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Hush-a-bye, ma baby : the Missouri waltz : song

Frederic Knight Logan
Arranger

John Valentine Eppel
Composer

Shannon
Lyricist

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SONG

MISSOURI

WALTZ

From an Original Melody
Procured By

John Valentine Eppel

REVISED EDITION.

ARRANGED FOR PIANO BY

FREDERIC KNIGHT LOGAN

Price 60c.

Vp. 003628
1914

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Lyric by
J. R. SHANNON
REFRAIN

Music by
CHAS. L. JOHNSON

Dear old - en days, dear gold - en days, Days that were spent 'mid sunshine and
flow'rs Dream faces near, mem - o - ries dear, Of those sweet gold - en hours. *sva*

The musical score consists of two systems. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are written below the vocal line. The first system ends with a fermata over the final note of the vocal line. The second system ends with a fermata over the final note of the vocal line, which is marked with a 'sva' (ritardando) instruction.

Golden Hours 2

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"HUSH-A-BYE, MA BABY"

(THE MISSOURI WALTZ)

Music from an Original
Melody procured by
John Valentine Eppel

Lyric by
J. R. SHANNON

SONG

Arr. for piano by
FREDERIC KNIGHT LOGAN

INTRO. *Slowly and dreamily*

Dreamily

Hush - a - bye, ma ba - by, slum - ber - time is com - in' soon; Rest yo' head up -

on ma breast while Mam - my hums a tune; The sand - man is call - in' where

shad - ows are fall - in', While the soft breez - es sigh as in days long gone by

p *sost.*

The musical score consists of piano accompaniment and vocal melody. The piano part is written in a 3/4 time signature with a key signature of one flat (B-flat). It features a waltz-like rhythm. The vocal melody is written in a single treble clef line. The lyrics are placed below the vocal line. The score includes an introduction, a main section with lyrics, and a final section. Dynamics include piano (*p*) and sostenuto (*sost.*). There are also asterisks and 'Ta' markings in the piano part, likely indicating fingerings or specific articulation.

* If necessary, the lowest note in right hand chords and octaves may be omitted

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'Way down in Mis - sou - ri where I heard this mel - o - dy,

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5, then a half note E5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one flat (Bb), and the time signature is 4/4. The system concludes with a piano dynamic marking (*pp*) and a fermata over the final chord.

When I was a Pick - a - nin - ny on - ma Mam-my's knee; The

The second system continues the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, and D5, then a half note E5. The piano accompaniment maintains the same rhythmic pattern as the first system. The system ends with a fermata over the final chord.

dark - ies were hum - min', Their ban - jos were strum - min' So

The third system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5, then a half note E5. The piano accompaniment continues with the same accompaniment. A piano dynamic marking (*p*) is present at the start of the system. The system concludes with a fermata over the final chord.

sweet and low.

The fourth and final system of the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, and D5, then a half note E5. The piano accompaniment continues with the same accompaniment. A piano dynamic marking (*p*) is present at the start of the system. The system concludes with a fermata over the final chord.

Strum, strum, strum, strum, strum, Seems I

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment is in 4/4 time, with a steady eighth-note strumming pattern in the right hand and a bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *mf* and *f*. There are asterisks under the bass line indicating fingerings.

hear those ban-jos play - in' once a - gain, Hum, hum,

The second system continues the vocal line with eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The piano accompaniment continues with the same strumming pattern and bass line. Dynamics include *mf* and *f*. There are asterisks under the bass line indicating fingerings.

hum, hum, hum, That same old plain -- tive strain.

The third system features a vocal line with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The piano accompaniment continues with the same strumming pattern and bass line. Dynamics include *p*. There are asterisks under the bass line indicating fingerings.

Interlude

The interlude section consists of piano accompaniment on a grand staff. It features a more complex strumming pattern in the right hand and a bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. Dynamics include *p* and *mf*. There are asterisks under the bass line indicating fingerings.

Dreamily

Hear that mourn - ful mel - o - - dy, It just haunts you the

mp

Pa * Pa * Pa * Pa * Pa *

whole day long, And you wan-der in dreams back to Dix-ie, it

f *pp* *fff* *pp*

Pa * Pa * Pa * Pa * Pa *

seems, When you hear that old time song:

pp

Pa * Pa * Pa * Pa *

1st Mo.

Hush - a - bye ma ba - by, go to sleep on Mammy's knee, Jour - ney back to

p

Pa * Pa * Pa * Pa * Pa *

Dix - ie land in dreams a - gain with me; It seems like yo' Mam - my was
 there once a - gain, And the dark - ies were strum - in' that same old re - frain
 'Way down in Mis - sou - ri where I learned this lul - a - bye, When the stars were
 blink - in' and the moon was climb - in' high, And I hear Mam - my Cloe, as in
 days long a - go Sing - in' hush - - a - - bye.

p
pp
ppp
rit.

Hush 5



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BE SURE TO TRY EXCERPT BELOW.

Good - bye, Cher - ry Blos - som, I am com - ing back some day, I love you!

for you I'll be yearn - ing tho you're ma - ny miles a - way, and lone - ly,

There in Ja - pan you're wait - ing, I know your heart is break - ing,

Tem - ple bells are ring - ing, Mem - o - ries they're bring - ing, Lit - tle Cher - ry Blos - som

poco rit.

poco rit.

p

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