

1914

## Hush-A-Bye, Ma Baby (Missouri Waltz)

John Valentine Eppel

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SONG <sup>30-25</sup>

# MISSOURI

WALTZ

*Lena Tavernetti*

From an Original Melody

Procured By

John Valentine Eppel

REVISED EDITION.

ARRANGED FOR PIANO BY

FREDERIC KNIGHT LOGAN

Price 60c.

F.J.A. FORSTER MUSIC PUBLISHER 529 S. WABASH AV. CHICAGO, ILL.

# "When the Gray of the Sky"

JAYNE STERLING.

*Moderato*

*Espressivo*

*p* *cresc.* *f* *p*

When the gray of the sky meets the  
gray of the sea, And the shadows of twilight fall; When the

AA

*If you can't get it where you got this -  
write the publisher!*

**F.J.A. FORSTER** 529 SOUTH WABASH AVE CHICAGO, ILL.

# "HUSH-A-BYE, MA BABY"

Music from an Original  
Melody procured by  
John Valentine Eppel

Lyric by  
J. R. SHANNON

(THE MISSOURI WALTZ)

SONG

Arr. for piano by  
FREDERIC KNIGHT LOGAN

INTRO. *Slowly and dreamily*

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady accompaniment. The tempo is marked 'Slowly and dreamily' and the dynamics are 'p' (piano). There are several asterisks (\*) above the right-hand staff, likely indicating specific fingering or performance instructions.

*Dreamily*

The first system of the song includes a vocal line and piano accompaniment. The vocal line begins with the lyrics: "Hush - a - bye, ma ba - by, slum - ber - time is com - in' soon; Rest yo' head up -". The piano accompaniment continues with chords and arpeggios. Dynamics include 'p' and 'sost.' (sostenuto). Asterisks (\*) are placed above the piano accompaniment staff.

The second system of the song includes a vocal line and piano accompaniment. The vocal line continues with the lyrics: "on ma breast while Mam - my hums a tune; The sand - man is call - in' where". The piano accompaniment continues with chords and arpeggios. Dynamics include 'p' and 'sost.'. Asterisks (\*) are placed above the piano accompaniment staff.

The third system of the song includes a vocal line and piano accompaniment. The vocal line concludes with the lyrics: "shad - ows are fall - in', While the soft breez - es sigh as in days long gone by". The piano accompaniment concludes with chords and arpeggios. Dynamics include 'p' and 'sost.'. Asterisks (\*) are placed above the piano accompaniment staff.

\* 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,

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

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

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

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

Ped. \* Ped. \* Ped. \* Ped. \*

sweet and low.

Hush 5 Ped. \* Ped. \* Ped. \*

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

*pf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

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

*pf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

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

*p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Interlude

*f* *p* *pp*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*Dreamily*

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

*mp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

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

*f* *ff* *L.H.* *fff* *pp* 3 2 1

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

seems, When you hear that old time song:

*pp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*1st Mo.*

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

*p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Dix - ie land in dreams a-gain with me; It seems like yo' Mam-my was

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

there once a - gain, And the dark-ies were strum - in' that same old re - frain

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

'Way down in Mis - sou - ri where I learned this lul - a - bye, When the stars were

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

blink - in' and the moon was climb-in' high, And I hear Mam - my Cloe, as in

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

days long a - go Sing-in' hush - - a - - bye.

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*pp* *pp* *rit.* *p* *ppp*

Hush 5

# When Day is Done

Allegretto

I love you best when night - - fall Re -

flects the set - ting sun; Each gold - en ray a

mf

CC

The musical score is written in blue ink on aged paper. It features a vocal line and a piano accompaniment. The tempo is marked 'Allegretto'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'I love you best when night - - fall Re - flects the set - ting sun; Each gold - en ray a'. The piano part includes a dynamic marking 'mf' and a copyright symbol 'CC' at the bottom.

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