

HUSH - A - BYE , MA BABY

# MISSOURI

## WALTZ

### SONG

30

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From an Original Melody

Produced By

John Valentine Eppel

REVISED EDITION

ARRANGED FOR PIANO BY

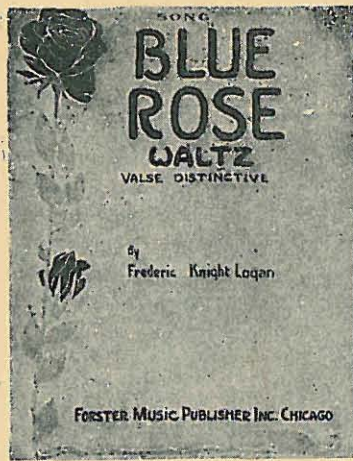
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FREDERIC KNIGHT LOGAN'S  
GREATEST WALTZ

# “BLUE ROSE”

Mr. Logan is the writer of the famous “Missouri Waltz” conceded to be the biggest waltz hit ever published.

The lyric for Blue Rose Song is by J. R. Shannon who supplied the lyric for (Hush-a-bye ma baby) Missouri Waltz Song.

PUBLISHED IN BOTH FORMS AS  
A WALTZ AND AS A SONG.

Very Slow and Dreamily *tremolo* INSTRUMENTAL *tremolo*

*pp*  
Use two pedals

CHORUS VOCAL

Blue rose, I am sigh - ing for a love - mate In this big land of flowers, The

North - winds bid me find you where there are no snows.

*a tempo* *tremolo* *p* *mf rit*

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# "Hush-a-bye, Ma Baby"

Music from an Original <sup>3</sup>  
Melody procured by  
John Valentine Eppel

Lyric by  
J.R. SHANNON

(THE MISSOURI WALTZ)

Arr. for piano by

SONG

FREDERIC KNIGHT LOGAN

INTRO. *Slowly and dreamily*

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady accompaniment. The tempo is marked 'Slowly and dreamily'. The key signature has one flat (B-flat), and the time signature is 4/4. The introduction ends with a piano (*p*) dynamic marking.

*Dreamily*

The vocal melody line for the first line of lyrics, starting with the word 'Hush'. The melody is simple and lullaby-like, fitting the 'dreamily' tempo.

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

The piano accompaniment for the first line of lyrics. It features a steady accompaniment in the left hand and chords in the right hand. The dynamics are marked *p* and *sost.* (sostenuto).

The vocal melody line for the second line of lyrics, starting with 'on ma breast'. The melody continues the lullaby theme.

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

The piano accompaniment for the second line of lyrics. It continues the accompaniment from the first line, with chords and a steady bass line.

The vocal melody line for the third line of lyrics, starting with 'shadows are fall-in'.

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

The piano accompaniment for the third line of lyrics. It concludes the piece with a final chord and a steady accompaniment.

\* 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 music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat). The piano accompaniment includes a 'Ped.' (pedal) marking and several asterisks indicating specific notes or chords. A dynamic marking of 'pp' (pianissimo) is present in the piano part.

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

The second system continues the musical piece with a vocal line and piano accompaniment. The piano part includes 'Ped.' and asterisk markings, consistent with the first system.

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

The third system shows the vocal line and piano accompaniment. A dynamic marking of 'p' (piano) is visible in the piano part. The piano accompaniment includes 'Ped.' and asterisk markings.

sweet and low.

The fourth system concludes the page with a vocal line and piano accompaniment. The piano part includes 'Ped.' and asterisk markings. A dynamic marking of 'p' is also present.

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*

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

6

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

*mp*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

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

*f* *ff* *L.H. pp* *fff*

*ped.* \* *ped.* \* *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 Mam-my's knee, Jour - ney back to

*p*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

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

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

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

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

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

*p* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

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

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

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

*p* *rit.* *ppp* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

Hush 5



# A REALLY WONDERFUL WALTZ

BY FREDERIC KNIGHT LOGAN

Writer of the World Famous "MISSOURI WALTZ"

## "MOONLIGHT WALTZ"

ALSO PUBLISHED AS A SONG

Slowly and Dreamily

Accent thumb notes for melody

Tremolo

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes the instruction "Use soft and loud pedal together". The second system starts with a forte (*f*) dynamic. The third system includes a tremolo (*Trem.*) marking. The fourth system also includes a tremolo (*Trem.*) marking. The fifth system features two variations of a passage marked "8va loco" (octave lococo), numbered 1 and 2. Pedal markings are indicated throughout the score with "Ped." and asterisks.

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