

LES SUCCES A LA MODE

TABLE THÉMATIQUE N°20

Nicoilno MILANO LU-LU-FADO Le Vrai Pado Portugais

Moderato $\frac{1}{2}$ = 75

Piano 2^e
Orchestre 2^e 50

etc.

etc.

etc.

Y. SARRUT SYMPATHY Célèbre Valse Hésitation

Piano et Chant 2^e Piano 2^e
Orchestre 2^e 50

etc.

etc.

Guy MARYLIS GIRANDOLA La Dernière Purlana

Piano 2^e
Orchestre 2^e 50

etc.

etc.

etc.

R. HUGUET-TAGELL LE VRAI PERICON Danse Sud-Américaine

Moderato

Piano 2^e
Orchestre

PIANTADOSI-SALABERT MELINDA'S WEDDING DAY One Step Americain

Piano 2^e
Orchestre

H.F. DAREWSKI Junior AMOUR ET TENNIS Morceau de Salon

Piano 2^e
Piano et Orchestre

a Tempo

MISSOURI-WALTZ

HUSH-A-BYE, MA BABY

*Le formidable Succès
Américain*



Vords by
J. R. SHANNON

Adaptation français de
PIERRE d'AMOR

Arranged by
FREDERIC KNIGHT LOGAN

EDITION S. CHRISTIDIS
215. Grand' Rue de Pera. Constantinople

MISSOURI WALTZ

(HUSH-A-BYE MA BABY)

From an Original Melody Procured by JOHN VALENTINE EPEL

Version française de
Pierre d'AMOR

Words by J. R. SHANNON

Arrangement par

Frederic Knight LOGAN

Valse bercée

CHANT

PIANO

The first system of music features a vocal line (CHANT) and a piano accompaniment (PIANO). The piano part begins with a *p* dynamic marking. The bass line includes several *ped.* (pedal) markings, some accompanied by asterisks.

p Très doux bercé

Dors, tes yeux sont las, Pe-tit que
Hush - a - bye ma ba - by, slum - ber -

The second system continues the piano accompaniment with a *p* dynamic marking and a *p sostenuto* instruction. The bass line includes *ped.* markings with asterisks.

j'aime, il en est temps; Dors, viens en mes bras, Re - pose en
-time is com - in' soon; Rest yo' head up - on ma breast while

The third system continues the piano accompaniment with *ped.* markings in the bass line.

paix, heu-reux long - temps. Dé - jà le jour som - bre Pour
 Mam - my hums a tune; The sand - man is call - in' where

Red. * Red. * Red. * Red. * Red. * Red. *

se voi - ler d'om - bre, L'homme au sable est pas - sé, Par ma
 shad - ous are fall - in', While the soft breez - es sigh as in

Red. * Red. * Red. * Red. *

voix sois ber - cé. C'est un chant très doux, Con - nu, ja -
 days long gone by. 'Way down in Mis - sou - ri where I

Red. * Red. * Red. * Red. * Red. * Red. *

-dis, au Mis - sou - ri, Qui sur les ge - noux De ma ma -
 heard this mel - o - dy, When I was a Pic - ca - nin - ny

Red. * Red. * Red. * Red. * Red. * Red. *

rez voir, en rê - ve, Dix - ie de - vant vous, Tant son rythme é -
 van - der in dreams back to Dix - ie it seems, When you hear that

Red * *Red* * *Red* * *Red* * *Red* * *Red* *

-trange est doux, Dors, en - fant char - mant, Toujours ber -
 old - time song. Hush - a - bye ma ba - by, go to

p Rêveur

pp *p*

Red * *Red* * *Red* * *Red* * *Red* * *Red* *

-cé par ta ma - man, Ne t'ré - veil - le pas, Par la pen - sée al - lons là -
 sleep on Mammy's knee, Jour - ney back to Dix - ie land in dreams a - gain with

Red * *Red* * *Red* * *Red* * *Red* * *Red* * *Red* * *Red* *

-bas Où je fus heu - reu - se, dans un temps loin - tain Quand les
 me; It seems like yo' Mam - my was there once a - gain, And the

Red * *Red* * *Red* * *Red* * *Red* * *Red* * *Red* *

noirs fre-don - naient, lon-gue - ment, leur re - frain. Je l'en-tends en -
 dark - ies were strum - min' that same old re - frain, 'Way down in Mis -

p

f *p*

Red * *Red* * *Red* * *Red* * *Red* * *Red* * *Red* *

-cor Monter au loin, par les soirs d'or, Quand la nuit tom - bait, Lente à ve -
 -sou - ri where I learned this lul - la - by, When the stars were blink - in' and the

Red * *Red* * *Red* * *Red* * *Red* * *Red* * *Red* * *Red* *

-nir, comme à re - gret, Cet - te ten - dre ber - ceu - se Que ma - man chan -
 moon was climb - in' high, And I hear Mam - my Chloe, as in days long a

Red * *Red* * *Red* * *Red* * *Red* * *Red* * *Red* * *Red* *

-tait, si char - meu - se!
 -go Sing - in' hush - u - bye.

p *pp* *ppp*

rit.

Red * *Red* * *Red* * *Red* * *Red* * *Red* *