

HUSH, BABY

Lyric by
LOUIS ROUILLION

A LULLABY

Music by
MAURICE BARON

Andante semplice

Piano

p tenderly

2 Peds

Detailed description: This block contains the piano introduction. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff with the same key signature and time signature. The music is marked 'p tenderly' and '2 Peds'. The right hand features a series of chords and single notes, while the left hand plays a simple, rhythmic accompaniment.

poco rit.

Detailed description: This block shows the continuation of the piano accompaniment. It features two staves (treble and bass clef) with the same key signature and time signature. The tempo is marked 'poco rit.'. The right hand continues with chords and single notes, and the left hand maintains its accompaniment pattern.

p

Hush, ba-by, may the an-gels keep thee; In their lov-ing arms en-

a tempo

p

Detailed description: This block contains the first line of the vocal melody and its piano accompaniment. The vocal line is on a single treble clef staff, starting with a dynamic marking of 'p'. The lyrics are 'Hush, ba-by, may the an-gels keep thee; In their lov-ing arms en-'. Below the vocal line is a grand staff (treble and bass clef) for the piano accompaniment, marked 'a tempo' and 'p'. The piano part consists of chords and simple accompaniment.

- fold; Hush, ba-by, may your blue eyes sleep-y

Detailed description: This block contains the second line of the vocal melody and its piano accompaniment. The vocal line continues on a single treble clef staff with the lyrics '- fold; Hush, ba-by, may your blue eyes sleep-y'. Below it is the piano accompaniment grand staff, which continues with chords and accompaniment.

On - ly fair - y scenes be - hold. Thou, ba - by,

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line begins with a half note 'On' followed by eighth notes for 'ly', 'fair - y', and 'scenes', then a quarter note 'be - hold.' There is a full rest for the vocal line in the second measure of the system. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *mf* (mezzo-forte) is placed above the vocal line in the second measure.

scent - ed with the heath - er From the flow - 'ry meads a -

The second system continues the vocal line with eighth notes for 'scent - ed', 'with the heath - er', and a quarter note 'From'. The piano accompaniment continues with chords and moving lines. A dynamic marking of *mf* is present above the piano part in the second measure.

-bove; Thou, ba - by, just a ti - ny feath - er

The third system begins with a vocal line starting with a quarter note '-bove;', followed by eighth notes for 'Thou, ba - by, just a ti - ny feath - er'. The piano accompaniment features a more active bass line. A dynamic marking of *p* (piano) is placed above the vocal line in the second measure.

Waft - ed from the wings of love.

The fourth system shows the vocal line with a quarter note 'Waft - ed' followed by eighth notes for 'from the wings of love.'. The piano accompaniment continues with chords and moving lines. Dynamic markings of *rit.* (ritardando) are placed above the vocal line in the first measure and above the piano part in the second measure. A marking of *poco rit.* (poco ritardando) is placed above the piano part in the third measure.

p
Hush, ba - by, may the an - gels tend thee;

a tempo
p

shield - ing thee from slight - est harm; Hush, ba - by,

may they e'er de - fend thee, All thy ways in life be -

mf
calm. Thou, ba - by, in thy peace - ful dream - ing,

mf

Wand-ring where the zeph - yrs list; Thou, ba - by,

like some flow-'ret seem-ing Waft - ed far in fair - y mist.

(Humming)