



Bye, Baby

B. C. Unseld
(1843-1923)

Bye, Baby

B. C. Unseld

SOLO

Bye - o - ba - by bunt - ing, Pa - pa's gone a - hunt - ing; Gone to hunt a

hmm...

2

Detailed description: This system contains the first five measures of the solo. The vocal line is in 6/8 time, starting with a half note 'Bye', followed by eighth notes 'o - ba - by', a dotted quarter note 'bunt - ing', a quarter rest, a quarter note 'Pa - pa's', eighth notes 'gone a - hunt - ing;', a quarter note 'Gone', eighth notes 'to hunt', and a quarter note 'a'. The piano accompaniment features a bass line with a half note 'F' and a dotted half note 'C' in the first measure, and a second measure with a half note 'F' and a dotted half note 'C' with a '2' below it. The right hand plays chords: a dotted half note 'C' in the first measure, and chords of 'F' and 'C' in the second measure.

rab - bit skin To wrap his ba - by bunt - ing in. Sleep, my lit - tle ba - by,

6

Detailed description: This system contains measures 6 through 10. The vocal line continues with eighth notes 'rab - bit skin', eighth notes 'To wrap his ba - by', a dotted quarter note 'bunt - ing in.', eighth notes 'Sleep, my lit - tle', and a quarter note 'ba - by,'. The piano accompaniment continues with chords: 'F' and 'C' in the first measure, 'F' and 'C' in the second, 'F' and 'C' in the third, 'F' and 'C' in the fourth, and 'F' and 'C' in the fifth.

Bye, Baby

11

Soon he'll bring it, may - be; Then Jack Frost and Mis - ter Storm

15

Can - not find your cra - dle warm. Bye - o - bye, Bye - o - ba - by bunt - ing,

19

bye - o - bye, Bye - o - ba - by bunt - ing, Pa - pa's gone a hunt - ing; Bye - o - ba - by bunt - ing,

23

Bye - o - ba - by, bye - o - bye. Thro' the dark that's creep - ing, Bye - o - ba - by, bye - o - bye. hmm... Bye - o - ba - by, bye - o - bye.

rit. *a tempo* *rit.* *a tempo* *rit.* *a tempo*

Eye, Baby

27

Star - ry eyes are peep - ing, And my pret - ty one they spy, — Whis - per soft - ly

This system contains the first five measures of the piece. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef with chords and melodic lines, and a bass line in bass clef with chords and melodic lines. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

32

“ba - by - bye.” Pre - cious lit - tle bun - dle, Made to kiss — and fon - dle!

This system contains the next five measures. The vocal line continues with the lyrics, and the piano accompaniment and bass line provide harmonic support. The notation includes various note values and rests.

37

Peach bloom cheeks and vio - let eyes, — Rose - bud mouth with talk so wise.

This system contains the final five measures of the piece. The vocal line concludes with the lyrics, and the piano accompaniment and bass line provide harmonic support. The notation includes various note values and rests.

Bye, Baby

41

Bye - o - bye, _____ bye - o - bye, _____

Bye - o - ba - by bunt - ing, Pa - pa's gone — a hunt - ing;

This system contains measures 41 through 44. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The lyrics are: "Bye - o - bye, _____ bye - o - bye, _____" on the first line and "Bye - o - ba - by bunt - ing, Pa - pa's gone — a hunt - ing;" on the second line.

45

Bye - o - ba - by bunt - ing, _____ Bye - o - ba - by, bye - o - bye.

Bye - o - ba - by bunt - ing, _____ Bye - o - ba - by, bye - o - bye.

This system contains measures 45 through 48. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The lyrics are: "Bye - o - ba - by bunt - ing, _____ Bye - o - ba - by, bye - o - bye." on the first line and "Bye - o - ba - by bunt - ing, _____ Bye - o - ba - by, bye - o - bye." on the second line.

49

a tempo

Sleep, my drow - sy ba - by! Pleas - ant may — your way be,

a tempo

hmm...
a tempo

2

This system contains measures 49 through 52. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The lyrics are: "Sleep, my drow - sy ba - by! Pleas - ant may — your way be," on the first line. The piano part includes the instruction "hmm..." and "a tempo". A fermata is placed over the piano accompaniment in measure 50. A second ending bracket is shown in the bass line at the bottom, with the number "2" below it.

Eye, Baby

53

Thro' the lanes of by-lo-land, Hold-ing fast to moth-er's hand.

57

Now your eyes are clos-ing, Dim-pled hand re-pos-ing

61

Like a snow-flake on your breast; Bye-o-ba-by, sleep and rest.

Bye, Baby

65

Bye - o - bye, _____ bye - o - bye, _____

Bye - o - ba - by bunt - ing, Pa - pa's gone — a hunt - ing;

69

Bye - o - ba - by bunt - ing, _____ Bye - o - ba - by, bye - o - bye. *rit.*

Bye - o - ba - by bunt - ing, _____ Bye - o - ba - by, bye - o - bye. *rit.*

Bye - o - ba - by, bye - o - bye. *rit.*

73

Bye - o - ba - by. *p* *pp* *morendo*

hmm... *p* *pp* *morendo*

Fillmore Brothers
(1900)

Benjamin Carl Unseld (1843-1923) was born in Shepherdstown, West Virginia. He left school at age 14 and pursued various commercial jobs. He started to learn music at age 15 from a friend who had attended a singing school. They went to church and practiced together after work. He witnessed part of the Battle at Antietam in 1862 and soon after moved to Columbia, Pennsylvania, and worked as a railroad clerk. He continued to study music, rented a melodeon, and sang in a choir. He accepted a position as organist at the Methodist Church in Columbia. He studied at the Musical Institute at Providence, Rhode Island, under Eben Tourjée and became the Institute's secretary. He followed Tourjée to Boston when Tourjée helped found the New England Conservatory of Music and was the school's first secretary. He also had additional studies with Theo. F. Seward. He later taught at Fisk University in Nashville, Tennessee, assisting in training the famous Jubilee Singers, and was the first principal of the Virginia Normal School of Music. He was then organist and choirmaster at St. James' Episcopal Church in Lancaster, Pennsylvania, and then lived in New York City for fifteen years where he taught, composed, directed choirs, held summer normal schools, edited music and published with the firm Biglow & Main. He later went to Cincinnati, Ohio, as editor with the Fillmore Music House and then to Dayton in a similar capacity with the Lorenz Publishing Company. He then returned to NCY and then moved to Hagerstown, Maryland. In 1911, he moved to Lawrenceburg, Tennessee, as dean of the new James D. Vaughan School of Music. He died in Lawrenceburg. With Seward, he imported John Curwen's Tonic Sol-fa system from England and promoted it, but he method was never widely received in the United States. He wrote many Gospel songs, hymns and secular songs and published a number of volumes for pedagogical use including "The Tonic Sol-Fa Music Reader."

Bye-o-baby bunting,
Papa's gone a-hunting;
Gone to hunt a rabbit skin
To wrap his baby bunting in.
Sleep, my little baby,
Soon he'll bring it, maybe;
Then Jack Frost and Mister Storm
Cannot find your cradle warm.

*Bye-o-bye, bye-o-bye,
Bye-o-baby bunting,
Bye-o-baby, bye-o-bye.*

Thro' the dark that's creeping,
Starry eyes are peeping,
And my pretty one they spy,
Whisper softly "baby-bye."
Precious little bundle,
Made to kiss and fondle!
Peach bloom cheeks and violet eyes,
Rosebud mouth with talk so wise.

Sleep, my drowsy baby!
Pleasant may your way be,
Thro' the lanes of by-lo-land,
Holding fast to mother's hand.
Now your eyes are closing,
Dimpled hand reposing
Like a snowflake on your breast;
Bye-o-baby, sleep and rest.

Attr. Mrs. Adaline H Beery

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