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1921

## Plantation Lullaby

Gladys Gillette

*Composer*

Albert Holmer

*Composer*

Stevens

*Composer*

Gladys Gillette

*Lyricist*

Albert Holmer

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**Authors**

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# Plantation Lullaby

A Southern  
Ballad



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Bagaduce Music  
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WORDS &  
MUSIC  
by  
Vernon Stevens  
Gladys Gillette  
Albert Holmer

A. J. Stasny Music Co.  
NEW YORK

F. DROPP & SONS CO.  
NEW YORK, N. Y.

Christy

Vp. 013407  
1921  
PLA

Bagaduce Music

# Plantation Lullaby

By VERNON T. STEVENS,  
GLADYS GILLETTE  
& ALBERT HOLMER

Valse Moderato

The piano introduction is in 3/4 time, key of D major. It begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a simple bass line. The piece concludes with a *molto rit.* (very slow) section.

When the shad-ows have fal-len on mead-ow and dale, and the moon soft-ly glows in the  
As I heard mam-my sing that quaint old lull-a - by it just car-ried me back thro' the

The first vocal line is in D major, 3/4 time. The piano accompaniment is in the same key and time, starting with a mezzo-piano (*mp*) dynamic. The piano part features a steady bass line and chords that support the vocal melody.

skies — When the whis-per-ing trees tell their stor - y to me and the ole whip-po-  
years. — When she sang me to sleep with that same mel - o - dy when she held me and

The second vocal line continues the melody in D major, 3/4 time. The piano accompaniment remains consistent, providing harmonic support for the vocal line.

- will sad - ly cries. — Then the sweet scent-ed breeze wafts an old mel-o - dy; O'er the  
kissed 'way the tears — But I know that to me in what - ev - er I see; In the

The third vocal line concludes the piece in D major, 3/4 time. The piano accompaniment features a more active bass line in the final measures, ending with a sustained chord.

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cot - ton field white, in the still of the night, And I hear my old Mam-my, she's  
sor - row and strife that I meet in this life. I will al-ways re-mem-ber that

sing - ing once more her sweet "Plan - ta - tion Lull - a - by."  
won - der - ful strain: dear old "Plan - ta - tion Lull - a - by."

## CHORUS

Rock - a - bye, my Bab - y, Sand - man's com - in' soon Close yo' lit tle eyes an'

sleep — Mam - my holds yo' close - ly crad - led in her arms As the shad - ows

'round you creep. Hush - a-bye, my ba - by, hear yo' Mam-my

croon Sleep, ma hon-ey, don't you cry May the an-gels bless you

while yo' Mam-my rests yo' With her old plan - ta - tion lull - a - by

### Obbligato

Cut - est lit - tle fel - ler Sho' yo Mam-my knows close yo' lit-tle eyes an'  
 Rock - a-bye, ma ba - by Sand-man's com in' soon close yo' lit-tle eyes an'

sleep — Mam - my holds you close and rocks you in her arms as shad - ows round you

sleep — Mam-my holds you close - ly crad - led in her arms As the shad-ows

gent - ly creep, go to sleep. Hush - a-bye ma ba - by hear yo' mam - my

'round you creep. Hush - a-bye ma ba - by hear yo' mam-my

croon sleep, ma hon-ey, don't you cry. Hear yo' old

croon Sleep, ma hon-ey, don't you cry. May the an-gels bless you

Mam - my sing her lull - a - by.

While your mam-my rests you with her old plan - ta - tion lull - a - by.

# Dance Of The Butterflies.

By A. J. STASNY

Tempo di Gavotta.

Composer of { "MOTOR BOAT"  
"MEPHISTO RAG"

The musical score is written for piano and consists of four systems of music. Each system has a treble and bass staff joined by a brace. The key signature has one flat (B-flat), and the time signature is common time (C). The first system begins with a treble clef, a common time signature, and a dynamic marking of *mf*. The second system begins with a treble clef, a common time signature, and a dynamic marking of *p*. The third and fourth systems continue the piece with various melodic and harmonic developments. The score includes various musical notations such as slurs, ties, and dynamic markings.

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