

Plantation Lullaby

A Southern
Ballad



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MUSIC
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NEW YORK

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014569

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Valse Moderato

The piano introduction is in 3/4 time, marked 'Valse Moderato'. It begins with a forte (*f*) dynamic. The right hand features a series of chords and arpeggiated figures, while the left hand plays a simple bass line. The piece concludes with a 'molto rit.' (ritardando) marking.

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 treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The dynamic is marked *mp* (mezzo-piano).

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 treble clef. The piano accompaniment continues in bass clef.

- 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 treble clef. The piano accompaniment concludes in bass clef.

cot - ten 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."

L.H. L.H.

CHORUS

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

mf

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

The first system of the musical score features two vocal staves and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with chords and single notes.

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

The second system continues the lullaby with similar vocal and piano parts. The piano accompaniment includes some rests and dynamic markings like 'p' (piano) and 'f' (forte).

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

The third system introduces the word 'croon' and continues the lullaby's melody. The piano accompaniment features a mix of chords and moving lines.

Mam - - my sing her lull - a - by. —

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

The fourth system concludes the lullaby with a final vocal line and piano accompaniment. The piano part ends with a sustained chord in the bass and a melodic flourish in the treble.

Dance Of The Butterflies.

By A. J. STASNY.

Tempo di Gavotta.

Composer of { "MOTOR BOAT"
"MEPHISTO RAG"

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The time signature is 3/4. The music begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piece, starting with a piano (*p*) dynamic. The right hand has a melodic line with slurs and eighth-note patterns. The left hand continues with a steady accompaniment of chords and single notes.

The third system continues the piece, maintaining the melodic and harmonic structure established in the previous systems. The right hand features a melodic line with slurs and eighth-note patterns, and the left hand provides a consistent accompaniment.

The fourth system concludes the piece, with the right hand playing a melodic line that ends with a final note. The left hand provides a final accompaniment of chords and single notes.

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