

1913

At Mammy's Fireside / music by Harry Carroll; words by Ballard McDonald

Harry Carroll

Ballard McDonald

Shapiro Bernstein and Co. (New York)

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AT MAMMY'S FIRESIDE

WORDS BY
BALLARD MACDONALD

MUSIC BY
HARRY CARROLL



SUNG BY
AL. JOLSON
IN THE BIG WINTER GARDEN SUCCESS
"THE HONEYMOON EXPRESS"



Shapiro, Bernstein & Co.
MUSIC PUBLISHERS
Cor. Broadway & Thirty Ninth Street
New York



STARMER

At Mammy's Fireside.

Words by
BALLARD MACDONALD.

Music by
HARRY CARROLL.

Marcia.

f

p

On the Miss-iss-ip-pi there's a place, Where I of - ten
Times are diff - rent since the by - gone days, They don't seem the

wish I could be, On the Miss-iss - ip - pi
same as be - fore, Folks are diff - rent and they've

there's a face, — That I'd give the world to see; — It's my
 changed their ways, — They don't seem the same no more; — They've ma-

Mam-my and her cab-in by the Miss-iss-ip-pi shore, But Mam-my and her
 chines to pick the cot-ton that they used to pick by hand, The dark-ies who played

cab-in they ain't in this world no more; She don't sit by the fi-re-side as
 ban-jos all be-long to some-one's band; They ser-e-nade by pho-no-graph, not

in the days of yore, 'Cause they all have gone be-fore. —
 like I won my bride, At my Mam-my's fi-re-side. —

CHORUS.

I can see her right there,— in her old rock-in' chair,— With the

yal - ler kitt - en a - play - in' with a ball of knitt - in';

On the floor— by the door,— A

lit - tle pick - a - nin - ny hum - min' mel - o - dies you've heard be - fore; Then

old Un - cle Jim, — I can see him, —

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "old Un - cle Jim, — I can see him, —". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes chords and rhythmic patterns, with some notes marked with a 'y' (yamaha).

As he'd walk in, — filled up on gin, — And he'd lie a - bout the

The second system continues the vocal line with the lyrics "As he'd walk in, — filled up on gin, — And he'd lie a - bout the". The piano accompaniment includes a *cresc.* (crescendo) marking over a sustained chord in the bass line.

war of "eigh - teen six - ty four," At my dear old Mam - my's fi - re -

The third system continues the vocal line with the lyrics "war of 'eigh - teen six - ty four,' At my dear old Mam - my's fi - re -". The piano accompaniment features a variety of chordal textures and rhythmic patterns.

side. I can side. —

The fourth system concludes the vocal line with the lyrics "side. I can side. —". It includes first and second endings for both the vocal and piano parts. The piano accompaniment features a triplet in the bass line and a *f* (forte) dynamic marking.

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