

# Carolina Mammy



*Successfully Sung by  
Aunt Jemima*

Al. Jolson's  
BIG HIT  
in  
"BOMBO"

Words and Music by  
Billy James

"You can't go wrong  
With any **FEIST** song"

POPULAR EDITION  
**LEO FEIST, INC.**  **NEW YORK**  
CANADA, LEO FEIST, LIMITED, 193 YONGE ST. TORONTO.  
FRANCIS, DAY & HUNTER, 150-140 CHARING CROSS ROAD, LONDON, ENGLAND.

Ireland's clouds are slowly drifting by and once more the mellow moon will glisten upon the silvery waters of the River Shannon in peace and contentment.

This little song- "River Shannon Moon" has much of the charm and romance of Tom Moore's immortal poetry and should be in every song lover's collection.

# River Shannon Moon

A Sweet Ballad In Waltz Time

Words & Music by  
WALTER WALLACE SMITH

CHORUS (*with expression*)

Riv - er Shannon Moon I can see thro' my tears, Shin - ing as the long wea-ry

*mf espressivo*

hours turn to years, Since I strayed far from the old E - rin Isle, In my

dreams your light beams like my dear moth-er's smile; Riv - er Shan-non Moon as the

*poco rit.* *a tempo*

night shad-ows fall, Thro' the hush of ev-'ning I oft hear you call,

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# CAROLINA MAMMY

By BILLY JAMES

Andante moderato

The piano introduction is in 2/4 time, marked 'Andante moderato'. It features a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#). The piece begins with a dynamic of *f* and ends with a dynamic of *p*. There are various musical notations including slurs, ties, and accents.

Mam - my, Mam - my, I'm hur-ry-ing home, I'm tired of roam-ing  
Mam - my, Mam - my, Re-mem-ber the time, When I was a ba - by

The first system of the song features a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Mam - my, Mam - my, I'm hur-ry-ing home, I'm tired of roam-ing / Mam - my, Mam - my, Re-mem-ber the time, When I was a ba - by". The piano accompaniment includes a dynamic marking of *mf* and a fermata over the final chord.

Tired of be - ing a - lone, Mam - my, Mam - my, Won't you com-fort  
Couldn't tod - dle or climb, Mam - my, Mam - my, How you loved me

The second system of the song features a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Tired of be - ing a - lone, Mam - my, Mam - my, Won't you com-fort / Couldn't tod - dle or climb, Mam - my, Mam - my, How you loved me". The piano accompaniment includes a dynamic marking of *f* and a fermata over the final chord.

me? Take me in your arms a - gain, That's where I want to be -  
then, Something tells me you still care, You'll wel-come me a - gain -

The final system of the song features a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "me? Take me in your arms a - gain, That's where I want to be - / then, Something tells me you still care, You'll wel-come me a - gain -". The piano accompaniment includes a dynamic marking of *f* and a fermata over the final chord.

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CHORUS (*Tenderly*)

Car - o - lin - a Mam - my I'm long-in' for you —

*mf-f*

Car - o - lin - a Mam - my I'm lone-some and blue, —

R.H.

I'll tell you Mam-my, I've found it's true, That

there's no-bod-y in this wide, wide world, That loves me like you do,

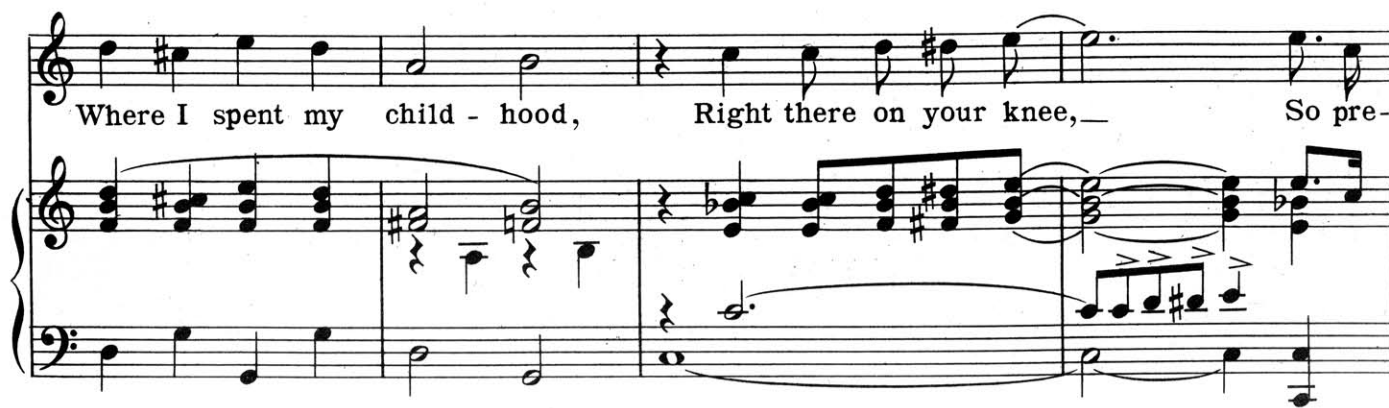
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In that Dix - ie gar - den, I'm long-in' to be, —



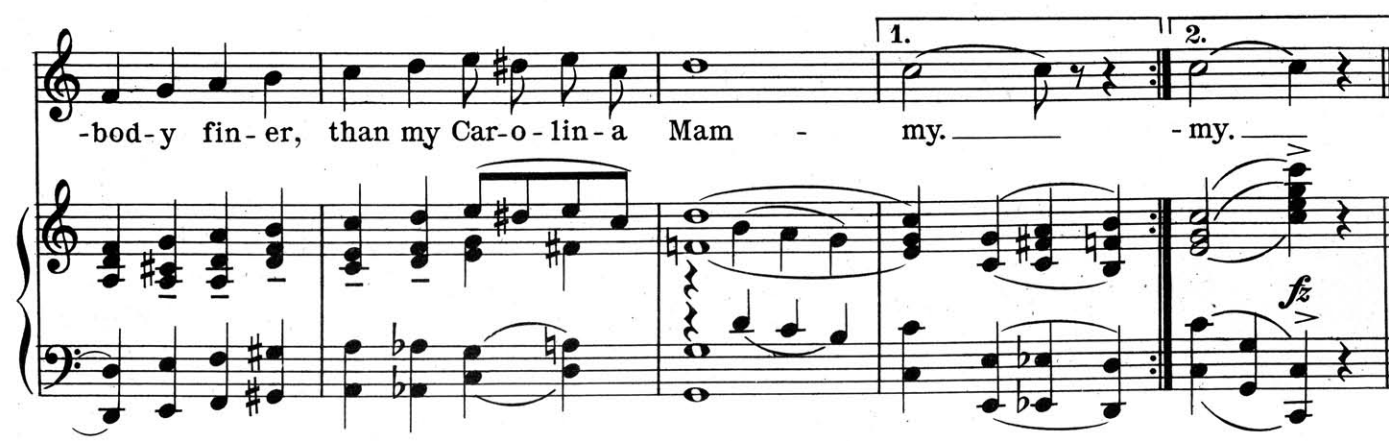
Where I spent my child - hood, Right there on your knee, — So pre-



-pare for my re - turn, Gee! it's great to live and learn, — There's no-



-bod-y fin-er, than my Car-o-lin-a Mam - my. — my. —



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