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Good Morning Carrie! / music by Chris Smith and Elmer Bowman; words by R. C. McPherson

Chris Smith

Elmer Bowman

R. C. McPherson

Windsor Music Co. (New York)

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J. F. Johnson

Sung With Great Success by Edgar Atchison-Ely.

Good Morning Carrie!



*Good Morning Carrie
Faithfully
Edgar Atchison-Ely.
The Future Dude*



Words by
R. C. McPHERSON
Music by
SMITH & BOWMAN

50c

Windsor Music Co.
PUBLISHED BY
266-268 WABASH AVE., CHICAGO.
41 W. 28TH ST., NEW YORK.
CANADA MUSIC CO. WICKINS & CO.
1480 QUEEN ST. W. TORONTO, CAN. 41 W. BOND ST. LONDON, ENG.

B. F. BEHREND

THE GRANDEST GRAPHIC JONG OF THE AGE

"I'm Glad I Met You Mary"

By Monroe H. Rosenfeld,

Author of "With All Her Fancies I Love Her Best," "She Was Happy Till She Met You," "Take Back Your Gold," "I Don't Care if You Never Come Back," and hundreds of notable song hits.

PRICE 50 CENTS.

CHORUS

I'm glad I met you Ma-ry. I'm glad I've saved you, dear. From

years of care and sor-row. From many a bit-ter tear. For he's

wed ded to an oth-er. He's heart- less and un-true I'm

rit.

glad I met you Ma-ry. It's a happy day for you.

"I'm Glad I Met You, Mary" 54

A pathetic, descriptive ballad. The sweet story is set to an equally good melody. Perfect harmony from beginning to the end. Special quartette arrangement of chorus included.

PRICE 50 CENTS.

DREAMING OF MOTHER AND HOME.

Words by R. J. LAMB.

Music by JOHN MAY.

CHORUS

mf con sentimento

Dream - ing of moth-er and his home far a - way. Dream - ing that he is once a-

mf with feeling

gain a child at play. Once more at moth-er's side he

molto ritard.

D.C.

knels down to pray. Dream - ing of moth-er and home.

molto ritard. *D.C.*

"Dreaming of Mother and Home" 48

"Until I hear your voice again, dear, I'll wonder, yes, I'll wonder why."

Hamil and Cohn's "WHY." On the style of "Because" and equally as good. Sung by leading Artists.

PRICE 50 CENTS.

REFRAIN.

Why did you ex-er leave me? You're al- but while I grieve,..... I've per - er ceased to

lose you, I'm true, yes, do be-lieve,..... Un-til I dis-er-der-ling. As long as I am left to

rit. *mf.*

sigh,..... Un-til I hear your voice a-gain, dear, I'll won-der, yes, I'll won-der why,.....

Why? 33.

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COTTONFIELD DANCE.

(Comic Patrol.)

40

By MONROE H. ROSENFELD

Coda. *mf*

mf

mf *rit. e dim.* *pp*

Cottonfield Dance

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GOOD MORNING CARRIE!

Words by R. C. McPHERSON.

Music by SMITH & BOWMAN.

Moderato.

f *p* *pp* *Vamp.*

The piano introduction is in 2/4 time with a key signature of two flats. It begins with a forte (*f*) dynamic, followed by a piano (*p*) section, and ends with a pianissimo (*pp*) section marked *Vamp.* (Vampiric).

1. In sun - ny South Car - 'li - na lives an old aunt Di - nah And her daughter named Car - o -
2. There's dusk - y suit - ers plen - ty that would take my Car - rie from me, But she's promised to be on - ly

The vocal line and piano accompaniment for the first two lines of lyrics are shown. The piano part is marked *p*.

line. She's winsome cute and air - y, her folks they call her Car - rie, I hope some day, that she'll be
mine. With ten - der songs of woo - ing like the tur - tle dove a coo - ing, They ser - en - ade my Car - o -

The vocal line and piano accompaniment for the third line of lyrics are shown. The piano part continues with the same *p* dynamic.

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B. F. BEHREND,
71 MARKET ST.

mine. To meet her ev - 'ry ev - 'ning when the stars are bright-ly beam-ing Brings
line. We'll be wed - ded soon that cer - tain and some hearts will be a hurt - in' When

joy and pleas-ure to my heart so lone, In the light of ear - ly dawn with my
budding leaves and flow - ers tell 'tis spring, There'll be no great dis - play but

mf

ban - jo on my arm, I a - wake her from her slum - ber with this song:
on our wed - ding day, We'll ask the folks a - round to kind - ly sing:

poco rit.

Good Morning Carrie! 3-2.

CHORUS.

piu mosso.

Good morning Car - rie..... how you do this morn - ing..... Was you dream - ing

Repeat Chorus only in 2nd verse.

'bout me..... my pret - ty maid,..... Say look here Car - rie..... when we gwine to

mar - ry..... Long spring time hon ey,..... good morn-ing babe..... Good morning ...

Good Morning Carrie! 3-3.

HAVE YOU A COPY OF THIS GREAT SACRED SONG?
THE VESPER BELLS WERE RINGING.

REFRAIN. (Composed by HANS S. LINÉ.)
Moderato.

Words by H. V. Neal.
 Music by C. H. Bennett.

Je - ru - sa - lem the gold - en, with milk and hon - ey blest,..... Be -

The first system of music features a vocal line in G major and 4/4 time. The piano accompaniment begins with a *mf* dynamic and includes triplet figures in the right hand.

neath thy con - tem - pla - tion, sink heart and voice op - prest, I

The second system continues the vocal line and piano accompaniment. A *cres.* (crescendo) marking is present in the piano part.

know not, I know not, what joys a wait me

The third system continues the vocal line and piano accompaniment. A *f* (forte) dynamic marking is present in the piano part.

there, What ra - dian - cy of glo - ry, what bliss be - yond com - pare.....

The fourth system concludes the piece. It includes *cresc.* and *ff* markings in the piano part, and a *mol - to ri - tard.* instruction for the final vocal notes.

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