

LOTTA FAUST'S Big Hit in the "Wizard of Oz."

Sammy



WORDS
BY
JAMES O'DEA
MUSIC BY
EDW. HUTCHISON

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"SAMMY."

Words by
JAMES O'DEA.

Music by
EDWARD HUTCHISON.

Allegro Moderato

The piano introduction consists of two staves in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Slower.

1. Did you ev - er meet the fel - low fine and
2. In the eve - ning, when the sum - mer moon is

The musical notation for the first two lines of lyrics is in 2/4 time. The tempo is marked 'Slower.' The right hand has a melodic line with lyrics, and the left hand has a piano accompaniment. Dynamics include *sfz* and *p*.

dan - dy, Who can read - i - ly dis - pel your ills and woes? . . . Did you
beam - ing, On the riv - er where the wa - ters rush and swirl, . . . With my

The musical notation for the final line of lyrics is in 2/4 time. The right hand has a melodic line with lyrics, and the left hand has a piano accompaniment.

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"SAMMY."

ev - er meet the boy who's all the can - dy Wher - e'er he goes? . . . That's the
Sam-my boy a - spoon-ing and a - dream - ing, You'll find this girl; . . . When with -

The first system of musical notation for the song "SAMMY." It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "ev - er meet the boy who's all the can - dy Wher - e'er he goes? . . . That's the Sam-my boy a - spoon-ing and a - dream - ing, You'll find this girl; . . . When with -"

ver - y sort of fel - low I'm in love with, He is
in his man - ly arms I am re - clun - ing, Like a

The second system of musical notation. The vocal line continues with the lyrics: "ver - y sort of fel - low I'm in love with, He is in his man - ly arms I am re - clun - ing, Like a". The piano accompaniment continues with chords and melodic lines.

all the daf - fe - dils of ear - ly spring, . . . And to me the fin - est bliss is Just to
bird in sum - mer time up - on the wing, . . . I im - ag - ine I'm a - fly - ing, Up to

The third system of musical notation. The vocal line concludes with the lyrics: "all the daf - fe - dils of ear - ly spring, . . . And to me the fin - est bliss is Just to bird in sum - mer time up - on the wing, . . . I im - ag - ine I'm a - fly - ing, Up to". The piano accompaniment ends with a final chord.

"SAMMY."

poco rit.

rev - el in his kiss - es When to him I sing :
 Par - a - dise a - hie - ing, When to him I sing :

poco rit. *cresc.* *f*

Detailed description: This system contains the first four measures of the piece. It features a vocal line and a piano accompaniment. The tempo is marked 'poco rit.' and the key signature has one sharp (F#). The piano part includes dynamic markings 'poco rit.', 'cresc.', and 'f'.

CHORUS. *Quietly, with well marked rhythm.*

Sam - my, . . . oh, oh, oh, Sam - my, . . . For you I'm

pf

Detailed description: This system contains the first two measures of the chorus. The time signature changes to 2/4. The piano part starts with a piano (*pf*) dynamic.

pin - ing . . . when we're a - part; . . . Sam - my, . . .

Detailed description: This system contains the next two measures of the chorus. The piano accompaniment continues with a steady rhythm.

when you come woo - ing . . . There's some - thing do - - ing . . . a - round my

Detailed description: This system contains the final two measures of the chorus. The piano accompaniment concludes with a final chord.

"SAMMY."

heart. Sam - my, oh, oh, oh, Sam - my, . . .

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with the word "heart." followed by a dotted line, then "Sam - my," followed by another dotted line, and then "oh, oh, oh, Sam - my, . . ." The piano accompaniment consists of a treble and bass clef with various chords and melodic lines. A dynamic marking of *mf* is present.

. . . Can't live with - out you, . . . my dream of joy;

The second system continues the vocal line with ". . . Can't live with - out you, . . . my dream of joy;" The piano accompaniment continues with similar harmonic and melodic patterns.

Tell me, oh, oh, oh, tell me, You're on - ly mine, my

The third system features the vocal line with "Tell me, oh, oh, oh, tell me, You're on - ly mine, my". The piano accompaniment continues.

Sam my boy. boy. D.S.

The fourth system concludes the piece with the vocal line "Sam my boy. boy." and a double bar line. The piano accompaniment ends with a *f* dynamic marking. The notation includes first and second endings for the piano part.

THE FOUR BIG SONG HITS OF BROADWAY

TWO CONGREGATIONS.

JEFFREY T. BRANEN.
REFRAIN. Slow, with feeling.

LEO FRIEDMAN.

Just as the bell in the old chap-el yea-her Told off the man-ber of
 two-ty and three, Just then the strains from the church 'round the cor-ner
 sound-ed the news of a wed-ding to be. Just at the feet of each
 com-er of the man who had wrought them, Two con-gre-ga-tions gath-ered in a row,

Travis
Al.

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THE SPIRIT OF '76

By J. FRED HELF.

CHORUS.

It's the spir-it that makes us what we are, The spi-rit
 of the north It has made us high at west and
 east. And taught the world our worth, It has
 made by - al men - us share the weight of the Sa-tur-day's cre - di -

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TRY THESE OVER ON YOUR PIANO

EV'RY MAN IS A VOLUNTEER.

Words by WILL A. HEELAN.

Music by J. FRED HELF.

All - hands' re-sponse for their coun-try's need, In Spain all men went as - over the sea.
 I - tal-ians, too, must bear their na-tion's woes
 Presi-dent Cool-idge the call "E - ven-ing" In Ter-ry's name bent to fight on
 the The Ger-man, too, must serve his coun-try's need But Ger-
 man-ly does not drag Her beam over his - with the flag, Ev - ry man is a
 vol - un - ter! all - ter!

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"WILLIE."

Words by MATT C. WOODWARD
 & JAMES RYAN.

Music by BEN M. JEROME.

CHORUS.

Wil - lie! Wil - lie! Don't say "Ma - ter Jones" but call me
 Wil - lie! Wil - lie! Don't say "Ma - ter Jones" but call me
 Wil - lie! That Wil - lie was an in - nocent, poor. Don't say "Ma - ter Jones" but call me
 Wil - lie! That Wil - lie was an in - nocent, poor. Don't say "Ma - ter Jones" but call me
 Let the world know if his name - or know that he was out. Wil - lie!
 Let the world know if his name - or know that he was out. Wil - lie!
 Wil - lie! She liked him, she thought him kind of all - right. That he
 Wil - lie! She liked him, she thought him kind of all - right. He was
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