

1912

Somebody's Coming To Town : From Dixie

Henry Clay Smith
Composer

Raymond A Browne
Lyricist

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SOMEBODY'S COMING TO TOWN

(FROM DIXIE)

SONG

SUCCESSFULLY FEATURED BY

THE
COMPOSER
IN THE
BROADWAY
SUCCESS
"HANKY
PANKY"



MUSIC BY
HENRY CLAY SMITH



LYRIC BY
RAYMOND A. BROWNE

Vp. 005015
1912

SOMEBODY

"Somebody's Coming To Town"

(From Dixie.)

Lyric by
Raymond A. Browne.

Music by
Henry Clay Smith.

Lively.

The piano introduction is in 2/4 time, marked *Lively*. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest followed by a quarter note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4. The bass line consists of a steady eighth-note accompaniment: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics include *f* (forte) and *sfz* (sforzando).

Till ready.

I'm all ex-cit-ed! I'm all de-light-ed!
Ten af-ter sev-en, I'll be in hea-ven,

The vocal line is in 2/4 time, starting with a quarter rest, then a quarter note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment is in 2/4 time, marked *mf* (mezzo-forte). It features a steady eighth-note accompaniment in the bass and a treble line with chords and single notes. Dynamics include *mf*.

My hearts a thump-in; bump-in; jump-in; I feel like danc-in'!
Some-bo-dy'll be there; see there me there; Such lov-ing bliss-es,

The vocal line continues in 2/4 time with the same melodic pattern as the first verse. The piano accompaniment continues with the same eighth-note accompaniment and chordal structure. Dynamics include *mf*.

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I feel like pranc - in! Just chock full of joy. (Boy!)
such hugs and kiss - es, Right there on the spot. (What?)

I can't keep from watch - ing the clock; At the door seems
Good, kind train please stay on the track, If you smash my

I hear a knock; All on fire in - side and out,
poor heart 'll crack, Good kind engine, please hear my call,

I just want to shout, Can't you guess? Can't you
Get here quick, that's all, Don't be late, Don't be

guess, ——— Why I'm stuffed with hap - pi - ness, I'll tell you:
late; ——— For your freight I just can't wait, I'm ner - vous.

Chorus.

Some-bo-dy's com - ing to town (*from Dixie*) Some one with two eyes of

mp-f

brown; (*from Dixie*) Some - bo - dy al - ways is go - ing to stay,

nev - er go 'way, Hip, Hip, Hoo - ray! — Some-bo - dy wrote me a

mf *ff*

note; (*from Dixie*) This is what some - bo - dy wrote: "I'm

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a whole note, followed by a quarter rest, then a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

com - ing; I'm com - ing; meet me when the sun goes

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment features more complex chordal textures and some melodic lines in the right hand.

down? Oh! Law - dy, be good — to that rail - road

The third system shows the vocal line and piano accompaniment. The vocal line includes a phrase with a dash, indicating a long note. The piano accompaniment continues with its characteristic accompaniment style.

some - bo - dy's com - ing to town. 1. town. 2.

The fourth system concludes the piece with a double bar line and repeat signs. The vocal line has two endings, labeled '1.' and '2.'. The piano accompaniment also has a repeat sign and ends with a final chord.

WE PUBLISH THE FAMOUS

“SOMEBODY’S COMING TO TOWN”

“ALL I CAN SAY IS ‘I LOVE YOU’”

“YOU’LL BE SORRY!”

“I WISH THAT I WAS BACK
IN OLD KILLARNEY”

“OH, YOU CHICKEN!”

“THAT’S HOW I LOST HIM”

“I LOVE MY DEAR OLD BED” “I’VE GOT SUCH A LOVING DISPOSITION”

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