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1902

Sammy

Edward Hutchison

Composer

James O'Dea

Lyricist

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December 20, 1903.

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

Sammy



WORDS
BY
JAMES O'DEA
MUSIC BY
EDW. HUTCHISON

PUBLISHED BY
SOL-BLOOM
NEW AMSTERDAM THEATRE BUILDING - NEW YORK



Bagaduce Music
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Blue Hill, Maine
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Vp. 014921
1902
SAM

CHAS. W. HOMEYER & CO.
MUSIC
155 TREMONT ST., BOSTON.

"SAMMY."

Words by
JAMES O'DEA.

Music by
EDWARD HUTCHISON.

Allegro Moderato.

Piano introduction in 2/4 time, marked *f* (forte). The music consists of a series of chords and eighth notes in the right hand, and a bass line in the left hand.

Slower.

Vocal melody and piano accompaniment for the first two lines of lyrics. The tempo is marked *Slower.* The piano part includes dynamic markings *sfz* and *p*.

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

Vocal melody and piano accompaniment for the final two lines of lyrics. The piano part continues with chords and eighth notes.

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

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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 with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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

The second system of musical notation, continuing the vocal line and piano accompaniment. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal melody.

all the daf - fo - 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, concluding the vocal line and piano accompaniment on this page. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

"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.* *fz*

Detailed description: This system contains the first vocal entry. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "rev - el in his kiss - es When to him I sing : Par - a - dise a - hie - ing, When to him I sing :". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Performance markings include "poco rit." at the beginning and end, "cresc." in the middle, and "fz" (forzando) at the end.

CHORUS. *Quietly, with well marked rhythm.*

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

pf

Detailed description: This system is the first part of the chorus. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "Sam - my, . . . oh, oh, oh, Sam - my, . . . For you I'm". The piano accompaniment is in a grand staff with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A performance marking of "pf" (pianissimo) is present at the beginning.

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

Detailed description: This system is the second part of the chorus. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "pin - ing . . . when we're a - part ; . . . Sam - my, . . .". The piano accompaniment is in a grand staff with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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

Detailed description: This system is the third part of the chorus. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "when you come woo - ing . . . There's some - thing do - - ing . . . a - round my". The piano accompaniment is in a grand staff with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

"SAMMY."

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with the lyrics "heart. Sam - my, . . . oh, oh, oh, Sam - my, . .". The piano accompaniment includes a dynamic marking of *mf* and various musical notations such as slurs and accents.

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

The second system continues the musical piece. The vocal line has the lyrics "Can't live with - out you, . . . my dream of joy;". The piano accompaniment maintains the same key signature and time signature, with various musical notations and dynamics.

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

The third system of music shows the vocal line with lyrics "Tell me, . . . oh, oh, oh, tell me, . . . You're on - ly mine, my". The piano accompaniment continues with its characteristic accompaniment style.

Sam my boy, boy, D.S.

The fourth system concludes the page with the vocal line lyrics "Sam my boy, boy, D.S.". The piano accompaniment features a dynamic marking of *f* and ends with a double bar line and repeat sign.

THE FOUR BIG SONG HITS OF BROADWAY

"There's Nobody Just Like You."

ED. GARDENIER.
REFRAIN, Slow

WILLIAM H. PENN.

There's no - bod - y just like you, sweet heart, There's no - bod - y loves you as... There's
 noth - ing can change the ten - der tears, And the love of the long a - go. The
 ma - ny I meet of sham - ing grace, With eyes beam - ing glad and true... There's
 no - bod - y else can take your place, There's no - bod - y just like you."

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"THE GIRL YOU LOVE!"

PAUL A. RUBENS

CHORUS *Allegro*

What's it mat - ter if her eyes are blue, Or
 brown or black or grey? What's it mat - ter if she
 dreams of you Or thinks of you by day?
 What's it mat - ter if she's not so sweet, As
 len - der as a dove? You'll
 vow she's just as sug - ly as the cur - net of a street, If she's
 not the girl you love!

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✦ ✦ ✦ TRY THESE OVER ON YOUR PIANO ✦ ✦ ✦

Keep On A-Shining, Silv'ry Moon.

Words by ARTHUR J. LAMB.

Music by BEN M. JEROME.

CHORUS, Slow

Keep on a - shin - ing, sil - v'ry moon... Keep on a
 sil - ver in your way! My lan - gu - age is a - strain song, While tell - ing
 I'm a hum - ing A live - tick man - de - ly... So keep on a
 shin - ing, sil - v'ry moon! My la - dy love will show her
 smile... But be - lieve that she'll look down With a smile or a frown, So
 keep on a - shin - ing, sil - v'ry moon!

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"WILLIE."

Words by MATT C. WOODWARD
 & JAMES RYAN.

Music by BEN M. JEROME.

CHORUS

Willie! Willie! Don't say "Miss Jones," but call me
 Willie! Willie! Don't say "Miss Jones," but call me
 Willie! That Willie was so in - nocent, pure, Del - icious - it's doubt - less
 Willie! That Willie was so in - nocent, pure, Del - icious - it's doubt - less
 Willie! He asked him if his name - or knew that he was not! Willie!
 Willie! He asked him if his name - or knew that he was not! Willie!
 Willie! The dead man, she thought him kind of all - right! Then he
 Willie! The dead man, she thought him kind of all - right! He ran
 Willie!
 Willie!

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 SAN FRANCISCO: 519 WEBSTER ST.

NEW AMSTERDAM THEATRE BLDG., NEW YORK CITY.