

# SAMBO'S SERENADE



## A HUMOROUS SONG

Written and Composed

BY

# ROBERT GANTHONY.

Copyright.

London,

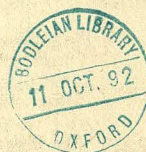
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Mus. 55 c. 9 (27)



# SUCCESSES OF THE SEASON.

## AUTUMN BREEZES WALTZ,

By WILHELM MÜLLER.

BEAUTIFULLY ILLUSTRATED.

PRICE 4/-

No. 1.

*p Con espress.*

*cres* - - - *cen* - - - *do.*

## SUNNY SPAIN WALTZ,

By J. WARWICK MOORE.

BEAUTIFULLY ILLUSTRATED.

PRICE 4/-

No. 1.

*ff Con spirito.*

*mf* *cres.* . . . . . *f*

### IN SUNNY SPAIN

(12th Thousand).

Composed and arranged on Sunny Spain Waltz,  
By OSCAR VERNE.

In G (D to D), B $\flat$  (F to F), D (A to A.)

*Allegro moderato.*

*p*

Dream, lovers, dream of a love that shall know no a - wa - king ;

Dream, lovers, dream of a love that is constant al - way ;

*mf* *cres.*

Dream, lov - ers, dream of a fond heart all o - thers for - sak - ing ;

Forget not, love, the day when first we met,  
And dreamed our dream of love in sunny Spain ;  
What bliss was ours we knew not one regret,  
But now our happy dream is o'er we ne'er shall meet again.  
Ah ! we were happy in that long ago,  
In love forgetting every thought of pain ;  
And are we ne'er those days again to know,  
The days of bliss we lived in sunny Spain.

Refrain.  
LESLIE VANE.

### FOR LOVE OF THEE,

Composed and arranged on Autumn Breezes Waltz,  
By OSCAR VERNE.

In G (D to D), B $\flat$  (F to F).

*p Allegretto.*

*p*

Sigh - ing so soft and low, for love of thee, Come back to

me, dear heart, o - ver the sea ; Come to re - main, dear one,

*molto cres.* *f*

no more to roam ; In life and death thy heart, thy heart shall

I knew not, love, how much you were to me,  
Or thought to part would cause such bitter pain ;  
I did not know the worth of your dear heart,  
In all the world, you only true remain.  
But I am coming home again to thee,  
The days are drear without you, sweet, alone,  
Your smile can banish sorrow from my life,  
I come to claim you darling all my own.

Refrain.  
LESLIE VANE.

Copies of the above may be had of all Musicsellers throughout the World or 2/- each post free from the Publishers.

London: REYNOLDS & CO., Music Publishers & Exporters, 13, Berners Street, W.

# SAMBO'S SERENADE.

1

WRITTEN AND COMPOSED

BY ROBERT CANTHONY.

(Spoken.) Ladies and Gentlemen, I will ask you to listen to an old-fashioned negro-song, to which I will suggest, with my lips, an old-fashioned Banjo accompaniment. We will imagine that we are sitting in a New Jersey Wood at Sunset, and that we hear Sambo at the end of his day's work singing to Sally Brown, his sweetheart, this little serenade.

Note. This song can be sung to Piano or Banjo, or both. It is effective to use an umbrella as a Banjo if the singer has an accompanist. The imitation is rendered by sharply saying "pang" "ping," "tang" or "ting," and best acquired by mimicking the notes when played on the instrument imitated.

ALLEGRO. VOCAL IMITATION OF BANJO.

VOICE.

PIANO.

(R & C<sup>o</sup> 206.)

Oh! Sal - ly you is black and lub - ly as a crow.

VOCAL IMIT. And when yer o - pen yer mouth, Oh yer

VOC: IMIT. teef do show.

Walkin' in de moon - light up an down de glade;

Talk \_ in' in de sun\_shine, whis\_p'rin' in de shade, Wid my

arm round yer waist I tell you what am true, When I

says "Sal \_ ly Brown dat I do lub you." Oh!

Oh! Oh! Sal \_ ly Brown my heart beat true,

(R&C.<sup>o</sup> 206.)

VOCAL IMIT.:

VOC: IMIT.

Oh! Oh! Oh, Sal - ly Brown I'se a -

The first system of the musical score, measures 1-3. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has lyrics 'Oh! Oh! Oh, Sal - ly Brown I'se a -'. Above the first two measures is the instruction 'VOCAL IMIT.:', and above the third measure is 'VOC: IMIT.'. The piano accompaniment consists of chords and single notes in both hands.

VOCAL IMIT. 3

play - in' for you!

The second system of the musical score, measures 4-6. The vocal line continues with the lyrics 'play - in' for you!'. Above the fifth measure is the instruction 'VOCAL IMIT. 3'. The piano accompaniment continues with chords and single notes.

The third system of the musical score, measures 7-9. It continues the vocal and piano parts from the previous systems.

D. S. *sfz*

The fourth system of the musical score, measures 10-12. It concludes the piece with a double bar line. Above the final measure is the instruction 'D. S.' and the dynamic marking '*sfz*'.

## 1

Oh Sally you is black and lubly as a crow,  
 And when yer open yer mouf, Oh yer teef do show,  
 Walkin' in de moonlight up and down de glade,  
 Talkin' in de sunshine, whisp'ring in de shade.  
 Wid my arm around yer waist, I tell you what am true,  
 When I says Sally Brown dat I do lub you.

Oh! Oh! Oh Sally Brown, my heart beat true,  
 Oh! Oh! Oh Sally Brown, I'se a playin' for you.

## 2

You'se sweet and luscious as a punkin pie,  
 An' you make me jump when you wink de oder eye,  
 Workin' in de cornfield, flirtin' in de lane,  
 Puttin' de taters in de pot, gettin' 'em out again,  
 Cleanin' ob de knibes, or whateber you may do,  
 Oh remember, Sally Brown, dat yer snowball lub yer true.

Oh! Oh! Oh, Sally Brown, I lub yer true,  
 Oh! Oh! Oh, Sally Brown, I'se a playin' for you.

## 3

So jus' now please to name de weddin' day,  
 An yer see yer snowball dress hissself so gay,  
 Drivin' to de church, walkin' up de aisle,  
 Den we get married an' eberbody smile,  
 Eberybody smilin' 'cept them what am cryin',  
 When you Sally Brown won't be Sally Brown, but mine.

Oh! Oh! Oh Sally Brown, I lub yer true,  
 Oh! Oh! Oh Sally Brown, I'se a playin' for you.

(R&C<sup>o</sup> 206.)