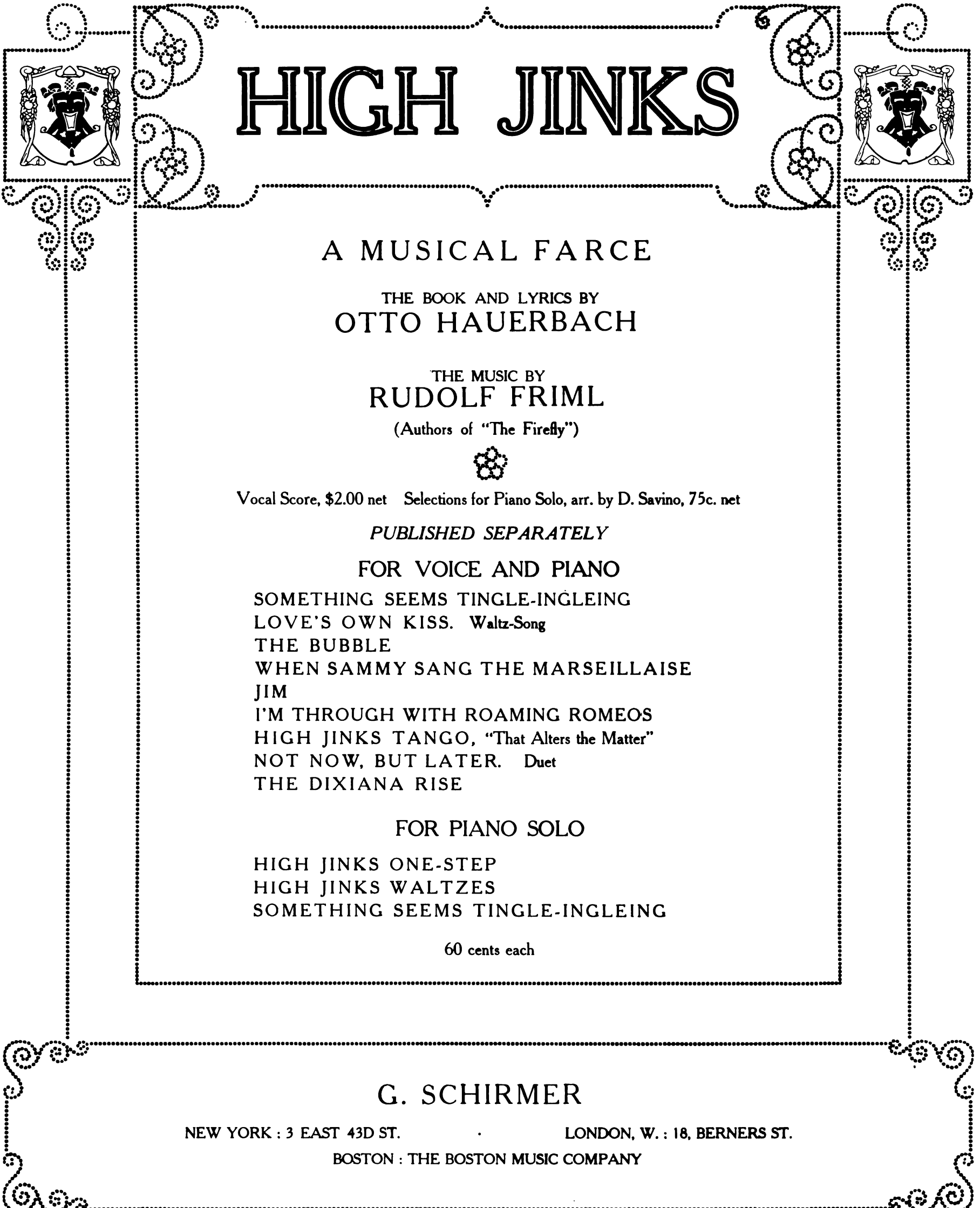


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WHEN SAMMY SANG THE MARSEILLAISE

JIM

I'M THROUGH WITH ROAMING ROMEOS

HIGH JINKS TANGO, "That Alters the Matter"

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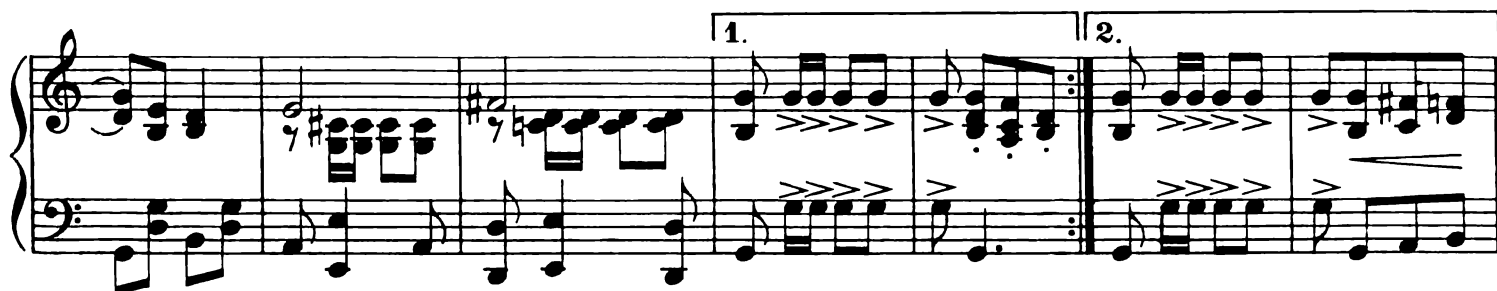
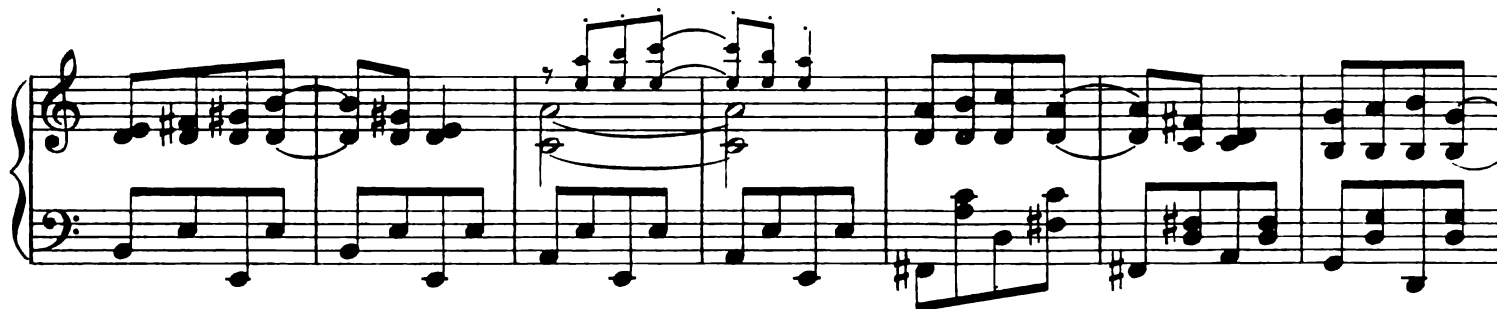
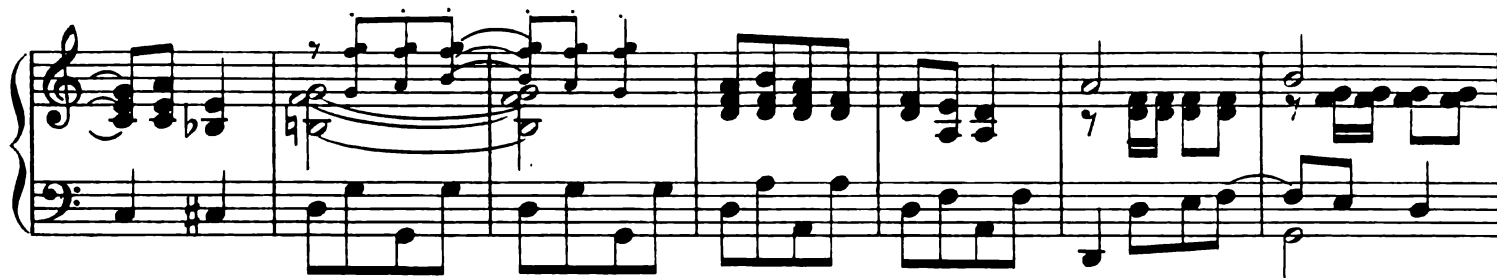
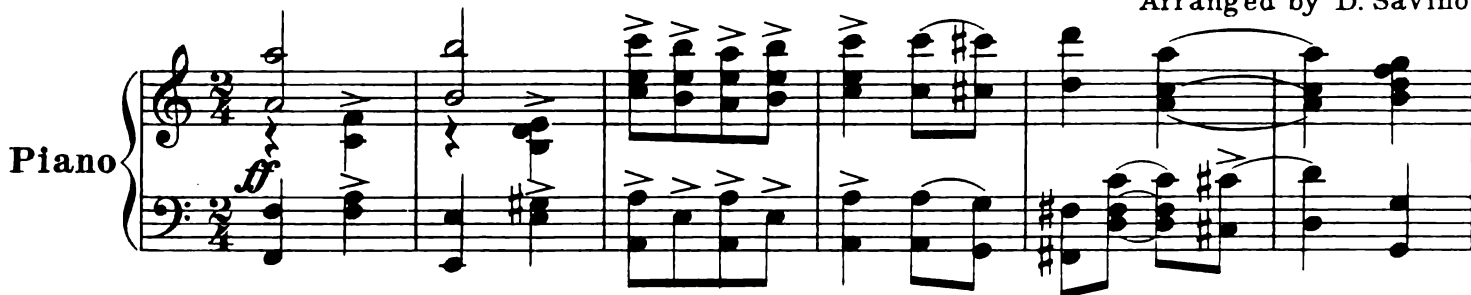
LONDON, W. : 18, BERNERS ST.

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ONE-STEP
"Jim," and "When Sammy Sang the Marseillaise"
From the Musical Farce
"High Jinks"

Music by
Rudolf Friml
Arranged by D. Savino

Piano



First system of musical notation, featuring treble and bass staves. The piece begins with a forte (*ff*) dynamic. The right hand (RH) plays a complex, rhythmic pattern of chords and eighth notes, while the left hand (LH) provides a steady accompaniment of eighth notes. A first ending bracket is present at the end of the system.

Second system of musical notation. The right hand continues with intricate chordal textures and melodic lines, while the left hand maintains its accompaniment. The dynamic remains forte.

Third system of musical notation. The right hand features a melodic line with grace notes, marked *r. h.*. The left hand continues with eighth-note accompaniment. The dynamic is still forte.

Fourth system of musical notation. The right hand has a more active melodic role with sixteenth-note passages. The left hand continues with eighth-note accompaniment. The dynamic remains forte.

Fifth system of musical notation. The right hand features a melodic line with grace notes, marked *r. h.*. The left hand continues with eighth-note accompaniment. The dynamic is still forte.

Sixth system of musical notation. The piece concludes with a first ending bracket. The right hand has a melodic line with grace notes, marked *r. h.*. The left hand continues with eighth-note accompaniment. The dynamic is marked *mf* (mezzo-forte).

Musical notation system 1, featuring a treble and bass clef. The key signature has one flat. The first measure includes the dynamic marking *P 2nd time ff*. The system contains six measures of music with various chordal textures and melodic lines.

Musical notation system 2, continuing the piece with six measures of music. It features complex chordal structures and melodic fragments in both hands.

Musical notation system 3, containing six measures. A dynamic marking of *f* is present in the second measure. The system shows a mix of block chords and moving lines.

Musical notation system 4, consisting of six measures. This system is characterized by more complex rhythmic patterns and dense chordal textures.

Musical notation system 5, with six measures. It continues the intricate musical development with various articulations and dynamics.

Musical notation system 6, the final system on the page, containing six measures. It includes first and second endings, indicated by the numbers 1. and 2. above the staff.

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WALTZ-SONG

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Otto Hauerbach

Geraldine and Thurston

Rudolf Friml

REFRAIN

a tempo

You need sym - pa - thy, sym - pa - thy, just
I need sym - pa - thy, sym - pa - thy, just

a tempo

sym - pa - thy! You won't think I am free,
sym - pa - thy! I won't think you are free,

rit. You will not scold or say I am bold When I treat
I will not scold nor say you are bold When you treat
a tempo

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