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1924

## Sally Lou

Hugo Frey  
*Composer*

U-R  
*Illustrator*

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Hugo Frey's Greatest Song Since "MARY"

# SALLY LOU

Frank

C

B

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N II

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S

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E

R

by  
Hugo Frey



Music Publishers  
**ROBBINS-ENGEL**  
1658 Broadway, N.Y.

Vp. 004706  
1924  
SALLY

J-R

# Try this Melody Over

## If Love Were All

Words by  
MARTHA LOIS WELLS

Music by  
WILLIAM AXT

Refrain

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs). The score is divided into four systems, each containing a vocal line and a piano accompaniment. The lyrics are: "If Love Were All, oh, If Love Were All, I'd be for - ev - er by your side. I would kiss a-way your tears when you cried; When the sun shines bright, — or when sha - dows fall; — What a wond - 'rous world this". The piano accompaniment includes dynamic markings such as *p* and *R.H. il marcato basso dolce*, and a repeat sign with first and second endings. The score is framed by decorative scrollwork in the corners.

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Complete Song May Be Purchased From Your Favorite Dealer

# Sally Lou

By  
Hugo Frey

Moderato

*f*

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes. The tempo is marked 'Moderato' and the dynamic is 'f'.

*fz* *p* *mf*

Vamp

At last my  
Each let - ter

The piano accompaniment for the first vocal line is shown in two systems. The first system shows the piano part with dynamics *fz* and *p*. The second system includes a 'Vamp' section with a *mf* dynamic and a repeat sign. The lyrics 'At last my Each let - ter' are positioned above the piano part.

dreams are true, My blue-bird's sing-ing too, Some-one I love is re -  
that I write, Tells of a lone-ly night Hop - ing that you soon will

The piano accompaniment for the second vocal line is shown in two systems. The lyrics are written below the vocal line. The piano part consists of chords and a bass line.

turn - - ing. Good-bye to skies of gray, A new world  
an - - swer For oth-er rea-sons too, I miss those

The piano accompaniment for the third vocal line is shown in two systems. The lyrics are written below the vocal line. The piano part consists of chords and a bass line.

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starts to - day, And when I greet her I'll say.  
eyes of blue, That's why I'm call - ing for you.

CHORUS

Sal - ly Lou, Sal - ly Lou I've been wait - ing and

*p* *p-f*

long - ing for you Ev - 'ry day, you're a -

way, I'm so lone - some so lone - some and blue,

Who's my pal, who's my gal, Who's might - y

like my moth - er There can be no oth - er I love

*ritard.* *a tempo*

*cresc.* *f* *rit.* *a tempo*

you, Sal - ly Lou Say that you love me

1. 2.

too, Sal - ly Lou. Sal - ly Lou.

*f* *cresc.* *fz*

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Byron Gay

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The World Is Mine For I have you

I have your smile, Your kiss - en - too.

P 127-4

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IF LOVE WERE ALL

THE SOUL OF A ROSE

TH' BREATH OF AN  
IRISH SMILE

LITTLE HEART O'MINE

Eili. Eili.

WHEN LOVE COMES  
STEALING

TO A LONESOME  
HEART

LOVE'S LITTLE HOUR

DRY YO' EYES

IN THE TWILIGHT HOUR

ROSE O'MINE

TWO LITTLE EYES

THE HEAVEN IN  
YOUR EYES

I HEAR THY VOICE  
IN EVERY SONG

SWEET KATHLEEN ADAIR

SHAMROCK LEAVES

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Cugo & Savoyers

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G. HUN NEWCOMB  
Music by  
LOUIS SILVERS

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