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1924

Maybe She'll Write Me, Maybe She'll 'Phone Me

Fred E Ahlert

Composer

Ted Snyder

Composer

Turk

Composer

Barbelle

Illustrator

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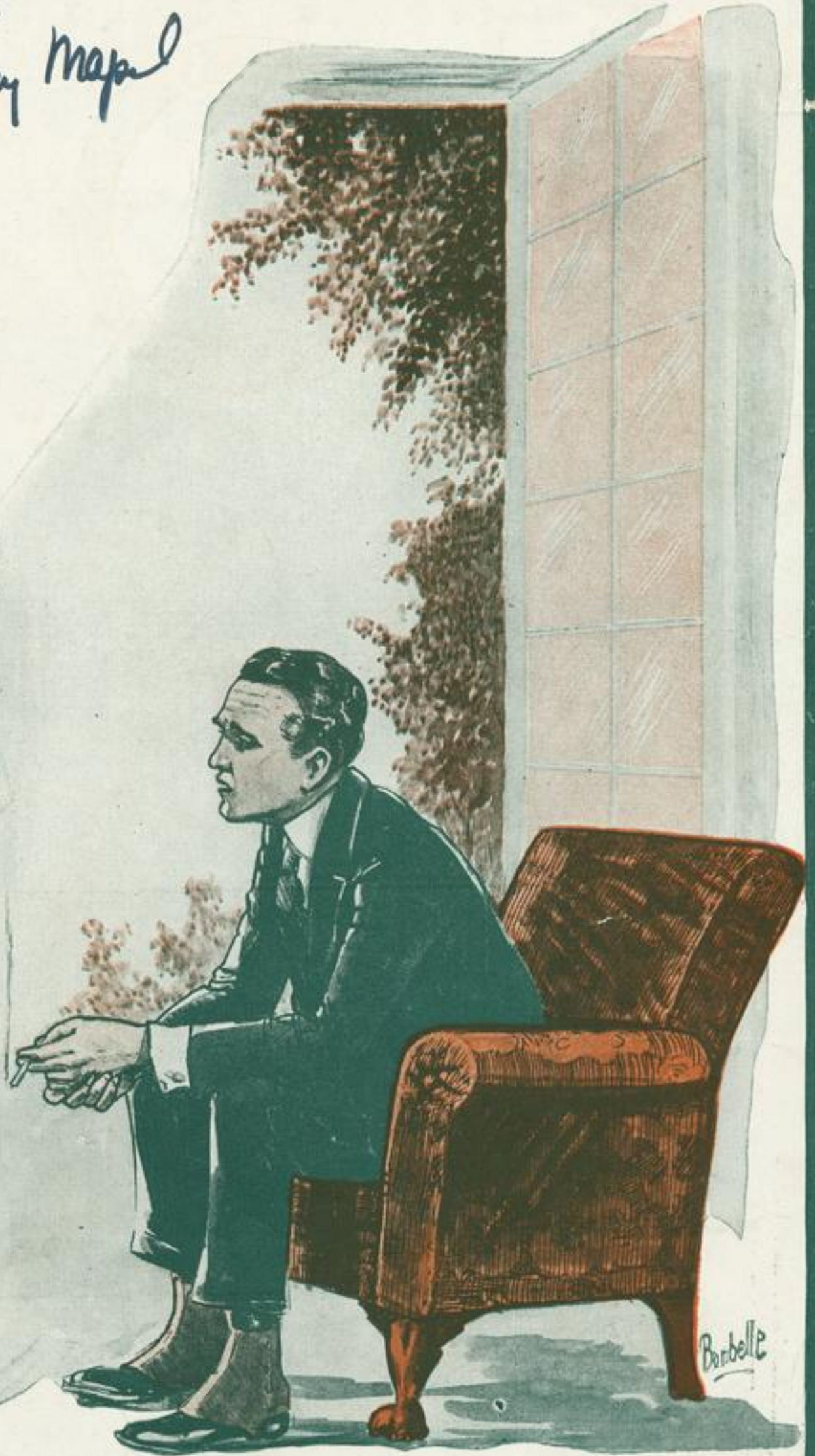
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MAYBE

(SHE'LL WRITE ME, — SHE'LL 'PHONE ME)

Fanny Maple



By *Roy Turk*
Ted Snyder and
Fred & Ahlert

Waterson, Berlin & Snyder Co.
STRAND THEATRE BUILDING
NEW YORK

Trade Mark Registered

Vp. 003548
1924

MAY

MADE
USA

Borbelle

TRY THIS ON YOUR PIANO
A Smile Will Go A Long Long Way

By BENNY DAVIS
and HARRY AKST

Chorus

When you're blue, — and kind-a lone-ly, too, — You'll find a smile will go a
long, long way. — Though you're down, — don't sit a-round and frown —
— A lit-tle smile will go a long, long way. — Nev-er grieve —

The musical score consists of three systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a steady bass line and chords in the right hand. The first system starts with a piano (*p*) to forte (*f*) dynamic marking. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

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MAYBE { SHE'LL WRITE ME SHE'LL PHONE ME

3

By ROY TURK,
TED SNYDER and
FRED E. AHLERT

Piano

Moderato

f

Till ready

The piano introduction is written in a 7/8 time signature with a key signature of one flat (B-flat). It begins with a *f* (forte) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment with chords and single notes. A section marked *Till ready* is indicated by a double bar line and a repeat sign.

Voice

p

I've got trou - ble, oh! what trou - ble! Some - thing hap - pened to me! Came
Al - ways lone - ly, but I'm on - ly, Get - ting what I de - serve, I

The first vocal line is in a 7/8 time signature with a key signature of one flat. The melody is simple and expressive. The piano accompaniment is marked *p* (piano) and consists of chords and single notes that support the vocal line.

home one day and I found, My sweet one was - n't a - round.
should have known at the start, Some - day she'd ru - in my heart.

The second vocal line continues the melody from the first line. The piano accompaniment remains consistent, providing a harmonic foundation for the voice.

Have - n't heard a sing - le word a - bout the cause of it all, That's
But I'm pray - ing she is say - ing just what I'm say - ing now, For

The third vocal line concludes the phrase. The piano accompaniment continues with the same rhythmic and harmonic pattern.

1406-3

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why I'm full of the blues, Just wait-ing 'round for some news.
then she'll wor-ry and cry, And change her mind bye and bye.

Chorus

May-be she'll write me, May-be she'll phone me, May-be she'll ra-di-o;

p-f

Went a-way Mon-day, Here it is Sun-day, Just a long week a-go.

I don't know where she went or what made her go, —

One thing I know— I'm feel - in' might - y wor - ried.

May - be she's lone - some, All by her "own - some", Long - in' for who knows what.

May - be she's sigh - in', May - be she's cry - in', then a - gain may - be not.

I don't care what she did, or where she went or why she left, As

long as she on - ly hur - ries back home to me! me!

1 2

D.S.

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Come On Spark Plug!

By BILLY ROSE
and CON CONRAD
Writers of "Rainey Googie"

Chorus

Come on you Spark Plug, — come on you Spark Plug! — In pray-ing

"what' git-ty-ap, git-ty ap, don't lose, Ba by needs a pair of shoes!"

Spark Plug, — go get 'em, Spark Plug, — If you win you sleep up
Spark Plug, — we love you, Spark Plug, — It was with-er win or

1875-4

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Covered Wagon Days

By WILL MORRISSEY
and JOE BURROWES

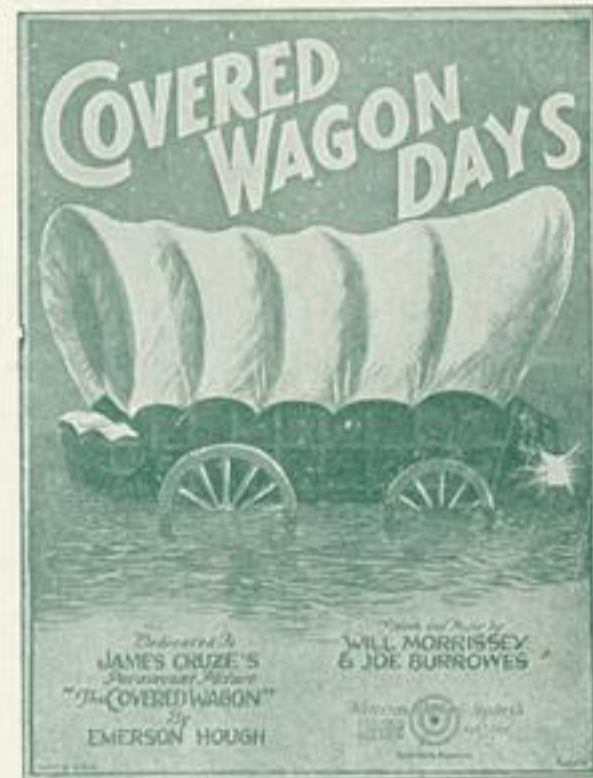
Chorus

Old cov-ered wag-on days — Gold

drag-gin' in their ways. — Your seeds in

his-to-ry plays — Parts that grip the hearts of our

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DADDY'S WONDERFUL PAL
WHO'S SORRY NOW
BEALE STREET MAMMA
BELLA DONNA
THE FIRST WALTZ
DON'T THINK YOU'LL BE MISSED
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MOTHER IN IRELAND
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