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1923

A Smile Will Go A Long Long Way

Harry Akst
Composer

Benny Davis
Composer

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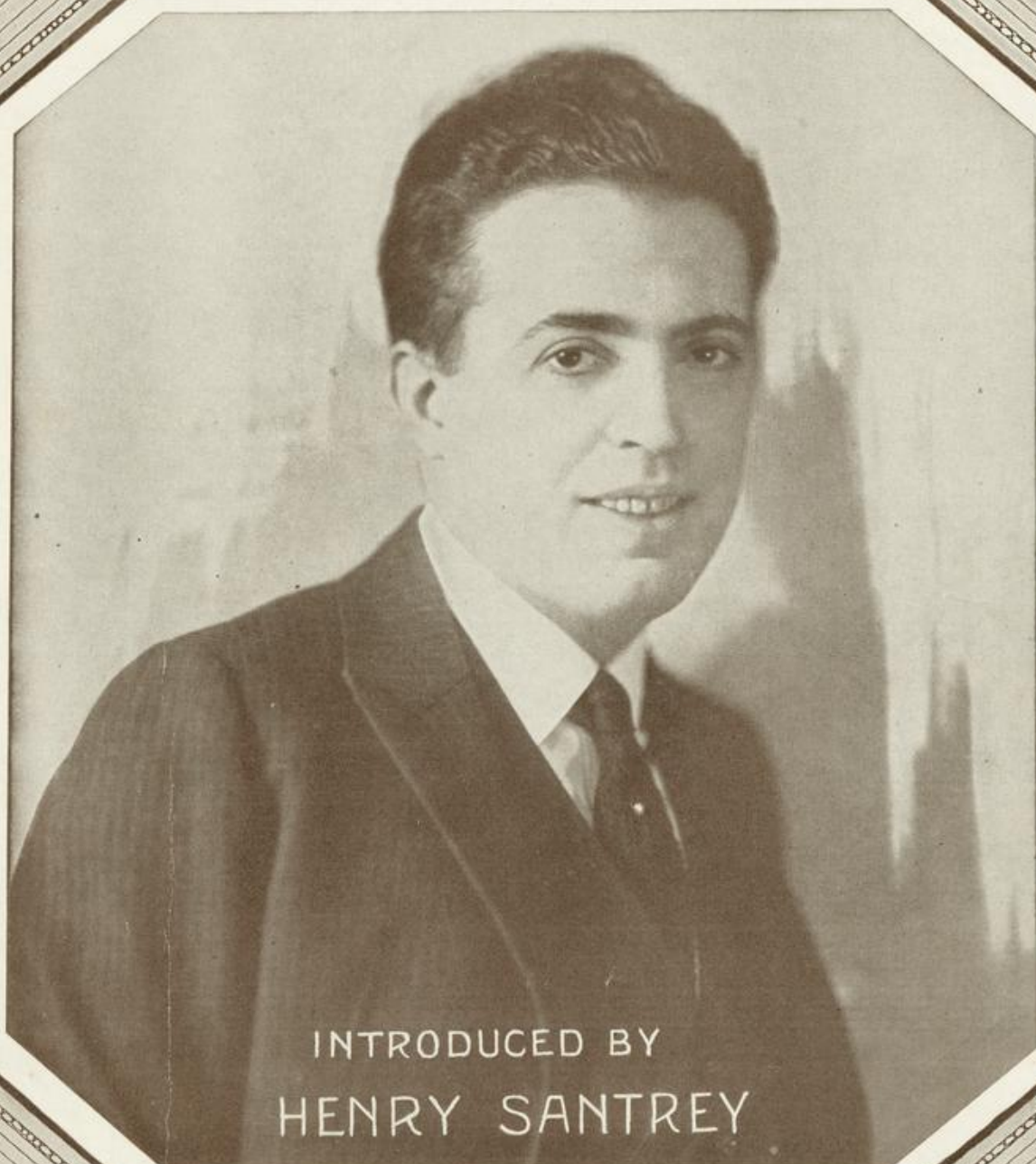
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A Smile Will Go A Long Long Way



INTRODUCED BY
HENRY SANTREY

Vp-004938 HENNY DAVIS
1923
SMILE HARRY AKST

Waterson Berlin & Snyder Co.
STRAND
THEATRE
BUILDING
NEW YORK

Trade Mark Registered

Printed in U. S. A.

TRY THIS ON YOUR PIANO

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

By ROY TURK,
TED SNYDER and
FRED E. AHLERT

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, —

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A Smile Will Go A Long Long Way

3

By BENNY DAVIS
and HARRY AKST

Moderato

Piano



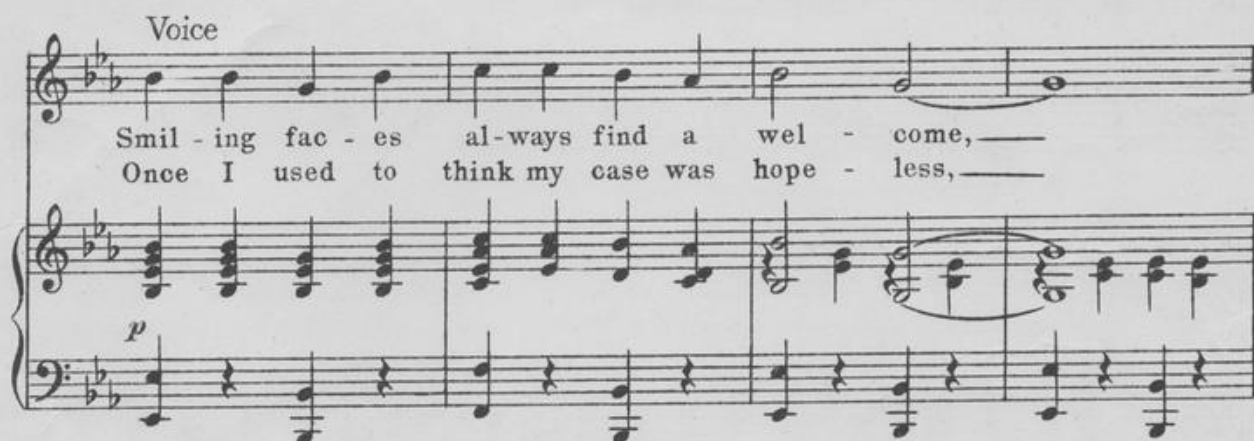
The piano introduction is in B-flat major, 4/4 time. It begins with a treble clef and a key signature of two flats. The melody starts with a half note B-flat, followed by a quarter note D-flat, a half note F, and a quarter note G. This is followed by a series of chords and single notes in the right hand, while the left hand plays a simple bass line of quarter notes: B-flat, D-flat, F, G, B-flat, D-flat, F, G.



The piano accompaniment continues with the same bass line in the left hand. The right hand features a melody of eighth and sixteenth notes, starting with a half note B-flat, followed by a quarter note D-flat, a half note F, and a quarter note G. The piece concludes with a double bar line and a repeat sign.

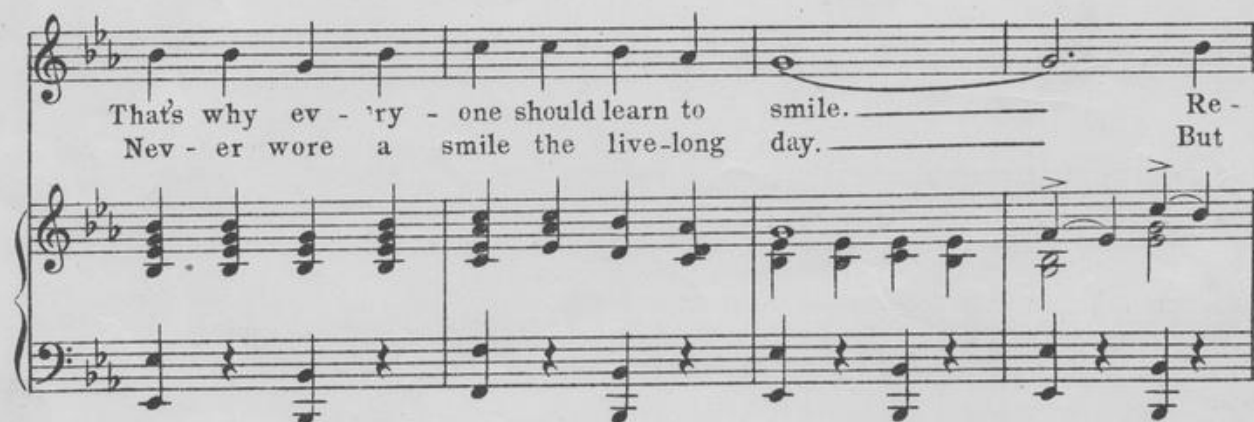
Voice

Smil - ing fac - es al - ways find a wel - come, —
Once I used to think my case was hope - less, —



The voice melody is in B-flat major, 4/4 time. It begins with a half note B-flat, followed by a quarter note D-flat, a half note F, and a quarter note G. The piano accompaniment continues with the same bass line in the left hand. The right hand features a melody of eighth and sixteenth notes, starting with a half note B-flat, followed by a quarter note D-flat, a half note F, and a quarter note G. The piece concludes with a double bar line and a repeat sign.

That's why ev - ry - one should learn to smile. — Re -
Nev - er wore a smile the live-long day. — But



The voice melody continues with a half note B-flat, followed by a quarter note D-flat, a half note F, and a quarter note G. The piano accompaniment continues with the same bass line in the left hand. The right hand features a melody of eighth and sixteenth notes, starting with a half note B-flat, followed by a quarter note D-flat, a half note F, and a quarter note G. The piece concludes with a double bar line and a repeat sign.

1311-3

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-mem-ber aft - er all, Your troub-les may be small;
since I learned to smile, My life has been worth while;

Here's a lit - tle thought that's worth your while: _____
That is just the rea - son why I say: _____

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 —

— just try and make be-lieve, — The sky is blue al-tho' you know it's

grey. — Don't you pine, — it's just a waste of time — You'll find a

smile will go a long, long way." — way." —

1 2

D.S.

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J. RUSSEL ROBINSON



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You're In Love With Everyone

(But The One Whom In Love With You)

Words by
MORT DIXON

Music by
RAY HENDERSON



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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
JOE IS HERE

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DOWN IN MARYLAND
MOTHER IN IRELAND
THE LOVELIGHT IN YOUR EYES
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THAT SWEET SOMEBODY O'MINE
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