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## Whenever You're Lonesome : Just Telephone Me

Max Kortlander

*Composer*

Pete Wendling

*Composer*

Smith

*Illustrator*

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# Whenever You're Lonesome

(JUST TELEPHONE ME)

FOX-TROT SONG

by  
PETE WENDLING  
AND  
MAX KORTLANDER

HERRITY L. SMITH

MADE IN  
U.S.A.

FOR ALSO SEE AND  
FOR YOU

Up-010062  
1922  
WHEN

Edward B. Marks Music Co. 223-25 W 46<sup>th</sup> St. New York



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# Whenever You're Lonesome

(Just Telephone Me)

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Fox Trot Song

By PETE WENDLING  
and MAX KORTLANDER

Moderato

*f* *p* *till ready*

The piano introduction consists of two staves. The right hand features a rhythmic melody with a triplet of eighth notes in the first measure. The left hand provides a steady accompaniment. The tempo is marked 'Moderato'. Dynamics range from *f* (forte) to *p* (piano). The piece concludes with a double bar line and the instruction 'till ready'.

Voice

May-be you were right and may-be I was wrong, I was wrong to make you  
I'm just like the bee who loved a red, red, rose On-ly to wake up one

The first system of the vocal part shows the melody for the first line of lyrics. The piano accompaniment is shown below. Dynamics include *p* (piano).

cry, You were right to say "good-bye" May-be you'll miss me, as  
morn, To find out the rose was gone. I can't live with-out the

The second system of the vocal part shows the melody for the second line of lyrics. The piano accompaniment continues below.

much as I miss you; May-be you wont, but if you do.  
hon-ey in your kiss; If you miss mine, re-member this.

The third system of the vocal part shows the melody for the third line of lyrics. The piano accompaniment concludes the piece.

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## CHORUS

When-ev - er you're lone - some — just tel - e - phone me —

The first system of the chorus features a vocal line in treble clef and piano accompaniment in grand staff. The piano part includes a dynamic marking of *p-f* (piano-forte) and a repeat sign. The key signature has one sharp (F#) and the time signature is common time (C).

— When you're by your "own - some" — and you want com - pa - ny.

The second system continues the vocal line and piano accompaniment. The piano part features a complex texture with many chords and moving lines in both hands.

— If blues o - ver come - you — you'll need me to hum you — some "Hush-a -

The third system continues the vocal line and piano accompaniment. The piano part maintains its complex harmonic structure.

bye, don't you cry" mel - o - dy. — A world may di - vide us, —

The fourth system concludes the vocal line and piano accompaniment. The piano part ends with a final chord and a fermata over the vocal line.

— from Fris - co to Maine, — But I'd walk miles for your

smiles once a - gain. — Your kiss - es and laugh - ter —

— Are worth go - ing af - ter — When - ev - er you're lone - some — just tel - e - phone

me. — When ev - er you're me. —

D. S.

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rainbows!

**W**ere after a  
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