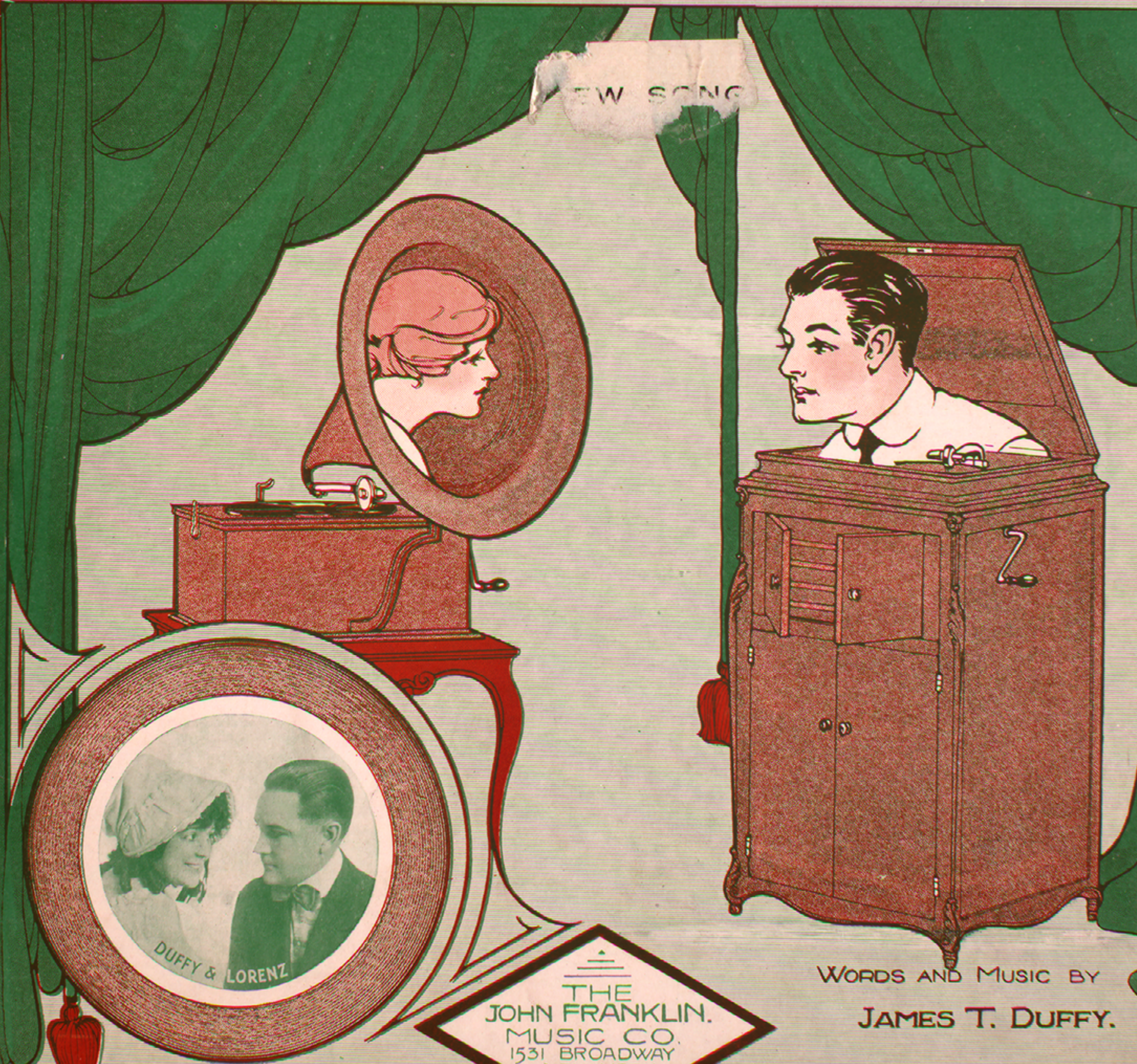


# IF I WERE A BIG VICTROLA AND YOU A LITTLE TALKING MACHINE

NEW SONG



THE  
JOHN FRANKLIN  
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WORDS AND MUSIC BY  
JAMES T. DUFFY.

# If I Were A Big Victrola

And You A Little Talking Machine.

JAMES DUFFY.

All<sup>o</sup> moderato.

Piano.

*mf* L.H. *stacc. leggiero.* *f*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics range from mezzo-forte (mf) to forte (f).

*Till Ready.*

The piano accompaniment for the first vocal line features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *ff* is present.

Bash-ful Boy, — Win-ning Miss, — In-ward joy, —  
 Bash-ful Boy, — out of breath, — Win-ning Miss, —

The first verse of the song. The vocal line is on a single staff with lyrics underneath. The piano accompaniment consists of two staves. A dynamic marking of *p* is shown in the piano part.

Mi - nus kiss, — He was slow and could-n't ex-plain, —  
 Shocked to death, — Was it true that he had pro-posed, —

The second verse of the song. The vocal line is on a single staff with lyrics underneath. The piano accompaniment consists of two staves.

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Loves sweet re-frain,— Just as he'd like — too, But he called —  
 The deal was closed,— He'd broke a rec - ord, Girl in arms

ev - 'ry eve,— Noth-ing said,— He would leave, But one night when he  
 boy in air,— Two in one,— Mor-ris chair, It's too good to be

start-ed to yawn,— She turned the vic - tro - la on,— He  
 true said the Miss,— The vic-tro - la - the cause of this,— Please

sprang up from his chair,— And — these words filled the air.—  
 say those words once more,— So he sang a short en - core.—

Chorus.

Let's sup - pose that I'm a big vic - tro - la dear and

*p-f*

*gva*

you're a lit - tle talk - ing ma - chine, ————— I'd make a play for you, I'd sing a

*gva*

song or two — and hon - est lit - tle girl I'd break a rec - ord for you, — I'd let my -

self run down, And I'd ev - en let you wind me 'round, — And I'd tell

*Spoken.*

all the town \_\_\_\_\_ a-bout my dream, Queen \_\_\_\_\_ Why I'd go

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a long note on 'all' followed by a series of eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

off my co - co - co - la and play num - ber two vi - o - la, If I'd

*mf*  
*L.H. stacc. leggiero.*

The second system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *mf* and the instruction *L.H. stacc. leggiero.* in the bass clef. The vocal line has a melodic line with some slurs.

ev - er had the chance to be a big vic - tro - la, And \_\_\_\_\_ you were \_\_\_\_\_ a lit - tle

The third system shows the vocal line and piano accompaniment. The piano part features a complex chordal texture with many accidentals. The vocal line has a melodic line with some slurs.

talk - ing ma - chine, I'd change my tune. \_\_\_\_\_ tune. \_\_\_\_\_

The fourth system concludes the vocal line and piano accompaniment. The piano part includes first and second endings, marked with '1' and '2' above the staff. The system ends with a double bar line and repeat signs.