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# Who Played Poker With Pocahontas

( When John Smith Went Away )



WORDS BY  
**SAMM. LEWIS  
& JOE YOUNG**  
MUSIC BY  
**FRED AHLERT**

*As INTRODUCED  
BY THE*  
**WATSON  
SISTERS**  
*IN*  
Messrs SHUBERTS'  
PRODUCTION

**MONTE  
CRISTO  
JR.**

**WATERSON  
BERLIN  
&  
SNYDER CO.**  
Music Publishers  
Strand Theatre Bldg  
Broadway at 47<sup>th</sup> St  
NEW YORK



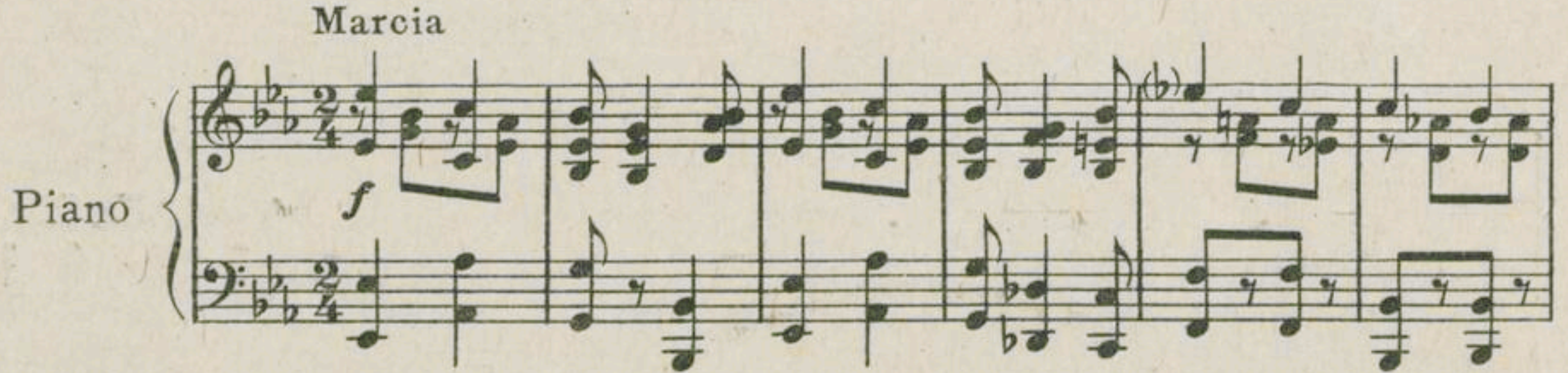
2 Who Played Poker With Pocahontas?  
(When John Smith Went Away)

Words by  
SAM M. LEWIS  
and JOE YOUNG

Music by  
FRED E. AHLERT

Marcia

Piano

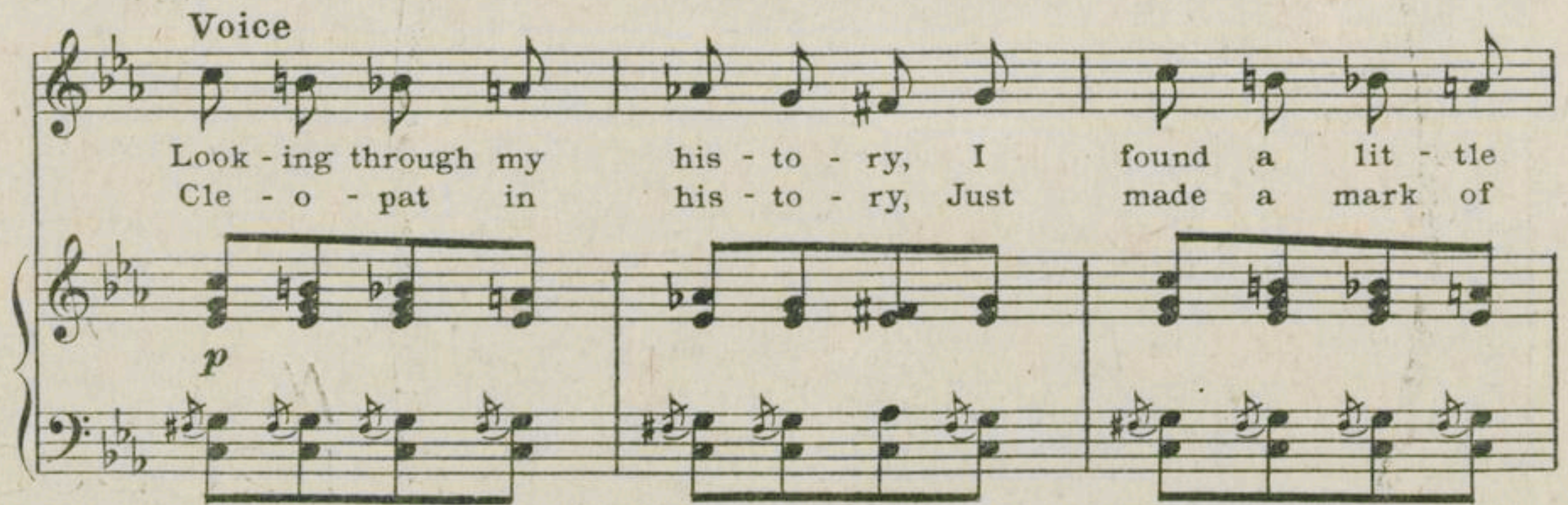


Till Ready

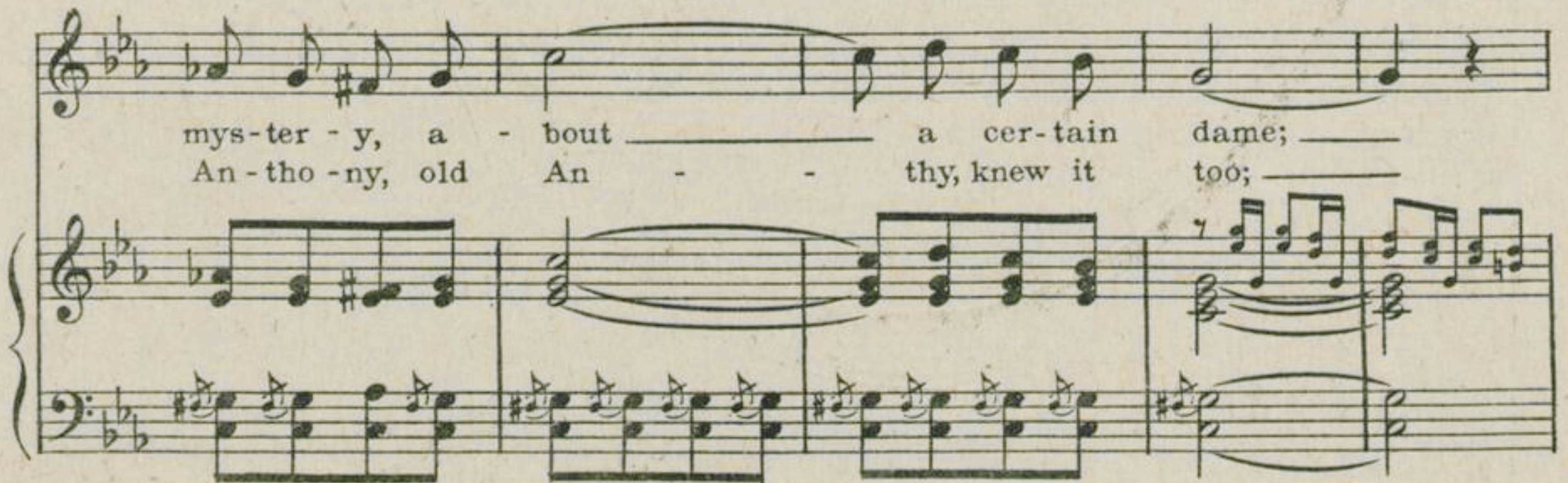


Voice

Look - ing through my his - to - ry, I found a lit - tle  
Cle - o - pat in his - to - ry, Just made a mark of



mys - ter - y, a - bout a cer - tain dame;  
An - tho - ny, old An - thy, knew it too;



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How did lit - tle Po - ca - hon - tas, Take John Smith for all his wam - pus,  
 When Na - pol - e - on went bust - ed, Jos - e - phine was sure dis - gust - ed,

Bet \_\_\_\_\_ I know her game. \_\_\_\_\_ He taught her how  
 At \_\_\_\_\_ his Wa - ter loo. \_\_\_\_\_ Take off your hat

— to play pok - er, \_\_\_\_\_ She sent him home, — with - out his  
 — to Co - lum - bus, \_\_\_\_\_ He put Queen Is - a - belle in

dough; — Ev - 'ry time that he came back, He found her with a  
 hock; — All these facts are bon - a - fide, But here's a thing we



larg - er stack, And here's what I'd like to know: \_\_\_\_\_  
 must de - cide, And dont think I mean to knock: \_\_\_\_\_

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line contains the lyrics: "larg - er stack, And here's what I'd like to know: \_\_\_\_\_" and "must de - cide, And dont think I mean to knock: \_\_\_\_\_". The piano accompaniment consists of chords and moving lines in both hands, with a forte (*f*) dynamic marking at the end.

**Chorus**

Who played pok - er, with Poc - a - hon - tas, When John Smith went a -

The chorus section begins with a double bar line and a repeat sign. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The key signature remains two flats, and the time signature is 2/4. The lyrics are: "Who played pok - er, with Poc - a - hon - tas, When John Smith went a -". The piano accompaniment features a steady rhythmic pattern with a *p-f* (piano to forte) dynamic marking.

way? \_\_\_\_\_ She al - ways dressed up so pret - ty,

The second system of the chorus continues the vocal line and piano accompaniment. The lyrics are: "way? \_\_\_\_\_ She al - ways dressed up so pret - ty,". The piano accompaniment continues with its characteristic rhythmic accompaniment.

Some - bod - y must have fed the kit - ty; She wore a

The third system of the chorus concludes the vocal line and piano accompaniment. The lyrics are: "Some - bod - y must have fed the kit - ty; She wore a". The piano accompaniment continues with its characteristic rhythmic accompaniment.



blush just like ev -'ry In - di-an, That led John a - stray; — Poor He

John-ny's pipe of peace was out the day he quit, When he came back he called on her one cold night in an aw - ful storm, She had no coal but

found his piece of pipe was lit; Now who played pok-er, with Poc - a - still she kept her old wig-wam;

hon-tas, When John Smith went a - way? — way?

*f* *D.S.*



# DOWN BY THE MEADOW BROOK

Words by  
EDGAR LESLIE

Music by  
PETE WENDLING

*piu mosso.*

Won't you come, come, down to the mead-ow-brook's rip - pling streams, — Come, come, let's find a

*mf piu mosso.*

sha-dy nook where love beams; — Come, come, let's tell the wa-ters a-bout our dreams; —

*rit.*

— Come with me, — and you'll see, — What the mead-ow-brook's mes-sage will be. — As in

*rit.*

*Cantabile.*

days of old, — When our love was gold; — 'Till the end of

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Strand Theatre Building, Broadway at 47th Street  
NEW YORK