

2 the C. Wood. 300



COME BACK OLD PAL



J

CAPTAIN M.W. PLUNKETT PRESENTS THE
NEW DUMBELLS
IN "CARRY ON"

M.



AS SUNG BY

CAPT. M. W. PLUNKETT

DUMBELL HITS

- Come Back Old Pal
- Shufflin' Along
- Golfing Blues
- Golden Dream Boat
- K-K-K-Kiss Me Again
- Most Powerful Love
- Coal Black Mammy

etc., etc.

WORDS AND MUSIC BY

Capt. M. W. Plunkett

CANADIAN EDITION
LEO FEIST LIMITED TORONTO CAN.
 UNITED STATES, LEO FEIST, INC. 251-255 WEST 40TH ST., NEW YORK.
 FRANCIS DAY AND HUNTER, BONDON, ENGLAND.

2

NEW "BLUES" HITS

Words by
JOE GREY &
LEO WOOD

Music by
A. HARRINGTON GIBBS

RUNNIN' WILD

An Ebony Jazz With An Original And Most Characteristic Rhythm

CHORUS

© Leo. Feist, Inc.,

By BILLY ROSE and CON CONRAD

YOU'VE GOT TO SEE MAMMA EV'RY NIGHT

A Positive Song Riot - A Peppery Tune with Peppery Rhythm

CHORUS

© Leo. Feist, Inc.

OTHER FEIST SONG HITS

ALL MUDDLED UP
APPLE SAUCE
BEE'S KNEES
LOVELY LUCERNE
PEGGY DEAR
DON'T WE CARRY ON
RIVER SHANNON MOON
SNAKES HIPS
THREE O'CLOCK IN THE MORNING

WHY SHOULD I CRY OVER YOU
WHEN THE LEAVES COME TUMBLING
DOWN
MY PAL
GOODNIGHT WALTZ
SWINGIN' DOWN THE LANE
CAROLINA MAMMY
DUSTING THE KEYS
CRYING FOR YOU

WONDERFUL ONE
RUNNIN' WILD
LOOSE FEET
YOU'VE GOT TO SEE 'MAMMA' EVERY NIGHT
FANCY NANCY CLANCY
LINDY LADY
MEMORY ISLE
CHINA BOY
BABYLON

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NEW YORK

43

"YOU CAN'T GO WRONG
WITH
ANY FEIST SONG"

Come Back Old Pal

Words and Music by Capt. M. W. Plunkett

PIANO

mf *ten.* *mp* *largo*

The piano introduction is in 3/4 time, starting with a mezzo-forte (mf) dynamic. It features a series of chords and melodic lines in both hands. The tempo and mood shift to *largo* in the final measures, which include a trill in the right hand.

Vamp *legato*

This section is a piano vamp consisting of a repeating chordal pattern in the right hand and a simple bass line in the left hand. The tempo is marked *legato*.

The vocal melody line for the first two lines of lyrics, written in a single staff.

1. Once in childhoods hap-py days, You and I to-geth-er play'd, Dear Pal of
 2. Since you left me all a-lone Love for you has stronger grown Dear Pal of

mp *legato*

The piano accompaniment for the first two lines of lyrics, featuring a *legato* texture in the right hand and a steady bass line.

The vocal melody line for the final two lines of lyrics.

Mine! To the old schoolhouse we'd roam- And thro'lov-er'slanego home,
 Mine! Tho'you seem so far a-way- Still I think of you each day,

mp

The piano accompaniment for the final two lines of lyrics, concluding with a *mp* dynamic.

Dear Pal of Mine! Now you've wander'd far a - way And in dreams I hear you
 Dear Pal of Mine! Now I sit a-lone and dream Of the days that might have

say: "Love I'll be re - turning For that love that once was
 been. Can't you hear me call - ing Call - ing to you from a -

mine, Love so pure and so di - vine For ev - er I will yearn." Come
 far Ev - er wond'ring where you are And if you will re - turn? Come

ten.

mf *ff* *mp*

CHORUS (*Sympathetically*)

back, come back, Old Pal of Mine, Come back, come back to

me I seem to hear your dear voice say, "Let's find the

mf *mf* *f*

Detailed description: This system contains the first two lines of music. The vocal line is on a treble clef staff with a key signature of two flats and a common time signature. The lyrics are "me I seem to hear your dear voice say, 'Let's find the". The piano accompaniment is on a grand staff (treble and bass clefs). The first two measures are marked *mf*, and the final measure is marked *f*. The piano part features a steady bass line and a more active treble part with chords and moving lines.

road that leads back to yes-ter-day," Come back, come back, Old Pal of Mine, Oh

rit. *rit.* *mp* *a tempo*

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics "road that leads back to yes-ter-day," Come back, come back, Old Pal of Mine, Oh. The piano accompaniment includes dynamic markings *rit.* (ritardando) in the first two measures, *mp* (mezzo-piano) in the third measure, and *a tempo* in the fourth measure. The piano part continues with a similar texture to the first system.

hear my ten - der plea! I've wait - ed oh so long for

ten.

Detailed description: This system contains the third and fourth lines of music. The vocal line has the lyrics "hear my ten - der plea! I've wait - ed oh so long for". The piano accompaniment features a *ten.* (tenuto) marking above the final measure of the vocal line. The piano part continues with a similar texture, showing some dynamic changes and phrasing.

you, won't you come back, won't you come back to me? Come me?

ten. *mp* *ad lib. largo* *ad lib.* 1. 2.

Detailed description: This system contains the final two lines of music. The vocal line has the lyrics "you, won't you come back, won't you come back to me? Come me?". The piano accompaniment includes a *ten.* marking above the first measure, *mp* (mezzo-piano) in the second measure, and *ad lib. largo* (ad libitum, largo) in the third measure. The system concludes with two first endings, labeled "1." and "2.", which lead to the end of the piece.

2

WINNING SONG HITS

SWINGIN' DOWN THE LANE

Lyric by GUS KAHN

An Old Fashioned Song With A Fox-Trot Swing

Music by ISHAM JONES

CHORUS

Ev-ry-bod-y hand in hand, Swing-in' down the lane, Ev-ry-bod-y feel - in' grand, Swing-in' down the lane, That's the time I miss the bliss That we might have known, Nights like this When I'm all a-

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CAROLINA MAMMY

A Real Southern Mammy Song—The Crooning Kind

By BILLY JAMES

CHORUS *Tenderly*

Car - o - lin - a Mam - my In long - in' for you Car - o - lin - a Mam - my I'm lone - some and blue

R.II. I'll tell you Mam-my, I've found it's true, That there's no-bod-y in this wide, wide world That

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