

SUNG BY MR. JOHN THORNE

Dear Old Pal of Mine

as Sung in

“GETTING TOGETHER”

A War Play

By J. Hartley Manners and Major Ian Hay



Words by
HAROLD ROBE

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Music by
Lieutenant GITZ RICE
FIRST CANADIAN CONTINGENT

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Andante con espressione

The piano introduction consists of three measures. The first measure is a whole rest in the treble clef. The second measure contains a series of chords in the right hand and a bass line in the left hand. The third measure features a dynamic shift to *p* (piano) and includes a section labeled *L.H.* (Left Hand) with a specific chordal texture.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "All my life is emp-ty, Since I went a-way, Dear-ie I'm so lone-ly, How I miss your smile,". The piano accompaniment includes a *mf* (mezzo-forte) dynamic marking.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Skies don't seem to be so clear, And your ten-der lov-ing way,". The piano accompaniment continues with a consistent rhythmic pattern.

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May some an - gel sen - try, Guard you while I stray, And
I just want you on - ly, Want you all the while, May

L.H. *R.H.*

fate be kind to join us some sweet day.
God de - cree I have you back some day.

rall.

Refrain

Oh, How I want you, Dear old pal of Mine,

a tempo mp

Each night and day, I pray you're al - ways mine,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line consists of a series of quarter and eighth notes. The piano accompaniment includes chords and moving lines in both hands.

Hon ey, how I miss you, Want to hug and kiss you

The second system continues the musical piece. The vocal line and piano accompaniment follow the same format as the first system. The piano part features a prominent bass line with a long note in the first measure of the system.

That's why I want you, Dear old Pal of Mine.

poco - a - poco - rit.

The third system concludes the page. The piano accompaniment ends with a fermata over the final chord. The tempo marking *poco - a - poco - rit.* is written below the piano part.

Male Quartette

Dear old Pal of Mine

Words by
HAROLD ROBE

Music by
LIEUT. GITZ RICE
1st Canadian Contigent

1st Tenor
Oh, How I want you, Dear old pal of pal of mine, Each night and

2nd Tenor
Melody
Oh, How I want you, Dear old pal of mine, Each night and

1st Bass
Oh, How I want you, Dear old pal of pal of mine, Each night and

2nd Bass
Oh, How I want you, Dear old pal of pal of mine, Each night and

Melody
day, I pray you're al-ways al-ways mine, Hon-ey, how I miss you,
day, I pray you're al-ways mine, Hon-ey, how I miss you,
day, I pray you're al-ways al-ways mine, Hon-ey, how I miss you,
day, I pray you're al-ways al-ways mine, Hon-ey, how I miss you,

Want to hug and kiss you That's why I want you, Dear old pal of mine.
Want to hug and kiss you That's why I want you, Dear old pal of mine.
Want to hug and kiss you That's why I want you, Dear old pal of mine.
Want to hug and kiss you That's why I want you, Dear old pal of mine.

WRITTEN AT THE BATTLE OF NEUVE CHAPPELLE. MARCH, 1915

Mary Lee

(Merrily I'll Come To You)

Words by
HAROLD ROBE

Music by
LIEUT. GITZ RICE
1st Canadian 'Contingent

Marcia moderato

The piano introduction is in 2/4 time, marked 'Marcia moderato'. It features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The piece begins with a forte (*f*) dynamic and includes a triplet of eighth notes in the right hand towards the end.

The first line of the song features a vocal melody and piano accompaniment. The lyrics are: "Ov - er in the trench - es, — on their wood - en They nev - er sung those curs - es, we know as ex - tra". The piano accompaniment starts with a mezzo-piano (*mp*) dynamic and includes a piano (*p*) section.

The second line of the song features a vocal melody and piano accompaniment. The lyrics are: "bench - es, The boys all gather'd round to have a sing; — A They vers - es, But. kept this chor - us go - ing, day and night; — They". The piano accompaniment continues with a steady bass line and chords.

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You've Got to Go in or Go Under

Words by
PERCIVAL KNIGHT

Music by
LIEUT. GITZ RICE
1st Canadian Contingen

Marciale

Piano

There's is a call re - sound - ing now you hear it ev - 'ry where In
Ev - ry day some thous - and sol - diers sail a - cross the sea To

ev - 'ry town and square it comes from 'o - ver there' The
fight for you and me To save 'De - moc - ra - cy' The

U. S. A. is in the fight and you know what that
men who cant go ov - er can do some - thing nev - er

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