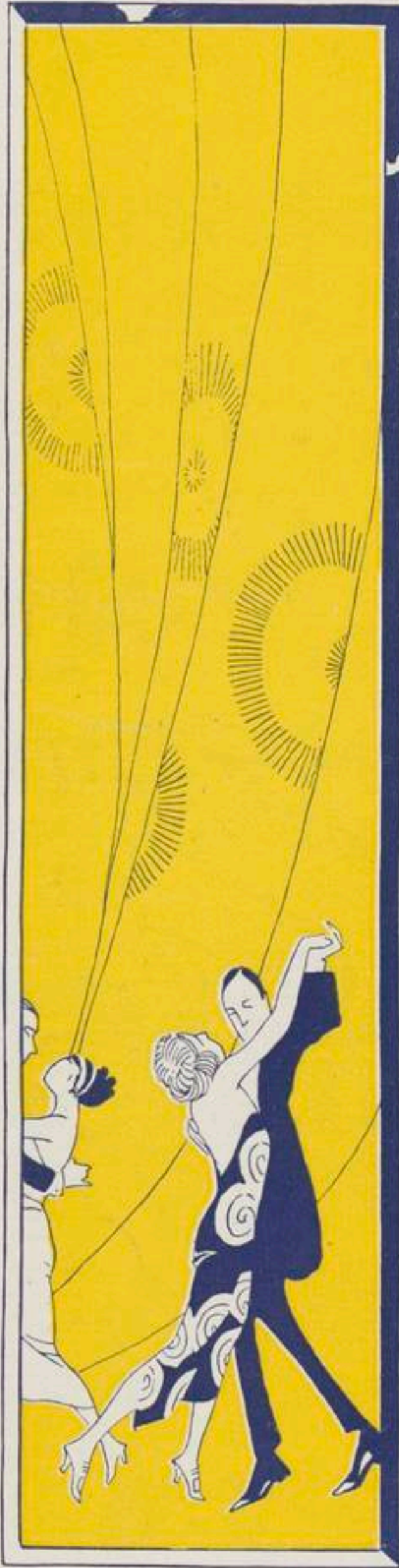


Nickel In The Slot

DROP A NICKEL



A Musical
Novelty
by
ZeZ Confrey
Composer of
STUMBLING
Words by
Leo. Wood

"You can't go wrong
With any 'FEIST' song"

POPULAR EDITION
LEO. FEIST, INC. NEW YORK
CANADA, LEO. FEIST, LIMITED, 193 YONGE ST. TORONTO
FRANCIS, DAY & HUNTER, 138-140 CHANCERY CROSS ROAD, LONDON, ENGL.

Nickel In The Slot *

A MUSICAL NOVELTY

Words by
LEO WOOD
Writer of "Wang Wang" Blues

Music by
ZEZ CONFREY
Composer of "Stumbling" "Tricks" etc

Introduction musical notation for piano, featuring a treble and bass staff with various fingerings and dynamics.

Seems no mat - ter where you're go - ing, If the sun shines or it's snow - ing,

Musical notation for the first line of lyrics, including piano accompaniment.

You will find a band a - play - ing, Ev - 'ry - bod - y 'round a - sway - ing

Musical notation for the second line of lyrics, including piano accompaniment.

To a syn - co - pat - ed, raz - zy jaz - zy - ing tune,

Musical notation for the third line of lyrics, including piano accompaniment.

*Also Published as a Piano Solo

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Where the cor-net play-er acts just like a loon, Nev-er cared my-self for danc-ing,

The first system of music features a vocal line on a treble clef staff with a key signature of one flat (B-flat). The lyrics are: "Where the cor-net play-er acts just like a loon, Nev-er cared my-self for danc-ing,". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The piano part includes various musical notations such as notes, rests, and fingerings (e.g., 1, 5, 4, 2, 5, 4, 2, 1, 2).

For that so out-land-ish pranc-ing, So I thought I'd take my sweet-ie,

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "For that so out-land-ish pranc-ing, So I thought I'd take my sweet-ie,". The piano accompaniment features a rhythmic pattern of chords in the right hand and single notes in the left hand.

To a qui-et, rest-ful spot, 'Twas an ice-cream so-da par-lor,

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "To a qui-et, rest-ful spot, 'Twas an ice-cream so-da par-lor,". The piano accompaniment maintains the established harmonic and rhythmic structure.

Now starts the plot, Some-one dropped a nick-el in the slot.

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "Now starts the plot, Some-one dropped a nick-el in the slot." The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

The ice-cream start - ed a - melt - ing, No one cared what hap - pened to it

While they danced, — They all for - got it while they pranced, — Kept on a - sway - ing,

Here and there, with - out care, they went. The ic - es turned in - to wa - ter,

And the so - da pop grew fizz - less, Still they whirled, — it seems they danced and

could - n't stop, — All through a lit - tle nick - el in the slot.

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 SOMETHING NEW AND DIFFERENT

No-bod-y seemed to tire, It just seemed their one de-sire was to keep on,—

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a repeat sign and contains the lyrics "No-bod-y seemed to tire, It just seemed their one de-sire was to keep on,—". The piano accompaniment includes fingerings such as 5 3 2 1 and 5 3 2 1 5, and dynamic markings like accents (>) and a piano (p) marking.

And my sweet-ie looked so for - lorn, look - ing on,

The second system continues the vocal line with the lyrics "And my sweet-ie looked so for - lorn, look - ing on,". The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, with the marking "L.H." below the left hand. Fingerings 5 1 3 2 and 5 1 3 2 are indicated above the right hand.

I took and drew her near me, Whis-per - ing "all right, my dear-ie,

The third system shows the vocal line with the lyrics "I took and drew her near me, Whis-per - ing "all right, my dear-ie,". The piano accompaniment includes a triplet of eighth notes in the right hand and dynamic markings like accents (>) and piano (p).

We'll do it too,— Stay un - til — it's through, You like — it?

The fourth system contains the lyrics "We'll do it too,— Stay un - til — it's through, You like — it?". The piano accompaniment features a triplet of eighth notes in the right hand and dynamic markings like accents (>) and piano (p).

You like — it? I'll like — it too." too."

The fifth system concludes the lyrics with "You like — it? I'll like — it too." too." and includes first and second endings. The piano accompaniment features a triplet of eighth notes in the right hand and dynamic markings like accents (>) and piano (p).

2

NEW "BLUES" HITS

Words by
JOE GREY &
LEO WOODMusic by
A. HARRINGTON GIBBS

RUNNIN' WILD

An Ebony Jazz With An Original And Most Characteristic Rhythm

CHORUS

Run-nin' wild, lost con-trol, Run-nin' wild, might-y bold,
Feel-in' gay, reck-less too, Care free mind all the time, nev-er blue;

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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

You've got to see Mam-ma ev-'ry night, Or you can't see Mam-ma at all, You've got to
kiss Mam-ma, treat her right, Or she won't be home when you call, { If you want my com-pa-ny,
I don't want the kind of man,

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◀ 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
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43

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