

B. Rice Dumas

SONGS *By* LIEUTENANT GITZ RICE

93686



*Faithfully yours,
Gitz Rice
Lieut.*

LIST OF LIEUT. GITZ RICE'S SONGS.

- "I Want To Go Home".....by Gitz Rice
- "When I Gave My Heart to You".....by Gitz Rice
- "We Beat You At The Marne".....by Gitz Rice
- "The Topsy Turvy Boogy-Boo".....by Davy Burnaby & Gitz Rice
- "Take Me Back To Domino Land".....by Davy Burnaby & Gitz Rice
- "While You're Waiting for The Wonderful Boy You Love".....by Davy Burnaby & Gitz Rice
- "In Flowerland Land With You".....by Davy Burnaby & Gitz Rice
- "I Don't Want Just Any Little Boy".....by Joe Wilbur & Gitz Rice
- "The Jazz Band Craze".....by Peter Bernard & Gitz Rice
- "Honey Will You Miss Me?".....by Peter Bernard & Gitz Rice
- "You Taught Me All I Know".....by Peter Bernard & Gitz Rice
- "In Cherry Blossom Land".....by Leslie Stiles, Herman Darewski & Gitz Rice
- "The Conscientious Objector's Lament".....by Davy Burnaby & Gitz Rice
- "The D. S. O. and the V. A. D.".....by Davy Burnaby & Gitz Rice
- "Ka-Wee-Ah-Loo" (I'll Be Waiting By The River).....by Peter Bernard & Gitz Rice

Price
60¢ each



I WANT TO GO HOME

Additional Lyrics by Percival Knight

I.

I'm married now for seven years, and it don't seem a day,
Since first I went away, for two years I've been gay.
My Missus heard that I was dead and married my pal Jim,
It really is the first time that I've sympathized with him.
I wouldn't be unkind to them and break their lives apart,
I think I'd better stay right here, 'twould be cruel to break her heart.

Chorus

I *don't* want to go home, I *don't* want to go home,
The "Whizz-bangs" and shrapnel around me do roar,
I don't want that old face anymore;
Take me over the sea, where the Missus will never get me,
Oh, my, I'd much rather die, I *don't* want to go home.

II.

In learning foreign languages I never made a dvance,
Until I got the chance to study here in France.
I know the French for "mustard," and can say "*comme ci comme 'car*,"
I know that every Frenchman eats his "*Patty dees foros grar*."
The French for house is "*maison*," a potato's "*pomme de terre*,"
Your "Aunty" is a "*tanty*" and your father is a "*pear*"!

Chorus

"*Je veux aller*" home, "*Je veux aller*" home,
"*Les*" "Whizz-bangs" and shrapnel do sound "*effrayant*,"
"*Jé*" don't want this old war "*Plus long temps*."
Take me over "*la mer*," where the Germans can get me "*nevaire*,"
Oh, Lor', I don't want "*La Mort*," "*Je veux aller*" home.

III.

Now every soldier's got a sense of honor that is dear,
It keeps away the tear, and keeps away his fear.
I've got a white haired mother waiting for me cross the foam,
Thank God she's never heard me say that I want to go home.
Altho' I'm dying to see her, and I pray for her each night,
I'm never going home until we've won this blinking fight!

Chorus

Then I'm going home, then I'm going home,
But not until Belgium is Belgium again,
And not until France has got Alsace-Lorraine,
When we've got Germany, and we've dumped her into the sea,
Then when all's well, and we've given them H . . . , THEN I'm going home.

Sung with Striking Success by Percival Knight in the British-Canadian Recruiting Play "GETTING TOGETHER" 3

Additional Lyrics by
PERCIVAL KNIGHT

Written at the Battle of Ypres, 1915
"I Want To Go Home"

Words and Music by
Lieut. GITZ RICE,
1st Canadian Contingent

Valse Moderato

The piano introduction is in 3/4 time, marked 'Valse Moderato'. It features a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#). The piece concludes with a double bar line and a 2/4 time signature change.

The first system of the song begins with the vocal line in 2/4 time. The lyrics are: "When first I joined the Ar-my, not so From meas-les I have suf-fered, and had". The piano accompaniment starts with a piano (*p*) dynamic. The instruction "ad lib till Voice" is written above the piano part.

The second system continues the vocal line with the lyrics: "ve-ry long a-go, I said, 'Id fight the foe, and help Sir twelve at-tacks of 'flue,' And 'men-in-gi-tus,' too, But then". The piano accompaniment continues with the same *p* dynamic.

The third system concludes the vocal line with the lyrics: "Doug-las Haig, you know." I've been in France just six-teen months, and no one ev-er knew. The rain and mud has gi-ven me the "Me-". The piano accompaniment continues with the same *p* dynamic.

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fight-ing now as yet, I have-n't seen a Ger-man, all I've seen is mud and
 di - tus" of the Spine, I get it ev - 'ry time they ask me to go up the

wet. To - mor-row, when the off-'cer asks, "What would you like to do? I'm
 line. I've got rheu-ma - tis - m of my hair, A dis - lo - ca - ted face, I

go - ing to stand right up and say, "If it's all the same to you"
 think it's real-ly, real-ly time, That some - one should take my place.

CHORUS
 Valse Moderato

"I want to go home, — I want to go home; — The

p-f

"Whizz-bangs" and Shrap-nel a - round me do roar, I don't want this old

war a - ny more; Take me far o'er the sea, Where the

+) "All - e - man," can-not get me, Oh, my! I don't want do
(Prussian guard)

die, I want to go 'ome.' 'ome.'

MUSIC WILL HELP WIN THE WAR!

A NATION'S SONGS The Popular Songs of America at War

By A Patriot

A NATION that sings can never be beaten—each song is a mile-stone on the road to victory.

Songs are to a nation's spirit what ammunition is to a nation's army. The producer of songs is an "ammunition" maker. The nation calls upon him for "ammunition" to fight off fatigue and worry. The response has been magnificent. America's war songs are spreading through the world—hailed by our allies as the omen of victory.



them possible. It was he who conceived "Where Do We Go From Here?" It was he who made "It's a Long Way to Berlin, but We'll Get There" into a great recruiting song. It was he who brought "Hail, Hail, the Gang's All Here" to the status of a full-fledged camp song. It was he who dug "Katy" out of an army camp, and gave it to the people. It was he who paid George M. Cohan \$25,000 for "Over There."

It was he who made a part of America's tradition "Homeward Bound," "We'll Knock the Heligo Out of Heligoland," "Bring Back My Daddy to Me," "I'll Come Back to You When It's All Over," "Round Her Neck She Wears a Yeller Ribbon," "Give Me a Kiss by the Numbers," "Each Stitch is a Thought of You, Dear," "Good Morning, Mr. Zip, Zip," "I Don't Want to Get Well," "We Beat Them At the Marne," "Keep Your Head Down, Fritzie Boy," "I'd Like to See the Kaiser With a Lily In His Hand," "When I'm Through With Arms of the Army," "When We Wind Up the Watch On the Rhine," "Don't Bite the Hand That's Feeding You."



When the boys march down the Avenue, it's the martial crash of "Over There" that puts the victory swing in their stride. When the subscription squad "sets to" before a Liberty Bell, "It's a Long Way to Berlin, but We'll Get There" starts the signatures to the blanks. When the troop trains speed through, "Good-bye Broadway, Hello France" swells every heart with confidence.

Even into the jaws of death! American history has no finer page than that of the boys on the Tuscania, who went down singing "Where Do We Go From Here."



But aside from their effect as stimulants of the national spirit, these war songs, simply as developments, are interesting.

Whence did they come? What brought them? How did they happen?

The list is already a familiar one. Heading it is "Over There." Pressing close for popularity are "Where Do We Go From Here," "It's a Long Way to Berlin, but We'll Get There," "Hail, Hail, the Gang's All Here," "Good-bye Broadway, Hello France." And now they're singing a lot of newer ones like "We're All Going Calling On The Kaiser," "If He Can Fight Like He Can Love, Why Then It's Good Night Germany" and "Just Like Washington Crossed the Delaware, Gen'l Pershing Will Cross the Rhine."



When we examine into the source and nature of these songs, we find that practically every one issues from a single publishing house,—the house of Leo Feist, Inc.

Practically every one gives voice to a tremendous eagerness for "Getting over and at 'em." And the music has a certain buoyant urge that stirs the very corpuscles of the blood.

Truly remarkable that one man should give the nation practically all its war songs.



But this is only the external fact. Music is not to be judged as other things made, bought, and sold. It comes not from without, but from within. It is the language of innermost feeling. That a hundred million sing Leo Feist's war-songs means that he has succeeded in truly reaching a hundred million hearts.

That Mr. Feist himself neither wrote words nor music of any of these songs is away from the point. It was he who made

A Tribute to "Feist" Songs

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*** A Nation that sings can never be beaten—each song is a mile-stone on the road to victory.***

*** America's War Songs are spreading through the world—hailed by our allies as the omen of victory.***

*** Songs are to a Nation's spirit what ammunition is to a Nation's army.***

*** The producer of songs is an "ammunition" maker. The Nation calls upon him for "ammunition" to fight off fatigue and worry.***

Major-General Wood said: "It is just as essential that the soldiers know how to sing as it is that they carry rifles and know how to shoot them. There isn't anything in the world, even letters from home, that will raise a soldier's spirits like a good, catchy marching tune."

Therefore Music Is Essential

and as always

"You Can't Go Wrong
With Any 'Feist' Song"

All of the Songs mentioned in this article are on sale wherever music is sold at 15 Cents Each, excepting "We Beat You At The Marne," and "Keep Your Head Down, Fritzie Boy," which are 30 Cents Each. If YOUR Dealer refuses to supply you order direct from the Publisher

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