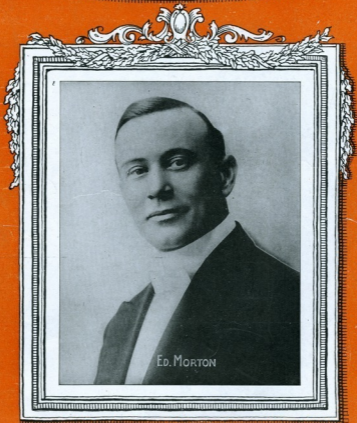


ORIGINALLY INTRODUCED BY ED. MORTON

"DON'T BITE THE HAND THAT'S FEEDING YOU"



WORDS BY
THOMAS HOIER

MUSIC BY
JIMMIE MORGAN

POPULAR EDITION
LEO. FEIST  NEW YORK
ASCHERBERG HOPWOOD & CREW LTD LONDON ENGLAND

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Don't Bite The Hand That's Feeding You

Words by
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Tempo di Marcia

Piano introduction in 2/4 time, marked *Tempo di Marcia*. The music is in B-flat major and features a rhythmic melody in the right hand and a supporting bass line in the left hand. Dynamics include *f* and *sf*.

Last night, as I lay a -
You re - call the day you

Musical notation for the first line of the song, including vocal line and piano accompaniment. Dynamics include *p* and *y*.

sleep - ing, — A won - der - ful dream came to me. — I saw Un - cle
land - ed, — How I wel - comed you — to my shore? — When you came here

Musical notation for the second line of the song, including vocal line and piano accompaniment. Dynamics include *y*.

Sam - my weep - ing — For his child - ren from o - ver the sea; — They had come to him,
emp - ty hand - ed, — And al - leg - iance for - ev - er you swore? — I gath - ered you

Musical notation for the third line of the song, including vocal line and piano accompaniment. Dynamics include *y*.

friend - less and starv - ing, — When from ty - rant's op - pres - sion they fled, — But
close to my los - om, — Of food and of clothes you got both,

Musical notation for the fourth line of the song, including vocal line and piano accompaniment. Dynamics include *y*.

This composition may also
be had for your Talking
Machine or Player Piano

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Also Published for
Band 324
Orchestra . . . 234
Male Quartette 194

now they a - bus e and re - vile him, — Till as last in just ang - er he said;
So, when in troub - le, I need you, — You will have to re - member your oath:

CHORUS

If you don't like — your Un - cle Sam - my, — Then go back to your home o'er the sea, — To the

land from where you came, What - ever be its name, But don't be un - grate - ful to me! — If you

don't like the Stars in Old Glo - ry — If you don't like the Red, White and Blue, — Then don't act like the

— cur in the stor - y, — Don't bite the hand that's feeding you!" — "If you you!"

MUSIC WILL HELP WIN THE WAR!

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

By A Patriot

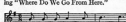
ANATION that sings can never be beaten—such song is a mile-stone on the road to victory.

Songs are to a nation's spirit what ammunition is to an army. The producer of songs is an "ammunition" maker. "Liberty" 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.



When the boys march down the Avenue, it's the martial march of "Over There" that puts the victory song 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 Manly. When the troop trains speed through, "Good-bye Broadway, Hello France" sends every heart with confidence.

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



"Where do we go from here, boys, 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?

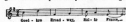
The list is already a familiar one. Heading it is "Over There." Pressing close for popularity are "Where Do We Go From Here," "It's a Long Way to Berlin, but We'll Get There," "Hail, Hail, the Gong's All Here," "Good-bye Broadway, Hello France" and now they're singing a lot of newer ones like "We're 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, Geor' Fearing 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 buoyancy, urge that stirs the very capesides 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, freight, and sold. It comes not from without, but from within. It is the language of inmost 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 would be wrong

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 Gong's All Here" to the status of a full-fledged camp song. It was he who put George M. Cohan \$25,000 lot "Over There."

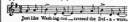
It was he who made a part of America's tradition—"Homeward Bound," "We'll Knock the Hellos Out of Hollywood," "Bring Back My Daddy to Me," "I'll Come Back to You When It's All Over," "Don't Bend Her Neck She Wears a Yellow Ribbon," "Give Me a Kiss by the Numbers," "Each Bit is a Thought of You, Dear," "Good Morning, Mr. Zip, 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 America and the Army," "When We Wind Up the Watch on the Rhine," "Don't Blip the Hand That's Feeding You."



Mr. Feist is also responsible for one of the greatest innovations in music since the war began. It was he who conceived the idea of a pocket-sized songbook for the use of Soldiers, Sailors and the Girls back home.

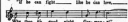
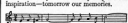
This eighty-page glossy slipster contains all the old favorites with words and music of the newest copyrighted songs. He gave the book its appropriate title, "Songs the Soldiers and Sailors Sing," and marketed it at a price within reach of all, 15c.

One of Mr. Feist's most valued treasures is a letter framed in his office from a soldier in the trenches telling how he and his pals appreciated and enjoyed this book.



Zwilling said, "Nothing makes a man more of a man than music." Leo Feist is not only building national spirit—he is building man-power. He is a genius that serves wisely—just note the loss powerfully.

Like all men with a purpose, Leo Feist has a whole-hearted slogan—"You Can't Go Wrong With a Feist Song." With it he has confidently led the campaign for singing cheerfulness—with a success that is evidenced in every city, town and hamlet of the United States, for the great Feist songs are heard everywhere. Today they are our inspiration—cornerstone our memories.



They are the songs that will commemorate the victory of Liberty in the great future—when young hearts have been marked by the hand of time—when guns are aged by rust—when great moments mark the hand where rest those who went forth singing. Get these songs—learn them so you will know them in years to come, as you know "Dixie," "Marching through Georgia" and the songs of the Civil War.

A Tribute to "Feist" Songs

REPRINTED FROM

THE SATURDAY EVENING POST

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

PUBLISHED BY

Leo. Feist, Inc. BUILDING New York, U.S.A.