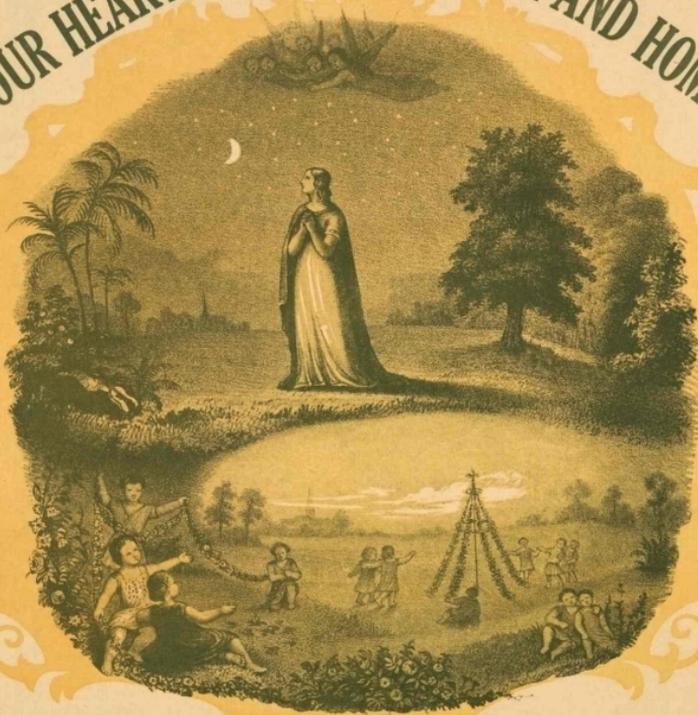


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FOUR HEART-SONGS OF HEARTH AND HOME



Words and Music by
BRIAN HOOKER
and
PORTER STEELE

Price, \$1.25, net

Distributed by
THE M. STEINERT & SONS COMPANY
183 Church Street
NEW HAVEN, CONN.

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FOUR HEART-SONGS
OF
HEARTH AND HOME

For an Ordinary Voice
And Piano

By
BRIAN HOOKER
and
PORTER STEELE



Dry as a Camel's Tonsils
Take Me Back to No-Man's Land
Oh, Gosh, Ain't I Glad to Get Home!
Don't Swat Yer Mother, Boys



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Dry as a Camel's Tonsils

or

After July, O Lord!

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Moderato doloroso

Piano

f marcato

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and single notes in a 4/4 time signature, while the left hand plays a steady bass line. The tempo is marked 'Moderato doloroso' and the dynamics are 'f marcato'.

The second system continues the piano introduction with similar harmonic and rhythmic patterns in both hands.

The first system of the vocal line shows a vocal staff with a double bar line and a repeat sign. The lyrics are:

1. Dry as a Cam - el's ton - sils,
2. Dry as the bones of Mo - ses,

p misterioso

The piano accompaniment for the first vocal system is marked 'p misterioso'. It features a more complex, arpeggiated texture in the right hand and a steady bass line in the left hand.

The second system of the vocal line continues the lyrics:

Dry as a buz - zard's breast, Dry as a guy full of
Dry as the Dead Sea shore, Dry as the bunch of —

The piano accompaniment continues with the same 'p misterioso' texture, supporting the vocal melody.

al-ka-li Out in the great south-west, Dry as a fin-nan
ro-ses That Cle-o-pa-tra wore, Dry as a Pel-ham

had-die That nev-er saw the sea Af-ter Ju-ly, O
sail-or The night be-fore a spree Af-ter Ju-ly, O

Lord how dry this land will bel
Lord how dry this land will bel

marcato *marc.*

morendo *ffz*

Take Me Back to No-Man's Land

War Song with Reverse English

Words and Music by
Brian Hooker and Porter Steele

Allegro moderato

1. Bye and
2. Bye and
3. When at

ff *p*

Some where in France from a gray am-bulance They were haul-ing a blood-y Bles-
bye he woke up in a hos-pi-tal cot On the shores of a far dis-tant
last he was cured, and es-caped from the skirt, — They sent him back o-ver the

sé, — When a guy came a-long who was no-ble and strong In the
land, — And he gazed on the la-dy who sat by his side And was
sea — To the Home of the Brave where the Sen-a-tors rave In the

faith of the Y. M. C. A. He— tic-kled the skins of his
 ten-der-ly hold-ing his hand. By her face he was sure she was
 land of the Freaks and the Free. There he beat it full soon for the

ben marcato

fa- vor- ite sins And ex- pand- ed his beau- ti- ful soul, Till the
 per- fect- ly pure While her form, though ma- ture, was re- fined, And a
 near- est sa- loon, But the near- est sa- loon was- n't there, And the

Sol- dier ex- claimed, with a show- er of tears That was whol- ly be- yond his con- trol: —
 look of sur- prise filled her in- no- cent eyes As the He- ro got this off his mind: —
 Dough- boy re- marked, as he sank in a swoon: 'Mag- ni- fique, mais ce n'est pas la guerre!'

Refrain

Take me back to No-Man's Land, It's there I long to
 Take me back to No-Man's Land, It's there I long to
 Take me back to No-Man's Land, And let me drown my

be. Where re - lig - ion is Not in - dig - en - ous,
 stay. Here in Bligh ty, with Aph - ro - di - te, I
 woe. On con - di - tion of Pro - hi - bi - tion, The

Why in the world do they wish it on me? Leave me to the
 here du - ty call - ing, and I must O - bey. Leave me to the
 Star - Spangled Ban - ner stuff some - how don't go. Once my home could

sooth - ing gas The friend - ly shot and
hand - some Huns I know and love so
be a home And not a pad - ded

shell, _____ Take me back to No - Man's Land For
well _____ Take me back to No - Man's Land For
cell, _____ Take me back to No - Man's Land For

allargando

rall. 1. & 2. *D.C.* 3.
this is sim - ply hell! _____
this is sim - ply hell! _____
this is sim - ply hell! _____

rall. *p* *D.C.*

Oh Gosh, Aint I Glad to Get Home!

Not too fast

Words and Music by
Brian Hooker and Porter Steele

The musical score is written for piano and voice. It begins with a piano introduction in G major, 6/8 time, marked 'Not too fast' and 'f'. The introduction consists of four measures of piano accompaniment. The first system of piano accompaniment continues for four measures, ending with a sixteenth-note triplet in the right hand. The second system of piano accompaniment continues for four measures, ending with a repeat sign. The third system of piano accompaniment continues for four measures, ending with a repeat sign. The fourth system of piano accompaniment continues for four measures, ending with a repeat sign. The vocal line begins in the fifth measure of the first system, with the lyrics: '1. Bil - ly the Sol - dier is back from the front, A'. The vocal line continues through the fourth system, with the lyrics: '2. Jack the blue Sail - or is with us a - gain: I', '3. Mike the Ma - rine did a pret - ty good share, And', and '4. Jim was a shy though po - lyg - a - mous guy, A'. The piano accompaniment continues throughout the vocal line, providing harmonic support.

f

p

1. Bil - ly the Sol - dier is back from the front, A
 2. Jack the blue Sail - or is with us a - gain: I
 3. Mike the Ma - rine did a pret - ty good share, And
 4. Jim was a shy though po - lyg - a - mous guy, A

lit - tle more brown than be - fore. — A stripe on his arm and a
 asked him his views on the war; — He's fol - lowed the sub - ma - rine
 some peo - ple say he did more. — His coun - try - men hailed him with
 ris - ing young a - vi - a - tor, — The girls all en - quir - ed the

star on his chest, And these are the sen - ti - ments
 o - ver the sea, And this is the way that he
 pleas - ure and pride, And he pulled in his leath - er - y
 state of his heart, And the con - quer - ing He - ro re -

Bil - ly ex - pressed, When he stood on his own na - tive shore: — Oh, —
 spilled it to me: "Well it sure was a hel - uv - a bore! — Oh, —
 neck and re - plied, While they wait - ed for glo - ry and gore — Oh, —
 spond - ed in part As they gath - ered a - round by the score: — Oh, —

Gosh, ain't I glad to get home! Oh,— Gosh, ain't I glad to get

home! I've stuck in the mud from the Marne to the Rhine, And I'm
home! I've rocked in the cra-dles of sev-er-al deeps In a
home! It's all ve-ry well to go hunt-ing the Hun, But
home! There's plen-ty of fun to be found in the air, But I

not tak-ing an-y more Ar-my in mine. Oh,— Gosh, ain't I glad to get
diz-zy De-stroy-er where no-bo-dy sleeps Oh,— Gosh, ain't I glad to get
me for a Por-ter-house per-fect-ly done! Oh,— Gosh, ain't I glad to get
nev-er saw beau-ti-ful la-dies up there Oh,— Gosh, ain't I glad to get

home! I have - n't a dream in my dome Of
 home! This put - ting the Foe in - to Foam Is
 home! From Pa - ris and Lon - don and Rome! This
 home! Hey! some - bo - dy's los - ing a comb— Now

heav - en - ly bliss more en - tranc - ing than this. Oh _____
 not my i - dea of a peace - ful ca - reer. Oh _____
 here lit - tle town suits me clear up and down. Oh _____
 hold up your chin while I put this back in— Oh _____

1. Gosh, ain't I glad to get home! Oh, —
 Gosh, ain't I glad to get home!
 Gosh, ain't I glad to get home!
 Gosh, ain't I glad to get home! home! — *Dal Segno* ✨

Don't Swat Yer Mother, Boys, Just 'Cause She's Old

Molto sentimentale

Words and Music by
Brian Hooker and Porter Steele

f

1. Home - ward to their moth - er _____ Two
2. An - ger was ar - rest - ed, _____ The

p

work - ing men did come, _____ Wea - ry with their
strong men bowed in tears; _____ They were kind - er to their

hon - est toil, And light - ed up with rum. _____
 pa - rent Through her few re - main - ing years. _____

Sup - per was not rea - dy One aimed a
 Now her place is va - cant Of her a they

bru - tal blow, When the blue - eyed ba - by
 sit and dream, While the mem - o - ries a -

stopped them, Say - ing: "Broth - ers, don't do so!" _____
 wak - ened In their hearts to say will seem. _____

Refrain

Don't swat yer Moth-er, boys, just 'cause she's old! Don't mop the

colla voce

Detailed description: This block contains the first line of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The word 'colla voce' is written below the piano part.

floor with her face _____ Think how her love is a

Detailed description: This block contains the second line of the musical score. The vocal line continues with a half note D5, followed by a half note E5, then a half note F5. The piano accompaniment continues with chords and a bass line. The lyrics are 'floor with her face' followed by a long horizontal line, then 'Think how her love is a'.

treasure of gold, Shin-ing thro' shame and dis - grace. _____

Detailed description: This block contains the third line of the musical score. The vocal line continues with a half note G5, followed by a half note A5, then a half note B5. The piano accompaniment continues with chords and a bass line. The lyrics are 'treasure of gold, Shin-ing thro' shame and dis - grace' followed by a long horizontal line. The piano part includes some dynamic markings like 'p.' and 'sfz'.

Don't put the rock-ing chair next to her eye— Don't bounce the

The first system consists of a vocal line in G major with a key signature of one flat (B-flat) and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

lamp off her bean! _____ An-gels are watch-ing you

poco rit. *p meno mosso*

The second system continues the vocal line and piano accompaniment. The piano part includes performance markings: *poco rit.* and *p meno mosso*. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand.

up in the sky Don't swat yer Moth-er— It's mean! _____

colla voce

The third system concludes the vocal line and piano accompaniment. The piano part includes the performance marking *colla voce*. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand.

BONE-DRY!

The March of the Season

Bone Dry!

March

Brian Hooker
and
Porter Steele

With Spirits
(Glorious, Glorious)

Piano



(He's a jolly good fellow)



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