

ORIGINALY INTRODUCED BY ED. MORTON

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



ED. MORTON

WORDS BY
THOMAS HOIER

MUSIC BY
JIMMIE MORGAN

POPULAR EDITION
LEO FEIST, INC. NEW YORK
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SONGS THAT SHOULD BE IN EVERY HOME!



A Love Episode in a New Setting, a Hit from coast to coast.
"Down Among The Sheltering Palms"

CHORUS

by James Brockman & Abe Oleman

p-f

Down a-mong the shel-ter-ing palms, O hon-ey, wait for me,— O hon-ey, wait for me;— Meet me down by the

A Fascinating Indian Love Ballad.

"My Pretty Firefly"

CHORUS

by Stanley Murphy, Jack Glogau & Al. Piantadosi

My pret-ty Fi-re-fly, For you I'll live and die, And 'neath the west-ern sky, If you say,

A Catchy, Irresistible, Tuneful Oriental Melody. A Big Hit!

"I Want To Go To Tokio"

CHORUS

by Joe M^cCarthy & Fred. Fischer

I sing a-high sing a-lee sing a-low, That means I want to go to To-ki-o, I got a sweet-heart who's

A Masterpiece Melody by Fred. Fischer, - the King of Popular Melody Writers.

"If The World Should End Tomorrow, I'd Be Tonight With You"

REFRAIN *appassionato*

Words by Arthur J. Jackson

I would love you till the skies would fall, I would love you till the end of all, I would

mf *appassionato*

A Hypnotizing Melody that deals with the oldest Theme in the world in the newest way.

"If We Can't Be The Same Old Sweethearts, We'll Just Be The Same Old Friends"

CHORUS

by Joe M^cCarthy & Jimmie V. Monaco

If we can't be the same old sweet-hearts, Then we'll just be the same old friends, For I want some-one like you, Just to

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You can also get above pieces for your Talking Machine or Player Piano.

Don't Bite The Hand That's Feeding You

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Words by
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Music by
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Tempo di Marcia

The piano introduction is in 2/4 time, key of B-flat major. It features a rhythmic melody in the right hand and a supporting bass line in the left hand. The piece starts with a forte (f) dynamic and ends with a fortissimo (ff) dynamic.

Till Ready

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

The first vocal line begins with a rest for four measures, then enters with the lyrics. The piano accompaniment continues with a forte (f) dynamic, marked with piano (p) dynamics during the vocal phrases.

sleep - ing, A won - der - ful dream came to me, I
land - ed, How I wel - come - d you to my shore, When

The second vocal line continues the melody with the lyrics. The piano accompaniment provides harmonic support with a consistent rhythmic pattern.

saw Un - cle Sam - my weep - ing For his child - ren from o - ver the sea;
you came here emp - ty hand - ed, And al - leg - iance for - ev - er you swore;

The third vocal line concludes the phrase with the lyrics. The piano accompaniment remains consistent throughout.

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They had come to him, friend-less and starv-ing, When from
I gath-ered you close to my bos-om, Of

ty-rant's op-pres-sion they fled, But now they a-
food and of clothes you got both, So, when in

buse and re-vile him, Till at last in just ang-er he said:
trou-ble, I need you, You will have to re-mem-ber 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-ev-er be its name; But don't be un-

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a single treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "To the land from where you came, What-ev-er be its name; But don't be un-". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. It features a steady bass line and a more active treble line with chords and eighth notes.

grate-ful to me! — If you don't like the stars in Old Glor-y, — If you

The second system continues the musical score. The vocal line has the lyrics: "grate-ful to me! — If you don't like the stars in Old Glor-y, — If you". The piano accompaniment continues with similar harmonic and rhythmic patterns, including some triplet markings in the bass line.

don't like the Red, White and Blue, — Then don't act like the cur in the

The third system of the score. The vocal line has the lyrics: "don't like the Red, White and Blue, — Then don't act like the cur in the". The piano accompaniment features a more complex texture with some sixteenth-note patterns in the bass line.

stor-y, — Don't bite the hand that's feed-ing you? — "If you you?"

The fourth and final system on the page. The vocal line has the lyrics: "stor-y, — Don't bite the hand that's feed-ing you? — 'If you you?'". The piano accompaniment concludes with a final cadence, marked with a forte (*f*) dynamic and a fermata over the final chord.

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