

My Belgian Rose

by
Geo. Benoit
Robt. Levenson
and
Ted Garton



YVETTE
OF
YVETTE & SARANOFF

Yvette



Published by
LEO. FEIST Inc.
Feist Bldg.,
New York.

HERMAN DAREWSKI MUSIC PUBLISHING CO.
LONDON, ENGLAND.



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Moderato

VOICE

PIANO

f *fz* *p* *Vamp*

1. Rose of Bel-gium, droop-ing so low, Lift up your head for we love you so. Robbed of your sun-shine, you're
2. Once your rose-buds bloom'd thru the land, Then came the ty-rant with sword in hand. Crushed 'neath his foot-steps, you

p

fad-ing a-way, But you'll live to bloom on a hap-pi-er day. A-mer-i-ca is call-ing to you,
fell to the ground, But still in your heart there is life to be found. A-mer-i-ca will bring back your bloom,

Speaking in words di-vine, — "My home shall be thy home And all my treas-ures thine" —
hold-ing you to her breast, — No harm shall be-fall you, And you'll find peace and rest. —

rall.

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

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CHORUS

Slowly with expression

Bel - gian Rose — my drooping Bel - gian Rose — For ev - 'ry hour of

p-f

sor - row you've had, — You'll have a year in which to be glad; You were not born in

vain — for you will bloom a - gain, — And tho' they've tak - en all your

sun - shine and dew, We'll make an A - mer - i - can beau - ty of you, — And you will

a poco rall.

find re - pose — ov - er here, My Bel - gian Rose. — Rose.

1. 2.

fz

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 an 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, 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 Tuscany, 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

REPRINTED FROM

THE SATURDAY EVENING POST

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*** 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. ^{FEIST} BUILDING New York, U.S.A.