

Sung by *LIEUTENANT GITZ RICE*

"YOU'VE GOT TO GO IN OR GO UNDER"

WORDS BY
PERCIVAL KNIGHT

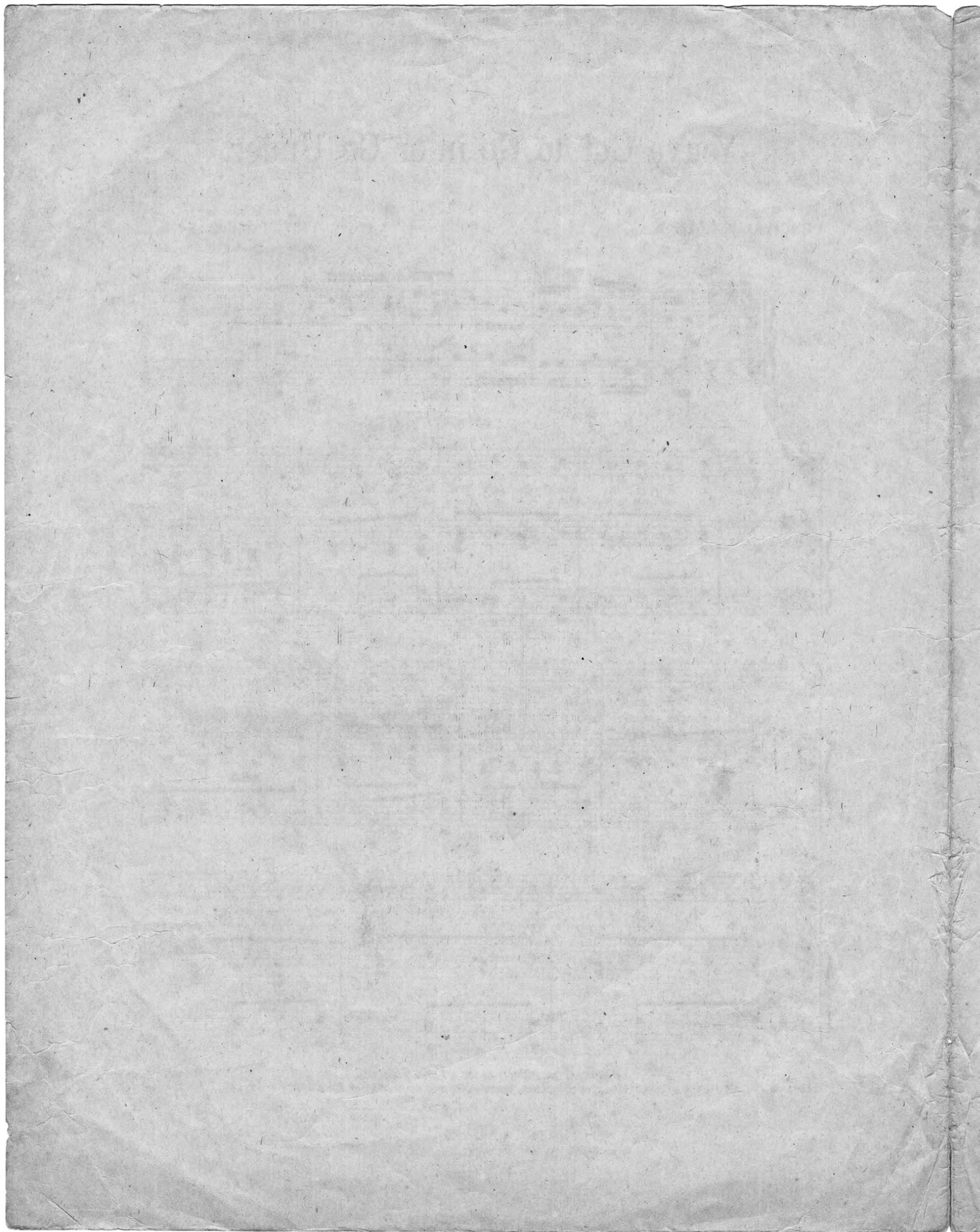
MUSIC BY
LIEUTENANT GITZ RICE
First Canadian Contingent

As Sung in "GETTING TOGETHER" a War Play
by J. Hartley Manners, Major Ian Hay and Percival Knight



YOU'VE GOT TO GO IN OR GO UNDER	30c	NET NO DISCOUNT
DEAR OLD PAL OF MINE	30c	" " "
MARY LEE	30c	" " "

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You've Got to Go in or Go Under

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PERCIVAL KNIGHT

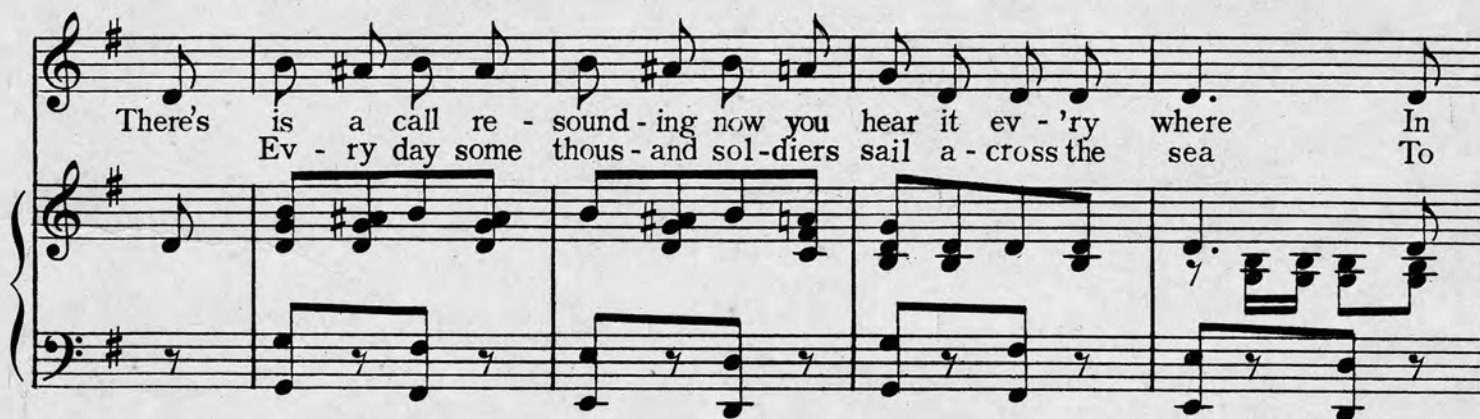
Music by
LIEUT. GITZ RICE
1st Canadian Contingent

Marciale

Piano



There's is a call re - sound - ing now you hear it ev - 'ry where In
Ev - ry day some thous - and sol - diers sail a - cross the sea To



ev - 'ry town and square it comes from "o - ver - there" The
fight for you and me To save "De - moc - ra - cy" The



U. S. A. is in the fight and you know what that
men who can't go ov - er can do some - thing nev - er



means That ev-'ry lad is join-ing from the north to New Or - leans If
 fear They all can vol-un - teer to-day to lick the Ger-mans here Pro

you can't wear a un - i - form their's ore thing left to do Don't
 Ger - mans are a dan - ger they are lurk - ing at your door So

ev - er quit just "Do your bit" you know it's up to you — You've
 wake up! Now A - mer - i - ca we've got to win this war

REFRAIN
 Marcia

got to go in — or go un - der You've

p-f

got to be go - ing all day

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line contains the lyrics "got to be go - ing all day" with a long note on "day" that spans across the end of the system. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

We know you're not in kha-ki or in blue But

The second system continues the musical piece. The vocal line has the lyrics "We know you're not in kha-ki or in blue But". The piano accompaniment features more complex chordal textures in the right hand, including some triplets and moving lines. The left hand continues with a steady bass line.

you're as big a man and you've a job to do In

The third system contains the lyrics "you're as big a man and you've a job to do In". The piano accompaniment maintains its harmonic support with chords and a consistent bass line. The vocal melody is simple and clear.

Flan - ders they're call - ing for Sol - - -

The fourth system concludes the page with the lyrics "Flan - ders they're call - ing for Sol - - -". The piano accompaniment features a final chordal structure in the right hand and a simple bass line in the left hand. The vocal line ends with a long note on "Sol" that extends beyond the end of the system.

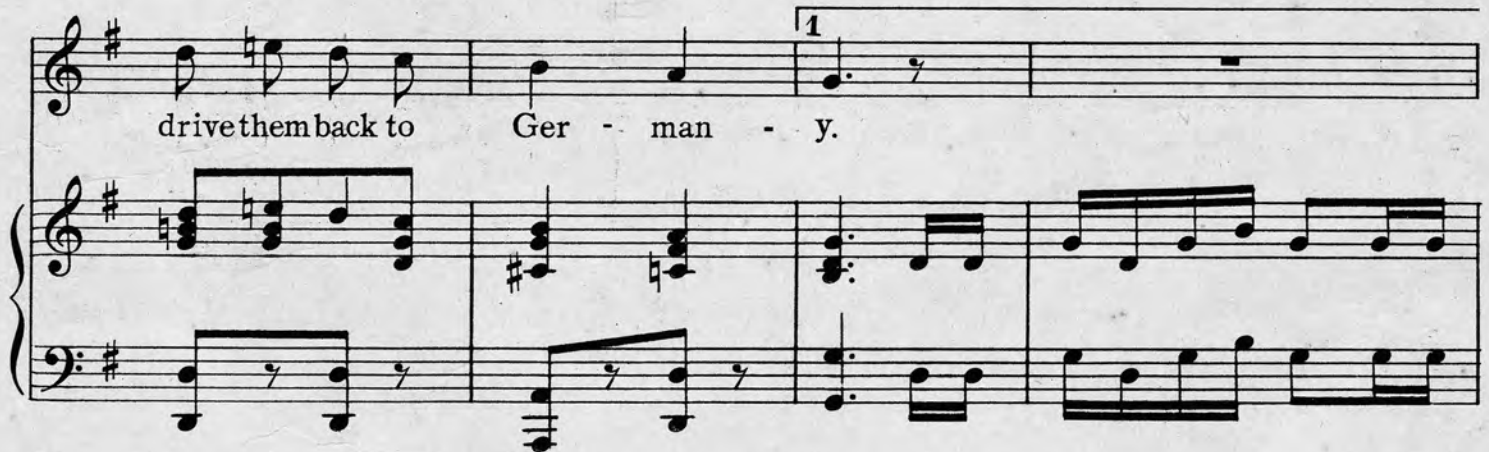
diers They're call-ing for you — and for me



{ If you can't come a-long — Back us up good and strong }
{ If you can't cross the pond — Buy a Lib-er - ty Bond } And we'll



drive them back to Ger - man - y.



y.



WRITTEN AT THE BATTLE OF NEUVE CHAPPELLE. MARCH, 1915

Mary Lee

(Merrily I'll Come To You)

Words by
HAROLD ROBE

Music by
LIEUT. GITZ RICE
1st Canadian Contingent

Marcia moderato

The piano introduction consists of two staves. The right hand features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *f* and *fz*.

The first line of lyrics is: "Ov-er in the trench-es, — on their wood-en They nev-er sung those curs-es, we know as ex-tra". The vocal line is on a single staff. The piano accompaniment is on two staves, with dynamics *mp* and *p*.

The second line of lyrics is: "bench-es, The boys all gather'd round to have a sing; — A vers-es, But kept this chor-us go-ing, day and night; — They". The vocal line is on a single staff. The piano accompaniment is on two staves.

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Dear old Pal of Mine

Words by
HAROLD ROBE

Music by
LIEUT. GITZ RICE
First Canadian Contingent

Andante con espressione

Musical notation for the piano introduction, consisting of a treble clef staff with a whole rest and a grand staff (treble and bass clefs) with piano accompaniment. The key signature is three flats (B-flat major/D-flat minor) and the time signature is common time (C). The piano part begins with a mezzo-forte (*mf*) dynamic and includes a first ending marked "L.H." with a piano (*p*) dynamic.

Musical notation for the first line of the song, including a vocal line and piano accompaniment. The lyrics are: "All my life is emp-ty, Since I went a-way, Dear-ie I'm so lone-ly, How I miss your smile,". The piano part is marked mezzo-piano (*mp*).

Musical notation for the second line of the song, including a vocal line and piano accompaniment. The lyrics are: "Skies don't seem to be so clear, And your ten-der lov-ing way,". The piano part continues with the same accompaniment.

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