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They Start In To Battle Again.

EDGAR LESLIE & LEW BROWN.

Moderato.

The piano introduction is in 2/4 time, starting with a forte (*f*) dynamic. It features a complex, rhythmic melody in the right hand with many beamed eighth and sixteenth notes, and a more rhythmic accompaniment in the left hand. The key signature has one flat (B-flat). The piece concludes with a *fz* (forzando) dynamic and a fermata over the final chord.

Vamp.

Al - phonse Du - pree with sev - en kids, and
They broke most ev - ry piece of fur - ni -

The vamp is in 2/4 time, marked piano (*p*). It consists of a simple, rhythmic accompaniment for the vocal line. The melody is mostly quarter and eighth notes. The key signature remains one flat.

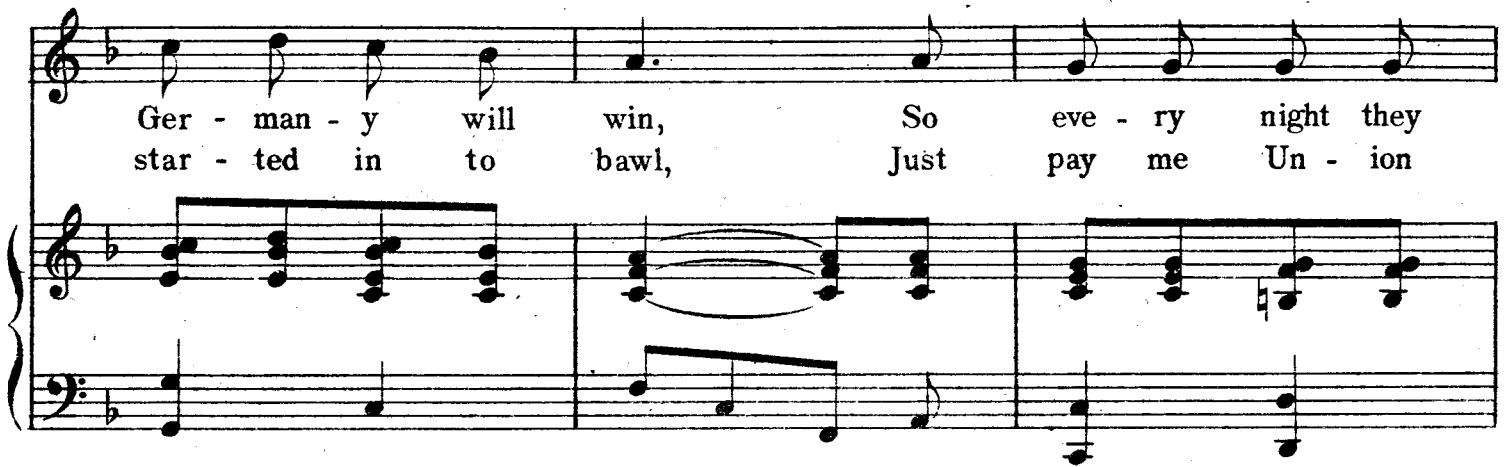
Len - a Krause with four, Got mar - ried and lived happ - i - ly, but
ture a - round the place, And when the land - lord called for rent, they

The piano accompaniment continues with the same rhythmic pattern as the vamp. It includes some chordal textures and moving lines in both hands. The key signature is one flat.

ev - er since the war, It makes him yell to hear her tell that
tried to break his face, He told the I - rish jan - i - tor who

The piano accompaniment continues, ending with a final chord. The key signature is one flat.

Ger - man - y will win, So eve - ry night they
star - ted in to bawl, Just pay me Un - ion

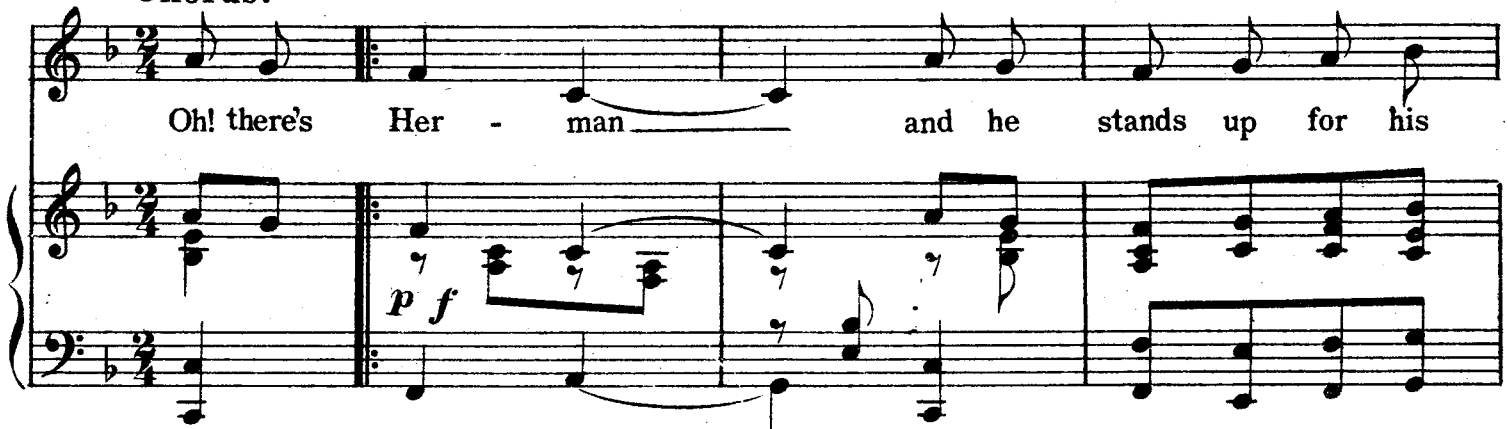


start to fight, and all their kids butt in.
wa - ges, I'll go in and lick them all.

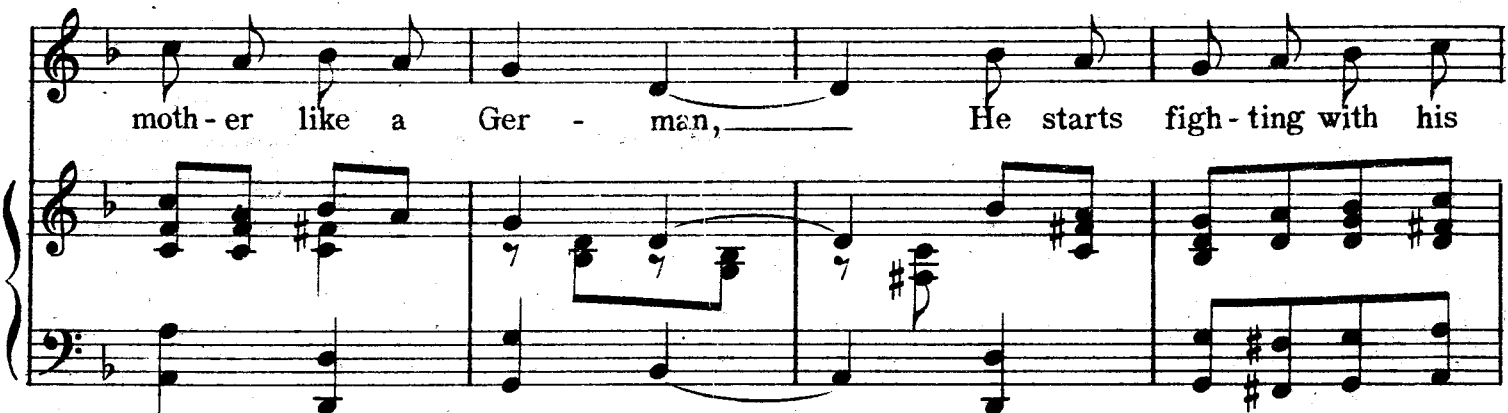


Chorus.

Oh! there's Her - man and he stands up for his



moth - er like a Ger - man, He starts figh - ting with his



brother, and when the Rus - sian but-ler butts in, — The

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords and single notes in both hands, with some chords marked with a '7' indicating a seventh.

Pru - sian cook butts him on the chin, — Then the fath - er

The second system continues the musical piece. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with similar chordal textures and rhythmic patterns.

well! the old man does - nt both - er if his wif - ey

The third system shows the vocal line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the established harmonic and rhythmic structure.

should com - plain, — But if the French kids

The fourth system concludes the page with the vocal line starting on a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment provides the final harmonic support for the phrase.

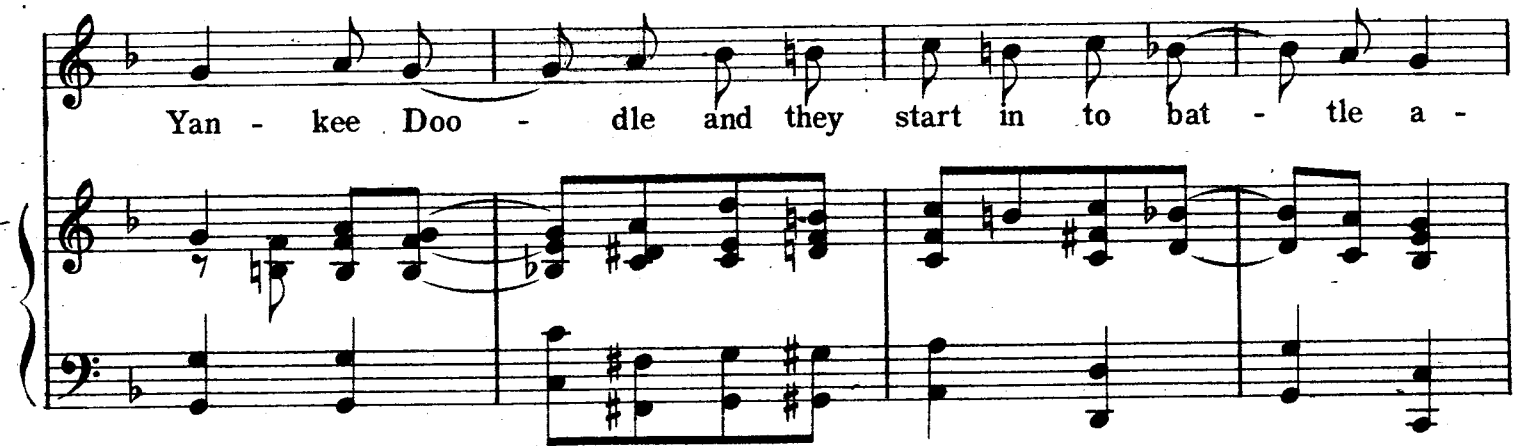
lose, Oh! how he spansks them, if the Ger - mans win,



Moth - er she thanks them, then the whole ca - boo - dle sing the



Yan - kee Doo - dle and they start in to bat - tle a -



1. gain. Oh! there's gain. 2.

