

# I Don't Want To Get Well

by Harry Jentes

Leo Feist, Inc. ( 1917)

One or Two Step

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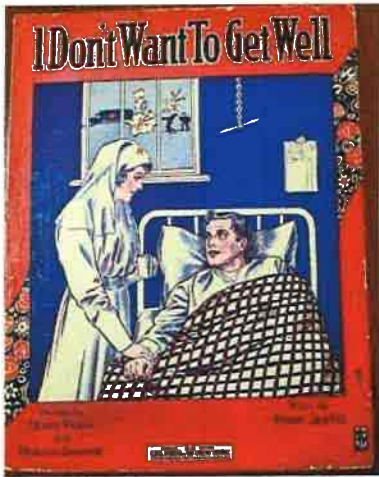
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## I Don't Want To Get Well

by Harry Jentes Leo Feist, Inc. ( 1917)

One or Two Step

"I Don't Want to Get Well" is a World War I era song released sometime between 1917 and 1918. Harry Pease and Howard Johnson wrote the lyrics. Harold Jentes composed the music. Leo Feist, Inc. of New York City published the song. Rosenbaum Studios designed the sheet music cover. It features a Red Cross nurse checking the pulse of a wounded soldier as he lies in his hospital bed. The two look at each other longingly. A battle is seen through the window. It was written for both voice and piano. Eddie Cantor popularized the song.

The song is about a soldier who does not want to get better because he has fallen in love with his nurse. The soldier sends a letter to his worried friend, assuring him that getting shot was the best thing that happened to him. The friend then decides to head to war and hopes he gets injured too. The chorus is as follows:

I don't want to get well,, I don't want to get well, I'm in love with a beautiful nurse.  
Early ev'ry morning, night, and noon, The cutest little girlie comes and feeds me with a spoon.  
I don't want to get well, I don't want to get well, I'm glad they shot me on the fighting line, fine!  
The doctor says that I'm in bad condition, But oh, oh, oh, I've got so much ambition;  
I don't want to get well,, I don't want to get well, For I'm having a wonderful time

Isadore Harold Jentes was born to German father Henry Jentes and American mother Rebecca Barnett, in Manhattan, New York. He was a life-long New York city resident.. Harry's first known professional position was as a pianist for the firm of Frederick A. Mills in 1910 or 1911. By the 1912 Harry had become a proficient enough performer in his twenties to work in vaudeville and do some arranging. His first instrumental was *Rhapsody Rag*, a worthy effort that is still heard today on occasion. Starting in 1912 Harry teamed up with a number of lyricists and turned out some fine songs as well. Jentes was also an early piano roll performer and one of the earliest ragtime recording artists on records, covering a great many tunes besides his own.

It was in 1915 that Harry also joined ASCAP and also married Mae Gibbons. His *Put Me to Sleep with an Old-Fashioned Melody (Wake Me Up with a Rag)* made Harry even more in demand as a composer. On Jentes' 1917 draft record he is shown to be employed by Feist. Among his frequent partners there was the busy lyricist Alex Gerber. However, soon after he was established with Feist, the firm published one of his greatest comic World War One hits, composed with Harry Pease and the prolific Howard Johnson. *I Don't Want to Get Well*. It helped to bring a brighter view of wounded or sick soldiers in hospitals populated by attractive nurses. Harry was also employed to play for making piano rolls.

In early October 1919 Harry moved to Manhattan and was employed by Irving Berlin's company as a staff arranger and composer. Jentes had a string of minor hits from that point on into the early 1920s.

In 1922 Harry became part of case law in a decision based on a lawsuit he had brought against Remick & Co. and Irving Berlin for Berlin's use of the title of "All By Myself". Legal issues basically left the situation unresolved. Just the same, from around that time on Berlin would frequently use his own name in the title to avoid further problems, such as *Irving Berlin's Blue Skies*.

A handful of pieces were composed by Jentes in the 1930s, most published by Mills, but no hits of any significance. The 1940 enumeration showed that he and Mae had moved a few blocks from their previous residence into a Fort Washington Ave. apartment, and he was once again listed as a composer of songs. Harry's 1942 draft record showed no employer, and it was likely that he was either retired or self-employed. After a surge of songs in 1942 and a few throughout the decade, the last known output from Harry was a 1950 tune co-written with *Stardust* lyricist Mitchell Parish. Little is known of his life beyond this point through his later years. Harry Jentes died of complications from pneumonia in 1958 at age 70. He was survived by his brothers and his wife. Mae passed on in 1963 in New York City. They are interred together at Saint Raymonds Cemetery in Bronx, New York.

Content from Wikipedia .

D $\flat$  Piccolo

# I Dont Want To Get Well

ONE OR TWO STEP

HARRY JENTES  
Arr. by Wm Schulz

1293

*ff* *fz* *f* *ff* *fz* *f* *ff*

*ff* D.S. *al*

Leo. Feist, Inc. Feist Building, N.Y.

E♭ Clarinet

# I Don't Want To Get Well

ONE OR TWO STEP

HARRY JENTES  
Arr. by W<sup>m</sup> Schulz

1293

The musical score is written for E♭ Clarinet in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The piece starts with a forte (ff) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several accents and slurs throughout the score. A key signature change to two flats (B♭ and E♭) occurs in the fourth measure of the third system. The score includes a first ending with a repeat sign and a second ending. The piece concludes with a double bar line and a fermata. The final instruction is *ff D.S.al* with a circled symbol.

*ff* *f* *p* *ff* *fz* *ff* *fz* *ff* *fz*

*Fine gvd*

*ff D.S.al* ◯

# I Don't Want To Get Well

Solo & 1st B $\flat$  Clarinets

HARRY JENTES  
Arr. by Wm Schulz

1298

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B $\flat$ ), and a 2/4 time signature. The music is written for Solo and 1st B $\flat$  Clarinets. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a double bar line and a repeat sign.

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*ff*  
D.S.al

Feist Edition

# I Don't Want To Get Well

2nd B $\flat$  Clarinet

ONE OR TWO STEP

HARRY JENTES  
Arr. by Wm Schulz

The musical score consists of ten staves of music for the 2nd B $\flat$  Clarinet. The piece is in 2/4 time and begins with a treble clef and a key signature of one flat (B $\flat$ ). The first staff starts with a tempo marking of 129 and a dynamic of *ff*. The music is characterized by a driving eighth-note pattern with various articulations such as accents, slurs, and slurs with accents. Dynamics range from *ff* to *p*. A section marked 'Fine' begins at measure 12, indicated by a double bar line and a repeat sign. The score concludes with a final *ff* dynamic and a double bar line.

Leo. Feist, Inc. Feist Building, N.Y.

*ff*  
D.S.al

# I Don't Want To Get Well

ONE OR TWO STEP

Solo B $\flat$  Cornet

HARRY JENTES  
Arr. by Wm Schulz

1293

*ff*

*f*

1st B $\flat$  Cor

1st B $\flat$  Cor

*p*

1

2

*ff*

Fine

*fz*

*f*

1st B $\flat$  Cor

*ff*

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D.S.al

# I Don't Want To Get Well

2<sup>nd</sup> & 3<sup>rd</sup> B $\flat$  Cornets

ONE OR TWO STEP

HARRY JENTES  
Arr. by Wm Schulz

1293

*ff*

1

2<sup>d</sup>

*ff*

1

*Fine*

12

7 $\sharp$

1

*fz*

2<sup>d</sup>

$\$$



Feist Edition  
1st & 2nd E $\flat$  Altos  
(Horns)

# I Don't Want To Get Well

ONE OR TWO STEP

HARRY JENTES  
Arr. by Wm Schulz

1293

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked '1293'. The first staff starts with a fortissimo (*ff*) dynamic. The second staff begins with a forte (*f*) dynamic. The third staff has a piano (*p*) dynamic. The fourth staff has a piano (*p*) dynamic. The fifth staff has a piano (*p*) dynamic. The sixth staff has a piano (*p*) dynamic. The seventh staff has a piano (*p*) dynamic. The eighth staff has a piano (*p*) dynamic. The ninth staff has a piano (*p*) dynamic. The tenth staff has a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

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D.S.al

3<sup>rd</sup> & 4<sup>th</sup> E $\flat$  Altos  
(Horns)

# I Don't Want To Get Well

ONE OR TWO STEP

HARRY JENTES  
Arr. by Wm Schulz

1293

The musical score is written for 3rd and 4th E-flat Altos (Horns) in 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The piece starts with a forte (*ff*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together, with various articulations such as accents (^) and slurs. Dynamic markings include *f*, *p*, *ff*, and *ff*. A section marked "Fine" begins on the eighth staff, followed by a second ending marked "2". The score concludes with a double bar line and a repeat sign.

Feist Edition

1st & 2nd Trombones

# I Don't Want To Get Well

ONE OR TWO STEP

HARRY JENTES

Arr. by Wm Schulz

1293

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music is written for two trombones, with the first trombone part on the upper staff and the second on the lower staff. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a double bar line and a repeat sign.

*ff* *f* *p* *f* *ff* *f* *f* *f* *f* *f*

*Fine* *ff*

*D.S.al*

Leo. Feist Inc. Feist Building, N.Y.

3rd Trombone  $\text{b}$ :

# I Don't Want To Get Well

ONE OR TWO STEP

HARRY JENTES

Arr. by Wm Schulz

1293

The musical score is written for a 3rd Trombone in bass clef, 2/4 time, with a key signature of one flat (Bb). It consists of nine staves of music. The first staff begins with a dynamic marking of *ff* and a *f* marking later. The second staff has a repeat sign. The third staff has a first ending bracket and a *p* marking. The fourth staff has a *f* marking. The fifth staff has a *ff* marking. The sixth staff has a *ff* marking and a *fz* marking. The seventh staff has a *f* marking. The eighth staff has a *f* marking. The ninth staff has a first ending bracket and a *fz* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

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D. S. al  $\text{c}$ .

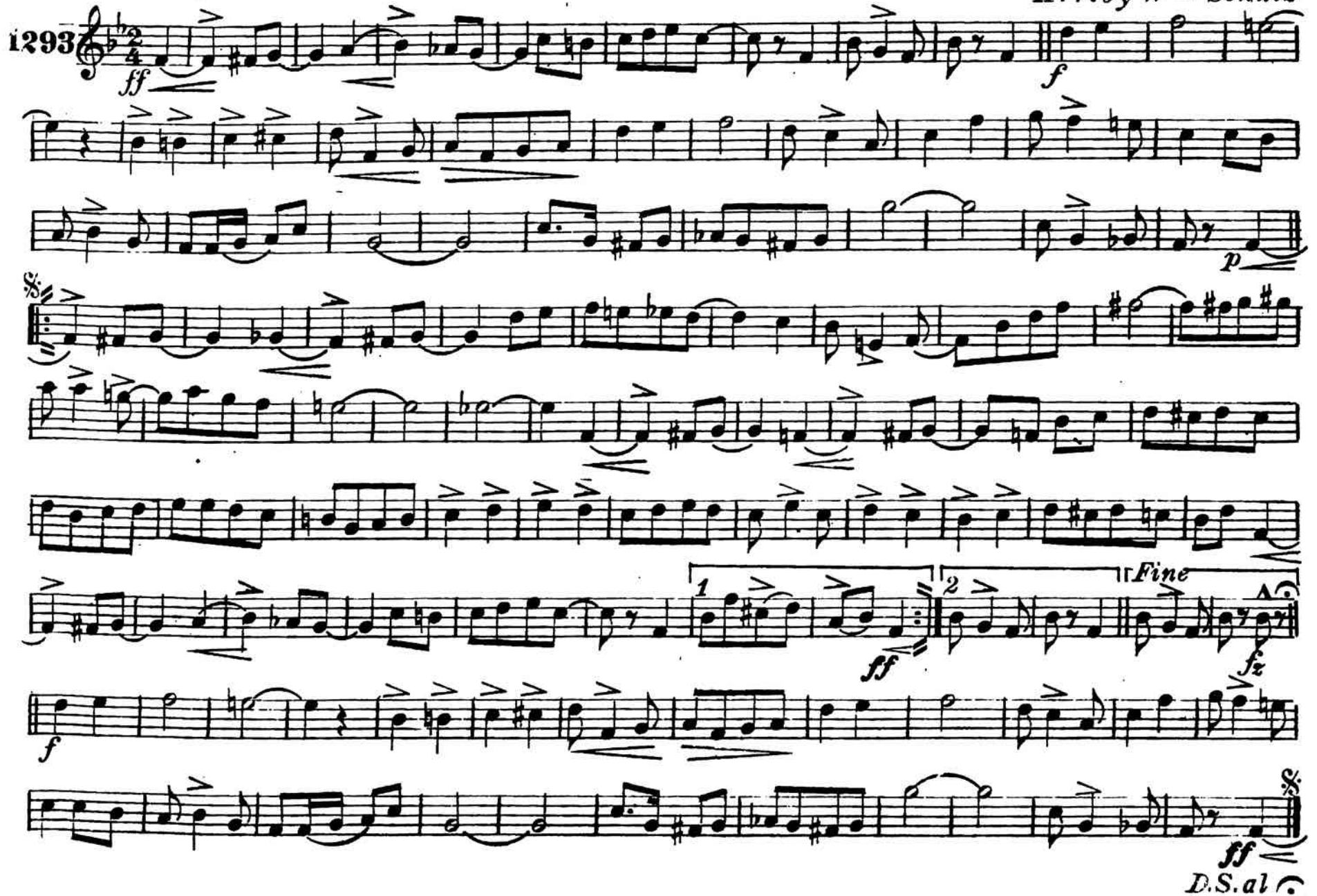
Baritone 

# I Don't Want To Get Well

ONE OR TWO STEP

HARRY JENTES  
Arr. by Wm Schulz

1293



*ff* *f* *p* *Fine* *ff* *f* *ff*

D.S.al

Detailed description: This is a musical score for a baritone instrument, likely a euphonium or tuba, in the key of B-flat major and 2/4 time. The score consists of ten staves of music. The first staff begins with a treble clef and a dynamic marking of *ff*. The music is characterized by a steady eighth-note rhythm with various articulations such as accents and slurs. The second staff continues the melody with similar dynamics. The third staff features a dynamic marking of *f*. The fourth staff has a dynamic marking of *p*. The fifth staff includes a first ending bracket with two endings, marked with '1' and '2'. The sixth staff has a dynamic marking of *ff*. The seventh staff has a dynamic marking of *f*. The eighth staff has a dynamic marking of *ff*. The ninth staff has a dynamic marking of *f*. The tenth staff concludes with a dynamic marking of *ff* and a double bar line. The piece ends with the instruction 'D.S.al'.

Feist Edition  
Baritone ♭

# I Don't Want To Get Well

ONE OR TWO STEP

HARRY JENTES  
Arr. by Wm Schulz

1293



The musical score is written for Baritone Bass and consists of ten staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The first staff starts with a dynamic marking of *ff* and a tempo marking of *♩*. The score contains various musical notations including eighth and sixteenth notes, rests, slurs, and accents. A first ending bracket is present in the seventh staff, leading to a double bar line and a second ending. The piece concludes with a *Fine* marking and a repeat sign.

# I Don't Want To Get Well

Passes

ONE OR TWO STEP

HARRY JENTES

Arr. by Wm Schulz

The musical score is written for a single melodic line in bass clef, 2/4 time. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The score is marked with a tempo of 129 BPM. The piece features various dynamics including fortissimo (ff), forte (f), piano (p), and fortissimo (ff) again. It includes several accents (^) and slurs. The score is divided into sections, with a 'Fine' marking and a repeat sign with first and second endings. The piece concludes with a double bar line and a repeat sign.

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no. 1

# I Don't Want To Get Well

Drums

ONE OR TWO STEP

HARRY JENTES

Arr. by Wm Schulz

1293

*ff*

*Bells*

*p*

*Fine*

1

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D.S.al