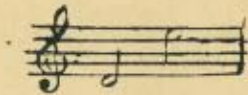


No 2 IN C



OD
AP

Le

DEDICATED TO MY MOTHER

No 1 IN Bb



No 3 IN D



SUNG BY
MR HERBERT WITHERSPOON



MOTHER O' MINE



SONG

WORDS BY

RUDYARD KIPLING

SHERIDAN MUSIC CO
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MUSIC BY

FRANK E. TOURS

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"Mother of Mine"
Kipling-Tours

THE WORDS OF THIS SONG ARE REPRINTED FROM MR RUDYARD KIPLING'S "THE LIGHT THAT FAILED"
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Mother o' Mine!

Song

Words by
RUDYARD KIPLING

Music by
FRANK E. TOURS

Adagio

The musical score is written in G minor (one flat) and 4/4 time. It features a vocal line and a piano accompaniment. The tempo is marked 'Adagio'. The piano part begins with a mezzo-piano (*mp*) dynamic and later shifts to piano (*p*) with the instruction 'sempre legato'. The score includes various performance directions such as 'Red. *p*', 'rit.', 'colla voce', and 'rall.'. A triplet of eighth notes is marked with a '3' above it. The lyrics are: 'If I..... were hang'd on the high - est hill,..... Mother o' Mine, I know whose love..... would fol - low me still,..... Moth - er o' Mine.....'.

* By permission of Miss Louise Sington, to whom Mr. Kipling assigned the exclusive rights of the original setting.

..... If I were drown'd in the deep - est sea,.....

colla voce

..... Mother o' Mine, I know whose tears would come

down to me,..... Mother o' Mine, Moth - er o'

rall. *molto rit.*

rall.

Mine. If I were

cantabile

damn'd of bod-y and soul, I know whose pray'rs would

make me whole, I know whose pray'rs..... would

crescendo

make me whole,..... Mother..... o' Mine, O,...

lunga pausa

*Ad. **

..... Moth- er..... o' Mine.....

p *p* *ppp*

Mother o' Mine.



If I were hanged on the highest hill,

Mother o' Mine,

I know whose love would follow me still,

Mother o' Mine.

If I were drowned in the deepest sea,

Mother o' Mine,

I know whose tears would come down to me,

Mother o' Mine.

If I were damned of body and soul,

I know whose prayers would make me whole,

Mother o' Mine.

Rudyard Kipling.

NEW AND POPULAR SONGS by TERESA DEL RIEGO

CROONING WATER.

Words by D. EARDLEY-WILMOT.

Andante con moto.

Not too quickly. *a tempo*

Keys $B\flat$ (Compass $B\flat$ to D) C and D

There's a sound of croon-ing wa - ter in a val - ley far a - way And

p *a tempo sempre legato*

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THE REASON.

Words by ELLA WHEELER WILCOX. (With Organ Accompaniment ad lib.)

Allegro con moto.

mp rit a tempo

Keys F (Compass $B\flat$ to E) G and $A\flat$.

Do you know what moves the tides, As they swing from low to high? 'Tis the

mp marcato il canto

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LITTLE BROWN BIRD.

Words by HELEN M. NIGHTINGALE.

Andante con moto

mf

Keys $D\flat$ (Compass $D\flat$ to $E\flat$) $E\flat$ and F .

Lit-tle brownbird, Pour-ing your heart Forth at the feet of your mate,

mf molto legato

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NEW AND POPULAR SONGS

by

GUY D'HARDELOT

THE LITTLE WHITE TOWN.

Words by ADA LEONORA HARRIS.

Keys $E\flat$ (Compass $E\flat$ to $E\flat$) F and G

Andante con moto.

There's a little white town not far from the sea, And a - way from the world, where I fain would be; There's a

p *mf*

p *p* *p* *p* *p*

Ped. * Ped. * Ped. * Ped. * Ped. *

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ROSES OF FORGIVENESS.

Words by EDWARD TESCHEMACHER.

Keys $E\flat$ (Compass $E\flat$ to $E\flat$) C and D

Larghetto. $\text{♩} = 72$

If you came back from out the mist of years With ros-es of forgiveness in your hands,

p *mf*

p *p* *mf*

p *mf*

p *p* *mf* *mf*

duo Ped. * Ped. * Ped. * Ped. *

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FROM PARADISE.

Words by EDWARD TESCHEMACHER.

Keys $E\flat$ (Compass $E\flat$ to $E\flat$) F and G

Moderato. $\text{♩} = 72$

mf brightly

A lit-tle bird flew out of Pa - ra - dise, When this old world was young, long years gone by, And

mf brightly

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

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A Cycle of Four Songs

Words from "The Garden of Kama"
by Laurence Hope

Music by
HERMANN LÖHR

(Keys: Low, Medium and High)

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Through the medium of Laurence Hope's realistic verse, he has "heard the East a-callin'," like Kipling's "ten year soldier," and for the time being has evidently "heeded nothin' else." All the veiled mysticism, the relentless fascination and the pitiless fatalism of the East have been woven into the texture of these songs. In "**Starlight**" we seem to see the midnight sky of the Orient ablaze with myriad points of light, which by their cold brilliance intensify the passion and pain of the lover's questionings.

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"Blue eyes so clear and brilliant,
Brown eyes so dark and deep,
Those are dim and ride away,
These cry themselves to sleep."

Here again, the heights of Love and Sorrow are touched, and the means employed are so simple and direct as to make this number all the more convincing.

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