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1918

## The Greatest Little Mother In The World

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*Composer*

James Kendis

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Vincent

*Composer*

Willie Weston

*Composer*

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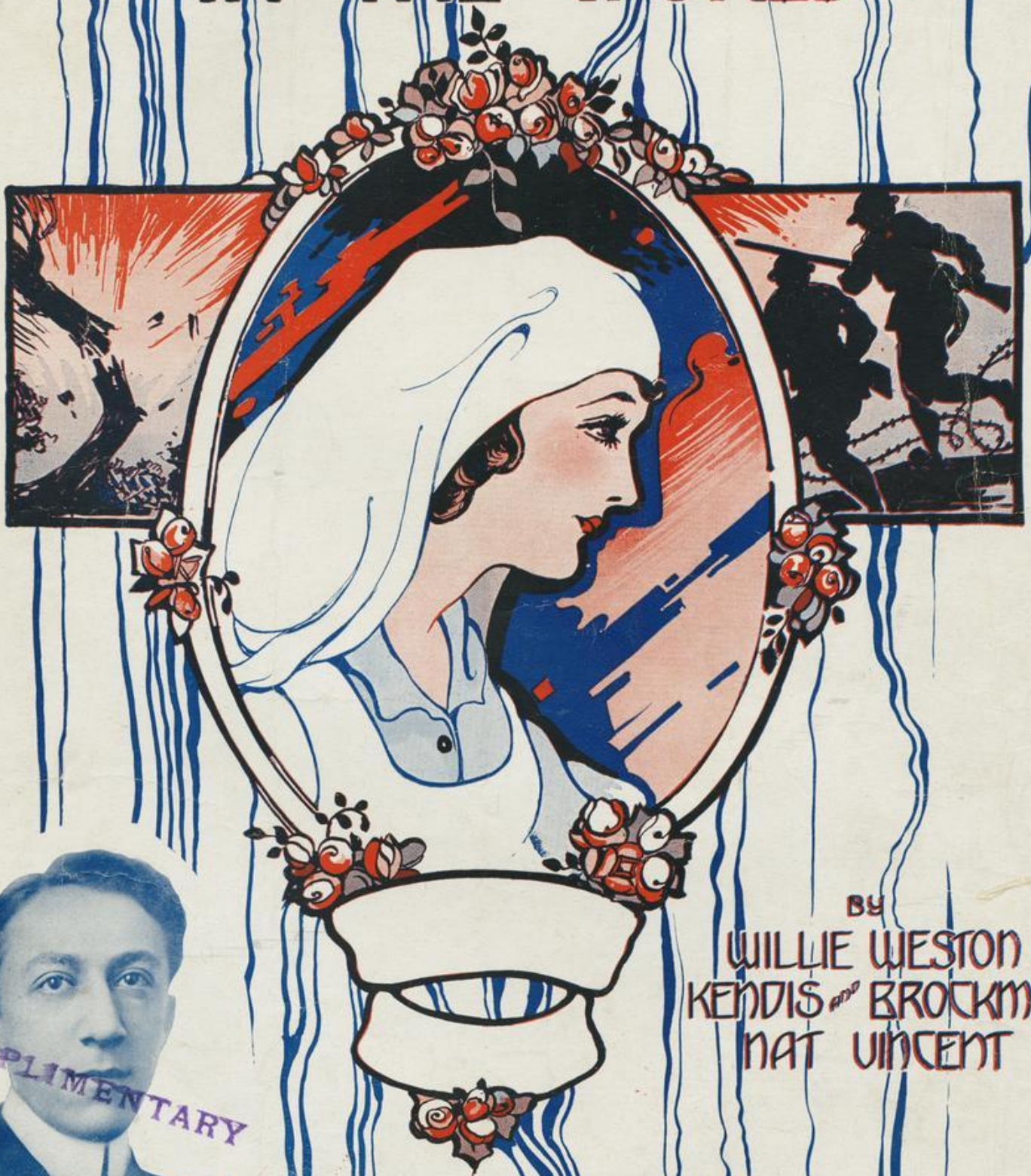
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# THE GREATEST LITTLE MOTHER IN THE WORLD



BY  
WILLIE WESTON  
KENDIS <sup>AND</sup> BROCKMAN  
NAT VINCENT



COMPLIMENTARY

Vp. 16748  
1918

WILLIE WESTON

KENDIS-BROCKMAN MUSIC CO. II

# The Greatest Little Mother In The World.

By WILLIE WESTON  
KENDIS, BROCKMAN &  
NAT VINCENT.

Moderato.

Piano.

The piano introduction is in 2/4 time, key of B-flat major. It begins with a forte (f) dynamic and a triplet of eighth notes in the right hand. The tempo is marked 'Moderato' and 'rall.' (rallentando) is indicated later in the piece.

On the fields of bat-tle,      Midst the roar and rat-tle,  
Her works nev-er end-ing,      So con-tin-ue send-ing,

The first vocal line consists of two staves. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are written below the notes.

When our wound-ed he-roes fall,      Tho' there's dan-ger lurk-ing,  
Lis-ten to her ev-'ry plea,      Make their lives worth liv-ing,

The second vocal line continues the melody and piano accompaniment. The lyrics are written below the notes.

Du-ty nev-er shirk-ing,      Fair Co-lum-bia an-swerts ev-'ry call. \_\_\_\_\_  
Give and give, keep giv-ing,      Do your bit just for hu-man-i-ty. \_\_\_\_\_

The third vocal line concludes the piece. The melody and piano accompaniment are shown, with the lyrics written below.

Chorus.

O-ver in "No Man's Land" you'll find her, Kneel-ing be - side each moth-er's

The first system of the chorus features a vocal line and piano accompaniment. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a triplet of eighth notes followed by a quarter note, then a quarter rest, a quarter note, and another quarter note. The piano accompaniment consists of a treble and bass clef with chords and moving lines. A dynamic marking of *p-f* is present. The system concludes with a double bar line.

son, Leav-ing all thoughts of fear be - hind her, Like an An-gel a - bove, there to

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note, a quarter rest, a quarter note, and a quarter note. The piano accompaniment features a triplet of eighth notes. The system ends with a double bar line.

com - fort and love, Help-ing and cheer - ing those who need her, There with her

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note, a quarter rest, a quarter note, and a quarter note. The piano accompaniment features a triplet of eighth notes. The system ends with a double bar line.

bright Red Cross un - furled, She's the brav - est of the brav - est, And the

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note, a quarter rest, a quarter note, and a quarter note. The piano accompaniment features a triplet of eighth notes. The system ends with a double bar line.

great - est lit - tle Moth-er in the world. O - ver in world.

The fifth system concludes the chorus. The vocal line has a quarter note, a quarter rest, a quarter note, and a quarter note. The piano accompaniment features a triplet of eighth notes. A dynamic marking of *rall.* is present. The system ends with a double bar line and a repeat sign.

# FOUR BIG SONG HITS!

You'll want them for your piano talking machine or player piano—get them now! They are sweeping the country. Everybody wants to hear them, to sing them, and to dance them.

## We're Bound To Win With Boys Like You.

By KENDIS and BROCKMAN and NAT VINCENT.

Chorus.

It was boys like you, at Val-ley Forge with Wash-ing-ton, And boys like you, were  
It was boys like you, with Far-ra-gate's fle-till-is. It was boys like you, with

Min-ute-Men at Lex-ing-ton, You built up this won-der-ful Na-tion and then, — When  
Dew-ey at Ma-nil-la, And with boys rough and rea-dy you took San Juan Hill, — When

Lis-encealled for vol-un-teers, you an-swered a-gain, — It was boys like you, who fought with Grant and  
ev-er you were need-ed you have shown Yan-kee skill, — It was boys like you, who an-swered Woodrow

Sher-man, and with Lee way down in Dix-ie too, — And this will al-ways be, —  
Wil-son, and are fight-ing now with Per-hang too, — We've nev-er known de-fer-ence, and

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## You Are A Wonderful Baby.

JACK SMITH.

Chorus.

You are a won-der-ful, won-der-ful ba-by, — You lit-tle teas-er,

you are a beau-ti-ful beau-ti-ful ba-by, — You lit-tle squeez-er,

Ev-rytime I look at you I sigh, — I don't know why, — You've got that lit-tle-thing-thing

in your eye, that makes me feel so, Oh! hon-ey, You are a mar-vel-ous, mar-vel-ous,

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## We're Going To Hang The Kaiser

Under The Linden Tree.

By Kendis-Brockman.

Chorus.

We're go-ing to hang the Kai-ser un-der the Lin-den Tree Un-der the Lin-den

Tree o-ver in Ger-man-y We'll 'ake a-long a clew-er

lit-tle "Bum-ble bee" To sting him, to sting him Up-on the hel-met, Tho

hel-met the Kai-ser! Tramp, tramp, tramp, the boys are march-ing — To fight for peace and

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## Where It's Peach-Jam Makin' Time.

By KENDIS & BROCKMAN & NAT VINCENT

"Way down South in Dix-ie, where it's peach jam mak-in'-time, — I'll say that I'm —

just wish-in' to bodish-in in-to some of Aunt Jo-mi-ma's home made pre-serves,

Mam-my knows how much I love-it, And Mam-my gives me plen-ty of-it. You don't know just

what I'm miss-in', I'm left-in'-you, — But I know I won't miss it long — get-on-ry

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