

MAY -6 1919

**“Mother!  
I’M NOT SLEEPING OR DEAD?”**

Words and Music by

**ADELAIDE WALTHER**



PUBLISHED BY  
**The Idealistic Publishing Co.**  
Astor Theater Building  
1531 Broadway, New York

**Price 35 Cents**

IN SYMPATHY  
I Dedicate This Song

To parents whose boys did not come home from the  
War, and have written:

"If Mother Could Only Know"

and

"Mother! I'm Not Sleeping or Dead"

with a knowledge that disembodied spirits can and  
"do" return to earth. They come by day, and in the  
stillness of the night, hover about their loved ones, eager  
to have their presence felt, and lift the veil from mortal  
eyes, so that they may see that the departed ones are not  
dead.

I pray that this message of love and light, composed  
into songs, may reach and comfort thousands of sad  
hearts—with a "truth"—that the fallen soldier boys  
live!—in a better world, beyond the grave.

THE AUTHOR.

# Mother, I'm Not Sleeping Or Dead

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Moderato

*p*

Who is this that comes with a white cross band, From Be-yond through the

"Sha - dow land?" It's a Sol - dier - guid - ed - to - find his way home, To

moth - er who mourns for her dear boy a - lone. With a pic - ture held close, she

sleeps in a chair, Be - side her a spir - it form kneels in pray'r. As her

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "sleeps in a chair, Be - side her a spir - it form kneels in pray'r. As her". The piano accompaniment features a steady bass line and chords in the right hand.

hands are kissed sad eyes o - pen wide, Her lips shape a name and then she cries:

*rull*

The second system continues the vocal line and piano accompaniment. The lyrics are: "hands are kissed sad eyes o - pen wide, Her lips shape a name and then she cries:". The word "rull" is written above the vocal line. The piano accompaniment includes a section marked "rull" in the right hand.

"San-mie my boy! I was dream - ing you came home a - gain to - night, I

The third system continues the vocal line and piano accompaniment. The lyrics are: "'San-mie my boy! I was dream - ing you came home a - gain to - night, I". The piano accompaniment features a steady bass line and chords in the right hand.

saw your form, your smil - ing face, with - in a dim white light, I

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "saw your form, your smil - ing face, with - in a dim white light, I". The piano accompaniment features a steady bass line and chords in the right hand.

felt you ca-ress me, my pre - cious boy, In the sweet fa - mil - iar way, You

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and continues with a melodic line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

wound your arms a - round me, and soft ly I heard you say:"

The second system continues the vocal line and piano accompaniment. The vocal line has a longer note on 'a-round' and a phrase 'and soft ly I heard you say:" with a double quote. The piano accompaniment includes a *rall.* marking and features a more complex chordal texture.

Moth - er! darl - ing moth - er — I'm not sleep - ing or dead,

The third system features a vocal line with a long note on 'moth - er' and a phrase 'I'm not sleep - ing or dead,'. The piano accompaniment includes a *p* marking and a large, sweeping melodic line in the right hand that spans across the system.

When you heard me call - ing, I was stand - ing by your bed, I

The fourth system continues the vocal line and piano accompaniment. The vocal line has a phrase 'When you heard me call - ing, I was stand - ing by your bed, I'. The piano accompaniment includes a *rall.* marking and features a steady bass line with chords in the right hand.

want you to know that I live! in a world and home won-drous

grand, With fa-ther, sis-ter and broth-er so hap-py to a-gain clasp my

*rall.*

hand, To-gether now we'll watch and wait, For moth-er at the o-pen

*a tempo*

gate, Press her to our lov-ing hearts, Nev-er! more to part.

*rit.*

*cresc.*

# "If Mother Could Only Know"

(First Part to:)

## "MOTHER! I'M NOT SLEEPING OR DEAD"

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On wings of Love a soldier was carried,  
To that fair country—the Beyond,  
Where loved ones were patiently waiting for  
Sammie,  
The boy of whom all were so fond.

Weary from his celestial journey,  
He was laid to rest on a rose-covered bed.  
Where comrades stood ready to guard the  
sleeper, and  
Resurrection of the so-called "dead."

Hark! there comes the song of heavenly choir,  
To awaken the new born soul from its sleep.  
To the call of a bugle, Sammie wakes,  
Arises, and quickly bounds to his feet.

"Face to face" with friends he thought dead  
so long,

He listens to their "welcome home" in song.  
In the glory of light, Sammie now understands  
He's not dead but lives, in the "better land"  
With vision clear, he beholds

The Father coming in clouds of gold,

In rapture the soldier gazes on—

The wonders of the Spheres,

His eyes in praise are lifted,

With joy they close in tears.

Then his voice trembles low:

**"If mother could only know. "**

THE "IDEALISTIC" SONGS

Written by Adelaide Walther

"Mother! I'm Not Sleeping or Dead."

"If Mother Could Only Know."

"The Message of the War."

"The Silent Messenger."

"The City of Light."

"Tattle-tale Eyes."

"Nannine."

These new songs will be launched upon the market by unemployed soldiers. To them will be given the exclusive right of sale throughout the country.

Soldiers! Kindly send for a descriptive catalogue or call at office of

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Astor Theatre Building

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