

Calling Me Back To You

Words & Music By
Blanche Ebert Seaver



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NEW YORK

WOODS MUSIC CO.
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New York, N.Y.

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A SPARKLING RHYTHMIC MEXICAN SERENADE

ADELAI

A Little Mexican Serenade

Words by
GEORGE ABBOTT

Music by
JOSEPH SPURIN CALLEJA

Tempo di Habanera (Moderato)

Refrain

Oh, A-de - lai, This night is bring - ing joy to my
heart, Love to my sing - ing. I'm com - ing home,
I'm on my way; Are you still wait - ing, My A - de -

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Calling Me Back To You

Words and Music by
BLANCHE EBERT SEAVER

Moderato con moto

Piano

Molto espressivo

Some - thing is call - ing me back to you,
Slow - ly the days pass by, one by one,

a tempo.

P legato

Back to the love that lives all life through;
Your eyes meet mine in each set - ting sun,

p

Some - where in all this world you are call - ing me,
 Tell - ing of hap - pi - ness that shall ev - er be,

rall.

Your voice is ev - er near in ten - der mem - o - ry. To
 Light - ing the path of love, that guides our des - ti - ny.

rall.

Refrain *tenderly*
p a tempo.

night I close my eyes And see a vis - ion through the

cresc.

p a tempo.

years, That haunts each si - lent mem - o - ry And dims my eyes with

mp cresc.

tears, I long to see your wist-ful face, I ask each twink-ling

mp cresc.

star To search in ev - 'ry hid - ing place, and

un poco rit. *mp a tempo.*

tell me where you are. In all this world there's

un poco rit. *mp a tempo.*

none more dear, 'Neath Heav - en's sky so blue, My

heart is cry - ing for your love so true. *mf cresc.*

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line contains the lyrics "heart is cry - ing for your love so true." and is marked with a dynamic of *mf cresc.* The piano accompaniment consists of chords and moving lines in both hands, with a *mf* dynamic and a *molto cresc.* instruction.

God send me where you are, I hear you from a -

The second system continues the vocal line with the lyrics "God send me where you are, I hear you from a -". The piano accompaniment features a *mf* dynamic and includes a fermata over a chord in the right hand.

far — Call - ing me back — to you! —

The third system contains the lyrics "far — Call - ing me back — to you! —". The piano accompaniment is marked with a *f* dynamic and includes a *rit.* (ritardando) section followed by a *f a tempo.* section.

back to you!

The fourth system concludes with the lyrics "back to you!". The piano accompaniment includes a *rit.* section, a *molto rall.* (molto rallentando) section, and a final *f a tempo.* section.

DREAMY - ARTISTIC - APPEALING

YESTERDAY

Words by
DOROTHY DONNELLY

Music by
SERGE WALTER

Tempo di Valse moderato

Refrain (*dreamily*)

It was yes - ter - day, On - ly yes - ter day Though years

p *dolce a tempo*

This system contains the first line of the vocal melody and the piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are written below the vocal line. The piano part includes dynamic markings *p* and *dolce a tempo*.

have passed! 'Twas yes - ter - day, Sweet

piu espressivo

This system contains the second line of the vocal melody and the piano accompaniment. The vocal line continues with the lyrics "have passed! 'Twas yes - ter - day, Sweet". The piano accompaniment includes the dynamic marking *piu espressivo*.

yes ter - day, Our first kiss was our last! But

This system contains the third line of the vocal melody and the piano accompaniment. The vocal line concludes with the lyrics "yes ter - day, Our first kiss was our last! But".

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Chérie, I Love You

Words and Music by
LILLIAN ROSEDALE GOODMAN

Valse moderato

Refrain

mf slowly

Chér - ie, chér - ie, my own,
Orig. Chér - ie, chér - ie, je t'aime,
Version. con tenerezza

Chér - ie, be mine a - lone.
Chér - ie, lis - ten a - gain.

Though I could praise you a thous - and ways
I want to tell you I love you so

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