

1908

I Hear You Calling Me

Harold Harford

Charles Marshall

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25¢



FEATURED BY JOHN MCCORMACK
IN HIS EPOCH-MAKING SCREEN PRESENTATION
"SONG O' MY HEART"

Nº 1 IN G Nº 2 IN A^b Nº 3 IN B^b Nº 4 IN C

I HEAR YOU CALLING ME

☀ Song ☀

THE WORDS BY

HAROLD HARFORD

The Music by

CHARLES MARSHALL

Ⓐ

BOOSEY & COMPANY, INC.
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Boosey

I Hear You Calling Me.

Words by
HAROLD HARFORD

Music by
CHARLES MARSHALL

Allegretto.

mf *molto rit.*
I hear you call - ing me.

f *rit.* *p* *a tempo* *molto rit.*

f
You call'd me when the moon had veil'd her light, Be -

a tempo *f*
fore I went from you in - to the night, I came,..... do you re -

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems. The first system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. Performance markings include *mf* (mezzo-forte), *molto rit.* (molto ritardando), *f* (forte), *rit.* (ritardando), *p* (piano), and *a tempo*. The second system continues the vocal and piano parts, with the piano part marked *a tempo* and *f*. The third system concludes the piece, with the piano part marked *a tempo* and *f*. The lyrics are: "I hear you call - ing me. You call'd me when the moon had veil'd her light, Be - fore I went from you in - to the night, I came,..... do you re -".

f *poco rit.* *dim* *in - u -*

mem - ber? back to you For one last kiss be neath the

f *poco rit.* *dim* *in - u -*

- en - do.

kind stars' light. I hear you

- en - do. *allegro* *p* *cresc molto.*

molto rit. *ff* *f animato.*

call - ing me. And oh, the ring-ing glad-ness of your voice! The

molto rit. *f animato.*

words that made my long-ing heart re - jice You spoke, do you re -

ff mem - ber? and my heart Still hears the dis - tant mu - sic

dim in poco

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a forte (*ff*) dynamic and includes the lyrics "mem - ber? and my heart Still hears the dis - tant mu - sic". The piano accompaniment consists of chords and moving lines in both hands. A *dim in poco* marking is placed above the vocal line towards the end of the system.

u poco rit. en - do.

of your voice.....

dim in

- u - en - do.

The second system continues the vocal line with the lyrics "of your voice....." and the piano accompaniment. A *u poco rit.* marking is above the vocal line. The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. A *dim in* marking is placed above the vocal line.

pp *ppp rit.* *poco piu lento.*

I hear you call - ing me. Though years have stretch'd their....

poco piu lento.

ppp colla voce.

The third system begins with the vocal line and piano accompaniment. The vocal line has a *pp* dynamic and the lyrics "I hear you call - ing me. Though years have stretch'd their....". The piano accompaniment includes a *ppp colla voce.* marking. A *poco piu lento.* marking is placed above the vocal line.

rit. *ten.*

wea - ry length be - tween, And on..... your grave..... the

rit. *ten.*

The fourth system continues the vocal line with the lyrics "wea - ry length be - tween, And on..... your grave..... the". The piano accompaniment features a *rit.* and *ten.* marking above the vocal line.

a tempo moss-y grass is green: I stand,..... do you be - hold me? *ten.* list - 'ning

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the tempo marking 'a tempo' and includes a fermata over the word 'stand'. The piano accompaniment consists of chords and moving lines in both hands, with a '7' time signature appearing in the right hand.

here,..... *espress a tempo I.* Hear - ing your voice through all the

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over 'here,' and the tempo marking 'espress a tempo I.' is placed above the piano part. The piano accompaniment features a 'tempo I.' marking in the right hand.

years be - tween..... *poco rit.* I hear you

The third system shows the vocal line and piano accompaniment. The vocal line has a fermata over 'years be - tween.....' and the tempo marking 'poco rit.' is placed above the piano part. The piano accompaniment also has a 'poco rit.' marking in the right hand.

pp call - ing me..... *ppp*

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line starts with a piano dynamic marking 'pp' and has a fermata over 'call - ing me.....'. The piano accompaniment begins with a pianissimo dynamic marking 'ppp'.

OTHER SONGS BELOVED BY THE ADMIRERS — OF —

JOHN McCORMACK'S ARTISTRY

IRELAND, MOTHER IRELAND!

Words by
P. J. O'REILLY.

Music by
RAYMOND LOUGHBOROUGH.
Andante, Mod^{to}

Sung by Mr. JOHN McCORMACK

Moderato.

No. 1 in G
No. 2 in B^b
No. 3 in D^b

Your ex-iled children all A - cross the sun-d'ring seas to you in fond de-vo-tion call! — If you sigh, we hear you; If you weep, we weep, In your hours of gladness How our pulses leap! Ire-land, mother Ire-land! Let what may be - fall, —

rit. *mf*

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MACUSHLA

Words by
JOSEPHINE V. ROWE.

Music by
DERMOT MACMURROUGH.

Sung by Mr. John McCormack.

No. 1 in F[♯] No. 2 in A^b No. 3 in B^b

Andante calmato con tenerezza.

Ma-cush-la! Macush-la! your sweet voice is call-ing, Call-ing me soft-ly a - gain and again. Ma-cush-la! Macush-la! I hear its dear pleading, My blue-eyed Macush-la, I hear it in vain. Ma-cush-la! Macush-la! your white arms are reaching, I feel them en-

doce. *rit.* *Leg.* *

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MAYIS

Words by
L. A. LEFEVRE.

Music by
HAROLD CRAXTON.

Sung by Mr. John McCormack.

No. 1 in E^b No. 2 in F No. 3 in G No. 4 in A^b

Teneramente con moto. Quasi Valse lente.

O Ma - vis, Ma - vis, Ma - vis, The birds are call-ing you, Sweet, The chil-dren are roam-ing the mea - dows For flow'rs to strew at your feet The lit-tle white church in the val - ley — Is bright with the blossoms of As a distant bell.

psf. *simile.*

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Reinald Werrenrath - AMERICA'S PREMIER BARITONE

Says:-

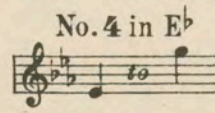
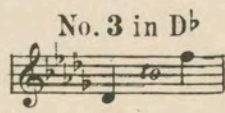
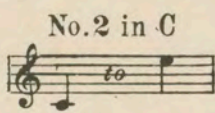
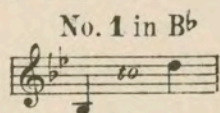
DUNA IS WITHOUT DOUBT ONE OF THE MOST EFFECTIVE SONGS I HAVE EVER KNOWN. WITHOUT A "CHEAP" LINE IN IT, IT HAS THAT WONDERFUL APPEAL THAT REACHES THE HEART OF EVERY LISTENER. THE DAY I RECEIVED THAT SONG I SHALL ALWAYS COUNT A MOST FORTUNATE ONE FOR ME.

John McCormack, Francis Rogers, CANTOR Joseph Rosenblatt
AND SCORES OF OTHER LEADING SINGERS ENTHUSE OVER THIS MOST
CHARMING SONG OF RECENT YEARS

The Words by
MARJORIE PICKTHALL

DUNA

The Music by
JOSEPHINE MCGILL



Con moto. about (84 = ♩) *pp rit.*

And the lit-tle stars of Du-na, Call me home. The

lit-tle stars of Du-na call me home, The lit-tle stars of Du-na, Call me

pp a tempo

home.

pp *ppp*

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"HEAVENLY MUSIC!" - So You Will Proclaim
 THIS GREATEST BALLAD OF MANY YEARS
 FEATURED BY AMERICA'S PREMIER BARITONE
 REINALD WERREN RATH

YOUR SONG FROM PARADISE

Words by
 MONTEREY P. BROOKTON

No. 1 in F No. 2 in A^b No. 3 in B^b

Music by
 SYDNEY BARLOW BROWN

Andantino con moto

But still I hear the bells of twilight ring-ing, And I can see the love-light in your

eyes, As o'er the daisy fields I hear you sing-ing Your song di-vine from Par-a-

dise- "I love you, I love you, I love you," A-cross the long, long years I'll hear you

sing-ing, "I love you, I love you, I love you," Your song di-vine from Par-a-dise.

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