

1922

My Heart is Calling

Sigmund Romberg

Harold Richard Atteridge

Follow this and additional works at: <https://digitalcommons.conncoll.edu/sheetmusic>

Recommended Citation

Romberg, Sigmund and Atteridge, Harold Richard, "My Heart is Calling" (1922). *Historic Sheet Music Collection*. 972.
<https://digitalcommons.conncoll.edu/sheetmusic/972>

This Score is brought to you for free and open access by the Greer Music Library at Digital Commons @ Connecticut College. It has been accepted for inclusion in Historic Sheet Music Collection by an authorized administrator of Digital Commons @ Connecticut College. For more information, please contact bpancier@conncoll.edu.

The views expressed in this paper are solely those of the author.

MY HEART IS CALLING

Pellegrini



The ROSE of STAMBOUL

OPERETTA IN 3 ACTS

BY J. BRAMMER
AND A. GRÜNWARD
AMERICAN VERSION AND LYRICS BY
HAROLD ATTERIDGE

MUSIC BY
**LEO FALL AND
SIGMUND ROMBERG**
(BY ARRANGEMENT WITH M. WITMARK & SONS)

THE ROSE OF STAMBOUL
LOVEY DOVE
MY HEART IS CALLING
TIME, ONLY TIME, DEAR
A WALTZ IT SHOULD BE
MAZUMA
THE ROSE FEAST
WHEN WE ARE HONEYMOONING
LITTLE BLUE BOOK
TINGALING
NO MORE GIRLS
THE GIRLS FROM THE CULTURED WEST

SELECTION
VOCAL SCORE

UNDER THE PERSONAL DIRECTION
OF MR. J. J. SHUBERT

THE TAMA MUSIC
PUBLISHING CORP.
NEW YORK

MADE IN
U. S. A.

STARMER

"My Heart is Calling"

(KONDJA AND GIRLS)

from

"The Rose of Stamboul"

Lyric by
HAROLD ATTERIDGE

Music by
SIGMUND ROMBERG

Moderato

Piano

Musical notation for the piano introduction, featuring treble and bass staves with dynamic markings *mf* and *f*.

Kondja Girls

The first glimpse I had of your let - ter, What does he

Musical notation for the first vocal line and piano accompaniment, including lyrics and dynamic markings *mf*.

Kondja

say now? — pleased me I vow. — I feel that I

Musical notation for the second vocal line and piano accompaniment, including lyrics and dynamic markings *p*.

Girls

must know you bet - ter, — How did that strike you? —

Musical notation for the third vocal line and piano accompaniment, including lyrics and dynamic markings *mf*.

Kondja

It rang so true. Your man - ner of

p

writ - ing was charm - ing, I was en - rap - tured, I'll have to

tell. My heart act-ed, oh, so a - larm - ing

and it was cap - tured in ma - gic spell. Your

mf

por-trait floats be - fore my eyes en - chant - ed.

All day long _____ to see you is the wish that I be

grant - ed. _____ I'm dream - ing of you,

Broadly

I know I love you, And my heart sings this

Valse espressivo

song: Come, dear, can't you hear the call-ing

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#) and the time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

of my heart, tell - ing you how much I

The second system continues the vocal line with a half note D5, followed by quarter notes E5, F#5, and G5. The piano accompaniment continues with chords and a bass line, maintaining the 3/4 time signature.

care? All love's ten-der feel-ings now, oh,

The third system features a vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with chords and a bass line.

how they start, And your ver - y soul I'd con - trol.

The fourth system features a vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with chords and a bass line.

Let me take you, you must be mine, oh, mine a -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *f* (forte) appearing in the second measure.

lone! Come to my arms! I want but you, my

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest before the word "lone!". The piano accompaniment continues with similar harmonic support, maintaining the *f* dynamic.

own. Come with all your splendor! I sur - ren - der!

The third system shows the vocal line and piano accompaniment. The vocal line has a quarter rest before "own.". The piano accompaniment continues, with a dynamic marking of *f* still present.

cresc. My heart is call - ing, Oh come, my love! _____

The fourth system concludes the page. The vocal line begins with a *cresc.* (crescendo) marking. The piano accompaniment also features a *cresc.* marking and a *ff* (fortissimo) dynamic in the final measures. The system ends with a double bar line.

THE LAST WALTZ.

Operetta in 3 Acts

Book by J. Brammer and A. Grünwald,

American Adaptation by

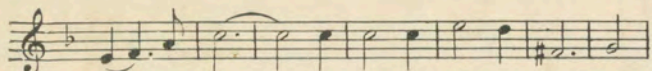
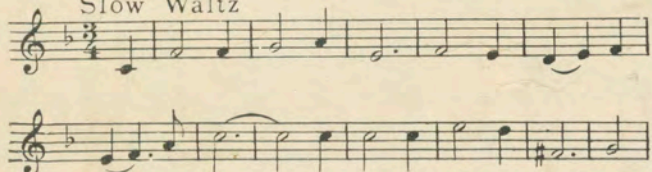
Edw. Delaney Dunn and Harold Atteridge,

Music by Oscar Straus.



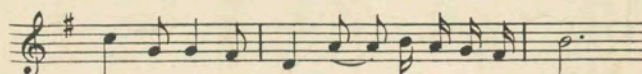
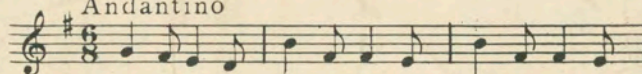
The Last Waltz

Slow Waltz



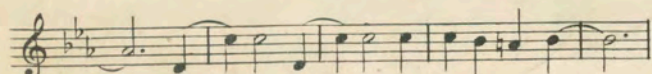
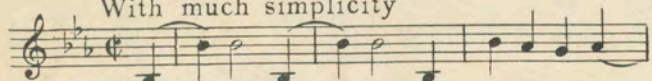
Roses Out Of Reach

Andantino



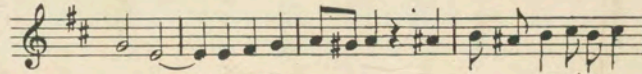
A Baby In Love

With much simplicity



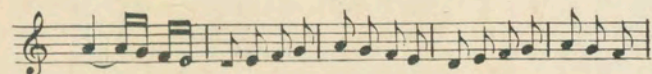
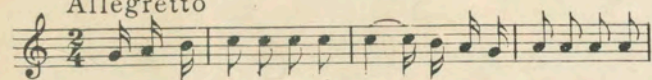
Live For To-day

Moderato



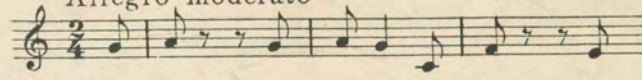
The Gallant Cavalier

Allegretto



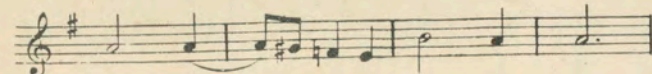
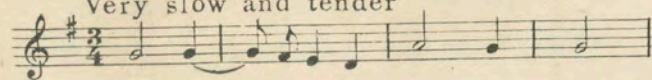
The Charming Ladies

Allegro moderato



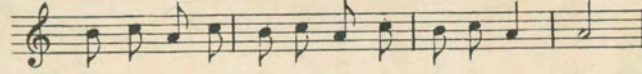
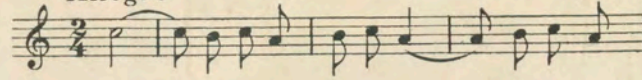
Now Fades My Golden Love Dream

Very slow and tender



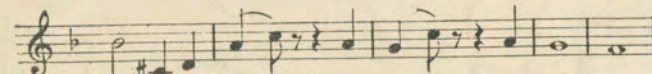
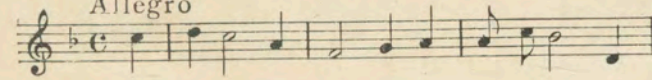
The Whip Hand

Allegro



The Next Dance With You

Allegro



Waltzing Is Spreading from Land To Land

Tempo di Valse

