

# REBECCA

~ CAME BACK FROM MECCA ~



By Bert Kalmar  
& Harry Ruby

Waterson, Berlin & Snyder Co.  
STRAND  
THEATRE  
BUILDING  
NEW YORK

As sung by  
**EDDIE CANTOR**  
in  
Lee & J.J. Shubert's Production  
*The*  
**MIDNIGHT ROUNDERS**



# TWO WONDERFUL BALLADS ANGELS

(We Call Them Mothers Down Here)

By BERT KALMAR  
and HARRY RUBY

Chorus

An - gels have souls that are pure, An - gels have hearts full of love. They hear the pray'rs of ba - bies, Watch-ing each

*p-mf*

This musical score is for the song 'ANGELS'. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with the word 'Chorus' and the lyrics 'An - gels have souls that are pure, An - gels have hearts full of love. They hear the pray'rs of ba - bies, Watch-ing each'. The piano accompaniment starts with a dynamic marking of *p-mf*. The score is written on two systems of staves, with the vocal line on the upper staff and the piano accompaniment on the lower staff.

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# TRYING

By BERT KALMAR  
and HARRY RUBY

Chorus

I've been try - ing to say 'I a - dore you,' Try - ing, but words fail be - fore you; Please don't re - fuse, I im - pore

*mf*

This musical score is for the song 'TRYING'. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with the word 'Chorus' and the lyrics 'I've been try - ing to say 'I a - dore you,' Try - ing, but words fail be - fore you; Please don't re - fuse, I im - pore'. The piano accompaniment starts with a dynamic marking of *mf*. The score is written on two systems of staves, with the vocal line on the upper staff and the piano accompaniment on the lower staff.

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(Came Back From Mecca)

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By BERT KALMAR  
and HARRY RUBY

**Moderato**

Piano

*f*

Voice

*p* *till ready* *p*

A - cross the way from  
In Mec - ca where the

where I live, there lives a girl and her name is Re - bec - ca — She's twent - y -  
nights are hot, Re - bec - ca got an aw - ful lot of learn - ing — She cert - 'nly

-three. — She saw an or - i - ent - al show and then de - cid - ed  
did. — She goes to sleep when shad - ows creep and has to keep a

she would go to Mec - ca a - cross the sea. And  
bowl of in - cense burn - ing — some class - y kid! Her

so she went one day — To Turk - ey far a - way, And she lived near —  
moth - er feels so sad — Her broth - er Moe is mad, And he keeps on —

— the Sul - tan's den; — She stayed there just two years — Got  
— com-plain-ing so; — To sat - is - fy her whim — She

full of new i - deas, And now she's back home a - gain. —  
keeps on call - ing him, "Mo - ham - med" in - stead of Moe. —

**Chorus**  
Since Re - bec - ca — came back from Mec - ca — All day  
Since Re - bec - ca — came back from Mec - ca — All day

long she keeps on smok - ing Turk - ish to - bec - ca; — With her veil up - on her  
long she keeps on smok - ing Turk - ish to - bec - ca; — She lays on a Turk - ish



face, She keeps danc-ing 'round the place — And yes-ter-day her fath-er found her,  
 rug, Ev-'ry-one says she's a bug — And since she's back home from the Ha-rem,

With a Turk-ish towl a-round her\_ Oh! Oh! Ev-'ry-one's wor-ried  
 She has clothes but she don't wear 'em. Oh! Oh! Ev-'ry-one's wor-ried

so; They think she's craz-y in the dome;  
 so; She made the Sul-tan lose his throne;

She's as bold as The-da Bar-a, The-da's bare but Beck-y's bar-er,  
 Once her lit-tle sis-ter Son-ia, Wore her clothes and got pneu-mon-ia,

1 Since Re-bec-ca came back home. Since Re-home.  
 Since Re-bec-ca came back home. Since Re-home.

2

D.S.

BE SURE AND GET  
**THE FLASHY SONG HIT**  
**YOU MADE ME FORGET**  
**HOW TO CRY**

IN A  
BOAT

HOOLY-TOOT

PEACHES

TRYING

MAKE  
BELIEVE

Chorus

"You made me for - get how to cry, lit - tle girl — A

*p-f*

world full of sighs, — Put clouds in my eyes. — I prayed for

sun-shine. Time and time a - gain; You were the sun-shine that

fol - lowed the rain. — For I nev - er knew how to smile lit - tle

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OLD  
PAL  
WHY  
DONT  
YOU  
ANSWER  
ME

BRIGHT  
EYES

MARGIE

SIAM  
SOO

TOO  
DIE

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