

COME BACK TO ME MY MELODY



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COME BACK TO ME, MY MELODY.

Music by BERLIN and SNYDER

Allegro moderato

The piano introduction is in 2/4 time, key of B-flat major. It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The piece concludes with a fermata over the final chord.

Till ready

A man com-posed a sweet mel-o-dy
The man who wrote that sweet mel-o-dy

The piano accompaniment for the first line of lyrics is in 2/4 time. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The dynamic is marked piano (*p*). The music includes a repeat sign and a fermata over the final chord.

One Summer's night in June, And he played that pret - ty tune..... Till he
Tried to re-call the strain, But it ne'er came back a - gain,..... So he

The piano accompaniment for the second line of lyrics is in 2/4 time. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The music includes a fermata over the final chord.

learned to love it soon;..... He ne'er wrote down that sweet mel-o-dy,
gave it up in vain;..... One night he heard an orch-es-tra play

And ve-ry strange, one day..... He found that pret-ty mel-o-dy..... Had
Strains of a sweet re-frain,..... He rec - og-nized his mel-o-dy,..... Al-

van - ished from his mem-o-ry..... He cried as he tried to re-
- though they changed it clev-er-ly..... He ran to the man and he

poco rall.

- call that tune, Then sang to it ten - der - ly,.....
loud - ly cried, "That mu - sic be-longs to me!".....

CHORUS

Come back to me, my mel-o-dy,..... Come

p-f

back to where you ought to be,..... I

want you, don't you un-der-stand? Locked up in my ba-by grand,

Just where I can lay my hand on thee.....

Oh!..... I miss you so,..... More

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a long note on 'Oh!' followed by a melodic phrase for 'I miss you so,' and ends with a long note on 'More'. The piano accompaniment consists of chords and moving lines in both hands, with some notes beamed together.

..... than you may know,..... Don't you know it's

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'than you may know,' followed by a melodic phrase for 'Don't you know it's'. The piano accompaniment continues with similar harmonic support.

ve-ry wrong To be where you don't be - long? Oh! please come back to

The third system continues the vocal line and piano accompaniment. The vocal line has a long note on 've-ry wrong' followed by a melodic phrase for 'To be where you don't be - long?' and ends with a long note on 'Oh! please come back to'. The piano accompaniment continues with similar harmonic support.

me my mel - o - dy..... dy.....

The fourth system concludes the piece. The vocal line has a long note on 'me my mel - o - dy.....' followed by a melodic phrase for 'dy.....'. The piano accompaniment continues with similar harmonic support. The system ends with a double bar line, a first ending bracket labeled '1.', a second ending bracket labeled '2.', and a final cadence marked with a double bar line and a fermata. The piano part includes a dynamic marking 'fz' and 'D.S.' (Da Capo).