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1910

## Let Me Call You "Dearie"

Ruth McEnery Stuart  
*Composer*

Ruth McEnery Stuart  
*Lyricist*

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# Let me call you dearie



*W.E. Dunlop*



WORDS & MUSIC BY  
**R·M·STULTS**

COMPOSER  
OF  
"THE SWEETEST STORY EVER TOLD"  
"LOVE ME AGAIN BELOVED"  
"LET ME CALL YOU DEARIE"



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**F. HAVILAND** PUB. CO.  
NEW ZEALAND NEW YORK BROADWAY  
BUILDING 8 37<sup>th</sup> ST.

Vp. 003098  
1910  
LET

## LET ME CALL YOU "DEARIE"

Words and Music by  
R. M. STULTS

Moderato

The musical score is written in 2/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked 'Moderato' and 'mf'. The piano part features a rhythmic accompaniment of eighth notes in the bass and chords in the treble. The vocal melody is introduced in the second system, marked 'mf con moto'. The lyrics are: 'Let me call you "dear - ie," as I used to do, / Let me call you "dear - ie," when the sun shines clear, / Let me call you "dear - ie," for I love but you, / Let me call you "dear - ie," when the world seems drear, / When I look in - to your eyes so bright, / When the fra - grant flow - ers fade and die,'. The score concludes with a final piano accompaniment.

*mf*

*mf con moto*

Let me call you "dear - ie," as I used to do,  
Let me call you "dear - ie," when the sun shines clear,

Let me call you "dear - ie," for I love but you,  
Let me call you "dear - ie," when the world seems drear,

When I look in - to your eyes so bright,  
When the fra - grant flow - ers fade and die,

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"How To Write A Popular Song" a valuable treatise on the art of song writing, by F. B. Haviland, who has published 25 stupendous song and instrumental successes in recent years. *Sent postpaid for 50¢.*

All my soul is filled with fond de - light;.....  
 When the clouds ob - scure the sum - mer sky;.....

*ff*

When my heart is wea - ry, I would call you "dear - ie,"  
 When I'm sad and wea - ry, Do not leave me, "dear - ie,"

*mp* *mf*

For I love you, yes, I do, my sweet - heart true, Let me  
 For 'tis then, sweet-heart, that I would have you near, Let me

*f* *rit.*

call you "dear - ie."  
 call you "dear - ie." "dear - ie."  
 "dear - ie."

*mf* *ff*

Let Me Call You Dearie 4

"Cupid's I.O.U." a flirting song with a pretty story and a simple swinging melody. You will be charmed with it. Secure a copy of this song at once.

*mf* REFRAIN (not too fast)

Oh, dear - ie mine, your eyes out - shine The lit - tle

stars that glow with light di - vine, My heart so

true, beats now for you, None else will

do when I am sad and wea - ry, Hushed is the

*cresc* *f* *rit.* *f* *a tempo*

*f* *rit.* *f* *a tempo*

Let Me Call You Dearie 4

“Somebody Else, It’s Always Somebody Else,” a novelty ballad that is sweeping the Country, the biggest hit we have ever published. Don’t fail to secure a copy.

hour in fra - grant bow'r, Un - der the  
 spell of love's sweet pow'r..... Where night-birds  
 croon 'neath sil - ver moon, There would I  
 meet and call you "dear - ie." ie."

*ff* *espress* *rall.* *ff* *rall.* *f* *ff*

1 2

Let Me Call You Dearly 4

"Cupid's I.O.U." a flirting song with a pretty story and a simple swinging melody. You will be charmed with it. Secure a copy of this song at once.

(50) Five Semi-Classic Ballads by R. M. STULTS, Composer of  
 "THE SWEETEST STORY EVER TOLD."

*Andante. (not too slow.)*

*Love Me Again.*

50c.

*mp*

Love me a-gain as you used to do, Love me a-gain for I long for you, Wak-ing or sleeping your face I see;  
 Oft as I sit in the twilight's shade, Watching the sun-set o'er field and glade, Far in the distance I hear the dove,

The musical score for 'Love Me Again' features a vocal line and a piano accompaniment. The vocal line is in a 4/4 time signature with a key signature of one flat. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The tempo is marked 'Andante' and the dynamics are 'mp'.

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*Andante con espress.*

*Beloved.*

50.

*mp*

There may be oth-er fa-ces fair as thine, And other hearts that speak of love, But I would worship at no oth-er shrine, Thou  
 There may be oth-er suns that somewhere shine, But which no mortal eye may see, There may be oth-er eyes as blue as thine, Yet

L. H. L. H. L. H. L. H. R. H.

*mp marcato.*  
 R. H.

*f*

The musical score for 'Beloved' includes a vocal line and a piano accompaniment. The vocal line is in 4/4 time with a key signature of one flat. The piano accompaniment features a right-hand melody and a left-hand bass line with some chords marked with 'x'. The tempo is 'Andante con espress.' and dynamics range from 'mp' to 'f'. Pedal markings are present at the bottom of the piano part.

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*Let Me Call You "Dearie."*

50.

*mp con moto*

Let me call you "dearie," as I used to do, Let me call you "dearie," for I love but you,  
 Let me call you "dearie," when the sun shines clear, Let me call you "dearie," when the world seems drear,

The musical score for 'Let Me Call You Dearie' features a vocal line and a piano accompaniment. The vocal line is in 4/4 time with a key signature of one sharp. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The tempo is 'mp con moto' and the dynamics are 'mp'.

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*Andant con espress.*

*Memories.*

50.

*mp*

I see the woods and shady vale,..... I hear the brook-let play,..... As o'er its pebbles, bright and  
 I hear the wind sing thro' the trees,..... That skirt the moss grown height,..... I hear the night bird's dulcet

The musical score for 'Memories' includes a vocal line and a piano accompaniment. The vocal line is in 4/4 time with a key signature of one sharp. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The tempo is 'Andant con espress.' and the dynamics are 'mp'.

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*Andante.*

*The Choir Angelic.*

50.

*mp*

'Twas in a grand Ca - the - dral, And near the close of day,..... A per - fect peace o'er-came me, As  
 It was a heav'nly vis - ion, That stirred my soul that day,..... The souls of ma - ny ran - somed, All

The musical score for 'The Choir Angelic' features a vocal line and a piano accompaniment. The vocal line is in 4/4 time with a key signature of one flat. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The tempo is 'Andante' and the dynamics are 'mp'.

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