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1906

## Since You Called Me Dearie

Hampton Durand  
*Composer*

W. R. Williams  
*Lyricist*

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### Recommended Citation

Durand, Hampton and Williams, W. R., "Since You Called Me Dearie" (1906). *Vocal Popular Sheet Music Collection*. Score 5531.  
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ANSWER  
TO THE FAMOUS SONG

"Dearie"  
"I've  
called  
you  
Dearie"  
since  
me  
I've  
called  
you  
Dearie"

W. R. Williams  
PIANOS & ORGANS,  
SHEET MUSIC, MUSICAL MERCHANDISE,  
... WHOLESALE & RETAIL ...  
66 Main St., BANGOR, MAINE.



WORDS BY  
**W. R. WILLIAMS**

AUTHOR OF —  
"THOUGH WE PART I'LL NOT FORGET YOU,"  
"WOULD YOU CARE IF WE WERE PARTED," "WHY MUST WE PART" ETC.

MUSIC BY  
**HAMPTON DURAND**

COMPOSER OF —  
"THERE'S A ROOM TO RENT IN MY HEART FOR YOU,"  
"MONEY I'M SIGHING FOR YOU" "SNUGGLE UP CLOSER" ETC.

W. R. Williams  
PIANOS & ORGANS,  
SHEET MUSIC, MUSICAL MERCHANDISE,  
... WHOLESALE & RETAIL ...  
66 Main St., BANGOR, MAINE.

**WILL ROSSITER**  
PUBLISHER CHICAGO, ILL.  
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Vp. 011708  
1906  
SINCE



# Since you called me Dearie.

Words by  
W. R. WILLIAMS.

Author of "Though we part I'll not forget you" etc.

Music by  
HAMPTON DURAND.

Comp. of "There's a room to rent in my heart for You." etc.

*Andantino ma non troppo.*

The piano introduction is written for a grand piano in 6/8 time. It begins with a melody in the right hand and a supporting bass line in the left hand. The dynamics are marked *mf* (mezzo-forte), *molto*, *rit.* (ritardando), and *pp* (pianissimo).

The first system of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Life was dark and drear - y clouds were in the / If you true - ly love - me as you say you". The piano part provides harmonic support with chords and moving lines in both hands.

The second system continues the song with the lyrics: "sky — Sad was I, and wea - ry tears be-dimmed my / do — Then your hap - py day dreams might some day come". The piano accompaniment includes a *poco a poco rit.* (poco a poco ritardando) marking over the final measures.

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Blue Hill, Maine

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*a tempo*

eye true \_\_\_\_\_ Till you chanced to meet me,  
If for me you're wait - ing,

*a tempo*

*p.*

'til as you touched my hand \_\_\_\_\_ Til you called me  
as you oft' con - fess \_\_\_\_\_ Glad - ly I sur -

*rubato.*

*poco rit.*

dear - ie since we un - der - stand. \_\_\_\_\_  
ren - der and I an - swer yes. \_\_\_\_\_

*poco rit.*

## REFRAIN.

*mp a tempo*

Since you called me dear - ie, I've lived life a new \_\_\_\_\_

*mp a tempo*



Since you called me dear - ie Skies are ev - er blue, —

Just love's con - so - la - tion The first I ev - er knew — And the

world seems to be, Just for you and for me, Since you called me

*poco rit*

dear - ie. —

*p* *poco a poco molto rall e dim.* *pp*

# LOVE'S CONSOLATION.

A Meditation for Piano or Organ. By GEO. L. SPAULDING.  
Composer of "Star of the Night," "Moonlight Kisses," etc.

*Adagio.*

The first system of musical notation is for the beginning of the piece. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The right hand plays a series of chords and single notes, while the left hand provides a harmonic accompaniment. Fingering numbers (1-5) are indicated above and below the notes.


The second system continues the musical piece. It features a *rit.* (ritardando) marking in the middle, followed by a *a tempo.* marking. The notation includes various note values and rests, with the left hand often playing sustained chords or single notes.

The third system of musical notation shows a variety of dynamics including *mf* (mezzo-forte), *f* (forte), and *p* (piano). It includes a *rit.* marking towards the end of the system. The right hand has more active melodic lines, while the left hand continues with accompaniment. Fingering is clearly marked throughout.

*Andante con espress.*

The fourth system is marked *Andante con espress.* (Andante with expression). It begins with a *mf* dynamic. The right hand plays a series of chords, and the left hand has a more active, flowing accompaniment. The tempo is slower than the previous sections.

The fifth system continues the *Andante con espress.* section. It includes a *rit.* marking at the end. The notation features a mix of chords and moving lines in both hands. A *simile.* marking is present at the bottom of the system, indicating that the style should be similar to the preceding section.

This sign  signifies when to use loud pedal. Press loud pedal when sign starts and release it at end of sign.

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