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TO
Miss Maggie Hempstead.

Call me "Darling" once again

SONG & CHORUS

WORDS BY

MUSIC BY

GEO. COOPER. CHASE E. PRATT.

32

NEW YORK

Published by J.L. PETERS 599 Broadway.

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Music by CHAS. E. PRATT.

Moderato.

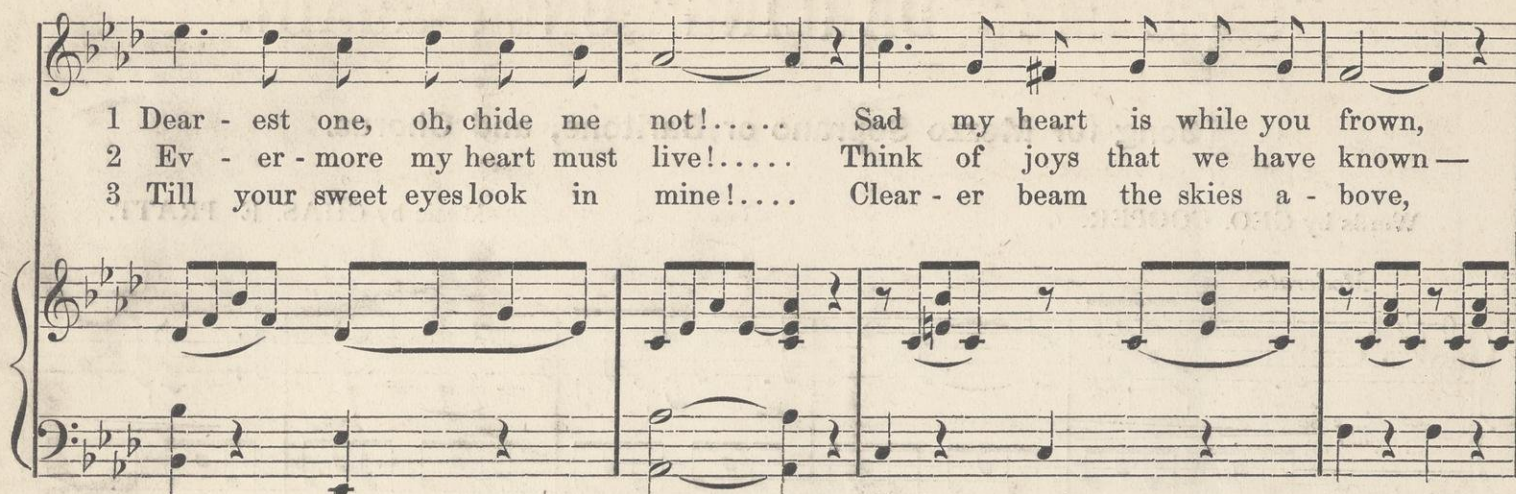
The piano introduction consists of two staves. The right staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It begins with a half note G3, followed by a quarter note F4, and then a series of eighth and sixteenth notes. The left staff is in bass clef with the same key signature and time signature. It begins with a half note G2, followed by a quarter note F3, and then a series of eighth and sixteenth notes. The dynamic marking *mf* is placed above the first measure of the left staff.

The first system of the vocal and piano accompaniment. The vocal line is on a single staff in treble clef with a key signature of three flats and a common time signature. It begins with a half rest, followed by a quarter note G4, and then a series of eighth and sixteenth notes. The piano accompaniment consists of two staves. The right staff is in treble clef and the left staff is in bass clef, both with a key signature of three flats and a common time signature. The piano part includes dynamic markings *dim.* and *ritard.* and a section marked *p* (piano). The lyrics are: 1. Call me "Dar-ling" once a - gain, 2. Call me "Dar-ling" once a - gain, 3. Call me "Dar-ling" once a - gain.

The second system of the vocal and piano accompaniment. The vocal line is on a single staff in treble clef with a key signature of three flats and a common time signature. It begins with a half note G4, followed by a quarter note F4, and then a series of eighth and sixteenth notes. The piano accompaniment consists of two staves. The right staff is in treble clef and the left staff is in bass clef, both with a key signature of three flats and a common time signature. The piano part includes dynamic markings *dim.* and *ritard.* and a section marked *p* (piano). The lyrics are: 1 Let the past be all for - got!.... Smile like sun - light af - ter rain,— 2 Ev' - ry an - gry word for - give!.... While you frown, in wea - ry pain 3 Bid my heart no more re - pine!.... Drear - y must my life re - main,

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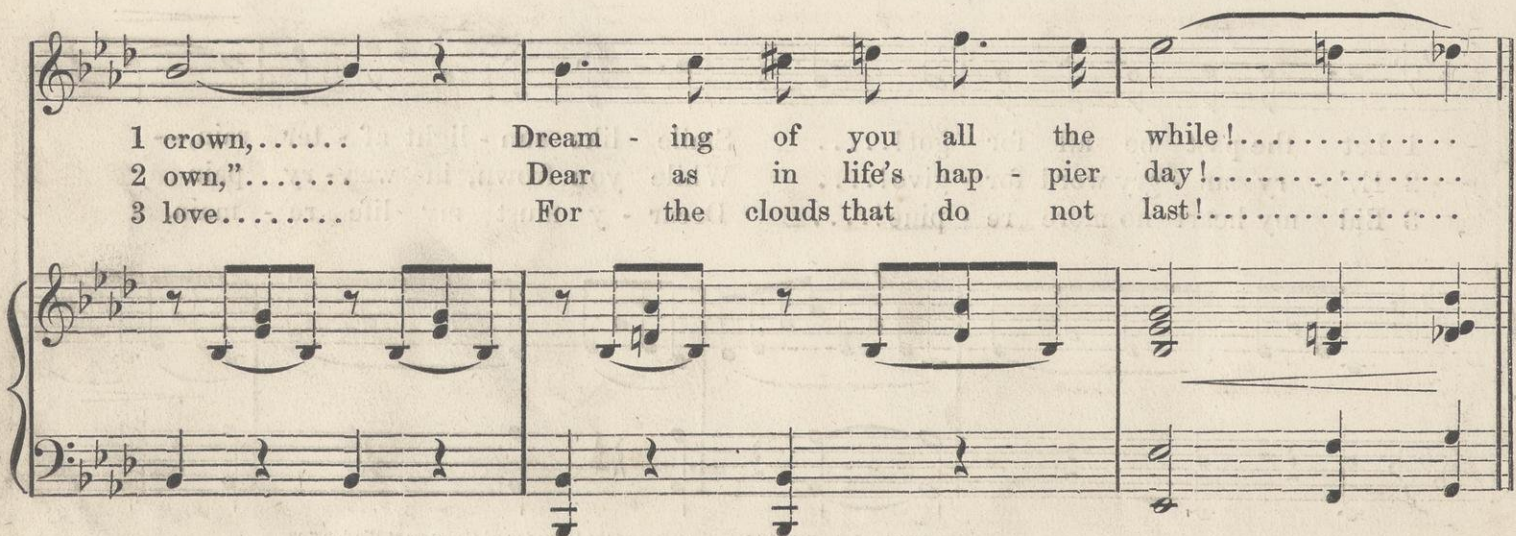
946-3



1 Dear - est one, oh, chide me not!..... Sad my heart is while you frown,
 2 Ev - er - more my heart must live!..... Think of joys that we have known —
 3 Till your sweet eyes look in mine!.... Clear - er beam the skies a - bove,



1 Sweet to me your lov - ing smile! Hope and joy my mo - ments
 2 Turn - me not in pride a - way! Whis - per I am still "your
 3 When the an - gry storm is past; Dear - er, fond - er be our



1 crown,..... Dream - ing of you all the while!.....
 2 own,"..... Dear as in life's hap - pier day!.....
 3 love..... For the clouds that do not last!.....

CHORUS.

Air.

Call me "Darling" once a - gain,..... Let the past be all for - got!.....

Alto.

Call me "Darling" once a - gain, yes, once a - gain, Let the past be all for - got, be all for - got!

Tenor.

Call me "Darling" once a - gain, yes, once a - gain, Let the past be all for - got, be all for - got!

Bass.

Accomp.

p

rall.

Smile, like sun-light af - ter rain,..... Dear - est one, oh, chide me not.....

rit.

Smile, like sun-light af - ter rain,..... Dear - est one, oh, chide me not, oh, chide me not.

ritard.

Smile, like sun-light af - ter rain,..... Dear - est one, oh, chide me not.....

rall.

ritard.

f

ritard.

dim.

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