



# I Hear You Calling Me

Composed by  
**Charles Marshall**

Arranged For

**VIOLIN**

With Pianoforte Accompaniment  
By

**Clarence Lucas**

Price 60 cents

**BOOSEY & CO.**  
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# SUPPLICATION.

## Recit. and Aria.

PERCY ELLIOTT.

Quasi adagio alla recit.

The musical score is arranged in two systems, each with a Violin part on a single staff and a Piano part on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into a Recitativo section and an Aria section. The Recitativo section begins with a tempo marking of 'Quasi adagio alla recit.' and includes dynamic markings such as *mf* and *f*. The Aria section follows, marked with 'Aria' and includes tempo changes like 'poco accel.', 'rit.', and 'espress.'. The score concludes with a 'poco rit.' marking. Various performance instructions are present, including 'colla parte' and 'poco rit.' in both parts. The piano part features complex chordal textures and arpeggiated figures, while the violin part has melodic lines with some rapid passages. The score is framed by a double-line border.

# I HEAR YOU CALLING ME

Arranged by  
CLARENCE LUCAS

VIOLIN

Composed by  
CHARLES MARSHALL

**Allegretto**

The score is written for violin in 4/4 time. It begins with a first measure rest and a first ending bracket. The tempo is marked 'Allegretto'. The dynamics range from *mf* to *ff*. The piece includes various performance instructions such as *ad lib.*, *molto rit.*, *poco rit. dim.*, *cresc. molto*, *f animato*, *pp*, *piu lento*, *rit.*, *ten.*, *a tempo*, *dolce espressivo*, *leggiero*, and *ad lib.*. There are several first ending brackets and a double bar line with repeat dots. Handwritten annotations in blue ink are present, including '6/7' and '6/3' with arrows pointing to specific notes, and '2/3' and '3/3' with arrows pointing to other notes. The score concludes with a final first ending bracket and a first ending bracket.

*mf ad lib.* *p* *mf* *f* *a tempo* *f*

*f* *poco rit. dim.* *p* *a tempo*

*cresc. molto* *f* *molto rit.* *f animato*

*ff*

*poco rit.* *pp* *mf* *piu lento*

*rit.* *ten.* *a tempo* *III* *poco rit.*

*ten.* *dolce espressivo* *a tempo* *1*

*p rit.* *leggiero* *ad lib.*

# I HEAR YOU CALLING ME

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CLARENCE LUCAS

Composed by  
CHARLES MARSHALL

VIOLIN *Allegretto*  
*mf ad lib.* *p* *mf* *molto rit.* *f*

PIANO *Allegretto*  
*f* *p* *f*

*a tempo.* *f*

*f* *poco rit. dim.*

*f* *poco rit. dim.*

First system of musical notation. The upper staff contains a melodic line with dynamics *p* and *a tempo*. The lower staff is a grand staff with piano accompaniment, including dynamics *p*, *a tempo*, *mf*, and *p*.

Second system of musical notation. The upper staff features dynamics *cresc. molto*, *f molto rit.*, and *f animato*. The lower staff includes *cresc. molto*, *f molto rit.*, and a trill. A repeat sign is present at the end of the system.

Third system of musical notation. The upper staff ends with a *ff* dynamic. The lower staff features a trill and a *ff* dynamic. A repeat sign is present at the end of the system.

Fourth system of musical notation. The lower staff includes dynamics *mf*, *poco rit.*, and *p*.

IV.

*pp* *rit.* *mf* *piu lento* *rit.* *ten.*

*pp* *p*

III.

*a tempo.* *poco rit.* *ten.*

*mf* *poco rit.*

*dolce espressivo*  
*a tempo.*

*tr.*  
*a tempo*

*p rit.* *leggiere* *ad lib.*

*a tempo* *poco rit.*

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