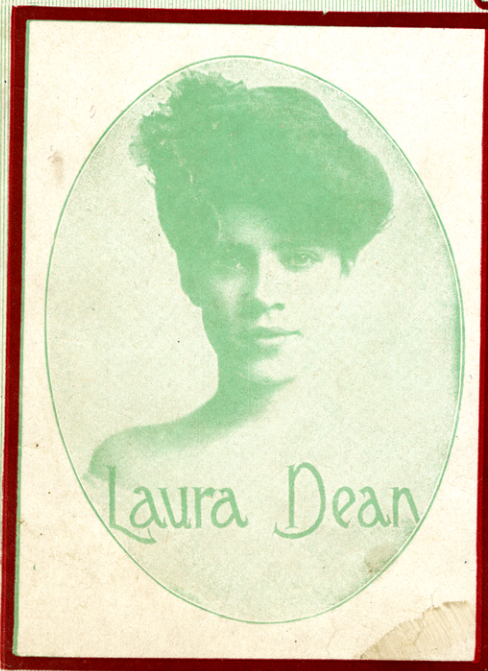


ARABELLA

WORDS BY
**ANDREW B.
STERLING**

MUSIC BY
**HARRY
VONTILZER**

WRITERS OF
"GOOD-BYE ELIZA JANE"
"HANNA WONT YOU OPEN THAT DOOR"



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HARRY VON TILZER
MUSIC PUBLISHING Co.
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Try this over on your Piano.

To Miss Jennie Wagner.

Hannah, Won't You Open That Door.

Words by
ANDREW B. STERLING.

Music by
HARRY VON TILZER.

Moderato.

mf *f*

till ready.

p

Bill's at the door,
Let me in please,

chilled to the core,
hon-est Ill freeze,

Please, ba-by Han - nah, take me back once more;
I'll sure-ly catch the gripp start-ing to sneeze;

The musical score is written for piano and voice. It begins with a piano introduction in G major, 2/4 time, marked 'Moderato'. The piano part features a melody in the right hand and a bass line in the left hand. The vocal line enters in the second measure with the lyrics 'Bill's at the door, Let me in please,'. The piano accompaniment includes a section marked 'till ready.' and a section marked 'p'. The vocal line continues with the lyrics 'chilled to the core, hon-est Ill freeze, Please, ba-by Han - nah, take me back once more; I'll sure-ly catch the gripp start-ing to sneeze;'. The piano part provides accompaniment for the vocal line.

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SM 282

ARABELLA.

Words by ANDREW B. STERLING.

Music by HARRY VON TILZER.

All^o Mod^{to}

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 2/4 time. The music begins with a *mf* dynamic and ends with a *f* dynamic. The key signature has one flat (B-flat).

Musical notation for the piano accompaniment, consisting of two staves. It includes a *Vamp till voice.* instruction. Dynamics include *f* and *p*. The key signature has one flat.

Vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Dynamics include *p*. The key signature has one flat.

Ar - a - bel - la is a per - fect prize; Ar - a - bel - la has such
 Ar - a - bel - la hasn't answered yet; Ar - a - bel - la is a

Vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Dynamics include *mf*. The key signature has one flat.

dream - y eyes; Al - most sets me cra - zy, when I see her smile;
 born co - quette; Al - ways keeps me guess - ing, what she's going to say;

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Ar - a - bel - la owns the larg - est part Of this lone - some lit - tle
Ar - a - bel - la has an - oth - er beau; Nig - ger wait - er with a

p

dark - eyes heart; I am dreaming of my sweet one, all the while.
pile of dough; Wish that he was some place ver - y far a - way!

mf *p*

Oh! what pleas - ure when I'm with my treas - ure, walking long the street each day;
When I wor - ry, she says: "What's your hur - ry? can't you wait till bye and bye?"

f

Can't help lov - in' her; tur - tle dov - in' her; While I soft - ly say:
I can't hes - i - tate; let the wait - er wait; Then I sad - ly sigh:

mf *fz*

CHORUS.

"Ar - a-bel - la won't you be my queen of hearts?"

P-f *f*

Ar - a-bel - la's eyes they shine like Cu - pid's darts!

p *f*

"Won't you tell me, Ar - a-bel - la, that you love no oth-er fel-low Ar - a-bel - la

p

1. I love you!" 2. you!"

ff *ff*

A FRAGMENT OF THE LATEST VON TILZER COON SONG

"GOOD BYE ELIZA JANE."

Words by
ANDREW B. STERLING.

Music by
HARRY VON TILZER.

Moderato.

mf

f

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics range from mezzo-forte (mf) to forte (f).

Look a' here, Liz - a,
Look a' here, Liz - a,

Till Ready

p

The first system of the song includes a vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics. The piano accompaniment features a melody in the right hand and chords in the left hand. A bracket labeled "Till Ready" spans the piano accompaniment for the first two measures. Dynamics include piano (p).

lis - ten to me;— You aint the gal— you promised to be;—
take off those rings; Dig in that trunk, gal; hand me those things;

The second system continues the vocal and piano accompaniment. The vocal line contains the second line of lyrics. The piano accompaniment continues with a similar melodic and harmonic structure. Dynamics include piano (p).

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