

# ARABY

• VOCAL •

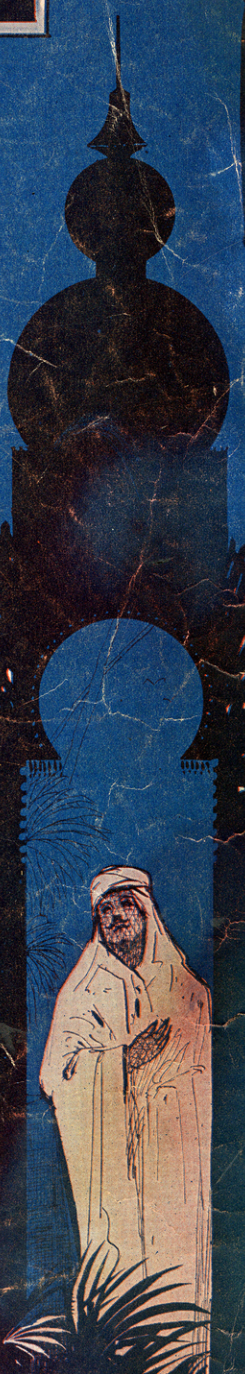
BY  
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#BARBELLE —

# Araby

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Words and Music by  
IRVING BERLIN

Moderato

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It begins with a treble clef and a bass clef. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line consists of a steady eighth-note accompaniment. The piece is marked 'Moderato' and 'f' (forte).

This section shows the piano accompaniment for the first vocal line. It features a treble clef and a bass clef. The melody is marked 'Till ready' and 'p' (piano). The bass line has a steady eighth-note accompaniment. The piece is marked 'f' (forte) and 'p' (piano).

To-night I'm dream-ing of Ar - a - by,- That's where my dreams seem to  
Some-day you'll find me in Ar - a - by,- Where some-one's wait - ing to

The vocal line is in treble clef with a key signature of one sharp. The piano accompaniment is in bass clef with a key signature of one sharp. The piece is marked 'p' (piano).

car - ry me;- Where ev - 'ry-thing is or - i - en - tal;  
mar - ry me;- I can't for-get the day we part - ed;

The vocal line is in treble clef with a key signature of one sharp. The piano accompaniment is in bass clef with a key signature of one sharp.

And ev - 'ry - one is sen - ti - men - tal.      There in the shade of the  
She said, I left her brok - en heart - ed,      I helped her on to a

shelt - ring palms      I met a maid - en fair;      I long to  
cam - els' back.      Be - fore she rode a - way,      She made me

hold her gent - ly in my arms.      Oh, how I wish I were there!  
prom - ise that I would come back;      I'll keep my prom - ise some day.

CHORUS

Ar - - a - by,      when shades of night ap - pear I seem to hear you

*p-f*

call - ing; Ar - a - by, — You seem to beck-on, and I reck-on I'll be

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has one sharp (F#). The vocal line begins with a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment consists of chords and moving lines in both the right and left hands.

hur - ry - ing back a - gain. Seems — to me, — a maid - en's

The second system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment provides harmonic support with chords and melodic fragments.

face ap - pears, I see her tears are fall - ing, fall - ing, be - cause I left her

The third system shows the vocal line with a more complex melodic line. The piano accompaniment features a steady bass line and chords in the right hand.

there. — That's why I long — to be

The fourth system concludes the page. The vocal line has a long note followed by a series of quarter notes. The piano accompaniment continues with chords and a moving bass line.

where all those hap - py fa - ces wait \_\_\_\_\_ for me

be-side the fair o - as - is. Soon \_\_\_\_\_ you'll see, \_\_\_\_\_ with - in a

Ca - ra - van, an a - rab - man will take me o - ver the des - ert

back to Ar - a - by. \_\_\_\_\_ by. \_\_\_\_\_

*fz D.S.*

