

# THAT ARABIAN MELODIE



By  
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THAT ARABIAN

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# That Arabian Melodie

By FRANK FORESTIER

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Not Fast

First system of piano introduction. Treble clef, key signature of one sharp (F#), common time. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line features a triplet of eighth notes (B3, A3, G3) and a quarter note F#3. Dynamics include *mf* and accents.

Second system of piano introduction. Treble clef, key signature of one sharp (F#), common time. The melody continues with quarter notes D5, E5, F#5, and G5. The bass line has a quarter note G4, followed by quarter notes F#4, E4, and D4. Dynamics include *fz* and accents.

Vamp

Misterioso

Vamp and Misterioso section. The vamp consists of a whole note chord in the treble and a half note chord in the bass. The *Misterioso* section begins with a key signature change to two flats (Bb, Eb) and a common time signature. The melody is in the treble clef, and the bass line features a triplet of eighth notes. Dynamics include *p*.

1. Have you heard that mel-o - die, \_\_\_\_\_  
2. Talk a - bout this har - mo - nie, \_\_\_\_\_

First vocal line. Treble clef, key signature of two flats (Bb, Eb), common time. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a triplet of eighth notes in the bass line and chords in the treble. Dynamics include *p*.

\_\_\_\_\_ Talk a-bout that har-mo - nie, \_\_\_\_\_ It's just the kind that's played \_\_\_\_\_ in Ar - a -  
\_\_\_\_\_ It's noth-ing like that mel-o - die, \_\_\_\_\_ The mys - tic kind that's played \_\_\_\_\_ in Ar - a -

Second vocal line. Treble clef, key signature of two flats (Bb, Eb), common time. The melody continues with quarter notes D5, E5, F#5, and G5. The piano accompaniment features a triplet of eighth notes in the bass line and chords in the treble. Dynamics include *p*.

bie \_\_\_\_\_ It's the place you'd ought to be \_\_\_\_\_ In the land of Ar - a -  
bie \_\_\_\_\_ You had real - ly ought to see \_\_\_\_\_ Those ba-bies shake that shim-

bie, You'd ought to be in Ar-a - bie. Come on  
 mie So come with me to Ar-a - bie.

REFRAIN

Babe and dance with me That Harem mel - o - die It's the one you'd

ought to see When Har-em Min - nie shakes that shim-mie

Oh! bo: You ought to hear that Har-em mel - o - die that's played way down in Ar - a -

bie. Come on bie.

# MARCHES AND TWO-STEPS

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