

1895

My Best Girl's a New Yorker

John Stromberg
Composer

John Stromberg
Lyricist

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Recommended Citation

Stromberg, John and Stromberg, John, "My Best Girl's a New Yorker" (1895). *Vocal Popular Sheet Music Collection*. Score 4036.
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THE ELECTRIC HIT.

MY BEST GIRL'S

A New Yorker

CHORUS.

My best girl's a Corker,
Not the kind that's slow,
Born and bred New Yorker,
I would have you know,
You may sing about your Mollie,
Your Mamie or your Pearl,
They're all back numbers when compared
With my best girl.



Latest Waltz Song AND Chorus.

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WRITTEN & COMPOSED
BY

JOHN STROMBERG.

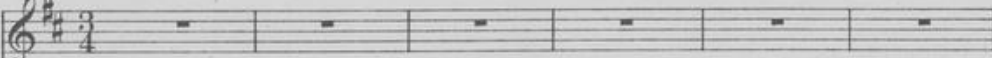



LONDON. CHAS. SHEARD & CO.

Vp. 013215
1895
MY BEST

My Best Girl's a New Yorker.

by JOHN STROMBERG.

Voice. 

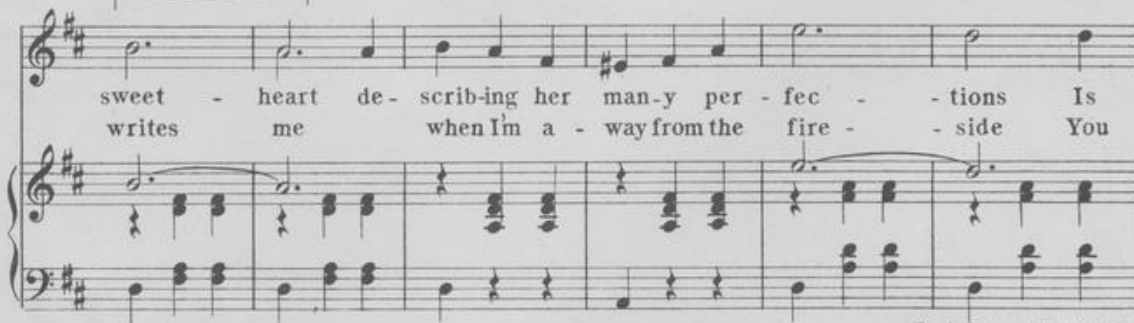
Piano. *Valse.*
mf 





1. Singing in praise of your
2. If you could see what she

sweet - heart de - scrib - ing her man - y per - fec - - tions Is
writes me when I'm a - way from the fire - - side You




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by the composer of the HONEY-MOON MARCH.
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just now con - sider'd a high art So I'll tell you all a - bout
plainly could tell that she likes me 'This dear young charmer of

mine. Tommy and Johnny and Dan - - ny Whose
mine. Ma - ma has faithful - ly taught her To

sweethearts can riv - al most an - - y, Will turn emerald hued all from
be a most du - ti - ful daught - - er And that's why I love her and

en - - vy When they hear of my charmer di - vine.
court her This girl that I think so di - vine.

Another Catchy Composition!

My Best Girl - 3

"Gallant Knights" March (TWO-STEP.)

Chorus.

My Best girl's a Corker — Not the kind that's slow —

Born and bred New-Yorker — I would have you know — You may

sing a - bout your Mollie — Your Ma - mie or your Pearl — They're

all back numbers when com-pared with my best girl. —

D.S.

f

D.S.

The Great Character Song
CAPRICE.

My Best Girl - 3

Try this over on your Piano
The Cotillion.
March and Two Step.

by DONALD MAC GREGOR.

Piano.

Introd.
Tempo di marcia.

ff *mf*

The introduction is written for piano in 6/8 time, featuring a treble and bass clef. It begins with a forte (*ff*) dynamic and a tempo marking of 'Tempo di marcia'. The melody in the treble clef starts with a dotted quarter note followed by an eighth note, then a quarter note. The bass clef provides a steady accompaniment of eighth notes. The piece concludes with a mezzo-forte (*mf*) dynamic.

The first system of the main piece continues the 6/8 time signature. The treble clef features a melody with a dotted quarter note and an eighth note, followed by a quarter note. The bass clef has a consistent eighth-note accompaniment. A forte (*f*) dynamic is indicated in the middle of the system.

The second system of the main piece continues the 6/8 time signature. The treble clef features a melody with a dotted quarter note and an eighth note, followed by a quarter note. The bass clef has a consistent eighth-note accompaniment. A mezzo-forte (*mf*) dynamic is indicated in the middle of the system.

The third system of the main piece continues the 6/8 time signature. The treble clef features a melody with a dotted quarter note and an eighth note, followed by a quarter note. The bass clef has a consistent eighth-note accompaniment. A *cresc - en do.* marking is present, leading to a fortissimo (*fs*) dynamic. The system concludes with a first ending (marked '1') and a second ending (marked '2').

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