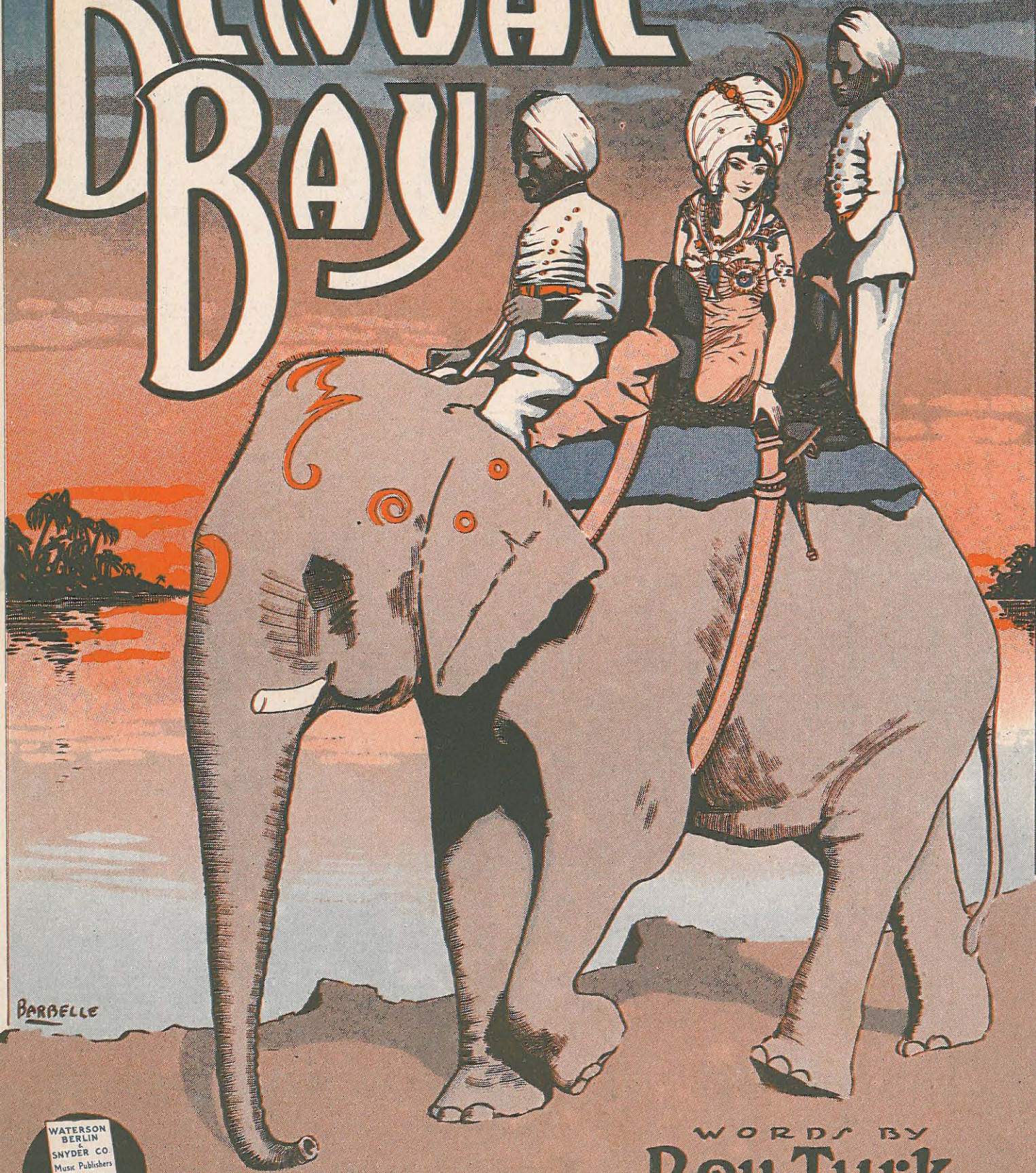


# RENGAL BAY



BARBELLE

WATERSON  
BERLIN  
SNYDER CO.  
Music Publishers  
Strand Theatre Bldg  
Broadway at 47<sup>th</sup> St  
NEW YORK

WORDS BY  
**Roy Turk**  
MUSIC BY  
**Bert Grant**

# Bengal Bay

Words by  
ROY TURK

Music by  
BERT GRANT

Moderato

The piano introduction consists of two systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music starts with a forte (f) dynamic. The bass line features a steady eighth-note accompaniment. The second system continues the piano accompaniment with various chordal textures and melodic lines in both hands.

*Voice*

East-ern skies, ——— Or- i- ent- al,  
My poor brain, ——— is a- fire, —

*Till ready*

*p*

The vocal line begins with a repeat sign and a key signature change to one sharp (F#). The lyrics are written below the notes. The piano accompaniment starts with a piano (p) dynamic and features a steady eighth-note accompaniment in the bass. The music is marked with a repeat sign and a key signature change to one sharp (F#).

Maid- en's eyes, ——— sent- i- ment- al, Seem- ing to  
I'm in- sane, ——— with de- sire, ——— For her once

The vocal line continues with the lyrics. The piano accompaniment continues with the same eighth-note accompaniment in the bass. The music is marked with a key signature change to one sharp (F#).

be, ev - er beck-on-ing to me; ————— Ben-gal's charms, —  
 more, to em - brace her as of yore; ————— Long a - go, —

— so en-dur - ing, Maid - en's arms, ————— are al - lur - ing;  
 — that I saw her, Still I know, ————— I a - dore her;

My thoughts are stray - ing, In my mind I'm say - ing:  
 Oh! how I'm yearn - ing, There to be re - turn - ing.

*rall.*

**Chorus**

Ben - gal Bay, —————

*p-f*

I see a maid of am-ber shade, with eyes of gray;

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "I see a maid of am-ber shade, with eyes of gray;". The piano accompaniment is written in grand staff notation (treble and bass clefs) with the same key signature and time signature. The piano part features a steady accompaniment with chords and moving lines in both hands.

Ben - gal Bay,

The second system continues the musical score. The vocal line has a longer note value for "Ben - gal" and a shorter note for "Bay,". The piano accompaniment continues with similar harmonic support, including some more complex chordal textures.

When shad - ows fall she seems to call from far a -

The third system of the score. The vocal line has a longer note value for "When shad - ows" and a shorter note for "fall she seems to call from far a -". The piano accompaniment provides a consistent harmonic background.

way; At the dawn of each morn, By your

The fourth and final system on this page. The vocal line has a long note for "way;" followed by "At the dawn of each morn, By your". The piano accompaniment concludes the system with sustained chords.

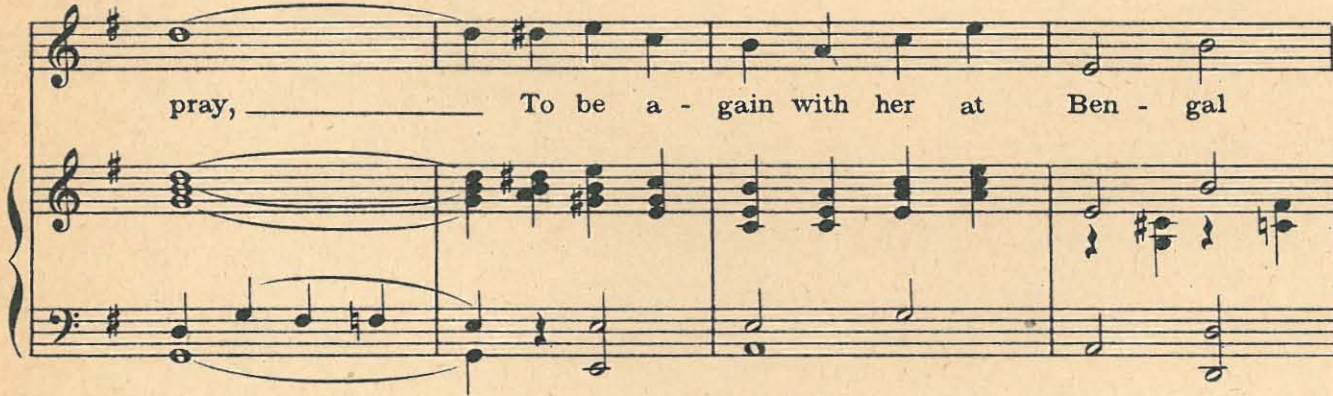
wat - ers of blue, — She would sing some old In - dian



lay; — How I



pray, — To be a - gain with her at Ben - gal



1 Bay. — 2 Bay. —



*D. S.*

# I'VE GOT A PAIR OF SWINGING DOORS THAT LEAD RIGHT INTO MY HEART

Words by  
SAM M LEWIS &  
JOE YOUNG

Music by  
BERT GRANT

## Chorus

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/4. The first system includes the lyrics: "I've got a pair of swing-ing doors that lead right in-to my heart;". The second system includes: "I fall for ev-'ry pret-ty doll I see from the start;— I". The third system includes: "look in their eyes,— Fill them with lies,— And I leave them". The piano accompaniment features a steady bass line with chords in the right hand. A dynamic marking of *p-f* (piano-forte) is placed above the piano part in the first system.

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