

MOONLIGHT IN MANDALAY



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MAY BE HAD FOR
TALKING MACHINE
AND
PLAYER PIANO

WORDS BY
JACK YELLEN
MUSIC BY
ABE OLMAN

YOU SHOULD HAVE ON YOUR PIANO



A COPY OF

“SWEET AND LOW”

A song that touches the heart-strings
Just hearing it will add to your moments of happiness
A melody which like an old sweetheart,
you will never forget

CHAS. L. JOHNSON'S MASTERPIECE. GET IT NOW!

Bring back those ten-der strains of moth-ers sooth-ing lul - la - by, Moon swing-ing low,
stars all a - glow; Bring the danc-ing shad-ows from the phan-tom long a - go, When moth-er
sang sweet and low. — A little faster — Bye - lo - bye, now close your eye, Sand - man's com - ing

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Moonlight in Mandalay

Lyric by JACK YELLEN

Music by ABE OLMAN

Valse Moderato

Grazioso.
mf

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line with eighth notes.

'Neath your skies ten-der eyes are
Day by day two lips pray for

poco rit
p

The first line of the song features a vocal melody in the upper staff and piano accompaniment in the lower staff. The tempo is marked *poco rit* and the dynamics are *p*.

burn - ing, ————— Oh Man - da - lay, My Man - da -
my love, ————— In Man - da - lay, My Man - da -

The second line of the song continues the vocal melody and piano accompaniment. The piano part features sustained chords and arpeggiated patterns.

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POMONA, CAL.

lay! 'Neath your palms slen-der arms are yearn-ing, _____ And
 lay! Where she cried when I said, "Good - bye, love;" _____ And

I am far a - way. _____ Star of dreams!
 sad - ly sailed a - way. _____ How the charms

Send your beams o'er the sea; Shine a - bove one, I love
 of her arms haunt me still! How the bliss of her kiss

ten - der - ly, Tell her I long for my re - turn - ing _____
 brings a thrill! For there's none like the one that I love _____

A - cross the moon - lit bay. Oh
 In moon - kissed Man - da - lay. Oh

The first system of the score features a vocal line in G major with a key signature of one flat (F major) and a 4/4 time signature. The lyrics are: "A - cross the moon - lit bay. Oh" on the first line and "In moon - kissed Man - da - lay. Oh" on the second line. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

REFRAIN

take me back to Man - da - lay, My land

The second system is the beginning of the refrain, marked with a double bar line and repeat dots. The time signature changes to 3/4. The lyrics are: "take me back to Man - da - lay, My land". The piano accompaniment includes a dynamic marking of *p-mf* and features a more active right hand with chords and a left hand with a steady bass line.

of dreams; Where palm trees sway and

The third system continues the refrain with the lyrics: "of dreams; Where palm trees sway and". The piano accompaniment maintains the 3/4 time signature and includes a dynamic marking of *p-mf*.

moon - beams play - On sil - v'ry streams;

The fourth system concludes the refrain with the lyrics: "moon - beams play - On sil - v'ry streams;". The piano accompaniment continues with the same 3/4 time signature and *p-mf* dynamic.

With lips a - flame, oh, let me claim The

heart I stole a - way One sum - mer's

night in the pale moon - light In Man - da -

lay. Oh lay.

poco rit

M1-C
 M2-B
 M3-O
LONESOME-THAT'S ALL
 SONG
 WORDS AND MUSIC
 BY
BEN J. BRADLEY
 AND
LEE S. ROBERTS
 FORSTER MUSIC PUBLISHER, INC., CHICAGO

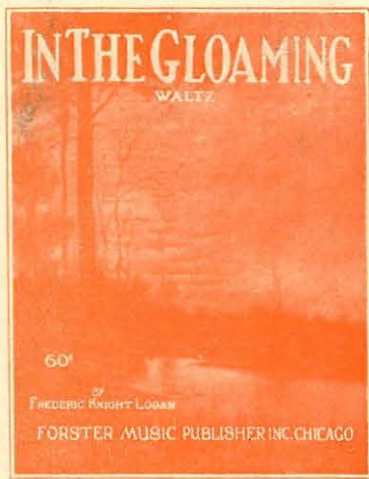
"Lonesome, That's All"

Here is a song that will never tire you.
 Sweet sentiment with a melody that expresses it perfectly.
 If you take the time to play the strain below you'll immediately want a complete copy.

It seems like a year since I've seen you, dear, Yet I know it's been on-ly a
 day, — But the hours seem long, and the world goes wrong, For it's emp-ty with
 you a - way; — And I wake from each dream of your lov - li - ness, To

Musical notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. Dynamics include *mf*, *p*, *rit.*, and *a tempo*. Performance directions include *cresc.* and *mf*.

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A new, dreamy haunting song and waltz by the author of
the world's most popular numbers
“MISSOURI WALTZ” and “BLUE ROSE WALTZ”

Play over the thematic below — not only once, but a num-
ber of times and you'll surely want a complete copy.

WALTZ

SONG

When the day is end-ing and the sun is sink - ing low; O - ver hill and

dale the sweetest per - fum'd brezz - es blow Then each lit - tle flow - er mod - est and

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