

Rhoda Dean.  
May 7, 1918.

# ON THE ROAD TO MANDALAY



CHARLES KING, Brig. U. S. V. 8th Corps, Manila.

A BARRACK ROOM  
BALLAD



Words by

**Rudyard  
Kipling**



Music by

**Henry  
Trevannion**



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# On the Road to Mandalay.

A Barrack-Room Ballad.

Words by RUDYARD KIPLING.

Music Revised and Adapted by HENRY TREVANNION.

*Moderato: tempo comodo.*

The piano introduction consists of two staves, treble and bass clef, in common time. The melody is in the treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The bass line provides harmonic support with chords and single notes. Dynamics include *mf* and *p*.

*To be sung "parlando," as if telling a story.*

The first system shows the vocal line and piano accompaniment for the first verse. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The lyrics are: 1. By the old Moulmein Pa-go-da, look-in' east-ward to the sea, There's a 2. 'Er pet-ti-coat was yal-ler an' 'er lit-tle cap was green, An' 'er 3. I am sick o' wast-in' leath-er on these grit-ty pav-in'-stones, An' the 4. Ship me somewheres east of Su-ez where the best is like the worst, Where there

The second system shows the vocal line and piano accompaniment for the second verse. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The lyrics are: Bur-ma girl a-set-tin', and I know she thinks o' me; For the name was Su-pi-yaw-lat-jes' the same as Thee-baw's Queen, An' I blast-ed Heng-lish driz-zle wakes the fe-ver in my bones; Tho' I aren't no Ten Com-mand-ments, an' a man can raise a thirst; For the

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wind is in the palm-trees, and the tem-ple bells they say: "Come you  
 seed her first a smok-in' of a whack-in' white che-root: An' a-  
 walks with fif-ty 'ouse-maids out-er Chel-sea to the Strand, An' they  
 tem-ple-bells are call-in', an' it's there that I would be— By the

back, you Brit-ish sol-dier; come you back to Man-da-lay!" Come you  
 wast-in' Christ-ian kiss-es on an 'eath-en i-dol's foot: Bloom-in'  
 talks a lot o' lov-in', but wot do they un-der-stand? Beef-y  
 old Moul-mein Pa-go-da, look-in' la-zy at the sea— On the

*a tempo.*

back to Man-da-lay, Where the old Flo-til-la lay: Can't you  
 i-dol made o' mud— Wot they called the Great Gawd Budd— Pluck-y  
 face an' grub-by 'and— Law! wot do they un-der-stand? I've a  
 road to Man-da-lay, Where the old Flo-til-la lay, With our

*p* • *Leggierissimo.*



ear their pad - dles chunk - in' from Ran - goon to Man - da - lay? On the  
 lot she cared for i - dols when I kissed 'er where she stud! On the  
 neat - er, sweet - er maid - en in a clean - er, green - er land! On the  
 sick be - neath the awn - ings when we went to Man - da - lay! On the

*a tempo.*

road to Man - da - lay, Where the fly - in' - fish - es play, An' the

dawn comes up like thun - der out - er Chi - na 'crost the Bay!



# On, Wisconsin!

March-Song and Two-Step.

Words by CARL BECK.

Music by W. T. PURDY.

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system begins with a dynamic marking of *ff* and includes a *mf* marking later. The second system features a *fx* marking. The third system also features a *fx* marking. The fourth system concludes with first and second endings, indicated by '1' and '2' above the staff. The score includes various musical notations such as slurs, accents, and repeat signs.

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