

UNDER THE BAMBOO TREE

By
**COLE AND
JOHNSON BROS**

A SUCCESSFUL
INTERPOLATION

BY
**MARIE
CAHILL**

IN **SALLY IN
OUR ALLEY**



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In the Valley Where the Bluebirds Sing.

A sweet-melodied ballad, the beautiful harmonies of which surprise you in their loveliness. The strongest point about this song is the beautiful chords woven around the melody, and if you will try over the chorus given below, you will agree with the general verdict that it is the sweetest song of the year.

REFRAIN.

In the val - ley where the blue - birds sing, In the

p Legato.

val - ley where the church - bells ring, I can hear her voice it seems, In my

roam - ing, in my dreams, Down in the val - ley, the

(echo.)

p (echo.)

val - ley, the val - ley; Down in the val - ley where the blue - birds sing!

pp f

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UNDER THE BAMBOO TREE.

by BOB COLE.

Moderato.

The piano introduction is in 3/4 time, marked *Moderato*. It features a melody in the right hand and a bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat). The piece begins with a series of chords in the right hand and a steady bass line in the left hand. A repeat sign with a double bar line and a first ending bracket is present. The first ending leads to a section marked *sf* (sforzando), which is repeated.

not fast.

The vocal melody is in 3/4 time, marked *not fast*. It is in the same key signature as the piano introduction. The piano accompaniment consists of a steady bass line in the left hand and a melody in the right hand. The lyrics are:

1. Down in the jun-gles lived a maid, Of roy-al blood though
 2. And in this sim-ple jun-gle way, He wooed the maid-en
 3. This lit-tle sto-ry strange but true, Is of-ten told in

The vocal melody continues in 3/4 time. The piano accompaniment continues with the same bass line and melody in the right hand. The lyrics are:

dus-ky shade, A marked im-pres-sion once she made
 ev'-ry day, By sing-ing what he had to say;
 Ma-ta-boo, Of how this Zu-lu tried to woo

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espressivo. *a tempo*

Up - on a Zu - lu from Ma - ta - boo - loo; And ev' - ry morning
One day he seized her and gen - tly squeezed her. And then be - neath the
His jun - gle' la - dy in tropics sha - dy, Al - though the scene was

colla voce. *a tempo*

he would be - Down un - der - neath a bam boo tree,
bam - boo green, He begged her to be - come his queen;
miles a - way, - Right here at home I dare to say,

A - wait - ing there his love to see And then to her he'd sing: -
The dus - ky maid - en blushed un - seen And joined him in his song. -
You'll hear some Zu - lu ev' - ry day, Gush out this soft re - frain: -

Chorus. *not fast.*

If you lak - a-me, lak I lak - a-you And we lak - a-both the

not fast. *p-f*

same, I lak - a say, this very day, I lak - a-change your name; 'Cause

I love - a-you and love - a-you true And if you - a love - a - me.

One live as two, two live as one Un-der the bam-boo tree. If tree.

1 2

sf *D.S.*

George Rosey's LATEST SUCCESSES

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Tempo di Marcia.
Piano.
by GEORGE ROSEY.

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HAIL TO THE BRIDE.

March and Two-Step.
Trio.
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March and Two-Step.
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Adoration. WALTZES.

Andante moderato.
Piano.
by GEORGE ROSEY.

Waltz.
1.
Cello.

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La Spanola.

Spanish Medley Waltzes.
Moderato.
Piano.
Selected and arranged by GEORGE ROSEY.

Waltz.
1.
12 X

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Belles and Beaux. WALTZES.

Andante moderato.
Piano.
by GEORGE ROSEY.

Waltz.
1.
mf rit. a tempo

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CHORUS.

con espressione.

While the Con-vent bells were ring - ing, soft and sweet a - cross the sea, . . .

And the twi - light shades were fall - ing, then she said "Good - bye" to me;

As the sun went down in splend - or, then I kissed her lips so ten - der,

While the Con - vent bells were ring - ing o - ver the sea. . . .

While the Convent Bells &c. 3 p.—3rd page.

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