



On the road to Mandalay

WORDS BY
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MUSIC BY
OLEY SPEAKS

HIGH VOICE ♪ LOW VOICE

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Dedicated to Mr. Frank Croxton.

On the Road to Mandalay.

From Kipling's "Barrack Room Ballads."

OLEY SPEAKS

Marching Tempo.

The piano introduction consists of three staves. The top staff is a treble clef with a key signature of two flats and a common time signature. The middle and bottom staves are grand staff notation. The music features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *ff* and *ritard*. There are also some slurs and accents.

The first line of the song features a vocal line on a treble clef staff and piano accompaniment on grand staff notation. The lyrics are: "By the old Moul - mein Pa - go - da look - in'". The piano accompaniment includes dynamic markings of *sf*, *p*, and *mf*, along with a *ritard* marking. There are also slurs and accents.

The second line of the song features a vocal line on a treble clef staff and piano accompaniment on grand staff notation. The lyrics are: "east - ward to the sea, There's a Bur - ma girl a -". The piano accompaniment continues with a similar rhythmic pattern and dynamic markings.

set-tin, and I know she thinks of me. For the wind is in the

Gua loco

palm-trees, and the tem - ple bells they say, "Come you back, you Brit - ish

Gua loco *Gua loco* *Gua loco* *Gua loco* *Gua loco*

sol - dier, Come you back to Man - da - lay," Come you

Gua loco *Gua loco* *Gua loco* *Gua loco* *Gua loco*

back to Man - da - lay. Come you back to Man - da -

rall *dim.* *ff* *a tempo*

rall *dim.* *ff* *a tempo*

-lay, Where the old Flo - til - la lay. Can't you

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "-lay, Where the old Flo - til - la lay. Can't you". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

cresc. *rall.* *a tempo*
'ear their pad - dles chunk - in' from Ran - goon to Man - da - lay? On the

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are: "'ear their pad - dles chunk - in' from Ran - goon to Man - da - lay? On the". The piano accompaniment includes dynamic markings: *cresc.* (crescendo), *rall.* (rallentando), and *a tempo* (return to tempo). There are also fermatas over the final notes of the vocal line.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are: "road to Man - da - lay, — Where the fly - in' fish - es play, and the". The piano accompaniment includes a dynamic marking of *ff* (fortissimo).

rall.
dawn comes up like thun - der out of Chi - na 'cross the

The fourth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are: "dawn comes up like thun - der out of Chi - na 'cross the". The piano accompaniment includes a dynamic marking of *ff* and a *rall.* (rallentando) marking.

bay.

a tempo

rit

a tempo

f p *f p* *f*

'er pet - ti - coat was yal - ler, an' er

lit - tle cap was green, An' er name was Su - pi -

p

-yaw - lat, jes' the same as Thee - baw's queen, An' I

p

seed her first a - smok - in' of a whack - in' white che - root, An' a -

gva loco *gva loco* *gva loco* *gva loco*

-wast - in' Chris - tian kiss - es on a 'eath - en i - dol's

foot, On a 'eath - en i - dol's foot. Bloom - in'

rall *dim.* *ff* *rall* *dim.* *ff*

i - dol made o' mud, What they called the great Gawd

a tempo *a tempo*

prasa. *rall.*

Budd, Pluck-y, lot she cared for i - dols when I kissed her where she

ff **Tempo**

stood On the road to Man-da - lay, where the fly - in' fish - es

rall.

play, An' the dawn comes up like thun - der out of Chi - na 'cros't the

bay.

a tempo *rit.*

mf A little slower

Ship me some - wheres east of

a tempo

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics 'Ship me some - wheres east of'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The tempo marking 'a tempo' is placed above the piano part.

Su - ez where the best is like the worst, Where there

The second system continues the vocal line with the lyrics 'Su - ez where the best is like the worst, Where there'. The piano accompaniment continues with similar chordal textures.

aren't no Ten Com - mand-ments, An' a man can raise a

rall

The third system features the lyrics 'aren't no Ten Com - mand-ments, An' a man can raise a'. The piano accompaniment includes a 'rall' (rallentando) marking in the lower right corner.

thirst, For the tem - ple bells are call - in', And its

p

Sua loco

The fourth system concludes the lyrics with 'thirst, For the tem - ple bells are call - in', And its'. The piano accompaniment features a 'p' (piano) dynamic marking and 'Sua loco' markings in the right hand.

there that I would be, By the old Moul - mein Pa -

The first system of music features a vocal line and a piano accompaniment. The vocal line has the lyrics "there that I would be, By the old Moul - mein Pa -". The piano accompaniment consists of chords and moving lines in both hands. The word "Sua loco" is written above the piano part in several places, indicating a change in tempo or mood.

-go - da look-in' la - zy at the sea, look-in'

The second system continues the vocal line with the lyrics "-go - da look-in' la - zy at the sea, look-in'". The piano accompaniment features a steady rhythmic pattern of chords.

la - zy at the sea. Come you back to Man - da -

The third system has the lyrics "la - zy at the sea. Come you back to Man - da -". The piano accompaniment includes dynamic markings: "rall" (rallentando), "dim." (diminuendo), "pp" (pianissimo), and "a tempo" (return to tempo).

lay, where the old Flo - til - la lay, Can't you

The fourth system concludes the page with the lyrics "lay, where the old Flo - til - la lay, Can't you". The piano accompaniment continues with the established chordal texture.

'ear their pad - dles chunk - in' from Ran - goon to Man - da -

- lay? On the road to Man - da - lay, — where the

fly - in' fish - es play, An' the dawn comes up like

thun - der out of Chi - na 'crost the bay.