

# UNDER THE BAMBOO TREE

By  
**COLE AND  
JOHNSON BROS**

A SUCCESSFUL  
INTERPOLATION

BY  
**MARIE  
CAHILL**

IN **SALLY IN  
OUR ALLEY**



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NEW YORK CHICAGO LONDON  
HONG KONG SINGAPORE



# "MAY-BE."

This is the sweet-melodied love song which has become so popular in concert and drawing room. As the feature song of the Primrose and Dockstader Minstrels, it has won great favor everywhere. Be sure and try it over on your piano, and order a complete copy from your music dealer.

## CHORUS.

May be in the gold - en Sum - mer, When the ros - es bloom a - gain;

Love may steal in - to your heart, dear, May be you will love me then ; .

*Sva.*

*Ped.*

May be in the drear - y Win - ter, When the storm sweeps land and sea. . . . .

May be in the gen - tle spring - time, May be, you will say, May be. . . . .

*rit.*

*rit.*

*D. C.*

MAY BE. 3 p.—3rd page.

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# UNDER THE BAMBOO TREE.

by BOB COLE.

**Moderato.**

The piano introduction is in 2/4 time, marked 'Moderato'. It features a treble and bass clef. The right hand begins with a series of chords and eighth notes, while the left hand plays a steady bass line of eighth notes. A repeat sign is placed at the beginning of the second measure. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

*not fast.*

The first two lines of the song are in 2/4 time, marked 'not fast'. The vocal line is written in a treble clef, and the piano accompaniment is in a bass clef. 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 final two lines of the song continue in 2/4 time, marked 'not fast'. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. 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

*f* *D.S.*

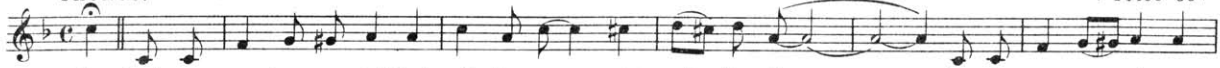
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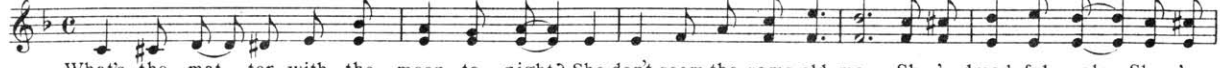


For just re-mem-ber, you can't fool all the peo-ple all the time \_\_\_\_\_ An de man dat said dat,

WHAT'S THE MATTER WITH THE MOON TO-NIGHT. by Rosenfeld and Sloane.

Price 60¢

REFRAIN.



What's the mat-ter with the moon to-night? She don't seem the same old moon She-'s dread-ful pale, She-'s

NEVER DO NUTHIN' FOR NOBODY DAT DOES NUTHIN' FOR YOU. by Lewis and Peyser.

CHORUS.

Price 50¢



Nev-er, nev-er do nuth-in' for no bod-y, that does nuth-in' for you That's a ver-y old sto-

THE HUMMING COON. by Smith and Bowman.

CHORUS.

Price 50¢

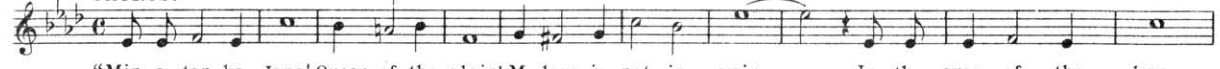


O, o, o, o, was his on-ly tune, O, o, o, o, morn-ing, night and noon, Ev-'ry time you'd—

MINATONKA JANE. by Hogan, Steely and Coe.

CHORUS.

Price 50¢



"Min-a-ton-ka Jane! Queen of the plain! My love is not in vain, — In the eyes of the law;

I DON'T SEE YOUR NAME STAMPED ON ANY CIGARS. by Lewis and Peyser.

REFRAIN.

Price 50¢



"I ain't seen a your name stamped on an-y ci-gars. — Like the Lil-li-an Rus-sell, —

CALL A CAB AND SEND ME HOME. by Jean Havez.

REFRAIN.

Price 50¢



"Call a cab\_ and send me home, Because I guess that will be a-bout all, For me this eve-ning — I must be

HE MAY GET OVER IT, BUT HE'LL NEVER LOOK THE SAME. by Hogan, Steely and Coe.

CHORUS.

Price 50¢



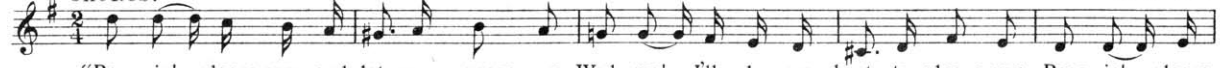
He may get o-ver it, but he'll nev-er look the same, Hell soon be round a-gain, but he'll al-ways walk quite

"BESSIE."

(COME LET ME SQUEEZE YOU.) by Leonard and Heinzman.

CHORUS.

Price 50¢



"Bess-ie!\_ please come and let me squeeze you, Wed me!\_ I'll do my best to please you; Bess-ie!\_ please

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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

*p* *p* (echo.)

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

*pp* *f*

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# Another Great Musical Success like the Famous "Bamboo Tree." Sung in the Comedy Opera entitled NANCY BROWN.

Marie Cahill's  
Congo Love Song.

Words by J. W. JOHNSON. Music by ROSAMOND JOHNSON:

Chorus. Not fast

“As long as the Con - go flows to the sea, As long as a leaf grows on the bam - boo tree, My love and devotion will be deep as the ocean; Won't you take a notion for to love - a but me?”

D. S.

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