

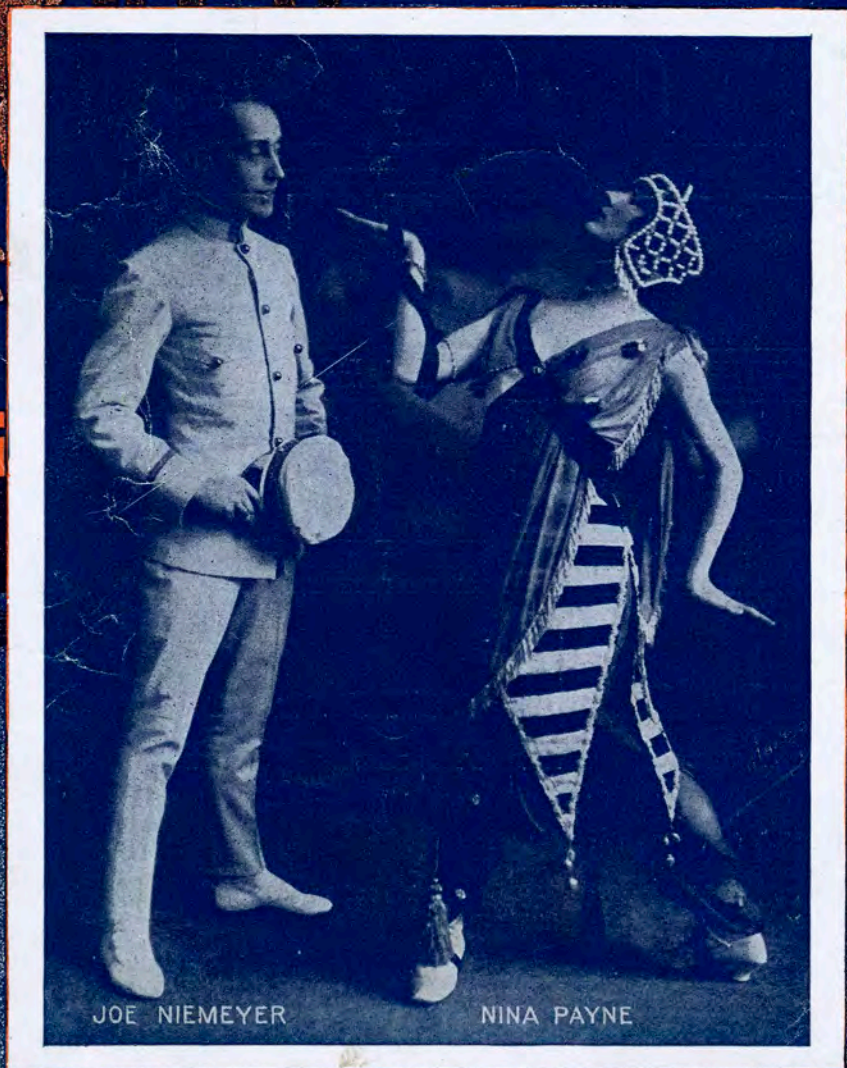
POPULAR EDITION

# SAIL ON TO CEYLON

*Madalena*

SONG

LYRIC BY  
**EDWARD MADDEN**  
MUSIC BY  
**HERMAN PALEY**



JOE NIEMEYER

NINA PAYNE



**JEROME H. REMICK & CO.**  
NEW YORK      DETROIT

# SAIL ON TO CEYLON

## SONG

Lyric by  
EDWARD MADDEN

Music by  
HERMAN PALEY

Moderato

VOICE

PIANO

Vamp

*mf*

*p*

I'm go - ing down to  
(Neath) jun - gle trees where

Cey - lon town, There's some - one wait - ing there, My  
love can't freeze, There mon - key mus - ic swells For

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Hin - doo Prin - cess fair, With dream - y eyes and  
mer - ry wed - ding bells, Ba - boons bang tunes with

*rit.* *a tempo*

ra - ven hair. Each night it seems through all my dreams, like  
coc - nut shells. And while we spoon, the hon - ey - moon will

*rit.* *a tempo*

Tom - Tom sym - pho - nies. From o'er the Eas - tern  
light our bun - ga - low, While you sing sweet and

seas, Her voice is call - ing "Come back, please!"  
low, The dream song that has lured me so.

REFRAIN (Tenderly)

Sail on \_\_\_\_\_ to the dream-y Isle of Cey - lon \_\_\_\_\_ Where the moon is shin - ing

*p-f*

pale on \_\_\_\_\_ The tro - pic shore, Come back once more, I'll a - dore, And

*cresc.*

*cresc.*

trail on \_\_\_\_\_ tho' my na - tive woo - ers wail on \_\_\_\_\_ Your bend - ed

knee, I'll sip my tea, While you kiss me be - side the sea, Live se - rene with the

*fz*

*rall.*

Queen, — love, — In — old Cey — lon.

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time. The tempo marking is *rall.* (rallentando). The lyrics are "Queen, — love, — In — old Cey — lon." A first ending bracket is placed over the final measure of the vocal line.

lon. 'Neath lon.

*D.S.*  $\text{\$}$  *last*

*D.S.*  $\text{\$}$  *8va*

The second system continues the vocal line and piano accompaniment. The lyrics are "lon. 'Neath lon." The tempo marking *rall.* is still present. A *D.S.* (Da Capo) marking with a repeat sign is used. The piano part includes a section marked *8va* (octave up) in the right hand. A second ending bracket is placed over the final measure of the vocal line.

*Optional interlude between 1<sup>st</sup> and 2<sup>nd</sup> Refrains*

Don't let kis — met

*p* *legatissimo*

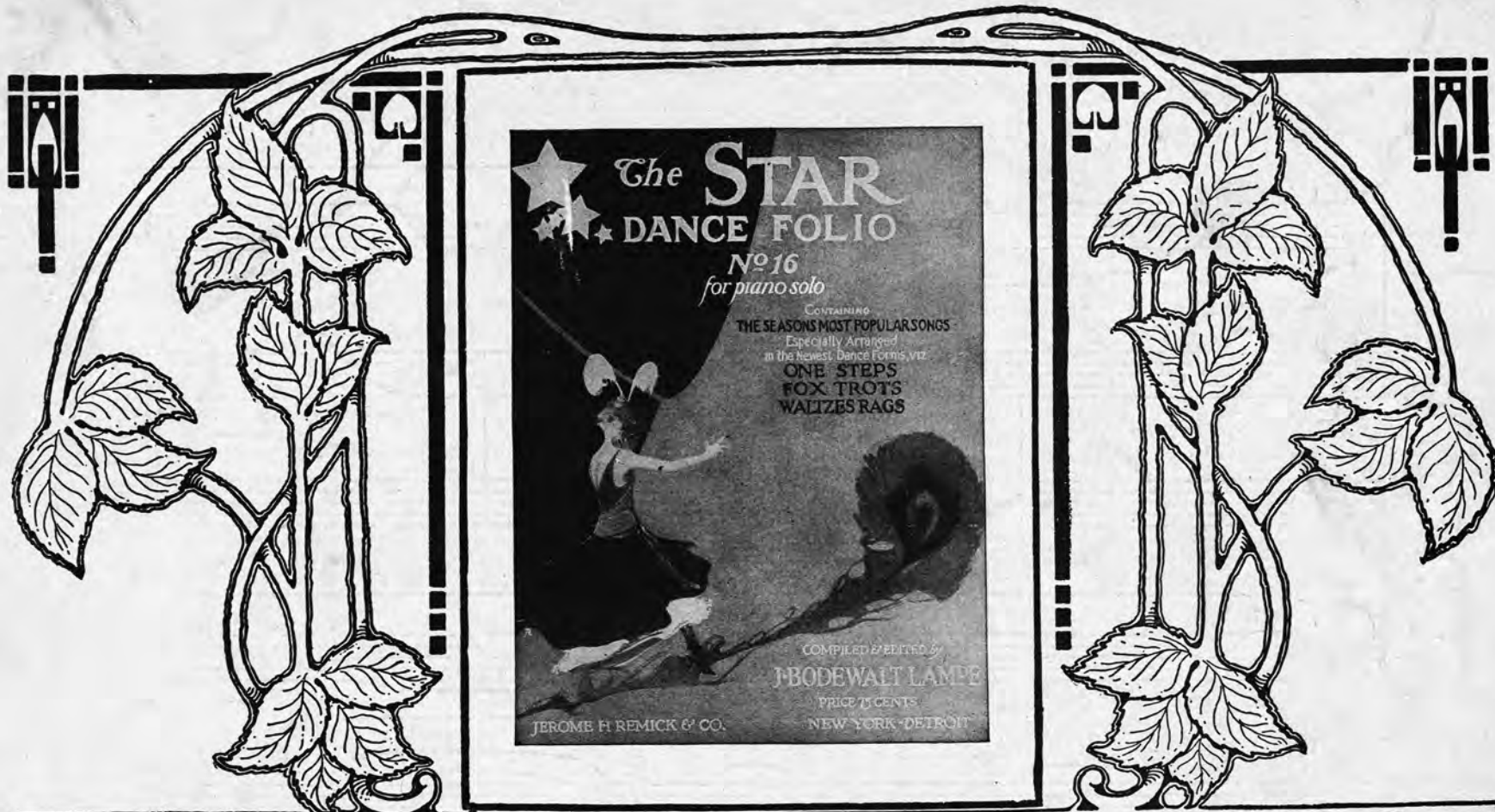
The optional interlude consists of piano accompaniment in grand staff. The key signature remains three flats and the time signature is common time. The tempo marking is *p* (piano) and *legatissimo* (very legato). The lyrics "Don't let kis — met" are written below the vocal line.

re — gret we met.

*To Refrain*

*To Refrain*

The final system shows the piano accompaniment for the end of the piece. The key signature is three flats and the time signature is common time. The lyrics "re — gret we met." are written below the vocal line. The section is marked *To Refrain* at both the beginning and end of the piano part.



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