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I Fell In Love With Polly : Stobbs and Girls

Richard Carle

Composer

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A MUSICAL FARCE
IN THREE ACTS

THE MAID AND THE MUMMY



U M M Y

BOOK AND LYRICS BY
RICHARD CARLE
MUSIC BY
ROBT HOOD BOWERS

No Doubt You'd Like to Cuddle up to Baby... 50
Whenever I Visit the Town... 50
The Lion and the Lamb... 50
It's Great to be Crazy... 50
Peculiar Julia... 50
My Egyptian Queen... 50
Dame Rumor... 50

Flo... 50
I Fell in Love with Polly... 50
Maggie Got Another Situation... 50
I'm So Dizzy... 50
Letters... 50
Sad Experiences... 50
My Gasoline Automobile... 50

Selection... 1.00
March... 50
Vocal Score, Net... 2.00

Waltzes... 75
Lancers... 50
Vocal Gems, Net... 50

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NEW YORK CHICAGO LONDON SAN FRANCISCO
JOSEF WENBERGER, LEIPZIG AND VIENNA

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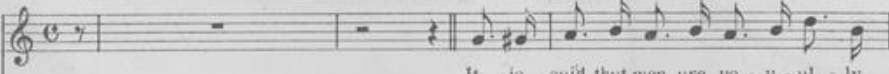
Vp. 008918
1904
I FELL


"I Fell In Love With Polly"


Stubs and Girls.

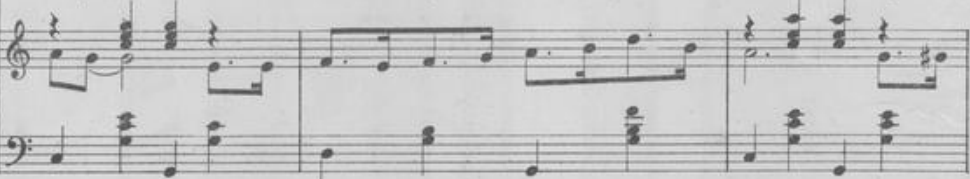
Words and Music by
RICHARD CARLE.

Moderato. STUBBS.


Voice. 
It is said that men are us - u - al - ly
I will not ad - mit that I am whol - ly

Piano. 


fick - le, And for my part I con - fess I think it true. For my
stu - pid, So I've set - tled up - on whom to place the blame. My —




love af - fairs have kept me in a pick - le — Since the
fre - quent change of heart is due to Cu - pid, — Who has



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fa - tal day when I was twen - ty - two. Ev - 'ry
proved to be un - cer - tain in his aim. This poor

pret - ty face I see has new at - trac - tion, And the
heart of mine is now so bruised and but - tered, That I

lat - est girl's the one I want to wed; I pre -
find it ve - ry hard to love at all, All my

pare to set - tle down with sat - is - fac - tion, When I find I love an - oth - er girl in -
sweet - hearts o'er the un - i - verse ure scat - tered, And love af - fairs up - on me seem to

rit.

stead.
pull. **GIRLS.**

When he finds he loves an - oth - er girl in - stead.
And — love af - fairs up - on him seem to pull.

f *allegro*

Refrain. Slower.

I fell in love with Pol - ly Till Bet - sy came to town, I

p-f

shook them both for Dol - ly But — soon I threw her down; My

heart went out to Ce - lia, But switched a - gain to Moll, — Un -

til I met O - phe - lia; She's the best of all. I all.

1 2

f *sf: D.C.*

Detailed description: This system contains the vocal melody and piano accompaniment for the first part of the piece. The vocal line is in treble clef with a common time signature. The piano accompaniment is in G major and common time, with a key signature of one sharp (F#). It features a first ending (marked '1') and a second ending (marked '2'). Dynamics include *f* and *sf: D.C.* (Sforzando Da Capo). There are also some performance markings like 'A' and 'v'.

DANCE.

p

Detailed description: This system shows the piano accompaniment for the dance section. It is in common time and G major. The melody is in the treble clef, and the bass line is in the bass clef. The dynamic marking is *p* (piano).

Detailed description: This system continues the piano accompaniment for the dance section. It features a steady eighth-note melody in the treble clef and a bass line with chords in the bass clef.

cresc.

Detailed description: This system continues the piano accompaniment. The dynamic marking is *cresc.* (crescendo). The melody in the treble clef shows some chromatic movement.

sva.....!

sf

Detailed description: This system concludes the piano accompaniment. It features a dynamic marking of *sf* (sforzando) and a performance instruction *sva.....!* (sua...!). The piece ends with a final chord in the treble clef.

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Ask Dodge.....	50

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