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Sweet Molly Malone

Arthur E Behim

Composer

Frank J Gillen

Composer

Hirsch

Lyricist

Barbelle

Illustrator

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Sweet Molly Malone

By
Walter Hirsch
Arthur E. Behm
and Frank J. Gillen



Barbelle

Vp. 17452
1921
SWEET MO

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CHORUS

Just like a rain - bow that's shin - ing Aft - er the clouds have rolled

by ——— A lit - tle smile or two ——— Will cheer you

when you're blue And days are drear - y Life can be

just what you make it Look for your blue - bird on

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Sweet Molly Malone

Words by
WALTER HIRSCH

Music by
ARTHUR E. BEHIM
and FRANK J. GILLEN

Valse moderato

Piano introduction in 3/4 time, key of B-flat major. The music is marked 'Valse moderato'. It features a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *fz*. The piece consists of 8 measures.

Till ready

I've got my eye on a sweet lit - tle miss,
Just get a glimpse of her teeth white as pearls

Piano accompaniment for the first vocal line. It consists of 8 measures, corresponding to the lyrics above. Dynamics include *p*. The music is in 3/4 time and key of B-flat major.

She's just the kind you'd be long - ing to kiss
Just see the sun - shine in her gold - en curls
Out of a mil - lion she
Lips red as ros - es, just

Piano accompaniment for the second vocal line. It consists of 8 measures, corresponding to the lyrics above. Dynamics include *p*. The music is in 3/4 time and key of B-flat major.

stands all a - lone, And you'd know if you saw her, sweet Mol-ly Ma - lone:
made to ca - ress And — that I sup - pose is just why I con - fess:

The first system of the musical score for 'Sweet Molly Malone'. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: 'stands all a - lone, And you'd know if you saw her, sweet Mol-ly Ma - lone: made to ca - ress And — that I sup - pose is just why I con - fess:'. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and chords in the right hand.

REFRAIN

With her laugh-ter like rip - pling of wa - ter — And the

The second system of the musical score, labeled 'REFRAIN'. It begins with a double bar line and a repeat sign. The vocal line continues with the lyrics: 'With her laugh-ter like rip - pling of wa - ter — And the'. The piano accompaniment includes a dynamic marking of *p-f* (piano-forte) and features a more active bass line with eighth notes.

bloom on her cheeks you'd re - mem-ber for weeks Sure I think that the

The third system of the musical score. The vocal line continues with the lyrics: 'bloom on her cheeks you'd re - mem-ber for weeks Sure I think that the'. The piano accompaniment continues with chords and a bass line.

good fai - ries caught her — And put Hea-ven's own hue in her

The fourth and final system of the musical score on this page. The vocal line concludes with the lyrics: 'good fai - ries caught her — And put Hea-ven's own hue in her'. The piano accompaniment ends with a final chord and a bass line.

two eyes of blue Oh! her ways are so tan - ta - liz - ing

The first system of the musical score features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "two eyes of blue Oh! her ways are so tan - ta - liz - ing". The piano accompaniment consists of chords and single notes, with some rests in the bass line.

— And I'd like to call her my own She's an

The second system continues the vocal line and piano accompaniment. The lyrics are: "— And I'd like to call her my own She's an". The piano accompaniment includes some slurs and accents.

I - rish Col - leen, but to me she's a queen, WHO? Sweet

SHOUT

The third system includes the lyrics: "I - rish Col - leen, but to me she's a queen, WHO? Sweet". Above the final measure of the vocal line, the word "SHOUT" is written. The piano accompaniment features a dynamic marking of *fz* (forzando) in the final measure.

Mol - ly Ma - lone. With her lone.

The fourth system shows the first and second endings of the piece. The lyrics are: "Mol - ly Ma - lone. With her lone.". The first ending is marked with a "1." and the second ending with a "2.". The piano accompaniment includes slurs and accents throughout.

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