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Teasing Mollie

L. Crockett Davis
Composer

L. Crockett Davis
Lyricist

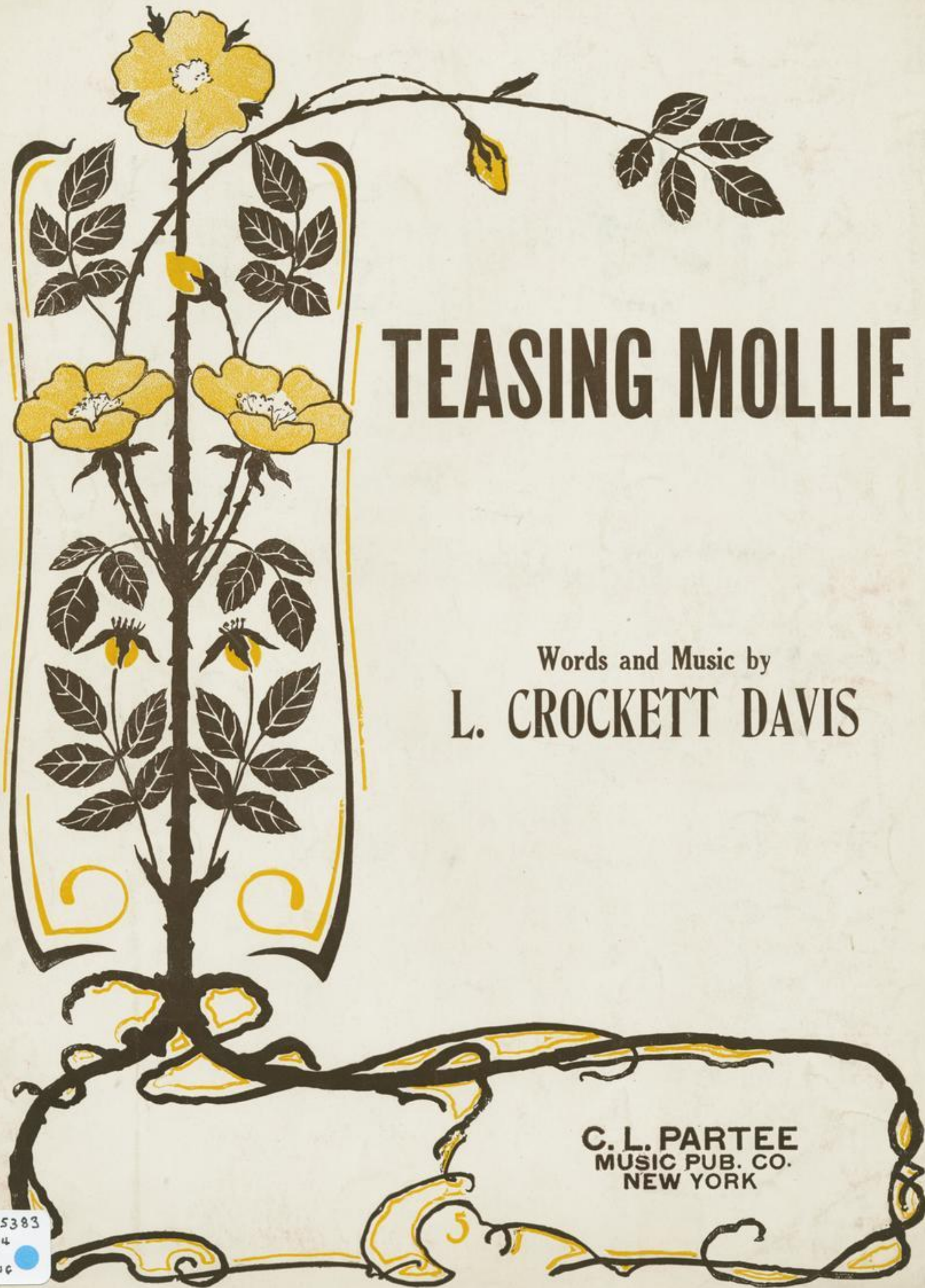
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TEASING MOLLIE

Words and Music by
L. CROCKETT DAVIS

C. L. PARTEE
MUSIC PUB. CO.
NEW YORK

Vp.005383
1914
TEASING

TRY THIS ON YOUR PIANO ABRAHAM LINCOLN

Words by
JAMES MARTIN FOX

Music by
A. MELVIN CROSBY

Marcia moderato

The piano introduction is in 2/4 time, marked *Marcia moderato*. It begins with a dynamic of *f* (forte). The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with quarter notes and eighth-note pairs.

A - bra-ham Lin-corn was no-ble and brave,
When slav-'ry need-ed a mas-ter - ful stroke,

The vocal line is in a soprano register. The piano accompaniment continues with a similar rhythmic pattern, including a triplet of eighth notes in the right hand.

Born a-mong men to up - lift and to save; Tho' hum - ble his home, And
Voice of the peo-ple the call to him spoke; Al - though he was there, Al -

The vocal line continues with a similar melodic contour. The piano accompaniment features a consistent harmonic support with chords and eighth-note accompaniment.

low - ly his birth, Was des - tined to be a — lead - er on earth; A
most - un - known, His great - ness to all the — world was then shown; The

The vocal line concludes the phrase. The piano accompaniment ends with a final chord and a short melodic flourish in the right hand.

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Teasing Mollie

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Moderato

The piano introduction is in 2/4 time, marked Moderato. It features a treble and bass clef with a key signature of one sharp (F#). The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a triplet of D5, E5, F#5. The bass clef accompaniment consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F#4, G4.

Don't talk to me of charm-ing girls, From wick-ed gay Par-ee; The
I met this charm-ing col-leen fair, One day in Cen-tral Park, To
I asked her, "Will you mar-ry me, My lit-tle I-rish maid?" Said

The first system of the song includes the vocal line and piano accompaniment. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, and a triplet of D5, E5, F#5. The piano accompaniment continues with the same eighth-note bass line as the introduction.

lit-tle girl that I love best, Is my own Mol-lie Ma-chree; She
her my love I would de-clare, Said she, "Now keep— it dark," Her
she, "Now don't be teas-ing me, Do you think I'm — a - fraid?" She

The second system of the song includes the vocal line and piano accompaniment. The vocal line continues with a quarter note G4, followed by eighth notes A4, B4, C5, and a triplet of D5, E5, F#5. The piano accompaniment continues with the same eighth-note bass line as the introduction.

comes from dear old Ire - - land, A - far a - cross the sea; She
 eyes are blue, her love is true, This lit - tle girl of mine; The
 said she'd mar - ry me some day, When sham - rocks grew on trees; That

is the sun - shine of my heart, As an - y - one can see.
 light that lies in her sweet eyes, Out - riv - als stars that shine.
 near - ly broke my poor old heart, But, Mol - ly likes to tease.

CHORUS *Valse*

Mol - - lie, my blue - eyed Mol - lie, Tell me, are you

true? Mol - lie, dar - ling Mol - lie,

Stop— your teas - - ing do; Mol - lie, my

own, be mine a - lone, Like you there are but few;

Mol - lie Ma - chree, if you'll a - gree, Soon,

I will mar - ry you. 1. you. 2. you.

D.C.

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