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MODERN BALLADS.

A SELECTION OF

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FAVOURITE SONGS AND BALLADS

BY THE

MOST EMINENT COMPOSERS.



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Molly Maloney.

Words by A. P. GRAVES.

Music by A. M. WAKEFIELD.

Allegretto con spirito.

VOICE. 

PIANO-FORTE. *mf*

Trot - tin' to the

fair, Me and Moll Ma - lo - ney; Seat - ed, I de -



- clare, On a sin - gle po - ny; How am I to



know That Mol - ly's safe be - hind; With our heads in,-



oh! That awk - ward way in - clin'd? By her gen - tle

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a fermata over the first note. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. A dynamic marking of *p* (piano) is placed above the vocal line and below the piano accompaniment.

breathing, Whis - per'd in my ear; And her white arms wreathing

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "breathing". The piano accompaniment continues with similar chordal and rhythmic patterns. A dynamic marking of *p* is present below the piano accompaniment.

rall. Round a - bout me here..... *f a tempo.* Trot - tin' to the fair,

The third system introduces a tempo change. The vocal line starts with a *rall.* (rallentando) marking and a fermata over the word "here". It then transitions to *f a tempo.* (forte a tempo). The piano accompaniment also has a *rall.* marking and a *f a tempo.* marking. The piano part features a more active rhythmic pattern in the left hand.

Me and Moll Ma - lo - ney, Seat - ed, I de - clare,

The fourth system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "Moll". The piano accompaniment maintains its rhythmic pattern. A dynamic marking of *f* (forte) is placed below the piano accompaniment.

On a sin - gle po - ny.

mf *f*

A - rah! mas - ter Jack, Lift your fore - legs high - er,

mf

Or.. a rous - ing crack Sure - ly you'll re - quire:

"Oh!" says Moll, "I'm fright-en'd Gal - lop - in' so smart,"

And her hands she tight-en'd Round my hap - py heart;

Till, with-out re - flect - ing— 'Twas not quite the vogue; Some - how I'm sus -

- pect - ing— That I kiss'd the rogue!..... Trot - tin' to the

tr *a tempo.*

ff a tempo.

fair, Me and Moll Ma - lo - ney; Seat - ed, I de -

- clare, On..... a sin - gle po - ny.

rall. *tempo.* *ff*