

Musical Compositions

The Baseball Glide	.50
I Thought It Was What I Thought It Was But It Wasn't What I Thought It Was At All	.50
Keep It Up	.50
I Want Everyone To Love Me	.50
I Don't Want Any Other Sweetheart If I Can't Have You	.50
Knock Wood	.50
Shut Your Eyes And Make Believe	.50
Does Anybody Want To Take Charlie's Place?	.50
April Fool	.50
Baby, Save your kisses for me	.50
Hot Stuff	.50
Oh, Mr. Dream Man, Please Let Me Dream Some More	.50
Somebody	.50
In Ragtime Land	.50
X Molly Took The Next Train Back	.50
Can Old Broadway Do Without Me	.50
Knock A Little Louder, Ephraim	.50
I Didn't Do Nothing	.50

PUBLISHED BY
HARRY VON TILZER MUSIC PUBLISHING Co.,
 125 WEST 43RD ST. NEW YORK

"Molly Took The Next Train Back."

3

Words by
Andrew B. Sterling.

Music by
Alfred J. Doyle.

Moderato.

Piano.

The piano introduction is in 2/4 time, key of B-flat major. It features a melody in the right hand with triplets and a bass line in the left hand. The first measure is marked with a forte 'f' dynamic. The piece concludes with a double bar line.

Till Ready.

Lit - tle Mol - lie Mack, took the
She came back to town, and she

train from Hack - en - sack, For when it came to tak - ing things she
took a look a - round, And then she took a fan - cy to a

had a pret - ty knack The folks all thought it queer, but when
Wan - a - mak - er gown She took a police - man in, and she

Copyright MCMXI by Harry Von Tilzer Music Pub. Co. 125 W. 43rd St. New York.

3

All Rights Reserved.

International Copyright Secured.

The Publisher reserves the right to the use of this Copyrighted work upon the parts of Instruments serving to reproduce it Mechanically.

ev - er she was near, You just can bet that some - thing would be
did it with a grin, Why if you turned your back she'd steal the

bound to dis - ap - pear; One night she saw a crowd of Col - lege
whisk - ers off your chin; She saw a wife let go her hus - bands

men, ——— She reached right out and Took one quick and then: ———
hand, ——— She took it then she took a Tax - i and: *3*

Chorus.

Mol - ly took the next train back *3* to Hack - en - sack *3* New
p-f

Jer - sey Mol - ly took most ev - 'ry thing in sight that was - n't nailed

The first system of the musical score for 'Jersey Molly'. It features a vocal melody 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 'Jer - sey Mol - ly took most ev - 'ry thing in sight that was - n't nailed'.

That was Mol - ly's spec - ial - ty She nev - er nev - er failed when she got

The second system of the musical score. The lyrics are 'That was Mol - ly's spec - ial - ty She nev - er nev - er failed when she got'.

hers, all that she could com - for - ta - bly pack she sighed The

The third system of the musical score. The lyrics are 'hers, all that she could com - for - ta - bly pack she sighed The'. There is a triplet of eighth notes in the piano accompaniment under the word 'hers'.

Lord helps them that helps them selves, And then she took the next train

The fourth system of the musical score. The lyrics are 'Lord helps them that helps them selves, And then she took the next train'.

back to Hack - en - sack New Jer - sey. Jer - sey.

The fifth system of the musical score. The lyrics are 'back to Hack - en - sack New Jer - sey. Jer - sey.'. There are triplet markings in the piano accompaniment under the words 'back' and 'Hack - en - sack'. The system ends with a double bar line and a repeat sign.