

The Sweetest Waltz Song Ever Written

AUTOMOBILING WITH MOLLY

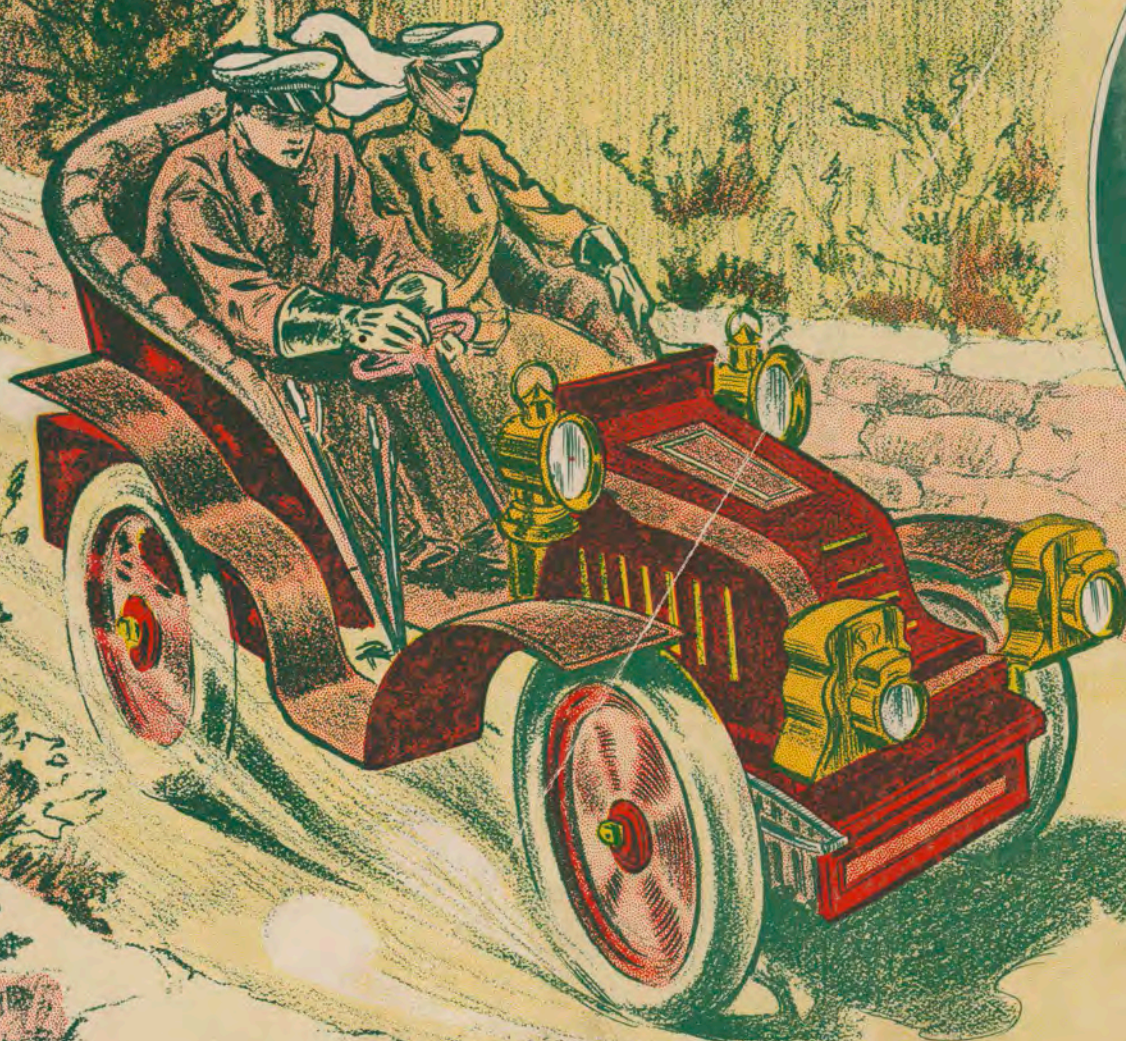
BY
MORRIS MANLEY

AUTHOR OF
"JUST FOR FUN"

AS SUNG BY



DOLLY STERLING



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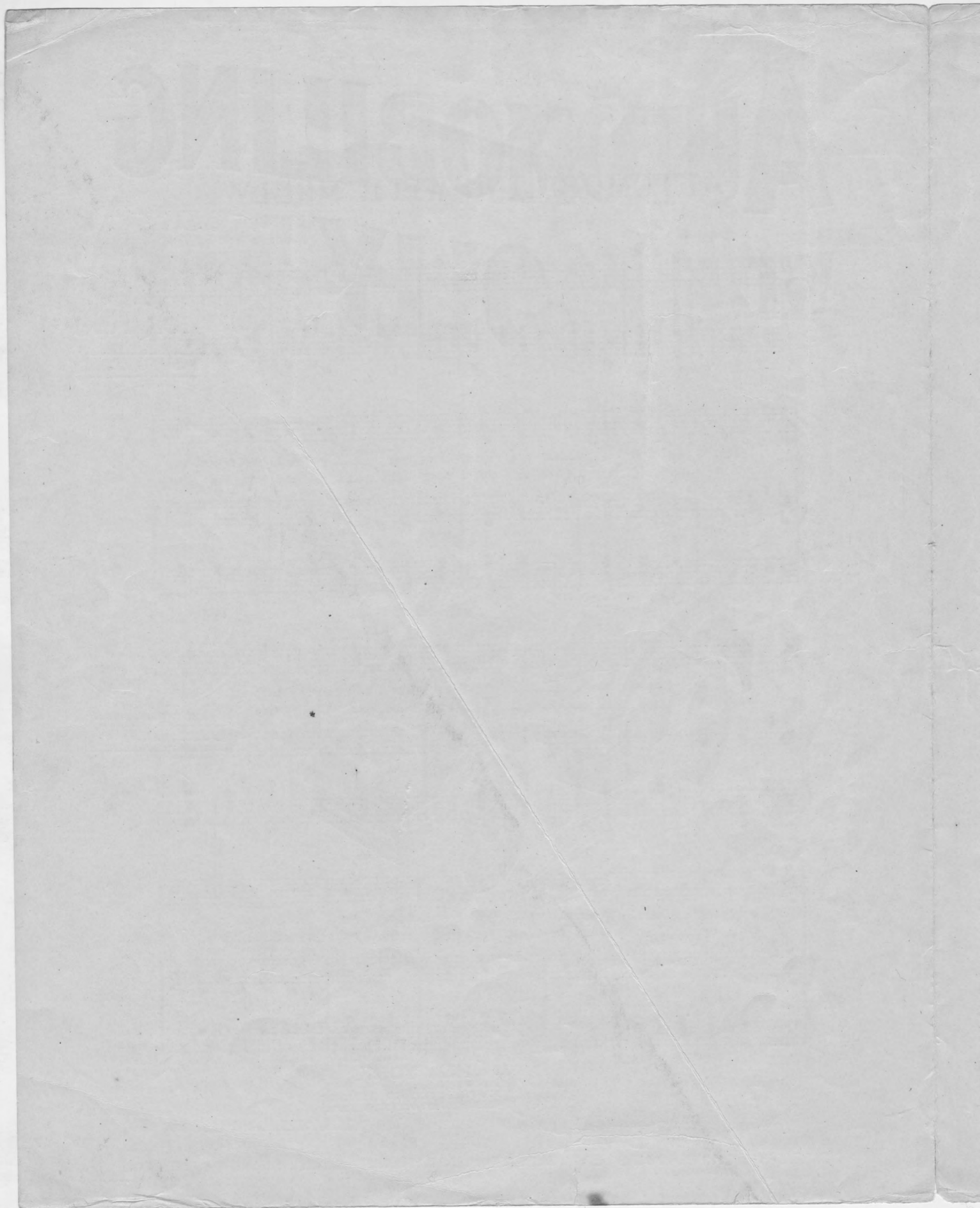
CHICAGO

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"AUTOMOBILING WITH MOLLY"

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INTRO.

Tempo de Valse.

By MORRIS MANLEY.

Author of "Just For Fun"

ff

mf

There's all sorts of pleas-ure in sum - mer ——— And diff'rence in
Some peo - ple they stroll in the moon - light ——— And oth - ers to

peo - ple that's true ——— Some like to go bath - ing or
White Ci - ty go ——— And some like to ride on a

boat - ing ——— When the boat is just built for two ———
troll - ey ——— When the cool eve - ning breez - es blow ———

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Some like the green sha - dy ma - ples _____ When best girl is
Some boys they go to the dan - ces _____ And waltz with their

close by their side _____ There's one thing that makes me feel
girl - ys you see _____ But Mol - ly and I when to -

hap - py _____ Is to get in an Au - to and ride. _____
geth - er _____ Are as hap - py as a - ny could be. _____

CHORUS.

Au - to - mo - bil - ing with Mol - - ly Out in the cool summer breeze _____

p-f

That is the time to be jol - - ly As you spin by the green sha-dy

trees ——— You tell her love stor-ies so sweet - - ly She is con-

ten - ted you see ——— For she nev - er miss - es her Ice cream and

Kiss - es When Au - to - mo - bil - ing with me. ——— me. ———

If you want the latest, catchiest coon song craze, get a copy of

"I Don't Want No White-Wash Man."

Lyric by ODELL WEAVER

Music by MORRIS MANLEY

CHORUS.

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The musical score is written for voice and piano. It begins with a key signature of one flat (Bb) and a common time signature (C). The melody is written on a single treble clef staff, while the piano accompaniment is written on grand staves (treble and bass clefs). The lyrics are placed below the vocal line. The score includes repeat signs at the beginning of several phrases. The final phrase includes first and second endings, with the second ending marked 'D.S.' (Da Capo). The piano accompaniment features various chords, including triads and dyads, and some syncopated rhythms. The overall style is characteristic of early 20th-century popular music.

You'se nothin' but a plain old white-wash man, So keep as far a-way from me as

eb-er you can: — I got a ed-u-ca-tion an dis is what I say:

Don't you hang a-round no mo', so jes be on your way! You bought me 'las-ses can-dy and a

pair of brassy rings, Now don't you pesticate me with such ignoramus things! I think you better go, be-

fore it starts to snow, 'Cause I don't want no white-wash man! — You'se man! —

Whitewash man - 3

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