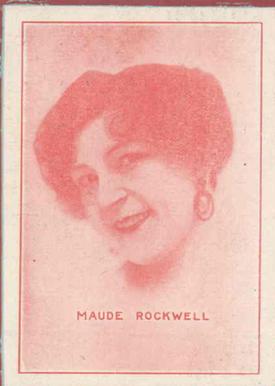


BY THE WRITERS OF "WAITING FOR THE ROBERT E. LEE"

# HITCHY KOO

WORDS BY  
L. WOLFE GILBERT

MUSIC BY  
LEWIS F. MUIR & MAURICE ABRAHAMS



MAUDE ROCKWELL

F.A. MILLS

## Hitchy Koo

Words by  
**LEWIS F. MUIR**  
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Musical  
by  
**LEWIS F. MUIR &  
MAURICE ARBAMANE**

### CHORUS:

Oh, ev-ry evening hear him sing, it's the cut-est lit-tle

thing, got the cutest little swing, Hitchy Koo, Hitchy Koo, Hitchy Koo.

Oh, simply mount for Kings and queens, don't you ask me what it

means, I just love that Hit-chy Koo, Hit-chy Koo, Hit-chy

# Hitchy Koo

It's the cutest little thing,  
Got the cutest little swing.

PLAY IT OVER



## "Take Me To That Swanee Shore"

Words by  
**L. WOLFE GILBERT**  
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Musical  
by  
**LEWIS F. MUIR**

### CHORUS

Oh won't you take me to that Swa-nee shore,

so I can see old Mammy dance once more, Old Black Joe,

Hoo-ah! Ho-oh! There's Dad-dy and Mam-my, there's Eph-ram and Sam-mie

Ev-ry-ow-er-ly out-there, to have a ju-ki-lee, The boys just ar-rived, up on the

# Take Me To That Swanee Shore

The Hit of Gertrude Hoffmann's New  
Review at the Winter Garden.

HARDING'S JIGS AND REELS.

A Collection of 200 Jigs and Reels.  
The Only Thing of its Kind.



in your ear;— Is it mu - sic? sure it's mu - sic, it's the  
 thing will start;— Do I love it? sure I love it, of my

best you'll ev - er hear, It's my ev - er lov - in' hon - ey, call - ing  
 life it is a part, like the voice of cu - pid send - ing me his

ba - by dear, Say ain't that mu - sic weired,  
 lit - tle dart. Say ain't that mu - sic weired,

strang - est you ev - er heered? Say, don't you be — a - skeered lis - ten!  
 strang - est you ev - er heered? Say, don't you be — a - skeered lis - ten!

CHORUS.

Oh. \_\_\_\_\_ ev - ry evening hear him sing, \_\_\_\_\_ it's the cut - est lit - tle

The first system of the chorus features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The melody begins with a whole note chord, followed by a series of eighth notes. The piano accompaniment consists of two staves: the right hand plays chords and eighth notes, while the left hand plays a bass line with eighth notes and chords. A dynamic marking of *p-f* is present at the start of the piano part.

thing, \_\_\_\_\_ got the cutest lit - tle swing, Hitchy Koo, Hitchy Koo, Hitchy Koo.

The second system continues the vocal melody with a whole note chord followed by eighth notes. The piano accompaniment maintains the same rhythmic pattern, with the right hand playing chords and eighth notes, and the left hand playing a bass line with eighth notes and chords.

Oh \_\_\_\_\_ simply meant for Kings and queens, \_\_\_\_\_ don't you ask me what it

The third system features a vocal line with a whole note chord followed by eighth notes. The piano accompaniment continues with chords and eighth notes in the right hand, and a bass line with eighth notes and chords in the left hand.

means, \_\_\_\_\_ I just love that Hit - chy Koo, Hit - chy Koo, Hit - chy

The fourth system concludes the chorus with a vocal line starting with a whole note chord followed by eighth notes. The piano accompaniment follows the established pattern of chords and eighth notes in the right hand and a bass line with eighth notes and chords in the left hand.

Koo. Say he does it just like no one could, When he does it, say, he

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are "Koo. Say he does it just like no one could, When he does it, say, he". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It consists of chords and moving lines in both hands.

does it good. Oh ev- ry evening hear him sing,

The second system continues the vocal line with the lyrics "does it good. Oh ev- ry evening hear him sing,". The piano accompaniment continues with similar harmonic support.

It's the cut-est lit - tle thing, got the cut - est lit - tle

The third system features the vocal line with the lyrics "It's the cut-est lit - tle thing, got the cut - est lit - tle". The piano accompaniment continues.

swing, Hit - chy Koo, Hit - chy Koo. Koo.

The fourth system concludes the piece with the lyrics "swing, Hit - chy Koo, Hit - chy Koo. Koo.". The piano accompaniment ends with a final chord and a fermata. The system includes first and second endings for the vocal line.

## "Waiting For The Robert E Lee"

Words by  
L. WOLFE GILBERT

Music by  
LEWIS F. MUIR

Chorus

Watch them - shuff - lin' a - long See them shuff.

- lin' a long Go take your best gal

real pal, Go down to the levee, I said to the levee.

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# Waiting for the Robert E. Lee

The Reigning Hit of  
the Day. You hear it  
Everywhere.

## Don't Break My Heart

The  
Greatest  
Latest  
Ballad

## "Don't Break My Heart."

Words by  
EDGAR LESLIE.

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Chorus

*Slow and Dreamy*

Don't break my heart Oh, hon-ey don't let us part, Please give me

*f Slow and Dreamy*

Just one more start, I'll make you feel so proud to know I love you

That you'll let me kiss and hug you.. Oh, can't you see I'm sor-ry

as I can be. So please be kind with me, Hon-ey, don't break my

ETC.

ANY OLD PORT IN A STORM

The great Bass Song. Even better than  
Asleep in the Deep.

## Take Me To That Swanee Shore.

Words by  
L. WOLFE GILBERT

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Music by  
LEWIS F. MUIR.

CHORUS

Oh won't you take me to that Swa-nee shore,  
 'Til I can see— Old Man my dance once more... Old Black Joe...  
 Hannah, Sam, There's Daddy and Minnie, there's Ephie and Sammie  
 Every one here... to have a 'ja-zi-lee... The boys just ar-rived... up on the  
 ETC.

## Oh! What a Night

it was the first night it was sung! Emma Carus must have taken twenty encores. She could have been singing it yet.

# Take Me To That Swanee Shore

The Hit of Gertrude Hoffman's New  
Review at the Winter Garden.

## Oh What A Night.

Words by  
L. WOLFE GILBERT

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Music by

LEWIS F. MUIR

and

MAURICE ABRAHAMSON

MARCELA (Soprano)

Oh, oh, what a night! Oh what a night! Oh what a night!  
 Oh what a night! Thinking of it gives me de-light! Oh what a night!  
 My ter-y goes down in the 'erry - Oh, oh, oh, oh, Oh, pal of mine...  
 Left home as time... Oh what a night! I love my wife but Oh, my you, but...  
 Oh what a night! Oh what a night!

BY THE WRITERS OF "WAITING FOR THE ROBERT E. LEE" ~

# HITCHY KOO

WORDS BY  
L. WOLFE GILBERT

MUSIC BY  
LEWIS F. MUIR & MAURICE ABRAHAMS



LEW TILFORD

**F.A. MILLS**  
225 WEST 20TH  
NEW YORK

# Waiting for the Robert E. Lee

The Reigning Hit of the Day.  
You hear it Everywhere.

## "Waiting For The Robert E Lee"

Words by  
L. WOLFE GILBERT

Music by  
LEWIS F. MUIR

Chorus

Watch them shuff - lin' a - long See them shuff -  
- lin' a - long Go take your best gal  
real pal, Go down to the lev - ee, I said to the lev - ee.

The musical score consists of three systems. Each system includes a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The first system is marked 'Chorus' and includes the lyrics 'Watch them shuff - lin' a - long See them shuff -'. The second system includes the lyrics '- lin' a - long Go take your best gal'. The third system includes the lyrics 'real pal, Go down to the lev - ee, I said to the lev - ee.' There are various musical notations such as slurs, ties, and dynamic markings throughout the score.

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FOR SALE AT ALL MUSIC STORES.

# Ragging The Baby To Sleep

Nothing like this ever written before.  
Certainly in a field by itself.

## "Ragging The Baby To Sleep"

Words by  
L. WOLFE GILBERT

Music by  
LEWIS F. MUIR

### CHORUS

The musical score is presented in four systems, each with a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The score includes dynamic markings such as *p* and *f*. The lyrics are written below the vocal line.

That rag-time walk with ba-by, ba-by,

ba-by you rock and rock with ba-by, Like some one old-er,

rests her head upon your shoulder. You don't have to change the ba-by's - lul-la-by

She won't cry - don't you try - Eyes you're rub-bing. *Etc.*

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