

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

HITCHY KOO

WORDS BY
L. WOLFE GILBERT

MUSIC BY
LEWIS F. MUIR & MAURICE ABRAHAM'S



F.A. MILLS
NEW YORK

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HITCHEY

"Hitchy Koo"

Words by
L. WOLFE GILBERT

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Music by
LEWIS F. MUIR &
MAURICE ABRAHAM

CHORUS.

Oh, ev-ry ev'n'g hear him sing, it's the cut-est lit-tle
thing, got the cutest little swing, Hitchy Koo, Hitchy Koo, Hitchy Koo.

Oh, simply meant for Kings and queens, don't you ask me what it
means, I just love that Hit-chy Koo, Hit-chy Koo, Hit-chy
Koo. *ETC.*

Take Me To That Swanee Shore

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

Hitchy Koo

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

PLAY IT OVER



"Take Me To That Swanee Shore."

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Music by
LEWIS F. MUIR.

CHORUS.

Oh won't you take me to that Swa-nee shore,
so I can see old Mam-my dance once more, Old Black Joe,
Han-nah Snow, There's Dad-dy and Mam-my, there's Eph-ram and Sam-mie
Ev-ry nobb'ere, to have a' ja-bi-lee. The boys just ar-rived, up on the
ETC.

HARDING'S JIGS AND REELS.

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

"Hitchy Koo."

Words by
L. WOLFE GILBERT.

Music by
LEWIS F. MUIR &
MAURICE ABRAHAMS.

Moderato.

The piano introduction is in 2/4 time, marked Moderato. It features a treble and bass clef. The treble clef starts with a forte (f) dynamic and contains a melodic line with eighth and sixteenth notes. The bass clef provides a harmonic accompaniment with chords and moving lines.

Voice.

If you've got an ear for mu-sic then just
Oh it acts just like a ton-ic to my

The first system of the vocal and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a melody in the treble clef and chords in the bass clef.

gath - er near, — Tell me, can't you hear it buz - zin'
love - sick heart, — I can-not wait till eve-ning till that

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with a melody in the treble clef and chords in the bass clef.

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 the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a long note on 'Oh' followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. 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 chorus with a vocal line and piano accompaniment. The vocal line has a melodic phrase for 'thing' followed by a rhythmic pattern for 'Hitchy Koo'. The piano accompaniment maintains the harmonic structure with chords and a bass line.

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

The third system of the chorus shows the vocal line and piano accompaniment. The vocal line starts with 'Oh' and a melodic phrase. The piano accompaniment continues with chords and a bass line.

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

The fourth system concludes the chorus with a vocal line and piano accompaniment. The vocal line has a melodic phrase for 'means' followed by a rhythmic pattern for 'Hit-chy Koo'. The piano accompaniment continues with chords and a bass line.

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 the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment 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 and piano accompaniment. The vocal line has a long note with a fermata over it, followed by a series of eighth notes. The piano accompaniment provides harmonic support with chords and moving lines.

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

The third system shows the vocal line with a long note and a fermata, followed by a series of eighth notes. The piano accompaniment continues with chords and moving lines.

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

The fourth system concludes the piece with a vocal line that includes a first and second ending. The piano accompaniment features a final chord and a fermata. The key signature remains two flats.

Ragtime Cowboy Joe

This is The Absolute Novelty.
You cant keep quiet when you hear it.

Words by GRANT CLARKE. "Ragtime Cow Boy Joe." Music by LEWIS F. MUIR.
CHORUS. MAURICE ABRAHAMS.

He al-ways sings rag-gy mu-sic to the cat-tle, As he
swings back and for-ward in the sad-dle On a
horse that is syn-co-pat-ed, gait-ed, And there's
such a fun-ny me-ter to the roar of his re-peat-er. How they run when they

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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

p.f
That rag-time walk with ba-by, - ba-by, -
p.f
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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