

BY THE WRITERS OF "ROBT. E. LEE"

SWAY SWAY SWAY



BESSIE WYNN

MUSIC BY
LEWIS F.
MOIR

WORDS BY
L. WOLFE
GILBERT

F.A. MILLS
INCORPORATED
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Hitchy Koo

Words by
L. WOLFE GILBERT

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Music by
LEWIS F. MUIR &
MAURICE ABRAHAMS

CHORUS.

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

thing, got the cutest lit-tle 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.*



Ragging the Baby to Sleep

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

Hitchy Koo

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

PLAY IT OVER



"Ragging The Baby To Sleep"

Words by
L. WOLFE GILBERT

Music by
LEWIS F. MUIR

CHORUS

That rag-time walk with ba-by, 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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HARDING'S JIGS AND REELS.

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

"Sway, Sway, Sway"

Words by
L. WOLFE GILBERT

Music by
LEWIS F. MUIR.

Moderato

f

8₇

Detailed description: This block contains the piano introduction. It features a treble and bass clef with a key signature of one flat (B-flat) and a common time signature. The tempo is marked 'Moderato'. The music starts with a forte (*f*) dynamic. The right hand plays a series of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a final chord marked with an accent (^) and the number 8₇.

1 You're like a great big swing - ing door,
2 You must have dreamed a dream some night,

Till Voice

p

Detailed description: This block contains the first two lines of the song. It includes a vocal line and a piano accompaniment. The vocal line begins with a repeat sign (§) and a fermata. The lyrics are: '1 You're like a great big swing - ing door, 2 You must have dreamed a dream some night,'. The piano accompaniment starts with a piano (*p*) dynamic and features a melodic line in the right hand and a bass line in the left hand. The key signature remains one flat.

Your feet they nev - er touch the floor; You're like a great big
The kind of dream that gives de - light; Like you were in some

Detailed description: This block contains the next two lines of the song. The lyrics are: 'Your feet they nev - er touch the floor; You're like a great big The kind of dream that gives de - light; Like you were in some'. The piano accompaniment continues with a similar melodic and harmonic structure as the previous section.

rock - ing chair, — Rock - ing here, — Rock - ing there, —
for - eign land, — Feel - ing grand, — Oh so grand. —

Detailed description: This block contains the final lines of the song. The lyrics are: 'rock - ing chair, — Rock - ing here, — Rock - ing there, — for - eign land, — Feel - ing grand, — Oh so grand. —'. The piano accompaniment concludes the piece with a final chord.

You're like an air - ship way up high, You sim-ply seem to fly,
 And if you want this dream a - gain, Just take your best girl then,

poco rit.

Come with me, oh come with me Oh, wont you come and try that lov-ing
 In your arms just rest her head, And once a - gain you've said oh hon-ey

poco rit.

CHORUS

p - f

Sway, sway, sway, sway, just keep a sway-ing a - long —

While you're humming a song, — The lov - ing mu - sic, you

hope it lasts for-ev-er, Sway, sway, sway, Say your lov-ing girl by your

side, — Like a ship with-out a sail up-on the o-cean, — You

sway be cause you're lost to rag-gy mo-tion — So if ev-er you should go and take a

no-tion, Then — won't you come sway-ing with me. me. —

THE FASCINATING WIDOW

Direction of A. H. WOODS

This is the musical comedy which JULIAN ELTINGE is appearing in at the Colonial Theatre, Chicago, indefinitely with unheard of success. The musical numbers:

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Everybody Likes a College Girl60
Put Your Arms Around Me60
Don't You Make a Noise60
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The first named piece, The Fascinating Widow, is the irresistible little waltz melody which Mr. Eltinge sings, it runs all through the play and is absolutely contagious.

The copies are on sale everywhere where music is sold at regular discount prices.

"Oh! Shush"

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L. WOLFE GILBERT

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Music by
LEWIS F. MUIR
MAURICE ABRAHAMS

CHORUS. *p-f*

All she would say_ was shush, All she would say_ was
shush. She would talk for a while_ then she'd say with a smile,
Stop your chatter and your pat-ter Oh shush! What can the poor_ girl
mean, It's the strangest case I_ have seen_ And the

Oh! Shush!

Shush is strictly an original song. They are all singing it. It is in the atmosphere. In every New York cabaret it is the one best encore song.



"Bye, Bye Sal"

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L. WOLFE GILBERT

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Music by
LEWIS F. MUIR
and
MAURICE ABRAHAMS

CHORUS

Bye, Bye Sal - ly see you some more.
See you some more, I'm bound to see you some more; And when I'm
gone I'll send you - post-cards ga - lore, I'll keep the mail - man
bus - y diz - zy Bring - ing those love - notes to you. Sal - ly

"Bye, Bye Sal" 4

Bye, Bye, Sal.

is a quaint, contagious song; the kind everyone joins in and sings. Another typical cabaret song.

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, -
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 one there to have a ju - bi - 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."

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L. WOLFE GILBERT.

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MAURICE ABRAHAM

Marcia. (Sto-ly.)

Oh, oh, oh, oh, Oh what a night! - Oh what a night! -
Oh what a night! - Thinking of it gives me de-light - This night of mys-
-ter-y goes down in his to-ry Oh, oh, oh, oh, Old pal of mine -
Left home at nine. - Oh what a time. - I love my wife but Oh, oh you kid.
Oh what a night. - night.

Oh what a night. 2

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