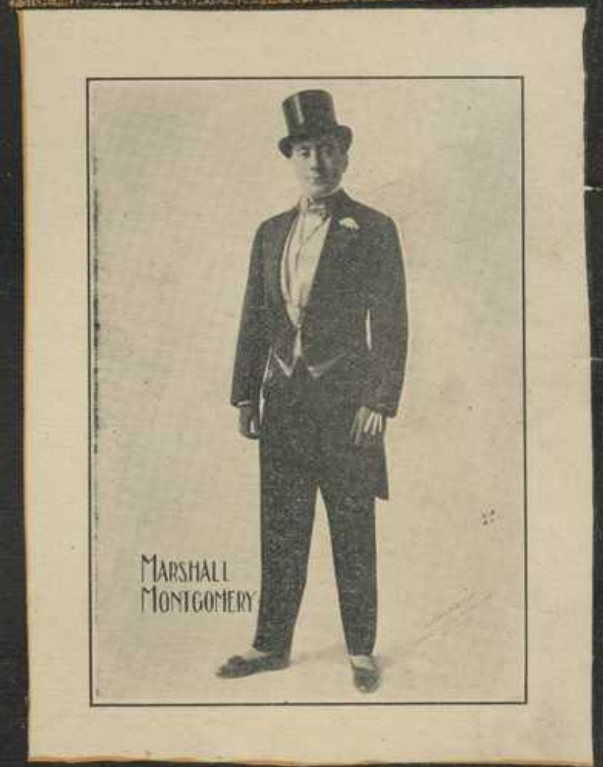


HOW'S YOUR LITTLE MALTESE CAT



WORDS BY
L. WOLFE GILBERT
MUSIC BY
LEWIS F. MUIR
AND LES COPELAND

F.A. MILLS
122 WEST 36TH ST
NEW YORK

"Here Comes My Daddy Now"

Words by
L. WOLFE GILBERT

(Oh Pop-Oh Pop-Oh Pop)

Music by
LEWIS F. MUIR

CHORUS. *(spoken)*

Here comes my dad - dy now, (oh pop, oh pop, oh pop.)

Here comes my dad dy now, (oh pop, oh pop, oh pop.)

See that grip - in hand, It holds some - thing grand

That he brought for me From a - cross - the sea. *ETC.*

The musical score for "Here Comes My Daddy Now" is written in 2/4 time. It features a vocal line with lyrics and a piano accompaniment. The score is divided into four systems. The first system includes the chorus and the first line of lyrics. The second system continues the chorus and lyrics. The third system includes the second line of lyrics. The fourth system includes the third line of lyrics and ends with "ETC.".

Here Comes My Daddy Now

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"I've Been Through The Mill"

Words by
L. WOLFE GILBERT

Music by
LEWIS F. MUIR

CHORUS

I've been through the mill, Bill, I've been through the mill.

I've seen all that there is to see I'll try an - y - thing

once, that's me. I've been through the mill, Bill,

I've met Jack and Jill. Say, I'm the mil - ler's daugh - ter. *ETC.*

The musical score for "I've Been Through The Mill" is written in 2/4 time. It features a vocal line with lyrics and a piano accompaniment. The score is divided into four systems. The first system includes the chorus and the first line of lyrics. The second system continues the chorus and lyrics. The third system includes the second line of lyrics. The fourth system includes the third line of lyrics and ends with "ETC.".

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"Oh What A Night."

Words by
L. WOLFE GILBERT.

Music by
LEWIS F. MUIR
and
MAURICE ABRAHAMS.

CHORUS. *Marcia. (Slowly.)*

Oh, oh, oh, oh, Oh what a night! — Oh what a night! —

marcato

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,

The musical score for "Oh What A Night." is written in 2/4 time. It features a vocal line with lyrics and a piano accompaniment. The score is divided into four systems. The first system includes the chorus and the first line of lyrics. The second system continues the chorus and lyrics. The third system includes the second line of lyrics. The fourth system includes the third line of lyrics.

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"In The Heart Of The Kentucky Hills."

Words by
L. WOLFE GILBERT.

Music by
LEWIS F. MUIR.

CHORUS.

In the heart of those Ken - tuck - y Hills, — With its

P. f

pret - ty lit - tle lakes and rills, — All the time is lov - ing

time. In that blue grass sun - ny cline. — I'd go

look - ing for my moun - tain dear, — I did - n't hunt for her, my dear was *ETC.*

The musical score for "In The Heart Of The Kentucky Hills." is written in 2/4 time. It features a vocal line with lyrics and a piano accompaniment. The score is divided into four systems. The first system includes the chorus and the first line of lyrics. The second system continues the chorus and lyrics. The third system includes the second line of lyrics. The fourth system includes the third line of lyrics and ends with "ETC.".

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"How's Your Little Maltese Cat" ³

Words by
L. WOLFE GILBERT.

Music by
LEWIS F. MUIR
and LES COPELAND.

Moderato

PIANO

The piano introduction is in 3/4 time, marked Moderato. It features a treble and bass clef. The treble clef part starts with a series of eighth notes and quarter notes, including accents and slurs. The bass clef part provides a harmonic accompaniment with chords and single notes. The piece concludes with a final chord marked *fz*.

VOICE

My best gal had the
Years have pass-ed and the

The first system of the vocal and piano accompaniment. The vocal line is in a soprano clef and begins with a rest, followed by the lyrics. The piano accompaniment is in a grand staff (treble and bass clefs) and provides accompaniment for the vocal line. Dynamics include *p* (piano) and *fz* (forzando).

cut - tle cat, With a lit - tle bunch of whisk - ers on its
kit - ten just the same, Has a lit - tle bunch of whisk - ers on its

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with chords and single notes. Dynamics include *p* (piano).

chin, And when we'd spoon, in my lap she sat,
chin, My best gal has since be come my wife,

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment continues with chords and single notes. Dynamics include *p* (piano).

I'd get as mad as sin, _____ My best gal is a
 Hap-py we've al-ways been. _____ My wife's sis-ter is

thing_ of the past, The kit-ten was the cause_ of it
 liv-ing with us still, — Man-y, man-y, man-y times we

all, _____ I sighed, _____ oh how I sighed. _____ To -
 laugh, _____ I sigh, _____ oh how I sigh, _____ I

day I met her sis-ter and I cried. _____
 al-ways turn to sis-ter and I cry. _____

CHORUS

Say you — you, (who?) you — how's your lit-tle malt-ese cat, —

The first system of the chorus features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The time signature is common time (C). The key signature has one sharp (F#). The vocal line begins with a repeat sign and contains the lyrics 'Say you — you, (who?) you — how's your lit-tle malt-ese cat, —'. The piano accompaniment starts with a *p-ff* dynamic marking and includes accents (>) over several notes.

How's your lit-tle malt-ese cat, — Sleep-ing on the old door mat, Now tell me

The second system continues the chorus with the lyrics 'How's your lit-tle malt-ese cat, — Sleep-ing on the old door mat, Now tell me'. The piano accompaniment continues with various chords and melodic lines, including some notes with accents (>).

say, you, you, (who?) you, Has she ev-er caught a rat? — Then she answered mis-ter

The third system contains the lyrics 'say, you, you, (who?) you, Has she ev-er caught a rat? — Then she answered mis-ter'. The piano accompaniment continues with a steady rhythmic pattern.

Ask my lit-tle sis-ter How's your lit-tle malt-ese cat. — cat. —

The fourth system concludes the chorus with the lyrics 'Ask my lit-tle sis-ter How's your lit-tle malt-ese cat. — cat. —'. The piano accompaniment features a first ending bracket over the final few measures, ending with a double bar line and a repeat sign.

How's your etc. 3

"Mammy Jinny's Jubilee"

Words by
L. WOLFE GILBERT

Music by
LEWIS F. MUIR

CHORUS

Come on and shake your feet— oh hon ey, shake your feet—

This is Mam-my Jin-ny's Day, Just see that
sweet birth day cake— It took ten peo-ple to bake—

Hon-ey, count the can-dies, there's just eigh-ty-two— How'd you like to have one, soon
ETC.

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Take Me To That Swanee Shore.

Words by
L. WOLFE GILBERT

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 Show,— There's Dad-dy and Mam-my, there's Eph-ram and Sam-my
Ev-ry one there— to have a ju-bi-lee.— The boys just ar-rived— up on the
ETC.

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"Little Rag Baby Doll"

Words by
L. WOLFE GILBERT

Music by
LEWIS F. MUIR

CHORUS *Slower*

Lit-tle rag ba-by, lit-tle rag ba-by,
Tod-die a-long, just learn to tod-die a-long, Out of the cra-dle,
thro' with the cra-dle; Wad-die a-long, oh ba-by wad-die a-long.
Made of old saw-dust, made of old rags Dress-es and tress-es
ETC.

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He Wants Someone To Call Him Papa

(She Wants Someone To Call Her Ma.)

Words by
L. WOLFE GILBERT

Music by
LEWIS F. MUIR

He wants some one— to call him Pa pa
She wants some one— to call her Ma, It takes a
child to lead them, And show them ev-ry joy, Its
one lit-tle girl-ie or one lit-tle boy— And what is

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