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## All coons look alike to me: schottische.

Hogan, Ernest, 1865-1909

New York: M. Witmark & Sons (49-51 W. 28th St.), 1897

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May 4/94

**"ALL COONS LOOK ALIKE TO ME" MEDLEY-SCHOTTISCHE.**

BY THE COMPOSER OF THE FAMOUS  
**"PAS-MA-LA"**

WITMARK  
POPULAR  
PUBLICATIONS

**THE NEW SENSATION**



# ALL COONS LOOK ALIKE TO ME.



A DARKEY MISUNDERSTANDING  
WRITTEN & COMPOSED BY

# ERNEST HOGAN.

Arranged for All Popular Instruments.

NEW YORK:  
49-51 WEST 28TH STREET.

Published by  
**M. WITMARK & SONS.**  
LONDON, ENG.: CHAS. SHEARD & CO.  
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CHICAGO:  
SCHILLER THEATRE B'LD'G.



# ALL COONS LOOK ALIKE TO ME.

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## SCHOTTISCHE.

Introducing: (COME BACK MY HONEY I'VE BEEN WAITING.)

arr. by F. W. MEACHAM.

The musical score is arranged in five systems, each with a treble and bass staff. The first system begins with a forte (f) dynamic. The second system begins with a mezzo-forte (mf) dynamic. The score features a variety of musical elements, including eighth and sixteenth notes, rests, and triplets. The key signature is one flat (B-flat), and the time signature is common time (C). The piece concludes with a final cadence in the fifth system.

4

*f*

*Fine.*

The first system of musical notation consists of two staves, treble and bass clef. It begins with a repeat sign. The treble staff contains a series of chords and a melodic line with eighth notes. The bass staff provides a harmonic accompaniment with chords and a steady eighth-note bass line.

The second system continues the piece. The treble staff features two triplet markings over eighth notes. The bass staff continues with a similar accompaniment pattern.

The third system shows further development of the melody in the treble staff, including a triplet. The bass staff maintains the accompaniment.

The fourth system continues the musical progression. The treble staff has a melodic line with some grace notes. The bass staff accompaniment remains consistent.

The fifth system concludes the piece. It features a first ending bracket labeled '1' and a second ending bracket labeled '2'. A dynamic marking of *f* (forte) is present. The system ends with the instruction *D.C. al Fine.*

## Sweet Katie Magee.

SONG AND CHORUS.

Words and Music by HATTIE STARR.

*Moderato.*

1. Sweet Ka-tie Ma-gee lives just o-ver the way, In a street that is crowded and  
2. I went to see Ka-tie last night, with my mind Ful-ly made up to ask her the

nar-row . . . She sits at the win-dow and sews all the day, Just as  
ques-tion . . . A sight met my eyes as I looked thro' the blind And it

bus-y as an-y young spar-row, . . . I'd give a king's ran-som if  
filled me with deep-est de-jec-tion, . . . She leaned on the arm of tall

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## He's My Dad.

SONG AND CHORUS.

Words and Music by DAVE REED JR.

*Andante moderato.*

1. In their home a hap-py cou-ple sat one sun-ny day,  
2. Time had passed, when one bright morn-ing fill-ing him with glee.

List-ening to their ba-by's prat-tle both in spir-its gay,  
Came a note of par-don which gave him his lib-er-ty,

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## The Yacht Club March.—Two Step.

Composed by RICHARD H. BARKER.

*Tempo di marcia.*

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Complete Copies 40 cents.

## Poll, Pretty Polly, all the World Loves You.

SONG AND CHORUS.

Written by B. ADAMS.

Composed by WILLIAM LORAINÉ.

*Moderato.*

1. In a qui-et coun-try mead-ow where I chanced one day, There I  
2. In a pret-ty cot-tage, from the bu-sy world a-way, Where the

saw a maid-en rid-ing on a load of hay, And she  
birds are sing-ing sweet-est mu-sic all the day, There a

smiled on me so sweet-ly from be-neath her sum-mer hat, That my  
dar-ling wife and ba-by ev-'ry ev'-ning love to wait, 'Till they

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