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# Oh You Cutie : You Ever, Ever Loving Child

Nat D Ayer  
*Composer*

Harry Williams  
*Lyricist*

Starmer  
*Illustrator*

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POPULAR EDITION

# OH, YOU CUTIE, YOU EVER EVER LOVIN' CHILD

SONG



WORDS BY  
**HARRY WILLIAMS**

MUSIC BY  
**NAT. D. AYER**

JEROME H. REMICK & CO.

New York Detroit

Vp. 004131  
1912  
OH, YOU

STAMER





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 Oh, You Beautiful Doll  
 When I Was Twenty-One  
 and You Were Sweet Sixteen  
 When the Dew Is On the Rose  
 The Hour That Gave Me You  
 The Harbor of Love

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**Good Night Nurse**

Lyric by THOS. J. GRAY  
 CHORUS  
 Music by W. RAYMOND WALKER

Good-night, Nurse tell the Doc - ter I'm no bet - ter Good - night, Nurse  
 write my folks a nice long let - ter. Say I need a rest and you fear—  
 I had bet - ter stay here a year.— Feel my pulse,  
 hold my hand a lit - tle long - er. How's my heart?

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 Rig-a-ma-role-Rag  
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3

# Oh You Cutie

Words by  
HARRY WILLIAMS

(You Ever, Ever Loving Child)

Music by  
NAT. D. AYER

Moderato

PIANO

The piano introduction is in 2/4 time, marked Moderato. It features a treble and bass clef with a key signature of one sharp (F#). The music begins with a piano (p) dynamic and includes various musical notations such as slurs, accents, and dynamic markings like *f* and *v*.

VOICE

Lis - ten, my dear,  
I want to state,

*Vamp*

The first vocal line is in a treble clef with lyrics. The piano accompaniment is in a grand staff with a *Vamp* section marked *p*. The piano part features a complex, rhythmic accompaniment with many chords and slurs.

Come o-ver here, When you are near I've a feel-ing so queer, Nev - er  
Gee, but it's great! Great! when it's fate to dis - cov-er a mate, Nev - er

The second vocal line continues the melody with lyrics. The piano accompaniment continues with a similar complex texture, featuring many chords and slurs.

felt it be-fore. On the lev - el, dear, I nev - er thought or knew  
found one be-fore. On the lev - el, dear, I'll wa-ger Cu - pid said.

The third vocal line concludes the piece with lyrics. The piano accompaniment continues with a similar complex texture, featuring many chords and slurs.

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I'd meet my Wa - ter-loo. Thought I was wise, What a sur - prise!  
I was a stu - pid head. Po - ets will sing, "Love is the thing!"

All I was tell - ing my - self were some lies. And my rea - son has cheat - ed me,  
Sing it in Au - tumn and sing it in Spring; Spring is meant for a chick - en, dear,

For you de - feat - ed me When I looked in - to your eyes  
Good chick - en, pick - in' dear, Come and get un - der my wing.

CHORUS

Oh you Cu - tie! You ev - er, ev - er lov - ing child! My



heart is call-ing, call-ing for you, - I'm fall-ing, fall-ing, fall-ing for you.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), indicating G major. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Oh, you Cu-tie! You cer-tain-ly drive me wild; Just

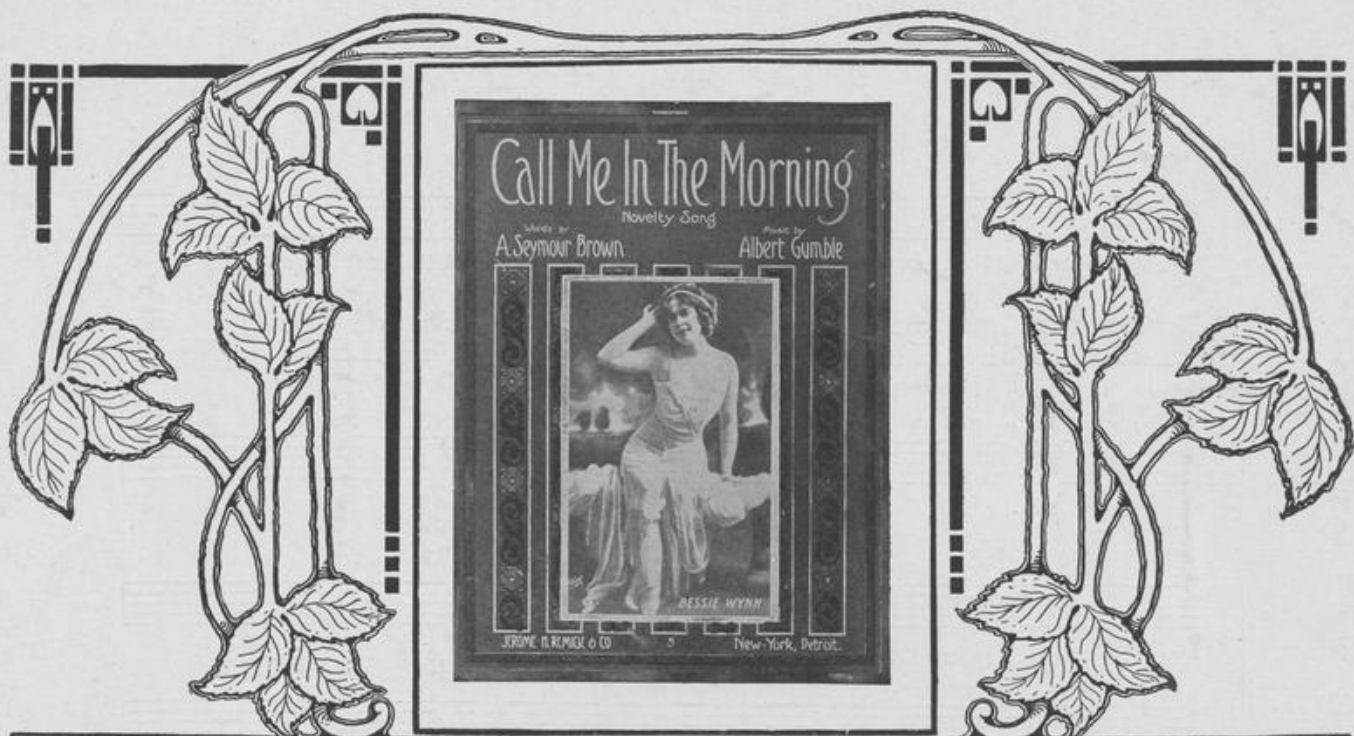
The second system continues the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

make be-lieve that I'm a lone-some pine And 'twine a-round me like an i-vy vine,

The third system features a vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with its characteristic eighth-note bass line and chords.

Oh, you Cu-tie! You ev-er, ev-er lov-ing child! child!

The fourth system concludes the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment ends with a final chord. The system includes first and second endings for the piano part.



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and You Were Sweet Sixteen  
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The Hour That Gave Me You  
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**Call Me In The Morning**

Words by A. SEYMOUR BROWN  
Music by ALBERT GUMBLE

CHORUS  
Call me up to-mor-row morn-ing I'll be wait - ing, you wait - ing,  
My 'phone's on the dress - ing ta - ble and it's dan - dy, so hand - y.  
I've en - joyed the job -ber and the wine and real - ly, mis - ter, I have  
had - by some-times leave me in a hur - ry, he's a trav - ling man like  
you and I should-wer-ry, don't for-get, don't for-get, Don't for-

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