

# THE MAD HOUSE RAG



WORDS BY  
EDGAR LESLIE  
MUSIC BY  
FREDDY WATSON

VOCAL  
INSTRUMENTAL

**F.A. MILLS**  
122 WEST 36<sup>TH</sup> ST  
NEW YORK





# When You're Not Here

The man who wrote "The Lovin' Rag," the first and greatest of all the "rag" songs, has written a new one. It's his best; it's the best. It's the rage of the hour.

"When You're Not Here." Words and Music by  
BERNIE ADLER.

CHORUS.

When you're not here — I'm al-ways think - ing 'bout you —  
Don't ev - er fear — my dear I'll nev - er doubt you When you're not near —  
— I feel un - hap - py dar - ling Ev - 'ry time you're leav - ing you  
set my heart a griev - ing — I love you dear —  
— each day my love grows strong - er I am sin - cere —

*p-mf*

# "The Mad House Rag."

3

Words by  
EDGAR LESLIE.

Music by  
FREDDY WATSON.

Moderato.

*f*

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes. The tempo is marked 'Moderato' and the dynamic is 'f'.

*Slow till voice.*

1. Young Hez - e - ki - ah Wil - son was a Mus - ic Bug, So  
2. The keep - ers got ex - cit - ed and they yelled out "stop!" The

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment is marked 'p' and features a complex, syncopated rhythm with many accidentals.

nut - ty that they shipped him to the "In - sane Jug." And the "Nut Bri - gade" with  
loon - ies would - n't so the keep - ers called a cop. When the cop - per came these

The vocal line continues with the lyrics. The piano accompaniment maintains its complex, syncopated rhythm.

whom he stayed, Got so en - thu - si - as - tic when they heard him play, They'd  
bugs to tame, He shout - ed to the keep - ers "why you're all in - sane! You

The vocal line concludes with the lyrics. The piano accompaniment continues with its characteristic syncopated style.

keep him at the old pi - an - o night and day. — And they'd  
would - nt be al - lowed here with a first class brain? — Then the

start to prance a rag - time dance, Ev - 'ry one there  
loons went wild and all hands smiled. Keep - ers got sore,

cud - dled a chair. Keep - ers would stare, then they would swear,  
bolt - ed the door. Loon - ies ga - lore ov - er the floor,

Then they'd de - clare the "Grizz - ly Bear Could not com - pare" —  
Break - ing the law, shout - ed "Hee Haw! Give us some more" —

CHORUS.

Loon-y Loons — to Hez-e-ki-ah's coon-y tunes — Were gal-iv-ant-ing

*p-f*

here, there, ev-ry-where. The Ta-ble start-ed danc-ing with the Mor-ris Chair, Oh! the

par-lor rugs — And the pic-tures on the wall went bugs — When Hez-e-ki-ah

played This bri-gade simply swayed To the Mad House Rag — Rag —

1. 2.

*D.S.*

# 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:

The Fascinating Widow . . . . .	.60
To be a Blushing Bride . . . . .	.60
Love is the Theme of My Dreams . . . . .	.60
Everybody Likes a College Girl . . . . .	.60
Put Your Arms Around Me . . . . .	.60
Don't You Make a Noise . . . . .	.60
To Take a Dip in the Ocean . . . . .	.60
The Eltinge Moorish Dance . . . . .	.60

The Waltz .75      The Selection \$1.00

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.



# Steamboat Bill

Never did a song spring into such immediate popularity. It is the laughing hit of the year. We can't begin to print them fast enough.

## "Steamboat Bill"

Words by  
REN SHIELDS.

Music by  
LEIGHTON EROS.

CHORUS

Steam - boat Bill, { steam - ing down the Mis - sis - sip - pi,  
he tore up the Mis - sis - sip - pi,  
miss - ing on the Mis - sis - sip - pi,

Steam - boat Bill, { a migh - ty man was he.  
the tide it made him swear.  
is with an an - gel band,

Steam - boat Bill, { steam - ing down the Mis - sis - sip - pi,  
he tore up the Mis - sis - sip - pi, the ex  
miss - ing on the Mis - sis - sip - pi, he's a

going to beat the re - cord of the "Ro - bert E. Lee."  
plosion of the boi - ler got him up in the air.  
pi - lot on a fer - ry in that Pro - mised Land.

Copyright 1910 by F.A. Mills, 122 W. 38th St., N.Y.  
English Copyright Secured.

# Maybe You Were Made For Me

This is the little thing that is being sung in all the Music Halls  
and Vaudeville Houses in New York and Chicago.

## "Maybe You Were Made For Me."

Words by  
AL BRYAN.

Music by  
MAXWELL SILVER

CHORUS

May - be you can call when I'm at home, dear,

May - be I will be a - lone, dear, 'phone, dear,

May - be you'll find me in, may - be you'll find me out.

May - be, may - be you can call me "ba - by?"

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The key signature is one flat (Bb) and the time signature is common time (C). The piano part includes dynamic markings: *p-f* (piano-forte) and *f* (forte). The lyrics are written below the vocal lines.

Copyright 1910 by F. A. Mills, 122 W. 36th St. N.Y.  
English Copyright Secured.