

# 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*

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# "The Mad House Rag."

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Words by  
EDGAR LESLIE.

Music by  
FREDDY WATSON.

Moderato.

*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

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

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 musical score consists of four systems. The first system is a piano introduction in 2/4 time, marked 'Moderato' and 'f'. The second system begins the vocal entry, marked 'Slow till voice'. The lyrics are: '1. Young Hez - e - ki - ah Wil - son was a Mus - ic Bug, So' and '2. The keep - ers got ex - cit - ed and they yelled out "stop!" The'. The third system continues the lyrics: '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 fourth system concludes the lyrics: '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 piano accompaniment features a mix of chords and moving lines in both hands.

keep him at the old pi - an - o night and day. — And they'd  
would - n't 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

The first system of the chorus features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The piano part begins with a dynamic marking of *p.f.* and includes several accents (^) over notes in the bass line.

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

The second system continues the chorus with the same vocal and piano parts. The piano accompaniment maintains a steady harmonic support with various chord voicings and rhythmic patterns.

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

The third system of the chorus shows the vocal line and piano accompaniment. The piano part continues with its characteristic accompaniment style, supporting the vocal melody.

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

The fourth system concludes the chorus. The piano part features a first ending (marked '1.') and a second ending (marked '2.'). The piece ends with a *D.S.* (Da Capo) instruction and a repeat sign. The piano accompaniment includes a dynamic marking of *f* and accents (^) over notes.

# Mad House Rag.

(Male Quartette.)

Moderato.

1st TENOR. Loon-y Loons to Hez-e-ki-ah's coon-y tunes

2nd TENOR. *Melody*

1st BASS. Loon-y Loone to Hez-e-ki-ah's coon-y tunes

2nd BASS. those Loons those

Were gal-iv-ant-ing here, there, ev-ry-where The ta-ble start-ed danc-ing with the

Loone The

Mor-ris chair. Oh the par-lor rugs And the pic-tures on the wall went bugs

Mor-ris chair. par-lor rugs And pic-tures on the wall went bugs

the rugs went

When Hez-e-ki-ah played, This bri gade sim-ply swayed to the Mad House Rag.

bugs



# 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 is written in 2/4 time with a key signature of two flats (Bb and Eb). It consists of five systems, each with a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *p-f* and *f*. The lyrics are written below the vocal line.

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