

RAGGING THE BABY TO SLEEP

WORDS BY
L. WOLFE GILBERT
MUSIC BY
LEWIS F. MUIR



DOROTHY RUSSELL

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Prof. Arthur Ludwig

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

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"Send For Me."

Words by
EDGAR LESLIE.

Music by
GEO. W. MEYER

CHORUS

Send for me! When you're lone-ly Just send for me! You may want

com-pan-y When you start in to miss the kiss That used to bring you bliss. Oh!

Send for me! When you're pining Just send for me! 'Cause, when you're feeling sad

Wish you had some one a-round to make you glad, I'll be wait-ing and wait-ing.

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Oh You Little Bo Peep

This little song is unique and out of the ordinary, as you will see by the accompanying thematic, and is now being used with great success by a good many big acts.

Send For Me.

The real pretty song. The melody is perfectly haunting. The same writer wrote "Lonesome." "SEND FOR ME" is better.

"Oh! You Little Bo-Peep"

(Won't You Let Me Be One Of Your Sheep?)

Words by
EDGAR LESLIE

Music by
LEWIS F. MUIR

CHORUS

Oh! you lit-tle Bo-Peep Hear my plea! I want to be one of your sheep

My heart's to let, Emp-ty as yet, But you can fill it full of love by

call-ing me "pet!" Why don't you be like Ma-ry And

love your lit-tle lamb? Bah! Bah! sweet-heart here I am! Oh! you

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"Ragging The Baby To Sleep"

Words by
L. WOLFE GILBERT

Music by
LEWIS F. MUIR

Introduction for piano, marked *f*. The music is in G major and 2/4 time, consisting of four measures. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line.

First line of lyrics: *Slow till voice*
Night has fall - en, lights are low,
Broke the bot - tle filled with milk,

The piano accompaniment is marked *p* and features a melodic line in the right hand and a supporting bass line in the left hand.

Second line of lyrics:
Shad - ows they creep_ ba - by's a - sleep; All at once there
You're feel - ing bad_ that makes you mad;_ Then the ba - by

The piano accompaniment continues with a similar melodic and harmonic structure.

Third line of lyrics:
comes a squall, The ba - by has start - ed to bawl._
starts to weep_ How will you get her to sleep?_

The piano accompaniment concludes the piece with a final melodic flourish in the right hand.

Wif - ie has said — Jim leave the bed —
You hum and croon — an "Old - fash - ioned tune —

Toot - sie has wak - ened" So once more You take ba - by
Just then a thought seems to strike you You know now what

poco rit.
in your arms. You hum while you're walk - ing the floor. —
ba - by wants, She has the rag - time craze too. —

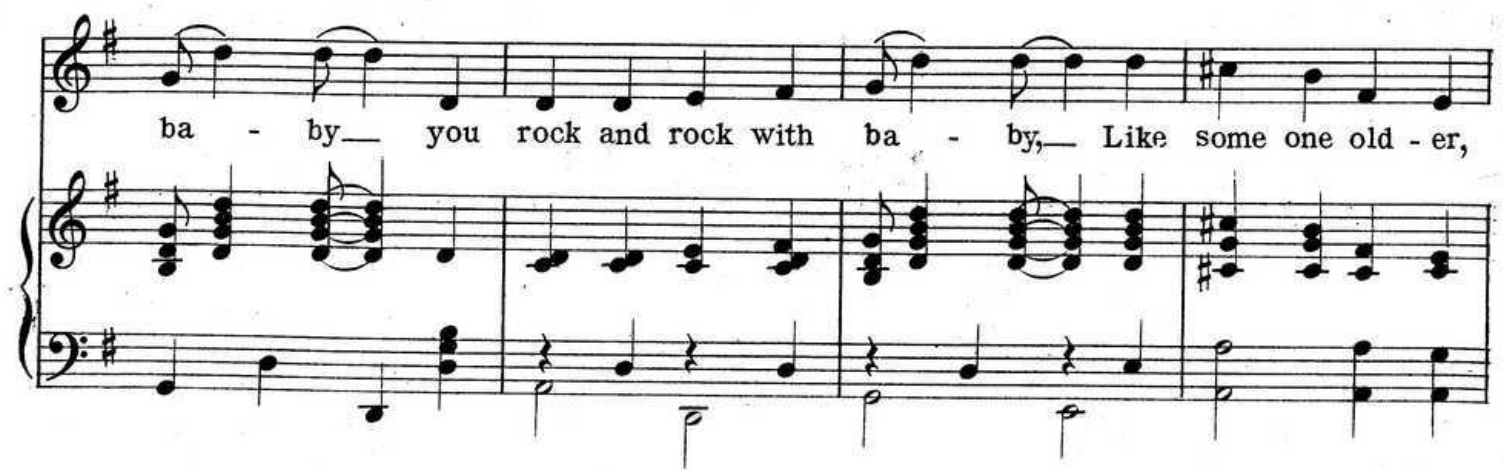
poco rit.

CHORUS
p-f

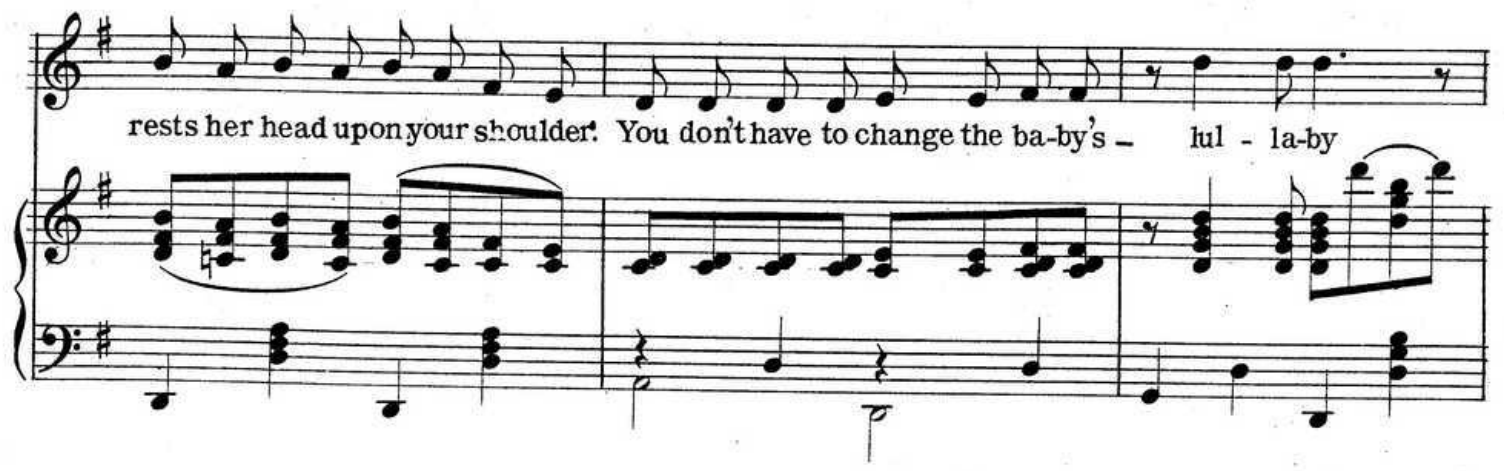
That rag-time walk with ba - by, — ba - by, —

p-f

ba - by_ you rock and rock with ba - by_ Like some one old - er,



rests her head upon your shoulder. You don't have to change the ba-by's - lul - la-by



She won't cry_ don't you try_ Eyes you're rub-bing.



toes you're stub-bing, Ragging the ba - by to sleep_ That sleep_



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 Widow60
To be a Blushing Bride60
Love is the Theme of My Dreams60
Everybody Likes a College Girl60
Put Your Arms Around Me60
Don't You Make a Noise60
To Take a Dip in the Ocean60
The Eltinge Moorish Dance60

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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.

Dancing Dan

[The Ragtime Battling Man]

A song that is now being used by all the prominent headliners in vaudeville. The thematic herewith will give you an idea of what a great chorus it has.

"The Mad House Rag."

Words by
EDGAR LESLIE.

Music by
FREDDY WATSON.

CHORUS.

Loon-y Loons — to Hez-o-ki-ah's coon-y tones — Were gal-iv-ant-ing
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 bug-a — When Hez-e-ki-ah
played This bri-gade simply swayed To the Mad House Rag — Rag

The mad house rag.

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"Dancing Dan The Ragtime Battling Man"

Words by
EDGAR LESLIE.

Music by
LEWIS F. MUIR.

CHORUS.

Oh look at Dan, — oh look at Dan, — Just hear the peo-ple start a yell-in' To
have them mix it up; They're shak-in' hands, — they're shak-in' hands, — He does- n't
care a bit for bug-gin' But he's a bear at slug-gin', Bing! Bang! Zing! Zang!
Then to make the peo-ple laugh and hol-ler out "hoo-ray" Dan slaps the wrist of his

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The (by far) best of all the
rag songs. Eccentricity per-
sonified. Keeps you a-going
all the time.

"When Ragtime Rosie Ragged The Rosary"

Words by
EDGAR LESLIE.

Music by

CHORUS.

Rag-time Ros - ie ragged the Ro - sa - ry, Dea - con Al - ex - an - der
start - ed in to rep - ri - mand her; But he turned - a - round on - ly - to
see That, in - stead of pray - ing Ros - ie had the folks a sway - ing. That tune so
sweet, - was such a treat. - It charmed their feet and set them danc - ing.

When Ragtime Rosie etc. 4

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The Matrimony Rag

The funny song. The jingle
song. Full of humorous, ridic-
ulous marriage troubles that are
bound to make you sing and
laugh at the same time.

When Ragtime Rosie Ragged the Rosary.

This is the biggest sensation
in years. It is the positi e song-
talk of New York. The man
who wrote this wrote
"The Barber Shop Chord"

"Matrimony Rag."

Words by
EDGAR LESLIE.

Music by
LEWIS F. MUIR.

CHORUS.

It makes you tell your wife You'll be a "boob" for life, And that you'll
hand her all your pay. Then she buys silk - en hose, And lots of
fan - cy clothes To make a big grand - stand dis play. And while she
looks so cute, You have to wear a suit. That

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