

WHEN RAGTIME ROSIE RAGGED THE ROSARY

WORDS BY
EDGAR LESLIE

MUSIC BY
LEWIS F. MUIR



F.A. MILLS
NEW YORK

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
CHORUS.

Music by
FREDDY WATSON.

Loon-y Loon- to Hee-o-ki-ah's con-y tunes Were gal-lv-asking
here, there, ev-rywhere. The Tu-blo start-ed dan-ing with the Mer-rie Chair. Odlho
par-lv- rags And the pro-duc-tion the wall west huge When Hee-o-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.

Oh look at Dan. Oh look at Dan. Just hear the peo-ple start a yell-in' To
have them mix it up. They shak-in' hands, they shak-in' hands. He does- n't
care a bit for bug-gin' But he's a beat at slug-gin'. Ring! Bang! Zing! Zang.
Then to make the peo-ple laugh and bel-lv-out "ho-ray" Dan slips 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
LEWIS F. MUIR.

Allegro moderato.

Old
Down

f *p* *Till ready.*

Par-son Lee of Ten-nes-see, in ac-cents loud and clear Said
near the door sat Dea-con Moore, who, with rheu-mat-ic gout, For -

"folks, I'm awf' - ly sor - ry, but our or - gan-ist ain't here; Now I'd
got a - bout his troub - les and was hobb'ling all a - bout He

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like to get some one to vol - un - teer! and help us out. A
threw a - way his crut - ches with a shout the world am mine! Then

This system contains the first four measures of the song. The vocal melody is in G major, starting on a half note G4, followed by quarter notes A4, B4, and C5, then descending. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

gal called Rag - time Rose got up and said that she Could play, The
short - ly af - ter when they passed the con - tri - bu - tion plate, Young

This system contains measures 5 through 8. The melody continues with a half note D5, then a quarter note E5, and a half note F#5. The piano accompaniment maintains the eighth-note accompaniment in the right hand and chordal support in the left hand.

preach - er seemed de - light - ed and said "jes you come this way," And the
Broth - er Sau - ders saw the dough and said to Sis - ter Kate, "I'll

This system contains measures 9 through 12. The melody features a half note G4, then a quarter note A4, and a half note B4. The piano accompaniment continues with the same rhythmic pattern.

con - gre - ga - tion bowed their heads to pray. Then came a shout. When
get my dice, so if you'll kind - ly wait, I'll shoot a dime'

This system contains measures 13 through 16, ending the piece. The melody concludes with a half note G4. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

CHORUS.

Rag - time Ros - ie ragged the Ro - sa - ry, Dea - con Al - ex - an - der

p f

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, wassuch a treat, It charmed their feet and set them danc - ing,

pranc - ing Rag-time two - steps, till old Par - son Lee He for-got his ser-mon

And be-gan a-talk - ing Ger-man. List'-ning to — that old time mel - o - dy, — then

he — Said "I want you folks to know — That this ain't no minstrel show." When

Rag-time Ros - ie ragged the Ro - sa - ry. ry.

"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 come 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? Bahl Bahl sweet-heart here I am! Oh! you

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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 fol - io a sway - ing. That time so
sweet... wench a treat... It turned their feet and set them danc - ing.

When Ragtime Rosie etc. &

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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 positive 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 "book" 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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