

1911

The Hobble Rag

Bothwell Brown

Will Morrissey

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THE HOBBLE RAG

MARCH BALLAD

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SUCCESSFULLY SUNG IN

LEADING VAUDEVILLE THEATRES

MUSIC BY

LYRIC BY

BERT. HANLON

BY

MORRISSEY
AND
HANLON

WILL. MORRISSEY

IN THEIR
ORIGINAL SKIT



THE HOBBLE
RAG 60

GEE! I'M
SCARED . . . 60

I'M GLAD YOU'RE
SORRY . . . 60

FAIRY
TALES 60

E. HAVILAND PUB. Co.
NEW ZEALAND NEW YORK BROADWAY
BUILDING 8 37th ST.

E. Pfeiffer

The Hobble Rag

By WILL MORRISSEY
and
BOTHWELL BROWN.

Moderato

The piano introduction consists of two staves. The right hand features a series of eighth-note chords and single notes, while the left hand provides a steady accompaniment of chords. The tempo is marked 'Moderato' and the dynamics start with a forte 'f'.

The first system includes the vocal melody and piano accompaniment. The vocal line begins with the lyrics: "Have you seen the lat - est / This has been a great big". The piano accompaniment is marked 'Vamp' and 'p' (piano). The right hand has a rhythmic pattern of eighth notes, and the left hand has chords.

The second system continues the vocal melody and piano accompaniment. The vocal line lyrics are: "Turk-ish cre - a - tion? All the rage, in fact the craze of the na - tion, The / rag - time sea - son, We've had rags with-out a rhyme or rea - son, A". The piano accompaniment continues with the same rhythmic pattern.

The third system concludes the vocal melody and piano accompaniment. The vocal line lyrics are: "name of a skirt that gave fame to a Turk Al - / rag to the Wop, with a cry 'nun - ga stop' And a". The piano accompaniment continues with the same rhythmic pattern.

though it is - n't dar - ing it has all the fel - lows stare - ing.
rag a - bout the Yid - dish has the whole town act - ing kid - dish.

Noth - ing like the dress they wear in Da - hom - ey. Not the cos - tume that they
There's a rag a - bout the ripe wild cher - ry. They chew the rag a - bout old

use in Sa - lom - e, But when the la - dies wear 'em, why you
Cook and Pear - y, The end of rag is near - ing so its

think you're in a har - em And they do the Sul - tan's fav - o - rite drag. —
time that you were hear - ing — The tune that made the Sul - tan lose his job.

The Hobble Rag = 4

Three charming ballads by the composer of "The Sweetest Story Ever Told,"
"Let Me Call You Dearie," "Beloved" and "Love Me Again." Don't fail
to secure copies of these beautiful songs.

REFRAIN

That dream - y Hob - ble rag, that tod - dle rag, That

p = f

wob - bling rag, There is such a catch-y swing to the strain, It

drives you in - sane, goes right up to the brain, That hob - ble

poco rit.

mel - o - dy en - tran - ces me, with ec - sta - sy,

The Hobble Rag = 4

“Somebody Else, It’s Always Somebody Else,” a novelty ballad that is sweeping the Country, the biggest hit we have ever published. Don’t fail to secure a copy.

It beats the "Bar - ber Shop Chord"

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

and "The Men - dels - sohn Tune" And all the

The second system continues the musical piece. The vocal line has a more melodic and flowing character. The piano accompaniment includes some chromatic movement and dynamic markings like *mf* and *ff*.

Hooch - es and the Hu - las and the Mouch - es and the Bo - los, can't com -

The third system features a vocal line with a rhythmic, repetitive pattern. The piano accompaniment provides a steady harmonic support with chords and moving bass lines.

pare with the Hob - ble Rag. That dream - y Rag.

The fourth system concludes the piece with a first and second ending. The vocal line has a final melodic phrase. The piano accompaniment ends with a *ff* dynamic marking and a final chord.

The Hobble Rag = 4
 "Cupid's I.O.U." a flirting song with a pretty story and a simple swinging melody. You will be charmed with it. Secure a copy of this song at once.

We are Proud of these

Two of the Greatest Songs we have No. 59 Ever Published.

THAT WAS BEFORE I MET YOU



THAT WAS BEFORE I MET YOU.

Words by
ALFRED BRYAN

Music by
GEO. W. MEYER

CHORUS *With much expression*

I used to make eyes at E - li - za, But that was be - fore I met you, I used to steal kiss - es from Ma - ry, But that was be - fore I kissed you..... A girl for each day was my mot - to, *On Sun - days I'd al - ways have

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HONEY-LOVE.

Words by JACK DRISLANE.

Music by GEO. W. MEYER.

CHORUS

Hon - ey - love, my heart is lone - ly, lone - ly as can
Hon - ey - love, I want you on - ly,
Want you, hon - ey, ev - 'ry day, Want you more when you're a - way.
Hon - ey - love see what you're miss - ing, miss - ing all the

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HONEY LOVE

GLADYS CLARK

WORDS BY
JACK DRISLANE

MUSIC BY
GEO. W. MEYER

HAVILAND
NEW YORK

A Flirting Song that has no Equal, either in Melody or Words. It's a Gem!

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