

MAKE A FUSS OVER ME

WORDS BY

EDWARD MADDEN.

MUSIC BY

THEODORE F. MORSE.

WRITERS OF
"BLUE-BELL". "I'VE GOT A FEELIN' FOR YOU."
"COME DOWN FROM THE BIG FIG TREE."
ETC. ETC.



5 ♪ ♯

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FRANCIS DAY AND HUNTER LONDON

Another great song by the writers of "Blue Bell" and "I've Got a Feelin' for You"

A Little Boy Called "Taps."

Words by EDWARD MADDEN.

Music by THEODORE MORSE.

CHORUS.

Writers of the famous songs "Blue Bell," "I've Got A Feeling For You," etc.

When she hears the bu - gle call - ing..... As the boys go march - ing

by..... Then her tears are gent - ly fall - ing..... From her heart there

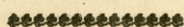
comes a sigh..... By the fire - side she is dream - ing..... They will

meet some day, per - haps..... While a - mid the camp - fires' gleam - ing....

..... Lies a lit - tle boy called Taps..... When she Taps.....

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Try this chorus over; you will find it to be just as pretty both in words and music



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Make a fuss over me.

Words by EDWARD MADDEN. Writers of the famous songs "I've got a feelin' for you?" "Blue Bell" & c. Music by THEODORE MORSE.

Moderato.

First system of piano introduction. Treble clef, bass clef, 2/4 time signature. Key signature: one flat (Bb). Starts with a forte (f) dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

Second system of piano introduction. Continues the melodic and accompanimental lines. Includes a *cresc.* (crescendo) marking and ends with a fortissimo (ff) dynamic.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics: "There used to be in Ten-nes-see, — A When she spoke up — this coon woke up, — And". The piano accompaniment is marked *Till Ready.* and *p* (piano). The music is in 2/4 time and one flat.

Continuation of the vocal line and piano accompaniment. The vocal line continues with the lyrics: "gal in swell so - ei - e - ty, — She loved a coon who could-nt spoon, Al-said "Now gal I'm all broke up, — I un - der - stand to win your hand, I've". The piano accompaniment continues with a consistent accompaniment pattern.

tho' he tried from morn 'till noon, At last she sighed, "Now
got to bring a big brass band, Or I must go — like

man, you've tried, To ask me for — to be your bride, You've fussed and fussed, and
Ro - me - o, — And make my self a ho - ly show, And if your dad — was

I'll be cussed, If you keep on — my heart will bust, — If
feel - ing bad, — I know my fin - ish would be sad, — I'd

I'm to be your wife, — You'd bet - ter come to life. And"
be an aw - ful jay, — To lis - ten to you say. Well,"

rit.

CHORUS.

Slowly.

"Make a fuss ov - er me, _____ Aint it eas - y to see _____

p

— I've an itch - ing to be, _____ Sit - ting right on your knee, _____ That's my one long - ing

plea, _____ If we're goin' to a - gree, _____ And you want me to

love you, Make a fuss ov - er me." _____ "Make a fuss ov - er me" _____

1. 2.

Make a fuss over me. 3

ANOTHER GREAT SONG BY THE WRITERS OF "BLUE BELL."

Please Come and Play in My Yard.

Words by EDWARD MADDEN.

Music by THEODORE MORSE.

CHORUS. *Slow.*

" Please come and play in my yard, I'm all a - lone you see,.....

Once I was poor like you are, the Ma - ma loved but me,.....

Now she is al - ways bus - - y, out in so - ci - e - ty;.....

Please come and play in my yard, no - bo - dy cares for me.".....

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GEO. BEATSON
MUSIC
TYPEGRAPHER

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