

L. Weber.

CHARLES
FROHMAN
PRESENTS
**HATTIE
WILLIAMS**
IN
JOHN J. McNALLY'S
MUSICAL
MELANGE :-



FLUFFY RUFFLES

MUSIC BY
W. T. FRANCIS
AND
JEROME D. KERN

VOCAL

Echo Song	60
Dining Out.....	60
Meet Her With A Taximeter.....	60
Salome.....	60
● Won't You Let Me Carry Your Parcel?..	60
There's Something Rather Odd About Augustus...	60
I Wonder Why.....	60
Willie's Got Another Girl Now ..	60
O Rubber At The Swizzle Sisters.....	60
Reckless Boy, I Love You.....	60
● Won't You Harmonize with Me?	60
Strolling	60

Instrumental.

Selection	1.00
Waltz	60
March.....	60
Lancers	60

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"Won't You Harmonize With Me?"

Words by
GEORGE ARTHURS.

Music by
C. W. MURPHY.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. It begins with a forte (*f*) dynamic and features a series of chords and moving lines. The left hand starts with a bass clef and provides a simple harmonic accompaniment with chords and single notes.

The first vocal line is on a single staff with a treble clef, three flats, and common time. It contains two lines of lyrics: "1. He was a ten - or with a sil - v'ry voice," and "2. Tho' when they mar - ried peo - ple said 'twas rash,". Below the vocal line is the piano accompaniment, consisting of two staves. The right hand has a treble clef and the left hand has a bass clef. The piano part starts with a piano (*p*) dynamic and includes a section marked "Till Voice." with repeat signs.

The second vocal line is on a single staff with a treble clef, three flats, and common time. It contains two lines of lyrics: "She was a maid - en whom he thought so choice And all day" and "He knew the way to turn his 'notes' to cash, So they live". Below the vocal line is the piano accompaniment, consisting of two staves. The right hand has a treble clef and the left hand has a bass clef. The piano part continues with a piano (*p*) dynamic.

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F. D. & H.

Francis Day & Hunter, LONDON, 142 Charing Cross Road. W. C.
NEW YORK, 1431 Broadway.

long he'd dream Of the time when she'd be his own.
 hap - py now With the key of one flat for two.

Al - tho' he want - ed her to share his life,
 With their du - ets they're nev - er out of tune,

He had - n't asked her yet to be his wife, But one fine day, When she
 I've heard there's bound to be a tri - o soon, The neigh-bours say They must

came his way, Well, he sang in a ten - der tone.
 move a - way, Still he sings to his part - ner true.

CHORUS.

Wont' you har-mon-ize with me — Wont' you har-mon-ize with me, —

p *p-f*

Mix your voice with mine, my pet, And we'll make life one long du-et; Let us

sing an old love song And so hap-py I shall be — I feel so lone-ly

sing-ing by my-self, Wont' you har-mon-ize with me. — Wont' you me. —

1. 2.

FOUR BEAUTIFUL SONGS

MEMORIES.

Words & Music by Louise Tunison.

Moderato.

1. Oh the night-wind's sighing mur - - mur Ris - ing high or whisper'd
 2. May the loved ones far a - way, That with-in our hearts a -
 low, Sounds, to me, like friend-ly voic - es
 bide, Ev - - er turn to us, in mem'-ry,

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IF DREAMS COME TRUE.

Words & Music by Arthur Trevelyan.

If dreams come true then you and I Will
 once a - gain our love re - new, Though
 all the world should pass us by We shall

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Next Summer,

Words by LAURA LEDYARD. (From "Harpers Young People.")

Music by LOUISE TUNISON.

Allegretto.

Beau - ti - ful things there are com - ing this way, Near - er and near - er dear,
 ev - 'ry day, Clo - ser and clo - ser my ba - - by, my

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Rose Moral No. 1.

Words by SIDNEY LANIER.

Music by HARRIST WARR.

Andante con espressione.

Soul, get thee to the heart of yon-der rose: hide thee
 there hide thee there - - There breathe the me-di - ta - tions of thine

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