

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
Screams60
Strolling60

Instrumental.

Selection	1.00
Waltz60
March60
Lanciers60

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I Wonder Why.

(Noggy.)

Words by
WALLACE IRWIN.

Music by
W. T. FRANCIS.

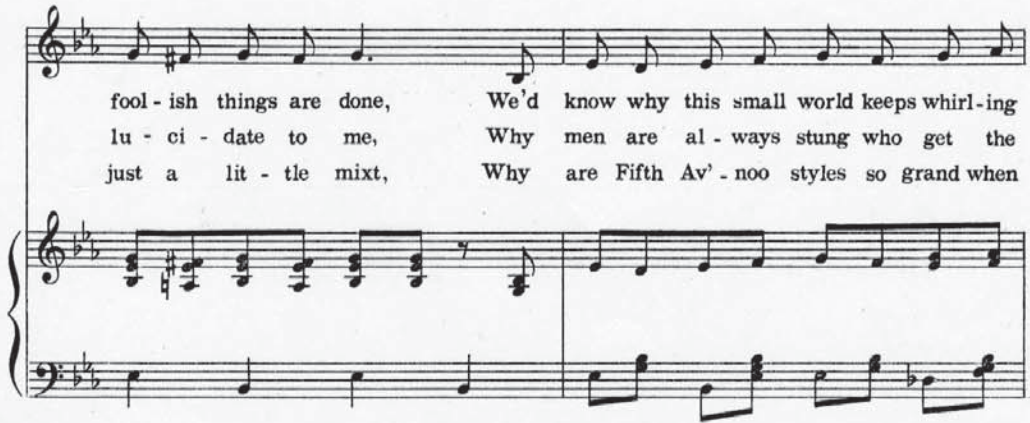


Piano introduction musical notation in G minor, 4/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of chords and eighth notes.



Vocal and piano musical notation with lyrics. The vocal line is in G minor, 4/4 time. The piano accompaniment includes a dynamic marking of *p* (piano).

If we but knew the rea - son why some
Will some one have the kind - ness to e -
I'd like to know the rea - son for I'm



Vocal and piano musical notation with lyrics. The vocal line continues in G minor, 4/4 time. The piano accompaniment continues with chords and eighth notes.

fool - ish things are done, We'd know why this small world keeps whirl - ing
lu - ci - date to me, Why men are al - ways stung who get the
just a lit - tle mixt, Why are Fifth Av' - noo styles so grand when

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round and round the sun, Why old maid suf - fra - gettes — should feel so
Pre - si - den - tial bee, Why don't folks stick to whis - key if cold
they're so punk on Sixth, And why should New - York fash - ions come from

peev - ish a - bout men, — Why Will - iam Jen - nings Bry - an is a
wa - ter's full of germs, — And why did Roose - velt say he did - 'nt
Lon - don in ad - vance, — You pay twelve plunks for trou - sers when for

can - di - date a - gain We'd know why great tall wo - men mar - ry
wan't an - o - ther term? Why does a chick - en cross — the road is a
three they're on - ly pants, Why must you tip a wai - ter who has

lit - tle men like this Why girls say "please don't ev 'ry time they
ques - tion less se - vere, Than why did Pat Mc Car - ren try to
tipped the soup on you, Why can't a Ta - xi - cab back up and

real - ly want a kiss, Why girls who weigh three hun - dred pounds by du - ty
cross the bridge this year, Why should an ope - ra sing - er be so proud of
lose an hour or two, Why at the Pla - za must you ask in French for

feel com - pelled, To wear a skin - tight dress to show her
his E flat, When our own sing - er Build - ing can go
mer - cy's sake, For that same grub you get at Child's by

curves like An - na Held, I won - der
twice as high as that? I won - der
say - ing Ham - burg Steak. I won - der

why, Oh, why I real - ly won - der why, — Do pro - hi -
 why, Oh, why I real - ly won - der why, — When poor girls
 why, Oh, why I real - ly won - der why, — When a cop is

bit - ion towns re - fuse to sell you ex - tra - dry, — Why can't you
 wed old mil - lion - aires who quick - ly go and die, — Why do they
 near a burg - lar he's near - sigh - ted in one eye. — But you can

call a girl an in - sect if she's just a lit - tle fly, I won - der
 play the mer - ry wi - dow at his fun - er - al, Oh My, I won - der
 bet he don't need specs to see a can of Beer go by I won - der

why, — I I won - der why. —
 why, — I won - der why. —
 why, — I won - der why. —

TRY THIS ON YOUR PIANO

Cupids Garden.

Intermezzo.

MAX C. EUGENE.

Andante moderato.

Piano.

The first system of musical notation is for a piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Andante moderato'. The first measure is marked 'legato' and 'mf'. The second measure is marked 'p'. The music features a flowing melody in the treble and a supporting bass line.

The second system of musical notation continues the piece. It features a 'tr' (trill) in the treble staff and a 'decresc.' (decrescendo) marking in the bass staff. The music concludes with a double bar line.

The third system of musical notation features a 'mf' (mezzo-forte) dynamic marking. The treble staff contains several triplet markings over the melody. The bass staff provides a steady accompaniment.

The fourth system of musical notation continues the piece with triplet markings in the treble staff. The piece concludes with a final cadence in the bass staff.

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