

CHARLES
FRÖHMAN
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
Screams	60
Strolling	60

Instrumental.

Selection	1.00
Waltz	60
March	60
Lanciers	60

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ECHO.

Words by
WALLACE IRWIN.

Music by
W. T. FRANCIS.

Piano introduction in G major, 2/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes.

On a sum-mers night, When the moon is bright,
Mis-ter E - cho true, I have talked to you,

Musical notation for the first vocal line, including a fermata over the first measure and a piano (*p*) dynamic marking.

And I think that I'm a - lone, _____ Then a boy I
Man - y times be - neath the moon, _____ Yet I sigh "Oh

Musical notation for the second vocal line, including a *poco deciso* marking.

hear, _____ with a voice so clear, _____ Cal - ling an - swers
my, _____ you're so ver - y shy, _____ When you should be

Musical notation for the third vocal line, including a fermata over the first measure.

Act 3.

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to my own, _____ Oft he hides from me
bold and spoon, _____ Tho' your words en - tice

dim.

in some rock or tree, _____ Where I hear his lov - ing
and your voice is nice, _____ Must you stay so far a -

cries, _____ When I make a date, He is nev - er
way, _____ Ah! you'd come to night, Just to hold me

late, _____ And he has such sweet re - plies, _____
tight, _____ If you mean the things you say, _____

rall.

MEN.
E-cho come near me dear, I love on - ly you, Love on - ly you,

ISOBEL. MEN.
From your re - treat ap - pear, I love on - ly you, Love on - ly you,

ISOBEL. MEN.
We nev - er dis - a - gree, You love on - ly me Love on - ly me

ISOBEL. MEN.
E - cho come near me dear, I love on - ly ' you, you! you!

SOP. & ALTO. Ah! I love on - ly you,
E - cho come near me dear, I love on - ly you, On - ly you,
TENOR. Ah! Love on - ly you,
BASS.

mf

Ah I love on - ly you,
From your re - treat ap - pear I love on - ly you, on ly - you,
Love on - ly you,

Ah! e - - cho dear You love on - ly me,
 We nev - er dis - a - gree You love on - ly me, on - ly me,
 We nev - er dis - a - gree You love on - ly me, Love on - ly me,

I love you, on - ly you. you.
 E-cho comenearmedear, I love on - ly you, you, you. you.
 Ah! near medear, I love on - ly you, you, you. you.

TRY THIS ON YOUR PIANO

Cupids Garden.

Intermezzo.

MAX C. EUGENE.

Andante moderato.

Piano.

legato. mf

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is common time (C). The music begins with a piano (p) dynamic and a *legato. mf* instruction. The melody in the upper staff features eighth and sixteenth notes, while the bass line provides a simple accompaniment.

decresc.

The second system continues the piece. It features a *decresc.* (decrescendo) instruction. The upper staff has a melodic line with a trill-like flourish. The lower staff continues with a steady accompaniment.

mf

The third system features a *mf* (mezzo-forte) dynamic. The upper staff contains several triplet markings over eighth notes. The lower staff continues with a consistent accompaniment.

The fourth system concludes the piece. It features more triplet markings in the upper staff and a final melodic flourish. The lower staff provides the final accompaniment.

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