

145549

# THE GIRL FROM KAY'S.

A New and Original Musical Play RM

IN THREE ACTS.

BY

OWEN HALL.

LYRICS BY

ADRIAN ROSS AND CLAUDE AVELING.

MUSIC BY

IVAN CARYLL,  
CECIL COOK, AND OTHERS.

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<b>VOCAL SCORE</b> ... .. net	s. D.	6 0 (\$2.00)	<b>PIANOFORTE SOLO</b> ... net	s. D.	3 6 (\$1.00)
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C



Produced by Mr. George Edwardes at the Apollo Theatre.

# THE GIRL FROM KAY'S.

## Characters.

NORAH CHALMERS ... ..		MISS KATE CUTLER.
ELLEN ( <i>her Maid</i> ) ... ..		MISS LETTY LIND.
MRS. CHALMERS ... ..		MISS MARIE ILLINGTON.
NANCY LOWLEY	} ( <i>Assistants at Kay's</i> )	MISS ELLA SNYDER.
MARY METHUEN		MISS KITTY GORDON.
CORA PAGET		MISS GEORGIE READ.
MABEL MACDONALD		MISS NELLIE SOURAY.
HILDA FRENCH	} ( <i>Norah's Bridesmaids</i> )	MISS MARIE BILLING.
RHODA LESLIE		MISS DELIA BERESFORD.
ELLA WYLY		MISS VASHTI EARLE.
MAUD RACINE		MISS EVELYN CORRY.
GERTRUDE HILDESLEY		MISS ROSIE CHADWICK.
OLIVE WHITNEY		MISS EDITH NEVILLE.
JOAN MAYEN		MISS IRENE ALLEN.
JANE ... ..		MISS KITTY ASHMEAD.
	AND	
WINNIE HARBOROUGH ( <i>the Girl from Kay's</i> ) ... ..		MISS ETHEL IRVING.
HARRY GORDON ... ..		MR. W. LOUIS BRADFIELD.
THE HON. PERCY FITZTHISTLE ... ..		MR. AUBREY FITZGERALD.
THEODORE QUENCH, K.C....		MR. W. CHEESEMAN.
MR. CHALMERS ... ..		MR. E. W. GARDEN.
JOSEPH ( <i>Hall Porter at Flacton Hotel</i> ) ... ..		MR. WILLIAM WYES.
ARCHIE PEMBRIDGE ... ..		MR. J. THOMPSON.
FRANK ( <i>Waiter at Savoy Restaurant</i> ) ... ..		MR. ERNEST LAMBART.
PEPPER ( <i>Page Boy of Flacton Hotel</i> ) ... ..		MASTER BOTTOMLEY.
SCAVVIN ( <i>Proprietor of Flacton Hotel</i> ) ... ..		MR. E. FENCE.
	AND	
MAX HOGGENHEIMER ... ..		MR. WILLIE EDOUIN.

ACT I.—CHALMERS' FLAT } JOSEPH HARKER.  
 ACT II.—GRAND HOTEL, FLACTON-ON-SEA }  
 ACT III.—THE SAVOY RESTAURANT ... W. B. SPONG.

Musical Director ... .. MR. EDWARD JONES.

# THE GIRL FROM KAY'S.



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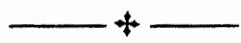
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# THE GIRL FROM KAY'S.



## No 1.

## CHORUS (Bridesmaids) and SCENE.

Words by  
ADRIAN ROSS.

Music by  
CECIL COOK.

*Andante grazioso.*

Piano. *p*

### BRIDESMAIDS.

We're the bright and bri - dal be - vy Who\_ have re - cent - ly at - ten - ded

B'MDS. *cresc.* *f*  
 As a set-ting to the beau-ty Of the bash-ful bride.

B'MDS. *mf*  
 But the la-bour was -n't hea - vy, And the task will soon be en-ded,

B'MDS.  
 When a - no - ther has the du - ty To be at her side,

B'MDS. *stacc.*  
 To be at her side. Now the guests be - gin to tail off,  
 8.....

B'MDS. *The champagne has finished flowing, And the bride has cut the icing*

B'MDS. *cresc.* *On the wedding cake, On the wedding cake.*

B'MDS. *mf* *So she comes to take the veil off, And to change her dress for going*

B'MDS. *To a tailor-made enticement, For the bridegroom's*

B'MDS.

sake, The bride - groom's sake.

*p*

*p*

*poco accel.*

**Allegro.**

*f*

Entrance of NORAH. GIRLS crowd round her.

*f* 1<sup>st</sup> BRIDESMAID.

Now we must help you, dear, to change!

*mf*

2<sup>nd</sup> BRIDESMAID. 3<sup>rd</sup> BRIDESMAID.

Does - n't it all seem ve - ry strange? Go - ing to life that's

4<sup>th</sup> BRIDESMAID.

all un - known, Hav - ing a hus - band of your own?

5<sup>th</sup> BRIDESMAID. 6<sup>th</sup> BRIDESMAID.

That's what a wo - man has to do, We may be get - ting

*mf* ENSEMBLE. *cresc.*

mar - ried too, Won't you be hap - py, you and he,



Go - ing to Flac - ton, Flac - ton - on - Sea, Flac - ton, \_\_\_\_\_

*f*



Flac - ton - on - Sea.



NORAH.

Yes, it is strange, it real - ly seems Some - thing I used to



NOR.

see in dreams. If you should give a pinch or shake,

NOR.

I should be sin - gle and a - wake. Still, it's a dream I

NOR.

don't re - gret, Pray do not try and wake me yet.

*cresc.*

8.....

*mf* NORAH.

Let me be - lieve that we shall be Hap - py at Flac - ton,

BRIDESMADS.

Dear lit - tle dar - ling, may you be Hap - py at Flac - ton,

*cresc.*

NOR. *f*  
Flac-ton - on - Sea, Flac - ton, hap - py at

B'MDS. *f*  
Flac-ton - on - Sea, Flac - ton, hap - py at

NOR. Flac - ton, Hap - py at Flac - ton on -

B'MDS. Flac - ton, Hap - py at Flac - ton on -

NOR. - Sea.

B'MDS. - Sea.



No 2.

SONG (Norah) and CHORUS. (Bridesmaids.)

Words and Music by

BERNARD ROLT.

Allegretto ma non troppo.

Norah.

(To imitate Bells.)

*f*

NOR.

1. As  
2. The  
3. And

*mf* *pp*

NOR.

I came up the aisle, Sup - port - ed by dear fa - ther, I  
church looked quite its best, And full of my con - nec - tions; So  
now the thing is done! I know with ap - pre - hen - sion, Al -

NOR.

did - n't dare to smile, For I was ner - vous  
well and gai - ly dressed, (And so were their com -  
- though it's ra - ther fun, A hus - band claims at -

NOR.

ra - ther. The things that filled my mind Were  
- plex - ions). Al - though in - clined to faint, Sus -  
- ten - tion. To please him I shall try; When

NOR.

real - ly quite the od - dest; I think I looked re -  
- pi - cion would come hint - ing - "Now, what is due to  
we go off to - ge - ther - I hope I shan't be

NOR.

BRIDESMAIDS.

- fined - I hope that I looked mod - - - est! From  
paint, And what to stained glass tint - - - ing?" 'Twas  
shy, And talk a - bout the wea - - - ther! It

B'MDS.

what we saw be - hind your veil, We thought you look - ing  
 ve - ry wrong in - deed to look, And take your eyes from  
 does - n't mat - ter if you do; He'll have e - nough to

*f*

B'MDS.

NORAH.

ra - ther pale! }  
 off your book! }  
 say to you! }

Oh, lit - tle friends, I can - not hide

*sempre leggiero*

NOR.

All that it means to be a bride. Though ra - ther glad, I

NOR.

can't help feel - ing tim - id, and so per - plexed!

NOR.

Just wait a bit un - til you've tried- Dear lit - tle friends, it's

NOR.

your turn next! BRIDESMAIDS. Dear lit - tle friend, she

B'MDS.

can - not hide All that it means to be a bride.

B'MDS.

Though ra - ther glad, she can't help feel - ing tim - id and so per - plexed!

B'MDS.

We'll wait a bit un - til we've tried- Dear lit - tle friend, it's

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are "We'll wait a bit un - til we've tried- Dear lit - tle friend, it's". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the bass and chords in the treble.

B'MDS.

1 & 2.

our turn next!

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "our turn next!". Above the first measure of the piano accompaniment, there is a first ending bracket labeled "1 & 2.". The piano accompaniment includes a dynamic marking of *f* (forte) in the second measure.

B'MDS.

§ Last time.

our turn

The third system of music features a repeat sign (double bar line with dots) and the instruction "Last time." above the vocal line. The lyrics "our turn" are written below the vocal line. The piano accompaniment includes a dynamic marking of *p* (piano) in the second measure.

B'MDS.

next!

Presto. *ff*

The fourth system of music concludes the piece. The vocal line has the lyrics "next!". The piano accompaniment is marked "Presto." and *ff* (fortissimo). The system ends with a double bar line and repeat dots.

No. 3.

SCENE and CHORUS.

Words by  
ADRIAN ROSS.

Music by  
CECIL COOK.

Allegro commodo.

Young Men.

Piano.

Musical score for the introduction. The Young Men part is a single staff with a treble clef, key signature of two sharps (F# and C#), and a 6/8 time signature. It contains three measures of rests. The Piano part consists of two staves (treble and bass clefs) with a 6/8 time signature. It begins with a dynamic marking of *ff con spirito* and features a rhythmic accompaniment of eighth and sixteenth notes.

Musical score for the first vocal line. The Young Men part is a single staff with a treble clef, key signature of two sharps, and a 6/8 time signature. The lyrics are: "We've come for you la-dies, No pret-ty brides-maid is Al-". The Piano part consists of two staves (treble and bass clefs) with a 6/8 time signature. It begins with a dynamic marking of *mf* and provides accompaniment for the vocal line.

Musical score for the second vocal line. The Young Men part is a single staff with a treble clef, key signature of two sharps, and a 6/8 time signature. The lyrics are: "By stealth. -lowed to be ab-sent by stealth, The bride-groom's be-gin-ning, With". The Piano part consists of two staves (treble and bass clefs) with a 6/8 time signature. It begins with a dynamic marking of *f* and includes a *mf* marking later in the piece.

B'MDS. *f* Our health. They're

Y.MEN. el - o - quence win - ning, A speech in pro - pos - ing your health. We're

B'MDS. *mf* all of them drink - ing our health! Then let him be - gin it, We'll

Y.MEN. all of us drink - ing your health!

B'MDS. NORAH. come in a min - ute, We're bu - sy, we can - not say why! Don't

Y.MEN. Say why!

NOR. *trou-ble to dress me, You'll on - ly dis - tress me, You must hear the Best Man re -*

Y.MEN.

NORAH & BRIDESMAIDS.

NOR. *- ply. Yes, he has the right to re - ply. For it*

Y.MEN. *Re - ply. Yes, I have the right to re - ply. For it*

NOR.& B'MDS. *would be un - fit Both for all and for each, If we lost the bright wit Of the*

Y.MEN. *would be un - fit Both for all and for each, If we lost the bright wit Of the*



NOR. & B'MDS.  
 o - ra - tor's speech, And there's no - bo - dy can Miss the el - o - quence fond, When the

Y.MEN.  
 o - ra - tor's speech, And there's no - bo - dy can Miss the el - o - quence fond, When the

NOR. & B'MDS.  
 ve - ry best man Has to rise and res - pond, And there's no - bo - dy can Miss the

Y.MEN.  
 ve - ry best man Has to rise and res - pond, And there's no - bo - dy can Miss the

NOR. & B'MDS.  
 el - o - quence fond, When the ve - ry best man Has to rise and res - pond! Ha

Y.MEN.  
 el - o - quence fond, When the ve - ry best man Has to rise and res - pond! Ha

NOR. & B'MDS.  
ha ha ha ha! To rise and res - pond!

Y.MEN.  
ha ha ha ha! To rise and res - pond!

The first system of the musical score consists of three staves. The top staff is for the vocal parts of the NOR. & B'MDS. group, and the middle staff is for the Y.MEN. group. Both vocal staves have the lyrics "ha ha ha ha! To rise and res - pond!". The piano accompaniment is shown in a grand staff (treble and bass clefs) below the vocal parts. The music is in a key with two sharps (D major) and a 4/4 time signature. The vocal parts feature a rhythmic pattern of eighth notes for the "ha ha ha ha!" and a more melodic line for "To rise and res - pond!".

The second system of the musical score consists of four staves. The top two staves are empty, indicating that the vocal parts are silent during this section. The bottom two staves contain the piano accompaniment, which continues from the first system. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The music is in a key with two sharps (D major) and a 4/4 time signature.

The third system of the musical score consists of four staves. The top two staves are empty, indicating that the vocal parts are silent during this section. The bottom two staves contain the piano accompaniment, which continues from the second system. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The music is in a key with two sharps (D major) and a 4/4 time signature.

No. 4.

## SONG. (Winnie.)

"THE BONNET SHOP."

Words by  
ADRIAN ROSS.Music by  
IVAN CARYLL.

Moderato.

Piano.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The music begins with a forte (*f*) dynamic. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment.

Second system of piano introduction. It continues the musical theme from the first system, featuring a repeat sign with first and second endings. The dynamics remain consistent.

WIN.

1. I'm a lit - tle mil - lin - er, Serv - ing many a cus - tom - er,  
2. When a girl of high de - gree Goes in - to so - ci - e - ty,

Vocal melody and piano accompaniment for the first verse. The piano part is marked *p* (piano). The melody is in the treble clef, and the piano accompaniment is in the bass clef.

WIN.

But I great - ly should pre - fer If I took the pro - fit!  
Rich - ly mar - ried she would be If she is - n't sil - ly;

Vocal melody and piano accompaniment for the second verse. The piano part continues with the same accompaniment style as the first verse.

WIN.

My car\_ee\_r would be complete If I on\_ly had a neat  
So she makes the dead\_est set At a sport\_ing ba\_ron\_et,

WIN.

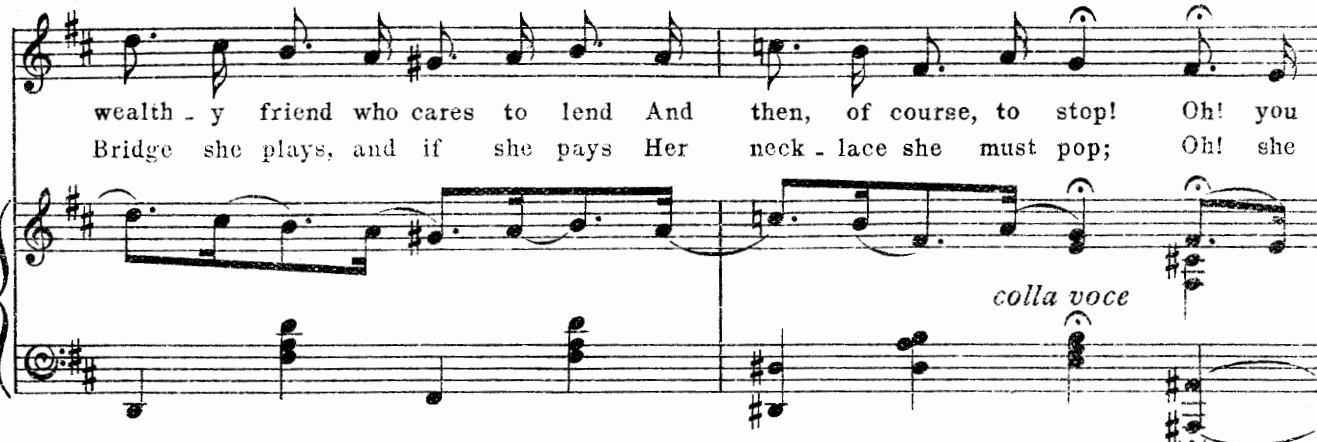
Lit\_tle shop in Re\_gent Street, Or a few doors off it: But  
Till he says, "I say, you bet, That's a rip\_pin' fil\_ly!" And

WIN.



what have I to do for it, To do for it? I  
what has she to do for him, To do for him? She

WIN.

have to find a man who's kind e\_nough to see me through for it; A  
bets and smokes and laughs at jokes That turn the "Pink 'Un" blue for him; At

WIN.  *colla voce*

wealth - y friend who cares to lend And then, of course, to stop! Oh! you  
 Bridge she plays, and if she pays Her neck - lace she must pop; Oh! she

WIN.  

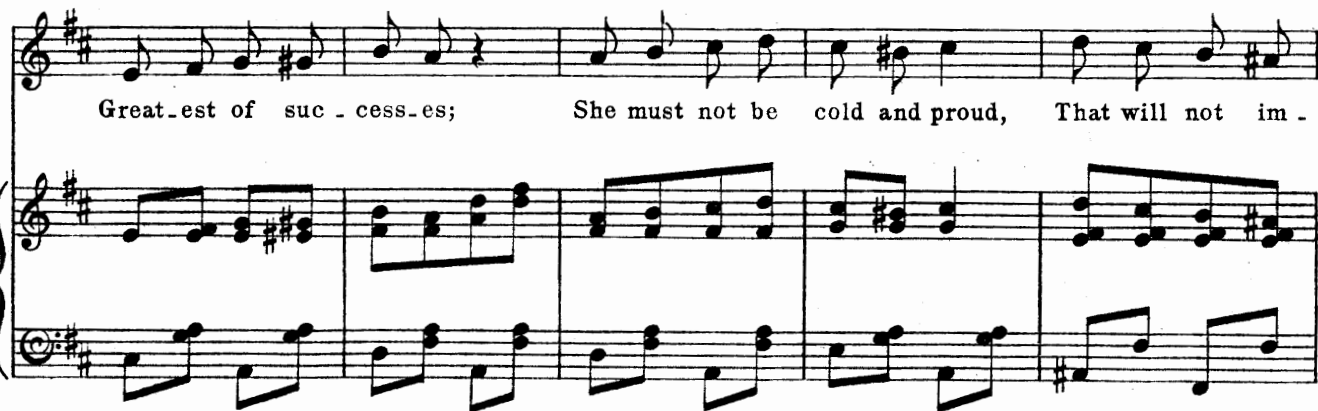
try a lot be - fore you've got your lit - tle bon - net shop!  
 has to go a tri - fle low to get her bon - net shop!

WIN.  *f* *p*


3. When a la - dy sets her heart

WIN. 

On a lead - ing so - cial part, She'll be smart - est of the smart,

WIN.    
 Great-est of suc - cess-es; She must not be cold and proud, That will not im -

WIN.    
 - press the crowd; She must talk ex - treme-ly loud, Wear-ing dit-to dress-es. And

WIN.    
 what has she to do for it, To do for it? She

WIN.    
 flirts with men, some nine or ten, A Lon - don sea - son through for it; Un -

WIN. 
  
- til per-haps her nerves col-lapse, Or cash and cre-dit stop; It—

*colla voce*

WIN. 
  
seems to me I'd ra-ther be— In-side a bon-net shop.

DANCE.

*p*

*pp*

*f*

No. 5.

## SONG (Harry.)

"RELATIONS."

Words by  
CLAUDE AVELING.Music by  
IVAN CARYLL.

*Allegretto.*

Piano. *f*

The piano introduction is in G major and 6/8 time. It begins with a treble clef staff containing a whole rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains a whole rest, followed by a series of eighth notes: G3, A3, B3, C4, B3, A3, G3. The piece concludes with a final chord of G4-B4-D5 in the treble and G3-B3-D4 in the bass.

HARRY.

1. Oh!

*mf*

The first system shows the vocal line for Harry, which is mostly a whole rest. The piano accompaniment consists of a treble staff with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, and a bass staff with a series of eighth notes: G3, A3, B3, C4, B3, A3, G3. The piece concludes with a final chord of G4-B4-D5 in the treble and G3-B3-D4 in the bass.

HAR.

when a young man takes a wife, His ba - che - lor chry - sa - lis  
soon re - solves to "cut" this throng, And makes up his mind that he'll

The second system shows the vocal line for Harry, which is mostly a whole rest. The piano accompaniment consists of a treble staff with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, and a bass staff with a series of eighth notes: G3, A3, B3, C4, B3, A3, G3. The piece concludes with a final chord of G4-B4-D5 in the treble and G3-B3-D4 in the bass.

HAR.

shed - ding, He likes to start his mar - ried life With a  
flout 'em; He gloats to find he gets a - long — Ex -

The third system shows the vocal line for Harry, which is mostly a whole rest. The piano accompaniment consists of a treble staff with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, and a bass staff with a series of eighth notes: G3, A3, B3, C4, B3, A3, G3. The piece concludes with a final chord of G4-B4-D5 in the treble and G3-B3-D4 in the bass.



HAR.

qui - et and snug lit - tle wed - ding. He don't want crowds of  
- ceed - ing - ly nice - ly with - out 'em. And when a lad or

HAR.

guests a - bout, To vex him with fus - sy o - va - tions, But  
lass is born, He puz - zles the gos - sips and ga - pers, And

HAR.

he's been rec - kon - ing with - out His dear lit - tle part - ner's re -  
keeps it dark, but some Prize Ass Goes and shove's the news in - to the

HAR.


- la - tions. For first there's Pa, and then there's Ma, And the whole of the  
pa - pers. So up comes Pa, of course there's Ma, And the whole of the

HAR. crew Fol - low af - ter them too; A man can't know a  
 crew Must come af - ter them too; A man can't know a

HAR. mo - ment's peace with un - cle and aunt and nep - hew and niece; The  
 mo - ment's peace with un - cle and aunt and nep - hew and niece; The

HAR. nie - ces have hus - bands, The hus - bands have mothers. The mo - thers have daugh - ters, The  
 nie - ces bring hus - bands, The hus - bands bring mothers. The mo - thers their daugh - ters, The

HAR. daugh - ters have brothers, You've got to kiss the lot,  
 daugh - ters their brothers, You'd like to stran - gle the lot,

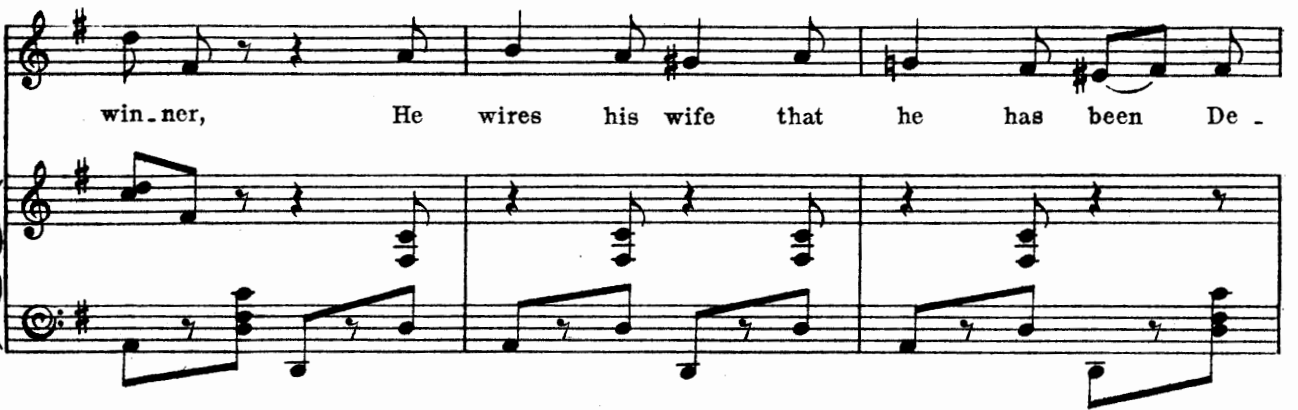
HAR. 

Fan - cy kiss - ing that lot! 2. He  
Wipe them out on the spot. 3. And

*mf*

HAR. 

when the ra - ces he has seen, And hap - pened to hit on a

HAR. 

win - ner, He wires his wife that he has been De -

HAR. 

- tained for a com - pa - ny din - ner. He should know bet - ter

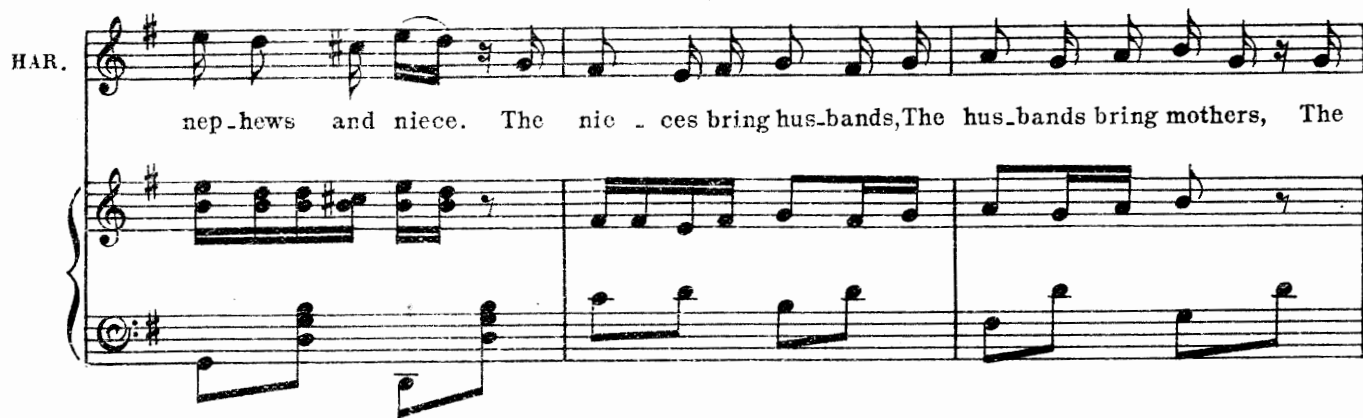
HAR. at his age, But forth to the Em-pire he sal-lies, And

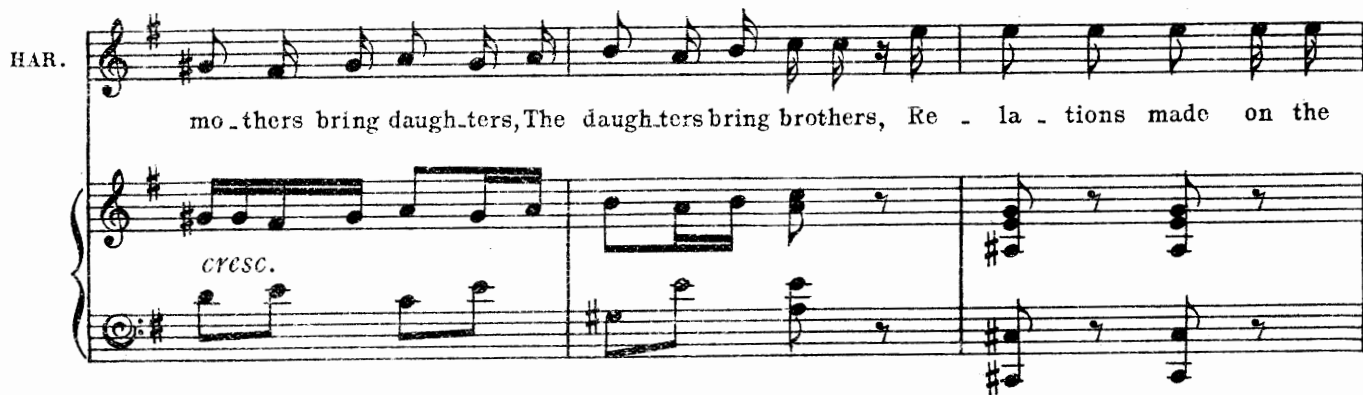
HAR. eyes the la - dies on the stage, And the fi-gures they cut in the

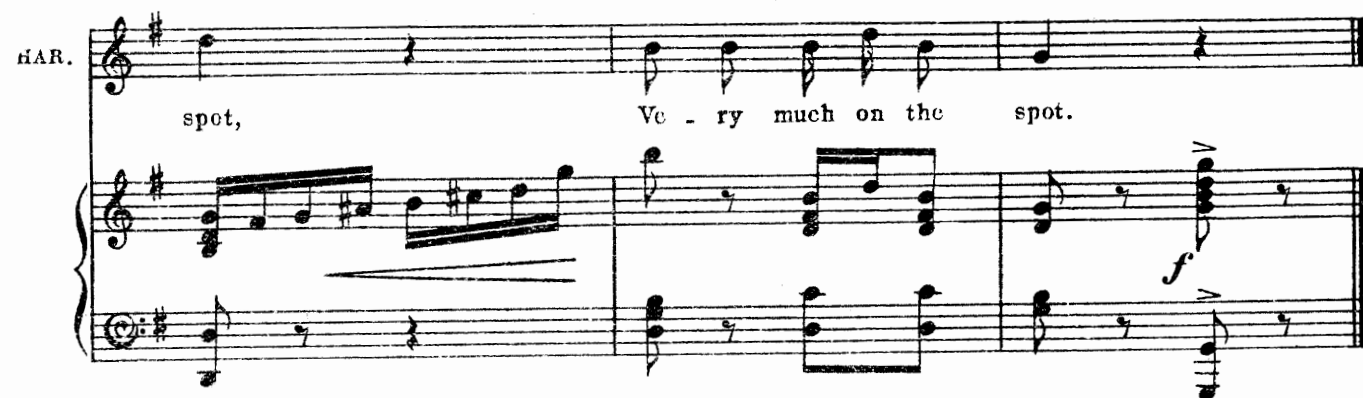
HAR. bal - lets. When up comes Pa, of course with - out

HAR. Ma; And a cur - i - ous crew come to spy up - on you, A

HAR.  man can't know a mo - ment's peace, With un - cle and aunt and

HAR.  nep - hews and niece. The nic - ces bring hus - bands, The hus - bands bring mothers, The

HAR.  mo - thers bring daugh - ters, The daugh - ters bring brothers, Re - la - tions made on the  
*cresc.*

HAR.  spot, Ve - ry much on the spot.

No 6.

## FINALE—ACT I.

Words by  
ADRIAN ROSS.

Music by  
MEYER LUTZ.

Allegro.

Best Man. Now we

Piano. *f*

B.MAN. CHORUS. BEST MAN.

see the car-riage stand be-fore the door, Front door, It will

*p* *ff*

B.MAN.

take the wed-ded cou-ple to the sta-tion. So it's

B. MAN. CHORUS. BEST MAN.

au re - voir And not a - dieu to you, You two, From the

*ff* *p*

B. MAN.

heart of ev - 'ry friend and each re - la - - tion.

*f*

SOPRANOS.

TENORS.

BASSES.

Good - bye, good - bye, And a sun - ny hon - ey - moon By the

Good - bye, good - bye, And a sun - ny hon - ey - moon By the

Good - bye, good - bye, And a sun - ny hon - ey - moon By the

*v*

SOP.  
mer - ry sea to - ge - ther, In the ve - ry best of wea - ther. Why, what a

TEN.  
mer - ry sea to - ge - ther, In the ve - ry best of wea - ther. Why, what a

BASS.  
mer - ry sea to - ge - ther, In the ve - ry best of wea - ther. Why, what a

SOP.  
lot! - to stroll a - bout and spoon, On an ab - so - lute - ly jol - ly hol - li - day!

TEN.  
lot! - to stroll a - bout and spoon, On an ab - so - lute - ly jol - ly hol - li - day!

BASS.  
lot! - to stroll a - bout and spoon, On an ab - so - lute - ly jol - ly hol - li - day!



SOP. So we wish the hap - py pair of trip - pers

TEN. So we wish the hap - py pair of trip - pers

BASS. So we wish the hap - py pair of trip - pers

8.....

SOP. Ev - 'ry - thing that's for - tu.nate and nice, With a

TEN. Ev - 'ry - thing that's for - tu.nate and nice, With a

BASS. Ev - 'ry - thing that's for - tu.nate and nice, With a

SOP. pair of sat - in danc - ing slip - pers, And a pound of

TEN. pair of sat - in danc - ing slip - pers, And a pound of

BASS. pair of sat - in danc - ing slip - pers, And a pound of

SOP. rice. Good - bye, good -

TEN. rice. So we wish the hap - py pair of trippers

BASS. rice. So we wish the hap - py pair of trippers

SOP. - bye, good-bye, good - bye,

TEN. Ev - 'ry - thing that's for - tu - nate and nice, With a

BASS. Ev - 'ry - thing that's for - tu - nate and nice, With a

SOP. good - bye,

TEN. pair of sat - in danc - ing slip - pers, And a

BASS. pair of sat - in danc - ing slip - pers, And a

SOP. — good - - bye. Good - bye, good -

TEN. pound of rice. Good - bye, good -

BASS. pound of rice. Good - bye, good -

SOP. - bye, And a sun - ny ho - ney - moon By the mer - ry sea to - ge - ther In the

TEN. - bye, And a sun - ny ho - ney - moon By the mer - ry sea to - ge - ther In the

BASS. - bye, And a sun - ny ho - ney - moon By the mer - ry sea to - ge - ther In the

SOP. ve - ry best of wea - ther. You'll hard - ly care to come back ve - ry

TEN. ve - ry best of wea - ther. You'll hard - ly care to come back ve - ry

BASS. ve - ry best of wea - ther. You'll hard - ly care to come back ve - ry

SOP. soon, So good luck to you, And hip, hip, hip, hoo - ray!

TEN. soon, So good luck to you, And hip, hip, hip, hoo - ray!

BASS. soon, So good luck to you, And hip, hip, hip, hoo - ray!

SOP. Hip, hip, hip, hip, hip, hip, hip, hoo - ray! — Hip, hip, hip, hip, hoo-ray,

TEN. Hip, hip, hip, hip, hip, hip, hip, hoo - ray! Hip, hip, hip, hip, hoo-ray,

BASS. Hip, hip, hip, hip, hip, hip, hip, hoo - ray! Hip, hip, hip, hip, hoo-ray,

SOP. hip, hoo - ray! Hip, hip, hip, hip, hip, hip, hip, hoo - ray!

TEN. hip, hoo - ray! Hip, hip, hip, hip, hip, hip, hip, hoo - ray!

BASS. hip, hoo - ray! Hip, hip, hip, hip, hip, hip, hip, hoo - ray!

SOP.  
Hip, hip, hip, hip, hip, hip, hip, hoo - ray!

TEN.  
Hip, hip, hip, hip, hip, hip, hip, hoo - ray!

BASS.  
Hip, hip, hip, hip, hip, hip, hip, hoo - ray!

*più moto.*

# Act II.

- + -

## Nº 7.

### OPENING CHORUS.

Words by  
ADRIAN ROSS.

Music by  
CECIL COOK.

*Vivace.*

Piano.

*p* *ff* *p* *cresc.* *p* *cresc.*



The first system of music features a piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

The second system continues the piano accompaniment. The right hand has a more active melodic line with some slurs, and the left hand maintains a steady accompaniment. The key signature has one flat.

The third system of music shows the piano accompaniment. The right hand features a melodic line with a long slur across several measures. The left hand has a rhythmic accompaniment with chords.

CHO.

Sun - day at Flac - ton - on Sea,

The vocal line for the choir is written on a grand staff. The lyrics are "Sun - day at Flac - ton - on Sea,". The music is marked with *ff* (fortissimo) and includes a fermata over the final note.

The fourth system of music features the piano accompaniment. The right hand has a melodic line with slurs, and the left hand provides a harmonic accompaniment. The key signature has one flat.

CHO. Is - n't it jol - ly in sum - mer, — Who is - n't hap - py to

Is - n't it jol - ly in sum - mer, — Who is - n't hap - py to

The first system of the musical score consists of three staves. The top two staves are for the choir, with lyrics: "Is - n't it jol - ly in sum - mer, — Who is - n't hap - py to". The bottom two staves are for the piano accompaniment, showing chords and melodic lines in both hands.

CHO. be Here as a hol - i - day com - er? —

be Here as a hol - i - day com - er? —

The second system of the musical score consists of three staves. The top two staves are for the choir, with lyrics: "be Here as a hol - i - day com - er? —". The bottom two staves are for the piano accompaniment, showing chords and melodic lines in both hands.

CHO. No - thing what - ev - er to do, No - thing to wea - ry your

No - thing what - ev - er to do, No - thing to wea - ry your

The third system of the musical score consists of three staves. The top two staves are for the choir, with lyrics: "No - thing what - ev - er to do, No - thing to wea - ry your". The bottom two staves are for the piano accompaniment, showing chords and melodic lines in both hands.

CHO. eyes on, All is de-light-ful-ly blue,

CHO. Out to the far-thest ho-ri-zon, All is de-light-ful-ly

Out to the far-thest ho-ri-zon, All is de-light-ful-ly

CHO. blue, *rall.* Out to the far-thest ho-ri-zon.

blue, *rall.* Out to the far-thest ho-ri-zon. *a tempo*

*dim.*

(GIRLS.)  
*mf.*  
*Un poco più lento.* Some of us go for a beau-ti-ful dip,  
*sf.* *p.*

GIRLS.  
 Dressed in the great-est of taste, ——— Dodg-ing the waves as we

GIRLS. 1<sup>st</sup> GUEST.  
 laugh and we skip, Pret-ty near in-to the waist.

1<sup>st</sup> Gt

Some of us lounge with a pipe or ci - gar, Out in the sun on a

1<sup>st</sup> Gt

chair, Think - ing that town is im - pos - si - bly far,

1<sup>st</sup> Gt

(MEN)

Pi - ty - ing all who are there. For though a - gain we

MEN.

take the train To - mor - row morn may be, We'll

(CHORUS.)

MEN.

do our best To - day to rest At charm.ing Flac - ton-on - Sea For

*ff*

For

*ff*

CHO.

though a - gain We take the train To - mor - row morn may be, We'll

though a - gain We take the train To - mor - row morn may be, We'll

*ff*

CHO.

do our best To - day to rest At charm.ing Flac - ton-on - Sea, At

do our best To - day to rest At charm.ing Flac - ton-on - Sea, At

CHO. charm-ing Flac-ton-on - Sea. Ha ha!

charm-ing Flac-ton-on - Sea. Ha ha!

CHO.

CHO.

Tempo I.

CHO. Sun-day at Flac-ton-on - Sea, Wea-ther un-com-mon-ly splen-did, —

Sun-day at Flac-ton-on - Sea, Wea-ther un-com-mon-ly splen-did, —

Tempo I.

CHO. Let us be la-zy and free Here till our hol-i-days end-ed, —

Let us be la-zy and free Here till our hol-i-days end-ed, —

CHO. Stroll on the pier and pa - rade, Hap - py and care - less for

Stroll on the pier and pa - rade, Hap - py and care - less for

CHO. one day, — Lark, or lie down in the shade, —

one day, — Lark, or lie down in the shade, —



CHO. Dream - ing there is - n't a Mon - day, \_\_\_\_\_ Lark, or lie down in the

Dream - ing there is - n't a Mon - day, \_\_\_\_\_ Lark, or lie down in the

CHO. shade, Dream - ing there is - n't a Mon - day. *rall.*

shade, Dream - ing there is - n't a Mon - day. \_\_\_\_\_

CHO.

Nº 8.

## DUET. (Norah and Harry.)

"SEMI-DETACHED"

Words by  
CLAUDE AVELING.Music by  
IVAN CARYLL.

Piano. Moderato

NORAH.

We're mar - ried, I can - not de -

NOR. HARRY. NORAH.

- ny- Then what are we go - ing to do? It

NOR.

can't be un - done - we're le - gal - ly one, Al - though we are mo - ral - ly

NOR. HARRY. NORAH.

two! \_\_\_\_\_ I know you'll re-pent by and bye. \_\_\_\_\_ No,

NOR. HARRY.

not to the end of my life! \_\_\_\_\_ Then I un-der-stand, you

HAR.

cool - ly de - mand To live as a nom - in - al wife.

NORAH.

Se - mi - de - tached! That is our fu - ture po -

HARRY.

Se - mi - de - tached! That is our fu - ture po -

*p*

NOR. - si - tion, Al - though from the street the un - ion's com - plete, In -

HAR. - si - tion.

NOR. - side we run up a par - ti - tion,

HAR. When peo - ple are near I'll

NOR. But

HAR. call you "My dear," No scan - dal - ous tales shall be hatched! But

*mf*

NOR. when out of sight, it's "Now, sir, good night," We're se-mi,-we're se-mi-de-

HAR. when out of sight, it's "Ma-dam, good night," We're se-mi,-we're se-mi-de-

NOR. - tached!

HAR. - tached!

NOR. You'll nev-er make love to me now—

HAR. We

## NORAH.

HAR.  may be ex-pect-ed to kiss— It won't take an age to learn from the stage To

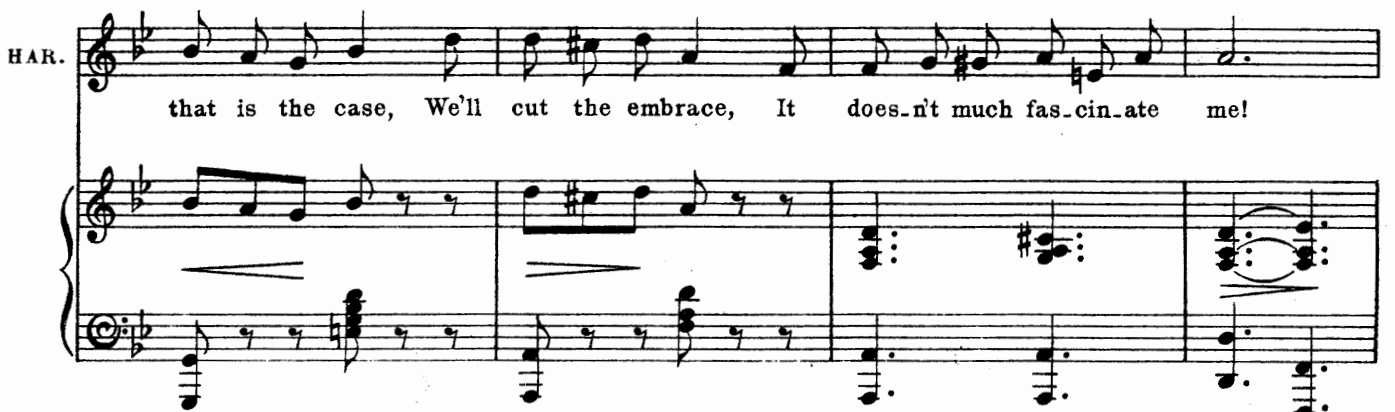
## HARRY.

NOR.  man-age it some-thing like this. At times an em-brace you'll al-

## NORAH.

## HARRY.

HAR.  - low, Per-haps, if my peo-ple can see. If

HAR.  that is the case, We'll cut the embrace, It does-n't much fas-cin-ate me!

NORAH.

Se - mi - de - tached! Ne - ver need cause an - y

HARRY.

Se - mi - de - tached! Ne - ver need cause an - y

*p*

NOR. scan - dals, It needs no pre - tence, nor ex - tra ex - pense,

HAR. scan - dals. Ex -

NOR.

HAR. - cept - ing for du - pli - cate can - dles, Our

NOR.

HAR.

friends we shall charm When out arm - in - arm, A

NOR.

HAR.

cou-ple so per-fect - ly matched; But when in the hall I

cou-ple so per-fect - ly matched; But when in the hall I

*mf*

NOR.

HAR.

let your arm fall, We're se - mi,-we're se - mi - de - tached!

let your arm fall, We're se - mi,-we're se - mi - de - tached!

*f* *mf*



DANCE.

The first system of the piano accompaniment for the 'DANCE' section. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

The second system of the piano accompaniment. It continues the rhythmic pattern from the first system, with a slight melodic variation in the right hand. A fermata is placed over a note in the right hand in the fourth measure.

The third system of the piano accompaniment. It concludes the dance section with a final cadence in the right hand and a sustained bass line in the left hand.

NOR. The Norwegian vocal line begins with a whole note rest, followed by a series of eighth and sixteenth notes.

We're se - mi-we're se - mi - de - tached!

HAR. The Harp vocal line begins with a whole note rest, followed by a series of eighth and sixteenth notes.

We're se - mi-we're se - mi - de - tached!

The final system of the page, featuring piano accompaniment. It includes dynamic markings: a piano (*p*) marking in the first measure and a forte (*f*) marking in the fourth measure. The music concludes with a final chord in the right hand.

No. 9.

SONG (Mary) with CHORUS.

"GOODY, GOODY GIRLS!"

Words by  
CLAUDE AVELING.

Music by  
IVAN CARYLL.

Allegretto.

Piano. *f*

The first system of the piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system of the piano introduction continues the melody and accompaniment from the first system, ending with a final chord.

MARY.

1. We are good lit-tle girls, ve-ry  
2. When we go out to dine we take

The first line of the song features a vocal line for Mary and a piano accompaniment. The piano part begins with a piano (*p*) dynamic and includes a repeat sign.

MARY.

world-ly and wise, And we can teach you just a few things; And  
no cha-per-one- But do not raise eye-brows en-quir-ing; The

The second line of the song continues the vocal and piano accompaniment, with the piano part providing a steady harmonic support.

MARY.

don't be sur-prised if we o - pen you eyes, For I dare - say we know one or  
fact is we've got no mam - mas of our own, And we're too good to go in for

MARY.

two things. So when we come down to the sea for a swim, We can  
hir - ing; We get on quite fast with our host so po - lite, Meet him

MARY.

take care to let peo - ple know it; And if a girl's fi - gure is  
half - way per.haps just one more step; We flat - ter him so, that he

MARY.

dain - ty and trim, Why, it's al - most un - kind not to show it, Not to  
thinks he's all right, But he finds him - self left on the door - step! On the

*f* CHORUS.

MARY.

CHO. show it! We're all good girls, Ve - ry live - ly lit - tle girls, And door - step! We're all good girls, Hun - gry, thirs - ty lit - tle girls; It's

MARY. luck - y is the man - who can call us wife; But I fear we shall be fizz for us, but cheap cla - ret for his wife; And his best silk hat is

MARY. naugh - ty Till we're get - ting on for for - ty - We are good - y lit - tle girls, Goody, kicked in, And is filled with be - ne - dic - tine - We are good - y lit - tle girls, Goody,

MARY. good - y lit - tle girls, But we like a bit of life! We're good - y lit - tle girls, But we like a bit of life! We're

CHORUS.

CHO. all good girls, Ve - ry live - ly lit - tle girls, And luck - y is the man who can  
all good girls, Hun - gry, thirs - ty lit - tle girls; It's fizz for us, but cheap cla - ret

CHO. call us wife; But we fear we shall be naugh - ty Till we're  
for his wife; And his best silk hat is kicked in, And is

CHO. MARY.  
get - ting on for for - ty - We are good - y lit - tle girls, Good - y,  
filled with be - ne - dic - tine - We are good - y lit - tle girls, Good - y,

MARY. CHORUS.  
good - y lit - tle girls, But we like a bit of life!  
good - y lit - tle girls, But we like a bit of life!

*ff*

*ff*

*v*

D.C.

MARY.

3. Now an earl with a yacht some-times

MARY.

3. Now an earl with a yacht some-times

*p*

MARY.

takes us on board, (But do not con-clude we are sha - dy); And

MARY.

takes us on board, (But do not con-clude we are sha - dy); And

MARY.

stroll - ing on shore down at Cowes with my lord, We stum - ble plump in - to my

MARY.

stroll - ing on shore down at Cowes with my lord, We stum - ble plump in - to my

MARY.

la - dy! She looks us up thus, and she looks us down so, The

MARY.

la - dy! She looks us up thus, and she looks us down so, The

MARY.

earl tries to stam-mer and stut-ter; The coun-tes is not the sort

MARY.

we care to know, So, be-ing good girls, we just cut her! We just

CHORUS.

CHO.

cut her! For all good girls, If they're cle-ver lit-tle girls, When

MARY.

MARY.

walk-ing with the man— should not see the wife; For she's

MARY.

apt to give some trou - ble If she thinks she sees her

MARY.

dou - ble. We are good - y lit - tle girls, good - y,

MARY.

good - y lit - tle girls, But we know a bit of life! For

CHORUS.

CHO.

all good girls, If they're cle - ver lit - tle girls, When



CHO. walk - ing with the man — should not see the wife; For she's

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "walk - ing with the man — should not see the wife; For she's". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady accompaniment pattern.

CHO. apt to give some trou - ble If she thinks she sees her

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "apt to give some trou - ble If she thinks she sees her". The piano accompaniment continues with the same accompaniment pattern.

CHO. dou - ble. We are good - y lit - tle girls, Good - y,

MARY.

The third system of music features a vocal line and piano accompaniment. The lyrics are: "dou - ble. We are good - y lit - tle girls, Good - y,". The piano accompaniment continues with the same accompaniment pattern.

MARY. *ff* CHORUS. good - y lit - tle girls, But we know a bit of life.

*ff* *mf*

The fourth system of music features a vocal line and piano accompaniment. The lyrics are: "good - y lit - tle girls, But we know a bit of life." The piano accompaniment includes dynamic markings: *ff* (fortissimo) and *mf* (mezzo-forte). The system concludes with a double bar line and a repeat sign.

DANCE.

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The first system shows a melodic line in the right hand and a bass line in the left hand. The second system continues the melodic and bass lines. The third system features a complex texture with a sixteenth-note figure in the right hand and a bass line in the left hand, marked with a piano (*p*) dynamic. The fourth system returns to a simpler melodic and bass line. The fifth system continues the melodic and bass lines. The sixth system concludes the piece with a final melodic phrase in the right hand and a bass line in the left hand, marked with a fortissimo (*ff*) dynamic.

Nº 10.

SONG (Winnie) and CHORUS.

"THE CUSTOMERS AT KAY'S."

Words by  
ADRIAN ROSS.

Music by  
IVAN CARYLL.

Allegro.

Piano.

*mf*

Musical notation for the piano introduction, featuring a treble and bass clef with a 2/4 time signature and a key signature of one flat. The melody is marked *mf*.

WINNIE.

WIN.

If you'd

*p stacc.*

First vocal line for Winnie, starting with a rest followed by the lyrics "If you'd". The piano accompaniment is marked *p stacc.*

WIN.

like to know the ways of the cus - tom - ers at Kay's, We ob -

Second vocal line for Winnie, with lyrics "like to know the ways of the cus - tom - ers at Kay's, We ob -". The piano accompaniment continues.

WIN.

- serve a most re - mark - a - ble va - ri - et - y. There's a

Third vocal line for Winnie, with lyrics "- serve a most re - mark - a - ble va - ri - et - y. There's a". The piano accompaniment continues.

WIN.  la - dy com - ing there, with vic - tor - i - a and pair, She's a

WIN.  duch - ess in the ve - ry best so - ci - et - y. And she

WIN.  makes us kill our - selves Get - ting vel - vets from the shelves, Till the

WIN.  pile of goods is big e - nough to bur - y her, Then she

WIN. says, "That's ve - ry nice, Twen - ty guin - eas is the price, Give me

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "says, 'That's ve - ry nice, Twen - ty guin - eas is the price, Give me". The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note bass line and chords in the right hand.

WIN. half a yard of rib - bon for my ter - ri - er.

The second system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats. The lyrics are: "half a yard of rib - bon for my ter - ri - er.". The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *f* (forte) is present in the piano part.

WIN. Have you a length of that an - tique bro - cade? Sev - en

The third system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats. The lyrics are: "Have you a length of that an - tique bro - cade? Sev - en". The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *p* (piano) is present in the piano part.

WIN. guin - eas a yard! Oh, I don't like the shade, But I will

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats. The lyrics are: "guin - eas a yard! Oh, I don't like the shade, But I will". The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note bass line and chords in the right hand.

WIN.

look in a - gain in, say, two or three days," That is

WIN.


just how her Grace is a cus - tom - er at Kay's!

CHORUS.

"Have you a length of that an - tique bro - cade? Sev - en

CHO.

guin.eas a yard! Oh, I don't like the shade, But I will look in a -

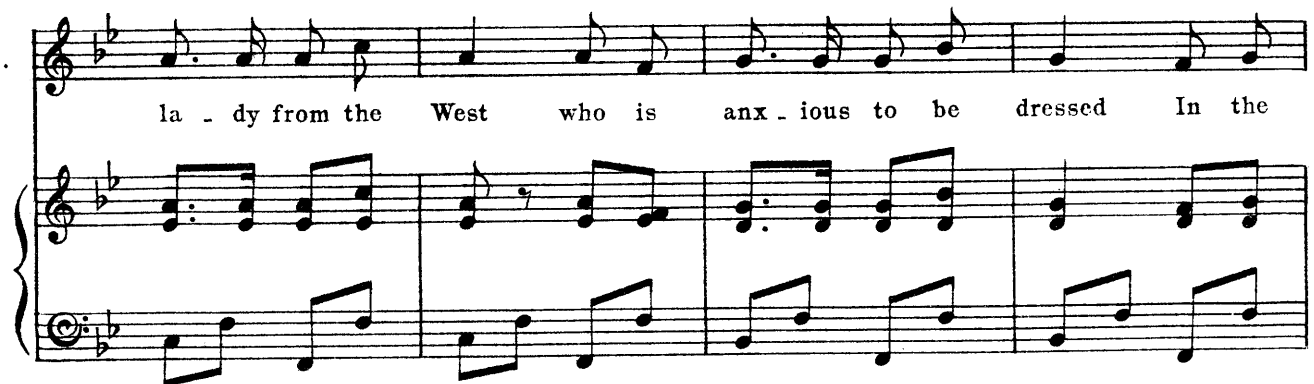
CHO. 

- gain in, say, two or three days," That is just how her

CHO. 

Grace is a cus-tom-er at Kay's. WINNIE. There's a

*p stacc.*

WIN. 

la - dy from the West who is anx - ious to be dressed In the

WIN. 

ve - ry la - test fash - ion and ma - ter - i - al; For her

WIN. pop - pa made things hum with a trust in chewing gum, And his

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "pop - pa made things hum with a trust in chewing gum, And his". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note bass line and chords in the right hand.

WIN. for - tune, for the mo - ment, is im - per - i - al; So she

The second system of music continues the vocal line and piano accompaniment. The lyrics are "for - tune, for the mo - ment, is im - per - i - al; So she". The piano accompaniment includes dynamic markings: a forte (*f*) marking in the right hand and a piano (*p*) marking in the left hand.

WIN. tries on this and that, here a cloak and there a hat, And se -

The third system of music continues the vocal line and piano accompaniment. The lyrics are "tries on this and that, here a cloak and there a hat, And se -". The piano accompaniment features a consistent bass line and chordal accompaniment.

WIN. - lects the new - est mo - dels, say a score or two; Then she

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "- lects the new - est mo - dels, say a score or two; Then she". The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.



WIN. says, "I rather guess that's a dread-ful cun-ning dress, But I'll go a-round and

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G minor and begins with a treble clef. The piano accompaniment is in G minor and begins with a bass clef. The key signature has two flats (Bb and Eb). The time signature is 4/4. The vocal line starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment starts with a quarter note G3, followed by a quarter note Bb3, a quarter note D4, and a quarter note F4.

WIN. see an- o-ther store or two. Lon-don, I guess, is a

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in G minor and begins with a treble clef. The piano accompaniment is in G minor and begins with a bass clef. The key signature has two flats (Bb and Eb). The time signature is 4/4. The vocal line starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment starts with a quarter note G3, followed by a quarter note Bb3, a quarter note D4, and a quarter note F4. Dynamics markings include *f* and *p*.

WIN. one-horse old town, In Chi - ca - go, you bet, we can fix you a

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in G minor and begins with a treble clef. The piano accompaniment is in G minor and begins with a bass clef. The key signature has two flats (Bb and Eb). The time signature is 4/4. The vocal line starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment starts with a quarter note G3, followed by a quarter note Bb3, a quarter note D4, and a quarter note F4.

WIN. gown! I'm go-ing right off to Par - ry to try "Bong Mar-shay's," That is

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is in G minor and begins with a treble clef. The piano accompaniment is in G minor and begins with a bass clef. The key signature has two flats (Bb and Eb). The time signature is 4/4. The vocal line starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment starts with a quarter note G3, followed by a quarter note Bb3, a quarter note D4, and a quarter note F4. The system ends with a sharp sign (#) on the piano line.

## CHORUS.

WIN. just how the Yan-kees are cus-tom-ers at Kay's! "Lon-don, I

CHO. guess, is a one-horse old town, In Chi-ca-go, you bet, we can

CHO. fix you a gown! I'm go-ing right off to Par-ry to see Bong Mar-

CHO. -shay's" That is just how the Yan-kees are cus-tom-ers at Kay's.

Nº 11.

## SONG. (Ell-n) and CHORUS. (Bridesmaids.)

"BOB AND ME."

Words by  
CLAUDE AVELING.Music by  
HOWARD TALBOT.

Lively, but not too fast.

Piano.

The piano introduction is in 2/4 time. The right hand starts with a melody of eighth notes, while the left hand provides a steady accompaniment of quarter notes. Dynamics range from *mf* to *f*.

ELLEN.

Oh, the fine folks with their mar-ria-ges Too fus-sy al-ways are, They want

ELL.

hor-ses and their car-ria-ges, Or else a mo-tor car; But that

ELL.

mo-tion Ain't my no-tion, It's too fidg-et-y by half, And you're

ELL.

ei - ther tum - bled out, Or you jump and shake a - bout, Like a

BRIDESMAIDS.

ELL.

ci - ne - ma - to - graph! Like a ci - ne - ma - to - graph!

ELLEN.

B'MDS.

Just wait and see When Bob and me Get mar - ried on our own, No

ELL.

mo - tor car for us, We'll take a pen - ny 'bus We'll

ELL. have no bells, Or smok - y smells, Or pip - pip - pip - ping fuss, When

ELL. Bob and me Get mar - ried on our own! Just

BRIDESMAIDS.

*cresc.*

B'MDS. wait and see When Bob and me Get mar - ried on our own, No

B'MDS. mo - tor car for us, We'll take a pen - ny 'bus; We'll

B'MDS

have no bells, Or smok - y smells, Or pip - pip - pip - ping fuss, When

B'MDS

Bob and me Get mar - ried on our own!

B'MDS

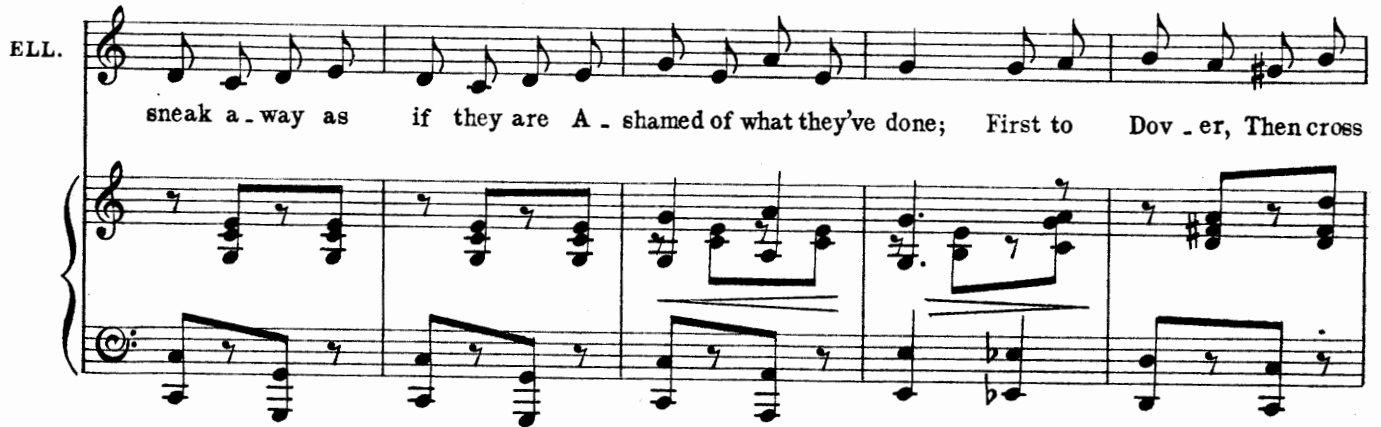
ELLEN.

And so

*p*

ELL.

awk - ward and so stiff they are, When the hon - ey - moon's be - gun, And they

ELL. 

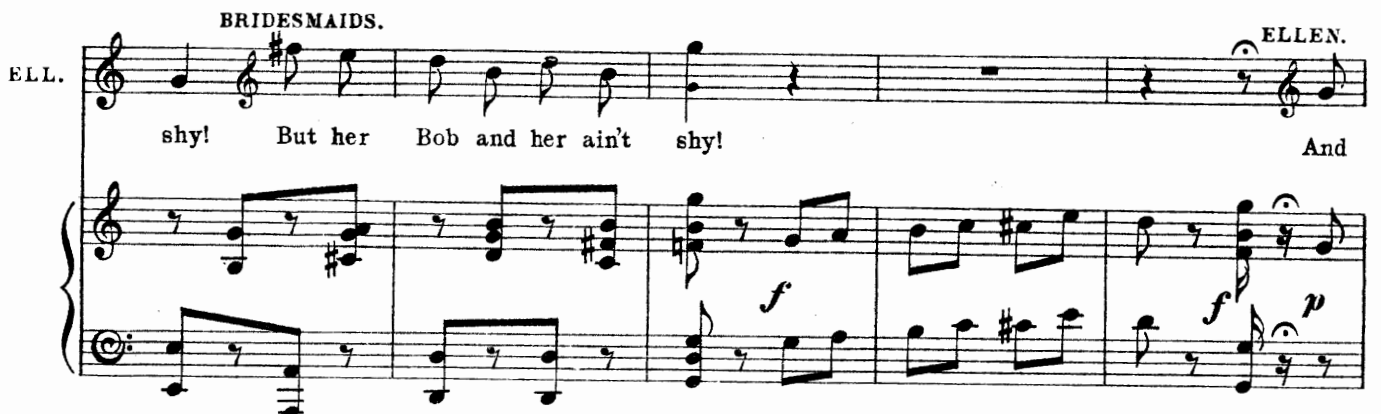
sneak a - way as if they are A - shamed of what they've done; First to Dov - er, Then cross

ELL. 

o - ver, To the Con - ti - nent they fly, And they hide in Ho - tel

ELL. 

Grand, Like an os - trich in the sand, But my Bob and me ain't

BRIDESMAIDS. 

ELL. shy! But her Bob and her ain't shy! ELLEN. And

ELL. you shall see When Bob and me Get mar-ried on our own, We'll

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "you shall see When Bob and me Get mar-ried on our own, We'll". The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and chords in the treble.

ELL. man-age ve-ry well With-out a Grand Ho-tel, A

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "man-age ve-ry well With-out a Grand Ho-tel, A". The piano accompaniment continues with the same rhythmic pattern.

ELL. short week-end At gay South-end, Or trip on the "Mar-gate Belle," When

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "short week-end At gay South-end, Or trip on the 'Mar-gate Belle,' When". The piano accompaniment continues with the same rhythmic pattern.

ELL. Bob and me Get mar-ried on our own! Just

BRIDESMAIDS.

The fourth system of music features a vocal line and piano accompaniment. The lyrics are: "Bob and me Get mar-ried on our own! Just". The piano accompaniment includes a *cresc.* (crescendo) marking. The system concludes with a section for BRIDESMAIDS, indicated by the text "BRIDESMAIDS." above the staff.



B'MDS.

wait and see When Bob and me Get mar\_ried on our own, We'll

*f*

B'MDS.

man\_ age ve\_ ry well With\_ out a Grand Ho\_ tel, A

B'MDS.

short week-end At gay South\_end, Or trip on the "Mar\_gate Belle," When

B'MDS.

Bob and me Get mar\_ried on our own!

*f* *mf*

DANCE.

First system of musical notation for piano. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and sixteenth notes, with some chords. The bass staff contains a rhythmic accompaniment of eighth notes. There are some fingering numbers (7) and dynamic markings (7) in the treble staff.

Second system of musical notation for piano. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with some chords and a fermata. The bass staff contains a rhythmic accompaniment. There are some fingering numbers (7) and dynamic markings (7) in the treble staff.

Third system of musical notation for piano. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with some chords and a fermata. The bass staff contains a rhythmic accompaniment. There are some fingering numbers (7) and dynamic markings (7) in the treble staff.

Fourth system of musical notation for piano. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with some chords and a fermata. The bass staff contains a rhythmic accompaniment. There is a dynamic marking *pp* in the treble staff.

Fifth system of musical notation for piano. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with some chords and a fermata. The bass staff contains a rhythmic accompaniment. There is a dynamic marking *pp* in the treble staff.

First system of musical notation, consisting of a grand staff with two staves. The music features a sequence of chords and melodic lines. A *cresc.* marking is present above the right-hand staff.

Second system of musical notation, consisting of a grand staff with two staves. The music continues with a *ff* dynamic marking at the beginning of the system.

Third system of musical notation, consisting of a grand staff with two staves. The music continues with a sequence of chords and melodic lines.

Fourth system of musical notation, consisting of a grand staff with two staves. The music continues with a sequence of chords and melodic lines.

Fifth system of musical notation, consisting of a grand staff with two staves. The music concludes with a final chord and melodic line.

SONG. (Norah.)

"THAT'S SO, PAPA."

Words by  
ADRIAN ROSS.

Music by  
LIONEL MONCKTON.

**Moderato.**

Voice. NORAH.

Piano. *mf* *rit.*

1. I  
2. He

NOR.  
dreaded my hus - band's love was pure As  
love's a wo - man come from Kay and

NOR.  
snow, Pa - pa! I  
Co., Pa - pa! He

NOR.  
hoped his fond - ness in would en - dure And  
looked at her in such a way And

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderato'. The piano accompaniment begins with a *mf* dynamic and includes a *rit.* (ritardando) section. The lyrics are arranged in three systems, each with a vocal line and a piano accompaniment line. The first system includes two alternative endings for the vocal line: '1. I' and '2. He'. The second system ends with a double bar line and an asterisk (\*). The third system continues the vocal and piano lines.

NOR.

grow, Pa - pa! I  
oh, Pa - pa! Why

Ped. \*

NOR.

thought him good and true and strong, One  
did - n't some - one tell me when I

NOR.

day has shown me I was wrong; A -  
took this wick - ed - est of men, You

NOR.

- las! it seems so ve - ry long A -  
must have heard a - bout him then, You

NOR.

go, Pa - pa!  
know, Pa - pa!

*rit.*

*Red.* \*

NOR.

*a tempo*

Ah! (sob - bing) Ah! (sob - bing) Ah! (sob - bing) I know at  
Ah! (sob - bing) Ah! (sob - bing) Ah! (sob - bing) I know at

*a tempo*

NOR.

last his black pa - past,  
last his black pa - past,

*Red.* \*

NOR.

Ah! (sob - bing) Ah! (sob - bing) Ah! (sob - bing) Sad is my  
Ah! (sob - bing) Ah! (sob - bing) Ah! (sob - bing) Sad is my

NOR.

heart, we must part, Ah! (sob - bing)  
 heart, we must part, Ah! (sob - bing)

*rit.* \*

NOR.

Ah! (sob - bing) Ah! (sob - bing) I can - not par - don him, I  
 Ah! (sob - bing) Ah! (sob - bing) I can - not par - don him, I

NOR.

know. That's so, Pa - pa! That's so, Pa -  
 know. That's so, Pa - pa! That's so, Pa -

NOR.

*rit.*  
 - pa! (sob) Pa - pa - That's so! (sob - bing)  
 - pa! (sob) Pa - pa - That's so! (sob - bing)

*rit.*

N<sup>o</sup> 13.

## COON SONG (Nancy.)

"SMILING SAMBO."

Words by  
PERCY GREENBANK.Music by  
HOWARD TALBOT.

Nancy. *ad lib.*

Piano. *p* *ad lib.*

SOLO. CHORUS.

1. Sam-bo was a cof - fee col - our'd coon, Keep your eyes wide  
2. Sam-bo lubb'd a gal a - bout a year, Keep your eyes wide

SOLO. CHORUS.

o - pen! He'd a face as round as an - y moon.  
o - pen! Then her fa - ther tried to in - ter - fere.



CHO. SOLO.

Let de wag - gon pass! Nothing in de world could  
 Let de wag - gon pass! Sam\_bo used to think it

This system contains the first two lines of music. The vocal line (CHO.) starts with the lyrics 'Let de wag - gon pass!' and continues with 'Nothing in de world could Sam\_bo used to think it'. The piano accompaniment features a bass line with a triplet of eighth notes and chords in the right hand.

CHORUS. SOLO.

make him riled, Start de ball a - roll - ing!  
 ra - ther fun, Start de ball a - roll - ing!

This system contains the third and fourth lines of music. The vocal line (CHORUS.) has lyrics 'make him riled, Start de ball a - roll - ing!' and 'ra - ther fun, Start de ball a - roll - ing!'. The piano accompaniment continues with similar rhythmic patterns.

CHORUS.

If he was an\_noy'd, he on - ly smild. Oh de green, green  
 Till the ole man went and got his gun. Oh de green, green

This system contains the fifth and sixth lines of music. The vocal line (CHORUS.) has lyrics 'If he was an\_noy'd, he on - ly smild. Oh de green, green' and 'Till the ole man went and got his gun. Oh de green, green'. The piano accompaniment features a steady bass line and chords.

SOLO.

grass!  
 grass!

This system contains the seventh and eighth lines of music. The vocal line (SOLO.) has lyrics 'grass!' and 'grass!'. The piano accompaniment features a more active bass line and chords, with dynamic markings *f* and *ff*.

Sam - bo kept smil - in', Jes' smil - in' all day long, And  
 Sam - bo was smil - in', A ha - bit he had got, When

no one could have a mouth much big - ger. Oh,  
 ole man took aim and pull'd the trig - ger. Oh,

Sam - bo kept smil - in' When things were go - ing wrong, For  
 Sam - bo kept smil - in' Though he was full of shot, For

CHORUS.  
 he was such a hap - py lit - tle nig - ger!  
 he was such a hap - py lit - tle nig - ger!

CHO. Sam - bo kept smil - in', Jes', smil - in' all day long, And  
 Sam - bo was smil - in', A ha - bit he had got, When

*mf*

CHO. no one could have a mouth much big - ger. Oh,  
 ole man took aim and pull'd the trig - ger. Oh,

CHO. Sam - bo kept smil - in' When things were go - ing wrong, For  
 Sam - bo kept smil - in' Though he was full of shot, For

CHO. he was such a hap - py lit - tle nig - ger!  
 he was such a hap - py lit - tle nig - ger!

*ff*

D. C. %

DANCE.

The first system of the 'DANCE' section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic. The melody in the upper staff features eighth-note patterns and rests, while the bass line provides a steady accompaniment with eighth notes.

The second system continues the musical notation from the first system. It maintains the same key signature and dynamic level. The melodic line in the upper staff continues with eighth-note figures, and the bass line remains consistent with eighth-note accompaniment.

The third system of the 'DANCE' section shows a dynamic shift. It begins with a fortissimo (*ff*) dynamic, then moves to piano (*p*). The upper staff features a more active melodic line with eighth notes and rests, while the bass line continues with eighth-note accompaniment.

The fourth system of the 'DANCE' section includes performance instructions: *p cresc. e accel.*. The music starts with a piano (*p*) dynamic and gradually increases in volume and tempo. The upper staff has a melodic line with eighth notes, and the bass line provides accompaniment with eighth notes.

The fifth system of the 'DANCE' section continues the piece. The upper staff features a melodic line with eighth notes and rests, and the bass line provides accompaniment with eighth notes.

CODA.

The CODA section consists of two staves. It begins with a fortissimo (*ff*) dynamic. The upper staff has a melodic line with eighth notes and rests, and the bass line provides accompaniment with eighth notes. The section concludes with a final cadence.

No. 14.

## SONG. (Harry.)

"I DON'T CARE"

Words and Music by

PAUL A. RUBENS.

Moderato.

Harry.

HAR.

1. Wo - men are ex - traor - din - a - ry be - ings! Up -  
 2. Wo - men seem to have no sort of rea - son. They

HAR.

- on my word, I don't know what to think! At one time they're annoyed because we  
 like to think themselves so ve - ry good. They say it's ve - ry wrong for us to

HAR.

hus - bands are *too* fond of them, At oth - er times they're fur - ious if we  
go and kiss a wo - man, Why, they'd love to be that wo - man if they

HAR.

wink. I've got in - to a pret - ty piece of trou - ble, I  
could. I can't think why it is she gets so jea - lous, I

HAR.

don't know what to do or what to say, I don't know whether p'rhaps I'd bet - ter  
s'pose it's a great compliment to me; But if she must be jea - lous, can't she


HAR.

stay at home and drown myself, Or go and have some lunch and run a - way!  
go off in the coun - try, And be jealous in some place where I can't see!

*rall.*

HAR. 

I don't care! Let her go and get in - to a  
 I don't care! She gets an - gry just be - cause I

HAR. 

tem - per if she likes to, blow it! Curse it! If that wretch - ed un - cle  
 have a ve - ry mild flirt - a - tion. If she cares to, she can go and


HAR. 

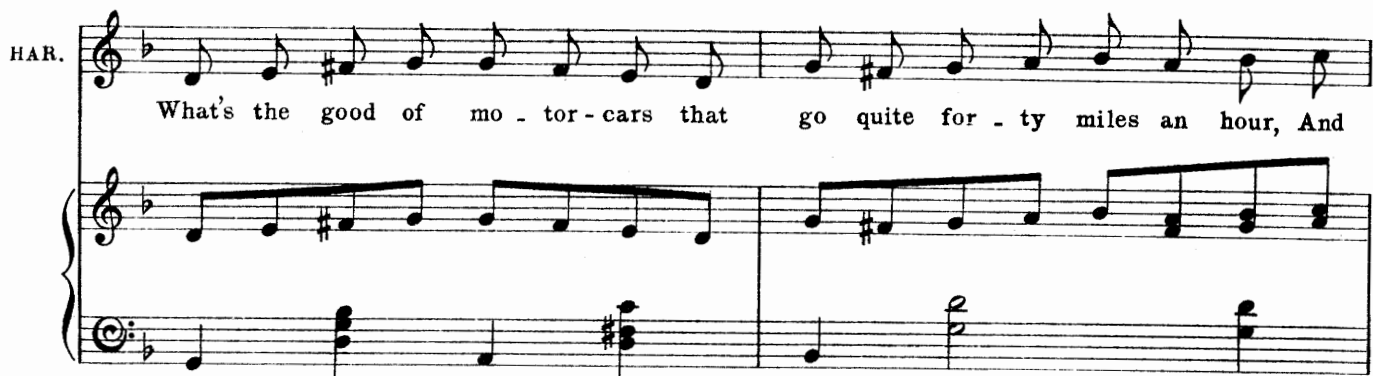
The - o - dore should get to know it! oh! I don't care.  
 kiss the whole male pop - u - la - tion: I don't care.

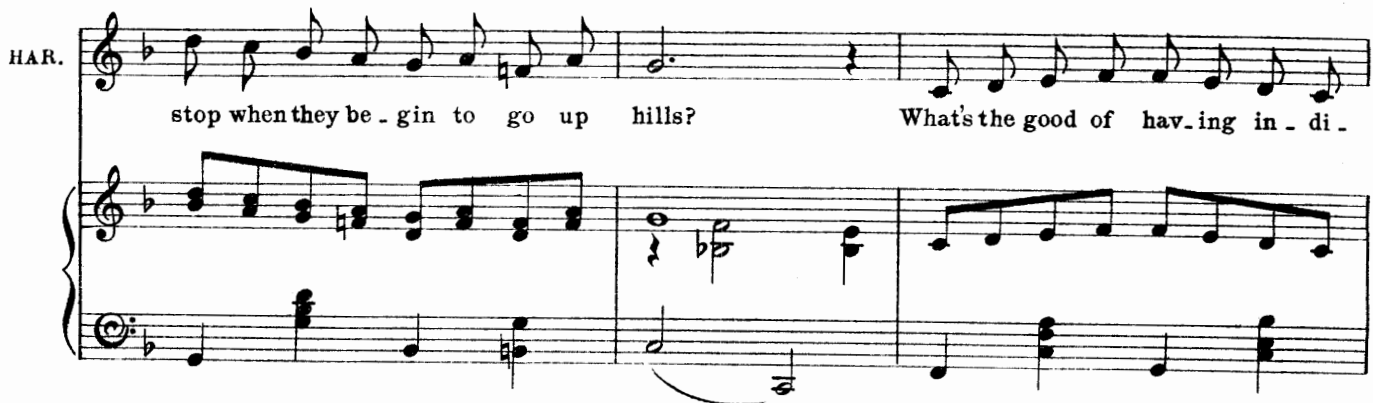
HAR. 

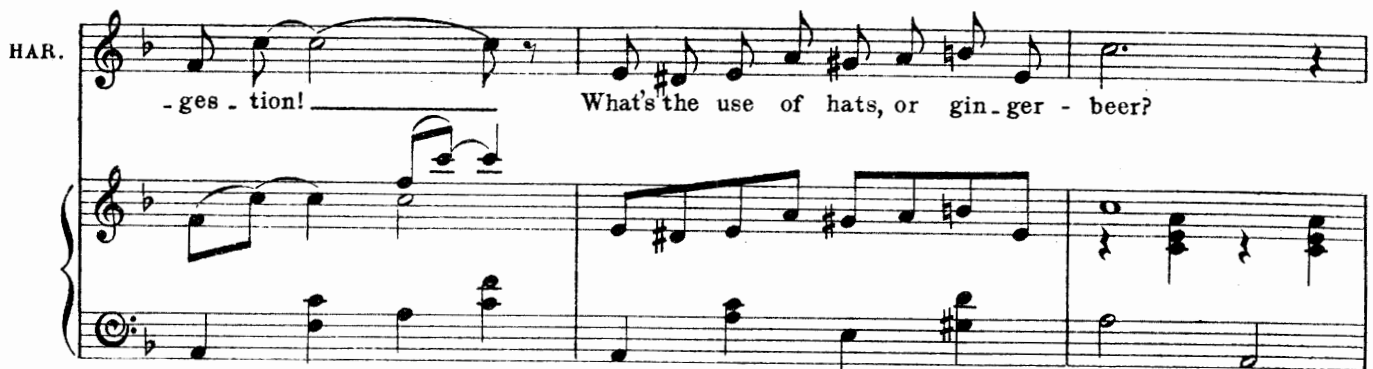
3. Ev - 'ry - thing seems ab - so - lute - ly

*mf* *p*

HAR.    
 rot - ten! \_\_\_\_\_ What on earth's the use of hav - ing bills?

HAR.    
 What's the good of mo - tor - cars that go quite for - ty miles an hour, And

HAR.    
 stop when they be - gin to go up hills? What's the good of hav - ing in - di -

HAR.    
 - ges - tion! \_\_\_\_\_ What's the use of hats, or gin - ger - beer?



HAR.

Just to give some sil - ly ass, who wants to sell some sil - ly stuff, The

HAR.

chance of mak - ing so much ev - 'ry year! Oh! I don't

HAR.

care! ——— I'm sick of all the Ma - bels, and the Flossies, and the Kates, and Daisies, As  
(or) I sim - ply hate the ve - ry thought of a - ny sort of so - cial function, I

HAR.

far as I'm concern'd, why, all the blooming lot can go to bla - zes! I don't care.  
don't care if the Dur - bar's held at Del - hi or at Clapham Junction! I don't care.

Nº 15.

## FINALE—ACT II.

Words by  
ADRIAN ROSS.

Music by  
CECIL COOK.

Chalmers.  
& Judge.

Allegro. *mf*

He has gone his ways with a girl from Kays, But

Piano. *ff* *p*  
*8va*

CHAL.  
& JUD.

why should you weep, and why sigh? For you'll soon be free by a stern de-cree, The

CHAL.  
& JUD.

CHORUS. *f unis.*

sort that is known as ni - si. He'll rue his con-duct fault-y In a

CHO. court that's dim and vaul - ty, The well - known court of the Pro - bate sort, Di -

CHO. - vorce and Ad - mi - ral - ty, Di - vorce and Ad - mi - ral - ty.

NORAH. *mf* Con moto. No, no, I could not seek di -

NOR. - vorce; I will not do it! For if he takes a reck - less

NOR.

course, I drove him to it. Young wives should not be stern and

NOR.

chill to those they mar - ry; I'll win him back, He loves me still, my darling

NOR.

Har - ry. Yes, I'll for - give the fu - gi - tive, My hus - band

CHO.

Yes, she'll for - give the fu - gi - tive, Her hus - band

Yes, she'll for - give the fu - gi - tive, Her hus - band

NOR. *prall.*  
Har - - - ry, My hus - band

CHO. *prall.*  
Har - - - ry, Her hus - band

*prall.*  
Har - - - ry, Her hus - band

*accel.* *ff* *dim. e rall.*

NOR. *Tempo I<sup>o</sup>*  
Har - - - ry.

CHO. *Tempo I<sup>o</sup>*  
Har - - - ry.

*Tempo I<sup>o</sup>*

*p* *fp*

*f* *p*

Andante.  $\text{♩} = 84.$

NORAH. *(aside)*

I'm go - ing to pack and

*mf* *rit.* *p a tempo*

NOR.

bring Har - ry back, I'll own I was fool - ish and fus - sy; — I'm

CHALMERS.

CHAL.

go - ing to - night To set mat - ters right, — I'll catch him a - gain with the

JUDGE.

JUD.

hus - sy! — I'll nev - er com - plain of Har - ry a - gain, I

NORAH.

NOR. *HOG. più mosso.*

nev - er will sulk for a min - ute, I'll fol - low his friends and

*più mosso e cresc.*

HOG.

see how it ends, For Win - nie is sure to be in it.

ALL.) (*crisply*) *p*

We'll go up a - gain to town, to town, Far

*p* *staccato*

*♩ = 126.*

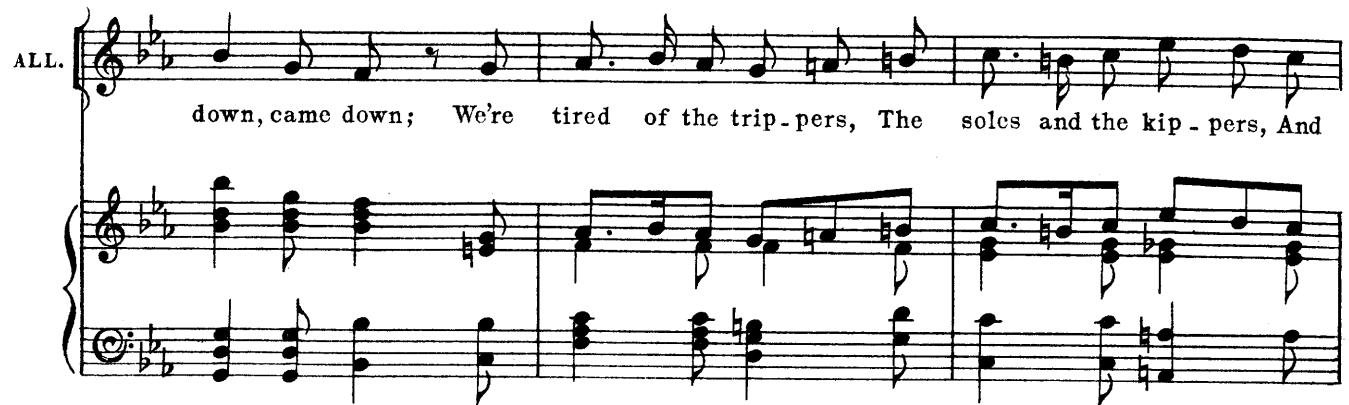
ALL. *cresc.*

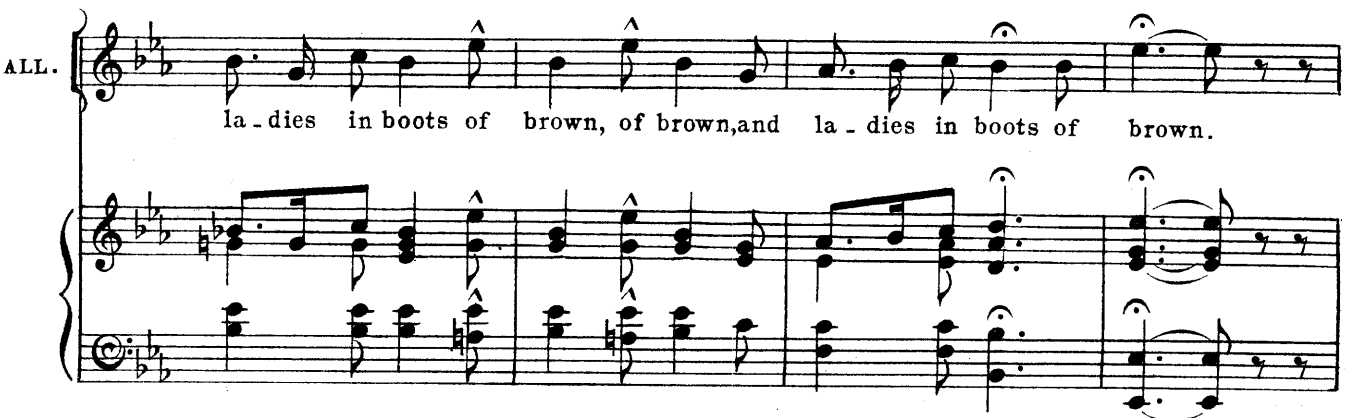
quick - er than we came down, came down; We're tired of the trip - pers, The

*cresc.*

ALL.  *soles and the kip-pers, And la-dies in boots of brown, of brown. We'll*

ALL. *f*  *go up a - gain to town, to town, Far quick - er than we came*

ALL.  *down, came down; We're tired of the trip-pers, The soles and the kip - pers, And*

ALL.  *la - dies in boots of brown, of brown, and la - dies in boots of brown.*



Musical score for piano introduction. It consists of three staves: a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a forte (*f*) dynamic. The piano part features a series of chords and moving lines in both hands.

FITZ.

A talk with you is some\_ thing that I en -

Musical score for the first vocal line. It includes a vocal staff with lyrics and a piano accompaniment. The piano part starts with a piano (*p*) dynamic. The lyrics are: "A talk with you is some\_ thing that I en -".

FITZ.

- joy. Sup\_ pose we dine one eve\_ ning at the Sa -

CHO.

*f* He does en - joy. —

He does en - joy. —

Musical score for the second vocal line and chorus. It includes two vocal staves and a piano accompaniment. The first vocal line (Fitz) has lyrics: "- joy. Sup\_ pose we dine one eve\_ ning at the Sa -". The chorus (CHO.) has lyrics: "*f* He does en - joy. —" and "He does en - joy. —".Musical score for the piano accompaniment of the chorus. It features a grand staff with a forte (*f*) dynamic. The piano part includes a first ending marked with a dotted line and the number 8.

FITZ. - voy? I'll have a bird and dry cham-pagne, And

CHO. The gay Sa voy.

The gay Sa - voy. —

8..... loco

*f* *p*

FITZ. hear the truth that you ex-plain, Un - til I feel as if a - gain a

FITZ. boy. — When I can help a man I do not de -

CHO. Good boy. —

Good boy. —

ELLEN.

*f* *p*

ELL. - lay\_ I hope to have a talk with you, as you

CHO. *mf* Do not de - lay. —  
*mf* Do not de - lay. —  
g.....  
*f* *loco* *p*

ELL. say. If you should leave me here be - hind, Im -

CHO. *f* Of course you may. —  
Of course you may. —

ELL. - pro - per thoughts may fill your mind, And so we'll dine, as you're so kind, to -

Allegro.

ELL. - day.

CHO. *f* In town to - - day.

In town to - - day.

*f* *ff*

Allegro.

GIRLS FROM KAYS. *ff*

Oh, we are the wo - men from Kay's, from Kay's, The

CHORUS. (Unison.) *ff*

Why, these are the wo - men from Kay's, from Kay's, We

*f*

CHO. smart-est that Lon-don can raise, can raise; But Win - nie, our host-ess, has

can - not ap-prove of their ways, their ways; It's sim - ply dis - grace-ful to

CHO. left us to-day, And who is the per-son to pay, pay, pay? For  
see them to-day, And some-one should tell Mis-ter Kay, Kay, Kay. Why,

CHO. we are the wo-men from Kay's, from Kay's, The smart-est that Lon-don can  
these are the wo-men from Kay's, from Kay's, We can-not ap-prove of their

CHO. raise, can raise; But Win-nie, our host-ess, has left us to-day, And  
ways, their ways; It's sim-pley dis-grace-ful to see them to-day, And

FITZ.

CHO. who is the per-son to pay? You're ve - ry fine, And  
some-one should tell Mis-ter Kay.

FITZ. that's all right—Sup - pose you dine with us to - night! My friend will pay for

FITZ. all with joy, So come a - way to the Sa - voy.

GIRLS FROM KAY'S.  
We

GIRLS. will, we will! You bet we will!

*ff* JUDGE, CHALMERS, & MRS C.  
They're wo-men from Kay's, They're

*ff*  
They're wo-men from Kay's, They're

CHO. They're wo-men from Kay's, They're

*ff* *f* *ff*

GIRLS. *ff*  
You bet we will! \_\_\_\_\_

JUD. CHA. MRS C.  
wo - men from Kay's, They're women from Kay's. \_\_\_\_\_

CHO. wo - men from Kay's, They're women from Kay's. \_\_\_\_\_

wo - men from Kay's, They're women from Kay's. \_\_\_\_\_

GIRLS FROM KAY'S *ff*

HOGGENHEIMER. *ff*

JUD.  
CHA.  
MRS C.

CHO.

For we are the wo-men from Kay's, from Kay's, The  
 For these are the wo-men from Kay's, from Kay's, The  
 Why, these are the wo-men from Kay's, from Kay's, We  
 Why, these are the wo-men from Kay's, from Kay's, We  
*f sempre ff*

GIRLS.

HOGG.

JUD.  
CHA.  
MRS C.

CHO.

smart-est that Lon-don can raise, can raise; So off to the sta-tion as  
 smart-est that Lon-don can raise, can raise; So off to the sta-tion as  
 can-not ap-prove of their ways, their ways; It's sim-ply dis-grace-ful to  
 can-not ap-prove of their ways, their ways; It's sim-ply dis-grace-ful to  
 can-not ap-prove of their ways, their ways; It's sim-ply dis-grace-ful to



GIRLS. fast as we may, For Pig - gy has pro - mised to pay, pay, pay! For

HOGG. fast as we may, For I am the per - son to pay, pay, pay! For

JUD. see them to - day, And some - one should tell Mis - ter Kay, Kay, Kay. Why,

CHA. see them to - day, And some - one should tell Mis - ter Kay, Kay, Kay. Why,

MES C. see them to - day, And some - one should tell Mis - ter Kay, Kay, Kay. Why,

CHO. see them to - day, And some - one should tell Mis - ter Kay, Kay, Kay. Why,

GIRLS. we are the wo - men from Kay's, from Kay's, The smart - est that Lon - don can

HOGG. they are the wo - men from Kay's, from Kay's, The smart - est that Lon - don can

JUD. these are the wo - men from Kay's, from Kay's, We can - not ap - prove of their

CHA. these are the wo - men from Kay's, from Kay's, We can - not ap - prove of their

MES C. these are the wo - men from Kay's, from Kay's, We can - not ap - prove of their

CHO. these are the wo - men from Kay's, from Kay's, We can - not ap - prove of their

GIRLS. raise, can raise; So off to the station as fast as we may, For

HOGG. raise, can raise; So off to the station as fast as we may, For

JUD. CHA. M<sup>rs</sup> C. ways, their ways; It's simply disgraceful to see them to-day, And

CHO. ways, their ways; It's simply disgraceful to see them to-day, And

Largamente.

GIRLS. Pig-gy has promised to pay, pay,

HOGG. I am the person to pay, pay,

JUD. CHA. M<sup>rs</sup> C. some-one should tell Mis-ter Kay, Kay,

CHO. some-one should tell Mis-ter Kay, Kay,

some-one should tell Mis-ter Kay, Kay,

Largamente.

GIRLS. pay! \_\_\_\_\_

HOGG. pay! \_\_\_\_\_

JUD. CHA. MRS C. Kay! \_\_\_\_\_

CHO. Kay! \_\_\_\_\_



*a tempo*

8va



8.....

*accel.*



8.....



# Act III.

No. 16.

## INTRODUCTION.

IVAN CARYLL.

Tempo di Valse.

Piano.

The musical score is written for piano and consists of five systems of music. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked "Tempo di Valse". The score begins with a piano accompaniment. The first system starts with a forte (*f*) dynamic and includes a crescendo leading to a piano (*p*) dynamic. The second system continues the accompaniment. The third system features a piano (*p*) dynamic and includes a crescendo. The fourth system continues the accompaniment. The fifth system concludes the introduction with a final chord and a fermata over the final notes.

Nº 17.

DUET. (Winnie and Harry.)

"MAKE IT UP."

Music by  
IVAN CARYLL.

Allegretto.

Harry.

Piano.

HAR.

HAR.

HAR. WINNIE.

And she's go - ing home to mo - ther! Tho' she tries her heart to

WIN.

hard - en, She'll be glad e - nough to par - don;

WIN.

Say you're sor - ry you of - fend - ed, She will cry, and all is

WIN. BOTH.

end - ed! Make it up { with your wife, } make it  
so I will

BOTH. WINNIE.

up, Tho' a - pol - o - gy may prove a bit - ter cup. Say that

WIN. HARRY.

ev - er since you part - ed You've been sim - ply bro - ken - heart - ed. But I

HAR. WINNIE.

was - n't that ex - act - ly, - Make it up, make it up,

BOTH.

Make it up.

*f*

HARRY.

I'm a - fraid of trou - ble      la - ter      With her un - cle and her

*p*

HAR.

ma - ter,      And the wor - thy friends who      tell us

HAR.

WINNIE.

An - y - thing to make us      jeal - ous!      She will cry and mope and



WIN.

doubt you If she's left at home with - out you;

WIN.

If you'd have her love you right - ly, Take her out to din - ner

BOTH.

WIN.

night - ly! Make it up {with your wife,} make it up, Take her  
so I will

BOTH.

with {you} to a res - tau - rant to sup, But she  
me

WINNIE.

WIN. HARRY.

won't be quite in keep - ing If her eyes are red with weep - ing! Well, in

This system contains the first two vocal parts. The vocal line for WIN. starts with a treble clef and a key signature of two flats. The lyrics are "won't be quite in keep - ing If her eyes are red with weep - ing! Well, in". The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef, both in the same key signature. The music is in a 4/4 time signature.

HAR. WINNIE. BOTH.

that case, she must sim - ply, Make them up, make them up, Make them

This system contains the vocal parts for HAR., WINNIE., and BOTH. The vocal line for HAR. starts with a treble clef and a key signature of two flats. The lyrics are "that case, she must sim - ply, Make them up, make them up, Make them". The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef, both in the same key signature. The music is in a 4/4 time signature. Dynamics markings include *f* and *p*.

BOTH.

up.

This system contains the piano accompaniment for the "BOTH." section. It features a right-hand part with a treble clef and a left-hand part with a bass clef, both in the same key signature. The music is in a 4/4 time signature.

This system contains the piano accompaniment for the final section of the page. It features a right-hand part with a treble clef and a left-hand part with a bass clef, both in the same key signature. The music is in a 4/4 time signature. Dynamics markings include *v*.

Nº 18.

SONG. (Mary.) and CHORUS.

“LOVE AT THE DOOR.”

Words by  
ADRIAN ROSS.


Music by  
IVAN CARYLL.

Moderato.

Tempo di Valse.

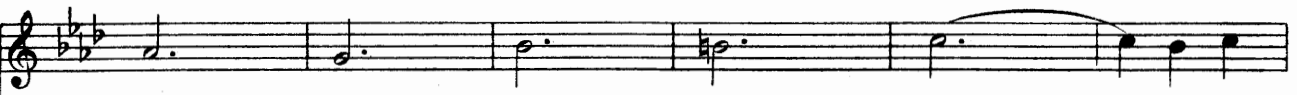
Mary. 

Piano. 

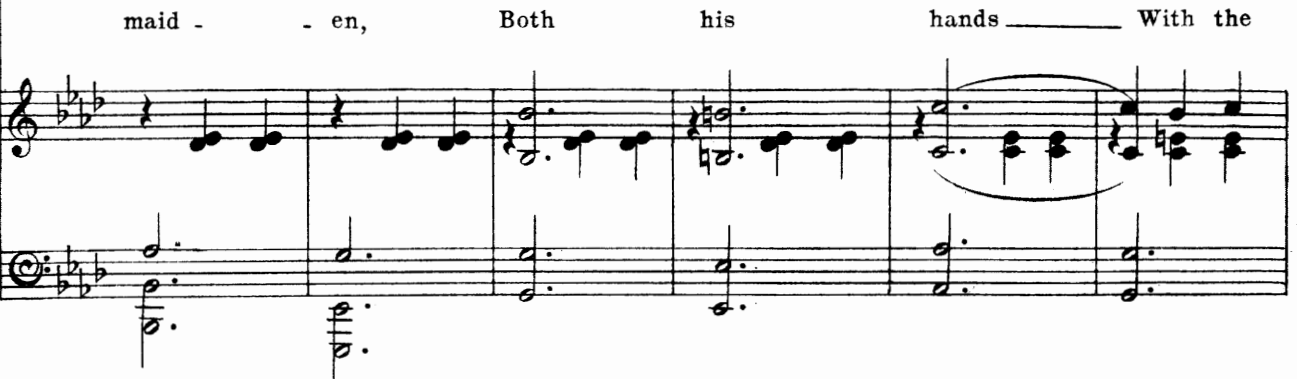
MARY. 

When love stands at the heart's door of a



MARY. 

maid - en, Both his hands With the



MARY.

red ro\_ses are la - - den, And she hears his call —

MARY.

— As the fair morn-ing un - clo - - ses: "Ere they

MARY.

fall, — Will you let me in with my ro - - ses?" But with

*rall.*

MARY.

laugh - ter — Ring - ing af - ter, — She will send him — From her door, —

*a tempo*

MARY.

Bid - ding him not to im - por - tune — Till his for - tune

MARY.

— May be more! — For the fan - cies — And ro - man - ces —

MARY.

— That at - tend him — Are not sure; — "Ah, do not

MARY.

trou - ble me, Cu - pid, — It is stu - pid — to be poor." —

MARY.

She grows old, ————— And her heart

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff with treble and bass clefs. The lyrics are: "She grows old, ————— And her heart".

MARY.

wa\_kens to hun - - ger, Scorn - - ing

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "wa\_kens to hun - - ger, Scorn - - ing".

MARY.

gold ————— That she asked when she was young - -

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "gold ————— That she asked when she was young - -".

MARY.

- er! And when Love goes by ————— As the

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "- er! And when Love goes by ————— As the".

MARY. day wea - ri - ly clo - ses, Hear

MARY. her cry: I will give my gold for your

MARY. ro - ses." But with laugh - ter Ring - ing af - ter,

*rall.* *a tempo*

MARY. He is turn - ing From her door,

MARY.

Love that she scorn'd for a for - tune— Will im - por - tune— Ne - ver -

MARY.

- more! ————— For his flow - ers— Felt the pow - ers— Of the

MARY.

burn - ing— Sum - mer sun; ————— Ro - ses whose worth she up -

MARY.

- braid - ed, — They are fa - ded — they are done! —————



MARY & CHORUS. (in unison.)

MARY & CHO.

Love's own rose ——— That is worth wish - ing for

MARY & CHO.

on - - ly! Soon Love goes, ——— And we're

*cresc.*

MARY & CHO.

left long - ing and lone - - ly. When he comes our

*f* *p*

MARY & CHO.

way, ——— Let us bow down to his pow - - er,

MARY. *cresc.*  
 MARY. While we may, ——— Ere the sky grows

SOP. *cresc.*  
 SOP. While we may, ——— Ere the sky grows

TEN. *cresc.*  
 TEN. While we may, ——— Ere the sky grows

BASS. *cresc.*  
 BASS. While we may, ——— Ere the sky grows

*cresc.* *f*

MARY. *ff*  
 MARY. gray; ——— Let us love our day, ——— For the

SOP. *ff*  
 SOP. gray; ——— Let us love our day, ——— For the

TEN. *ff*  
 TEN. gray; ——— Let us love our day, ——— For the

BASS. *ff*  
 BASS. gray; ——— Let us love our day, ——— For the

*ff*

MARY. world can not pay for an hour \_\_\_\_\_ of love, of our

SOP. world can not pay for an hour \_\_\_\_\_ of love, of our

TEN. world can not pay for an hour \_\_\_\_\_ of love, of our

BASS. world can not pay for an hour \_\_\_\_\_ of love, of our

MARY. love! \_\_\_\_\_

SOP. love! \_\_\_\_\_

TEN. love! \_\_\_\_\_

BASS. love! \_\_\_\_\_

Nº 19.

## SONG (Harry.) with CHORUS.

"A HIGH OLD TIME."

Words by  
CLAUDE AVELING.Music by  
A. D. CAMMEYER.

Con moto, allegro non troppo.

Harry.

Piano.

*ff*

*ff*

HAR.

*mf*

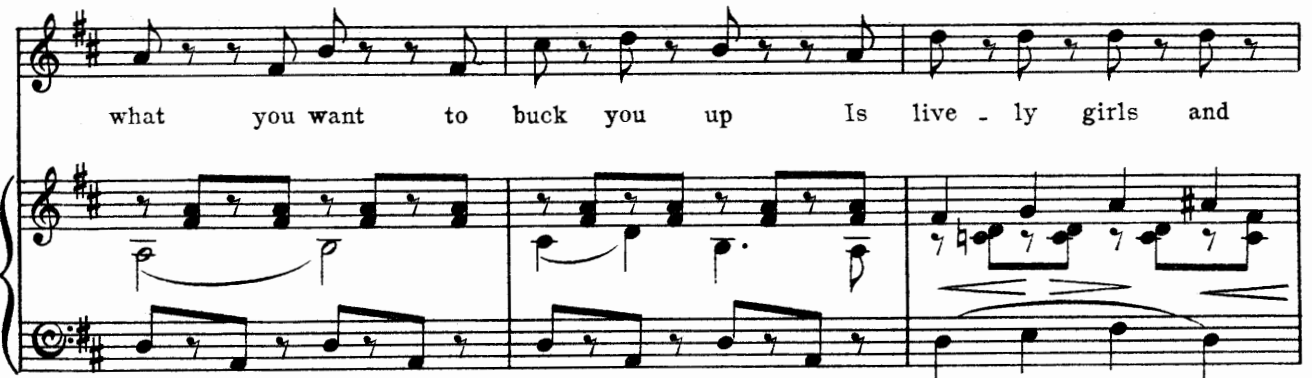
Sup - pos - ing things look black in town, And

*pp*

HAR.

you feel ra - ther blue, Sup - pose you feel a

HAR.  bit run down And don't know what to do; Then

HAR.  what you want to buck you up Is lively girls and

HAR.  boys, So ask them out to dine and sup, And

HAR.  make a good old noise; We'll have a

HAR. *rous - ing, roar - ing time And we'll paint the town so*

HAR. *red, That the Em\_pire chucker out Will find all his work cut out To dis\_* *cresc.*

HAR. *- tin - guish heels from head; From eight-o' - clock till clos - ing*

*f* *pp*

*cresc.* *ff* *pp*

HAR. *time We will plen - ti - ful - ly prime,*

HAR.  You make no er - ror, We'll be a ter - ror, Yoicks! for a high old

HAR.  time. **CHORUS.** *f* We'll have a rous - ing roar - ing time, And we'll

CHO.  paint the town so red, That the Empire chucker\_out Will have

CHO.  all his work cut out To dis - tin - guish heels from head; — From eight\_o'-

CHO. *f*  
\_ clock till clos - ing time We will plen - ti - ful - ly

CHO.  
prime, You make no er - ror, We'll be a ter - ror,

CHO. *mf*  
Yoicks! for a high old time. We'll

HARRY.

HAR.  
steal some han - soms, if we catch The dri - vers un - a -



HAR. 

- wares, And have a sport - ing trot - ting match All

HAR. 

round the West - end Squares; And lamps and knock - ers

HAR. 

that we see We'll smach or wrench them all, And

HAR. 

fin - ish up at half past three At

HAR. Co - vent Gar - den Ball; We'll have a rous - ing roar - ing

HAR. time, And we'll paint the town so red, That soon

HAR. ev - 'ry - bo - dy must See at once we're up - per crust, And ex - *cresc.*

HAR. - ceed - ing - ly well bred; Up all the lamp - posts we will

HAR. climb, And de - scend with grace sub - lime;

HAR. Gai - ly a - dorn - ing Bow Street next morn - ing, Yoicks! what a high old

HAR. CHORUS.  
time. We'll have a rous - ing, roar - ing time, And we'll

CHO. paint the town so red, That soon

CHO. ev'ry-bo-dy must See at once we're up-per crust And ex-ceed-ing-ly well

*cresc.*

CHO. bred; Up all the lamp-posts we will climb, And de-

*f*

CHO. -scend with grace sub-lime, Gai-ly a-dorn-ing

CHO. Bow Street next morn-ing, Yoicks! what a high old time.

No. 20.

SONG. (Winnie) and CHORUS.

“MRS HOGGENHEIMER.”

Words by  
ADRIAN ROSS.

Music by  
IVAN CARYLL.

Piano. *Allegretto.*

The piano introduction is in 2/4 time with a key signature of one flat (Bb). It begins with a treble clef and a forte (f) dynamic. The melody features a triplet of eighth notes in the first measure and continues with a mix of eighth and quarter notes. The bass line consists of a steady eighth-note accompaniment.

The piano accompaniment for the first vocal line continues the eighth-note bass line and provides harmonic support with chords in the right hand. It includes a triplet of eighth notes in the second measure and ends with a fermata over the final chord.

WINNIE.

It's ve - ry nice to be — A dame of high de - gree, — With blood and

The musical notation for Winnie's first line includes a treble clef, a key signature of one flat, and a 2/4 time signature. The melody is simple and matches the lyrics. The piano accompaniment continues with the same eighth-note bass line and chordal support.

WIN.

re - pu - ta - tion beau - ti - ful - ly blue; — But folks with

The musical notation for Winnie's second line continues the melody and accompaniment. It features a triplet of eighth notes in the final measure of the line. The piano accompaniment remains consistent with the previous sections.

WIN.  cash can get \_\_\_\_\_ In - to the smart - est set, \_\_\_\_\_ And that is what I

WIN.  shall pro - ceed to do! \_\_\_\_\_ When dri - ving through the Park, \_\_\_\_\_

WIN.  - Per - haps you may re - mark \_\_\_\_\_ A sil - ver mount - ed, per - fumed

WIN.  pe - trol, mo - tor trap; \_\_\_\_\_ You'll see me on the box \_\_\_\_\_ In furs of

WIN. sil - ver fox, — With just a few big diamonds in my cap. I'll

WIN. mar - ry Hog - gen - hei - mer of Park Lane, The mon - ey he is

WIN. win - ning I'll set it gai - ly spin - ning; And ev - 'ry - one that

WIN. sees me will ex - plain That I am Mrs —

WIN. Hog - gen\_wei\_mer of Park Lane. I'll mar\_ry Hog-gen\_wei - mer

WIN. of Park Lane, The mo\_ney he is win - ning, I'll set it gai\_ly

WIN. spin - ning And ev\_'ry\_one that sees me will ex - plain That

WIN. I am M<sup>RS</sup> Hog - gen\_wei\_mer of Park Lane.



## WINNIE.

2. My Thursdays ev - 'ry week \_\_\_\_\_ Will be ex -  
3. But our as - pir - ing pride \_\_\_\_\_ Will not be

WIN. - treme - ly chic, \_\_\_\_\_ As all the pa - pers will re - mark in 'so - cial  
sat - is - fied \_\_\_\_\_ Un - less we make a bid for some - thing big - ger

WIN. pars, \_\_\_\_\_ When Ku - be - lik comes in \_\_\_\_\_ To play the  
yet! \_\_\_\_\_ I feel that I should seem \_\_\_\_\_ A sort of

WIN. vi - o - lin, \_\_\_\_\_ With re - ci - ta - tions by dra - ma - tic  
fai - ry dream \_\_\_\_\_ In er - mine robes and lit - tle co - ro -

WIN. stars! I'll build a hos - pi - tal, And give a  
 - net! I'll get my hus - band sent Right in - to

WIN. fan - cy ball, And all the House of Peers to din - ner I'll in -  
 Par - lia - ment, With friends e - nough to set his par - ty in a

WIN. vite. And when some no - ble lords Are on my  
 whirl, And if the vo - ting's near He may be

WIN. husbands' boards He won't be long in get - ting made a knight! They'll  
 made a peer, A ba - ron, vis - count, or a belt - ed earl! He'll

*mf*

WIN.

hon\_our Hog - gen - hei - mer of Park Lane, And  
 be Lord Hog - gen - hei - mer of Park Lane, And

WIN.

I shall be pre - sent - ed In style un - pre - ce - dent - ed! There  
 prove he is de - cend - ed From Nor - man ba - rons splen - did, And

WIN.

ne - ver has been seen so grand a train As  
 I'll have roy - al blood in ev - 'ry vein When

WIN.

that of La - dy Hog - gen - hei - mer of Park Lane! They'll  
 I am Coun - tess Hog - gen - hei - mer of Park Lane! He'll

WIN. hon - our Hog - gen - hei - mer of Park Lane, And  
 be Lord Hog - gen - hei - mer of Park Lane, And

WIN. I shall be pre - sent - ed In style un - pre - ce - dent - ed! There  
 prove he is de - scend - ed From Nor - man ba - rons splen - did, And

WIN. ne - ver has been seen so grand a train As  
 I'll have roy - al blood in ev - ery vein When

WIN. that of La - dy Hog - gen - hei - mer of Park Lane!  
 I am Coun - tess Hog - gen - hei - mer of Park Lane!

DANCE.

The musical score consists of six systems of piano accompaniment. Each system is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Several measures contain triplets, indicated by a '3' over a slur. Dynamic markings include 'p' (piano) in the first system and 'mf' (mezzo-forte) in the final system. The score concludes with a fermata over the final notes of both staves.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music consists of a melodic line in the treble and a supporting bass line in the bass.

Second system of musical notation, continuing the piece with similar melodic and bass line structures.

Third system of musical notation, including a dynamic marking of *f* (forte) in the bass line.

Fourth system of musical notation, showing a continuation of the melodic and bass line patterns.

Fifth system of musical notation, featuring a melodic line with some chromatic movement and a steady bass line.

Sixth system of musical notation, concluding the piece with a final melodic phrase and bass line.

No 21.

FINALE.

Allegretto. CHORUS.

She'll mar-ry Hog-gen - hei - mer

Piano. *f*

of Park Lane, The mo-ney he is win - ning She'll set it gai - ly

spin - ning; And ev - 'ry - one that sees her will ex - plain That

she is M<sup>rs</sup> Hog - gen - hei - mer of Park Lane. She'll

*ff*

mar - ry Hog - gen - hei - mer of Park Lane, The mo - ney he is

win - ning, She'll set it gai - ly spin - ning; And ev - 'ry - one that

sees her will ex - plain That she is M<sup>rs</sup> Hog - gen - hei - mer

of Park Lane.

*rall.*

*f*



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"	" Slumber Song " (Buon Riposo)	"	" Birds on Wing "
"	" There are days that no one can ever forget "	"	" In Summer Time "
"	" God with us "	<u>EDWARD GERMAN</u> (arranged by)	" Early One Morning "
"	" April's Lady "	<u>L. DENZA</u> ... ..	" Serenade in Summer "
"	" Last Year "	"	" An Orchard Cradle Song "
"	" The Spring has come "	<u>HERMANN LÖHR</u> ... ..	" So fair a flower "
<u>FLORENCE AYLWARD</u> ...	" Love's Coronation "	"	" Live in my heart and pay no rent "
"	" Love's Benediction "	"	" When a mounting skylark sings "
"	" My Garden of Roses "	"	" I can't think why "
"	" Singing-Bird Time "	"	" At set of sun "
"	" Not mine to ask "	"	TWO SONGS :
<u>TERESA DEL RIEGO</u> ...	" O dry those tears "	"	1. " An Episode "
"	" The King's Song "	"	2. " If all the Young Maidens "
"	" The Stepping-Stones "	"	" When Jack and I were Children "
"	" Sweet Ernestine "	"	" For You " (1/6 net)
"	" True Lover's Song "	"	" The Heart that Sings " (1/6 net)
"	" Slave Song "	"	TWO LITTLE IRISH SONGS :
"	" Harmony "	"	1. " To my First Love "
<u>GUY D'HARDELLOT</u> ...	" The Dawn "	"	2. " You'd better ask me "
"	" My Castle in the Air "	<u>NOEL JOHNSON</u> ... ..	" Sea Fancies "
"	" Summer's Message "	"	" When you are gone "
"	" The Star and the Flower "	"	" Summer's Dawn "
"	TWO SONGS :	"	" God's Eternity "
"	1. " The Perfect Flower "	"	" I need thee so "
"	2. " The Sun and the Shower "	"	" At dusk "
"	" An Old Romance "	"	TWO SONGS (First Set) :
<u>A. L.</u> ... ..	" Marie Antoinette "	"	1. " The Rose "
"	" En Septembre "	"	2. " The River and the Sea "
<u>FRANCES ALLITSEN</u> ...	" Dainty Clare "	"	TWO SONGS (Second Set) :
"	" On the River "	"	1. " God's Rest "
<u>REGINALD SOMERVILLE</u>	" Only "	"	2. " My Love's a Butterfly "
"	" When Crocuses upon the Green "	<u>GEORGE H. CLUTSAM</u> ...	" A Folk Song "
"	" The Miniature "	"	" A Madrigal "
<u>J. M. CAPEL</u> ... ..	" Earl Haldan's Daughter "	"	" A-Wearyin' for You "
"	" Chrysanthemum Land "	"	" I wander the woods "
"	" Dear Little Friend "	"	" When the twilight falleth "
"	" The Moon Maiden "	"	" But You and I "
<u>HOWARD TALBOT</u> ...	" Bric-à-Brac "	"	" Darkness and Dawn "
<u>FREDERIC NORTON</u> ...	" The Fairies and the Flowers "	"	" The Fountains mingle with the River "
"	" Madcap Marjorie "	"	" One "
"	" Tatters an' Tucks "	"	" A Farewell "
"	" The Camel and the Butterfly "	"	" Lotus Land "
"	" The Elephant and the Port-manteau "	"	SERIES OF SHORT SONGS (each 1/6 net) :
"	" The Canary and the Cuckoo Clock "	"	1. " 'Tis Night "
<u>MURRAY McDONALD DAVEY</u>	" The First Spring Day "	"	2. " Love in Absence "
<u>P. MARIO COSTA</u> ... ..	" Shadow and Sun "	"	3. " A Barque at Midnight "
"	" Say Hullo ! "	"	4. " The Night has a Thousand Eyes "
<u>PAUL A. RUBENS</u> ... ..	" The Maid of Hampton Lock "	"	5. " One more Clasp "
<u>CHARLES DEACON</u> ...	" A Little While "	"	6. " O Purest Pearl "
<u>GEORGE AITKEN</u> ... ..	" Maire, my Girl "	"	7. " Because my Heart-Wound "
		"	8. " See, love, I bring thee flowers "
		"	9. " A Lament "
		"	10. " Come close, beloved "

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