THE GIRL FROM KAY'S.

A New and Original Musical Play

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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THE GIRL FROM KAY’S.

Characters.

Norah Chalmers … Miss Kate Cutler.
Ellen (her Maid) … Miss Letty Lind.
Mrs. Chalmers … Miss Marie Illington.
Nancy Lowley … Miss Ella Snyder.
Mary Methuen … Miss Kitty Gordon.
Cora Paget … Miss Georgie Read.
Mabel Macdonald … Miss Nellie Sourav.
Hilda Frech … Miss Marie Billing.
Rhoda Leslie … Miss Delia Beresford.
Ella Wyly … Miss Vashi Tellear.
Maud Racine … Miss Evelyn Coyne.
Gertrude Hildesley … Miss Rosie Chadwick.
Olive Whitney … Miss Edith Neville.
Joan Maven … Miss Irene Allen.
Jane … Miss Kitty Ashmead.
Winnie Hardborough (the Girl from Kay’s) … 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 (Hall Porter at Flacton Hotel) … Mr. William Wyes.
Archie Pembridge … Mr. J. Thompson.
Frank (Waiter at Savoy Restaurant) … Mr. Ernest Lambert.
Pepper (Page Boy of Flacton Hotel) … Master Bottomley.
Scavvin (Proprietor of Flacton Hotel) … Mr. E. Fenece.
Max Hoggenheimer … Mr. Willie Edouin.

ACT I.—Chalmers’ Flat
ACT II.—Grand Hotel, Flacton-on-Sea
ACT III.—The Savoy Restaurant

Musical Director … Mr. Edward Jones.
THE GIRL FROM KAY'S.

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THE GIRL FROM KAY'S.

CHORUS (Bridesmaids) and SCENE.

Words by
ADRIAN ROSS.

Music by
CECIL COOK.

No. 1

Andante grazioso.

Piano.

We're the bright and bridal bev'y Who have rec.ently at.tended

BRIDESMAIDS.

Copyright, MCMIII, by Chappell & Co.
As a setting to the beauty Of the bashful bride...

But the labour wasn't heavy. And the task will soon be ended.

When another has the duty To be at her side, To be at her side.

Now the guests begin to tail off.
The champagne has finished flowing,
And the bride has cut the icing

On the wedding cake,
On the wedding cake

So she comes to take the veil off,
And to change her dress for going

To a tailor-made enticing,
For the bridegroom's
1st BRIDESMAID.

Now we must help you, dear, to change!

2nd BRIDESMAID.

Doesn't it all seem very strange? Going to life that's

4th BRIDESMAID.

all unknown. Having a husband of your own?

5th BRIDESMAID.

That's what a woman has to do. We may be getting

21792 G.K.
married too, Wont you be happy, you and he,

Going to Flac-on-ton, Flac-ton-on-Sea, Flac-ton,

Flac-ton-on-Sea.

NORAH.

Yes, it is strange, it really seems something I used to
see in dreams. If you should give a pinch or shake,

I should be single and awake. Still, it's a dream I

don't regret. Pray do not try and wake me yet.

Let me believe that we shall be Happy at Flac-ton,

Dear little darling, may you be Happy at Flac-ton,
No. 2. SONG (Norah) and CHORUS. (Bridesmaids.)

Words and Music by BERNARD ROLT.

Allegretto ma non troppo.

Norah.

To imitate Bella.

Piano.

NOR.

1. As
2. The
3. And

I came up the aisle, supported by dear father, I
church looked quite its best, and full of my con-
sow the thing is done! I know with apprehension, Al-

21792 g.k.
NOR.

did n't dare to smile, For I was n'er 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 - sion. To please him I shall try; When

NOR.

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

NOR.

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

21792 G.S.
what we saw behind your veil, we thought you looking
very wrong indeed to look, and take your eyes from
doesn't matter if you do; he'll have enough to

Nora.

rather pale! oh, little friends, i cannot hide
say to you!

All that it means to be a bride. though rather glad, i

can't help feeling timid, and so perplexed!

21792 G.K.
NOR.

Just wait a bit until you've tried—Dear little friends, it's

BRIDESMAIDS.

your turn next! Dear little friend, she

F'MDS.

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

F'MDS.

Though rather glad, she can't help feeling timid and so perplexed!

21792 G.K.
We'll wait a bit until we've tried—Dear little friend, it's

1 & 2.

our turn next!

§§ Last time.

our turn

next!

Presto.

21792 G.K.
NO. 3.

SCENE and CHORUS.

Words by
ADRIAN ROSS.

Music by
CECIL COOK.

Young Men.

Allegro commodo.

Piano.

We've come for you ladies, No pretty bridesmaid is Al-

Y.MEN.

By stealth.

LOWED TO BE ABSENT BY STEALTH, The bridegroom's begin-

With
Our health. They're eloquence winning. A speech in proposing your health. We're all of them drinking our health! Then let him begin it. We'll all of us drinking your health!

B'MDS.

B'MDS.

NORAH.

come in a minute. We're busy, we can't say why! Don't Say why!

21792 G.K.
NOR.

trouble to dress me, You'll only distress me, You must hear the Best Man re.

Y.MEN.


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.

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

21792 G.K.
O'rator's speech, and there's no body can miss the eloquence fond, when the very best man has to rise and respond.

O'rator's speech, and there's no body can miss the eloquence fond, when the very best man has to rise and respond!
ha ha ha ha! To rise and respond!
SONG. (Winnie)

"THE BONNET SHOP"

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Piano.

WIN.

1. I'm a little mill - is - er, Serving many a cus - tomer,
2. When a girl of high de - gree Goes in to so - ci - ety,

WIN.

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

21792 G.B.
My career would be complete
So she makes the deadest set
At a sporting baronet,

Little shop in Regent Street,
Or a few doors off it: But
Till he says, "I say, you let,
That's a rip-pin' filly!"

what have I to do for it,
what has she to do for him,

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

21792 G. K.
wealthy friend who cares to lend
And then, of course, to stop! Oh! you
Bridge she plays, and if she pays her
necklace she must pop; Oh! she
collà voce

try a lot before you've got your
little bonnet shop!
has to go a trifle low to get her bonnet shop!

3. When a lady sets her heart

On a leading social part, She'll be smartest of the smart,
Great est of success es; She must not be cold and proud, That will not im -

pr ess the crow d; She must talk ex tr em e-ly loud, Wear ing dit to dress es. And

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

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

- till perhaps her nerves collapse, or cash and credit stop; It

colla voce

WIN.

seems to me I'd rather be inside a bonnet shop.

DANCE.

21792 G.K.
SONG (Harry.)

"RELATIONS."

Words by
CLAUDE AVELING.

Music by
IVAN CARYLL.

No. 5.

Allegretto.

Piano.

Harry.

When a young man takes a wife, His bachelor chrysa mel,

Soon resolves to "cut" his throng, And makes up his mind that he'll

Harry.

... shed ding, He likes to start his married life With a

but that He scorns to find he gets a long...
HAR.

quiet and snug little wedding. He don't want crowds of
ceedingly nicely with 'em. And when a lad or

HAR.
guests about, To vex him with fussy occasions. But
lass is born, He puzzles the gossips and gazers. And

HAR.
he's been reckoning without His dear little partner's re-
keeps it dark, but some Prize Ass Goes and abov's the news in to the

HAR.
la tions. For first there's Pa, and then there's Ma, And the whole of the
papers. So up comes Pa, of course there's Ma, And the whole of the
crew Follow after them too; A man can't know a
crew Must come after them too; A man can't know a

moments peace with uncle and aunt and nephew and niece; The
moments peace with uncle and aunt and nephew and niece; The

nieces have husbands, The husbands have mothers. The
nieces bring husbands, The husbands bring mothers. The
mothers have daughters, The
mothers have their daughters, The

daughters have brothers, You've got to kiss the lot,
dughters their brothers, You'd like to strangle the lot,
Fancy kissing that lot! Wipe them out on the spot.

2. He

3. And

when the races he has seen, And happened to hit on a

winner. He wires his wife that he has been De-

-tained for a company dinner. He should know bet-

21792 G.K.
at his age. But forth to the Empire he salutes, And

eyes the ladies on the stage, And the figures they cut in the

ballets. When up comes Pa, of course with cut

Ma; And a curious crew come to spy upon you, A
man can't know a moment's peace, With uncle and aunt and

nephew and niece. The nieces bring husbands, The husbands bring mothers, The

mothers bring daughters, The daughters bring brothers, Relations made on the

spot, Very much on the spot.
Best Man. Allegro.

Now we

Piano.

CHORUS

see the carriage stand before the door. Front door, It will

B. MAN. 

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

21792 G.K.
au revoir And not adieu to you,
You two, From the

heart of ev'ry friend and each relation.

Goodbye, goodbye, And a sunny honeymoon By the

Goodbye, goodbye, And a sunny honeymoon By the

Goodbye, goodbye, And a sunny honeymoon By the
SOP.
Merry sea together, in the very best of weather. Why, what a

TEN.
Merry sea together, in the very best of weather. Why, what a

BASS.
Merry sea together, in the very best of weather. Why, what a

SOP.
Lot! to stroll about and spoon, On an absolutely jolly holiday!

TEN.
Lot! to stroll about and spoon, On an absolutely jolly holiday!

BASS.
Lot! to stroll about and spoon, On an absolutely jolly holiday!

21792 G.K.
So we wish the happy pair of trip-pers

So we wish the happy pair of trip-pers

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
pair of satin dancing slippers, And a pound of

pair of satin dancing slippers, And a pound of

pair of satin dancing slippers, And a pound of

rice. Good-bye, good-bye.

rice. So we wish the happy pair of trippers

rice. So we wish the happy pair of trippers

21792 G.K.
SOP.
- by, good-bye, good-bye,

TEN.
Ev'ry thing that's fortunate and nice. With a

BASS.
Ev'ry thing that's fortunate and nice. With a

SOP.
good-bye,

TEN.
pair of sat. in dancing slippers, And a

BASS.
pair of sat. in dancing slippers, And a

21792 G.K.
— goodbye.  

pound of rice.  

pound of rice.  

— goodbye, And a sunny honey-moon By the merry sea to-gether In the  

— goodbye, And a sunny honey-moon By the merry sea to-gether In the  

— goodbye, And a sunny honey-moon By the merry sea to-gether In the  

21792 G.K.
very best of weather. You'll hardly care to come back very

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

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

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

21792 G.K.
Hip, hip, hip, hip, hip, hip, hooray!

pianissimo.

END OF ACT I.
Act II.

OPENING CHORUS.

Words by
ADRIAN ROSS.

Music by
CECIL COOK.

Vivace.

Piano.
Isn't it jolly in summer,
Who isn't happy to

be
Here as a holiday com'er?

Nothing whatever to do,
Nothing to weary your
Un poco più lento. Some of us go for a beautiful dip,

Dressed in the greatest of taste, Dodging the waves as we

laugh and we skip, Pretty near into the waist.
Some of us lounge with a pipe or cigar, Out in the sun on a chair,
Thinking that town is impossibly far,

Plenty all who are there. For though again we take the train Tomorrow morn may be,

We'll

21792 g.k.
KEN.

do our best To-day to rest At charming Flac-ton-on-Sea For

CHO.

though again We take the train To-morrow morn may be, We'll

though again We take the train To-morrow morn may be, We'll

CHO.

do our best To-day to rest At charming Flac-ton-on-Sea, At

do our best To-day to rest At charming Flac-ton-on-Sea, At

21792 G.K.
Dreaming there isn't a Monday, Lark, or lie down in the shade, Dreaming there isn't a Monday.
DUET. (Norah and Harry.)

"SEMI-DETACHED"

Words by
CLAUDE AVELING.

Music by
IVAN CARYLL.

No. 8.

Moderato

Piano.

NORAH.

We're mar. ried, I can not do.

HARRY.

Thou what are we go. ing to do?

NORAH.

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

21792 G.K.
HARRY.

two! I know you'll repent by and bye.

NORAH.

No,

not to the end of my life!

Then I understand, you

HARRY.

coolly demand To live as a nominal wife.

NORAH.

Se,mi, detached! That is our future po-

HARRY.

Se,mi, detached! That is our future po-

21792 g.k.
-si-tion, Al-though from the street the un-ion's com-plete, In-

-si-tion.

-side we run up a par-ti-tion,

When peo-ple are near I'll

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

21792 G.K.
when out of sight, it's "Now, sir, good night." We're semi—we're semi-de-
when out of sight, it's "Ma. dam, good night." We're semi—we're semi-de-

- tached!

- tached!

You'll never make love to me now——

We

21792 G.K.
HAR.

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

NOR.

man.age it some.thing like this. At times an em.brace you'll al-

HAR.

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

HAK.

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

21792 J.K.
**NORAH.**

Se-mi-de-tached! Never need cause an-y

**HARRY.**

Se-mi-de-tached!

**NOR.**

scandals, It needs no pre-tence, nor ex-tra ex-pense,

**HAR.**

scandals.

**NOR.**

cept-ing for du-pli-cate can-dies, Our

**HAR.**


21792 g.k.
friends we shall charm When out arm in arm, A

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

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!

21792 G.K.
DANCE.

We're semi-we're semi-detached!

We're semi-we're semi-detached!

21792 G.K.
SONG (Mary) with CHORUS.

"GOODY, GOODY GIRLS!"

Words by
CLAUSE AVELING.

Music by
IVAN CARYLL.

Allegretto.

Piano.

1. We are good little girls, very
2. When we go out to dine we take

worldly and wise, And we can teach you just a few things; And
no chaperone But do not raise eyebrows inquiring; The

MART.

21792 G.K.
MARY.

don't be sur-prised if we o-pen your 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

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

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 flas-ter him so, that he

dais-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 four-step! On the

21792 ©. X.
show me! We're all good girls, Very lively little girls, And
door step! We're all good girls, Hungry, thirsty little girls; It's

lucky is the man who can call us wife; But I fear we shall be
fizz for us, but cheap claret for his wife; And his best silk hat is

naughty Till we're getting on for forty. We are good little girls, Goody,
kicked in, And is filled with medicine. We are good little girls, Goody,

we're good little girls, But we like a bit of life.
We're

21782 9. K.
all good girls, Very lively little girls, And lucky is the man who can
all good girls, Hungry, thirsty little girls; It's fizz for us, but cheap claret

CHO.

call us wife; But we fear we shall be naught-y Till we're
for his wife; And his best silk hat is kicked in, And is

CHO.

get ting on for forty We are good-y little girls, Good-y,
filled with bene dic tion We are good-y little girls, Good-y,

MARY.

good-y little girls! But we like a bit of life!
good-y little girls, But we like a bit of life!

CHORUS.

D.C.

21792 o.k.
3. Now an earl with a yacht sometimes

Mary.

takes us on board, (But do not conclude we are shady), And

Mary.

strolling on shore down at Cowes with my lord, We stumble plump into my

Mary.

lady! She looks us up thus, and she looks us down so, The

21792 G.K.
MARY.

carl tries to stammer and stutter; The countess is not the sort

CHORUS.

MARY.

we care to know. So, being good girls, we just cut her! We just

CHO.

cut her! For all good girls, If they're clever little girls, When

MARY.

walking with the man should not see the wife; For she's

21702 G. K.
MARY.

apt to give some trouble If she thinks she sees her
double. We are good, little girls, good, y,

MARY.

good, little girls, But we know a bit of life! For
good girls, If they're clever little girls, When

chorus.
cho. walking with the man should not see the wife; For she's

cho. apt to give some trouble. If she thinks she sees her

cho. double. We are good little girls, Good-

Mary.

ch. chorus.

good little girls, But we know a bit of life.

21792 G.K.
SONG (Winnie) and CHORUS.

"THE CUSTOMERS AT KAY'S."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro.

Piano.

Winnie.

If you'd like to know the ways of the customers at Kay's, We ob-

serve a most remarkable variety. There's a

21792 g.k.
WIN.

Lady coming there, with Victoria and pair, She's a

duchess in the very best society.

And she

makes us kill ourselves Getting velvets from the shelves, Till the

pile of goods is enough to bury her, Then she

21792 G.K.
W. S. says, “That’s very nice, Twenty guineas is the price, Give me

half a yard of ribboz for my terrier.

WIN.

Have you a length of that antique brocads? Seven

guineas a yard! Oh, I don’t like the shade, But I will
WIN.

Look again in, say, two or three days; That is

just how her Grace is a customer at Kay's!


CHORUS.

"Have you a length of that antique brocade? Seven

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

21792 s.k.
gain in, say, two or three days? That is just how her

Grace is a customer at Kay's.

There's a lady from the West who is anxious to be dressed in the very latest fashion and material;

For her
WIN.

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

WIN.

fortune, for the moment, is imperial; So she

WIN.

tries on this and that, here a cloak and there a hat, And so-

WIN.

selects the newest models, say a score or two; Then she

21792 G.K.
WIN.

says, 'I rather guess that's a dreadful cunning dress. But I'll go around and

WIN.

see another store or two. London, I guess, is a

WIN.

one-horse old town. In Chicago, you bet, we can fix you a

WIN.

gown! I'm going right off to Party to try 'Bong Mar. shay's!' That is

21792 G.K.
just how the Yankees are customers at Kay's!

guess, is a one-horse old town, In Chicago, you bet, we can

fix you a gown! I'm going right off to Pary to see Bong Mar -

shay's. That is just how the Yankees are customers at Kay's.
SONG. (Ell-n) and CHORUS. (Bridesmaids.)

"BOB AND ME"

Words by
CLAUDE AVELING.

Music by
HOWARD TALBOT.

Lively, but not too fast.

ELLEN.
Oh, the fine folks with their marriages Too fussy always are. They want

ELL.
hor-ses and their carriages, Or else a mo-tor car; But that

ELL.
mo-tion Ain't my mo-tion, It's too fidget-y by half, And you're
either tumbled out, Or you jump and shake a - bout, Like a

cine - ma - to - graph! Like a cine - ma - to - graph!

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

motor car for us, Well take a pen - sy bus Well
ELL.

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

BRIDESMAIDS.

Bob and me Get married on our own!

Just

wait and see When Bob and me Get married on our own, No

no. tor car for us, We'll take a pen Jury 'bus, We'll

21952 8 K
have no bells, Or smoky smells, Or pip-pip-pip-ping fuss, When

Bob and me Get married on our own!

And so

awkward and so stiff they are, When the honeymoon begun, And they
sneak away as if they are ashamed of what they've done; First to Dover, Then cross over, To the Continent they fly, And they ride in Hotel Grand, Like an ostrich in the sand, But my Bob and me ain't shy! But her Bob and her ain't shy! And
you shall see When Bob and me Get mar·ried on our own, Well

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

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

Bob and me Get mar·ried on our own! Just

BRIDESMAIDS.

21792 G.K.
SONG. (Norah.)

"THAT'S SO, PAPA."

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Voice. Moderato.

Piano.

NOR.

1. I
2. He

dreamed my husband's love was pure As

love's a woman come from Kay and

snow, Pa-pa! I
Co., Pa-pa! He

hoped his fondness would endure And

looked at her in such a way And

21792 G.S.
grow, Pa - pa!
oh, Pa - pa!

Why

thought him good and true and strong,
One
didn't some - one tell me when.

A -

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

A -

-las! it seems so ve - ry long A -
must have heard a - bout him then, You
Ah! (sobbing) Ah! (sobbing) Ah! (sobbing) I know at
Ah! (sobbing) Ah! (sobbing) Ah! (sobbing) I know at

Ah! (sobbing) Ah! (sobbing) Ah! (sobbing) Sad is my
Ah! (sobbing) Ah! (sobbing) Ah! (sobbing) Sad is my
Ah! (sob, bing) Ah! (sob, bing) I cannot pardon him, I.
Ah! (sob, bing) Ah! (sob, bing) I cannot pardon him, I.

That's so, Papa! That's so, Papa!
That's so, Papa! That's so, Papa!

21792 G.K.
NO. 13.

COON SONG (Nancy.)

"SMILING SAMBO."

Words by
PERCY GREENBANK.

Music by
HOWARD TALBOT.

Nancy.

ad lib.

Piano.

SOLO.

CHORUS.

1. SAM.Bo was a cof.fee col.our'd coon, Keep your eyes wide
2. SAM.Bo lub'd a gal a bout a year, Keep your eyes wide

SOLO.

CHORUS.

rei. i tried to

21792 G.R.
Let de wagon pass! Nothing in de world could
Let de wagon pass! Sam bo used to think it

make him riled, Start de ball a rolling!
ra ther fun, Start de ball a rolling!

It he was an noy'd, he only smi' Oh de green, green
Till de ole man went and got his gun. Oh de green, green

grass! grass!

21792 G.K.
Sambo kept smilin', Jes' smilin' all day long, And
Sambo was smilin', A habit he had got, When

no one could have a mouth much bigger.
Oh, Oh,
cle man took aim and pulled the trigger.

Sambo kept smilin' When things were going wrong, For
Sambo kept smilin' Though he was full of shot, For

he was such a happy little nigger!
he was such a happy little nigger!

CHORUS.

21792 G.K.
Sambo kept smilin'; Jes'. smilin' all day long, And
Sambo was smilin'; A habit he had got, When

No one could have a mouth much bigger. Oh,
Ole man took aim and pulled the trigger. Oh,

Sambo kept smilin' When things were going wrong, For
Sambo kept smilin' Though he was full of shot, For

He was such a happy little nigger!
He was such a happy little nigger!

21792 O.K.
SONG. (Harry.)

"I DON'T CARE!"

Words and Music by PAUL A. RUBENS.

Harry.

Moderato.

Piano.

Har.

1. Wo. men are ex. traor. di. na. ry be. ings!
2. Wo. men seem to have no sort of rea. son.

Har.

on my word, I don't know what to think!

At one time they're annoyed because we

like to think ourselves so ve. ry good.

They say it's ve. ry wrong for us to

21792 G.K.
husbands are too fond of them, at other times they're furious if we go and kiss a woman. Why, they'd love to be that woman if they could.

wink. I've got into a pretty piece of trouble, I can't think why it is she gets so jealous, I
don't know what to do or what to say. I don't know whether perhaps I'd better suppose it's a great compliment to me; But if she must be jealous, can't she

stay at home and drown myself, or go and have some lunch and run away! go off in the country. And be jealous in some place where I can't see!
I don't care! Let her go and get into a
I don't care! She gets angry just because I

temper if she likes to blow it! Curse it! If that wretched uncle
have a very mild flirtation. If she cares to, she can go and

Theodore should get to know it oh! I don't care,
kiss the whole male population: I don't care.

3. Everything seems absolutely

95 21792 G.K.
rot. ten!  What on earth's the use of having bills?

What's the good of motor-cars that go quite forty miles an hour, and

stop when they begin to go up hills?  What's the good of having induction!

What's the use of hats, or ginger-beer?
Just to give some silly ass, who wants to sell some silly stuff, The chance of making so much every year! Oh! I don't care! I'm sick of all the Ma.bles, and the Flossies, and the Kates, and Daisies, As (or) I simply hate the very thought of any sort of social function, I far as I'm concerned, why all the blooming lot can go to blazes! I don't care. don't care if the Durbar's held at Delhi or at Clapham Junction! I don't care.
FINALE—ACT II.

Words by
ADRIAN ROSS.

Music by
CECIL COOK.

Chalmers & Judge. Allegro.

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

Piano.

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

CHAL & JUD.

sort that is known as mi-si. He'll rue his conduct fault in a

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

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

Harry. Yes, I'll forgive the fugitive, My husband

Yes, she'll forgive the fugitive, Her husband
My hus. band

Her hus. band

Harry.

Tempo I°

Harry.

Tempo I°

Harry.

Harry.
Andante. \( j = 84 \).

NORAH. (aside)

I'm going to pack and

CHALMERS.

bring Harry back, I'll own I was foolish and fussy. I'm

CHAL.

go ing to-night To set matters right. I'll catch him a gain with the

JUD.

hus sy! I'll nev er com plain of Harry a gain, I

21792 G. K.
never will sulk for a minute, I'll follow his friends and see how it ends, For Winnie is sure to be in it.

ALL. (crisply) P

We'll go up again to town, to town, Far

staccato
cresc.

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

cresc.

cresc.
soles and the kip-pers, And la-dies in boots of brown, of brown. We'll
go up a-gain to town, to town, Far quick-er than we came
down, came down; We're tired of the trip-pers, The soles and the kip-pers, And
la-dies in boots of brown, of brown, and la-dies in boots of brown.

21792 G.K.
FITZ.

A talk with you is something that I en-

joy.

Suppose we dine one evening at the Sa-

CHO.

He does enjoy.

He does enjoy.
Fitz.

- voy?

ill have a bird and dry champagne, and

Cro.

The gay Savoy.

The gay Savoy.

Fitz.

hear the truth that you explain. until I feel as if again a

Ellen.

Boy. when I can help a man I do not de-

Cho.

Good boy.

Good boy.
ELL.

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

CHO.

_Do not de_ _lay._

_Do not de _ lay._

_\textit{locato}_

ELL.

say. If you should leave me here behind, I m-

CHO.

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

21792 G. K.
ELL.

Allegro.

girls from kay's.

CHORUS (Unison.)

Oh, we are the women from Kay's, from Kay's, The

Why, these are the women from Kay's, from Kay's, We

CHO.

smartest that London can raise, can raise; But Winnie, our hostess, has
cannot approve of their ways, their ways; it's simply disgraceful to
left us to-day, And who is the person to pay, pay, pay? For
see them to-day, And someone should tell Mr. Kay, Kay, Kay. Why,

we are the women from Kay's, from Kay's, The smartest that London can
these are the women from Kay's, from Kay's, We can not approve of their

raise, can raise; But Winnie, our hostess, has left us to-day, And
ways, their ways; It's simply disgraceful to see them to-day, And
CHO.

who is the person to pay? You're very fine, and

someone should tell Mr. Kay.

FITZ.

that's all right—suppose you dine with us to-night! My friend will pay for

all with joy, so come away to the Savoy.

GIRLS FROM KAY'S.

We
GIRLS FROM KAY'S

HOGGENHEIMER.

JUD.
CHA.
MIT C.

CHO.

GIRLS.

HOGG.

JUD.
CHA.
MIT C.

CHO.

smar.t 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

21792 G.K.
GIRLS, fast as we may, For Pig-gy has pro-mised to pay, pay, pay! For

HOOG, 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,
MC. 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

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

21792 G.K.
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.
ways, their ways; It's simply disgraceful to see them today, And
CHA.
ways, their ways; It's simply disgraceful to see them today, And
MCC.

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

Largamente.

GIRLS.
Piggy has promised to pay,

HOGG.
I am the person to pay,

JUD.
some one should tell Master Kay,
CHA.
some one should tell Master Kay,
MCC.

CHO.
some one should tell Master Kay,

Largamente
GIELS.

pay!

ROBB.

pay!

JUD. CHA. MUS C.

Kay!

CHO.

Kay!

\textit{a tempo}

\textit{accel.}

\textit{ESD OF ACT II.}

21792 G. K.
Act III.

INTRODUCTION.

Tempo di Valse.

Piano.

IVAN CARYLL.

21792 o.s.
DUET. (Winnie and Harry)

"MAKE IT UP."

Music by IVAN CARYLL.

Harry. Allegretto.

Piano.

Wife and I have had a quarrel,
She believes me far from

moral,
Says I'm flirting with another,
HAR.

And she's going home to mother! Tho' she tries her heart to

WIN.

hard'en, She'll be glad enough to pardon;

WIN.

Say you're sorry you offended, She will cry, and all is

WIN.

ended! Make it up with your wife, I will make it
Winnie.
up. Tho' an apology may prove a bitter crp.
Say that

Harry.
ev' er since you parted you've been simply broken-hearted. But I

Winnie.
wasn't that exactly. Make it up, make it up.

Both.
Make it up.

21792 G. K.
HARRY.

I'm afraid of trouble later With her uncle and her

HARRY.

master. And the worthy friends who tell us

HARRY.

Winnie.

Anything to make us jealous! She will cry and mope and

21792 G.K.
WINNIE.

doubt you If she's left at home without you:

WINNIE.

If you'd have her love you rightly, Take her out to dinner

BOTH.

nightly! Make it up with your wife; so I will! make it up. Take her

BOTH.

with you to a restaurant to sup. But she

WINNIE.

21792 G.K.
WIN. won't be quite in keeping if her eyes are red with weeping! Well, in

HAR. that case, she must simply. Make them up, make then up,

WINNIE. Make them

BOTH. up.

BOTH.
SONG. (Mary) and CHORUS.

"LOVE AT THE DOOR."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Marianne.  

When love stands at the heart's door of a

Marianne.  

maiden, both his hands...
red roses are laden, and she hears his call.

As the fair morning uncloses: "Ere they

fall, will you let me in with my roses?" But with

laughter — Ringing after, she will send him from her door.

M.1786 G.K.
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, Cup id, it is stu pid to be poor."

21792 G.K.
MARY.

She grows old, And her heart

wa. kens to hun- ger, Scorn - ing

gold That she asked when she was young.

- er! And when Love goes by As the

21792 G.K.
day wearily closes, Herr

her cry: I will give my gold for your

rall. a tempo

roses. But with laughter Ring ing af ter.

rall. a tempo

He is turning From her door,

21792 G.K.
MARY.

Love that she scorn'd for a fortune
Will imp. tune
Never

more! For his flow'rs Felt the pow'rs Of the

burn - ing Sum. mer sun; Roses whose worth she sp.

-braided, They are fa - ded they are done!

21792 G.K.
MARY & CHORUS. (in unison.)

Love's own rose — That is worth wishing for

MARY & CHOR.

on - ly! Soon Love goes. And we're

MARY & CHOR.

left long ing and lone - ly. When he com es our

MARY & CHOR.

way. Let us bow down to his pow - er.

21792 G.K.
While we may, Ere the sky grows
gray, Let us love our day, For the
MARY:
world cannot pay for an hour of love, of our

SOP.
world cannot pay for an hour of love, of our

TEN.
world cannot pay for an hour of love, of our

BASS.
world cannot pay for an hour of love, of our

MARY.
love!

SOP.
love!

TEN.
love!

BASS.
love!

Presto.

Z1792 E.K.
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.

Supposing things look black in town, And you feel rather blue, Suppose you feel a

Piano.
hit run down And don't know what to do; Then

what you want to buck you up Is lively girls and

boys, So ask them out to dize and sup, And

make a good old noise; We'll have a
rousing, roaring time And we'll paint the town so red,
That the Empire choker out Will find all his work cut out To dis-
tinguish heels from head; From eight-o' clock till clos. ing
time We will plentifully prime,
You make no error, We'll be a terror, Yoicks! for a high old

We'll have a rousing roaring time,
And we'll

paint the town so red,
That the Empire checker-out Will have

all his work cut out To distinguish heels from head; From eight o'
clock till closing time, We will plentifully

prise, You make no error, We'll be a terror,

Yoicks! for a high old time. We'll

steal some handsomely, if we catch The drivers un a. 

21792 G.K.
- wares, And have a sporting trotting match All
round the West end Squares; And lamps and knock-ers
that we see We'll smash or wrench them all, And
fin-ish up at half past three At

21792 G.K.
Convent Garden Ball; We'll have a rousing roaring time,
And we'll paint the town so red, That soon everybody must see at once we're upper crust, And ex-
ceedingly well bred; Up all the lamp-posts we will...
climb, And de-scend with grace sub-lime;

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

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

paint the town so red, That soon

21792 G.K.
ev'ry body must See at once we're upper crust And exceed ing ly well

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

- scend with grace sub lime, Gai ly adorn ing

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.

Allegretto.

It's very nice to be—— A dame of high degree—— With blood and

reputation beautifully blue;—— But folks with

21752 O.K.
cash can get into the smartest set, And that is what I shall proceed to do.

When driving through the Park,

—Perhaps you may remark—A silver mounted, perfumed petrol motor trap; You'll see me on the box—In furs of
silver fox,

With just a few big diamonds in my cap, I'll

Mary Hoggenheimer of Park Lane, The money he is

winning I'll set it gaily spinning, And every one that

sees me will explain That I am Mu—

24792 O.K.
Hog- gen-bei-mer of Park Lane, I'll marry Hog-gen-bei-mer

of Park Lane, The money he is win-ning, I'll set it gai-ly

spin-ning And ev-ry-one that sees me will ex-plain That

I am Ms. Hog-gen-bei-mer of Park Lane.
2. My Thursdays every week when not ex-
3. But our aspiring pride will not be

tremely chic. As all the papers will remark in social
sat is fied. Unless we make a bid for something big.

pare, When Kubik comes in To play the
yet! I feel that I should seem A sort of

vi o lio With recitations by dramatic
fairy dream in crimson robes and little co ro.
WIN.

... stars!
... will build a hospital,
... And give a net!
... I'll get my husband sent.
... Right into to the fancy hall,
... And all the House of Peers to dinner I'll
... Deliver me, With friends enough to set his party in a
... will,
... And when some noble lords are on my
... And is the roasting near: He may be
... husband boards. How won't be long in getting made a knight! They'll
... made a peer. A baron, viscount, or a belted earl. He'll
I shall be presented in style unparalleled! There
proven he is descended From Norman barons splendid, And
never has been seen so grand a train As
ill have royal blood in every vein When
that of Lady Hog gen heimer of Park Lane! They'll
I am Countess Hog gen heimer of Park Lane! Hell
I shall be present in style unprecedented! There
proven he is descended from Norman baron splendid, and

Never has been seen so grand a train as
I'll have royal blood in every vein when

that of Lady hoggenheimer of Park Lane!
I am Countess hoggenheimer of Park Lane!
No. 21

FINALE.

Allegretto.

chorus.

She'll marry Hog-gen-heimer

Piano.

of Park Lane. The money he is winning She'll set it gaily

spinning; And every one that sees her will explain That

she is Miss Hog-gen-heimer of Park Lane. She'll
Mary Hoggenheimer of Park Lane, the money he is winning. She'll set it gaily spinning; and everyone that sees her will explain that she is Mrs. Hoggenheimer of Park Lane.

21782 G.K. THE END.
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