The Social Whirl

As produced at the CASINO THEATRE NEW YORK.

Lyrics by JOSEPH HERBERT.

Music by GUSTAVE KERKER.

NEW YORK
Published by
T. B. HARMS COMPANY
126 WEST 44th STREET.
LONDON, ENG.- HOPWOOD & CREW, 42 NEW BOND ST W.C.

THE SOCIAL WHIRL

A Musical Comedy in Two Acts

Lyrics by

JOSEPH HERBERT

Music by

GUSTAVE KERKER

PRICE, $1.00

New York

T. B. Harms Company, 126 W. 44th St.

LONDON: Hopwood & Crew, Ltd., 42 New Bond St.

Copyright MCMVI, by G. A. Kerker
International copyright secured. All performing rights reserved

The Characters

of

THE SOCIAL WHIRL

with the

Original Cast of Characters

VIOLET DARE, a Broadway Favorite ..... ADELE RITCHIE

MRS. JAMES ELLINGHAM, a Society Leader ..... MABEL FENTON

BEEZY, Colored Attendant in Manicure Parlors ..... MAUDE RAYMOND

GERMAINE DU MONDE, Owner of the Manicure Parlors ..... BLANCHE DEYO

MRS. HOOVER THORPE, a Society Widow ..... CAROLINE LOCKE

KITTIE LA VERNE, Soubrette from the West ..... ADA LEWIS

JULIAN ENDICOTT, a Self-made Man ..... CHARLES J. ROSS

JAMES ELLINGHAM, on the Right Side of the Market ..... FREDERIC BOND

JACK ELLINGHAM, Son of James Ellingham ..... WILLARD CURTISS

ARTIE ENDICOTT, Representative of "The Social Whirl" ..... JOSEPH COYNE

SANDY GRAHAM, a Party from the West ..... MARK E. HEISEY

LEM HICKS, his Friend ..... } CHARLES HALTON
JACOB ENDERMAN, the Professor ..... }

BABETTE, a Manicure ..... ELIZABETH BRICE

WAGSTAFFE ..... J. RIDER GLYNN

POLICEMAN ..... EDWARD CRAVEN

STABLE BOY ..... HENRY WILLIAMS

SYNOPSIS.

ACT I.—Interior of Germaine Du Monde's Manicure Parlors.

ACT II.—Exterior of Broxville Club House.

R. H. BURNSIDE ..... *Stage Director*

Contents.

ACT I.

NO.		PAGE
1	Opening Chorus, Act 1	5
2	Manicure Song	23
3	Vi-Vi	27
4	A Rainy Day	42
5	Finale, Act 1	55

ACT II.

6	Opening Chorus, Act 2	72
7	She Played on the Cal-li-o-pay!	88
8	Just Kids	92
9	Run Away	94
10	Tally Ho ! ! !	97
11	Racing Scene	103

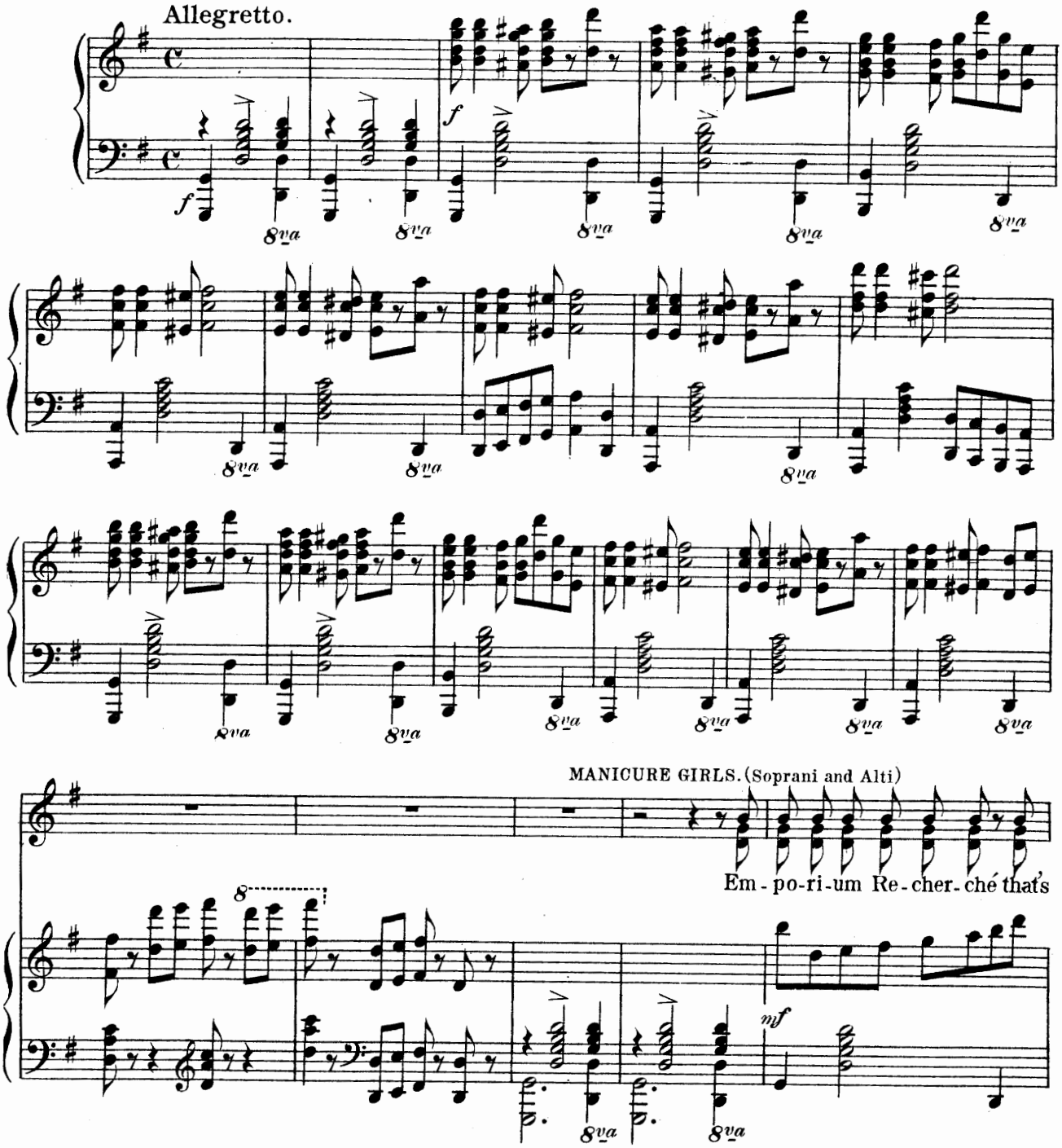
The Social Whirl.

A Musical Comedy.

Lyrics by
JOSEPH W. HERBERT.

Opening Chorus.

Music by
GUSTAVE KERKER.



Copyright MCMVI by G A Kerker.
International Copyright Secured.

on - ly pa - tron - ized, That's on - ly pa - tron - ized by the e -

lite, An In - sti - tu - tion pro - per, that is ne - ver ad - ver - tised, That is

ne - ver ad - ver - tised up - on the street. The on - ly strict - ly qui - et place, to

hold a ren - de - vous, With a gen - tle - man who has a zeal - ous wife, Of

Opening Chorus.

course its quite re - spect - a - ble, but strickt - ly en - trez - nous, Our

SOLO. One of the Girls.

cli - ents oft - en lead a dou - ble life. For Gwen - do - lyn and Kit - ty, Or

p

Su - sie or May, Come here to meet Har - ry or Ber - tie or Ray, Of

course they'll be mar - ried, they tell us, some day, Their mor - als are pure and dis-

ALL GIRLS.

sect - i - ble Their mor - als are pure and dis sect - - i -

SOLO.

ble, And old Mis-ter Jones will meet young Mis-tress Brown Al -

Piu animato.

CHORUS.

though their be - ha - viour 's the talk of the town, All thought of a scan-dal, We

meet with a frown, E - stab - lish - ment's high - ly re - spect - a - ble, CHORUS spect - a - ble, SOLO It's

poco meno

Opening Chorus.

Tempo I.

not thought ou - tre' When a Stock - broker calls To make an ap - point-ment with

p

Piu animato.

dash - ing Miss Walls, She's pet of the John-nies the pride of the Halls, And her

mf

Tempo I.

CHORUS. Girls.

man - ner's con - si - dered de - lect - a - ble

Her man - ner's con - si - dered de -

tr

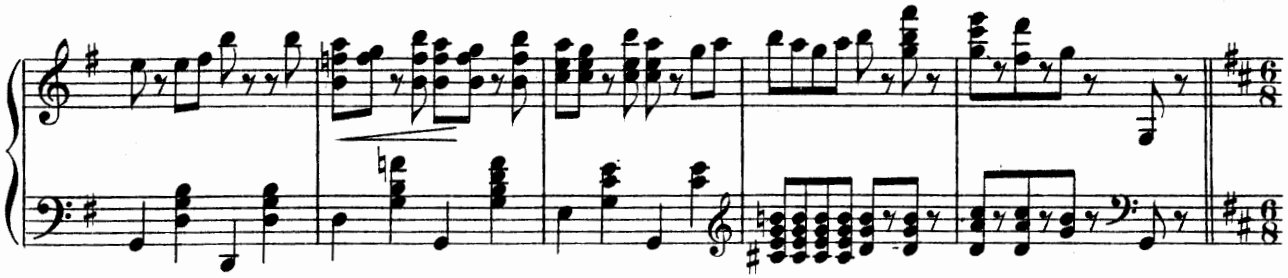
lect - a - ble.

tr

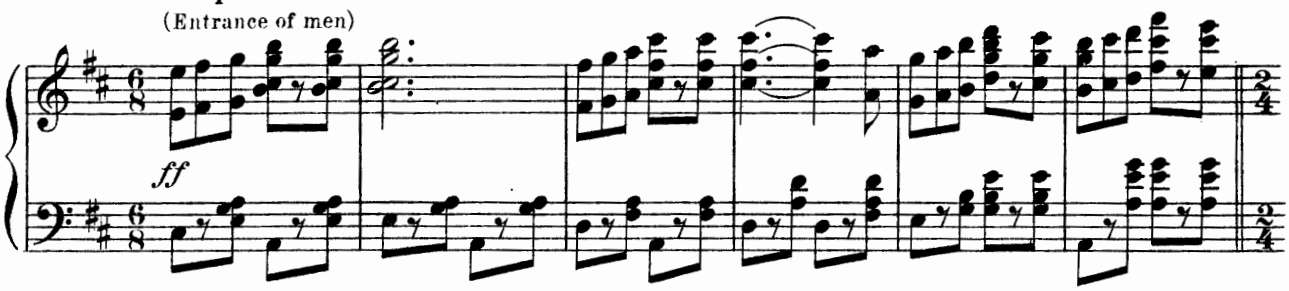
Violin pizz.

pp

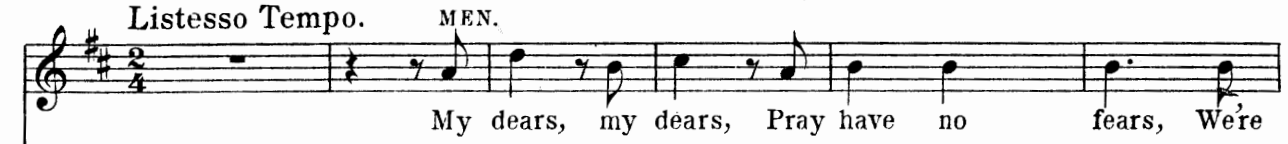
Opening Chorus.



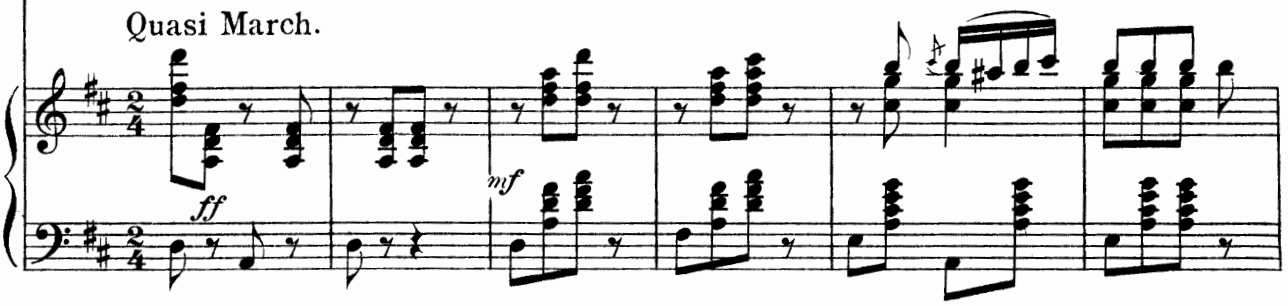
Con Spirito.
(Entrance of men)

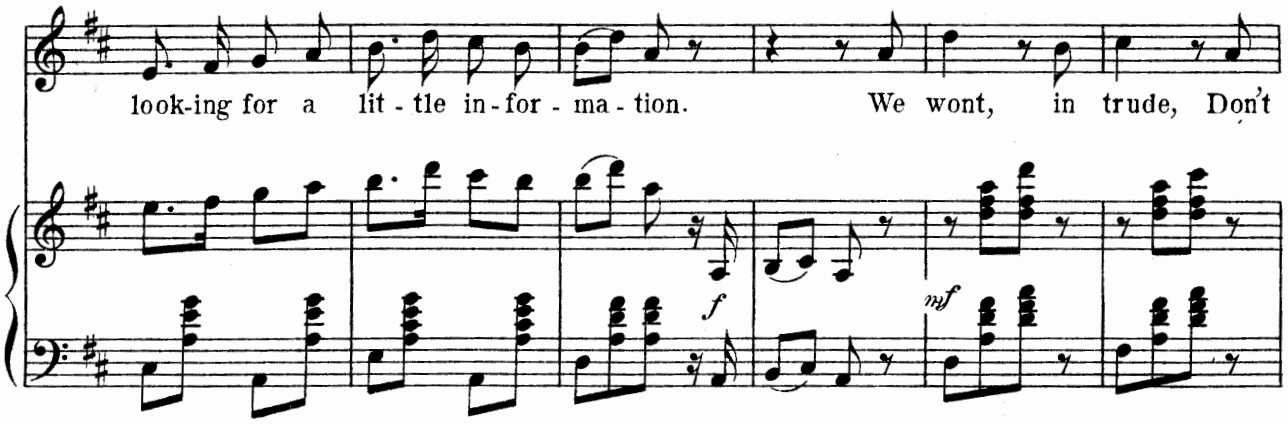


Listesso Tempo.



Quasi March.





think us rude We've called in re this sweet com-mu-ni - ca - tion.

rit.

Leggiero.

Reading papers.

"Now meet me sure At the man-i-cure," Man-date we re-spond-ed to most

mf *delicatezza* *staccato*

glad-ly, "Twixt one and two, I'll wait for you, Don't dis-ap-point the girl who loves you

mf

GIRLS. (Taking papers from men) MEN.

mad-ly." "Now meet me sure at the man-i-cure," Man date we re-spond-ed to most

GIRLS.

glad - ly, "Twixt one and two I'll wait - for you,

GIRLS and MEN.

Don't dis - ap -

mf

point the girl who loves you mad - ly."

GIRLS.

No dis - ap - point - ment need you

Allegro non troppo.

mf

fear, The la - dies are al - rea - dy here, No

ff

dis-ap - point-ment need you fear, The la-dies are al - rea - dy

MEN.

Oh, we need fear no dis - ap - point - ment

here.

MEN.

Oh, joy that's al - most un - al - loyed, Oh, ec - sta - cy, Oh

f *ff*

rap - ture The dai - ly Press is well em - ployed, To aid us in this

Con Spirito.

cap - ture.

f

Allegro agitato.

GIRLS.

A

mf

wo-mans first du-ty, To add to her beau-ty How-ev - er she

mf

can. You're lost if you're home-ly, You have to be come-ly To

cap - ture a man. You need not be wit - ty, As

mf

long as you're pret-ty, Fair fa-ces are John-nies' de - light, Ex -

MEN.

Opening Chorus.

pres-sion, so saint-ed Is art-ful - ly paint-ed, Au na-tur - el girls You are

p

Allegro agitato.

sights.

ff

MEN.

Let

each re - nounce his paint - ed dear, And look for con - so - la - tion here

Moderato.

MEN.

Won't you ask me dear-ie if I'll spoon with

p rit. *fz* *mf* *mf*

GIRLS.

Kind sirs, there's noth-ing do-ing in that line.

you? Please do! On our

mf

GIRLS.

You'll e'er be true? Your at-

bend-ed knees, we swear, we'll e'er be true.

-ten - tion, Sirs, we must de - cline.

Not so! Won't you come And join us in a

A — larks a bird, that is n't to our taste

qui - et lit - tle lark. Oh, say not so, A —

Re - move your

Sup - per say at Rec - tor's and a drive in Cen - tral Park,

Opening Chorus.

arm sir, — don't let it go to waist. —

Oh say not so! A

No! noth - ing do - ing Re - move your

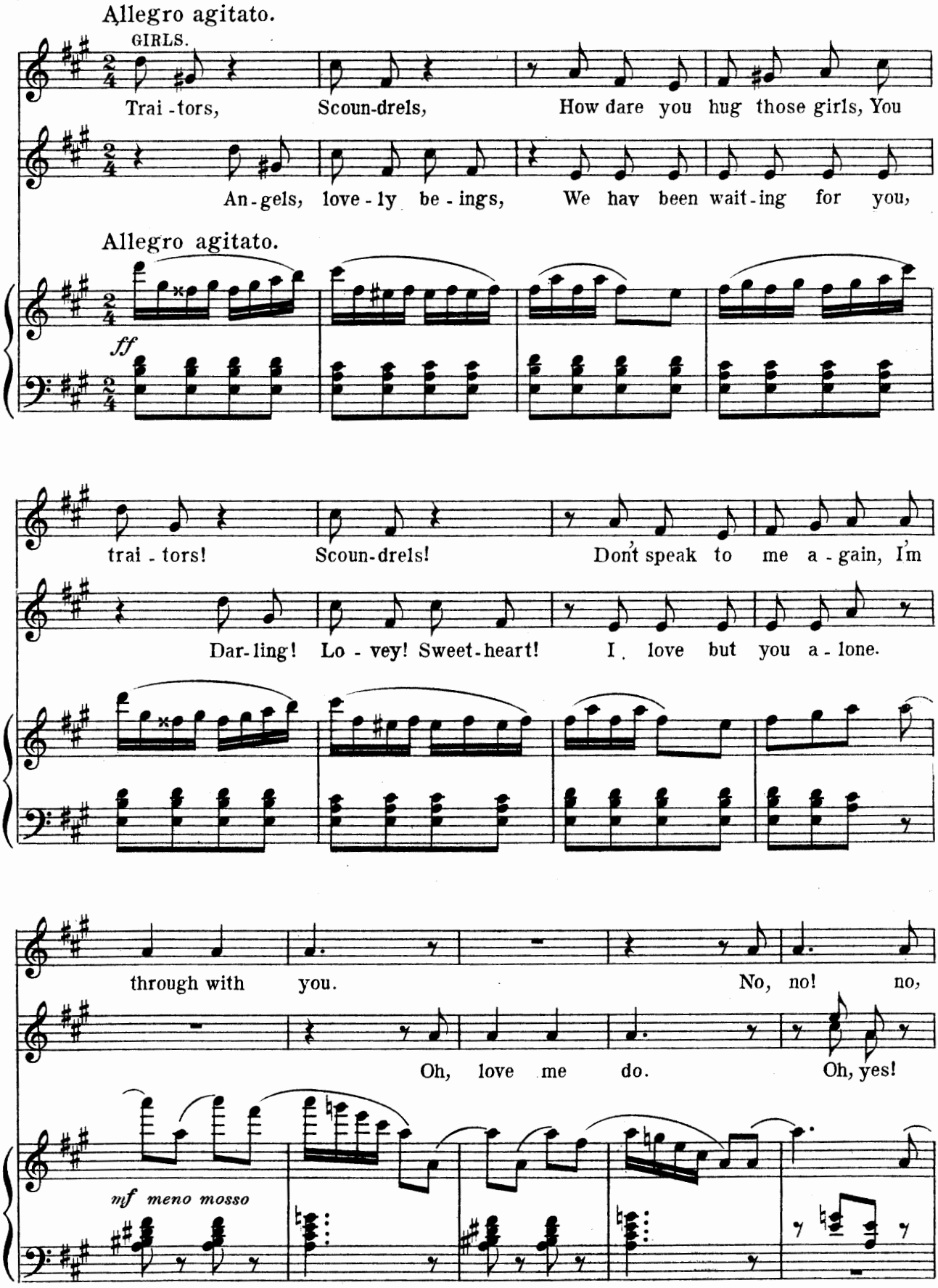
Sup - per, say at Rec tor's and a drive in Cen - tral Park

arm sir, — don't let it go to wait. —

Hold still. —

Be mine. —

Opening Chorus.


Allegro agitato.
GIRLS.
Trai - tors, Scoun-drels, How dare you hug those girls, You
An - gels, love - ly be - ings, We hav been wait - ing for you,
Allegro agitato.
ff
trai - tors! Scoun-drels! Don't speak to me a - gain, I'm
Dar - ling! Lo - vey! Sweet - heart! I love but you a - lone.
through with you. No, no! no,
Oh, love me do. Oh, yes!
mf meno mosso

Moderato.

no, no, no!

Oh, yes, I love but you! Won't you ask me dear - ie if I'll spoon with

rit.

mf

Moderato.

GIRLS.

Kinds Sirs, there's noth - ing do - ing in that line.

you?

Please do! On our

mf

You'll e'er be true? Your at -

bend - ed knees, we swear, we'll e'er be true

Opening Chorus.

ten-tion, Sirs, we must de cline.

Not so! Won't you come, and join us in a

A lark's a bird, that is n't to our taste

qui-et lit-tle lark

Oh, say not so, A

Re-move your

Sup-per, say, at Rec-tor's and a drive im Cen-tral Park,

Opening Chorus.

arm sir, don't let it go to waist.

Oh, say not so! A

No noth - ing do - ing Re - move your

Sup-per, say at Rec-tor's and a drive in Cen - tral Park

arm sir, don't let it go to waist.

Hold still.
Be mine.

fz

Opening Chorus.

Manicure Song.

Germaine.

Words by
JOSEPH W. HERBERT.

Music by
GUSTAVE KERKER.

Moderato.

mf

tr

GERMAINE.

A Ma - ni - cure Must be de - mure While
è Came in our day de -

accel.

ply-ing her pro - fes - sion For now and then. The for-ward
cre-pid, bald and gou - ty, In man-nar mild, He called me

a tempo

men Will ask a rude con - ces - sion They squeeze your
child, So Pa - pa-like, and pou - ty. He said my

a tempo

Copyright MCMVI by G. A. Kerker.
International Copyright Secured.

hand you un-der stand, They do it, with-out
shop. I'd have to drop, He offered me a

a tempo *accel.* *a tempo*

think-ing, And if res-ponse is giv-en once They
car-riage A bank ac-count of large a-mount But he

accel.

Andantino.

sel-dom stop at win-king. And when they fond-ly
ne-ver men-tioned marriage.

a tempo *p* *Ben staccato* *p*

say j' taime I know the game they're all the same Ah

non Mon-sieur jam - ais pour quoi No, No Mon-sieur Ne

p *p*

rien pour moi.

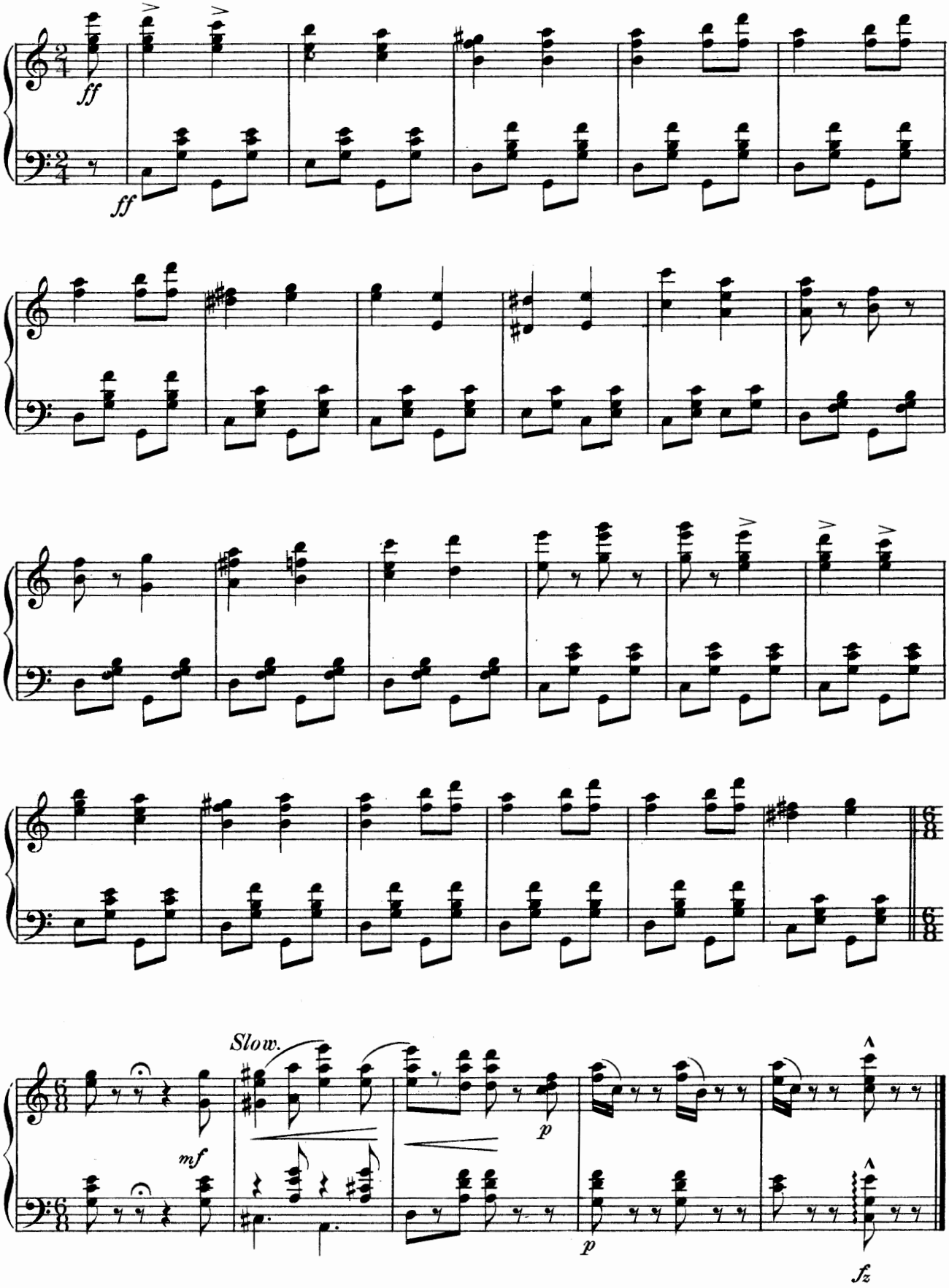
Dance.

p *mf*

Jamais, jamais, jamais! an old Rou- jamais!

p *fz*

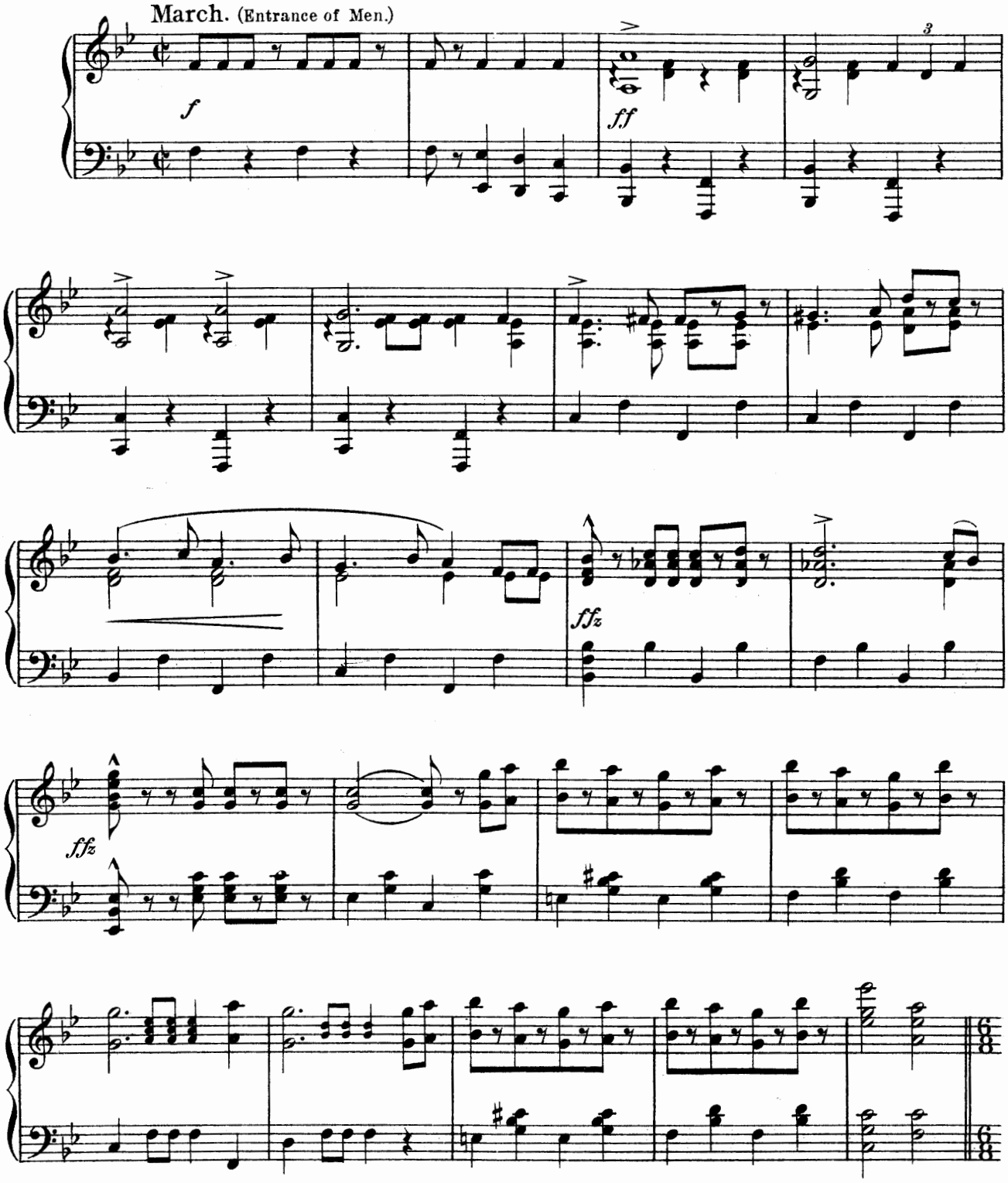
Galop.



"Vi-Vi!"

Words by
JOSEPH W. HERBERT.

Music by
GUSTAVE KERKER.



Copyright MCMVI by G. A. Kerker.
International Copyright Secured.

Moderato.

MEN.

When a chap, with a mon-o-cle,

ff *pesante*

p

glued in his eye, Will sit in the stalls, and heave sigh up-on sigh, And

pa-tient-ly wait the ap-pea-rance of Vi, The mat-ter ap-proaches the

più mosso.

Tutti.

se-ri-ous. My word! she's a stun-ner, all cri-tics a-gree A

ffz

p

ff

rit.

a tempo.

fi-gure an-gel-ic, a rip-ping high "C." A wink that's hyp-no-tic, a

pp

smile, ec-sta-cy

(Sighing Exaggeratedly.)

Her

ffz *ff*

Più Vivo.

Tempo I.

pre-sence makes chap-pie de-li- - - -ri-ous, Her

p

presence makes chap-pie de-li- - - - - - -ri-

p

Allegretto.

-ous. Vi! Vi, with the a - zure

eye, A plea- sure 'tis to wor-ship at thy shrine To the

end of the earth I'd go, Then I'd jump, if you said so, If you'd

pro-mise I could call you mine, Dear Vi, Dear Vi, If you'd

(Dolefully.)

pro-mise I could call you mine, Dear Vi, Dear Vi. Vi,

mf *pp*

Vi, Dear Vi, Oh, Vi, Oh, Vi.

Tempo di Valse Vivo. (Entrance of Violet.)

fff

Allegretto.

Recit.

VIOLET.

I thank you for this kind - ly de - mon - stra - tion, My heart responds in joy - ous pal - pi - ta - tion, To show - er ad - mi - ra - tion on stage beau - ties you are prone; If o - therwise, would I be loved? would I be loved ___ for my - self a -

mf *p* *pp* *mf* (Wood Wind.) Flute *rit.*

Allegro appassionata.

MEN.

lone? For - e - ver and e - ver and al - ways, Be -

f *ff* *ff* Brass.

sides an ad - di - tion - al day. For e - ver and e - ver and

Brass. Brass.

al - ways, Be - sides an ad - di - tion - al day.

ff

VIOLET.

For - e - ver and e - ver and al - ways, Be - sides an ad - di - tion - al

p *p* *pp*

Vi-Vi.

Moderato Simplice.

day? Sup - pose, I were a school-marm,
- pose, I were a bar - maid,

pp

MEN.

Teach-ing for a pal - try sum? We'd all of us, We'd all of us go
Would you call on me for drinks? Just at the throught of that an aw - ful

p *p* *mf*

VIOLET.

No in - deed you would n't

back to school. Would you be cheer - ful
thirst re - vives. Sup-pose that I were a

f *p*

VIOLET.

schol - lars, Ne - ver me - lan - cho - ly, glum?
wait - ress, In a Res-tau - rant like Mink's?

MEN.

We'd
We'd

8 *loco* *p*

Vi-Vi.

Do you think I'd in - ter -
Now sup- pose I were a

pro-mise to o - bey Your ev'- ry rule.
live on pie and sink - ers all our lives.

f *pp*

est you, If I were work-ing on a farm?
shepherdess, At - tend-ing to my sheep?

Our tri - bute of de -
We'd fol - low you like

pp *mf*

Oh, I doubt it, Oh, I doubt it, Oh, I doubt it! Sup-
Were

vo - tion would be paid.
Ma - ry's lit - tle lamb.

pose I were a dai - ry - maid, With a milk - pail on my arm?
I a mil - ler's daught - er would af - fec - tion be as deep?

We'd
We'd

pp *pp* *mf*

Yes you'd ask me? You would
You'd hang a-round You would

ask you, Where you're go - ing pret - ty maid,
hang a-round The mill be - side the dam

ask me? That's what
hang a-round

We would ask you, Where you're go - ing pret - ty maid?
We'd hang a - round the mill be - side the dam.

pp

you would do? I should say on your way go and play.

That's what we would do.

pp

Tempo di Valse.

No! In vain pro - test - a - tion, At game of

Oh! Yes!

Tempo di Valse.

mf *rit.* *ffz* *p* *gradually* *a tempo* *p*

hearts you play. Wo - man, not wise - ly loves too

p *fz* *p*

well, And men have been known to kiss and tell, Oh,

No they ne - ver have,

fz

rit. *gradually a tempo*

No! A great re - ve - la - tion, the man that's

No! No!

rit. *fffz* *p* *gradually a tempo*

p

con - stant, true. Vows that are spo - ken,

1.

oft - en are bro - ken, Yes, by You.

No, No, No. You'll

p *ff*

Vivo. Meno.(Sensuoso.)

My doubts you can't dis -

find us the ex - ception, that will prove the rule.

Vivo. Meno.(Sensuoso.)

ff *p*

a tempo

pel, men will kiss and tell, I know well,

Your heart-less-ness ex -

ff a tempo

Meno.

Yes, Men will kiss and tell. Yes

You would kiss and tell.

-po-ses us to ri-di-cule. Vi, dear

Meno.

p *rit.* *rall.*

tell. Sup-

Vi

2.

Pressez.

Vows that are spo-ken, oft-en are bro-ken, That is a fact I

Not so, Not so, Not so,

Pressez.

mf *cresc.*

Tempo I.

know full well. Men oft en kiss and then tell ___ kiss and

No not at all. Not at all,

Tempo I.

Flute Solo.

rit. *ff* *pp rit.* *a tempo* *pp* *pp*

tell ___ I know well ___ Yes I know that men oft kiss and

You are wrong, You are wrong, No, No,

tell ___ Of that fact I am ful - ly a - ware. ___

No not at all, No not at all, You are wrong. ___

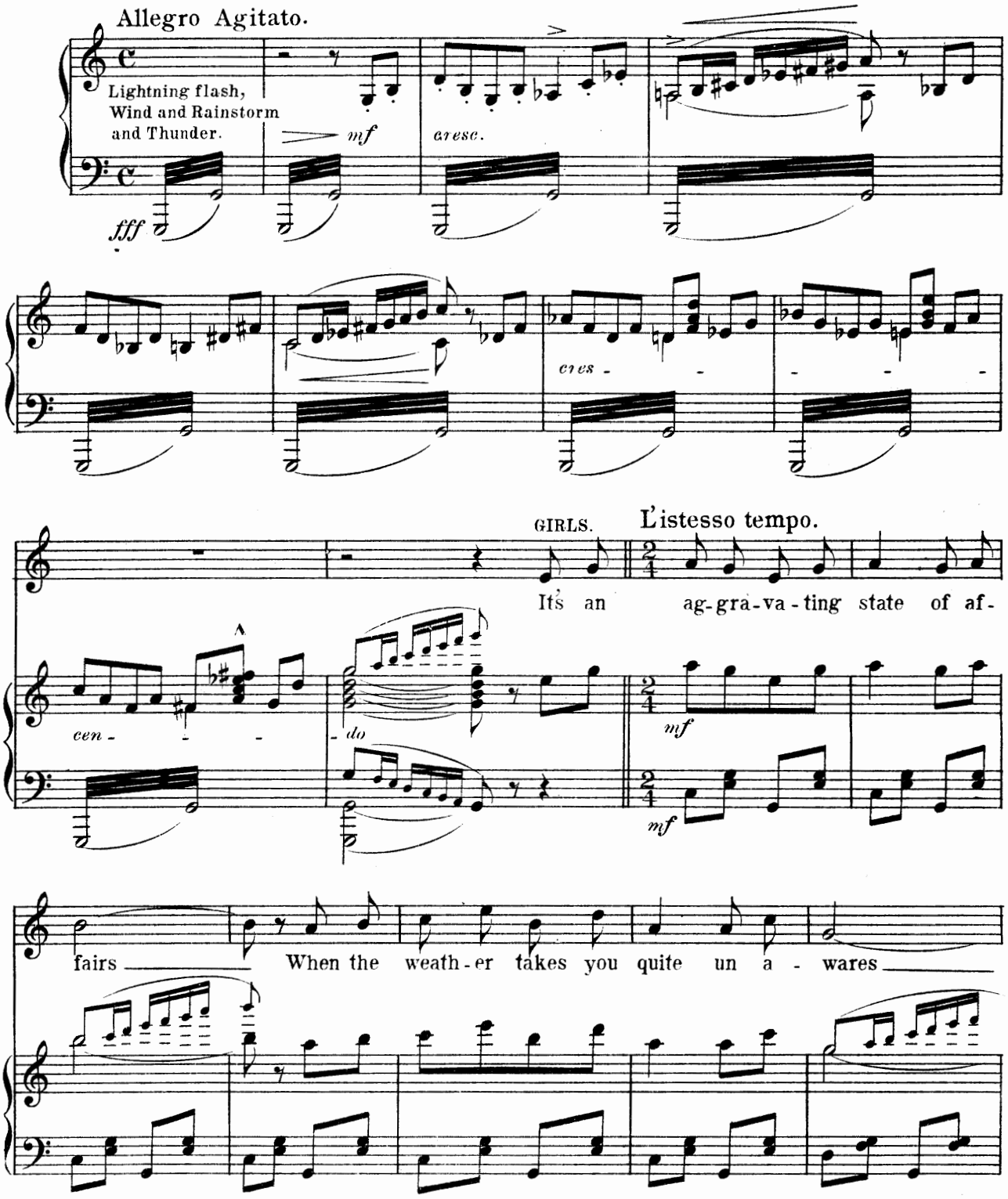
ff rit.

Rainy Day!

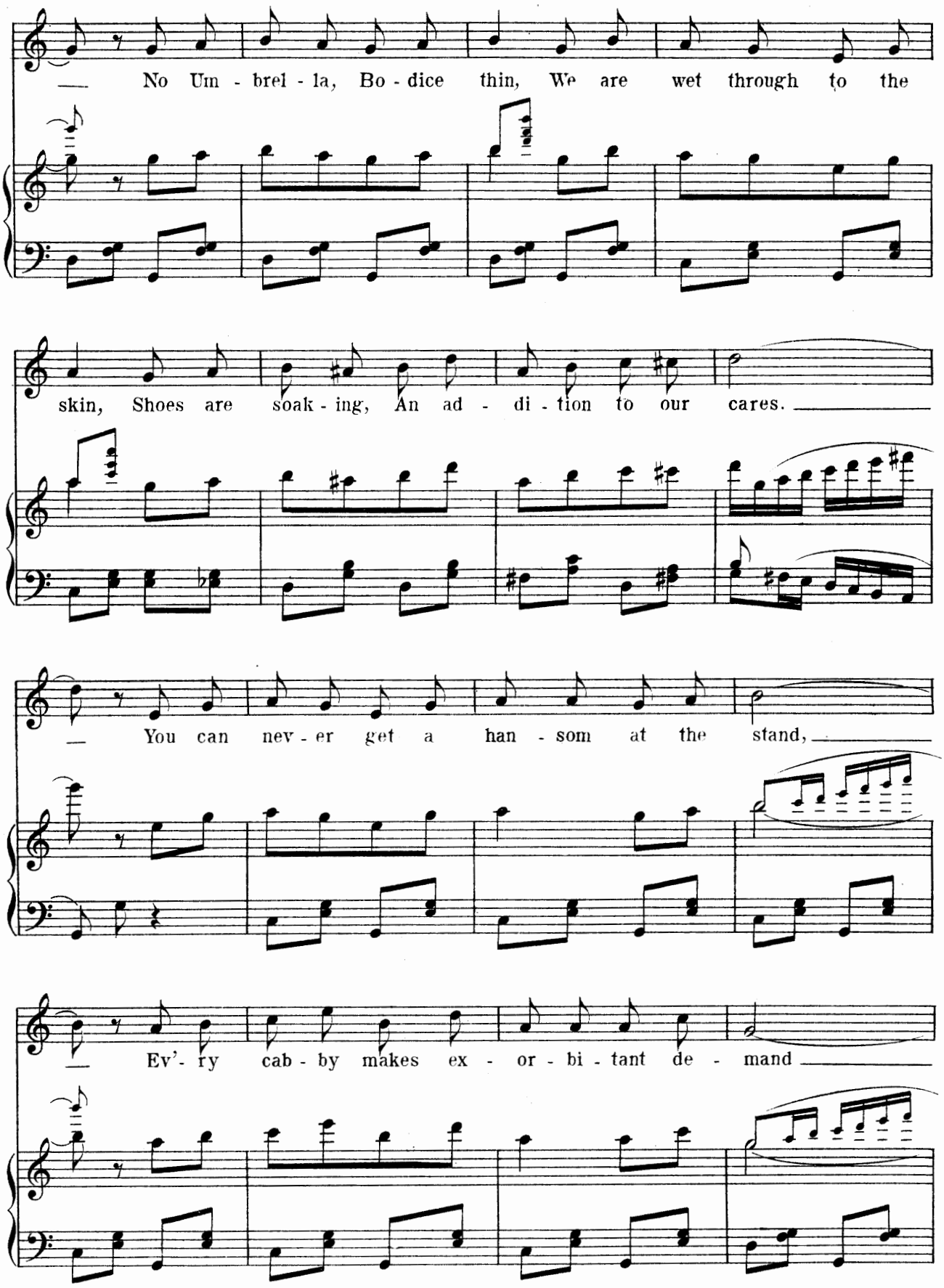
(Bootblack Scene.)

Words by
JOSEPH W. HERBERT.

Music by
GUSTAVE KERKER.



Copyright MCMVI by G. A. Kerker.
International Copyright Secured.


No Um - brel - la, Bo - dice thin, We are wet through to the
skin, Shoes are soak - ing, An ad - di - tion to our cares.
You can nev - er get a han - som at the stand,
Ev'- ry cab - by makes ex - or - bi - tant de - mand

And the cor - ner loung - ing lub - ber, Plays a lit - tle game of

rub - ber When a la - dy takes her skirts up in her hand.

If by chance you should take a car

It will car - ry you blocks too far Shower of

rain Comes a - gain, To com - plain, All in vain, Naught to

Allegretto quasi moderato.

gain. Oh I know that I'm a sight, A per - fect

mf *fz* *mf*

fright, Of that no doubt. Car - riage al - most runs you down A splash-ing

fz *mf* *fz* *mf*

mud up - on your gown, Wind then blows your skirts a -

fz *mf*

bout, Your pa - ra - sol turns in - side out No com -

fz *mf* *fz* *fz* *f*

plain - ing, When it's rain - ing It's no use, Why fuss and pout.

fz

March con spirito.

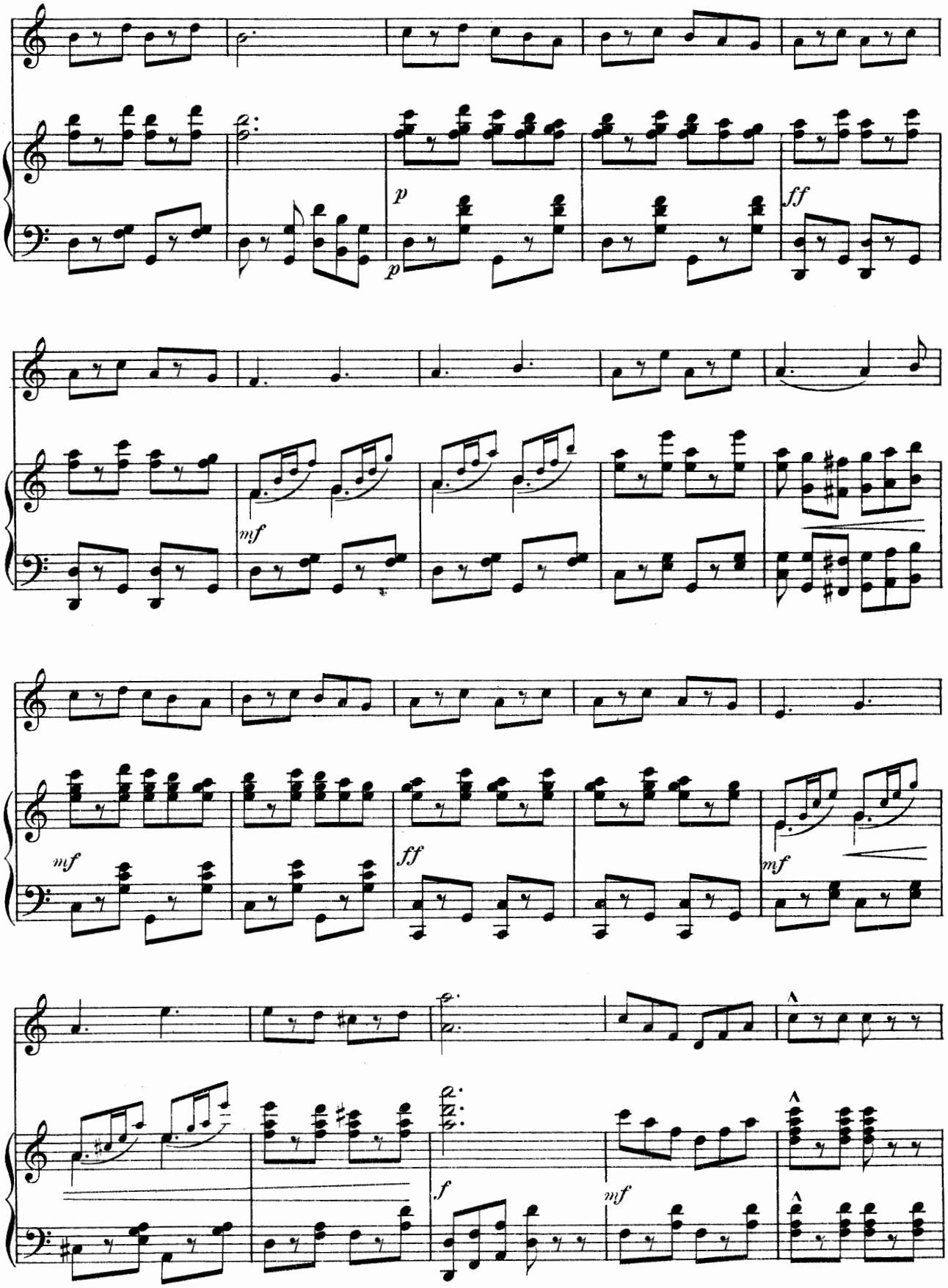
Enter Bootblacks.

Whistling.

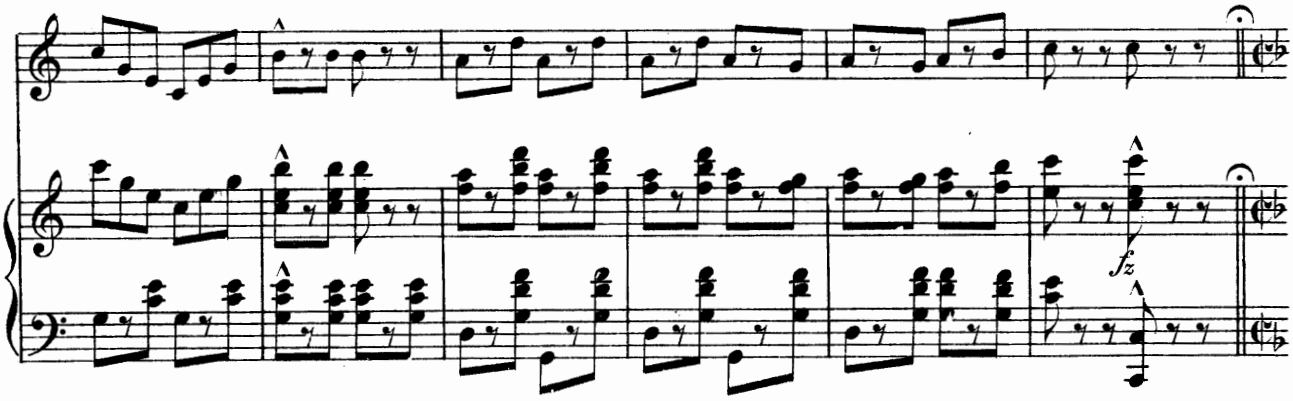
tr *tr* *tr* *tr* *tr*

ff *p*

ff *mf*



Rainy Day.



Allegretto.

BOOT-BLACKS GIRL & BOYS.

Here you are a shine, Miss, Po-lish 'em up fine, Miss, Russett pa-tent lea-ther or an

mf

or-di-na-ry brush. I've fam-i-ly to keep, Miss, Do the job up cheap, Miss I

GIRLS.

real-ly would n't ask you, But I real-ly need the "cush" Why cer-tain-ly we called you

mf

Think you we'd have hauled you, From your co - sey cor - ner If we

need - ed not your aid, And if your works art - ist - ic, We'll be eu - lo - gist - ic,

And a lit - tle ex - tra on the side be paid.

Girls go to chairs, chattering.

mf

GIRLS.

Be

Galop.

GIRLS, to BOYS. (Boot-Blacks blacking Girls shoes.)

BOYS.

care - ful that's a ten - der spot. Beg your par - don, Beg your

mf

par - don if I hurt your corn.

GIRLS.

And the on - ly

BOYS.

one I've got. There's no fu - ry, There's no fu - ry like a wo - mans

ben marcato

GIRLS

scorn. Brush the in - step more with

BOYS.

zeal! Why you

GIRLS.

could n't get a po - lish, that was half so fine. Don't for -

BOYS.

get to black the heels, That's a cork - ing pa - tent

GIRLS.

shine. Oh Gee! _____ if me mud - der seen me now. You come

ff *ff* *mf*

BOYS.

back here, You come back here, that's an aw - ful daub. Oh, Gee! _____

ff *ff*

GIRLS.

— She'd-kick up an aw - ful row You come back here, You come back here, fin - ish

mf

BOYS.

quasi parlando

up the job. Oh, she would n't think it fun-ny, It's a shame to take the

mf meno

meno

BOYS.

Oh, Gee! Oh, Gee! If me mud-der seen me

mon-ey Oh, GIRLS. You come back here. You come back here. Fin - ish

a tempo

ff

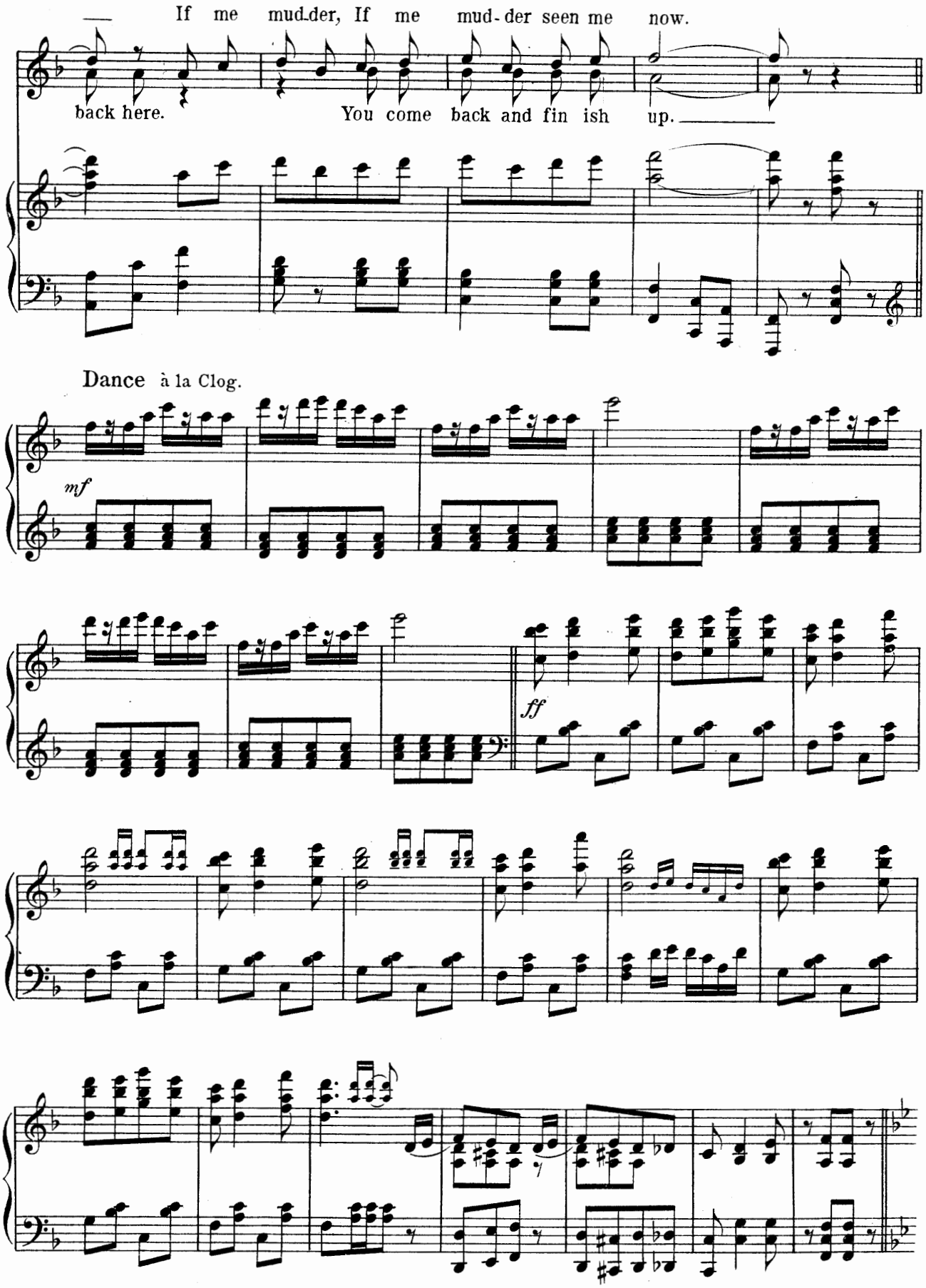
mf

mf

now, If me mud-der seen me now! Oh, Gee! Oh, Gee!

up. Fin - ish up. You come back here You come

ff


If me mud-der, If me mud-der seen me now.
back here.
You come back and fin ish up.
Dance à la Clog.
mf
ff

Tempo di Marcia Pomposo. (à la "Cake Walk.")

GIRLS.

Oh, I don't know. We're not so slow.

ff

As the a - ged fo - gies Of the long a - go

We're up to date Just note our gait

Tru - ly fin de sie - cle, We would beg to state.

1. 2.

Finale – Act I.

Words by
JOSEPH W. HERBERT.

Music by
GUSTAVE KERKER.

Allegro Agitato.

ff

FULL CHORUS & PRINCIPALS.

Oh, why this row and why this clat-ter, Tell us, tell us what's the mat-ter,

ff

Did this man at-tempt to bat-ter, pick a pock-et, rob?

Copyright MCMVI by G. A. Kerker.
International Copyright Secured.

Is he vil - lain coarse and go - ry? Classed in crime as se cond sto - ry?

ELLINGHAM.

Should have thought a while be - fore he tack - led such a job. Let me ex -

SANDY. MEN.

plain: The game is up, Dont beg re - lease, Quite right, Hold fast, We'll

mf *p* *f*

ELLINGHAM. SANY. MEN

call the Po - lice, Let me ex - plain! The game is up don't beg re lease. Quite

f *p*

(Police Whistle.)

right, Hold fast, We'll call the Po-lice.

f *ff* *ff* benmar- *ff*

Moderato-Pomposo.

(Entrance of O'Shanghnessy.)

-cato-Pomposo. *p*

O'SHANGHNESSY..

When the

p *ffz*

VIOLET & KITTY

whis-tle blows I'm rea-dy to sup-press all sorts of crime. The

pp

ARTIE.

on - ly case on re - cord, Where po - lice - man was on time. Since

Bing - ham came in of - fice our po - lice - men are not slow. To

MEN.

crim - i - nals from him, there is no warn - - ing. To

ffz *ffz* *mf*

crim - i - nals, from him there is no warn - ing.

O'SHANGHNESSY.

To the sta - tion he will go, Then they'll put him down be -

pp

low, And he's up for spe - cial ses - sions at the court - house in the

p

ALL WOMEN.

morn - ing. To the sta - tion he will go, Then they'll put him down be -

O'SHANGHNESSY. ALL WOMEN.

low. And he's up for spe - cial ses - sions in the morn - ing. And he's

pp

Finale Act I. 17.

O'SHANGHNESSY.

up for spe - cial ses - sions, In the morn - -

pp

O'SHANGHNESSY.

ing. And hes up for spe - cial, Up for spe - cial, Up for spe - cial,

WOMEN.

And hes up for spe - cial, Up for spe - cial, Up for spe - cial,

MEN.

mf

He's up for spe-cial ses - sions in the morn - ing

Up for spe - cial,

CHORUS.

Poor boy.

pp

ffz

Allegro.

ELLINGHAM. (Spoken)

One moment!

PRINCIPALS.

A dis-guise. A dis-

CHORUS.

guise.

Mrs. ELLINGHAM.

My hus-band! Can I be-lieve my eyes?

SANDY (to Lem)

The man who stole the dia-monds.

LEM.

That's so.

Mrs. ELLINGHAM.

My hus-band! Can I be-lieve my eyes?

O'SHANGHNESSY.

Your name I'd like to know.

p

Don't give me that old sto - ry That your name is John - ny

ENDICOTT.

Doe. His name is Chaun-cey El - ling-ham, A name that's known to

p

O'SHANGHNESSY.

you. Sure I don't care a but - ton if He's Chann-cey M. De -

CHORUS. O'SHANGHNESSY.

-pew. Come on! Please don't ar - rest him. He's got to come with

f

CHORUS.

me. He's got to go with him, Poor

ff

Tempo di Valse. energico.

(ALL PRINCIPALS.)

boy. In a cell He will

ff *f*

dwell, As Cap-tain Mur-phys guest Floors are bare, And the fare, Well it's

fz

not the ve - ry best, Here's the cash, Let him dash From of

O'SHANGHNESSY.

fi-cial-cus - to - dy. Oh, I'd do it in a min-ute, on - ly

pp

PRINCIPALS & CHORUS.

Bing-ham's on to me. In a cell He will dwell, As

f

Cap-tain Mur - phy's guest, Floors are bare, And the fare, Well its

not the ve - ry best, Here's the cash Let him dash From of - fi-cial-cus - to -

O'SHANGHNESSY.

PRINCIPALS & CHORUS.

dy. I'd do it in a min-ute on - ly Bing-ham's on to me. To be

pp *ff*

Piu vivo.

ta- ken to jail as a fel - lon, A dis - grace - ful fact to

ff

O'SHANGHNESSY

dwell on We will make it worth while pray set him free. Oh, I'd

pp

PRINCIPALS & CHORUS.

do it in a min-ute on - ly Bing-ham's on to me. Oh, if

pp *ff*

this should get in - to the pa - per's They would say he

ff

cut up ca - pers, For re - lease we will wil - ling - ly

WOMEN.

pay you, Oh, we pray you don't take him a - way, Oh, we beg of

MEN.

we beg

ff

you don't take him a - way, For his re - lease we'll wil - ling - ly pay,

We'll glad - ly pay, If you won't take him a - way.

glad - ly pay,

rit.

Tempo I Pomposo.

VIOLET & KITTY.

In a cell, He'll dwell, As Mur - - phy's guest, Floors are

CHORUS SOP & ALT.

In a cell, He will dwell, As Cap-tain Mur - phy's guest, Floors are

CHORUS TENOR.

In a cell, He will dwell, As Cap-tain Mur - phy's guest, Floors are

BASS.

fffz

bare, And fare not of the best. Oh,

bare, And the fare, Well it's not the ve - ry best, Here's the cash, Let him

bare, And the fare, Well it's not the ve - ry best, Here's the cash, Let him

O'SHANGHNESSY.

my! What dis - grace. Oh, I'd do it in a min-ute on - ly

dash, From of - fi-cial cus - to - dy

dash, From of - fi-cial cus - to - dy

pp

Wood.

VIOLET & KITTY.

Bingham's af - ter me. Yes in a cell he'll

In a cell, He will dwell, As Cap-tain Murphy's

In a cell, He will dwell, As Cap-tain Murphy's

ff

dwell, As Cap - tain Mur - phy's guest What a

guest, Floors are bare, And the fare, Well it's not the ve - ry best, What a

guest, Floors are bare, And the fare, Well it's not the ve - ry best, What a

Vivo.

shame, What a shame, What an aw - ful shame, Ah

shame, What a shame, What an aw - ful shame, To be cast in - to a

shame, What a shame, What an aw - ful shame, To cast him in - to a

Ah,

cell, Cast in - to a cell,

cell, cell, Cast him in - to a cell, Well

Ah Ah, Ah,

It's an aw - ful shame, Ah, Ah,

It's an aw - ful shame, Ah, Ah,

Ah, Ah, Ah.

Ah, Ah, Ah.

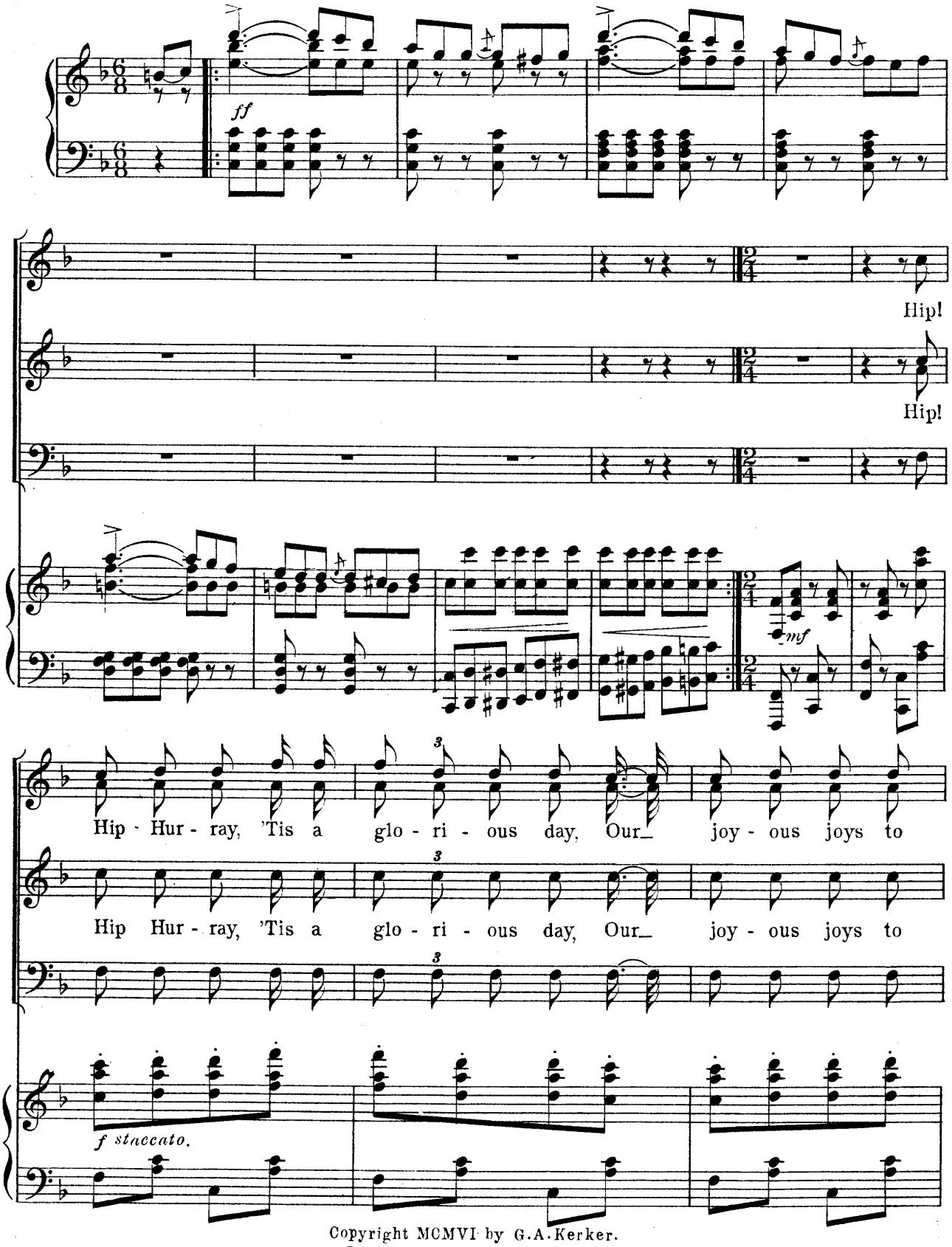
Ah, Ah, Ah.

Opening Chorus.

ACT II.

Words by
JOSEPH W. HERBERT.

Music by
GUSTAVE KERKER.



Copyright MCMVI by G.A.Kerker.
International Copyright Secured.

ut - ter, The mut - ton, ham, are smeared with jam, There's

ut - ter, The mut - ton, ham, are smeared with jam, There's

cay - enne on the but - ter, And was - py stings, and

cay - enne on the but - ter, And was - py stings, and

creep - y things, In - cline to test our nerves, While the

creep - y things, In - cline to test our nerves, While the

Opening Chorus Act II.

bum - ble bee, Is wild_ with glee, He's stuck on_ the pre-

bum - ble bee, Is wild_ with glee, He's stuck on_ the pre-

Listesso tempo.

serves, ___ Oh, it al - ways oc - curs at al - fres - co fete, Im -

serves, ___ Oh, it al - ways oc - curs at al - fres - co fete, Im -

f *fz*

pos - si - ble hold - ing a tete - a - tete, You'll find for just as

pos - si - ble hold - ing a tete - a - tete, You'll find for just as

fz

sure as fate An in - ter - up - tion rude, While you lie a - bask - ing in

sure as fate An in - ter - up - tion rude, While you lie a - bask - ing in

wood - land fair, The ants stake a claim on your ra - ven hair, A

wood - land fair, The ants stake a claim on your ra - ven hair, A

fz

fz

bul - lock may toss you in the air, In man - ner ab - surd - ly rude.

bul - lock may toss you in the air, In man - ner ab - surd - ly rude.

fz

Opening Chorus Act II.

ff

Hip

Hip

Tapping on plates, glasses etc with knives and forks.

Hip Hur - ray 'Tis a glo - ri - ous day, Our joy - ous joys to

Hip Hur - ray 'Tis a glo - ri - ous day, Our joy - ous joys to

f staccato.

ut - ter, The mut - ton ham, are smeared with jam, There's cay - enne on the

ut - ter, The mut - ton ham, are smeared with jam, There's cay - enne on the

but-ter, And wasp - y stings and creep - y things, In - cline to test your nerves, While the

but-ter, And wasp - y stings and creep - y things, In - cline to test your nerves, While the

Opening Chorus Act II.

bum - ble bee Is_ wild_ with glee, He's stuck on the pre-

bum - ble bee Is_ wild_ with glee, He's stuck on the pre-

fz *fz*

nerves, While the bum - ble bee Is_ wild with glee, Is_

nerves, While the bum - ble bee Is_ wild with glee, Is_

fz *fz*

Opening Chorus Act II.

stuck on the pre - serves. Hoo - ray! Hoo - ray! Hoo -

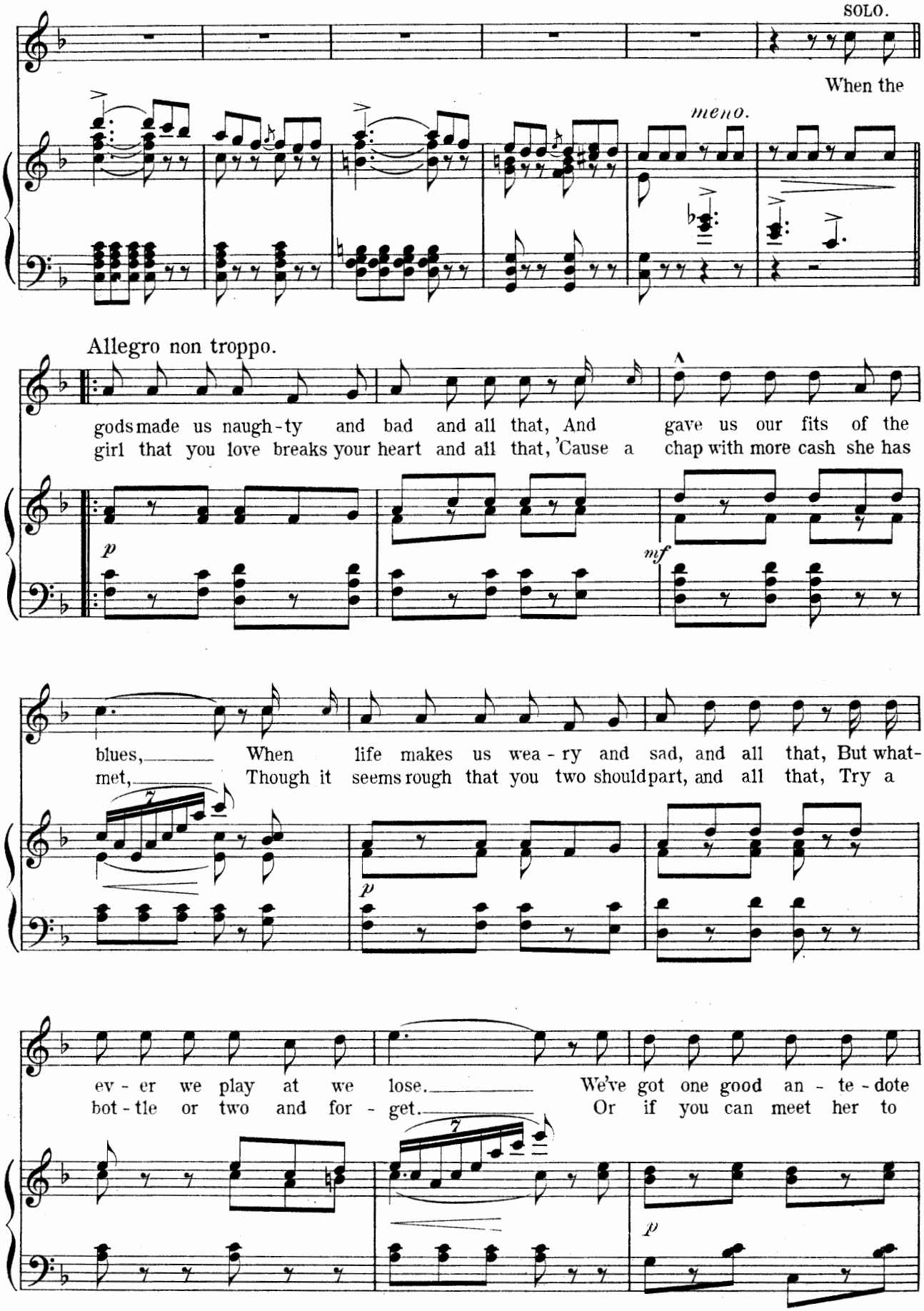
stuck on the pre - serves. Hoo - ray! Hoo - ray! Hoo -

ff

ray!

ray!

Opening Chorus Act II.



Opening Chorus Act II.

ev - er at hand To ban - ish all trou - ble and pain, Our
just say good - bye, You can prob - a - bly win her a - gain, If

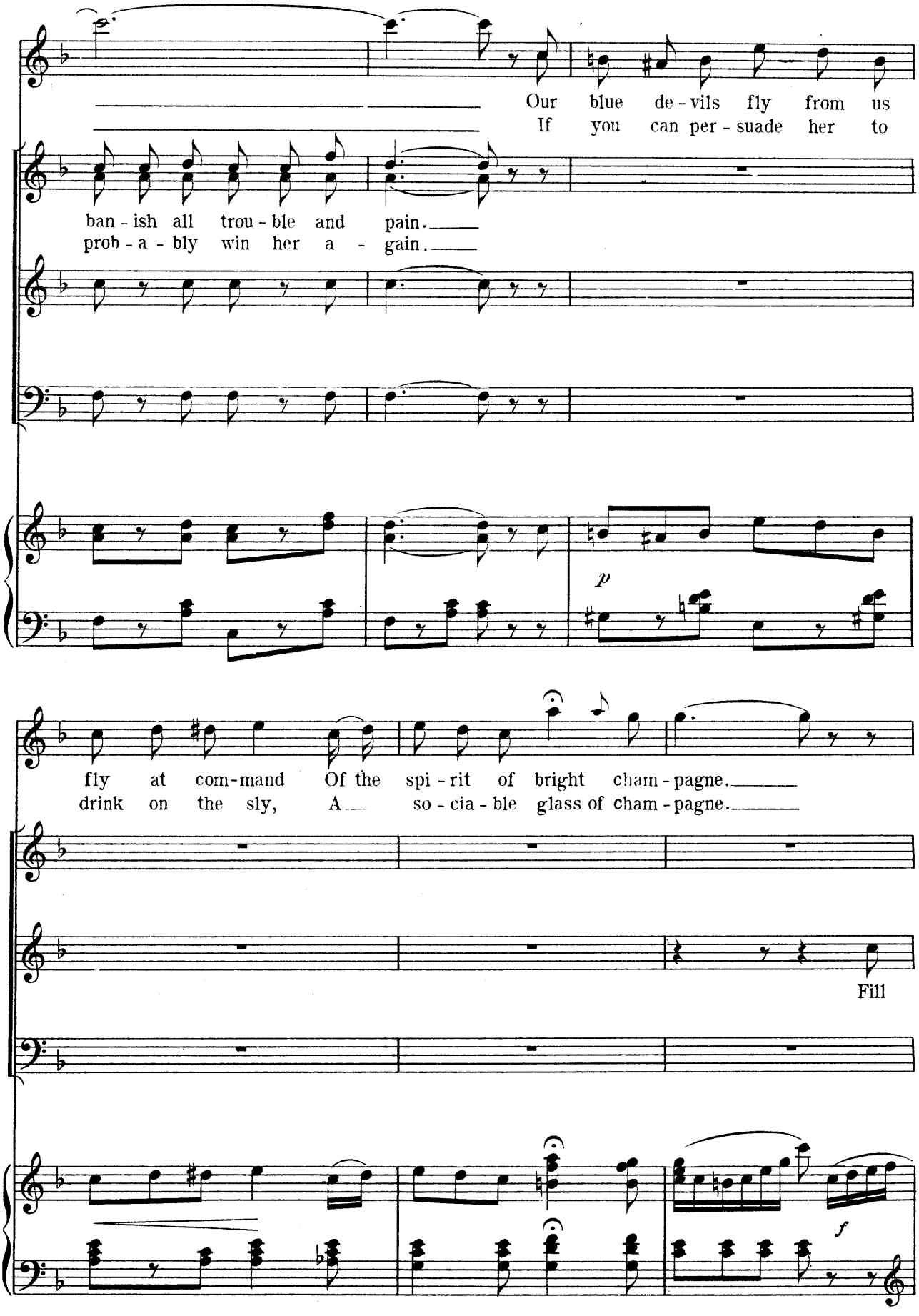
blue de - vils fly from us, fly at com - mand Of the spi - rit of bright cham-
you can per - suade her to drink on the sly, A so - cia - ble glass of cham-

pagne.
pagne.

We've got one good an - te - dote ev - er at hand, To
Or if you can meet her to just say good - bye, You can

f

Opening Chorus Act II.



Opening Chorus Act II.

So

Fill up Fill up the cup

up Fill up Fill up the cup

Fill up Fill up the cup

Champagne Pop

here's to the win - ner who - ev - er he be, Who - ev - er he be, Who -

8va ad lib.

leggiero

ev - er he be, And here's to the lo - ser may I not be he, May I

Opening Chorus Act II.

not be he, And here's to the chap who his

fp *p*

win-nings can boast, And here's to the horse that is left at the post, To the

ALL PRINCIPALS

man that walks home, here's a roast and a toast, Clink glass-er round! So

Then

Then

cresc.

fz

Opening Chorus Act II.

here's to the win - ner, The win - ner, The

here's to the win - ner who - ev - er he be, Who ev - er he be, Who -

here's to the win - ner who - ev - er he be, Who ev - er he be, Who -

ffz

win - ner And here's to the lo - ser, May I

ev - er he be, And here's to the lo - ser, May I not be he, May I

ev - er he be, And here's to the lo - ser, May I not be he, May I

ffz

Opening Chorus Act II.

not be he, And here's to the

not be he, And here's to the chap who his

not be he, And here's to the chap who his

ffz

chap, The chap, The

win - nings can boast, And here's to the horse who is

win - nings can boast, And here's to the horse who is

chap. A roast and a toast, Clink glass - es

left at the post, To the man who walks home, Here's a roast and a toast, Clink glass - es

left at the post, To the man who walks home. Here's a roast and a toast, Clink glass - es

ffz

round! If the Clink glass - es round!

round! Clink glass - es round!

round! Clink glass - es round!

ffz *p* *ffz* *Fine.*

Opening Chorus Act II.

"As She Played on the Cal-li-o-pay!"

Words by
JOSEPH W. HERBERT.

Music by
GUSTAVE KERKER.

Tempo di Valse.

f

f

p

1. A sto - ry of love I will tell, A - bout a so - ci - e - ty belle;
2. The ske - let - on freak told his love, He called her "his own tur - tle dove."

p

mf

p

Who left a good home, With a side show to
He said "tho I'm bo - ny, My heart is - n't

mf

p

Copyright MCMVI by G. A. Kerker.
International Copyright Secured.

roam, And to play the cal - li - ope as well. The
sto - ny I'm con - stant as stars up a - bove. With

f

chan - nels are strange that love seeks, The girl was be -
hope, this poor chap was im - bued, The mai - den's re -

p *mf* *p*

loved by the freaks, They all loved her blind - ly, She
ply was quite rude, She told him "Nay, nay," Then he

mf *p*

Refrain.

snubbed them, un - kind - ly, But still, they a - dored her for weeks.
with - ered a - way, And that fin - ished the ske - le - ton dude. } She

As She Played etc.

would - n't say "yea", Nor would she say "nay" She played "Sa - die

p

Ray" In an art - is - tic way. When they told their love She'd

(Imitating the tone of the Calliope.)

laugh them a - way, As she played oo - oo oo - oo - oo oo - oo - oo

oo - oo - oo oo - oo - oo oo on the Cal - li - o - pay.

Chorus.
(Imitating Calliope.)

00 - 00 - 00 00 - 00 - 00 00 - 00 - 00 00 -

Fl. 8 8 8

mf

00 - 00 00 - 00 - 00 00 - 00 - 00

00 - 00 - 00 00 - 00 - 00 00 - 00 - 00 00

3.

Elastic skinned man was the next,
Proposed to this maiden perplexed,
He said pray be mine
And you'll never repine,
"If our hands to our hearts are annexed"
Of trouble she caused him a peck
His hopes she'd reduce to a wreck,
The poor fellow died
'Twas said suicide
Hanged himself by the skin of his neck.

4.

At last on a suitor she smiled,
This musical maid was beguiled,
By a man whom she prized
Who was well advertised
On the bills as a cannibal wild
She sailed for the African shore,
Left lovers behind by the score.
This maid did elope
Now that steam calliope
Will be heard in the side-show no more.

"Just Kids."

(VIOLET- ENDICOTT & ELLINGHAM.)

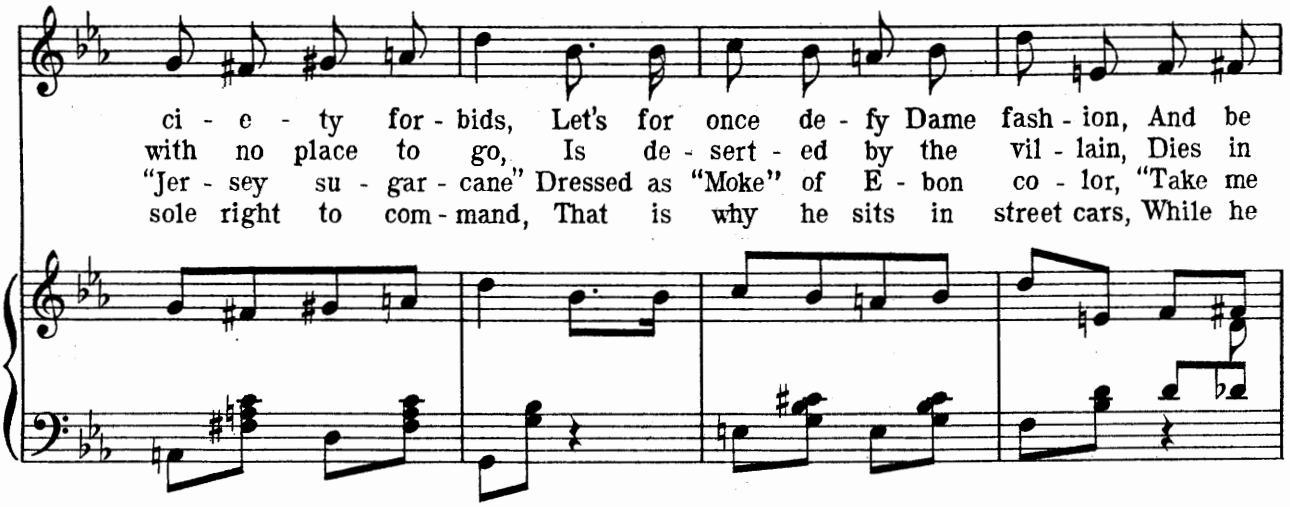
Words by
JOSEPH W. HERBERT.

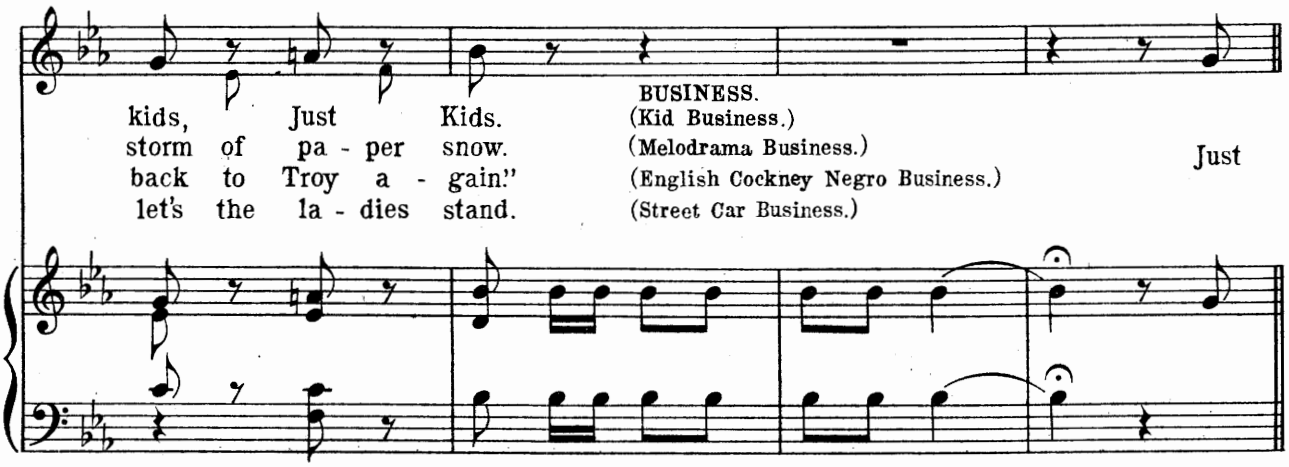
Music by
GUSTAVE KERKER

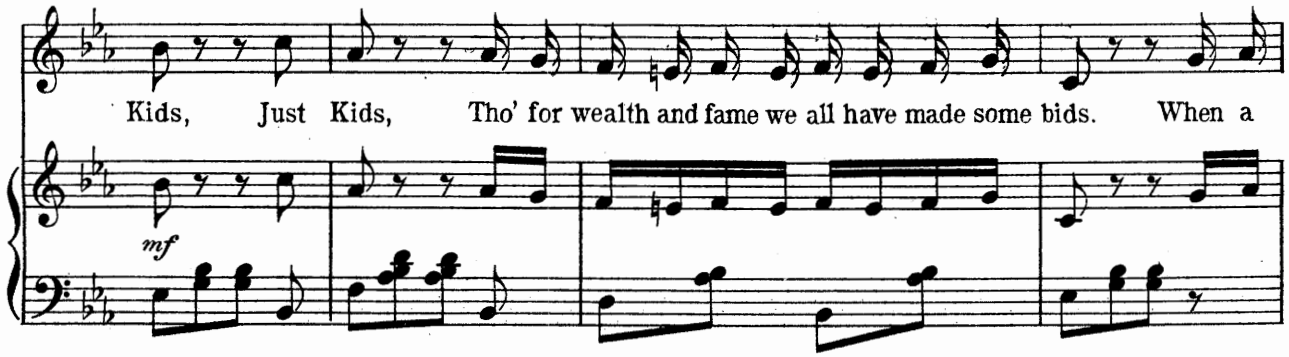
Allegretto.

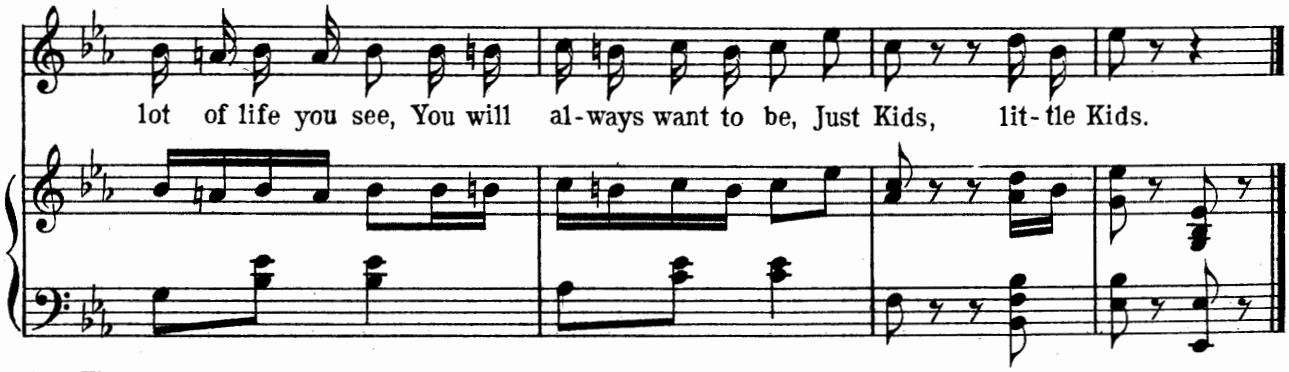
1. In this world of "ups and downs" In these days of care and strife, 'Tis a plea-sure to re-mem-ber Oth-er days and oth-er life. We would like to live them o-ver But so-
2. Me-lo-dra-ma of the past, Take the good old Bow-ery type, Made im-press-ion that is last-ing Go-ry play of Kre-mer stripe. Per-se-cu-ted lead-ing la-dy, Friend-less
3. Rag-time songs be-came the vogue, Years a-go the world a-round, Lon-don, Pa-ris and Vi-en-na, Cake-walks, wen-ches, bucks a-bound. But the Cock-ney takes the crul-ler, Sings of
4. Chi-val-ry a-las has fled, With the snows of yes-ter-day, Man-ners of the "Good Old Times" Care-ful-ly are laid a-way. Man, poor man, be-lieves that wo-man, Has the

Copyright MCMVI by G. A. Kerker.
International Copyright Secured.


ci - e - ty for - bids, Let's for once de - fy Dame fash - ion, And be
with no place to go, Is de - sert - ed by the vil - lain, Dies in
"Jer - sey su - gar - cane" Dressed as "Moke" of E - bon co - lor, "Take me
sole right to com - mand, That is why he sits in street cars, While he


kids, Just Kids.
storm of pa - per snow.
back to Troy a - gain."
let's the la - dies stand.
BUSINESS.
(Kid Business.)
(Melodrama Business.)
(English Cockney Negro Business.)
(Street Car Business.)
Just


Kids, Just Kids, Tho' for wealth and fame we all have made some bids. When a
mf

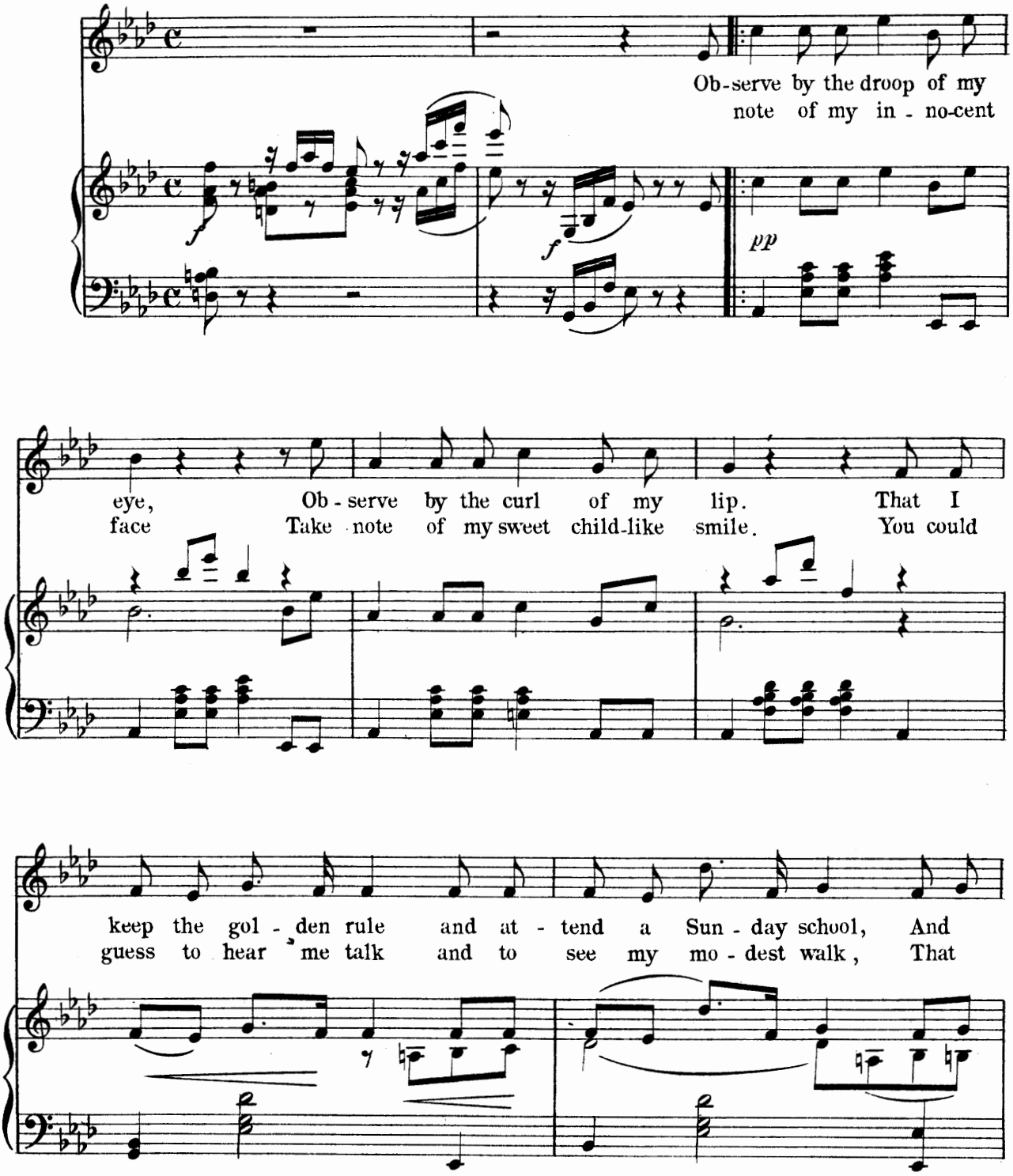

lot of life you see, You will al - ways want to be, Just Kids, lit - tle Kids.

Run Away

Germaine.

Words by
HUGH MORTON.

Music by
GUSTAVE KERKER.



Copyright MCMVI by G. A. Kerker.
International Copyright secured.

ne - ver, ne - ver make a slip, Ob - serve by the poise of my
I'm a girl who's free from guile, Ob - serve how I trem - ble and

head, And my man-ner that would seem to say, That re -
blush, And the shy-ness of a bird dis - play, I am

spect - ful you must be, And you can't get gay with me, Run a -
filled with dread - ful fear, When a fel - low ho - vers near, Run a -

way you naughty man, run a - way, Run a - way you naughty man Don't in -
way you naughty man, run a - way,

p

a - gine that you can get e - ven just a lit - tle bit gay, For I

mf

know a thing or two, and there's no-thing you can do, So run a -

way, you naugh-ty man, Run a - way.

Piu mosso.

fz *f*

1 2

Take

Tally Ho!!!

(Julian and Male Chorus.)

Words by
JOSEPH W. HERBERT.

Music by
GUSTAVE KERKER.

Allegro ma non troppo.

JULIAN.

Oh, the properest thing at home, Is galloping o'er the lome, While bu - gle re - sounds And bay - ing of hounds are heard as you ride through a

Horns.

Wood.

mf

Copyright MCMVI by G. A. Kerker.
International Copyright Secured.

gen - tle - man's grounds; When tak - ing an ug - ly fence You're

oft - en pro - ject - ed thence: Your head in a sling. Is a

mf

u - su - al thing, At "Kill" they all fill up their glasses and sing, We'll

rall.

horn.

blow the jol - ly CHORUS. Aye, Aye, We'll blow the Jol - ly horn.

DIALOGUE.

JULIAN.

We will wind the jol - ly horn In the morn, in the

TENORS.

La la la la la la la la la la la la

BASSES.

pp

La la la la la la

mf

morn, And on the breeze its born 'Tis

la la la la la la la la la la la la

la la la la la la

born, 'Tis born, The notes ring out so

la la la la la la la la la

la la

clear, The deer, the ant - lered deer, With

la la la la la la la la la la la la

fear, with bound - ing fear, Will hear far and

la la la la la Will hear far and

near.

near.

With horn and hound and all ar - rayed, We'll

Tal-ly Ho, Tally Ho, Tally Ho, Tally Ho, Tally Ho, Tally Ho, Tally Ho, Tally Ho, Tally

staccato. *mf*

gallop through the forest glade, And wake the e - choes in each glade, With our

Ho, Tally Ho, Tally Ho, Tally Ho, Tally Ho, Tal-ly Ho, Tally Ho, Tally Ho, Tal-ly

Tal - ly, Tal-ly Ho, Tal-ly Ho, Tal-ly Ho!

Ho, Tal-ly Ho, Ho! With horn and hound and all arrayed, We'll

gallop through the for-est shade, And wake the e - choes in each glade, With our

Tal - ly, Tally Ho! With horn and hound and all arrayed, We'll gal-lop through the

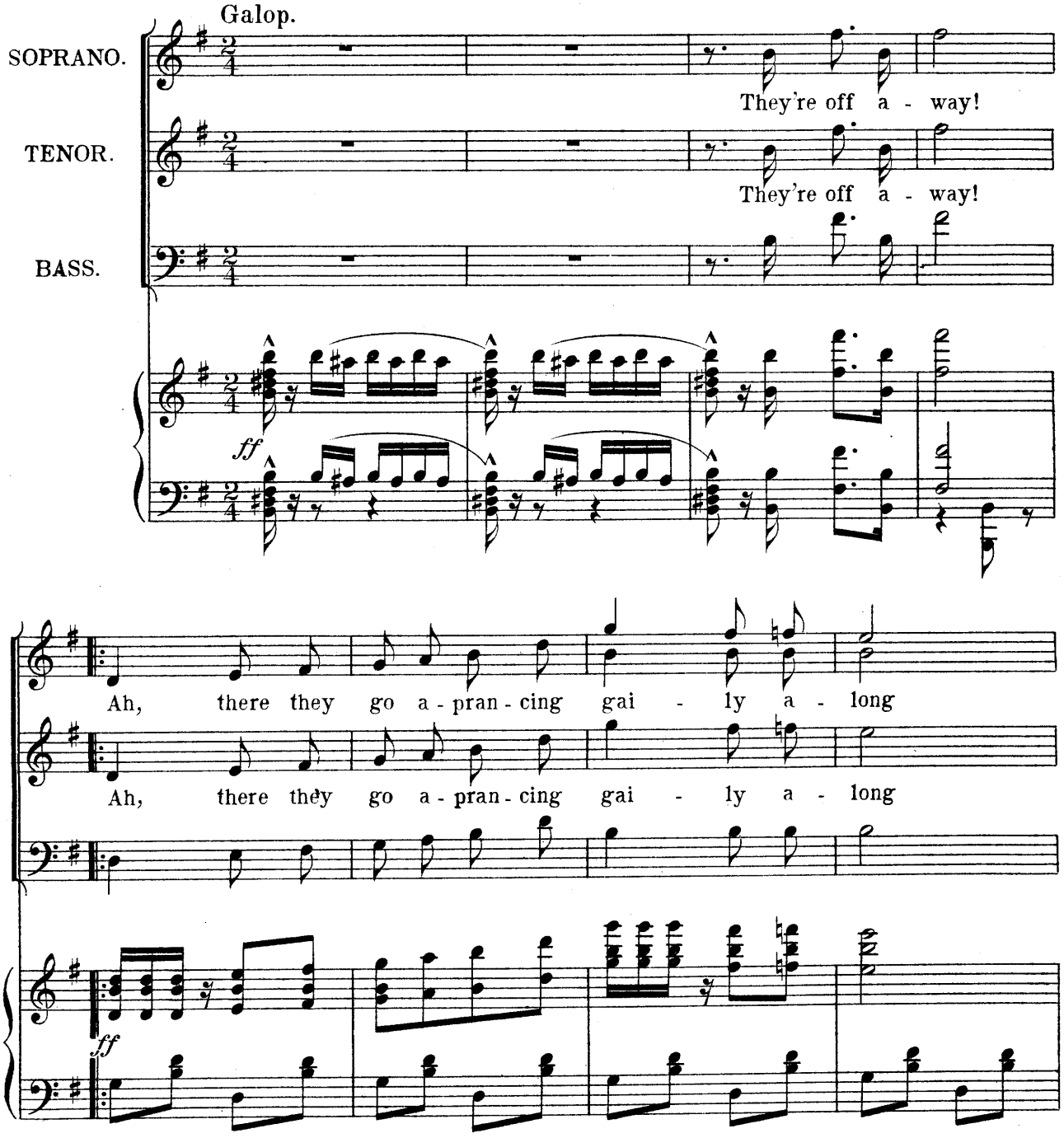
forest shade, And wake the e - choes in each glade, With our Tal - ly, Tally Ho!

8va

Racing Scene.

Words by
JOSEPH W. HERBERT.

Music by
GUSTAVE KERKER.



Copyright MCMVI by G. A. Kerker.
International Copyright Secured.

They are a bul - ly lot, all fine good and strong.

They are a bul - ly lot, all fine good and strong.

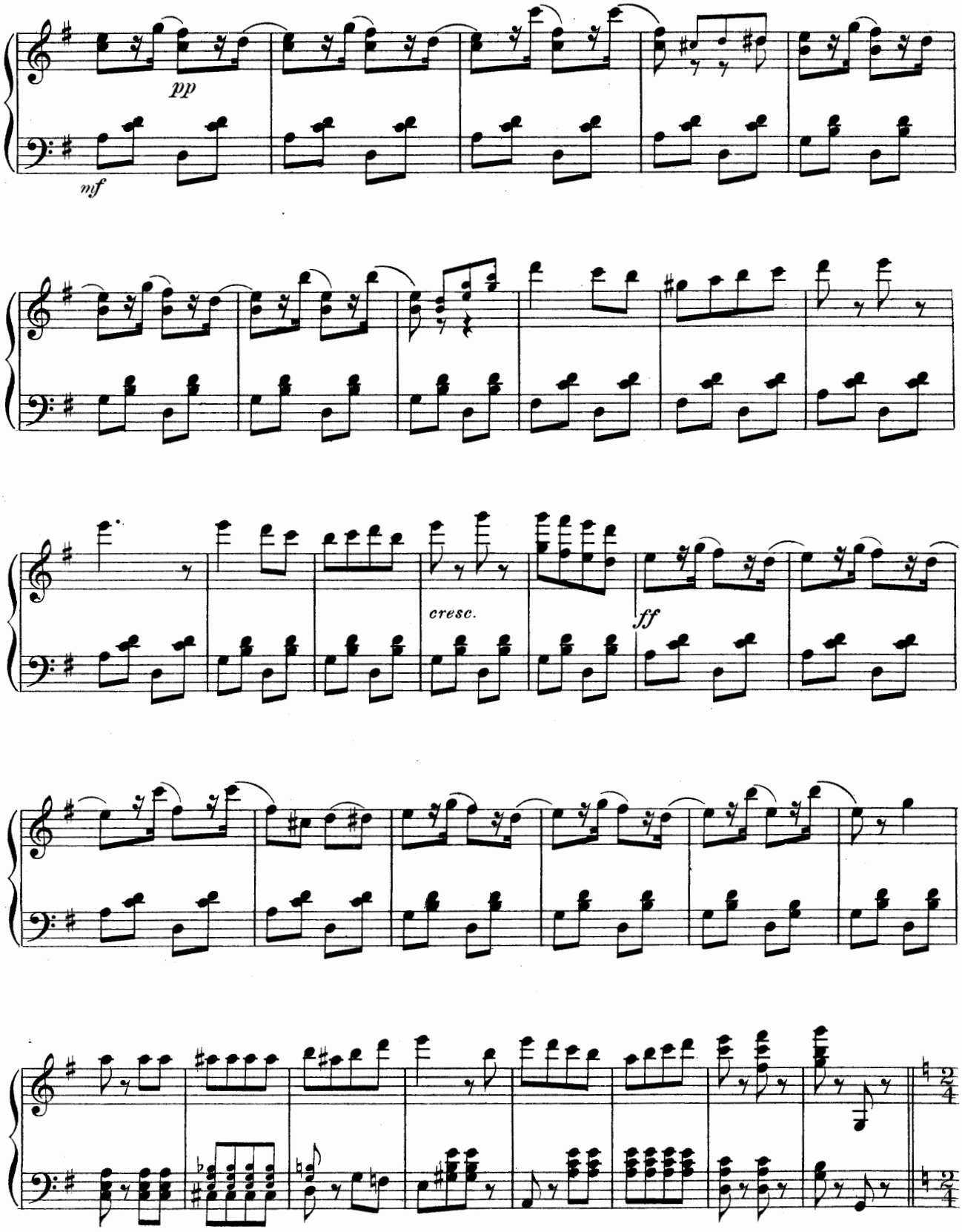
Ah, See them dash - ing for - ward, with - out dis - may. Oh,

Ah, See them dash - ing for - ward, with - out dis - may. Oh,

this is a glo - rious day! Hi! Hi! Hi! Hi! Hi!

this is a glo - rious day! Hi! Hi! Hi! Hi! Hi!

Racing Scene.



Racing Scene.

Trio.

Oh, See her run - ning now, Oh, See her

Oh, See her run - ning now, Oh, See her

ff *tr*

jump - ing high - er! She's cer - tain - ly a fly - er,

jump - ing high - er! She's cer - tain - ly a fly - er,

ffz *fff*

Naught e - ver seems to tire that old mare, See her

Naught e - ver seems to tire that old mare, See her

tr

Racing Scene.

wild - ly race, She sure - ly sets the pace

wild - ly race, She sure - ly sets the pace

By jove that girl is rash, She will win the

By jove that girl is rash, She will win the

cash.

cash.

Racing Scene.

Ah, there they go a-pranc-ing gai - ly a - long, They are a

Ah, there they go a-pranc-ing gai - ly a - long, They are a

ff

bul - ly lot, all fine, good and strong. Ah, See them dash-ing for-ward

bul - ly lot, all fine, good and strong. Ah, See them dash-ing for-ward

with - out dis - may; Ah, this is a glo - rious day, a glo - rious

with - out dis - may; Ah, this is a glo - rious day, a glo - rious

Racing Scene.

day! She's won the race! She's won the race, She's won the race, She's won the

day! She's won the race, She's won the race, She's won the race, She's won the

race! Hur - - - rah!

race! Hur - - - rah!

col 8va

col 8va

Racing Scene.