

CHARLES FROHMAN PRESENTS  
RICHARD CARLE AND HATTIE WILLIAMS  
IN

# THE DOLL GIRL

BOOK & LYRICS BY  
HARRY B. SMITH  
MUSIC BY  
JEROME D. KERN

Vocal	
That's Love With A Capital L . . . . .	.60
Words By Harry B. Smith	Music By Christine
‡Come On Over Here . . . . .	.60
Words By Harry B. Smith	Music By Walter Kollo
Jerome D. Kern	
When Three Is Company . . . . .	.60
Will It All End In Smoke . . . . .	.60
If We Were On Our Honeymoon . . . . .	.60
A Little Thing Like A Kiss . . . . .	.60
I'm Going Away . . . . .	.60
That Ragtime Dinner-Time Band . . . . .	.60
Instrumental	
Selection . . . . .	1.00

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# Come On Over Here.

Words by  
HARRY, B. SMITH &  
JEROME D. KERN.

Music by  
WALTER KOLLO.

Moderato

Piano.

Musical notation for the piano introduction, consisting of two staves in G major and 4/4 time. The tempo is marked 'Moderato' and the dynamics are 'Piano'.

ROSA. §

I know that you men are de - cei - vers, Us

Musical notation for the first line of the vocal part, including the vocal line and piano accompaniment. The lyrics are 'I know that you men are de - cei - vers, Us'.

poor girls you lure and be - tray, of snares for our love you are

Musical notation for the second line of the vocal part, including the vocal line and piano accompaniment. The lyrics are 'poor girls you lure and be - tray, of snares for our love you are'.

MARQUIS.

weav - ers, You think break - ing hearts on - ly play, That's

Musical notation for the Marquis's line, including the vocal line and piano accompaniment. The lyrics are 'weav - ers, You think break - ing hearts on - ly play, That's'.

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true, but I'm not like the rest dear, I could not de-ceive if I

tried, — Rov-ers are a race I de - test dear, In

ROSA.  
me you may trust and con - fide, — You're a dang'rous man I

MAR. *After 2nd Verse go to Coda*  $\diamond$   
know, — Some - thing tells me I must go. *(Rosa) Spoken No!*

## Refrain.

(ROSA.) Come on ov - er here! Here's a seat my

dear, Come and join the par - ty, Get a wel - come

heart - y, Don't be bash - ful, dear, You need have no

fear, Wel - come strang - er There's no dang - er, While you're ov - er

MAR.

here You'll find I don't mean an - y harm, If 'round your

*mf*

ROSA.

waist I place my arm, That just what I thought you'd do and

MAR.

now it comes true, oh, shame on you! But you ad -

*fz*

mit you feel no pain, Ob - serve . I'll try it once a - gain,

ROSA.

I fear you won't stop at this you're go - ing to steal a

CODA  
ROSA.

Come on ov - er here! Like to have you

MARQUIS. *(Spoken.)*

You want me ov - er here!

*mf*

Rosa.

near, Come and join my par - ty, Get a wel - come

Mar.

Well not that I'm a - ware

Rosa. heart - y, Don't be bash - ful, dear,

Mar. Oh! I'm not feel - ing "bash!"

Rosa. You need have no fear; gent - le stran - ger

Mar. I'll whis - per words of 'pash', love - ly stran - ger

Rosa. I'm in dang - er While you're ov - er here! here!

Mar. There's no dan - ger While you're ov - er here! here!

Maxixe Bresilienne.  
Sans-Souci.

Arthur N. Green.

Allegro moderato.

Piano.

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THE MAURICE TANGO

By Silvio Hein.

Moderato.

Piano.

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# NEW SOCIETY DANCES

Midnight Whirl Rag.

Silvio Hein.

Moderato. (Not fast.)

Piano.

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Valse Noble.  
Hesitation.

Eugene C. Lesser.

Valse lento.

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