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GIRL IN THE TRAIN

# The Girl in the Train

(Die Geschiedene Frau).

A MUSICAL PLAY  
IN TWO ACTS.



ADAPTED FROM THE GERMAN OF  
VICTOR LEON.

Lyrics by  
ADRIAN ROSS.

MUSIC BY  
LEO FALL.

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Victor Léon

in Freundschaft!

Leo Fall

PRODUCED BY MR. GEORGE EDWARDES  
AT THE VAUDEVILLE THEATRE, LONDON, W.

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# THE GIRL IN THE TRAIN

(DIE GESCHIEDENE FRAU)

A Musical Play in Two Acts,

*Adapted from the German of VICTOR LEON.*

*Lyrics by ADRIAN ROSS.*

*Music by LEO FALL.*

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## Characters:

Karel Van Raalte	....	....	....	....	Mr. ROBERT EVETT
Lucas Van Tromp	....	....	....	....	Mr. RUTLAND BARRINGTON
Cornelius Scrop....	....	....	....	....	Mr. FRED EMNEY
Willem Kronwevliet	....	....	....	....	Mr. PERCY DAVISON
Councillor Van Lieje	....	....	....	....	Mr. ALEC FRAZER
Councillor Van Dender	....	....	....	....	Mr. PAUL PLUNKETT
Herr Van Neck ....	....	....	....	....	Mr. GEORGE ELLISTON

AND

President Van Eyck	....	....	....	....	Mr. HUNTLEY WRIGHT
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Jana Van Raalte	....	....	....	....	Miss CLARA EVELYN
Martje Kronwevliet	....	....	....	....	Miss KATE WELCH
Adeline ....	....	....	....	....	Miss MADELINE SEYMOUR

AND

Gonda Van der Loo	....	....	....	....	Miss PHYLLIS DARE
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## Synopsis of Scenery:

ACT I. *Court of Justice, Amsterdam. (Alfred Terraine).*

ACT II. *Drawing Room, Van Raalte's House. (Alfred Terraine).*

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*Stage Production by EDWARD ROYCE.*

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*Orchestra under the Direction of MR. THEODORE STIER.*

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# The Girl in the Train.

(Die geschiedene Frau.)

A Musical Play in Two Acts.

Lyrics by  
ADRIAN ROSS.

Overture.

Music by  
LEO FALL.

Allegro con fuoco.

PIANO.

*ff ben marcato.*

*p* *fp*

*f* *pp*

*pp*

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The music features a melodic line in the treble with eighth and sixteenth notes, and a bass line with chords and eighth notes.

Second system of musical notation. The treble staff has a long horizontal line indicating a rest. The bass staff contains chords with dynamic markings *mf* and *cresc.* (crescendo). The music continues with eighth notes in the bass.

Third system of musical notation. The treble staff features a melodic line with a *ff* (fortissimo) dynamic marking. The bass staff has chords with a slur over the first three measures. The key signature changes to one sharp (F#).

Fourth system of musical notation. The treble staff has a melodic line with eighth notes. The bass staff features a series of chords with a slur over the first five measures. The key signature remains one sharp (F#).

Fifth system of musical notation. The treble staff has a melodic line with eighth notes and some rests. The bass staff has chords with a slur over the first three measures. The key signature remains one sharp (F#).

Sixth system of musical notation. The treble staff has a melodic line with eighth notes and rests. The bass staff has chords with a slur over the first three measures. The key signature remains one sharp (F#).

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex chordal textures and melodic lines in both hands, with various accidentals and dynamic markings.

*More quietly.*

Second system of musical notation, starting with the instruction *More quietly.* and a piano dynamic marking *p*. The music continues with intricate harmonic structures and melodic development.

Third system of musical notation, showing further development of the musical themes with complex rhythmic patterns and chordal accompaniment.

Fourth system of musical notation, featuring a piano dynamic marking *p* and continuing the melodic and harmonic progression.

Fifth system of musical notation, showing a continuation of the musical themes with various melodic and harmonic elements.

Sixth system of musical notation, concluding the page with a forte dynamic marking *f rit.* followed by *a tempo*. The system features complex chordal textures and melodic lines.



rit.

Slowly.

pp

sempre pp e ben marcato

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamics include *ff* and *p*.

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand accompaniment includes a *cresc.* marking.

Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes a *ff* marking.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes a *ff* marking.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes a *ff* marking.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes a *mf* marking.

pp

pp

This system shows the first two staves of music. The upper staff contains a series of chords, some of which are beamed together. The lower staff features a melodic line with eighth notes and rests. The dynamic markings *pp* are present in both staves.

> dolce

This system continues the musical piece. The upper staff has a melodic line with a slur over several notes. The lower staff has a bass line with chords. A dynamic marking *> dolce* is placed at the beginning of the system.

rit - - - a tempo

This system features a tempo change. The upper staff has a melodic line with a slur and a fermata. The lower staff has a bass line with chords. The tempo markings *rit* and *a tempo* are indicated.

This system continues the musical piece with a melodic line in the upper staff and a bass line with chords in the lower staff. The notation includes slurs and ties.

rit. - - - a tempo

This system features a tempo change. The upper staff has a melodic line with a slur and a fermata. The lower staff has a bass line with chords. The tempo markings *rit.* and *a tempo* are indicated.

mf

This system continues the musical piece. The upper staff has a melodic line with a slur. The lower staff has a bass line with chords. A dynamic marking *mf* is present.

*f rit.* - - - *a tempo*

*Tempo I. ben marcato.*

*rit.* - *ppp*

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a *cresc.* (crescendo) marking. The right hand features a series of chords and single notes, while the left hand plays a rhythmic accompaniment of eighth notes.

Second system of musical notation. The right hand contains a *fff* (fortissimo) marking and features a series of chords. The left hand continues with eighth-note accompaniment.

Third system of musical notation. The right hand has a melodic line with some slurs and accents. The left hand continues with eighth-note accompaniment.

Fourth system of musical notation. The right hand features a complex melodic line with a *Tutta forza.* (Tutti) marking. The left hand has a bass line with some rests and notes.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a series of eighth notes in the right hand and a bass line in the left hand. There are several accents (V) above the notes.

Second system of musical notation. It begins with the tempo marking "Andante." above the staff. The right hand has a melodic line with a slur and a dynamic marking "f". The left hand has a bass line with a dynamic marking "fp" and the instruction "molto rit." below it.

Third system of musical notation, continuing the piece with similar rhythmic patterns and accents as the first system.

Fourth system of musical notation. It features a tempo change to "Poco meno" above the staff. The right hand has a melodic line with a slur and a dynamic marking "f". The left hand has a bass line with a dynamic marking "f".

Fifth system of musical notation, showing a continuation of the bass line and right-hand accompaniment.

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

First system of musical notation, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The music consists of eighth and sixteenth notes with accents. A dynamic marking of *pp* is present in the middle of the system.

Second system of musical notation, continuing the piece with similar rhythmic patterns and chordal accompaniment.

Third system of musical notation, showing a change in dynamics to *ff* (fortissimo) in the latter half of the system.

Fourth system of musical notation, featuring a melodic line in the treble clef and a more active bass line with some rests.

Fifth system of musical notation, continuing the melodic and harmonic development.

Sixth system of musical notation, showing a melodic line with slurs and a bass line with sustained notes.

Seventh system of musical notation, concluding the page with a melodic line and a bass line with some slurs.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff features a rhythmic accompaniment of chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic development in both staves.

Third system of musical notation, showing further melodic movement and harmonic support.

Fourth system of musical notation, featuring more complex rhythmic patterns and melodic lines.

Fifth system of musical notation, marked with *Vivace* in both staves, indicating a change in tempo.

Sixth system of musical notation, continuing the *Vivace* section with intricate melodic and harmonic textures.

Seventh system of musical notation, concluding the page with a final melodic flourish and harmonic resolution.



# ACT I.

## Nº 1. ONLY ONE WORD.

(JANA.)

*Largo.*

*ff*

*mf*

*p*

*pp ad libitum.*

JANA.

On-ly one

Andante.

3. word — I add, — That I have loved him well. —

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Andante'. The lyrics are 'word — I add, — That I have loved him well. —'. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand.

'Tis all — I know, That I have loved him well! —

*accelerando* *fp*

The second system continues the vocal line and piano accompaniment. The lyrics are ''Tis all — I know, That I have loved him well! —'. The piano accompaniment includes dynamic markings: *accelerando* and *fp* (fortissimo). The tempo increases as indicated by the *accelerando* marking.

*ppp*

The third system shows the piano accompaniment continuing. It features a *ppp* (pianissimo) dynamic marking. The right hand has a melodic line with some grace notes, while the left hand provides harmonic support with chords and moving lines.

*molto ritenuto*

The fourth system concludes the piano accompaniment. It is marked *molto ritenuto* (very ritardando), indicating a significant slowing down of the tempo. The piano part features long, sustained chords and a final cadence.

# NO. 2. ENSEMBLE.

(KAREL, PRESIDENT & CHORUS.)

Moderato.  
Soprano.

CHORUS.

Alto.  
Tenor.

*mf*

Con - found it all, con - found it all, con - found, con - found it

Bass.

*mf*

*mf*

*p*

*p*

For when there comes a bit of sport They turn us out of court.

*p*

all! They turn us out of court.

*p*

Ah! Ah! Ah!

Ah! Ah! Ah!

*f*

*f*

*f*

KAREL. Quicker.

Al - low me, pray! For cour - te - sy to

la - dies should be A law that a gen - tle - man has to o - bey Ex - cuse me, pray! What

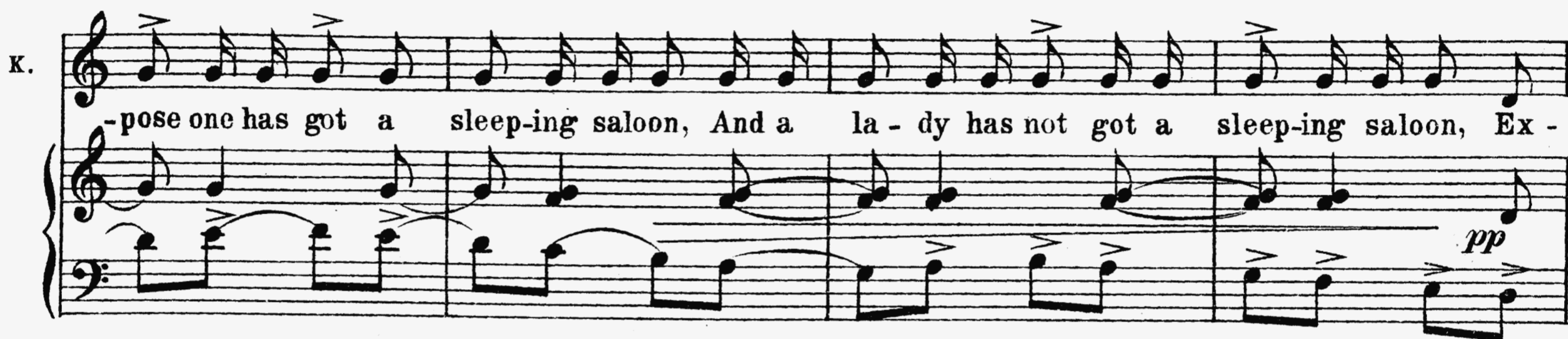
would you say? Now if a man can o - blige a la - dy, He's o - bliged to do so, For

if he were o - bliged to be dis - o - blig - ing to a la - - dy, That's

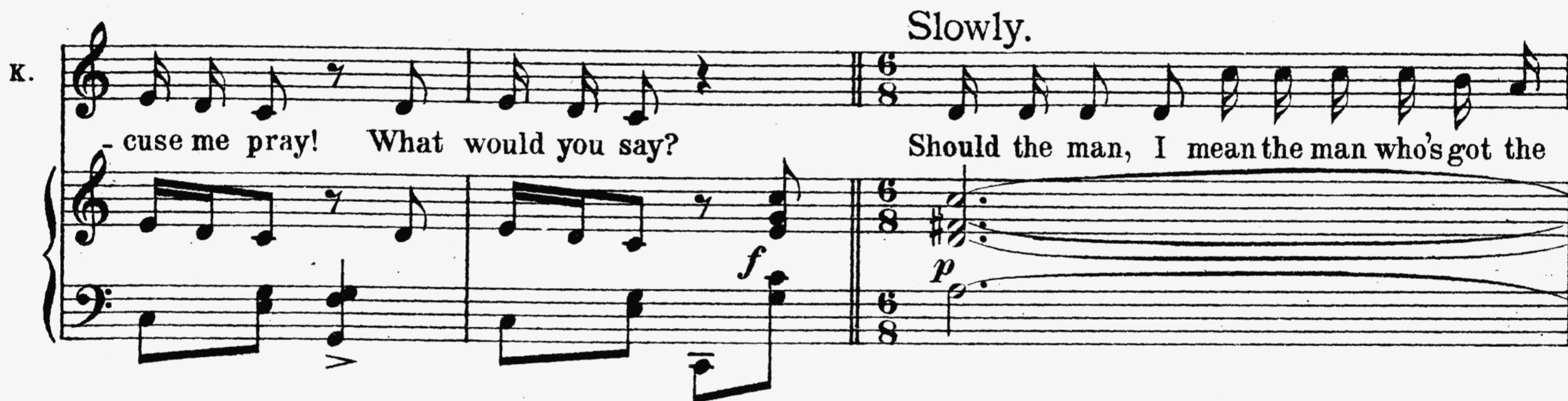
non - sense, you know! What would you say? PRESIDENT. Ex - cuse me pray?  
Well, real - ly! Well, real - ly, well,

K. 

P. Ex - cuse me pray! Sup -  
 real - ly, well real - ly, well real - ly, well real - ly, well real - ly!

K. 

-pose one has got a sleep-ing saloon, And a la - dy has not got a sleep-ing saloon, Ex -

K. 

Slowly.  
 -cuse me pray! What would you say? Should the man, I mean the man who's got the

K. 

sleep-ing sa-loon, Just give up his sil - ly sleeping sa-loon to the girl who has not? He

K. 

Quicker.  
 would jol - ly soon! **PRESIDENT.** Al - low me pray! Al -  
 Be qui - et, Be qui - et,

Tempo I<sup>o</sup>  
PRESIDENT.

K.

- low me pray, al-low me pray, al - low me pray, al-low me pray, What would you say! I

Pr.

think we now can safe-ly admit the pub - lic!

Soprano.

Alto.

Tenor.

CHORUS.

Bass.

Oh, Jim - in - y, Oh, Jim - in - y, Oh

*fp*

*p*

The spi-cy bit is past, And so they let us in at last!

Jim, Oh Jim-in - y! — And so they let us in at last!

*p*

*ff*

# Nº 2ª CHORUS:- "CONFOUND IT ALL"

(THE PUBLIC.)

Moderato.

Soprano.

CHORUS.

Alto.  
Tenor.

Bass.

*mf*

Con-found it all, con-found it all, con-found, con-found it

*mf*

*mf*

For when there comes a bit of sport, They turn us out of court.

all!

They turn us out of court.

Ah!

Ah!

Ah!

Ah!

# No 2<sup>b</sup> CHORUS:—"OH, JIMINY!"

(THE PUBLIC.)

Moderato.  
Soprano.

Alto.

Tenor.

Bass.

CHORUS.

The musical score for the chorus "Oh Jiminy!" is written in 2/4 time with a key signature of one flat (B-flat). The tempo is marked "Moderato." The vocal parts are Soprano, Alto, Tenor, and Bass. The piano accompaniment is marked "mf". The lyrics are: "The Oh Jim-in-y, Oh Jim-in-y, Oh Jim, Oh Jim-in - y!"

The continuation of the musical score features the lyrics: "spi-cy bit is past, And so they let us in at last." The piano accompaniment includes a dynamic marking of "ff" (fortissimo) in the final measure.



# NO. 3. QUINTETTE:—"OH, MARRIED LIFE!"

(JANA, MARTJE, KAREL, WILLEM & PRESIDENT.)

Slowly, with feeling.

MARTJE.

You see we got mar-ried the ve - ry same

WILLEM.

You see we got mar-ried the ve - ry same

M.

day. — And her! And he! — So fond of each

W.

day. — Why him! And she! So fond of each

PRESIDENT.

Who did?

W. oth - er as words could-nt say! — And her! And he! —

M. oth - er as words could-nt say! — Why him! And she! I'm

P. Who was?

W. *pp* And was - nt Miss Ja - na a

M. sure that Myn-heer led a mod - el life!

P. *pp*

W. pat - tern wife? For near - er and dear - er no

M. For near - er and dear - er no

P.

W. cou - ple could be, We both tried to co - py

M. cou - ple could be, We both tried to co - py

W. them him and me! Oh, mar-ried life, oh, mar-ried life! how

M. them her and me! Oh, mar-ried life, oh, mar-ried life! how

W. sweet for man and wife! When true all thro' they woo and coo as mas-ter

M. sweet for man and wife! When true all thro' they woo and coo as mas-ter

W. did and mis-tress too! Yes, yes, so mas-ter did and mis-tress too! Oh,

M. did and mis-tress too! Yes, yes, so mas-ter did and mis-tress too! Oh,

M. mar-ried life, Oh, mar-ried life, How sweet for man and wife! **KAREL.**

W. mar-ried life, Oh, mar-ried life, How sweet for man and wife! **KAREL.**

Now had - n't Miss

*a tempo*

**JANA.**

**MARTJE.** His heart!

**K.** Ja - na the whole of my heart? **My heart?**

**WILLEM.**

**PRESIDENT.** Why her!

Who had?

J. — Ah, then I should nev - er have dreamed we could part! And

M. — — — — — Why her! And

K. — — — — — And she!

W. — — — — — Why him! And she!

P. — — — — — Who could?

J. he! — — — — — *pp* But that is all

M. he! — — — — —

K. — — — — — And have you for - got - ten you loved me so?

Tempo.

J. o - ver so long a - go! Though near - er and dear - er,

M. No

K. Though near - er and dear - er,

W. No

Tempo.

J. They both tried to co - py

M. cou - ple could be, We both tried to co - py

K. They' both tried to co - py

W. cou - ple could be, We both tried to co - py

J. *pp* us he and she! *f* Oh mar-ried life, Oh mar-ried life, How

M. *pp* them him and me! *f* Oh mar-ried life, Oh mar-ried life, How

K. *pp* us he and she! *f* Oh mar-ried life, Oh mar-ried life, How

W. *pp* them her and me! *f* Oh mar-ried life, Oh mar-ried life, How

J. sweet for man and wife!

M. sweet for man and wife! When true all through As master did and mistress too.

K. sweet for man and wife!

W. sweet for man and wife! They woo and coo As master did and mistress too.

J. *p* Oh, mar-ried life! How

M. *f* Oh, mar-ried life! How

K. *p* Oh, mar-ried life! How

W. *f* Oh, mar-ried life! How

J. sweet for man and wife! For man and wife!

M. sweet for man and wife! For man and wife!

K. sweet for man and wife! For man and wife!

W. sweet for man and wife! For man and wife!



J. *f*  
For man and wife!

M. *f*  
For man and wife!

K. *f*  
For man and wife!

W. *f*  
For man and wife!

### NO 3a MELODRAME.

(ENTRANCE OF GONDA.)

# NO. 4. SONG:—"OH, SLEEPING CAR!"

(GONDA.)

Allegretto.

GONDA.

We poor lit - tle girls with a  
I have a sleep - er

G.

part to play, Must oft - en be trav - el - ling night and day, And  
all to my - self I stretch my - self out to the end of the shelf, And

G.

when there's no room to sleep in the car You can - not im - a - gine how  
nes - tle in - side the blank - ets all night! Oh! that's - so nice! Ah!

G.

wretched we are! I sit in a cor - ner and jolt and shake Till  
that is all right! A lul - la - by rings from the rumb - ling wheels, Till

G. ev - er - y limb is a sep - ar - ate ache! I curl up like this, I  
hap - py and la - zy and sleep - y one feels - And won - der - ful vi - sions

G. stretch out like that, And look like a bone - less ac - ro - bat!  
go thro' my head, Much ni - cer than ev - er I dream in bed!

G. I need - n't now en - large up - on it, But I have un - der -  
I need - n't now en - large up - on it, You all have un - der -

G. - gone it, And that will quite ex - plain My say - ing in the  
- gone it, And that will quite ex - plain My say - ing in the

Tempo di Valse.

G. *pp*

train- train- Oh sleep - ing car, oh  
 train- Oh sleep - ing car, oh

G. sleep - ing car, The dear - est place on earth! I  
 sleep - ing car, The dear - est place on earth! I

G. *molto rit.* *pp a tempo*

don't know real - ly what I'd have done With - out a sleep - ing  
 don't know real - ly what I'd have done With - out a sleep - ing

*f* *molto rit.* *pp a tempo*

G. berth! Oh sleep - ing car, oh sleep - ing car, I  
 berth! Oh sleep - ing car, oh sleep - ing car, I

*f* *p*

G. *rit.*

long to rest in you; For you are the co - si - est  
 long to rest in you; But though you're the co - si - est

G. *ppp* 1.

cor - ner for one, But hard - ly so nice for two.  
 cor - ner for one, You nev - er were meant for

G. When

G. 2. *a tempo*

two!

*mf* *pp* *ff*

# Nº 4ª EXIT CHORUS:- "OH, JIMINY!"

(THE PUBLIC.)

Moderato.  
Soprano.

CHORUS.

Alto.  
Tenor.

*mf* Oh, Jim - in - y, Oh, Jim - in - y, Oh, Jim, Oh, Jim - in -

Bass.

*mf*

*mf*

*p*

For when there comes a bit of sport, They turn us out of court.

- y They turn us out of court.

*p*

Ah! Ah! Ah!

*f* (Loud yawning)

# No 5. (a) SCENA (b) TRIO.

(KAREL, JANA, MARTJE, WILLEM, GONDA.)

(a) SCENA.

Allegro moderato.

KAREL.

Now, Ja - na,

JANA.

The ver-dict of the court will shortly  
say, why should you be so jea-lous?

tell us! Yes!  
The ver - dict?

If we're di - vorced to-day?  
That's

J. what I want! It's quite in vain to

MARTJE.  
Oh, ma'am!

K. No, no, come a-way!

WILLEM.  
Oh, ma'am!

*mf*

J. beg and pray, No yield-ing I al-low, For this is all that I can

*mf*

J. say, I have no hus-band now! Let others judge if you for-got, Or kept your marriage

*f*

J. vow! My heart is cold and answers not, I have no hus-band now! I

*ff* *ffp* *mp*



J. have no hus-band now!

MARTJE.

And yet we were mar - ried the

WILLEM.

And yet we were mar - ried the

*pppp*

M. ve - ry same day, Oh ma'am, Oh ma'am, Oh ma'am!

KAREL.

Don't ask her fur-ther!

W. ve - ry same day, Oh ma'am, Oh ma'am, Oh ma'am!

K. Come let's bu - ry mar-ried life to - day, and there is but one word to say, -

Andante.

M. *pp* Oh, mar-ried life, How

K. *f* *pp* Its a-dieu now for ev - er! Oh, mar-ried life, Oh, mar-ried life, How

W. *pp* Oh, mar-ried life, How

Andante.

*espress.*

*f* *fp* *f* *fp*

M. sweet for man and wife.

K. (He pushes them out of the door) sweet for man and wife.

W. sweet for man and wife.

*f* *fp* *f* *fp*

(b) TRIO.

GONDA.

Your

*ff* *p*

G.  *trou-bles real-ly grieve me, Im sor-ry for your sake, For if you would be-*

G.  *-lieve me, It's all a mere mis-take Your hus-band was-nt sil-ly,*

*JANA.*  
Al-  
G.  *And tho' Im ra-ther nice, I found him e-ven chil-ly Just like a bit of ice.*

J.  *-low me to re-mark, I do not know you, I can-not see why you should*

J.  *in-ter-fere. And as for what at-tentions men may show you We won't dis-*

J. *-cuss* them! *GONDA.*  
*KAREL.* Ex-cuse me, pray, I'm sor-ry  
 Don't have quar - rel-ling here!

G. I of-fend-ed, But real-ly you mis-un-der-stood.

JANA. *ad lib.*  
 We'd best con-sid - er this dis - cus - sion end - ed, I don't look at it -

J. as an ac-tress would! What?  
*GONDA.* What do you mean? What?  
*KAREL.* What do you mean? What?

J. *fpp*

No doubt there is no harm that you dis-cov-er, You're on-ly act - ing, are you not?

J. *p*

Tho' I'm his wife, still he can play your lov - er. - KAREL. Oh,

GONDA.

K. *p*

Do not mind her, pray! It's what she's bound to Ja - na, real - ly!

G. *f*

say! She thinks, as I'm an ac-tress, I must needs con-fess — I am a

JANA.

That's what I thought! Now you have

dan-ger-ous ad-ven-tur-ess!

said it!

She on-ly says what o-thers

do. Tho' I have not your so-cial cred-it I can be just as good and true as

Tempo di marcia.

you. Love is fic-kle in the play, Girls are free as air, Love and

*molto rit.*

*mf*

G. *Tempo* *p*

mar - ry twice a day — Kiss and nev - er care! — When the mer - ry show is

*p Tempo* *pp*

G. *rit.*

done And I'm left a - lone, There is one, and on - ly one,

*rit.*

G. *Tempo*

I am all his own! Then it's

*f Tempo* *p*

G. *f*

true love, Then it's true love! It's the on - ly, yes, the

G.

on - ly voice I hear — Up - on earth no word is

*f*

G.

fair - - - er Than I love you, dear, I love you, dear.

*f* *rit.* *Tempo* *p* *Tempo*

KAREL.

That is right and that is true, — As we all can tell, — — — That's the

*mf* *molto rit.* *molto rit.*

K.

love I have for you — And you know it well. — — — Love does not suspect and

*Tempo* *p* *p Tempo* *pp*



K. *rit.*

spy, Love can well for - give, If it can - not, then good-bye\_

K. *Tempo*

Love has ceased to live!

*f Tempo*

K.

Oh, for true love, Oh, for true love, It's the

K.

on - ly, yes, the on - ly voice to hear, — Up - on earth — no

K. *f*  
 word — is fair — — — er Than I love you, dear, I love you,

JANA. *rit.*  
 Love and mar-riage go to - geth - er, Two that none can part,  
 dear!

J. *Tempo*  
 — Vows are light - er then a feath - er To a faith-less heart — When the

J.  
 mar-riage vow is bro - ken, What need of vain re-morse, Bet-ter both should go their

*rit.* - - *Tempo*

J. ways, Part-ed by di - vorce.

*rit.* - - *f* *Tempo*

J. Free to mar - - ry! It's the

GONDA.

KAREL. Oh, for true love! It's the

Oh, for true love! It's the

J. on - ly, yes, the on - ly voice I hear, — Tho' on earth — no word — is

G. on - ly, yes, the on - ly voice I hear, — Up - on earth — no word — is

K. on - ly, yes, the on - ly voice I hear, — Up - on earth — no word — is

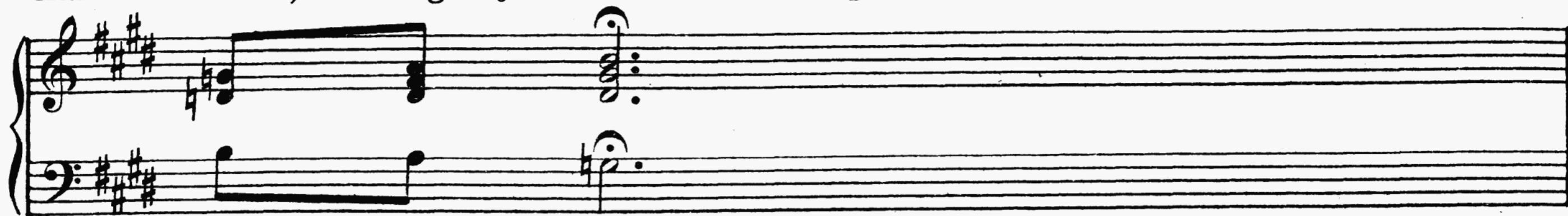
J. *f* sweet - er Than I love you, dear, I love you, dear! \_\_\_\_\_

G. *f* sweet - er Than I love you, dear, I love you, dear! \_\_\_\_\_

K. *f* sweet - er Than I love you, dear, I love you, dear! \_\_\_\_\_

**PRESIDENT.** In the name of Her August Majesty, the Queen of the Netherlands and the Dutch Indies, the verdict

of the Court is that, in accordance with Clauses 772, 775b, and 776c of the Civil Law Code, the Respondent, Karel van Raalte, be found guilty - and that a divorce be granted to the Plaintiff Frau Jana van Raalte.



**PRESIDENT.** In the name of Her August Majesty, the Queen of the



Netherlands and the Dutch Indies, the Court has decreed that the Co-respondent, Miss Gonda Van der Loo, be found guilty, and be fined 50 Florins or a day's imprisonment, of which an hour and a half have already passed.



# NO. 6. FINALE.

(JANA, GONDA, KAREL, PRESIDENT.)

**KAREL.**

Ja - na, won't you Come back a - gain?

*sempre pp*

**K.**

Don't you feel the part - ing full of pain? Ja - na, Won't you? Look at me now!

**JANA.**

No - thing?

**K.**

I have done no - thing to wrong you I vow. No, no - thing! Then give me your hand.

*rit.*

K. *Ja - na, come then! You un-der-stand? Ja - na, will you not*

*Andante.* **JANA.**  
 K. *lis-ten? I can-not, no, no,*

J. *ad lib.*  
*I can-not for-get it, can-not for - give! For me and my love you do not care, You*

J. *made a jest of me with that shameless creature there! GONDA.*  
*By your leave! Quite si - lent I've*

G. sat- But I, too, can talk if it's com - ing to that!

PRESIDENT.

Dear

JANA.

Oh, say what you will!

KAREL.

No,

P. ma - dam, pray be calm!

K. don't you speak! ——— There'll be more trou - ble still!



GONDA.

Tho' I am an ac-tress still it's true I'm a

G. wo-man too! Pray are you the on-ly one to claim an  
**PRESIDENT.**

Oh! yes!

G. un-spot-ted name? Am I not a girl with a charm that would strike An-y

P. Oh, no!

JANA.

All ve - ry fine!

G. man I like? Yes I am a girl-

P. You are! Oh yes!

Moderato.

And that's why my hus-band, the man I di -

G. If I loved a man — that man would be mine!

Moderato.

J. - vorce, Did not find you quite so at-trac-tive of course!

KAREL.

Ja - na! Ja - na!

J. *f* There, sir, is your la - dy - your love of the

K. come to me a - gain!

J. train!

K. Do I love her? At least it is true! That

K. she de - serves it bet - ter than you. She's hon - est and

K. *molto rit.* *Tempo* brave and free From van - i - ty, spite and jeal - ou - sy! There is not a

*molto rit.* *Tempo* *fp*

K. man, I swear on my life, Who might not be proud to win such a

The first system of music consists of a vocal line and a 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 "man, I swear on my life, Who might not be proud to win such a". The piano accompaniment is written on two staves (treble and bass clefs) and features a complex rhythmic pattern with many beamed notes and rests.

JANA. (Exit.)

And so it was true!

K. wife!

And

The second system of music features 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 "And so it was true!" and "wife!". The piano accompaniment is written on two staves (treble and bass clefs) and features a complex rhythmic pattern with many beamed notes and rests. The tempo marking "And" is present.

GONDA.

(in despair.)

What

yet it was not!

*dolce rit. a tempo*

The third system of music features 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 "What" and "yet it was not!". The piano accompaniment is written on two staves (treble and bass clefs) and features a complex rhythmic pattern with many beamed notes and rests. The tempo marking "dolce rit. a tempo" is present.

G. next?

K. What next? We'll mar - ry I sup-

The fourth system of music features 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 "next?" and "What next? We'll mar - ry I sup-". The piano accompaniment is written on two staves (treble and bass clefs) and features a complex rhythmic pattern with many beamed notes and rests.

GONDA.

Oh, don't be too quick! We'll settle that later.

-pose!

*mf*

*Allegro.*

PRESIDENT.

And that's where I come in! Oh, married life! Oh, married life! How

*pp*

sweet for man and wife!

*fpp*

*pp*

PRESIDENT.

Moderato.

Hm!

*ppp*

P.

Yes.

P.

Oh, sleep - ing car, Oh, sleep - ing car!

*pp*

*rit.*

Allegro.

*ff*

End of Act I.

# ACT II.

## № 7. INTRODUCTORY DANCE.

Tempo di Mazurka.

The musical score is written for piano in 3/4 time, marked 'Tempo di Mazurka' and 'ff'. It consists of six systems of two staves each. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The bass line features a steady eighth-note accompaniment with slurs and accents. The right hand plays a series of chords and eighth-note patterns, with dynamic markings like 'ff' and 'p'. The second system continues the accompaniment and introduces more complex right-hand textures. The third system features a dense, rapid right-hand passage with many beamed notes. The fourth system continues this intricate texture. The fifth system shows a change in the right-hand texture, with some notes held in longer durations. The sixth system concludes the piece with a final flourish in the right hand and a sustained bass line.

First system of musical notation, featuring a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *fff*. The piece is in a minor key, indicated by the key signature.

Second system of musical notation, continuing the piece with complex rhythmic patterns and dynamic markings.

Third system of musical notation, showing a change in texture with more sustained notes and chords.

Tempo di Valse.

Fourth system of musical notation, marking the beginning of the waltz section with a characteristic 3/4 time signature and melodic lines.

Fifth system of musical notation, featuring long melodic lines and sustained chords.

Sixth system of musical notation, concluding the piece with a final cadence and a fermata over the final chord.



# NO. 8. DUET:- "GONDA, CHARMING LITTLE GONDA."

(GONDA & KAREL.)

Tempo di Valse.

KAREL.

I'm no lov - er, as

K.

you'll dis - cov - er, By hear - ing me pro - pose, Pas - sion

K.

fran - tic and dreams ro - man - tic I've done with - good - ness knows! *rit.*

K.

Peo - ple doubt us and talk a - bout us In not a pleas - ant way;

*Tempo*

K. *rit.* *Tempo*  
 Now if I mar-ry you, We prove it's true, That

K. *molto rit.* *Tempo*  
 all is right With us, in spite Of what they say! Gon - da,

K. charm - ing lit - tle Gon - da, Won't you mar - ry me a lit - tle,

K. *poco rit.* *Tempo*  
 That's a - bout the on - ly de - cent plan,

K. Gon - da, charm - ing lit - tle Gon - da, If you will not

K. *poco a poco rit.*

have me I shall be \_\_\_\_\_ such a poor \_\_\_\_\_ love - -

*pp* *poco a poco rit.*

K. *Tempo* *rit.*

- lorn man! \_\_\_\_\_

*Tempo* *f* *p* *rit.*

*sempre p*

GONDA. *Tempo*

Oh, well! your in - ten-tions are good, and con-ven-tions Of course we can't for-

*Tempo*

*f* *p* *f* *p*

G. *rit.* *Tempo*

- get, \_\_\_\_\_ But I don't care for you much, and therefore We won't be

*f* *p* *f* *p*

G. *rit.* *Tempo*

mar - ried yet! \_\_\_\_\_ Still, no handle to leave for scan-dal, And

*Tempo*

*rit.* *f* *p* *f* *p*

G. *rit.*  
 make your wife en - raged, I should like to sug - gest That it would be

*f p* *rit.*

G. *Tempo* *molto rit.*  
 best, To stop an - y doubt If we gave it out That we are en - gaged

*Tempo* *molto rit.*

G. *pp* *Tempo*  
 Ka - rel, charm - ing lit - tle Ka - rel, Won't you mar - ry

*Tempo* *ppp*

G. *poco rit.* *Tempo*  
 me a lit - tle, Real - ly that ap - pears quite our

*poco rit.* *Tempo*

G. best plan! **KAREL.** Ka - rel, charm - ing lit - tle Ka - rel,  
 Gon - da, charm - ing lit - tle Gon - da,

*ppp*

G. *rit.*  
 You will see that sure - ly it - 'll Make you look — such a

K. *rit.*  
 If you will not have me I shall be — such a poor —

G. *pp*  
 lorn lost man! — Not at pres - ent

K. *pp*  
 love - lorn man! Won't you wed me? You re -

G. *f rit.*  
 Ab - so - lute - ly! Pre - cise - ly!

K. *f rit.*  
 - fuse me? I sup - pose — we'll have to try your plan!

KAREL. *ad libitum*

You had bet-ter far mar-ry, mar-ry, mar-ry, mar-ry, Mar-ry just as tee-ny wee-ny a

The first system of the score for Karel. The vocal line consists of a series of eighth notes. The piano accompaniment is in the left hand, starting with a piano (*pp*) dynamic and featuring a simple harmonic accompaniment.

K. lit-tle bit as you can.

*slowly*

The second system of the score for Karel. The vocal line has a few notes followed by rests. The piano accompaniment is marked *slowly* and *pp*, with a more complex harmonic structure.

GONDA. *rit.*

I'll be sure to tell you

K. Won't you? Tell me

*rit.*

The system for Gonda. The vocal line includes the lyrics "I'll be sure to tell you" and "Won't you? Tell me". The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a *rit.* marking.

G. when I can!

K. if you can!

The second system for Gonda. The vocal line includes the lyrics "when I can!" and "if you can!". The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a *ff* dynamic marking.

# NO. 9. SONG:- "HER PICTURE"

(KAREL.)

Moderato.

1. Pic-tured face, that smile in your place, With  
2. Will she yet be glad to for - get The

joy of a day that's gone, Love is dead and plea-sure is fled, And  
fol - ly that made us part? Will she stray a - gain on the way That

why are you laugh - ing on? You seem al - most like An  
leads to my home and heart? You who yet re - main Can you

ev - er-haunt - ing ghost Of the one that was you When her heart was  
call her back a - gain, Till the sha-dow is past And she smiles at

true! \_\_\_\_\_ It was you dear, it was you dear, When we  
last? \_\_\_\_\_ For to you dear, for to you dear, I am

two dear, had no sor - row; And our wed - ded way \_\_\_\_\_ Was a fair - er one  
true dear, in my sor - row; And I hope and pray \_\_\_\_\_ For your heart to a -

day by day! \_\_\_\_\_ For with you love, for with you love, There was  
- wake one day! \_\_\_\_\_ And with you love, and with you love, Will be

new love on the mor - row; And the com - ing dawn was on - ly the door To  
new love on the mor - row; For the dawn - ing day shall o - pen the door To

1. hap - pi - ness ev - er - more! \_\_\_\_\_ 2. \_\_\_\_\_  
hap - pi - ness ev - er - \_\_\_\_\_ - more! \_\_\_\_\_



The first system of music features a vocal line on a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, with the right hand playing a melody of eighth and quarter notes and the left hand providing a bass line of quarter notes.

The second system continues the musical piece. The vocal line has a few notes at the end of the system. The piano accompaniment features a prominent chordal texture in the right hand, with some notes held across measures.

The third system contains the first line of lyrics: "you love, and with you love, Will be new love On the mor - row; For the". The vocal line is clearly defined with the lyrics underneath. The piano accompaniment continues with a steady bass line and chordal accompaniment.

The fourth system contains the second line of lyrics: "dawn - ing day shall o - pen the door To hap - pi - ness ev - er - more!". The vocal line concludes with a long note. The piano accompaniment provides harmonic support throughout.

The fifth system shows the final part of the piano accompaniment. It features a sustained chord in the right hand and a rhythmic bass line in the left hand, ending with a final cadence.

# Nº 10. THE SECRET I LONG TO KNOW.

(JANA.)

Allegretto.

I won-der whether you can tell me a se - cret  
If on - ly I could take your place in the frame and

that I long to know! When lov - ers quar - rel and are  
hear his words to you, I might find out that I was

torn from each o - ther, Does all love then go? When Maid and Man have  
wrong when I blamed, And know just what to do. Does he tell you he

wan - der'd to - geth - er as you did with him you — know, That  
loves you as ev - er and do you be - lieve it's — true? And

*poco rit.*

he can leave you love-less now is the ques-tion that puz-zles me  
if 'tis so, will you sur - ren - der, and give him your heart\_ a -

*poco rit.*

Tempo di Valse.

Refrain.

so! \_\_\_\_\_  
- new? \_\_\_\_\_

Un - der that South - ern sky so blue,

Sunshine and ros - es grow - ing, Dreaming that love was

al - ways true For ev - er glow - ing.

*rit.* *a tempo*

There through the palms at gloam - ing, roam - ing,

*rit.* *a tempo*

hom - ing, Ah! how we loved each o - ther there, And

life was all bright and fair! — Un - der the palms, —

*Dal  $\text{\textcircled{S}}$*

un - der the palms, — On - ly we two in the world! —

# NO. 11. TRIO:- "CONNUBIAL ENDEARMENTS."

(KAREL, JANA & VAN TROMP.)

Moderato. VAN T.

Chil-dren, I feel there's a sort of a change!

Van T. Say! is there an-y-thing wrong? Chil-dren, there's some-thing a -

Van T. -bout you that's strange, I have not seen you so long.

JANA.

Nothing what-e - ver! Yes real-ly!

KAREL.

Some-thing be-tween us? Yes real-ly!

VAN T.

Real-ly?

Van T.

Well, then, tho' I'm cle - ver, my poor old eyes some to - kens are mis - sing.

JANA.

How can one keep on e - ter - nal - ly kis - sing?

KAREL.

That's just what I tell her! this

J. If you nev-er re-lax it Is apt to be bor - ing

K. end-less a - dor-ing.—

The musical score for J. and K. is in G major (one sharp) and 2/4 time. J. has a vocal line with lyrics "If you nev-er re-lax it Is apt to be bor - ing". K. has a vocal line with lyrics "end-less a - dor-ing.—". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A piano dynamic marking 'p' is present at the end of the piano part.

VAN T.

Chil - dren, I know there is some-thing that's strange,

The musical score for VAN T. is in G major and 2/4 time. VAN T. has a vocal line with lyrics "Chil - dren, I know there is some-thing that's strange,". The piano accompaniment features a rhythmic bass line with eighth notes and chords in the right hand.

JANA.

KAREL. Yes, yes, that is so!


That's on-ly your fan-cy,

Van T. Chil-dren, chil-dren, chil-dren, I'm cer-tain there's

The musical score for JANA, KAREL, and Van T. is in G major and 2/4 time. JANA has a vocal line with lyrics "Yes, yes, that is so!". KAREL has a vocal line with lyrics "That's on-ly your fan-cy,". Van T. has a vocal line with lyrics "Chil-dren, chil-dren, chil-dren, I'm cer-tain there's". The piano accompaniment continues with a rhythmic bass line and chords in the right hand.

K.  Per-haps we're embarrass'd our love to show,

Van T.  some-thing that's strange!



JANA.

 That's it, yes, that's it! We fear it would bore! As strong as be-

K.  But our love is as strong —



*Allegretto moderato.*  
*With exaggerated tenderness*

J.  -fore!  My dar-ling!

K.  Sweet-heart! My





J. My own!

K. dear-est!

VAN T. Bra-vo, the pro-per con-nu-bi-al tone!

J. My dar-ling! My dear!

K. An-gel! My duck-y!

Van T. Bra-vo, that is

J. You! You! Nearest, dearest!

K. You! You! You! You! Dearest, nearest!

Van T. just what I'm waiting to hear.

J. Wus - sy! Bil - ly!

K. Pus - sy! Sil - ly! End this with a kiss!

Van T.

*aside.*

J. You go too far! How deep - ly in love we

K. How deep - ly in love we

Van T. How deep - ly in love you

Tempo di Valse. *lento.*

J. are! The lang - uage of love, It needs no

K. are! The lang - uage of love, It needs no

Van T. are! The lang - uage of love, It needs no

*molto rit.*

J. oth - er name \_\_\_\_\_ Thro' - out \_\_\_\_\_ the world it's al - ways

K. oth - er name \_\_\_\_\_ Thro' - out \_\_\_\_\_ the world it's al - ways

Van T. oth - er name \_\_\_\_\_ Thro' - out \_\_\_\_\_ the world it's al - ways

*a tempo*

J. just the same. \_\_\_\_\_ It's full \_\_\_\_\_ of words \_\_\_\_\_ each

K. just the same. \_\_\_\_\_ It's full \_\_\_\_\_ of words \_\_\_\_\_ each

Van T. just the same. \_\_\_\_\_ It's full \_\_\_\_\_ of words \_\_\_\_\_ each

*molto rit.*

J. lov - ing heart well knows, \_\_\_\_\_ And those \_\_\_\_\_ can speak it who are

K. lov - ing heart well knows, \_\_\_\_\_ And those \_\_\_\_\_ can speak it who are

Van T. lov - ing heart well knows, \_\_\_\_\_ And those \_\_\_\_\_ can speak it who are

Tempo

J. lov - ers, and on - ly those!

K. lov - ers, and on - ly those! I love you dear

Van T. lov - ers, and on - ly those!

Tempo

*ppp*

JANA.

I love you too

K. my love is dai - ly stron - - ger.

J. or I could not live long - - er!

K. Stay al - - ways mine!

J. *f* Al - ways, al - ways

K. *f* Stay al - ways mine!

J. *Andante.*

thine! (They look tenderly at each other, and involuntarily kiss each other.)

*> dolce*

*fp* *ppp*

JANA.

What do you say? what do you say?

KAREL.

What do you say? what do you say?

VAN T.

That is the way, that is the way!

*f* *p*

# NO. 12. QUINTETTE:- "COUNTING OUT."

(GONDA, DE LEIJE, PRESIDENT, VAN TROMP, VAN DENDER.)

Tempo di Marcia.

GONDA.

So to put an end to doubt, I'll sim-ply count you out!

DE LEIJE.  
So to put an

VAN DENDER.  
So to put an

PRESIDENT.  
So to put an

VAN TROMP.  
So to put an

*mf marcato*

G.  
Ee - na, dee - na, di - na,

De L.  
end to doubt She'll sim-ply count us out!

Van D.  
end to doubt She'll sim-ply count us out!

Pr.  
end to doubt She'll sim-ply count us out!

Van T.  
end to doubt She'll sim-ply count us out!

*p*

G. do, Catch a nig-ger by the toe! So I

G. make a start with you, Who's to be my num - ber

G. two? Ee - na, dee - na, di - na, do! Catch a

G. nig-ger by the toe! You're the nig - ger don't you

G. know, Have a dance and off we go! I'm rea - dy now for

*f* *rit.* *p*

*a tempo*

G. you sir! It's just a turn or two sir!

De L. I'm here, I'm here! Oh dear! Oh

**VAN DENDER.**

De L. But do not make the turn too long, You've still got three, To dear!

**PRESIDENT.**

**VAN TROMP.**

But do not make the turn too long, You've still got three, To

But do not make the turn too long, You've still got three, To

**GONDA.**

*rit.*

Van D. And now I'll take the leave us lone-ly would be wrong, As wrong can be! Yes, yes!

Pr. leave us lone-ly would be wrong, As wrong can be! Yes, yes!

Van T. leave us lone-ly would be wrong, As wrong can be! Yes, yes!

*fp* *f rit.*



*a tempo*

G. *se-cond. a tempo* **PRESIDENT.** Un - less I've wrong-ly reck-oned,

I'm here, I'm here! Oh no, my

*a tempo*

G. I wish you'd keep in step a bit, One, two, three, four.

Pr. dear! Ah, ah, ah,

**DE LEIJE.**

Ha, ha, ha, ha! —

**VAN DENDER.**

Ha, ha, ha, ha! —

Pr. ah! — I'm do-ing all I can at it, I can't do

**VAN TROMP.**

Ha, ha, ha, ha! —

*f*

De L. Oh dear! Oh dear! Oh dear! \_\_\_\_\_ Since you can't real-ly

Van D. Oh dear! Oh dear! Oh dear! \_\_\_\_\_ Since you can't real-ly

Pr. more! \_\_\_\_\_ Since you can't real-ly

Van T. Oh dear! Oh dear! Oh dear! \_\_\_\_\_ Since you can't real-ly

*fp*

De L. do a - ny more, \_\_\_\_\_ Let us try if we can all the four. \_\_\_\_\_

Van D. do a - ny more, \_\_\_\_\_ Let us try if we can all the four. \_\_\_\_\_

Pr. do a - ny more, \_\_\_\_\_ Let us try if we can all the four. \_\_\_\_\_

Van T. do a - ny more, \_\_\_\_\_ Let us try if we can all the four. \_\_\_\_\_

*fp*

GONDA.

You can dance af - ter me!

De L. — Let us see, let us see!

Van D. — Let us see, let us see!

Pr. — Let us see, let us see!

Van T. — Let us see, let us see! Not so fast, I am

G. — Well, if one can - not do a - ny more, —

De L. — Well, if one can - not do a - ny more, —

Van D. — Well, if one can - not do a - ny more, —

Pr. — Well, if one can - not do a - ny more, —

Van T. — all out of breath; — Well, if one can - not do a - ny more, —

*f* *fp*

G. — Let us try if we can all the four — Now you're learn -

De L. — Let us try if we can all the four — Now you're learn -

Van D. — Let us try if we can all the four — Now you're learn -

Pr. — Let us try if we can all the four — Now you're learn -

Van T. — Let us try if you can all the four — Now you're learn -

G. -ing Twist-ing turn - ing, All com-bine, with a hop and a skip and a jump, that's

De L. -ing Twist-ing turn - ing, All com-bine, with a hop and a skip and a jump, that's

Van D. -ing Twist-ing turn - ing, All com-bine, with a hop and a skip and a jump, that's

Pr. -ing Twist-ing turn - ing, All com-bine, with a hop and a skip and a jump, that's

Van T. -ing Twist-ing turn - ing, All com-bine, with a hop and a skip and a jump, that's

G. done, That was fine!

De L. done, That was fine! That's the pro-per style you know, Let's have a - no - ther

Van D. done, That was fine! That's the pro-per style you know, Let's have a - no - ther

Pr. done, That was fine! That's the pro-per style you know, Let's have a - no - ther

Van P. done, That was fine! That's the pro-per style you know, Let's have a - no - ther

*f*

*ff*

*mf marcato*

De L. go, That's the pro - per style you know, Let's have a - no - ther go.

Van D. go, That's the pro - per style you know, Let's have a - no - ther go.

Pr. go, That's the pro - per style you know, Let's have a - no - ther go.

Van T. go, That's the pro - per style you know, Let's have a - no - ther go.

GONDA.

Ee - na, dee - na, di - na, do, Catch a nig-ger by the

G. toe! Make your trump for it's your call!

G. VAN TROMP. Last is best for  
I am left the last of all!

G. an - y danc - er!

VAN DENDER.  
Be con - tent with what you can, Sir!

DE LEIJE.  
Be con - tent with what you can, Sir!

PRESIDENT.  
Be con - tent with what you can, Sir!

(dances with them.)

G. **VAN TROMP.** Ah, you are a nice old

Oh, I'll show you what I can,

G. *rit.* man! *a tempo* Just so, just so!

**DE LEIJE.** *rit.* Our dance is first I *a tempo* fan-cy! Now,

G. Ah! comme il faut!

De L. some-thing new you can see!

**VAN DENDER** Up - on my word, those **PRESIDENT.**

Up - on my word, those **VAN TROMP.**

Up - on my word, those

De L. *rit.*  
 Van D. *rit.*  
 Pr. *rit.*  
 Van T. *rit.*

two can dance, how well they do! It's quite the lat-est thing from France That's

*f* *fp* *f rit.*

*a tempo* GONDA.  
 Yes here's my

De L.  
 Van D.  
 Pr.  
 Van T. *a tempo*

some - thing new. Now I'm your last and lone - ly,

*a tempo*



(She dances with Van T.)

G. hand. You un - der - stand.

De L. And will you leave me lone - ly?

VAN DENDER,

He PRESIDENT.

He VAN TROMP.

I

G. Each man must take his chance!

Van D. does know how to dance, Each man must take his chance!

Pr. does know how to dance, Each man must take his chance!

Van T. do know how to dance, Each man must take his chance!

De L. Oh, bra - vo, bra - vo, bra - vo, bra - vo,

Pr. Oh, bra - vo, bra - vo, bra - vo, bra - vo,

Van D. Oh, bra - vo, bra - vo, bra - vo, bra - vo,

De L. good old man, You do first class.

Pr. good old man, You do first class.

Van D. good old man, You do first class.

**VAN TROMP.**

I think I

GONDA.

De L. Tra la la, la la la, la la la, tra la la, la la.

Van D. Tra la la, la la la, la la la, tra la la, la la

Pr. Tra la la, la la la, la la la, tra la la, la la

Van T. can! Tra la la, la la la, la la la, tra la la, la la

G. la, la la la, tra la la, tra la la, tra la la, tra la

De L. la, la la la, tra la la, tra la la, tra la la, tra la

Van D. la, la la la, tra la la, tra la la, tra la la, tra la

Pr. la, la la la, tra la la, tra la la, tra la la, tra la

Van T. la, la la la, tra la la, tra la la, tra la la, tra la

G.  
la, la la la, la la la, la la la, Tra la la, la la

De L.  
la, la la la, la la la, la la la, Tra la la, la la

Van D.  
la, la la la, la la la, la la la, Tra la la, la la

Pr.  
la, la la la, la la la, la la la, Tra la la, la la

Van T.  
la, la la la, la la la, la la la, Tra la la, la la

*f* *fp*

G.  
la, la la la, Tra la la, la la la, la la la!

De L.  
la, la la la, Tra la la, la la la, la la la!

Van D.  
la, la la la, Tra la la, la la la, la la la!

Pr.  
la, la la la, Tra la la, la la la, la la la!

Van T.  
la, la la la, Tra la la, la la la, la la la!

*fp*

G. — Keep on trip - ping, Slid - ing, skip - ping, All com -

De L. — Keep on trip - ping, Slid - ing, skip - ping, All com -

Van D. — Keep on trip - ping, Slid - ing, skip - ping, All com -

Pr. — Keep on trip - ping, Slid - ing, skip - ping, All com -

Van T. — Keep on trip - ping, Slid - ing, skip - ping, All com -

G. - bine, With a hop and a skip and a jump, jump, jump! That was fine!

De L. - bine, With a hop and a skip and a jump, jump, jump! That was fine!

Van D. - bine, With a hop and a skip and a jump, jump, jump! That was fine!

Pr. - bine, With a hop and a skip and a jump, jump, jump! That was fine!

Van T. - bine, With a hop and a skip and a jump, jump, jump! That was fine!

# NO. 13. DUET:- "IN THE PARK."

(GONDA & PRESIDENT.)

Tempo di Marcia. GONDA.

**PRES.** Catch her? If you can! \_\_\_\_\_

So you catch her! Catch her! In the

**G.** \_\_\_\_\_

**Pr.** park there's a dear lit-tle girl on a horse, And a man in the Row will remark her, of course!

And the

**G.** girl may observe in her dear lit-tle mind There's a man on a horse coming some-where be-hind. So she

**G.** shakes up the reins- \_\_\_\_\_ And she starts in a trot, \_\_\_\_\_ Then she

**PRES.** And he u - ses the spur, \_\_\_\_\_ And he trots af - ter her,

G. whips up her bay, She goes sail-ing a-way, And

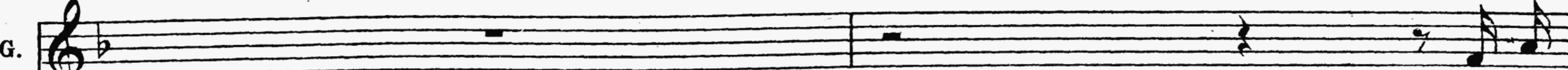
Pr. And he whips up his brown, And he bumps up and down!


G. when the man is rid - ing a yard off or so, The


G. horse begins to shy and to dance in the Row- But that's not the rea - son she


G. u - ses the whip, She just wants to show off her horse - man - ship! — PRES.

And he

G.  Then she

Pr.  looks and he sees that she knows how to ride, So he trots and he trots till he's just by her side.



G.  slows to a walk And she says "Do take care!" So she

Pr.  And he gets ve-ry near, And he says "Nev-er fear!"



G.  stops with a smile, For there's not a-ny harm in that! In the

Pr.  And he stops for a chat, In the



G.  park, In the park, That's the plan When he can, For a

Pr.  park, In the park, That's the plan When he can, For a





G. man. In the park! in the park! And he'll

Pr. man. In the park! in the park! And he'll

G. *poco rit.* catch her, catch her, catch her if he can! Or sup -

Pr. catch her, catch her, catch her if he can!

*Tempo*

*poco rit.* *Tempo*

G. -pose that a girl who is walk - ing a-lone, Sees a man that does not look en - tire - ly un-known -

Pr. Then he

Pr. rais - es his hat and he ventures to say, "How are you? and how is your Un - cle to - day? Is he

G. No, he's dead, just the same! "I don't know the name," Then she

Pr. bet - ter or worse?" "Shall we meet at the Johnsons?"

G. walk with a smile, With that sort of a style, And

Pr. And he fol-lows a-gain, And he tries to ex-plain.

G. then there comes a show - er, the road's in a mess, Of

G. course she has to hold up the skirt of her dress, But she does n't care for the

G. mud she may meet, She\_ does it to show off her dear lit - tle feet! —

Pr.

For she

G. Then she

Pr. knows how it scores when you show just a bit, And he looks and he says, 'Well, that an- kle's just it!'

G. goes to the left, And she can't shake him off, Then she

Pr. And he goes to the right, Though his boots are too tight!

G. holds up her dress, That's the way- In the

Pr. There's a glimpse of a frill! When she's out to kill! In the

*f p*

G. park, In the park, That's the plan, When he can, For a

Pr. park, In the park, That's the plan, When he can, For a

G. man In the park! in the park! He will

Pr. man In the park! in the park! He will

G. *poco rit.* catch her, catch her, catch her if he can! *Tempo*

Pr. catch her, catch her, catch her if he can! Then it

G. And she trips through the wa-ter splash, splash, and plop, plop!

Pr. rains cats and dogs, as if ne-ver to stop, Won't you

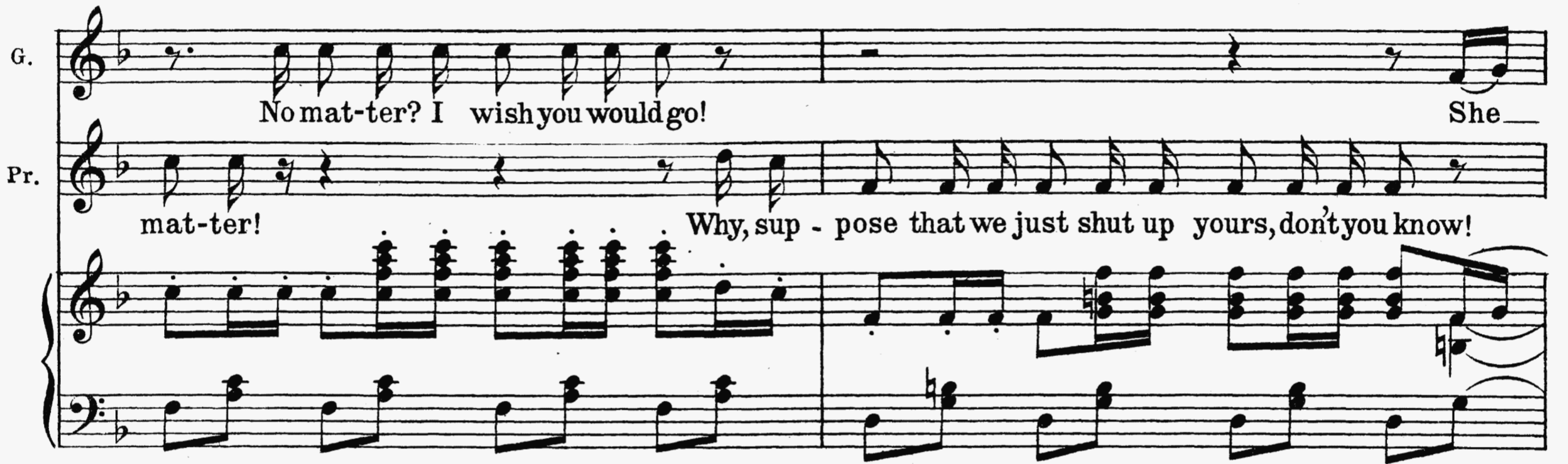
G. *Ma - ny thanks, I have one of my own, as you see!*

Pr. *take my um-brel-la, or drench'd you will be? That's no*



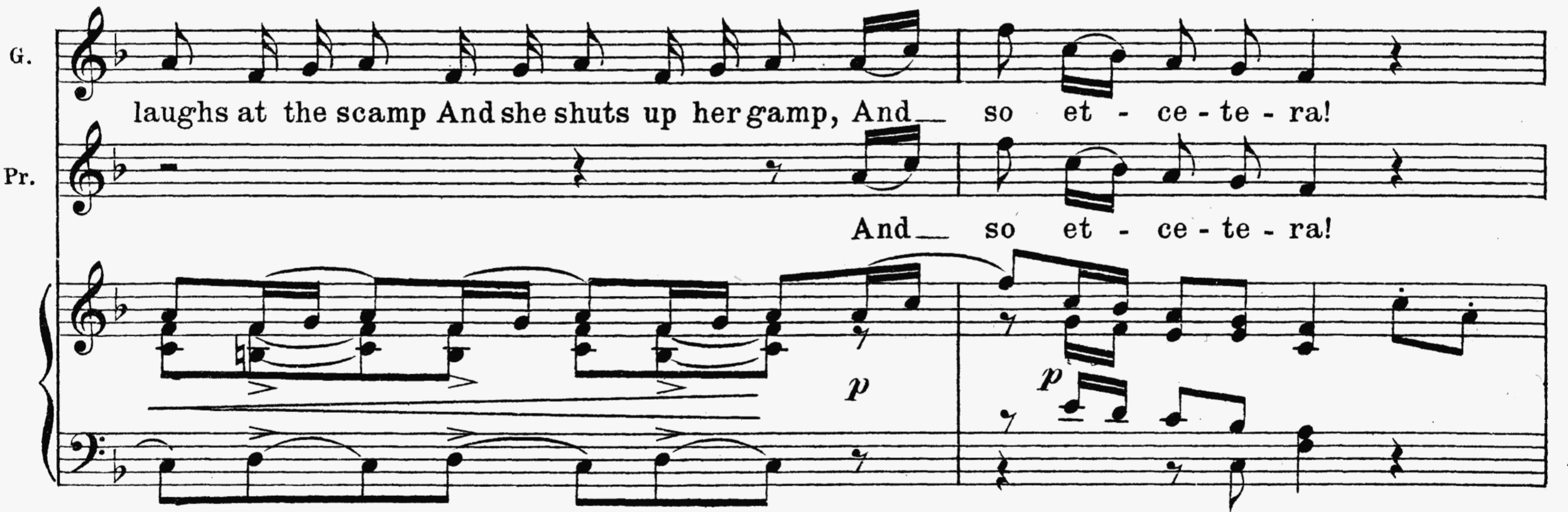
G. *No mat-ter? I wish you would go! She*

Pr. *mat-ter! Why, sup - pose that we just shut up yours, don't you know!*



G. *laughs at the scamp And she shuts up her gamp, And so et - ce - te - ra!*

Pr. *And so et - ce - te - ra!*



# NO. 14. WALTZ DUET:- "JUST LIKE MY WIFE."

(JANA & KAREL.)

Allegretto. JANA.

You give your word? KAREL.

Allegretto. I give my

*p* *f*

Detailed description: This system contains the first vocal entries. The top staff is for Jana, starting with a rest followed by the lyrics "You give your word?". The second staff is for Karel, starting with a rest followed by "I give my". The piano accompaniment is in 3/4 time, starting with a piano (*p*) dynamic and moving to forte (*f*) later in the system.

K.

word! I'll keep your promise, Tho' it seems ab-surd! If I am fond, you

*p* *pp*

Detailed description: This system continues the vocal lines. Karel's line includes the lyrics "word! I'll keep your promise, Tho' it seems ab-surd!". The piano accompaniment features a piano (*p*) section followed by a pianissimo (*pp*) section with a melodic line in the right hand and chords in the left hand.

JANA.

That love is

K. need not mind, For po - ets say that love is blind,

Detailed description: This system continues the vocal lines. Jana's line includes the lyrics "That love is". Karel's line includes "need not mind, For po - ets say that love is blind,". The piano accompaniment continues with chords in both hands.

J.  
blind?

K.  
Yes love is blind. You could not say, at least, to - night, I

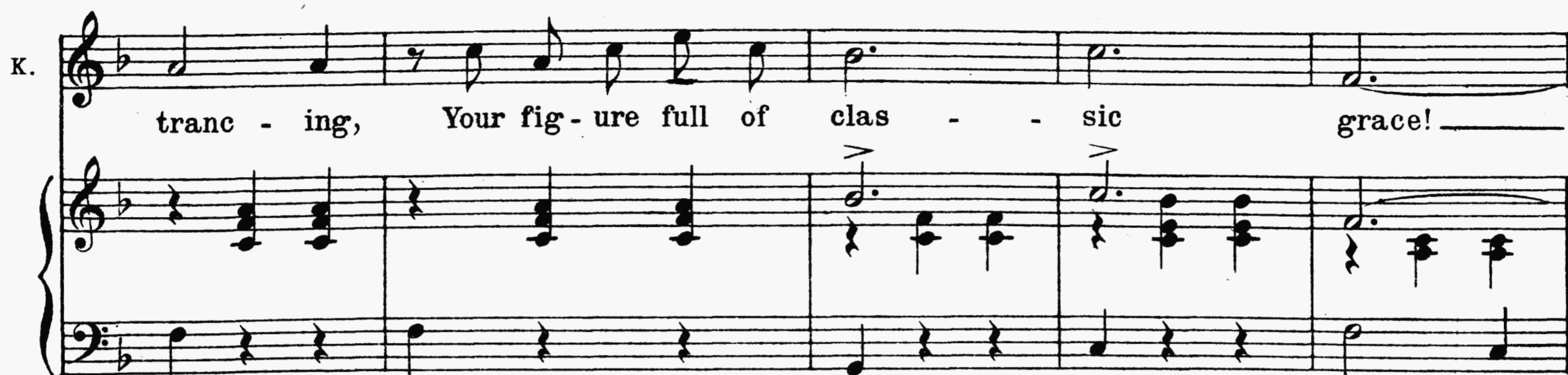
K.  
fell in love\_ at sight! I

*rit.*

*rit.* *Tempo*

K.  
do not know with whom I shall be danc - ing, I can-not see your form

K.  
or face, \_\_\_\_\_ But I am sure\_ your beau-ty is en -

K.  *tranc - ing, Your fig - ure full of clas - - sic grace!*

K.  *— The pret - ty hand that in my own is rest - - ing, Is*

K.  *like — a hand I held — be - fore, When talk of love was some - thing*

K.  *more than jest - - ing, Once in a dance that I shall*  
*poco rit.*



K. *Tempo*

dance no more! And while your face I can - not

*Tempo*

K. see I'll dream she's danc - ing still with me!

K. For I fan - cy you are so Like the

*poco rit.*

JANA.

Am I? Am I? Am I?

K. girl I used to know!

*poco rit.* *f a tempo* *f* *f*

*molto rit.* *fp a tempo*

K. Now you are danc - ing Just like my wife, Slid - ing and glid - ing,

*molto rit.* *fp a tempo*

K. Just like my wife, Swing - ing and cling - ing, Just like my wife,

*fp*

K. Act - ive, at - tract - ive, Just like my wife.

*ff* *ff*

K. Sway - ing and play - ing, Just like my wife,

*p*

K. *cre* - *scen* - *do* *ff*  
 And I de - clare too, scent - ing your hair, too! Oh! that's

*cre* *scen* *do* *ff*

K. *a tempo*  
 just like my wife!

*f a tempo* *p*

JANA.  
 Al - tho' your eyes

J. — I can-not now dis-cov - er, To tell if they are blue or

J. *molto rit.* *a tempo*  
 grey, — You're like a man — That people call my lov - er,

J. You won't be - lieve what they may say. — You have his

J. mouth, you have his lof - ty fore - - head, Of course I know it's

J. quite by chance, And tho' his tem - per is - n't good, In fact it's hor - rid,

J. *poco rit.* - - - *Tempo*  
He is a man with whom I love to dance; So while your eyes I

J. can - not see, I dream he's danc - ing still with me.

J. Though it may be just my whim, I be - lieve you *poco rit.*

J. *a tempo* dance like him. *molto rit.* Now you are *fp a tempo* danc - ing

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a fermata over the first measure, then continues with the lyrics 'dance like him.' followed by a long rest, and then 'Now you are danc - ing'. The piano accompaniment includes dynamic markings such as *p*, *f*, *molto rit.*, and *fp a tempo*.

J. just like my love, Turn - ing, ad - vanc - ing Just like my love.

The second system continues the vocal line with the lyrics 'just like my love, Turn - ing, ad - vanc - ing Just like my love.' The piano accompaniment features various rhythmic patterns and dynamic markings.

J. You hold me nice - ly, Just like my love, Keep time pre - cise - ly,

The third system of music has the vocal line with lyrics 'You hold me nice - ly, Just like my love, Keep time pre - cise - ly,'. The piano accompaniment includes a dynamic marking of *fp*.

J. Just like my love!

The fourth system features the vocal line with the lyrics 'Just like my love!'. The piano accompaniment includes a dynamic marking of *ff*.

J. Tease me and squeeze me, (Oh) Just like my love, You swing me round too,

The fifth system of music has the vocal line with lyrics 'Tease me and squeeze me, (Oh) Just like my love, You swing me round too,'. The piano accompaniment includes dynamic markings of *p* and *ppp*.

J. Right off the ground, too! Oh, that's just like my love!

J. KAREL. But you know I

It's too much, I can - not bear it!

J. made you swear it.

K. I will raise the veil or tear it!

J. And your aw - ful fate dis - close! And the

K. I must see you!

J. for - feit? You pro - pose!

K. What's the for - feit? That I had for -

The first system of the musical score features three staves. The top staff is for voice J., with lyrics "for - feit?" and "You pro - pose!". The middle staff is for voice K., with lyrics "What's the for - feit?" and "That I had for -". The bottom staff is a grand staff for piano accompaniment, showing chords and melodic lines in both hands.

J. Thought you had! \_\_\_\_\_

K. - got - ten! Sure-ly I am go - ing

The second system continues the musical score. Voice J. has the lyric "Thought you had!" followed by a long horizontal line. Voice K. has the lyrics "- got - ten!" and "Sure-ly I am go - ing". The piano accompaniment includes a dynamic marking of *fp* (fortissimo piano) and features a melodic line in the right hand and a bass line in the left hand.

J. No! you have to play the

K. mad! Won't you let me know your name?

The third system of the musical score shows voice J. with the lyric "No! you have to play the" and voice K. with "mad!" and "Won't you let me know your name?". The piano accompaniment continues with chords and melodic fragments, ending with a key signature change to one sharp (F#) in the final measure.

J. game! — But re - mem - ber, when you see,

K. Well, then?

*ff* *pp*

J. You must swear to mar - ry me! If I'll have you!

K.

J. Wait, we'll take a turn or two.

K. Then I do!

*fp* *molto rit.*



K. *Just like my wife.*

*ppp dolce*

J. *Just like my love!*

K. *Just like my wife.*

*mf pp*

J. *Just like my love!*

*ff*

# № 15. FINALE.

(ALL & CHORUS.)

Moderato.

JANA.

Gon - da, charm - ing lit - tle Gon - da!

*Tempo*

You're as good as you are clev - er, Thanks to you we are

*poco rit.* - - - *Tempo*

now man and wife! Ja - na,

*ppp*

charm - ing lit - tle Ja - na! I am sure you'll be to - geth - er

*poco a poco rit.*

Just a - bout as hap - - py all your

*pp* *poco a poco rit.*

**VAN TROMP.**

life! Though we both have been sigh - ing in

*fp*

vain, ————— Yet we feel it is wrong to com - plain, —————

*fp*

**PRESIDENT.**

For we hope we shall meet Someone near - ly as sweet As the dear lit - tle

*fp*

Girl in the Train! \_\_\_\_\_ Now our friends are u - ni - ted a -

*f* *fp*

- gain \_\_\_\_\_ By the dear lit - tle Girl in the Train! \_\_\_\_\_

*fp*

\_\_\_\_\_ In son - or - - ous Hap - py chor - - us Let us

*p*

join as we trip and we skip in a hip, hip, hip, Hip, hur - rah!

*f* *ff*

2.

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End of Opera.

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