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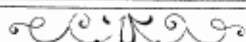
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GIRL IN THE TRAIN

# 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
--------------------	------	------	------	------	--------------------

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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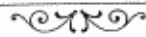
*Stage Production by* EDWARD ROYCE.

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



# CONTENTS.



## ACT I.

No.		PAGE
	OVERTURE ... ..	1
1.	ONLY ONE WORD ( <i>Jana</i> ) ... ..	12
2.	ENSEMBLE ( <i>Karel, President, Chorus</i> ) ... ..	"Confound it all" 14
2a.	CHORUS ... ..	"Confound it all" 18
2b.	CHORUS ... ..	"Oh, Jiminy!" 19
3.	QUINTETTE ( <i>Jana, Martje, Karel, Willem, President</i> ) ...	"Oh, Married Life!" 20
3a.	MELODRAME ( <i>Entrance of Gonda</i> ) ... ..	28
4.	SONG ( <i>Gonda</i> ) ... ..	"Oh, Sleeping Car!" 29
4a.	CHORUS ... ..	"Oh, Jiminy!" 33
5.	a. SCENA ( <i>Karel, Jana, Martje, Willem, Gonda</i> ) ... ..	"Now, Jana, say!" 34
	b. TRIO ( <i>Jana, Gonda, Karel</i> ) ... ..	"Your Troubles really grieve me!" 34
6.	FINALE ( <i>Jana, Gonda, Karel, President</i> ) ...	"Jana, won't you come back again?" 49

## ACT II.

7.	INTRODUCTORY DANCE... ..	58
8.	DUET ( <i>Gonda, Karel</i> ) ... ..	"Gonda, charming little Gonda" 60
9.	SONG ( <i>Karel</i> ) ... ..	"Her Picture" 66
10.	SONG ( <i>Jana</i> ) ... ..	"The Secret I long to know!" 69
11.	TRIO ( <i>Jana, Karel, Van Tromp</i> ) ... ..	"Connubial Endearments" 72
12.	QUINTETTE ( <i>Gonda, De L., Pres., Van D., Van T.,</i> ) ... ..	"Counting Out" 81
13.	DUET ( <i>Gonda, President</i> ) ... ..	"In the Park" 97
14.	WALTZ-DUET ( <i>Jana, Karel</i> ) ... ..	"Just like my Wife" 105
15.	FINALE ( <i>All and Chorus</i> ) ... ..	"The dear little Girl in the Train" 117

# 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.*

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords. The key signature is one sharp (F#).

Second system of the piano score. The right hand has a more active melodic line with slurs. The left hand continues with chords. Dynamic markings include *mf* and *cresc.* (crescendo).

Third system of the piano score. The right hand features a melodic line with a prominent slur and a fermata. The left hand has a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is present.

Fourth system of the piano score. The right hand has a melodic line with slurs. The left hand features a rhythmic accompaniment with slurs. A dynamic marking of *ff* is present.

Fifth system of the piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. A dynamic marking of *ff* is present.

Sixth system of the piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. A dynamic marking of *ff* is present.

First system of a piano score. It consists of two staves, treble and bass clef. The key signature has two sharps (F# and C#). The music features complex chords and arpeggiated patterns in both hands, with some notes marked with accents (>).

Second system of a piano score. It begins with the instruction *More quietly.* and a dynamic marking *p*. The music continues with intricate chordal textures and arpeggios, maintaining the two-sharp key signature.

Third system of a piano score. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with sustained chords and some arpeggios.

Fourth system of a piano score. It includes a dynamic marking *p*. The right hand has a flowing eighth-note melody, and the left hand has a more rhythmic accompaniment with some rests.

Fifth system of a piano score. The right hand continues with a melodic line, and the left hand has a steady accompaniment of chords and single notes.

Sixth system of a piano score. It includes dynamic markings *f rit.* and *a tempo*. The music concludes with a final chord and a fermata over the right-hand staff.

rit.

Slowly.

*pp*

*sempre pp e ben marcato*

First system of musical notation, featuring a treble and bass staff. The music is in a key with one sharp (F#) and a 2/4 time signature. The first measure has a dynamic marking of *ff*. The second measure has a dynamic marking of *p*. The notation includes various chords and melodic lines with accents.

Second system of musical notation, featuring a treble and bass staff. The music continues from the first system. A dynamic marking of *cresc.* is present in the second measure. The notation includes various chords and melodic lines with accents.

Third system of musical notation, featuring a treble and bass staff. The music continues from the second system. A dynamic marking of *ff* is present in the second measure. The notation includes various chords and melodic lines with accents.

Fourth system of musical notation, featuring a treble and bass staff. The music continues from the third system. The notation includes various chords and melodic lines with accents.

Fifth system of musical notation, featuring a treble and bass staff. The music continues from the fourth system. The notation includes various chords and melodic lines with accents.

Sixth system of musical notation, featuring a treble and bass staff. The music continues from the fifth system. A dynamic marking of *mf* is present in the second measure. The notation includes various chords and melodic lines with accents.

pp

pp

First system of a piano score. The right hand plays chords with accents, and the left hand plays a melodic line with slurs. Dynamics include *pp* in both hands.

> dolce

Second system of a piano score. The right hand features a melodic line with a slur and an accent, while the left hand plays chords. The dynamic is *> dolce*.

rit. - - - a tempo

Third system of a piano score. The right hand has a melodic line with a slur and accents. The left hand plays chords. The tempo marking changes from *rit.* to *a tempo*.

Fourth system of a piano score. The right hand plays a melodic line with a slur and accents. The left hand plays chords.

rit. - - - a tempo

Fifth system of a piano score. The right hand has a melodic line with a slur and accents. The left hand plays chords. The tempo marking changes from *rit.* to *a tempo*.

mf

Sixth system of a piano score. The right hand plays a melodic line with a slur and accents. The left hand plays chords. The dynamic is *mf*.

The first system of music consists of two staves. The upper staff contains a melodic line with several slurs and accents. The lower staff provides harmonic accompaniment with chords and moving lines. Dynamic markings include *f rit.* and *a tempo*. There are also some markings that look like *(V)* or *V* above notes.

The second system continues the musical piece with similar notation to the first system, featuring piano and bass staves with various musical notations.

The third system begins with the tempo marking *Tempo I. ben marcato.* and includes dynamic markings *rit.* and *ppp*. The notation continues with piano and bass staves.

The fourth system continues the musical piece with piano and bass staves, featuring various musical notations and dynamics.

The fifth system continues the musical piece with piano and bass staves, featuring various musical notations and dynamics.

The sixth system continues the musical piece with piano and bass staves, featuring various musical notations and dynamics.



First system of musical notation. The treble clef staff contains a melodic line with slurs and accents, marked with a *cresc.* (crescendo) dynamic. The bass clef staff contains a rhythmic accompaniment with slurs and accents.

Second system of musical notation. The treble clef staff features a *fff* (fortissimo) dynamic marking and contains a melodic line with slurs and accents. The bass clef staff continues the accompaniment with slurs and accents.

Third system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has an accompaniment with slurs and accents.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs and accents, marked with a *Tutta forza.* (Tutto) dynamic. The bass clef staff has an accompaniment with slurs and accents.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has an accompaniment with slurs and accents.

Sixth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has an accompaniment with slurs and accents.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a steady eighth-note melody in the right hand and a supporting bass line in the left hand. The key signature has two sharps (F# and C#).

Second system of musical notation. It begins with the tempo marking *Andante.* above the staff. The right hand has a melodic line with a long slur. The left hand has a bass line with a *molto rit.* marking and a *sf* (sforzando) dynamic marking. The key signature remains two sharps.

Third system of musical notation, continuing the piece with similar eighth-note patterns in both hands. The key signature is two sharps.

Fourth system of musical notation. It features a *Poco meno* tempo marking above the staff. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs. The key signature is two sharps.

Fifth system of musical notation, showing a continuation of the eighth-note accompaniment in both hands. The key signature is two sharps.

Sixth system of musical notation, concluding the page with eighth-note accompaniment in both hands. The key signature is two sharps.

This page of musical notation is for a piano piece, likely in G major and 2/4 time. It consists of seven systems, each with a treble and bass staff. The notation includes various dynamics such as *pp* (pianissimo) and *ff* (fortissimo). The music features a mix of chords, single notes, and slurs. The key signature has one sharp (F#), and the time signature is 2/4. The piece concludes with a final chord in the bass staff.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with some rests, and the bass staff has a steady accompaniment.

Third system of musical notation. The treble staff features a melodic line with a slur over a group of notes. The bass staff continues with its accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with a slur. The bass staff has a steady accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with a slur. The bass staff has a steady accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with a slur. The bass staff has a steady accompaniment.

Seventh system of musical notation. The treble staff has a melodic line with a slur. The bass staff has a steady accompaniment.

## ACT I.

## Nº 1. ONLY ONE WORD.

(JANA.)

*Largo.*

*ff*

*mf*

*p*

*pp* *ad libitum.*

JANA.

On - ly one

The musical score is written in 6/8 time and consists of four systems. The first system is marked 'Largo' and 'ff'. The second system has dynamics 'mf' and 'p'. The third system has dynamics 'pp' and 'ad libitum.'. The fourth system is the vocal line for 'JANA.' with the lyrics 'On - ly one'.

## Andante.

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "word — I add, — That I have loved him well. —". The piano accompaniment features a steady, flowing melody in the right hand and a more active bass line in the left hand. The tempo is marked "Andante".

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

*accelerando* *fp*

The second system of the musical score continues the vocal line with the lyrics "'Tis all — I know, That I have loved him well! —". The piano accompaniment includes dynamic markings "accelerando" and "fp" (fortissimo). The tempo remains "Andante".

*ppp*

The third system of the musical score shows the piano accompaniment continuing. It features a dynamic marking of "ppp" (pianissimo). The tempo remains "Andante".

*molto ritenuto*

The fourth system of the musical score shows the piano accompaniment concluding. It features a dynamic marking of "molto ritenuto" (very ritardando). The tempo remains "Andante".

# NO. 2. ENSEMBLE.

(KAREL, PRESIDENT & CHORUS.)

Moderato.  
Soprano.

CHORUS.

Alto.  
Tenor.

Bass.

*mf*

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

*mf*

*p*

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

all! They turn us out of court.

*p*

Ah!

Ah!

Ah!

Ah!

*f*

*f*

*f*



KAREL. Quicker.

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

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

pp

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

f p

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

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

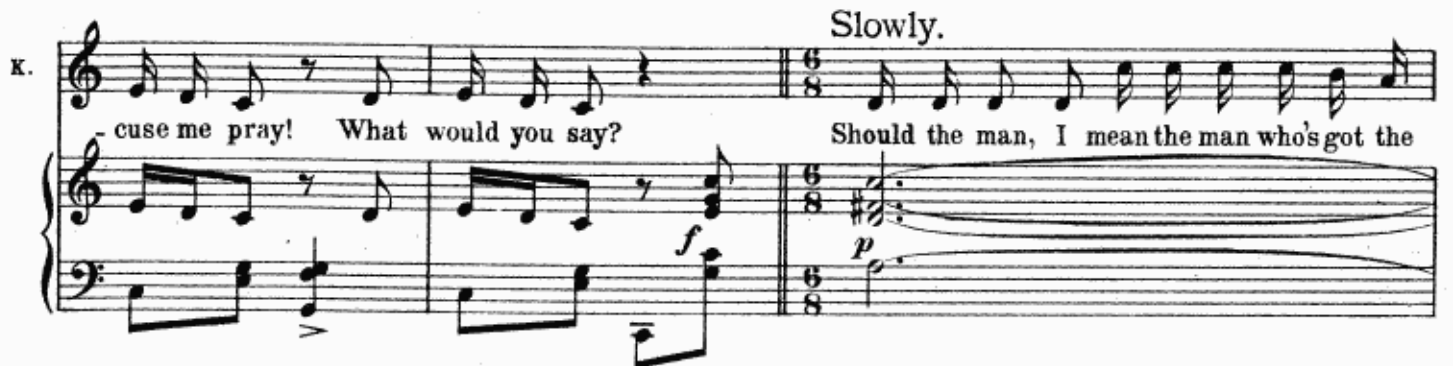


K. 

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

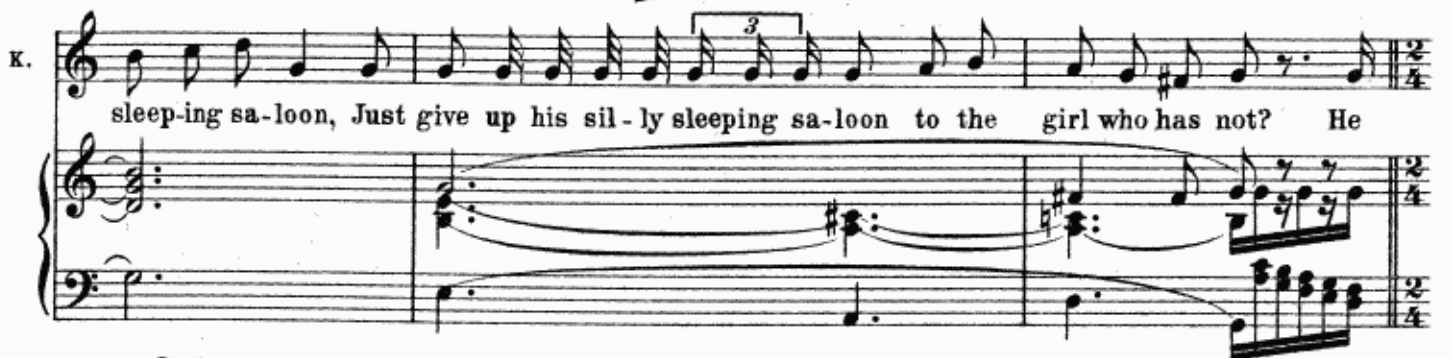
K. 

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

K. 

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

Slowly.

K. 

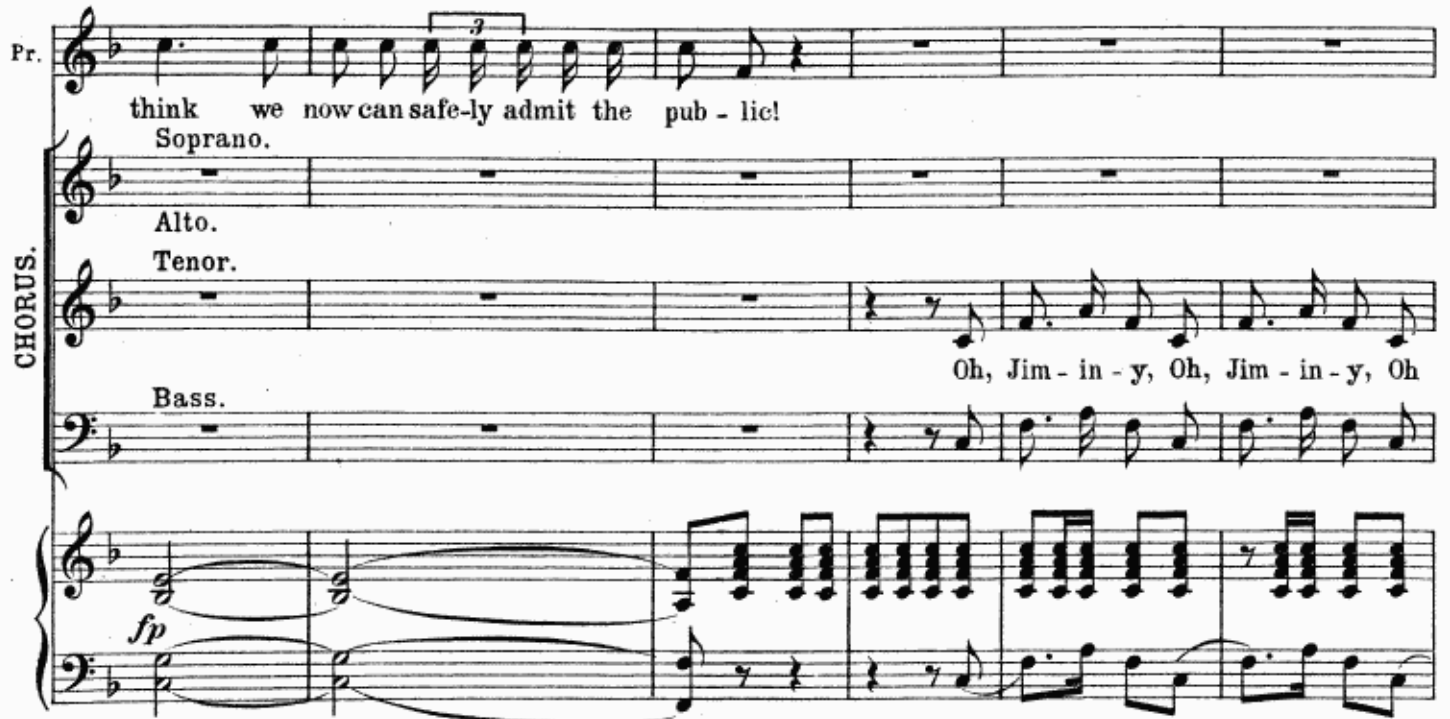
sleep-ing sa-loon, Just give up his sil - ly sleeping sa-loon to the girl who has not? He


K. 

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

Quicker.

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.  
Bass. Oh, Jim - in - y, Oh, Jim - in - y, Oh

CHORUS. 

  
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!

# NO 2<sup>a</sup> CHORUS:- "CONFOUND IT ALL"

(THE PUBLIC.)

Moderato.

Soprano.

Alto.

Tenor.

Bass.

CHORUS.

The musical score is set in 2/4 time with a key signature of one flat (B-flat). It begins with a piano introduction marked *mf*. The vocal parts enter with the lyrics: "Con-found it all, con-found it all, con-found, con-found it". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The vocal parts then sing: "For when there comes a bit of sport, They turn us out of court." The piano accompaniment continues with a similar rhythmic pattern. The vocal parts conclude with the exclamation "Ah!". The piano accompaniment ends with a final chord.

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

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

Oh Jim-in-y, Oh Jim-in-y, Oh Jim, Oh Jim-in - y! —

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

And so they let us in at last.

*p*

*mf*

*ff*

The musical score is written for a chorus of four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The tempo is marked 'Moderato'. The key signature has one flat (B-flat) and the time signature is 2/4. The lyrics are: 'The spi - cy bit is past, And so they let us in at last. And so they let us in at last.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *mf* and a *ff* marking towards the end.

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

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

Slowly, with feeling.

MARTJE.

WILLEM.

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

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

*poco rit.*

*a tempo*

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. *pp* them him and me! *f* Oh, mar-ried life, oh, mar-ried life! how

M. *pp* them her and me! *f* 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, *frit.* - *Tempo* so mas-ter did and mis-tress too! Oh, *p*

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

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! Now had - n't Miss

*a tempo*

JANA. His heart! \_\_\_\_\_

MARTJE. Why him!

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

WILLEM. Why her!

PRESIDENT. 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

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. us he and she! Oh mar-ried life, Oh mar-ried life, How

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

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

W. them her and me! 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

The first system of the musical score consists of four vocal staves (J., M., K., W.) and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics for each part are: 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. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

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!

The second system of the musical score continues with the same four vocal staves (J., M., K., W.) and piano accompaniment. The lyrics for each part are: 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!. The piano accompaniment continues with the same rhythmic pattern, ending with a *p* dynamic marking.

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 3<sup>a</sup> 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.  Musical notation for the first system, including vocal line and piano accompaniment. The vocal line is in G major, 3/4 time, with lyrics: "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". The piano accompaniment features chords and moving lines in both hands.

G.  Musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues with lyrics: "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!". The piano accompaniment continues with similar harmonic support.

G.  Musical notation for the third system, including vocal line and piano accompaniment. The vocal line has lyrics: "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 -". The piano accompaniment includes dynamic markings *f* and *p*.

G.  Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line has lyrics: "- 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". The piano accompaniment includes dynamic markings *p* and *rit.*







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*

# № 4<sup>a</sup> EXIT CHORUS:- "OH, JIMINY!"

(THE PUBLIC.)

Moderato.  
Soprano.

CHORUS.

Alto.  
Tenor.

Bass.

*mf*

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

*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!

Ah!

(Loud yawning)

*f*

# 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?

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

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

MARTJE.  
Oh, ma'am!

WILLEM.  
No, no, come a-way!

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

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* It's 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. sweet for man and wife. (He pushes them out of the door)

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

K.  *p*  
 GONDA.  
 Do not mind her, pray! It's what she's bound to  
 Ja - na, real - ly!

G.  *f* *fp*  
 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*

*molto rit.*

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

*f*

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

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

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

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

K. *rit.*

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

*rit.*

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,

K. *rit.*

JANA.

Love and mar-riage go to - geth - er, Two that none can part,

dear!

*p*

*mf*

J. *Tempo*

— Vows are light - er then a feath - er To a faith - less heart — — — When the

*pp*

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

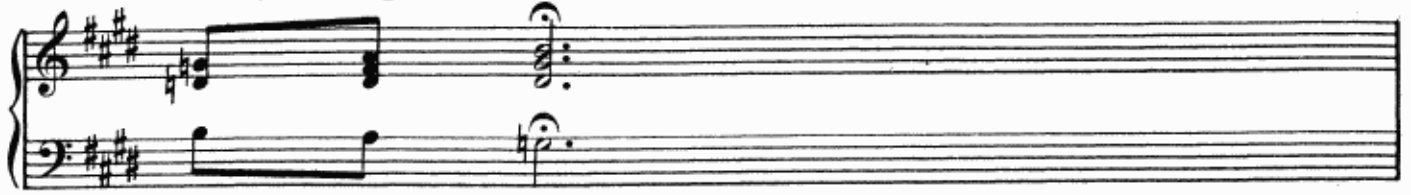
J.  
sweet - er Than I love you, dear, I love you, dear! \_\_\_\_\_

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

K.  
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

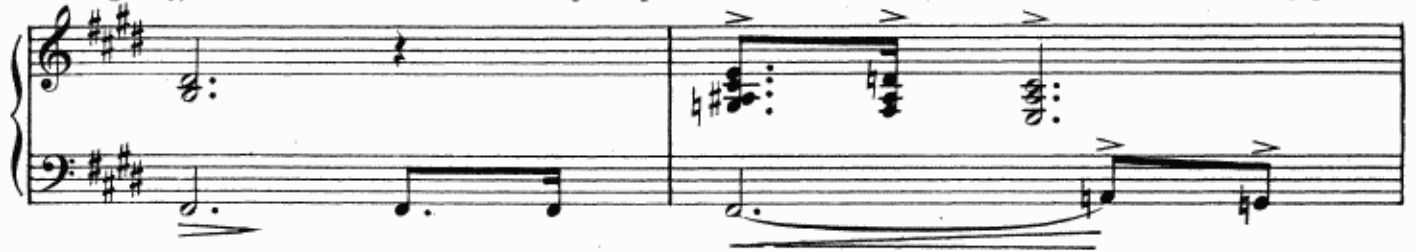
of the Court is that, in accordance with Clauses 772, 775b, and 776c of the Civil Law Code, the Respondent, Karel van Raalte, be found guilty - and that a divorce be granted to the Plaintiff Frau Jana van Raalte.



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.



V.S.

# 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.

K.

No - thing?

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

*rit.*

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

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

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

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.

G. All ve - ry fine!

man I like? Yes I am a girl-

P. You are! Oh yes!

Moderato.

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

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

Moderato.

*f* *ff* *ffp*

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

KAREL.

*p* Ja - na! Ja - na!

*fp* *pp*

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

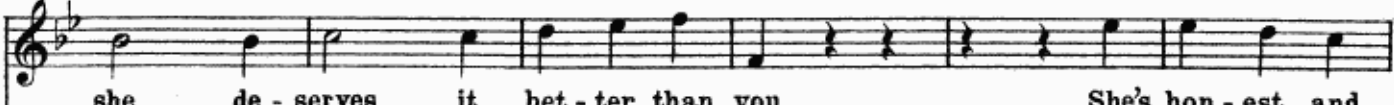
K.  come to me a - gain!




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.  brave and free From van - i - ty, spite and jeal - ou - sy! There is not a



*molto rit.* *Tempo* *molto rit.* *Tempo* *fp*

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

JANA. (Exit.)  
And so it was true!

wife! And

GONDA.  
What

(in despair.)  
yet it was not!

*dolce rit. a tempo*

G.  
next?

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

**GONDA.**

Oh, don't be too quick! We'll set - tle that la - ter.

-pose!

*mf*

**K.**

*Allegro.*

**PRESIDENT.**

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

*pp*

**P.**

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*

## ACT II.

## Nº 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 (treble and bass clef). The key signature is one flat (B-flat). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first system begins with a series of eighth notes in the bass clef, while the treble clef has a series of eighth notes with accents. The second system continues with similar patterns, including a change in the bass clef to a series of eighth notes with accents. The third system features a more complex rhythmic pattern in the treble clef, with a series of eighth notes and sixteenth notes. The fourth system continues with similar patterns, including a change in the bass clef to a series of eighth notes with accents. The fifth system features a more complex rhythmic pattern in the treble clef, with a series of eighth notes and sixteenth notes. The sixth system concludes with a series of eighth notes in the bass clef, while the treble clef has a series of eighth notes with accents.



First system of musical notation, featuring a treble and bass clef. The music is in a minor key and includes a dynamic marking of *fff* (fortissimo) in the bass line.

Second system of musical notation, continuing the piece with complex textures in both hands.

Third system of musical notation, showing a change in texture with more sustained notes in the treble and bass lines.

Tempo di Valse.

Fourth system of musical notation, marked "Tempo di Valse." The music transitions to a waltz tempo and features a more rhythmic, dance-like feel.

Fifth system of musical notation, continuing the waltz tempo with flowing lines in both hands.

Sixth system of musical notation, concluding the piece with a final cadence and a repeat sign.



# 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! ———

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

*f p* *rit.* *Tempo*

K. *molto rit.* *Tempo*

all is right With us, in spite Of what they say! Gon - da,

*molto rit.* *Tempo*

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,

*poco rit.* *Tempo*

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

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

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

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

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

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

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

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. Ab - so - lute - ly! Pre - cise - ly!

K. *f rit.*  
- fuse me? I sup - pose — well 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

K. lit-tle bit as you can.

*slowly*

*pp*

GONDA.

*rit.*

I'll be sure to tell you

*rit.*

Won't you? Tell me

*rit.*

G. when I can!

K. if you can!

*ff*



# 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! \_\_\_\_\_  
hap - pi - ness ev - er - \_\_\_\_\_

2. \_\_\_\_\_  
- more! \_\_\_\_\_

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat). The vocal line is mostly rests, while the piano accompaniment features a steady eighth-note pattern in the bass and a more melodic line in the treble.

The second system continues the musical piece. The vocal line has a few notes at the end of the system. The piano accompaniment includes some chords with longer note values. The text "And with" is written above the vocal staff.

The third system contains the first line of lyrics. The vocal line is clearly defined with the lyrics: "you love, and with you love, Will be new love On the mor - row; For the". The piano accompaniment provides harmonic support with chords and rhythmic patterns.

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 ends with a long note, and the piano accompaniment concludes the phrase with a final chord.

The fifth system shows the final musical notation on the page. The vocal line has a few notes, and the piano accompaniment features a final, sustained chord in the treble and a rhythmic pattern in the bass.

# No 10. THE SECRET I LONG TO KNOW.

(JANA.)

Allegretto.

I wonder 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!  
hear his words to you, When lov - ers quar - rel and are  
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, —

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

# 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.**  
Noth-ing 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.—

*p*

The first system of the score features three staves. The top staff is for voice J. and the middle staff is for voice K. Both are in treble clef with a key signature of one sharp (F#). The piano accompaniment is shown in grand staff notation (treble and bass clefs). The lyrics are: "If you nev-er re-lax it Is apt to be bor - ing" for J. and "end-less a - dor-ing.—" for K. A piano dynamic marking (*p*) is located at the bottom right of the piano part.

VAN T.

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

The second system features a single vocal line for Van T. in treble clef with a key signature of one sharp. The lyrics are: "Chil - dren, I know there is some-thing that's strange,". The piano accompaniment is in grand staff notation. The piano part includes a prominent bass line with a rhythmic pattern of eighth notes.

JANA.

KAREL.


Yes, yes, that is so!

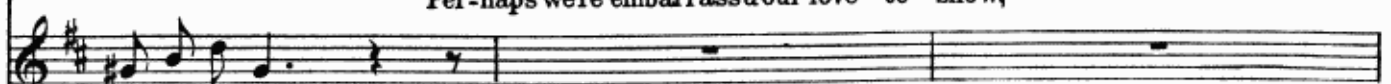
That's on-ly your fan- cy,


Van T.

Chil-dren, chil-dren, chil-dren, I'm cer-tain there's

The third system features three vocal lines. The top staff is for Jana, the middle for Karel, and the bottom for Van T. All are in treble clef with a key signature of one sharp. The lyrics are: "Yes, yes, that is so!" for Karel, "That's on-ly your fan- cy," for Van T., and "Chil-dren, chil-dren, chil-dren, I'm cer-tain there's" for Van T. The piano accompaniment is in grand staff notation, continuing the rhythmic pattern from the previous system.

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

*pp*

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

*pp*

*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

*molto rit.*

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

*a tempo*

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

*molto rit.*

*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.

*p*

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!

Andante.

J. 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*



# № 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

*a tempo*

**VAN DENDER.**

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

De L. dear!

**PRESIDENT.**

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

**VAN TROMP.**

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

*rit.* **GONDA.**

And now I'll take the

Van D. 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

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! —

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. *Oh, I'll show you what I can,*

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

G. *man!* *Just so, just so!*

*rit.* **DE LEIJE.** *a tempo*  
*Our dance is first I 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* *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.

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

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

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!

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.

Musical score for the first system. It consists of three staves: a vocal line for GONDA, a vocal line for PRESIDENT, and a piano accompaniment. The tempo is marked 'Tempo di Marcia'. The key signature has one sharp (F#) and the time signature is common time (C). The piano part begins with a piano (*p*) dynamic and features a steady eighth-note accompaniment.

PRES.

Catch her? If you can!

So you catch her!

Catch her!

In the

Musical score for the second system. It features three staves: a vocal line for GONDA, a vocal line for PRESIDENT, and a piano accompaniment. The piano part continues with the same eighth-note accompaniment.

And the

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

Musical score for the third system. It features three staves: a vocal line for GONDA, a vocal line for PRESIDENT, and a piano accompaniment. The piano part continues with the same eighth-note accompaniment.

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

Musical score for the fourth system. It features three staves: a vocal line for GONDA, a vocal line for PRESIDENT, and a piano accompaniment. The piano part continues with the same eighth-note accompaniment.

shakes up the reins-

And she starts in a trot,

Then she

PRES.

And he u-ses the spur,

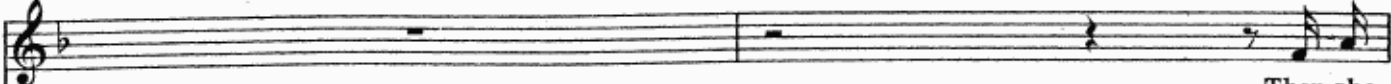
And he trots af-ter her,

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

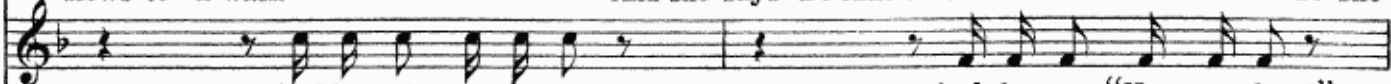
G. u - ses the whip, She just wants to show off her horse - man - ship! — PRES.  
 And he

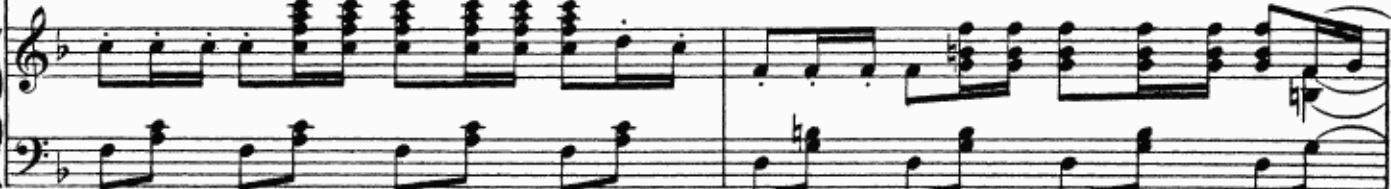
G.  Then she

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! *Tempo* Or sup -

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

*fp* *f*

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

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

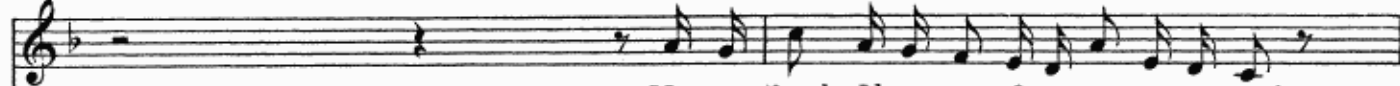
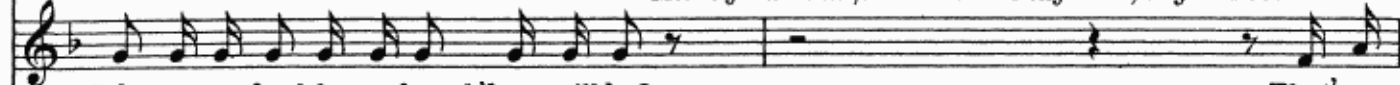
G. *poco rit.* catch her, catch her, catch her if he can! *Tempo*


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

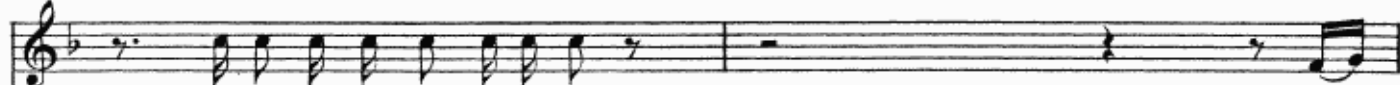

*poco rit.* *Tempo*

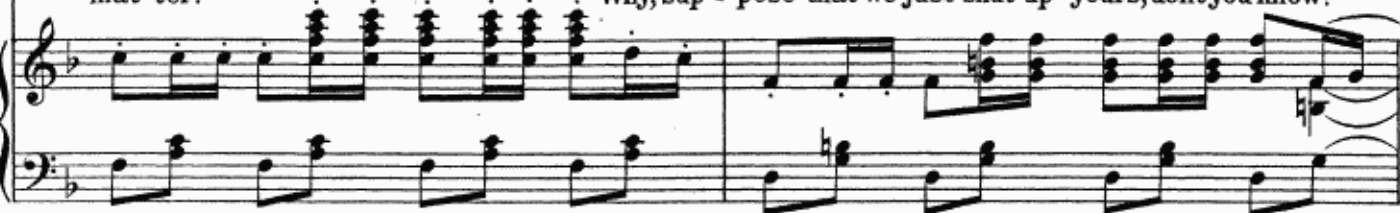
G. And she trips through the wa-ter splash, splash, and plop, plop!

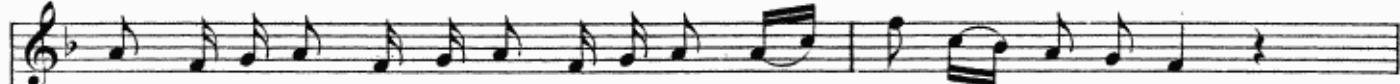
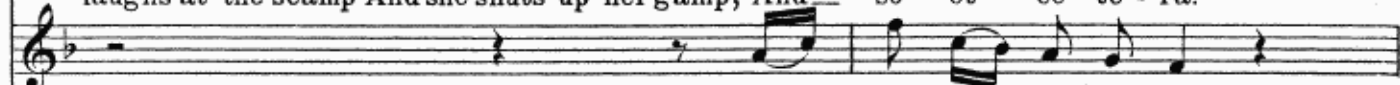
Pr. rains cats and dogs, as if ne-ver to stop, Wont you


G.    
 Pr.    
 Ma - ny thanks, I have one of my own, as you see!   
 take my um-brel-la, or drench'd you will be? That's no



G.    
 Pr.    
 No mat-ter? I wish you would go! She —   
 mat-ter! Why, sup - pose that we just shut up yours, don't you know!



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





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

(JANA & KAREL.)

Allegretto. JANA.

You give your word?

KAREL.

I give my

Allegretto.

*p* *f*

K.

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

*p* *pp*

JANA.

That love is

K.

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

J. blind?

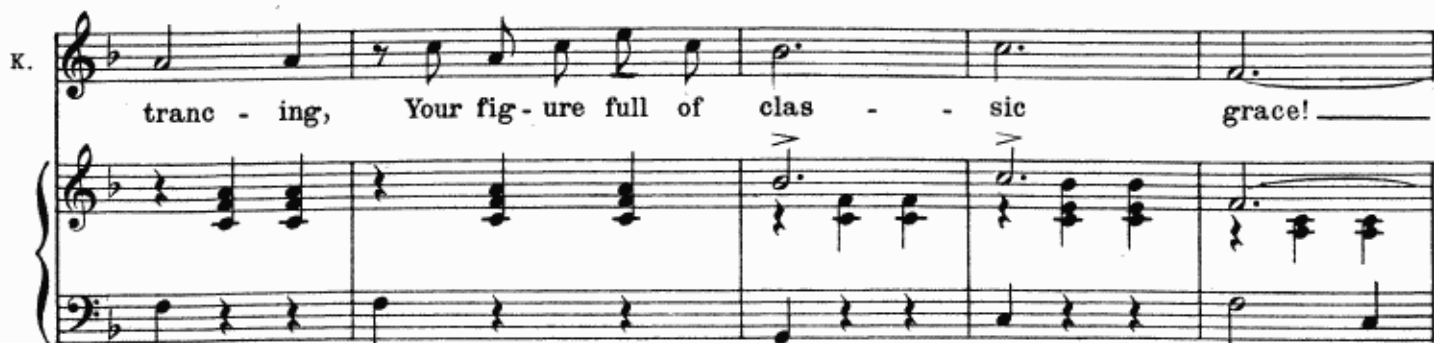
K. Yes love is blind. You could not say, at least, to - night, I

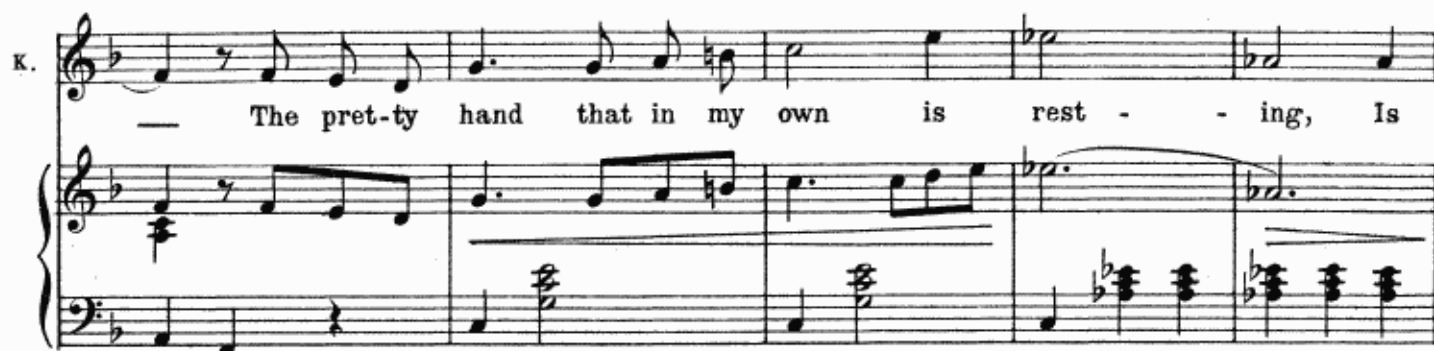
K. *rit.* fell in love\_ at sight! I

*rit.* *Tempo*

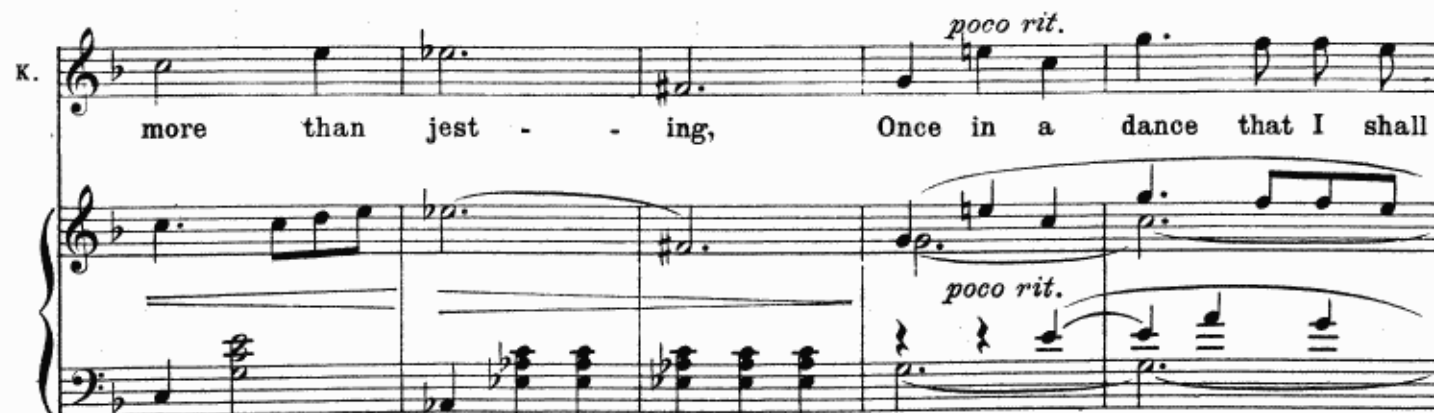
K. do not know with whom I shall be danc - ing, I can-not see your form

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. And I de - clare too, *cre* - *scen* - *do* 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.* He is a man with whom I love to dance; So while your eyes I *Tempo*

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.*

*a tempo* *molto rit.* *fp a tempo*

J. dance like him. Now you are danc - ing

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

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

*fp*

J. Just like my love!

*ff*

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

*p* *ppp*

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

J. But you know I

KAREL.

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 -

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

K. - got - ten! Surely I am go - ing

J. No! you have to play the

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

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*

*stip*

# № 15. FINALE.

(ALL & CHORUS.)

Moderato.

JANA.

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

*Tempo*

*poco rit.* - - - *Tempo*

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

*poco rit.* - - - *Tempo*

GONDA.

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

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

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

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

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

E. &amp; S. 4039

End of Opera.

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Sung by Mme. Blanche Marchesi and Miss Amy Castles.				
<b>Four Songs of the Hill</b> ... (2 keys)	3	0		
(Including "Away on the Hill," and "A little Winding Road.")				
Sung by Madame Melba and Miss Muriel Foster.				
<b>In Sunshine and Shadow.</b> Six Songs (2 keys)	3	0		
(Including "The Dove" and "'Tis June.")				
Sung by Madame Melba.				
<b>Six Love Songs</b> ... (2 keys)	3	0		
(Including "My Realm of Love" and "April's here.")				
Sung by Madame Ada Crossley and Mr. Charles Tree.				
<b>Summertime.</b> Four Songs ... (3 keys)	3	0		
(Including "O lovely Night!")				
Sung by Mr. Ben Davies and Mr. John McCormack.				
<b>Love Tokens.</b> Six Songs ... (2 keys)	3	0		
(Including "The Captive Lark" and "Summer and Winter.")				
<b>Echoes.</b> Six Songs ... (3 keys)	3	0		
(Including "The Nightingale has a Lyre of Gold.")				
Sung by Madame Melba.				
<b>Four Impressions.</b> Four Songs ... (2 keys)	3	0		
(Including "The Sounds of Earth grow faint.")				
Sung by Madame Melba and Mrs. Henry Wood.				

## HERBERT BUNNING.

<b>Roses and Rue.</b> Six Songs ... (2 keys)	3	0		
Sung by Miss Edith Kirkwood and Mr. Ben Davies.				

## GEORGE H. CLUTSAM.

<b>Love Letters.</b> Five Songs ... (2 keys)	3	0		
<b>Songs of the Desert.</b> Seven Songs (2 keys)	4	0		

## HUBERT S. RYAN.

<b>Elizabethan Aires.</b> Six Songs ... (2 keys)	3	0		
Sung by Mr. John Coates.				

## EDVARD GRIEG.

			NET.	
			S.	D.
<b>Reminiscences of Mountain and Fiord.</b> Six Songs.				
(Including "Ingeborg" and "Ragna.") Op. 44				
	3	0		
<b>Twenty Selected Songs.</b> (Book I) ... (2 keys)	3	0		
(Including "Solveig's Song" and "I love Thee.")				
<b>Eighteen Selected Songs.</b> (Book II) ... (2 keys)	3	0		
(Including "The Poet's last Song.")				

## LIZA LEHMANN.

<b>Cameos.</b> Five Greek Love Songs (2 keys)	3	0		
Sung by Mr. David Blapham.				

## ADELINA DE LARA.

<b>Rose of the World.</b> Five Songs ... (2 keys)	3	0		
Sung by Mr. John Coates.				
<b>Songs of Two Lives.</b> Four Songs (2 keys)	3	0		

## A. L.

<b>Album of Six Songs...</b> ... (2 keys)	3	0		
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## EDNA ROSALIND PARK.

<b>Sprays of Heather.</b> Five Songs. Poems by Burns				
	(2 keys)	3	0	

## S. COLERIDGE-TAYLOR.

<b>Three Song Poems</b> ... (2 keys)	3	0		
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## HERBERT G. LOVEDAY.

<b>Minstrel Songs from "Rokeby"</b> ... (2 keys)	3	0		
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## YVETTE GUILBERT ALBUM.

<b>Six Old English Songs</b> ... (2 keys)	3	0		
Arranged by Gustave Ferrari.				

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