THE PROPERTY OF
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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.

VOCAL SCORE .... .... .... .... .... 6/- net.
PIANOFORTE SCORE .... .... .... .... 3/6 ,
LYRICS .... .... .... .... .... -/6 ,

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Victor Leon

in Freundschaft

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

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.

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

President Van Eyck .... .... .... .... Mr. Huntley Wright

Jana Van Raalte .... .... .... .... Miss Clara Evelyn
Martje Kronwevliet .... .... .... .... Miss Kate Welch
Adeline .... .... .... .... .... Miss Madeline Seymour

Gonda Van der Loo .... .... .... .... Miss Phyllis Dare

Synopsis of Scenery:

Act I. Court of Justice, Amsterdam. (Alfred Terraine).


Stage Production by Edward Royce.

Orchestra under the Direction of Mr. Theodore Stier.
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The Girl in the Train.—Vocal.
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.

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E & S. 4039
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ACT I.

NO 1. ONLY ONE WORD.

(JANA.)

Largo.

\( \text{ad libitum.} \)

JANA.

E. & S. 4039
Andante.

word I add, That I have loved him well.

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

accelerando

molto ritenuto
NO. 2. ENSEMBLE.

(KAREL, PRESIDENT & CHORUS.)

Moderato.
Soprano.

Alto.
Tenor.

Bass.

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

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

Ah!

Ah!
Quicker.

Allow me, pray! For courtesy to

ladies should be a law that a gentleman has to obey.
Excuse me, pray! What would you say?

Now if a man can oblige a lady, he's obliged to do so.

If he were obliged to be obliging to a lady, that's nonsense, you know! What would you say?

President. Excuse me, pray?

Well, really! Well, really, well,
Ex-cuse me pray! Sup-
really, well really, well really, well really, well really!

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

Slowly.

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

sleep-ing saloon, Just give up his silly sleep-ing saloon to the girl who has not? He

Quicker.

would jolly soon! PResident. Al-low me pray!

Be quiet; Be quiet,
-low me pray, al-low me pray, al-low me pray, al-low me pray, What would you say!

think we now can safely admit the public!

Oh, Jiminy, Oh, Jiminy, Oh

The spicy bit is past, And so they let us in at last!

Jim, Oh Jiminy! And so they let us in at last!
No. 2a. Chorus:— "Confound It All."
(The Public.)

Moderato.

Soprano.

Alto.

Tenor.

Bass.

Confound it all, confound it all, confound, confound it all! They turn us out of court.

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

Ah! Ah! Ah! Ah!
NO. 2b CHORUS: “OH, JIMINY!”

(The Public)

Moderato.
Soprano.

Alto.

Tenor.

Bass.

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

The spicy bit is past, And so they let us in at last.

And so they let us in at last.
NO 3. QUIN TETTE:—"OH, MARRIED LIFE!"

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

Slowly, with feeling.

MARTJE.

You see we got mar ried the ve ry same day.

WILLEM.

You see we got mar ried the ve ry same day.

poco rit.  
a tempo

M.

And her! And he!

W.

Why him! And she!

PRESIDENT.

Who did?
other as words couldn't say!  
And her!  And he!

other as words couldn't say!  
Why him!  And she!

Who was?

And wasn't Miss Janna a
sure that Mynheer led a model life!

pattern wife?  For nearer and dearer no
For nearer and dearer no
couple could be, We both tried to copy

them him and me! Oh, married life, oh, married life! how

them her and me! Oh, married life, oh, married life! how

sweet for man and wife! When true all thro' they woo and coo as master

sweet for man and wife! When true all thro' they woo and coo as master

did and mistress too! Yes, yes, so master did and mistress too! Oh,
did and mistress too! Yes, yes, so master did and mistress too! Oh,
KAREL.

Now had n't Miss

married life, Oh, married life, How sweet for man and wife!

a tempo

JANA.

MARTJE.

His heart!

Why him!

JA - na the whole of my heart?

WILLEM.

My heart?

PRESIDENT.

Why her!

Who had?

E. & S. 4030
Oh, then I should never have dreamed we could part!

And

Why her! And

And she!

Why him! And she!

Who could?

he!

But that is all

he!

And have you forgotten you loved me so?
Tempo.

over so long ago! Though nearer and dearer,

Though nearer and dearer,

Tempo.

They both tried to copy
couple could be, We both tried to copy
couple could be, We both tried to copy
us he and she! Oh married life, Oh married life, How
them him and me! Oh married life, Oh married life, How
us he and she! Oh married life, Oh married life, How
them her and me! Oh married life, Oh married life, How

sweet for man and wife!
sweet for man and wife! When true all through As master did and mistress too.
sweet for man and wife!
sweet for man and wife! They woo and coo As master did and mistress too.
Oh, married life! How sweet for man and wife! For man and wife!

How

Oh, married life! How sweet for man and wife! For man and wife!

How

Oh, married life! How sweet for man and wife! For man and wife!

How

E. S. 4039
NO 3a MELODRAKE.
(ENTRANCE OF GONDA.)
No 4. Song:—"Oh, Sleeping Car!"

(GonDa.)

Allegretto.

We poor little girls with a
I have a sleeper

part to play, Must often be traveling night and day, And
all to myself I stretch myself out to the end of the shelf, And

when there's no room to sleep in the car You cannot imagine how
nestle inside the blankets all night! Oh! that's so nice! Ah!

wretched we are! I sit in a corner and jolt and shake Till
that is all right! A lullaby rings from the rumbling wheels, Till

E. & S. 4039
Every limb is a separate ache! I curl up like this, I
happy and lazy and sleepy one feels—And wonderful visions

stretch out like that, And look like a boneless acrobat!
go thro' my head, Much nicer than ever I dream in bed!

I needn't now enlarge upon it, But I have under-
I needn't now enlarge upon it, You all have under-

And that will quite explain My saying in the
Tempo di Valse.

Oh sleeping car, oh sleeping car, The dearest place on earth!

I don't know really what I'd have done Without a sleeping berth!

E. & S. 4639
long to rest in you;
For you are the cosiest

long to rest in you;
But though you're the cosiest

corner for one, But hardly so nice for two.

When

1. a tempo
two!
No 4th. EXIT CHORUS:— "OH, JIMINY!"

(The Public.)

Soprano.

Moderato.

Alto.

Tenor.

Bass.

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

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

They turn us out of court.

Ah!

(Loud yawning)

Ah!

Ah!

Ah!
NO 5. (a) SCENA (b) TRIO.
(KAREL, JANA, MARTJE, WILLEM, GONDA)

(a) SCENA.
Allegro moderato.

KAREL.
Now, Jana,

JANA.
The verdict of the court will shortly say, why should you be so jealous?

K.

J.
tell us!

K.
The verdict?

J.

K.
If we're divorced today?

That's
what I want!  It's quite in vain to

Oh, ma'am!

No, no, come away!

Oh, ma'am!

beg and pray, No yielding I allow, For this is all that I can

say, I have no husband now! Let others judge if you forgot, Or kept your marriage

vow! My heart is cold and answers not, I have no husband now! I
have no husband now!

MARTJE.

And yet we were married the

WILLEM.

And yet we were married the

M.

very same day, Oh ma'am, Oh ma'am, Oh ma'am!

KAREL.

Don't ask her further!

W.

very same day, Oh ma'am, Oh ma'am, Oh ma'am!

K.

Come let's bury married life today, and there is but one word to say...
Andante.

Oh, married life, How it's a-dieu now for ever! Oh, married life, Oh, married life, How

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

sweet for man and wife.

sweet for man and wife.

(b) TRIO.

GONDA.

Your
troubles really grieve me, I'm sorry for your sake, For if you would be-

-lieve me, It's all a mere mistake, Your husband wasn't silly,

And tho' I'm rather nice, I found him even chill-y Just like a bit of ice.

-low me to re-mark, I do not know you, I cannot see why you should

in-ter-fere. And as for what attentions men may show you We won't dis-
GONDA.

Ex-cuse me, pray, I'm sorry

KAREL.

Don't have quar- rel-ling here!

JANA.


ad lib.

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

GONDA.

What?

What do you mean?

KAREL.

What?

What do you mean?
No doubt there is no harm that you discover. You're only acting, are you not?

Tho' in his wife, still he can play your lover—KAREL.

Oh,

GONDA.

Do not mind her, pray! It's what she's bound to

Jana, really!

say! She thinks, as I'm an actress, I must needs confess I am a
JANA.

That's what I thought! Now you have
dangerous adventures!

said it!

She only says what others do. Though I have not your social credit I can be just as good and true as

Tempo di marcia.

Love is fickle in the play, Girls are free as air, Love and

E. S. 4039
marry twice a day. Kiss and never care! When the merry show is

done And I'm left alone, There is one, and only one,

I am all his own!

Then it's true love, Then it's true love! It's the only, yes, the
Only voice I hear.
Up on earth no word is fairer Than I love you, dear, I love you, dear.

That is right and that is true, As we all can tell, That's the love I have for you And you know it well. Love does not suspect and
spy. Love can well for-give, If it can-not, then good-bye.

Tempo

Love has ceased to live!

f Tempo

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

only, yes, the only voice to hear, Upon earth no
word is fair - er Than I love you, dear, I love you,

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

dear!

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

marriage vow is bro - ken, What need of vain re-morse, Bet - ter both should go their
ways, Part-ed by di-vorce.

Free to mar-ry! It's the

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

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

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

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

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

E.S S. 4039
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 Vander 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.

Don't you feel the part-ing full of pain?  
Jana, won't you? Look at me now!

JANA.

Nothing?

I have done nothing to wrong you. I vow.  
No, nothing! Then give me your hand.

E. & S. 4059
Jana, comethen! You understand? Jana, will you not listen?

Andante.

I cannot, no, no,

I cannot forget it, cannot forgive! For me and my love you do not care, You made a jest of me with that shameless creature there!

By your leave! Quite silent I've
But I, too, can talk if it's coming to that!

Dear

Oh, say what you will!

No,

madam, pray be calm!

don't you speak! There'll be more trouble still!
Tho' I am an actress still it's true I'm a woman too!

Pray are you the only one to claim an unspoiled name?

Am I not a girl with a charm that would strike any

Oh, no!
Jana.

All very fine!

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

F. You are! Oh yes!

Moderato.

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

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

Moderato.

J. -verse, Did not find you quite so attractive of course!

Karel.

Ja- na! Ja- na!
There, sir, is your lady—your love of the

come to me again!

train!

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

she deserves it better than you. She's honest and

brave and free From vanity, spite and jealousy! There is not a
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.
(in despair)
What

yet it was not!

\textit{dolce rit. a tempo}

next?

What next?

We'll mar - ry I sup-

E. & S. 4039
GONDA.

Oh, don't be in a hurry! We'll settle that later.

Allegro.

And that's where I come in! Oh, married life! Oh, married life! How sweet for man and wife!
PRESIDENT.

Moderato.

Hm!

ppp

P.

Yes.

Oh, sleeping car, Oh, sleeping car!

pp

P.

Allegro.

End of Act I.
ACT II.

NO 7. INTRODUCTORY DANCE.

Tempo di Mazurka.

[Musical notation image]
No 8. Duet:—“Gonda, charming little Gonda.”

(Gonda & Karel.)

Tempo di Valse.

Karel.

I'm no lover, as

K.

you'll discover, by hearing me propose.

Passion

K.

frantic and dreams romantic I've done with—goodness knows!

rit.

K.

People doubt us and talk about us in not a pleasant way;

Tempo
Now if I marry you, We prove it's true, That all is right With us, in spite Of what they say! Gonda, charming little Gonda, Won't you marry me a little, That's about the only decent plan, Gonda, charming little Gonda, If you will not
Oh, well! your intentions are good, and conventions of course we can't for-

But I don't care for you much, and therefore we won't be

Still, no handle to leave for scandal. And
make your wife enraged,
I should like to suggest That it would be best,
To stop any doubt If we gave it out That we are engaged
Ka-rel, charming little Ka-rel, Won't you marry me a little, Really that appears quite our best plan!
KAREL.

Gonda, charming little Gonda,
You will see that surely it'll Make you look such a

If you will not have me I shall be such a poor

lorn lost man! Not at present

love-lorn man! Won't you wed me? You re-

Ab-so-lute-ly! Preci-sely!

-fuse me? I sup-pose we'll have to try your plan!
Karel.  *ad libitum*

You had better far marry, marry, marry, marry. Marry just as teeny weeny a

little bit as you can.

Gonda.

I'll be sure to tell you

Won't you?  Tell me

when I can!

if you can!

E. & S. 4039
1. Pictured face, that smile in your place, With joy of a day that's gone, 
   Love is dead and pleasure is fled, And why are you laughing on?
   You seem almost like An leads to my home and heart? 
   You who yet remain Can you ever-haunting ghost Of the one that was you When her heart was 
   Till the shadow is past And she smiles at

2. Will she yet be glad to forget The folly that made us part? 
   Will she stray again on the way That call her back again, 
   Till the shadow 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 sorrow; And our wedded way Was a fairer one
true dear, in my sorrow; 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 coming dawn was only the door To new love on the mor-row; For the dawning day shall open the door To

1. happiness ever-more!
2. happiness ever-more!

E. & S. 4639
And with you love, and with you love, Will be new love On the morrow; For the
dawning day shall open the door To happiness evermore!
Allegretto.

I wonder whether you can tell me a secret
if only I could take your place in the frame and
that I long to know! When lovers quarrel and are
hear his words to you, I might find out that I was
torn from each other, 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,
loves you as ev-er and do you believe it's true?
That
And
he can leave you love-less
now is the question that puzzles me
if 'tis so, will you sur-ren-der, and give him your heart-a-

Tempo di Valse. Refrain.

so! new?

un-der that South-ern sky so blue,

Sunshine and roses grow-ing,

Dreaming that love was

always true For ev-er glow-ing.
There through the palms at gloaming, roaming,
Ah! how we loved each other there,
And life was all bright and fair!

Under the palms,
Under the palms, only we two in the world!

E. & S. 4039
NO. 11. TRIO:—"CONNUBIAL ENDEARMENTS."

(KAREL, JANA & VAN TROMP.)

Moderato. VAN T.

Children, I feel there's a sort of a change!

Say! is there anything wrong? Children, there's something about you that's strange, I have not seen you so long.
JANA.

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

Some- thing be- tween us?

VAN T. Yes real- ly!

Really?

Van T.
Well, then, the' I'm cle- ver; my poor oldeyes some to- kens are mis - sing.

JANA.

KAREL.

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

That's just what I tell her! this
If you never relax it is apt to be boring endless adoring.

VAN T.

Children, I know there is something that's strange,

JANA.

KAREL.

Yes, yes, that is so!

That's only your fancy,

Van T.

Children, children, children, I'm certain there's
Per-haps we're embarrass'd our love to show,

some-thing that's strange!

That's it, yes, that's it! We fear it would bore!

As strong as be-

But our love is as strong —

Allegretto moderato.

With exaggerated tenderness

-fore!

My dar-ling!

Sweet-heart! My
My own!

Dear-est!

My dar-ling! My dear!

An-gel! My duck-y!

Bravo, that is

You! You! Nearest, dearest!

You! You! You! You! You! Dearest, nearest!

just what I’m waiting to hear.
Wus-sy!  Bil-ly!

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

aside.

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

How deep-ly in love we

How deep-ly in love you

Tempo di Valse.  lento.

are!  The lan-guage of love,  It needs no

are!  The lan-guage of love,  It needs no

are!  The lan-guage of love,  It needs no
molto rit.

other name Thro' out the world it's always

other name Thro' out the world it's always

other name Thro' out the world it's always

a tempo

just the same. It's full of words each

just the same. It's full of words each

just the same. It's full of words each

a tempo

loving heart well knows, And those can speak it who are

loving heart well knows, And those can speak it who are

loving heart well knows, And those can speak it who are

molto rit.
lovers, and only those!
I love you dear...

lovers, and only those!

my love is daily stronger.

or I could not live longer!

Stay always mine!

JANA.

I love you too
Alway, alway

Stay alway mine!

Andante.

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

dolce

JANA.

What do you say? what do you say?

KAREL.

VAN T.

That is the way, that is the way!
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 simply count you out!

DE LEIJE.

So to put an

VAN TROMP.

So to put an

VAN DENDER.

So to put an

PRESIDENT.

So to put an

mf marcato

Een-na, deen-na, di-na,

end to doubt She'll simply count us out!

end to doubt She'll simply count us out!

end to doubt She'll simply count us out!

end to doubt She'll simply count us out!

E. & S. 4639
de, Catch a nig-ger by the toe! So I
make a start with you, Who's to be my num-
ber

two? Ee-na, dee-na, di-na, do! Catch a
nig-ger by the toe! You're the nig-
ger don't you

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

E. S. & S. 4039
Unless I've wrongly reckoned,
I'm here, I'm here!
Oh no, my dear!

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

DE LEIJE.
Ha, ha, ha, ha!

VAN DENDER.
Ha, ha, ha, ha!

Pr. ah!

VAN TROMP.
I'm doing all I can at it, I can't do
Ha, ha, ha, ha!
Oh dear! Oh dear! Oh dear! Since you can't really more!

Oh dear! Oh dear! Oh dear! Since you can't really

Oh dear! Oh dear! Oh dear! Since you can't really

Do any more, Let us try if we can all the four.

Do any more, Let us try if we can all the four.

Do any more, Let us try if we can all the four.

Do any more, Let us try if we can all the four.

E.8 S. 4039
GONDA.

You can dance after me!

Let us see, let us see!

Let us see, let us see!

Let us see, let us see! Not so fast, I am

Well, if one cannot do any more,

Well, if one cannot do any more,

Well, if one cannot do any more,

Well, if one cannot do any more,

all out of breath; Well, if one cannot do any more,
Let us try if we can all the four.
Now you're learning,

Twisting,
All combine, with a hop and a skip and a jump, that's
done, That was fine!

That's the proper style you know, Let's have another go.

done, That was fine!

That's the proper style you know, Let's have another go.

[Music notation continues]
GONDA.

Eena, deena, dina, do, Catch a nig-ger by the toe!
Make your trump for it's your call!

VAN TROMP.

I am left the last of all!

VAN DENDER.

Be content with what you can, Sir!

DE LEIJJE.

Be content with what you can, Sir!

PRESIDENT.

Be content with what you can, Sir!
VAN TROMP.

Ah, you are a nice old man!

DE LEIJ.

Just so, just so!

man! ril. De LEIJ. a tempo Our dance is first I fan-cy!

Now,

Ah! comme il faut!

something new you can see!

VAN DENDER

Up - on my word, those
PRESIDENT.

Up - on my word, those

VAN TROMP.

Up - on my word, those
That's two can dance, how well they do! It's quite the latest thing from France. That's two can dance, how well they do! It's quite the latest thing from France.

That's two can dance, how well they do! It's quite the latest thing from France.

Yes here's my something new.

That's something new.

That's something new.

That's something new. Now I'm your last and lonely,

E. & S. 4039
(Sho dances with Van T.)
hand.
You understand.

And will you leave me lonely?

VAN DENDER.

He

PRESIDENT.

He

VAN TROMP.

Each man must take his chance!

Van D.

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

Fr.

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

Van T.

do know how to dance, Each man must take his chance!
Oh, bravo, bravo, bravo, bravo,

Oh, bravo, bravo, bravo, bravo,

Oh, bravo, bravo, bravo, bravo,

Oh, bravo, bravo, bravo, bravo,

good old man, You do first class.

good old man, You do first class.

good old man, You do first class.

VAN TROMP.

I think I
Keep on tripping, sliding, skipping, All coming,
Keep on tripping, sliding, skipping, All coming,
Keep on tripping, sliding, skipping, All coming,
Keep on tripping, sliding, skipping, All coming,

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

E. & S. 4039
Tempo di Marcia.

GONDA.

PRES. Catch her? If you can!

So you catch her! Catch her!

In the park there's a dear little girl on a horse, and a man in the row will remark her, of course!

girl may observe in her dear little mind there's a man on a horse coming somewhere behind. So she shakes up the reins.

PRES. And she starts in a trot, then she uses the spur, and he trots after her,
whips up her bay,  

She goes sailing away,  

And

And he whips up his brown,  

And he bumps up and down!

when the man is riding a yard off or so,  

The

horse begins to shy and to dance in the Row-  

But that's not the reason she

uses the whip,  

She just wants to show off her horsemanship!  

PRES.

And he
Then she looks and she sees how to ride, so she trots and she trots till he's just by her side.

And she says "Do take care!"

So she slows to a walk

And he gets very near,

And he says "Never fear!"

For there's not any harm in that!

In the park,

That's the plan when he can, for a park,

And he stops for a chat.

In the park,

That's the plan when he can, for a
man. In the park! in the park! And he'll

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

poco rit.  Tempo

catch her, catch her, catch her if he can! Or sup-

catch her, catch her, catch her if he can!

poco rit.  Tempo

- pose that a girl who is walking alone, sees a man that does not look entirely unknown-

Then he

ra-ises his hat and he ventures to say, "How are you? and how is your Uncle to-day? Is he
No, he's dead, just the same!  "I don't know the name. Then she
better or worse?"  "Shall we meet at the Johnsons?"
walks with a smile,  With that sort of a style,
And
And he follows again,  And he tries to explain.
then there comes a shower, the roads in a mess,
Of course she has to hold up the skirt of her dress, But she doesn't care for the
mud she may meet, She does it to show off her dear little feet!

Then she knows how it scores when you show just a bit. And he looks and he says; Well that ankle's just it!

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

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

holds up her dress, That's the way-

There's a glimpse of a frill! When she's out to kill! In the
In the park, That's the plan, When he can, For a

In the park! in the park! He will

catch her, catch her, catch her if he can!

catch her, catch her, catch her if he can!

Then it

And she trip through the water splash, splash, and plop, plop!

Won't you
M. C.

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.

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.

I give my

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

JANA.

That love is

need not mind, For poets say that love is blind,
Yes love is blind. You could not say, at least, to-night, I fell in love— at sight! I do not know with whom I shall be dancing; I cannot see your form or face, But I am sure your beauty is en-

E. & S. 4039
Trancing, Your figure full of classic grace!

The pretty hand that in my own is resting, Is

like a hand I held before, When talk of love was something

more than jesting, Once in a dance that I shall
dance no more! And while your face I cannot see I'll dream she's dancing still with me!

For I fancy you are so Like the

JANA.

Am I? Am I? Am I?
girl I used to know!
Now you are dancing just like my wife, sliding and gliding,

Just like my wife, swinging and clinging, just like my wife,

Active, attractive, just like my wife.

Swaying and playing, just like my wife,

And I declare too, scented your hair, too! Oh! that's

E. G. S. 4039
Just like my wife!

Al-tho' your eyes

I cannot now dis-cover,

To tell if they are blue or grey,

You're like a man—That people call my lover,

You won't believe what they may say. You have his

E. & S. 4039
mouth, you have his lofty forehead, Of course I know it's
quite by chance, And tho' his temper isn't good, In fact it's horrid,

poco rit. — 

He is a man with whom I love to dance; So while your eyes I

poco rit. 

cannot see, I dream he's dancing still with me.

Though it may be just my whim, I believe you
dance like him. Now you are dancing.

just like my love, Turning, advancing. Just like my love.

You hold me nicely, Just like my love, Keep time precisely.

Just like my love!

Tease me and squeeze me, (Oh) Just like my love, You swing me round too.
Right off the ground, too! Oh, that's just like my love!

But you know I

It's too much, I cannot bear it!

made you swear it.

I will raise the veil or tear it!

And your awful fate disclose!

And the

I must see you!
J. forfeit? You propose!

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

J. Thought you had!

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

J. No! you have to play the mad!

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

E. & S. 4039
game!  
But re-mem-ber, when you see,

Well, then?

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

Wait, we'll take a turn or two.

Then I do!

molto rit.
Just like my wife.

Just like my love!

Just like my wife.

Just like my love!
**NO. 15. FINALE.**

*(ALL & CHORUS.)*

Moderato.

**JANA.**

Gonda, charming little Gonda!

**Tempo**

poco rit. \ - \ Tempo

You're as good as you are clever, Thanks to you we are

**Poco rit. \ - \ Tempo**

**GONDA.**

now man and wife! Jana,

charming little Jana! I am sure you'll be together

E. & S. 4039
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

vain,

Yet we feel it is wrong to com - plain,

PRESIDENT.

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

E. & S. 4039
Girl in the Train! Now our friends are united again. By the dear little Girl in the Train!

In sonorous Happy chorus Let us join as we trip and we skip in a hip, hip, Hip, hurrah!

E. & S. 4039

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<table>
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<tr>
<th>ARTIST</th>
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<td><em>A Cycle of Life.</em> Five Songs</td>
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<td>(2 keys)</td>
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<td>(Including &quot;Down in the Forest.&quot;) Sung by Mme. Blanche Marchesi and Miss Amy Castles.</td>
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<td><strong>LIZA LEHMANN.</strong></td>
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