

Girl in the Train

A MUSICAL PLAY

PM



MUSIC BY
Leo Fall

LONDON:
ENOCH & SONS
14, GT. MARLBOROUGH ST., W.

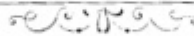
VOCAL SCORE
6/- net.

145528

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 "

LONDON:

ENOCH & SONS, 14 & 14a, Gt. Marlborough Street, W.

SOLE PROPRIETORS FOR GREAT BRITAIN AND THE COLONIES.

FOR ALL OTHER COUNTRIES:

LUDWIG DOBLINGER (Bernhard Herzmannsky), VIENNA & LEIPZIG.

Copyright 1908 by Ludwig Doblinger (Bernhard Herzmannsky)

All rights reserved under the International Copyright Act. Public performance of all or any part of the work strictly forbidden. The music publishing rights for Great Britain & Ireland, the British Colonies & Dependencies are solely vested in Messrs. Enoch & Sons. All rights of reproduction by mechanical instruments or otherwise strictly reserved. Application for the right of performance must be made to Mr. George Edwardes, Daly's Theatre, Leicester Square, London, W.

VOCAL SCORE.

CABLE	50 Copies	100 Copies	250 Copies
CODE	DIANA	DIATE	DIATUS

Victor Léon

in Freundschaft!

Leo Taul.

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
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

Synopsis of Scenery:

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

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

Stage Production by EDWARD ROYCE.

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. MELODRAMA (<i>Entrance of Gonda</i>)	28
4. SONG (<i>Gonda</i>)	"Oh, Sleeping Carl!" 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.*

pp

First system of a musical score in G major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords. A first ending bracket is present at the end of the system.

Second system of the musical score. The right hand continues the melodic line. The left hand accompaniment includes dynamic markings: *mf* (mezzo-forte) and *cresc.* (crescendo). A first ending bracket is also present.

Third system of the musical score. The right hand features a melodic line with a *ff* (fortissimo) dynamic marking. The left hand accompaniment includes a *ff* marking and a first ending bracket.

Fourth system of the musical score. The right hand continues the melodic line. The left hand accompaniment includes a first ending bracket.

Fifth system of the musical score. The right hand features a melodic line with a *ff* dynamic marking. The left hand accompaniment includes a first ending bracket.

Sixth system of the musical score. The right hand features a melodic line with a *ff* dynamic marking. The left hand accompaniment includes a first ending bracket.

First system of a piano score. The right hand features a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and single notes.

Second system of a piano score. The right hand has a melodic line with slurs and a dynamic marking of *p*. The left hand has a bass line with slurs and a dynamic marking of *p*. The instruction *More quietly.* is written above the first measure.

Third system of a piano score. The right hand has a melodic line with slurs. The left hand has a bass line with slurs.

Fourth system of a piano score. The right hand has a melodic line with slurs and a dynamic marking of *p*. The left hand has a bass line with slurs.

Fifth system of a piano score. The right hand has a melodic line with slurs. The left hand has a bass line with slurs.

Sixth system of a piano score. The right hand has a melodic line with slurs and a dynamic marking of *f rit.*. The left hand has a bass line with slurs and a dynamic marking of *a tempo*.

rit.

Slowly.

pp

sempre pp e ben marcato

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a steady accompaniment of quarter notes. Dynamics include *ff* and *p*.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a more complex accompaniment with some chords. A *cresc.* marking is present in the middle of the system.

Third system of musical notation. The right hand has a more active melodic line with many sixteenth notes. The left hand accompaniment is also more complex, with some chords and moving lines. Dynamics include *ff*.

Fourth system of musical notation. The right hand features a rapid sixteenth-note passage. The left hand accompaniment is dense with many chords and moving lines.

Fifth system of musical notation. The right hand has a melodic line with eighth notes. The left hand accompaniment is very dense with many chords and moving lines.

Sixth system of musical notation. The right hand has a melodic line with eighth notes. The left hand accompaniment is dense with many chords and moving lines. Dynamics include *mf*.

pp

pp

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

> dolce

Second system of the piano score. The right hand features a melodic line with slurs and accents, and the left hand provides harmonic support. Dynamics include *> dolce*.

rit. - - - a tempo

Third system of the piano score. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment. Dynamics include *rit.* and *a tempo*.

Fourth system of the piano score. The right hand continues with a melodic line and slurs, while the left hand maintains the accompaniment.

rit. - - - a tempo

Fifth system of the piano score. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment. Dynamics include *rit.* and *a tempo*.

mf

Sixth system of the piano score. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment. Dynamics include *mf*.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, starting with a *f* dynamic and a *rit.* marking. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. A *Chall.* marking is present above the right hand. The tempo marking *a tempo* is centered between the two staves.

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand accompaniment consists of chords and moving lines. A *rit.* marking is present at the beginning of the system.

Third system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. A *ppp* dynamic marking is present at the beginning of the system. The tempo marking *Tempo I, ben marcato.* is centered above the system.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines.

First system of musical notation. The right hand (treble clef) features a melodic line with a *cresc.* marking. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes.

Second system of musical notation. The right hand continues the melodic line with a *fff* dynamic marking. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand features a melodic line with a *6* (sexta) fingering. The left hand accompaniment continues.

Fourth system of musical notation. The right hand features a melodic line with a *6* (sexta) fingering. The left hand accompaniment continues. The instruction *Tutta forza.* is written above the staff.

Fifth system of musical notation. The right hand features a melodic line with a *6* (sexta) fingering. The left hand accompaniment continues.

Sixth system of musical notation. The right hand features a melodic line with a *6* (sexta) fingering. The left hand accompaniment continues.

First system of a piano score. The right hand plays a steady eighth-note melody. The left hand plays a bass line with eighth notes and rests. The key signature has two sharps (F# and C#).

Second system of a piano score. The right hand features a melodic line with a long slur and a fermata. The left hand has a bass line with chords and eighth notes. The tempo marking *Andante.* is above the right hand, and *molto rit.* is above the left hand. A dynamic marking *fp* is present in the left hand.

Third system of a piano score. The right hand continues with eighth-note patterns. The left hand has a bass line with chords and eighth notes. The key signature has two sharps.

Fourth system of a piano score. The right hand has a melodic line with slurs. The left hand has a bass line with chords and eighth notes. The tempo marking *Poco meno* is above the right hand.

Fifth system of a piano score. The right hand has a melodic line with slurs. The left hand has a bass line with chords and eighth notes. The key signature has two sharps.

Sixth system of a piano score. The right hand has a melodic line with slurs. The left hand has a bass line with chords and eighth notes. The key signature has two sharps.

The image displays a page of piano music, likely a score for a piece in G major and 4/4 time. The music is arranged in seven systems, each consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The music features various dynamics, including *pp* (pianissimo) and *ff* (fortissimo). The notation includes slurs, accents, and various chordal textures. The first system shows a rhythmic pattern in the right hand with chords in the left hand. The second system continues this pattern. The third system introduces a more complex texture with a *ff* dynamic. The fourth system features a melodic line in the right hand and chords in the left hand. The fifth system continues the melodic line in the right hand. The sixth system shows a more complex texture with a *pp* dynamic. The seventh system concludes the piece with a melodic line in the right hand and chords in the left hand.

The image displays a page of musical notation for a piano piece, consisting of seven systems of grand staff notation (treble and bass clefs). The music is written in D major (two sharps) and 4/4 time. The first system shows a melodic line in the right hand and a bass line in the left hand. The second system features a complex chordal texture in the right hand. The third system has a more active right hand melody. The fourth system continues with a similar right hand melody. The fifth system is marked *Andante* and features a slower, more sustained right hand melody. The sixth system has a more active right hand melody. The seventh system concludes with a final cadence.

ACT I.

Nº 1. ONLY ONE WORD.

(JANA.)

Largo.

ff

mf

pp *ad libitum.*

JANA.

On-ly one

Andante.

1. 

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



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

accelerando *fp*



ppp



molto ritenuto

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.

p
all! They turn us out of court.

Ah! Ah! Ah! Ah!

KAREL. Quicker.

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

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

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

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

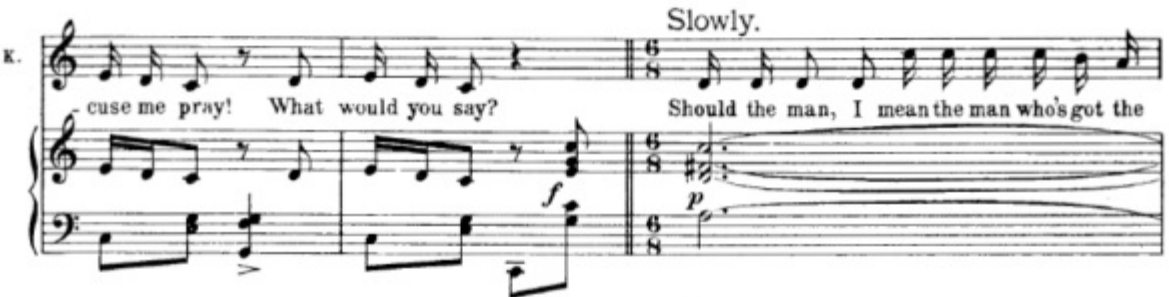
non - sense, you know! What would you say? PRESIDENT. Ex - cuse me pray?
Well, real - ly! Well, real - ly, well,

K. 

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

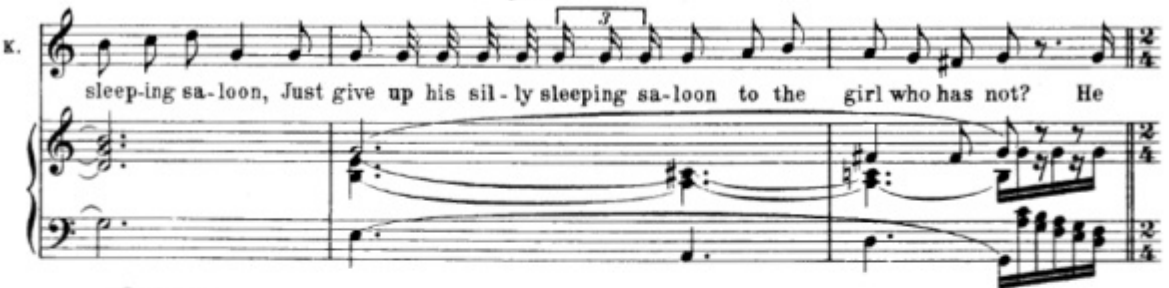
K. 

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

K. 

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 sleep - ing sa - loon to the girl who has not? He

K. 

Quicker.

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

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 2ª CHORUS:- "CONFOUND IT ALL."

(THE PUBLIC.)

Moderato.
Soprano.

Alto.
Tenor.

Bass.

CHORUS.

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!

E. & S. 4039

NO 2b 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! —

mf

mf

p

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

And so they let us in at last.

p

p

ff

NO. 3. QUINTETTE:- "OH, MARRIED LIFE!"

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

Slowly, with feeling.

Piano introduction for the quintet, featuring a treble and bass staff with a piano (*p*) dynamic marking.

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

Vocal staves for Martje and Willem, and piano accompaniment. The piano part includes tempo markings *poco rit.* and *a tempo*.

M.

W.

PRESIDENT.

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

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

Who did?

Vocal staves for M., W., and President, and piano accompaniment.

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

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! Oh, mar-ried life, oh, mar-ried life! how

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

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

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

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

M. did and mis-tress too! Yes, yes, *rit.* - *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.

Now had - n't Miss

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

a tempo

JANA.

MARTJE.

His heart!

Why him!

X. Ja - na the whole of my heart?

WILLEM.

My heart?

PRESIDENT.

Why her!

Who had?

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

M. Why her! And

K. And she!

W. Why him! And she!

P. Who could?

J. he! But that is all

M. he!

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

pp

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

Detailed description: This system contains the first vocal entry. The vocal parts (J, M, K, W) are in treble clef. The piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo is marked 'Tempo.' The lyrics for J and K are 'o - ver so long a - go! Though near - er and dear - er,'. The lyrics for M and W are '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

Detailed description: This system contains the second vocal entry. The vocal parts (J, M, K, W) are in treble clef. The piano accompaniment is in grand staff. The lyrics for J and K are 'They both tried to co - py'. The lyrics for M and W are 'cou - ple could be, _____ We both tried to co - py'. The piano accompaniment features chords and moving lines in both hands.

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

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

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

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

J. sweet for man and wife!

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

K. sweet for man and wife!

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

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

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

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

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

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

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

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

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

J. *f*
For man and wife!

M. *f*
For man and wife!

K. *f*
For man and wife!

W. *f*
For man and wife!

№ 3^a MELODRAME.

(ENTRANCE OF GONDA.)

NO. 4. SONG:- "OH, SLEEPING CAR!"

(GONDA.)

Allegretto. **GONDA.**

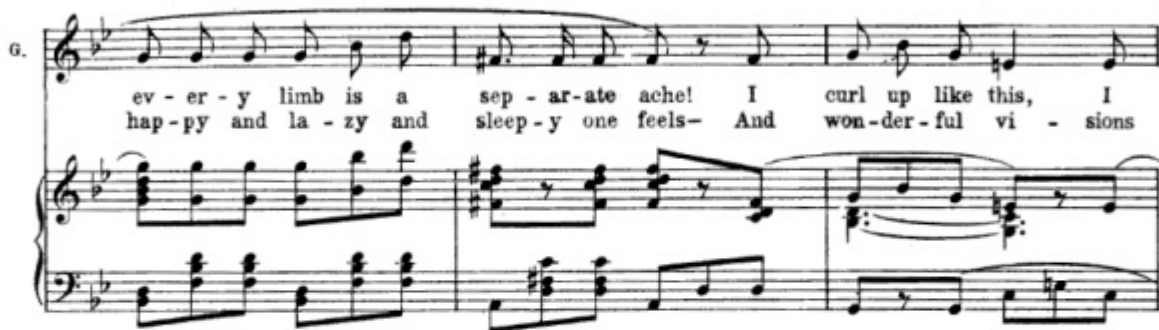
We poor lit - tle girls with a
I have a sleep - er

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

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!

Tempo

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

G. 

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

G. 

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

G. 

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

G. 

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

Tempo di Valse.

g. *pp*
 train- Oh sleep - ing car, oh
 train- Oh sleep - ing car, oh

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

g. *molto rit.* *pp a tempo*
 don't know real - ly what I'd have done With - out a sleep - ing
 don't know real - ly what I'd have done With - out a sleep - ing

f *molto rit.* *pp a tempo*

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

f *p*

145528

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!

Nº 4ª EXIT CHORUS:- "OH, JIMINY!"

(THE PUBLIC.)

Moderato.

Soprano.

CHORUS.

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.

- y They turn us out of court.

Ah! Ah! Ah! Ah! (Loud yawning)

Nº 5. (a) SCENA (b) TRIO.

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

(a) SCENA.

Allegro moderato.

KAREL.

Now, Ja - na,

JANA.

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

tell us! Yes!

The ver - dict?

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

J. what I want! It's quite in vain to
 MARTJE.
 Oh, ma'am!

K. No, no, come a-way!
 WILLEM.
 Oh, ma'am!

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
 mf

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

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.

pp

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. (He pushes them out of the door)

W. sweet for man and wife.

f *fp* *f* *fp*

(b) TRIO.

GONDA.

Your

ff *p*

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

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

JANA.
Al-

9. *And tho' im-ra-ther nice, I found him e-ven chil-ly Just like a bit of ice.*

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


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

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

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-

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

1. 

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

fpp

1. 

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

f

GONDA. 

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

p

G. 

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

f

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*

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

p

p *Tempo*

pp

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

rit.

rit.

g. *Tempo*

I am all his own! Then it's

f *Tempo*

p

g. 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 sus-pect and

K.

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

rit.

K.

Love has ceased to live!

f Tempo

K.

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

f

K.

on - ly, yes, the on - ly voice to hear, Up - on earth_ no

f

K. *f.*

word is fair - - - er Than I love you, dear, I love you,

JANA. *rit.*

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

dear!

J. *Tempo*

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

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

rit. - - Tempo

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

J.
O.
K.

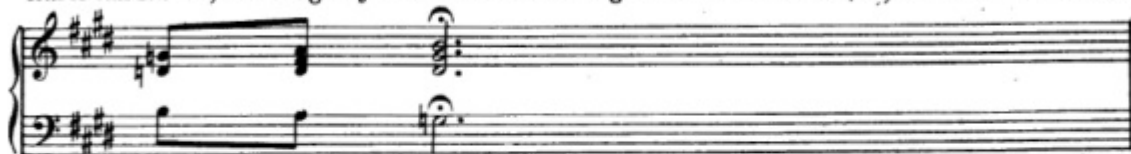
sweet - er Than I love you, dear, I love you, dear! _____

sweet - er Than I love you, dear, I love you, dear! _____

sweet - er Than I love you, dear, I love you, dear! _____

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

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



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



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



NO. 6. FINALE.

(JANA, GONDA, KAREL, PRESIDENT.)

KAREL.

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

sempre pp

K.

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

JANA.

No - thing?

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

rit.

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

Andante. **JANA.**
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

The first system of music includes a vocal line for G. with the lyrics "sat- But I, too, can talk if it's com - ing to that!". Below this is a vocal line for PRESIDENT with the word "Dear". The piano accompaniment consists of two staves with chords and moving lines.

JANA.
Oh, say what you will!

KAREL.
No,

P. ma - dam, pray be calm!

The second system features three vocal parts: JANA with the lyrics "Oh, say what you will!", KAREL with "No,", and P. with "ma - dam, pray be calm!". The piano accompaniment continues with chords and rhythmic patterns.

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

The third system features a vocal line for K. with the lyrics "don't you speak! — There'll be more trou - ble still!". The piano accompaniment concludes the piece with a final chord and a double bar line.

GONDA.

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

G. **we-man too!**
PRESIDENT.

Pray are you the on-ly one to claim an

Oh! yes!

The first system of music features a vocal line (G.) and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'we-man too!' and 'PRESIDENT.' in bold. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A second vocal line (P.) is shown below the piano part, with the lyrics 'Oh! yes!'.

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

P. Oh, no!

The second system of music continues the vocal line (G.) with the lyrics 'un-spot-ted name?' and 'Am I not a girl with a charm that would strike An-y'. The piano accompaniment continues with chords and a bass line. A second vocal line (P.) is shown below the piano part, with the lyrics 'Oh, no!'.

JANA.

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

p. You are! Oh yes!

All ve - ry fine!

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.

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

KAREL.

Ja - na! Ja - na!

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

K. come to me a - gain!

J. train!

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

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

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

molto rit. *Tempo* *fp*

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

JANA. (Exit)
And so it was true!

K. wife! And

GONDA.
What

K. (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!

fp

pp

PRESIDENT.

Moderato. Hm!

P. Yes.

P. Oh, sleep - ing car, Oh, sleep - ing car!

rit.

Allegro. *ff*