

Girl in the Train

A MUSICAL PLAY

PM



MUSIC BY

Leo Fall

LONDON:

ENOCH & SONS

14, GT. MARLBOROUGH ST., W.

VOCAL SCORE
6/- net.

ACT II.

NO. 7. INTRODUCTORY DANCE.

Tempo di Mazurka.

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The tempo is marked "Tempo di Mazurka." The key signature is one flat (B-flat). The music begins with a forte (*ff*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The score includes various musical notations such as accents, slurs, and dynamic markings like *ff*. The piece concludes with a final cadence.

First system of musical notation, featuring a treble and bass staff. The music is in a minor key and includes dynamic markings such as *ff* and *fff*.

Second system of musical notation, featuring a treble and bass staff. The music continues with complex textures and dynamic markings.

Third system of musical notation, featuring a treble and bass staff. The music concludes with a final cadence.

Tempo di Valse.

Fourth system of musical notation, featuring a treble and bass staff. The tempo is marked *Tempo di Valse*.

Fifth system of musical notation, featuring a treble and bass staff. The music continues with a steady rhythm.

Sixth system of musical notation, featuring a treble and bass staff. The music concludes with a final cadence.

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

(GONDA & KAREL.)

Tempo di Valse. KAREL.

I'm no lov - er, as

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

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

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

Tempo

K. *rit.* *Tempo*

Now if I mar-ry you, We prove it's true, That

K. *molto rit.* *Tempo*

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

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

K. *poco rit.* *Tempo*

That's a - bout the on - ly de - cent plan,

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

K. *poco a poco rit.*

have me I shall be _____ such a poor _____ love - -

pp *poco a poco rit.*

K. *Tempo* *rit.*

- lorn man!

Tempo *f* *p* *rit.*

sempre p

GONDA. *Tempo*

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

Tempo

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 handie 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. 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 — we'll have to try your plan!

KAREL.

ad libitum

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

pp

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

hap - pi - ness ev - er - more! _____
hap - pi - ness ev - er - _____ - more! _____

First system of musical notation, featuring a vocal line and piano accompaniment in a key with two flats.

Second system of musical notation, including the vocal line and piano accompaniment. The vocal line begins with the lyrics "And with".

Third system of musical notation, including the vocal line and piano accompaniment. The vocal line continues with the lyrics "you love, and with you love, Will be new love".

Fourth system of musical notation, including the vocal line and piano accompaniment. The vocal line continues with the lyrics "On the mor - row; For the dawn - ing day shall o - pen the door To hap - pi - ness ev - er - more!".

Fifth system of musical notation, including the vocal line and piano accompaniment, concluding the piece.

Nº 10. THE SECRET I LONG TO KNOW.

(JANA.)

Allegretto.

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

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

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

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

poco rit.

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

poco rit.

Tempo di Valse.

Refrain.

so!
- new? _____

Un - der that South - ern sky so blue,

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

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

rit. *a tempo*

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

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

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

Dal \otimes

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

Nº 11. TRIO:- "CONNUBIAL ENDEARMENTS."

(KAREL, JANA & VAN TROMP.)

Moderato. VAN T.

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

Say! is there an-y-thing wrong? Chil-dren, there's some-thing a-

-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?

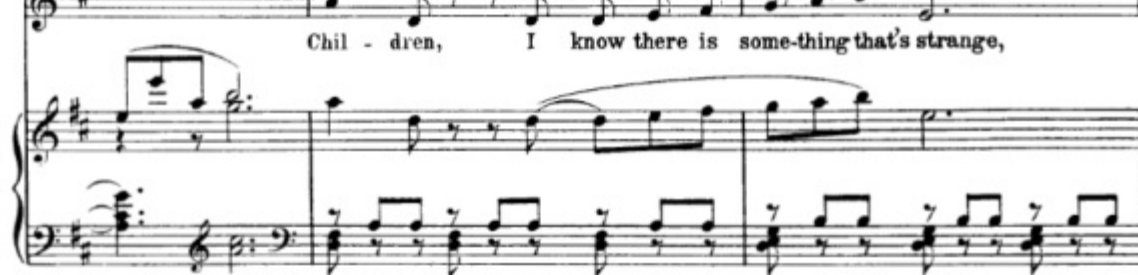
KAREL.
 That's just what I tell her! this

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

X.  end-less a-dor-ing.—



VAN T.  Chil-dren, I know there is some-thing that's strange,

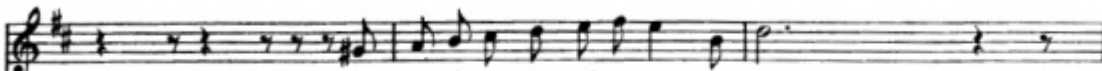


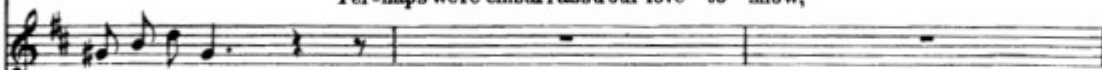
JANA.  Yes, yes, that is so!


KAREL.  That's on-ly your fan-cy,

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



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.

fp

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.

molto rit.

Tempo

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

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

Vas 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. Al - ways, al - ways

K. Stay al - ways mine!

Andante.

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

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!

№ 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,
end to doubt She'll sim-ply count us out!

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!

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

VAN DENDER.

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

Do 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!

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

The first system of the musical score includes four vocal staves (De L., Van D., Pr., Van T.) and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano part is in the right and left hands, with a dynamic marking of *fp* (fortissimo piano) in the right hand.

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. ———

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts are in the same ranges as the first system. The piano part continues with a dynamic marking of *fp* in the right hand.

GONDA.

You can dance af-ter me!

De L. — Let us see, let us see!

Van D. — Let us see, let us see!

Fr. — 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, —

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

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

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 -

Fr. — 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

Fr. -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!

Do 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

Do 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

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

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

an - y danc - er!

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

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

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

(dances with them.)

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

Oh, I'll show you what I can,

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

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.*
That's

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

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

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.
some - thing new.

Van D.
some - thing new.

Pr.
some - thing new.

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

O. 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
 Tra la la, la la la, la la la, tra la la, la la
 Tra la la, la la la, la la la, tra la la, la la
 Tra la la, la la la, la la la, tra la la, la la
 can! Tra la la, la la la, la la la, tra la la, la la

fp

la, la la la, tra la la, tra la la, tra la la, tra la
 la, la la la, tra la la, tra la la, tra la la, tra la
 la, la la la, tra la la, tra la la, tra la la, tra la
 la, la la la, tra la la, tra la la, tra la la, tra la
 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

fp

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

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

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

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

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

fp

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

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

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

Fr. — 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!

Fr. - 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.

GONDA. Catch her? If you can! _____

PRES. So you catch her! Catch her! In the

G. And the

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

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

G. shakes up the reins- PRES. And she starts in a trot, Then she

And he u- ses the spur, And he trots af- ter her,

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

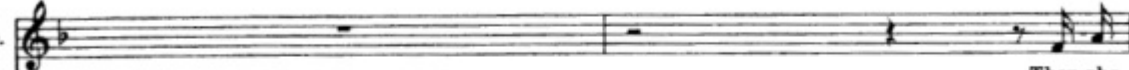
Fr. And he whips up his brown, And he bumps up and down!


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. 

Pr.  Then she
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. walks 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 roads in a mess, Of

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

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

Pr. For she

G. Then she

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

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

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

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

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

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

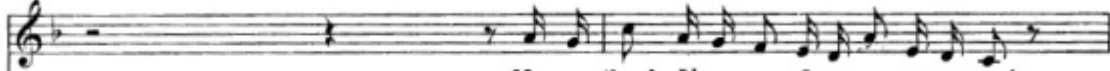
sp *f*

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

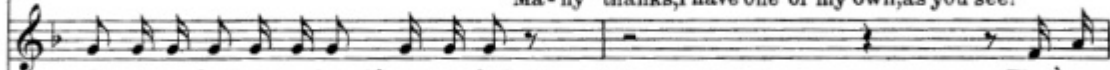
G. *poco rit.* catch her, catch her, catch her if he can! *Tempo*
 Pr. catch her, catch her, catch her if he can! Then it

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. Won't you

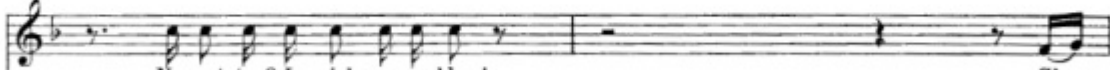
G. 

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


Pr. 

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

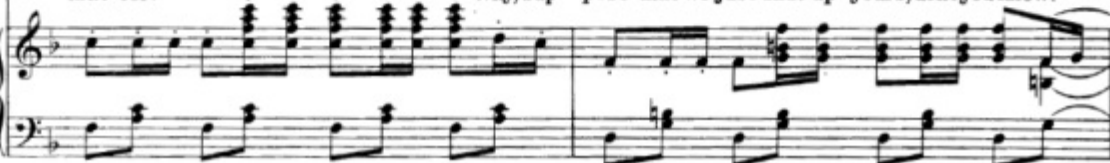



G. 

No mat-ter? I wish you would go! She—

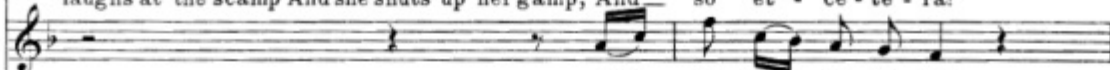
Pr. 

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



G. 

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

Pr. 

And so et - ce - te - ra!





№ 14. WALTZ DUET:- "JUST LIKE MY WIFE."

(JANA & KAREL.)

Allegretto. JANA.

You give your word?

KAREL.

I give my

K.

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

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. fell in love— at sight! I

rit.

rit. *Tempo*

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

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

x.

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

x.

The pret - ty hand that in my own is rest - - ing, Is

x.

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

x.

more than jest - - ing, Once in a dance that I shall

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*

molto rit. *sp a tempo*

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

molto rit. *sp a tempo*

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

sp

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

ff *mf*

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

p

K. And I de - clare too, scent - ing your hair, too! Oh! that's

cre *scen* *do* *ff*

cre *scen* *do* *ff*

K. *3 tempo*
just like my wife!

f a tempo
p

JANA.
Al - tho' your eyes

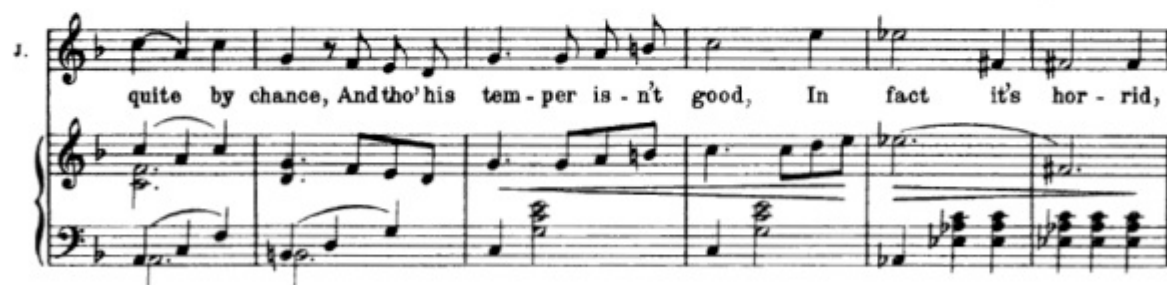
I. — I can-not now dis-cov - er, To tell if they are blue or

I. grey, — You're like a man — That people call my lov - er,

molto rit. *a tempo*

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

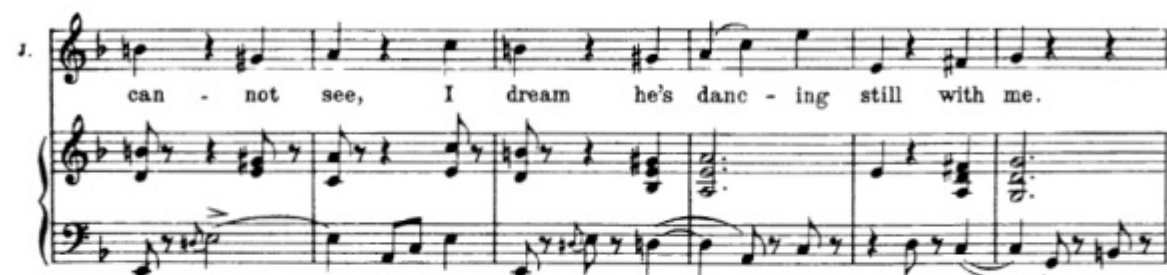
1.  mouth, you have his lof - ty fore - - head, Of course I know it's

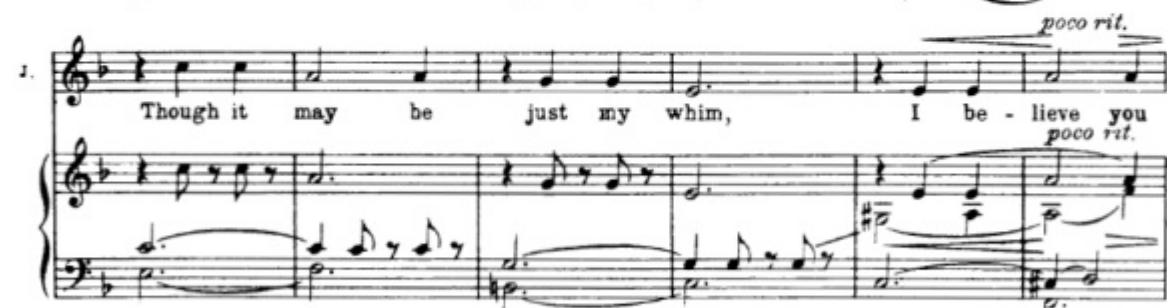
1.  quite by chance, Andtho' his tem - per is - n't good, In fact it's hor - rid,

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

poco rit. *Tempo*

poco rit. *Tempo*

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

1.  Though it may be just my whim, I be - lieve you

poco rit.

poco rit.

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

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

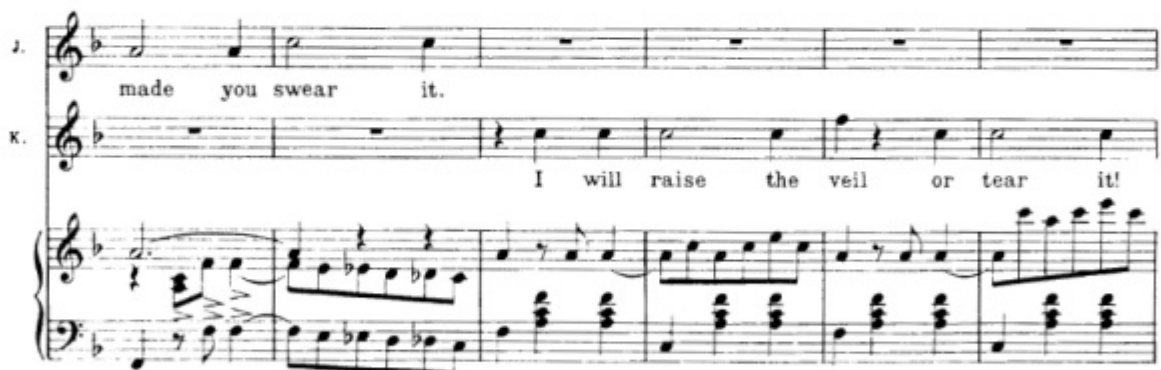
1. You hold me nice - ly, Just like my love, Keep time pre - cise - ly,

1. Just like my love!

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

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! Sure-ly 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

Assise

Assise

STTD

№ 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

fp

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. & S. 4039

End of Opera.

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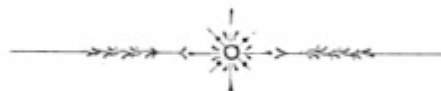
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.. 2. Husband, husband, cease your strife.
.. 3. Green Broom.
.. 4. He stole my tender heart away.
.. 5. With my holyday gown.
.. 6. What woman cou'd do.



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