

Girl in the Train

A MUSICAL PLAY

PM



MUSIC BY

Leo Fall

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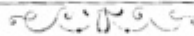
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The Girl in the Train

(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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VOCAL SCORE.

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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.

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The Girl in the Train.

(Die geschiedene Frau.)

A Musical Play in Two Acts.

Lyrics by
ADRIAN ROSS.

Overture.

Music by
LEO FALL.

Allegro con fuoco.

PIANO.

ff ben marcato.

p *fp*

f *pp*

pp

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a trill-like figure. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff has a more active melodic line with slurs and accents. The bass staff features a steady accompaniment. Dynamic markings include *mf* and *cresc.*

Third system of musical notation. The treble staff shows a melodic line with a large slur and a fermata. The bass staff has a rhythmic accompaniment with slurs and accents.

Fourth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff features a rhythmic accompaniment with slurs and accents.

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

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

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands, with various articulations and dynamics.

Second system of musical notation, starting with the instruction *More quietly.* and a dynamic marking *p*. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving bass lines.

Third system of musical notation, continuing the piece with intricate chordal textures and melodic fragments in both hands.

Fourth system of musical notation, featuring a dynamic marking *p*. The right hand has a more active melodic line with slurs, while the left hand has a more static accompaniment.

Fifth system of musical notation, showing a continuation of the harmonic and melodic themes established in the previous systems.

Sixth system of musical notation, concluding the page with dynamic markings *f rit.* and *a tempo*. The music features a mix of chords and melodic lines, ending with a final cadence.

rit.

Slowly.

pp

sempre pp e ben marcato

The first system of music consists of two staves. The treble staff contains a series of chords and melodic fragments, while the bass staff provides a rhythmic accompaniment with chords and eighth notes. Dynamics include *ff* (fortissimo) and *p* (piano).

The second system continues the musical piece. The treble staff features more complex melodic lines with slurs. The bass staff has a steady accompaniment. A *cresc.* (crescendo) marking is present in the middle of the system.

The third system shows a continuation of the musical texture. The treble staff has a more active melodic line. The bass staff accompaniment remains consistent. A *ff* dynamic is used in the middle of the system.

The fourth system features intricate melodic patterns in the treble staff, including sixteenth-note runs. The bass staff accompaniment is more active, with many notes and slurs.

The fifth system is characterized by dense chordal textures in both staves. The treble staff has a series of chords with slurs, and the bass staff has a similar dense accompaniment.

The sixth system concludes the page. It features a mix of chords and melodic lines. The bass staff has a more active accompaniment. A *mf* (mezzo-forte) dynamic is used in the middle of the system.

First system of musical notation. The right hand (treble clef) plays a series of chords, mostly triads, with a *pp* dynamic marking. The left hand (bass clef) has a few notes, including a triplet of eighth notes.

Second system of musical notation. The right hand continues with chords, marked *> dolce*. The left hand has a few notes, including a triplet of eighth notes.

Third system of musical notation. The right hand has a melodic line with a slur and a fermata, marked *rit.* and *a tempo*. The left hand has a few notes, including a triplet of eighth notes.

Fourth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a few notes, including a triplet of eighth notes.

Fifth system of musical notation. The right hand has a melodic line with a slur and a fermata, marked *rit.* and *a tempo*. The left hand has a few notes, including a triplet of eighth notes.

Sixth system of musical notation. The right hand has a melodic line with a slur and a fermata, marked *mf*. The left hand has a few notes, including a triplet of eighth notes.

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

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand accompaniment includes chords and a bass line. The tempo is marked *Tempo I, ben marcato.* and the dynamics are *rit.* and *ppp*.

Third system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes chords and a bass line. The dynamics are *ppp*.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes chords and a bass line. The dynamics are *ppp*.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes chords and a bass line. The dynamics are *ppp*.

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.

The first system of music consists of two staves. The treble staff contains a series of eighth-note chords, while the bass staff features a steady eighth-note accompaniment. Dynamic markings include accents and a *pp* (pianissimo) marking in the final measure.

Andante.

The second system introduces a vocal line in the treble staff, marked *Andante.* and *f*. The piano accompaniment in the bass staff is marked *molto rit.* and *fp* (fortissimo). The system concludes with a long melodic line in the vocal part.

The third system continues the piano accompaniment from the first system, maintaining the eighth-note rhythmic pattern. It includes dynamic markings such as accents and a *pp* marking in the final measure.

Poco meno

The fourth system features a vocal line in the treble staff marked *Poco meno*. The piano accompaniment in the bass staff includes dynamic markings like accents and *pp*.

The fifth system shows the piano accompaniment with chords in both staves. It includes dynamic markings such as accents and *pp*.

The sixth system continues the piano accompaniment with chords in both staves. It includes dynamic markings such as accents and *pp*.

This page of piano sheet music consists of seven systems of staves. The key signature is G major (one sharp) and the time signature is 4/4. The music is written for piano and includes various textures and dynamics.

- System 1:** Features a rhythmic pattern of chords in the right hand and a steady bass line in the left hand. Dynamics include *pp*.
- System 2:** Continues the rhythmic pattern with more complex chordal structures.
- System 3:** Shows a more active right hand with arpeggiated chords and a consistent bass line. Dynamics include *sf*.
- System 4:** The right hand has a melodic line with eighth notes, while the left hand has a bass line with some rests.
- System 5:** Similar to System 4, with a melodic right hand and a bass line.
- System 6:** The right hand has a melodic line with some grace notes, and the left hand has a bass line with some rests.
- System 7:** The right hand has a melodic line with some grace notes, and the left hand has a bass line with some rests.

This page of musical notation consists of seven systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The notation includes various musical elements such as slurs, accents, and dynamic markings. The first system shows a melodic line in the treble and a bass line with chords. The second system features a treble staff with chords and a bass staff with a steady accompaniment. The third system continues the melodic and accompanimental lines. The fourth system shows a treble staff with chords and a bass staff with a steady accompaniment. The fifth system features a treble staff with chords and a bass staff with a steady accompaniment. The sixth system shows a treble staff with chords and a bass staff with a steady accompaniment. The seventh system features a treble staff with chords and a bass staff with a steady accompaniment.

ACT I.

Nº 1. ONLY ONE WORD.

(JANA.)

Largo.

ff

mf

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 dynamic markings 'mf' and 'p'. The third system has 'pp' and 'ad libitum.'. The fourth system is the vocal line for 'JANA.' with the lyrics 'On-ly one' and a 6/8 time signature.

Andante.

1.
 Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line has the lyrics "word I add, That I have loved him well." The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Musical score for the second system, featuring a vocal line and piano accompaniment. The vocal line has the lyrics "'Tis all I know, That I have loved him well!". The piano accompaniment includes the instruction "accelerando" and "fp".

Musical score for the third system, featuring piano accompaniment. The instruction "ppp" is present. The right hand plays a series of chords, while the left hand has a more active melodic line.

Musical score for the fourth system, featuring piano accompaniment. The instruction "molto ritenuto" is present. The right hand has a slow, sustained chordal texture, while the left hand continues with a melodic line.

NO. 2. ENSEMBLE.

(KAREL, PRESIDENT & CHORUS.)

Moderato.
Soprano.

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!

The musical score is written for Soprano, Alto, Tenor, Bass, and Piano. It begins with a 'Moderato' tempo. The vocal parts enter with the lyrics 'Con - found it all, con - found it all, con - found, con - found it' in a mezzo-forte (*mf*) dynamic. The piano accompaniment provides harmonic support. The second system features the lyrics 'For when there comes a bit of sport They turn us out of court.' with a piano (*p*) dynamic. The third system continues with 'all! They turn us out of court.' and concludes with four 'Ah!' exclamations in the vocal parts.

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

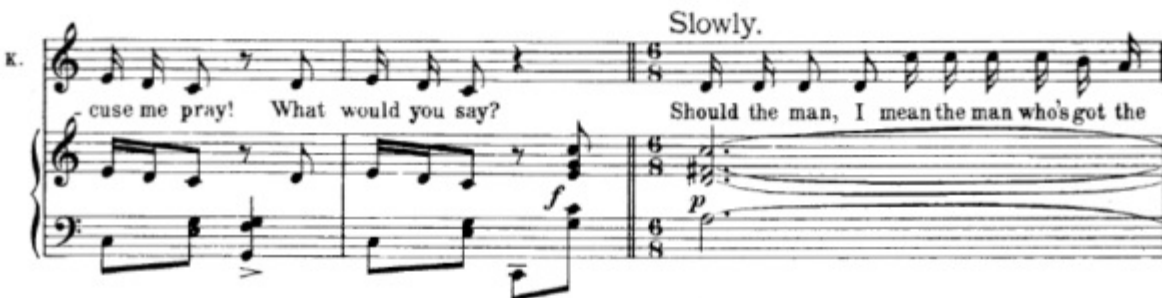
non - sense, you know! What would you say? PRESIDENT. Ex - cuse me pray?
Well, real - ly! Well, real - ly, well,

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!

The musical score is written for four parts: Soprano, Alto/Tenor, Bass, and Piano. The tempo is marked 'Moderato'. The key signature has one flat (B-flat) and the time signature is 2/4. The Soprano part has a whole rest for the first four measures. The Alto and Tenor parts enter in the second measure with the lyrics 'Con-found it all, con-found it all, con-found, con-found it'. The Bass part also enters in the second measure. The piano accompaniment begins in the first measure with a dynamic marking of *mf*. The lyrics continue: 'For when there comes a bit of sport, They turn us out of court.' The Soprano part has a whole rest for the next four measures. The Alto and Tenor parts enter in the fifth measure with the lyrics 'all! They turn us out of court.' The Bass part also enters in the fifth measure. The piano accompaniment continues. The score concludes with four vocal lines, each with a long note and the exclamation 'Ah!'.

№ 2^b CHORUS:—"OH, JIMINY!"

(THE PUBLIC.)

Moderato.

Soprano.

Alto.

Tenor.

Bass.

CHORUS.

mf

mf

p

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.

p

And so they let us in at last.

p

ff

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

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

Slowly, with feeling.

Piano introduction in 2/4 time, marked *p*. The right hand features a melodic line with grace notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

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*

Two vocal staves for Martje and Willem, with piano accompaniment below. 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, with piano accompaniment below. The piano part continues with a similar accompaniment style.

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! 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, so mas-ter did and mis-tress too! Oh,

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

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

KAREL.
Now had - n't Miss

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

 *a tempo*

JANA.
His heart! _____

MARTJE.
Why him!

x.  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! 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 the vocal parts are: 'o - ver so long a - go! Though near - er and dear - er,'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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 the vocal parts are: 'They both tried to co - py' and 'cou - ple could be, _____ We both tried to co - py'. The piano accompaniment continues with harmonic support, including some triplet figures in the bass line.

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.

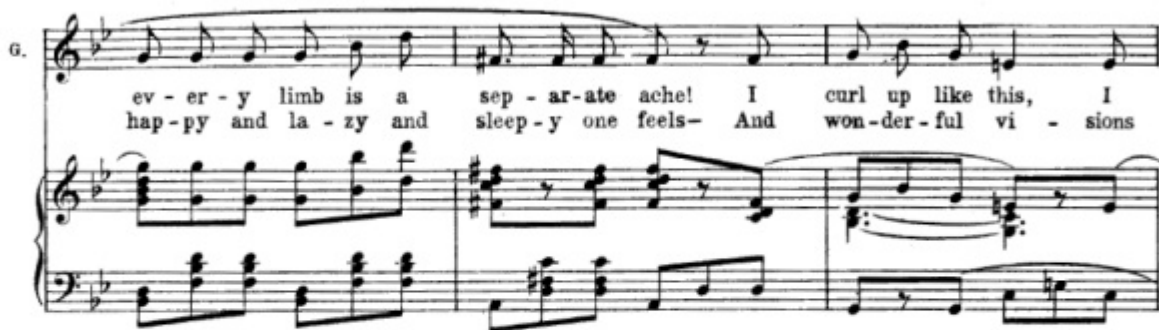
We poor lit - tle girls with a
I have a sleep - er

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 achel 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! (Loud yawning)

Ah! Ah!

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
 f

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

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. (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' in 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?

1.

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

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

G.

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

JANA.

That's what I thought! Now you have

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

said it!

She on-ly says what o-thers

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

Tempo di marcia.

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

molto rit.

mf

g. *Tempo*

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.

rit. *Tempo*

KAREL.

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

molto rit.

mf *molto rit.*

k. love I have for you — And you know it well. — Love does not sus-pect and

Tempo *p*

p Tempo *pp*

K.

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

K.

Love has ceased to live!

K.

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

K.

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

K. *f.*

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

JANA. *rit.*

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

dear!

J. *Tempo*

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

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

rit. - - Tempo

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! _____

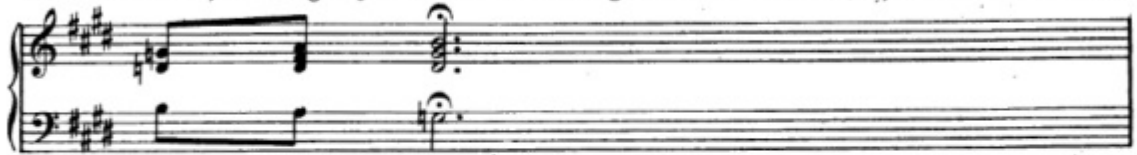
sweet - er Than I love you, dear, I love you, dear! _____

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

pp

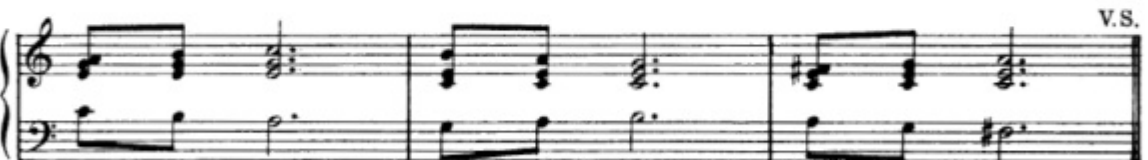
of the Court is that, in accordance with Clauses 772, 775b, and 776c of the Civil Law Code, the Respondent, Karel van Raalte, be found guilty - and that a divorce be granted to the Plaintiff Frau Jana van Raalte.



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



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



NO. 6. FINALE.

(JANA, GONDA, KAREL, PRESIDENT.)

KAREL.

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

sempre pp

K.

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

JANA.

No - thing?

K.

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

rit.

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

Andante. **JANA.**
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 cadence.

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!

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.

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

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

Moderato.

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

KAREL.

Ja - na! Ja - na!

J. 

K. 

There, sir, is your la - dy - your love of the
come to me a - gain!

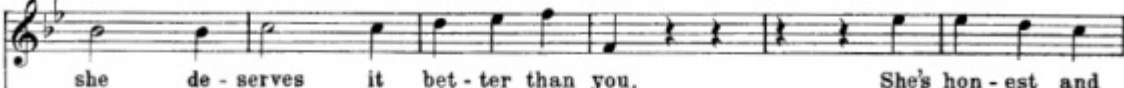


J. 


K. 

train!
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



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