The Girl in the Train

A MUSICAL PLAY

RM

MUSIC BY

Leo Fall

LONDON:
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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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PIANOFORTE SCORE	**3/6 „**
LYRICS....	**-/6 „**

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VOCAL SCORE.

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Victor Léon

in Freundschaft!

Leo Fall

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.)

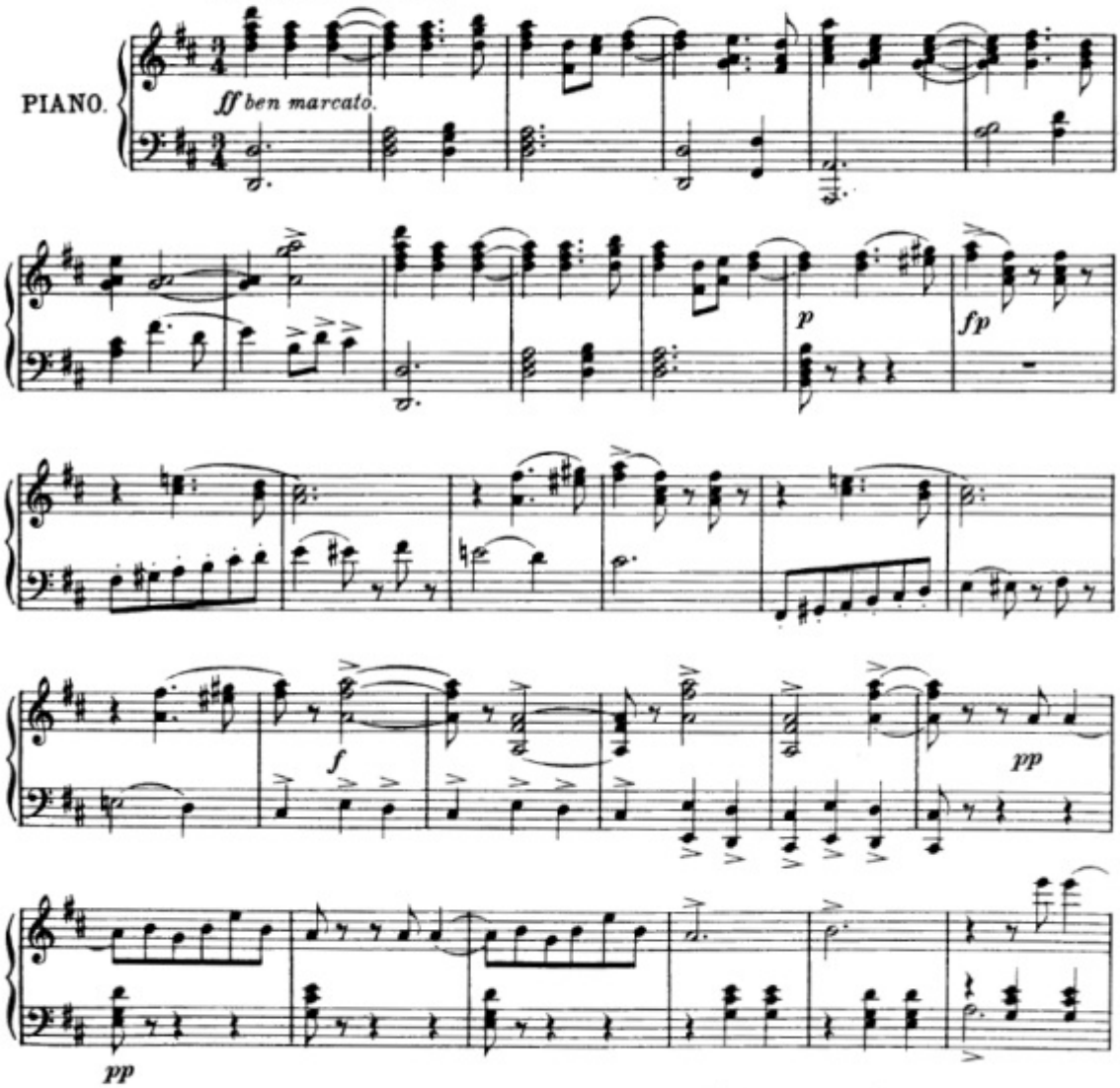
A Musical Play in Two Acts.

Lyrics by
ADRIAN ROSS.

Overture.

Music by
LEO FALL.

Allegro con fuoco.



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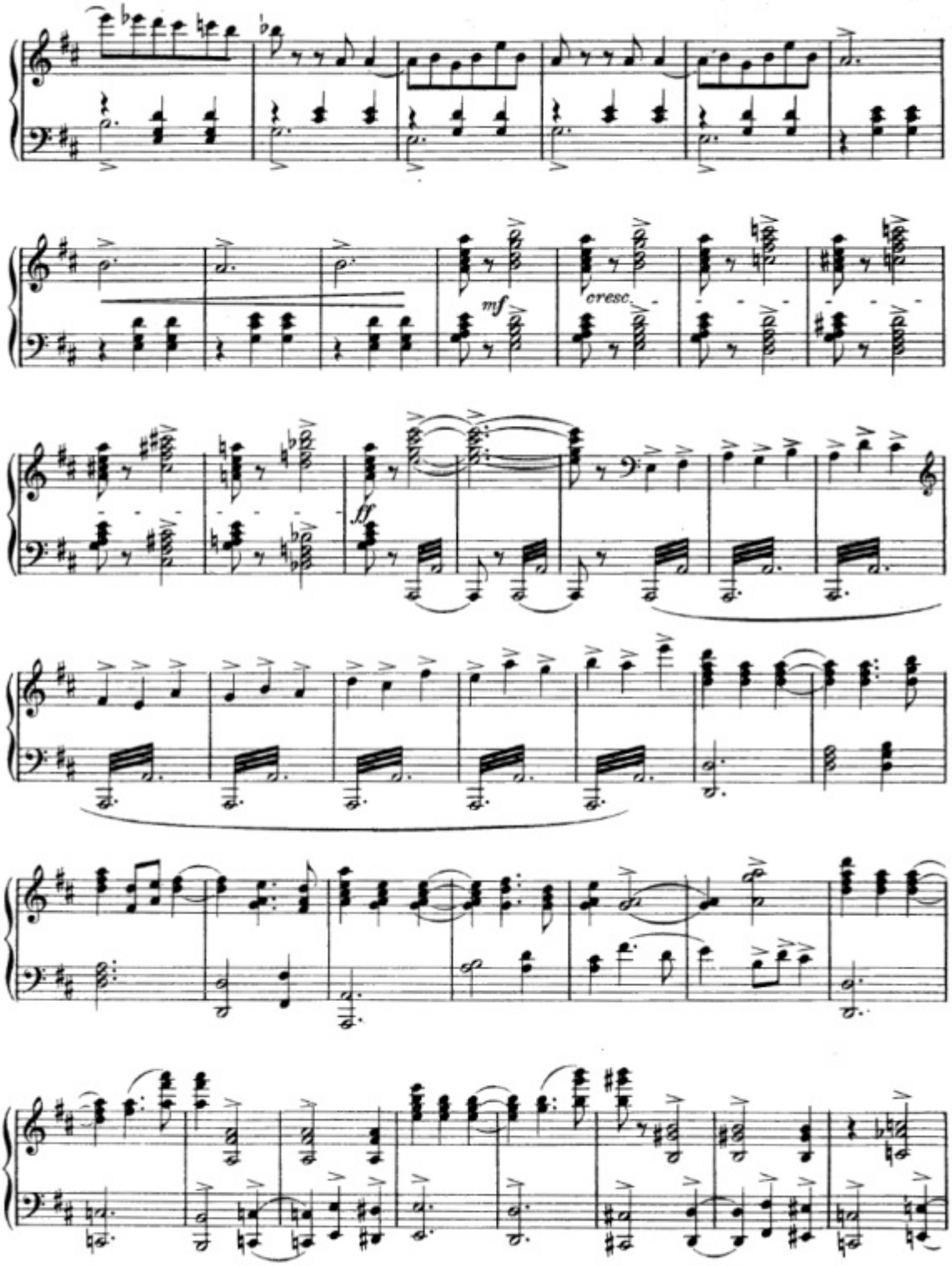
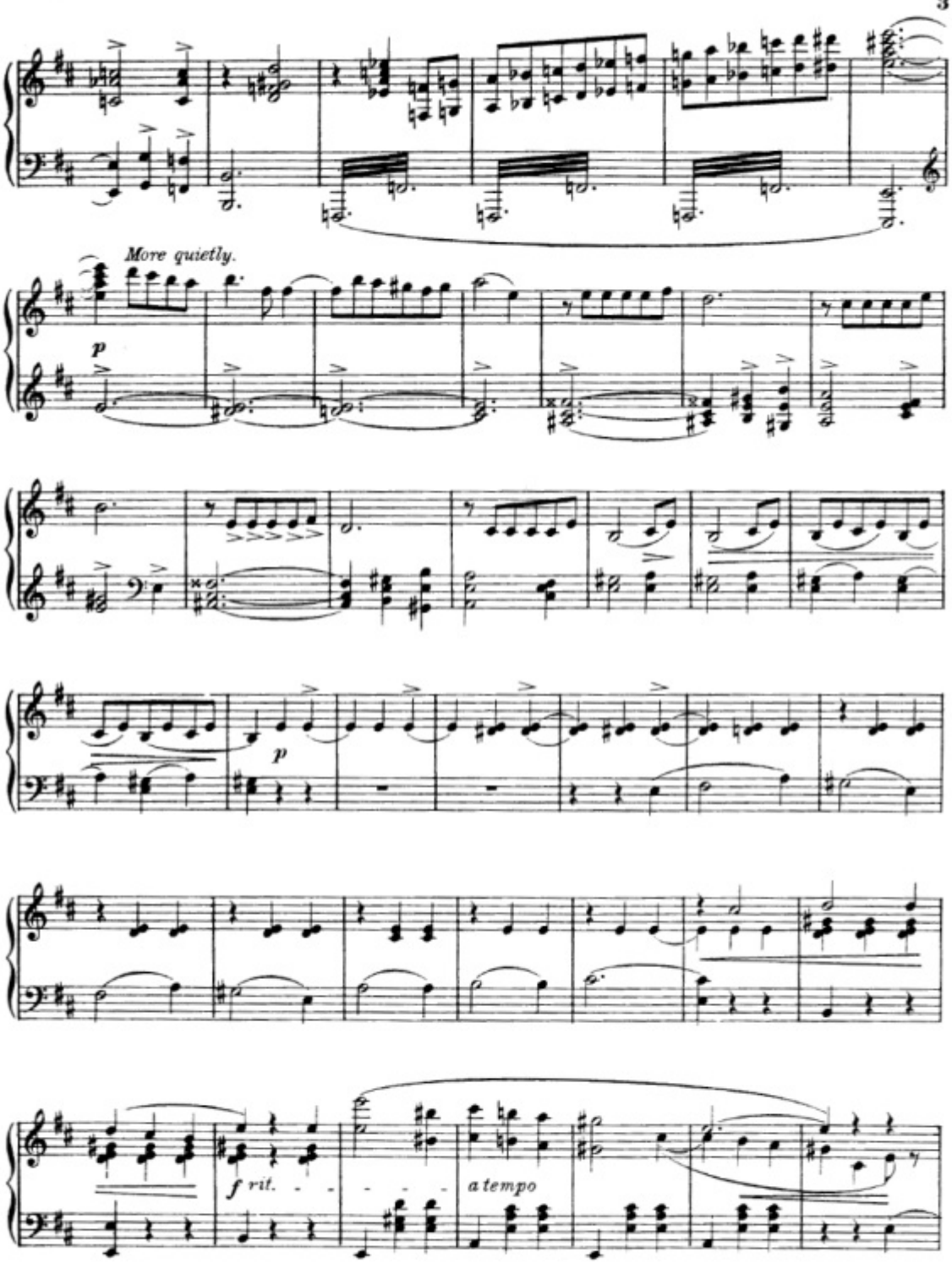
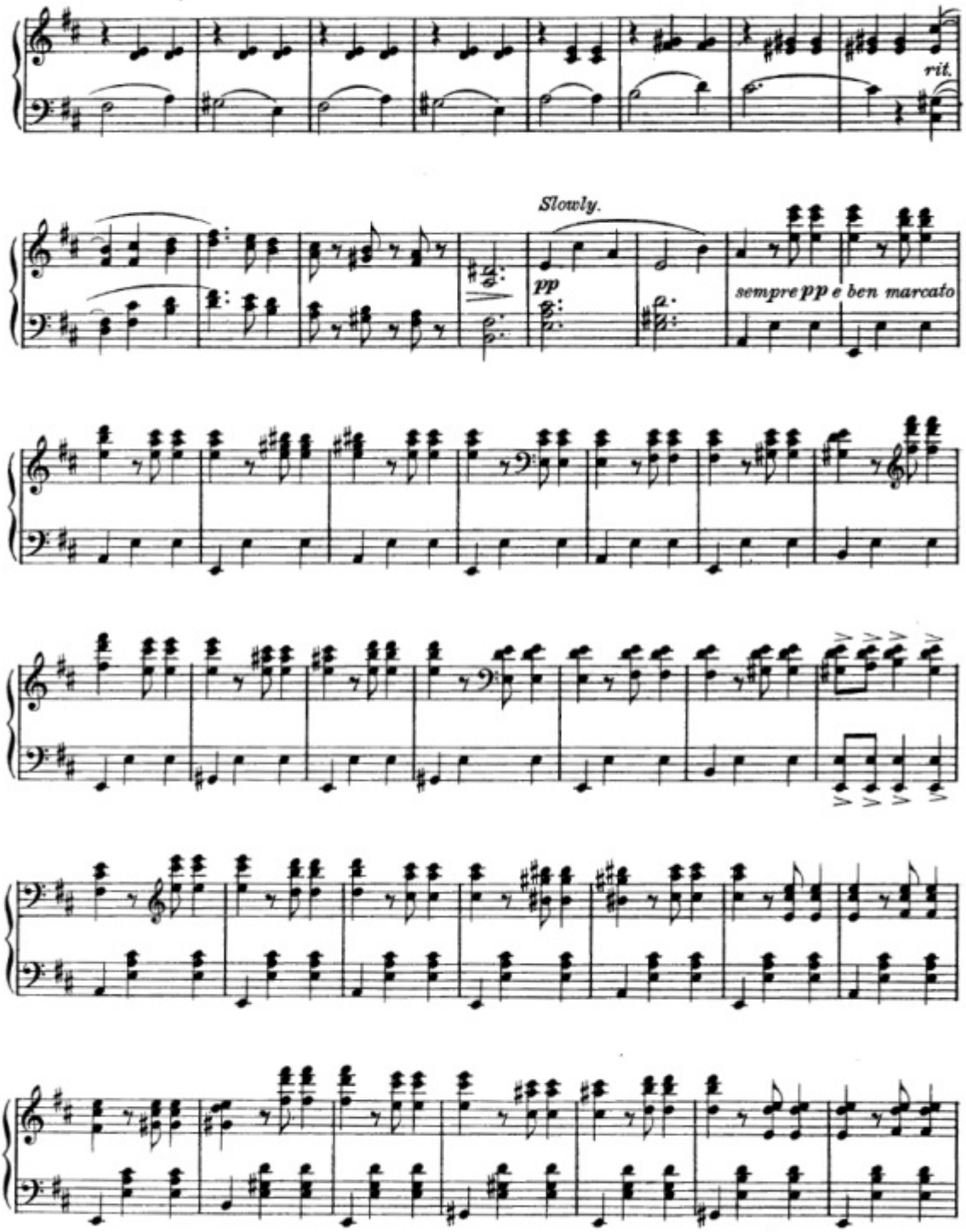
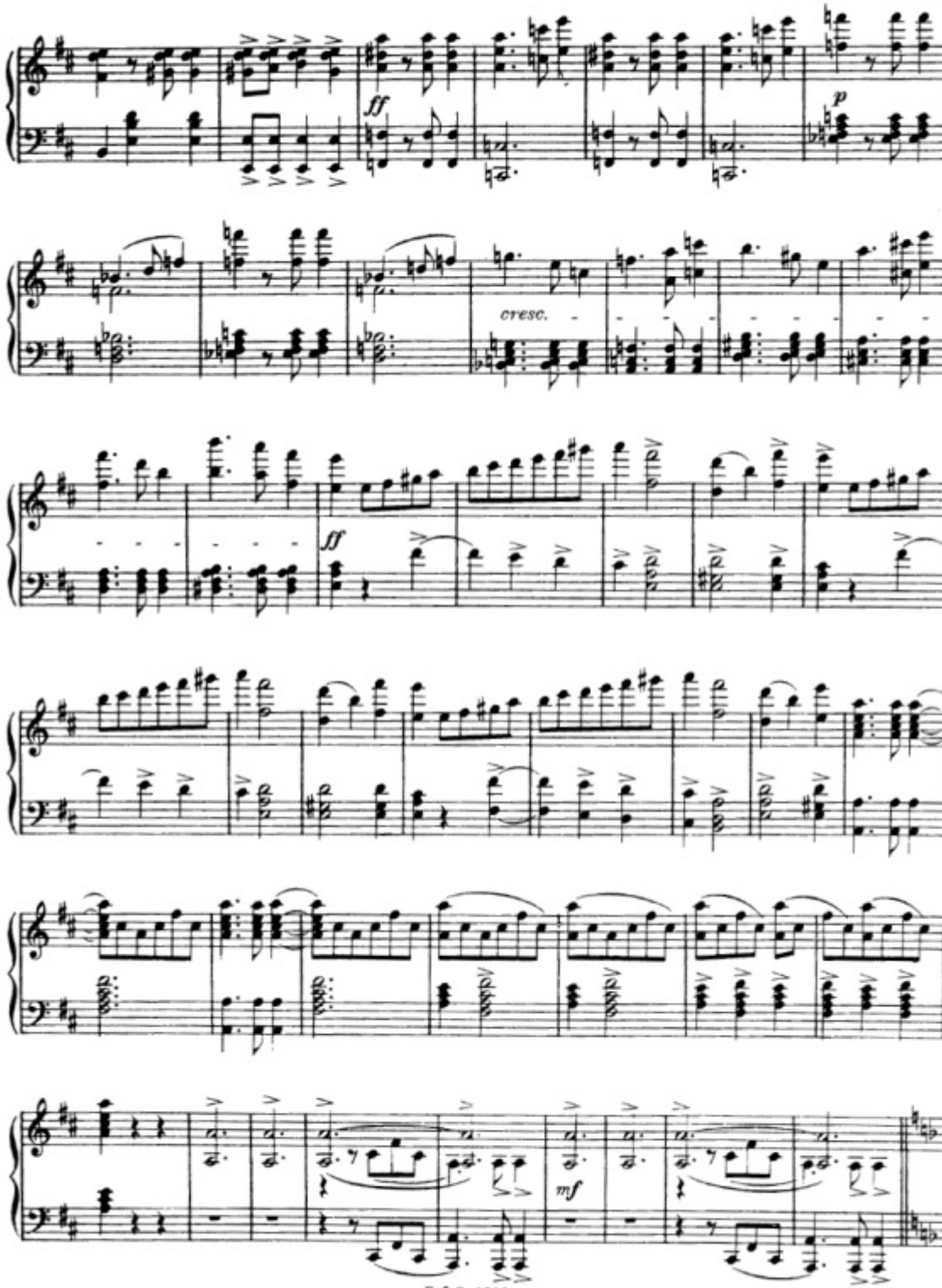
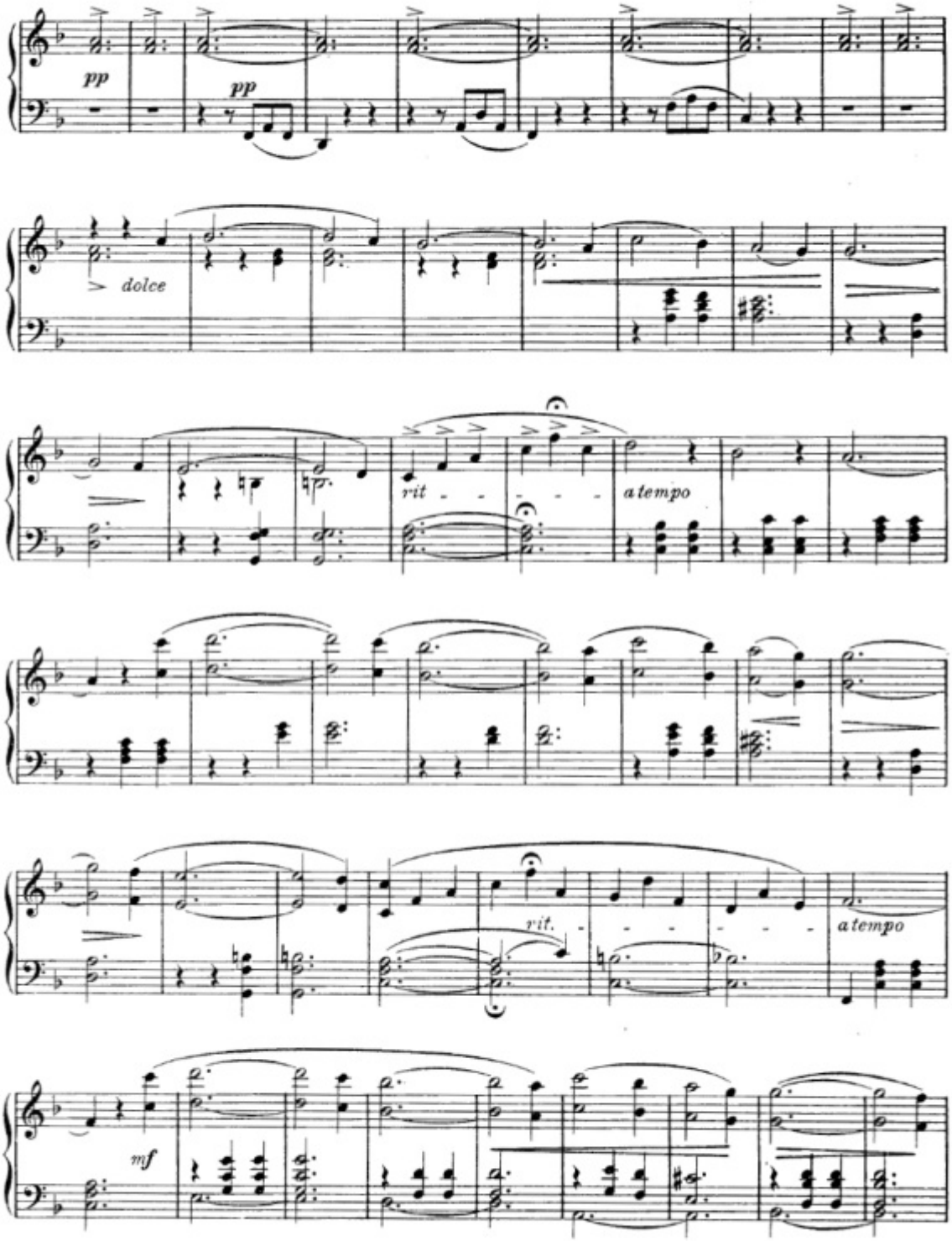
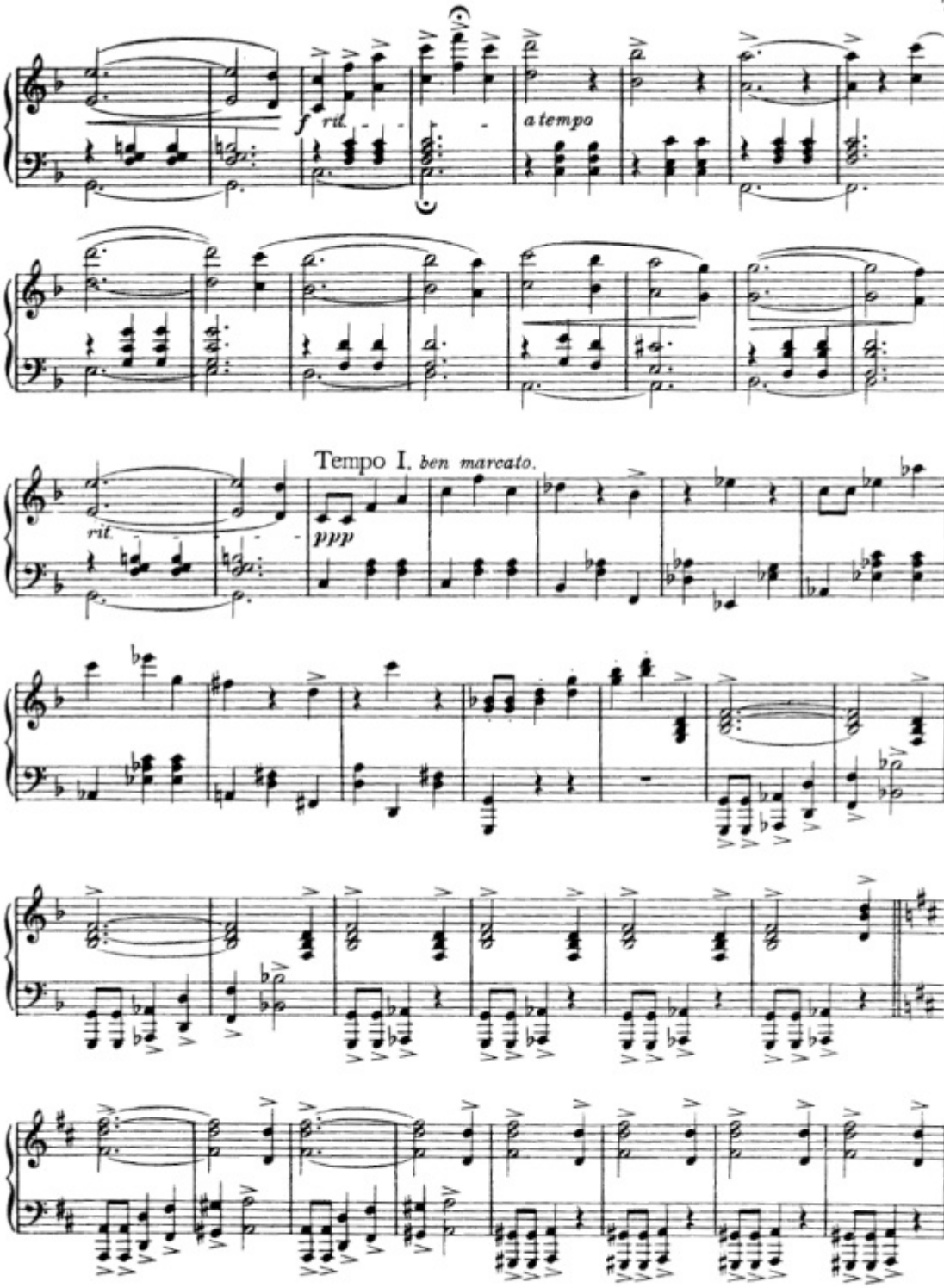

mf
cresc.
ff

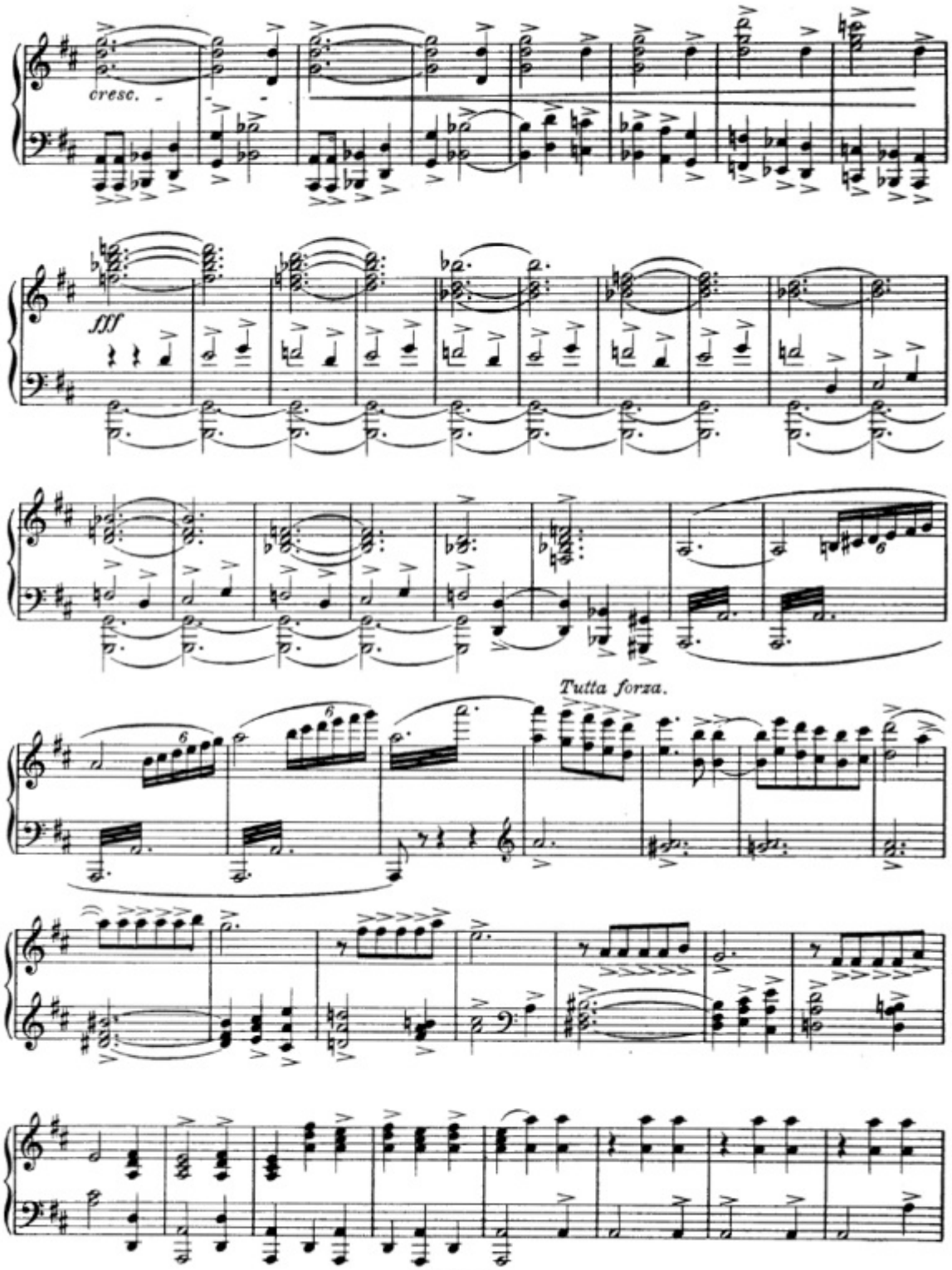

More quietly.
p
p
f rit.
a tempo

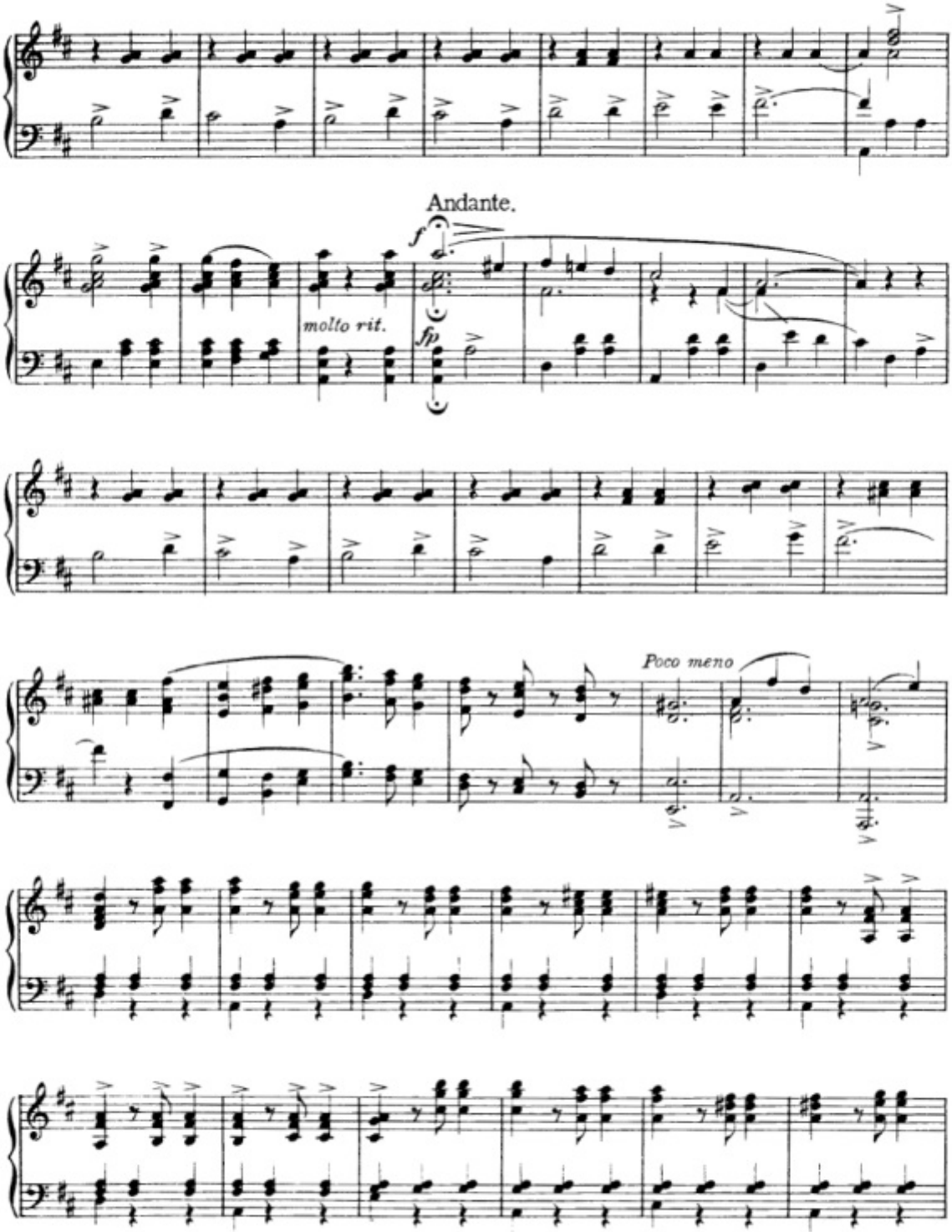

rit.
Slowly.
pp
sempre pp e ben marcato

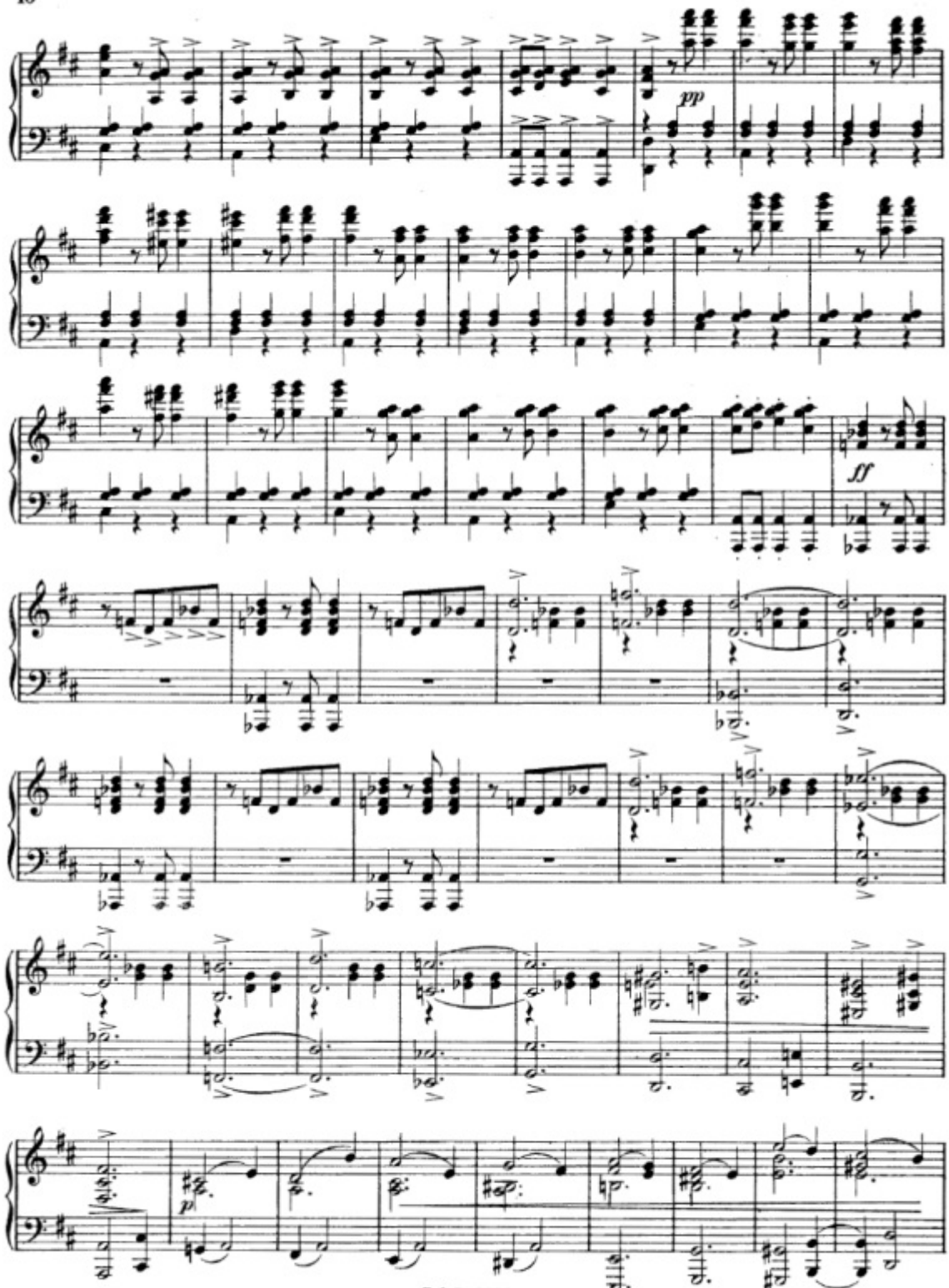

ff
p
cresc.
ff
mf

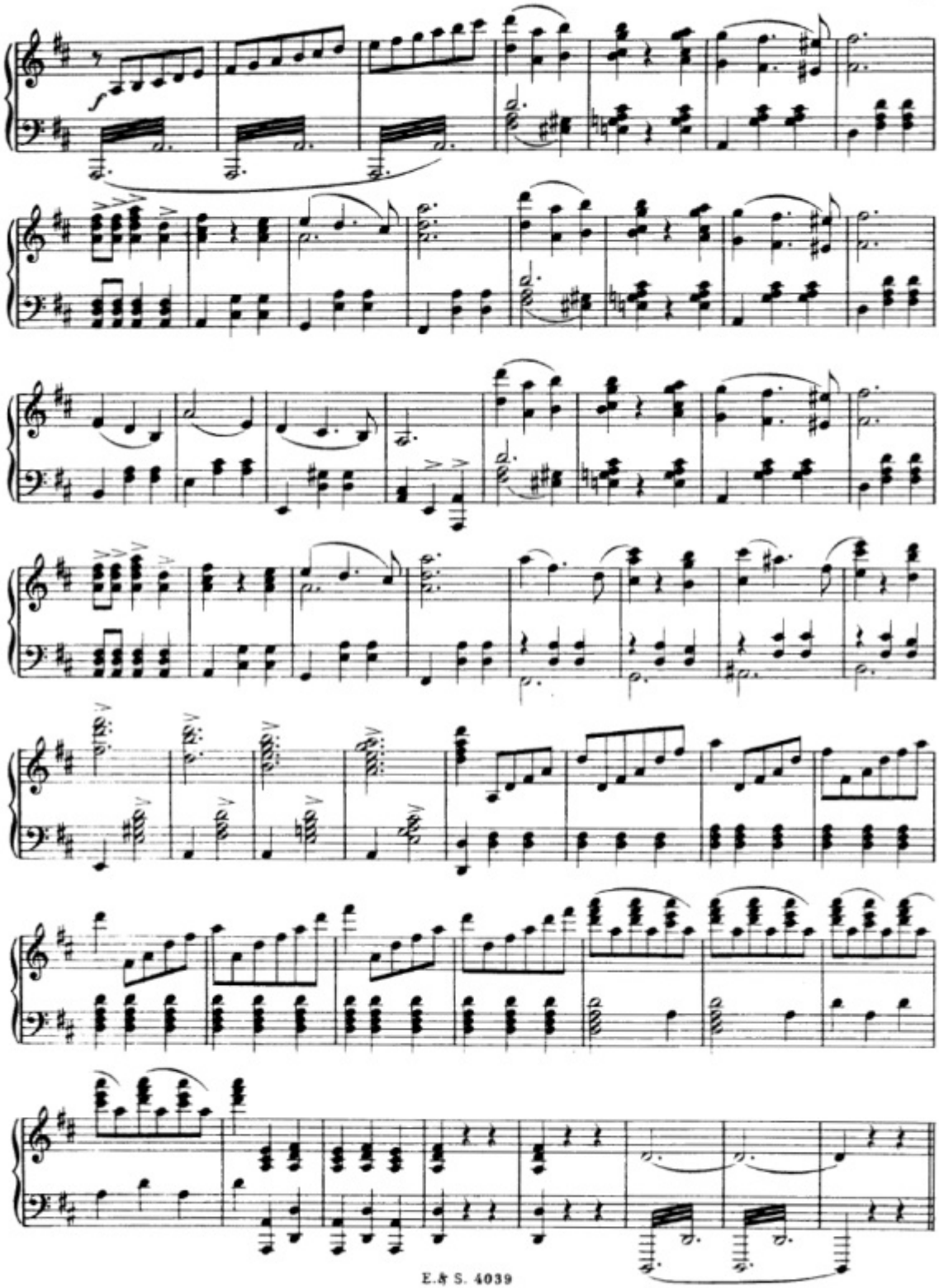

pp
pp
dolce
rit
a tempo
rit.
a tempo
mf


f
rit.
a tempo
rit.
ppp
Tempo I. ben marcato.


cresc.
fff
Tutta forza.


Andante.
molto rit.
Poco meno

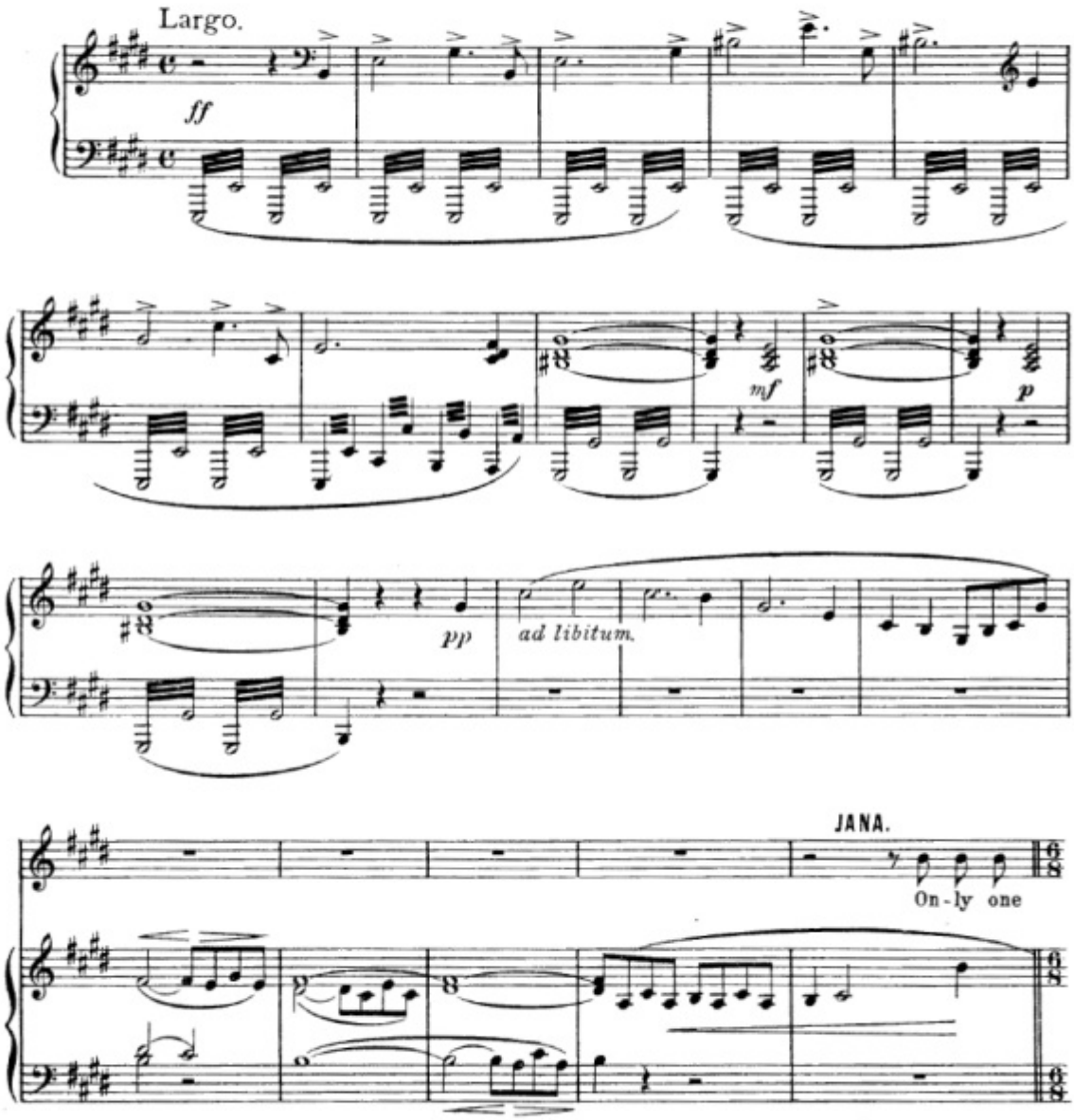

pp
ff
p

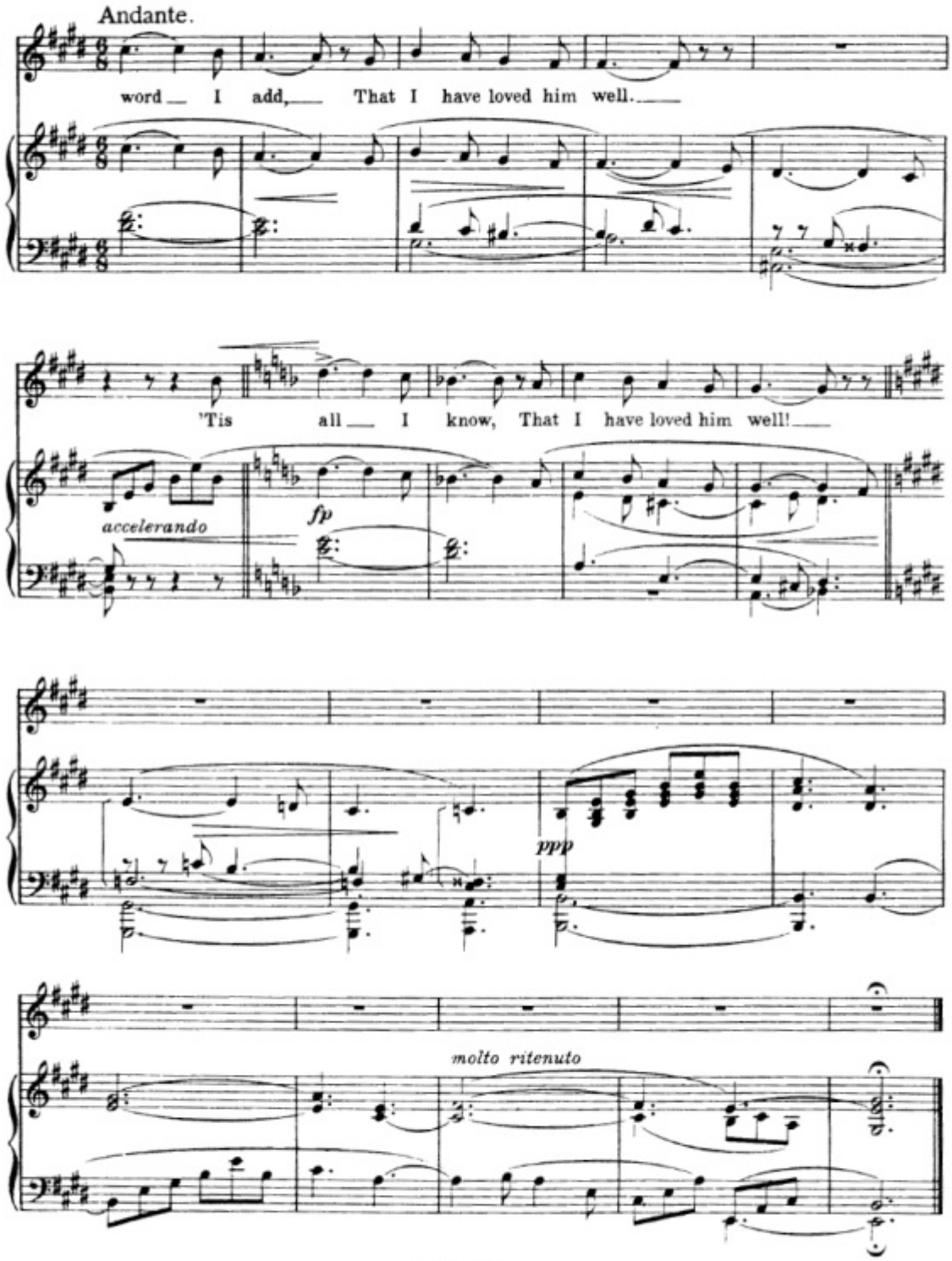


ACT I.

No 1. ONLY ONE WORD.

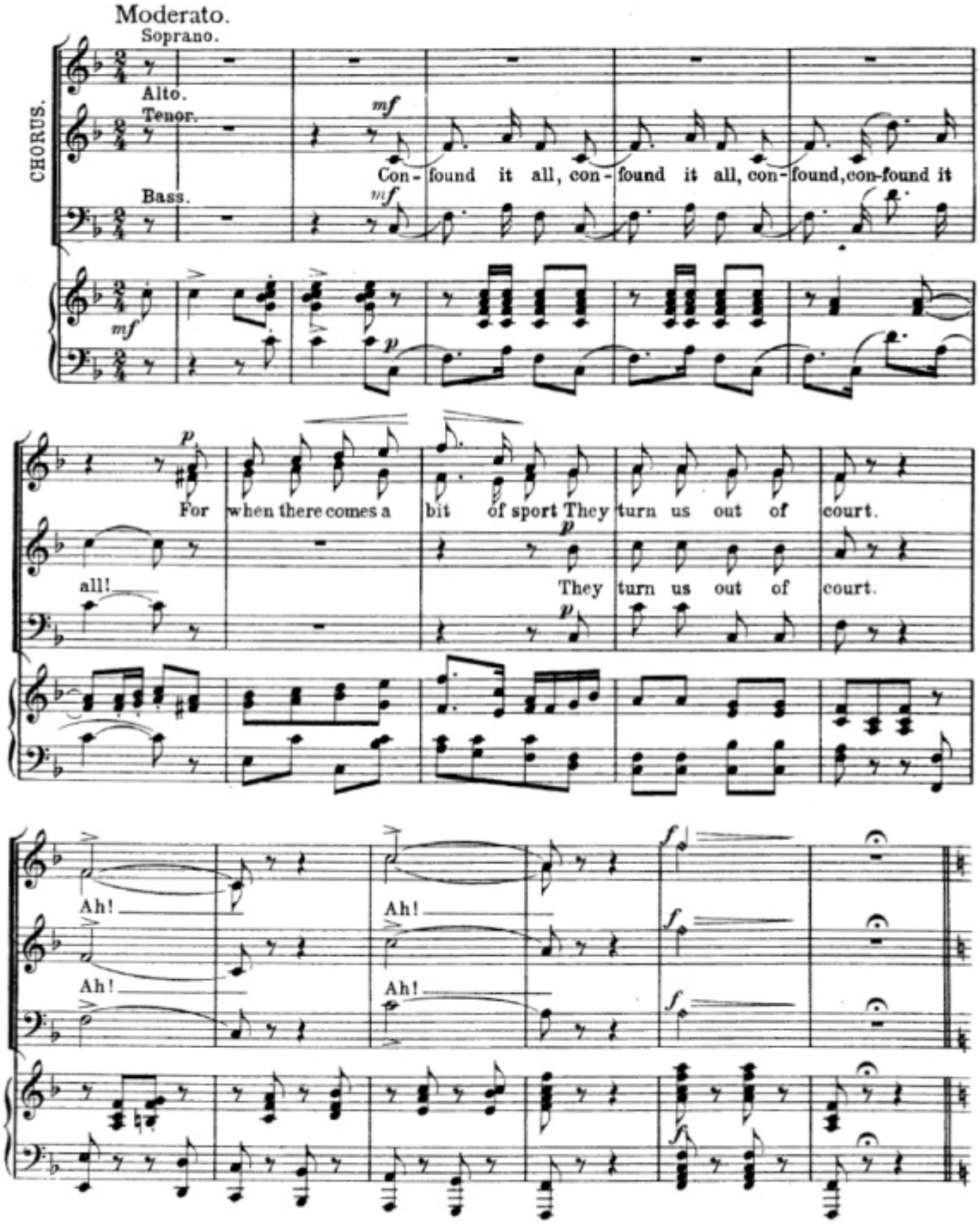
(JANA.)

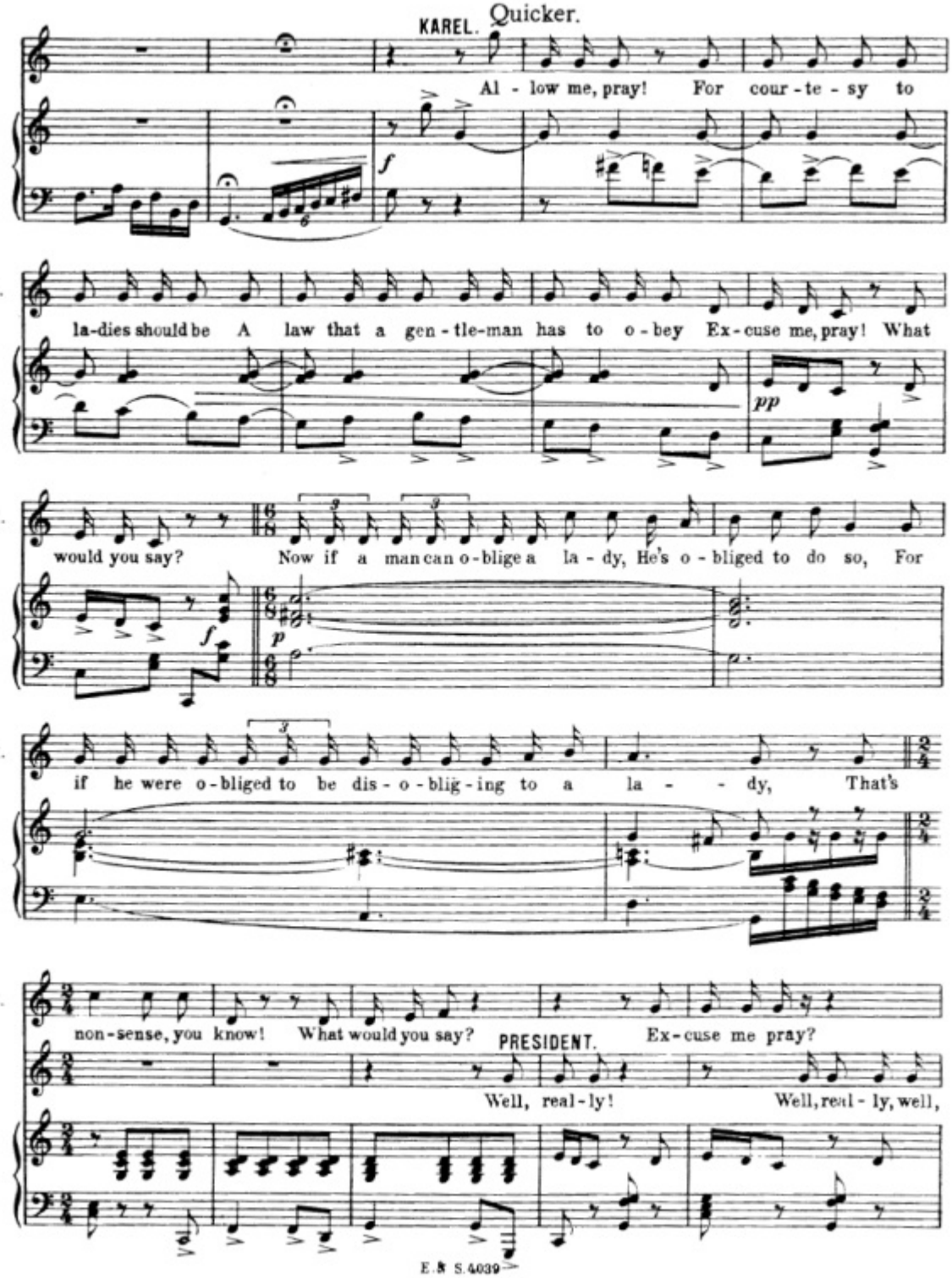


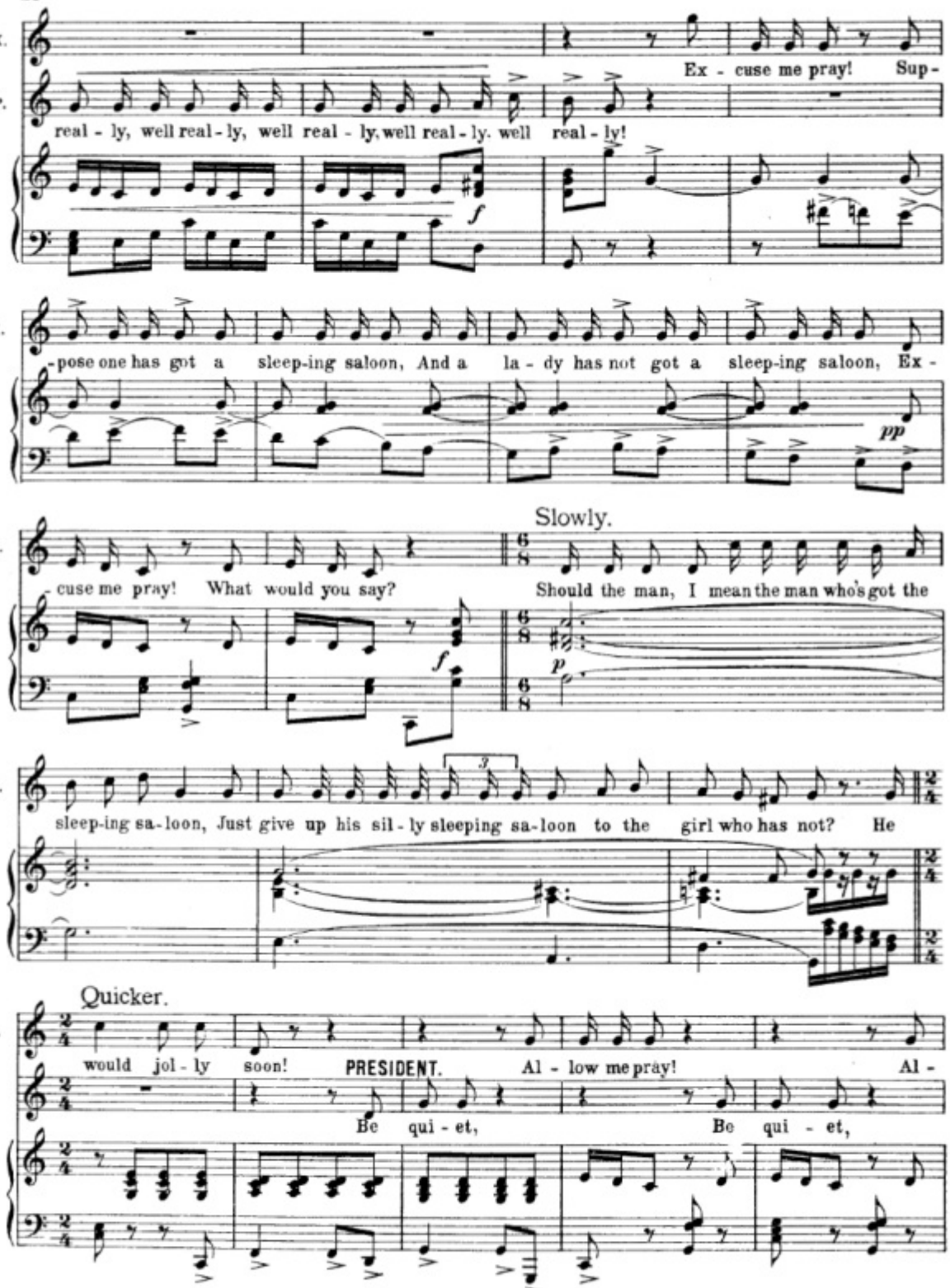

Andante.
word I add, That I have loved him well.
'Tis all I know, That I have loved him well!
accelerando
fp
ppp
molto ritenuto

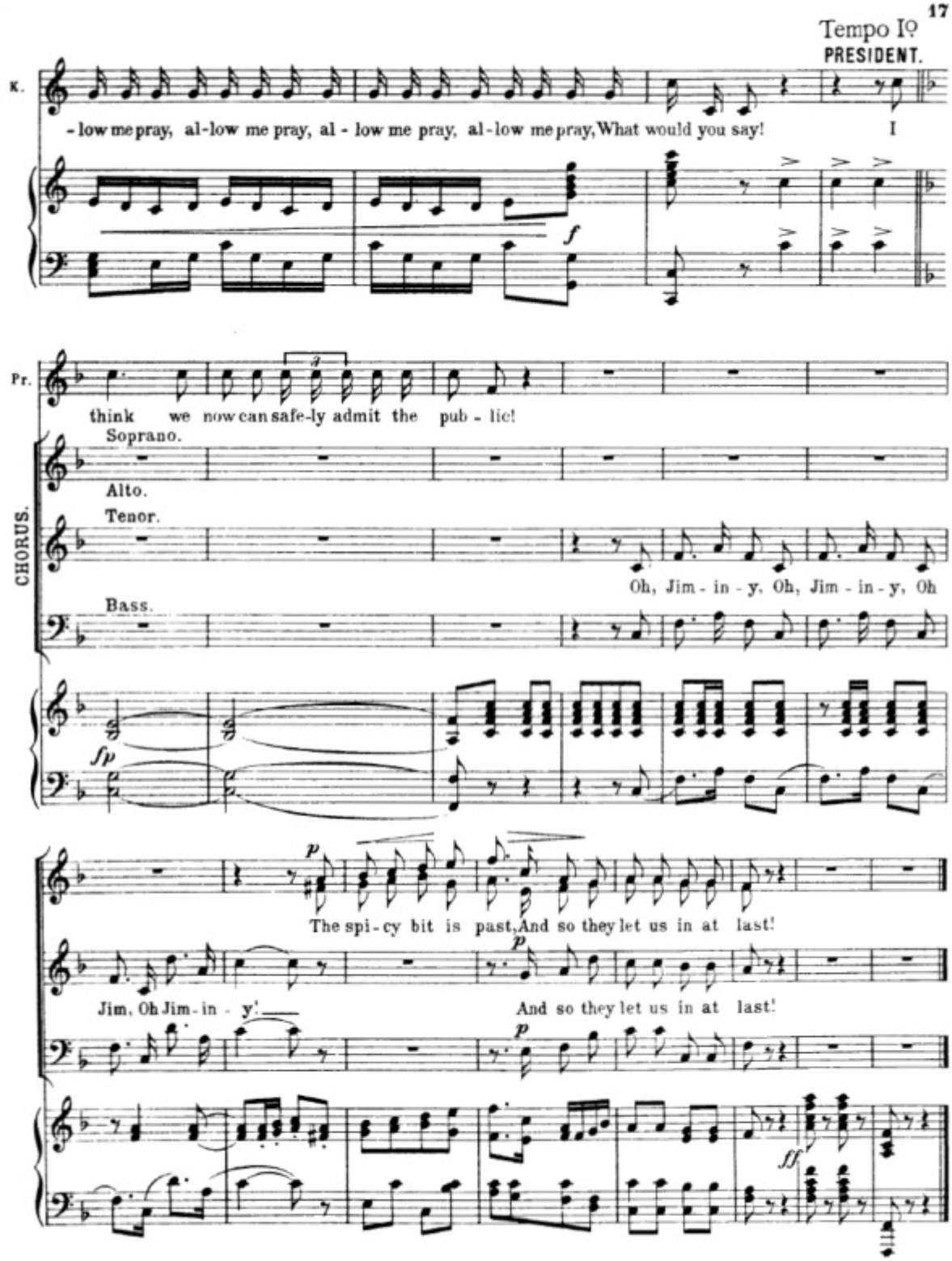
Nº 2. ENSEMBLE.

(KAREL, PRESIDENT & CHORUS.)



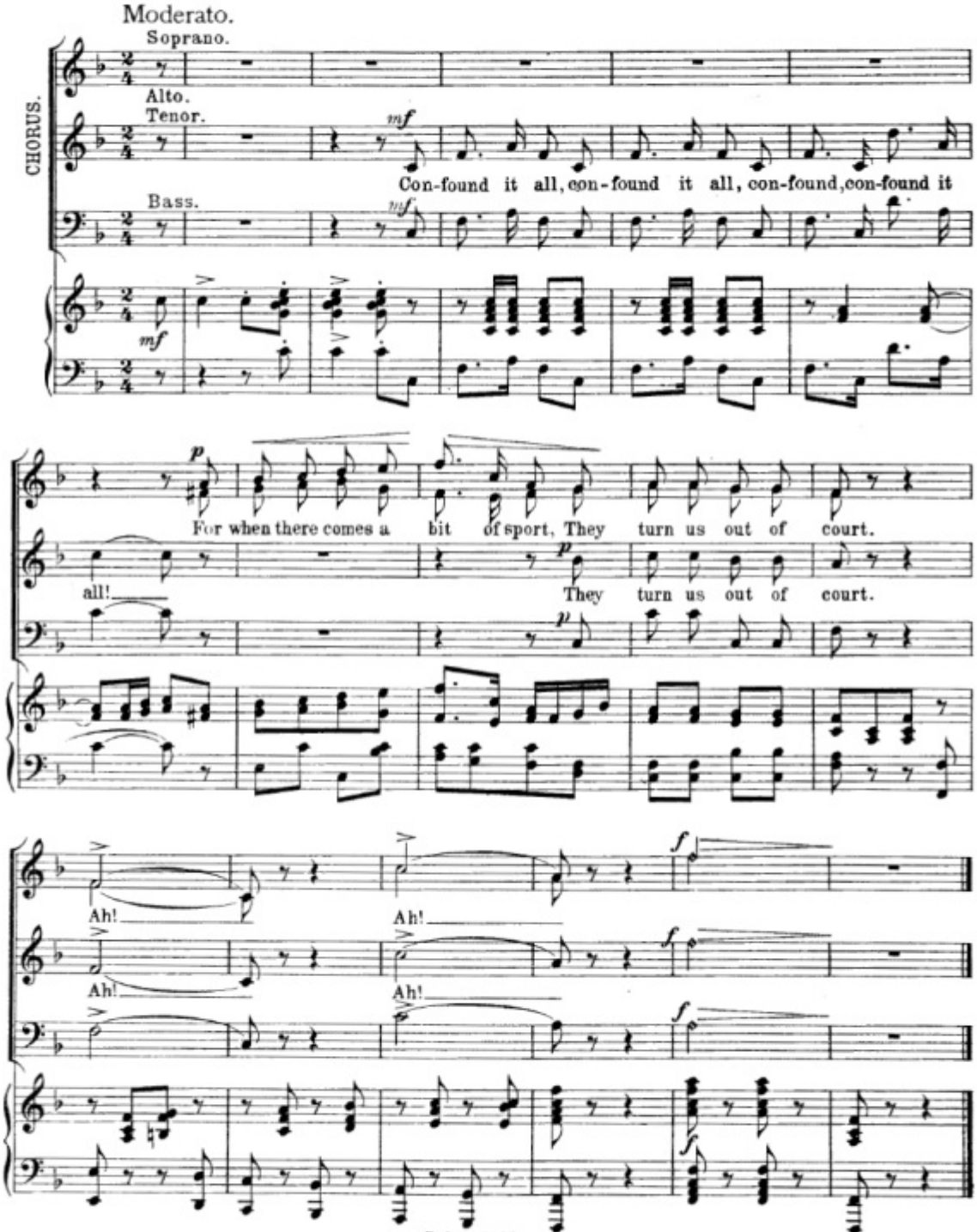

KAREL. Quicker.
Al - low me, pray! For cour - te - sy to
f
K.
la-dies should be A law that a gen - tle-man has to o - bey Ex - cuse me, pray! What
pp
K.
would you say? Now if a man can o - blige a la - dy, He's o - bliged to do so, For
f
p
K.
if he were o - bliged to be dis - o - blig - ing to a la - - dy, That's
K.
non - sense, you know! What would you say? PRESIDENT. Ex - cuse me pray?
Well, real - ly! Well, real - ly, well,


K.
P.
Ex - cuse me pray! Sup -
real - ly, well real - ly, well real - ly, well real - ly. well real - ly!
f
K.
-pose one has got a sleep-ing saloon, And a la - dy has not got a sleep-ing saloon, Ex -
pp
Slowly.
K.
- cuse me pray! What would you say?
Should the man, I mean the man who's got the
f
p
K.
sleep-ing sa - loon, Just give up his sil - ly sleeping sa - loon to the girl who has not? He
Quicker.
K.
would jol - ly soon!
PRESIDENT.
Al - low me pray!
Al -
Be qui - et,
Be qui - et,


Tempo I♀
PRESIDENT.
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!
CHORUS.
Soprano.
Alto.
Tenor.
Oh, Jim - in - y, Oh, Jim - in - y, Oh
Bass.
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!

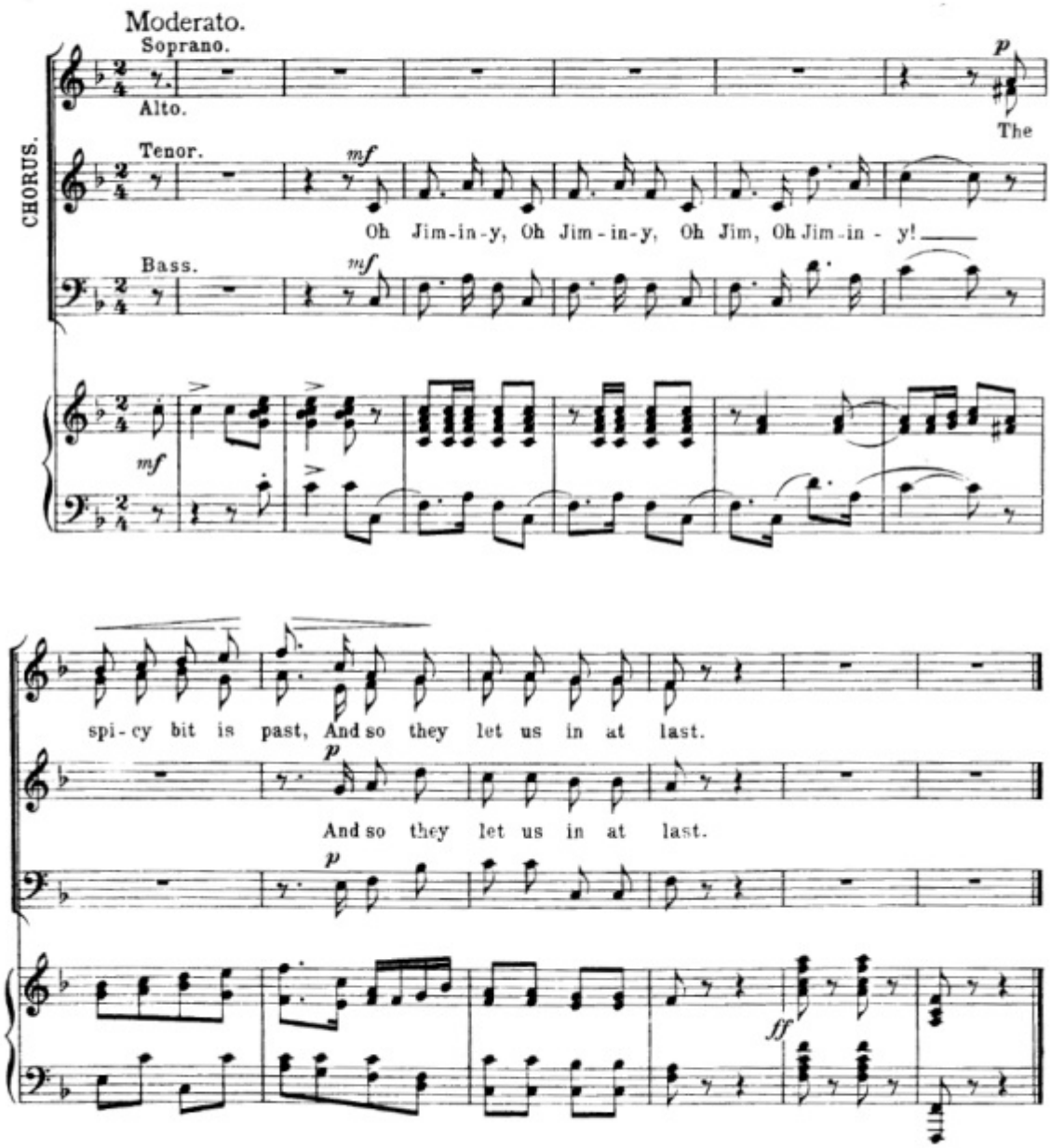
Nº 2ª CHORUS:– "CONFOUND IT ALL."

(THE PUBLIC.)



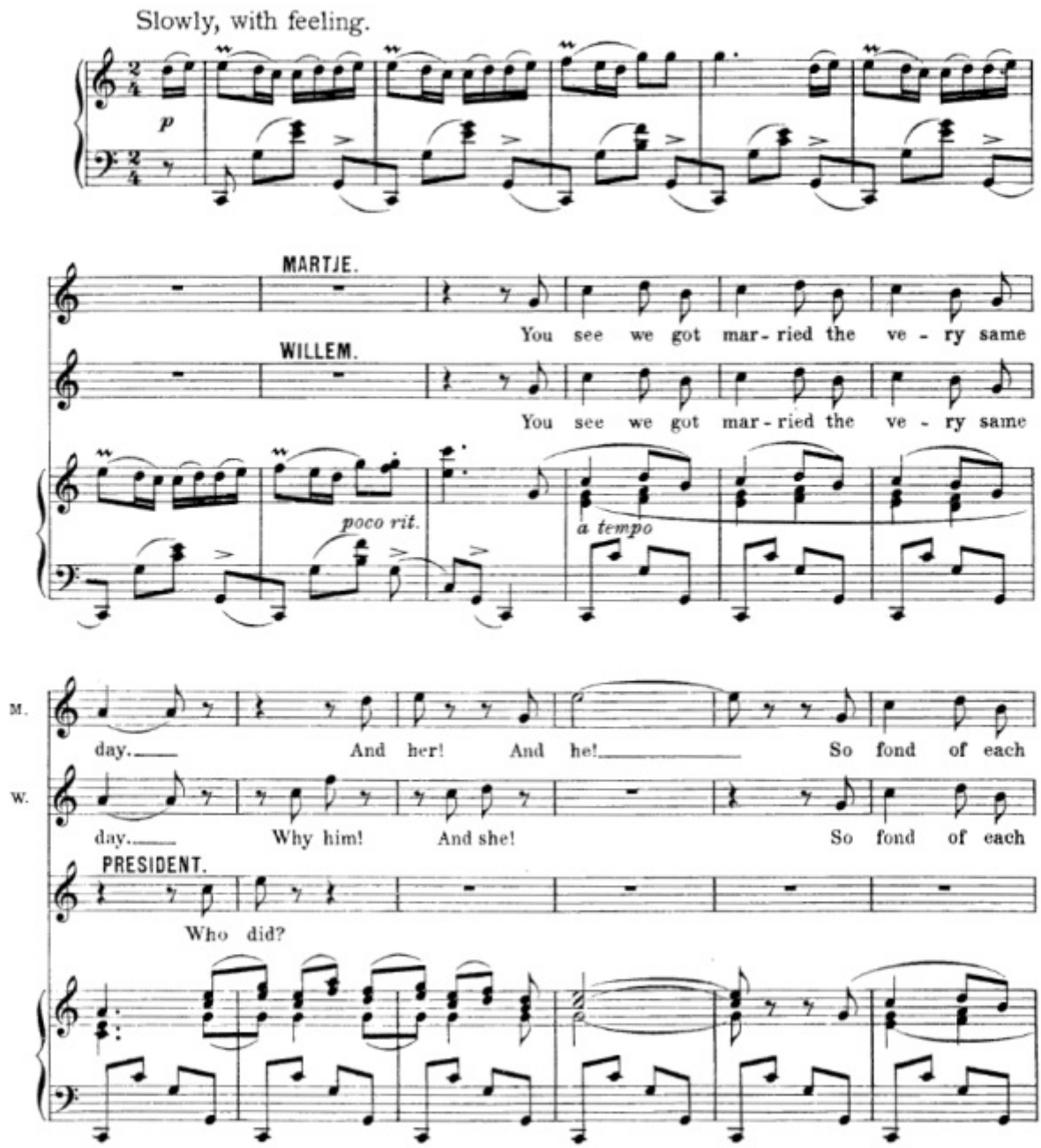
Nº 2b CHORUS:-"OH, JIMINY!"

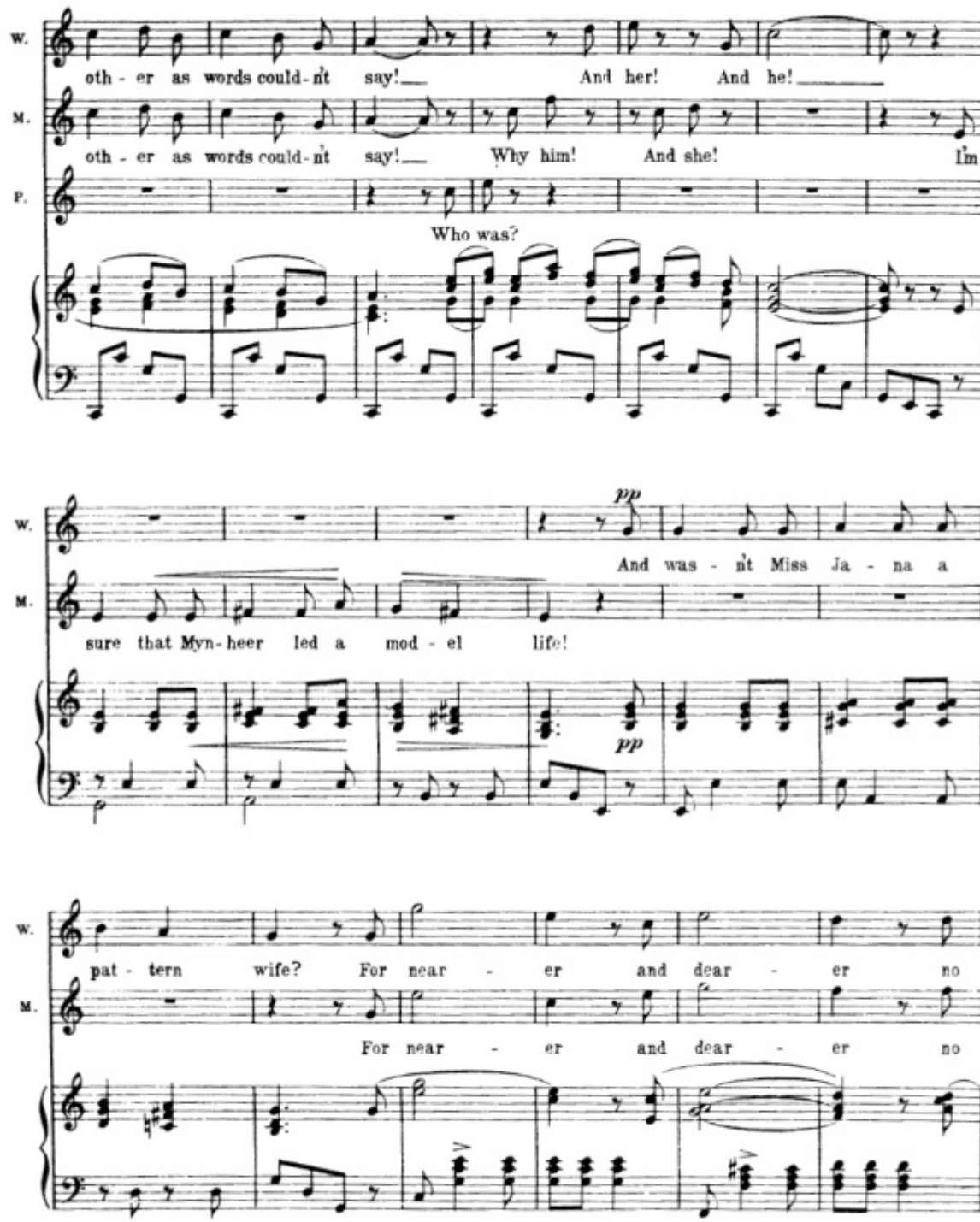
(THE PUBLIC.)

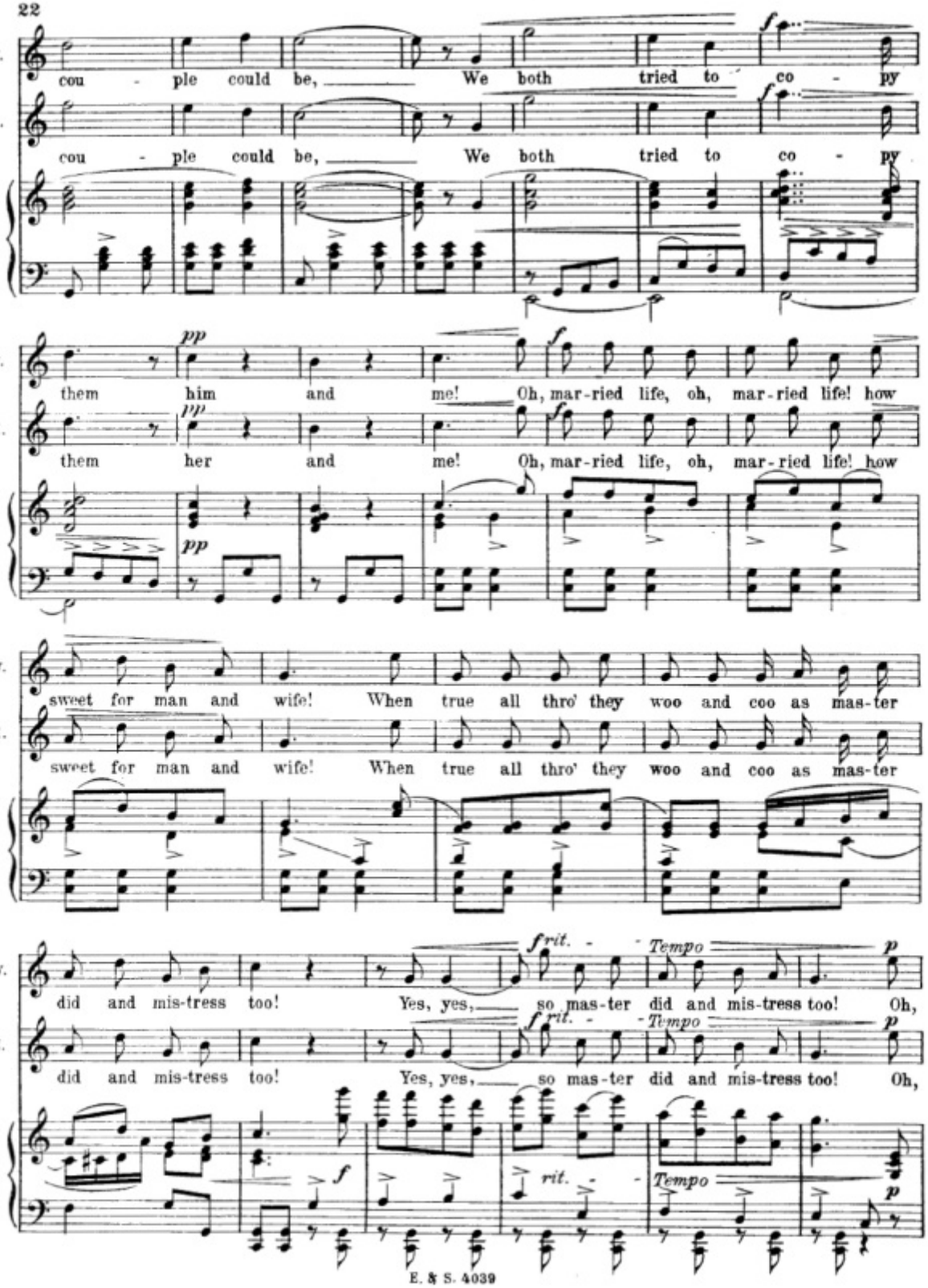


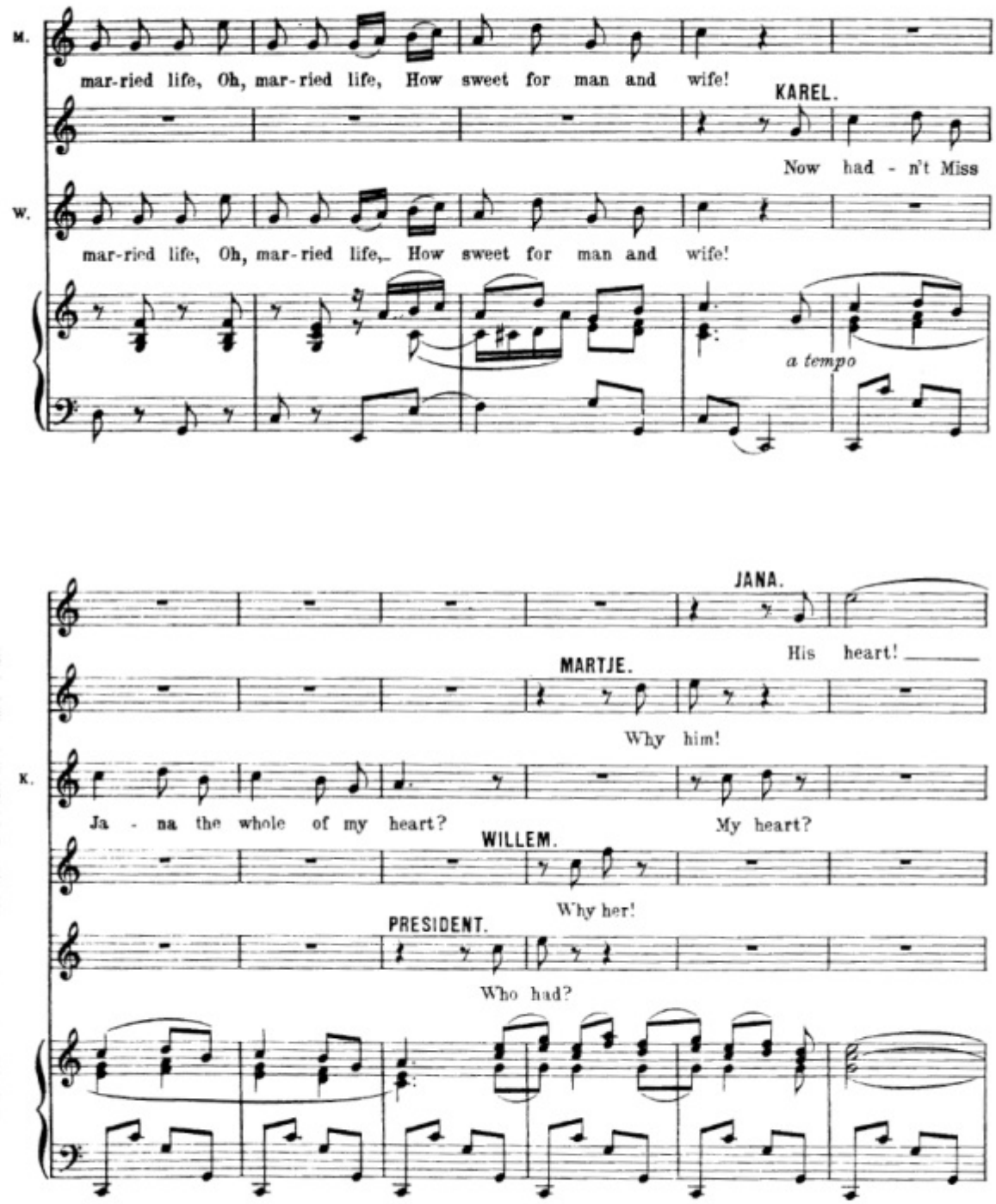
Nº 3. QUINTETTE:–"OH, MARRIED LIFE!"

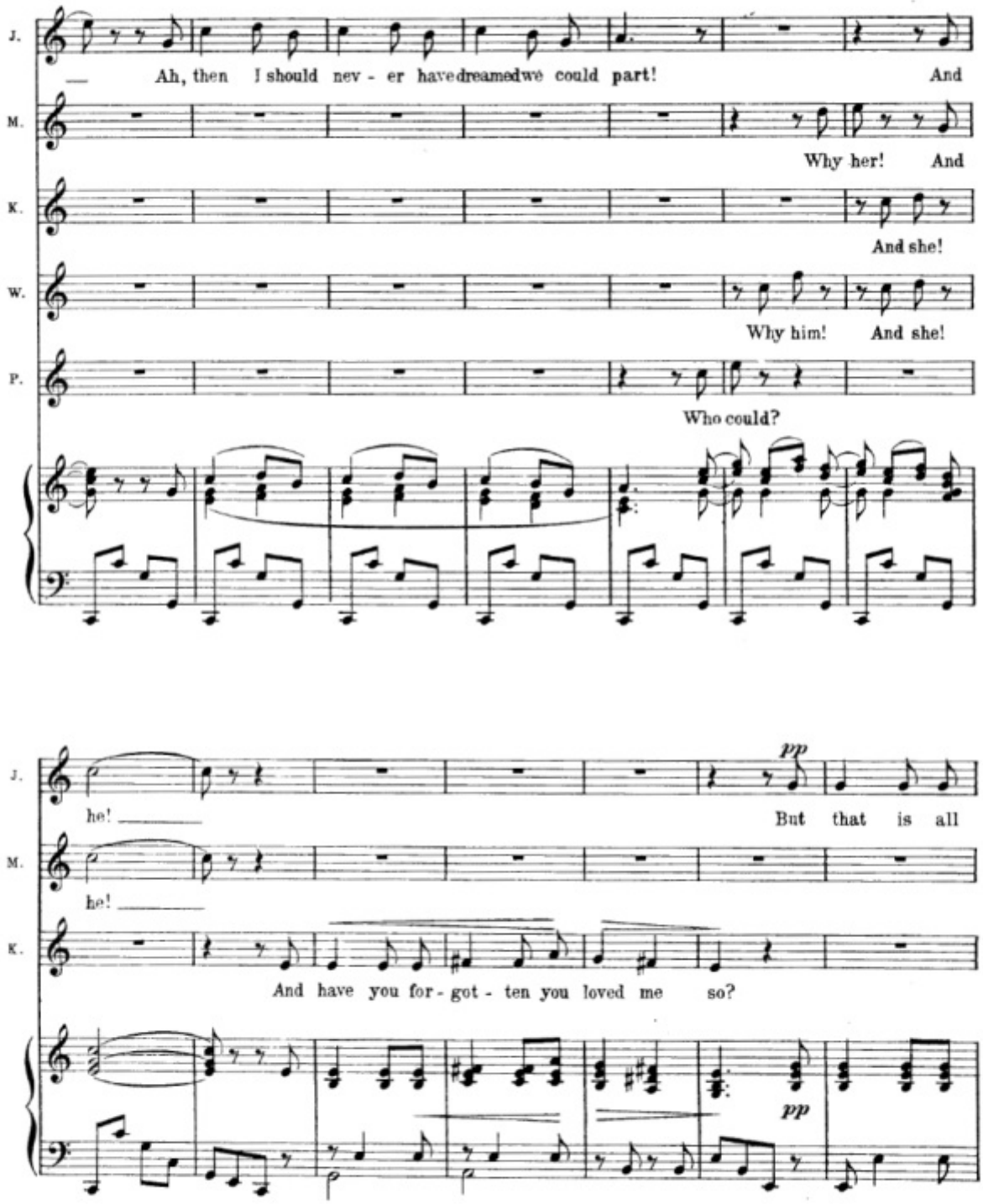
(JANA, MARTJE, KAREL, WILLEM & PRESIDENT.)

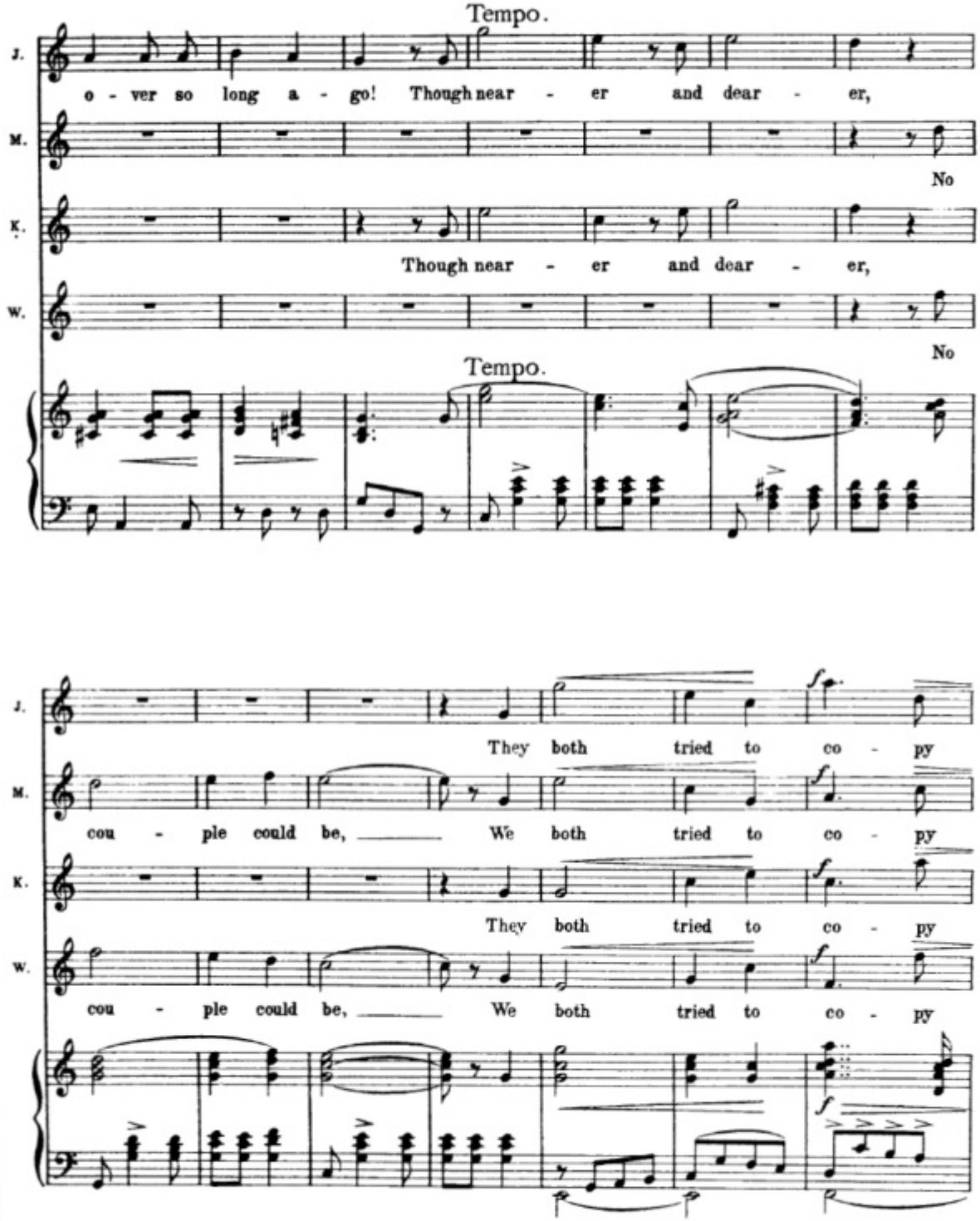


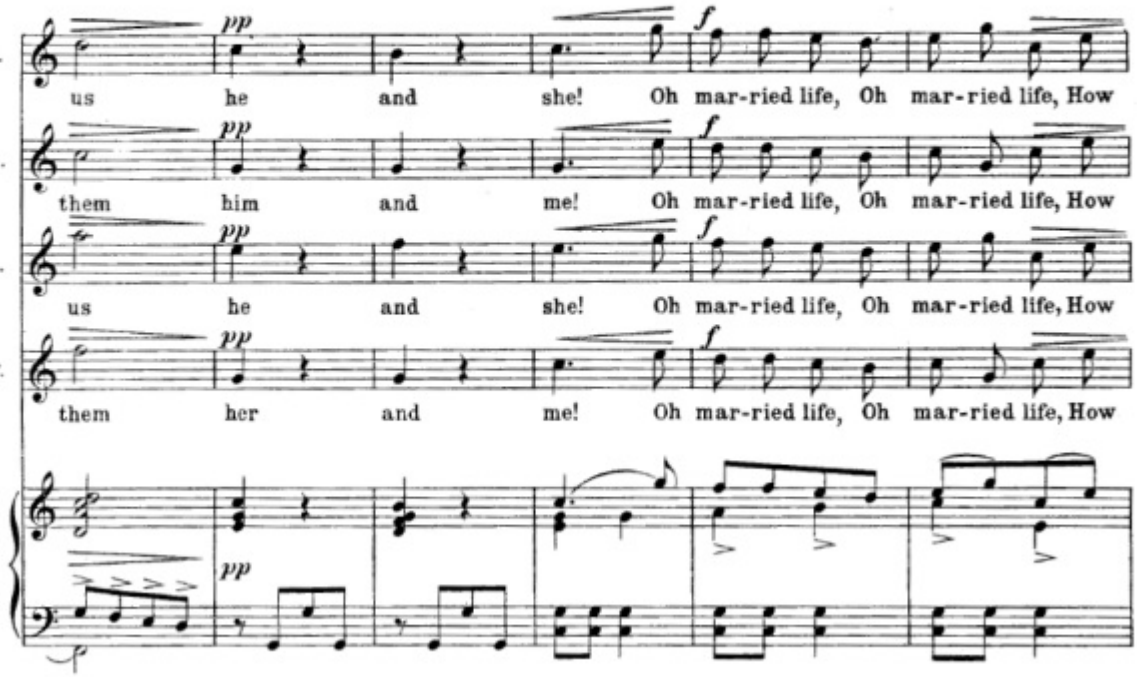

W.
oth - er as words could-n't say!
And her! And he!
M.
oth - er as words could-n't say!
Why him! And she! I'm
P.
Who was?
pp
And was - n't Miss Ja - na a
sure that Myn-heer led a mod - el life!
pp
pat - tern wife? For near - er and dear - er no
For near - er and dear - er no

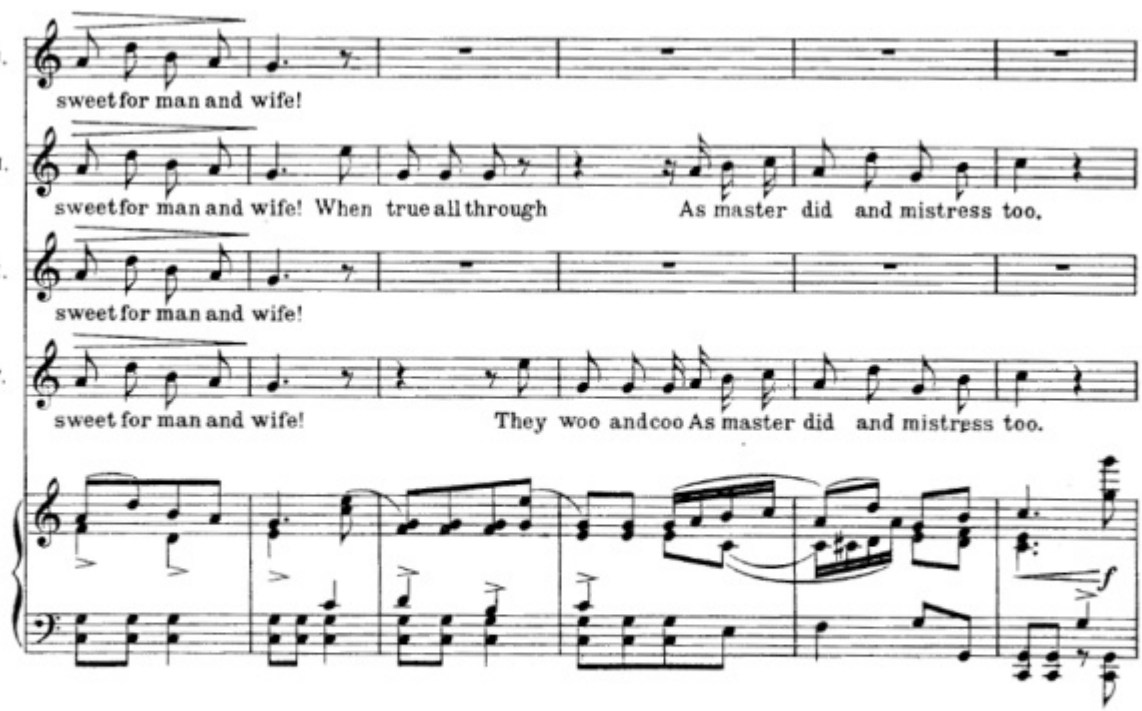

W.
M.
cou - ple could be, We both tried to co - py
cou - ple could be, We both tried to co - py
them him and me! Oh, mar-ried life, oh, mar-ried life! how
them her and me! Oh, mar-ried life, oh, mar-ried life! how
sweet for man and wife! When true all thro' they woo and coo as mas-ter
sweet for man and wife! When true all thro' they woo and coo as mas-ter
did and mis-tress too! Yes, yes, so mas-ter did and mis-tress too! Oh,
did and mis-tress too! Yes, yes, so mas-ter did and mis-tress too! Oh,
rit.
Tempo

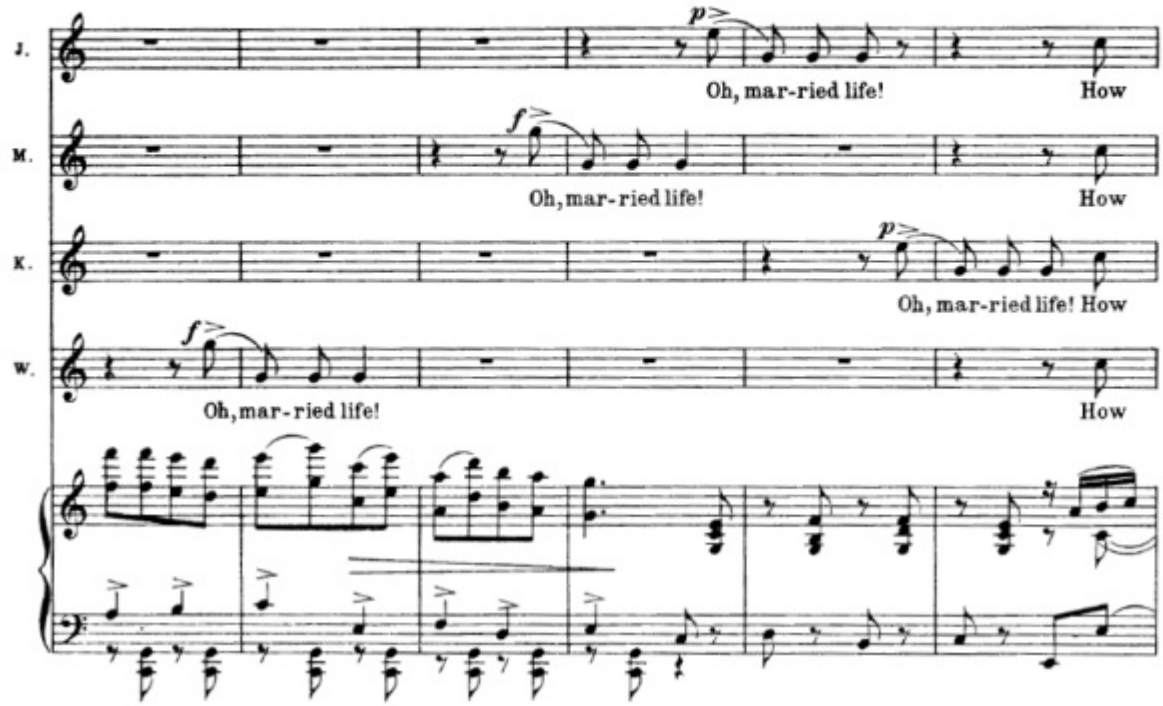

M.
mar-ried life, Oh, mar-ried life, How sweet for man and wife!
KAREL.
Now had - n't Miss
W.
mar-ried life, Oh, mar-ried life, How sweet for man and wife!
a tempo
JANA.
His heart!
MARTJE.
Why him!
K.
Ja - na the whole of my heart?
My heart?
WILLEM.
Why her!
PRESIDENT.
Who had?

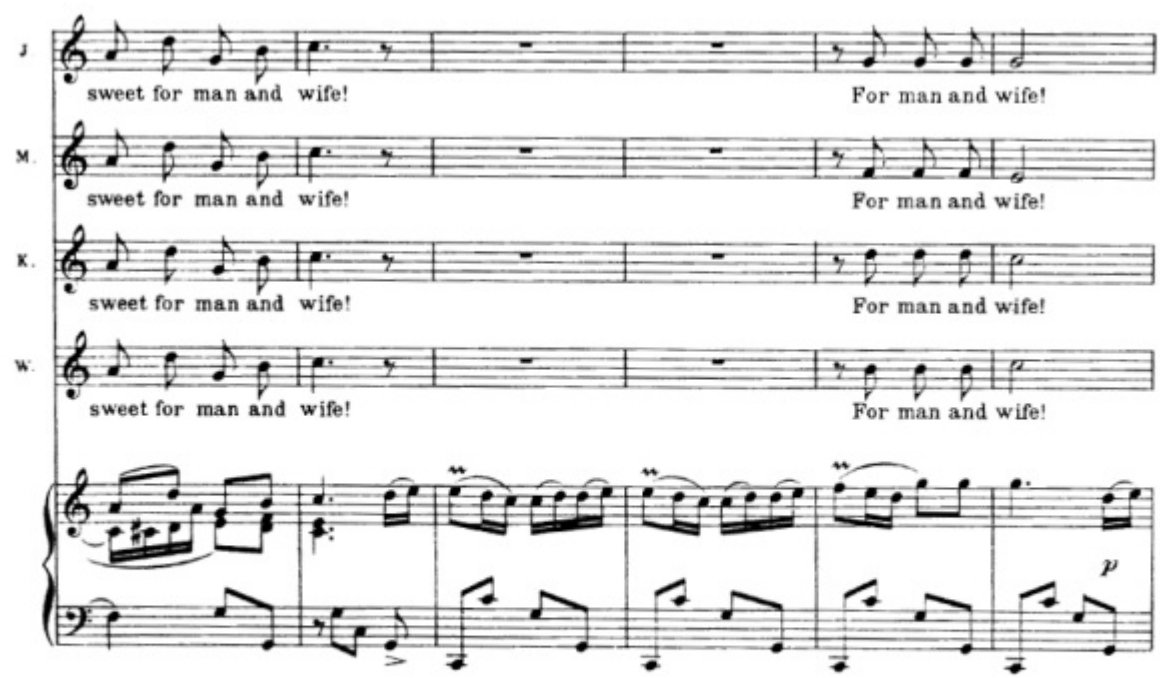

J.
Ah, then I should nev - er have dreamed we could part!
And
M.
Why her!
And
K.
And she!
W.
Why him!
And she!
P.
Who could?
pp
J.
he!
But that is all
M.
he!
K.
And have you for - got - ten you loved me so?
pp

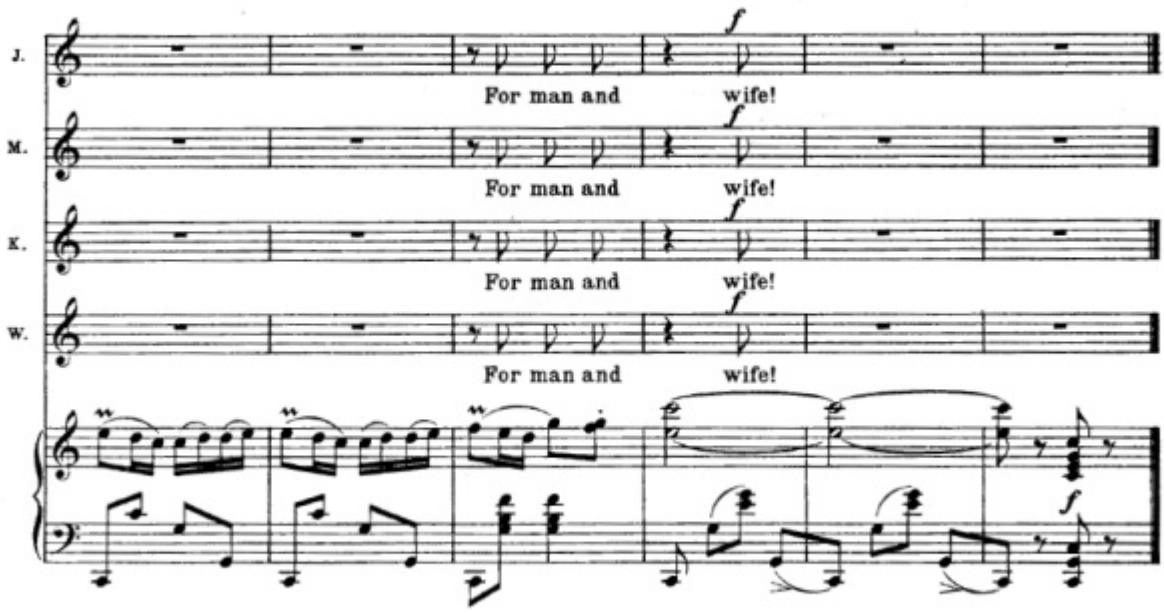

Tempo.
J.
o - ver so long a - go! Though near - er and dear - er,
M.
No
K.
Though near - er and dear - er,
W.
No
Tempo.
J.
They both tried to co - py
M.
cou - ple could be, We both tried to co - py
K.
They both tried to co - py
W.
cou - ple could be, We both tried to co - py


J.
us he and she! Oh mar-ried life, Oh mar-ried life, How
M.
them him and me! Oh mar-ried life, Oh mar-ried life, How
K.
us he and she! Oh mar-ried life, Oh mar-ried life, How
W.
them her and me! Oh mar-ried life, Oh mar-ried life, How


J.
sweet for man and wife!
M.
sweet for man and wife! When true all through As master did and mistress too.
K.
sweet for man and wife!
W.
sweet for man and wife! They woo and coo As master did and mistress too.

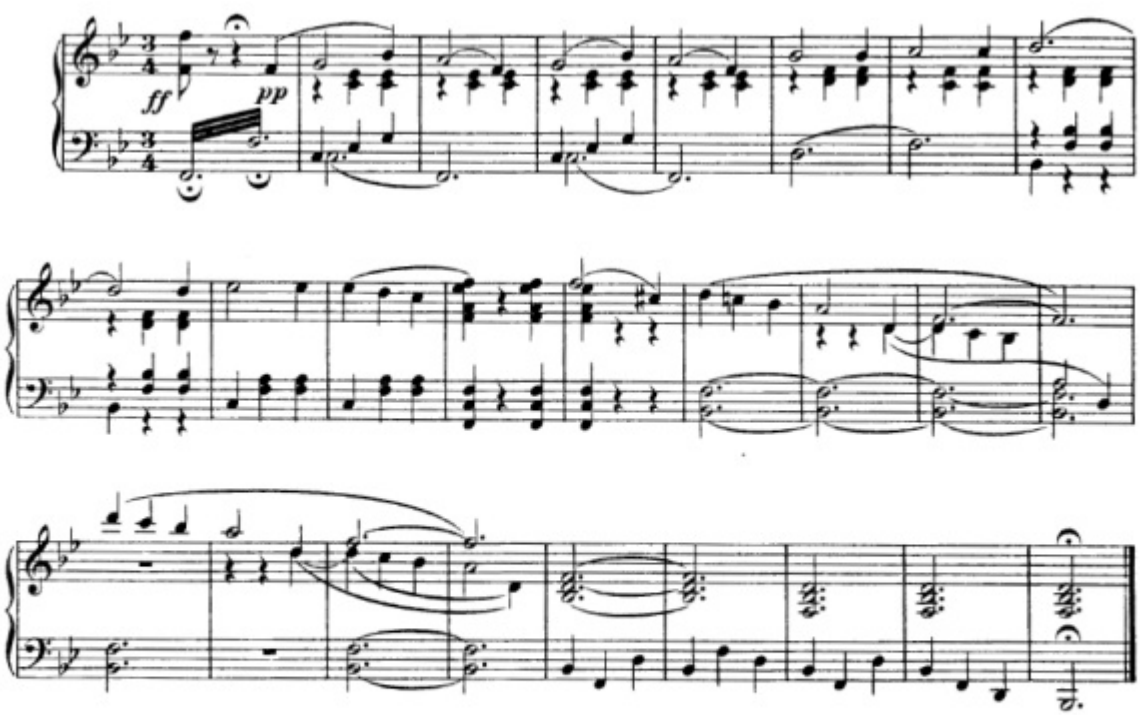

J.
M.
K.
W.
p
f
Oh, mar-ried life!
How


J
M.
K.
W.
sweet for man and wife!
For man and wife!
p



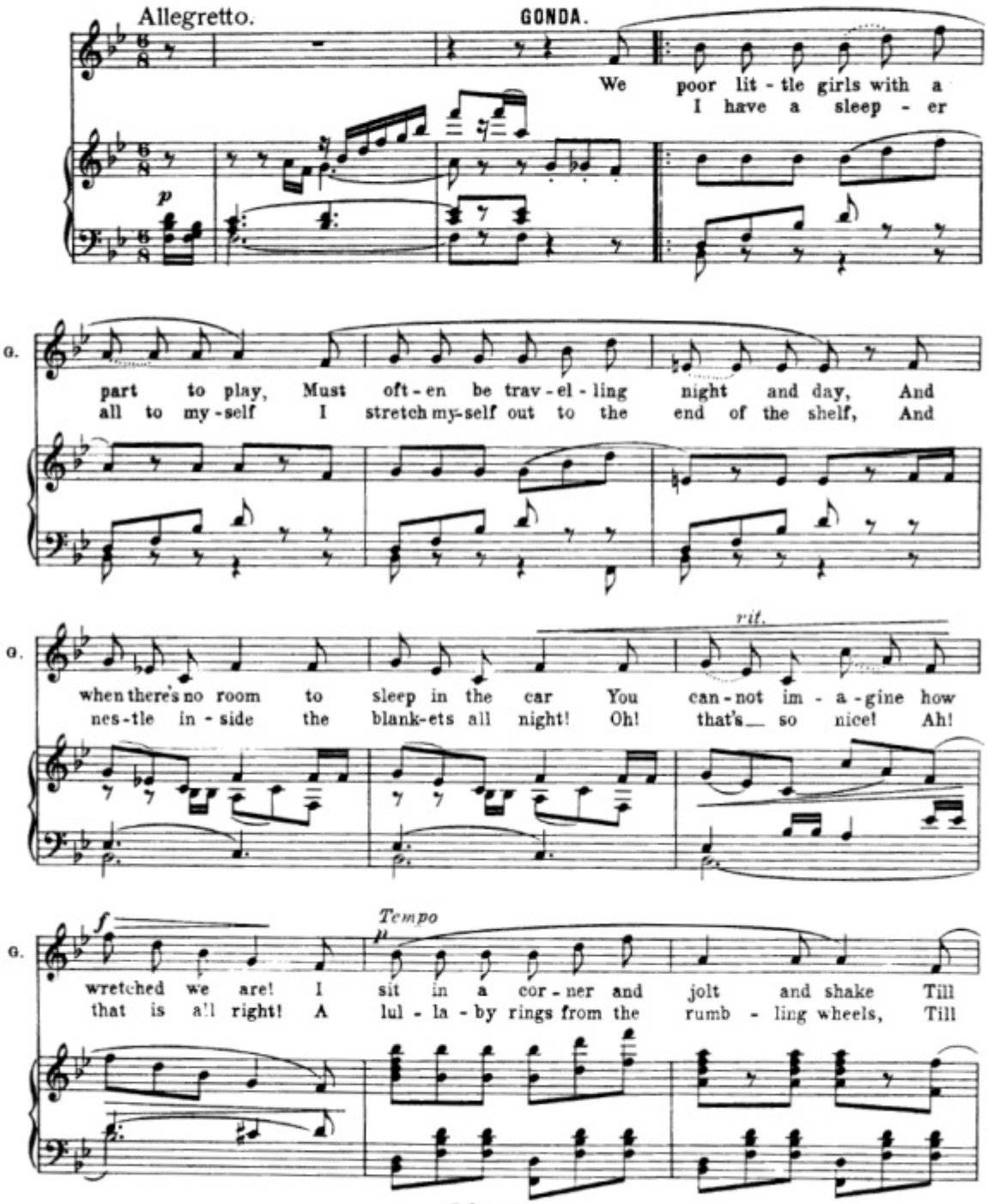
No 3a MELODRAME.

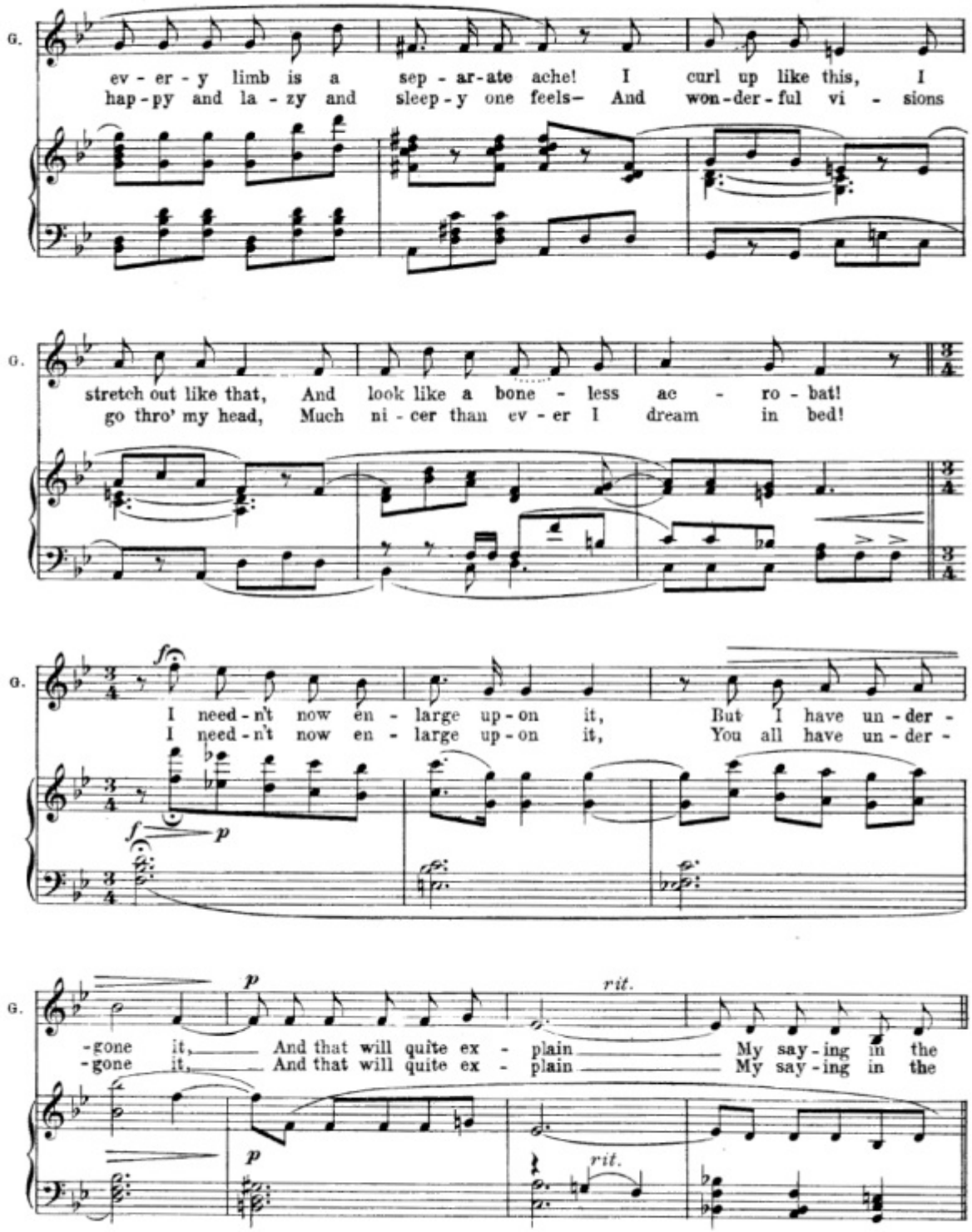
(ENTRANCE OF GONDA.)

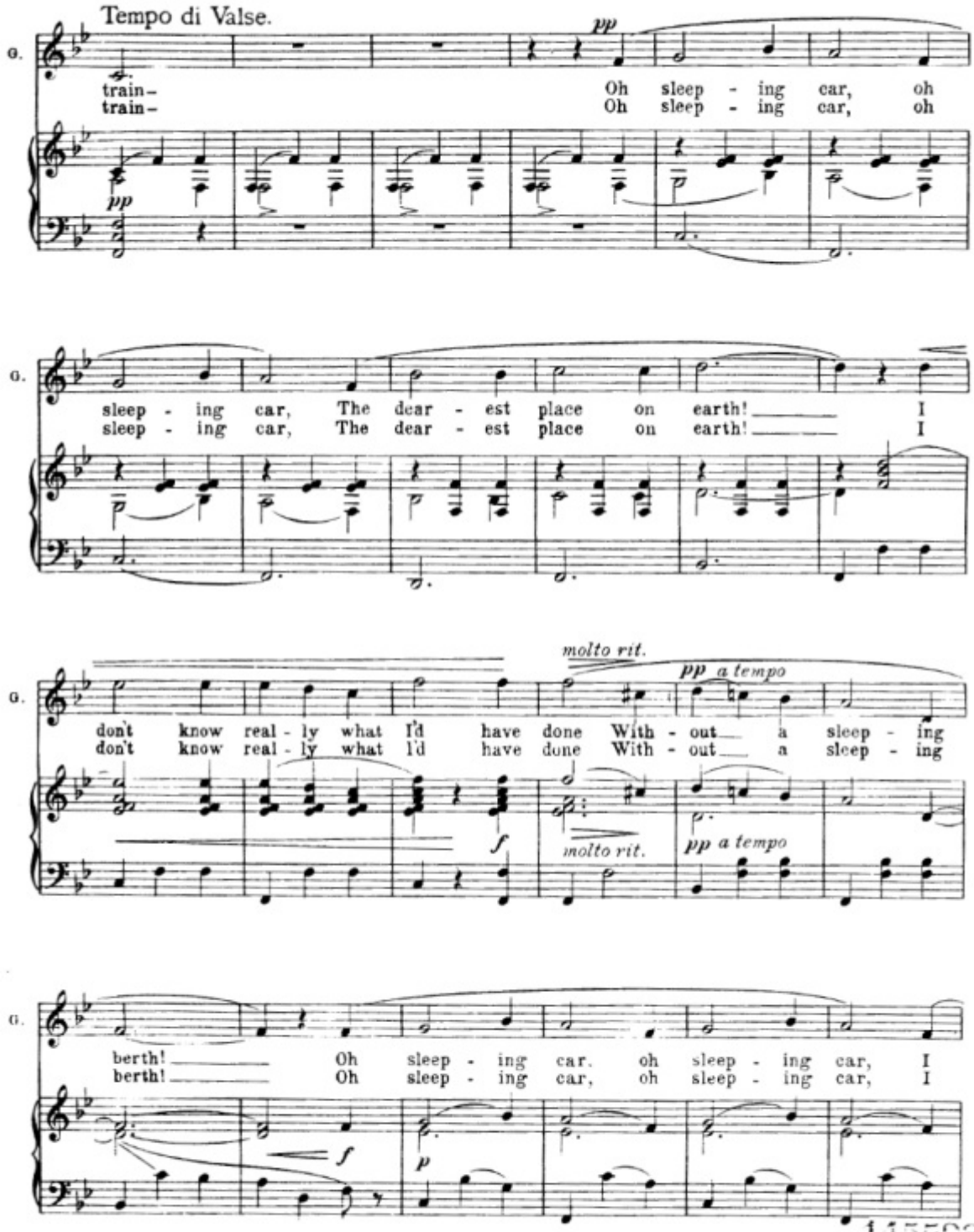


No. 4. SONG:–"OH, SLEEPING CAR!"

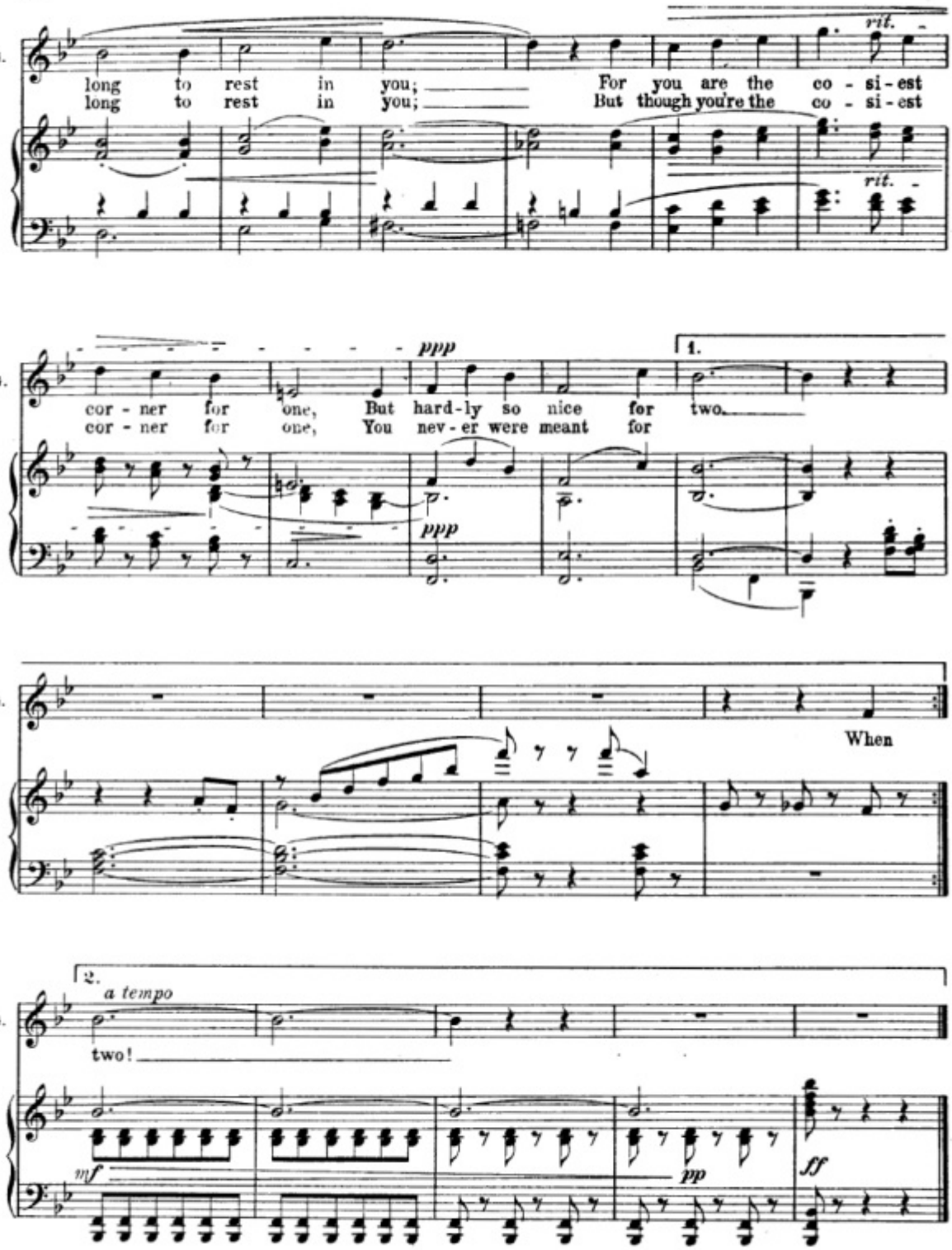
(GONDA.)




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
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!
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 -
-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
rit.
rit.

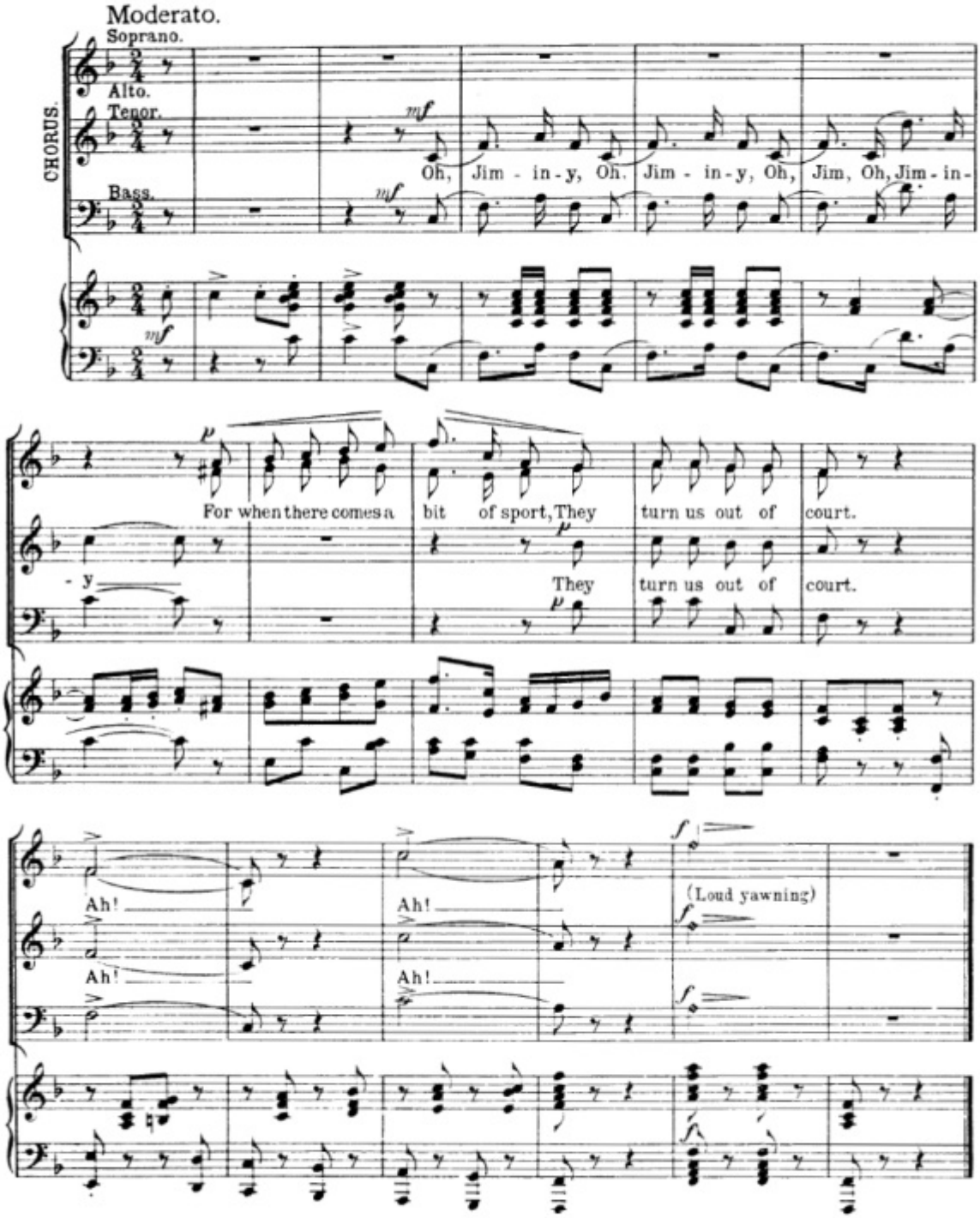

Tempo di Valse.
G.
train–
train–
Oh sleep - ing car, oh
Oh sleep - ing car, oh
pp
pp
sleep - ing car, The dear - est place on earth! I
sleep - ing car, The dear - est place on earth! I
molto rit.
pp a tempo
don't know real - ly what I'd have done With - out a sleep - ing
don't know real - ly what I'd have done With - out a sleep - ing
f
molto rit.
pp a tempo
berth! Oh sleep - ing car. oh sleep - ing car, I
berth! Oh sleep - ing car, oh sleep - ing car, I
f
p

145523


G.
long to rest in you;
long to rest in you;
For you are the co - si - est
But though you're the co - si - est
rit.
rit.
ppp
1.
cor - ner for one, But hard-ly so nice for two.
cor - ner for one, You nev - er were meant for
ppp
When
2.
a tempo
two!
mf
pp
ff

Nº 4ª EXIT CHORUS:- "OH, JIMINY!"

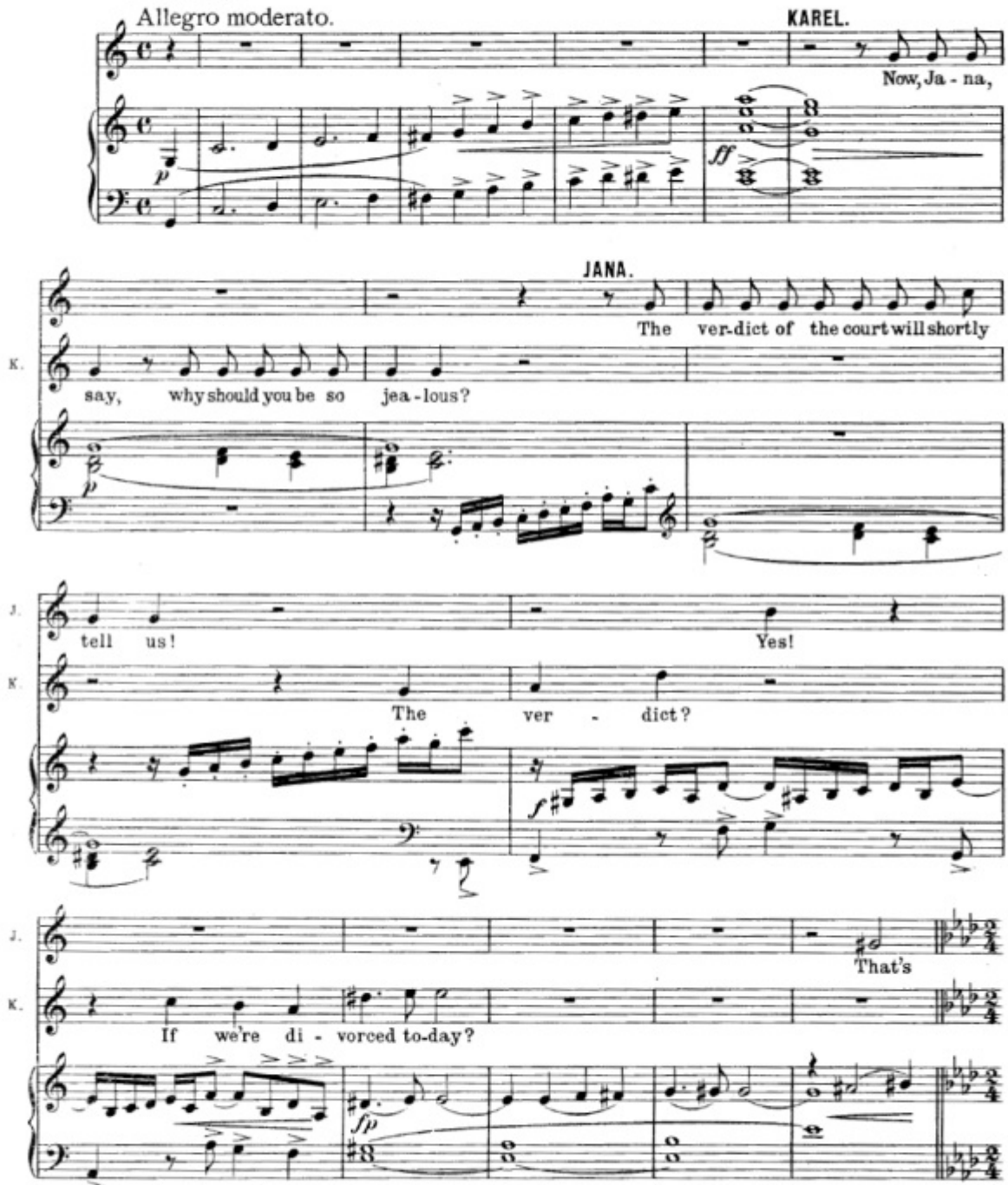
(THE PUBLIC.)

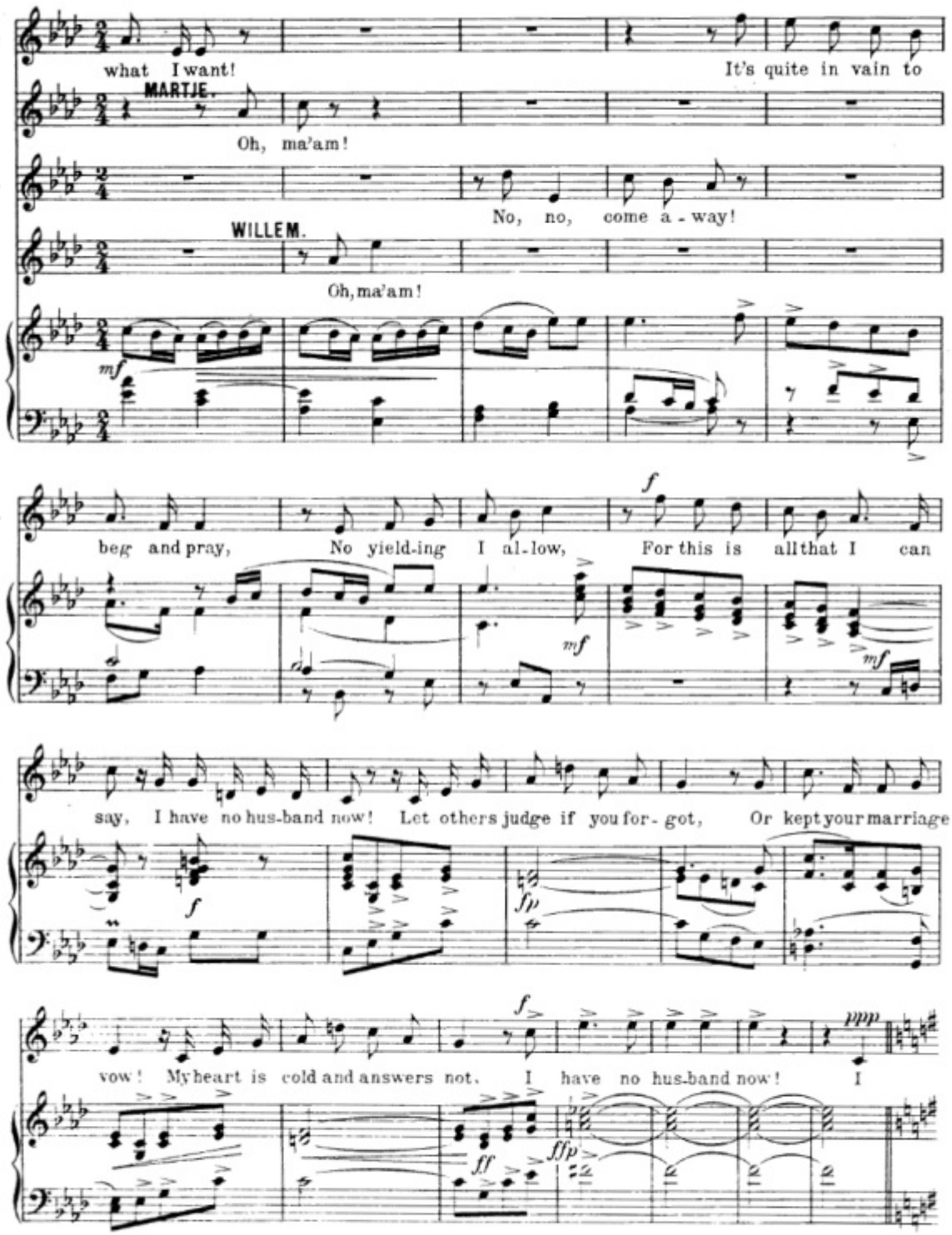


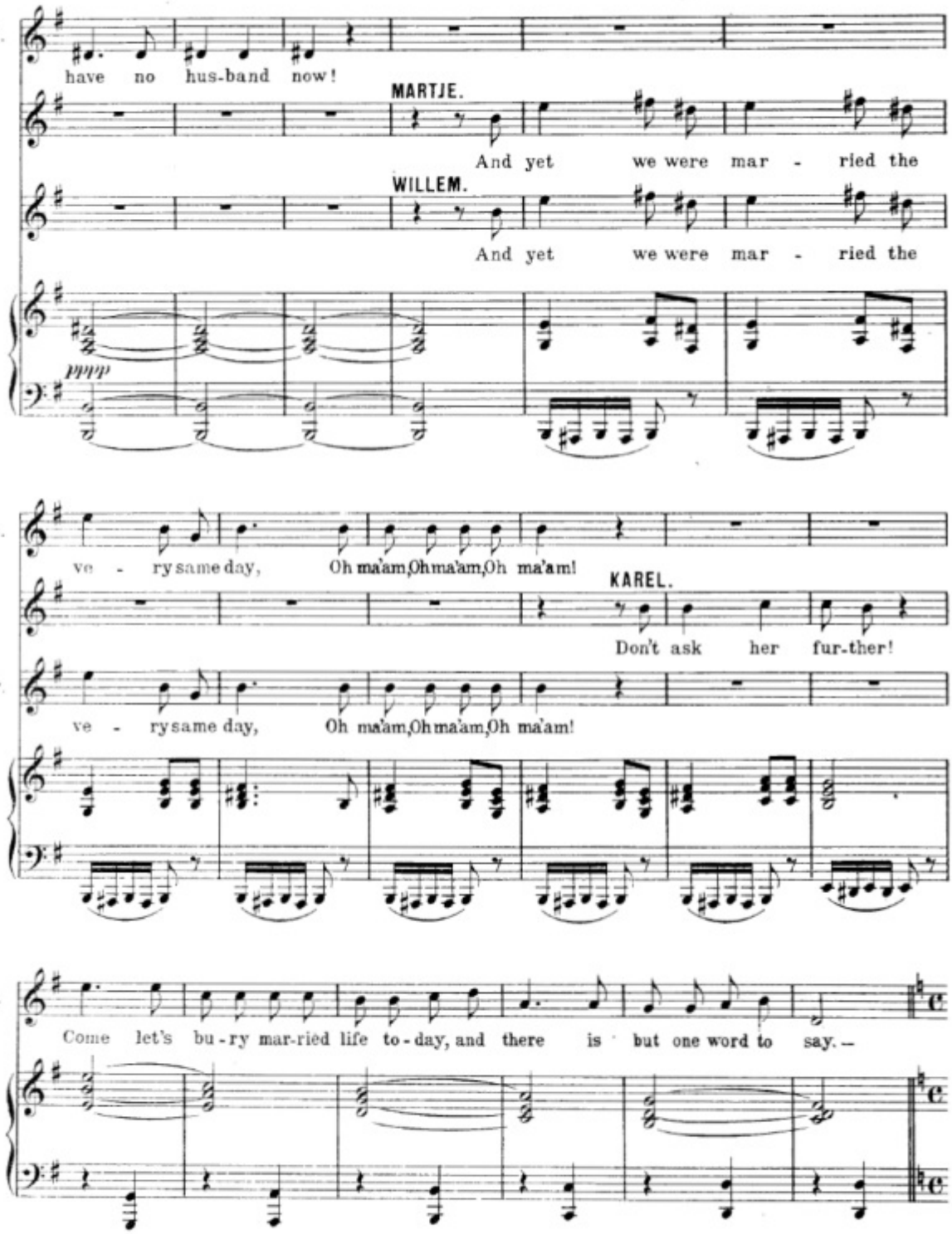
Nº 5. (a) SCENA (b) TRIO.

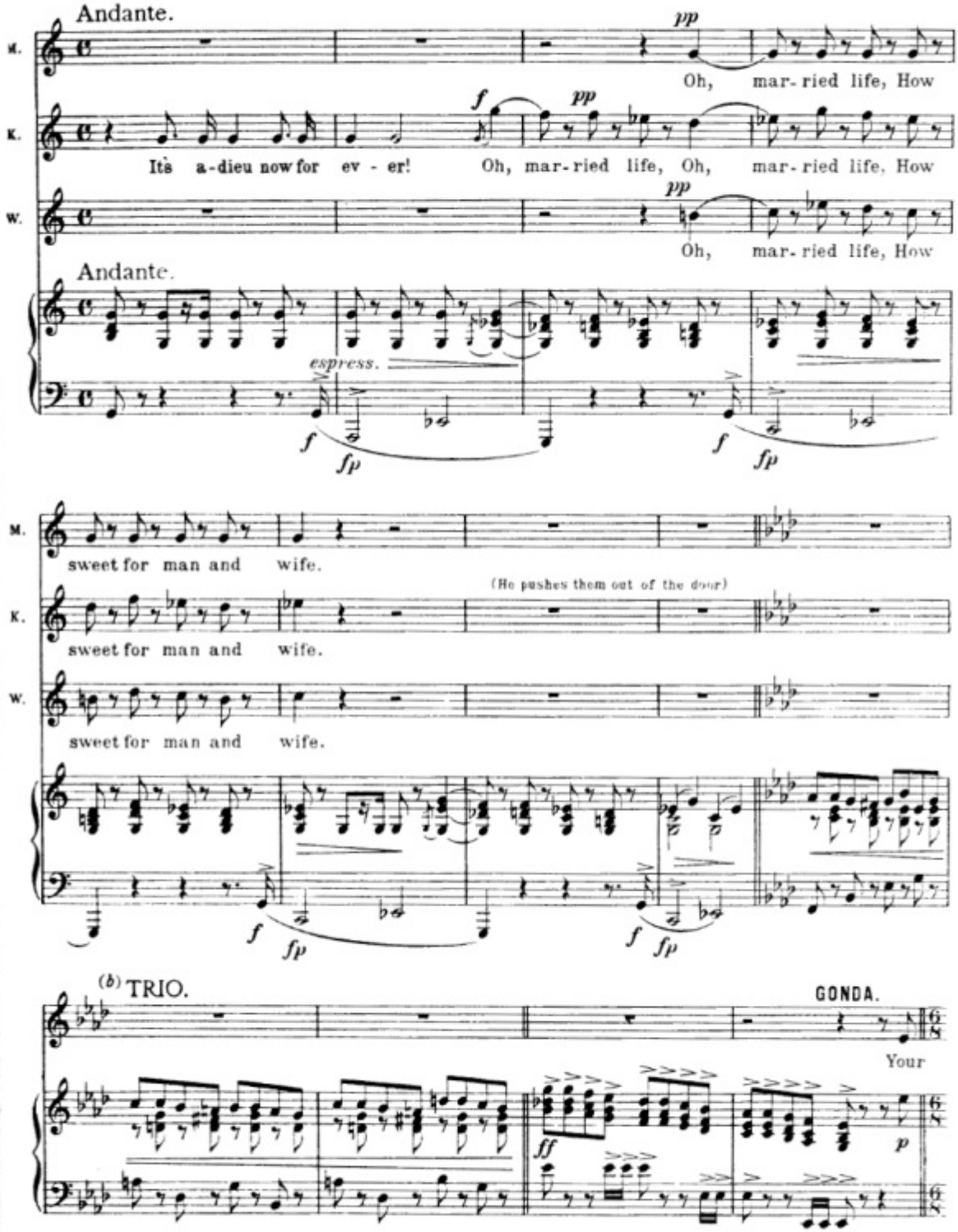
(KAREL, JANA, MARTJE, WILLEM, GONDA.)

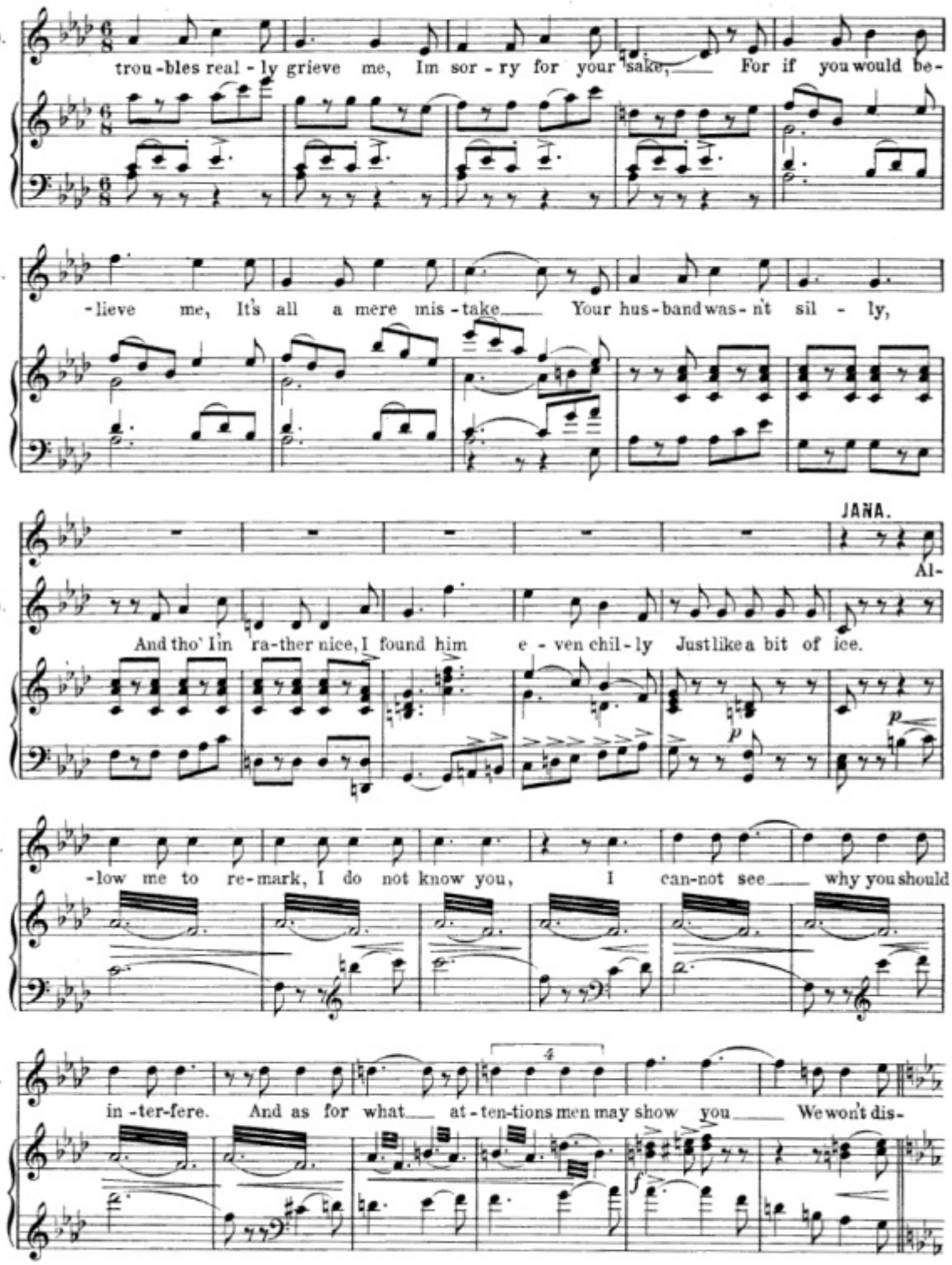
(a) SCENA.

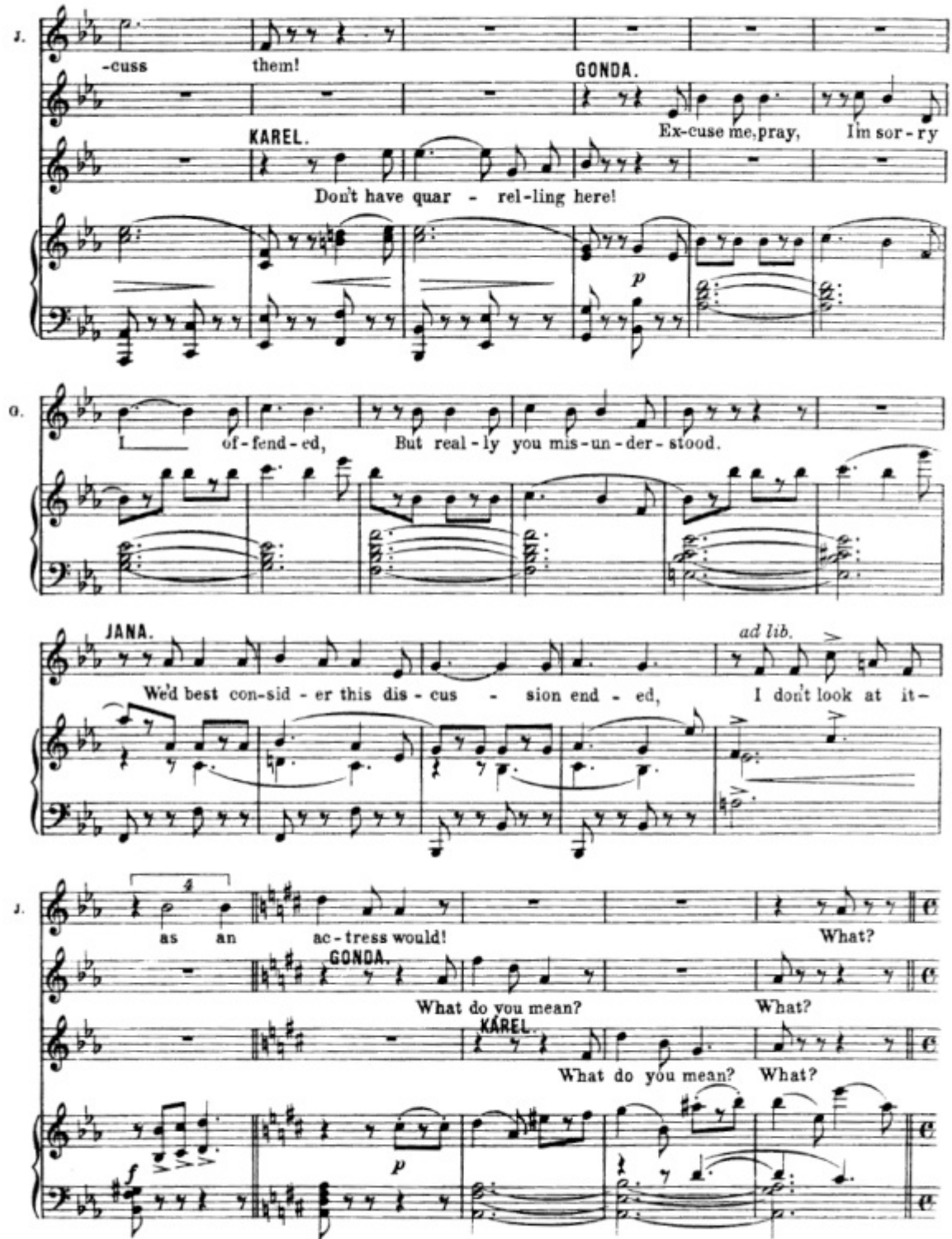


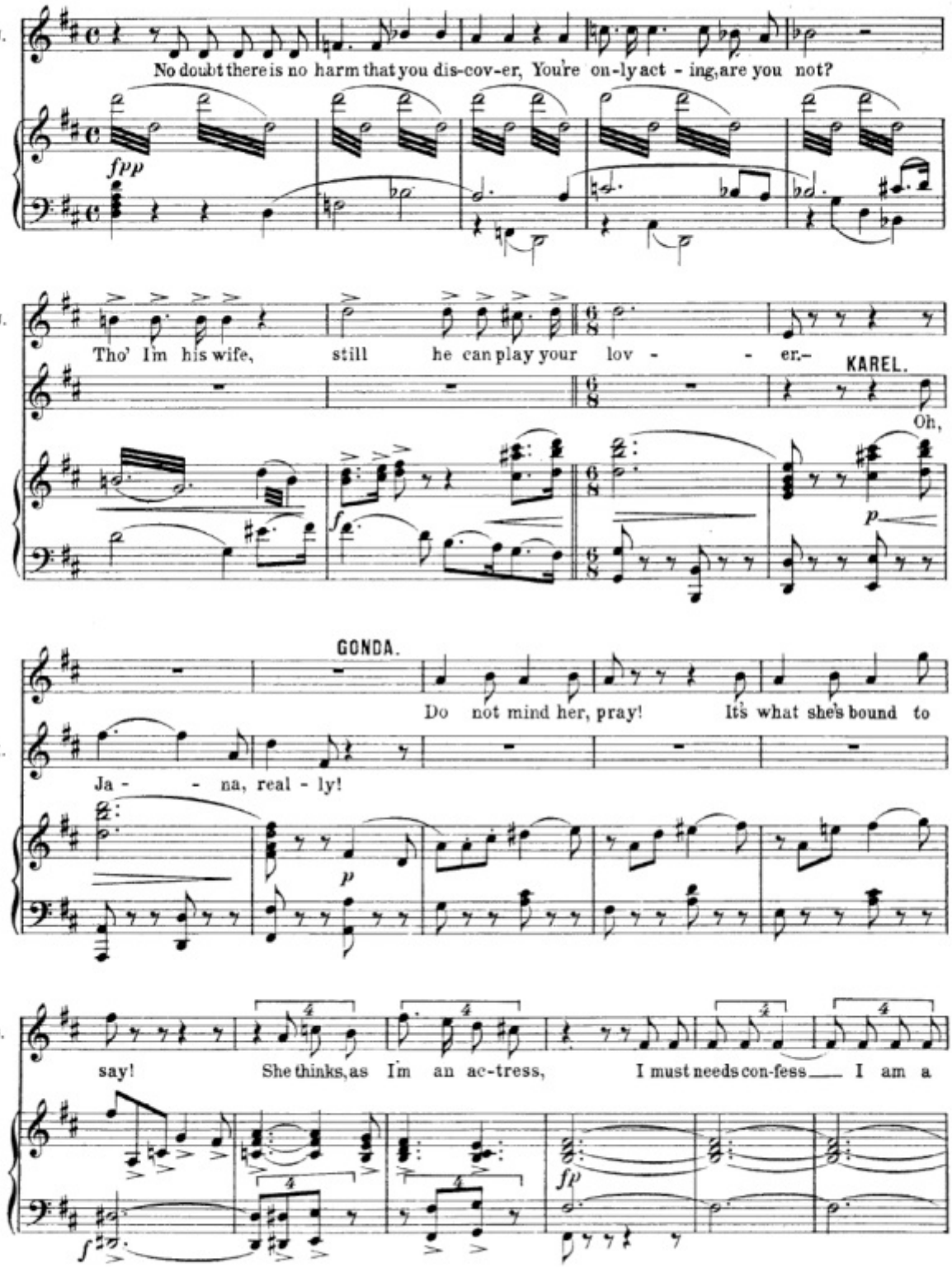

what I want!
It's quite in vain to
MARTJE.
Oh, ma'am!
No, no, come a - way!
WILLEM.
Oh, ma'am!
mf
beg and pray, No yield-ing I al-low, For this is all that I can
f
mf
mf
say, I have no hus-band now! Let others judge if you for- got, Or kept your marriage
f
fp
vow! My heart is cold and answers not, I have no hus-band now! I
f
ppp
ff
fffp

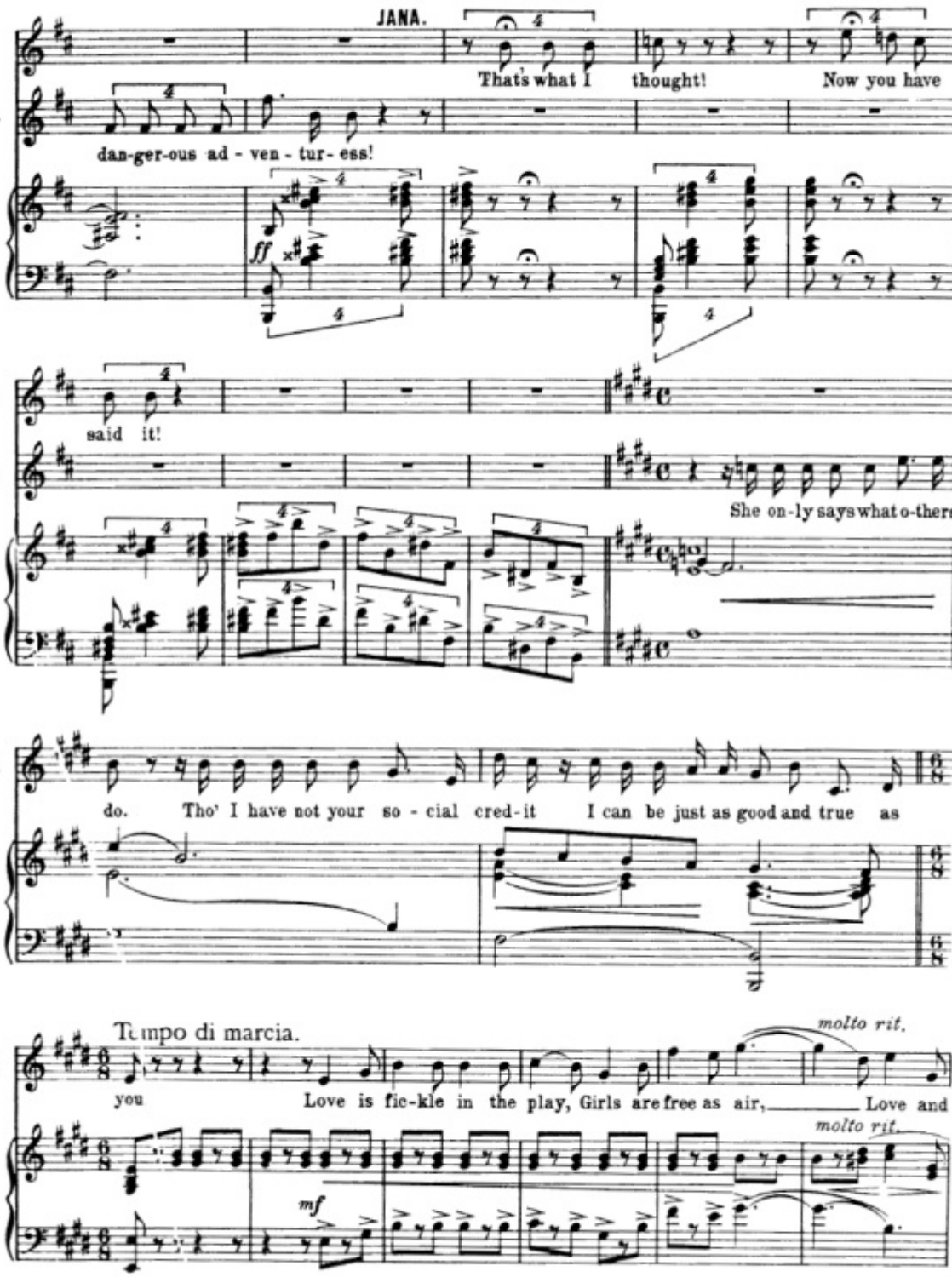

J.
have no hus-band now!
MARTJE.
And yet we were mar - ried the
WILLEM.
And yet we were mar - ried the
pppp
M.
ve - ry same day, Oh ma'am, Oh ma'am, Oh ma'am!
KAREL.
Don't ask her fur-ther!
W.
ve - ry same day, Oh ma'am, Oh ma'am, Oh ma'am!
K.
Come let's bu-ry mar-ried life to-day, and there is but one word to say. —

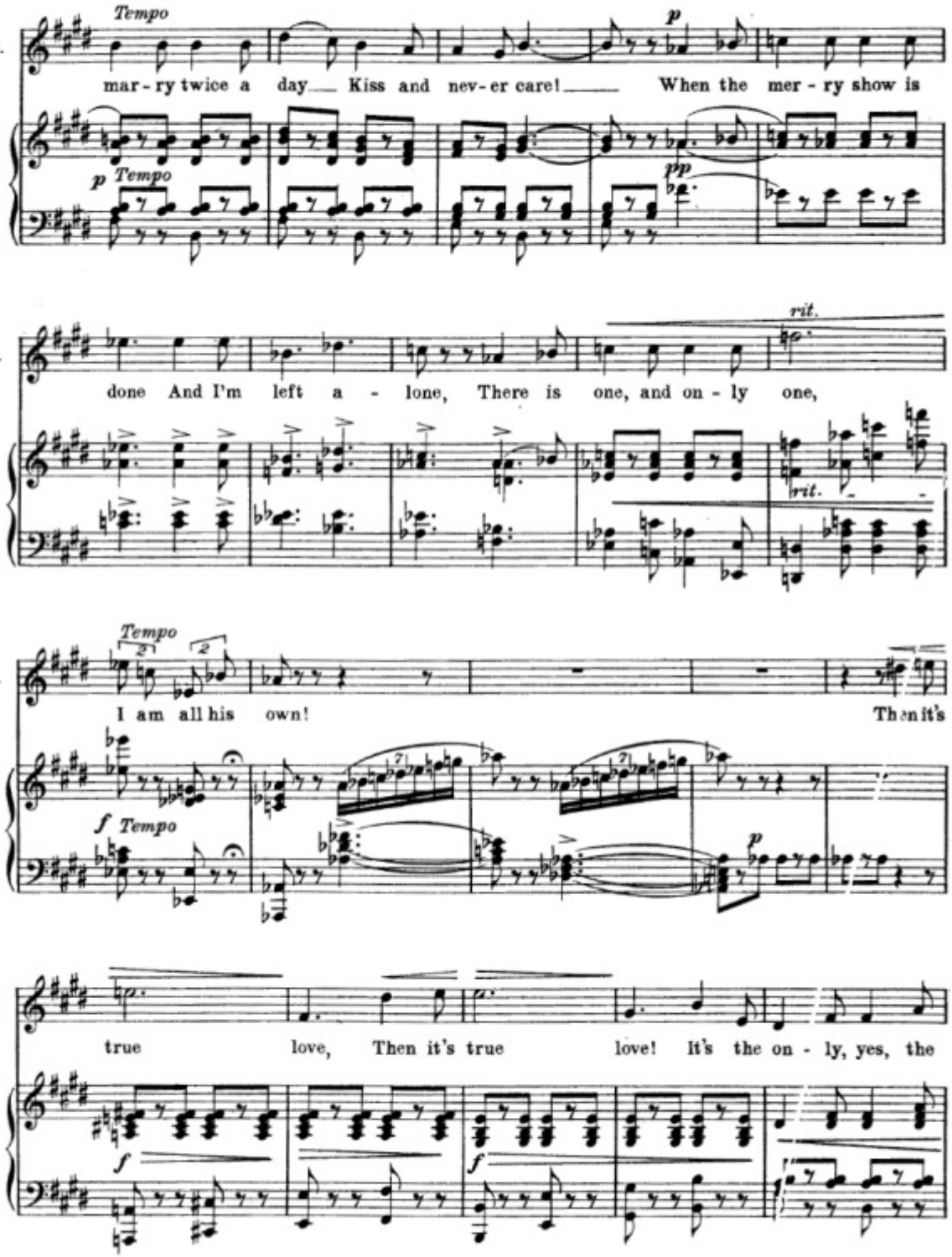

Andante.
M.
K.
W.
pp
Oh, mar-ried life, How
f
pp
It's a-dieu now for ev - er! Oh, mar-ried life, Oh, mar-ried life, How
pp
Oh, mar-ried life, How
Andante.
espress.
f
fp
f
fp
sweet for man and wife.
(He pushes them out of the door)
sweet for man and wife.
sweet for man and wife.
f
fp
f
fp
(b) TRIO.
GONDA.
Your
ff
p

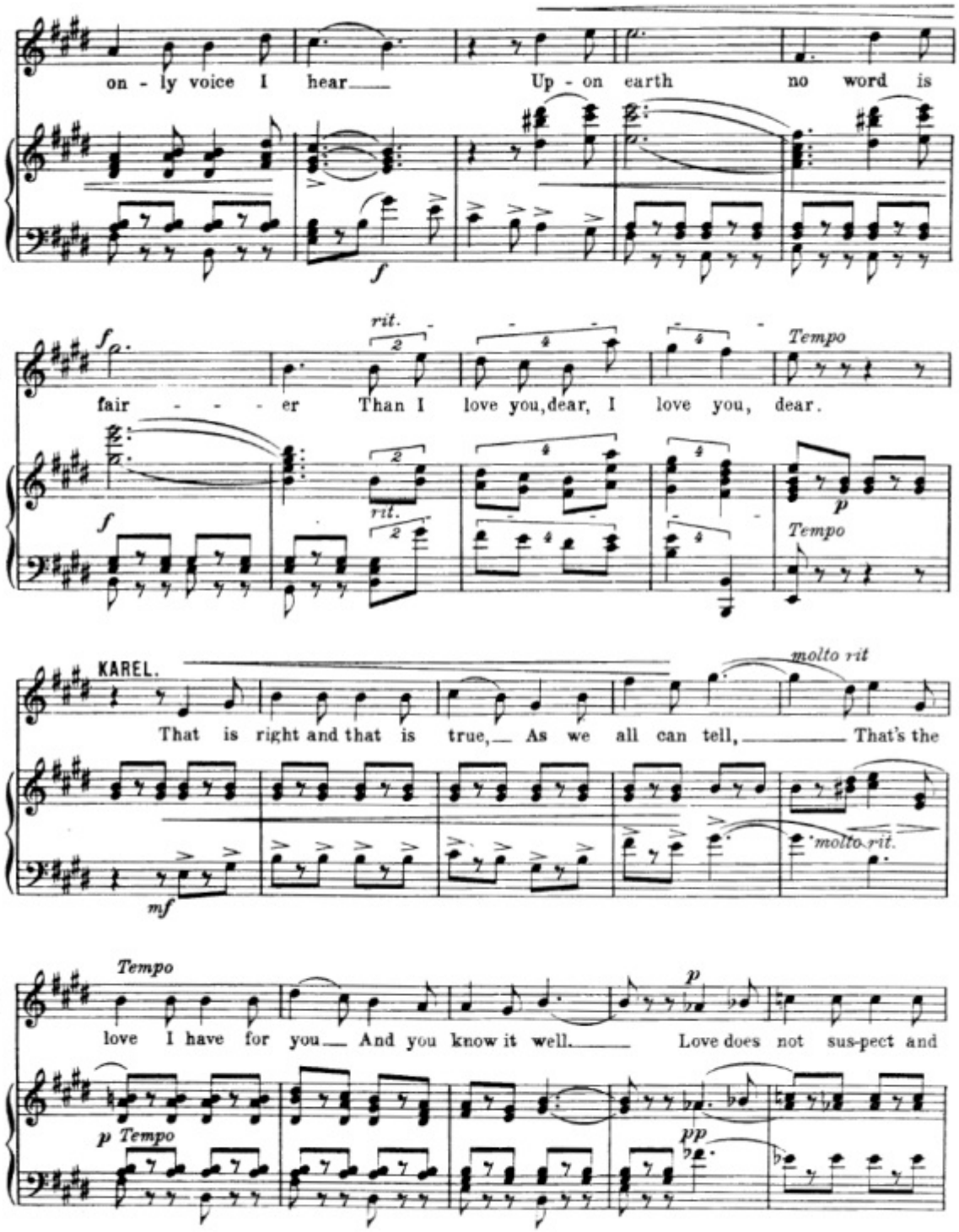

G.
trou-bles real-ly grieve me, Im sor-ry for your sake, For if you would be-
G.
-lieve me, It's all a mere mis-take Your hus-band was-n't sil-ly,
JANA.
Al-
G.
And tho' I in ra-ther nice, I found him e-ven chil-ly Just like a bit of ice.
p
p
J.
-low me to re-mark, I do not know you, I can-not see why you should
J.
in-ter-fere. And as for what at-ten-tions men may show you We won't dis-
4
f

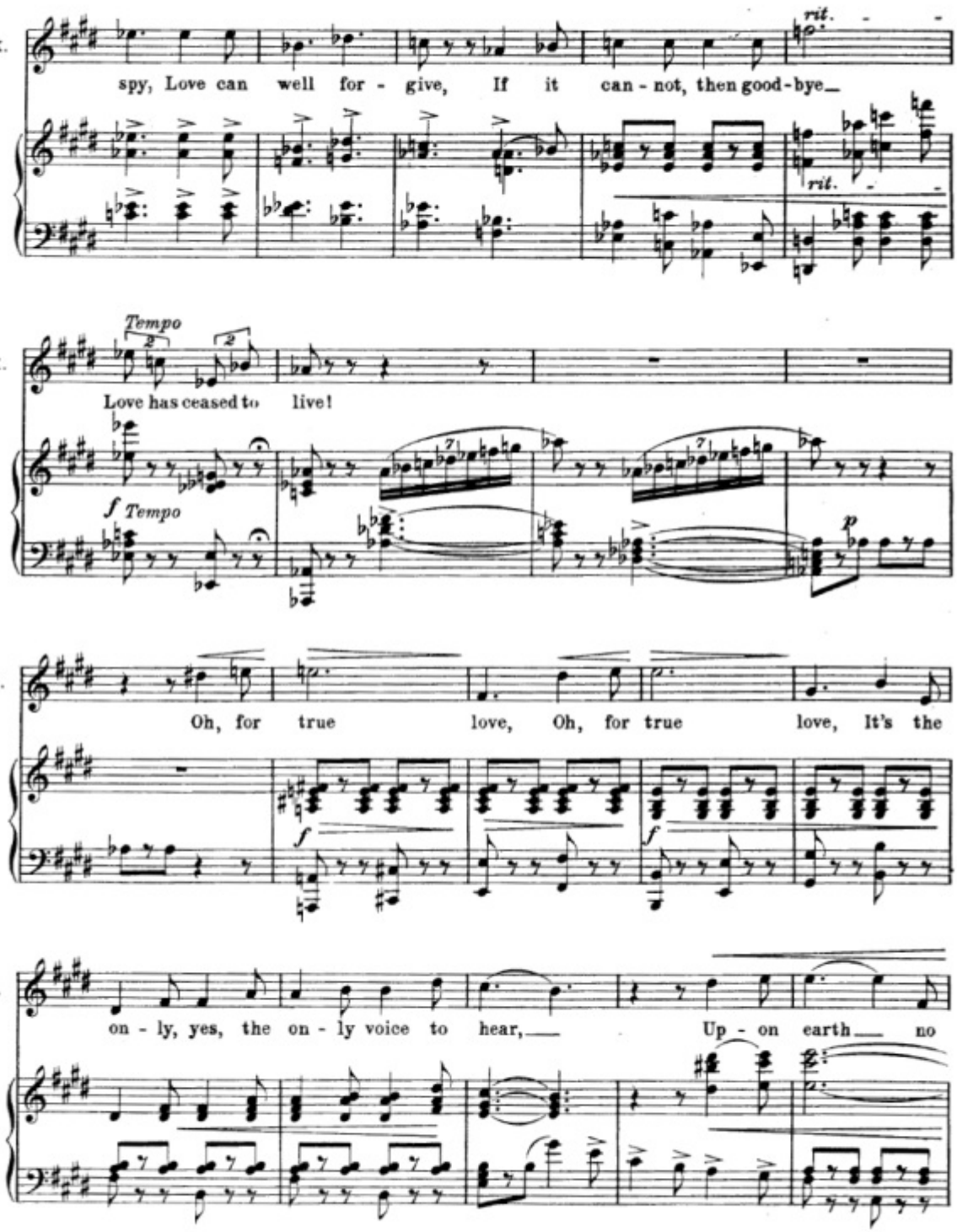

-cuss them!
GONDA.
Ex-cuse me, pray, I'm sor-ry
KAREL.
Don't have quar - rel-ling here!
I of-fend-ed, But real-ly you mis-un-der-stood.
JANA.
ad lib.
We'd best con-sid-er this dis-cus - sion end-ed, I don't look at it-
as an ac-tress would!
What?
GONDA.
What do you mean?
What?
KAREL.
What do you mean? What?

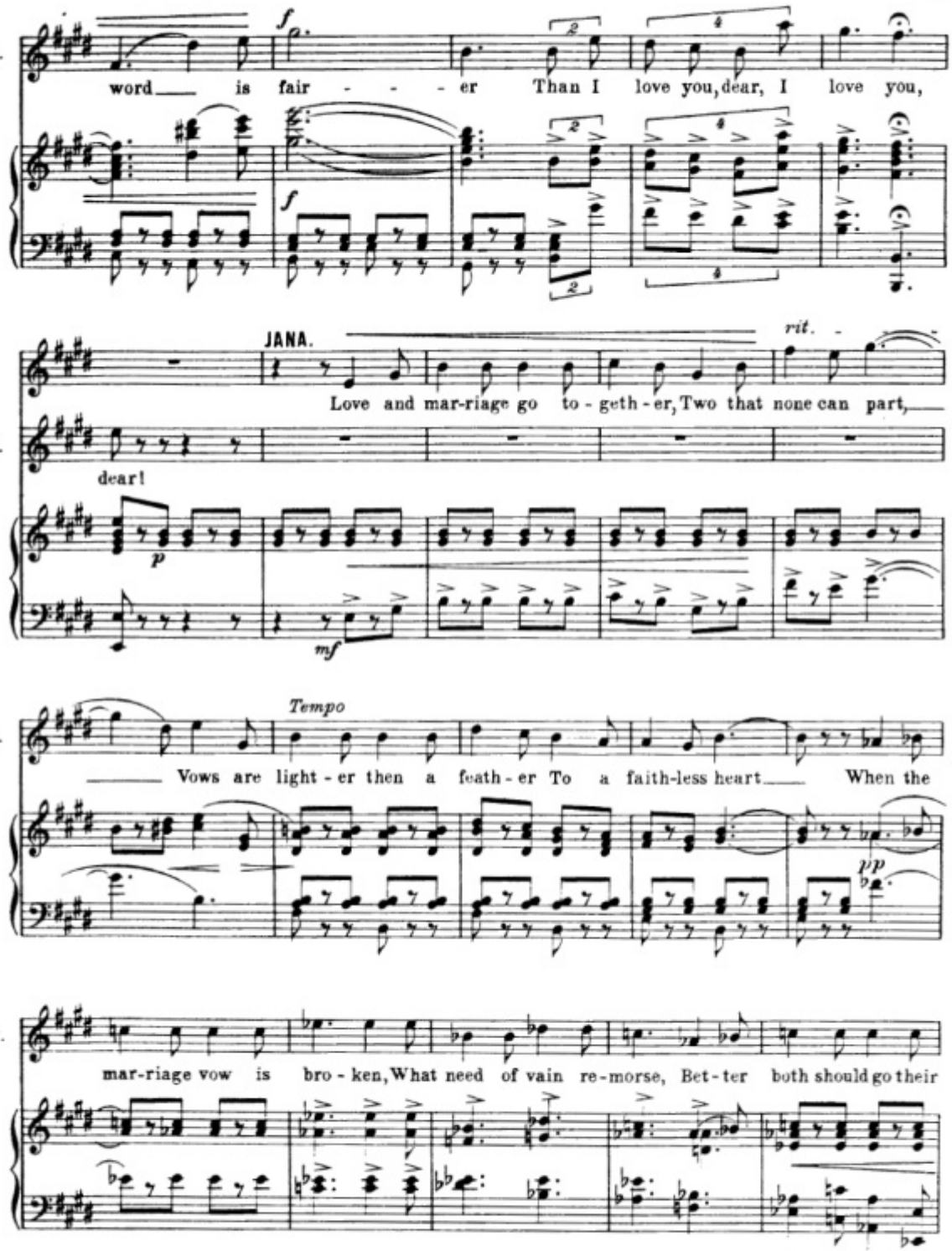

J.
No doubt there is no harm that you dis-cov-er, You're on-ly act - ing, are you not?
fpp
J.
Tho' I'm his wife, still he can play your lov - - er.-
KAREL.
Oh,
f
p
GONDA.
K.
Do not mind her, pray! It's what she's bound to
Ja - - na, real - ly!
p
G.
say! She thinks, as I'm an ac-tress, I must needs con-fess I am a
fp
f

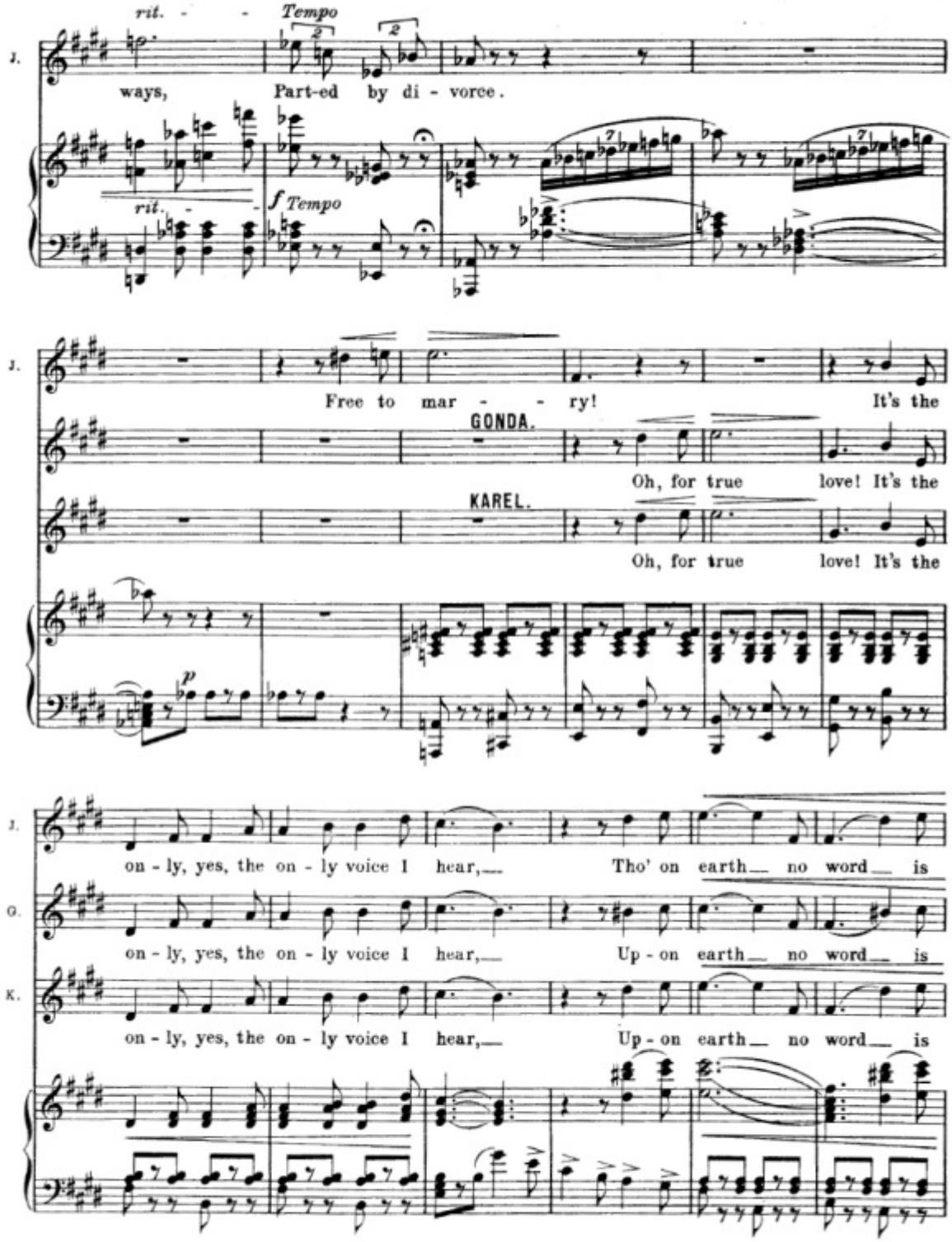

JANA.
That's what I thought! Now you have
G.
dan-ger-ous ad - ven - tur- ess!
ff
J.
said it!
G.
She on-ly says what o-thers
G.
do. Tho' I have not your so - cial cred-it I can be just as good and true as
Tempo di marcia.
G.
you Love is fic-kle in the play, Girls are free as air, Love and
molto rit.
molto rit.
mf

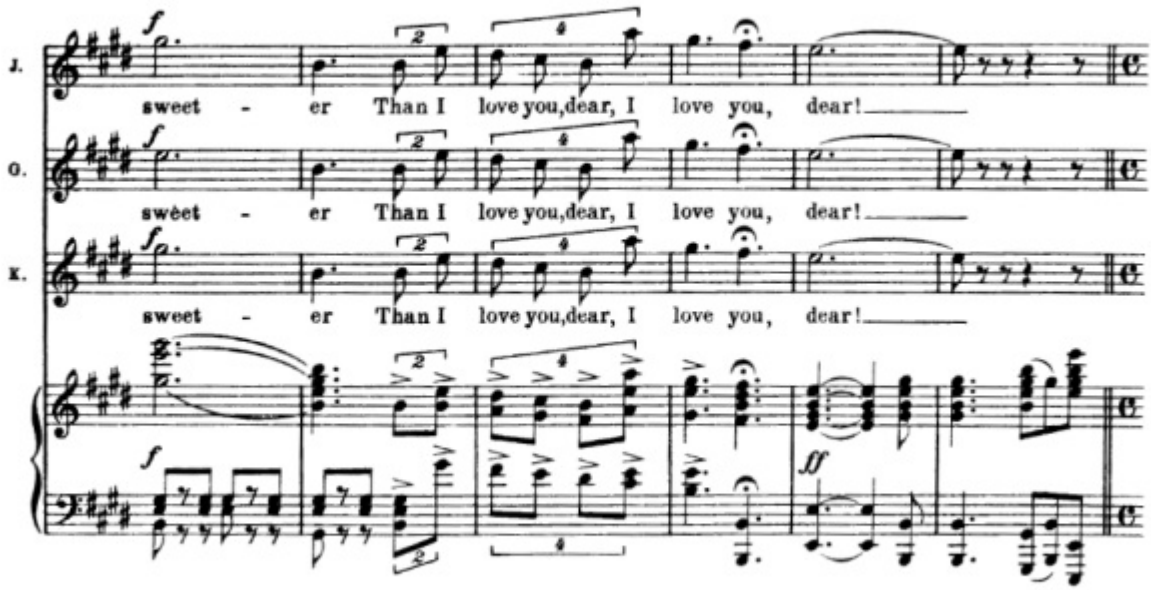

G.
Tempo
mar - ry twice a day Kiss and nev - er care! When the mer - ry show is
p
Tempo
pp
rit.
done And I'm left a - lone, There is one, and on - ly one,
rit.
Tempo
I am all his own! Then it's
f Tempo
p
true love, Then it's true love! It's the on - ly, yes, the
f
f

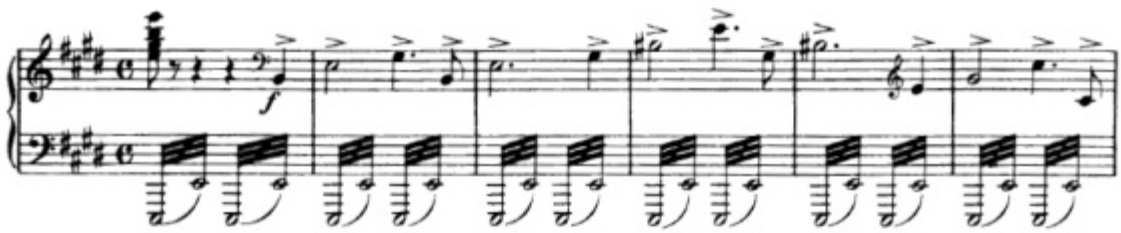

G.
on - ly voice I hear Up - on earth no word is
f
f
rit.
Tempo
G.
fair - - - - er Than I love you, dear, I love you, dear.
f
rit.
p
Tempo
KAREL.
molto rit
That is right and that is true, As we all can tell, That's the
mf
molto rit.
Tempo
K.
love I have for you And you know it well. Love does not sus-pect and
p
p Tempo
pp

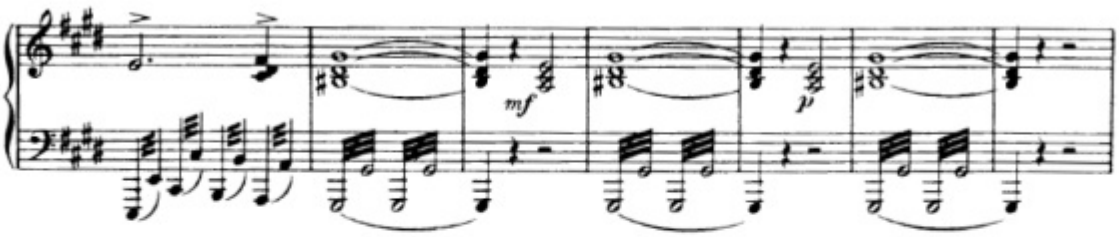

K.
spy, Love can well for - give, If it can - not, then good - bye_
rit.
rit.
Tempo
Love has ceased to live!
f Tempo
p
Oh, for true love, Oh, for true love, It's the
f
f
on - ly, yes, the on - ly voice to hear, Up - on earth no


K.
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,
K.
dear!
p
mf
Tempo
J.
Vows are light - er then a feath - er To a faith-less heart When the
pp
J.
mar-riage vow is bro - ken, What need of vain re-morse, Bet - ter both should go their

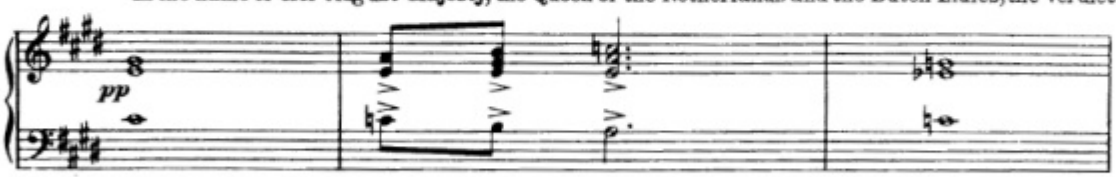

rit. - - Tempo
J.
ways, Part-ed by di - vorce.
rit. -
f Tempo
J.
Free to mar - - ry! It's the
GONDA.
Oh, for true love! It's the
KAREL.
Oh, for true love! It's the
p
J.
on - ly, yes, the on - ly voice I hear, Tho' on earth no word is
G.
on - ly, yes, the on - ly voice I hear, Up - on earth no word is
K.
on - ly, yes, the on - ly voice I hear, Up - on earth no word is



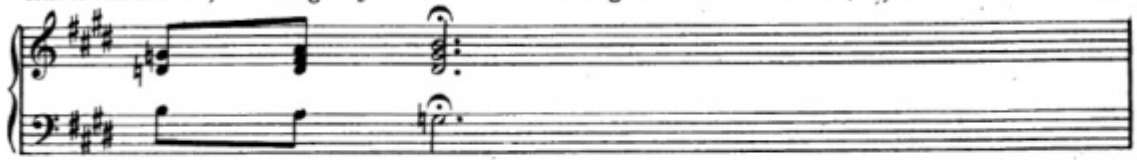




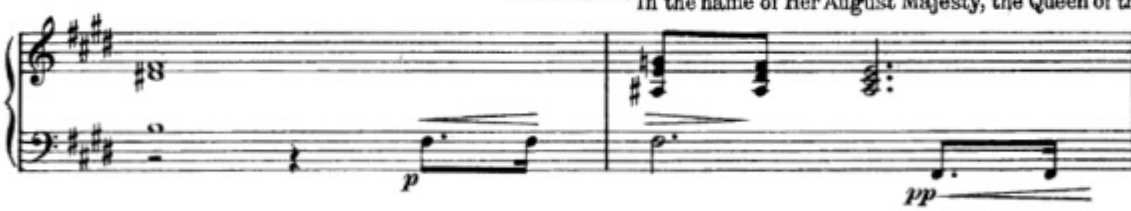
PRESIDENT. In the name of Her August Majesty, the Queen of the Netherlands and the Dutch Indies, the verdict



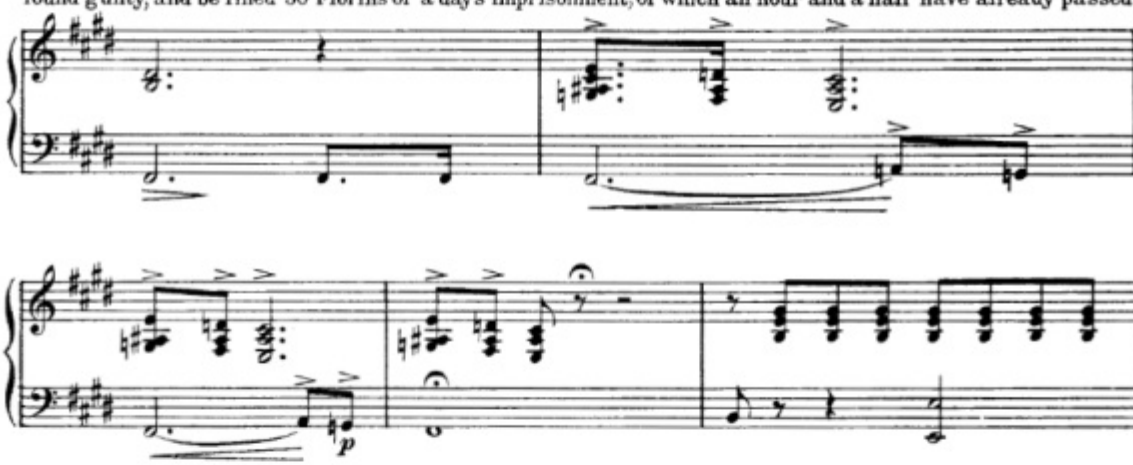
of the Court is that, in accordance with Clauses 772, 775b, and 776c of the Civil Law Code, the Respondent, Karel van Raalte, be found guilty - and that a divorce be granted to the Plaintiff Frau Jana van Raalte.

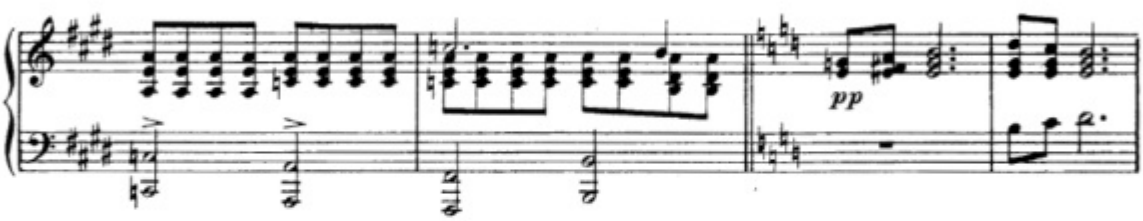


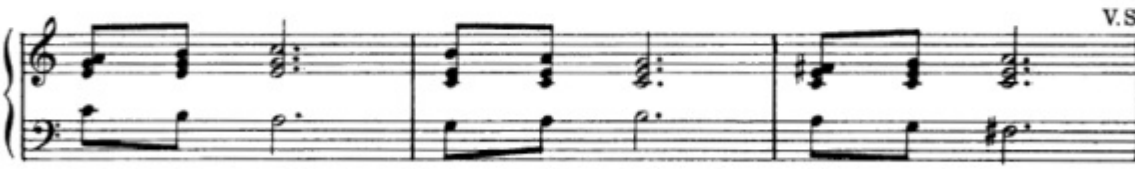
PRESIDENT. In the name of Her August Majesty, the Queen of the



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



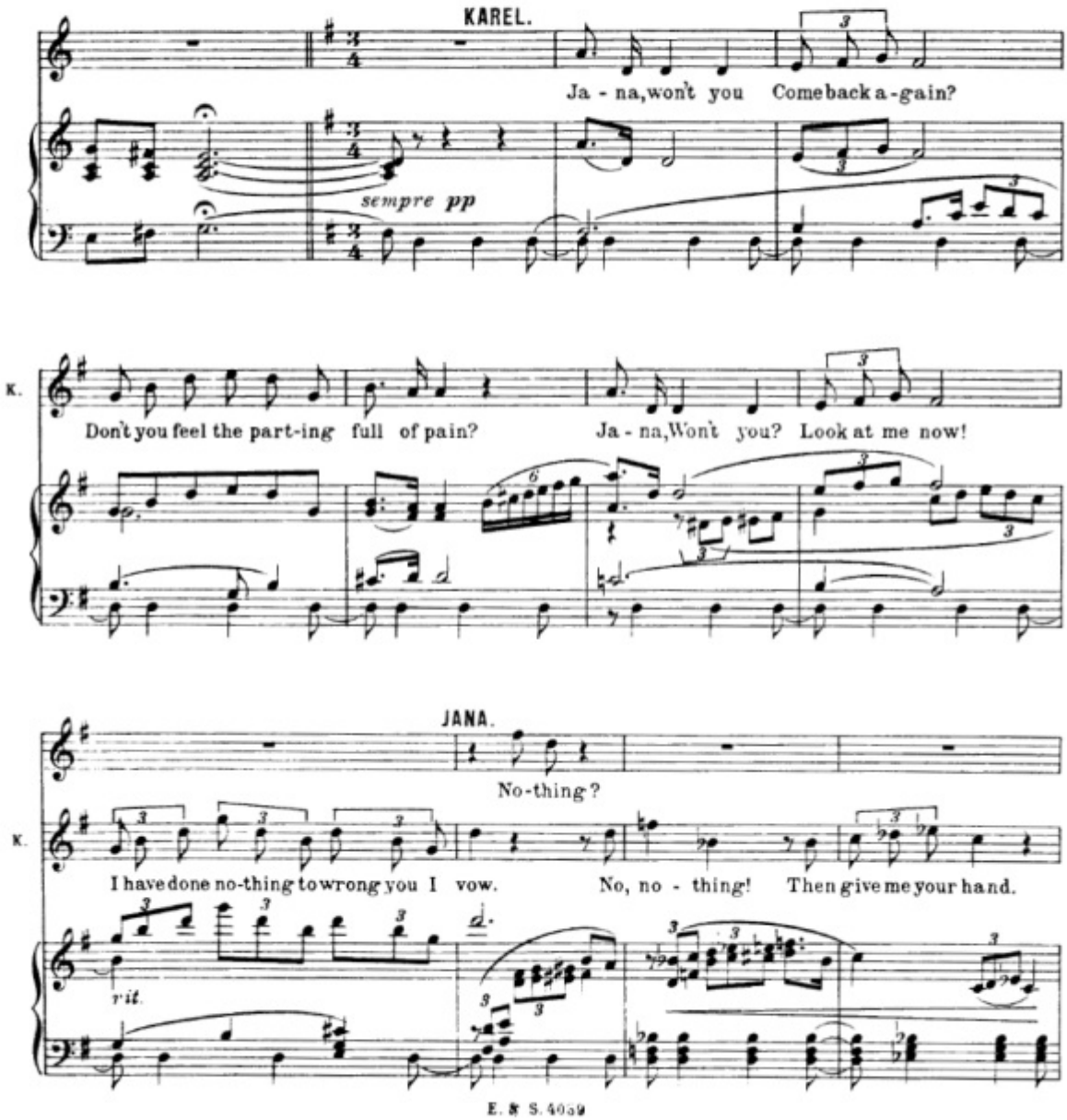


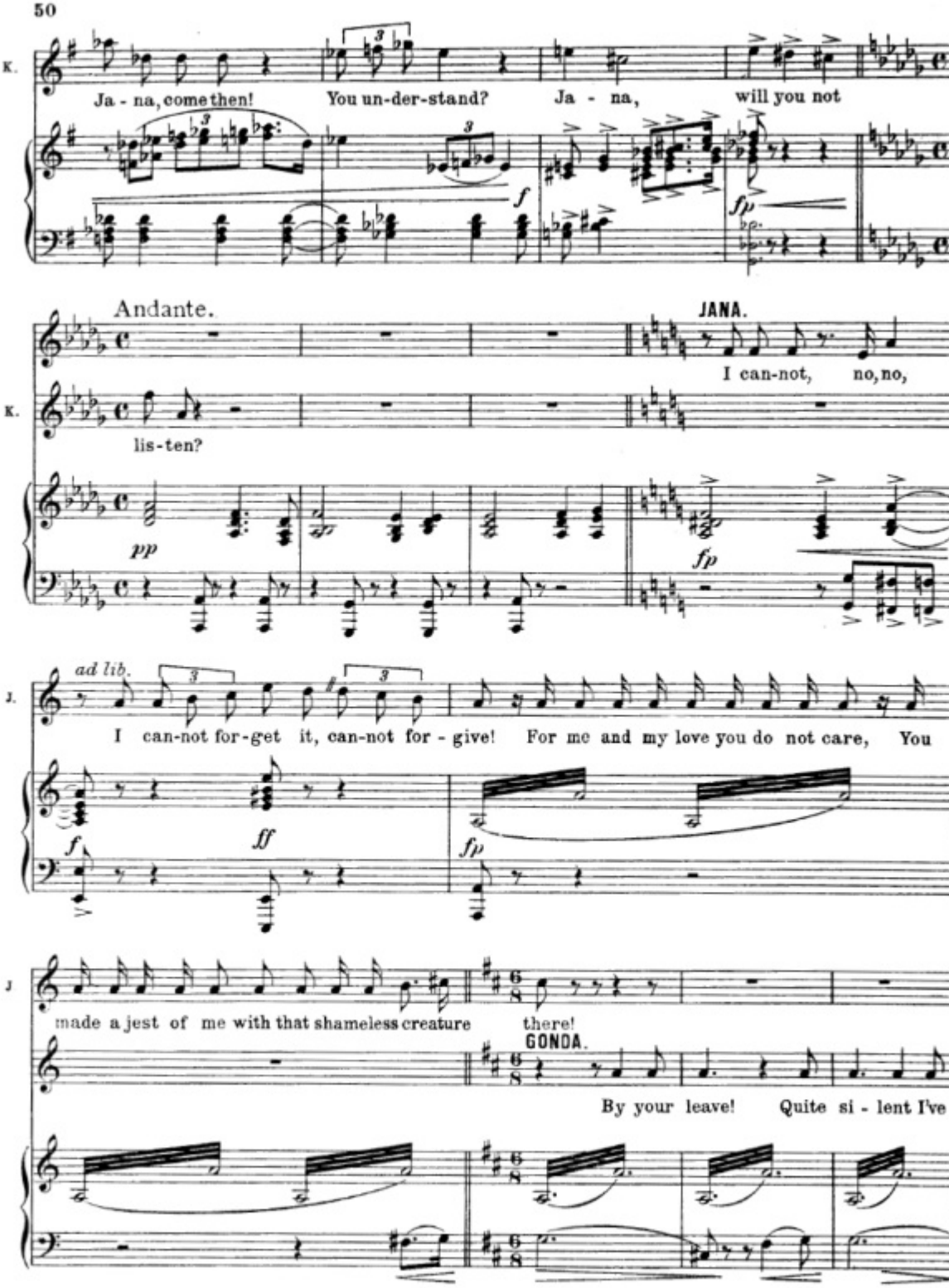


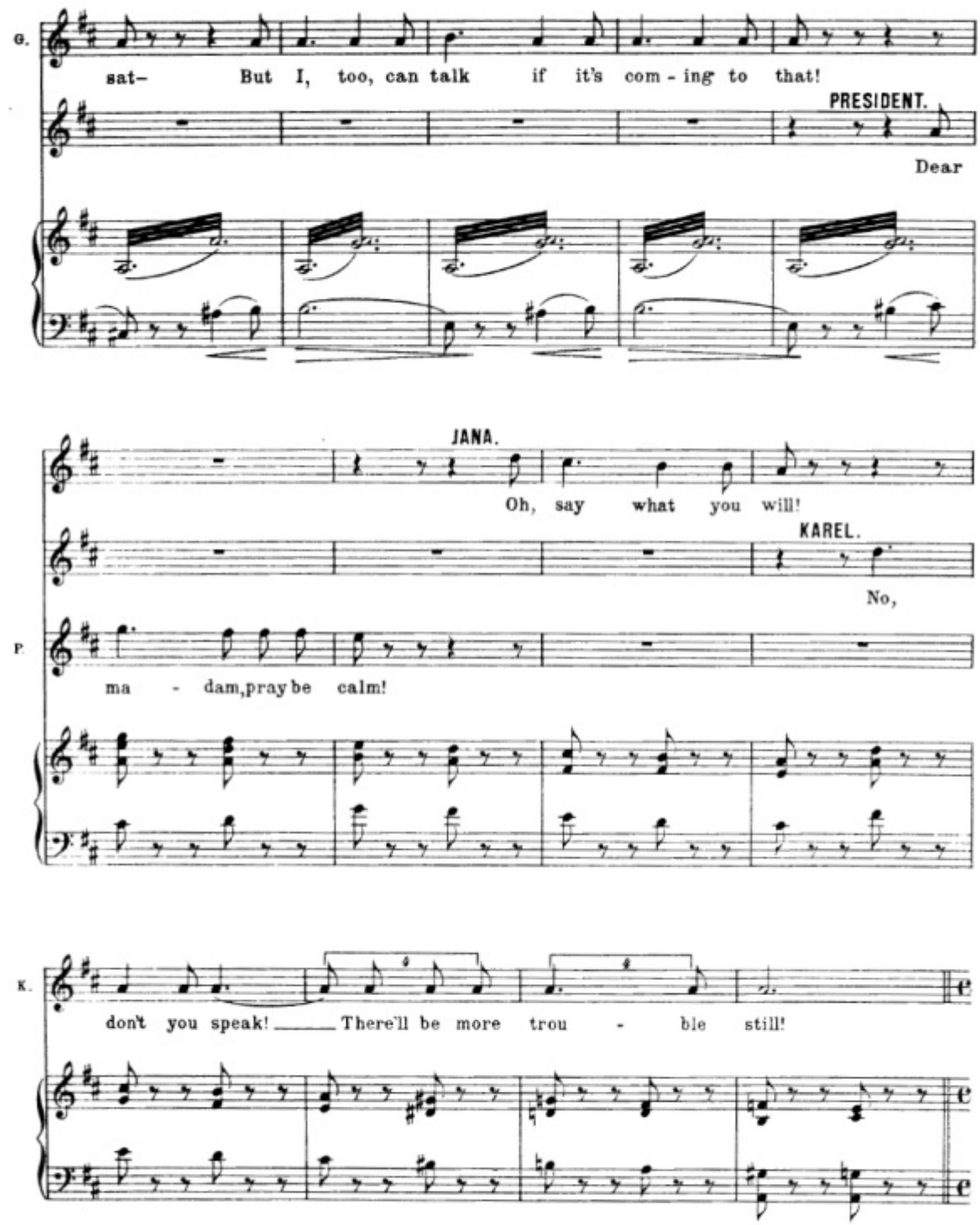
V.S.

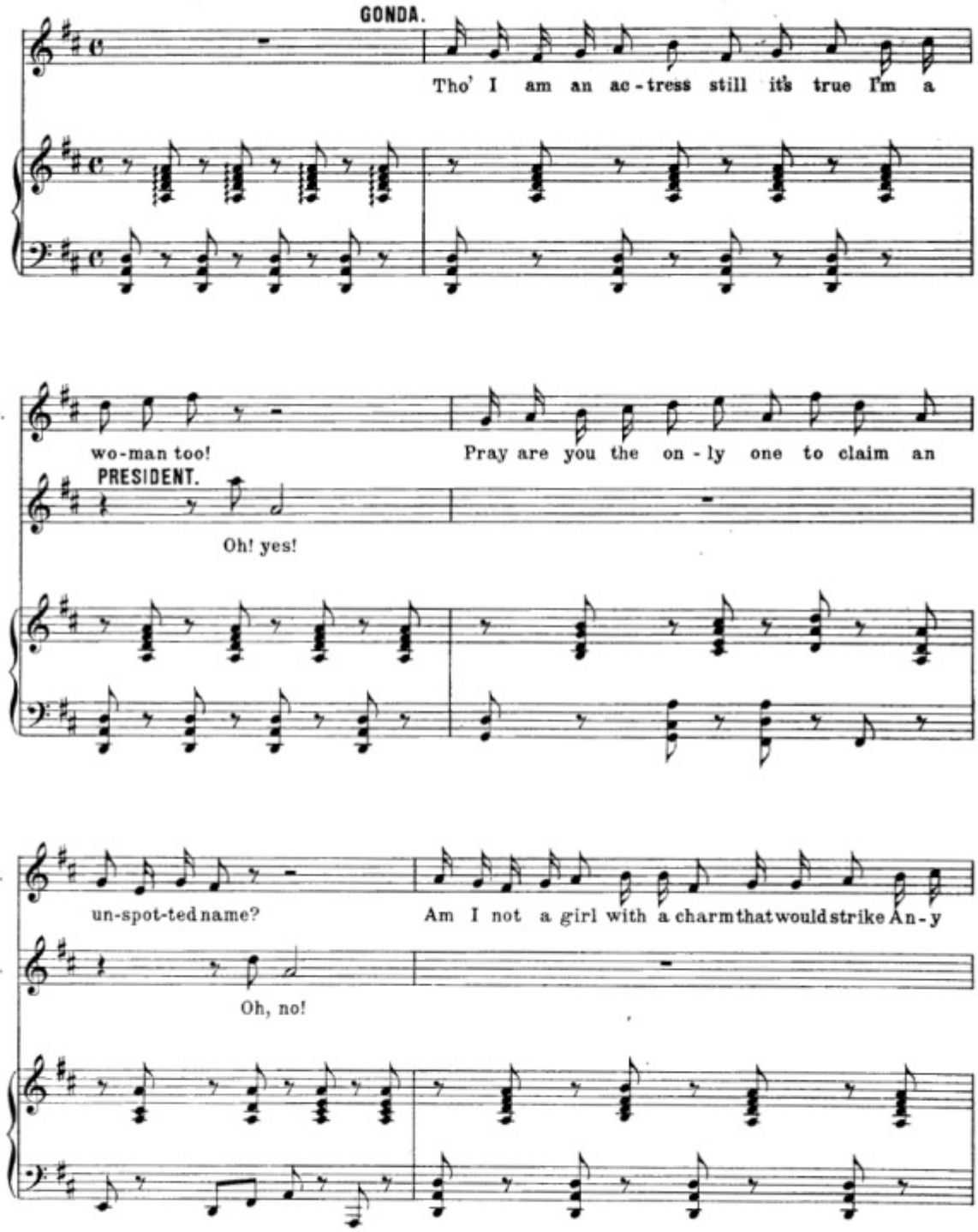
Nº 6. FINALE.

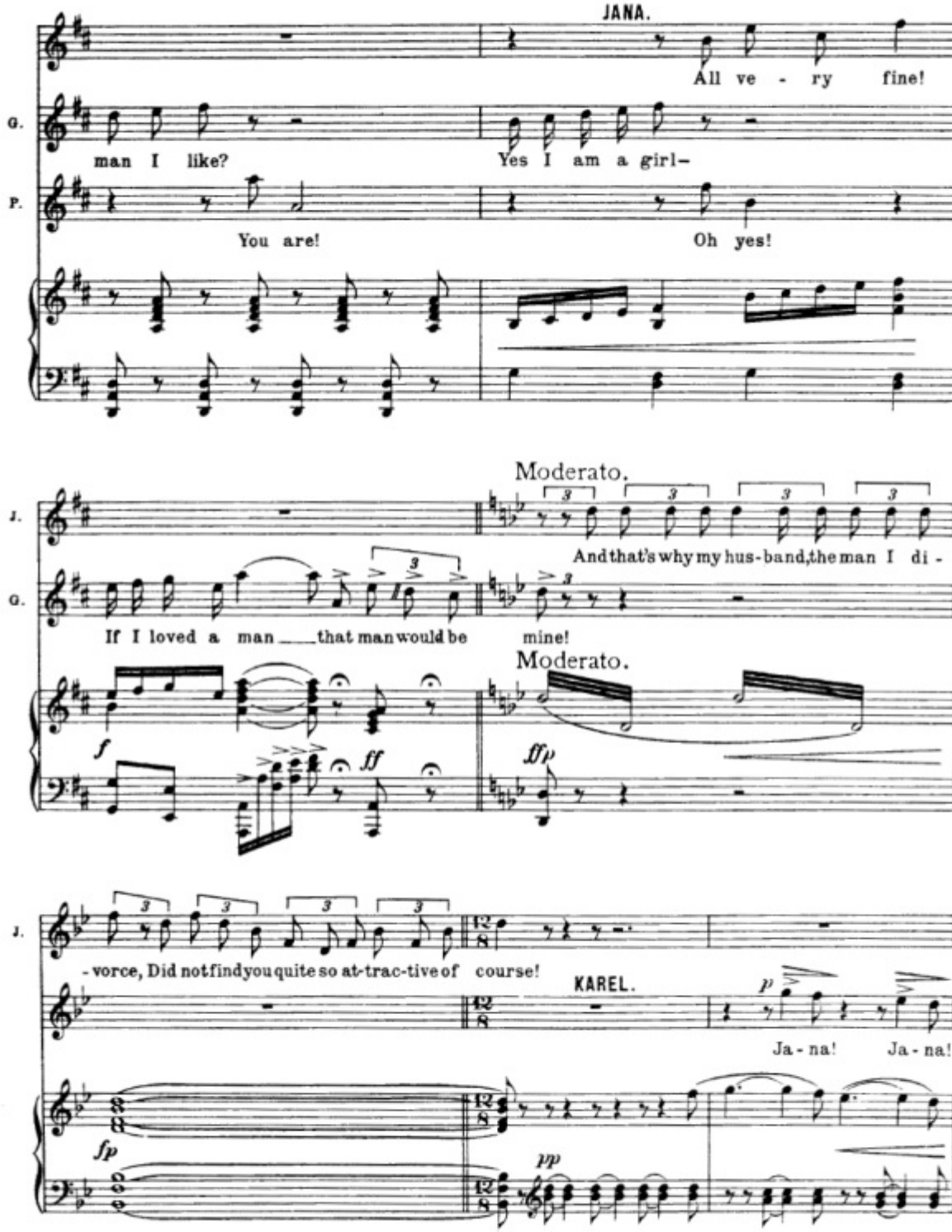
(JANA, GONDA, KAREL, PRESIDENT.)

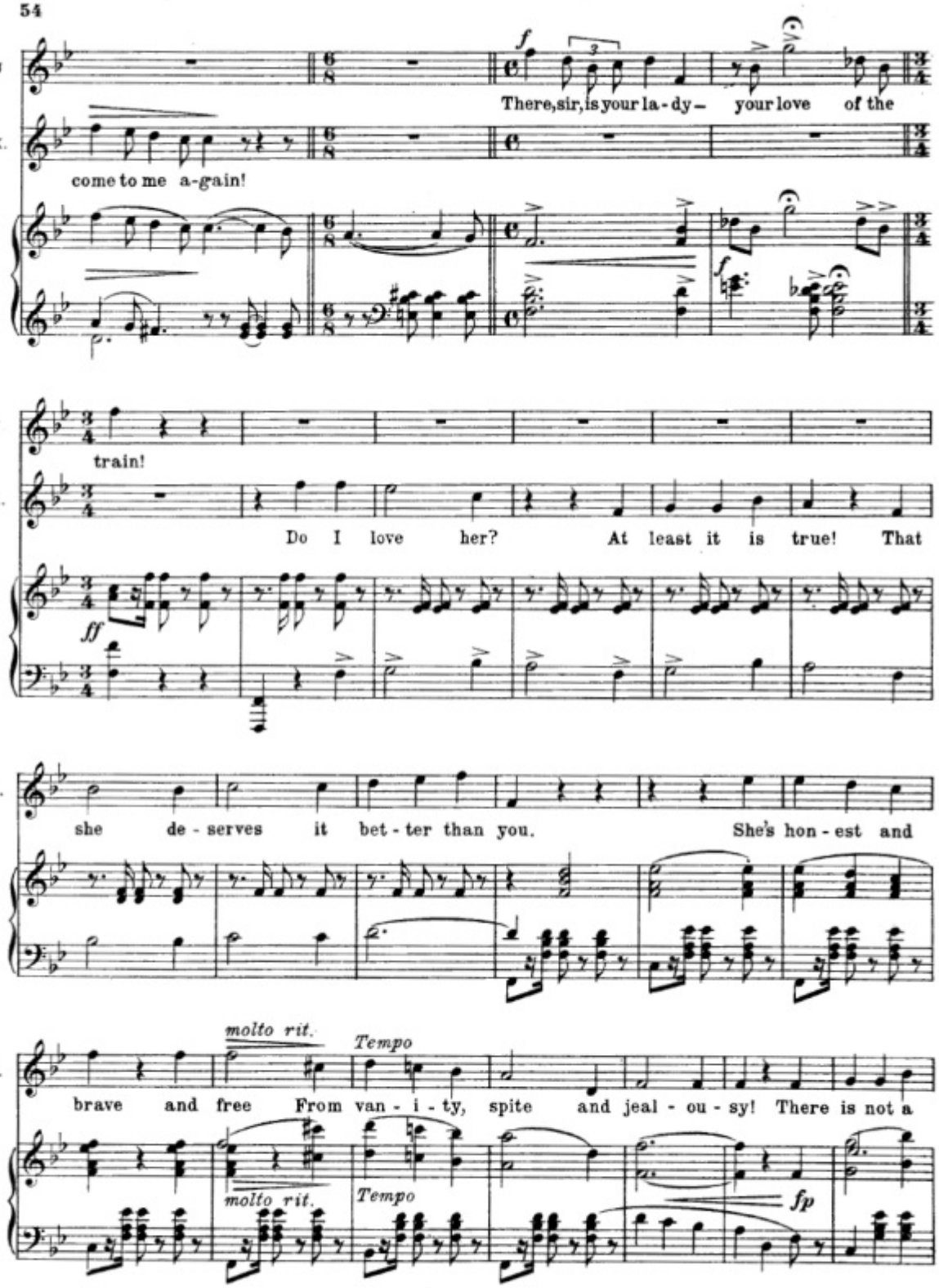


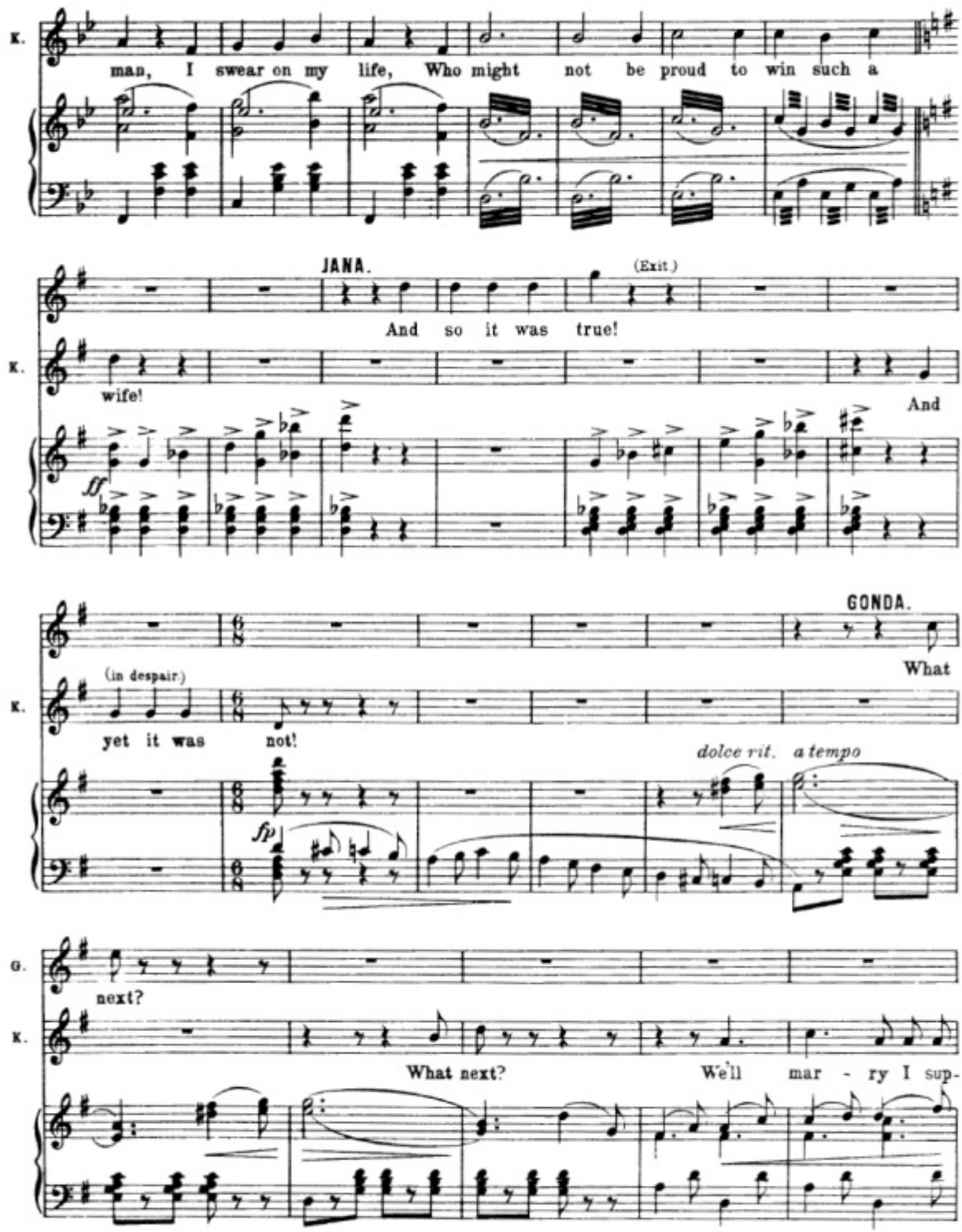

K.
Ja - na, come then!
You un-der-stand?
Ja - na,
will you not
f
fp
Andante.
JANA.
I can-not, no, no,
K.
lis-ten?
pp
fp
J.
ad lib.
I can-not for-get it, can-not for - give!
For me and my love you do not care,
You
f
ff
fp
J
made a jest of me with that shameless creature
there!
GONDA.
By your leave!
Quite si - lent I've

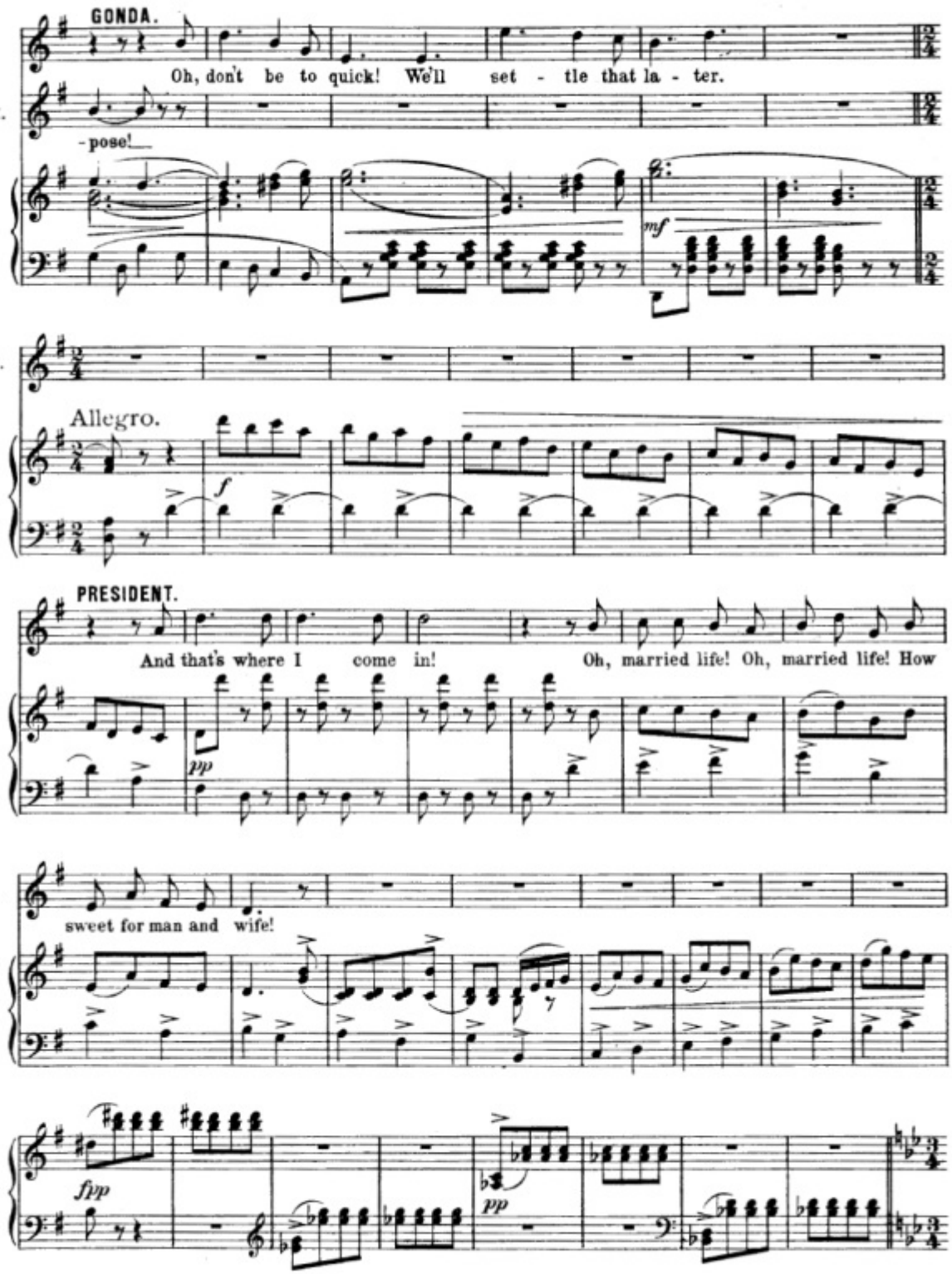

G.
sat– But I, too, can talk if it's com - ing to that!
PRESIDENT.
Dear
JANA.
Oh, say what you will!
KAREL.
No,
P
ma - dam, pray be calm!
K.
don't you speak! There'll be more trou - ble still!

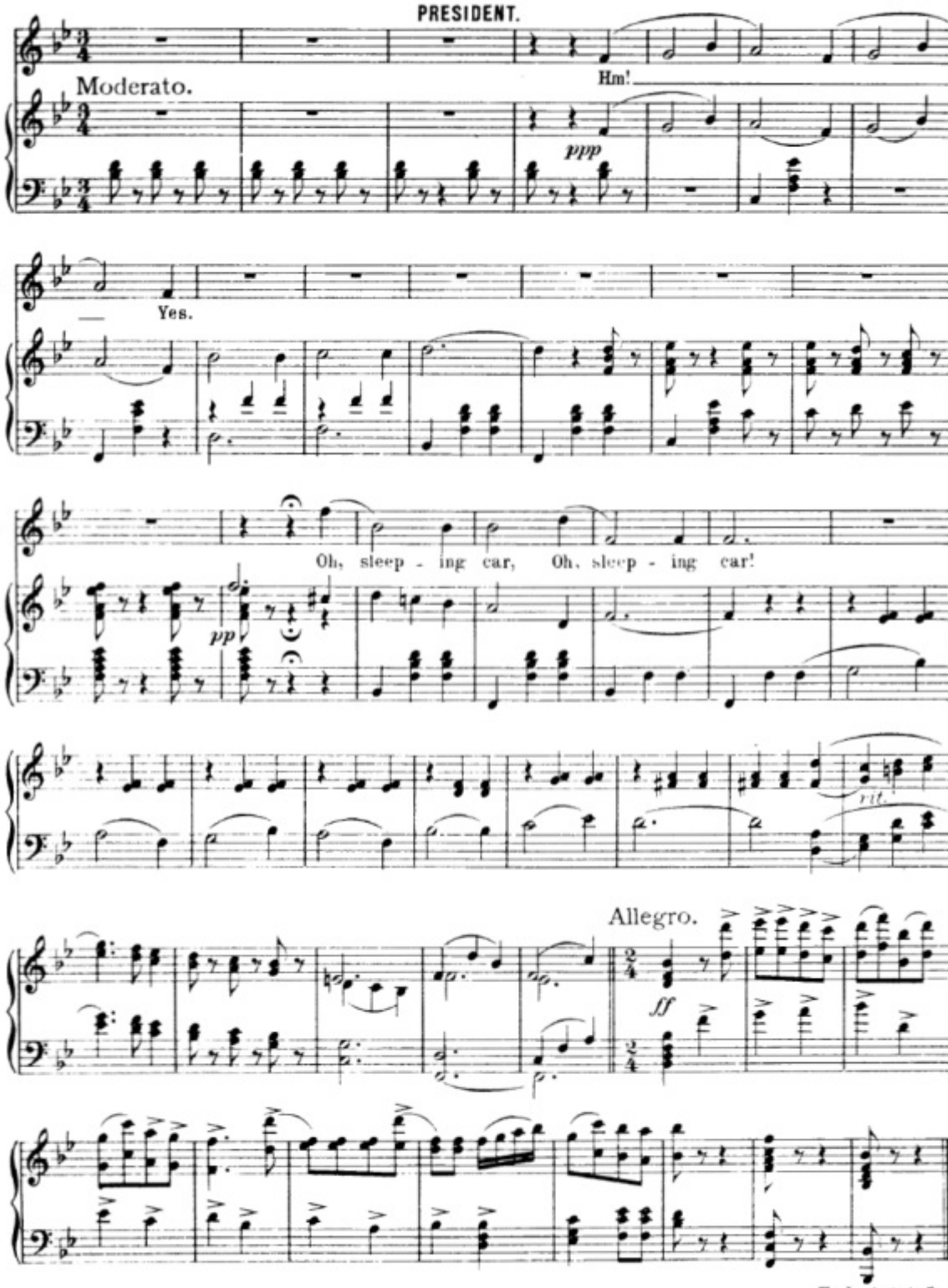

GONDA.
Tho' I am an ac-tress still it's true I'm a
G.
wo-man too!
Pray are you the on-ly one to claim an
PRESIDENT.
Oh! yes!
G.
un-spot-ted name?
Am I not a girl with a charm that would strike An-y
P.
Oh, no!


JANA.
All ve - ry fine!
G.
man I like?
Yes I am a girl–
P.
You are!
Oh yes!
Moderato.
J.
And that's why my hus-band, the man I di -
G.
If I loved a man ___ that man would be
mine!
Moderato.
f
ff
fffp
J.
- vorce, Did not find you quite so at-trac-tive of course!
KAREL.
p
Ja - na!
Ja - na!
fp
pp


J
K.
There, sir, is your la - dy – your love of the
come to me a-gain!
train!
Do I love her? At least it is true! That
she de - serves it bet - ter than you. She's hon - est and
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
ff
GONDA.
What
(in despair.)
K.
yet it was not!
dolce rit. a tempo
fp
G.
next?
K.
What next?
We'll mar - ry I sup-


GONDA.
Oh, don't be to quick! We'll set - tle that la - ter.
K.
- pose!
mf
K.
Allegro.
f
PRESIDENT.
And that's where I come in!
Oh, married life! Oh, married life! How
pp
P.
sweet for man and wife!
fpp
pp


PRESIDENT.
Hm!
Moderato.
ppp
P.
Yes.
P.
Oh, sleep - ing car, Oh, sleep - ing car!
pp
rit.
Allegro.
ff
End of Act I.