CHARLES DILLINGHAM'S New Musical Production.

THE GIRL IN THE TRAIN

(DIE GESCHIEDENE FRAU)

BY

HARRY B SMITH

from the German of

VICTOR LEON

Music by

LEO FALL

M. WITMARK & SONS

NEW YORK CHICAGO SAN FRANCISCO

154274

Rights of Performance and for Mechanical Instruments reserved.

CHARLES DILLINGHAM'S New Musical Production

THE GIRL IN THE TRAIN

(DIE GESCHIEDENE FRAU.)

BY

HARRY B. SMITH

FROM THE GERMAN OF

VICTOR LEON

MUSIC BY

LEO FALL.

VOCAL SCORE, Pr. $2.00 net.
" " " 6/= "

M. WITMARK & SONS,
NEW YORK. CHICAGO. SAN FRANCISCO.
Publishers for UNITED STATES and CANADA.
ENOCH & SONS, 14 & 14a, GT. MARLBOROUGH STREET, LONDON, W.
Publishers for GREAT BRITAIN AND COLONIES.
For all other Countries
LUDWIG DOBLINGER (BERNHARD HERZMANSKY) VIENNA & LEIPZIG.

Copyright 1928 by Ludwig Doblinger (Bernhard Herzmansky) - Copyright 1910 by M. Witmark & Sons.
International Copyright Secured.
PERFORMING RIGHTS STRICTLY RESERVED.

CHARLES DILLINGHAM'S

Production of

THE GIRL IN THE TRAIN

A Comedy Opera in 3 Acts

by

HARRY B. SMITH

From the German of VICTOR LEON.

Music by LEO FALL.

CHARACTERS.

KAREL VAN MYRTENS, Court Secretary . . . . . George Mitchell
JANA, His Wife . . . . . Vera Michelena
PIETER BOCKENSTEIGEL, Jana's Father . . . . . Phillip Branson
GONDA VAN DER LOO, An Actress . . . . . June Grey
JUDGE VAN TROMP . . . . . Claude Gillingwater
VAN DENDER, Karel's Attorney . . . . . Henry Vincent
DE LIEGE, Jana's Attorney . . . . . Donald Hall
WILLIAM KRONTVLIET, Karel's Foster Brother . . . . . James Reaney
MARTHA, His Wife, Jana's Foster Sister . . . . . Besse Franklyn
SCROP, Sleeping Car Conductor . . . . . Martin Haydon
PROFESSOR WIESUM . . . . . Gilbert Clayton
ADELIENE . . . . . Vivian Rushmore

Court Attendants, Spectators in Court.

SYNOPSIS.

Act I — A Court Room in Amsterdam.
Act II — The House of Karel Van Myrtens.
Act III — Public Square in Makkum, Holland.

Musical Director . . . . . Max Hirschfeld
The Opera staged by . . . . . Fred G. Latham
Dances arranged by . . . . . Al. Holbrook

Contents.

ACT I.

OVERTURE 7

1. MELODRAM AND SONG . . . . . Jana, Judge & De Liege 21

2a. ENSEMBLE . . . . . Karel, Judge & Public 23

2b. CHORUS . . . . . The Public 30

2c. CHORUS . . . . . The Public 32

3a. OH, MARRIED LIFE! — QUINTET . . . . . Jana, Martha, Karel, Willem & Judge 33

3b. MELODRAM 42

4a. I'M FANCY FREE . . . . . Gonda 43

4b. CHORUS . . . . . The Public 47

5. FINALE I. . . . . Jana, Gonda, Martha, Judge & Willem 49

ACT II.

6. OPENING CHORUS . . . . . Martha, Willem & Chorus 78

7a. THAT'S WHY LOTS OF PEOPLE MARRY — DUET . . . . . Gonda & Karel 90

7b. MELODRAM AND CHORUS . . . . . The Public 99

7c. MELODRAM 101

8. CHILDREN, YOU SEEM RATHER DISTANT TO ME . . . . . Jana, Karel & Pieter 104

9. EENY, MEENY, MINY MO — MARCH SEXTET . . . . . Gonda, Karel, De Liege, Judge & Pieter 116

10. YOU MUST BE MINE, DEAR — DUET . . . . . Jana & Karel 135

11a. FINALE II . . . . . Jana, Gonda, Karel, Judge, Scrop, Pieter & Chorus 146

11b. ENTR' ACT 184

ACT III.

12a. OPENING CHORUS (KERMESS DANCE SONG) . . . . . Martha, Willem & Chorus 189

12b. EXIT . . . . . Chorus 199

13a. FOLLOW ME — DUET . . . . . Gonda & Scrop 201

13b. MELODRAM 210

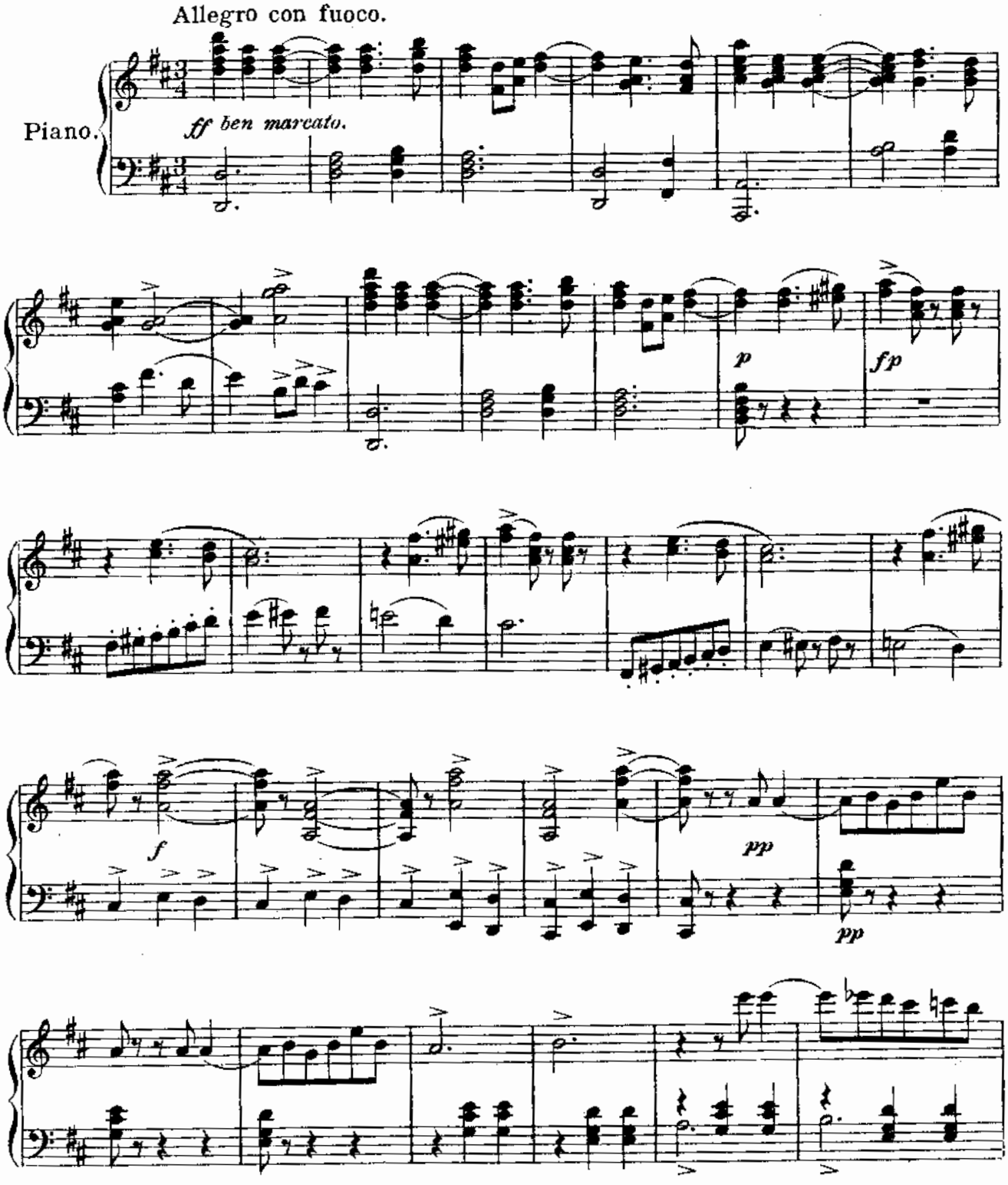
13c. MELODRAM 211

14. WHY NOT, WHY NOT? — DUET . . . . . Jana & Karel 212

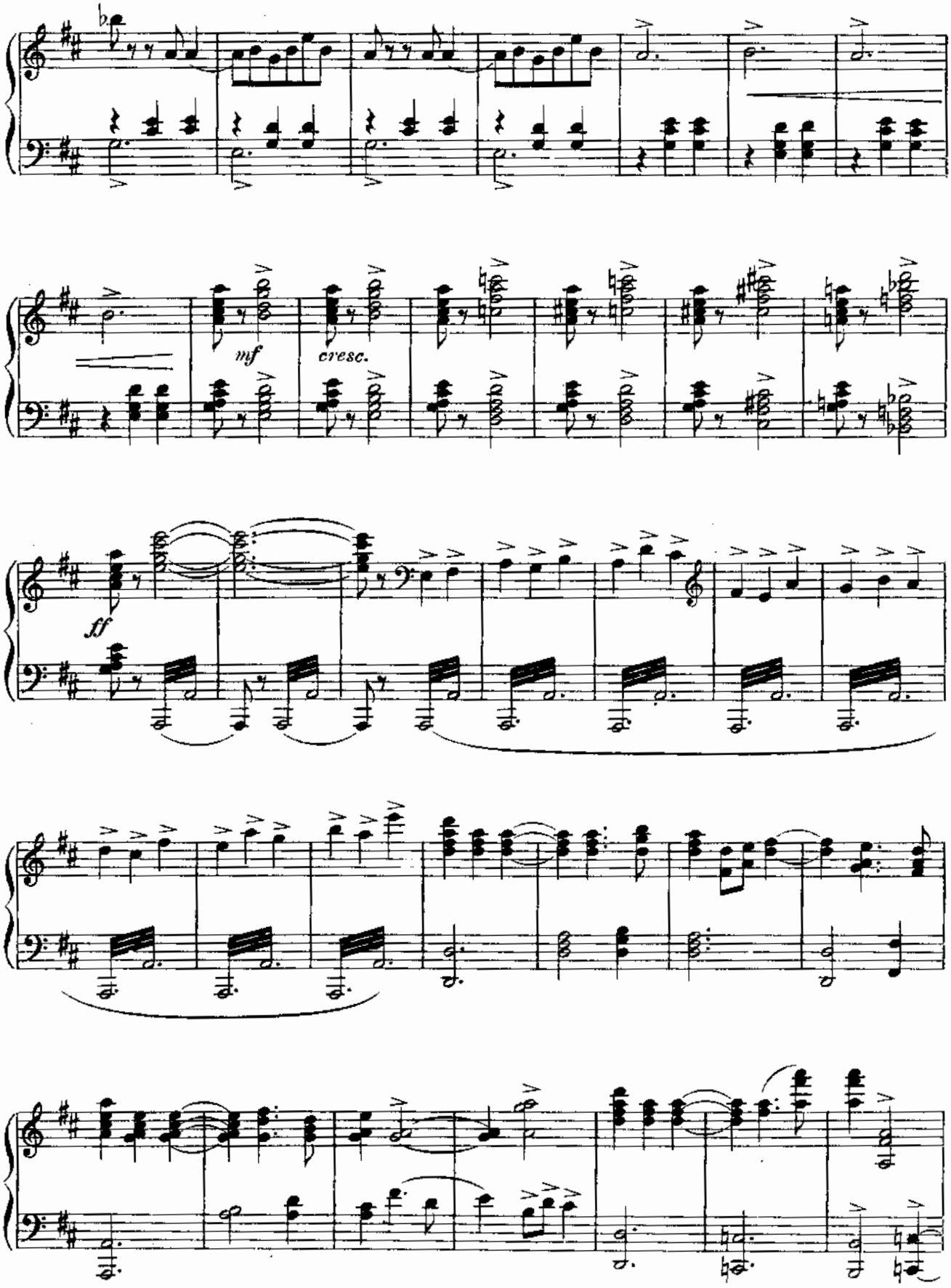
15. ENSEMBLE . . . . . Jana, Gonda, Judge, Pieter, Scrop & Chorus 222

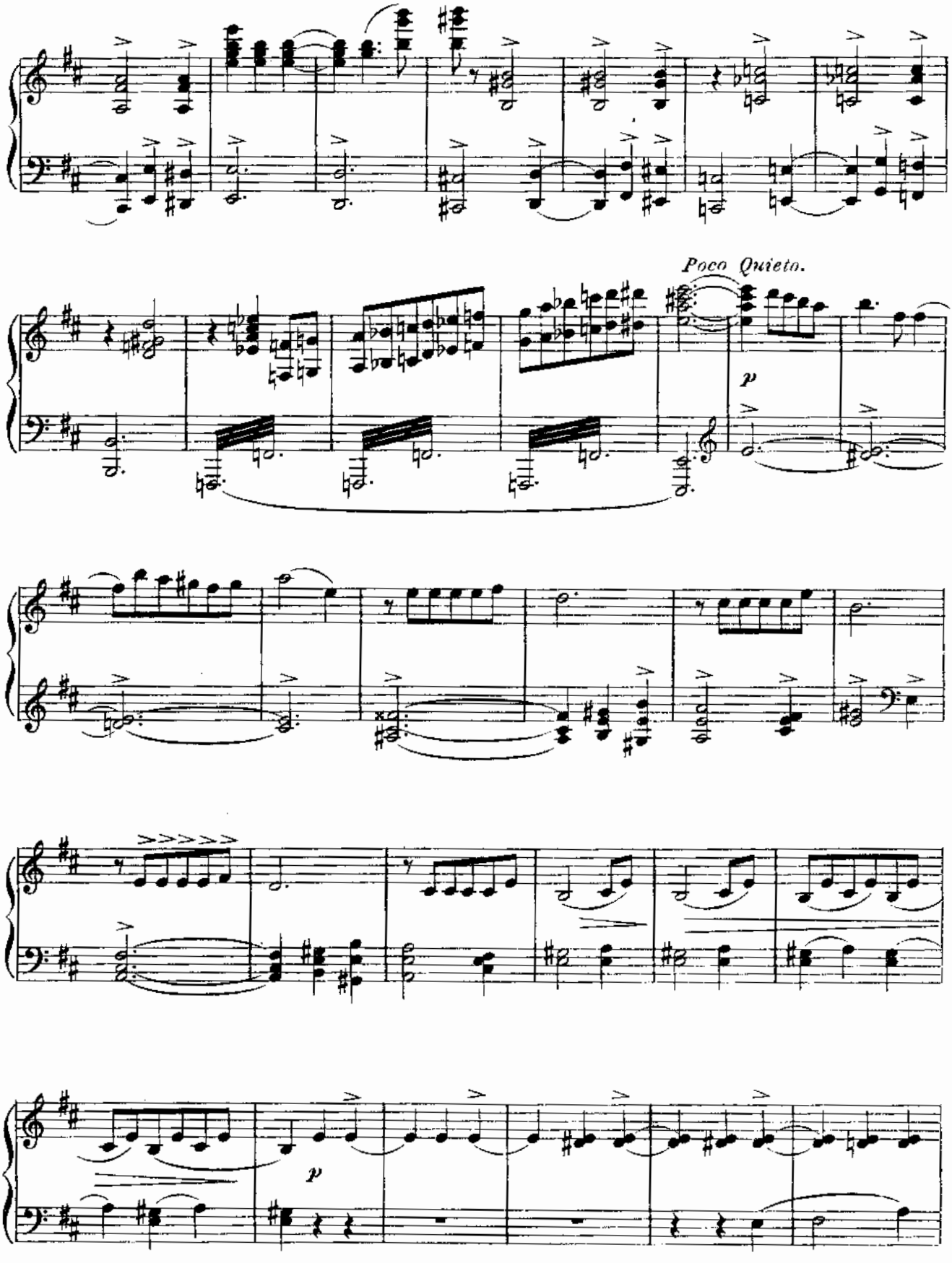
16. FINALE III (Arranged by Max Hirschfeld) 227

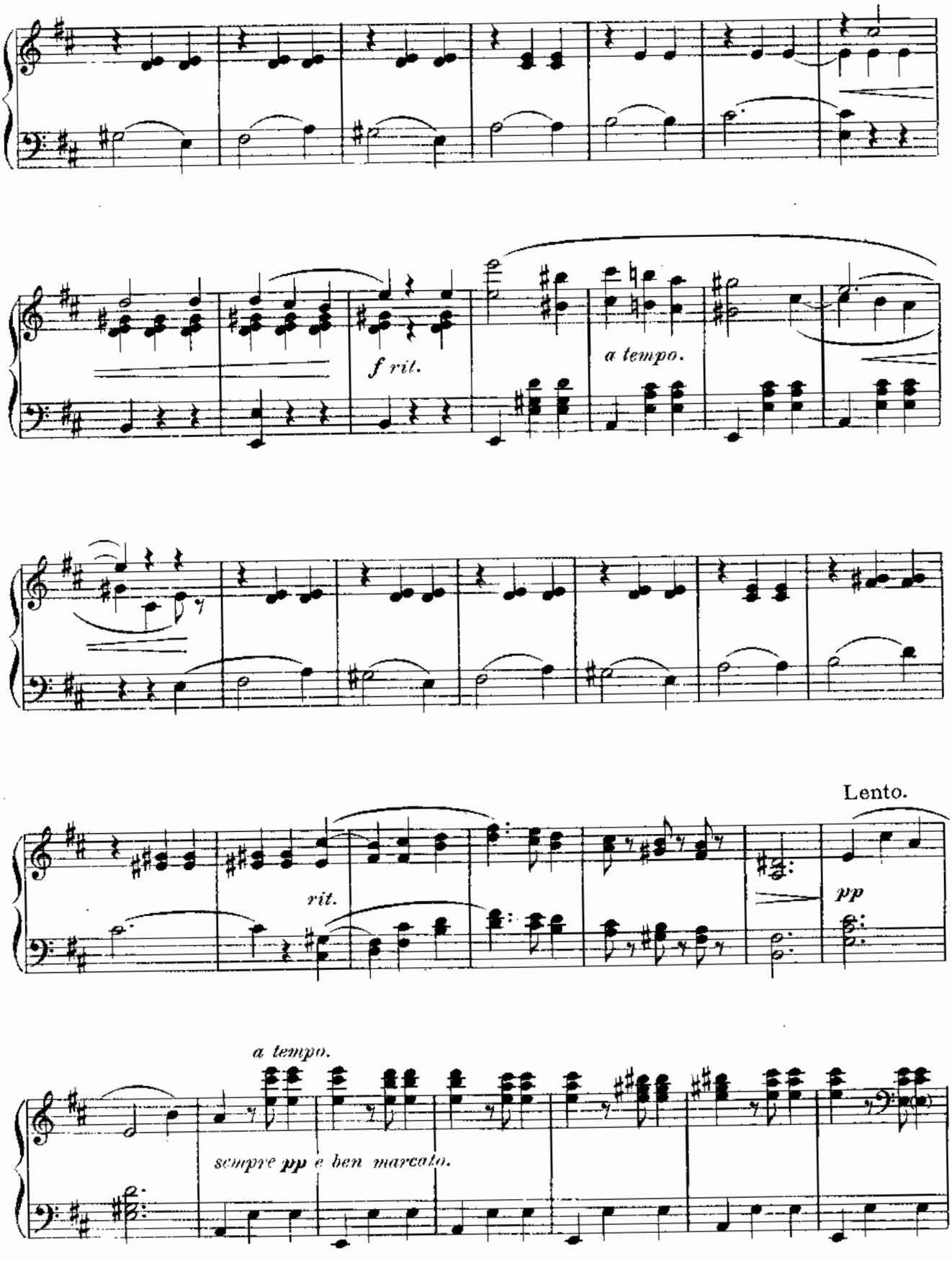
The Girl In The Train.
Overture.

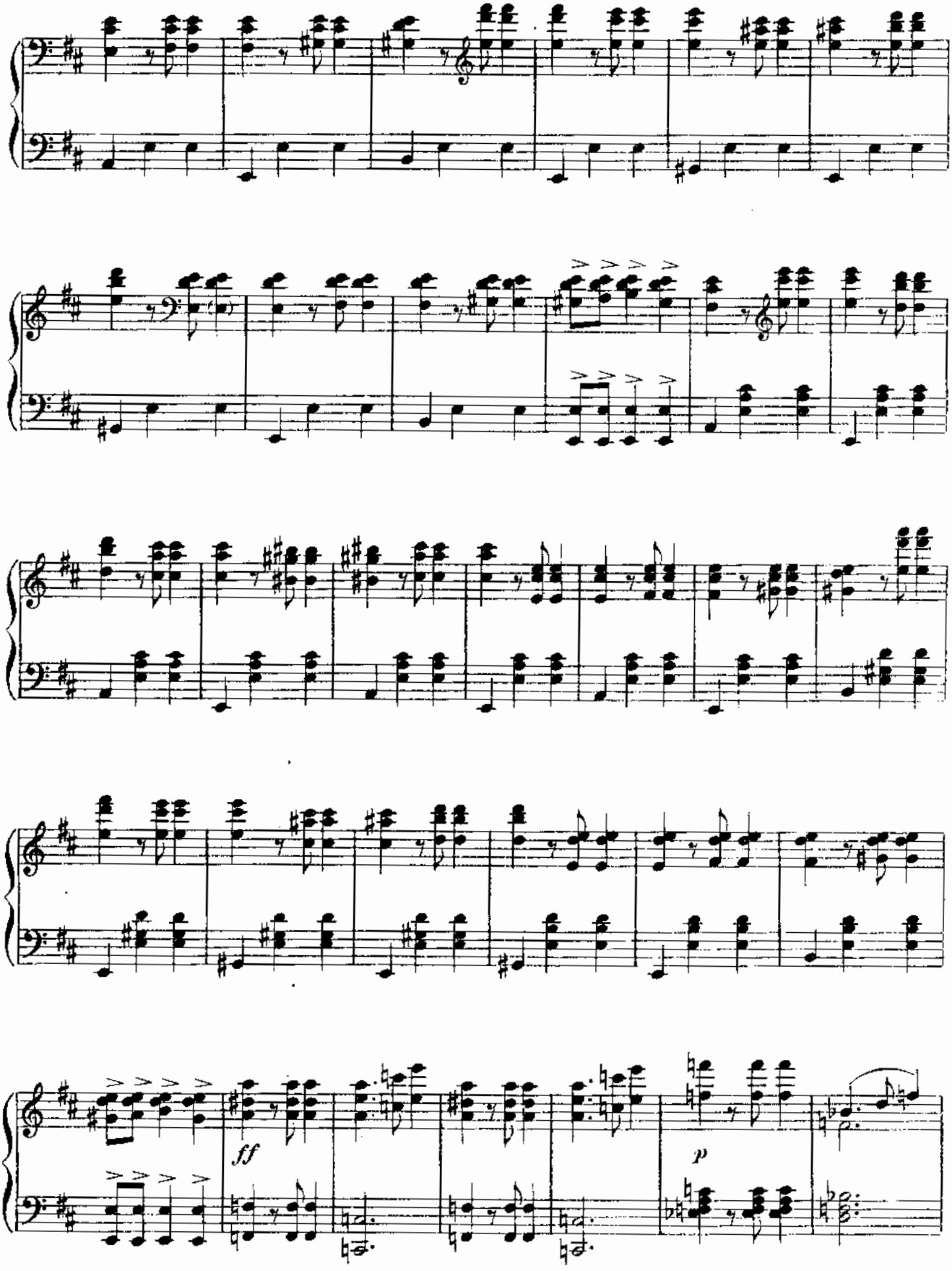


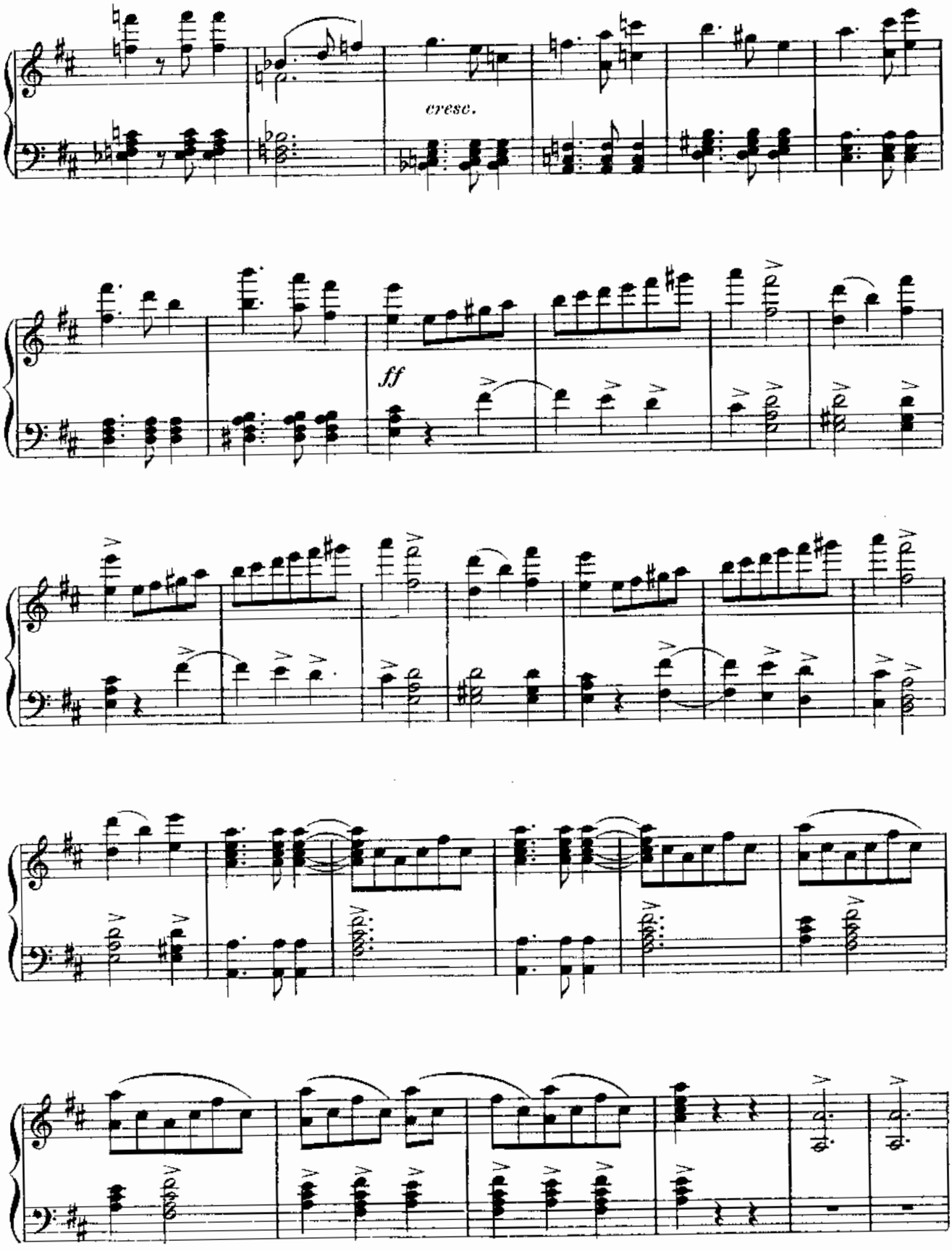
Copyright MCMVIII by Ludwig Doblinger (Bernhard Herzmansky)
Copyright MCMX by M. Witmark & Sons.
International Copyright Secured. Performing Rights Strictly Reserved.

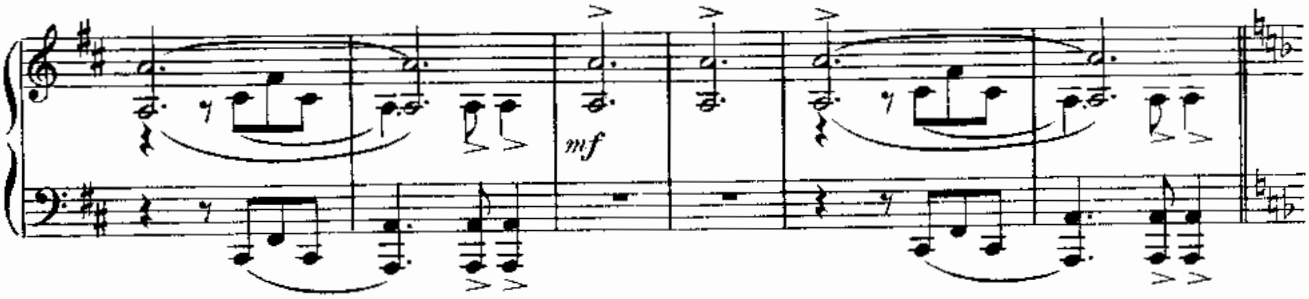

mf
cresc.
ff

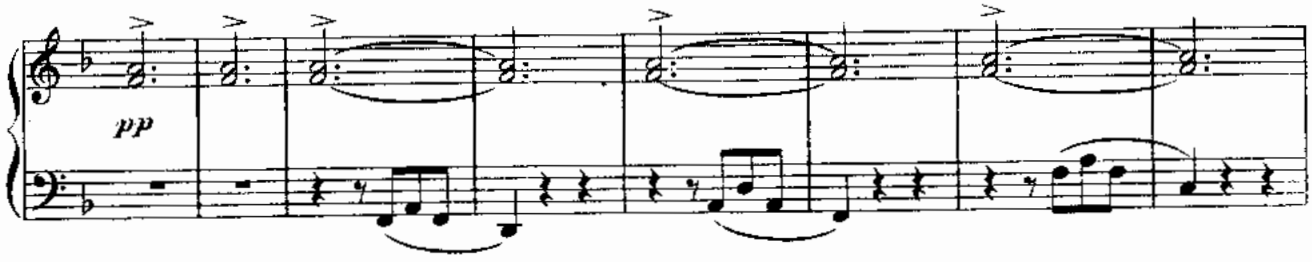

Poco Quieto.
p
p

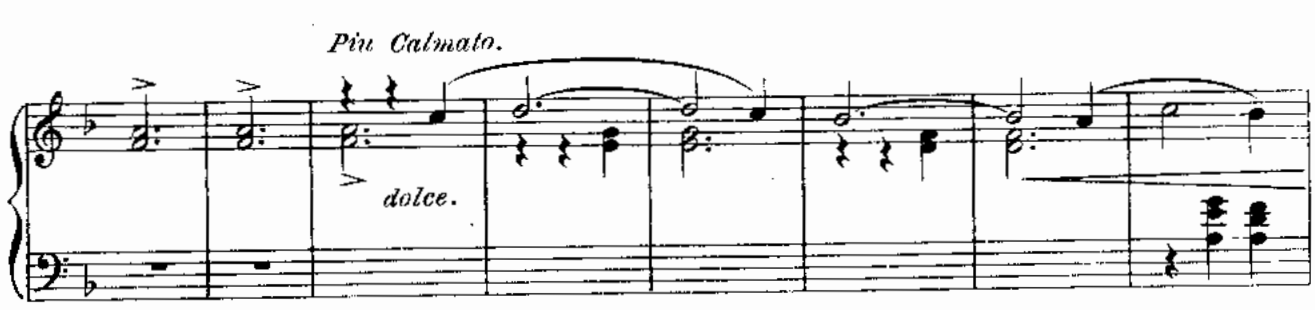

f rit.
a tempo.
rit.
Lento.
pp
a tempo.
sempre pp e ben marcato.

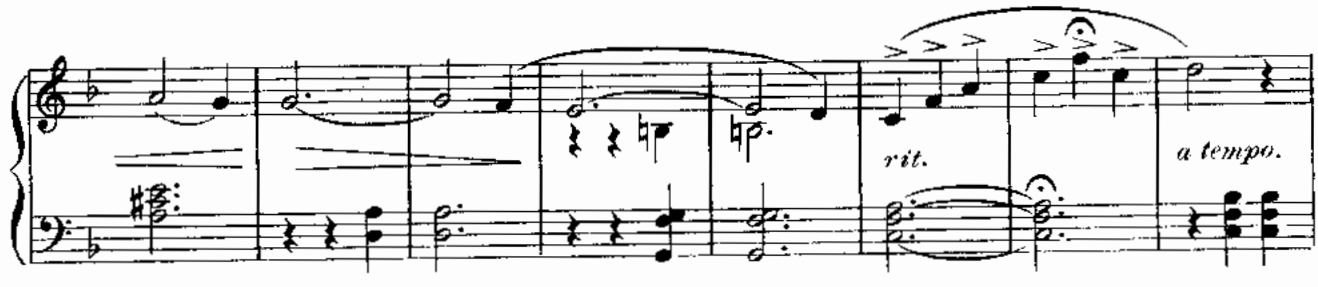

ff
p

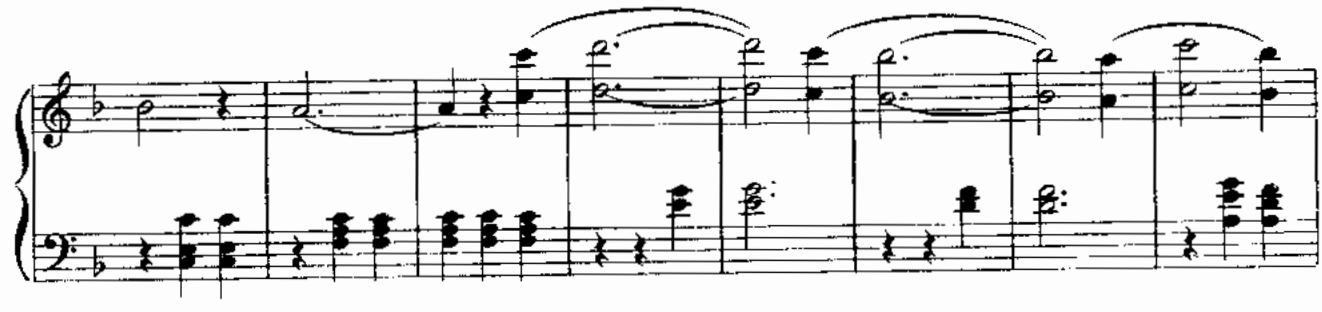

cresc.
ff

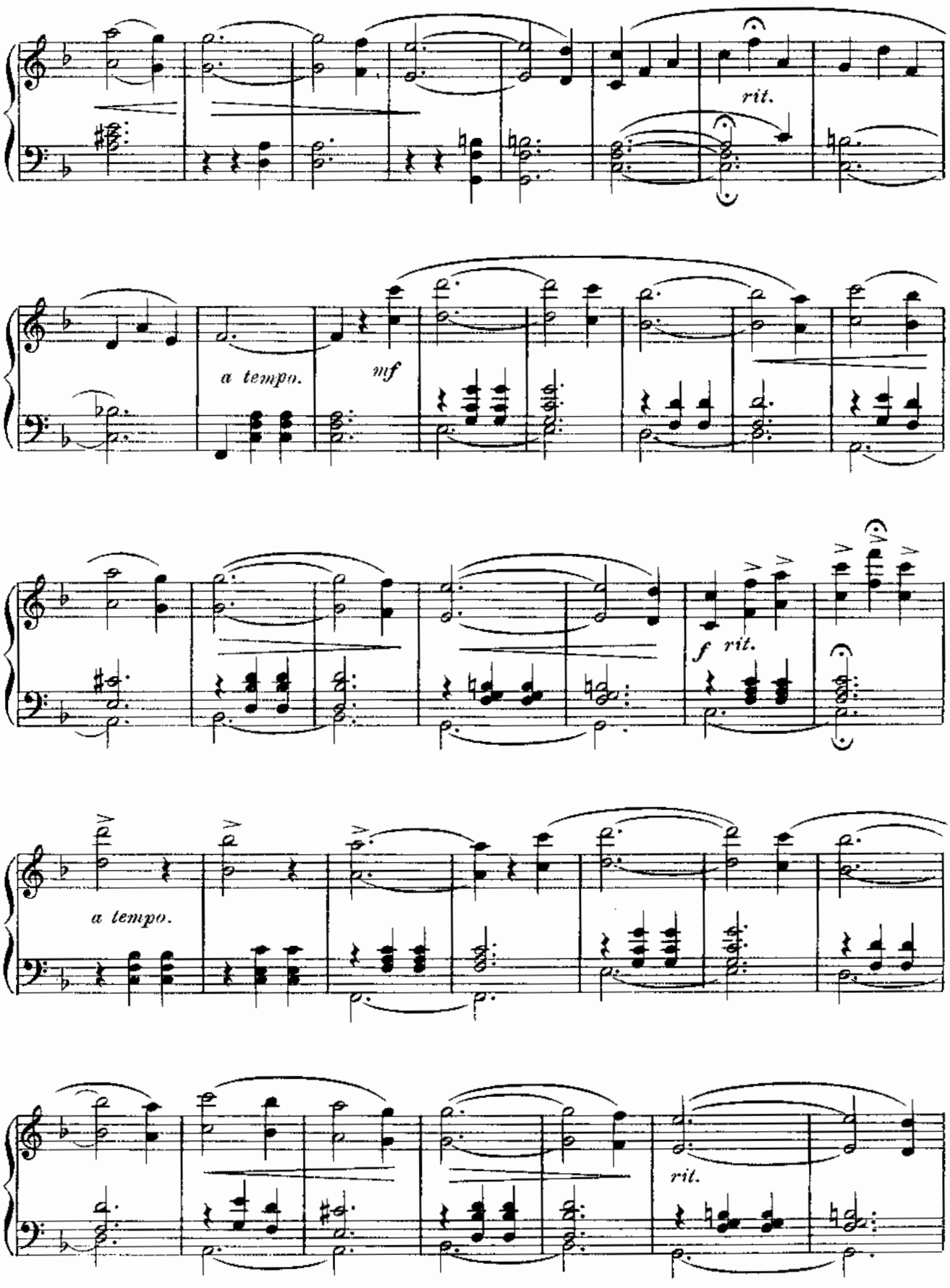

mf

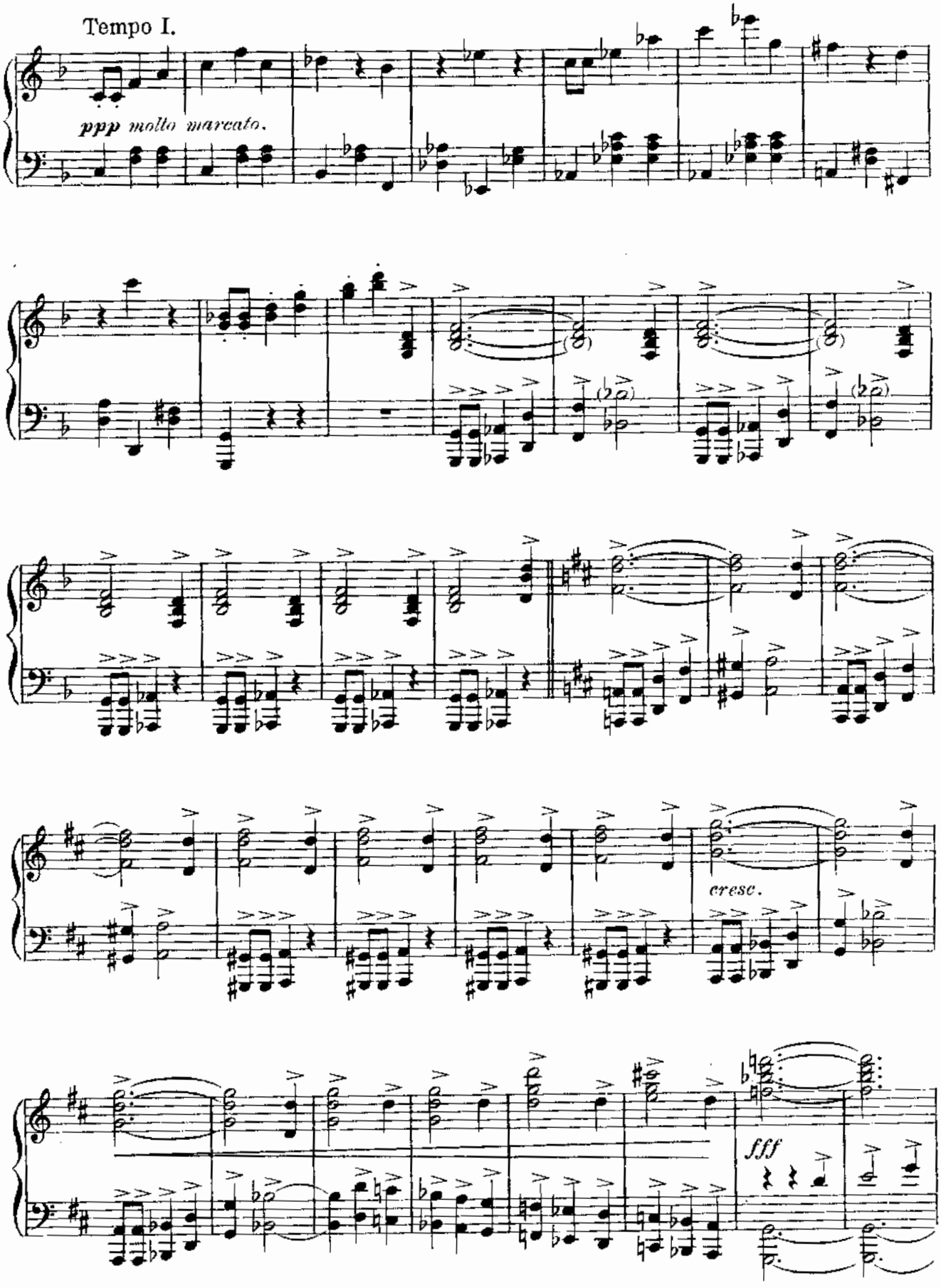

pp

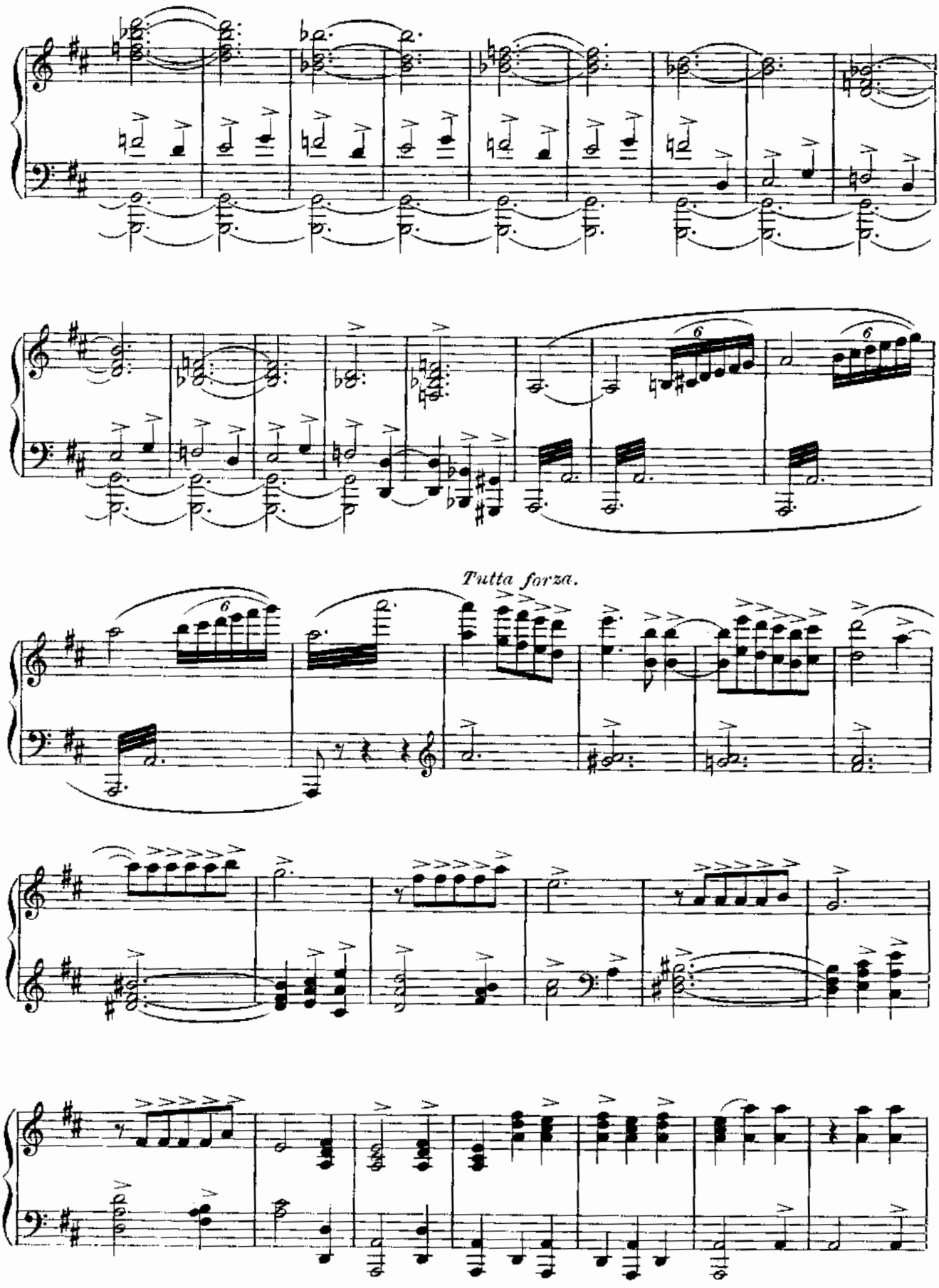

Piu Calmato.
dolce.

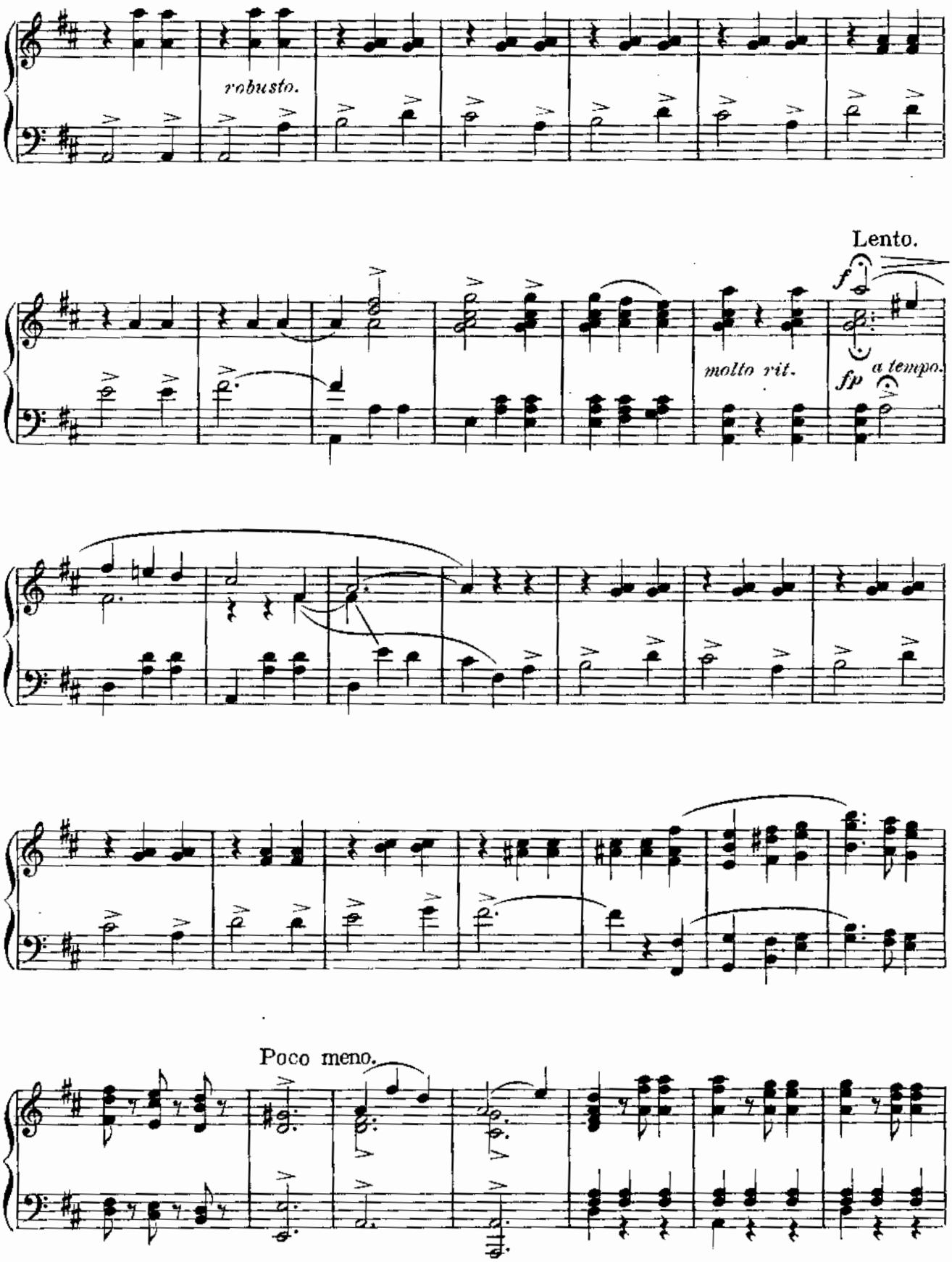

rit.
a tempo.

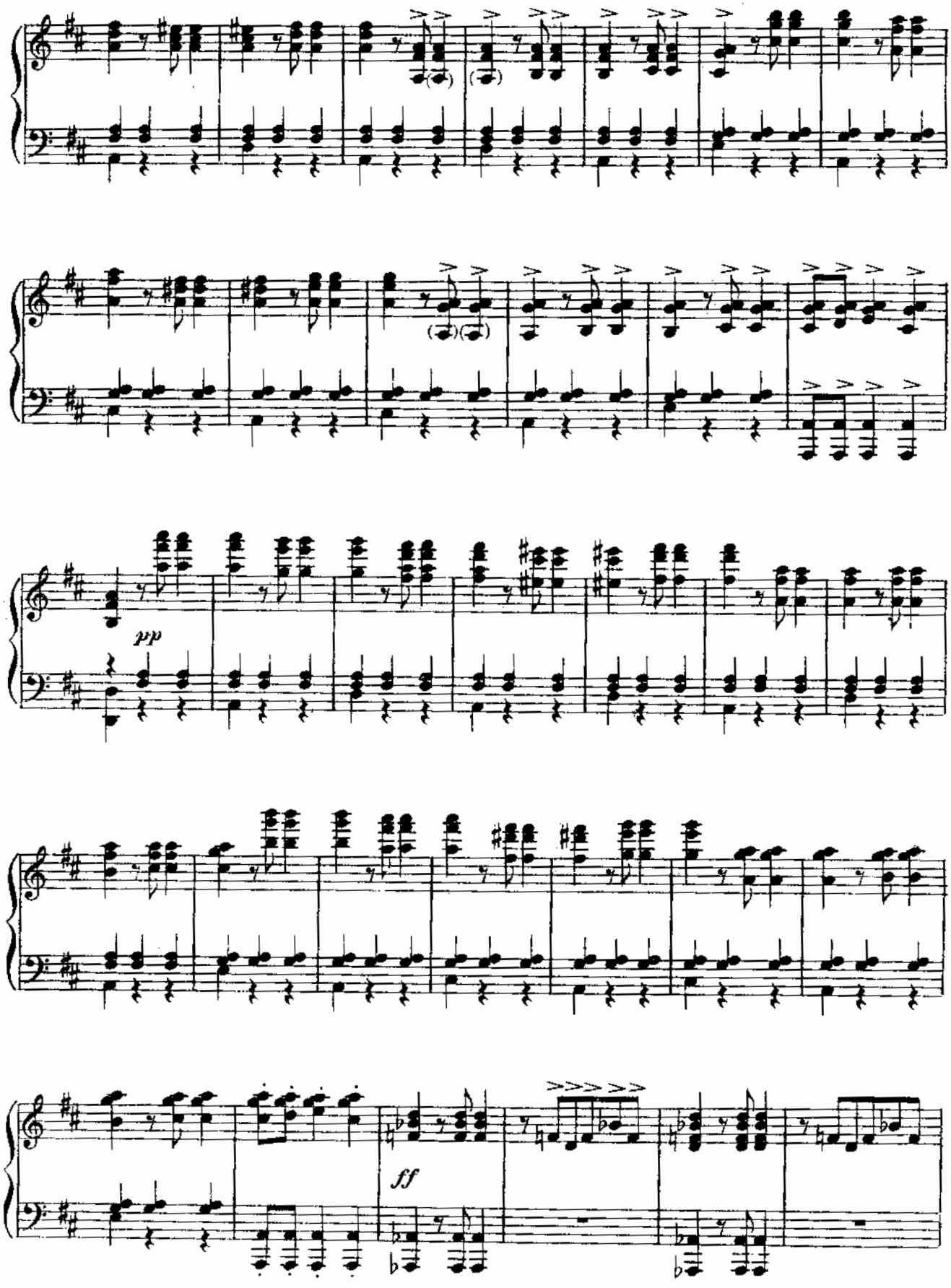


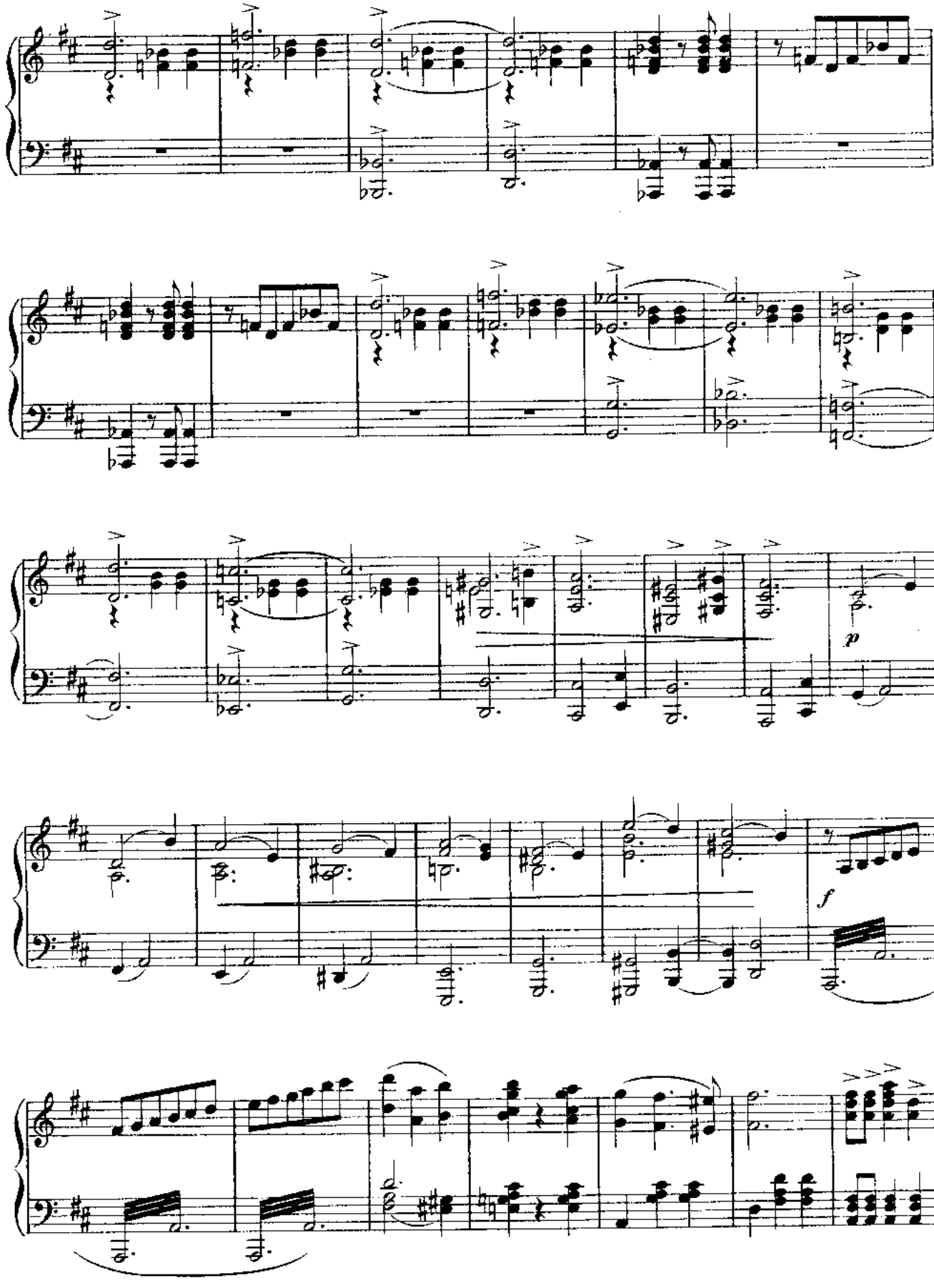

rit.
a tempo.
mf
f rit.
a tempo.
rit.

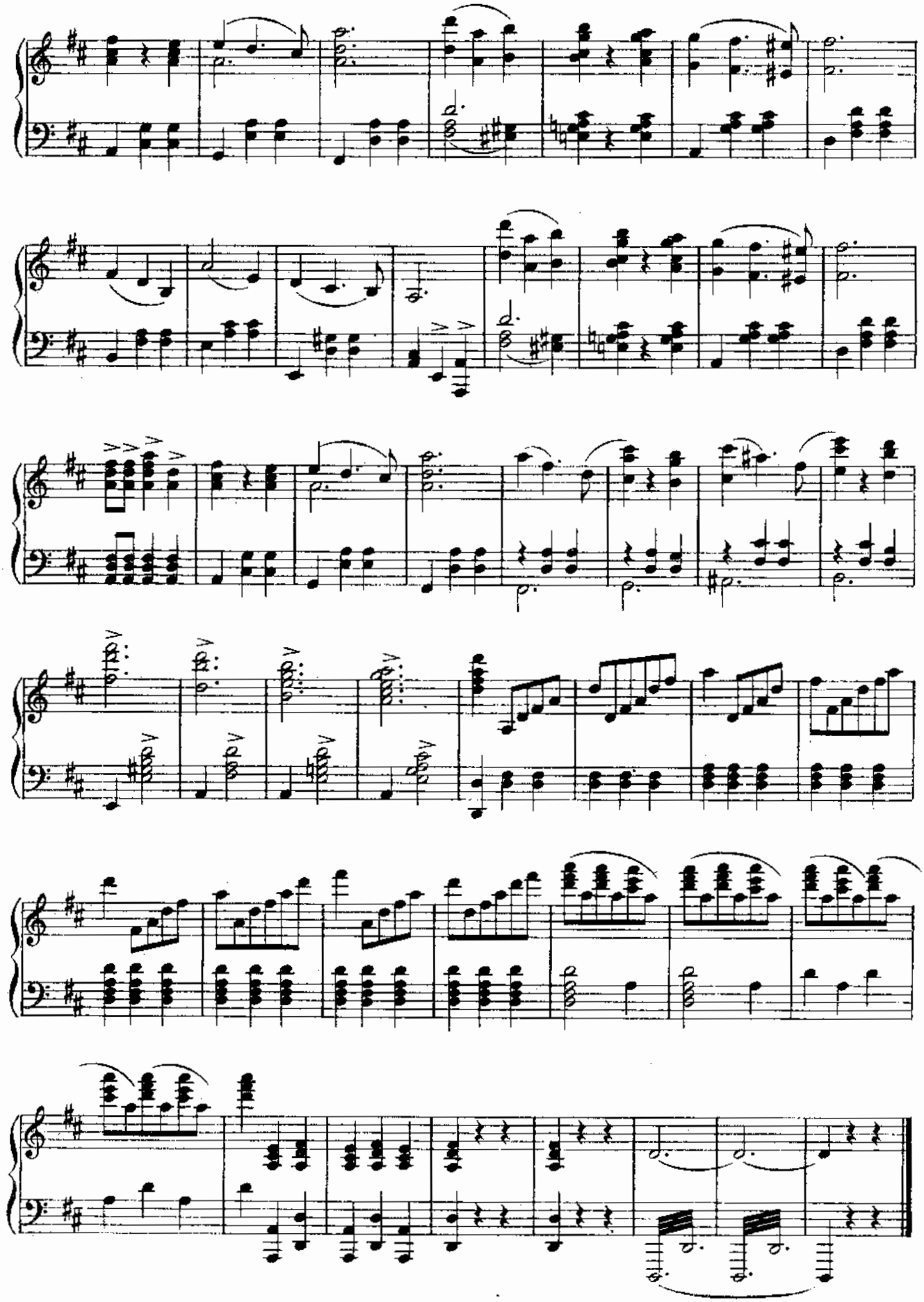

Tempo I.
ppp molto marcato.
cresc.
fff


Tutta forza.

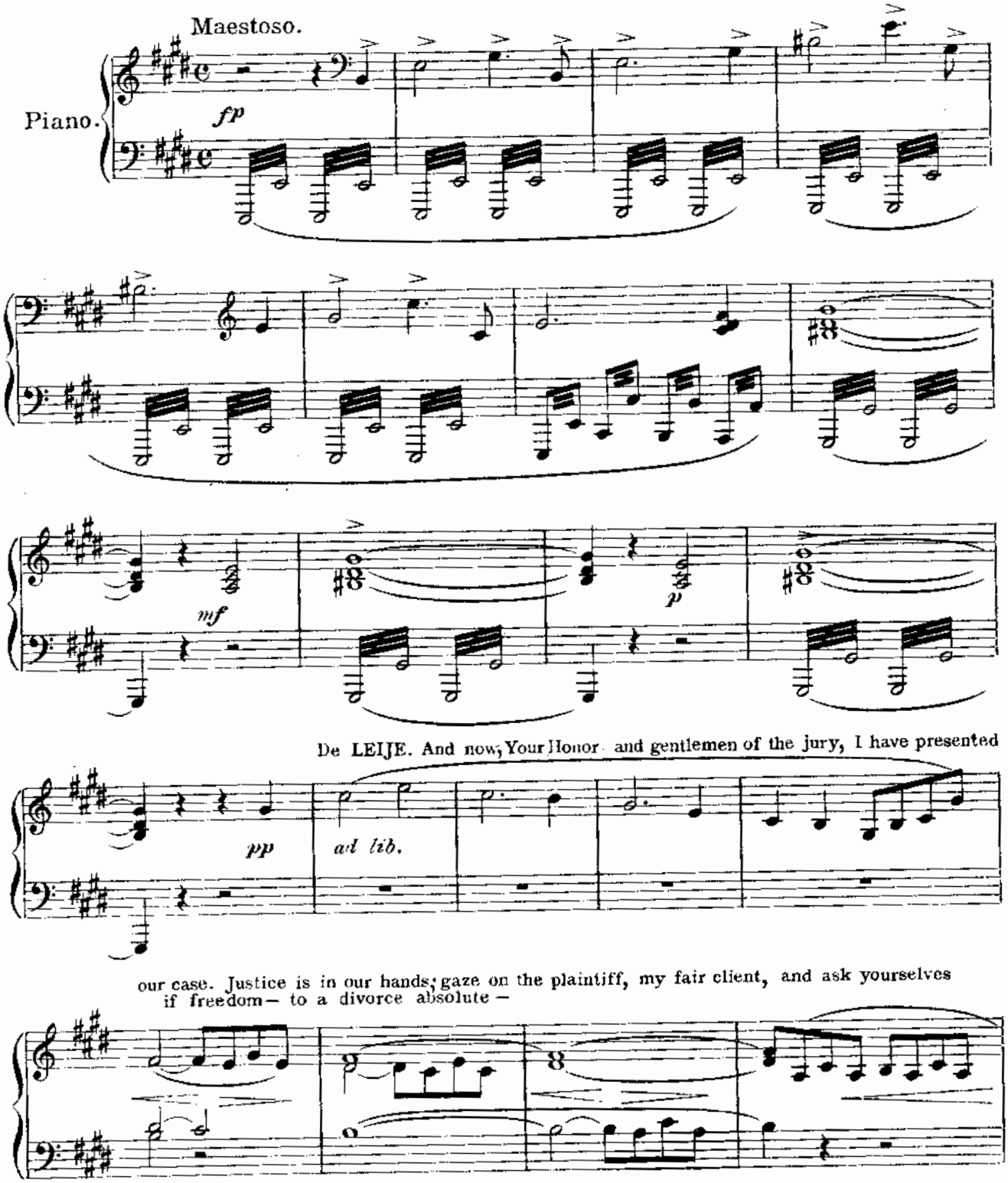

robusto.
Lento.
f
molto rit.
fp
a tempo.
Poco meno.


pp
ff


p
f



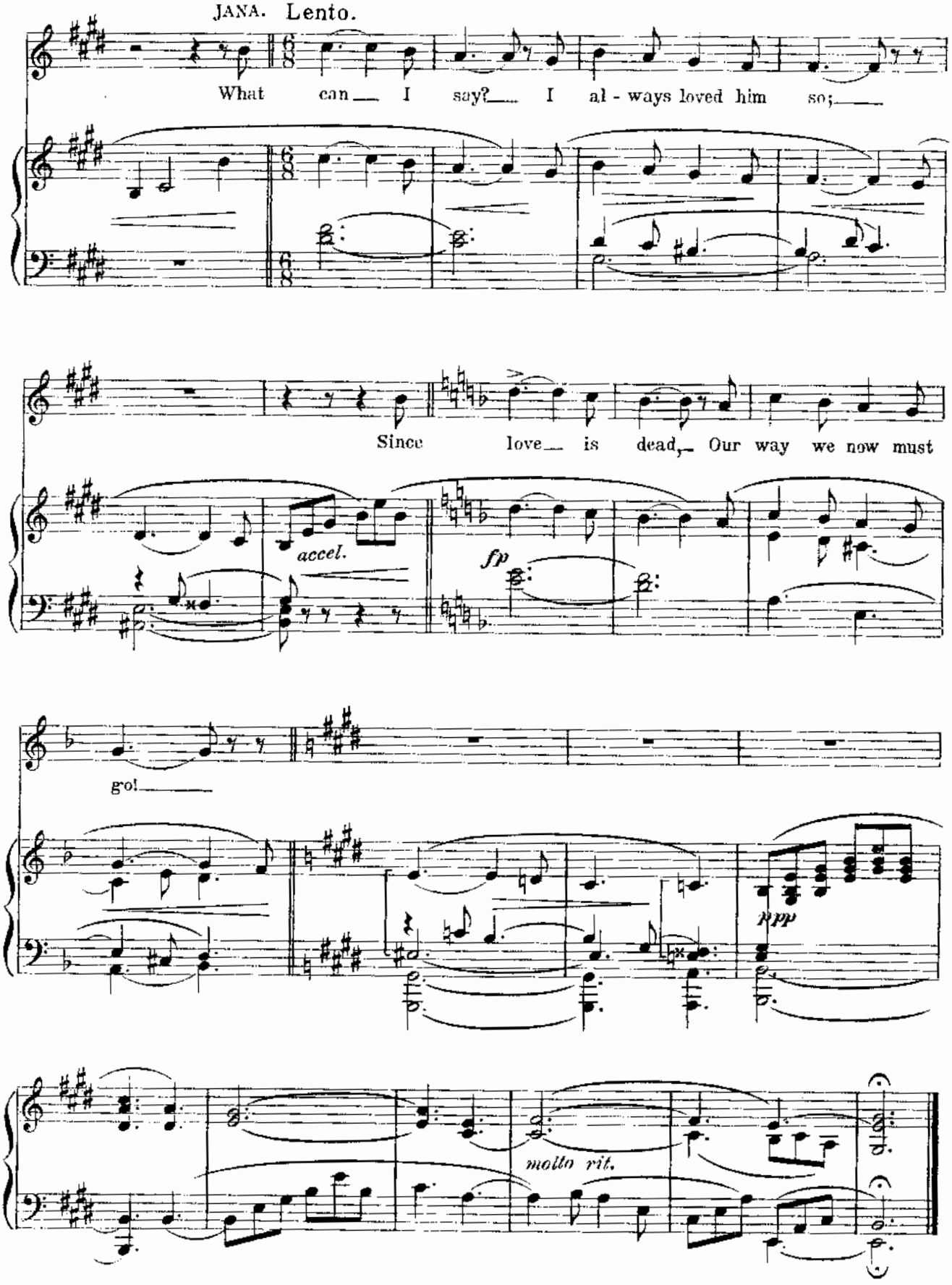
Nº 1. Melodrama And Song.



Copyright MCMX by M. Witmark & Sons.
International Copyright Secured.

JUDGE. I should say so – Ahem – that is-er – what has the plaintiff to add?

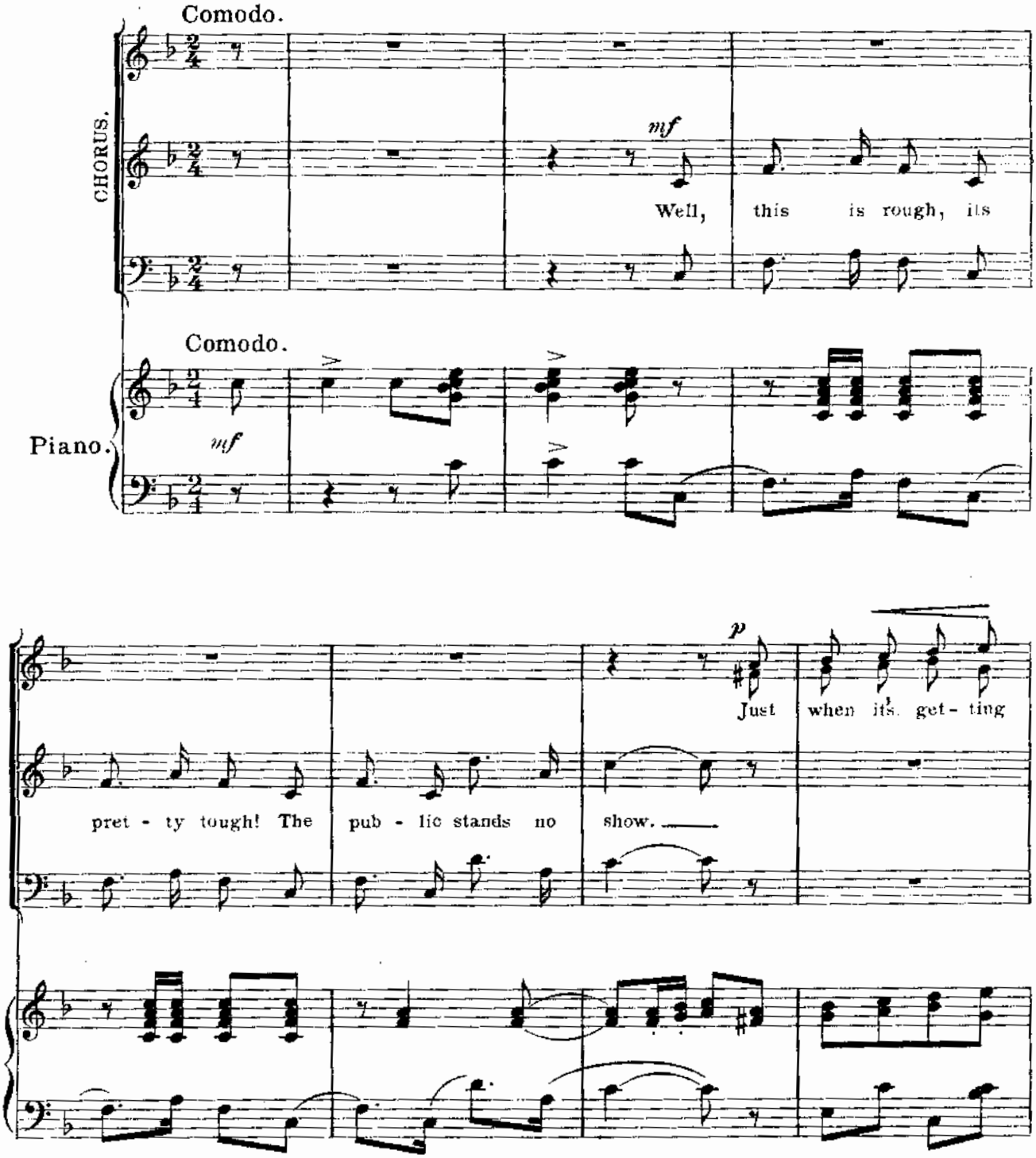
JANA. Lento.



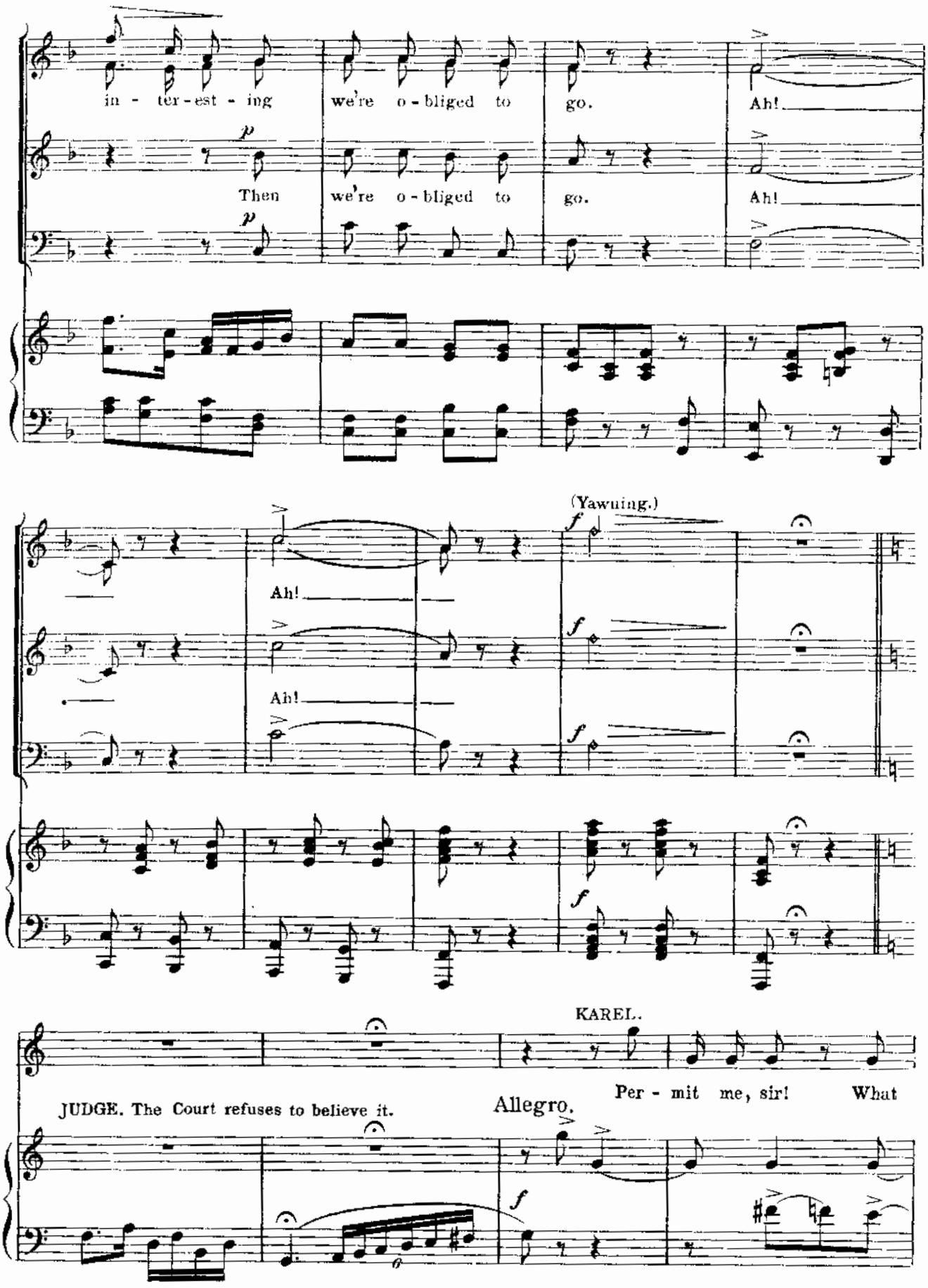
Ensemble.

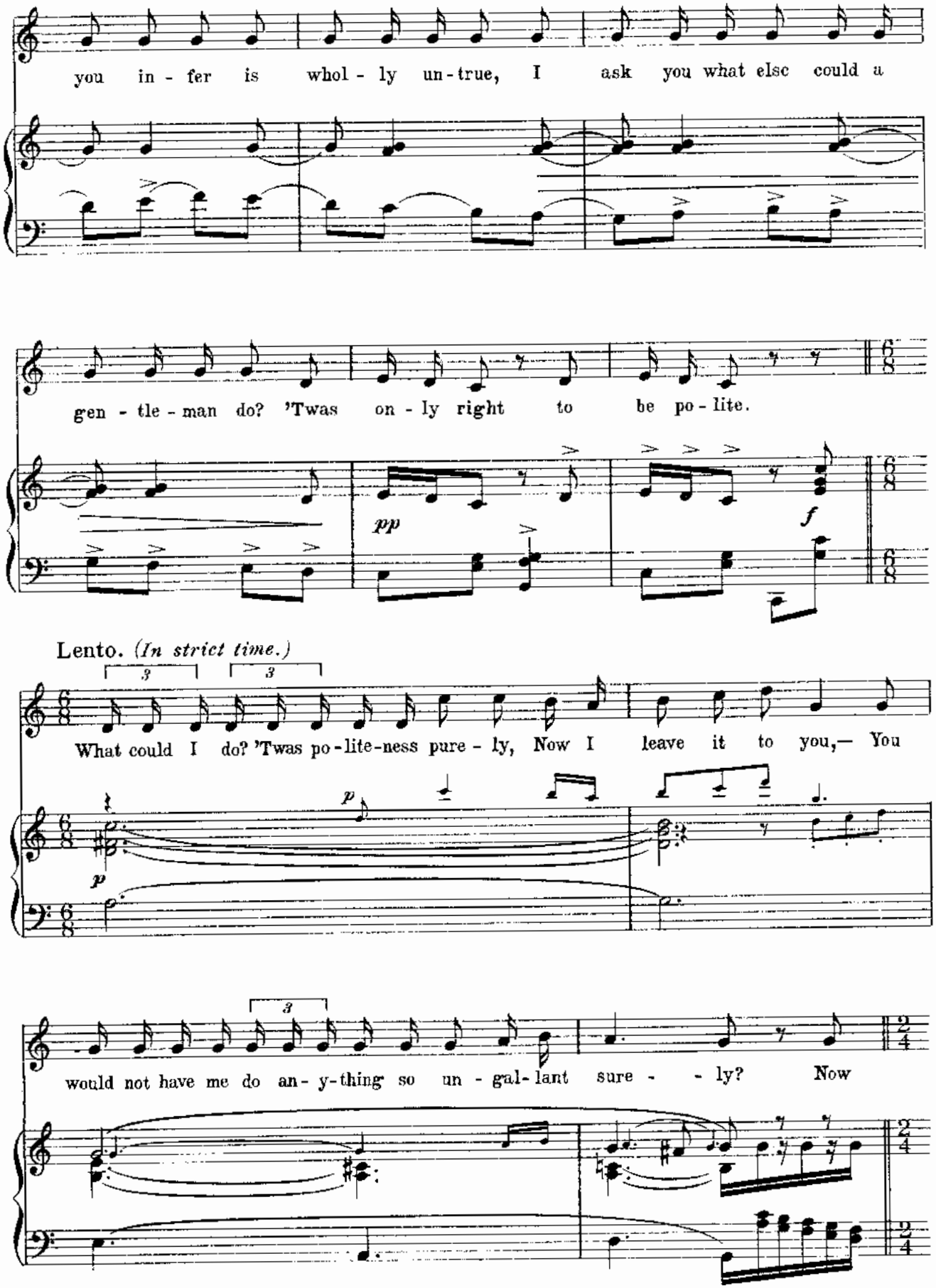
No. 2a

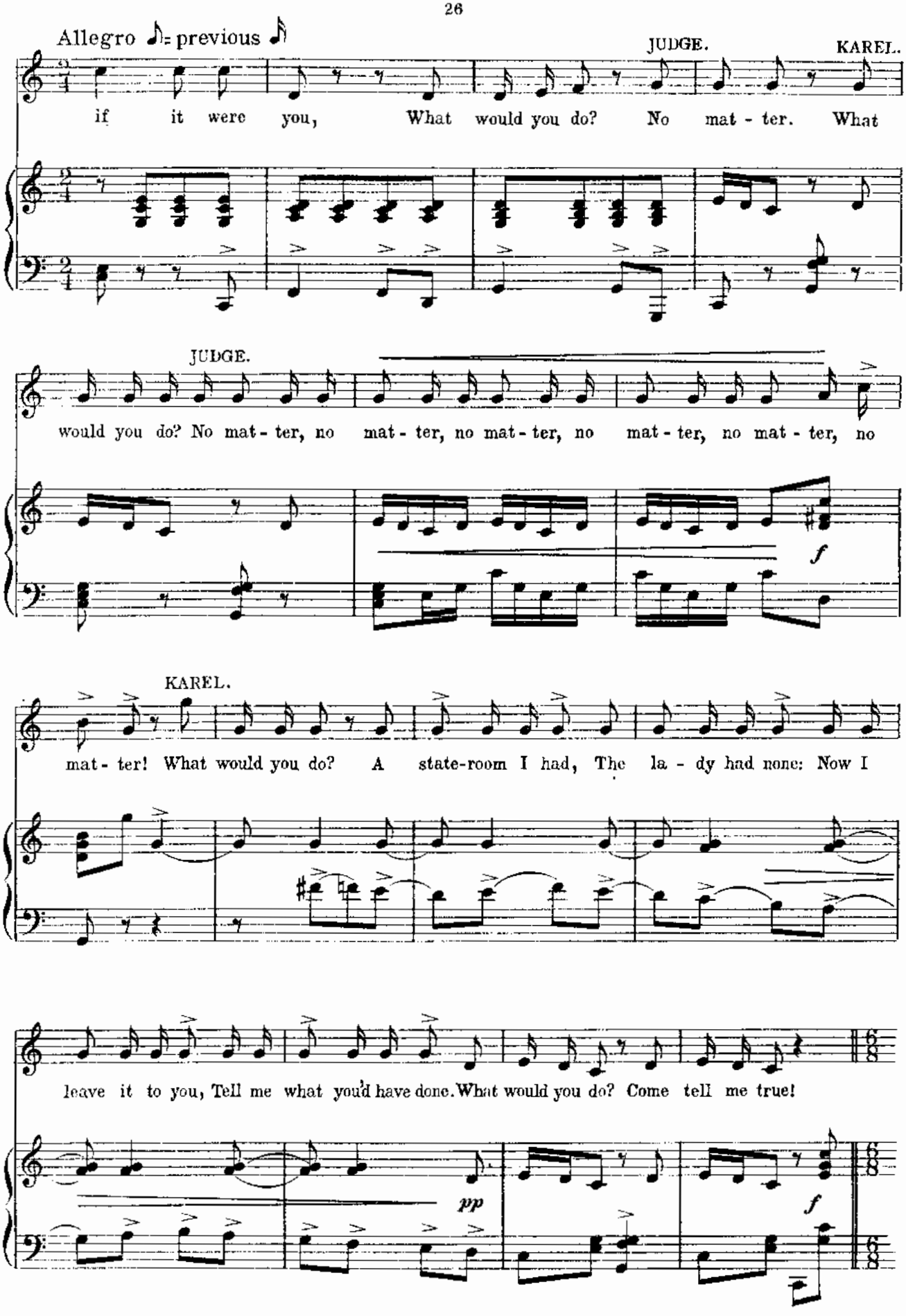
Karel, Judge and the Public.

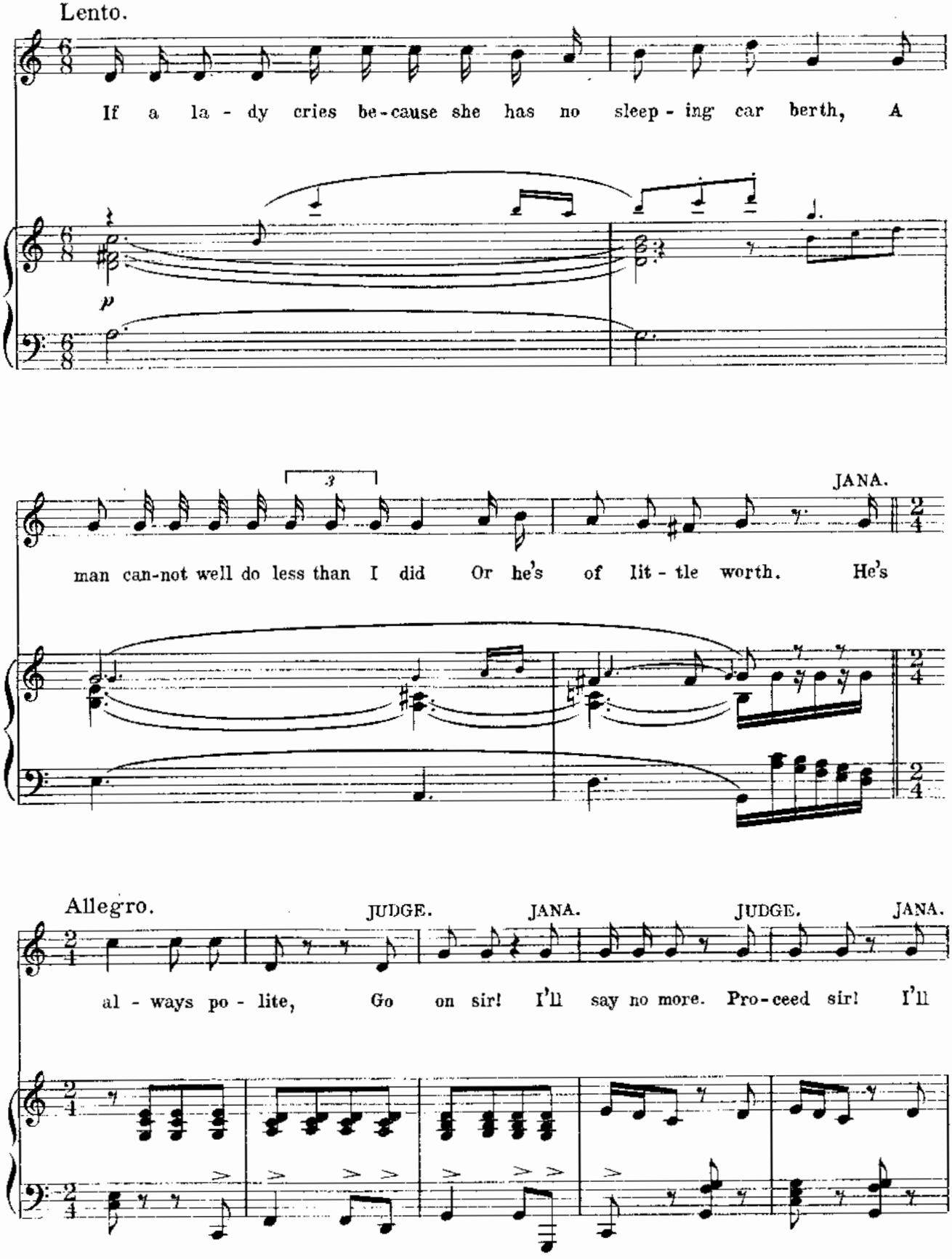


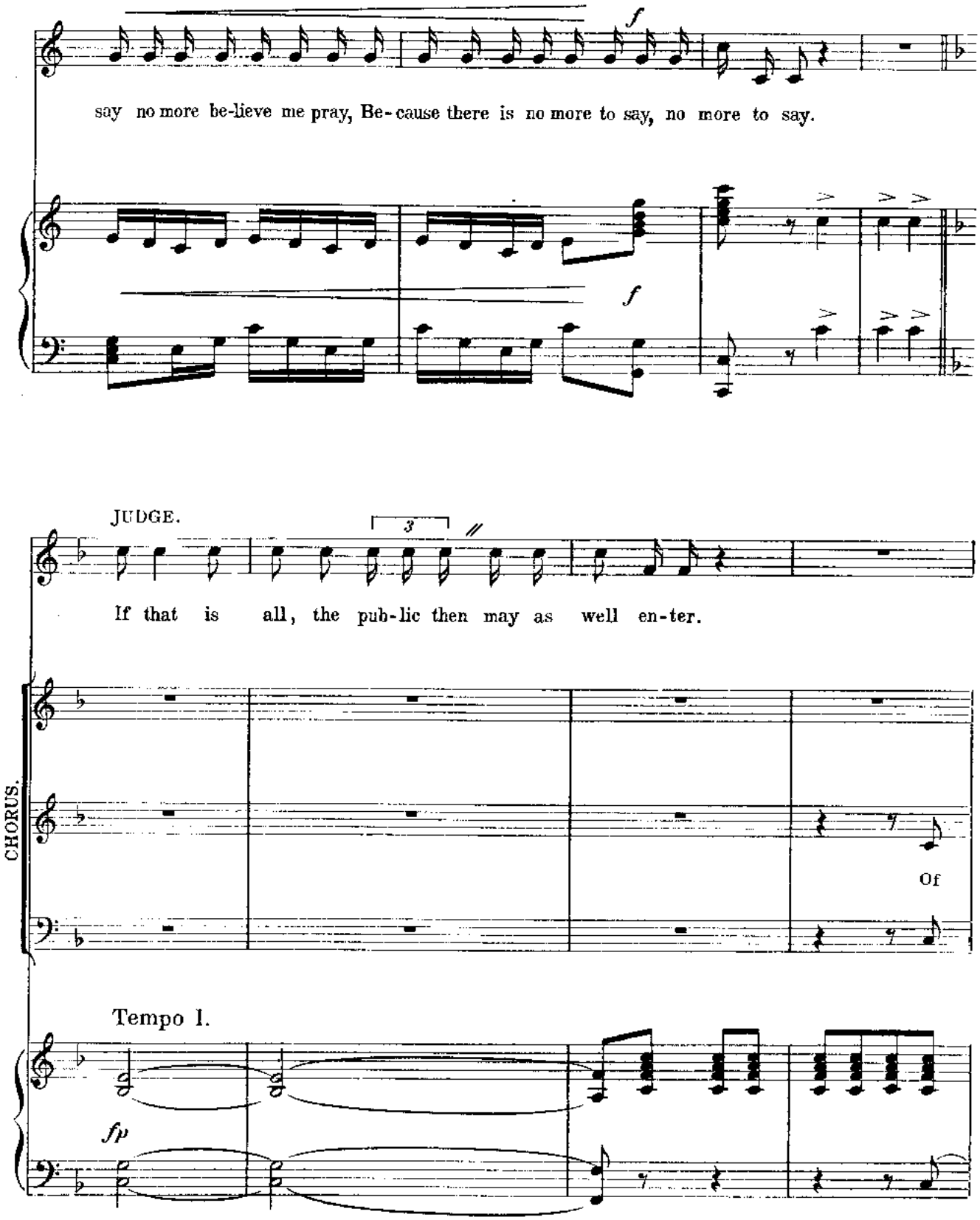
Copyright MCMX by M. Witmark & Sons.
International Copyright Secured.

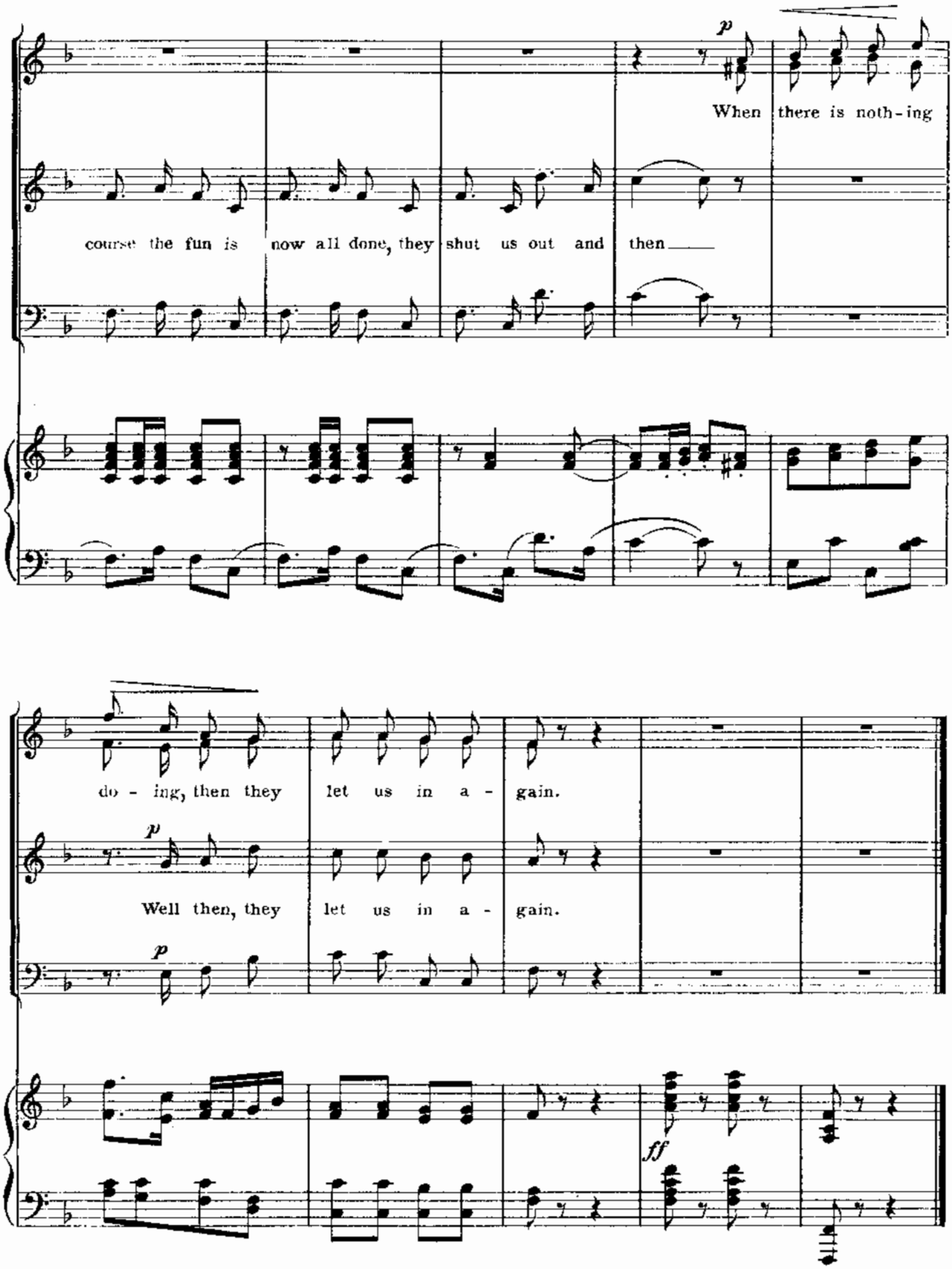

in - ter - est - ing
we're o - bliged to
go.
Ah!
Then
we're o - bliged to
go.
Ah!
(Yawning.)
Ah!
Ah!
KAREL.
JUDGE. The Court refuses to believe it.
Allegro.
Per - mit me, sir!
What


you in - fer is whol - ly un - true, I ask you what elsc could a
gen - tle - man do? 'Twas on - ly right to be po - lite.
pp
f
Lento. (In strict time.)
What could I do? 'Twas po - lite - ness pure - ly, Now I leave it to you,— You
p
p
would not have me do an - y - thing so un - gal - lant sure - - ly? Now


Allegro ♪= previous ♪
JUDGE.
KAREL.
if it were you, What would you do? No mat - ter. What
JUDGE.
would you do? No mat - ter, no mat - ter, no mat - ter, no mat - ter, no mat - ter, no
f
KAREL.
mat - ter! What would you do? A state-room I had, The la - dy had none: Now I
leave it to you, Tell me what you'd have done. What would you do? Come tell me true!
pp
f


Lento.
If a la - dy cries be-cause she has no sleep - ing car berth, A
p
3
JANA.
man can-not well do less than I did Or he's of lit - tle worth. He's
Allegro.
JUDGE.
JANA.
JUDGE.
JANA.
al - ways po - lite, Go on sir! I'll say no more. Pro-ceed sir! I'll

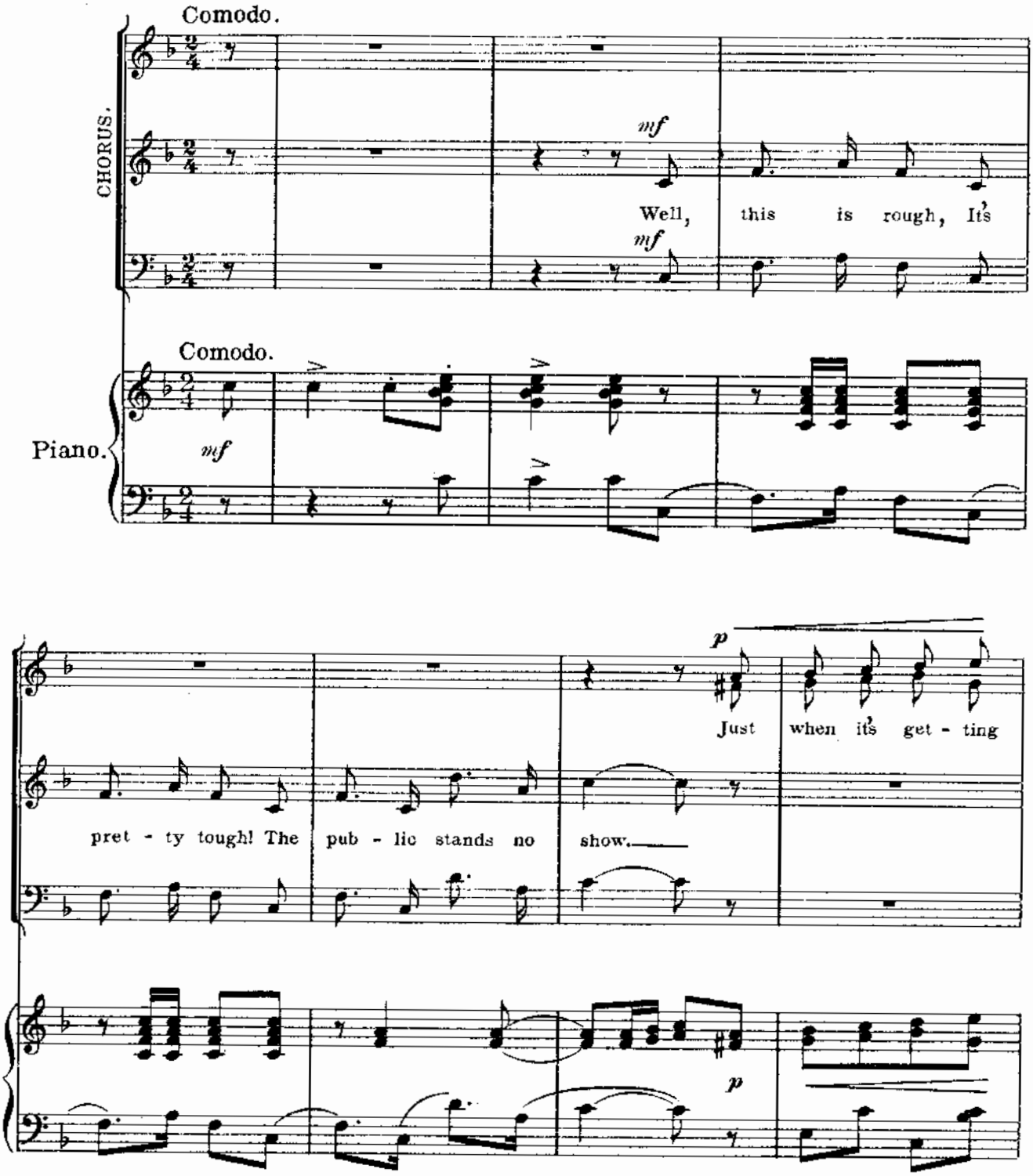

f
say no more be-lieve me pray, Be-cause there is no more to say, no more to say.
f
JUDGE.
3
If that is all, the pub-lic then may as well en-ter.
CHORUS.
Of
Tempo I.
fp


p
When there is noth-ing
course the fun is now all done, they shut us out and then
do - ing, then they let us in a - gain.
p
Well then, they let us in a - gain.
p
ff

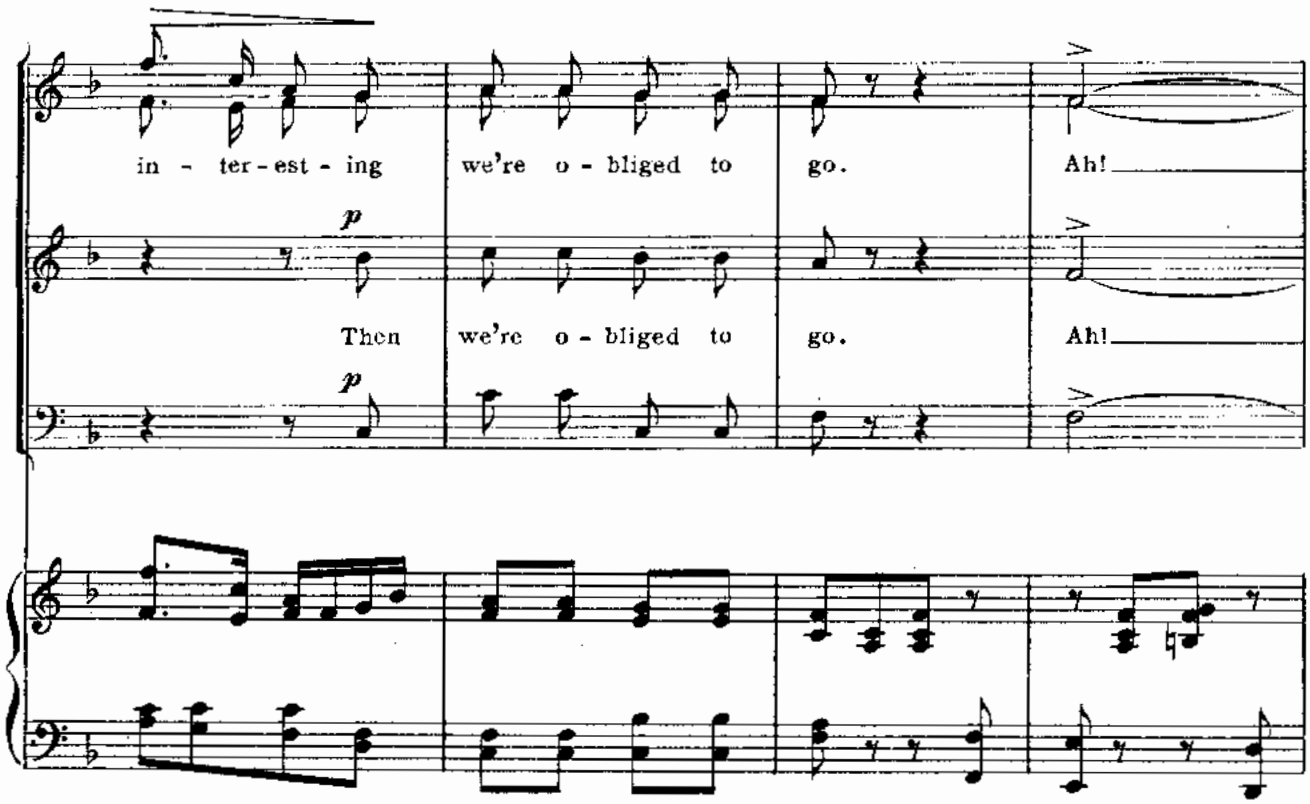
No 2b

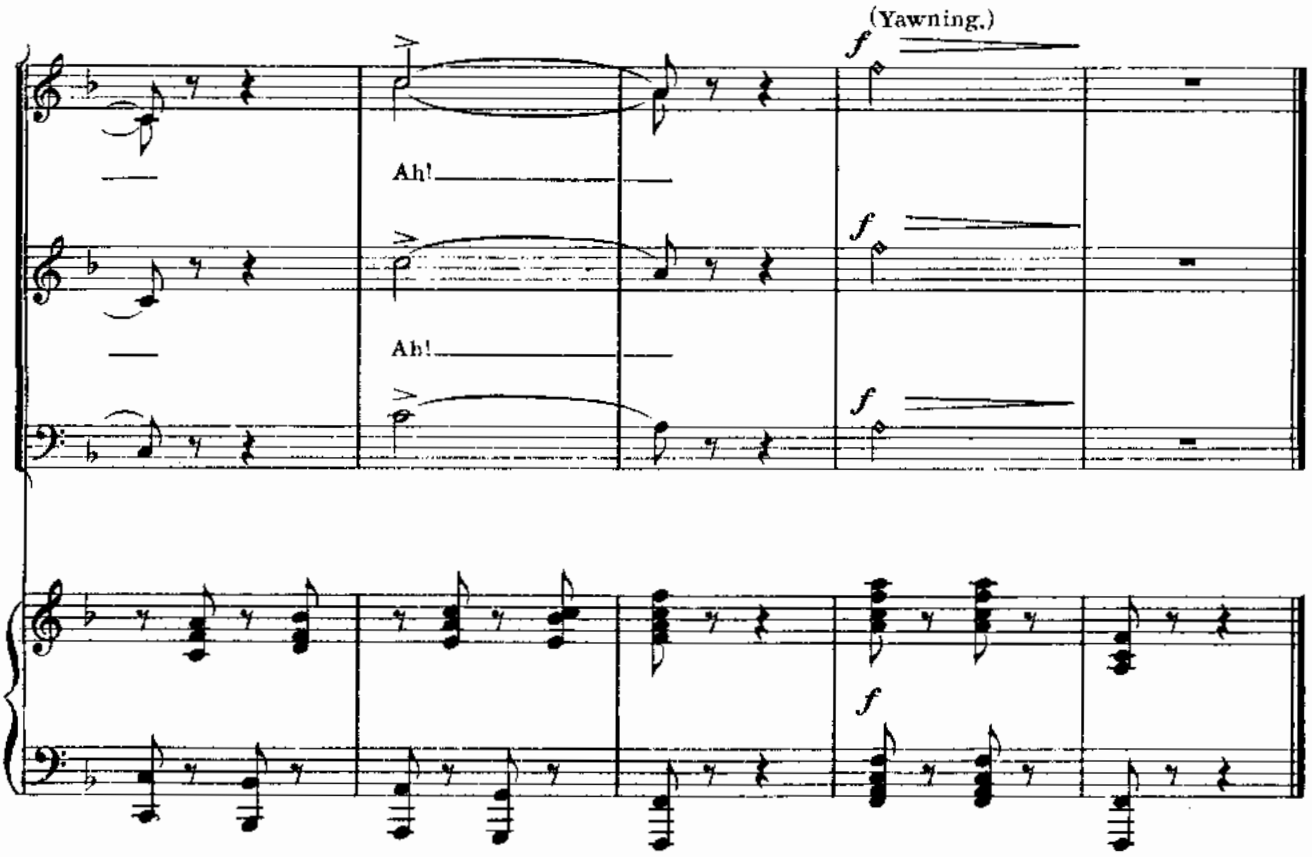
Chorus.

The Public.



Copyright MCMX by M. Witmark & Sons.
International Copyright Secured.


in - ter - est - ing
we're o - bliged to
go.
Ah!
p
Then
we're o - bliged to
go.
Ah!
p

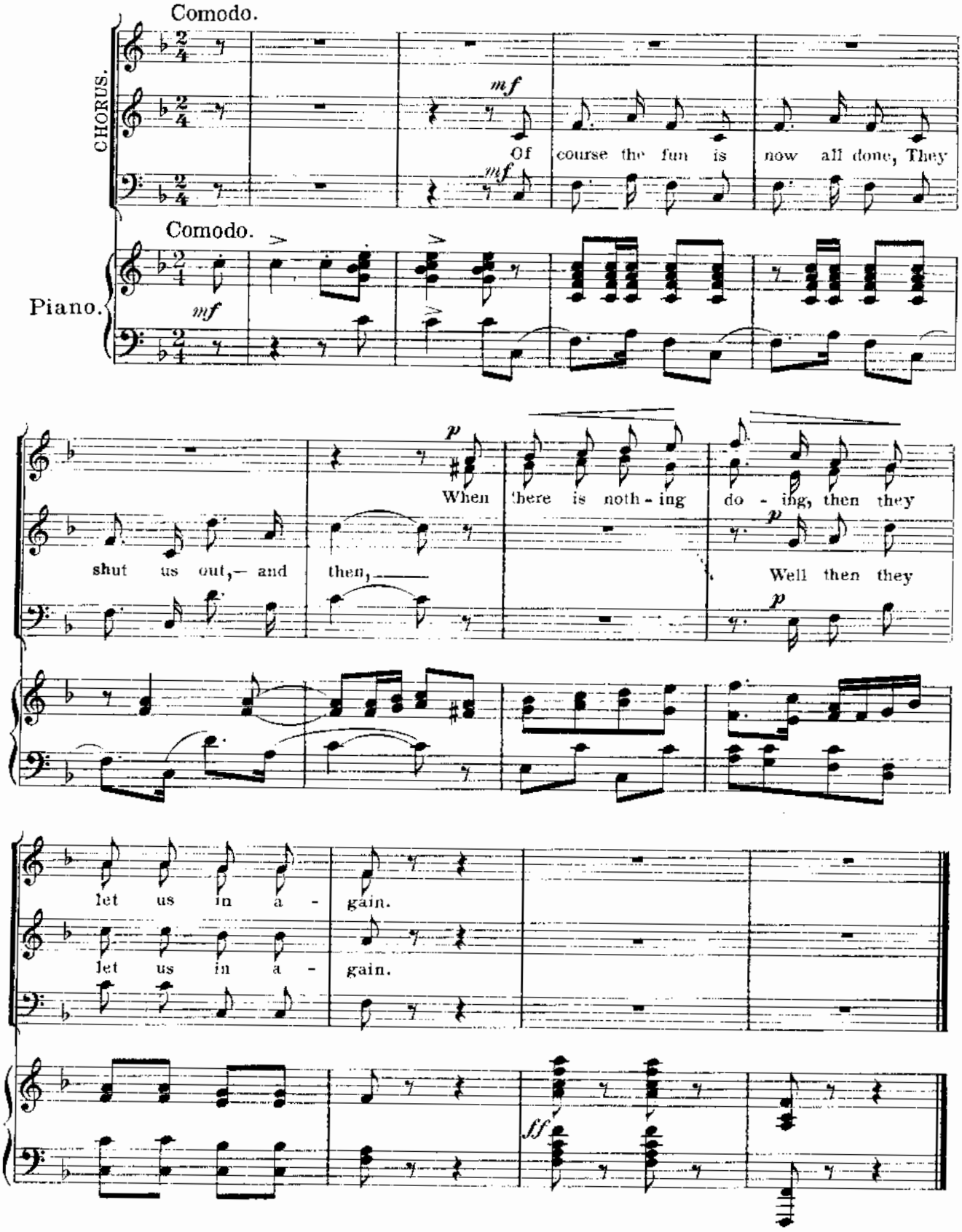

(Yawning.)
f
Ah!
Ah!
f
f
f

154274

No 2c

Chorus.

The Public.



Copyright MCMX by M. Witmark & Sons.
International Copyright Secured.

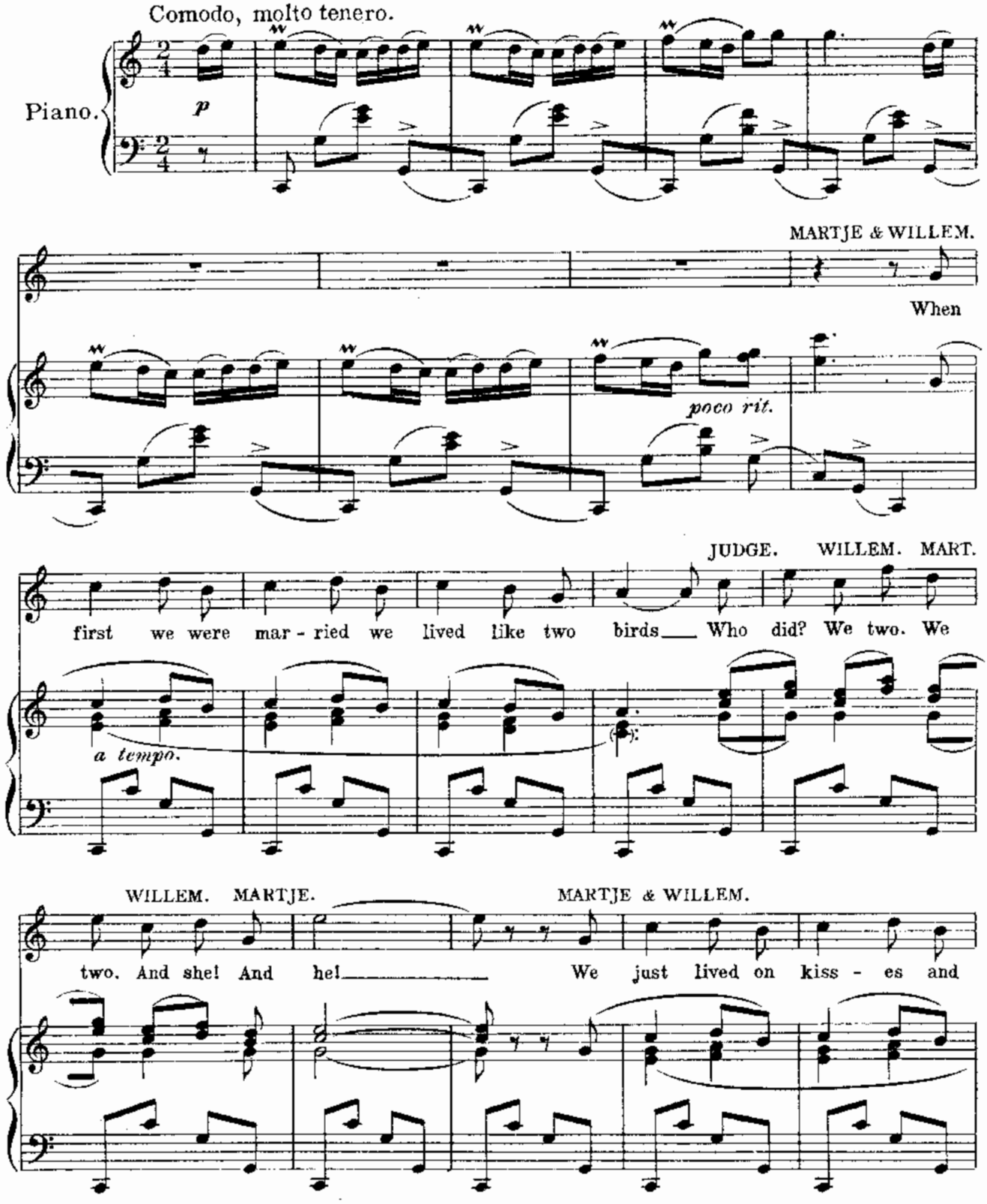
Oh Married Life.

(O Echestand, O Echestand.)

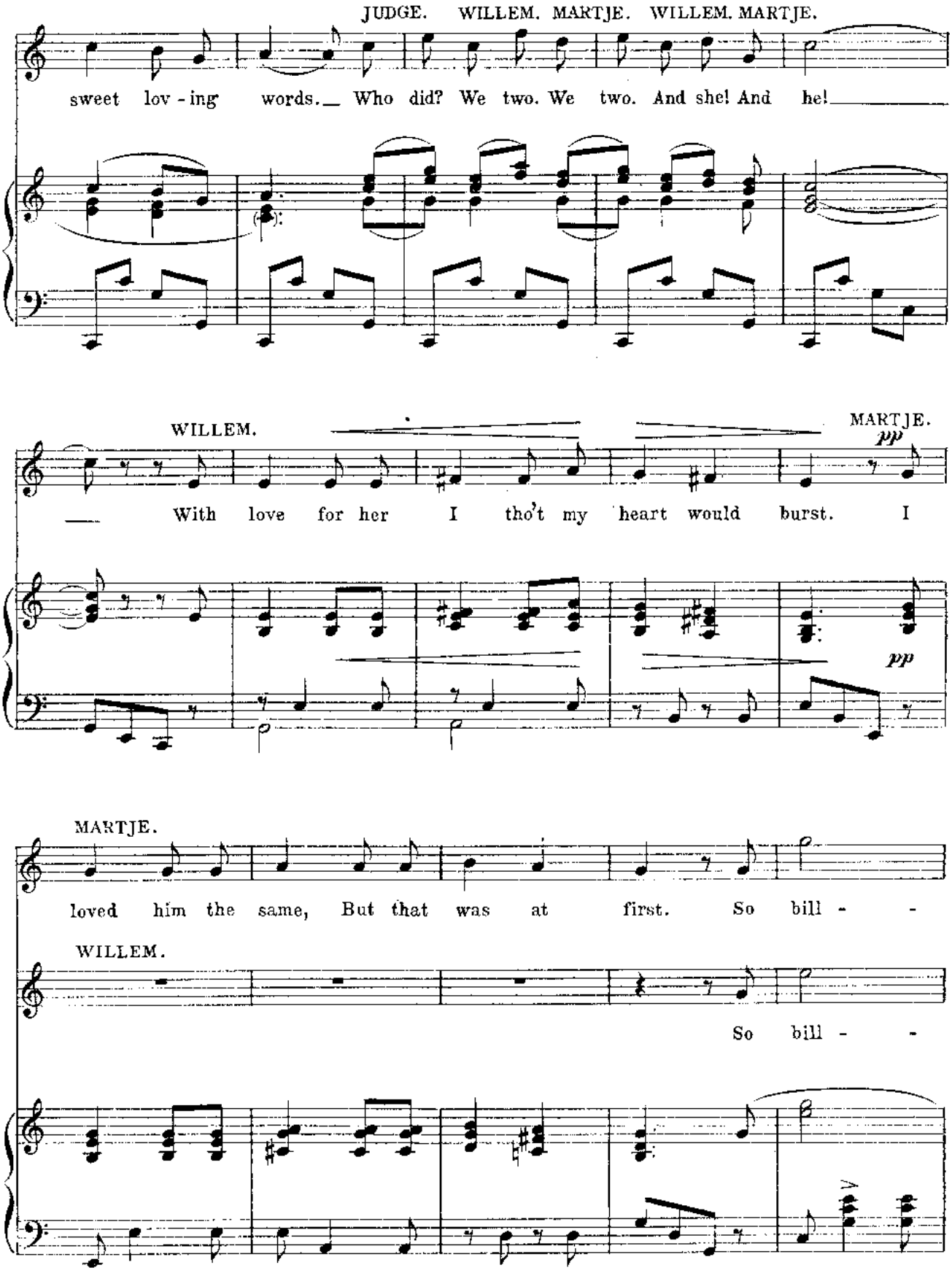
No 3a

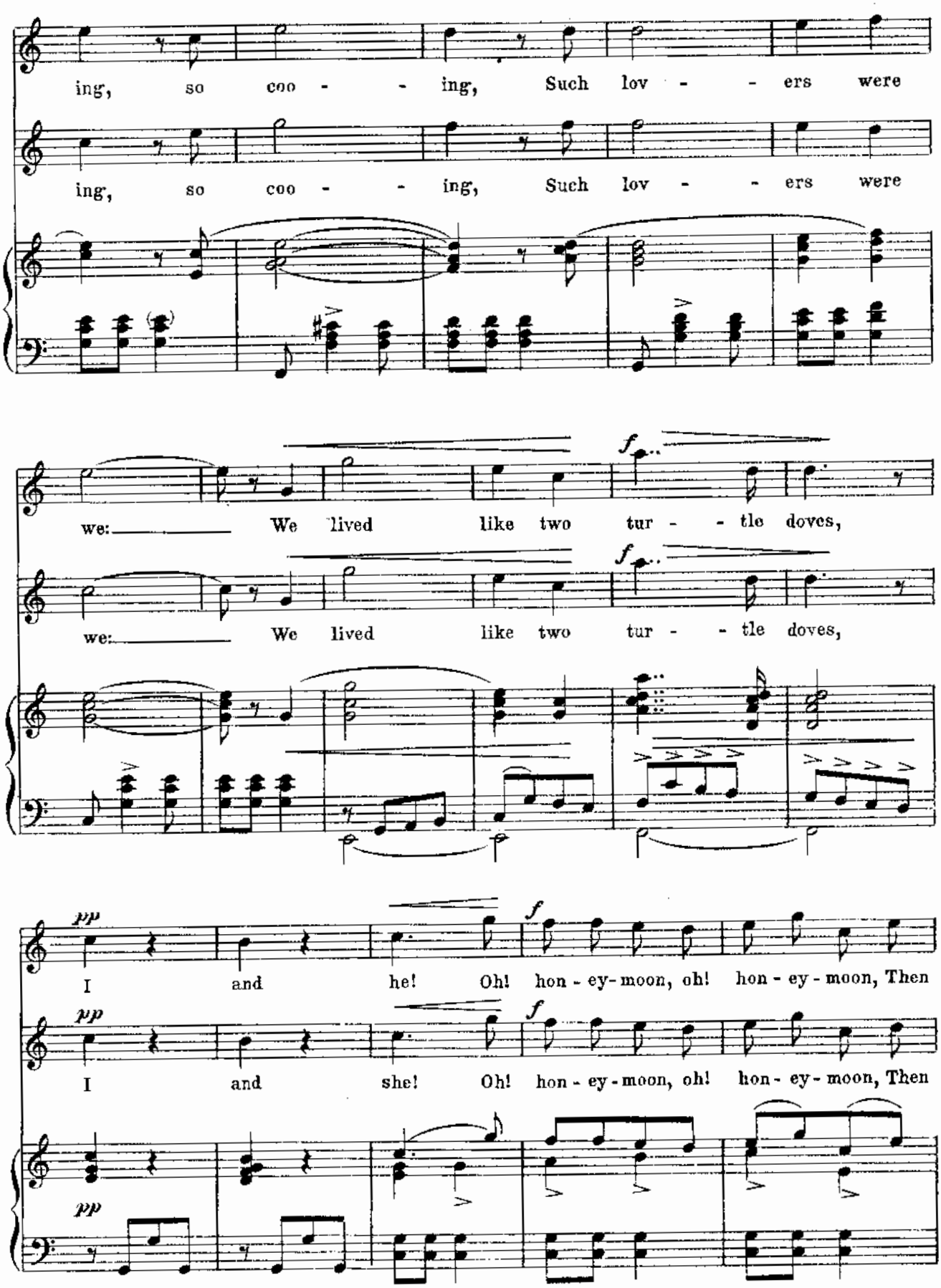
QUINTET.

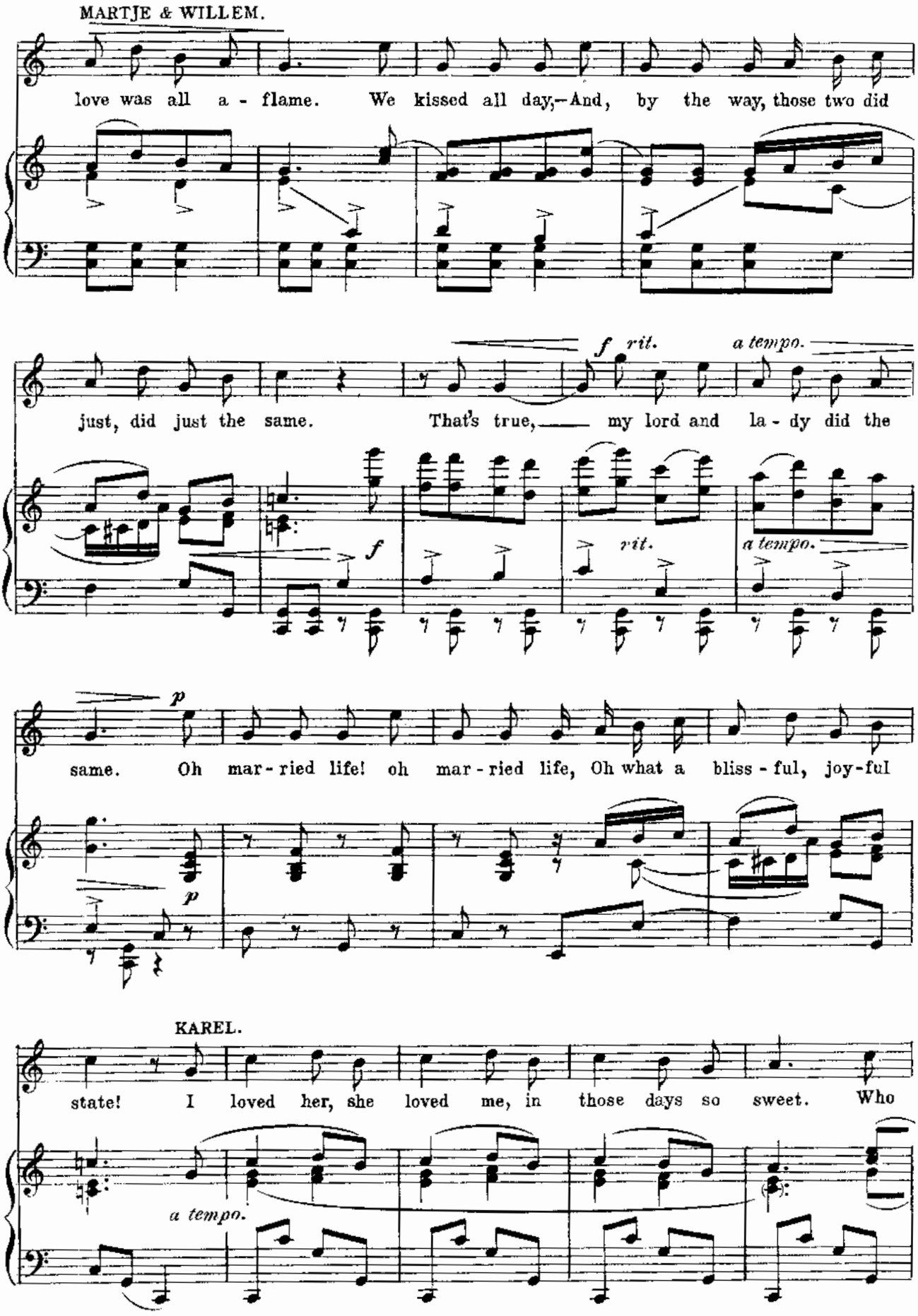
Jana, Martje, Karel, Willem and Judge.

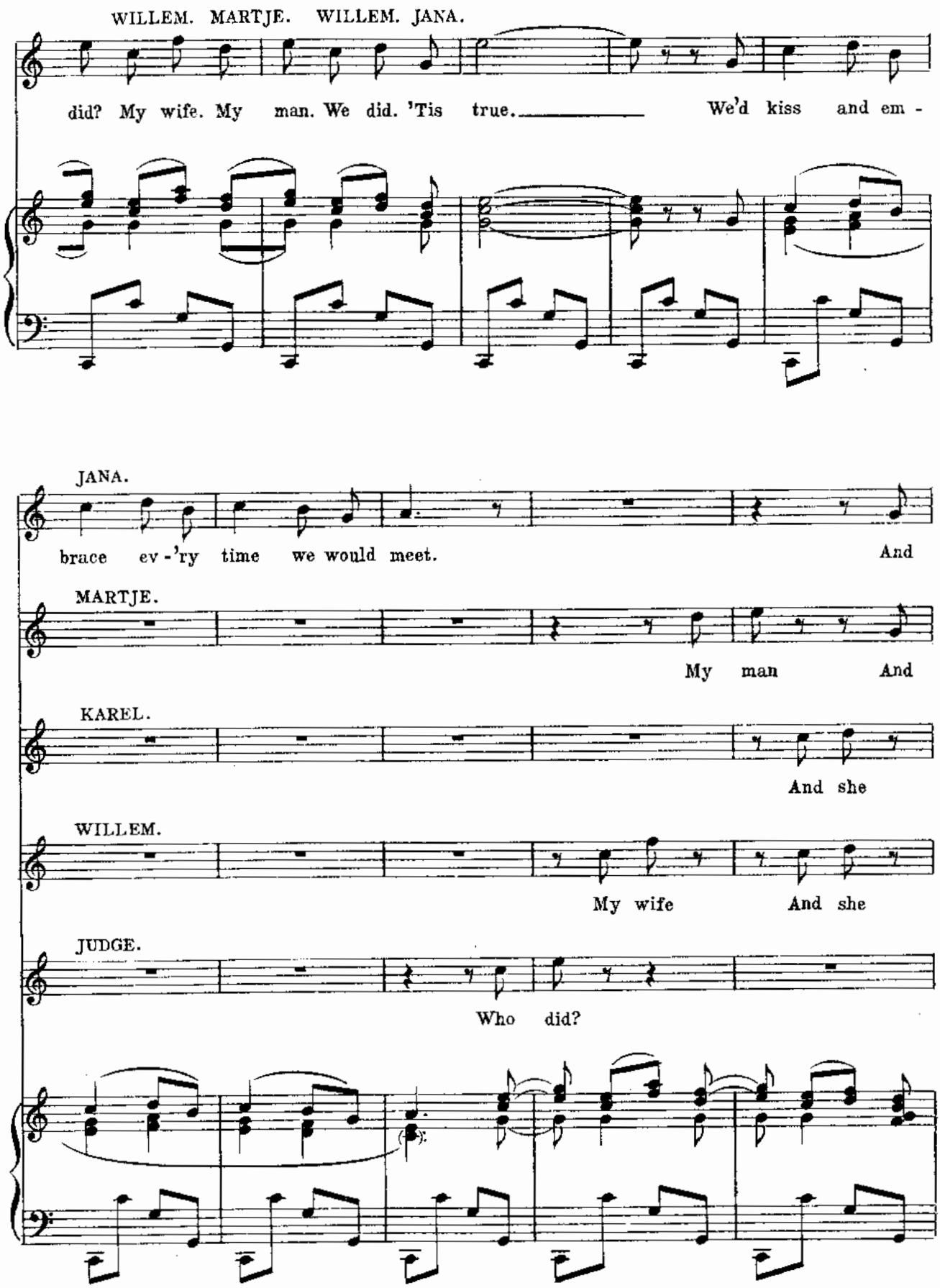


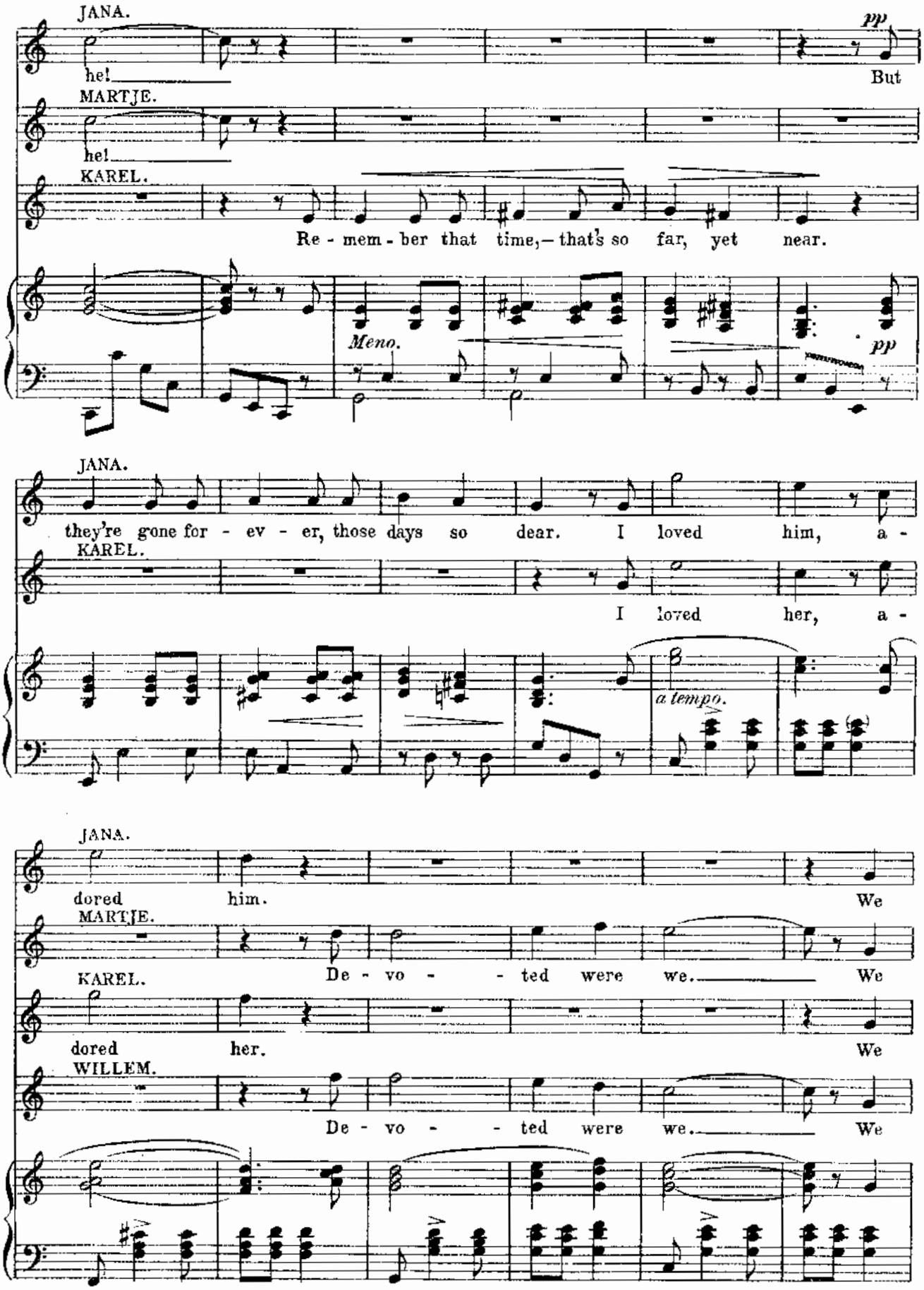
Copyright MCMX by M. Witmark & Sons.
International Copyright Secured.

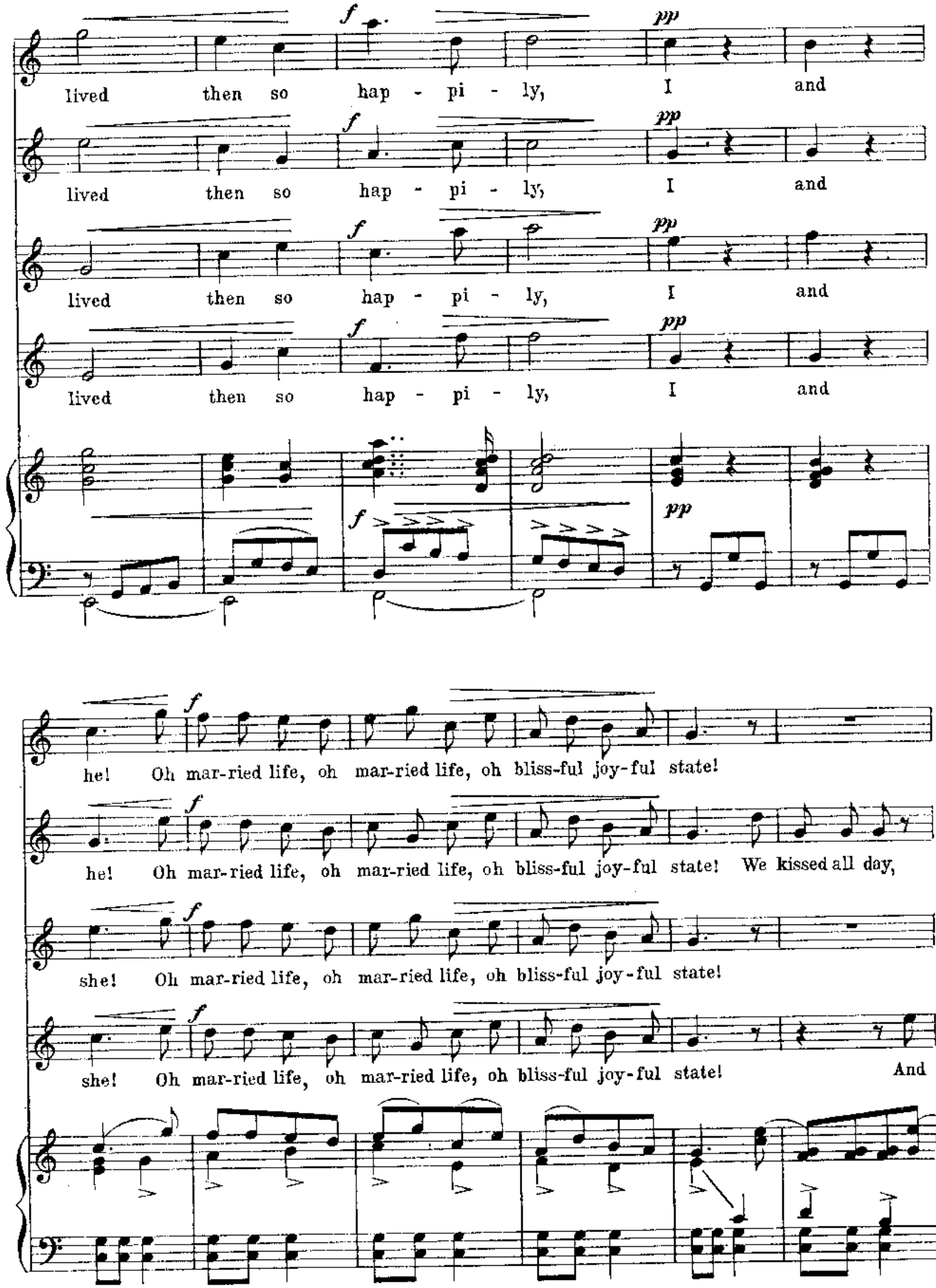

JUDGE. WILLEM. MARTJE. WILLEM. MARTJE.
sweet lov - ing words. Who did? We two. We two. And she! And he!
WILLEM.
MARTJE.
pp
With love for her I tho't my heart would burst. I
pp
MARTJE.
loved him the same, But that was at first. So bill - -
WILLEM.
So bill - -

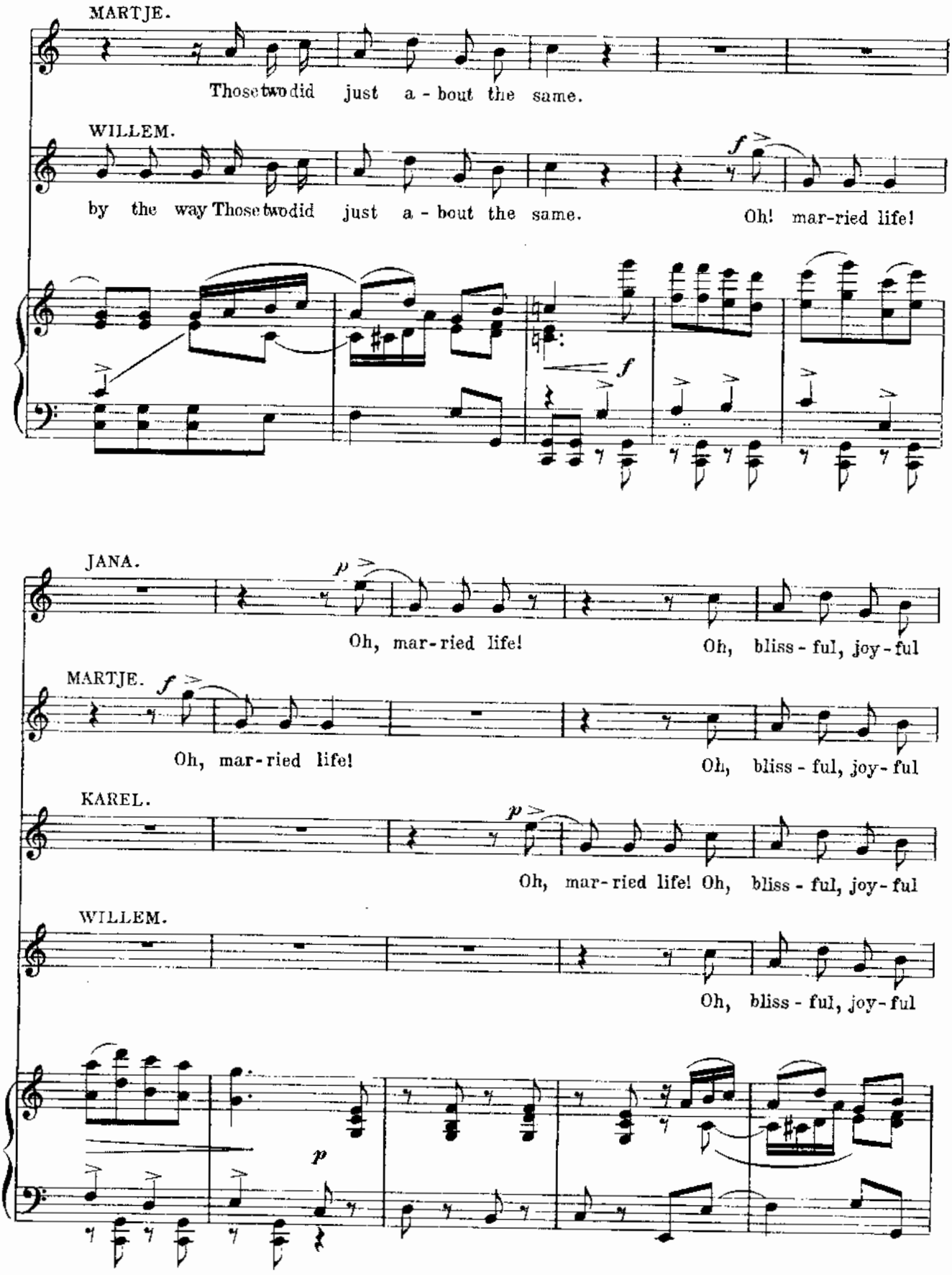

ing, so coo - - ing, Such lov - - ers were
ing, so coo - - ing, Such lov - - ers were
we: We lived like two tur - - tle doves,
we: We lived like two tur - - tle doves,
I and he! Oh! hon - ey - moon, oh! hon - ey - moon, Then
I and she! Oh! hon - ey - moon, oh! hon - ey - moon, Then

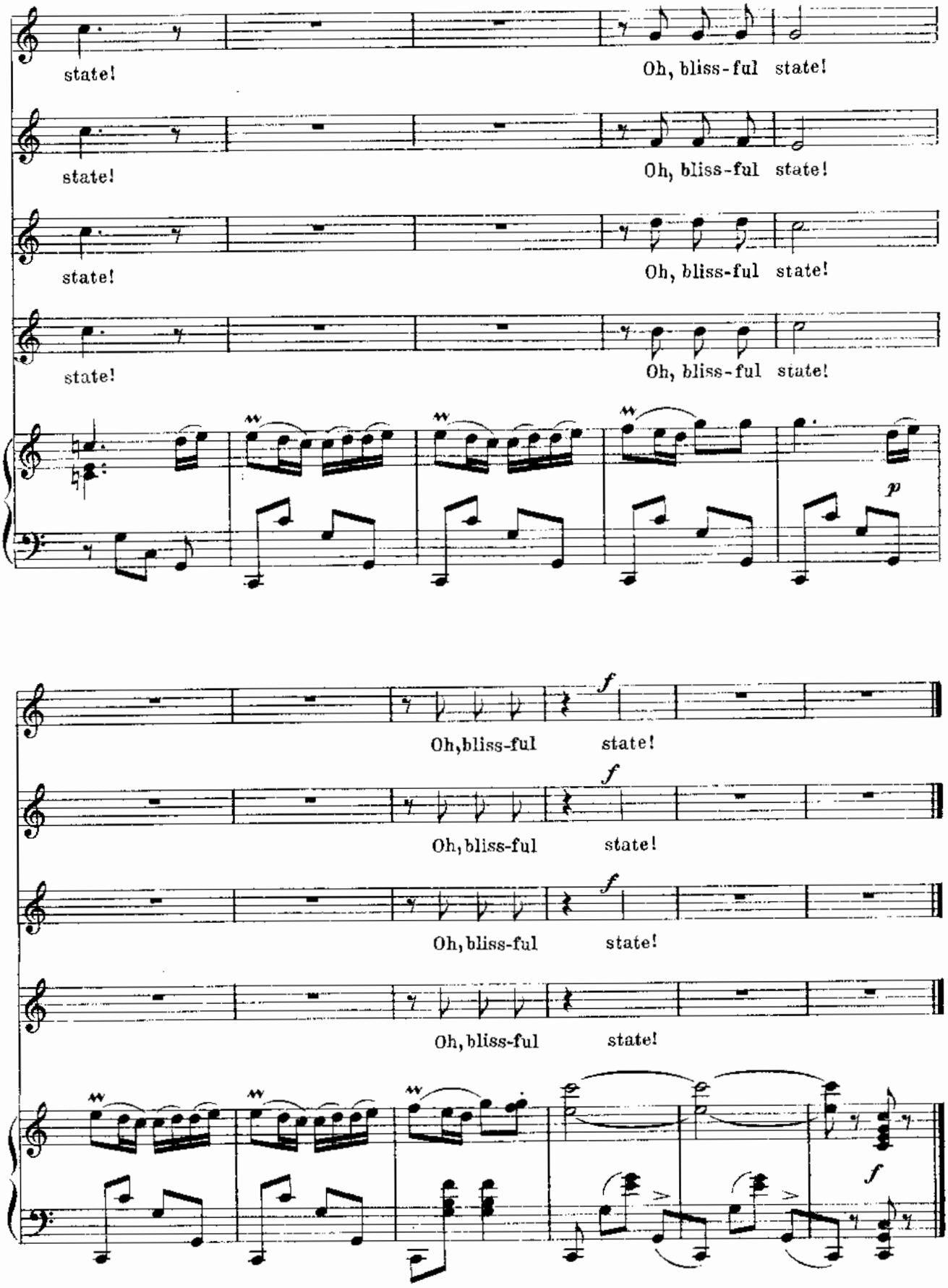

MARTJE & WILLEM.
love was all a - flame. We kissed all day,—And, by the way, those two did
f rit. a tempo.
just, did just the same. That's true,—— my lord and la - dy did the
f
rit.
a tempo.
p
same. Oh mar - ried life! oh mar - ried life, Oh what a bliss - ful, joy - ful
p
KAREL.
state! I loved her, she loved me, in those days so sweet. Who
a tempo.


WILLEM. MARTJE. WILLEM. JANA.
did? My wife. My man. We did. 'Tis true. We'd kiss and em -
JANA.
brace ev -'ry time we would meet. And
MARTJE.
My man And
KAREL.
And she
WILLEM.
My wife And she
JUDGE.
Who did?


JANA.
he!
pp
But
MARTJE.
he!
KAREL.
Re - mem - ber that time,— that's so far, yet near.
Meno.
pp
JANA.
they're gone for - ev - er, those days so dear. I loved him, a -
KAREL.
I loved her, a -
a tempo.
JANA.
dored him.
We
MARTJE.
De - vo - - ted were we.
We
KAREL.
dored her.
We
WILLEM.
De - vo - - ted were we.
We


lived then so hap - pi - ly, I and
lived then so hap - pi - ly, I and
lived then so hap - pi - ly, I and
lived then so hap - pi - ly, I and
he! Oh mar-ried life, oh mar-ried life, oh bliss-ful joy-ful state!
he! Oh mar-ried life, oh mar-ried life, oh bliss-ful joy-ful state! We kissed all day,
she! Oh mar-ried life, oh mar-ried life, oh bliss-ful joy-ful state!
she! Oh mar-ried life, oh mar-ried life, oh bliss-ful joy-ful state! And


MARTJE.
Those two did just a - bout the same.
WILLEM.
by the way Those two did just a - bout the same. Oh! mar-ried life!
JANA.
Oh, mar-ried life! Oh, bliss - ful, joy - ful
MARTJE.
Oh, mar-ried life! Oh, bliss - ful, joy - ful
KAREL.
Oh, mar-ried life! Oh, bliss - ful, joy - ful
WILLEM.
Oh, bliss - ful, joy - ful

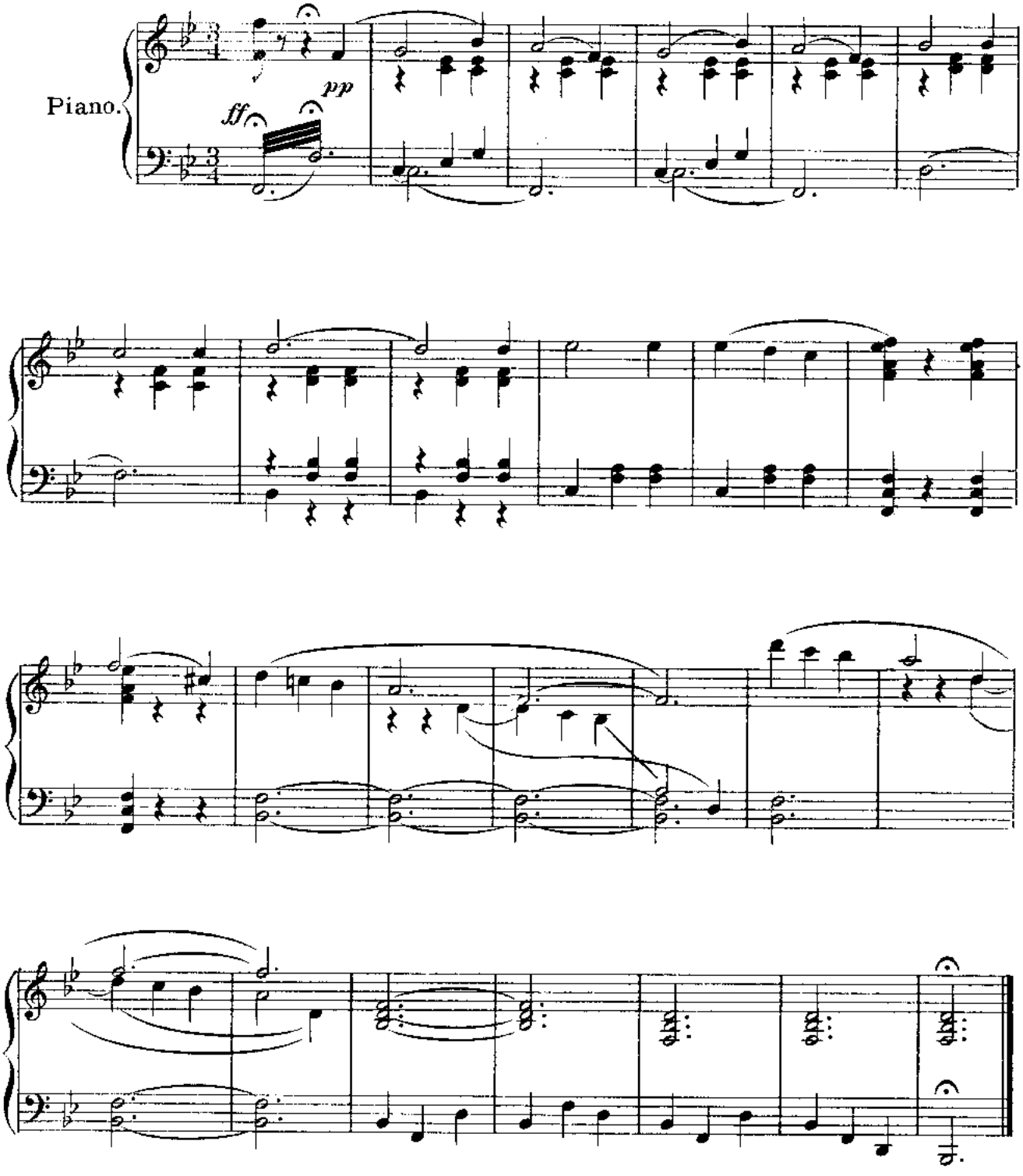

state!
Oh, bliss-ful state!
state!
Oh, bliss-ful state!
state!
Oh, bliss-ful state!
state!
Oh, bliss-ful state!
p
f
Oh, bliss-ful state!
f
Oh, bliss-ful state!
f
Oh, bliss-ful state!
Oh, bliss-ful state!
f

Melodrame.

No 3b

LEO FALL.

Tempo di Valse.



Copyright MCMX by M. Witmark & Sons.
International Copyright Secured.

I'm Fancy Free.

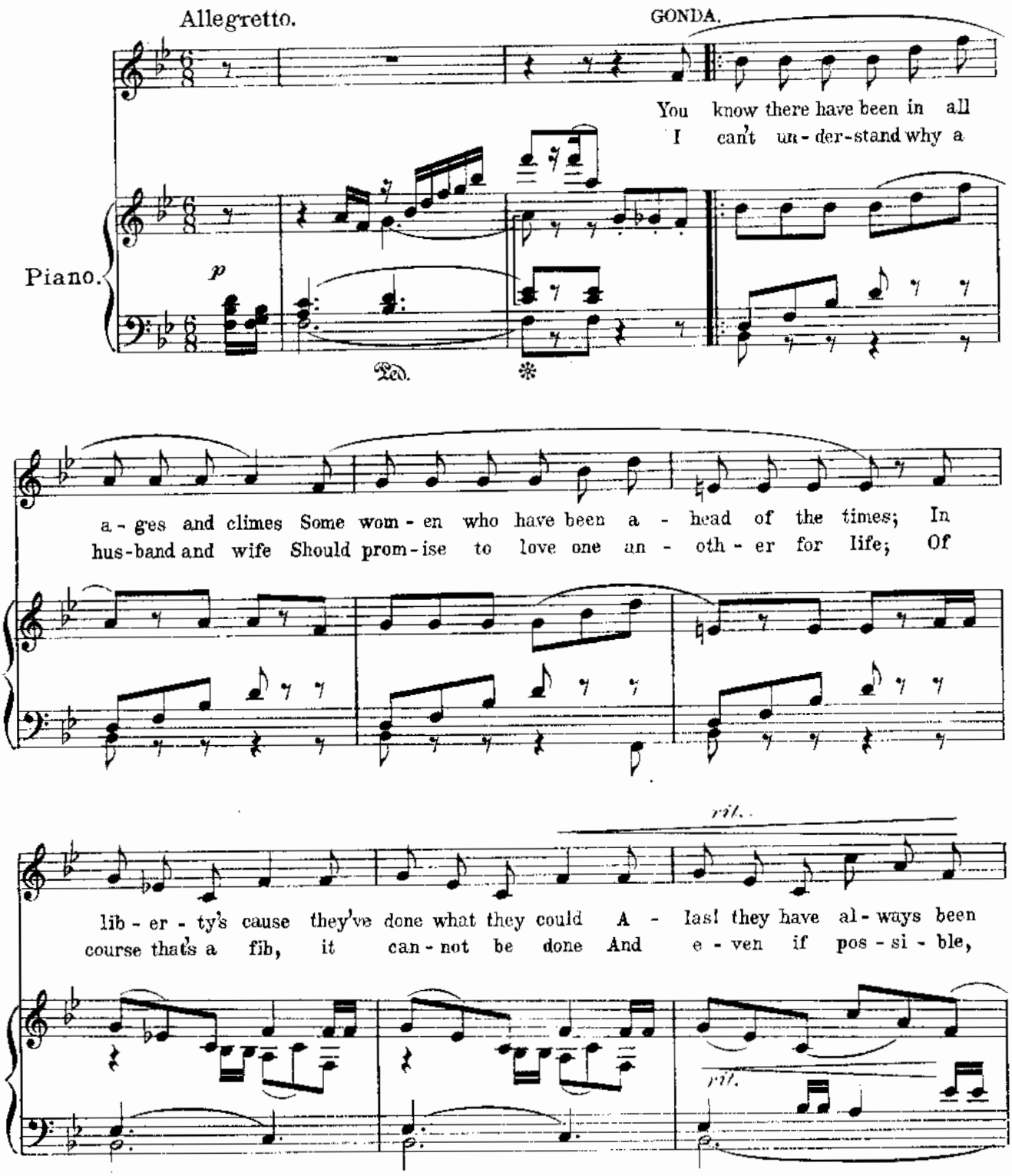
"Lied Von Schlafcoupé."

Gonda.

No 4a

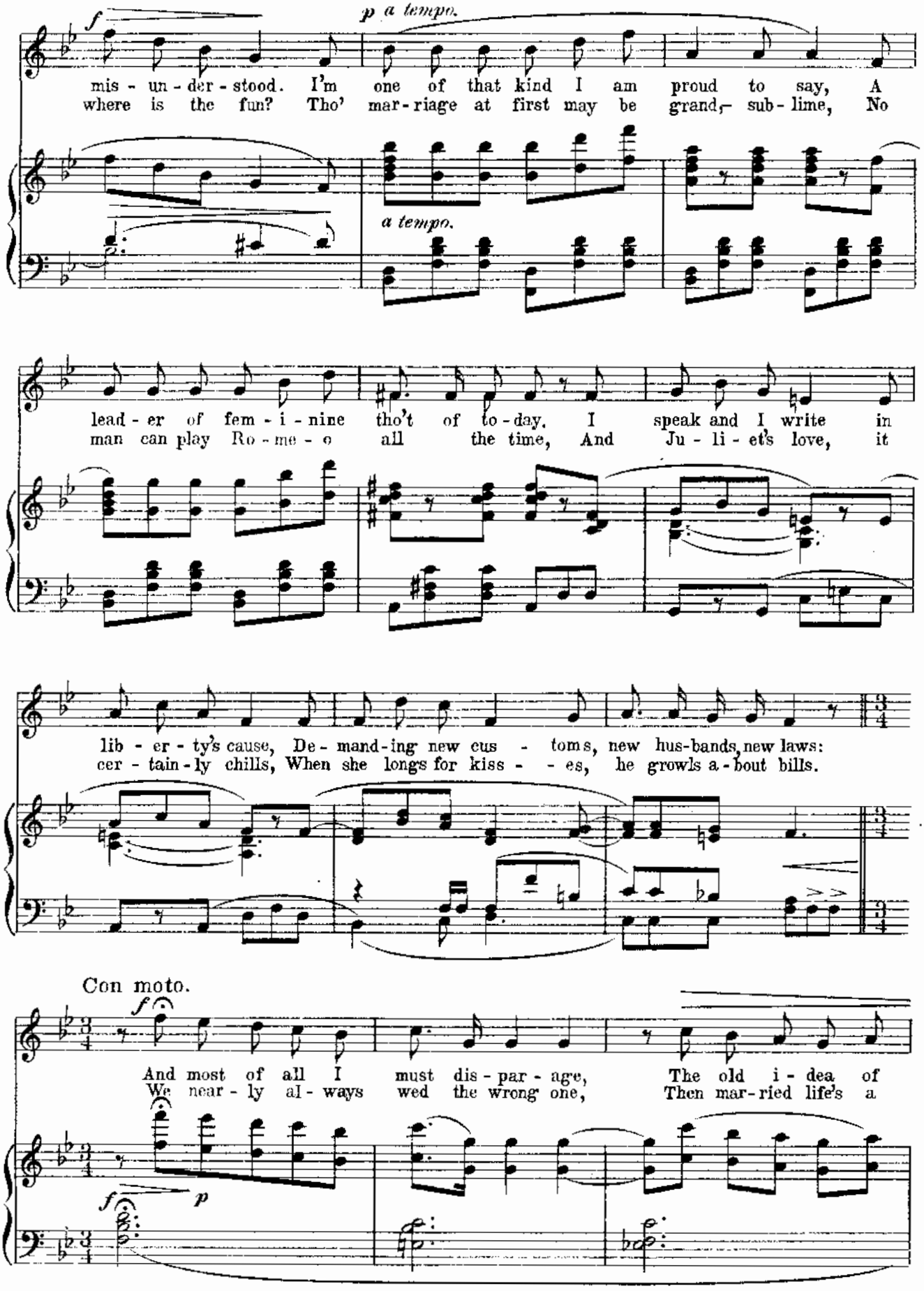
Lyric by
HARRY B. SMITH.

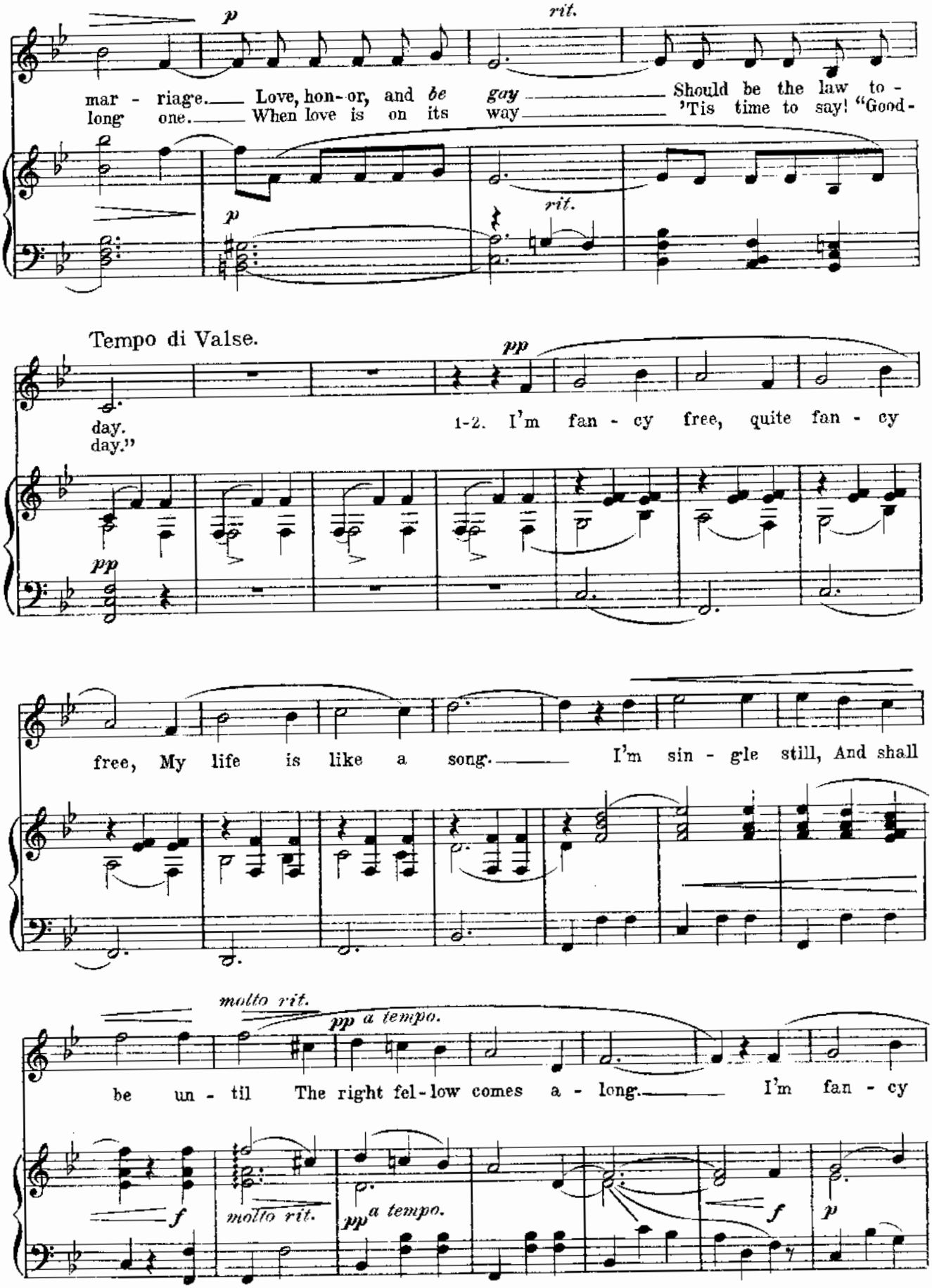
Music by
LEO FALL.

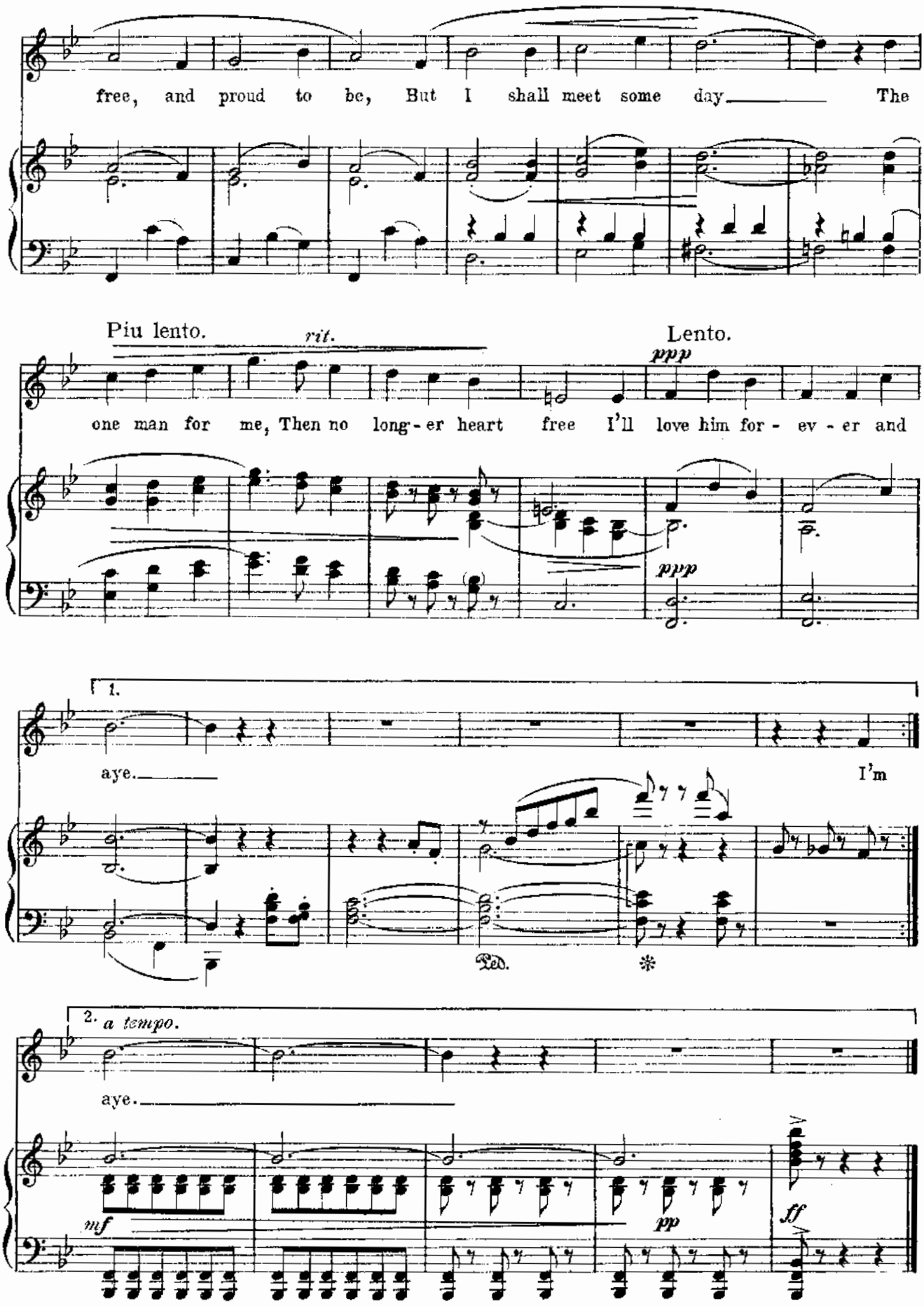


5166

Copyright MCMVIII by Ludwig Doblinger (Bernhard Herzmansky.)
Copyright MCMX by M. Witmark & Sons.
M.W.&SONS 11589-4 International Copyright Secured. Performing Rights Strictly Reserved.


f
p a tempo.
mis - un - der - stood. I'm one of that kind I am proud to say, A
where is the fun? Tho' mar - riage at first may be grand, sub - lime, No
a tempo.
lead - er of fem - i - nine tho't of to - day. I speak and I write in
man can play Ro - me - o all the time, And Ju - li - et's love, it
lib - er - ty's cause, De - mand - ing new cus - toms, new hus-bands, new laws:
cer - tain - ly chills, When she longs for kiss - - es, he growls a - bout bills.
Con moto.
f
And most of all I must dis - par - age, The old i - dea of
We near - ly al - ways wed the wrong one, Then mar - ried life's a
f
p


p
rit.
mar - riage. Love, hon-or, and be gay Should be the law to -
long one. When love is on its way 'Tis time to say! "Good-
p
rit.
Tempo di Valse.
pp
day.
day."
1-2. I'm fan - cy free, quite fan - cy
pp
free, My life is like a song. I'm sin - gle still, And shall
molto rit.
pp a tempo.
be un - til The right fel-low comes a - long. I'm fan - cy
f
molto rit.
pp a tempo.
f
p


free, and proud to be, But I shall meet some day The
Piu lento.
rit.
Lento.
ppp
one man for me, Then no long-er heart free I'll love him for- ev-er and
ppp
1.
aye.
I'm
Ped.
*
2. a tempo.
aye.
mf
pp
ff

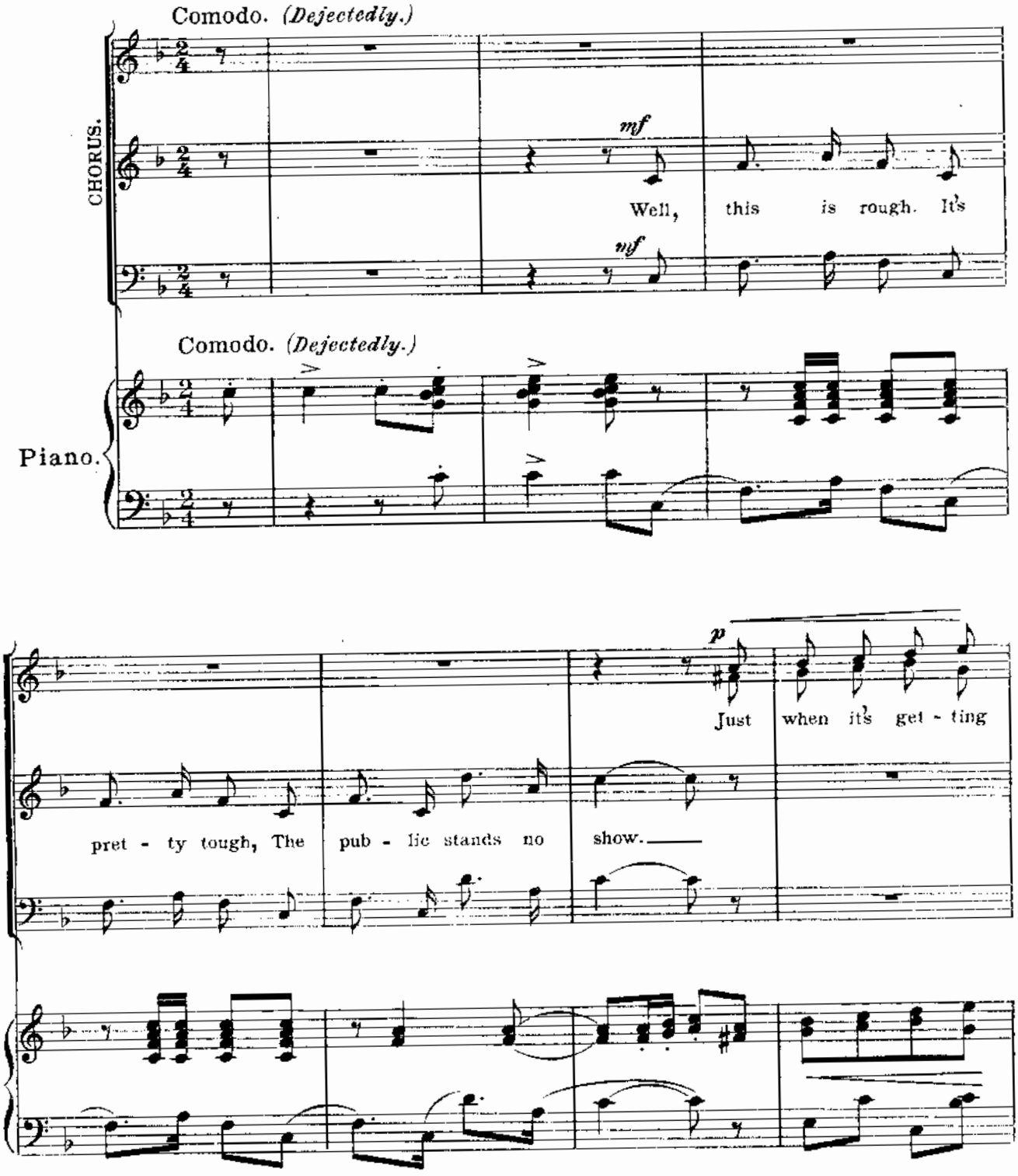
Chorus.

No. 4b

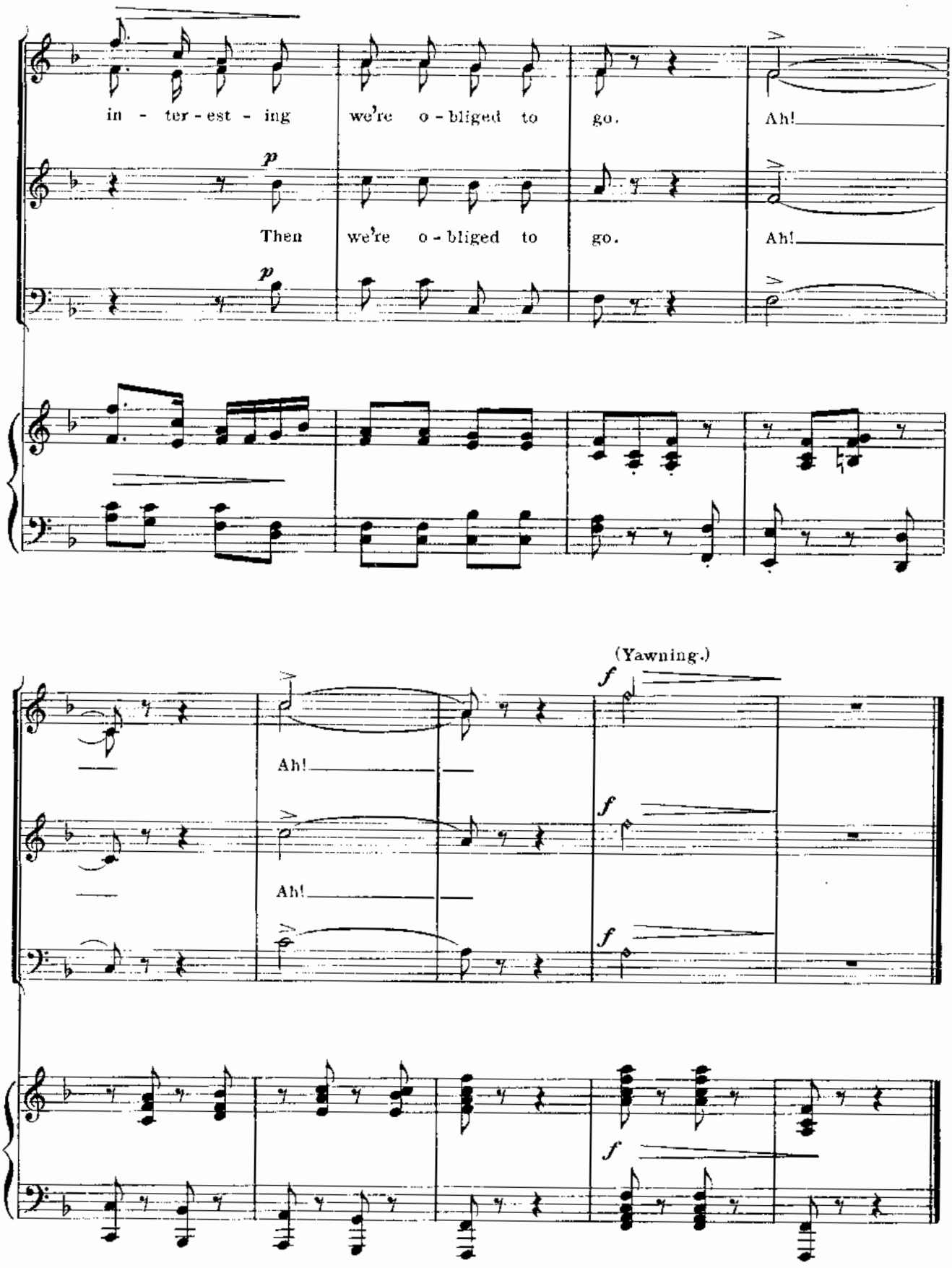
The Public.

Lyric by
HARRY B. SMITH.

Music by
LEO FALL.



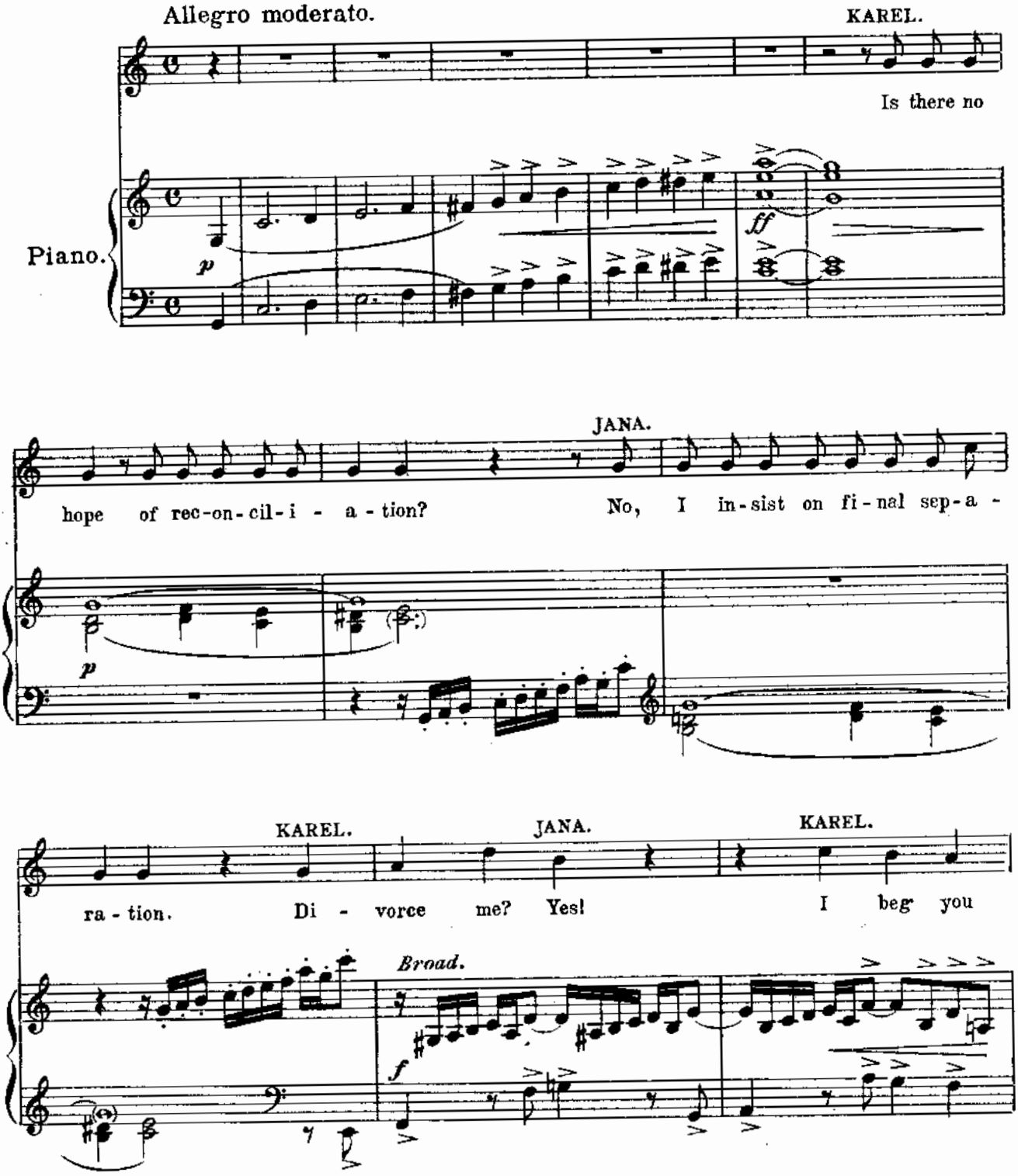
Copyright MCMX by M. Witmark & Sons.
International Copyright Secured.


in - ter - est - ing we're o - bliged to go. Ah!
p
Then we're o - bliged to go. Ah!
p
(Yawning.)
f
Ah!
Ah!
f
f
f
f

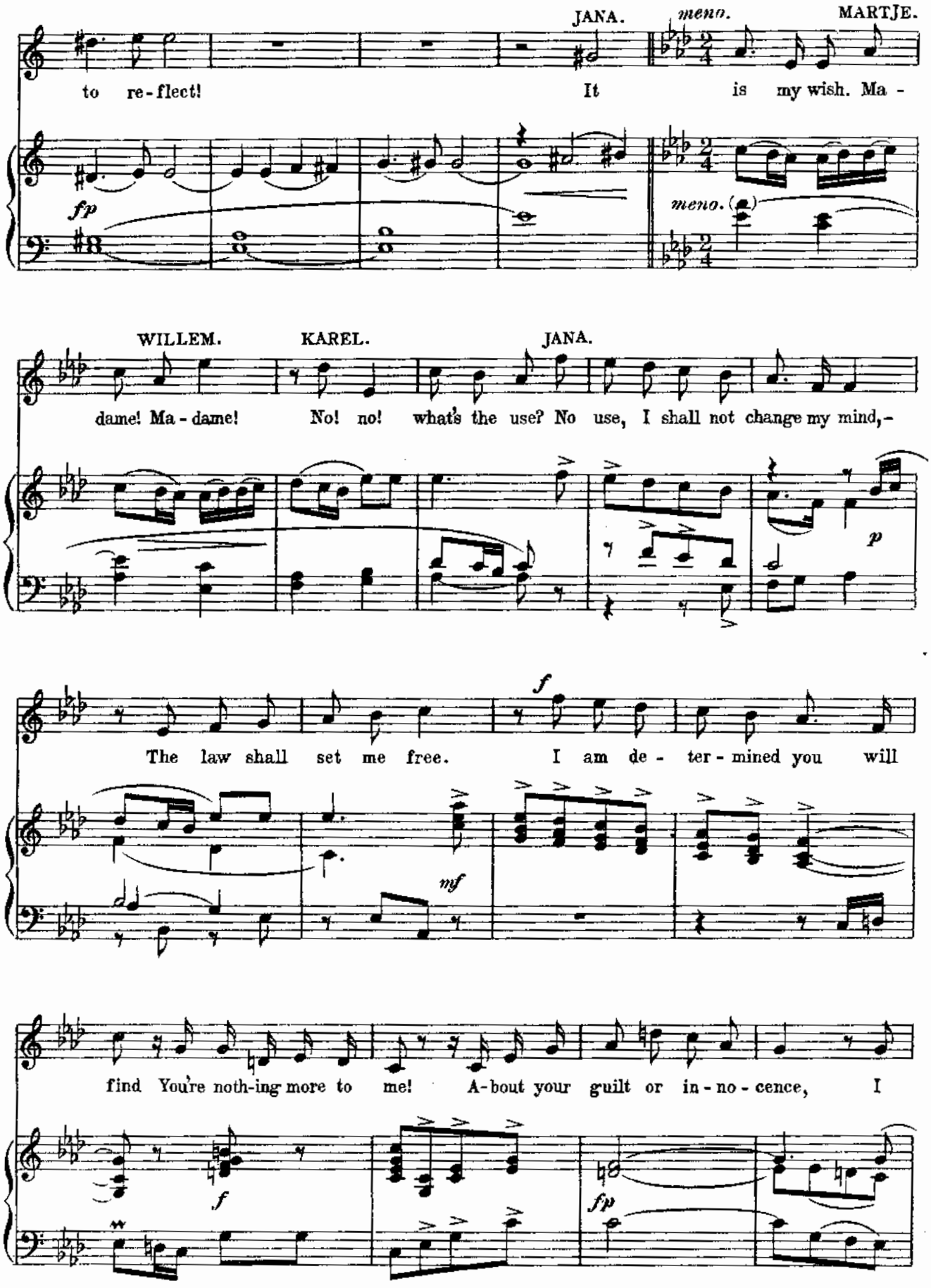
Finale I.

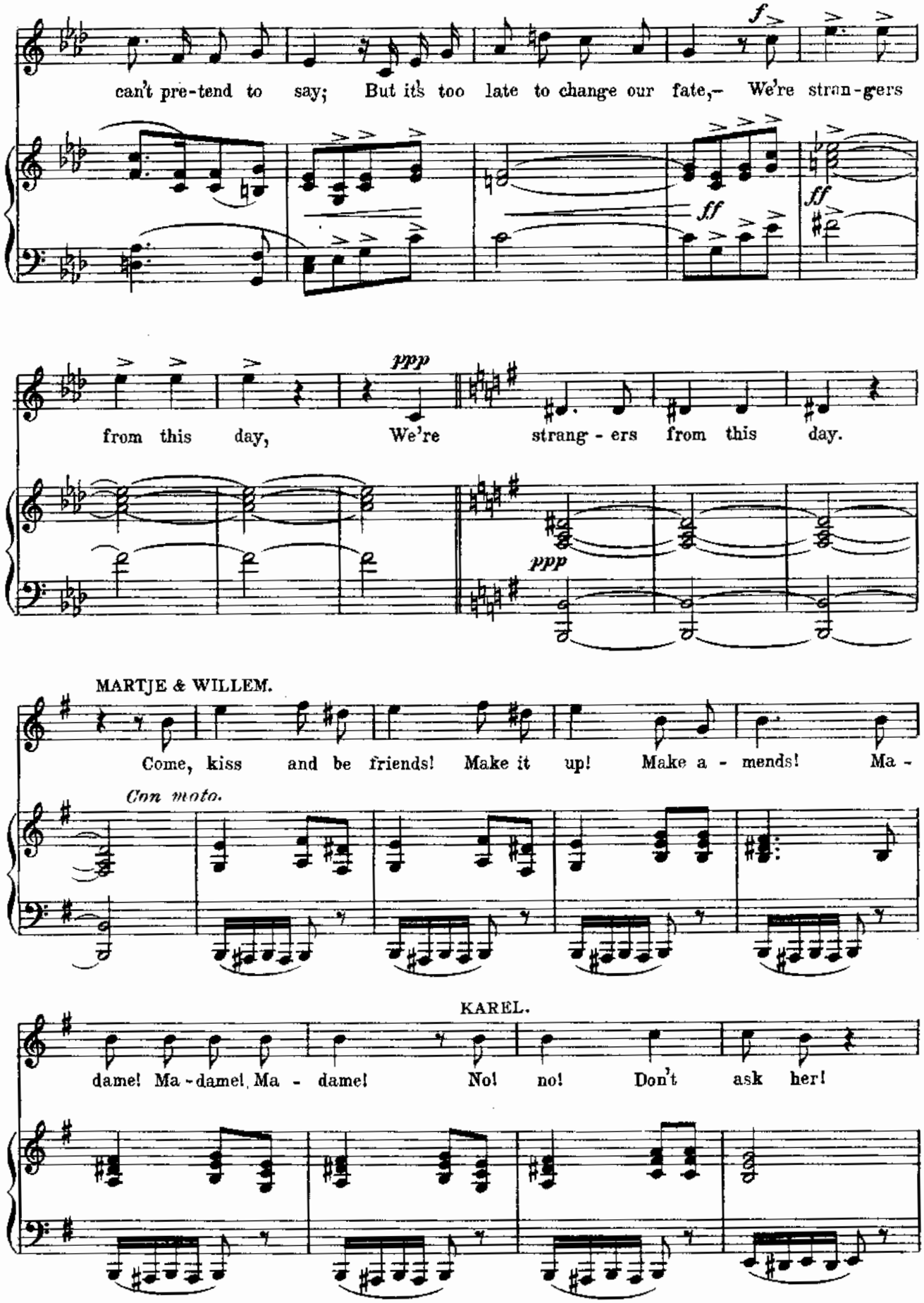
No. 5.

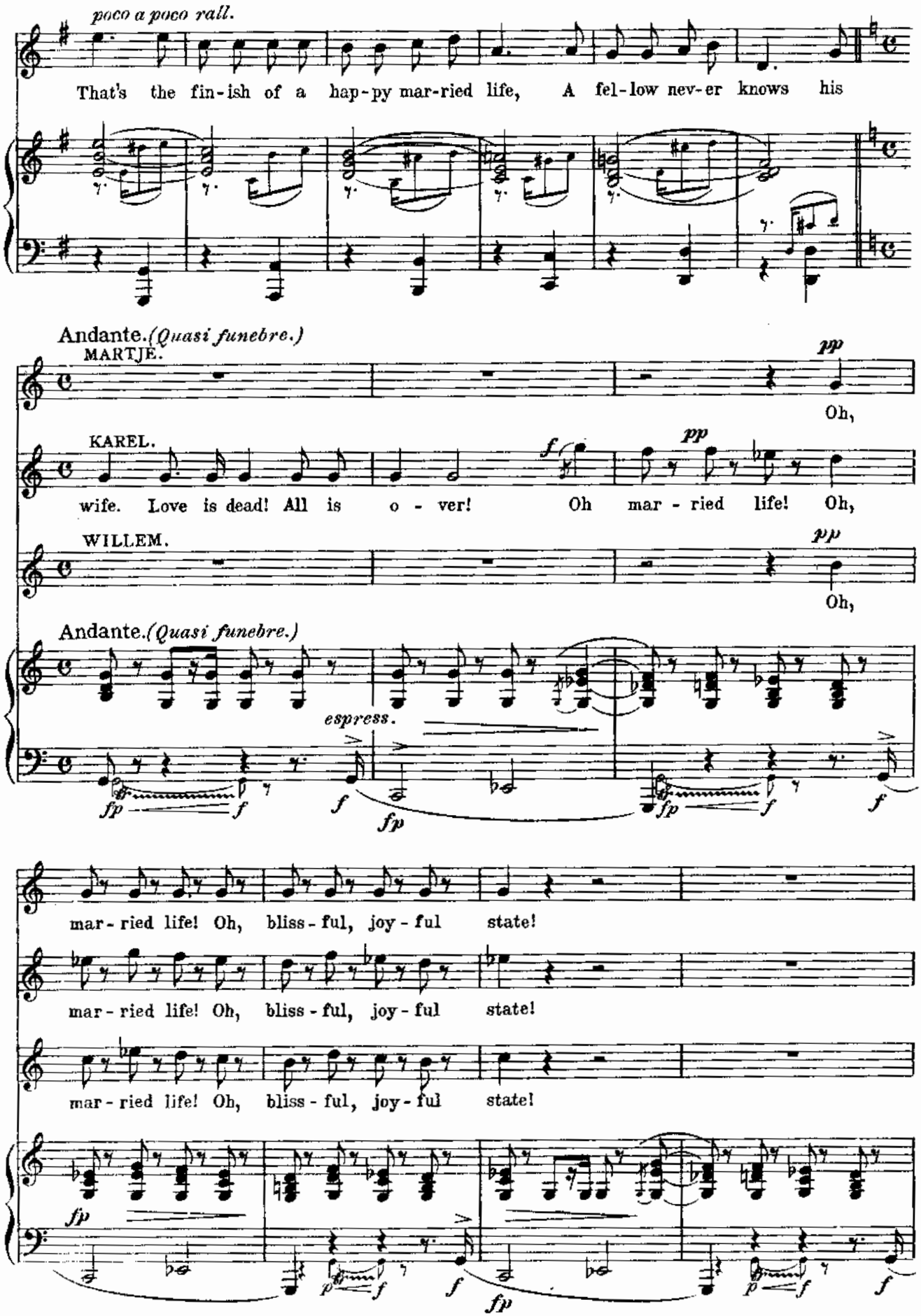
Jana, Gonda, Martje, Karel, Judge & Willem.

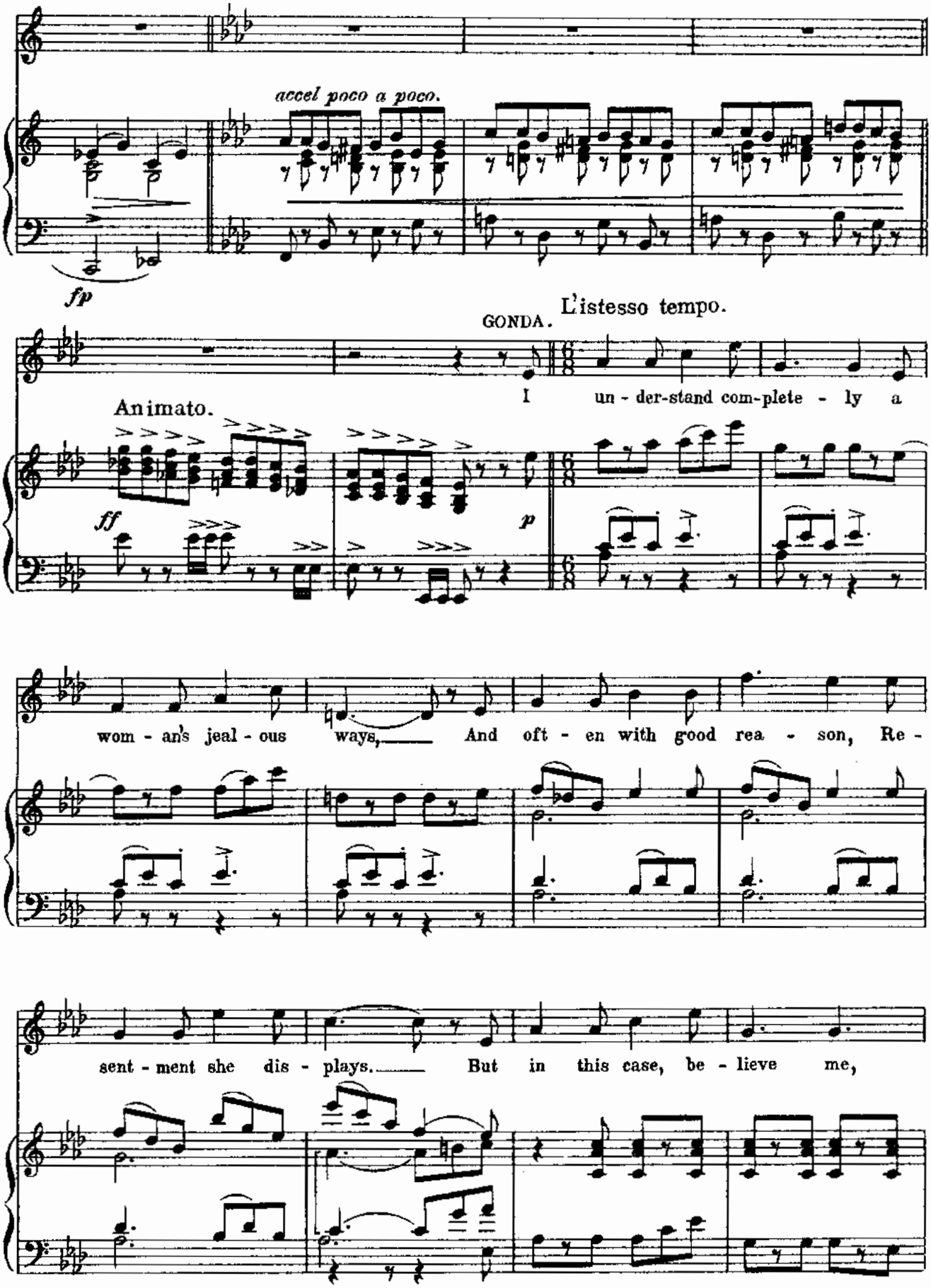


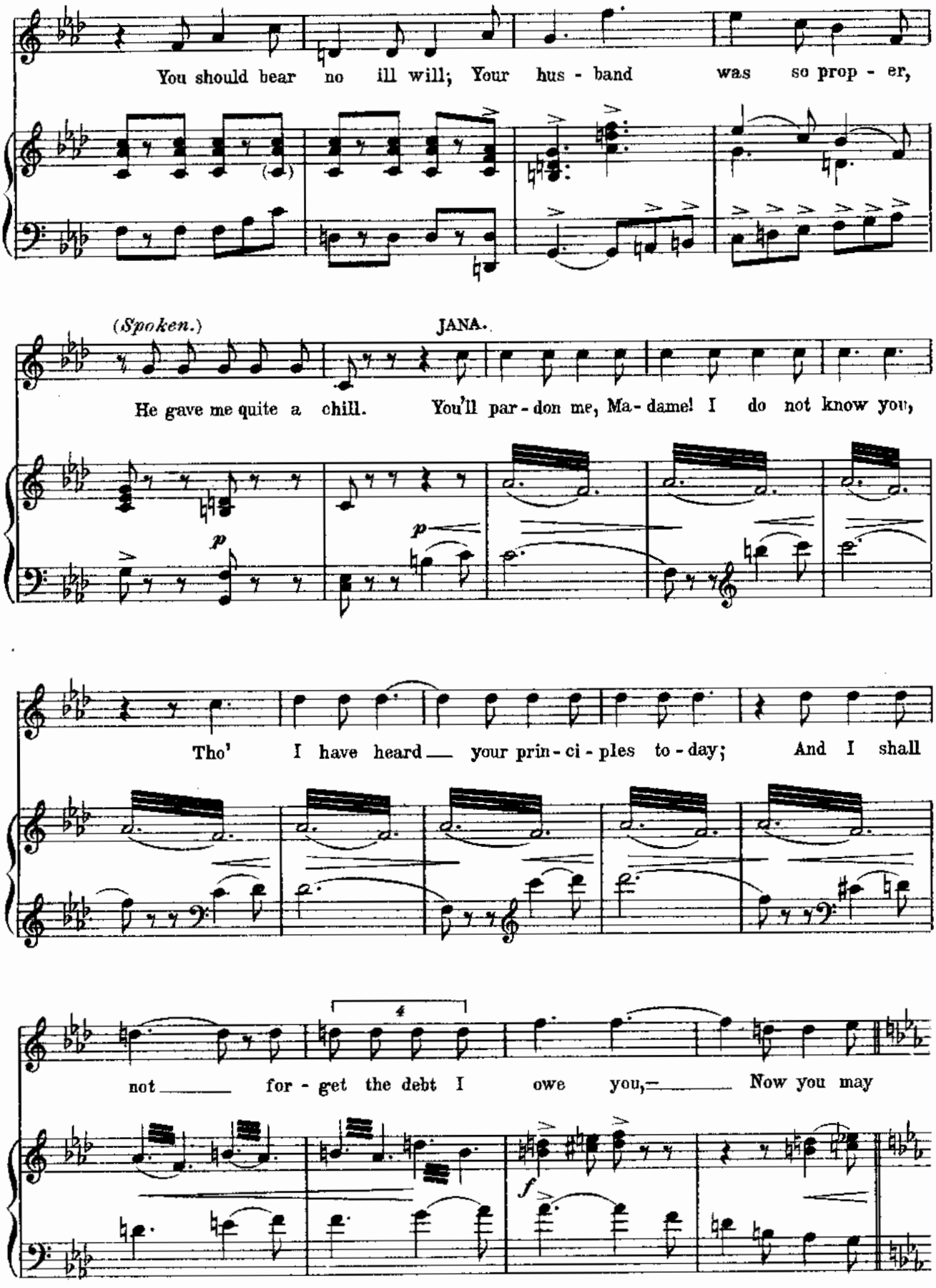
Copyright MCMX by M. Witmark & Sons.
International Copyright Secured.


JANA.
meno.
MARTJE.
to re-flect!
It is my wish. Ma -
fp
meno.
WILLEM.
KAREL.
JANA.
dame! Ma - dame!
No! no! what's the use? No use, I shall not change my mind, -
p
The law shall set me free.
I am de - ter - mined you will
f
mf
find You're noth-ing more to me!
A-bout your guilt or in - no - cence, I
f
fp


can't pre-tend to say; But it's too late to change our fate,– We're stran-gers
f
ff
ff
from this day, We're strang-ers from this day.
ppp
ppp
MARTJE & WILLEM.
Come, kiss and be friends! Make it up! Make a-mends! Ma-
Con moto.
KAREL.
dame! Ma-dame! Ma-dame! No! no! Don't ask her!


poco a poco rall.
That's the fin-ish of a hap-py mar-ried life, A fel-low nev-er knows his
Andante. (Quasi funebre.)
MARTJE.
pp
Oh,
KAREL.
f
pp
wife. Love is dead! All is o - ver! Oh mar - ried life! Oh,
WILLEM.
pp
Oh,
Andante. (Quasi funebre.)
espress.
fp
f
mar - ried life! Oh, bliss - ful, joy - ful state!
mar - ried life! Oh, bliss - ful, joy - ful state!
mar - ried life! Oh, bliss - ful, joy - ful state!


accel poco a poco.
fp
GONDA.
L'istesso tempo.
Animato.
ff
p
I un - der-stand com-plete - ly a
wom - an's jeal - ous ways, And oft - en with good rea - son, Re -
sent - ment she dis - plays. But in this case, be - lieve me,


You should bear no ill will; Your hus - band was so prop - er,
(Spoken.)
JANA.
He gave me quite a chill. You'll par - don me, Ma - dame! I do not know you,
p
p
Tho' I have heard your prin - ci - ples to - day; And I shall
4
not for - get the debt I owe you, Now you may
f

KAREL. GONDA.

take him. Do be calm now, I pray. Par - don, Ma - dame!

p

If peo - ple must be mar - ried, I like to see them get a -

JANA.

long. Yes, mar - riage is a dan - ger

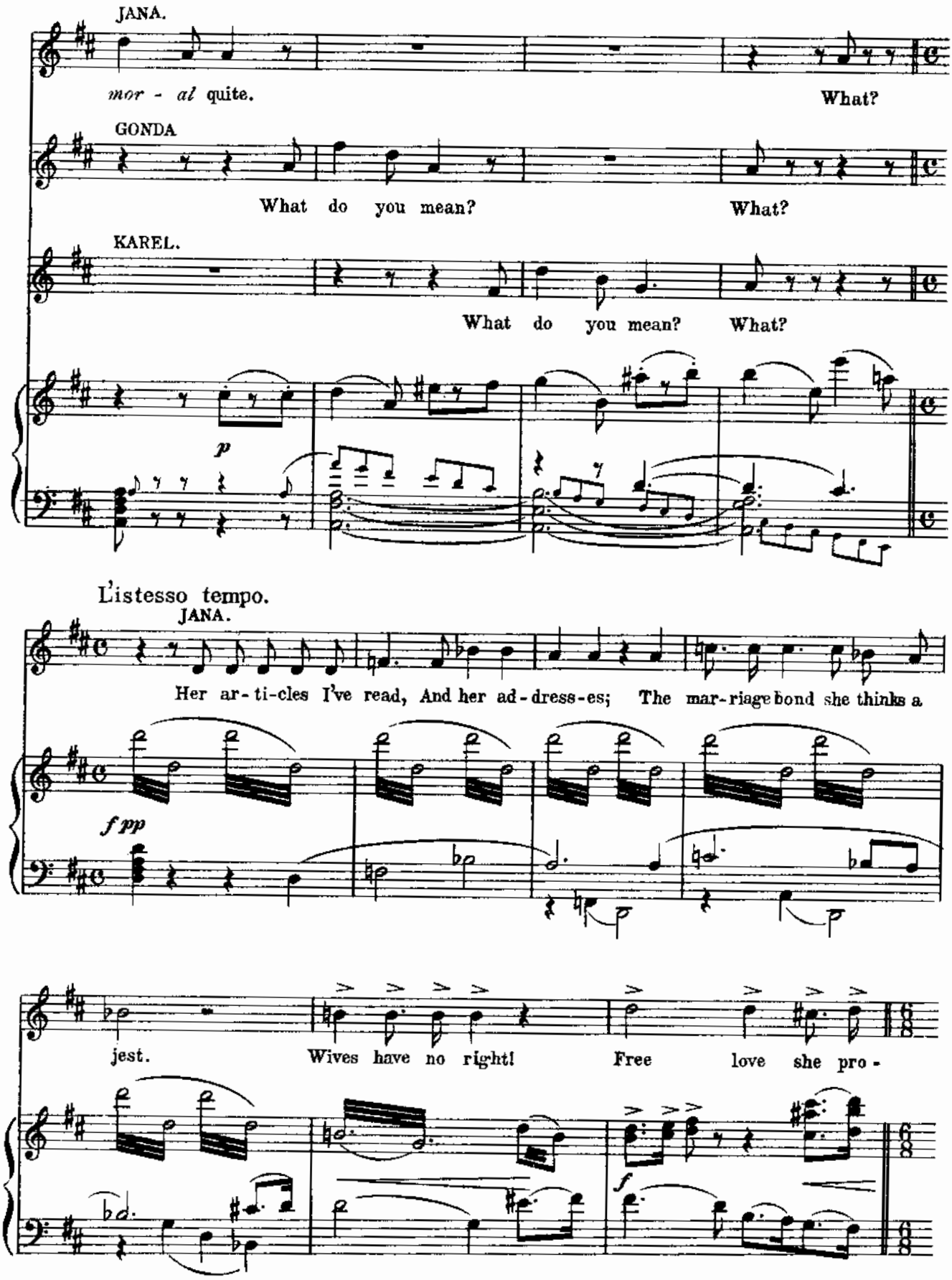
a tempo.

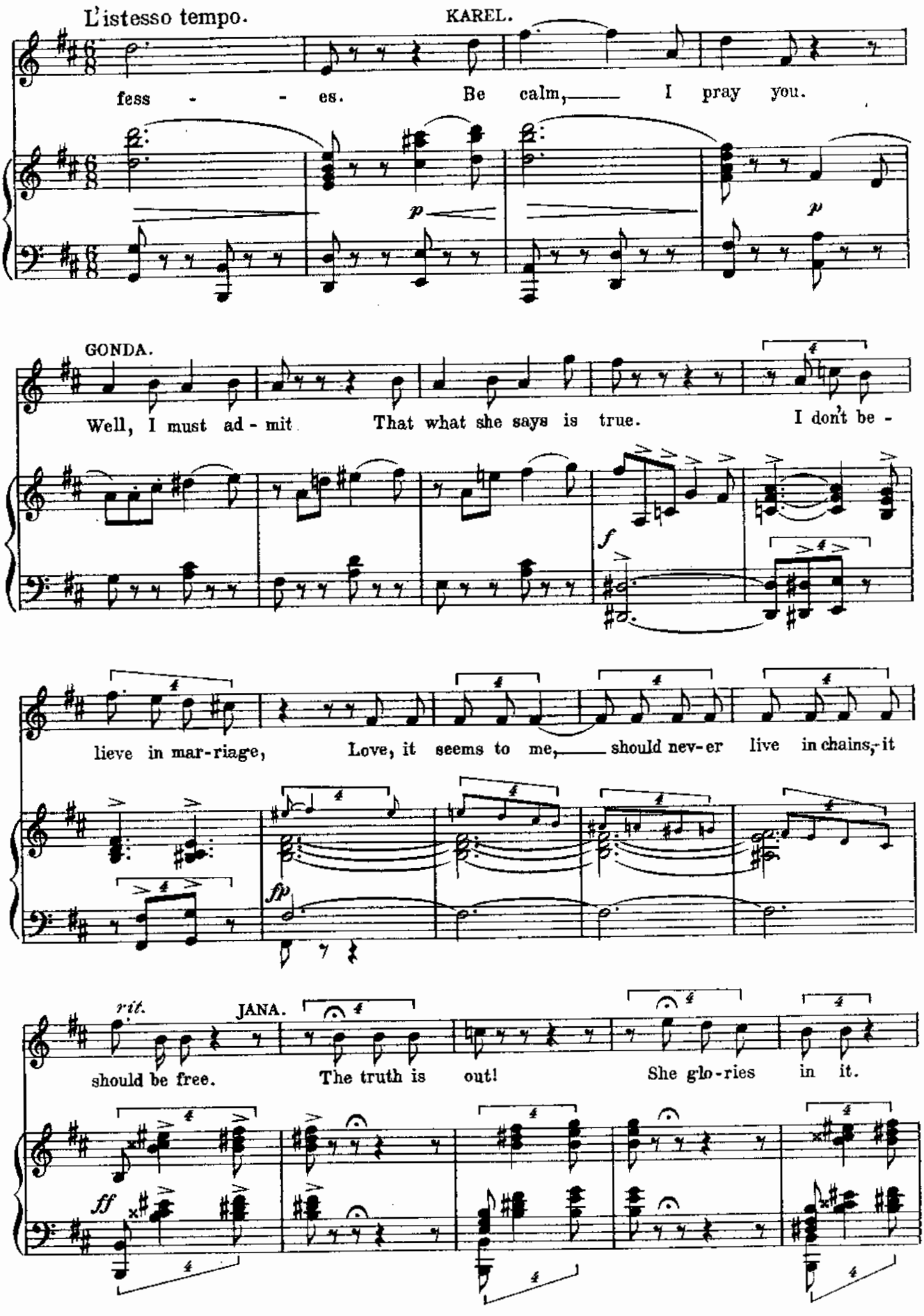
ad lib.

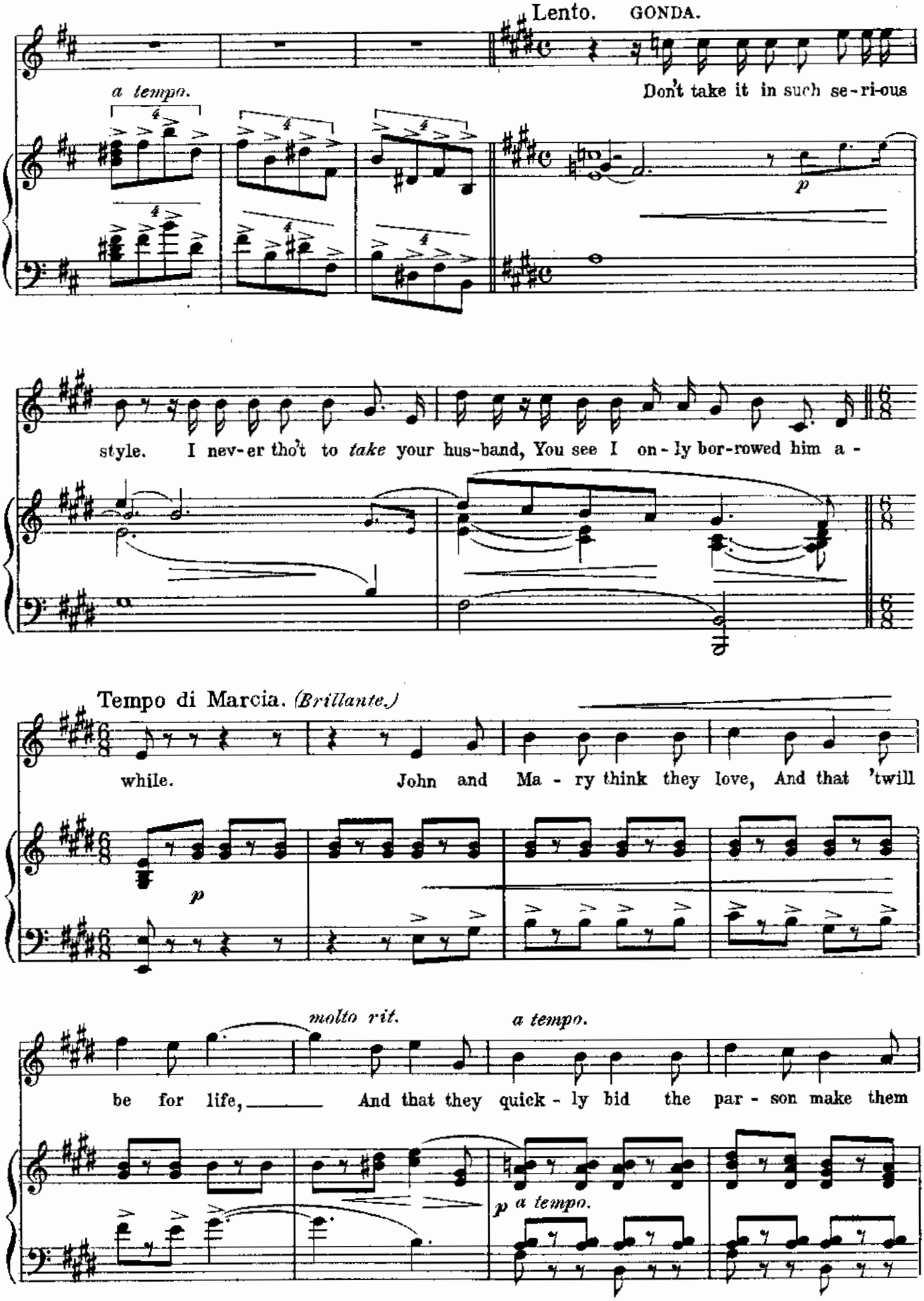
you have par - ried, But what *you* think right, Is *im* -

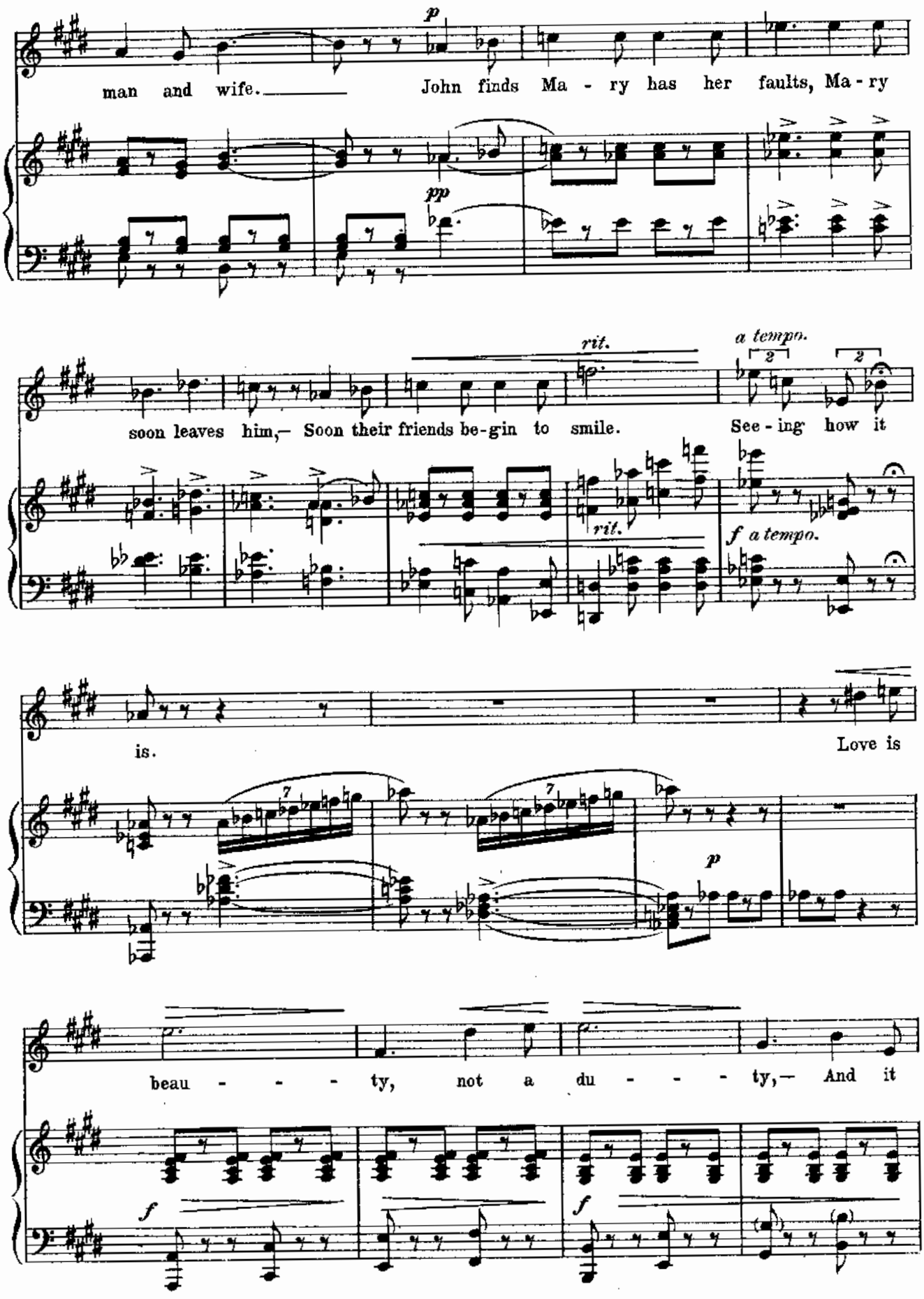
colla voce.

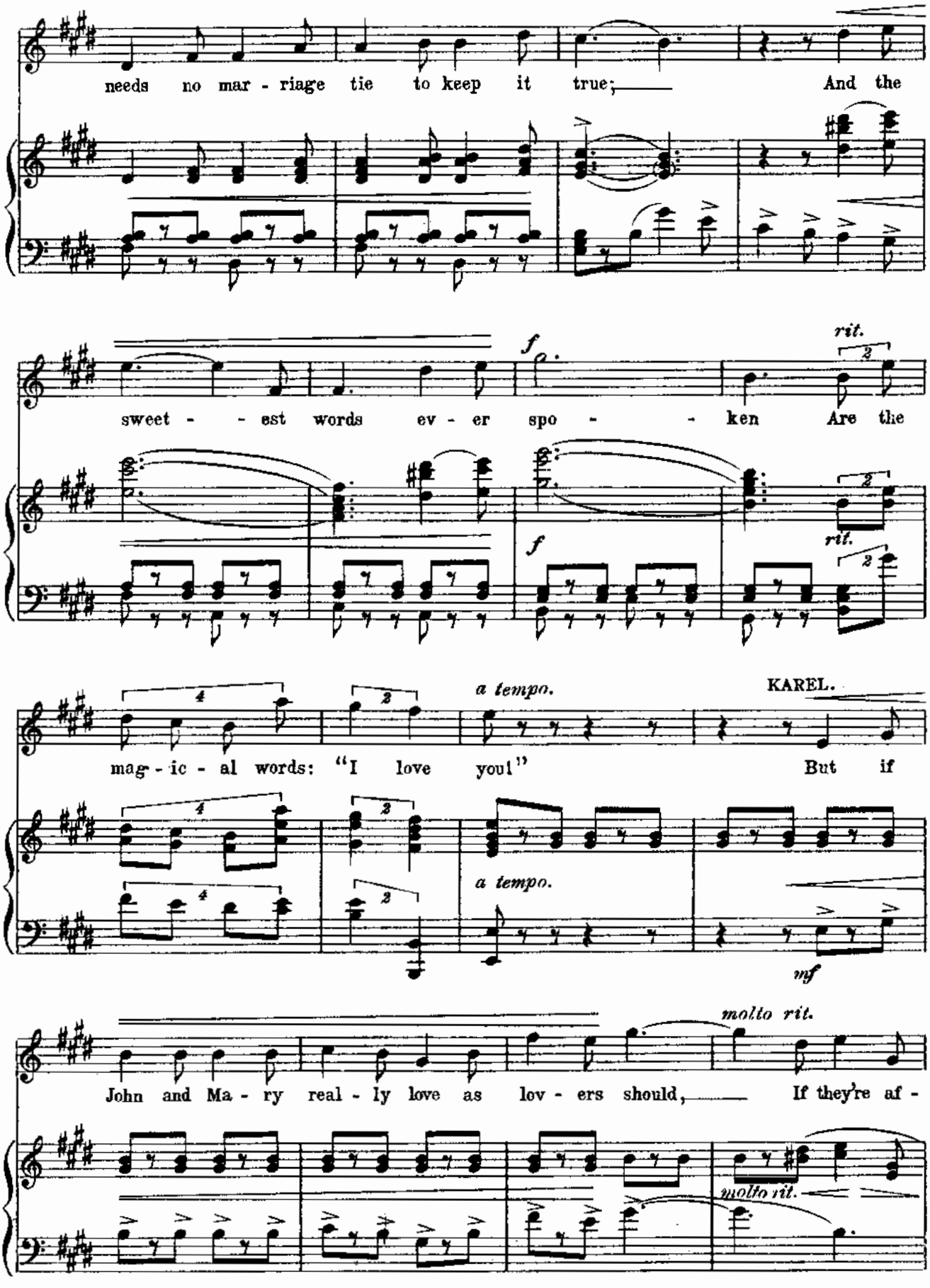
f a tempo.

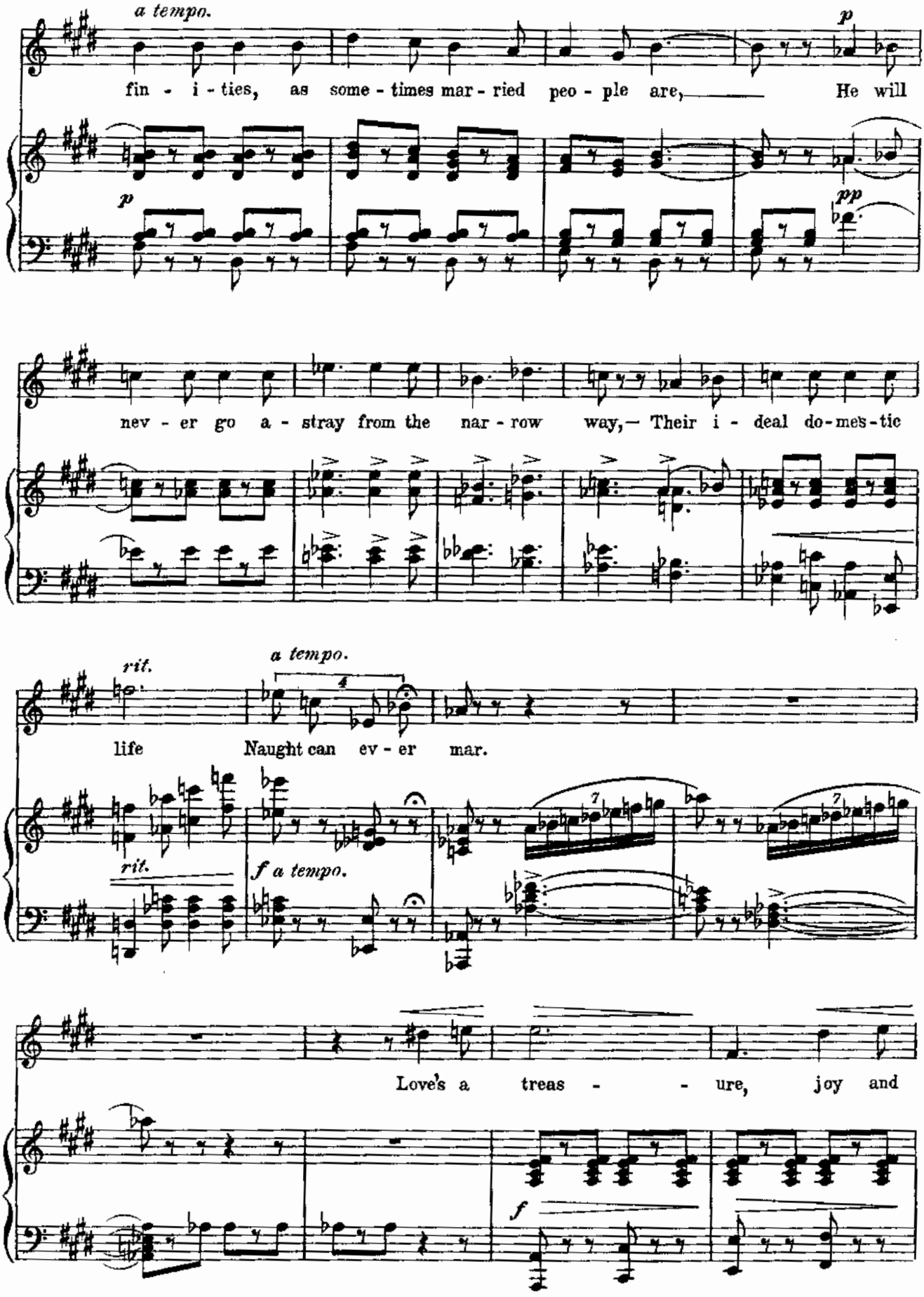

JANA.
mor - al quite.
What?
GONDA
What do you mean?
What?
KAREL.
What do you mean?
What?
p
L'istesso tempo.
JANA.
Her ar-ti-cles I've read, And her ad-dress-es; The mar-riage bond she thinks a
f pp
jest.
Wives have no right!
Free love she pro -
f

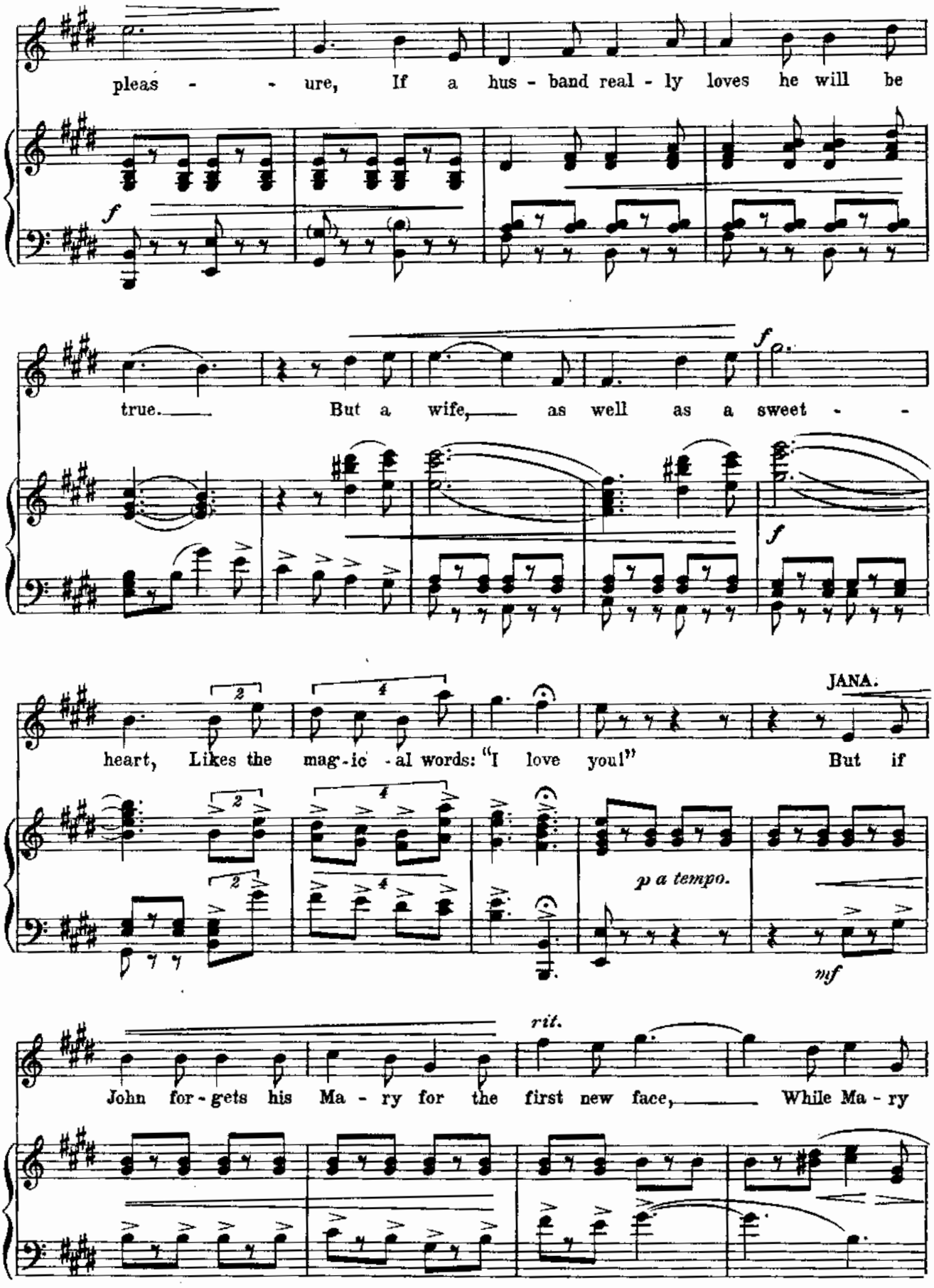

L'istesso tempo.
KAREL.
fess - - es. Be calm, I pray you.
p
p
GONDA.
Well, I must ad - mit That what she says is true. I don't be -
f
lieve in mar-riage, Love, it seems to me, should nev-er live in chains, it
fp
rit.
JANA.
should be free. The truth is out! She glo-ries in it.
ff

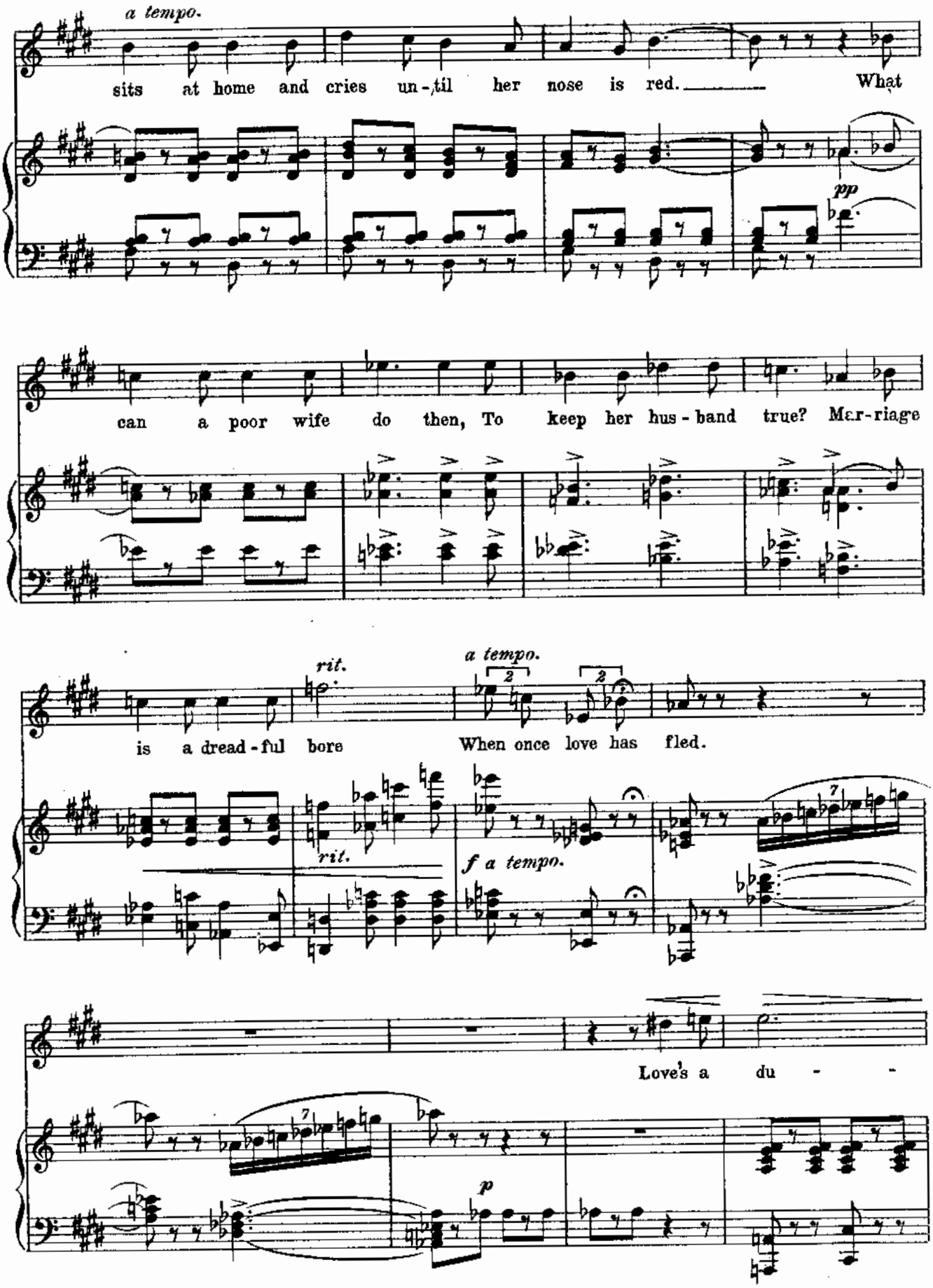

Lento.
GONDA.
Don't take it in such se-ri-ous
a tempo.
p
style. I nev-er tho't to take your hus-band, You see I on-ly bor-rowed him a-
Tempo di Marcia. (Brillante.)
while. John and Ma-ry think they love, And that 'twill
p
molto rit.
a tempo.
be for life, And that they quick-ly bid the par-son make them
p a tempo.

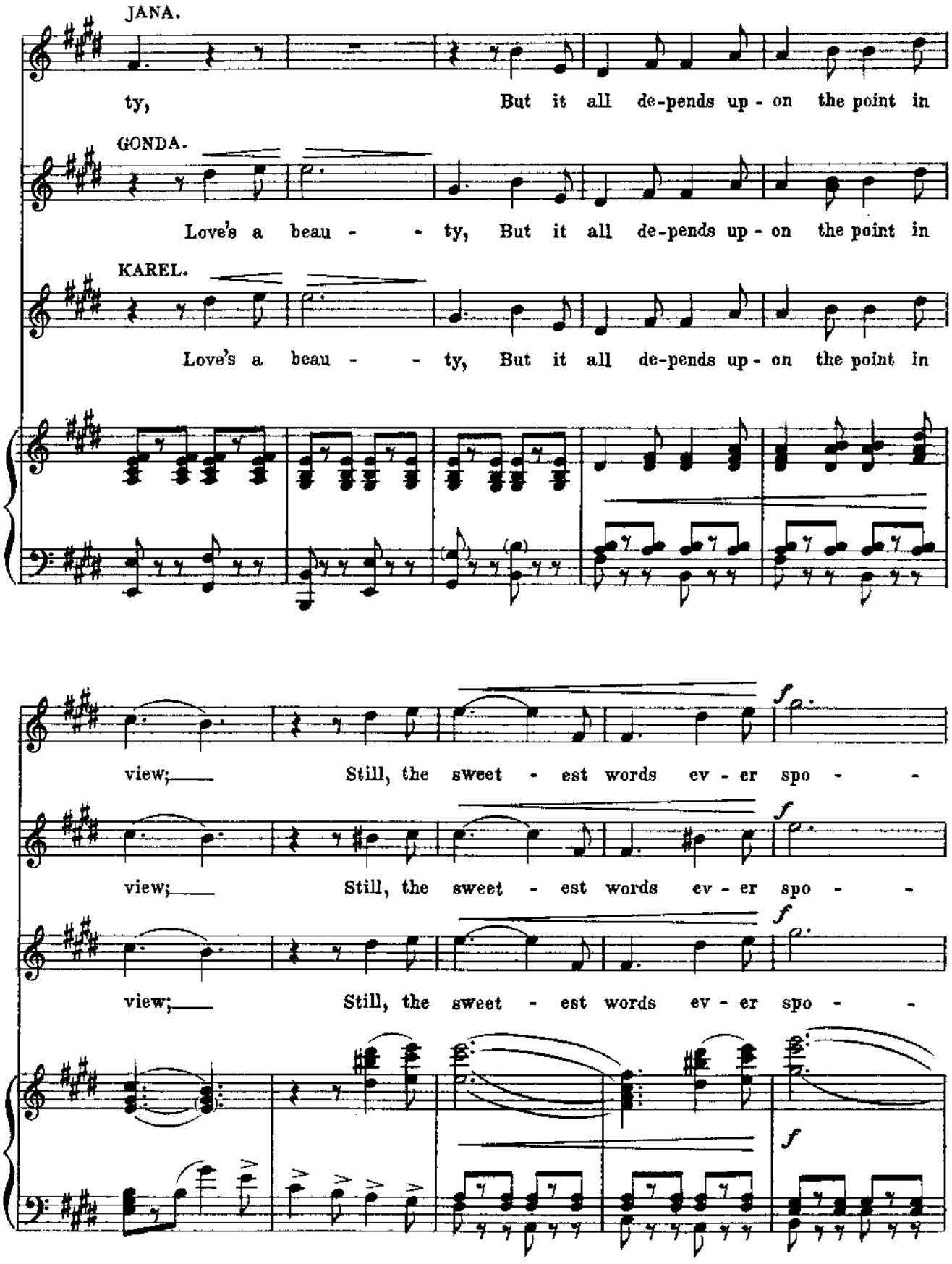

p
man and wife. John finds Ma - ry has her faults, Ma - ry
pp
rit.
a tempo.
soon leaves him,— Soon their friends be-gin to smile. See - ing how it
rit.
f a tempo.
is. Love is
p
beau - - - ty, not a du - - - ty,— And it
f
f

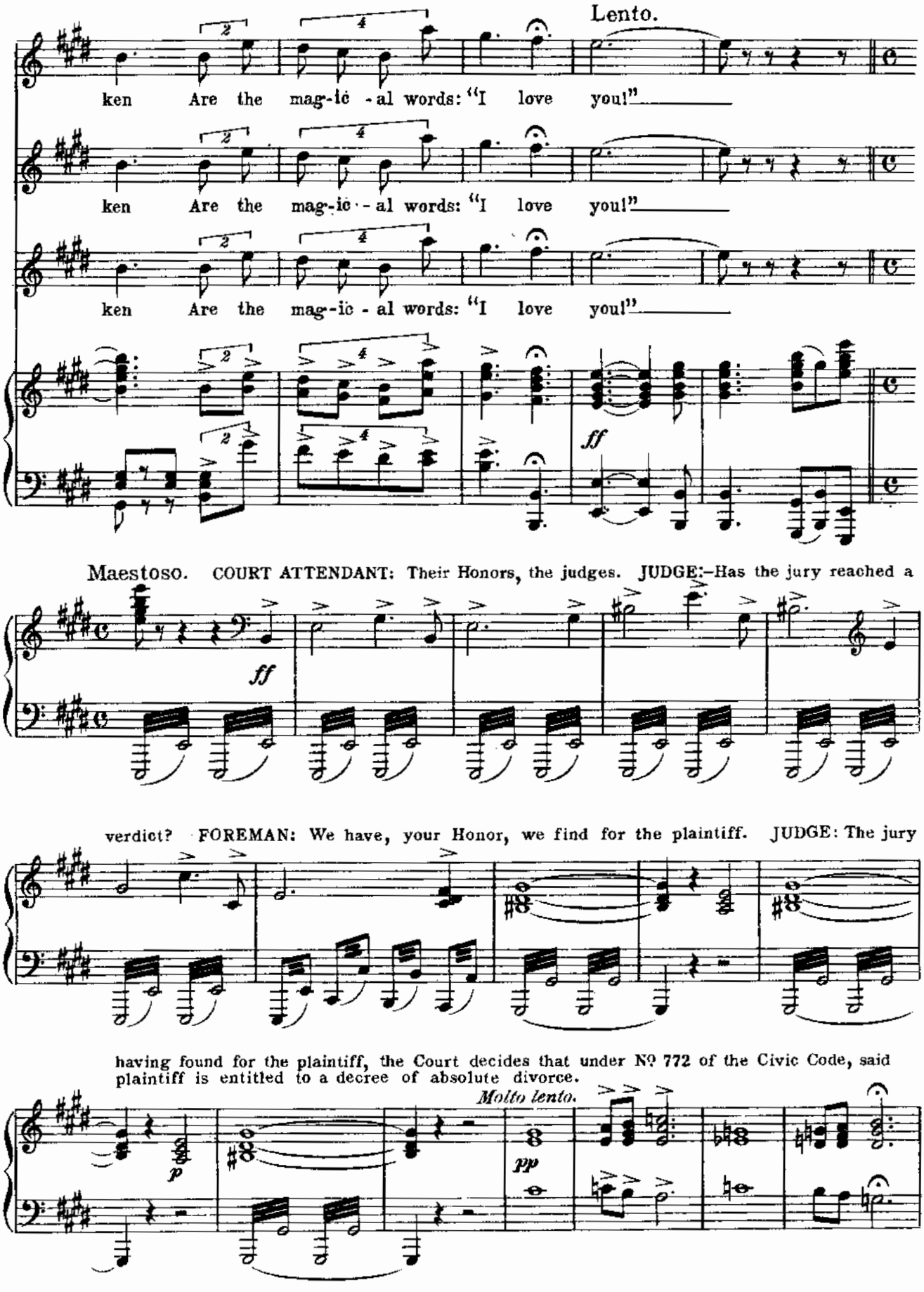

needs no mar - riage tie to keep it true; And the
sweet - - est words ev - er spo - - ken Are the
rit.
rit.
a tempo.
KAREL.
mag - ic - al words: "I love you!" But if
a tempo.
mf
molto rit.
John and Ma - ry real - ly love as lov - ers should, If they're af -
molto rit.


a tempo.
p
fin - i - ties, as some - times mar - ried peo - ple are, He will
p
pp
nev - er go a - stray from the nar - row way,— Their i - deal do-mes-tic
rit.
a tempo.
life Naught can ev - er mar.
rit.
f a tempo.
Love's a treas - - ure, joy and
f

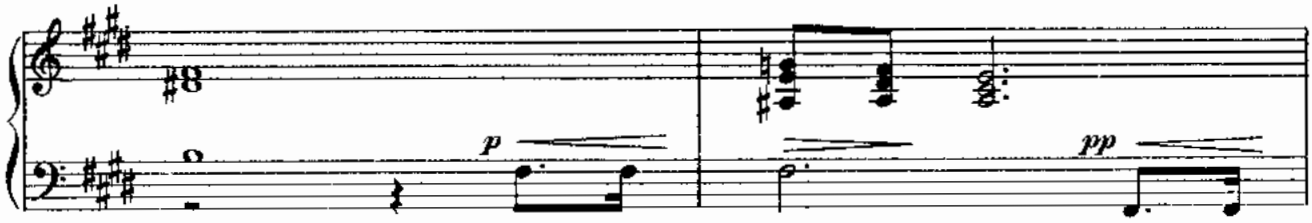

pleas - - ure, If a hus - band real - ly loves he will be
f
true. But a wife, as well as a sweet - -
f
f
JANA.
heart, Likes the mag - ic - al words: "I love you!" But if
p a tempo.
mf
rit.
John for - gets his Ma - ry for the first new face, While Ma - ry


a tempo.
sits at home and cries un-til her nose is red. What
pp
can a poor wife do then, To keep her hus-band true? Mar-riage
rit.
a tempo.
is a dread-ful bore When once love has fled.
rit.
f a tempo.
Love's a du -
p

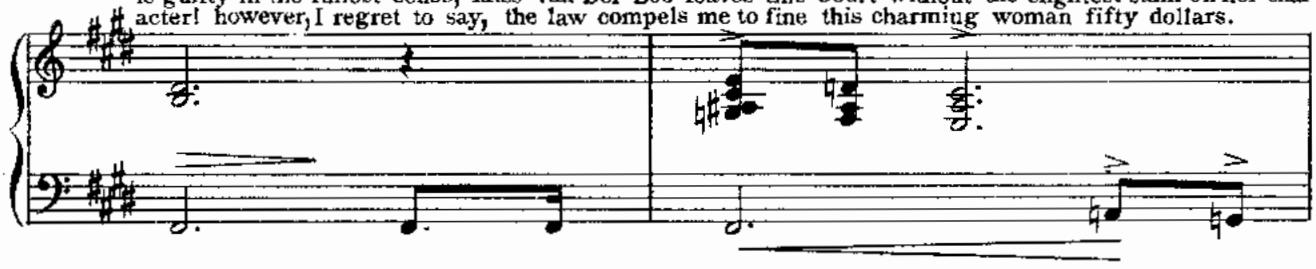

JANA.
ty, But it all de-pends up - on the point in
GONDA.
Love's a beau - - ty, But it all de-pends up - on the point in
KAREL.
Love's a beau - - ty, But it all de-pends up - on the point in
view; Still, the sweet - est words ev - er spo - -
f
view; Still, the sweet - est words ev - er spo - -
f
view; Still, the sweet - est words ev - er spo - -
f
f


Lento.
ken Are the mag-ic - al words: "I love you!"
ken Are the mag-ic - al words: "I love you!"
ken Are the mag-ic - al words: "I love you!"
ff
Maestoso. COURT ATTENDANT: Their Honors, the judges. JUDGE:-Has the jury reached a
ff
verdict? FOREMAN: We have, your Honor, we find for the plaintiff. JUDGE: The jury
having found for the plaintiff, the Court decides that under Nº 772 of the Civic Code, said plaintiff is entitled to a decree of absolute divorce.
Molto lento.
p
pp

KAREL: Divorced! JANA: Divorced! JUDGE: We wish again to impress upon all

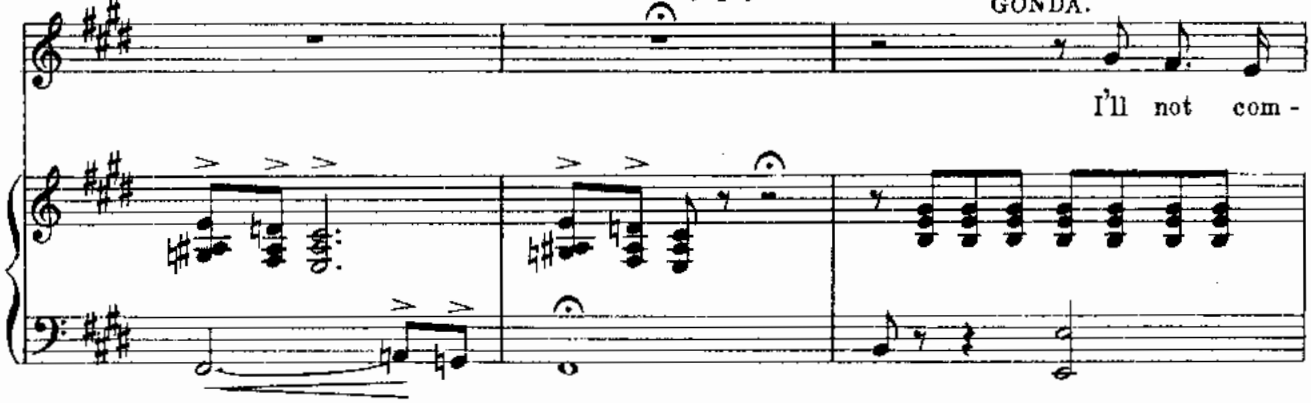


present that this Court will maintain the sanctity of marriage and the home. Where, by the way, is the charming Miss Van Der Loo? Ah — The Court decides, that although this defendant is guilty in the fullest sense, Miss Van Der Loo leaves this Court without the slightest stain on her character! however, I regret to say, the law compels me to fine this charming woman fifty dollars.



GONDA: Cheap enough. JUDGE: Which the Court will cheerfully pay. Piu mosso. GONDA.

I'll not com -

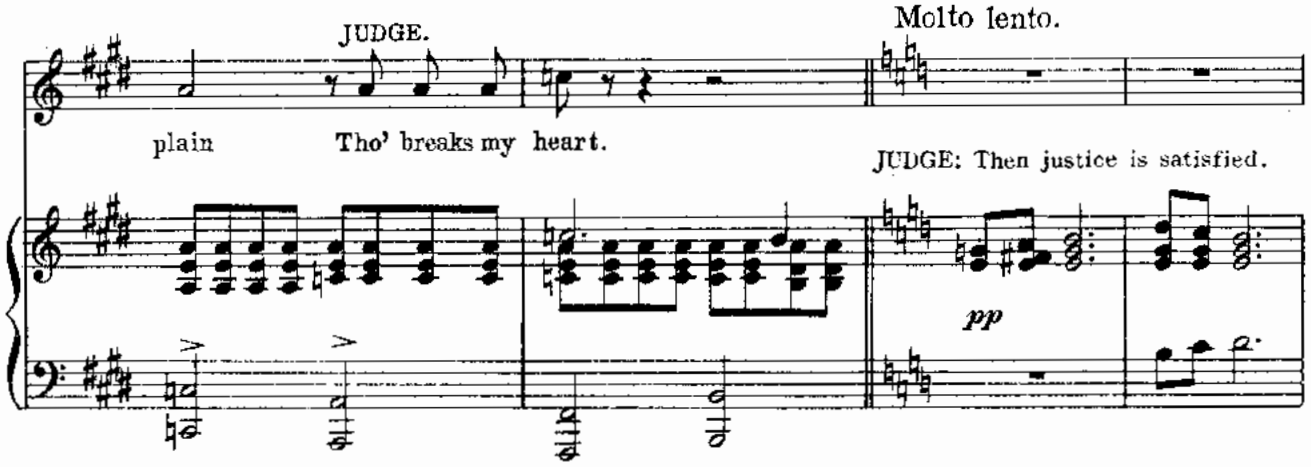


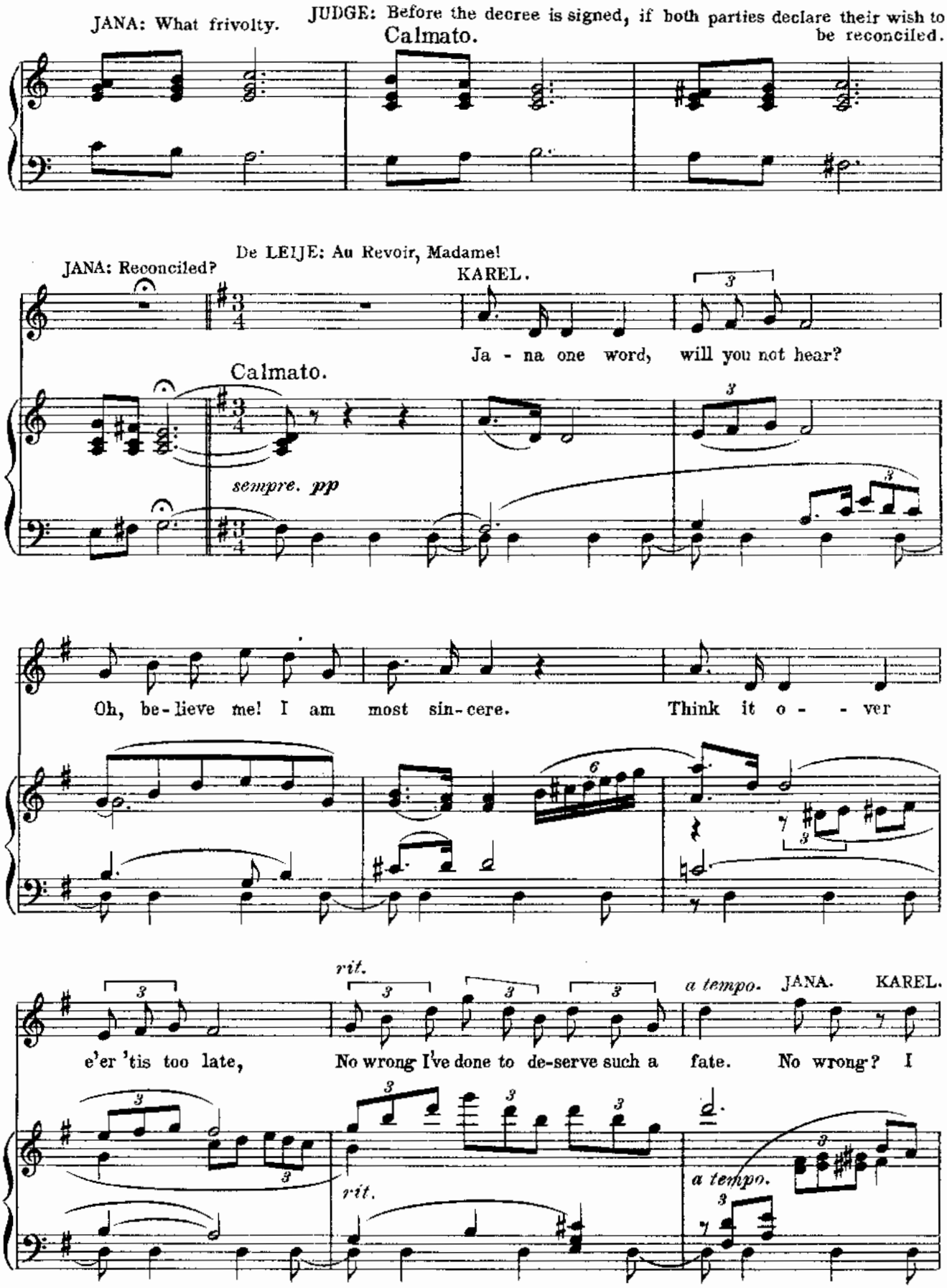
JUDGE.

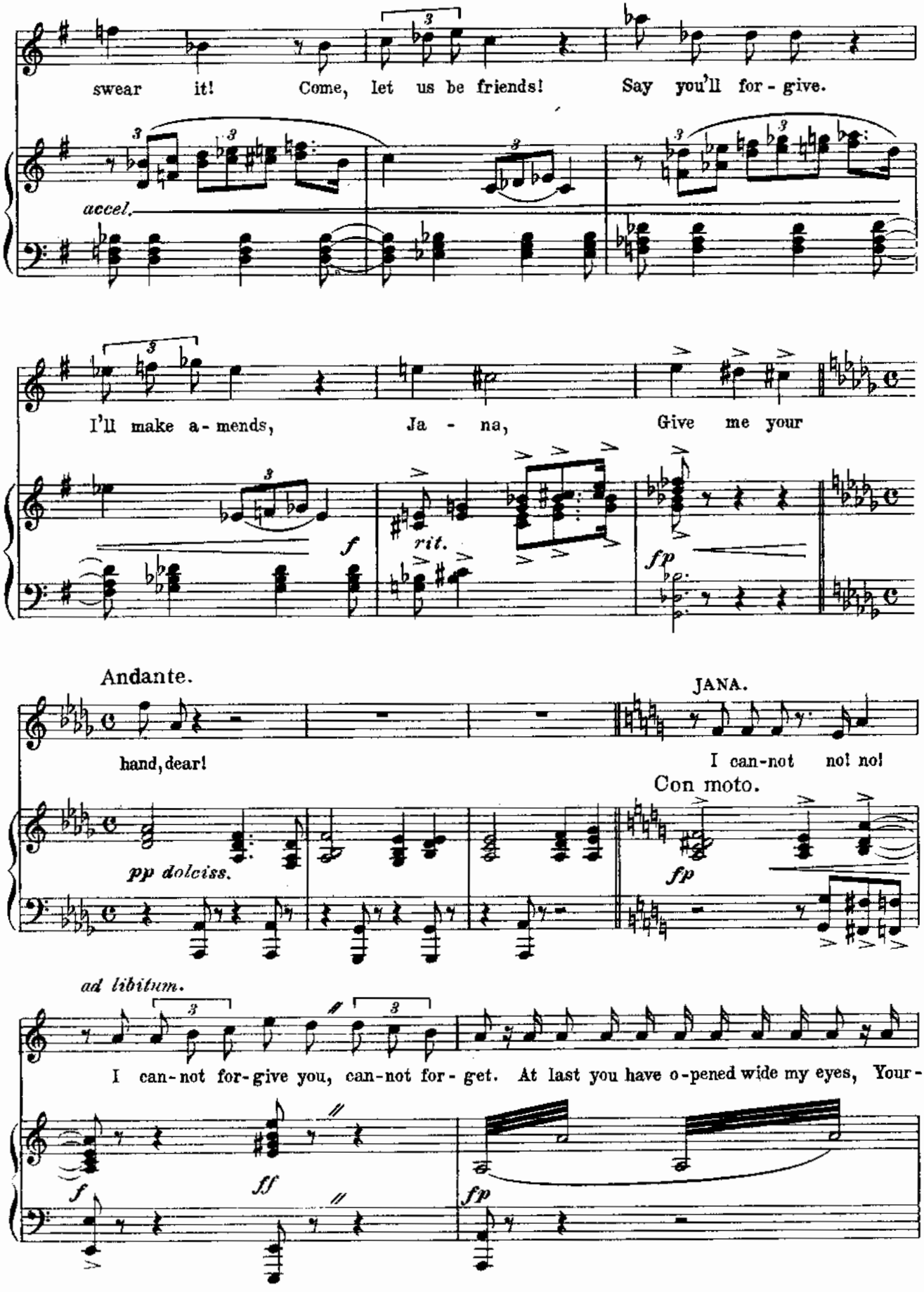
plain Tho' breaks my heart.

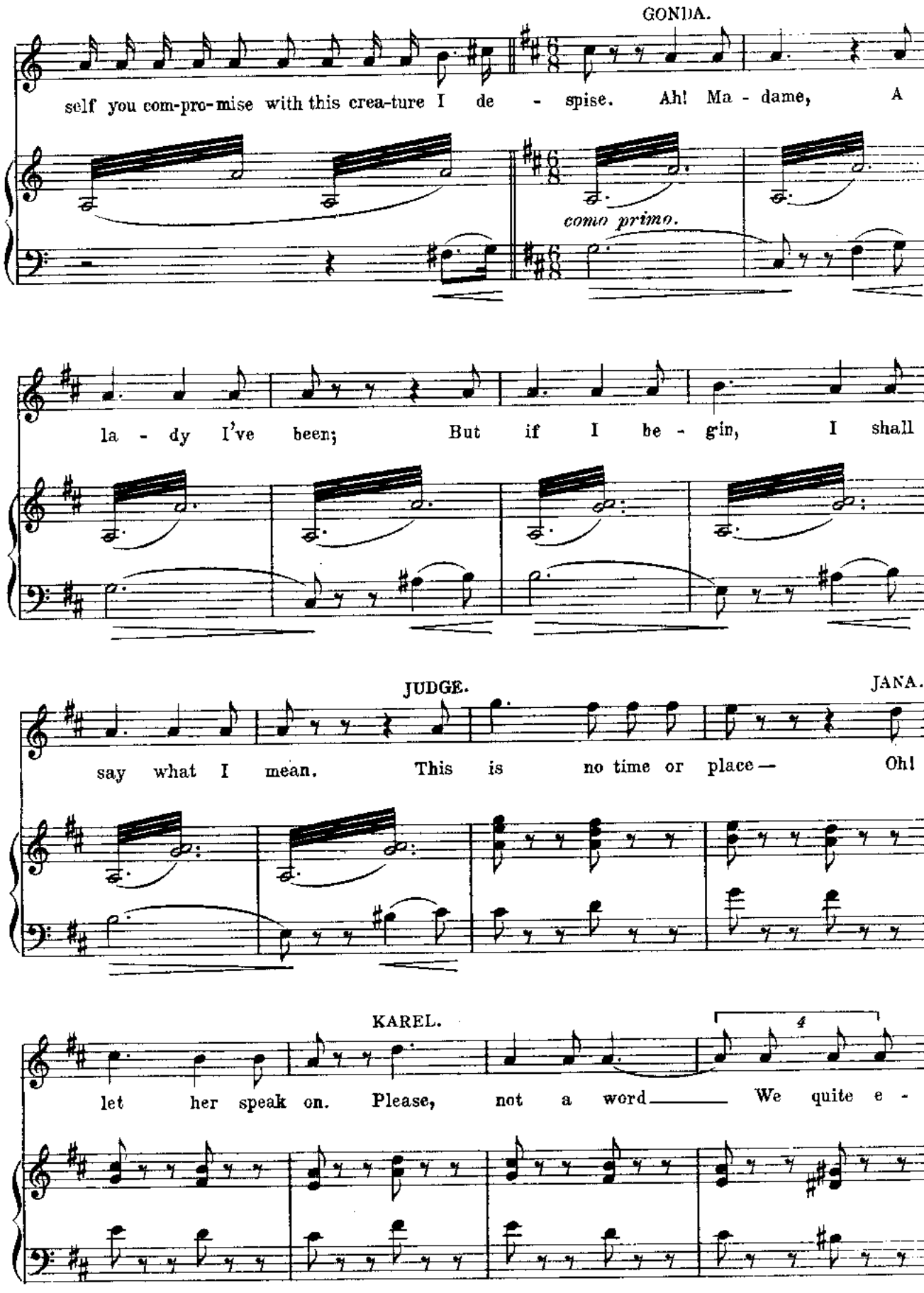
Molto lento.

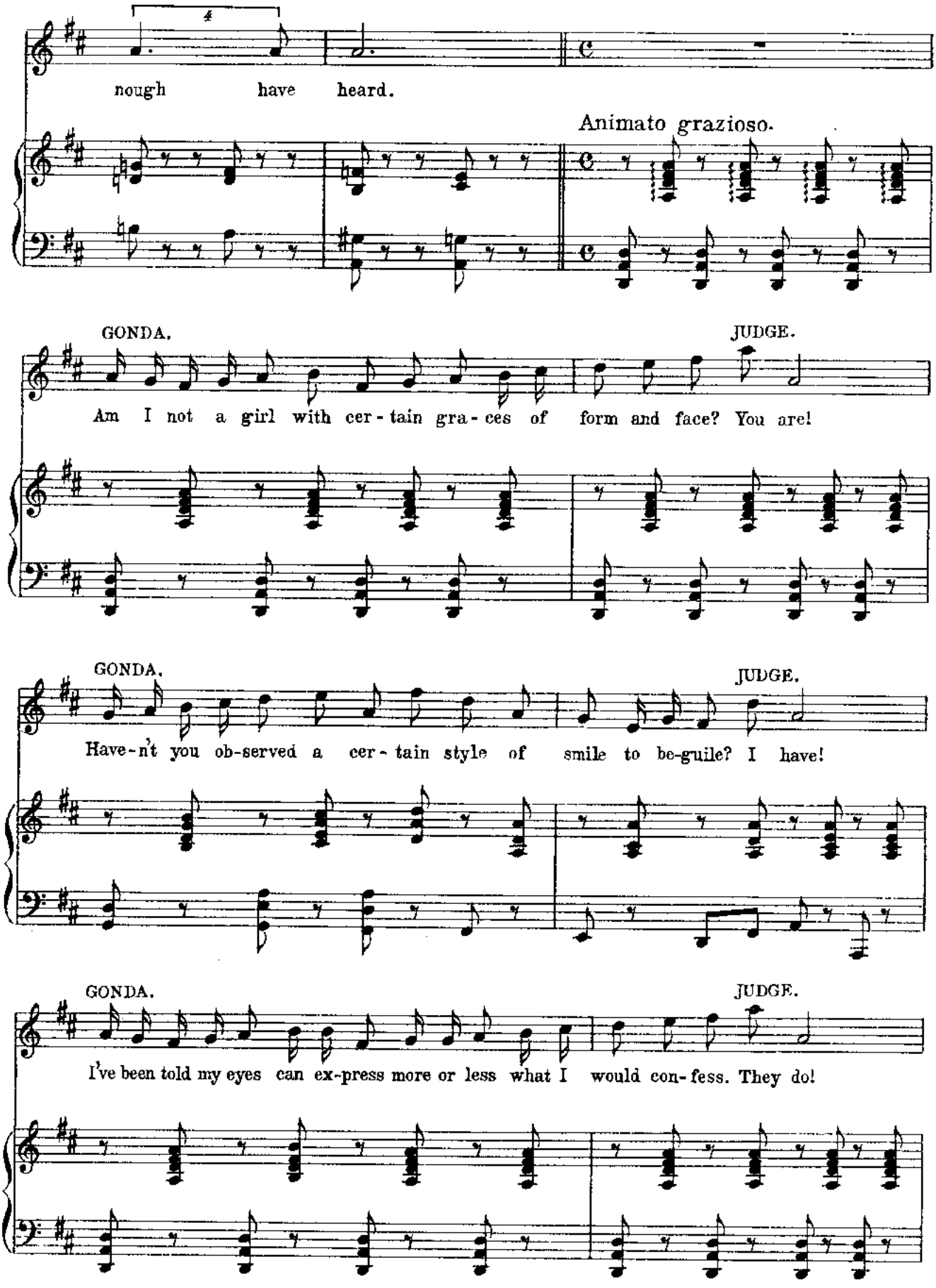
JUDGE: Then justice is satisfied.

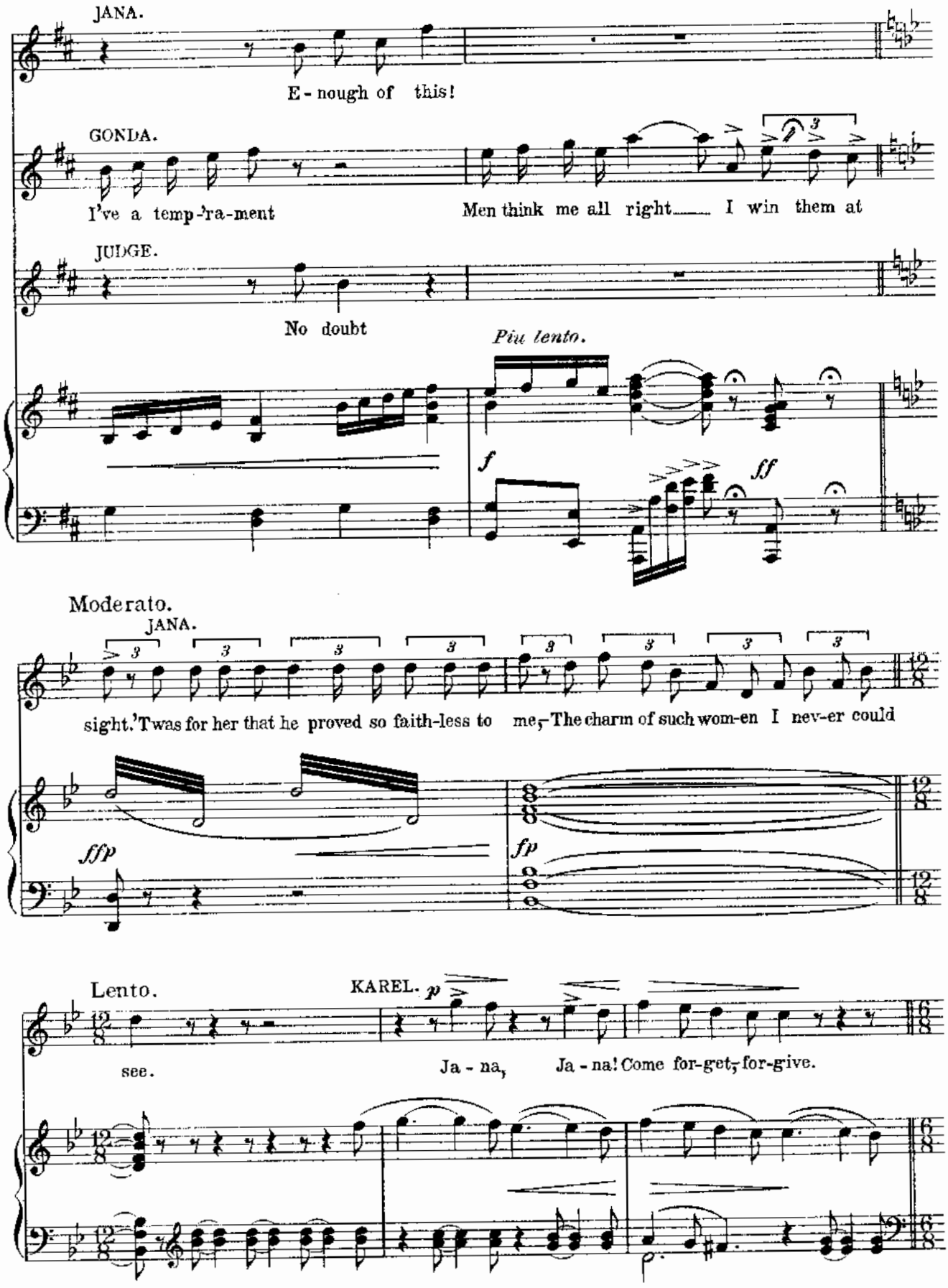


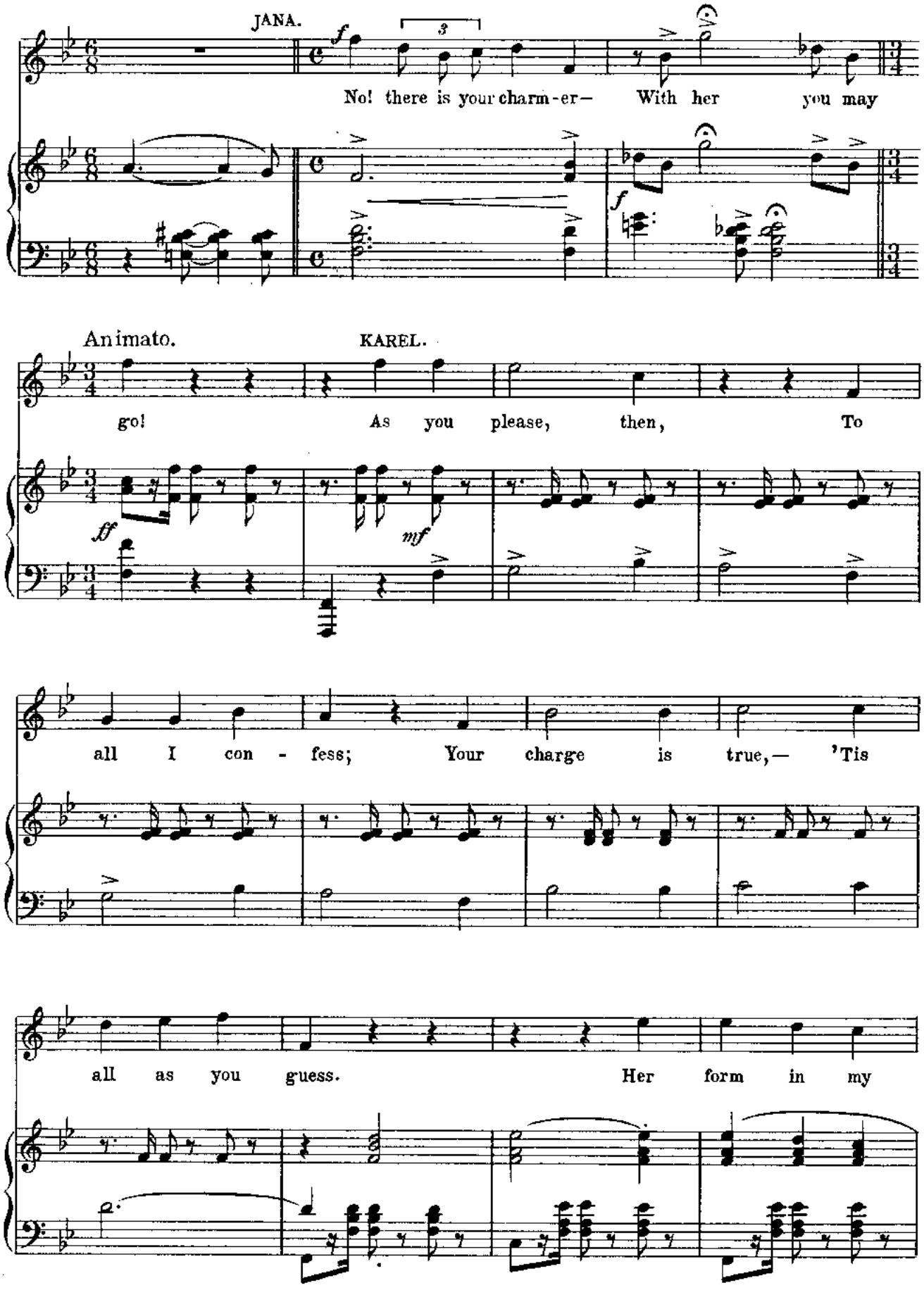

JANA: What frivolty.
JUDGE: Before the decree is signed, if both parties declare their wish to be reconciled.
Calmato.
JANA: Reconciled?
De LEIJE: Au Revoir, Madame!
KAREL.
Ja - na one word, will you not hear?
Calmato.
sempre. pp
Oh, be-lieve me! I am most sin-cere. Think it o - - ver
rit.
a tempo. JANA. KAREL.
e'er 'tis too late, No wrong I've done to de-serve such a fate. No wrong? I
rit.
a tempo.

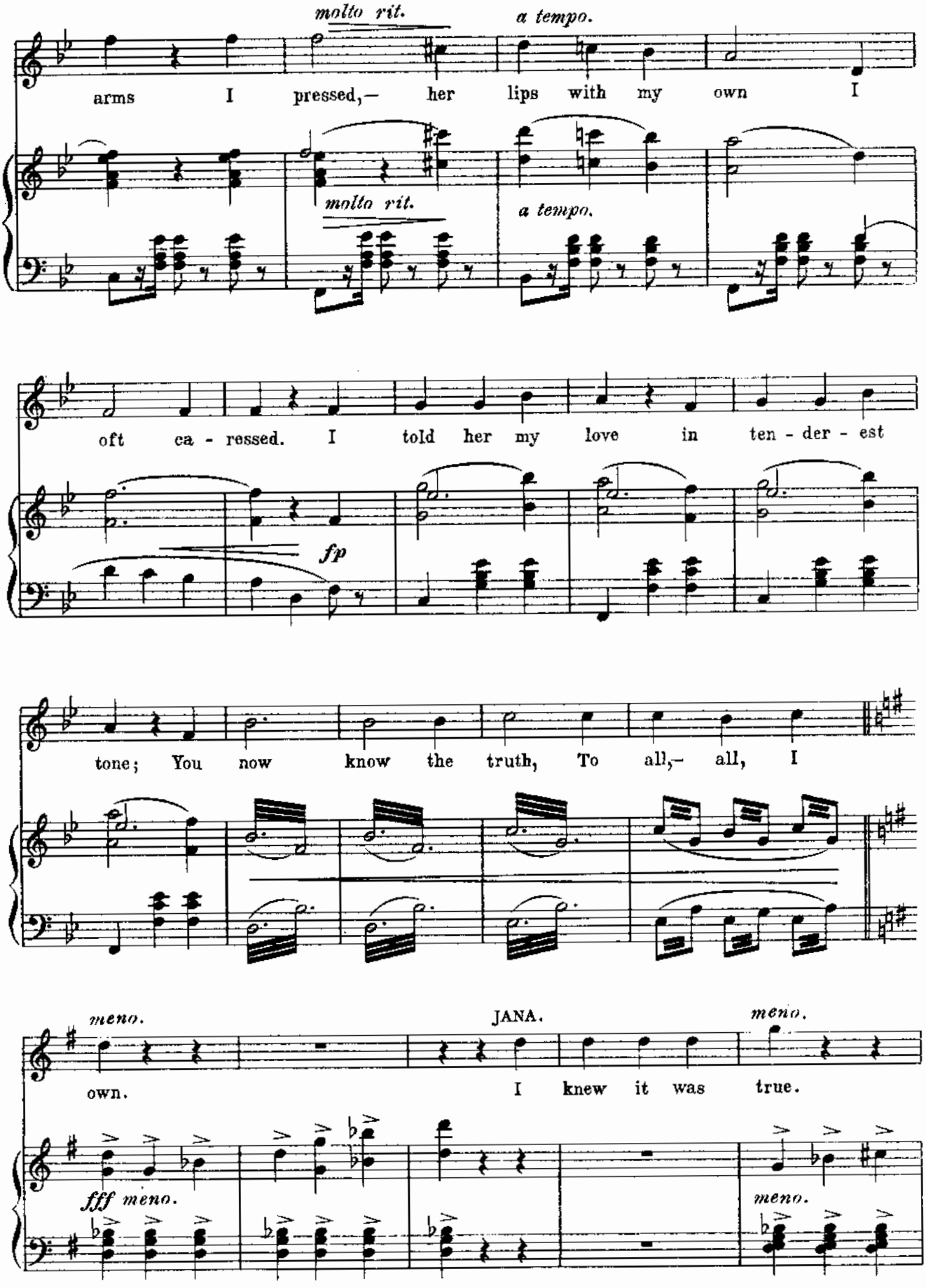

swear it! Come, let us be friends! Say you'll for - give.
accel.
I'll make a - mends, Ja - na, Give me your
f
rit.
fp
Andante.
JANA.
hand, dear!
I can-not no! no!
Con moto.
pp dolciss.
fp
ad libitum.
I can-not for-give you, can-not for - get. At last you have o-pened wide my eyes, Your -
f
ff
fp


GONDA.
self you com-pro-mise with this crea-ture I de - spise. Ah! Ma - dame, A
como primo.
la - dy I've been; But if I be - gin, I shall
JUDGE.
JANA.
say what I mean. This is no time or place— Oh!
KAREL.
4
let her speak on. Please, not a word We quite e -


nough have heard.
Animato grazioso.
GONDA.
JUDGE.
Am I not a girl with cer - tain gra - ces of form and face? You are!
GONDA.
JUDGE.
Have - n't you ob-served a cer - tain style of smile to be-guile? I have!
GONDA.
JUDGE.
I've been told my eyes can ex-press more or less what I would con - fess. They do!


JANA.
E - nough of this!
GONDA.
I've a temp-'ra-ment
Men think me all right—— I win them at
JUDGE.
No doubt
Piu lento.
f
ff
Moderato.
JANA.
sight.'Twas for her that he proved so faith-less to me,- The charm of such wom-en I nev-er could
ffp
fp
Lento.
KAREL.
p
see.
Ja - na,
Ja - na! Come for-get,- for-give.


JANA.
No! there is your charm-er— With her you may
Animato.
KAREL.
go! As you please, then, To
all I con - fess; Your charge is true,— 'Tis
all as you guess. Her form in my


molto rit.
a tempo.
arms I pressed,— her lips with my own I
molto rit.
a tempo.
oft ca - ressed. I told her my love in ten - der - est
fp
tone; You now know the truth, To all,— all, I
meno.
JANA.
meno.
own.
I knew it was true.
fff meno.
meno.

KAREL.

I know its a lie!

fp

GONDA.

What next?

KAREL.

Who cares? A fine pair we

GONDA.

are! At least you are free,— that's one con - so -

KAREL. Allegro.

la - - tion. Free, yes, I am free!

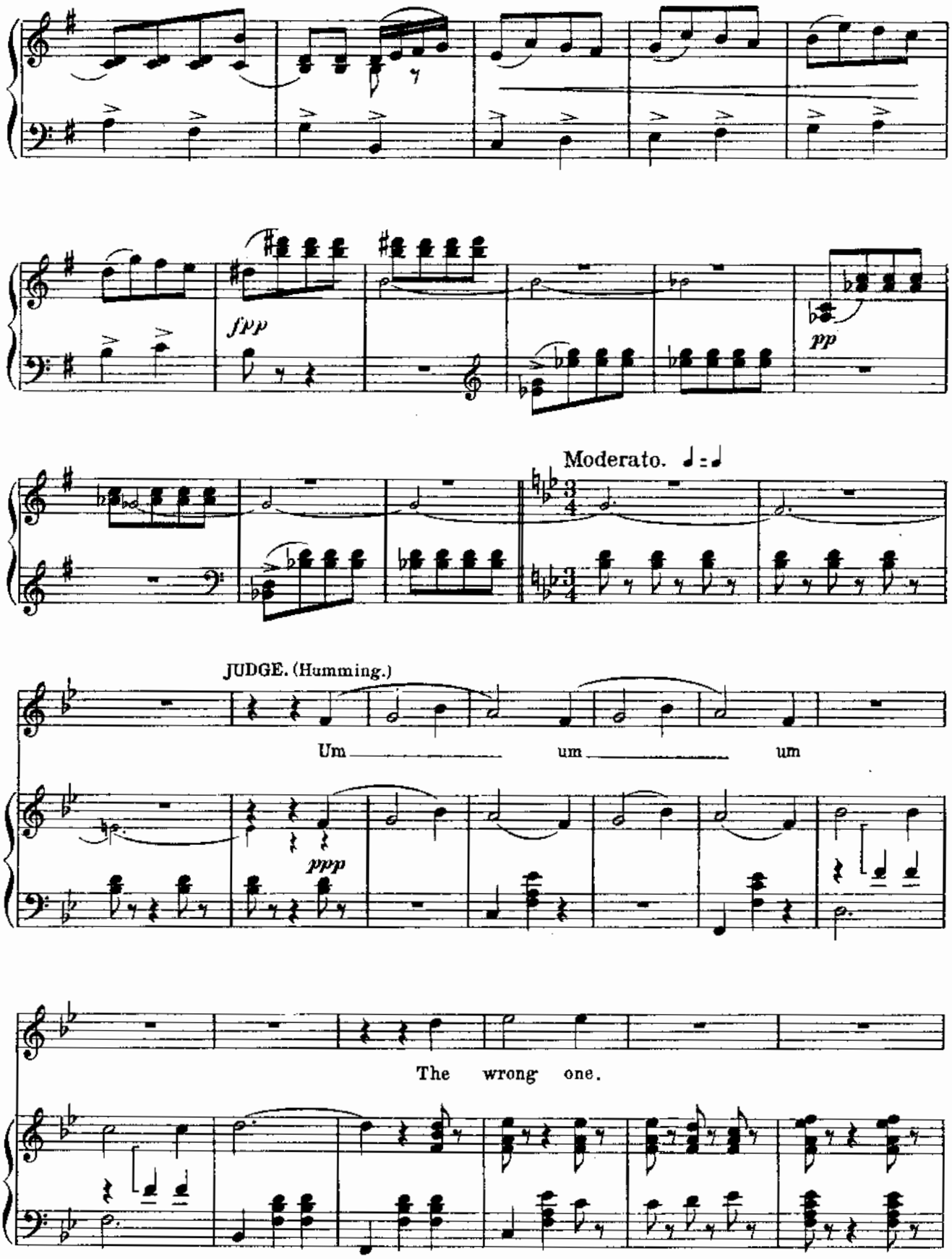
mf *f* *f*

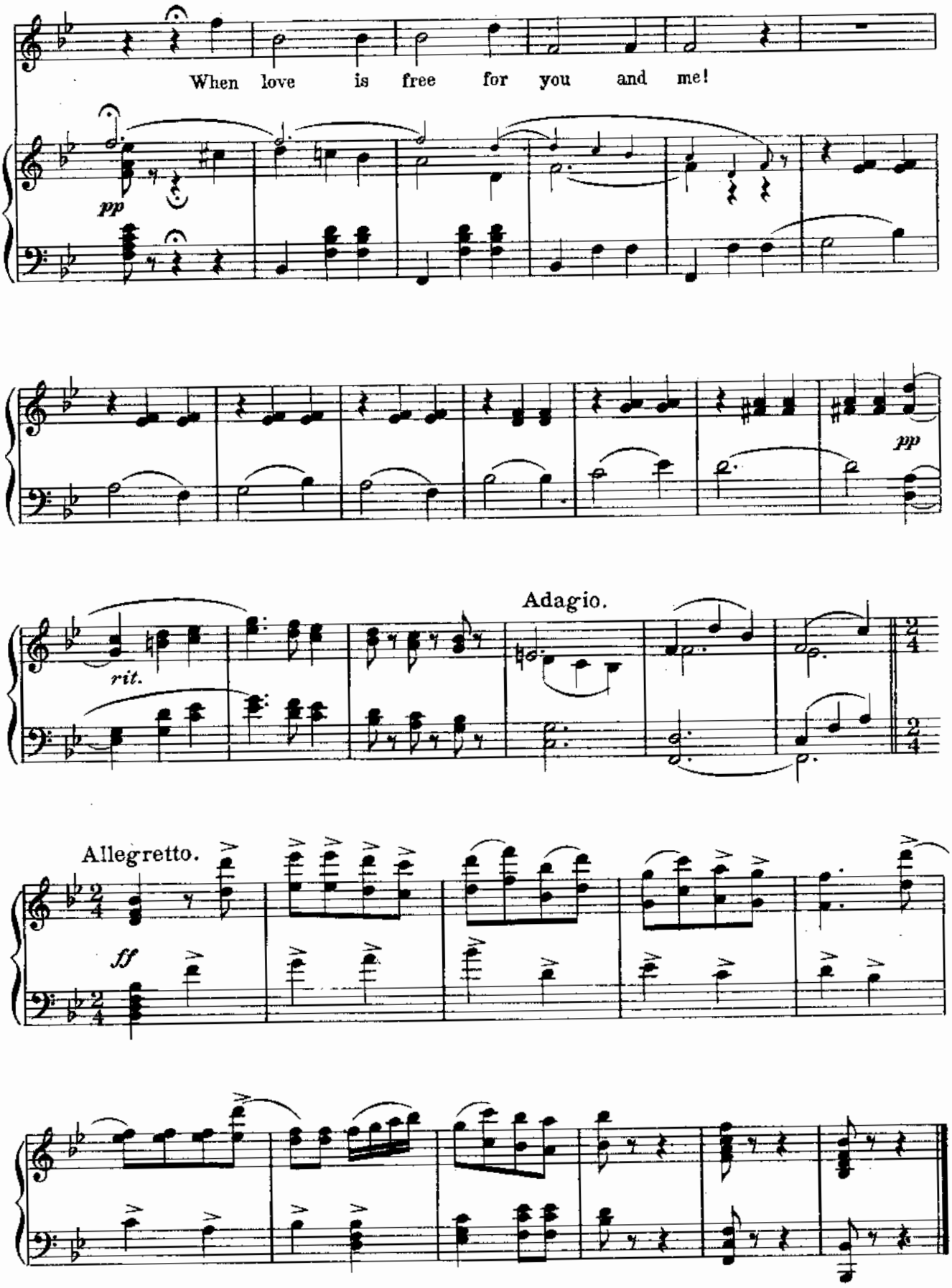
JUDGE.

De - light - - ful sit - u - a - tion. Oh!

pp

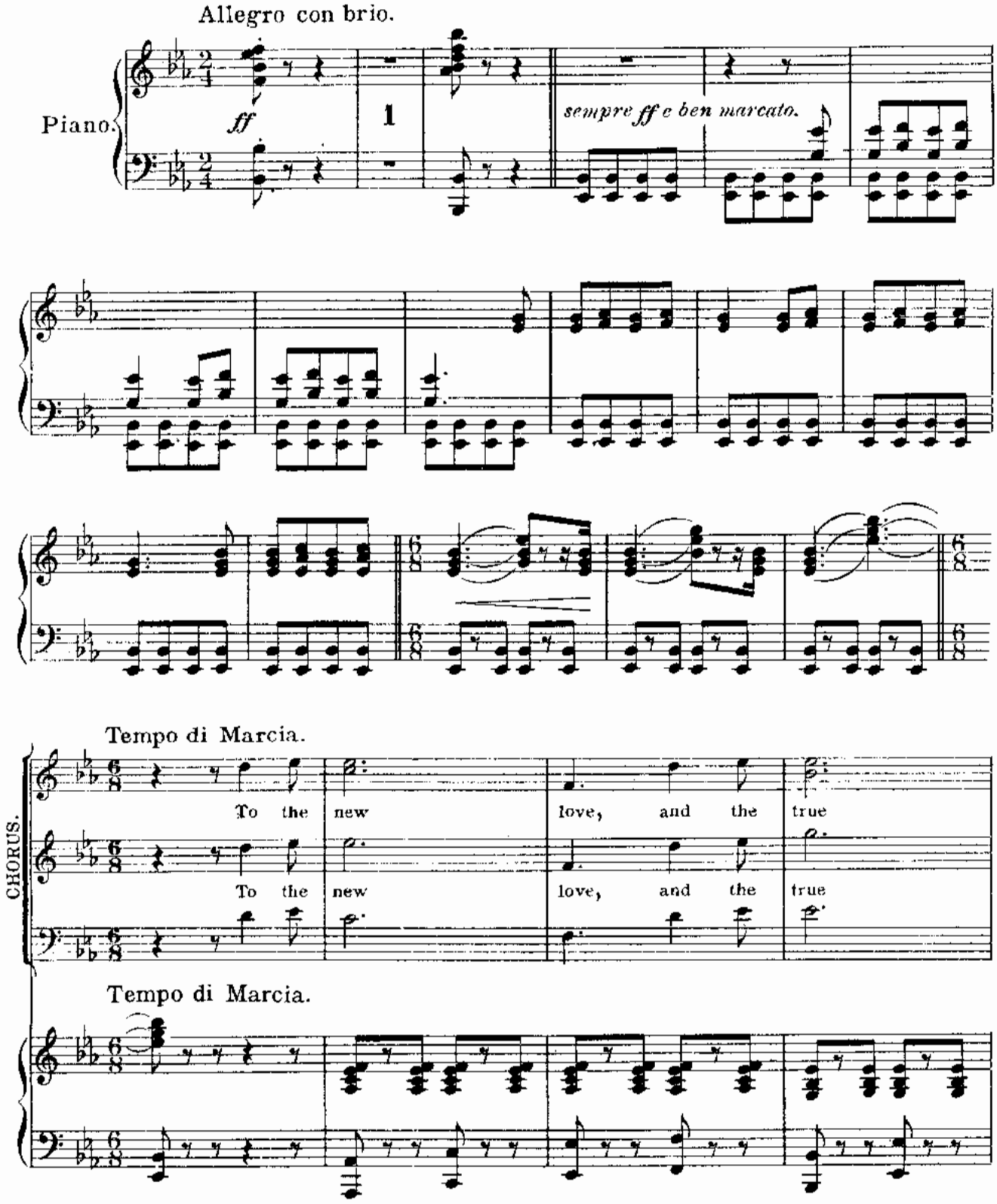
mar - ried life, oh! mar - ried life, oh bliss - ful, joy - ful state!


fpp
pp
Moderato.
JUDGE. (Humming.)
Um um um
ppp
The wrong one.

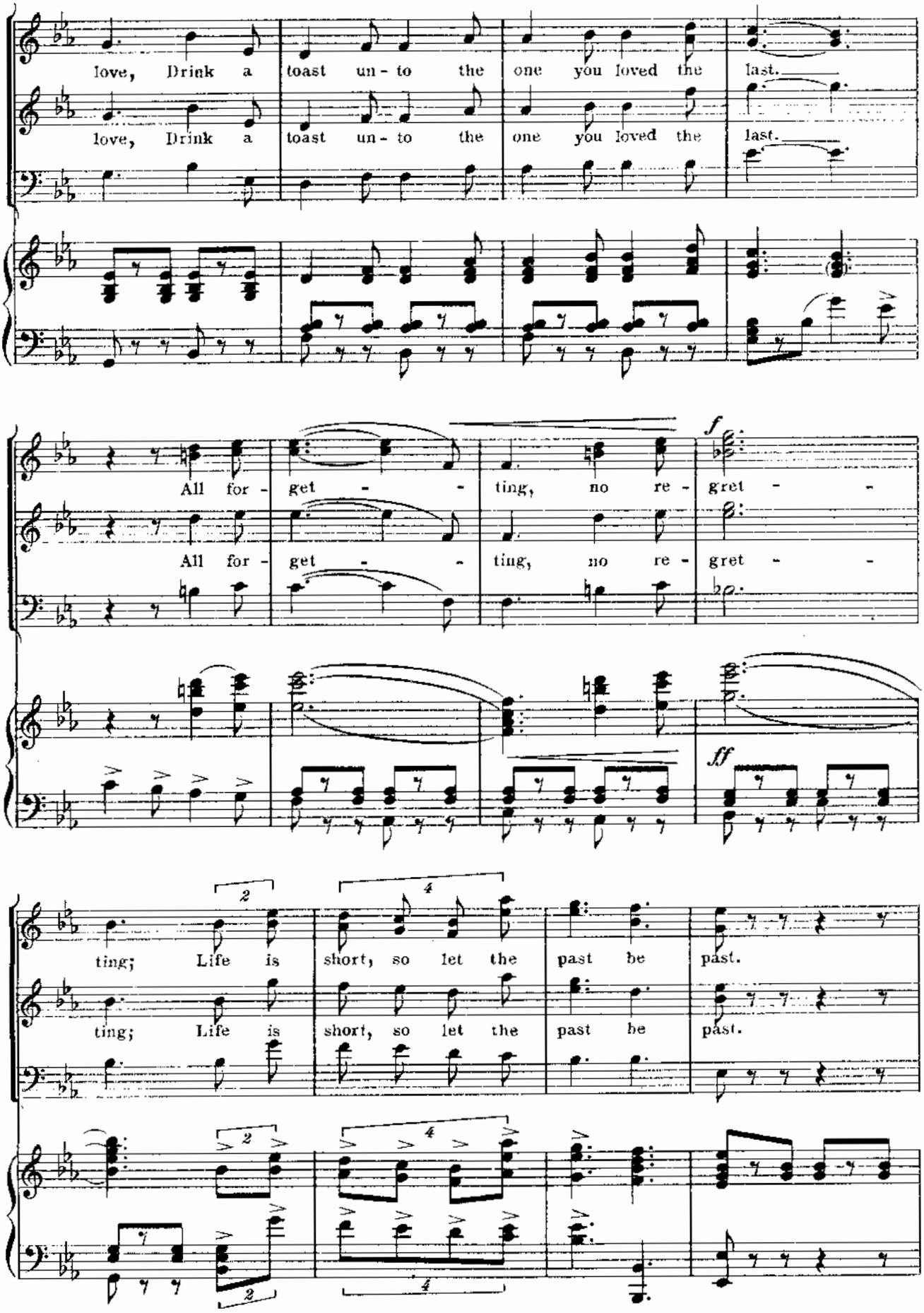

When love is free for you and me!
pp
pp
rit.
Adagio.
Allegretto.
ff

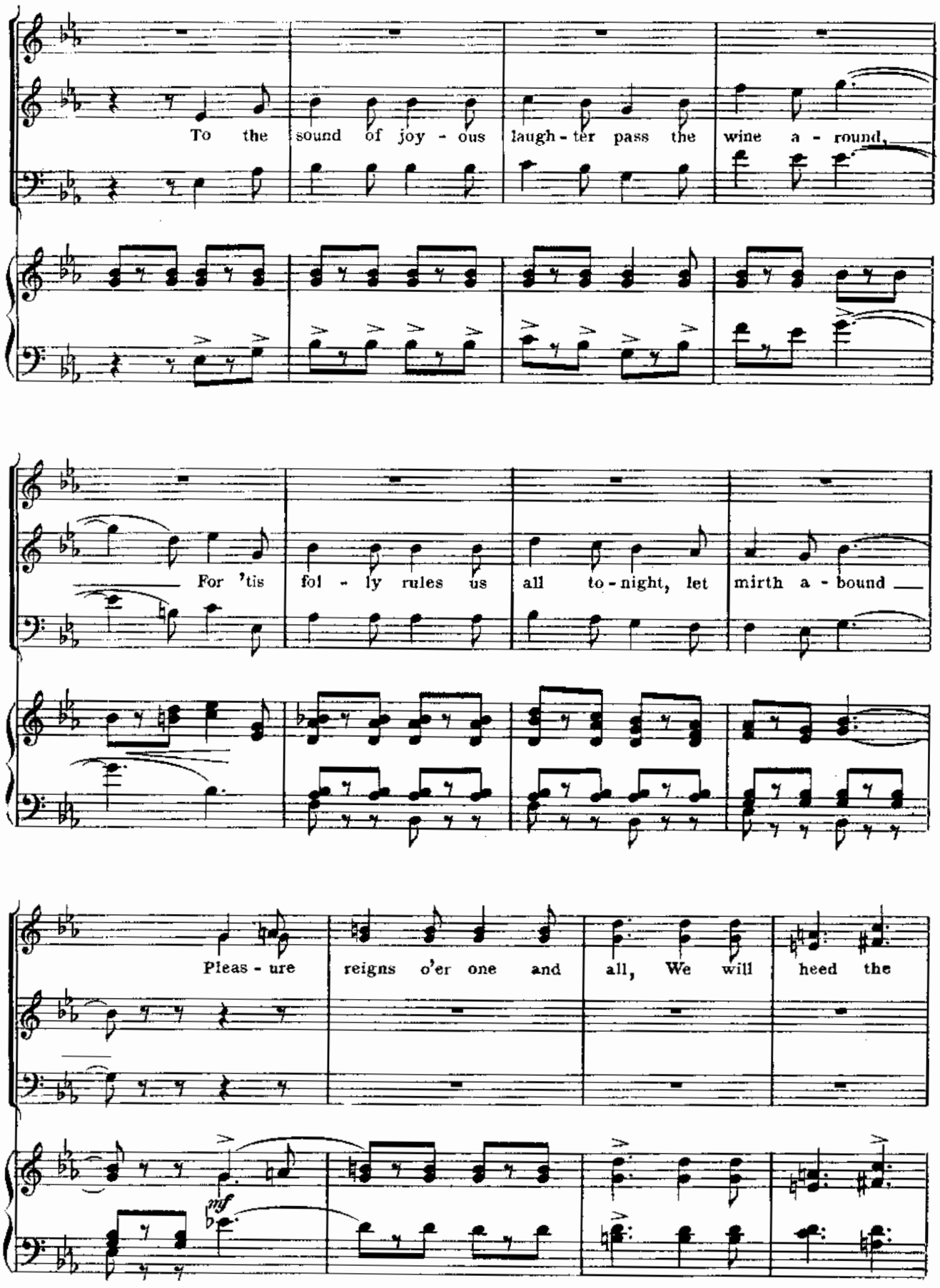
ACT II.

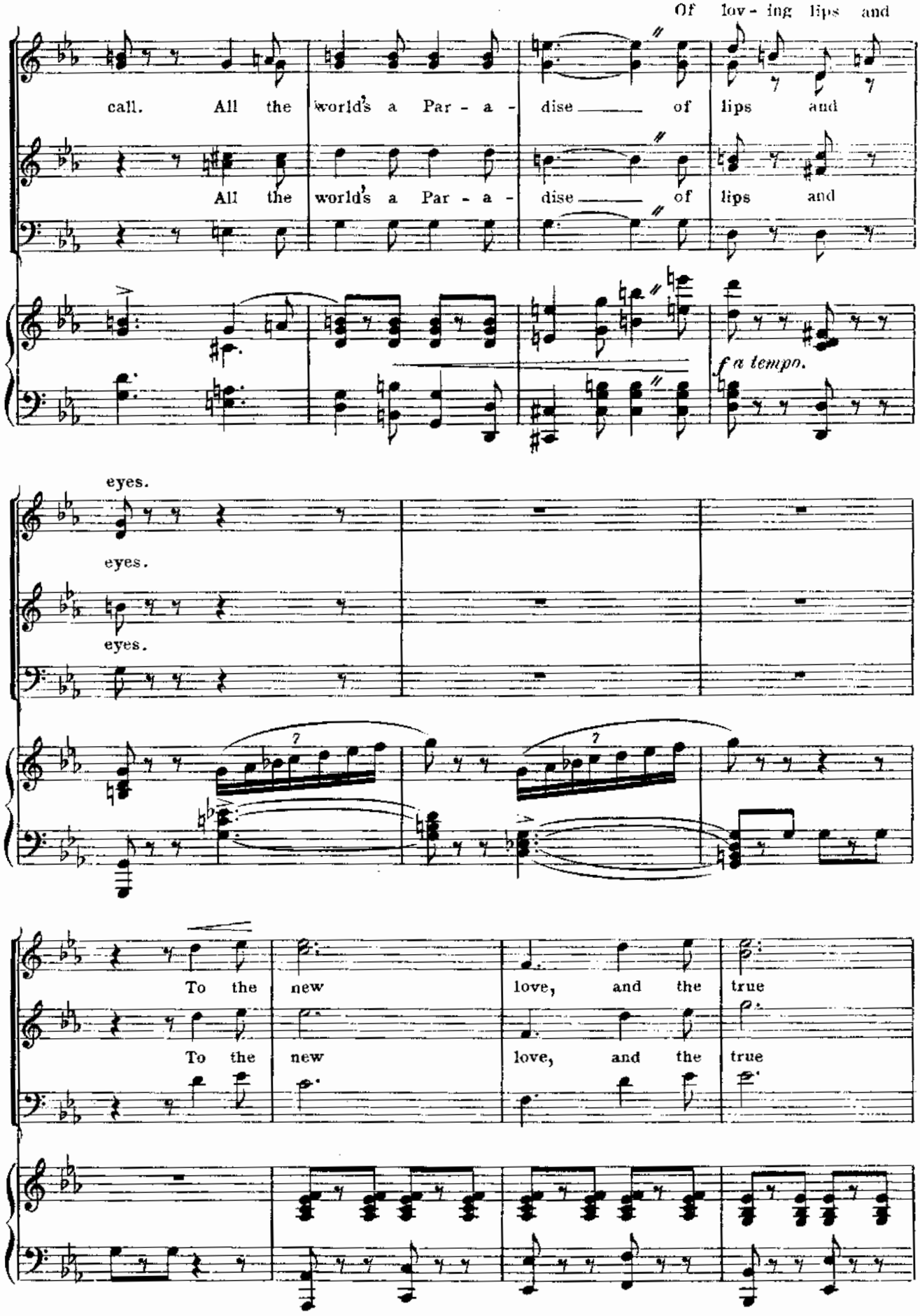
No. 6. Opening Chorus.

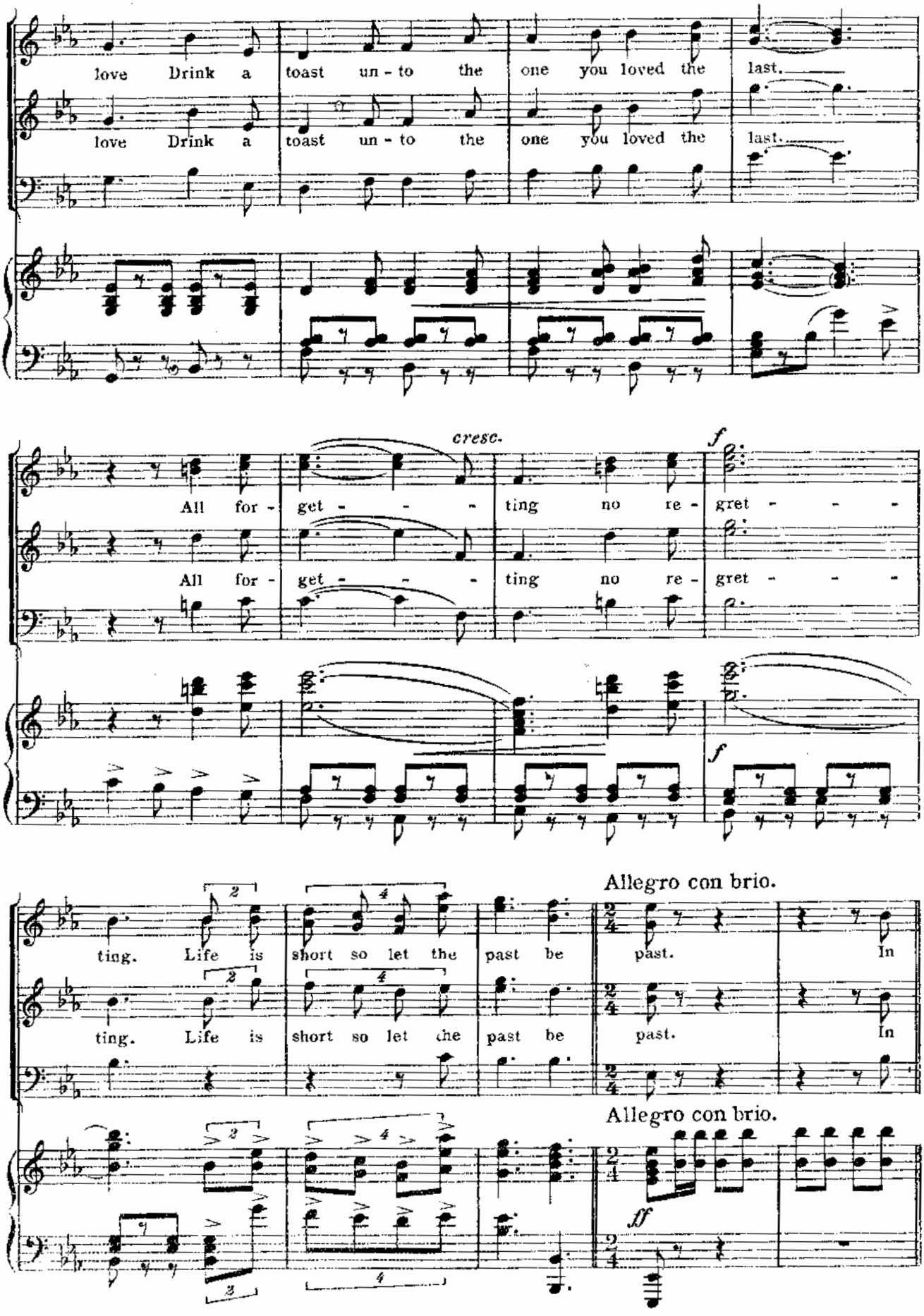


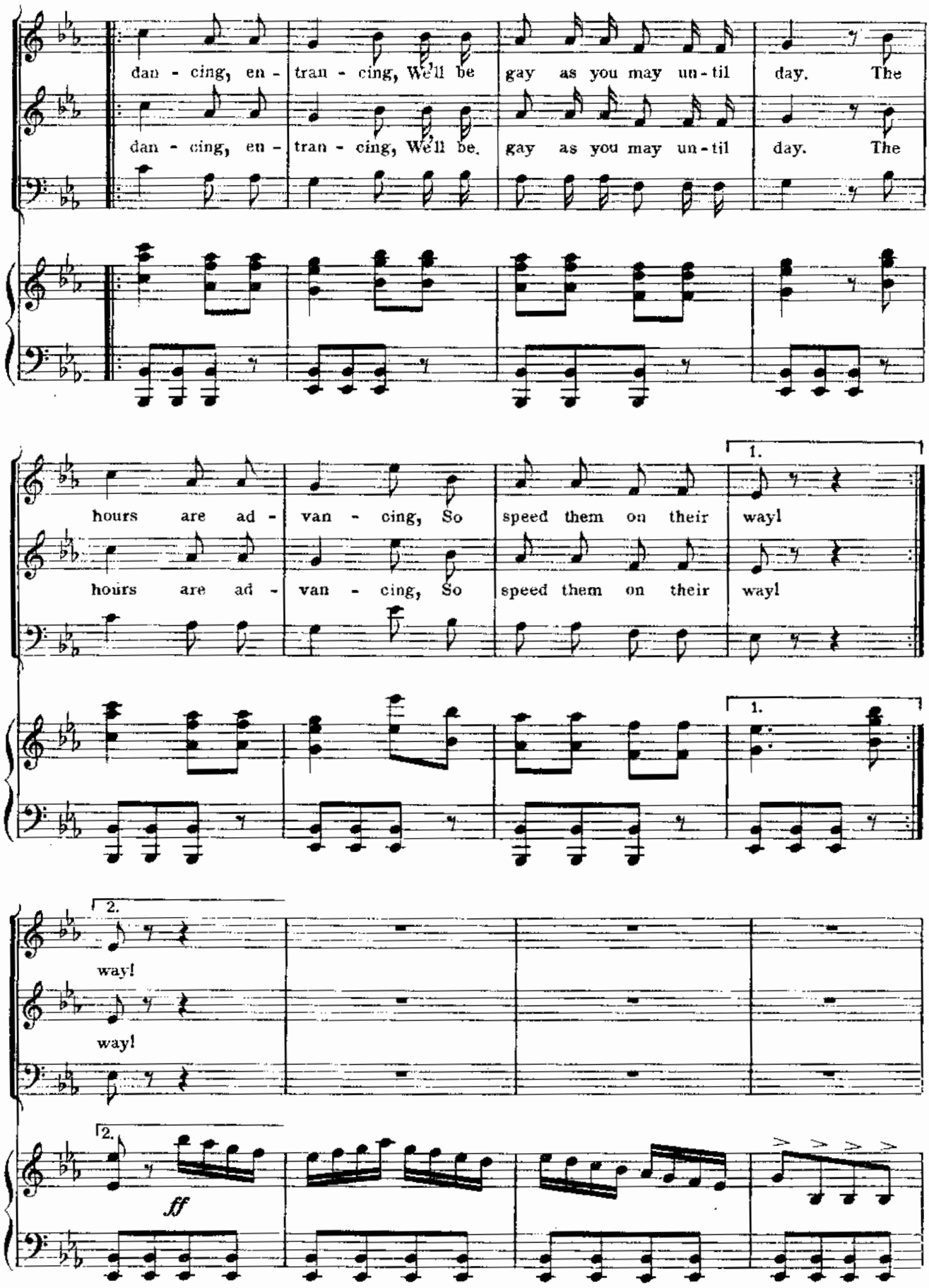
Copyright MCMX by M. Witmark & Sons.
International Copyright Secured.

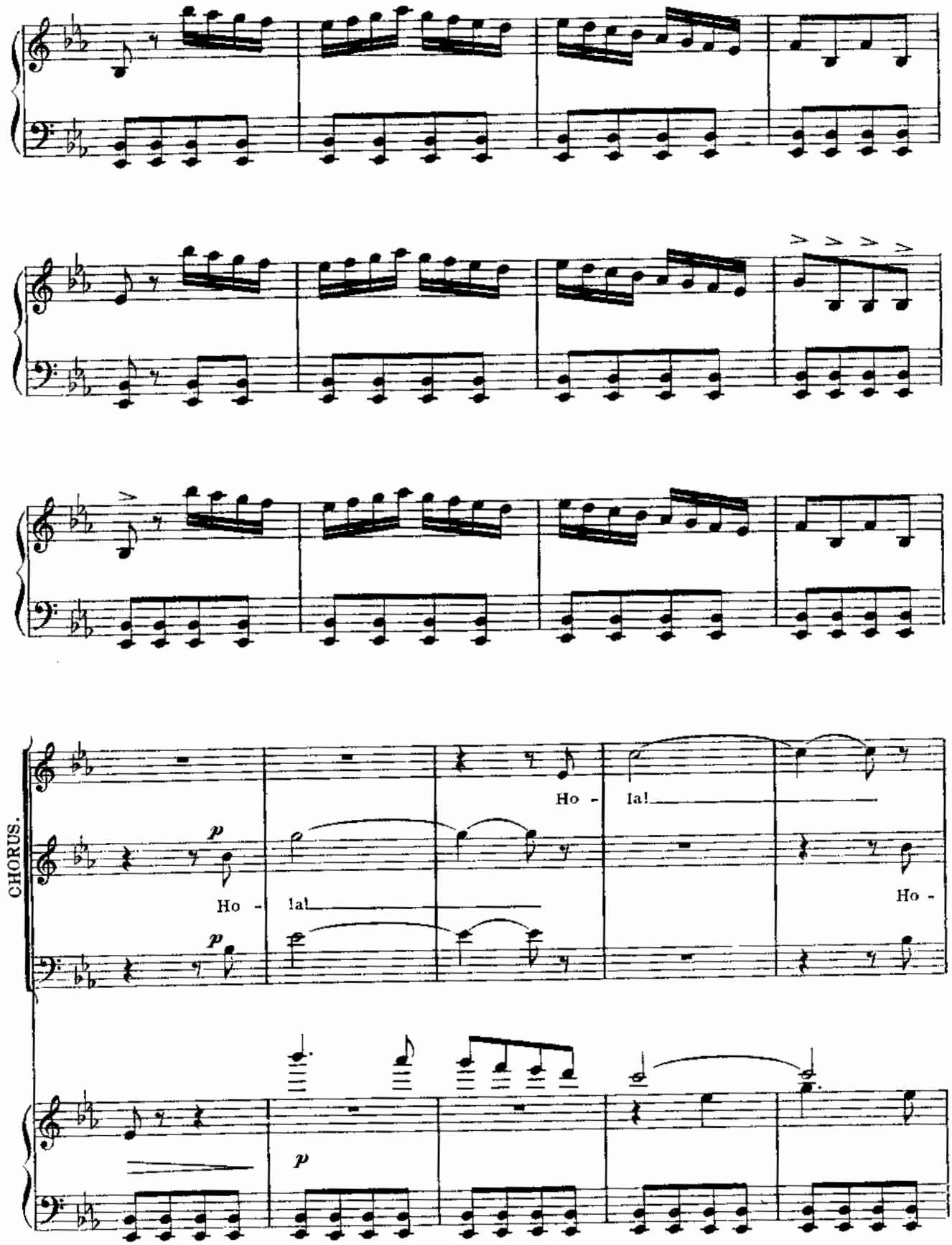

love, Drink a toast un - to the one you loved the last.
love, Drink a toast un - to the one you loved the last.
All for - get - - ting, no re - gret - -
All for - get - - ting, no re - gret - -
f
ff
ting; Life is short, so let the past be past.
ting; Life is short, so let the past be past.

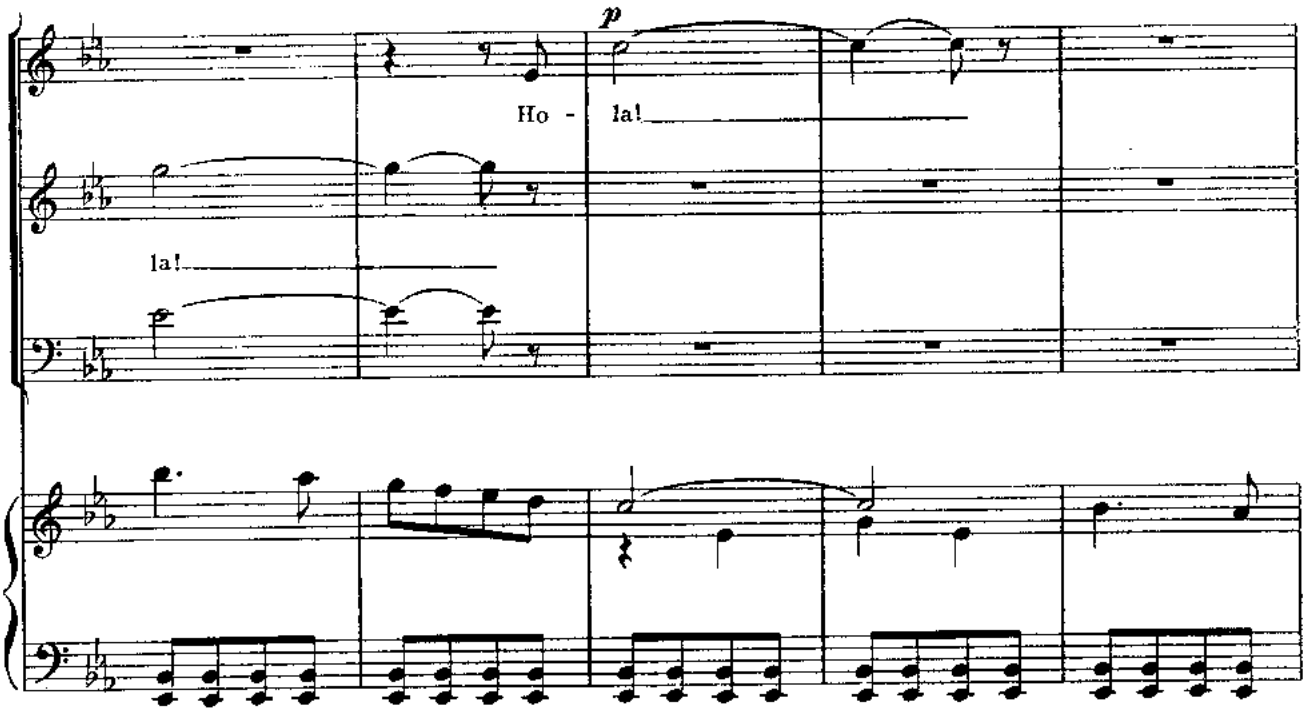

To the sound of joy - ous laugh - ter pass the wine a - round,
For 'tis fol - ly rules us all to - night, let mirth a - bound
Pleas - ure reigns o'er one and all, We will heed the
mf


Of lov - ing lips and
call. All the world's a Par - a - dise of lips and
All the world's a Par - a - dise of lips and
f a tempo.
eyes.
eyes.
eyes.
To the new love, and the true
To the new love, and the true

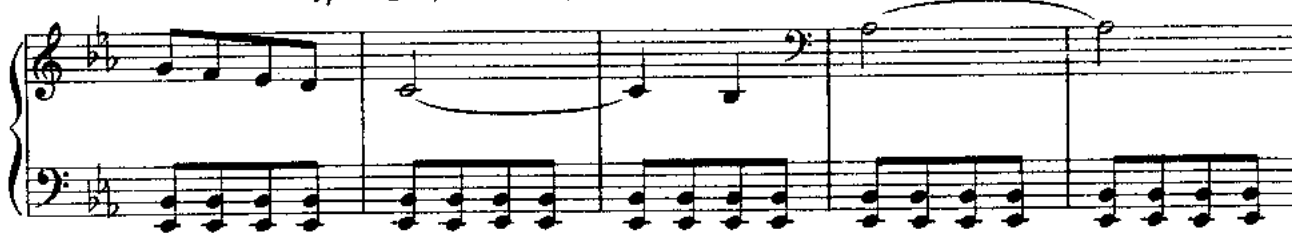

love Drink a toast un - to the one you loved the last.
love Drink a toast un - to the one you loved the last.
cresc.
f
All for - get - - - ting no re - gret - - -
All for - get - - - ting no re - gret - - -
f
Allegro con brio.
ting. Life is short so let the past be past. In
ting. Life is short so let che past be past. In
Allegro con brio.
ff


dan - cing, en - tran - cing, We'll be gay as you may un - til day. The
dan - cing, en - tran - cing, We'll be gay as you may un - til day. The
1.
hours are ad - van - cing, So speed them on their way!
hours are ad - van - cing, So speed them on their way!
1.
2.
way!
way!
2.
ff

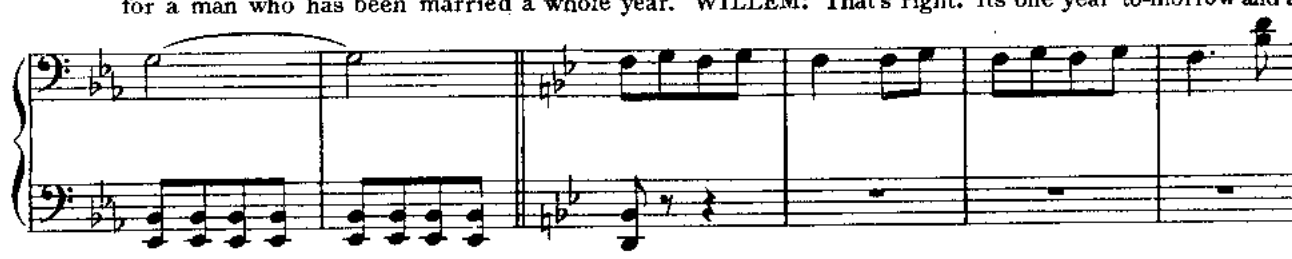

CHORUS.
Ho - la!
Ho - la!
Ho -



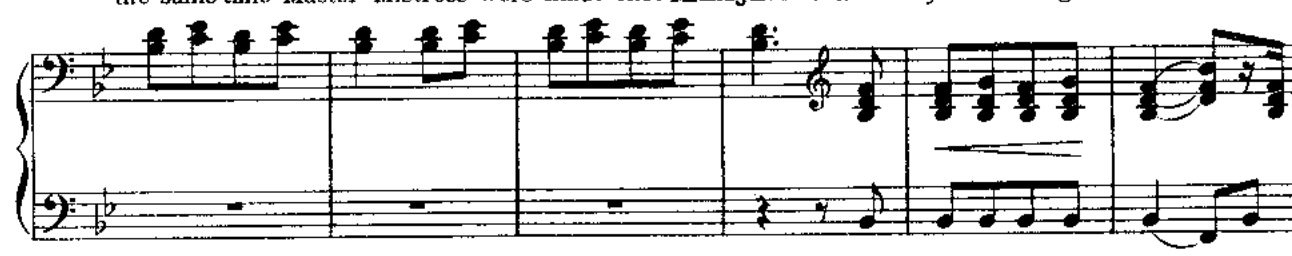
WILLEM: I say, old girl, you're as pretty as a peach to-night. MARTJE: Stop it! What nonsense



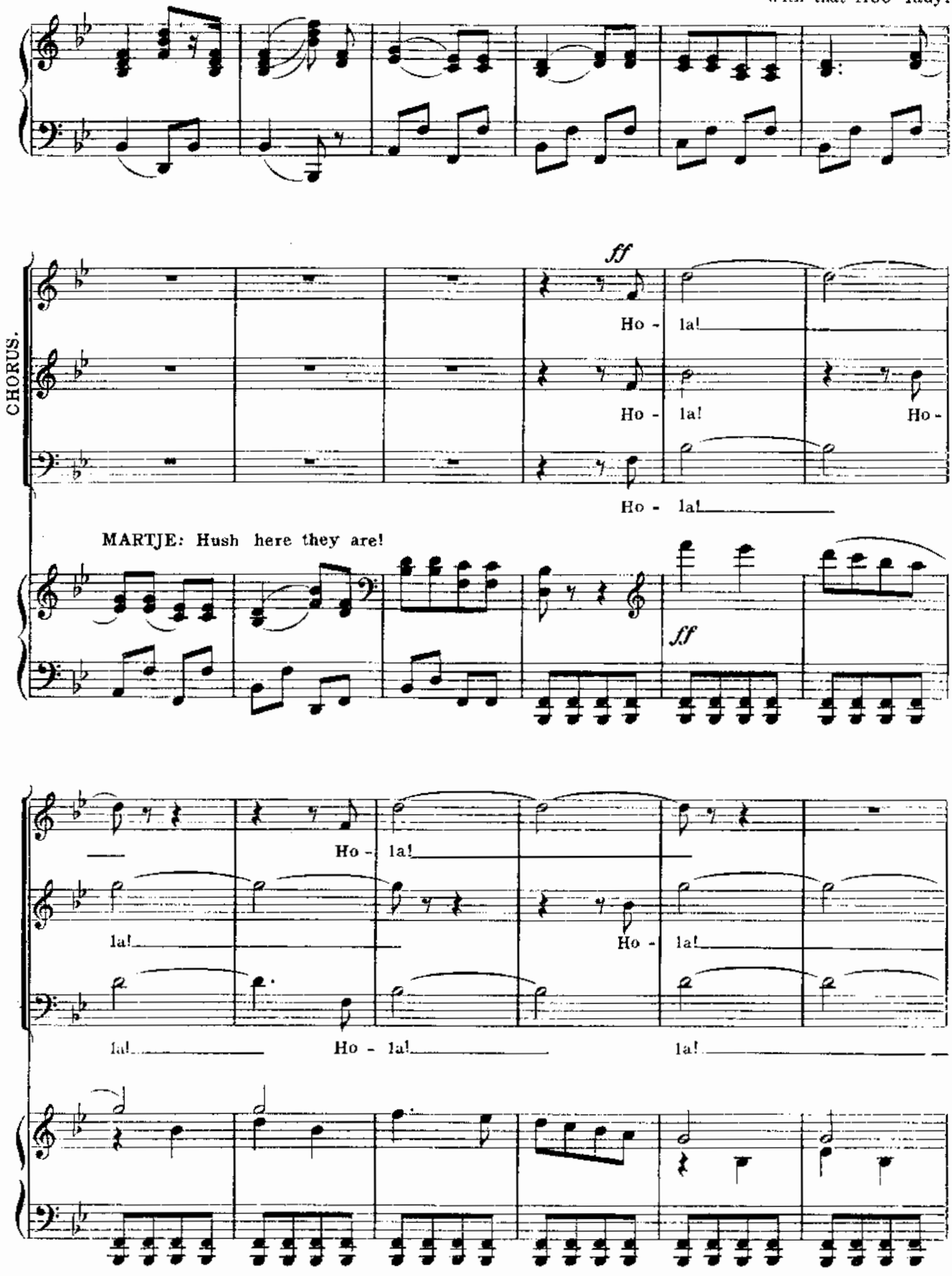
for a man who has been married a whole year. WILLEM: That's right. It's one year to-morrow and at

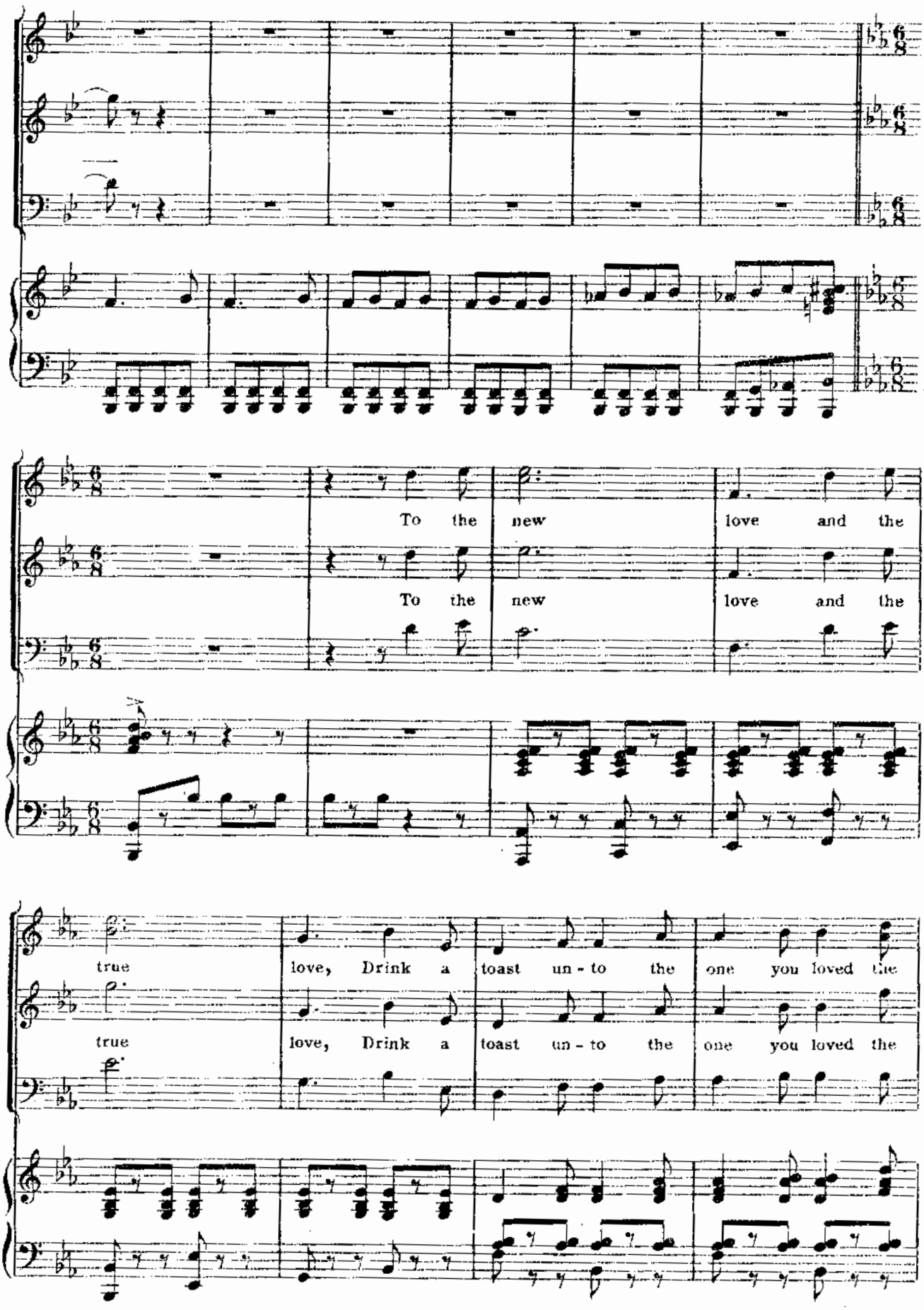


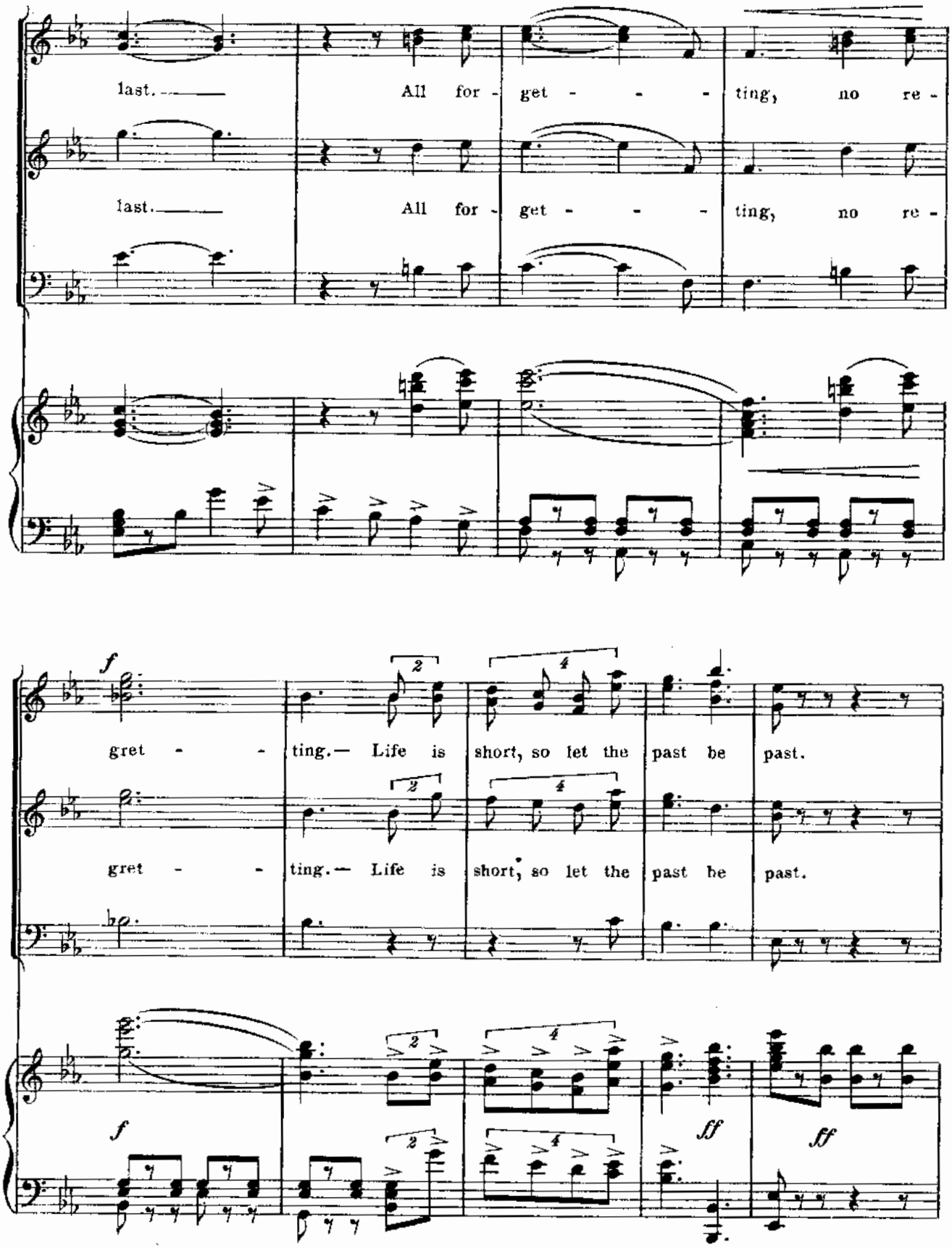
the same time Master Mistress were made one. MARTJE: And now they are two again. Poor Missus!



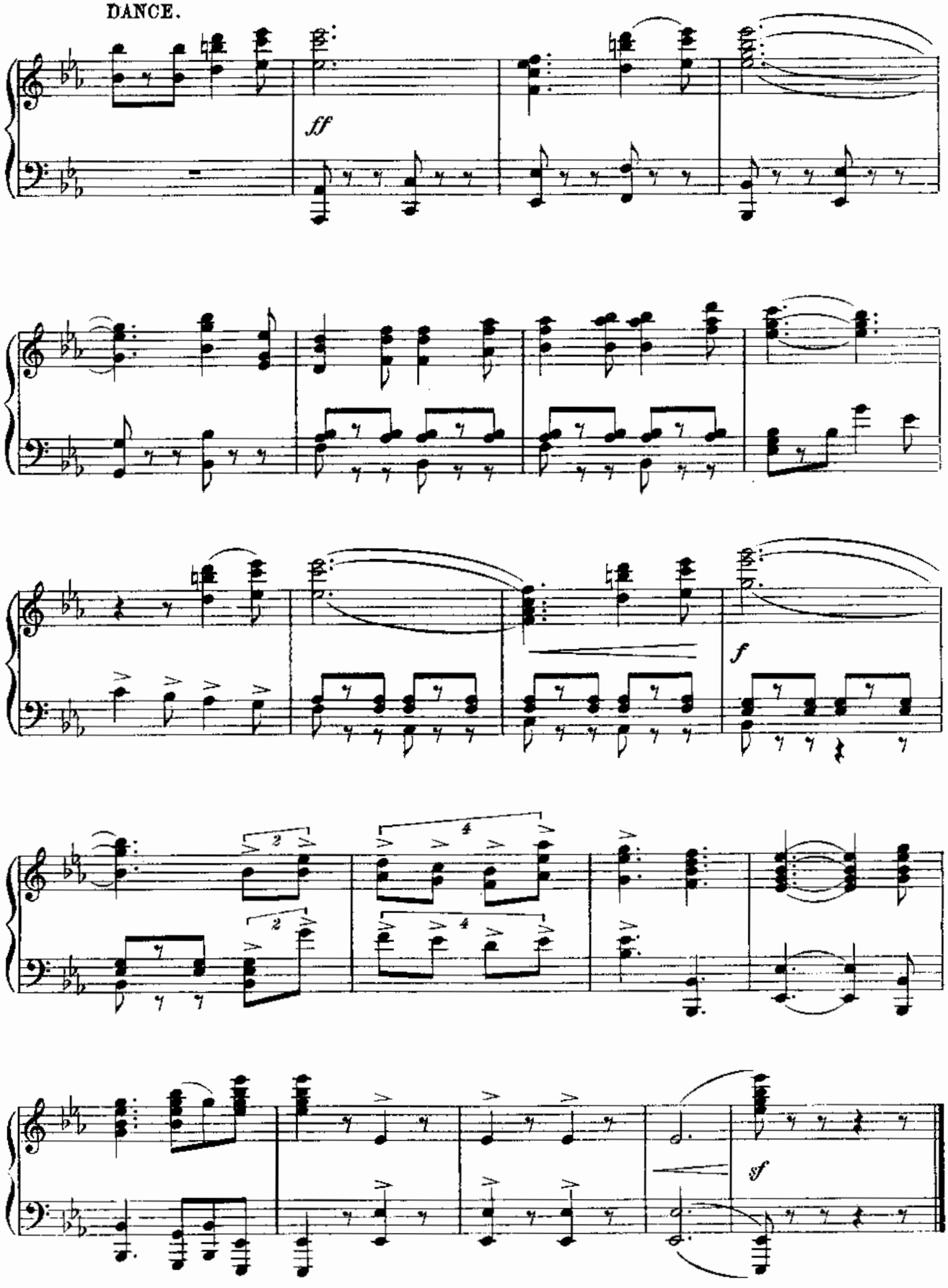
Now she's alone in the world. WILLEM: He does not seem to care, he's dancing ev'ry dance with that free lady.




To the new love and the
To the new love and the
true love, Drink a toast un - to the one you loved the
true love, Drink a toast un - to the one you loved the


last. All for - get - - - ting, no re -
last. All for - get - - - ting, no re -
f
gret - - ting.— Life is short, so let the past be past.
gret - - ting.— Life is short, so let the past be past.
f
ff
ff

DANCE.



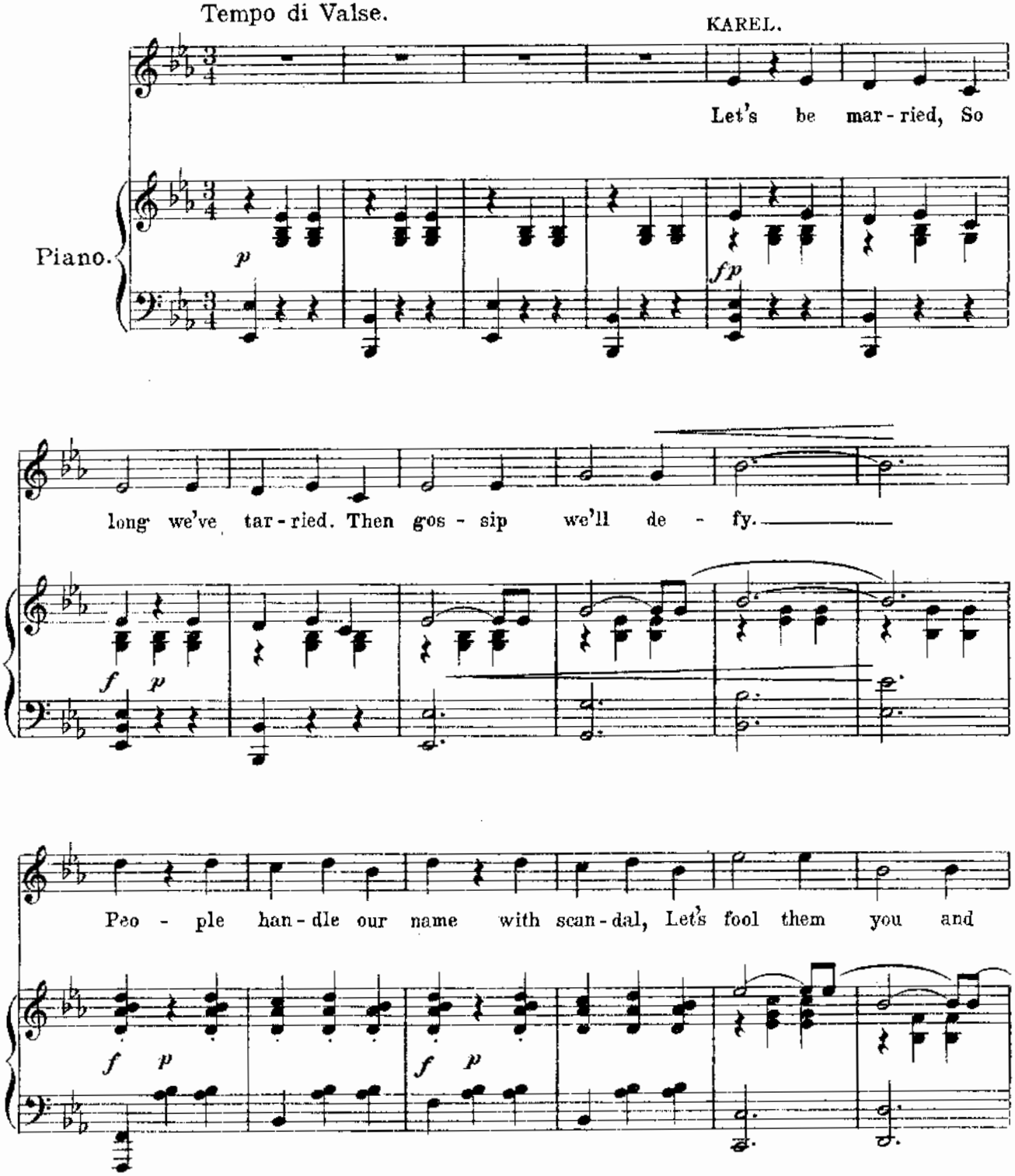
That's Why Lots Of People Marry.

"Gonda Liebe Kleine Gonda."

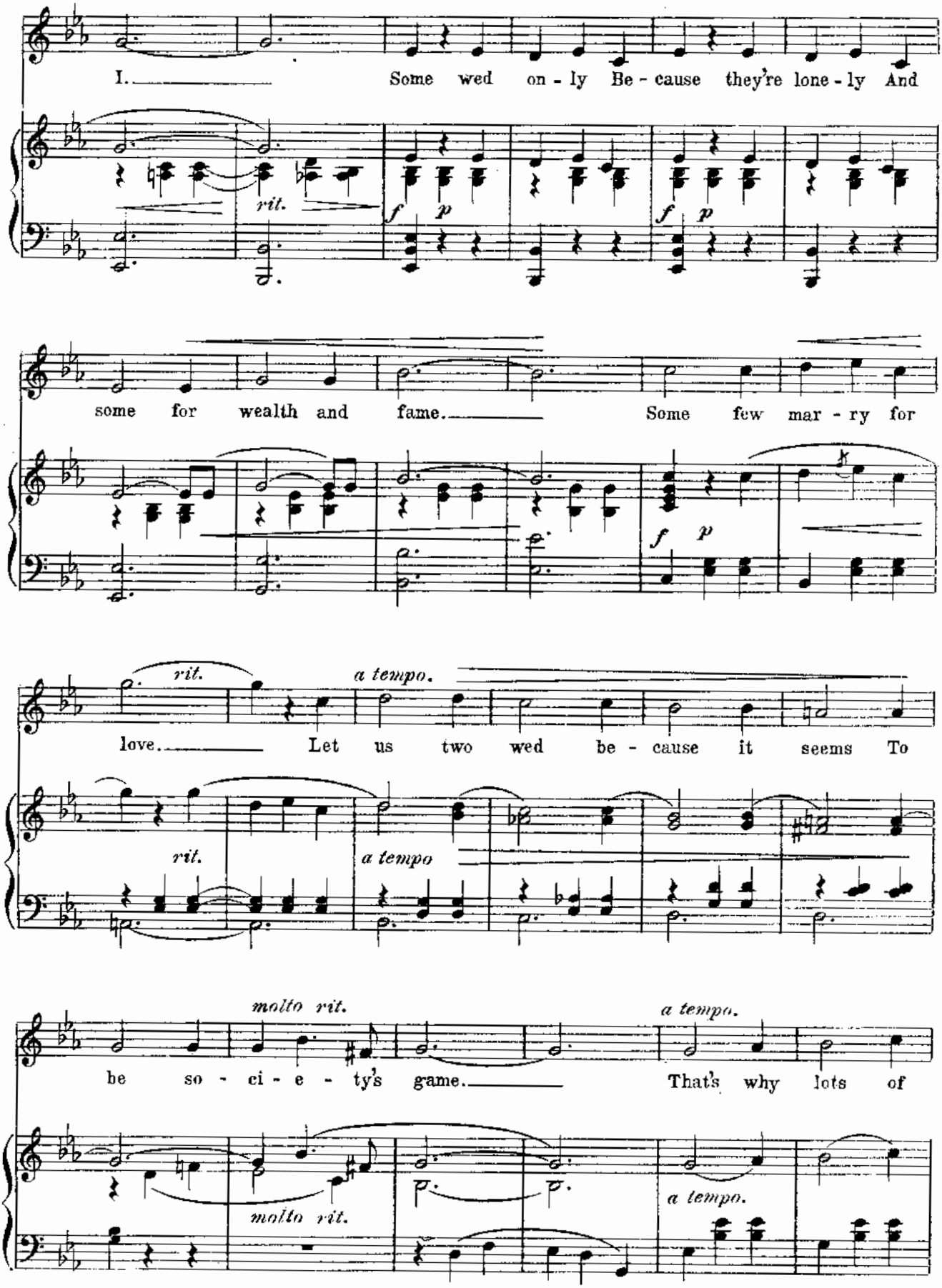
No 7a

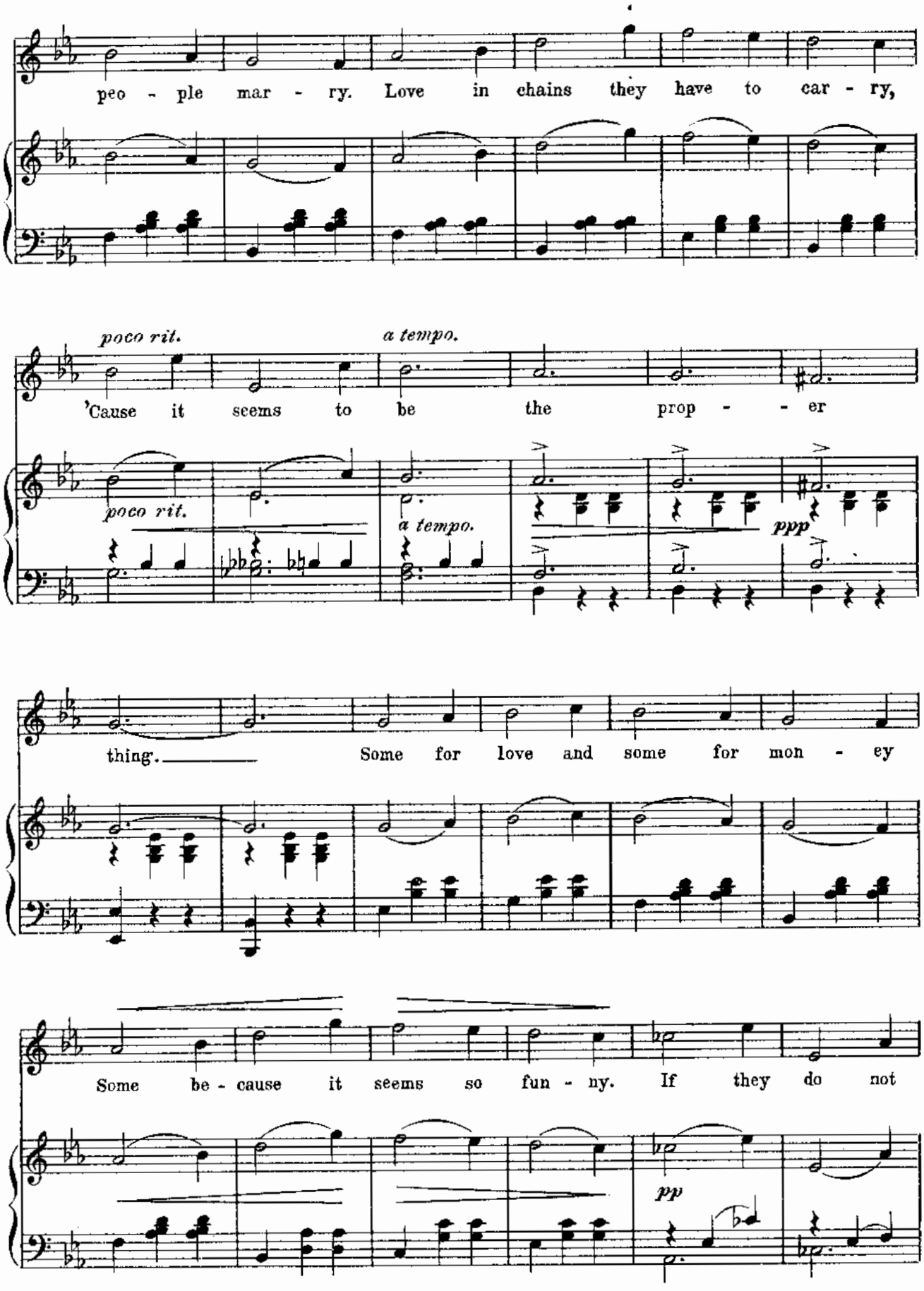
DUET.

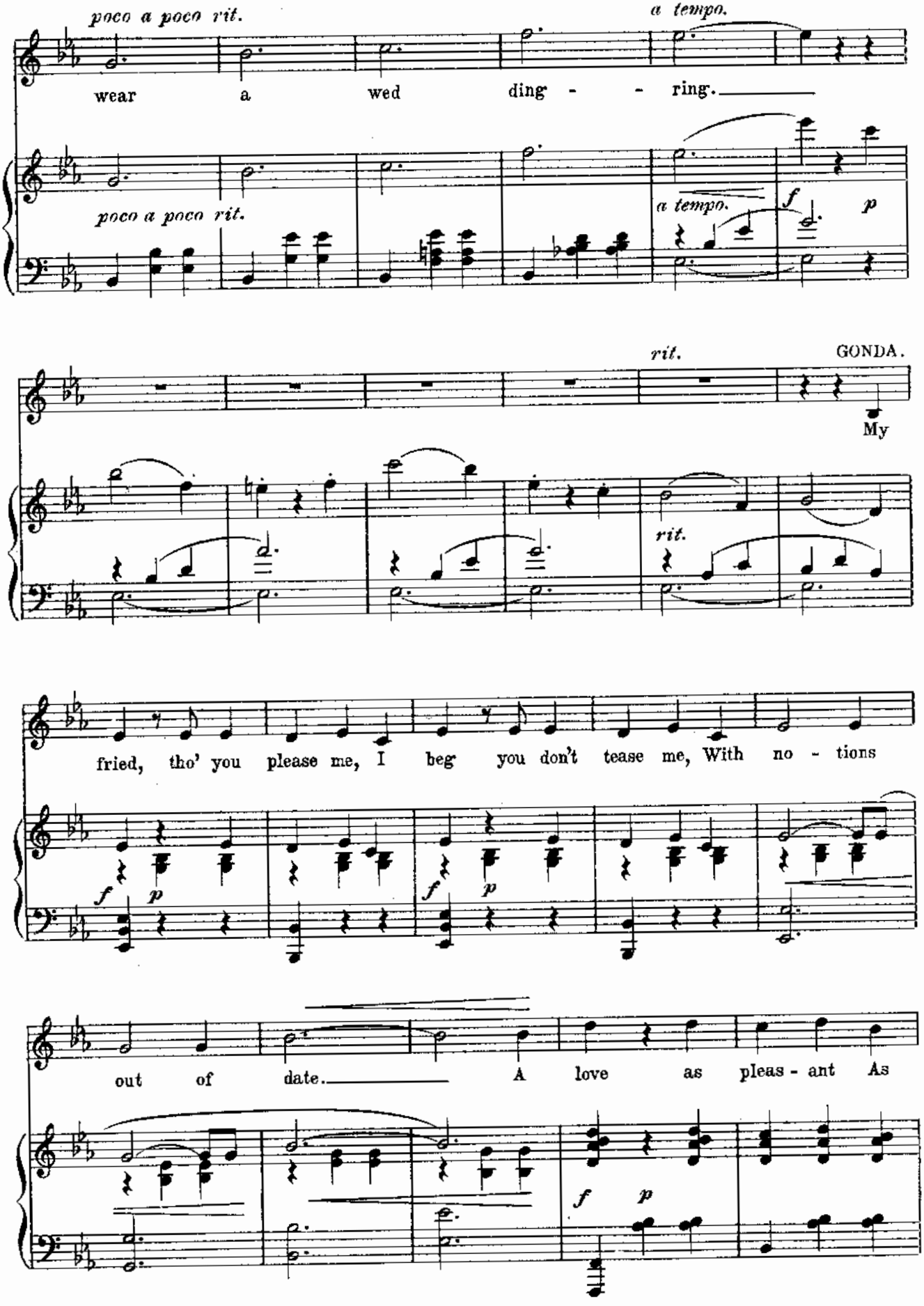
Gonda & Karel.

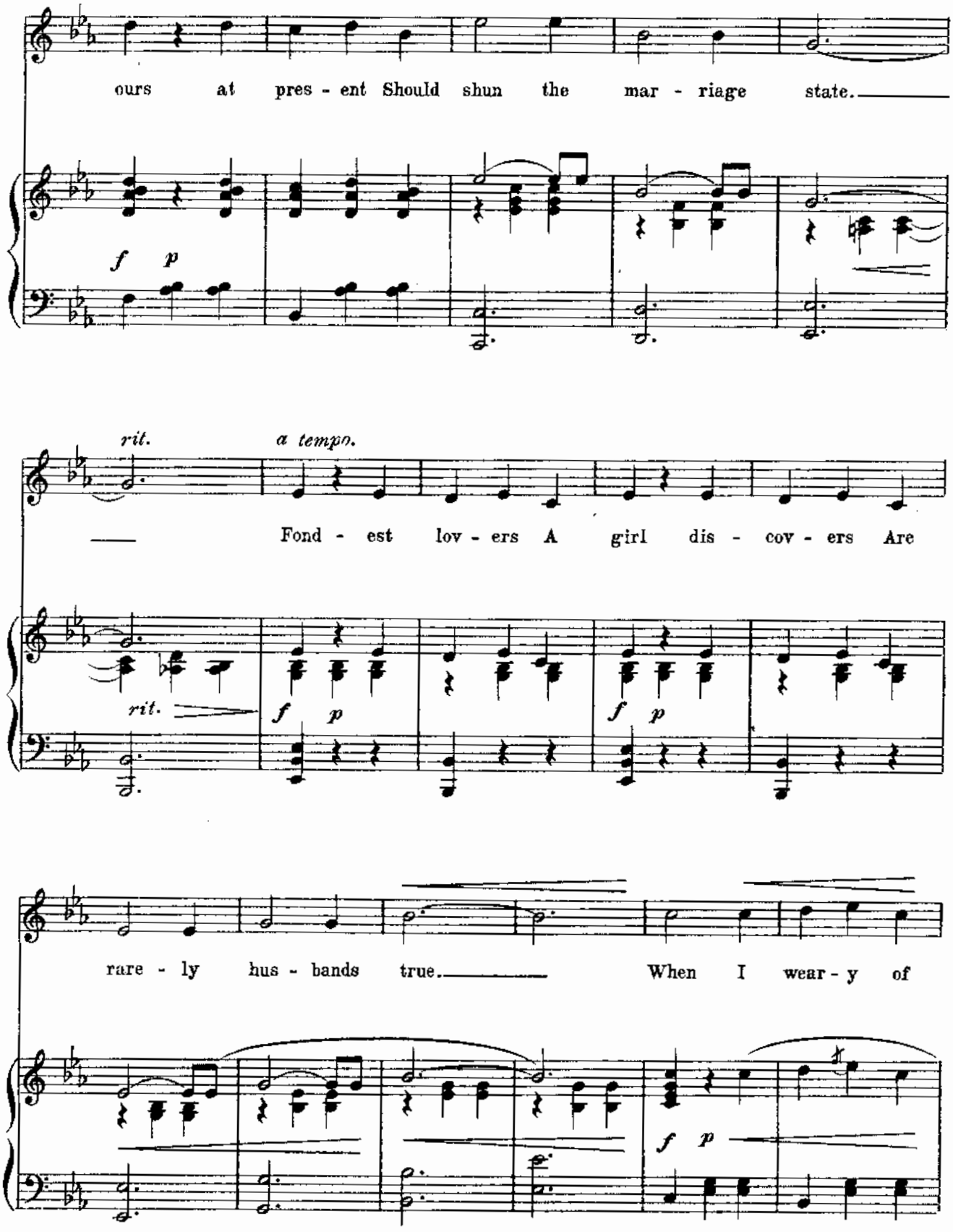


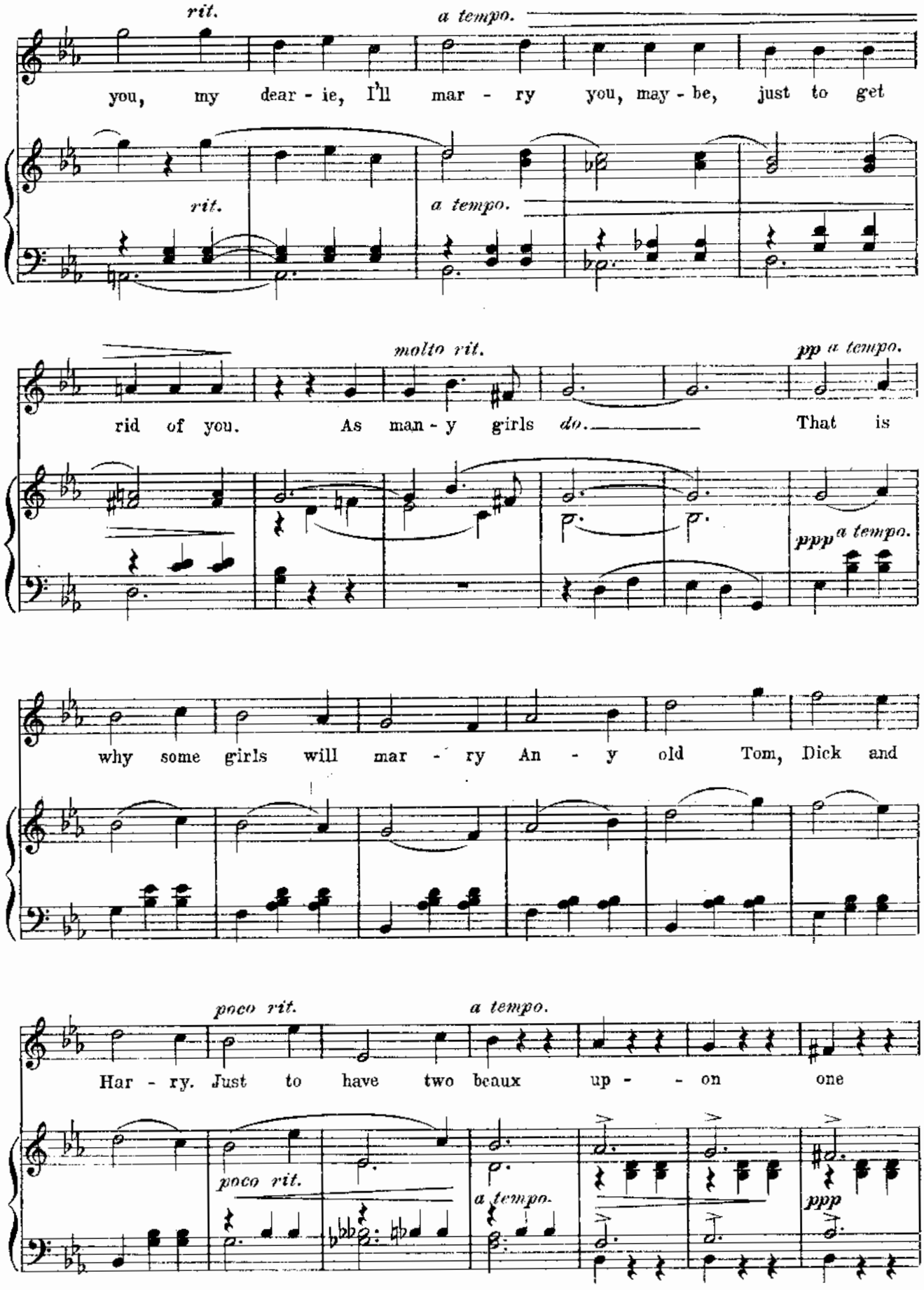
Copyright MCMVIII by Ludwig Doblinger (Bernhard Hermansky.)
Copyright MCMX by M. Witmark & Sons.
International Copyright Secured. Performing Rights Strictly Reserved.

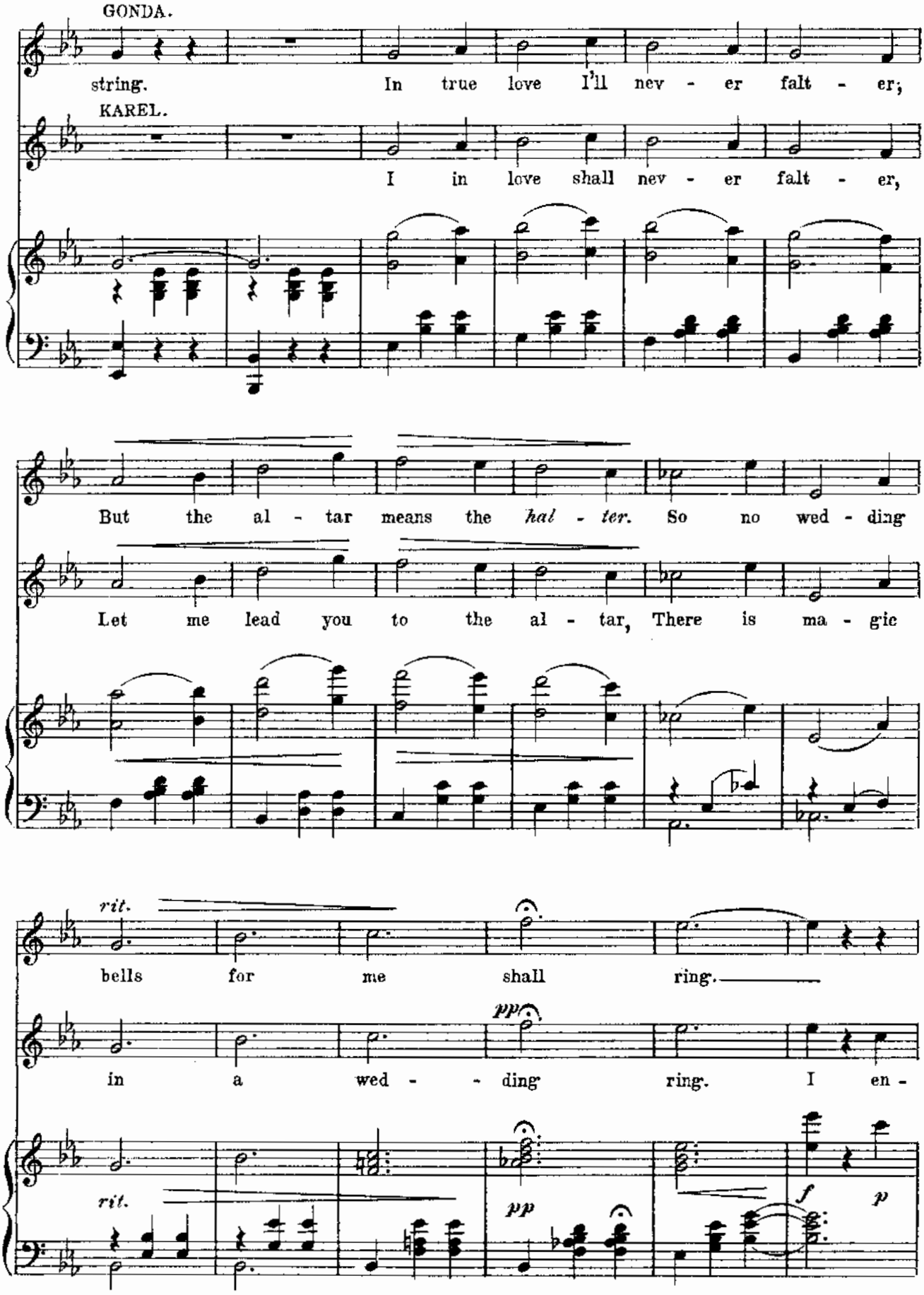

I. Some wed on - ly Be - cause they're lone - ly And
rit.
f p
f p
some for wealth and fame. Some few mar - ry for
f p
rit.
a tempo.
love. Let us two wed be - cause it seems To
rit.
a tempo
molto rit.
a tempo.
be so - ci - e - ty's game. That's why lots of
molto rit.
a tempo.

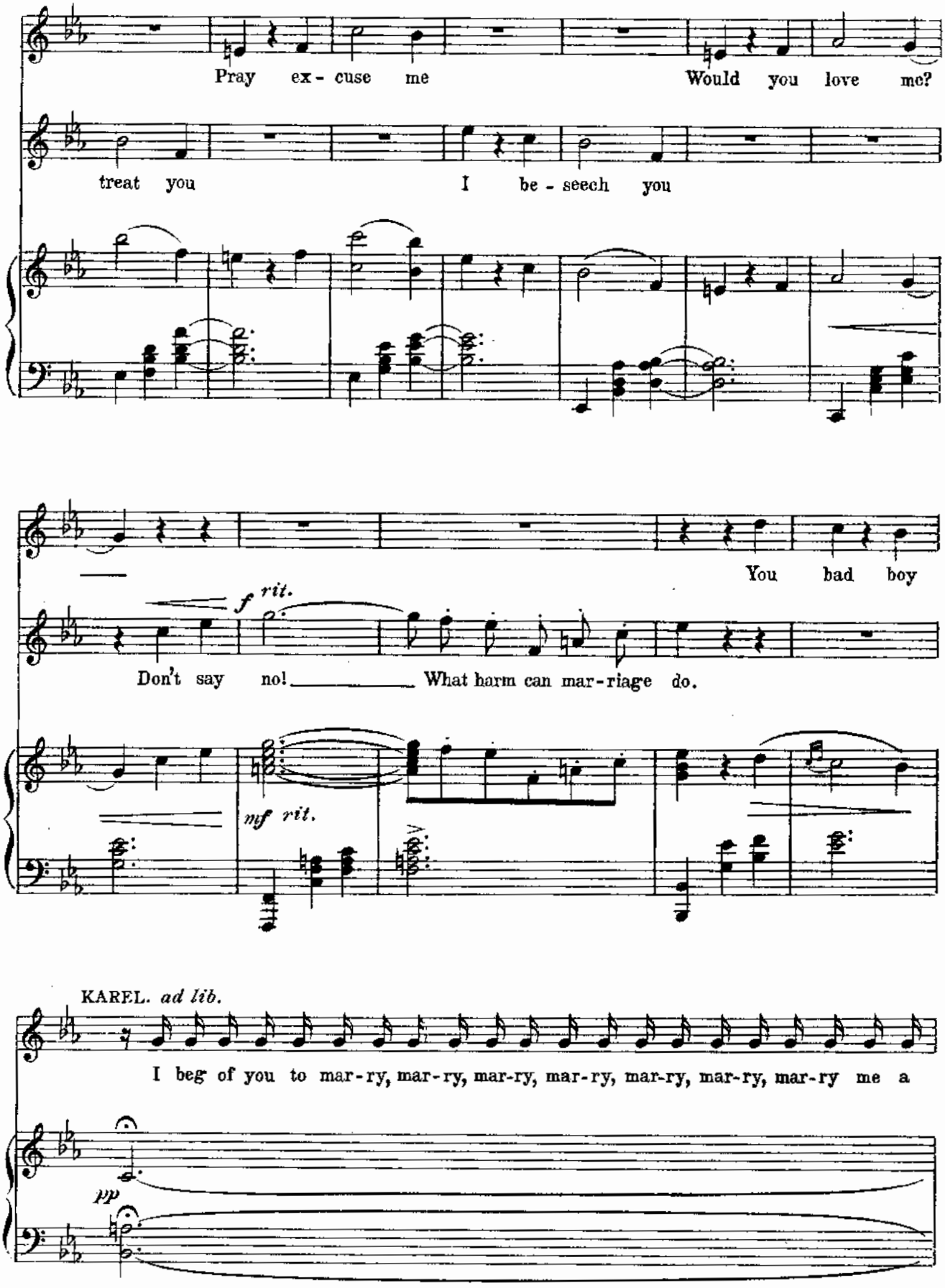

peo - ple mar - ry. Love in chains they have to car - ry,
poco rit.
a tempo.
'Cause it seems to be the prop - - er
poco rit.
a tempo.
ppp
thing. Some for love and some for mon - ey
Some be - cause it seems so fun - ny. If they do not
pp

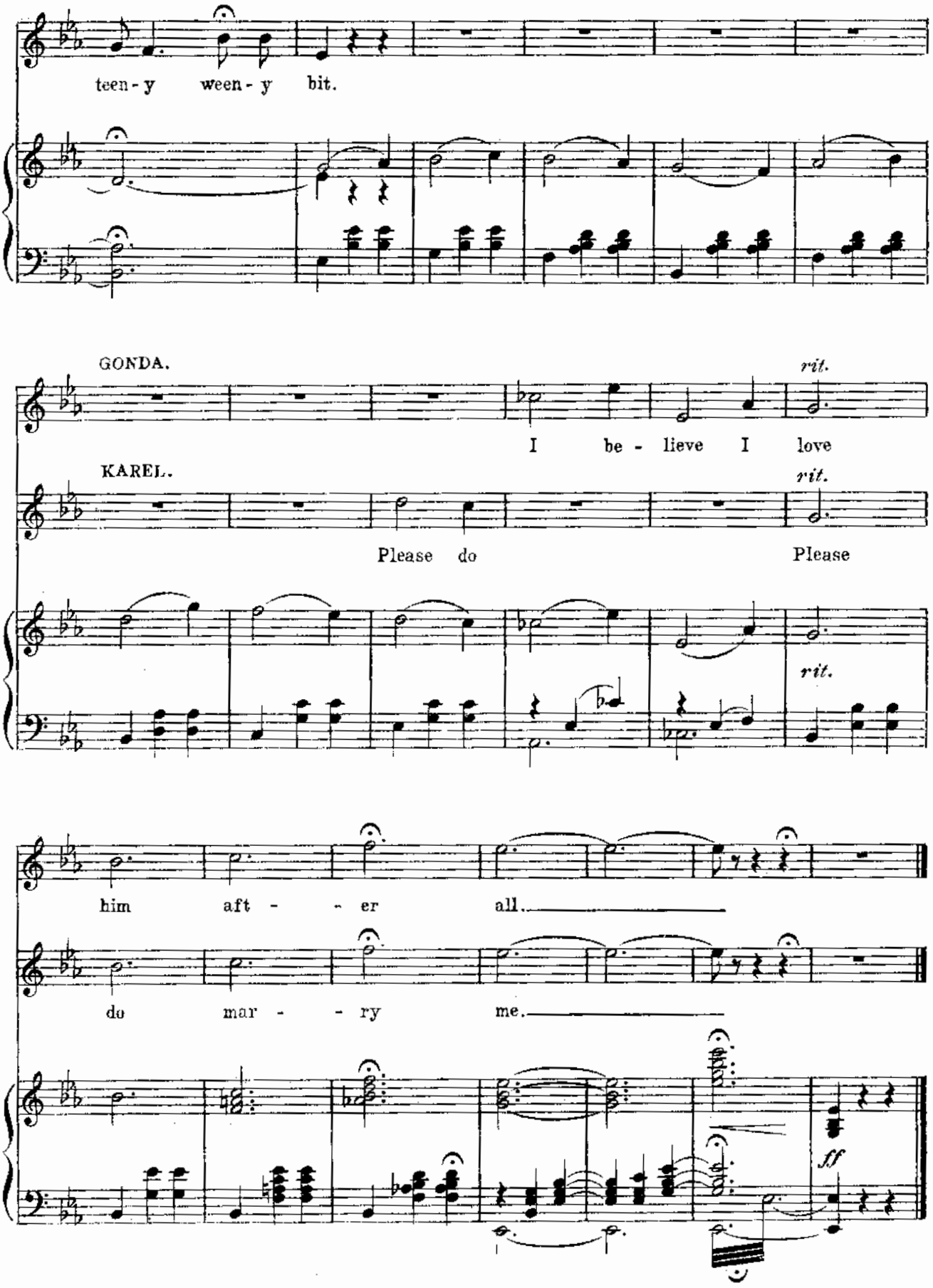

poco a poco rit.
a tempo.
wear a wed ding - - ring.
poco a poco rit.
a tempo.
f
p
rit.
GONDA.
My
rit.
fried, tho' you please me, I beg you don't tease me, With no - tions
f
p
f
p
out of date. A love as pleas - ant As
f
p


ours at pres - ent Should shun the mar - riage state.
f p
rit.
a tempo.
Fond - est lov - ers A girl dis - cov - ers Are
rit.
f p
f p
rare - ly hus - bands true.
When I wear - y of
f p


rit.
a tempo.
you, my dear - ie, I'll mar - ry you, may - be, just to get
rit.
a tempo.
molto rit.
pp a tempo.
rid of you. As man - y girls do. That is
ppp a tempo.
why some girls will mar - ry An - y old Tom, Dick and
poco rit.
a tempo.
Har - ry. Just to have two beaux up - - on one
poco rit.
a tempo.
ppp

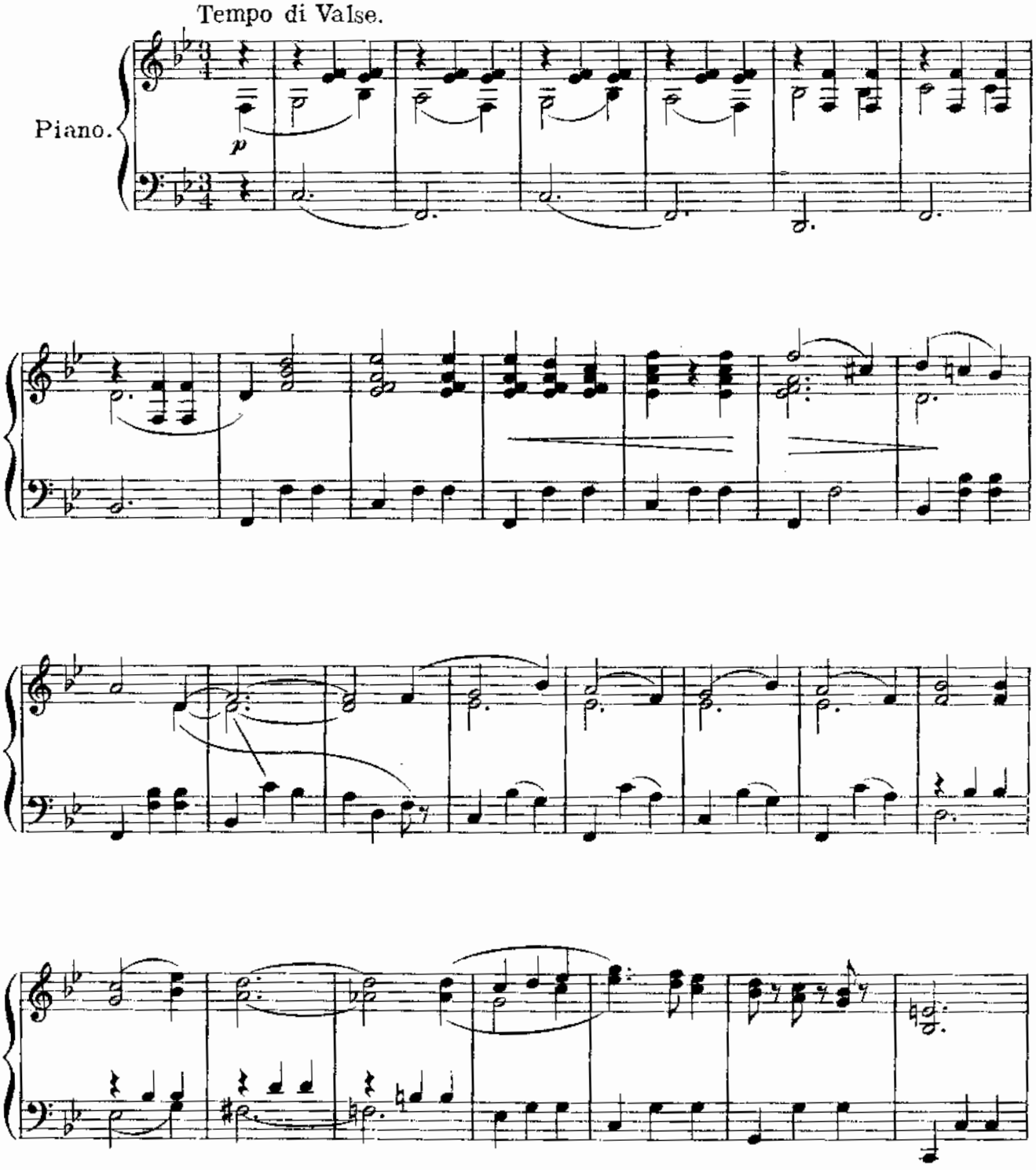

GONDA.
string. In true love I'll nev - er falt - er;
KAREL.
I in love shall nev - er falt - er,
But the al - tar means the *hal - ter.* So no wed - ding
Let me lead you to the al - tar, There is ma - gic
rit.
bells for me shall ring.
pp
in a wed - - ding ring. I en -
rit.
pp
f
p


Pray ex- cuse me
Would you love me?
treat you
I be - seech you
You bad boy
f rit.
Don't say no! What harm can mar-riage do.
mf rit.
KAREL. ad lib.
I beg of you to mar-ry, mar-ry, mar-ry, mar-ry, mar-ry, mar-ry, mar-ry me a
pp

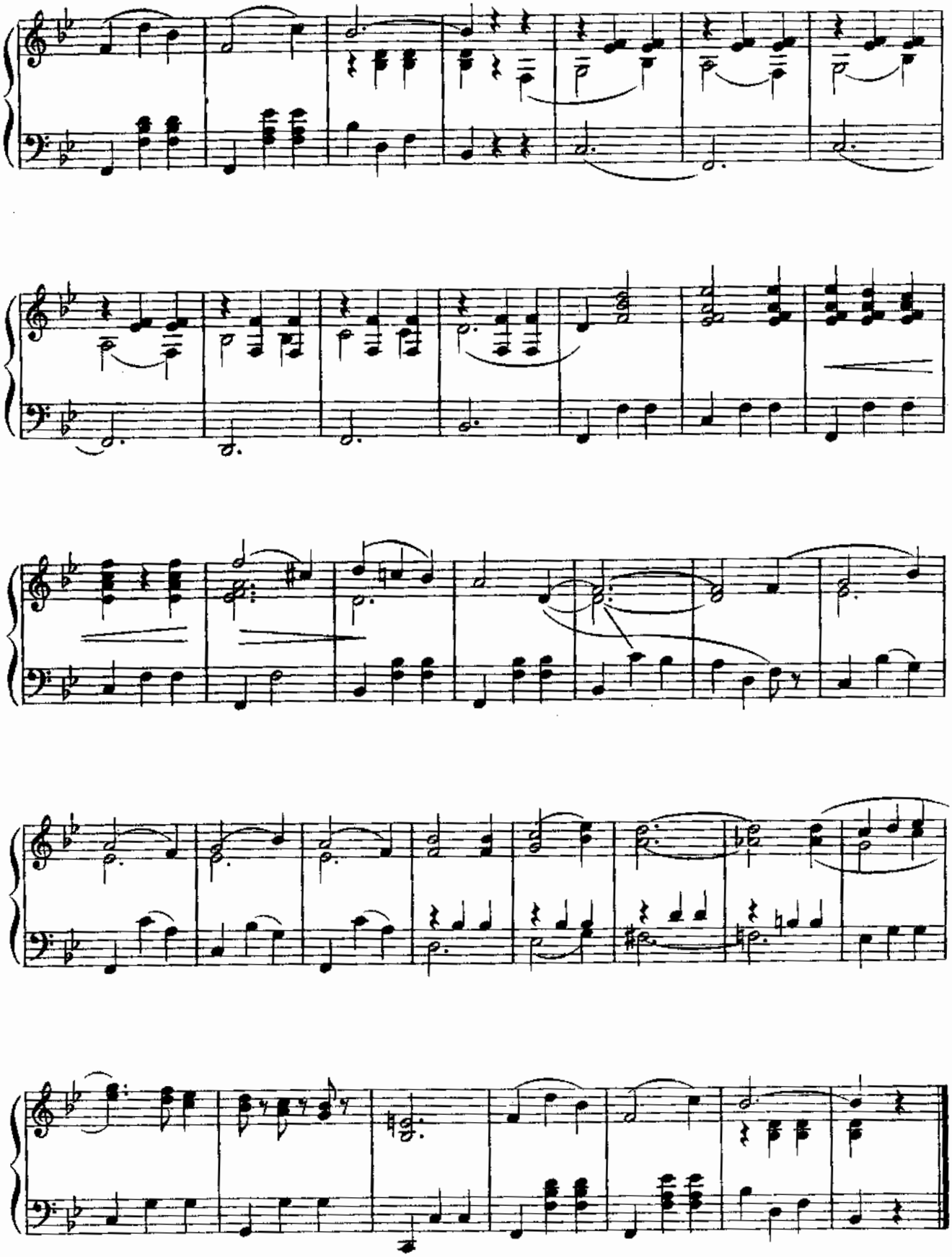

teen - y ween - y bit.
GONDA.
I be - lieve I love
rit.
KAREL.
Please do
Please
rit.
rit.
him aft - - er all.
do mar - - ry me.
ff

Melodrame.

No 7b



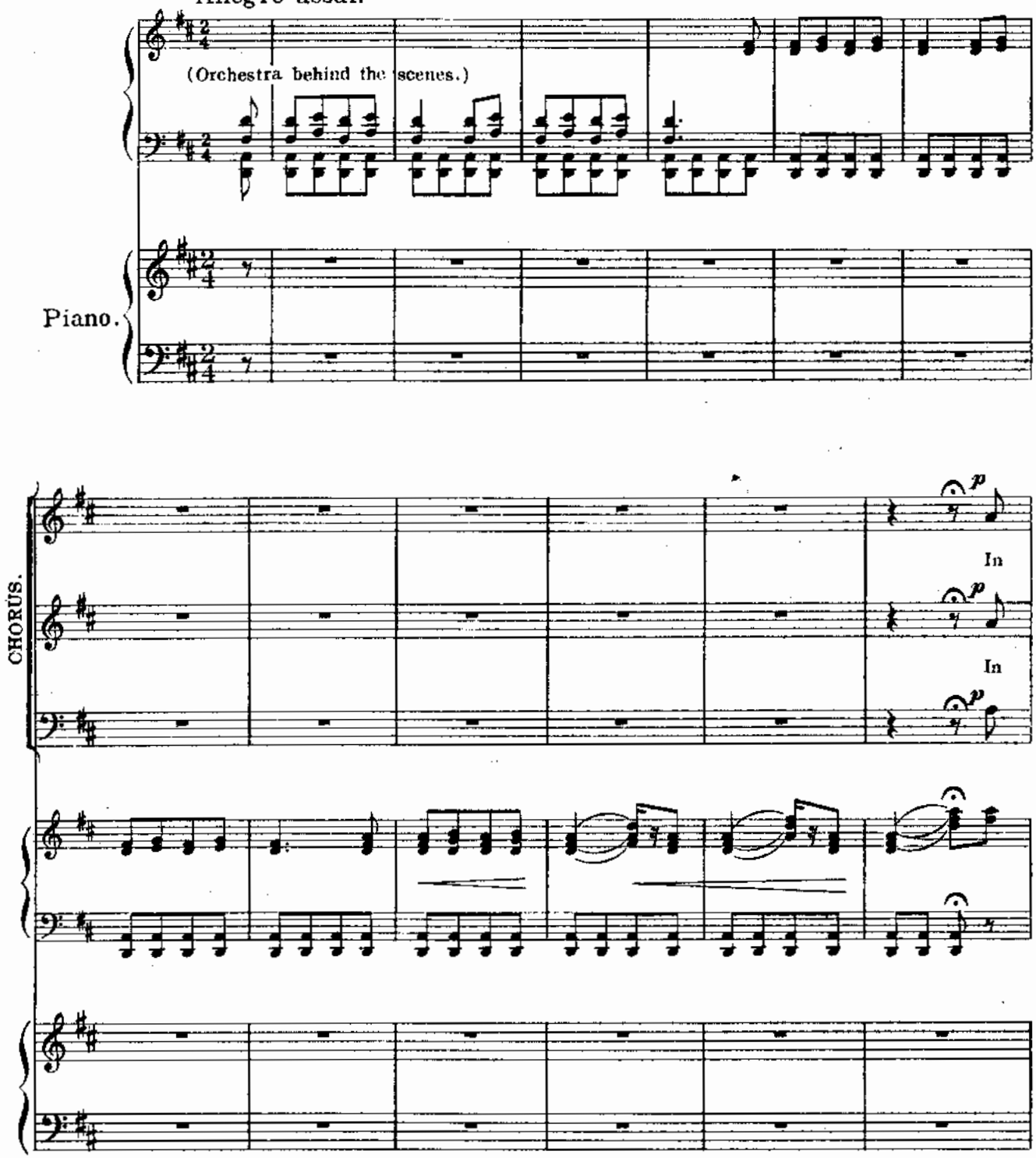
Copyright MCMX by M. Witmark & Sons.
International Copyright Secured.



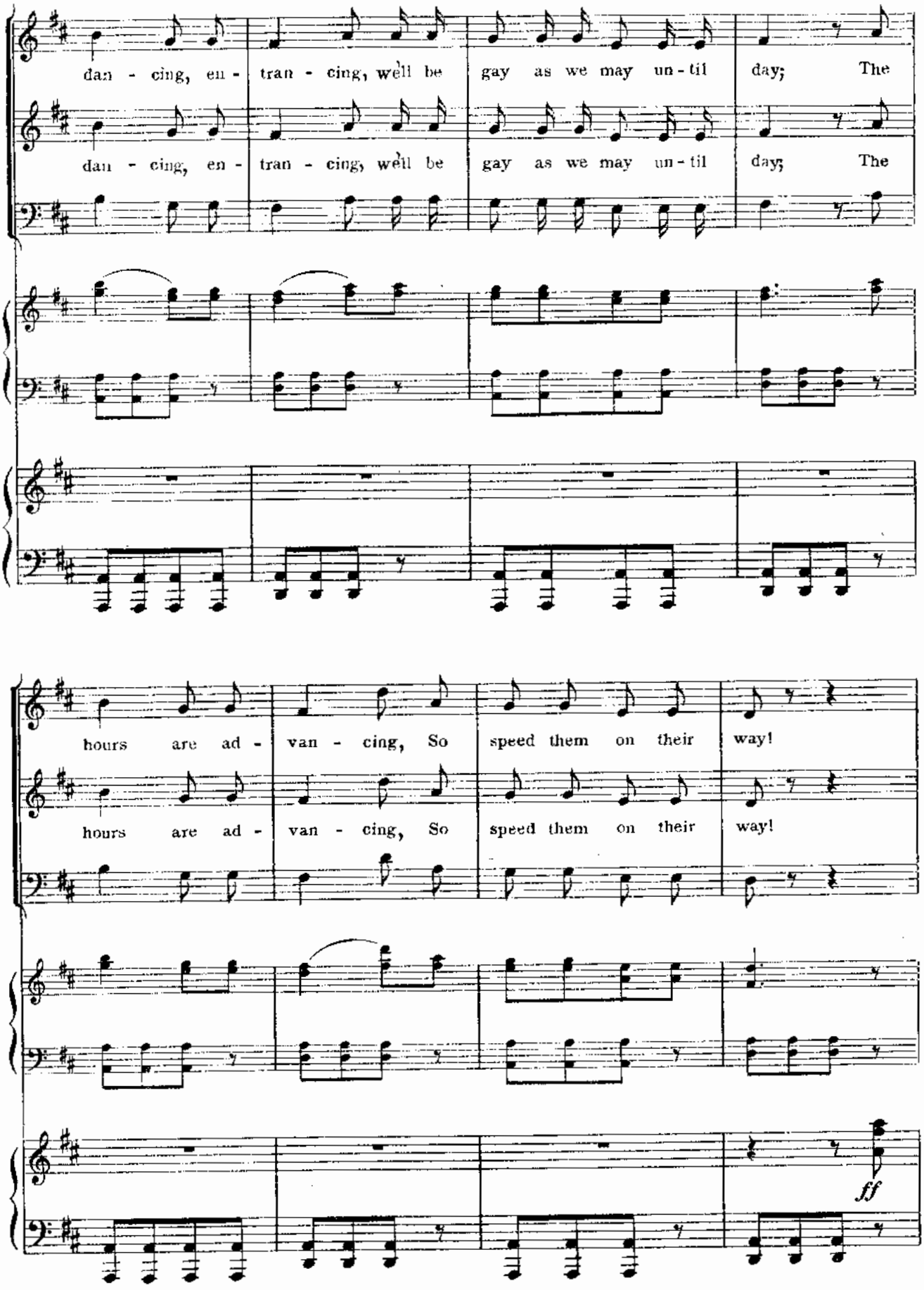
Melodrame.

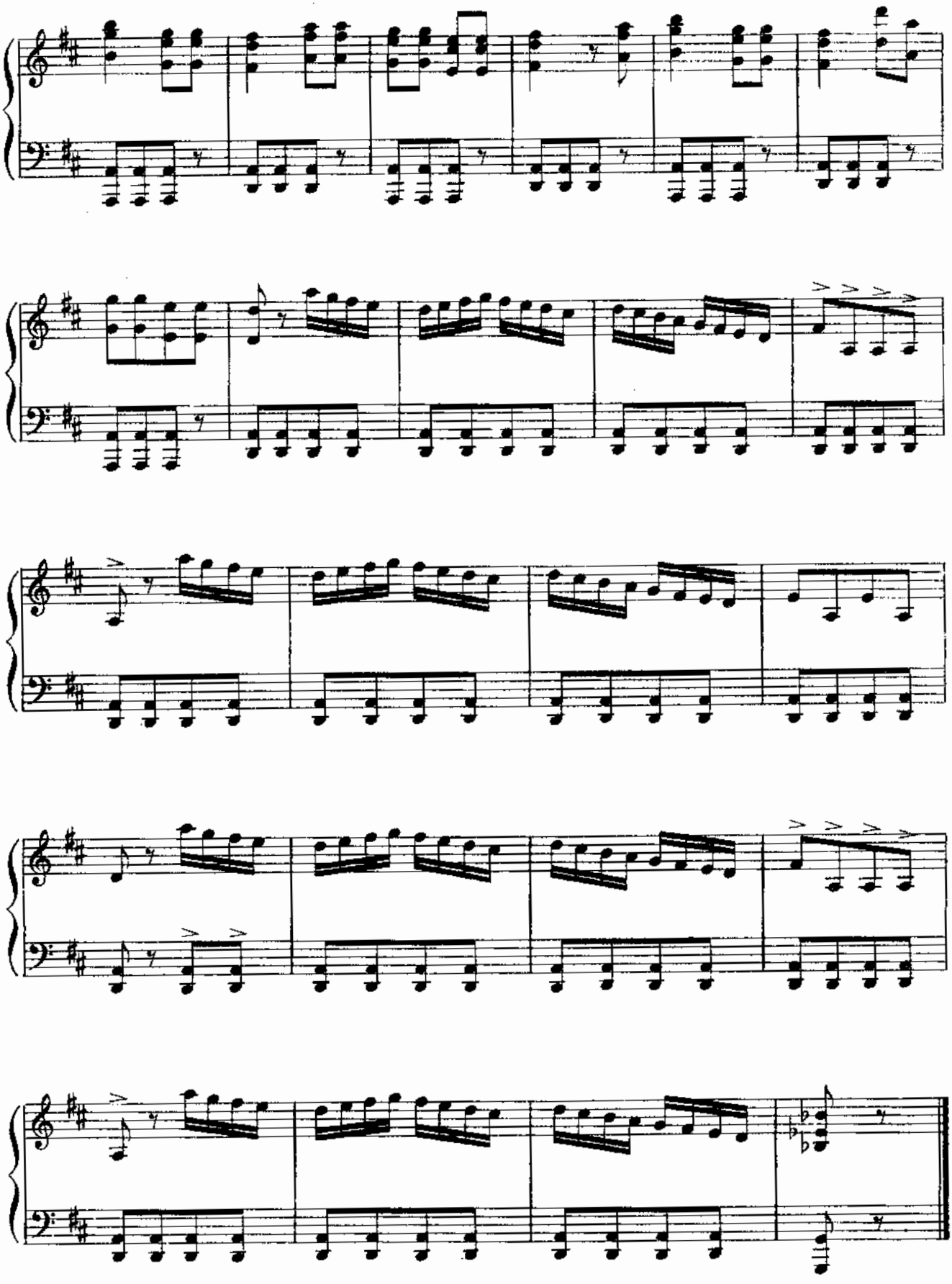
No 7c

Chorus.



Copyright MCMX by M. Witmark & Sons.
International Copyright Secured.


dan - cing, en - tran - cing, well be gay as we may un - til day; The
dan - cing, en - tran - cing, well be gay as we may un - til day; The
hours are ad - van - cing, So speed them on their way!
hours are ad - van - cing, So speed them on their way!
ff



Children, You Seem Rather Distant To Me.

No 8.

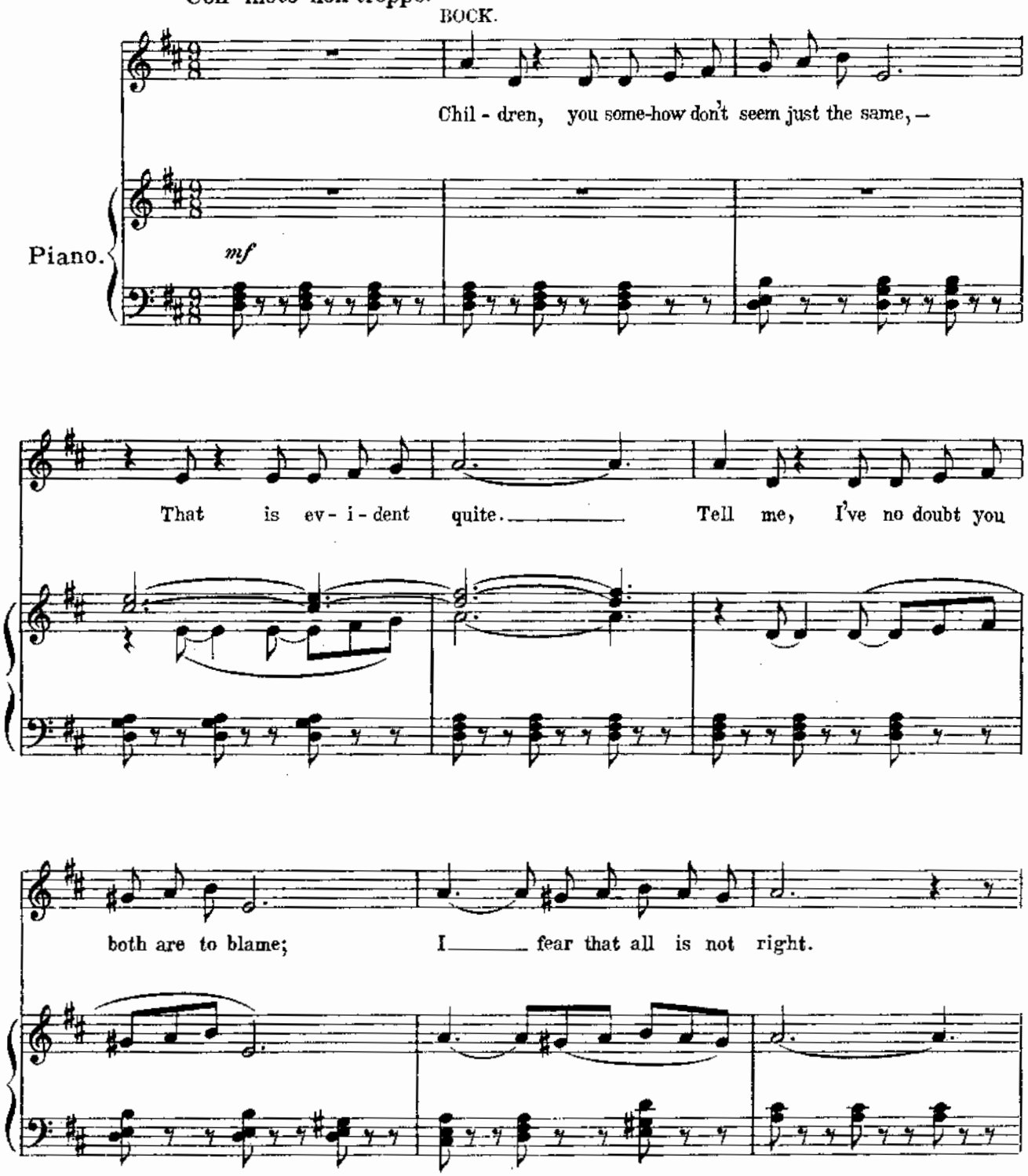
Kinder, Ihr Kommt Mir So Sonderbar Vor.

TRIO.

Bockenstigel, Karel & Jana.

Con moto non troppo.

BOCK.



Copyright MCMX by M. Witmark & Sons.
International Copyright Secured.

KAREL. JANA.

You're quite mis - tak - - en, Yes you're mis - tak - - en.

BOCK. KAR. & JANA. BOCK.

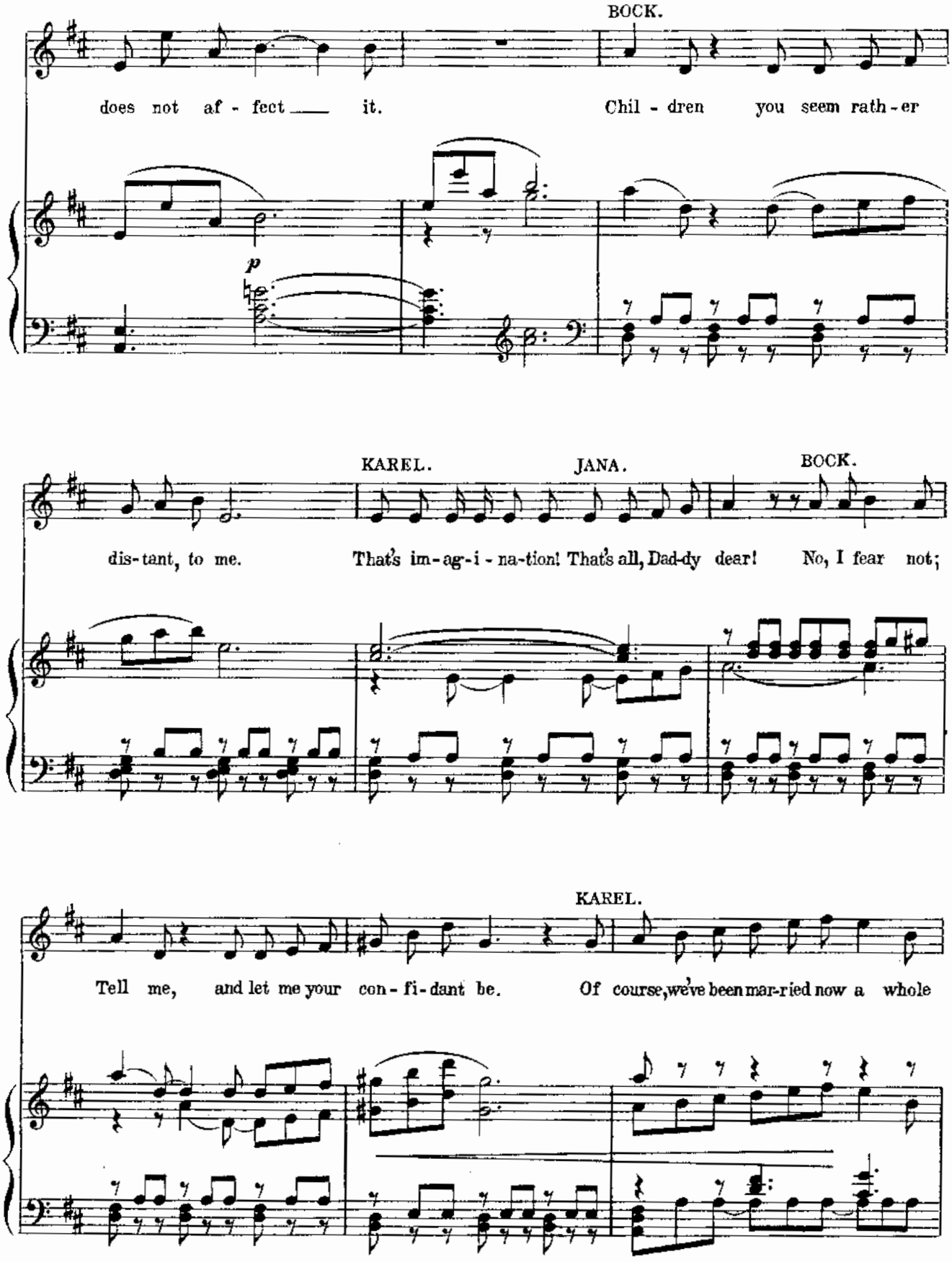
Real - ly? Yes, real-ly! You know I am clev - er, Some cool-ness is here, I'm

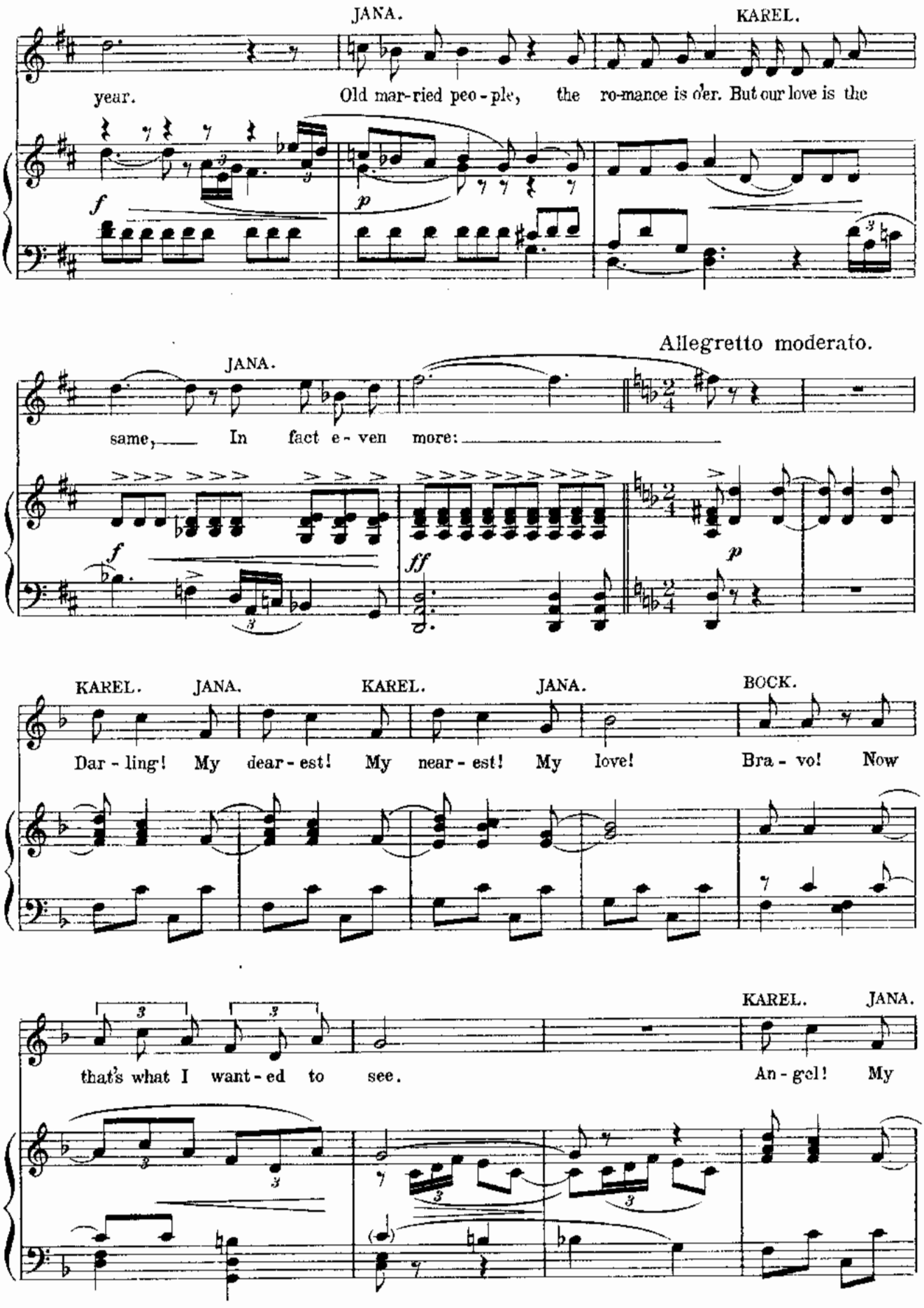
JANA. KAREL.

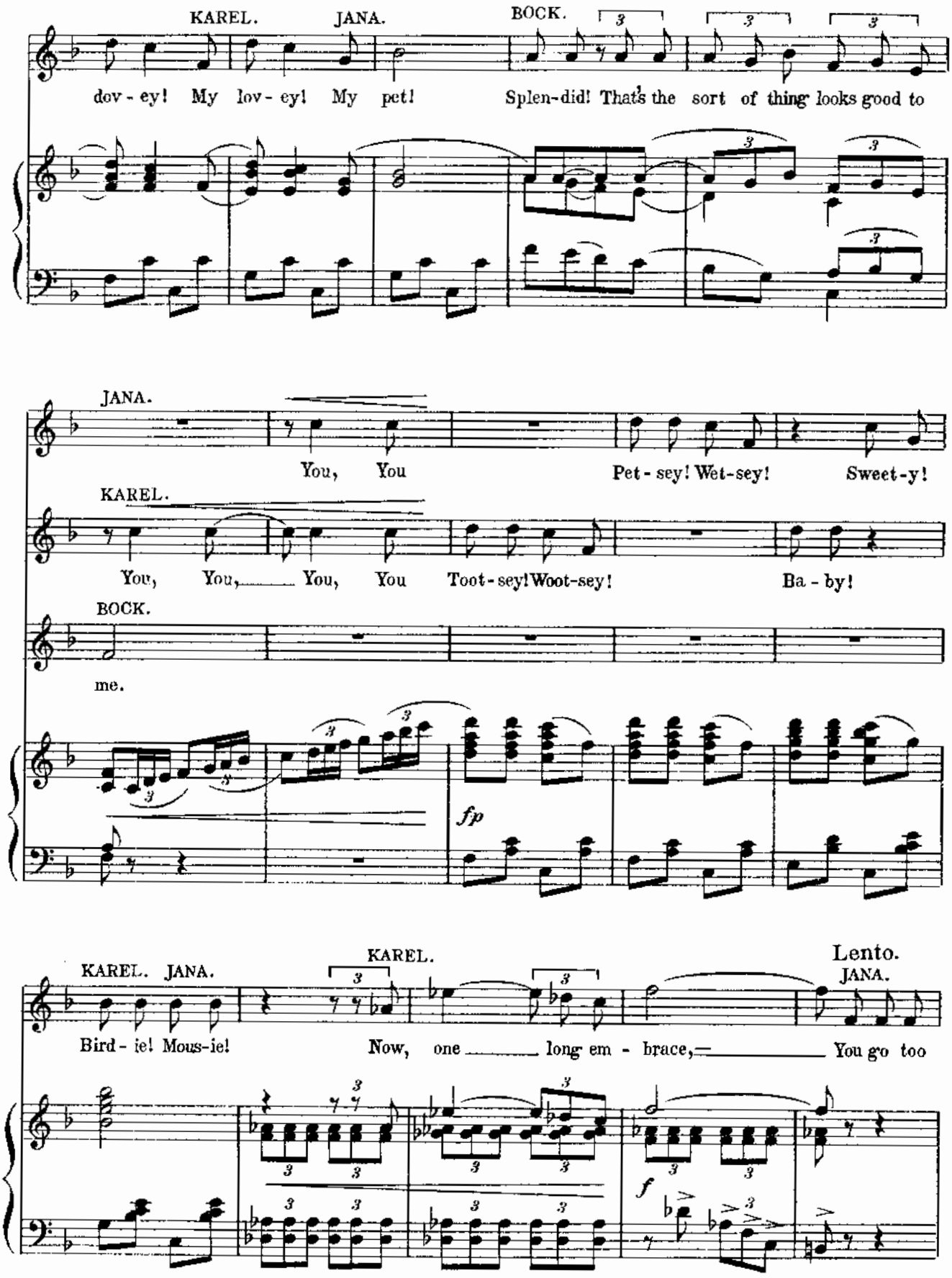
sure I de - tect it. Peo - ple, you know, can't be kiss - ing for - ev - er. E -

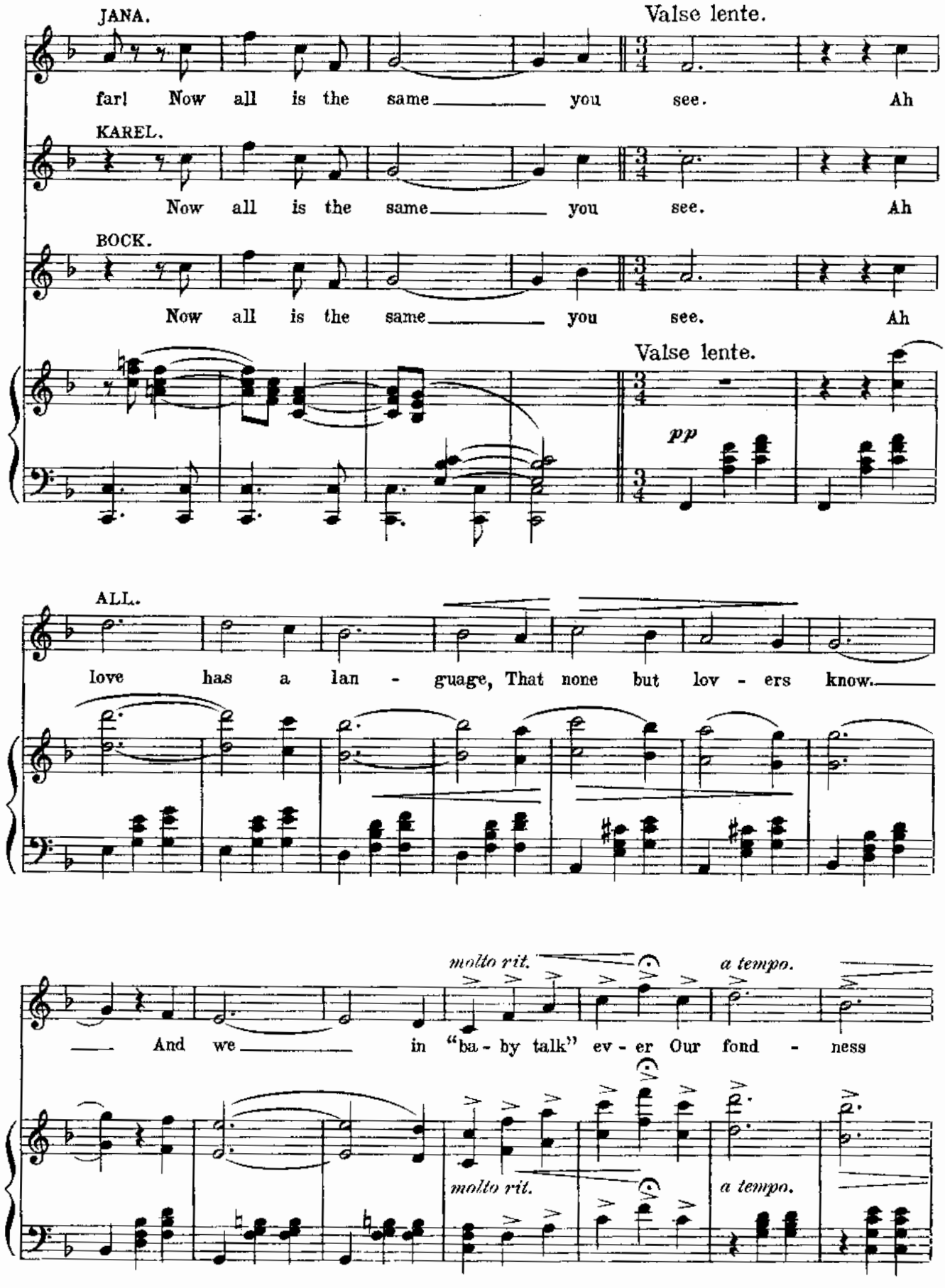
JANA.

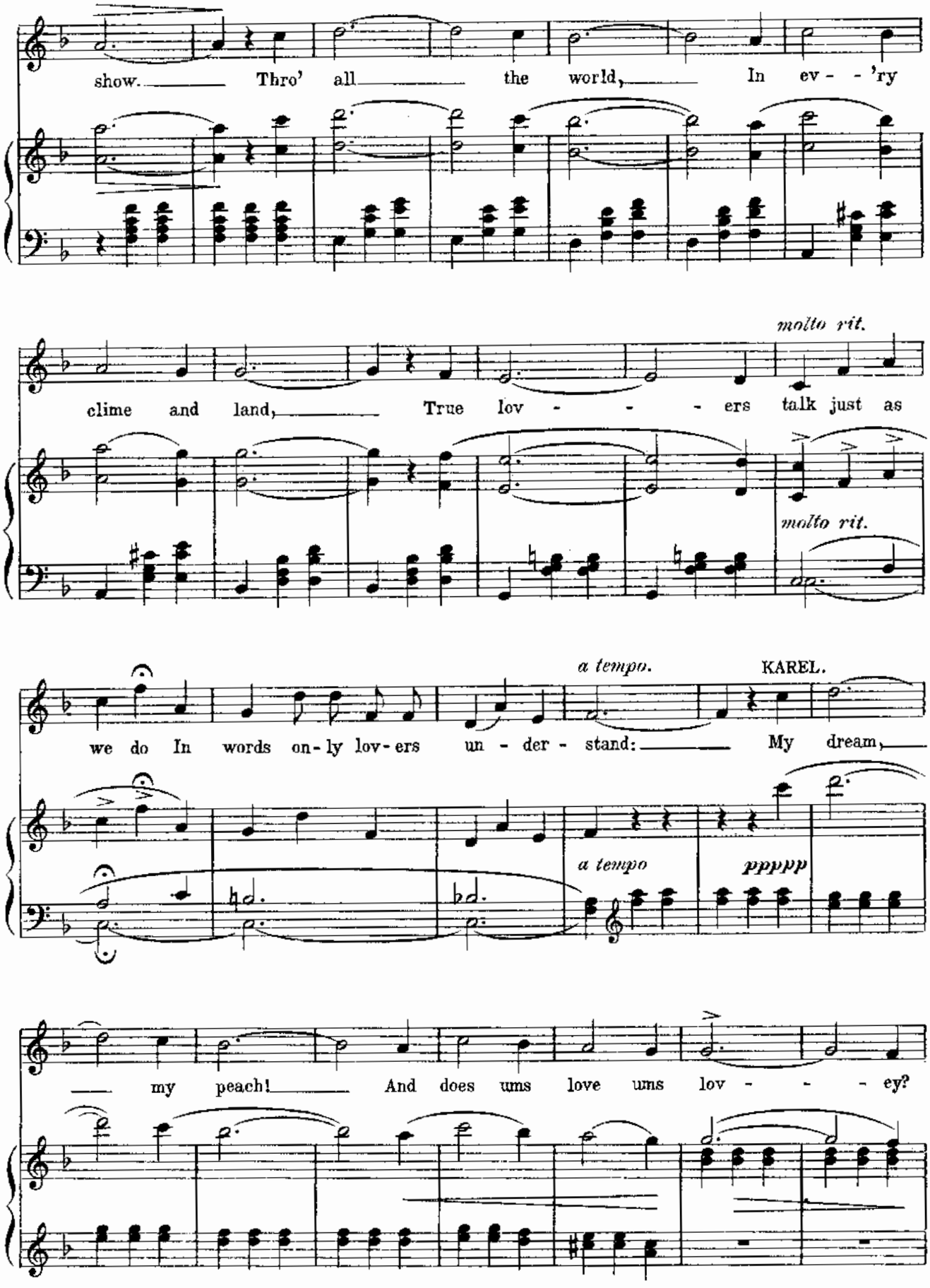
ter - nal love ma - king— You can-not ex - pect it. But our love is un - al - tered, that

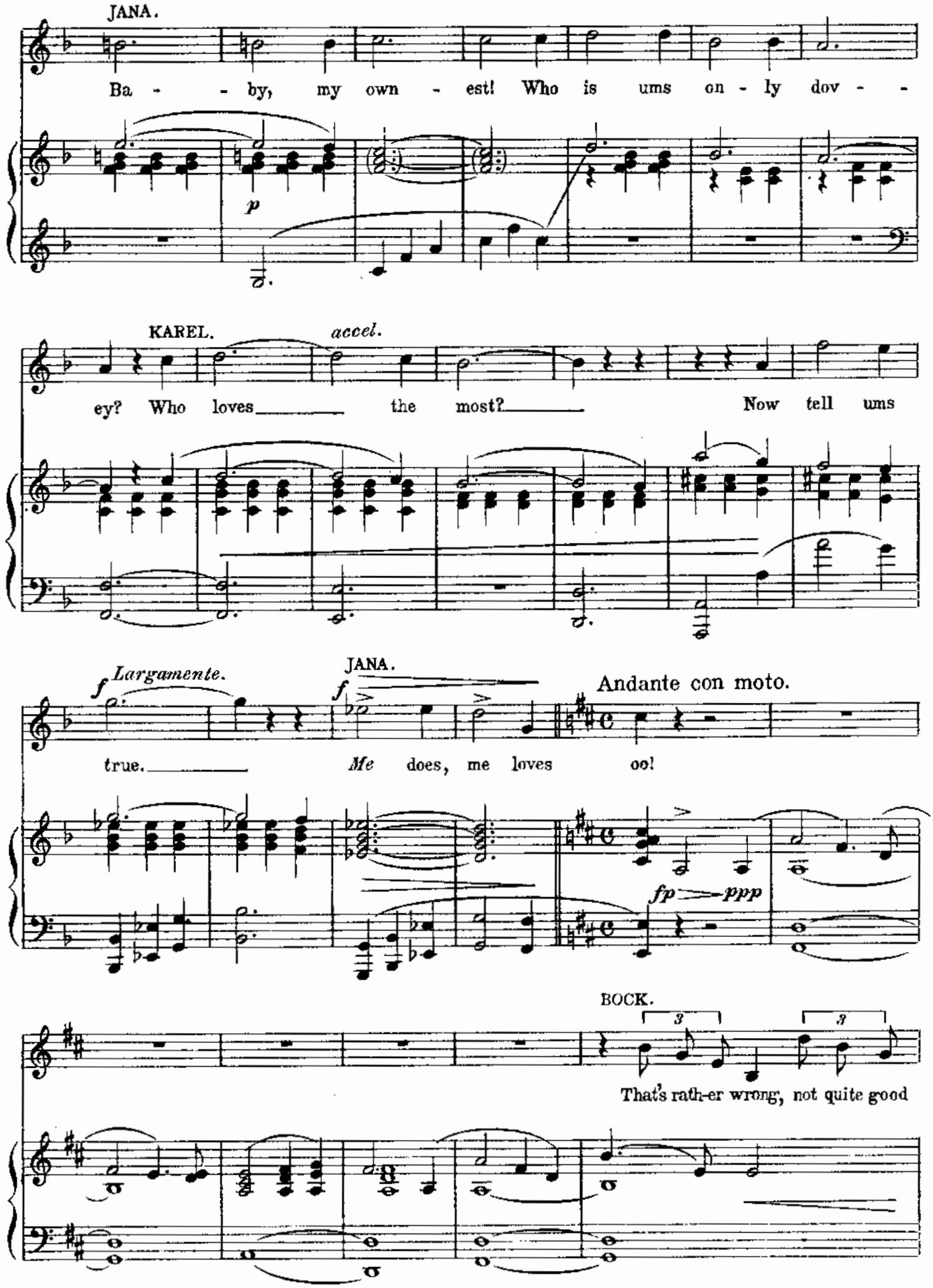

BOCK.
does not af - fect ___ it.
Chil - dren you seem rath - er
p
KAREL.
JANA.
BOCK.
dis - tant, to me.
That's im - ag - i - na - tion! That's all, Dad-dy dear!
No, I fear not;
KAREL.
Tell me, and let me your con - fi - dant be.
Of course, we've been mar - ried now a whole

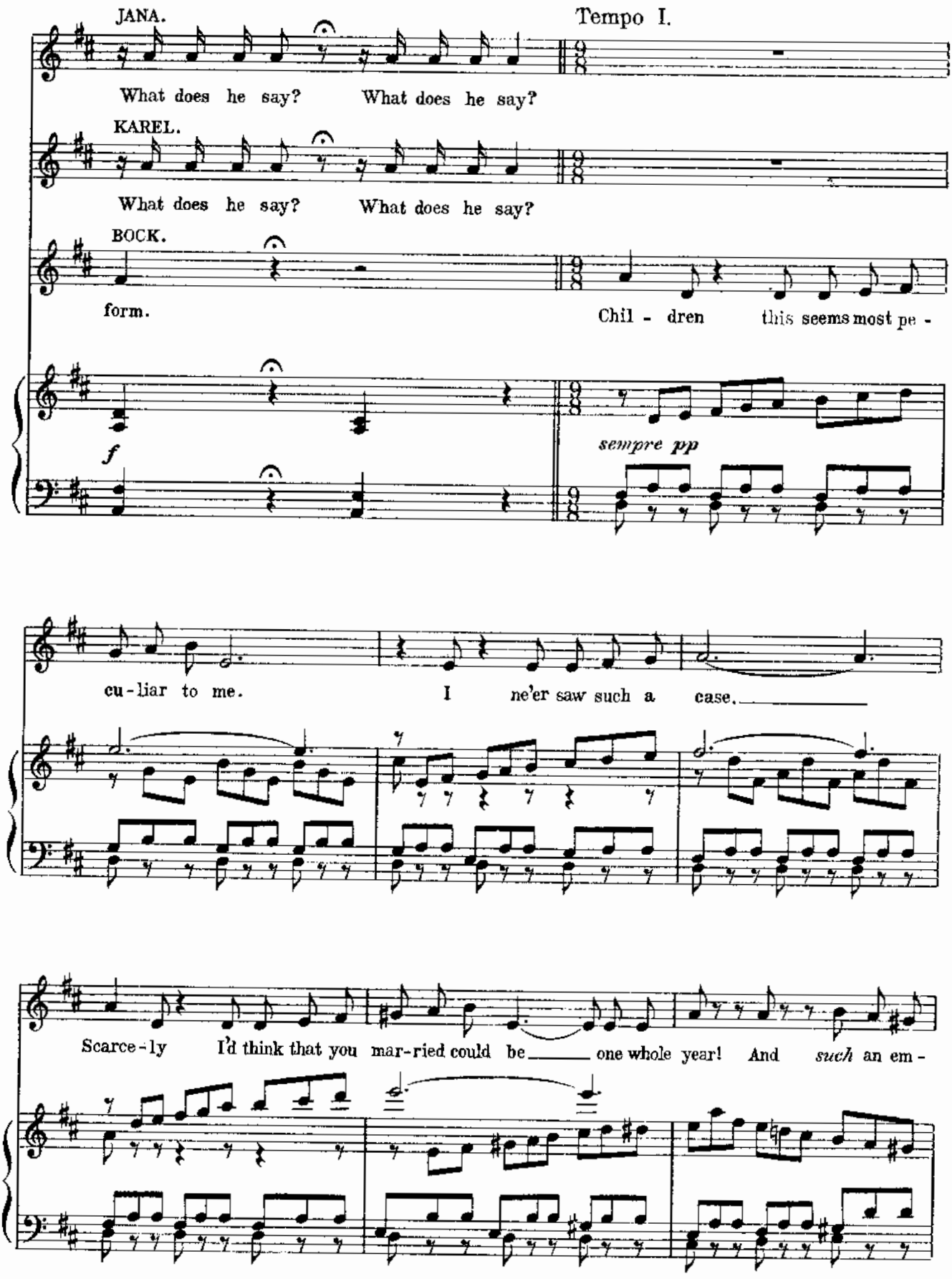

JANA.
KAREL.
year.
Old mar-ried peo-ple, the ro-mance is o'er. But our love is the
Allegretto moderato.
JANA.
same, In fact e-ven more:
KAREL. JANA. KAREL. JANA. BOCK.
Dar-ling! My dear-est! My near-est! My love! Bra-vo! Now
KAREL. JANA.
that's what I want-ed to see. An-gel! My

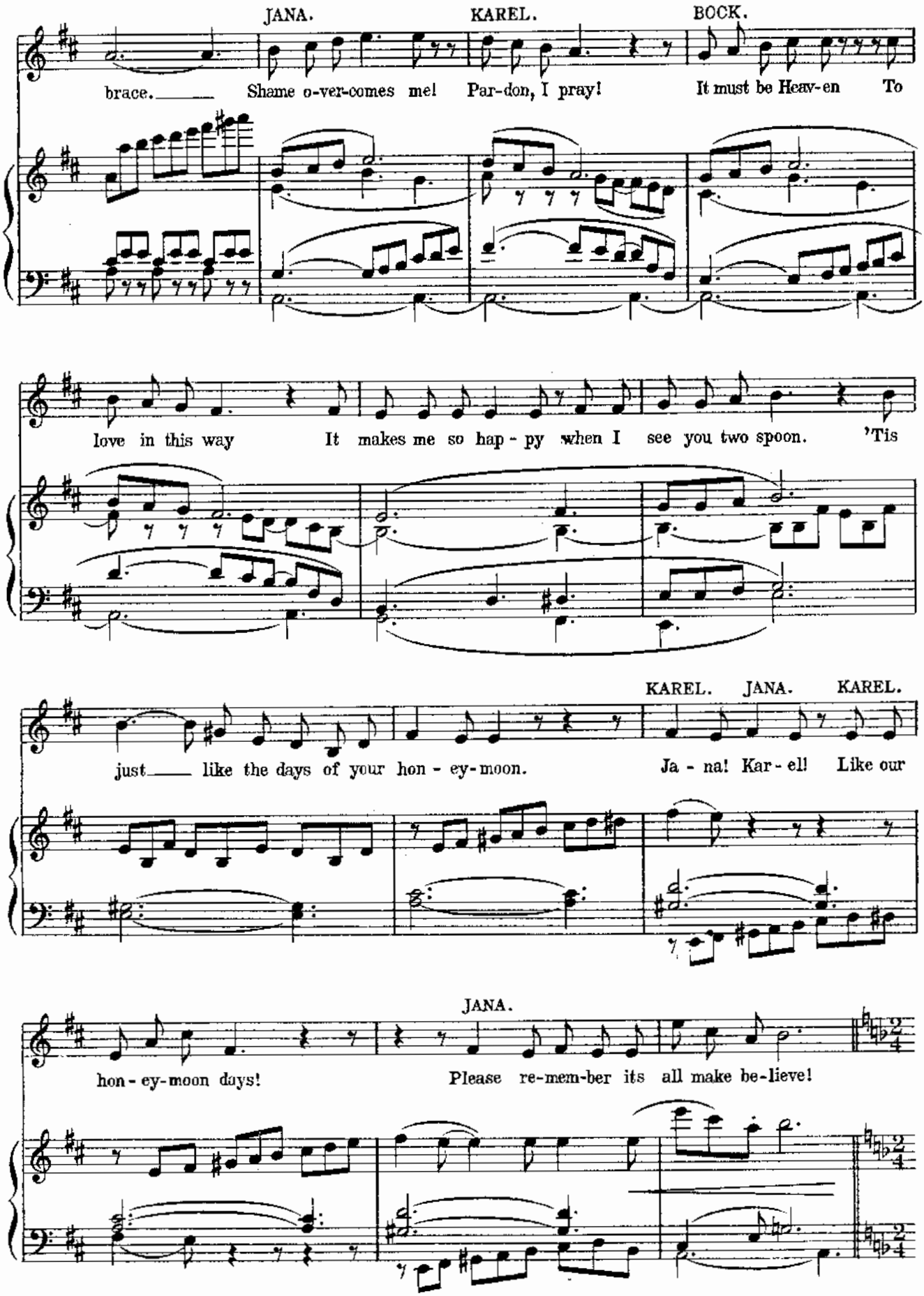

KAREL.
JANA.
BOCK.
dov - ey! My lov - ey! My pet!
Splen-did! That's the sort of thing looks good to
JANA.
You, You
Pet - sey! Wet-sey!
Sweet-y!
KAREL.
You, You, You, You
Toot - sey! Woot-sey!
Ba - by!
BOCK.
me.
fp
KAREL.
KAREL. JANA.
Lento.
JANA.
Bird - ie! Mous-ie!
Now, one long em - brace,
You go too
f

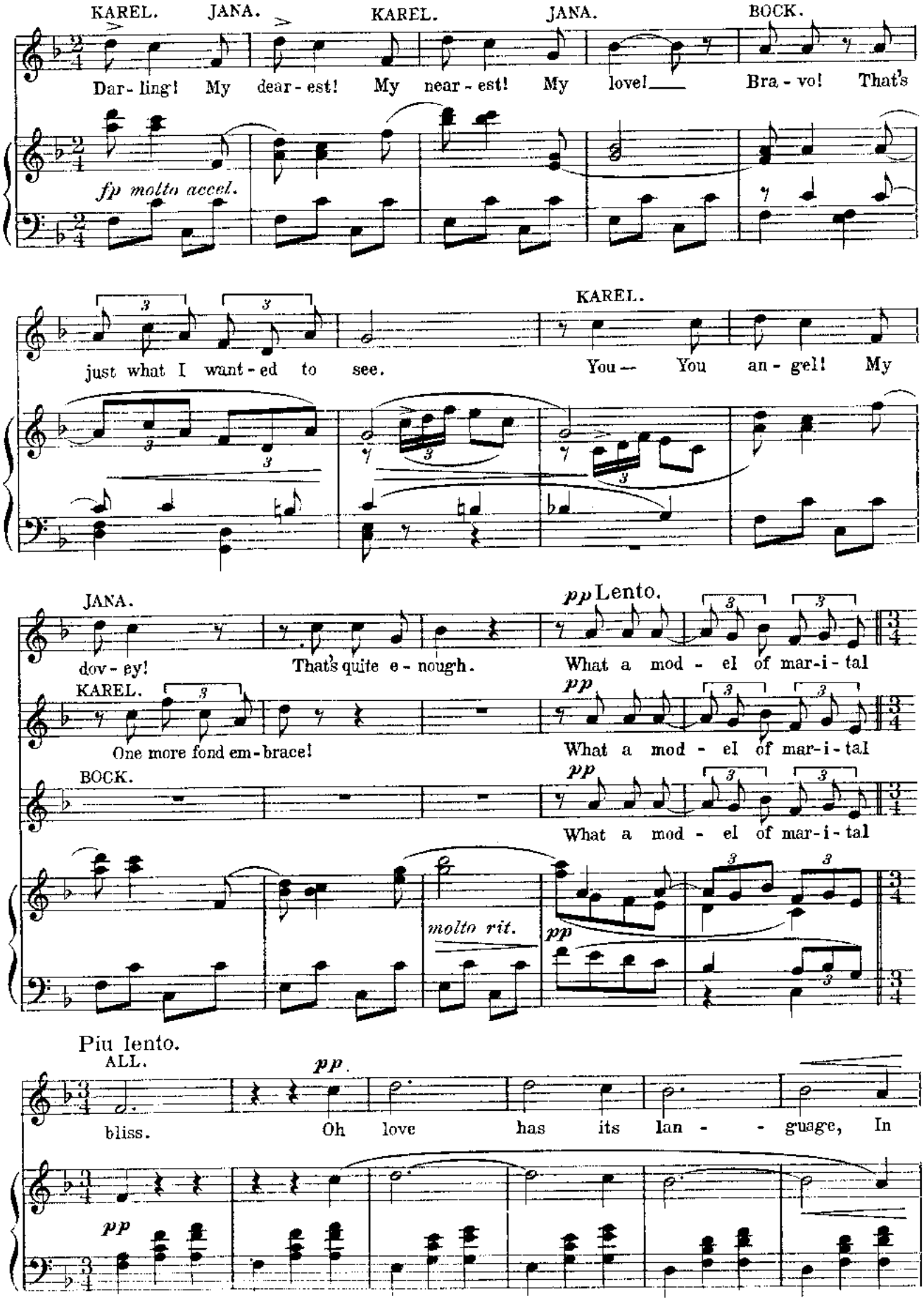

JANA.
Valse lente.
far! Now all is the same you see. Ah
KAREL.
Now all is the same you see. Ah
BOCK.
Now all is the same you see. Ah
Valse lente.
pp
ALL.
love has a lan - guage, That none but lov - ers know.
molto rit.
a tempo.
And we in "ba - by talk" ev - er Our fond - ness
molto rit.
a tempo.

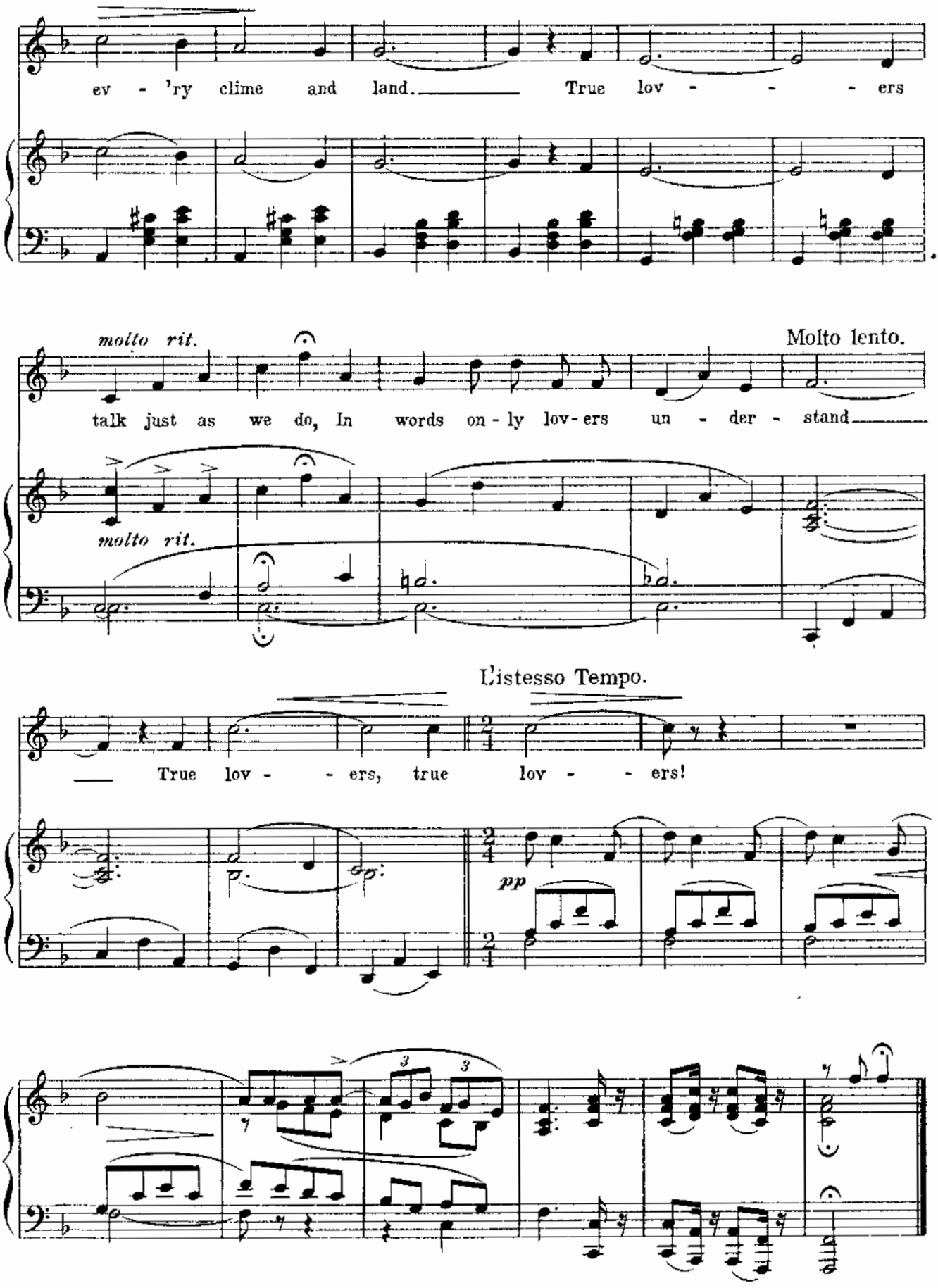

show. Thro' all the world, In ev - - 'ry
molto rit.
clime and land, True lov - - - - ers talk just as
molto rit.
a tempo.
KAREL.
we do In words on-ly lov-ers un - der - stand: My dream,
a tempo
ppppp
my peach! And does ums love ums lov - - - ey?


JANA.
Ba - - by, my own - est! Who is ums on - ly dov - -
p
KAREL.
accel.
ey? Who loves the most? Now tell ums
f Largamente.
JANA.
f
Andante con moto.
true. Me does, me loves oo!
fp ppp
BOCK.
3
3
That's rath-er wrong, not quite good


JANA.
Tempo I.
What does he say? What does he say?
KAREL.
What does he say? What does he say?
BOCK.
form.
Chil - dren this seems most pe -
f
sempre pp
cu - liar to me.
I ne'er saw such a case.
Scarce - ly I'd think that you mar - ried could be one whole year! And such an em -


JANA.
KAREL.
BOCK.
brace. Shame o-ver-comes me! Par-don, I pray! It must be Heav-en To
love in this way It makes me so hap - py when I see you two spoon. 'Tis
KAREL. JANA. KAREL.
just like the days of your hon - ey-moon. Ja - na! Kar - el! Like our
JANA.
hon - ey-moon days! Please re-mem-ber its all make be-lieve!


KAREL.
JANA.
KAREL.
JANA.
BOCK.
Dar - ling! My dear - est! My near - est! My love! Bra - vo! That's
fp molto accel.
just what I want - ed to see.
KAREL.
You — You an - gel! My
JANA.
dov - ey! That's quite e - nough.
pp Lento.
What a mod - el of mar - i - tal
KAREL.
One more fond em - brace!
pp
What a mod - el of mar - i - tal
BOCK.
pp
What a mod - el of mar - i - tal
molto rit.
pp
Piu lento.
ALL.
pp
bliss.
Oh love has its lan - - guage, In
pp

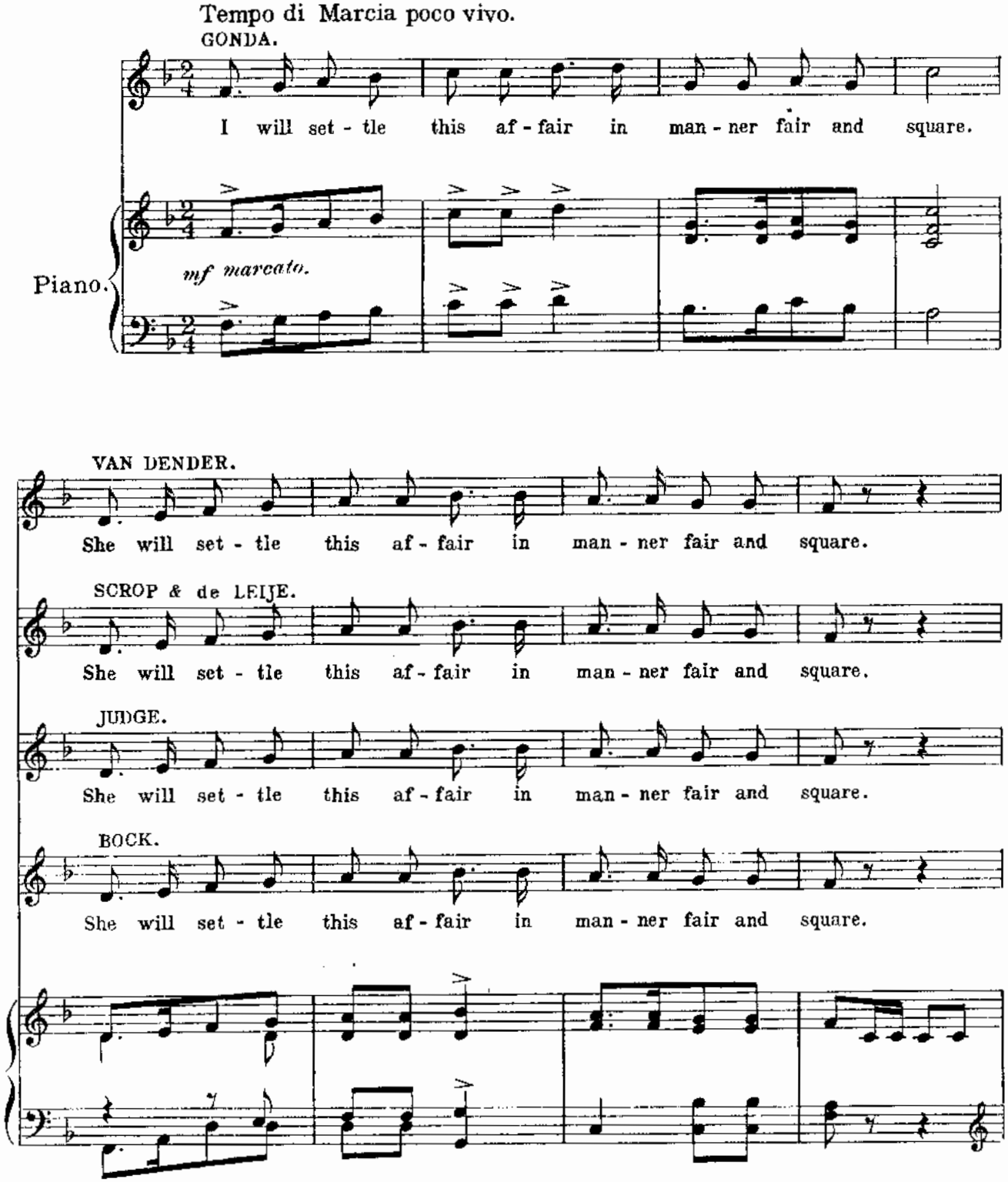

ev - 'ry clime and land. True lov - - - ers
molto rit.
Molto lento.
talk just as we do, In words on - ly lov - ers un - der - stand
molto rit.
L'istesso Tempo.
True lov - - ers, true lov - - ers!
pp

Eeny, Meeny, Miny Mo.

No. 9.

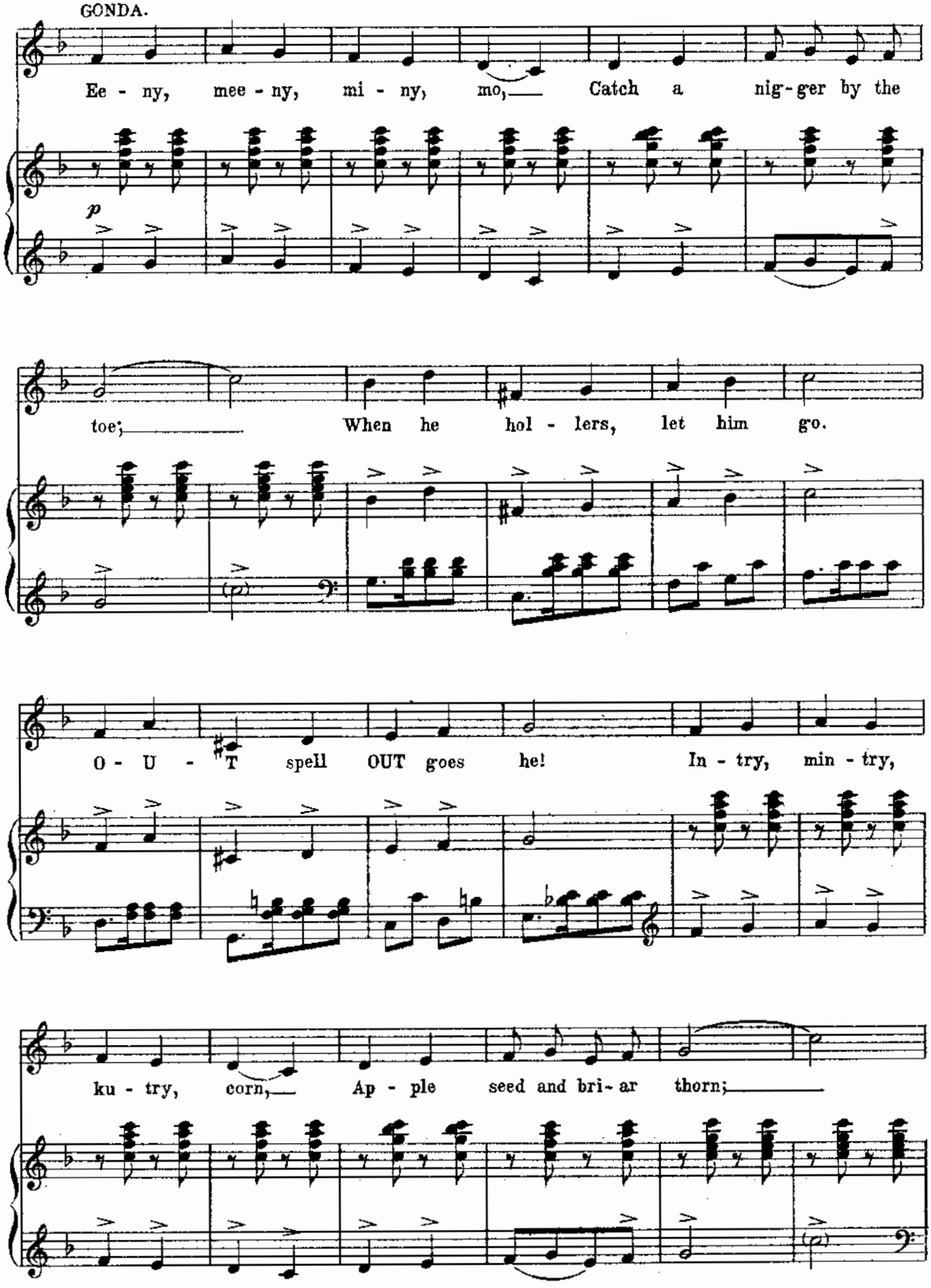
(Ich und du, Müllers Kuh)

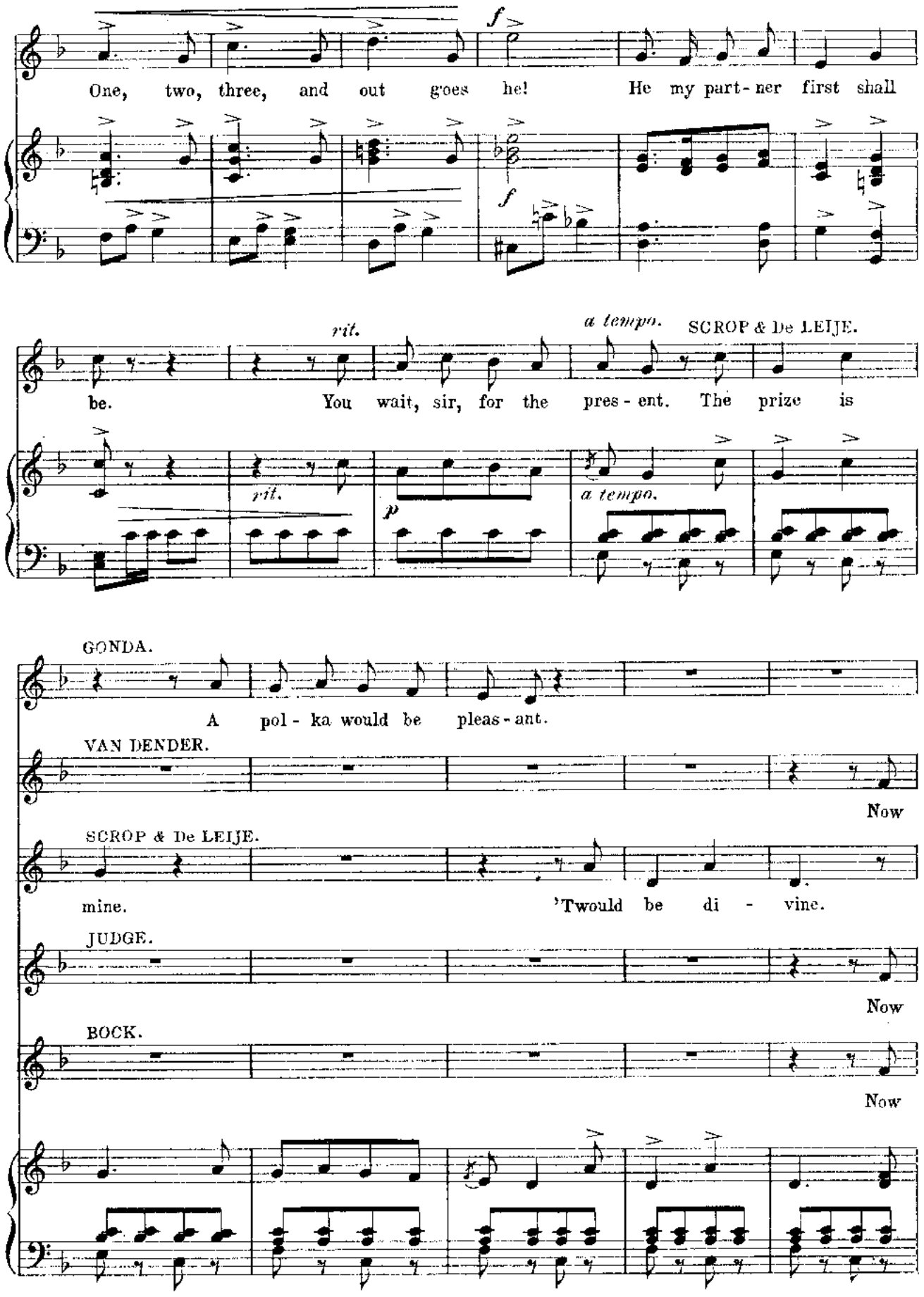
MARCH-SEXTET.

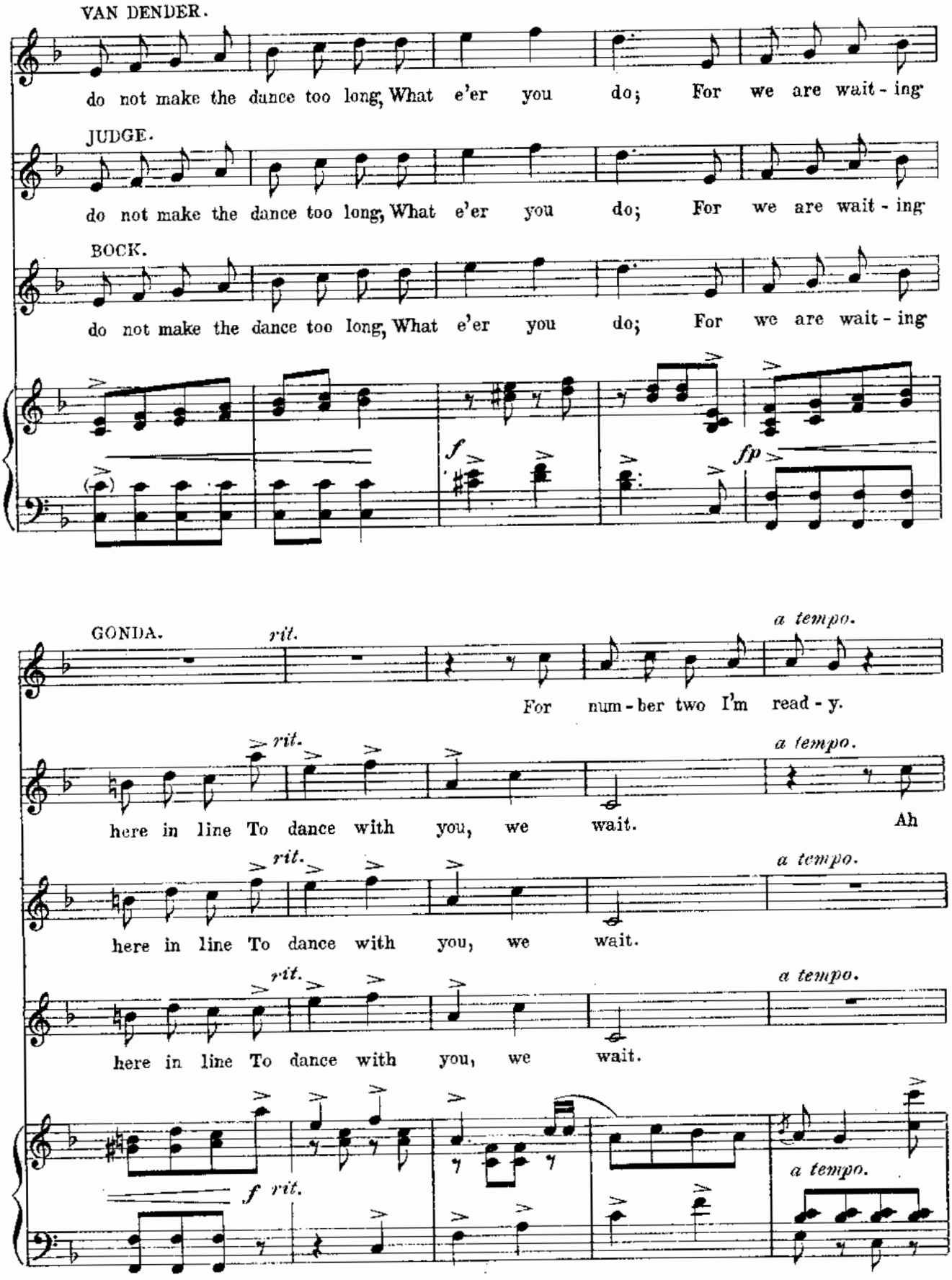


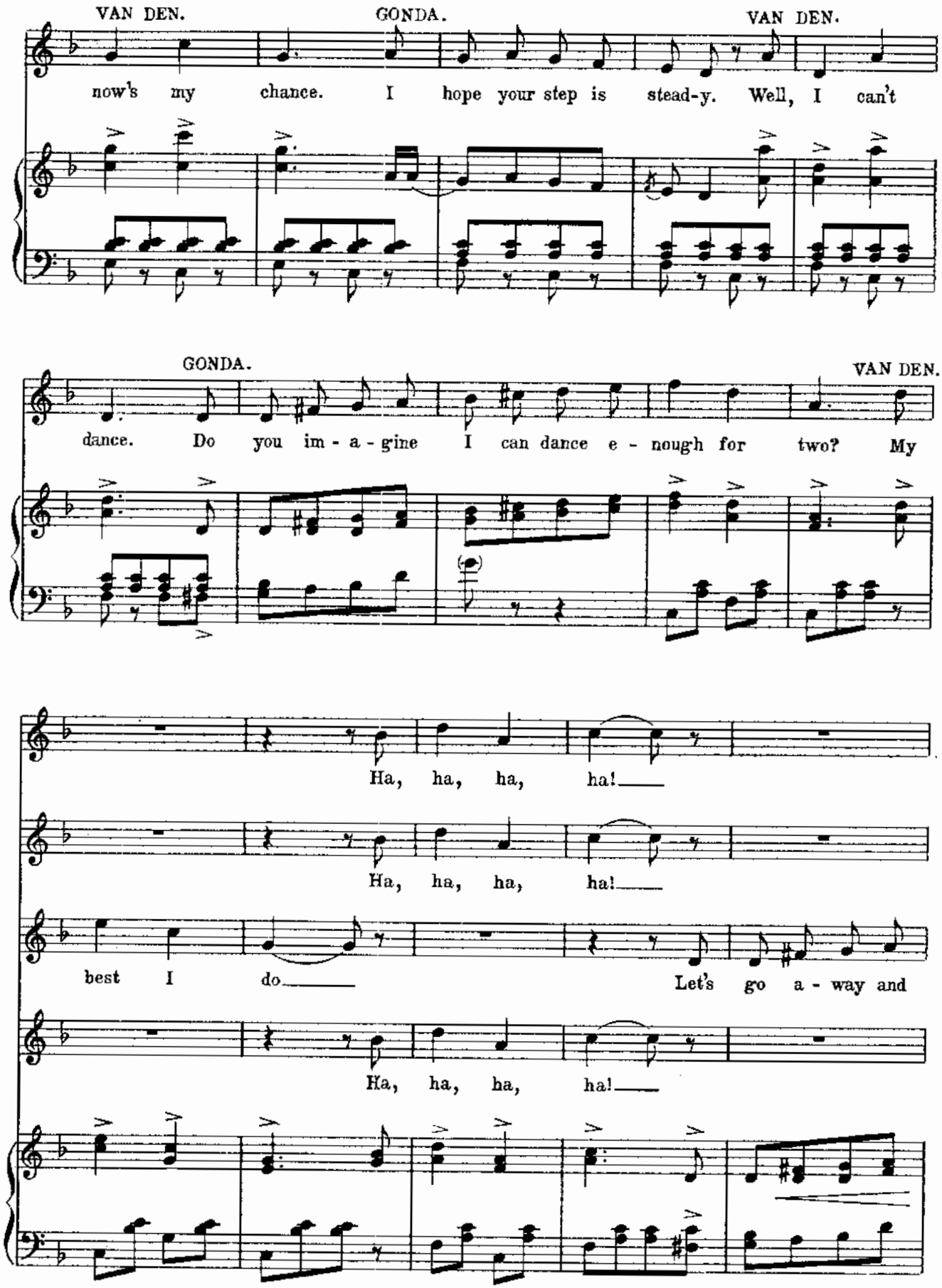
Copyright MCMX by M. Witmark & Sons.
International Copyright Secured.

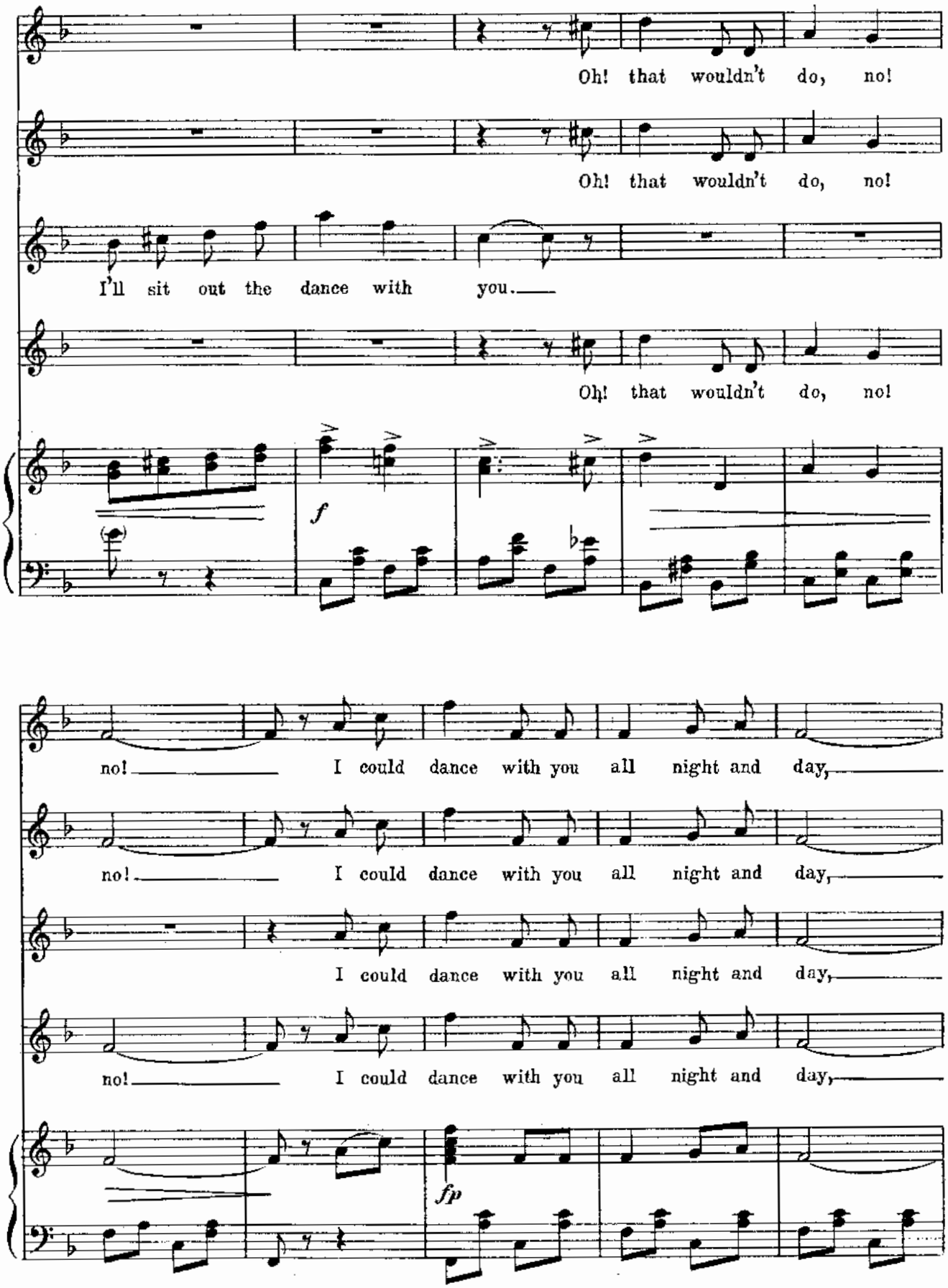
GONDA.


Ee - ny, mee - ny, mi - ny, mo, Catch a nig-ger by the
p
toe; When he hol - lers, let him go.
O - U - T spell OUT goes he! In - try, min - try,
ku - try, corn, Ap - ple seed and bri-ar thorn;


One, two, three, and out goes he! He my part-ner first shall
f
f
rit.
a tempo.
SCROP & De LEIJE.
be. You wait, sir, for the pres-ent. The prize is
rit.
p
a tempo.
GONDA.
A pol-ka would be pleas-ant.
VAN DENDER.
Now
SCROP & De LEIJE.
mine. 'Twould be di-vine.
JUDGE.
Now
BOCK.
Now


VAN DENDER.
do not make the dance too long, What e'er you do; For we are wait - ing
JUDGE.
do not make the dance too long, What e'er you do; For we are wait - ing
BOCK.
do not make the dance too long, What e'er you do; For we are wait - ing
f
fp
GONDA.
rit.
a tempo.
For num - ber two I'm read - y.
rit.
a tempo.
here in line To dance with you, we wait. Ah
rit.
a tempo.
here in line To dance with you, we wait.
rit.
a tempo.
here in line To dance with you, we wait.
f rit.
a tempo.


VAN DEN.
GONDA.
VAN DEN.
now's my chance. I hope your step is stead-y. Well, I can't
GONDA.
VAN DEN.
dance. Do you im - a - gine I can dance e - nough for two? My
Ha, ha, ha, ha!
Ha, ha, ha, ha!
best I do
Let's go a - way and
Ha, ha, ha, ha!


Oh! that wouldn't do, no!
Oh! that wouldn't do, no!
I'll sit out the dance with you.
Oh! that wouldn't do, no!
f
no! I could dance with you all night and day,
no! I could dance with you all night and day,
I could dance with you all night and day,
no! I could dance with you all night and day,
fp

GONDA.

Ev - 'ry

For the mu - sic I glad - ly would pay.

For the mu - sic I glad - ly would pay.

For the mu - sic I glad - ly would pay.

For the mu - sic I glad - ly would pay.

fp

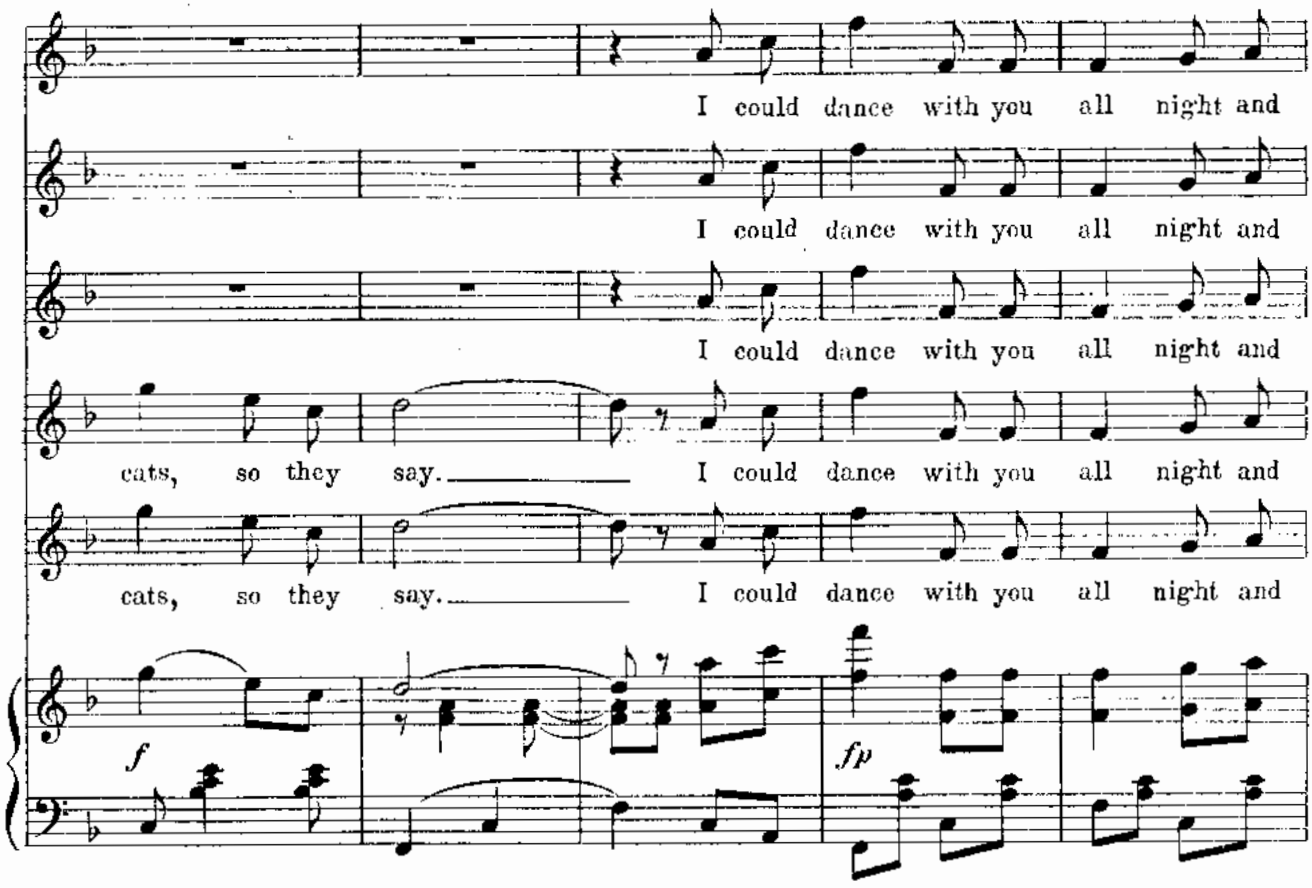
dog has his day;

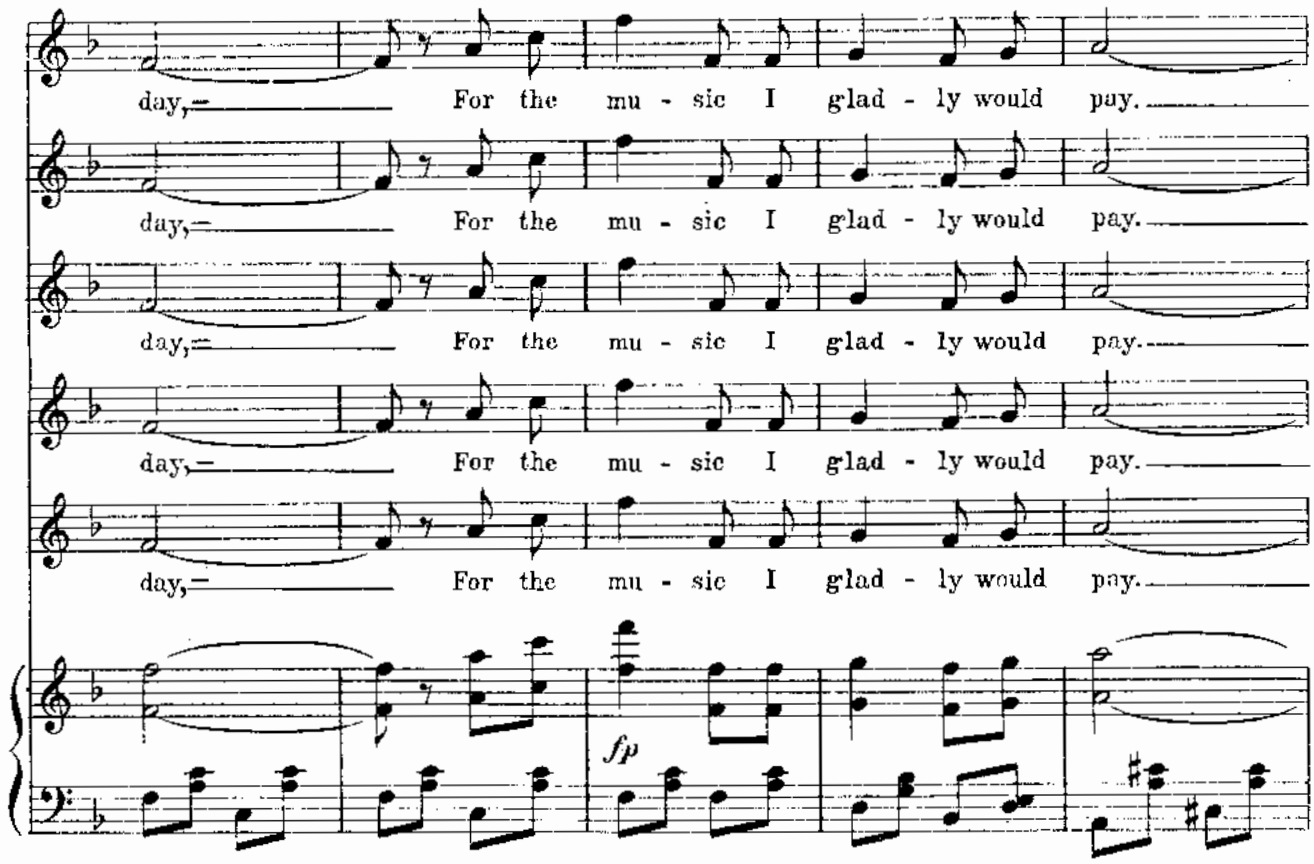
Ev - 'ry dog has his day.

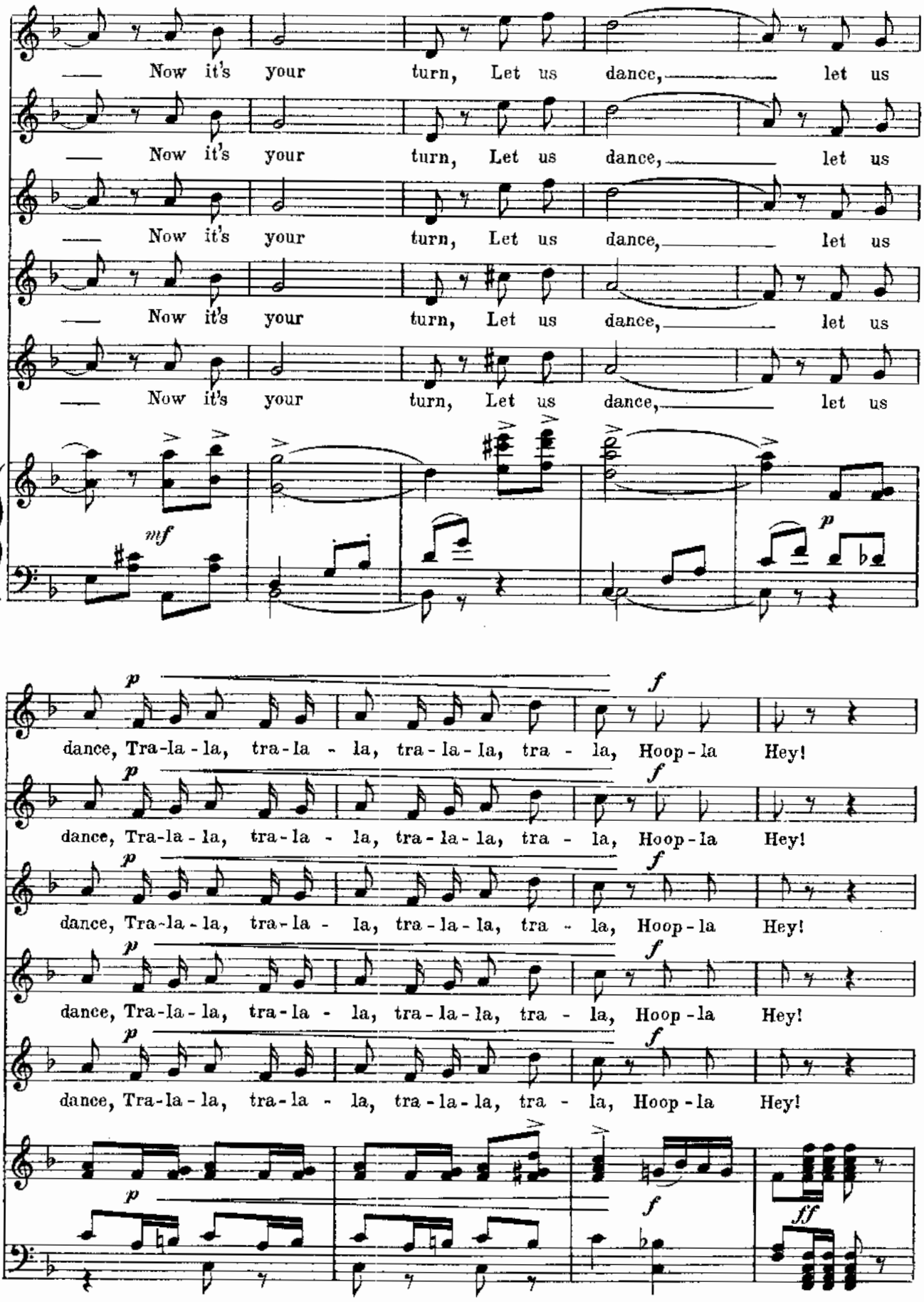
Ev - 'ry dog has his day.

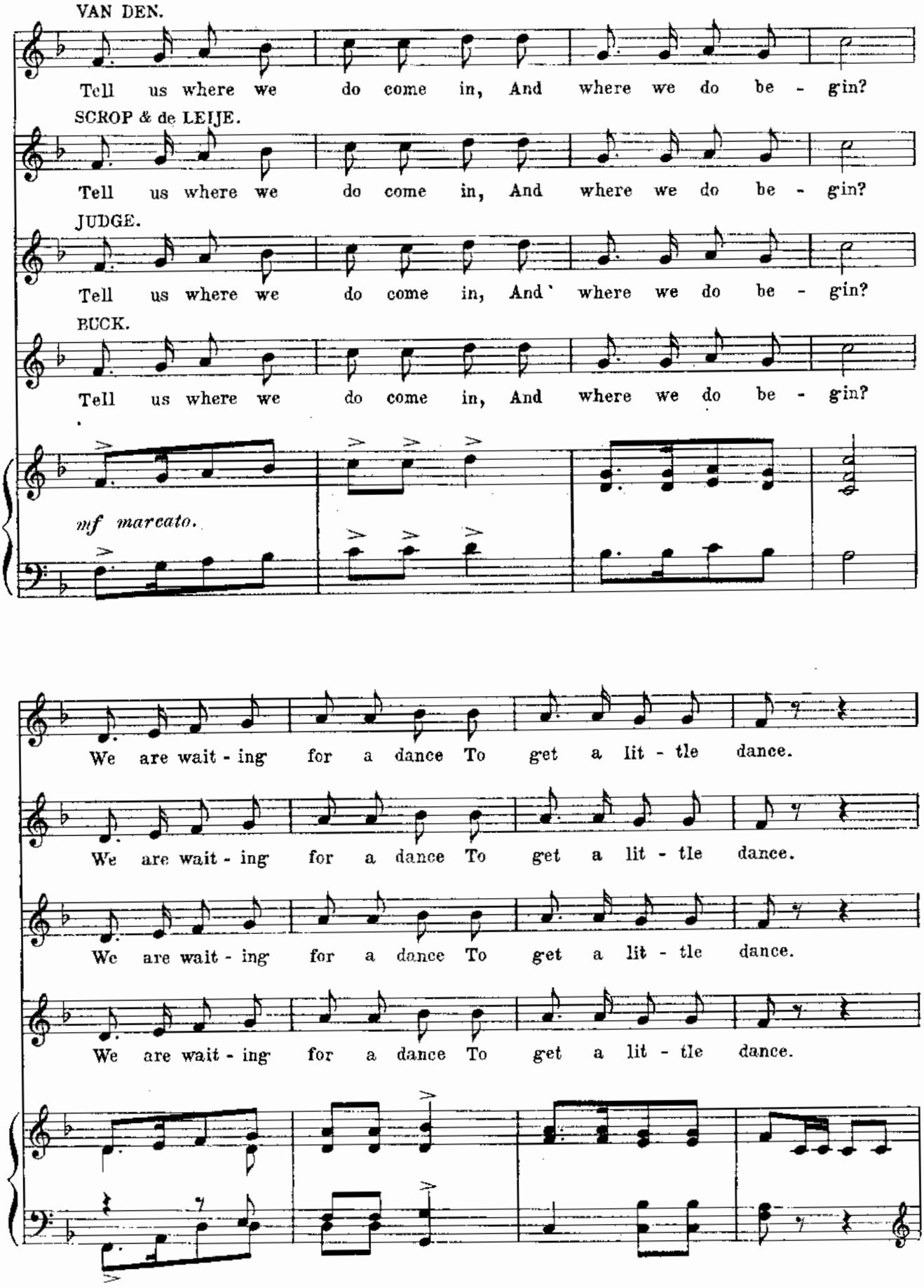
Ev - 'ry dog has his day. But the nights are for

Ev - 'ry dog has his day. But the nights are for


I could dance with you all night and
I could dance with you all night and
I could dance with you all night and
cats, so they say. I could dance with you all night and
cats, so they say. I could dance with you all night and
f
fp


day, For the mu - sic I glad - ly would pay.
day, For the mu - sic I glad - ly would pay.
day, For the mu - sic I glad - ly would pay.
day, For the mu - sic I glad - ly would pay.
day, For the mu - sic I glad - ly would pay.
fp


Now it's your turn, Let us dance, let us
Now it's your turn, Let us dance, let us
Now it's your turn, Let us dance, let us
Now it's your turn, Let us dance, let us
Now it's your turn, Let us dance, let us
mf
p
dance, Tra-la-la, tra-la-la, tra-la-la, tra-la, Hoop-la Hey!
dance, Tra-la-la, tra-la-la, tra-la-la, tra-la, Hoop-la Hey!
dance, Tra-la-la, tra-la-la, tra-la-la, tra-la, Hoop-la Hey!
dance, Tra-la-la, tra-la-la, tra-la-la, tra-la, Hoop-la Hey!
dance, Tra-la-la, tra-la-la, tra-la-la, tra-la, Hoop-la Hey!
p
f
ff


VAN DEN.
Tell us where we do come in, And where we do be - gin?
SCROP & de LEIJE.
Tell us where we do come in, And where we do be - gin?
JUDGE.
Tell us where we do come in, And where we do be - gin?
BUCK.
Tell us where we do come in, And where we do be - gin?
mf marcato.
We are wait - ing for a dance To get a lit - tle dance.
We are wait - ing for a dance To get a lit - tle dance.
We are wait - ing for a dance To get a lit - tle dance.
We are wait - ing for a dance To get a lit - tle dance.

GONDA.

In - try, min - try, ku - try, corn, Ap - ple

p

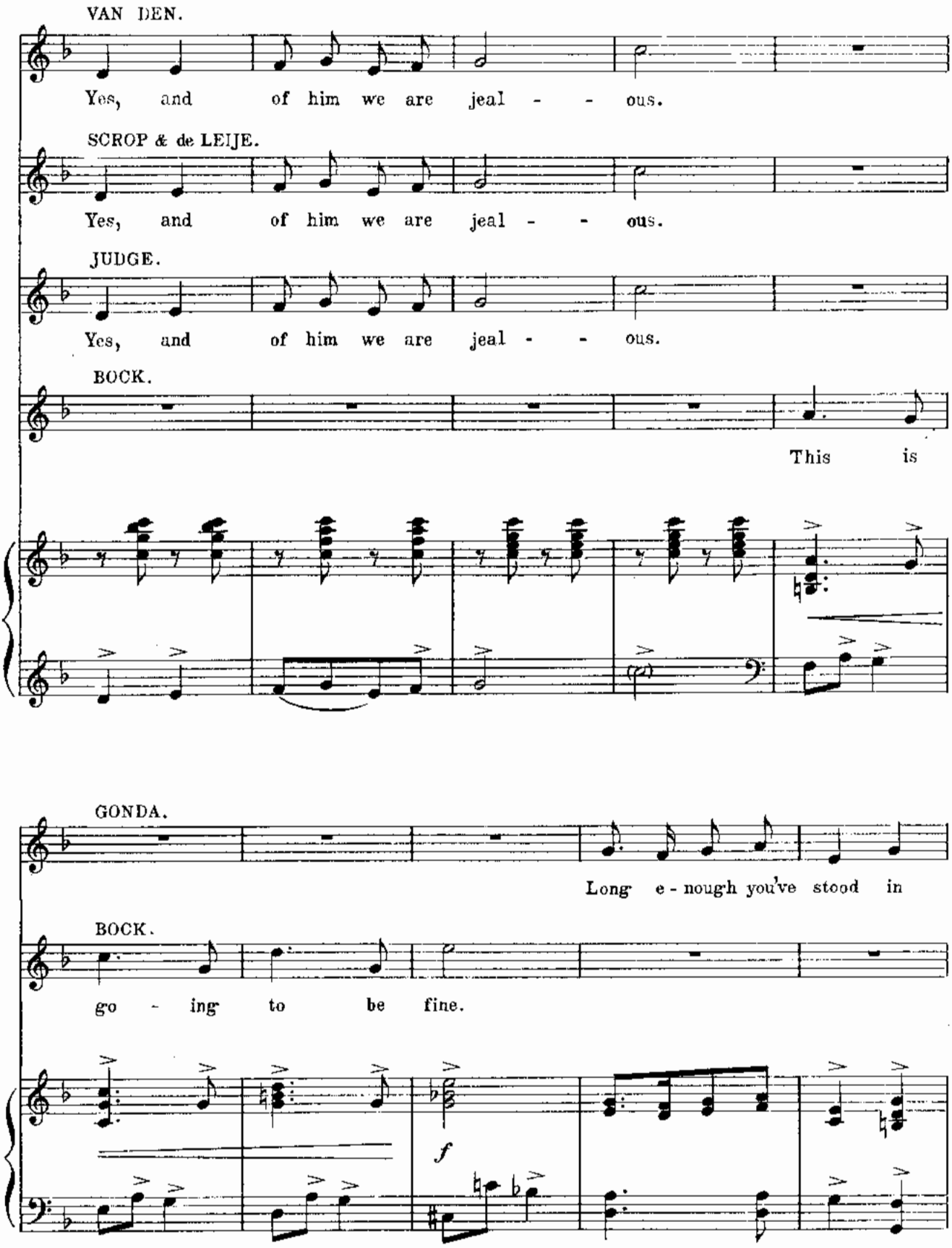
seed and bri - ar thorn One, two, three, and

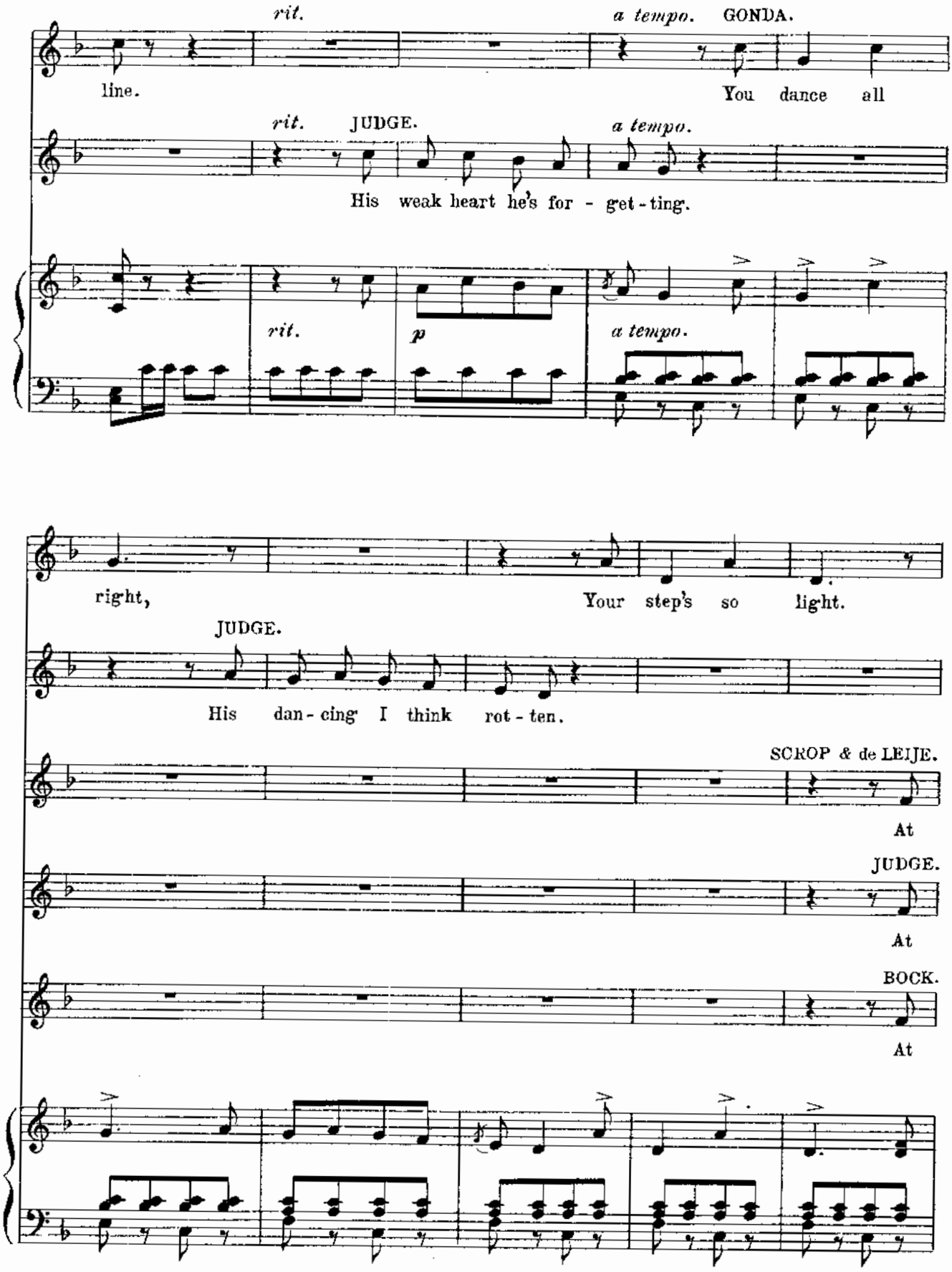
BOCK.

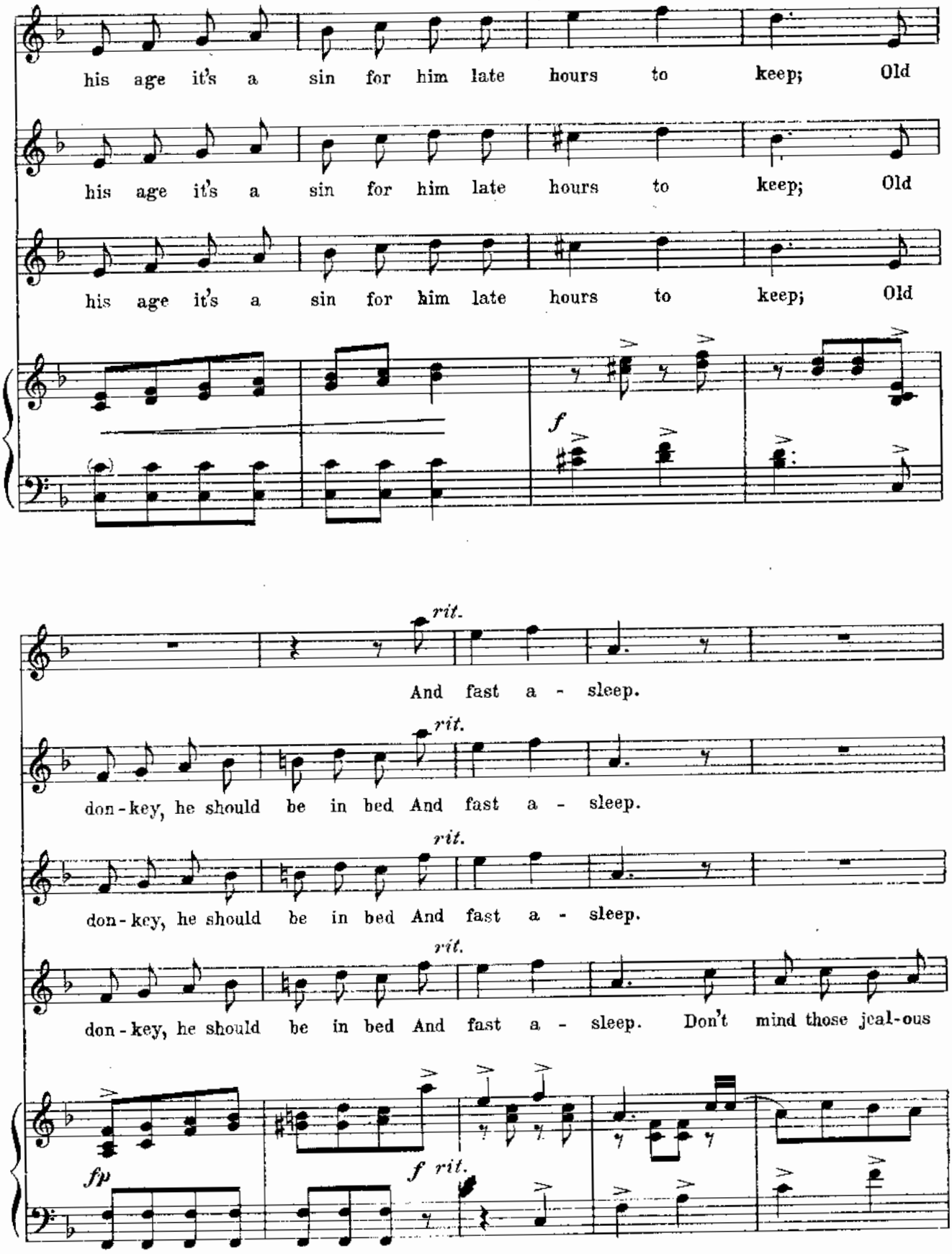
out goes he. Up to me! At last I

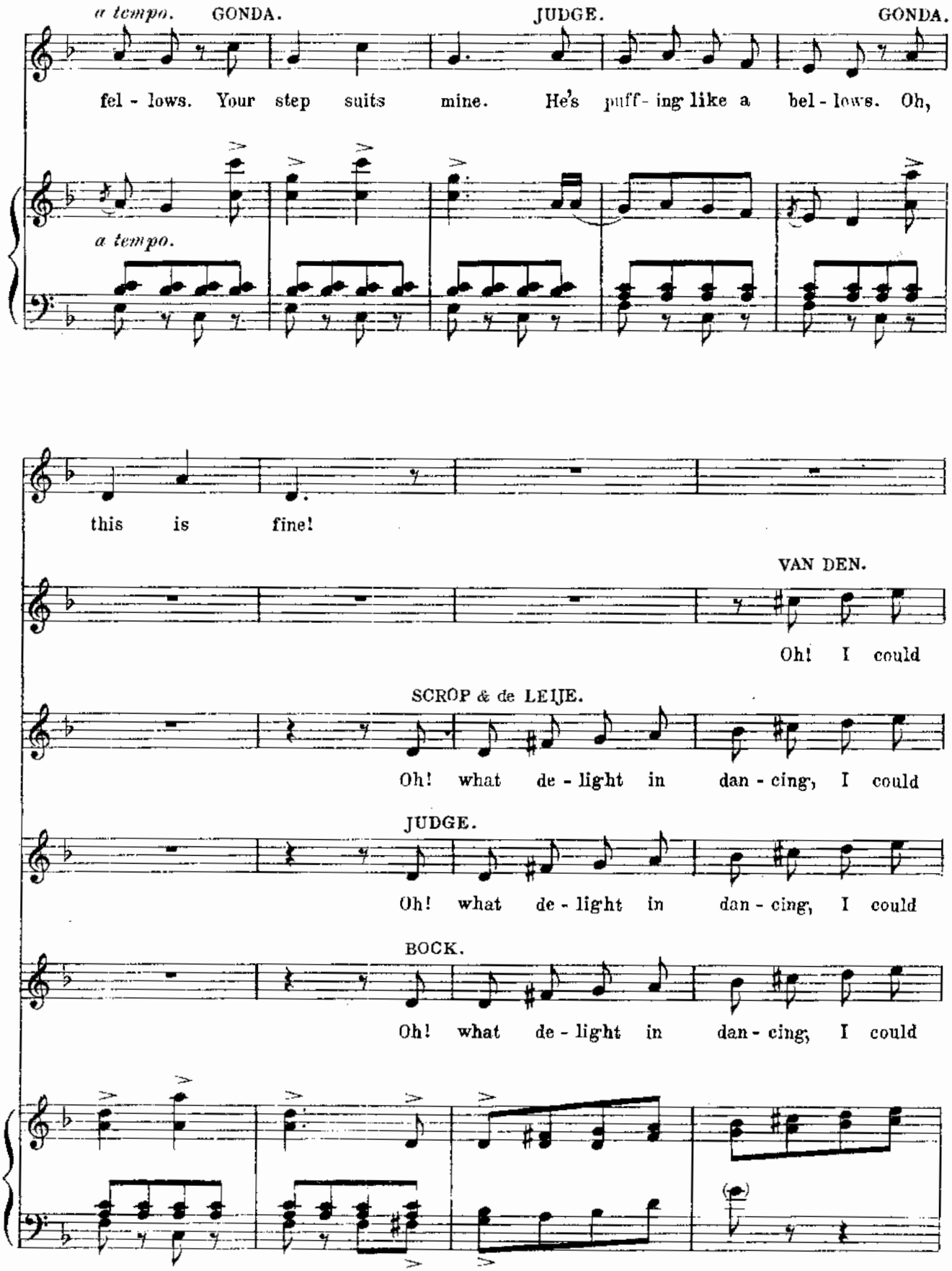
GONDA.

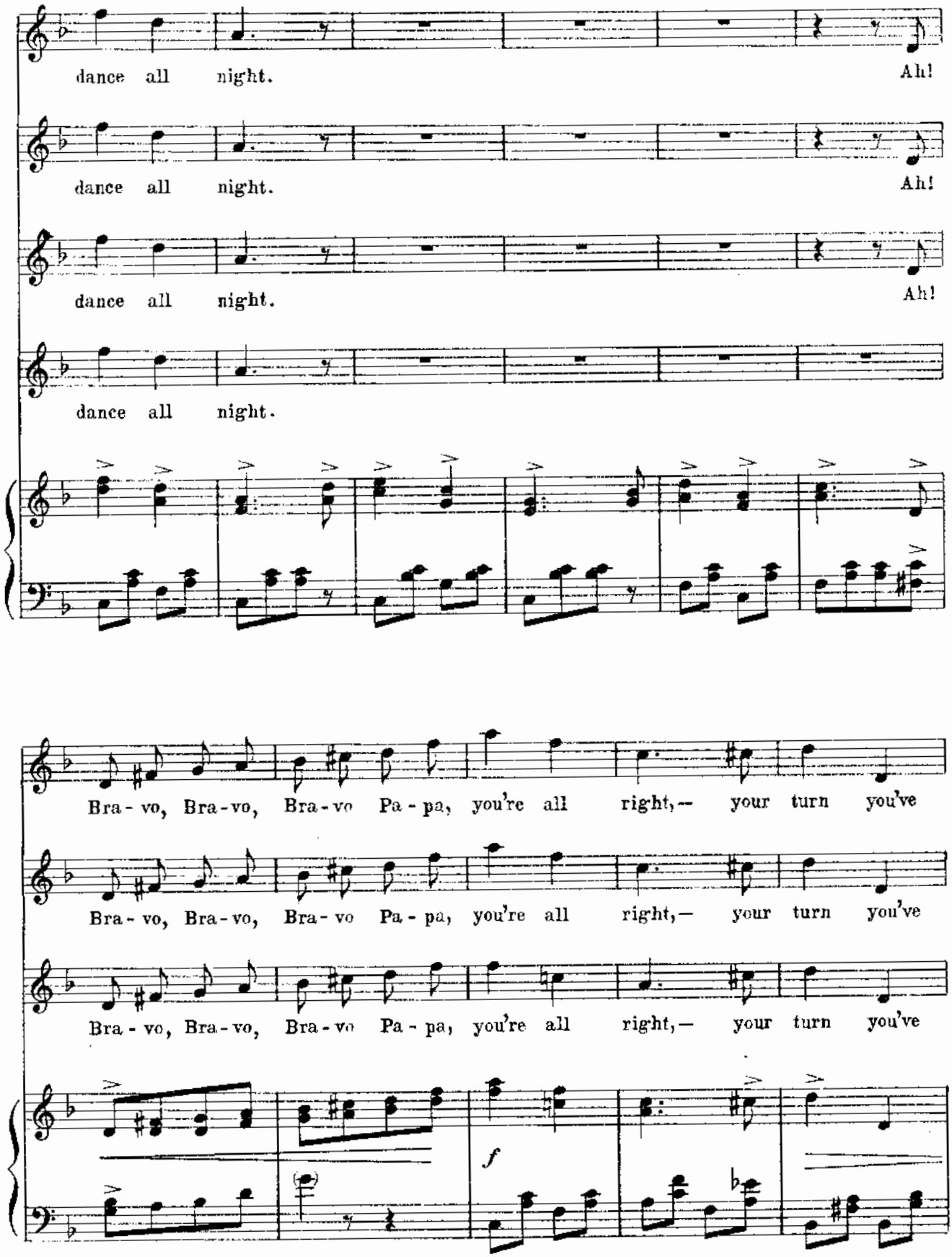
land. Who laughs last, laughs best, they tell us.


VAN DEN.
Yes, and of him we are jeal - - ous.
SCROP & de LEIJE.
Yes, and of him we are jeal - - ous.
JUDGE.
Yes, and of him we are jeal - - ous.
BOCK.
This is
GONDA.
Long e - nough you've stood in
BOCK.
go - ing to be fine.
f

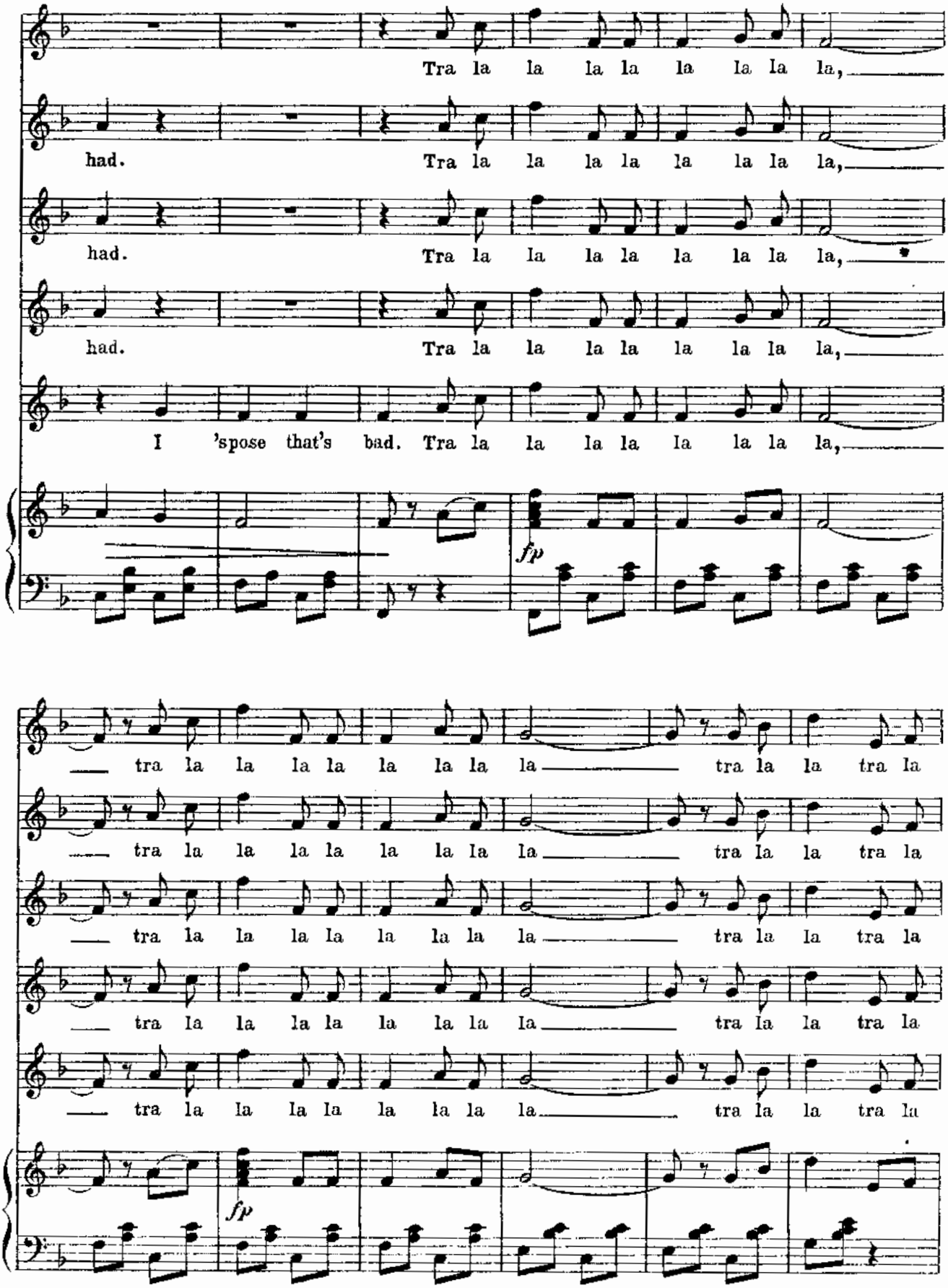

rit.
a tempo.
GONDA.
line.
You dance all
rit.
JUDGE.
a tempo.
His weak heart he's for - get - ting.
rit.
p
a tempo.
right,
Your step's so light.
JUDGE.
His dan - cing I think rot - ten.
SCROP & de LEIJE.
At
JUDGE.
At
BOCK.
At

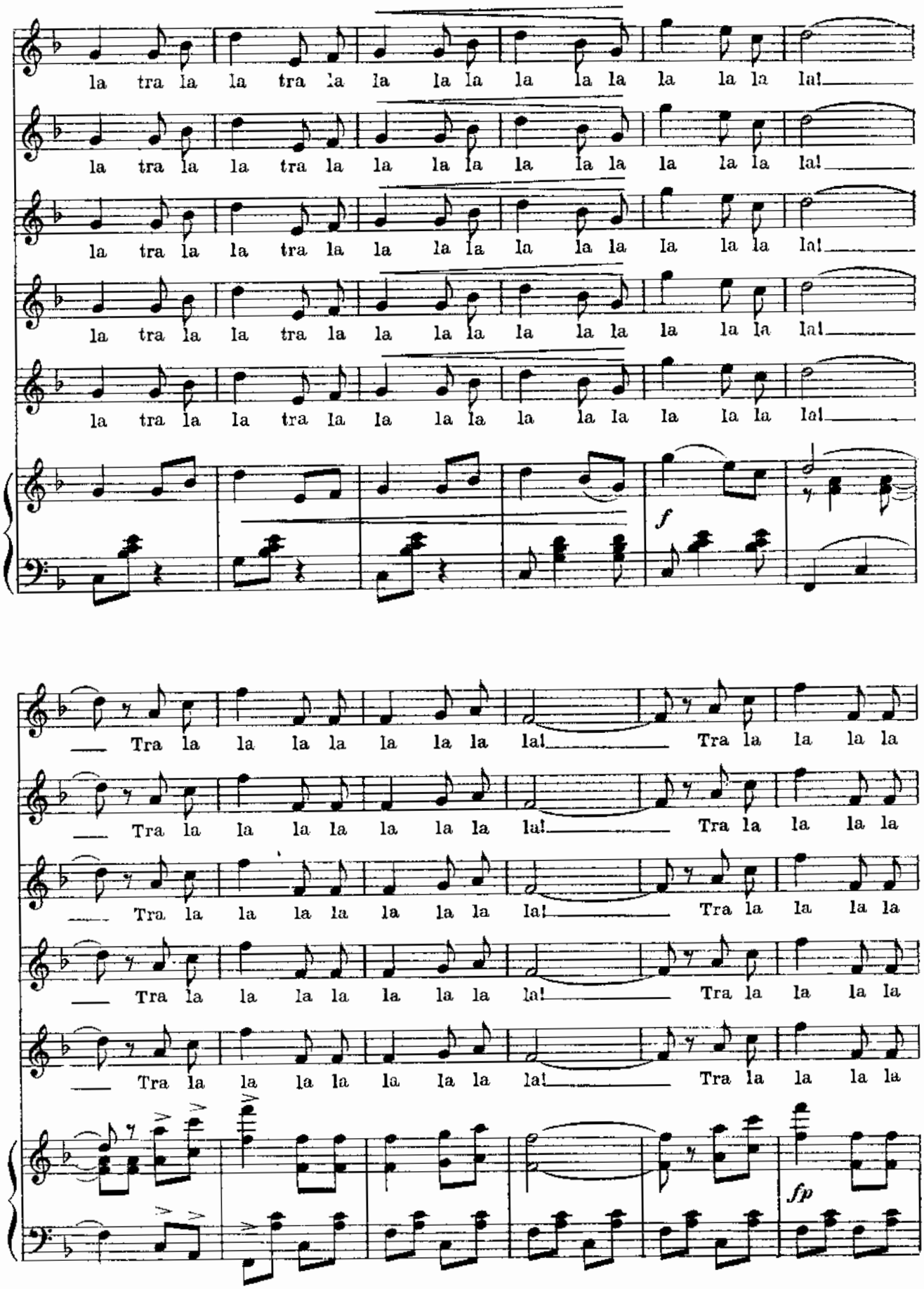

his age it's a sin for him late hours to keep; Old
his age it's a sin for him late hours to keep; Old
his age it's a sin for him late hours to keep; Old
f
rit.
And fast a - sleep.
rit.
don-key, he should be in bed And fast a - sleep.
rit.
don-key, he should be in bed And fast a - sleep.
rit.
don-key, he should be in bed And fast a - sleep. Don't mind those jeal-ous
fp
f rit.

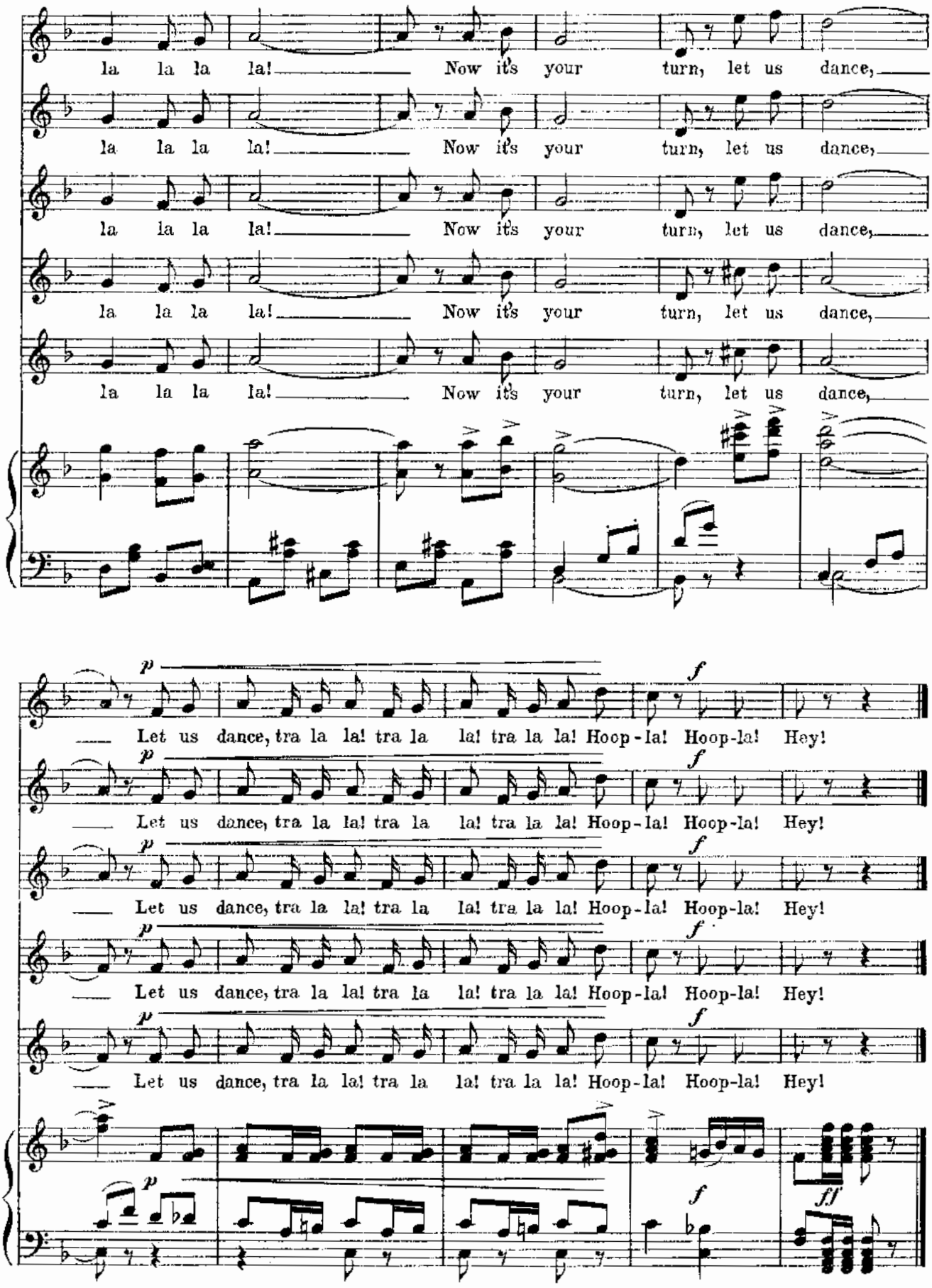

a tempo.
GONDA.
JUDGE.
GONDA.
fel - lows. Your step suits mine. He's puff - ing like a bel - lows. Oh,
a tempo.
this is fine!
VAN DEN.
Oh! I could
SCROP & de LEIJE.
Oh! what de - light in dan - cing, I could
JUDGE.
Oh! what de - light in dan - cing, I could
BOCK.
Oh! what de - light in dan - cing, I could


dance all night.
Ah!
dance all night.
Ah!
dance all night.
Ah!
dance all night.
Bra - vo, Bra - vo, Bra - vo Pa - pa, you're all right,— your turn you've
Bra - vo, Bra - vo, Bra - vo Pa - pa, you're all right,— your turn you've
Bra - vo, Bra - vo, Bra - vo Pa - pa, you're all right,— your turn you've
f

GONDA.


Tra la la la la la la la la,
had. Tra la la la la la la la la,
had. Tra la la la la la la la la,
had. Tra la la la la la la la la,
I 'spose that's bad. Tra la la la la la la la la,
fp
tra la la la la la la la la tra la la tra la
fp


la tra la la tra la la la la la la la la la la!
la tra la la tra la la la la la la la la la la!
la tra la la tra la la la la la la la la la la!
la tra la la tra la la la la la la la la la la!
la tra la la tra la la la la la la la la la la!
f
Tra la la la la la la la la!
Tra la la la la
Tra la la la la la la la la la!
Tra la la la la
Tra la la la la la la la la la!
Tra la la la la
Tra la la la la la la la la la!
Tra la la la la
Tra la la la la la la la la la!
Tra la la la la
fp


la la la la! Now it's your turn, let us dance,
la la la la! Now it's your turn, let us dance,
la la la la! Now it's your turn, let us dance,
la la la la! Now it's your turn, let us dance,
la la la la! Now it's your turn, let us dance,
p
f
Let us dance, tra la la! tra la la! tra la la! Hoop-la! Hoop-la! Hey!
Let us dance, tra la la! tra la la! tra la la! Hoop-la! Hoop-la! Hey!
Let us dance, tra la la! tra la la! tra la la! Hoop-la! Hoop-la! Hey!
Let us dance, tra la la! tra la la! tra la la! Hoop-la! Hoop-la! Hey!
Let us dance, tra la la! tra la la! tra la la! Hoop-la! Hoop-la! Hey!
p
f
ff

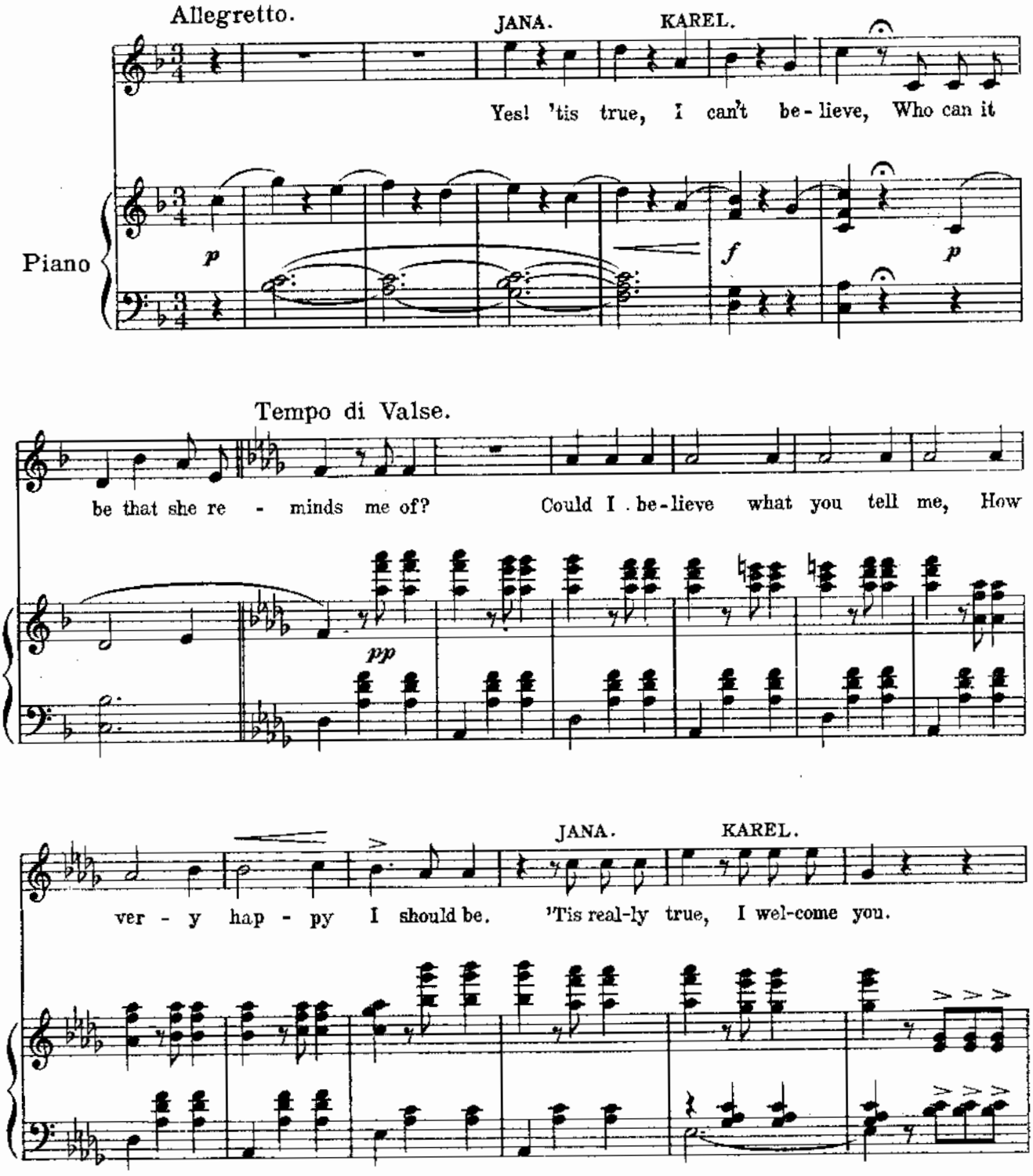
You Must Be Mine Dear.

"Kind, Du Kannst Tanzen?"

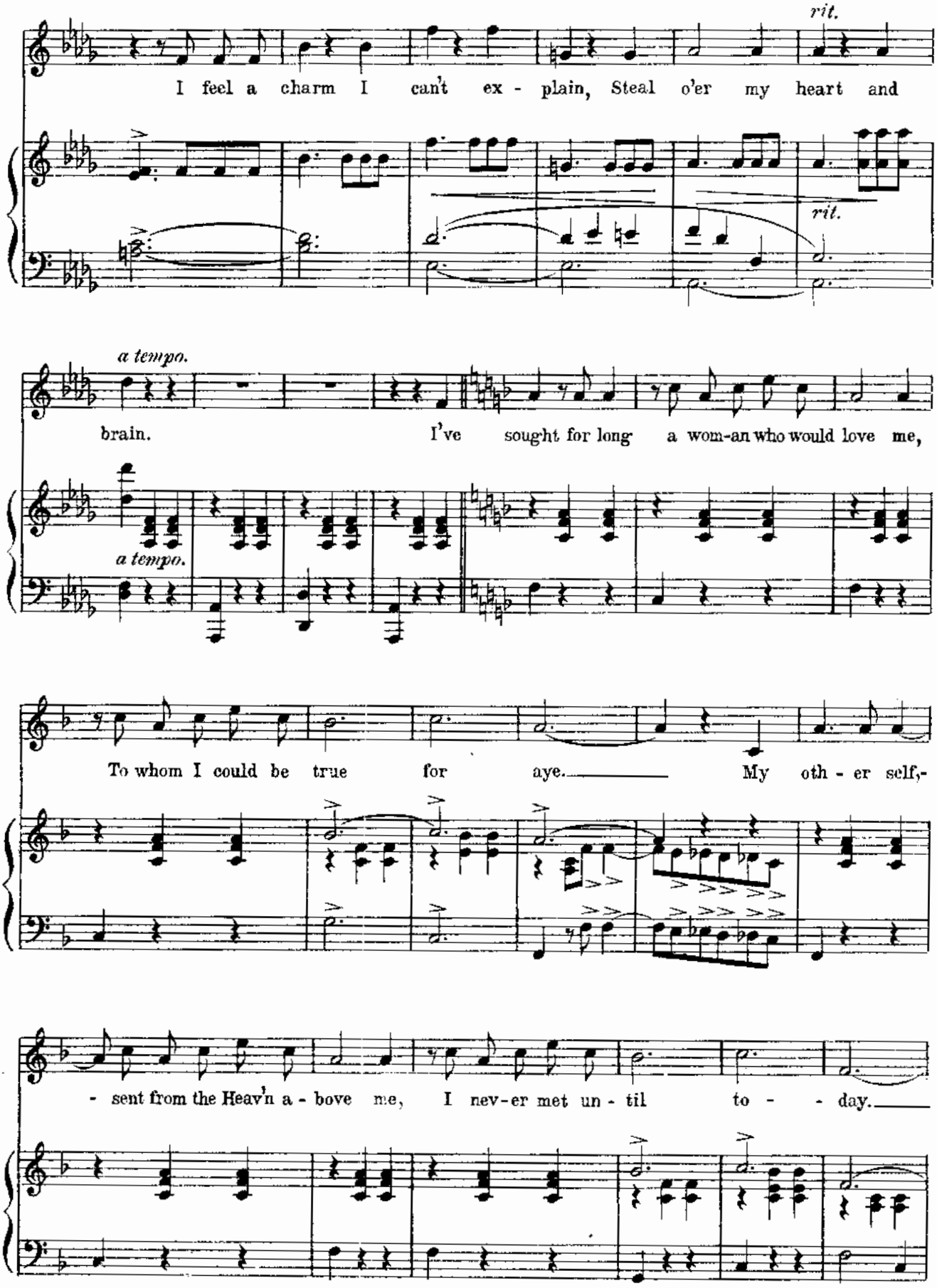
No. 10.

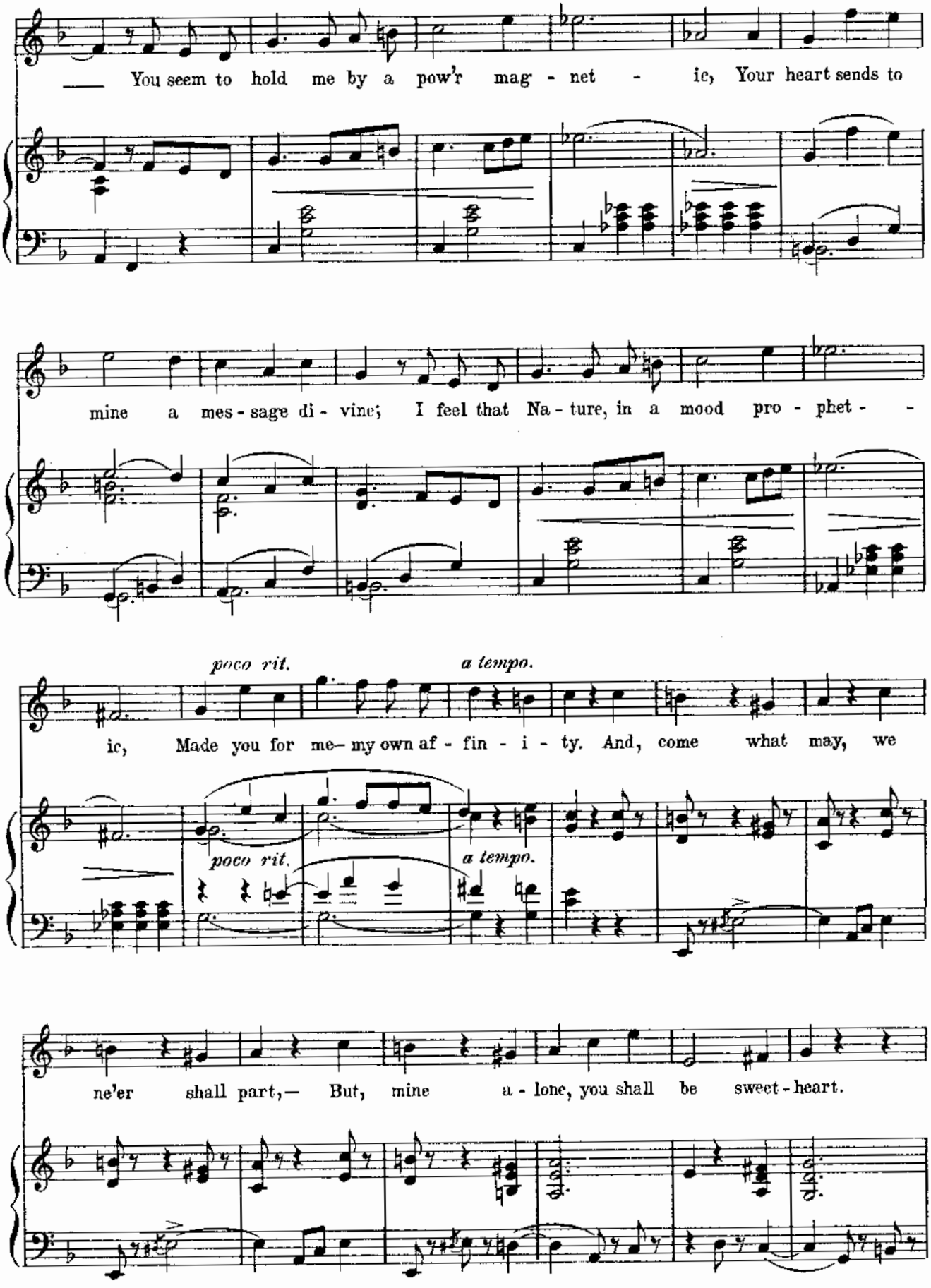
DUET.

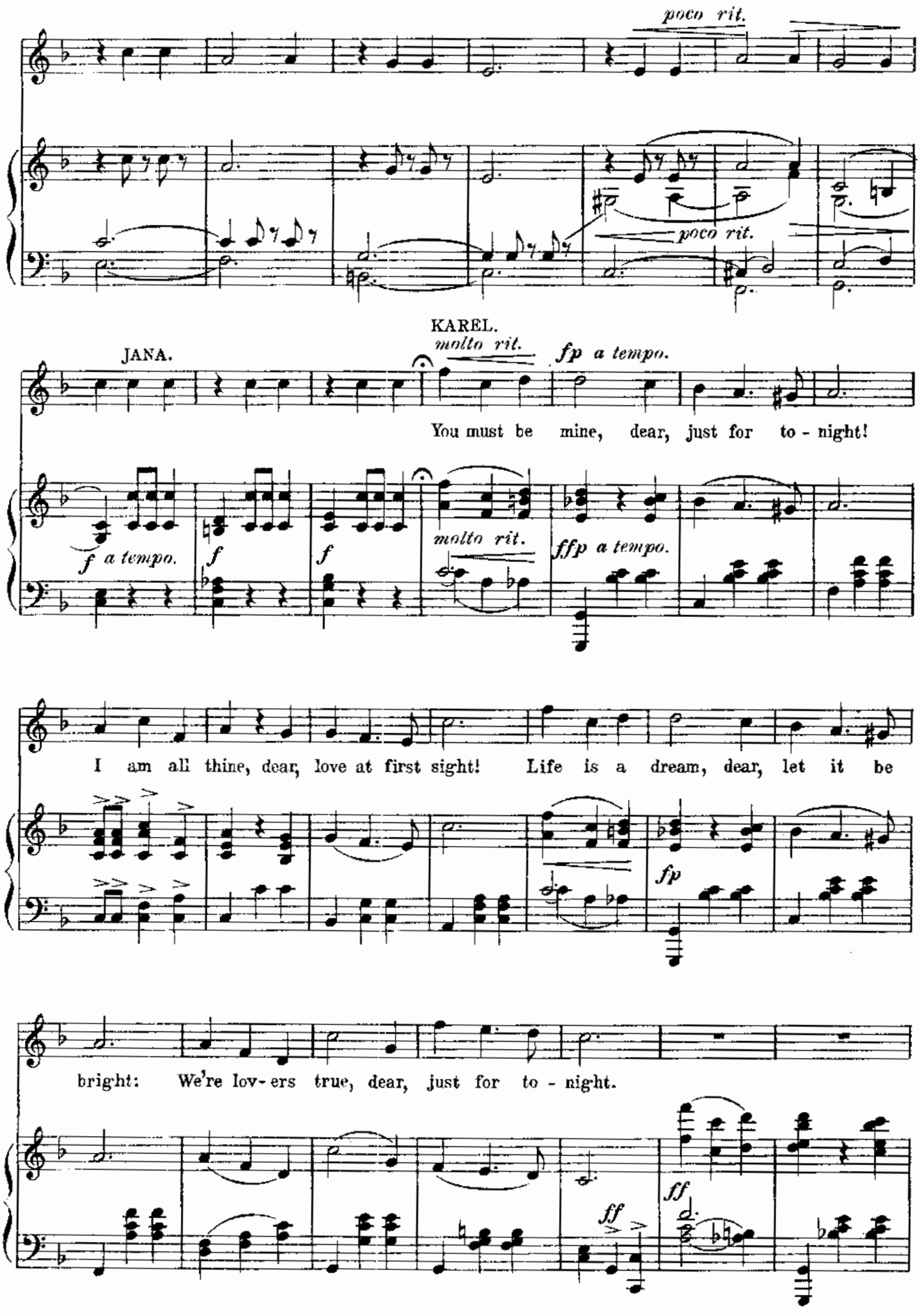
Karel & Jana.

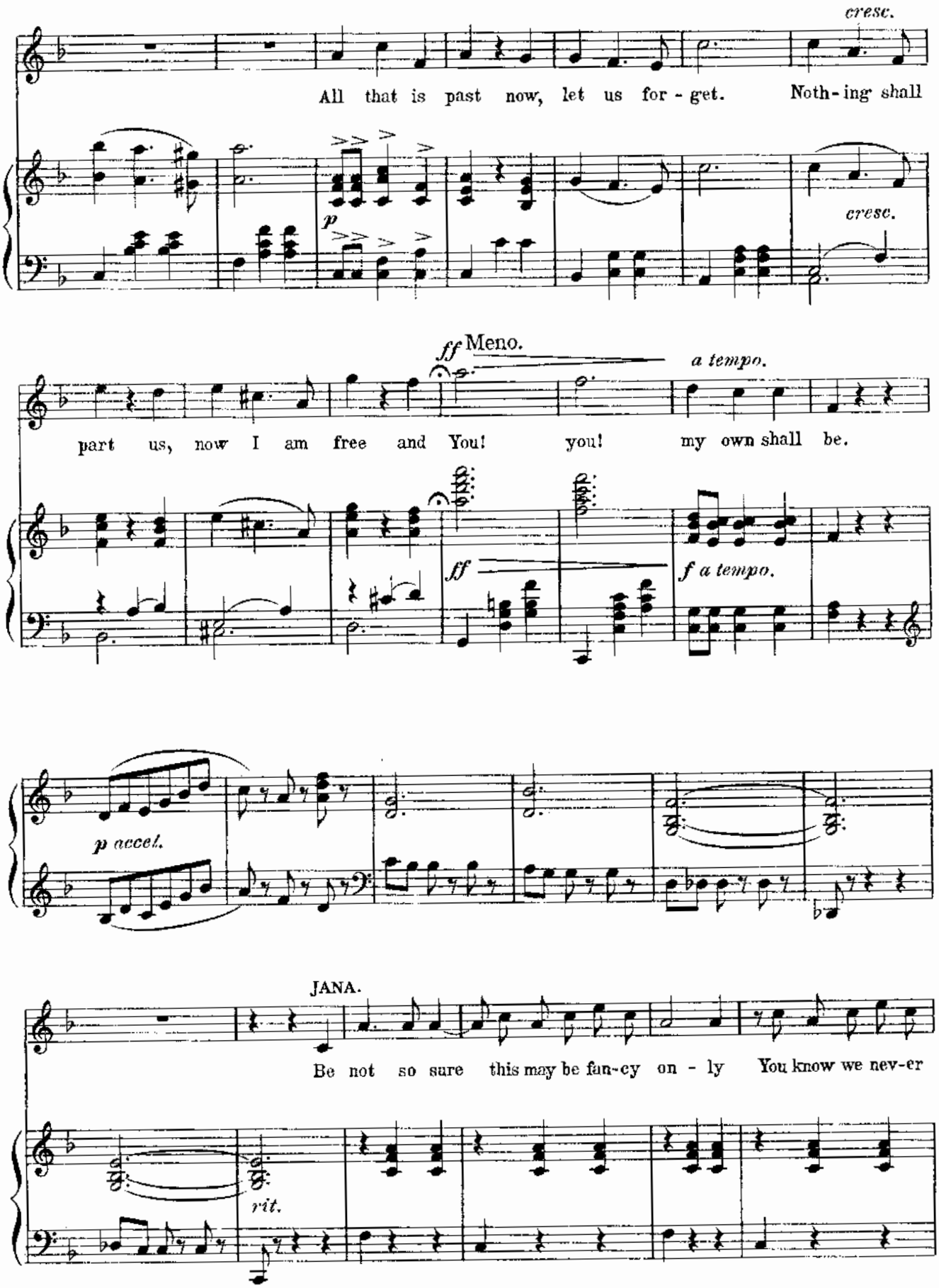


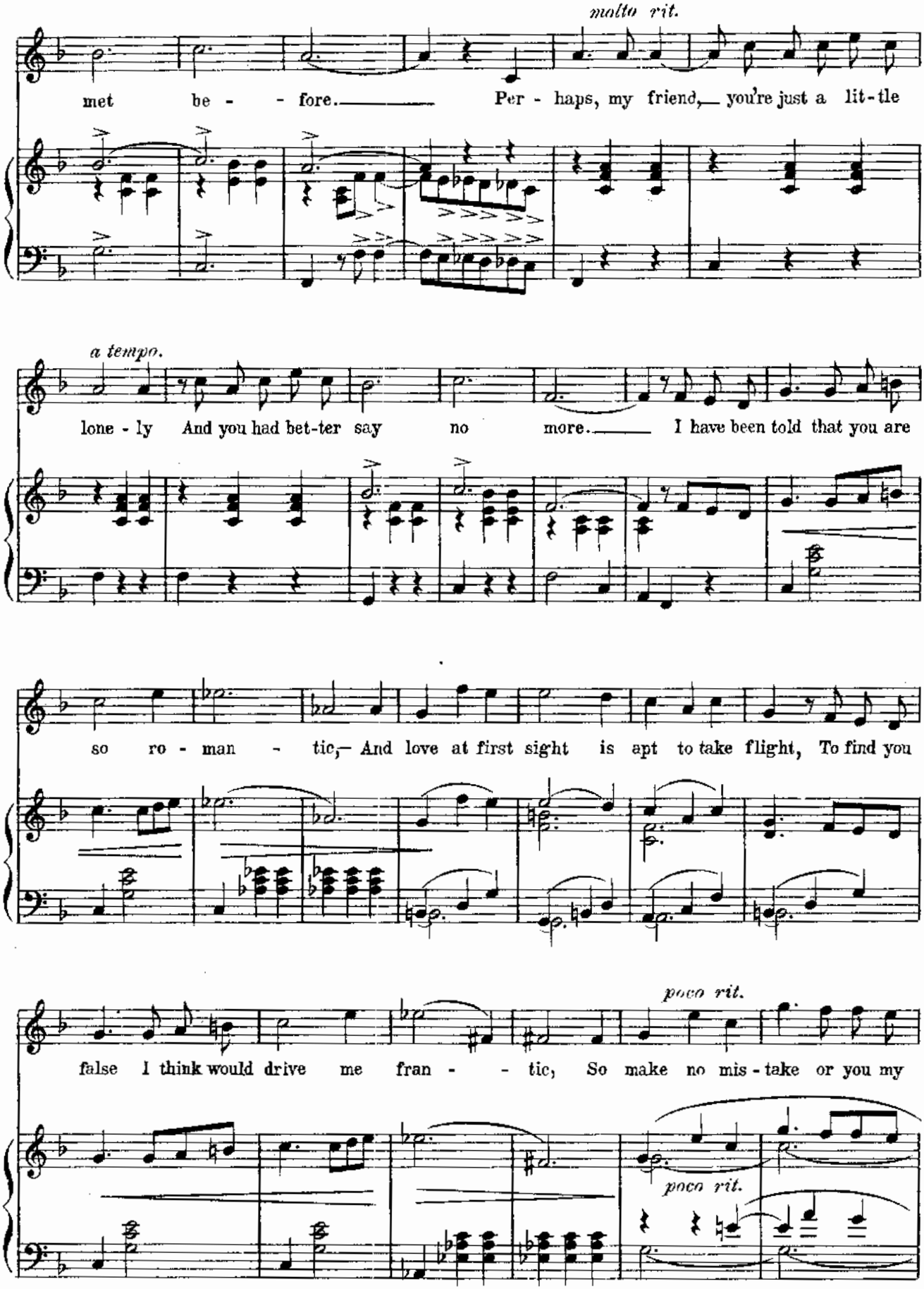
Copyright MCMVIII by Ludwig Doblinger (Bernhard Herzmansky.)
Copyright MCMX by M. Witmark & Sons.
International Copyright Secured. Performing Rights Strictly Reserved.

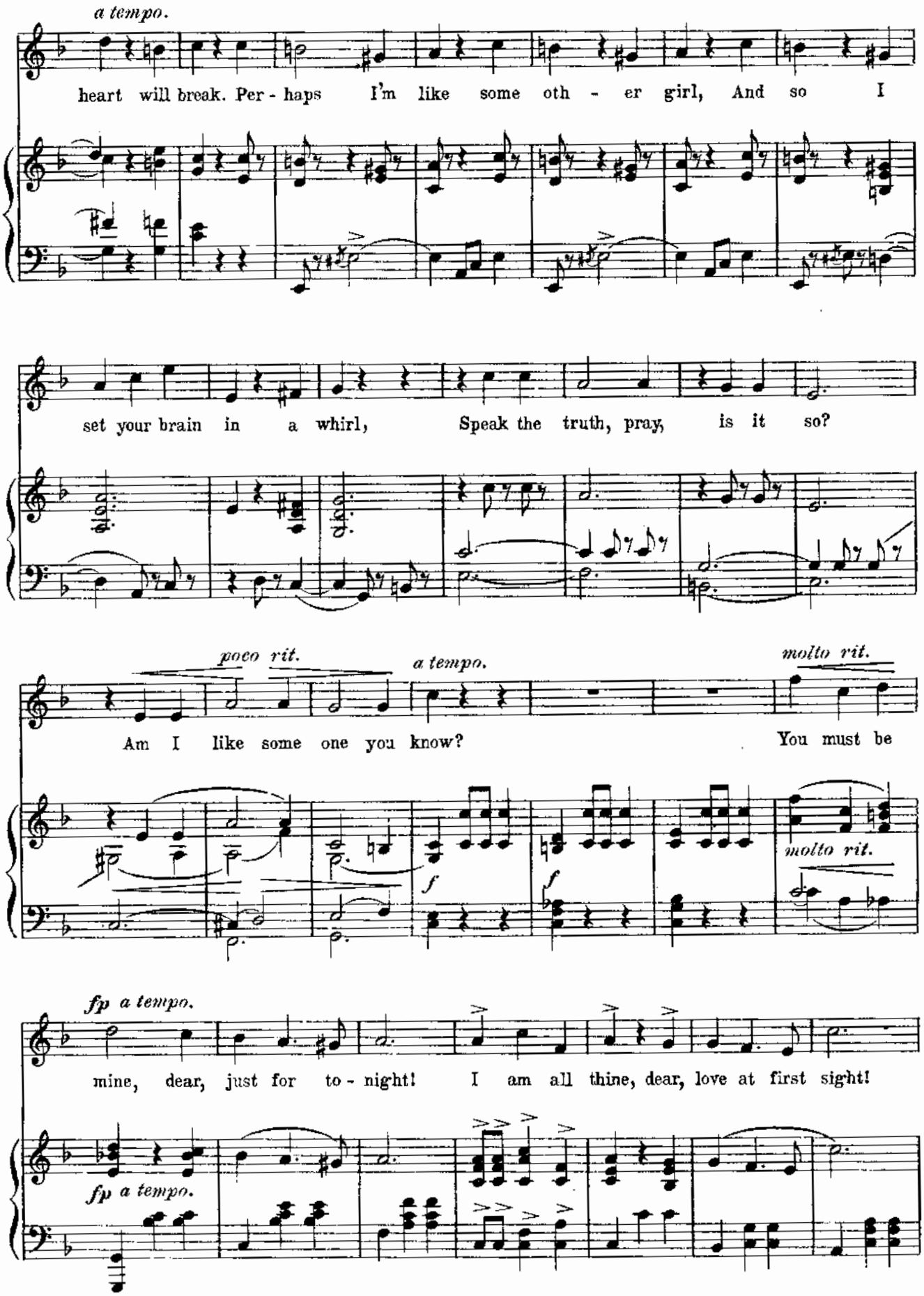

rit.
I feel a charm I can't ex - plain, Steal o'er my heart and
rit.
a tempo.
brain. I've sought for long a wom-an who would love me,
a tempo.
To whom I could be true for aye. My oth - er self,-
- sent from the Heav'n a - bove me, I nev-er met un - til to - - day.

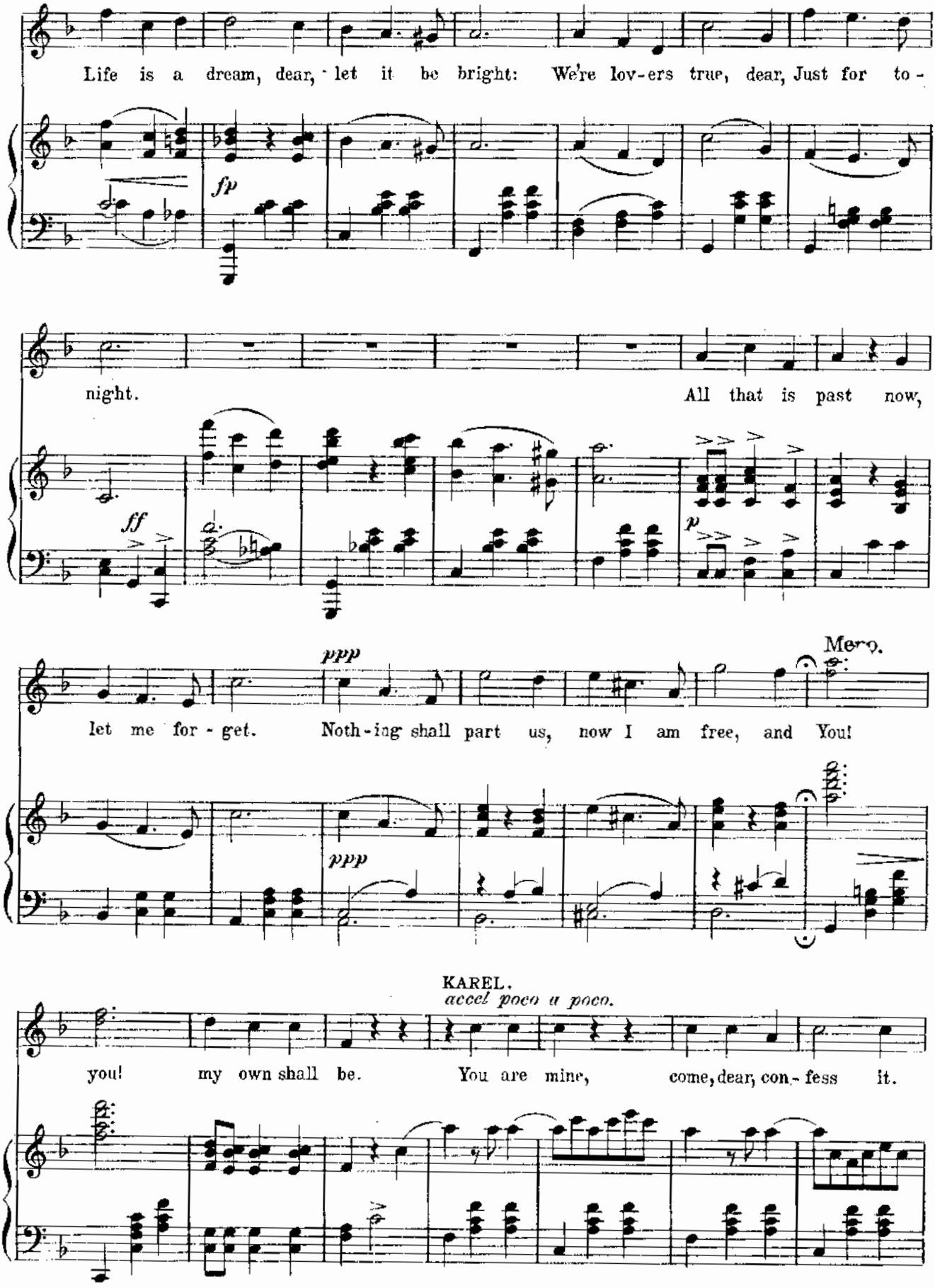

You seem to hold me by a pow'r mag - net - ic, Your heart sends to
mine a mes - sage di - vine; I feel that Na - ture, in a mood pro - phet - -
poco rit.
a tempo.
ic, Made you for me– my own af - fin - i - ty. And, come what may, we
poco rit.
a tempo.
ne'er shall part,— But, mine a - lone, you shall be sweet - heart.


poco rit.
poco rit.
KAREL.
JANA.
molto rit.
fp a tempo.
You must be mine, dear, just for to - night!
f a tempo.
f
f
molto rit.
ffp a tempo.
I am all thine, dear, love at first sight! Life is a dream, dear, let it be
fp
bright: We're lov- ers true, dear, just for to - night.
ff
ff


cresc.
All that is past now, let us for - get. Noth - ing shall
p
cresc.
ff Meno.
a tempo.
part us, now I am free and You! you! my own shall be.
ff
f a tempo.
p accel.
JANA.
Be not so sure this may be fan-cy on - ly You know we nev-er
rit.


molto rit.
met be - - fore. Per - haps, my friend, you're just a lit-tle
a tempo.
lone - ly And you had bet-ter say no more. I have been told that you are
so ro - man - tic, And love at first sight is apt to take flight, To find you
poco rit.
false I think would drive me fran - - tic, So make no mis - take or you my
poco rit.


a tempo.
heart will break. Per - haps I'm like some oth - er girl, And so I
set your brain in a whirl, Speak the truth, pray, is it so?
poco rit.
a tempo.
molto rit.
Am I like some one you know? You must be
f
f
molto rit.
fp a tempo.
mine, dear, just for to - night! I am all thine, dear, love at first sight!
fp a tempo.


Life is a dream, dear, let it be bright: We're lov-ers true, dear, Just for to-
fp
night.
All that is past now,
ff
p
ppp
Mero.
let me for-get. Noth-ing shall part us, now I am free, and You!
ppp
KAREL.
accel poco a poco.
you! my own shall be. You are mine, come, dear, con-fess it.

JANA.

KAREL.
Rapido e leggiero.

Yes I may as well con - fess it.

JANA.

KAREL.

Are you sure 'tis I you love? Shall I tell you?

JANA.

KAREL.

JANA.

KAREL.
Meno.

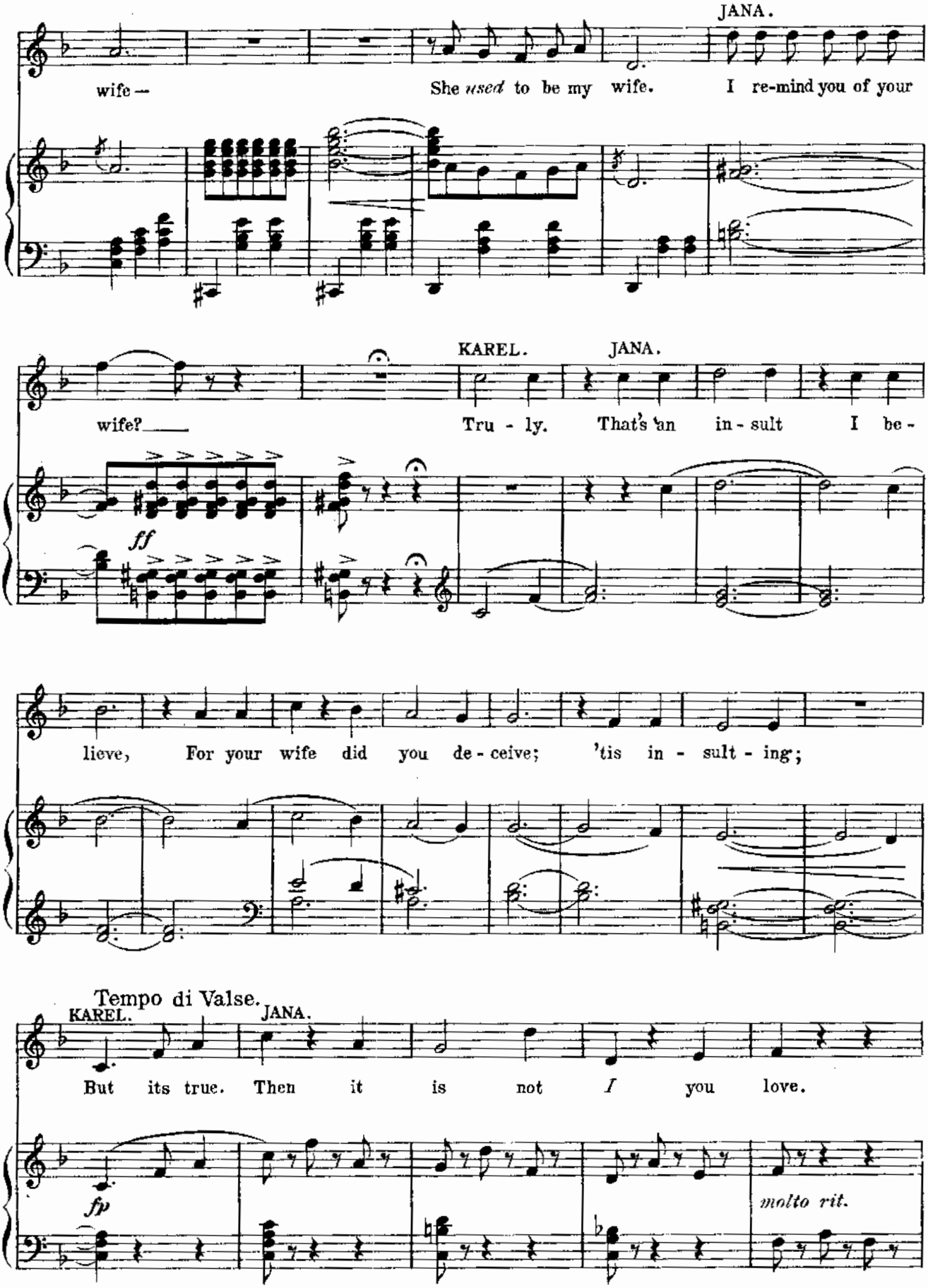
Yes, do tell me. You at - tract me. Yes, and why? Be-cause you af -

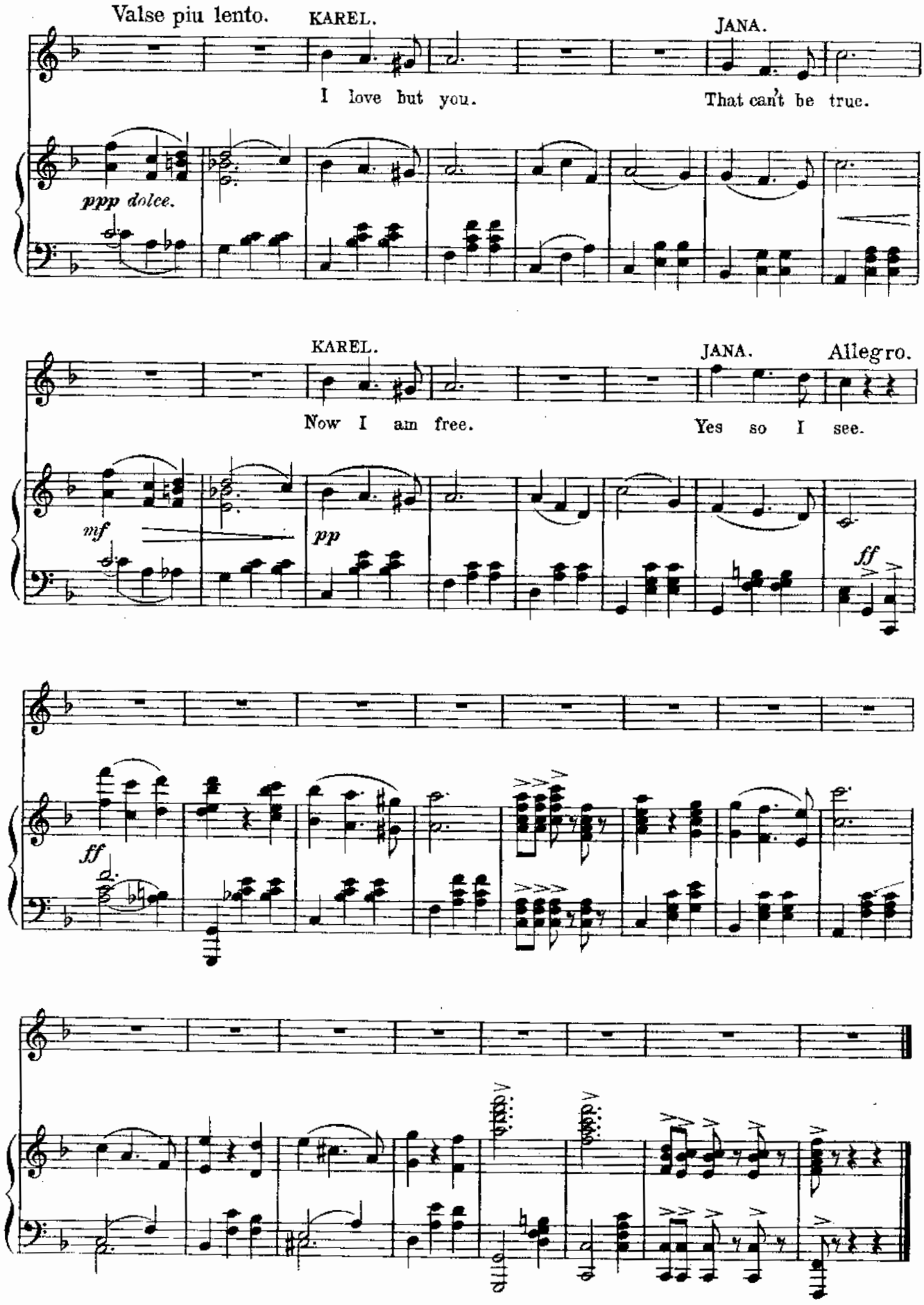
JANA.

KAREL.

fect me. Yes and why? You re-mind me of my

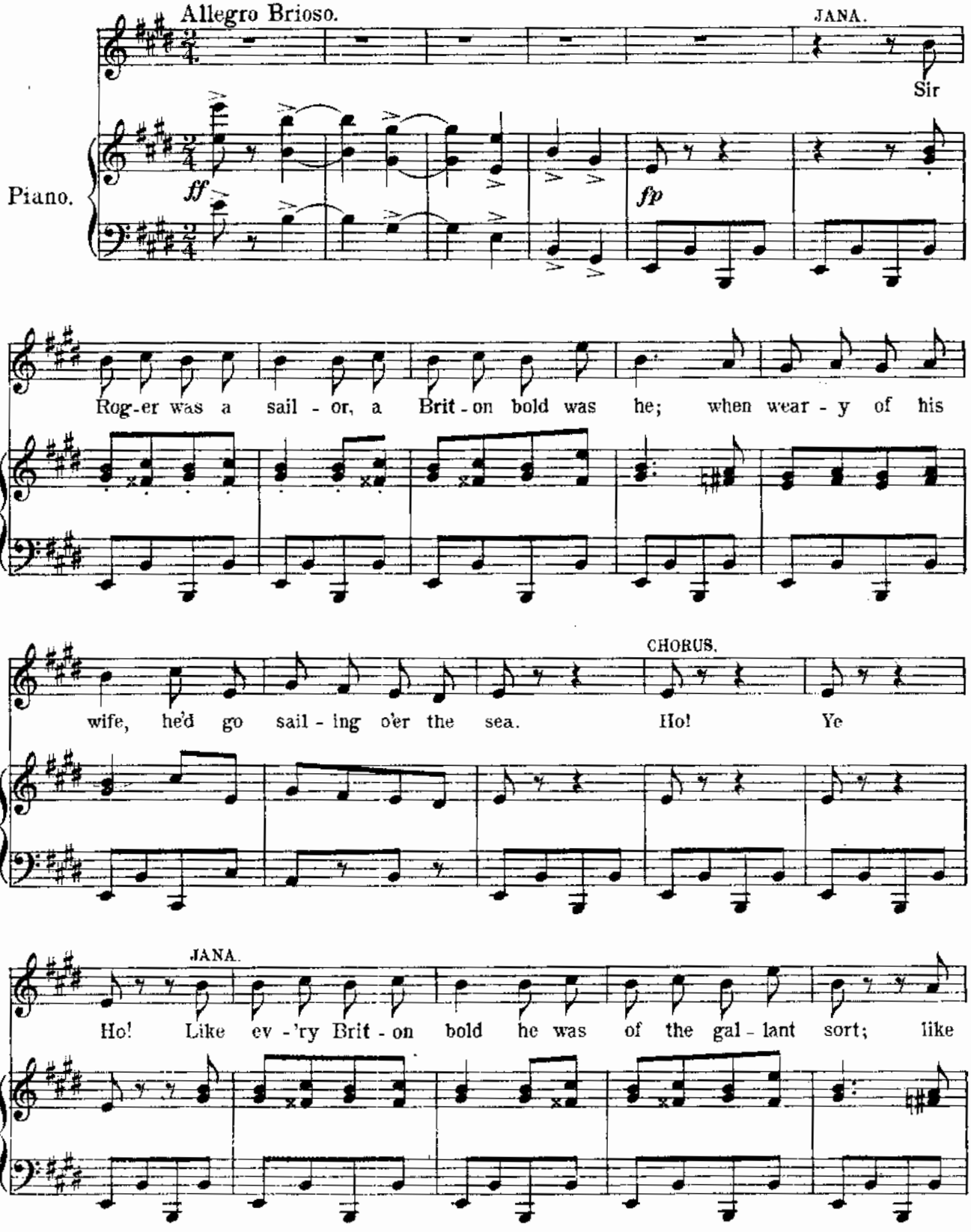
fp


JANA.
wife —
She *used* to be my wife. I re-mind you of your
KAREL.
JANA.
wife?
Tru - ly. That's an in - sult I be -
ff
lieve, For your wife did you de - ceive; 'tis in - sult - ing;
Tempo di Valse.
KAREL.
JANA.
But its true. Then it is not *I* you love.
fp
molto rit.

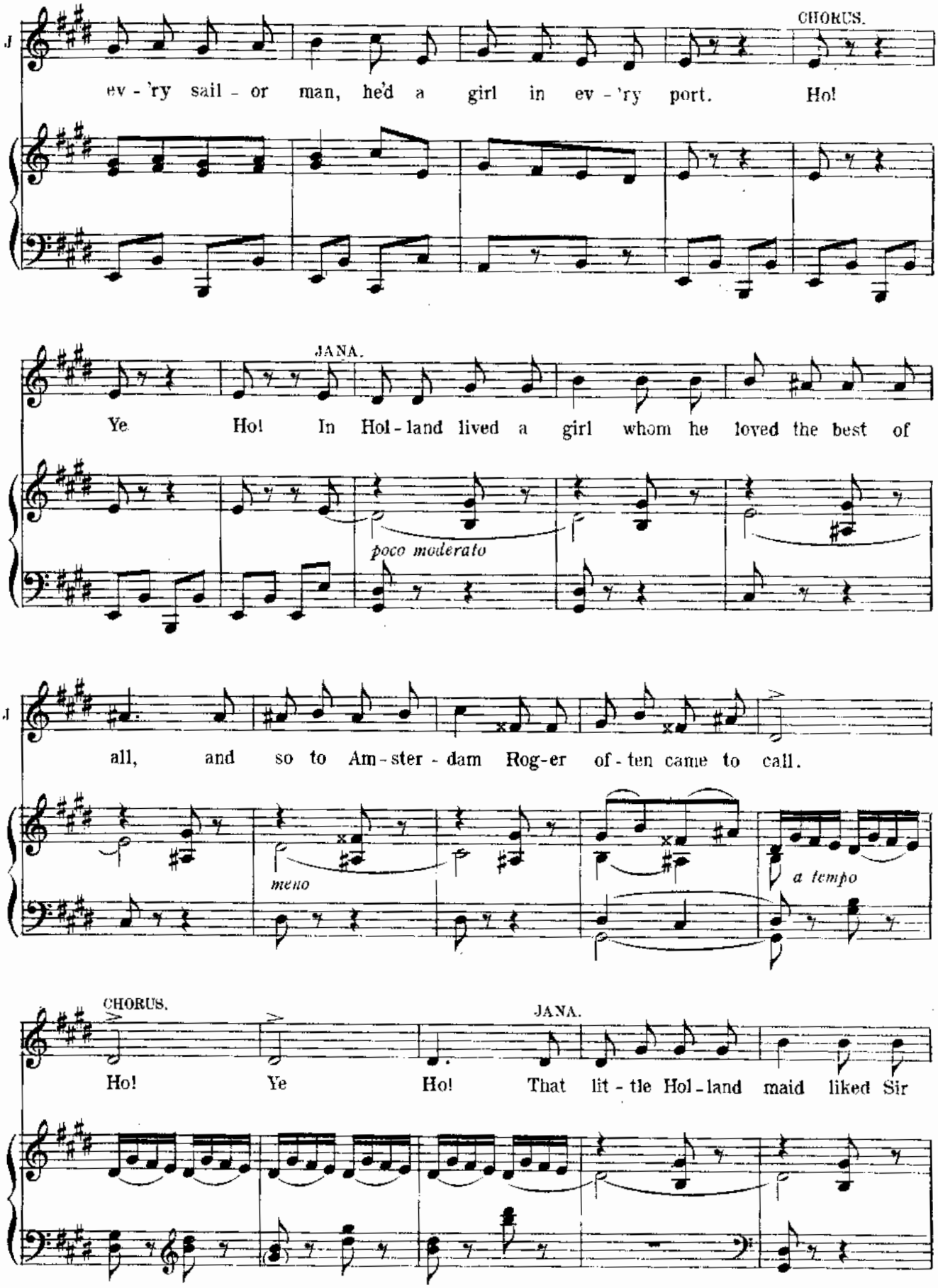

Valse piu lento.
KAREL.
JANA.
I love but you.
That can't be true.
ppp dolce.
KAREL.
JANA.
Allegro.
Now I am free.
Yes so I see.
mf
pp
ff
ff

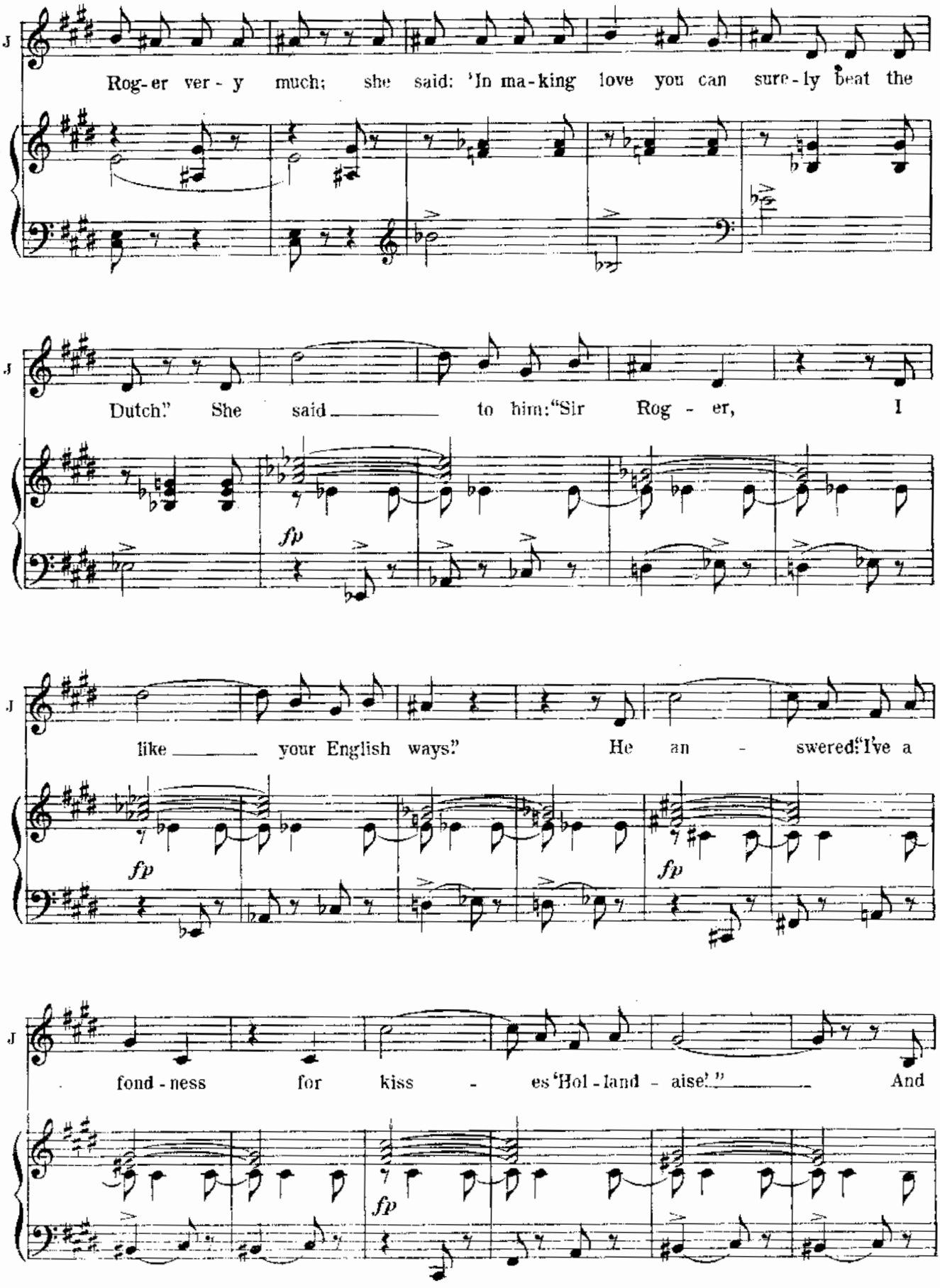
Finale II.

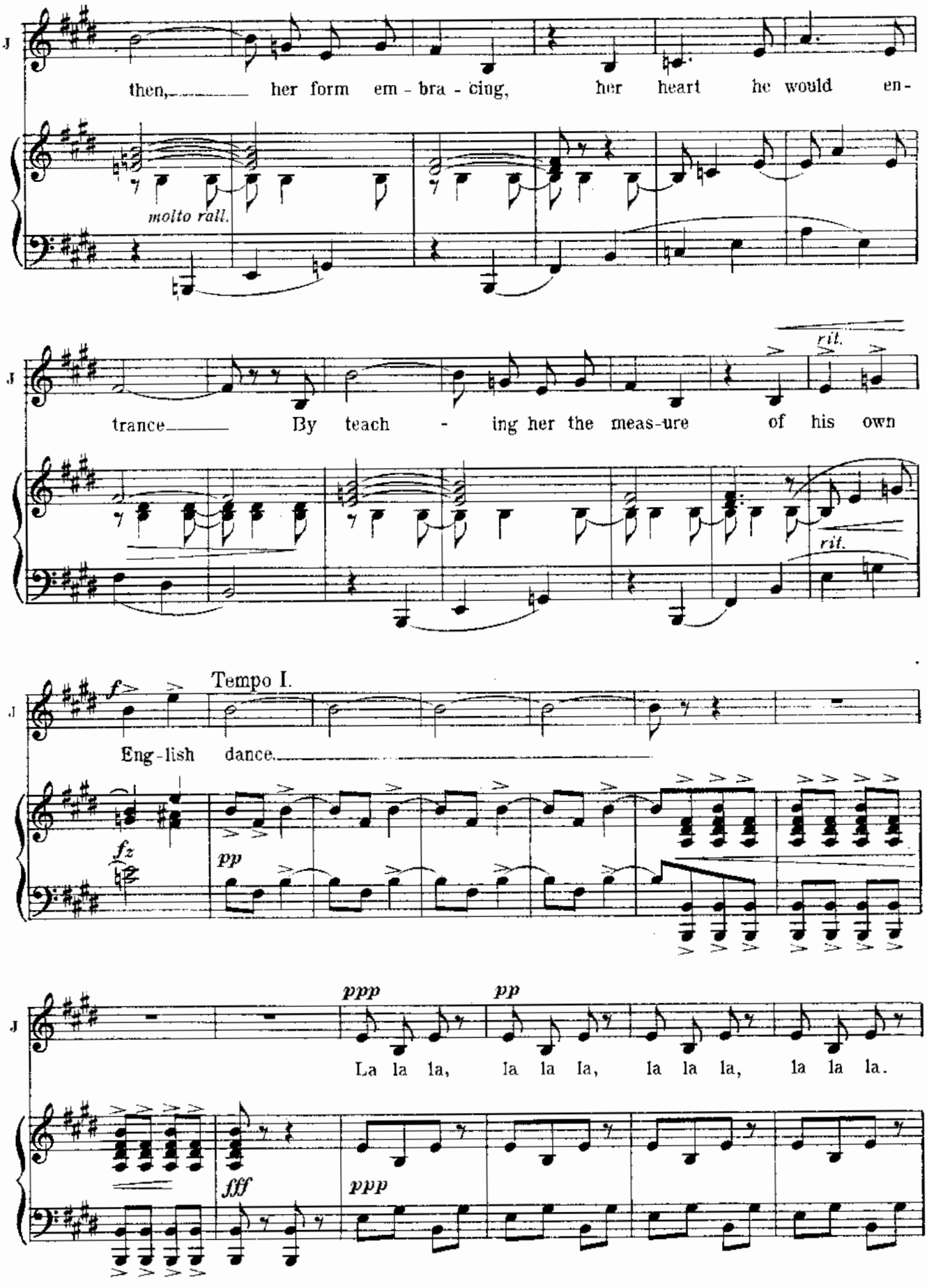
(Jana, Gonda, Karel, Judge, Bock, Scrop and Chorus.)

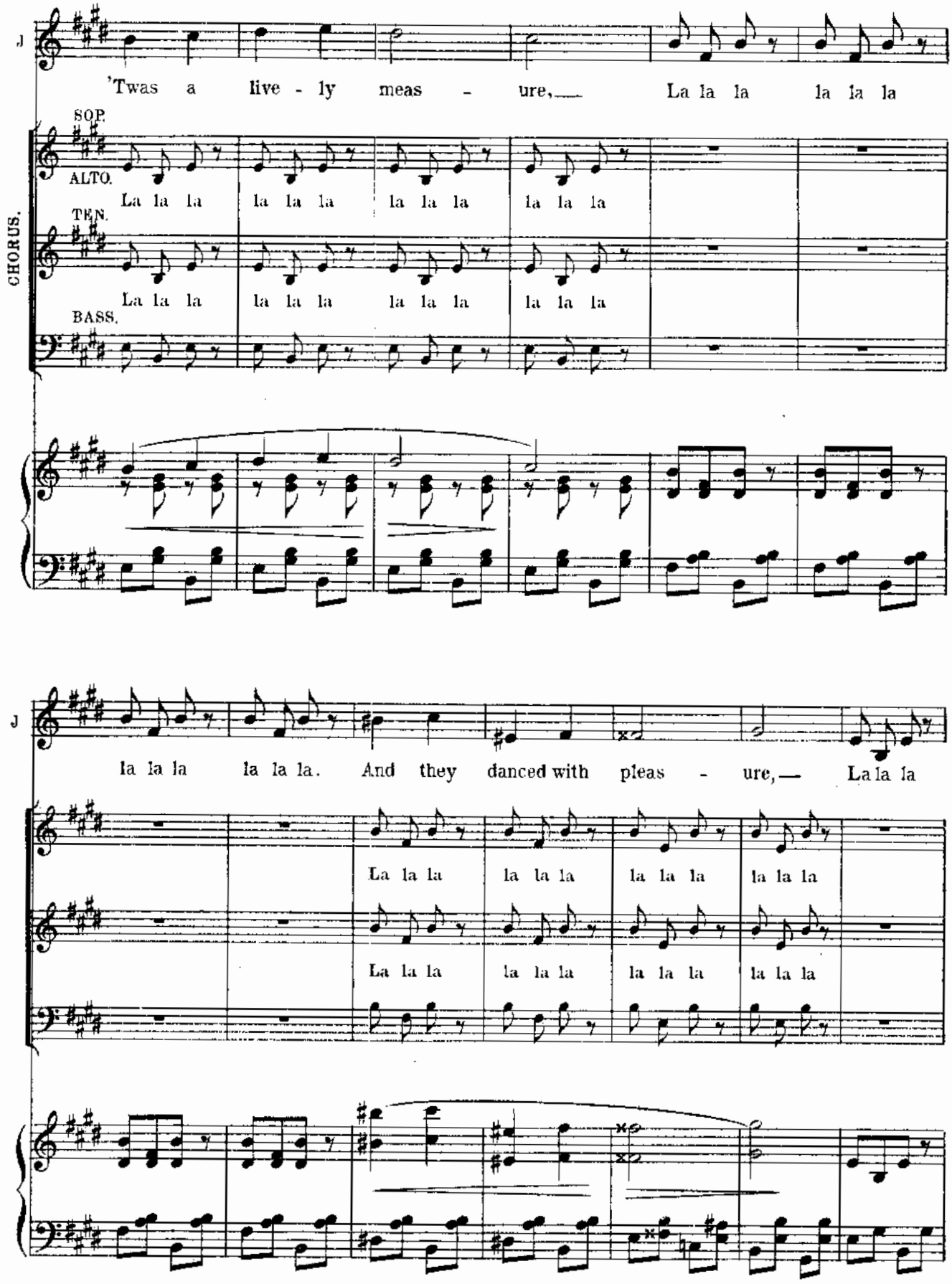


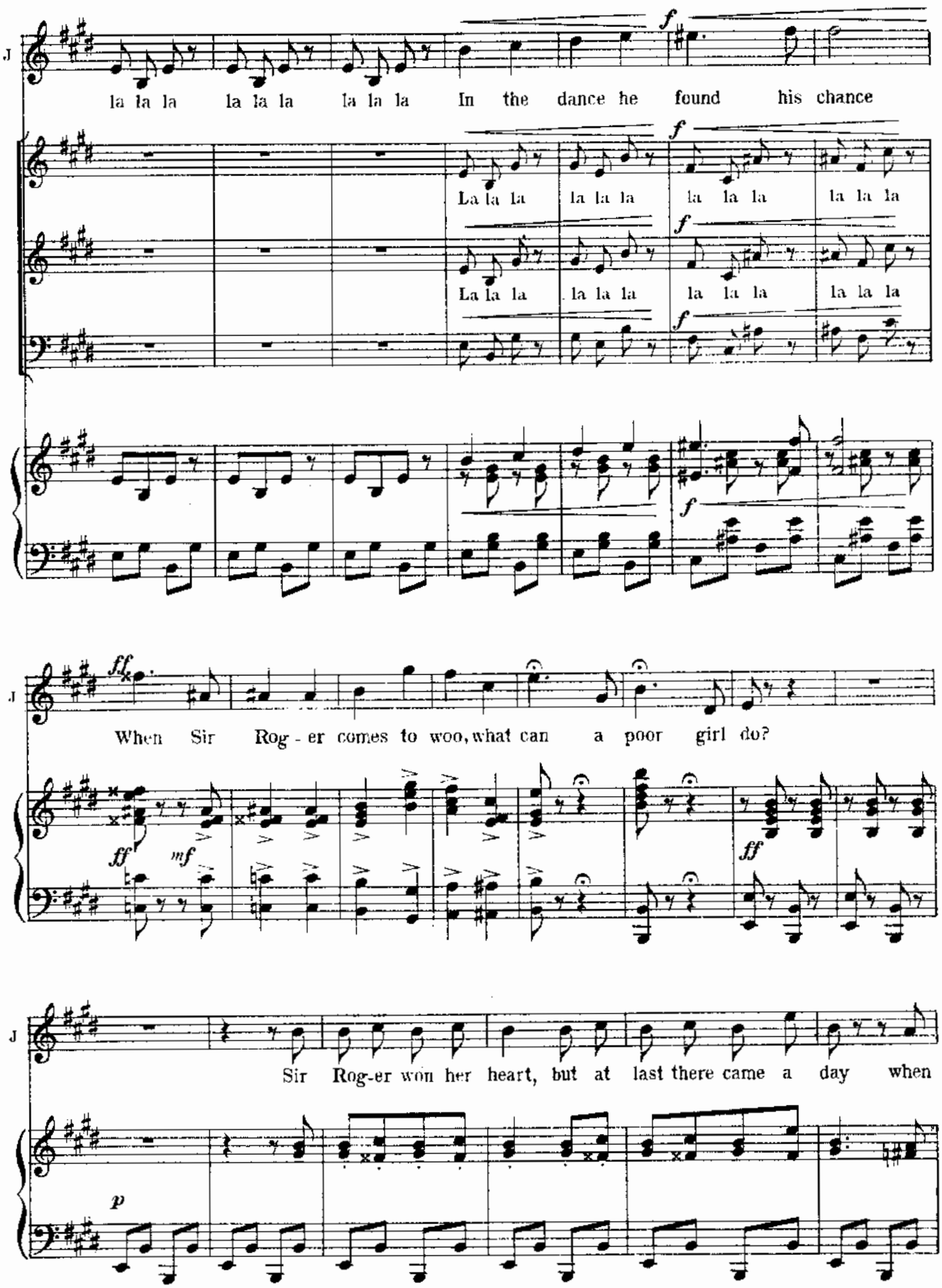
Copyright MCMX by M.Witmark & Sons.
International Copyright Secured.

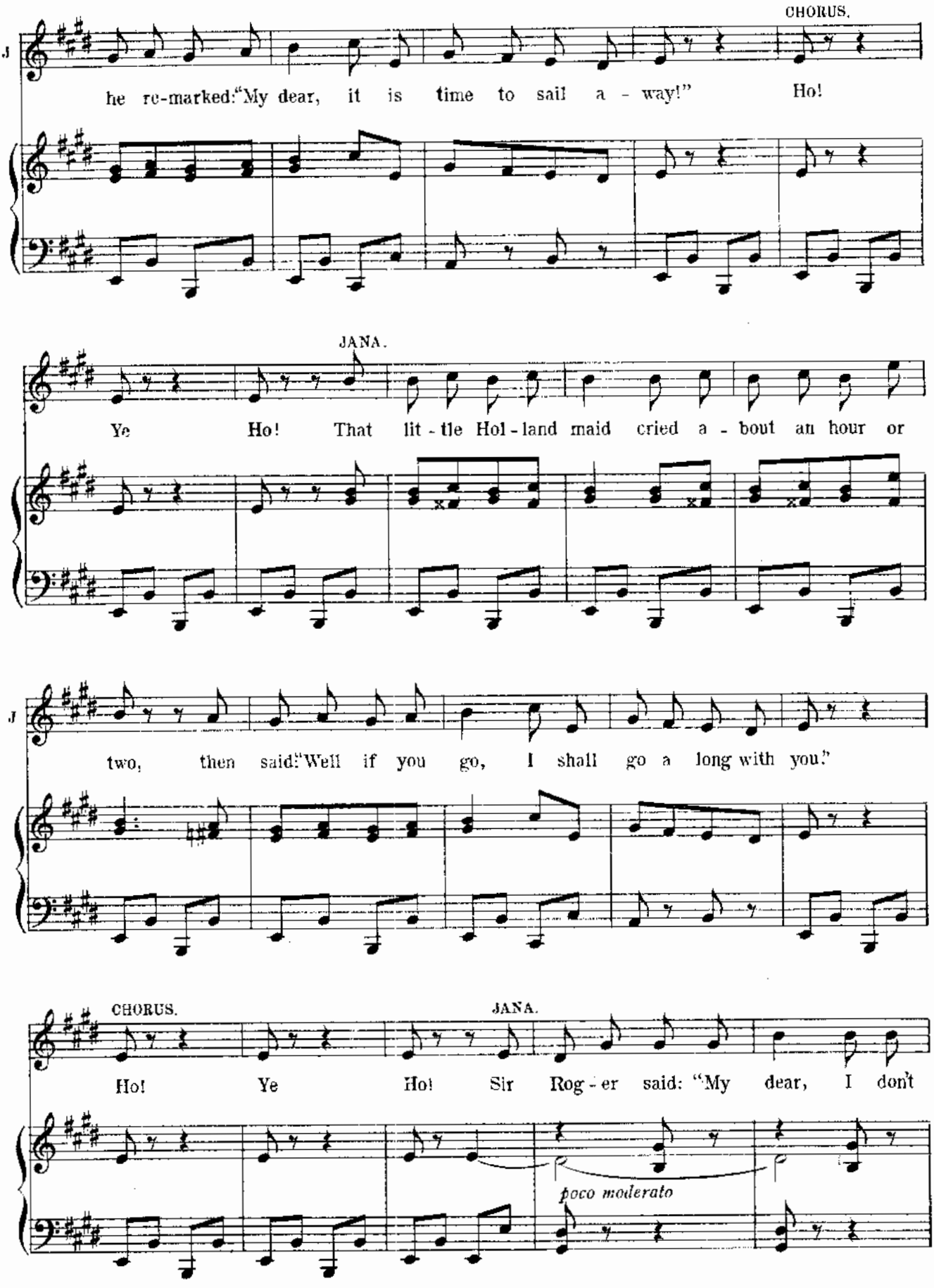

CHORUS.
ev - 'ry sail - or man, he'd a girl in ev - 'ry port. Ho!
JANA.
Ye Ho! In Hol - land lived a girl whom he loved the best of
poco moderato
all, and so to Am - ster - dam Rog - er of - ten came to call.
meno
a tempo
CHORUS.
Ho! Ye Ho!
JANA.
That lit - tle Hol - land maid liked Sir

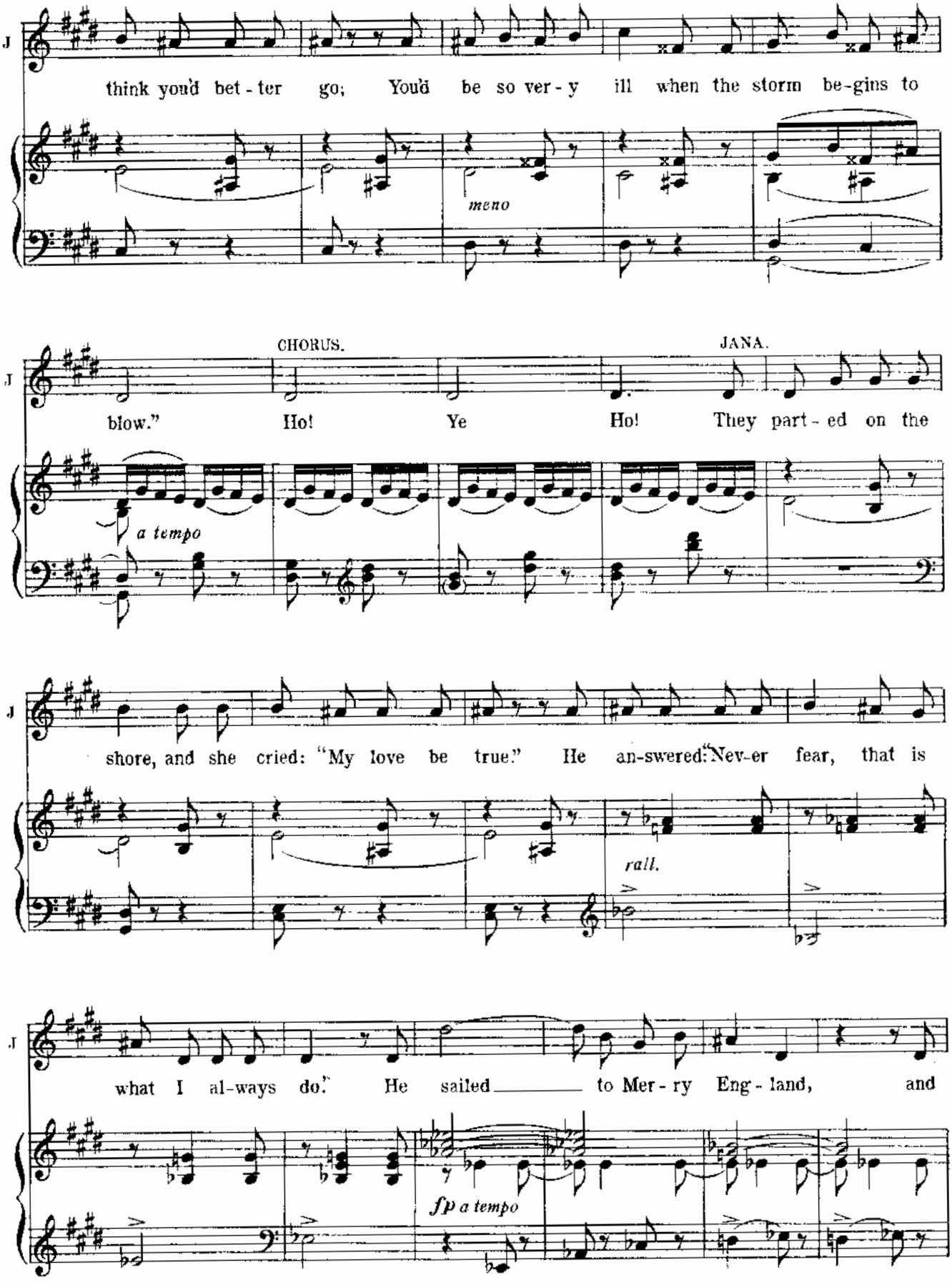

Rog-er ver-y much; she said: 'In ma-king love you can sure-ly beat the
Dutch." She said to him: "Sir Rog-er, I
like your English ways." He an-swered: "I've a
fond-ness for kiss-es 'Hol-land-aise!" And
fp
fp
fp
fp

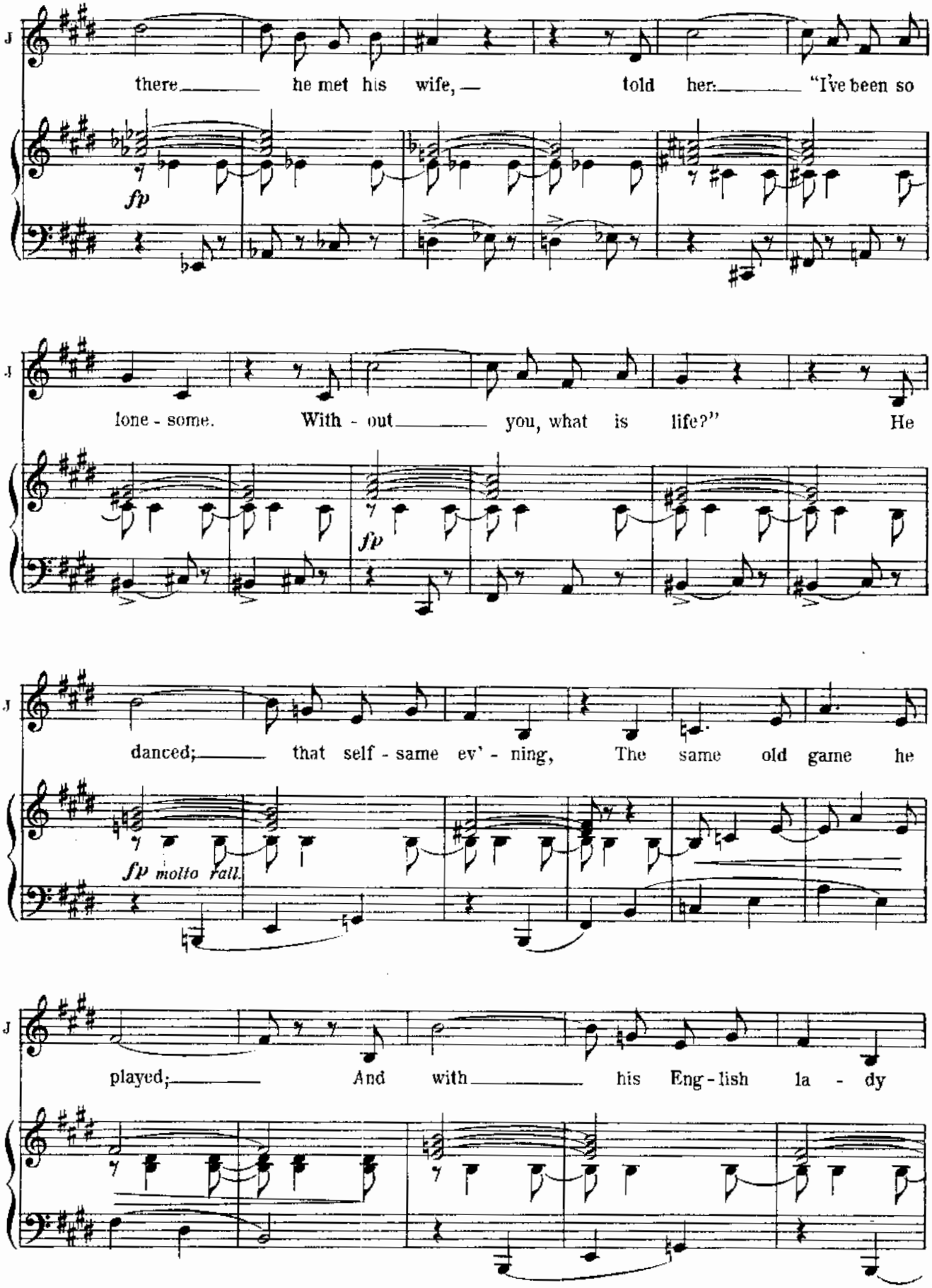

then, her form em - bra - cing, her heart he would en-
molto rall.
trance By teach - ing her the meas-ure of his own
rit.
rit.
Tempo I.
Eng-lish dance.
f
fz
pp
ppp
pp
La la la, la la la, la la la, la la la.
fff
ppp

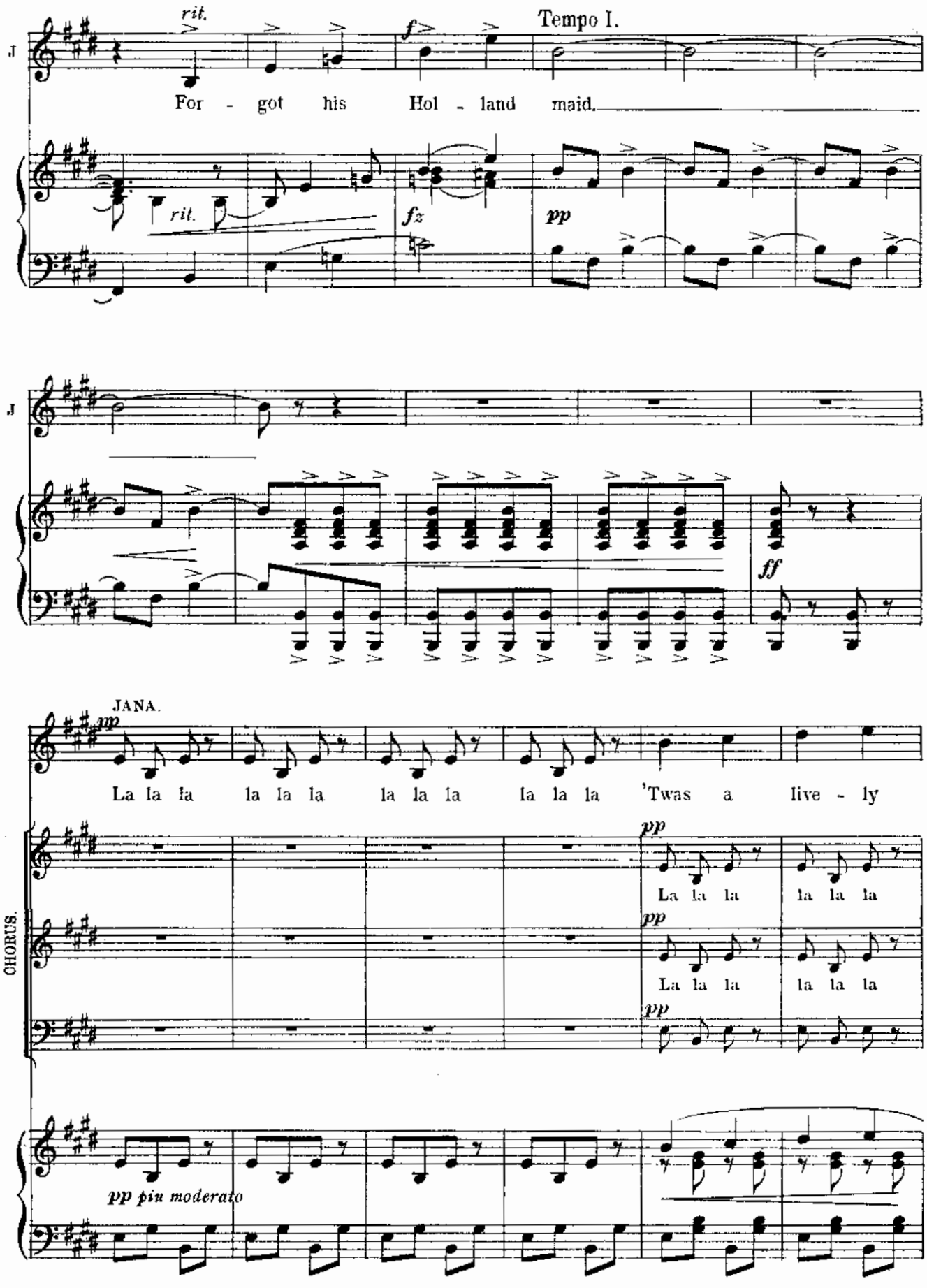

'Twas a live - ly meas - ure,— La la la la la la
SOP.
ALTO.
La la la la la la la la la la la la
TEN.
La la la la la la la la la la la la
BASS.
CHORUS.
la la la la la la. And they danced with pleas - ure,— La la la
La la la la la la la la la la la la
La la la la la la la la la la la la

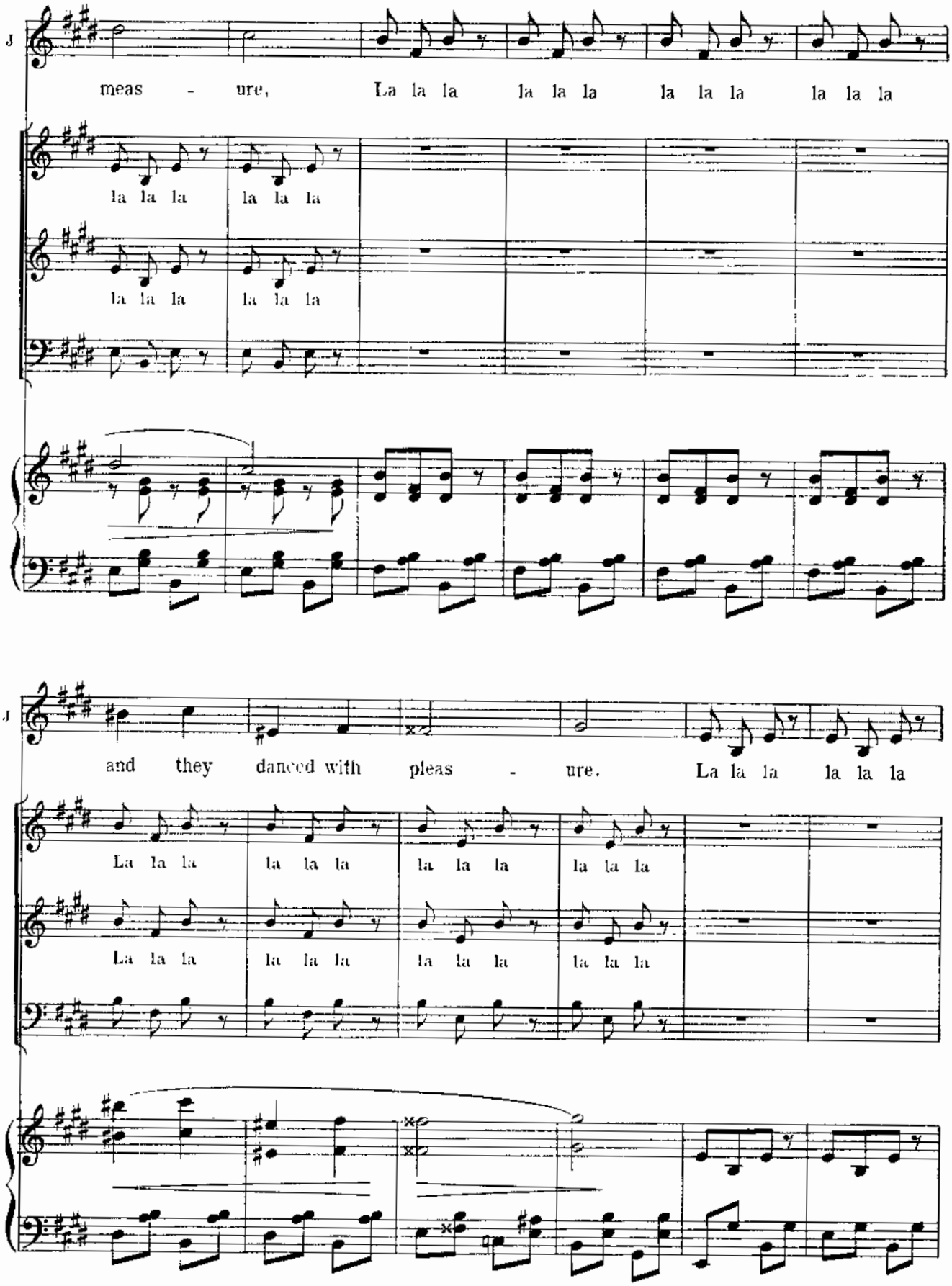

la la la la la la la la la In the dance he found his chance
La la la la la la la la la la la la
La la la la la la la la la la la la
When Sir Rog - er comes to woo, what can a poor girl do?
Sir Rog-er won her heart, but at last there came a day when

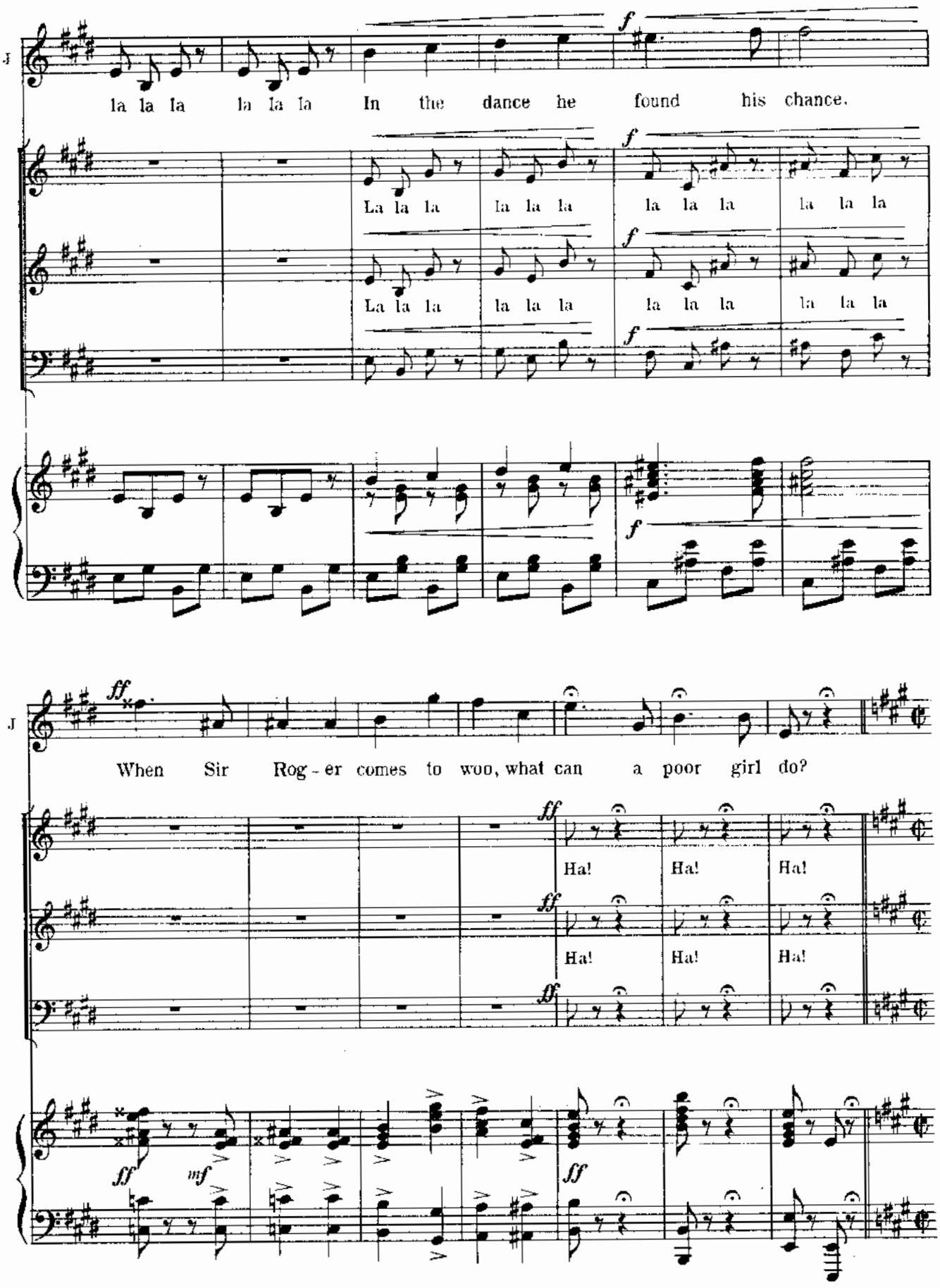

CHORUS.
he re-marked: "My dear, it is time to sail a - way!" Ho!
JANA.
Ye Ho! That lit - tle Hol - land maid cried a - bout an hour or
two, then said: "Well if you go, I shall go a long with you."
CHORUS.
JANA.
Ho! Ye Ho! Sir Rog - er said: "My dear, I don't
poco moderato

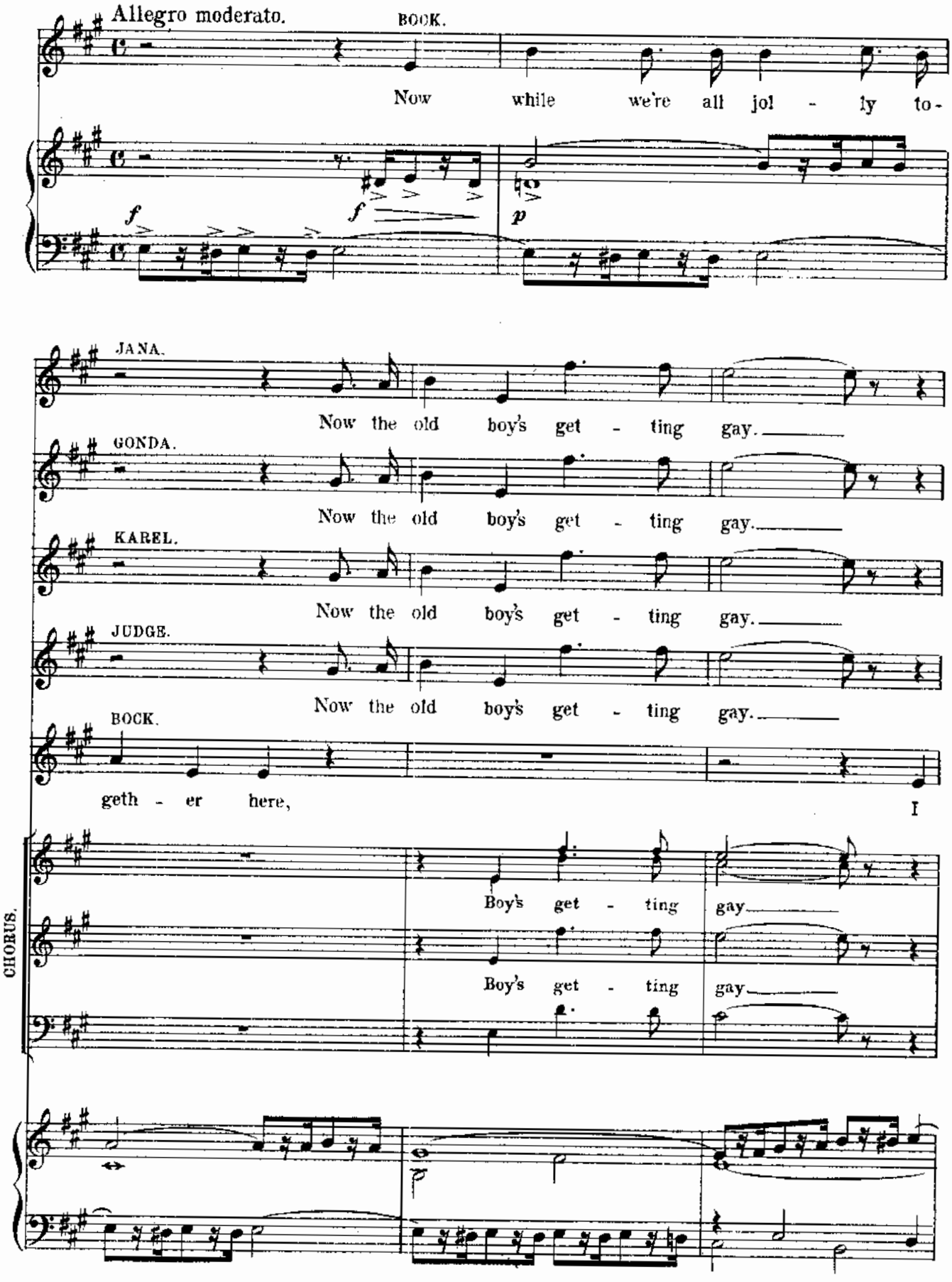

think you'd bet - ter go; You'd be so ver - y ill when the storm be-gins to
meno
CHORUS.
JANA.
blow." Ho! Ye Ho! They part - ed on the
a tempo
shore, and she cried: "My love be true." He an-swered: "Nev-er fear, that is
rall.
what I al-ways do." He sailed to Mer - ry Eng - land, and
fp a tempo

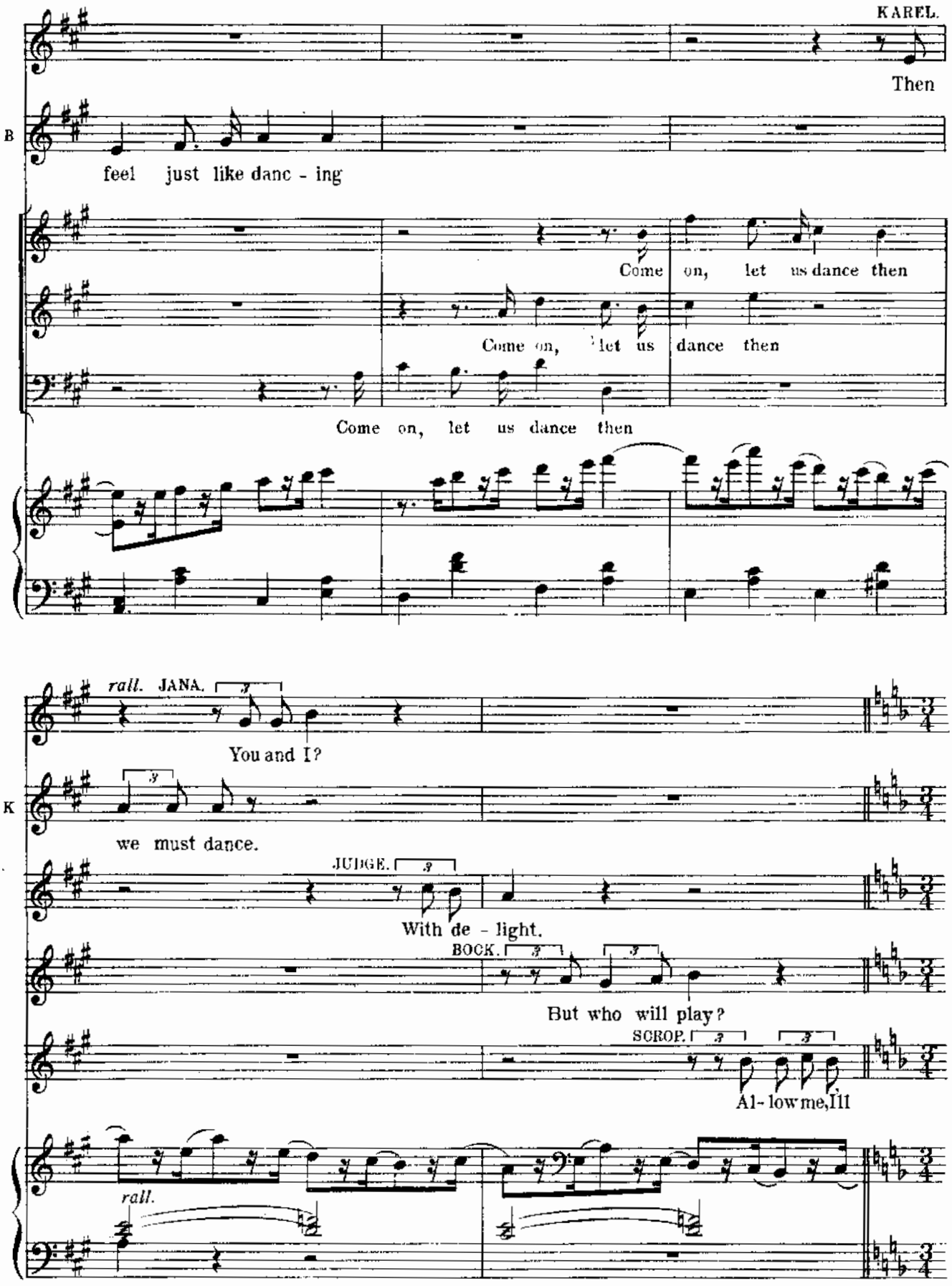

there he met his wife, told her: "I've been so
fp
lone - some. With - out you, what is life?" He
fp
danced; that self - same ev' - ning, The same old game he
fp molto rall.
played; And with his Eng - lish la - dy

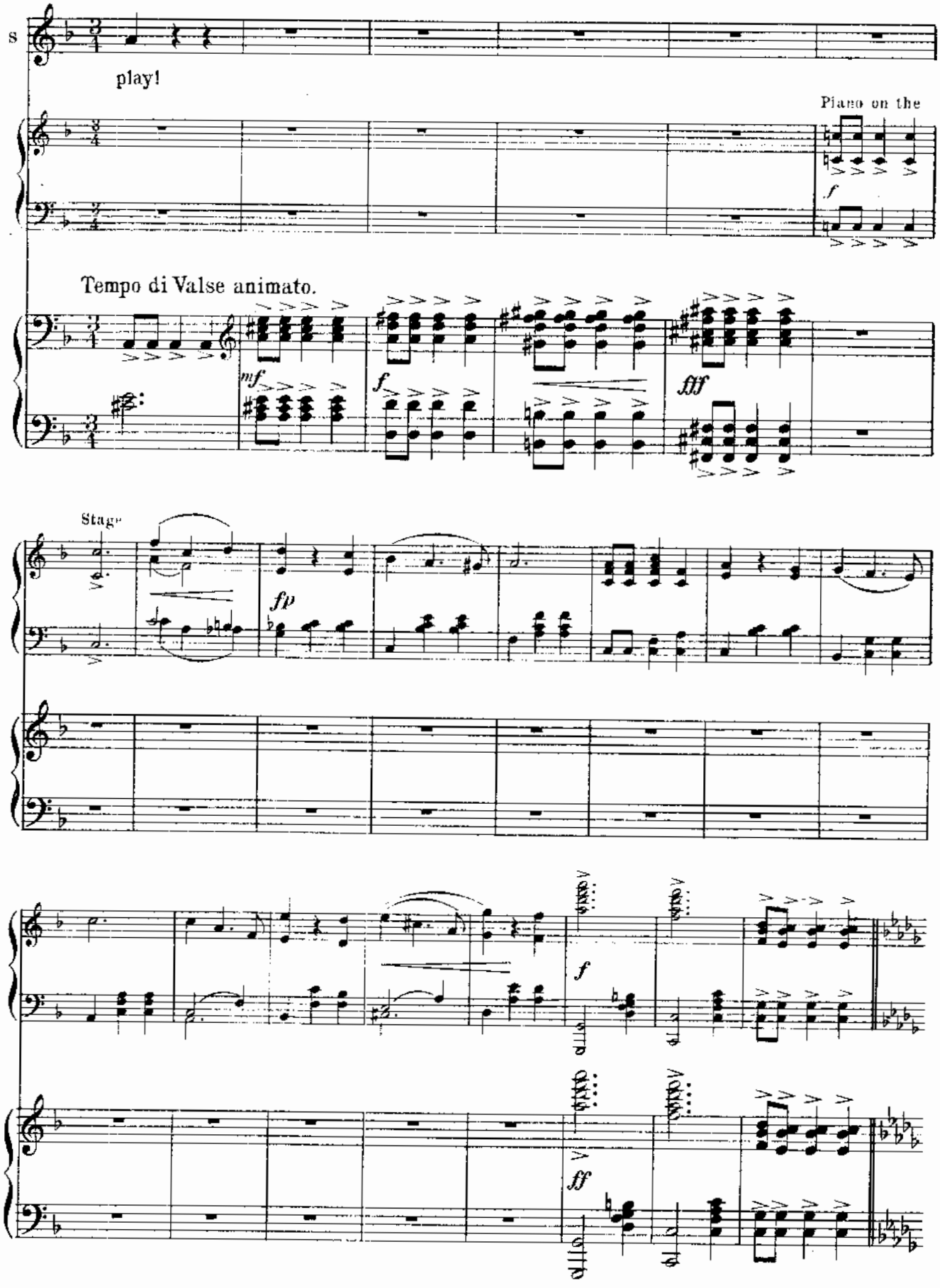

rit.
Tempo I.
For - got his Hol - land maid.
rit.
fz
pp
ff
JANA.
pp
La la la la la la la la la la la la 'Twas a live - ly
CHORUS.
pp
La la la la la la
pp
La la la la la la
pp
pp
pp più moderato

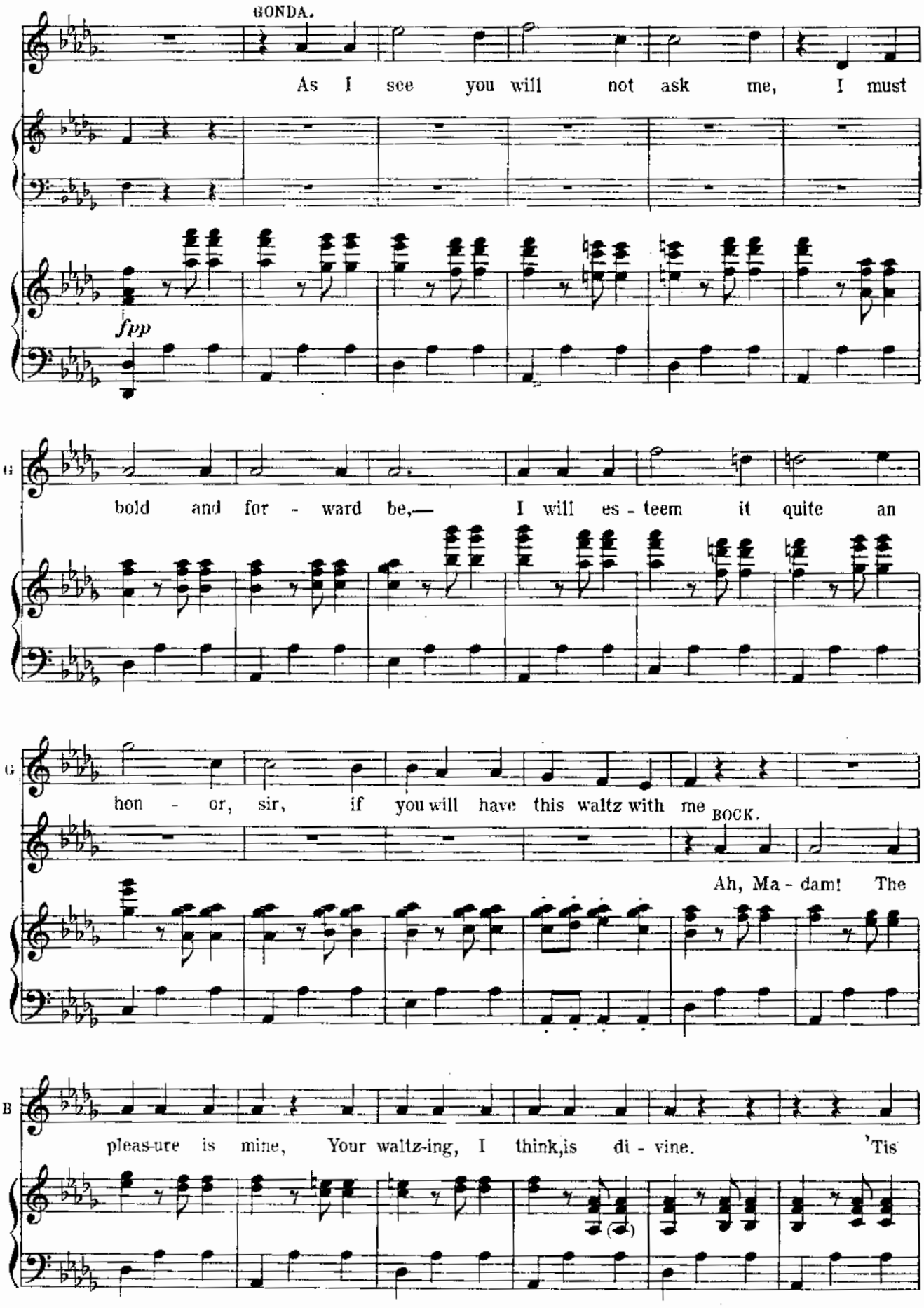

meas - ure, La la la la la la la la la la la la
la la la la la la
la la la la la la
and they danced with pleas - ure. La la la la la la
La la la la la la la la la la la la
La la la la la la la la la la la la

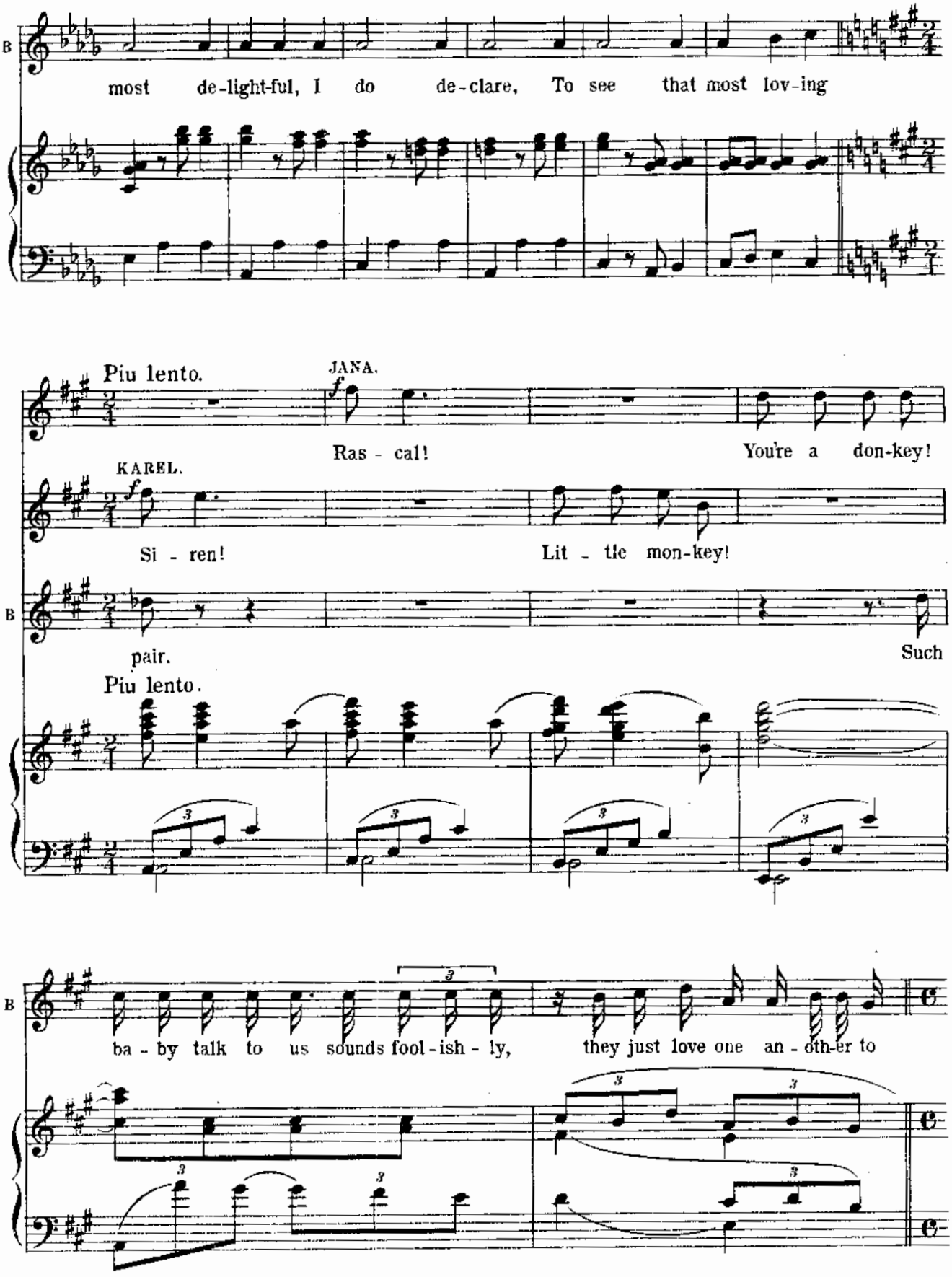

la la la la la la In the dance he found his chance.
La la la la la la la la la la la la
La la la la la la la la la la la la
When Sir Rog - er comes to woo, what can a poor girl do?
Ha! Ha! Ha!
Ha! Ha! Ha!

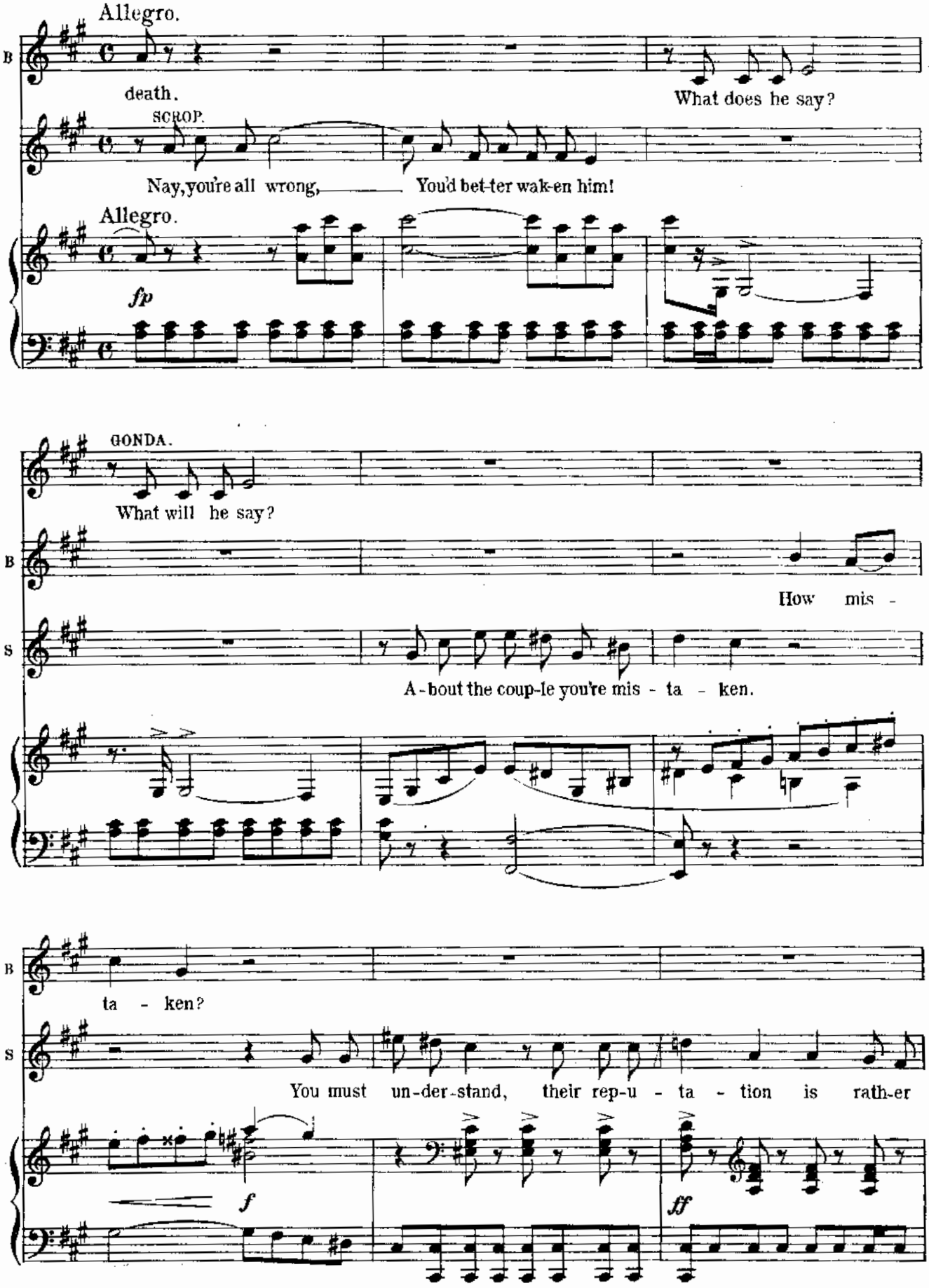

Allegro moderato.
BOOK.
Now while we're all jol - ly to-
JANA.
Now the old boy's get - ting gay.
GONDA.
Now the old boy's get - ting gay.
KAREL.
Now the old boy's get - ting gay.
JUDGE.
Now the old boy's get - ting gay.
BOCK.
geth - er here,
I
CHORUS.
Boy's get - ting gay.
Boy's get - ting gay.

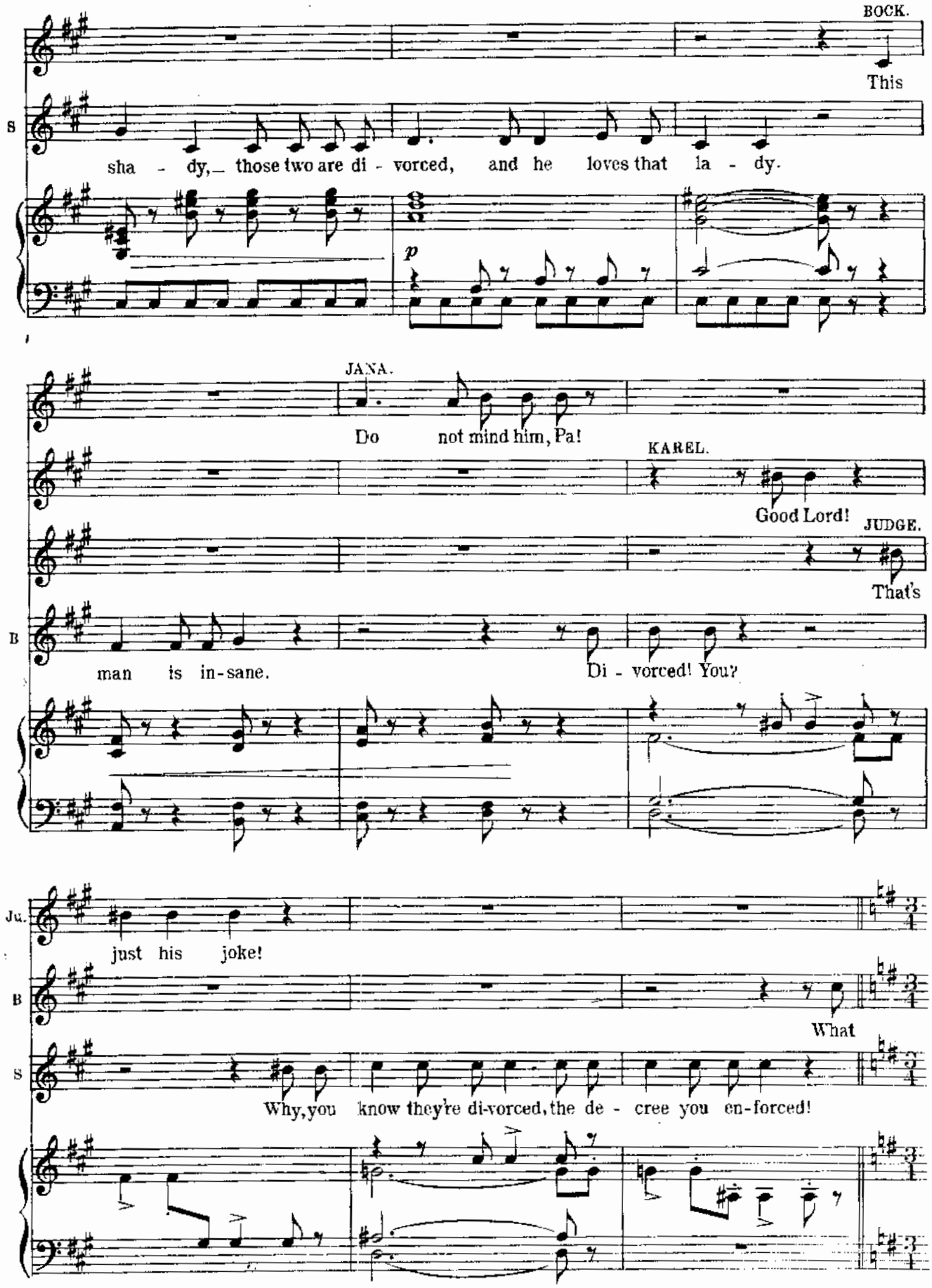

KAREL.
Then
B
feel just like danc - ing
Come on, let us dance then
Come on, let us dance then
Come on, let us dance then
rall. JANA.
You and I?
K
we must dance.
JUDGE.
With de - light.
BOCK.
But who will play?
SCROP.
Al - low me, I'll
rall.

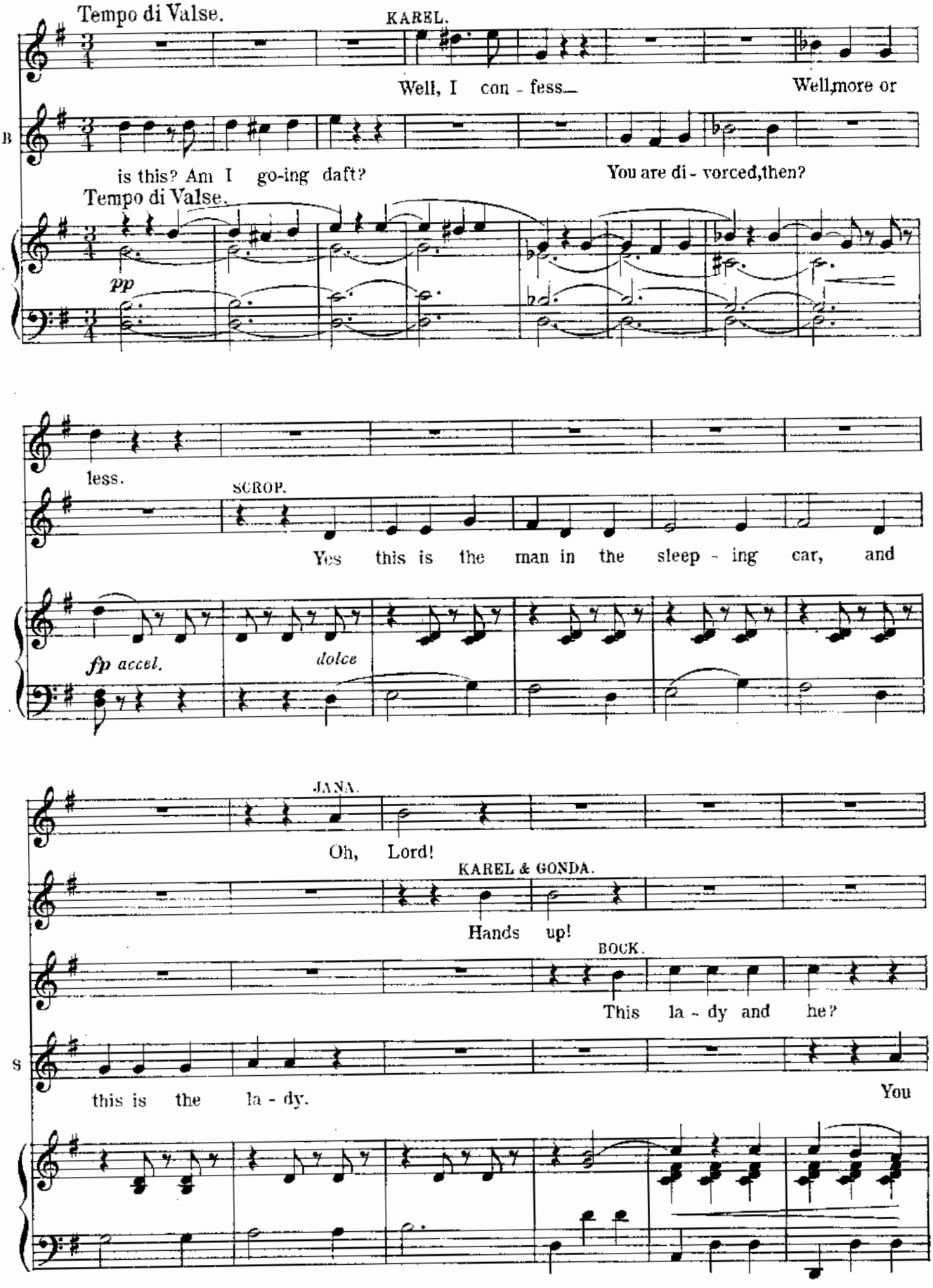

play!
Piano on the
Tempo di Valse animato.
Stage

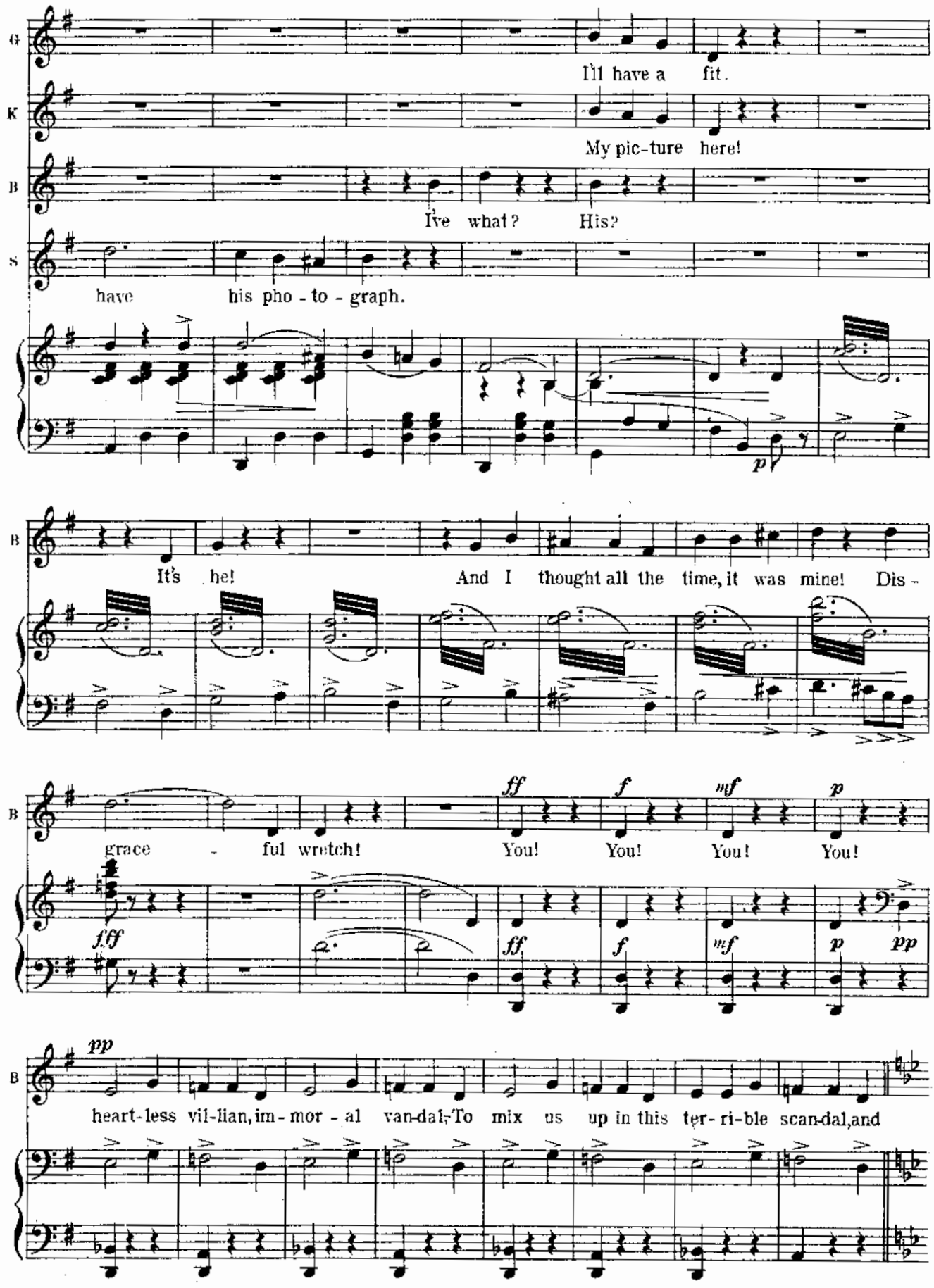

GONDA.
As I see you will not ask me, I must
fpp
G
bold and for - ward be,— I will es - teem it quite an
G
hon - or, sir, if you will have this waltz with me
BOCK.
Ah, Ma - dam! The
B
pleas-ure is mine, Your waltz-ing, I think,is di - vine. 'Tis

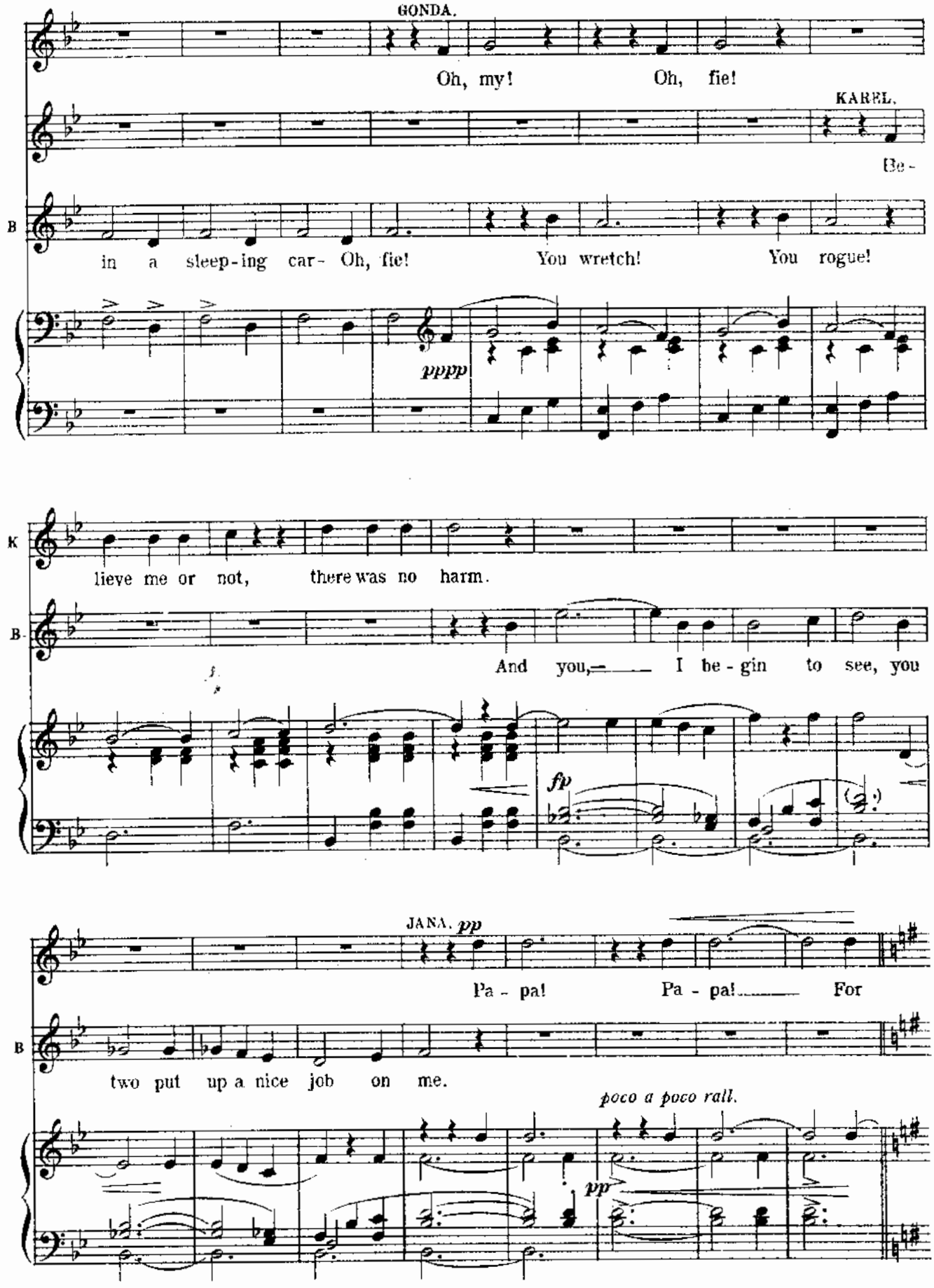

most de-light-ful, I do de-clare, To see that most lov-ing
Piu lento.
JANA.
Ras - cal!
You're a don-key!
KAREL.
Si - ren!
Lit - tle mon-key!
pair.
Such
Piu lento.
ba - by talk to us sounds fool-ish - ly,
they just love one an - oth-er to

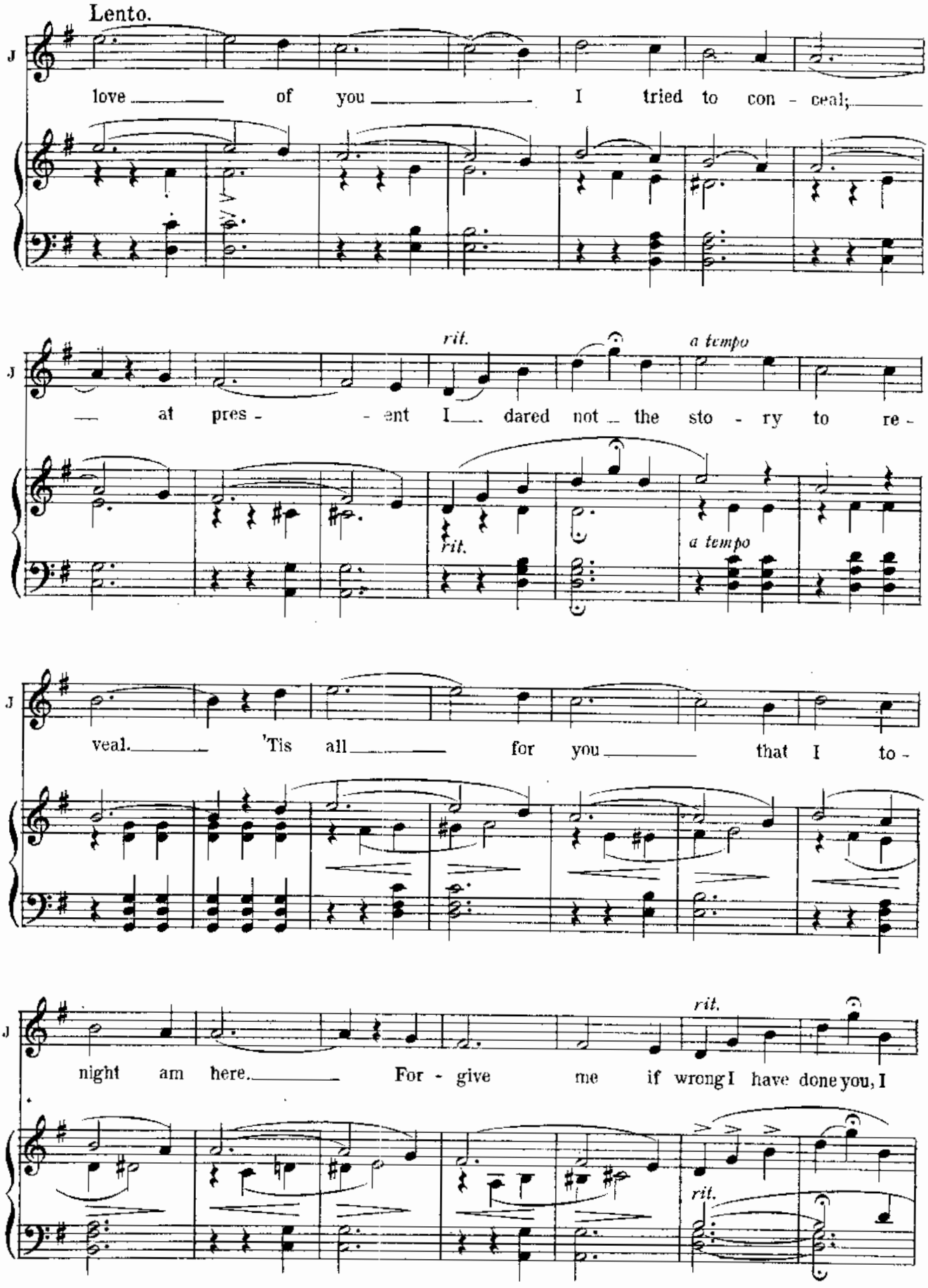

Allegro.
B
death.
What does he say?
SCROP.
Nay, you're all wrong, You'd bet-ter wak-en him!
Allegro.
fp
GONDA.
What will he say?
B
How mis -
S
A - bout the coup-le you're mis - ta - ken.
B
ta - ken?
S
You must un-der-stand, their rep-u - ta - tion is rath-er
f
ff

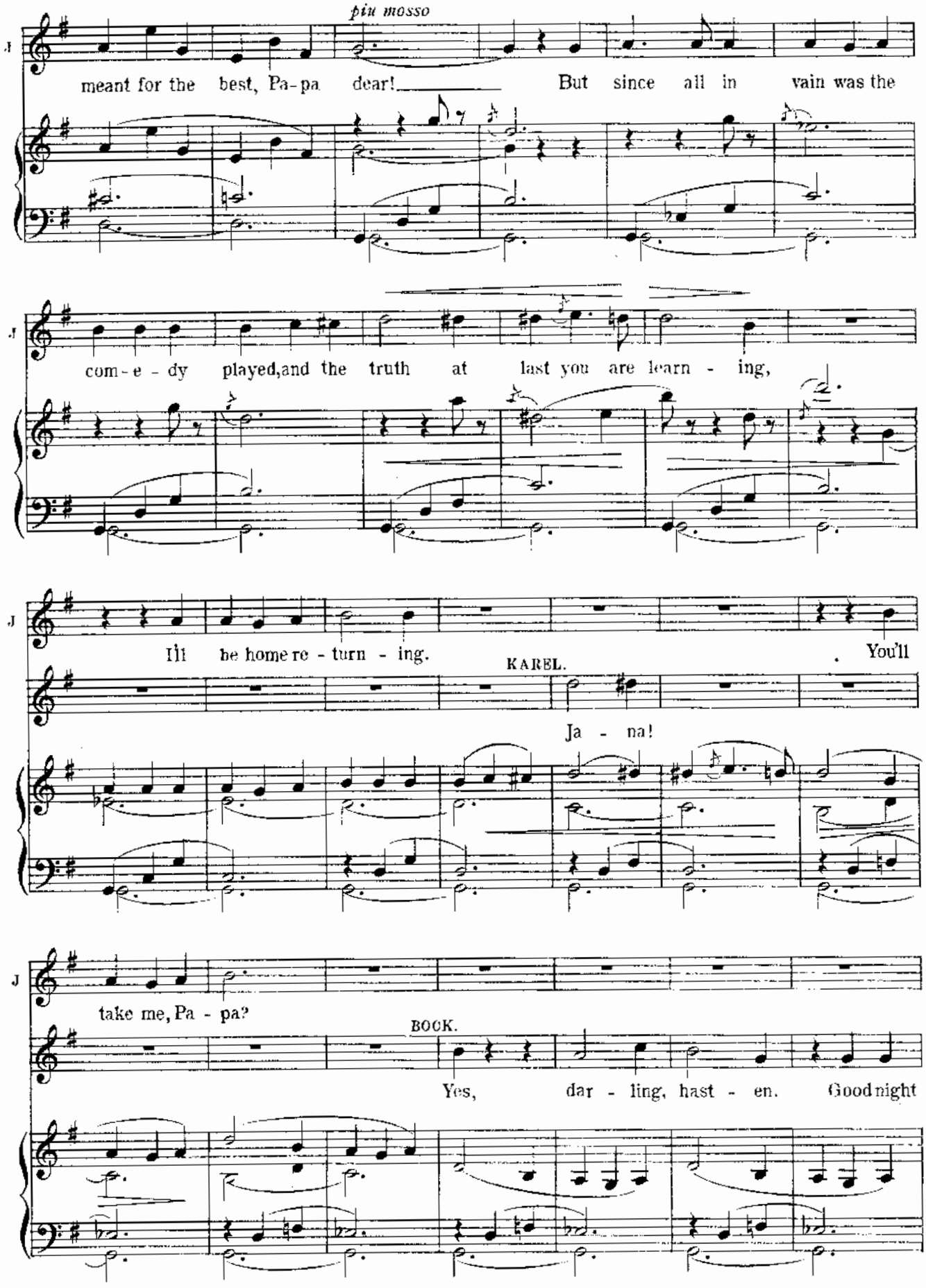

BOCK.
This
S
sha - dy, those two are di - vorced, and he loves that la - dy.
p
JANA.
Do not mind him, Pa!
KAREL.
Good Lord!
JUDGE.
That's
B
man is in-sane.
Di - vorced! You?
Ju.
just his joke!
B
What
S
Why, you know they're di-vorced, the de - cree you en-forced!

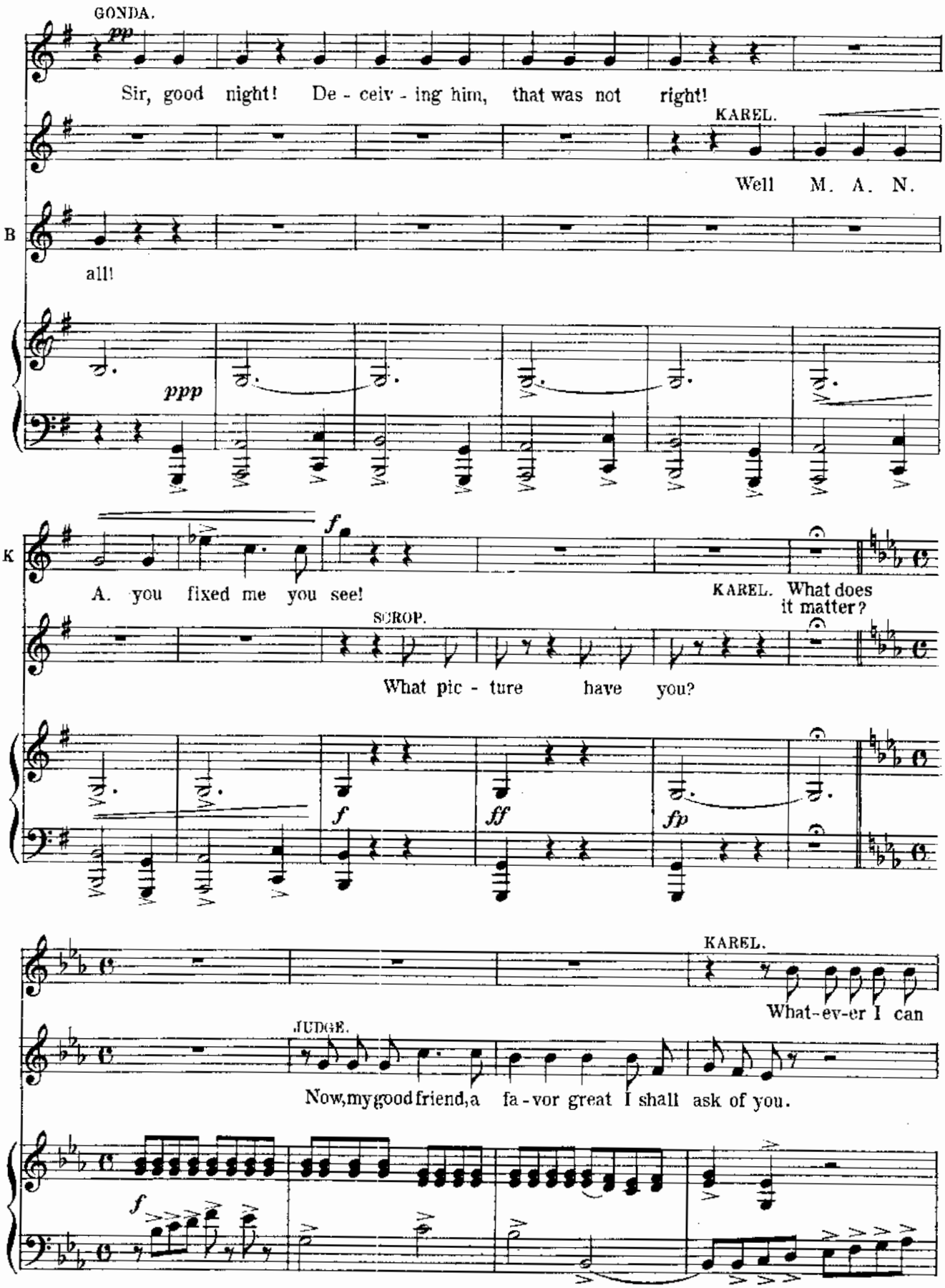

Tempo di Valse.
KAREL.
Well, I con - fess—
Well,more or
B
is this? Am I go-ing daft?
You are di - vorced,then?
Tempo di Valse.
pp
less.
SCROP.
Yes this is the man in the sleep - ing car, and
fp accel.
dolce
JANA.
Oh, Lord!
KAREL & GONDA.
Hands up!
BOCK.
This la - dy and he?
S
this is the la - dy.
You

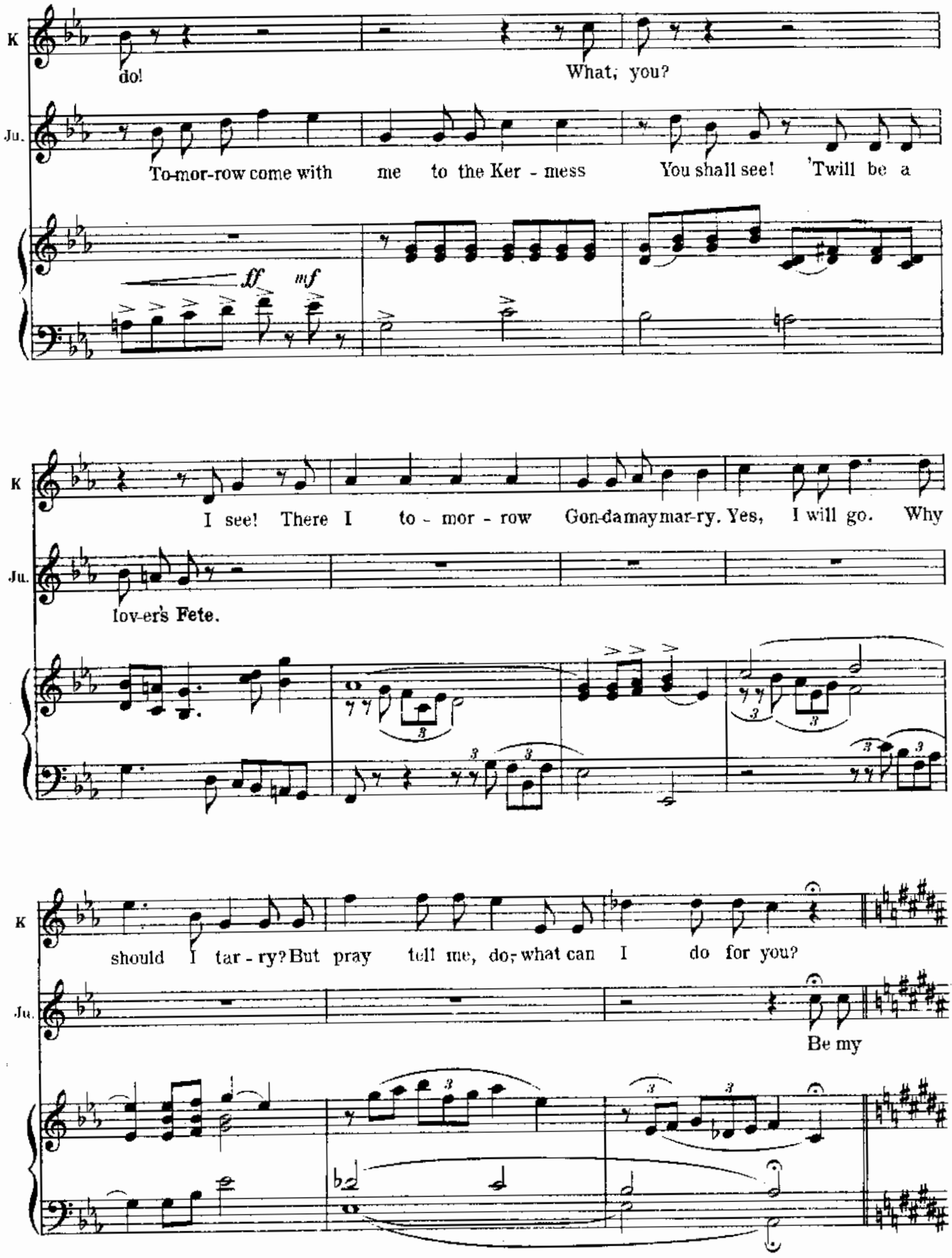

G
I'll have a fit.
K
My pic-ture here!
B
I've what? His?
S
have his pho - to - graph.
p
B
It's he! And I thought all the time, it was mine! Dis -
B
ff f mf p
grace - ful wretch! You! You! You! You!
fff
ff f mf p pp
B
pp
heart-less vil-lian, im - mor - al van-dal, To mix us up in this ter- ri-ble scan-dal, and

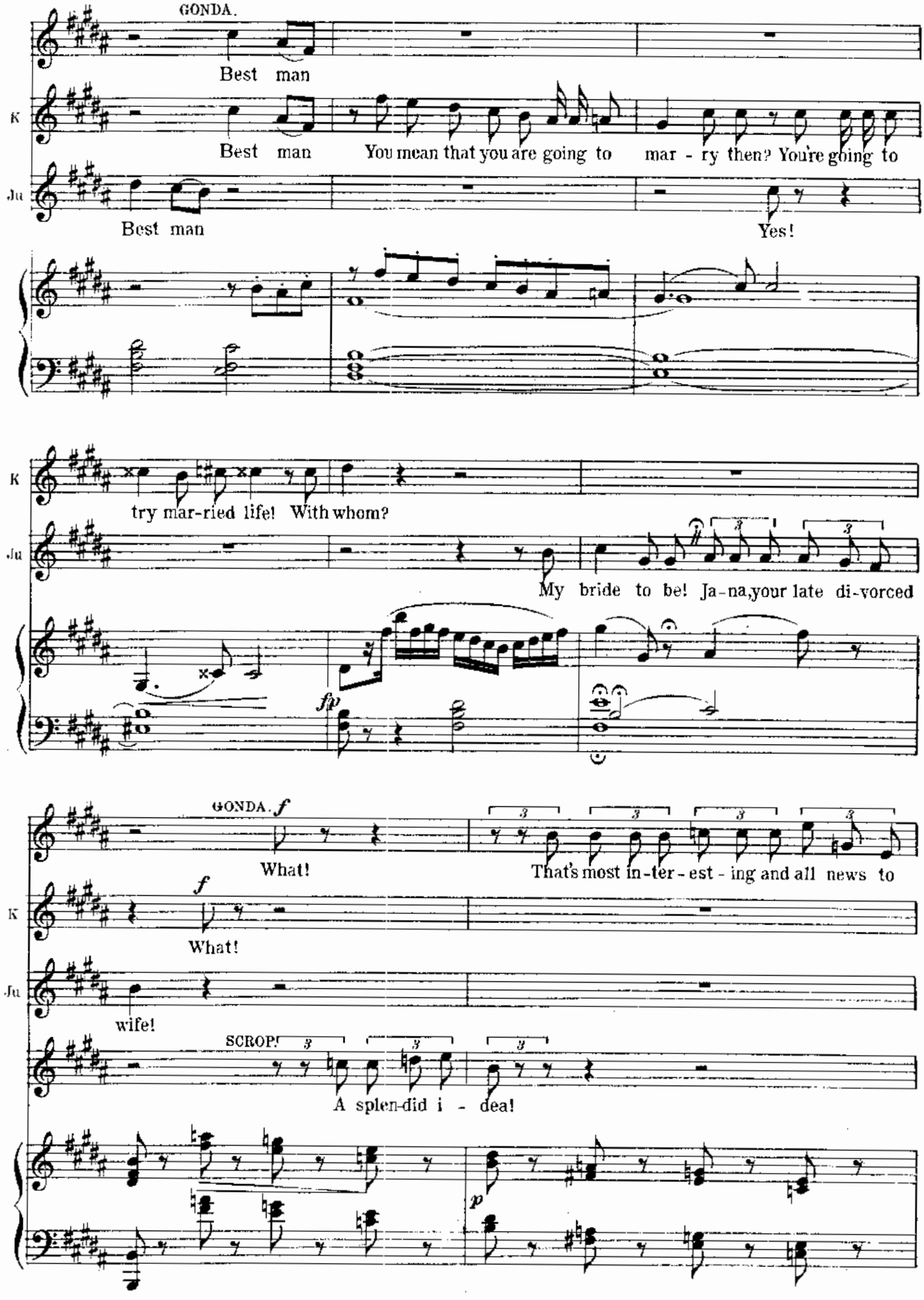

GONDA.
Oh, my! Oh, fie!
KAREL.
Be-
B
in a sleep-ing car- Oh, fie! You wretch! You rogue!
pppp
K
lieve me or not, there was no harm.
B.
And you,— I be-gin to see, you
fp
JANA. pp
Pa - pa! Pa - pa!— For
B
two put up a nice job on me.
poco a poco rall.
pp

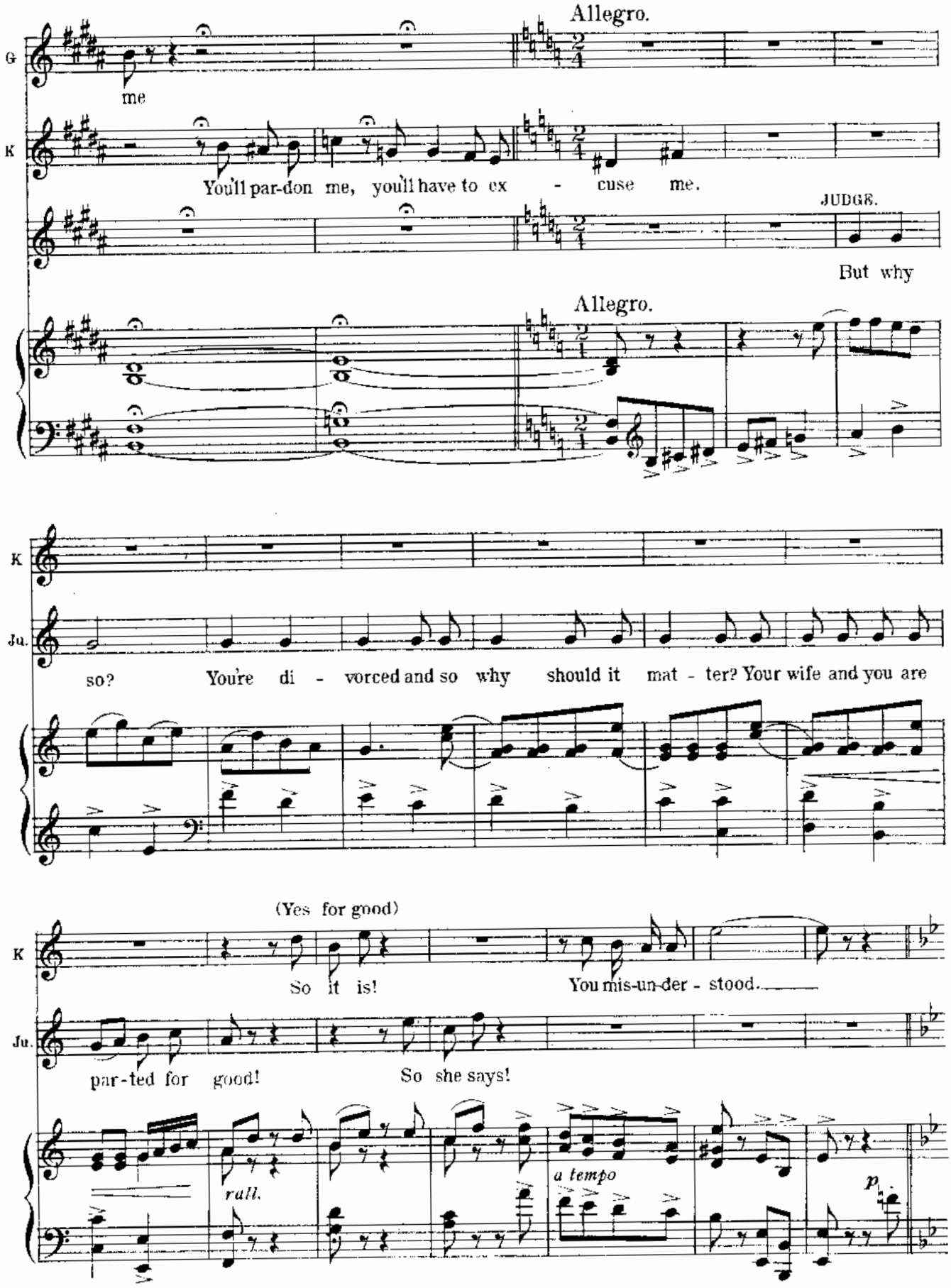

Lento.
love of you I tried to con - ceal;
rit.
a tempo
at pres - ent I dared not the sto - ry to re -
rit.
a tempo
veal. 'Tis all for you that I to -
rit.
night am here. For - give me if wrong I have done you, I
rit.

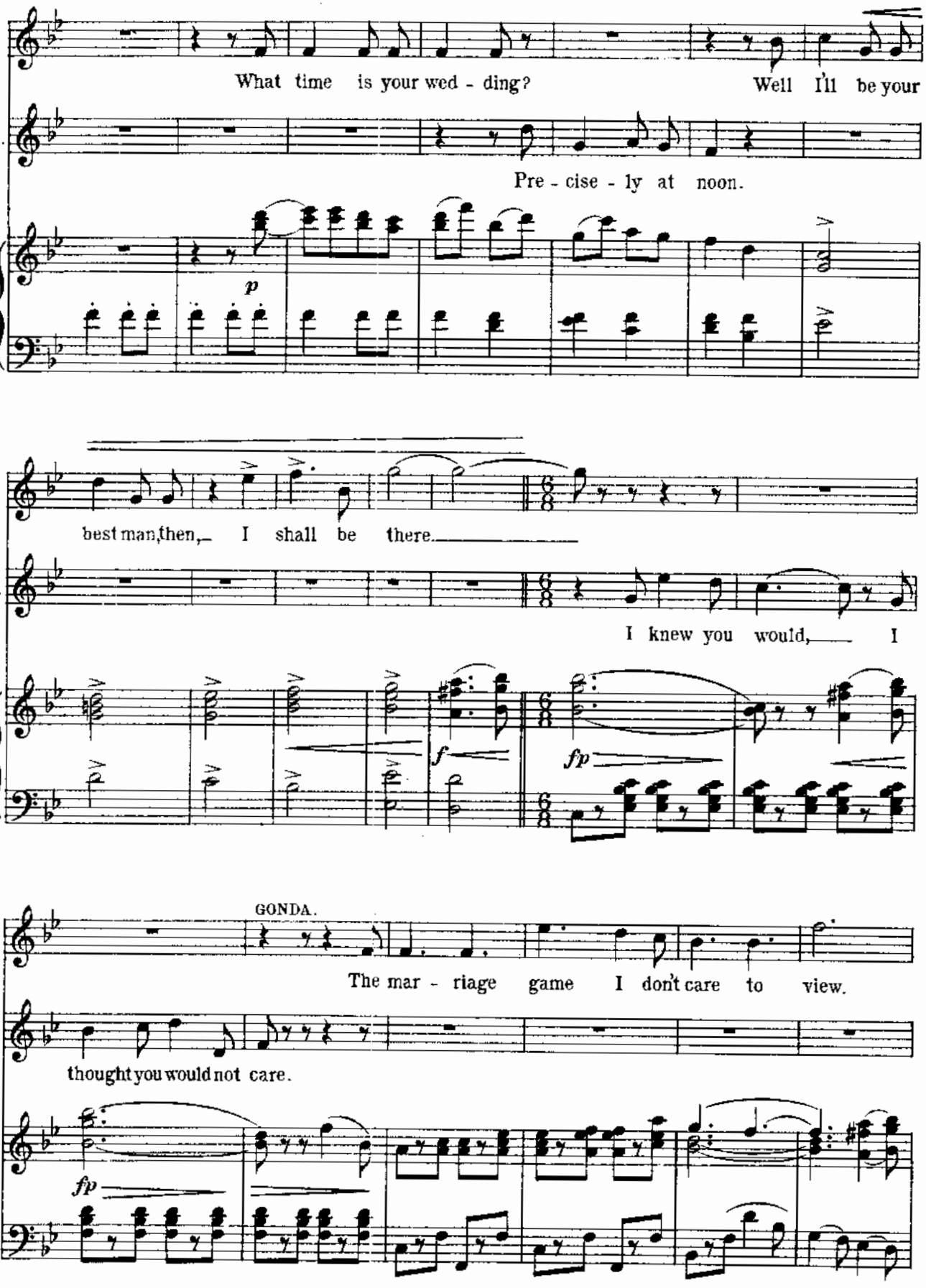

più mosso
meant for the best, Pa-pa dear! But since all in vain was the
com-e-dy played, and the truth at last you are learn-ing,
I'll be home re-turn-ing. You'll
KAREL.
Ja-na!
take me, Pa-pa?
BOOK.
Yes, dar-ling, hast-en. Good night

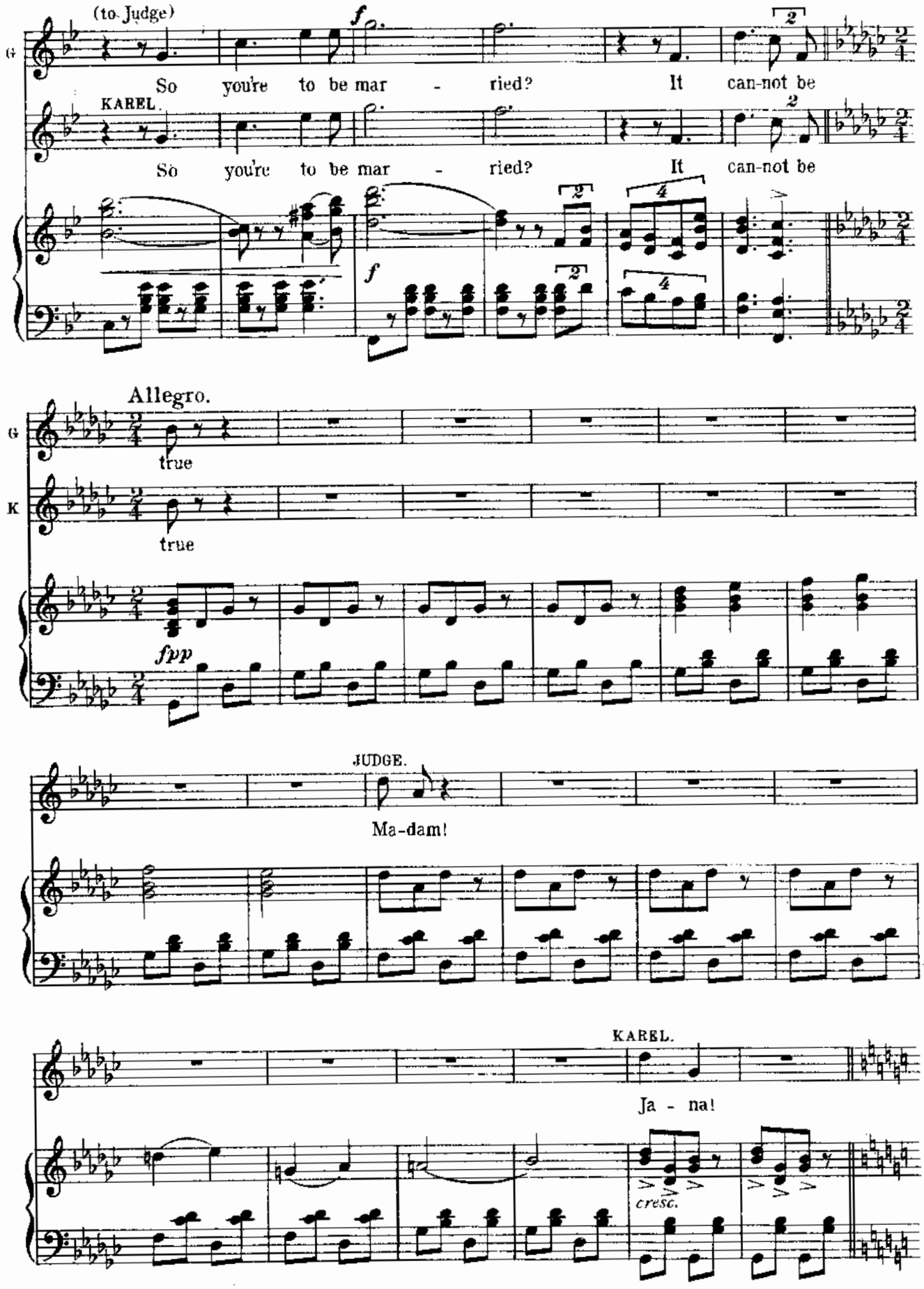

GONDA.
pp
Sir, good night! De - ceiv - ing him, that was not right!
KAREL.
Well M. A. N.
B
all!
ppp
K
A. you fixed me you see!
f
KAREL. What does it matter?
SCROP.
What pic - ture have you?
f
ff
fp
KAREL.
What-ev-er I can
JUDGE.
Now, my good friend, a fa - vor great I shall ask of you.
f


K
do!
What, you?
Ju.
To-mor-row come with me to the Ker - mess
You shall see! 'Twill be a
ff
mf
K
I see! There I to - mor - row Gon-da-may mar-ry. Yes, I will go. Why
Ju.
lov-er's Fete.
K
should I tar - ry? But pray tell me, do, what can I do for you?
Ju.
Be my


GONDA.
Best man
K
Best man
You mean that you are going to mar - ry then? You're going to
Ju
Best man
Yes!
K
try mar-ried life! With whom?
Ju
My bride to be! Ja-na, your late di-vorced
fp
GONDA. f
What!
That's most in-ter-est - ing and all news to
K
f
What!
Ju
wife!
SCROP.
A splen-did i - dea!
p


Allegro.
G
me
K
You'll par-don me, you'll have to ex - cuse me.
JUDGE.
But why
Allegro.
K
Ju.
so? You're di - vorced and so why should it mat - ter? Your wife and you are
(Yes for good)
K
So it is!
You mis-un-der - stood.
Ju.
par-ted for good!
So she says!
rall.
a tempo
p


K
What time is your wed - ding?
Well I'll be your
Ju.
Pre - cise - ly at noon.
p
K
best man, then, I shall be there.
Ju.
I knew you would, I
f
fp
GONDA.
The mar - riage game I don't care to view.
Ju.
thought you would not care.
fp


(to Judge)
So you're to be mar - ried? It can-not be
KAREL.
So you're to be mar - ried? It can-not be
Allegro.
true
true
JUDGE.
Ma-dam!
KAREL.
Ja - na!
cresc.

JANA.

What pray?

GONDA.

One word, my

K

Ja - na! Is this true, then?

JUDGE.

Real - ly.

Meno mosso.

friend, you asked me this ev - 'ning for my hand, it's yours now!

K

With

Meno mosso.

fp

f

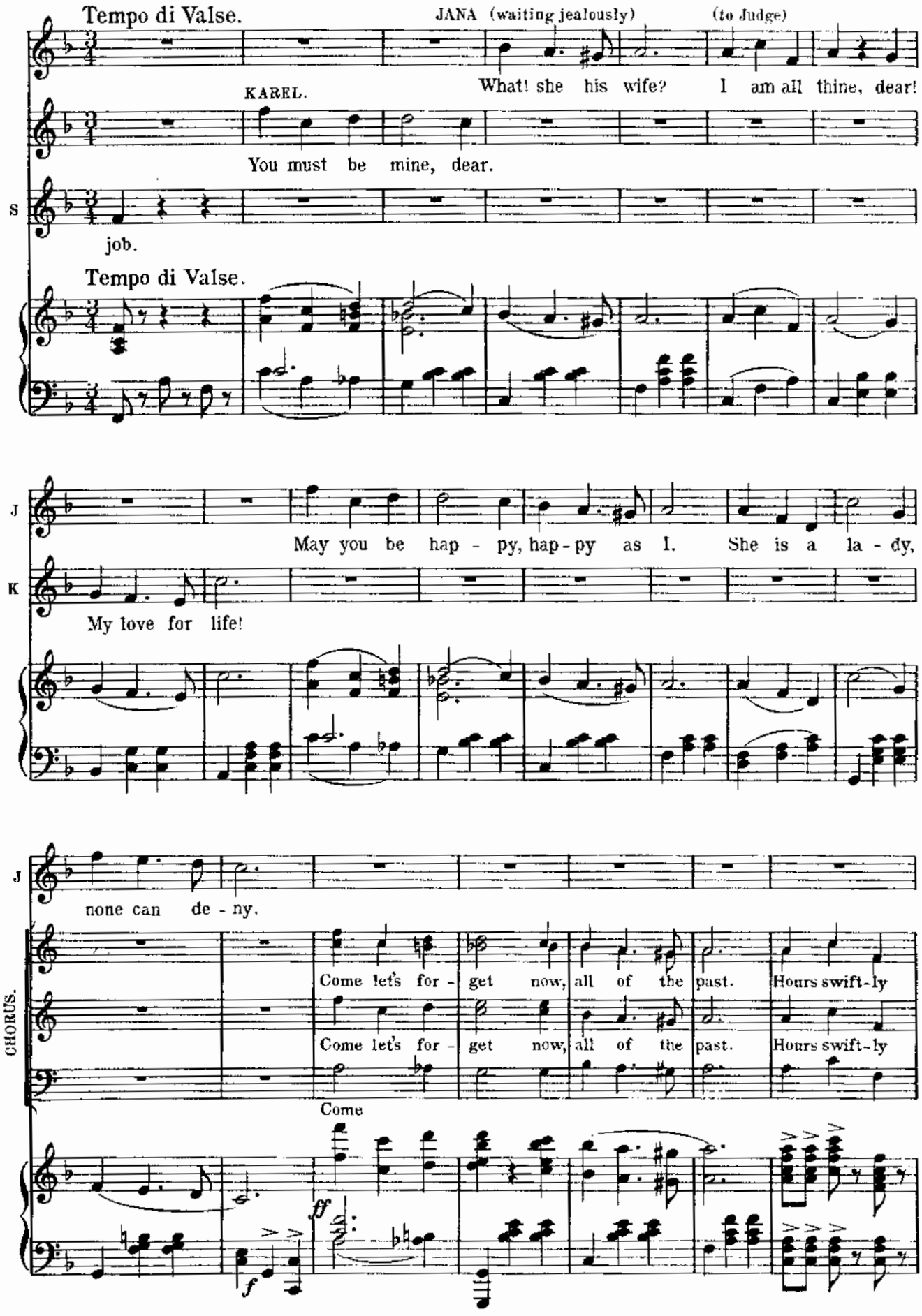
Largamente

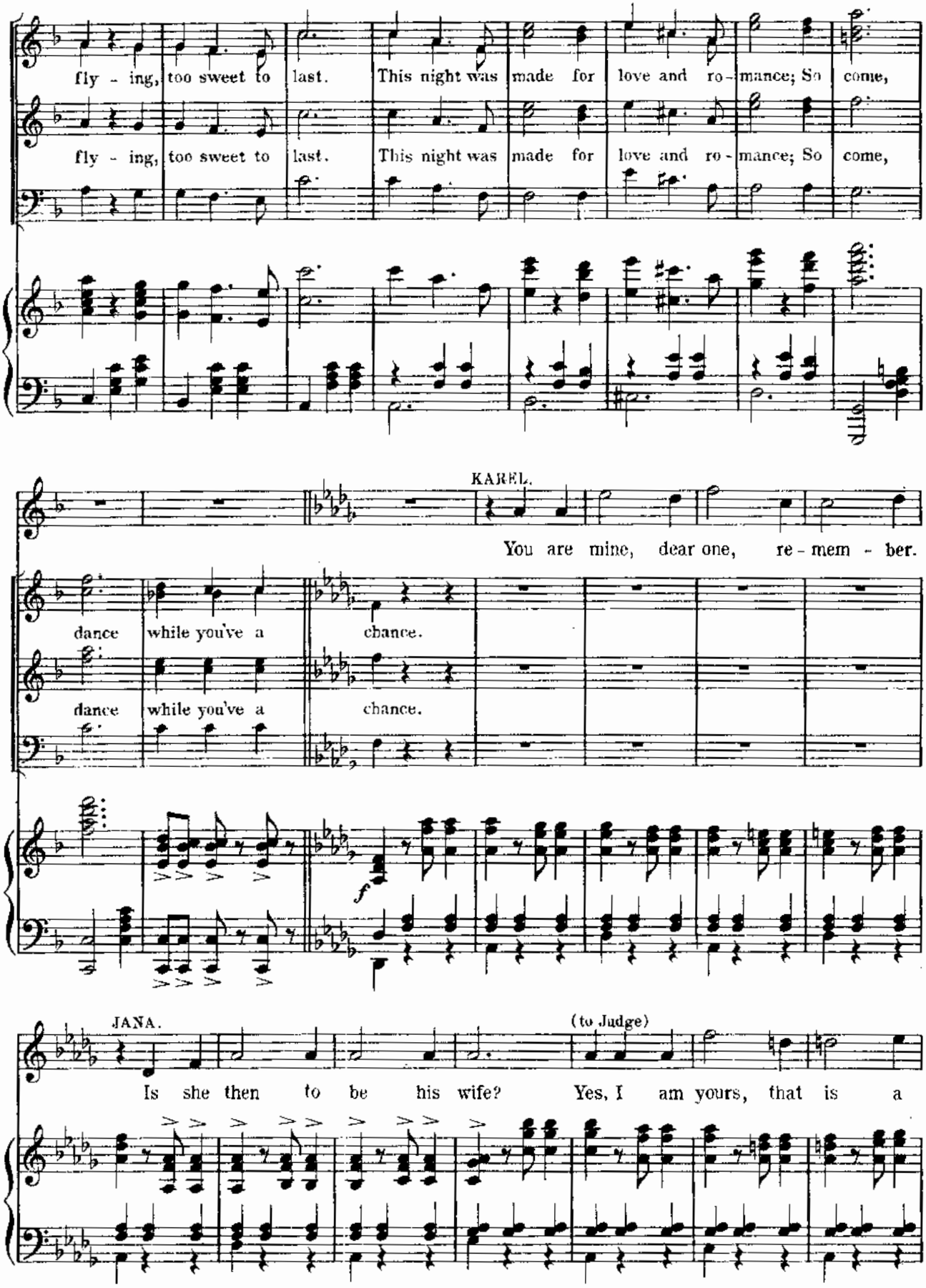
K

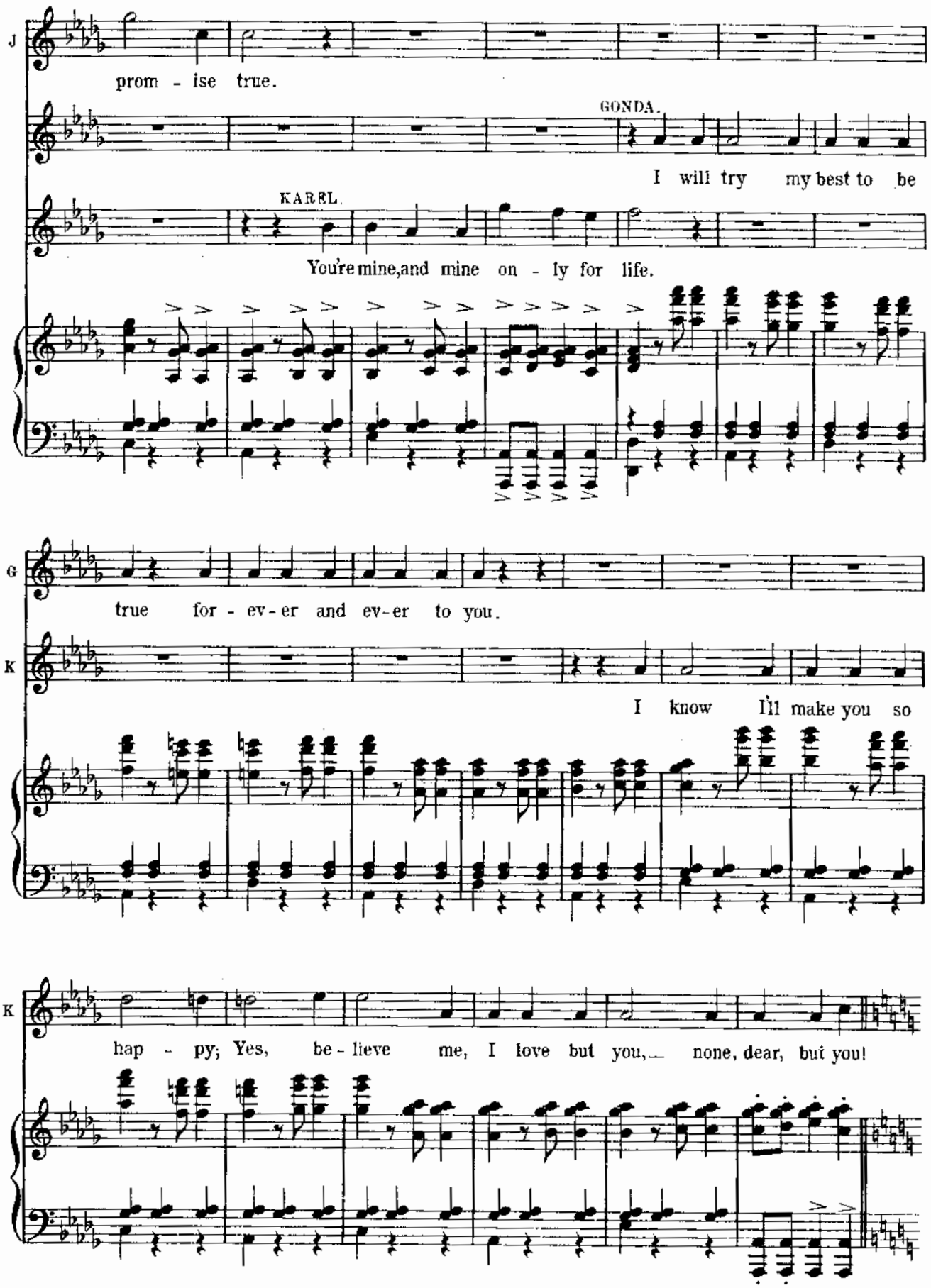
joy now my heart doth throb!

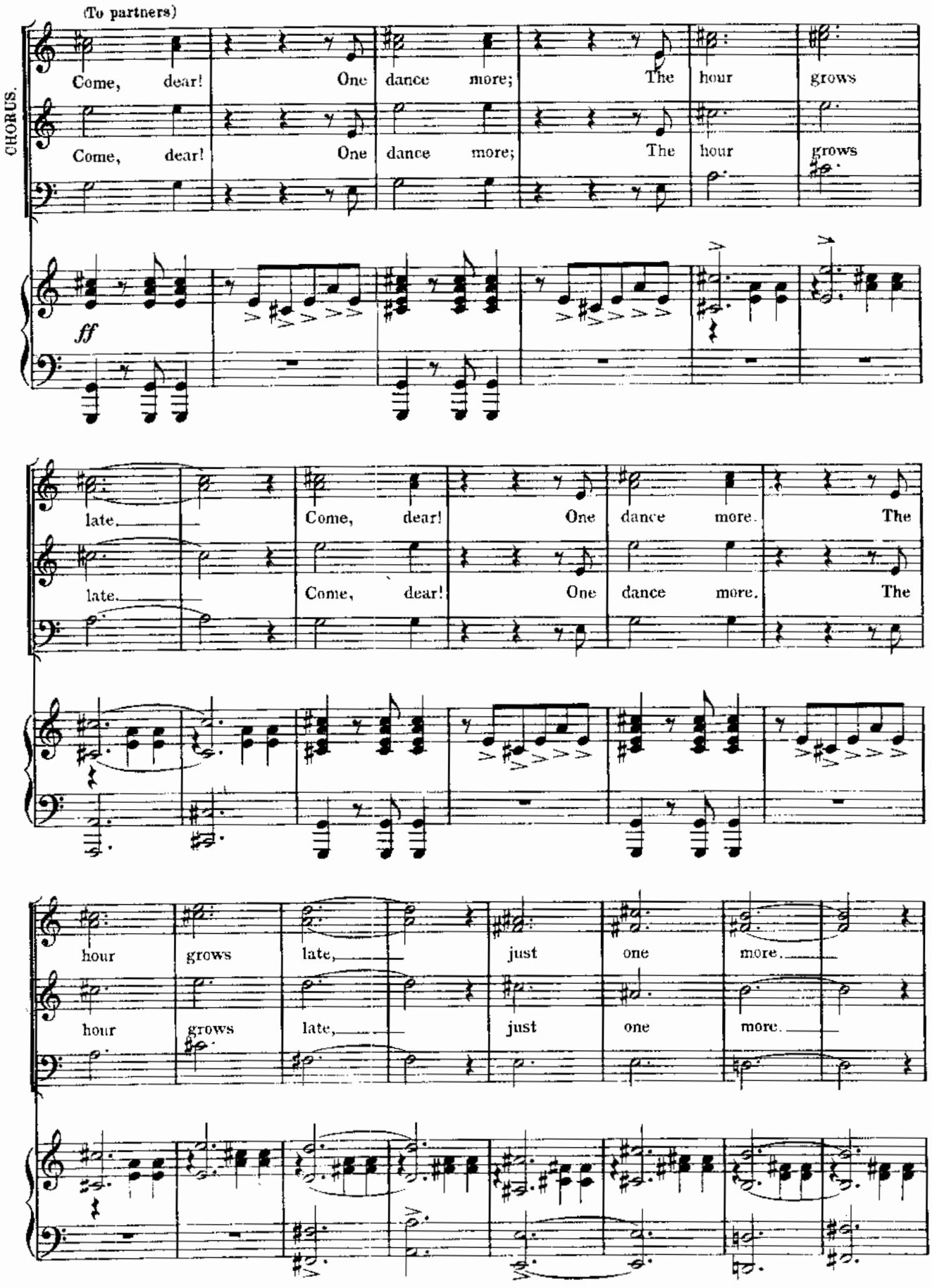
SCROP.

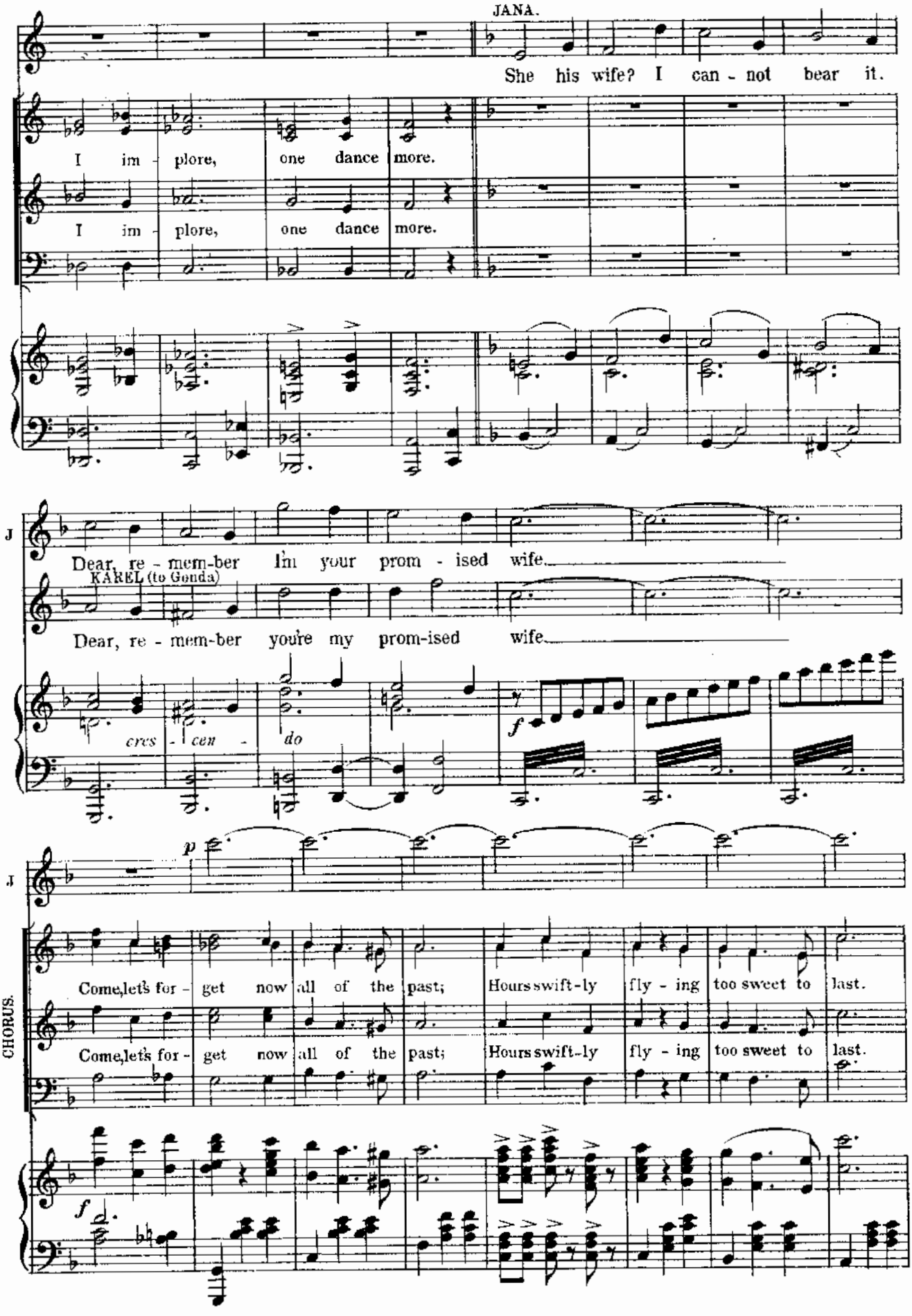
Im-mense, now I see I shall keep my

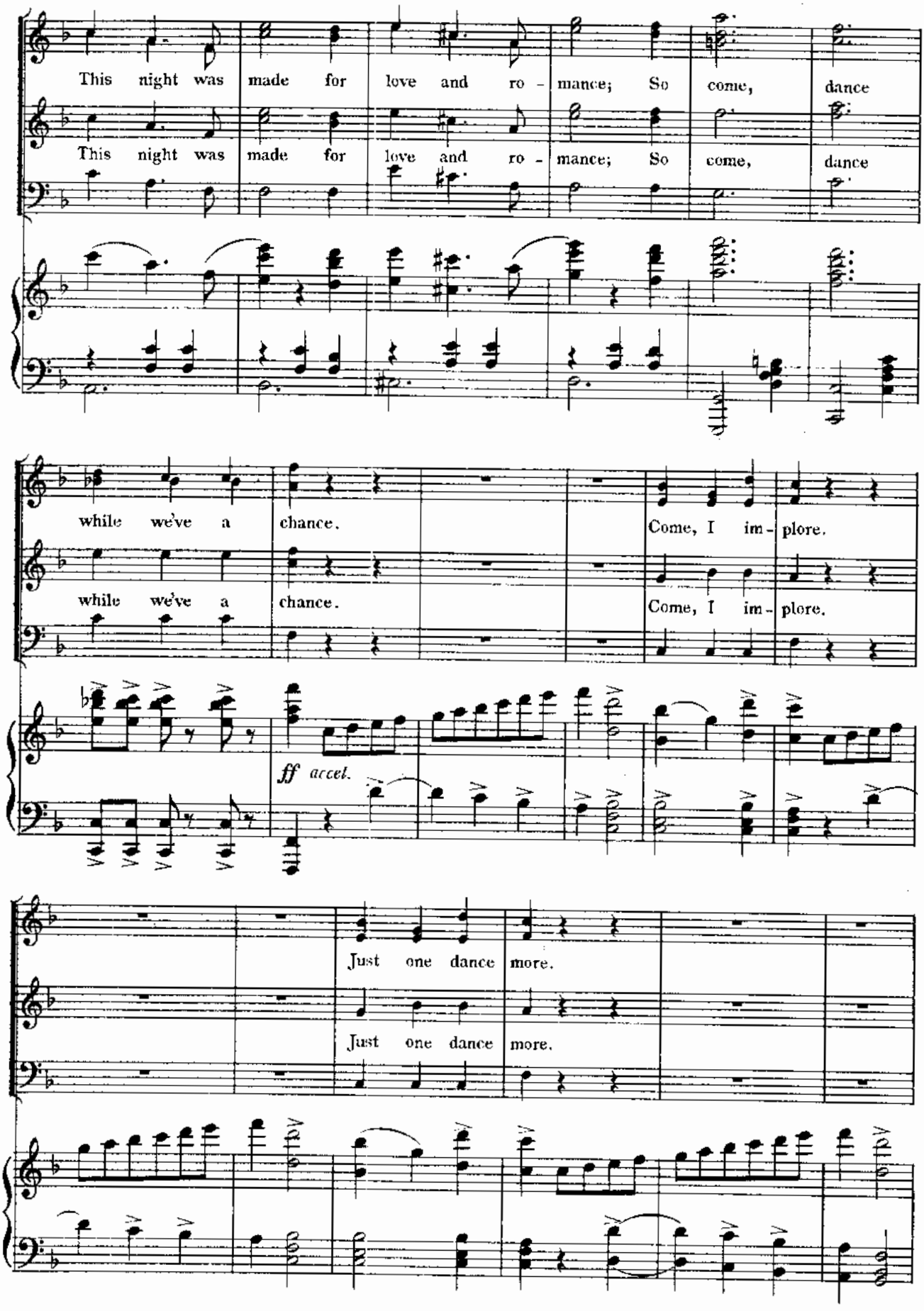

Tempo di Valse.
JANA (waiting jealously)
(to Judge)
What! she his wife? I am all thine, dear!
KAREL.
You must be mine, dear.
S
job.
Tempo di Valse.
J
May you be hap - py, hap - py as I. She is a la - dy,
K
My love for life!
J
none can de - ny.
CHORUS.
Come let's for - get now, all of the past. Hours swift-ly
Come let's for - get now, all of the past. Hours swift-ly
Come
ff
f

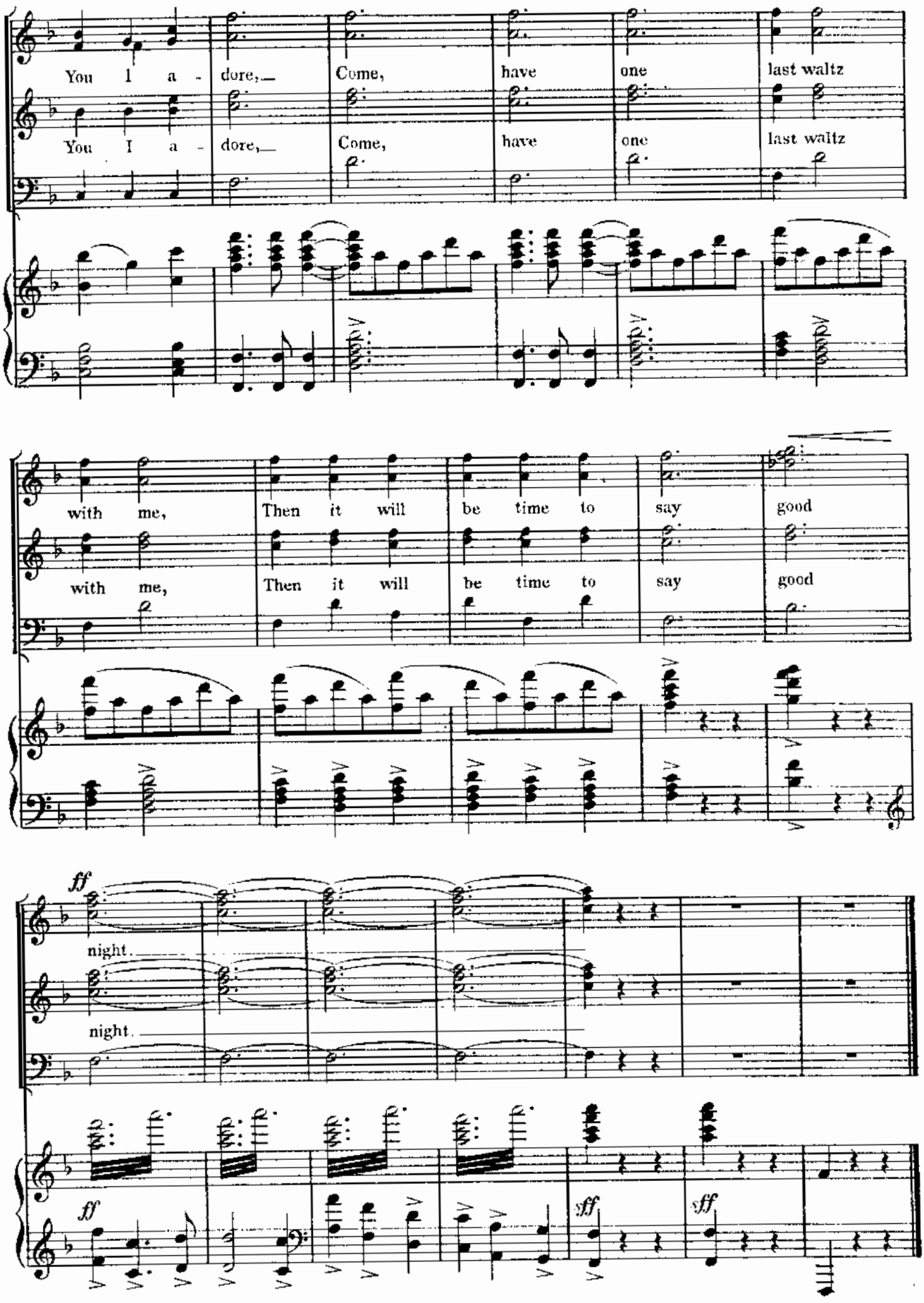

fly - ing, too sweet to last. This night was made for love and ro - mance; So come,
fly - ing, too sweet to last. This night was made for love and ro - mance; So come,
KAREL.
You are mine, dear one, re - mem - ber.
dance while you've a chance.
dance while you've a chance.
f
JANA.
(to Judge)
Is she then to be his wife? Yes, I am yours, that is a


J
prom - ise true.
GONDA.
I will try my best to be
KAREL.
You're mine, and mine on - ly for life.
G
true for - ev - er and ev - er to you.
K
I know I'll make you so
K
hap - py; Yes, be - lieve me, I love but you, — none, dear, but you!


(To partners)
CHORUS.
Come, dear! One dance more; The hour grows
Come, dear! One dance more; The hour grows
ff
late, Come, dear! One dance more. The
late. Come, dear! One dance more. The
hour grows late, just one more.
hour grows late, just one more.

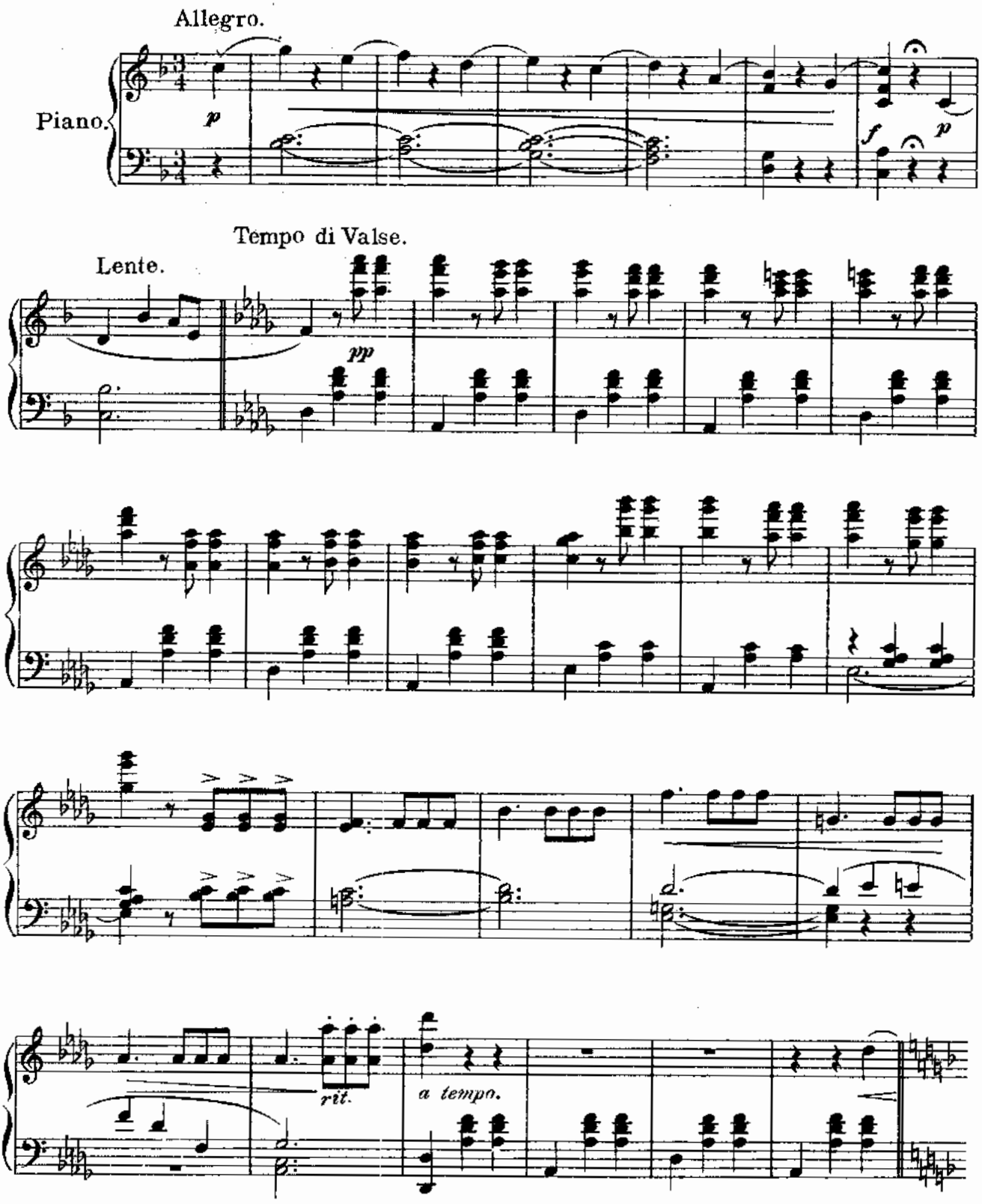

JANA.
She his wife? I can - not bear it.
I im - plore, one dance more.
I im - plore, one dance more.
Dear, re - mem-ber I'm your prom - ised wife.
KAREL (to Gonda)
Dear, re - mem-ber you're my prom-ised wife.
cres - cen - do
f
p
CHORUS.
Come, let's for - get now all of the past; Hours swift-ly fly - ing too sweet to last.
Come, let's for - get now all of the past; Hours swift-ly fly - ing too sweet to last.
f


This night was made for love and ro - mance; So come, dance
This night was made for love and ro - mance; So come, dance
while we've a chance. Come, I im - plore.
while we've a chance. Come, I im - plore.
ff accel.
Just one dance more.
Just one dance more.

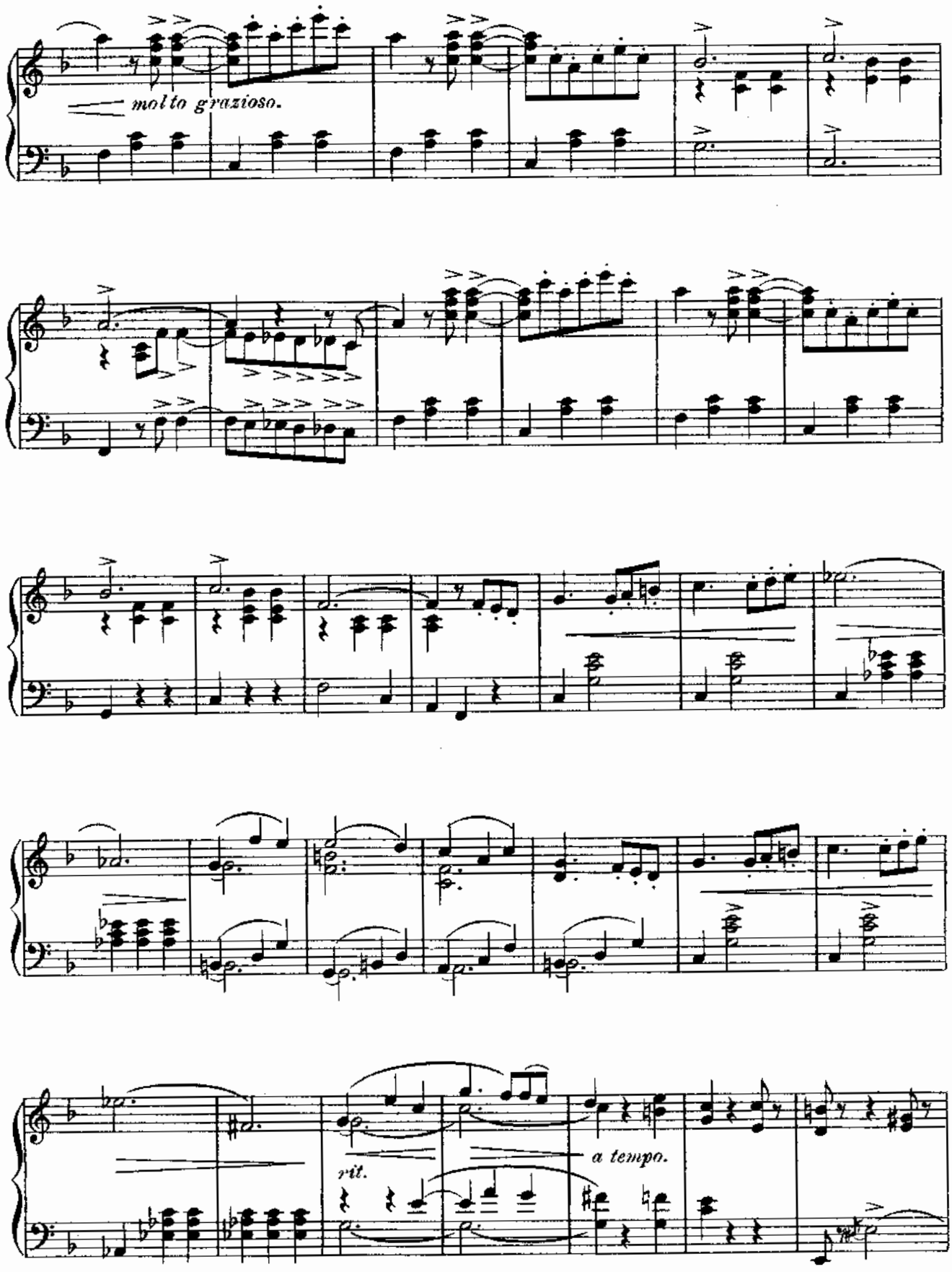

You I a - dore, Come, have one last waltz
You I a - dore, Come, have one last waltz
with me, Then it will be time to say good
with me, Then it will be time to say good
ff
night.
night.
ff
ff
ff

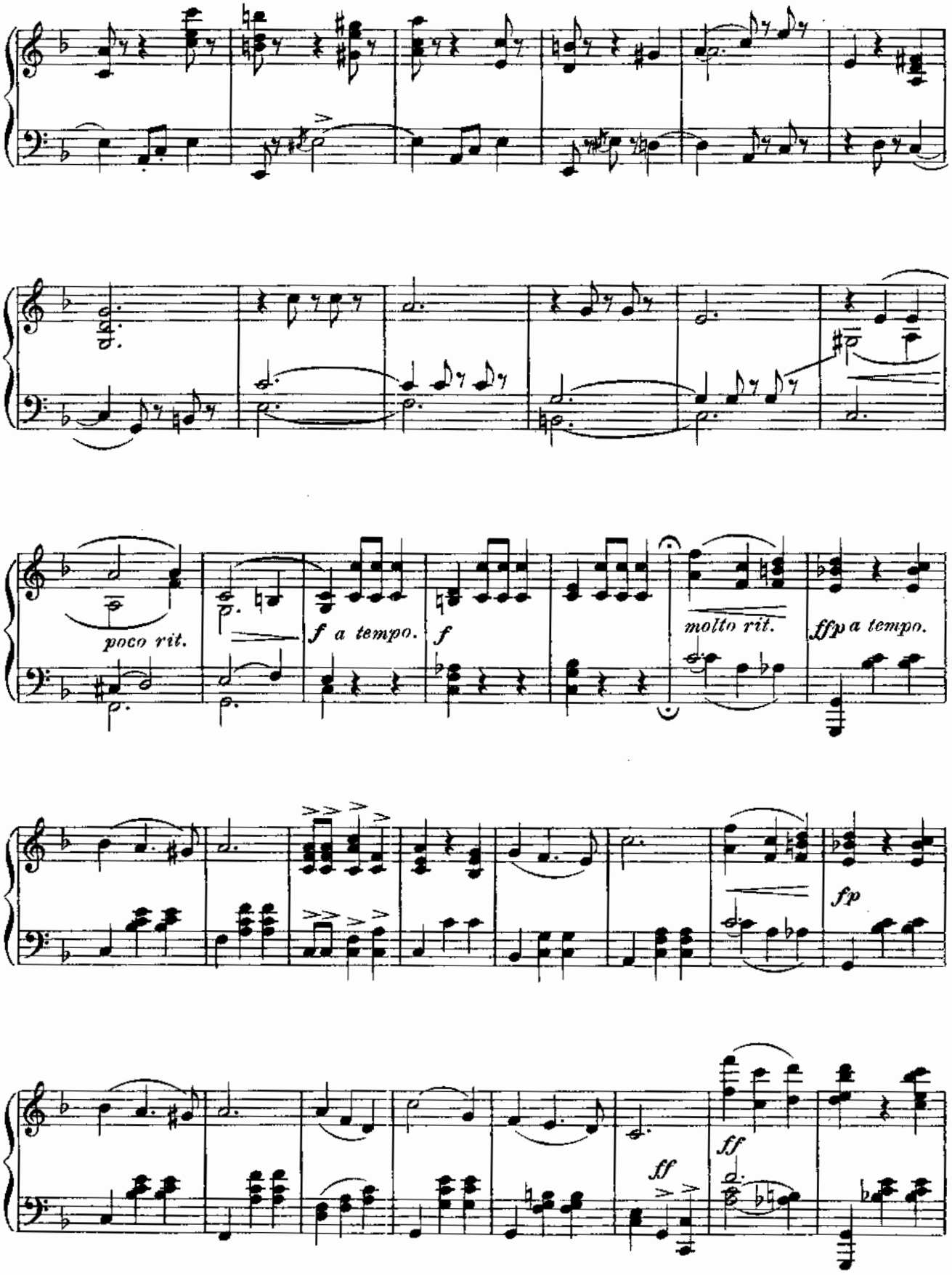
Entr' Act III.

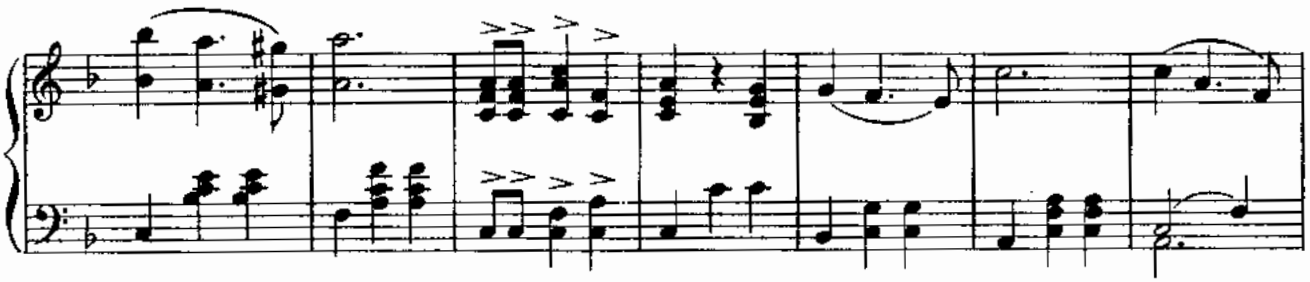
No 11b



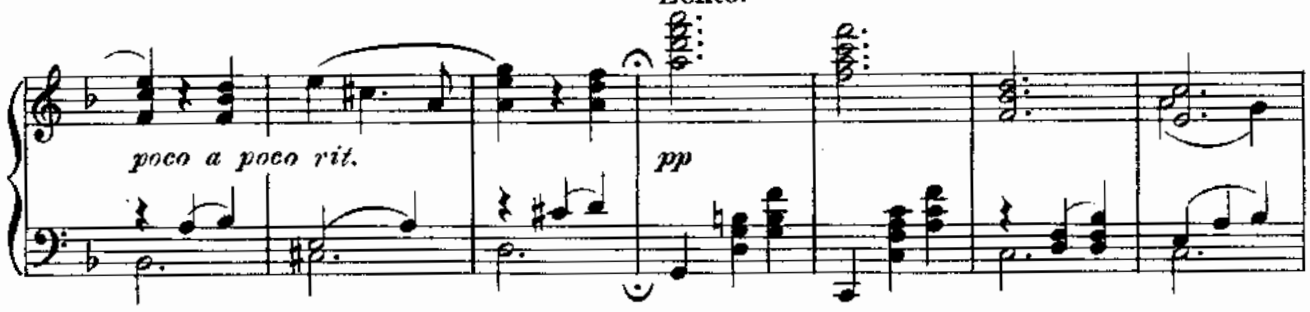
Copyright MCMX by M. Witmark & Sons.
International Copyright Secured.


molto grazioso.
rit.
a tempo.

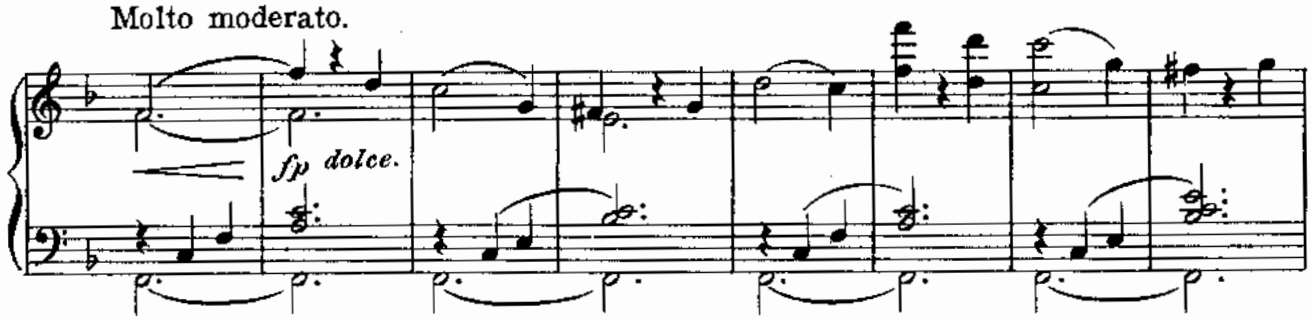

poco rit.
f a tempo.
f
molto rit.
ffp a tempo.
fp
ff
ff



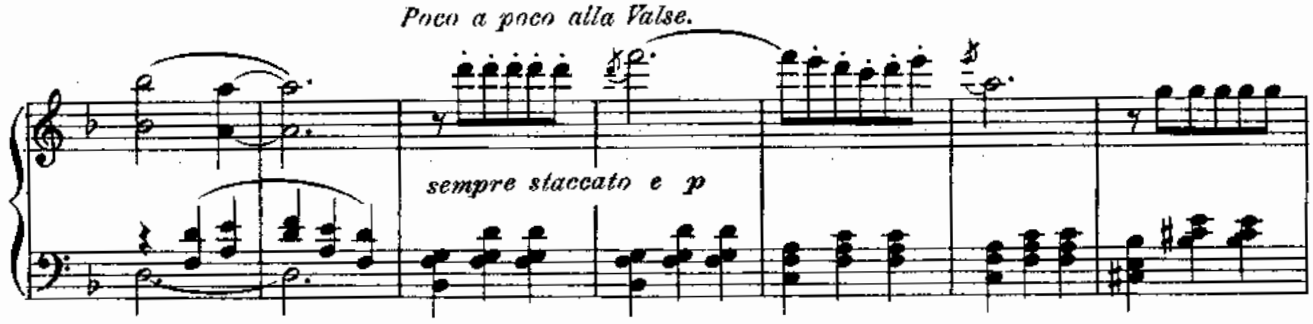
Lento.

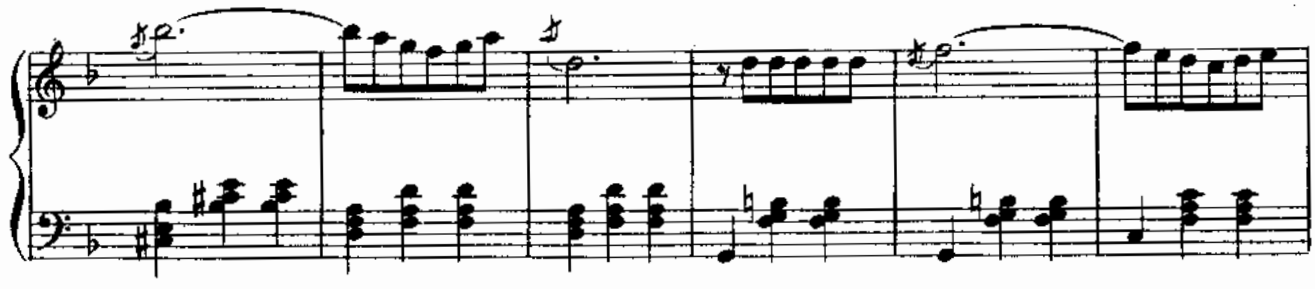


Molto moderato.

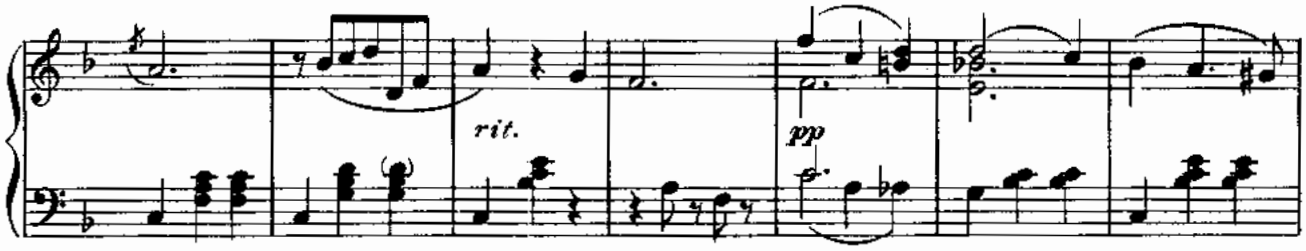


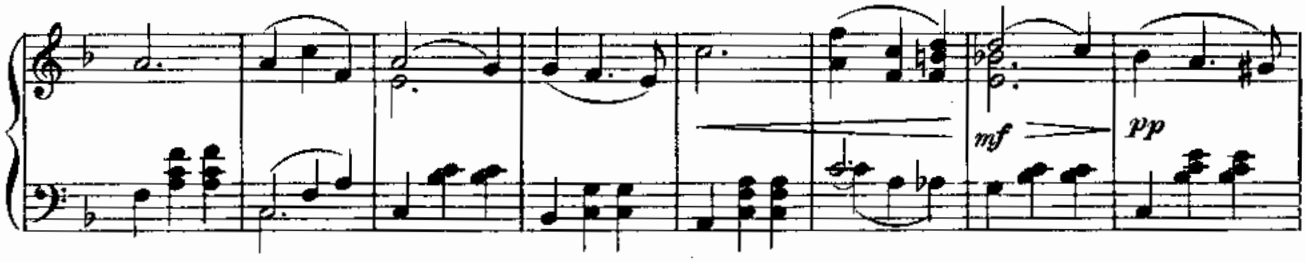
Poco a poco alla Valse.



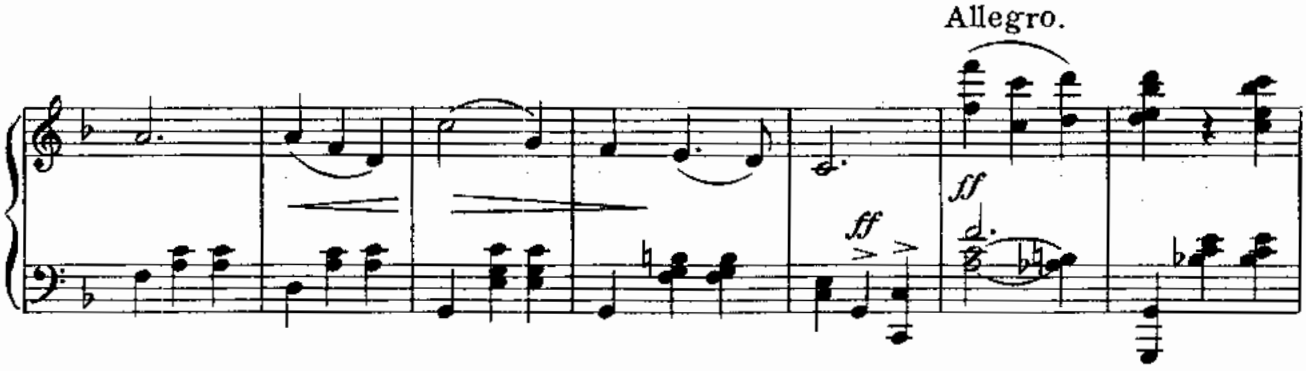


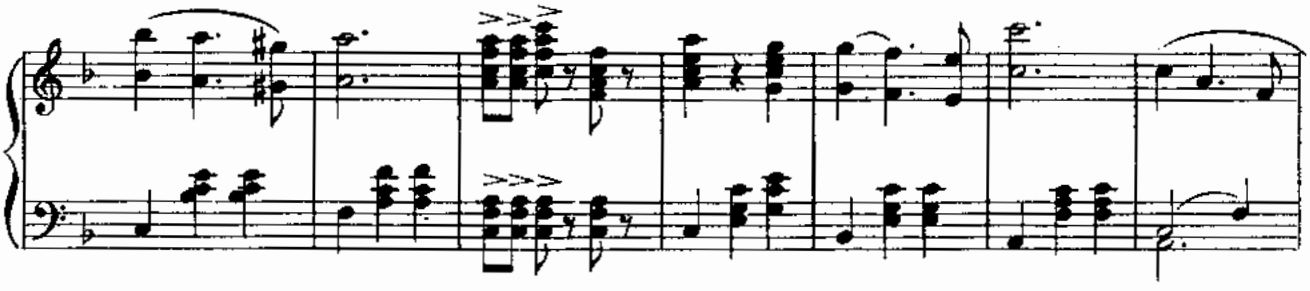
Valse lente.

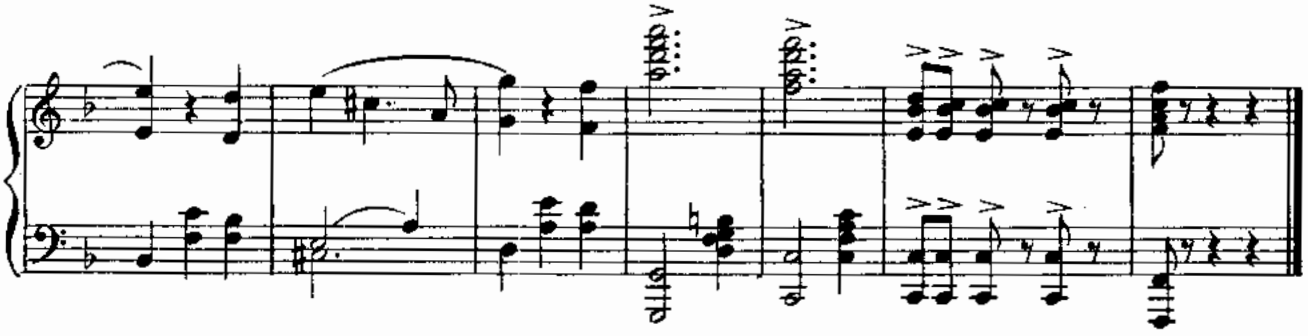




Allegro.







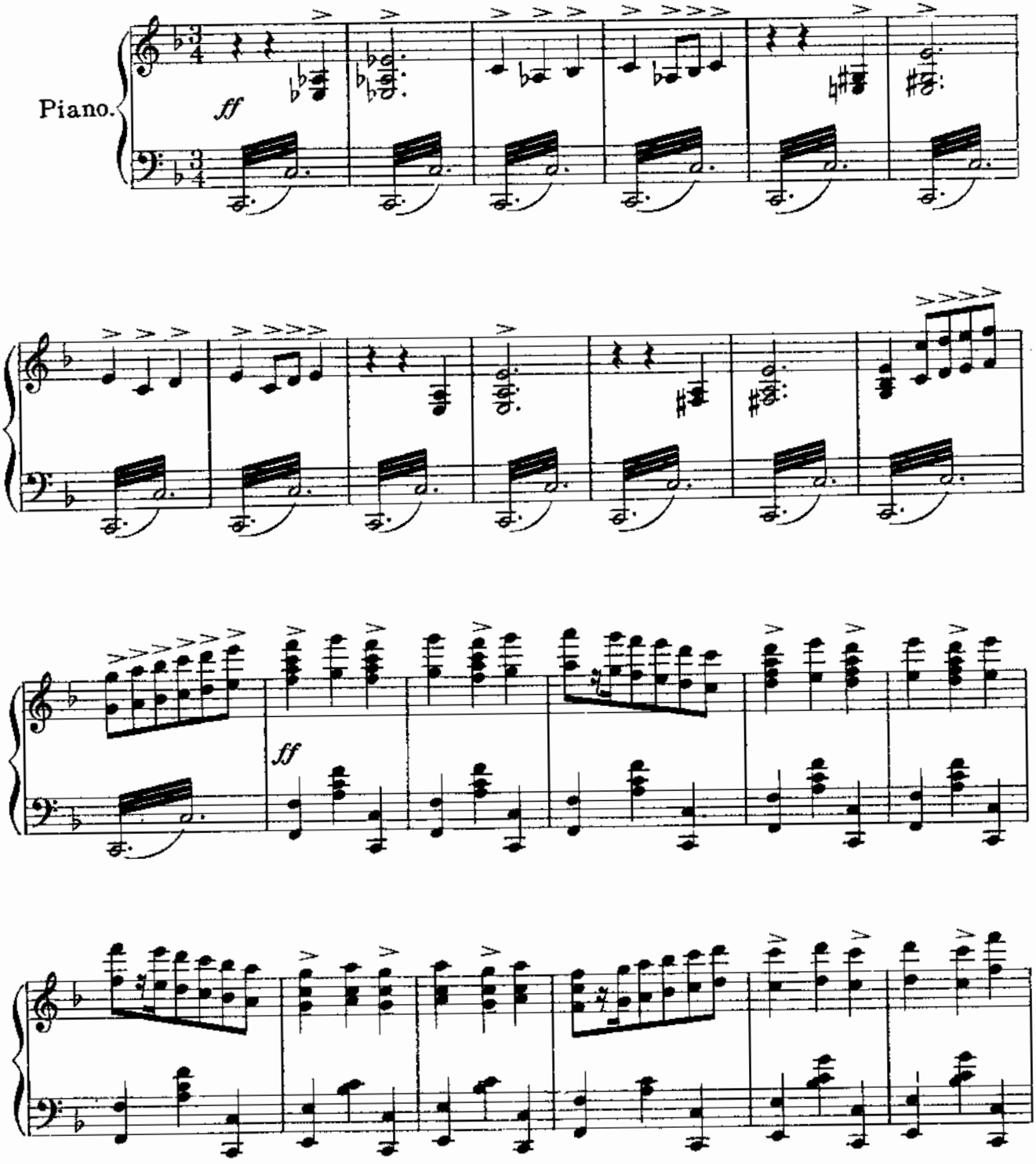
ACT III.

Kermess Dance Song.

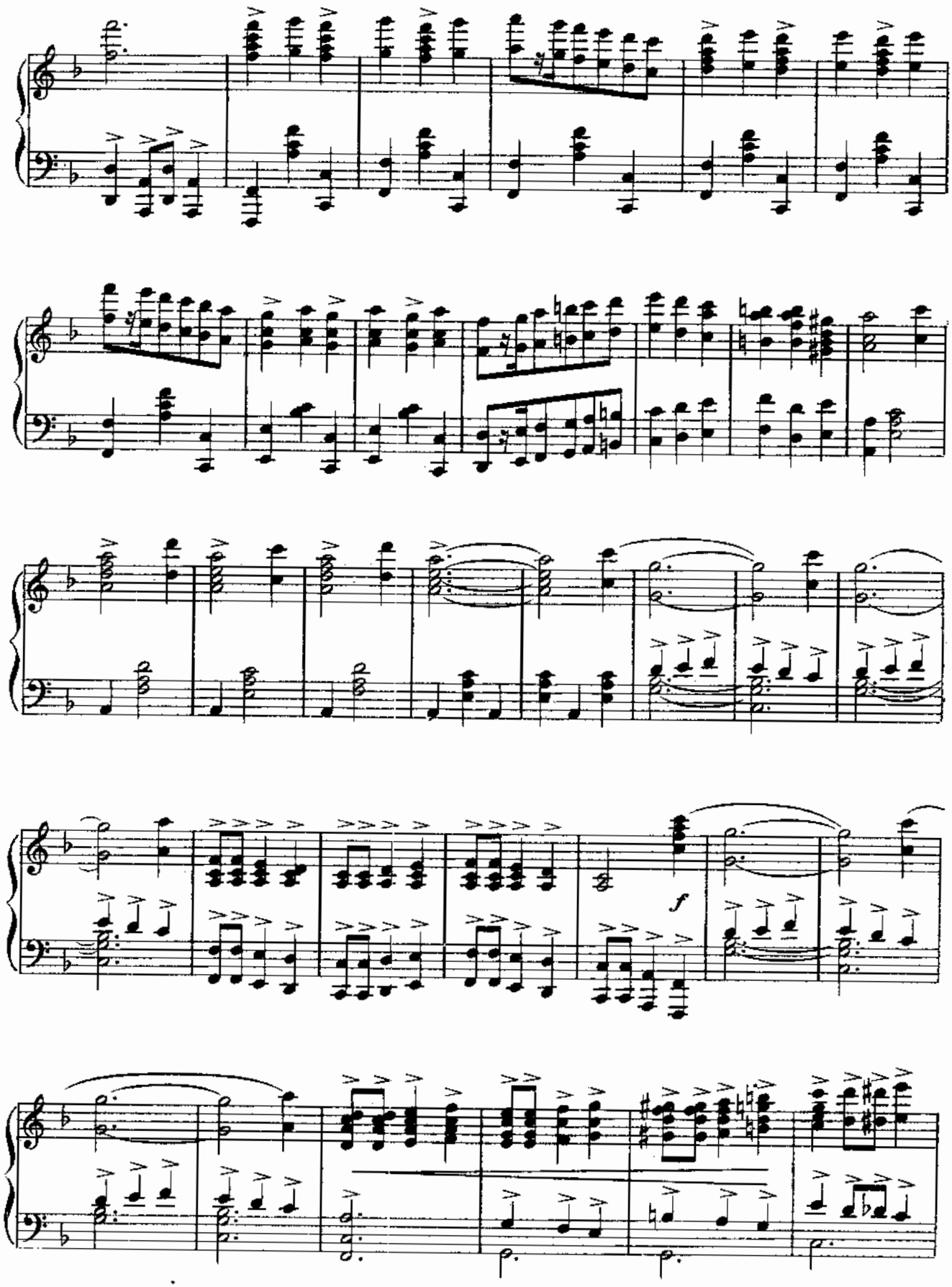
No 12a

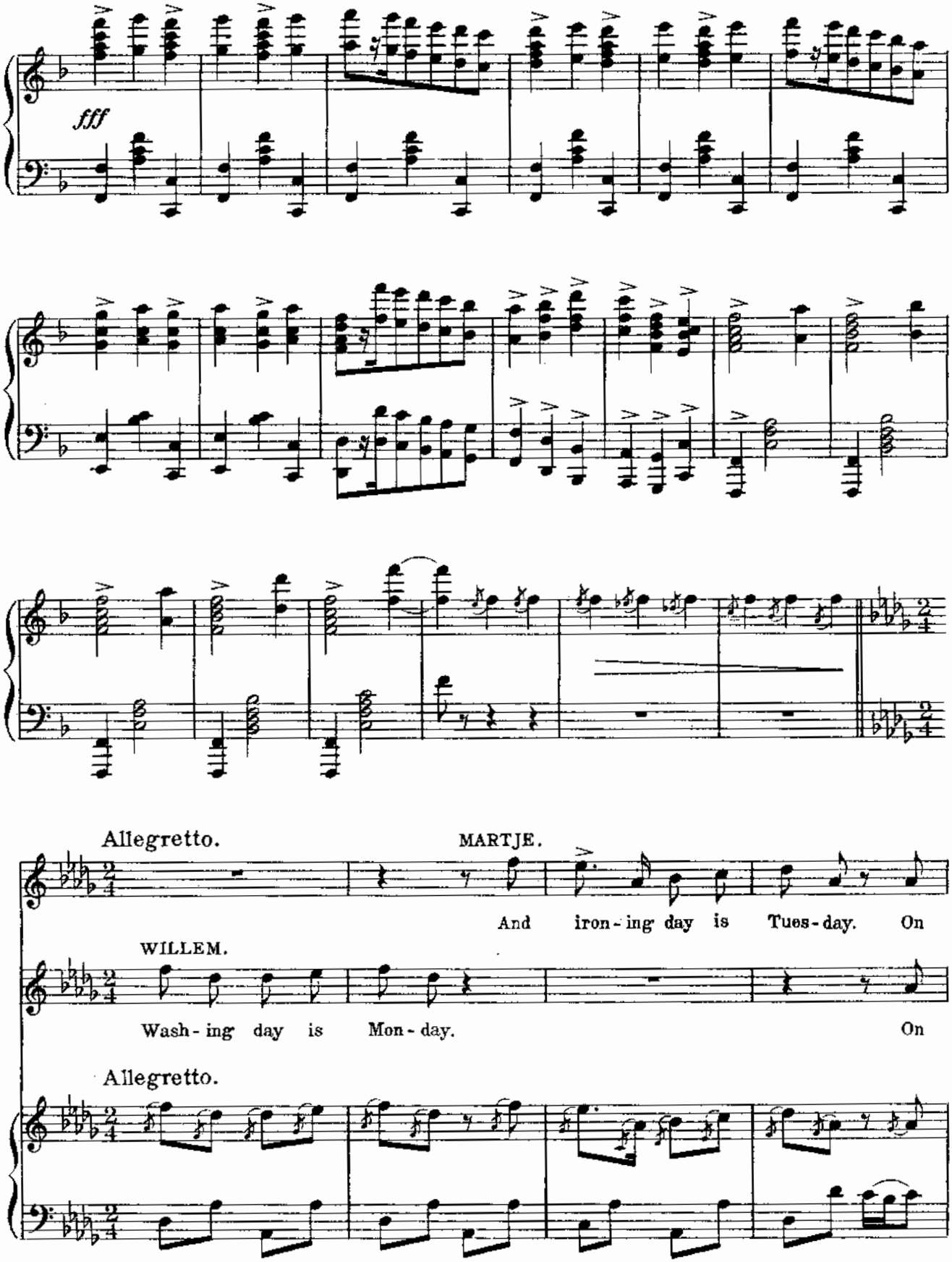
Martje, Willem & Chorus.

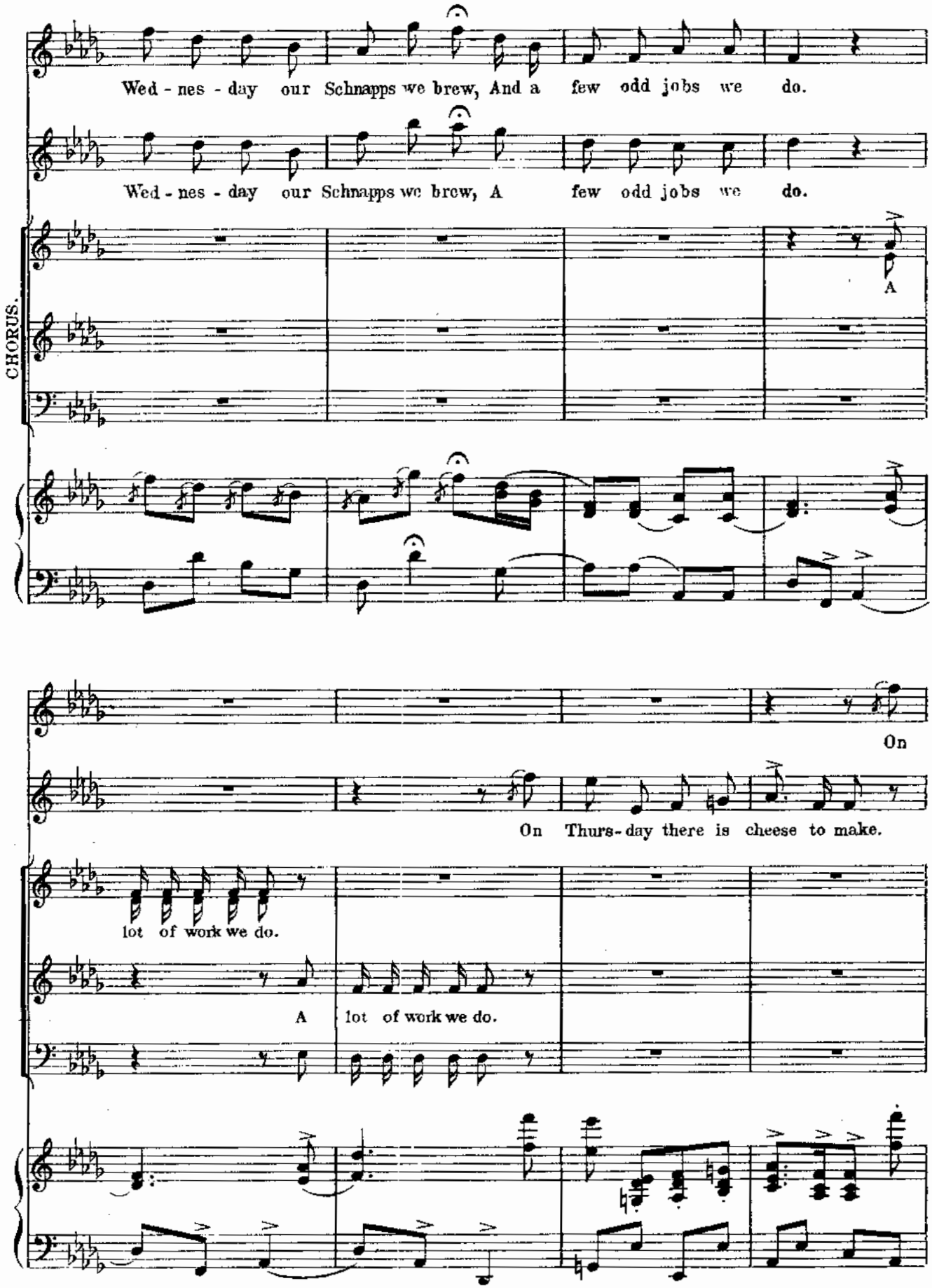
Tempo di Mazurka.

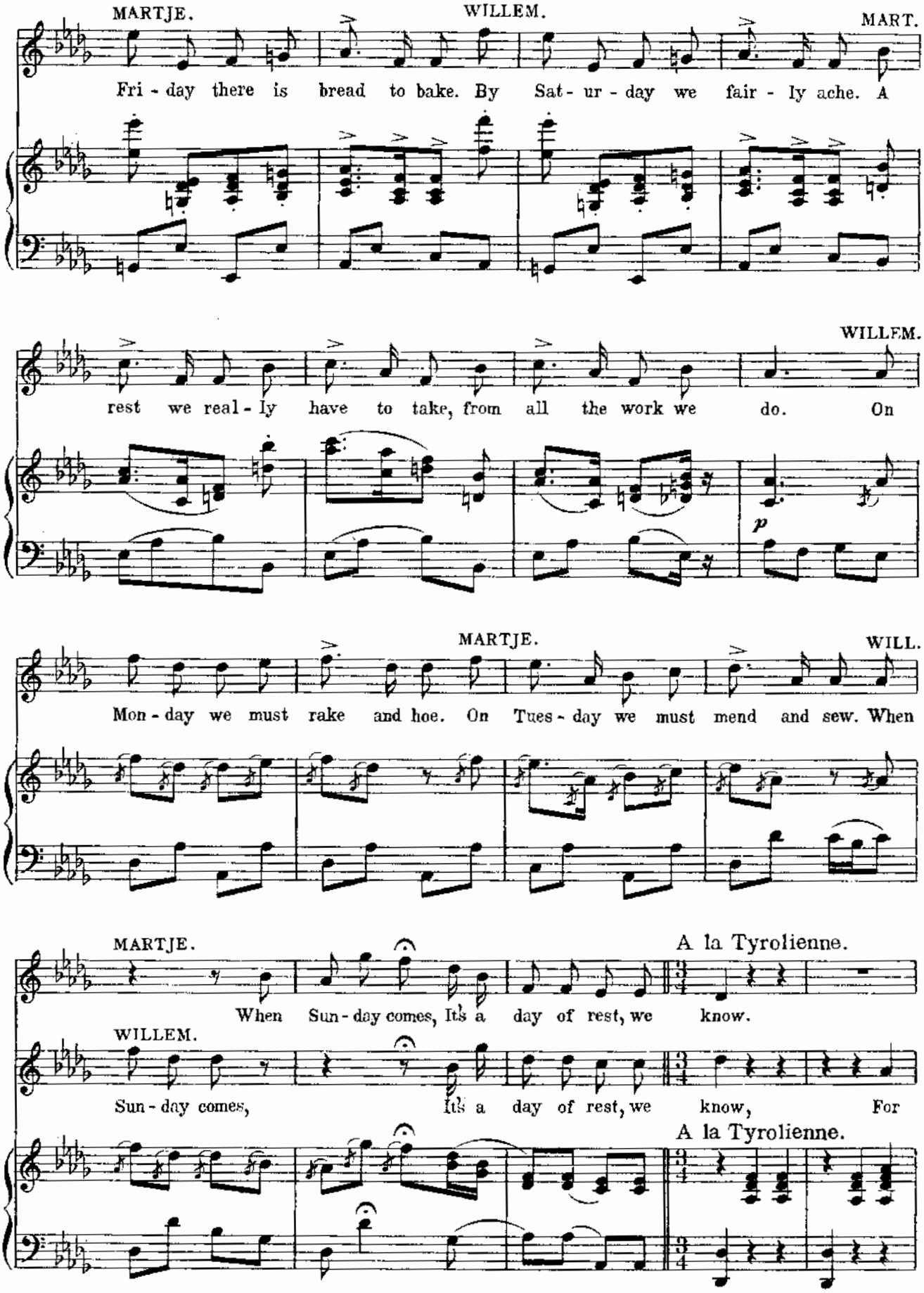


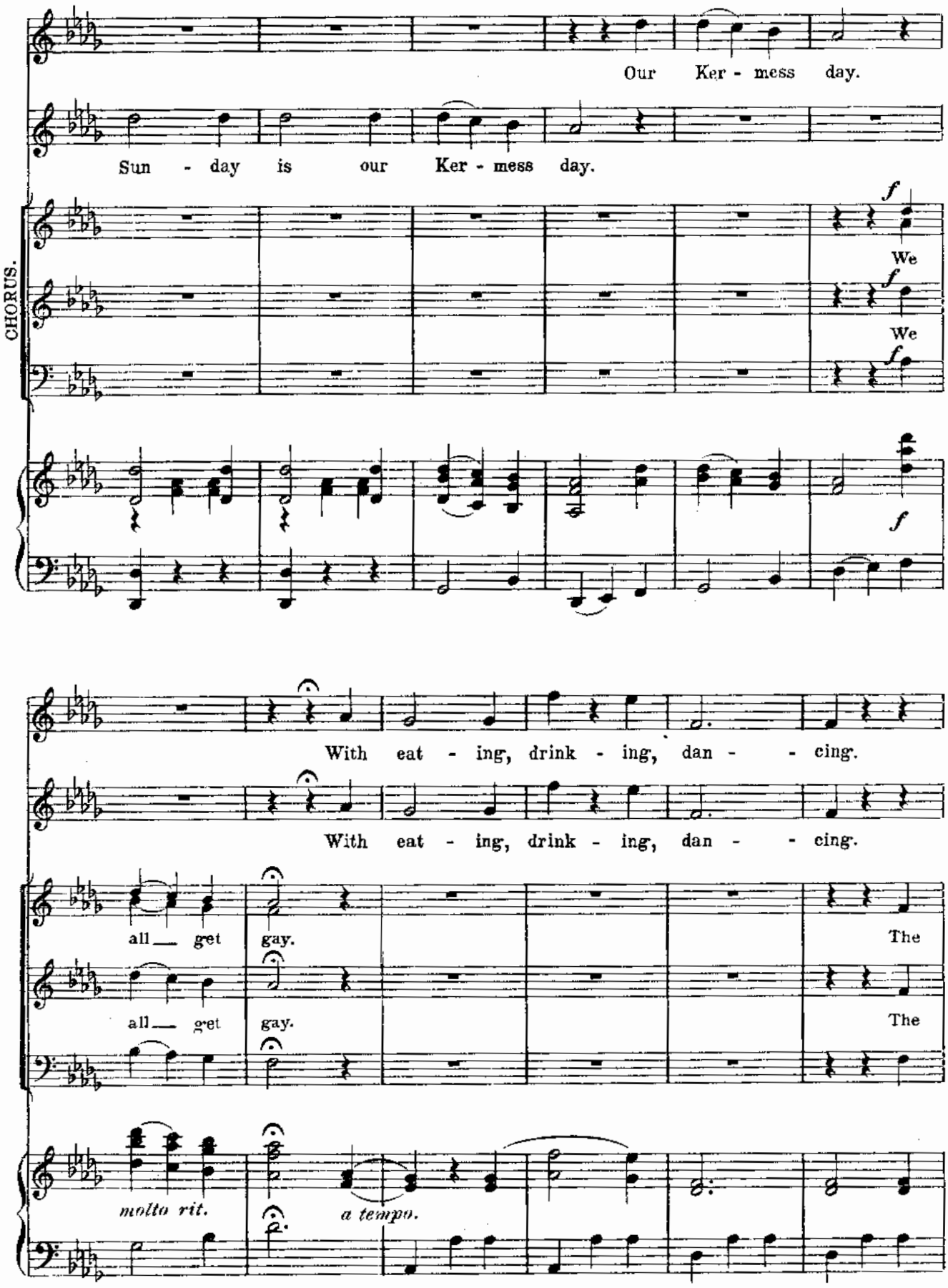
Copyright MCMX by M. Witmark & Sons.
International Copyright Secured.

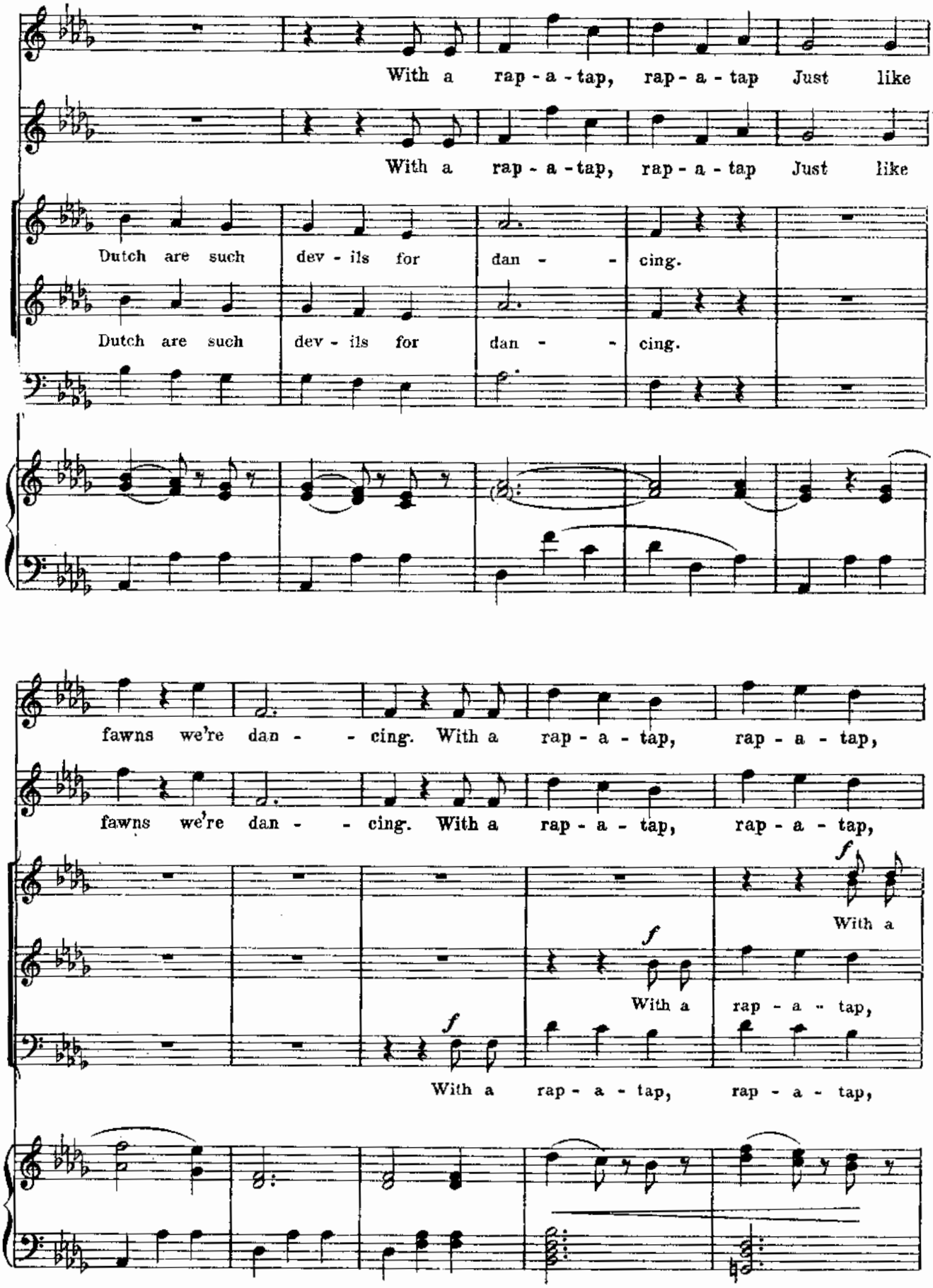

f

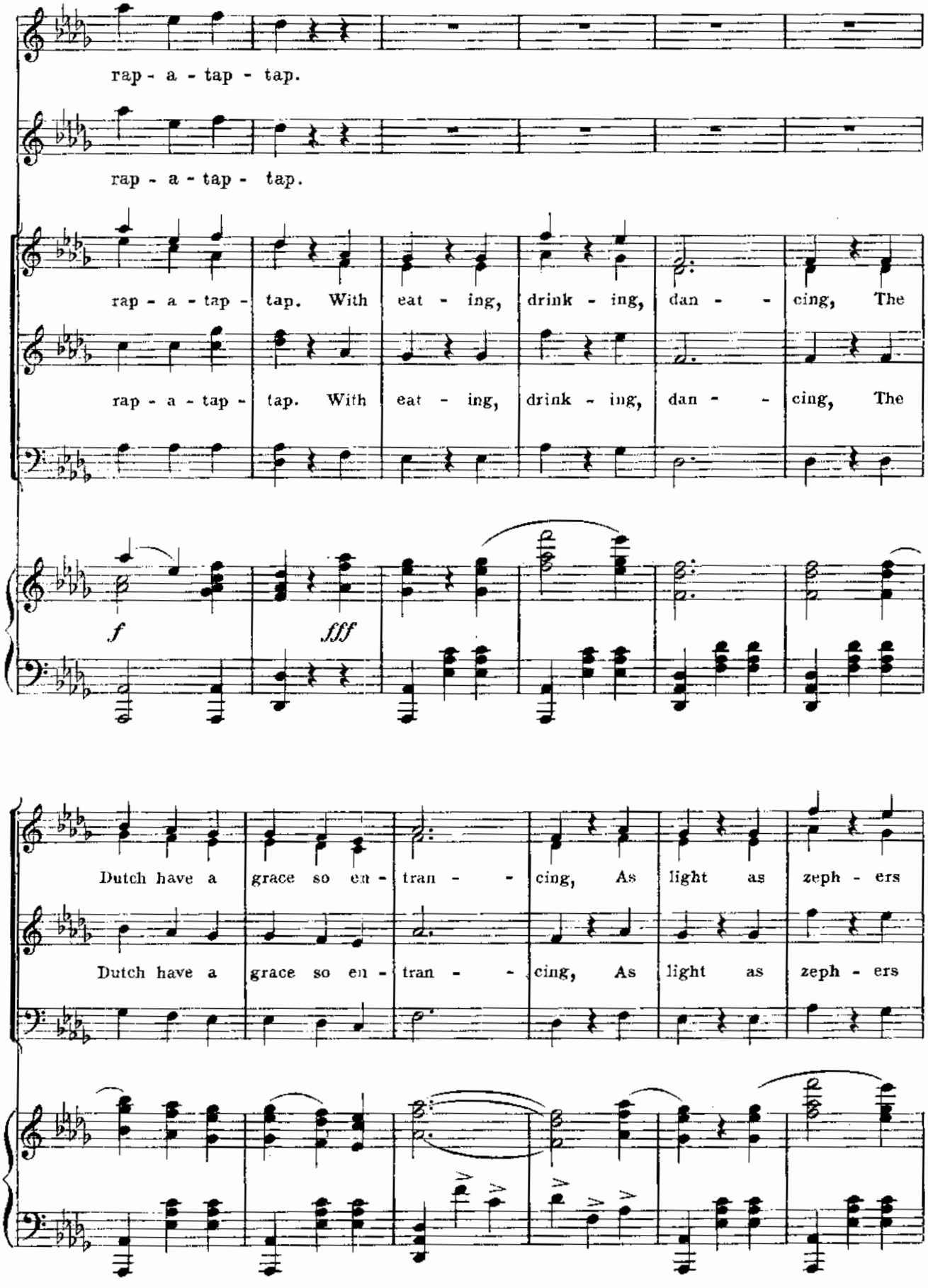

fff
Allegretto.
MARTJE.
And iron-ing day is Tues-day. On
WILLEM.
Wash-ing day is Mon-day. On
Allegretto.

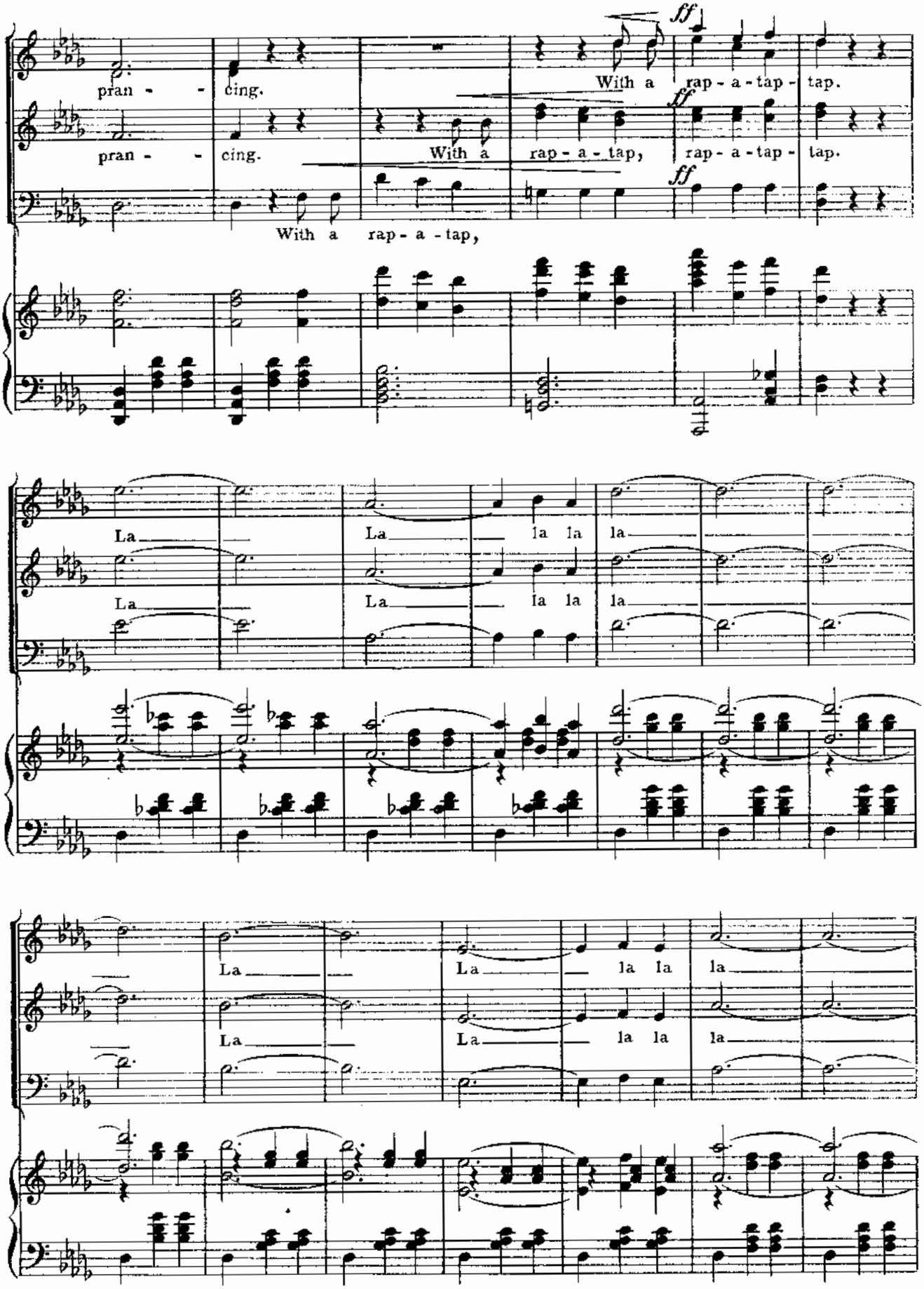

Wed - nes - day our Schnapps we brew, And a few odd jobs we do.
Wed - nes - day our Schnapps we brew, A few odd jobs we do.
CHORUS.
A
On
On Thurs - day there is cheese to make.
lot of work we do.
A lot of work we do.

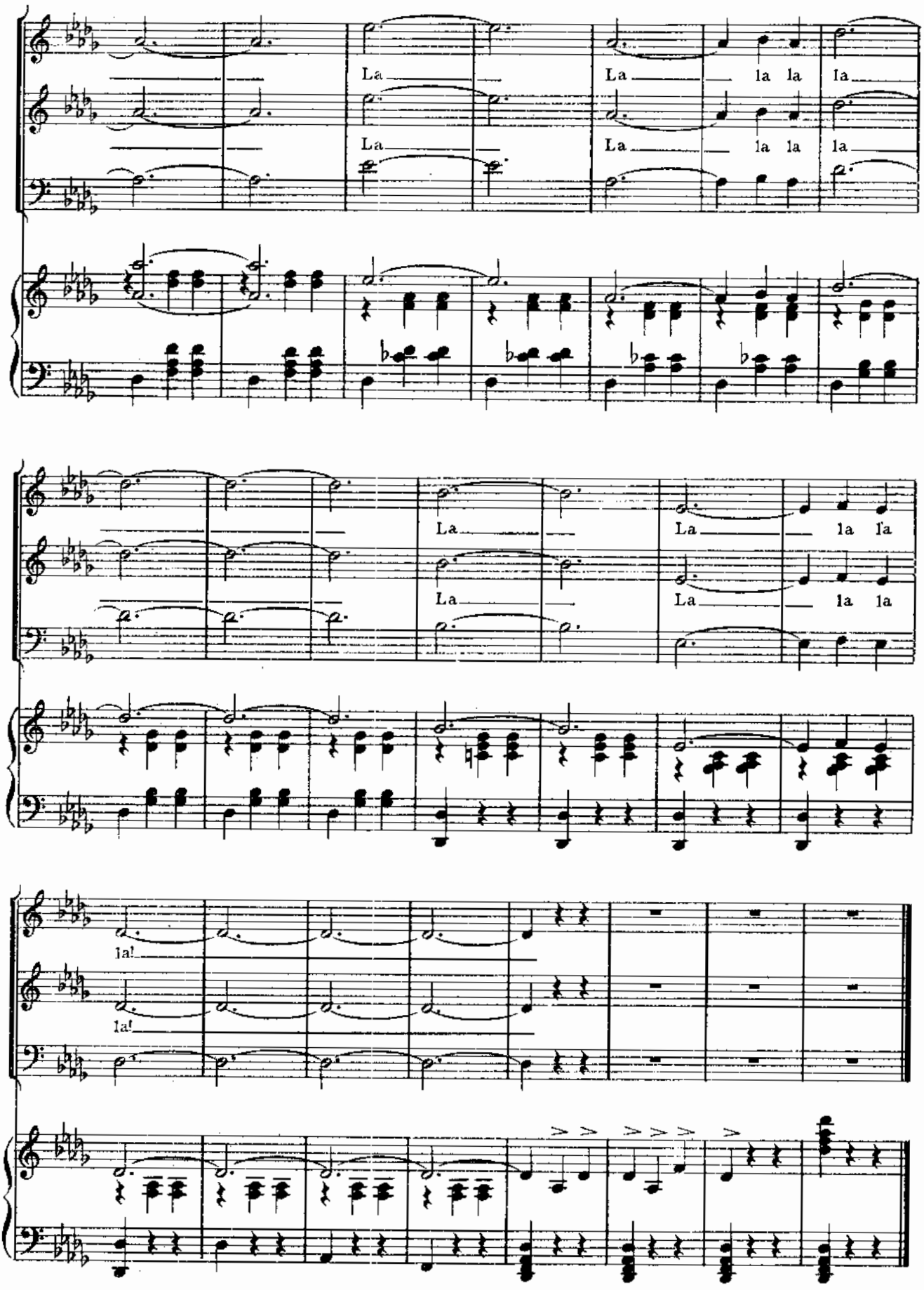

MARTJE.
WILLEM.
MART.
Fri - day there is bread to bake. By Sat - ur - day we fair - ly ache. A
WILLEM.
rest we real - ly have to take, from all the work we do. On
p
MARTJE.
WILL.
Mon - day we must rake and hoe. On Tues - day we must mend and sew. When
MARTJE.
A la Tyrolienne.
When Sun - day comes, It's a day of rest, we know.
WILLEM.
Sun - day comes, It's a day of rest, we know, For
A la Tyrolienne.


Our Ker - mess day.
Sun - day is our Ker - mess day.
CHORUS.
We
We
With eat - ing, drink - ing, dan - - cing.
With eat - ing, drink - ing, dan - - cing.
all get gay.
The
all get gay.
The
molto rit.
a tempo.


With a rap - a - tap, rap - a - tap Just like
With a rap - a - tap, rap - a - tap Just like
Dutch are such dev - ils for dan - - cing.
Dutch are such dev - ils for dan - - cing.
fawns we're dan - - cing. With a rap - a - tap, rap - a - tap,
fawns we're dan - - cing. With a rap - a - tap, rap - a - tap,
f
With a
f
With a rap - a - tap,
f
With a rap - a - tap, rap - a - tap,


rap - a - tap - tap.
rap - a - tap - tap.
rap - a - tap - tap. With eat - ing, drink - ing, dan - - cing, The
rap - a - tap - tap. With eat - ing, drink - ing, dan - - cing, The
f
fff
Dutch have a grace so en - tran - - cing, As light as zeph - ers
Dutch have a grace so en - tran - - cing, As light as zeph - ers

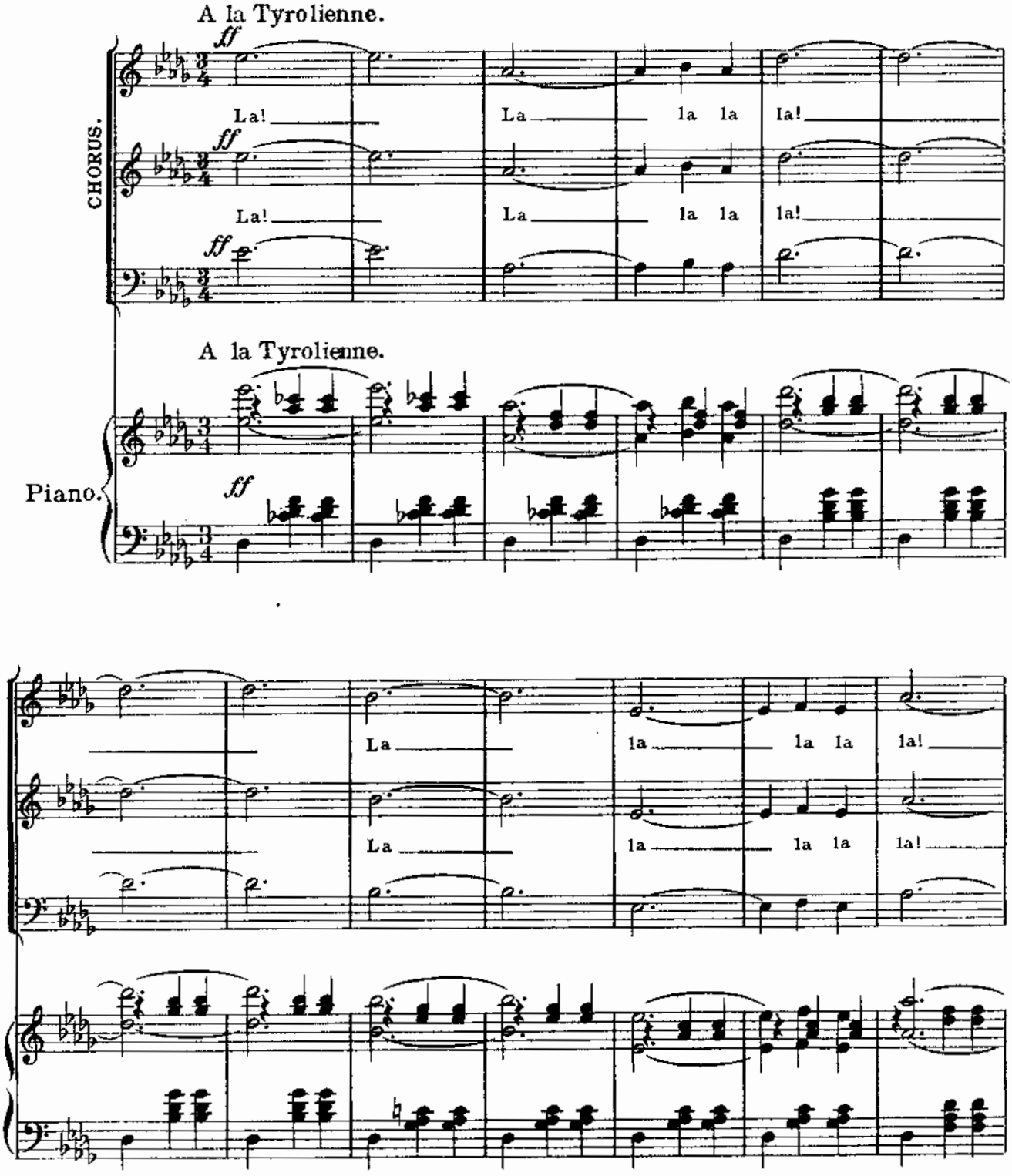

pran - - cing.
pran - - cing.
With a rap - a - tap,
ff
With a rap - a - tap - tap.
With a rap - a - tap, rap - a - tap - tap.
La
La
La
La
la la la
la la la
La
La
La
La
la la la
la la la


La
La
la la la
La
La
la la la
La
La
la la
La
La
la la
la!
la!

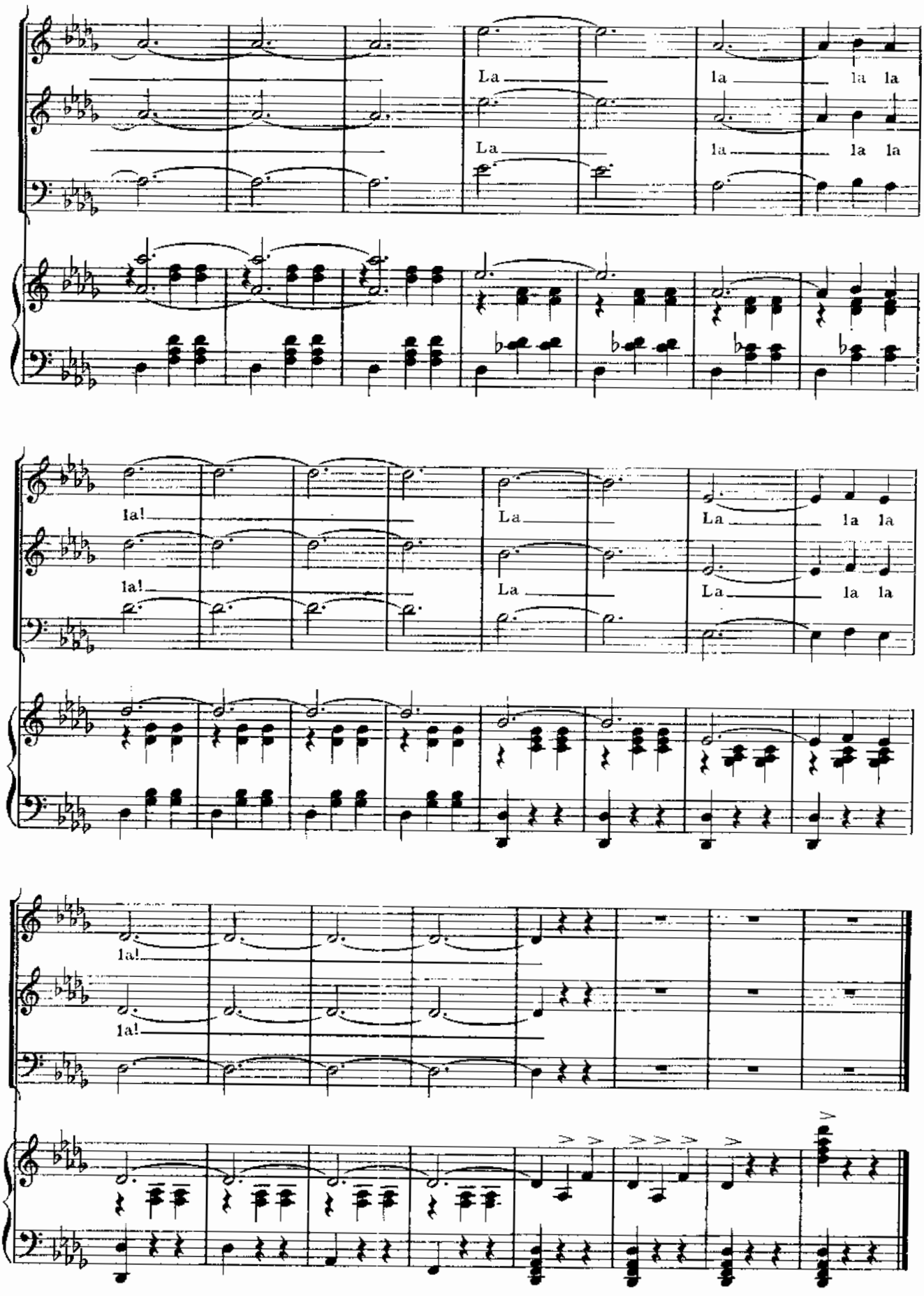
No. 12b

Exit.

(Chorus.)



Copyright MCMX by M. Witmark & Sons.
International Copyright Secured.


La
la
la la
La
la
la la
la!
la!
La
La
la la
La
La
la la
la!
la!

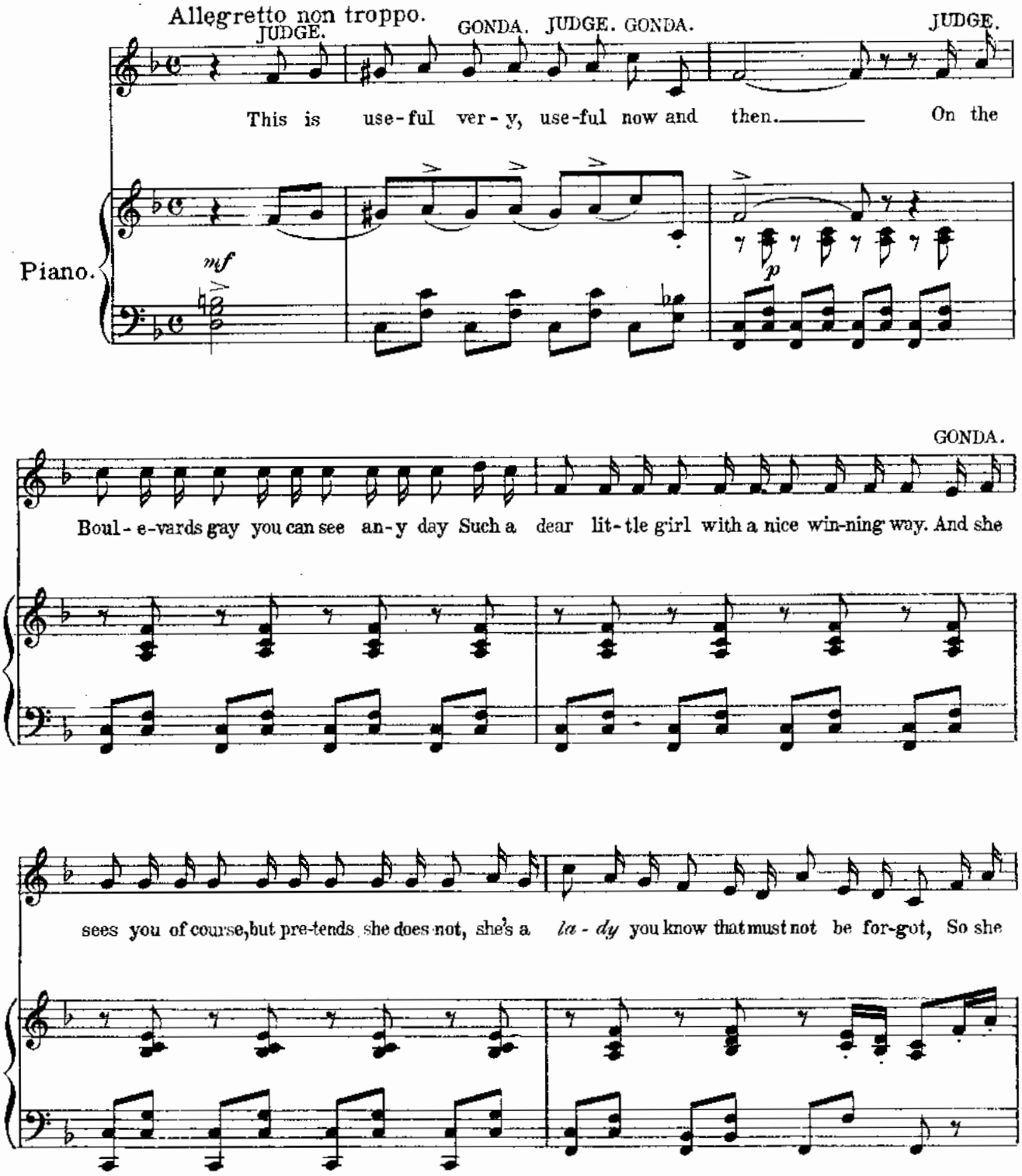
Follow Me.

"Man Steigt Nach."

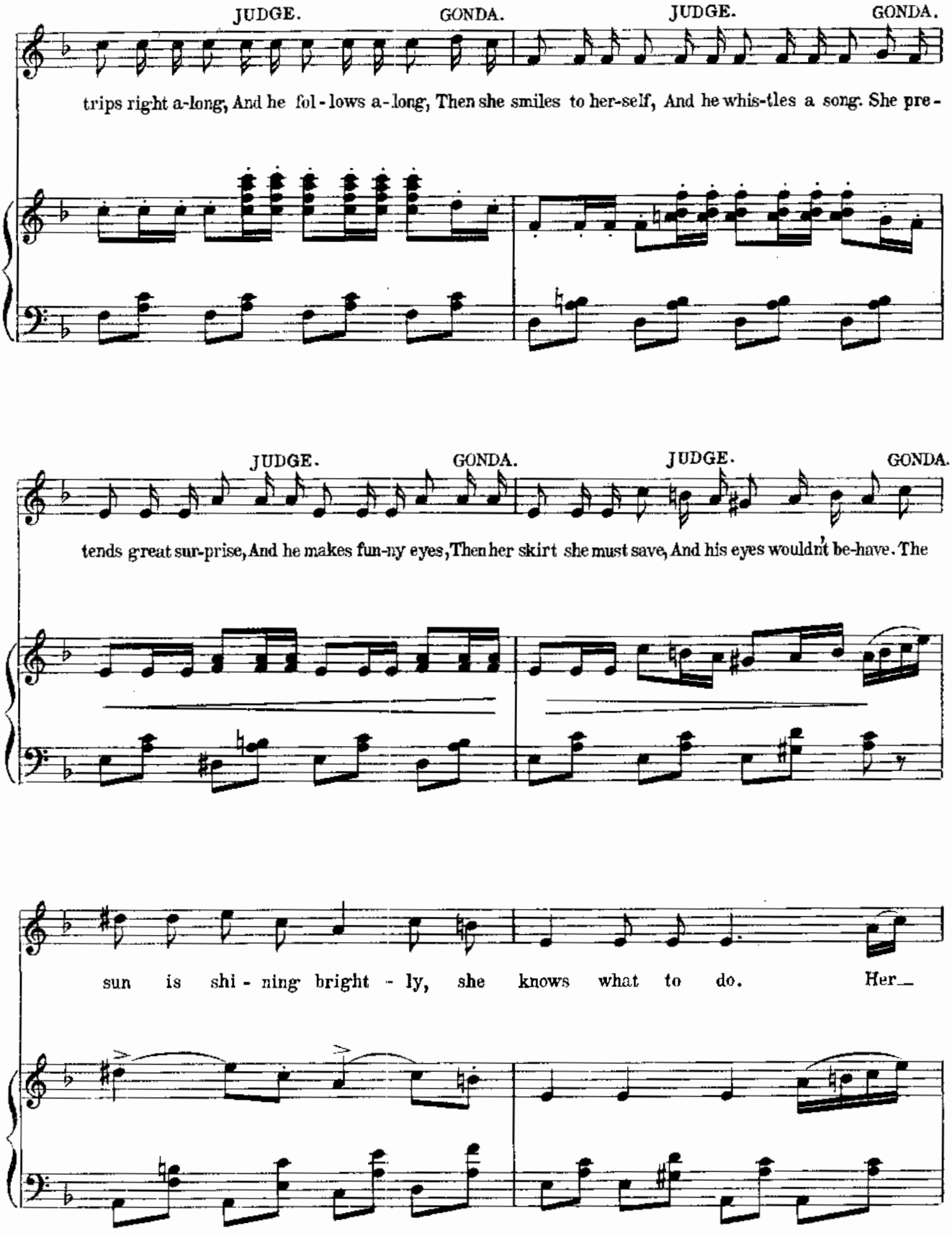
DUET.

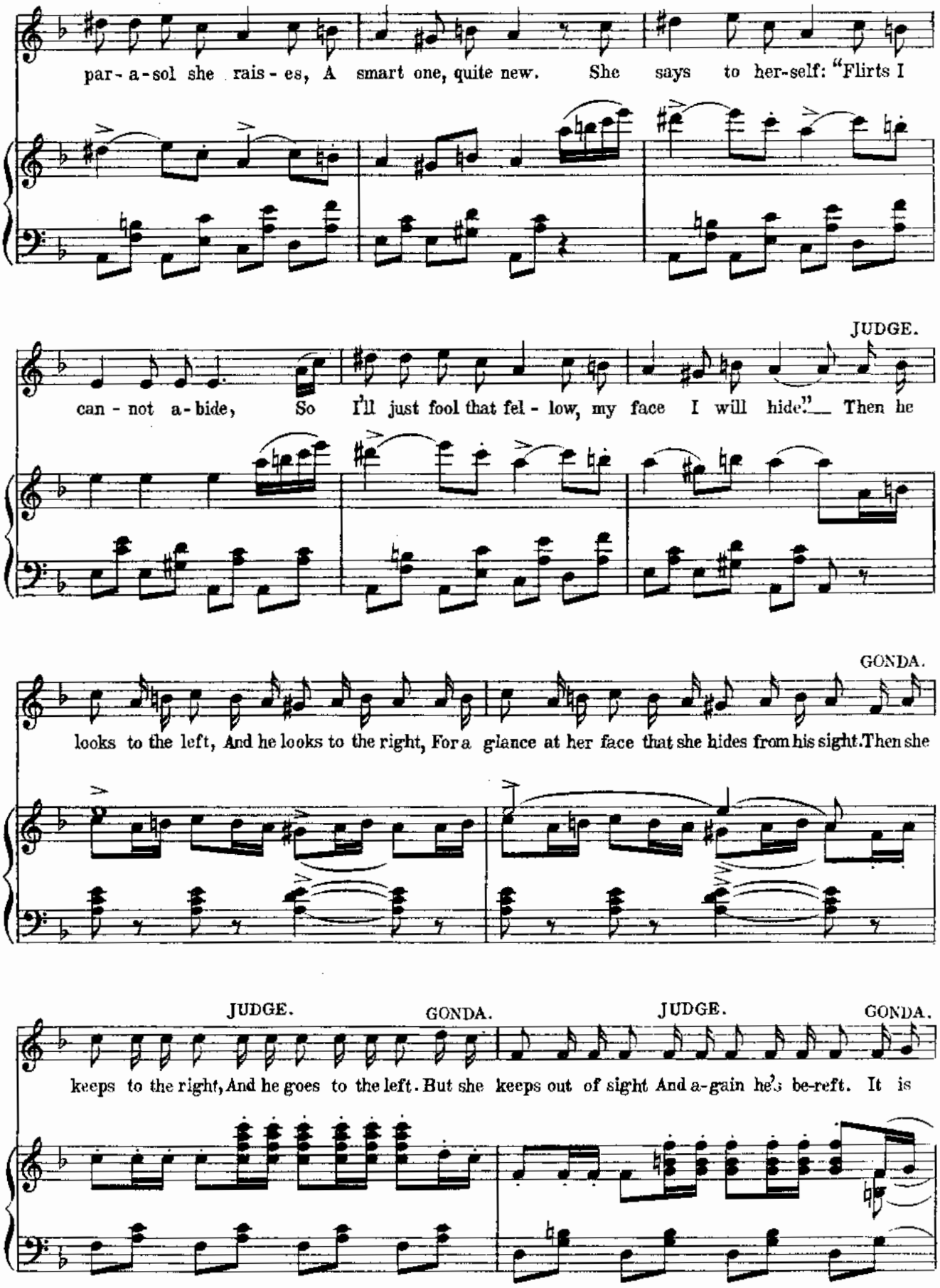
Gonda & Judge.

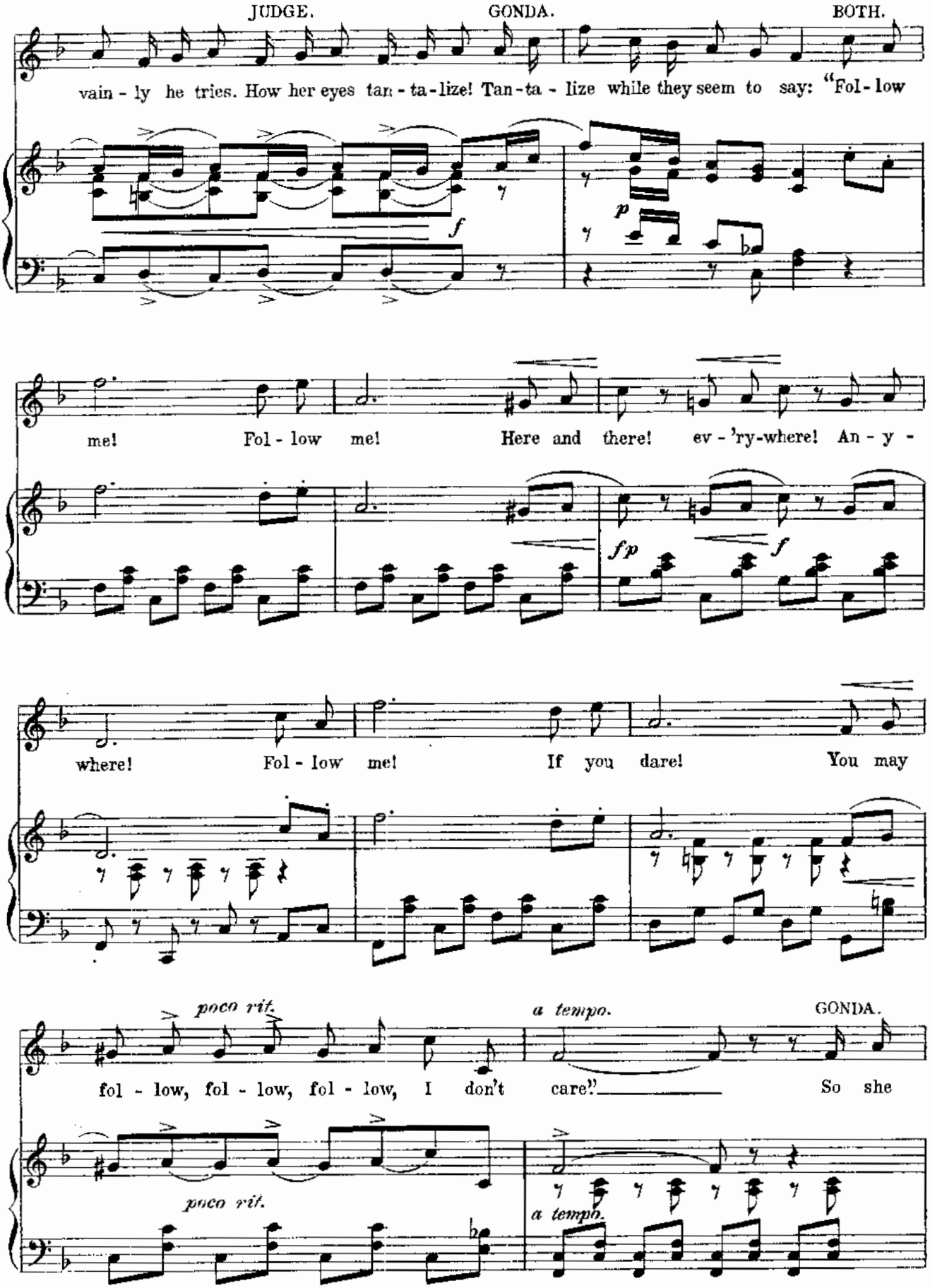
No 13a



Copyright MCMVIII by Ludwig Doblinger (Bernhard Herzmansky.)
Copyright MCMX by M. Witmark & Sons.
International Copyright Secured. Performing Rights Strictly Reserved.


JUDGE.
GONDA.
JUDGE.
GONDA.
trips right a-long; And he fol-lows a-long; Then she smiles to her-self, And he whis-tles a song. She pre-
JUDGE.
GONDA.
JUDGE.
GONDA.
tends great sur-prise, And he makes fun-ny eyes, Then her skirt she must save, And his eyes wouldn't be-have. The
sun is shi-ning bright-ly, she knows what to do. Her_


par-a-sol she rais-es, A smart one, quite new. She says to her-self: "Flirts I
JUDGE.
can-not a-bide, So I'll just fool that fel-low, my face I will hide." Then he
GONDA.
looks to the left, And he looks to the right, For a glance at her face that she hides from his sight. Then she
JUDGE.
GONDA.
JUDGE.
GONDA.
keeps to the right, And he goes to the left. But she keeps out of sight And a-gain he's be-reft. It is


JUDGE.
GONDA.
BOTH.
vain - ly he tries. How her eyes tan - ta - lize! Tan - ta - lize while they seem to say: "Fol - low
f
p
me! Fol - low me! Here and there! ev - 'ry-where! An - y -
fp
f
where! Fol - low me! If you dare! You may
poco rit.
a tempo.
GONDA.
fol - low, fol - low, fol - low, I don't care!" So she
poco rit.
a tempo.

JUDGE.

saun-ters a-long till she reach-es a shop Where the win-dow at-tracts, and she comes to a stop. And the

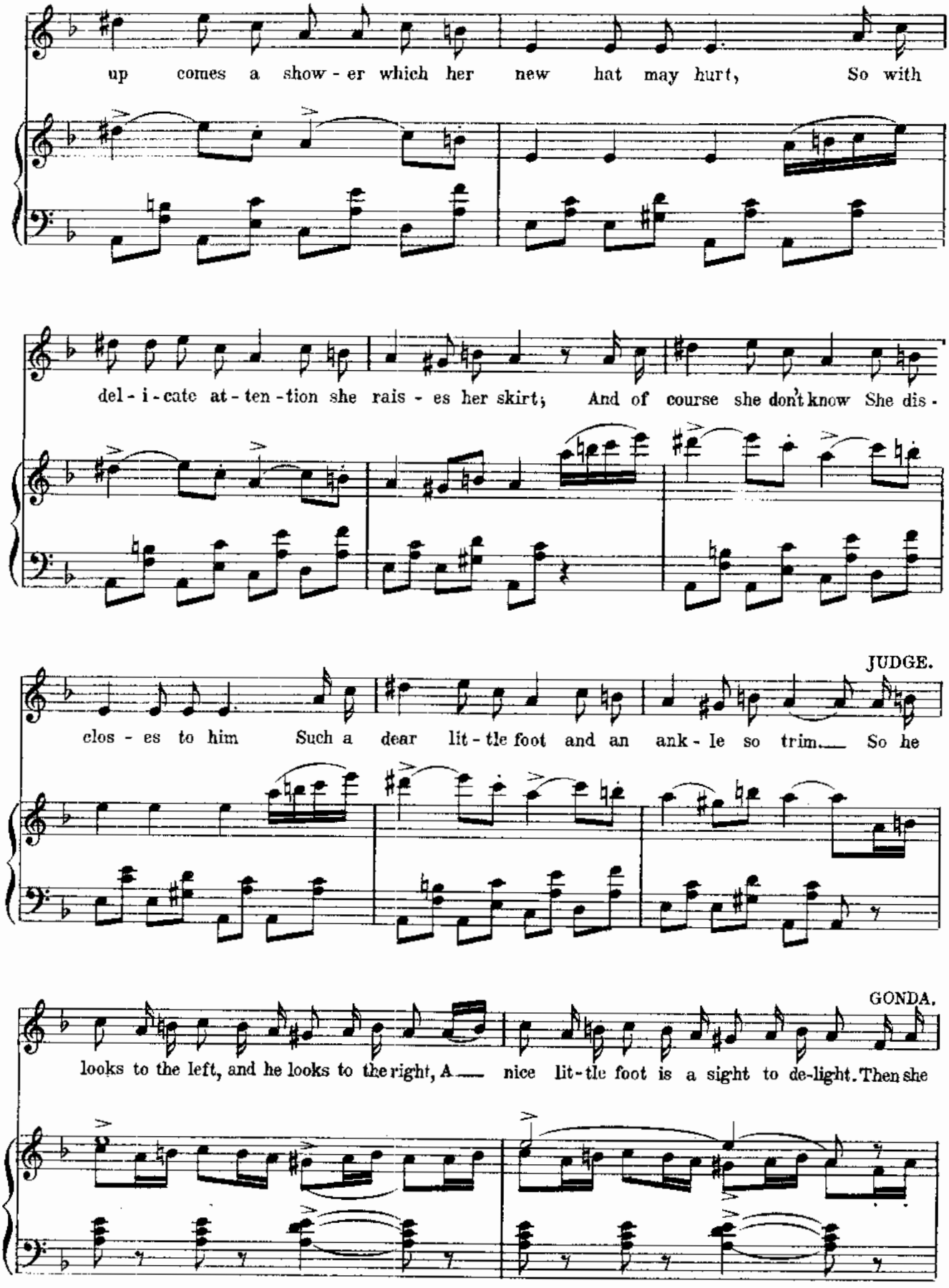
gay cav-a-lier has a no-tion that he sev-'ral things in that win-dow must cer-tain-ly see,— So he

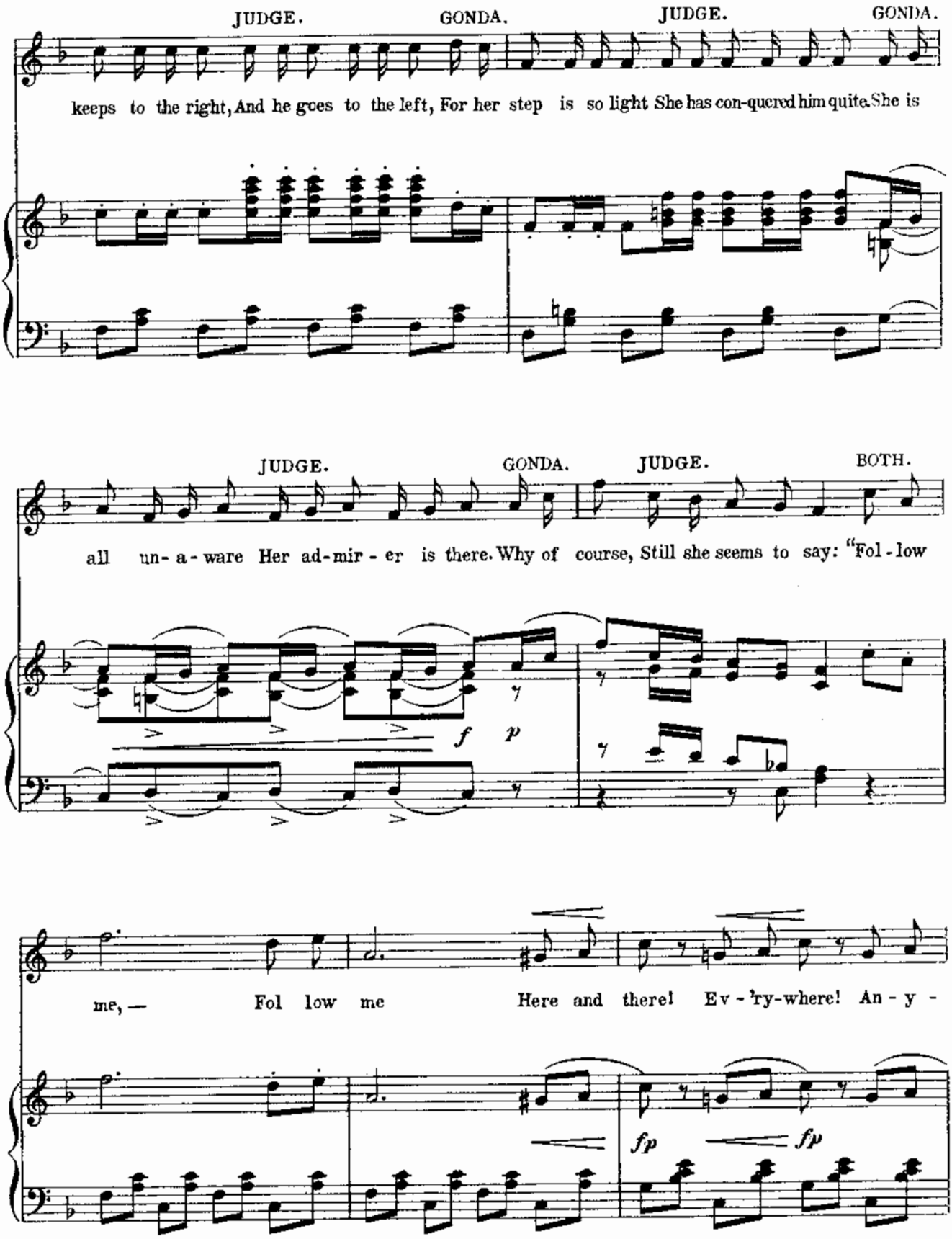
GONDA. JUDGE. GONDA.

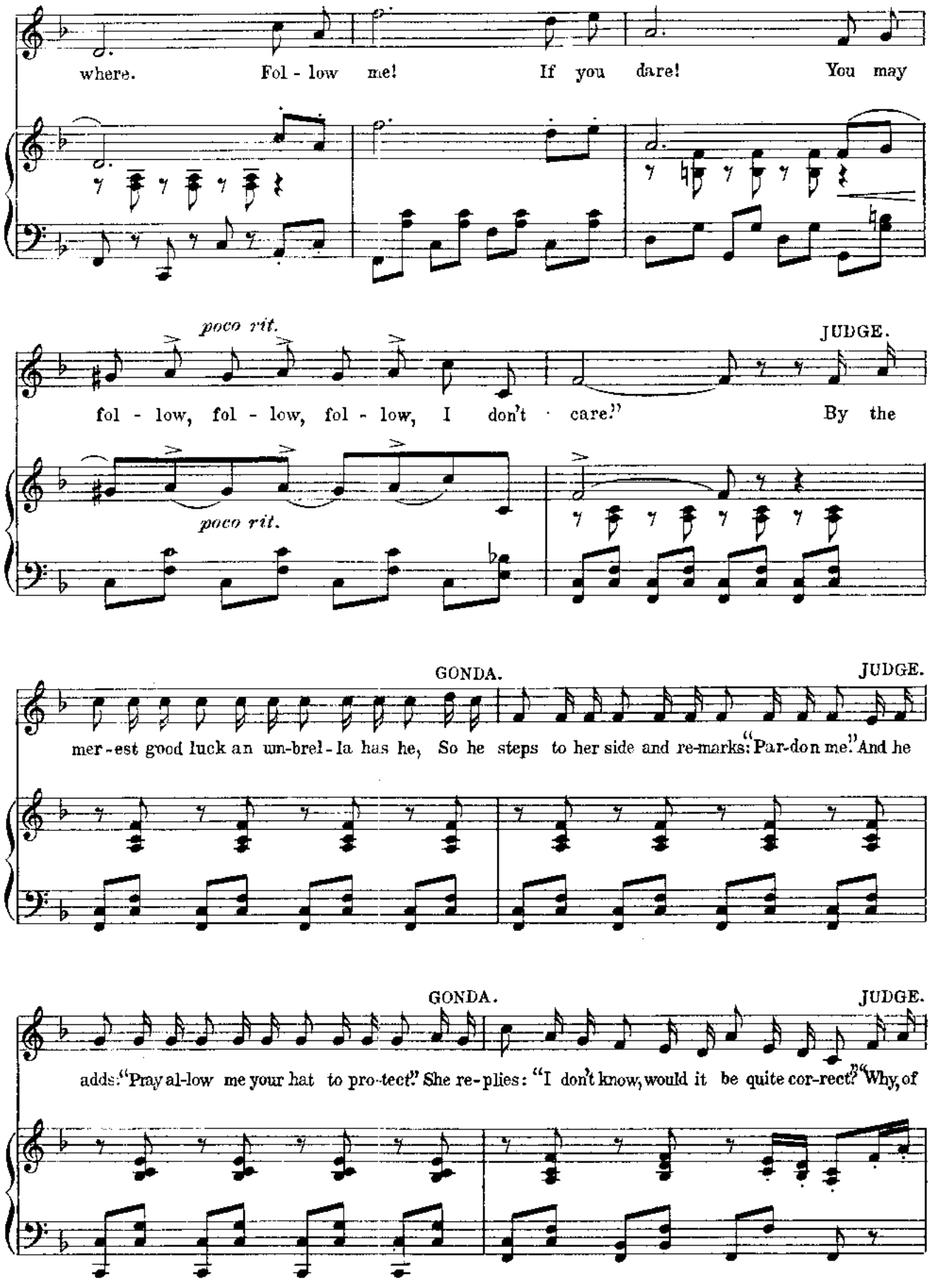
stands by her side, Think-ing just what to say. When he's made up his mind She's a-gain un-der-way, walk-ing

JUDGE. GONDA. JUDGE. GONDA.

grace-ful-ly on; Then he finds she is gone. But he fol - lows her lead Tho' she gives lit-tle heed. Then


up comes a show - er which her new hat may hurt, So with
del - i - cate at - ten - tion she rais - es her skirt; And of course she don't know She dis -
JUDGE.
clos - es to him Such a dear lit - tle foot and an ank - le so trim. So he
GONDA.
looks to the left, and he looks to the right, A nice lit - tle foot is a sight to de-light. Then she


JUDGE.
GONDA.
JUDGE.
GONDA.
keeps to the right, And he goes to the left, For her step is so light She has con-quered him quite. She is
JUDGE.
GONDA.
JUDGE.
BOTH.
all un-a-ware Her ad-mir-er is there. Why of course, Still she seems to say: "Fol-low
f
p
me, — Fol low me Here and there! Ev-'ry-where! An-y-
fp
fp


where. Fol - low me! If you dare! You may
poco rit.
JUDGE.
fol - low, fol - low, fol - low, I don't care." By the
poco rit.
GONDA.
JUDGE.
mer - est good luck an um-brel - la has he, So he steps to her side and re-marks: "Par-don me." And he
GONDA.
JUDGE.
adds: "Pray al-low me your hat to pro-tect." She re-plies: "I don't know, would it be quite cor-rect?" "Why, of

GONDA. JUDGE. GONDA.

Well, this is a sur-prise." So he of - fers his arm and they stroll for an hour; She is

BOTH.

caught in the rain to the pat - ter re-frain That is sung by the sum-mer show'r.

p *p*

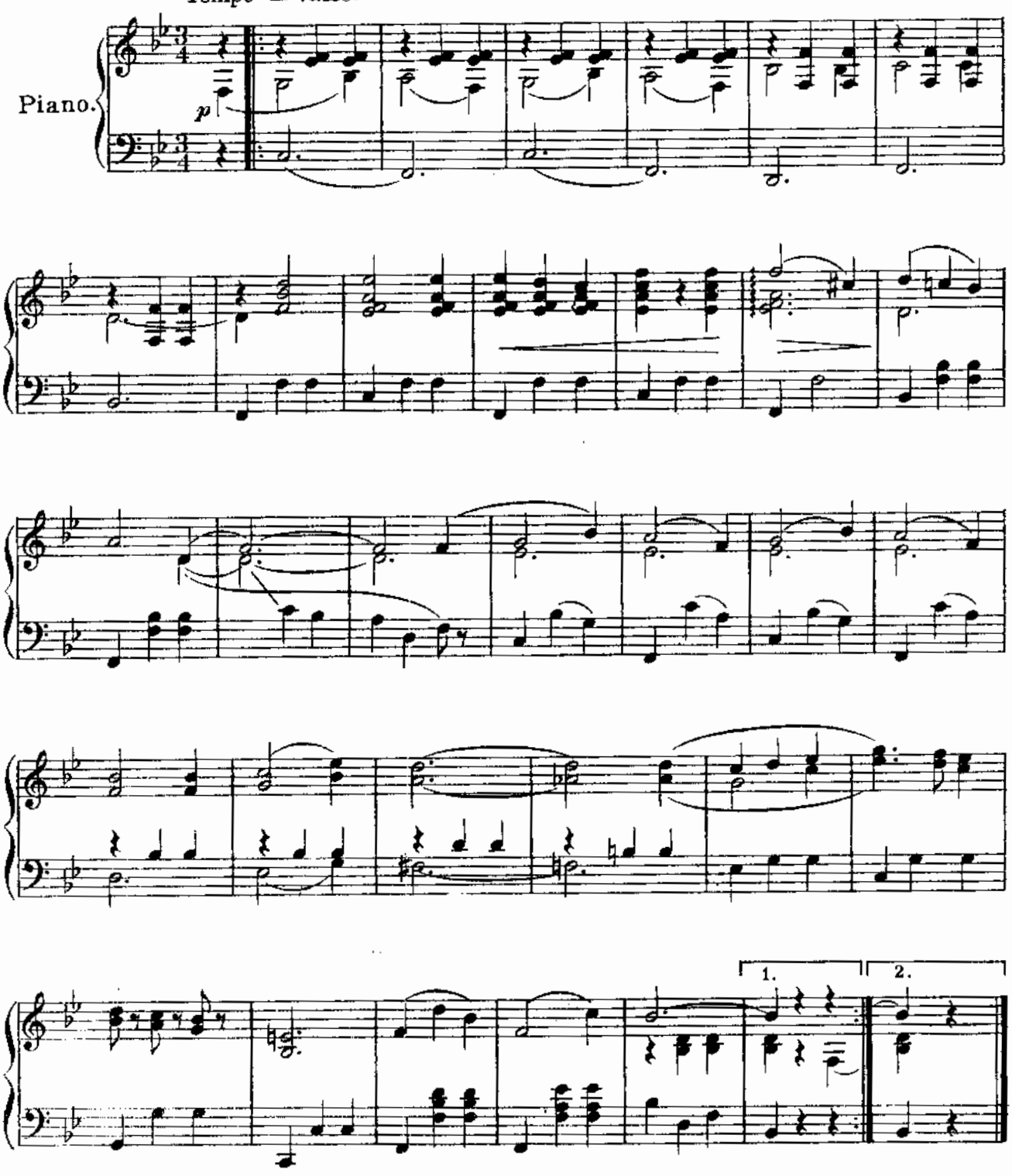
fp *fp*

ff

Melodrame.

No 13b

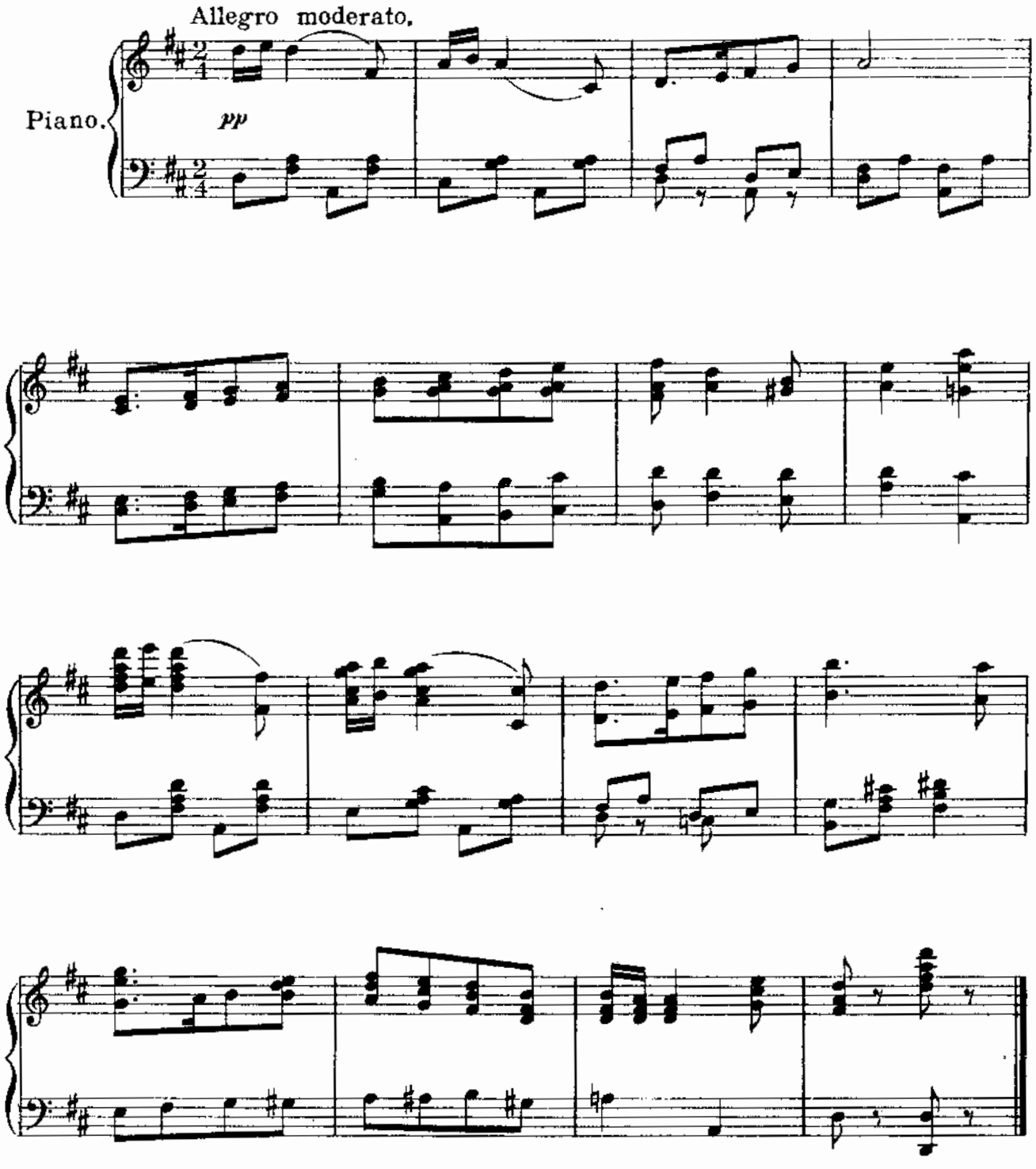
Tempo di Valse.



Copyright MCMX by M. Witmark & Sons.
International Copyright Secured.

Melodrame.

No 13c



Copyright MCMX by M. Witmark & Sons.
International Copyright Secured.

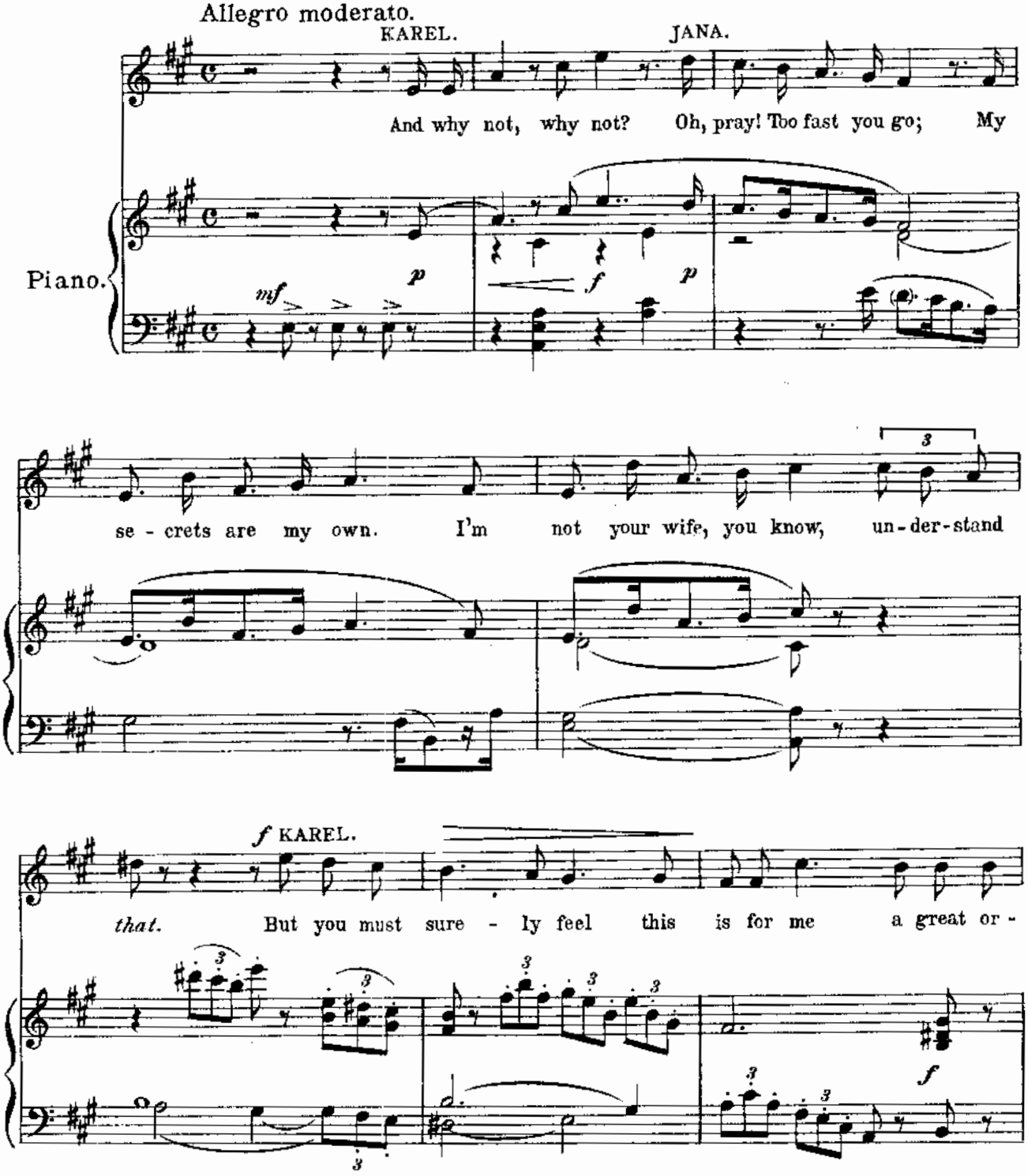
Why Not, Why Not?

(Warum, Warum?)

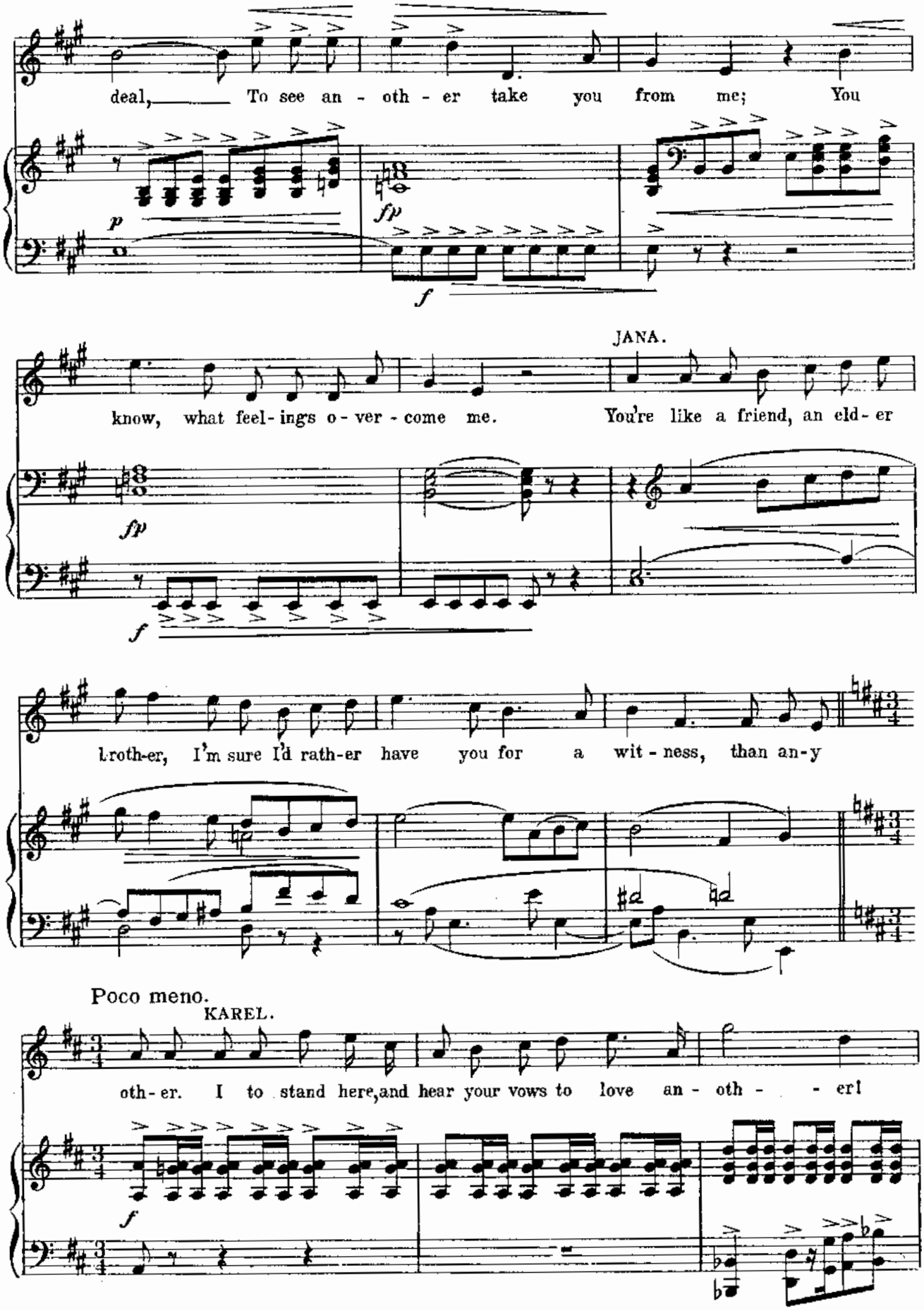
DUET

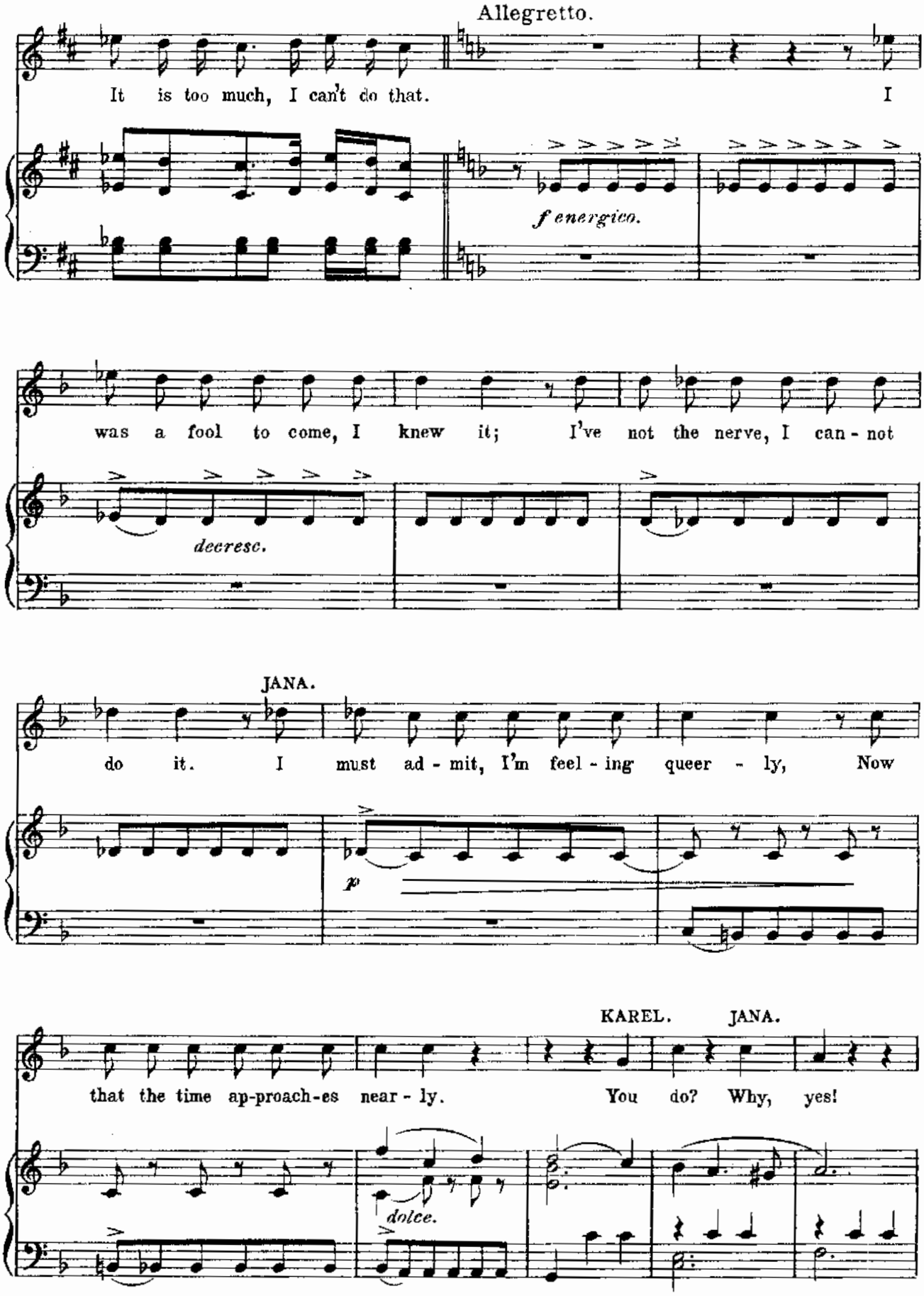
Jana and Karel.

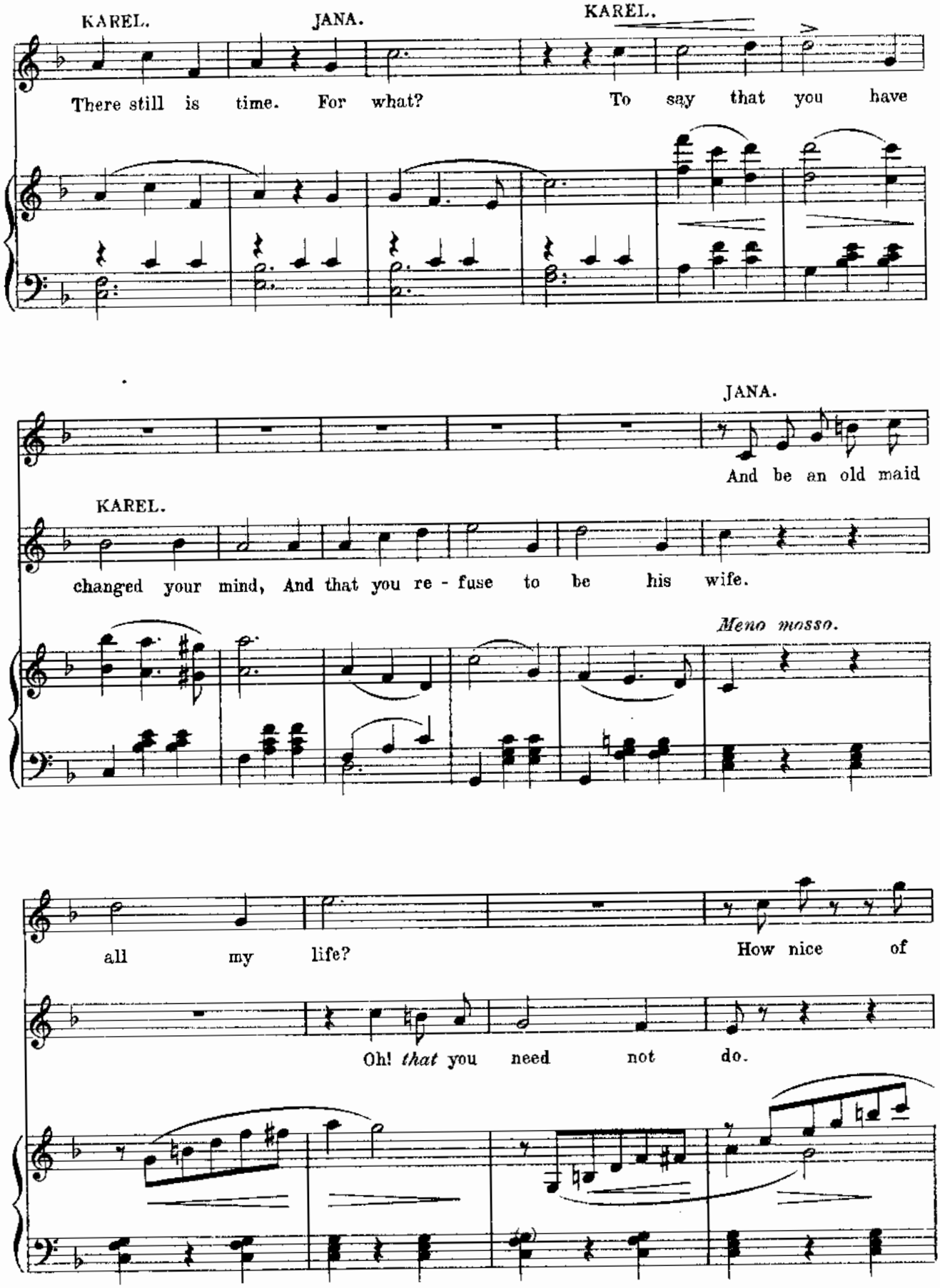
No. 14.

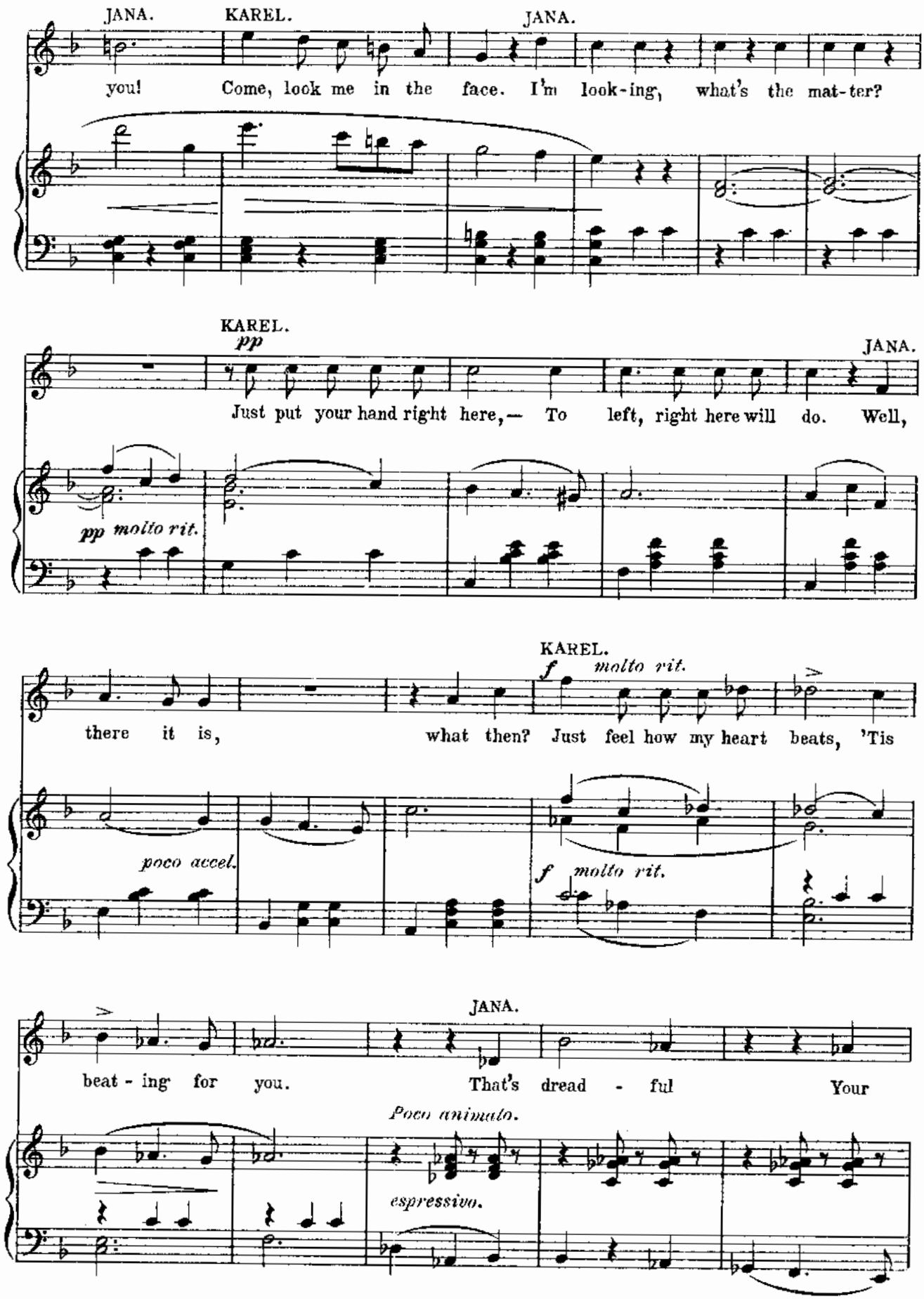


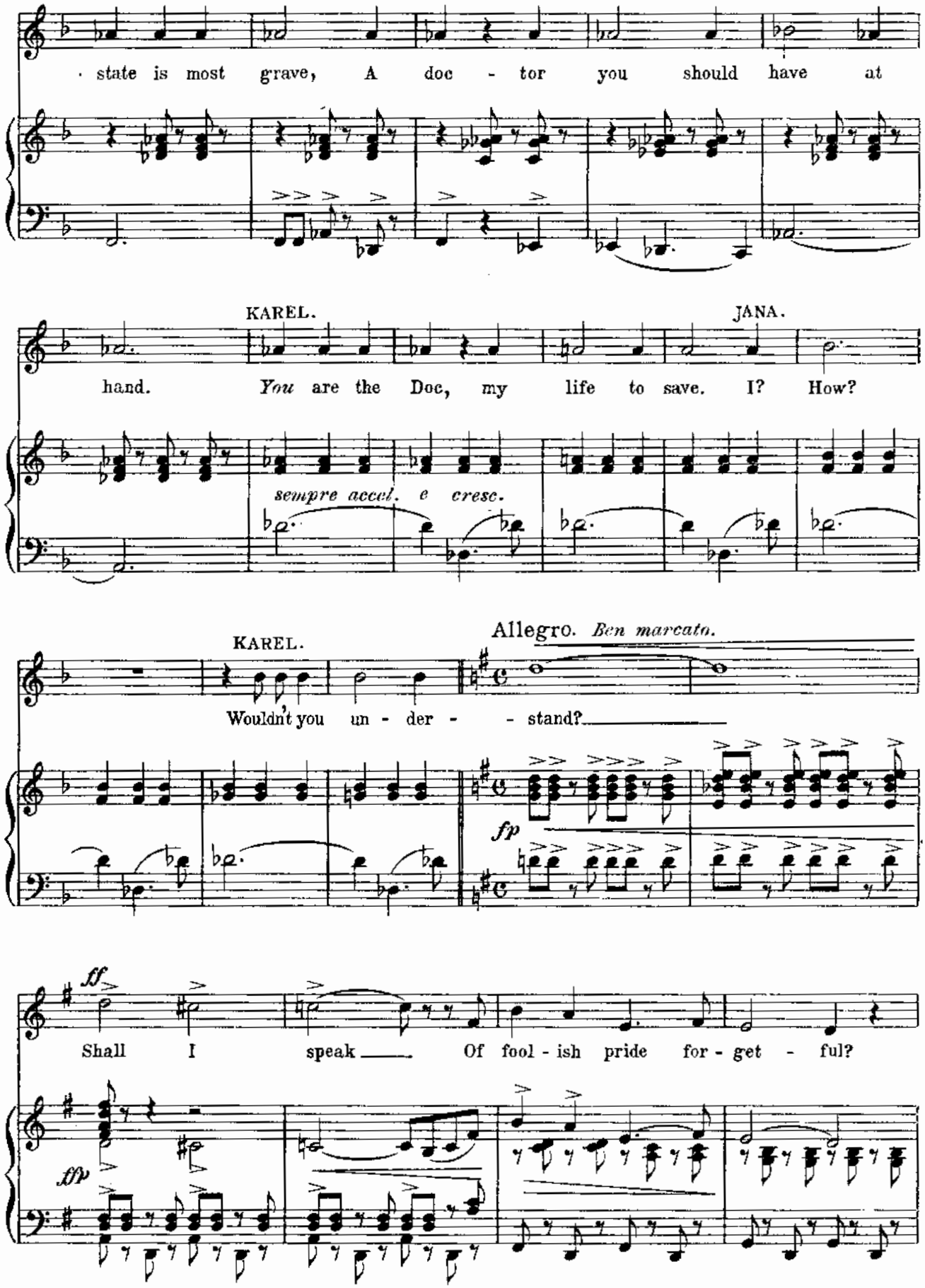
Copyright MCMX by M. Witmark & Sons.
International Copyright Secured.

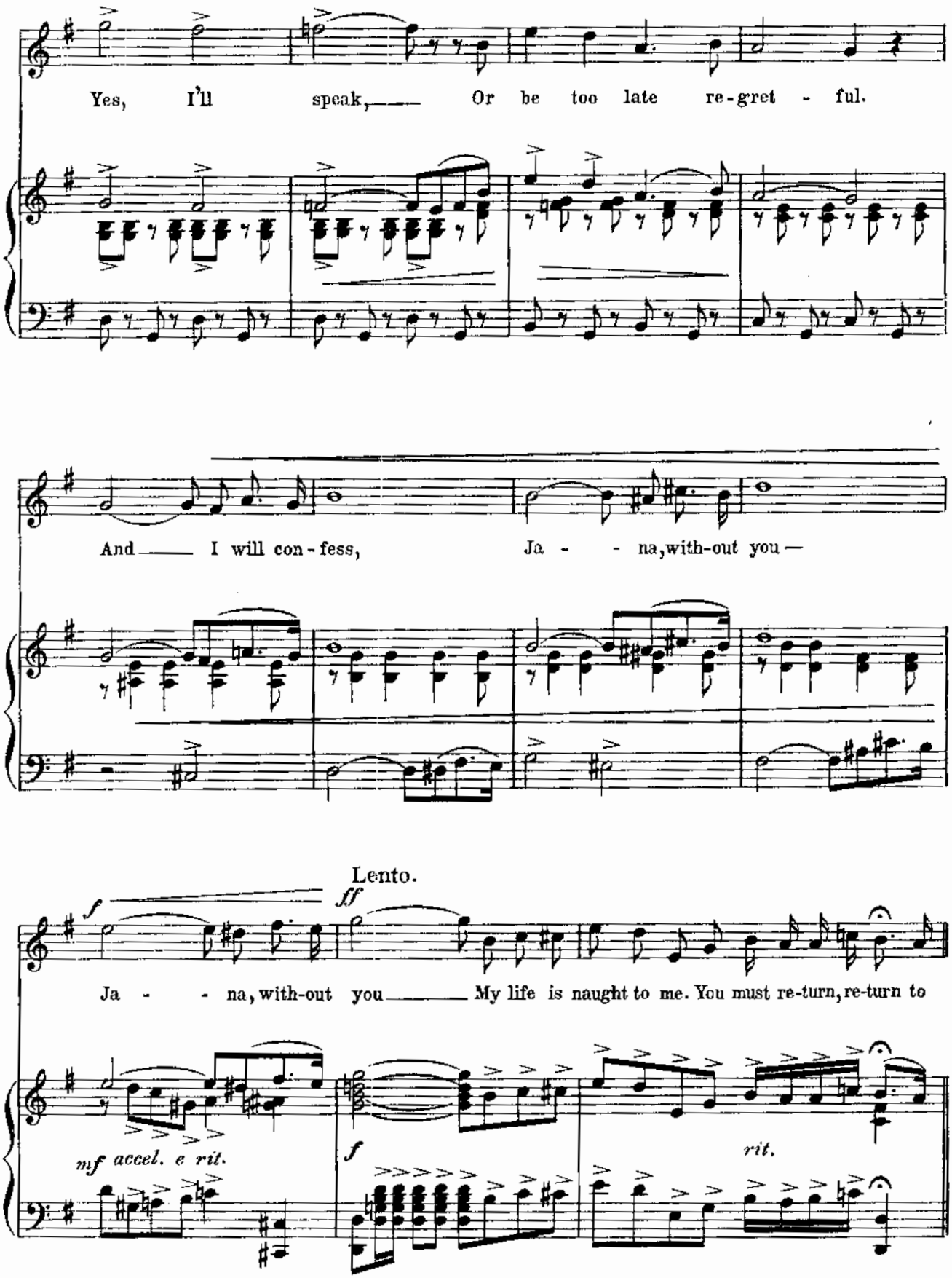

deal, To see an - oth - er take you from me; You
p
fp
f
JANA.
know, what feel-ings o-ver-come me. You're like a friend, an eld-er
fp
f
broth-er, I'm sure I'd rath-er have you for a wit-ness, than an-y
Poco meno.
KAREL.
oth-er. I to stand here, and hear your vows to love an - oth - - er!
f

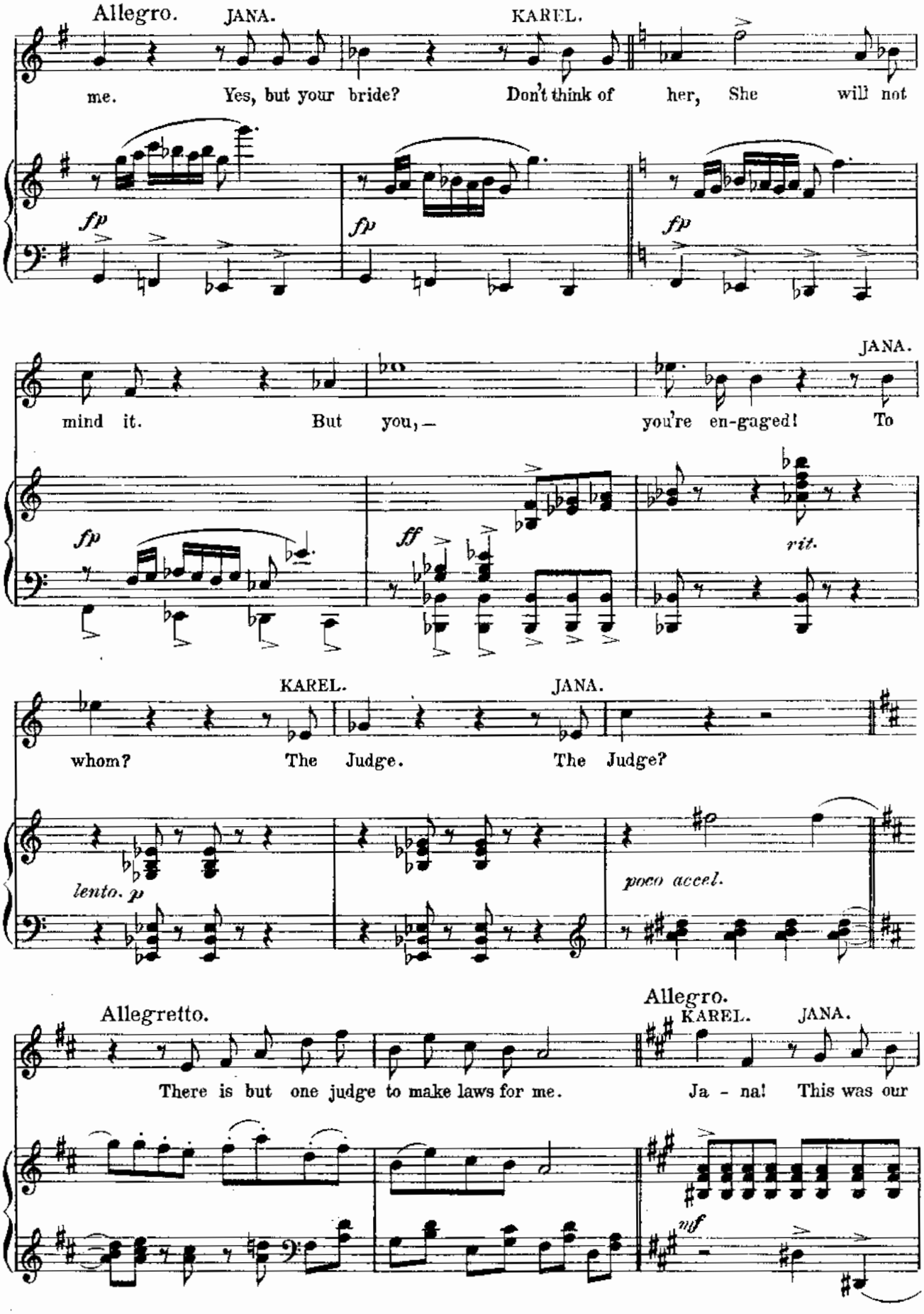

Allegretto.
It is too much, I can't do that. I
f energico.
was a fool to come, I knew it; I've not the nerve, I can - not
decresc.
JANA.
do it. I must ad - mit, I'm feel - ing queer - ly, Now
p
KAREL. JANA.
that the time ap-proach-es near - ly. You do? Why, yes!
dolce.

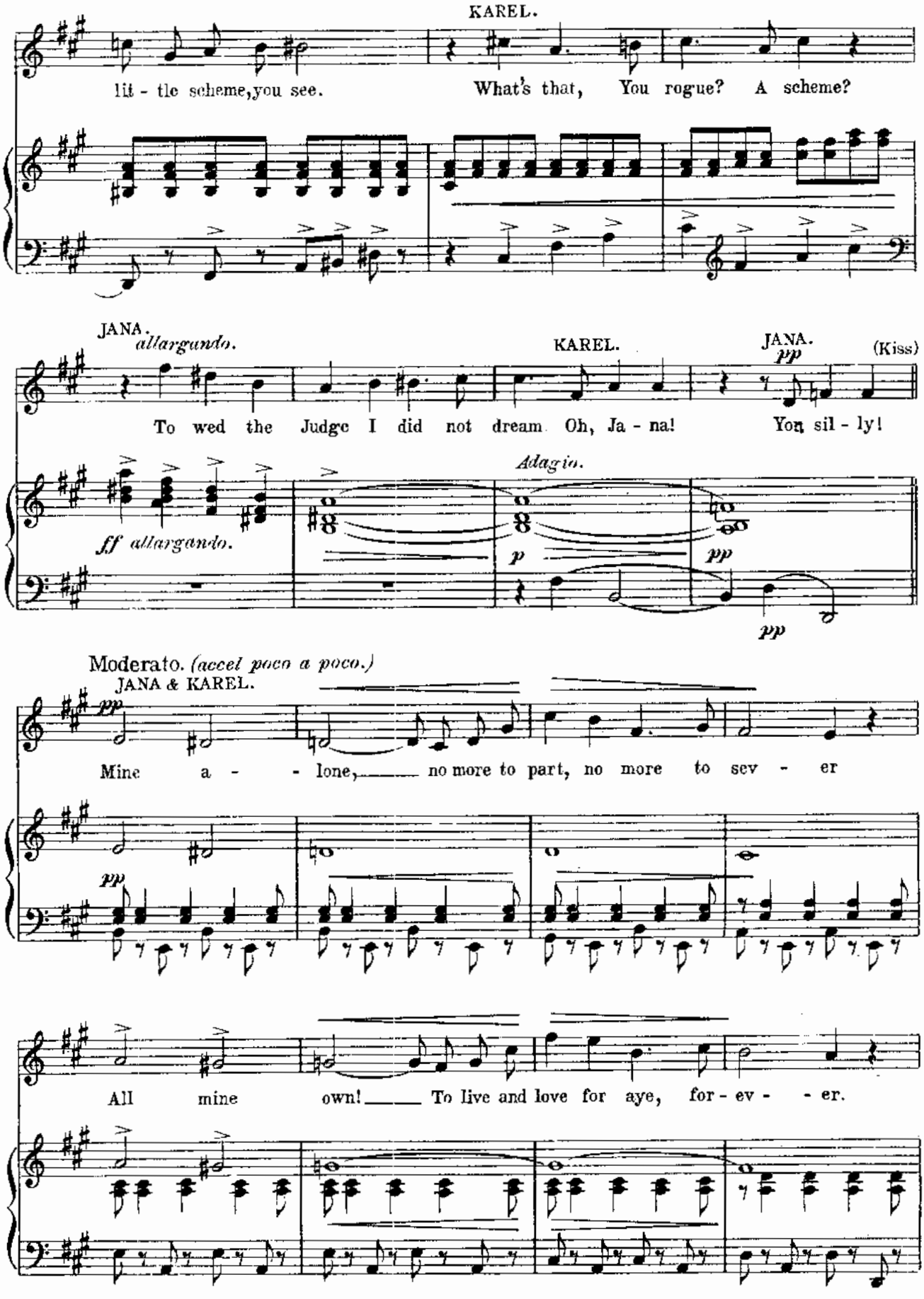

KAREL.
JANA.
KAREL.
There still is time. For what? To say that you have
JANA.
And be an old maid
KAREL.
changed your mind, And that you re - fuse to be his wife.
Meno mosso.
all my life?
How nice of
Oh! that you need not do.

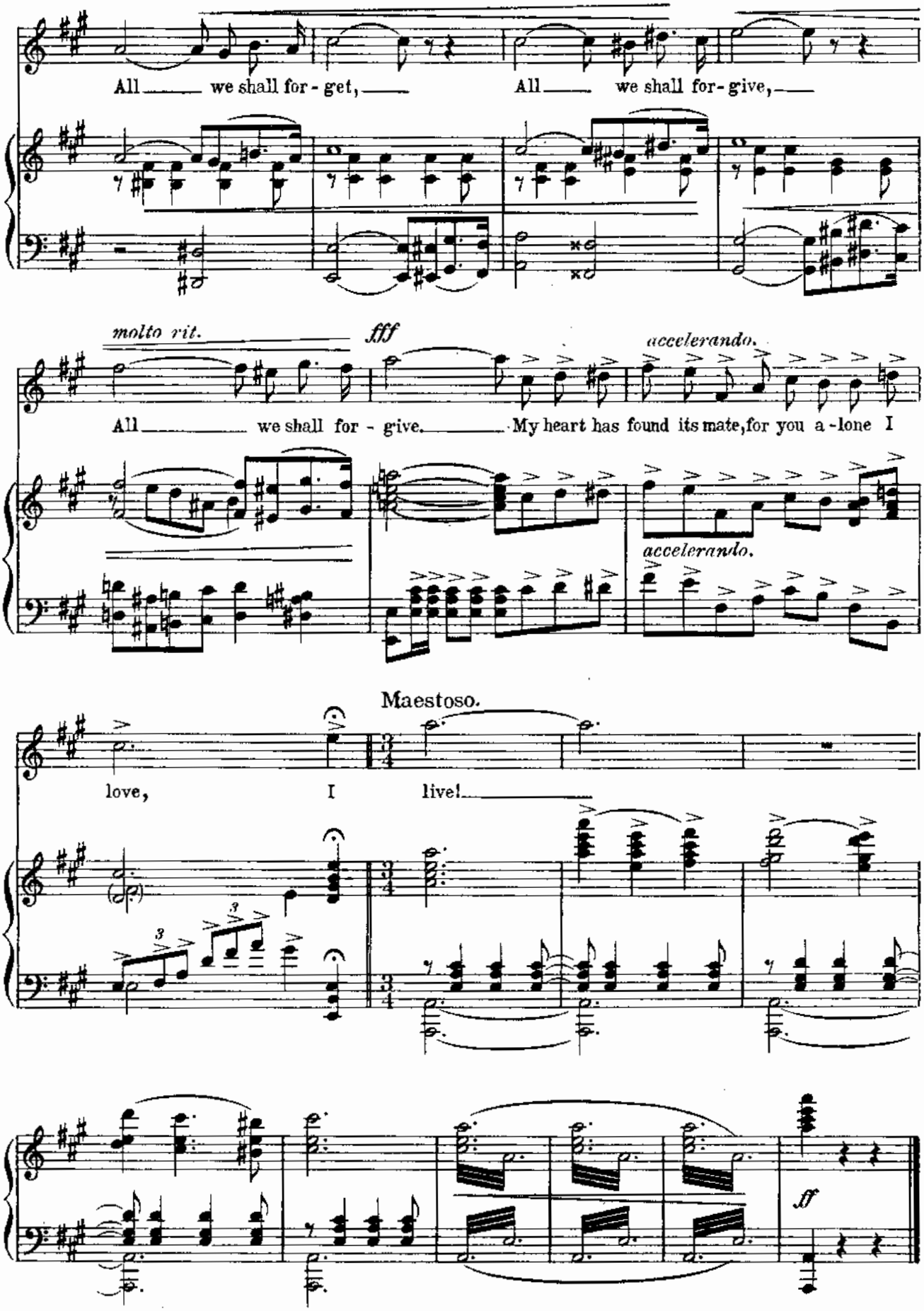

JANA.
KAREL.
JANA.
you! Come, look me in the face. I'm look-ing, what's the mat-ter?
KAREL.
pp
JANA.
Just put your hand right here,— To left, right here will do. Well,
pp molto rit.
KAREL.
f molto rit.
there it is, what then? Just feel how my heart beats, 'Tis
poco accel.
f molto rit.
JANA.
beat - ing for you. That's dread - ful Your
Poco animato.
espressivo.


state is most grave, A doc - tor you should have at
KAREL.
JANA.
hand. You are the Doc, my life to save. I? How?
sempre accel. e cresc.
KAREL.
Allegro. Ben marcato.
Wouldn't you un - der - - stand?
fp
ff
Shall I speak Of fool - ish pride for - get - ful?
ffp


Yes, I'll speak, Or be too late re-gret - ful.
And I will con-fess, Ja - - na, with-out you —
Lento.
f
ff
Ja - - na, with-out you My life is naught to me. You must re-turn, re-turn to
mf accel. e rit.
f
rit.

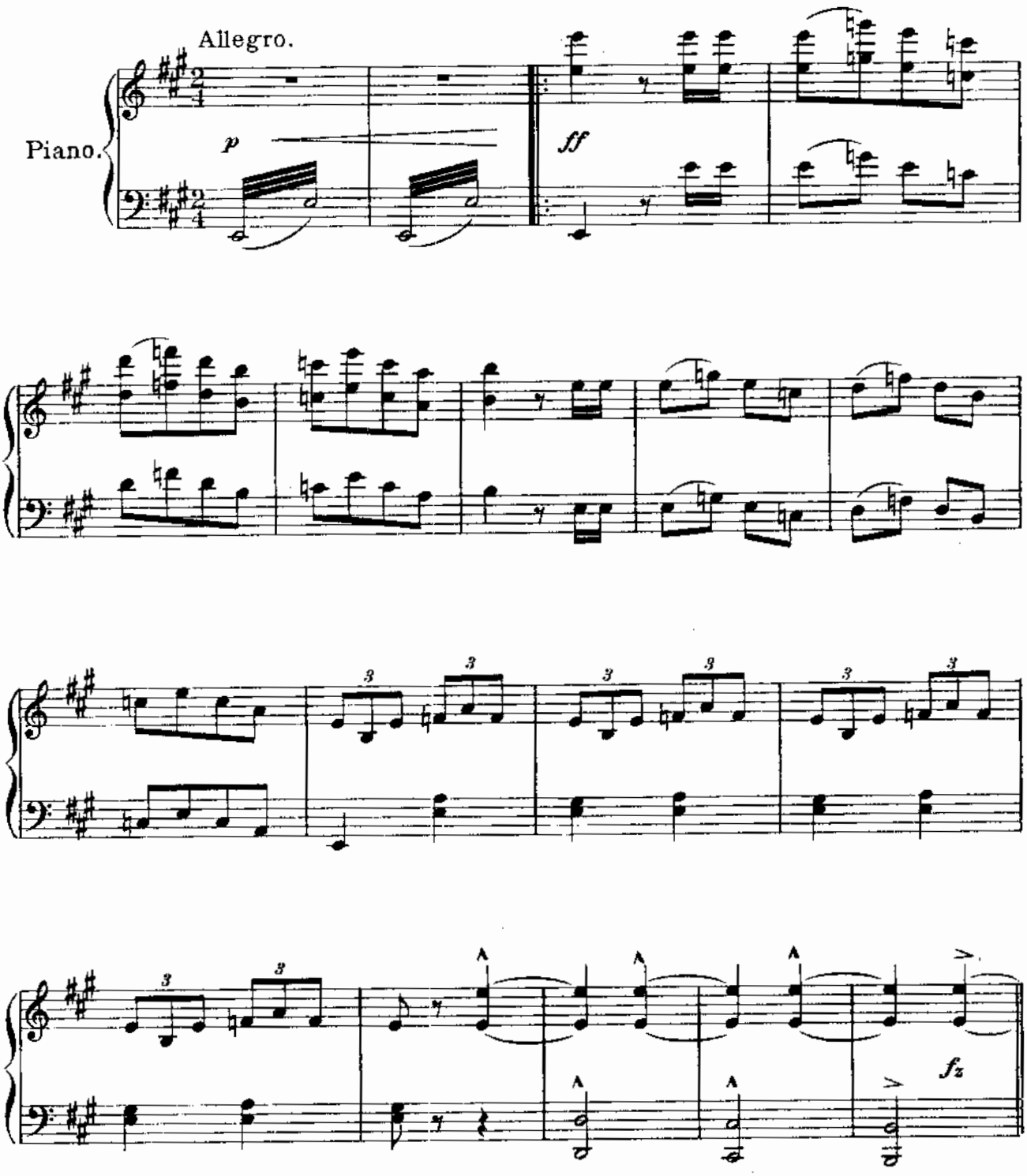

Allegro.
JANA.
KAREL.
me. Yes, but your bride? Don't think of her, She will not
fp
fp
fp
JANA.
mind it. But you,— you're en-gaged! To
fp
ff
rit.
KAREL.
JANA.
whom? The Judge. The Judge?
lento. p
poco accel.
Allegretto.
Allegro.
KAREL.
JANA.
There is but one judge to make laws for me. Ja - na! This was our
mf


KAREL.
lit - tle scheme, you see.
What's that, You rogue? A scheme?
JANA.
allargando.
KAREL.
JANA.
pp
(Kiss)
To wed the Judge I did not dream Oh, Ja - na!
You sil - ly!
Adagio.
ff allargando.
p
pp
pp
Moderato. (accel poco a poco.)
JANA & KAREL.
pp
Mine a - - lone, no more to part, no more to sev - er
pp
All mine own! To live and love for aye, for - ev - - er.

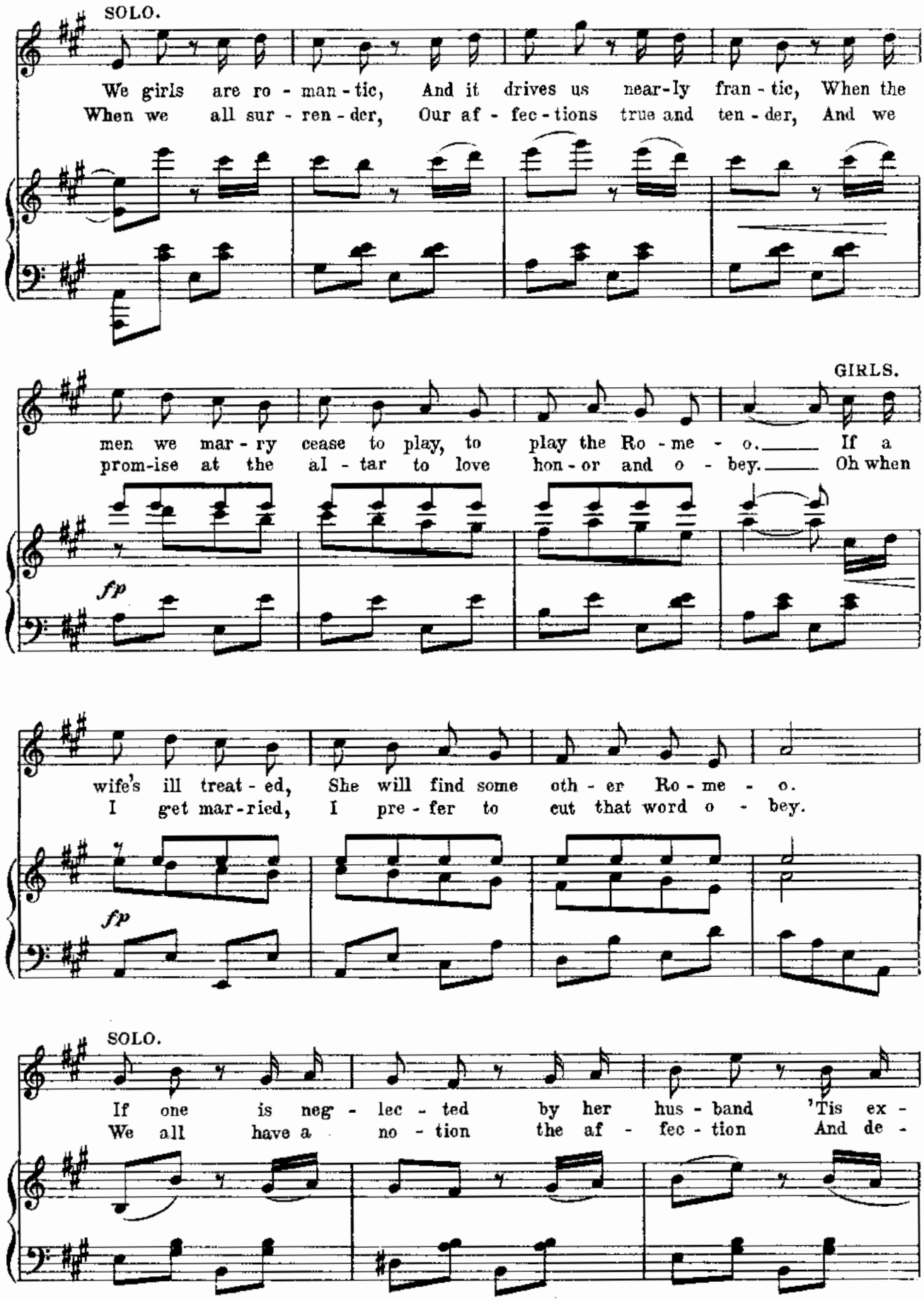

All we shall for - get, All we shall for - give,
molto rit.
fff
accelerando.
All we shall for - give. My heart has found its mate, for you a - lone I
accelerando.
Maestoso.
love, I live!
ff

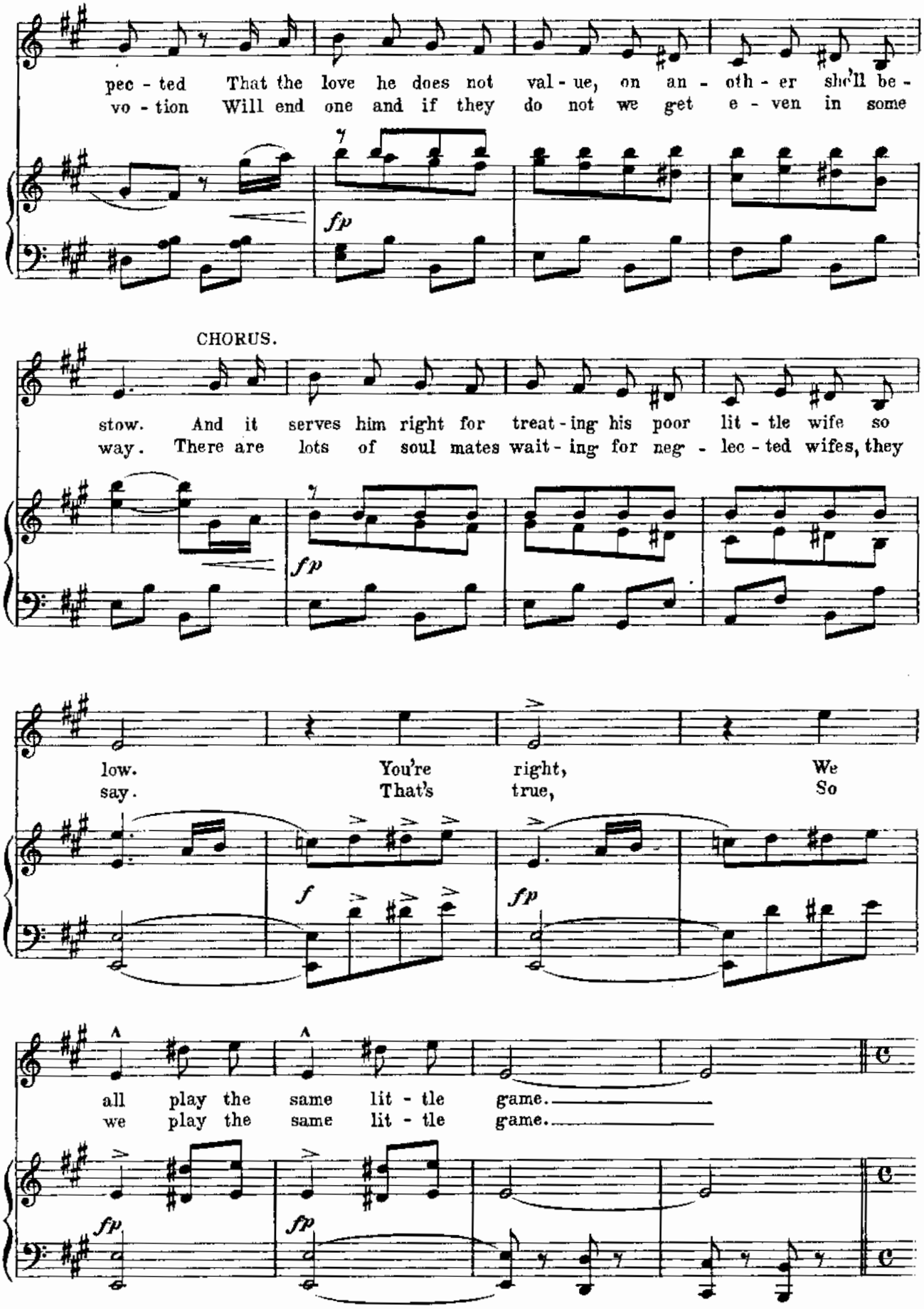
Ensemble.

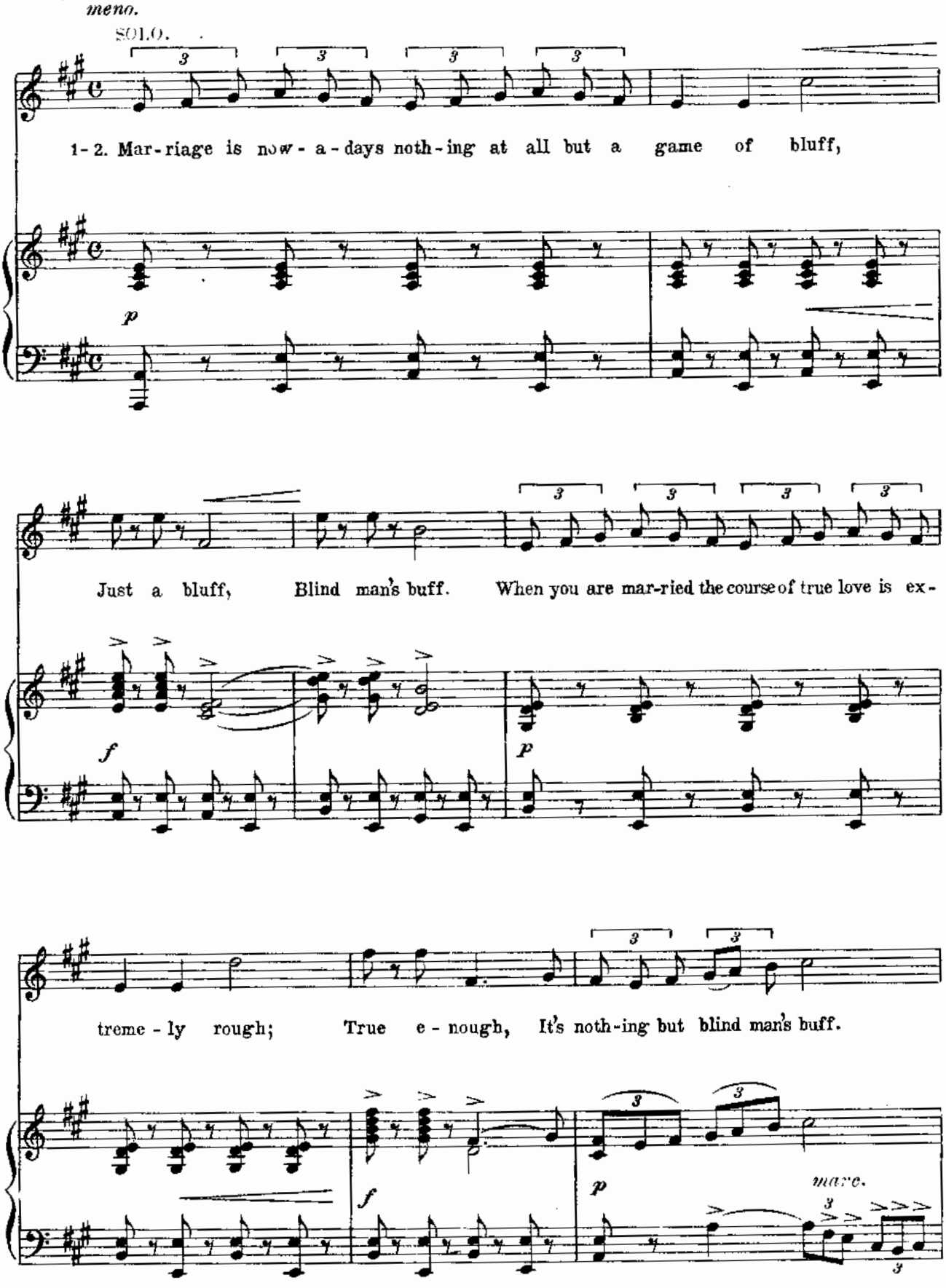
No. 15.

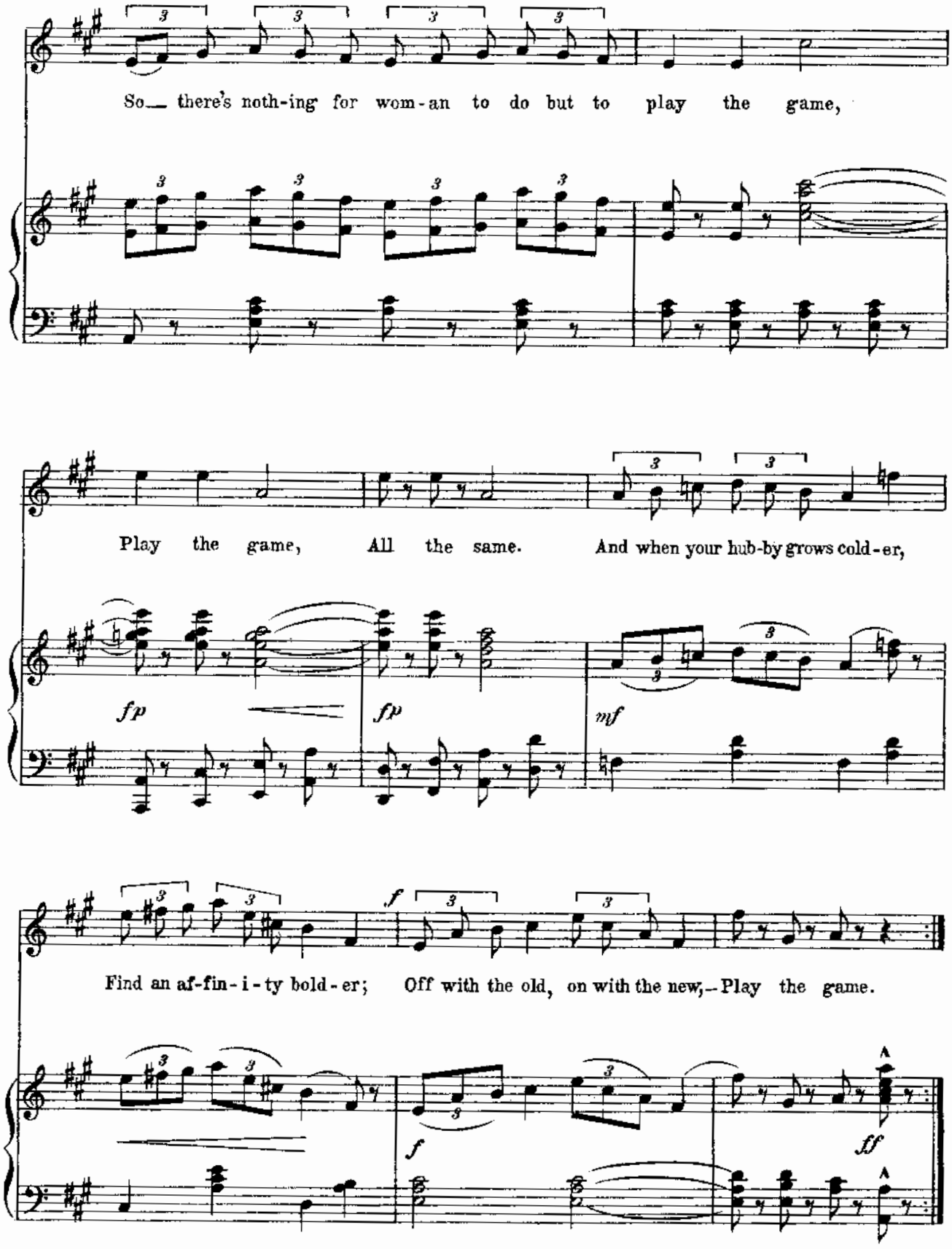


Copyright MCMX by M. Witmark & Sons.
International Copyright Secured.


SOLO.
We girls are ro - man - tic, And it drives us near-ly fran - tic, When the
When we all sur - ren - der, Our af - fec - tions true and ten - der, And we
GIRLS.
men we mar - ry cease to play, to play the Ro - me - o. If a
prom-ise at the al - tar to love hon - or and o - bey. Oh when
fp
wife's ill treat - ed, She will find some oth - er Ro - me - o.
I get mar-ried, I pre - fer to cut that word o - bey.
fp
SOLO.
If one is neg - lec - ted by her hus - band 'Tis ex -
We all have a no - tion the af - fec - tion And de -

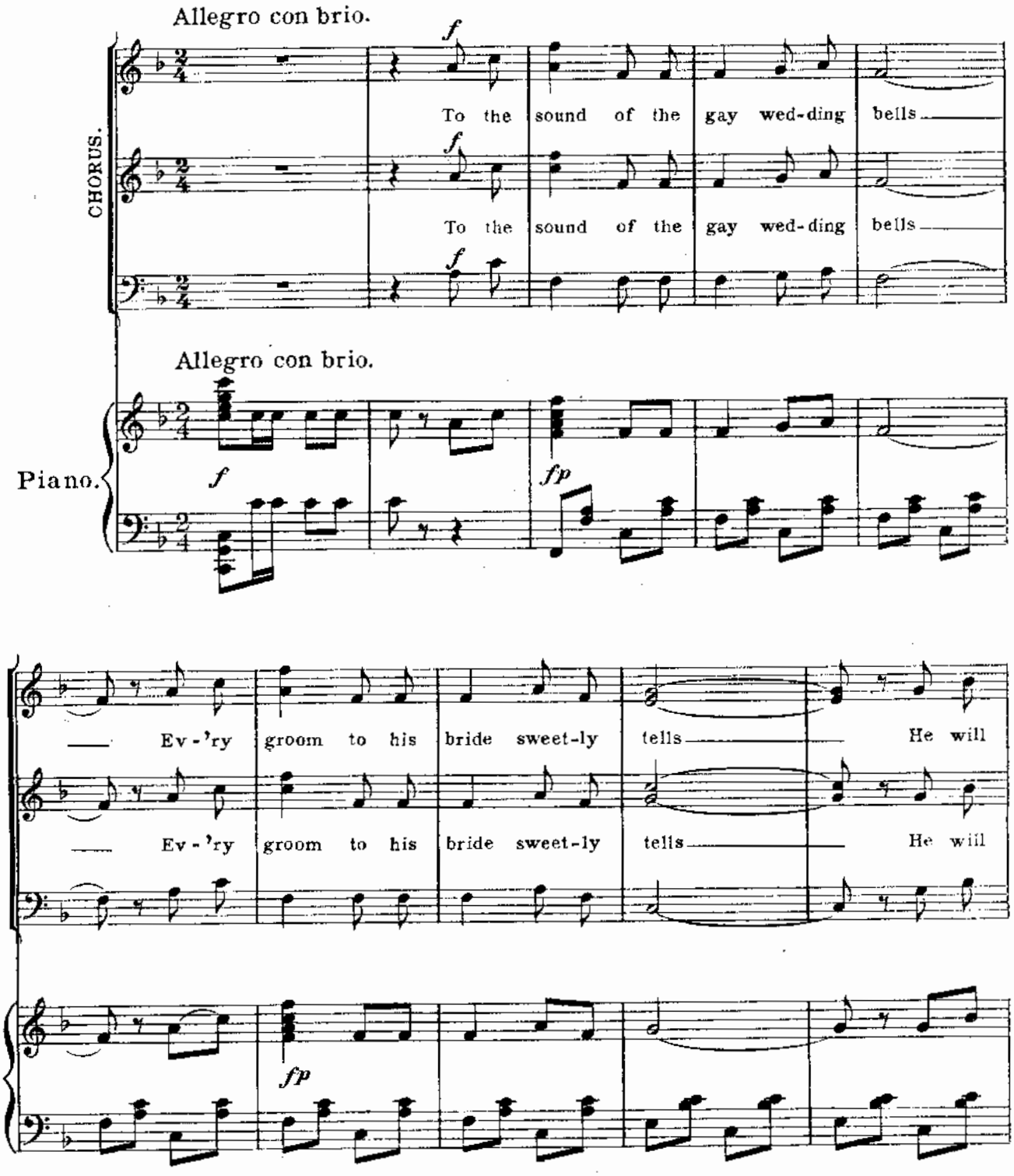

pec - ted That the love he does not val - ue, on an - oth - er she'll be -
vo - tion Will end one and if they do not we get e - ven in some
fp
CHORUS.
stow. And it serves him right for treat - ing his poor lit - tle wife so
way. There are lots of soul mates wait - ing for neg - lec - ted wifes, they
fp
low. You're right, We
say. That's true, So
f
fp
all play the same lit - tle game.
we play the same lit - tle game.
fp
fp


meno.
SOLO.
1-2. Mar-riage is now-a-days noth-ing at all but a game of bluff,
p
Just a bluff, Blind man's buff. When you are mar-ried the course of true love is ex-
f
p
treme-ly rough; True e-nough, It's noth-ing but blind man's buff.
f
p
mare.

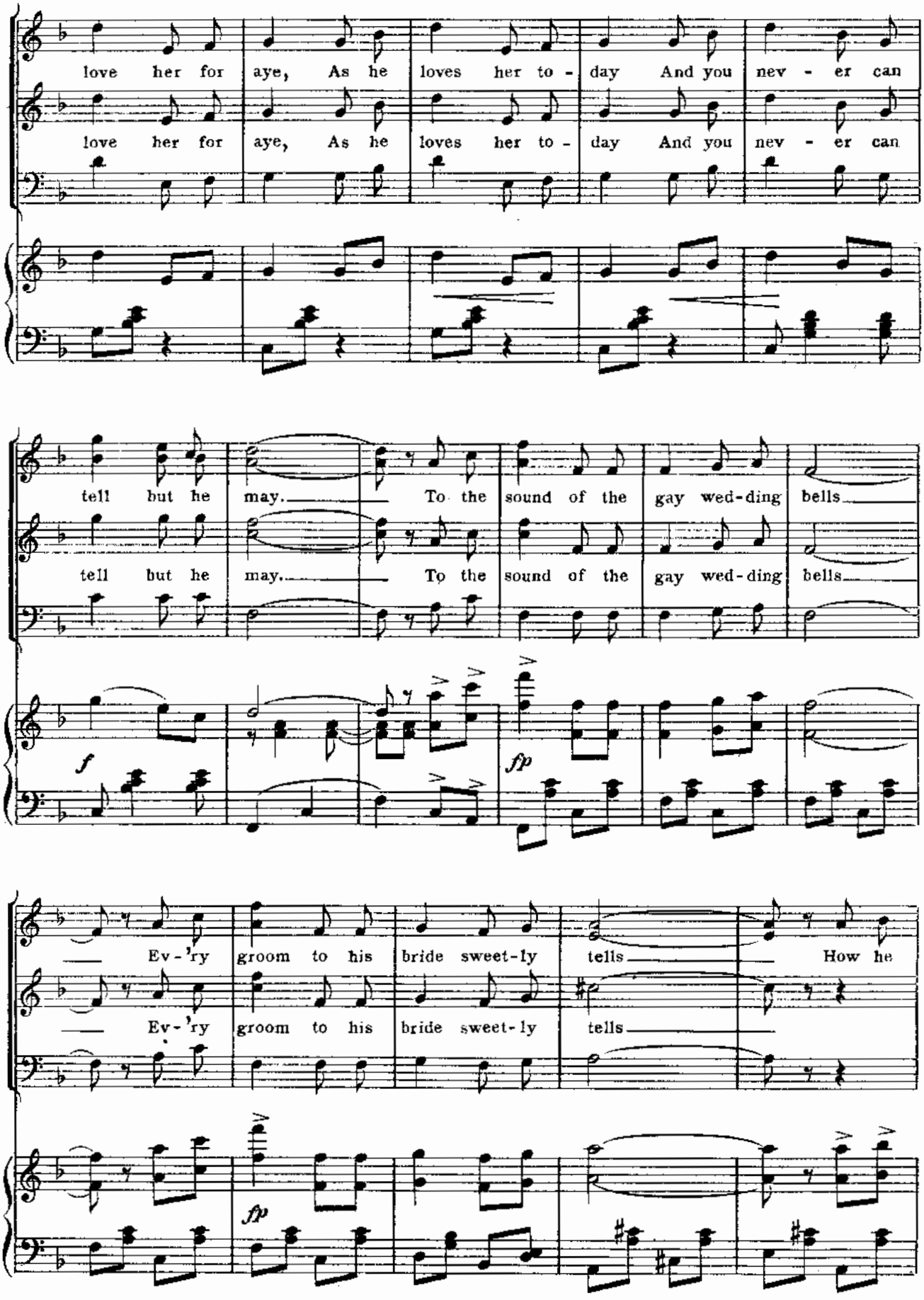

So there's noth-ing for wom-an to do but to play the game,
Play the game, All the same. And when your hub-by grows cold-er,
fp
fp
mf
Find an af-fin-i-ty bold-er; Off with the old, on with the new,—Play the game.
f
f
ff

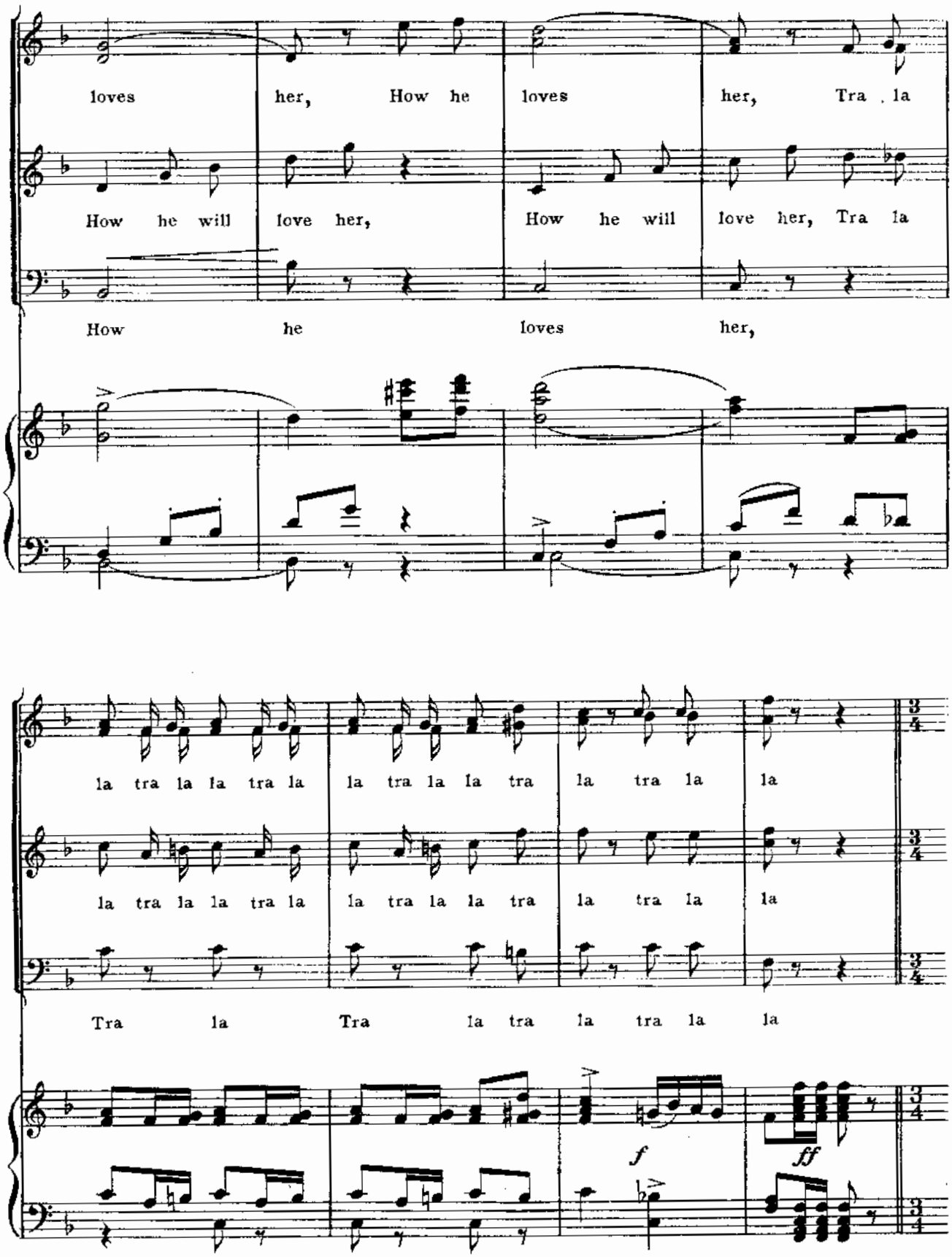
Finale Act III.

No. 16.



Copyright MCMX by M. Witmark & Sons.
International Copyright Secured.


love her for aye, As he loves her to - day And you nev - er can
love her for aye, As he loves her to - day And you nev - er can
tell but he may. To the sound of the gay wed-ding bells
tell but he may. To the sound of the gay wed-ding bells
f
fp
Ev-'ry groom to his bride sweet-ly tells How he
Ev-'ry groom to his bride sweet-ly tells
fp


loves her, How he loves her, Tra la
How he will love her, How he will love her, Tra la
How he loves her,
la tra la la tra la la tra la la tra la tra la la
la tra la la tra la la tra la la tra la tra la la
Tra la Tra la tra la tra la la
f
ff

Valse.

KAREL.

You shall be mine, dear! My own sweet wife.

JANA.

I am all thine, dear,

GONDA.

for all my life. Life is a dream, dear, so fair and

JUDGE.

bright. Will you and Ma - ry love at first sight?

CHORUS.

Ah!

They are u - ni - ted, two hap - py pairs;

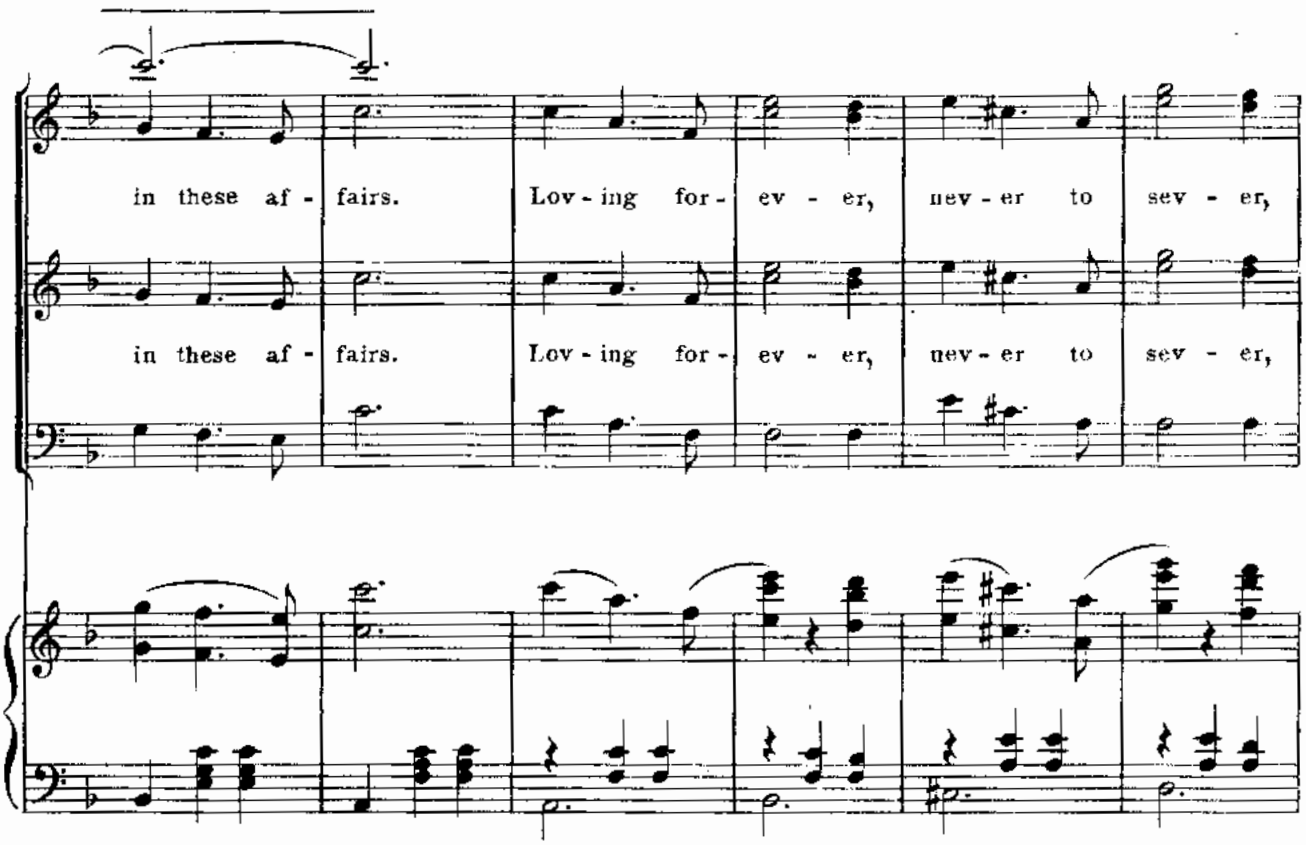
All's well that ends well,

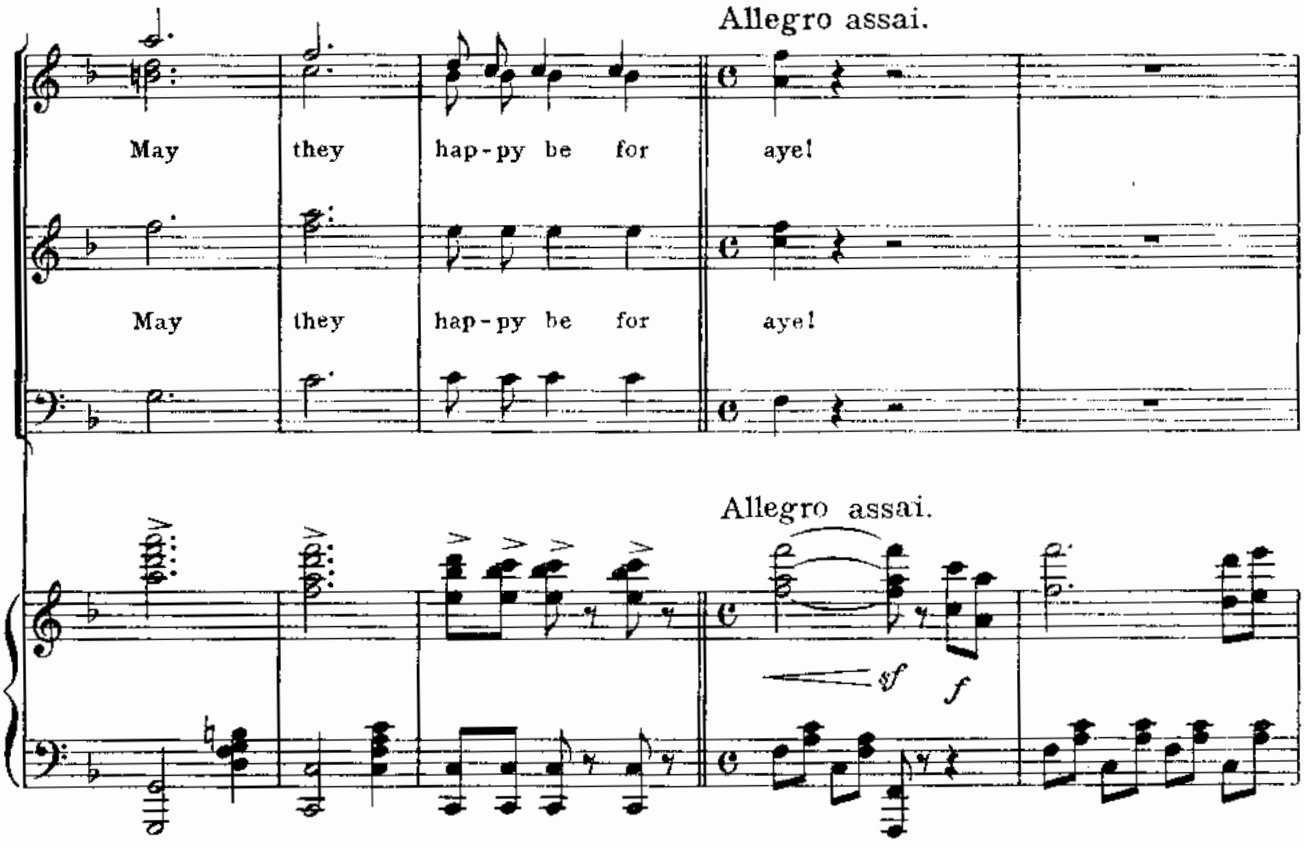
Ah!

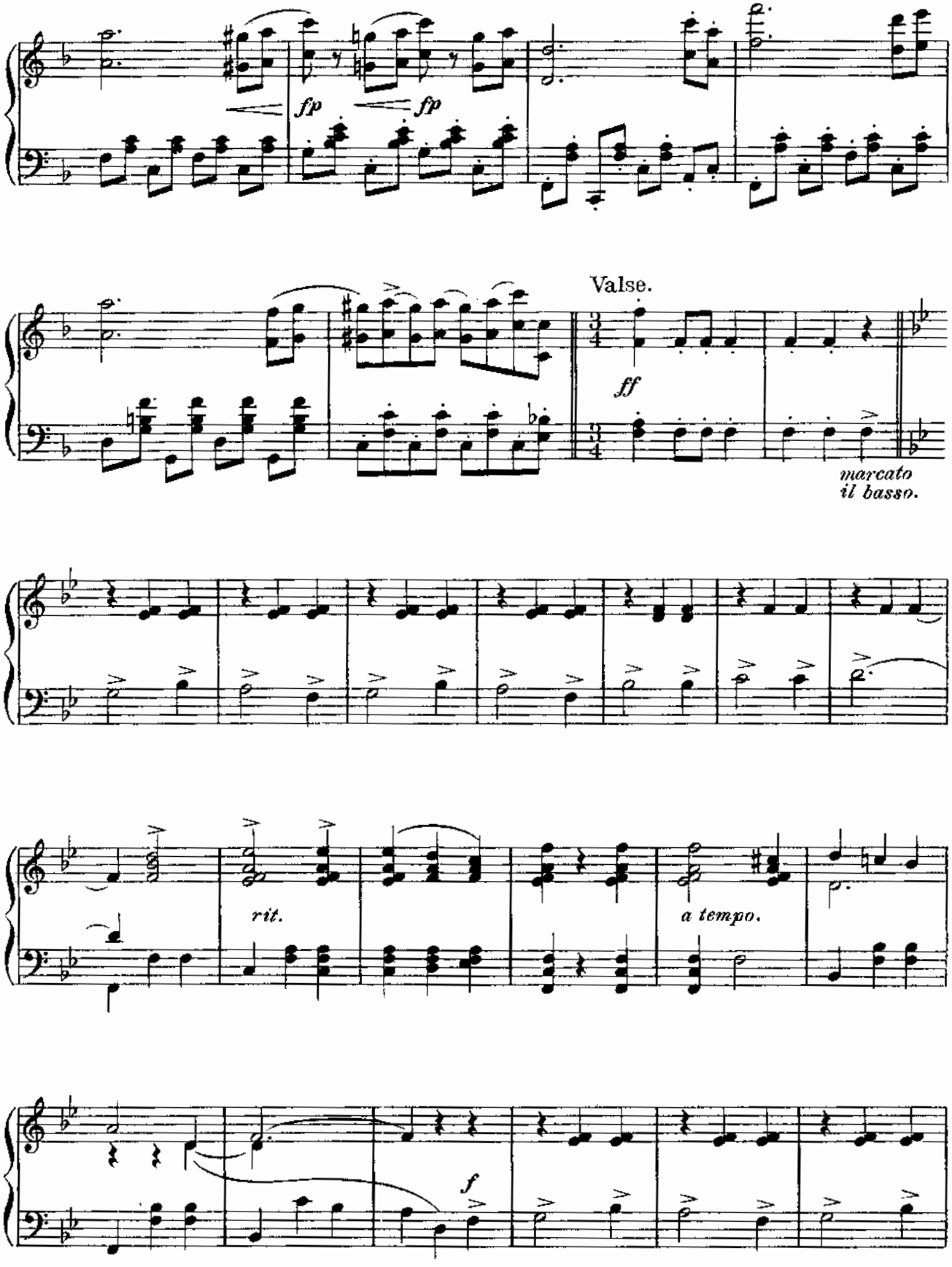
They are u - ni - ted, two hap - py pairs;

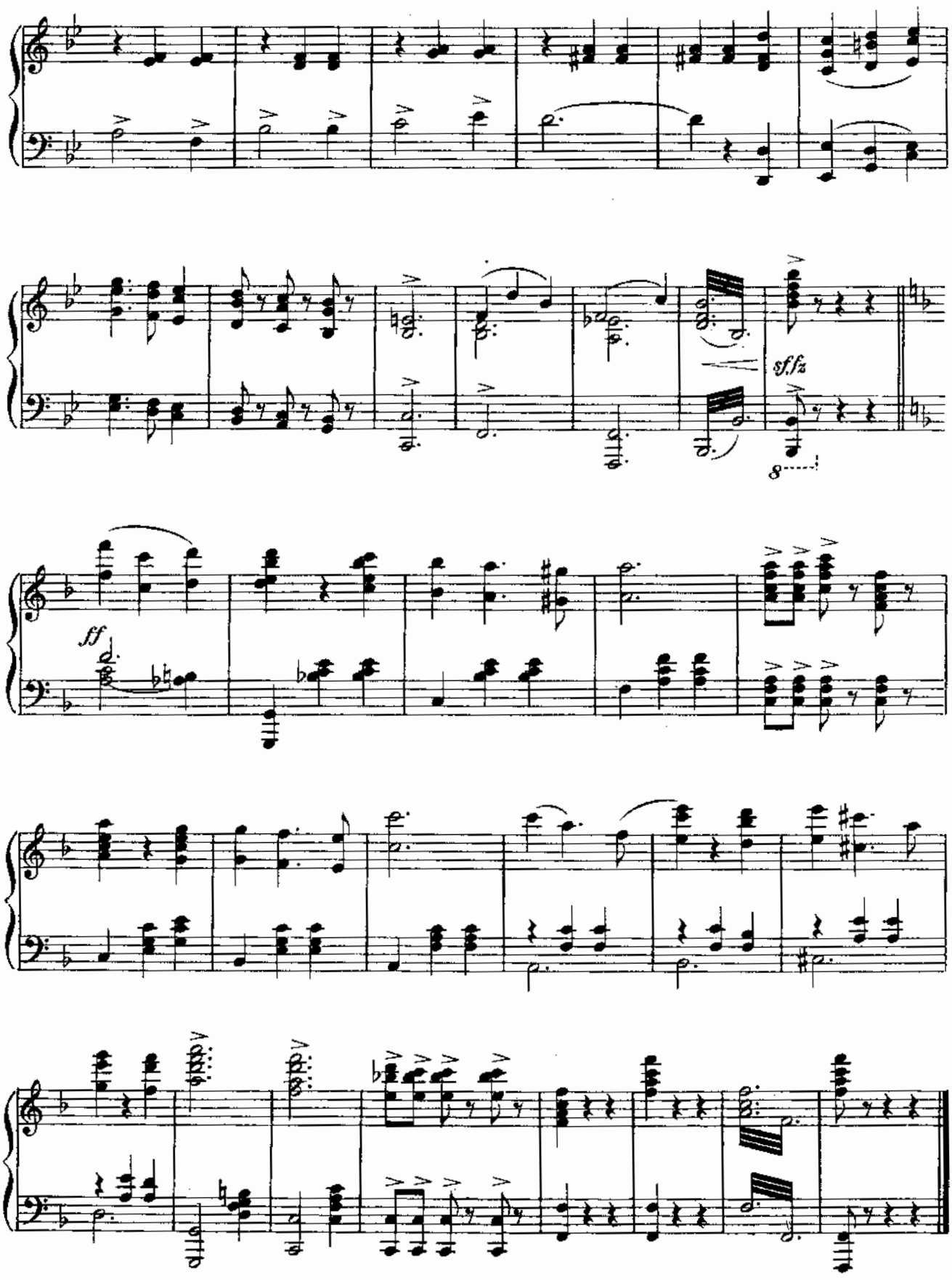
All's well that ends well,

f


in these af - fairs. Lov - ing for - ev - er, nev - er to sev - er,
in these af - fairs. Lov - ing for - ev - er, nev - er to sev - er,


Allegro assai.
May they hap - py be for aye!
May they hap - py be for aye!
Allegro assai.
sf
f


fp
fp
Valse.
ff
marcato
il basso.
rit.
a tempo.
f


sffz
8
ff