

# *Girl in the Train*

A MUSICAL PLAY

PM



MUSIC BY  
*Leo Fall*

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

VOCAL SCORE  
6/- net.

## ACT II.

## NO. 7. INTRODUCTORY DANCE.

Tempo di Mazurka.

The musical score is written for piano and consists of six systems of music. Each system contains a treble clef staff and a bass clef staff. The tempo is marked "Tempo di Mazurka" and the dynamic is "ff". The key signature has one flat (B-flat). The music features a rhythmic pattern of eighth and sixteenth notes, with various chordal textures and melodic lines. The score includes dynamic markings such as *ff* and *rit.*, and articulation marks like accents and slurs.

First system of a piano score. The right hand features a complex, rhythmic melody with many sixteenth notes and slurs. The left hand provides a steady accompaniment with eighth notes. A dynamic marking of *fff* (fortissimo) is present in the right hand.

Second system of the piano score, continuing the complex rhythmic patterns of the first system.

Third system of the piano score, showing a transition in the right hand's texture with some chords and longer note values.

Tempo di Valse.

Fourth system of the piano score, marked "Tempo di Valse". The right hand has a simple, waltz-like melody with quarter notes and slurs. The left hand has a simple accompaniment with quarter notes.

Fifth system of the piano score, continuing the waltz tempo with simple harmonic accompaniment.

Sixth system of the piano score, concluding the piece with a final chord in the right hand and a sustained bass line in the left hand.

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

(GONDA & KAREL.)

Tempo di Valse. KAREL.

I'm no lov - er, as

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

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

K. Peo - ple doubt us and talk a - bout us In not a pleas - ant way; \_\_\_\_\_ *Tempo*

K. *rit.* *Tempo*

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

K. *molto rit.* *Tempo*

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

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

K. *poco rit.* *Tempo*

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

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

K. *poco a poco rit.*

have me I shall be \_\_\_\_\_ such a poor \_\_\_\_\_ love - -

*pp* *poco a poco rit.*

K. *Tempo* *rit.*

- lorn man!

*Tempo* *f* *p* *rit.*

*sempre p*

GONDA. *Tempo*

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

*Tempo*

G. *f* *p* *f* *p*

- get, \_\_\_\_\_ But I don't care for you much, and therefore We won't be

G. *rit.* *Tempo*

mar - ried yet! \_\_\_\_\_ Still, no handie to leave for scan-dal, And

*Tempo*

*rit.* *f* *p* *f* *p*

g. *rit.*  
 make your wife en - raged, I should like to sug - gest That it would be

g. *Tempo* *molto rit.*  
 best, To stop an - y doubt If we gave it out That we are en - gaged

g. *pp* *Tempo*  
 Ka - rel, charm - ing lit - tle Ka - rel, Won't you mar - ry

g. *poco rit.* *Tempo*  
 me a lit - tle. Real - ly that ap - pears quite our

g. best plan! **KAREL.** Ka - rel, charm - ing lit - tle Ka - rel,  
 Gon - da, charm - ing lit - tle Gon - da,

G. You will see that sure - ly it - 'll Make you look — such a

K. If you will not have me I shall be — such a poor —

*rit.*

G. lorn lost man! — Not at pres - ent

K. love - lorn man! Won't you wed me? You re -

*pp*

*p*

G. Ab - so - lute - ly! Pre - cise - ly!

K. - fuse me? I sup - pose — we'll have to try your plan!

*f rit.*

*mf rit.*



## KAREL.

*ad libitum*

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

*pp*

K. lit-tle bit as you can.

*slowly*

*pp*

## GONDA.

I'll be sure to tell you

Won't you? Tell me

*rit.*

*rit.*

*rit.*

G. when I can!

K. if you can!

*ff*

# Nº 9. SONG:-"HER PICTURE."

(KAREL.)

Moderato.

1. Pic-tured face, that smile in your place, With  
2. Will she yet be glad to for - get The

joy of a day that's gone. — Love is dead and plea-sure is fled, And  
fol - ly that made us part? — Will she stray a - gain on the way That

why are you laugh - ing on? — You seem al - most like — An  
leads to my home and heart? — You who yet re - main — Can you

ev - er-haunt - ing ghost — Of the one that was you — When her heart was  
call her back a - gain, — Till the sha-dow is past — And she smiles at

true! \_\_\_\_\_ It was you dear, it was you dear, When we  
 last? \_\_\_\_\_ For to you dear, for to you dear, I am

two dear, had no sor - row; And our wed - ded way \_\_\_\_\_ Was a fair - er one  
 true dear, in my sor - row; And I hope and pray \_\_\_\_\_ For your heart to a -

day by day! \_\_\_\_\_ For with you love, for with you love, There was  
 - wake one day! \_\_\_\_\_ And with you love, and with you love, Will be

new love on the mor - row; And the com - ing dawn was on - ly the door To  
 new love on the mor - row; For the dawn - ing day shall o - pen the door To

hap - pi - ness ev - er - more! \_\_\_\_\_  
 hap - pi - ness ev - er - \_\_\_\_\_ - more! \_\_\_\_\_

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

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

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

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

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

# NO. 10. THE SECRET I LONG TO KNOW.

(JANA.)

Allegretto.

I wonder whether you can tell me a secret  
If on - ly I could take your place in the frame and  
that I long to know! When lov - ers quar - rel and are  
hear his words to you, I might find out that I was  
torn from each o - ther, Does all love then go? When Maid and Man have  
wrong when I blamed, And know just what to do. Does he tell you he  
wan - der'd to - geth - er as you did with him you know, That  
loves you as ev - er and do you be - lieve it's true? And

*poco rit.*

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

Tempo di Valse.

Refrain.

so!  
- new? \_\_\_\_\_ Un - der that South - ern sky so blue,

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

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

*rit.* *a tempo*

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

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

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

*Dal*  $\otimes$

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

# Nº 11. TRIO:- "CONNUBIAL ENDEARMENTS."

(KAREL, JANA & VAN TROMP.)

Moderato. VAN T.

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

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

-bout you that's strange. I have not seen you so long.



**JANA.**  
 Noth-ing what-e - ver! Yes real-ly!

**KAREL.**  
 Some-thing be-tween us? Yes real-ly!

**VAN T.**  
 Real-ly?

**Van T.**  
 Well, then, tho' I'm cle - ver, my poor old eyes some to - kens are mis - sing.


**JANA.**  
 How can one keep on e - ter - nal - ly kis - sing?

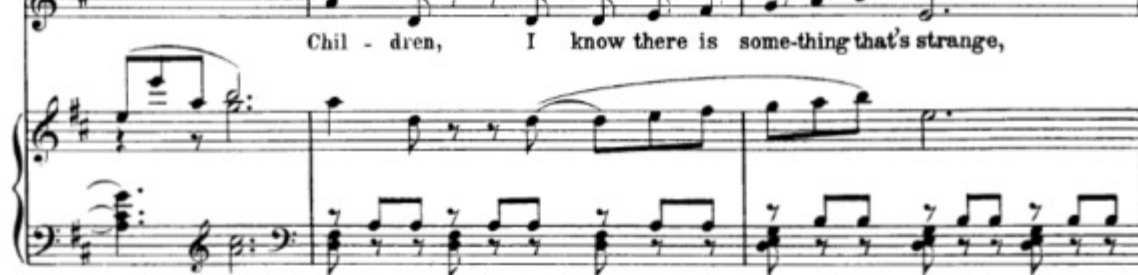
**KAREL.**  
 That's just what I tell her! this

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

X.  end-less a-dor-ing.—



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

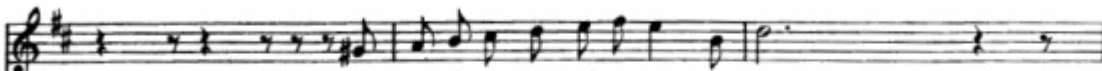


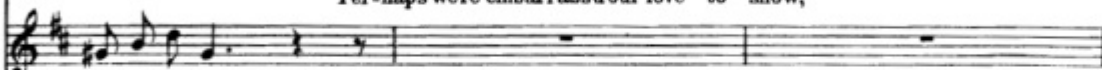
JANA.  Yes, yes, that is so!


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

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



K.  Per-haps we're embarrass'd our love to show,

Van T.  some-thing that's strange!



JANA.  That's it, yes, that's it! We fear it would bore! As strong as be-

K.  But our love is as strong —



*Allegretto moderato.*  
*With exaggerated tenderness*

J.  - fore! My dar-ling!

K.  Sweet-heart! My



J. My own!

K. dear-est!

VAN T. Bra-vo, the pro-per con-nu-bi-al tone!

J. My dar-ling! My dear!

K. An-gel! My duck-y!

Van T. Bra-vo, that is

J. You! You! Nearest, dearest!

K. You! You! — You! You! Dearest, nearest!

Van T. just what I'm waiting to hear.

*fp*

J. Wus - sy! Bil - ly!

K. Pus - sy! Sil - ly! End this with a kiss!

Van T.

*aside.*

J. You go too far! How deep - ly in love we

K. How deep - ly in love we

Van T. How deep - ly in love you

*pp*

*Tempo di Valse. lento.*

J. are! The lang - uage of love, It needs no

K. are! The lang - uage of love, It needs no

Van T. are! The lang - uage of love, It needs no

*pp*

*molto rit.*

J. oth - er name Thro' - out the world it's al - ways

K. oth - er name Thro' - out the world it's al - ways

Van T. oth - er name Thro' - out the world it's al - ways

*molto rit.*

*a tempo*

J. just the same. It's full of words each

K. just the same. It's full of words each

Van T. just the same. It's full of words each

*a tempo*

*molto rit.*

J. lov - ing heart well knows, And those can speak it who are

K. lov - ing heart well knows, And those can speak it who are

Van T. lov - ing heart well knows, And those can speak it who are

*molto rit.*

*Tempo*

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

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

Var T. lov - ers, and on - ly those!

*Tempo*

*ppp*

JANA.

I love you too

K. my love is dai - ly stron - - ger.

*p*

J. or I could not live long - - er!

K. Stay al - - ways mine!

J. Al - ways, al - ways

K. Stay al - ways mine!

Andante.

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

JANA. What do you say? what do you say?

KAREL. What do you say? what do you say?

VAN T. That is the way, that is the way!



# № 12. QUINTETTE:-“COUNTING OUT.”

(GONDA, DE LEIJE, PRESIDENT, VAN TROMP, VAN DENDER.)

Tempo di Marcia.

GONDA.

So to put an end to doubt, I'll sim-ply count you out!

DE LEIJE.  
So to put an

VAN DENDER.  
So to put an

PRESIDENT.  
So to put an

VAN TROMP.  
So to put an

*mf marcato*

G.  
Ee - na, dee - na, di - na,

De L.  
end to doubt She'll sim-ply count us out!

Van D.  
end to doubt She'll sim-ply count us out!

Pr.  
end to doubt She'll sim-ply count us out!

Van T.  
end to doubt She'll sim-ply count us out!

*p*

G. do, Catch a nig-ger by the toe! So I

G. make a start with you, Who's to be my num - ber

G. two? Ee - na, dee - na, di - na, do! Catch a

G. nig-ger by the toe! You're the nig - ger don't you

G. know, Have a dance and off we go! I'm rea - dy now for

*a tempo*

G. you sir! It's just a turn or two sir!

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

**VAN DENDER.**

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

Do L. dear!

**PRESIDENT.**

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

**VAN TROMP.**

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

*rit.* **GONDA.**

And now I'll take the

Van D. leave us lone-ly would be wrong, As wrong can be! Yes, yes!

Pr. leave us lone-ly would be wrong, As wrong can be! Yes, yes!

Van T. leave us lone-ly would be wrong, As wrong can be! Yes, yes!

*f* *rit.*

*a tempo*

G. *se-cond. a tempo* **PRESIDENT.** Un - less I've wrong-ly reck-oned,

I'm here, I'm here! Oh no, my

G. I wish you'd keep in step a bit, One, two, three, four.

Pr. dear! Ah, ah, ah,

**DE LEIJE.**  
Ha, ha, ha, ha! —

**VAN DENDER.**  
Ha, ha, ha, ha! —

Pr. ah! — I'm do-ing all I can at it, I can't do

**VAN TROMP.**  
Ha, ha, ha, ha! —

De L. Oh dear! Oh dear! Oh dear! Since you can't real-ly

Van D. Oh dear! Oh dear! Oh dear! Since you can't real-ly

Pr. more! Since you can't real-ly

Van T. Oh dear! Oh dear! Oh dear! Since you can't real-ly

The first system of the musical score consists of five staves. The top four staves are vocal parts: De L., Van D., Pr., and Van T. Each vocal line has lyrics underneath. The bottom staff is a piano accompaniment with a treble and bass clef. The music is in a key with one flat (B-flat) and a 2/4 time signature. The piano part includes a dynamic marking of *fp* (fortissimo piano) in the final measure.

De L. do a - ny more, Let us try if we can all the four.

Van D. do a - ny more, Let us try if we can all the four.

Pr. do a - ny more, Let us try if we can all the four.

Van T. do a - ny more, Let us try if we can all the four.

The second system of the musical score consists of five staves. The top four staves are vocal parts: De L., Van D., Pr., and Van T. Each vocal line has lyrics underneath. The bottom staff is a piano accompaniment with a treble and bass clef. The music continues in the same key and time signature as the first system. The piano part includes a dynamic marking of *fp* (fortissimo piano) in the final measure.

## GONDA.

You can dance af-ter me!

De L. — Let us see, let us see!

Van D. — Let us see, let us see!

Fr. — Let us see, let us see!

Van T. — Let us see, let us see! Not so fast, I am

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

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

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

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

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

G. — Let us try if we can all the four — Now you're learn -

De L. — Let us try if we can all the four — Now you're learn -

Van D. — Let us try if we can all the four — Now you're learn -

Fr. — Let us try if we can all the four — Now you're learn -

Van T. — Let us try if you can all the four — Now you're learn -

G. -ing Twist-ing turn - ing, All com-bine, with a hop and a skip and a jump, that's

De L. -ing Twist-ing turn - ing, All com-bine, with a hop and a skip and a jump, that's

Van D. -ing Twist-ing turn - ing, All com-bine, with a hop and a skip and a jump, that's

Fr. -ing Twist-ing turn - ing, All com-bine, with a hop and a skip and a jump, that's

Van T. -ing Twist-ing turn - ing, All com-bine, with a hop and a skip and a jump, that's

G.  
done, That was fine!

Do L.  
done, That was fine! That's the pro-per style you know, Let's have a - no - ther

Van D.  
done, That was fine! That's the pro-per style you know, Let's have a - no - ther

Pr.  
done, That was fine! That's the pro-per style you know, Let's have a - no - ther

Van P.  
done, That was fine! That's the pro-per style you know, Let's have a - no - ther

*f*  
*ff*  
*mf marcato*

Do L.  
go, That's the pro-per style you know, Let's have a - no - ther go.

Van D.  
go, That's the pro-per style you know, Let's have a - no - ther go.

Pr.  
go, That's the pro-per style you know, Let's have a - no - ther go.

Van T.  
go, That's the pro-per style you know, Let's have a - no - ther go.



## GONDA.

Ee - na, dee - na, di - na, do, Catch a nig-ger by the

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

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

an - y danc - er!

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

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

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

(dances with them.)

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

Oh, I'll show you what I can,

man!

*rit.* **DE LEIJE.** *a tempo* Just so, just so!

Our dance is first I fan-cy! Now,

G. Ah! comme il faut!

De L. some-thing new you can see!

**VAN DENDER**  
Up - on my word, those  
**PRESIDENT.**

Up - on my word, those  
**VAN TROMP.**  
Up - on my word, those

De L. *rit.*  
That's

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

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

Van T. *rit.*  
two can dance, how well they do! It's quite the lat-est thing from France That's

*f* *rit.*

*a tempo* GONDA.  
Yes here's my

De L.  
some - thing new.

Van D.  
some - thing new.

Pr.  
some - thing new.

Van T. *a tempo*  
some - thing new. Now I'm your last and lone - ly,

*a tempo*

(She dances with Van T.)

G. hand. You un - der - stand.

De L. And will you leave me lone - ly?

VAN DENDER,  
He  
PRESIDENT.

He  
VAN TROMP.  
I

O. Each man must take his chance!

Van D. does know how to dance, Each man must take his chance!

Pr. does know how to dance, Each man must take his chance!

Van T. do know how to dance, Each man must take his chance!

De L. Oh, bra - vo, bra - vo, bra - vo, bra - vo,

Pr. Oh, bra - vo, bra - vo, bra - vo, bra - vo,

Van D. Oh, bra - vo, bra - vo, bra - vo, bra - vo,

De L. good old man, You do first class.

Pr. good old man, You do first class.

Van D. good old man, You do first class.

VAN TROMP.  
I think I

## GONDA.

Tra la la, la la la, la la la, tra la la, la la  
 Tra la la, la la la, la la la, tra la la, la la  
 Tra la la, la la la, la la la, tra la la, la la  
 Tra la la, la la la, la la la, tra la la, la la  
 can! Tra la la, la la la, la la la, tra la la, la la

*fp*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

G. - bine, With a hop and a skip and a jump, jump, jump! That was fine!

De L. - bine, With a hop and a skip and a jump, jump, jump! That was fine!

Van D. - bine, With a hop and a skip and a jump, jump, jump! That was fine!

Fr. - bine, With a hop and a skip and a jump, jump, jump! That was fine!

Van T. - bine, With a hop and a skip and a jump, jump, jump! That was fine!



# NO. 13. DUET:- "IN THE PARK."

(GONDA & PRESIDENT)

Tempo di Marcia. GONDA.

GONDA. Catch her? If you can! ————

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

G. And the

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

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

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

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

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

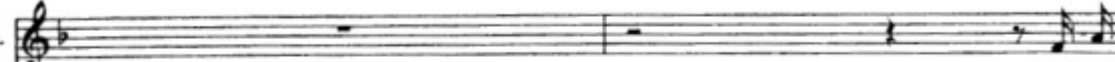
Fr. And he whips up his brown, And he bumps up and down!


G. when the man is rid - ing a yard off or so, The—


G. horse begins to shy and to dance in the Row— But that's not the rea - son she

G. u - ses the whip, She just wants to show off her horse - man - ship! — PRES.

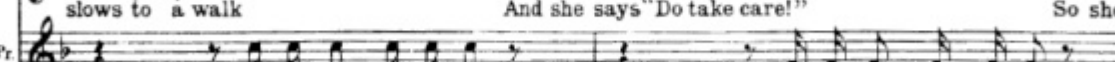
And he

G.  Then she

Pr.  looks and he sees that she knows how to ride, So he trots and he trots till he's just by her side.



G.  slows to a walk And she says "Do take care!" So she

Pr.  And he gets ve-ry near, And he says "Nev-er fear!"



G.  stops with a smile, For there's not a-ny harm in that! In the

Pr.  And he stops for a chat, In the



G.  park, In the park, That's the plan When he can, For a

Pr.  park, In the park, That's the plan When he can, For a



G. man. In the park! in the park! And he'll

Pr. man. In the park! in the park! And he'll

G. *poco rit.* catch her, catch her, catch her if he can! *Tempo* Or sup -

Pr. catch her, catch her, catch her if he can! *Tempo*

G. -pose that a girl who is walk - ing a-lone, Sees a man that does not look en - tire - ly un-known -

Pr. - - - - - Then he

Pr. rais-es his hat and he ventures to say, "How are you?... and how is your Un-cle to - day? Is he

G. No, he's dead, just the same! "I don't know the name," Then she

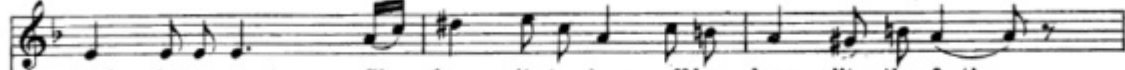
Pr. bet - ter or worse?" "Shall we meet at the Johnsons?"


G. walks with a smile, With that sort of a style, And


Pr. And he fol-lows a-gain, And he tries to ex-plain.

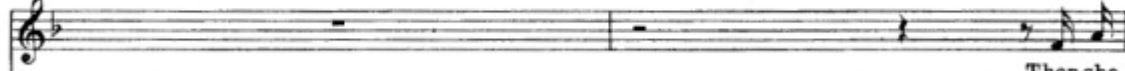
G. then there comes a show - er, the roads in a mess, Of

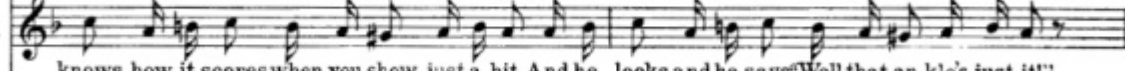
G. course she has to hold up the skirt of her dress, But she does n't care for the


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

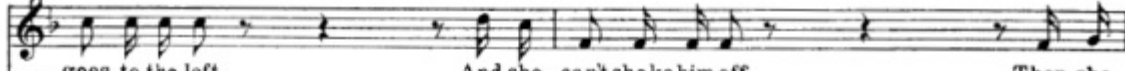
Pr.  For she

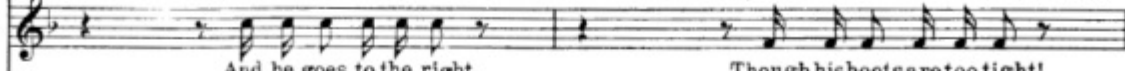



G.  Then she

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



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

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



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

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



G. park, In the park, That's the plan, When he can, For a  
 Pr. park, In the park, That's the plan, When he can, For a

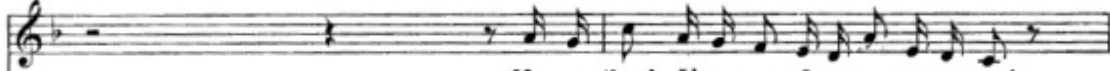
*fp* *f*

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

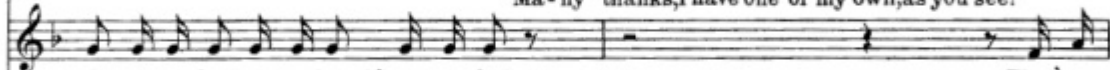
G. *poco rit.* catch her, catch her, catch her if he can! *Tempo*  
 Pr. catch her, catch her, catch her if he can! Then it

*poco rit.* *Tempo*


G. And she trips through the wa-ter splash splash and plop plop!  
 Pr. rains cats and dogs, as if ne-ver to stop. Won't you

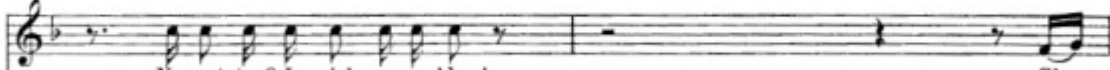
G. 

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


Pr. 

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

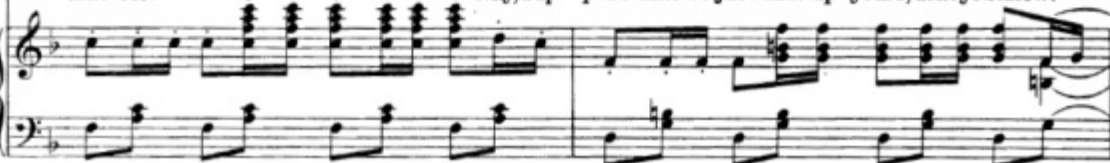



G. 

No mat-ter? I wish you would go! She—

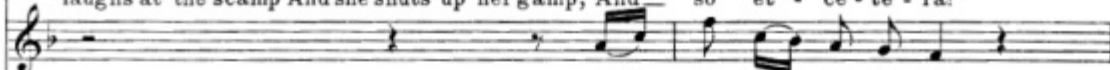
Pr. 

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




G. 

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

Pr. 

And so et - ce - te - ra!







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

(JANA & KAREL.)

Allegretto. JANA.

You give your word?

KAREL.

I give my

K.

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

pp

JANA.

That love is

K.

need not mind, For po - ets say that love is blind,

J. blind?

K. Yes love is blind. You could not say, at least, to - night, I

K. fell in love— at sight! I

*rit.*

*rit.* *Tempo*

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

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

x.

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

x.

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

x.

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

x.

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

*poco rit.*

K. *Tempo*

dance no more! And while your face I can - not

*Tempo*

K. see I'll dream she's danc - ing still with me!

K. For I fan - cy you are so Like the

*poco rit.*

JANA.

Am I? Am I? Am I?

K. girl I used to know!

*poco rit.* *f a tempo*

*molto rit.* *sp* *a tempo*

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

*molto rit.* *sp* *a tempo*

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

*sp*

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

*ff* *mf*

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

*p*

*cre* *scen* *do*

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

*cre* *scen* *do* *ff*

K. *3 tempo*  
just like my wife!

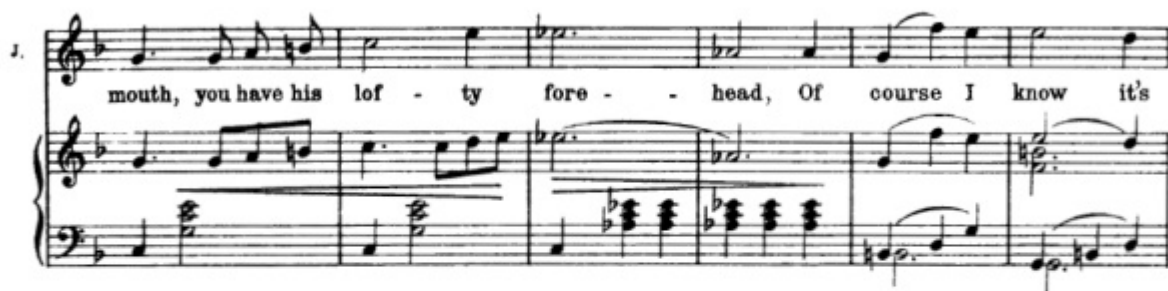
*f a tempo*  
*p*

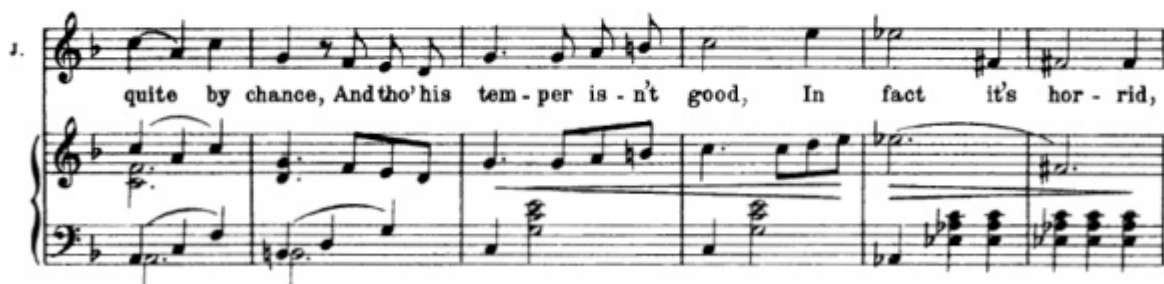
JANA.  
Al - tho' your eyes

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

J. *molto rit.* *a tempo*  
grey, ————— You're like a man — That people call my lov - er,

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

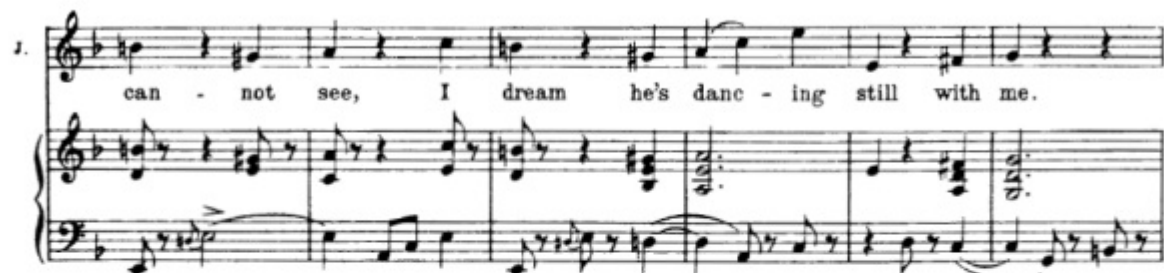
1.  mouth, you have his lof - ty fore - - head, Of course I know it's

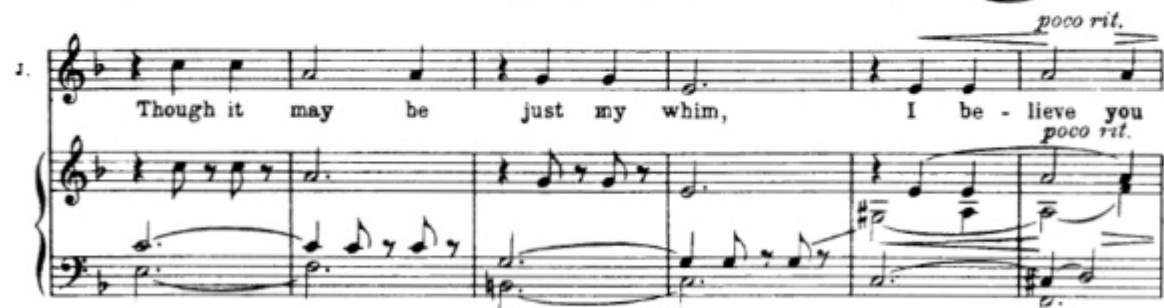
1.  quite by chance, Andtho' his tem - per is - n't good, In fact it's hor - rid,

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

*poco rit.* *Tempo*

*poco rit.* *Tempo*

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

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

*poco rit.*

*poco rit.*

1. *a tempo* *molto rit.* *fp a tempo*

dance like him. Now you are danc - ing

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

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

Just like my love!

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

*ppp* *ppp*



J.  Right off the ground, too! Oh, that's just like my love!

J.  But you know I  
KAREL. It's too much, I can not bear it!

J.  made you swear it.  
K.  I will raise the veil or tear it!

J.  And your aw - ful fate dis - close! And the  
K.  I must see you!

J. for - feit? You pro - pose!

K. What's the for - feit? That I had for -

J. Thought you had! \_\_\_\_\_

K. - got - ten! Sure-ly I am go - ing

J. No! you have to play the

K. mad! Won't you let me know your name?

J. game! — But re - mem - ber, when you see,

K. Well, then?

*ff* *pp*

J. You must swear to mar - ry me! If I'll have you!

K.

J. Wait, we'll take a turn or two.

K. Then I do!

*fp* *molto rit.*

K.

Just like my wife.

*ppp dolce*

J.

Just like my love!

K.

Just like my wife.

*mf* *pp*

J.

Just like my love!

*ff*

*Assise*

*Assise*

*STTD*

# № 15. FINALE.

(ALL & CHORUS.)

Moderato. JANA.

Gon - da, charm - ing lit - tle Gon - da!

*Tempo*

*poco rit. - - - Tempo*

You're as good as you are clev - er, Thanks to you we are

*poco rit. - - - Tempo*

GONDA.

now man and wife! Ja - na,

*ppp*

charm - ing lit - tle Ja - na! I am sure you'll be to - geth - er

*poco a poco rit.*

Just a - bout as hap - - py all your

*pp* *poco a poco rit.*

**VAN TROMP.**

life! Though we both have been sigh - ing in

*fp*

vain, Yet we feel it is wrong to com - plain,

*fp*

**PRESIDENT.**

For we hope we shall meet Someone near - ly as sweet As the dear lit-tle

*fp*

Girl in the Train! \_\_\_\_\_ Now our friends are u - ni - ted a -

- gain \_\_\_\_\_ By the dear lit - tle Girl in the Train! \_\_\_\_\_

\_\_\_\_\_ In son - or - - ous Hap - py chor - - us Let us

join as we trip and we skip in a hip, hip, hip, Hip, hur - rah!

E. &amp; S. 4039

End of Opera.

The sole and exclusive liberty of making reproductions of copyright works is vested in the owner of such copyright, and any other persons making reproductions without permission of the said owner render themselves liable to heavy penalties or damages. The transposition of copyright songs into other keys without the permission of the said owner is an infringement of the copyright.

# ENOCH'S Pianoforte Magazines

## No. 1.

### CONTENTS:

C. CHAMINADE	..... Réveil
HERBERT BUNNING	..... Nocturne
M. MOSZKOWSKI	..... Historiette
B. GODARD	..... Les Hirondelles
EDWARD GERMAN	..... Colombine
PAUL WACHS	..... La Poursuite

## No. 2.

### CONTENTS:

EDVARD GRIEG	..... Ragnhild
A. L.	..... Come, sweet Morning
G. H. CLUTSAM	..... Chant du Berger
GERALD LANE	..... Jeu d'Esprit
A. BACKER-GRÖNDAHL	..... Sérénade
LONDON RONALD	..... Danse de Pierrots

## No. 3.

### CONTENTS:

R. BERGER	..... Tout Passe. Valse Lente
B. SMITH	..... Life's Lullaby. On the Popular Song
J. HOLBROOKE	..... Valse Vénitienne
H. DUCHATEL	..... Danse Gracieuse
G. LATOUR	..... Pourquoi? Entr'acte
T. SUTTON	..... Berceuse

EACH ONE SHILLING NET.

# ENOCH'S Vocal Magazines

## No. 1.

### CONTENTS:

F. PAOLO TOSTI	..... One Word
LONDON RONALD	..... Daffodils are here
C. CHAMINADE	..... Separation
HERBERT BUNNING	..... United
EDVARD GRIEG	..... Solveig's Song
GERALD LANE	..... Abiding Words

## No. 2.

### CONTENTS:

A. H. BEHREND	..... Dinna Forget
H. TROTÈRE	..... A Rose in Heaven
LORD H. SOMERSET	..... Far Away
A. L.	..... Celia
G. H. CLUTSAM	..... Belov'd, take all
PAUL RODNEY	..... The Resurrection Morn

## No. 3.

### CONTENTS:

HERMANN LÖHR	..... The Rose of England
F. H. COWEN	..... Left Untold
F. BOSCOVITZ	..... Bella Napoli
PICCOLOMINI	..... Tears and Kisses
CECIL GRANT	..... Life's Vision
JEANNE MALCOLM	..... To the Fairies

EACH ONE SHILLING NET.

LONDON:

## ENOCH & SONS,

14 & 14a, GREAT MARLBOROUGH STREET, W.

And of all Musicsellers.



# ENOCH & SONS' SONG ALBUMS.

## LANDON RONALD.

- |  | NET.  |
|--|-------|
|  | S. D. |
| <b>A Cycle of Life.</b> Five Songs ... (2 keys) 3 0<br><small>(Including "Down in the Forest.")<br/>Sung by Mme. Blanche Marchel and Miss Amy Castles.</small>                 |       |
| <b>Four Songs of the Hill</b> ... (2 keys) 3 0<br><small>(Including "Away on the Hill," and "A little Winding Road.")<br/>Sung by Madame Melba and Miss Muriel Foster.</small> |       |
| <b>In Sunshine and Shadow.</b> Six Songs (2 keys) 3 0<br><small>(Including "The Dove" and "'Tis June.")<br/>Sung by Madame Melba.</small>                                      |       |
| <b>Six Love Songs</b> ... (2 keys) 3 0<br><small>(Including "My Realm of Love" and "April's here.")<br/>Sung by Madame Ada Crossley and Mr. Charles Tree.</small>              |       |
| <b>Summertime.</b> Four Songs ... (3 keys) 3 0<br><small>(Including "O lovely Night!")<br/>Sung by Mr. Ben Davies and Mr. John McCormack.</small>                              |       |
| <b>Love Tokens.</b> Six Songs ... (2 keys) 3 0<br><small>(Including "The Captive Lark" and "Summer and Winter.")</small>   |       |
| <b>Echoes.</b> Six Songs ... (3 keys) 3 0<br><small>(Including "The Nightingale has a Lyre of Gold.")<br/>Sung by Madame Melba.</small>  |       |
| <b>Four Impressions.</b> Four Songs ... (2 keys) 3 0<br><small>(Including "The Sounds of Earth-grow faint.")<br/>Sung by Madame Melba and Mrs. Henry Wood.</small>             |       |

## HERBERT BUNNING.

- |  |  |
|--|--|
| <b>Roses and Rue.</b> Six Songs ... (2 keys) 3 0<br><small>Sung by Miss Edith Kirkwood and Mr. Ben Davies.</small> |  |
|--|--|

## GEORGE H. CLUTSAM.

- |  |  |
|--|--|
| <b>Love Letters.</b> Five Songs ... (2 keys) 3 0     |  |
| <b>Songs of the Desert.</b> Seven Songs (2 keys) 4 0 |  |

## HUBERT S. RYAN.

- |   |  |
|---|--|
| <b>Elizabethan Aires.</b> Six Songs ... (2 keys) 3 0<br><small>Sung by Mr. John Coates.</small> |  |
|---|--|

## EDVARD GRIEG.

- |   | NET.  |
|---|-------|
|   | S. D. |
| <b>Reminiscences of Mountain and Fiord.</b> Six Songs.<br><small>(Including "Ingeborg" and "Ragna.") Op. 44</small> 3 0 |       |
| <b>Twenty Selected Songs.</b> (Book I) ... 3 0<br><small>(Including "Solveig's Song" and "I love Thee.")</small>        |       |
| <b>Eighteen Selected Songs.</b> (Book II) ... 3 0<br><small>(Including "The Poet's last Song.")</small>                 |       |

## LIZA LEHMANN.

- |  |  |
|--|--|
| <b>Cameos.</b> Five Greek Love Songs (2 keys) 3 0<br><small>Sung by Mr. David Blapham.</small> |  |
|--|--|

## ADELINA DE LARA.

- |  |  |
|--|--|
| <b>Rose of the World.</b> Five Songs ... (2 keys) 3 0<br><small>Sung by Mr. John Coates.</small> |  |
| <b>Songs of Two Lives.</b> Four Songs (2 keys) 3 0   |  |

## A. L.

- |   |  |
|---|--|
| <b>Album of Six Songs...</b> (2 keys) 3 0 |  |
|---|--|

## EDNA ROSALIND PARK.

- |  |  |
|--|--|
| <b>Sprays of Heather.</b> Five Songs. Poems by Burns<br>(2 keys) 3 0 |  |
|--|--|

## S. COLERIDGE-TAYLOR.

- |  |  |
|--|--|
| <b>Three Song Poems</b> ... (2 keys) 3 0 |  |
|--|--|

## HERBERT G. LOVEDAY.

- |  |  |
|--|--|
| <b>Minstrel Songs from "Rokeby"</b> ... (2 keys) 3 0 |  |
|--|--|

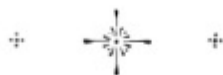
## YVETTE GUILBERT ALBUM.

- |   |  |
|---|--|
| <b>Six Old English Songs</b> ... 3 0<br><small>Arranged by Gustave Ferrari.</small> |  |
|---|--|

*Songs from these Albums may be had separately.*

Complete Lists post free on application.

**ENOCH & SONS,** 14 & 14a, GREAT MARLBOROUGH STREET,  
LONDON, W.



# SIX OLD ENGLISH SONGS

Arranged for, and Sung by

MADAME

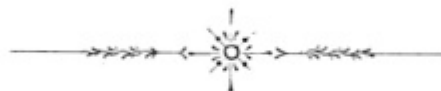
# YVETTE GUILBERT

BY

## GUSTAVE FERRARI.

- N<sup>o</sup> 1. I'm seventeen come Sunday.  
.. 2. Husband, husband, cease your strife.  
.. 3. Green Broom.  
.. 4. He stole my tender heart away.  
.. 5. With my holyday gown.  
.. 6. What woman cou'd do.

Copyright, MCMVIII.  
by Enoch & Sons.



3/- net  
\$1. net

London:  
**ENOCH & SONS,**  
14 & 14<sup>a</sup>, Great Marlborough Street, W.

NEW YORK:  
BOOSEY & CO.

TORONTO:  
ANGLO-CANADIAN MUS. PUBL. ASSN.

PARIS:  
ENOCH & CO.

ALL RIGHTS RESERVED.