

The
JEWEL
OF
ASIA

COMEDY
OPERA
IN WHICH
GEORGE W
LEDERER
PRESENTS
JAMES T POWERS



BOOK AND LYRICS BY
FREDERIC RANKEN AND HARRY B. SMITH
MUSIC BY
LUDWIG ENGLANDER
VOCAL SCORE \$ 2.00 NET

The
Jewel of Asia

A NEW MUSICAL COMEDY

IN TWO ACTS

✧

Book and Lyrics by

FREDERIC RANKEN

AND

HARRY B. SMITH

Music by

LUDWIG ENGLANDER

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Vocal Score, \$2.00 Net

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Produced by Mr. George W. Lederer, at the Park Theatre, Boston.

The Jewel of Asia.

Characters.

PIERRE LEROUGE , an artist who is forced by necessity to act as waiter in the café of Madame Hersillie		JAMES T. POWERS
SIMOON PASHA , Minister of Police with up-to-date ideas.		GEORGE O'DONNELL
MUFTI , janitor of the Pasha's domestic establishment		WILLIAM CAMERON
YUSSUF POTIPHAR , a young Turkish noble, heir of his uncle, the late Badeg Pasha		RITCHIE LING
SERGEANT LAFITTE , the only surviving member of Napoleon's Old Guard.....		HARRY SHORT
HASHISH	} Bodyguards of Simoon Pasha {	E. B. KNIGHT
BACKSHEESH		FRANK SYMONDS
ANATOLE , a student.....		A. E. DECKER
FRANCOIS , a student.....		THOMAS MILLER
A GENDARME		} FRANK G. HILL
ALI , the Pasha's favorite swordsman.....		
ZAIDEE , called the "Jewel of Asia," favorite better half of Simoon Pasha		BLANCHE RING
MIMI , daughter of Sergeant Lafitte, employed in Mme. Hersillie's café.....		RACHEL BOOTH
HERSILLIE , proprietress of a café		CARRIE PERKINS
CORINNE	} Sisters in the millinery trade {	REINE DAVIES
CONSUELO		IDA GABRIELLE
BEBE , an oriental innocent, with no knowledge of the world.....		BESSIE GRAHAM
PIERETTE	} Grisettes. {	ERMINIE EARLE
BABETTE		MAUDE WYCHERLY
AYALI	} Favorite wives of Simoon Pasha {	HARRIET BURT
SALALI		BLANCHE BROOKS
MEDORA		CECIL ROHDA
DELILAH		MILDRED KEARNEY
ZOBEIDE		TERESA BRYANT
ZAZA		MABEL SLOCUM
PERUNA		ADA VERNE
SAPOLIA		MABEL VERNE
PEROXIDA		GLADYS KRUM
CASSIA		YVONNE RIVERS
WANDA	LOUISE DE RIGNEY	
NYANZA	AGNES ERRINGTON	
A PARISIAN THIEF		TOM COLLINS
FIRST BEGGAR		MILO JOYCE
SECOND BEGGAR		ROSS DALE
ZUMRA	} The Pasha's Favorite Dancers. {	IDA GABRIELLE
TUTU		LILLIE BRINK
DUDU		ELLA RAY
HATDEE		ETHEL GILMORE

Chorus of Act I.—Parisians, Wives of Pashas, Grisettes, Flower Girls, Gens d'Armes, Students, Soldiers, etc.

Act II.—Wives inherited by Pierre, Turkish Guards, etc.

SCENIC LOCALE.

Act I.—Paris. Café and Boulevard.

Act II.—Turkish Asia. Interior of the late Badeg's Harem.

STAGED UNDER THE PERSONAL DIRECTION OF MR. GEORGE W. LEDERER
MUSICAL DIRECTOR.....MR. MAX HIRSCHFELD

THE JEWEL OF ASIA

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812 Riverside Drive
Apt. #52
N.Y.C.

The Jewel of Asia.

CLOSED
SHELF
M

1503
E58J

758341

Cap. 2

Words by
HARRY. B. SMITH.

Opening Chorus.

Music by
LUDWIG ENGLANDER.

Piano.

Allegro.

The piano accompaniment begins with a treble clef and a key signature of two sharps (D major). The right hand starts with a single eighth note, followed by a series of eighth and sixteenth notes. The left hand provides a steady accompaniment of chords and eighth notes. The tempo is marked 'Allegro' and the dynamics are 'Piano'.

Curtain.

The piano accompaniment for the curtain scene features a treble clef and a key signature of two sharps. The right hand plays a melodic line with eighth notes, while the left hand plays a rhythmic accompaniment of chords and eighth notes. The tempo is marked 'Curtain'.

Chorus.

The chorus section includes two vocal staves and a piano accompaniment. The lyrics are: "The natives we, of dear Par-ee, Pro-ver-bi-al-ly". The vocal parts are in a key signature of two sharps. The piano accompaniment continues with a treble clef and a key signature of two sharps, providing a harmonic and rhythmic foundation for the vocalists.

gay and free, There is an air, So deb - o - nair A - bout the real Pa -
 gay and free, There is an air, So deb - o - nair A - bout the real Pa -

ri - si - an; So at first sight, It's eas - y quite, To spot the mer - ry
 ri - si - an; So at first sight, It's eas - y quite, To spot the mer - ry

Par - is - ite who all the year Con - ti - nues here A - mid its joys e -
 Par - is - ite who all the year Con - ti - nues here A - mid its joys e -

ly - si - an. The girls possess a jaun - y style, A cer - tain walk, a
 ly - si - an. Jaunt - y style, cer - tain

cer - tain smile That while 'tis filled with wile and guile, Is quite a com - pli -
 smile, Filled with wile, filled with

ment; All the men com - pli - ment,
 guile; The men have cer - tain ways of dress, Bo - he - mi - an 'tis more or less; A

All they are Pa - ris gent. Then
 rak - ish air, A leer - ing stare, That marks the Pa - ris gent. Then
 here's Oh! here's to Pa - ris, — the world it would em -arrass To
 here's Oh! here's to Pa - ris, — the world it would em -arrass To
 show an - oth - er ci - ty That is an - y - thing like this; For the
 show an - oth - er ci - ty That is an - y - thing like this; For the

na - tive or the stranger For the ro - ver and the ranger, Our Pa - ris is the
na - tive or the stranger For the ro - ver and the ranger, Our Pa - ris is the

Ci - ty whose de - light no one should miss.
Ci - ty whose de - light no one should miss.

Allegro grazioso.
Entrance of Eight Milliners.

Up - on the bright par - ti - cu - lar day, The lit - tle Co - rinne a -

cross the way, Will op - en a shop, Where mon - ey will drop, Ver - y

ra - pid - ly in - to her po - cket, For lit - tle Co - rinne is so

clev - er, I'm told; That if you've a care for your sil - ver and gold, When you're

Call-ing on her, you will sure-ly not erer, If you leave your purse home and pad-

lock it; For if you have mon-ey, A - lon Monsieur! Your grip on it bet-ter be

strong Monsieur! When it comes to a bar-gain, we know who will win, She's a

charm-er of pur-ses, our lit-tle Co-rinne; For if you have mon-ey A-
 (Little Corinne)
 For if you have mon-ey A-

lon Mon-sieur! Your grip on it bet - ter be strong Mon-sieur! of

lon Mon-sieur! Your grip on it bet - ter be strong Mon-sieur! of

talk she's a line, that can-not fail to win And a char-mer of purs - es, is

talk she's a line, that can-not fail to win And a char-mer of purs - es, is

lit - tle Co - rinne.

lit - tle Co - rinne.

Students.

Hi

Detailed description: The image shows a page of a musical score, page 14. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "lon Mon-sieur! Your grip on it bet - ter be strong Mon-sieur! of", "talk she's a line, that can-not fail to win And a char-mer of purs - es, is", and "lit - tle Co - rinne." There is a section for "Students" with the word "Hi". The score is written in G major and 2/4 time. The piano part includes chords and melodic lines in both hands.

girls! Neglect your hats a while, Come set your pret - ty caps for us, Come

o - ver here and have a smile, With wine we are ge - ne - rous, Now

pray ob - serve this sub - tle wink, It means come here and have a drink, Come

Girls.
Well!

here! come here! come here! come here! come here! come here and have a drink!

well! of all the im - pu - dence, Such cheek is quite de - lect - a - ble; Re -

mem - ber Sir! that a mil - li - ner Is nothing if not re - spect - a - ble;

O -

ho in - deed? don't put on airs! Come here Oh! girls! for - get your cares! Hi

gar-cons hur-ry! Get in line! The girls in-sist on hav-ing wine.

The first system consists of a vocal line and a piano accompaniment. The vocal line has four measures of music with lyrics. The piano accompaniment features a rhythmic pattern of chords and single notes.

Rapping on Tables.

Girls.
No! no! not we, You're

The second system includes piano accompaniment and a vocal line. The piano part has a rhythmic accompaniment with chords. The vocal line has two measures of music with lyrics.

much too free. For if

O don't you care, ma - chérie. For if

The third system features piano accompaniment and two vocal lines. The piano part has a rhythmic accompaniment. The vocal lines have lyrics and musical notation.

you have mon-ey, A-lon Monsieur! Your grip on it bet-ter be strong Monsieur! of
 you have mon-ey, A-lon Monsieur! Your grip on it bet-ter be strong Monsieur! of

talk she's a line, that can not fail to win And a charmer of purs-es is
 talk she's a line, that can not fail to win And a charmer of purs-es is

lit-tle Co-rinne, Co-rinne, Co-rinne, Co-rinne, Co-rinne.
 lit-tle Co-rinne, Co-rinne, Co-rinne, Co-rinne, Co-rinne.

"Pierre."

Words by
FREDERIC RANKEN.

Ensemble and Song.

Music by
LUDWIG ENGLANDER.

Allegro.

Garçon! Garçon!
Garçon! Garçon!

Allegro.

Waiters.

What's the mat-ter?

All is wrong, the cakes are bat-ter,

All is wrong, the cakes are bat-ter,

Ser - vi - ettes are soiled and rough;

Gar-çon!

Gar-çon!

Ser - vi - ettes are soiled and rough;

Gar-çon!

Gar-çon!

Waiters.

What's the mat-ter? Cof-fee cold, The meat is tough, Oh! ev-'ry-thing is

Cof-fee cold, The meat is tough, Oh! ev-'ry-thing is

wrong. Time is fleeting, Waiters. We'd be eat-ing On the

wrong. Time is fleeting, Oui! Oui! Oui! We'd be eat-ing Oui! Oui! Oui! On the

fire our chops are burn-ing; For

fire our chops are burn-ing; Mes-si-eurs, Madams, par-dont For

our de-jeu-ner we're yearning.

our de-jeu-ner we're yearning, Please ex-cuse the long de-lay.

Exit Waiters.

Moderato. Mimi comes down.

Mimi.

Pray you all, don't cri-ti-cize, I'll tell you where the trou-ble lies; It is-n't here, it

quasi Recit

p

is - n't there, It's all on ac-count of Pi - erre.

Who?

Who?

poco rit.

mf

Allegretto parlando.

Mimi.

Tempo di Valse moderato.

When Pierre is a-way from
go to the ope-ra and
ev-er I die and I

our good ca - fé, Ev 'ry thing wrong goes the live long day For
sit up a - bove, I like it the best, when they sing a - bout love, I
have the grace To se - cure a pass to the Heavenly place, A

it's Pierre this and it's Pierre that, From fill - ing your glass, to pro -
go rath - er ear - ly and there I a - wait, Pi - erre who is com - ing a
first class pas - sage I'll sure - ly take, in a roy - al cha - ri -

cur - ing your hat; And if he were here now, you'd not have a care, For
lit - tle bit late; The ope - ra com - men - ces, the mus - ic is rare, But
ot, Pull - man make; yet the first thing I'll ask of St. Pe - ter there, Will

I am his Mi-mi and he's my Pi - - erre.
I'm on-ly thinking: where is my Pi - - erre?
cer-tain-ly be: where is my Pi - - erre?

p

Pierre! Pierre! where are you dear? It's lone-ly as can be, if
Pierre! Pierre! where are you dear? I can not en - joy it, if
Pierre! Pierre! where are you dear? Oh! this can't be Heav-en, if

you are not here, The cof - fee is strong And the milk is not
you are not here, The or - ches-tra plays And its mus - ic is
you are not here, I could list to the harps And the mus - ic so

sweet, The chops are all burned And not fit to eat.
sweet, The ten - or is hand-some, the danc-er pe - tite.
sweet, I could take a walk on the sil - - ver street.

p

Pi-erre! Pi-erre! Where are you dear? It's lone-ly as
 Pi-erre! Pi-erre! Where are you dear? I can-not en-
 Pi-erre! Pi-erre! Where are you dear? Oh! this can't be

La-la La-la Where are you dear? It's lone-ly as
 La-la La-la Where are you dear? I can-not en-
 La-la La-la Where are you dear? Oh! this can't be

Chorus.
 Pierre! Pierre! Where are you dear? It's lone-ly as
 Pierre! Pierre! Where are you dear? I can-not en-
 Pierre! Pierre! Where are you dear? Oh! this can't be

can be, if you are not here, The pas-try is bad And the
 joy it, if you are not here, The house is a-blaze And the
 Heav-en, if you are not here, I could sit and rest On a

can be, if you are not here, The pas-try is bad And the
 joy it, if you are not here, The house is a-blaze And the
 Heav-en, if you are not here, I could sit and rest On a

can be, if you are not here, The pas-try is bad And the
 joy it, if you are not here, The house is a-blaze And the
 Heav-en, if you are not here, I could sit and rest On a

steaks are rare, Oh! we can't run the place, with - out Pi -
 la - dies are fair, But to me it's not ope - ra, with - out Pi -
 gold - en chair, But it would not be Heav - en, with - out Pi -

steaks are rare. Who? Pi -
 la - dies are fair. Who? Pi -
 gold - en chair. Who? Pi -

steaks are rare. Who? Pi -
 la - dies are fair. Who? Pi -
 gold - en chair. Who? Pi -

1. 2. erre. 2. I erre.
 erre. 3. When

erre!
 erre!

erre!
 erre!

erre.
 erre.

Beggars' Chorus.

Words by
FREDERIC RANKEN.

Music by
LUDWIG ENGLANDER.

Allegro moderato.

Beggars.

Hist! Hist!

Hist! Hist!

Allegro moderato.

Piano.

p *mf*

Hist!

Hist!

p

Hist!

Hist!

With a

With a

mf *mf*

cau-tion, most dis - creet - ly Drawing near, With a
 cau-tion, most dis - creet - ly Drawing near, With a

The first system of the musical score consists of four measures. The vocal line (treble clef) and piano accompaniment (grand staff) are shown. The lyrics are: "cau-tion, most dis - creet - ly Drawing near, With a". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

shift-y, thrift-y, glance, we look a - round, we look a - round; We're pre -
 shift-y, thrift-y, glance, we look a - round, we look a - round, look around; We're pre -

The second system of the musical score consists of four measures. The vocal line (treble clef) and piano accompaniment (grand staff) are shown. The lyrics are: "shift-y, thrift-y, glance, we look a - round, we look a - round; We're pre -". The piano accompaniment continues with the same rhythmic pattern as the first system.

pared to van - ish quick - ly, If we hear The
 pared to van - ish quick - ly, If we hear The

The third system of the musical score consists of four measures. The vocal line (treble clef) and piano accompaniment (grand staff) are shown. The lyrics are: "pared to van - ish quick - ly, If we hear The". The piano accompaniment continues with the same rhythmic pattern as the previous systems.

foot - steps of po - lice - men, on the ground, on the ground; Yet to
 foot - steps of po - lice - men, on the ground, on the ground; Yet to

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics written below. The piano accompaniment is in a grand staff (treble and bass clefs) with chords and moving lines. The key signature has one flat (B-flat), and the time signature is 4/4.

ben - e - fit by char - i - ty, We shout with reg - u - lar - i - ty, Oh!
 ben - e - fit by char - i - ty, We shout with reg - u - lar - i - ty, Oh!

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are: "ben - e - fit by char - i - ty, We shout with reg - u - lar - i - ty, Oh!". The piano accompaniment features a more active bass line with eighth notes.

alms, give us alms! We cry, we cry with a -
 alms, give us alms! We cry, we cry with a -

The third system concludes the musical score with two vocal staves and piano accompaniment. The lyrics are: "alms, give us alms! We cry, we cry with a -". The piano accompaniment ends with a final chord and a melodic flourish in the bass line.

bil - i - ty, hu - mil - i - ty; We_ ven - ture with ci -

bil - i - ty, hu - mil - i - ty; We_ ven - ture with ci -

vil - i - ty To stop each pass - er by, To to

vil - i - ty To stop each pass - er by, to

stop each pass - er by; Then it's tap, tap, tap, For we

stop each pass - er by; Then it's tap, tap, tap, For we

nev - er give a rap; Our wealth is a lit - tle pelf, Our
 nev - er give a rap; Our wealth is a lit - tle pelf, Our

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The lyrics are: "nev - er give a rap; Our wealth is a lit - tle pelf, Our". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

lives we leav - en By the thought that Heav - en Helps the
 lives we leav - en By the thought that Heav - en Helps the

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are: "lives we leav - en By the thought that Heav - en Helps the". The piano accompaniment maintains the same rhythmic pattern as the first system.

man, who helps him - self; Then its tap, tap, tap, For we
 man, who helps him - self; Then its tap, tap, tap, For we

The third system concludes the musical score with two vocal staves and piano accompaniment. The lyrics are: "man, who helps him - self; Then its tap, tap, tap, For we". The piano accompaniment continues with the established rhythmic accompaniment.

nev-er give a rap, Heav-en helps the man, who helps him - self.

nev-er give a rap, Heav-en helps the man, who helps him - self.

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The vocal lines are in a 2/4 time signature and contain the lyrics "nev-er give a rap, Heav-en helps the man, who helps him - self." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Dance.

The "Dance" section is a piano accompaniment consisting of five systems of treble and bass clef staves. It is in a 2/4 time signature and features a rhythmic pattern of eighth notes in the bass line and chords in the right hand. The key signature has one flat (B-flat).

Moderato.

Mimi.

Pierre! Pierre!

mf

pp

Where are you? dear! The hours pass but slow-ly, if you are not

here; I'm sad without you, dear! And hun - gry quite, So

Beggars.

pp

Hours growing late And we're hun - gry quite, We

Hours growing late And we're hun - gry quite, We

dull is the day, that with you here, is bright; Pi-erre!

have-n't a sou, For the com - ing night; Pierre!

have-n't a sou, For the com - ing night; Pierre!

Pi - erre! Where are you? dear! The hours pass but slow - ly, if

Pierre! You should be here.

Pierre! You should be here.

you are not here; I would, I were with you, I — care not

There's com - fort in - side And there's food to

There's com - fort in - side And there's food to

where, Life is not worth the liv - ing, without Pi - erre.

Pierre.

Who?

spare, But we can't get a bit, with - out Pi - erre.

spare, But we can't get a bit, with - out Pi - erre.

Please Don't Move!

Words by
FREDERIC RANKEN.

Music by
LUDWIG ENGLANDER.

Allegro moderato. Pierre.

Voice.

Piano.

f

1. As I

travel a - round this bus y world, The cu rious things I
man— had started to cross the street, At - tired in a man - ner

see, — I like — to keep in my mem - o - ry deep, So a
trim, — When he slipped and fell and a keg — of beer From a

cam - e - ra I've with me; When fa - mous men or
wag - on dropped on him; It chanced that I was

wom - en I pass, The chance I al - ways seize To
pass - ing by, While in the mud he lay, As he

say quite free: "Will you fa - vor me? With just a mo - ment,
kicked his leg To get rid of the keg, I stopped a bit to

please!"
say:

"Please don't — move! Please don't — move! — I
 "Please don't — move! Please don't — move! — You

don't ob - ject if you want to swear, I know you're bus - y but
 look so queer with a load of beer, It's luck - y I've got — my

don't you care. Please don't — move! Please don't —
 ko - dak here. Please don't — move! Please don't —

move! — I nev - er can miss. Such a chance as this, So
 move! — A fire en - gine humming Right o - ver you com - ing, But

Please don't move!
Please don't move!

Chorus.

Please don't — move!
Please don't — move!
Please don't — move!

Please don't — move!

f

Now — just look pleas - ant, ex -
As a car ran o - ver, I

Please don't — move!
Please don't — move!
Please don't — move!

Please don't — move!

cuse my smile, Your coat's so fun - ny, It's last year's style;
took him quick, I said: "with your legs off you can - not kick"

It's be -
If —

Please don't — move! Please don't — move! —
Please don't — move! Please don't — move! —
Please don't — move! Please don't — move! —

gin - ning to rain and you've on - ly a cane, But
 you are in a hur - ry, Go on and wor - ry, But

But
 But
 But

The first system consists of a vocal line and piano accompaniment. The vocal line has two lines of lyrics. The piano accompaniment includes a grand staff with treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests.

1. please don't move!"
 please don't

2. A — move!"

please don't move!"
 please don't move!"
 please don't move!"
 please don't move!"

move!"
 move!"
 move!"

The second system continues the musical score. It features a vocal line with two endings, labeled '1.' and '2.'. The piano accompaniment continues with the same instrumentation. The lyrics for the first ending are 'please don't move!"' and for the second ending are '2. A — move!"'. The piano accompaniment includes a grand staff with treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests.

We Say we'll Do a Thing, but then we Don't.

Words by
JAMES T. POWERS.

Music by
LUDWIG ENGLANDER.

Voice. *Moderato.* *Allegro.*

1. When some kind friend comes
2. The trou - ble in your
3. When you are run - ning

Piano. *mf*

up to you And tells you what some fel - lows said, That you said this, and
house be-gins, When cook is spoil - ing all you eat, She roasts the roast and
short of cash, The house ex - pens - es make you blue, There's the bill for coal, the

he said that, That starts the wheels right in your head; You swear that you will
burns the toast, She drinks a lot, she is - n't neat; You swear that you will
bill for wood, you real - ly don't know what to do; For drygoods and gowns the

be re - venged, The thing keeps run - ning in your brain And
 be re - venged, That you'll dis - charge her right a - way; Wifey
 bills come in, You see its for - ty for a hat; You

when you meet friends on the street, You start in to ex -
 says: "take care! she's list'n - ing there," And to your wife you'll
 say: just wait till I get home, I'll show her where she's

plain: "I'll smash him and I'll thrash him, Just as
 say: "I'll show her that I know her, I have
 at." I'll tell her: "I'm a fel - low Who will

soon as he is found, I'll make him eat his
 dealt with cooks be - fore, I'll take her by the
 nev - er stand for it," I'll show her, I'm the

hat I will, with him I'll mop the ground; I'll pick him up a-
 shoulder And I'll shove her through the door; I'll throw her trunk right
 Boss, I am, on her I'll quick-ly sit; I'll send that hat right

cross my knee And break his back in two, When I get through they'll
 af-ter her, She'll go this ver-y day, Just stand out-side and
 back a-gain, I'll be as hard as stone, Just wait un-til I'm

sweep him up, I'll show you what I'll do; But when you meet that
 lis-ten And you'll hear what I will say; But when you meet the
 through with her, 'Til I see her a-lone; But when you meet that
Quasi Recit.

Moderato.
 gen-tle-men, it's ten to one you'll say. "Good
 cook her-self, it's ten to one you'll say. "Good
 wife of yours, it's ten to one you'll say. "Good

Moderato.

43

morn - ing Bill! how are you? how do'ye do? I've got
 morn - ing Ann! Good morn - ing! how do'ye do? I've got
 morn - ing love! been lone - some dear to day, I've got

some - thing that I want to ask of you, Did
 some - thing that I want to ask of you, You
 some - thing pet that I would like to say, Re -

you go round the street and blow? And say that I was so and so? You
 say your room is dark at night, I'll put in a new e-lectrictlight, I'll
 ceived a bill for you my dear And rather large it does ap - pear, But

are my friend and I would like to know; Now I
 change the pa - per, that will make it bright; I'll
 dar - ling! I will pay it, nev - er fear; I

know you would - n't say a thing like that, Of
 buy for you a nice new fea - ther bed, When your
 know you'd like to have a dress to match, My

such a thing, I'm sure you could not think, I
 work is through, I know you must be dead, Your
 dar - ling you can have it right a - way, Just

know you are my friend, still I've known you from a boy, Bill! Come
 roast beef it is fine, Ann! Your pies are right in line, Ann! The
 get an op - era cloak too And buy an - oth - er hat, do! Then

Refrain.

round the cor - ner let us have a drink.
 kit - chen's hot all - right, I'll fan your head. 1..3. We
 send the bill to me and I will pay.

mf *p*

say we'll do a thing, but then we don't, We

think we'll say a thing, but then we won't; The

thing we think we're going to say, we'll say it to our-selves all day, but

when it comes the time, you know we don't. don't.

Twelve Pretty Wives from Turkey.

Words by
FRÉDERIC RANKEN.

Music by
LUDWIG ENGLANDER.

Allegro.

Piano. *ff* *mf*

The musical score is written for piano and includes a vocal line. It consists of five systems of music. The first four systems are instrumental piano accompaniment. The fifth system includes a vocal line with lyrics. The tempo is marked 'Allegro' and the dynamics range from 'ff' (fortissimo) to 'mf' (mezzo-forte). The key signature has one flat (B-flat) and the time signature is 3/4. The score features various musical notations including treble and bass clefs, notes, rests, and dynamic markings.

Wives.
We are
twelve pretty wives, who are glad of our lives, 'Tho we live in the Pash-a's

idarem
Mufti.

I am Muf-ti the lad, who when they are bad, comes a - round with a whip to

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'idarem' and 'Mufti.' The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Ha - rem, Ha - rem, Ha - rem,

scare 'em; Scare 'em, Scare 'em, Scare 'em,

The second system continues the vocal line with the lyrics 'Ha - rem, Ha - rem, Ha - rem,' and 'scare 'em; Scare 'em, Scare 'em, Scare 'em,'. The piano accompaniment includes dynamic markings such as *f* and *sf*.

Ha - rem; Where the cus - tom pre - vails, that we all must wear veils, Tho we're

Scare 'em.

The third system concludes the vocal line with the lyrics 'Ha - rem; Where the cus - tom pre - vails, that we all must wear veils, Tho we're' and 'Scare 'em.' The piano accompaniment features a *p* (piano) dynamic marking.

bound to con-fess, we can't bear 'em;

I'm a - round to ob-serve, if they

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand.

work up the nerve, As they fre - quent-ly do to tear 'em.

The second system continues the musical score. The vocal lines and piano accompaniment maintain the same key and time signature. The piano accompaniment includes a dynamic marking of *f* (forte) at the end of the system.

Bear 'em, Bear 'em, Bear 'em, Bear 'em.

Tear 'em, Tear 'em, Tear 'em, Tear 'em.

The third system features a call-and-response vocal pattern. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) at the end of the system.

ob - serve,
 He's 'round to observe ob - serve, If we
 I'm a round to observe,

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "He's 'round to observe ob - serve, If we". The piano accompaniment consists of a rhythmic pattern in the right hand and a more active bass line in the left hand. Dynamics include *f* and *p*. An accent mark (^) is placed over the first note of the vocal line in the second measure.

the nerve,
 work up the nerve, the nerve, As we fre - quently do, to
 If they work up the nerve,

The second system continues the vocal and piano parts. The vocal line has the lyrics "the nerve, work up the nerve, the nerve, As we fre - quently do, to". The piano accompaniment maintains its rhythmic structure. Dynamics include *f* and *p*. An accent mark (^) is placed over the first note of the vocal line in the second measure.

tear 'em. Our
 As they fre - quently do, to tear 'em.

The third system concludes the vocal and piano parts. The vocal line has the lyrics "tear 'em. Our" and "As they fre - quently do, to tear 'em.". The piano accompaniment continues with its characteristic rhythm. Dynamics include *f* and *p*. An accent mark (^) is placed over the first note of the vocal line in the second measure.

ha - rem, Won't wear 'em, We'll tear 'em, Won't
I'll scare 'em, Won't spare 'em, I dare 'em,

accel

Detailed description: This system contains the first three measures of the piece. The vocal line is in a soprano register, with lyrics: "ha - rem, Won't wear 'em, We'll tear 'em, Won't I'll scare 'em, Won't spare 'em, I dare 'em,". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The tempo marking "accel" is placed above the piano part.

wear 'em, We'll tear 'em; We're the wives of the Pasha of Turkey, of
I'll scare 'em; of Turkey,

mf

Detailed description: This system contains measures 4-6. The vocal line continues with: "wear 'em, We'll tear 'em; We're the wives of the Pasha of Turkey, of I'll scare 'em; of Turkey,". The piano accompaniment features a more active right hand with sixteenth-note patterns. The dynamic marking "mf" is placed above the piano part.

Tur - key, of Tur - key; Con - sid - ered both pret - ty and
of Tur - key, of Tur - key;

p

Detailed description: This system contains the final three measures. The vocal line concludes with: "Tur - key, of Tur - key; Con - sid - ered both pret - ty and of Tur - key, of Tur - key;". The piano accompaniment continues with a similar rhythmic pattern. The dynamic marking "p" is placed above the piano part.

perk-y, O - ri - en - tal - ly speaking you know; We live as you may have con -

They live

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains the lyrics: "perk-y, O - ri - en - tal - ly speaking you know; We live as you may have con -". The middle staff is a bass line in bass clef, mostly containing rests. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mf* is present in the piano part.

clud - ed, Se - clud - ed, Se - clud - ed; Where

as con - clud - ed, Se - clud - ed; Yes! you did;

The second system of the musical score continues the vocal line with the lyrics: "clud - ed, Se - clud - ed, Se - clud - ed; Where" on the top staff and "as con - clud - ed, Se - clud - ed; Yes! you did;" on the middle staff. The piano accompaniment continues with similar rhythmic patterns and chordal textures.

gen - tle - men nev - er in - trud - ed;

If they did, I'd re - quest 'em to

The third system of the musical score concludes the vocal line with the lyrics: "gen - tle - men nev - er in - trud - ed;" on the top staff and "If they did, I'd re - quest 'em to" on the middle staff. The piano accompaniment features some more complex rhythmic figures and a final chord.

go, with my good stout whip, I'd go crack, crack, crack, with my

The first system consists of a vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of one flat (B-flat). It begins with a whole rest, followed by a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. The right hand plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The left hand plays a series of chords: G2-B1, F2-A1, E2-C2, D2-B1, C2-A1, B1-G1, A1-F1, G1-E1.

With a loud we know And a
good stout whip, I'd crack, crack, crack, crack.

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by eighth notes: G1, F1, E1, D1, C1, B0, A0, G0. The piano accompaniment continues with eighth notes in the right hand: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The left hand continues with chords: G2-B1, F2-A1, E2-C2, D2-B1, C2-A1, B1-G1, A1-F1, G1-E1.

gen - tle - man in - trud - ing, Would - n't hes - i - tate con - clud - ing, It was

The third system continues the vocal line and piano accompaniment. The vocal line has eighth notes: G0, F0, E0, D0, C0, B-1, A-1, G-1. The piano accompaniment continues with eighth notes in the right hand: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The left hand continues with chords: G2-B1, F2-A1, E2-C2, D2-B1, C2-A1, B1-G1, A1-F1, G1-E1.

real-ly, real-ly, real-ly, real-ly, real-ly time to go;— We are

twelve pret-ty wives, who are glad of our lives, Tho' we live in the Pash-a's

ha-rem;

I am Muf-ti, the lad, who when they are bad, Comes a

We are hand-some, we are pret-ty, we're con-

round with a whip to scare 'em Yes! you are,

p

sidered cute and wit-ty; we're the la-dies of the fa-mous Pash-a's har -

So you are, the Pash - a's har -

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The vocal line contains the lyrics "sidered cute and wit-ty; we're the la-dies of the fa-mous Pash-a's har -" and "So you are, the Pash - a's har -". The piano accompaniment consists of chords and moving lines in both hands.

em.

em.

The second system continues the piano accompaniment. It features a treble clef staff with a whole rest and a bass clef staff with a whole rest, both labeled "em.". Below these are two staves for the piano accompaniment, with a forte dynamic marking (*f*) at the beginning. The piano part continues with a rhythmic pattern of eighth and sixteenth notes.

The third system shows the piano accompaniment continuing with a series of chords and moving lines in both hands, maintaining the 2/4 time signature and B-flat key signature.

The fourth system continues the piano accompaniment with similar rhythmic and harmonic patterns as the previous systems.

The fifth system concludes the piano accompaniment with a final cadence, ending with a double bar line and repeat dots.

'Twas Better Late than Never.

Words by
FREDERIC RANKEN

Music by
LUDWIG ENGLANDER.

Voice. Rose

Andantino.

mf *P*

A maid there was In a
A long one day, Came a
The years went by, 'Til old

bye gone day, Such a maid as you or
youth they say Who loved the maid in the
age drew nigh, Un - mar - ried was this

ev - en I, Who'd oft - en wear An ab - sent air And a
same old way, He posed like this, Be - fore the miss, Then he
old, old maid And she said: "I see None will mar - ry me;" When there

sim - ple ques - tion an - swer — With a blank, blank
had the nerve to ask her — For a lit - - tle
came an ag - ed par - ty, — Who had pro - - per -

stare, — Then wait a - while, e'er she made re - ply. But
kiss, — Asked this maid who's ne'er been kissed be - fore. But
ty — And to woo her, his ad - dres - ses paid. But

Allegretto.

'twas bet - ter late than nev - er, The absent - mind - ed miss was ve - ry
'twas bet - ter late than nev - er, A maiden can't go all un - kissed for
'twas bet - ter late than nev - er, To mar - ry him was ve - ry, ve - ry

clev - er, She but fol - lowed out a rule, She had
 ev - er, In the dark he kissed her twice, Tho' 'twas
 clev - er, As a wid - ow with his cash, She had

late - ly learned in school: That 'twas bet - ter to be late, than
 late she found it nice: For 'twas bet - ter to be late, than
 Suit - ors young and rash, Which was bet - ter to have late, than

nev - er; Oh! it's bet - - ter late,

(Girls)

But 'twas bet - ter late, than nev - er; The
 But 'twas bet - ter late, than nev - er; A
 But 'twas bet - ter late, than nev - er; To

bet - - ter late, It's
 ab - sent mind - ed miss was ve - ry clev - er; She had
 maid - en can't go all un - kissed for ev - er; In the
 mar - ry him was ve - ry, ve - ry clev - er; As a

bet - - ter late, That 'twas
 fol - lowed out a rule, She had late - ly learned in school.
 dark he kissed her twice, Tho' 'twas late, she found it nice.
 wid - ow with her cash, She had suit - ors young and rash.

bet - ter to be late, than nev - er. *1 & 2* *Fine* nev - er.

Dance.
Moderato.

59

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a double bar line. The first measure of the upper staff contains a triplet of eighth notes. The bass staff provides a simple harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff features a melodic line with a slur over the first two measures and an accent mark above the third measure. The bass staff continues with its accompaniment.

The third system shows further development of the melody in the upper staff, including a triplet of eighth notes. The bass staff accompaniment remains consistent.

The fourth system concludes the main section of the piece. The upper staff has a melodic line with a slur and an accent mark. The bass staff accompaniment ends with a final chord.

The first ending, marked with a '1' in a box, consists of two staves. The upper staff has a melodic line with a slur and an accent mark. The bass staff accompaniment includes some chords with a 'b' (basso) marking.

The second system of the first ending continues the melodic and harmonic material. The upper staff has a melodic line with a slur and an accent mark. The bass staff accompaniment concludes with a final chord.

The second ending, marked with a '2' in a box, consists of two staves. The upper staff has a melodic line with a slur and an accent mark. The bass staff accompaniment concludes with a final chord.

Pasha's Entrance March.

Words by
HARRY B. SMITH.

Music by
LUDWIG ENGLANDER.

A la Marcia moderato.

Piano

The first system of the piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes in a D major key signature. The left hand provides a steady accompaniment with quarter notes and eighth notes. The tempo is marked 'A la Marcia moderato'.

The second system of the piano introduction continues the rhythmic pattern from the first system. It features more complex chordal textures and includes a trill in the right hand towards the end of the system.

SOPRANO.

Yon - der ap - proach - es a po - ten - tate, Shout and sing! Lau - rels bring!

TENOR.

Yon - der ap - proach - es a po - ten - tate, Shout and sing! Lau - rels bring!

BASS.

The piano accompaniment for the vocal section consists of two staves. The right hand plays chords and moving lines that support the vocal melody. The left hand provides a simple harmonic accompaniment with quarter notes and chords.

We will greet him in a pro-per state, Shout and sing! Lau-rels bring!

We will greet him in a pro-per state, Shout and sing! Lau-rels bring!

From this dis-tance, we can see, He'll draw nigh, By and by,

From this dis-tance, we can see, He'll draw nigh, By and by,

He has mo-ney and a pe-di-gree And this Turk We shall work;

He has mo-ney and a pe-di-gree And this Turk We shall work,

So let us make the wel - kin ring,
So let us make the wel - kin ring,

That seems to be the pro - per thing,
That seems to be the pro - per thing,

Let us make the wel - kin ring, this seems to be the pro - per
Let us make the wel - kin ring, this seems to be the pro - per

thing; Bow then beauti - ful - ly, Bow du - ti - ful - ly,

thing; Bow then beauti - ful - ly. Bow du - ti - ful - ly,

thing, pro - per thing;

For it is but his right - ful due, Har - mon - i - ous - ly,

For it is but his right - ful due, Har - mon - i - ous - ly,

En - pho - ni - ous - ly, to cheer and shout for him is our cue.

En - pho - ni - ous - ly, to cheer and shout for him is our cue.

Ec - stat - i - cal - ly, Fa - nat - i - cal - ly, 'tis our de - light to

Ec - stat - i - cal - ly, Fa - nat - i - cal - ly, 'tis our de - light to

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment, featuring chords and a bass line.

gro - vel now, Hu - mil - i - at - ed, Con - cil - i - at - ed,

gro - vel now, Hu - mil - i - at - ed, Con - cil - i - at - ed,

The second system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment, featuring chords and a bass line.

poco rall.
In the - dust we bow, in dust we bow; then beau - ti - ful - ly,

poco rall.
In the dust we bow, in dust we bow; then beau - ti - ful - ly,

The third system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment, featuring chords and a bass line. The tempo marking *poco rall.* is present above the first measure of the vocal lines.

poco rall.

The fourth system consists of two staves (treble and bass clef) for the piano accompaniment. It features chords and a bass line. The tempo marking *poco rall.* is present above the first measure.

Bow du - ti - ful - ly! For it is but his right - ful due,
Bow du - ti - ful - ly! For it is but his right - ful due,

Har - mo - ni - ous - ly, Eu - pho - ni - ous - ly, We glad - ly make the
Har - mo - ni - ous - ly, Eu - pho - ni - ous - ly, We glad - ly make the

wel - kin ring; Yon - der ap - proach - es a po - ten - tate, Shout and sing!
wel - kin ring; Yon - der ap - proach - es a po - ten - tate, Shout and sing!

Lau-rels bring! We will greet him in a prop-er state, Lau-rels bring!

Lau-rels bring! We will greet him in a prop-er state, Lau-rels bring!

The first system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The music is in the key of D major and 2/4 time. The lyrics are: "Lau-rels bring! We will greet him in a prop-er state, Lau-rels bring!". The piano accompaniment features a steady bass line and chords in the right hand.

Shout and sing!

Shout and sing!

The second system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The music is in the key of D major and 2/4 time. The lyrics are: "Shout and sing!". The piano accompaniment features a steady bass line and chords in the right hand, with some melodic movement in the upper register.

I am the Pasha.

Words by
HARRY B. SMITH.

Music by
LUDWIG ENGLANDER.

Allegretto. Simoon Pasha.

1. You may search the sea, you may
fer-ring a - gain to my -

Piano.

search the land From Ice - land's ice, to In - dia's strand; But
self a while, I bid you ob - serve this sar - cas - tic smile. I

nev - er you'll find, - how - ev - er you try, A des - pot who's half as des -
use it now and a - gain for fun And it is con - sid - er'd a

Allegro.

pot-ic as I.
dread-ful one.

Which no - bod-y, no - bod-y, no - bod-y, no - bod-y,
Which no - bod-y, no - bod-y, no - bod-y, no - bod-y,

Allegro.

Tempo I.

Ob - serve if you please, this
And al - so take note of this

no - bod-y can de - ny.
no - bod-y can de - ny.

Tempo I.

p

bas - i - lisk eye Its ev - 'ry glance can pe - tri - fy; This
grue - some scowl, It caus-es the dogs to whine and howl, While

eye the proudest of hearts can tame And this oth-er eye here, is
lit - tle boys see - ing it, run and yelp, The Pa-sha is scowling a -

Allegro.

just the same.
gain, help! help!

Which no-bod-y, no-bod-y, no-bod-y, no-bod-y, no-bod-y can de -

Which no-bod-y, no-bod-y, no-bod-y, no-bod-y, no-bod-y can de -

Allegro.

Tempo I.

This ear that e'er can hear, what-e'er is
I've a lot of wives and they all are fair, I have
ny.
ny.

Tempo I.

go - ing on most ev - 'ry-where, Of gos - sip miss - es no
gath - er'd them in from ev - 'ry-where And nev - er you'll see in your

sin - gle bit And this oth - er ear here, is the mate to it.
mor - tal lives, A bet - ter train'd lot — of fright - end wives.

We
We

hav - n't a doubt, we hav - n't a doubt, we hav - n't a doubt of
 hav - n't a doubt, we hav - n't a doubt, we hav - n't a doubt of

This haugh-ty nose, is a Ro-man one, Like
 For when I come home and my tem-per's worst, They
 that.
 that.

that of the Duke of Wel-ling-ton; It is up to date, it is
 run to see, who'll get my slip-pers first; They tremble when-ev-er my

up to snuff, I have on - ly one, but its quite e - nough;
face they see And with good rea - son, you'll all a - gree;

We
We

hav - n't a doubt, we hav - n't a doubt, we hav - n't a doubt of
hav - n't a doubt, we hav - n't a doubt, we hav - n't a doubt of

For I am the
that, we hav - n't a doubt of that.
that, we hav - n't a doubt of that.

Allegro moderato.

Allegro moderato.

Pa - sha, A great po - ten - tate And I pos - sess the keys of

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of two flats (B-flat major). The lyrics are "Pa - sha, A great po - ten - tate And I pos - sess the keys of". The piano accompaniment is written in grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

fate; _____ My wives from Cir - cas - sia con - sid - er me

The second system of music continues the vocal line and piano accompaniment. The vocal line has a long horizontal line under "fate;" followed by the lyrics "My wives from Cir - cas - sia con - sid - er me". The piano accompaniment continues with the same rhythmic pattern.

great And on my smile or frown they wait; _____ When

The third system of music continues the vocal line and piano accompaniment. The vocal line has a long horizontal line under "great" followed by the lyrics "And on my smile or frown they wait; _____ When". The piano accompaniment continues with the same rhythmic pattern.

peo - ple ap - proach me, they do so with dread. For I've a tem - per

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "peo - ple ap - proach me, they do so with dread. For I've a tem - per". The piano accompaniment continues with the same rhythmic pattern.

wild and free; All men who come near me, Must

trem - ble and fear me; So ter - ri - ble I am, So ter - ri - ble I am, As

ev - 'ry one can see.

For he is the Pa - sha, a great po - ten -

For he is the Pa - sha, a great po - ten -

tate And he pos - sess - es the keys of Fate; His

tate And he pos - sess - es the keys of Fate; His

The first system of music consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music is in a major key and 4/4 time. The vocal lines feature a melodic line with some rests and a supporting line. The piano accompaniment provides harmonic support with chords and a steady bass line.

The piano accompaniment for the first system of music. It features a treble and bass clef. The right hand plays a series of chords and arpeggiated figures, while the left hand plays a steady bass line with chords. A dynamic marking of *mf* is present at the beginning of the system.

wives from Cir - cas - sia con - sid - er him great And on his smile or

wives from Cir - cas - sia con - sid - er him great And on his smile or

The second system of music consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music continues in the same key and time signature. The vocal lines have a similar structure to the first system, with a melodic line and a supporting line. The piano accompaniment continues with harmonic support.

The piano accompaniment for the second system of music. It continues the harmonic support from the first system, featuring chords and arpeggiated figures in the right hand and a steady bass line in the left hand. A dynamic marking of *mf* is present at the beginning of the system.

When peo - ple ap - proach me, they
 frown we wait;
 frown we wait, or frown we wait.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "When peo - ple ap - proach me, they frown we wait;". The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

do so with dread, For I've a tem - per wild and free;

The second system continues the vocal line with the lyrics "do so with dread, For I've a tem - per wild and free;". The piano accompaniment continues with similar chordal textures and rhythmic patterns.

So
 All men who come near him, Must trem - ble and fear him;
 All men who come near him, Must trem - ble and fear him;

The third system begins with a vocal line that has a rest, followed by the word "So". The lyrics then read "All men who come near him, Must trem - ble and fear him;". The piano accompaniment continues with the same style as the previous systems.

ter-ri-ble I am, So ter-ri-ble I am, So ter-ri-ble I am, So

Tempo I.

ter-ri-ble I am, As ev-'ry one can see. 2. Re-see

ev-'ry one can see. see.

ev-'ry one can see. see.

Tempo I. Allegro vivo.

Finale Act I.

Words by
HARRY B. SMITH.

THE JEWEL OF ASIA.

Music by
LUDWIG ENGLANDER.

Allegro Vivo.

Piano.

ff

Chorus.

To Tur - key, on to Tur - key, let us

To Tur - key, on to Tur - key, let us

Allegro.

go with - out de - lay to - day, be read - y To that land so Or - i -

go with - out de - lay to - day, be read - y To that land so Or - i -

en - tal, For we must no more in Pa-ris stay. To Turkey, on to

en - tal, For we must no more in Pa-ris stay. To Turkey, on to

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music is in a 2/4 time signature. The lyrics are: "en - tal, For we must no more in Pa-ris stay. To Turkey, on to".

The piano accompaniment for the first system features a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with quarter notes and chords. The key signature has one flat (B-flat).

Tur - key, to that land so sen - ti - men - tal, Come be read - y

Tur - key, to that land so sen - ti - men - tal, Come be read - y

The second system continues with two vocal staves and piano accompaniment. The lyrics are: "Tur - key, to that land so sen - ti - men - tal, Come be read - y".

The piano accompaniment for the second system continues with a similar melodic and harmonic structure to the first system, supporting the vocal lines.

One and all, for leav - ing just as quick - ly as you

One and all, for leav - ing just as quick - ly as you

The third system features two vocal staves and piano accompaniment. The lyrics are: "One and all, for leav - ing just as quick - ly as you".

The piano accompaniment for the third system concludes the piece with a final cadence, featuring a right-hand melody and a left-hand bass line.

may; To Tur-key, Come all to Tur-key let us
 may; To Tur-key, Come all to Tur-key let us

has - ten To Tur - key, Come all to Tur-key, let us
 has - ten To Tur - key, Come all to Tur-key, let us

Simon Pasha.

When I

go.

go.

Allegro moderato.

catch that bold ab - sconder, Who with her hasdared to wander,

Pierre.
Yes! I would if I were you;
I will slay him, I will flay him, He has

carried off my fav-o-rite And I swear that he shall pay for it,
That's just what you ought to do.
I will starve him, slice and carve him,

Serpents fierce shall crush and coil him In hot vit-ri-ol I'll boil him,

That's a ver-y love-ly scheme,
Sa-bres slash him, Dag-gers gash him,

I will grind him in-to powd-er, I will make him in-to chowd-er,

I will look a perfect dream.
Chop his toes off, cut his nose off,

Wives.

Now if trou-ble e'er comes to
Allegretto.
poco a poco rit. *P*

make you fret, You can mere-ly light a ci - ga - rette; Now if

trou - ble e'er comes to make you fret, You can mere-ly light a ci - ga -

rette; And if an - y trou-ble bore you, Trust to us we do im-plore you; To con-

Allegro.

Pierre.

I'm sure you are
 sole you we are read-y, we are read - y.

Allegro.

all ver - y kind,
 Oh! we're ver - y friend - ly, you'll
 Oh! we're ver - y friend - ly, you'll

ff

Tempo di Valse Moderato.
 When af - fairs of the na - tion go
 find.
 find.

Tempo di Valse Moderato.
poco rit. *mf*

wrong, Take out of your pock - et a match,

Go wrong, A

Go wrong, A

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "wrong, Take out of your pock - et a match,". Below the vocal line are three staves for piano accompaniment: two treble clefs and one bass clef. The piano part features a steady accompaniment with chords and moving lines in both hands. The lyrics "Go wrong, A" are placed below the first two piano staves, and "Go wrong, A" are placed below the second two piano staves.

Ciga - rettes from your case you will get, And

match, You get,

match, You get,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "Ciga - rettes from your case you will get, And" and "match, You get,". The piano accompaniment continues with similar harmonic support. The lyrics "match, You get," are repeated on the piano staves.

then you light up with a scratch; And soon all your

A scratch;

A scratch;

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature is B-flat major (two flats). The vocal line begins with the lyrics 'then you light up with a scratch; And soon all your'. The piano accompaniment includes a grand staff with treble and bass clefs. There are dynamic markings 'p' (piano) and 'A' (accents) throughout the system.

trou-ble is just a joke, The world is a bub-ble And

The second system continues the vocal line with the lyrics 'trou-ble is just a joke, The world is a bub-ble And'. The piano accompaniment continues with chords and melodic lines. The key signature remains B-flat major.

Moderato.

love ends in smoke, Yes! all an-noyance you soon for-get, When

The third system is marked 'Moderato.' and contains the lyrics 'love ends in smoke, Yes! all an-noyance you soon for-get, When'. The piano accompaniment features a steady rhythmic pattern. The key signature is B-flat major.

you have lighted a cig-a-rette; The

Yes! all an-noyance you soon for-get;

Yes! all an-noyance you soon for-get;

poco rit. *p*

The fourth system contains the lyrics 'you have lighted a cig-a-rette; The' and two instances of 'Yes! all an-noyance you soon for-get;'. The piano accompaniment includes dynamic markings 'poco rit.' (ritardando) and 'p' (piano). The key signature is B-flat major.

Tempo di Valse Moderato.

hundred dol - lars you owe, — Puff! Puff!

Puff!

Puff!

This system contains a vocal line and three piano accompaniment staves. The vocal line begins with the lyrics "hundred dol - lars you owe, — Puff! Puff!". The piano accompaniment consists of three staves: two treble clefs and one bass clef. The first two staves have rests until the end of the system, where they contain the word "Puff!". The bass staff has rests until the end of the system, where it contains a few notes.

Tempo di Valse Moderato.

This system shows the piano accompaniment for the second system, consisting of two treble clefs and one bass clef. It features a melodic line in the upper right treble staff and a rhythmic accompaniment in the lower two staves. The music is in a 4/4 time signature with a key signature of two flats.

It fades from your sight, The trou - ble mak - ers you know, —

Puff!

Puff!

This system contains a vocal line and three piano accompaniment staves. The vocal line begins with the lyrics "It fades from your sight, The trou - ble mak - ers you know, —". The piano accompaniment consists of three staves: two treble clefs and one bass clef. The first two staves have rests until the end of the system, where they contain the word "Puff!". The bass staff has rests until the end of the system, where it contains a few notes.

This system shows the piano accompaniment for the fourth system, consisting of two treble clefs and one bass clef. It features a melodic line in the upper right treble staff and a rhythmic accompaniment in the lower two staves. The music is in a 4/4 time signature with a key signature of two flats. A piano dynamic marking (*p*) is present at the beginning of the system.

— Puff! Puff! You put them to flight, Let the oth-er man

Puff! Puff!

Puff! Puff!

f *p*

Detailed description: This system contains three staves. The top staff is a vocal line in G major with lyrics. The middle two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics markings *f* and *p* are present.

walk the floor, my boy! Let the cred - it - ors growl and croak;

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics. The middle two staves are piano accompaniment. The piano part continues with the same rhythmic pattern as the first system.

— It is lit - tle you care, You are free as the air, While you smoke;

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics. The middle two staves are piano accompaniment. The piano part continues with the same rhythmic pattern as the first system.

smoke, smoke. All Principals with Soprano I.

The hun - dred dol - lars you owe,

The hun - dred dol - lars you owe,

The first system of the musical score. It features a vocal line at the top with lyrics 'smoke, smoke. All Principals with Soprano I.' and two piano accompaniment staves below. The piano part includes a grand staff with treble and bass clefs. The lyrics 'The hun - dred dol - lars you owe,' are repeated in the vocal line.

Puff! Puff! Puff! Puff! It fades from your sight, The

Puff! Puff! Puff! Puff! It fades from your sight, The

The second system of the musical score. It features a vocal line with lyrics 'Puff! Puff! Puff! Puff! It fades from your sight, The' and two piano accompaniment staves. The piano part continues with chords and melodic lines.

trou - ble mak - ers you know, Puff! Puff! Puff! Puff! You

trou - ble mak - ers you know, Puff! Puff! Puff! Puff! You

The third system of the musical score. It features a vocal line with lyrics 'trou - ble mak - ers you know, Puff! Puff! Puff! Puff! You' and two piano accompaniment staves. The piano part continues with chords and melodic lines.

put them to flight, Let the oth-er man walk the floor, my boy! Let the
 put them to flight, Let the oth-er man walk the floor, my boy! Let the

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a 4/4 time signature with a key signature of two flats. The piano accompaniment features a steady bass line and chords in the right hand.

cred - i - tors growl and croak, — It is lit - tle you care, you are
 cred - i - tors growl and croak, — It is lit - tle you care, you are

The second system continues the musical piece with two vocal staves and piano accompaniment. The vocal lines have a melodic contour that rises and then falls. The piano accompaniment provides harmonic support with chords and a consistent bass line.

Pierre.
 To
 free as the air, While you smoke, smoke, smoke.
 free as the air, While you smoke, smoke, smoke.

The third system begins with a section marked "Pierre." and "To". It features two vocal staves and piano accompaniment. The vocal lines are simple and rhythmic. The piano accompaniment includes dynamic markings such as *ff* (fortissimo) and *p* (piano) in the bass line.

Quasi Recit.

Mimi.

Tur-key, will you go with me and help me spend my cash? I'll

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

go to keep an eye on you and help you cut a dash;

We would

We would

The second system continues the vocal line with the lyrics "go to keep an eye on you and help you cut a dash;". It includes two vocal staves, each with the lyrics "We would", and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.

glad - ly go a - long with you, if you would pay the fare.

glad - ly go a - long with you, if you would pay the fare.

Allegro molto.

The third system continues the vocal line with the lyrics "glad - ly go a - long with you, if you would pay the fare." It includes two vocal staves and a piano accompaniment. The piano part features a rhythmic accompaniment with chords in the right hand and a bass line in the left hand. The tempo marking "Allegro molto." is placed above the piano part.

Wives.

Al- though dear Par- is so at- trac-tive is and life at home in -

The first system of the musical score for 'Wives.' consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: 'Al- though dear Par- is so at- trac-tive is and life at home in -'. The piano accompaniment features a steady bass line and a treble line with chords and moving lines.

ac- tive is, we do what we are told to, as all well trained la- dies

The second system continues the vocal line and piano accompaniment. The lyrics are: 'ac- tive is, we do what we are told to, as all well trained la- dies'. The musical notation remains consistent with the first system.

should And though we hate to leave so sud-den- ly, When we were shopping

The third system continues the vocal line and piano accompaniment. The lyrics are: 'should And though we hate to leave so sud-den- ly, When we were shopping'. The musical notation remains consistent with the previous systems.

mer- ri- ly, we mind our lord and mas-ter, for we promised to be

The fourth and final system on this page continues the vocal line and piano accompaniment. The lyrics are: 'mer- ri- ly, we mind our lord and mas-ter, for we promised to be'. The musical notation remains consistent with the previous systems.

good, we did, we prom-ised to be al ways ver - y, ver - y

good. Pasha.
E - nough! Lets away, This Par - is so gay, is no place for you to

Moderato.
p

stay. *A* *f* *Allegro moderato.* *f*

All Principals. Hi -

yah! Hi - yah! To the O - ri - en - tal land, We're go-ing for a

time so grand; Yes! O-ri-en-tal land's the

O-ri-en-tal land's the place for times so grand;

Yah! Hi-yah! To the O-ri-en-tal

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "time so grand; Yes! O-ri-en-tal land's the". The second staff is a vocal line with lyrics: "O-ri-en-tal land's the place for times so grand;". The third staff is a vocal line with lyrics: "Yah! Hi-yah! To the O-ri-en-tal". The fourth staff is a piano accompaniment with chords and melodic lines in both hands.

place for times so grand; Hail! Ai -

Ai - yah! Hail!

land; Ai - yah! Ai - yah! Hail!

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "place for times so grand; Hail! Ai -". The second staff is a vocal line with lyrics: "Ai - yah! Hail!". The third staff is a vocal line with lyrics: "land; Ai - yah! Ai - yah! Hail!". The fourth staff is a piano accompaniment with chords and melodic lines in both hands.

Hail!

Hail A-board Yo-ho! To Stam-boul let us go,

Hail A-

p

No more de-lay,

board Yo-ho! to Stam-boul let us go;

A-board then for Con-stanti-no-ple!

poco rit

Where all dress pic-tur-esque-ly And dance a bit gro-tesque-ly, O-da-

Pic-tur-esque And gro-tesque All

O-da-

f a tempo

lisks pose sta - tu - esque-ly, Where all the nautch girls smil-ing Woo with Their
 the Turks are Pic - tu - resque And gro -

lisks pose sta - tu - esque-ly

smiles be-guil-ing In the dance they slow-ly sway;
 tesque; Tur - kish peo - ple are While the
 In the dance they slow-ly sway;

sva

Yes sound-ing,
 Yes sound-ing,
 Nar-gi - leh is sound-ing clear And the Tom - tom is

Yes!

Yes! ring-ing, The nar-gi-leh is wild-ly ring-ing, clear

ring-ing near, The nar-gi-leh is wild-ly ring-ing, is ring-ing

And we hark to the Mu- ez-zins strain.

And we hark to the Mu- ez-zins strain.

Where all dress pic-tu-resquely And dance a bit grotesque-ly,
Pic-tu-resque And grotesque,

Allegro molto.

Detailed description of the musical score: The score is arranged in four systems. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The first system shows the vocal line starting with 'Yes!' and the piano accompaniment providing harmonic support. The second system continues the vocal line with 'ring-ing, The nar-gi-leh is wild-ly ring-ing, clear' and the piano accompaniment. The third system features the vocal line 'And we hark to the Mu- ez-zins strain.' and the piano accompaniment. The fourth system includes the vocal line 'Where all dress pic-tu-resquely And dance a bit grotesque-ly, Pic-tu-resque And grotesque,' and the piano accompaniment, which is marked *Allegro molto.* and includes a dynamic marking of *ff* (fortissimo).

ah

O - da - lisks pose sta - tu - esque - ly, Where all the nautch girls smil - ing

All the Turks are Pic - tur - esque

O - da - lisks pose sta - tu - esque - ly, *loco*

Woo with their smiles be - guil - ing In the dance they slow - ly sway.

And gro - tesque; Turk - ish peo - ple are.

In the dance they slow - ly sway. *Allegro molto.*

Sva

Sva *loco*

The musical score is written in a key signature of one flat (B-flat) and a 2/4 time signature. It consists of vocal staves and piano accompaniment. The piano part features a steady bass line and chords in the right hand, with some sections marked with 'A' above the notes. The vocal lines are in a soprano and tenor range. The score includes various performance instructions such as 'ah', 'loco', 'Sva', and 'Allegro molto'.