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

PUBLISHED BY
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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

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, BACKSHEESH ..... Bodyguards of Simoon Pasha ..... E. B. KNIGHT, FRANK SYMONDS
ANATOLE, a student ..... A. E. DECKER
FRANCOIS, a student ..... THOMAS MILLER
A GENDARME, ALI, the Pasha's favorite swordsman ..... FRANK G. HILL
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, CONSUELO ..... Sisters in the millinery trade ..... REINE DAVIES, IDA GABRIELLE
BEBE, an oriental innocent, with no knowledge of the world ..... BESSIE GRAHAM
PIERETTE, BABETTE ..... Grisettes. ..... ERMINIE EARLE, MAUDE WYCHERLY
AYALI, SALALI ..... Favorite wives of Simoon Pasha ..... HARRIET BURT, BLANCHE BROOKS

The Wives of Simoon Pasha.

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

The Pasha's Favorite Dancers.

ZUMRA ..... 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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Carl Halbert

812 Riverside Drive

Apt. #52

N.Y.C.

The Jewel of Asia.

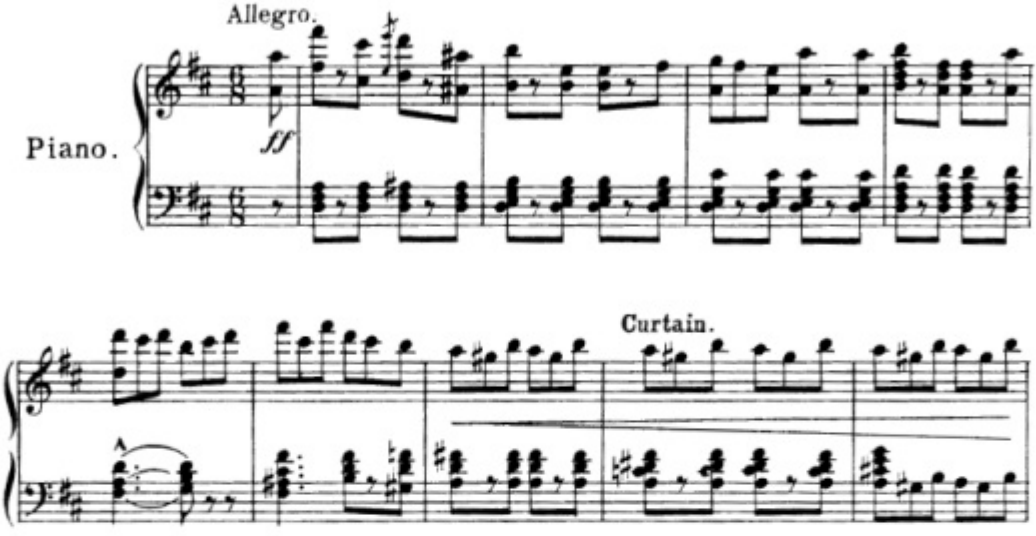
CLOSED SHELF
M
1503
E58J

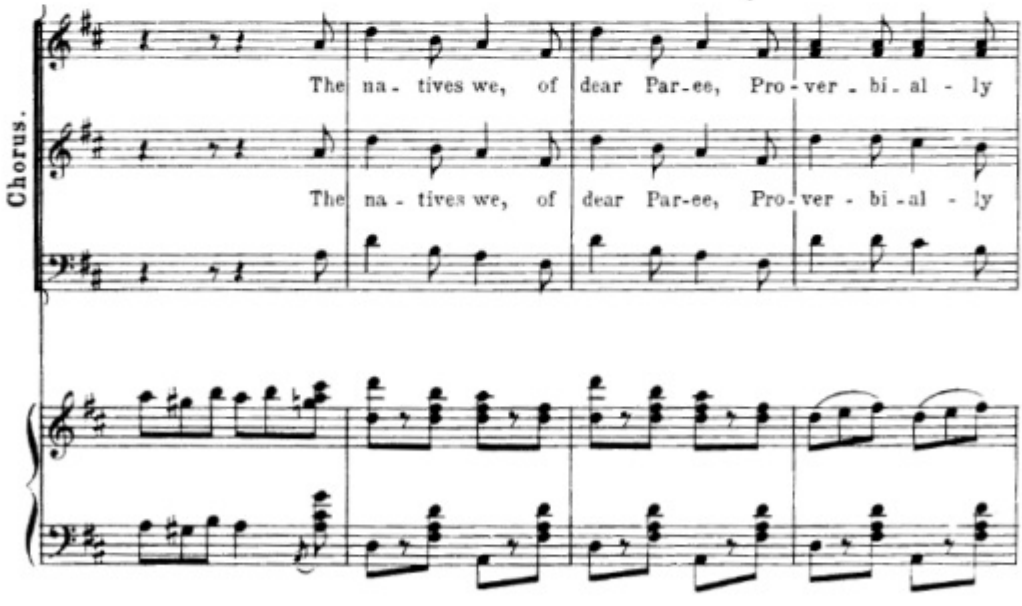
758341

Opening Chorus.

Words by
HARRY. B. SMITH.

Music by
LUDWIG ENGLANDER.





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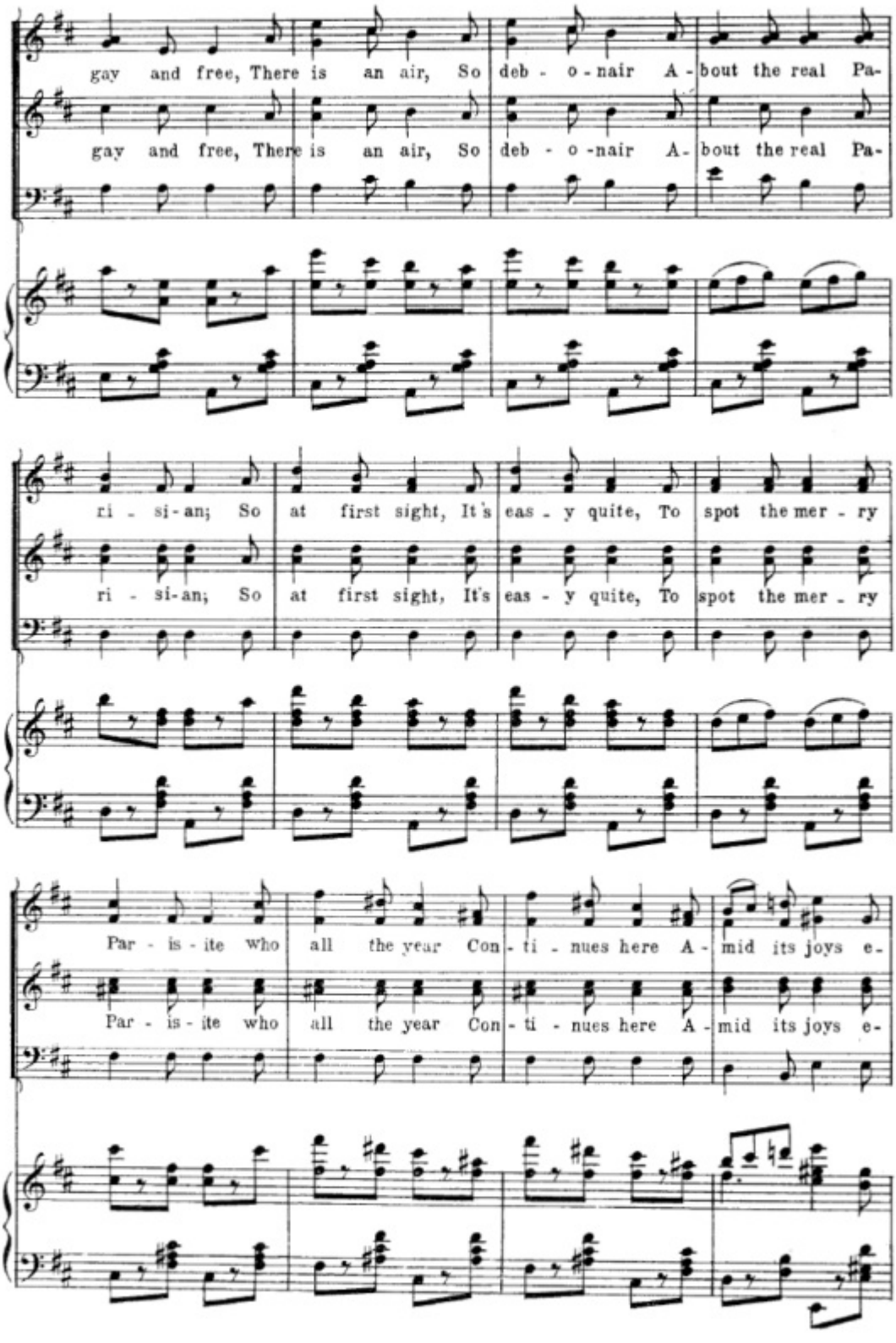
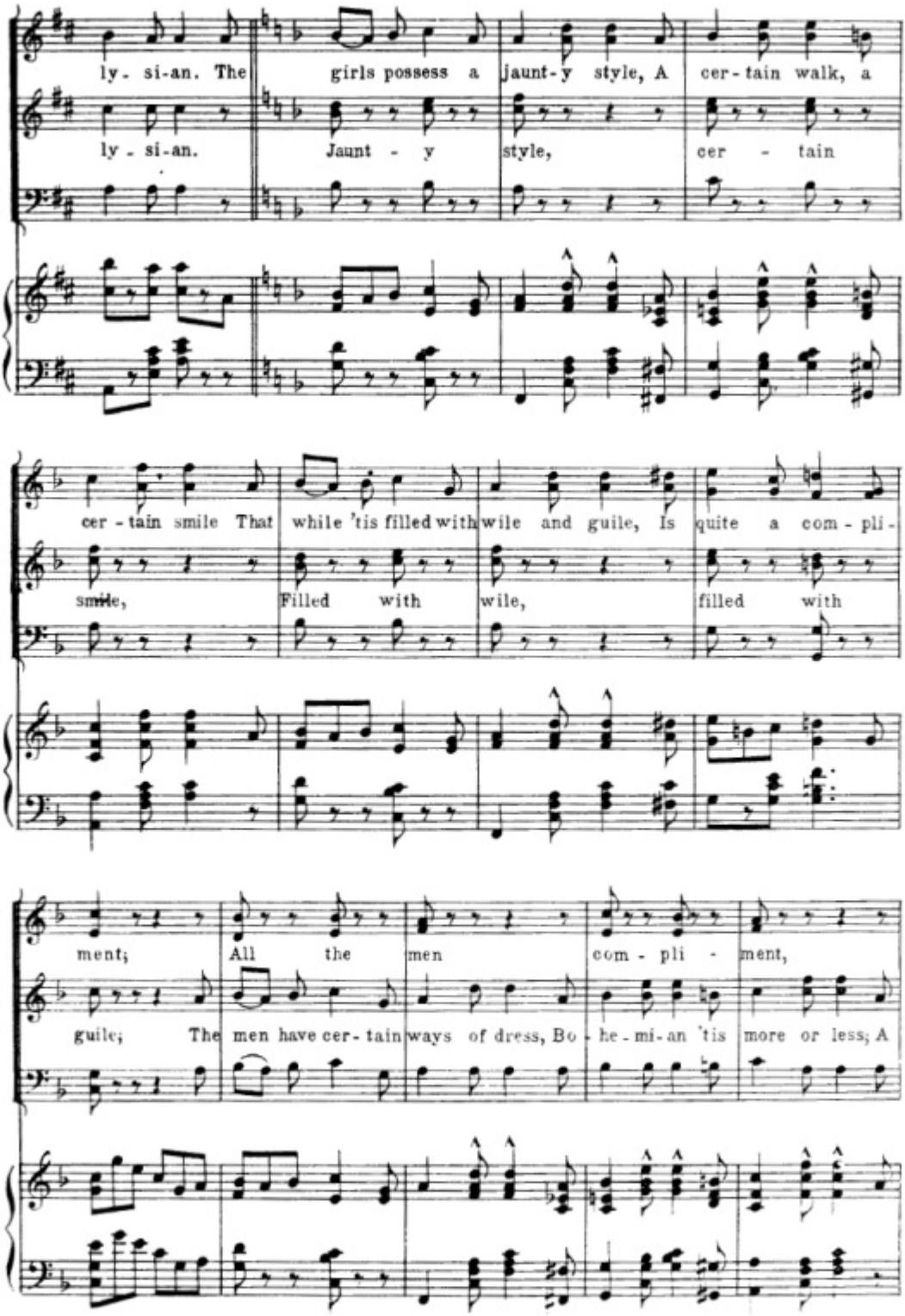
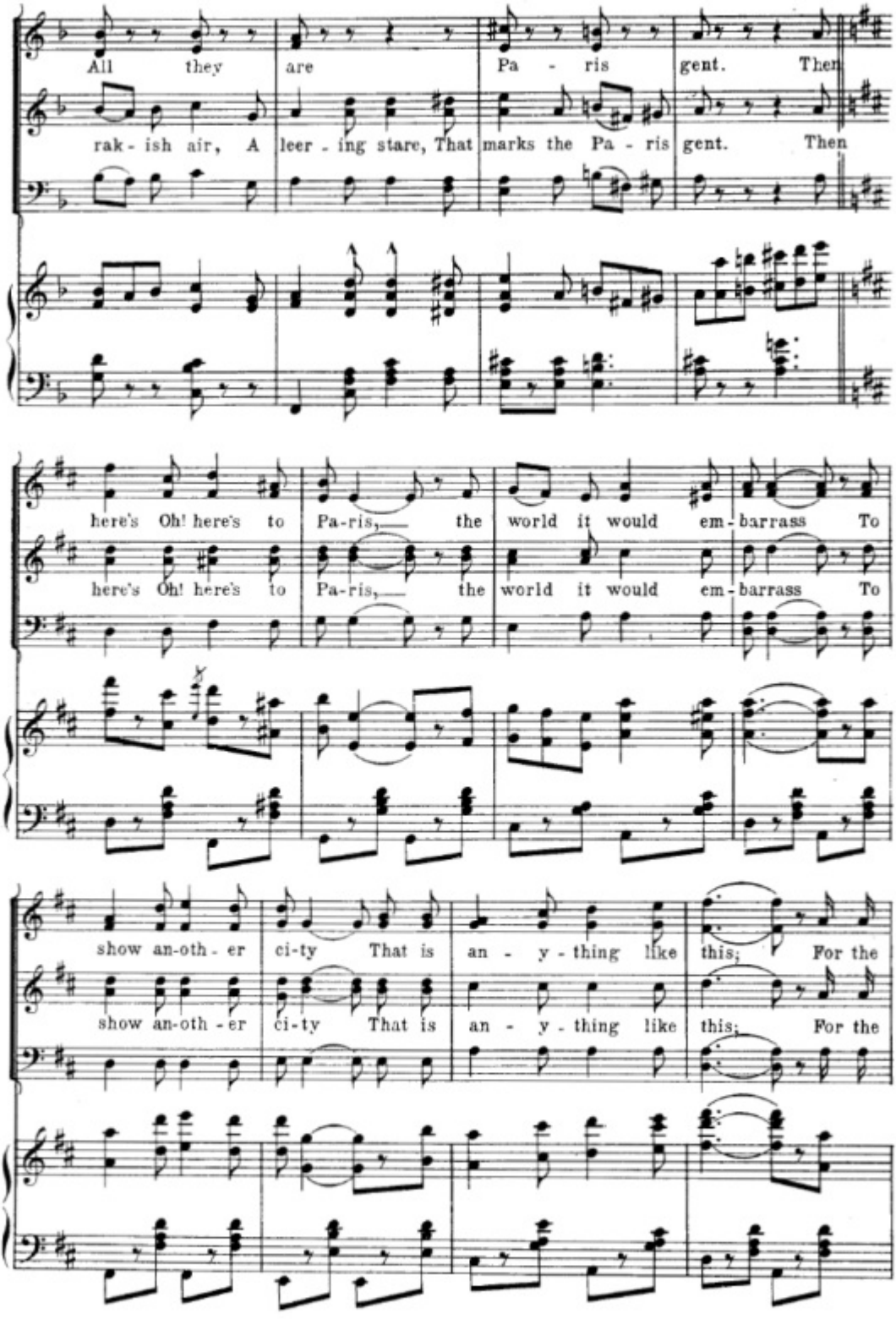
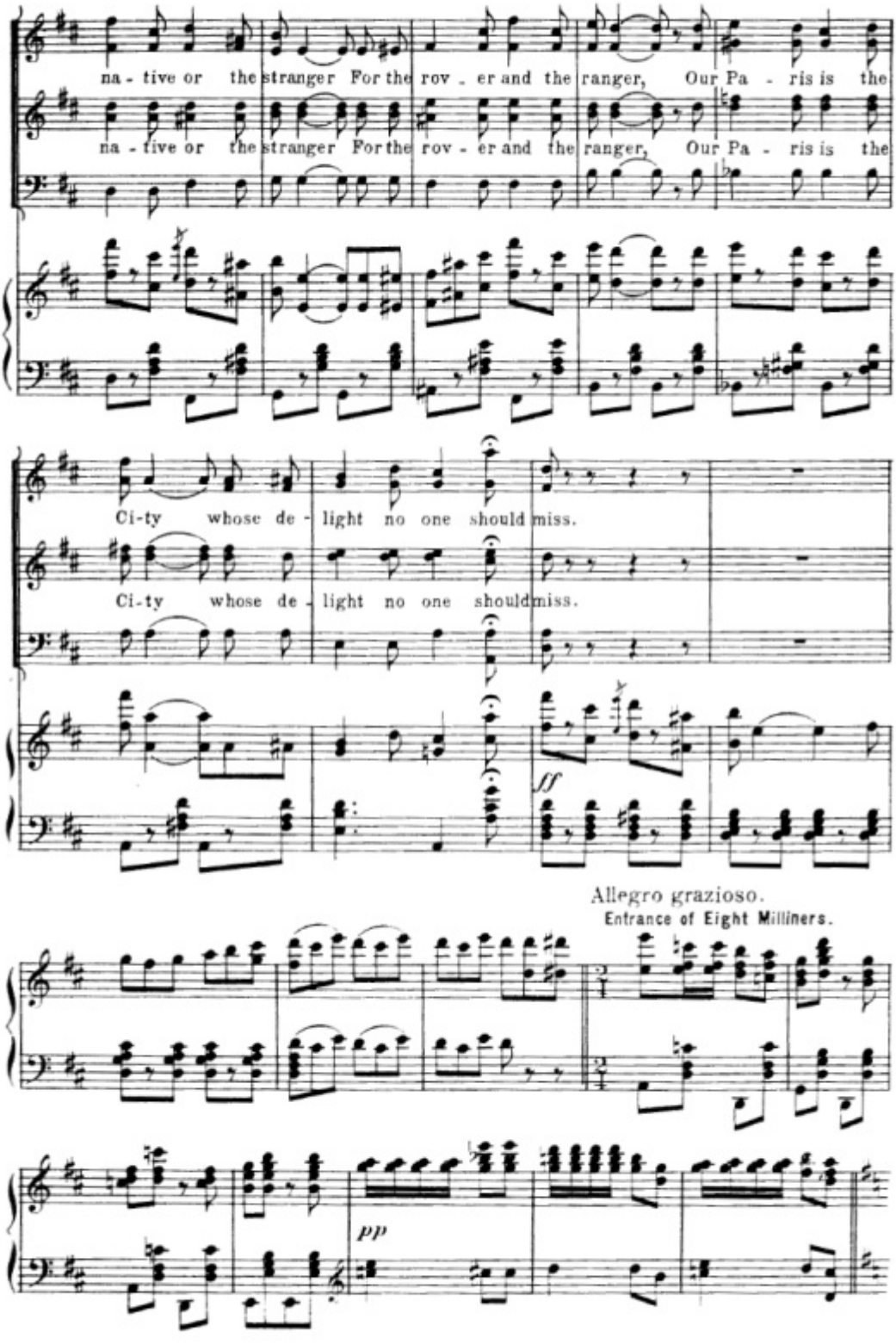
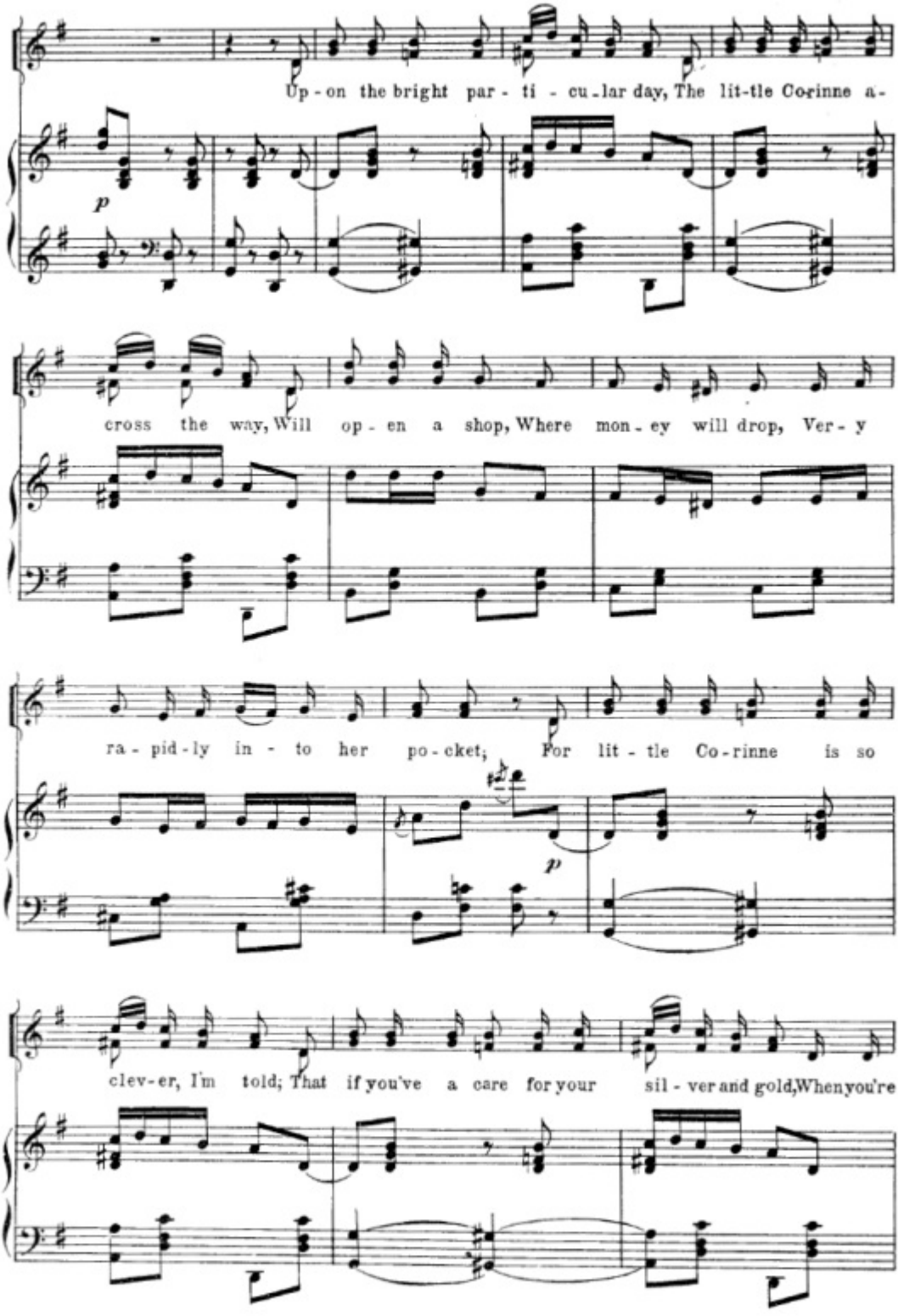
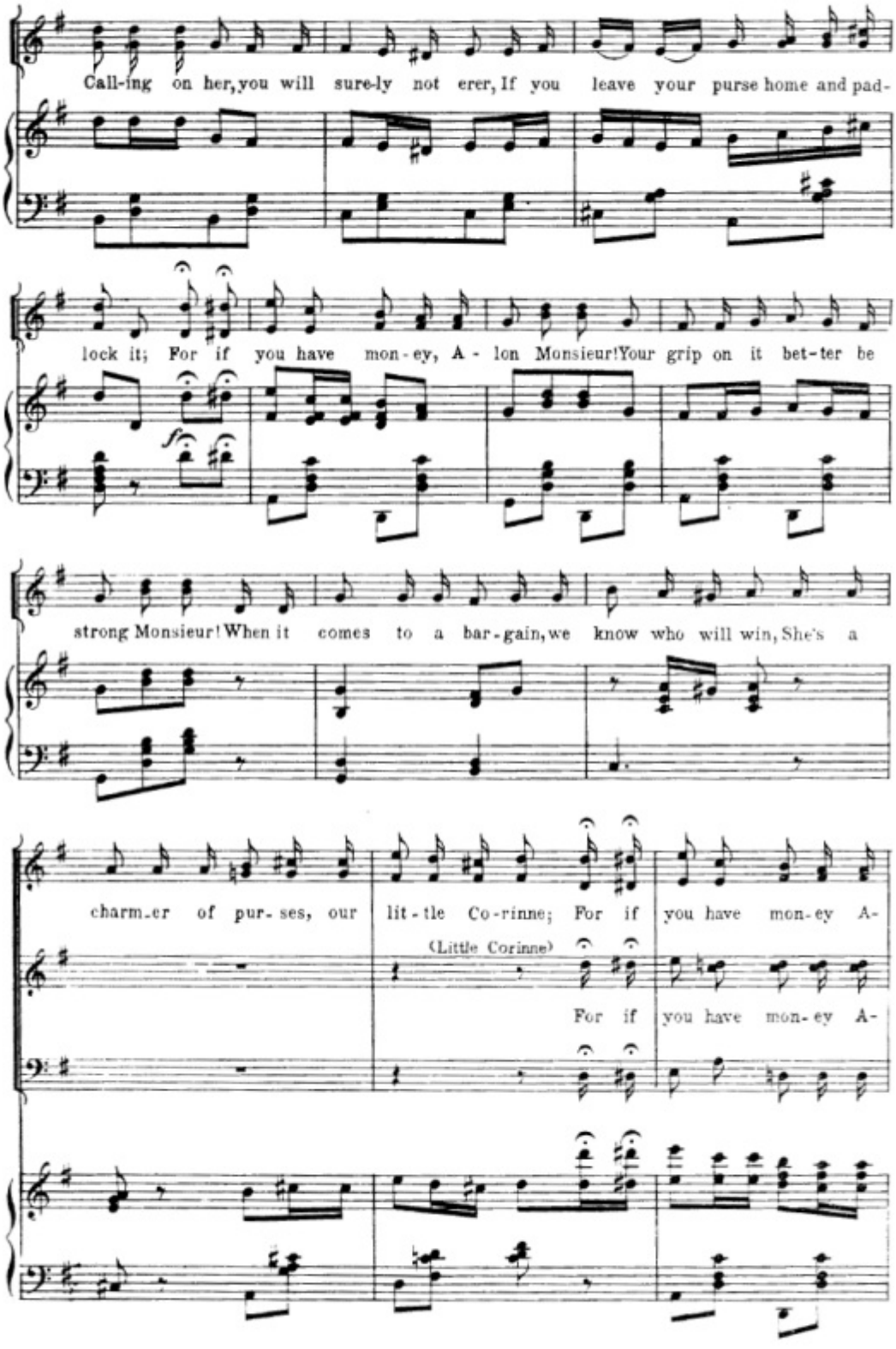

gay and free, There is an air, So deb - o - nair A - bout the real Pa-
gay and free, There is an air, So deb - o - nair A - bout the real Pa-
ri - si - an; So at first sight, It's eas - y quite, To spot the mer - ry
ri - si - an; So at first sight, It's eas - y quite, To spot the mer - ry
Par - is - 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-

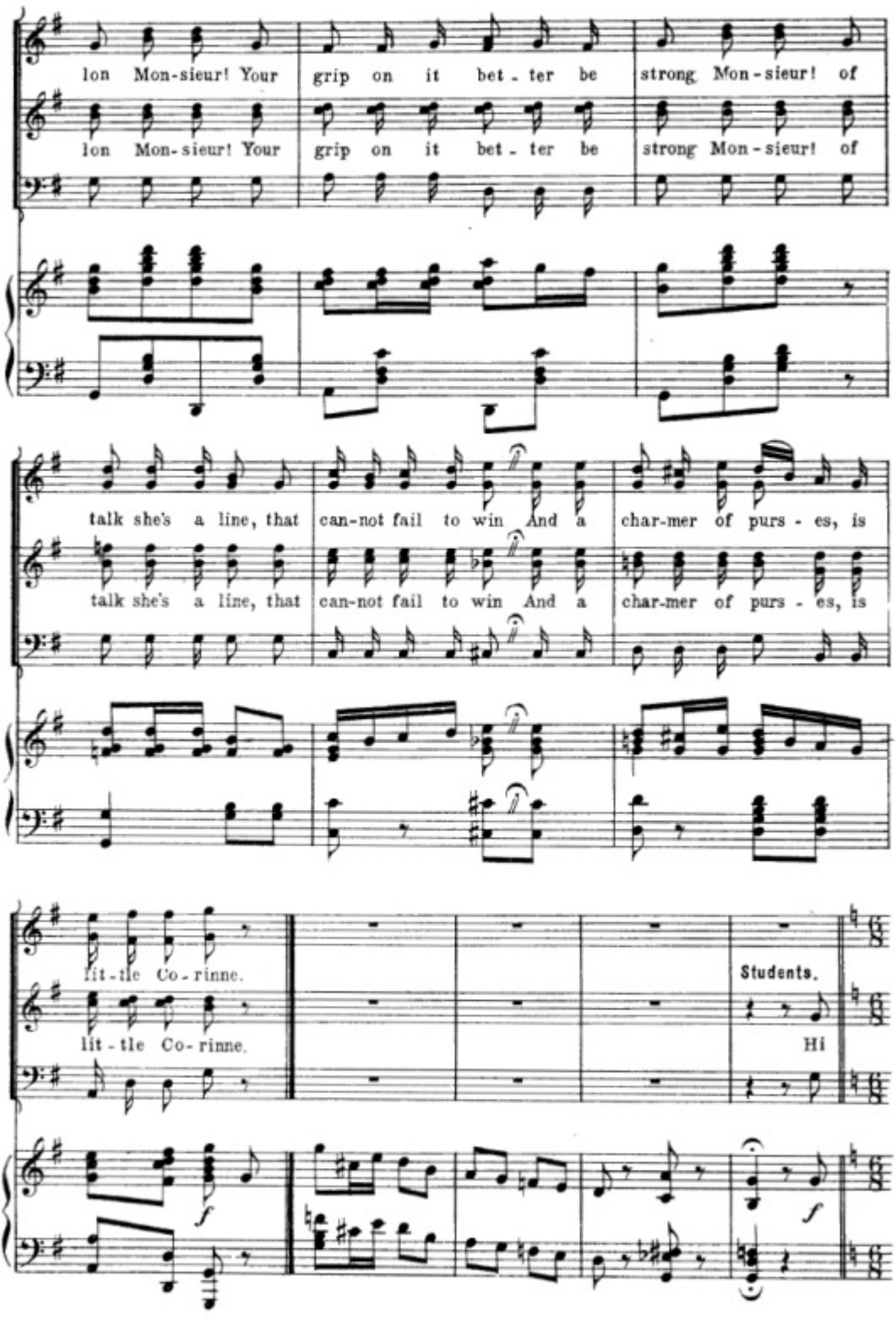

ly - si-an. The girls possess a jaunt-y style, A cer-tain walk, a
ly - si-an. Jaunt - y style, cer - tain
cer - tain smile That while 'tis filled with wile and guile, Is quite a com - pli -
smile, Filled with wile, filled with
ment; All the men com - pli - ment,
guile; The men have cer - tain ways of dress, Bo - he - mi - an 'tis more or less; A

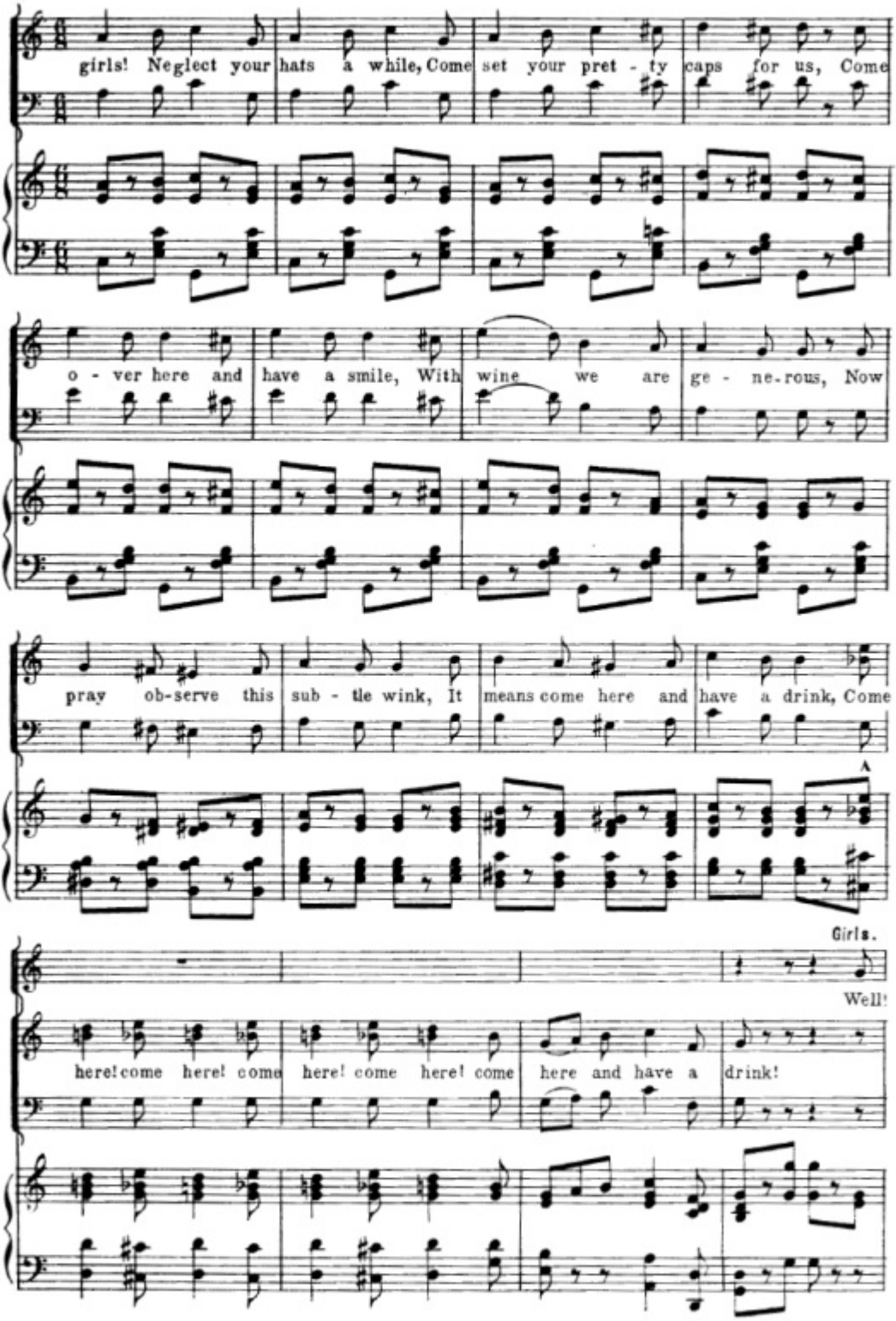

All they are Pa - ris gent. Then
rak - ish air, A leer - ing stare, That marks the Pa - ris gent. Then
here's Oh! here's to Pa-ris, the world it would em - barrass To
here's Oh! here's to Pa-ris, the world it would em - barrass To
show an-oth - er ci-ty That is an - y - thing like this; For the
show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

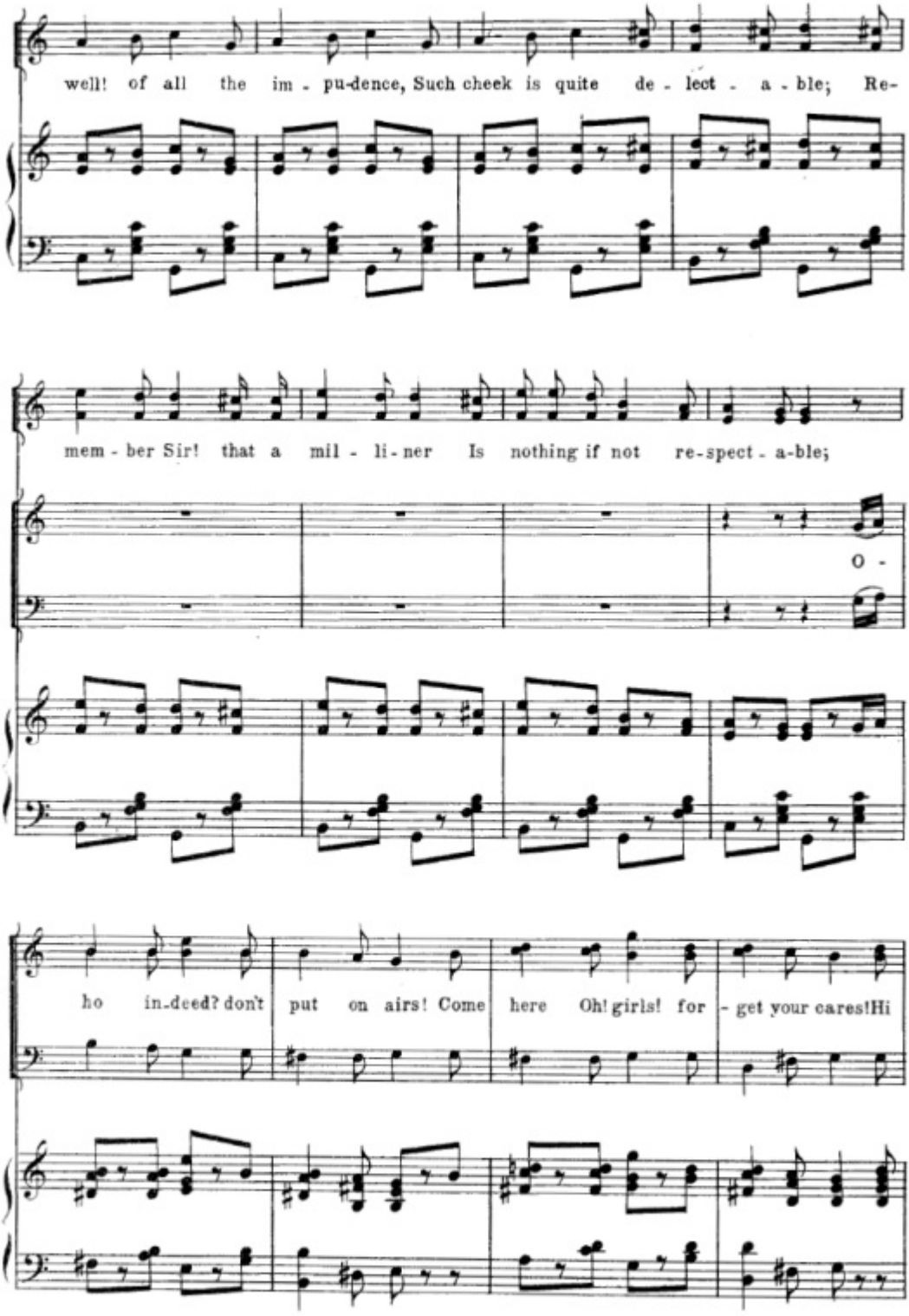

na - tive or the stranger For the rov - er and the ranger, Our Pa - ris is the
na - tive or the stranger For the rov - er and the ranger, Our Pa - ris is the
Ci-ty whose de - light no one should miss.
Ci-ty whose de - light no one should miss.
ff
Allegro grazioso.
Entrance of Eight Milliners.
pp

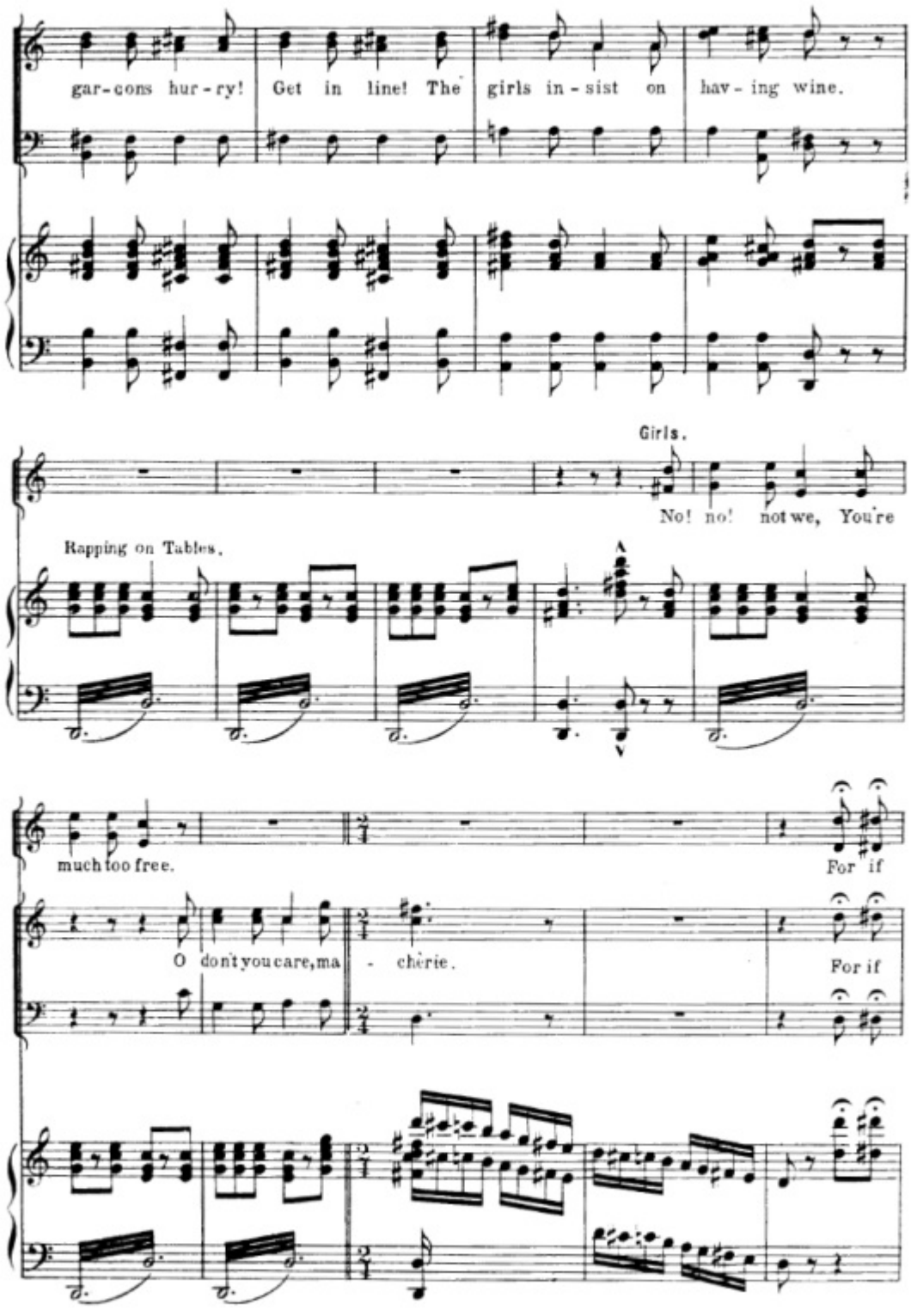

Up - on the bright par - ti - cu - lar day, The lit-tle Co-rinne a-
p
cross the way, Will op - en a shop, Where mon - ey will drop, Ver - y
ra - pid - ly in - to her po - cket; For lit - tle Co - rinne is so
p
clev - er, I'm told; That if you've a care for your sil - ver and gold, When you're

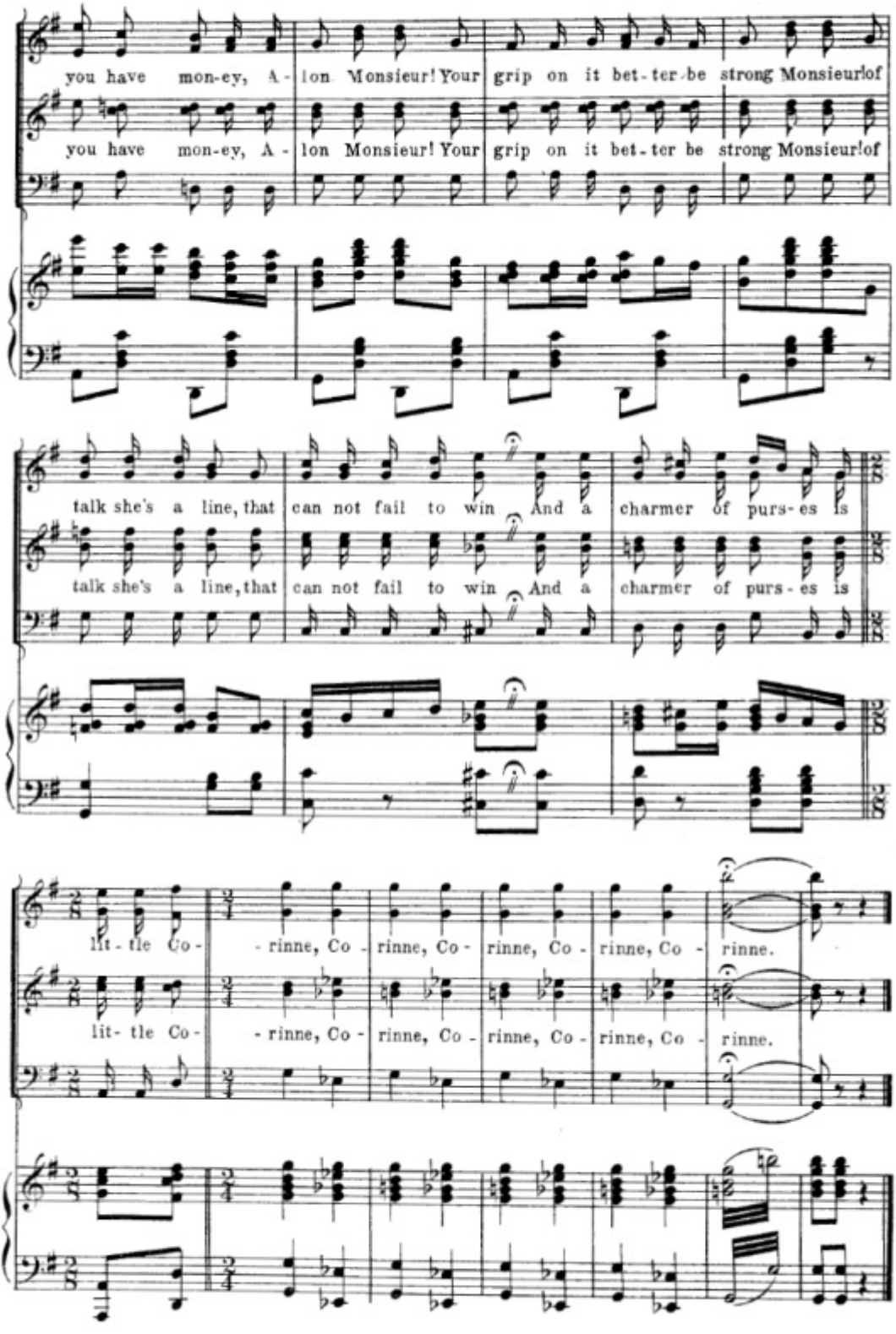

Call-ing on her, you will sure-ly not erer, If you leave your purse home and pad-
lock it; For if you have mon-ey, A-lon Monsieur! Your grip on it bet-ter be
strong Monsieur! When it comes to a bar-gain, we know who will win, She's a
charm-er of pur-ses, our lit-tle Co-rinne; For if you have mon-ey A-
(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
f
f


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
A
Girls.
Well!
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.
Girls.
No! no! not we, You're
Rapping on Tables.
much too free.
For if
O don't you care, ma - chèrie.
For if

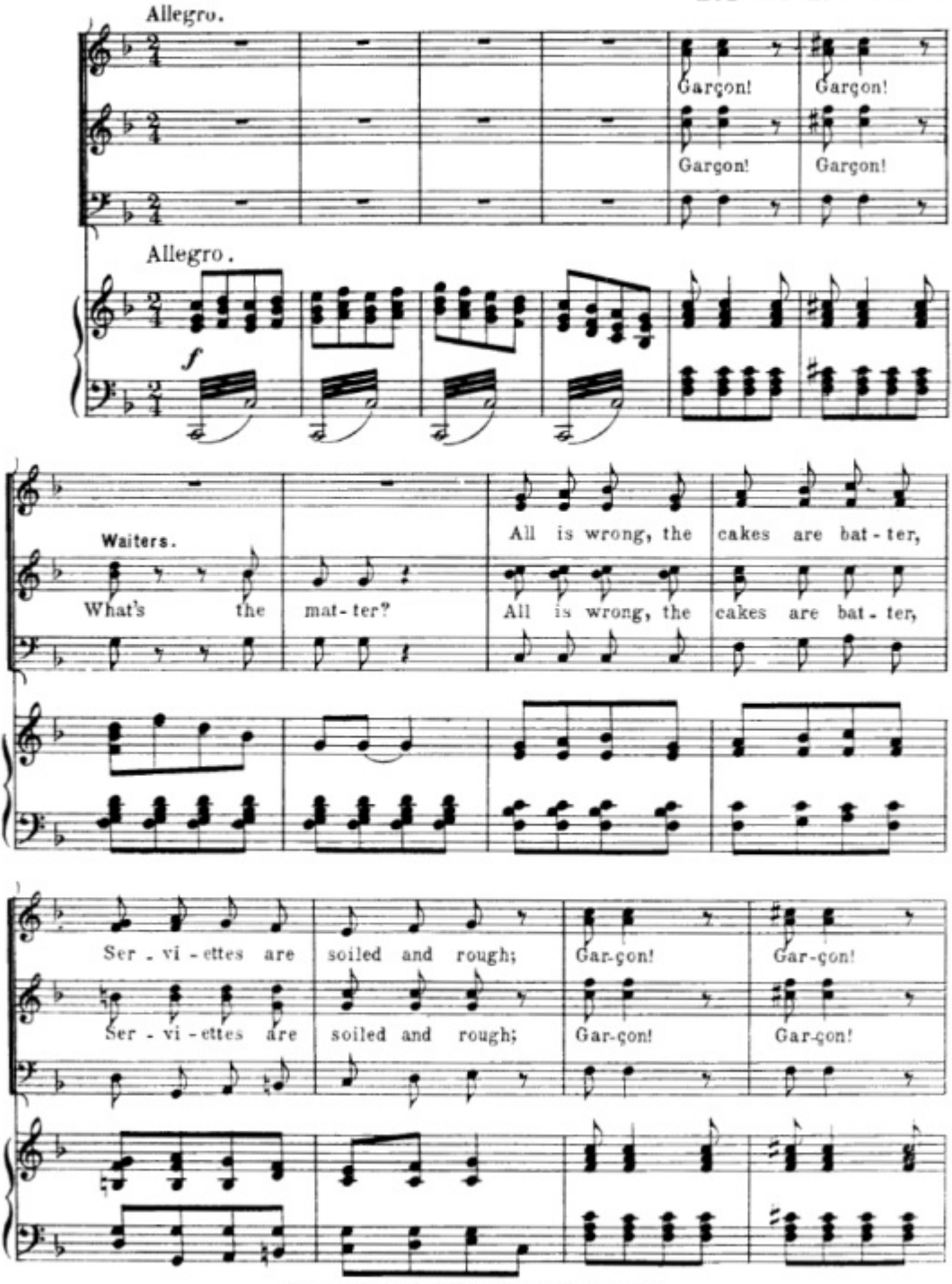

you have mon-ey, A - lon Monsieur! Your grip on it bet-ter be strong Monsieur! of
you have mon-ey, A - lon Monsieur! Your grip on it bet-ter be strong Monsieur! of
talk she's a line, that can not fail to win And a charmer of purs-es is
talk she's a line, that can not fail to win And a charmer of purs-es 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."

Ensemble and Song.

Words by
FREDERIC RANKEN.

Music by
LUDWIG ENGLANDER.



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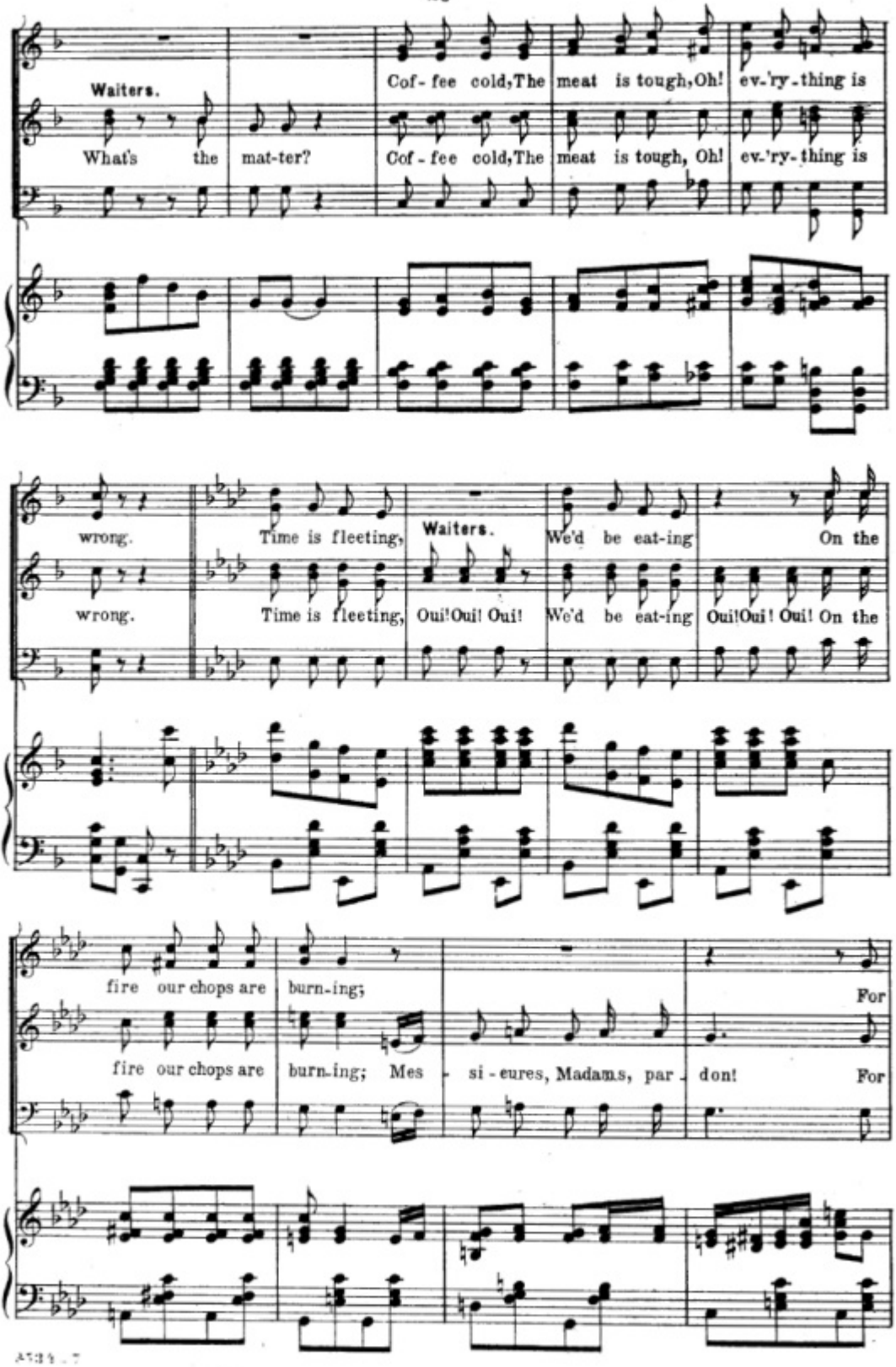
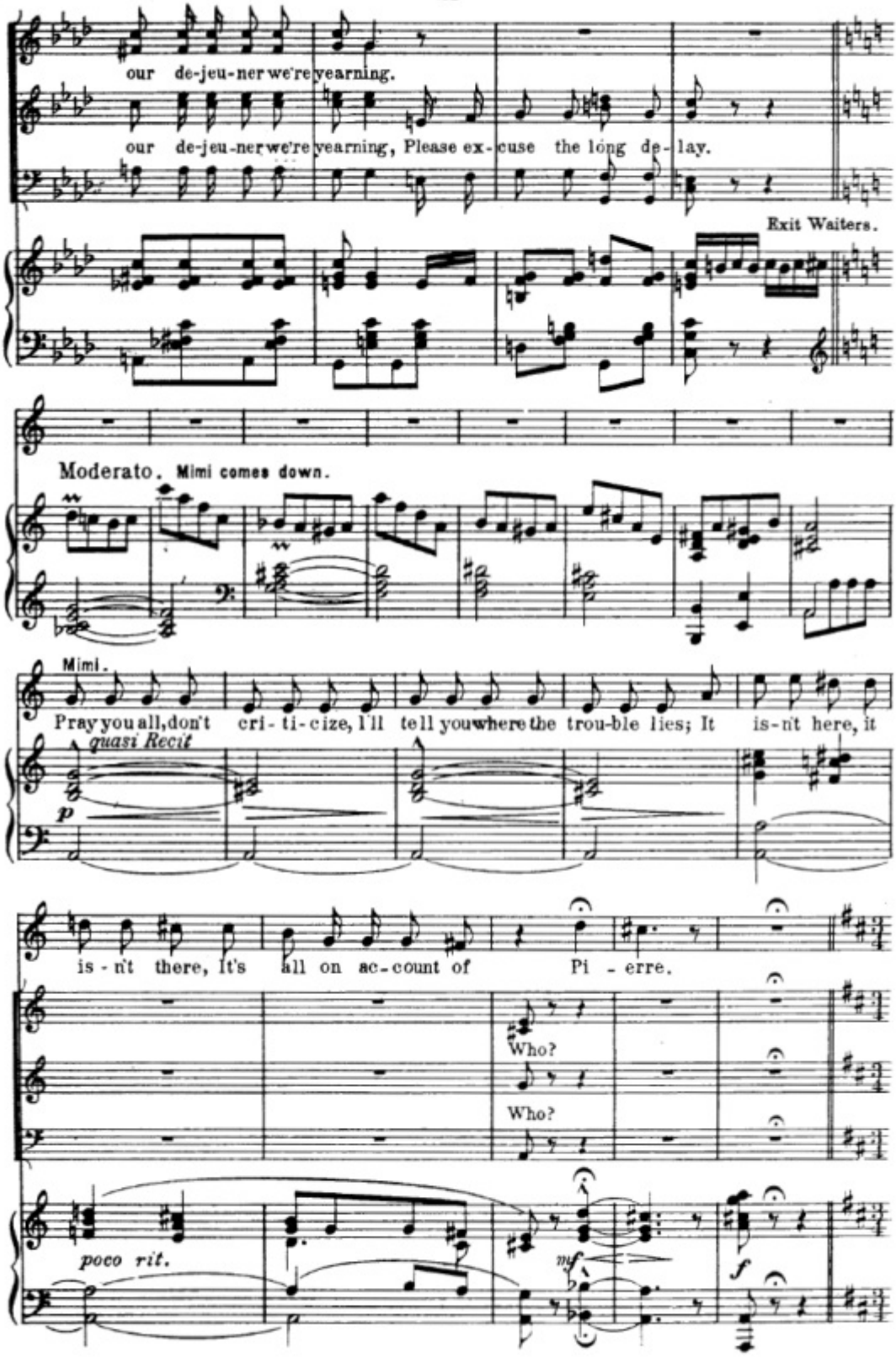
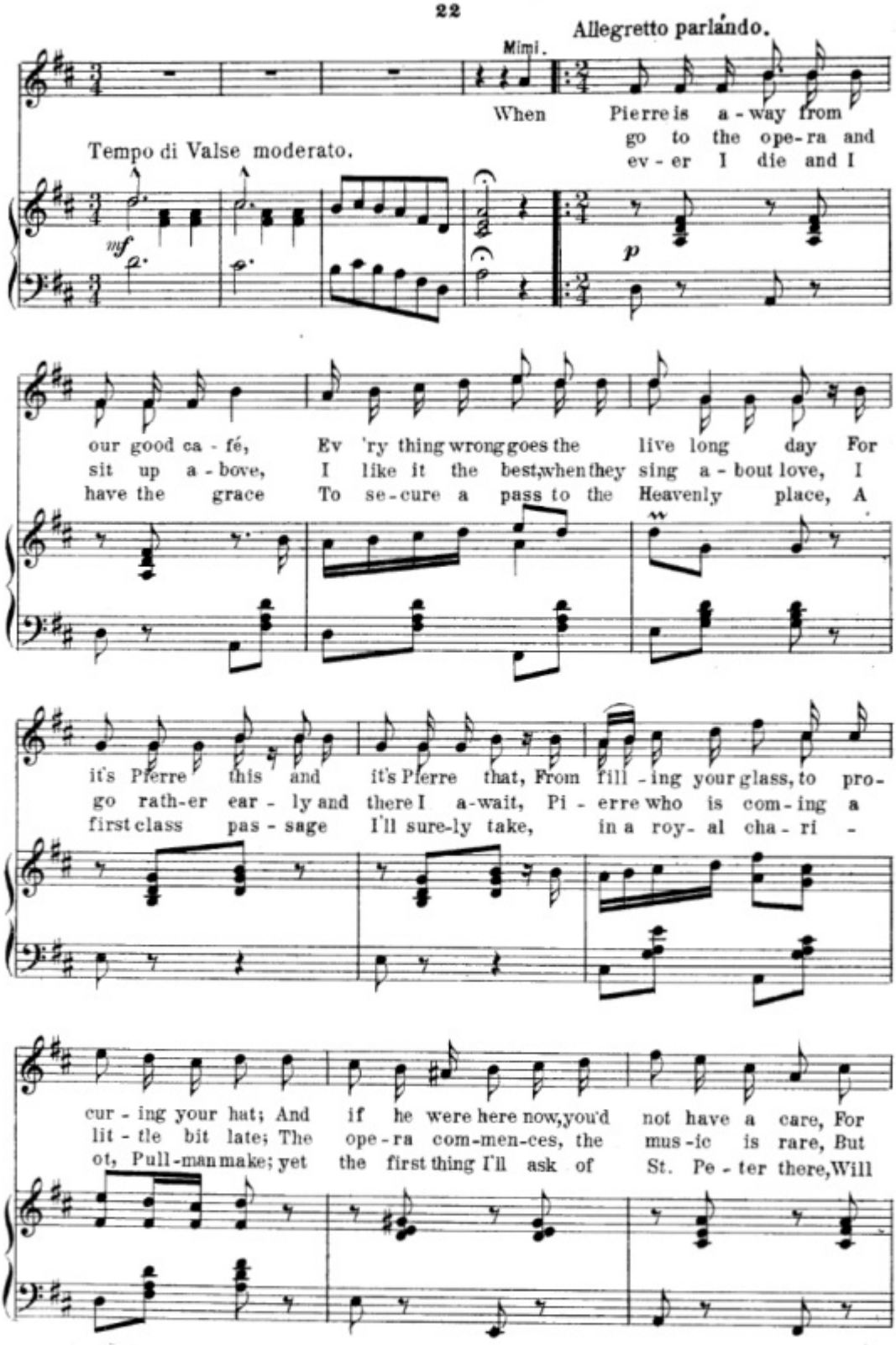
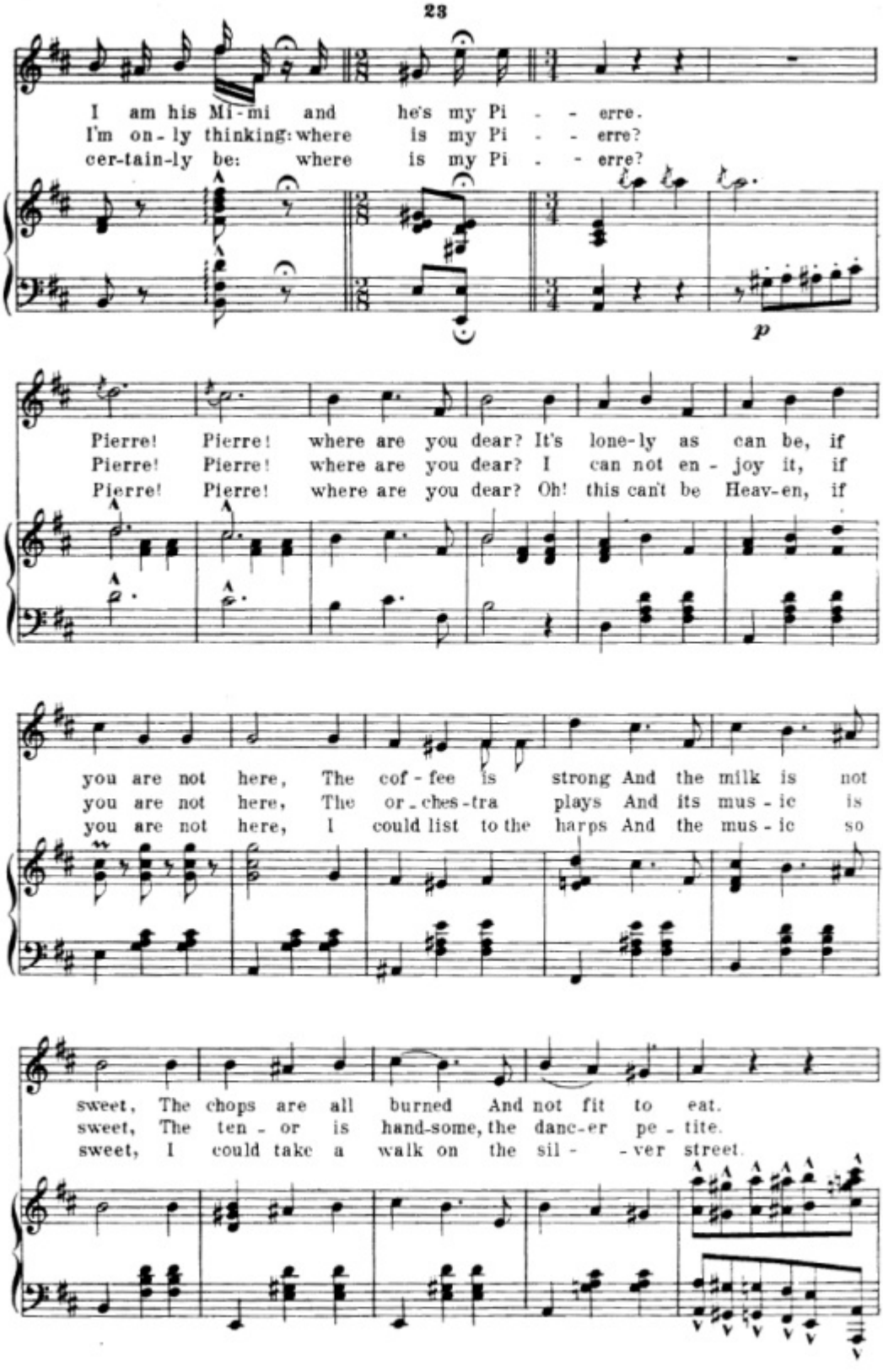
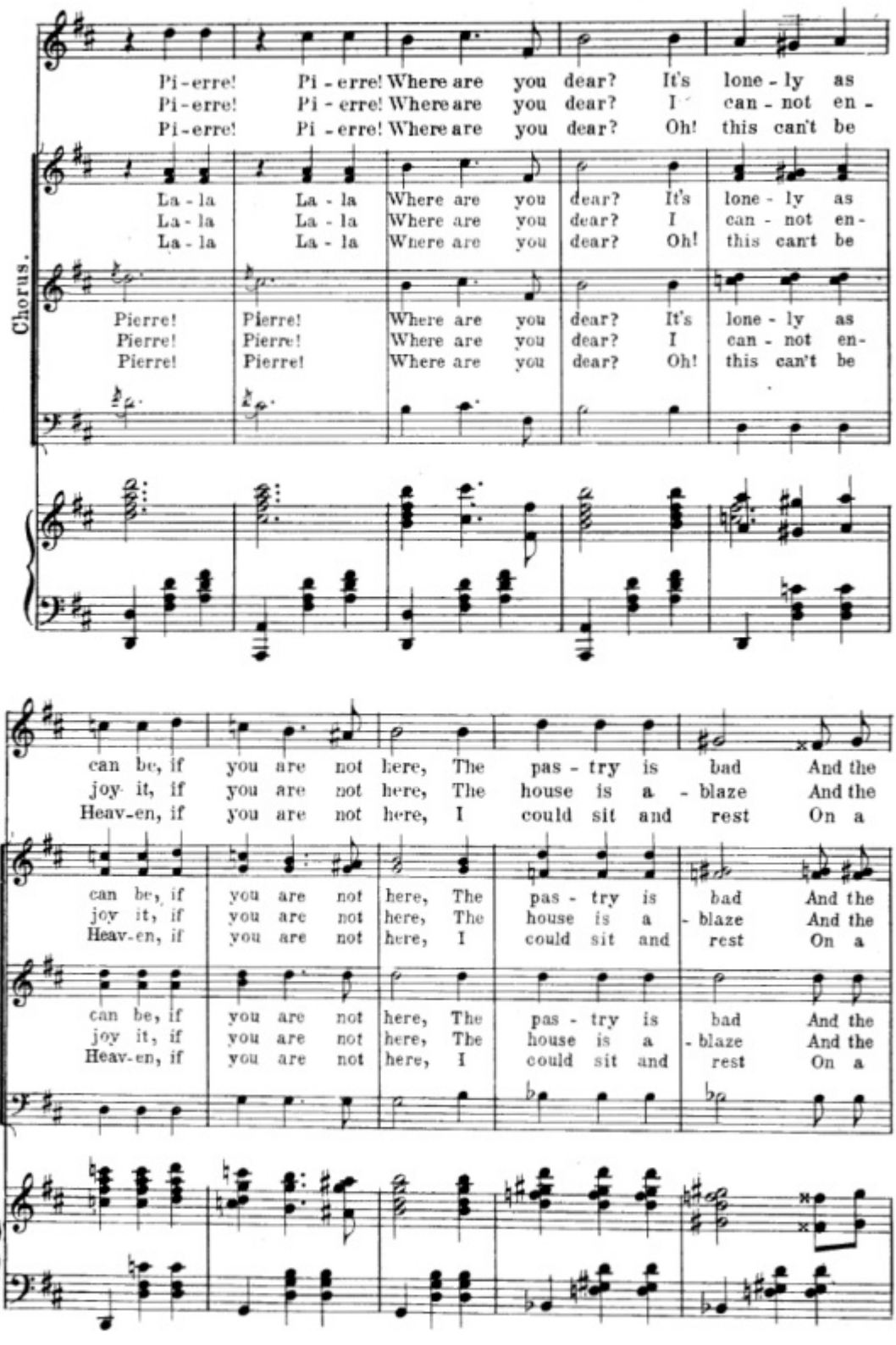
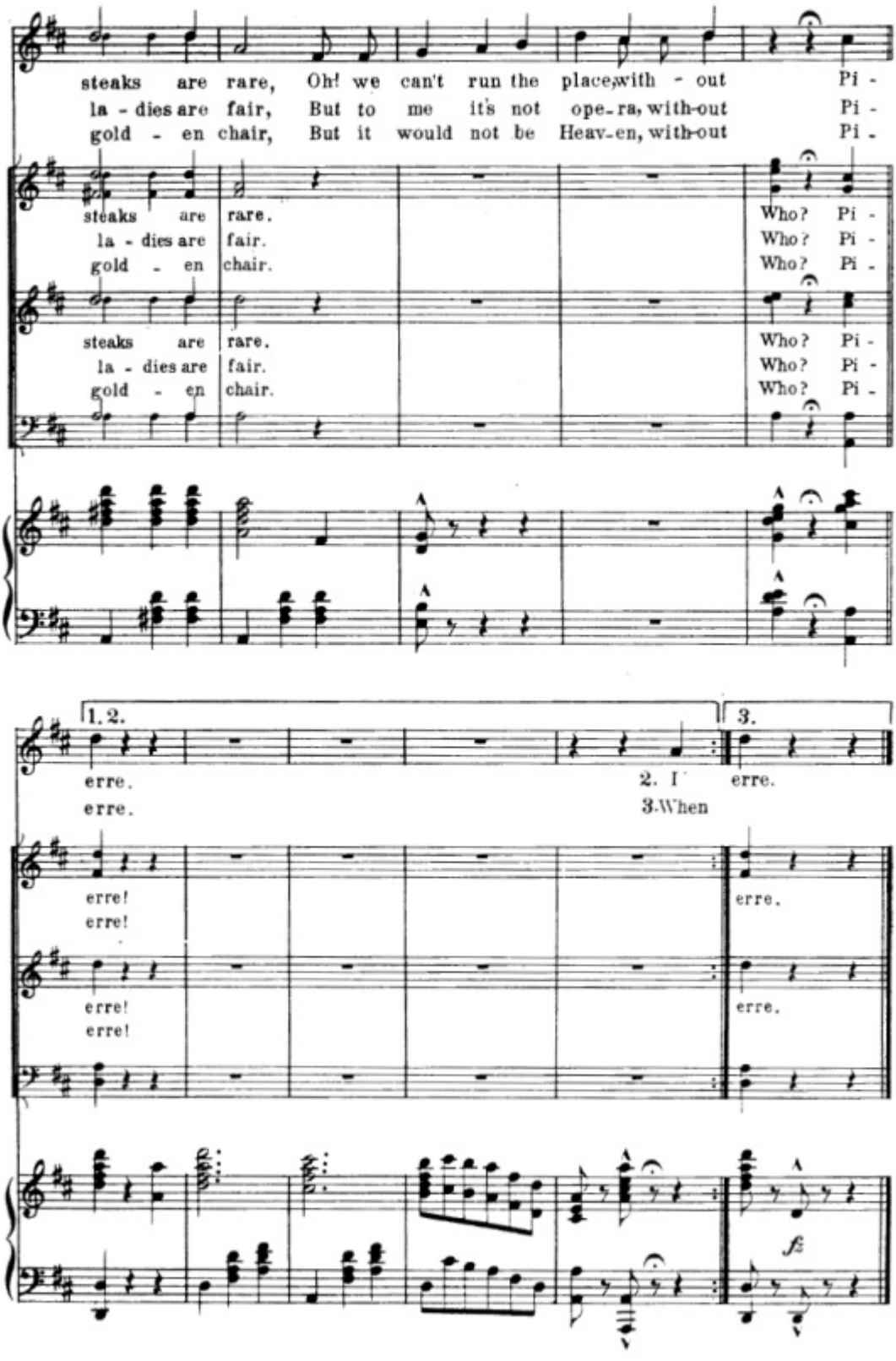

Waiters.
What's the mat-ter?
Cof-fee cold, The meat is tough, Oh! ev.'ry-thing is
Cof-fee cold, The meat is tough, Oh! ev.'ry-thing is
wrong.
Time is fleeting,
Waiters.
We'd be eat-ing
On the
wrong.
Time is fleeting, Oui! Oui! Oui!
We'd be eat-ing
Oui! Oui! Oui! On the
fire our chops are burn-ing;
For
fire our chops are burn-ing; Mes-si-eures, Madams, par-don!
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
f


Allegretto parlando.
Mimi.
When Pierre is a - way from
go to the ope - ra and
ev - er I die and I
Tempo di Valse moderato.
mf
p
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.

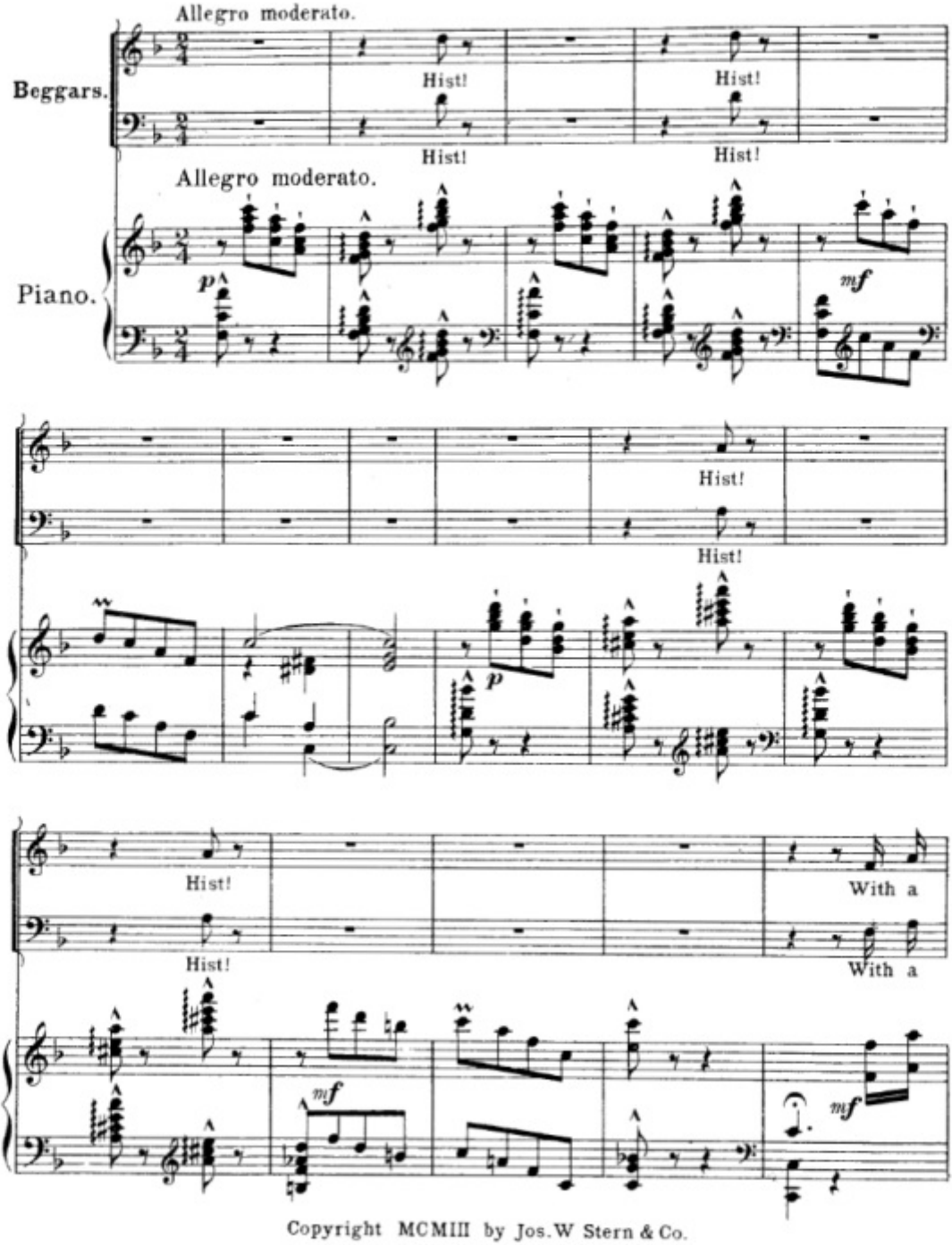

Chorus.
Pi-erre! Pi-erre! Where are you dear? It's lone-ly as
Pi-erre! Pi-erre! Where are you dear? I can-not en-
Pi-erre! Pi-erre! Where are you dear? Oh! this can't be
La-la La-la Where are you dear? It's lone-ly as
La-la La-la Where are you dear? I can-not en-
La-la La-la Where are you dear? Oh! this can't be
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.
la - dies are fair.
gold - en chair.
Who? Pi -
Who? Pi -
Who? Pi -
steaks are rare.
la - dies are fair.
gold - en chair.
Who? Pi -
Who? Pi -
Who? Pi -
1. 2.
3.
erre.
erre.
2. I
3. When
erre.
erre!
erre!
erre!
erre!
erre.
erre.
fz

Beggars' Chorus.

Words by
FREDERIC RANKEN.

Music by
LUDWIG ENGLANDER.



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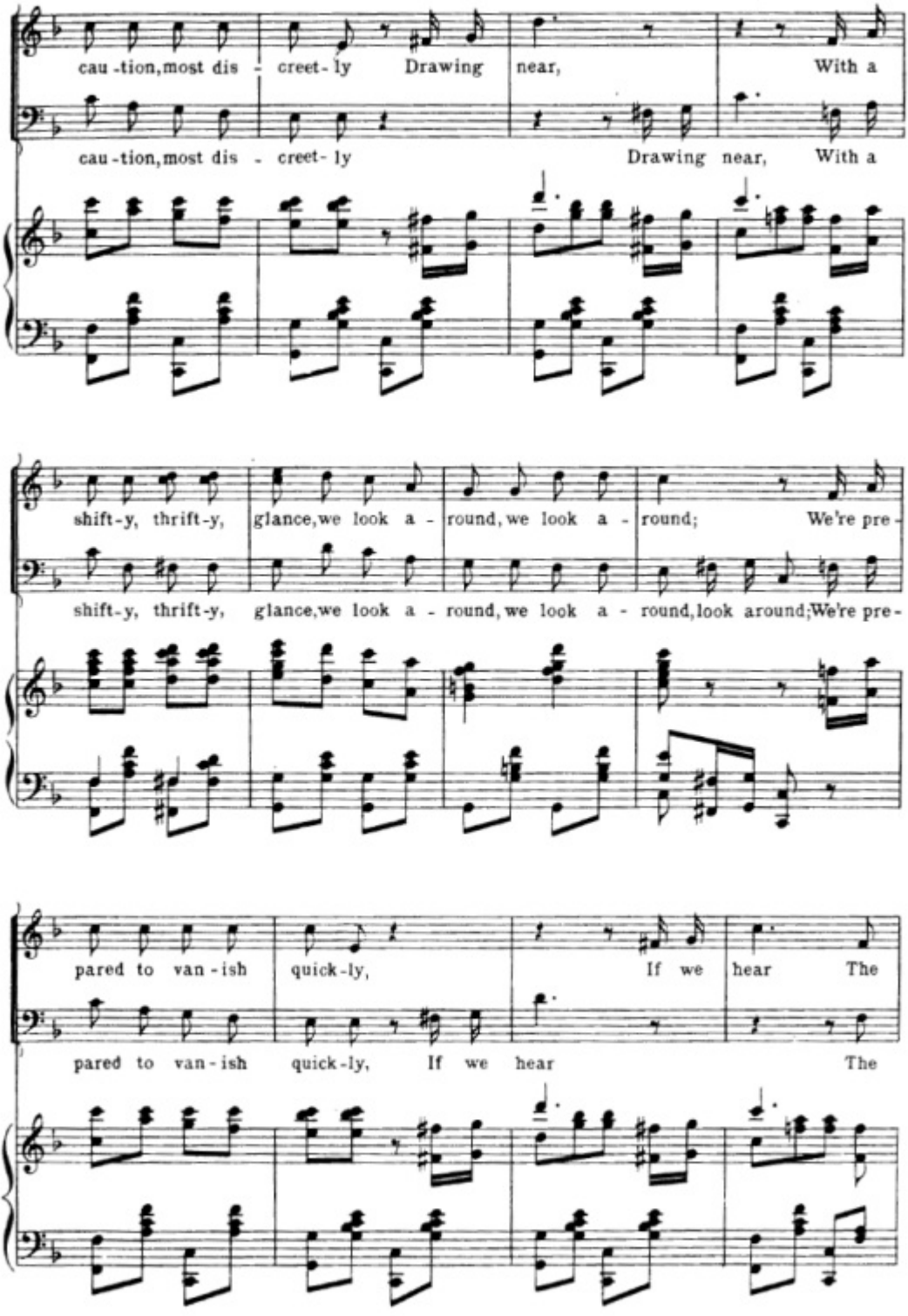
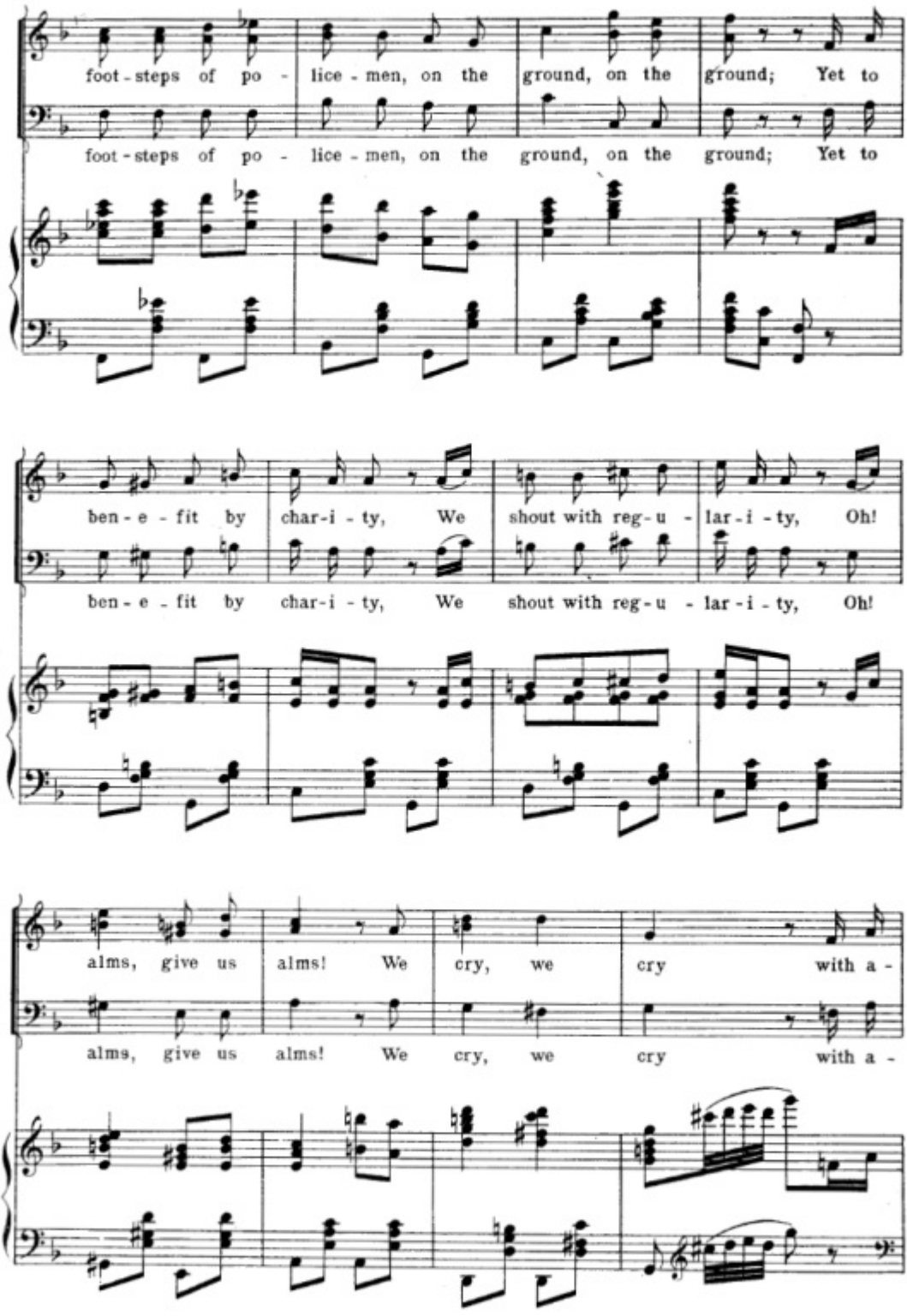
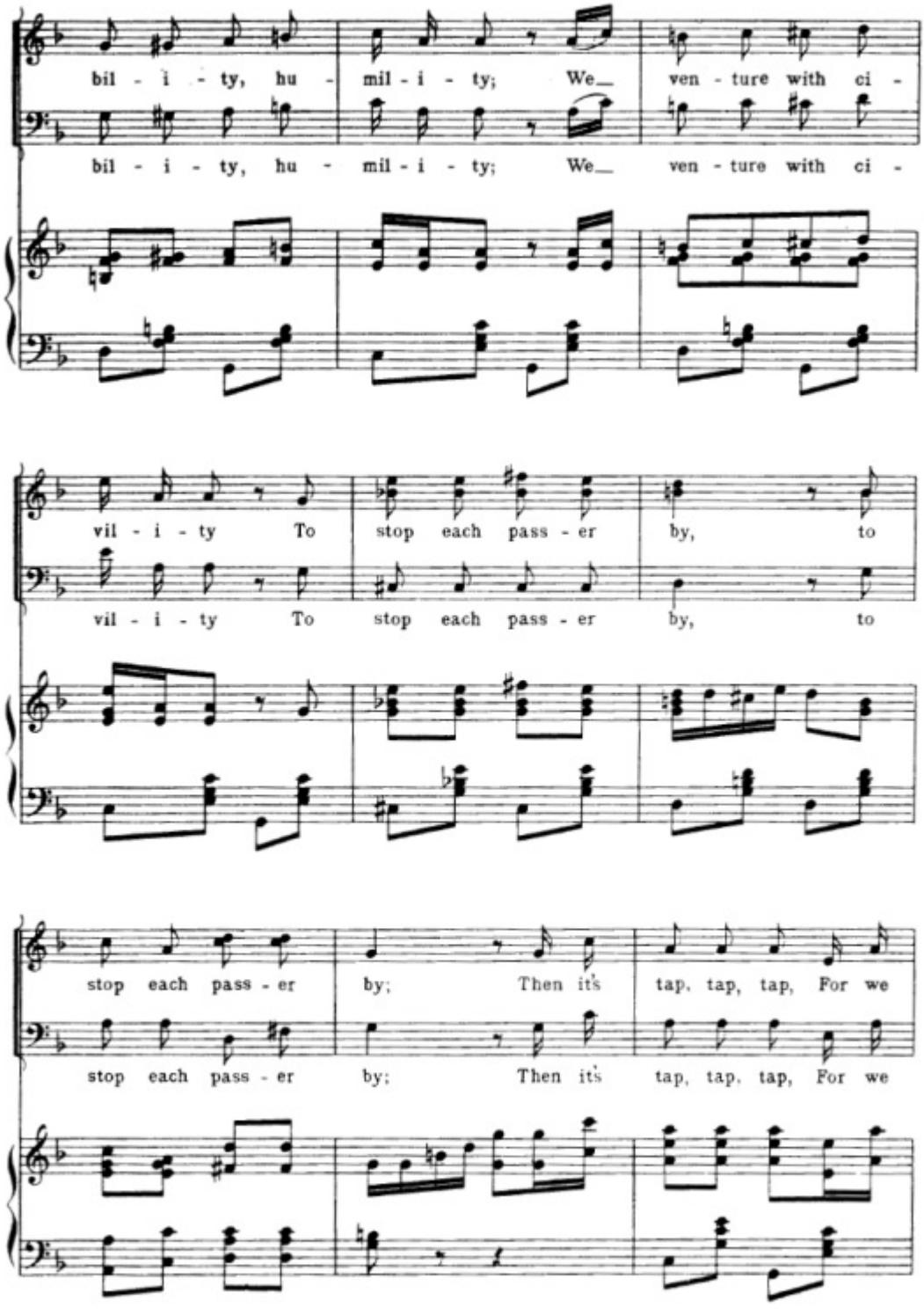
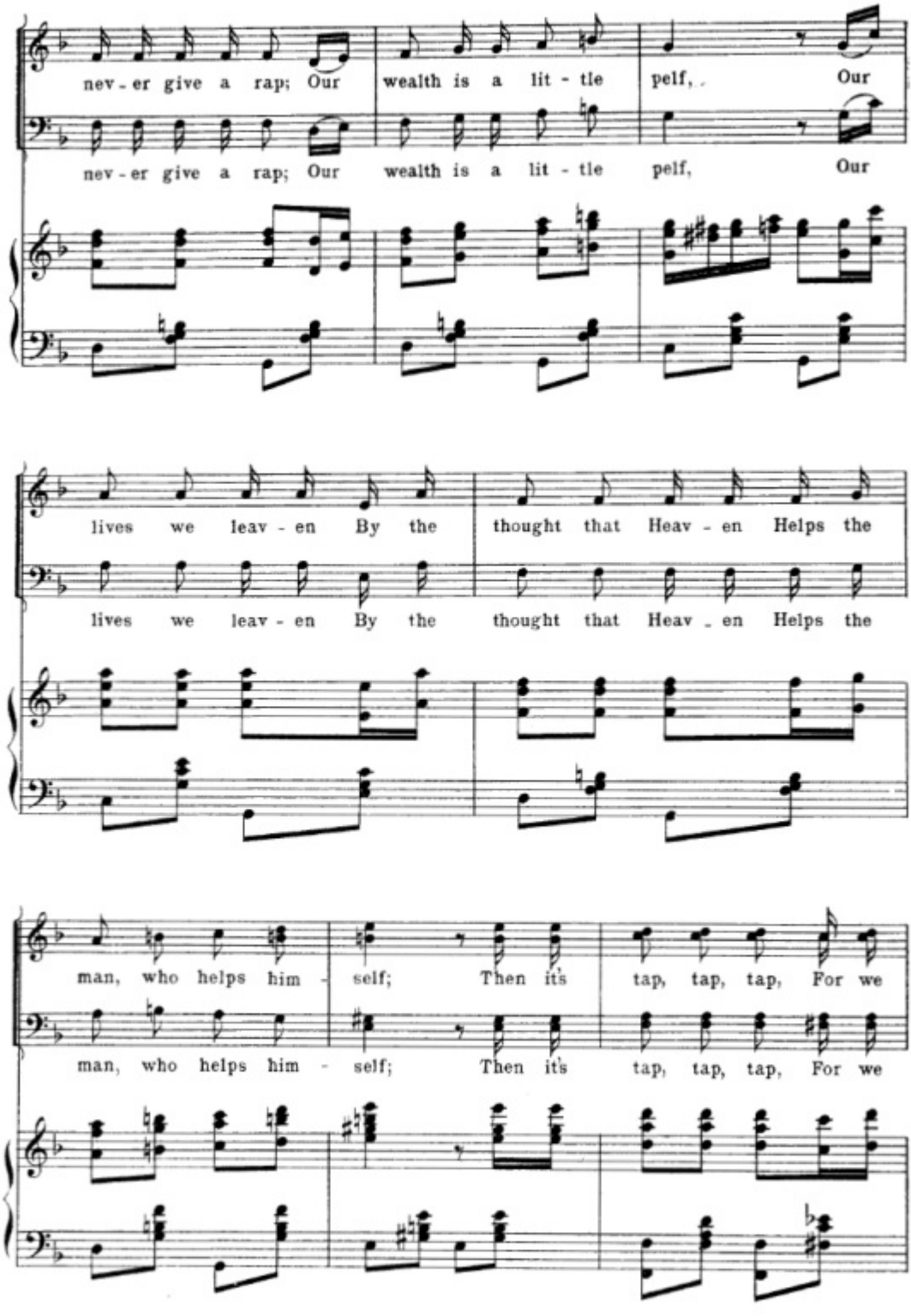
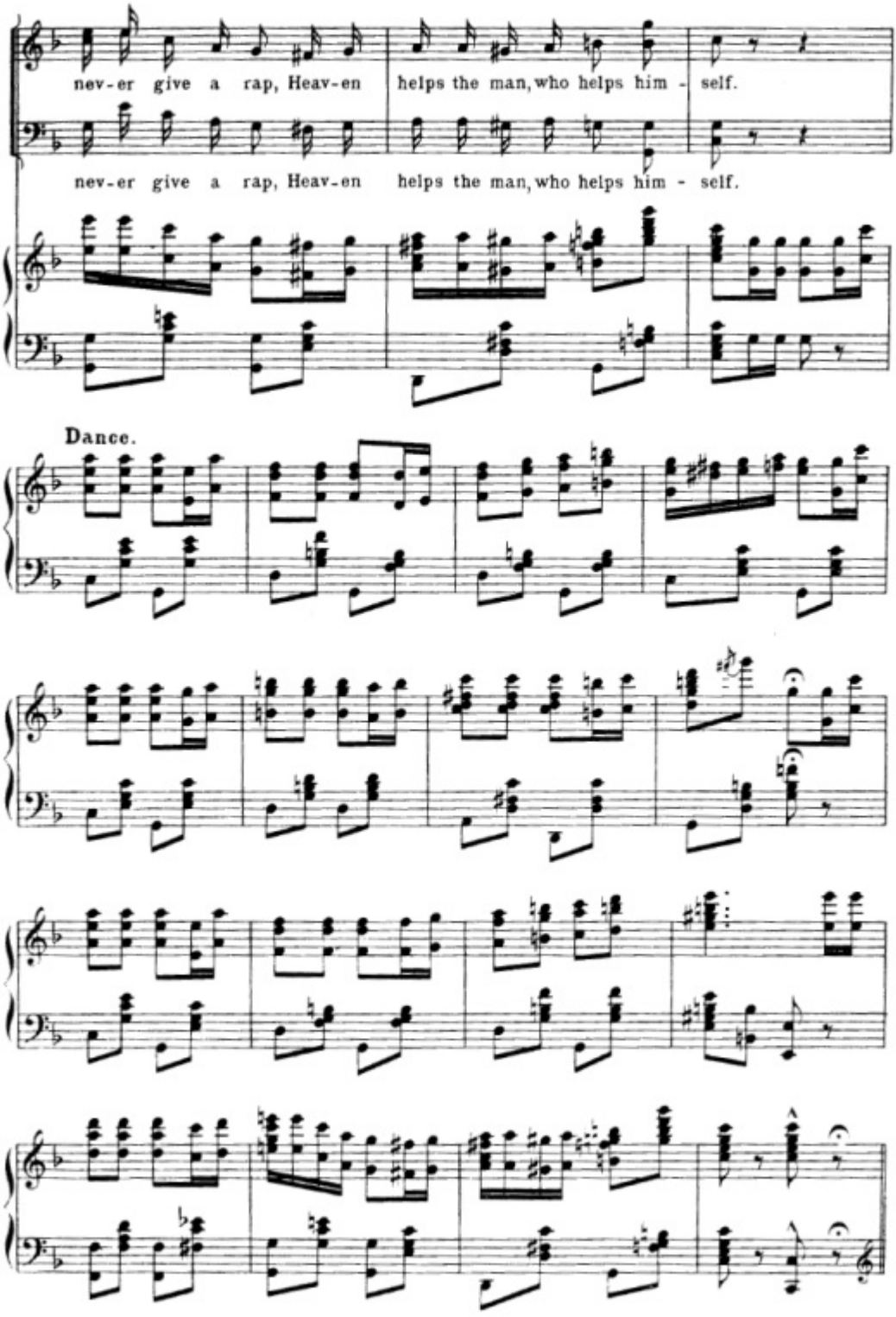

cau-tion, most dis - creet-ly Drawing near, With a
cau-tion, most dis - creet-ly Drawing near, With a
shift-y, thrift-y, glance, we look a - round, we look a - round; We're pre-
shift-y, thrift-y, glance, we look a - round, we look a - round, look around; We're pre-
pared to van-ish quick-ly, If we hear The
pared to van-ish quick-ly, If we hear The

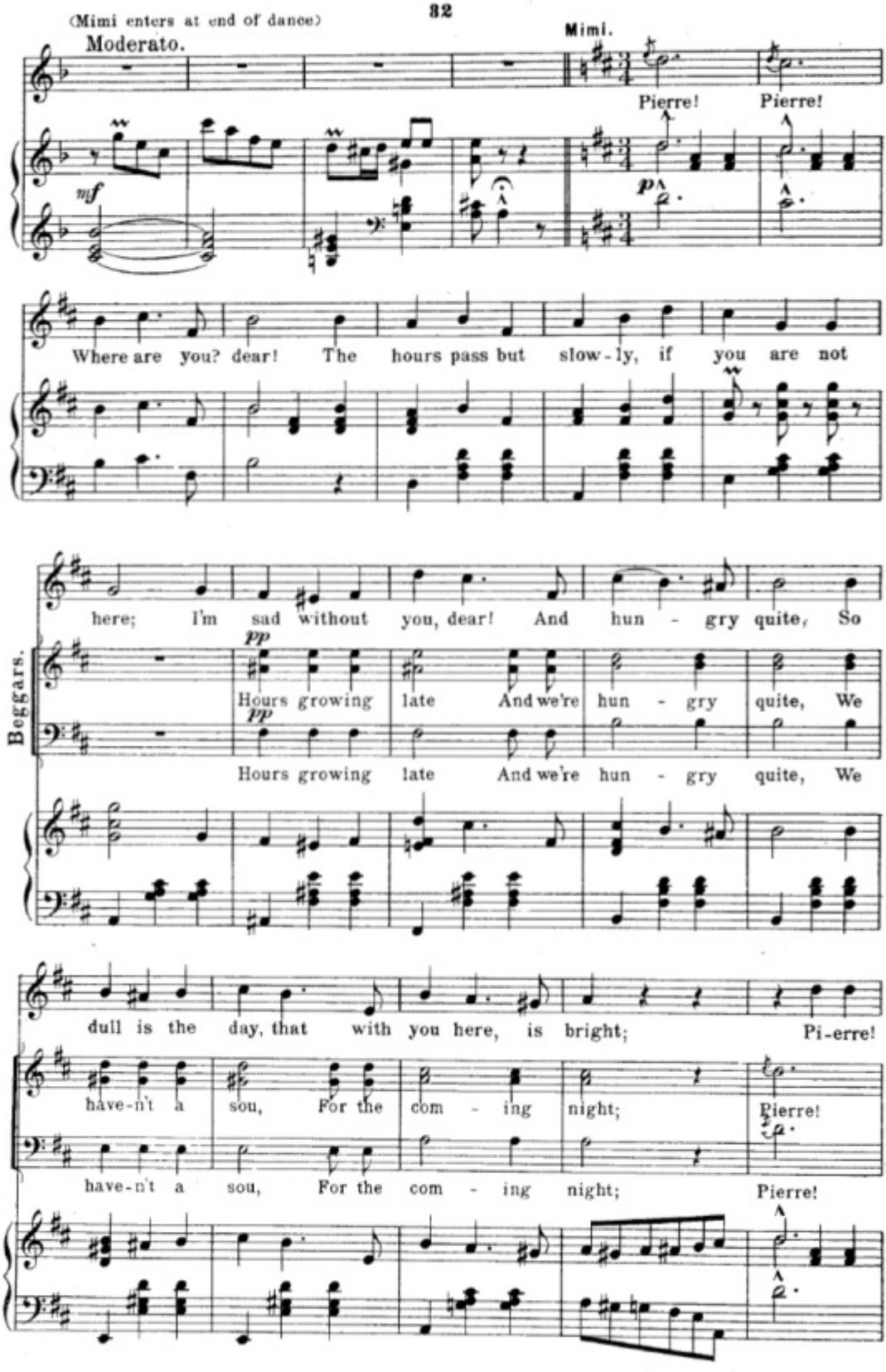

foot - steps of po - lice - men, on the ground, on the ground; Yet to
foot - steps of po - lice - men, on the ground, on the ground; Yet to
ben - e - fit by char - i - ty, We shout with reg - u - lar - i - ty, Oh!
ben - e - fit by char - i - ty, We shout with reg - u - lar - i - ty, Oh!
alms, give us alms! We cry, we cry with a -
alms, give us alms! We cry, we cry with a -

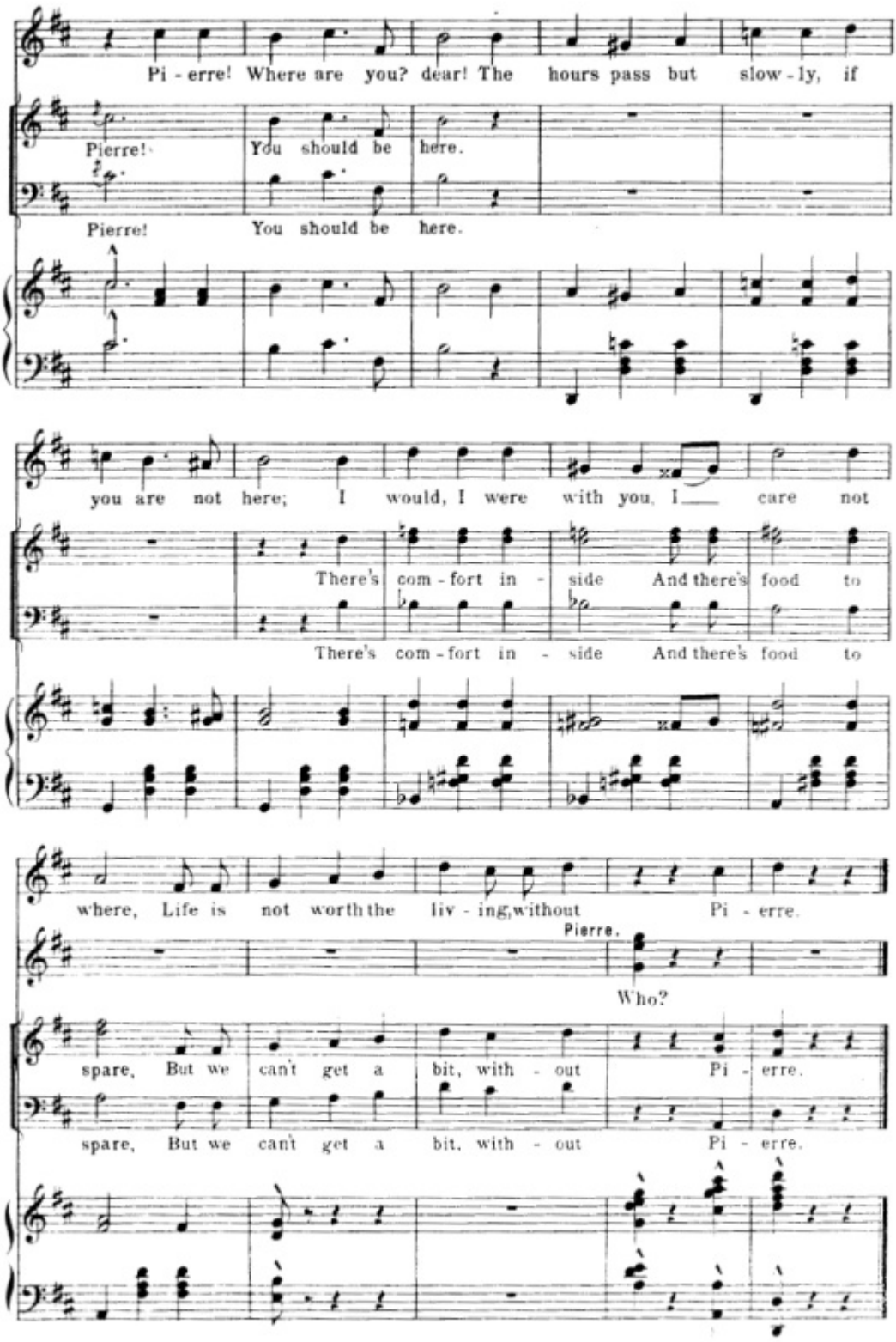

bil - i - ty, hu - mil - i - ty; We_ ven - ture with ci -
bil - i - ty, hu - mil - i - ty; We_ ven - ture with ci -
vil - i - ty To stop each pass - er by, to
vil - i - ty To stop each pass - er by, to
stop each pass - er by; Then it's tap, tap, tap, For we
stop each pass - er by; Then it's tap, tap, 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
lives we leav - en By the thought that Heav - en Helps the
lives we leav - en By the thought that Heav - en Helps the
man, who helps him - self; Then it's tap, tap, tap, For we
man, who helps him - self; Then it's tap, tap, tap, For we


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.
Dance.

758341

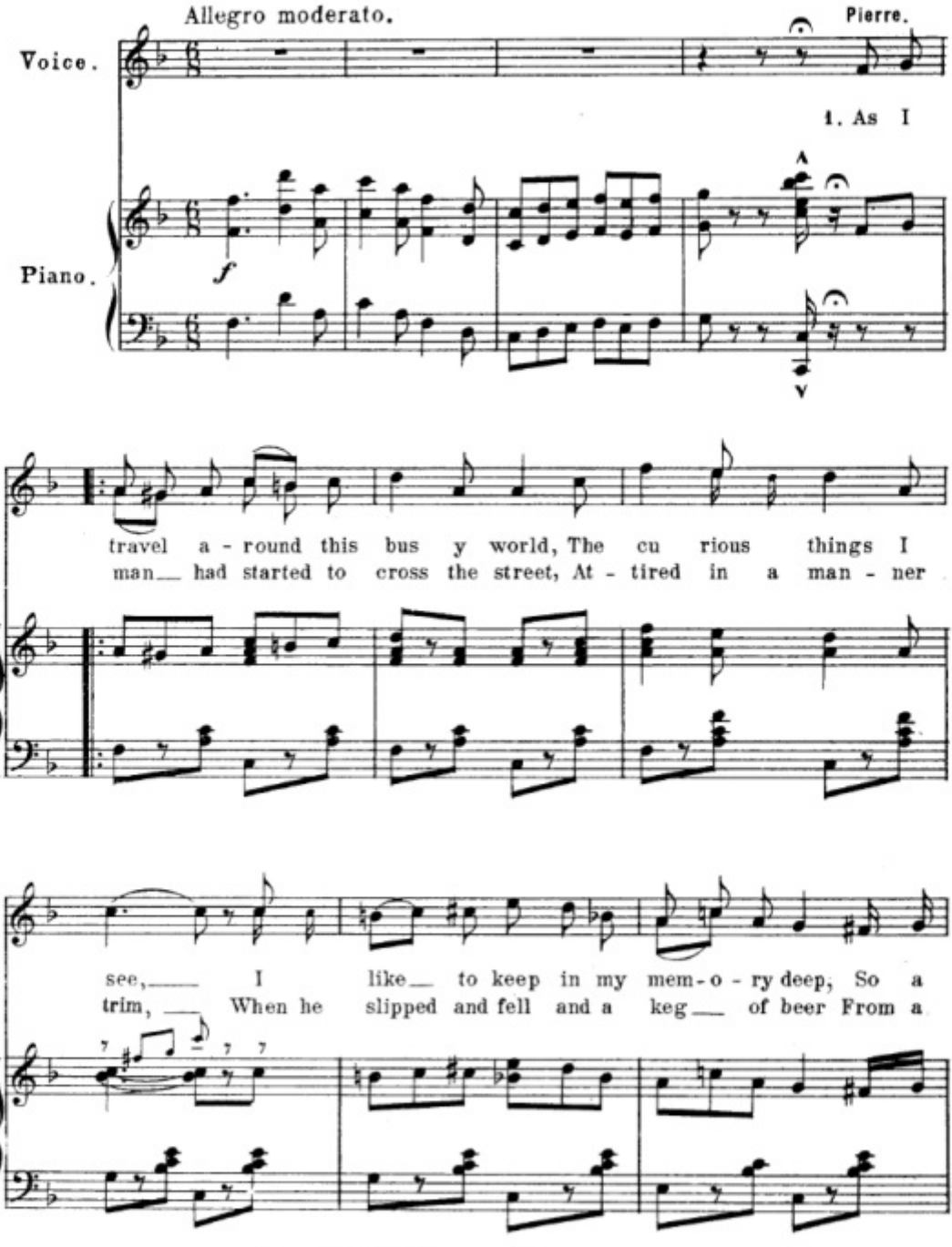

(Mimi enters at end of dance)
Moderato.
Mimi.
Pierre! Pierre!
mf
p
Where are you? dear! The hours pass but slow-ly, if you are not
here; I'm sad without you, dear! And hun - gry quite, So
Beggars.
pp
Hours growing late And we're hun - gry quite, We
pp
Hours growing late And we're hun - gry quite, We
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.



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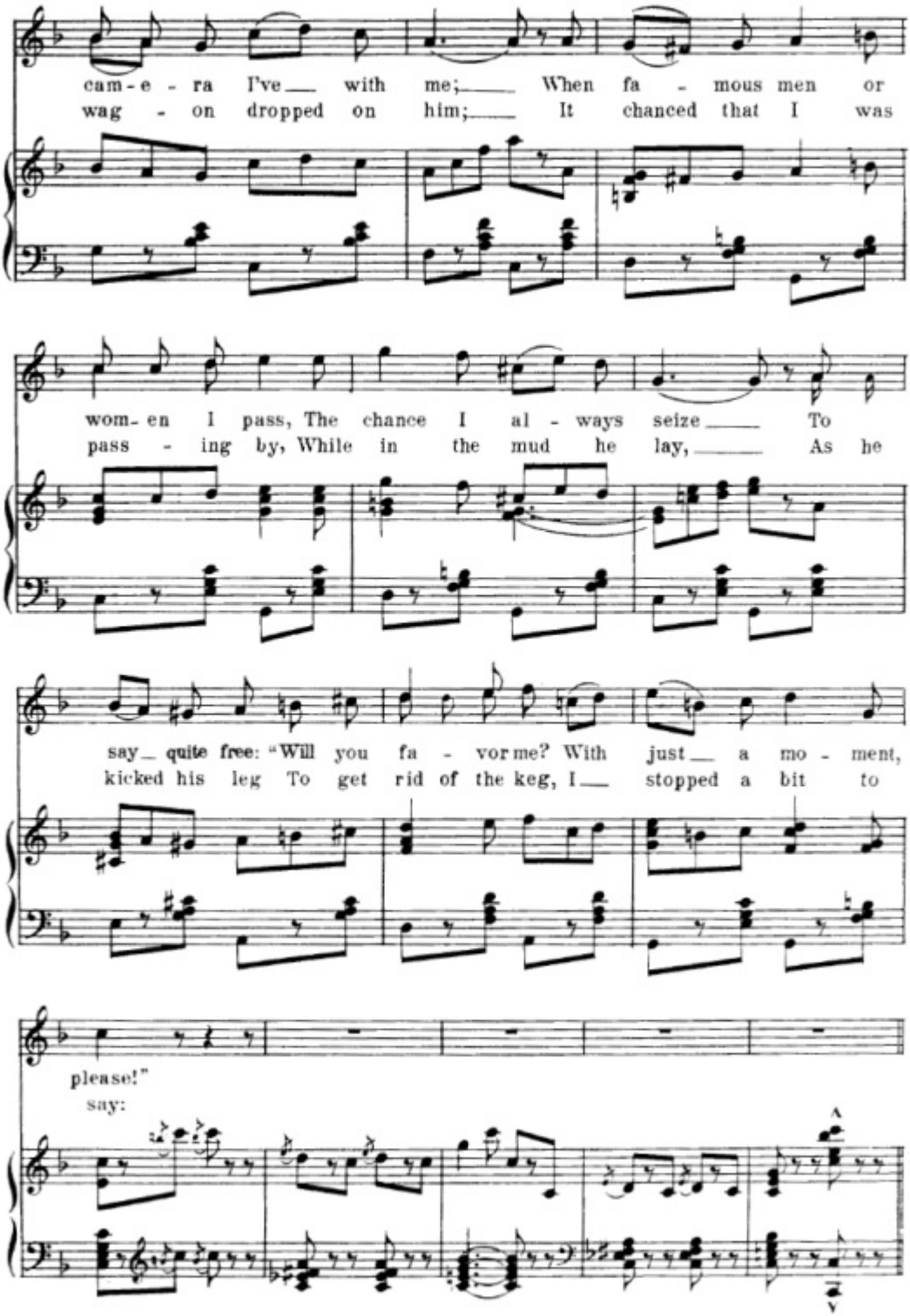
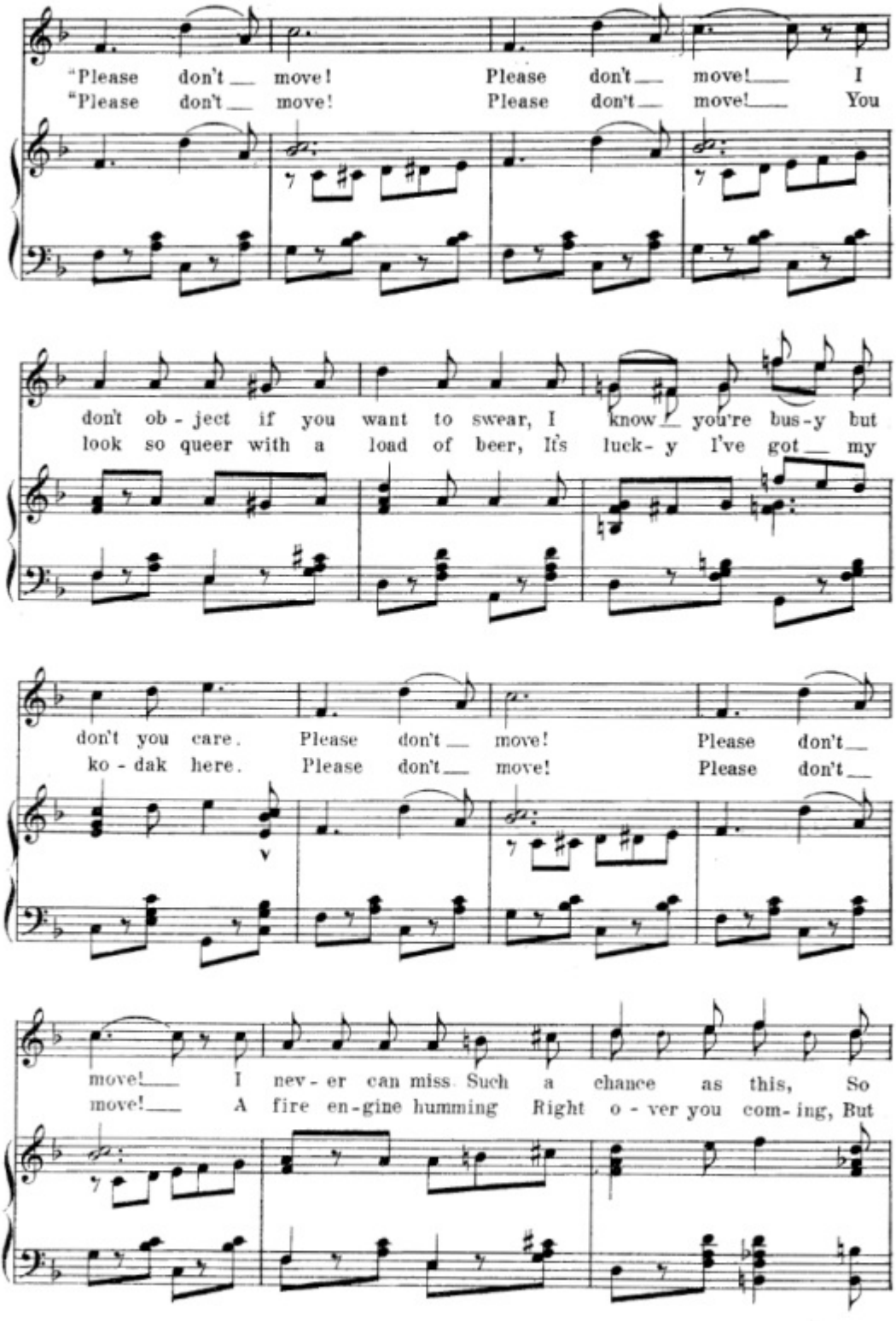
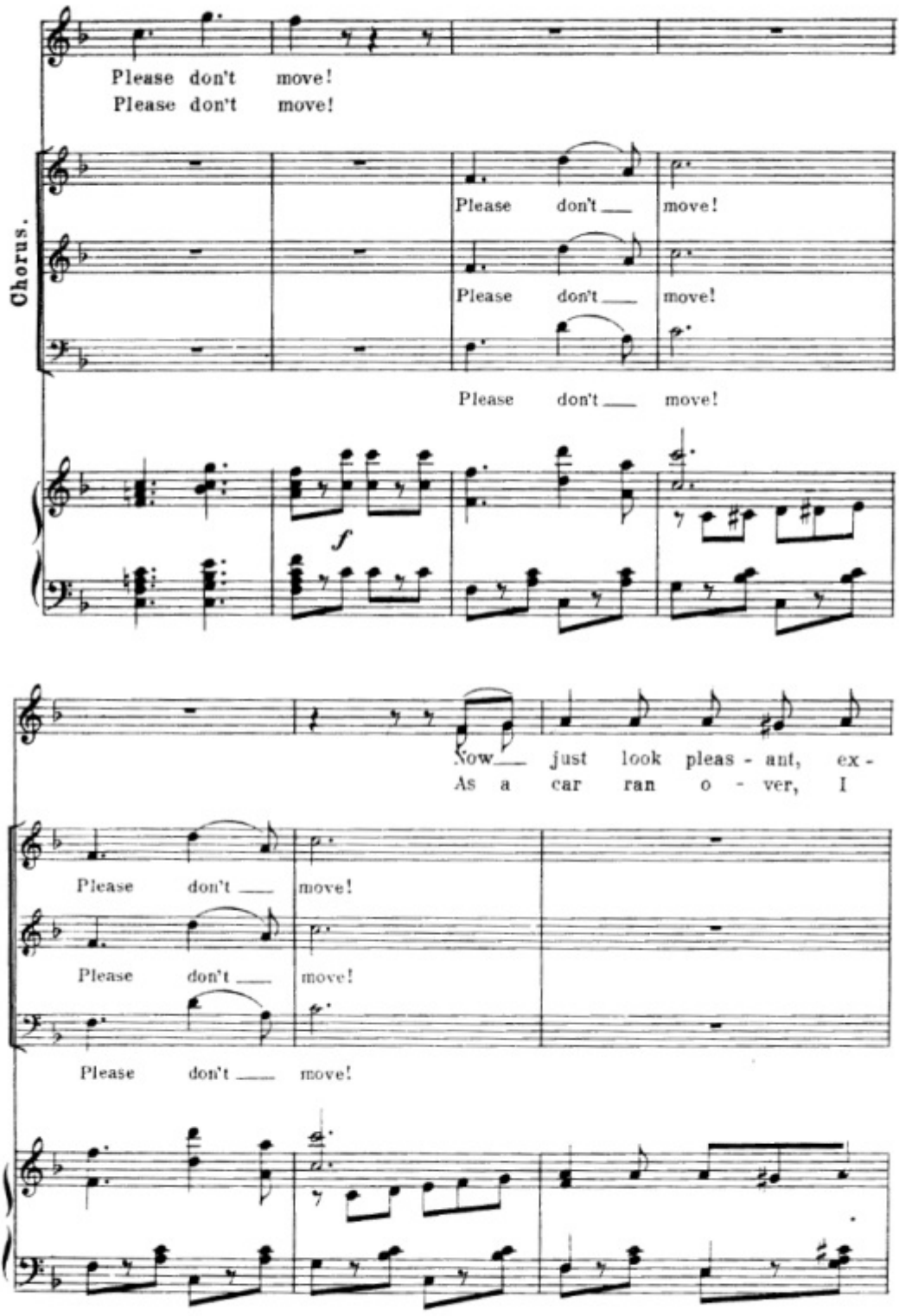
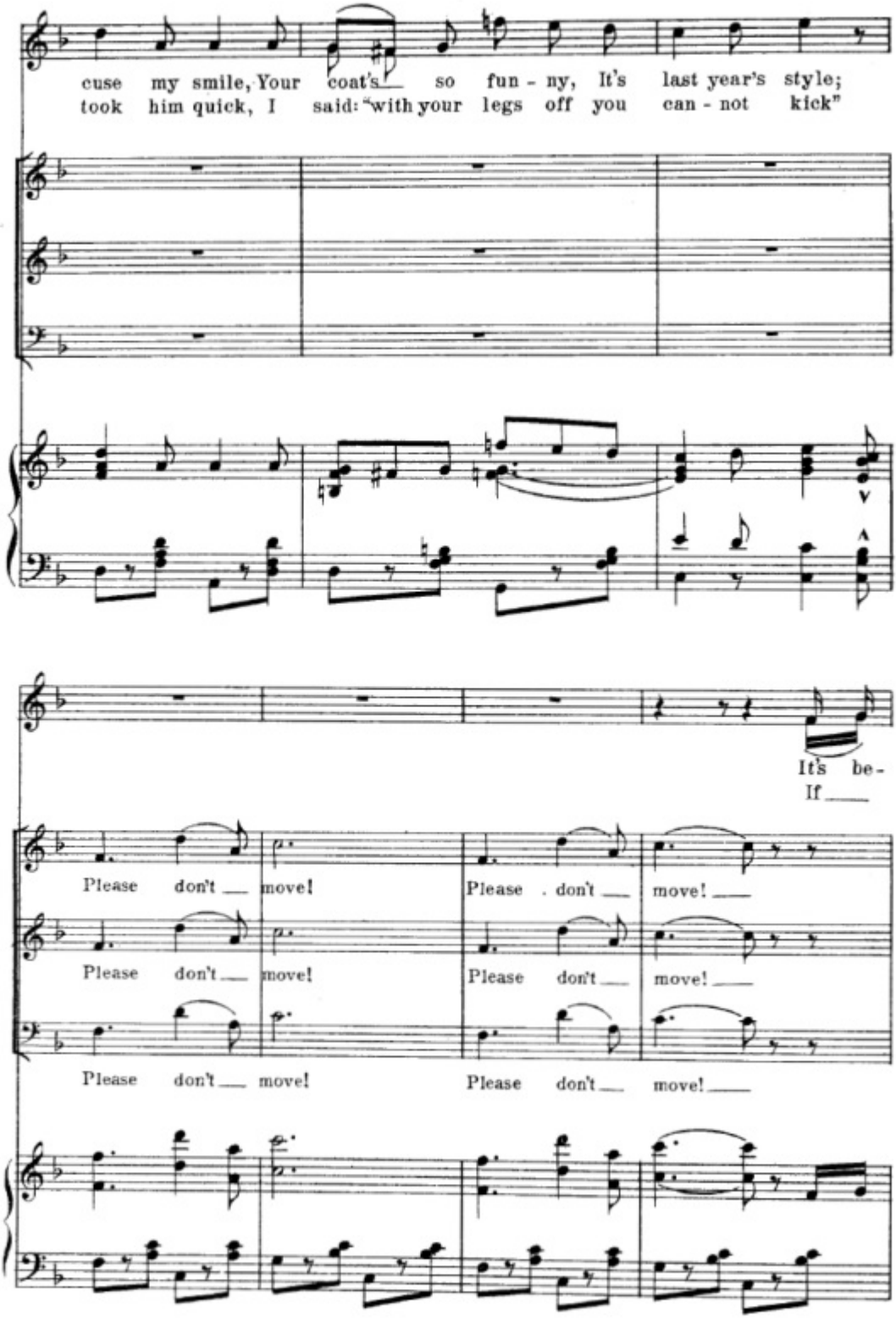
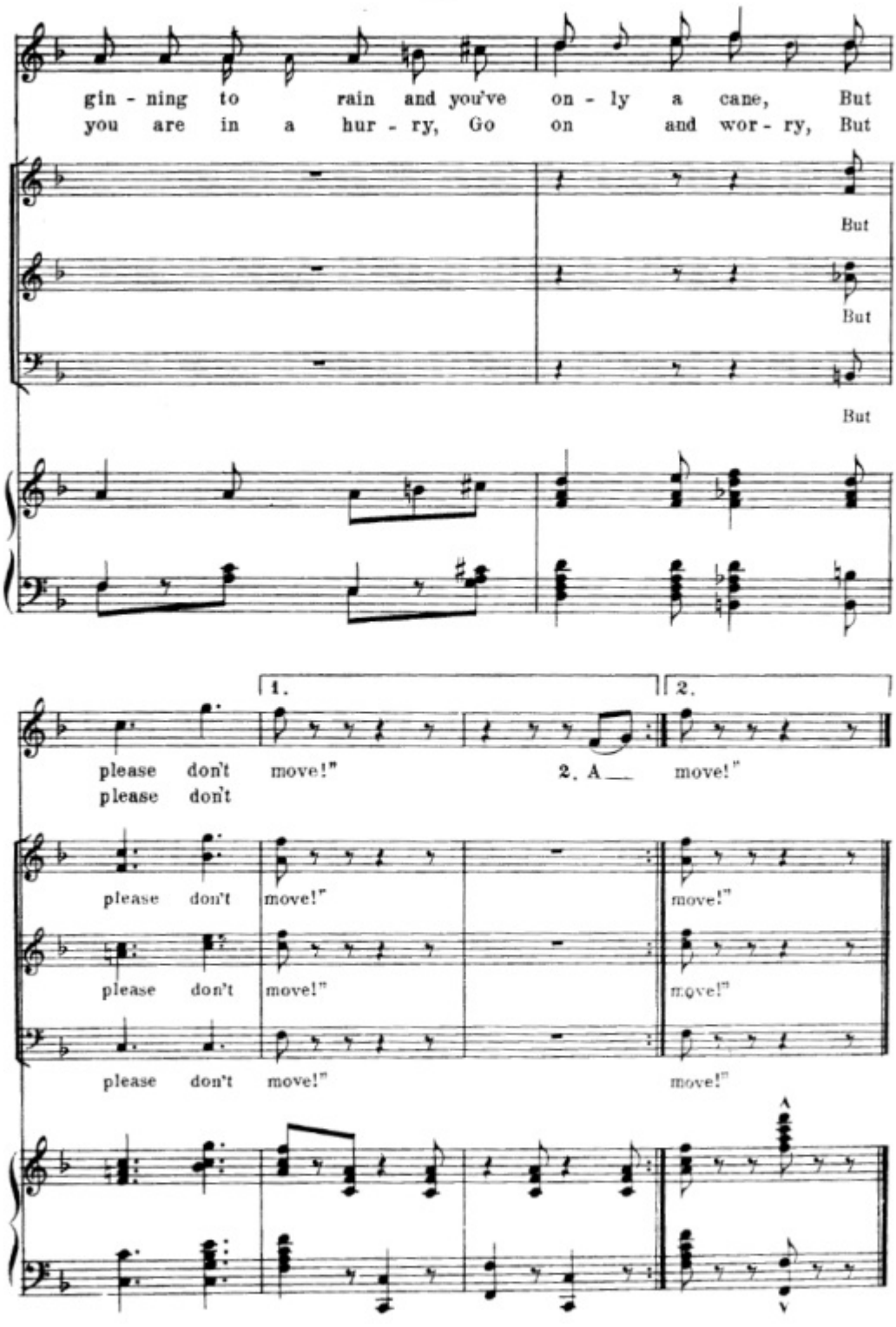

cam - e - ra I've with me; When fa - mous men or
wag - on dropped on him; It chanced that I was
wom - en I pass, The chance I al - ways seize To
pass - ing by, While in the mud he lay, As he
say quite free: "Will you fa - vor me? With just a mo - ment,
kicked his leg To get rid of the keg, I stopped 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!
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!

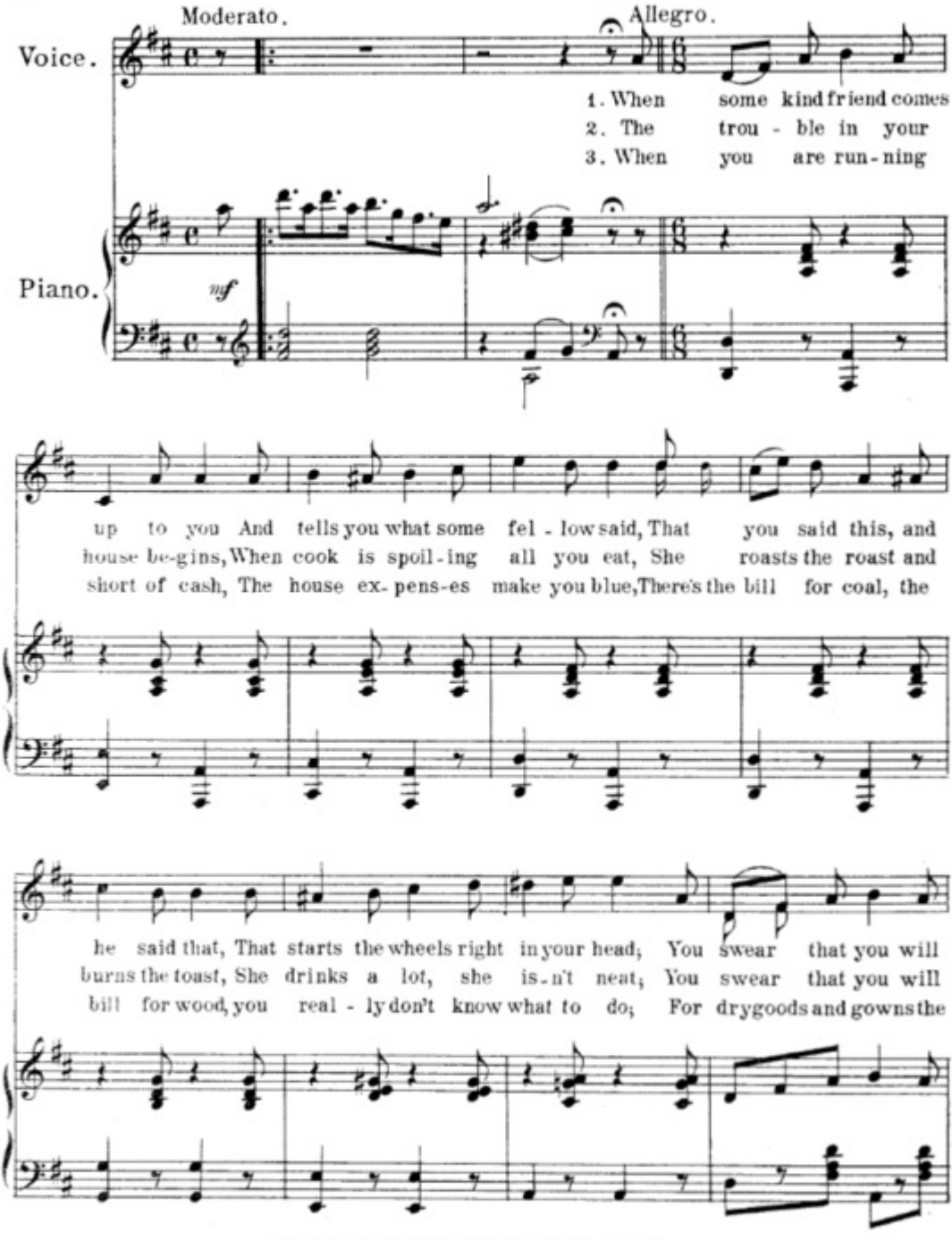

cuse my smile, Your coat's so fun - ny, It's last year's style;
took him quick, I said: "with your legs off you can - not kick"
It's be-
If
Please don't move! Please don't move!
Please don't move! Please don't move!
Please don't move! Please don't move!


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
1.
2.
please don't move!"
2. A__ move!"
please don't
please don't move!"
move!"
please don't move!"
move!"
please don't move!"
move!"
A

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

Words by
JAMES T. POWERS.

Music by
LUDWIG ENGLANDER.



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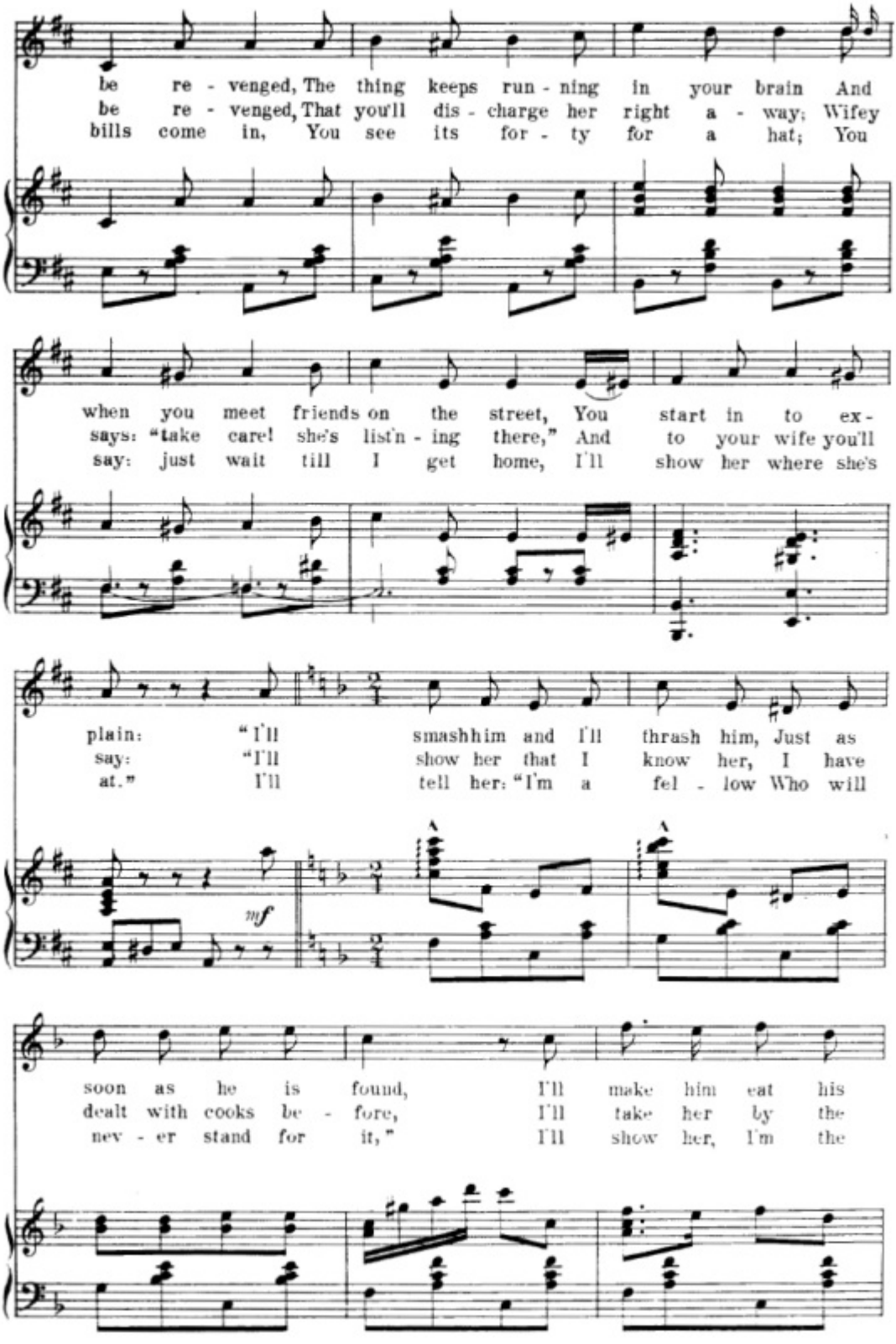
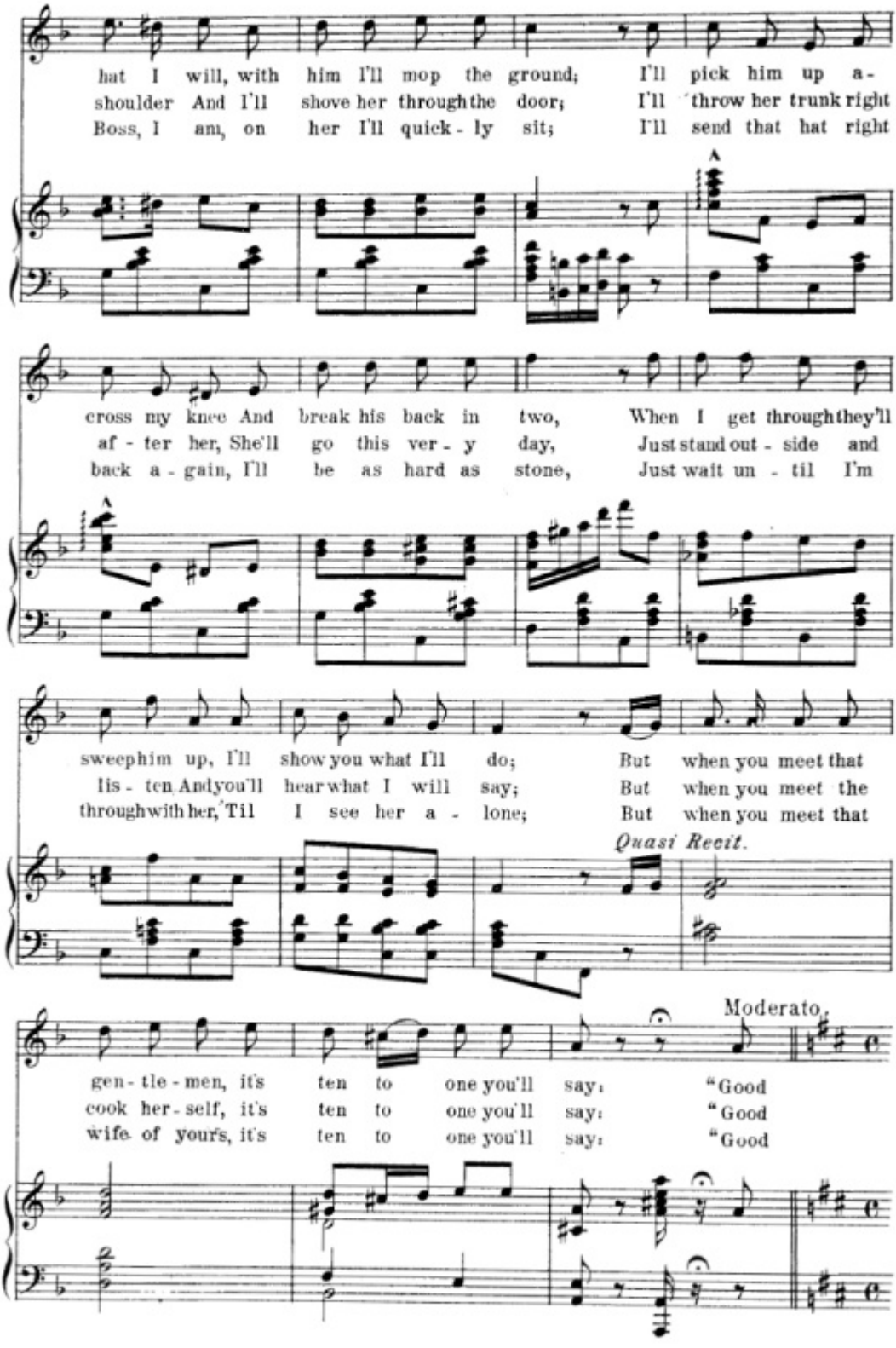
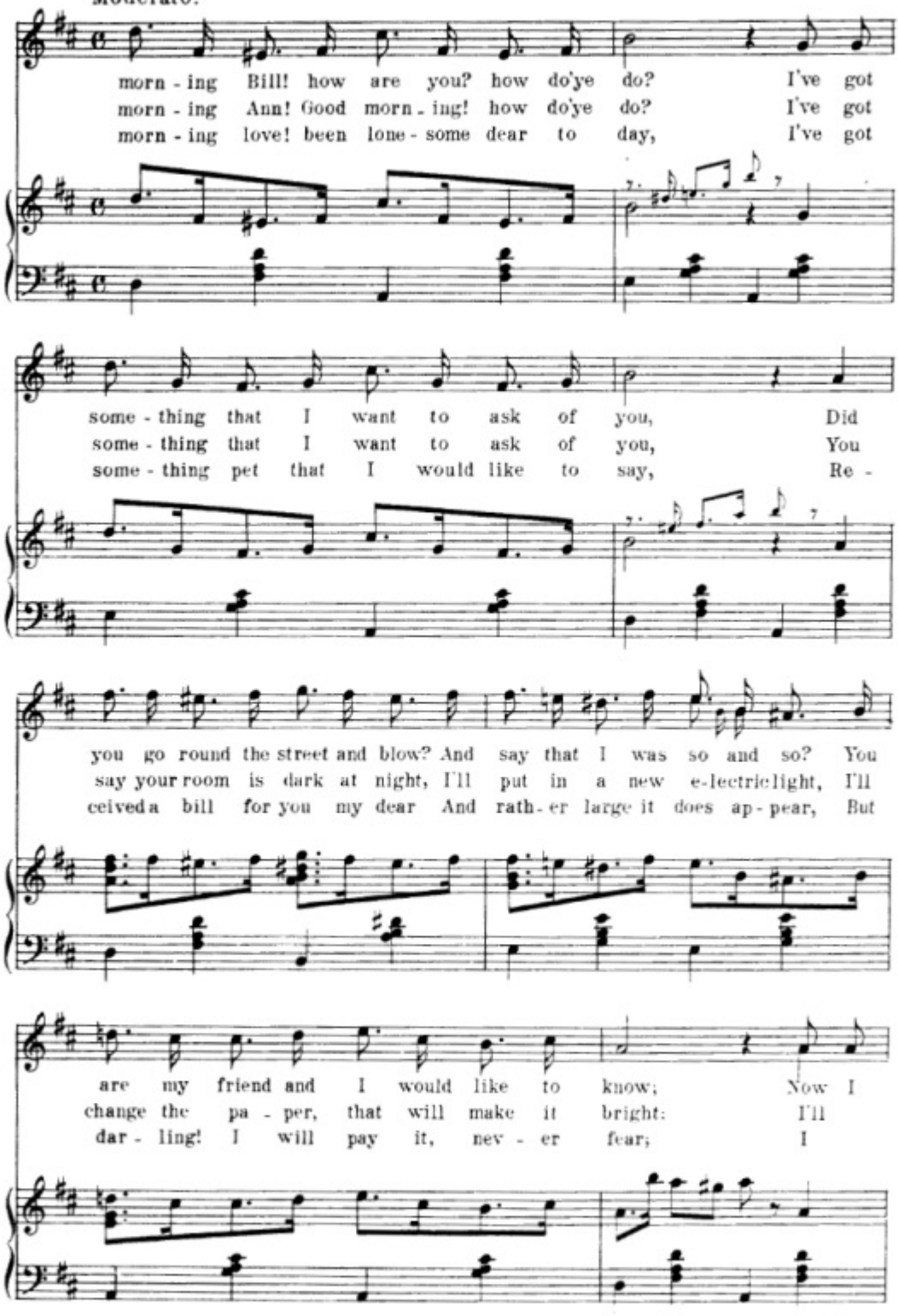
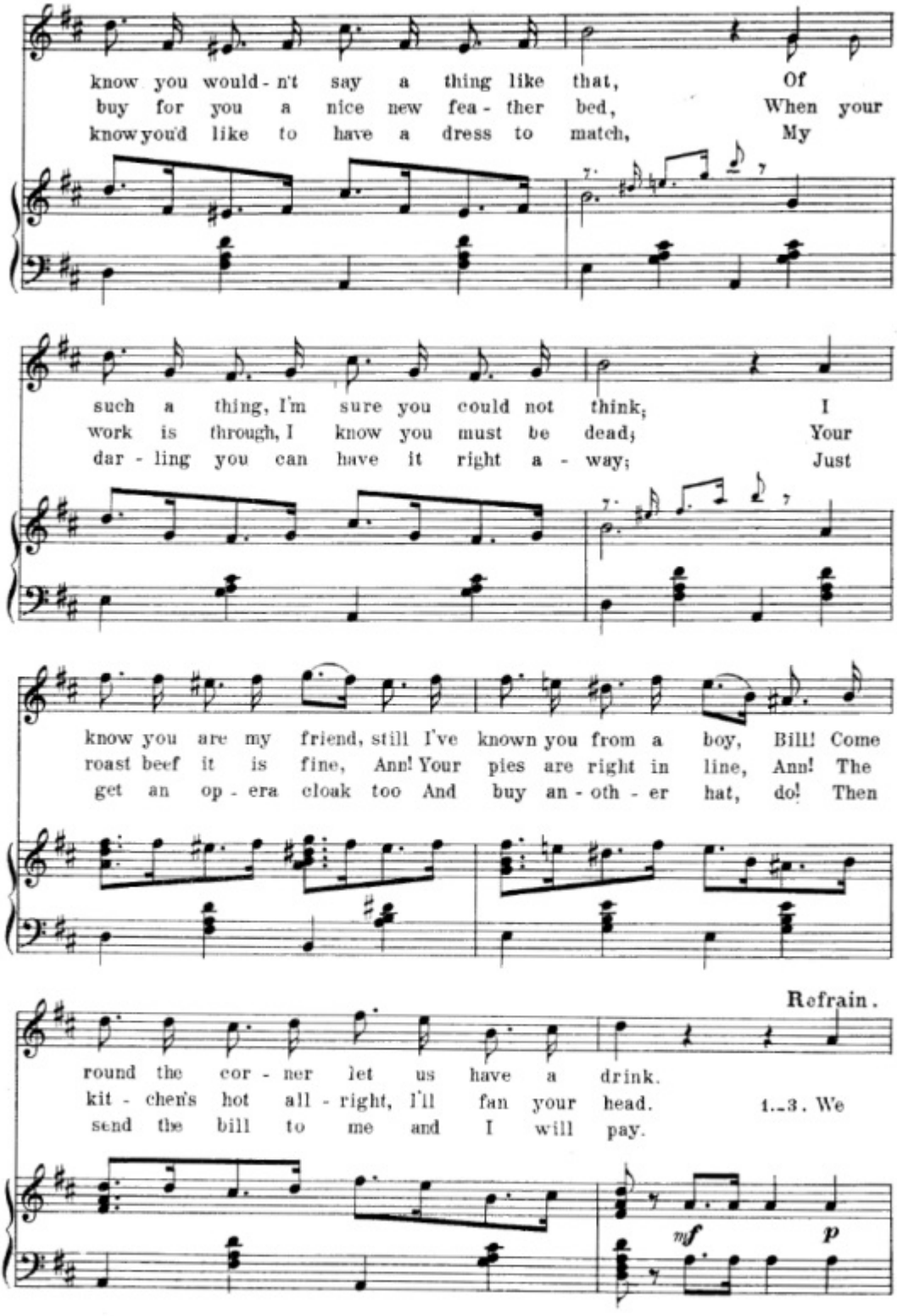
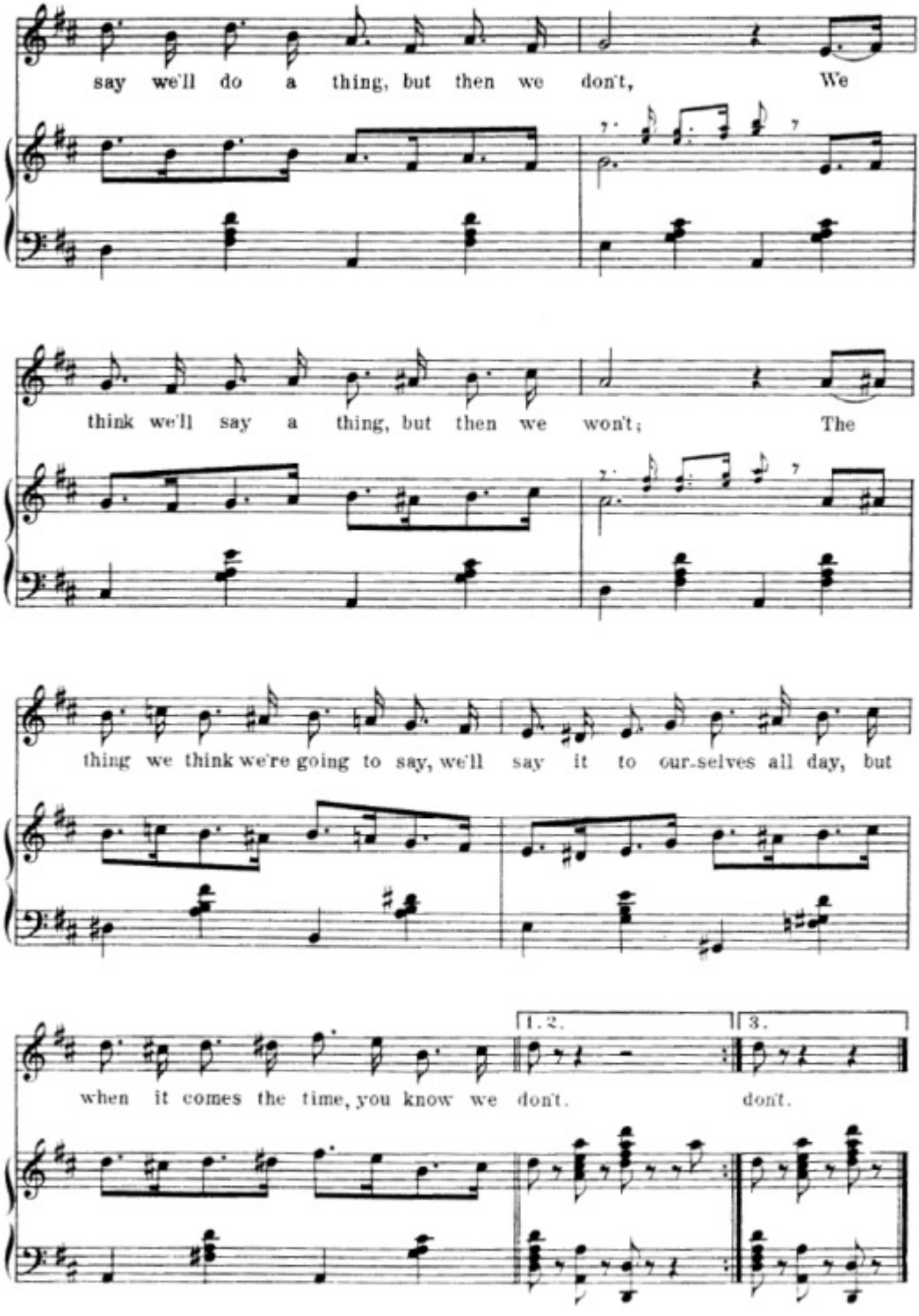

be re - venged, The thing keeps run - ning in your brain And
be re - venged, That you'll dis - charge her right a - way; Wifey
bills come in, You see its for - ty for a hat; You
when you meet friends on the street, You start in to ex-
says: "take care! she's list'n - ing there," And to your wife you'll
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
mf
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
A
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
A
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.


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-lectric light, I'll
ceived a bill for you my dear And rath - er 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

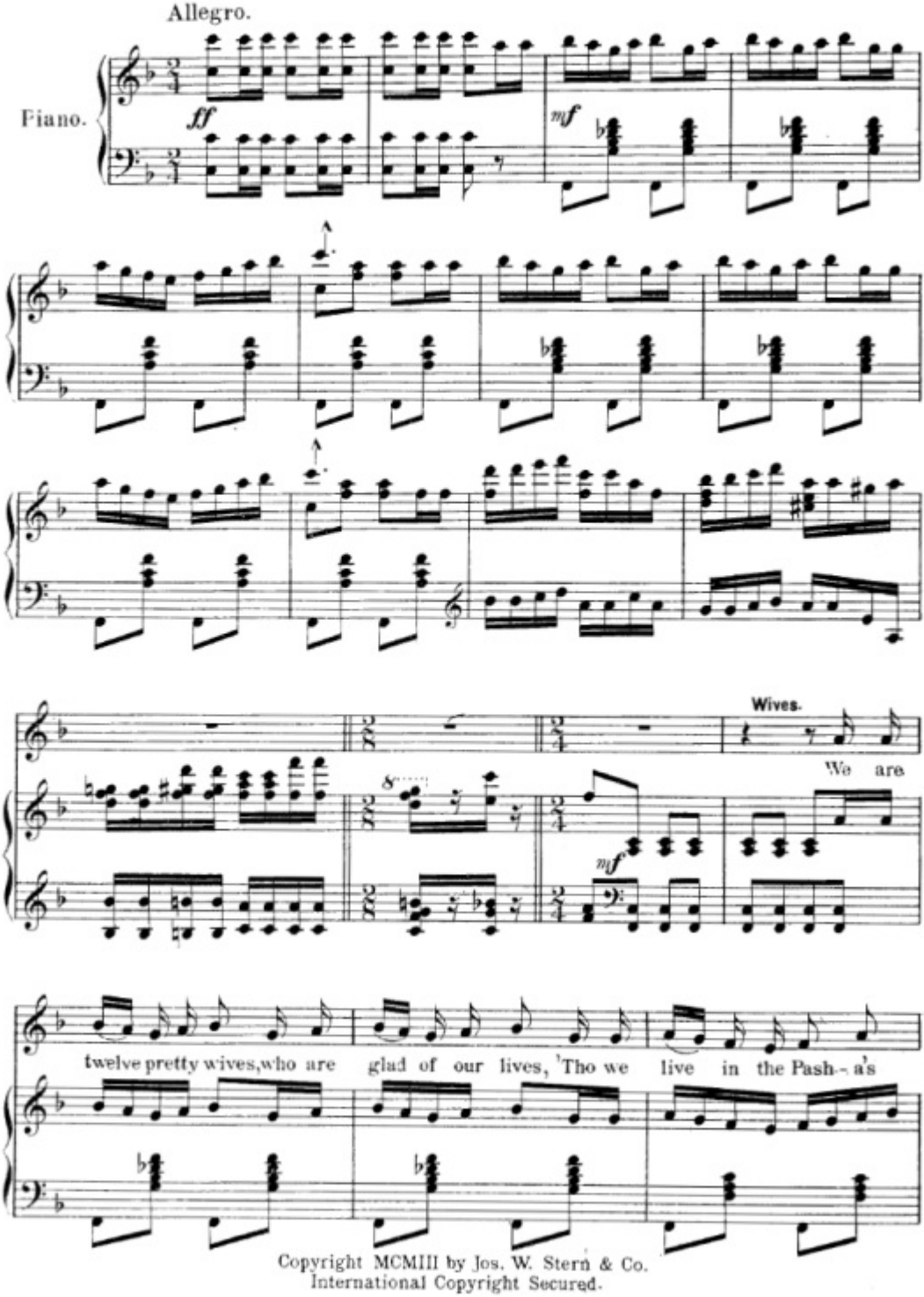

know you would - n't say a thing like that, Of
buy for you a nice new fea - ther bed, When your
know you'd like to have a dress to match, My
such a thing, I'm sure you could not think; I
work is through, I know you must be dead; Your
dar - ling you can have it right a - way; Just
know you are my friend, 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.
send the bill to me and I will pay.
1.-3. We
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
1. 2.
3.
when it comes the time, you know we don't. don't.

Twelve Pretty Wives from Turkey.

Words by
FREDERIC RANKEN.

Music by
LUDWIG ENGLANDER.



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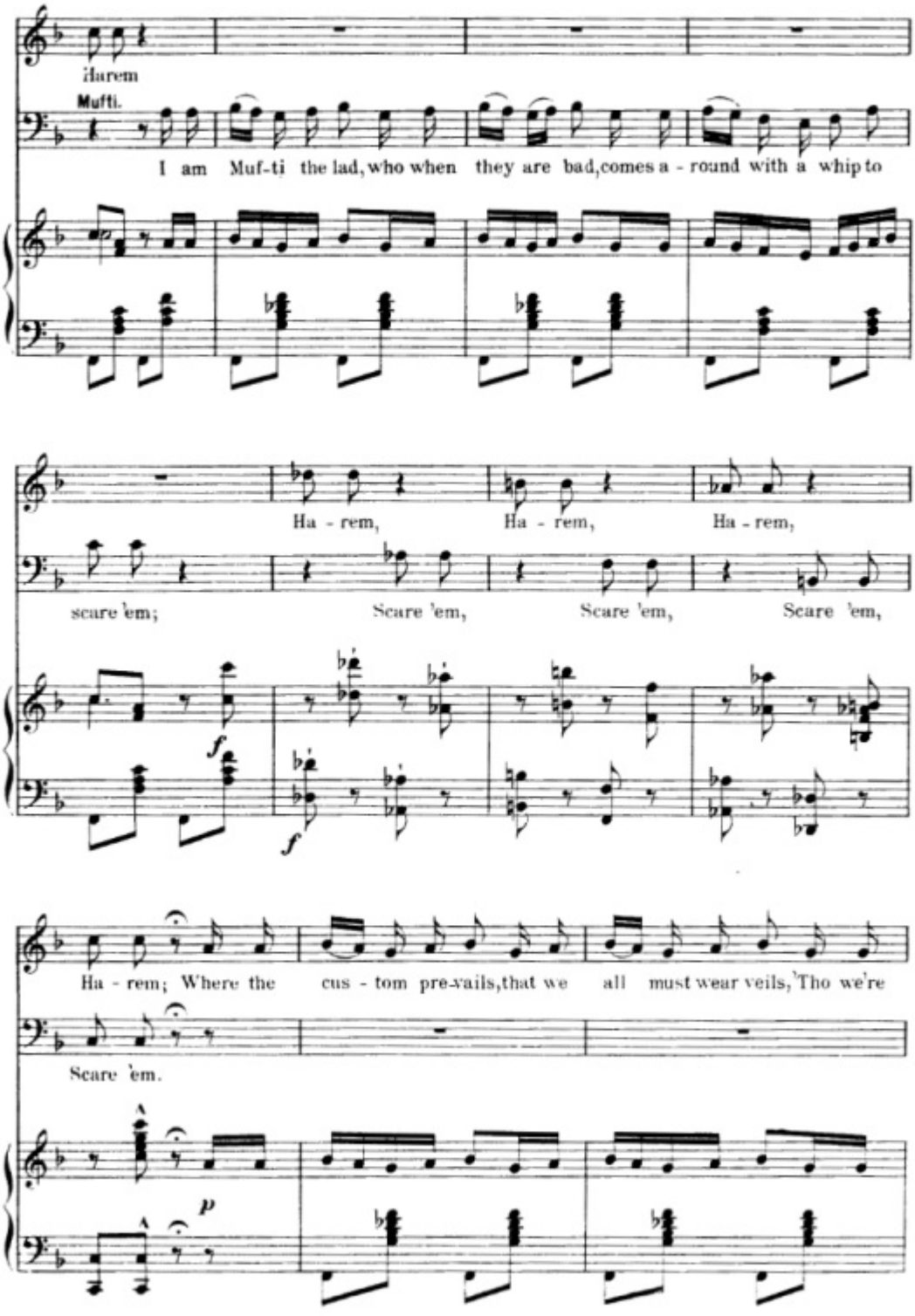
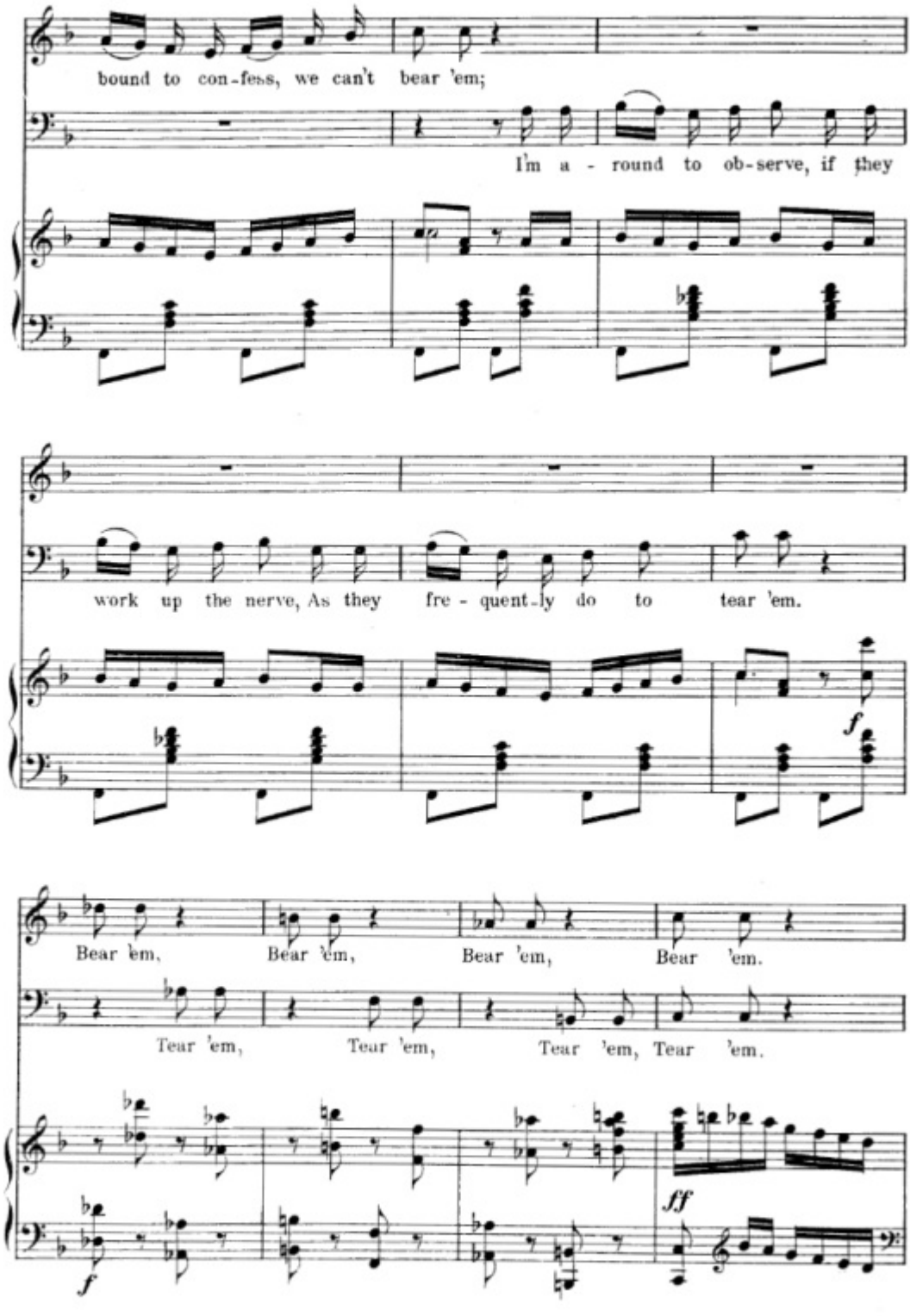
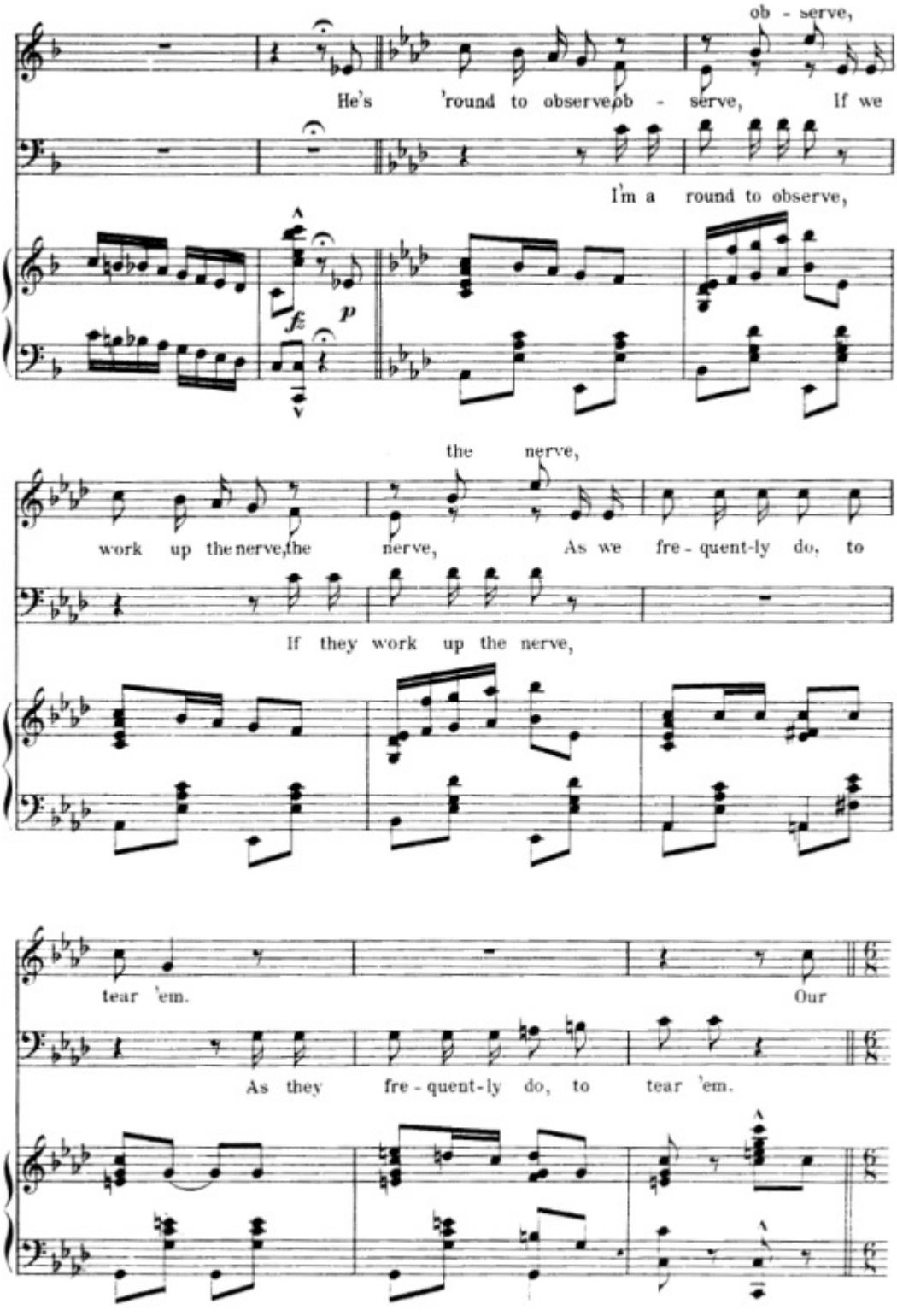
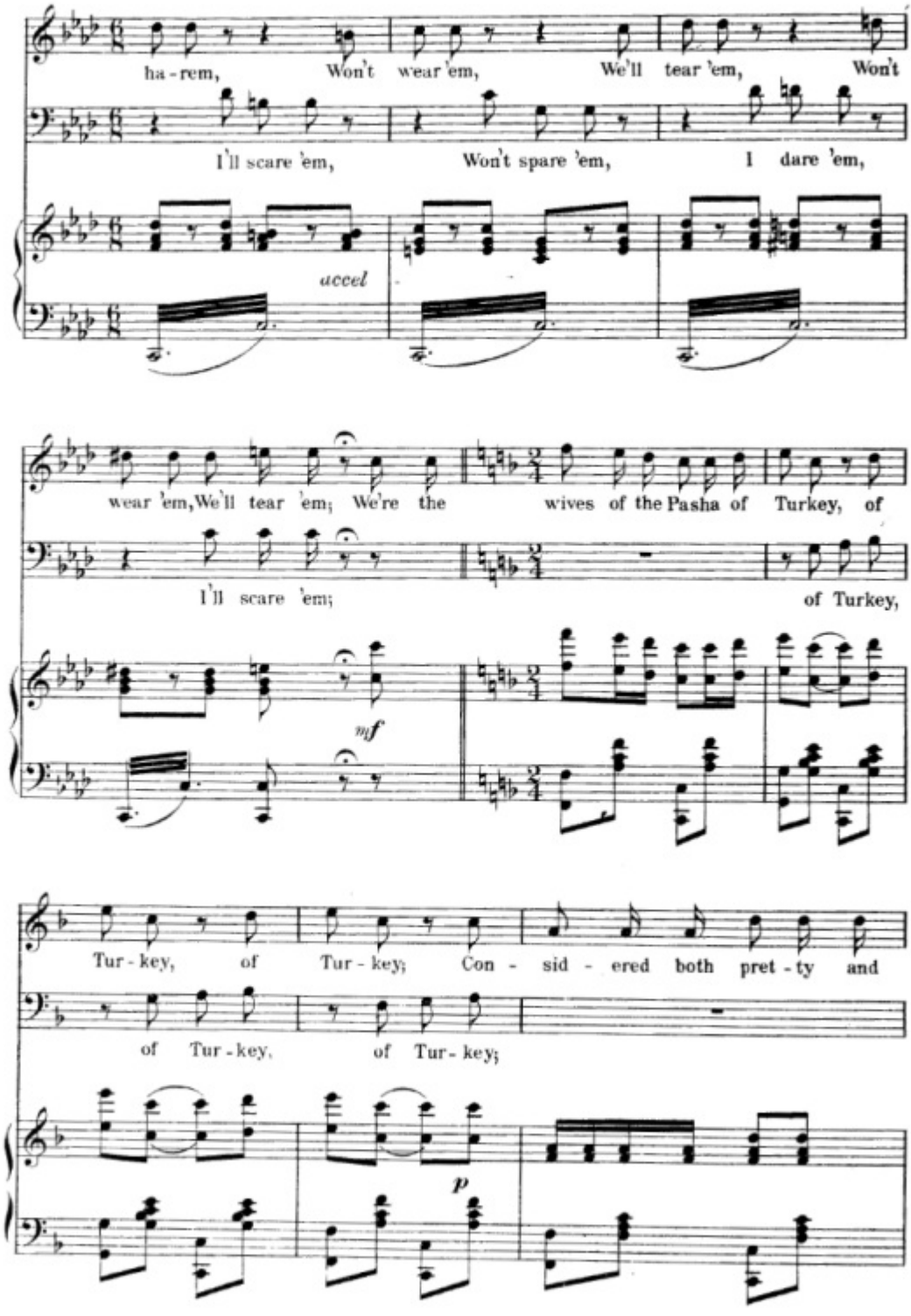
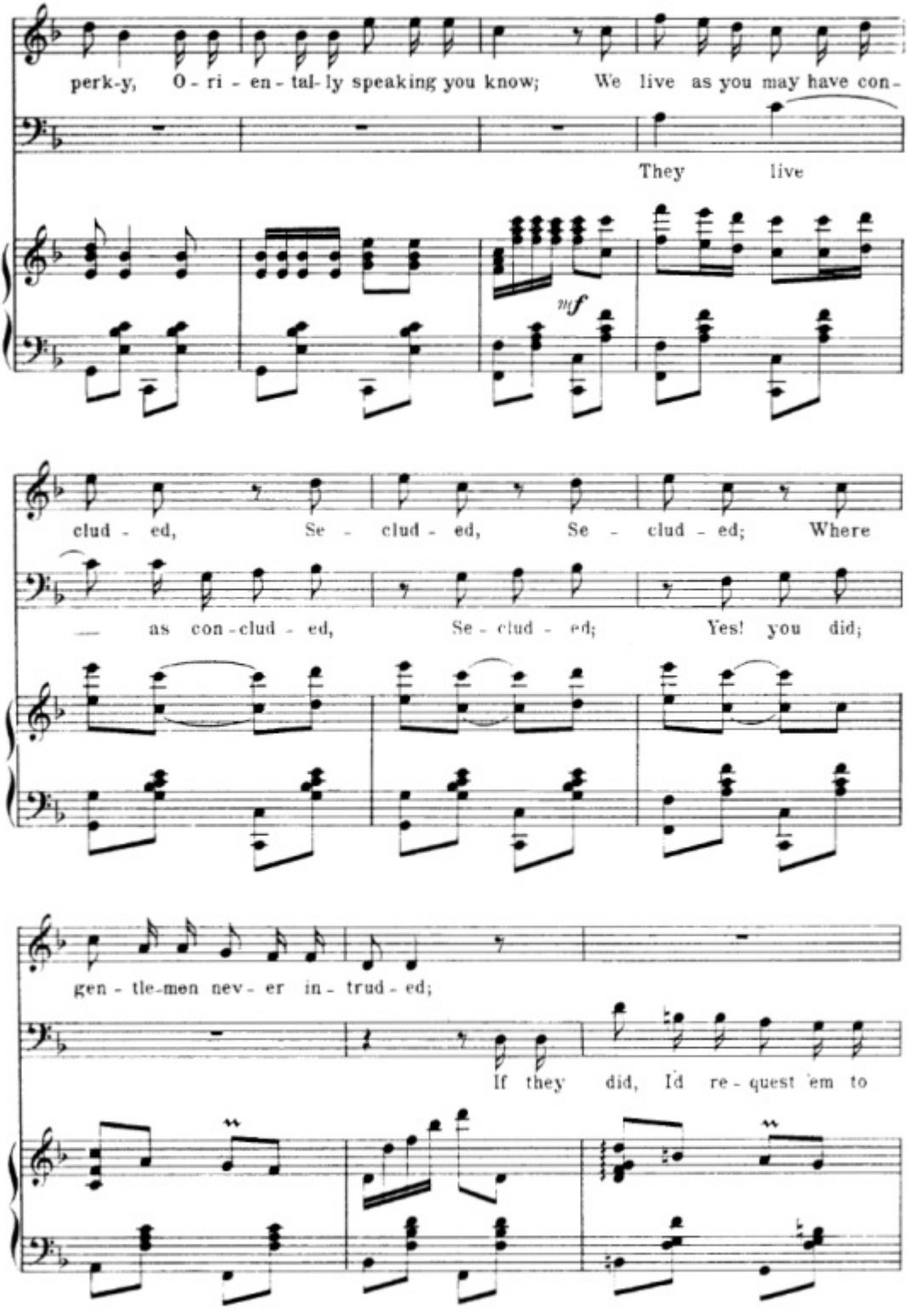
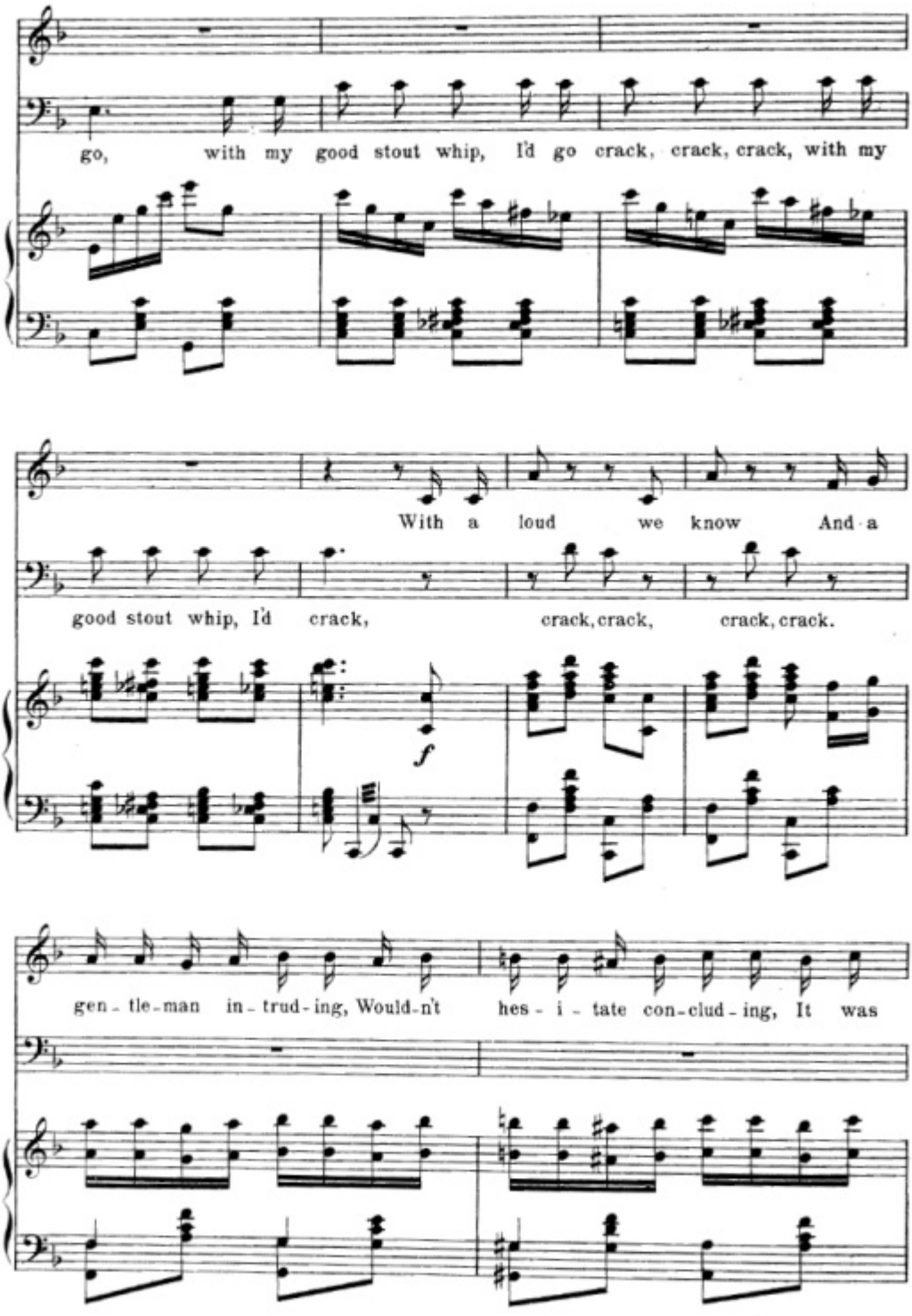

Harem
Mufti.
I am Muf-ti the lad, who when they are bad, comes a - round with a whip to
Ha - rem, Ha - rem, Ha - rem,
scare 'em; Scare 'em, Scare 'em, Scare 'em,
f
f
Ha - rem; Where the cus - tom pre-vails, that we all must wear veils, Tho we're
Scare 'em.
p

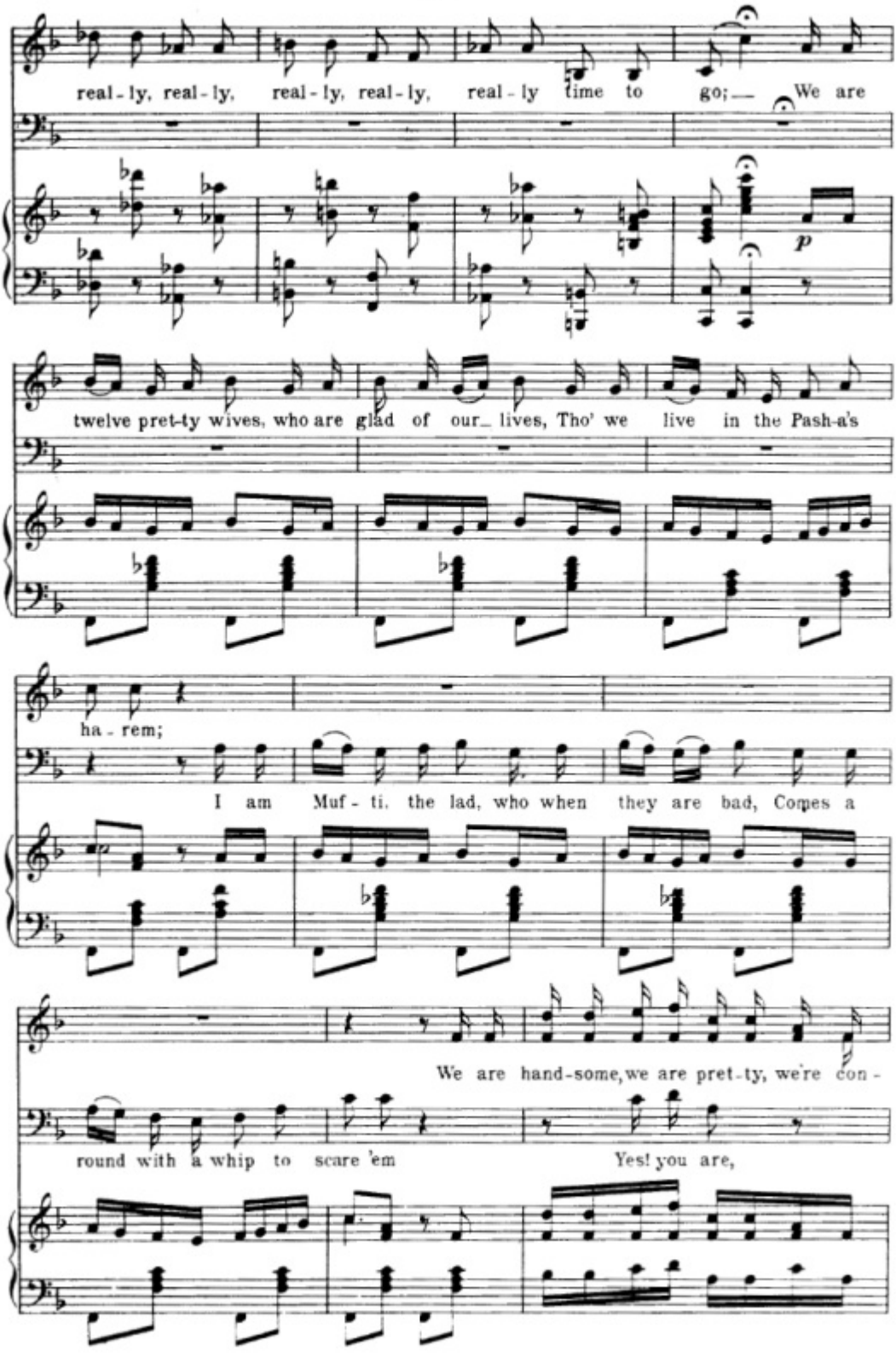

bound to con-fess, we can't bear 'em;
I'm a - round to ob-serve, if they
work up the nerve, As they fre - quent-ly do to tear 'em.
f
Bear 'em, Bear 'em, Bear 'em, Bear 'em.
Tear 'em, Tear 'em, Tear 'em, Tear 'em.
ff
f

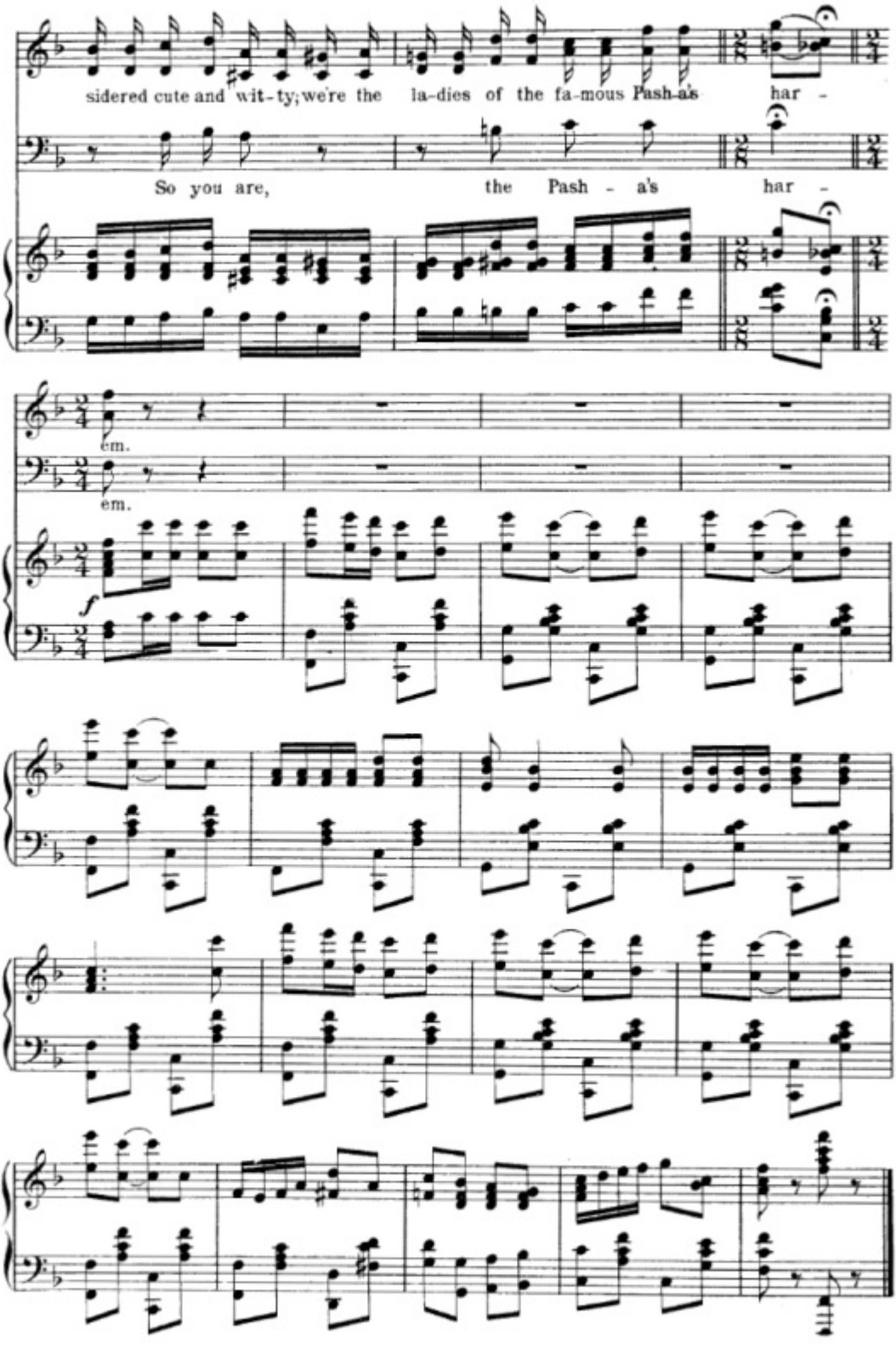

ob - serve,
He's 'round to observe, ob - serve, If we
I'm a round to observe,
fz
p
the nerve,
work up the nerve, the nerve, As we fre - quent-ly do, to
If they work up the nerve,
tear 'em.
Our
As they fre - quent-ly do, to tear 'em.


ha - rem, Won't wear 'em, We'll tear 'em, Won't
I'll scare 'em, Won't spare 'em, I dare 'em,
accel
wear 'em, We'll tear 'em; We're the wives of the Pasha of Turkey, of
I'll scare 'em; of Turkey,
mf
Tur - key, of Tur - key; Con - sid - ered both pret - ty and
of Tur - key, of Tur - key;
p


perk-y, O - ri - en - tal - ly speaking you know; We live as you may have con -
They live
mf
clud - ed, Se - clud - ed, Se - clud - ed; Where
as con - clud - ed, Se - clud - ed; Yes! you did;
gen - tle-men nev - er in - trud - ed;
If they did, Id re - quest 'em to


go, with my good stout whip, I'd go crack, crack, crack, with my
With a loud we know And a
good stout whip, I'd crack, crack, crack, crack, crack.
f
gen - tle - man in - trud - ing, Would - n't hes - i - tate con - clud - ing, It was

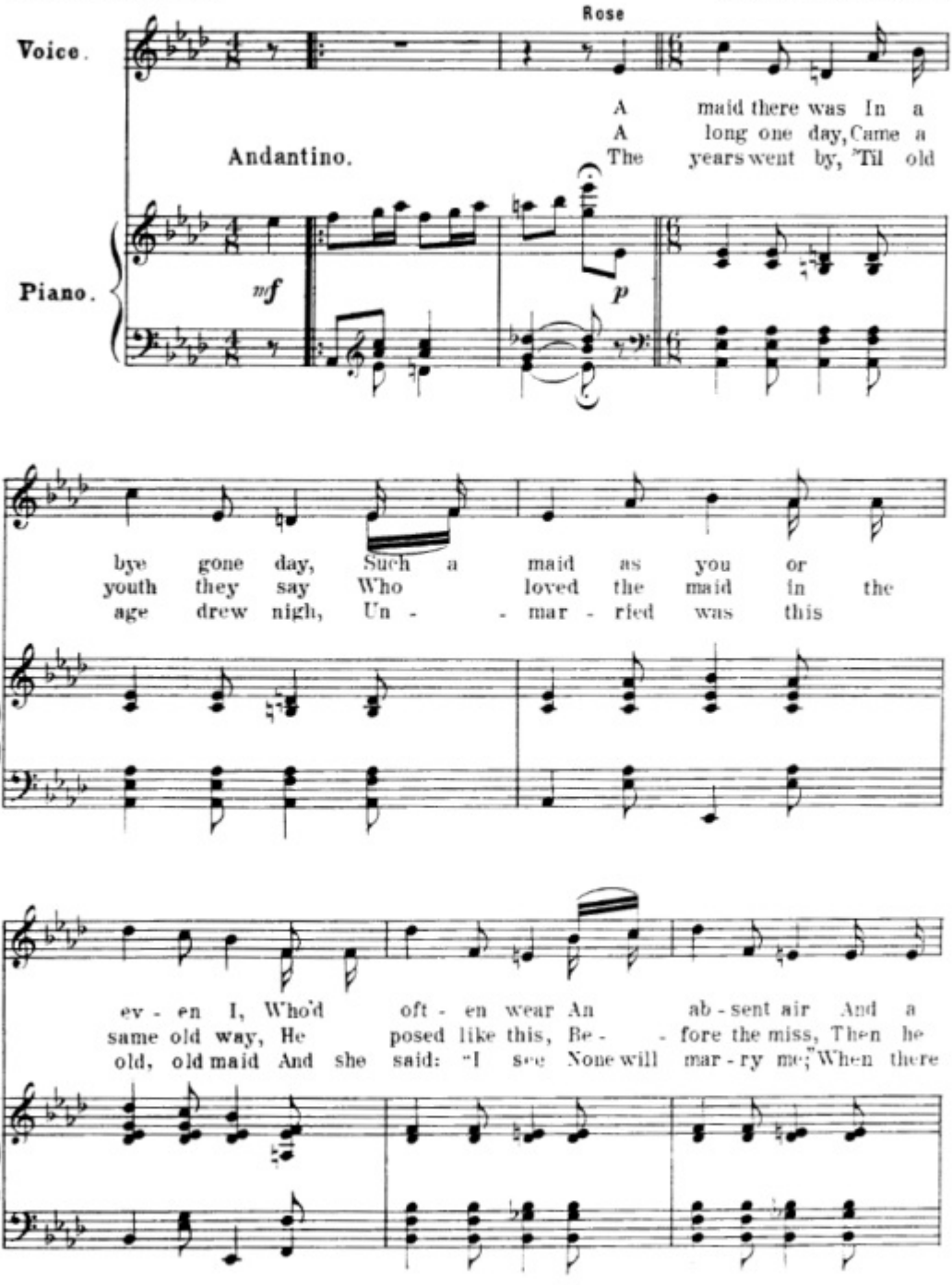

real - ly, real - ly, real - ly, real - ly, real - ly time to go; We are
p
twelve pret-ty wives, who are glad of our lives, Tho' we live in the Pash-a's
ha - rem;
I am Muf - ti, the lad, who when they are bad, Comes a
We are hand-some, we are pret-ty, we're con -
round with a whip to scare 'em
Yes! you are,


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 -
em.
em.
f

'Twas Better Late than Never.

Words by
FREDERIC RANKEN

Music by
LUDWIG ENGLANDER.



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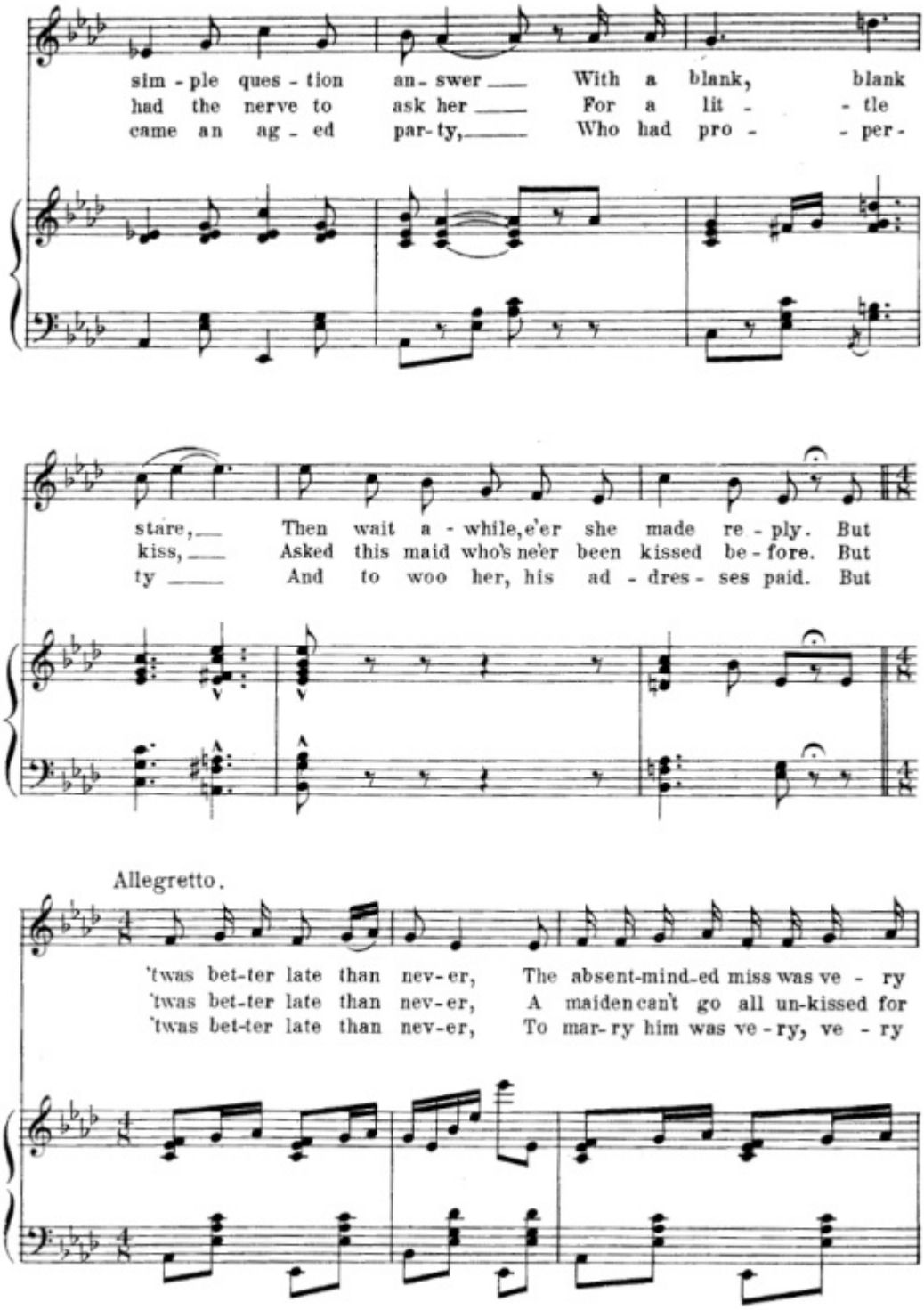
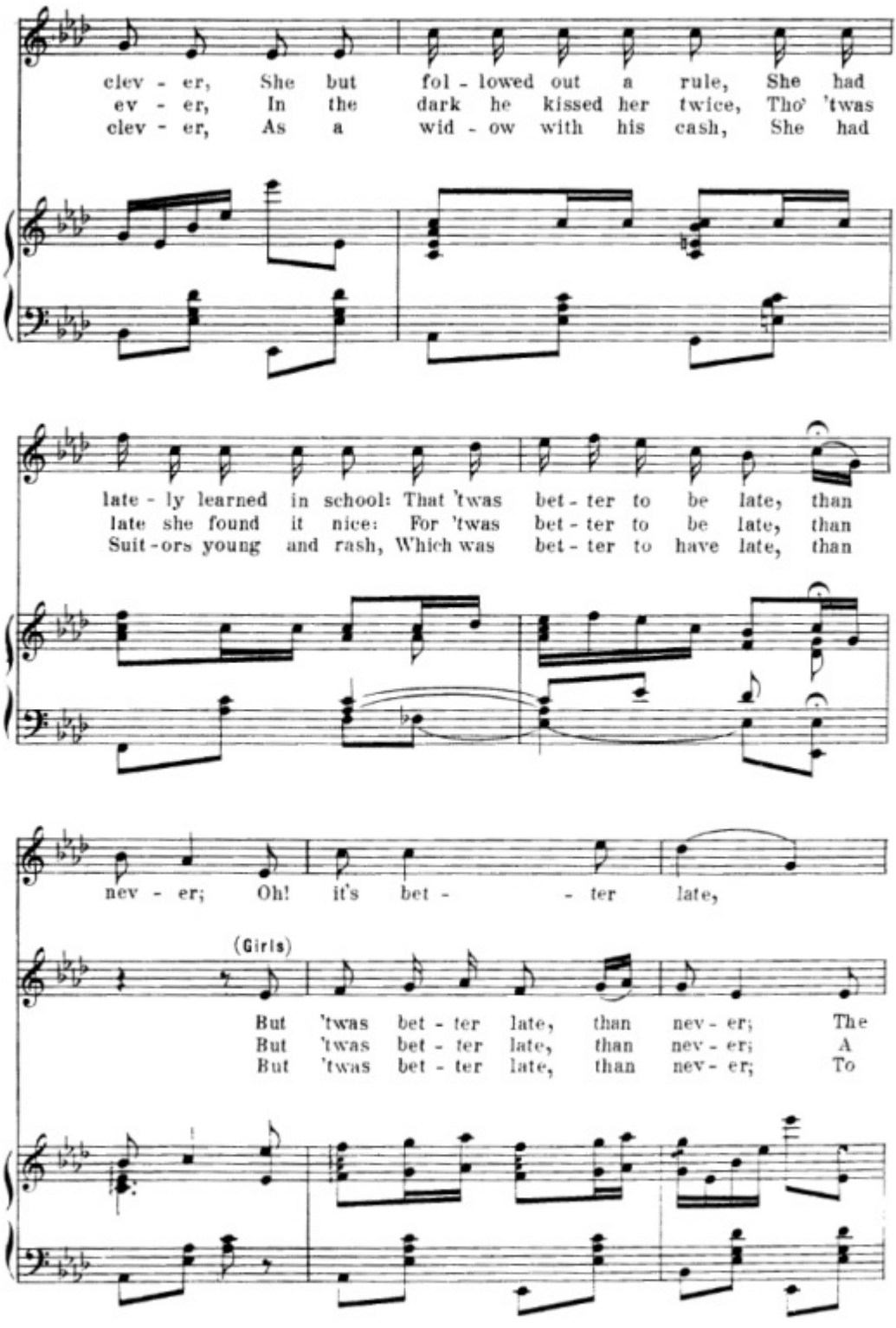
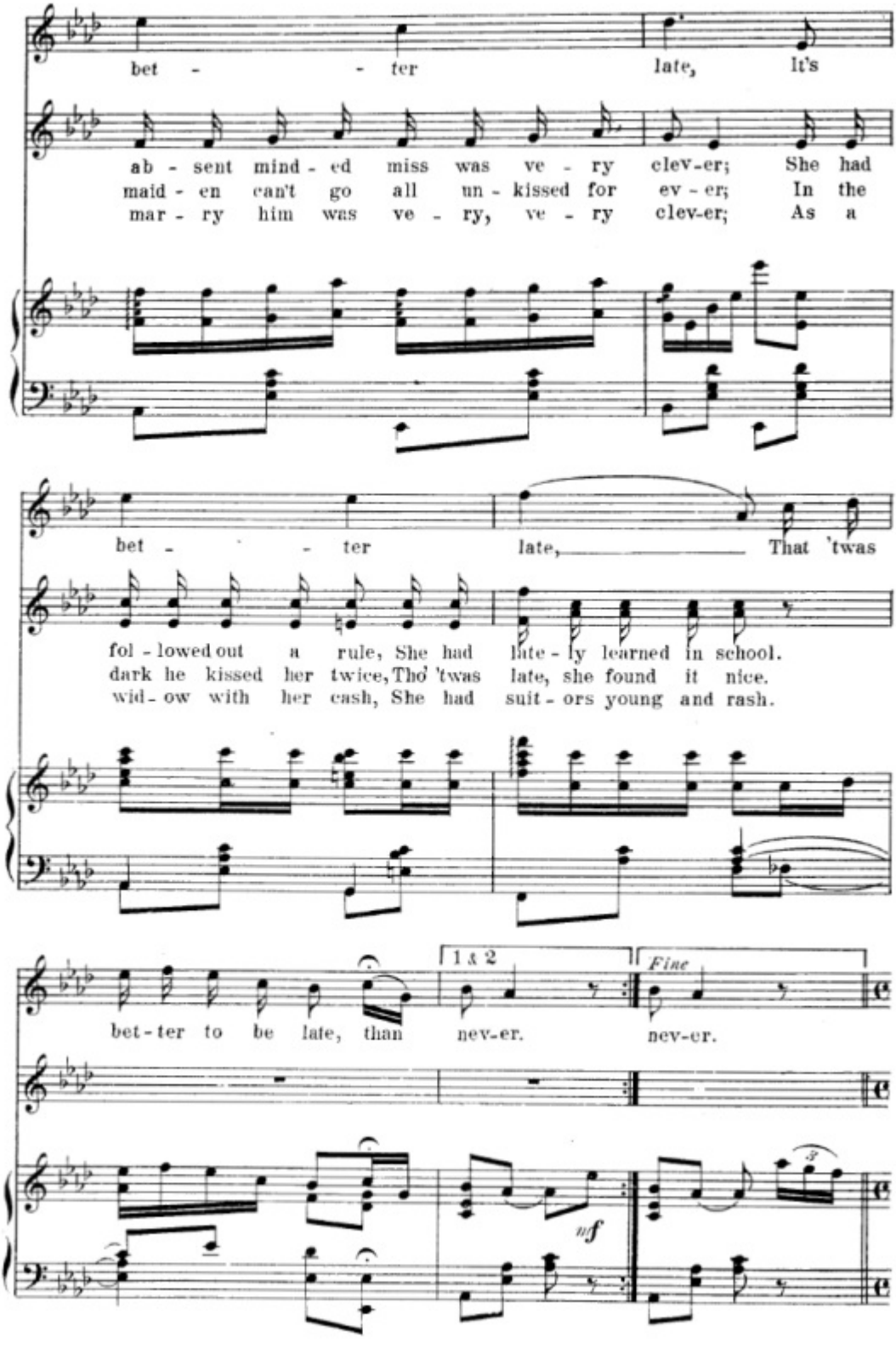
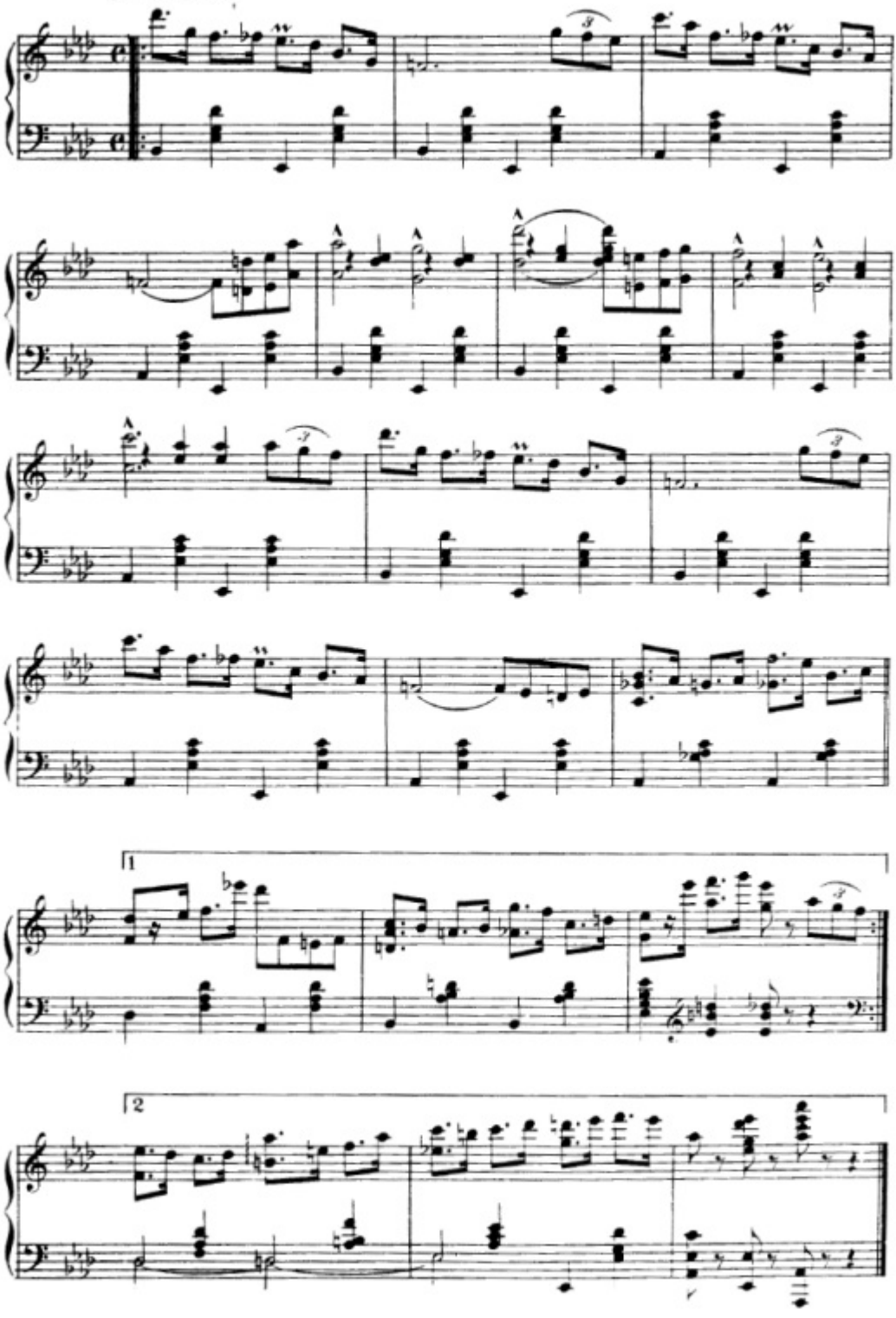

sim - ple ques - tion an - swer ___ With a blank, blank
had the nerve to ask her ___ For a lit - - tle
came an ag - ed par - ty, ___ Who had pro - - per -
stare, ___ Then wait a - while, e'er she made re - ply. But
kiss, ___ Asked this maid who's ne'er been kissed be - fore. But
ty ___ And to woo her, 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.
1 & 2
Fine
bet - ter to be late, than nev-er.
nev-er.
mf

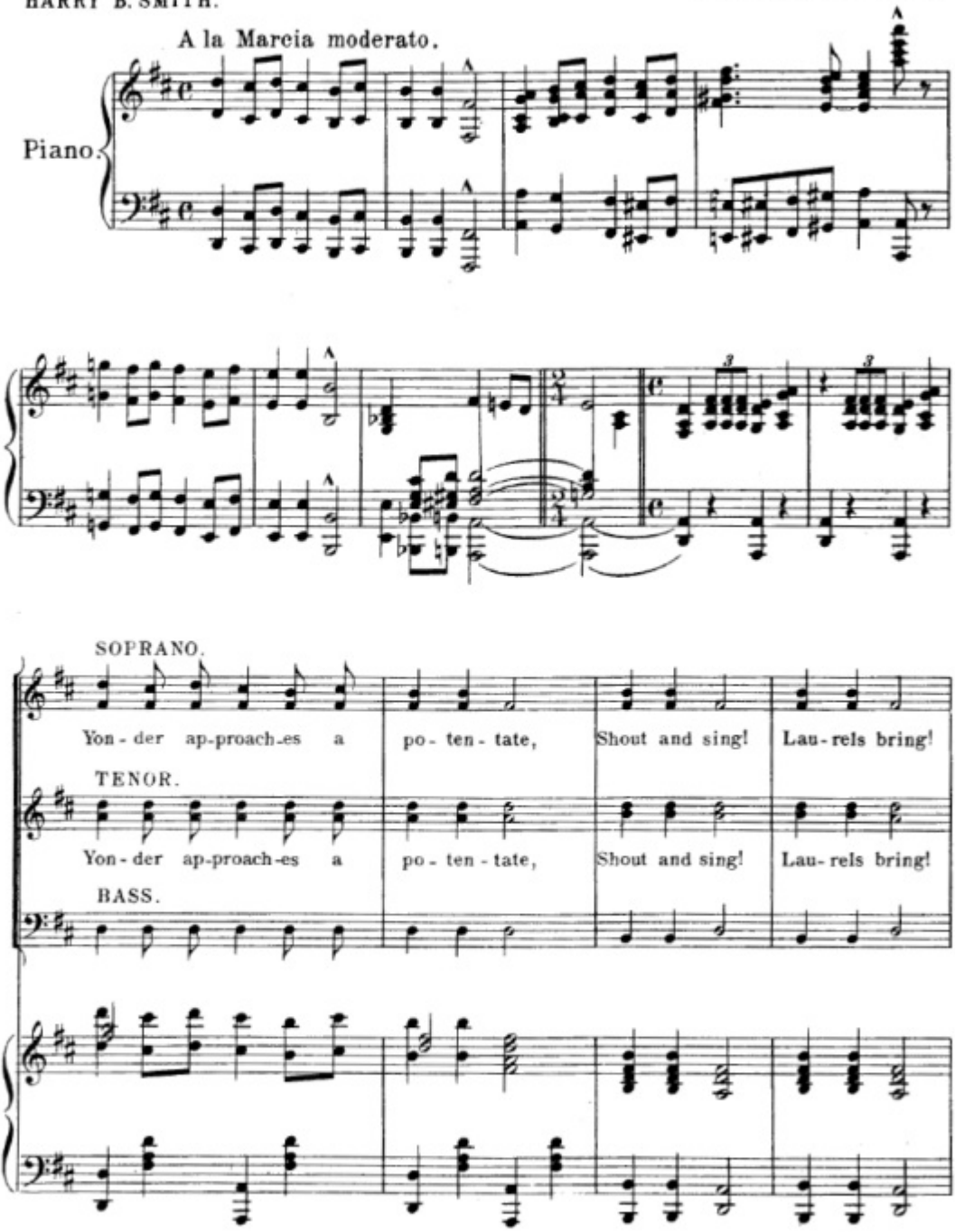
Dance.
Moderato.



Pasha's Entrance March.

Words by
HARRY B. SMITH.

Music by
LUDWIG ENGLANDER.



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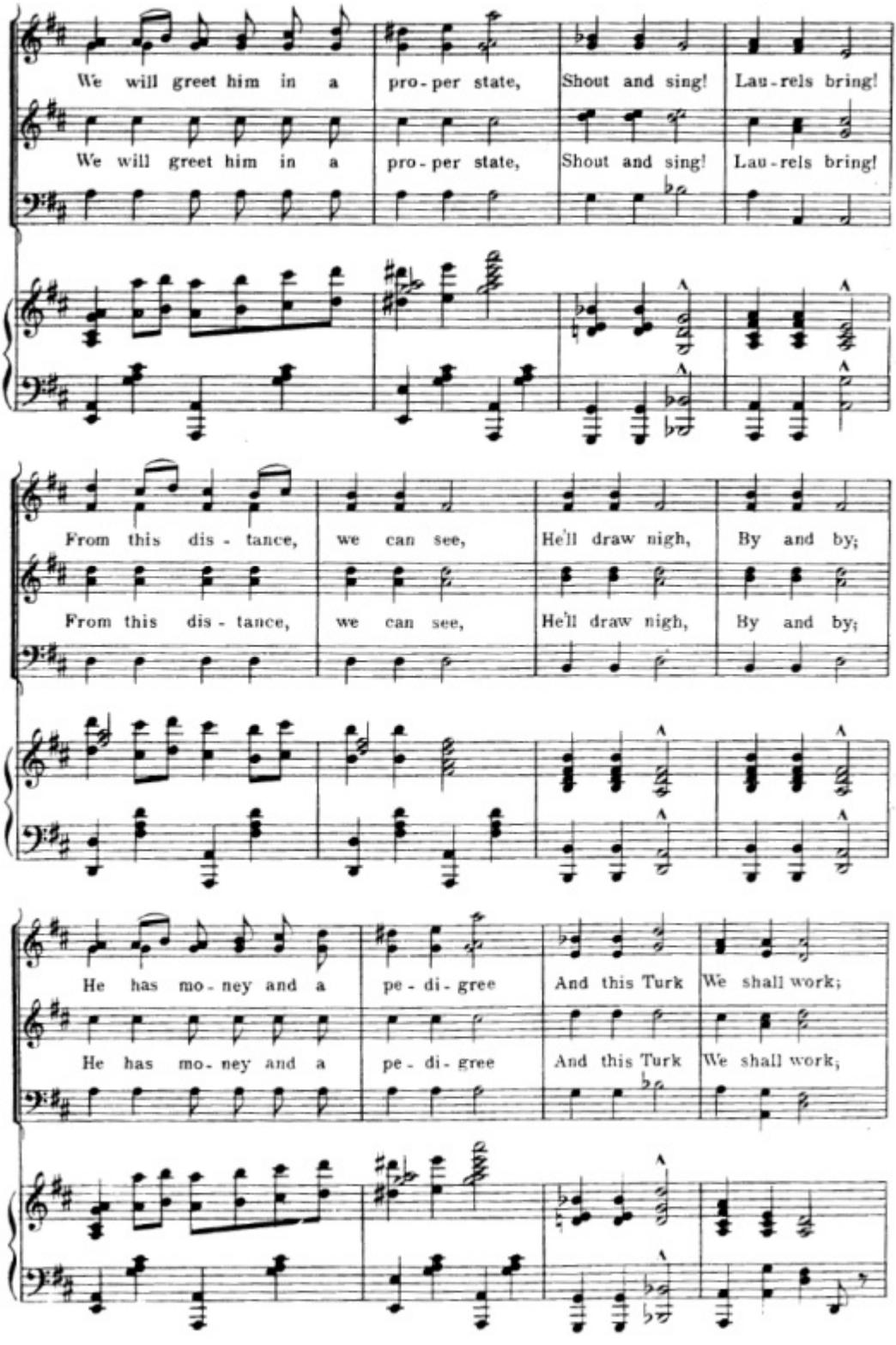
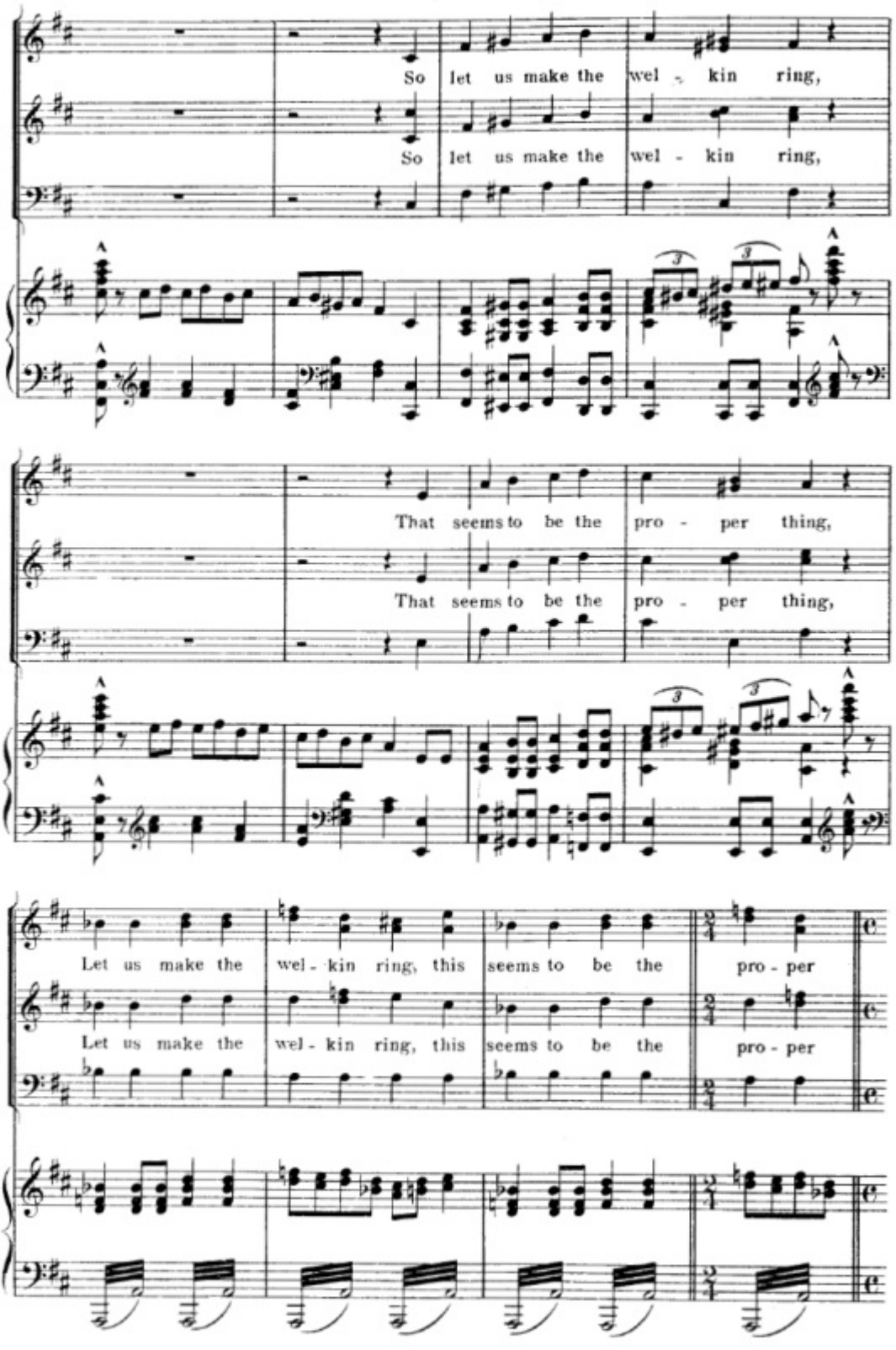
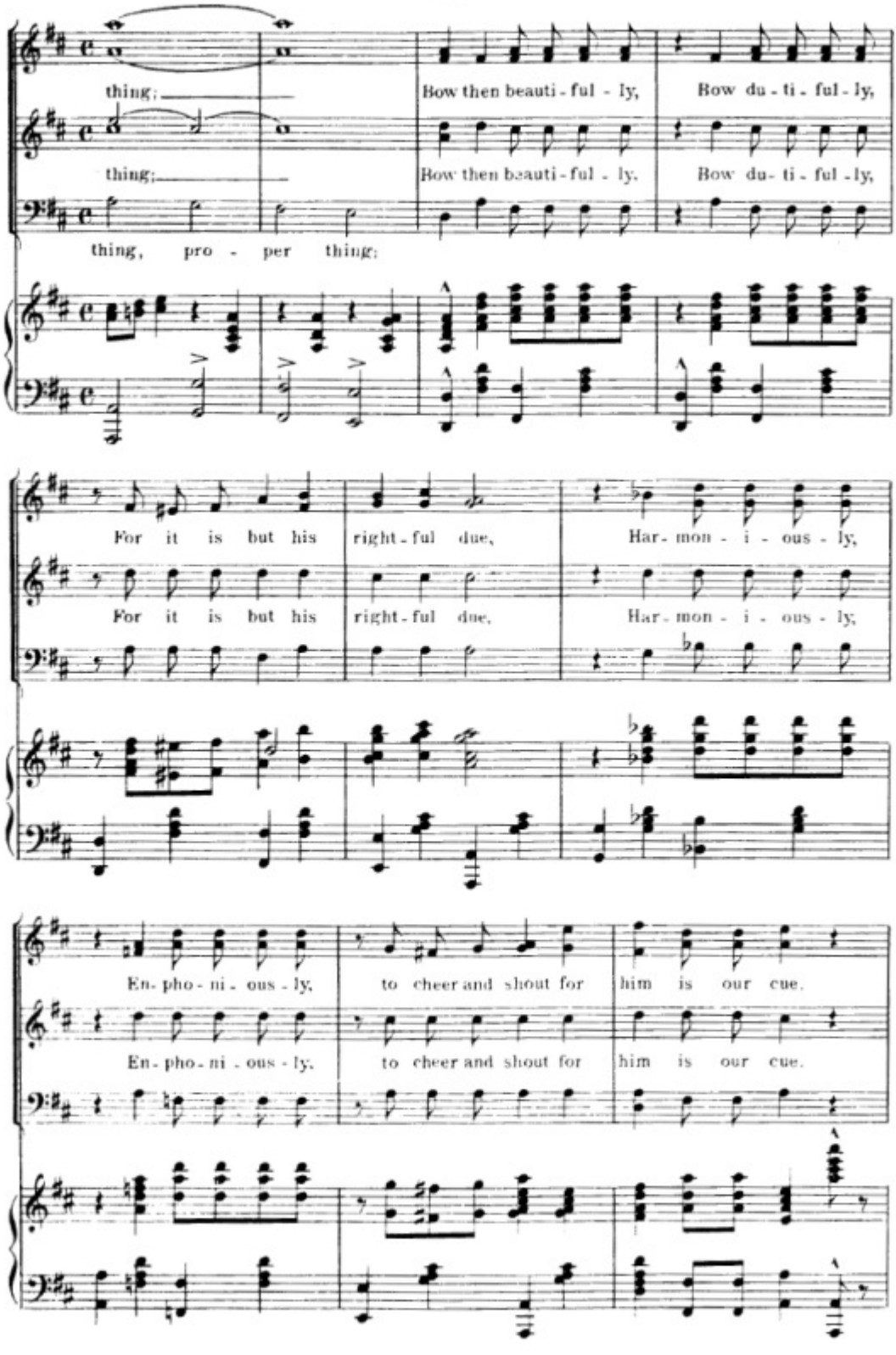
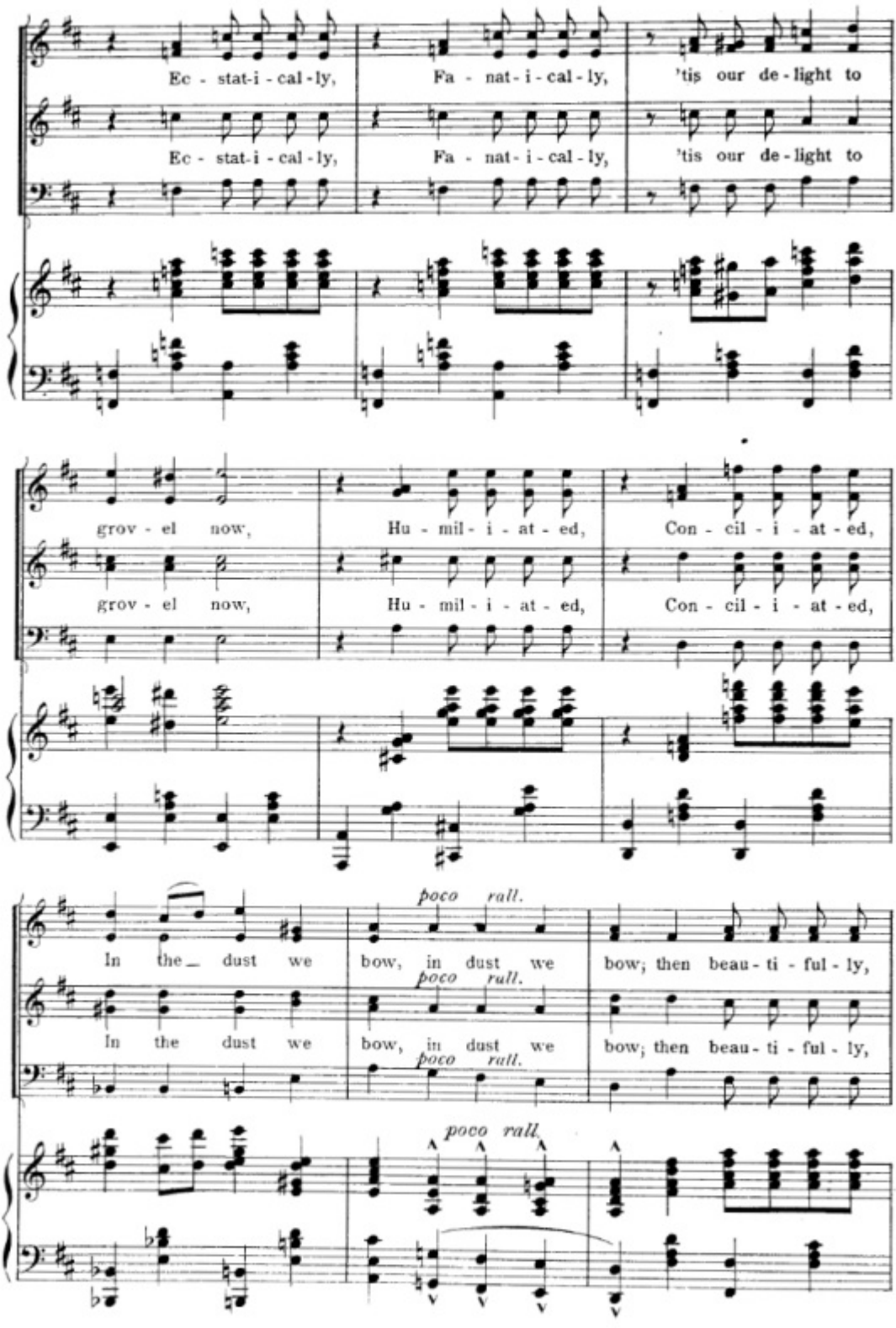
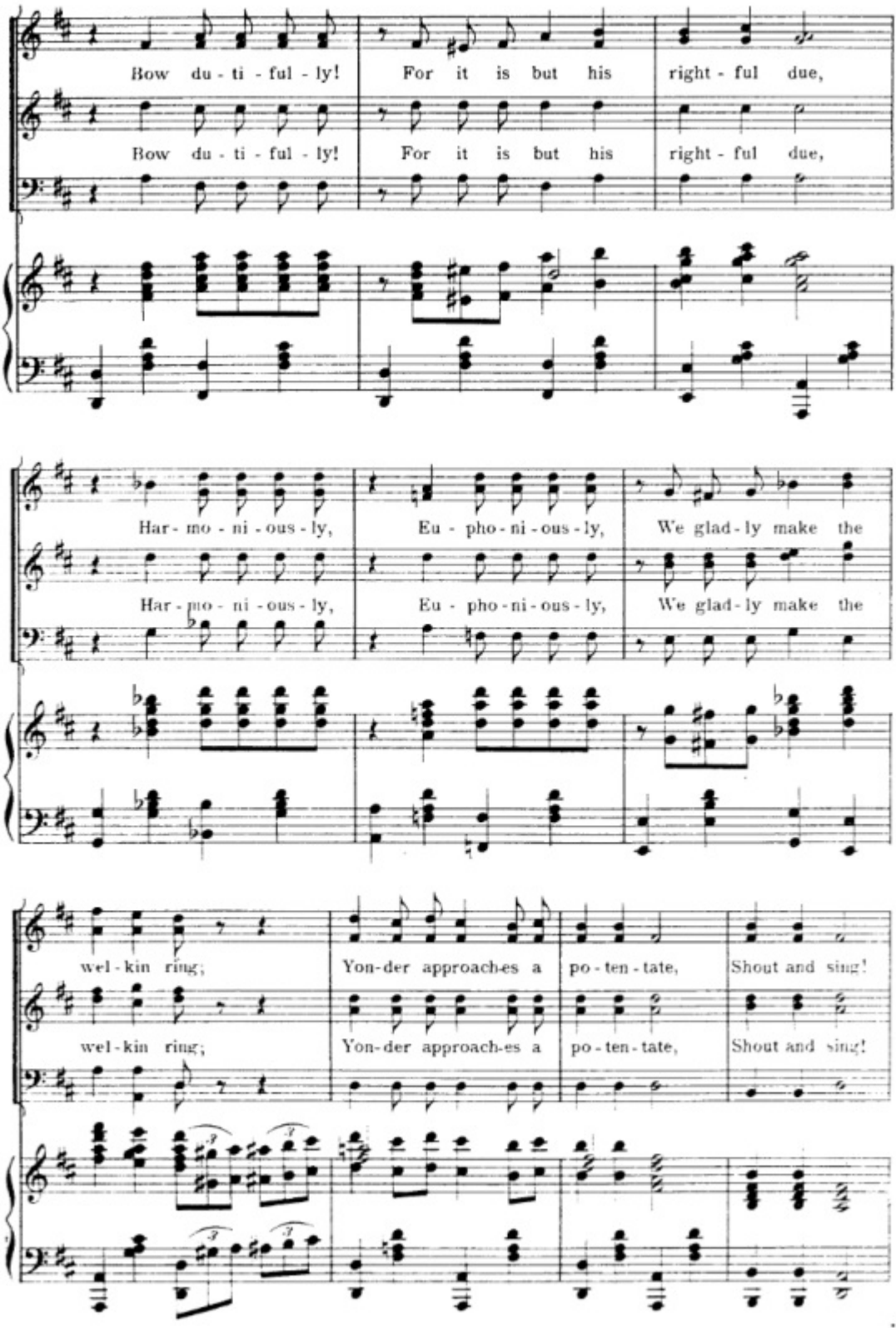
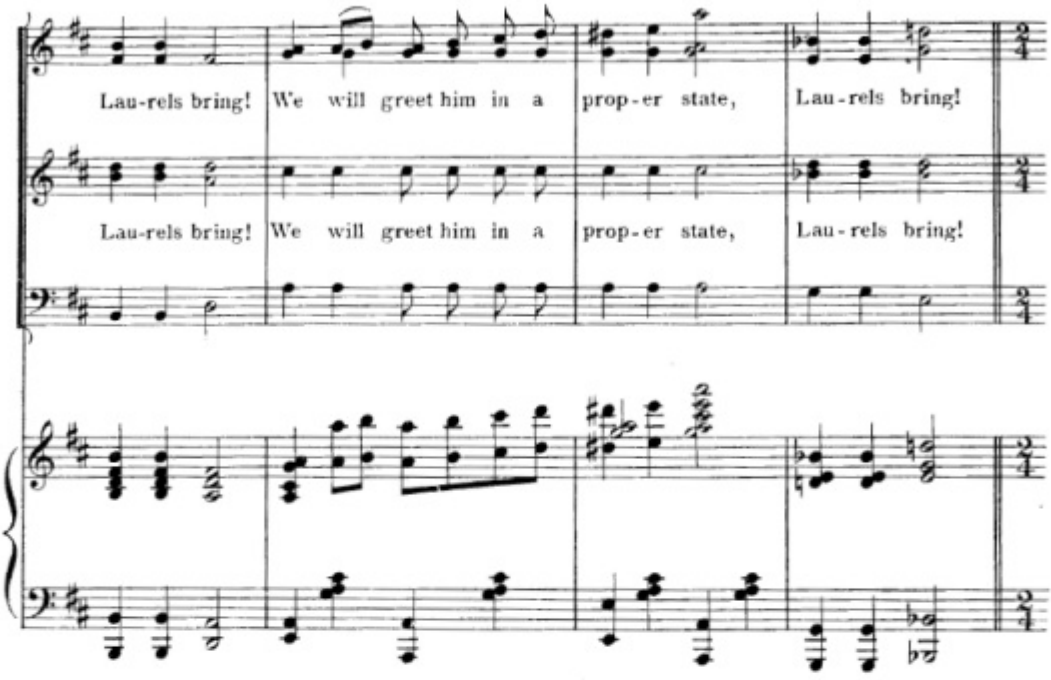

We will greet him in a pro-per state, Shout and sing! Lau-rels bring!
We will greet him in a pro-per state, Shout and sing! Lau-rels bring!
From this dis-tance, we can see, He'll draw nigh, By and by;
From this dis-tance, we can see, He'll draw nigh, By and by;
He has mo-ney and a pe-di-gree And this Turk We shall work;
He has mo-ney and a pe-di-gree And this Turk We shall work;

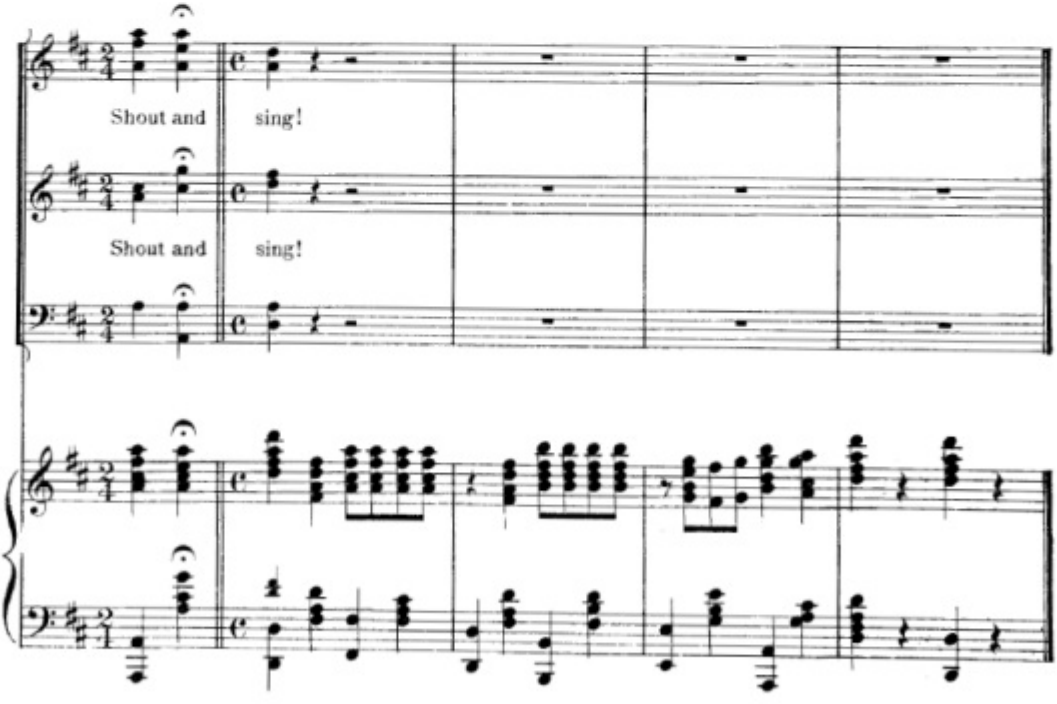

So let us make the wel - kin ring,
So let us make the wel - kin ring,
That seems to be the pro - per thing,
That seems to be the pro - per thing,
Let us make the wel - kin ring, this seems to be the pro - per
Let us make the wel - kin ring, this seems to be the pro - per


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
grov - el now, Hu - mil - i - at - ed, Con - cil - i - at - ed,
grov - el now, Hu - mil - i - at - ed, Con - cil - i - at - ed,
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,
poco rall.


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

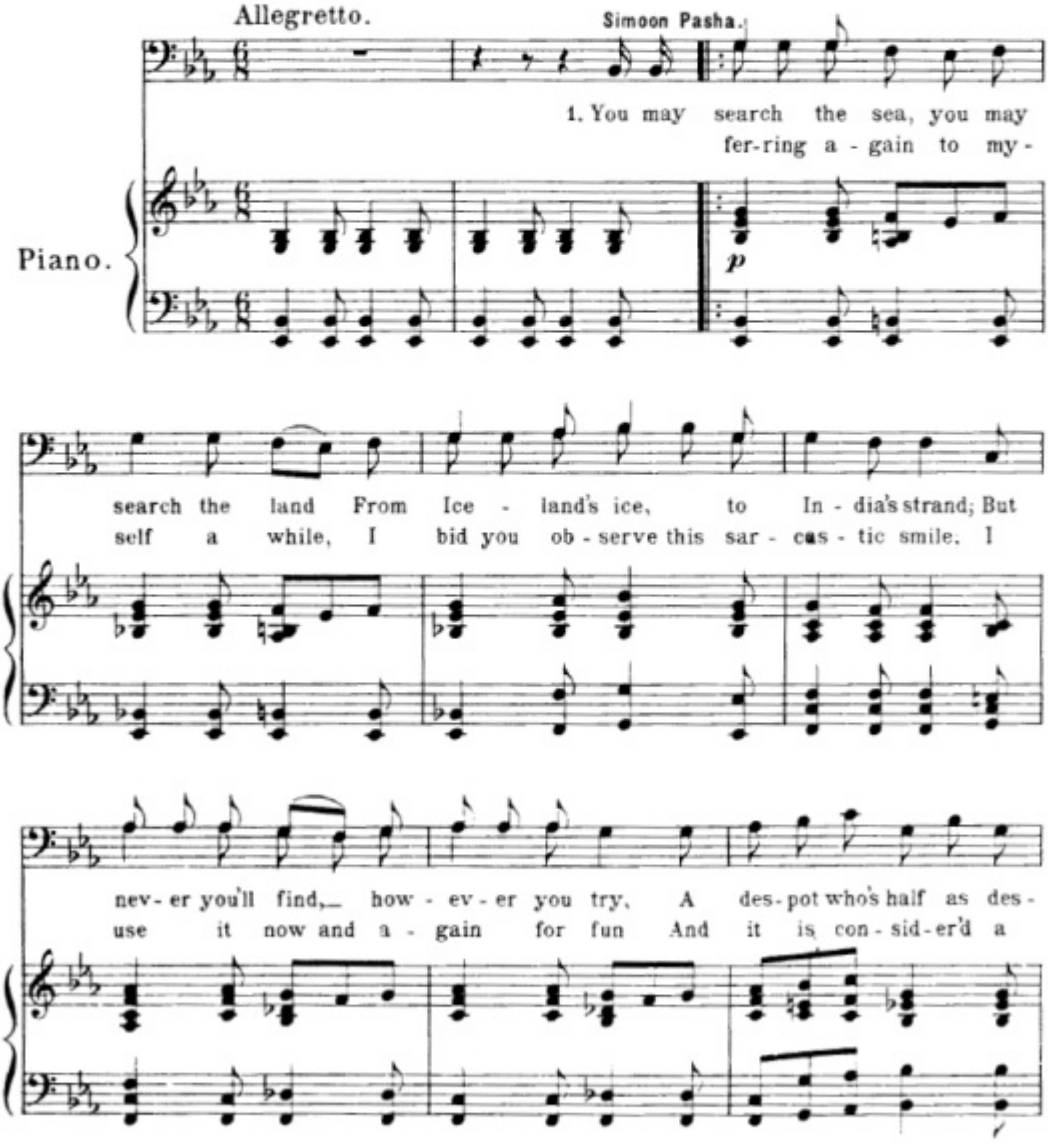

Lau-rels bring! We will greet him in a prop-er state, Lau-rels bring!
Lau-rels bring! We will greet him in a prop-er state, Lau-rels bring!


Shout and sing!
Shout and sing!

I am the Pasha.

Words by
HARRY B. SMITH.

Music by
LUDWIG ENGLANDER.



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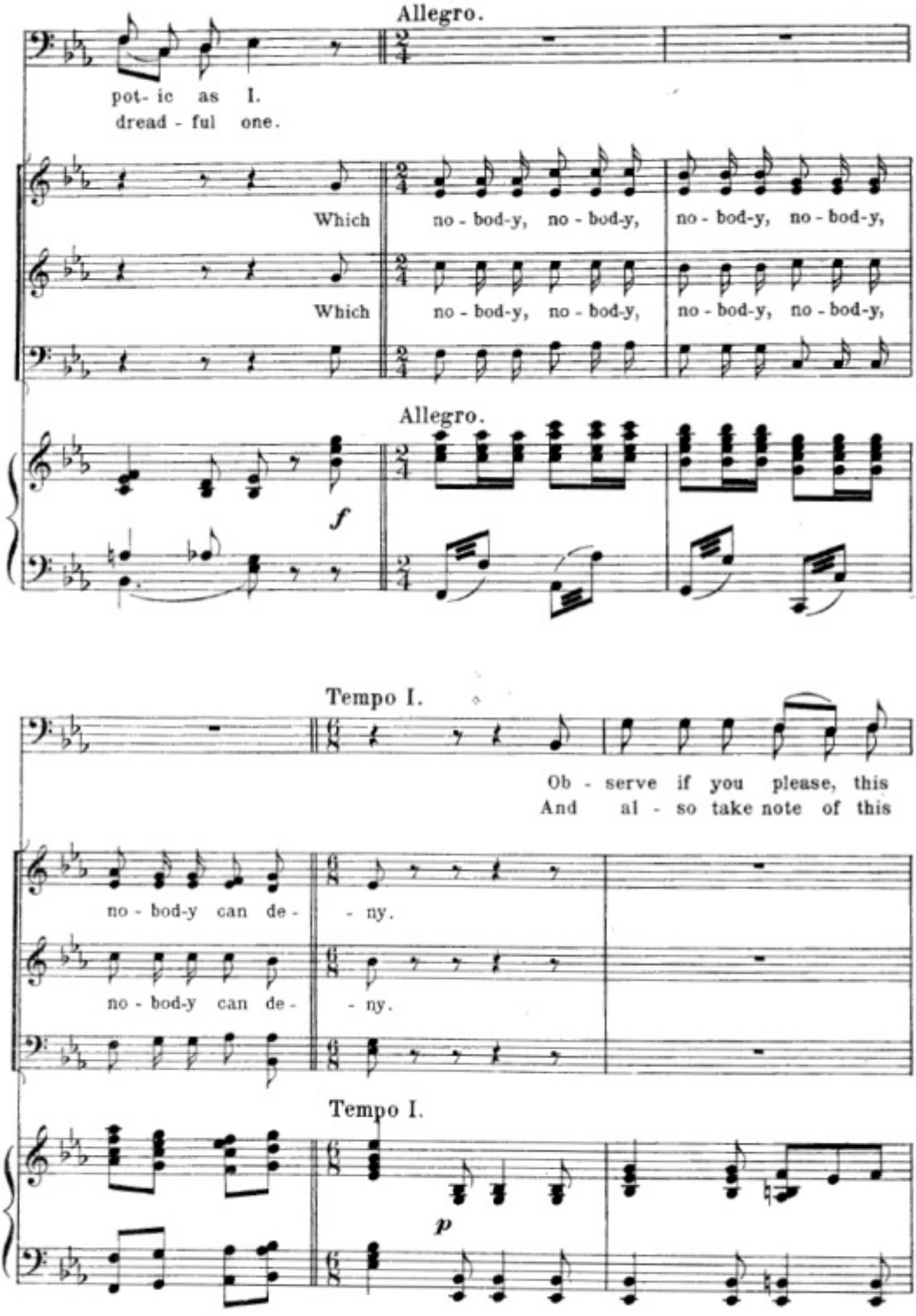
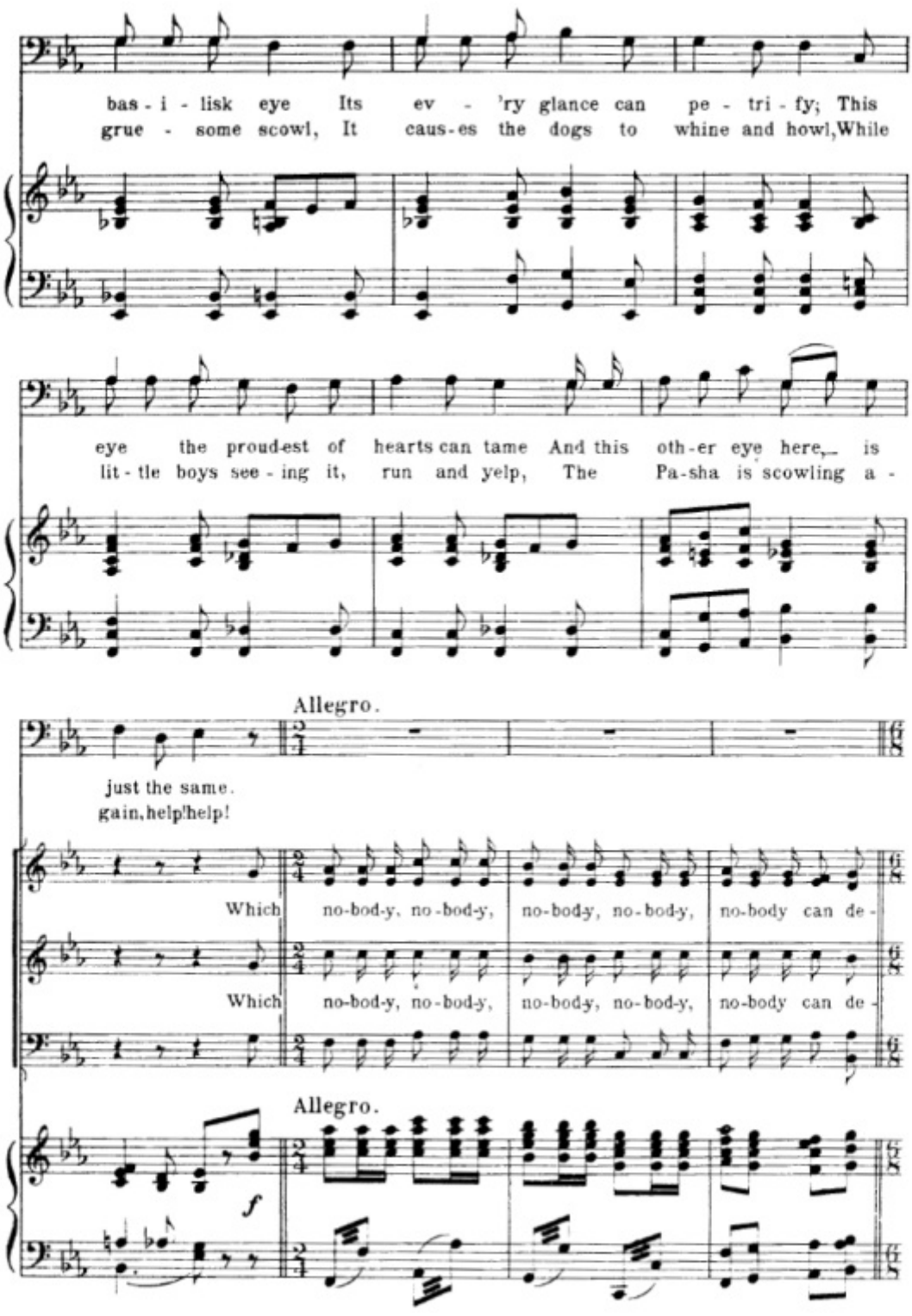
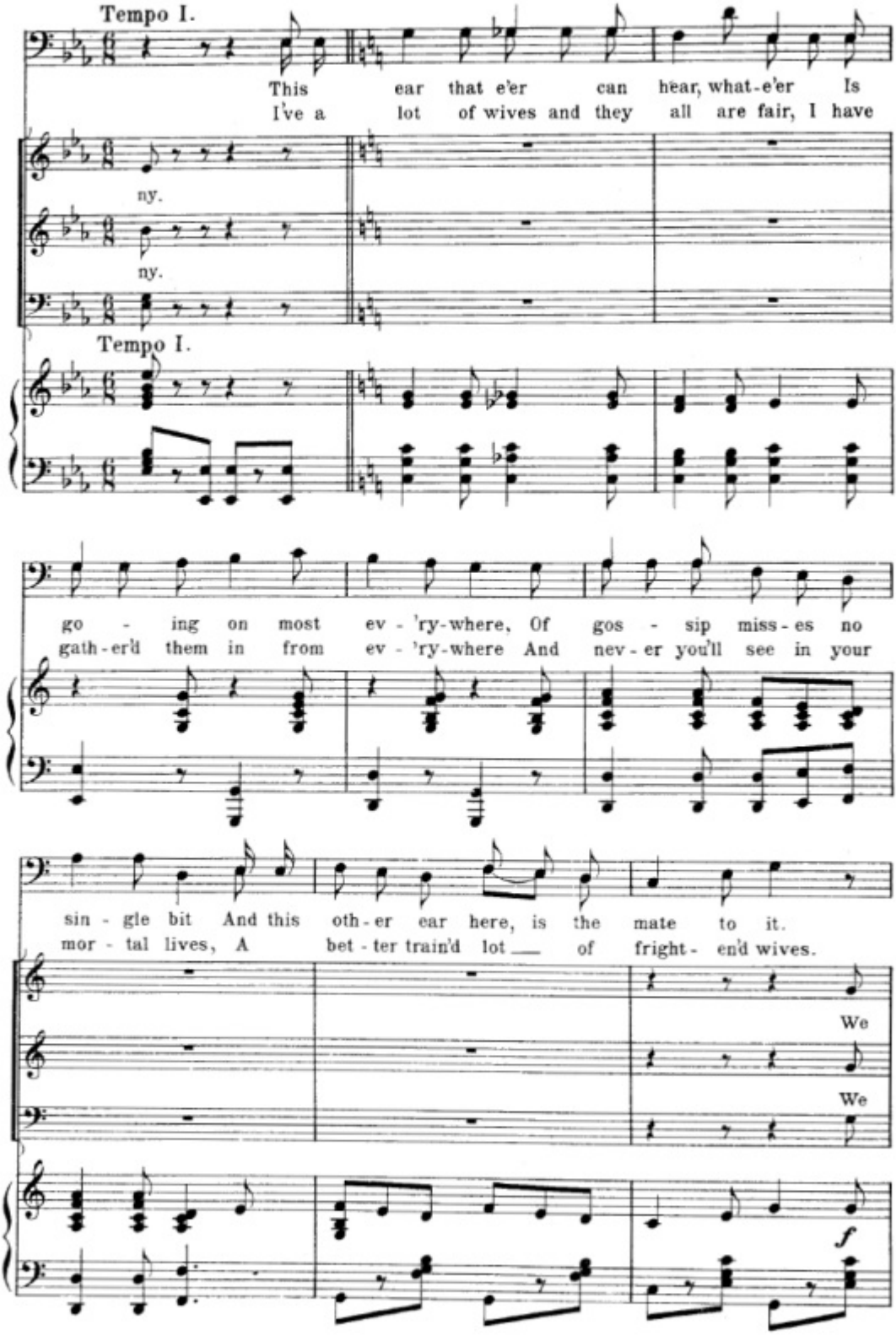
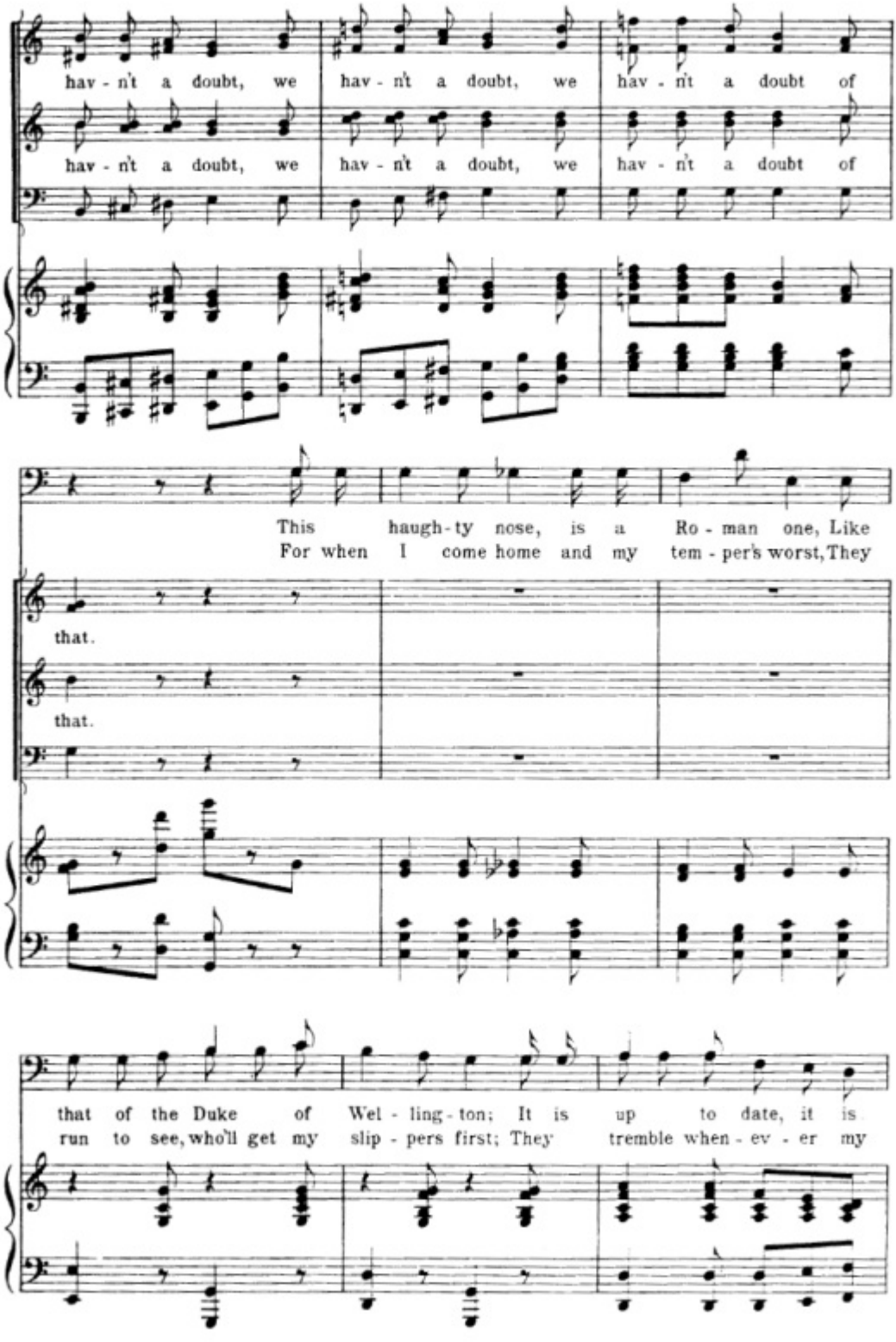
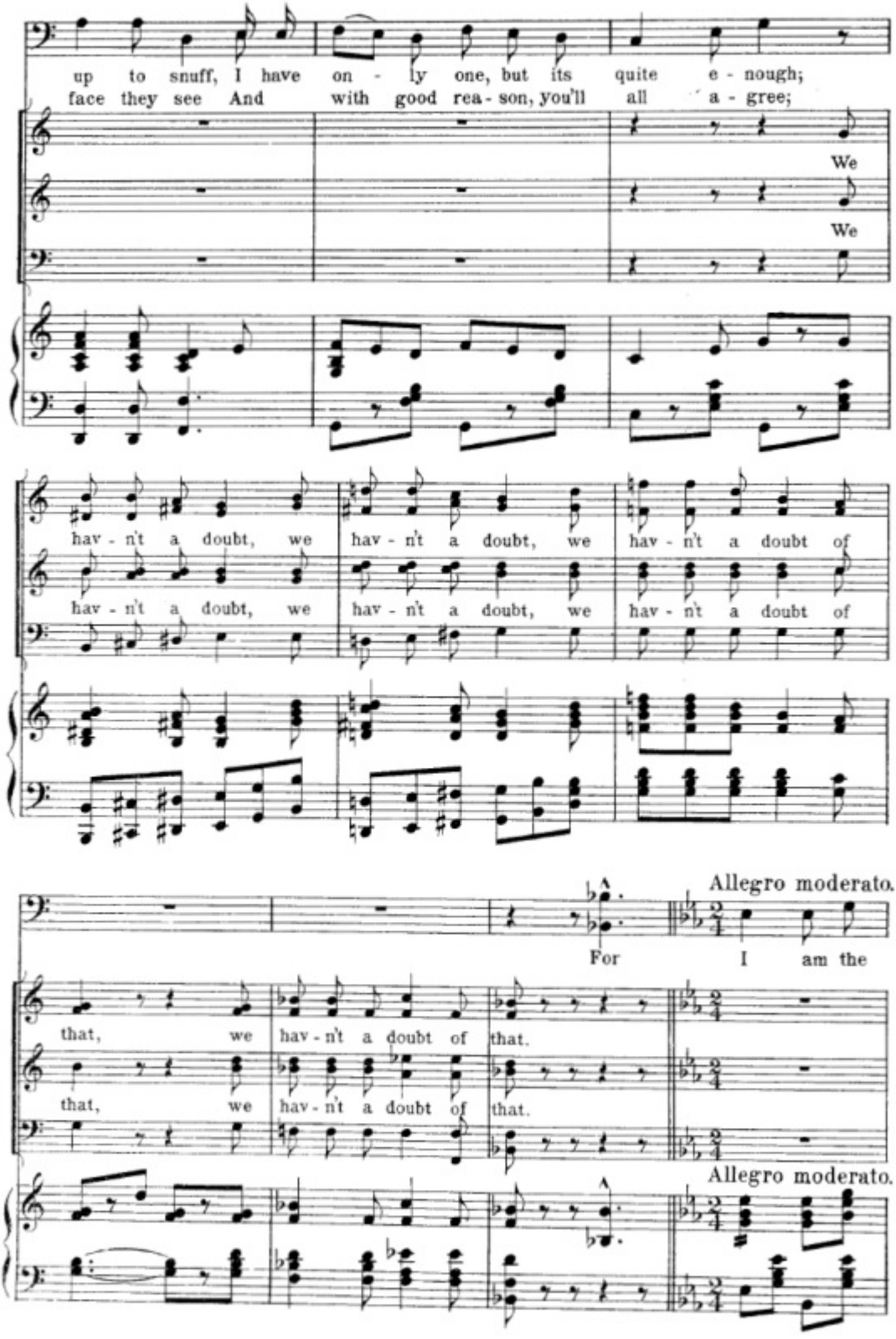
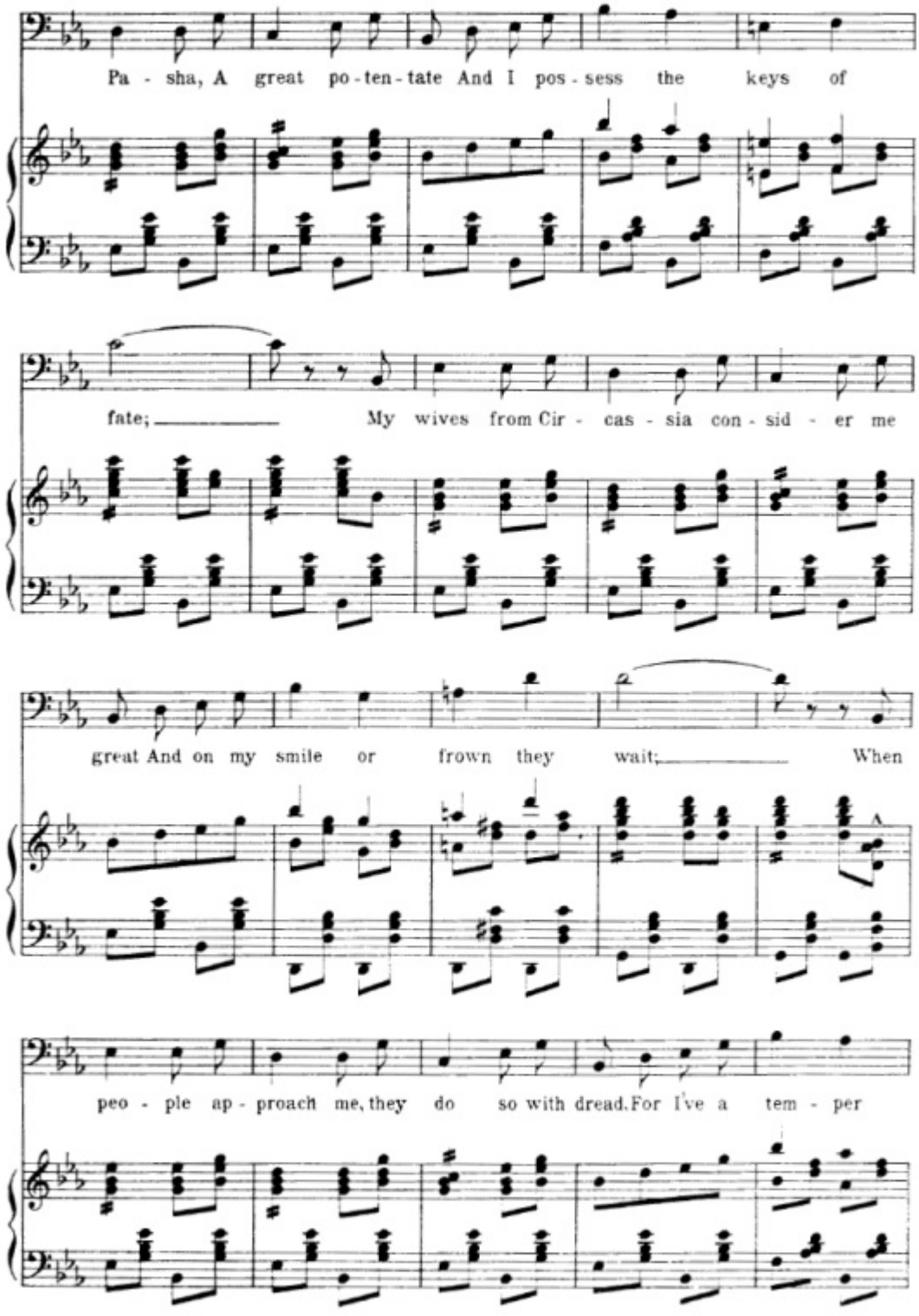

Allegro.
pot- ic as I.
dread - ful one.
Which no - bod-y, no - bod-y, no - bod-y, no - bod-y,
Which no - bod-y, no - bod-y, no - bod-y, no - bod-y,
Allegro.
f
Tempo I.
Ob - serve if you please, this
And al - so take note of this
no - bod-y can de - - ny.
no - bod-y can de - - ny.
Tempo I.
p

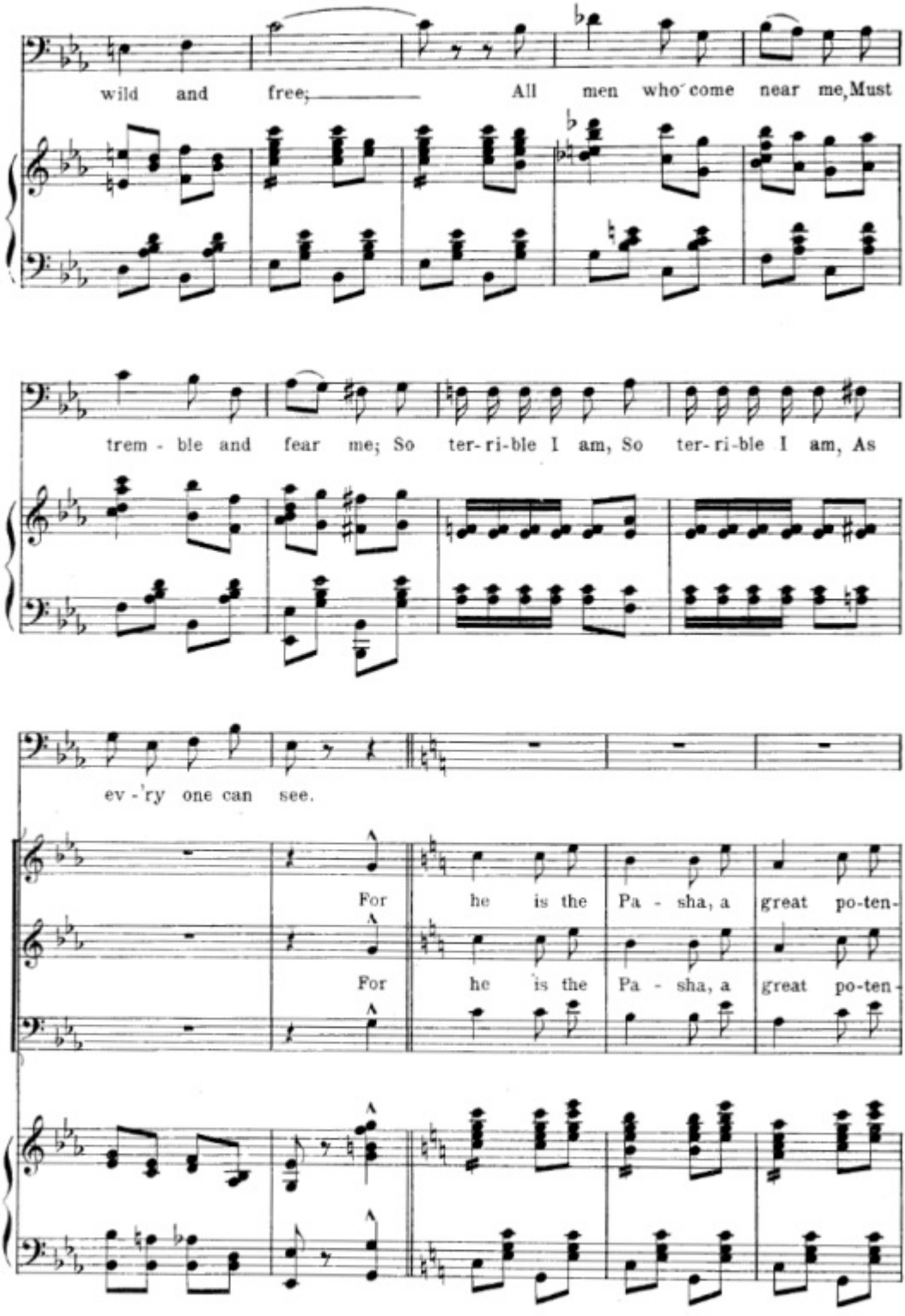

bas - i - lisk eye Its ev - 'ry glance can pe - tri - fy; This
grue - some scowl, It caus-es the dogs to whine and howl, While
eye the proud-est of hearts can tame And this oth-er eye here, is
lit - tle boys see - ing it, run and yelp, The Pa-sha is scowling a -
Allegro.
just the same.
gain, help! help!
Which no-bod-y, no-bod-y, no-bod-y, no-bod-y, no-body can de -
Which no-bod-y, no-bod-y, no-bod-y, no-bod-y, no-body can de -
Allegro.
f

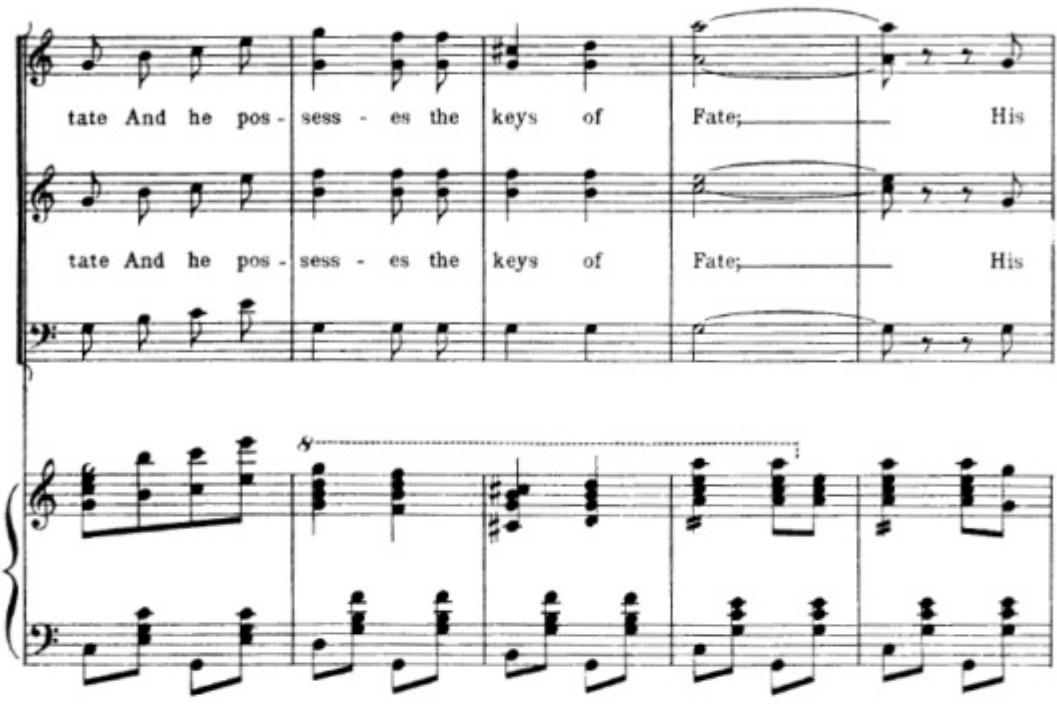

Tempo I.
This ear that e'er can hear, what-e'er Is
I've a lot of wives and they all are fair, I have
ny.
ny.
Tempo I.
go - ing on most ev - 'ry-where, Of gos - sip miss - es no
gath - er'd them in from ev - 'ry-where And nev - er you'll see in your
sin - gle bit And this oth - er ear here, is the mate to it.
mor - tal lives, A bet - ter train'd lot ___ of fright - en'd wives.
We
We
f

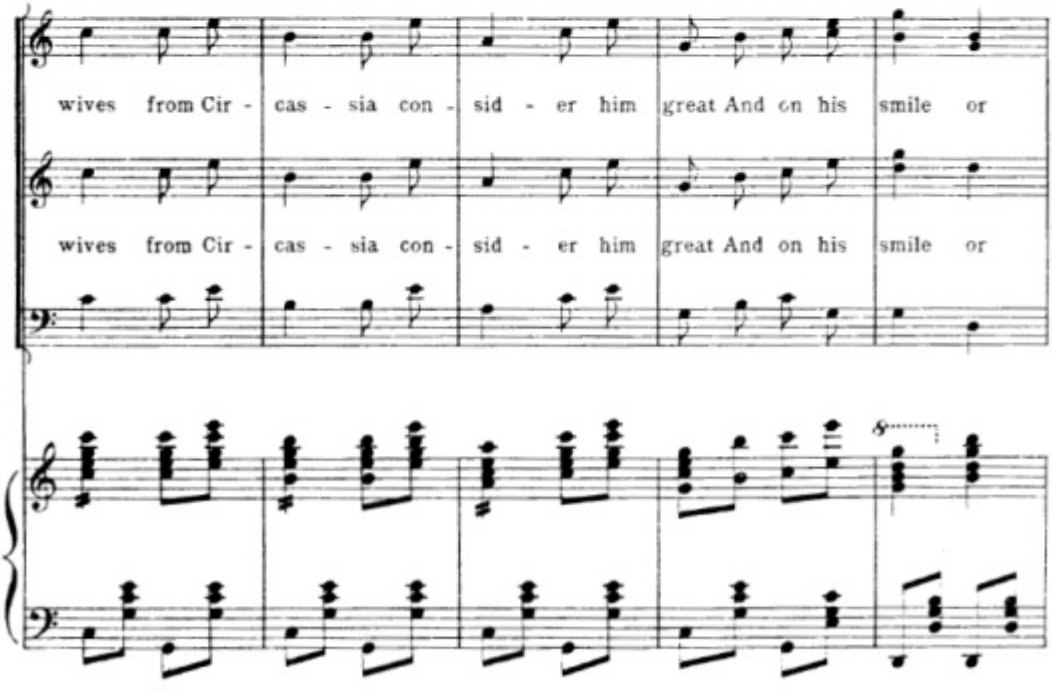

hav - n't a doubt, we hav - n't a doubt, we hav - n't a doubt of
hav - n't a doubt, we hav - n't a doubt, we hav - n't a doubt of
This haugh-ty nose, is a Ro - man one, Like
For when I come home and my tem - per's worst, They
that.
that.
that of the Duke of Wel - ling - ton; It is up to date, it is
run to see, who'll get my slip - pers first; They tremble when - ev - er my

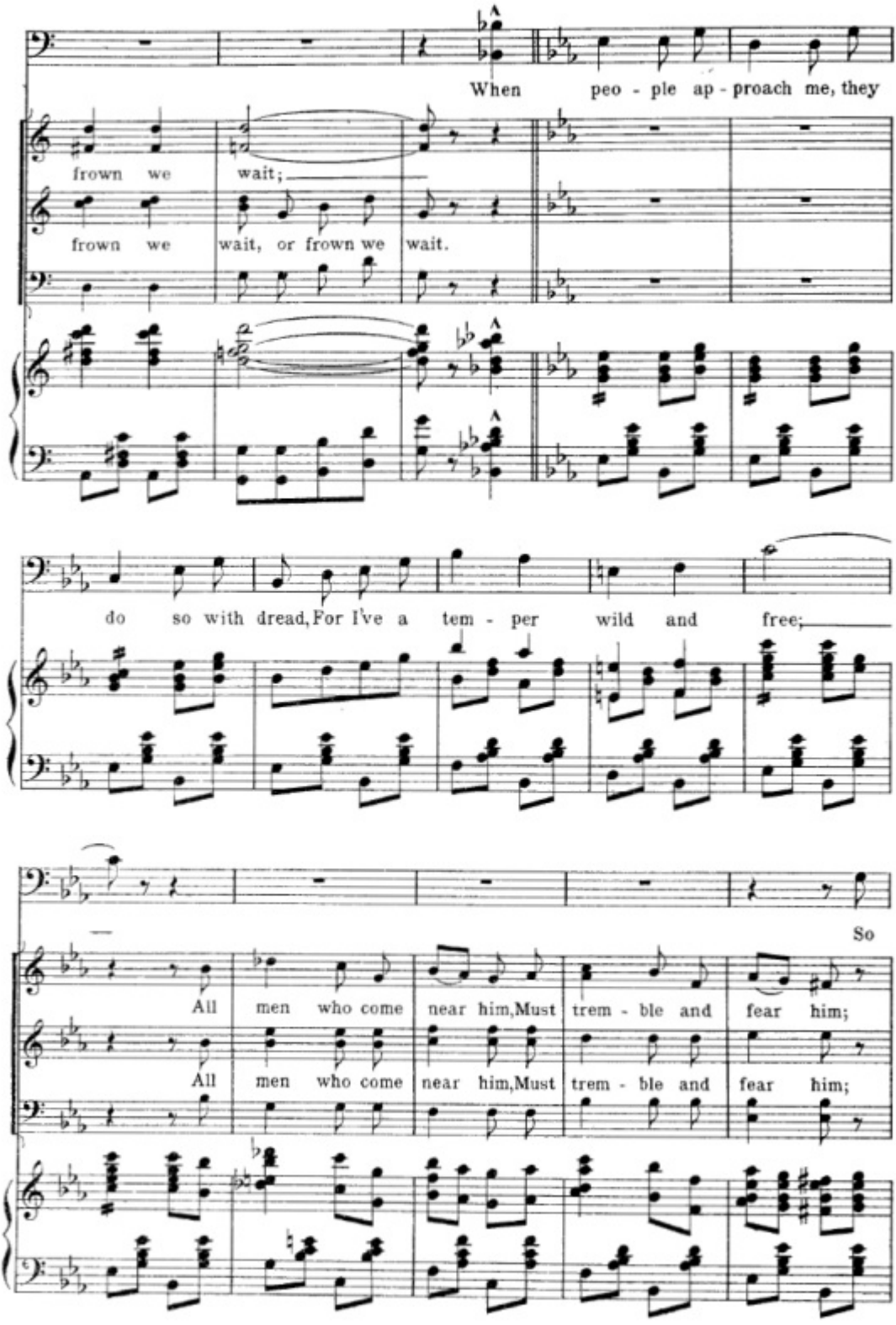

up to snuff, I have on - ly one, but its quite e - nough;
face they see And with good rea - son, you'll all a - gree;
We
We
hav - n't a doubt, we hav - n't a doubt, we hav - n't a doubt of
hav - n't a doubt, we hav - n't a doubt, we hav - n't a doubt of
Allegro moderato.
For I am the
that, we hav - n't a doubt of that.
that, we hav - n't a doubt of that.
Allegro moderato.

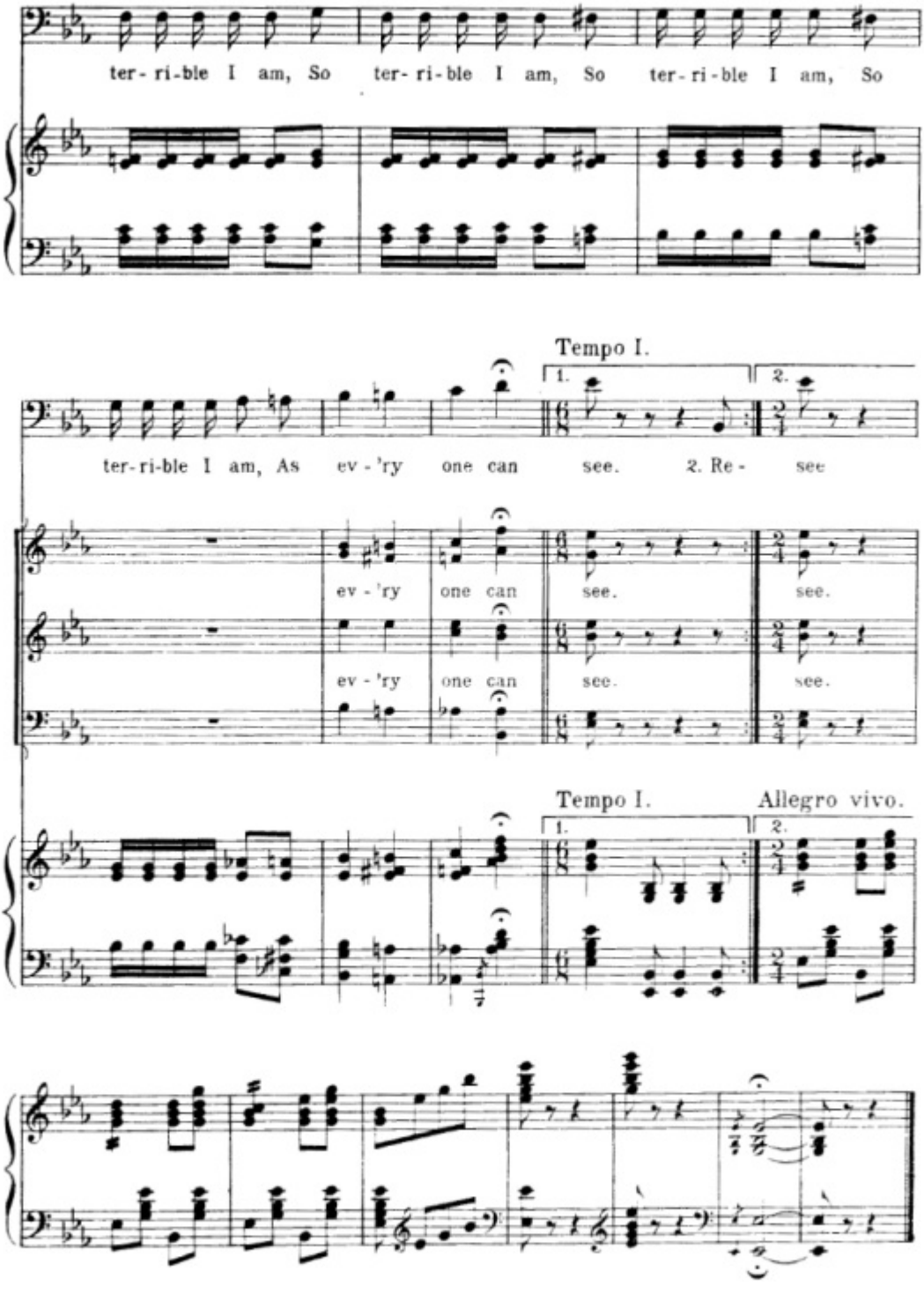

Pa - sha, A great po - ten - tate And I pos - sess the keys of
fate; My wives from Cir - cas - sia con - sid - er me
great And on my smile or frown they wait; When
peo - ple ap - proach me, they do so with dread. For I've a tem - per


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


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


When peo - ple ap - proach me, they
frown we wait;
frown we wait, or frown we wait.
do so with dread, For I've a tem - per wild and free;
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;

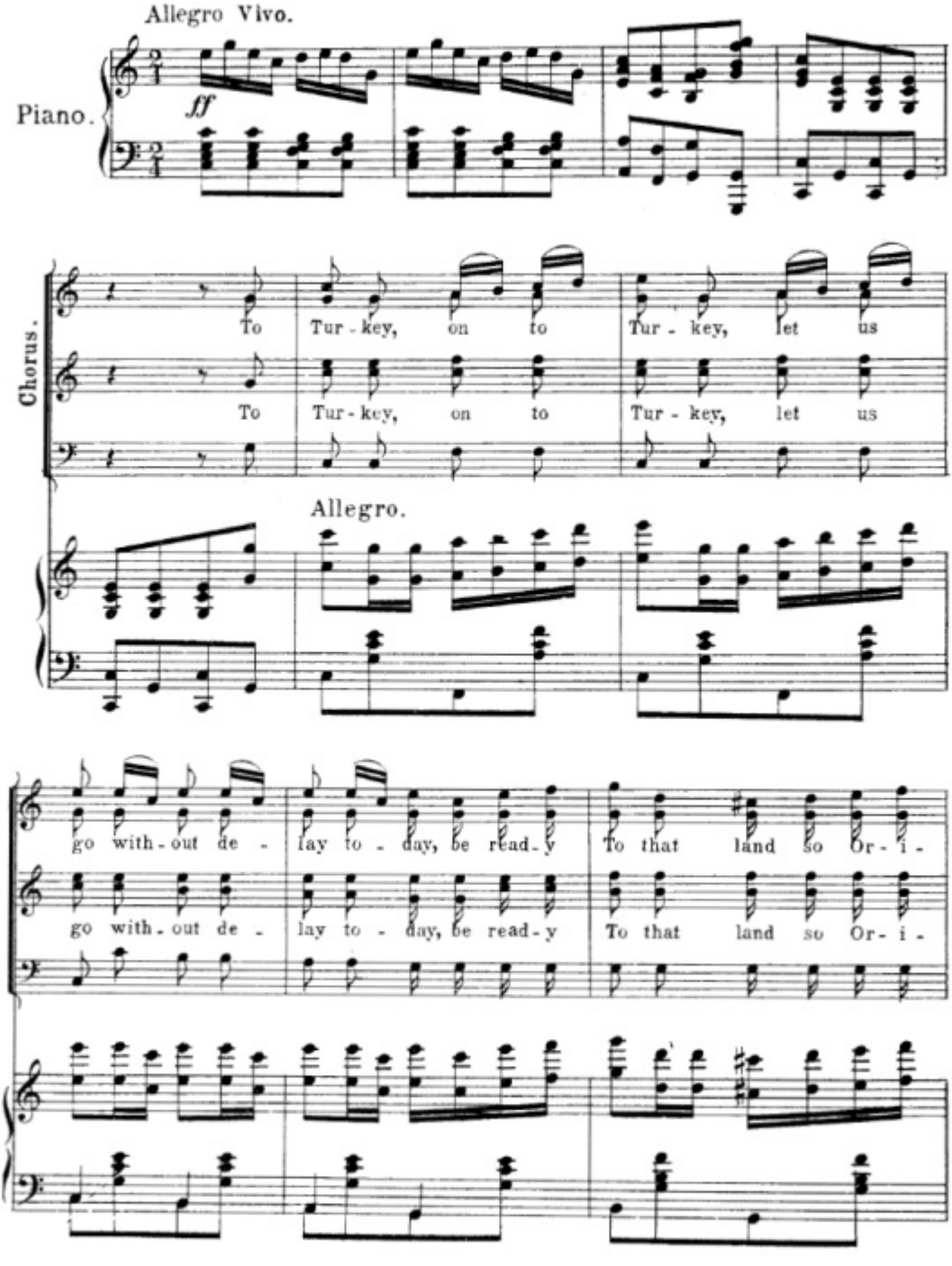

ter- ri-ble I am, So ter- ri-ble I am, So ter- ri-ble I am, So
Tempo I.
1.
2.
ter-ri-ble I am, As ev - 'ry one can see. 2. Re - see
ev - 'ry one can see. see.
ev - 'ry one can see. see.
Tempo I.
Allegro vivo.
1.
2.

Finale Act I.

THE JEWEL OF ASIA.

Words by
HARRY B. SMITH.

Music by
LUDWIG ENGLANDER.



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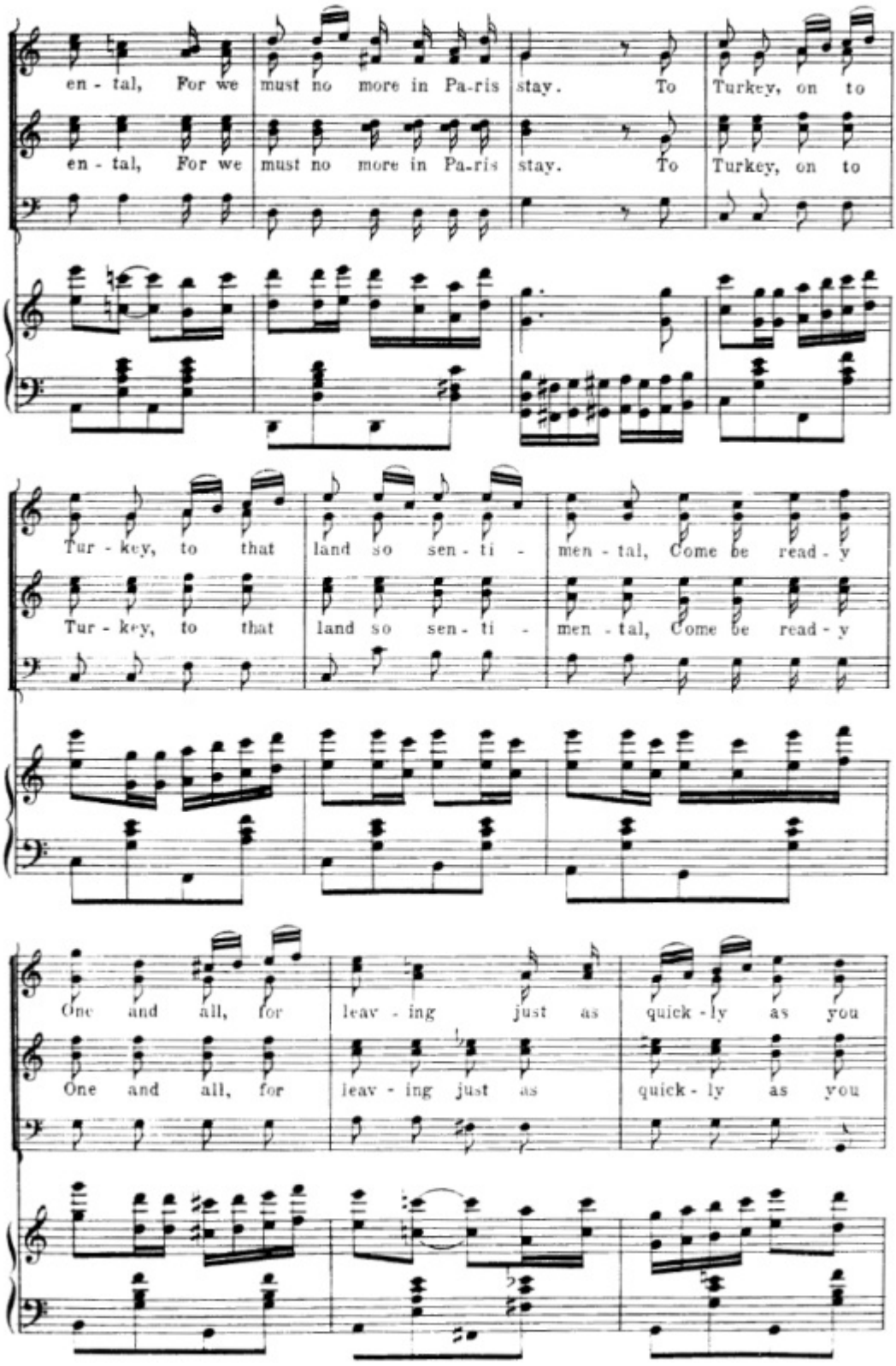
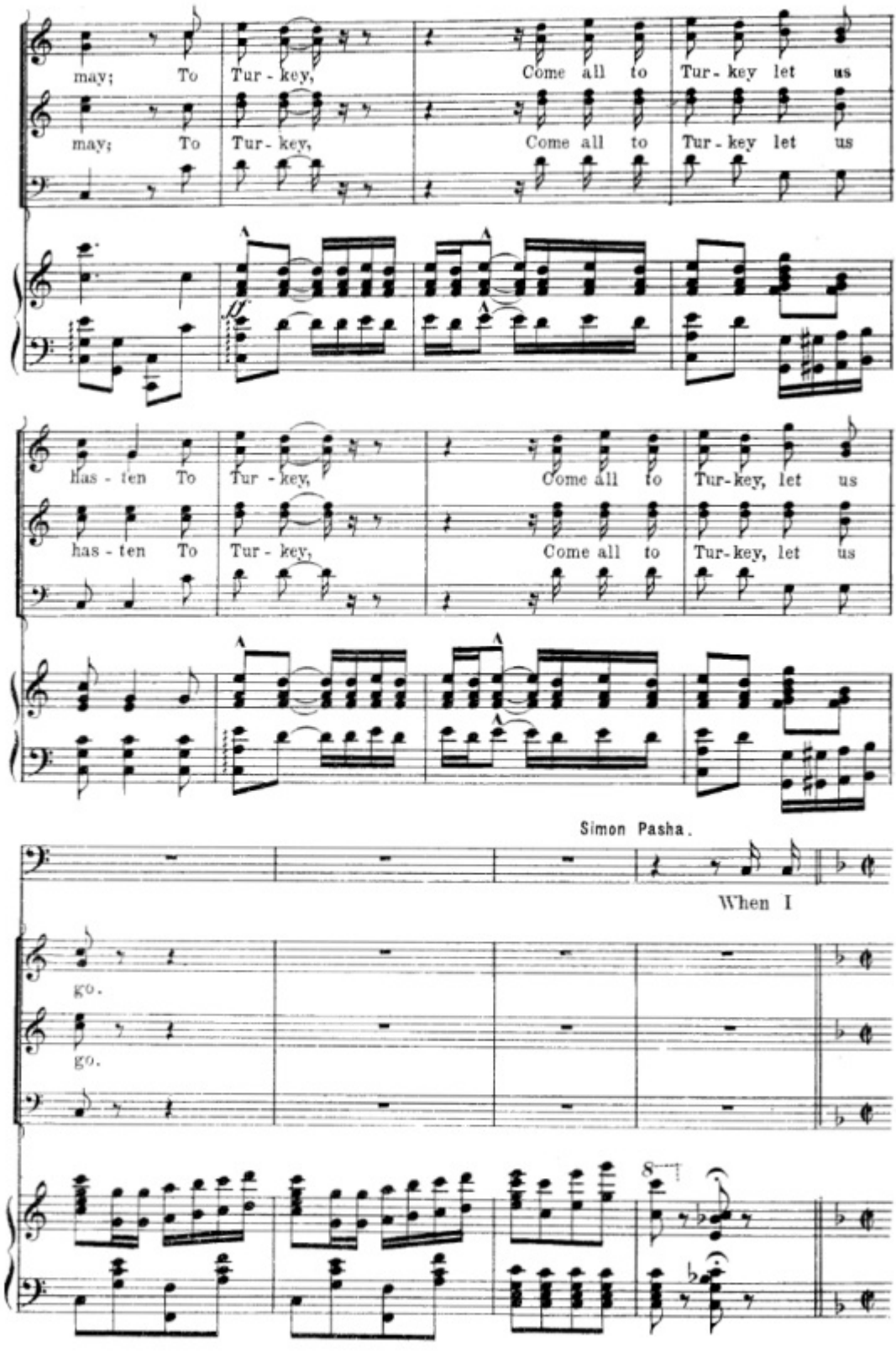
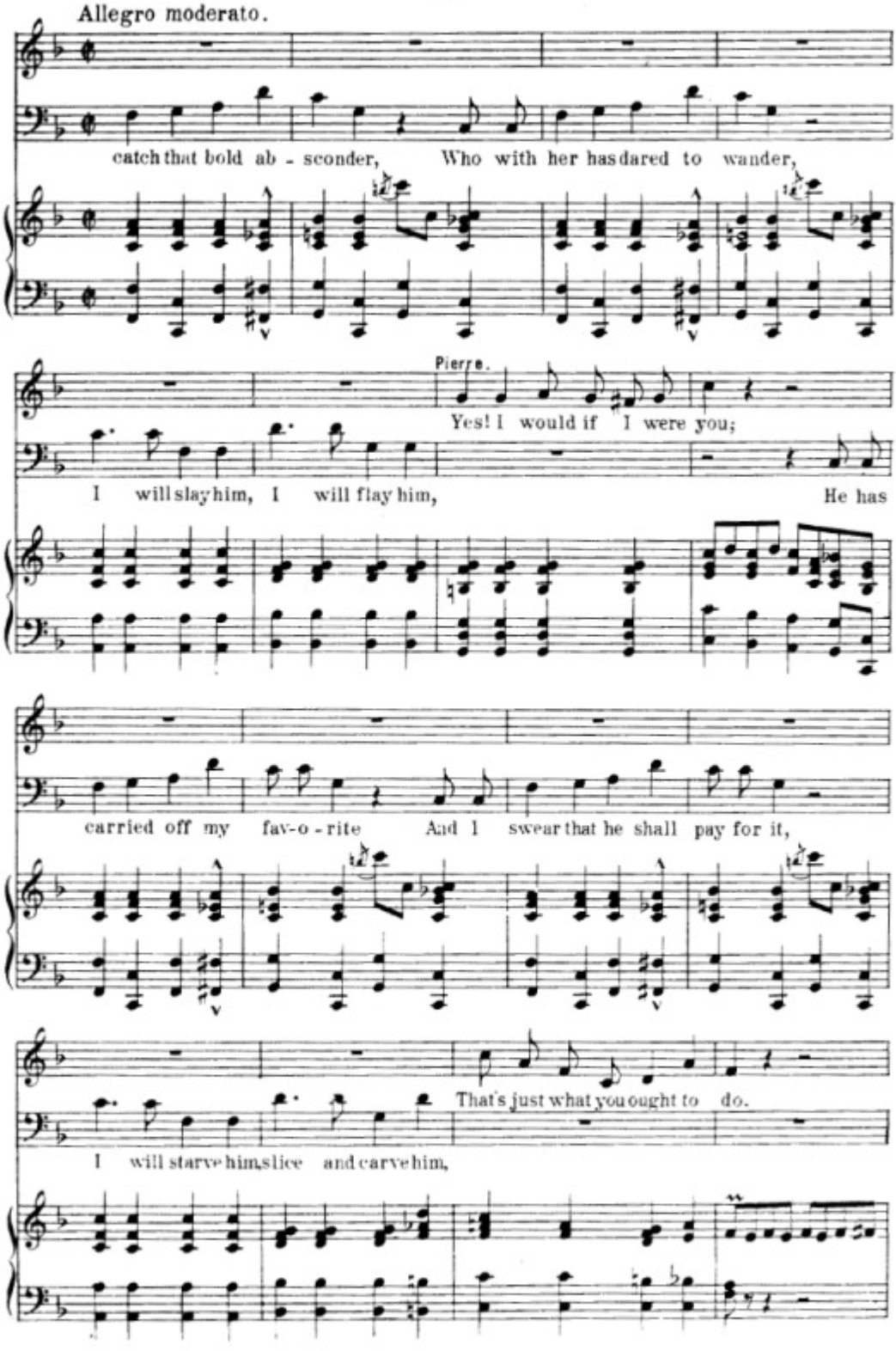
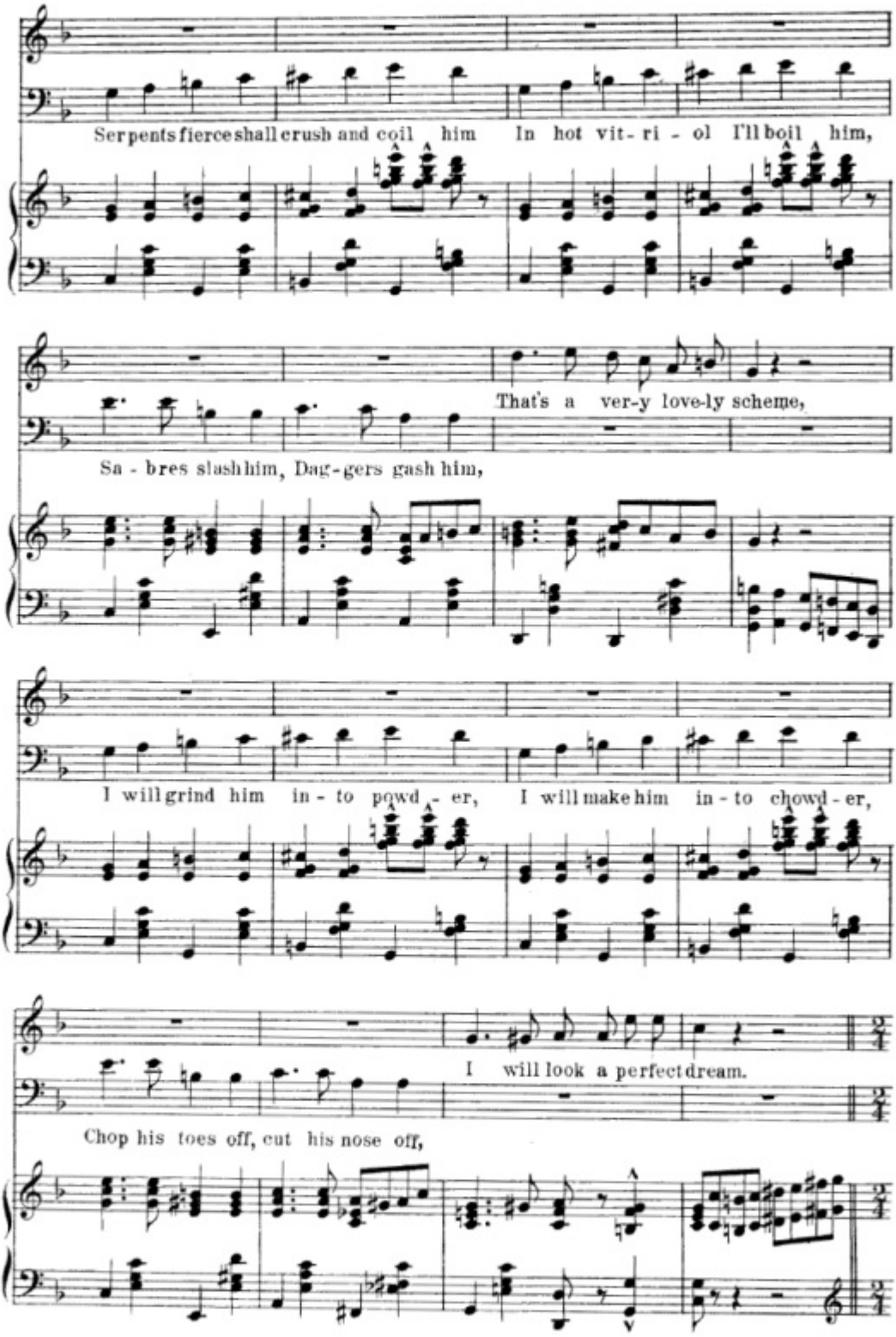
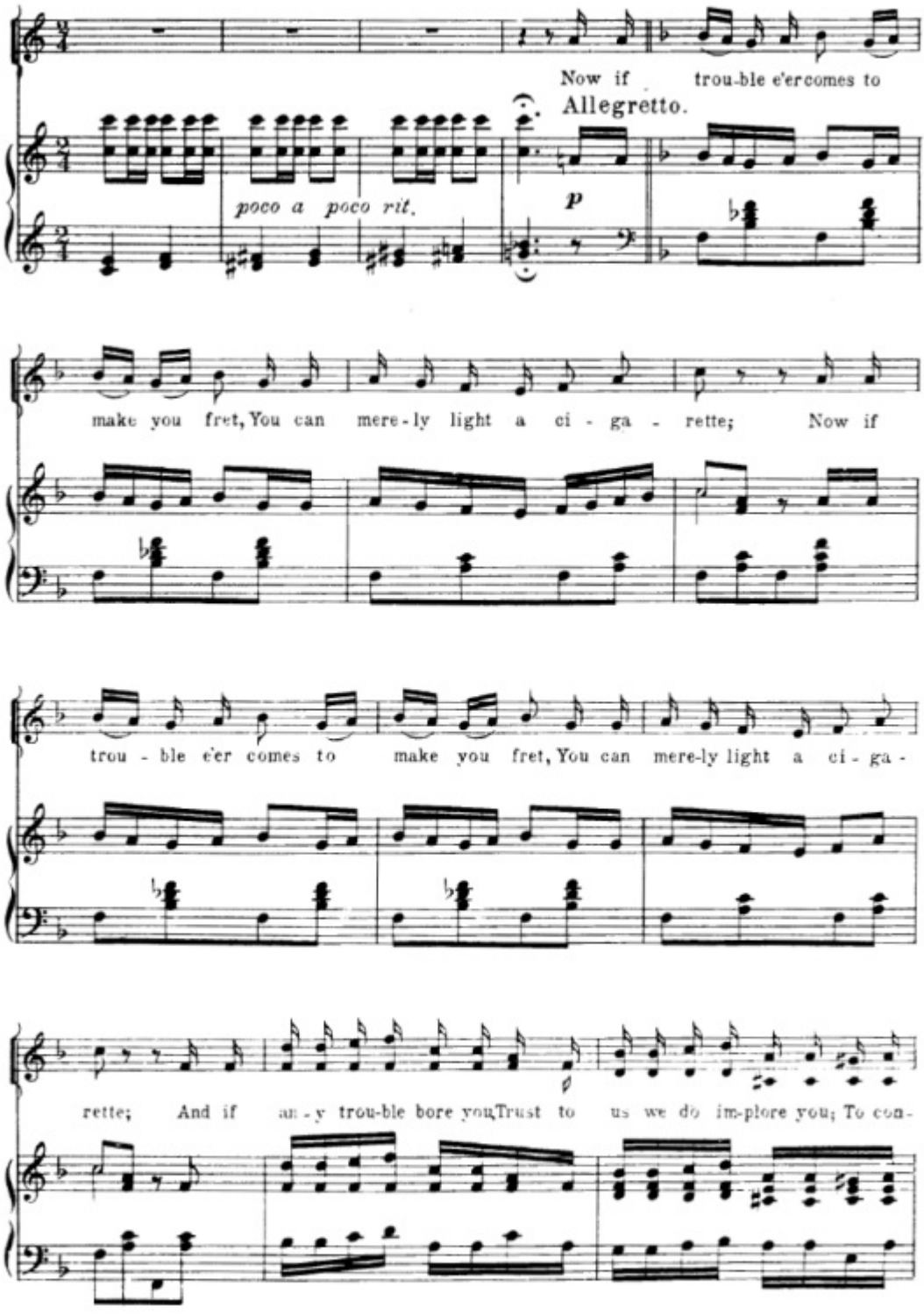

en - tal, For we must no more in Pa-ris stay. To Turkey, on to
en - tal, For we must no more in Pa-ris stay. To Turkey, on to
Tur - key, to that land so sen - ti - men - tal, Come be read - y
Tur - key, to that land so sen - ti - men - tal, Come be read - y
One and all, for leav - ing just as quick - ly as you
One and all, for leav - ing just as quick - ly as you

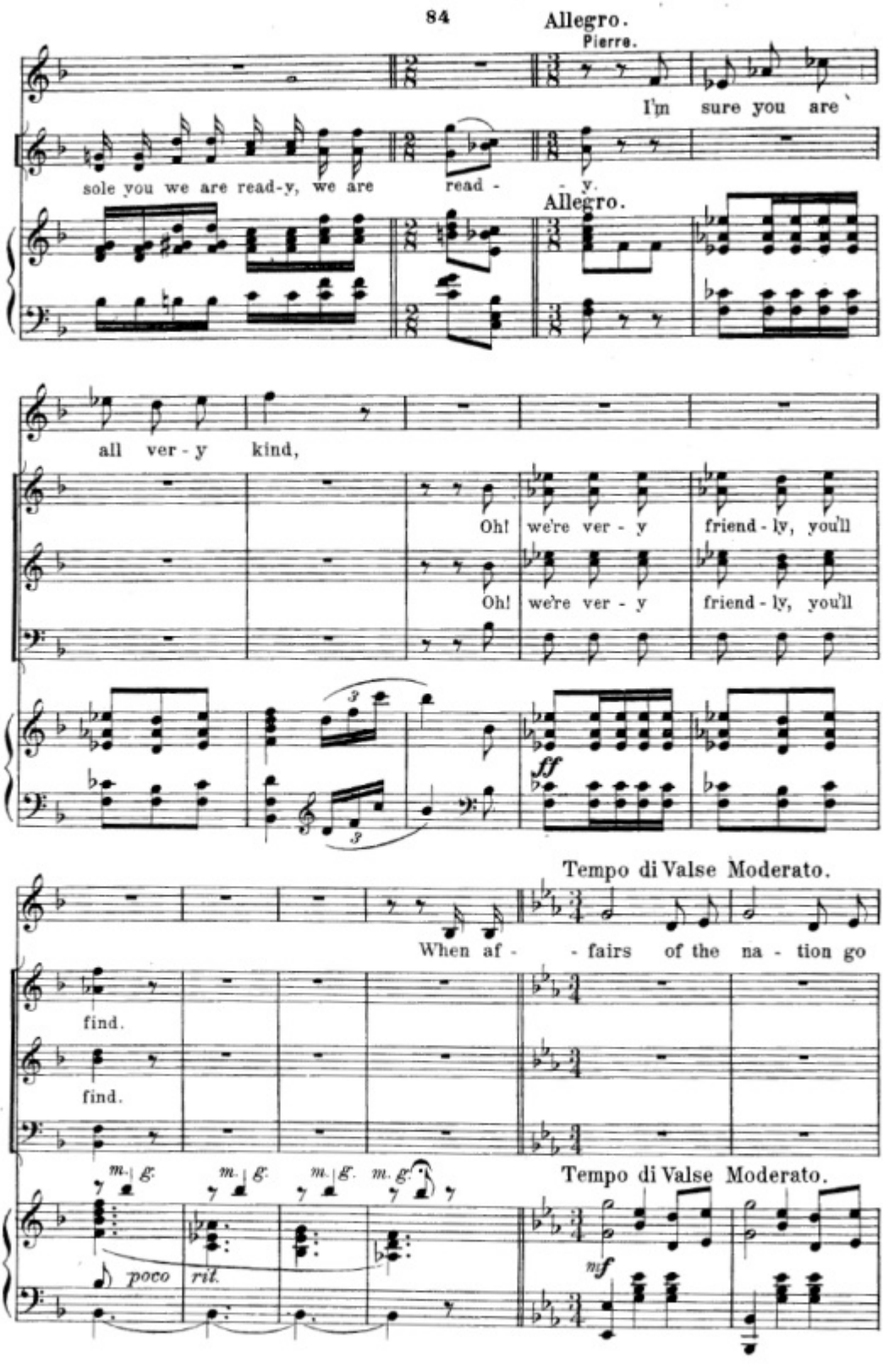

may; To Tur - key, Come all to Tur - key let us
may; To Tur - key, Come all to Tur - key let us
Has - ten To Tur - key, Come all to Tur-key, let us
has - ten To Tur - key, Come all to Tur-key, let us
Simon Pasha.
When I
go.
go.

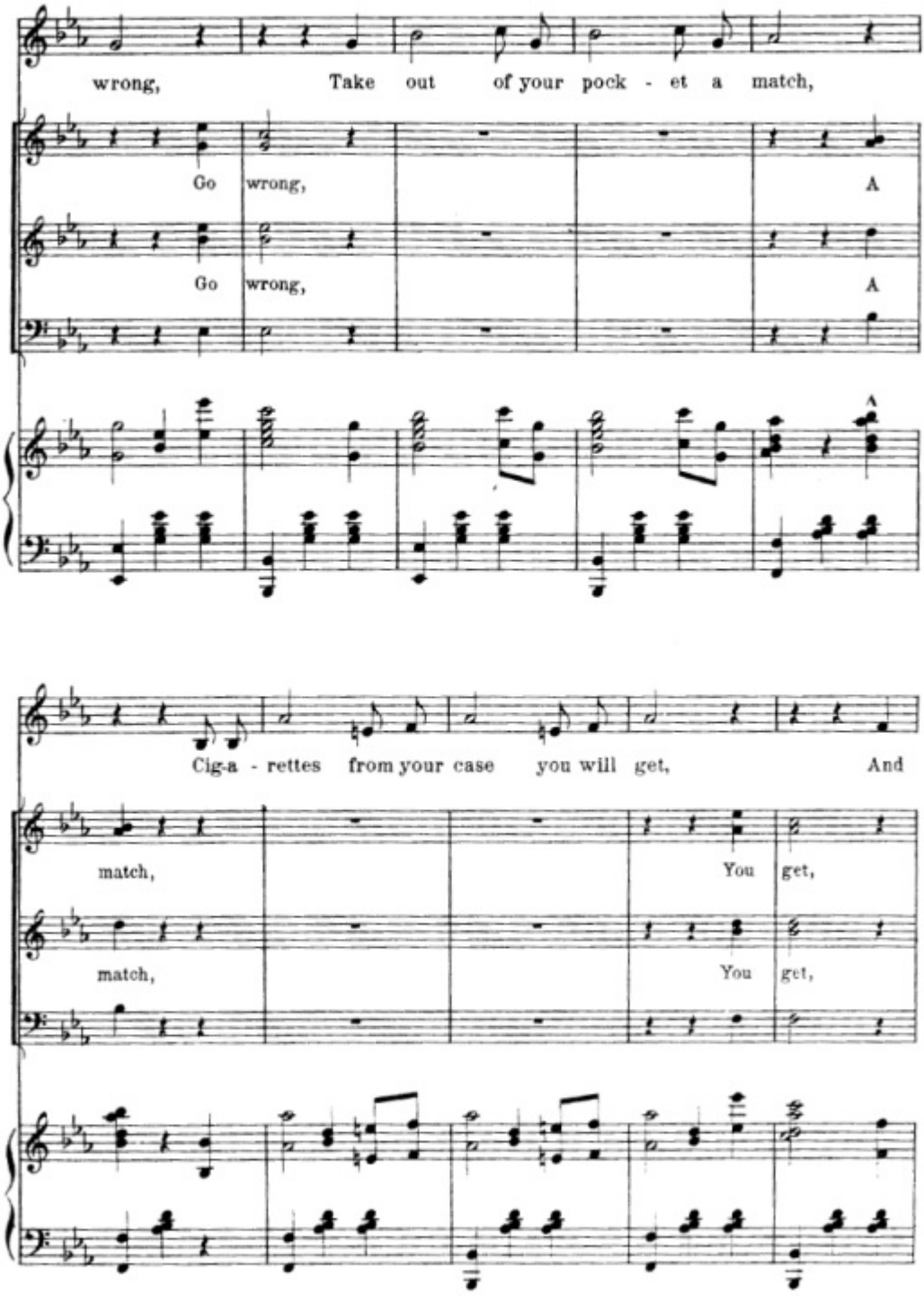

Allegro moderato.
catch that bold ab - sconder, Who with her has dared to wander,
Pierre.
Yes! I would if I were you;
I will slay him, I will flay him, He has
carried off my fav-o - rite And I swear that he shall pay for it,
That's just what you ought to do.
I will starve him, slice and carve him,

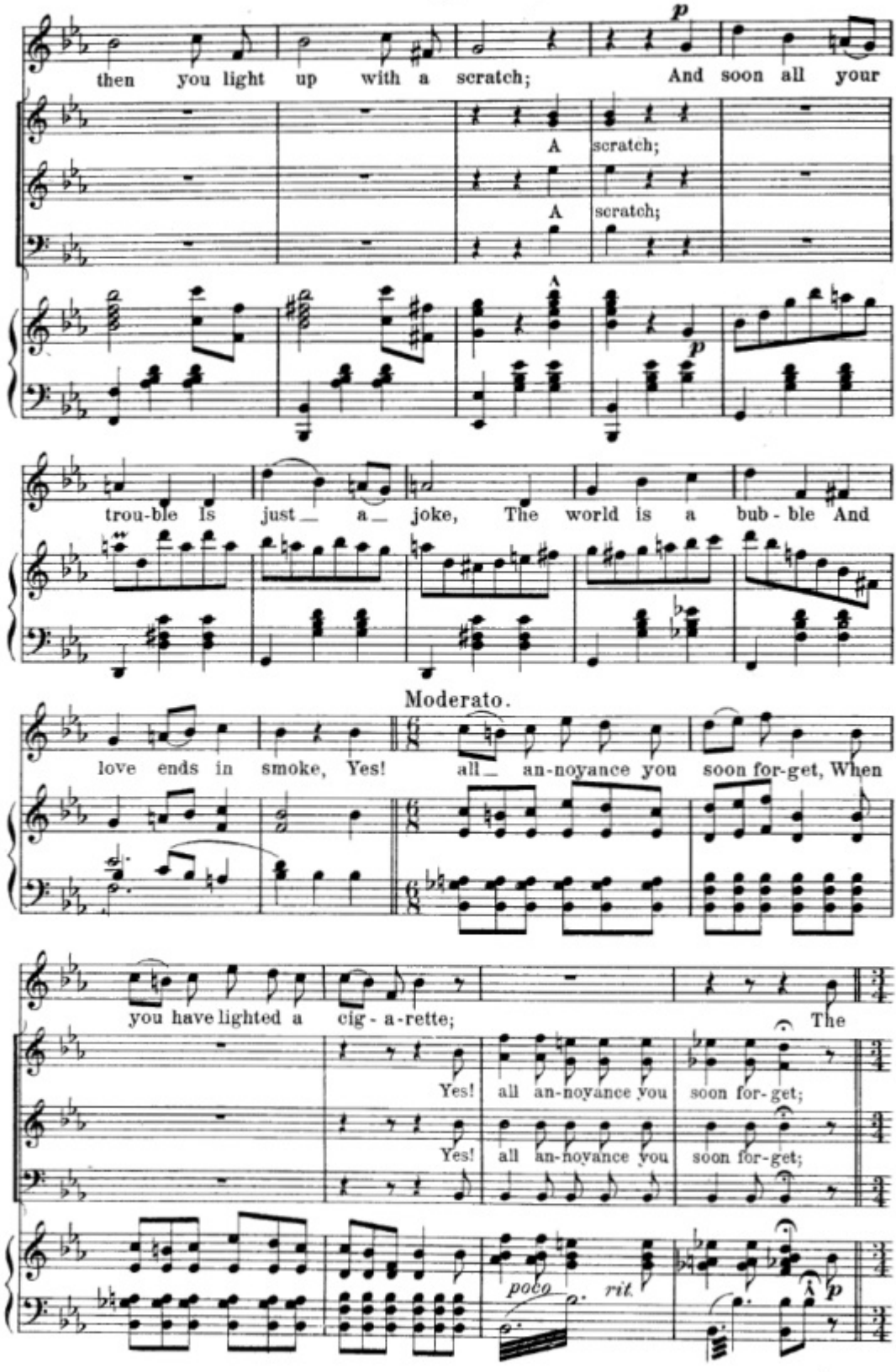

Ser pents fierce shall crush and coil him In hot vit - ri - ol I'll boil him,
That's a ver-y love-ly scheme,
Sa - bres slash him, Dag-gers gash him,
I will grind him in - to pow'd - er, I will make him in - to chow'd - er,
I will look a perfect dream.
Chop his toes off, cut his nose off,

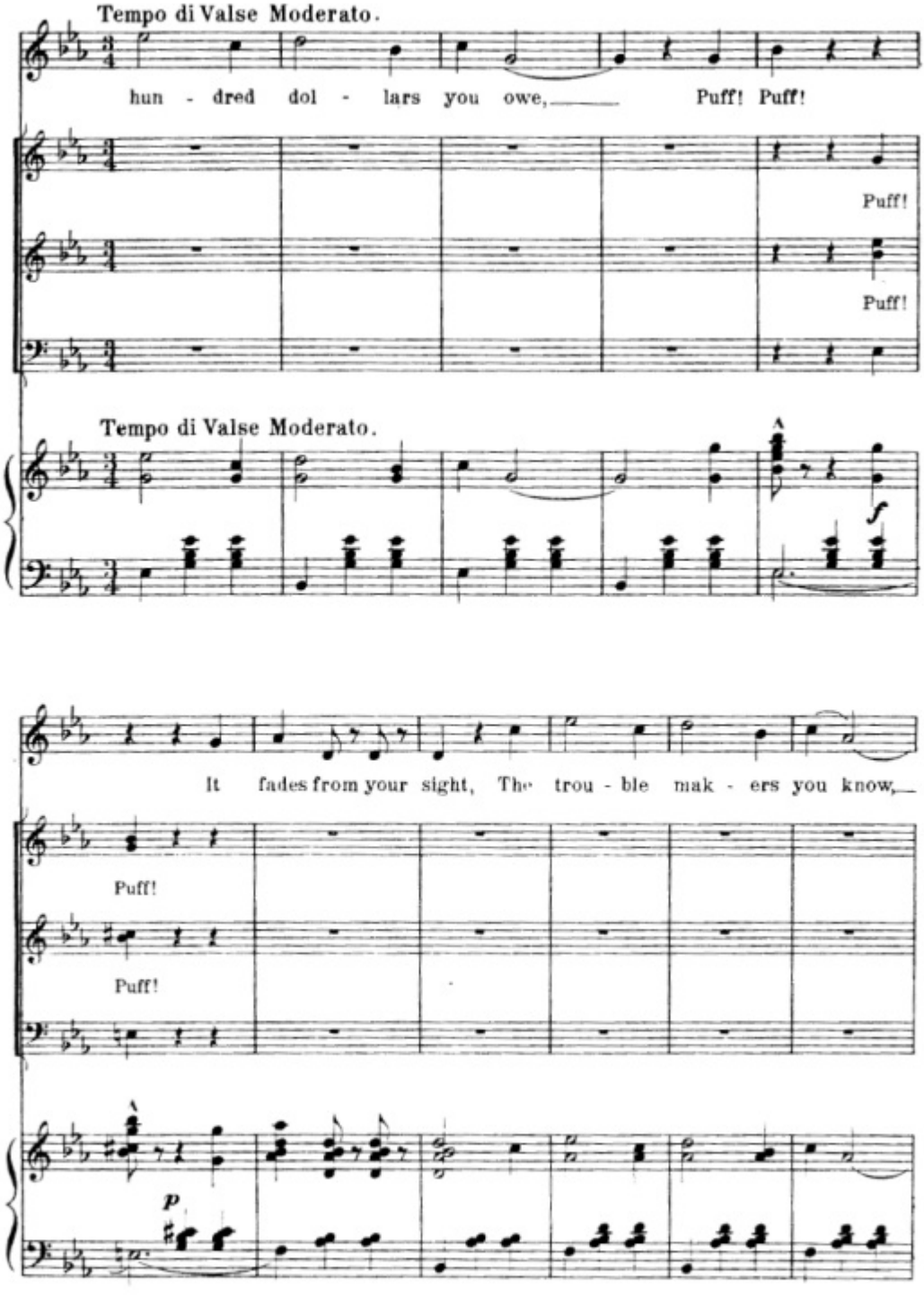
Wives.

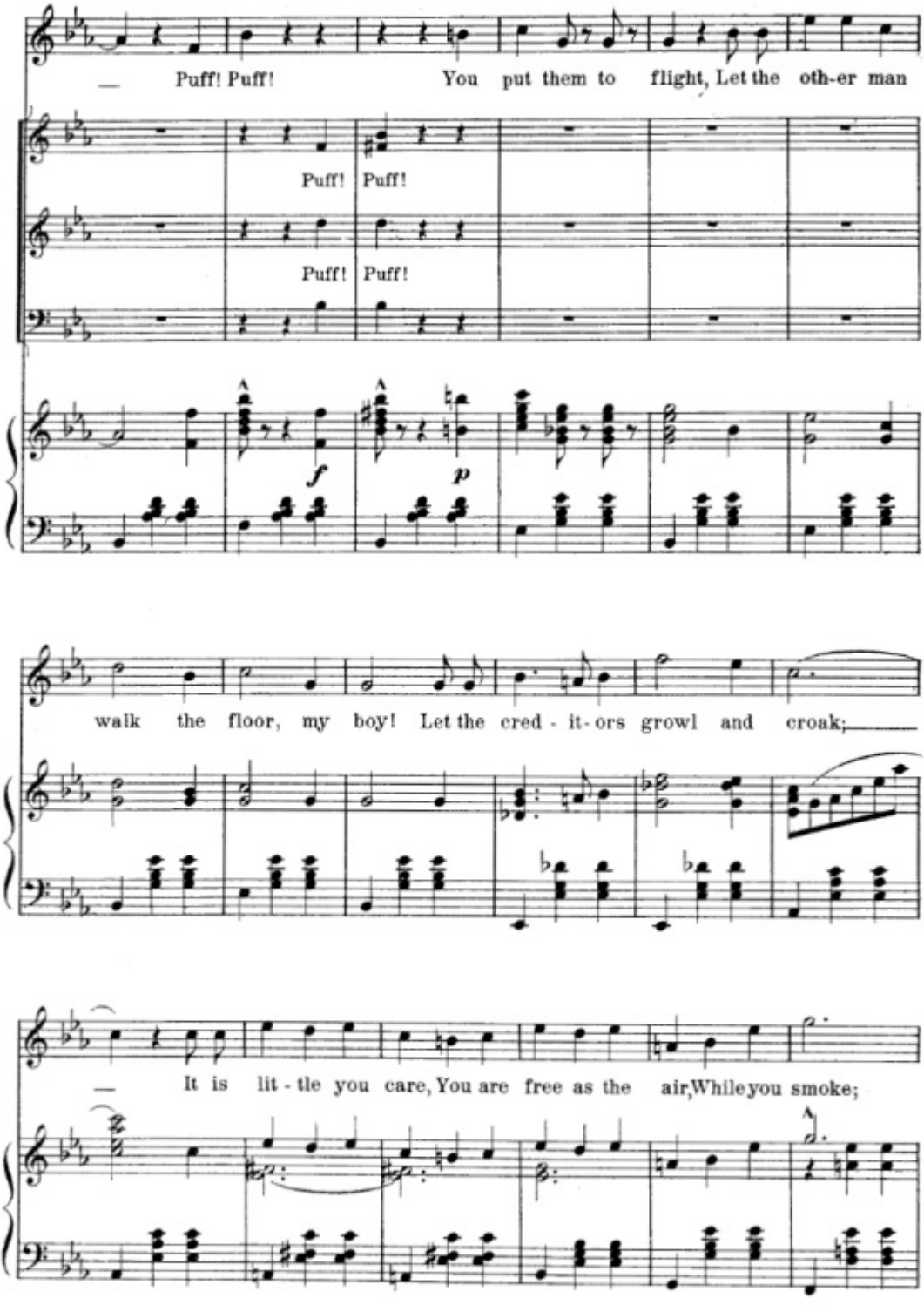

Now if trou-ble e'er comes to
Allegretto.
poco a poco rit.
p
make you fret, You can mere-ly light a ci - ga - rette; Now if
trou - ble e'er comes to make you fret, You can mere-ly light a ci - ga -
rette; And if an - y trou-ble bore you, Trust to us we do im-plore you; To con-

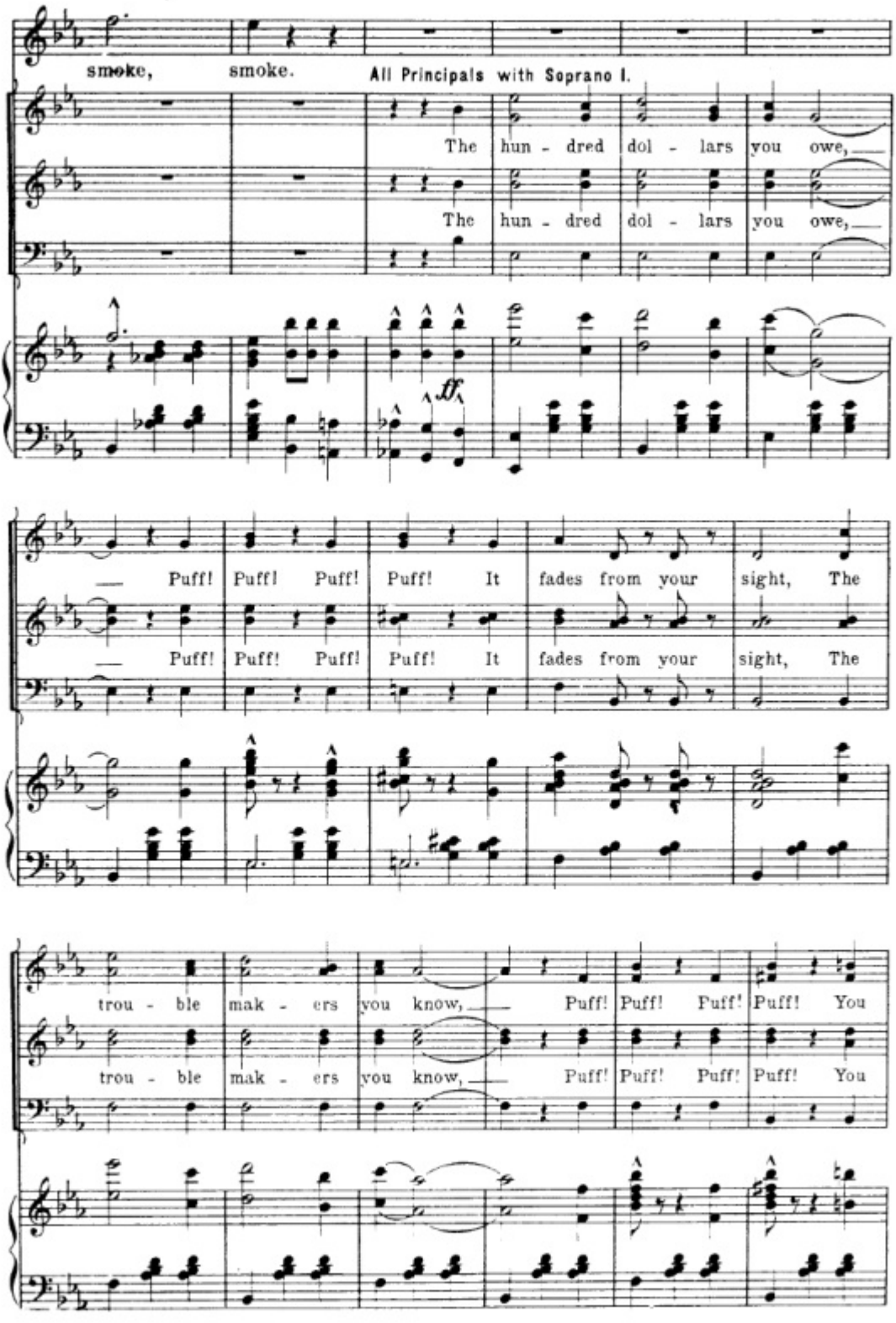

Allegro.
Pierre.
I'm sure you are
sole you we are read-y, we are read - y.
Allegro.
all ver - y kind,
Oh! we're ver - y friend - ly, you'll
Oh! we're ver - y friend - ly, you'll
ff
Tempo di Valse Moderato.
When af - fairs of the na - tion go
find.
find.
m. g. m. g. m. g. m. g.
poco rit.
Tempo di Valse Moderato.
mf

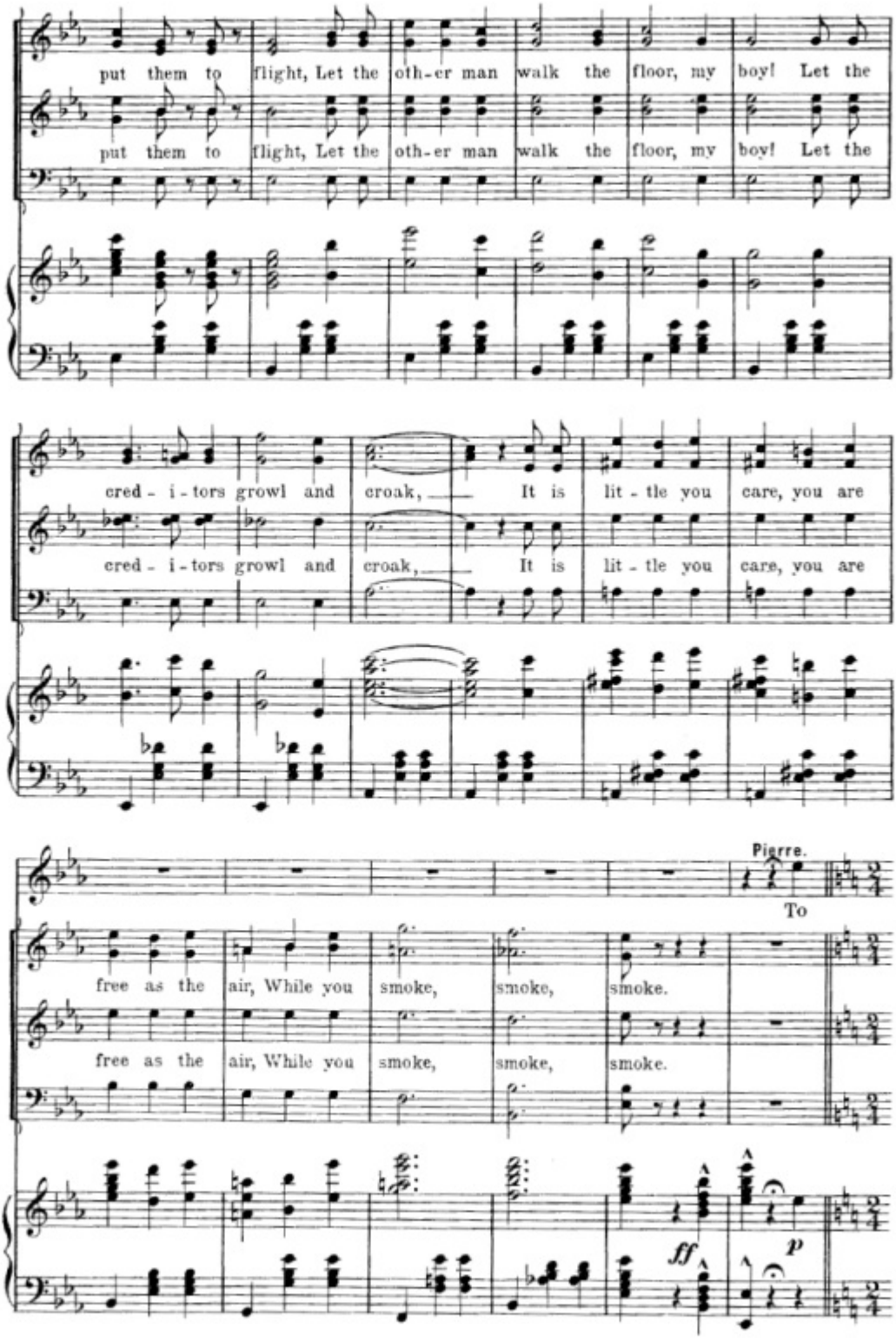

wrong, Take out of your pock - et a match,
Go wrong, A
Go wrong, A
Cig-a - rettes from your case you will get, And
match, You get,
match, You get,

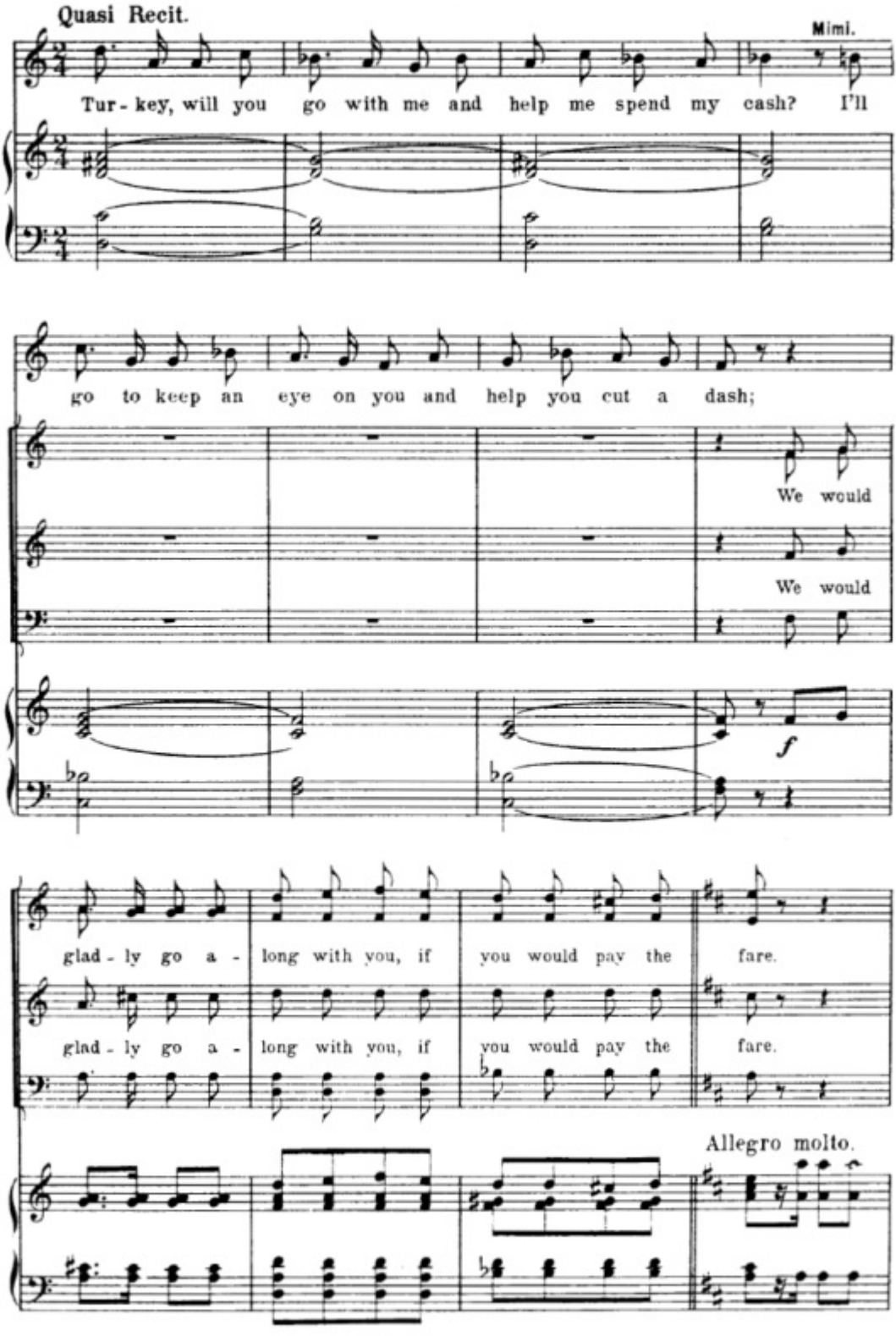

then you light up with a scratch;
p
And soon all your
A scratch;
A scratch;
trou-ble Is just a joke, The world is a bub - ble And
Moderato.
love ends in smoke, Yes! all an-noyance you soon for-get, When
you have lighted a cig - a-rette;
The
Yes! all an-noyance you soon for-get;
Yes! all an-noyance you soon for-get;
poco rit.
p

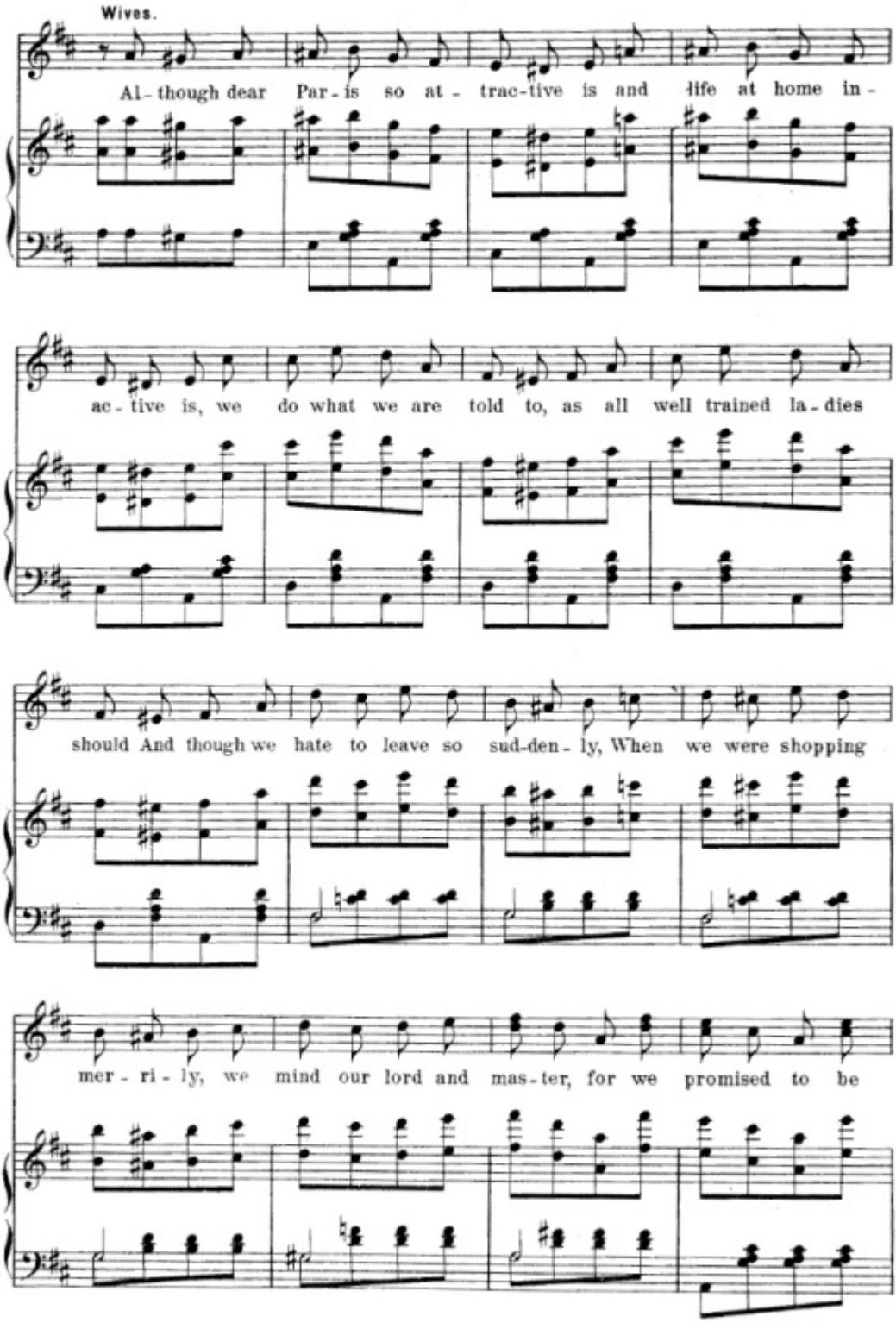

Tempo di Valse Moderato.
hun - dred dol - lars you owe, Puff! Puff!
Puff!
Puff!
Tempo di Valse Moderato.
A
It fades from your sight, The trou - ble mak - ers you know,
Puff!
Puff!
A
p

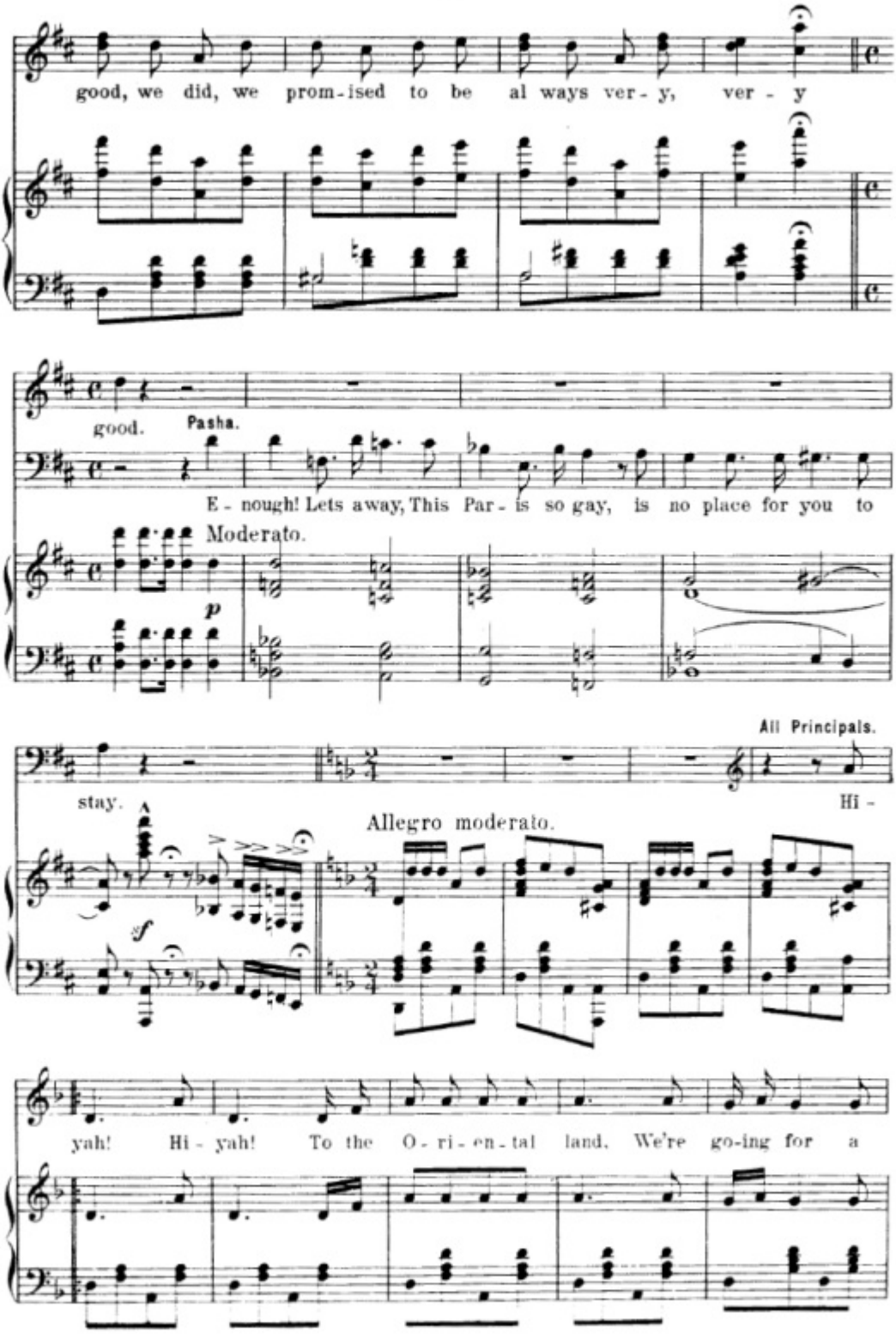

Puff! Puff! You put them to flight, Let the oth-er man
Puff! Puff!
Puff! Puff!
f
p
walk the floor, my boy! Let the cred - it-ors growl and croak;
It is lit - tle you care, You are free as the air, While you smoke;

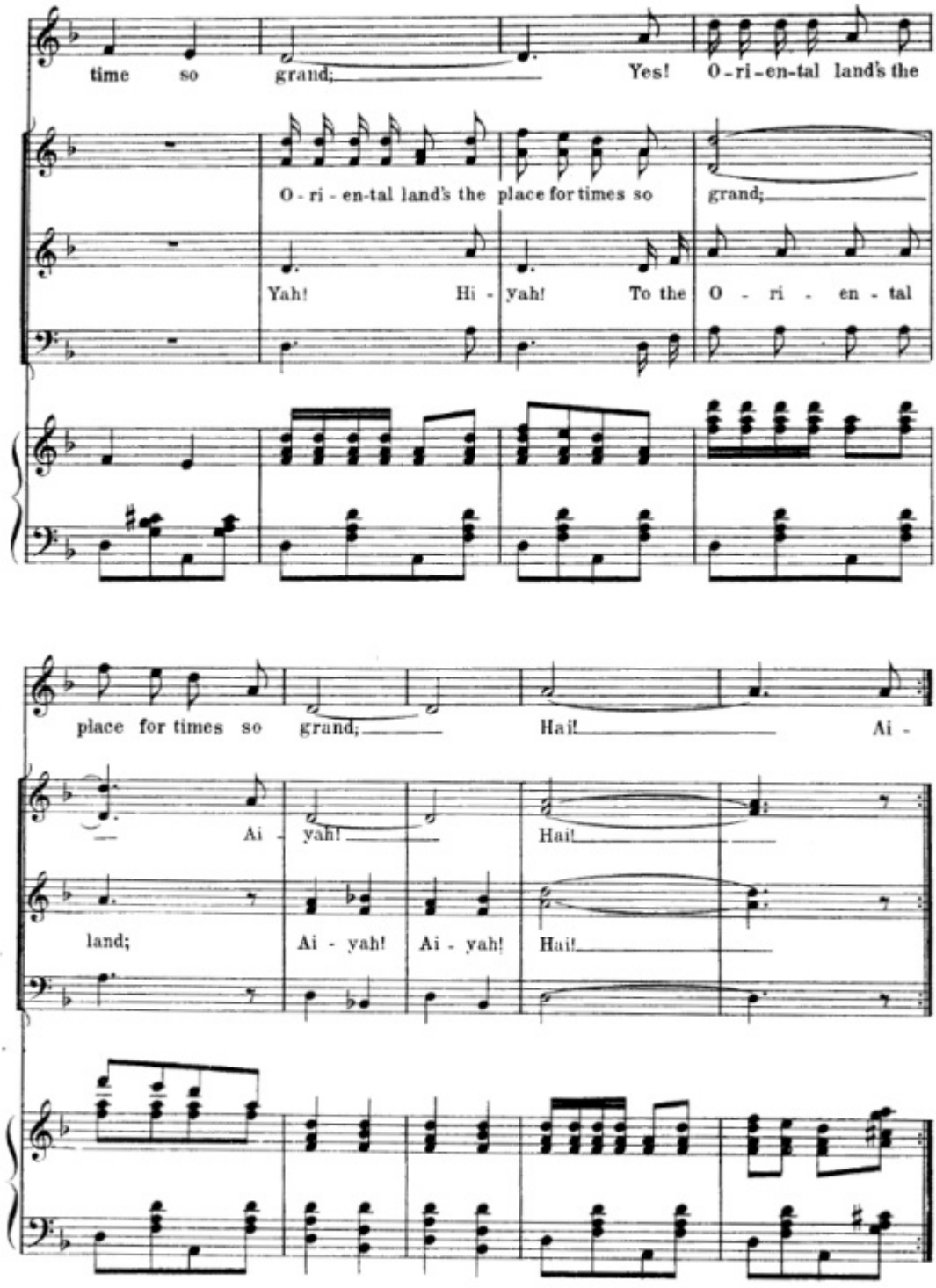

smoke, smoke.
All Principals with Soprano I.
The hun - dred dol - lars you owe,
The hun - dred dol - lars you owe,
ff
— Puff! Puff! Puff! Puff! It fades from your sight, The
— Puff! Puff! Puff! Puff! It fades from your sight, The
trou - ble mak - ers you know, — Puff! Puff! Puff! Puff! You
trou - ble mak - ers you know, — Puff! Puff! Puff! Puff! You

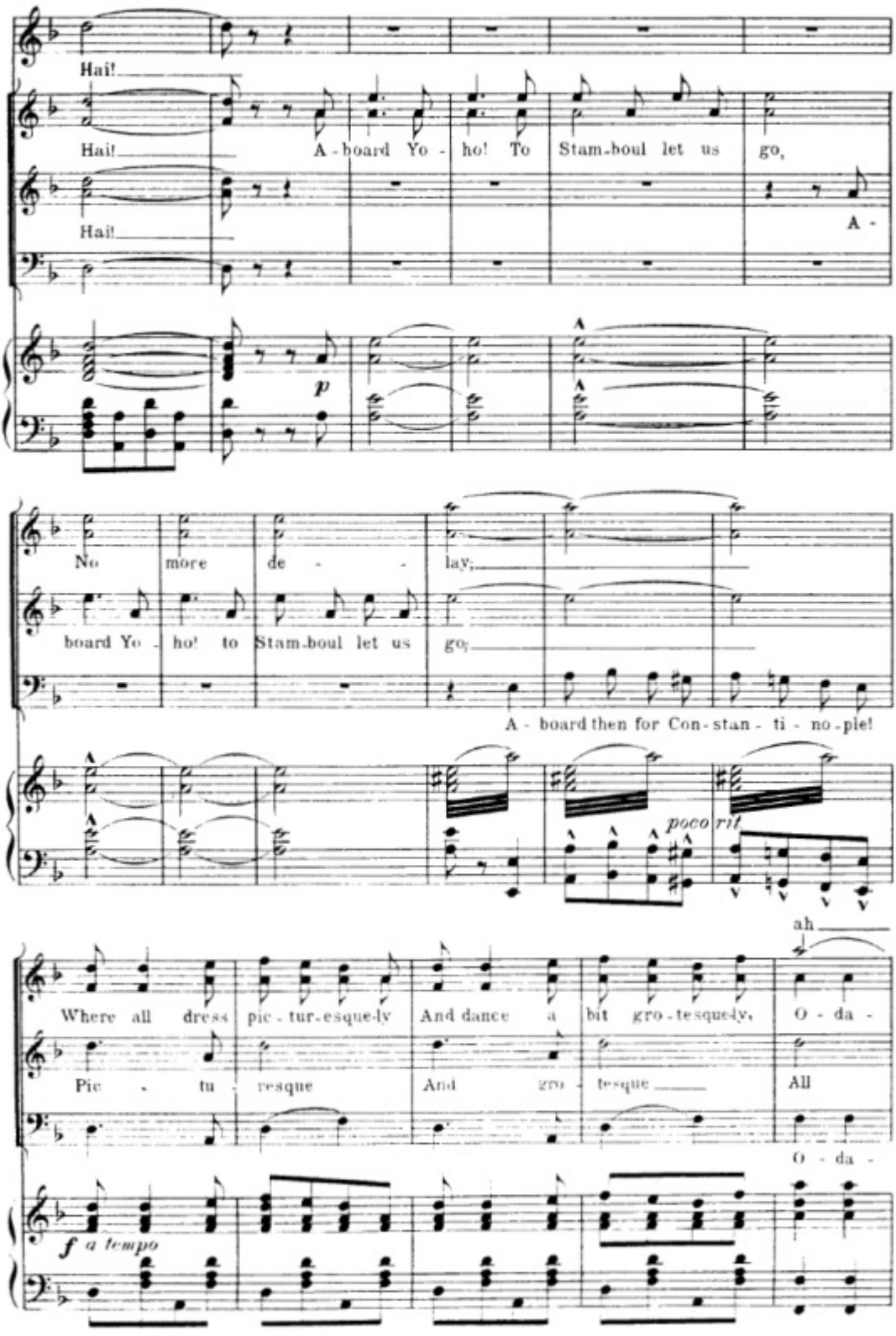

put them to flight, Let the oth-er man walk the floor, my boy! Let the
put them to flight, Let the oth-er man walk the floor, my boy! Let the
cred - i - tors growl and croak, It is lit - tle you care, you are
cred - i - tors growl and croak, It is lit - tle you care, you are
Pierre.
To
free as the air, While you smoke, smoke, smoke.
free as the air, While you smoke, smoke, smoke.
ff
p

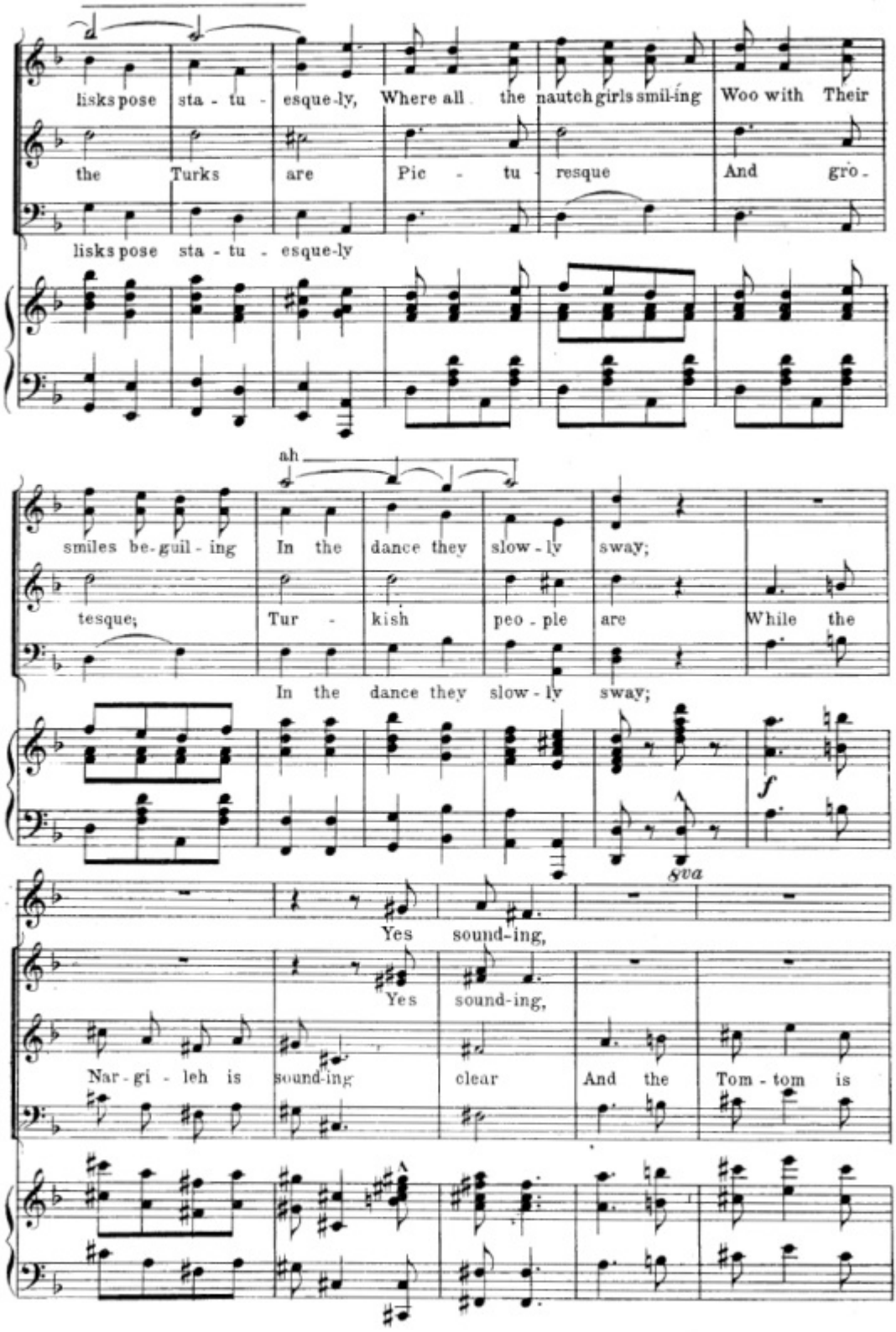

Quasi Recit.
Mimi.
Tur - key, will you go with me and help me spend my cash? I'll
go to keep an eye on you and help you cut a dash;
We would
We would
f
glad - ly go a - long with you, if you would pay the fare.
glad - ly go a - long with you, if you would pay the fare.
Allegro molto.

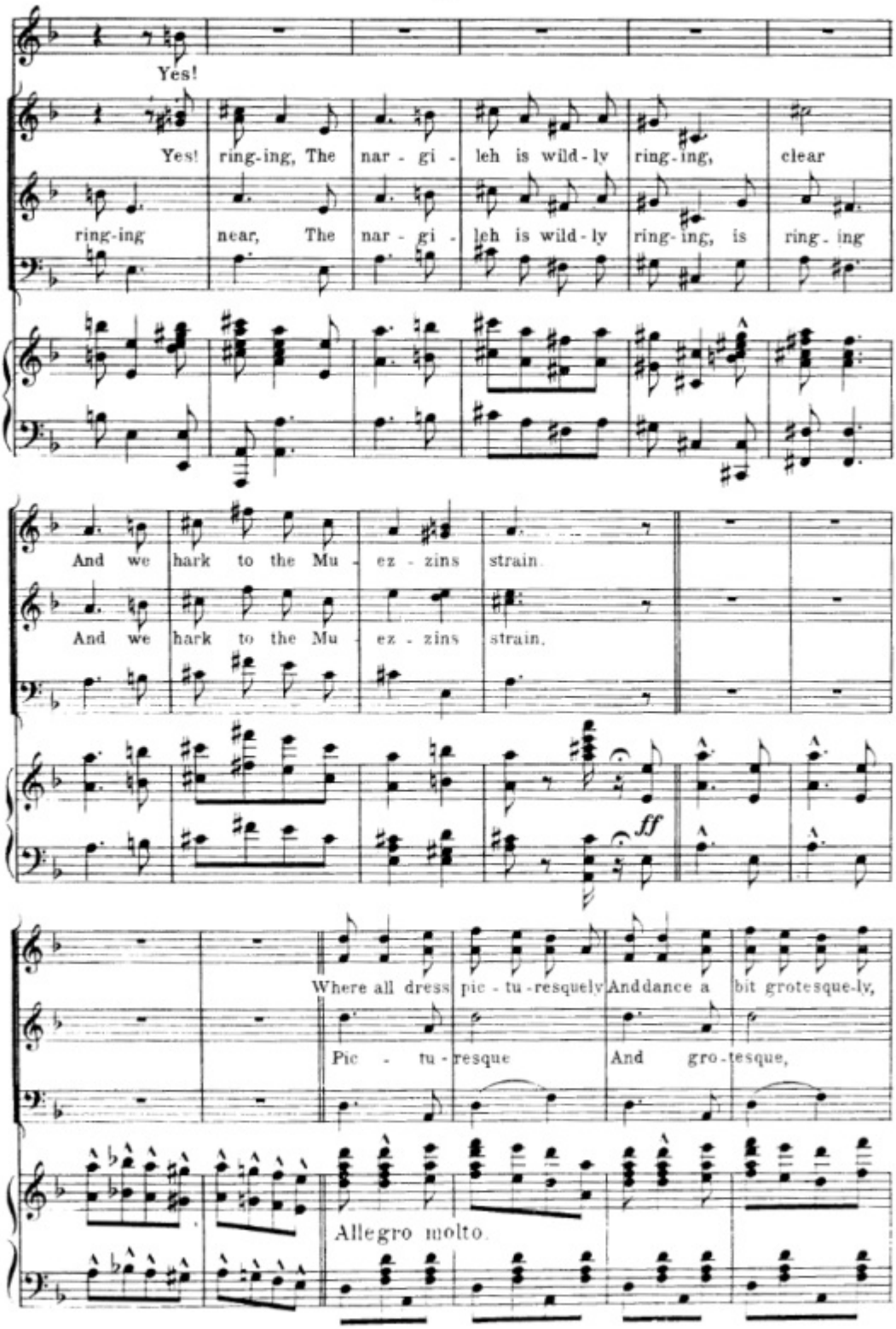

Wives.
Al- though dear Par- is so at - trac-tive is and life at home in -
ac - tive is, we do what we are told to, as all well trained la - dies
should And though we hate to leave so sud-den - ly, When we were shopping
mer - ri - ly, we mind our lord and mas-ter, for we promised to be

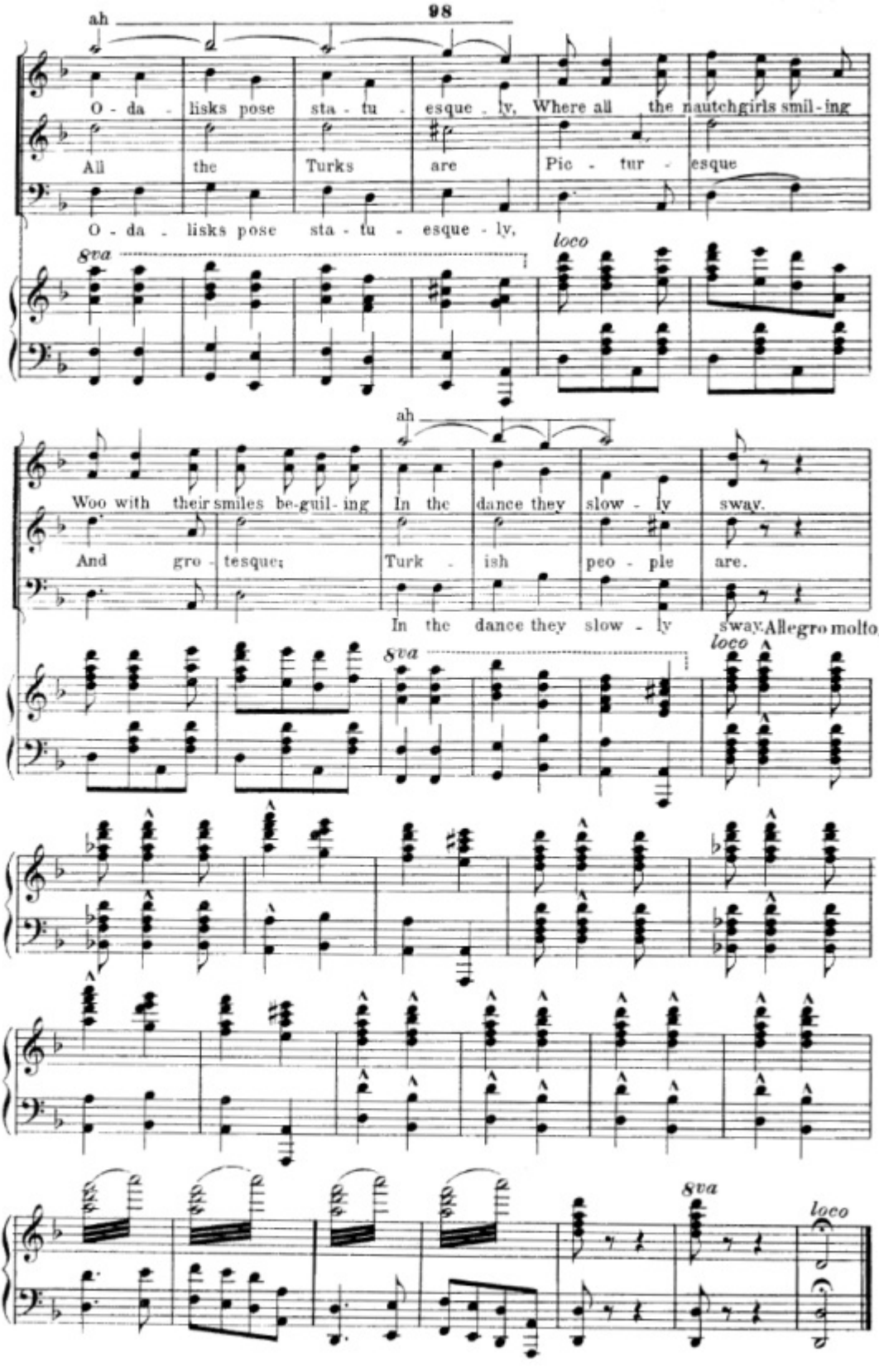

good, we did, we prom-ised to be al ways ver-y, ver-y
good.
Pasha.
E-nough! Lets away, This Par-is so gay, is no place for you to
Moderato.
p
All Principals.
stay.
Hi-
A
Allegro moderato.
sf
yah! Hi-yah! To the O-ri-en-tal land, We're go-ing for a


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
place for times so grand; Hai! Ai -
Ai - yah! Hai!
land; Ai - yah! Ai - yah! Hai!


Hai!
Hai!
A - board Yo - ho! To Stam-boul let us go,
Hai!
A -
p
No more de - lay;
board Yo - ho! to Stam-boul let us go;
A - board then for Con-stan - ti - no-ple!
poco rit
ah
Where all dress pic - tur-esque-ly And dance a bit gro - tesquely, O - da -
Pic - tu - resque 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
ah
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;
f
8va
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.
ff
Where all dress pic - tu - resquely And dance a bit grotesque-ly,
Pic - tu - resque And gro - tesque,
Allegro molto.


ah
O - da - lisks pose sta - tu - esque - ly, Where all the nautchgirls smil - ing
All the Turks are Pic - tur - esque
O - da - lisks pose sta - tu - esque - ly,
8va
loco
ah
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.
8va
loco
8va
loco