

Opening Ensemble.

Act II.

Words by
FREDERIC RANKEN.

THE JEWEL OF ASIA.

Musie by
LUDWIG ENGLANDER.

Allegro con brio.

Piano.

The musical score is written for piano and consists of five systems. Each system contains a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The tempo is marked *Allegro con brio*. The score includes various musical notations such as chords, arpeggios, and dynamic markings like 'f' and 'A'. There are also first and second endings marked with '1' and '2'.

un poco meno

Musical score for the first system, featuring piano accompaniment. The right hand plays chords with a 'Curtain' effect, indicated by a downward-pointing arrow and a fermata. The left hand plays a steady eighth-note accompaniment.

Musical score for the second system, featuring piano accompaniment. The right hand plays chords with a 'Bells' effect, indicated by downward-pointing arrows. The left hand continues with eighth-note accompaniment. A 'ritard.' marking is present in the right hand.

Musical score for the third system, featuring piano accompaniment. The right hand plays chords with a 'Bells' effect, indicated by downward-pointing arrows. The left hand continues with eighth-note accompaniment. A 'ritard.' marking is present in the right hand.

Mufti speaks: "The hour is late, Towards noon its creeping, I must be up and at my task;

Musical score for the fourth system, featuring vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment consists of eighth-note chords in the left hand and a melodic line in the right hand.

Or my new master sure, will ask: If I am only paid for sleeping."

Musical score for the fifth system, featuring vocal line and piano accompaniment. The vocal line continues with a piano (*p*) dynamic. The piano accompaniment consists of eighth-note chords in the left hand and a melodic line in the right hand.

Girls.

Muffi.

Muf-ti! wake thee from thy slum - ber! Yes! Yes!

Girls.

Muffi.

Yes! Yes! Day is here, — the hour grows late; Yes! I know,

Girls.

I'm up; Mark the hour's now nine in num - ber,

Muffi.

Girls.

Keep still! con-found you! Some-bo - dy will hear; Op -

en our la-ticed gate!

Girls.

In the Ha-rem's deep se-clus-ion, Naught know we of male in-tru-sion;

Yet the thought comes o'er us steal-ing, fills us with a fool-ish feel-ing,

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The lyrics are written below the vocal staff. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

What if some fine young Prince charm-ing, Should come in here;

The second system continues the musical score with the same vocal and piano parts. The vocal line has a slight melodic rise at the end of the phrase. The piano accompaniment maintains its harmonic support.

Would we find it so a-larm-ing? Should he dare to call us

The third system continues the musical score. The vocal line has a question mark at the end of the phrase. The piano accompaniment provides a consistent accompaniment.

"Dear?" Would the fates with joy sur-round us? Should he put an

The fourth system concludes the musical score on this page. The vocal line begins with a double bar line and a fermata, followed by the lyrics. The piano accompaniment continues with the same harmonic structure.

What say— you?
 arm a - round us? Oh! what would we

What say— you?
 do? Oh! what would we

Nourmahel.
 do? If a man came here, But there is no such luck And his

arm was thus mis-placed. I've no a-larm, for where's the harm In am

Mufti.

Tutu.

arm that's gone to waist? What's that? If he had an air and

was so de-bo-nair And it's said: they are al-ways, I'd ex-

plain it like this; If he stole a kiss, it's be-cause of his tak-ing

Mufti.

Dudu.

ways; The i-dea! If he told me: "I was the love of his life," In a

sen-ti-mental chat, I'd say: "this salve is a way men have" And

Mufti speaks:
let it go at that.

Tempo di Valse moderato.
You can search this wide world o - - ver, From

Eng-land to far Ja - pan; ——— For a nee-dle, nee-dle, nee-dle

with-in a hay - - stack, For an ut - ter-ly per - fect man;

You may search for the treasures of Kidd, For the

air cas-tles built in Spain, But look a -

gain and you'll hunt in vain, For a thing that a woman can - not ex-

plain Dance

The image displays a musical score for a piece titled "plain Dance". The score is written for piano and consists of five systems of music. Each system includes a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The first system begins with the title "plain Dance" written above the treble staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with long horizontal lines above the notes, indicating sustained sounds or specific performance techniques. The score concludes with a double bar line and a final chord in the bass staff.

Oh! What's the Use.

Words by
FREDERIC RANKEN.

Quartette.

Music by
LUDWIG ENGLANDER.

Pierre, Sultan, Mimi and Mufti.

Allegro moderato.

Piano.

Sultan. When a
Mufti. You

man starts out on this world of strife, Oh!
meet a girl with a ba - by stare, Oh!

Pierre.

what's the use? Oh! what's the use? Oh! what's the use of it all? To
what's the use? Oh! what's the use? Oh! what's the use of it all? You

toil and strug - gle, through - out his life, Oh!
praise her fi - gure, ad - mire her hair, Oh!

Pierre. All Pierre.

what's the use? Oh! what's the use? Oh! what's the use of it all? He
 what's the use? Oh! what's the use? Oh! what's the use of it all? You

mar-ries a girl, for he thinks it is best to set-tle him down for a
 speak of the depths of her lim - ped eye, de - clare that for her you would

life - long rest; but she wears the trous-ers, the coat and vest, Oh!
 glad - ly die; but she's "on" she knows, it's the same old lie, Oh!

Mimi. All.

what's the use? Oh! what's the use? Oh! what's the use of it
 what's the use? Oh! what's the use? Oh! what's the use of it

All. Pierra.

all? Man, man, down trodden man. liv - ing on pit - tance small, A
 all? Man, man, poor foolish man. nev - er will take a fall, In -

Mimi.

Sad plaint be - ut - ters, these words soft - ly mut - ters:
 stead of his dy - ing, you'll find he is cry - ing: Oh! what's the_ use? Oh!

All.

what's the_ use? Oh!_ what's the_ use of it all? all?

1 2

Dance.

All four.

what's the use? Oh! what's the use? Oh! what's the use of it all?

Oh! Thou art Fair my Love.

Words by
FREDERIC RANKEN.Music by
LUDWIG ENGLANDER.

Andante molto sostenuto.

Piano.

The piano introduction consists of two staves. The right hand begins with a series of chords and arpeggiated figures, while the left hand plays a steady, rhythmic accompaniment of chords. The tempo is marked 'Andante molto sostenuto' and the dynamics range from *ff* to *p*.

An in-ven-to-ry of thy charms, my dear The pret-ti-est of fea-tures;
Thy wa-vy tress-es fair, of gold-en hue, Thy willowed form entranc-ing;

The first system shows the vocal melody and piano accompaniment. The vocal line is in a 4/4 time signature with a key signature of one flat. The piano accompaniment features a steady bass line and chords in the right hand.

I'll place up-on—this can-vas here, Thou lov-li-est of crea-tures; As
The love-light in—your eyes so true, At me now now glanc-ing, What

The second system continues the vocal melody and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its steady accompaniment.

i-tem one, two eyes of blue, With pear-ly teeth as i-tem two: Thine
brush can ev-er paint the smile. That on thy face, doth me beguile? Thy

The third system concludes the vocal melody and piano accompaniment. The vocal line ends with a final note, and the piano accompaniment provides a concluding cadence.

Rose.

eye-brows arched, the whit - est skin To match the pur - i - ty with - in; Oh!
 por - trait done, is just be - gun, As well might one at - tempt the sun;

Tenor.

Oh

The first system of the musical score consists of three staves. The top staff is for the soprano (Rose), the middle staff is for the tenor, and the bottom two staves are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

thou art fair, my love, my love And all my heart is yours, you know; I

thou art fair, my Rose, my Rose, Can aught com - pare with thee, who knows I

The second system of the musical score continues the vocal lines and piano accompaniment. The piano part includes a dynamic marking of *mf* (mezzo-forte) and features a dense texture of chords and moving lines in both hands.

live where thou art, ne'er shall we part, The love in my heart but grows, my love, Oh!

live where thou art, ne'er shall we part, The love in my heart but grows, my Rose, Oh!

The third system of the musical score concludes the vocal lines and piano accompaniment. The piano part includes a dynamic marking of *cresc.* (crescendo) and features a dense texture of chords and moving lines in both hands.

thou art fair, my love, my love And all my heart is yours, you know, As
 thou art fair, my Rose, my Rose Can aught eom-pare with thee, who knows? As
 sun-light scatters the gloom so cruel. Thou art my sun-shine, my love, my
 sun-light seat-ters the gloom so cruel. Thou art my sun-shine, my love, my
 Jewel.
 Jewel.
 sun-shine, my love, my Jewel.
 sun-shine, my love, my Jewel.

ff *p* *f* *ff*

Love is a Game.

Words by
HARRY B. SMITH.

Music by
LUDWIG ENGLANDER.

Allegro.

Voice. 

Piano. 

Allegretto grazioso.

Men, they say, have been de-ceive-ers ev-er, They're ev-er so



clev-er, When-e'er they say: 'I love you,' dont be ea-ger to believe, The



chanc-es are, that they deceive; Yes! girls, it's just as well, that you are



wa-ry, Both wa-ry and cha-ry; We thank you for the warning, but we

know them pret-ty well And us they can - not sell;

Girls up - on the o - ther hand are hon - est as the day,

Nev - er would be-tray, nev - er would be-tray; Girls are not de-ceivers, as I've

oft - en heard 'em say: "That is their way;"

When a girl says "Yes" to you, she don't mean: "No!" No! Oh! No!

That's quite so, They say ev - er what they think, you

do not have to guess, Their "No" don't mean "Yes!"

They

say that men have been deceivers ev - er." So clev - er, so clev - er; When-

e'er they say: "I love you," don't be ea - ger to believe! The chanc - es are that

they deceive, So girls it's just as well that you are wa - ry. Both

wa - ry and cha - ry; We thank you for the warning, but we

know them pret-ty well You know;and us they can not sell.

Solo.

Love's a game that ev-'ry play-er tries to win, With hope to

(Girls.) The prize is worth the winning;

gain a prize; Love's a game, it's

(Girls.) Take heed! be -

dan-ger-ous to gam-ble in, as wise men all ad - vise;_____

fore be-ginning;

At that game, be sure you play not reck-less-ly, Or

(Girls.) The day you will be rue - ing;

you will rue the day;_____

Hearts may lead, but di - amonds are sure to win, the cyn -

(All Girls.)

ics say: Love's a game, that

The first system of music features a vocal line in treble clef with a key signature of two sharps (D major) and a 2/4 time signature. The lyrics are "ics say: Love's a game, that". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. There are some slurs and accents in the piano part.

ev - 'ry play - er tries to win, With hope to gain a

The second system continues the vocal line with the lyrics "ev - 'ry play - er tries to win, With hope to gain a". The piano accompaniment remains consistent with the first system, providing harmonic support for the vocal melody.

prize, Love's a game, it's

The third system features the vocal line with the lyrics "prize, Love's a game, it's". A fermata is placed over the word "prize". The piano accompaniment includes a triplet of eighth notes in the right hand, marked with an "8" and a dotted line.

dan - ger - ous to gam - ble in, as wise men all ad -

The fourth system concludes the vocal line with the lyrics "dan - ger - ous to gam - ble in, as wise men all ad -". The piano accompaniment continues with chords and a steady bass line.

vise; At that game, be

The first system of the musical score. The vocal line begins with a long note on 'vise;' followed by 'At that game, be'. The piano accompaniment consists of chords and moving lines in both hands.

sure and play not reck - less - ly, Or you will rue the

The second system of the musical score. The vocal line continues with 'sure and play not reck - less - ly, Or you will rue the'. The piano accompaniment continues with chords and moving lines.

day, Hearts may lead. but di - amonds are

The third system of the musical score. The vocal line continues with 'day, Hearts may lead. but di - amonds are'. The piano accompaniment continues with chords and moving lines.

sure to win, the cyn - - ics say.

The fourth system of the musical score. The vocal line concludes with 'sure to win, the cyn - - ics say.'. The piano accompaniment concludes with chords and moving lines.

Dance.
Allegretto grazioso.

124

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. Both staves feature a series of eighth and sixteenth notes, with some notes marked with accents (^).

The second system continues the piece with two staves. The upper staff features a more complex rhythmic pattern with sixteenth notes and some triplets. The lower staff continues with a steady eighth-note accompaniment. Accents (^) are present on several notes in both staves.

The third system shows two staves. The upper staff has a melodic line with eighth notes and some rests. The lower staff provides a rhythmic accompaniment with eighth notes. Accents (^) are used to highlight specific notes in the upper staff.

The fourth system consists of two staves. The upper staff has a more active melodic line with sixteenth notes and some triplets. The lower staff continues with a steady eighth-note accompaniment. Accents (^) are present on several notes.

The fifth system features two staves. The upper staff begins with a dynamic marking of mezzo-forte (*mf*) and contains a series of sixteenth-note chords. The lower staff continues with a steady eighth-note accompaniment. Accents (^) are present on several notes.

The sixth system consists of two staves. The upper staff continues with sixteenth-note chords and melodic lines. The lower staff provides a steady eighth-note accompaniment. Accents (^) are present on several notes.

First system of a musical score. The right hand (treble clef) features a complex rhythmic pattern with eighth and sixteenth notes, including a triplet of eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking of *8* is present at the beginning, and an accent mark (^) is placed over a chord in the second measure.

Second system of the musical score. The right hand continues with intricate rhythmic patterns. The left hand maintains the eighth-note accompaniment. A dynamic marking of *mf* appears in the final measure of this system.

Third system of the musical score. The right hand features a melodic line with eighth and sixteenth notes. The left hand continues with the eighth-note accompaniment.

Fourth system of the musical score. The right hand has a more active melodic line with frequent sixteenth-note runs. The left hand continues with the eighth-note accompaniment.

Fifth system of the musical score. The right hand features a melodic line with eighth and sixteenth notes. The left hand continues with the eighth-note accompaniment.

Sixth system of the musical score. The right hand has a melodic line with eighth and sixteenth notes. The left hand continues with the eighth-note accompaniment. A dynamic marking of *f* is present in the final measure, along with an accent mark (^) over a chord.

Words by
HARRY B. SMITH.

A Woman's "No" Means "Yes."

Music by
LUDWIG ENGLANDER.

Allegro moderato.

Voice.  When I
When I

Piano. 

 first pro-posed to Mol-ly, She de-clared that love was fol-ly. And she called she was de-light-ed, Said, "my love was quite re-quit-ed," You can



would-nt mar-ry an-y man on earth; So I guess our meet-ing was ex-treme-ly gay; Ver-y

went a-way in sor-row And a gun I tried to bor-row, Whis-key long she thought I'd tar-ried, She was read-y to be mar-ried, Left it

cost me near - ly all that I was worth. But the
all to me, to name the hap - py day. With a

se - cond day there - af - ter, All my grief was turned to laughter, For I
ten - der kiss we part - ed, I was hap - py and light - heart - ed, But next

found a lii - tle let - ter in the hall; 'Twas the
morn - ing in my mail what do I find? Just an -

au - to - graph of Mol - ly, She was friend - ly and so jol - ly And she
oth - er note from Mol - ly, Say - ing: "she had seen her fol - ly, And she

Refrain.

said: "she would be pleased to have me call;" When a
 thought she'd bet- ter change her lit- tle mind; When a

man says: "No" he means it, When a man says: "Yes," that goes; But a
 man says: "No" he means it, When a man says: "Yes," that goes; But a

girl will keep you guessing "And her hand she nev- er shows, Oh! a
 wom-an is a puz-zle, What she real-ly means, who knows? Still it's

girl is most con- fus- ing When her love she would con- fess; Still it's
 safe to be sur- mis- ing, As through life you blithe-ly go, If a

pret-ty safe to gam-ble That a wom-an's "No" means "Yes."
wom-an's "No" means "Yes," then That same wom-an's "Yes" means No. Dance.

The first system features a vocal line in treble clef with lyrics and a piano accompaniment in G major. The piano part consists of two staves (treble and bass clefs). The vocal line includes a first ending (marked '1.') and a second ending (marked '2.').

The second system continues the piano accompaniment from the first system, showing the right and left hand parts in G major.

The third system continues the piano accompaniment, showing the right and left hand parts in G major.

The fourth system continues the piano accompaniment, showing the right and left hand parts in G major.

The fifth system continues the piano accompaniment, showing the right and left hand parts in G major, ending with a double bar line.

130
Wanted: a Fly.

Words by
FREDERIC RANKEN.

or
The Spider and the Fly.

Music by
LUDWIG ENGLANDER.

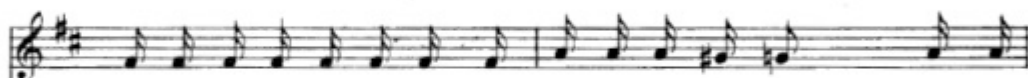
Allegro moderato.

Voice.



1st Verse (Pierre.) There was
2^d Verse (Mimi.) Now a
3^d Verse (Pierre.) "Shall we

Piano.



once a hung-ry spi-der And a bach-e - lor was he (Mimi.) And a
lit - tle fly was pass-ing, When she saw the sign un - ique, (Pierre.) Why how
take a han-som cab? "Re-marked this bad - ly bat - tered wreck (Mimi.) I sup-



most un - hap - py spi - der, I am sure; (Pierre.) He
pleas - ant when its just a lit - tle fly; (Mimi.) "How
pose you mean, re - marked it to the lass" (Pierre.) "No!

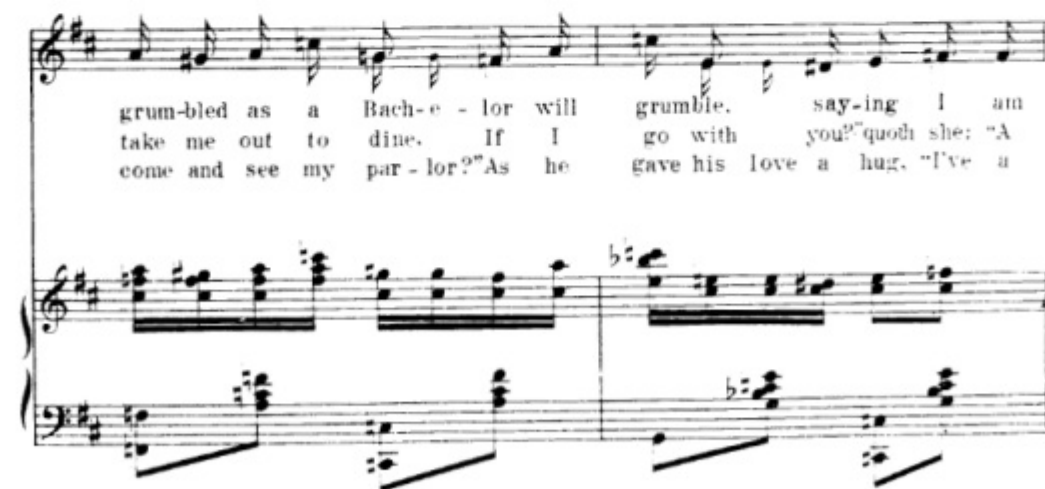




sat with-in his lodg-ings, just as lone-ly as could be, (Mimi.) A
cu-ri-ous," she mur-mured, I be-lieve I'll take a peek, (Pierre) Then the
thank-you," said the fair one: But I'll take a "hors-e's neck" (Mimi.) And the



sin-gle life is hard to long en-dure. (Pierre.) And he
spi-der must have wink'd his oth-er eye. (Mimi.) "Will you
gin-ger-ale went foam-ing in the glass. (Pierre.) "Won't you



grum-bled as a Bach-e-lor will grumble. say-ing I am
take me out to dine. If I go with you?" quoth she: "A
come and see my par-lor?" As he gave his love a hug. "I've a

feel - ing beast - ly blue to - day;" I real - ly can't see why, So I
light lunch on a fire - fly, Will be quite e - nough for me;" "I'll both
most at - tractive cob - web, And an o - ri - en - tal rug;" But the

think I'll hang a sign out - side, To show I want a fly; (Mimi.) For the
take you out to din - ner And I'll take you in," said he. (Pierre.) The
lit - tle fly declined with? I am not that kind of bug? (Mimi.) And the

Moderato.

blues a nice blue bot - tle is the cure.
spi - der al - so was a lit - tle "fly."
wait - er brought a four - teen dol - lar check.

(Pierre & Mimi.)

Want-ed: a fly, want-ed: a fly, same old sign out,—
 Want-ed: a fly, want-ed: a fly, same old bot - tle—
 Want-ed: a fly, want-ed: a fly, same old spi - der, I

same old lie; I need thee my dear, I've a va - can - cy here And to
 same old "Dry;" Your face is di - vine, Here's your fa - vor - ite wine And to
 won - der why; now Thank you and such, I've en - joyed it so much, But you'll

1. 2. 3.
 fill it. to fill it. Is want-ed: a fly. want - ed: a fly.
 drink it, to drink it, Is want-ed: a fly.
 find out that still there is

Dance.
Moderato.

The first system of the piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The music begins with a half rest in the treble and a quarter note in the bass. The treble staff features a series of eighth-note triplets, each marked with a '3' and a slur. The bass staff provides a simple accompaniment with quarter notes and chords.

The second system continues the piece. The treble staff features a melodic line with eighth-note triplets, each marked with a '3' and a slur. There are also some sixteenth-note patterns. The bass staff continues with a steady accompaniment of quarter notes and chords.

The third system shows the continuation of the melodic and accompanimental lines. The treble staff has eighth-note triplets and some sixteenth-note runs. The bass staff maintains the rhythmic accompaniment.

The fourth system features a melodic line in the treble staff with eighth-note triplets, each marked with a '3' and a slur. A fermata is placed over the final note of the first measure of the treble staff. The bass staff continues with quarter notes and chords.

The fifth system shows the melodic line in the treble staff with eighth-note triplets, each marked with a '3' and a slur. The bass staff continues with quarter notes and chords.

The sixth system concludes the piece. The treble staff features eighth-note triplets, each marked with a '3' and a slur. The bass staff continues with quarter notes and chords.



136
Finale Act II.
THE JEWEL OF ASIA.

Words by
HARRY B. SMITH.

Music by
LUDWIG ENGLANDER.

Allegro moderato

Voice.

Chorus.

Please don't move!

Please don't move!

Piano.

ff

Allegro moderato

Pierre.

Now! just look pleas-ant, ex-cuse my smile, your

Please don't move!

Please don't move!

coat's so fun-ny, It's last year's style;

Please don't move! Please don't

Please don't move! Please don't

It's be-gin-ning to rain and you've on-ly a cane, But

move! But

move! But

please don't move!

please don't move! For he is the Pa - sha, a great po-ten-

please don't move! For he is the Pa - sha, a great po-ten-

ff

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

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

8

cas - sia con - sid - er him great And on his smile or frown we
 cas - sia con - sid - er him great And on his smile or frown we

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

The piano accompaniment for the first system is shown in two staves. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand provides a simple harmonic accompaniment with chords and single notes.

wait; ————— When peo - ple ap - proach him, they do so with
 wait or frown we wait; When peo - ple ap - proach him, they do so with

The second system also consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The lyrics include a long melisma 'wait;' followed by the phrase 'When people approach him, they do so with'.

The piano accompaniment for the second system is shown in two staves. The right hand features a melisma with a long horizontal line above the notes, followed by a rhythmic eighth-note pattern. The left hand continues with a simple harmonic accompaniment.

Pasha.

All

dread, For he's a tem - per wild and free;
 dread, For he's a tem - per wild and free;

The piano accompaniment features a steady bass line in the left hand and a more active right hand with chords and a melodic line. A section of the right hand is marked with an 8-measure rest and the word *loco*.

men who come near me, Must trem - ble and fear me, So

The piano accompaniment continues with a consistent harmonic and rhythmic pattern, supporting the vocal melody.

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

The piano accompaniment features a series of chords in the left hand and a melodic line in the right hand, with accents marked above certain notes.

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

ev - 'ry one can see

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