

*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 ~ ~

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*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.

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

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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7  
CLOSED SHELF  
M  
1503  
E58J

# The Jewel of Asia.

Opening Chorus.

758341

Words by  
HARRY. B. SMITH.

Cap. 2  
Music by  
LUDWIG ENGLANDER.

Allegro.

Piano.

The piano introduction is in 2/4 time, marked 'Allegro' and 'Piano'. It features a treble and bass staff. The treble staff begins with a half note G4, followed by a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

Curtain.

The 'Curtain' section is a short piano piece in 2/4 time. It consists of a few measures of music in the treble and bass staves, serving as a transition to the chorus.

Chorus.

The chorus section includes vocal parts and piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in treble and bass clef. The lyrics are: 'The na - tives we, of dear Par-ee, Pro-ver - bi - al - ly'. The music is in 2/4 time and features a mix of eighth and sixteenth notes.

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 - 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 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.

*ff*

*pp*

Up - on the bright par - ti - cu - lar day, The lit - tle Corinne 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

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

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

Girls.  
Well!

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 of the musical score consists of a vocal melody and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "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,

The second system continues the musical score. The vocal line has a rest for four measures before entering with the lyrics "Girls. No! no! not we, You're". The piano accompaniment features a rhythmic pattern of eighth notes. The lyrics "Rapping on Tables," are written below the piano part.

much too free. For if

O don't you care, ma - chérie. For if

The third system continues the musical score. The vocal line has a rest for four measures before entering with the lyrics "much too free. For if". The piano accompaniment features a rhythmic pattern of eighth notes. The lyrics "O don't you care, ma - chérie. For if" are written below the piano part.



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.*

*f*

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

The first system of the musical score. It consists of a vocal line with two parts (soprano and alto) and a piano accompaniment. The vocal parts enter with the lyrics 'Waiters. What's the mat-ter?' and then continue with 'Cof-fee cold, The meat is tough, Oh! ev-'ry-thing is'. The piano accompaniment provides a rhythmic and harmonic foundation.

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

The second system of the musical score. The vocal parts continue with the lyrics 'wrong. Time is fleeting, Waiters. We'd be eat-ing On the' and then 'wrong. Time is fleeting, Oui! Oui! Oui! We'd be eat-ing Oui! Oui! Oui! On the'. The piano accompaniment continues with a steady rhythm.

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

The third system of the musical score. The vocal parts continue with the lyrics 'fire our chops are burn-ing; For' and then 'fire our chops are burn-ing; Mes si-eurs, Madams, par dont For'. The piano accompaniment continues with a steady rhythm.

The fourth system of the musical score, which consists of piano accompaniment. It features a steady rhythm with chords and single notes in the right and left hands.

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*

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

Who?

Who?

*poco rit.*

## 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.

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!

*Allegro moderato.*

Piano.

*p* *mf*

Hist! 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 staves (treble and bass clef) contain the lyrics. The piano accompaniment is written for the right and left hands, featuring chords and moving lines in a 2/4 time signature.

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 staves contain the lyrics. The piano accompaniment continues with chords and moving lines in a 2/4 time signature.

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 staves contain the lyrics. The piano accompaniment continues with chords and moving lines in a 2/4 time signature.

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

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The vocal parts have lyrics: "nev - er give a rap; Our wealth is a lit - tle pelf, Our". The piano part features a steady eighth-note accompaniment in the left hand 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 the same vocal and piano parts. The lyrics are: "lives we leav - en By the thought that Heav - en Helps the". The piano accompaniment maintains the same rhythmic pattern.

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

The third system concludes the musical score. The lyrics are: "man, who helps him - self; Then it's tap, tap, tap, For we". The piano part includes a triplet of eighth notes in the right hand corresponding to the "tap, tap, tap" lyrics.

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 with a key signature of one flat. The lyrics are "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 second system is a piano accompaniment for a dance, consisting of two staves (treble and bass clef). It continues the 2/4 time signature and one-flat key signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with chords in the right hand and a steady bass line in the left hand. The system contains four measures of music.

## 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

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!

Beggars.

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.

1. As I

Piano.

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

The first system of the musical score for 'Please Don't Move!' features a voice line and a piano accompaniment. The voice line begins with a whole rest, followed by a half note 'I' on a high note. The piano accompaniment starts with a forte dynamic 'f' and a series of chords and moving lines in both hands. The lyrics are written below the voice line.

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

The second system of the musical score continues the melody. The voice line has a half note 'I' followed by a quarter note 'like' and a half note 'to'. The piano accompaniment continues with similar harmonic patterns. The lyrics are written below the voice line.



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

Chorus.

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

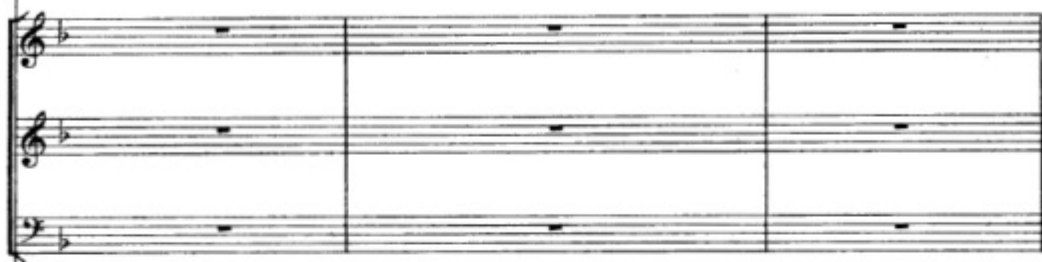
Please don't — move!  
Please don't — move!  
Please don't — move!

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. please don't move!" 2. A — move!"

please don't move!"

please don't move!"

please don't move!"

please don't move!"

move!"

move!"

move!"

move!"

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

Words by

JAMES T. POWERS.

Music by

LUDWIG ENGLANDER.

*Moderato.* *Allegro.*

Voice.

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

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 dry goods 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

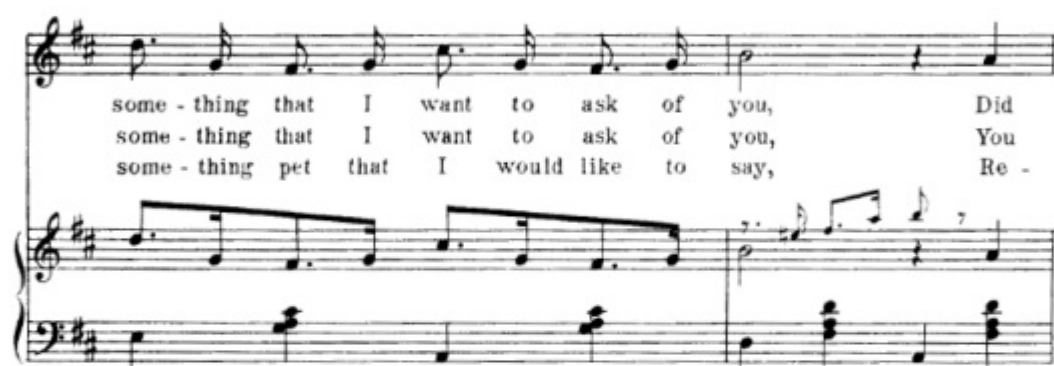
sweep him up, I'll show you what I'll do; But when you meet that  
 lis - ten And you'll hear what I will say; But when you meet the  
 through with her, 'Til I see her a - lone; But when you meet that  
*Quasi Recit.*

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

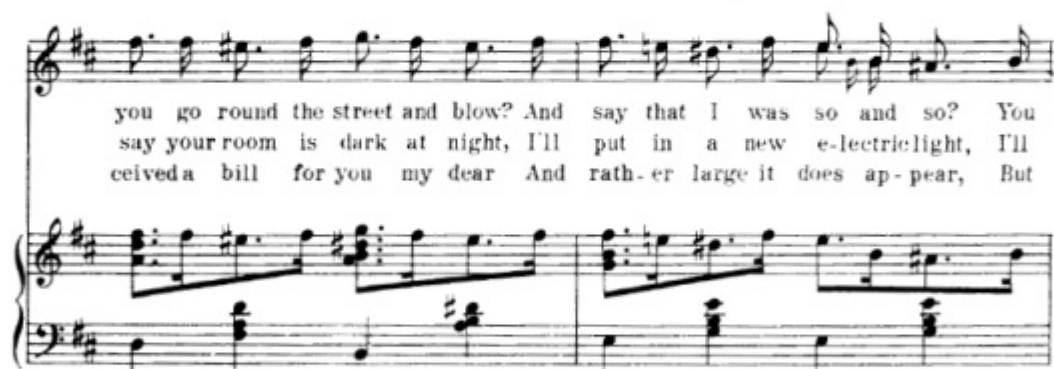




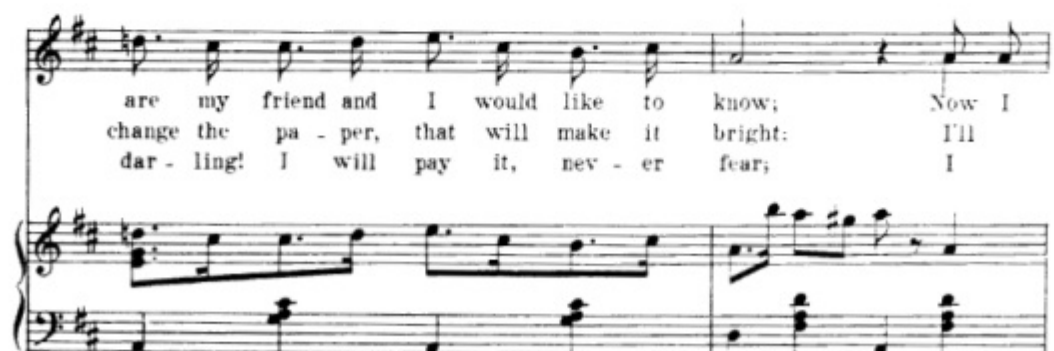
morn - ing Bill! how are you? how do'ye do? I've got  
morn - ing Ann! Good morn - ing! how do'ye do? I've got  
morn - ing love! been lone - some dear to day, I've got



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-lectricleight, 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  
FRÉDÉRIC RANKEN.

Music by  
LUDWIG ENGLANDER.

Allegro.

Piano.

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Allegro' and 'Piano'. The introduction features a lively melody in the right hand and a rhythmic accompaniment in the left hand. The tempo and dynamics are indicated as *ff* (fortissimo) and *mf* (mezzo-forte). The score is divided into four systems. The first three systems are instrumental piano pieces. The fourth system introduces the vocal melody, with the lyrics 'twelve pretty wives, who are glad of our lives, 'Tho we live in the Pash-a's' written below the staff. The vocal melody is in a higher register than the piano accompaniment. The score concludes with a final piano accompaniment.

*idarem*  
*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,

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

Scare 'em.

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

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

The first system of a musical score in B-flat major. It consists of three staves: a vocal staff (treble clef), a bass staff (bass clef), and a piano accompaniment (grand staff). The vocal line begins with the lyrics "bound to con-fess, we can't bear 'em;" and continues with "I'm a - round to ob-serve, if they". The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

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

The second system continues the musical piece. The vocal line sings "work up the nerve, As they fre - quent-ly do to tear 'em." The piano accompaniment maintains its rhythmic pattern, with a slight increase in dynamics towards the end of the system, marked with a forte (*f*) dynamic.

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

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

The third system features repeated vocal phrases. The vocal line sings "Bear 'em, Bear 'em, Bear 'em, Bear 'em." and the bass line sings "Tear 'em, Tear 'em, Tear 'em, Tear 'em." The piano accompaniment continues with block chords.

*ff*

The fourth system concludes the piece. The piano accompaniment becomes more active, featuring a melodic line in the right hand and a rhythmic pattern in the left hand, marked with a fortissimo (*ff*) dynamic.

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

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

tear 'em. Our  
As they fre - quently 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 speak - ing you know; We live as you may have con -

They live

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, I'd re - quest 'em to

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

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The vocal line begins with a rest, followed by the lyrics "go, with my good stout whip, I'd go crack, crack, crack, with my". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

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

The second system of the musical score. The vocal line continues with the lyrics "With a loud we know And a" and "good stout whip, I'd crack, crack, crack, crack." The piano accompaniment continues with a similar rhythmic pattern, including a dynamic marking of *f* (forte) in the right hand.

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

The third system of the musical score. The vocal line continues with the lyrics "gen - tle - man in - trud - ing, Would - n't hes - i - tate con - clud - ing, It was". The piano accompaniment continues with a similar rhythmic pattern, including a dynamic marking of *f* (forte) in the right hand.

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. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines have lyrics underneath. The piano accompaniment features a rhythmic pattern in the right hand and a more melodic line in the left hand. The key signature has one flat (B-flat), and the time signature is 2/4.

em.

em.

The second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment has a dynamic marking 'f' (forte) at the beginning of the system. The key signature and time signature remain the same.

The third system of the musical score, featuring the piano accompaniment. It continues the melodic and rhythmic patterns established in the previous systems. The key signature and time signature remain the same.

The fourth system of the musical score, featuring the piano accompaniment. It continues the melodic and rhythmic patterns established in the previous systems. The key signature and time signature remain the same.

The fifth system of the musical score, featuring the piano accompaniment. It concludes the piece with a final cadence. The key signature and time signature remain the same.

## 'Twas Better Late than Never.

Words by  
FREDERIC RANKENMusic by  
LUDWIG ENGLANDER.

Voice. *Rose*

*Andantino.*

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

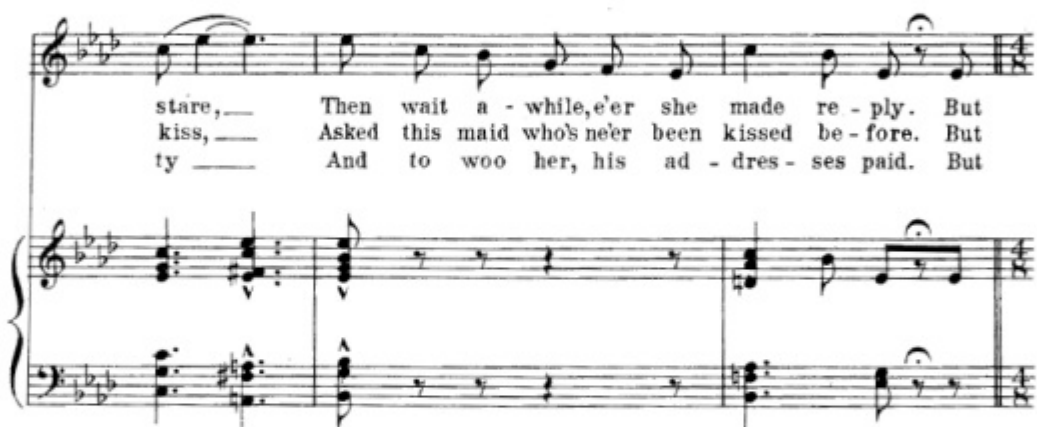
Piano. *mf* *p*

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

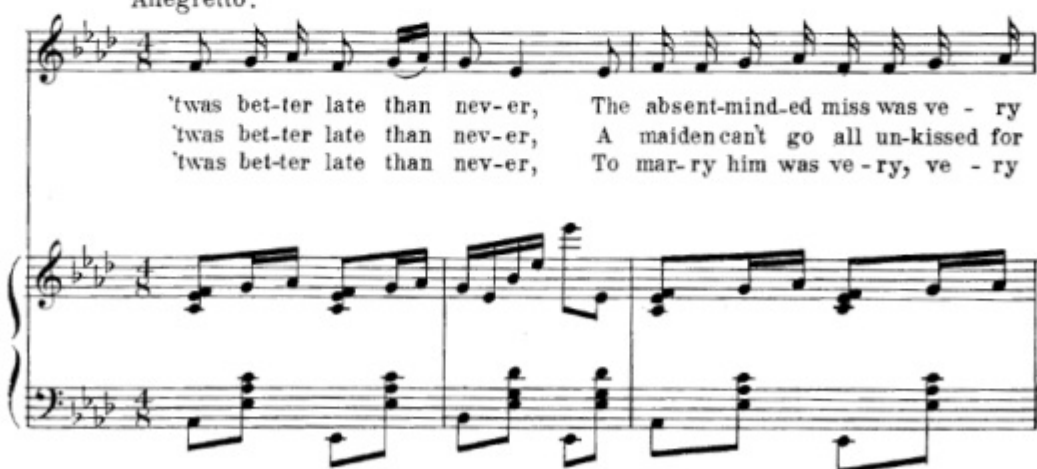


sim - ple ques - tion an - swer — With a blank, blank  
 had the nerve to ask her — For a lit - tle  
 came an ag - ed par - ty, — Who had pro - per -



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



# Pasha's Entrance March.

Words by  
HARRY B. SMITH.

Music by  
LUDWIG ENGLANDER.

*A la Marcia moderato.*

Piano.

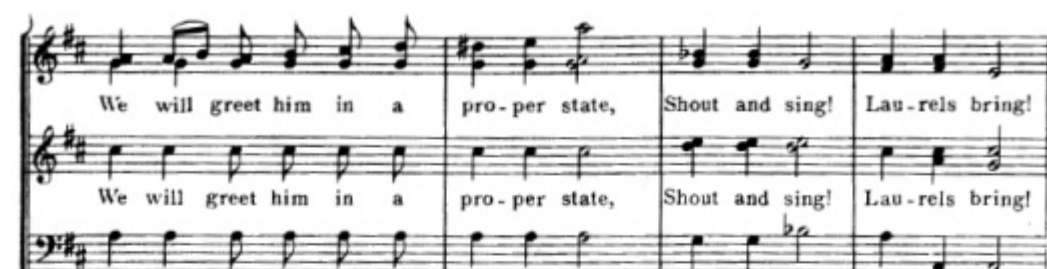
SOPRANO.

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

TENOR.

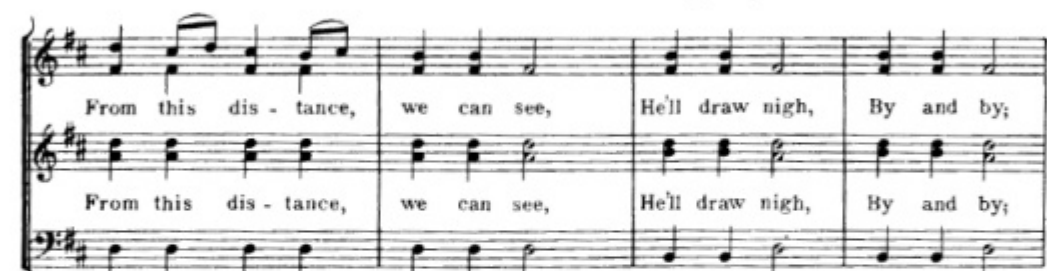
Yon - der ap - proach - es a po - ten - tate, Shout and sing! Lau - rels bring!

BASS.



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,

The first system of the musical score. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with the lyrics "Bow du - ti - ful - ly! For it is but his right - ful due,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system of the musical score. It continues the vocal and piano parts. The lyrics are "Har - mo - ni - ous - ly, Eu - pho - ni - ous - ly, We glad - ly make the". The piano accompaniment includes some chromatic movement in the right hand, particularly in the second measure.

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!

The third system of the musical score. The lyrics are "wel - kin ring; Yon - der ap - proach - es a po - ten - tate, Shout and sing!". The piano accompaniment features a more active right hand with sixteenth-note patterns in the first measure of the first system.



This system contains the first four measures of the piece. It features three staves: a vocal staff (treble clef), a vocal staff (treble clef), and a piano accompaniment staff (bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "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!

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

This system contains the next four measures of the piece. It features three staves: a vocal staff (treble clef), a vocal staff (treble clef), and a piano accompaniment staff (bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "Shout and sing!"

Shout and sing!

Shout and sing!



# 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.* *p*

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.

*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 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-body can de -  
Which no-bod-y, no-bod-y, no-bod-y, no-bod-y, no-body 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 - en'd 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

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

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting, with the lyrics "tate And he pos - sess - es the keys of Fate; His" written below them. The piano accompaniment is written in a grand staff (treble and bass clef) and features a series of chords and moving lines that support the vocal melody.

The piano accompaniment for the first system is written in a grand staff. It features a series of chords and moving lines that support the vocal melody. The piano part is written in a grand staff (treble and bass clef) and includes a variety of musical notations, including eighth notes, sixteenth notes, and rests.

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 the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting, with the lyrics "wives from Cir - cas - sia con - sid - er him great And on his smile or" written below them. The piano accompaniment is written in a grand staff (treble and bass clef) and features a series of chords and moving lines that support the vocal melody.

The piano accompaniment for the second system is written in a grand staff. It features a series of chords and moving lines that support the vocal melody. The piano part is written in a grand staff (treble and bass clef) and includes a variety of musical notations, including eighth notes, sixteenth notes, and rests.

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.

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.

Music by  
LUDWIG ENGLANDER.Words by  
HARRY B. SMITH.*Allegro Vivo.*

Piano. *ff*

The piano introduction consists of two staves. The right hand features a rapid, ascending and descending eighth-note pattern. The left hand plays a steady eighth-note accompaniment.

Chorus.

The vocal entry for the chorus is shown on three staves (Soprano, Alto, and Bass). The lyrics are: "To Tur-key, on to Tur-key, let us". The melody is simple and rhythmic, matching the piano accompaniment.

*Allegro.*

The piano accompaniment for the 'Allegro' section continues with two staves. It features a more complex rhythmic pattern with sixteenth and thirty-second notes in the right hand, while the left hand remains a steady eighth-note accompaniment.

The vocal entry for the second part of the chorus is shown on three staves. The lyrics are: "go with-out de-lay to-day, be read-y To that land so Or-i-". The melody is more melodic and includes some chromaticism.

The piano accompaniment for the second part of the chorus continues with two staves. It features a more complex rhythmic pattern with sixteenth and thirty-second notes in the right hand, while the left hand remains a steady eighth-note accompaniment.



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

The first system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in bass clef. The music is in 4/4 time and features a key signature of one flat (B-flat). The lyrics are: "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

The second system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in bass clef. The music is in 4/4 time and features a key signature of one flat (B-flat). The lyrics are: "has - ten To Tur-key, Come all to Tur-key, let us".

Simon Pasha.

When I

go.

go.

The third system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in bass clef. The music is in 4/4 time and features a key signature of one flat (B-flat). The lyrics are: "go." and "go.". The system concludes with a double bar line.

## 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 -

## Allegro.

all ver - y kind,

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

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

## Tempo di Valse Moderato.

When af - fairs of the na - tion go

find.

find.

## Tempo di Valse Moderato.

m. g. m. g. m. g. m. g.

poco rit.

mf

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

Go wrong, A

Go wrong, A

The first system of a musical score in B-flat major. It consists of a vocal line and a piano accompaniment. The vocal line has two staves, both with the lyrics "Go wrong, A". The piano accompaniment is on a grand staff with treble and bass clefs, featuring chords and moving lines. The key signature has two flats (B-flat and E-flat).

Ciga - rettes from your case you will get, And

match, You get,

match, You get,

The second system of the musical score. It continues the vocal and piano parts. The vocal line has two staves, both with the lyrics "match, You get,". The piano accompaniment continues with similar harmonic structure. The key signature remains B-flat major.

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

A scratch;

A scratch;

*p*

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

Moderato.

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

you have lighted a cig-a-rette; The

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

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

*poco rit.* *p*

## Tempo di Valse Moderato.

hundred dollars you owe, — Puff! Puff!

Puff!

Puff!

## Tempo di Valse Moderato.

It fades from your sight, The trouble makers you know, —

Puff!

Puff!

*p*

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

Puff! Puff!

Puff! Puff!

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, —

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

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 -

The first system of the musical score for 'Wives.' It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are '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

The second system of the musical score. The vocal line continues with the lyrics '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

The third system of the musical score. The vocal line continues with the lyrics '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

The fourth system of the musical score. The vocal line concludes with the lyrics '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*

stay. *A* All Principals.  
Allegro moderato. 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. It consists of three staves. The top staff is a vocal line in G major, starting with a half note 'time', followed by a quarter note 'so', a half note 'grand;', and then a quarter rest followed by a quarter note 'Yes!'. The melody continues with eighth notes 'O-ri-en-tal' and a half note 'land's the'. The middle two staves are piano accompaniment. The upper piano staff has a whole rest in the first measure, followed by a series of eighth-note chords. The lower piano staff has a whole rest in the first measure, followed by a series of eighth-note chords. The lyrics 'O-ri-en-tal land's the place for times so grand;' are written between the middle staves. The lyrics 'Yah! Hi - yah! To the O - ri - en - tal' are written below the lower piano staff.

place for times so grand; Hail! Ai -

Ai - yah! Hail!

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

The second system of the musical score. It consists of three staves. The top staff is a vocal line in G major, starting with a half note 'place', followed by a quarter note 'for', a half note 'times so', and a half note 'grand;'. The melody continues with a quarter rest followed by a quarter note 'Hail!', and then a quarter rest followed by a quarter note 'Ai -'. The middle two staves are piano accompaniment. The upper piano staff has a half note 'Ai -' followed by a half note 'yah!', and then a half note 'Hail!'. The lower piano staff has a half note 'land;' followed by a half note 'Ai - yah!', and then a half note 'Ai - yah!' followed by a half note 'Hail!'. The lyrics 'place for times so grand; Hail! Ai -' are written between the middle staves. The lyrics 'Ai - yah! Hail!' are written below the upper piano staff. The lyrics 'land; Ai - yah! Ai - yah! Hail!' are written below the lower piano staff.

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*

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

*f a tempo*

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

*Allegro molto.*



ah

98

O - da - lisks pose sta - tu - esque - ly, Where all the nautch girls smil - ing  
All the Turks are Pic - tur - esque

*Sua* *loco*

Woo with their smiles be - guil - ing In the dance they slow - ly sway.  
And gro - tesque; Turk - ish peo - ple are.

*Sua* *loco* *Allegro molto.*

*Sua* *loco*