

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 and the left hand plays a rhythmic pattern. A 'Curtain' effect is indicated by a downward-pointing arrow and a fermata over the final chord.

Musical score for the second system, featuring piano accompaniment. The right hand plays chords and the left hand plays a rhythmic pattern. A 'Bells' effect is indicated by downward-pointing arrows above the right hand. A 'ritard.' marking is present below the right hand.

Musical score for the third system, featuring piano accompaniment. The right hand plays chords and the left hand plays a rhythmic pattern. 'Bells' markings are indicated by downward-pointing arrows above the right hand.

Muffi 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 is in the right hand, and the piano accompaniment is in the left hand. A piano (*p*) marking is present at the beginning.

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 is in the right hand, and the piano accompaniment is in the left hand. A piano (*p*) marking is present at the beginning.

Girls.

Muffi.

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

p *mf*

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,

v

Muffi.

Girls.

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

3

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 staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "Yet the thought comes o'er us steal-ing, fills us with a fool-ish feel-ing,". The piano accompaniment features a steady bass line 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. The vocal line has the lyrics: "What if some fine young Prince charm-ing, Should come in here;". The piano accompaniment continues with similar harmonic support.

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

The third system of the score has the lyrics: "Would we find it so a-larm-ing? Should he dare to call us". The musical notation remains consistent with the previous systems.

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

The fourth and final system on the page has the lyrics: "'Dear?' Would the fates with joy sur-round us? Should he put an". The score concludes with a final chord in the piano accompaniment.

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

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with the lyrics 'arm a - round us?' and then 'What say— you?' followed by a rest and 'Oh! what would we'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

What say— you?
 do? Oh! what would we

The second system continues the musical piece. The vocal line starts with 'do?' and then 'What say— you?' followed by a rest and 'Oh! what would we'. The piano accompaniment continues with similar rhythmic patterns, including a fermata over a chord in the right hand.

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

The third system is titled 'Nourmahel.' The vocal line begins with 'do?' followed by the lyrics 'If a man came here, But there is no such luck And his'. The piano accompaniment features a more active eighth-note bass line and chords in the right hand.

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

The fourth system continues the lyrics: 'arm was thus mis-placed. I've no a-larm, for where's the harm In am'. The piano accompaniment maintains its rhythmic accompaniment, with some melodic movement in the right hand.

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 a treble clef staff containing a whole rest, followed by a piano introduction in the bass clef staff. The subsequent systems feature a variety of musical textures, including chords, arpeggios, and melodic lines in both hands. The piece concludes with a final cadence in the fifth system.

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 struggle through-out his life, Oh!
praise her figure, admire 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 is in 3/4 time, marked 'Andante molto sostenuto'. It begins with a treble clef and a bass clef. The right hand starts with a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *ff* (fortissimo) and *p* (piano).

The first system of the vocal and piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "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 piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "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 piano accompaniment continues with a steady eighth-note accompaniment in the left hand and chords in the right hand.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics: "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 piano accompaniment continues with a steady eighth-note accompaniment in the left hand and chords in the right hand.

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 vocal part 'Rose', with lyrics '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;'. The second staff is for the vocal part 'Tenor', with the lyric 'Oh'. The bottom two staves are for the piano accompaniment, showing a flowing melody in the right hand and a more rhythmic bass line in the left hand.

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 consists of three staves. The top staff is for the vocal part with lyrics 'thou art fair, my love, my love And all my heart is yours, you know; I'. The second staff is for the vocal part with lyrics 'thou art fair, my Rose, my Rose, Can aught com pare with thee, who knows I'. The bottom two staves are for the piano accompaniment, featuring a prominent chordal texture in the left hand and a melodic line in the right hand. A dynamic marking of *mf* is present.

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 consists of three staves. The top staff is for the vocal part with lyrics 'live where thou art, ne'er shall we part, The love in my heart but grows, my love, Oh!'. The second staff is for the vocal part with lyrics 'live where thou art, ne'er shall we part, The love in my heart but grows, my Rose, Oh!'. The bottom two staves are for the piano accompaniment, continuing the chordal texture in the left hand and the melodic line in the right hand. A dynamic marking of *cresc.* is present.

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.

Musical score for a song, featuring vocal lines and piano accompaniment. The score is written in G major and 4/4 time. The piano accompaniment includes chords and arpeggiated figures. The lyrics are:

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). 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 in the right hand and a bass line in the left hand.

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 a bass line.

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 a bass line.

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 a bass line.

Dance.
Allegretto grazioso.

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The first system of the piece 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 an accent (^).

The second system continues the musical piece. The upper staff features a more complex rhythmic pattern with sixteenth notes and rests. The lower staff continues with a steady eighth-note accompaniment. Accents (^) are placed over several notes in both staves.

The third system shows the continuation of the melody and accompaniment. The upper staff has a mix of eighth and sixteenth notes, while the lower staff maintains a consistent eighth-note bass line. Accents (^) are used to highlight specific notes.

The fourth system concludes the first section of the piece. The upper staff features a sequence of chords and moving lines. The lower staff provides harmonic support with eighth notes. The system ends with a double bar line and repeat signs.

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

The sixth system concludes the piece. The upper staff features a final sequence of chords and eighth notes. The lower staff provides a final accompaniment. The system ends with a double bar line and repeat signs.

First system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The time signature is 8/8. The first measure of the treble staff is marked with an '8' above it. The system contains four measures of music.

Second system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The time signature is 8/8. The first measure of the treble staff is marked with an '8' above it. The system contains four measures of music. The final measure of the bass staff is marked with a dynamic of *mf*.

Third system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The time signature is 8/8. The system contains four measures of music.

Fourth system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The time signature is 8/8. The system contains four measures of music.

Fifth system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The time signature is 8/8. The system contains four measures of music.

Sixth system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The time signature is 8/8. The system contains four measures of music. The final measure of the bass staff is marked with a dynamic of *fz*.

Words by
HARRY B. SMITH.

A Woman's "No" Means "Yes." Music by
LUDWIG ENGLANDER.

Allegro moderato.

Voice.

When I
When I

Piano.

mf

p

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 - tremely 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

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro moderato'. The piano accompaniment includes dynamic markings of mezzo-forte (mf) and piano (p). The score is divided into three systems, each with a vocal line and a piano line. The lyrics are written below the vocal line.

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 a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are written below the notes. The piano accompaniment is in grand staff (treble and bass clefs). The system concludes with a double bar line and two first/second endings. The first ending leads back to the beginning of the system, and the second ending leads to the start of the 'Dance' section.

The second system continues the piano accompaniment from the first system. It consists of two staves (treble and bass clefs) and contains four measures of music.

The third system continues the piano accompaniment, consisting of two staves (treble and bass clefs) and four measures of music.

The fourth system continues the piano accompaniment, consisting of two staves (treble and bass clefs) and four measures of music.

The fifth system continues the piano accompaniment, consisting of two staves (treble and bass clefs) and four measures of music, ending with a double bar line.

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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
thankyou," 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 Thankyou and such, I've en-joyed it so much, Butyou'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 musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth-note triplets in the first measure, followed by a quarter note and an eighth note. The bass staff begins with a bass clef and a common time signature, featuring a series of chords in the first measure, followed by a quarter note and an eighth note.

The second system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth-note triplets in the first measure, followed by a quarter note and an eighth note. The bass staff begins with a bass clef and a common time signature, featuring a series of chords in the first measure, followed by a quarter note and an eighth note.

The third system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth-note triplets in the first measure, followed by a quarter note and an eighth note. The bass staff begins with a bass clef and a common time signature, featuring a series of chords in the first measure, followed by a quarter note and an eighth note.

The fourth system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth-note triplets in the first measure, followed by a quarter note and an eighth note. The bass staff begins with a bass clef and a common time signature, featuring a series of chords in the first measure, followed by a quarter note and an eighth note.

The fifth system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth-note triplets in the first measure, followed by a quarter note and an eighth note. The bass staff begins with a bass clef and a common time signature, featuring a series of chords in the first measure, followed by a quarter note and an eighth note.

The sixth system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth-note triplets in the first measure, followed by a quarter note and an eighth note. The bass staff begins with a bass clef and a common time signature, featuring a series of chords in the first measure, followed by a quarter note and an eighth note.



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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 rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The piano accompaniment for the first system is shown in two staves. The right hand has a continuous eighth-note accompaniment, while the left hand plays 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 rest for the word 'wait;'.

The piano accompaniment for the second system is shown in two staves. It continues the rhythmic pattern from the first system, with a long rest in the right hand corresponding to the vocal rest.

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 and a treble line with chords and a melodic line. A section of the piano part is marked *loco* with a dotted line and the number 8, indicating a rhythmic change.

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 rhythmic pattern of eighth notes in the treble and chords in the bass, with accents (^) placed above certain notes in both parts.

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

ev - 'ry one can see

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