LILY BRAYTON AND OSCAR ASCHE'S PRODUCTION
AT HIS MAJESTY'S THEATRE
BY ARRANGEMENT WITH GEORGE GROSSMITH AND J. A. E. MALONE.

CAIRO
A MOSAIC IN
MUSIC AND MIME
MIME BY
OSCAR ASCHE
MUSIC BY
PERCY FLETCHER
VOCAL SCORE
PRICE 8/- NET.

ASCHERBERG, HOPWOOD & CREW LTD.,
16, Mortimer Street, LONDON, W.1.
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PRODUCED AT HIS MAJESTY'S THEATRE
ON SATURDAY, OCTOBER 15TH, 1921.

CAIRO

A MOSAIC IN MUSIC AND MIME
IN THREE ACTS AND THIRTEEN SCENES.

CHARACTERS.

Mime by
OSCAR ASCHE.

Music by
PERCY FLETCHER.

The Sultan Al Malik-Al-Nasir...
Prince Nur-al-Din...
The Patriarch...
Wazir Al Khasib...
Wazir Abu Shamah...
Abdullah, (Steward to the Sultan)...
Kafaf, a Mute...
Wei San Wei, (A Chinese Spy)...
Ali Shok, (a Wrestler)...
Abu Yabsan, (his Clown)...
Zaid, (his juggler)...
Zommarud, (his daughter)...
Zarka...
1st Pilgrim...
2nd Pilgrim...
3rd Pilgrim...
Ladies of the Harem...
Wei Wa Shi, (wife of Wei San Wei)...
Sharazad...

Guards, Slaves, Dancers, Singers.

A Troupe of Strolling Players

ACT I. Scene 1. The Gates of Cairo.
5. The Sultan's Garden.

ACT II. Scene 1. The Encampment by the Nile.
3. An Old Egyptian Palace.

ACT III. Scene 1. The Slave Market.
2. Wei San Wei's House.
3. The Ruined Mosque of Askahar.
4. Another Part of the Ruined Mosque.
5. The Gates of Cairo.

Synopsis of Scenery.

The Play produced by OSCAR ASCHE.

General Scheme of Decoration under the personal supervision of LILY BRAYTON.

Scenery designed and painted by Messrs. JOSEPH & PHIL. HARKER.

Costumes designed by PERCY ANDERSON—Executed by MINNIE CHAMPION and Messrs. B. J. SIMMONS.

Dances arranged by ESHINOSA.

The Orchestra under the direction of the COMPOSER. Space Manager: ALFRED BELLW.
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CAIRO.

Act I

No 1: Preamble.

Words and Lyrics by
OSCAR ASCHE.

Music by
PERCY FLETCHER.

Slow and broad

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A. T. S. C. Ltd. 10159
Very spirited.
Moderately slow and with intense emotion

with increasing intensity

heavy and powerful

broadening out
Very broad, sonorous and sustained

Quick and spirited.

becoming slower


(Continue.)
No. 2:— Descriptive Scene.
The Gates of Cairo.

Slow, sustained and mysterious.

The Curtain Rises.

(It is dawn.) (Cocks crow.) (The Muezzin calls to prayer.)
(People cross the street in silence.)

(Police officer and men enter and cross to a small door by archway of gate and knock.)

(Enter an old man with keys.) (Dialogue.)

(He goes under the archway and the gates are opened.)
(He hobbles back to his lodge.)

At a moderato speed.

(Peasants enter and excurt with produce etc.)

(Abdullah comes forward and scrutinizes each one who enters, and salutes and converses with various merchants.)

A.E. & C. Ltd. 1900
(The Dialogue and movement of the street continues.)

\[\text{Music notation} \]
Measured and stealthy. (Prince Nur-al-din enters and converses with Abdullah. They plot to kill the Sultan.)
(The Sultan enters dressed as a common man. He speaks words of encouragement to an old woman who is hobbling by his side and whining.)

Slow and plaintive.

(A blind man with a stick and hand outstretched comes down repeating his cry.)

(The Sultan converses with him, and as he is opening his purse, the blind beggar slowly draws a dagger from his sleeve.)
Suddenly violent.

(The people have crowded round in excitement. The Sultan's guards lift him up, but he is dead—they drop him in a heap and salaam.)

(The people recognizing that it is the Sultan)

down on their knees to him, calling out to Allah to preserve him. (The Sultan bids them rise and proceed with their daily work.)

(They all salaam and return to their stalls etc. and the body is carried out.)

(Continue)
Lively and spirited. (The Sultan is about to move off when without the gates is heard merry

music and laughter, and then preceded by little children who are laughing and clapping their hands,

enters Ali Shah, the wrestler and his troupe.)
From Bagdad we come, Beat the toa-tom and the drum.

For I'm Ali Shar, of Al Yamamah, A

man stronger far than all else in Persia; And where-er I go From Bag-

-dad to Cairo, I challenge men all to con-test me a fall; For

I'm Ali Shar The strong man from Per-sia!

CHORUS

For he's Ali Shar The
strong man from Persia!

I am his clown of wide world renown!

joke and I jest Tell of stories the best, Tales of East and of West, New ones, old ones, re-dressed; And I'll
sing ye a song— Some are sweet, some are wrong;— And my

lord's A-li Shar The strong man from Persia!

CHORUS;

Our lord's A-li Shar The strong man from Per-

sia!

ZUMMURUD.

And I am his child, Zum-mur-ud I am styled, And I

A.H.$C.$ Ltd. 1910.
(Two of the Sultan's negroes step forward in answer to the challenge.)

(Ali wrestles with the negroes, there is great excitement and in the end he puts both on their backs.)
(Zumurud and Ali go round begging while Ali sings his refrain.)

I'm Ali Shar of AlYamamah, A man stronger far than all else in Persia; And whenever I go from Baghdad to Cairo, I challenge men all To contest me a fall, For I'm Ali Shar The

"A. H. & C. Ltd. 19169."
strong man From a-far.

CHORUS.

For he's Ali Shar The strong man from a-

-far!

Singly and expressive. (Zamurud has approached the Sultan begging and they look into each

others eyes.) (Duet.)

...
Nº 4.: Song "My King of Love."
(ZUMMURUB.)

With graceful animation.

What shall I sing to thee my king? My king of love, my king of love!

Slower and expressively.

Shall I sing thee a song of how love is born? Shall I sing thee a song how my heart is torn? How a glance from an eye, from a stranger's eye — Can
cause a poor maiden to faint, to die?
Tis true, my king, 'tis

Quicker.

true, my king of love!

What wilt thou sing, or

say my king, To me thy queen, to me thy queen? Wilt thou
Slower.

say that a love that is lightly won
    is a love that will die with the

setting sun? That a love that is sudden
    is never wise. That

what is born quickly as quickly dies?
    'Tis false my king, 'tis

Quickly.

false, my king of love
    my king!

(Zummerud and the Sultan are gazing into each other's eyes.)

A.H. & C. Ltd. 1059.

(Continue)
No 5:-- Descriptive Scene. (continued)

Gaily and lightly. (The Clown interrupts, and pulls Zulma and away, and sings a snatch to the Sultan.)

ABU.

And I'll sing ye a song.

Some are sweet, some are wrong. (All Sha'ar continues the Dialogue.)
They all go off singing:

(They all go off singing)

For

f

he's Ali Shar of Al Yamam-ah, A man stronger far than all

else in Per-sia; And where-ev-er we go From Bagh-dad to Cai-ro, He'll

chal-lenge me all to con-test him a fall;
(The Sultan converses with an old man and then goes off throwing money to the people.)

Animated.
(The life of the street continues.)

(Prince Nu-aldin comes out from the stall.)
Slow and revengeful (He gives instructions to Abduallah and Kasr el-Kheda regarding their plot to overthrow the Sultan.)

Becoming more animated.

(The cries and movement of the street increase.)
With intensified rhythm.

ff 'a tempo (slightly held back)
No 6:—Opening Refrain.

ZUMMURUD.

(As the Scene opens Zummurud is crooning her little love ditty.)

Slowly and expressively

VOICE.

Wilt thou say that a maiden is never wise Who loves at first sight of her lovers eyes? That love which is born to life in a breath Is

PIANO.

like to a babe that is born in death? Not true, my king, not true! my king of love

(Through dialogue.)

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A.R.C Ltd, 10169.
Love without let, Vain is regret, Heartaches forget, Hope ev'er yet.

(Abu sings off.)
No. 7. Song:—"A Fool there was."

ABU.

With a light rhythmic lilt

fool there was and he lov’d a maid But the maid she lov’d not

him, For the fool was old, tho’ his

heart was young, and his body was far from slim; And the
more he lov'd the plump'er he grew so the maid she mock'd at him. If
sight rit.
you were in love, you would not be so. My
a tempo
love must be young and slim
rall. a tempo
Though he sigh'd and wept at his hap-less state He plumper and plump'er
grew; Now the maid was young and the fool was old And she
waited for youth to woo;

expressively

though his heart was young as hers

sustained

Yet all she saw was a plump old fool.

And she wanted slim youth to woo.
№ 8:— Melodrama and Ali's Refrain.

(Moderately slow.)

(Ali fills a bowl with wine and hands it in turn to Shanar and Kasib. They drink and salaam and then exit.)

(Abu goes off chuckling.)

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Gaily. (Al sings as he eats and plays with the bag of gold.)

From Bagh-dad I come, Beat the tom-tom and the drum. For

I'm Ali Shar of Al Yam-a-mah, A man stronger far than all

else in Persia, And where-ever I go From Bagh-dad to Cai-ro,

challenge men all To con-test me a fall; For I'm Ali Shar The

(The Scene closes.)

strong man from Per-sia!
No. 9: The Sultan's March.

Pompous and with growing importance

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(well marked.)

(Broadly.)

(Decisive and Martial.) (The Curtain rises and the Sultan enters followed by his attendants and the Wazirs.)
No 10:- Sharazad's Theme.

Moderately slow.
(With sorrowful expression.) (Sharazad enters followed by her women. Dialogue continues.)

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No 11:– Entrance of Lantern Bearers.

Lightly and piquant.

(Enter a procession of girls and men with lanterns followed by the Sultan.)

Gaily. (Enter Ali Sha and his Troupe singing.)

From Baghdad we come Beat the tom-tom and the drum

For our Lord A-li Shar of Al Yamamah

A. H. S. C. Ltd. 10609.
No. 12. Song:—“When Love knocked upon the door.”

ZUMMURUD.

Voice.

With graceful movement.

Piano.

a tempo

fore Love knocked upon the door I was a beggar maid

no more; A singer in a wandering band

The poorest peasant in the land Could then have spurned

my pleading hand, 
Ere 
a tempo (a little slower)

Love had knocked upon the door, 
A beggar maid no more!

Tempo I° 
roll. 

But

Ah!

Tempo I° 
sustained 

Ah!

with increasing animation.

when Love knocked upon the door, 
I was a beggar maid no more;
The proudest princess in the land
With riches countless as the sand

Could then have clasped me by the hand!
When

Slower

love had knocked up on the door
A beggar said

no more!

a tempo

A.H.S.C. Ltd. 20959 (Continue)
No. 13: Incidental Music and Wrestling Scene.

Expressively. (The Sultan has risen and approached Zumurrud.)

(He takes her hand and draws her towards his divan.)

Becoming agitated. (Shamah and Kasib point this incident out to Ali Sur.)

(He goes over to his daughter, takes her by the hand roughly and draws her away.)
(He asks the Sultan to pardon her innocence, and sends her to her place.)

(Ho reminds the Sultan of his promise to try a fall with him.)

(He asks the Sultan to pardon her innocence, and sends her to her place.)

(Ho reminds the Sultan of his promise to try a fall with him.)

(They wrestle midst great excitement.)

Wildly and strongly accented

A.H.S.C Ltd. 19069.
(Ali Shar gets a lock on the Sultan's neck.)

(The Clown darts forward and forces him to lose his hold.)

(The Sultan springs up and calls)

"Seize that man!" The blacks hold him struggling.)

(The Sultan commands Ali to leave Cairo. He questions Zumurrud as to whether she will go or remain with him.)

The Sultan tells Ali he cannot return until he has purged his sin by pilgrimage to Mecca. Abu the clown bids farewell to Zumurrud.
ABU.

Love without let, Vain is regret, Heartaches forget, Hope ever yet!

(The Clown and Zarka try to comfort their master; they put his old wrestling cloak round him. Ali picks up his old props, strikes on his tom-tom and sings with a broken voice as he goes off.)

ALI.

From Bagh, dad I come Beat the tom-tom and the drum.

For

I’m Ali Shari The strong man from Persia.
(Zummurud is in the Sultans arms. Down the steps comes Sharazad and the women. She comes down to the dais and
With tragic emotion.

(addresses the Sultan informing him of the murder of her son.)

(Sharazad exits, followed by her women. Zummurud is weeping, and the Sultan comforts her.)
No. 15. Bridal Chorus:—"Allah guard thee."

(The Sultan announces that he will take to wife, Zumurrud the daughter of Ali Shar of Al Yamamah.)

Joyful and animated.

Al-lah guard thee and thy bride,

Al-lah let no ill be-tide! May no joys be denied, Paradise opened wide!

To the bridegroom and the bride, Al-lah let no ill be-tide.
No. 16: Introduction to Chinese Scene.

Steady in tempo, grotesque in style.
No 17: The Chinaman's Song.

Wei-San-Wei.

In moderately slow time.
With a precise and quaintly marked rhythm.

Me wel-ly good old Chi-na-maa, Me Wei-San-Wei; Me sam-ie old as

Al-lah be; Me Wei-San-Wei, Him never be, Him never die,

Like Wei-San-Wei, Me Wei-San-Wei,

me never die; Me floom Pe-kin, me ful-li sin, Me fool-ie men, me
plenty yen, Mee buy-ie sell, me cheat-ie Hell! Mee Wei-San-Wei.

My wolly poor old China wife Mee Wei-Wa-Shi,

She clever sam-ie devil she, Mee Wei-Wa-Shi;

Quick likee flea, Deep likee sea, Mee Wei-Wa-Shi.
My Wei-Wa-Shi, you wait and see, She from Ton-king, know
ev-e-ry ting, She rob-bie man, she cheat fan-tan, She pick- ie lock, she
dov-il shock, My Wei-Wa-Shi,

My Wei-Wa-Shi.

(Wei-San-Wei plays lightly on his instrument during the dialogue.)

pp delicately marked.
(The song is repeated at the close of the Scene.)

A. H. & C. 1858. 1856
No. 18. Descriptive Interlude:— "In the Palace Gardens."

With flowing movement.

Melodiously.
(The Curtain rises disclosing the Sultan's Garden in which is a fountain with water lilies in bloom.)

Slower.
Slow and mysterious. (Abdullah enters and hears Wei-San-Wei singing outside.)

Wei-San-Wei.

Me weel-y good old Chi-na-man me Wei-San-Wei; Me same old as Al-rah be,

me Wei-San-Wei. Him never lie, Him never die Like Wei-san-wei.
№ 19:— Entrance of Singers and Dancers.

In stately march time

(He exits singing his song)

WEI - SAN - WEI

Me well-ly good old Chi-na-man,
Me Wei-San-Wei—Me same old as Al-lah he;
Slower.

(Abdullah steals off at back as a procession of singers and dancers enter.)

Me Wei-San-Wei! With languorous movement

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GIRLS VOICES. (Attendants enter with cushions, fruit, cakes etc. followed by the Sultan and Zinmira.)
down to the cushions by the fountain and they all salute.)

...
No 20:– Finale to Act I.

In March time. (The Sultan bids farewell to Zummurud. He goes off at the back and the March

PIANO,

swell and then goes away.)

she sinks down into the

cushions, looking at the dagger.

WEI-SAN-WEI. (The Chinaman’s song is heard outside. Zummurud listens. Abdullah comes down stealthily from the

Me we-ly good old Chi-na-man, Me Wei-San-Wei; Me sam-ie old as Al-lah be,

back and throws a ball over the wall.)

(The song stops and Zummurud starts

Me Wei-San-Wei, Him nev-er lie, Him nev-er die.

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(There is a knock at the door and Zumurud speaks to Abdullah; another knock, and he goes to the door, unlocks it and goes in.)

(Zumurud is apprehensive that evil is at hand. Abdullah re-enters and announces that a stranger brings a message from her father, and he orders him to be admitted.)

(Wei-San-Wei enters and bow-tows, and Zumurud rises.)

Slowly. (Dialogue follows in which she is told that her Father is very ill and wishes to see him, although she has promised not to see him; she eventually agrees to him being brought to her.)

(Wei-San-Wei goes to the door, Abdullah goes to the back and breaks off.)
Nur-al-din enters, clothed in Ali Shaik's wrestling robe, and supported by Kataf and San-Wei. He totters to the centre with a slow halting measure.

and falls down. Zumurrud, still holding the dagger, kneels over him. She imagines him to be her father, but on pulling the cloak aside she uncovers the face of Nur-al-din and cries: "Who art thou?" She is seized by Kataf whilst San-Wei throws a sort round her mouth. Nur-al-din rises, leaving the cloak on the floor; as Abdullah moves to seize her she stabs him with the dagger, and he falls writhing to the ground. She is now held firmly by Kataf; Nur-al-din orders her to be dragged away, and she is taken off.

(San-Wei runs to the back quickly.)
At moderate speed.
Lightly, but decidedly marked.

(Weil Washi enters, points to Abdullah on the ground and ex-
claims—"Huang shuo-ta pong" San-Wei comes down, draws out dagger and wipes it on his cloak saying—"My wily unrelent-
Wei-San-Wei.

Slightly slower.

Me Wei-San-Wei; Me nev-er die, Me flom Pe-kin, Me ful-he sin, Me

becoming more sustained

(As the Song dies away the Fountain music gradu-

ty men, Me plen-ty yen, Me buy-ie sell, Me cheat-ie hell,

ally rises and swells out.)

Me Wei-San-Wei,

expressively

Becoming more animated.

A. H. & Co. Ltd. 19469
broadening out.

Slowly and forceful.

THE CURTAIN FALLS.

END OF ACT 1.
Act II.

No 21: Intermezzo.

With placid movement.

Sensitive.

Expanding.

Singly and expressive.
With increased warmth and emotion.

broadening out.

Very sustained. (not too slow.)

A. H. V. C. Ltd. 1951

Continue.
No. 22: The Pilgrim's Prayer.

The curtain rises disclosing an encampment by the Nile. It is sunset, and the pilgrims are at prayer. Sustained and devotional.

BARITONE SOLO. (1st Pilgrim.)

O Allah, lord of land and sea,
Thy

CHORUS OF PILGRIMS.

BOSSOES, O hear our prayer!

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thou our feet past every tear Throughout our pilgrim age be ever
near. Our burdens lighten. darkness clear.

expressively
O hear our prayer!
O hear our prayer!
Al-lah, ruler of the sky, O hear our prayer! To Thee thy children

servants cry, O hear our prayer! Lead falling steps from

paths of sin, Ward dangers off, without, within, Grant

steps from sin, Ward off dangers from within.
Grant that at the end we Mecca win.

O hear our prayer,
Hear our prayer.
Hear our prayer.
No. 23. Song — "The Story of the Sphinx."

(ABU)

In moderate time. (Weird and mysterious) (slightly quicker)

VOICE.

I'll

PIANO.

Sing ye an old story The story of the Sphinx, a creature with a fe-line form And features of a minx, Who sat her by the wayside And teased the passers by By

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asking then this question: What am I? Now

none could solve the riddle of this semi-human pass. Till one

day there passtl a king of Greece whose name was Oedipus. Now

Greeks you know are cunning. And have the knowing eye, Yet she

asked him the old question: What am I? Now The
a tempo.

Greek he leered and chuckled, She responded with some winks,

You ask me, said he, what you are You thing of curious kinks; She

wribed her tail and simpered, I read it in your eye That

you can give the answer What am I? What am I?

And the wily Greek he answered And he was right me thinks Your:
half a woman, half a cat. And joined by mutual links; For

as a cat a mouse will tease before she lets it die,

So woman worries mankind with her

ever-lasting cry—What am I? What am I?

a tempo (more agitated.)

Then the
creature squirrel and squiggled like a worm that pierced with pinks
and dives into the ocean and like a stone she sinks.

To perish her memory so her fame may never die.

Man

Slower.

Bait that monstrous image and at nights one hears it sigh.

What am I? What am I?

A.H. C.Ltd 19169.
No 24: Dance Poem.

(SHARAZAD and DESERT DANCERS)

Rather quickly and very rhythmic. Esen Sharazad with her women dressed as Desert dancers.

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Sharazad recites while the girls dance.

Slower and languorous. Hear thou my say How night ends day

In city gay And desert way.

Quickly, and suggestive of suppressed horror. When the city gates for the night are

fast, And the lighted lamps look like eyes aghast When

silence has smothered the day-light din. And shadows grow dark 'neath the

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cloak of sin.  

When the wailing cry of

habe is heard And is hushed by a groan or a

muttered word,  

And the rats steal over the

gutter slime And the streets are throbbing with secret

crime.
Then they whose spirits are ne'er at rest Creep forth in the darkness to tempt and jest—

With ribald song and whispered tale From painted lips and kisses stale.

crescendo

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Slightly slower, graceful and expressive.

When the sun is drowned 'neath the waves of sand And night with her cooling, ghostly hand Draws her misty veil o'er the panting earth And the fevered clouds to the moon give birth— When the fireflies flit o'er the
sleeping Nile, And the stars stare down in her face and smile At the secrets locked in her heart down deep, Whilst the lilies lie on her breast asleep.

Then we who are free as our desert air, Un
-fettered, un-trammelled by care or care.

Dance in the moonlight, laugh and wait For

Love the Conqueror, Love and Fate.

cresc. e rall.

mp a tempo

(Dialogue)

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Gracefully.

Ali Shar, Sharazad and dancers exit, followed by Zarka and Abu.

Slowly and misterious. Wei-san-wei and Wei-wa-shi enter stealthily.

Wei-san-wei imitates the hoot of an owl. The signal is answered in the distance. Then follows a March Song and presently enter Nur-al-din Kafaf and followers.
Not quick, but with decisive rhythm.

(Maliceous and sinister in manner)

When at night are heard those noises Which are never heard by day,

Then

murder's beast and human Sally forth to seek their prey.

The

squeaking of the sewer rat, The hooting of the owl, The
yowling of the jackal on his lea\nly desertprowl,

h\n
e\nous hy\n\nna's laugh, All tell of deeds of sin. These night cries are the

signals of the Kin of Nur\n
al-din

From the city, from the village, from the palace, from the tent, The

murders creep around to slay As soon as day is spent. The
No. 26:—Interlude—"In the Harem."

Rather slowly.

With an easy flowing movement. (*delicate and graceful*)
(The Scene opens. Zunmarud is sitting crosslegged on a large cushion, her eyes gazing straight in front of her. She takes no notice of anything. There are several female slaves, and a little dancing girl is posing before her.)

(The movement is repeated softly during the dialogue.)
No 27: Song 'Love in my breast.'

(ZUMMURUD.)

Zummurud sings; a little black boy accompanying her on his instrument.
Pensive and reflective.

WAY, And far the land where-in my love is pent;

Far lies her camp and she who camps there-in:

slightly agitated

ne'er shall tent.

Patience fled from me when from me she fled.
Sleep fled mine eyes, and peace for ev'ry went.

Sustained and expressive.

When my sad spirit once again would see her, When pine and expectation but augment, In my heart's core her counterfeits I trace With love and yearning to behold her face.
A gong strikes.—they all stop, and two Eunuchs enter.

The girls exult, chattering and giggling, followed by the Eunuchs.

Zummurud beckons the little boy to her, saying—"Play that tune again." He does so. She sings—

Sustained and expressive.
In my heart's core his counterfeits I trace
With love and yearning to be-

Slower and dreamily.

-hold his face.

Ah!

Take a sob

Love in my breast be lit,
Then fared away.

With passionate ecstasy.
No 28:— Procession and Ballet.

(The Scene is an old Egyptian Palace. When the curtain rises the place is empty and lighted only by shafts of moonlight in and out of which owls and bats flit.)

With languorous movement. (Girls enter with swinging incense carriers, slaves with rich carpets and cushions which
Sustained, but with increasing animation. (Slaves carry on a high cushioned seat which they place down stage.)

Ponderous and heavily marked. (Nur-al-din enters, richly appareled,)
attended by slaves, and all salaam as he takes his seat upon the high cushions; a table laden with rich foods is placed before him

and flags of wine and golden cups. Ali Schar sits by his side.

With expressive movement. (Shhrasad preceded by her women enters, Uda and Zerka following)

(Dialogue)
(A gong sounds—then to ever changing music dancers enter in sets of different Egyptian costumes. They dance down the steps and on the floor and take their places until all are seated or lying in different positions before the table.)

In moderate time.

With light, rhythmic grace.
Quickly and wildly.
Moderately quick and grotesque.
With expressive movement.
With immense breadth. (not too slow)
With tranquil movement. (Zummutui, riehly rebled, but veiled, is carried on in a litter.)
N° 29:- Song and Chorus "In the Dance."

(Nur-al-din, noticing Zammurud's sorrowful expression, calls upon Ibrahim to sing to her and make her merry.)

In waltz time. (With grace and charm)

If loss of love thy grief

Then tears are but vain,

This life is all too brief

To

(The Chorus repeat the refrain and all the dancers dance and eventually lie down facing Zunnurud.)

In the dance, In the dance, Ere the
In the dance, Let thy plight fly Ere the

night die. Cast off every sorrow today. Brood

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For per-chance, just a glance, just a glance
From a bright eye,
Or a light sigh.
change loss to treasure and sadness to pleasure.

In the dance, in the dance.

In the dance, the dance.

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Nos 30. Bacchanale.

Nuraldin commands the music to sound and the wine to be passed round, and calls upon all to dance till they drop.

Very quick, wild and barbaric.

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With intensified rhythm.

The Curtain falls.
Frenzied.
The Curtain rises again showing the scene in semi-darkness, lit only by the smouldering torches of the guards; the rest are much slower.

Lying about the stage in a drunken sleep, and on this picture the Curtain again falls.

END OF ACT II.
ACT III.

No 31. Descriptive Scene:- "The Slave Market."

Vigorous and heavily marked.

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The Curtain rises. Captains of slave-dealers are squatting on the quay chattering.

On the upper verandahs of houses women and men are sitting drinking and smoking.

Gaily.

A couple of men are sweeping the ground and boys sprinkling it with water; others are light- ing incense burners under the direction of a man with a slave whip. Presently Abu and Zarka enter arrayed as travellers; (dialogue follows.)
Enter buyers chattering, and vendors selling their goods. Mats are spread and the buyers sit around the square.

The master of the square strikes a gong and declares the sale open.
A slave dealer on the quay appears and two or three boys are led from a slave-dhow.

Moderately quick.

"Here be three of a litter, Who'll buy—
Slave-dealer, who'll buy?"

They are marched round the square.

Other slaves appear in succession—

—ion led by their dealers.

"Here be a mighty negroid from Zanzibar, some twenty summers strong as an ox. Who'll buy? Who'll buy?"

He is led round.
"Here be an old but clever slave. No use for labour but versed in all crafts of husbandry. Wh'll buy. Will buy?"

He is led round.

"Here be a Greek a cunning cook of pastry, sweetmeats and savouries. Taste of his efforts. Wh'll buy - wh'll buy?"

He is led round.

"Here be a couple from Arabia. Good runners both. See how they run and jump?"

They are stripped and run round and round, jumping over hurdles placed for them, and lashed to make them go faster.

"Here be six, young and healthy, good runners all. Who'll buy—wh't'll buy?"
They are led round.

Women on the verandah ask if there is nothing but males and oxen for sale. Dialogue follows, and presently a young white slave is brought forward.

"Here be a Christian slave. One whose beauty will be whispered in the moonlight from terraced roof to terraced roof?"
He is led round.

Quicker

Ons of Nur-al-dim's men appears

leading AliShar.

"Here be a man of mighty muscle. No longer in the hey-day of his youth. A wrestler from Baghdad now for sale. Who'll buy—who'll buy?"

Ali Shar is led round, he is very dejected.
Abu and Zarka appear to take interest in this slave and ask questions regarding him.

While other groups are occupied in bidding and examining slaves Abu and Zarka continue to converse with Slower

Ali Shar, saying that they are here to purchase him with the money he conjured from the pilgrims.
Quicker. As Ali Shar is led round for sale he kicks a man; he is thrashed by his dealer but he continues to kick and bite at all near him. There are screams and laughter and pandemonium, and Ali stands triumphant, shouting:

"Who'll buy? Who'll buy? Who'll buy?"

The bidding starts and continues amidst growing excitement. Zarke is eventually outbid by a woman on the verandah. The dealer asks "Who is the fortunate purchaser of this dainty?" and Wei-Wa-Shi comes through the crowd followed by four Chinese.

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Quaintly marked, not quick. As Wei-Wa-Shi appears Abu recognises her. She gives instruction to the
Chinese men to drag Ali off, but he simply sits down and frustrates all their efforts.

Dialogue and business follows. In the end Wei-Wa-Shi by means of a trick renders Ali unconscious and he totters to the ground.

At a signal the Chinese lift up Ali and carry him off. Wei-Wa-Shi follows. Zarka and Abu fall on the knees weeping

Moderately slower. (becoming quicker and more animated by degrees.)

and exclaiming - Awahi awahi awahi! All the spectators shriek with laughter and the Curtain falls.
No. 32: Chinese Dance and Scene.

Wei-San-Wei is seated at his evening meal. He is waited on by three Chinese children who bring him various dishes in succession.

Not quick and with precise accent.

The children move and laugh in tune to the music.
Wei-Wa-Shi enters followed by four Chinese carrying Ali Shur; they place him on the floor in the corner and cover him with mats and rugs.

Wei-Wa-Shi sits on Ali Shur as on a divan and smokes.
A servant announces Sharazad; she enters and converses with Wei-San-Wei.

Me weel-ly poor old Chi-na-man,
Me Wei-San-Wei; Me weel-ly good like Al-lah be, Me Wei-San-Wei.

Me weel-ly sly, Me ne-ver lie, Me Wei-San-Wei.
At the end of the scene Wei-Was-Shi lights a long joss stick which she places over the bodies of Ali and the Sultan.

Wei-San. Wei presses a spring - a trap door opens, they descend and the trap-doors shut. At this moment the Chinese children re-enter bringing dishes of fruit. They gaze in amazement at the forms of Ali and the Sultan and simultaneously drop their dishes on the floor; then they creep out with eyes and mouths open wide, and the scene closes.
N° 33:— Dramatic Scene:—The Doom of Nur-al-din.

Sombre and ominous.

The scene is a Ruined Temple in the hills. The place seems deserted.

After the Curtain rises the hooting of an owl is heard three times.

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At the sound of this, white-clad figures of armed men appear from different parts of the ruins. Nur-al-din enters and stealthily converses with his men.

They all withdraw behind the masonry. Two figures in white burnouses enter cautiously. Nur-al-din steps forward and asks "Who is't ye seek?"
The figures throw off their disguise and show themselves to be the Chinaman and his wife.

Mysteriously.

Wei-San-Wei converses with Nur-al-din.

Moderately slow.

Nur-al-din sends for Zummurud and she is brought on. He tells her that her husband waits for her signal.

Sustained and expressive.
She cries out, but the men muffle her cry and then all withdraw.

San-Wei and Wei-Wa-Shi disappear back.

Up the path comes a white figure. As it reaches centre it stops and the figures of Nur-ad-din's men emerge with swords in slow march time.

draws and surround it. The figure makes no movement.
Nur-al-din comes forward expecting to see the Sultan, but when the figure uncovers it is seen to be Sharazad.

With tragic expression.

She accuses Nur-al-din of having murdered her son and drawing a dagger swears that she will avenge the murder with the steel that slew him.

She rushes forward, but Nur-al-din tackles her and wrenches the dagger from her and she is held by the men.
Nur-al-din tells her that it is she who will die, not him. She calls upon his men to rebel, and finally upon Allah to give

Becoming slower.

her justice.

Nur-al-din is about to stab her when a huge form rushes in, tackles him, throws him down, sits upon him, and holds the

Suddenly quick.

dagger over him. It is Ali Shab and he sings as he bumps on the prostrate form.
Gaily.

**ALI SHAR.**

From Baghdad I come, Beat the tom-tom and the drum, For

Ali and Zarka come down and join in the refrain.

I'm Ali Shar the strong man from Persia!

**ABU and ZARKA**

For he's Ali Shar the strong man from Persia!

Ali Shar announces his intention of sitting upon Nur-

...-old as until he makes terms; he then says they shall all answer to the Sultan. He gives a loud hoot of an owl and it is answered in the distance.

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The Sultan's March is heard; Nur-al-din's men make a threatening movement, but Ali commands Nur-al-din to bid them
In march time.

To the sound of the March the Sultan enters
Decisively marked.

with armed men—there is a scream and Nur-al-din's men throw themselves on the ground releasing Sharazad and Zammurud.

The Sultan embraces Zammurud and then orders Nur-al-din's men to be led off. He tells Wei-San-
Smoothly and flowing.

Wei and his wife that they are pardoned, but to Nur-al-din that there is naught but death.

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Two men step forward, but Ali Shar stands up showing the dagger and saying—"Nay, he is dead already!"
Sustained and gradually slower.

The Curtain falls.
Resuming the time and growing in strength.

Triumphant.

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The scene is a rough but cozy interior. Over the top of the tent the morning sky. Inside the tent rugs of rich texture, cushions etc. Ali Shar and Abu are asleep snoring.

With placid movement.

With a light rhythmic lilt. Zarka enters with a wooden pail full of milk. She calls to the men as they show
signs of waking. Dialogue follows.
N° 35:— Song— "Hast thou been to Mecca?"

(ABU)

In moderate time.

This life is but a pilgrimage From

cradle unto grave, And each man has his Mecca. Both

honest man and knave. It may be love, it may be gold. It

may be honours manifold, Revenge or greed, religion, lust,
Could not strength or courage stay? Or have dreams come true as they sometimes do?

Hast thou been to Mec-ca? Hast thou saved thy soul?

Tempo I.

We start up-on our pilgrimage With hope our only load, We

reck not of the obstacles We do not know the road; It
may be long, it may be short, It may be with grim terror fraught,

rever
ev-en, smooth, soul deep in mud, Be bathed in sunshine, stained with

a tempo

blood;
Yet with light hearts we journey forth Be-

slow

-fore us Mec-cahes, And fate who pulls the strings, she laughs, And
at the end she cries.

Hast thou been to Mecca?

Hast thou reached thy goal? Did'st thou fail upon the way?

Could not strength or courage stay? Or have dreams come true?

As they sometimes do? Hast thou been to Mecca? Hast thou saved thy
Quicker and with humour.

(Alì and Zarka.)

(Banging on their pots and pans and singing in a burlesque manner)

We have been to Mecca,
We have reached our goal,

We never fail'd upon the way,
For we each have had our day;

And our dreams came true,
As they sometimes do;

Yea, we've been to Mecca,
We have saved our soul!

Yea, we've been to Mecca,
We have saved our soul!

(The refrain is repeated during the change of scene.)
No. 36:—Finale.

The scene is 'The Gates of Cairo' as in Act I, but the houses and stalls are decorated.

With animation.

As the curtain rises people are selling bright scarves and shawls etc.
In march time. The Sultan's March is heard and the Sultan and Zumurrud come on attended. Dialogue follows.
With expressive movement. Sharazad enters with her attendants and greets the Sultan and Zumurrud.
The pilgrims enter, returning from Mecca with the Holy Carpet. They pass up the street amidst excitement and sustained and impressive.

Greetings. The Sultan sends a Wazir to make enquiries if aught is known of Ali Shar.
Music is heard outside the gates and Ali enters with Abu and Zarka and an ass laden with bags and rich stuffs.

Gaily.

Ali sings with Abu and Zarka in Chorus.

**ALI.**

From Mecca we come, Beat the tom-tom and the drum, For I'm Ali

**ABU and ZARKA.**

From Mecca we come, Beat the tom-tom and the drum, For our lord Ali

The Sultan steps forward to greet them.

Shar of Al Yam-a-mah!

Shar of Al Yam-a-mah!
With flowing movement. After enquiring about their pilgrimage the Sultan invites them to his palace and then exits with his suite.
Expressive. Sharazad thanks Ali Shar for his services and after presenting him with a ring exits with her women.

Sustained. The concluding dialogue is heard and they all exequant singing.

Lightly and gaily. ALI ABU and ZARKA.

We have been to Mecca, we have reached our goal;

We never failed upon the way, for we each have had our day; and our dreams came true,
As they some times do; Yea we'v e been to Mecca, We have saved our soul!

Quickly.

The Curtain falls.

End of the Play.