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
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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.

Mime by
OSCAR ASCHE.

Music by
PERCY FLETCHER.

## CHARACTERS.

| | |
|---|---|
| The Sultan Al Malik-Al-Nasir | SHAYLE GARDNER |
| Prince Nur-al-Din | CECIL HUMPHREYS |
| The Patriarch | NORMAN WILLIAMS |
| Wazir Al Khasib | CONWAY DIXON |
| Wazir Abu Shamah | JULIAN CROSS |
| Abdullah, (*Steward to the Sultan*) | NORMAN HARLE |
| Kataf, a Mute | HUBERT CARTER |
| Wei San Wei (*A Chinese Spy*) | FRANK COCHRANE |
| ALI SHAR, (*a Wrestler*) | OSCAR ASCHE |
| Abu Yaksan (*his Clown*) | COURTICE POUNDS |
| Zaid (*his Juggler*) | ESPINOSA |
| Zummurud, (*his Daughter*) | FEDORA ROZEELLI |
| Zarka | BESSIE MAJOR |
| | *A Troupe of Strolling Players* |
| 1st Pilgrim | WENSLEY RUSSELL |
| 2nd Pilgrim | R. LA FANE |
| 3rd Pilgrim | FRED PATTRICK |
| Ladies of the Harem | GLADYS ELLAM |
| | CHRISTINE MURRAY |
| | MURIEL CREED |
| | MARJORIE COGLE |
| | ROSIE MARTINI |
| Wei Wa Shi, (*wife of Wei San Wei*) | GRACIE LEIGH |
| Sharazad | LILY BRAYTON |

Guards, Slaves, Dancers, Singers.

### Synopsis of Scenery.

*ACT I.* *Scene 1.* *The Gates of Cairo.*
*2.* *Ali Shar's Dwelling.*
*3.* *The Palace Gardens. Evening.*
*4.* *Wei San Wei's Gaming House.*
*5.* *The Sultan's Garden.*

*ACT II.* *Scene 1.* *The Encampment by the Nile.*
*2.* *Prince Nur-Al-Din's Harem.*
*3.* *An Old Egyptian Palace.*

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

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 ESPINOSA.

The Orchestra under the direction of the COMPOSER. Stage Manager: ALFRED BELLEW

# CAIRO

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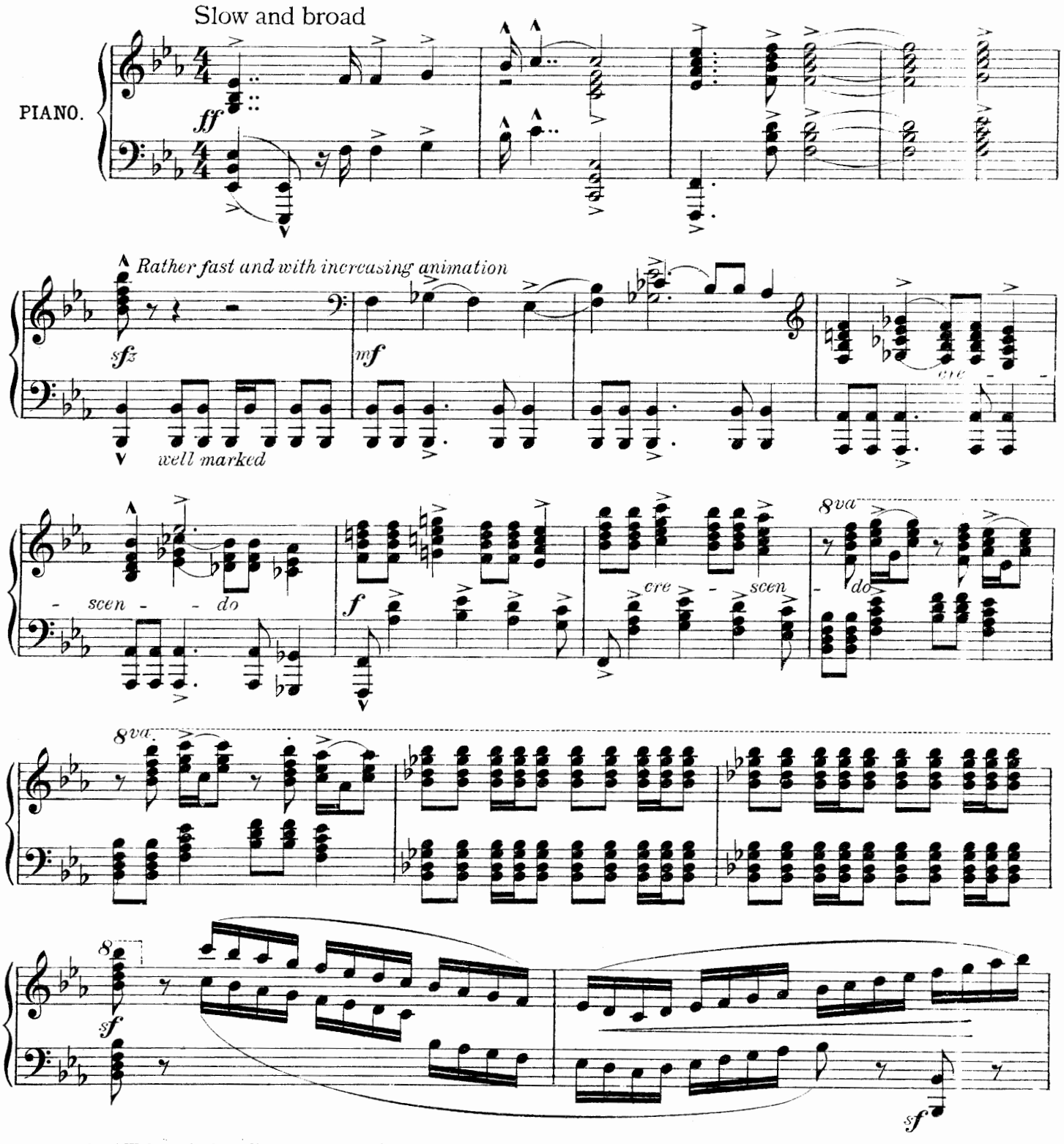
# CAIRO.

## Act I.

### No 1:- Preamble.

Words and Lyrics by
OSCAR ASCHE.

Music by
PERCY FLETCHER.

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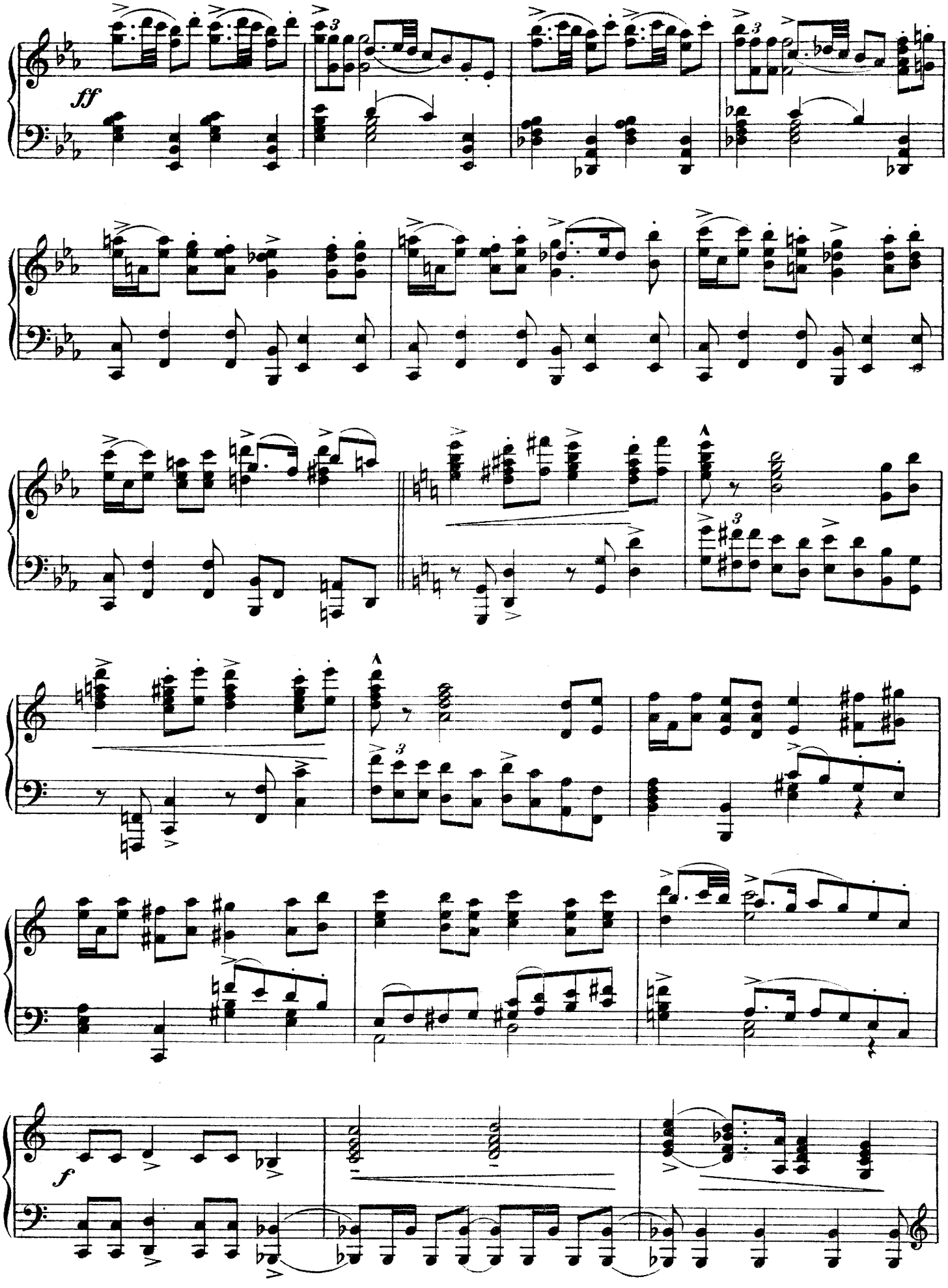
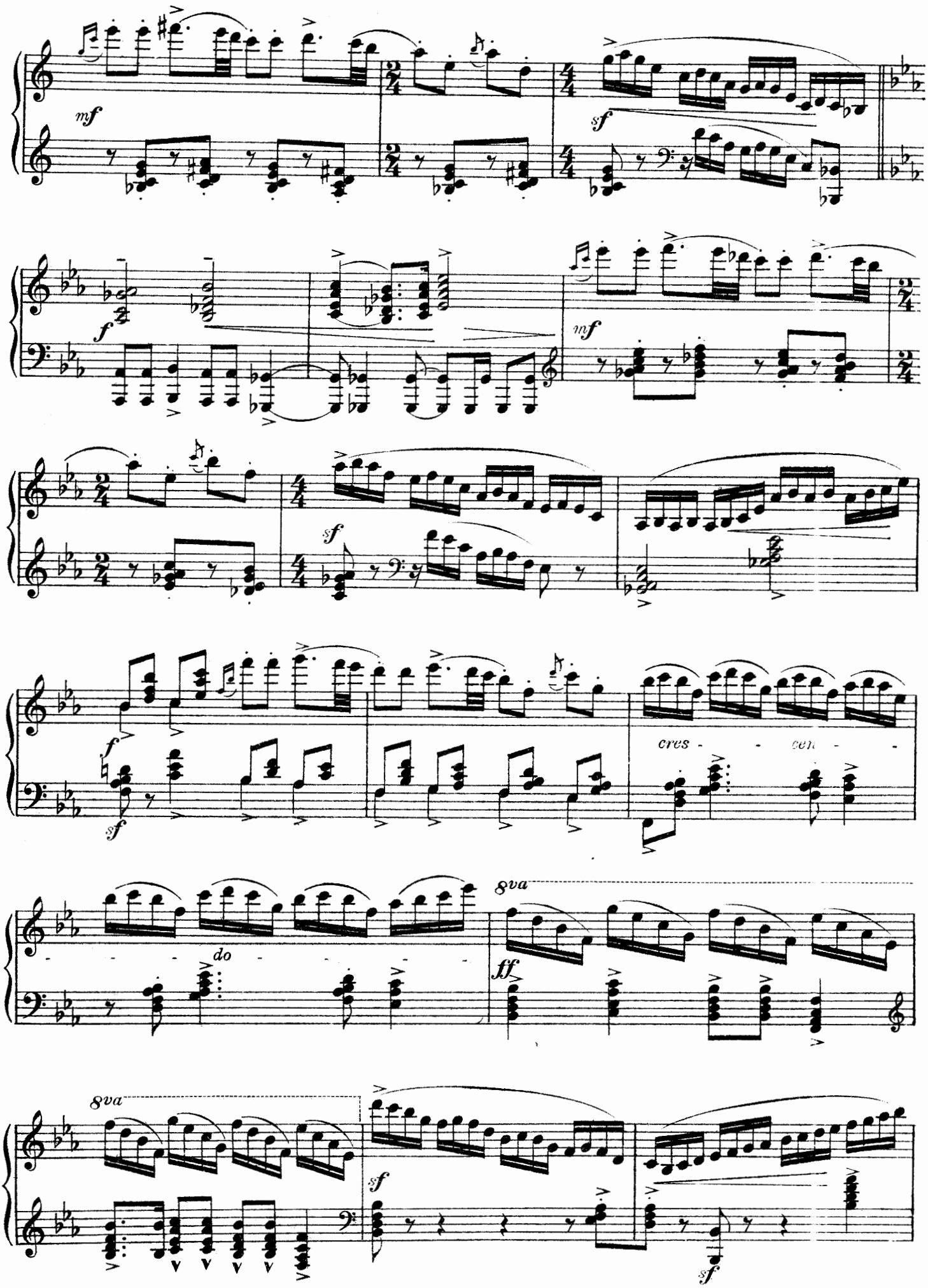
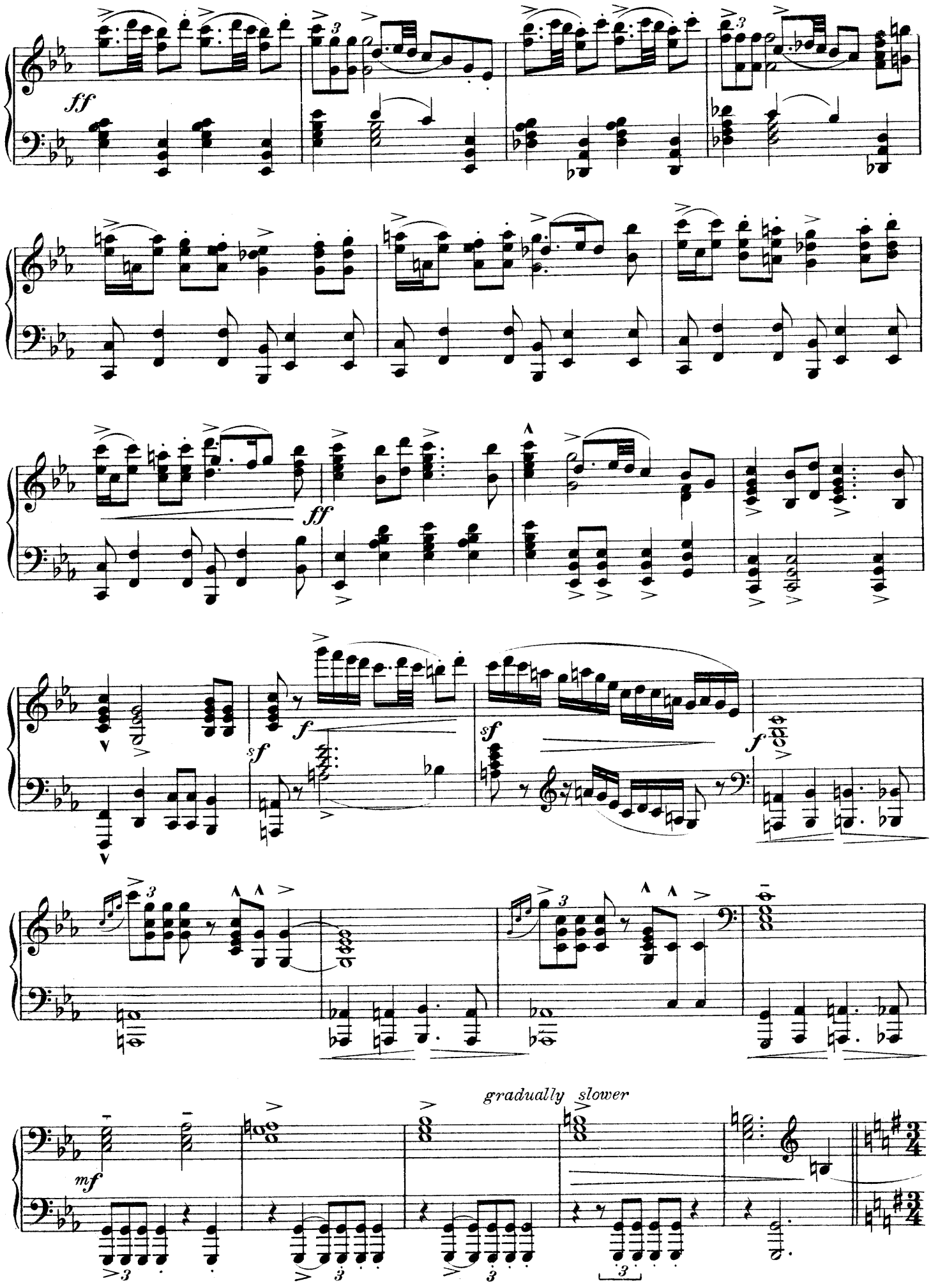
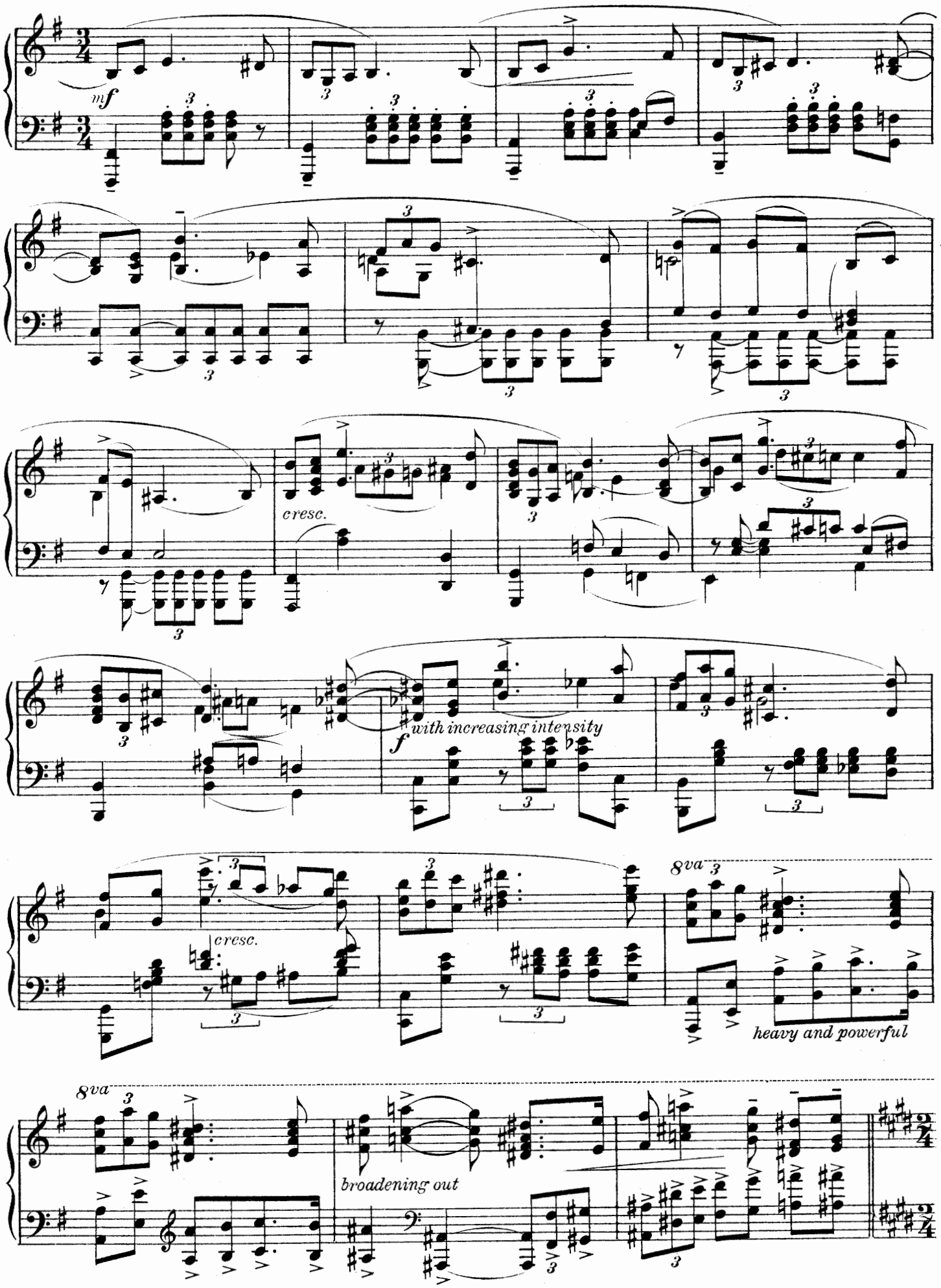
Very spirited.



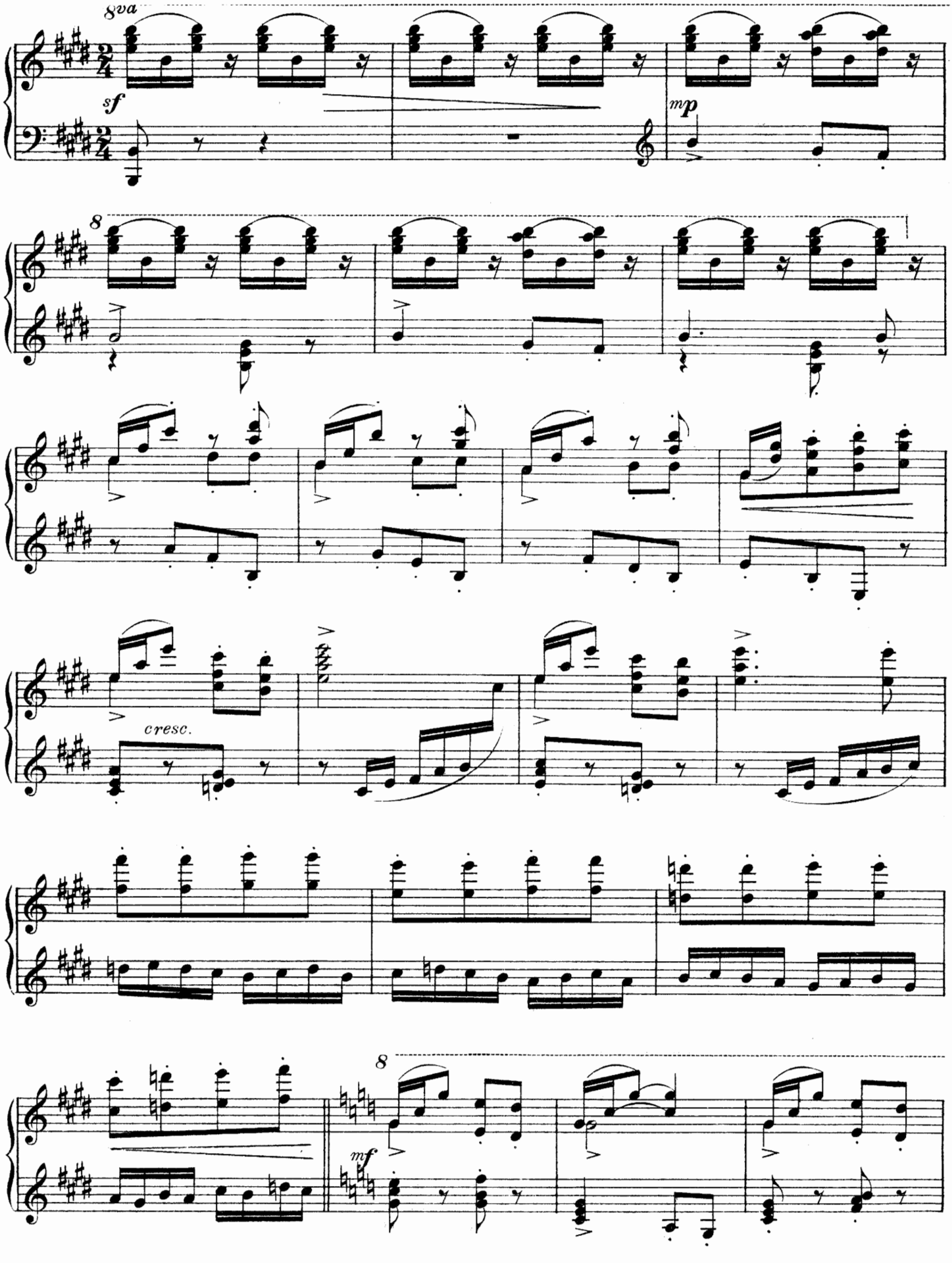

mf
sf
f
mf
sf
f
sf
cres - - cen - -
do
8va
ff
8va
sf
sf

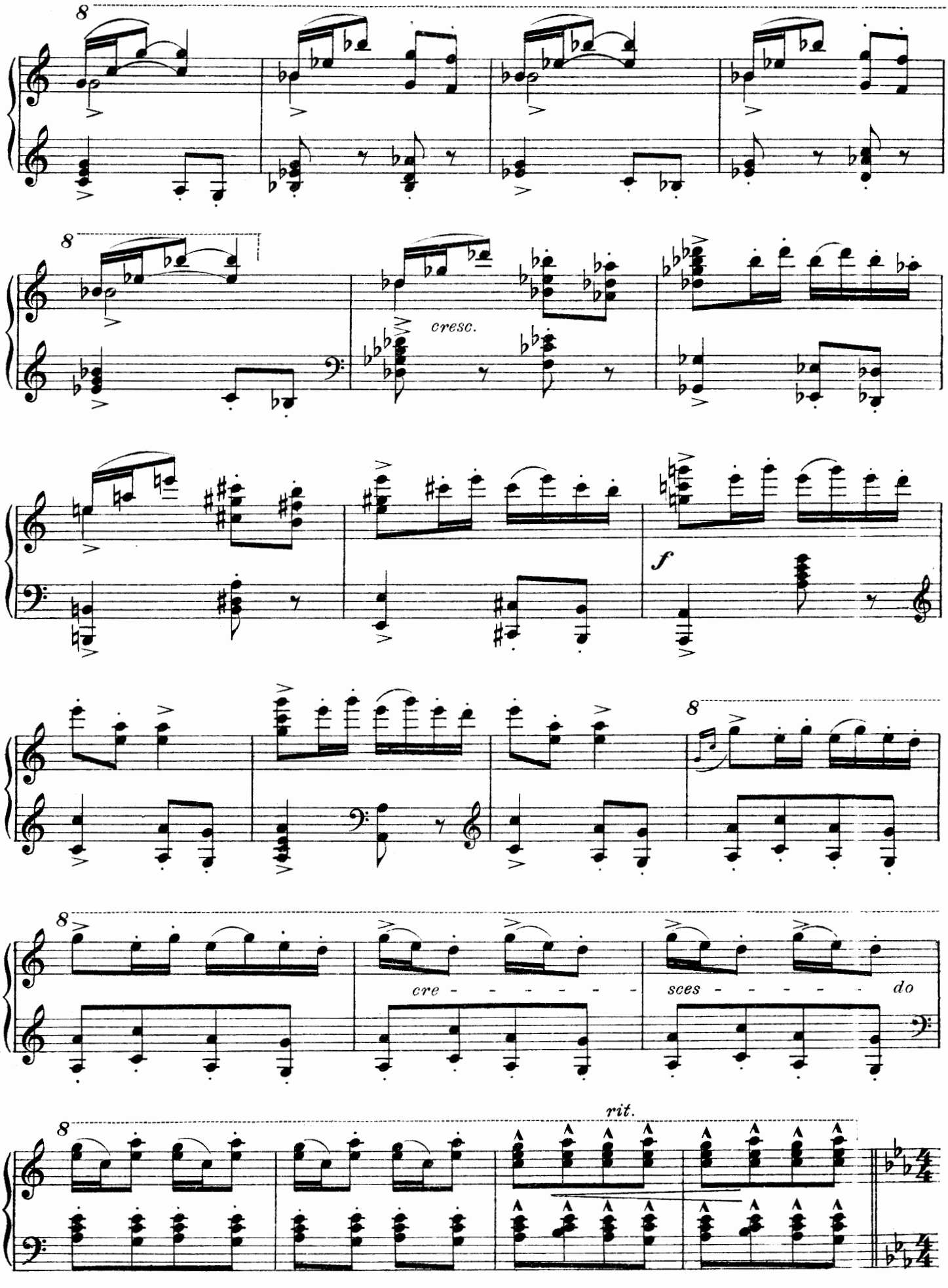

ff
ff
sf
f
sf
f
gradually slower
mf

Moderately slow and with intense emotion



Quick and lively.




8
cresc.
f
cre - - - - - - -
sces - - - - - - do
rit.

Very broad, sonorous and sustained

*ff*

*f*

*mf*

*ff swelling out*

*rh.*

Quick and spirited.

*fff*

*sf*

*well marked*

*heavy*

*becoming slower*

*sf*

*dim*

*mp*

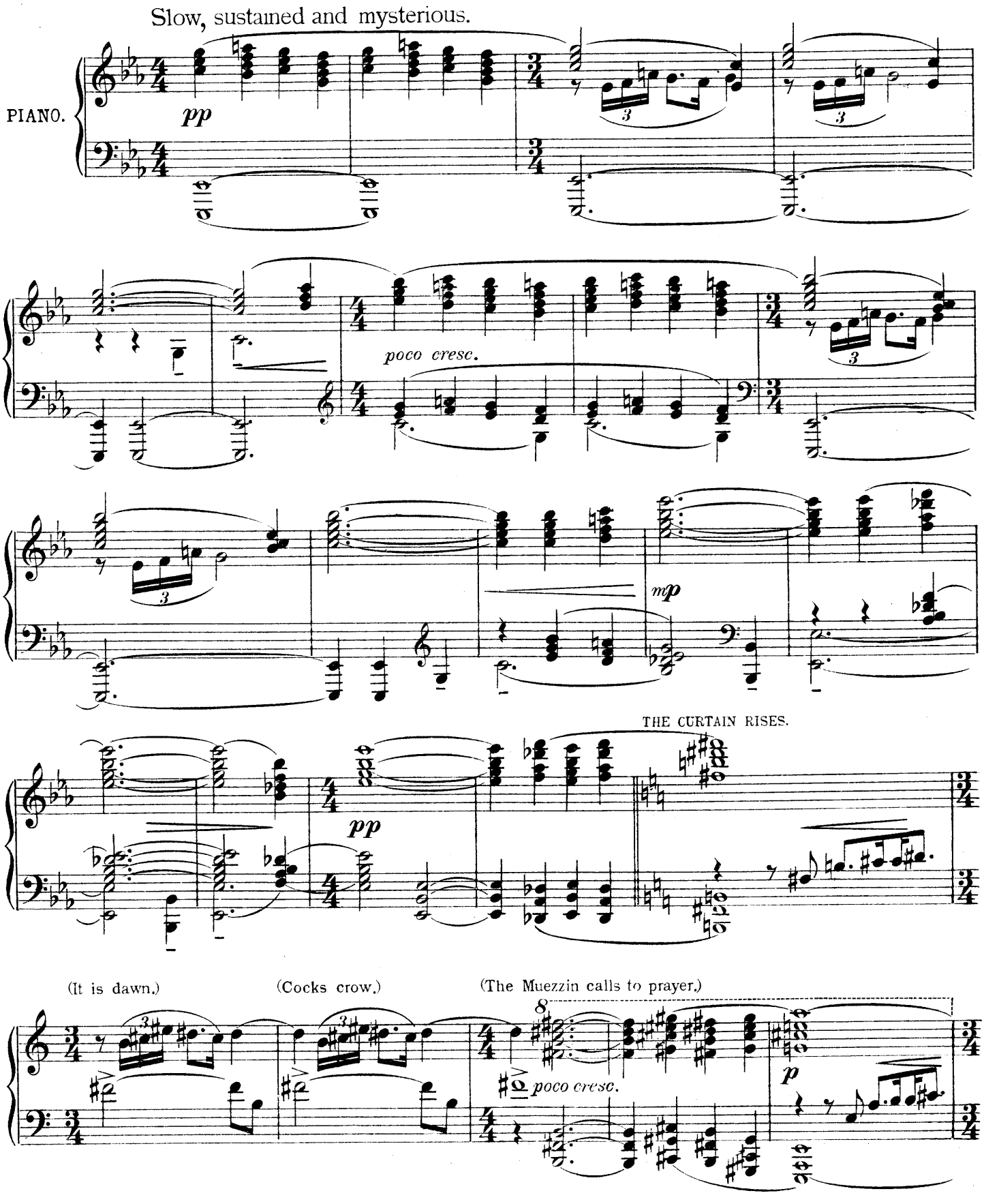
*p*



(Continue.

# Nº 2:– Descriptive Scene.

## The Gates of Cairo.

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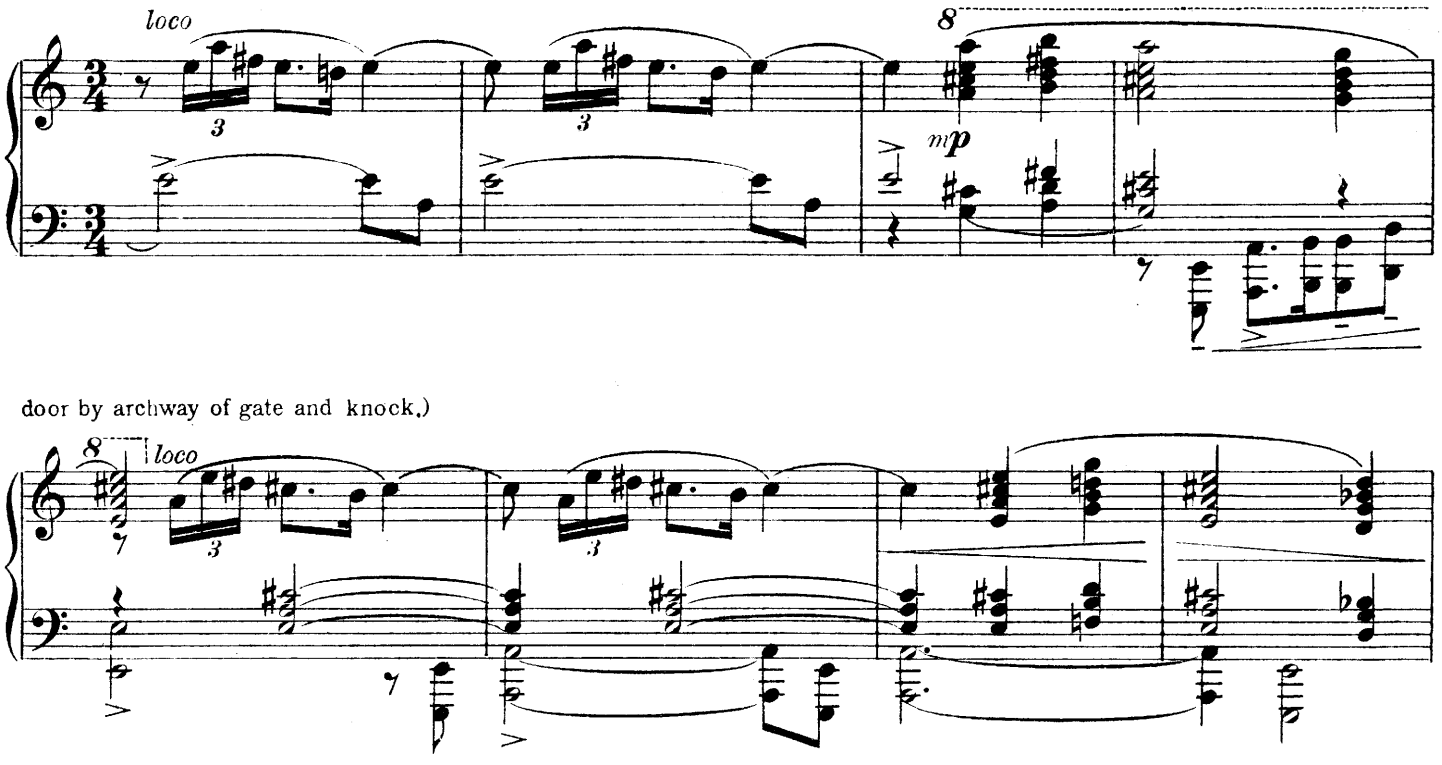
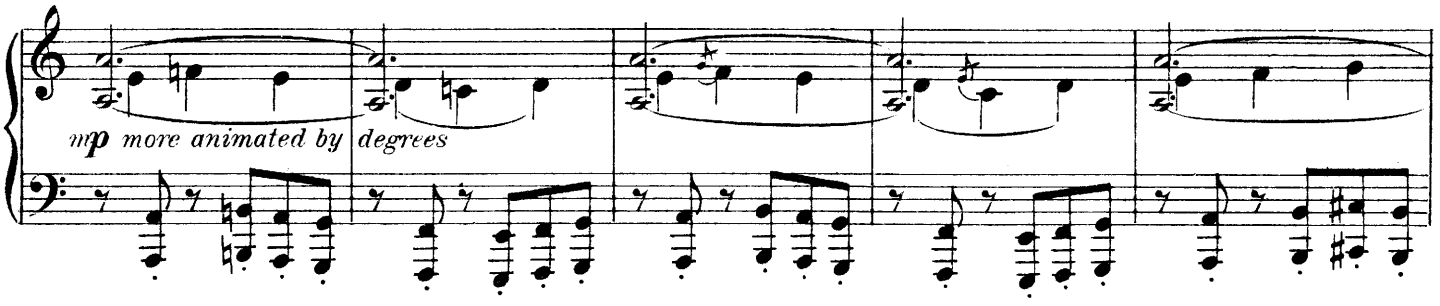
(People cross the street in silence.)

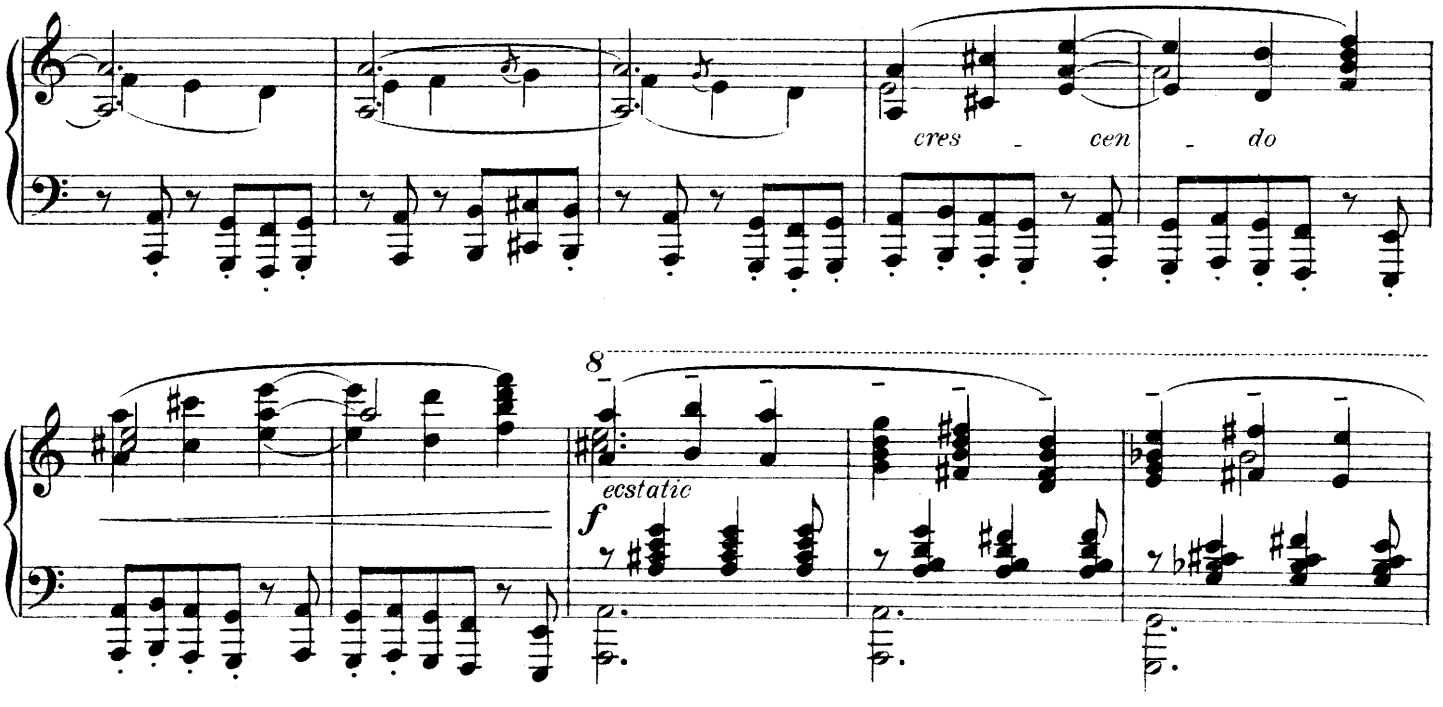
(Police officer and men enter and cross to a small door by archway of gate and knock.)

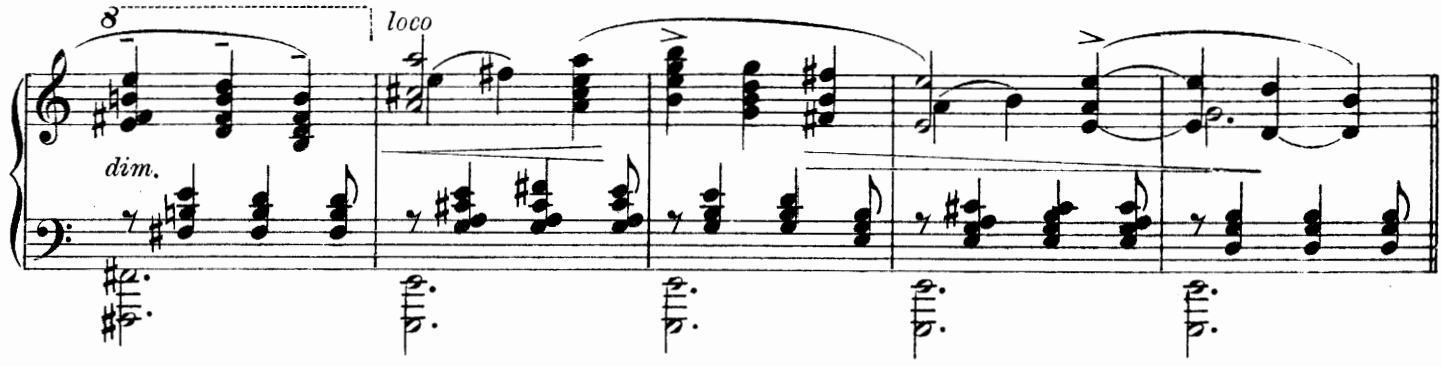



(Enter an old man with keys.) *(Dialogue.)*




(He goes under the archway and the gates are opened.)

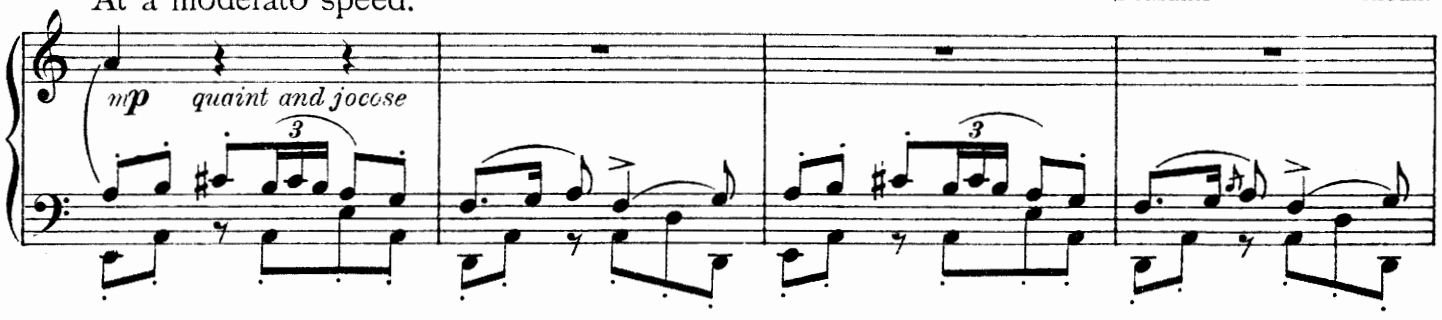




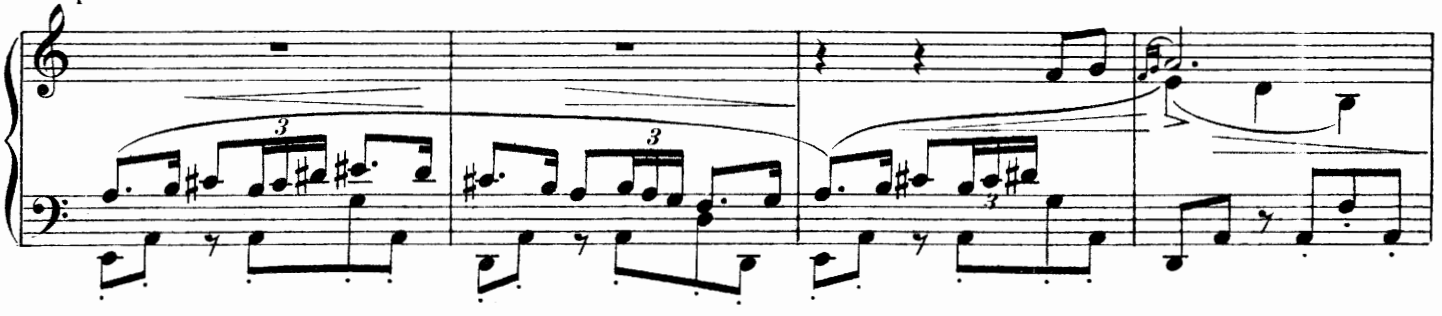

(He hobbles back to his lodge.)

At a moderato speed.

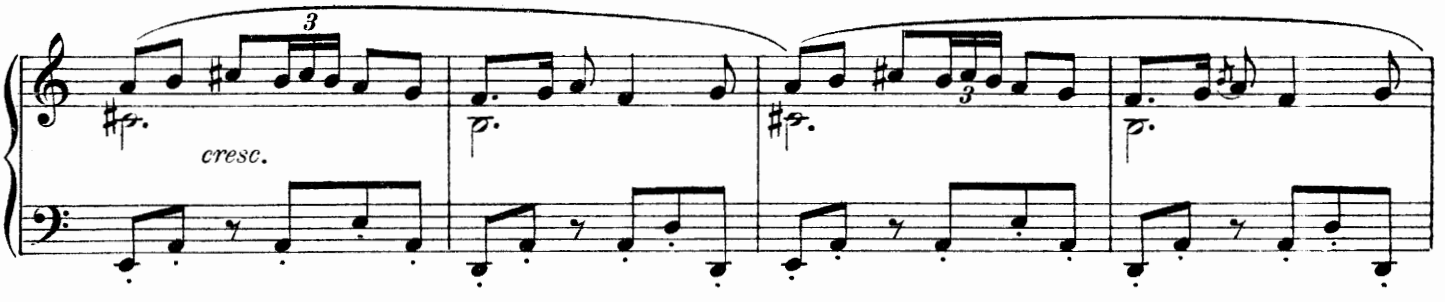
(Peasants enter and exeunt

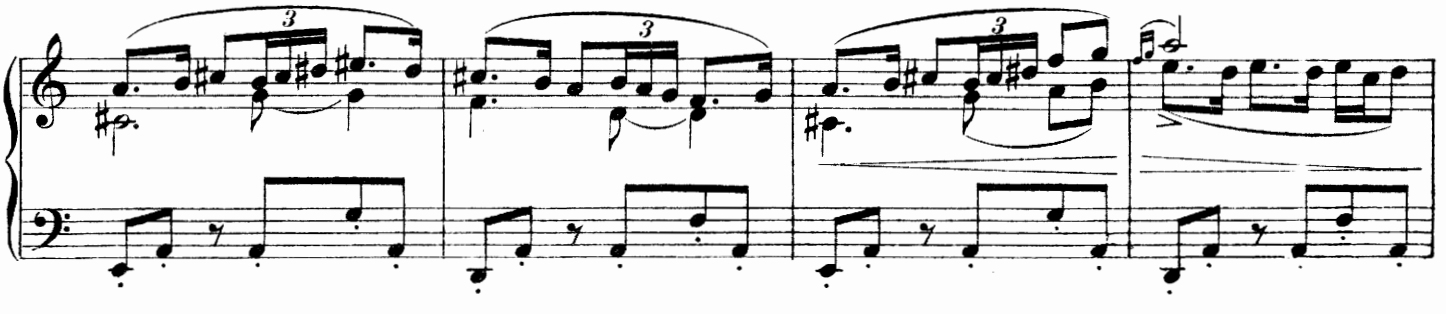



with produce etc.)

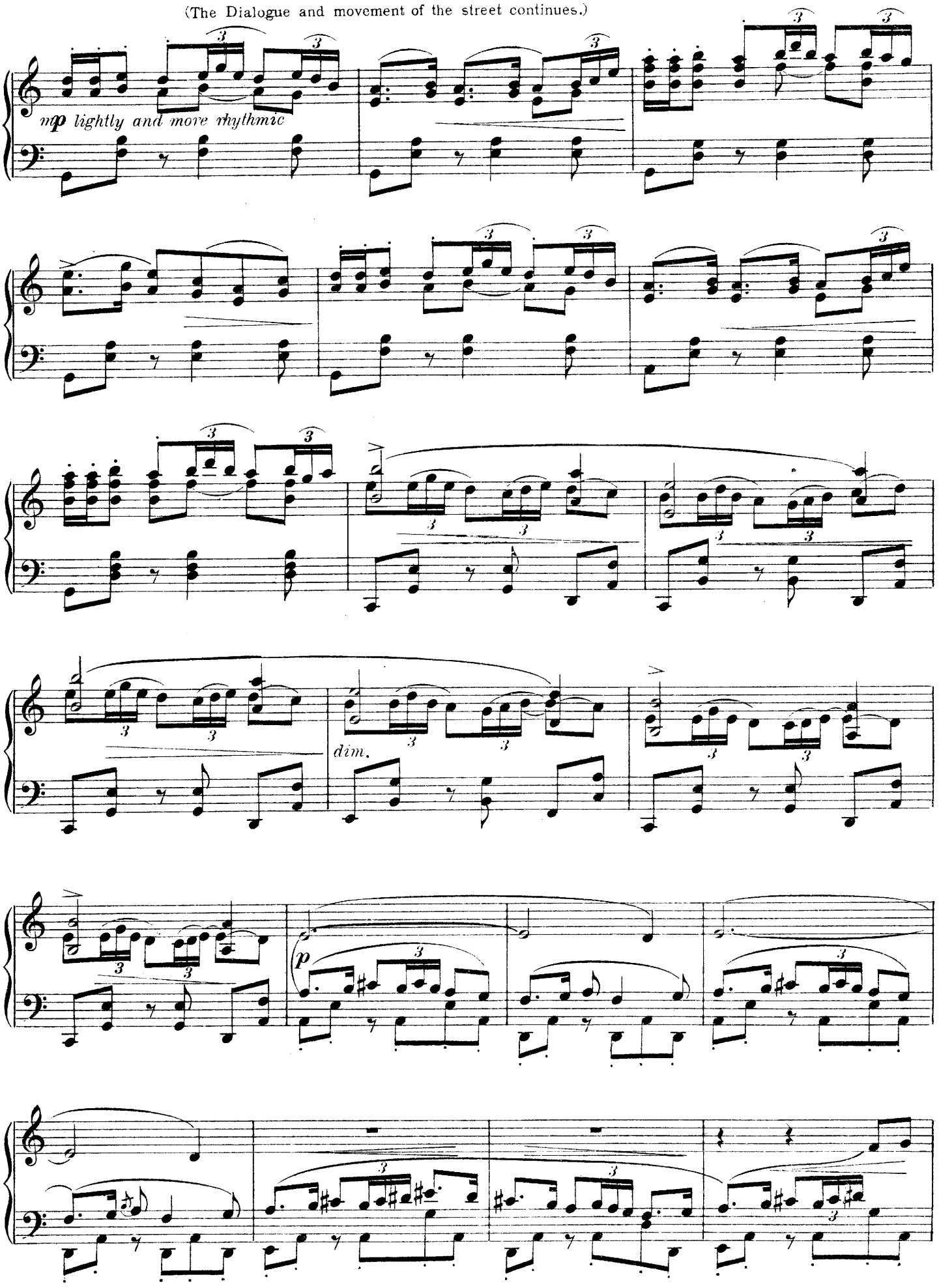


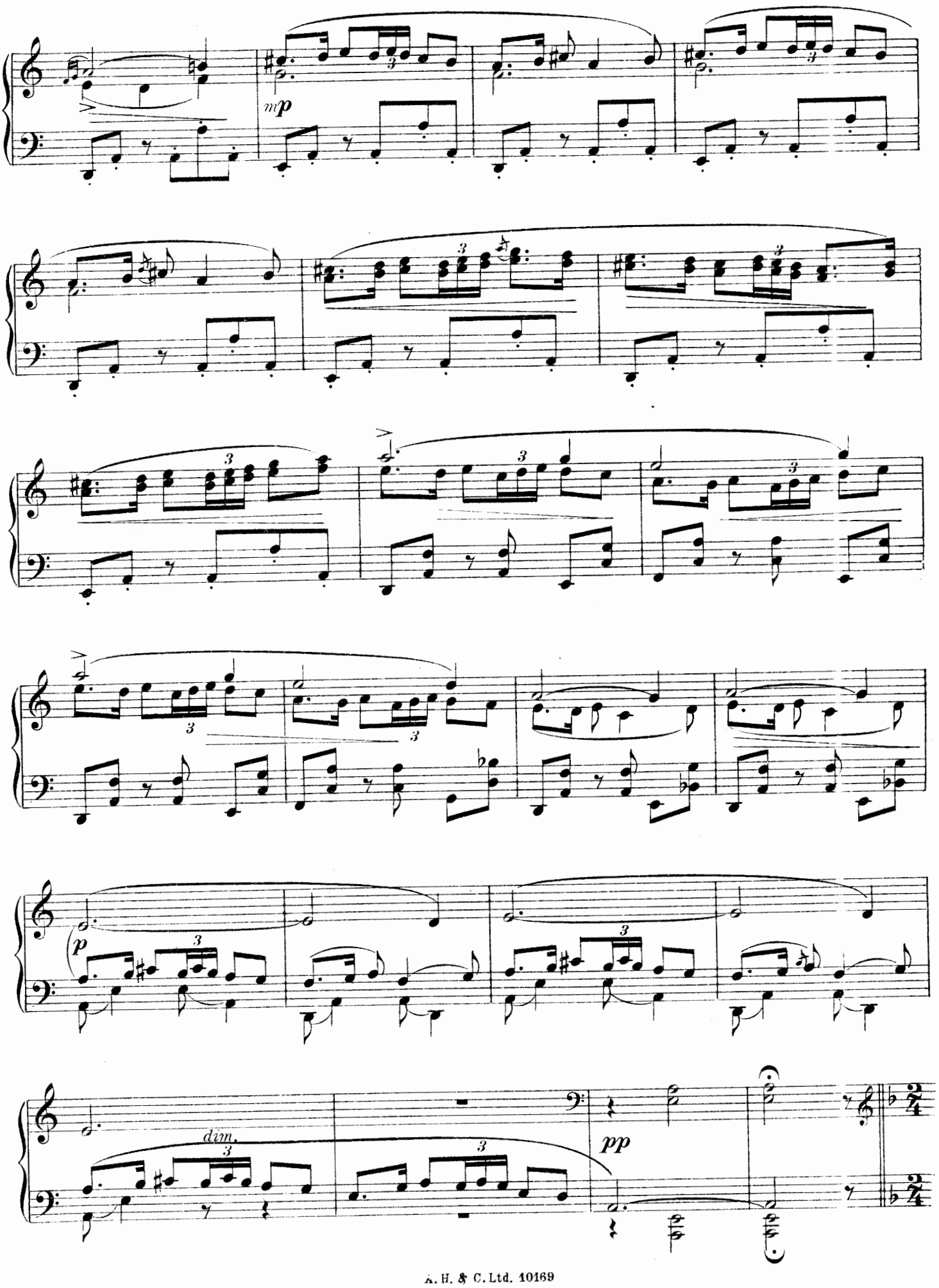

(Abdullah comes forward and scrutinizes each one who enters, and salutes and converses with various merchants.)



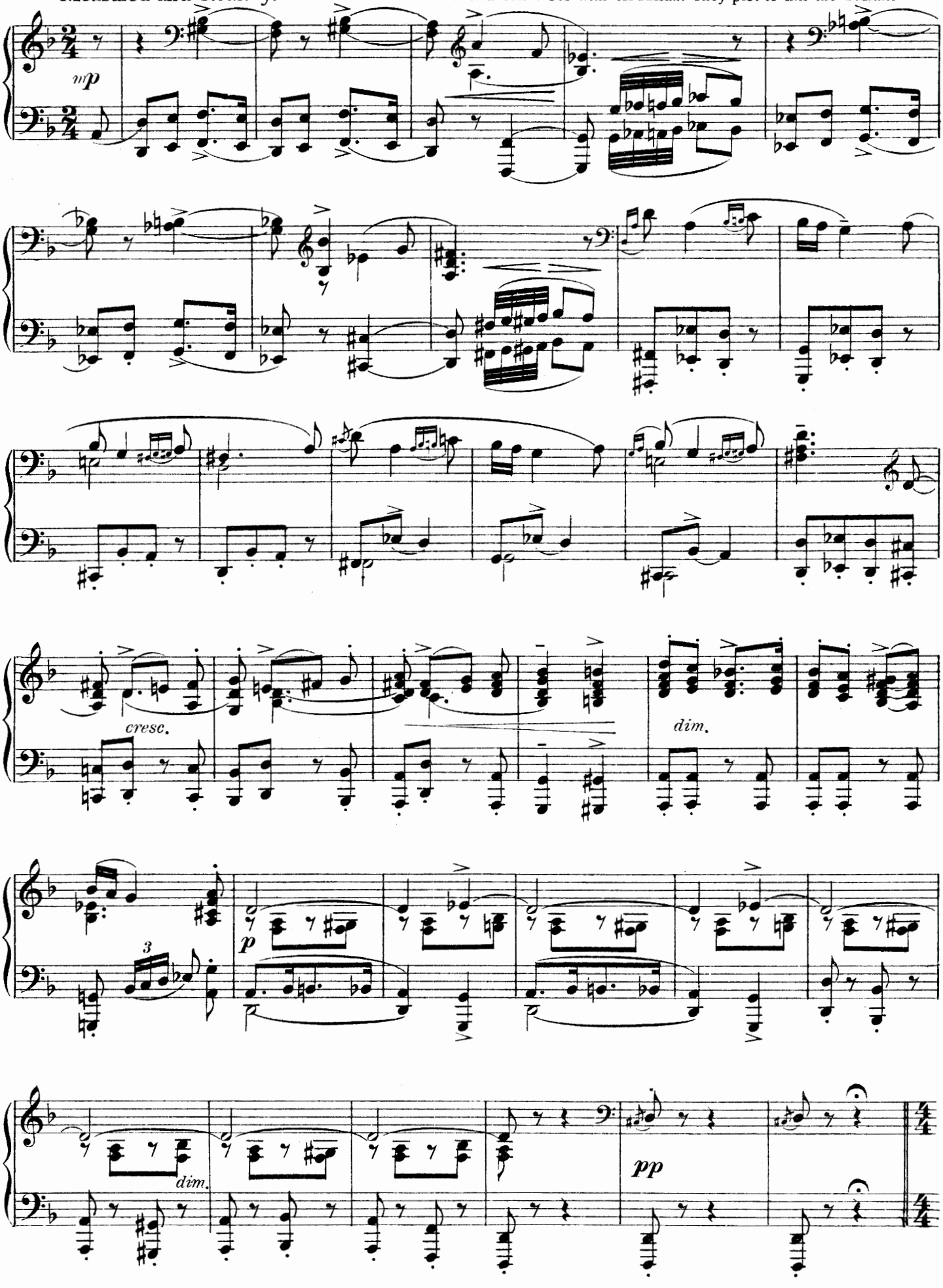



(The Dialogue and movement of the street continues.)




mp
p
dim.
pp

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

Pleasant and flowing.

*p* *mp*

old woman who is hobbling by his side and whining.)

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

Slow and plaintive.

Blind, blind have pi - ty on the blind. Blind, blind have pi - ty on the

*p*

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

blind.

*Repeat as required.*

(He is about to strike when he is pounced upon by one of the negro guards, and thrown to the ground.

Suddenly violent.

*sf*

*sf*

(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

*mf*

*gradually slower*

salaam.)

(The people recognizing that it is the Sultan go

*dim.*

*mp* *sustained*

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

*f*

*mp*

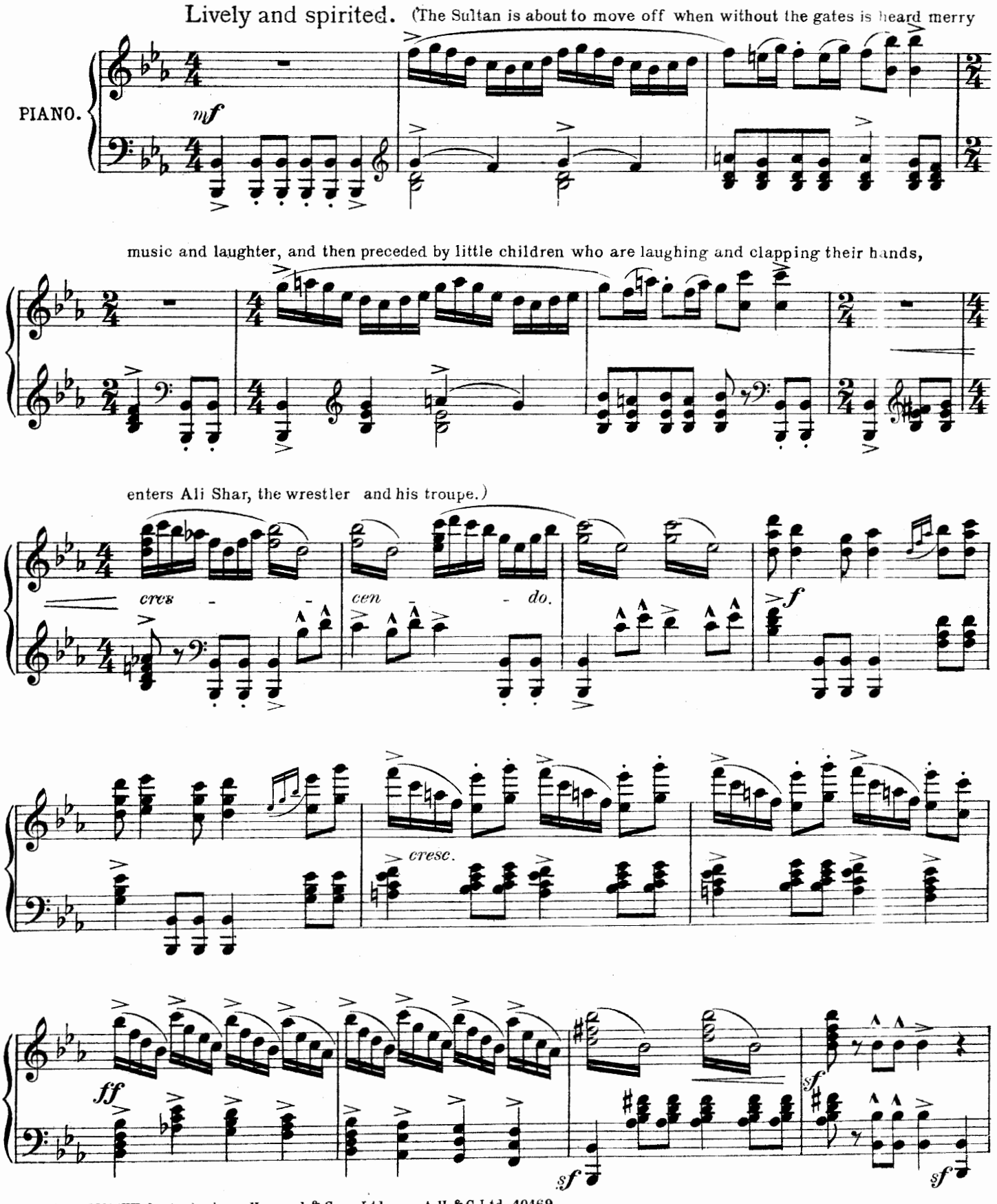
(They all salaam and return to their stalls etc. and the body is carried out.)

*mp* *expressively*

*(Continue)*

# Nº 3:-Entrance, Song, and Ensemble "From Baghdad we come."

(ALI SHAR and TROUPE.)

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ALI.

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

*mf*

For I'm A-li Shar of Al Yamamah, A

*f* *mp*

man strong-er far than all else in Per-sia; And where-ev-er I go From Bagh-

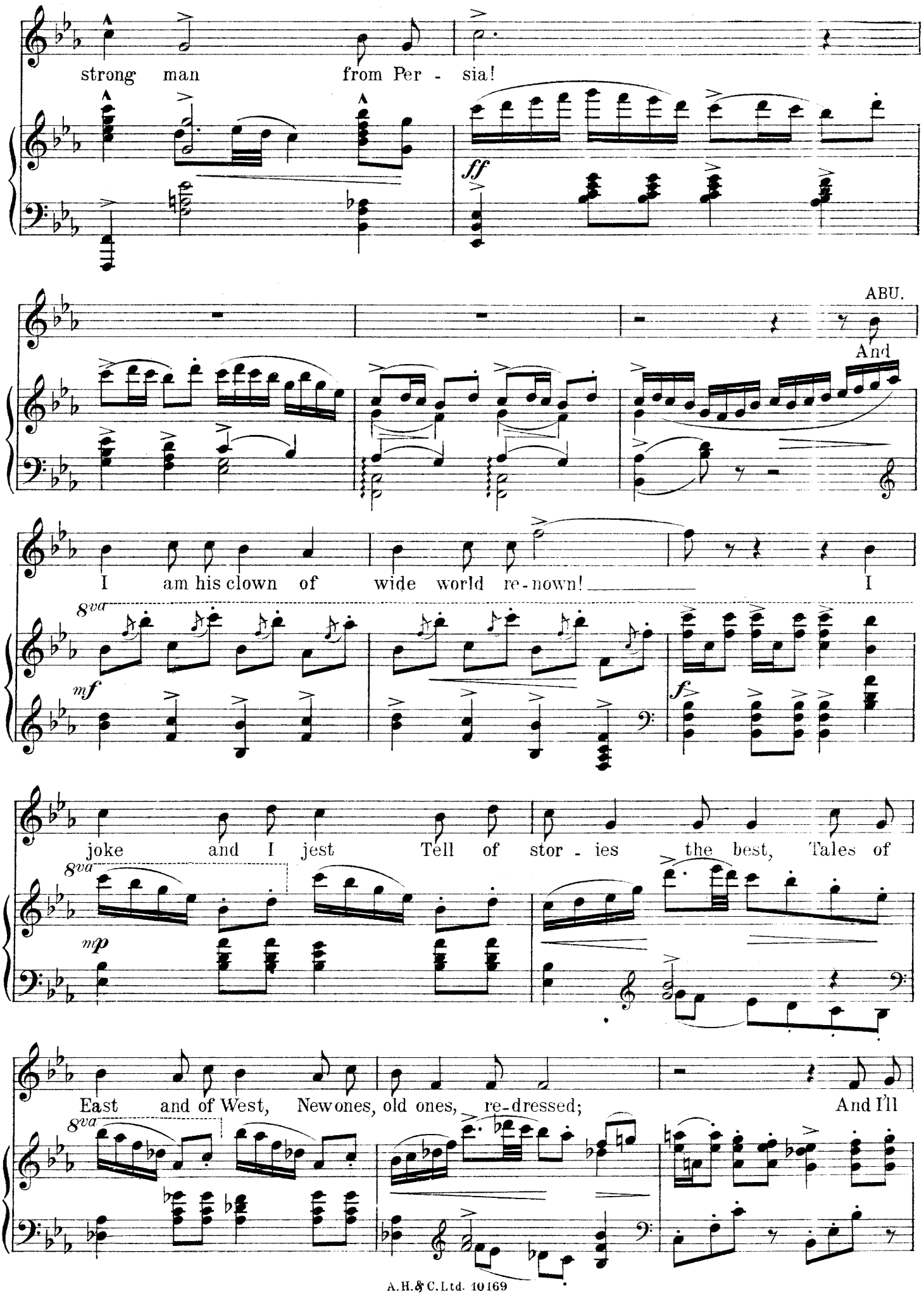
-dad to Cai-ro, I chal-lenge men all to con-test me a fall; For

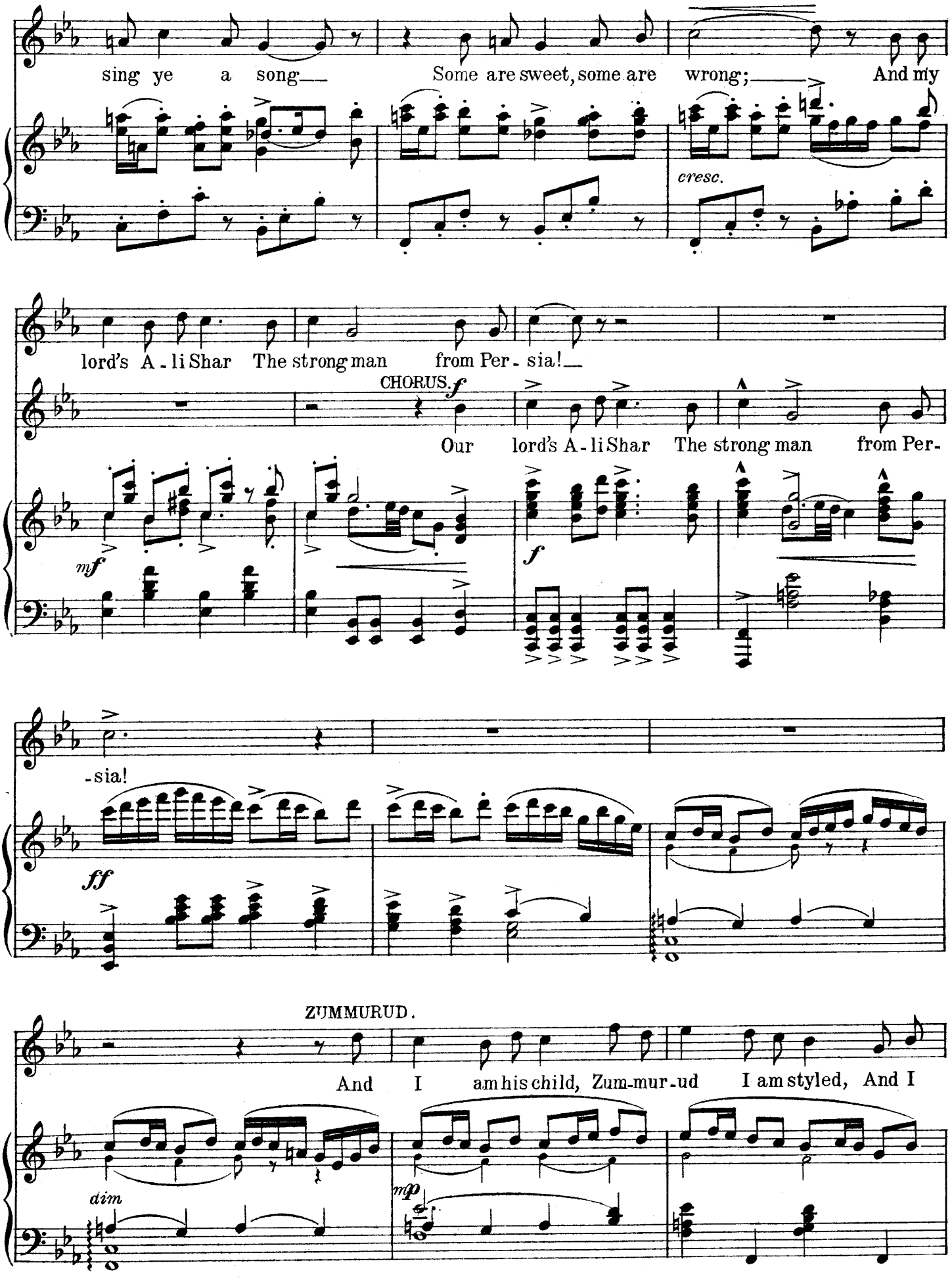
I'm A-li Shar The strong man from Per-sia!

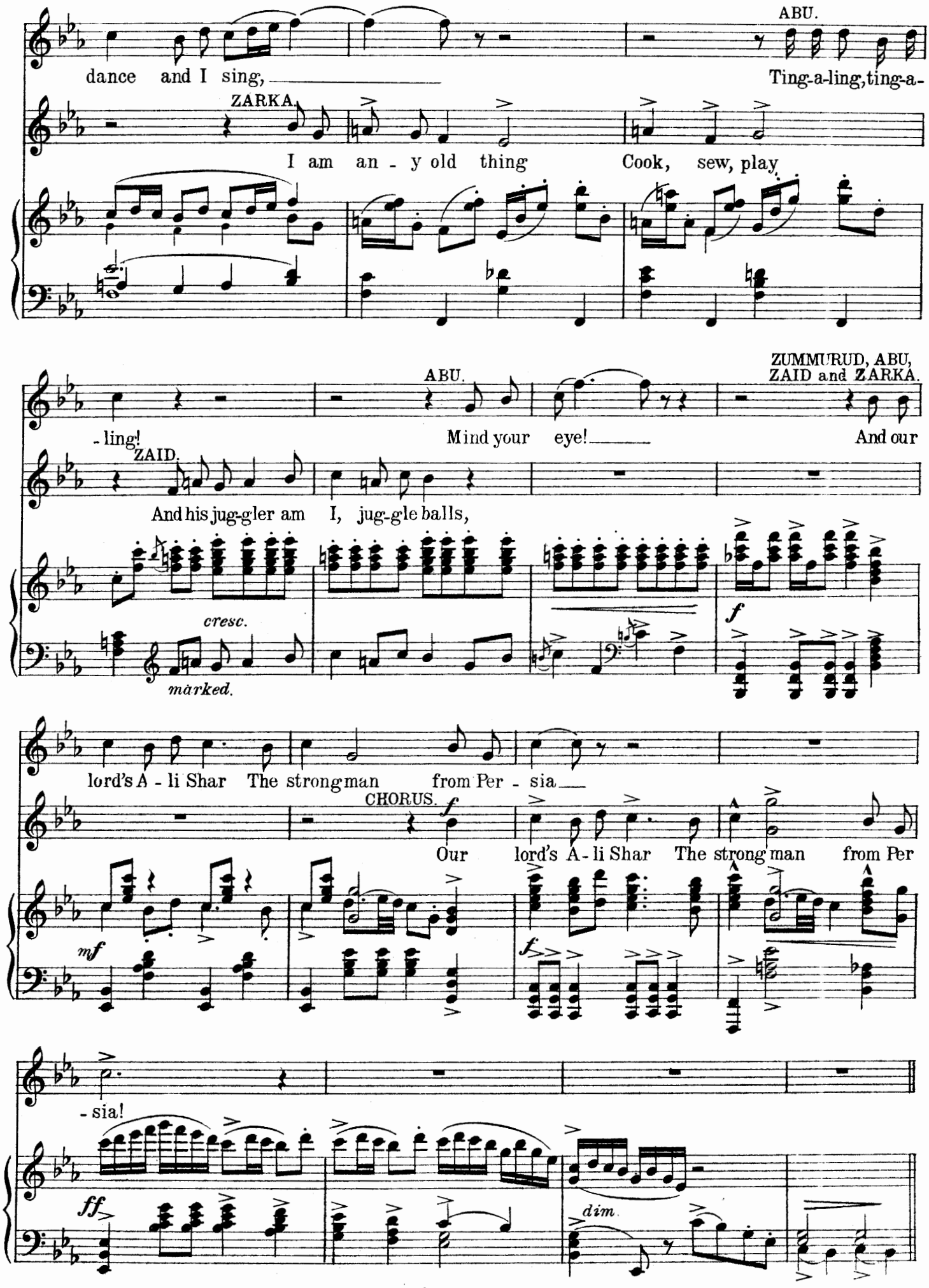
CHORUS. *f*

For he's A-li Shar The

*mf* *f*


strong man from Per - sia!
ff
ABU.
And
I am his clown of wide world re-nown! I
8va
mf
f
joke and I jest Tell of stor - ies the best, Tales of
8va
mp
East and of West, New ones, old ones, re-dressed; And I'll
8va

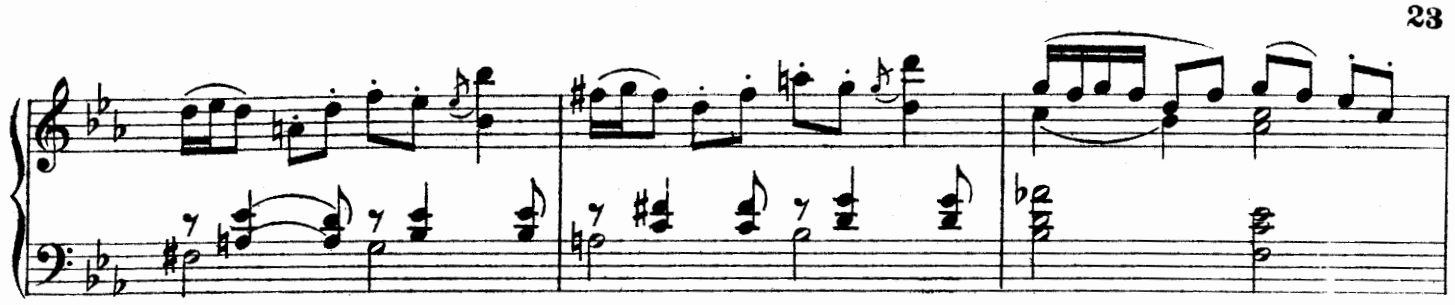

sing ye a song— Some are sweet, some are wrong;— And my
cresc.
lord's A-li Shar The strong man from Per-sia!—
CHORUS. f
Our lord's A-li Shar The strong man from Per-
mf
f
-sia!
ff
ZUMMURUD.
And I am his child, Zum-mur-ud I am styled, And I
dim
mp


ABU.
dance and I sing,
Ting-a-ling, ting-a-
ZARKA.
I am an - y old thing
Cook, sew, play
ZUMMURUD, ABU, ZAID and ZARKA.
ABU.
- ling!
Mind your eye!
And our
ZAID.
And his jug-gler am I, jug-gle balls,
cresc.
marked.
f
lord's A - li Shar The strong man from Per - sia
CHORUS.
f
Our lord's A - li Shar The strong man from Per
mf
f
- sia!
ff
dim.

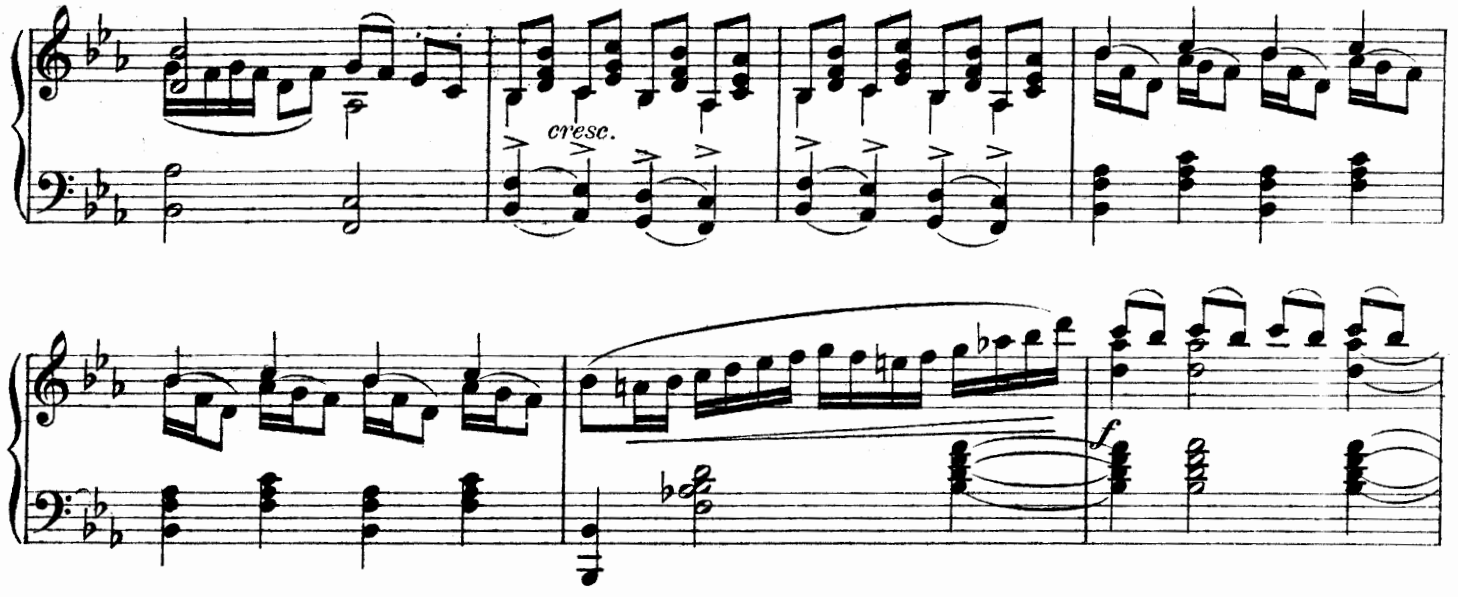
*(During Dialogue.)*

*p*

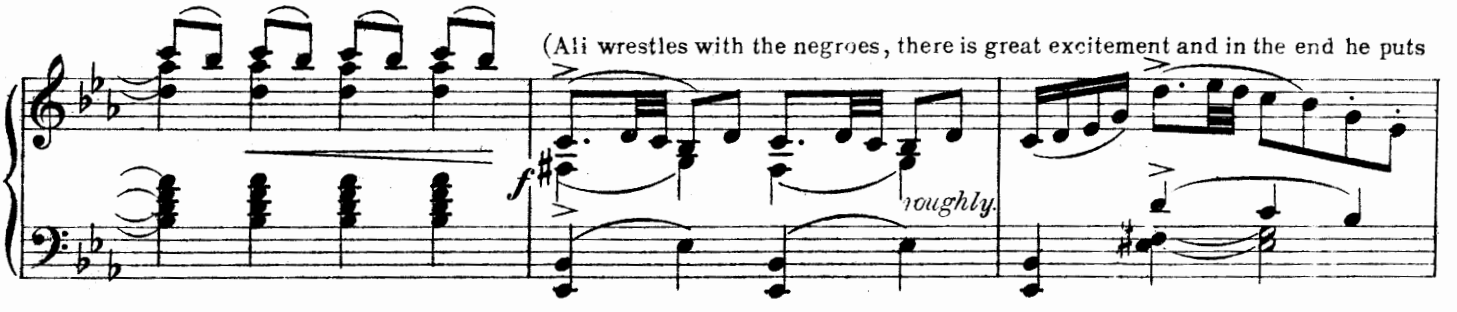
(Ali challenges one and all to try their strength against him.)



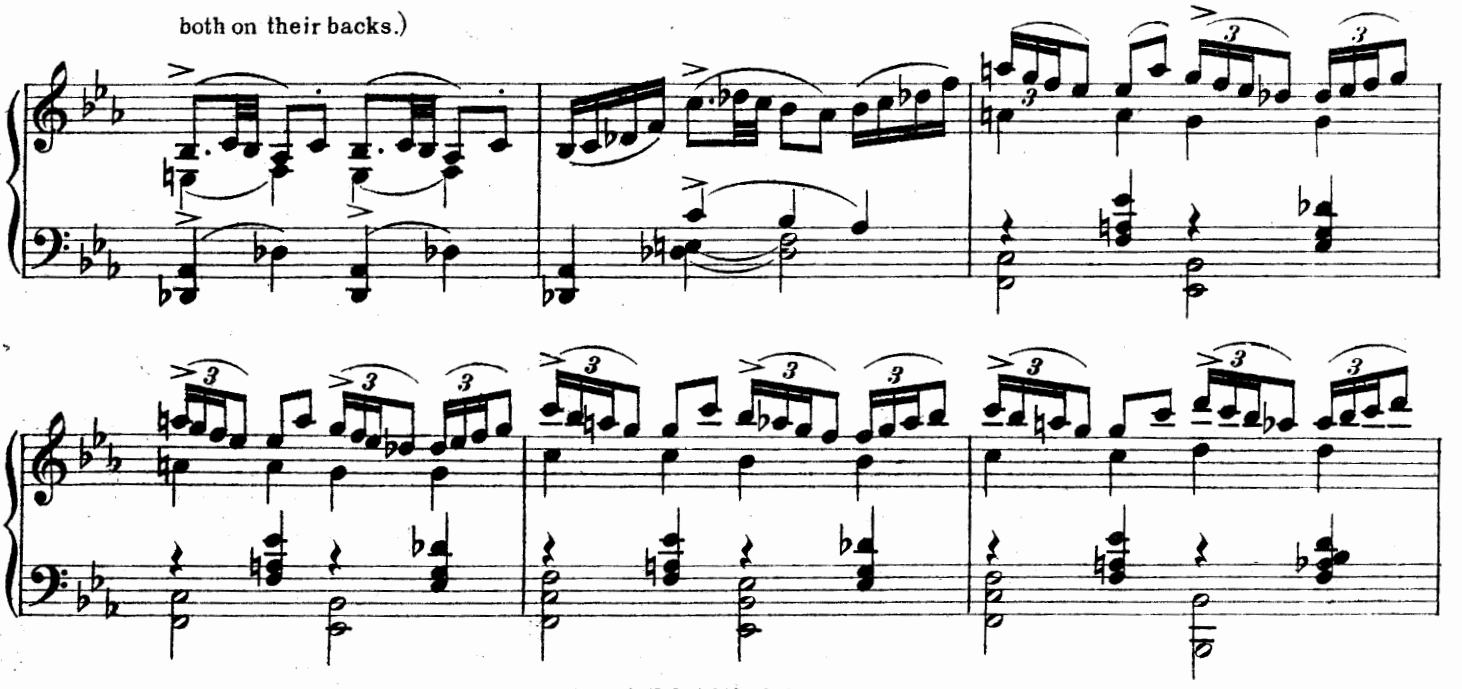
(Two of the Sultan's negroes step forward in answer to the challenge.)




(Ali wrestles with the negroes, there is great excitement and in the end he puts




both on their backs.)



(Zummurud and Ali go round begging while Ali sings his refrain.)

ALI.

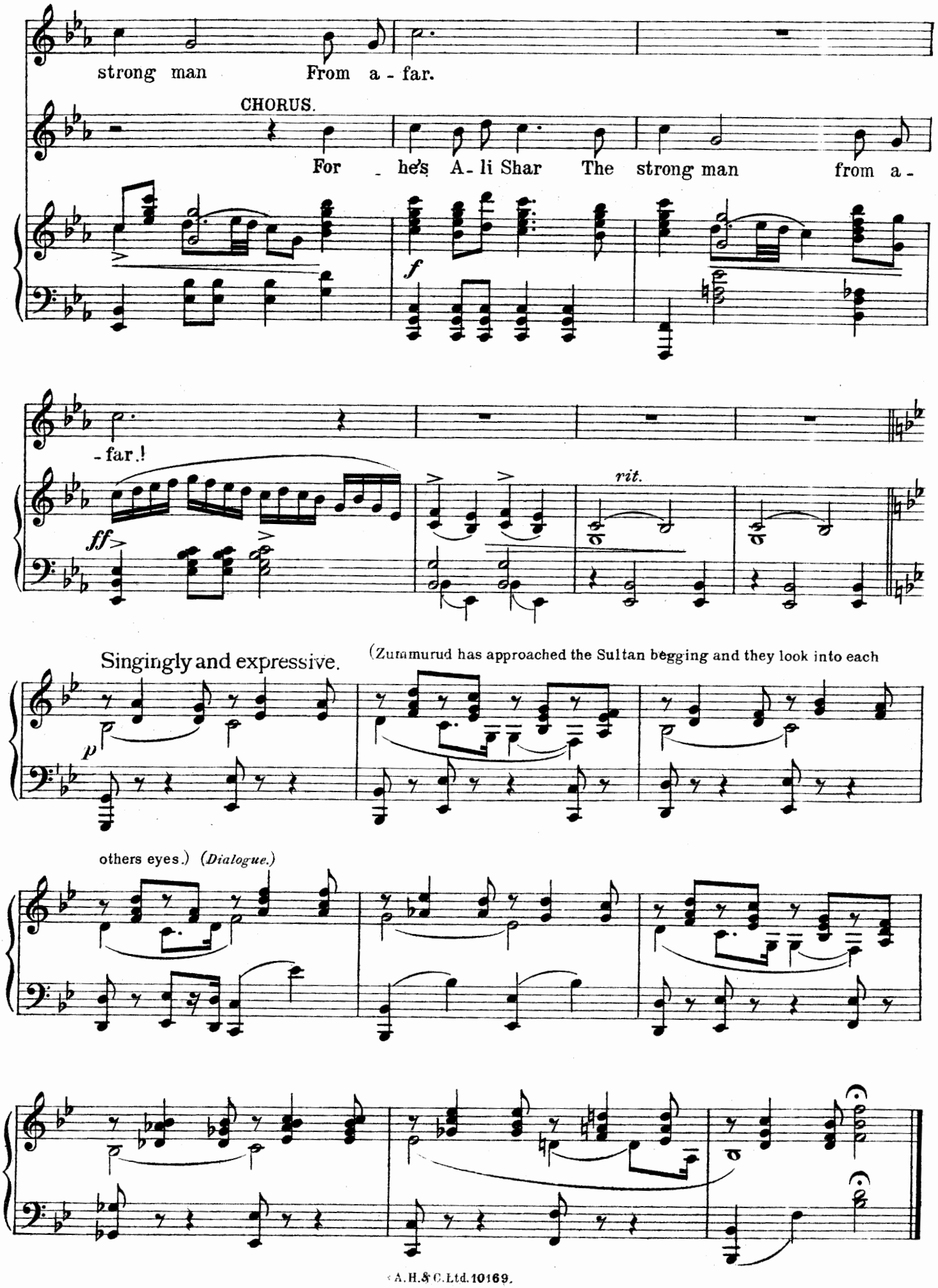
For

*ff* *mf*

I'm A-li Shar_ of Al Yam-am-ah, A man strong-er far than all

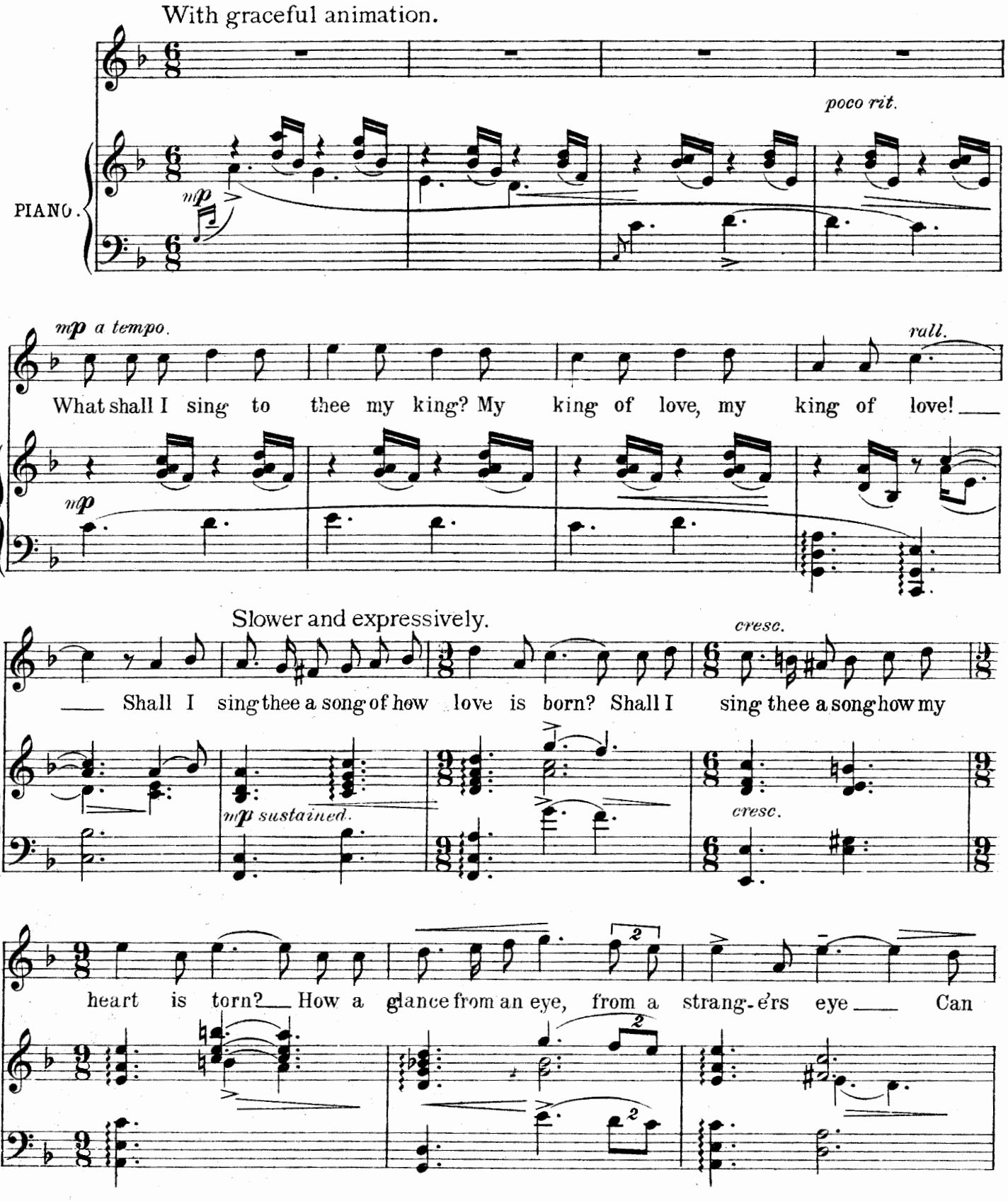
else in Per-sia; And where-ev-er I go from Bagh-dad to Cai-ro, I

chal-lenge men all To con-test me a fall, For I'm A-li Shar The


strong man From a - far.
CHORUS.
For he's A - li Shar The strong man from a -
f
- far.!
ff
rit.
Singingly and expressive.
(Zumurud has approached the Sultan begging and they look into each
p
others eyes.) (Dialogue.)

# Nº 4:- Song "My King of Love."

(ZUMMURUD.)

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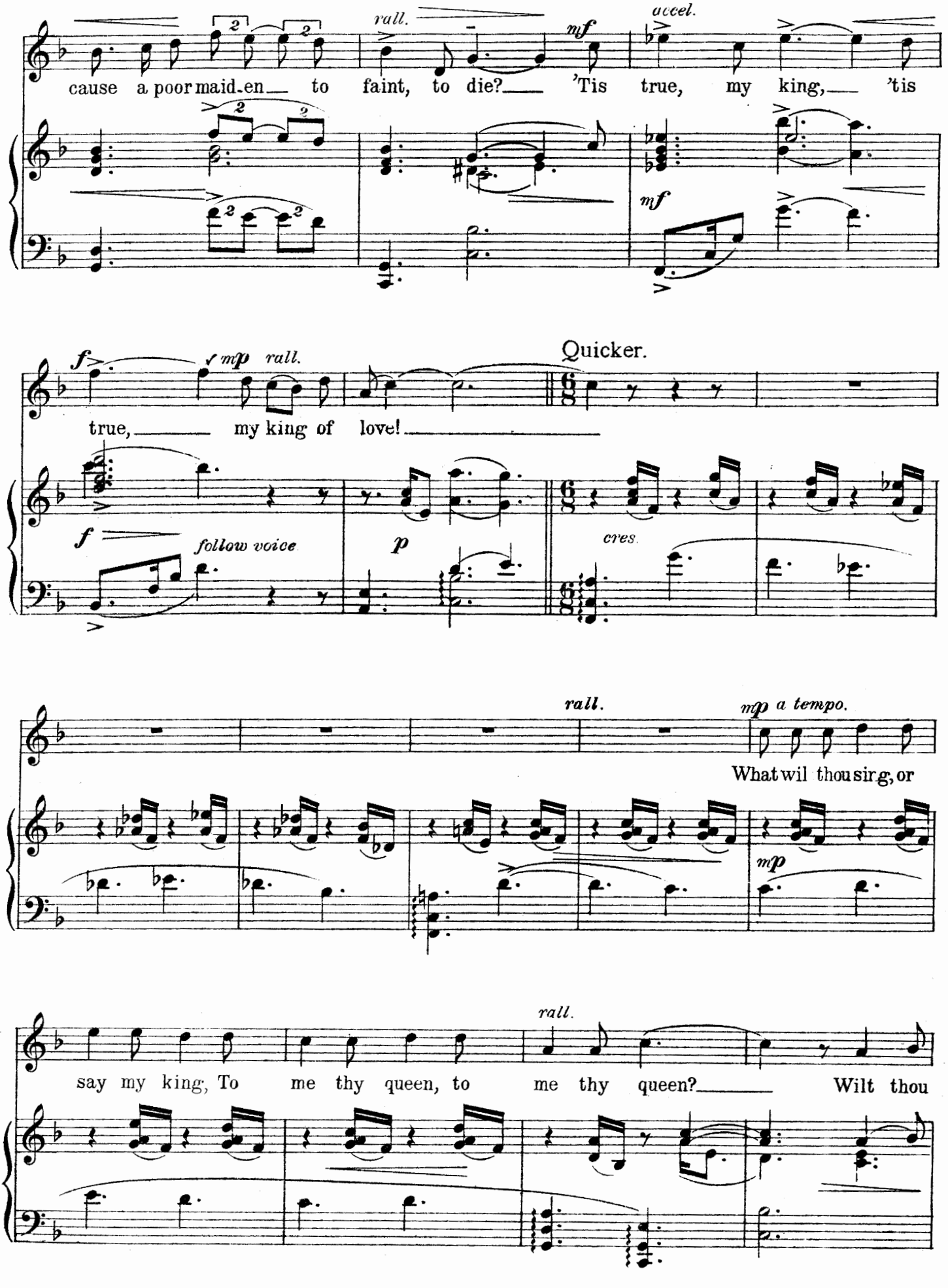
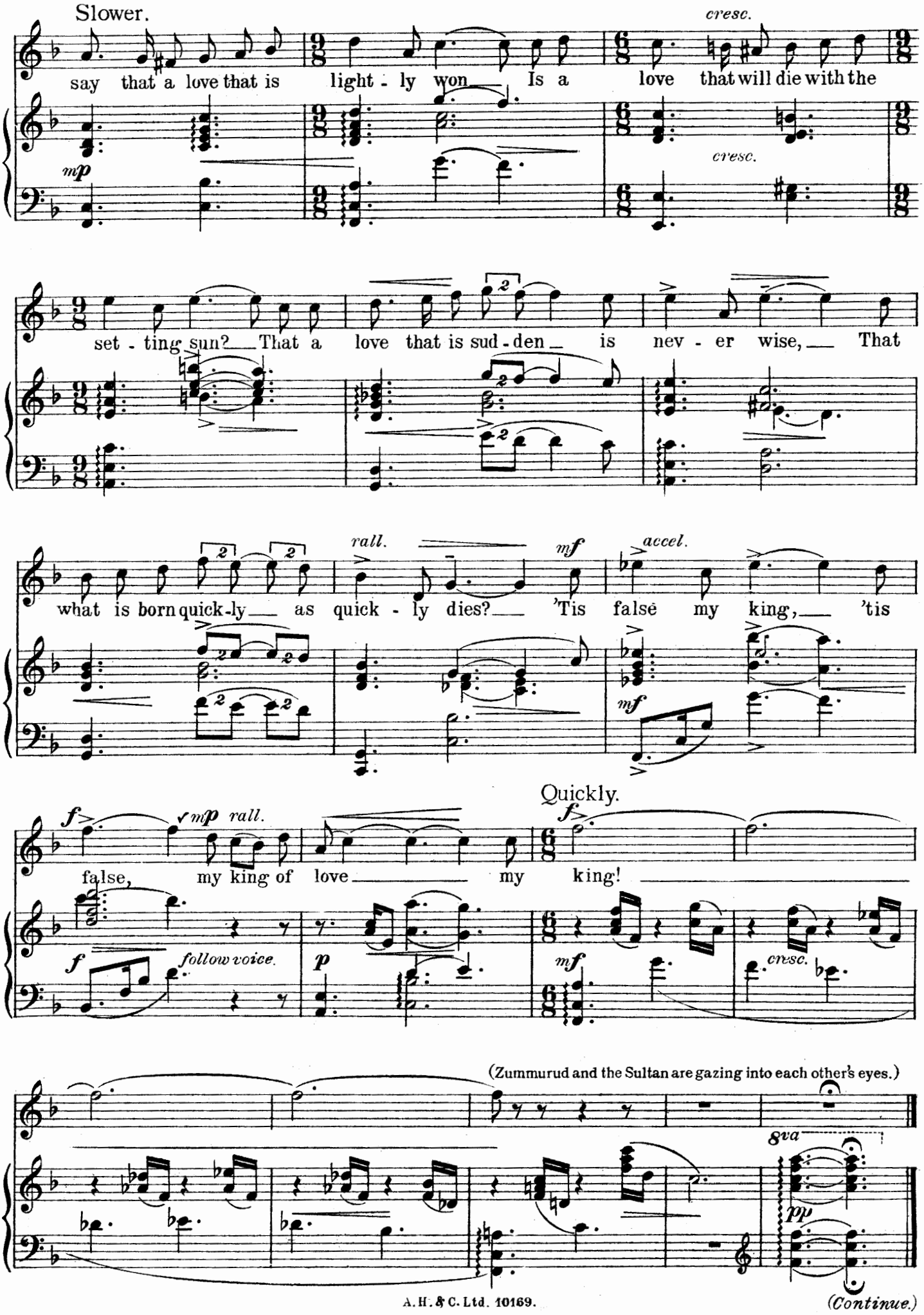
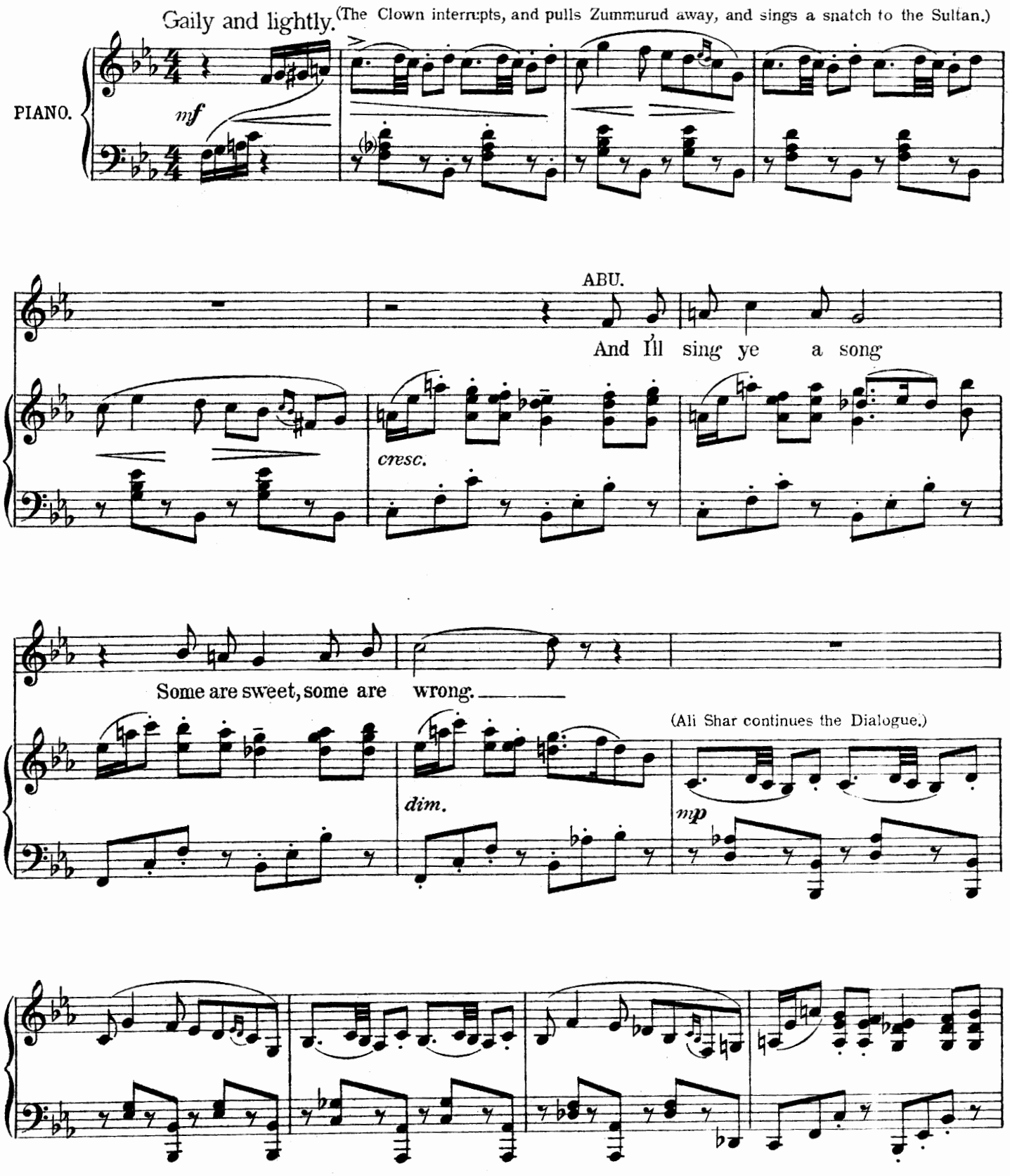

rall.
accel.
mf
cause a poor maid-en to faint, to die? 'Tis true, my king, 'tis
mf
f
mp rall.
Quicker.
true, my king of love!
f
follow voice
p
cres.
rall.
mp a tempo.
What wil thou sir-g, or
mp
rall.
say my king, To me thy queen, to me thy queen? Wilt thou


Slower.
cresc.
say that a love that is light - ly won Is a love that will die with the
mp
cresc.
set - ting sun? That a love that is sud - den is nev - er wise, That
rall.
mf
accel.
what is born quick-ly as quick - ly dies? 'Tis false my king, 'tis
mf
Quickly.
f
mp rall.
false, my king of love my king!
f
follow voice.
p
mf
cresc.
(Zummurud and the Sultan are gazing into each other's eyes.)
8va
pp



(Continue.)

# Nº 5:- Descriptive Scene. *(CONTINUED.)*

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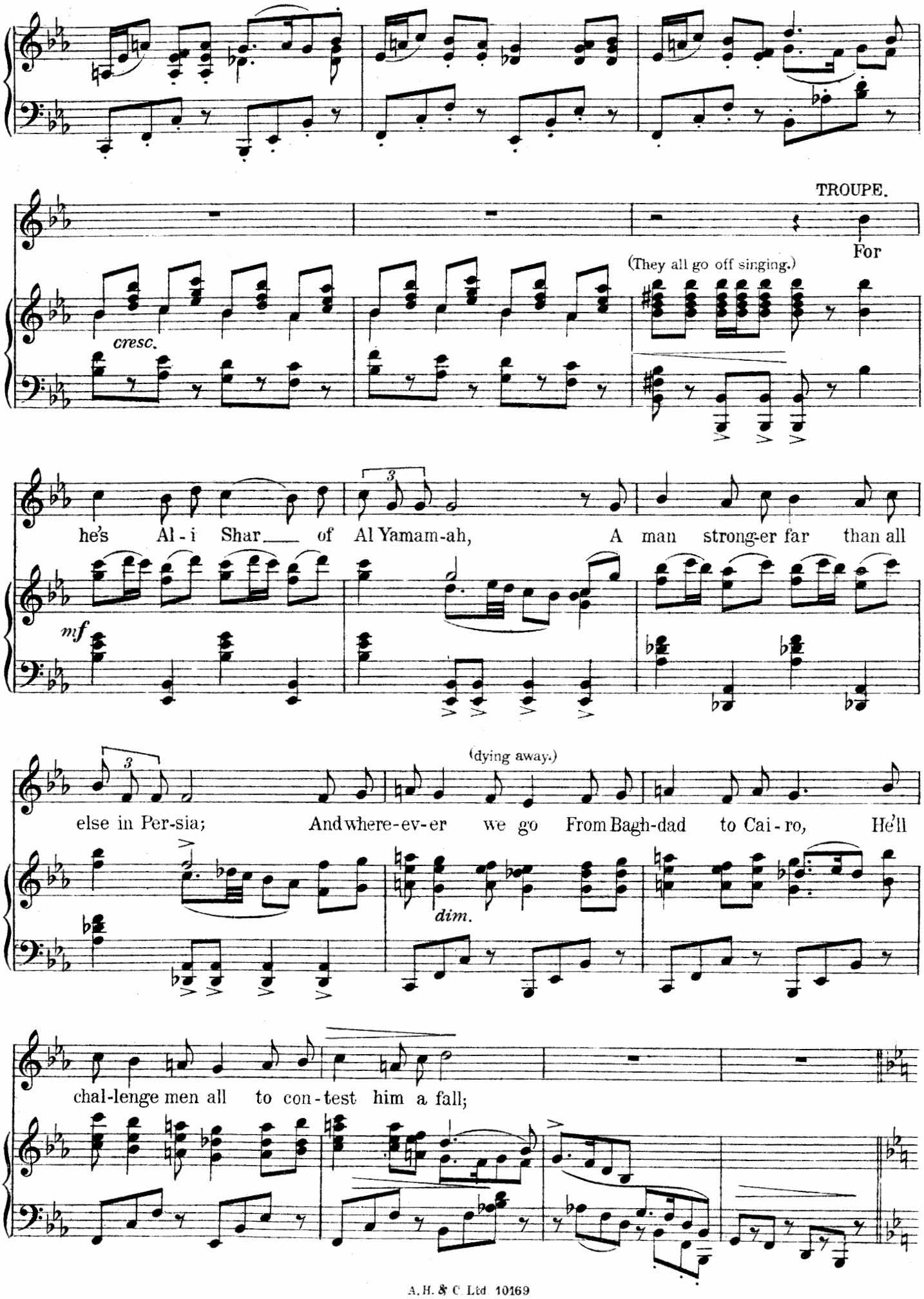
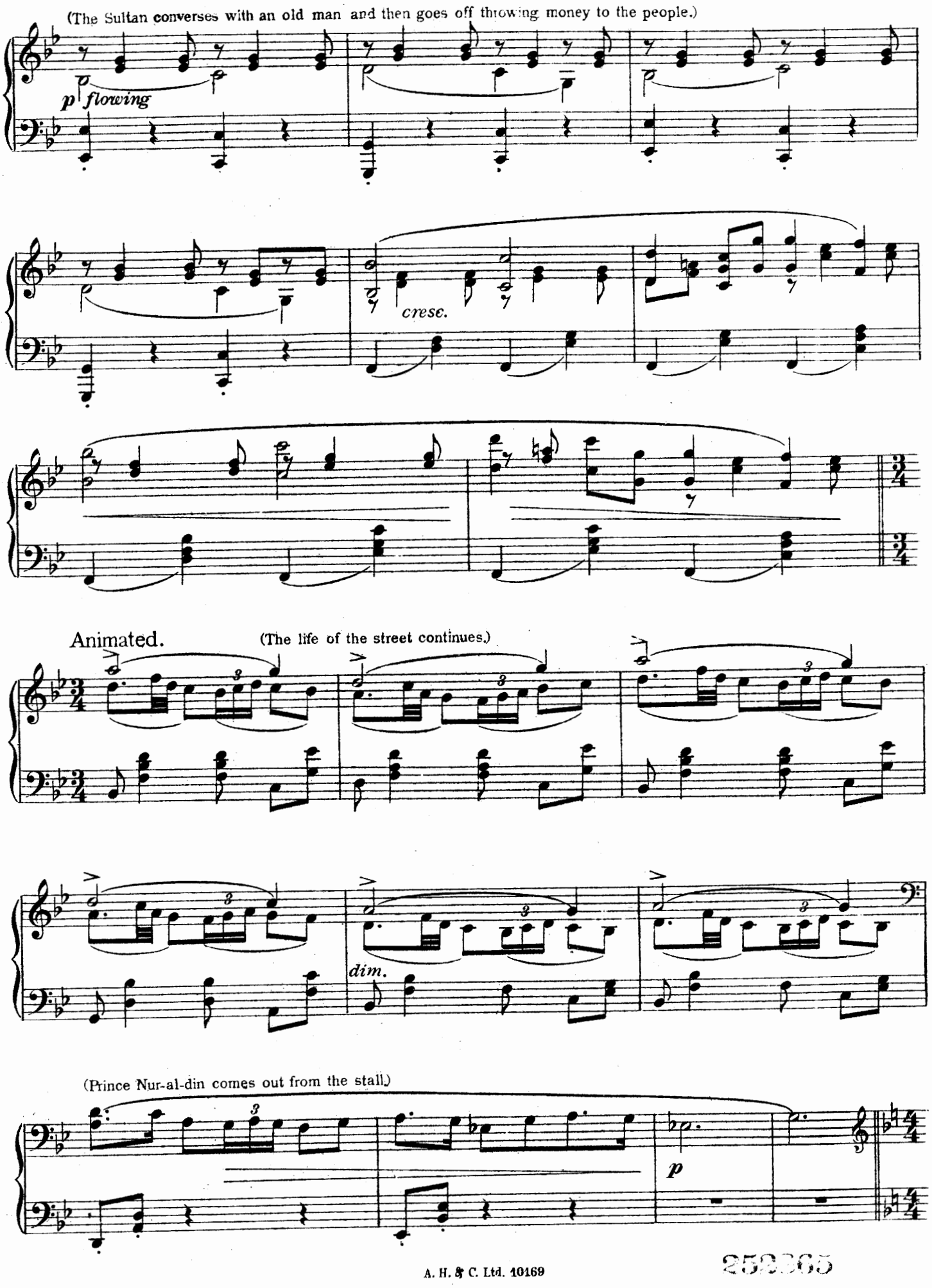
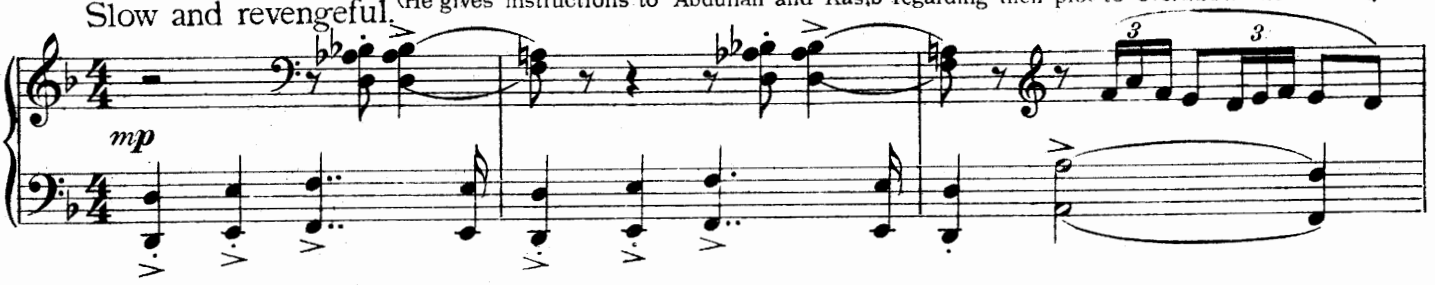

TROUPE.
For
(They all go off singing.)
cresc.
he's Al - i Shar___ of Al Yamam-ah, A man strong-er far than all
mf
(dying away.)
else in Per-sia; And where-ev-er we go From Bagh-dad to Cai - ro, He'll
dim.
chal-lenge men all to con - test him a fall;

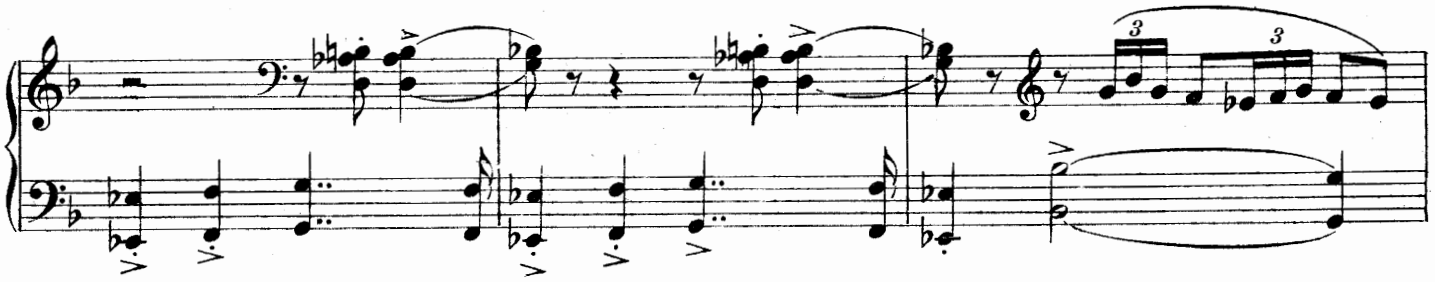

(The Sultan converses with an old man and then goes off throwing money to the people.)
p flowing
cresc.
Animated.
(The life of the street continues.)
dim.
(Prince Nur-al-din comes out from the stall.)
p

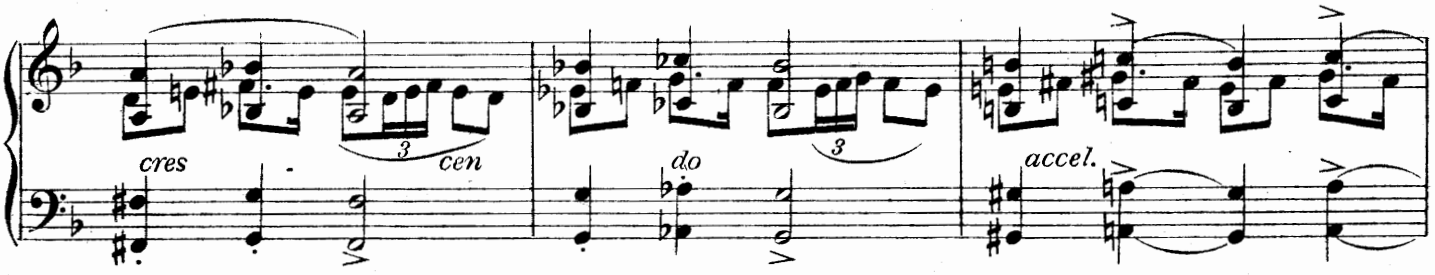


252365

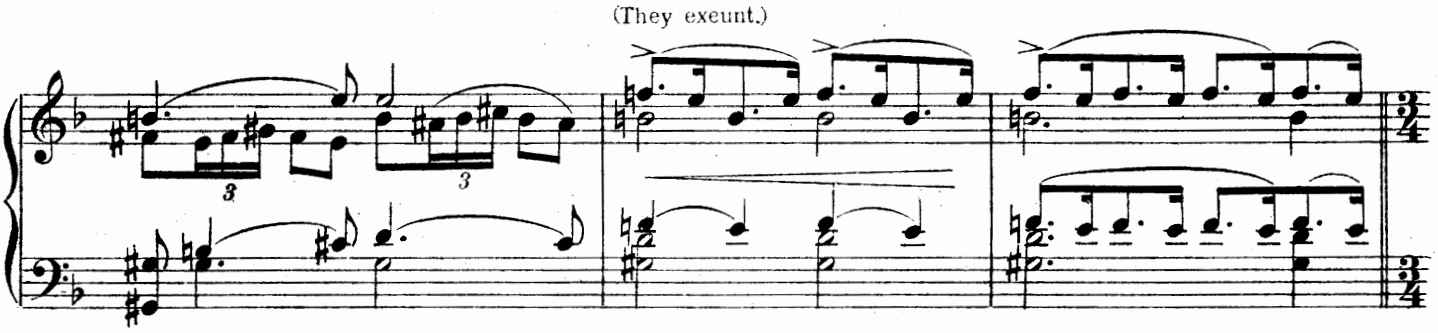
Slow and revengeful. (He gives instructions to Abdullah and Kâsib regarding their plot to overthrow the Sultan.)



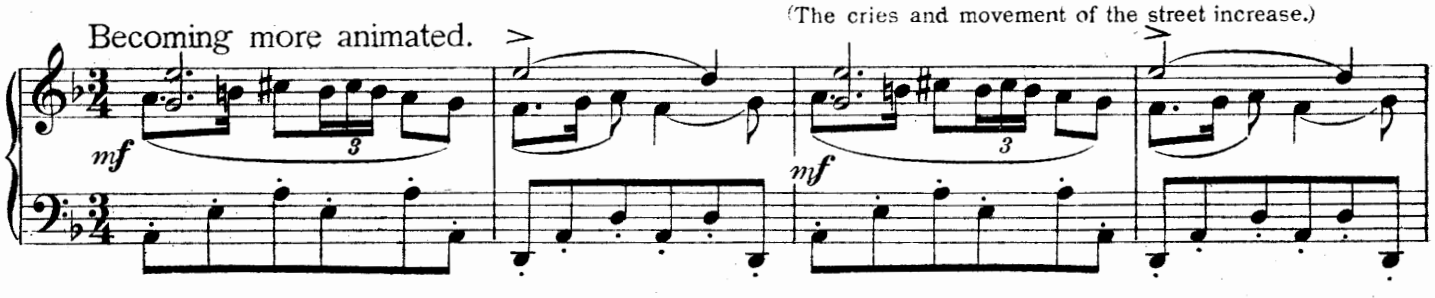



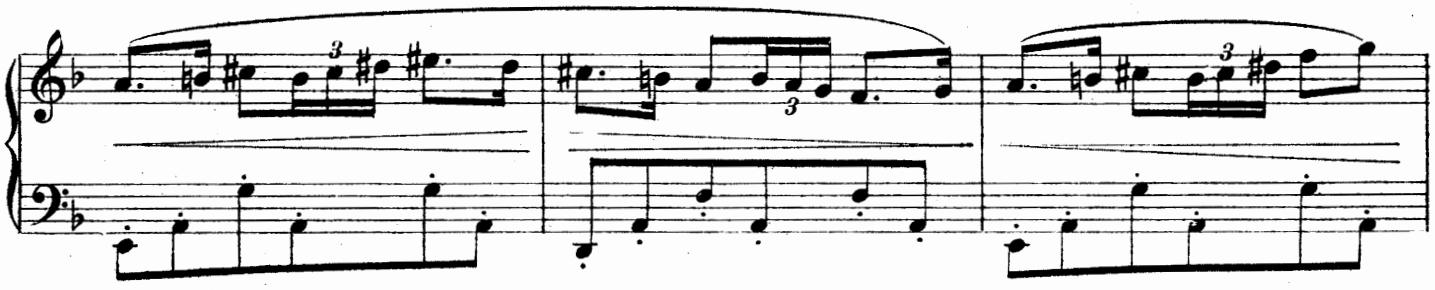


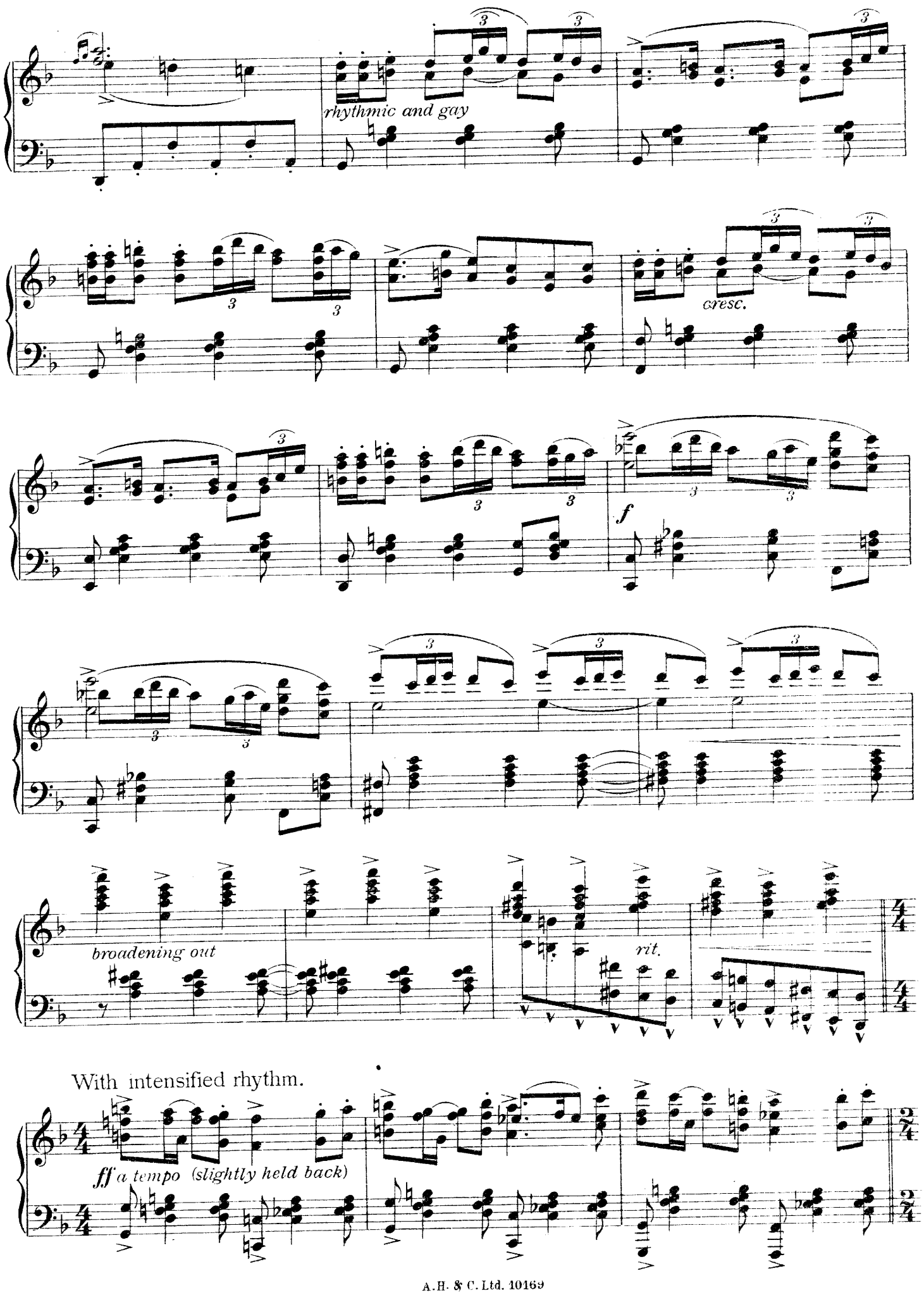

(They exeunt.)

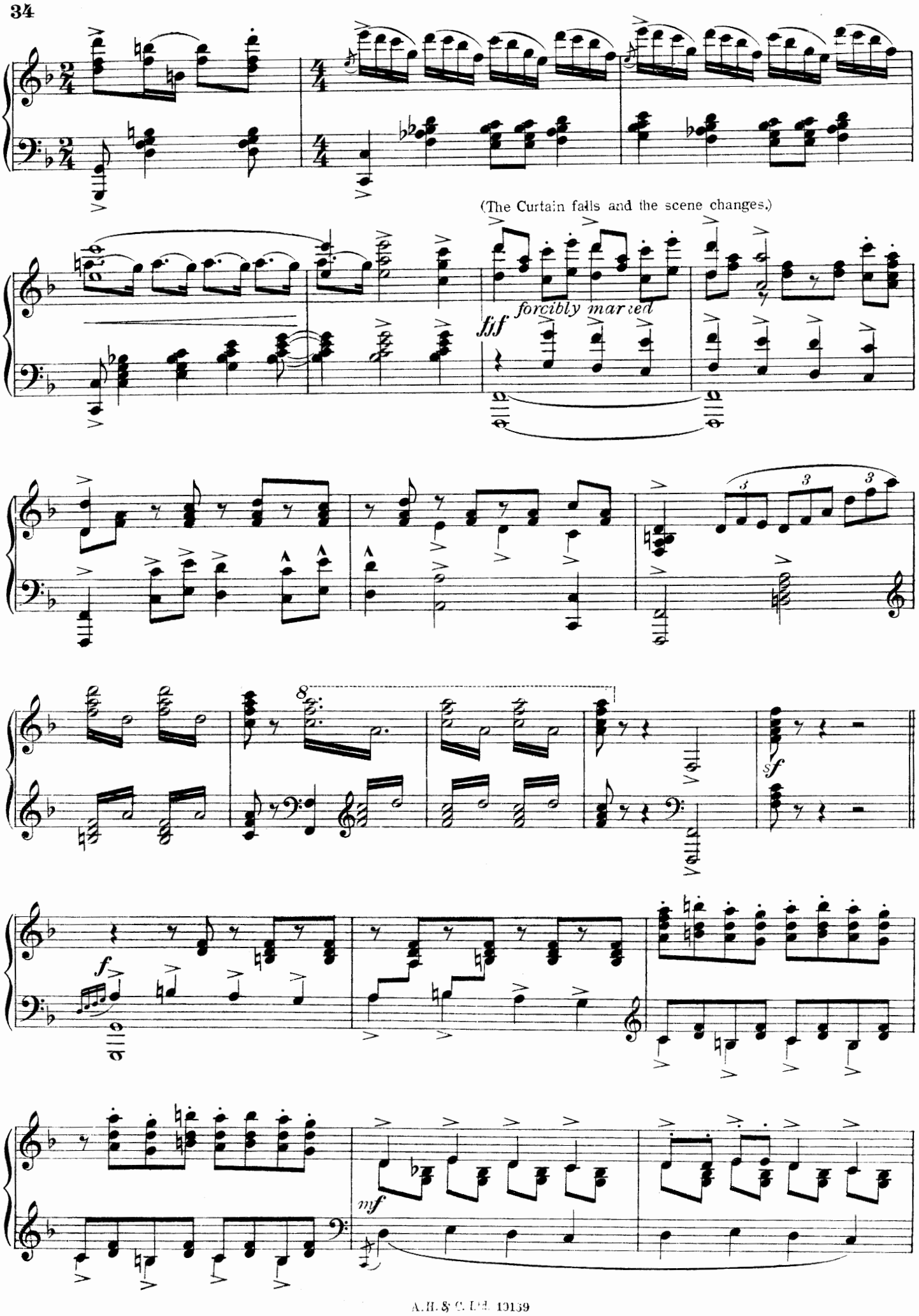


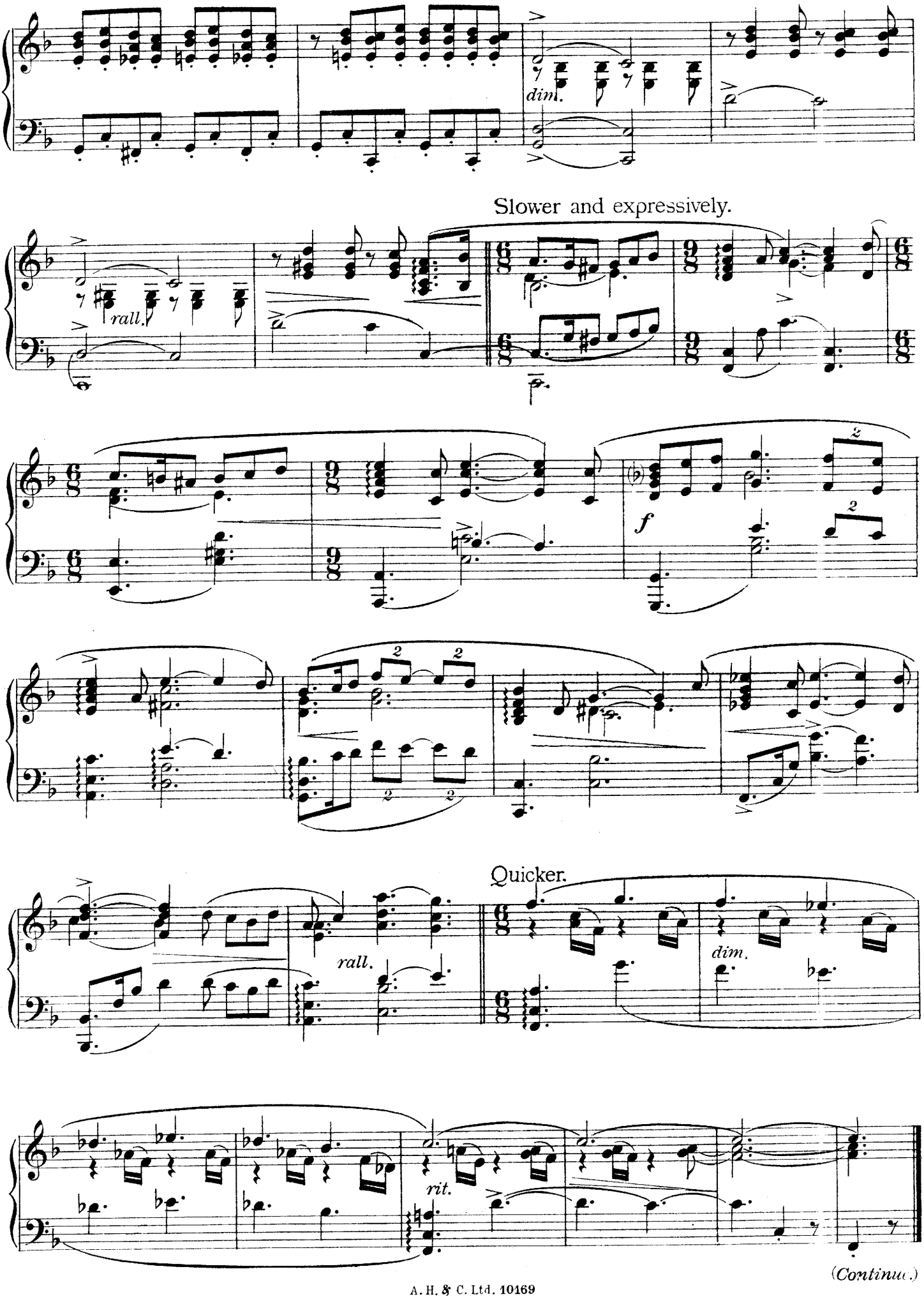
Becoming more animated. (The cries and movement of the street increase.)




rhythmic and gay
cresc.
f
broadening out
rit.
With intensified rhythm.
ff a tempo (slightly held back)


(The Curtain falls and the scene changes.)
forcibly married
fff
sf
f
mf




(Continue.)

# 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

PIANO.

*p* *cresc.*

lov - ers eyes?— That love which is born to life in a breath Is

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

*rall.* *>accel.* *cresc.*

true!— my king of love—

*rall.*

Quickly and flowing

(Through dialogue.)

*follow voice* *p* *pp*

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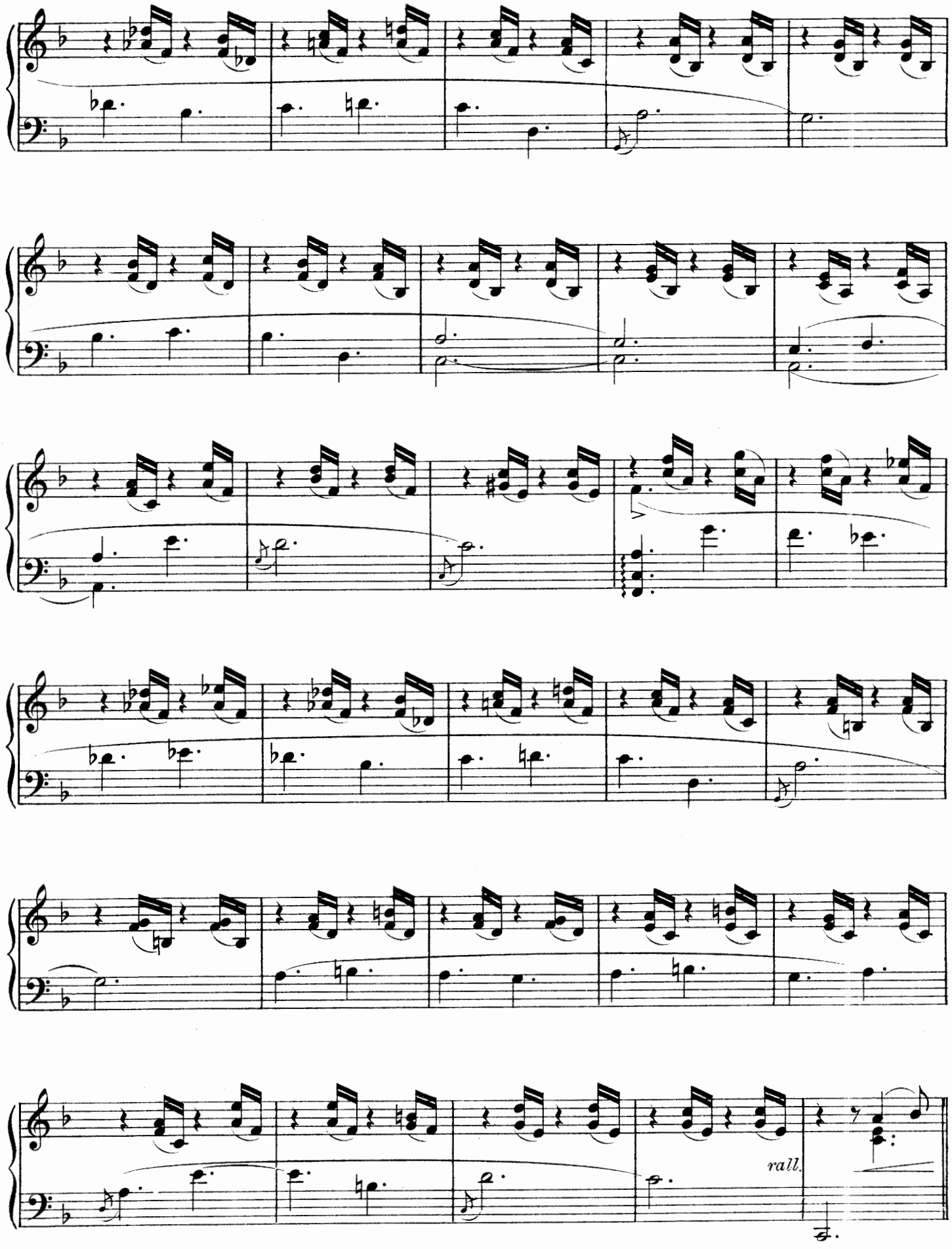
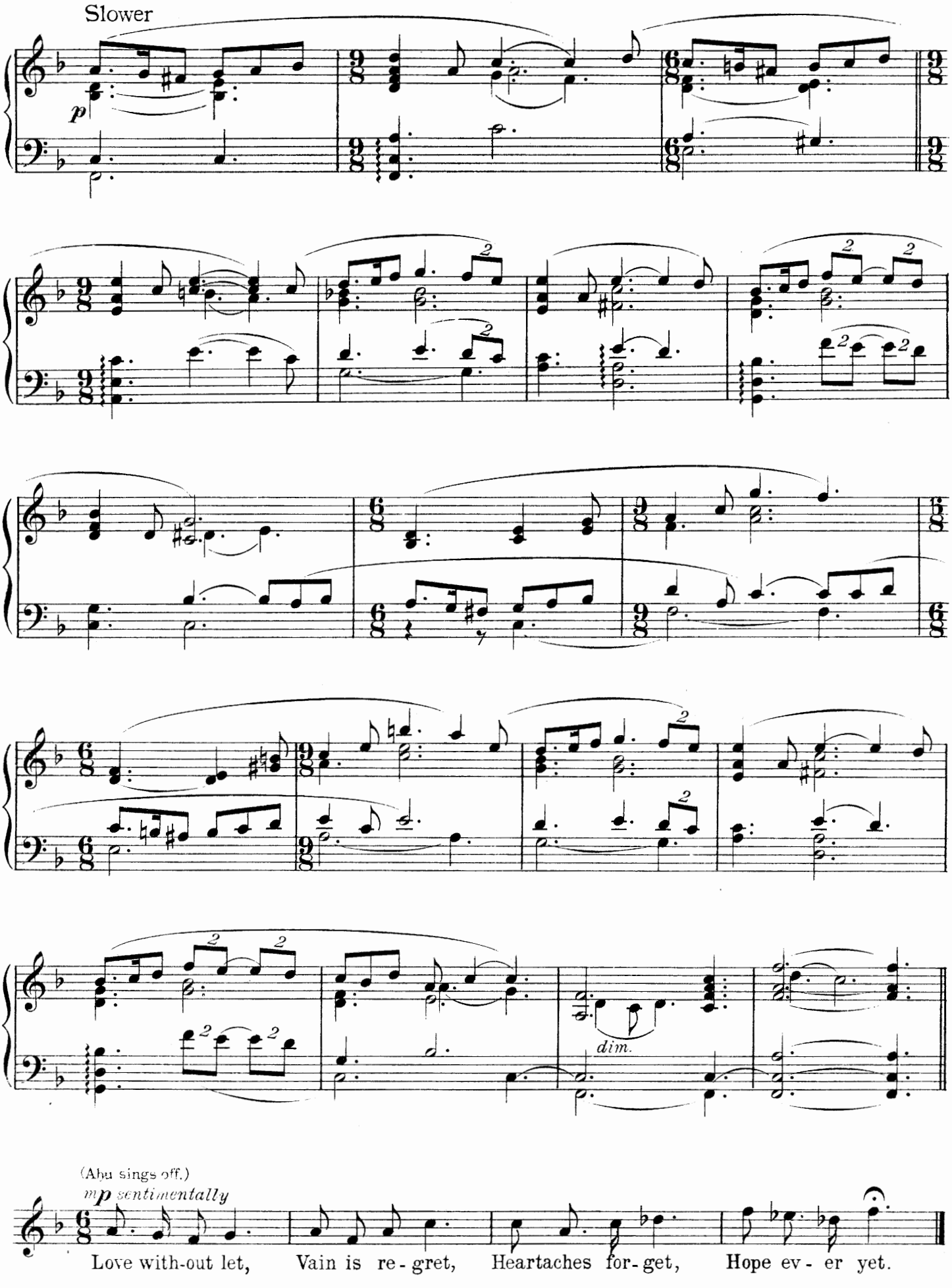
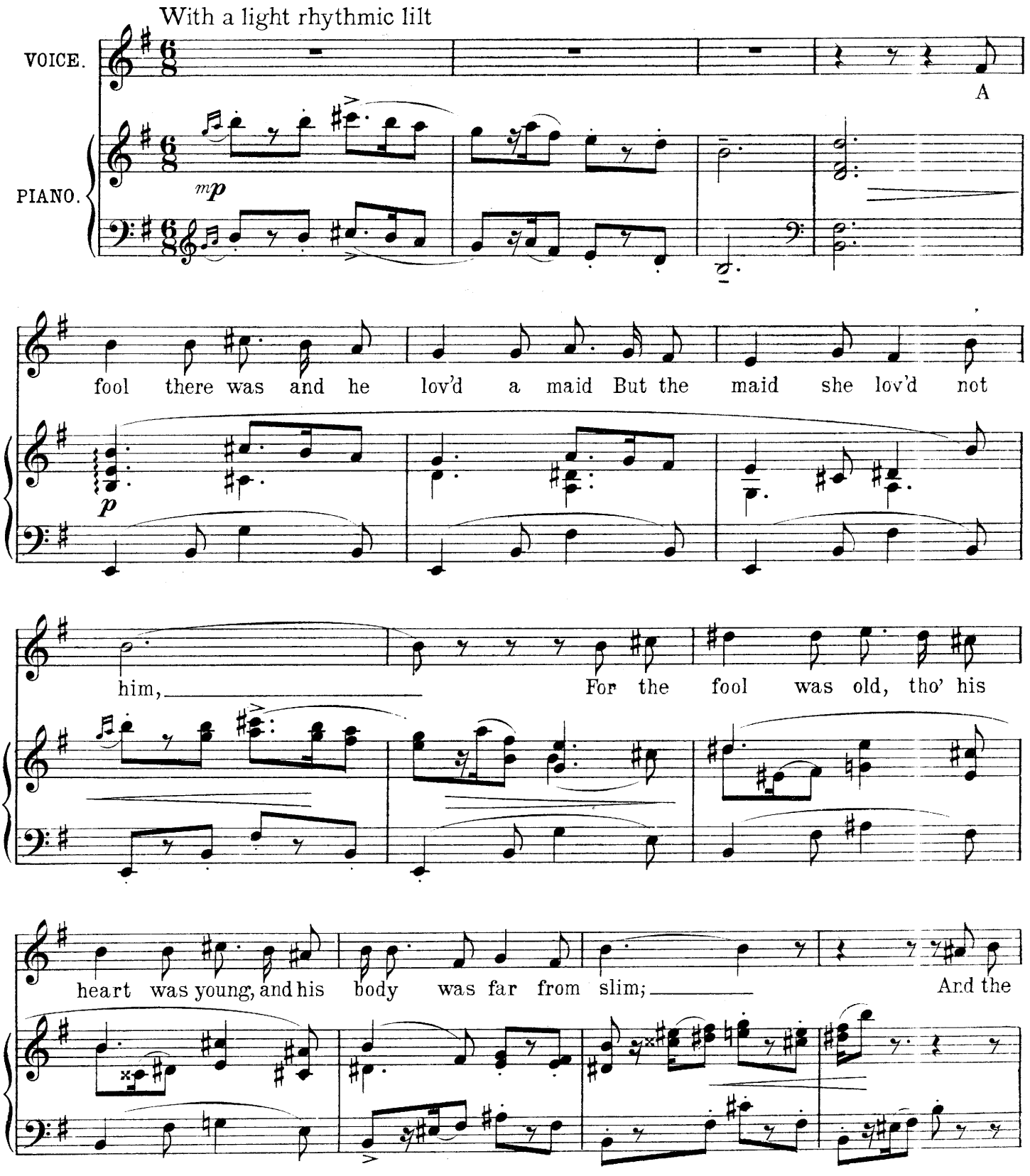

rall.


Slower
p
dim.
(Abu sings off.)
mp sentimentally
Love with-out let, Vain is re-gret, Heartaches for-get, Hope ev-er yet.

# No 7. Song:- "A Fool there was."

ABU.

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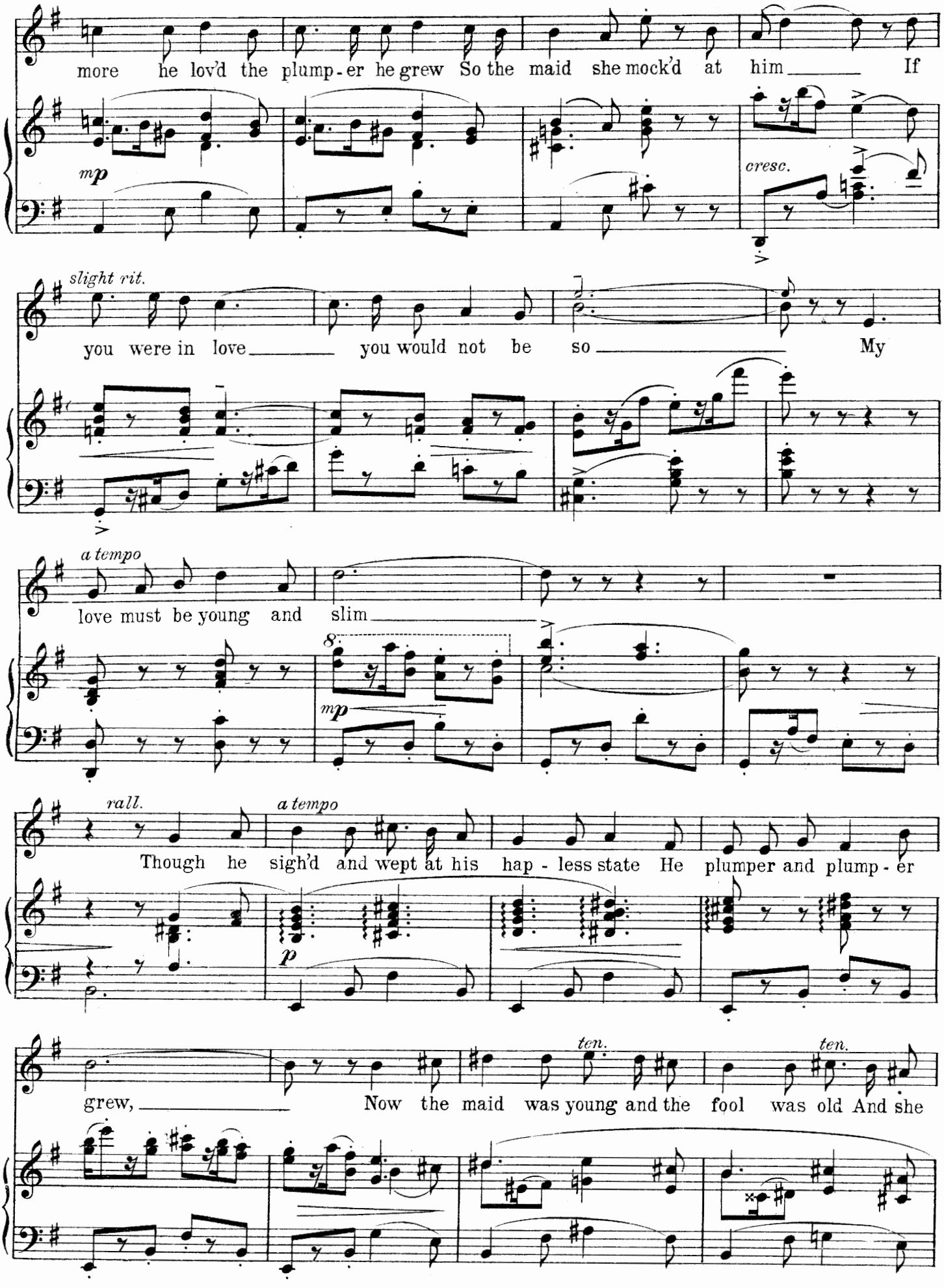
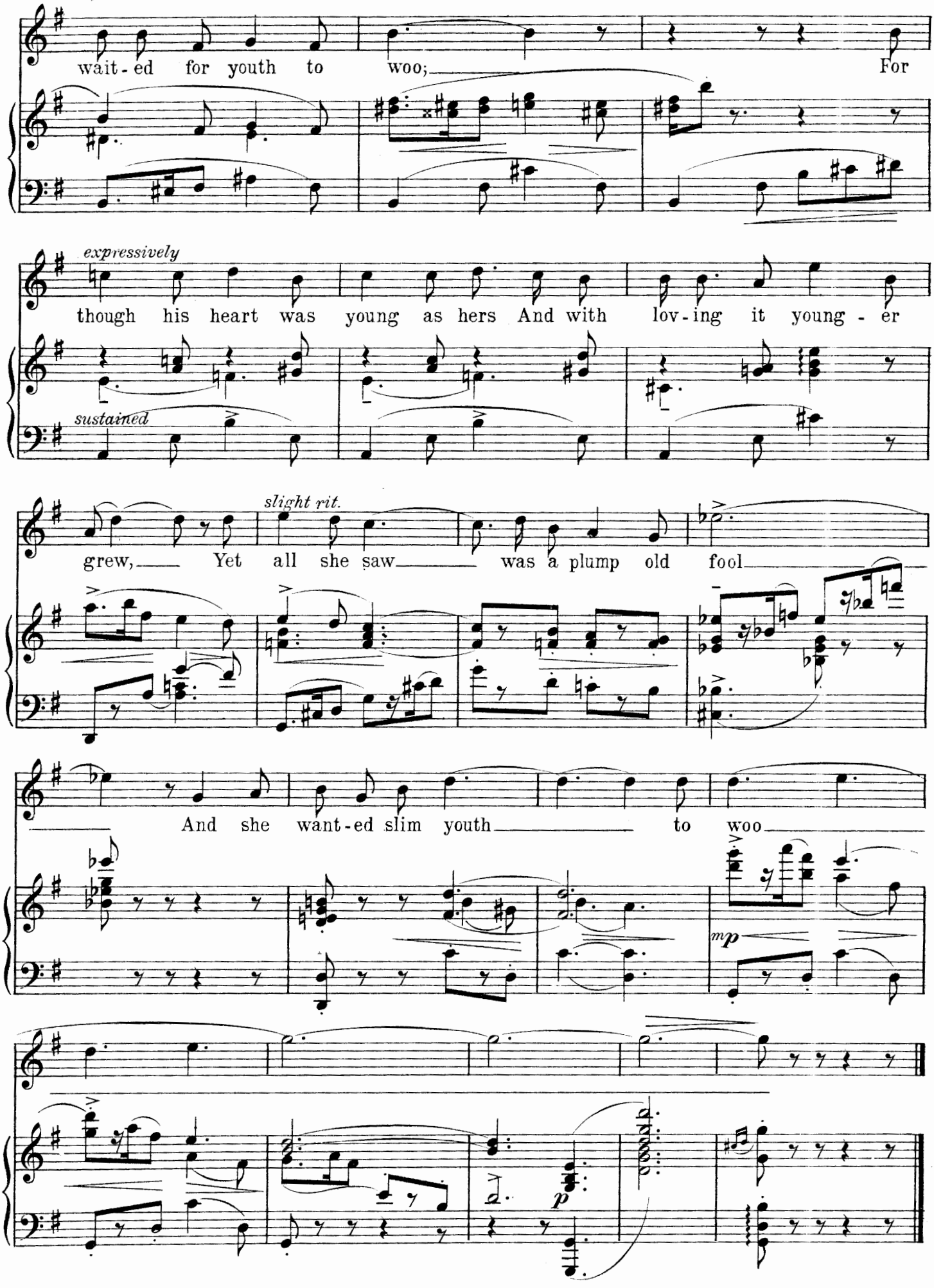
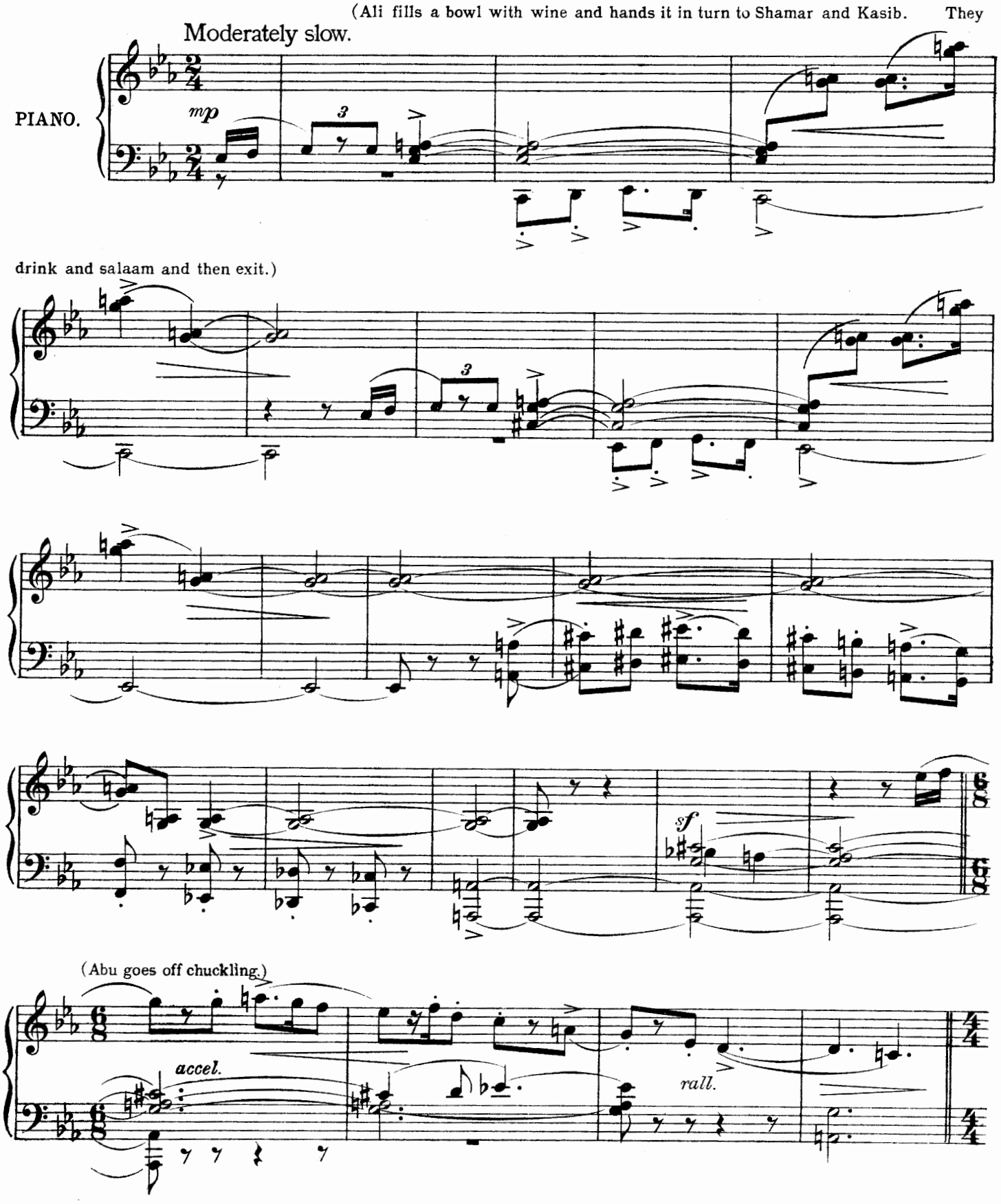

more he lov'd the plump-er he grew So the maid she mock'd at him If
mp
cresc.
slight rit.
you were in love you would not be so My
a tempo
love must be young and slim
mp
rall.
a tempo
Though he sigh'd and wept at his hap-less state He plumper and plump-er
p
ten.
ten.
grew, Now the maid was young and the fool was old And she


wait - ed for youth to woo; For
expressively
though his heart was young as hers And with lov - ing it young - er
sustained
slight rit.
grew, Yet all she saw was a plump old fool
And she want - ed slim youth to woo
mp
p

# No 8:- Melodrame and Ali's Refrain.

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

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

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

*mf*

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

*mp*

else in Per-sia; And where - ev-er I go From Bagh-dad to Cai - ro, I

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

*cresc.*

*f*

(The Scene closes.)

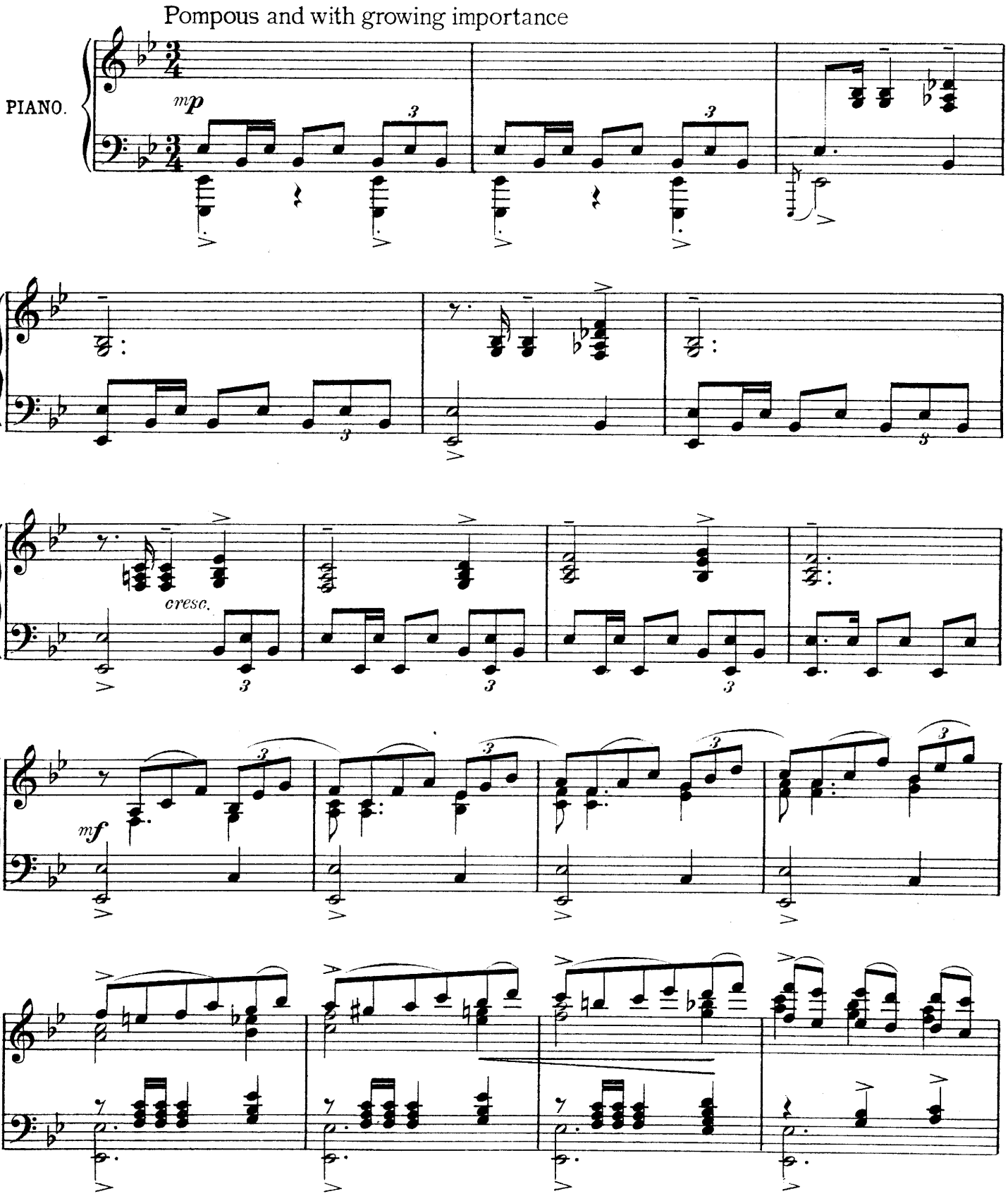
strong man from Per - sia!

8ves



(Continue.)

# Nº 9:- The Sultan's March.

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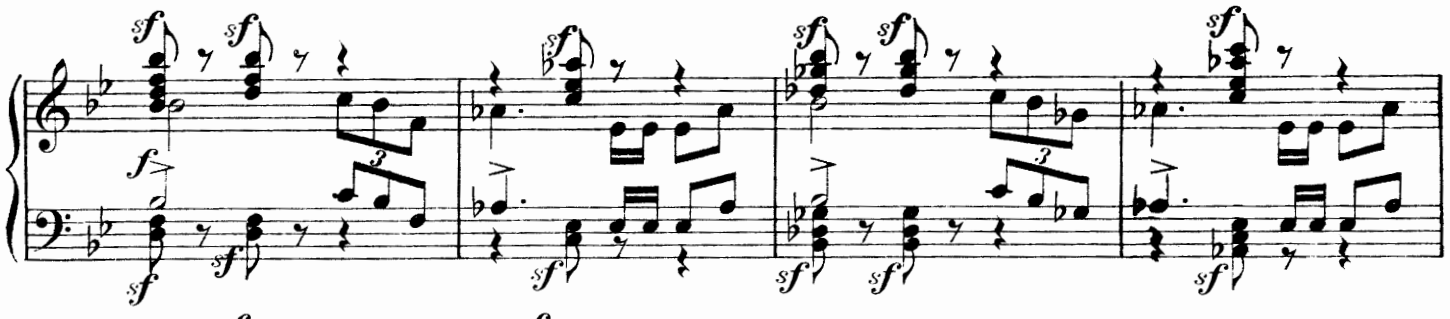
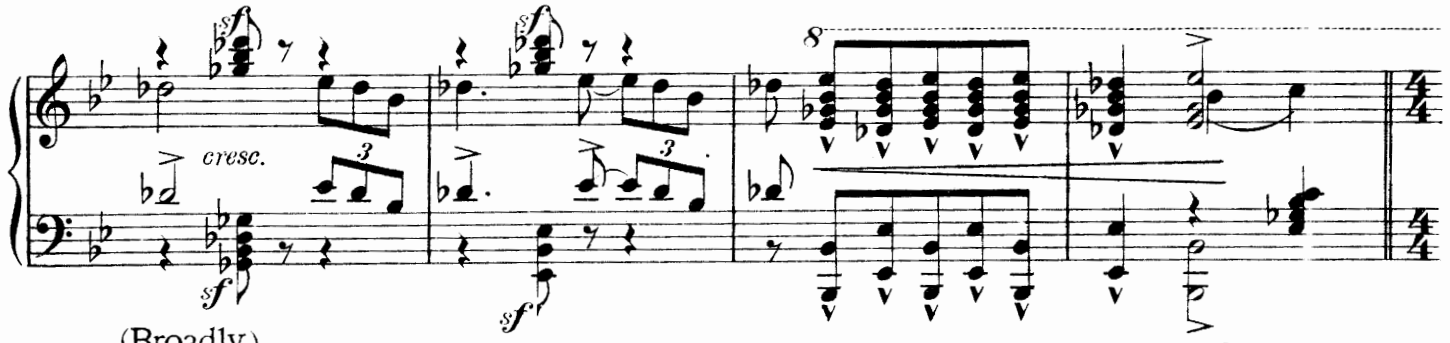
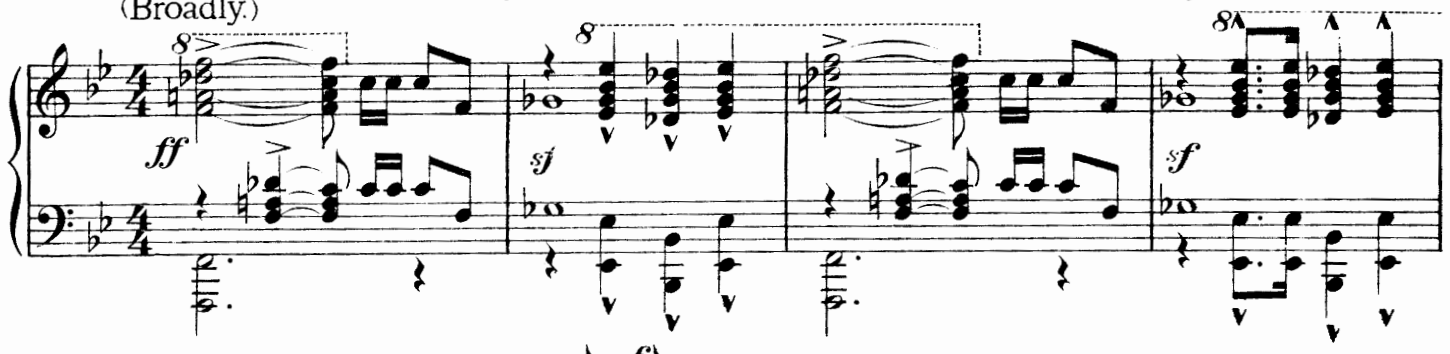
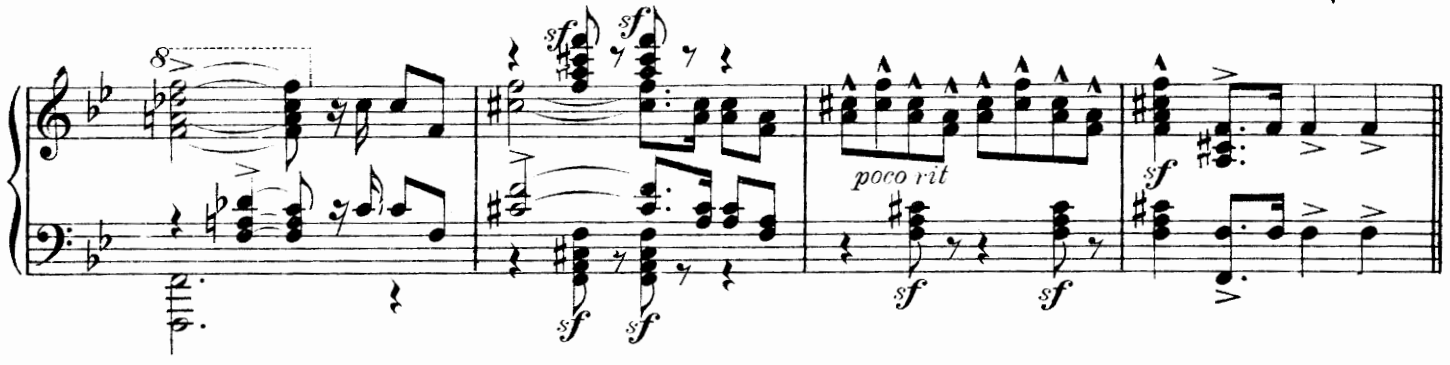
(well marked.)



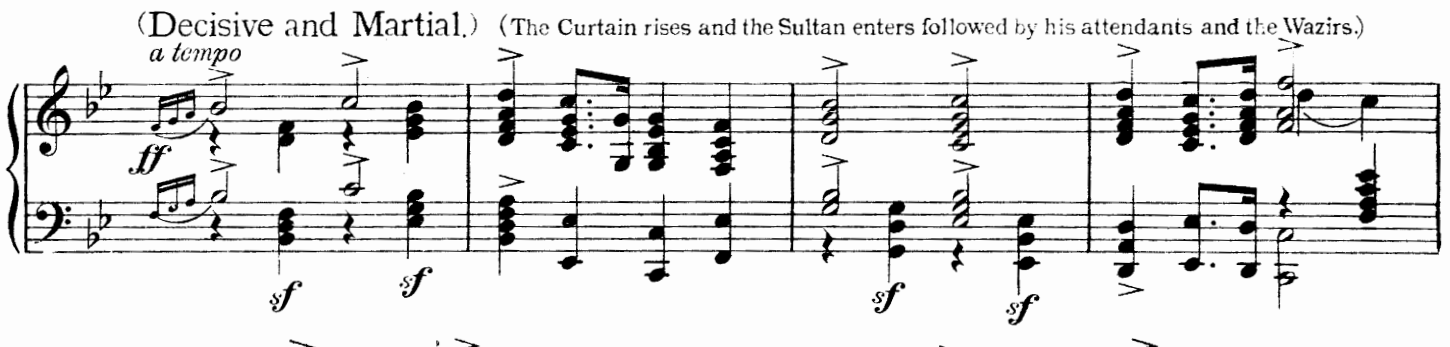


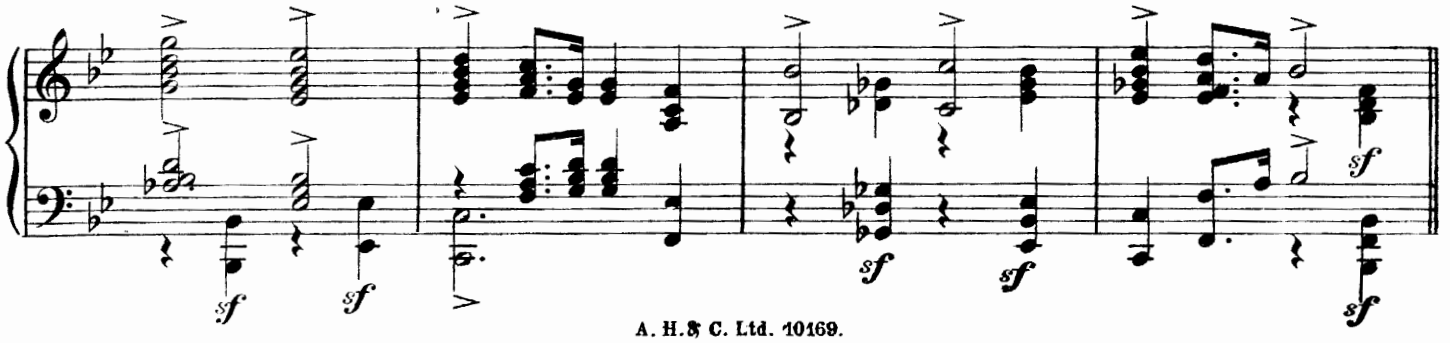

(Broadly.)



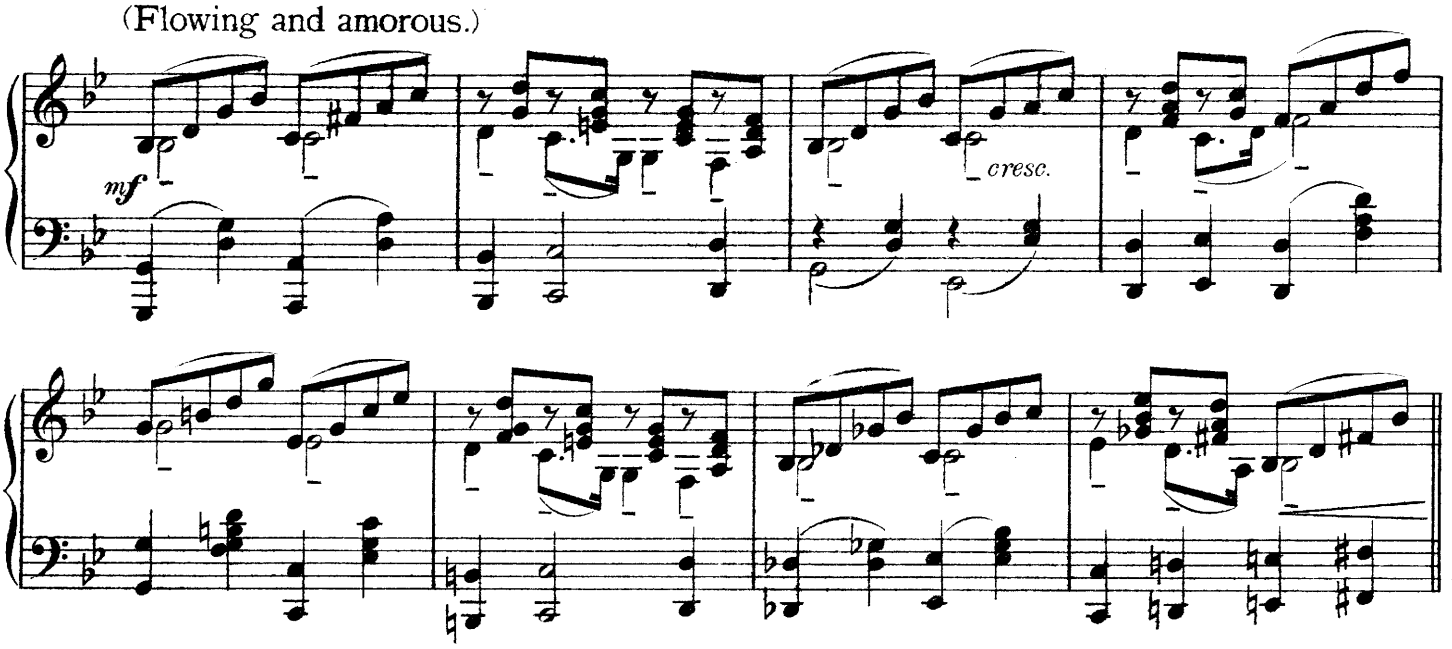



(Decisive and Martial.) (The Curtain rises and the Sultan enters followed by his attendants and the Wazirs.)

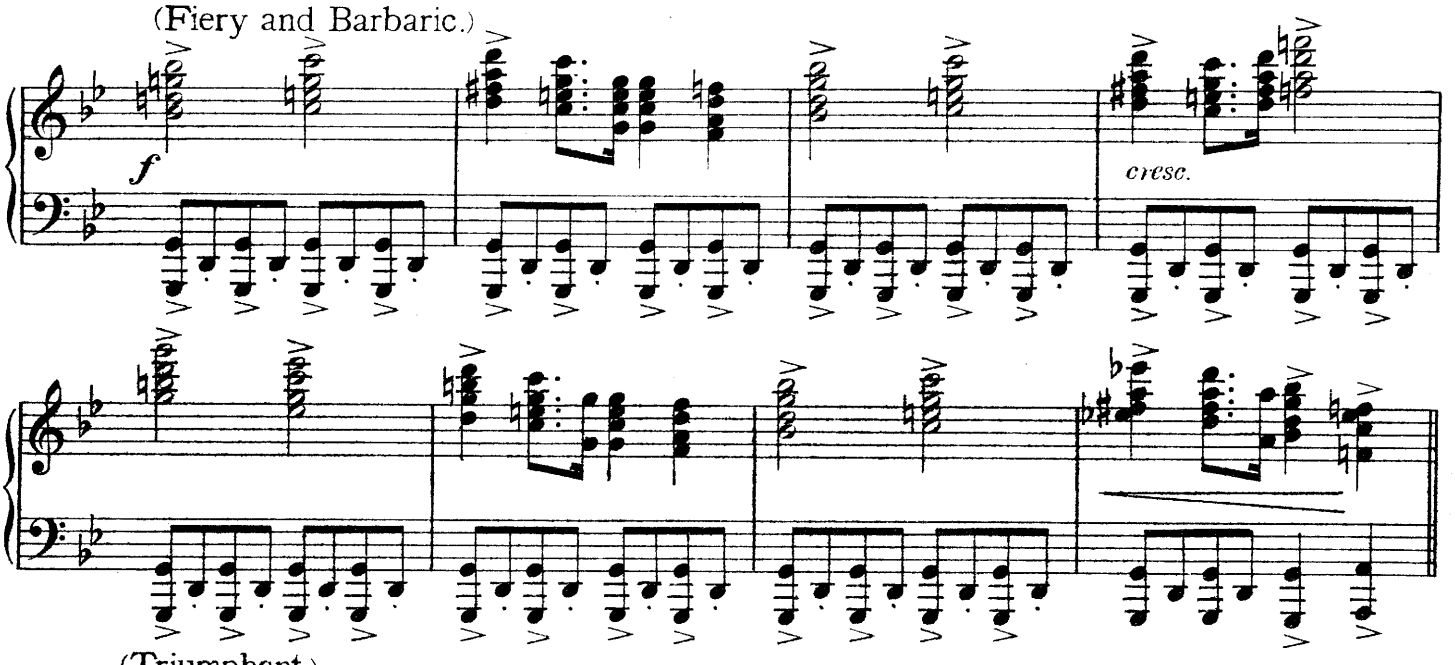


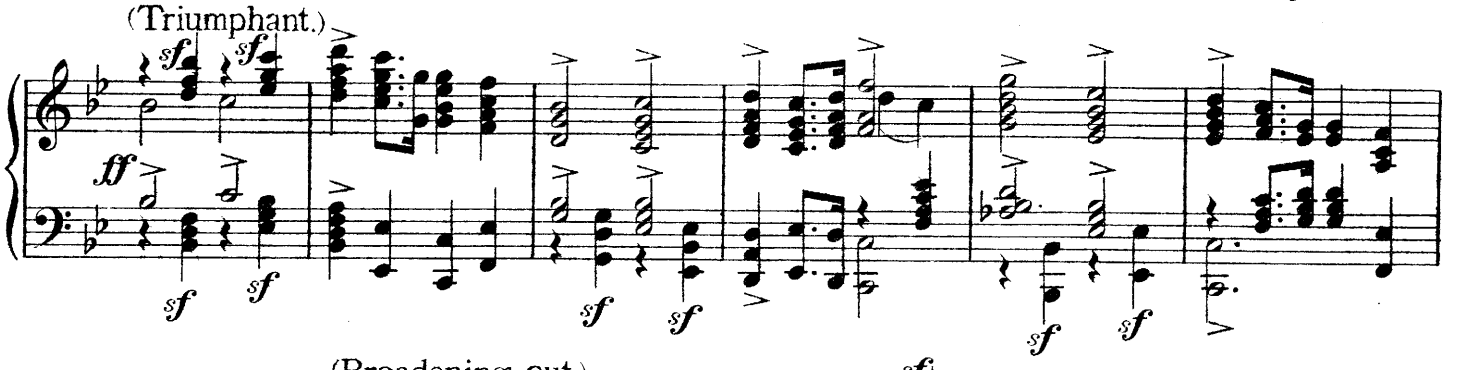
(Flowing and amorous.)



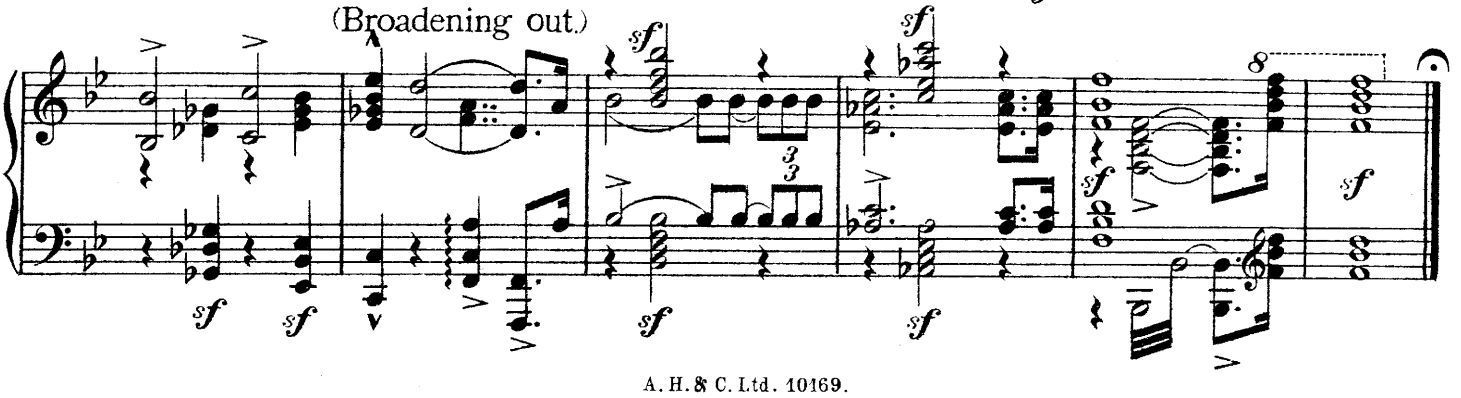

(Fiery and Barbaric.)




(Triumphant.)



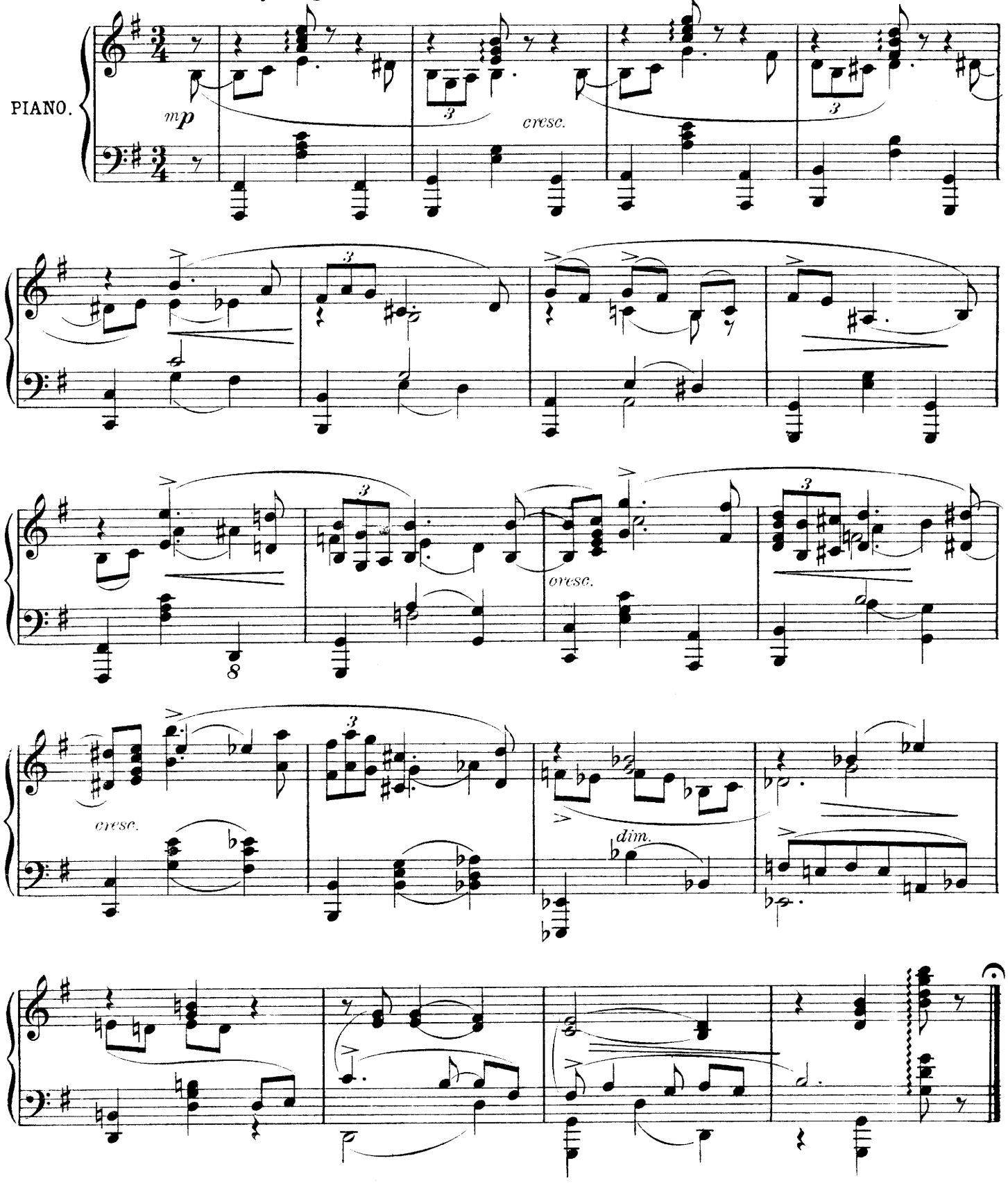

(Broadening out.)



# Nº 10:- Sharazad's Theme.

Moderately slow.

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

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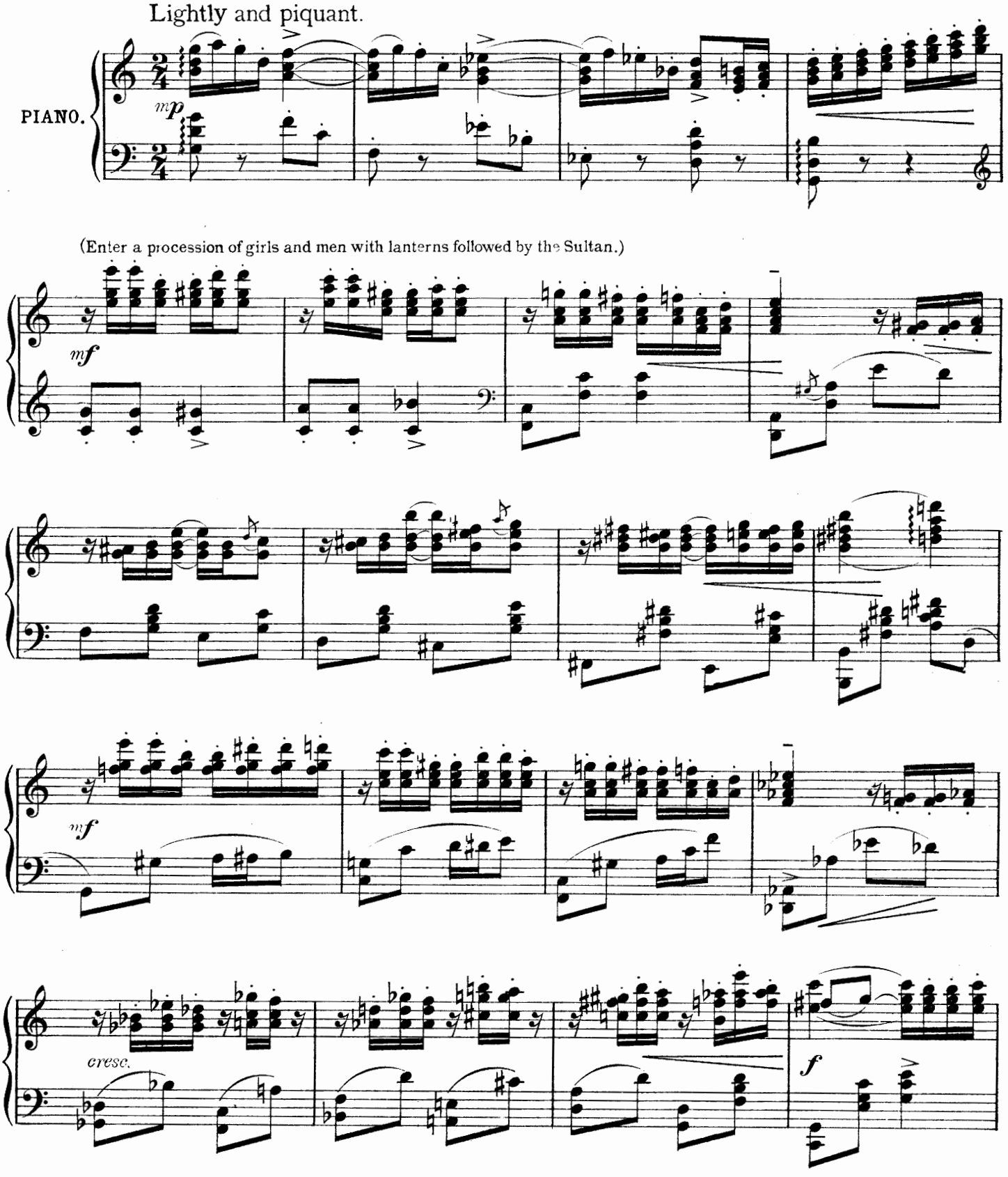
# Nº 11:- Entrance of Lantern Bearers.

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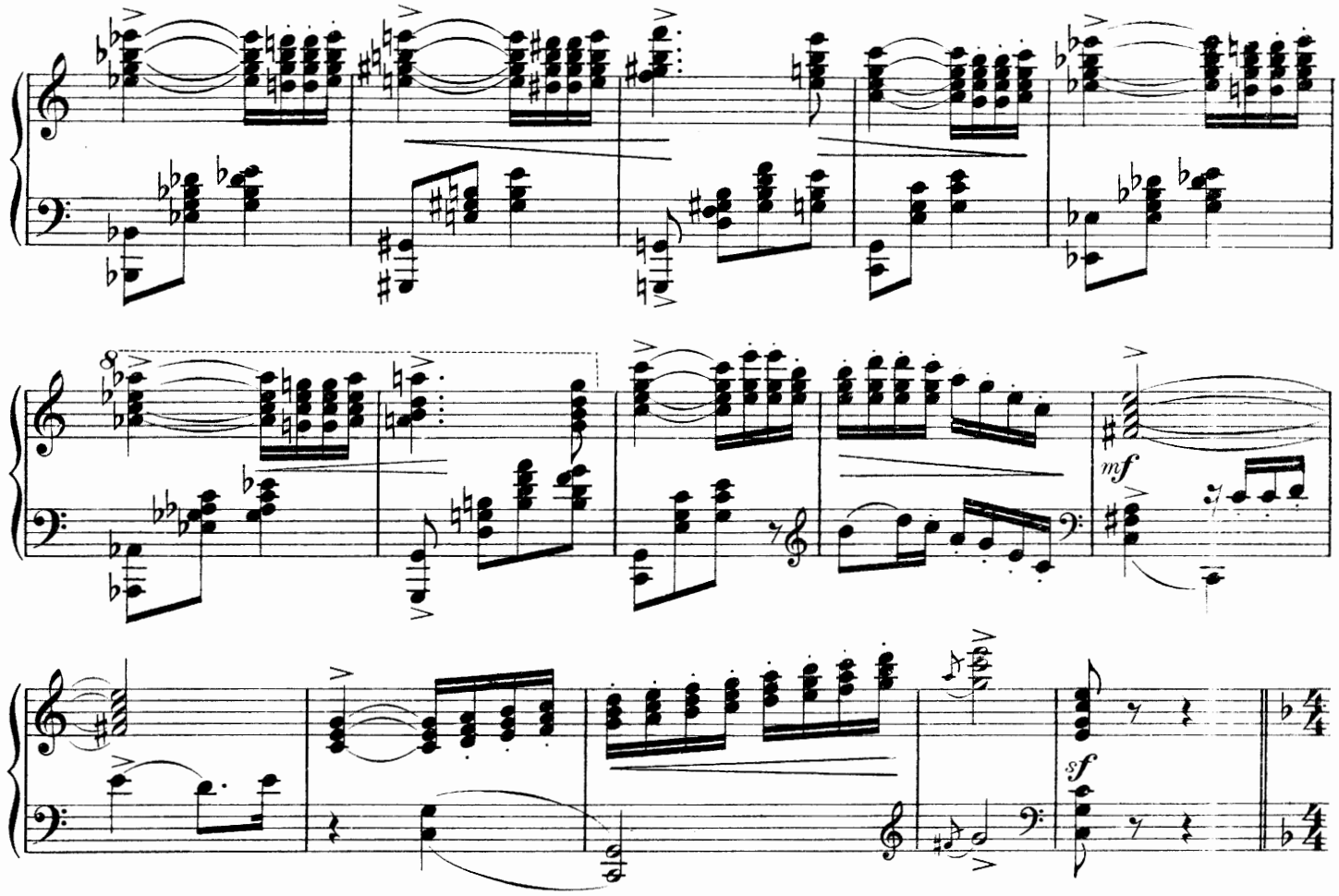
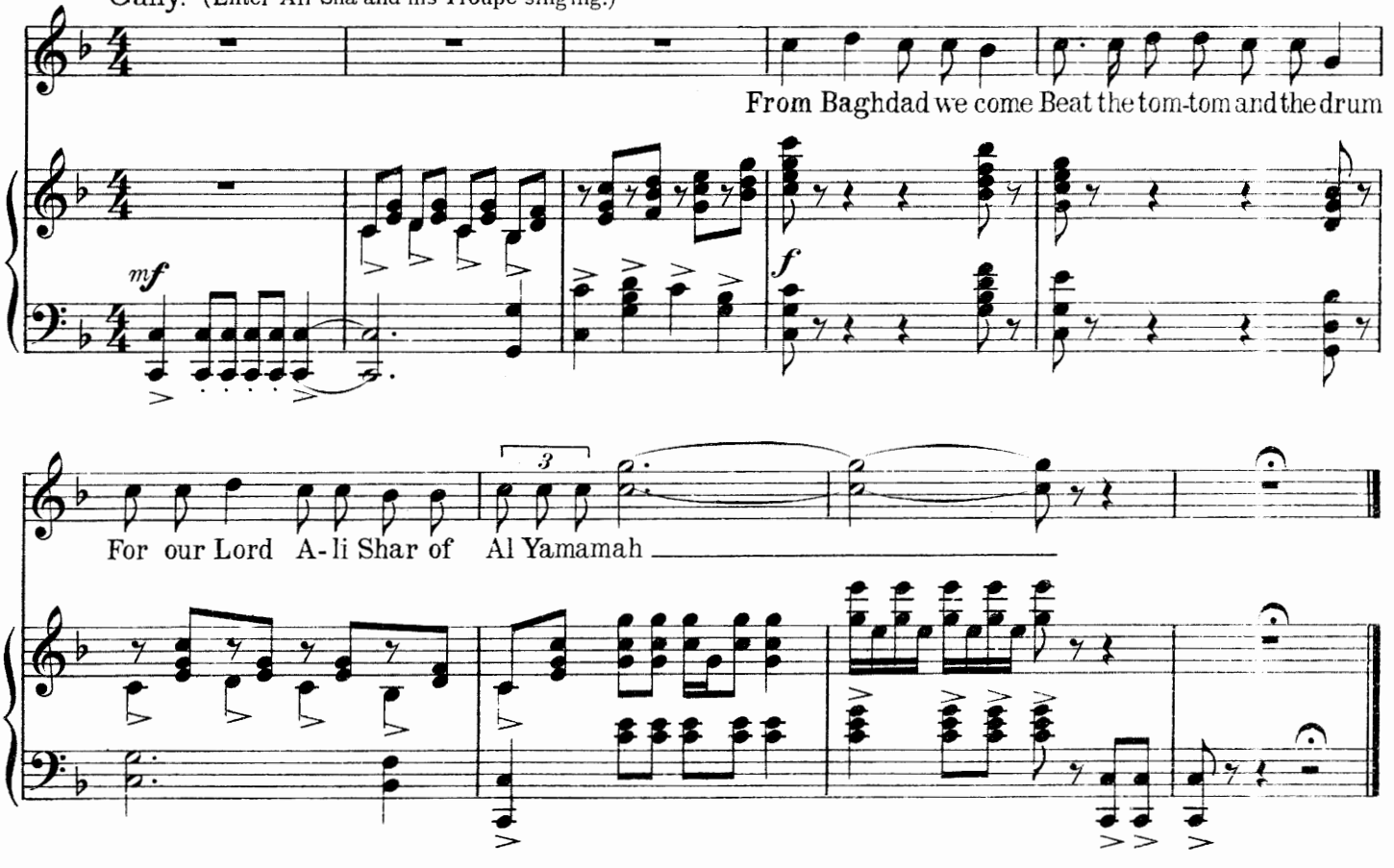



Gaily. (Enter Ali Sha and his Troupe singing.)

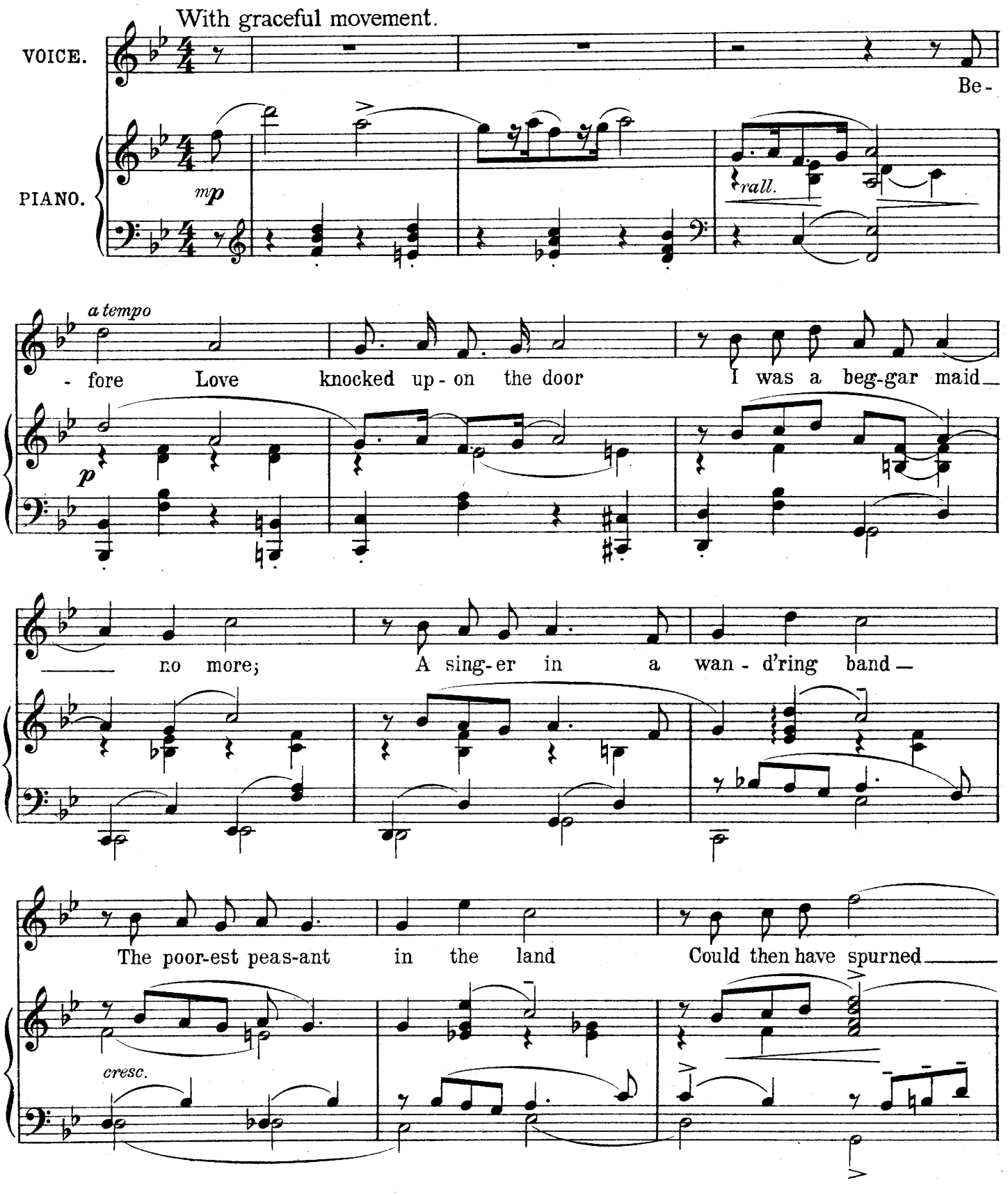
From Baghdad we come Beat the tom-tom and the drum




For our Lord A-li Shar of Al Yamamah

# Nº 12. Song:- "When Love knocked upon the door."

ZUMMURUD.

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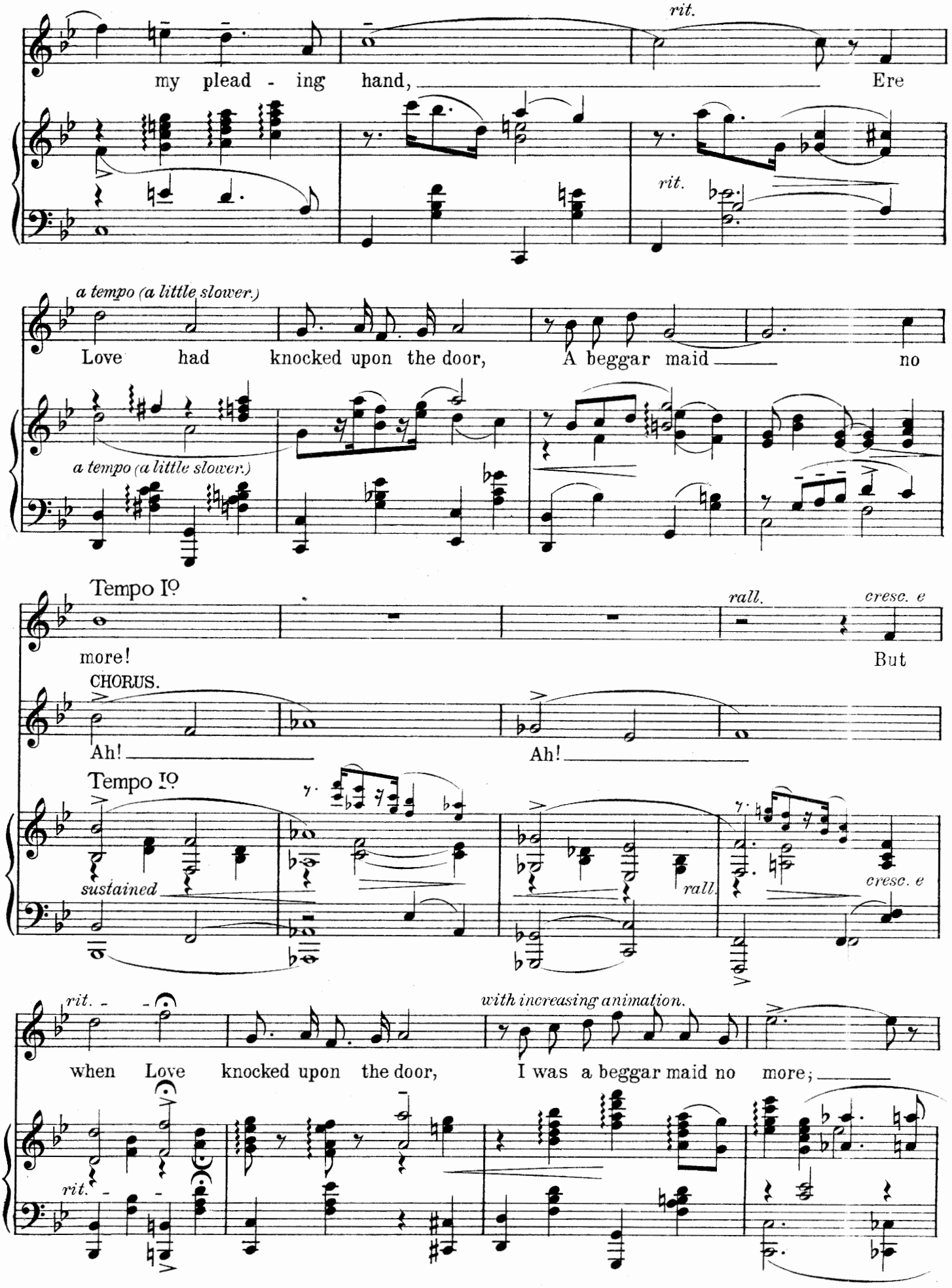
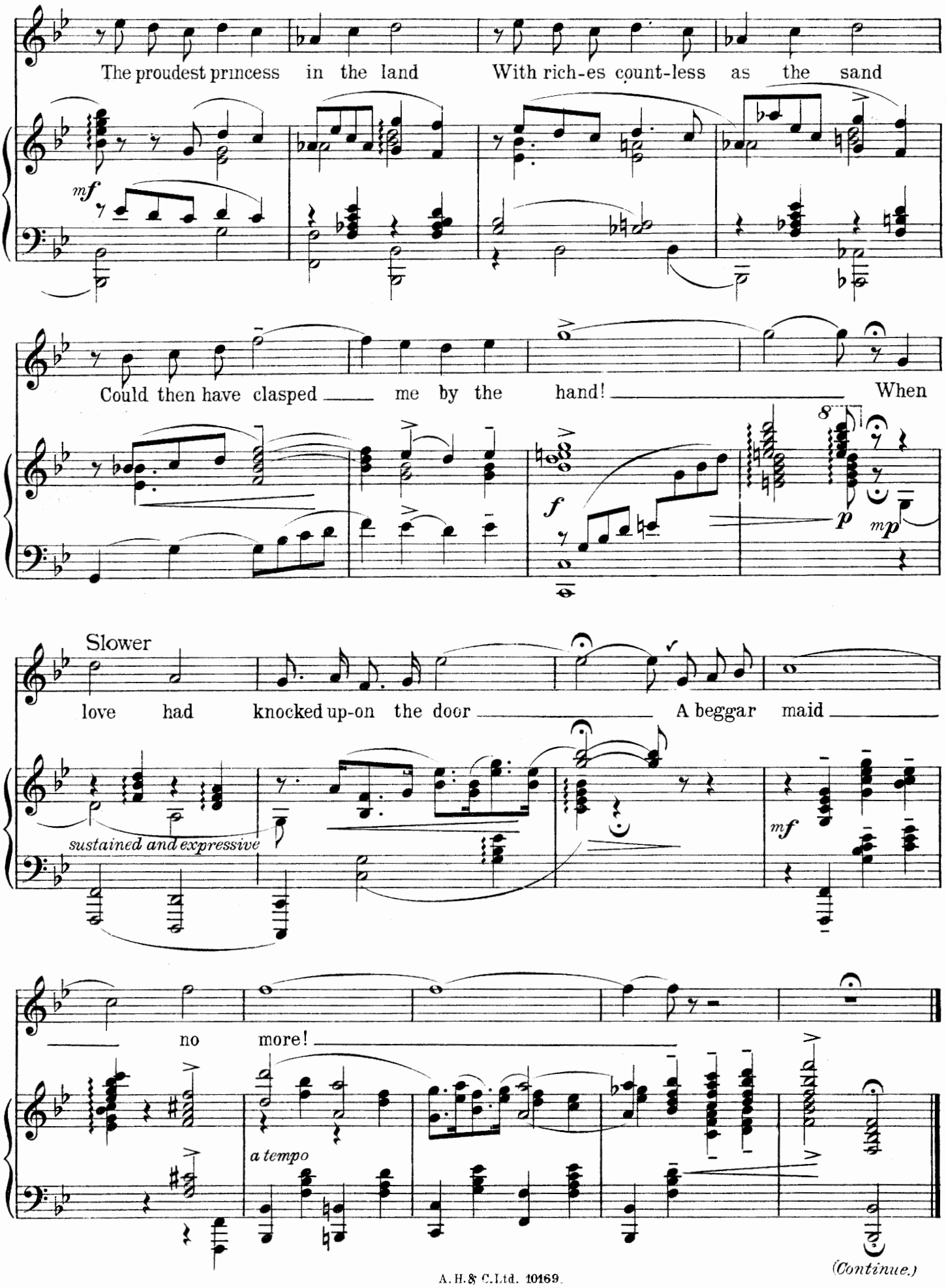
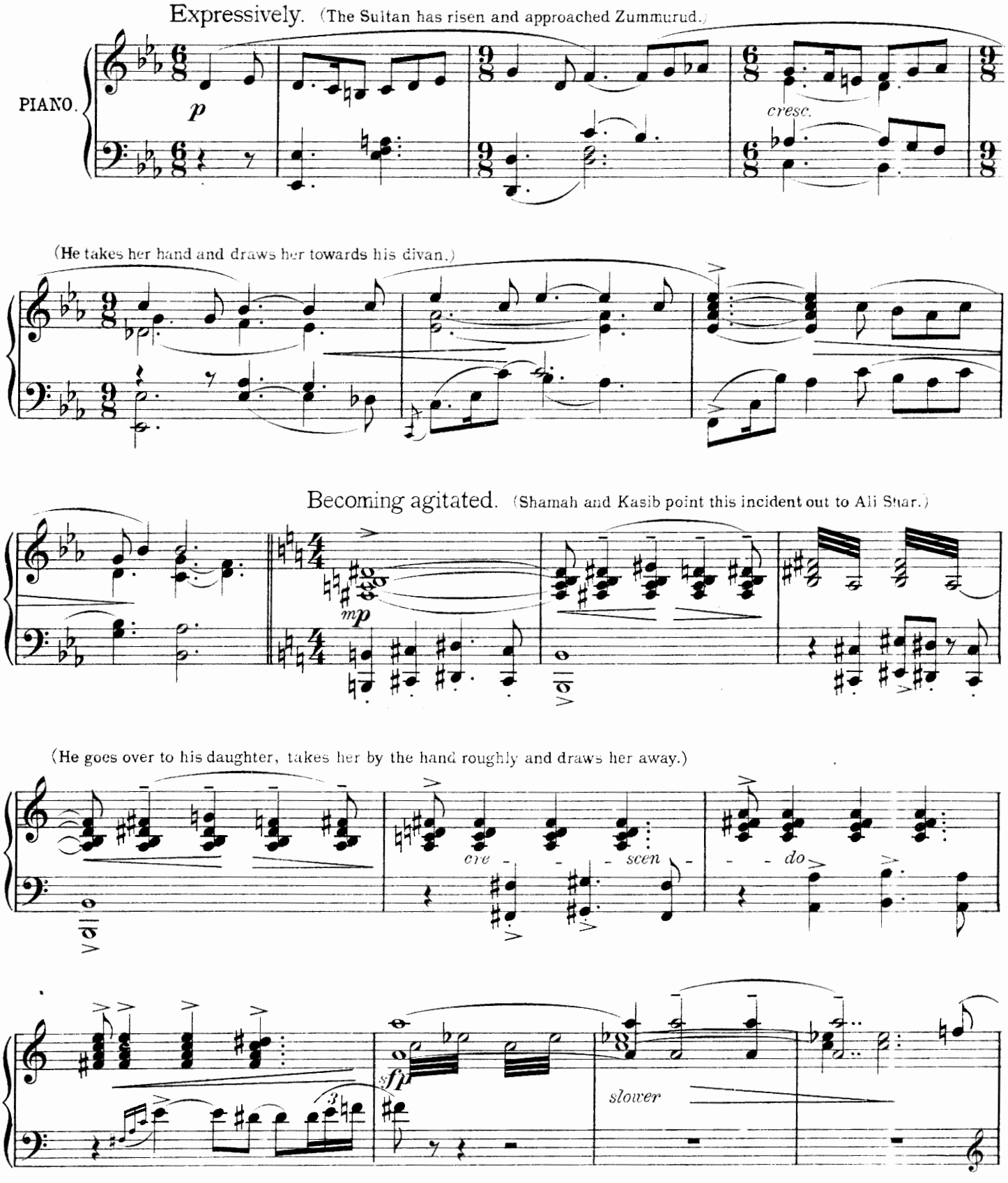

rit.
my plead - ing hand, Ere
rit.
a tempo (a little slower.)
Love had knocked upon the door, A beggar maid no
a tempo (a little slower.)
Tempo Iº
rall.
cresc. e
more! But
CHORUS.
Ah! Ah!
Tempo Iº
sustained
rall.
cresc. e
rit.
with increasing animation.
when Love knocked upon the door, I was a beggar maid no more;
rit.


The proudest princess in the land With rich-es count-less as the sand
mf
Could then have clasped me by the hand! When
f
p
mp
Slower
love had knocked up-on the door A beggar maid
sustained and expressive
mf
no more!
a tempo
(Continue.)

# Nº 13:- Incidental Music and Wrestling Scene.

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

*p graceful and sensitive*

*slower.*

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

*mp*

*accel.*

*More animated*

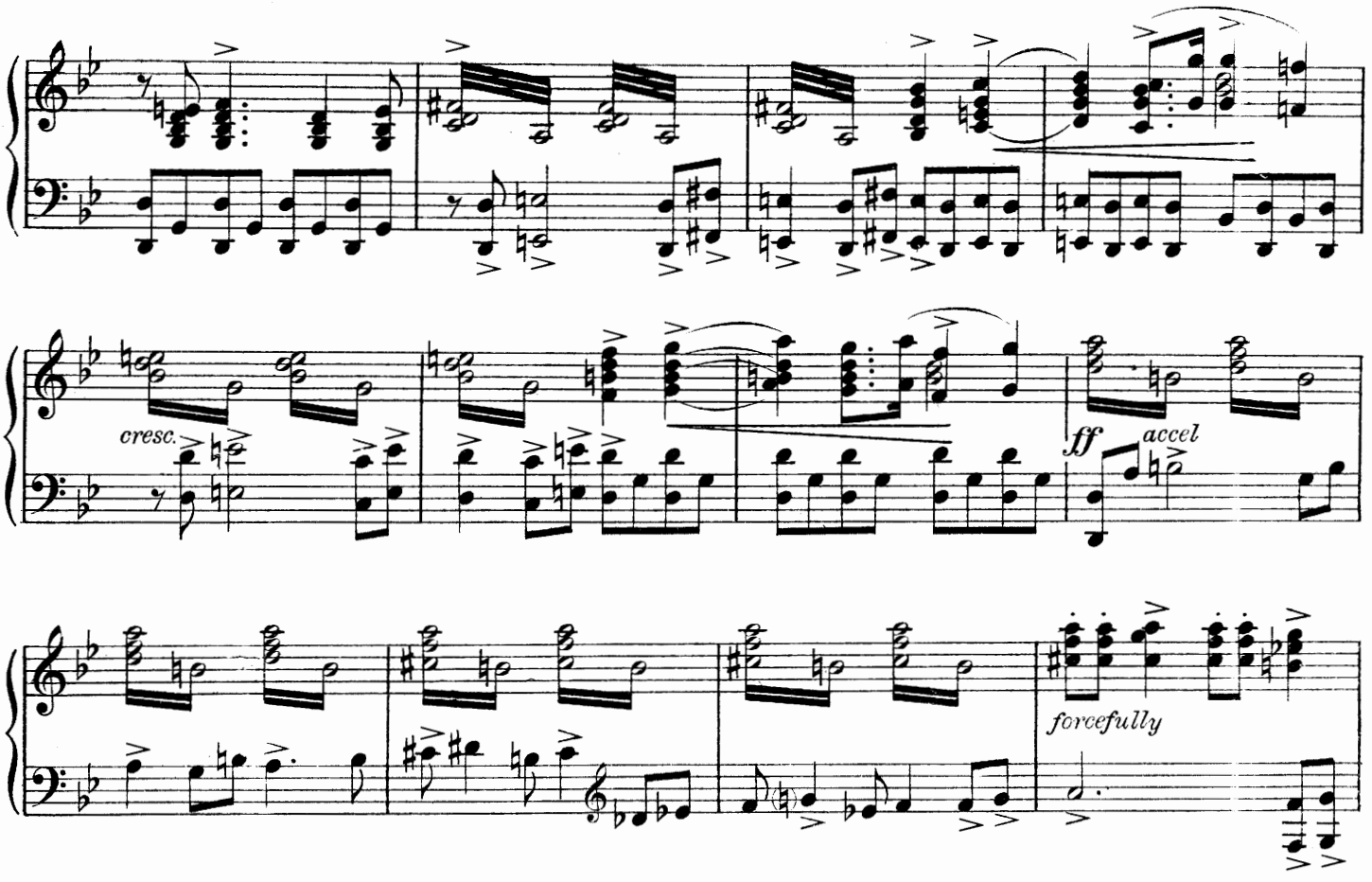
(The Sultan strips.)

*mf*

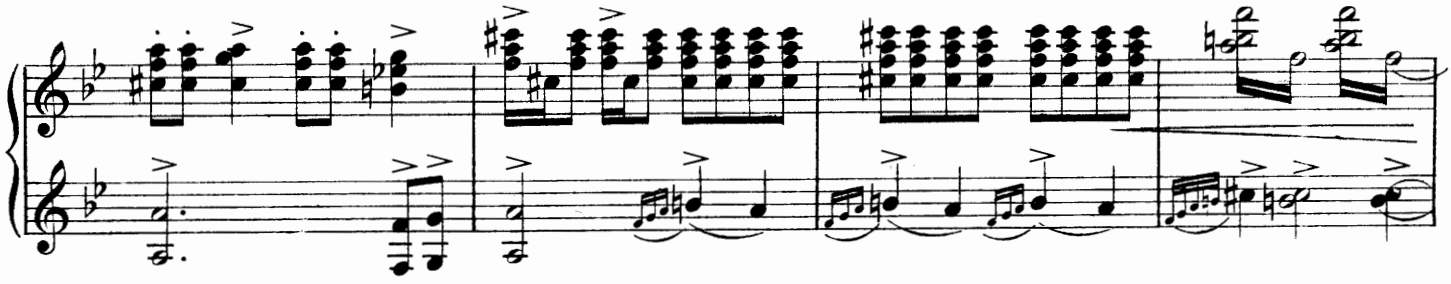
*cresc.*

(They wrestle midst great excitement.)

*f wildly and strongly accented*

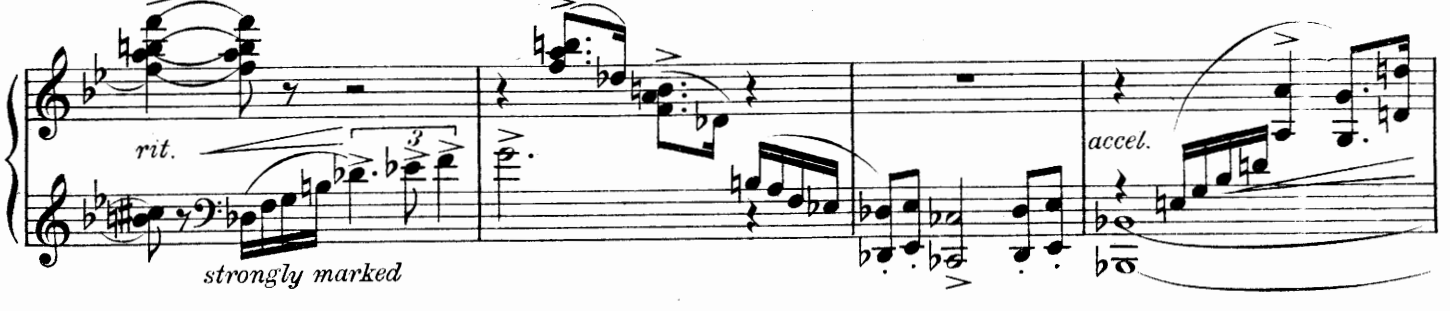



(Ali Shar gets a lock on the Sultan's neck.)

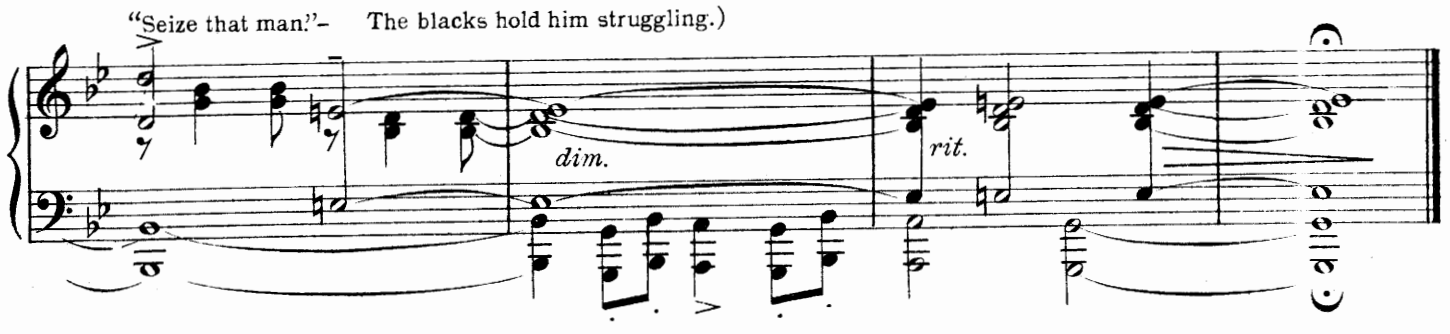


(The Clown darts forward and forces him to loose his hold.)

(The Sultan springs up and calls-




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



# Nº 14. Dramatic Scene:- Ali Shar's Banishment.

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

Slowly and impressive.

PIANO

*pp*

*mp*

*dim.*

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

*pp very sustained.*

*pp delicately.*

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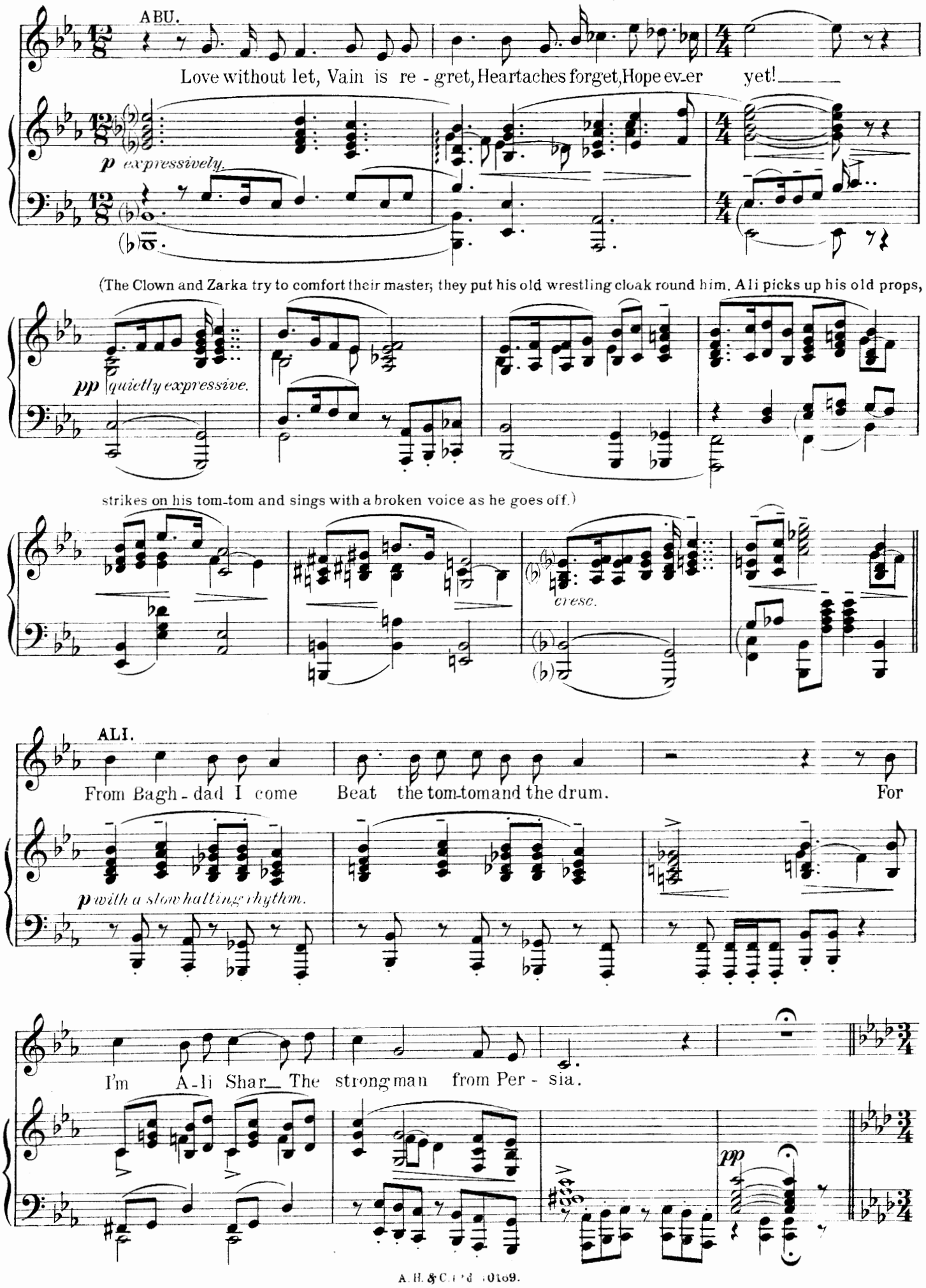
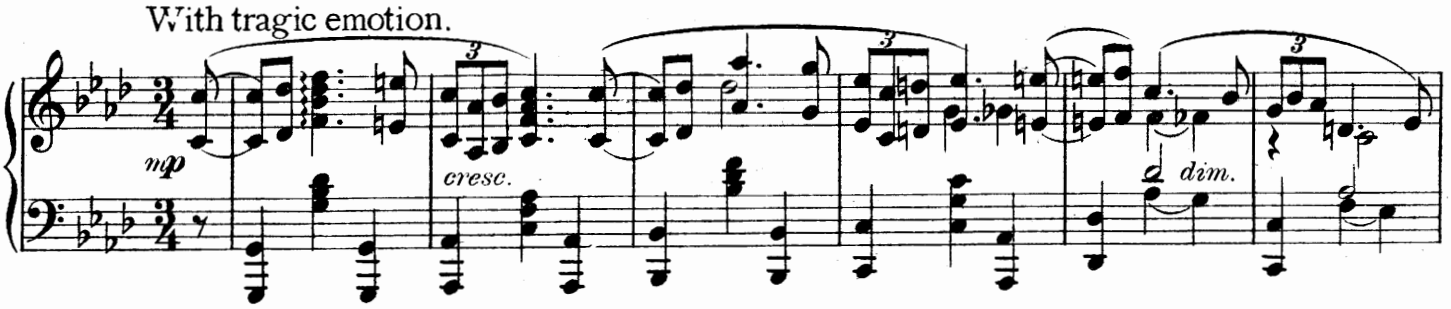
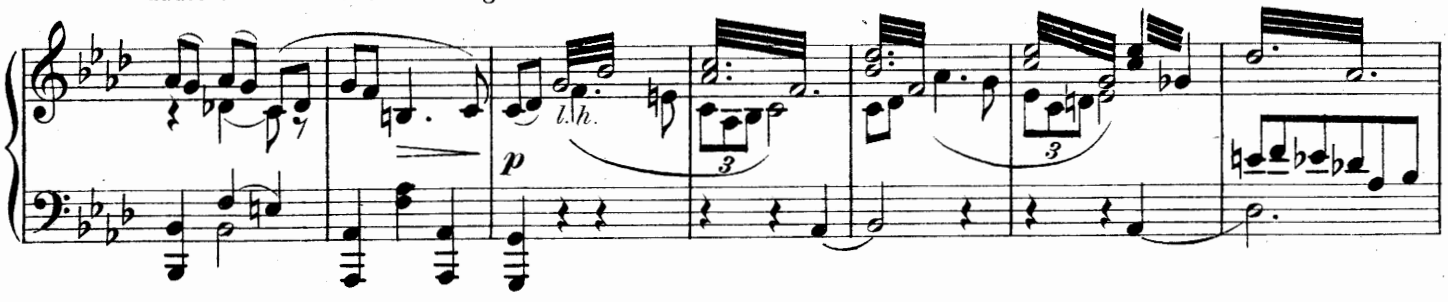

ABU.
Love without let, Vain is re - gret, Heartaches forget, Hope ev-er yet!
p expressively.
(The Clown and Zarka try to comfort their master; they put his old wrestling cloak round him. Ali picks up his old props,
pp quietly expressive.
strikes on his tom-tom and sings with a broken voice as he goes off.)
cresc.
ALI.
From Bagh - dad I come Beat the tom-tom and the drum. For
p with a slow halting rhythm.
I'm A-li Shar The strong man from Per - sia.
pp

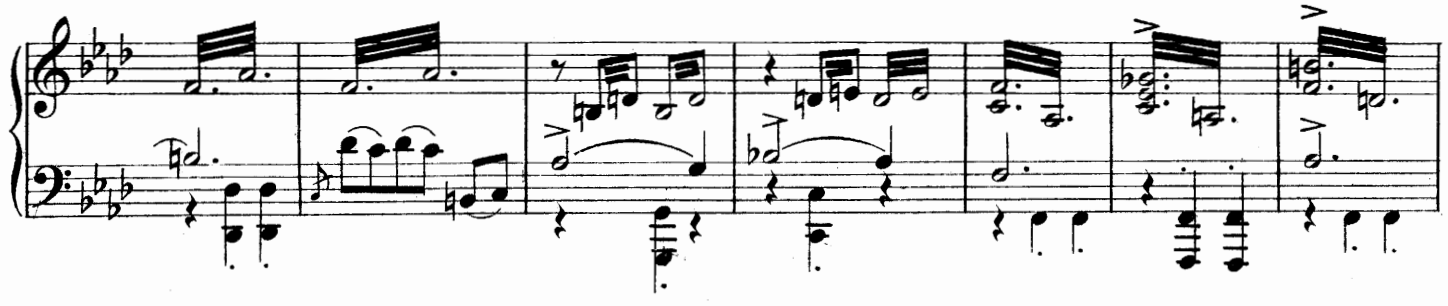
(Zummurud is in the Sultans arms. Down the steps comes Sharazad and the women. She comes down to the dais and

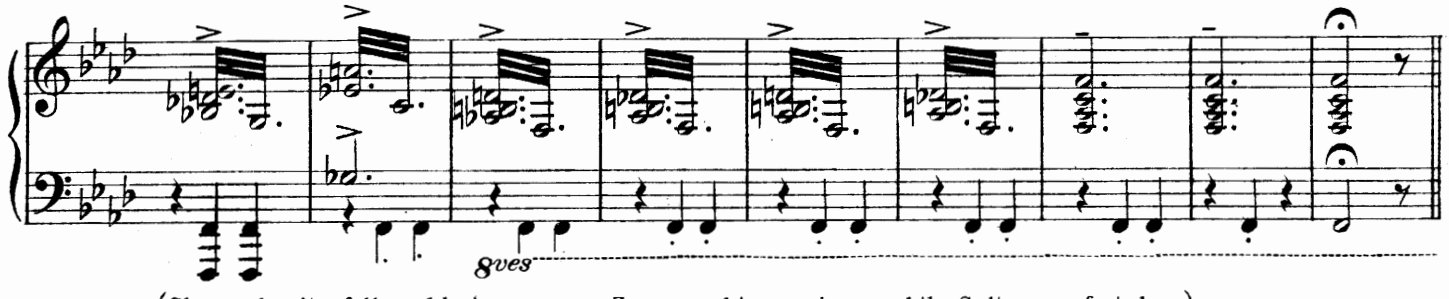
With tragic emotion.



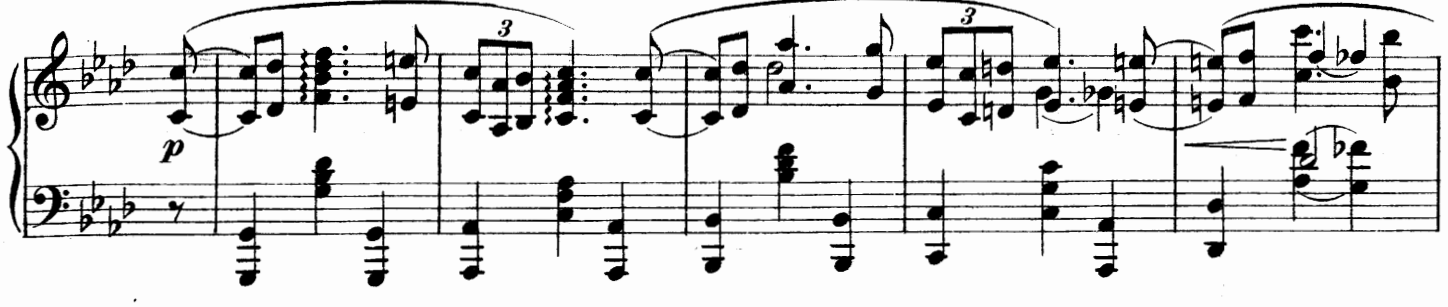

addresses the Sultan informing him of the murder of her son.)

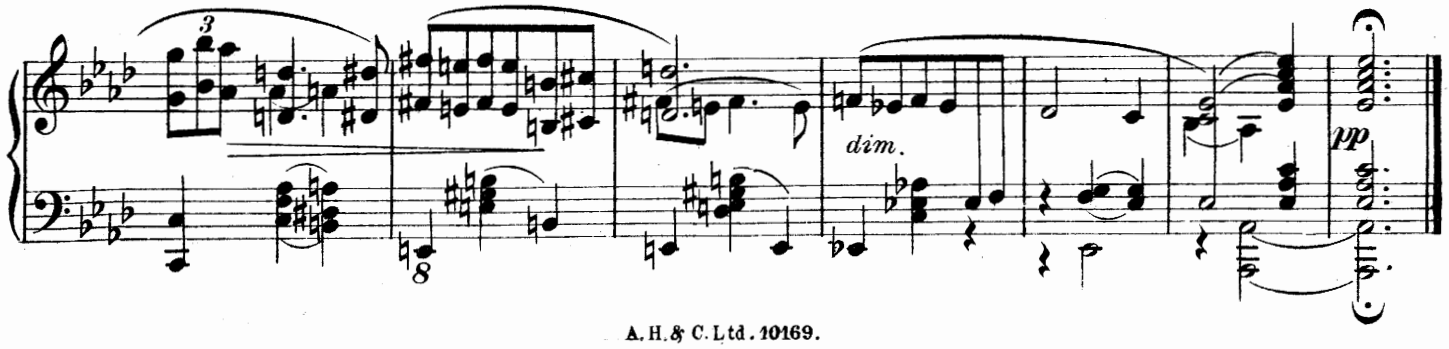




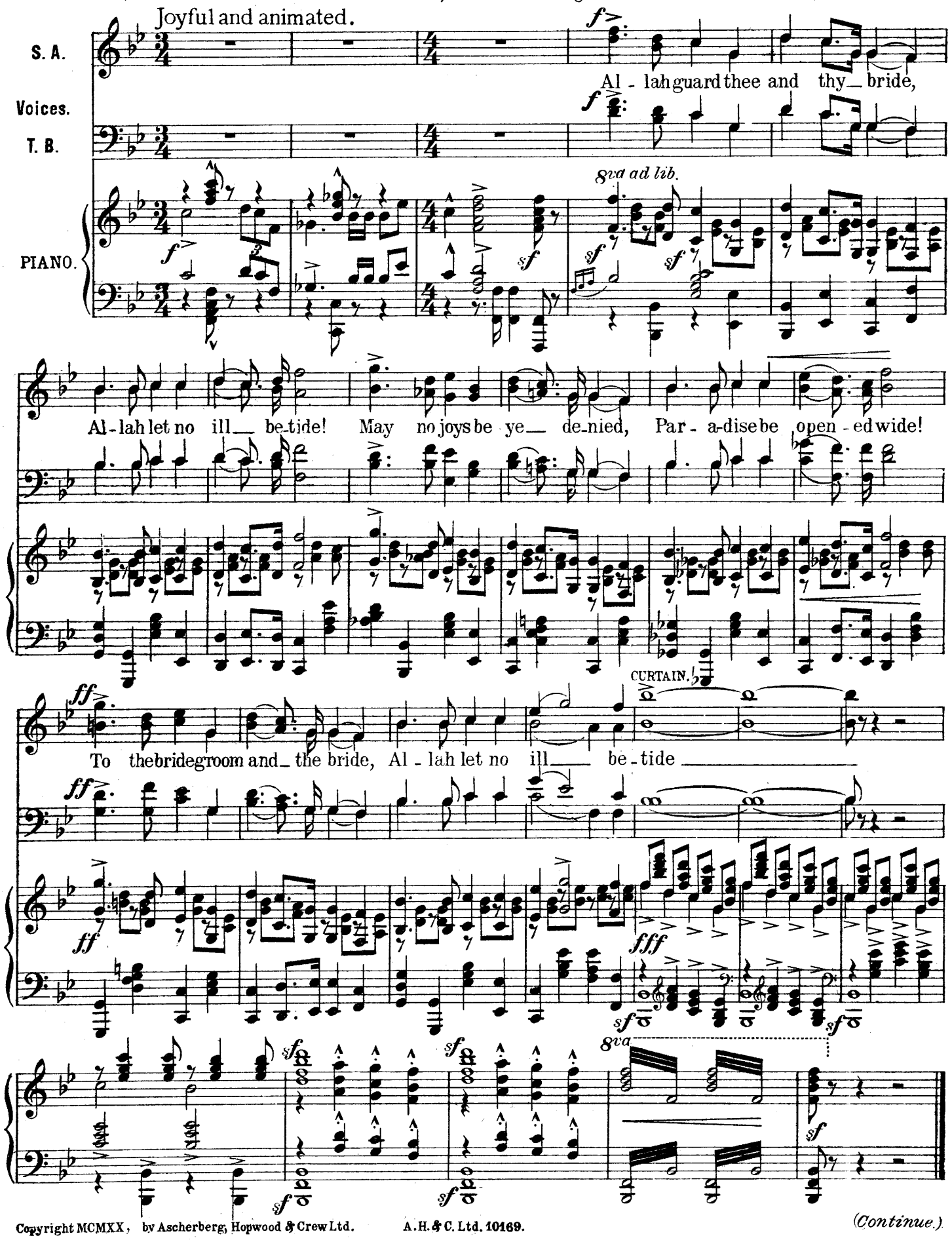

(Sharazad exits. followed by her women. Zummurud is weeping, and the Sultan comforts her.)



# No. 15. Bridal Chorus:- "Allah guard thee."

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

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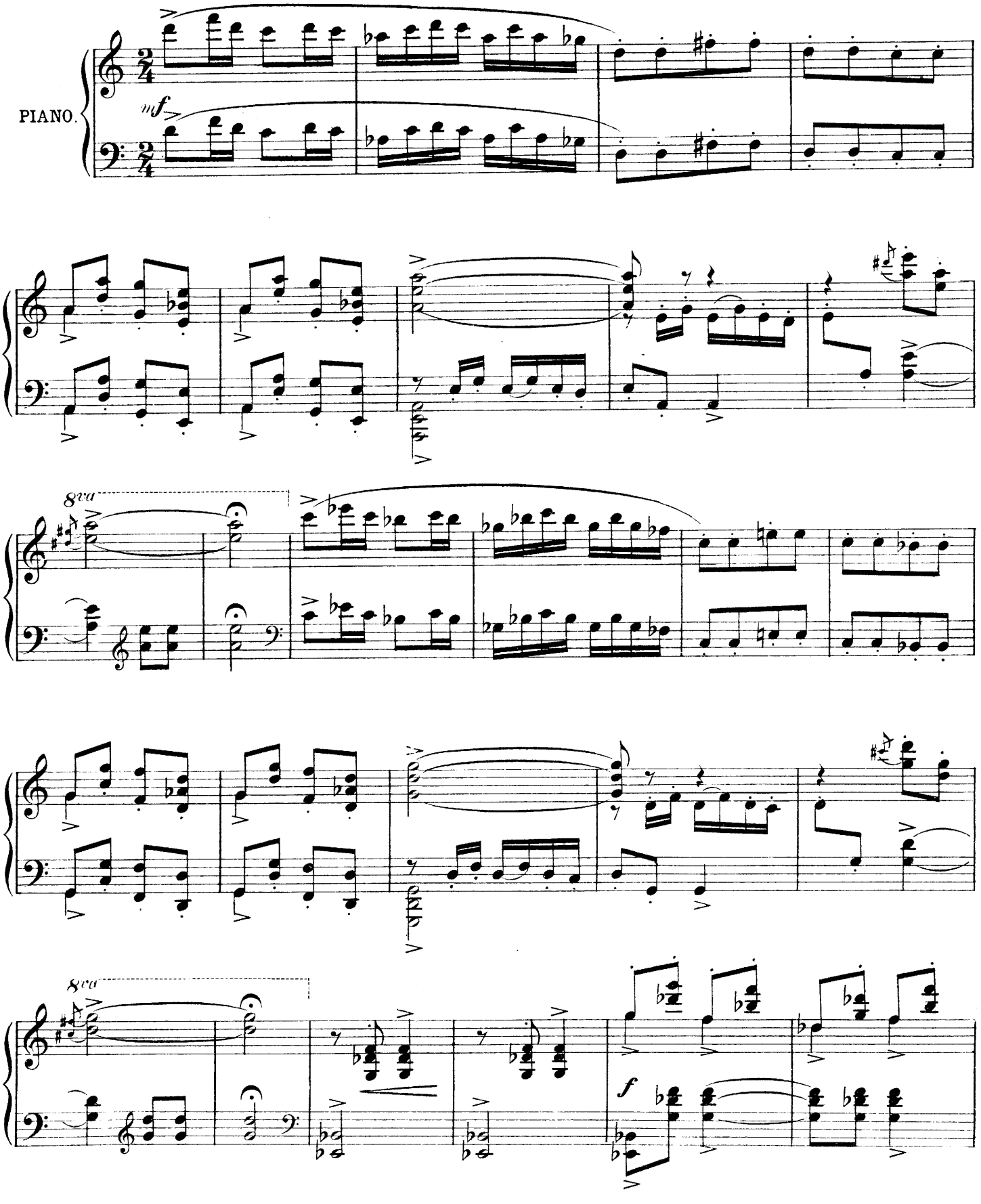
(Continue.)

# No 16:- Introduction to Chinese Scene.

Steady in tempo, grotesque in style.

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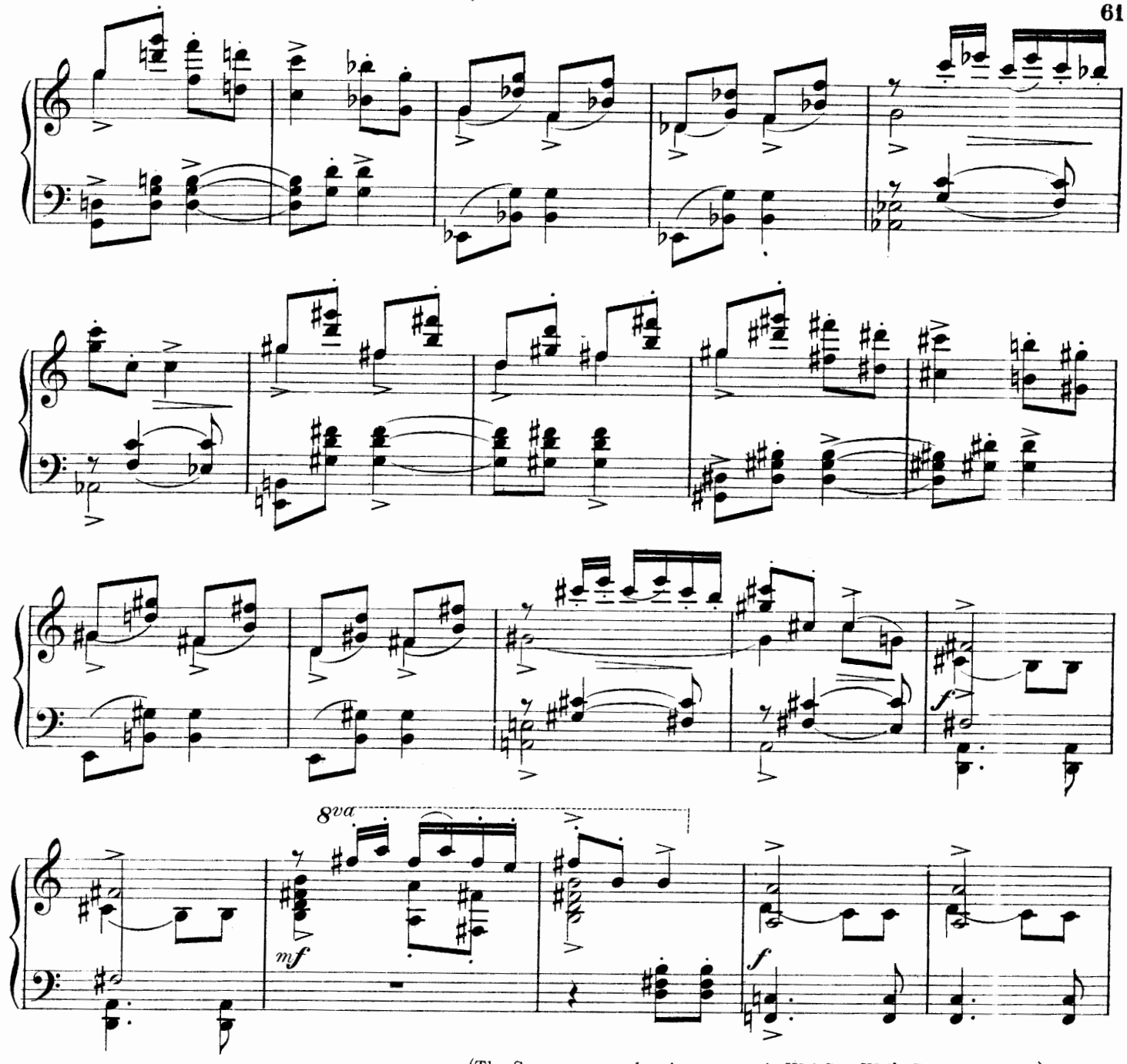
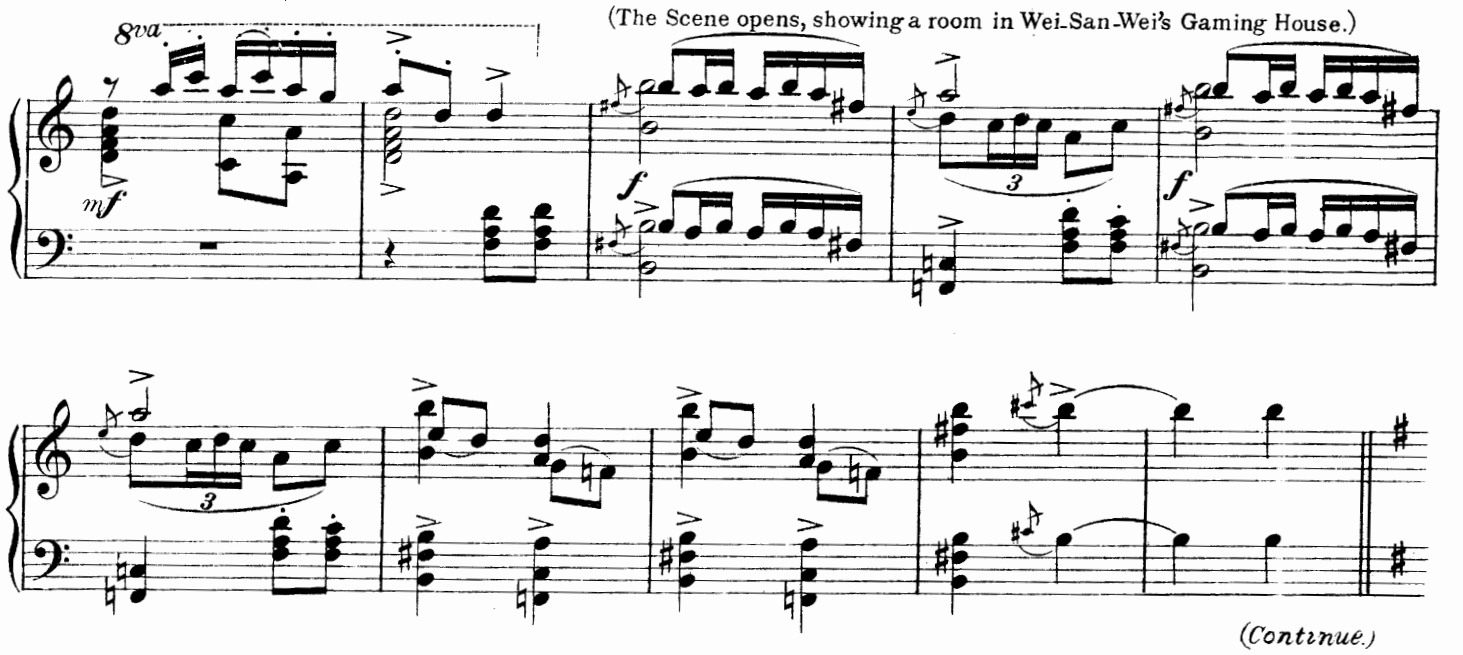



(The Scene opens, showing a room in Wei-San-Wei's Gaming House.)

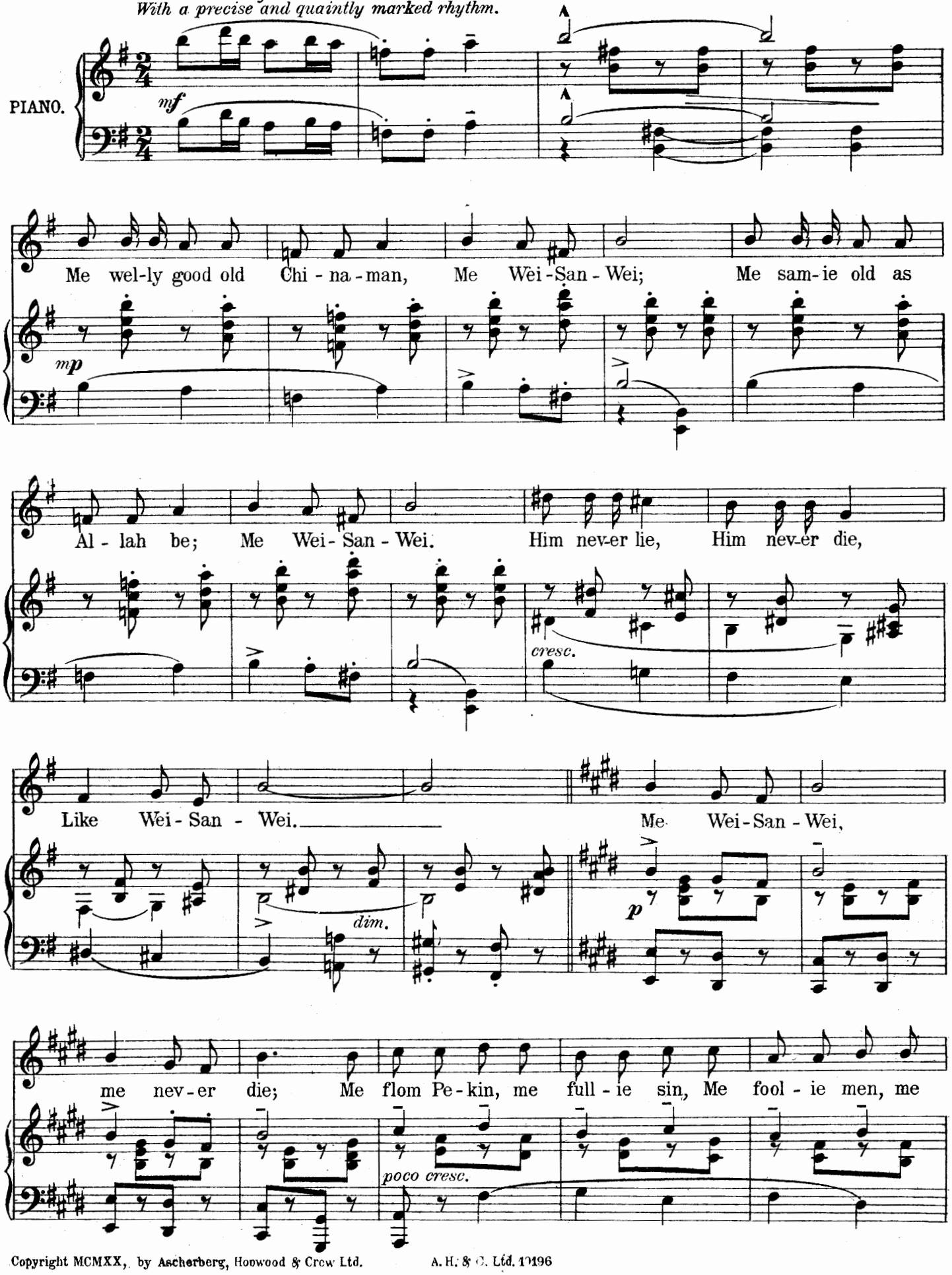



(Continue.)

# No 17:- The Chinaman's Song.

WEI-SAN-WEI.

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

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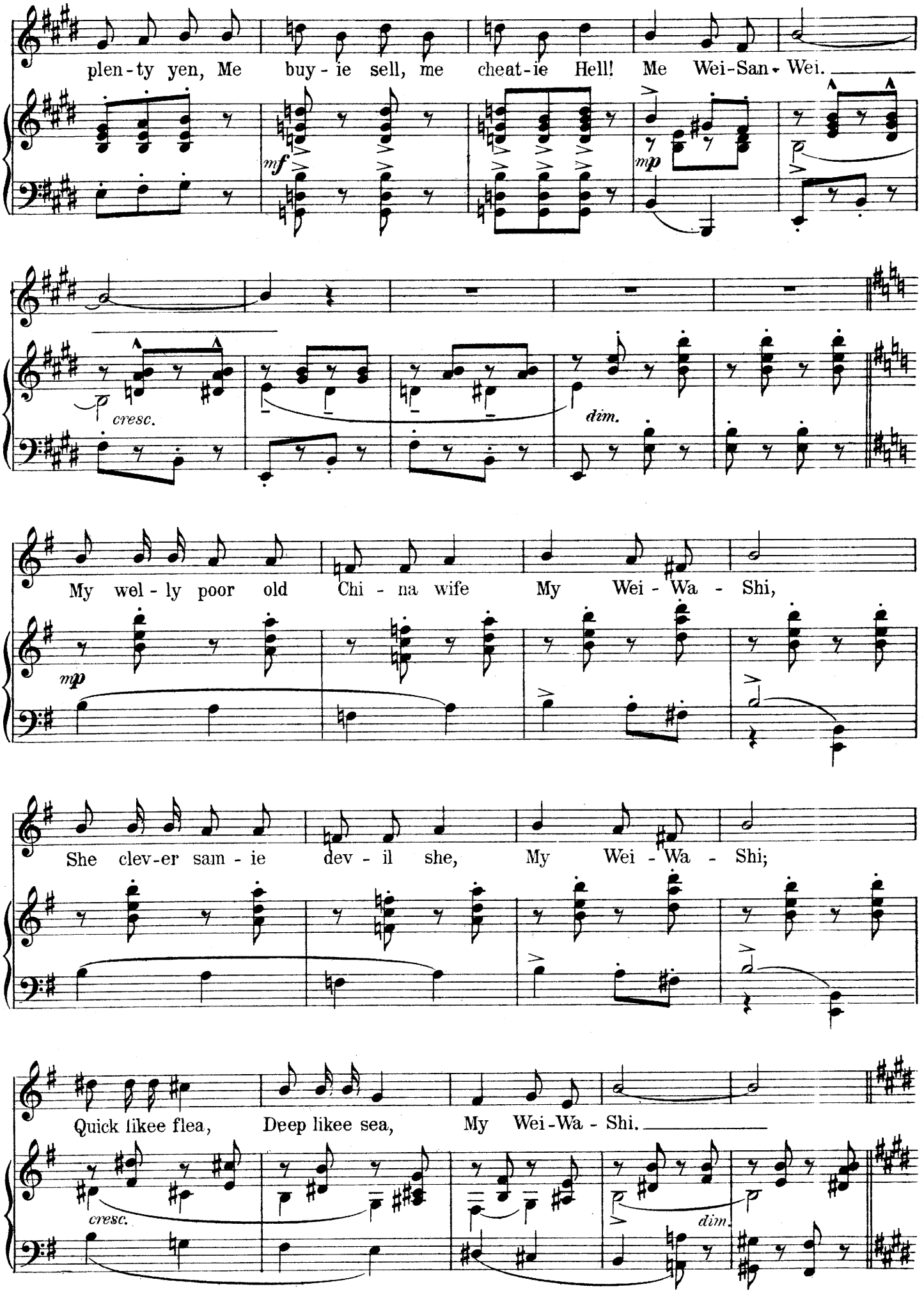
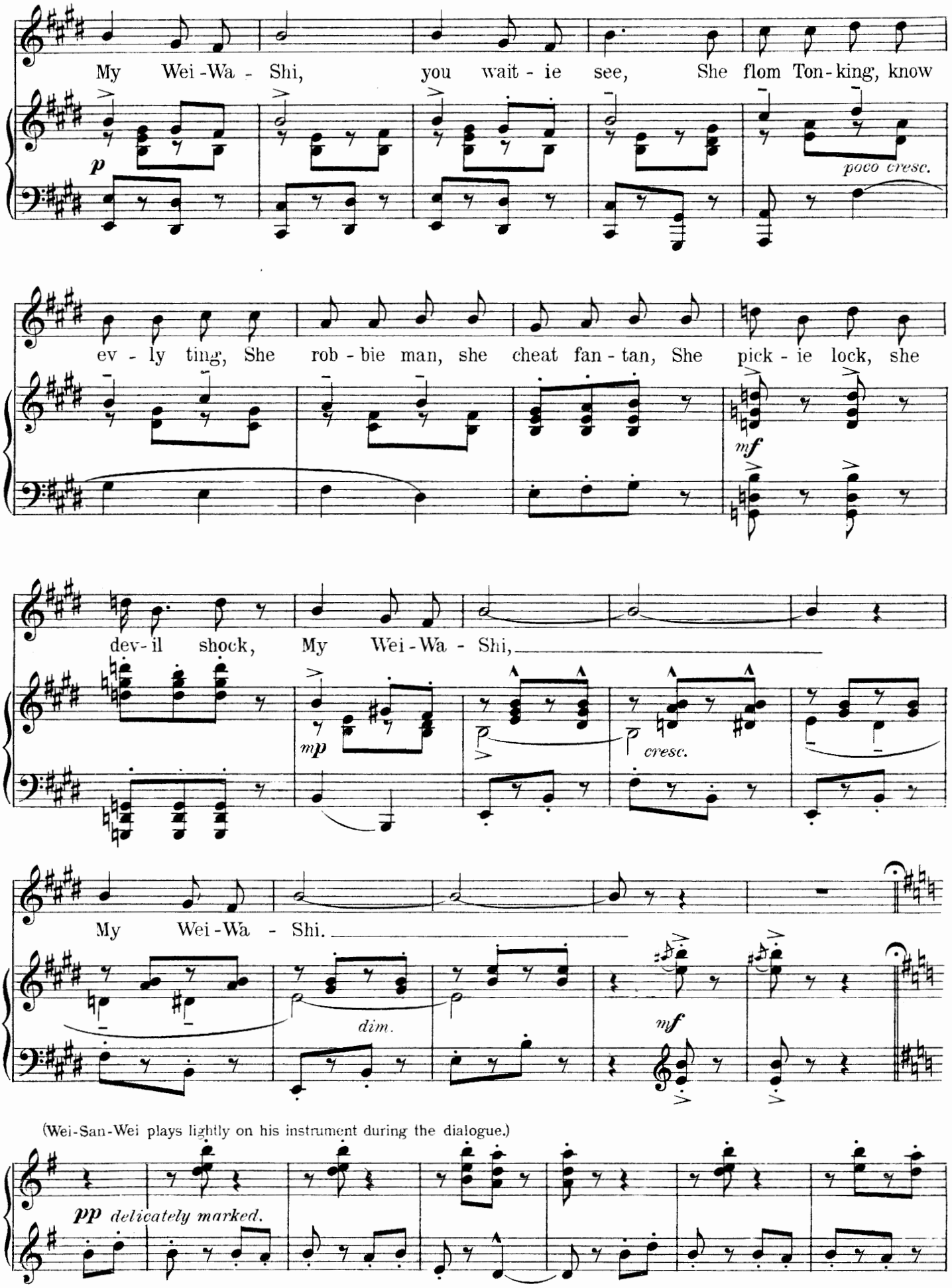
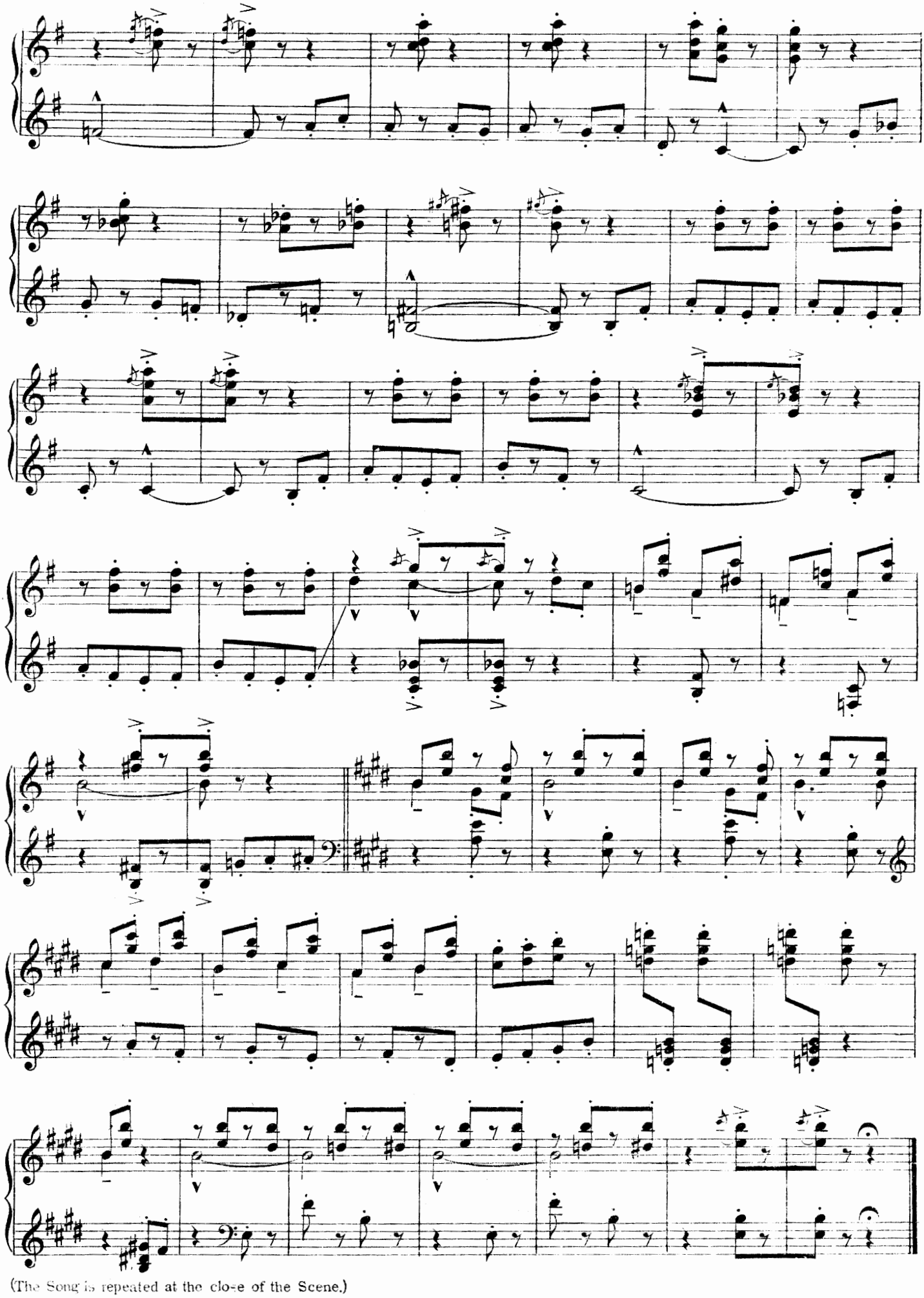
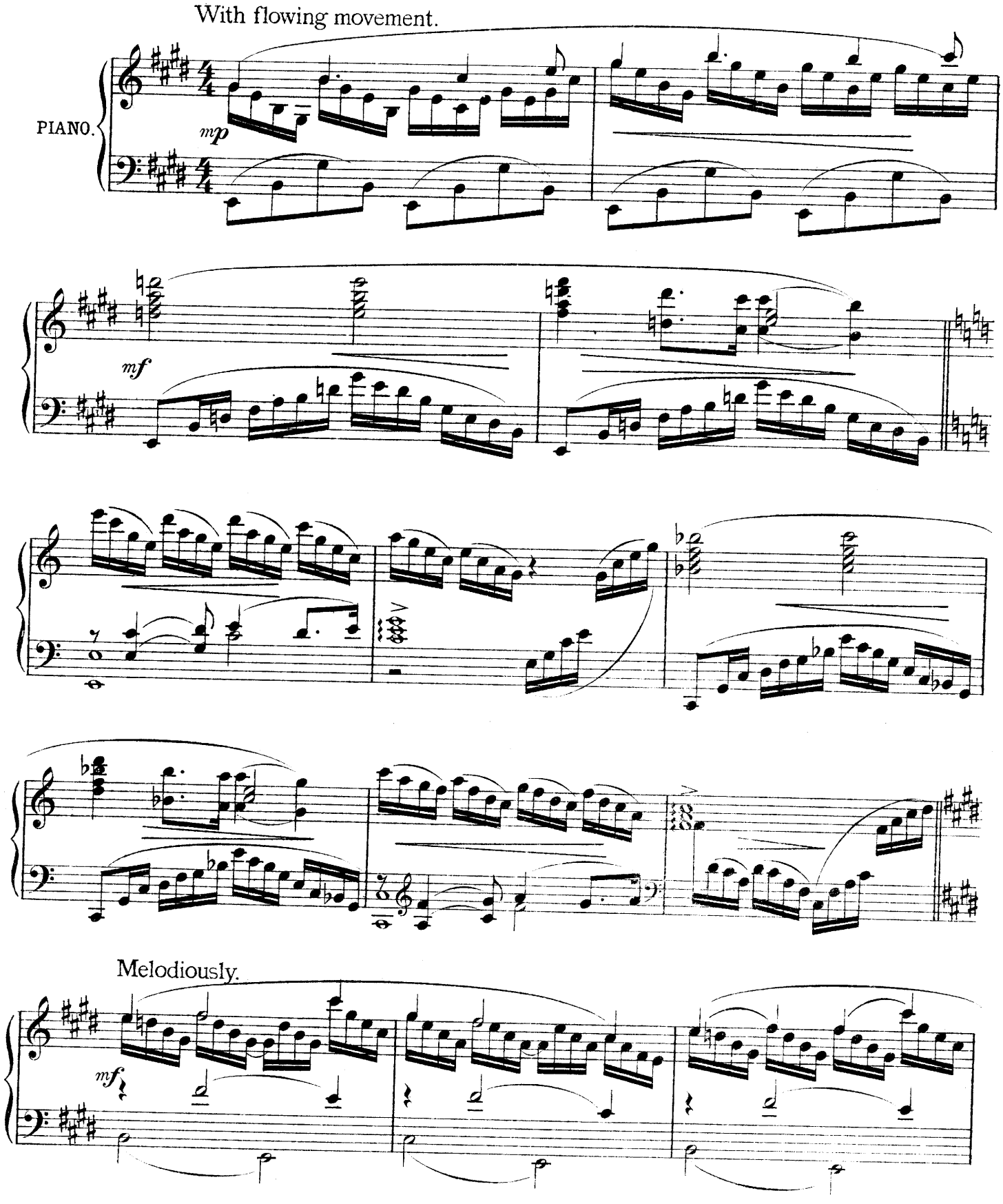

plen-ty yen, Me buy-ie sell, me cheat-ie Hell! Me Wei-San-Wei.
mf
mp
cresc.
dim.
My wel-ly poor old Chi-na wife My Wei-Wa-Shi,
mp
She clev-er sam-ie dev-il she, My Wei-Wa-Shi;
Quick likee flea, Deep likee sea, My Wei-Wa-Shi.
cresc.
dim.


My Wei-Wa - Shi, you wait - ie see, She flom Ton-king, know
p
poco cresc.
ev - ly ting, She rob - bie man, she cheat fan - tan, She pick - ie lock, she
mf
dev- il shock, My Wei-Wa - Shi,
mp
cresc.
My Wei-Wa - Shi.
dim.
mf
(Wei-San-Wei plays lightly on his instrument during the dialogue.)
pp delicately marked.



(The Song is repeated at the close of the Scene.)

# No 18. Descriptive Interlude:- "In the Palace Gardens."

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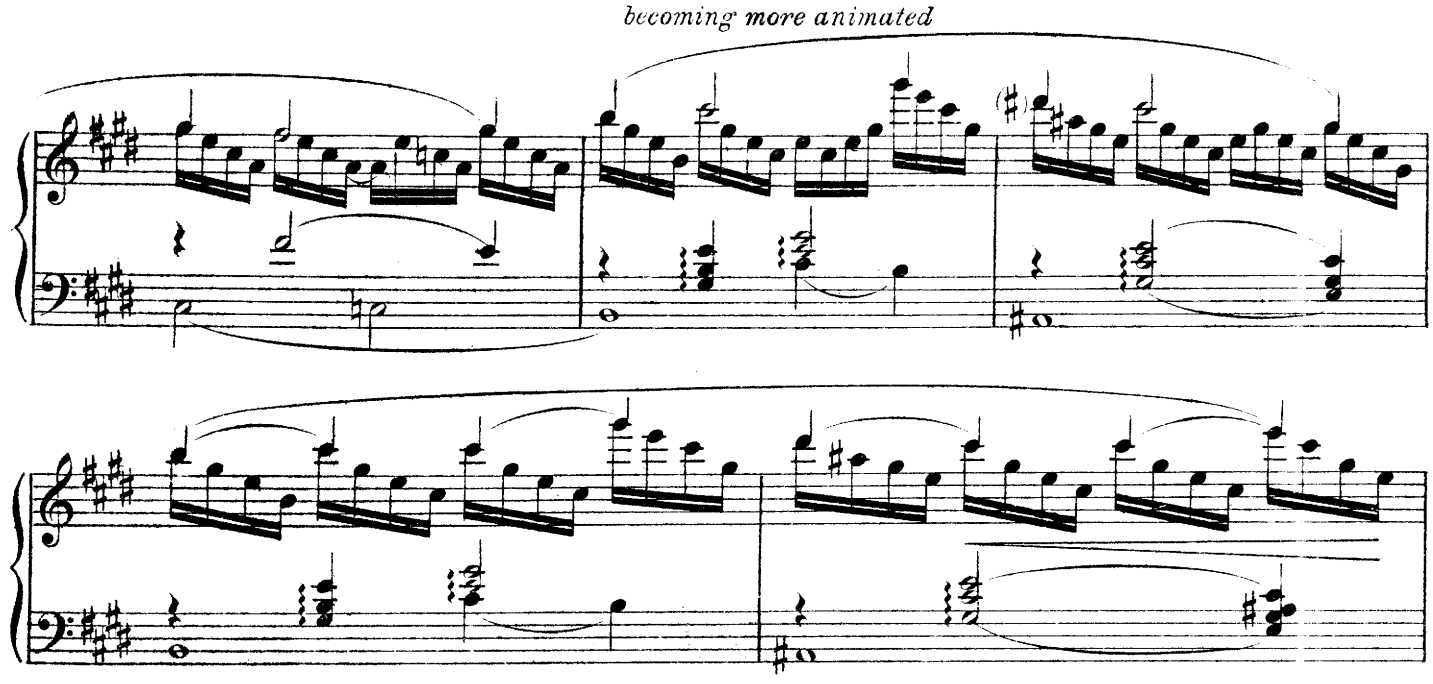
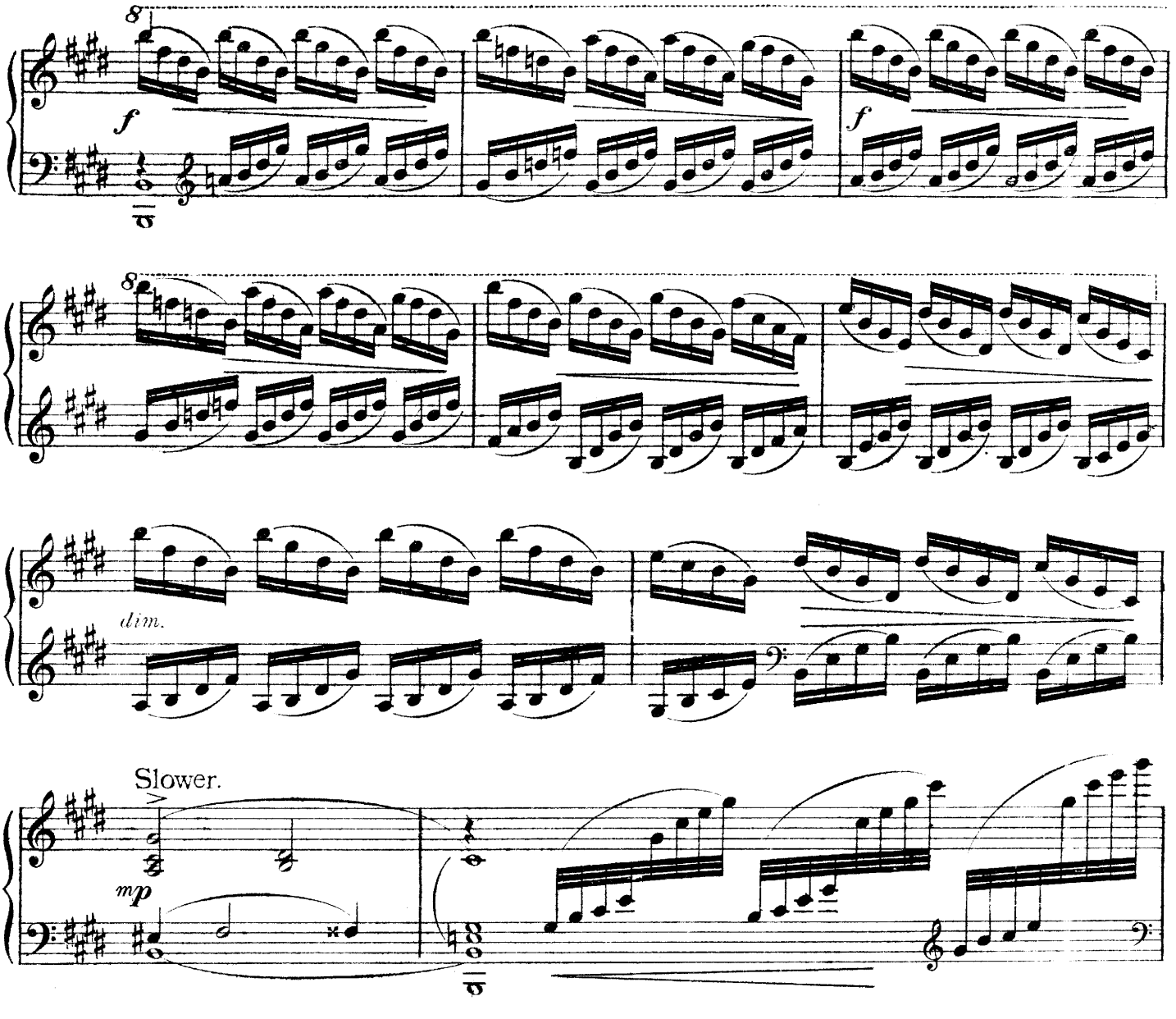
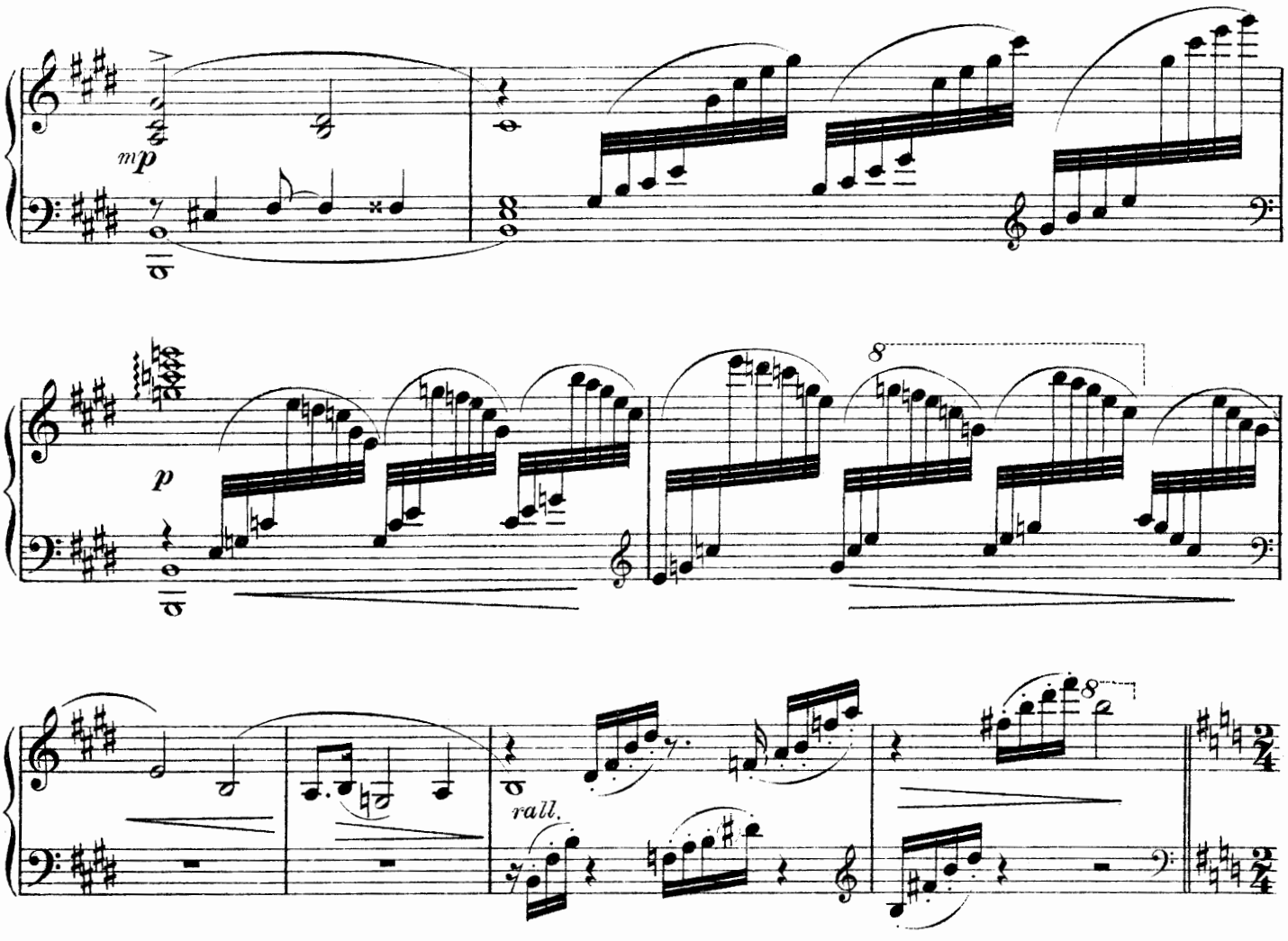
*becoming more animated*



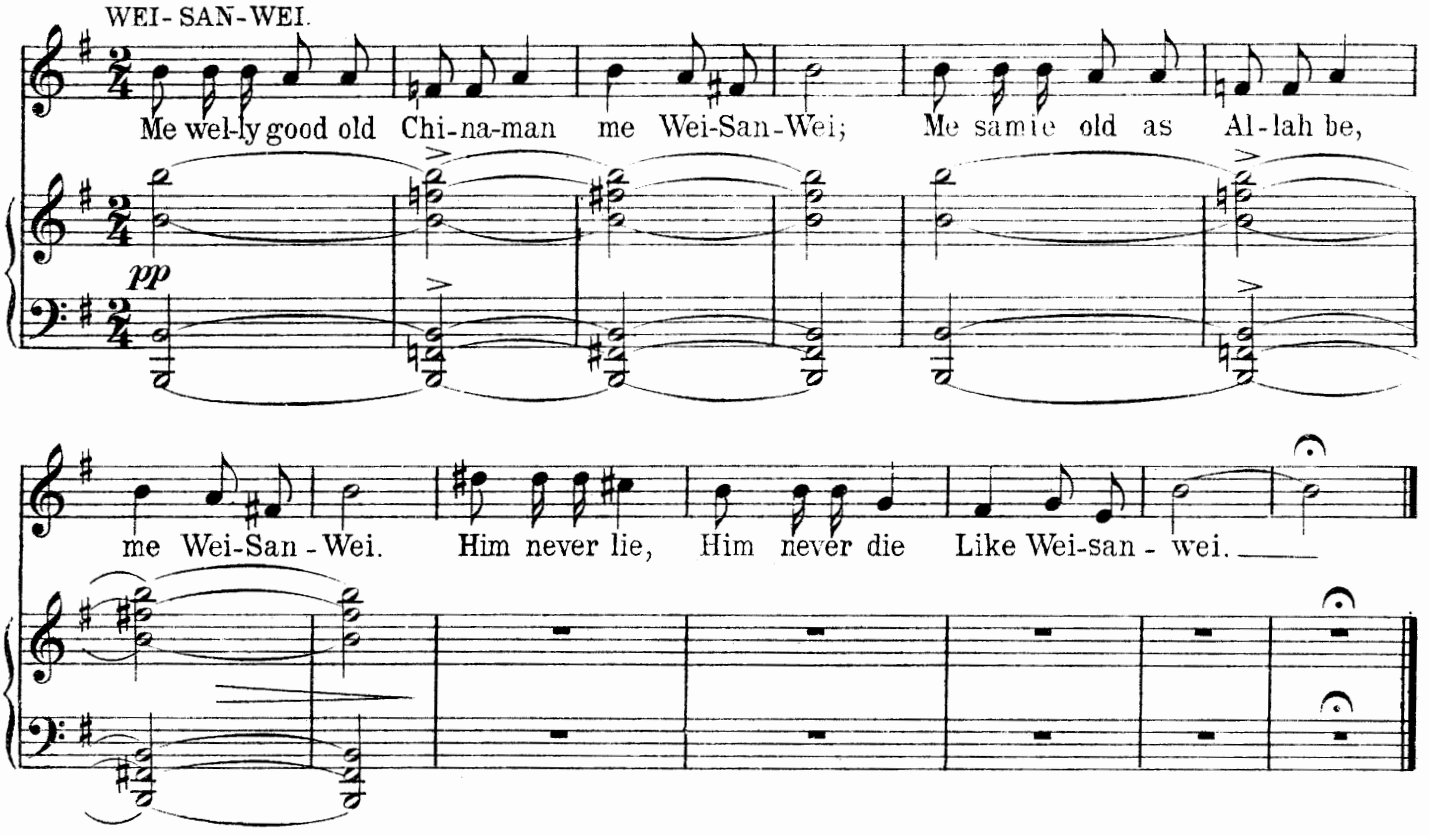
(**The Curtain rises disclosing the Sultan's Garden in which is a fountain with water lilies in bloom.**)



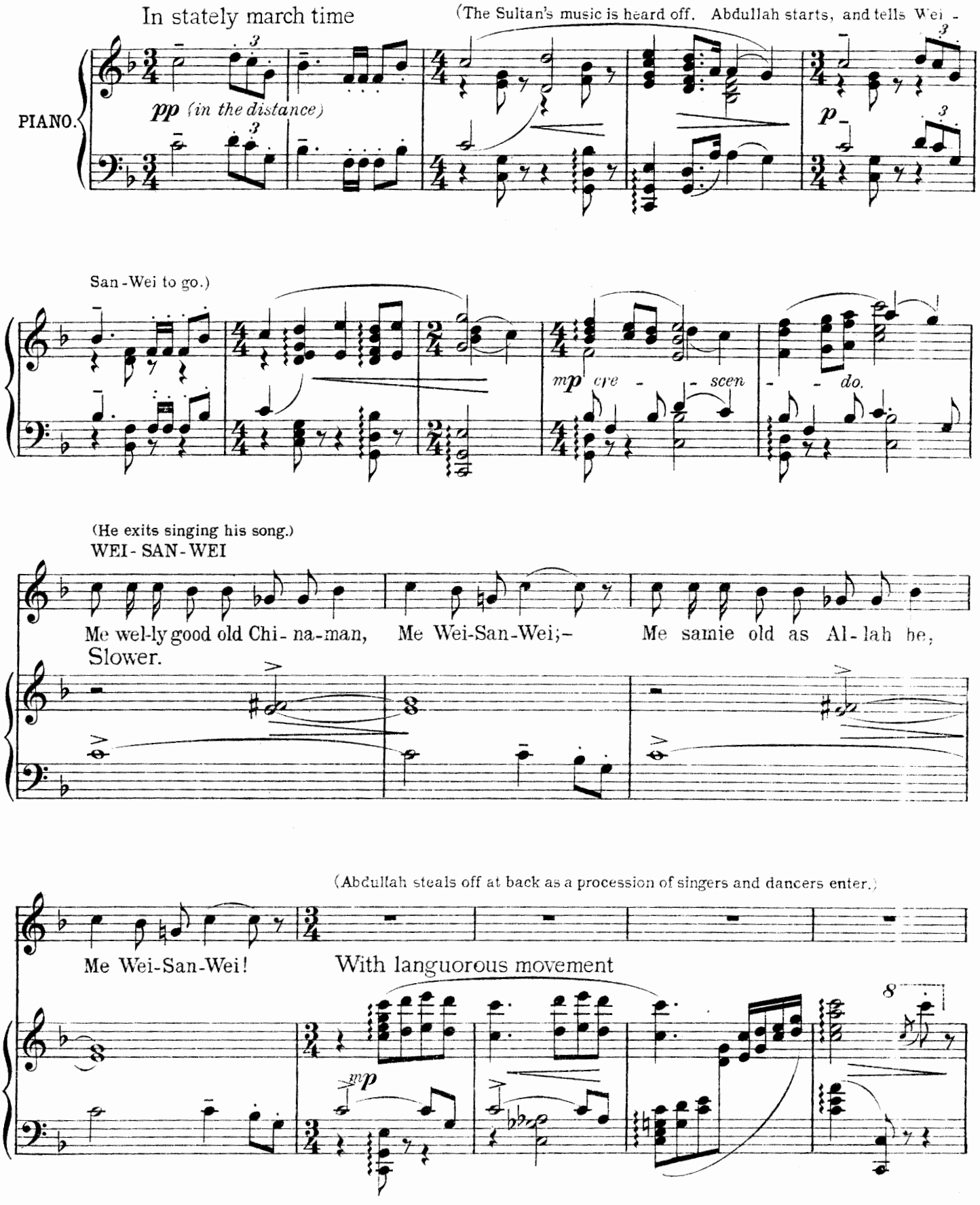



Slow and misterious. (Abdullah enters and hears Wei-San-Wei singing outside.)

WEI-SAN-WEI.



# No 19:- Entrance of Singers and Dancers.

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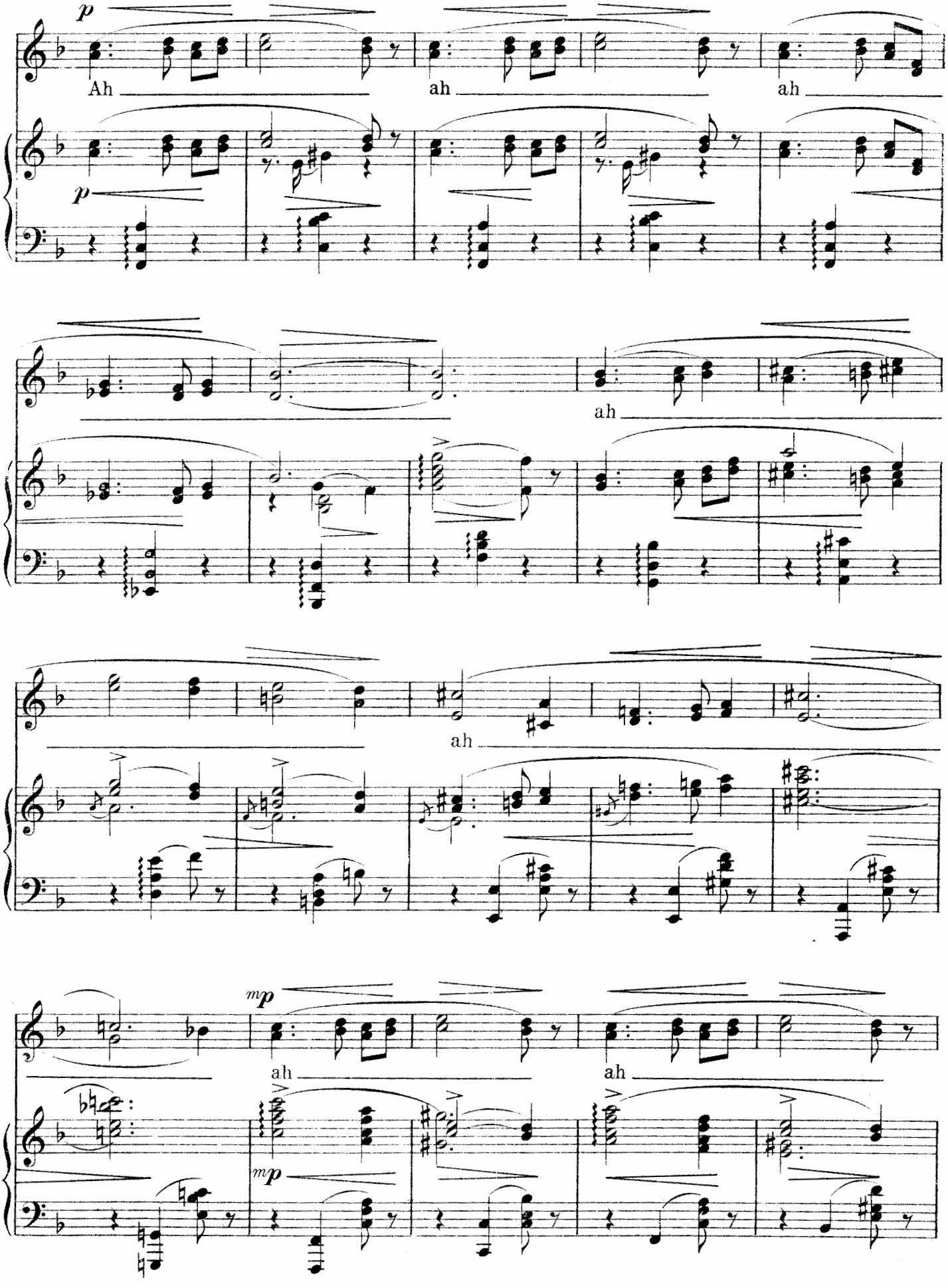
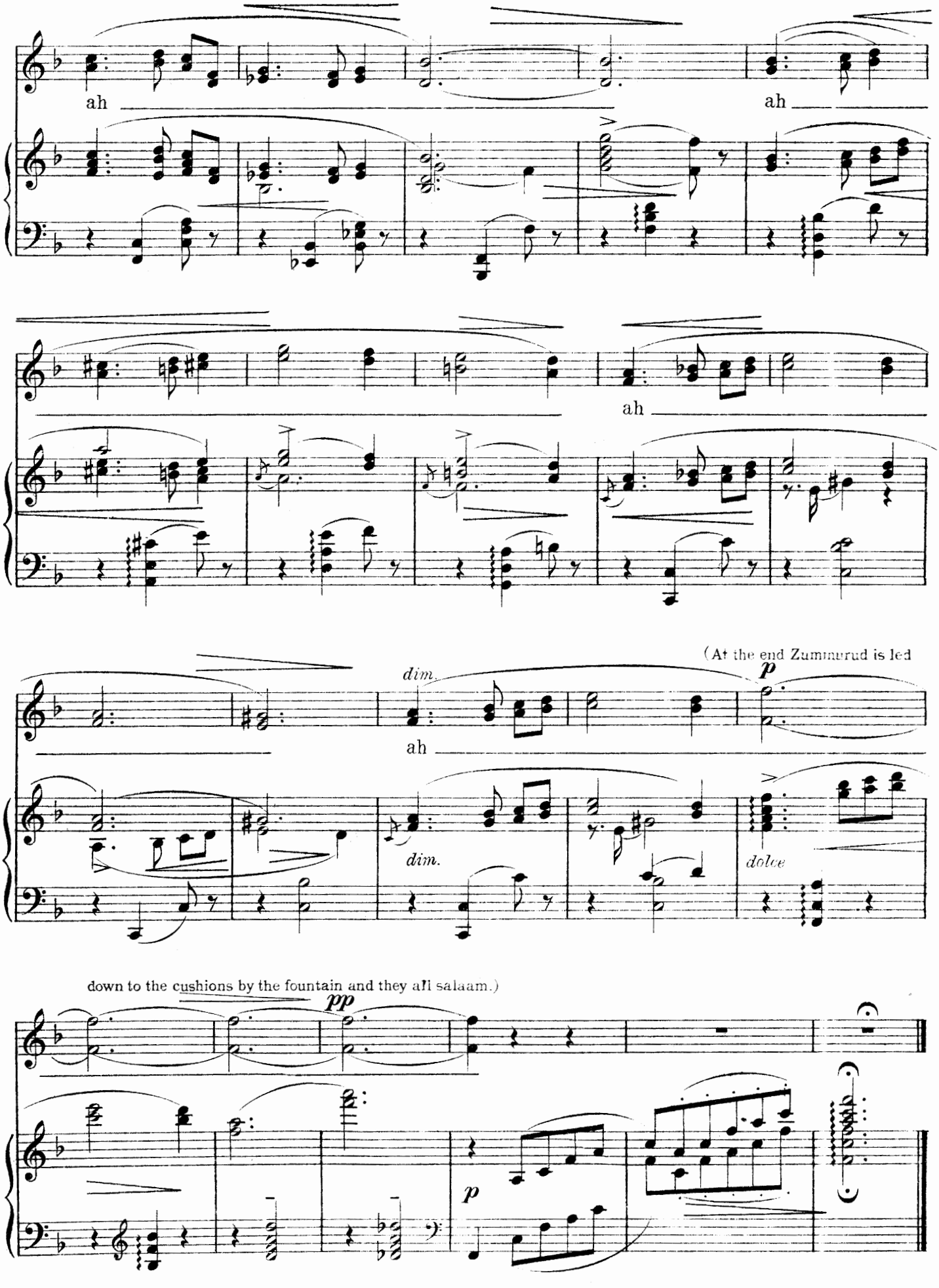
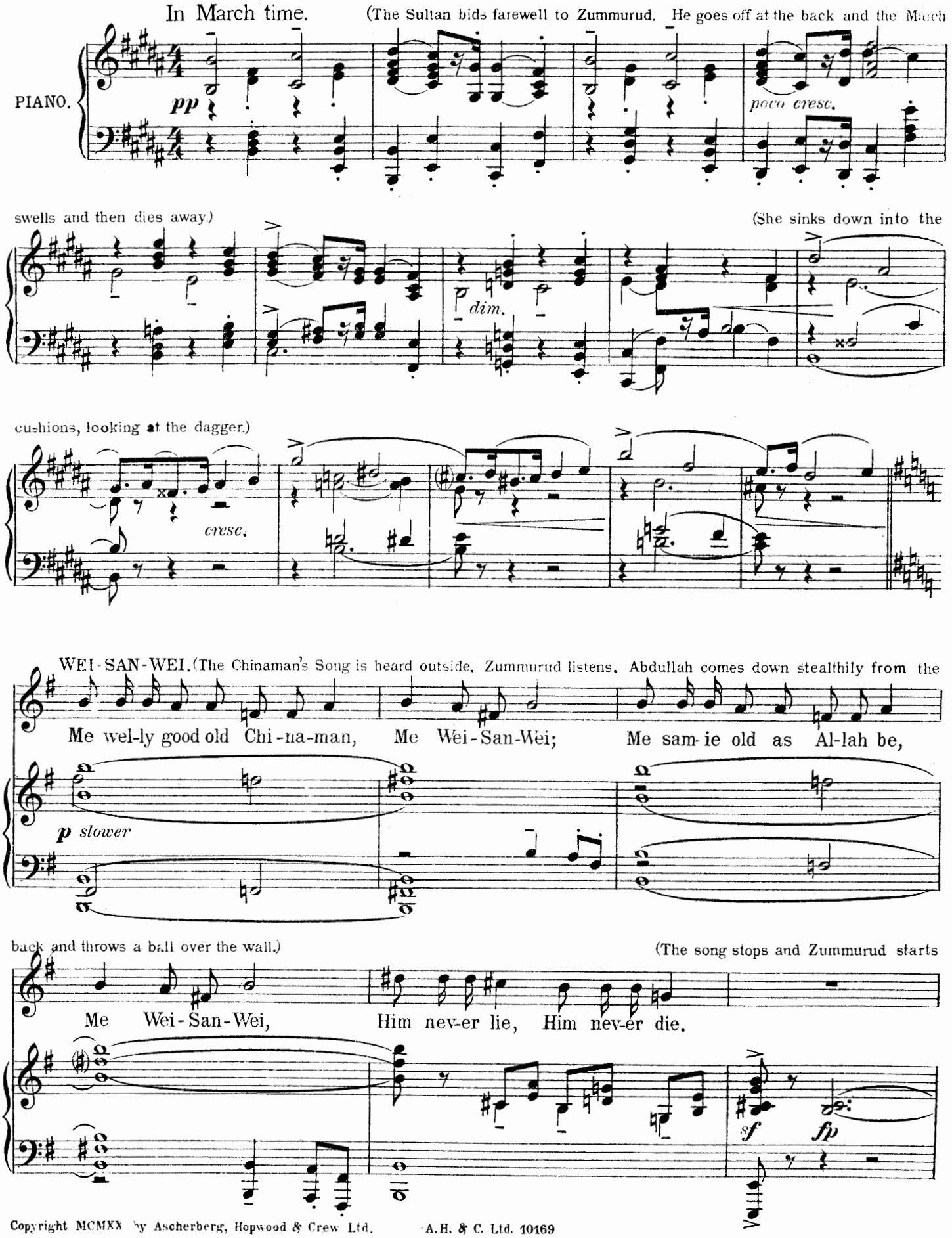
GIRLS VOICES. (Attendants enter with cushions, fruit, cakes etc. followed by the Sultan and Zummurud.)




ah
ah
ah
(At the end Zumurrud is led
dim.
p
ah
dim.
dolce
down to the cushions by the fountain and they all salaam.)
pp
p

# Nº 20:– Finale to Act I.

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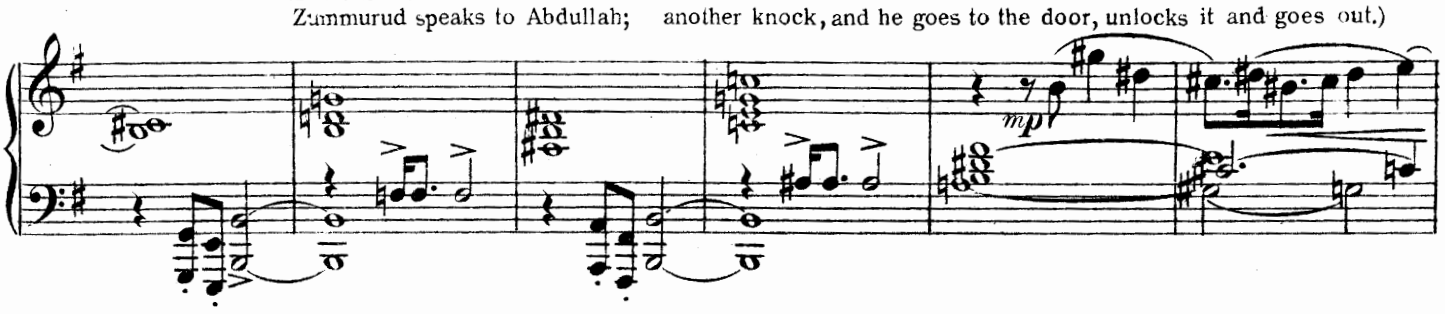
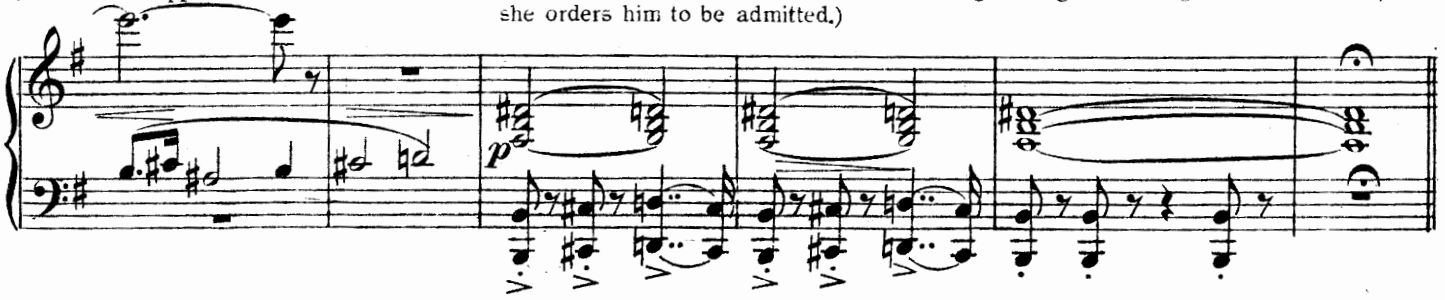
rubbing the dagger, Abdullah watching.)

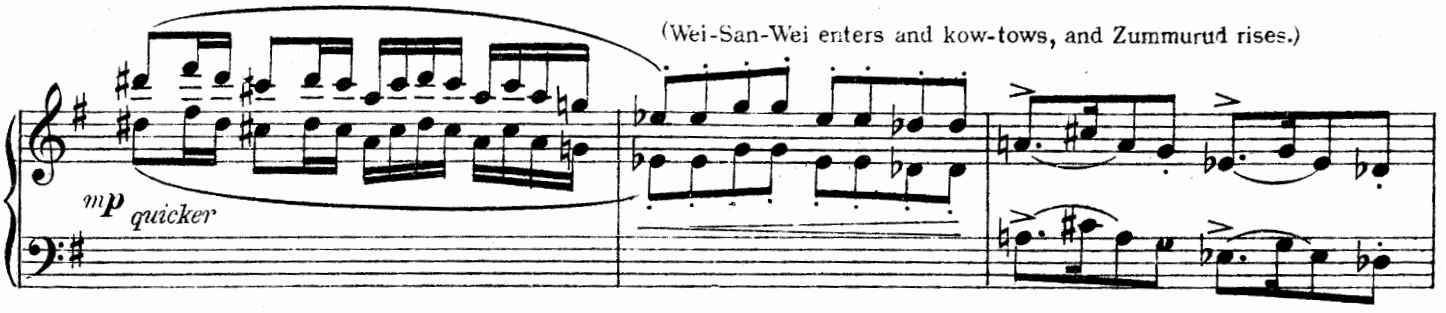
(There is a knock at the door and Zummurud speaks to Abdullah; another knock, and he goes to the door, unlocks it and goes out.)



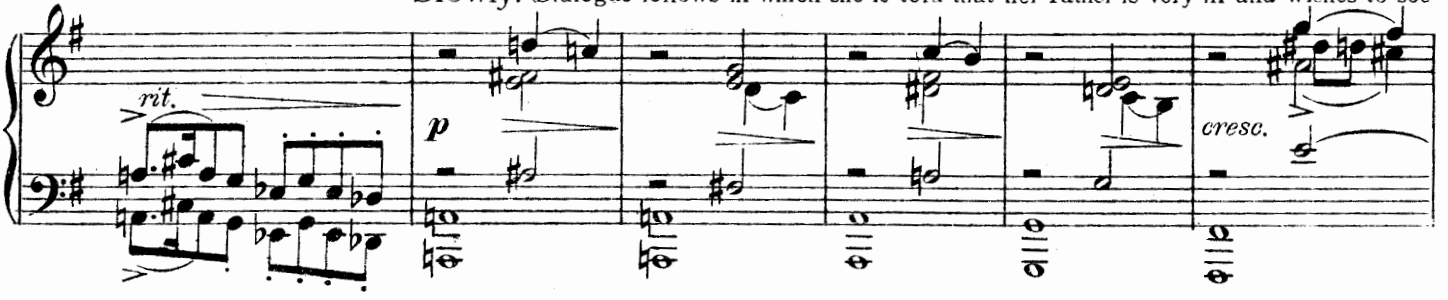

(Zummurud is apprehensive that evil is at hand. Abdullah re-enters and announces that a stranger brings a message from her Father, and she orders him to be admitted.)



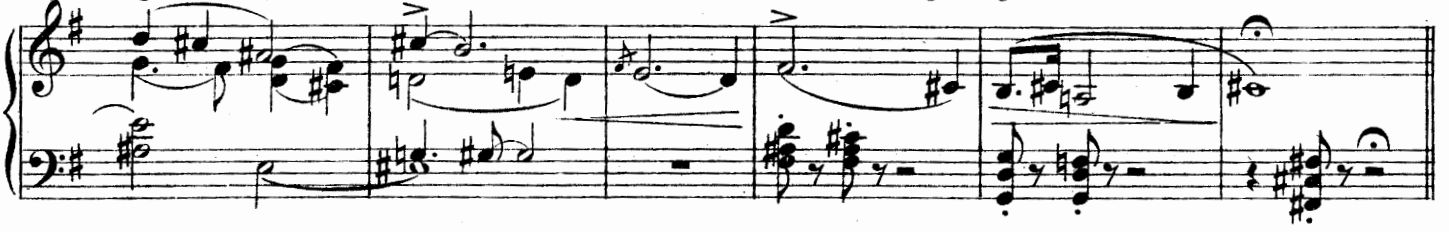

(Wei-San-Wei enters and kow-tows, and Zummurud rises.)



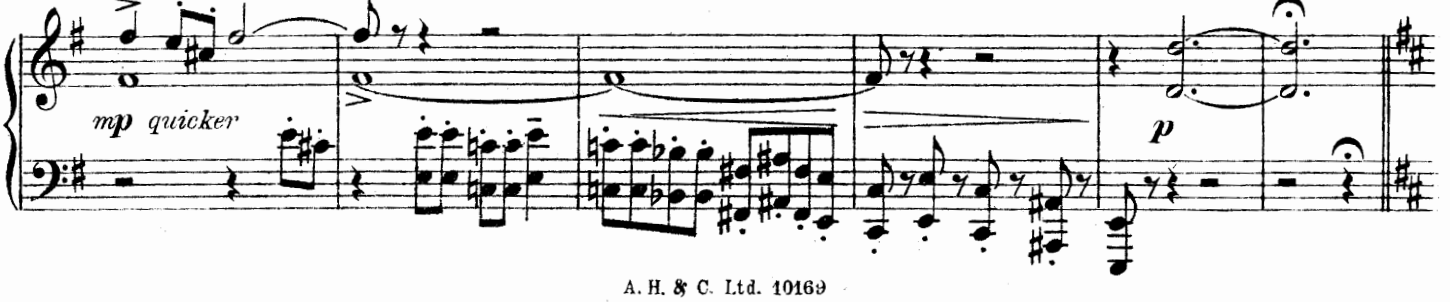

Slowly. (Dialogue follows in which she is told that her Father is very ill and wishes to see




her; although she has promised not to see him she eventually agrees to him being brought to her.)

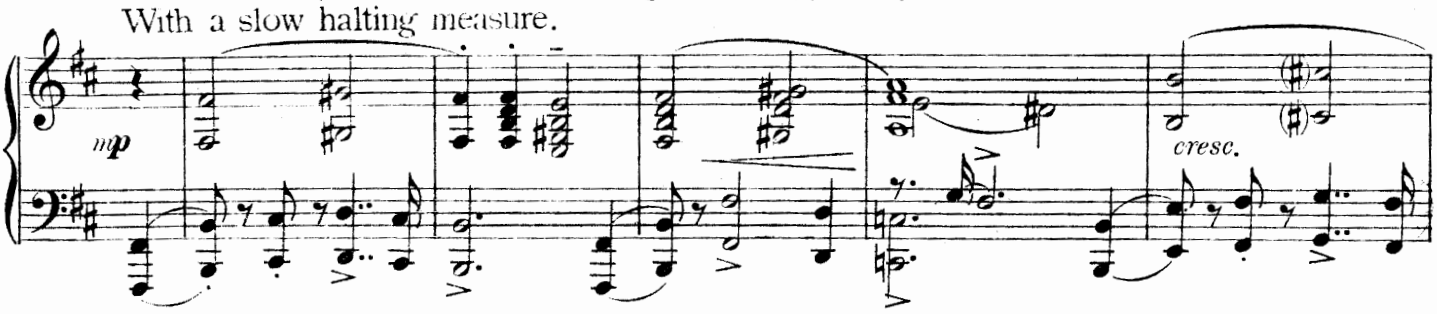


(Wei-San-Wei goes to the door, Abdullah goes to the back and looks off.)

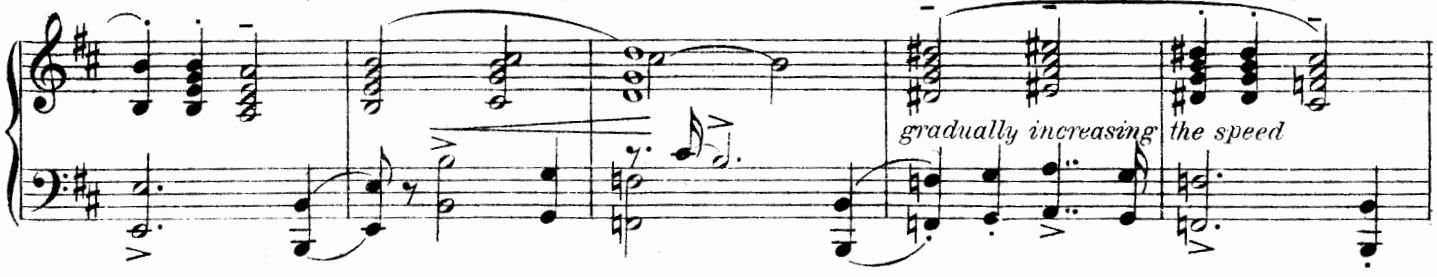


(Nur-al-din enters, clothed in Ali Shar's wrestling robe, and supported by Kataf and San-Wei. He totters to the centre

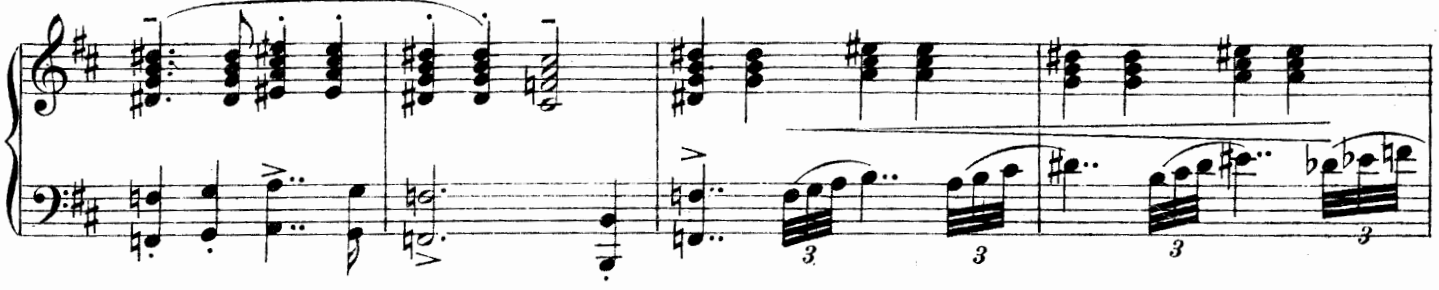
With a slow halting measure.



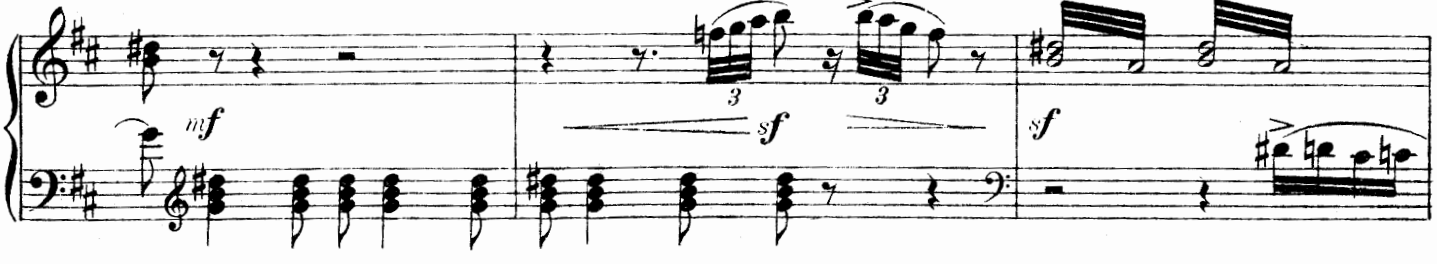

and falls down. Zummurud, still holding the dagger, kneels over him. She imagines him to be her Father, but on pulling the cloak



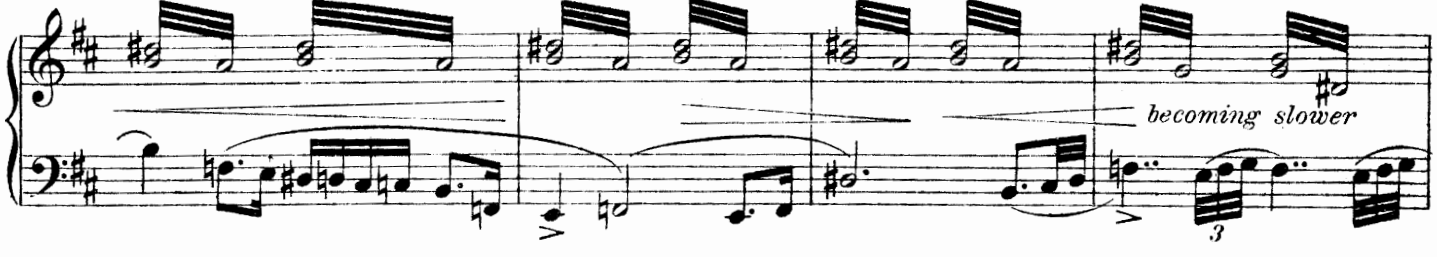

aside she uncovers the face of Nur-al-din and cries— *"Who art thou?"* She is seized by Kataf whilst San-Wei throws a scarf round



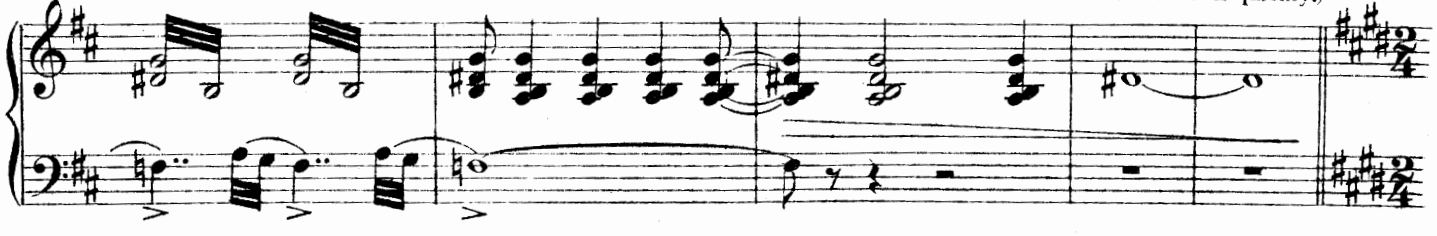

her mouth. Nur-al-din rises, leaving the cloak on the floor; as Abdullah moves to seize her she stabs him with the dagger, and he




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.*

(Wei Washi enters, points to Abdullah on the ground and ex-

*mp*

claims— *"Hwang sha ko ta pong"* San-Wei comes down, draws out dagger and wipes it on his cloak saying— *"My welly miselable wife*

*she tell you true, she welly clever, Allah keepie in him eye. Ta woo!")*

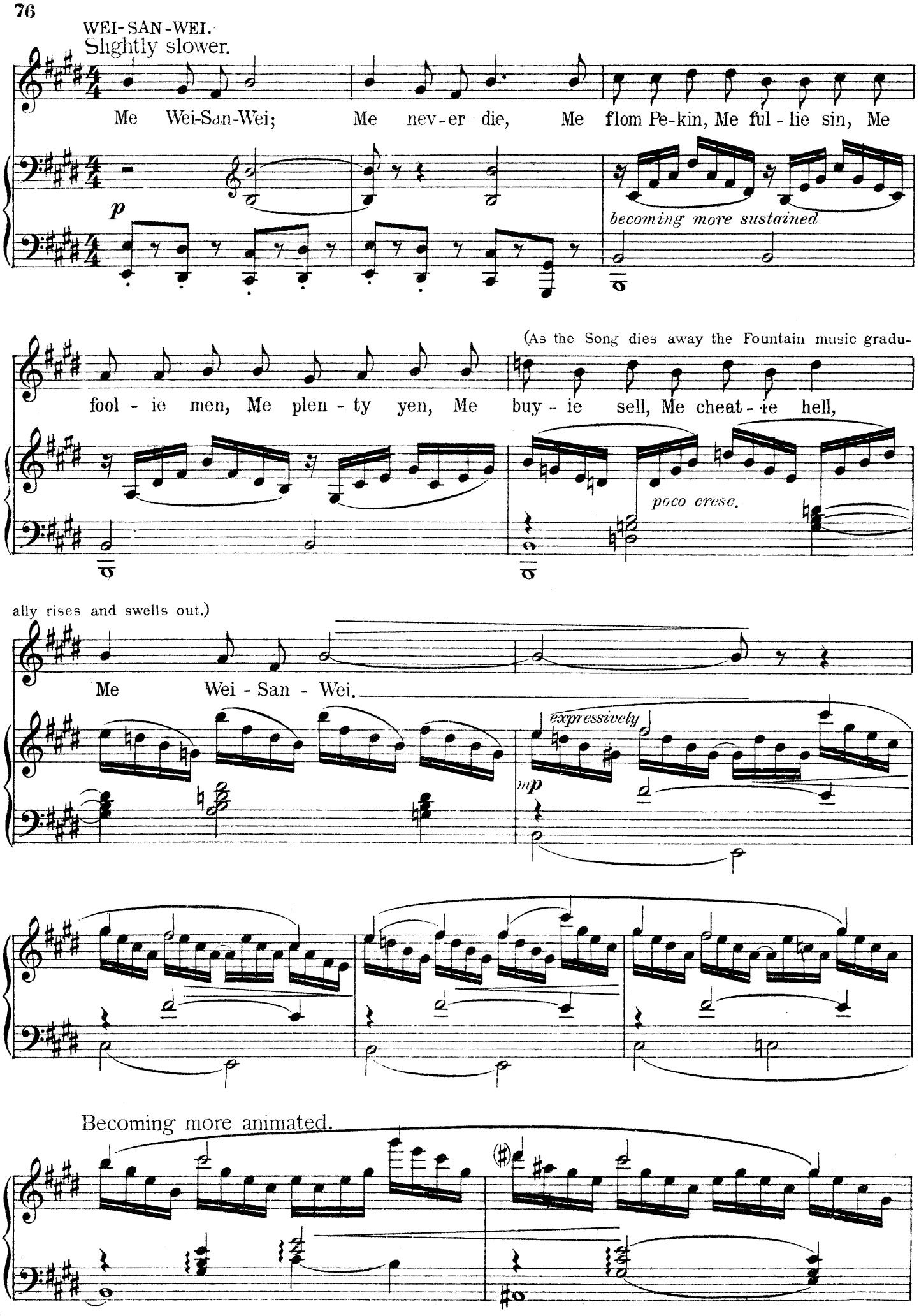
(They go. The door shuts, the lock is closed and

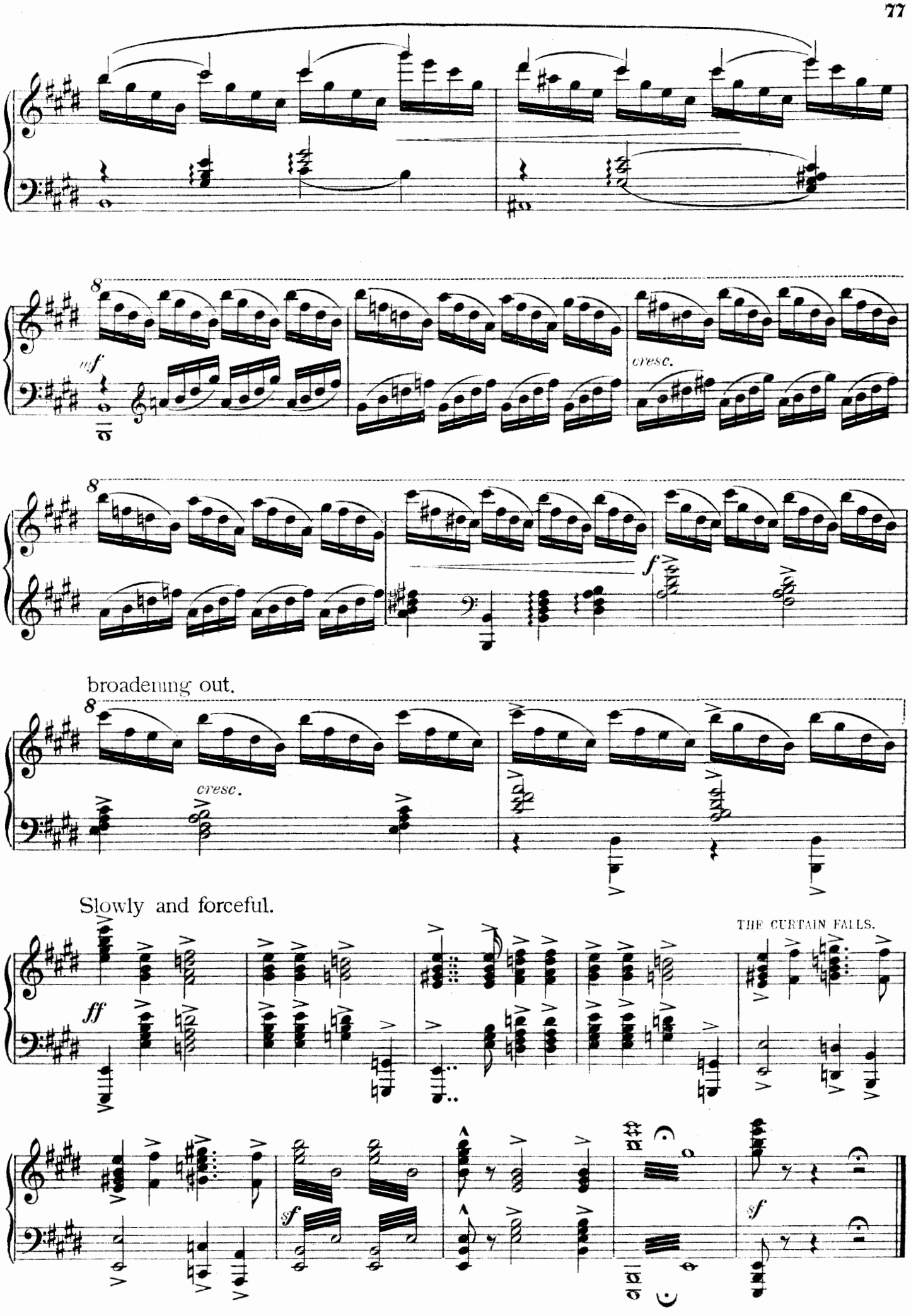
*(quicker)*

*poco cresc.*

the bolts shot from without. There is sound of horses hoofs and San Wei's song dies into the distance.)

*dim.*


WEI-SAN-WEI.
Slightly slower.
Me Wei-San-Wei; Me nev-er die, Me flom Pe-kin, Me ful-lie sin, Me
p
becoming more sustained
(As the Song dies away the Fountain music gradu-
fool-ie men, Me plen-ty yen, Me buy-ie sell, Me cheat-ie hell,
poco cresc.
ally rises and swells out.)
Me Wei-San-Wei.
expressively
mp
Becoming more animated.

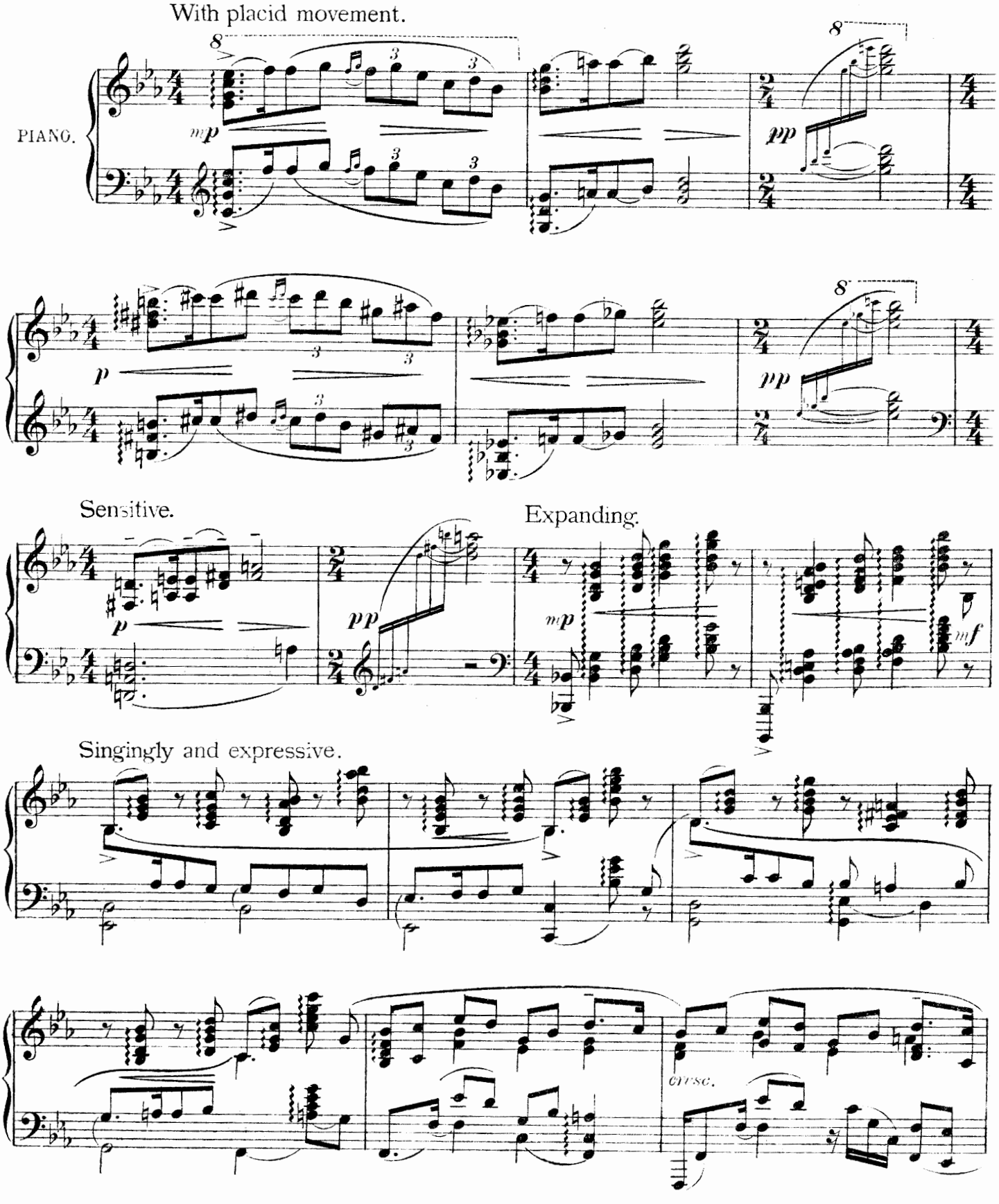

8
mf
cresc.
8
f
broadening out.
8
cresc.
Slowly and forceful.
THE CURTAIN FALLS.
ff
sf
sf



END OF ACT 1.

# Act II.

## Nº 21:- Intermezzo.

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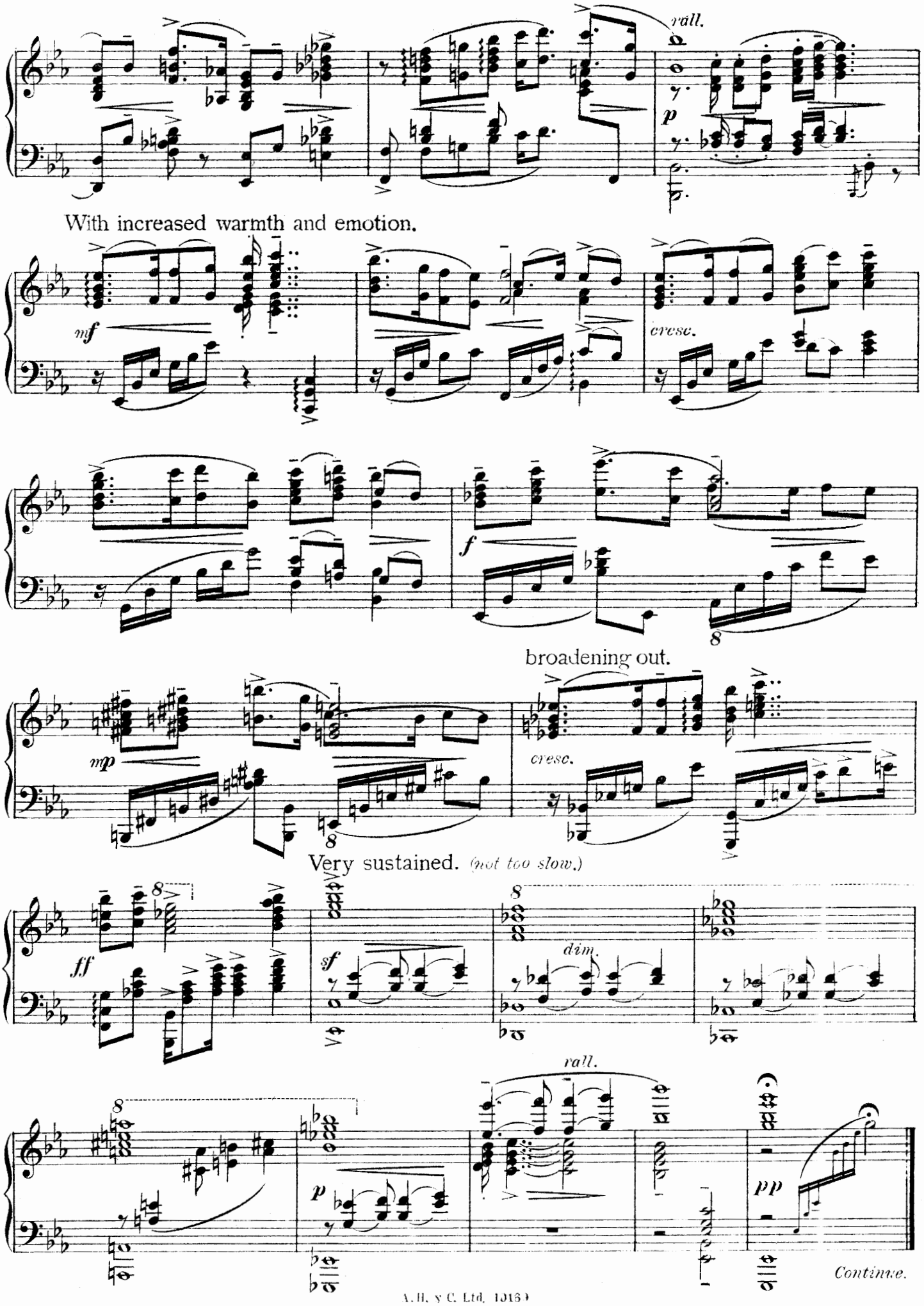
rall.
p
With increased warmth and emotion.
mf
cresc.
f
broadening out.
mp
cresc.
Very sustained. (not too slow.)
ff
sf
dim.
rall.
p
pp
Continue.

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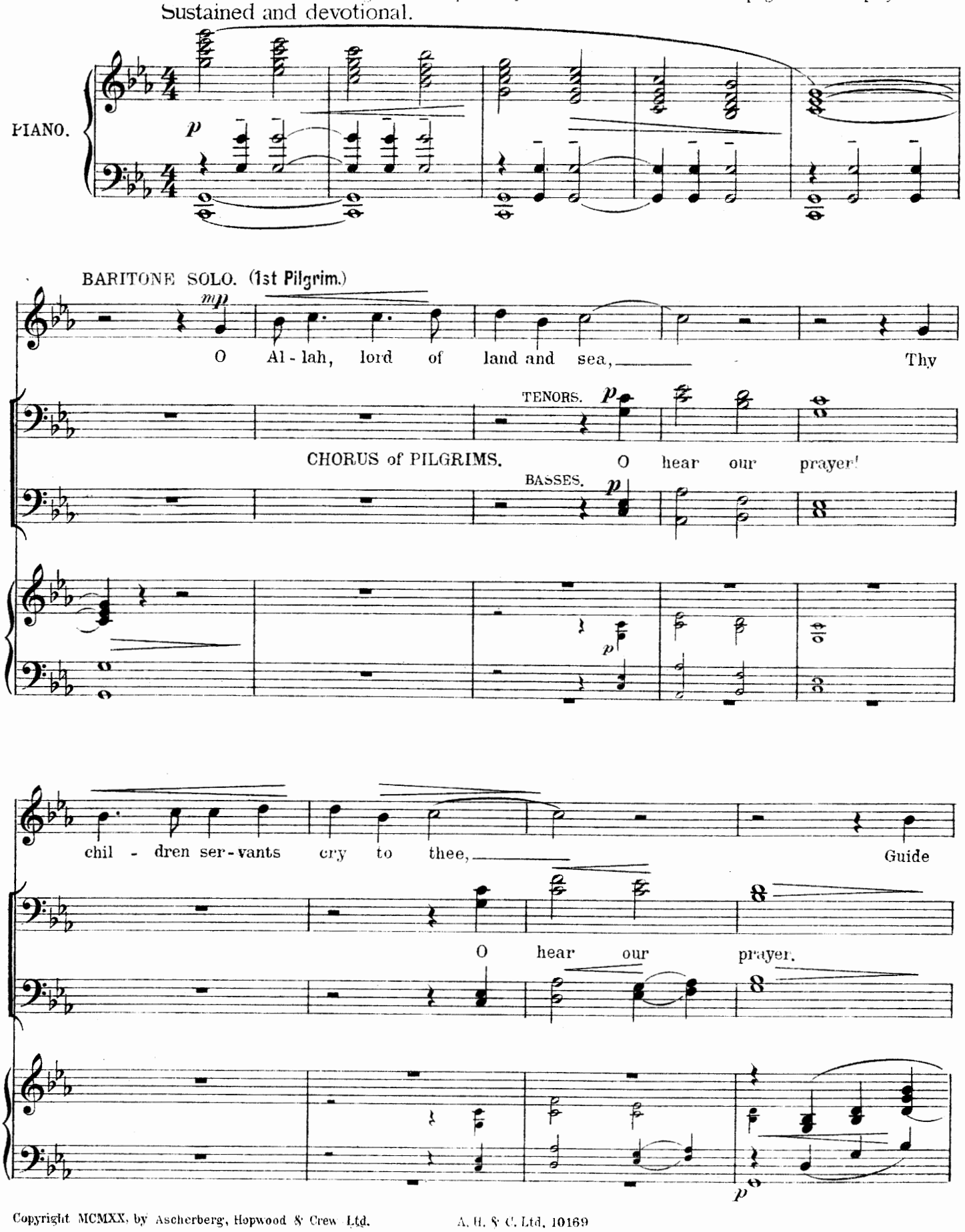
# Nº 22:– The Pilgrim's Prayer.

The Curtain rises disclosing an encampment by the Nile. It is sunset and the pilgrims are at prayer.

Sustained and devotional.

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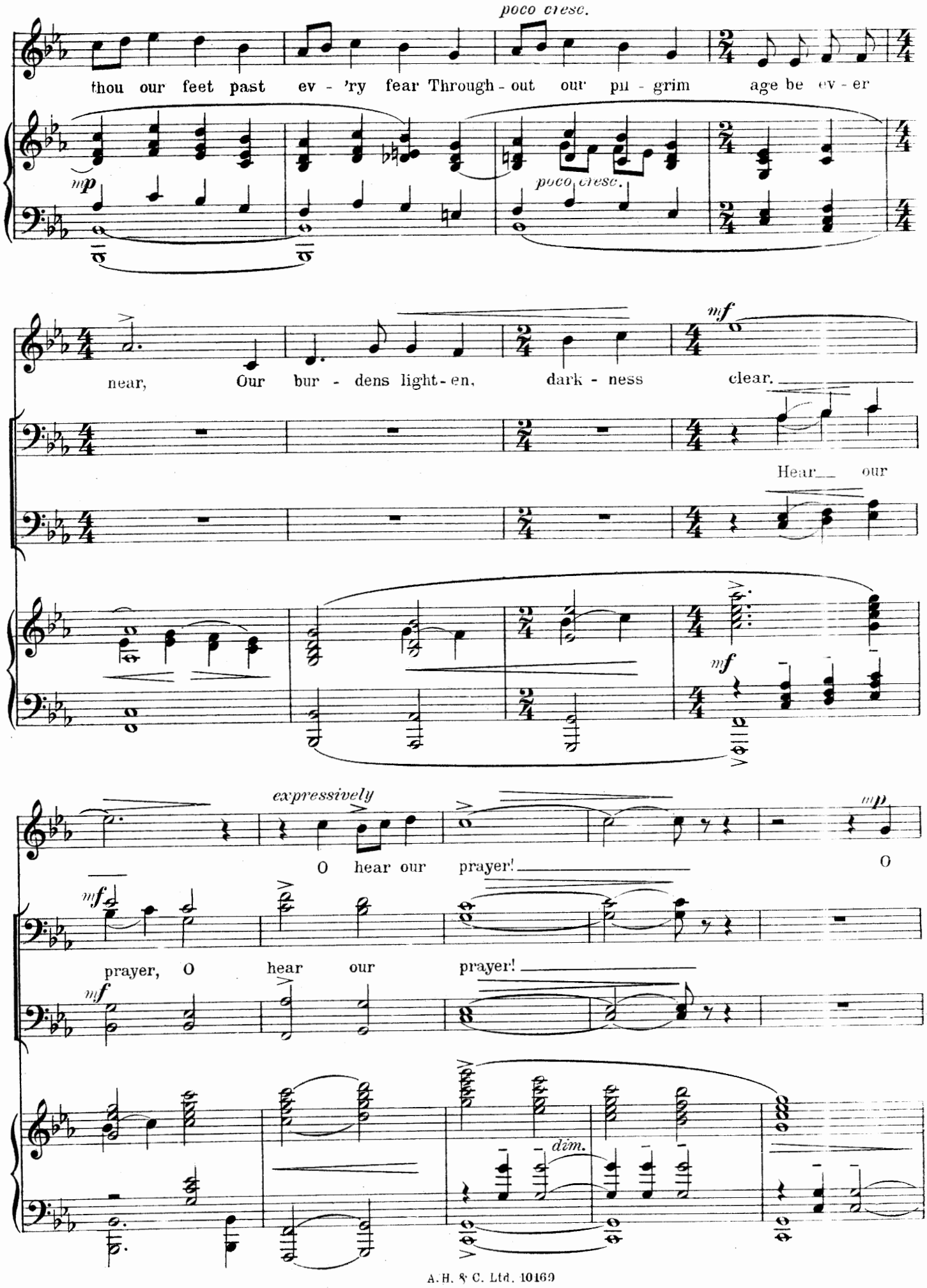
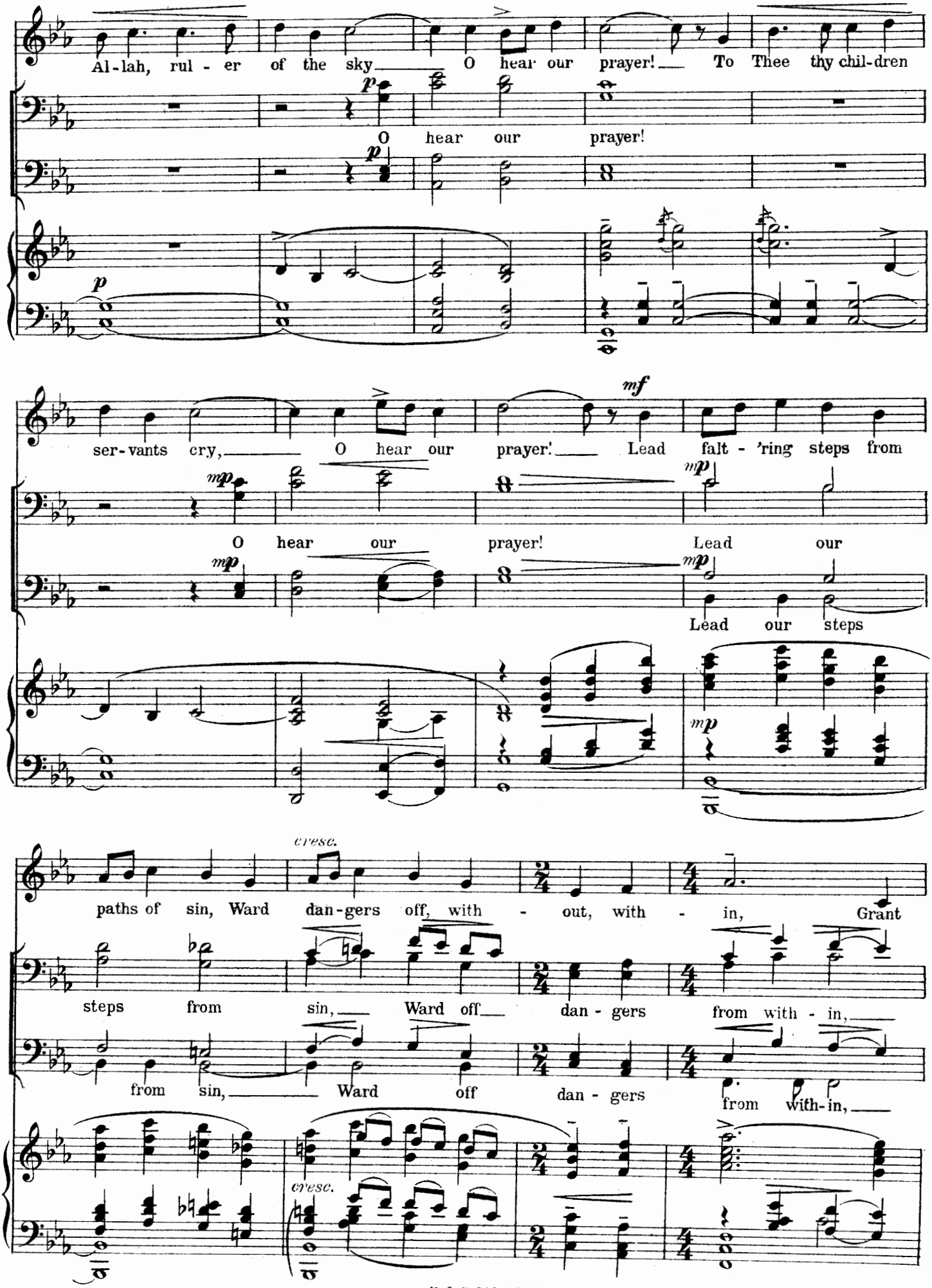
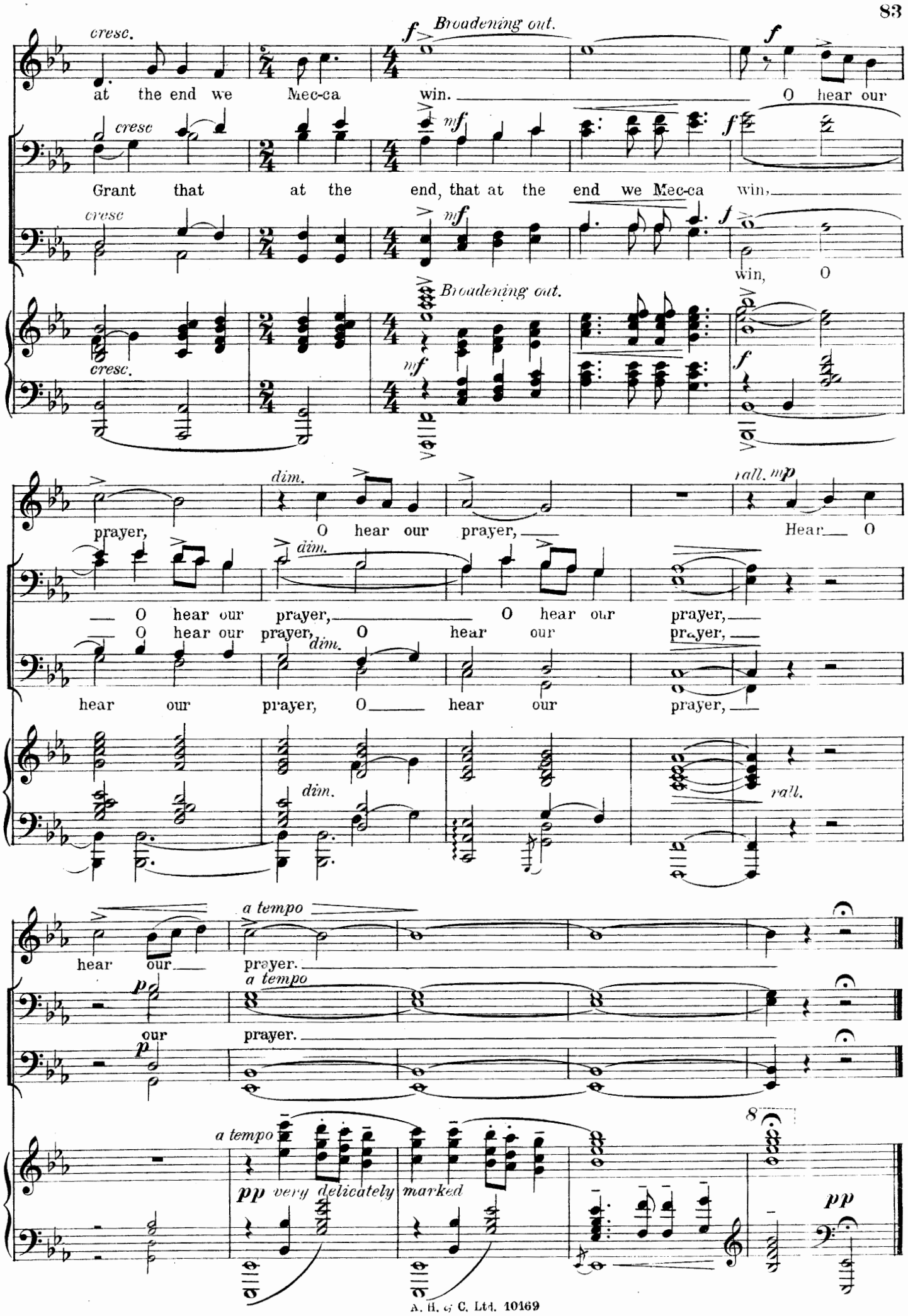
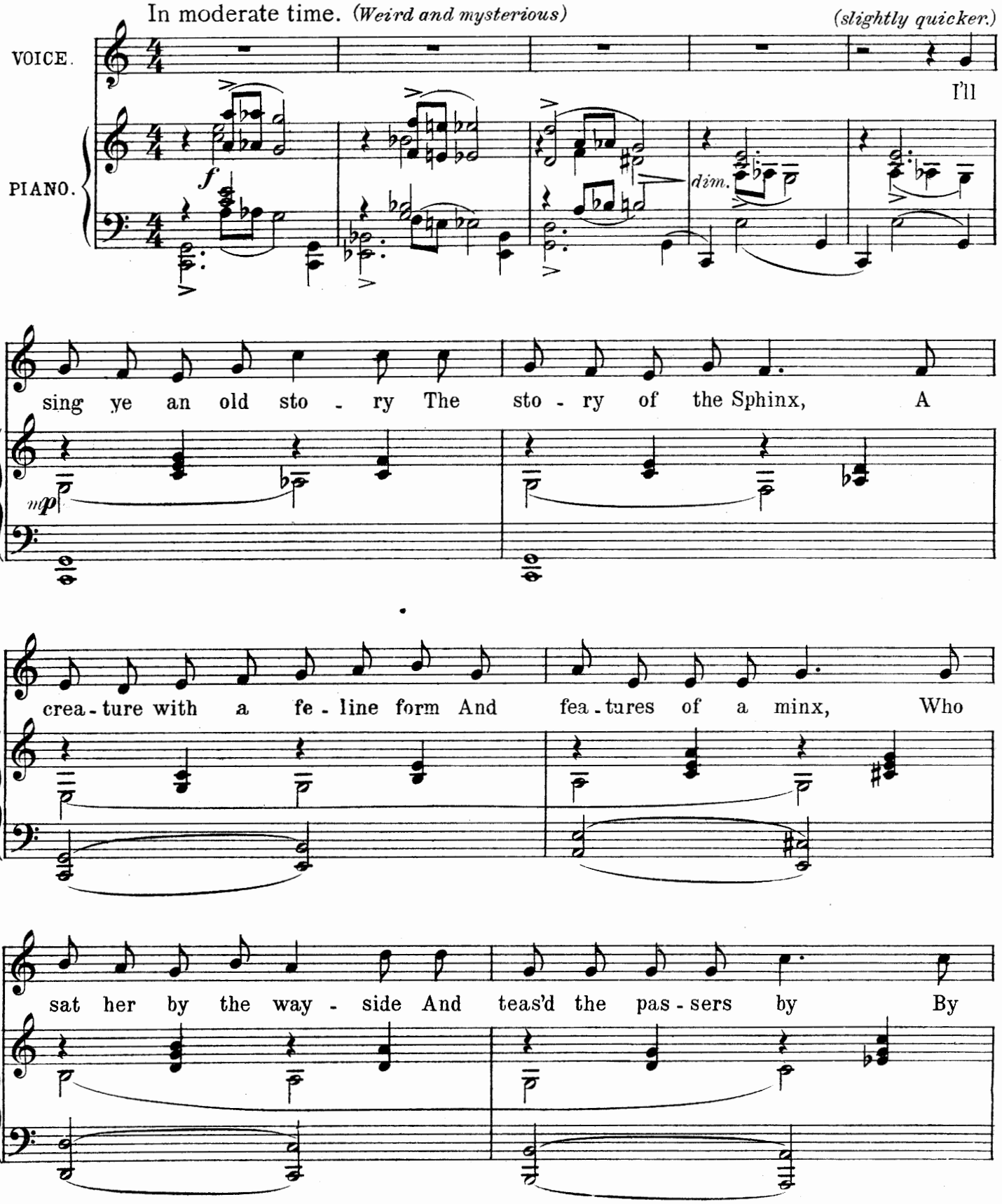

poco cresc.
thou our feet past ev - 'ry fear Through - out our pil - grim age be ev - er
mp
poco cresc.
near, Our bur - dens light - en, dark - ness clear.
mf
Hear our
mf
expressively
O hear our prayer!
mp
O
mf
prayer, O hear our prayer!
mf
dim.


Al-lah, rul - er of the sky O hear our prayer! To Thee thy chil-dren
O hear our prayer!
ser-vants cry, O hear our prayer! Lead falt - 'ring steps from
O hear our prayer! Lead our
Lead our steps
paths of sin, Ward dan-gers off, with - out, with - in, Grant
steps from sin, Ward off dan - gers from with - in,
from sin, Ward off dan - gers from with-in,
cresc.
cresc.


cresc.
Broadening out.
at the end we Mec-ca win. O hear our
Grant that at the end, that at the end we Mec-ca win,
win, O
prayer, O hear our prayer, Hear O
O hear our prayer, O hear our prayer,
O hear our prayer, O hear our prayer,
hear our prayer, O hear our prayer,
rall.
a tempo
hear our prayer.
our prayer.
very delicately marked

# Nº 23. Song – "The Story of the Sphinx".

(ABU)

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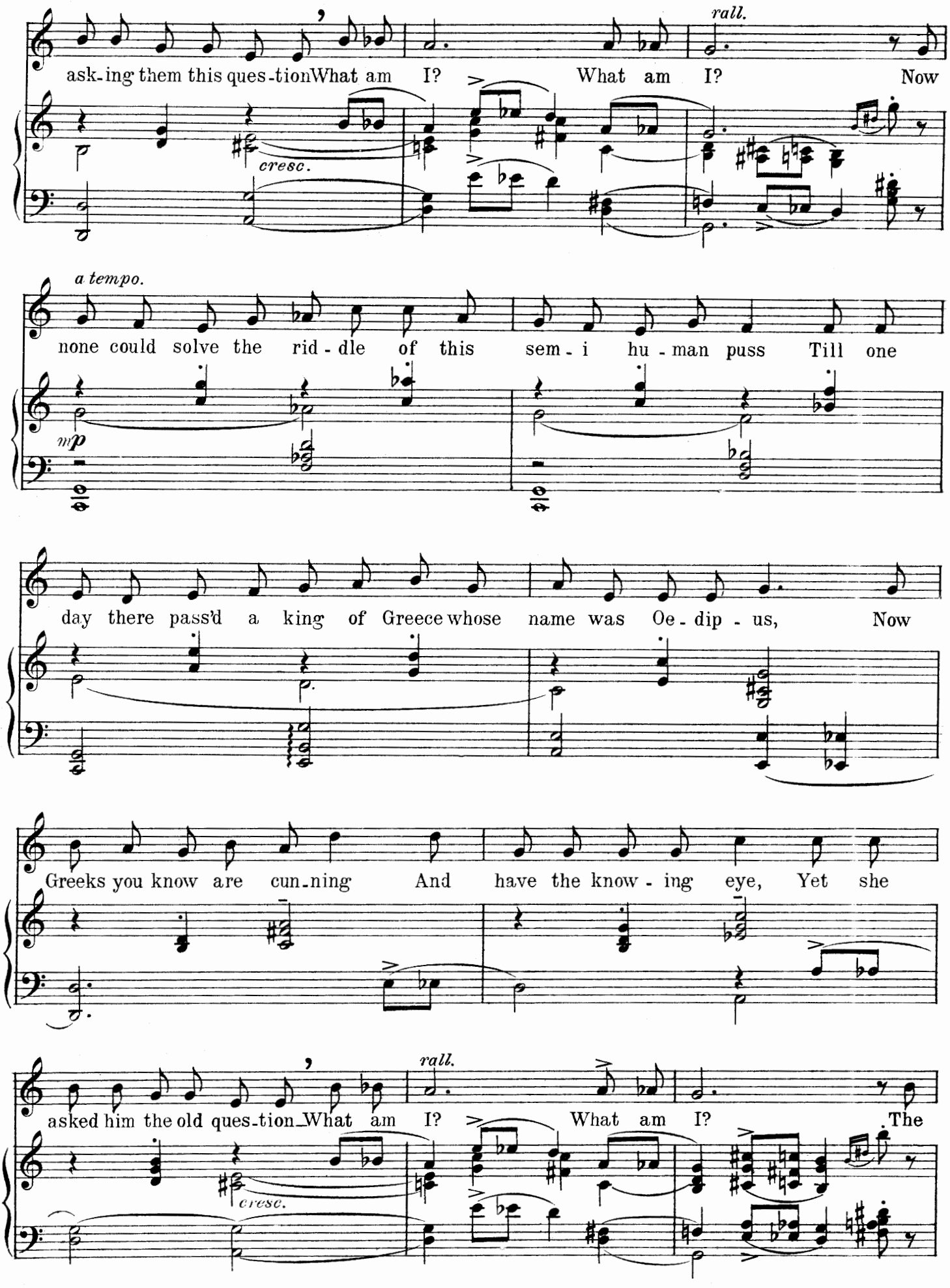
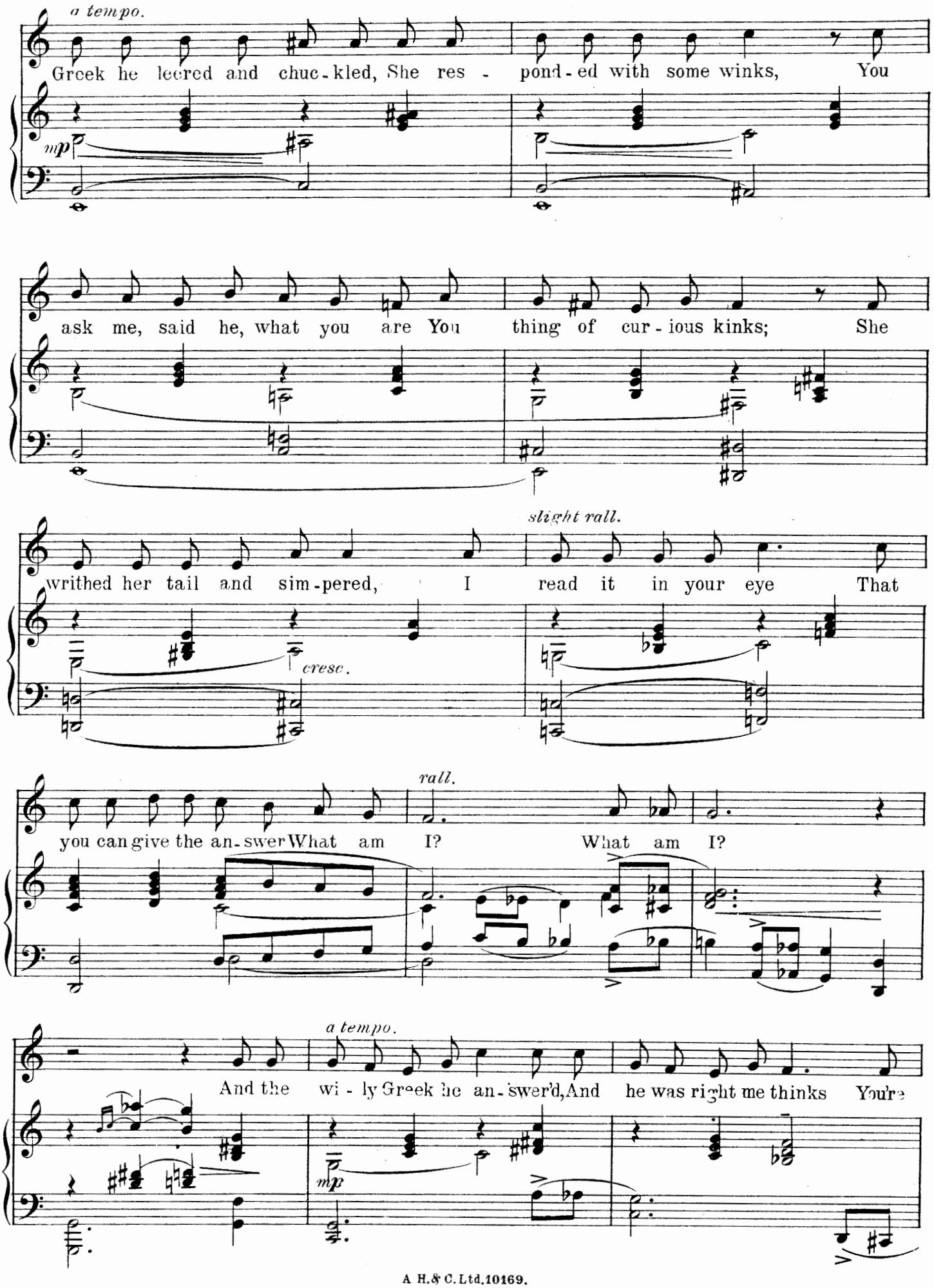
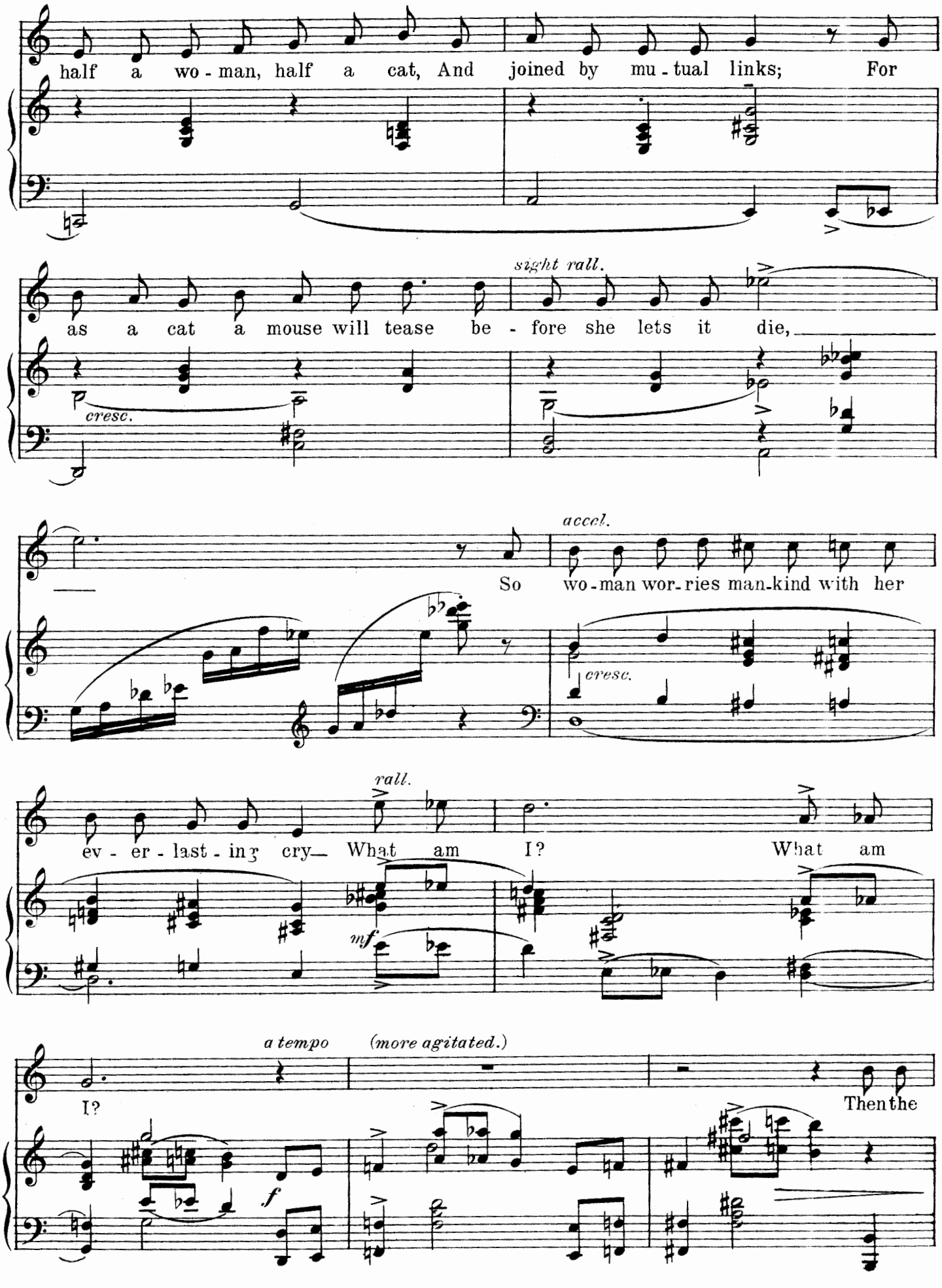
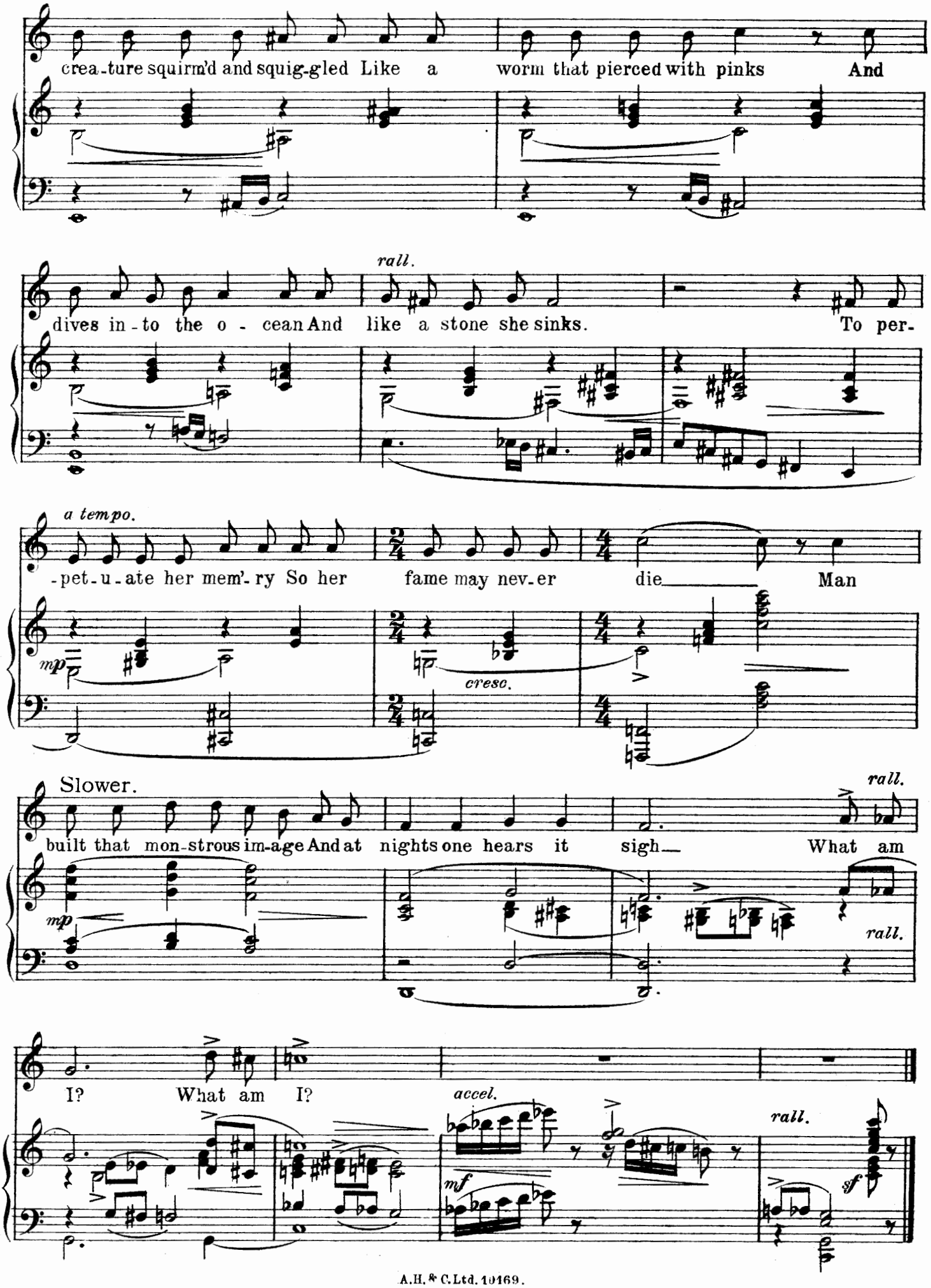

rall.
ask-ing them this ques-tionWhat am I? What am I? Now
cresc.
a tempo.
none could solve the rid-dle of this sem-i hu-man puss Till one
mp
day there pass'd a king of Greece whose name was Oe-dip-us, Now
Greeks you know are cun-ning And have the know-ing eye, Yet she
rall.
asked him the old ques-tion What am I? What am I? The
cresc.


a tempo.
Greek he leered and chuc - kled, She res - pond - ed with some winks, You
mp
ask me, said he, what you are You thing of cur - ious kinks; She
slight rall.
writhed her tail and sim - pered, I read it in your eye That
cresc.
rall.
you can give the an - swer What am I? What am I?
a tempo.
And the wi - ly Greek he an - swer'd, And he was right me thinks You're
mp

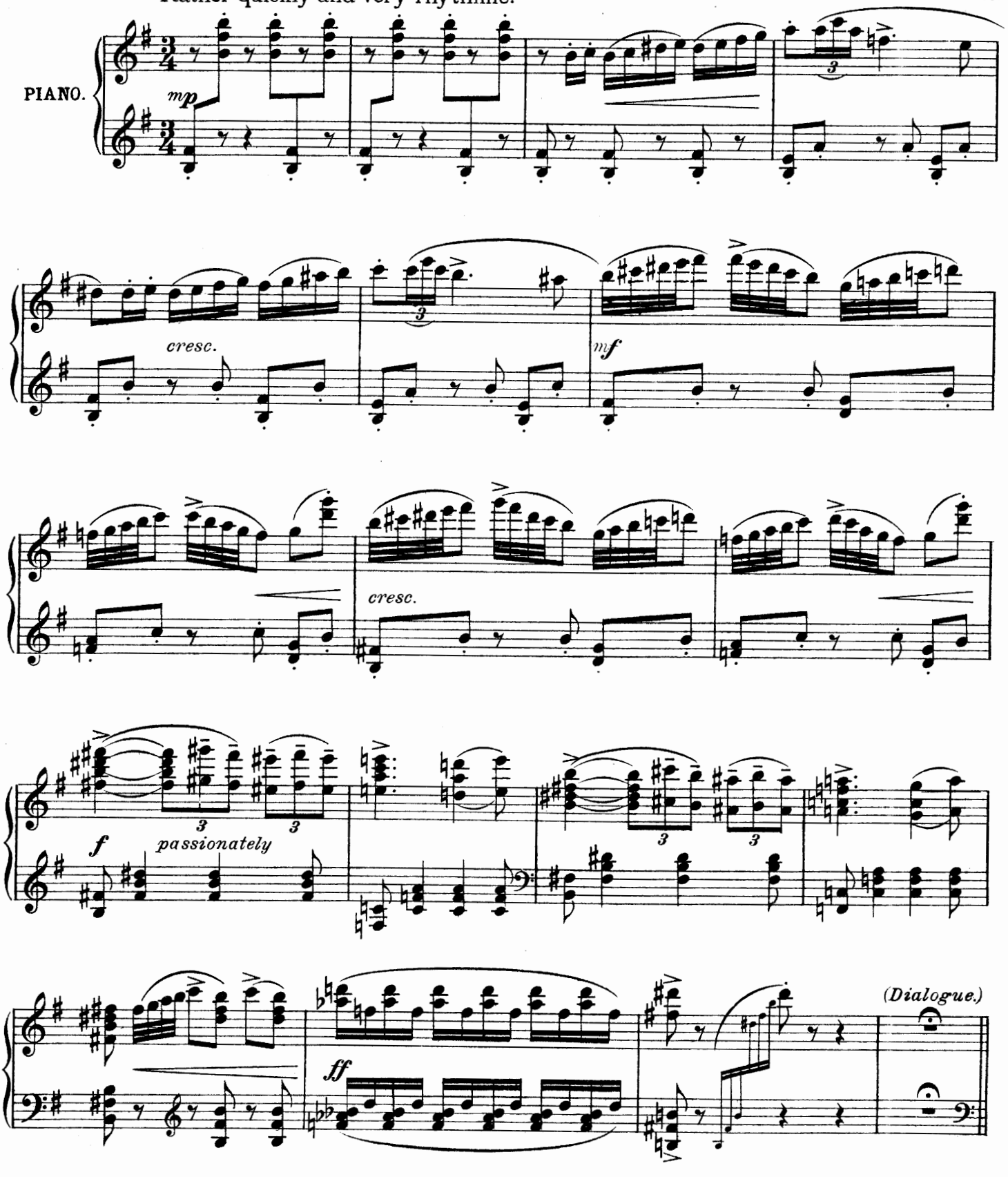

half a wo - man, half a cat, And joined by mu - tual links; For
sight rall.
as a cat a mouse will tease be - fore she lets it die,
cresc.
accel.
So wo - man wor - ries man - kind with her
cresc.
rall.
ev - er - last - ing cry— What am I? What am
mf
a tempo
(more agitated.)
I?
Then the
f


crea-ture squirm'd and squig-gled Like a worm that pierced with pinks And
rall.
dives in-to the o-cean And like a stone she sinks. To per-
a tempo.
-pet-u-ate her mem'-ry So her fame may nev-er die Man
mp
cresc.
Slower.
rall.
built that mon-strous im-age And at nights one hears it sigh What am
mp
rall.
I? What am I?
accel.
rall.
mf
sf

# Nº 24:- Dance Poem.

(SHARAZAD and DESERT DANCERS.)

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

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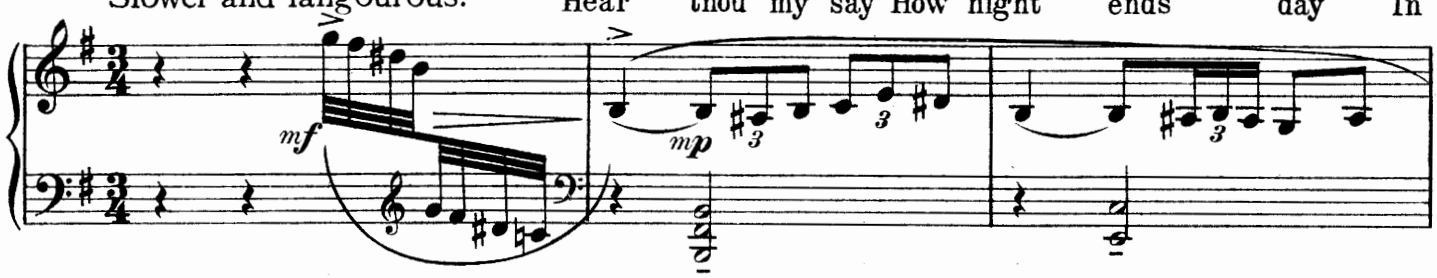
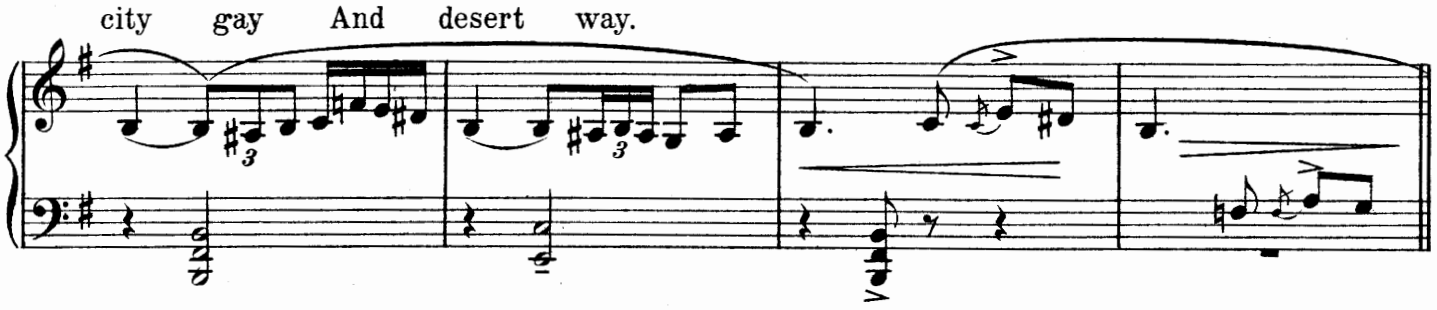
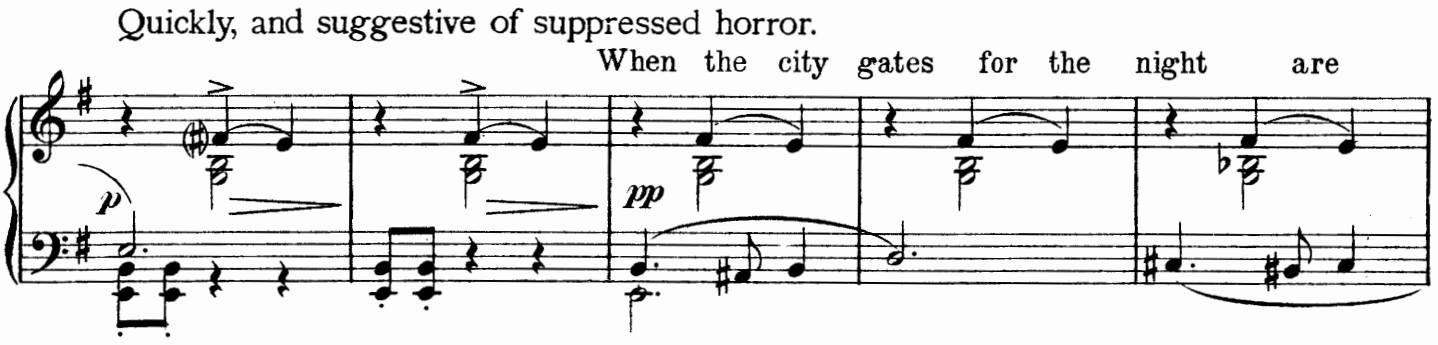
Sharazad recites while the girls dance.

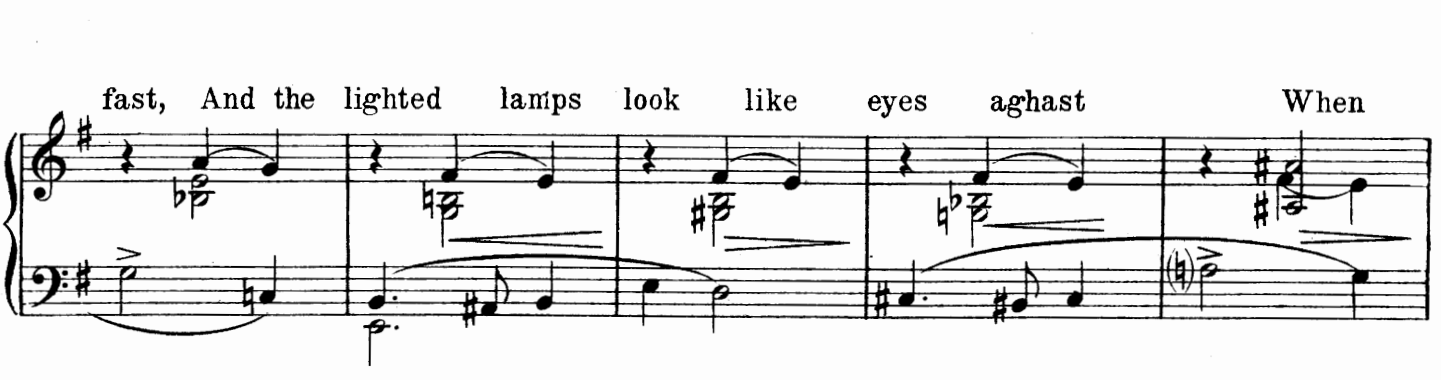
Slower and langourous.

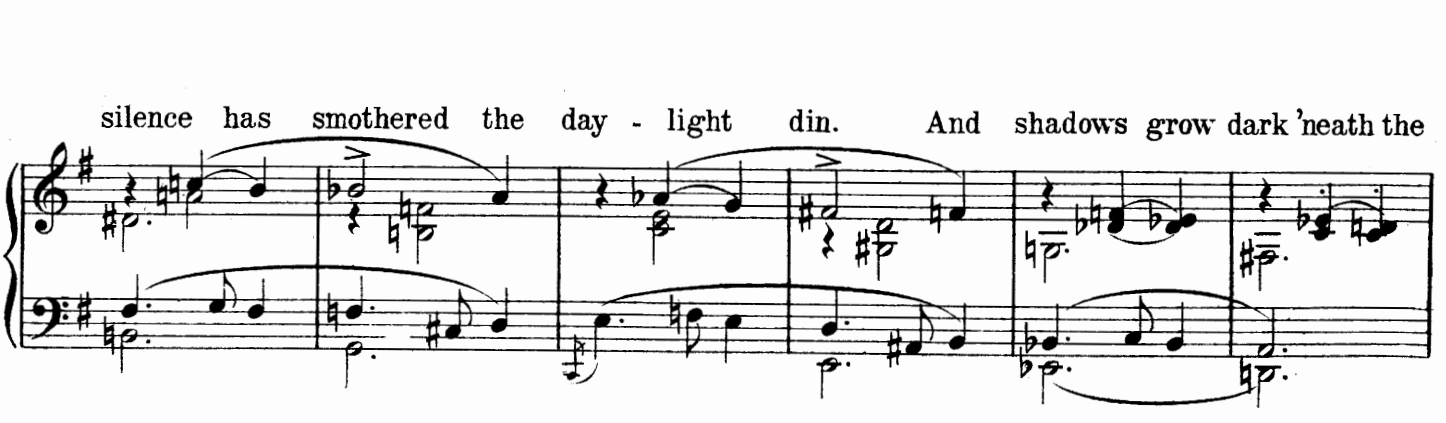


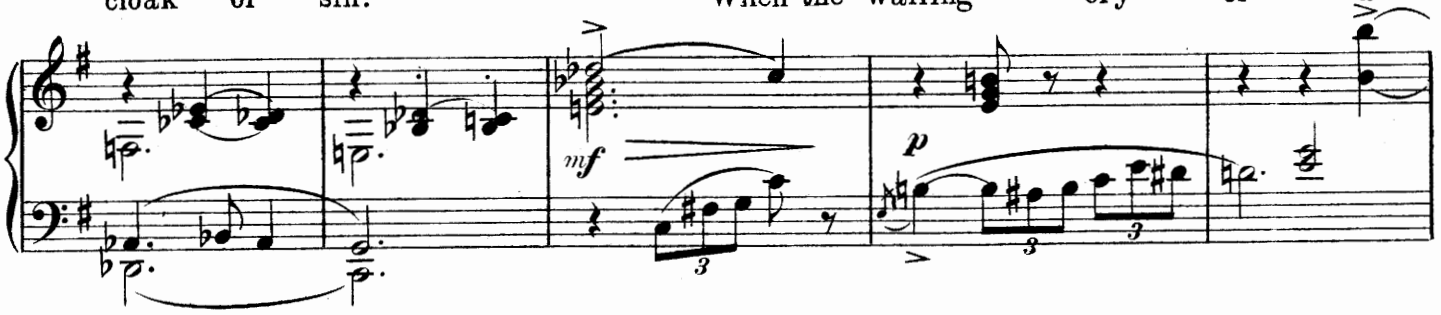

Quickly, and suggestive of suppressed horror.



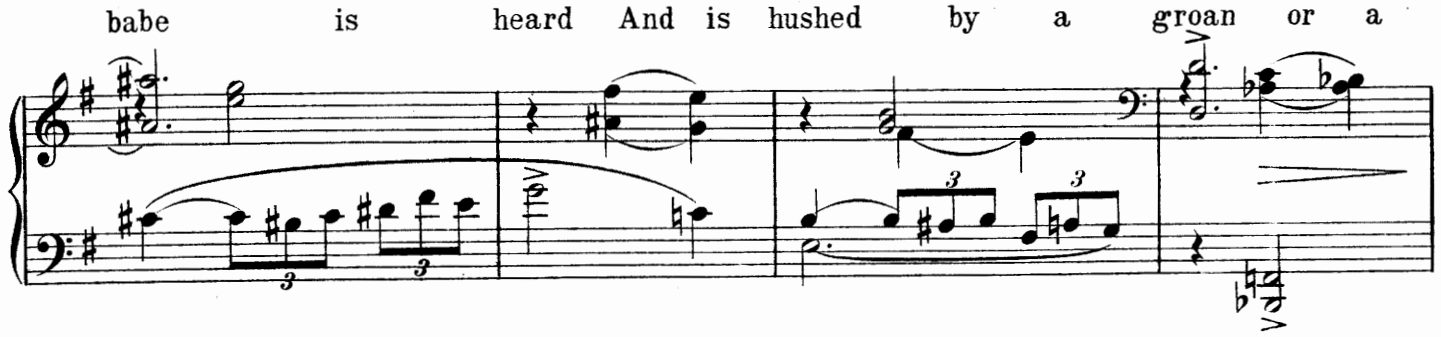



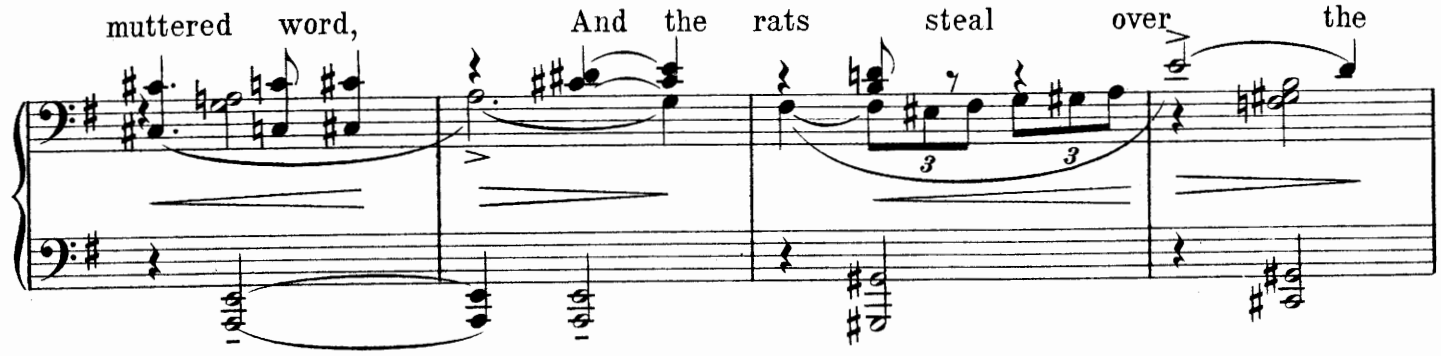
cloak of sin. When the wailing cry of a



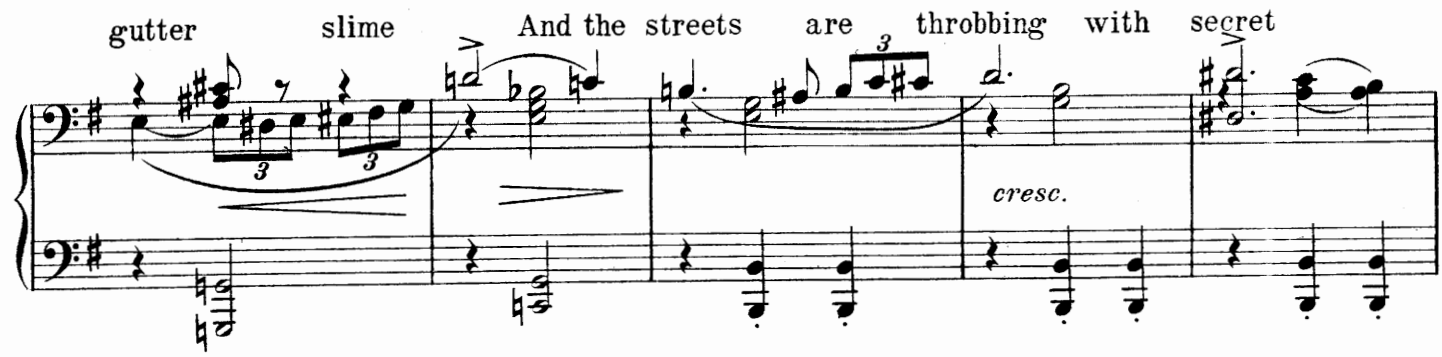

babe is heard And is hushed by a groan or a



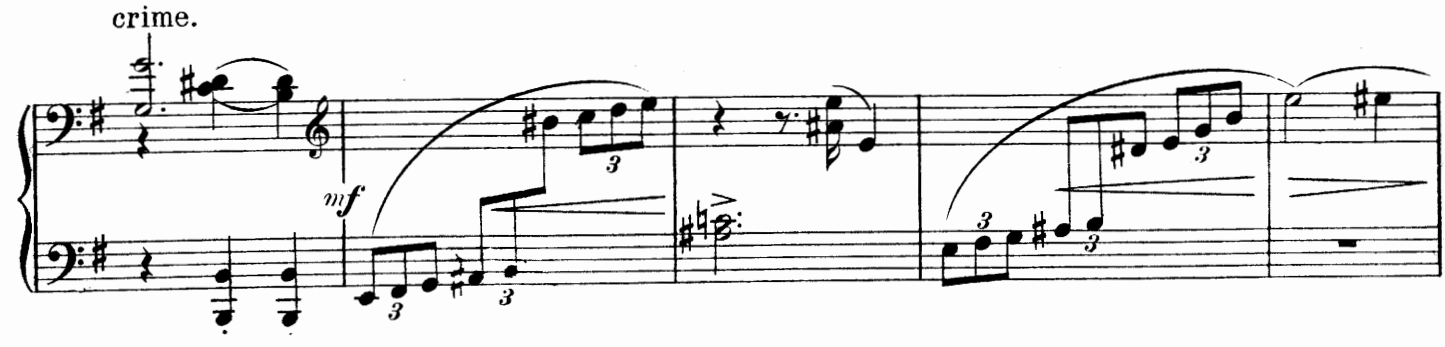
muttered word, And the rats steal over the

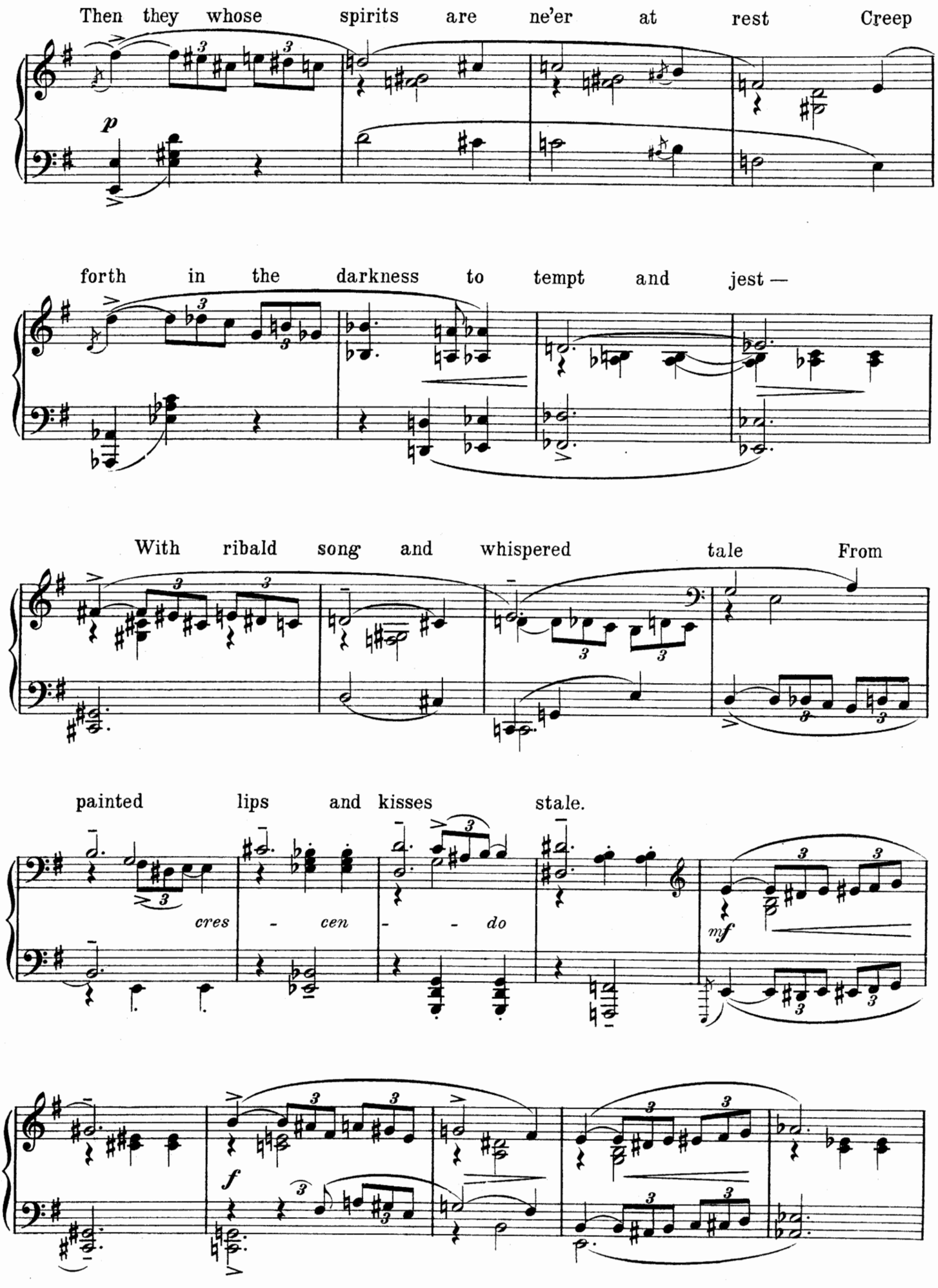


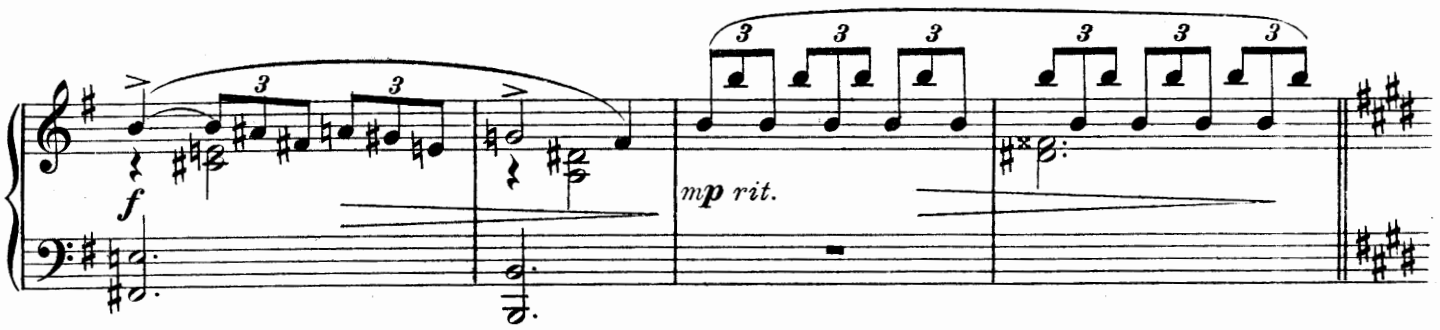
gutter slime And the streets are throbbing with secret




crime.

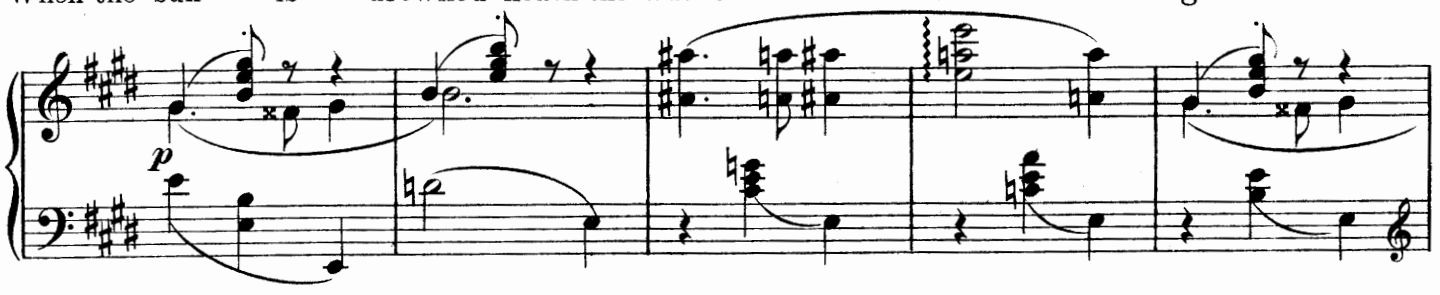



Then they whose spirits are ne'er at rest Creep
p
forth in the darkness to tempt and jest —
With ribald song and whispered tale From
painted lips and kisses stale.
cres - cen - - do
mf
f

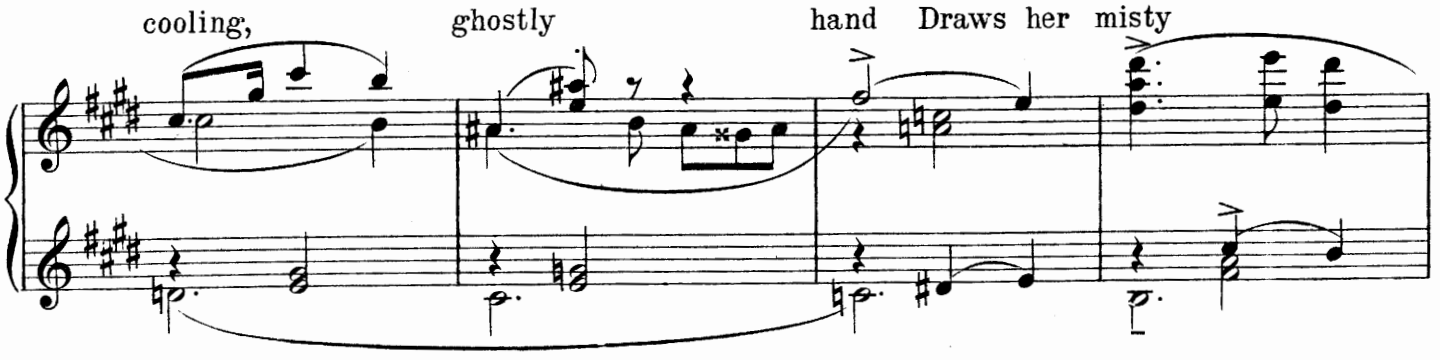



Slightly slower, graceful and expressive.

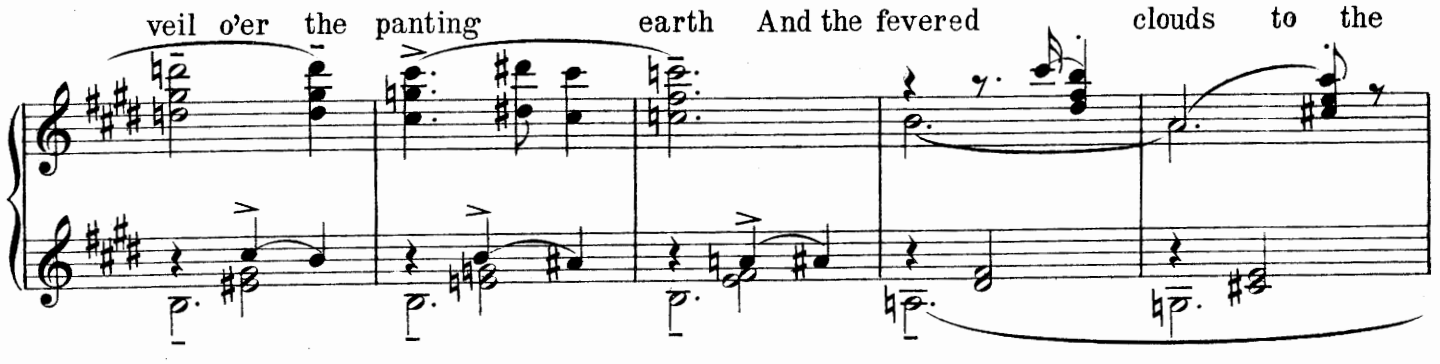
When the sun is drowned 'neath the waves of sand And night with her



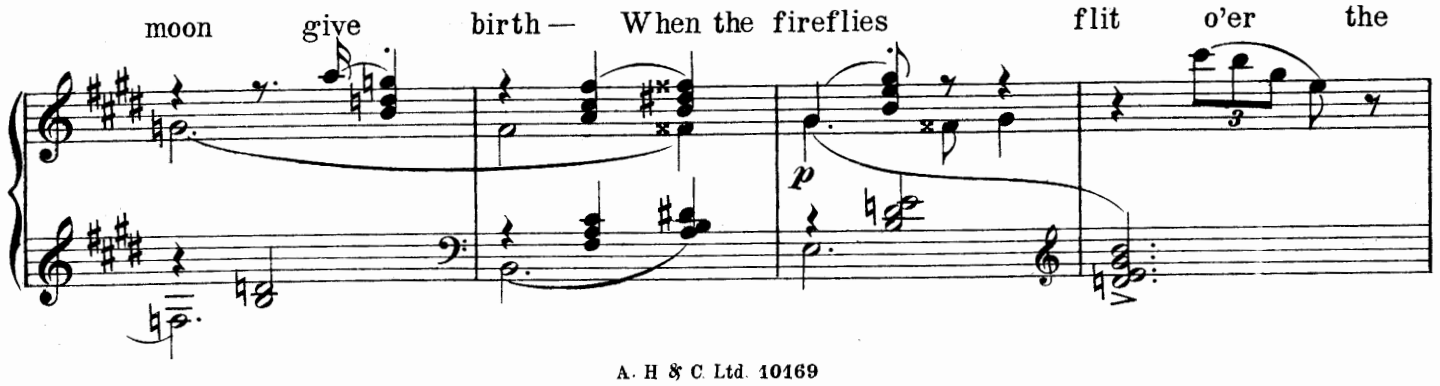

cooling, ghostly hand Draws her misty

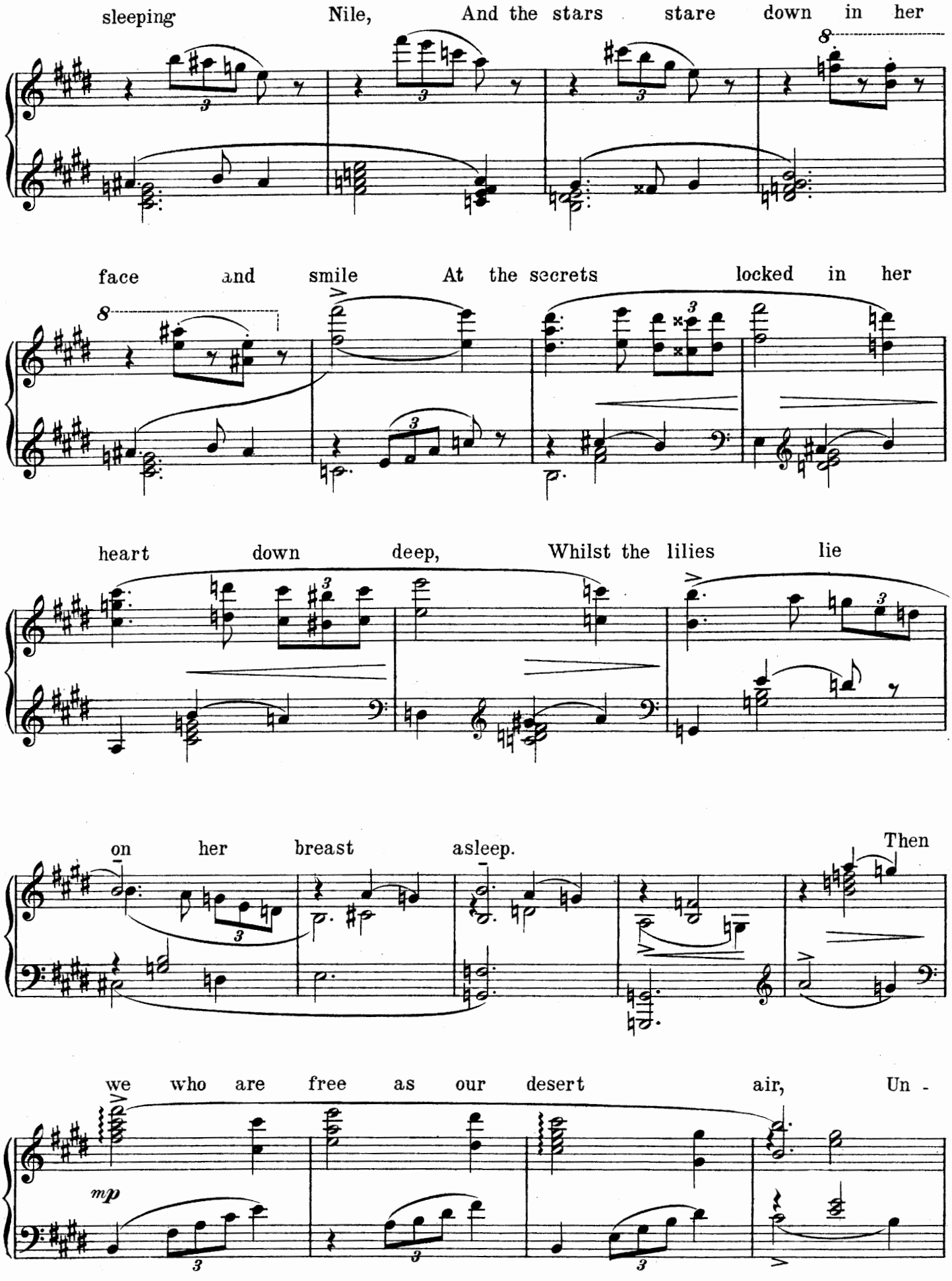


veil o'er the panting earth And the fevered clouds to the



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 -
mp

- fettered, un - trammelled by cark or care,

Dance in the moonlight, laugh and wait For

Love the Conqueror, Love and Fate.

*cresc. - e - rall.*

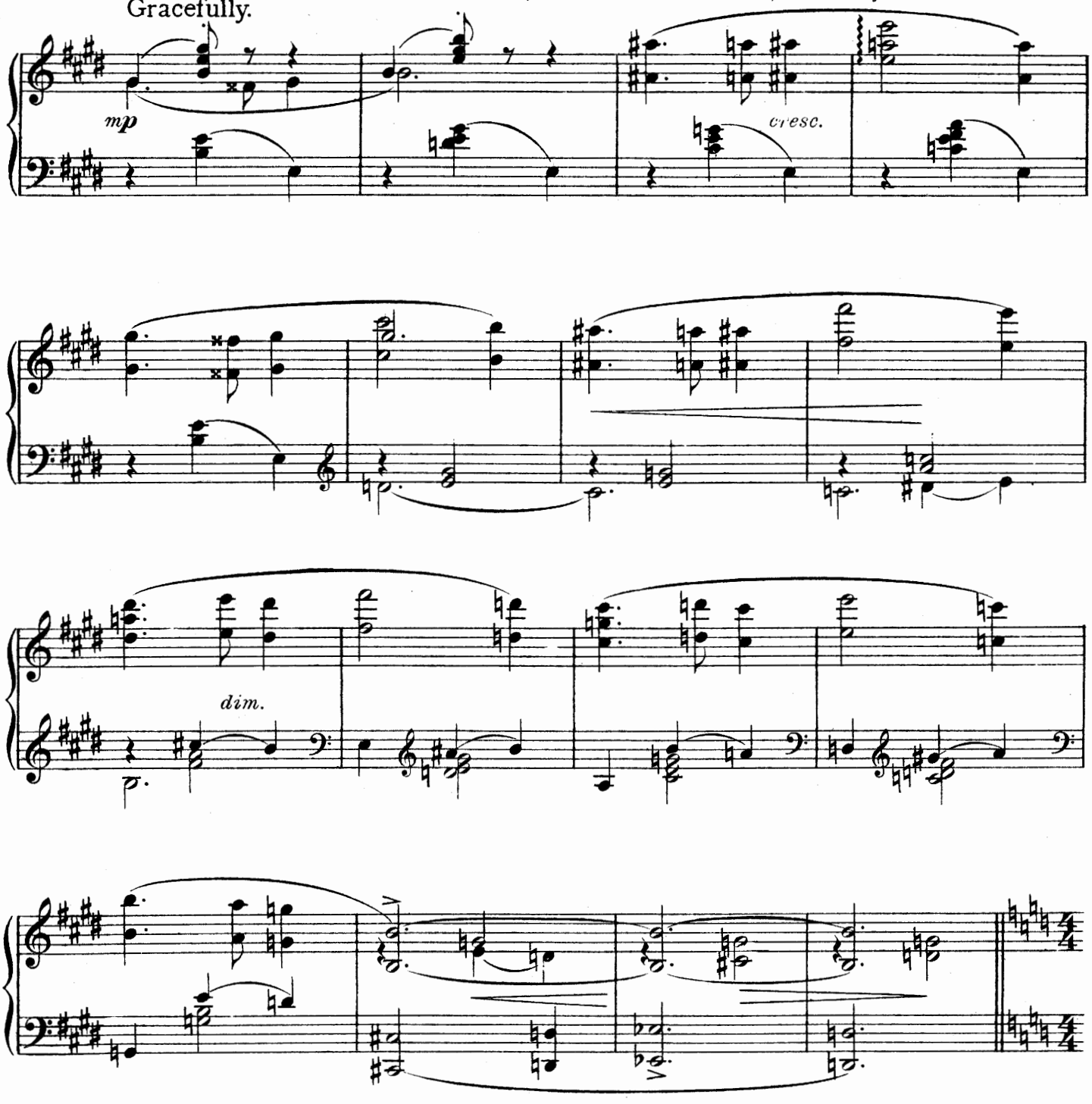
*f*

*mp a tempo*

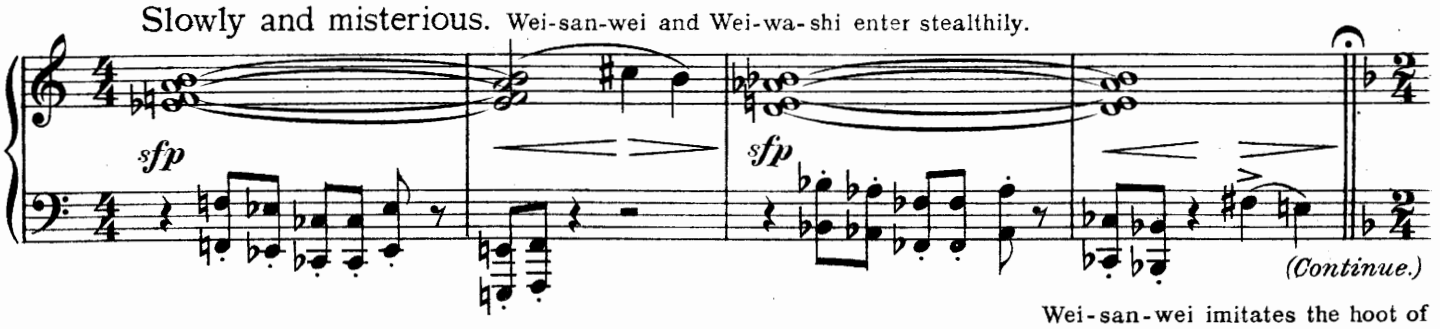
*(Dialogue.)*

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

Gracefully.



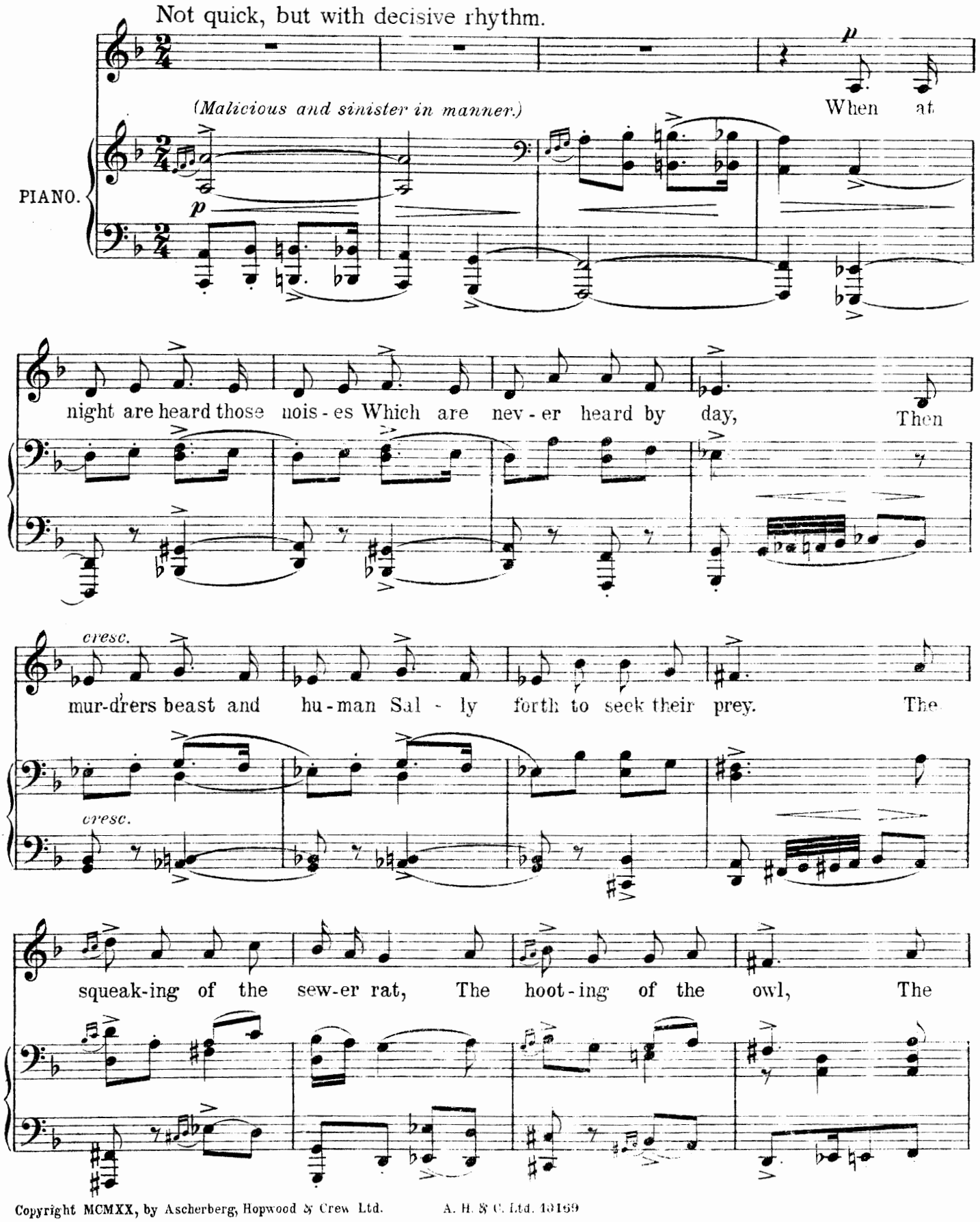

Slowly and misterious. Wei-san-wei and Wei-wa-shi enter stealthily.




*(Continue.)*

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 Kataf and followers.

# Nº 25:- March Chorus "The Kin of Nur-al-din."

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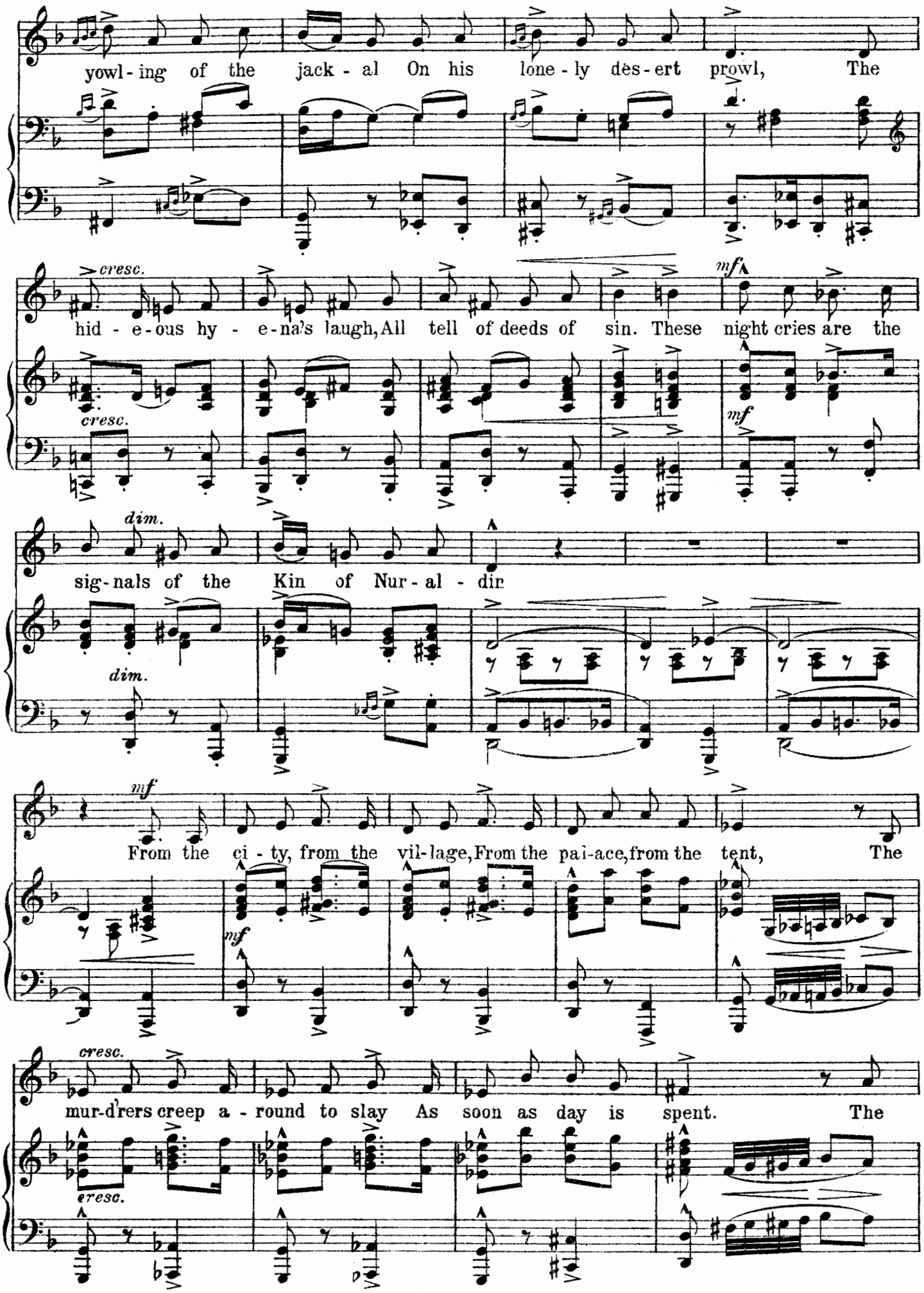
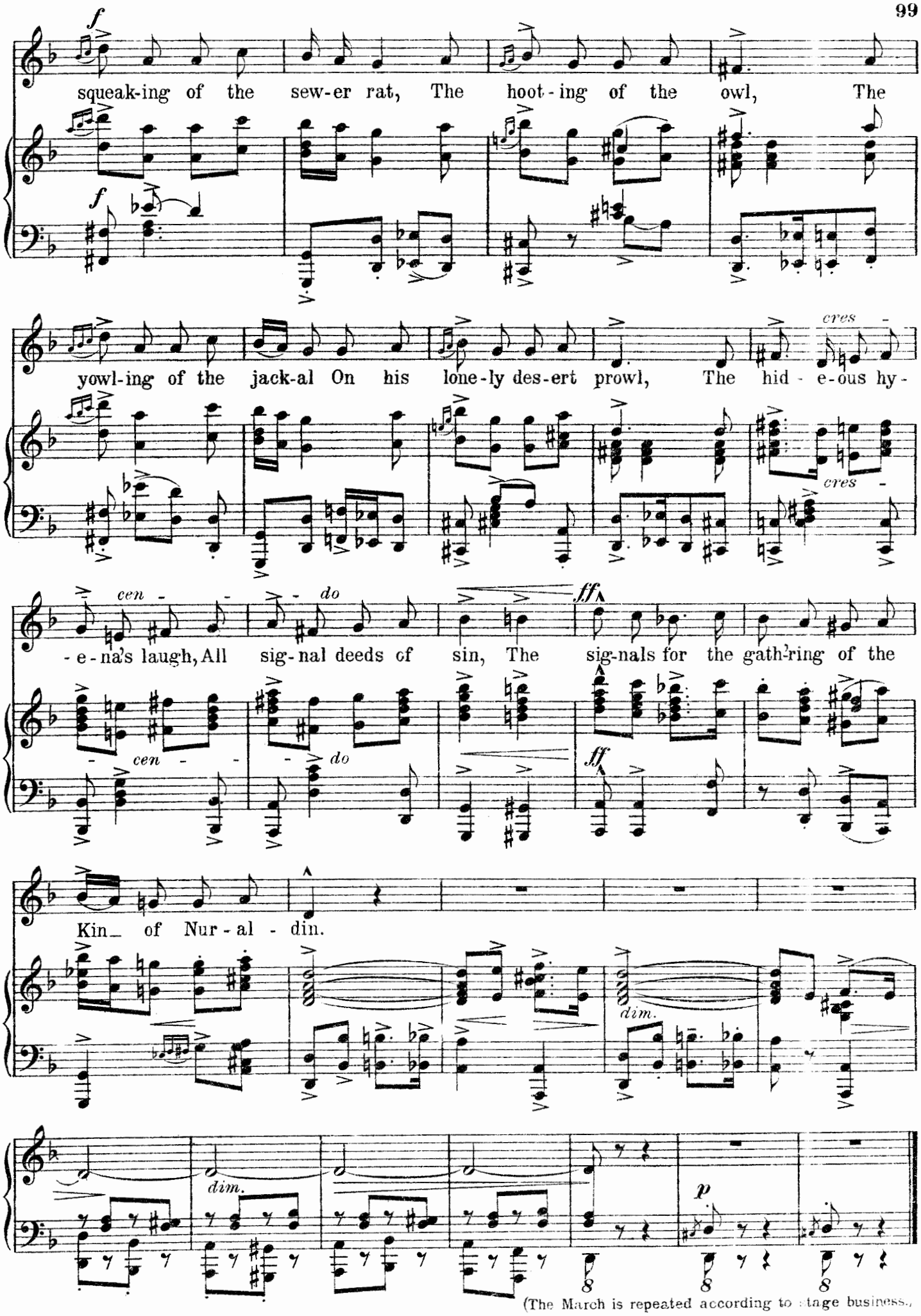
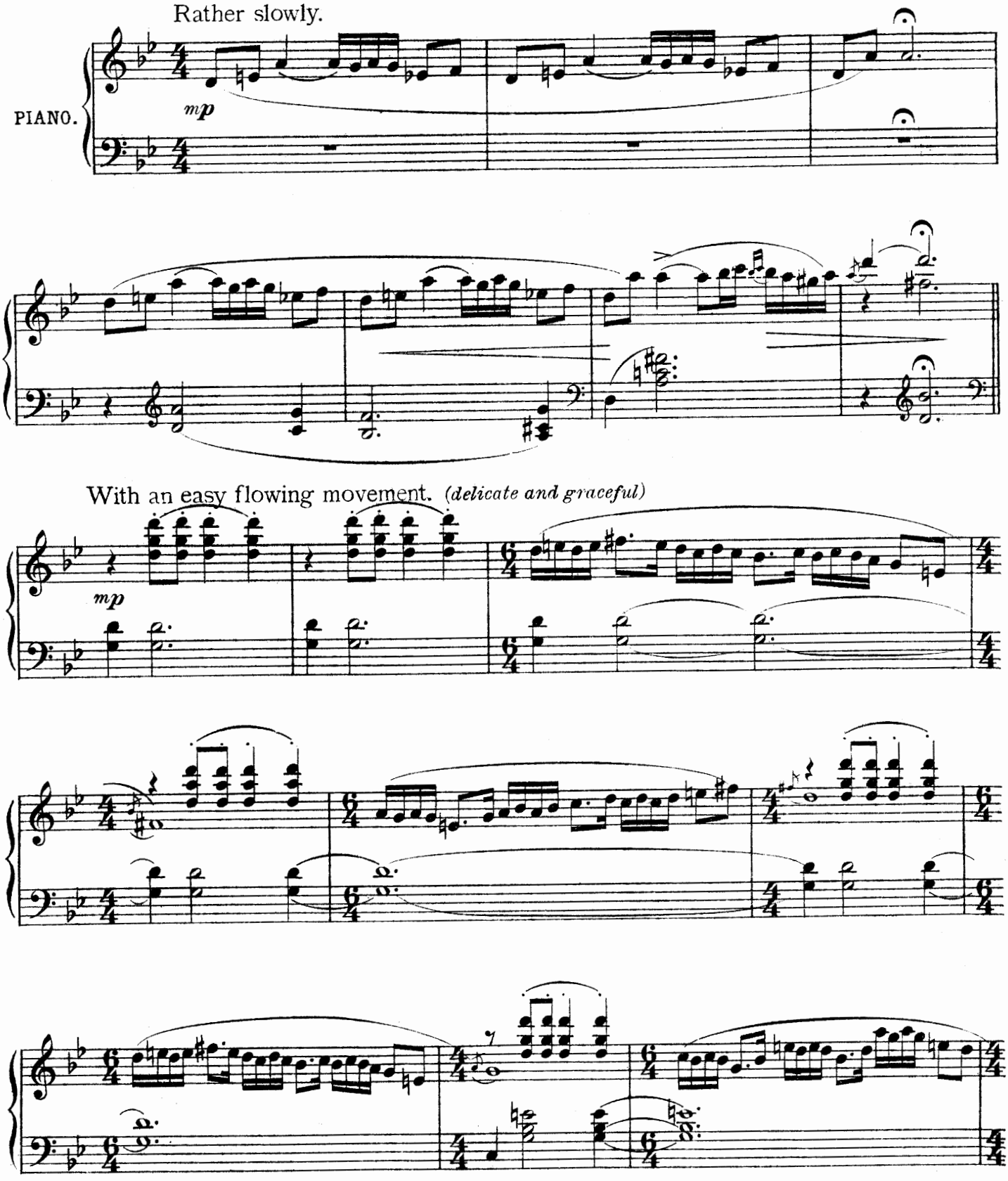

yowl - ing of the jack - al On his lone - ly des - ert prowl, The
cresc.
hid - e - ous hy - e - na's laugh, All tell of deeds of sin. These night cries are the
mf
cresc.
mf
dim.
sig - nals of the Kin of Nur - al - din
dim.
mf
From the ci - ty, from the vil - lage, From the pal - ace, from the tent, The
mf
cresc.
mur - d'rers creep a - round to slay As soon as day is spent. The
cresc.


squeak-ing of the sew-er rat, The hoot-ing of the owl, The
yowl-ing of the jack-al On his lone-ly des-ert prowl, The hid - e-ous hy-
-e-na's laugh, All sig-nal deeds of sin, The sig-nals for the gath'-ring of the
Kin_ of Nur-al - din.


(The March is repeated according to stage business.)

# No. 26:—Interlude—"In the Harem."

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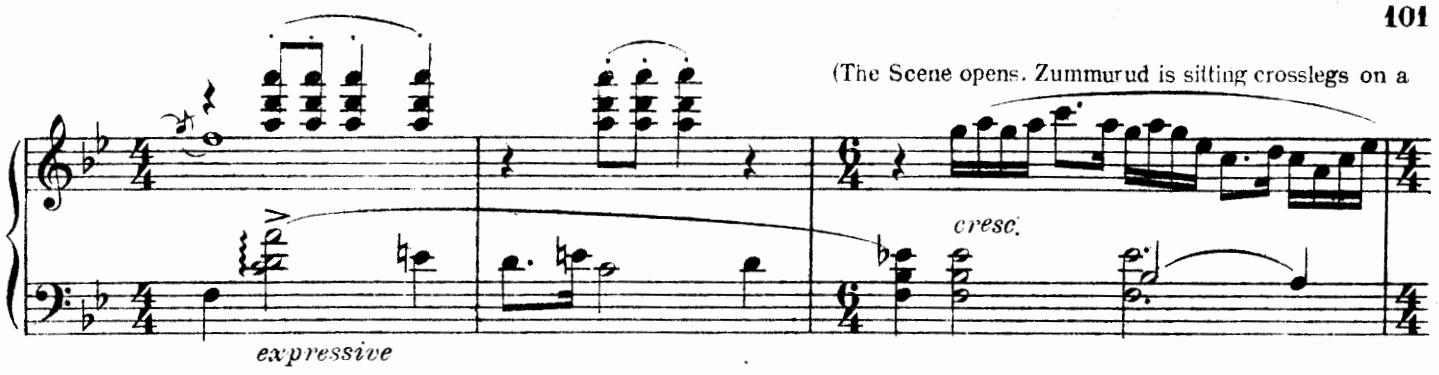
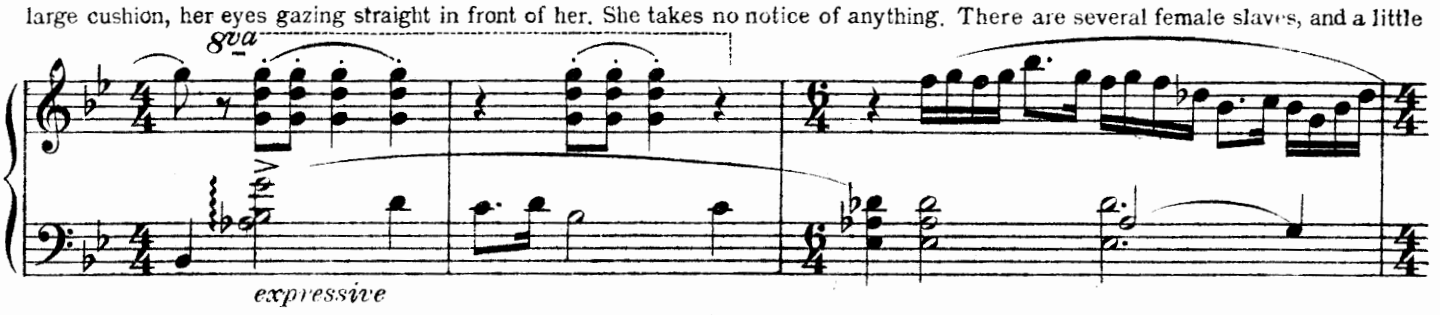
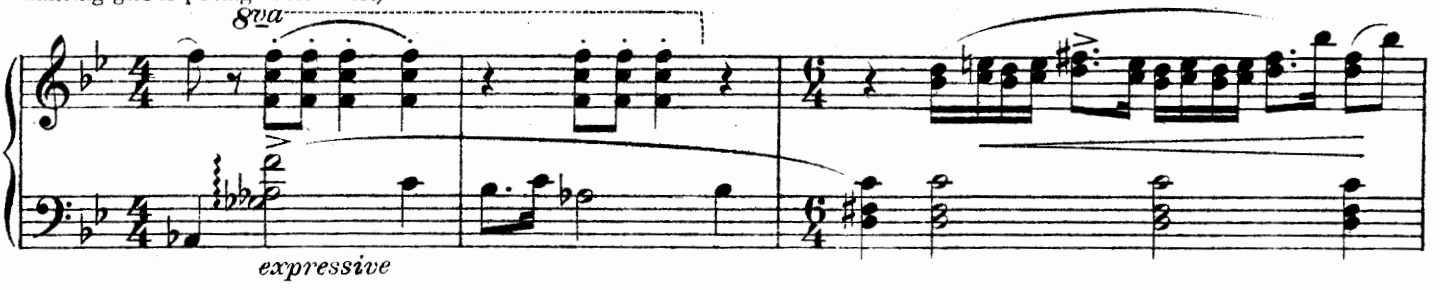
(The Scene opens. Zummurud is sitting crosslegs on a

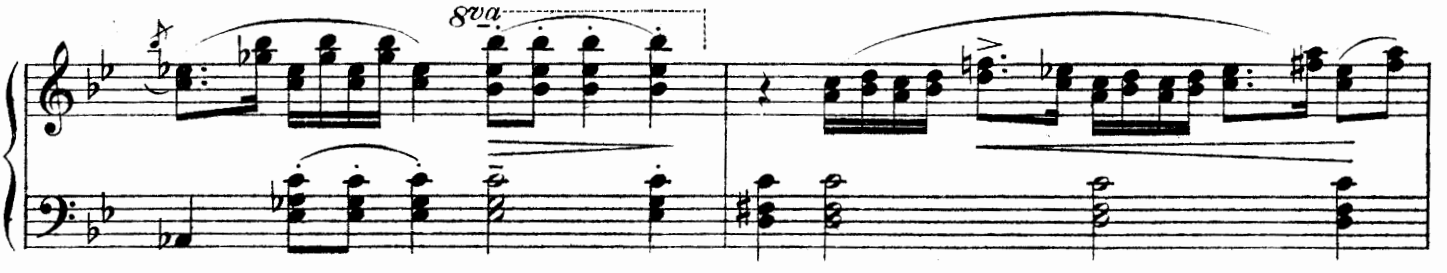


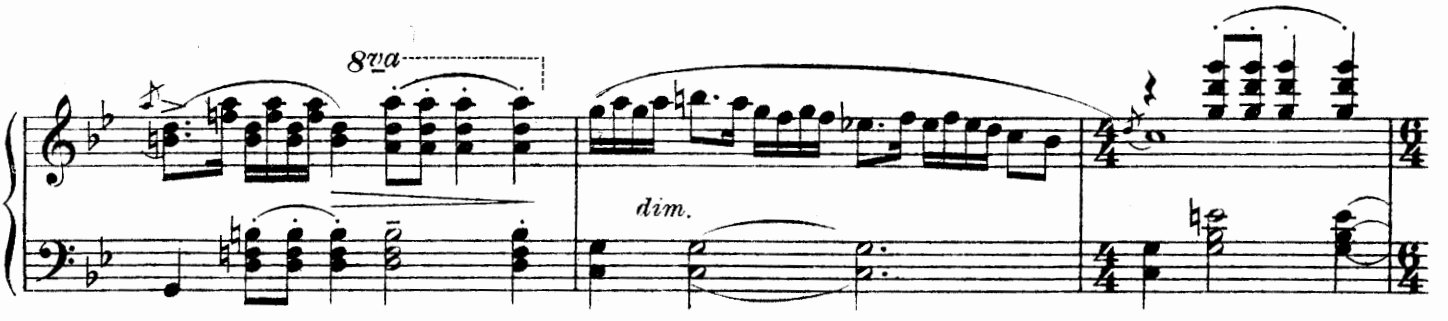

large cushion, her eyes gazing straight in front of her. She takes no notice of anything. There are several female slaves, and a little

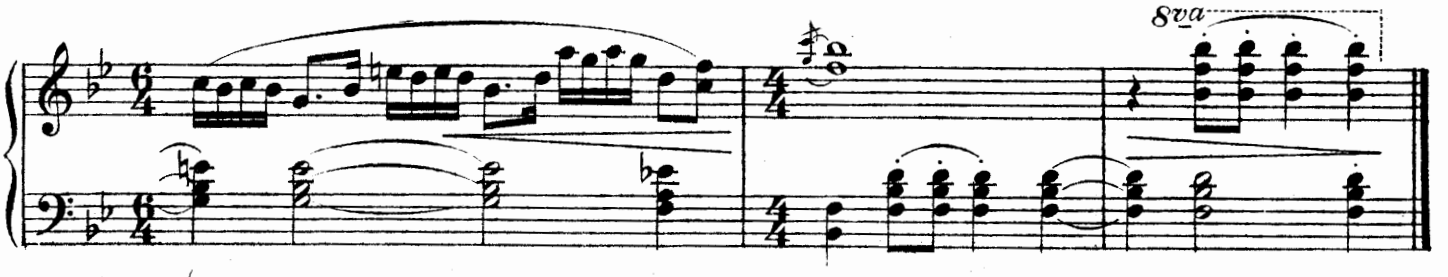



dancing girl is posing before her.)



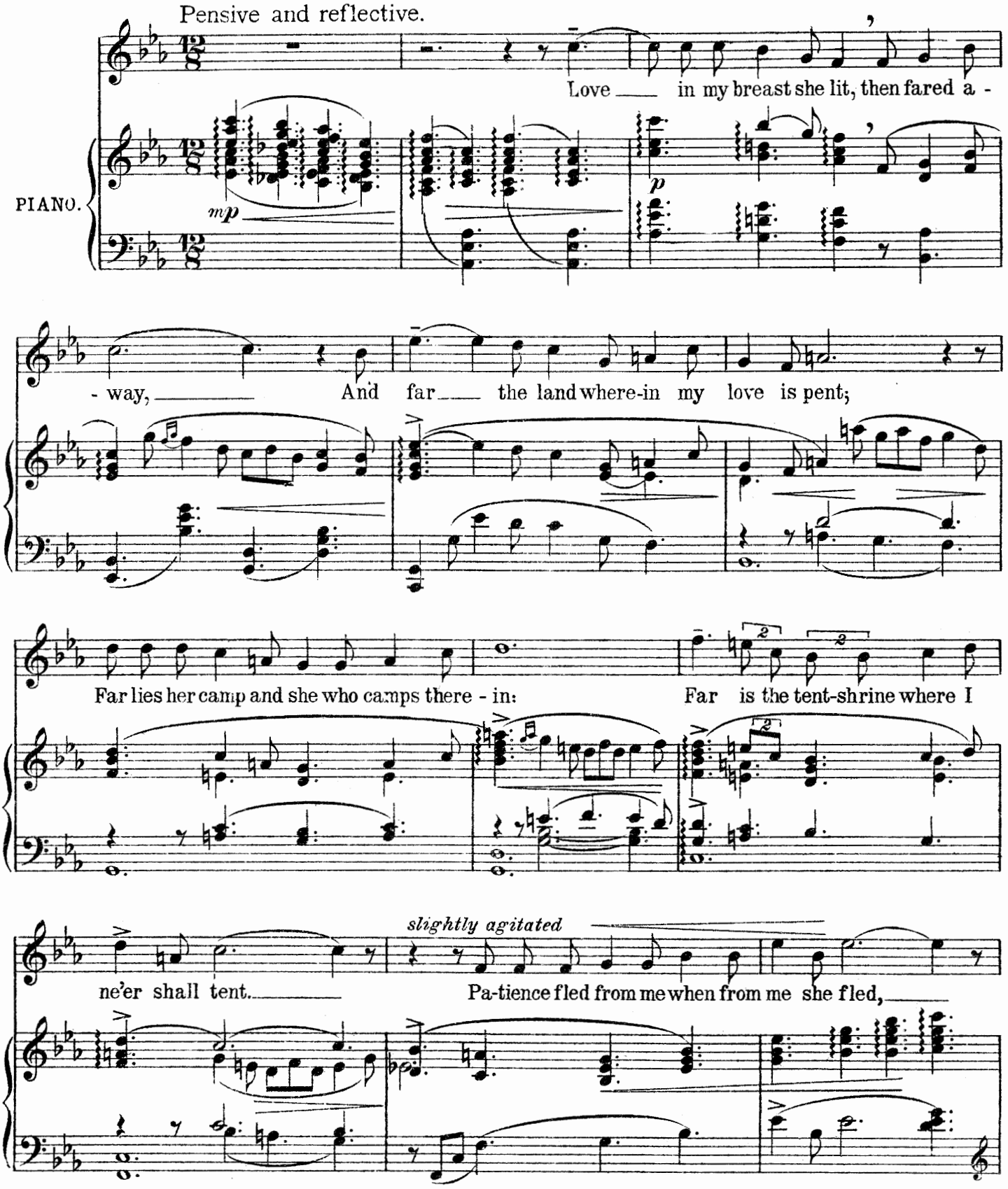

(The movement is repeated softly during the dialogue.)

# Nº 27.– Song 'Love in my breast."

(ZUMMURUD.)

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

Pensive and reflective.

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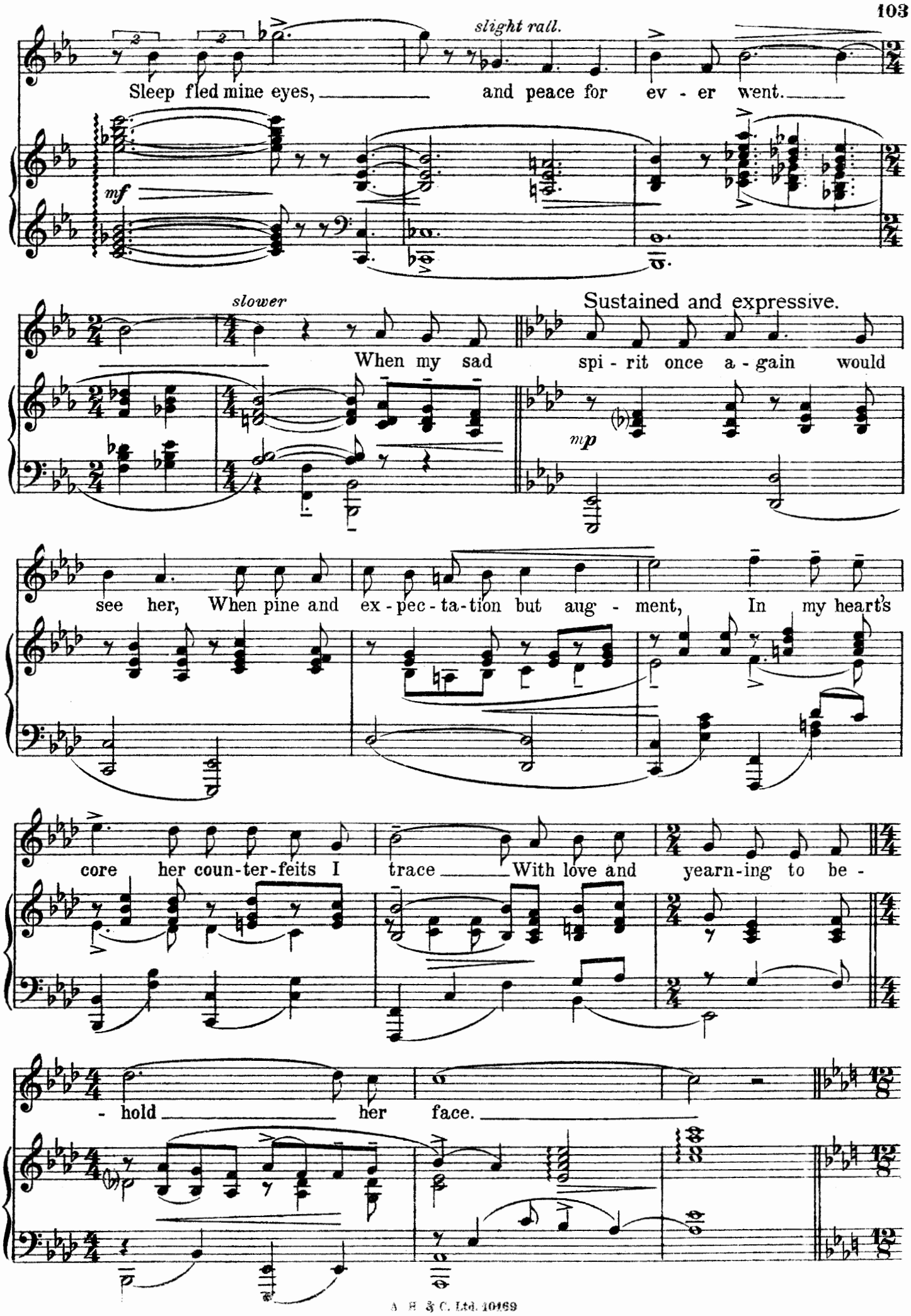

slight rall.
Sleep fled mine eyes, and peace for ev - er went.
mf
slower
When my sad
Sustained and expressive.
spi - rit once a - gain would
mp
see her, When pine and ex - pec - ta - tion but aug - ment, In my heart's
core her coun - ter - feits I trace With love and yearn - ing to be -
- hold her face.

*pp smoothly*

A gong strikes.— they all stop, and two Eunuchs enter.

*cresc.* *sf* *slowly* *mf*

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

*quicker and lightly*

8 *mp*

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

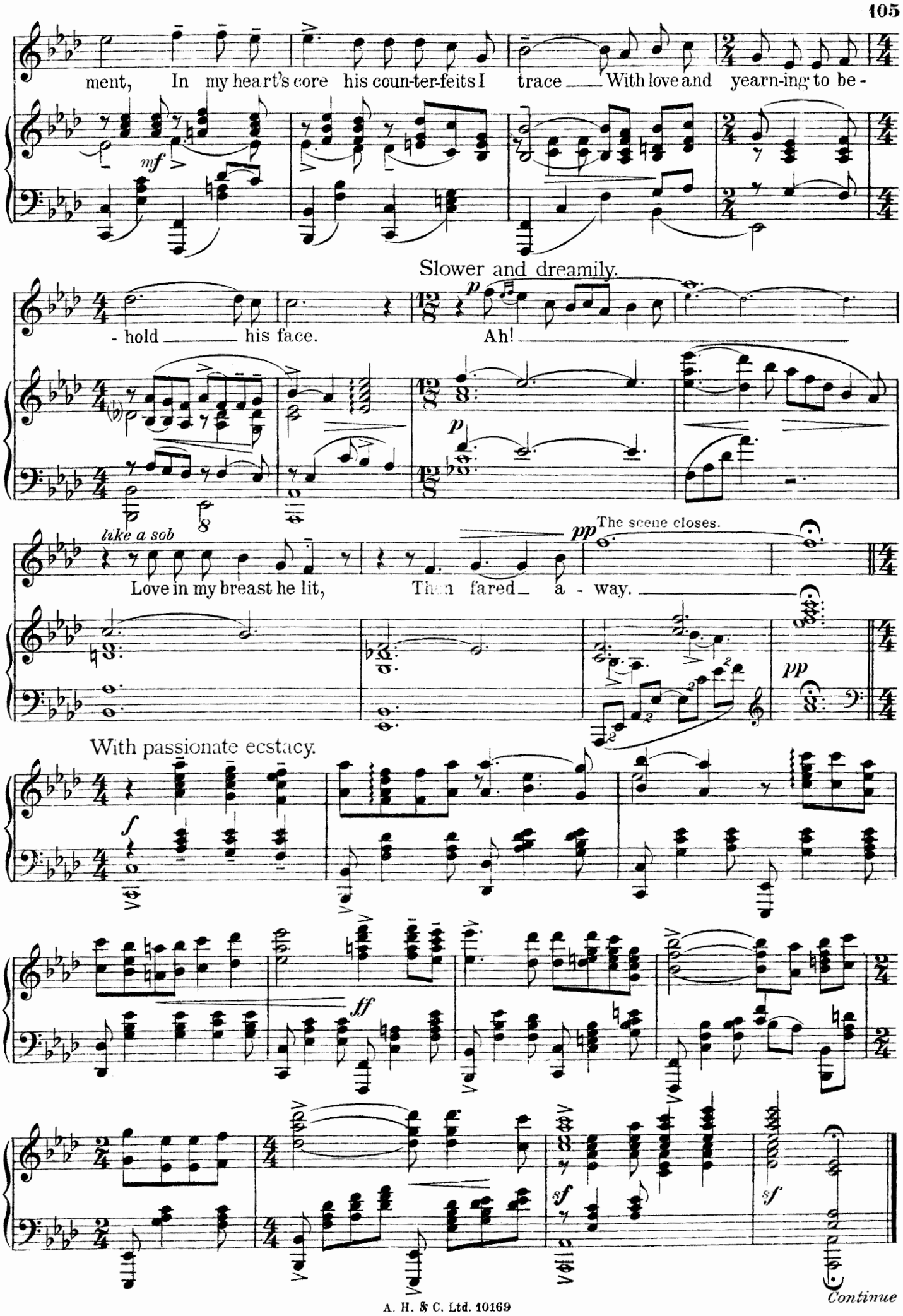
*slower* *expressively* *mf* *mf*

When my sad

Sustained and expressive.

spi - rit once a - gain would see him, When pine and ex - pec - ta - tion but aug -

*mp*

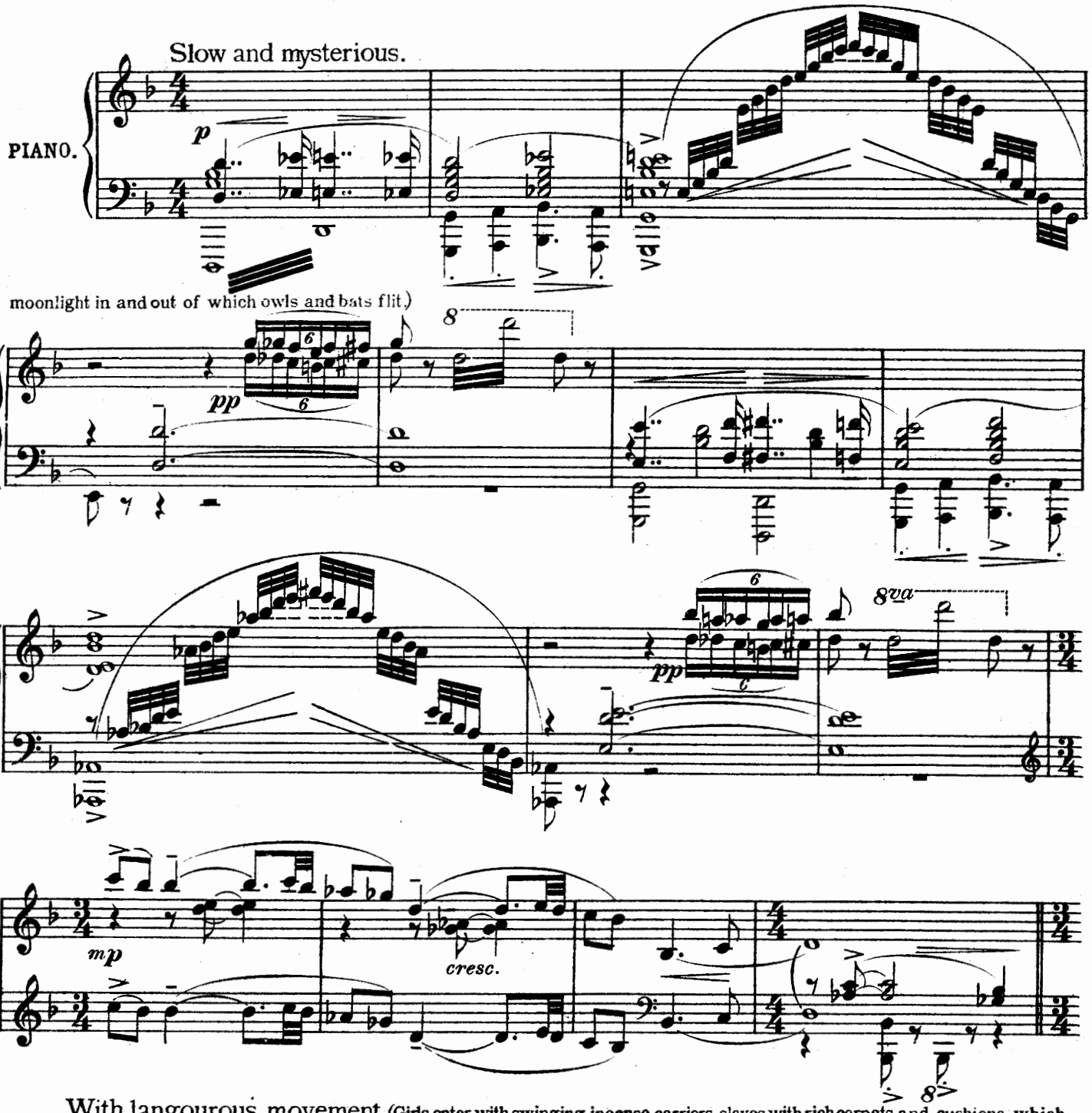

ment, In my heart's core his coun-ter-feits I trace With love and yearn-ing to be -
mf
Slower and dreamily.
- hold his face.
Ah!
p
like a sob
Love in my breast he lit,
Then fared a - way.
The scene closes.
pp
With passionate ecstacy.
f
ff
sf
sf



Continue

# 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

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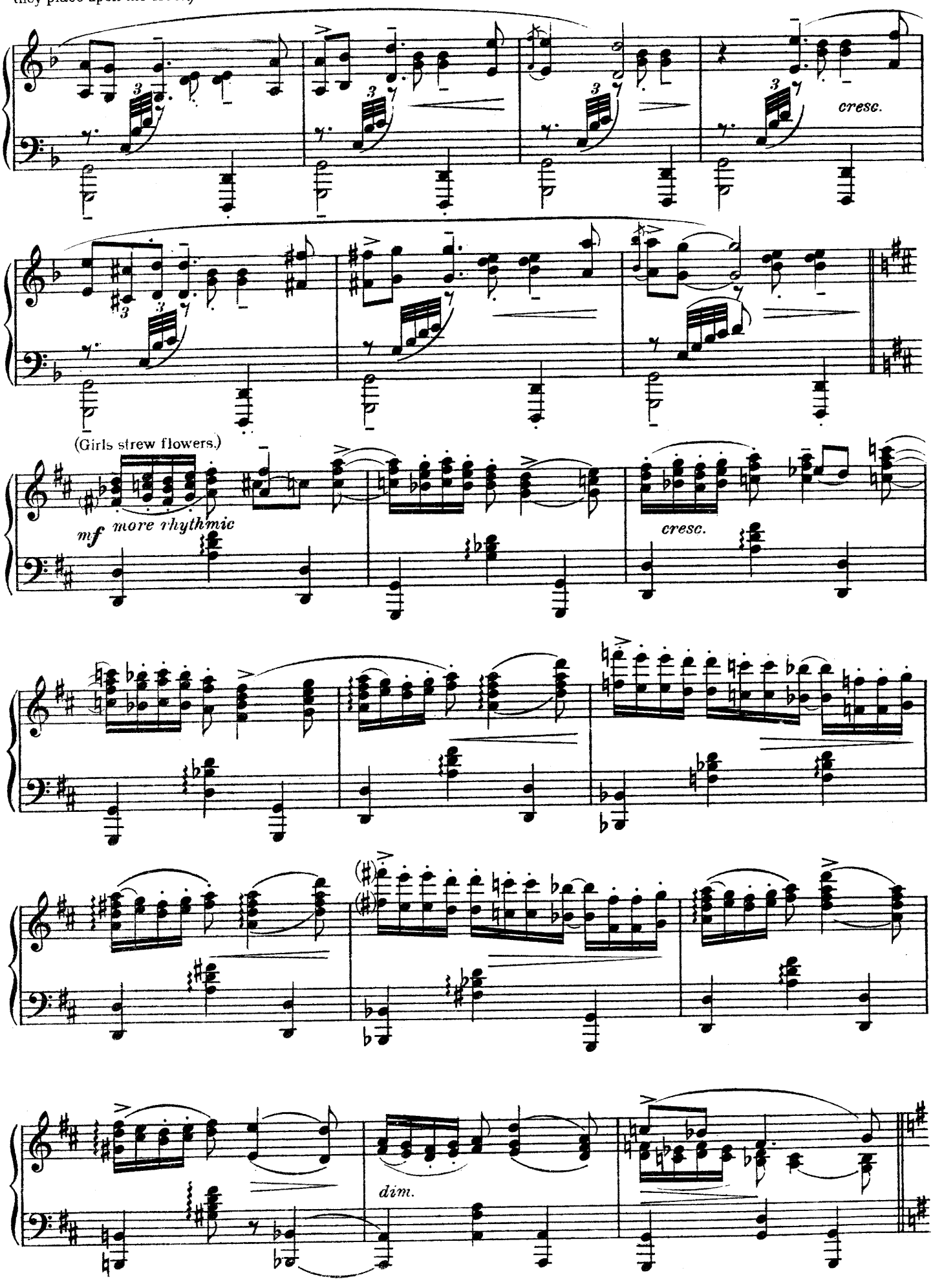
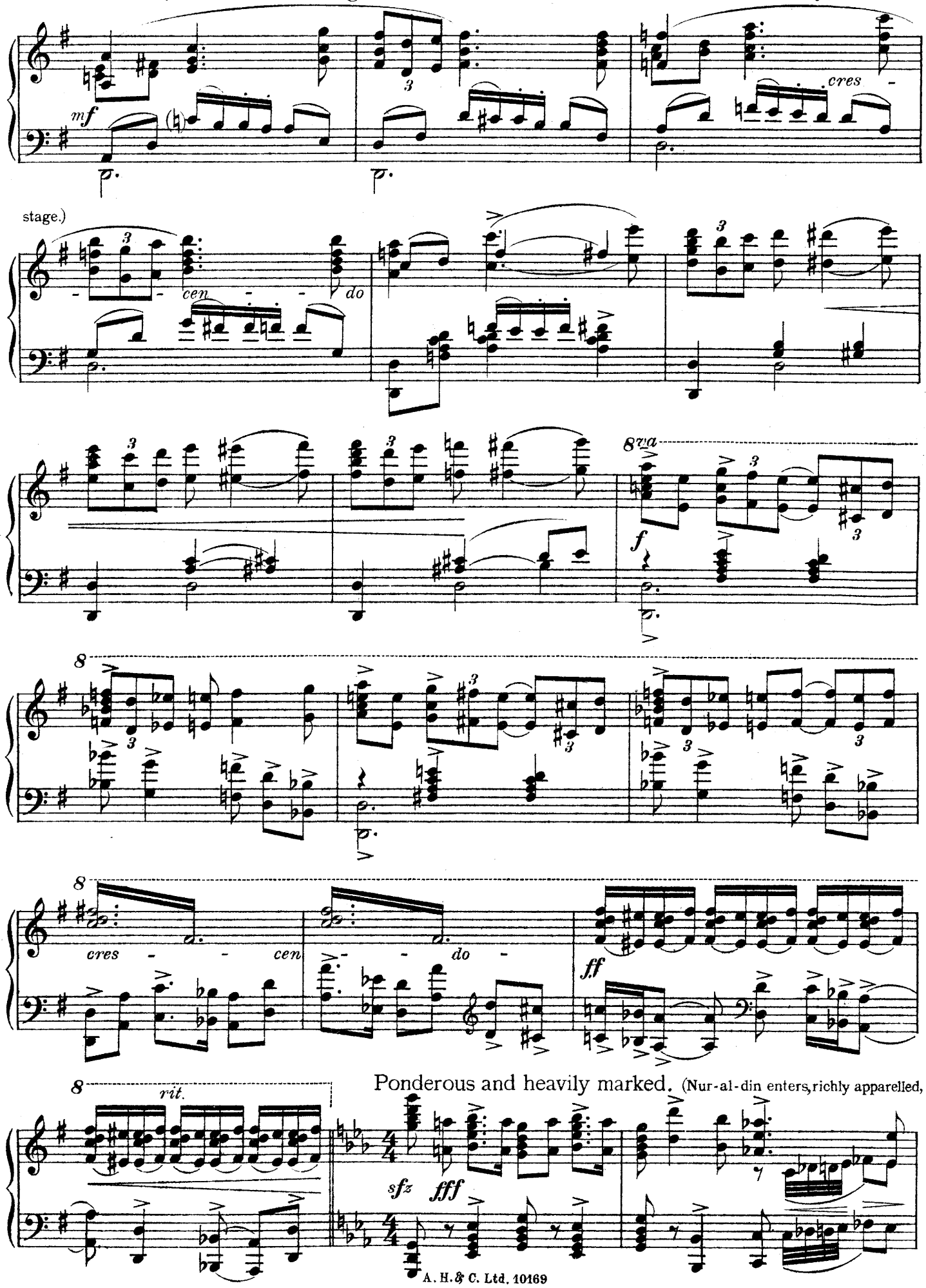
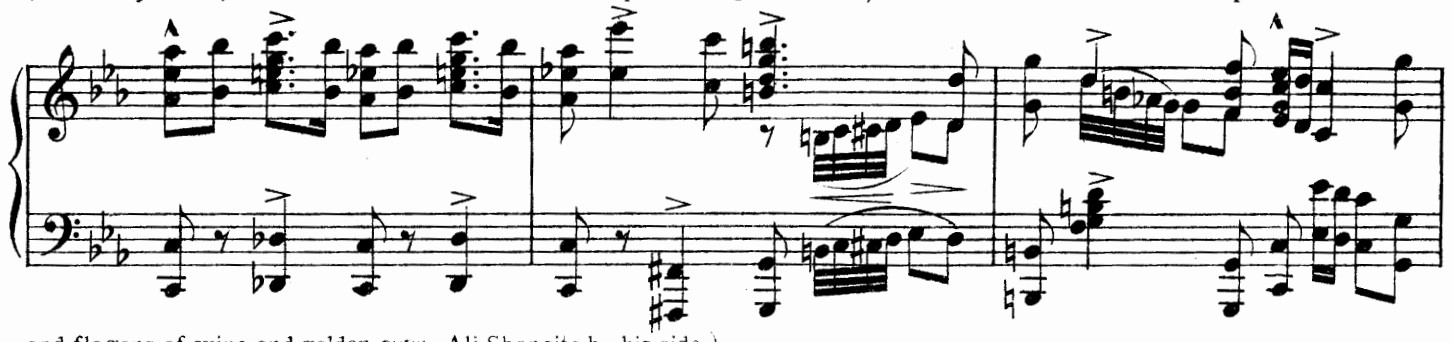
they place upon the floor.)



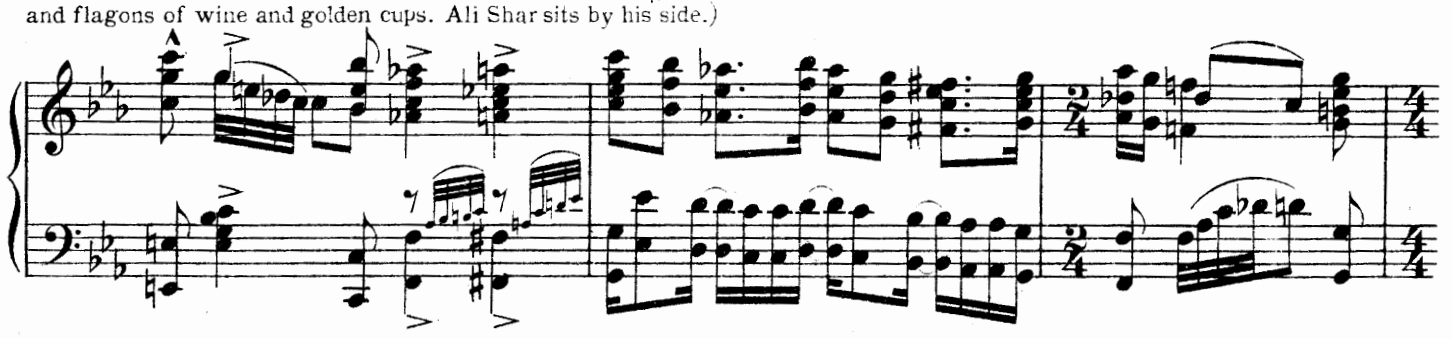
Sustained, but with increasing animation. (Slaves carry on a high cushioned seat which they place down

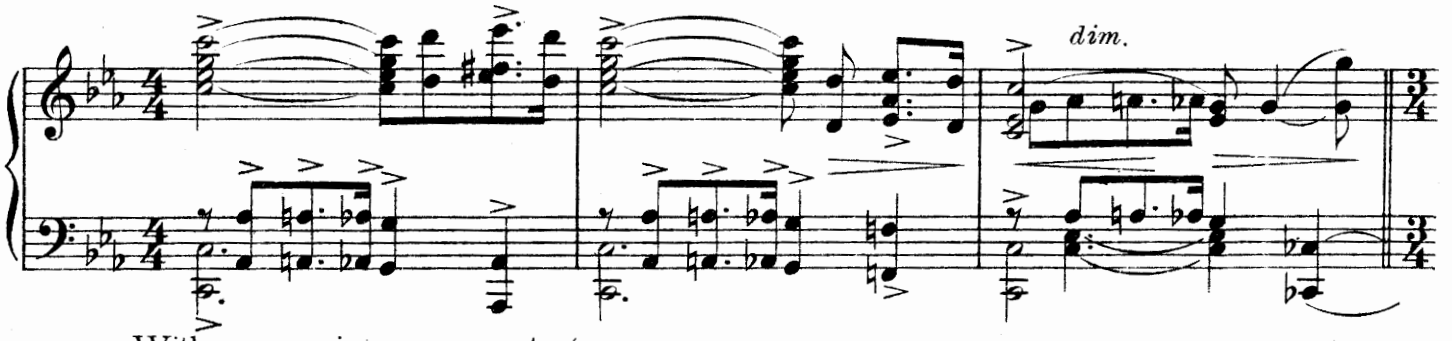


attended by slaves, and all salaam as he takes his seat upon the high cushions ; a table laden with rich foods is placed before him

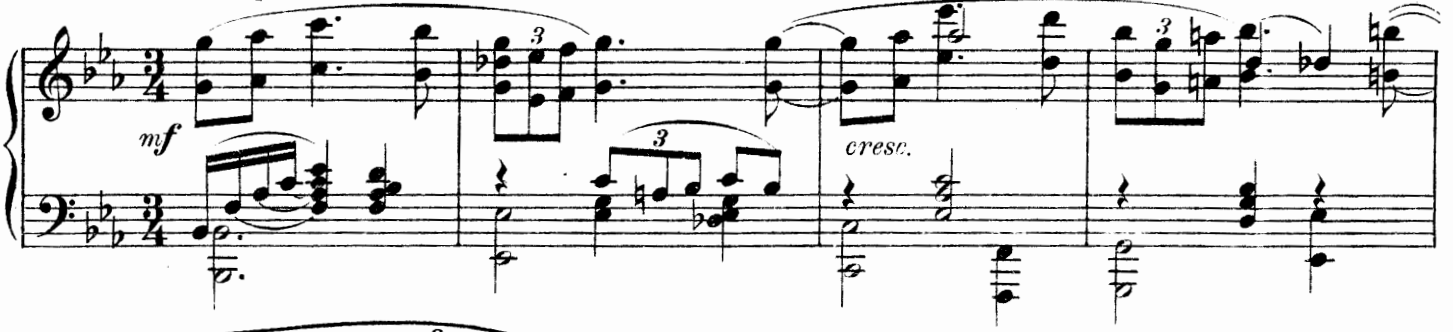


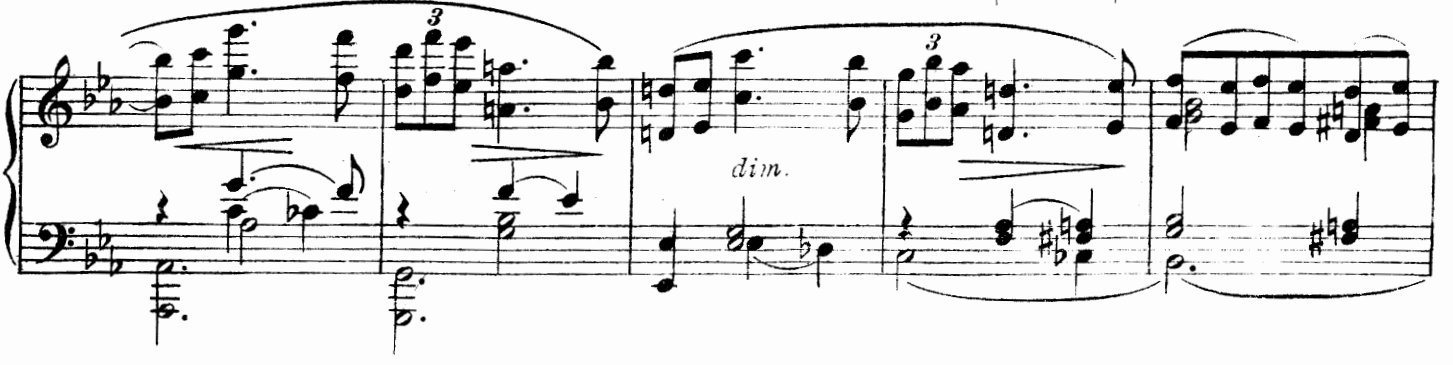
and flagons of wine and golden cups. Ali Shar sits by his side.)

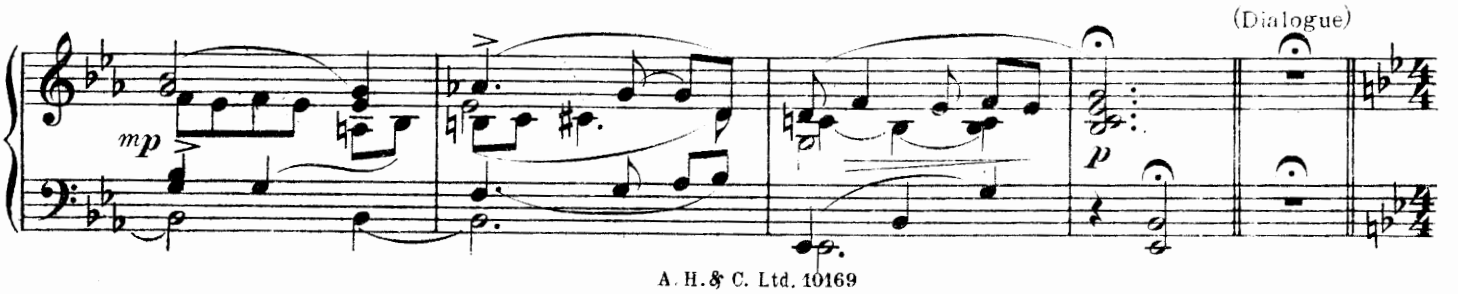





With expressive movement. (Sharazad preceded by her women enters, Abu and Zarka following.)

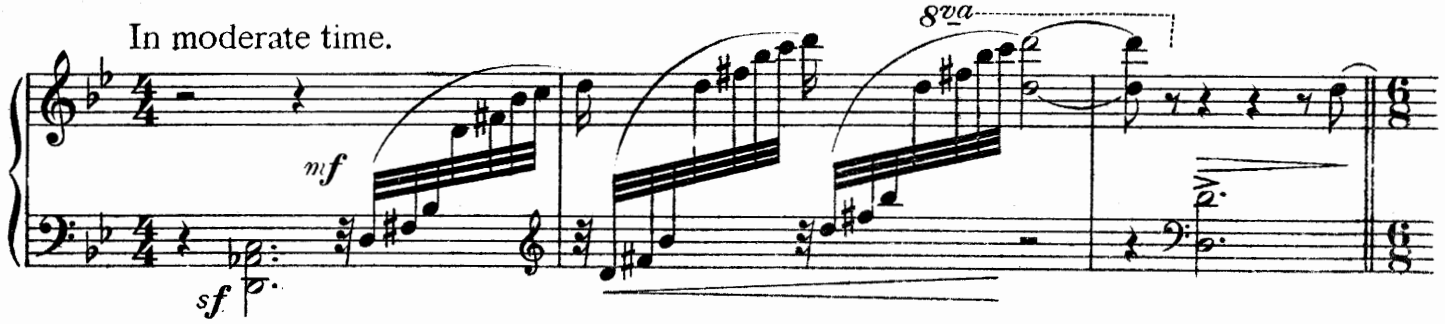


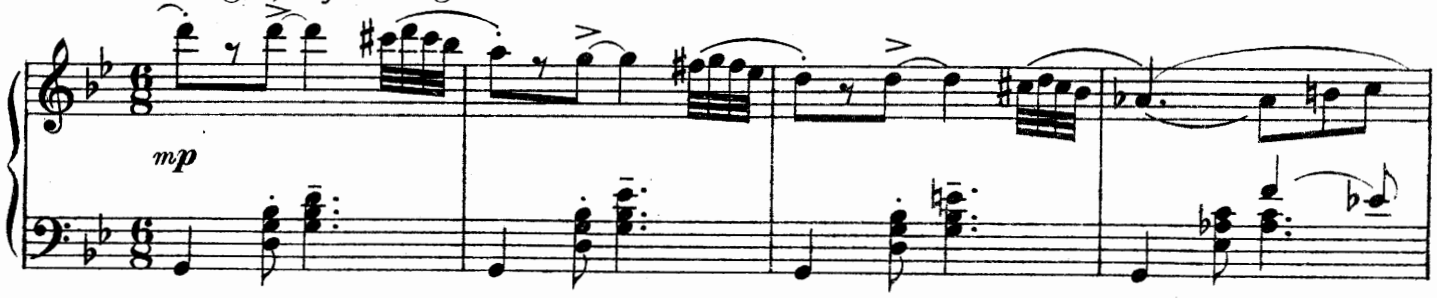



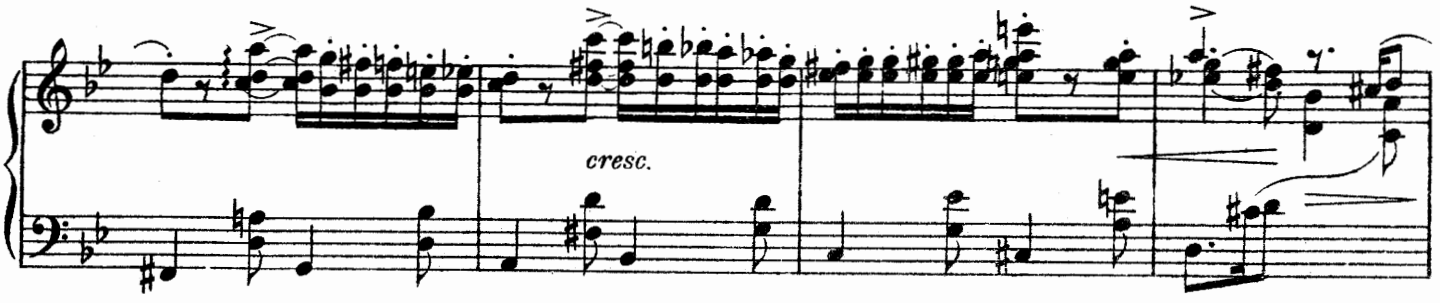
(A gong sounds—then to ever changing music dancers enter in sets of different Egyptian costumes. They dance down the steps and on the floor and take their places until all are seated or lying in different positions before the table.)

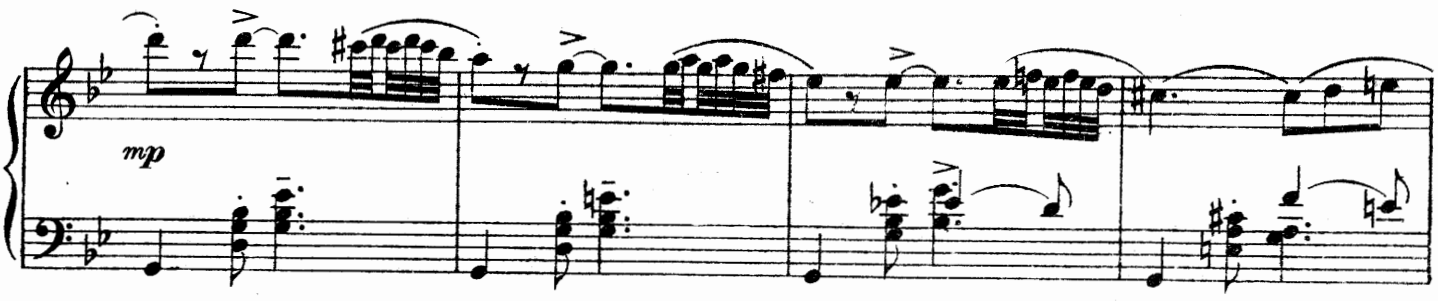
In moderate time.

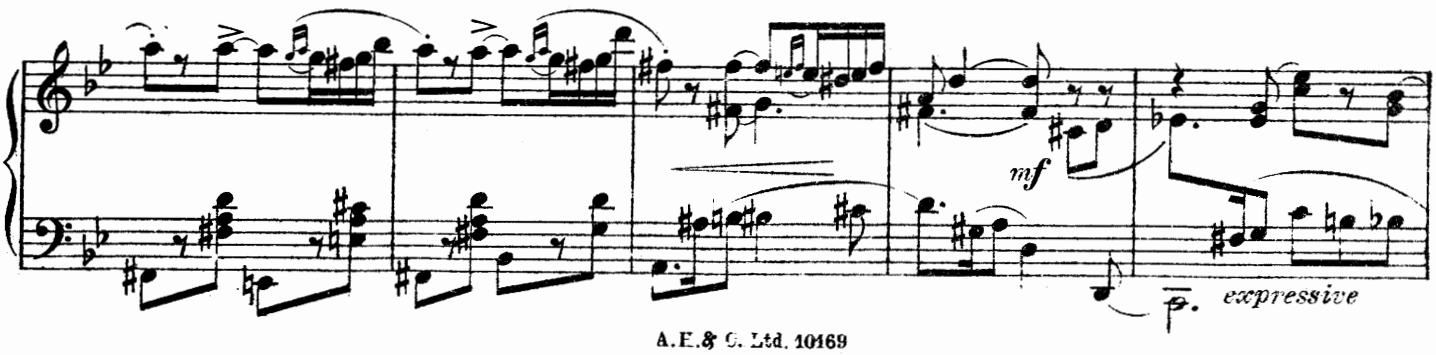


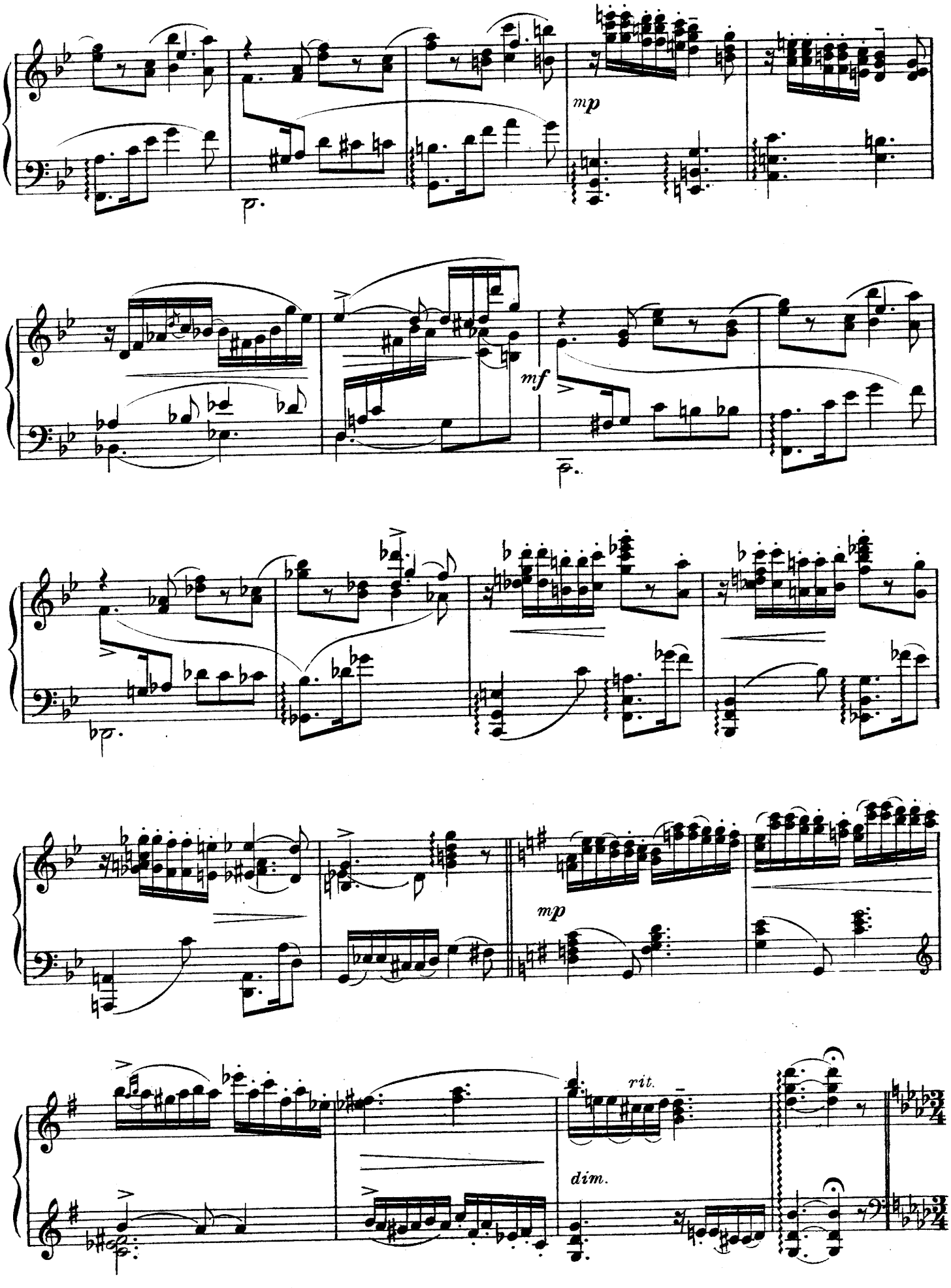

With light, rhythmic grace.

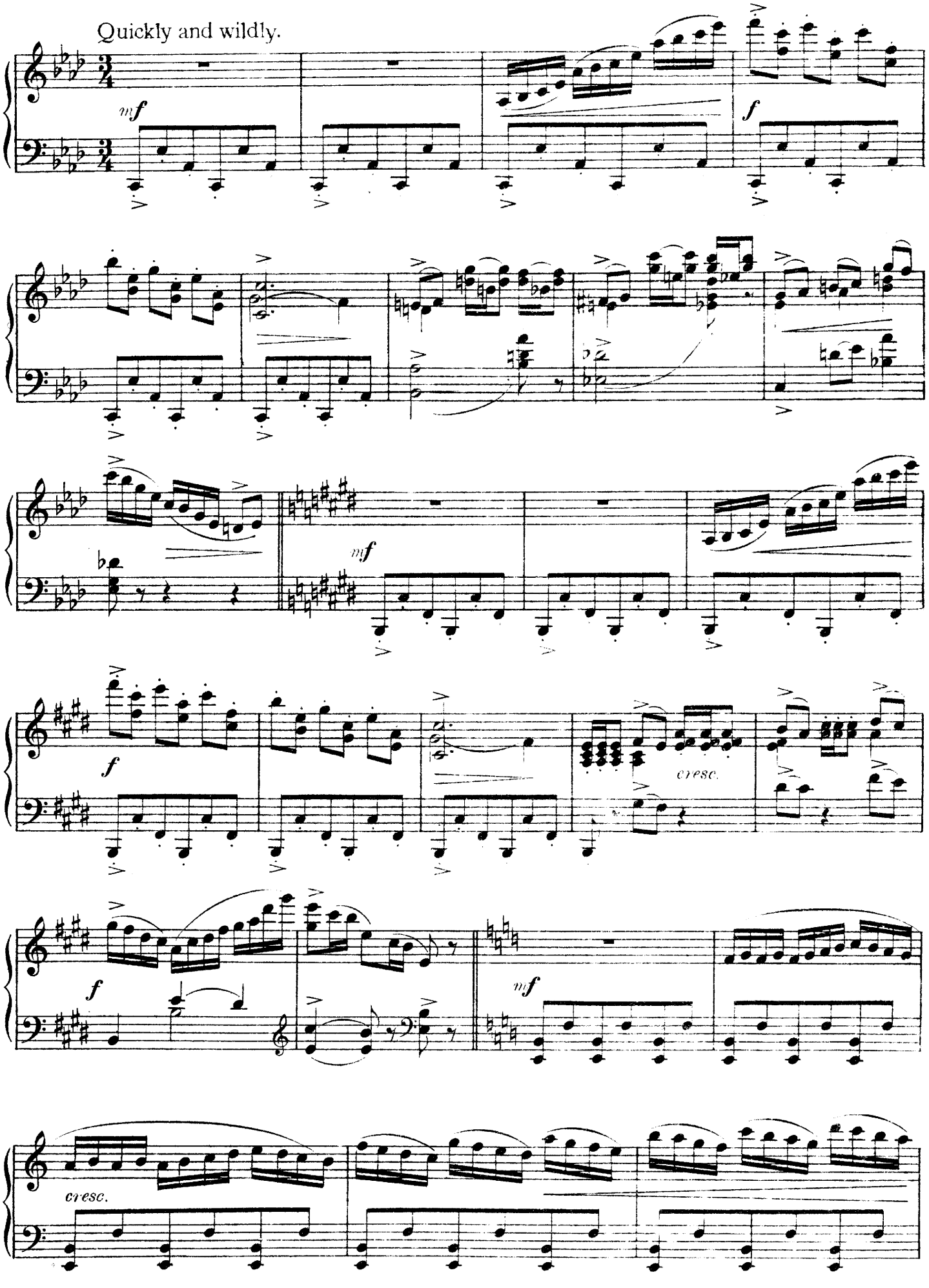


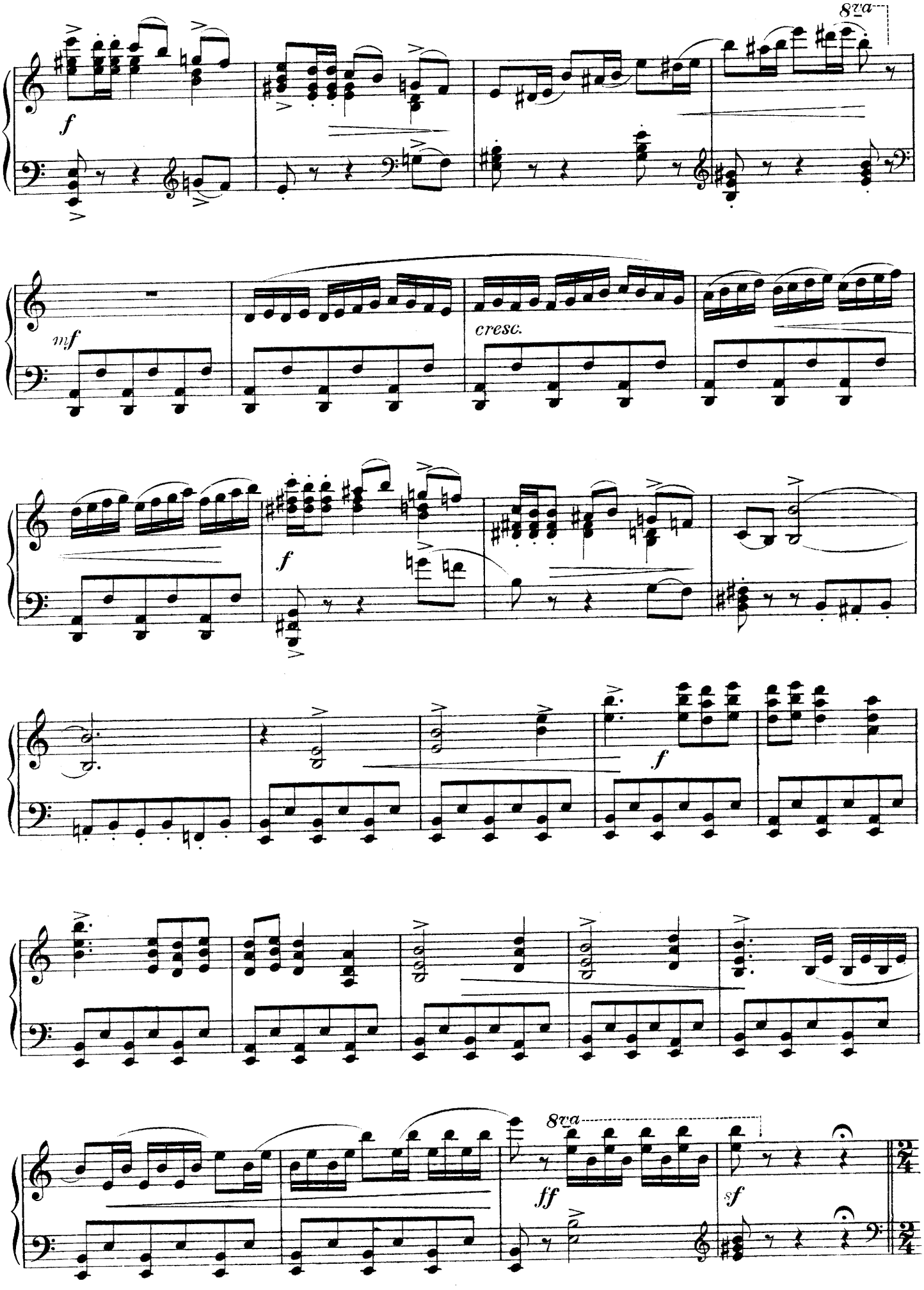



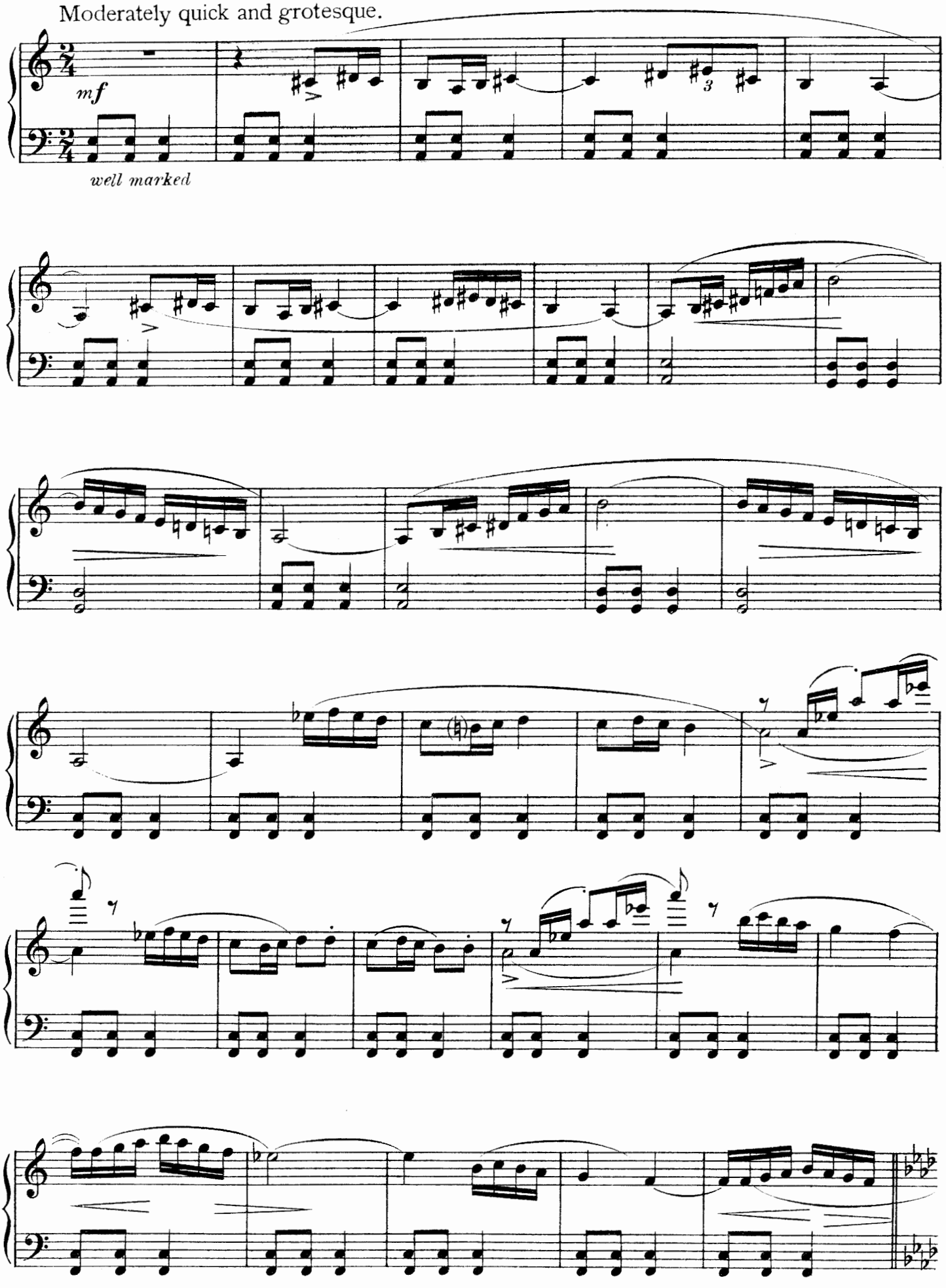



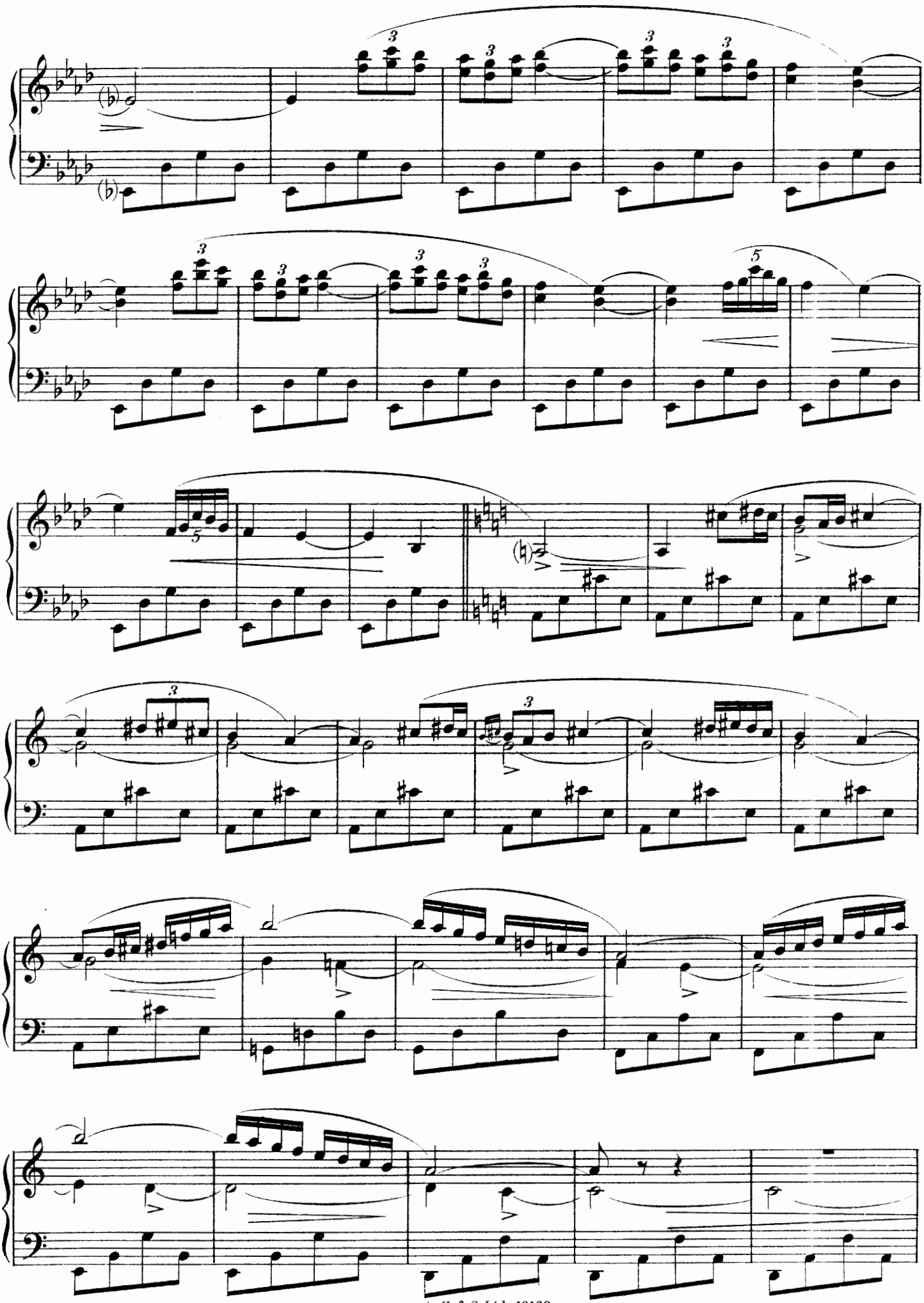

mp
mf
mp
rit.
dim.

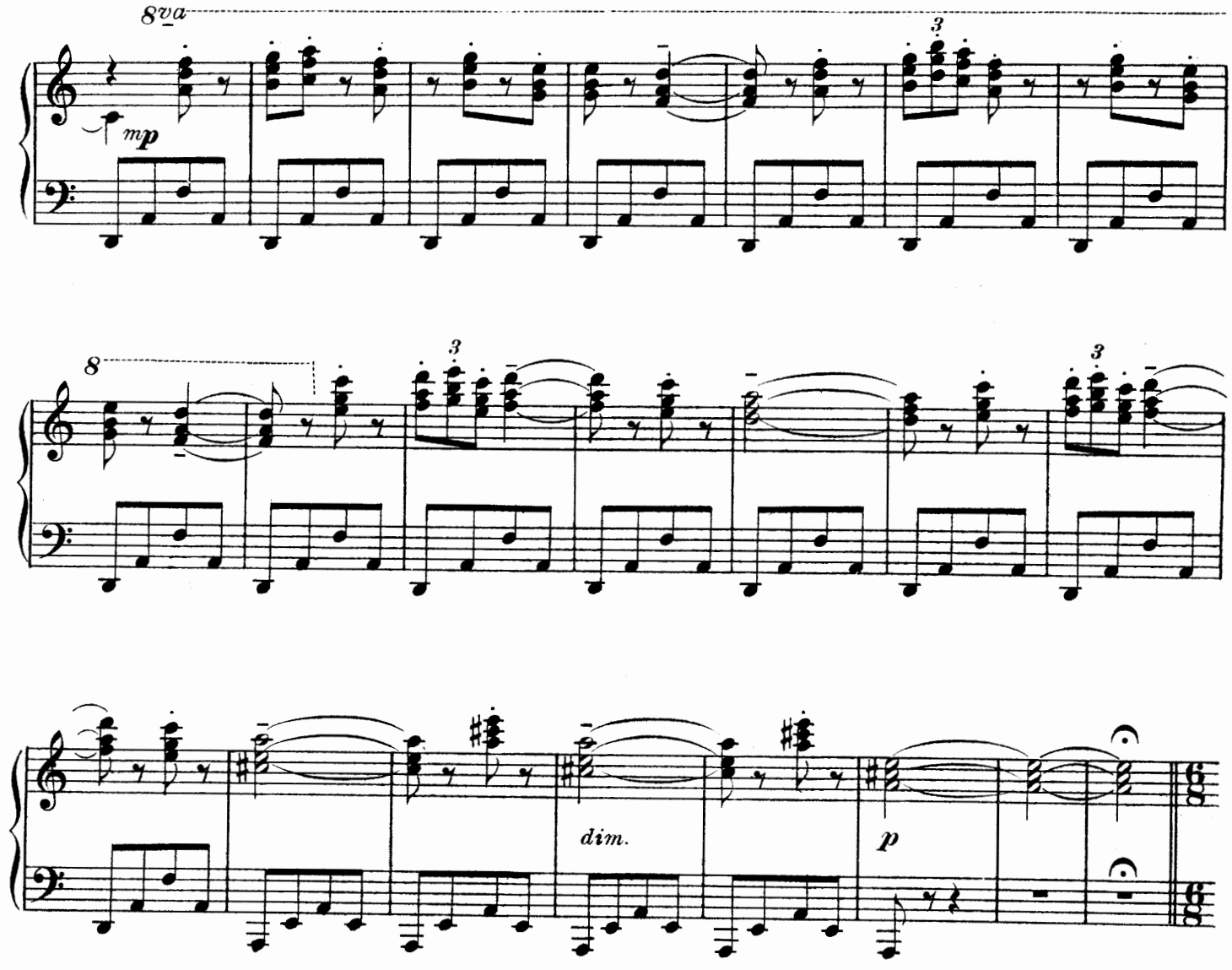

Quickly and wildly.
mf
f
mf
f
cresc.
f
mf
cresc.


8va
f
mf
cresc.
f
f
8va
ff
sf

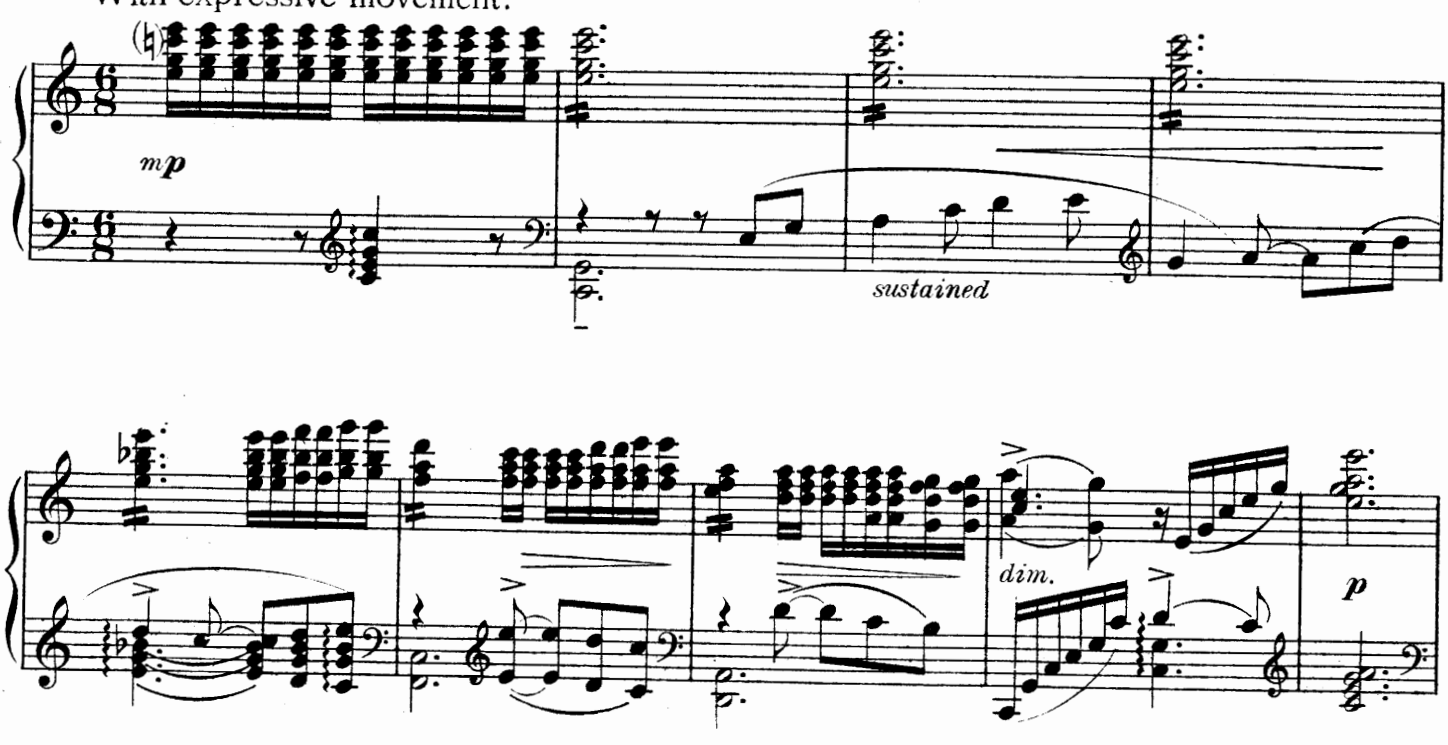
Moderately quick and grotesque.

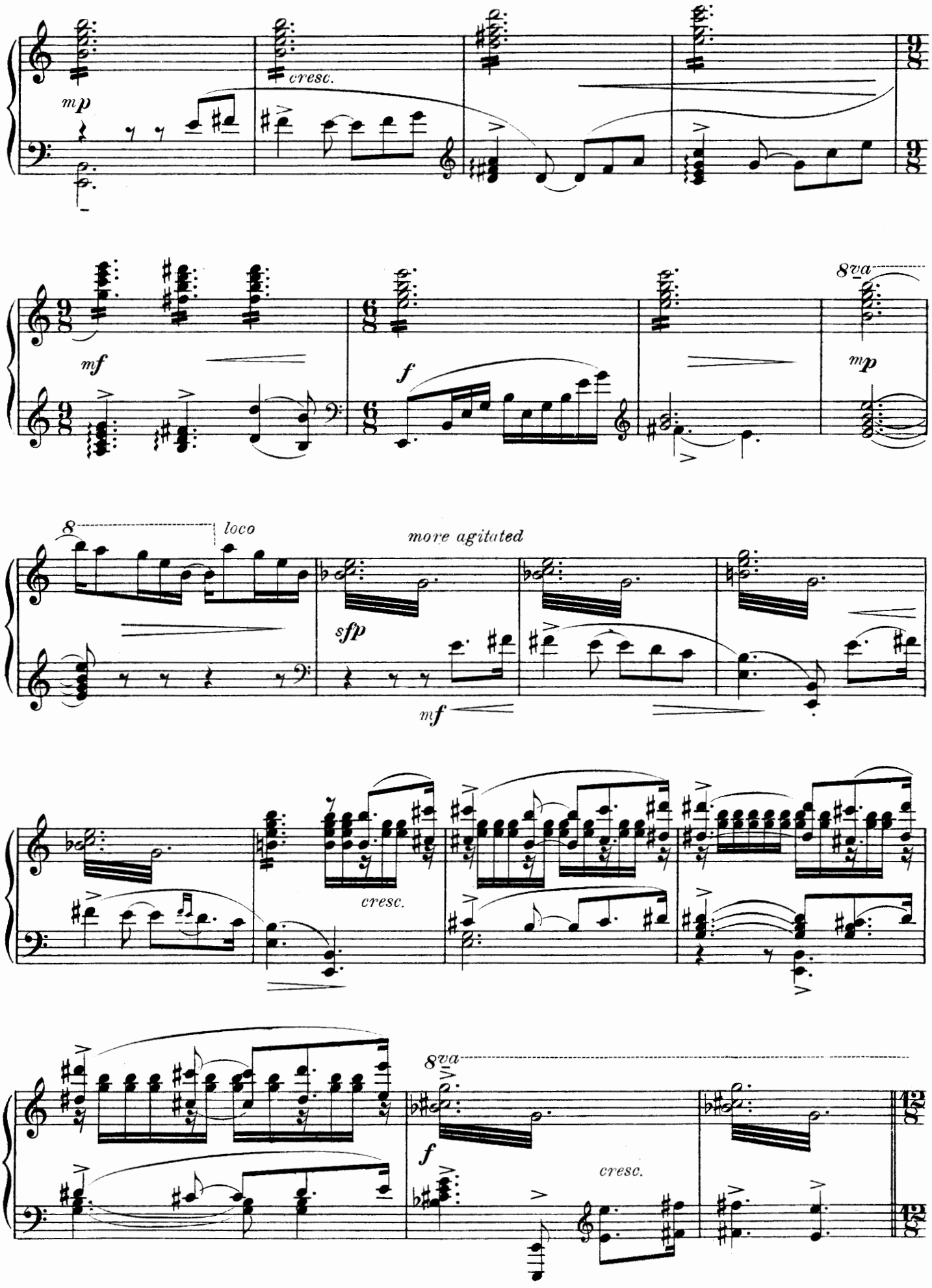


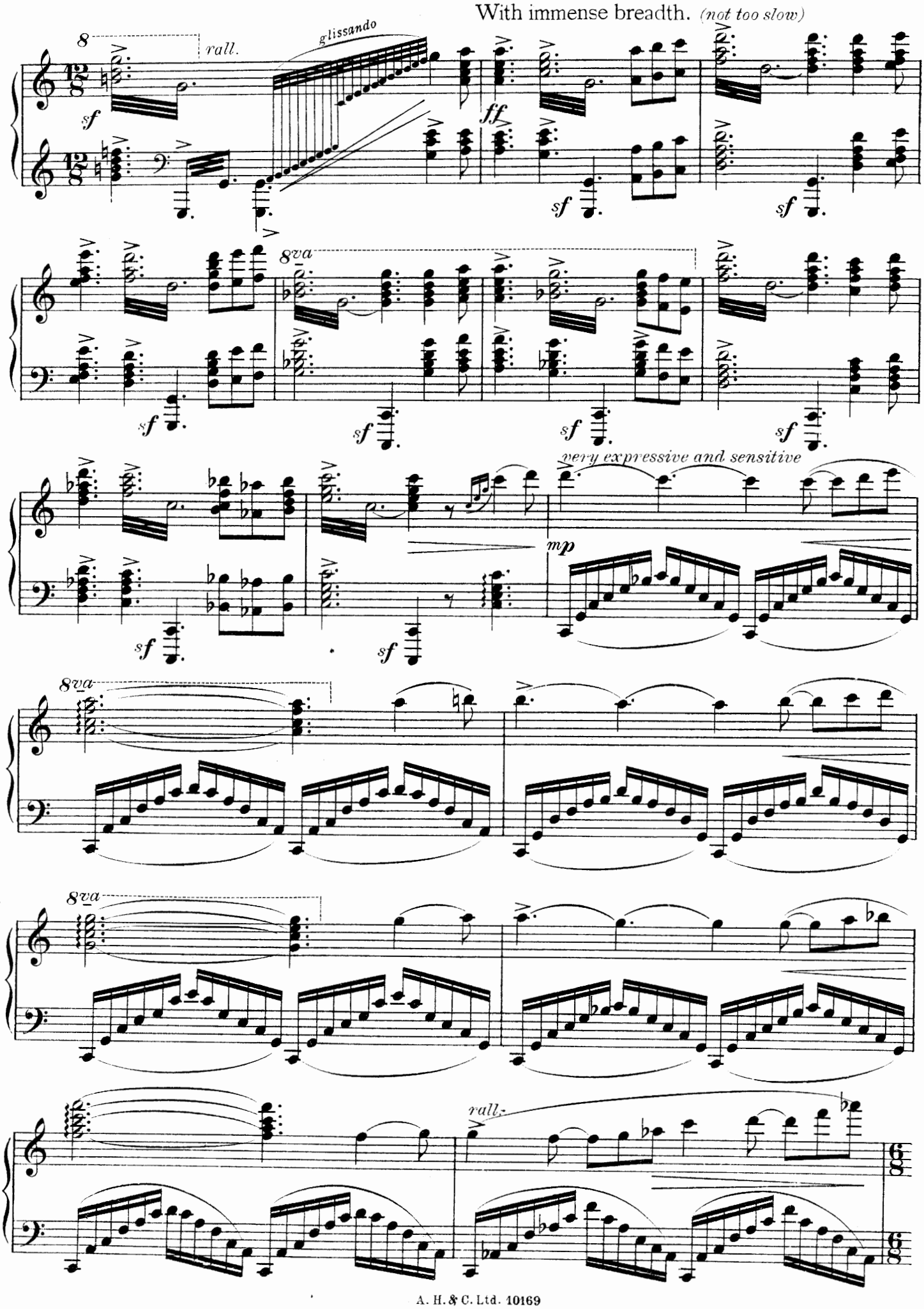


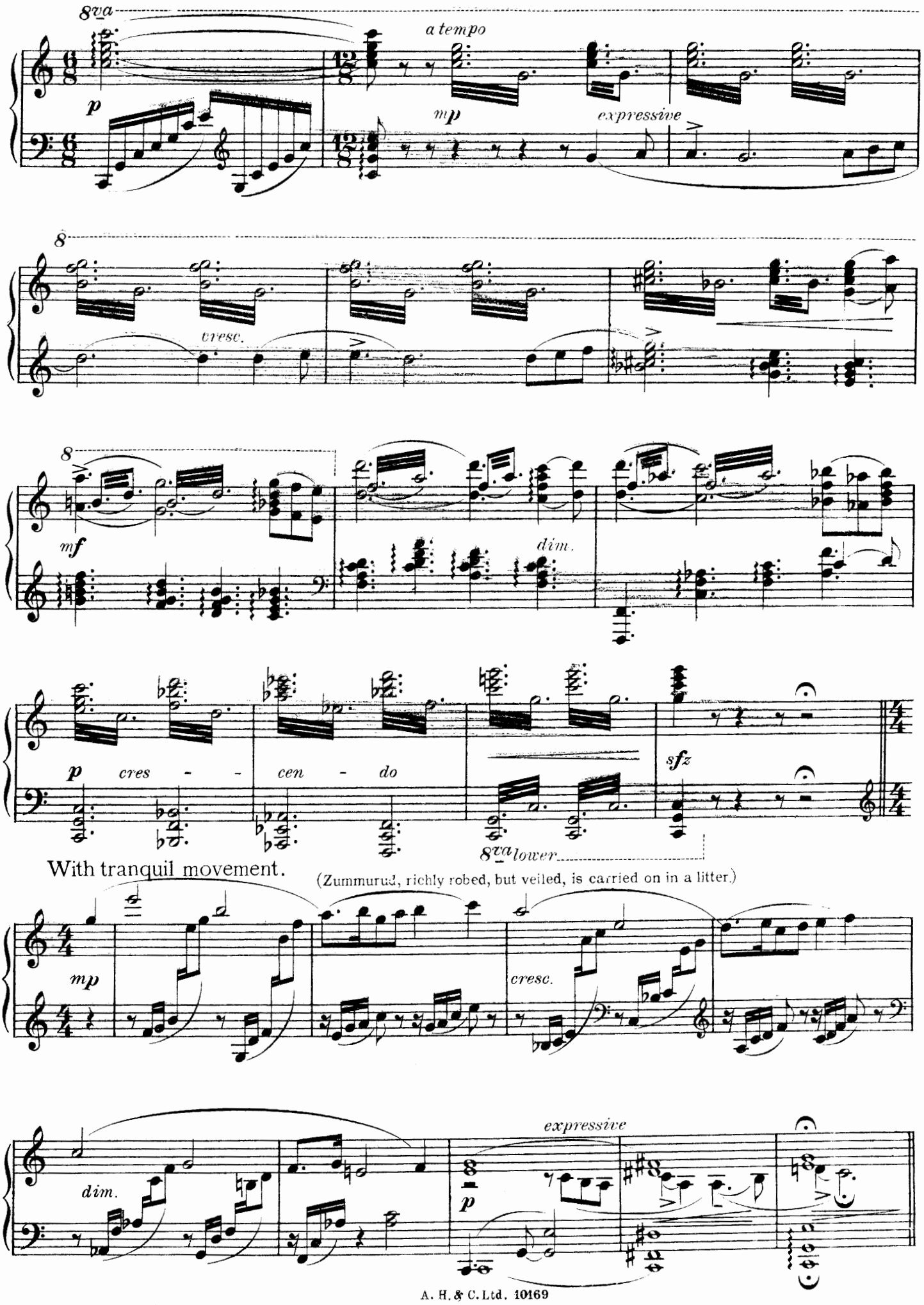



With expressive movement.




mp
cresc.
mf
f
8va
mp
8
loco
more agitated
sfp
mf
cresc.
8va
f
cresc.


With immense breadth. (not too slow)
8
rall.
glissando
sf
ff
sf
sf
8va
sf
sf
sf
sf
very expressive and sensitive
mp
sf
sf
8va
8va
rall.

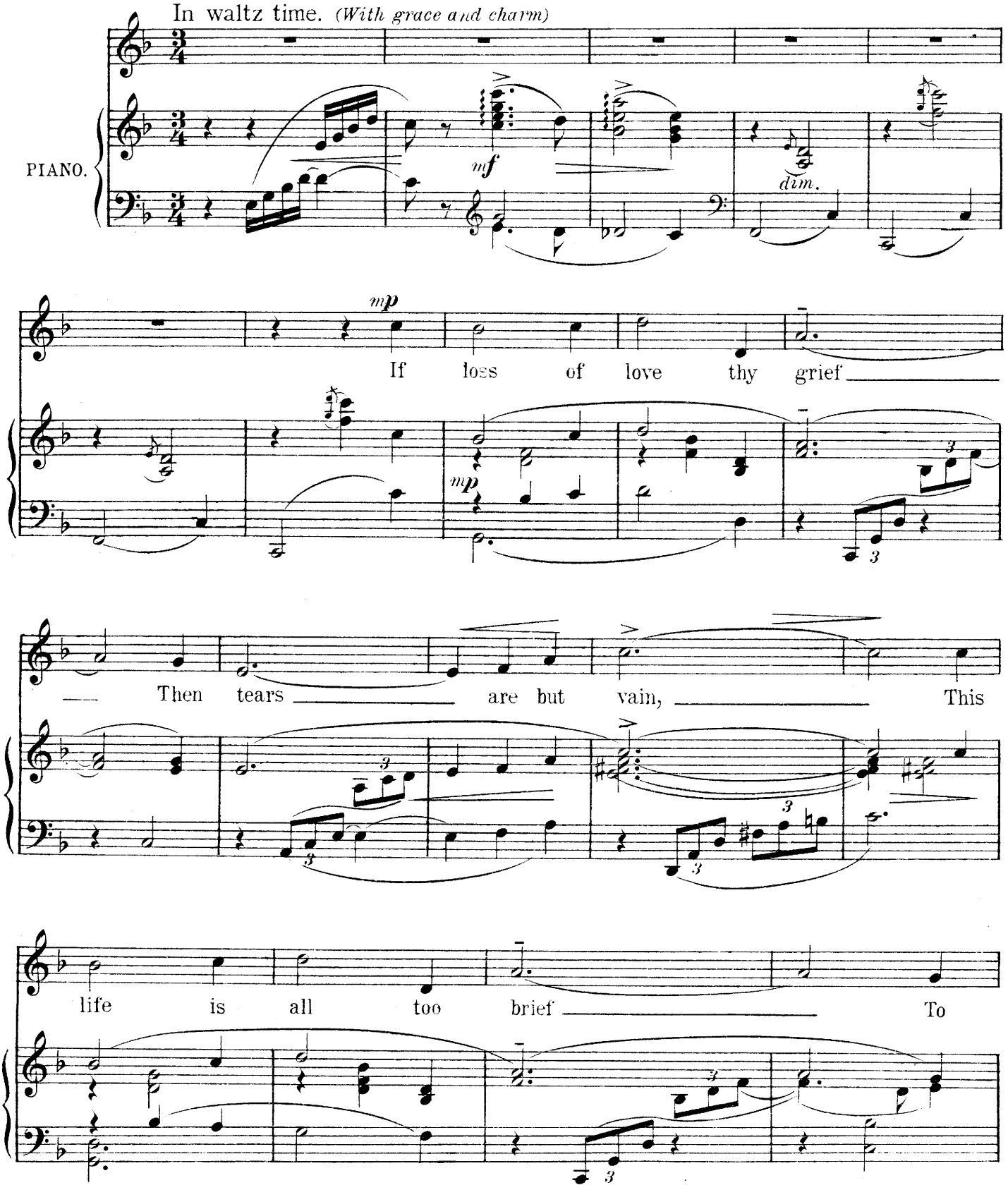

8va
a tempo
p
mp
expressive
8
cresc.
8
mf
dim.
p cres - - cen - do
sfz
8va lower
With tranquil movement.
(Zummurud, richly robed, but veiled, is carried on in a litter.)
mp
cresc.
dim.
expressive
p

# Nº 29:- Song and Chorus "In the Dance."

(IBRAHIM.)

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

In waltz time. *(With grace and charm)*

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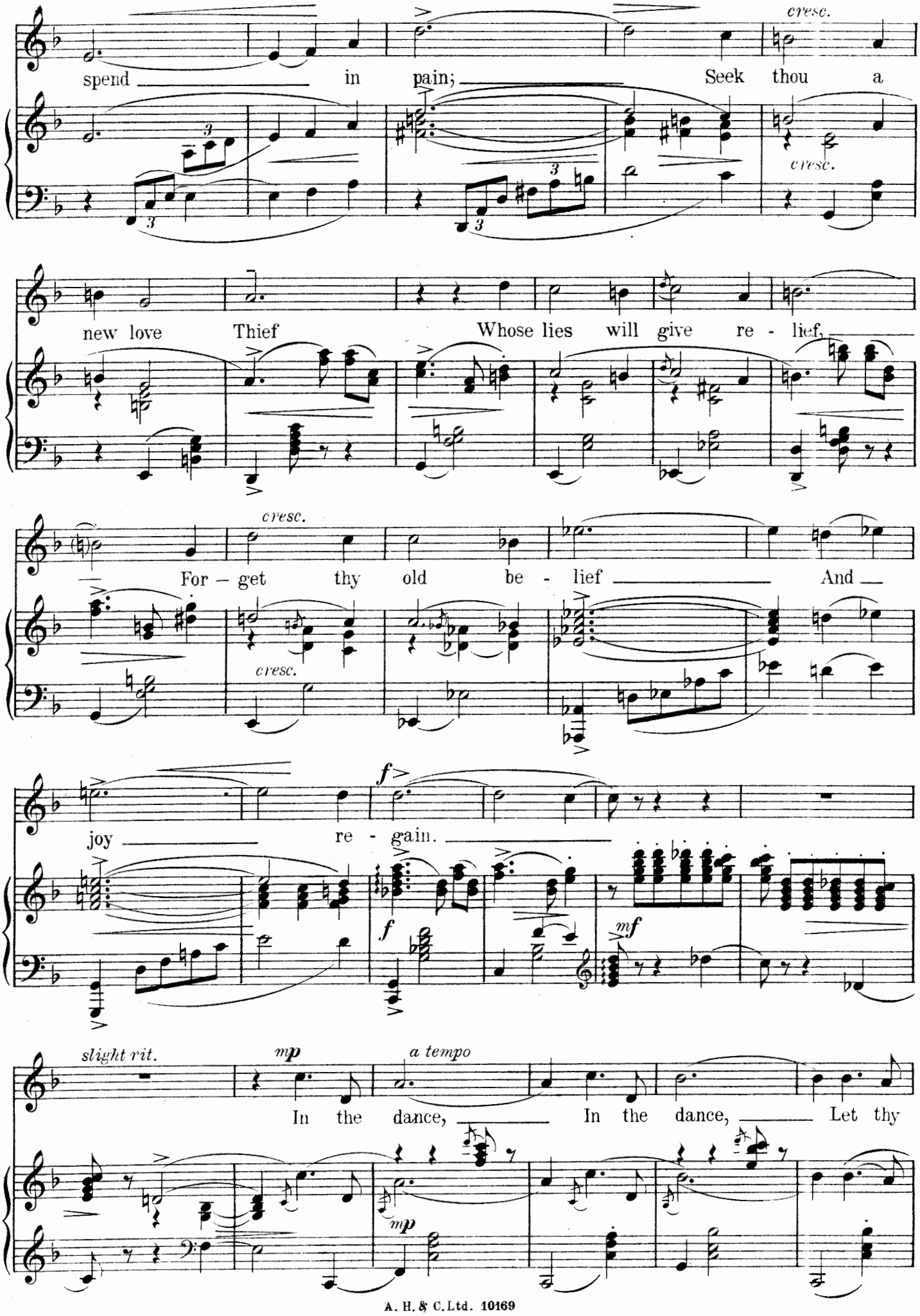
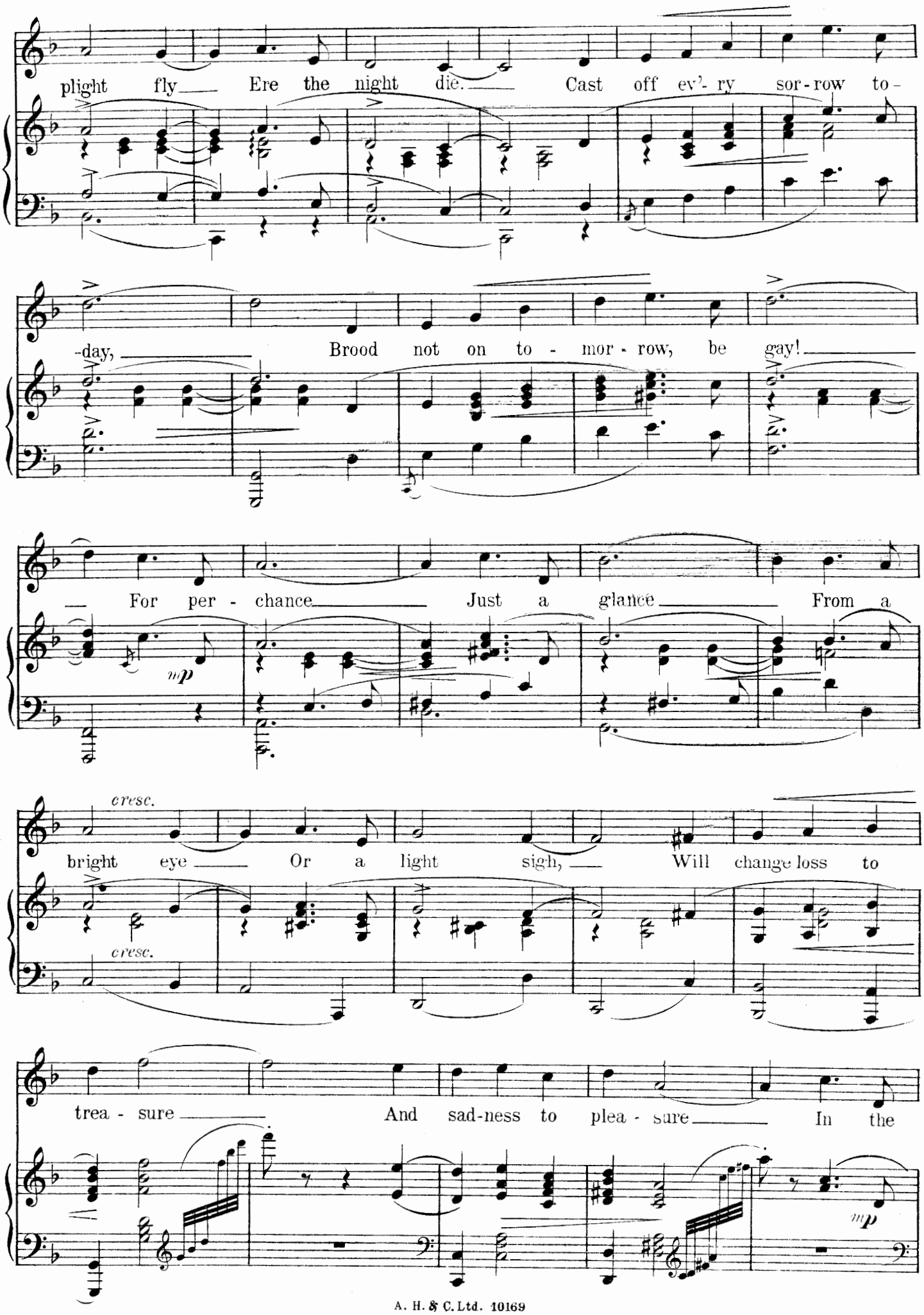
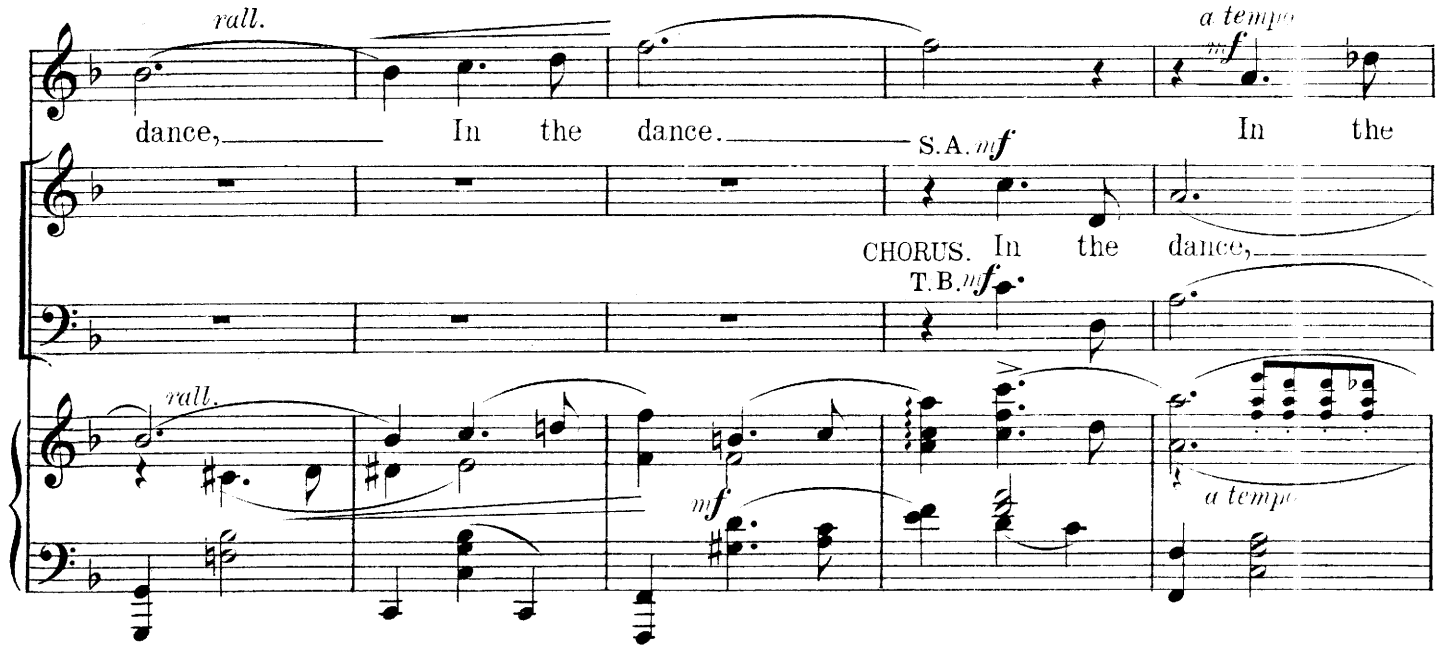
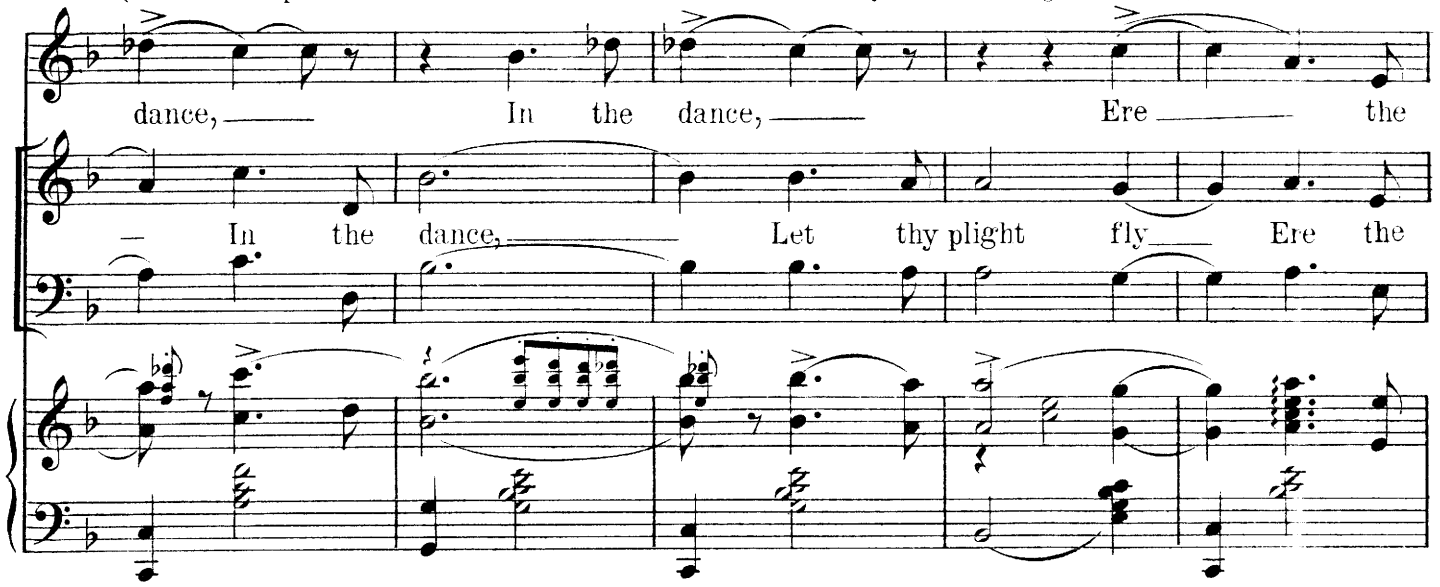
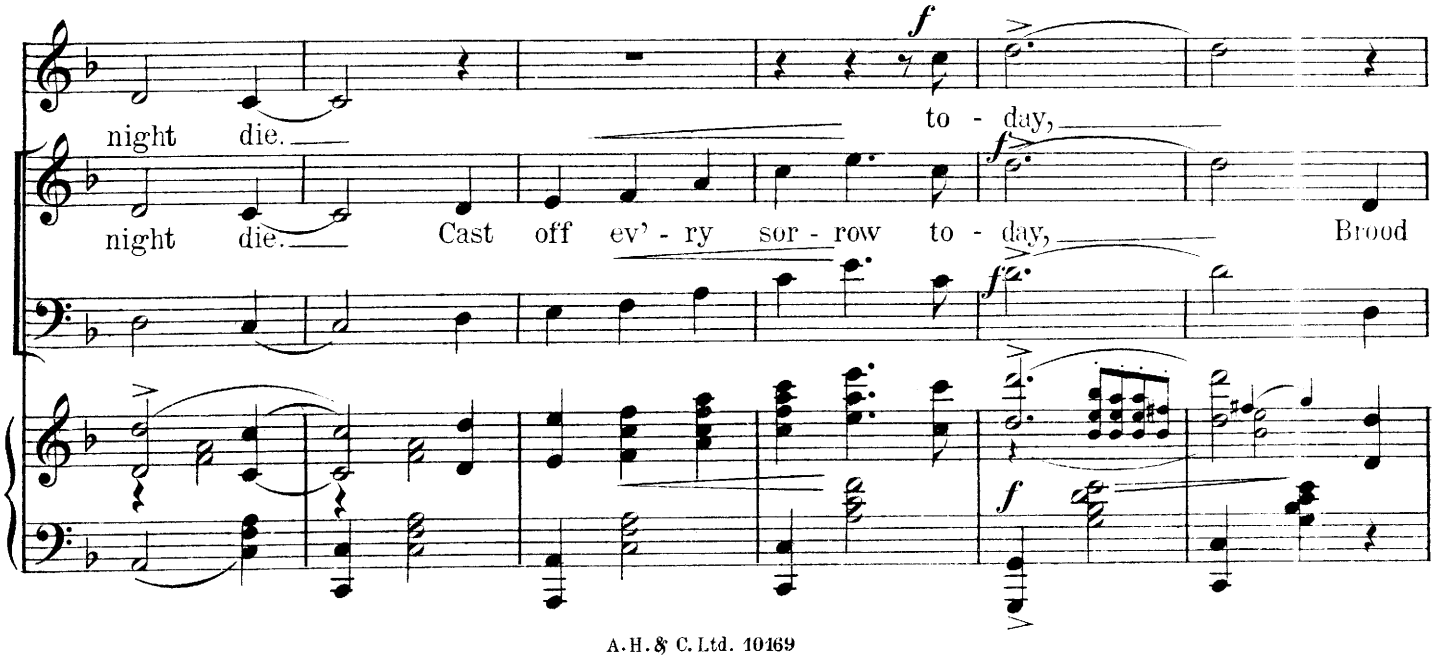

cresc.
spend in pain; Seek thou a
cresc.
new love Thief Whose lies will give re - lief,
cresc.
For - get thy old be - lief And
cresc.
f
joy re - gain.
f
mf
slight rit.
mp
a tempo
In the dance, In the dance, Let thy
mp

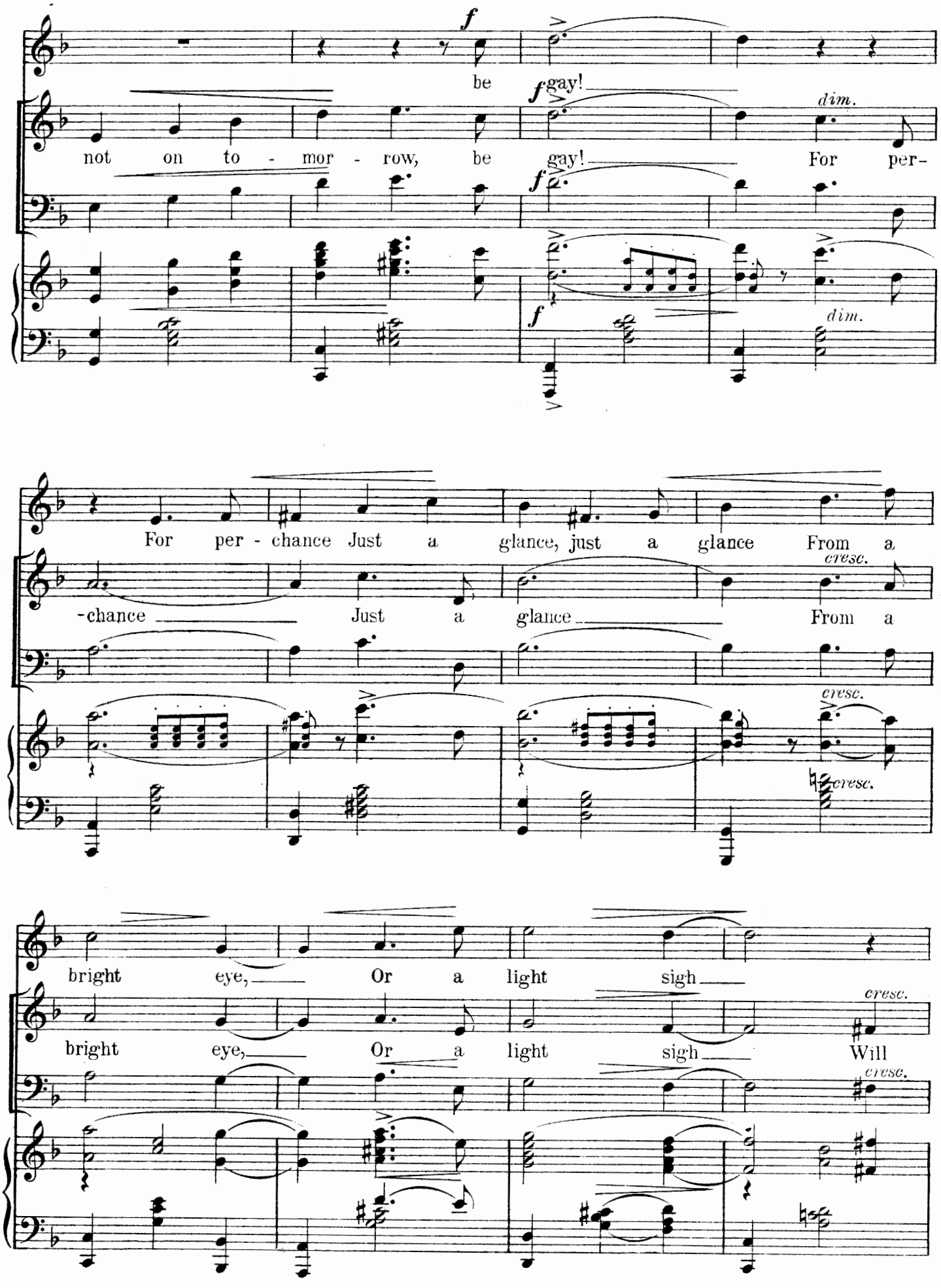

plight fly Ere the night die. Cast off ev'- ry sor - row to -
-day, Brood not on to - mor - row, be gay!
For per - chance Just a glance From a
mp
cresc.
bright eye Or a light sigh, Will change loss to
cresc.
trea - sure And sad-ness to plea - sure In the
mp

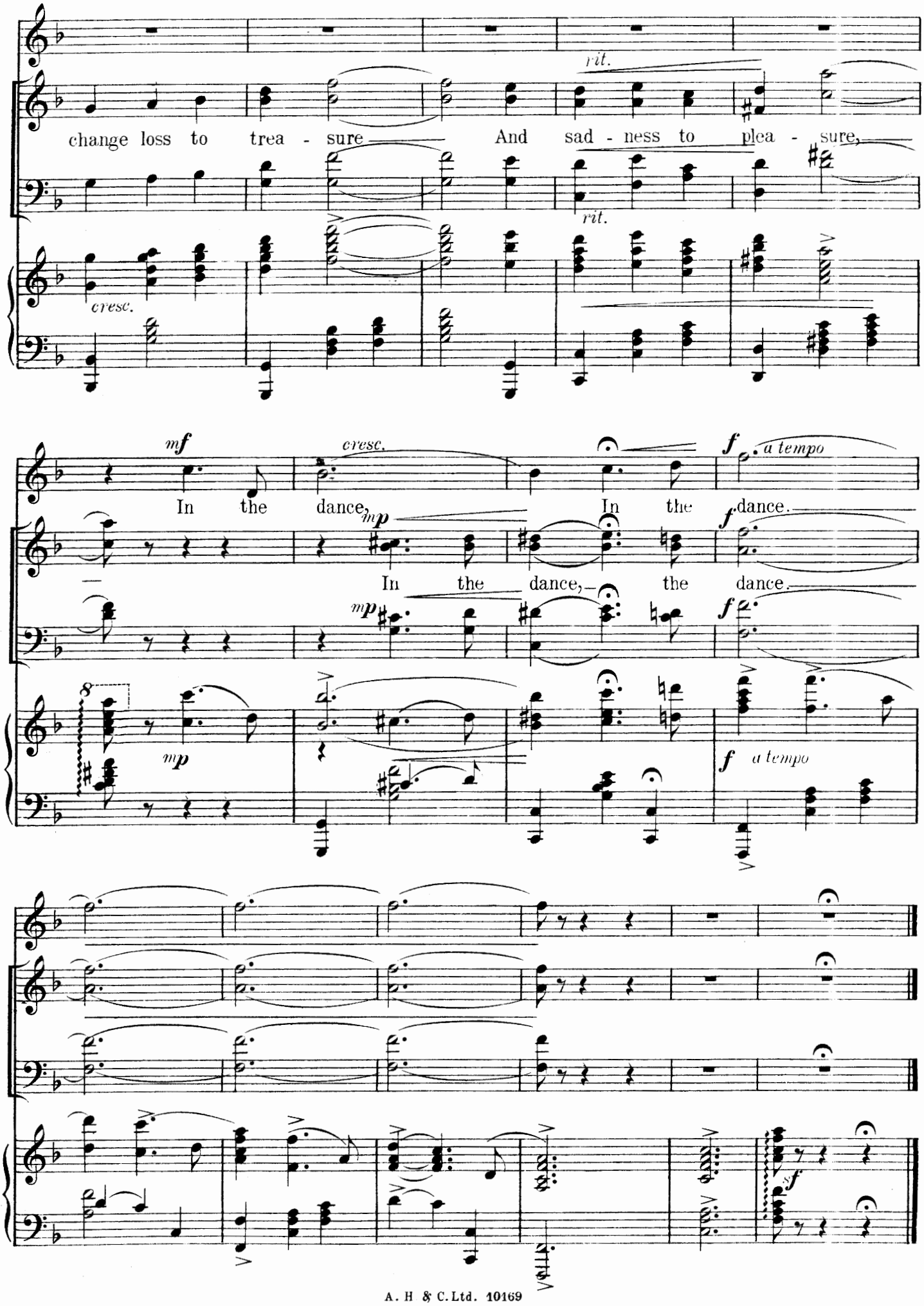



(The Chorus repeat the refrain and all the dancers dance and eventually lie down facing Zummurud.)



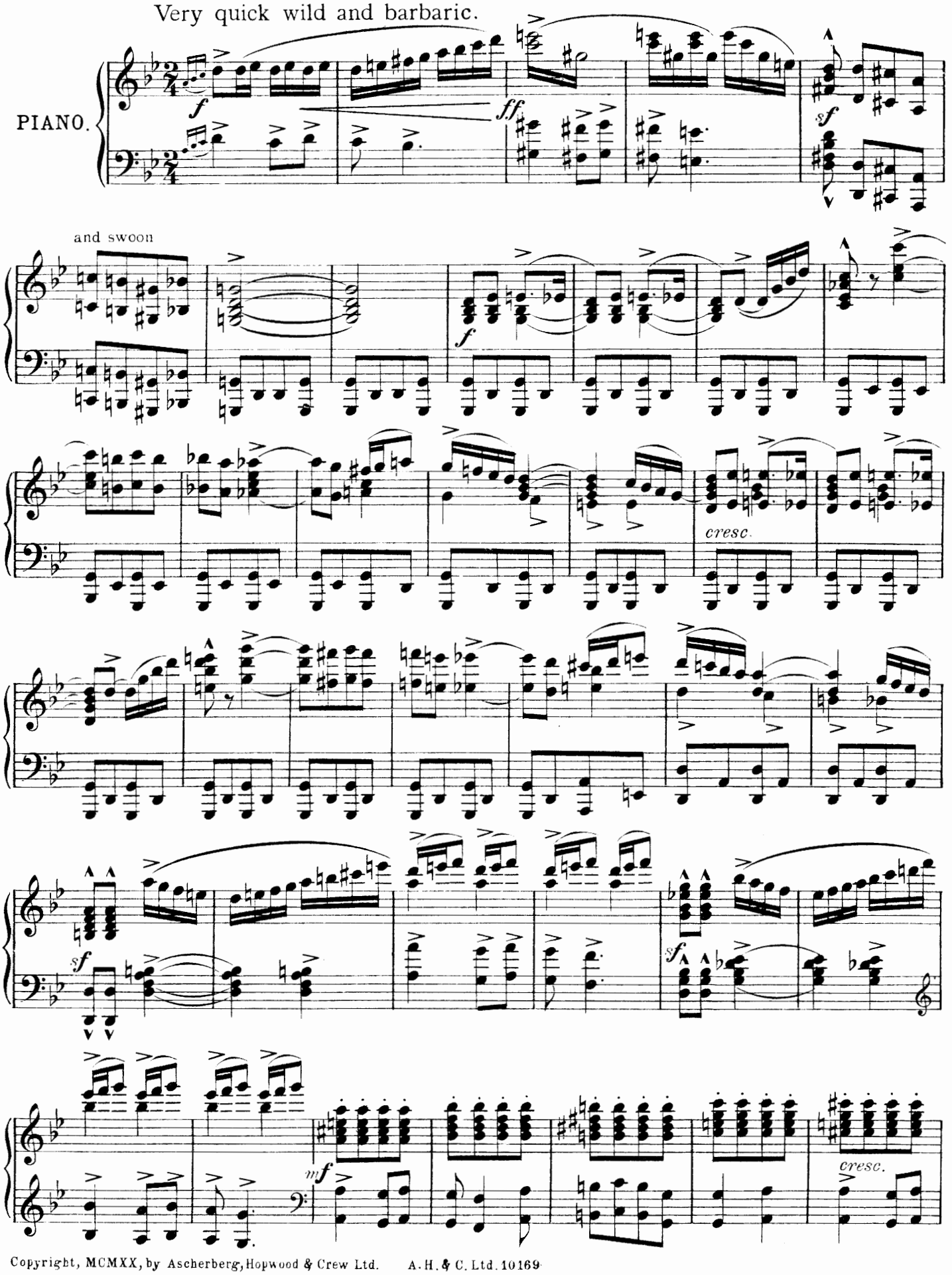

f
be
f gay!
dim.
not on to - mor - row, be gay! For per-
f
dim.
For per - chance Just a glance, just a glance From a
cresc.
-chance Just a glance From a
cresc.
cresc.
bright eye, Or a light sigh
cresc.
bright eye, Or a light sigh Will
cresc.


rit.
change loss to trea - sure And sad - ness to plea - sure,
rit.
cresc.
mf
cresc.
f a tempo
In the dance, In the dance.
mp
In the dance, the dance.
mp
f
mp
f a tempo
f

# Nº 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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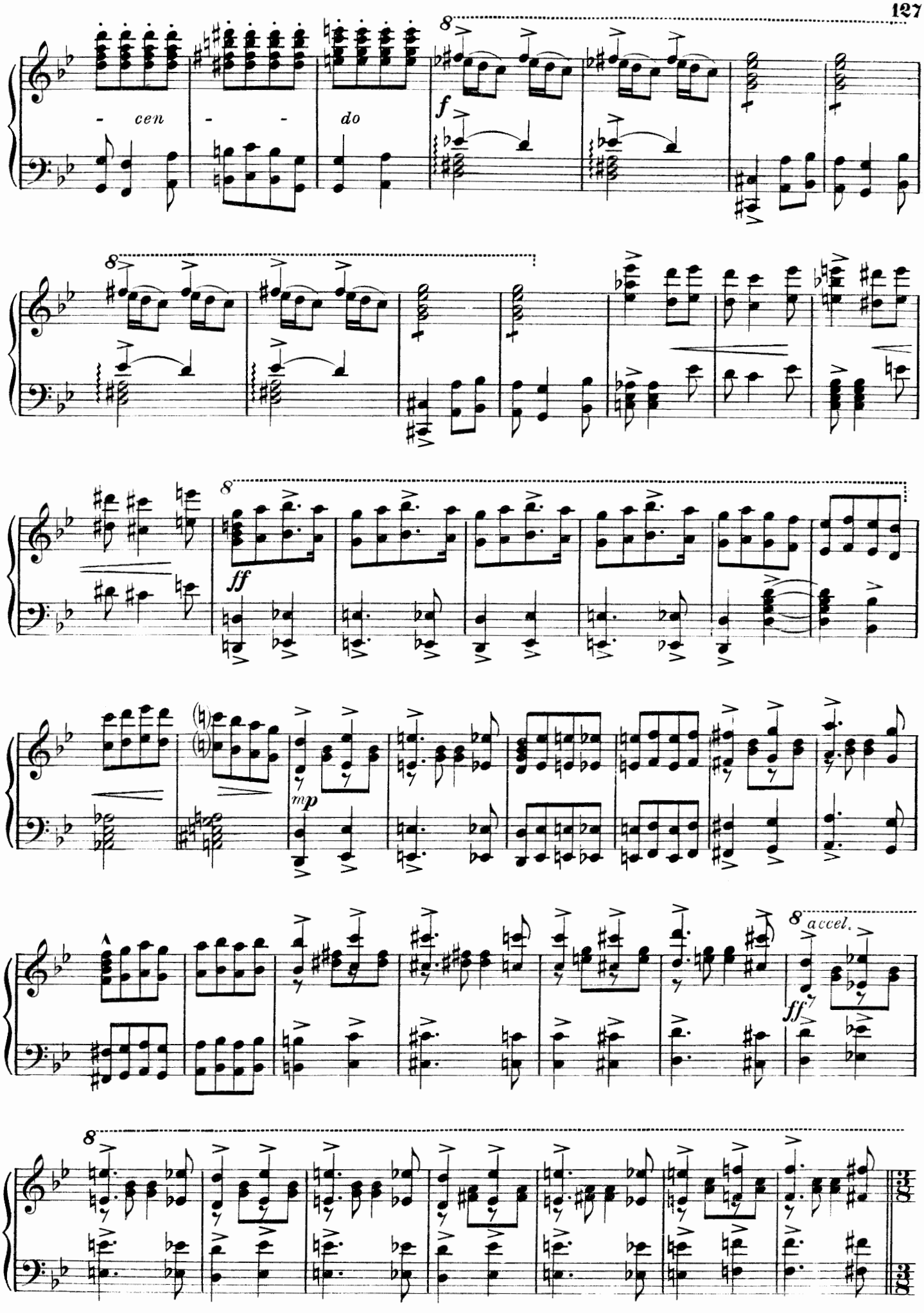
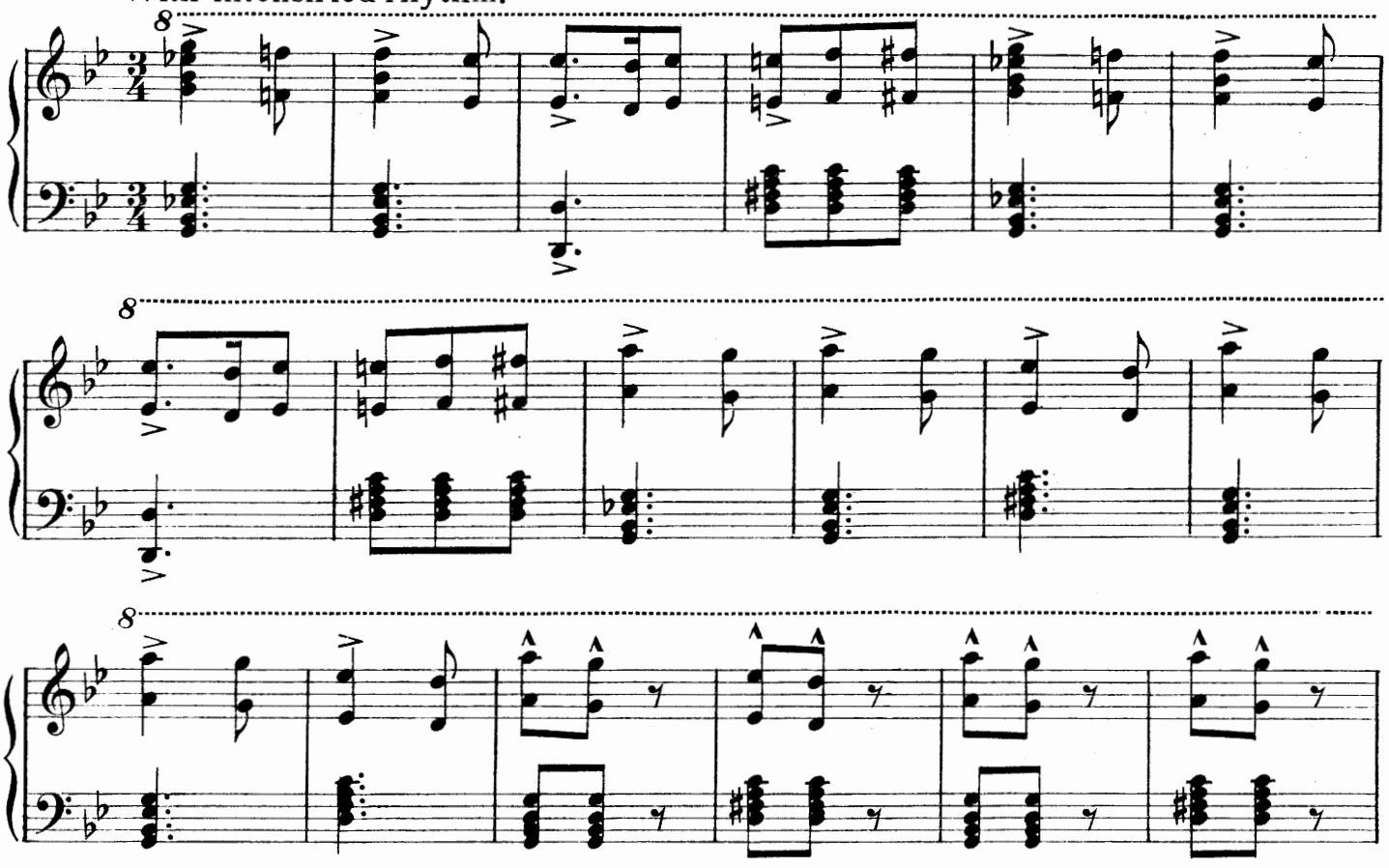
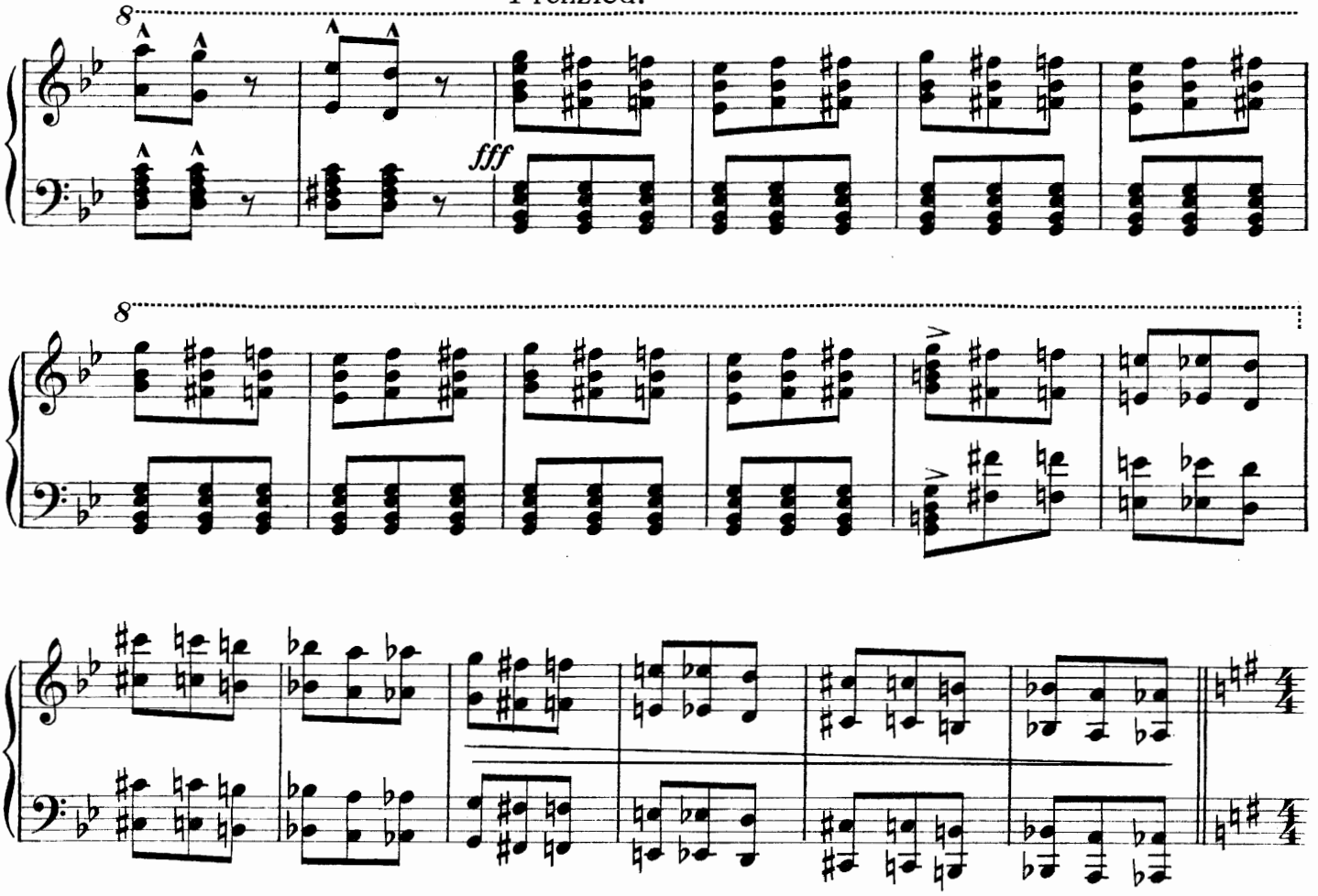

- cen - - do
f
ff
mp
accel.
ff

With intensified rhythm.

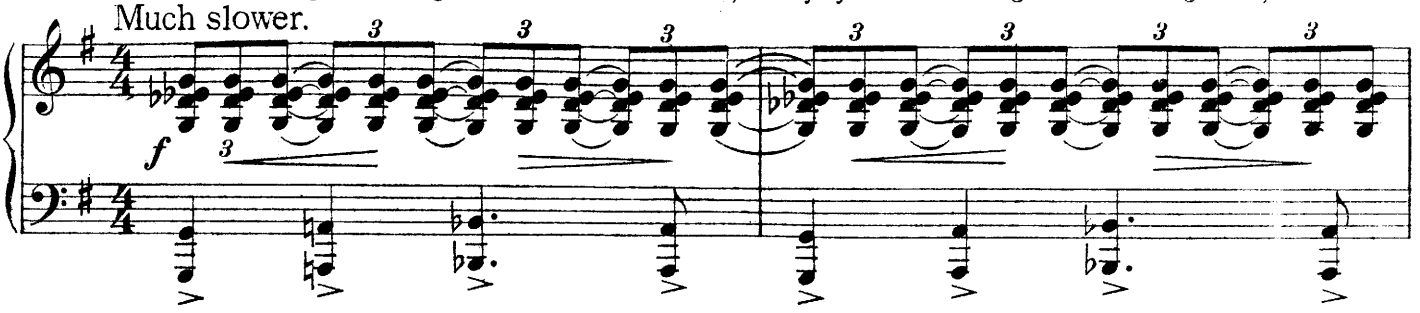


The Curtain falls.

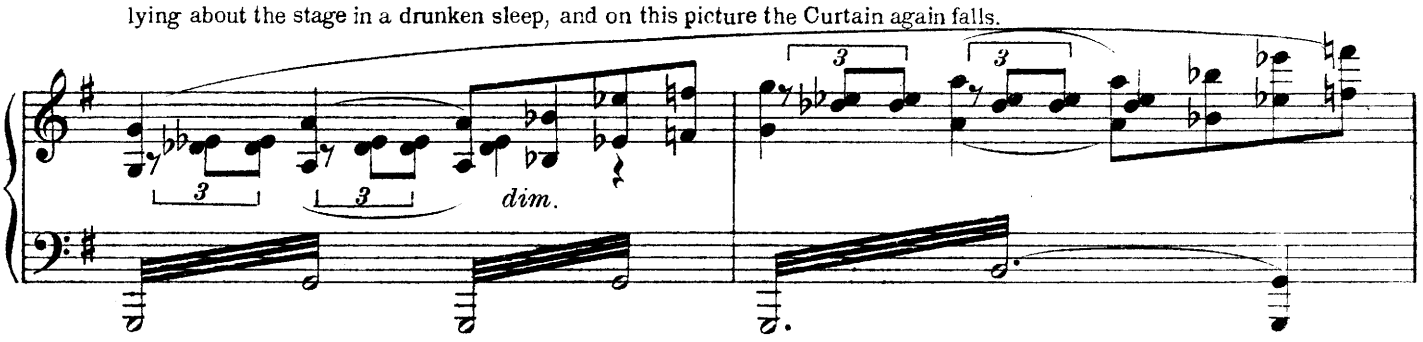
Frenzied.

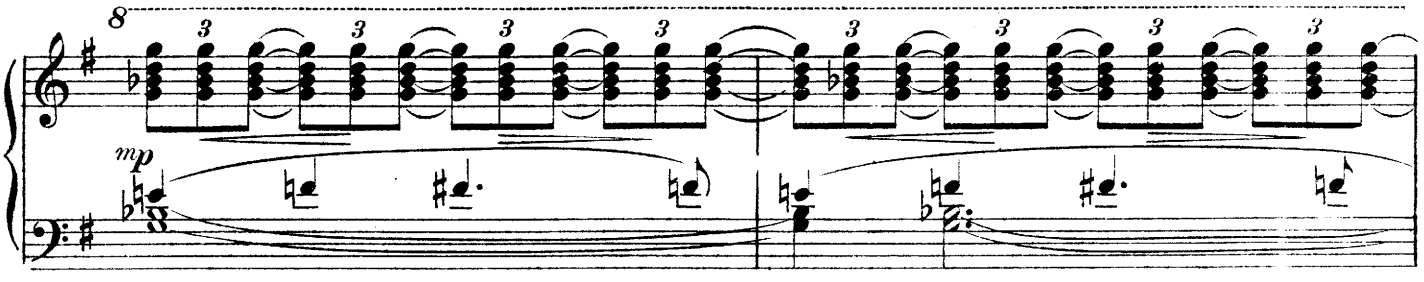


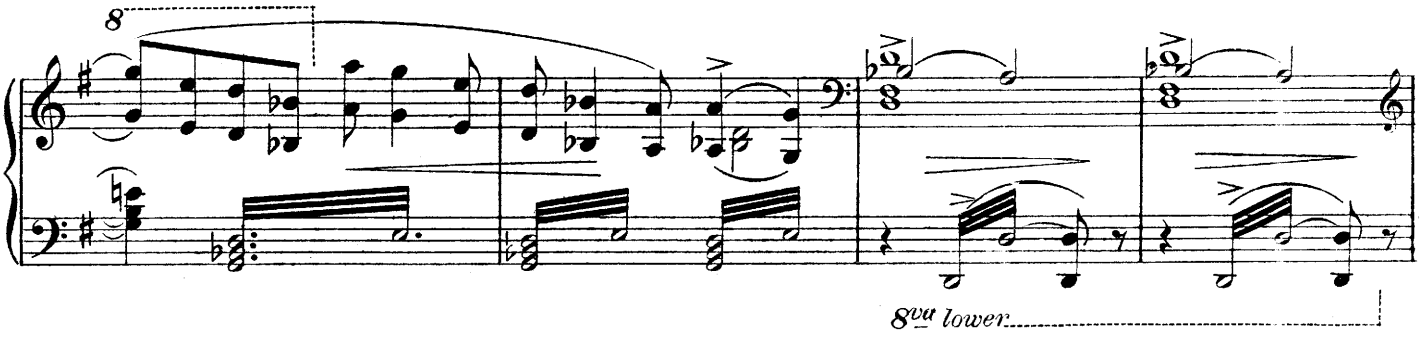
The Curtain rises again showing the scene in semi-darkness, lit only by the smouldering torches of the guards; the rest are

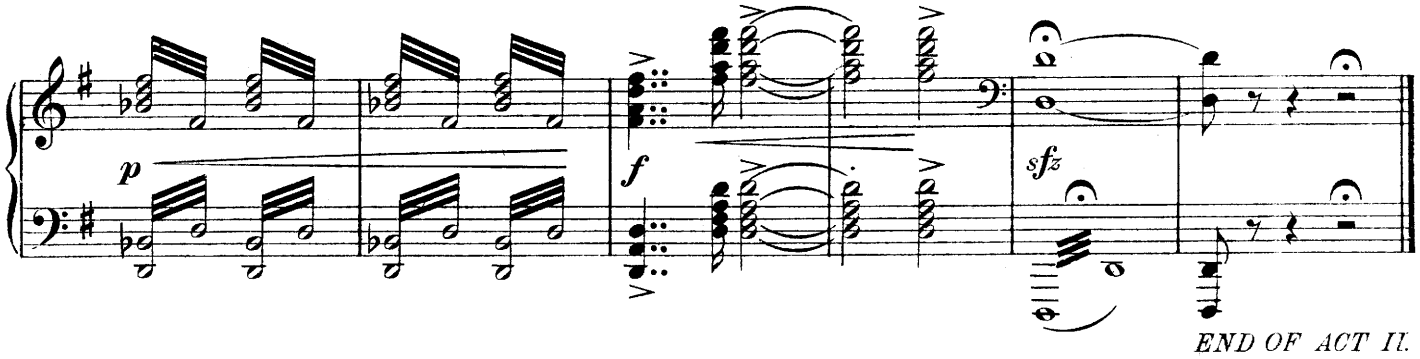



lying about the stage in a drunken sleep, and on this picture the Curtain again falls.



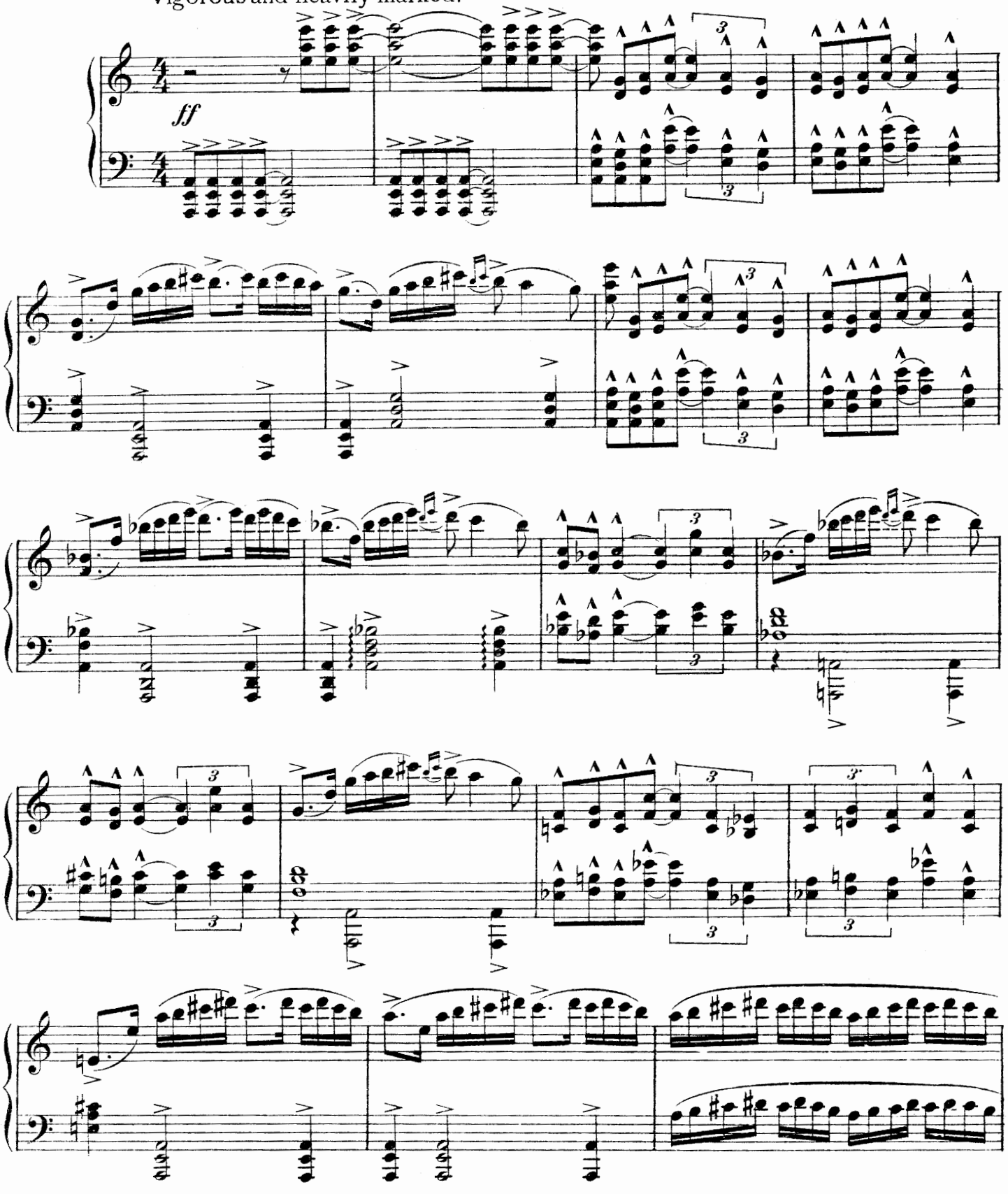




*END OF ACT II.*

# ACT III.

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

Vigorous and heavily marked.

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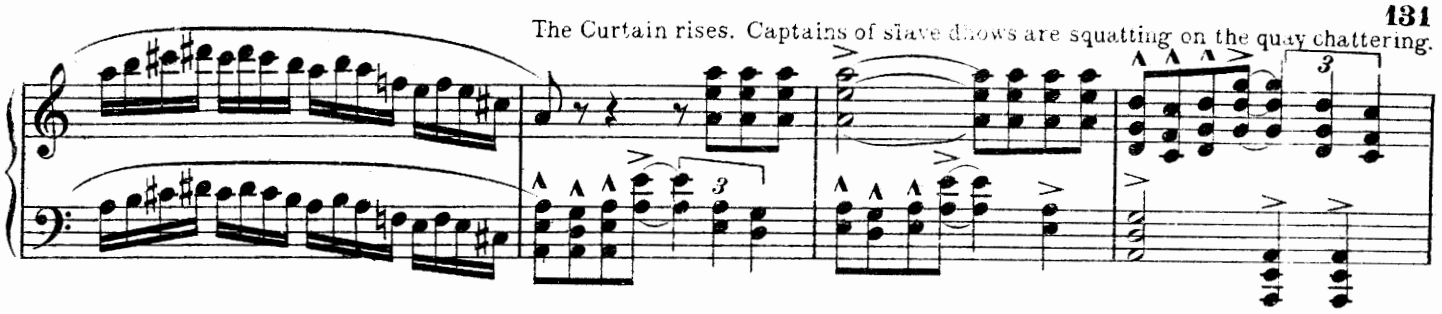
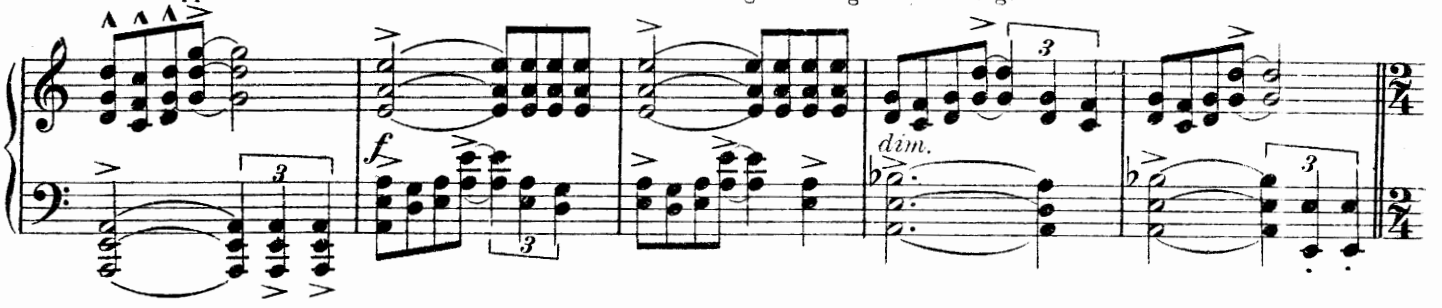
The Curtain rises. Captains of slave dhows are squatting on the quay chattering.

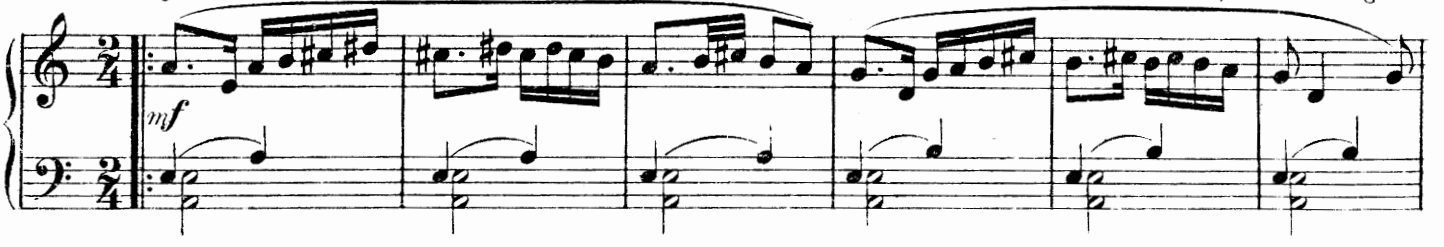


On the upper verandahs of houses women and men are sitting drinking and smoking.

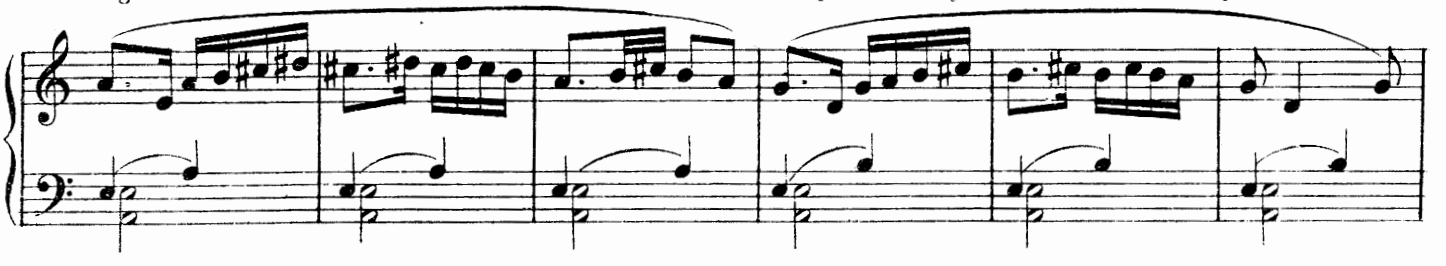



Gaily.

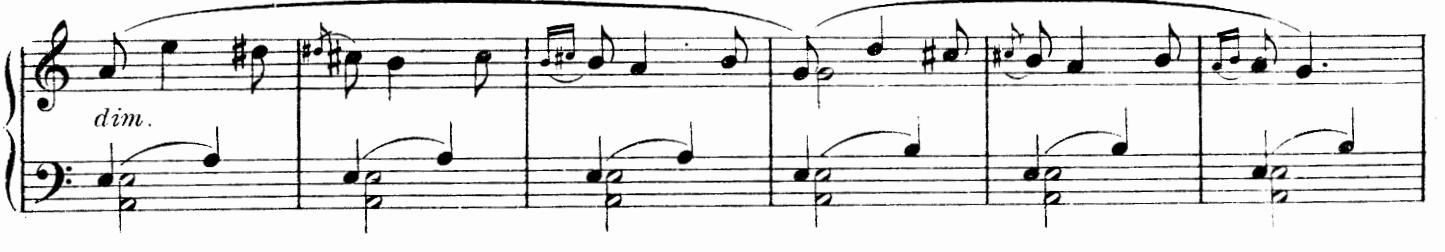
A couple of men are sweeping the ground and boys sprinkling it with water; others are light-

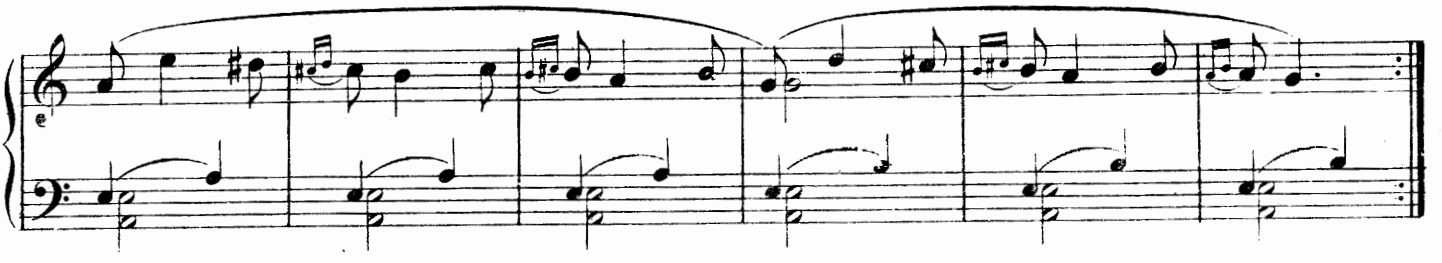


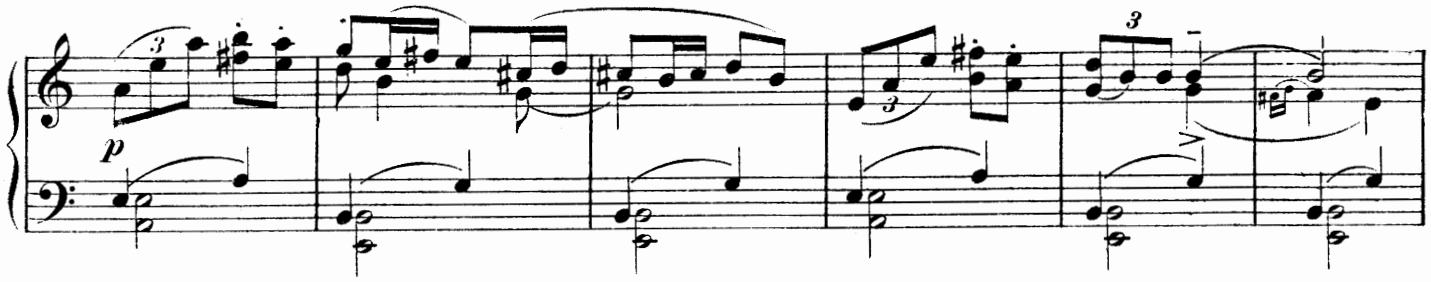

ing insense burners under the direction of a man with a slave whip. Presently Abu and Zarka enter aparralled as

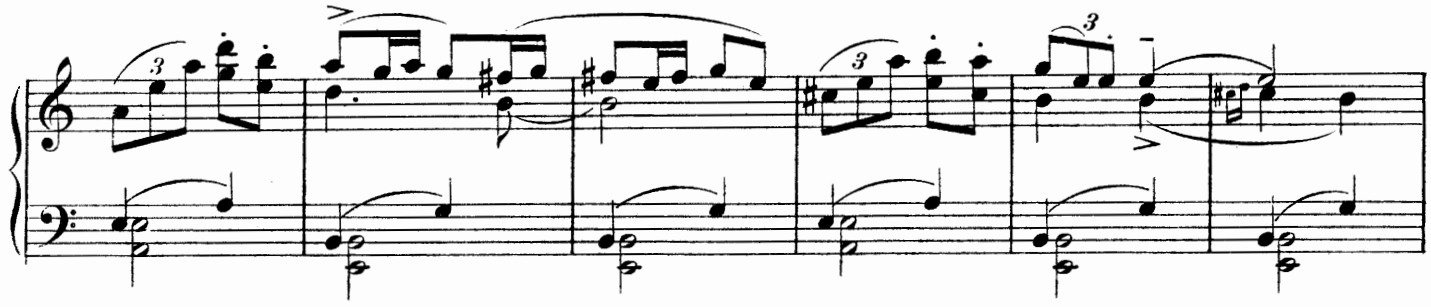


travellers; *(dialogue follows.)*

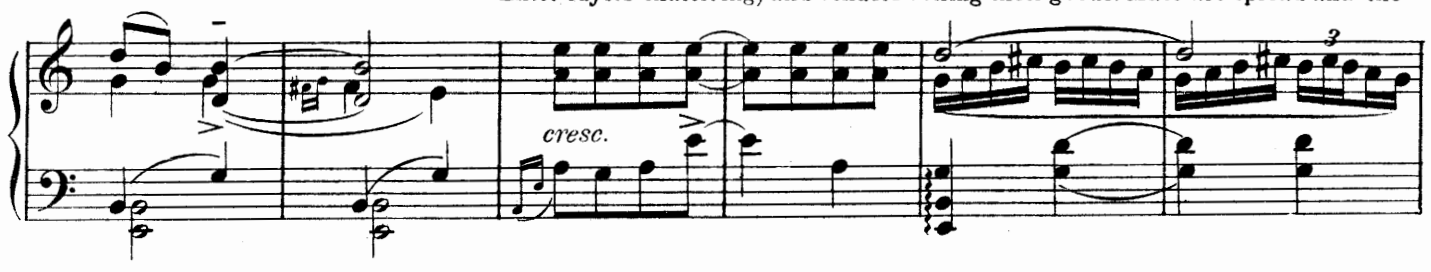


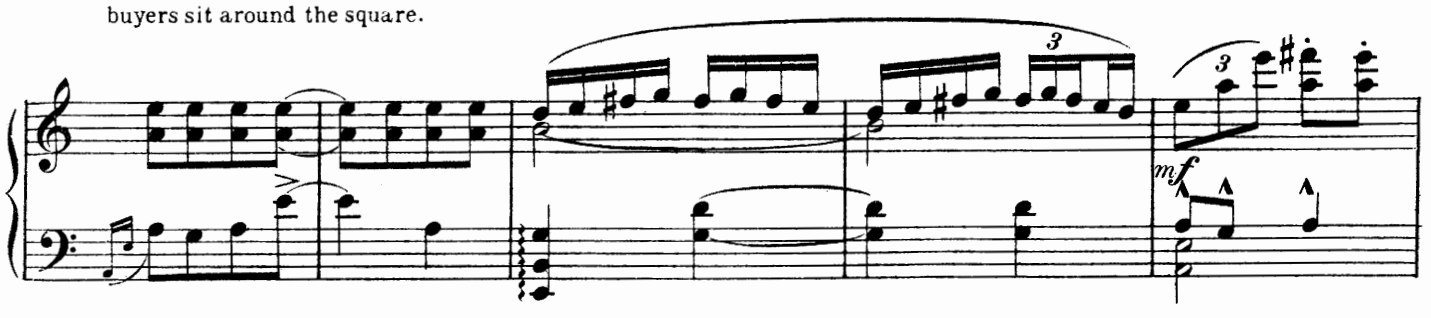


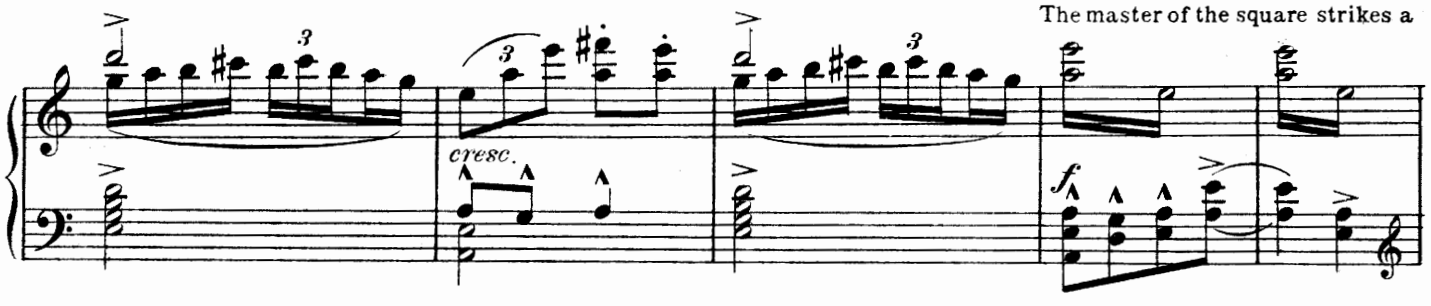
Enter buyers chattering, and vendors selling their goods. Mats are spread and the



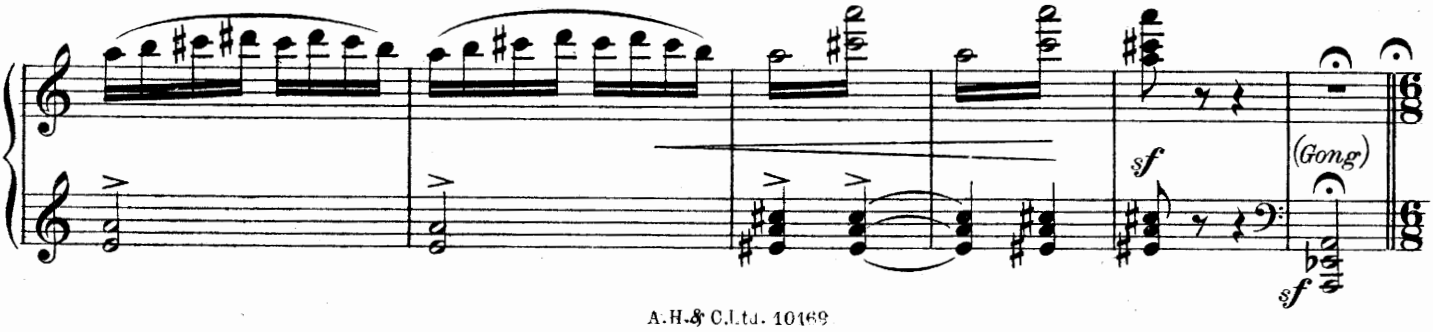

buyers sit around the square.




The master of the square strikes a



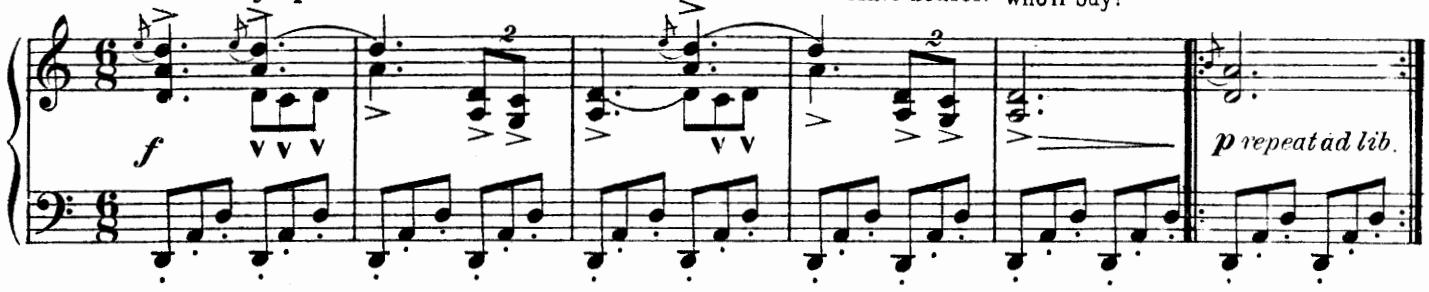

gong and declares the sale open.



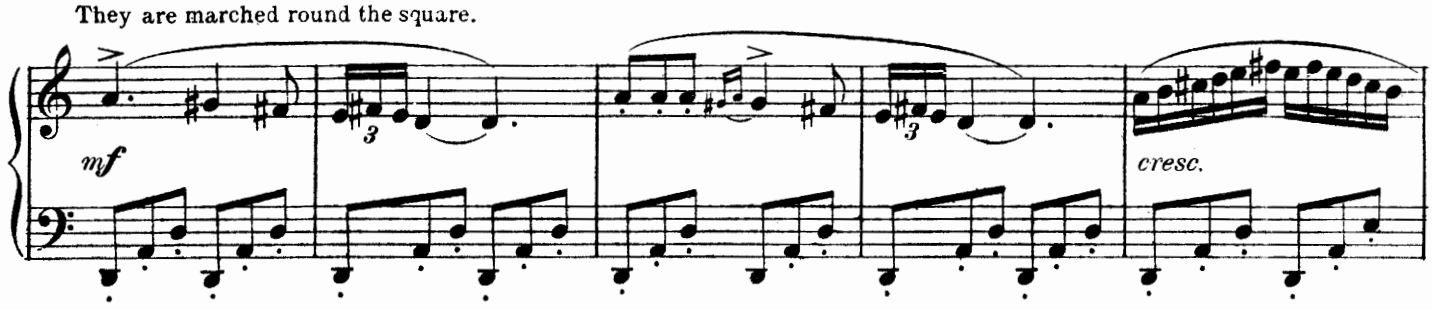
A slave dealer on the quay appears and two or three boys are led from a slave dhow.

Moderately quick.

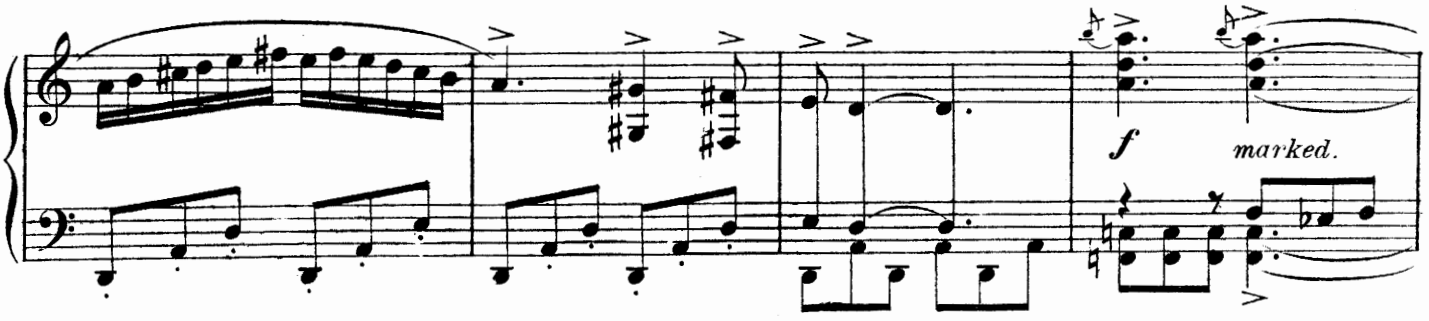
Slave dealer. "Here be three of a litter, Who'll buy—who'll buy?"




They are marched round the square.

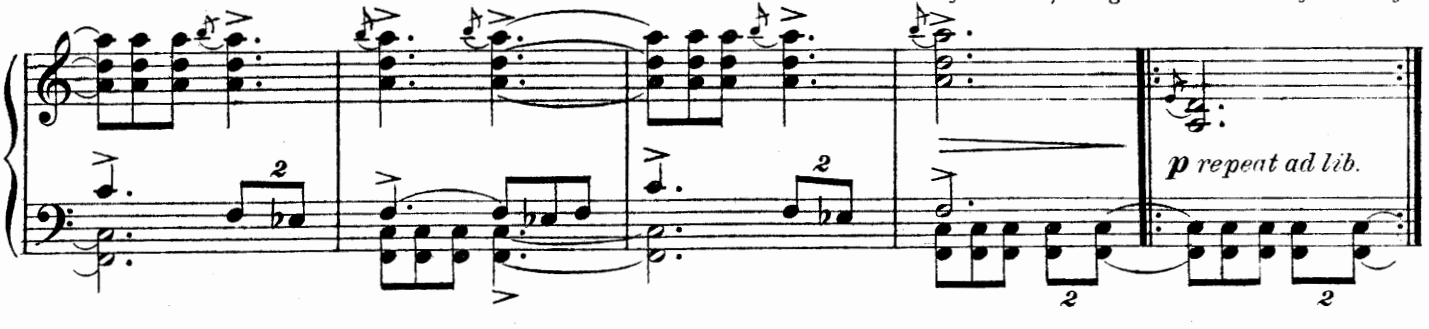



Other slaves appear in success-

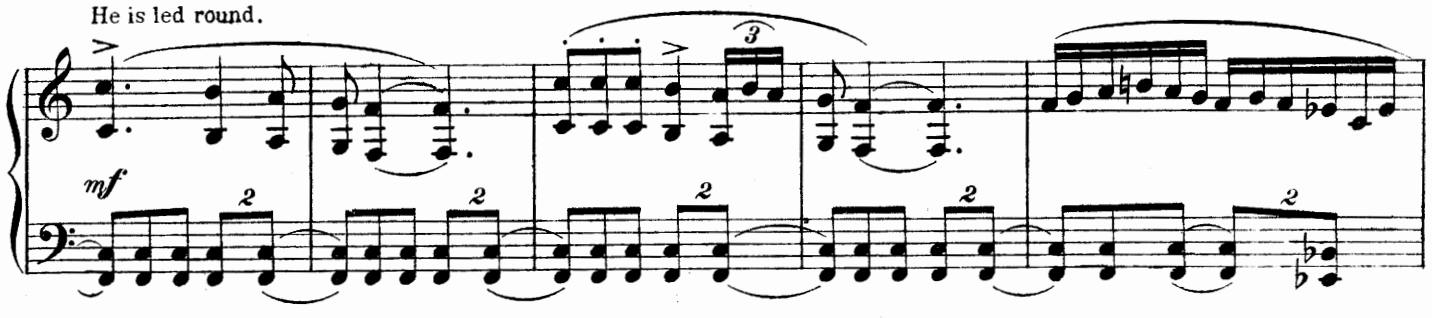


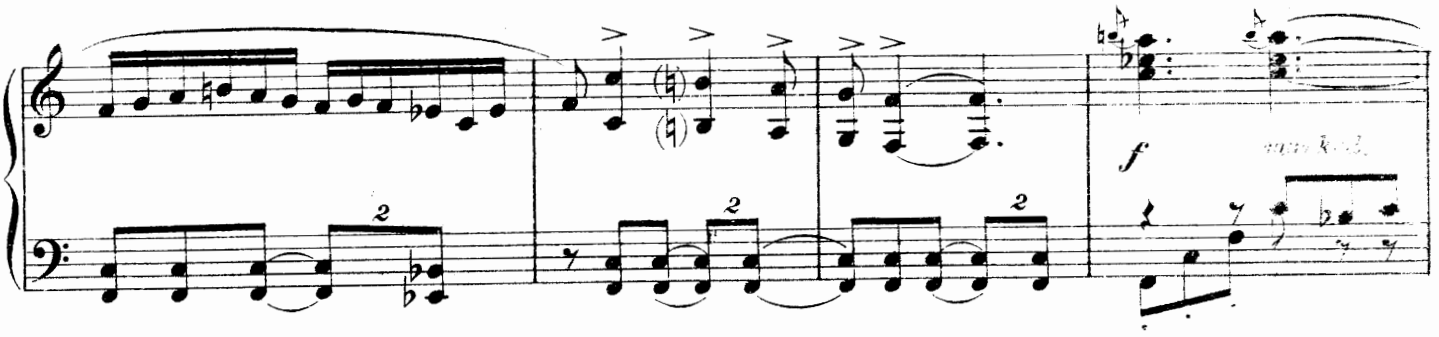

- ion led by their dealers.

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

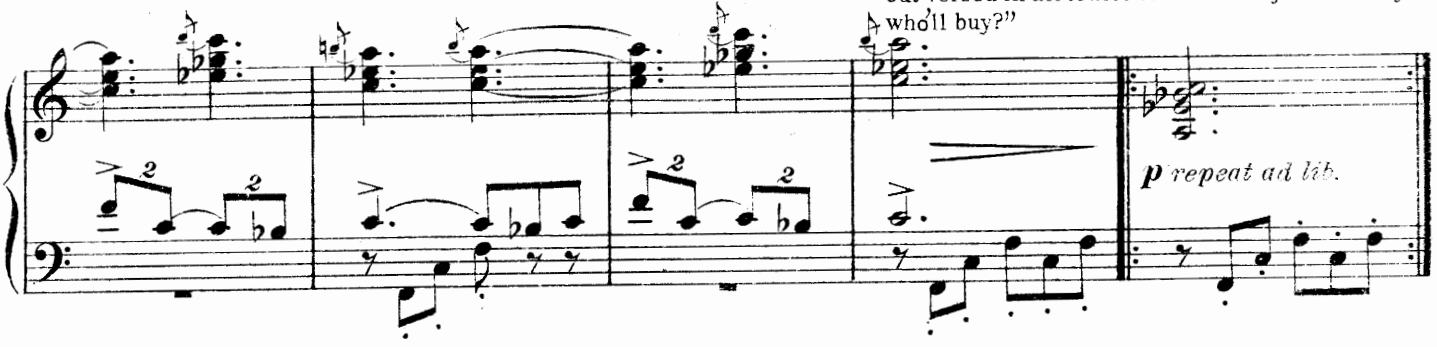



He is led round.

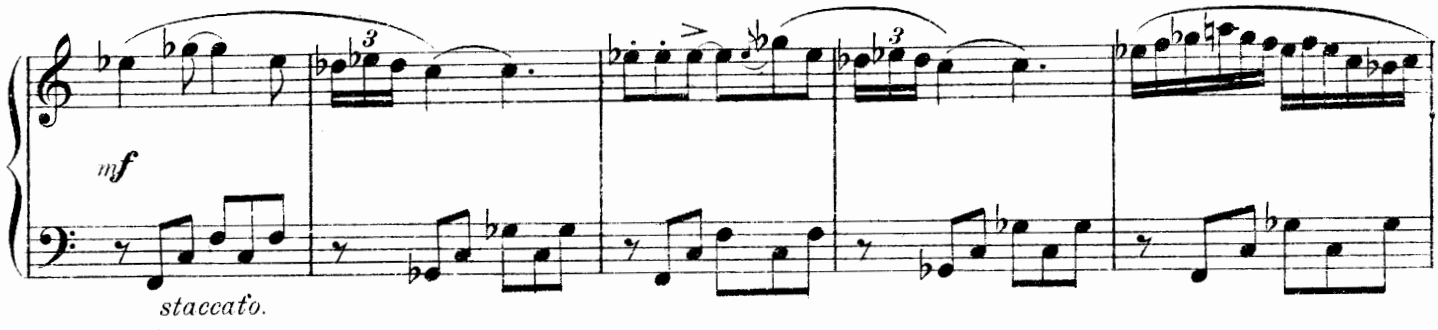


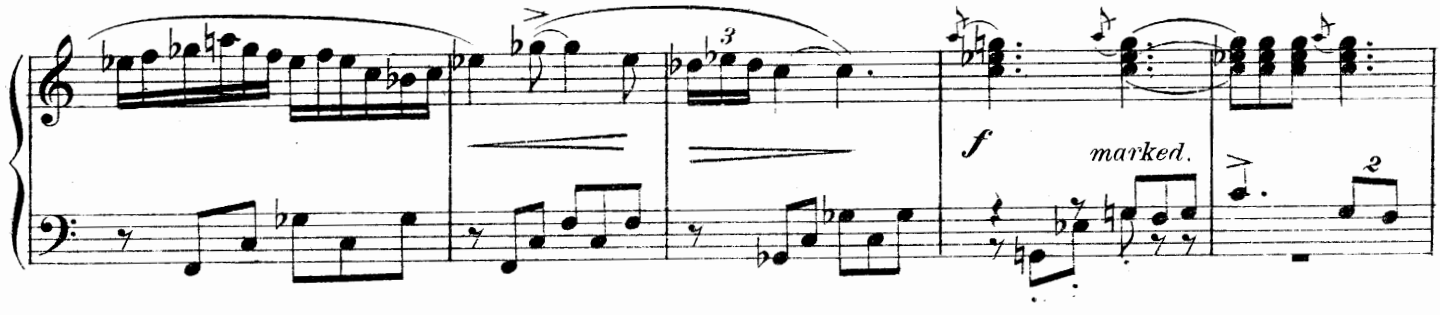



"Here be an old but clever slave. No use for labour but versed in all crafts of husbandry. Who'll buy- who'll buy?"



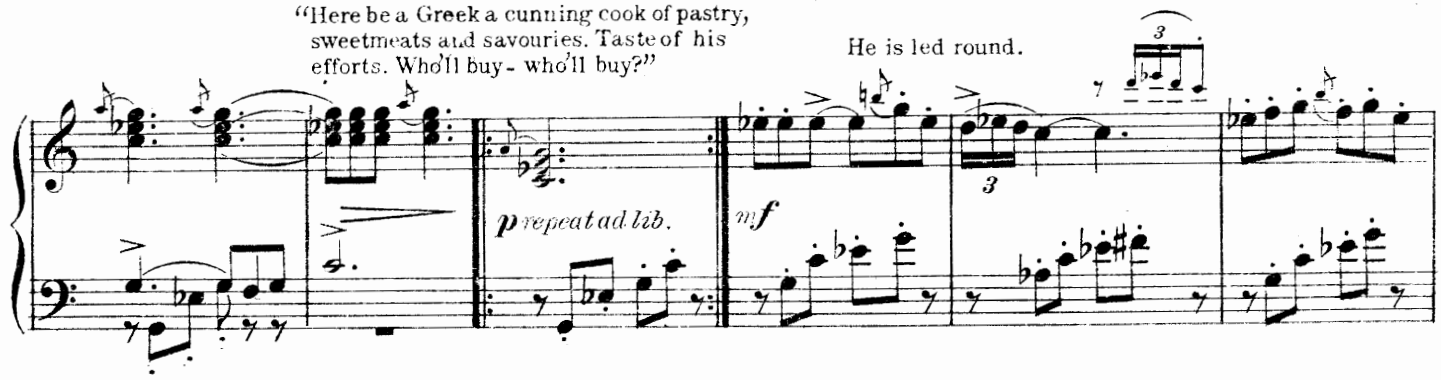

He is led round.

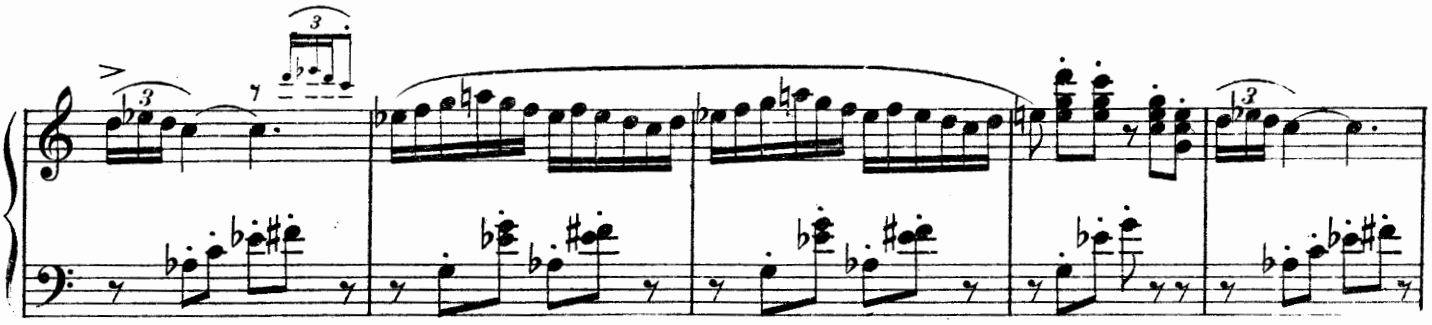


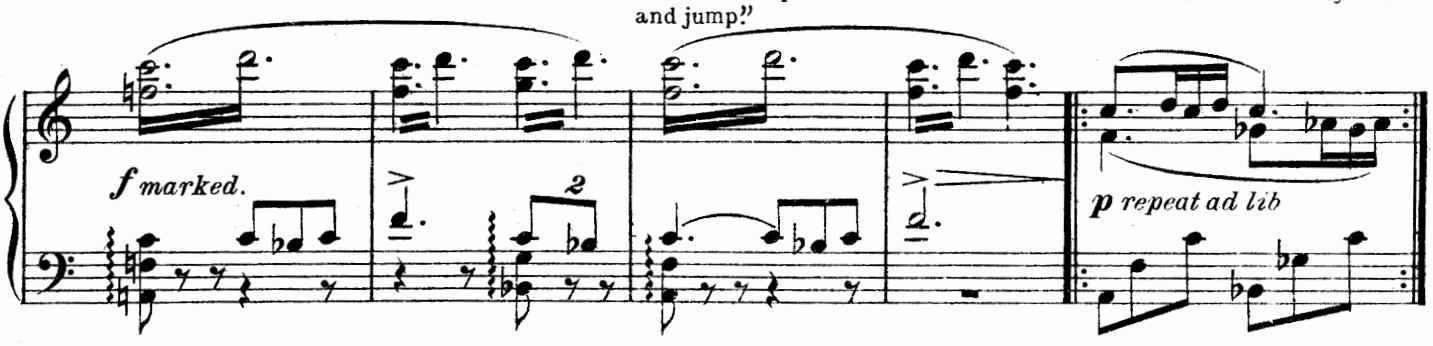

"Here be a Greek a cunning cook of pastry, sweetmeats and savouries. Taste of his efforts. Who'll buy- who'll buy?"

He is led round.

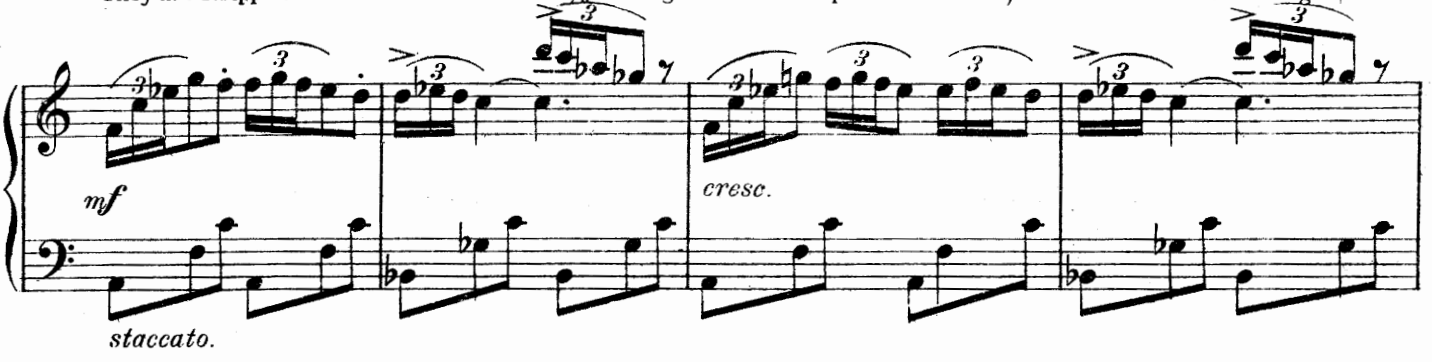


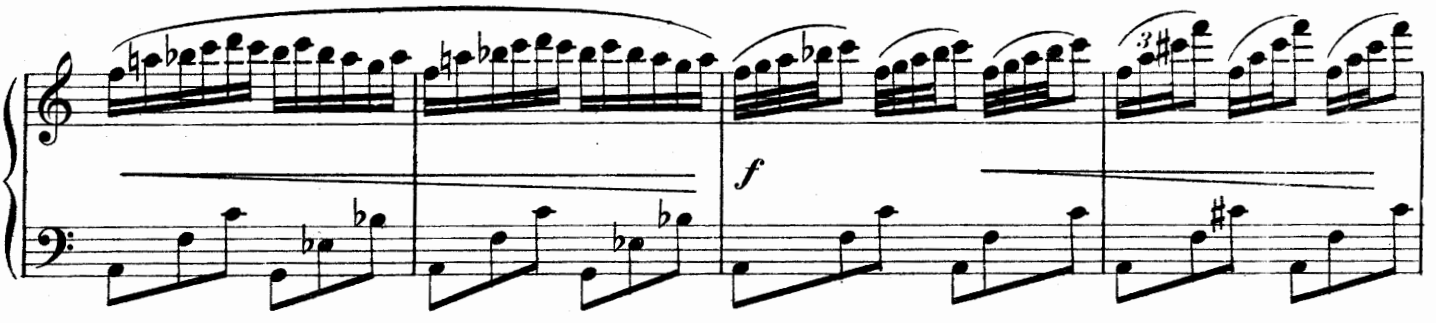


"Here be a couple from Arabia. Good runners both. See how they run and jump?"

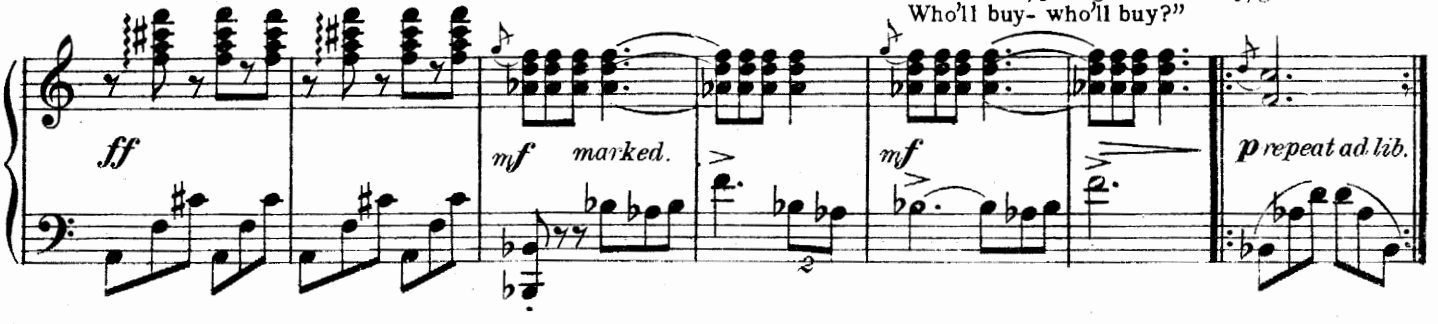



They are stripped and run round and round, jumping over hurdles placed for them, and lashed to make them go faster

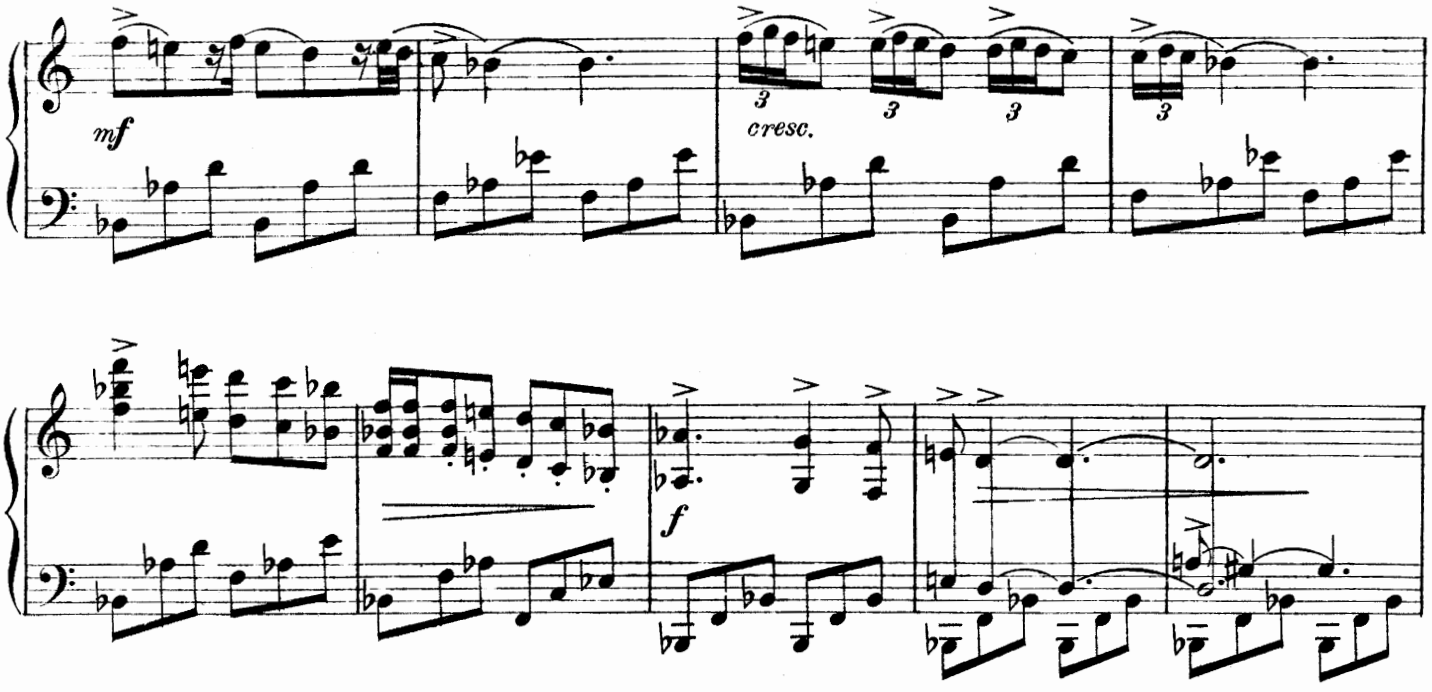


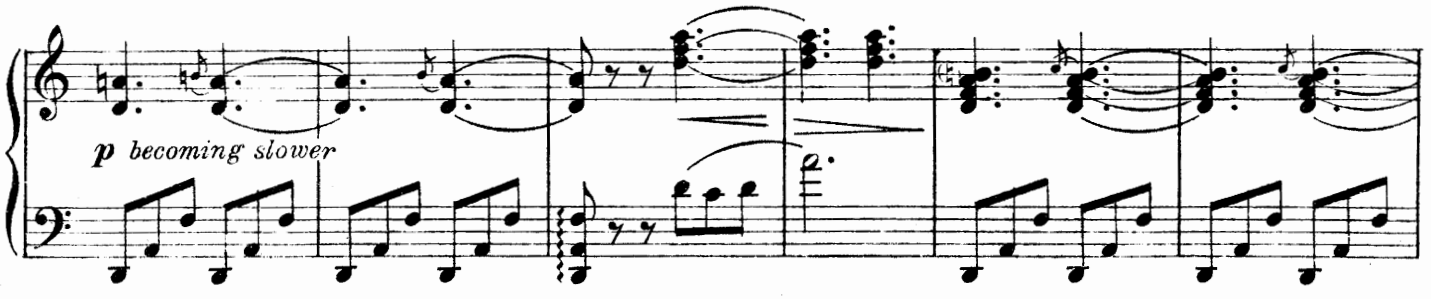

"Here be six, young and healthy, good rowers all. Who'll buy- who'll buy?"



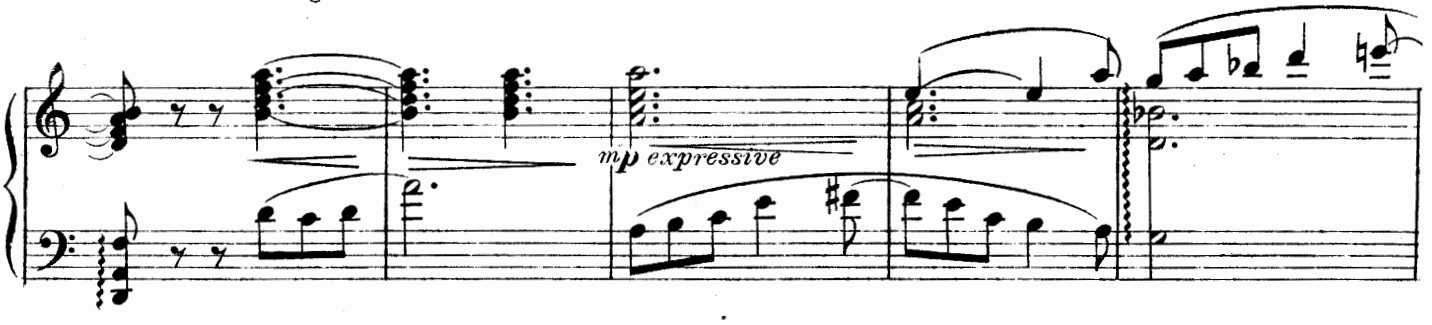
They are led round.



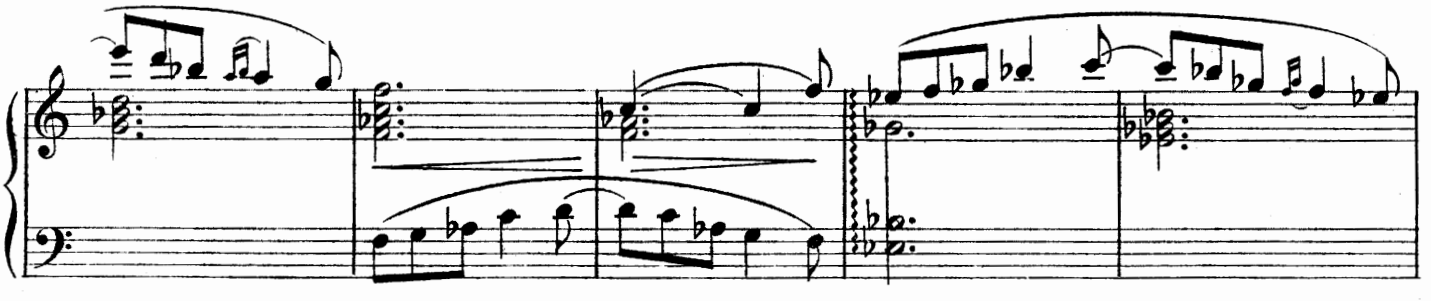

Women on the verandah ask if there is nothing but mules and oxen for sale. Dialogue follows, and presently a young



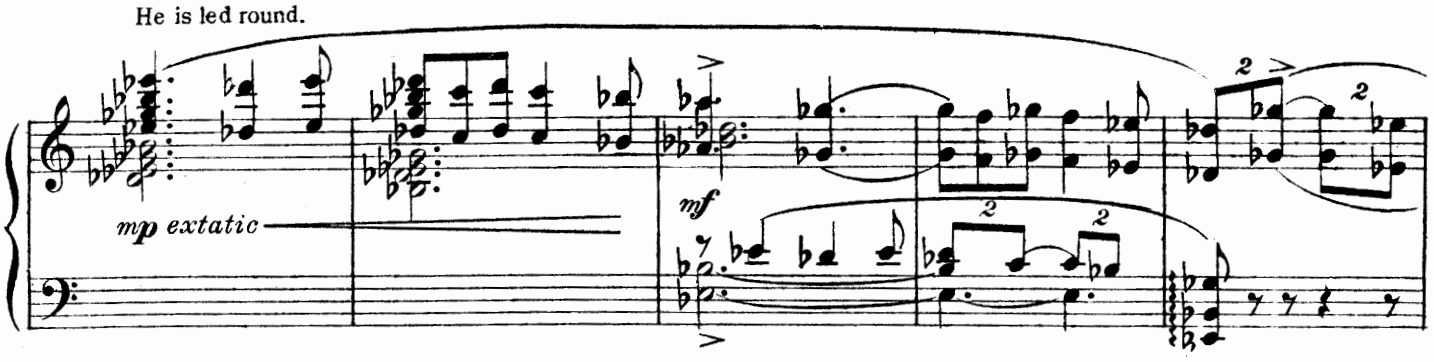

white slave is brought forward.

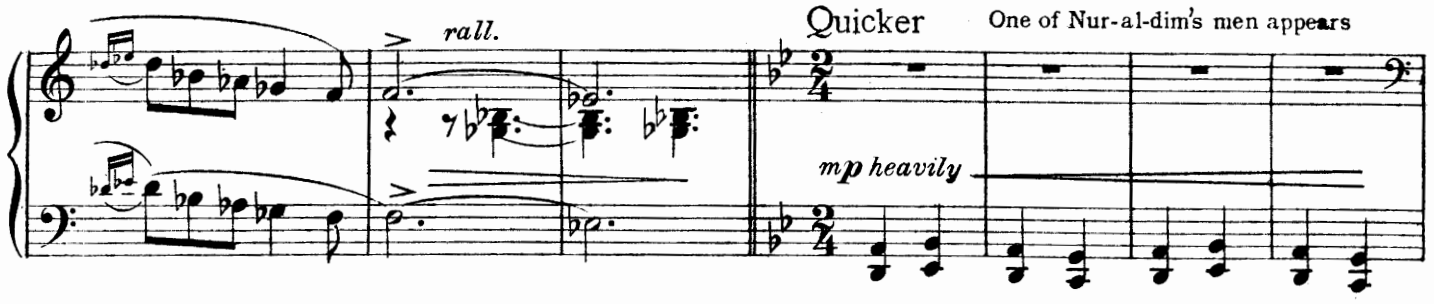



"Here be a Christain slave. One whose beauty will be whispered in the moonlight from terraced roof to terraced roof."



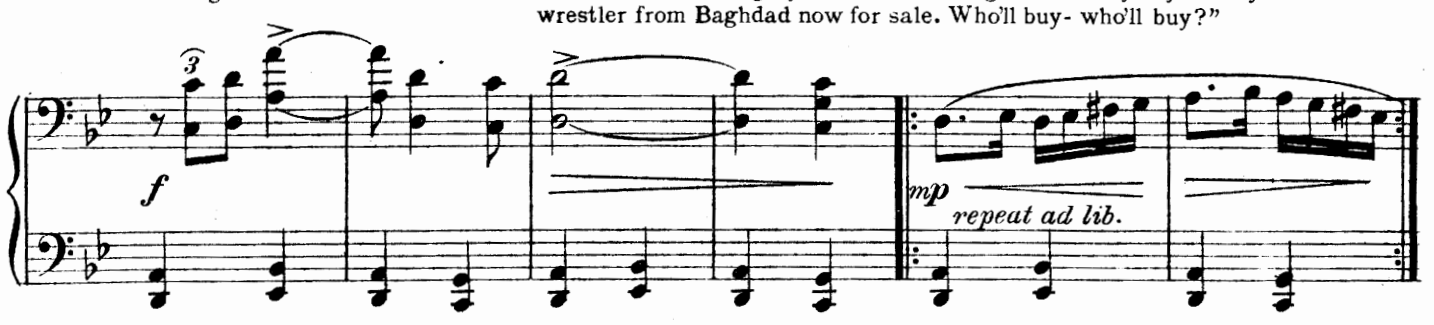
He is led round.

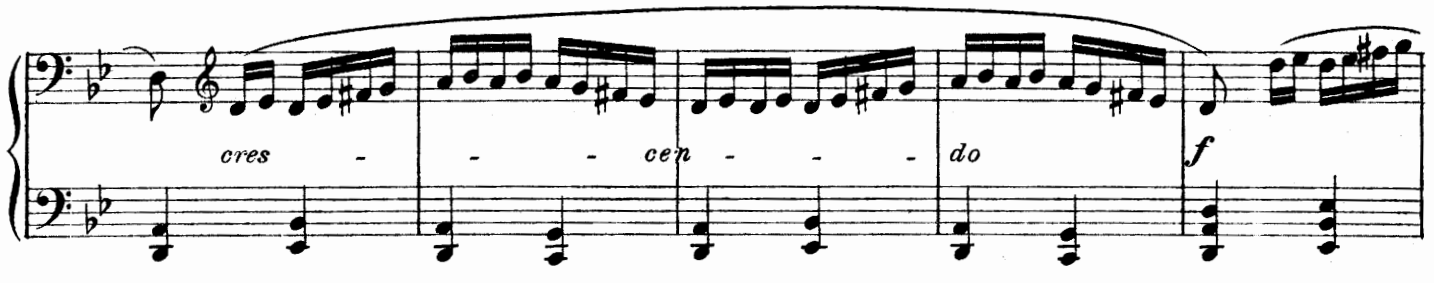


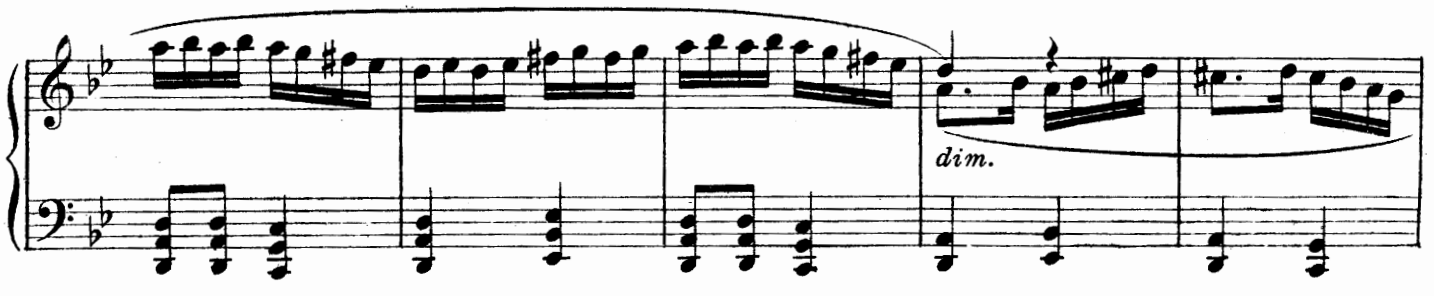

leading Ali Shar.-

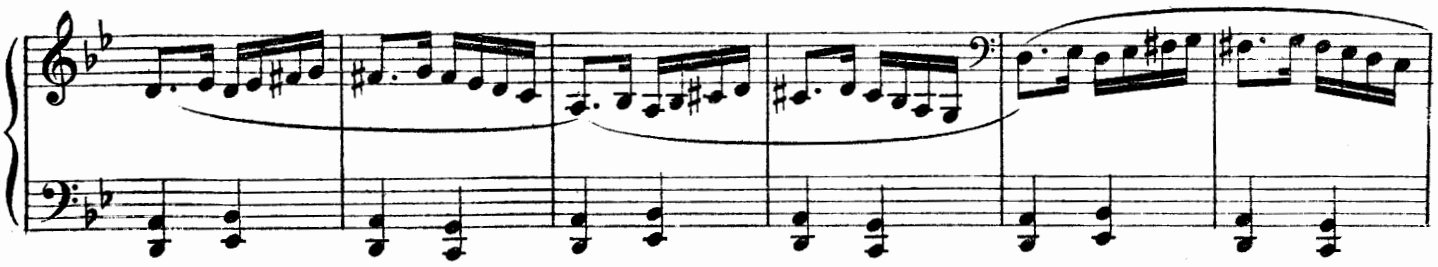
"Here be a man of mighty muscle. No longer in the hey-day of his youth. A wrestler from Baghdad now for sale. Who'll buy- who'll buy?"



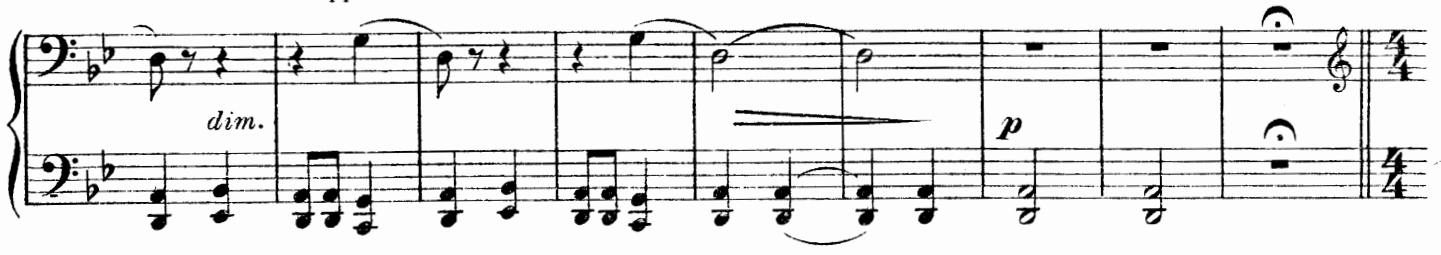




Ali Shar is led round, he is very dejected.

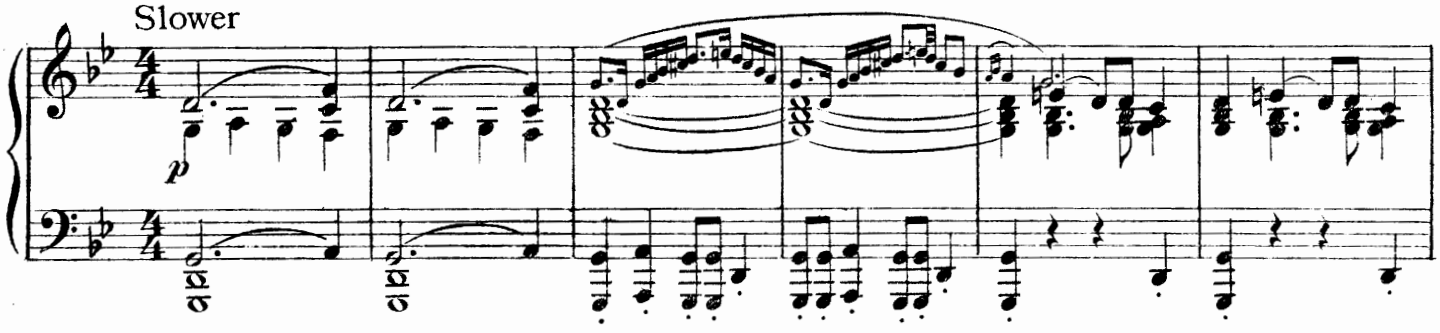




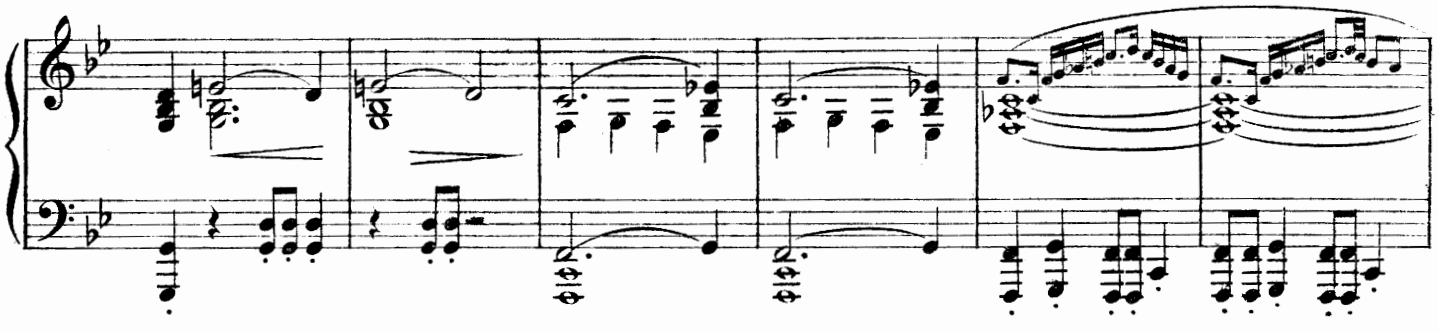
Abu and Zarka appear to take interest in this slave and ask questions regarding him.

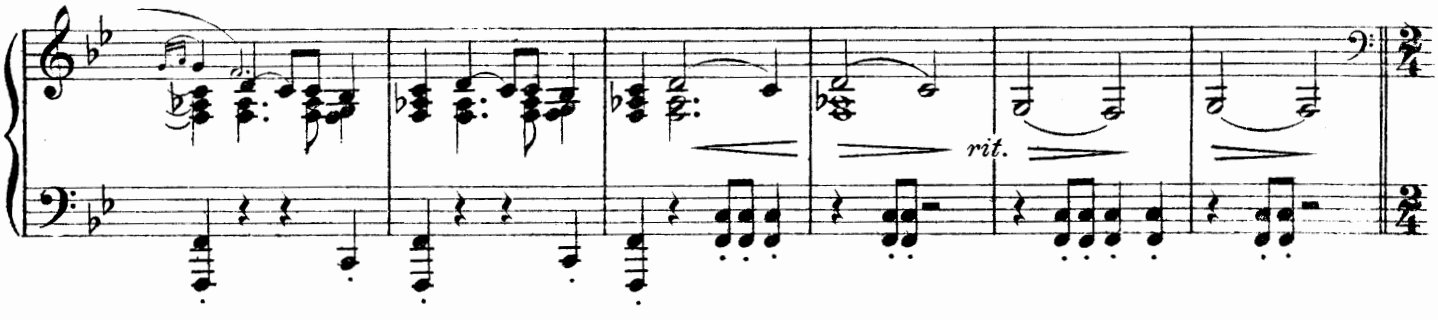



While other groups are occupied in bidding and examining slaves Abu and Zarka continue to converse with



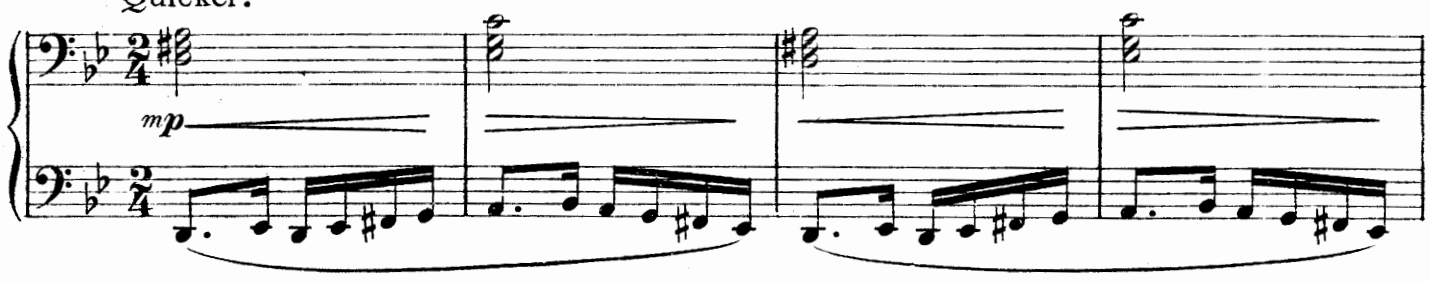

Ali Shar, saying that they are here to purchase him with the money he conjured from the pilgrims.



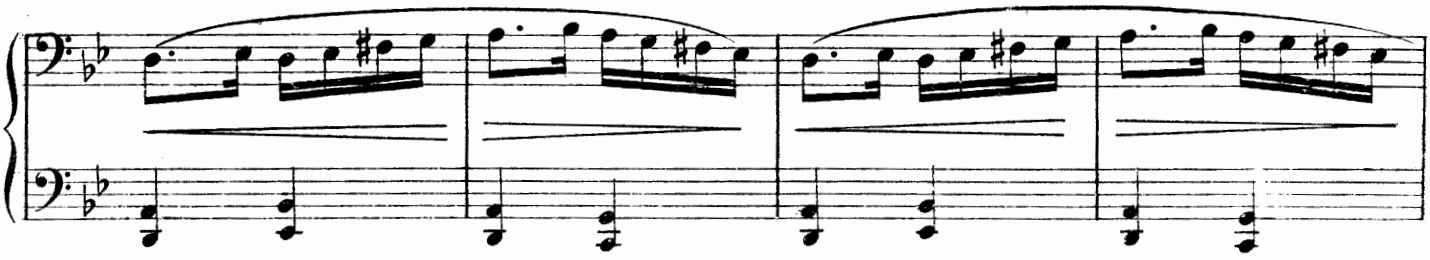


As Ali Shar is led round for sale he kicks a man; he is thrashed by his dealer but he continues to kick

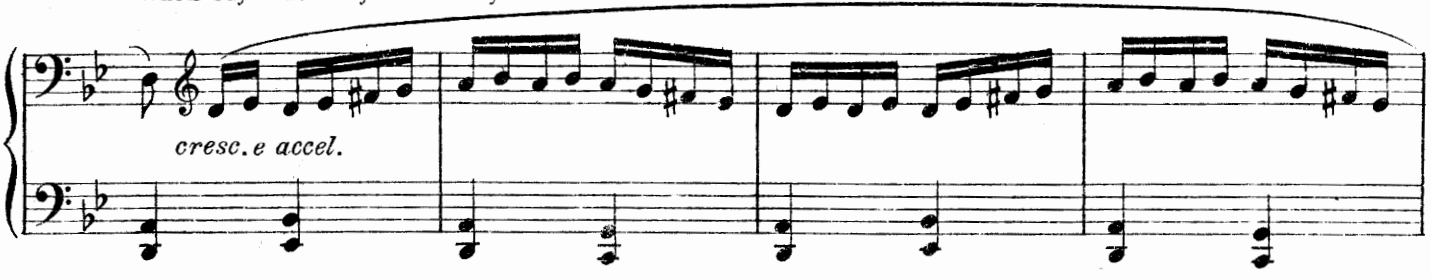
Quicker.

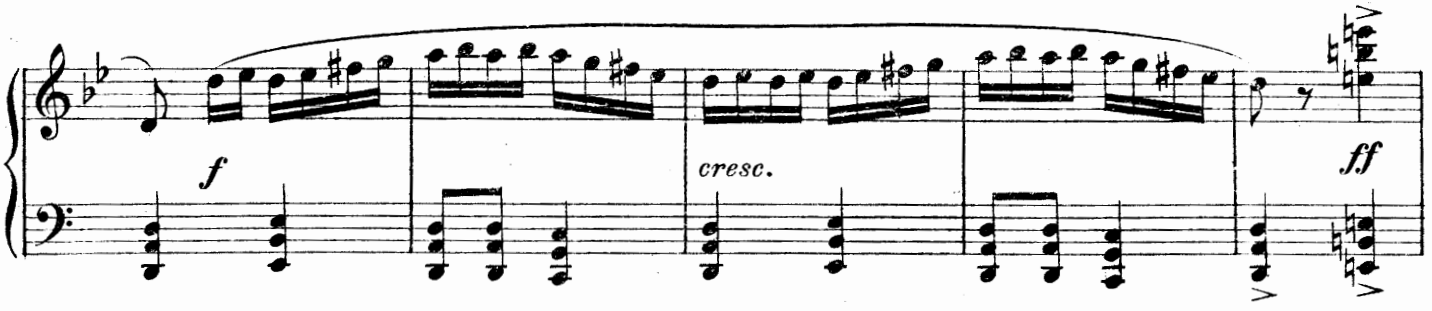


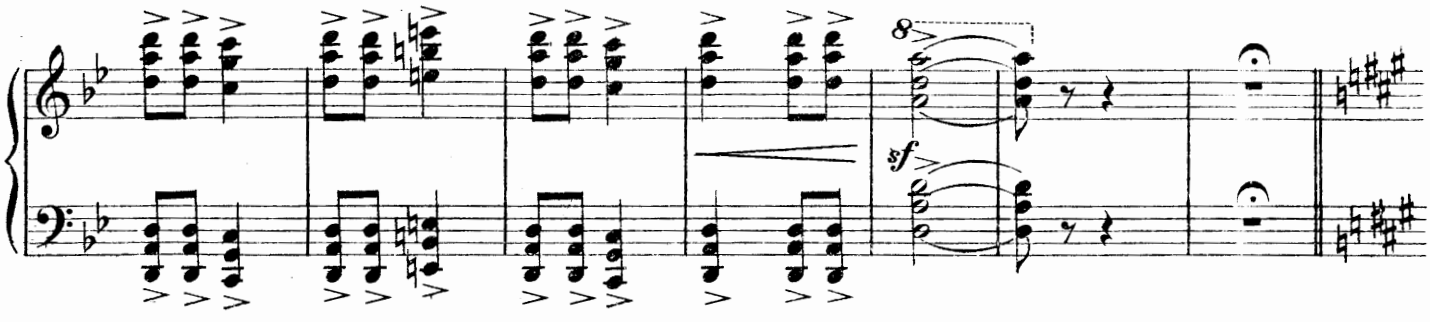

and bite at all near him. There are screams and laughter and pandemonium, and Ali stands triumphant, shouting-



"Who'll buy- who'll buy- who'll buy?"

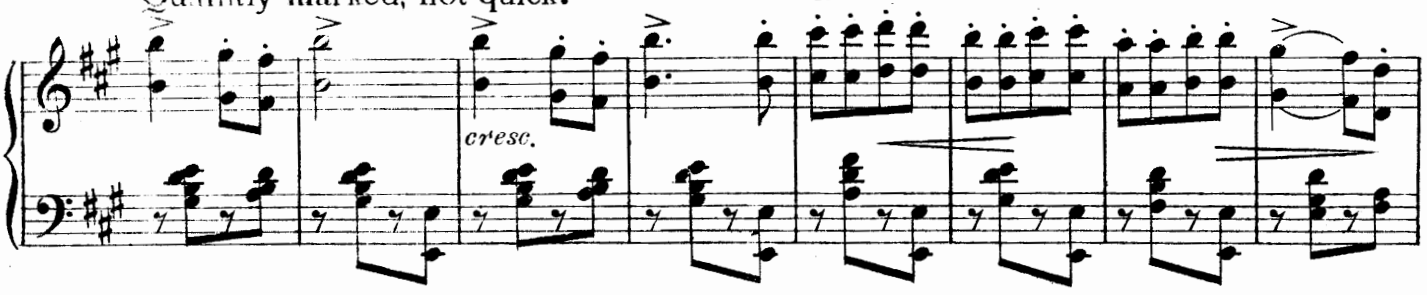


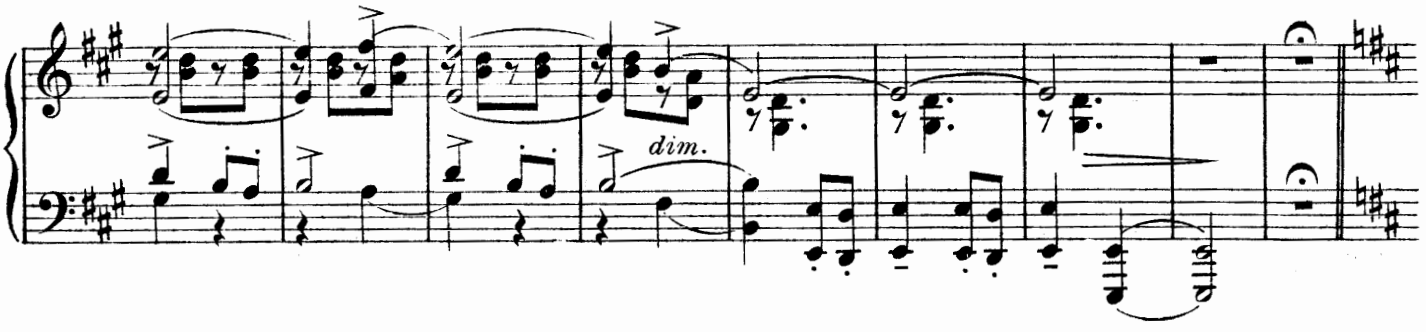




The bidding starts and continues amidst growing excitement. Zarka is eventually outbid by a woman on the verandah. The dealer asks "Who is the fortunate purchaser of this dainty"- and Wei-Wa-Shi comes through the crowd followed by four Chinese.

Quaintly marked, not quick. As Wei-Wa-Shi appears Abu recognises her. She gives instruction to the



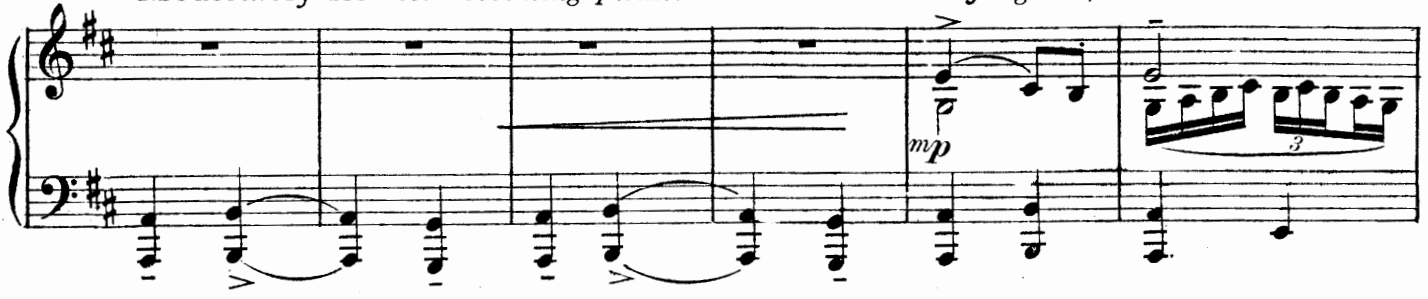

Chinese men to drag Ali off, but he simply sits down and frustrates all their efforts.



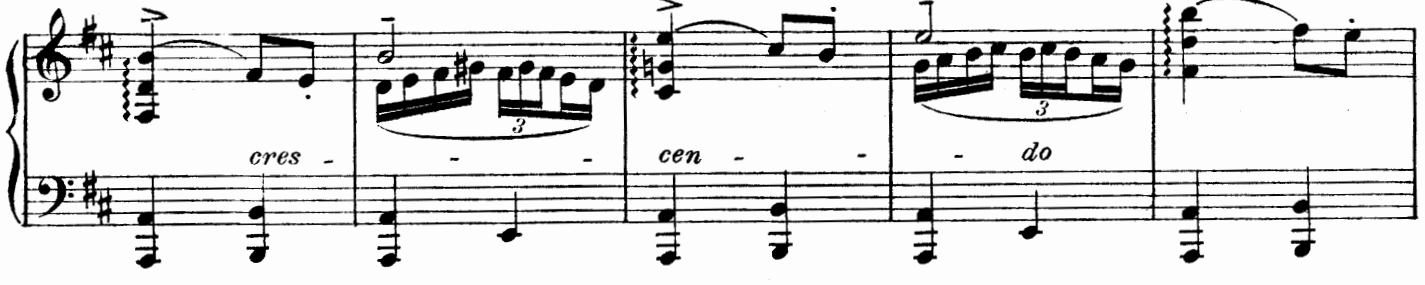

Dialogue and business follows. In the end Wei-Wa-Shi by means of a trick renders Ali unconsious and he totters to the ground.

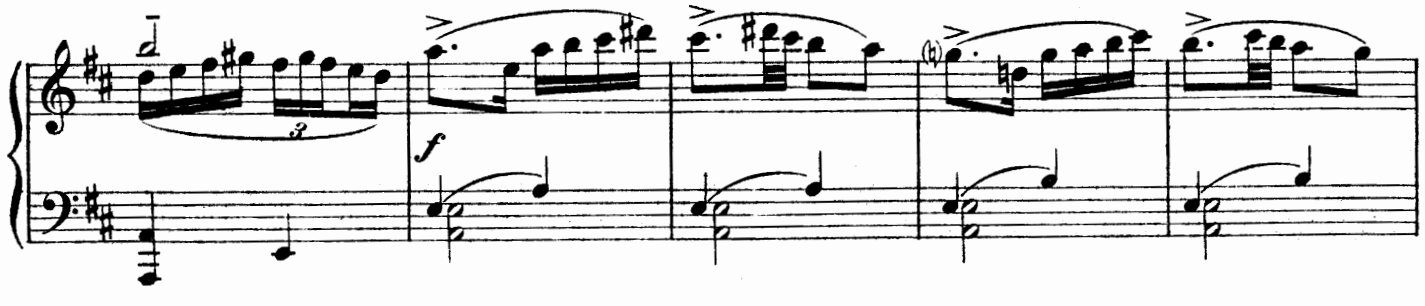
At a signal the Chinese lift up Ali and carry him off; Wei-Wa-Shi follows. Zarka and Abu fall on the knees weeping

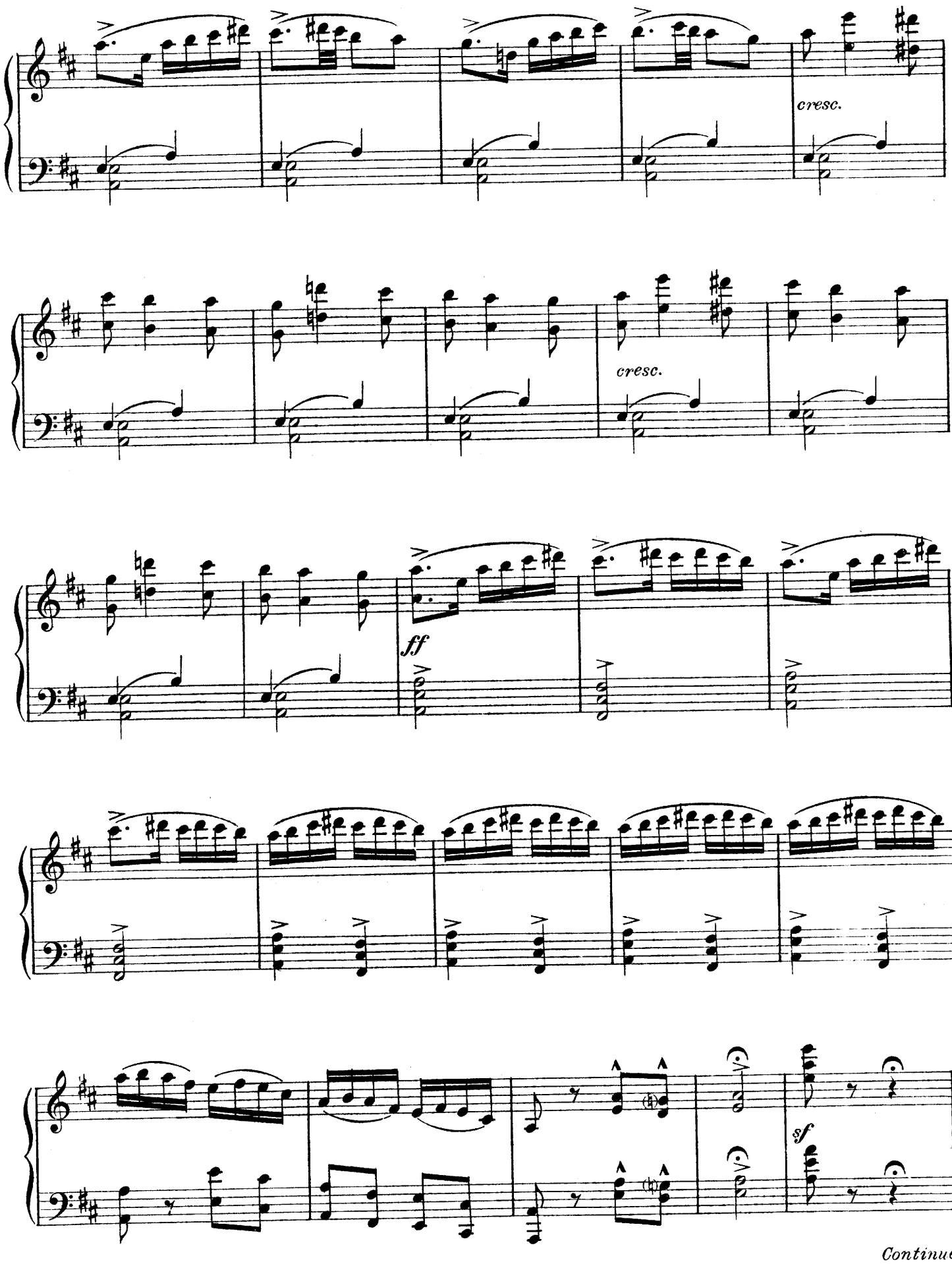
Moderately slower. *(becoming quicker and more animated by degrees.)*




and exclaiming- Awah! awah! awah! All the spectators shriek with laughter and the Curtain falls.



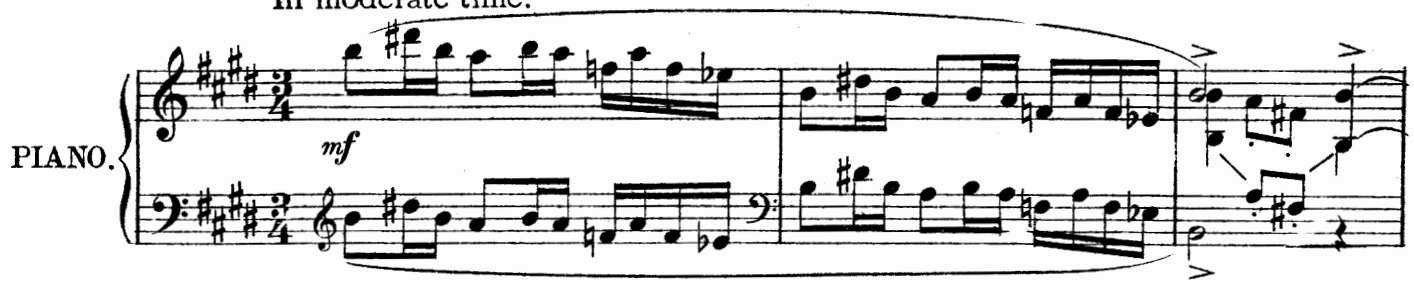



*Continue.*

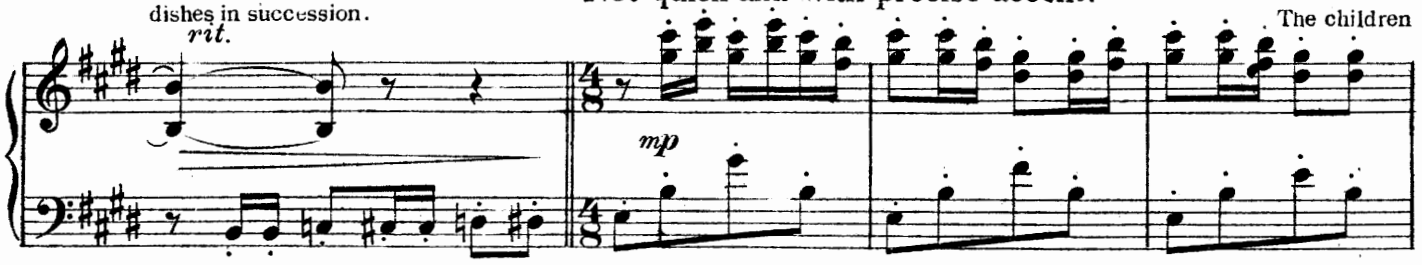
# No 32:- Chinese Dance and Scene.

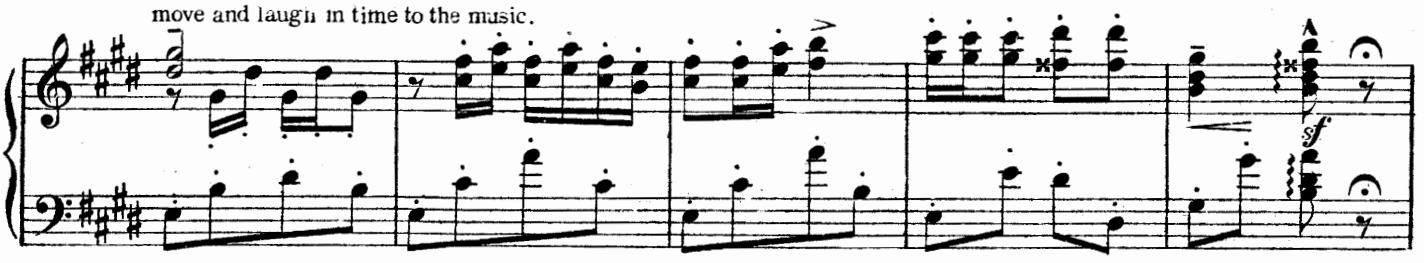
Wei-San-Wei is seated at his evening meal. He is waited on by three Chinese children who bring him various

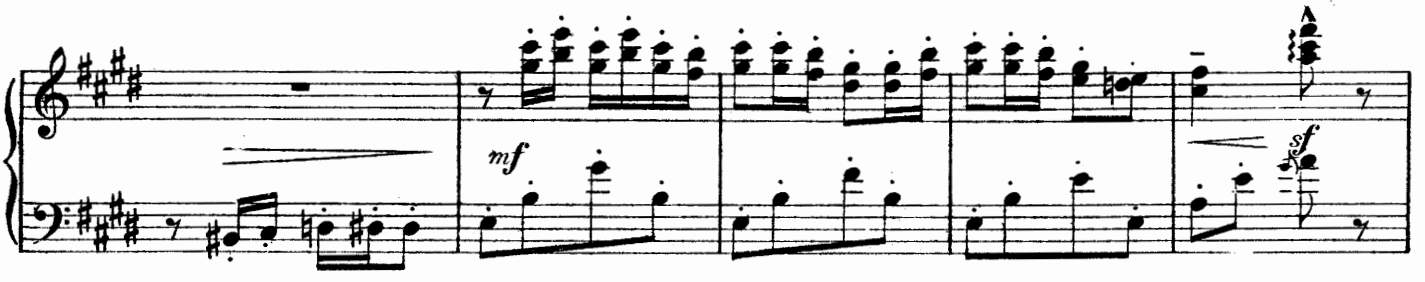
In moderate time.

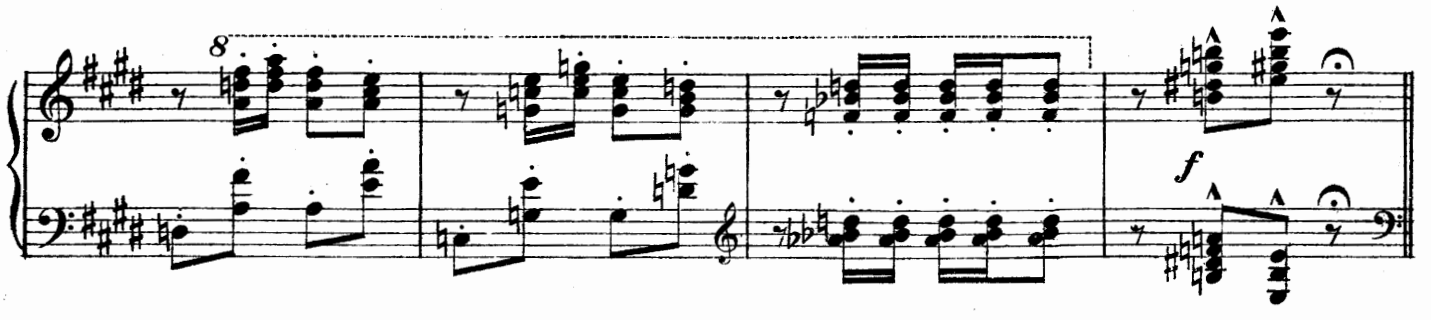



Not quick and with precise accent.

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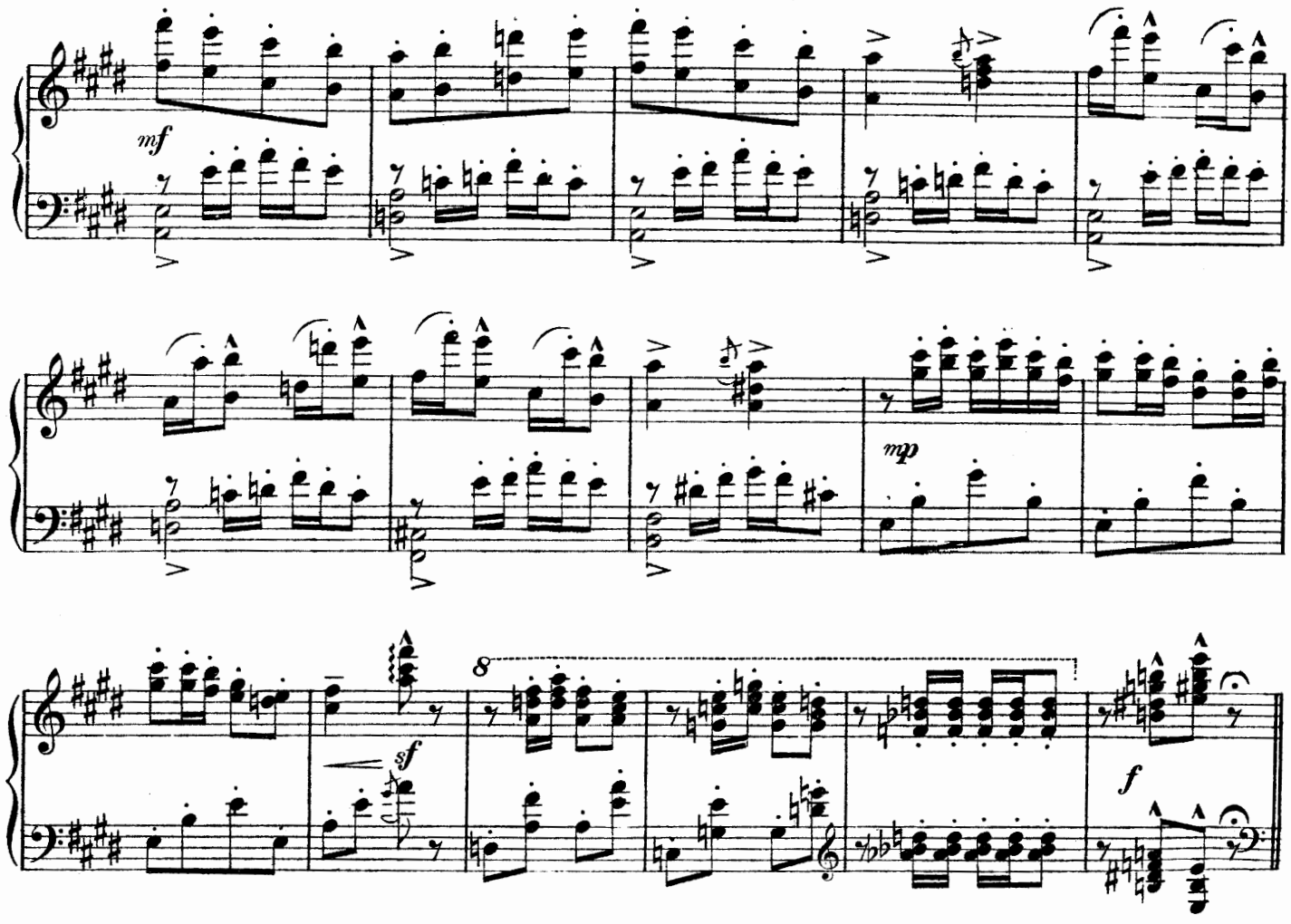
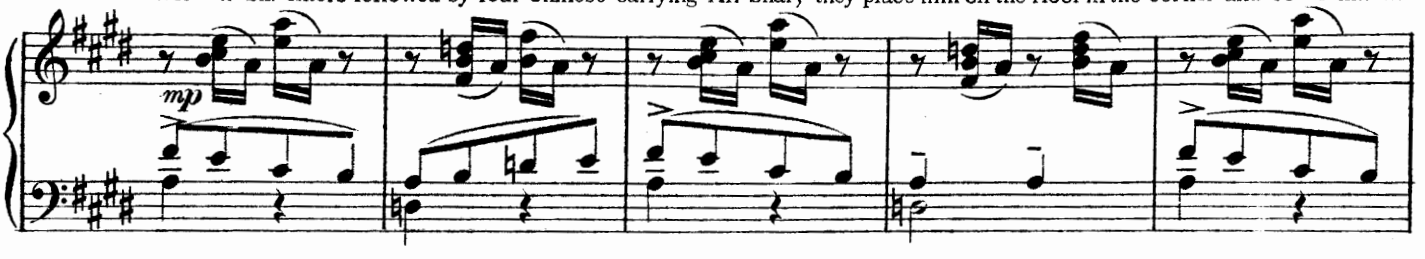
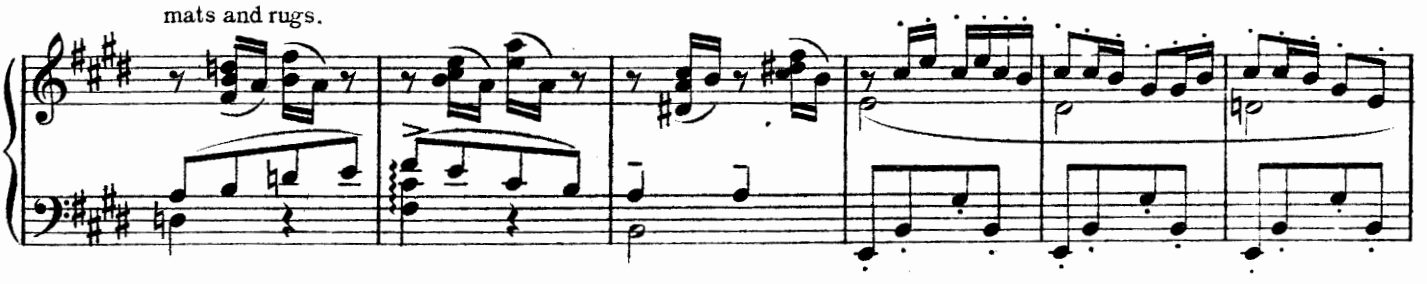


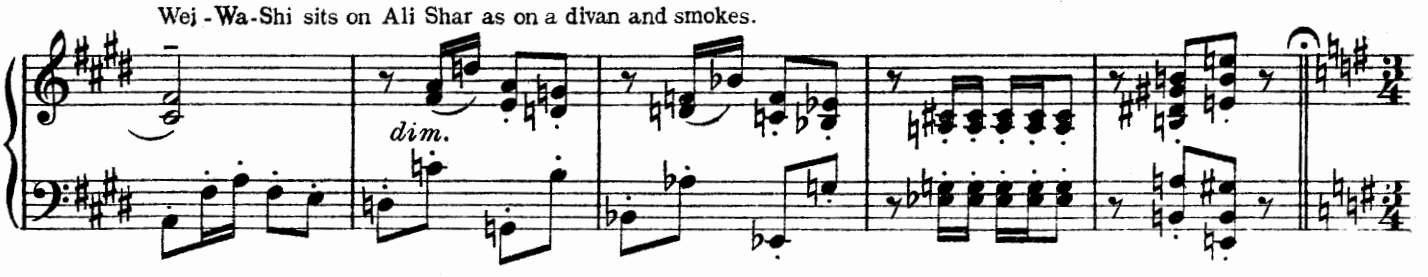

Wei-Wa-Shi enters followed by four Chinese carrying Ali Shar; they place him on the floor in the corner and cover him with



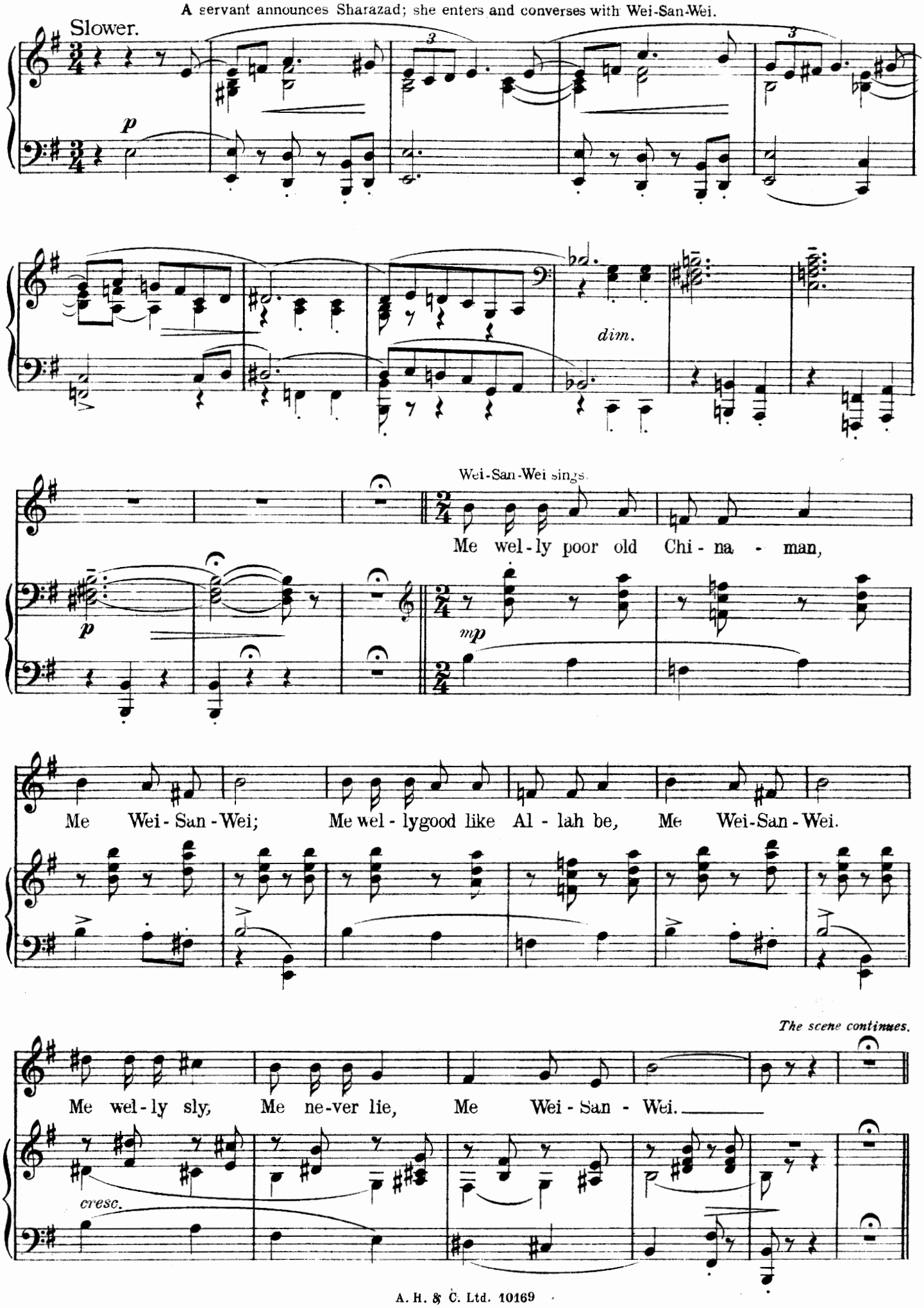

mats and rugs.



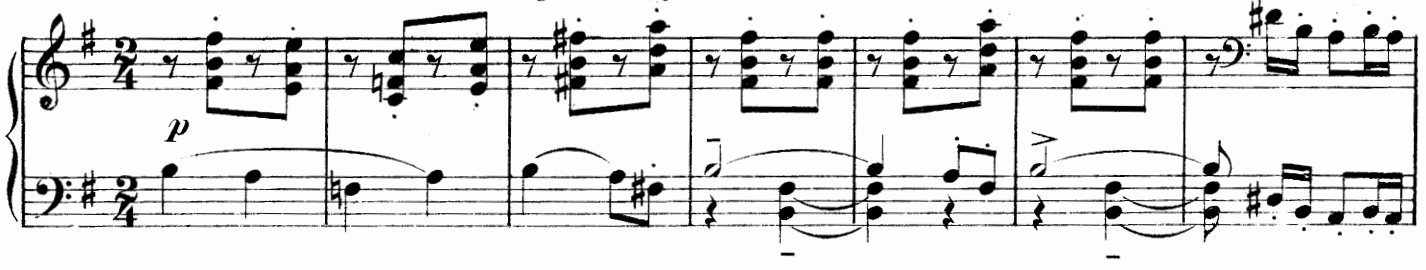
Wei-Wa-Shi sits on Ali Shar as on a divan and smokes.



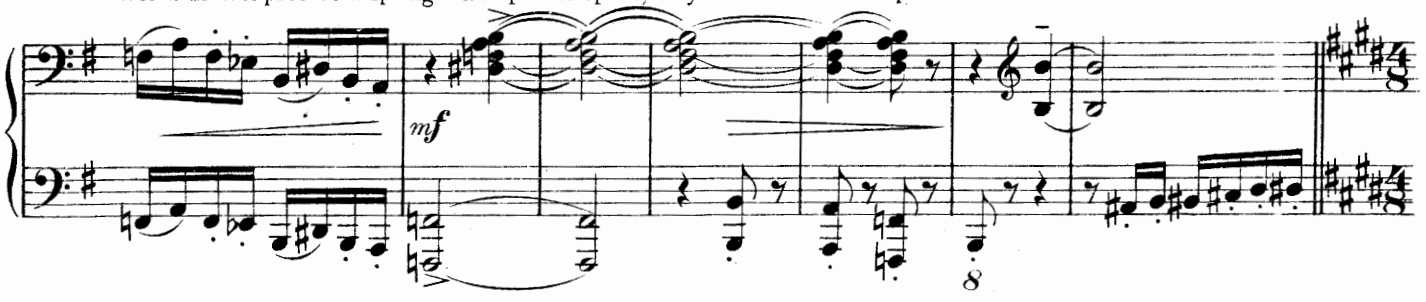
A servant announces Sharazad; she enters and converses with Wei-San-Wei.



At the end of the scene Wei - Wa - Shi lights a long joss stick which she places near the bodies of Ali and the Sultan.

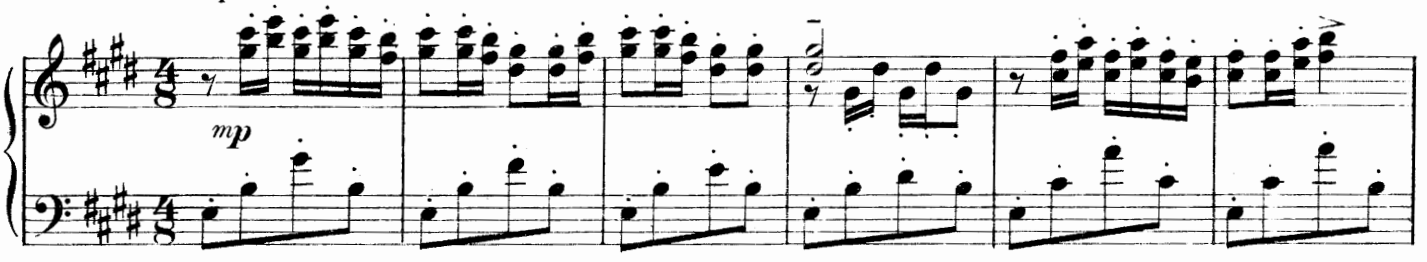



Wei - San - Wei presses a spring - a trap door opens, they descend and the trap door shuts. At this moment the Chinese children re-enter

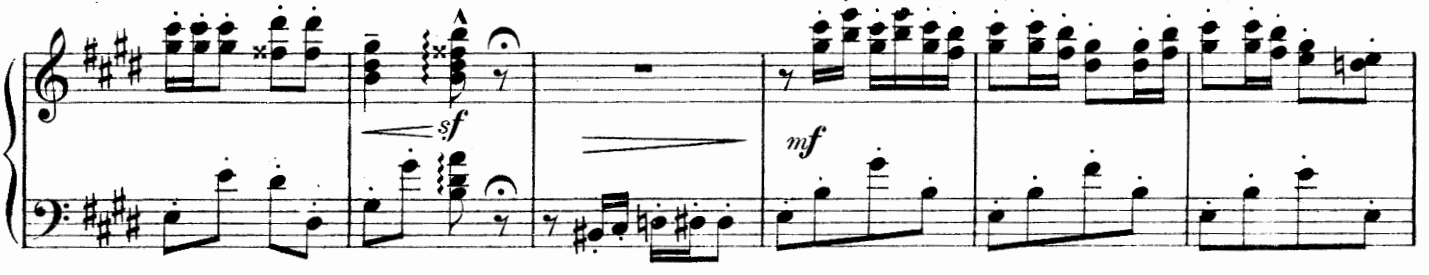


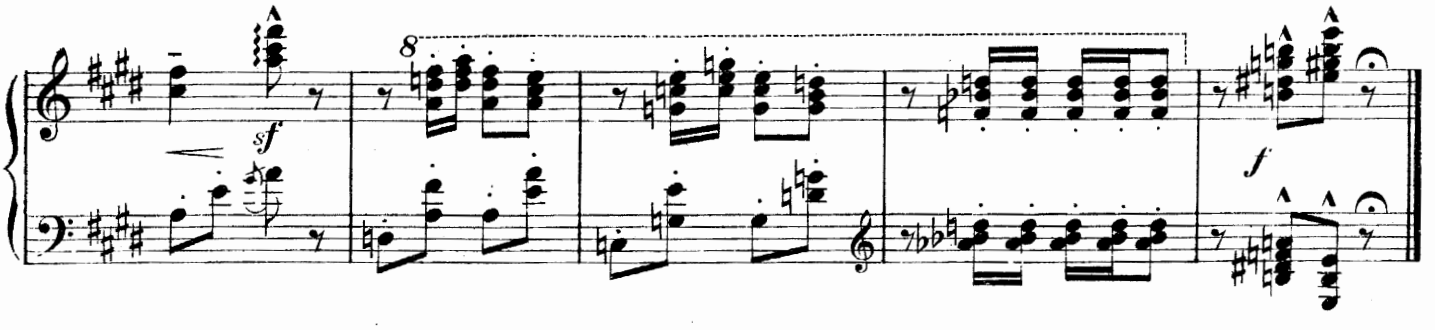

bringing dishes of fruit. They gaze in amazement at the forms of Ali and the Sultan and simultaneously drop their dishes on

Tempo I.

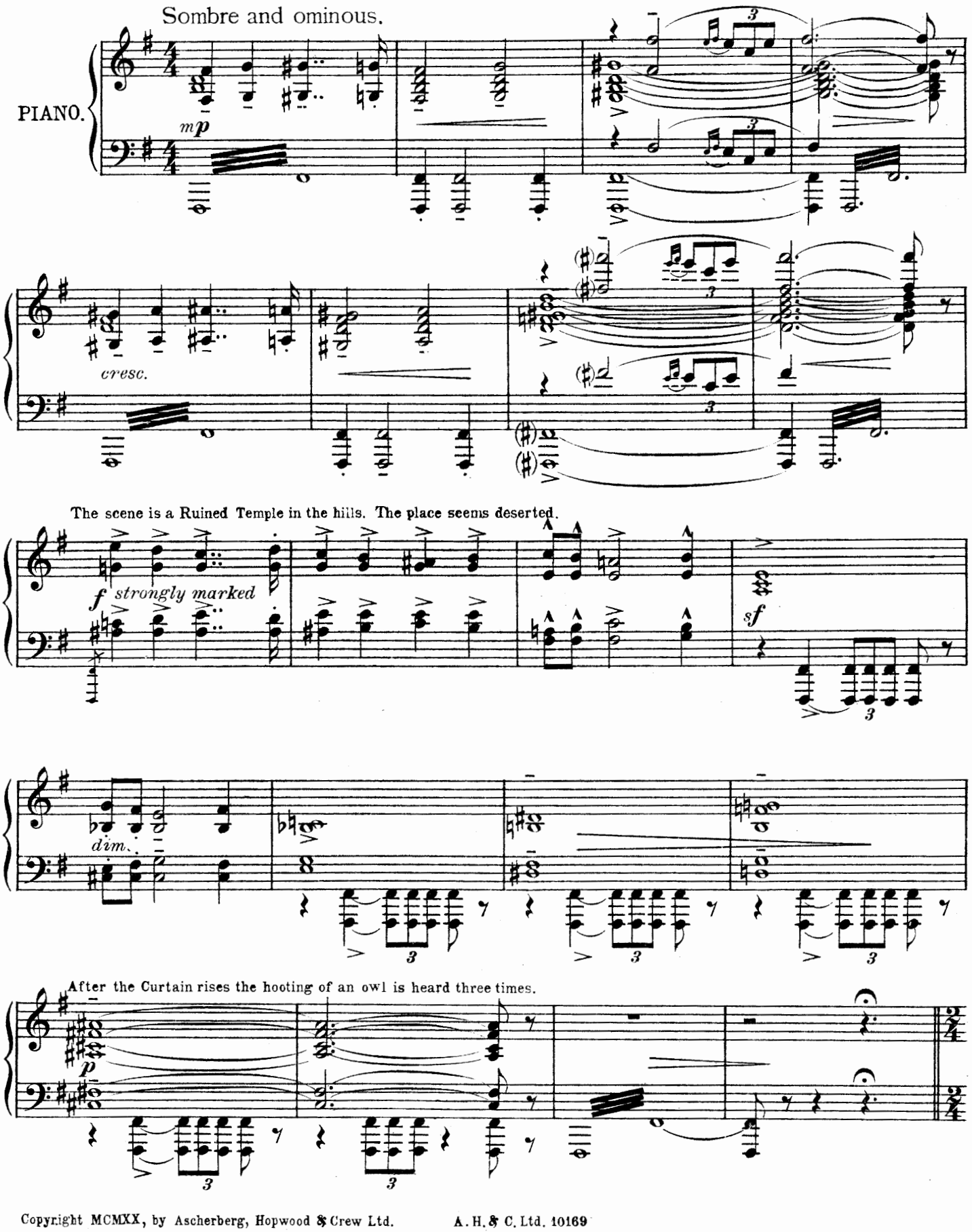



the floor; then they creep out with eyes and mouths open wide, and the scene closes.



# Nº 33:– Dramatic Scene:-The Doom of Nur-al-din.

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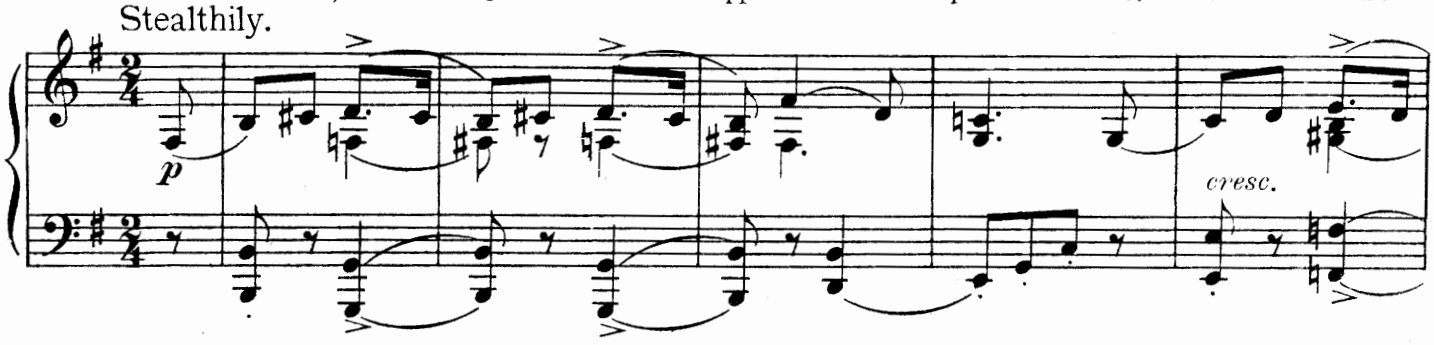
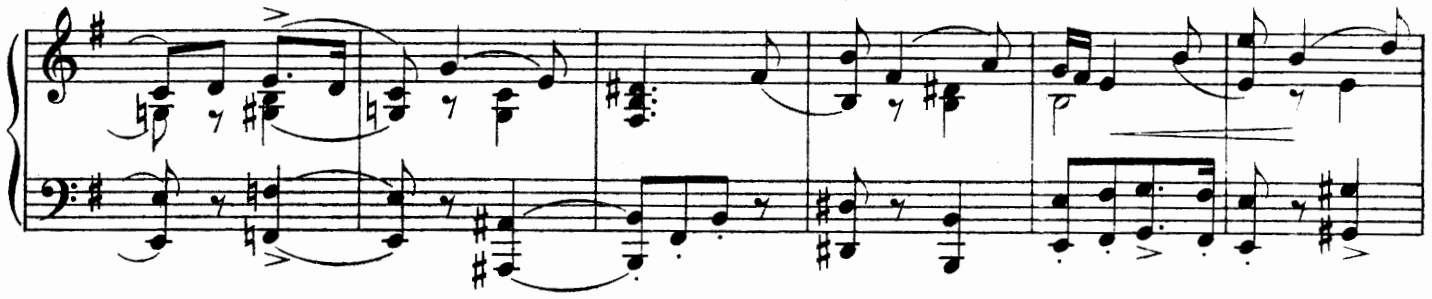
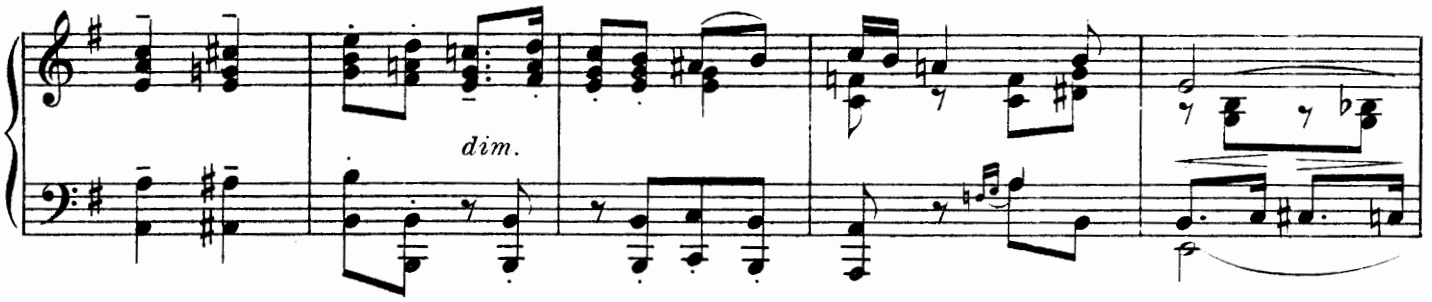
At the sound of this, white clad figures of armed men appear from different parts of the ruins. Nur-al-din enters and converses with his men.

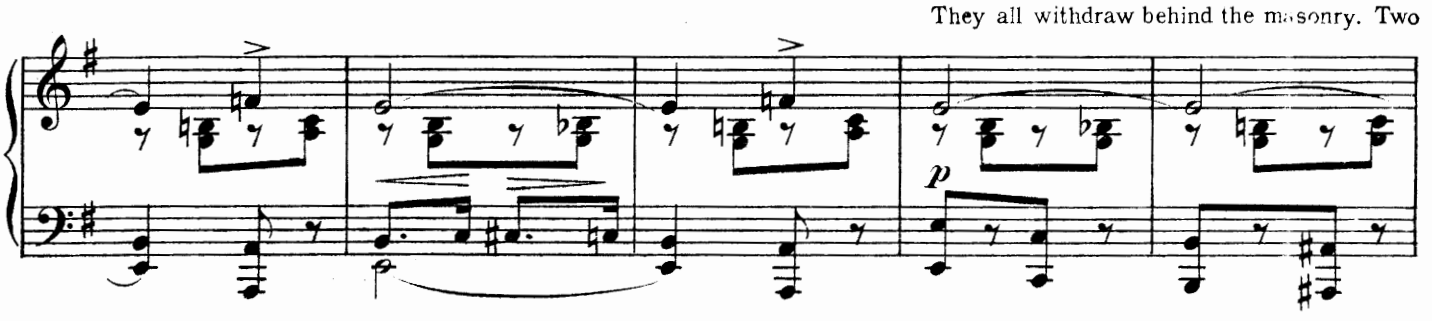
Stealthily.

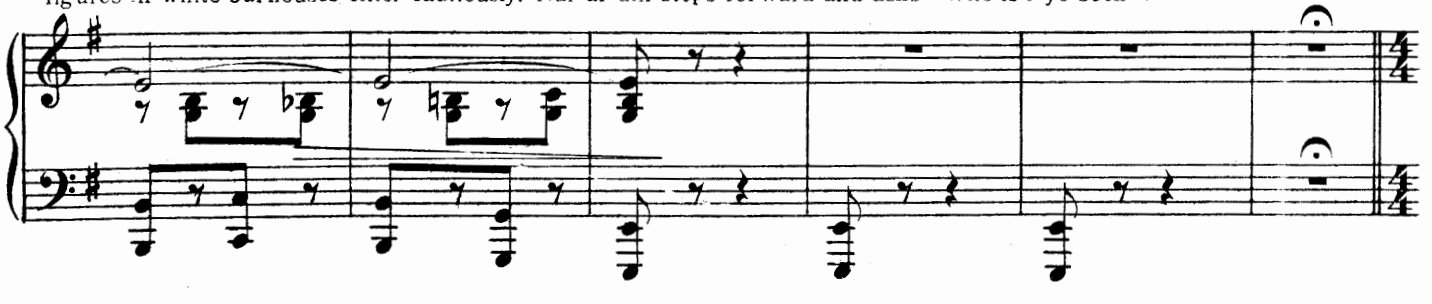




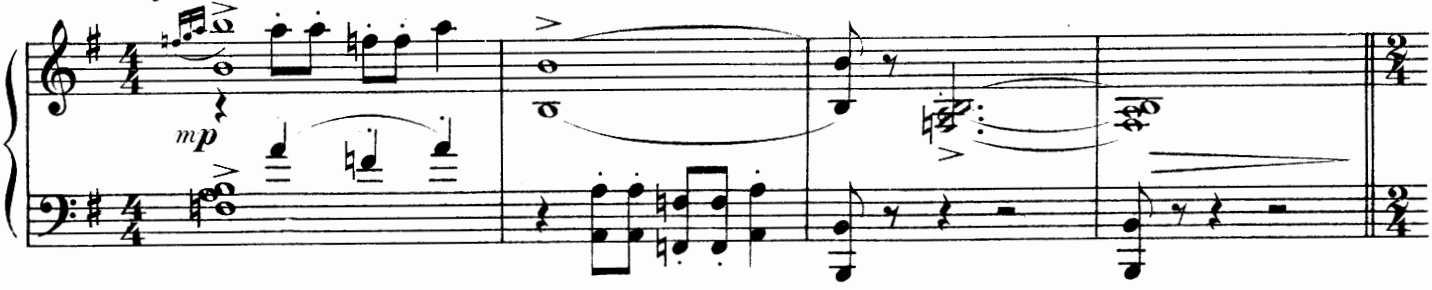

They all withdraw behind the masonry. Two figures in white burnouses enter cautiously. Nur-al-din steps forward and asks "Who is't ye seek"?



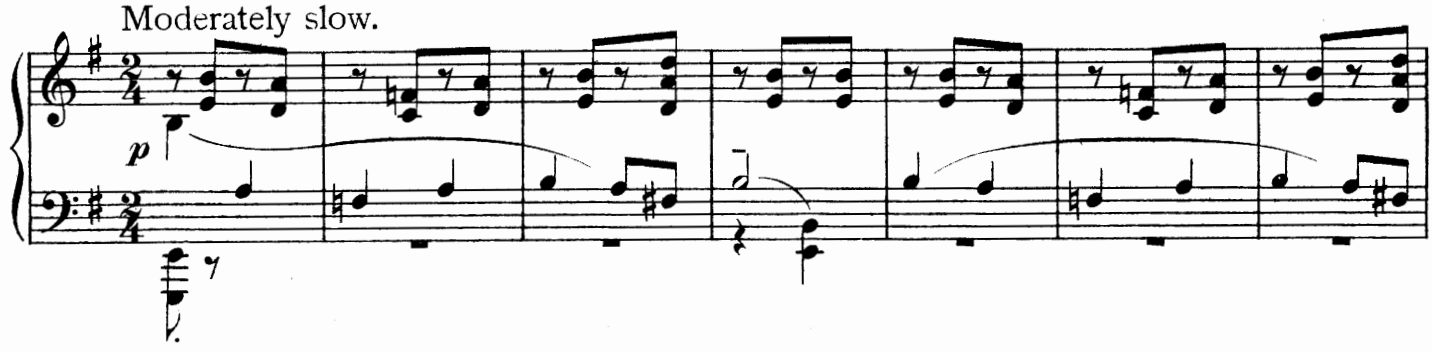
The figures throw off their disguise and show themselves to be the Chinaman and his wife.

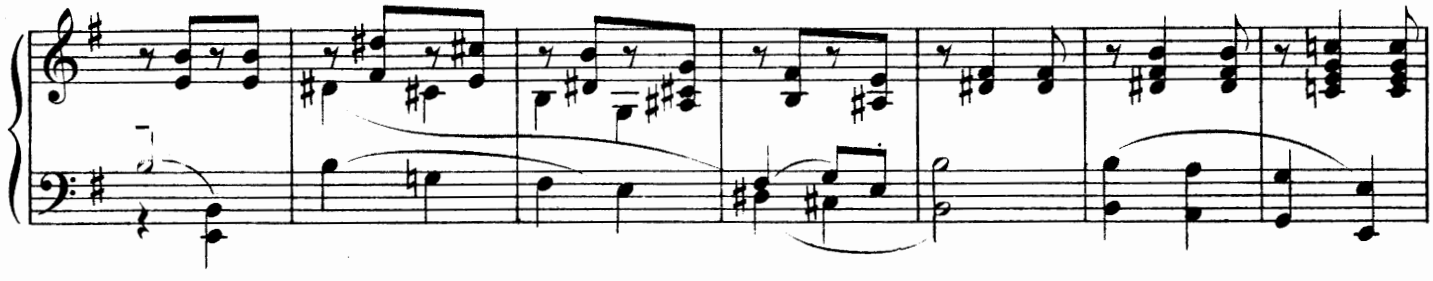
Mysteriously.

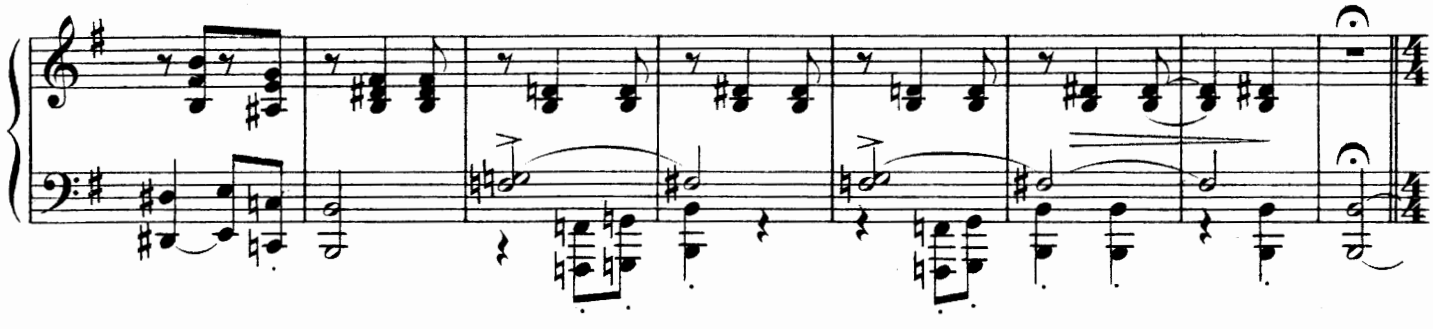



Wei-San-Wei converses with Nur-al-din.

Moderately slow.

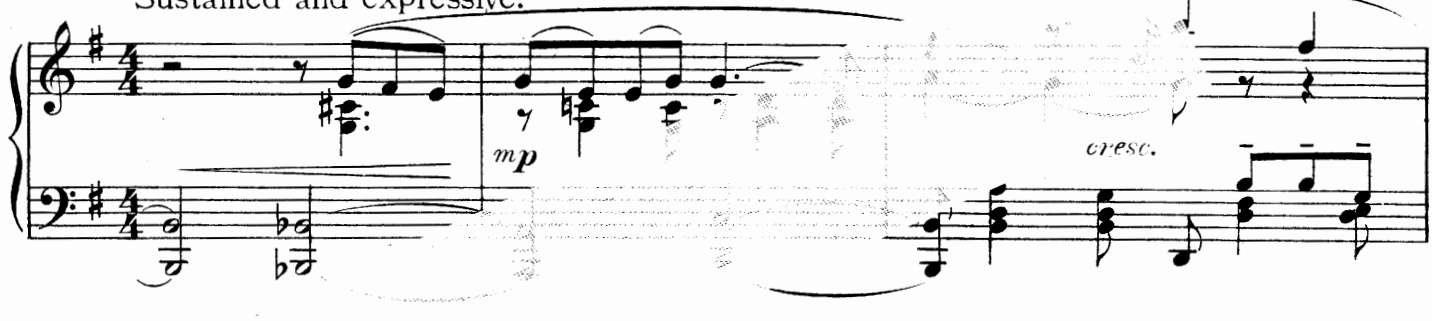


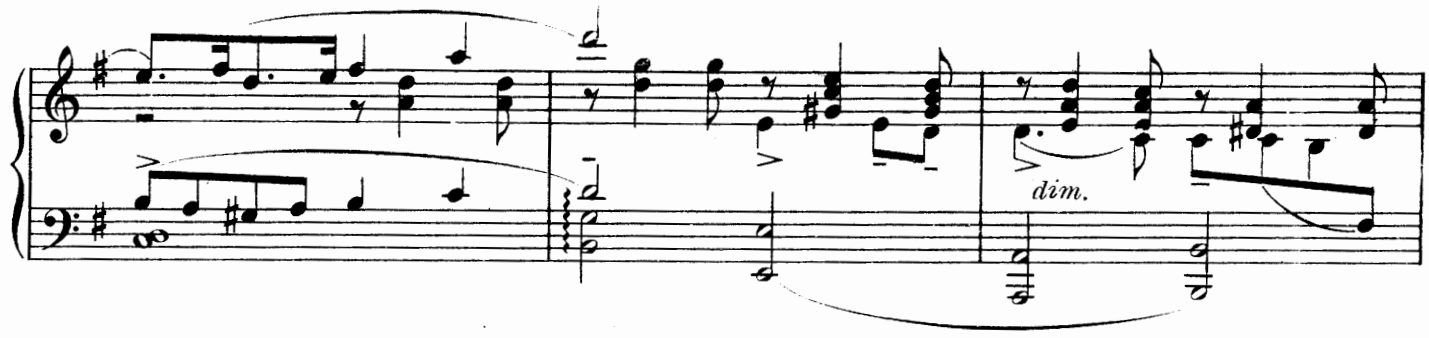





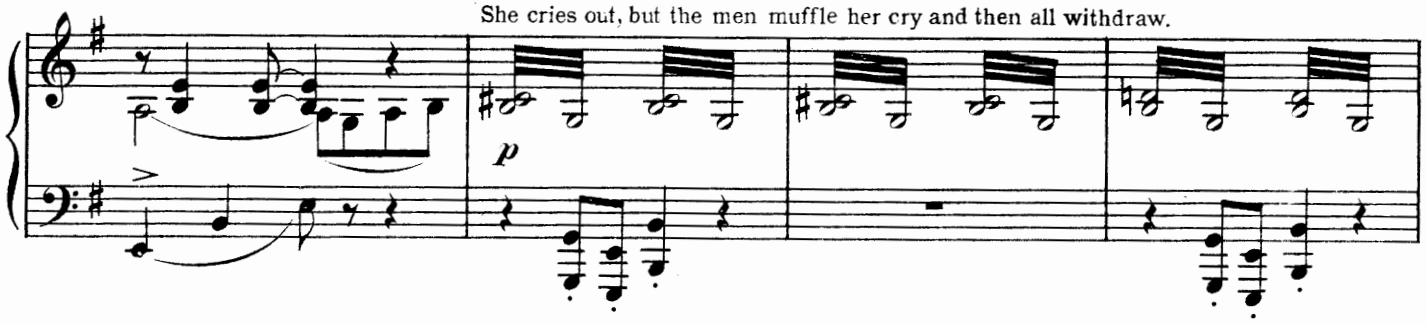
Nur-al-din sends for Zummurud and she is brought on. He tells her that her hu[illegible] tan waits for her signal.

Sustained and expressive.

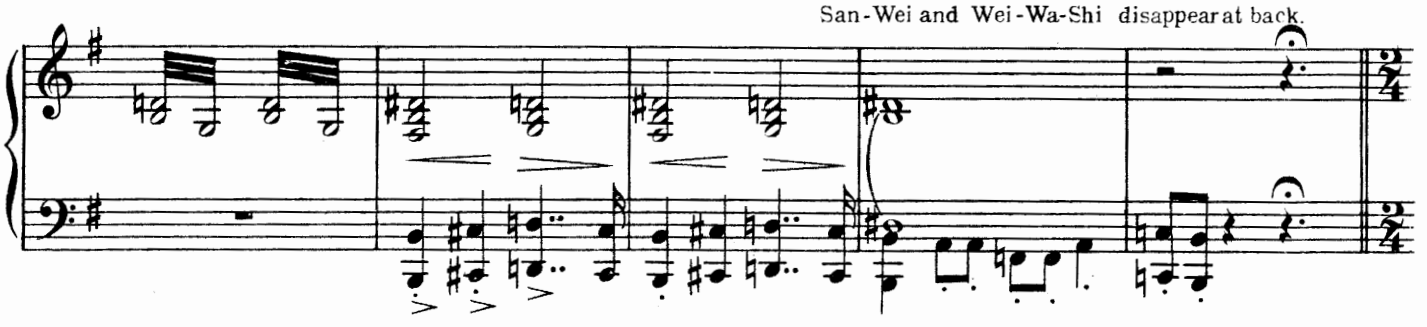





She cries out, but the men muffle her cry and then all withdraw.

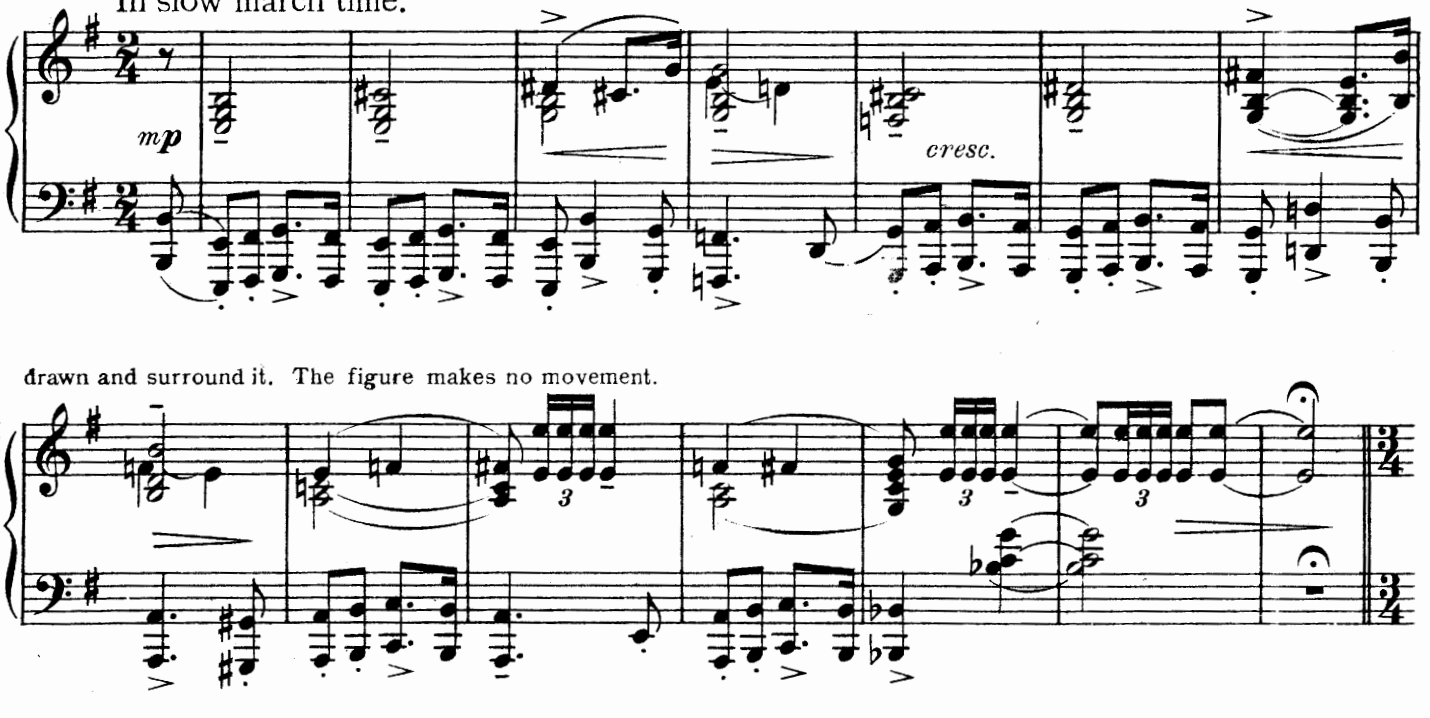



San-Wei and Wei-Wa-Shi disappear at back.



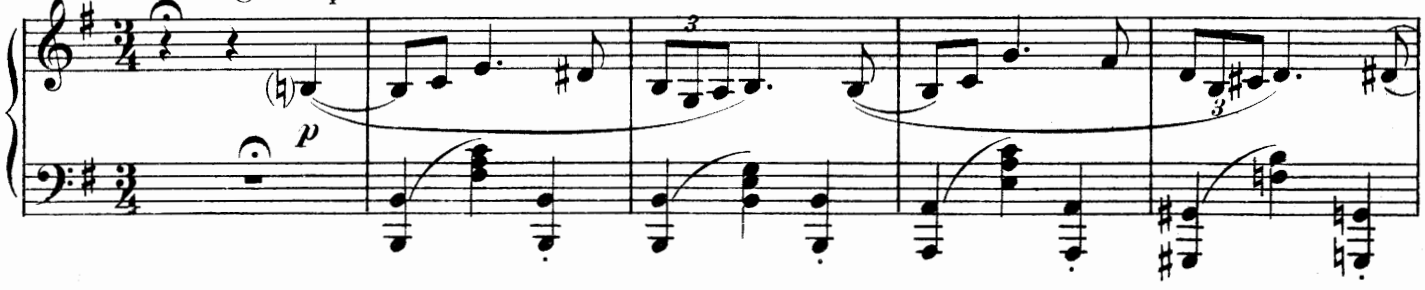
Up the path comes a white figure. As it reaches centre it stops and the figures of Nur-al-din's men emerge with swords drawn and surround it. The figure makes no movement.

In slow march time.

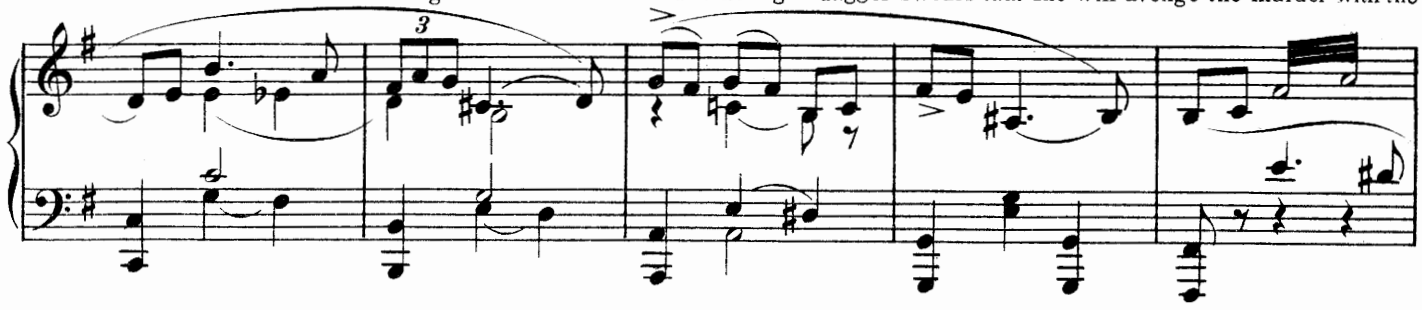


Nur-al-din comes forward expecting to see the Sultan, but when the figure uncovers it is seen to be Sharazad.

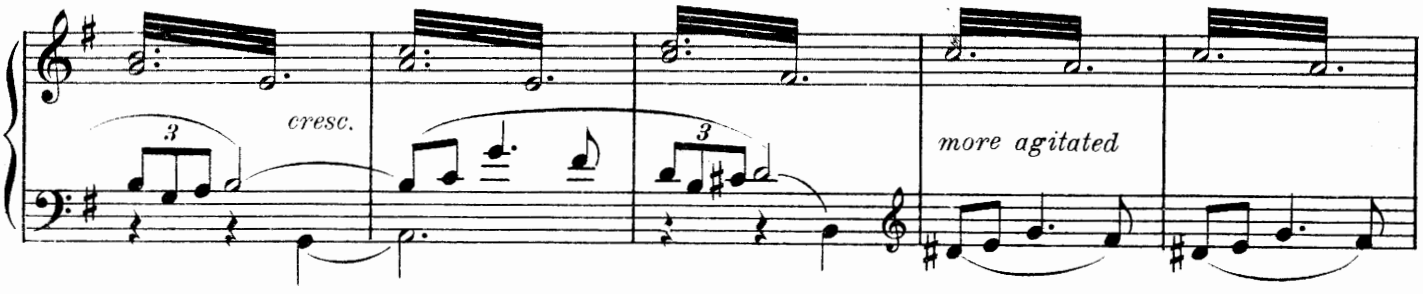
With tragic expression.



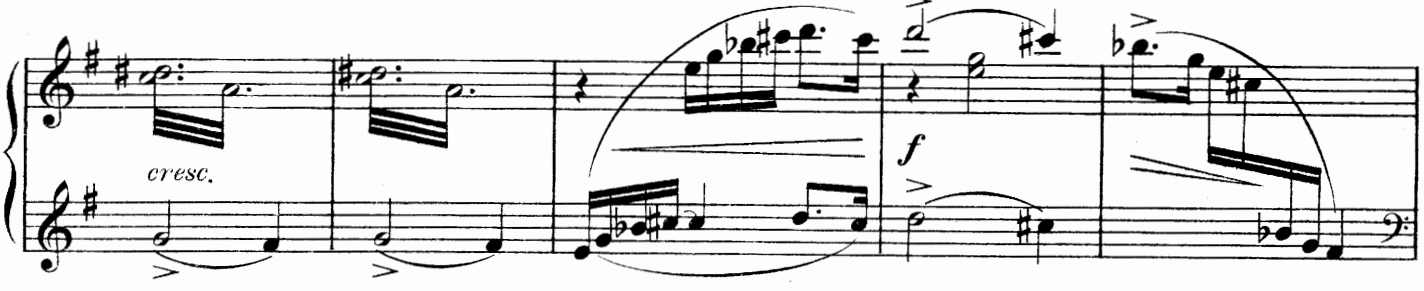

She accuses Nur-al-din of having murdered her son and drawing a dagger swears that she will avenge the murder with the



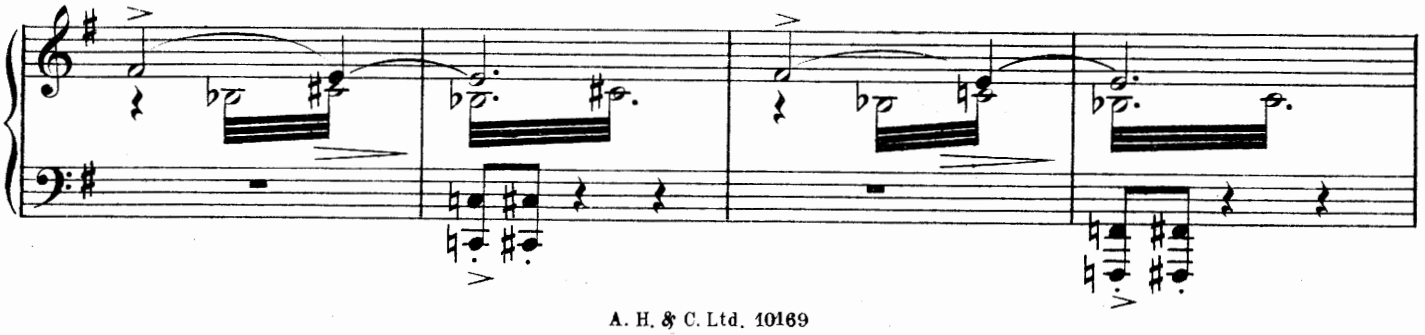
steel that slew him.




She rushes forward, but Nur-al-din tackles her and wrenches the dagger from

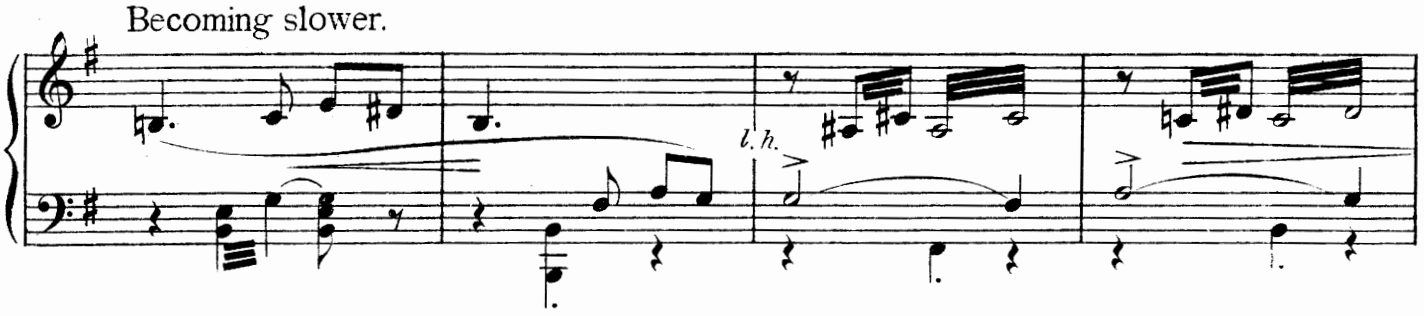



her and she is held by the men.

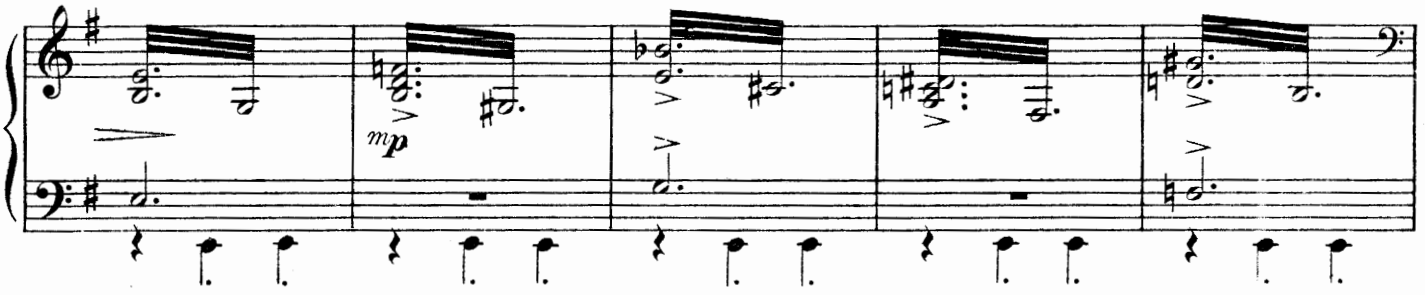


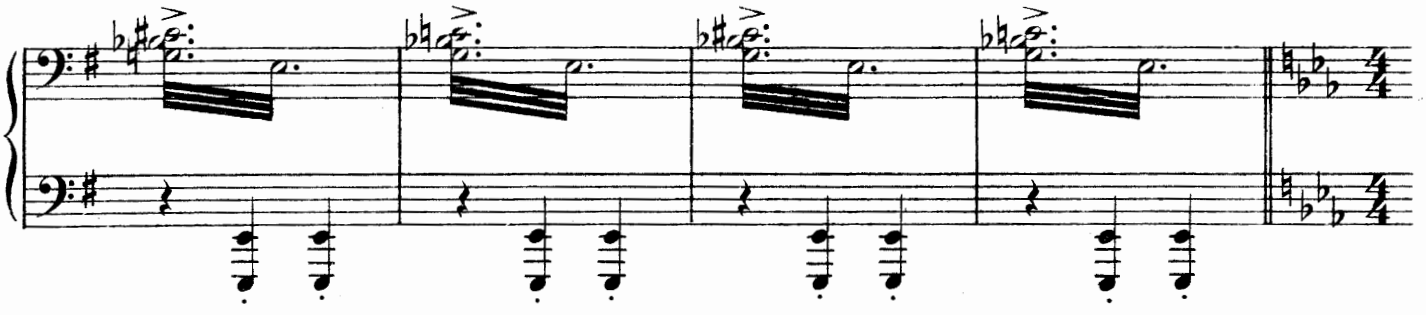
Nur-al-din tells her that it is she who will die, not him. She calls upon his men to rebel, and finally upon Allah to give

Becoming slower.



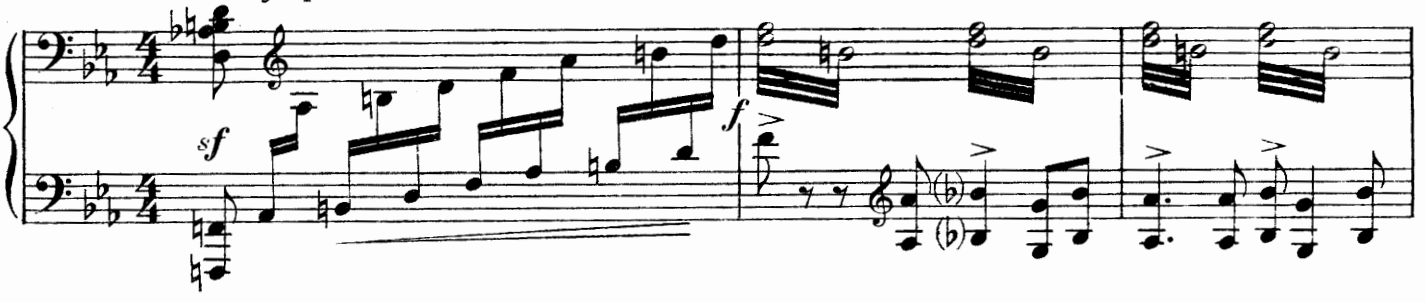

her justice.



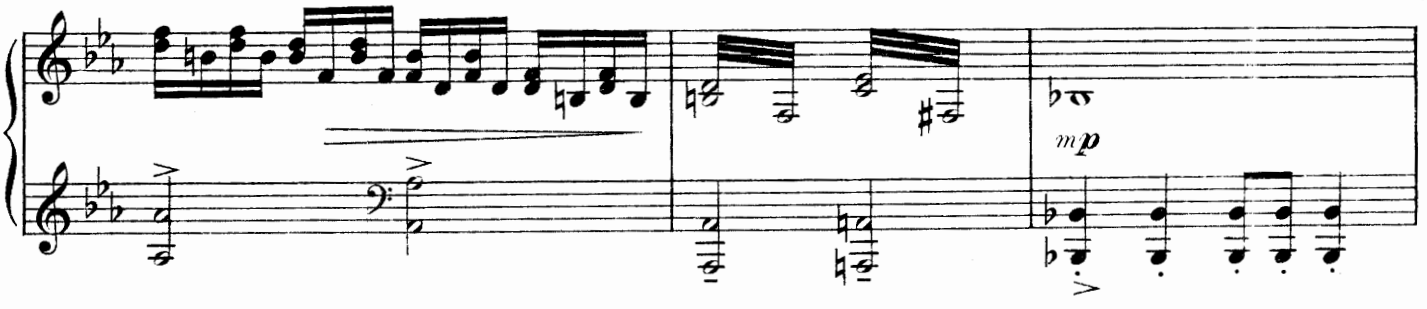



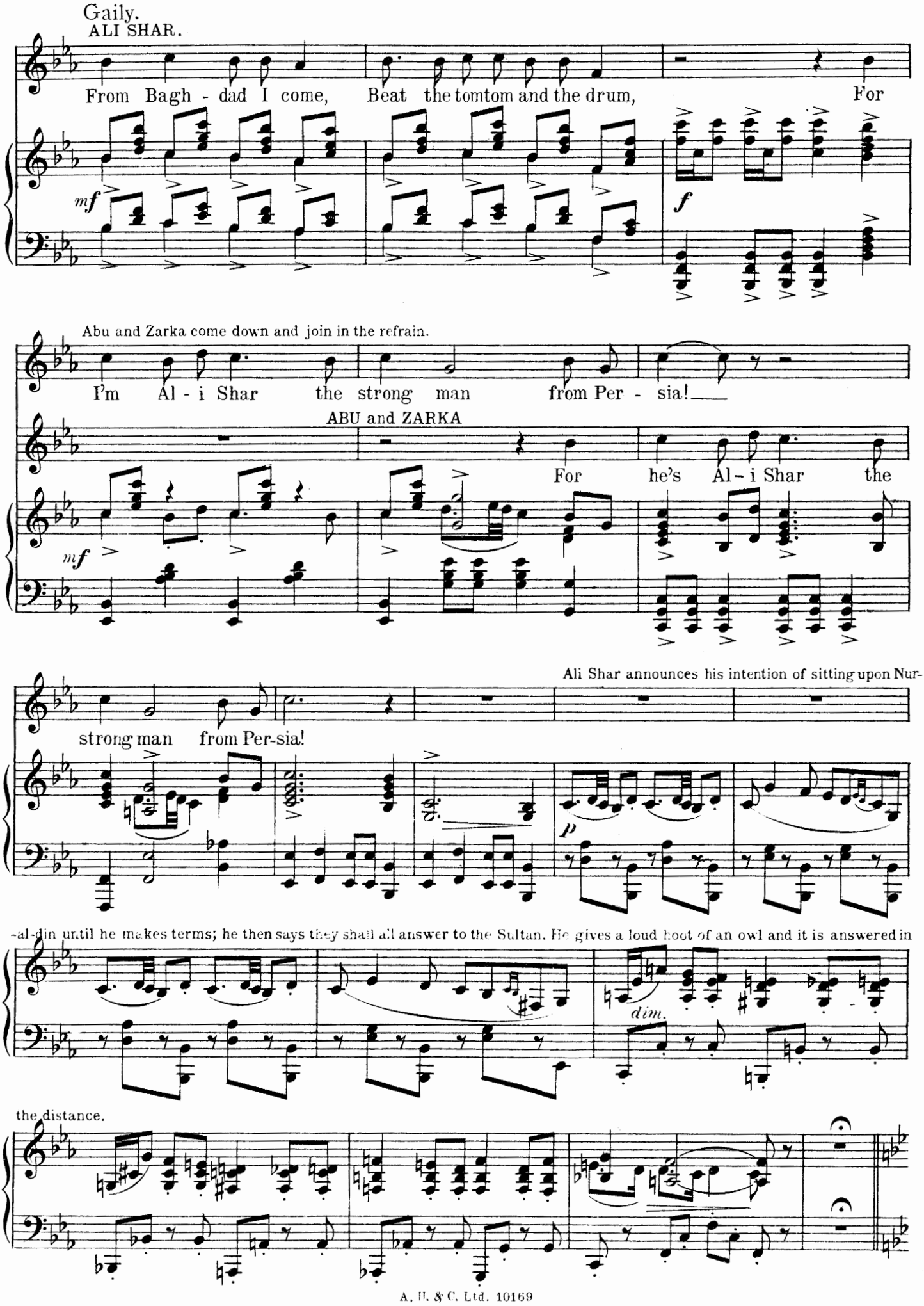
Nur-al-din is about to stab her when a huge form rushes on, tackles him, throws him down, sits upon him, and holds the

Suddenly quick.




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




Gaily.
ALI SHAR.
From Bagh - dad I come, Beat the tomtom and the drum, For
mf
f
Abu and Zarka come down and join in the refrain.
I'm Al - i Shar the strong man from Per - sia!
ABU and ZARKA
For he's Al - i Shar the
mf
Ali Shar announces his intention of sitting upon Nur-
strong man from Per-sia!
p
-al-din 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
dim.
the distance.

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.

*pp*

*cresc.*

stop.

To the sound of the March the Sultan enters

Decisively marked.

*f* *sf* *sf*

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

*sf* *sf* *sf* *sf* *sf* *sf*

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

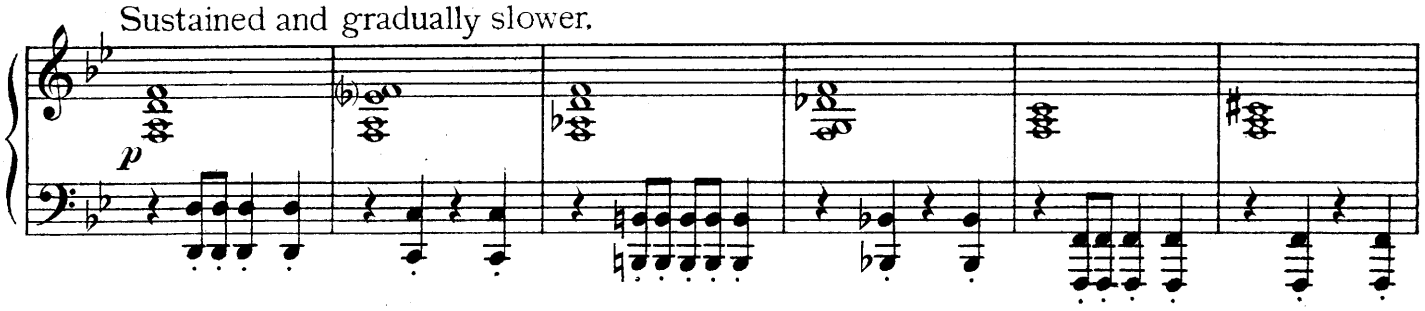
Smoothly and flowing.

*sf* *p* *sf*

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

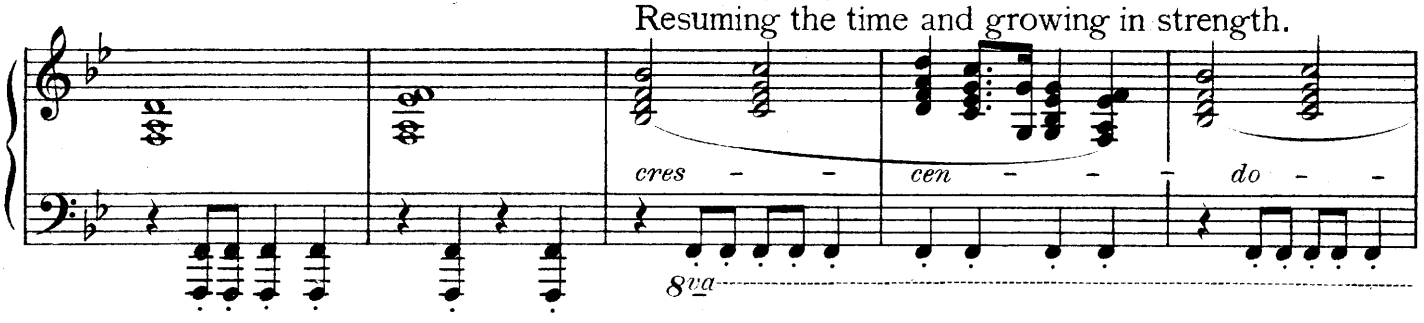
Two men step forward, but Ali Shar stands up showing the dagger and saying—"Nay, he is dead already!"

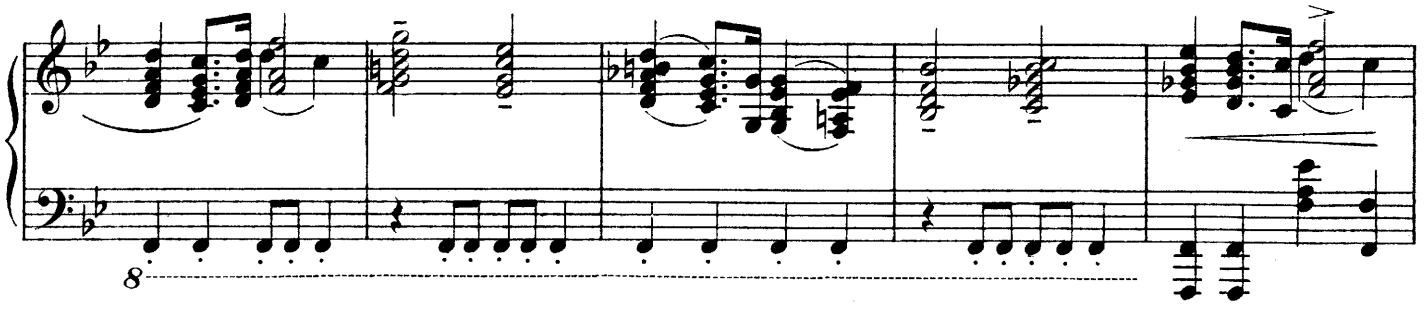
Sustained and gradually slower.



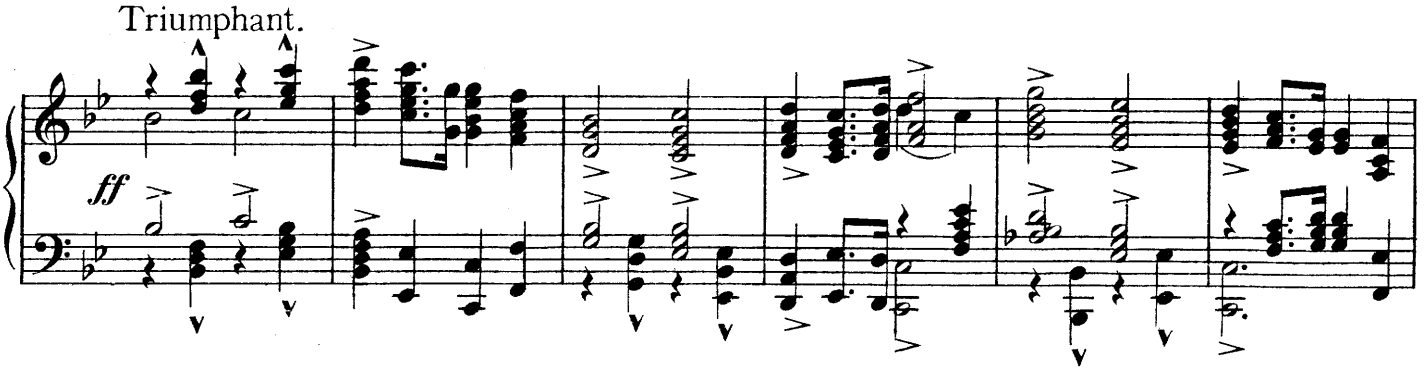

The Curtain falls.

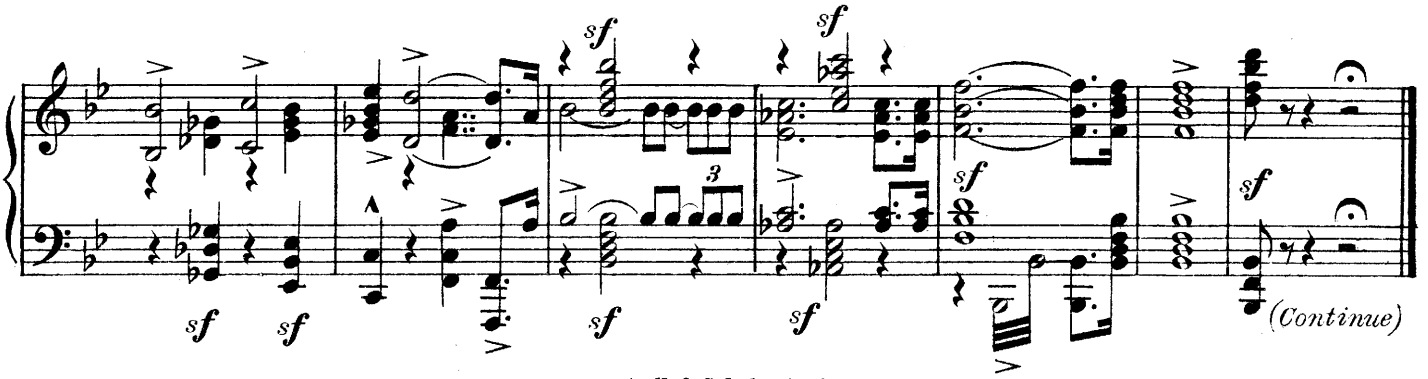
Resuming the time and growing in strength.




Triumphant.

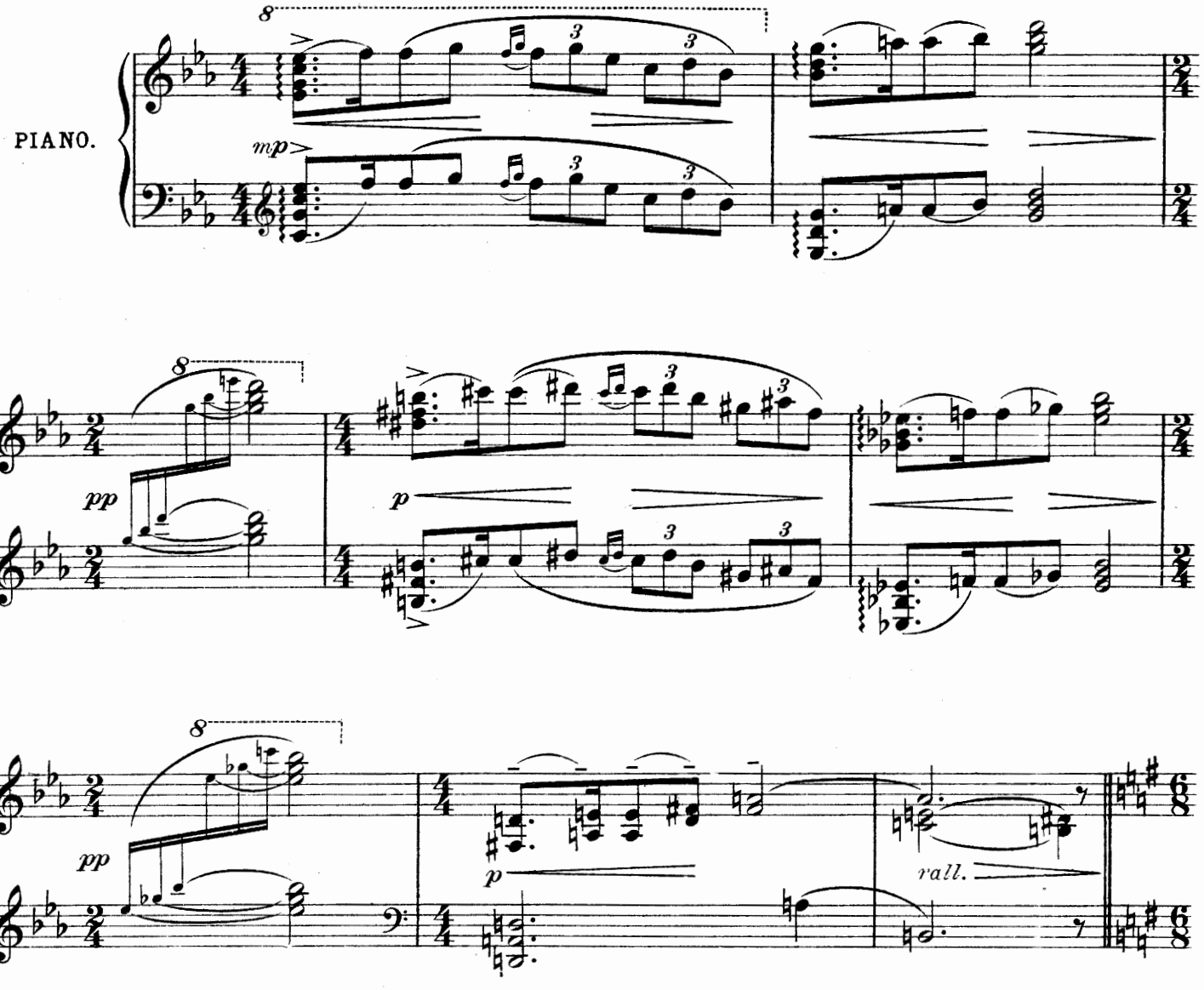


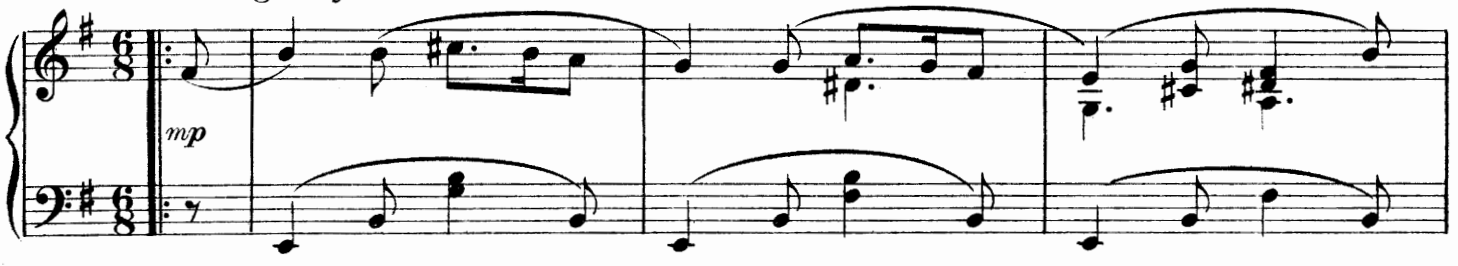
# Nº 34:– Interlude:–"Returning from Mecca."

The scene is a rough but cosy 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

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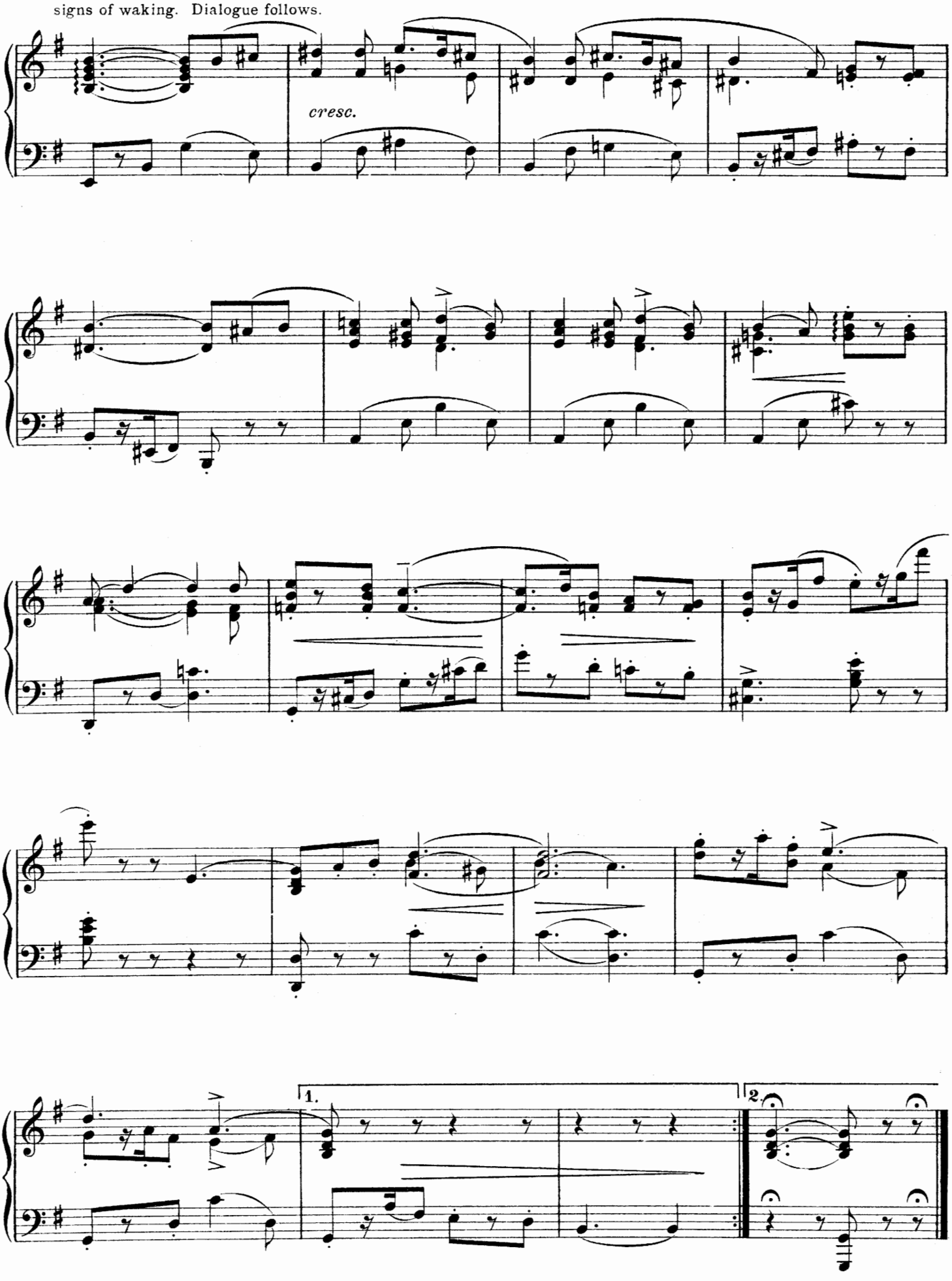
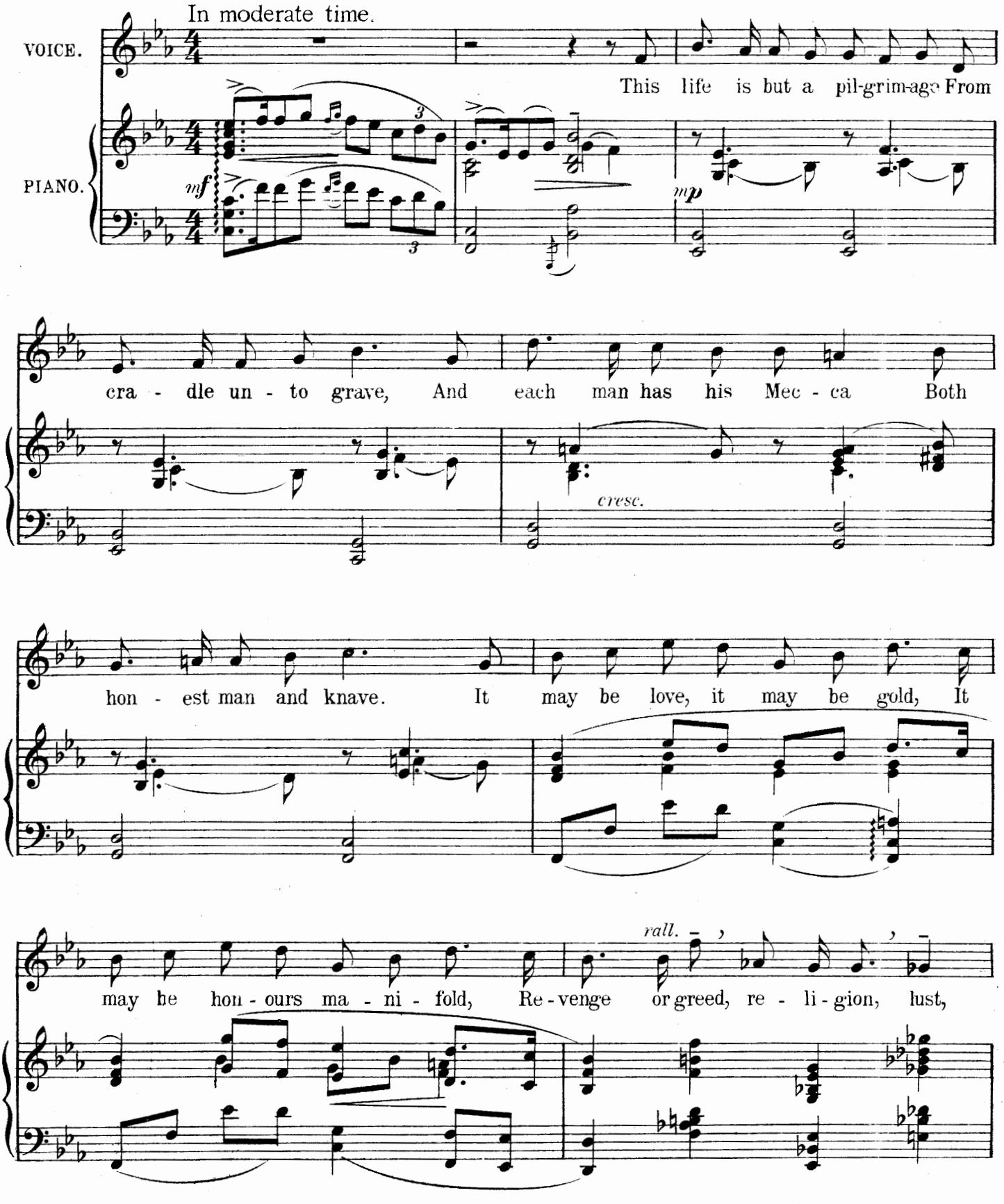
signs of waking. Dialogue follows.



# Nº 35:- Song_"Hast thou been to Mecca?"

(ABU)

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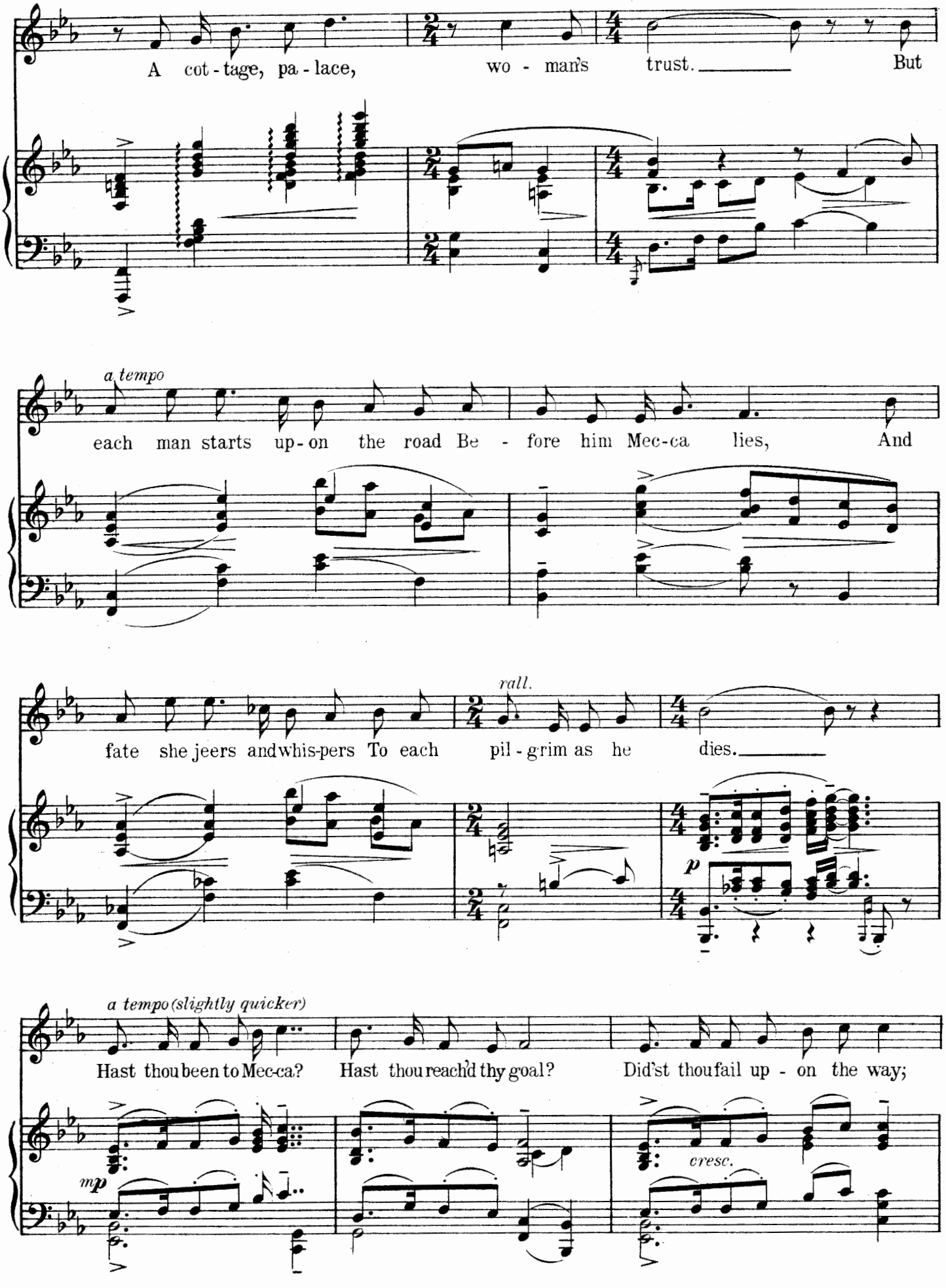
A cot - tage, pa - lace, wo - man's trust. But
a tempo
each man starts up - on the road Be - fore him Mec-ca lies, And
rall.
fate she jeers and whis-pers To each pil - grim as he dies.
p
a tempo (slightly quicker)
Hast thou been to Mec-ca? Hast thou reach'd thy goal? Did'st thou fail up - on the way;
mp
cresc.