

# THE BELLE of CAIRO



A New and Original Musical Play

Libretto By

CÉCIL RALEIGH  
& F. KINSEY PELLE

LYRICS AND MUSIC

By

F. KINSEY PELLE

CHAPPELL & C<sup>o</sup>

50, NEW BOND STREET LONDON. W.  
NEW YORK: T.B. HARMS & C<sup>o</sup>

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# The Belle of Cairo.

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## DRAMATIS PERSONÆ.

THE EARL OF BULCESTER.

LADY MOLLY ROSEMERE

LADY ERMYNTRUDE ROSEMERE

} ..... (his Daughters.)

JAMES PARKER

SUSAN SMITH

} ..... (his Servants.)

COOK'S GUIDE.

LUIGI ..... Waiter at the Hôtel de France.)

DUVAL BEY ... (formerly of Egyptian Civil Service, now keeper of Gambling Saloon.)

CAPTAIN SIR GILBERT FANE, BART. .... (Egyptian Army.)

MAJOR TREVOR

LIEUTENANT MARCHMONT

} ..... (25th Hussars, quartered at Cairo.)

SURGEON CAPTAIN CREE.

ALI IBRAHIM ..... (A Carpet Merchant.)

BARBARA ..... (his Sister-in-Law.)

AND

NEPHTHYS

(his Daughter.)

Tourists, Egyptians, Soudanese, &c., &c.

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ACT I. — A Street in Cairo.

ACT II. — A British Encampment on the Nile.



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# The Belle of Cairo.

## Act 1.

No 1.

OPENING CHORUS.

“Egyptian donkey boys.”

*Allegretto.*

Piano.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a dynamic marking of *f* and contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth notes.

The second system continues the piano accompaniment with two staves. The upper staff features a more active melodic line with sixteenth-note patterns and some grace notes. The lower staff continues with a steady accompaniment of chords and eighth notes.

The third system of the piano accompaniment consists of two staves. The upper staff has a melodic line with eighth and sixteenth notes. The lower staff provides a consistent accompaniment with chords and eighth notes.

The fourth system contains the vocal line and piano accompaniment. The upper staff is a vocal line with lyrics: "Me good don - key boy, rare good don - key boy\_ Try my don - key\_ quick! He's a". The lower staff is the piano accompaniment, consisting of two staves with chords and eighth notes.

kick - er, he's a stay - er, he's a fly - er, he's on hire\_ Up, sir\_ he's a

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand.

brick. Put your leg a - cross this fine don - key hoss\_

The second system continues the piece. The vocal line has a brief rest for the word "brick." followed by a melodic phrase. The piano accompaniment maintains its rhythmic pattern, with some chordal textures in the right hand.

Up, sir, on his back\_ He's the jig - ger for your fig - ger, shake your

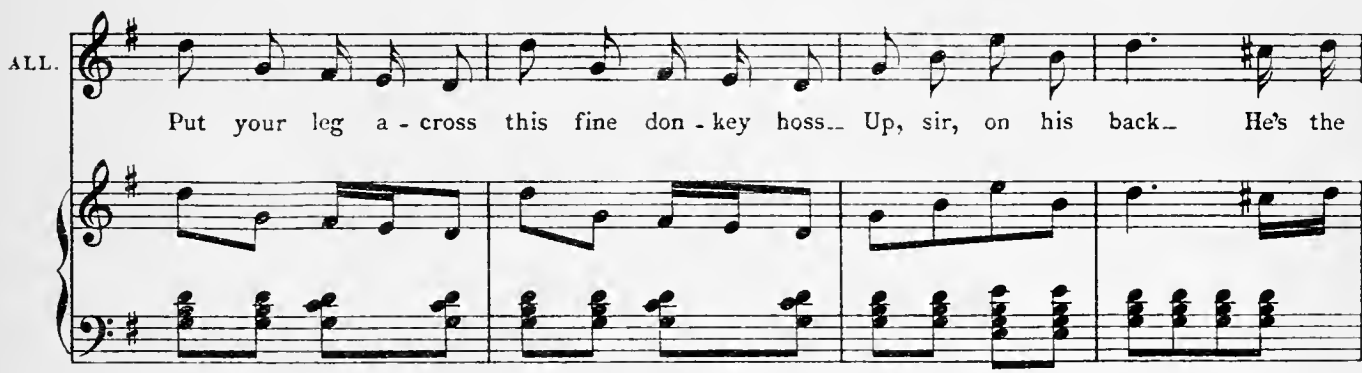
The third system shows the vocal line with a melodic line that includes some chromaticism. The piano accompaniment continues with its characteristic eighth-note bass line and chordal accompaniment.

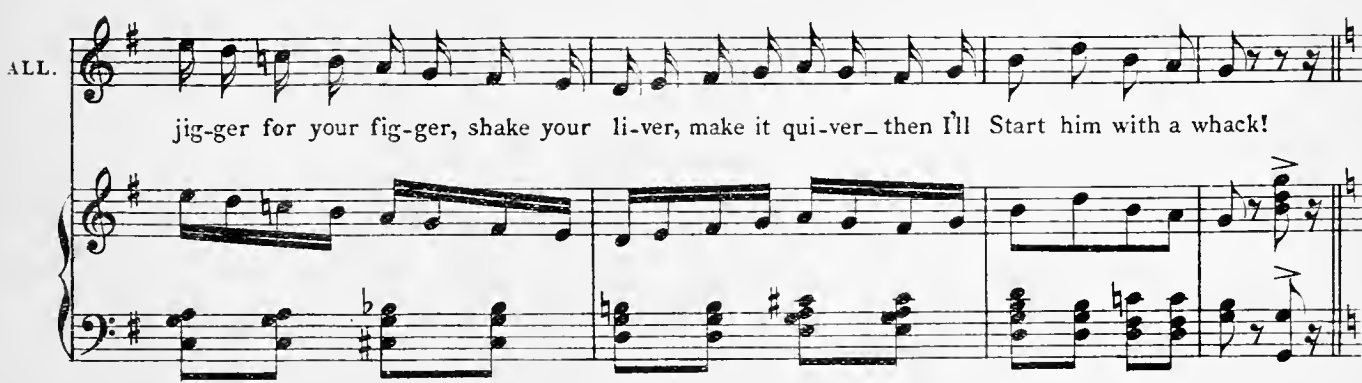
li - ver, make it qui - ver\_ then I'll Start him with a whack!

The final system on the page concludes with a melodic phrase in the vocal line. The piano accompaniment ends with a final chord and a few notes in the bass line.

ALL.  Me good don-key boy, rare good don-key boy\_ Try my don-key\_ quick! He's a

ALL.  kick-er, he's a stay-er, he's a fly-er, he's on hire\_ Up, sir\_ he's a brick.

ALL.  Put your leg a-cross this fine don-key hoss\_ Up, sir, on his back\_ He's the

ALL.  jig-ger for your fig-ger, shake your li-ver, make it qui-ver\_ then I'll Start him with a whack!

(Enter Cook's Tourists.)  
FULL CHORUS.

We came with Cook— Here is a book With which we're al - ways

We came with Cook— Here is a book With which we're al - ways

*ff*

mo - ving; In it you'll find Food for the mind In - struct - ion most im -

mo - ving; In it you'll find Food for the mind In - struct - ion most im -

- pro - ving. Stick to it tight, See ev - 'ry sight, Not one short mo - ment

- pro - ving. Stick to it tight, See ev - 'ry sight, Not one short mo - ment



lo - sing; From morn - ing light To dark - some night, Bae - de - ker still pe -

lo - sing; From morn - ing light To dark - some night, Bae - de - ker still pe -

- ru - sing. Where should we be? With -

- ru - sing. Why, out at sea - With -

unis.  
- out our dear old Bae - de - ker. Our Be - de, Be - de, Be - de, Be - de,  
unis.

- out our dear old Bae - de - ker. Our Be - de, Be - de, Be - de, Be - de,

1. 2.

Bae-de-ker; Our Be-de, Be-de, Be-de, Be-de, Bae-de-ker, With - Bae-de-ker.

Bae-de-ker; Our Be-de, Be-de, Be-de, Be-de, Bae-de-ker, With - Bae-de-ker.

BOYS. Me good don-key boy, rare good don-key boy\_ Try my don-key\_ quick! He's a

SOP. ALTO. Me good don-key boy, rare good don-key boy\_ Try my don-key\_ quick! He's a

TEN. BASS. Me good don-key boy, rare good don-key boy\_ Try my don-key\_ quick! He's a

BOYS. kick-er, he's a stay-er, he's a fly-er, he's on hire\_ Up, sir\_ he's a brick.

SOP. ALTO. kick-er, he's a stay-er, he's a fly-er, he's on hire\_ Up, sir\_ he's a brick.

TEN. BASS. kick-er, he's a stay-er, he's a fly-er, he's on hire\_ Up, sir\_ he's a brick.

BOYS. Put your leg a - cross this fine don - key hoss - Up, sir, on his back - He's the

SOP. ALTO. Put your leg a - cross this fine don - key hoss - Up, sir, on his back - He's the

TEN. BASS. Put your leg a - cross this fine don - key hoss - Up, sir, on his back - He's the

BOYS. jig - ger for your fig - ger, shake your liv - er, make it qui - ver - then I'll Start him with a

SOP. ALTO. jig - ger for your fig - ger, shake your liv - er, make it qui - ver - then I'll Start him with a

TEN. BASS. jig - ger for your fig - ger, shake your liv - er, make it qui - ver - then I'll Start him with a

BOYS. whack!

SOP. ALTO. whack!

TEN. BASS. whack!

N<sup>o</sup> 2.

## TRIO (Ali, Duval, &amp; Fane.)

"The Carpet Seller of Cairo."

Allegretto.

Ali.

The wisdom of a-ges, the spoils of the tombs That

Piano.

A.

Ptol-e-my built by the Nile, The gems of the East, the wealth of its looms, And

A.

car-pets of e-ve-ry pile, Are brought to my shop, from a gun to a goat, A

A.

Cab-i-net secret, a pill, or a boat, A char-act-er dragg'd from the mire, oh! A

FANE.

F. fa-mi - ly ghost, a grange with a moat, A ship or a com-pan-y which will not float, Are

F. CHORUS.  
sold by the merchant of Cai - ro. He's the Car - pet Sel-ler of Cai - ro!

CHO. Send him a let - ter, a let - ter or wire oh! He has - nt a match So pull up the latch, Walk

CHO. in - to his of - fice in Cai - ro, Cai - ro, Cai - ro, Cai - ro,.... Cai - ro, Cai -

CHO. - ro, Cai - ro, Cai - ro,.... Cai - ro!

DUVAL  
Pro -

- vi-der of wonders- he stick-eth at naught. His busi-ness he does with a dash; .... Here

second-hand wives can be chang'd and re-bought, Or new ones with discount for cash..... A FANE.

pick of fine hus-bands he keep-eth in stock; He'll lend you the "oof" if you've

ta - ken the knock; At giv - ing you tips he's a liar-- oh! He'll

pick out a "stiff un" for Gym-kha-na here, Or -give you a "cert" for the

F.

Der - by next year. This and more can the mer - chant of Cai - - ro.

CHORUS.

CHO.

He's the Car - pet Sel - ler of Cai - ro! Send him a let - ter, a

CHO.

let - ter or wire oh! He has - n't a match So pull up the latch, Walk

CHO.

in - to his of - fice in Cai - ro. Cai - ro, Cai - ro, Cai - ro, Cai - ro, Cai - ro, Cai -

CHO.

- ro, Cai - ro, Cai - ro, Cai - ro!.....

## No. 3.

## SONG (Barbara.)

"Long years ago."

Moderato quasi recit.

Barbara.

1. Long years a - go there came to me a gal - lant ca - va - lier\_

2. Re - venge is sweet he'll have to pay for leav - ing me a - lone

Piano.

*fp*

B.

A naugh - ty, sil - ly, gid - dy lit - tle puss I was I fear\_

His breach of pro - mise in a court of law he shall a - tone\_

*fp*

B.

Andante con moto.

a lit - tle puss I fear\_ We bill'd and coo'd the

in court of law a - tone His lit - tle puss will

7 7 7



B.

live long day— For spring was love's sweet ho - li - day; With  
make him pay More than he bar - gain'd, some fine day; Fiv -

B.

Lo - tus... blooms he turn'd my hair, He kissed... me... on the  
thou - sand pounds is not too much Why! ten's..... been paid for

B.

kit - chen stairs His bet - ter.... half I was..... to.... be. A -  
con - duct such I'll boil..... him, baste him, fair - ly roast Some

B.

lack— a day he foold poor me!  
day, my bird, I'll have on toast.

## No 4.

## SONG (Fane)

"Nephtys, Darling Nephtys."

Fane.

Piano.

F.

Oh Nephtys, dar-ling.... Nephtys, With thy.... ra - ven hair so.... long, Thine  
Oh lov'd one come and whis-per That thy.... heart to me is.... true Thou

F.

ha - zel eyes fring'd lash - es And thy voice so sweet in song Oh  
lo - vest me as I love thee Since love from his qui - ver drew That

F.

come to me and tell me Thou art.... mine, and I am.... thine, I  
cru - el fa - tal ar - row Which lies.... bu - ried in my heart Oh

F.

love thee, yes I love thee With a pas - sion pure di - - vine.  
 come and heal my sor - row Tell me we no more shall part.

F.

Oh Neph - thys, Queen of Beau - - - ty I wor - ship

F.

at thy shrine ..... I pay to thee my

F.

du - - - ty A will - ing slave of thine.....

F

I love..... thee, yes I love thee with a

F

pas - sion so pure di - vine..... Oh come and

F

let me tell thee..... Thou art mine as I am

1.

F

thine..... I am thine.....

2.

No. 5.

DUET. (Nephthys & Fane.)

"Love, Sweet Love"

H. PERLËT.

Arranged as a Duet  
by CARL KIEFERT.

Moderato. quasi recit.

Nephthys. *p*

Piano.

Comes it from earth or from Hea - ven a -

N. FANE.

- bove. The great - est

F. boon to man is love sweet love.

Tempo di Valse.

N. Love sweet love,..... is the po - et's sa - cred

V.

theme..... Love sweet love,..... is the maid - ens

S.

FANE.

fon - dest dream..... Far a - way..... in the

F.

Heav'n a - bove,..... the great - est joy we

F.

hope for is love sweet love.....

N.  Look at the birds with their

F.  Look at the birds with their




*p*

N.  bill - ing and coo - ing.


F.  bill - ing and coo - ing.



*f*

N.  What is the chorus sets all Na - ture a - woo - ing.

F.  What is the chorus sets all Na - ture a - woo - ing.



*p* *rall.*

*a tempo*

N. Love sweet love,..... is the po - et's sa - cred

N. theme..... Love sweet love,..... is the

N. maid - ens fond - est dream..... FANE. Far a -

F. - way..... in the Heav'n a - bove,..... the great - est



F.

joy we hope for is love sweet love.....

*Piu lento.*

N.

Hearts may with sor-row be la - den Care may as - sume con - trol.....

N.

..... E'en to the mer - ri - est maid - en Grief comes to blight her

N.

FANE.

soul..... Love then will whis - per in ac - cents kind Night is e'er

NEPHTHYS

F

fol - low'd by day..... Ev' - ry dark cloud is with sil - ver lined.

FANE.

NEPHTHYS

FANE.

F

Sor - row will pass a - way Pass a - way Pass a - way

N.

Ah..... Love sweet love,..... is the

F.

Ah..... Love sweet love,..... is the

N. po - ets sa - cred theme..... Love sweet love,.....

F. po - ets sa - cred theme..... Love sweet love,.....

N. .... is the maid - ens fond - est dream..... Far a -

F. .... is the maid - ens fond - est dream..... Far a -

N. - way..... in the Heav'n a - bove,..... the great - est

F. - way..... in the Heav'n a - bove,..... the great - est

N.  
joy we hope for On earth or in Heav'n a bove the

F.  
joy we hope for On earth or in Heav'n a bove the

N.  
great - est joy we hope for is love sweet love Ah!

F.  
great - est joy we hope for is love sweet love Ah!

*rall.*

N.  
love.....

F.  
love.....

No 6.


SONG. (James) WITH CHORUS.

“Bakshish.”


Allegretto.

James. 

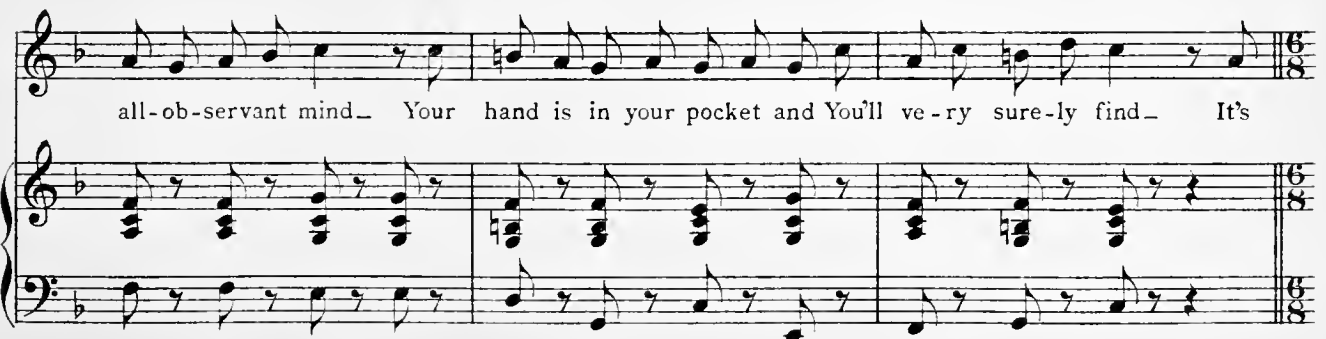
Piano. *f* *dim:*

J. 

When once you leave your na-tive heath, Your fire-side and your home, You

J. 

sail a-way to foreign parts And o'er the sea you roam, There's one thing ve-ry quickly strikes Your

J. 

all-ob-servant mind— Your hand is in your pocket and You'll ve-ry sure-ly find— It's

J.    
 Bak - shish, Bak - shish ev - 'ry-where, Wher - e - ver you may go,..... In....

J.    
 Eng - land, Ire - land, Scot - land, or Out here in Grand Cai - ro,..... A -

J.    
 - me - ri - ca, or Af - ri - ca\_ Just tra - vel where you please,..... In

J.    
 Eu - rope or the An - tip-tip - tip\_ An - tip-tip - o - des. ....

CHO. It's Bakshish, Bakshish ev'-rywhere Where-ev-er you may go,..... In Eng-land, Ire-land,

CHO. Scot-land, or Out here in Grand Cai-ro,..... A-me-ri-ca, or Af-ri-ca. Just

CHO. tra-vel where you please, In Eu-rope or the An-tip-tip-tip, An-tip-tip-o-dus. ....

DANCE.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music begins with a *mf* dynamic marking. The upper staff features a series of eighth-note chords, while the lower staff provides a steady accompaniment of eighth-note chords. A large slur is placed over the final two measures of the system.

The second system continues the piece with similar eighth-note chordal textures in both staves. The upper staff maintains the melodic line, and the lower staff continues the accompaniment. A large slur is present over the final two measures.

The third system shows the continuation of the dance piece. The rhythmic pattern of eighth-note chords remains consistent. A large slur is present over the final two measures.

The fourth system continues the piece. The upper staff shows some variation in the chordal texture. A large slur is present over the final two measures.

The fifth system features a change in dynamics, starting with *mf* and moving to *f* and then *mf*. The upper staff includes some sixteenth-note patterns. A large slur is present over the final two measures.

The sixth system concludes the piece with a *mf* dynamic marking. The upper staff features a melodic line with some slurs. A large slur is present over the final two measures.



First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with a long note in the final measure, while the left hand provides a steady accompaniment.

Second system of musical notation. Treble clef, key signature of two sharps. A dotted line above the staff indicates an octave shift. The right hand has a melodic line with a final measure containing a fermata. The left hand continues the accompaniment.

Third system of musical notation. Treble clef, key signature of one flat (Bb). The dynamic marking *mf* is present. The right hand has a melodic line with a long note in the final measure, and the left hand provides accompaniment.

Fourth system of musical notation. Treble clef, key signature of one flat. The right hand has a melodic line with a long note in the final measure, and the left hand provides accompaniment.


Fifth system of musical notation. Treble clef, key signature of one flat. The right hand has a melodic line with a long note in the final measure, and the left hand provides accompaniment.

Sixth system of musical notation. Treble clef, key signature of one flat. The right hand has a melodic line with a long note in the final measure, and the left hand provides accompaniment.


No. 7. QUINTET (Lord B. Lady M. Lady E. Major T. and Lieut: M.)


Lord B. 

Piano. 


L. B.  
L. M. 

1. We're three gay things out on a spree, Ha - ving  
see me when I walk with Pa - My



L. B.  
L. M. 

left our dear re - - la - tions; We're all as bright as  
pier - cing eye does ev - er keep A guard on him, if he



L. B.  
L. M. 

bright can be, Stri-ving af - ter new sen - sa - - tions. There's a  
strays too far, Lest he should try and have a peep At some



L. R.  
L. M.

deal to see, and a deal to pay - At trac-tions quaint and rum-my - From the  
young and state-ly la - dy fair, With a well de - vel - oped "fig - ger;" With a

L. B.  
L. M.

Py - ra - mids to a Hou - ri gay, From the Sphinx to Se - tis' mum - my.  
child-like face and gold - en hair, And her waist six - teen - not big - ger!

CHORUS.

CHO.

Good old Cai - ro, Jol - ly old Cai e ro, Full of fro - lic and

CHO.

fun!..... Quaint old Cai - ro, An - cient Cai - ro,

CHO. Un-der the burn - ing sun! With eyes so bright; With laugh - ter light, We'll be

CHO. jol - ly-girls, what d'ye say?..... On this Bank ho - li - day We'll have a jol - ly day

CHO. Cai-ro's the place for play! .....

1.

CHO. (2) You should play.....

LADY M.

2.

## No 8

## DUET (Lord B. and Barbara.)

"Ticklish"

Bar:

Lord B.

Piano.

BAR.

Ld B.

BAR.

Ld B.

Piano.

When a

ba - by in the cradle, With a por-ridge bowl and la-dle - I was tick-el-ish.

In the ear-liest days of youth, When I cut a pain-ful tooth -

She was tick-el-ish.

I was tickelish.

She was tickelish. When I was a ba-by boy, And dear mamma's on-ly joy—

The first system of the musical score. It consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "I was tickelish." followed by "She was tickelish. When I was a ba-by boy, And dear mamma's on-ly joy—".

He was tickel-ish.

I was tickel-ish. When at school in learning's search I first

The second system of the musical score. It consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment in grand staff. The lyrics are: "He was tickel-ish." followed by "I was tickel-ish. When at school in learning's search I first".

Ve - ry tick-el-ish. How ve-ry

felt the cru-el birch — It was tick-el - ish.

The third system of the musical score. It consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment in grand staff. The lyrics are: "Ve - ry tick-el-ish. How ve-ry" followed by "felt the cru-el birch — It was tick-el - ish." The system concludes with a double bar line and a 2/4 time signature.

## Allegretto.

odd of us that we. Should so re - sem - ble one a - no - ther; In

this res - spect we well might be A darling sis - ter and a bro - ther - For

we're both so tick - el - ish.

When a hoy-den of six-teen I grew up both lank and lean—

*p*

I was tick-el-ish. When a wo-man I be-came I re -

She was tick-el-ish.

-maid' al-ways the same — Oh — so tick-el-ish.

Oh, so tick-el-ish. And from



col - lege 'tis re - la - ted I was fair - ly rus - ticat - ed — Beast - ly tick - el - ish.

Ve - ry tick - el - ish.

When I grew to man's es - tate, And liv'd at a ra - pid rate —

Ve - ry tick - el - ish. How ve - ry

Things grew tick - el - ish.

## Allegretto.

odd of us that we Should so re - sem-ble one a - no-ther; In

this res - spect we well might be A darling sis-ter and a bro-ther - For

we're both so tick-el - ish.

Nº 9.

QUARTET (Lord B. Lady M. Duval Boy and Fane.)

"Roulette."

Tempo di Valse.

Duval.

D. (DUVAL)

En - trez, Mes - dames, en trez! .....

D. Ic - i vous trou - ver - ez..... Bac - ca - rat, Rouge - et - noir et Rou -

D. - lette!..... En - trez, le jeu est fait!.....

## LADY M.

M. I like to have a flut-ter,..... To hear.... the crou - pier mut-ter,..... "Mam-

The first system of the musical score for 'LADY M.' consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "I like to have a flut-ter,..... To hear.... the crou - pier mut-ter,..... 'Mam-". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

M. -zelle a gag - née, tout en plein"..... Is joy to me ut - ter - ly ut-ter!.....

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "-zelle a gag - née, tout en plein"..... Is joy to me ut - ter - ly ut-ter!.....". The piano accompaniment continues with the same rhythmic pattern, ending with a double bar line and a repeat sign.

## CHORUS.

CHO. Then hey for the wheel of chan-ces! We've set our minds on win-ning. Sing

The first part of the chorus is marked "CHORUS." and features a vocal line and piano accompaniment. The lyrics are: "Then hey for the wheel of chan-ces! We've set our minds on win-ning. Sing". The piano accompaniment includes a dynamic marking of *f* (forte) and features a more active eighth-note bass line.

CHO. hey for the black, sing hey for the red, Come set the ball a spinning. Sing hey for the odds and

The second part of the chorus continues the vocal line and piano accompaniment. The lyrics are: "hey for the black, sing hey for the red, Come set the ball a spinning. Sing hey for the odds and". The piano accompaniment maintains the same rhythmic and harmonic structure as the first part of the chorus.

e-vens. Some set the wheel a winning With a swirl and a twirl, With a buzz and a whirl, It

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in treble and bass clefs. The lyrics are: "e-vens. Some set the wheel a winning With a swirl and a twirl, With a buzz and a whirl, It".

sets our pul-ses burning, With a swirl and a twirl, With a buzz and a whirl, It sets our pul-ses

The second system continues the vocal and piano parts. The lyrics are: "sets our pul-ses burning, With a swirl and a twirl, With a buzz and a whirl, It sets our pul-ses".

burning. Whirr! ..... Tick, tack! tick, tack! Click!

The third system concludes the piece with sound effects. The lyrics are: "burning. Whirr! ..... Tick, tack! tick, tack! Click!". The piano accompaniment includes a prominent whirr effect in the bass line and rhythmic patterns in the treble line.

N<sup>o</sup> 10.

## SONG. (Fane.)

## "An Englishman's Duty."

Moderato.

Fane.

Piano.

F.

1. The sol - dier hears the bu - gle clear, It sets his pul - ses  
 2. 'Mid bat - tle's din and can - non's roar, His troop he's brave - ly  
 3. And when the long cam - paign is o'er His thoughts are home - ward

F.

leap - ing; He bids a - dieu to lov'd ones dear, And leaves them sad - ly  
 lead - ing; He sees a com - rade wound - ed sore, His time - ly help he's  
 fly - ing; He seeks the i - vied cot - tage door, For which he's long been

F.

weep - ing. He march - es on - ward to the front, A strict guard ev - er  
 need - ing. A sol - dier's death's a na - tion's loss— All dan - ger, risk, un -  
 sigh - ing. He clasps his lov'd one to his breast— Her heart to his re -

F.

keep - ing — In hard - est fight he'll bear the brunt, A  
- heed - ing, He wins the grand Vic - to - ria Cross, And  
- ply - ing, Finds there the ha - ven of his rest With

F.

he - ro's hon - ours reap - ing.  
saves his com - rade bleed - ing. } An Eng - lish - man must march to  
wealth of love un - dy - ing.

F.

glo - ry, An Eng - lish - man must thrash the foe; Each

F.

Eng - lish - man re - peats the sto - ry, As Eng - lish - men have done, you

F. know. No Eng - lish - man knows when he's..... beat - en, Each

F. Eng - lish - man does all he can— From days of Rug - by, Har - row, and of

F. E - ton An Eng - lish boy's an Eng - lish - man. 1 & 2.

F. - man..... 3.



N<sup>o</sup> 11.

## FINALE. ACT 1.

## "The Hour of Prayer."

Andantino.

HIGH PRIEST.

H. P. 

Piano. *p* Al - lah.....

H. P. 

NEPHTHYS.

Ak - - bah It is the so - lemn hour of prayr, The  
The si - lent night creeps on a - pace, The

N. 

sun is..... set - ting low; From min - a - ret..... the "Mu -  
stars peep one by one The moon her sil - - ver

H. P. 

Al - lah Ak - bah

N. 

- ez-zin" calls The.... faith - ful here be - low To  
splendour sheds Her.... course is now be - gun. Be

H. P. 

Al - lah Ak - bah

N.  
 bow the knee to Mec - ca far . In pi - ous.....  
 thou my star, my heav'n - ly guide, To make my.....

H. P.

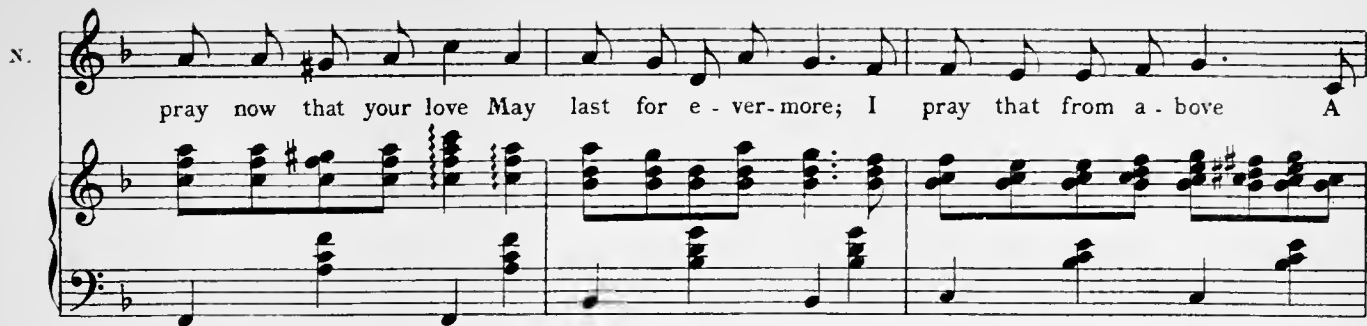
N.  
 or - i - son, Un - til the sun his gol - den bar Sinks  
 path - way clear, I'll be thy bride what - e'er be - tide, Though

H. P.

N.  
 'neath the..... hor - i - zon.) I  
 death it - self be near.)

H. P.

Al - lah Ak - bah

N. 

pray now that your love May last for e - ver - more; I pray that from a - bove A

N. 

ray from Hea - ven's door, May light you, guard you, lead you, May pro - tect you on your way, Un -

*rall.* *a tempo*

*rall.* *a tempo*

N. 

- til our hair is sil - ver'd, Un - til we are old and grey.




*rall.* *a tempo* *rall.*

## Act II.

No. 12.

## DERVISH CHORUS &amp; DANCE.

G. SEBEK, Op. 45.

Piano.

*p a piacere.*

*riten.*

Moderato.

*p*

*dolce.*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of notes with slurs and accents, starting with a dynamic marking of *f*. The lower staff is in bass clef and contains a series of notes, some with slurs and accents, providing a harmonic accompaniment.

The second system continues the musical piece with similar notation to the first system, featuring a treble and bass staff with various notes and rests.

The third system continues the musical piece with similar notation to the first system, featuring a treble and bass staff with various notes and rests.

The fourth system includes the instruction *ff poco piu mosso.* in the middle of the system. The notation continues with a treble and bass staff, showing a change in dynamics and tempo.

The fifth system continues the musical piece with similar notation to the first system, featuring a treble and bass staff with various notes and rests.

The sixth system concludes the piece with the instruction *to Coda.* at the end of the system. The notation continues with a treble and bass staff, ending with a double bar line and repeat dots.

Tempo I<sup>o</sup>

*p dolce.*

(SING.) Va! Va! Va! Va! Va!

This system contains five measures of music. The upper staff features a complex, rhythmic accompaniment with many beamed notes. The lower staff has a simpler accompaniment with quarter and eighth notes. The vocal line is written in the lower staff with the lyrics "Va!" repeated five times, each note aligned with a measure.

Va! Va! Va! Va! Va!

This system contains five measures of music, continuing the accompaniment from the first system. The vocal line continues with "Va!" repeated five times in the lower staff.

*fz* *fz* *fz*

This system contains five measures of music. The upper staff has a more active accompaniment with many beamed notes. The lower staff has a similar accompaniment. The dynamic marking *fz* (forzando) is placed above the first, second, and third measures.

*fz* (SING.) Va! Va! Va! Va! Va!

This system contains five measures of music. The upper staff has a complex accompaniment. The lower staff has a simpler accompaniment. The dynamic marking *fz* is above the first measure. The vocal line begins in the second measure with "(SING.) Va!" and continues with "Va!" repeated five times.

Va! Va! Va! Va! Va!

This system contains five measures of music. The upper staff has a complex accompaniment. The lower staff has a simpler accompaniment. The vocal line continues with "Va!" repeated five times in the lower staff.

Poco meno.

ff

p

a tempo.  
poco rit. (SING.) Va! Va!

Va! Va! Va! Va! Va!

Va! Va! Va!

f



(SING) Va! Va! Va! Va! Va! Va!

Va! Va! Va! *ff* *sfz* *poco rit:* D.S.

CODA.  
Tempo I.

*p dolce.*

## No 13.

## TRIO (Lord B. Lady M. and Lady E.)

"Sahara?"

Piano.

The piano introduction is in 6/8 time, marked *f*. It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with a key signature of one sharp (F#).

LORD B.  
Moderato.

1. We've had a ve - ry, ve - ry bu - sy time In this  
2. This hus - band hun - ting is a try - ing job - These

The vocal line for Lord B is in 4/4 time, marked *Moderato*. The piano accompaniment is in 4/4 time, marked *p*. The lyrics are written below the vocal line.

## LADY M.

warm and ve - ry en - er - vating clime. We've travell'd far, with rea - son and with  
girls of mine those poor young fellows mob. To make quite sure that they the ques - tion

The vocal line for Lady M is in 4/4 time. The piano accompaniment is in 4/4 time. The lyrics are written below the vocal line.

rhyme, In quest of mar - riage and a wed - ding chime. This  
pop, We've on - ly got to catch them on the hop. We're

The vocal line continues in 4/4 time. The piano accompaniment is in 4/4 time. The lyrics are written below the vocal line.

jour-ney does not suit our dear Pa - pa, He always says, "Dear girls, you go too  
a-depts at this tric-ky lit - tle game - We've pull'd it off be - fore always the

LADY E.

far!" But this mode of slow progression And in - - ces - sant re - tro - gres - sion Is  
same! Former youths, tho' or - na - men - tal, Were quite too de - tri - men - tal - Their

LORD B.

try - ing to the patience of a la - - dy. Oh, for qui - et and a drink, On - ly  
ba - lan - ces o - verdrawn at their ban - - ker. Well, this time they think they've got Money,  
*rall:*

just to rest and think! Oh, for a co - sy cor - ner sha - dy!  
rank, a hap - py lot; Let's hope the bud of love dont can - ker.

We've come in search of hus - bands to . the great Sa - ha - ra -

- a..... We've jour - ney'd here, We've jour - ney'd there, We've tra - vell'd near and

far; ..... We'll fol - low them, we'll track 'em down, with our re - luct - ant

Pa..... We're bent on find - ing hus - bands in this great Sa - ha - ra - a.....

No 14.

SONG (Nephthys.)

“The Hoo Poo Bird.”

Nephthys. 

Piano. *mf* 



1. By the banks of  
 2. A - lack - a - day! a  
 3. In a house near  
 4. At mid - night, then the



sil - v'ry Nile, There liv'd a Hoo Poo gay; .....  
 Bri - ton came, Arm'd with a big, big gun, ..... He  
 Blooms - b'ry Square, For - got - ten on a shelf, .....  
 le - gend tells, When all the world is still, ..... When

N.

In a - mong the su - gar cane The Hoo Poo sang all  
 shot poor Hoo Poo through the heart, A migh - ty deed he'd  
 Stands a glass case cold and bare Flank'd by two va - ses  
 bob - bies sleep, and bur - glars prow, And cats are shriek - ing

N.

day..... Thro' the..... len - til fields he'd fly, His  
 done..... Then Mrs. Hoo Poo cried in vain, "Have  
 delft;..... In it perch'd up side by side, Stand  
 shrill,..... Two ghost - ly Hoo Poo's flut - ter by, And

N.

fond mate by his side, O'er mi - mo - sa  
 pi - ty, sir," she said He took a long and  
 stuff'd the wor - thy pair, Their at - ti - tude un -  
 with a pale, wan smile, They sing the well - be -

N.

groves and palms, To meet the gol - den tide.....  
 stea - dy aim, And shot her through the head.....  
 - na - tur - al, Their eyes all glas - sy stare!.....  
 - lov'd re - frain They war - bled by the Nile.....

*rit.*

N. "Hoo Poo," he'd sing, "come, come, my love, Come,  
 "Ha, ha!" he laugh'd, "ho, ho! hee, hee! I've  
 A - lack - a - day, my poor come Hoo Poos! That  
 "Hoo Poo," he'd sing, "come, come, my love, Come,

N. fly got you fly with the should with me old come me a Hoo to a - way;"..... She'd  
 He  
 You'll  
 She'd

N. an strut sing an - swer him, off no more him, "Hoo in Hoo "Hoo Poo, chuck - ling Hoo Poo, Hoo Poo, Hoo Poo, I'm  
 "I've  
 An  
 I'm

N. with bagg'd end with you his to you all Mis wed all the sus ded the way;".....  
 too;".....  
 bliss.....  
 way;".....

N<sup>o</sup>. 15.

## SONG. (James.)

## "Poor Tommy."

James. 

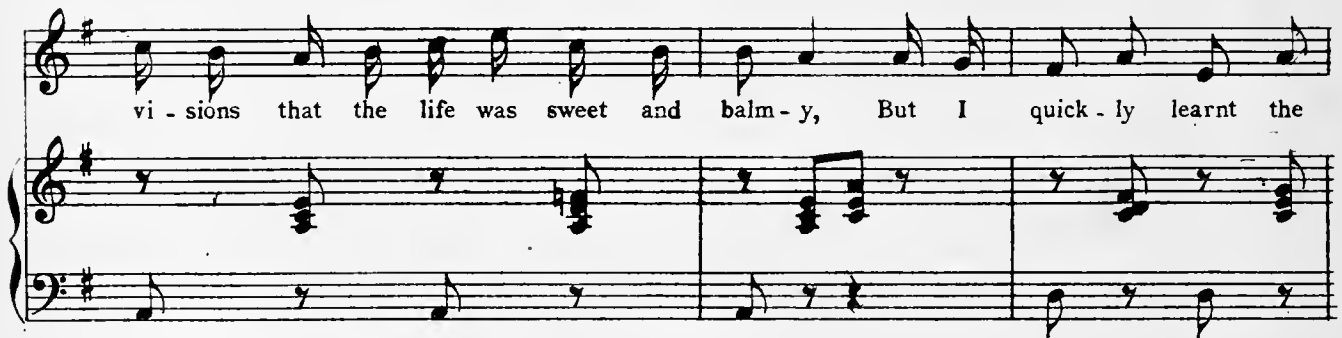
Piano. *f*

Oh! I'm



sor - ry that I e - ver join'd the ar - my In my young and gid - dy youth, I had

*p*



vi - sions that the life was sweet and balm - y, But I quick - ly learnt the



truth. In - stead of pro - me - na - ding with my lit - tle bit of



J. "mash?" They made me mash the 'ta - ters and cook the stew and

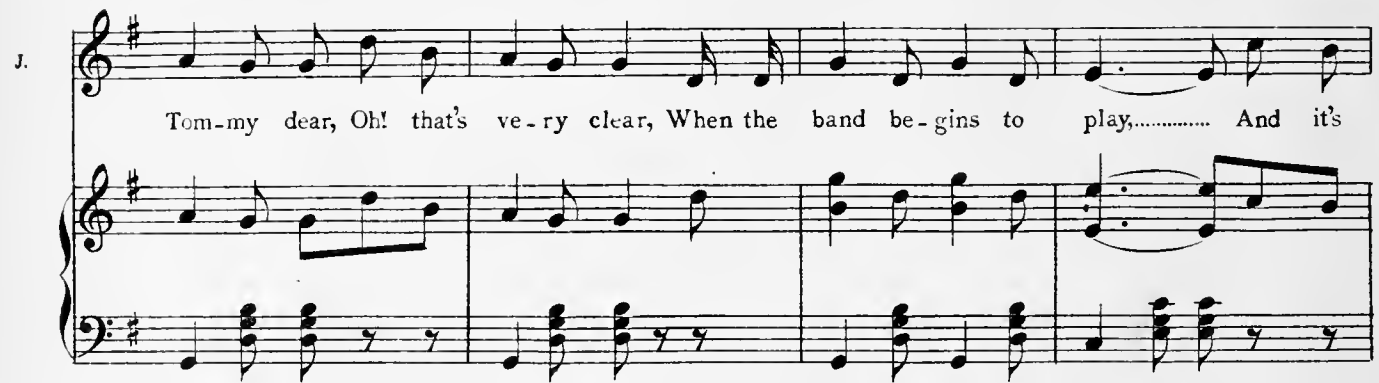
J. 'ash, I 'list - ed for a sol - dier, a Tom - my At - kins

J. gay, They made of me a gen<sup>l</sup> - ral, on just a bob a

J. day..... Oh it's Tom - my here, And it's Tom - my there, As

J.    
 Mis - ter Kip - ling writes..... Oh! I quite a - gree With that

J.    
 gent you see For poor Tom - my's cause he fights. And it's

J.    
 Tom-my dear, Oh! that's ve - ry clear, When the band be - gins to play,..... And it's

J.    
 Tom-my turn out, They all cry with a shout, Keep the e - ne - my at bay.....

N<sup>o</sup> 16.

## CHORUS OF SOLDIERS.

"Rations."

Voice.

Piano.

1. We're  
2. But  
3. We're

going to draw our ra - tions, And we do so ev' - ry day, The  
what care we, so cheer - ful - ly We all our sor - rows drown; We  
march - ing to the ord' - ly room, And won't we catch it hot! The

'ta - ters, meat, and gro - cer - ies, Just in the us - ual way; The  
fight like loy - al Brit - ons For our coun - try and the crown. Tho'  
colo - nel is a tar - tar, And he won't stand Tom - my's rot. We've

bread and the meat is gra - tis, But the gro - cer - ies they say Is  
bul - lets may be whiz - zin', And the God of War may frown, Our  
o - ver - stay'd our pass - es, And came back a row - dy lot - Come

ex - tra so they dock it From poor Pri - vate Tom - my's pay.  
u - ni - forms are smart as paint, We boys from Lon - don town.  
back as screw'd as of - fi - cers, Not car - ing - not a jot!

Left, right, cheer - ful - ly we go, Stea - dy at the goose - step slow,

Thro' the bar - rack square we go, Left, right, when we go to fight, It's

side by side, left arm to right, We'll strike with all our might.

Nº 17.

DANCE.

Allegro.

Piano.

*mf*

Tempo di Valse.

*f* *ff* *f*

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The bass line includes a dynamic marking of *p*.

Second system of musical notation, featuring a treble and bass clef with a key signature of two flats. The bass line includes a dynamic marking of *f*.

Third system of musical notation, featuring a treble and bass clef with a key signature of two flats. The bass line includes a dynamic marking of *p*.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of two flats. The bass line includes a dynamic marking of *p*. A first ending bracket labeled "1." spans the final two measures.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of two flats. A second ending bracket labeled "2." spans the final two measures.

Sixth system of musical notation, featuring a treble and bass clef with a key signature of two flats. The bass line includes a dynamic marking of *f*.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music features a melody in the treble clef and a bass line in the bass clef. A dynamic marking of *p* (piano) is present in the final measure.

Second system of musical notation, continuing the piece. It features a melody in the treble clef and a bass line in the bass clef.

Third system of musical notation, continuing the piece. It features a melody in the treble clef and a bass line in the bass clef.

Fourth system of musical notation, continuing the piece. It features a melody in the treble clef and a bass line in the bass clef. A dynamic marking of *p* (piano) is present in the final measure.

Fifth system of musical notation, continuing the piece. It features a melody in the treble clef and a bass line in the bass clef. The system concludes with a double bar line and a 2/4 time signature.

GALOP.

Sixth system of musical notation, starting with the section labeled "GALOP." in 2/4 time. The key signature has two flats. The music is characterized by a fast, rhythmic melody in the treble clef and a bass line in the bass clef. A dynamic marking of *ff* (fortissimo) is present in the final measure.

The image displays a page of musical notation for piano, consisting of six systems of two staves each. The music is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various musical elements such as chords, arpeggios, and dynamic markings. The first system shows a steady accompaniment in the bass and a melody in the treble. The second system introduces a *f* dynamic marking in the bass. The third system features a *ff* dynamic marking in the bass and includes some complex chordal textures in the treble. The fourth system continues the accompaniment pattern. The fifth system shows a more active treble part with arpeggiated chords. The sixth system concludes the piece with a final chord in the treble and a sustained bass accompaniment.



## No 18.

## SONG (Lady M.)

"Henrietta! Have you met her?"

Words by  
WALTER H. FORD.Music by  
J. W. BRATTON.

## Marcia.

Piano.

The piano introduction consists of two staves. The right hand plays a melody in treble clef, and the left hand plays a harmonic accompaniment in bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is marked 'Piano' and includes a fermata over the first measure of the right hand.

The first two lines of the song. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is marked 'p' (piano). The lyrics are:

1. In a qui - et lit - tle vil - lage, not so ve - ry far a -  
 2. Hen - ri - et - ta reach'd the ci - ty, and she liv'd there just a  
 3. Hen - ri - et - ta went to Eu - rope with some o - ther high - toned

The next two lines of the song. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/4. The lyrics are:

- way, There liv'd a pret - ty maid - en just as sweet as flow'rs of  
 year, Up went the price of di - 'monds and e - ven bread was  
 girls, But they were ne - ver "in it" with the no - ble, Dukes and

The final two lines of the song. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/4. The lyrics are:

May, And ev - 'ry - bo - dy said this lit - tle maid was so de -  
 dear, Soon all the chap - pies were in pawn, po - lice - men all re -  
 Earls, She might have been a Prin - cess but she play'd a dif - f'rent

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- mure, That she would be an an - gel cer - tain sure,..... She was  
 - sign'd, The mid - way dan - cers soon were out of. mind,..... At the  
 game, They soon found out the rea - son why she came,..... She had

quite a mo - del of pro - pri - e - ty and dress, Al - ways  
 ra - ces ev - 'ry horse she play'd was sure to win, Cham - pagne  
 heard of for - eign counts who have been bought and sold, She be -

blush'd when spo - ken to and an - swer'd no, or yes, Ne - ver  
 by the bas - ket, just to wash her tress - es in, Paint a  
 - liev'd in keep - ing cir - cu - la - ting all this gold, So in -

had a beau or went to par - ties, no, in - deed, Ne - ver  
 bright ver - mil - lion on the Ten - der - loin she spread, When the  
 - stead of bring - ing home a lot of ti - tled trash, She came

saw a no - vel she would read.....  
 day would dawn, she'd go to bed.....  
 back with ev - 'ry kind of cash.....

CHORUS.

Hen - ri - et - ta you are saint - ly, Al - ways.  
 Hen - ri - et - ta you're a cor - ker, You're a  
 Hen - ri - et - ta you're a win - ner, All their

smile so ve - ry faint - ly, All your man - ners are so  
 won - der as a talk - er, When you fleece an old New  
 poc - ket books are thin - ner, Since they took you out to

*rall.*

quaint - ly, When you wear the wings up yon - der,  
 Yor - ker, First you take him, then you break him,  
 din - ner, You are "up to date" com - plete - ly,

will you be so good I won - der. Hen - ri - et - ta I de - clare it,  
 then you do your best to shake him. Hen - ri - et - ta you're a won - der,  
 for you fool'd them all so neat - ly. When you go back to Ho - bo - ken,

All my life is yours I swear it  
 Bank ac - counts you smash like thun - der,  
 You will take there as a to - ken,

If you would con - sent to share it, Hen - ri - et - ta!  
 Ne - ver known to make a blun - der, Hen - ri - et - ta!  
 All the "John - nies" hearts you've bro - ken, Hen - ri - et - ta!

(Spoken) Who?  
 have you met her? Hen - ri - et - ta.  
 have you met her? Hen - ri - et - ta. Hen - ri -  
 have you met her? Hen - ri - et - ta. Hen - ri -

*Fine.*

N<sup>o</sup> 19.

## SONG. (Nephthys.)

## "The Gordon Boys"

Andante con moto.

Nephthys.

Piano. *mf*

N.

Far a-way in dear old Eng - land A hap - py home now  
 Far a-way from dear old Eng - land Be - neath a south - ern  
 There each hap - py lit - tle fel - low With joy and man - ly

N.

stands  
 sky  
 pride

Found - ed by a no - ble he - ro, And  
 He fought un - til the bit - ter mo - ment, And  
 Re - gards this he - ro as his i - dol, His

N.

raised by wil - ling hands The aim and ob - ject of this  
 taught us how to die He · shed his life bloodgladly,  
 cham - pion and his guide He longs for bat - tle and for

N.

he - ro, His great - est pride and joy, To train and bring up as a  
 free - ly, For Eng - land and her fame; The wide world now reveres his  
 glo - ry, All boy - hood dreams the same — He'll fight like mad for Queen and

N.

sol - dier Each lit - tle or - phan boy. And there —  
 mem - 'ry And honours Gor - don's name. And there —  
 coun - try Re - membring Gor - don's name. And there —

N.

They teach 'em how to beat the drum. And

N.  make 'em march to King - dom come, You

N.  meet 'em near you meet 'em far, As Tom - my At - kins

N.  or Jack Tar— The best and brav - est of them are The boys from Gor - don's

N.  Home.

N<sup>o</sup>. 20.

## SONG (Lord Bulcester.)

"Such a timid little thing."

Words &amp; Music by

PERCY GAUNT.

*Allegro moderato.*

Piano. *f*

L. B.

1. A maid-en to the cit-y came, who had a pleas-ant smile, She was such a tim-id lit-tle  
 2. The bank-er ask'd her out one night to have a lit-tle lunch, She was such a tim-id lit-tle  
 3. She did not stay in his em-ploy, it's ver-y nice to say She was such a tim-id lit-tle

L. B.

thing; She had but lit-tle mon-ey, and her dress was not in style,  
 thing; They'd have a bit of sal-ad and a lit-tle bit of punch,  
 thing; The bank-er thought he'd have a wife, and he pro-pos'd next day,

L. B.

She was such a tim-id lit-tle thing..... She got in-to a bank-er's of-fice,  
 She was such a tim-id lit-tle thing..... But she re-fused him then and there, she  
 She was such a tim-id lit-tle thing..... But now that she is mar-ried all the

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L. B.

where they were so strict, Where they were not allow'd to laugh or sing;..... It  
could - n't go a - lone, Un - less an - oth - er part - y he would bring..... She'd  
ta - bles have been turn'd, The bank - er nev - er cares to hear her sing;..... And

L. B.

seem'd a good po - si - tion, and of course she nev - er kick'd, She was such a tim - id lit - tle thing.....  
much pre - fer to go with him and have a chap - er - one, She was such a tim - id lit - tle thing.....  
all the old love let - ters he had ver - y quick - ly burn'd, She was such a tim - id lit - tle thing.....

REFRAIN.

L. B.

But she grew to know a thing or two, While her ears with mod - es - ty would ring; The

L. B.

1. & 2. Last Verse.


pink of sweet pro - pri - e - ty, And care'd not for so - ci - ety, She was such a tim - id lit - tle thing. thing.

N<sup>o</sup> 21.

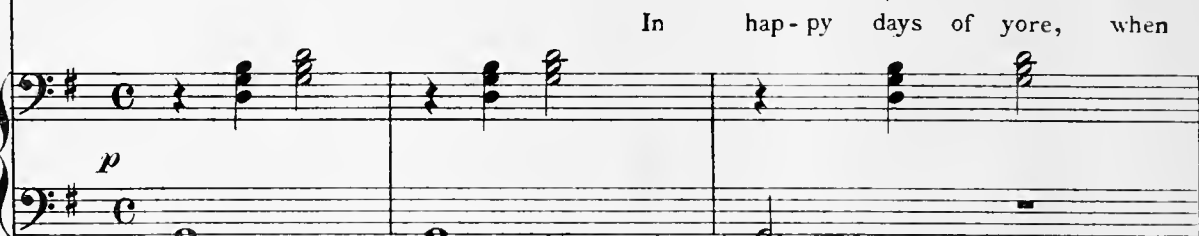
## SONG (Barbara)


"Stars are peeping."

Andante.

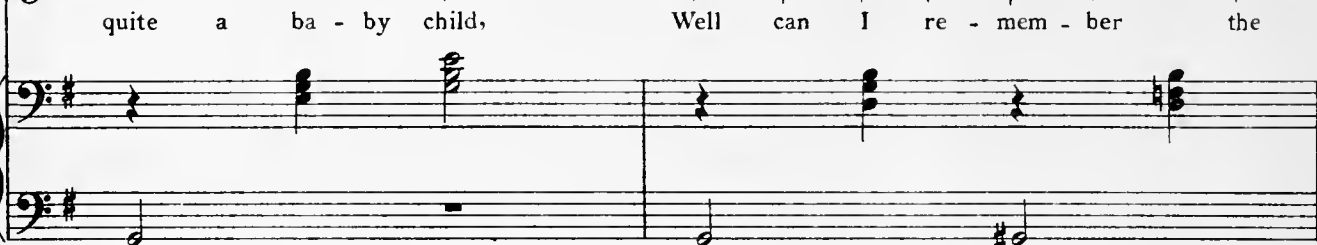
Barbara. 


In hap - py days of yore, when

Piano. 

B 

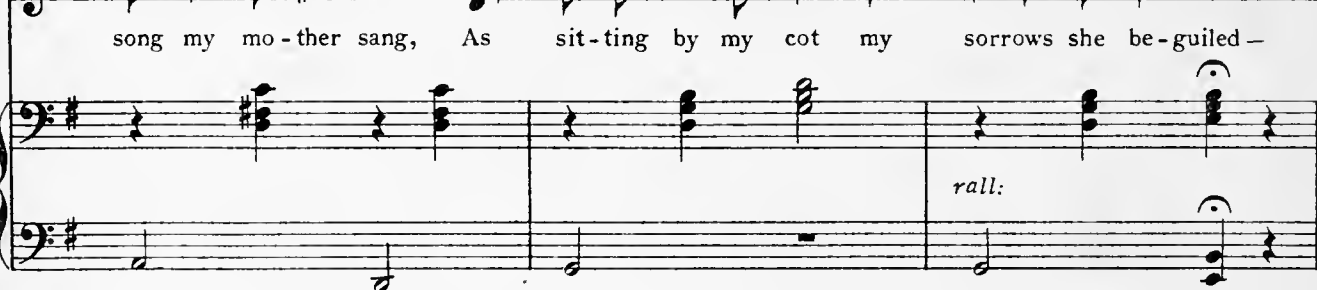
quite a ba - by child, Well can I re - mem - ber the



B 

song my mo - ther sang, As sit - ting by my cot my sorrows she be - guiled -

*rall:*

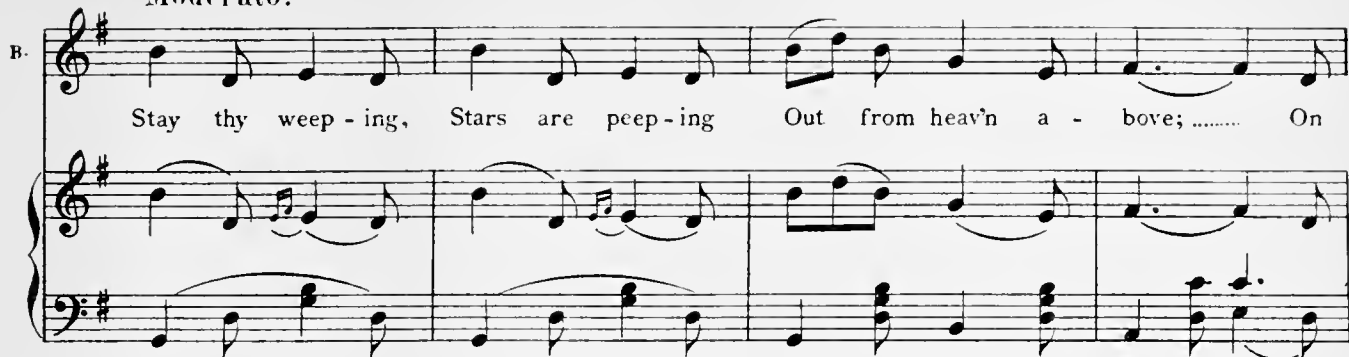


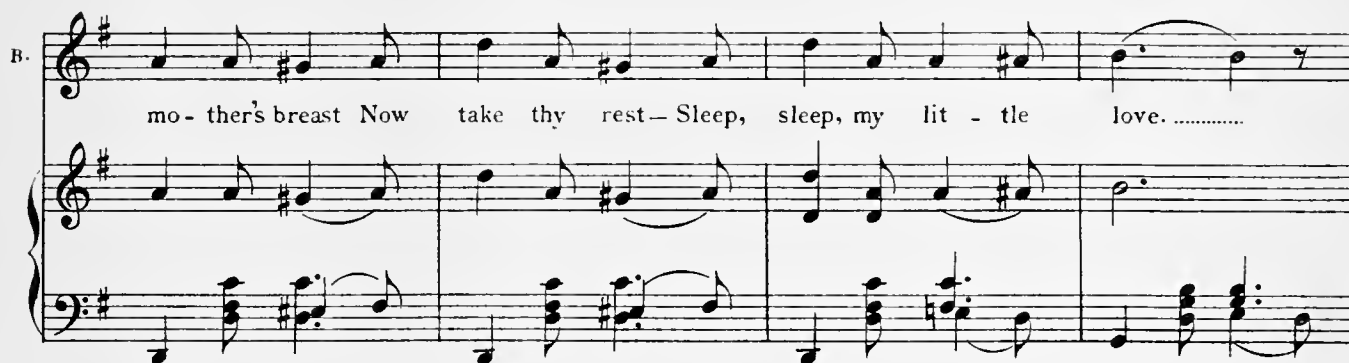
B 

Clear and low so sweet - ly, like sil - ver bells it rang:.....



## Moderato.

B.  Stay thy weep - ing, Stars are peep - ing Out from heav'n a - bove; ..... On

B.  mo - ther's breast Now take thy rest - Sleep, sleep, my lit - tle love. ....

B.  Sor - rows are o - ver for the day, The mor - row may bring its pain; ..... Then

B.  rest, my ba - by, sleep, my babe, And joy shall be thine.... a - gain.

B.



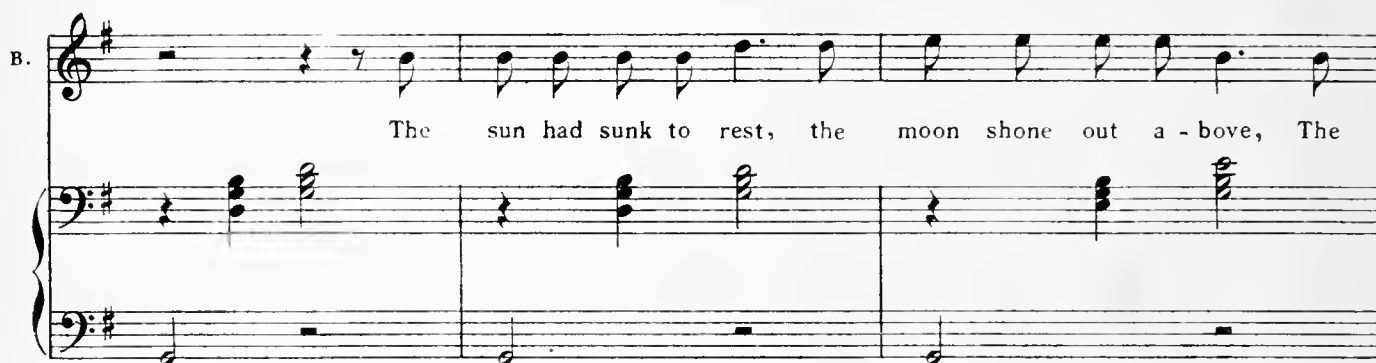
Sleep, sleep, my love, sleep, sleep, . sleep, love.

B.



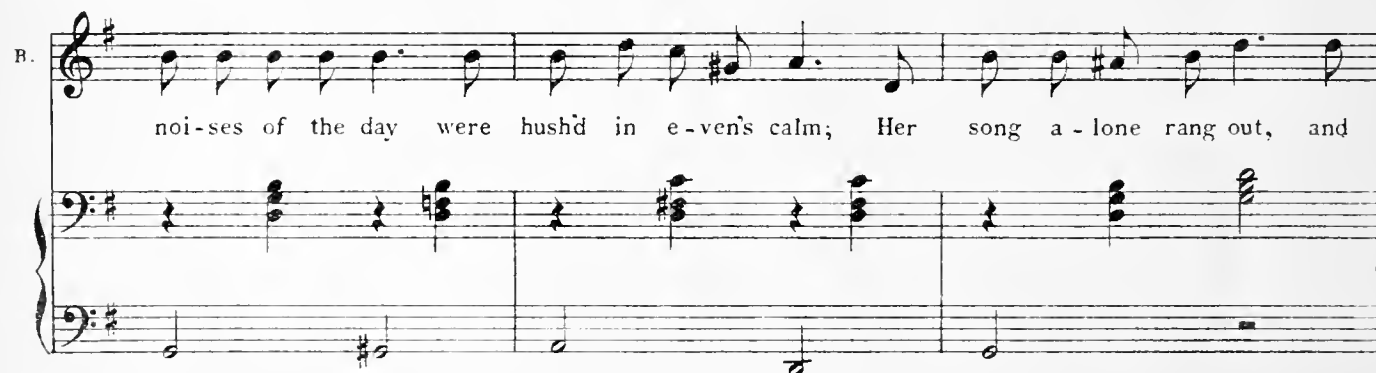
Sleep. sleep, my love, sleep, sleep, my love.

B.



The sun had sunk to rest, the moon shone out a - bove, The

B.



noi-ses of the day were hush'd in e-ven's calm; Her song a - lone rang out, and

*rall:*

B. breath'd e - ter - nal love For me, her lit - tle ba - by, a - - sleep up - on her

*Moderato.*

B. arm..... Stay thy weep - ing, Stars are peep - ing Out from heav'n a -

B. - bove; On mo - ther's breast Now take thy rest - Sleep, sleep, my lit - tle

B. love..... Sor - rows are o - ver for the day, The mor - row may bring its

B.

pain;..... Then rest, my ba - by, sleep, my babe, And

B.

joy shall be thine.... a - gain. Sleep, sleep,.... my

B.

love, sleep, sleep, sleep, love. Sleep, sleep,.... my

B.


love, sleep,..... on.....

No. 22. FINALE

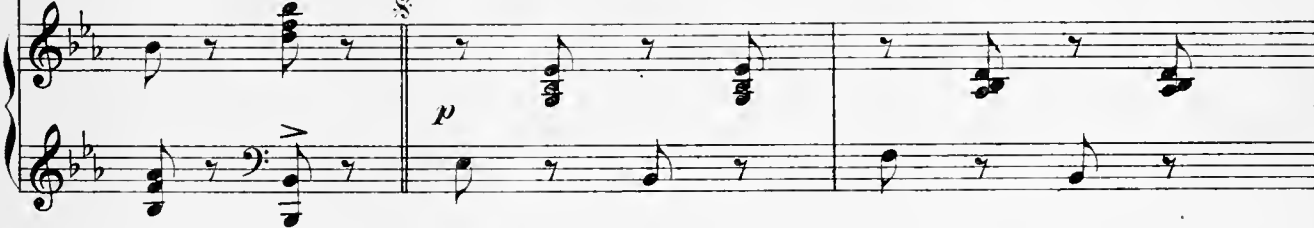
"Good Old Cairo."

Lord B. 

Piano. 

L. B.  
L. M. 


1. We're three gay things out on a spree, Ha - ving  
2. see me when I walk with Pa - My




L. B.  
L. M. 

left our dear re - - la - tions; We're all as bright as  
pier - cing eye does ev - er keep A guard on him, if he



L. B.  
L. M. 

bright can be, Stri-ving af - ter new sen - sa - - tions. There's a  
strays too far, Lest he should try and have a peep At some



L. B.  
L. M.

deal to see, and a deal to pay - At trac-tions quaint and rum-my - From the  
young and state-ly la - dy fair, With a well de - vel - oped "fig - ger," With a

L. B.  
L. M.

Py - ra - mids to a Hou - ri gay, From the Sphinx to Se - tis' mum - my.  
child-like face and gold - en hair, And her waist six - teen - not big - ger!

CHORUS.

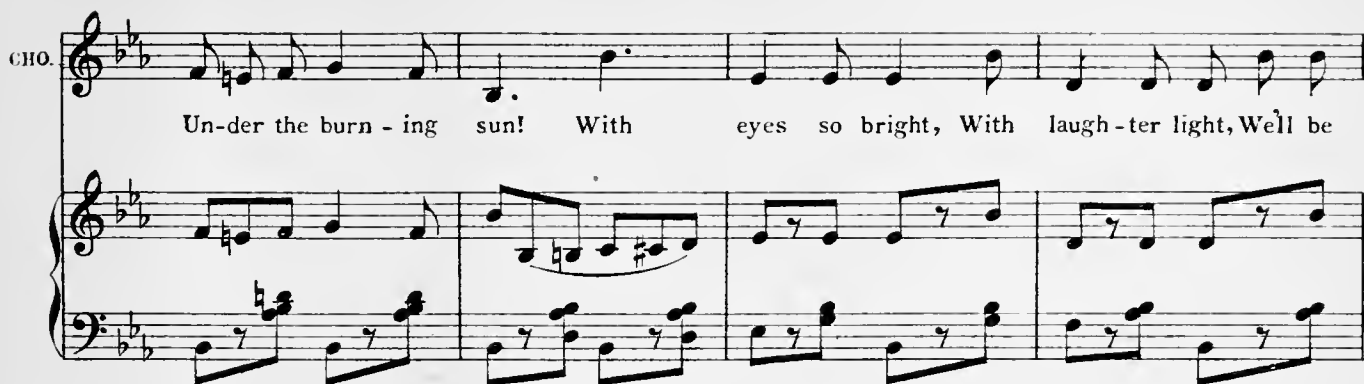
CHO.

Good old Cai - ro, Jol - ly old Cai - ro, Full of fro - lic and

CHO.

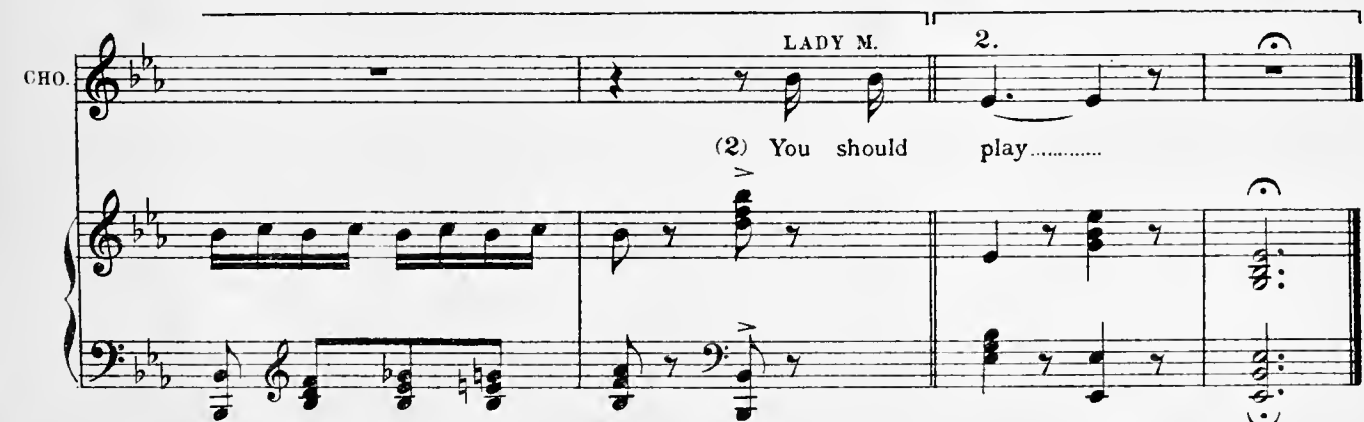
fun! ..... Quaint old Cai - ro, An - cient Cai - ro,



CHO.  Un-der the burn - ing sun! With eyes so bright, With laugh - ter light, We'll be

CHO.  jol - ly-girls, what d'ye say?..... On this Bank ho-li-day We'll have a jol-ly day

CHO.  Cai-ro's the place for play!.....

CHO.  (2) You should play.....