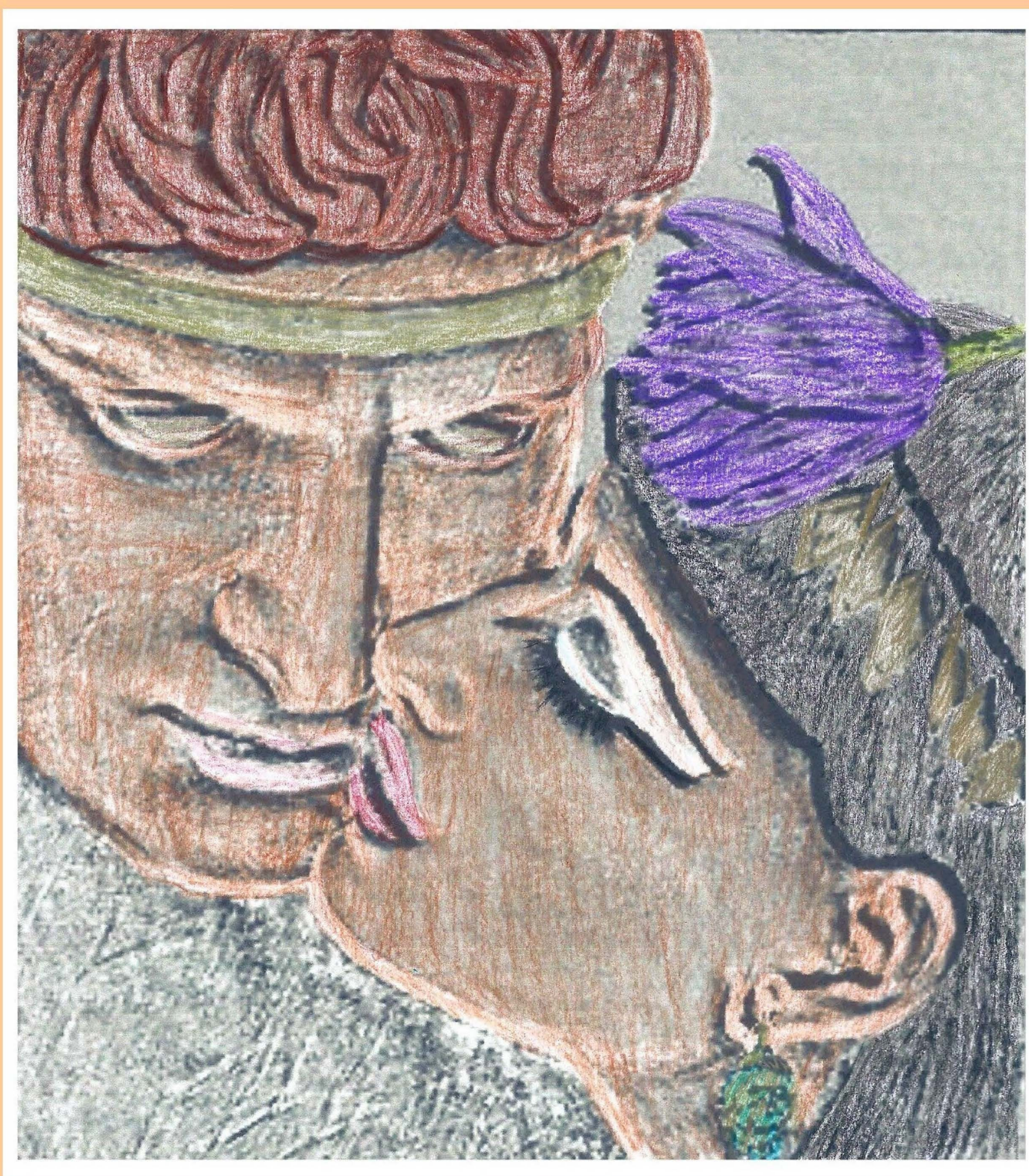


Death of Antony

Overture & Act 1

Full Score



Hassan Ahmed Rasheed



**Restored and published
in 2017
by
Hassan Ahmed Rasheed
in loving memory of his
grandfather.**

The opera "Death of Antony" was composed around 1945 by Hassan Ahmed Rasheed the grandfather of the publisher with the same name. It is an opera in three acts with an overture. It depicts the last days of the Roman general, Marc Antony, who fell in love with the Queen of Egypt, Cleopatra.

The grandfather, Hassan Ahmed Rasheed, was born and raised in Egypt and at a young age was sent to England to study and study he did all about music. He played the violin and had a rich baritone singing voice. He married in England and had a son, Ahmed, who fathered two grandsons currently living in England.

He returned to Egypt where he was a founding member of the Egyptian Armature Music Association and created this opera.



Hassan Ahmed Rasheed

Death of Antony

Opera in Three Acts



Rasheed Music Publishing



شكر خاص في جمع هذا العمل الى
د. حنان ابو المجد
عميده
كونسرفتوار الموسيقى بالقاهرة
أكاديمية الفنون
مصر

Special Thanks in Collecting This Work To
Dr. Hanan Abu Almgd
Dean
Cairo Music Conservatory
Academy Of Arts
Egypt



Hassan Ahmed Rasheed

Death of Antony

Overture



Rasheed Music Publishing

Death of Antony

Overture

In Full Score

By
Hassan Ahmed Rasheed

Death of Antony

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Printed in the United States of America

Engraved by
Dr. Mohamed Adel Mostafa
Department of Composition, Conducting and Music Theory
Cairo, Egypt Conservatory
Academy of Arts

The Death of Antony
An Opera in Three Acts

Music by

Hassan Ahmed Rasheed

Lyrics adapted from the play: Death of Cleopatra

by

Ahmed Showki

The Orchestra

Instruments and Vocals

- 1 Flute
- 1 Oboe
- 2 I. Clarinet in Bb
- II. Clarinet in Bb
- 1 Bassoon
- 2 Horn in F
- 2 Trumpet in Bb
- 1 Trombone
- 2 Timpani
- 1 Percussion I
- 1 Percussion II
- 1 Cleopatra, Marc Antoine, Soprano, Contra Alto, Tenor, Bass
- 1 Cleopatra
- 1 Marc Antoine
- 1 Soprano
- 1 Contra Alto
- 1 Tenor
- 1 Bass
- 1 Harp
- 10 Violin I
- 6 Violin II
- 1 Viola
- 1 Violocello
- 2 Contrabass

Hassan Ahmed Rasheed

Opera "Death Of Antony" أوبرا مصرع أنطونيو

الأفتتاحية

Hassan Ahmed Rasheed
(1896-1969)

2

3

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16

Fl. *ff*

Ob. *p ff* solo

Cl. I *p ff* solo

Cl. II *dim. ff*

Bsn. *dim. p cresc. ff*

Hn. *f* â.2

Tpt. *f ff* â.2

Tbn. *ff* solo

Perc. I

Perc. II

Timp. *pp cresc.* tr

Vln. I *unis. cresc. ff*

Vln. II *cresc. ff*

Vla. *cresc. ff*

Vc. *cresc. ff*

Cb. *pp cresc. ff*

6

24

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

mf

p

mf

p

Tng***

mf

pizz.

p

arco

mf

mf

rall. **Tempo I** (♩ = 66)

3

rall. **Tempo I** (♩ = 66)

3

32

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord. I. solo

f

10

36

4

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

40

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

solo

pp tres doux

12

44

Fl.

Ob.

Cl. I

tres doux
pp

Cl. II

Bsn.

mf

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Timp.

Vln. I

p

Vln. II

p

Vla.

p

Vc.

mf

Cb.

p

48

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

solo

14

52

5

rall..

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

f

p

p

f

p

p

p

p

f

f

f

f

con sord. â2

con sord.

con sord.

56

(♩ = 80)

15

Fl.

doux
mf

Ob.

pp

Cl. I

p

Cl. II

p

Bsn.

p

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Timp.

(♩ = 80)

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

arco
mf

Cb.

arco
mf

16

64 17

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

tres doux
mf

f

div.

f

pizz.

18

68

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

tres doux

f

arco

f

pizz.

f

72

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8^{va}

tres doux

f

arco

20

80

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

f

p

f

mf

cymb. mailloche

[illegible]

88

(♩ = ♩)

Fl. *pp*

Ob. *pp*

Cl. I *pp*

Cl. II *pp*

Bsn.

Hn.

Tpt.

Tbn. *dim.* *ff* *dim.*

Perc. I *tamp.*

Perc. II *2cymb.*
q.c.

Timp. *pp*

Vln. I *div.*
mf

Vln. II *div.*
mf

Vla. *mf*

Vc. *mf*

Cb. *mf*

24

94

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *dim.* *ff* *dim.* *ff*

f

100

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim.

mailloche

2cymb.

26

106

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

dim.

ff

dim.

112

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *dim.* *ff*

28

124

29

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

30

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

130

8^{va}

rall..

a2

I.

cymb. mailloche

f

mf

arco

31

cresc.

33

152

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim.

ff

dim.

ff

35

36

163

Fl. *dim. più a più*

Ob. *dim.*

Cl. I *dim. più a più*

Cl. II *dim. più a più*

Bsn. *dim.*

Hn. *dim.*

Tpt. *dim.* I. solo

Tbn. *dim.* con sord. *mf* *dim.* senza sord. *p*

Perc. I

Perc. II

Timp.

Vln. I (8) *dim. più a più*

Vln. II *dim. più a più*

Vla. *dim. più a più* 3

Vc. *dim. più a più* 3

Cb. *dim. più a più*

37

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177

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

doux

p

con sord. I.

p

senza sord.

Trg.

p

pizz.

p

mf

mf

40

Fl.

181

Musical staff for Flute (Fl.). The staff is in treble clef with a key signature of two flats. It contains a whole rest in the first two measures, followed by a triplet of eighth notes in the third measure marked with a forte (f) dynamic. The fourth measure contains a triplet of eighth notes marked with a crescendo (cresc.) dynamic.

Ob.

Musical staff for Oboe (Ob.). The staff is in treble clef with a key signature of two flats. It contains a melodic line starting in the first measure, marked with a crescendo (cresc.) dynamic across the first three measures.

Cl. I

Musical staff for Clarinet I (Cl. I). The staff is in treble clef with a key signature of two flats. It contains a whole rest in the first measure, followed by a melodic line starting in the second measure marked with a mezzo-forte (mf) dynamic and a crescendo (cresc.) dynamic.

Cl. II

Musical staff for Clarinet II (Cl. II). The staff is in treble clef with a key signature of two flats. It contains a whole rest in the first two measures, followed by a single note in the third measure marked with a mezzo-forte (mf) dynamic and a crescendo (cresc.) dynamic.

Bsn.

Musical staff for Bassoon (Bsn.). The staff is in bass clef with a key signature of two flats. It contains a melodic line starting in the first measure, marked with a crescendo (cresc.) dynamic across the first three measures.

Hn.

Musical staff for Horn (Hn.). The staff is in treble clef with a key signature of two flats. It contains a whole rest in the first three measures, followed by a single note in the fourth measure marked with a fortissimo (ff) dynamic and an accent (a2).

Tpt.

Musical staff for Trumpet (Tpt.). The staff is in treble clef with a key signature of two flats. It contains a whole rest in all four measures.

Tbn.

Musical staff for Trombone (Tbn.). The staff is in bass clef with a key signature of two flats. It contains a whole rest in the first three measures, followed by a single note in the fourth measure marked with a fortissimo (ff) dynamic.

Perc. I

Musical staff for Percussion I (Perc. I). The staff is a single line with a key signature of two flats. It contains a whole rest in the first three measures, followed by a single note in the fourth measure marked with a fortissimo (ff) dynamic and labeled 'cymb. mailloche'.

Perc. II

Musical staff for Percussion II (Perc. II). The staff is a single line with a key signature of two flats. It contains a whole rest in all four measures.

Timp.

Musical staff for Timpani (Timp.). The staff is in bass clef with a key signature of two flats. It contains a whole rest in the first three measures, followed by a single note in the fourth measure marked with a pianissimo (pp) dynamic and a crescendo (cresc.) dynamic, with a trill (tr) indicated above.

Vln. I

Musical staff for Violin I (Vln. I). The staff is in treble clef with a key signature of two flats. It contains a melodic line starting in the first measure, marked with a mezzo-forte (mf) dynamic and a crescendo (cresc.) dynamic. The fourth measure contains a triplet of eighth notes marked with a crescendo (cresc.) dynamic.

Vln. II

Musical staff for Violin II (Vln. II). The staff is in treble clef with a key signature of two flats. It contains a whole rest in the first measure, followed by a melodic line starting in the second measure marked with a mezzo-forte (mf) dynamic and a crescendo (cresc.) dynamic. The fourth measure contains a triplet of eighth notes marked with a crescendo (cresc.) dynamic.

Vla.

Musical staff for Viola (Vla.). The staff is in alto clef with a key signature of two flats. It contains a melodic line starting in the first measure, marked with a crescendo (cresc.) dynamic across the first three measures.

Vc.

Musical staff for Violoncello (Vc.). The staff is in bass clef with a key signature of two flats. It contains a melodic line starting in the first measure, marked with a crescendo (cresc.) dynamic across the first three measures.

Cb.

Musical staff for Contrabass (Cb.). The staff is in bass clef with a key signature of two flats. It contains a whole rest in the first two measures, followed by a melodic line starting in the third measure marked with a pizzicato (pizz.) dynamic. The fourth measure contains a melodic line marked with an arco dynamic.

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Hassan Ahmed Rasheed

Death of Antony

Opera in Three Acts



Rasheed Music Publishing

Hassan Ahmed Rasheed

Death of Antony

Act I



Rasheed Music Publishing

Death of Antony
An Opera
Act I
In Full Score

By
Hassan Ahmed Rasheed

Death of Antony

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Printed in the United States of America

Engraved by
Dr. Mohamed Adel Mostafa
Department of Composition, Conducting and Music Theory
Cairo, Egypt Conservatory
Academy of Arts

Introduction

Synopsis

The Death of Antony

An Opera in Three Acts

Music by

Hassan Ahmed Rasheed

Lyrics adapted from the play: Death of Cleopatra

by

Ahmed Showki

Characters of the Opera:

Cleopatra:

Queen of Egypt

Marc Antony:

Roman General sent to conquer Egypt. He falls in love with Cleopatra and remains with her.

Anobis:

High Priest of the Goddess Isis

Habi:

Librarian

Olympos:

Roman doctor in the palace of Cleopatra

Oros:

Attendant in the service of Marc Antony

Others:

Roman and Egyptian officers and soldiers. Ladies of the court, priests, dancers and Peasants

The Story

Act I

The curtain rises on a brilliant scene in the palace of Cleopatra at Alexandria, where a reception in honor of Marc Antony is in progress. Egyptian and Roman officers in gilded uniforms and military decorations, ladies of the court in lavish gowns, high ranking priests, courtiers and dancers all added to the gaiety and brilliance of the festivities. In the midst of feasting and drinking, above the sounds of merriment, is heard a chorus of soldiers. Antony turns to Cleopatra and requests permission to retire for a few hours of rest before meeting the invading Roman army next day under General Octavius. Cleopatra entreats him to remain and not leave her. As the voices of the approaching soldiers draw ear, she finally gives way to Antony's plea. She hands him her sword which he holds high as he retires, followed by his officers. In a final chorus, all the assembly bid him farewell and wish him success in the forth-coming battle, acclaiming his name.

Ballet:

Fatima, a young peasant woman, enters the stage from the right and goes around serving the guests wine. Ragab, a young peasant man, enters the stage from the left carrying a cooked lamb on a platter which he sets in front of Cleopatra. He notices Fatima and moves towards her with his back until they bump. A courting dance proceeds after which Fatima agrees to marry Ragab but first he must have his fortune told. Fatima pulls Ragab by his arm. He resists but she manages to have them arrive at the fortune teller at the front of the stage. Fatima holds Ragab's hand out for the fortune teller to read his palm's life lines. The fortune teller Gasps as she traces her finger over Ragab's palm. Fatima bends down to ask the fortune teller the reason for the outburst and the fortune teller whispers in her ear. Fatima immediately starts to cry and buries her head in Ragab's chest and they both walk off stage.

The Orchestra

Instruments and Vocals

- 1 Flute
- 1 Oboe
- 2 I. Clarinet in Bb
- II. Clarinet in Bb
- 1 Bassoon
- 2 Horn in F
- 2 Trumpet in Bb
- 1 Trombone
- 2 Timpani
- 1 Percussion I
- 1 Percussion II
- 1 Cleopatra, Marc Antoine, Soprano, Contra Alto, Tenor, Bass
- 1 Cleopatra
- 1 Marc Antoine
- 1 Soprano
- 1 Contra Alto
- 1 Tenor
- 1 Bass
- 1 Harp
- 10 Violin I
- 6 Violin II
- 1 Viola
- 1 Violocello
- 2 Contrabass

Act I

Hassan Ahmed Rasheed

Death Of Antony- Act 1
La Mort d'Antoine- Chapitre1
مصرع أنطونيو- الفصل الأول

Hassan Ahmed Rasheed

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4

$$ff$$

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187

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cymb.

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

mar.

is - A - loo.

Os - too - la

Ro - - - ma

Hal a - Zak - na - hol - da -

أسطول

روما

هال

أنقاة

الدخار

إسألوا

أسطول

روما

هال

أنقاة

الدخار

8

9

10

34 11

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

Nar

Wa - la - ha

Ta - Gol - Ba - Rai - - - yah,

Wa - la - ha

Ar - shol - Be -

C. A.

Nar

Wa - la - ha

Ta - Gol - Ba - Rai - - - yah,

Wa - la - ha

Ar - shol - Be -

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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42

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

a deux

cymb.

tamb.

G.C

div.

unis.

pizz.

arco.

Sar.

is - a - Loo

Os - to - la

Ro - ma

Hal a -

Thak - na - hol - da -

الدمار

أسطول

إسألوا

ساز

روما

هل

انقضاء

i - s - a - Loo

الدمار

أسطول

إسألوا

ساز

روما

هل

انقضاء

Thak - na hol - da -

الدمار

أسطول

إسألوا

ساز

روما

هل

انقضاء

Thak - na hol - do -

الدمار

أسطول

إسألوا

ساز

روما

هل

انقضاء

Hal a Thak - - -

الدمار

[illegible]

15

16

54

Fl. *doux*

Ob.

Cl. I *solo*
doux

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

عجل
Ag - gil

فديتك
Fa -

لك
di

اليوم
La - kil Yao - ma

يا
Ya -

دنيائي
don -

يا
ya -

أخيار
Akh -

با - ra

58

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

f

con sord.

p

con sord. solo

f

p

كرائم المال

di - to - ka Ka - ra - i - mal Ma - li

لايد من ثمن ما للمال مقدار

La! La - bo - da Min - Tha - ma - nin Ma Lil - ma - li Mik -

18

62

Fl.

Ob.

Cl. I
solo
doux

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.
da - ro Rod - di a - la Ha - ma - til - Gha - ral - lati So - li - bat Fa - kob - la - tin Min - ki

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

21

[illegible]

3

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25

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27

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112

Fl. *ff*

Ob. *ff*

Cl. I

Cl. II

Bsn. *ff* *mf* 3

Hn. *mf* 3

Tpt. *a 2*

Tbn.

Timp. *tr* *ff*

Perc. I *(tr)* Tamb. *tr*

Perc. II Cymb. *ff* *G.C*

Cleo.

M- Ant.

S. *مصرا على الجيش*
lal Gai - shi A - la Mis - ra

C. A. *مصرا على الجيش*
lal Gai - shi A - la Mis - ra

T. *مصرا على الجيش*
lal Gai - shi A - la Mis - ra

B. *مصرا على الجيش*
lal Gai - shi A - la Mis - ra

Hp.

Vln. I *div.* *ff*

Vln. II *ff*

Vla. *ff*

Vc.

Cb.

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[illegible]

32

33

f

5

BALLET PHARAOIQUE

36

8♩ = 100

146

Fl.

ff

f

Ob.

ff

Cl. I

ff

f

Cl. II

ff

Bsn.

ff manqué

f

Hn.

a doux

ff manqué

con sord.

f toujours manqué

Tpt.

a doux

ff manqué

Tbn.

con sord.

ff manqué

f

Timp.

ff

f

Perc. I

Cymb.

ff

étouffer la Cymb.

Perc. II

T.T.

f

étouffer la T.T.

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Si b - Sol #

ff manqué

ff

8♩ = 100

Vln. I

ff

48.

manqué

Vln. II

ff

48.

manqué

Vla.

ff

32.

manqué

Vc.

ff manqué

Cb.

ff manqué

152

37

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

M- Ant. 

39

40

170

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

176

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco.

ff

arco.

ff

arco.

ff

arco.

ff

arco.

ff

42

43

44

45

46

206

Fl.

Ob.

Cl. I.

Cl. II.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

mf

solo

mf

mf
tres doux

Tom-Tom

ff

Cymb.

Tom-Tom

p

Trg.

p

f

f

f

f

f

solo

mf

f

f

212

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

213

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1636

1637

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48

218

Fl.

tres doux

Ob.

tres doux

Cl. I

Cl. II

Bsn.

p

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Tamb.

mf

Perc. II

Tom-Tom

mf

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

pizz.

mf

Vln. II

pizz.

mf

Vla.

pizz.

mf

Vc.

pizz.

mf

Cb.

pizz.

mf

224

49

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

50

23651

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

52

242

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tom-Tom

G.C.

senza sord.

senza sord.

con sord.

ff

mf

ff

ff

53

Copyright 2017

Copyright 2017

Copyright 2017

272

57

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

13

284

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *liger*

Si #

s

60

290

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

61

62

308

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

pp

mf

pp

mf

pp

f

div.

64

314

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cymb.

p

unis.

bien rythmiquement Chante

bien rythmiquement Chante

bien Chante

Si #

3

320

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p léger

solo
mf
bien chante

solo
mf
bien rythmiquement chante

solo
mf
bien rythmiquement chante

Si $\sharp$

Do $\flat$

15

7

68

338

Fl. *mf*

Ob.

Cl. I *mf*

Cl. II *mf*

Bsn.

Hn. *mf* *pp*

Tpt. *mf* *pp* *I.* *mf* *pp*

Tbn. *mf* *pp* *mf* *pp*

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

69

70

Copyright 2017

72

3

74

380

75

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

76

386

Fl.

Ob.

3

ff

Cl. I

3

ff

Cl. II

3

ff

Bsn.

Hn.

Tpt.

3

ff

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Mi b - Sol $\sharp$

Vln. I

pizz.

Vln. II

pizz.

Vla.

3

Vc.

manqué

Cb.

manqué

77

78

398

Fl.

Musical notation for Flute (Fl.). The staff shows a melodic line starting with a grace note and a dynamic marking of *mf*. There are two measures of music, followed by a rest.

Ob.

Musical notation for Oboe (Ob.). The staff shows a melodic line starting with a grace note and a dynamic marking of *mf*. There are two measures of music, followed by a rest.

Cl. I

Musical notation for Clarinet I (Cl. I.). The staff shows a melodic line starting with a grace note and a dynamic marking of *mf*. There are two measures of music, followed by a rest.

Cl. II

Musical notation for Clarinet II (Cl. II.). The staff shows a melodic line starting with a grace note and a dynamic marking of *mf*. There are two measures of music, followed by a rest.

Bsn.

Musical notation for Bassoon (Bsn.). The staff shows a melodic line starting with a grace note and a dynamic marking of *mf*. There are two measures of music, followed by a rest.

Hn.

Musical notation for Horn (Hn.). The staff shows a melodic line starting with a grace note and a dynamic marking of *mf*. There are two measures of music, followed by a rest.

Tpt.

Musical notation for Trumpet (Tpt.). The staff shows a melodic line starting with a grace note and a dynamic marking of *mf*. There are two measures of music, followed by a rest.

Tbn.

Musical notation for Trombone (Tbn.). The staff shows a melodic line starting with a grace note and a dynamic marking of *mf*. There are two measures of music, followed by a rest.

Timp.

Musical notation for Timpani (Timp.). The staff shows a melodic line starting with a grace note and a dynamic marking of *mf*. There are two measures of music, followed by a rest.

Perc. I

Musical notation for Percussion I (Perc. I.). The staff shows a melodic line starting with a grace note and a dynamic marking of *mf*. There are two measures of music, followed by a rest.

Perc. II

Musical notation for Percussion II (Perc. II.). The staff shows a melodic line starting with a grace note and a dynamic marking of *mf*. There are two measures of music, followed by a rest.

Cleo.

Musical notation for Cello (Cleo.). The staff shows a melodic line starting with a grace note and a dynamic marking of *mf*. There are two measures of music, followed by a rest.

M- Ant.

Musical notation for Music Ant. (M- Ant.). The staff shows a melodic line starting with a grace note and a dynamic marking of *mf*. There are two measures of music, followed by a rest.

S.

Musical notation for Soprano (S.). The staff shows a melodic line starting with a grace note and a dynamic marking of *mf*. There are two measures of music, followed by a rest.

C. A.

Musical notation for Contralto (C. A.). The staff shows a melodic line starting with a grace note and a dynamic marking of *mf*. There are two measures of music, followed by a rest.

T.

Musical notation for Tenor (T.). The staff shows a melodic line starting with a grace note and a dynamic marking of *mf*. There are two measures of music, followed by a rest.

B.

Musical notation for Bass (B.). The staff shows a melodic line starting with a grace note and a dynamic marking of *mf*. There are two measures of music, followed by a rest.

Hp.

Musical notation for Harp (Hp.). The staff shows a melodic line starting with a grace note and a dynamic marking of *mf*. There are two measures of music, followed by a rest.

Vln. I

Musical notation for Violin I (Vln. I.). The staff shows a melodic line starting with a grace note and a dynamic marking of *mf*. There are two measures of music, followed by a rest.

Vln. II

Musical notation for Violin II (Vln. II.). The staff shows a melodic line starting with a grace note and a dynamic marking of *mf*. There are two measures of music, followed by a rest.

Vla.

Musical notation for Viola (Vla.). The staff shows a melodic line starting with a grace note and a dynamic marking of *mf*. There are two measures of music, followed by a rest.

Vc.

Musical notation for Violoncello (Vc.). The staff shows a melodic line starting with a grace note and a dynamic marking of *mf*. There are two measures of music, followed by a rest.

Cb.

Musical notation for Contrabass (Cb.). The staff shows a melodic line starting with a grace note and a dynamic marking of *mf*. There are two measures of music, followed by a rest.

404

79

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

mf

mf *tres doux*

p

mf

p

f

f

a2. soli

Cymb.

Tom-Tom

p

p

mf

solo

mf

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416 81

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

82

422

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

83

84

434

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

Cymb.

f

Tom-Tom

G.C.

mf

85

86

452

87

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

tr

3

3

ff

manqué

con sord.

ff

pizz.

manqué

manqué

[illegible]

89

90

91

92

482

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim.

f

dim.

pp

smog

I. solo

mf

p

pp

p

pp

dim.

dim.

dim.

dim.

dim.

Ah - , A

Ah - - - -

Ah - - - -

AH

AH - - - - , A - -

Ah - , A

Ah - - - -

Ah - - - -

AH

AH - - - - , A - -

Ah - , A

Ah - - - -

Ah - - - -

AH

AH - - - - , A - -

488 **rall.**

Fl.

Ob.

Cl. I

Cl. II

Bsn.

p *dim.* *smog*

Hn.

smog *con sord.* *smorj* *II. con sord.* *smorj*

Tpt.

Tbn.

Timp.

Perc. I

Smog

Perc. II

Cleo.

M- Ant.

S.

Ah

Smog

C. A.

Ah

Smog

T.

Ah

Smog

B.

Ah

Smog

Hp.

p *8va*

rall.

Vln. I

smog

Vln. II

smog

Vla.

smog

Vc.

smog

Cb.

smog

94

498

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

p doux

smog

con sord.

I. solo

p

smorj

كنو ياترا

p

Cli - - o -

con sord.

solo

p

con sord.

p

96

506

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf أد فوق ذلك وأننا *dim.* بالمضيق النجي

Ao - - - Fao - ka Tha - ka Wa A - tha - na - na Bil - mo - die Ed - - do -

p

p

p

pp

solo

pp tres doux

somg

I.

mf pp

somg

p

somg

p

somg

p

pizz. pp

وَدُونْ الخيامِ سَرَى ساعةً وَعِنْدَ الصَّباحِ
ga Wa Doo - nal Khi - ya - mi So - ra Sa - - a - tin Wa - in - dal Sa -

514

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp
tres doux

p

تَدُوْرُ الرِّحَى فَيَلُفُ ثَلَاثِيْنَ لَنَا يَا مَلَكِي
ba - hi Ta - doo - rol - ra - ha! Fa - hal Ta'a - Tha - ni - na La - na Ya Ma - la

100

522

22

(♩ = 152)

101

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

la - kil Wa - da - - a, Wa - la - kin A - kou - lo i - lal - mol - ta - ka

الوداع ولكن أقول إلى الملتقى

con sord.

I. con sord.

pp

p

f

A - - - Ah

senza sord.

div.

pizz.

mf

102

526

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M. Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ma - Ka - - - - na - - - ka Kai - - - - sa -

div.

103

104

536

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ولا

تبرح

القصر

na Wa - La Tab - - - ra - hil Kas - - - -

pizz.

arco.

pizz.

arco.

541

Fl.

doux

mf

Tempo

105

Ob.

mf

Cl. I

doux

mf

Cl. II

doux

mf

Bsn.

mf

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

ra

Ah - - - - - lik

As - sau

M- Ant.

Ah Tha - ri - - - - -

S.

C. A.

T.

B.

Hp.

Vln. I

div.

Vln. II

Vla.

Vc.

pizz.

Cb.

pizz.

106

107

108

109

110

571111

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ma - ka - - - - - na - - - - - ka Kai - - - - - sa -

مكناك قيسر

112

576

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ro,

La

Tath

ha

ban

تذهي

58/ 115

Fl.

Ob.

Cl. I.

Cl. II.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I.

Perc. II.

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

na Wa - la Tab - - - ra - hil

114

586

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M.-Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Kas - - - ra, Ah - - - - - lik As - sau - - - - - ,

Tha - - - - ri -

div.

591115

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ذريتي

أمي

للأحداث

ni

O

Hai

yi

o

Lil

a

ha

116

117

118

606

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

611119

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

o - - - - - , La Tath - - - ha - ban - - - na - - - - -

ثا ريني Tha ree - - - - - ni ثا ريني Tha ree - - - - - ni ازد A -

120

621121

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

وقائمي

وأقرن

ra

Wa

ka

i

ei

Wa

122

626

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M. Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ok - - - rin Bi - tho - - - ba - - - ni Ga -

بثعاني

جالها

123

124

641

123

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

وَنصراً
da - - - - an,

مُبيناً
Wa - Nas - ran Mo -

وَدَاعاً
bi - na Wa - da - - - - an

وَدَاعاً
Wa -

وَنصراً
da - - - - an,

مُبيناً
Wa - Nas - ran Mo -

وَدَاعاً
bi - na Wa - da - - - - an

وَدَاعاً
Wa -

647

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M. Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

da - - - - an Wa Nas - ran Mo - bi na Wa - da - - an Wa - da - - an Wa

da - - - - an Wa Nas - ran Mo - bi na Wa - da - - an Wa - da - - an Wa

arco.

127

128

129

130

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131

132

683

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

un peu plus lent

p
tres doux

senza sord.

Trg.

pp

(متوسل) مكاثك قيصر لا تآهين

Ma - ka - - - na - ka Kai - - - sar La Tath - ha -

p

arco.

p

689

25

(♩ = 120)

133

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ban - - na, Wa La Tab - ra - hil Kas - ra Ah - - lik A - sou

ولا ترح القصر اهلك انسى

وداعاً

Wa -

étouffer

Mi b

25

(♩ = 120)

[illegible]

698 (♩ = ♩)

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Wa - da

Wa - da

da - - - - an,

Wa - da - - - - an,

Wa - nas - ran Mo - bee - nan, Wa -

da - - - - an,

Wa - da - - - - an,

Wa - nas - ran Mo - bee - nan, Wa -

136

704

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim.

f

dim.

f

f

a deux

وداع

Wa - da

وداع

Wa - da

وداعاً

da - - - - an, Wa - da - - - - an,

ونصراً

Wa - nas - ran

مبيناً

Mo - bee - nan,

إلى

i -

وداعاً

Wa - da - - - - an,

ونصراً

Wa - nas - ran

مبيناً

Mo - bee - nan,

إلى

i -

710137

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

الحرب

يا

قاهر

الظالمين

ولا

تبقى

معتديا

lal - Har - bi

Ya Ka - hi - ral

Za - li - mi - na,

Wa - la

Tab - ki

Mo - ta - di -

B.

الحرب

يا

قاهر

الظالمين

ولا

تبقى

معتديا

lal - Har - bi

Ya Ka - hi - ral

Za - li - mi - na,

Wa - la

Tab - ki

Mo - ta - di -

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

138

722

139

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Was - kil - li - ama Ko - oos - sal - ra - da, Sa - tod - - ri - ko Kai - sa - ro

Was - kil - li - ama Ko - oos - sal - ra - da, Sa - tod - - ri - ko Kai - sa - ro

Hai - ya Hai - ya Sai - tod - - Ri - ko Kai - sa - ro

Hai - ya Sai - tod - - Ri - ko Kai - sa - ro Kol -

140

141

142

143

144

752

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

وداع

Wa - da

C. A.

وداع

Wa - da

T.

da - - - - an

وداع

Wa - da - - - - an,

ونصراً

مبيناً

إلى

Wa Nas - ran Mo - bi - nan E -

B.

da - - - - an

وداع

Wa - da - - - - an,

ونصراً

مبيناً

إلى

Wa Nas - ran Mo - bi - nan E -

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

758145

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

الحرب يا قاهر الظالمين ولا شقي معتديا

lal - Har - bi Ya Ka - hi - ral Za - li - mi - na, Wa La Tob - ki Mo - ta - di -

الحرب يا قاهر الظالمين ولا شقي معتديا

lal - Har - bi Ya Ka - hi - ral Za - li - mi - na, Wa La Tob - ki Mo - ta - di -

146

27

764

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

manqué

a2.

bien manqué

a2.

sol

3

bien manqué

bien manqué

maillloche

ظالما

y - an

Za -

li -

ma,

ظالما

y - an

Za -

li -

ma,

انطونيو

An -

انطونيو

An -

انطونيو

An -

انطونيو

An -

arco.

arco.

manqué

manqué

770147

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{♩} = 50$

$\text{♩} = 100$

mf
doux

solo

p

dim.

p

con sord.

à deux

mf

f

(في حزم)
انطونيو

An - to - - nio

to - - ni - - o

to - - ni - - o

to - - ni - - o

to - - ni - - o

$\text{♩} = 50$

$\text{♩} = 100$

ff

mf

smog

ff

mf

smog

ff

mf

smog

ff

mf

pizz.

pizz.

148

776

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

mf

pp

f

mf

smog

Im - di E - lal Hai - ga An - to - ni - o Ka - ma Yam - dil - A -

إمخني إلى الهجاء انطونيو كما يمخني الأند

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150

784

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Cleo.

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

La Yok - eido - ka Shogh - lon Fil - ba - lad, Al - Mag - do La Yas - a - lo - au, Sa - hi - ba - tn Wa - La Wa - lad, Wal - Shar - ko Sol - ta - nil La -

unis.

788151

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hn.

senza sord.

à deux

f bien manqué

Tpt.

solo

3

bien manqué

Tbn.

bien manqué

Timp.

Perc. I

Perc. II

Cleo.

اَكْلِيلَه
thi, Ik - li - la - ho

لِي
Li - Yan - a - kad,

ff
يَالَيْثُ
Ya Lai - tho

سِرْ
Sirr

يَا
Ya

نَسْرُ
Nis - ro

M- Ant.

S.

C. A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

pizz. div.

pizz.

152

153



أوبرا "موت أنطوني" كتبها حسن أحمد رشيد جد الناشر الذي يحمل نفس الاسم عام 1945. وهي عبارة عن أوبرا من ثلاثة أعمال بمقدمة. وهي تصور الأيام الأخيرة للجنرال الروماني ، مارك أنتوني ، الذي وقع في حب ملكة مصر كليوباترا

ولد الجد ، حسن أحمد رشيد ، ونشأ في مصر ، وفي سن مبكرة أرسل إلى إنجلترا للدراسة والدراسة فعل كل شيء عن الموسيقى. كان يعزف على الكمان وكان له صوت غناء غني بالباريتون. تزوج في إنجلترا ورزقا بابنه أحمد الذي أنجب حفيدين يعيشان حاليًا في إنجلترا عاد إلى مصر حيث كان أحد الأعضاء المؤسسين لجمعية هواة الموسيقى المصرية وقام بإنشاء هذه الأوبرا

مصرع أنطونيو

المقدمة والفصل الأول



حسن أحمد رشيد