



Death of Antony

Act 1

Piano & Ballet

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Hassan Ahmed Rasheed

**Piano Reduction
Dr. Mohamed Adel Mostafa**

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Piano for Ballet

Death of Antony

Act 1

**Music by
Hassan Beh Ahmed Rasheed**

**Lyrics adapted from the play: *Death of
Cleopatra*
by
Ahmed Showki**

The Characters

Fatima:

Peasant Girl

Ragab:

Peasant Boy

Ballet Dancers

ACT I

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.

الفصل الأول

فلاحة شابه إسمها فاطمة تدخل المسرح و تدور علي الضيوف و توزع عليهم نبيذ.

فلاح شاب إسمه رجب يدخل المسرح من اليسار حاملا صينية بها شاة مطهية و يضعها أمام كليوباترا. رجب يلاحظ فاطمة و يتجه نحوها متحركا خلفا حتي يصطدم بها.

يرقص رجب و فاطمة و بعدها توافق فاطمة علي الزواج من رجب، بشرط أن يذهب الي العرافة لقراءة مستقبله.

فاطمة تجذب رجب من يده و هو يقاوم و لكنها تنجح في الوصول معه الي العرافة في صدر المسرح.

فاطمة تمسك يد رجب و تفردها للعرافة لكي تقرأ خط حياته. تشهق العرافة بشدة و هي تلمس بأصابعها كف رجب.

تتحني فاطمة نحو العرافة و تسألها عن سبب إنفعالها المفاجئ. تهمس العرافة في أذن فاطمة. فوراً تبدأ في البكاء و تدفن رأسها في صدر رجب و تمشي معه الي خارج المسرح.

Musical score for measures 161-165. The piece is in B-flat major (two flats) and 3/4 time. Measure 161 starts with a treble clef and a key signature of two flats. The melody features eighth and sixteenth notes with accents. The bass line has a 7-measure rest in measure 161, followed by eighth notes and triplets. Measure 165 ends with a double bar line and a repeat sign.

Musical score for measures 166-172. Measure 166 begins with a 9-measure rest in the treble, followed by a rapid sixteenth-note scale. The bass line consists of chords. A dynamic marking of *mf* (mezzo-forte) is present at the start of measure 166. Measure 172 ends with a double bar line and a repeat sign.

Musical score for measures 173-178. Measure 173 starts with an 8-measure rest in the treble, followed by a melodic line. The bass line has a dynamic marking of *f* (forte) at the beginning and *mf* (mezzo-forte) later. Measure 178 ends with a double bar line and a repeat sign.

Musical score for measures 179-184. Measure 179 begins with an 8-measure rest in the treble, followed by a melodic line. The bass line has a dynamic marking of *ff* (fortissimo) and the instruction *manqué*. Measure 184 ends with a double bar line and a repeat sign.

186

8va⁻

ff

f

191

195

198

10

(Hr. & Fl)

f

mp

solo

(CL)

mf

p

mf

2 p

solo

f

V.S.

206 (Hr. & Fl) *mp* solo (CL) *mf* (VLC) *tres doux* *p* *mf* *p* *f* solo

214 *f* *tr* *mf* *p* *8va* *mf*

221 (8) *f*

227 (8) *f*

Detailed description: This page contains four systems of musical notation for a piano score. The first system (measures 206-213) features a treble staff with complex rhythmic patterns and a bass staff with tremolos and sustained notes. Dynamics range from *f* to *mp*. The second system (measures 214-220) continues the treble staff's melodic lines while the bass staff has sustained chords. Dynamics include *mf*, *p*, and *8va*. The third system (measures 221-226) shows the treble staff with sustained chords and the bass staff with rhythmic patterns. A dynamic of *f* is marked. The fourth system (measures 227-234) follows a similar pattern with sustained chords in the treble and rhythmic patterns in the bass, ending with a *f* dynamic.

234 **11** arco.

f

241

f *ff*

248 Harp

ff *ff manqué* *manqué*

255

8va *ff*

260

264

(♩ = 60)

12

mf solo Vlc&Fg *mf* segue

f *mf* *pp*

269

mf *pp* *mf* *pp* *mf*

275

pp *mf* *pp* *f* *mf*

The image displays a piano score for the ballet 'Death of Antony - Act 1'. The score is written for piano and includes measures 260 through 275. The key signature is one sharp (F#) and the time signature is 3/8. The score features various musical notations, including triplets, slurs, and dynamic markings. A tempo marking of (♩ = 60) is present. A section starting at measure 264 is marked '12' and 'solo Vlc&Fg', with a 'segue' instruction. Dynamic markings include *mf*, *f*, *pp*, and *pp*. The score is divided into four systems of staves.

281

13

bien Chante

pp *mf*

287

solo

mf *bien chante*

292

mf *bien rythmiquement chante*

14

298

mf *segue*

mf

303

mf *pp* *mf* *f*

308

f *mf* *pp* *f* *mf*

313

pp *f*

bien Chante

320

mf *bien chante*

solo

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325

mf

pp

15

330

mf solo Vlc&Fg

segue

mf $\longrightarrow$ *pp*

mf $\longrightarrow$ *pp*

335

mf $\longrightarrow$ *pp*

mf $\longrightarrow$ *pp*

340

mf $\longrightarrow$ *pp*

mf $\longrightarrow$ *pp*

V.S.

366

f *mf*

373

Harp
ff *manqué*
manqué

380

8va

386

ff
f

V.S.

390

394 **18**

(Hr. & Fl)

f *mp* *mf* *p* *mf* *p*

solo (CL)

mf (VLC) *tres doux*

402

f *mp* *mf* *p* *mf* *p*

solo (CL)

mf (VLC) *tres doux*

410

f *mp* *mf* *p*

8va

417

(8)

f

423

(8)

f

430 **19**

f

437

f

463

FIN
du Ballet

468 20 (♩. = 60)

Timb.
tr

ff bien chante

476

p *f* *f* *dim.*

dim. *dim.*

483

rall.

pp *p* *dim.*

smog V.S.

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