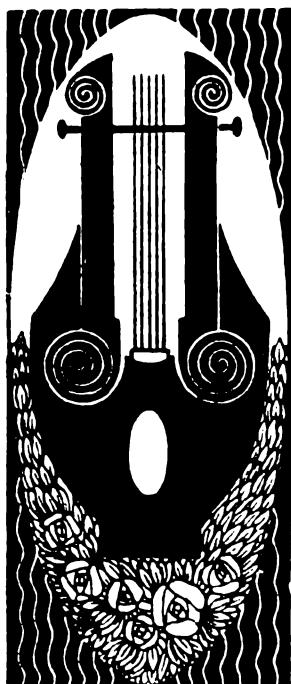


EGON WELLESZ
PERSISCHES BALLETT
BALLET PERSE **A PERSIAN BALLET**
 OP. 30
 PIANO SOLO



UNIVERSAL-EDITION

Nr. 6960

Arnold Schönberg in Verehrung zugeeignet

PERSISCHES BALETT

PERSIAN BALLET

Handlung und Choreographie von

Plot and choreography by

ELLEN TELS

Musik von

Music by

EGON WELLESZ

Op. 30

Klavierauszug zu zwei Händen

Piano score

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UNIVERSAL-EDITION AKTIEN-GESELLSCHAFT
VIENNA ————— NEW YORK

Personen:

Der Schah Zade
Seine Favoritin Djamileh
Abbaschan, ein junger Perser
Die alte Fatimeh
Zwei Dienerinnen

Characters:

Zade, Shah
Djamileh, his favourite
Abbashan, a young Persian
Fatimeh, an old woman
Two woman servants

Ort der Handlung: Das Innere eines Zeltgemachs

Scene of action: The interior of a tent-like pavillon

Orchesterbesetzung: Instruments of Orchestra:

1 kleine Flöte	1 Trompete in C	Tamtam (tief)
1 große Flöte	1 Posaune	Becken
1 Oboe	Harfe	Große Trommel
1 C-Klarinette	Klavier	6 Violinen
1 A-Klarinette	Pauke	4 Bratschen
2 Fagotte	2 kleine Trommeln	2 Violoncelle
2 Hörner in F	Triangel	2 Kontrabässe

PERSISCHES BALLETT.

A PERSIAN BALLET.

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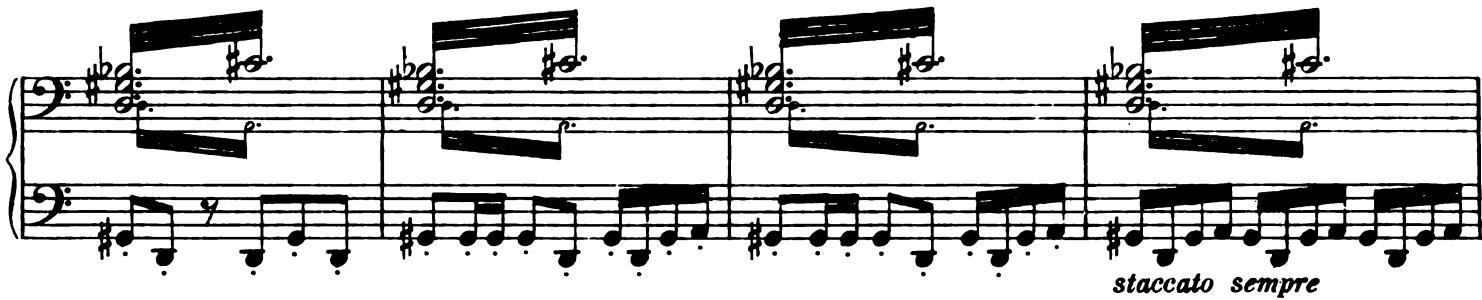
Egon Wellesz, Op. 30.

Die Bühne ist mit einem persischen Teppich bedeckt, und gegen den Hintergrund durch einen zweiten Teppich abgeschlossen. Beim Aufgehen des Vorhangs halten die beiden Dienerinnen einen Schleier quer über die Bühne.

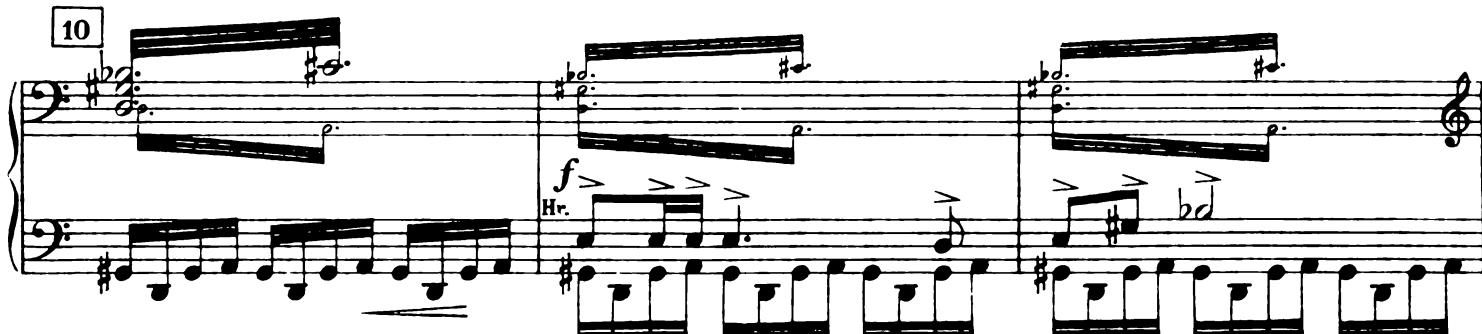
The floor of the stage is covered with a Persian rug. A second rug serves as background. As the curtain rises, the two women servants are seen holding a veil square across the stage.

Allegro moderato. ($\text{♩} = 80$)

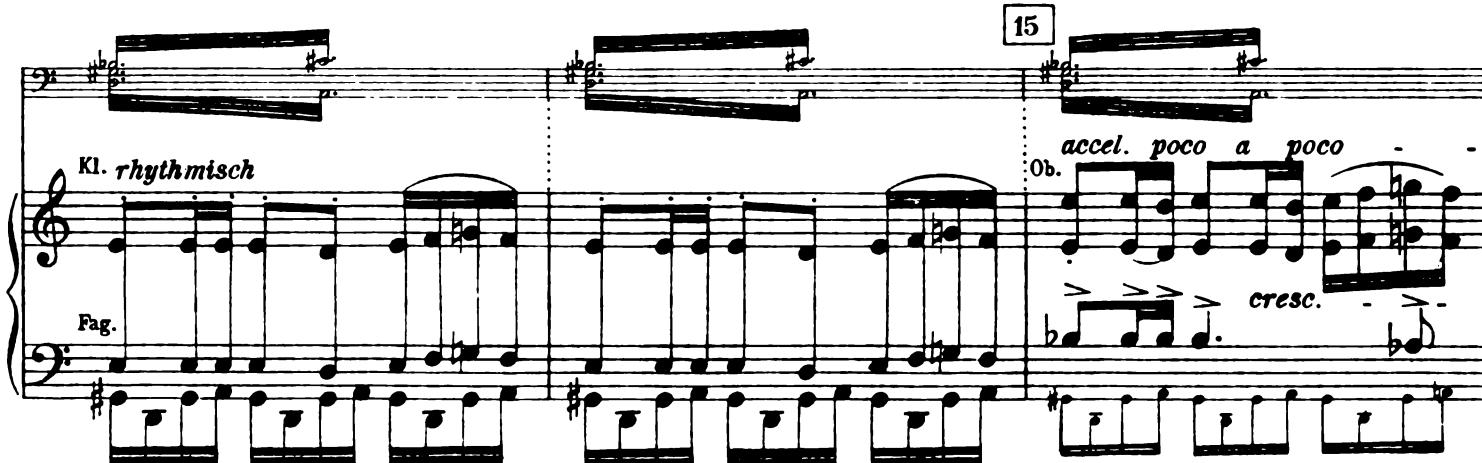
Piano.



10



15



Musical score for orchestra and piano, measures 6-20. The score includes parts for Flute (Fl.), Clarinet (Kl.), Bassoon (Bsn.), and Trombones (Trom.). Measure 6: Bassoon has a sustained note. Measures 7-10: Bassoon continues with eighth-note patterns. Measure 11: Bassoon has a sustained note. Measures 12-15: Bassoon continues with eighth-note patterns. Measure 16: Bassoon has a sustained note. Measures 17-20: Bassoon continues with eighth-note patterns. Measure 20: Trombones play eighth-note chords.

Der Schleier fällt. Die Dienerinnen bringen Kissen, Kannen und Tücher und richten den Schauplatz für die Pantomime zu.
The veil is dropped by the woman servants. They bring cushions jugs and cloths to prepare the scene for the impending pantomime.

Musical score for orchestra and piano, measures 20-84. The score includes parts for Flute (Fl.), Clarinet (Kl.), Bassoon (Bsn.), Trombones (Trom.), and Bassoon (Holzbl.). Measure 20: Trombones play eighth-note chords. Measures 21-24: Trombones play eighth-note chords. Measure 25: Trombones play eighth-note chords. Measures 26-29: Trombones play eighth-note chords. Measure 30: Trombones play eighth-note chords. Measures 31-34: Trombones play eighth-note chords. Measure 35: Trombones play eighth-note chords. Measures 36-39: Trombones play eighth-note chords. Measure 40: Trombones play eighth-note chords. Measures 41-44: Trombones play eighth-note chords. Measure 45: Trombones play eighth-note chords. Measures 46-49: Trombones play eighth-note chords. Measure 50: Trombones play eighth-note chords. Measures 51-54: Trombones play eighth-note chords. Measure 55: Trombones play eighth-note chords. Measures 56-59: Trombones play eighth-note chords. Measure 60: Trombones play eighth-note chords. Measures 61-64: Trombones play eighth-note chords. Measure 65: Trombones play eighth-note chords. Measures 66-69: Trombones play eighth-note chords. Measure 70: Trombones play eighth-note chords. Measures 71-74: Trombones play eighth-note chords. Measure 75: Trombones play eighth-note chords. Measures 76-79: Trombones play eighth-note chords. Measure 80: Trombones play eighth-note chords. Measures 81-84: Trombones play eighth-note chords.

30

35

Trpt. Hörn. *ff*

Hrn. Fag.

f

f

p *cresc.*

rit.

ff

p *Hr.*

8

Dann heben sie den Schleier wieder empor.
Then they raise the veil again.

a tempo (Allegro moderato) ($\text{J}=80$)

kl. Tr.

50

mf

55

stacc.

This section consists of four staves. The top two staves are for strings (Violin I, Violin II, Viola, Cello) and the bottom two are for double basses. Measure 48 starts with a piano dynamic from the piano part. Measures 49-50 show eighth-note patterns in eighth time. Measure 51 begins with a forte dynamic. Measures 52-53 continue the eighth-note patterns. Measure 54 ends with a staccato dynamic.

Klar.

Hrn.

stacc.

This section includes staves for woodwind instruments (clarinet, bassoon) and brass instruments (horn). The woodwinds play eighth-note patterns. The brass instrument plays eighth-note chords. Measures 55-56 show eighth-note patterns. Measure 57 begins with a forte dynamic. Measures 58-59 continue the eighth-note patterns. Measure 60 ends with a staccato dynamic.

Wenn er zum zweiten Male fällt, sitzt Diamileh auf der einen, der Schah auf der anderen Seite des Raumes.
When the veil is dropped a second time, Djamilah is seen seated on one side of the room, the Shah on the other.

60

Klar.

Fag.

This section includes staves for woodwind instruments (clarinet) and brass instruments (bassoon). The woodwind instrument plays eighth-note patterns. The brass instrument plays eighth-note chords. Measures 61-62 show eighth-note patterns. Measure 63 begins with a forte dynamic. Measures 64-65 continue the eighth-note patterns.

65

Trpt. Hrn.

fff

Der Schah verlangt Wein zu trinken.
The Shah demands a drink of wine.

70

Schwer. ($\text{d} = 69$)

wuchtig
f r. H.

Etwas bewegter.

f energico

Hr. Vcl. Fag. Kb.

75

C-Kl.

f

Eine der Dienerinnen bringt eine Kanne und gibt sie Djamilah.
One of the woman servants brings a jug which she hands to Djamilah.

rit.

Ob.

f Str.

scherzando

80

Fag.

Diese reicht sie dem Schah.
Djamileh passes it to the Shah.

85

Andante. ($\text{♩} = 69.$)

Sehr gefühlvoll, ruhig.

Er trinkt.

Der Schah verlangt nach seiner Laute.
The Shah demands his lute.

Allegro moderato.

90

95

Djamileh soll tanzen.
He orders Djamileh to dance.

 $(\text{♩} = 96.)$

Die Dienerin bringt die Lante, gibt sie Djamileh, diese reicht sie dem Schah weiter. 105

The maid servant brings the lute, handing it to Djamileh who passes it on to

100

Kl. frei!

bd

pp

und steht auf.
the Shah.

Sie beginnt einen müden Tanz. Man fühlt, daß sie etwas erwartet und ungeduldig ist. Sie blickt nach hinten, suchend, erwartend.

Djamileh begins a languid dance. It is apparent that she is impatiently awaiting someone. She looks to the

Lento. ($\text{♩} = 66.$) 110 and expectantly.

Ob.

p Br. > Klav.

Harfe.

Fag.

p

rit.

*) **B.** Die Triole breit nehme

Kl.

120

125

130

pp Holz.

Fatimeh erscheint mit einem Korb voll Weintrauben und bietet sie dem Schah zum Kaufe an.
Fatimeh appears, carrying a basket of grapes and offers them to the Shah.

135

Viel schneller.

140 rit.

Allegretto. (♩ = 112.)

145

p Klav.

Fag. p staccato sempre

Musical score for orchestra and piano. The piano part consists of two staves. The top staff has a treble clef, and the bottom staff has a bass clef. The orchestra parts include strings, woodwinds (oboe, clarinet), and brass. Measure 146 starts with a forte dynamic. Measures 147-149 show eighth-note patterns in various voices.

150

Ob.
Kl. b
mf

Musical score for orchestra and piano. The piano part consists of two staves. The top staff has a treble clef, and the bottom staff has a bass clef. The orchestra parts include strings, woodwinds (oboe, clarinet), and brass. Measure 150 begins with a dynamic 'mf'. Measures 151-154 show eighth-note patterns in various voices.

accel. -

155

Der Schah will die Trauben kaufen und verlangt nach seiner
Geldschatulle.
The Shah wishes to buy them and orders his cashbox to be
brought him.
Allegro moderato.

f energico

Musical score for orchestra and piano. The piano part consists of two staves. The top staff has a treble clef, and the bottom staff has a bass clef. The orchestra parts include strings, woodwinds (oboe, clarinet), and brass. Measure 155 begins with a dynamic 'f'. Measures 156-159 show eighth-note patterns in various voices. The tempo is marked 'Allegro moderato' and 'f energico'.

Unterdessen flüstert Fatimeh Djamileh etwas zu und gibt ihr ein
Fläschchen, daß diese verbirgt.
In the meantime Fatimeh whispers a secret message to her lady and
unnoticed gives her a little vial; which Djamileh hides.

160

Fl.

Musical score for orchestra and piano. The piano part consists of two staves. The top staff has a treble clef, and the bottom staff has a bass clef. The orchestra parts include strings, woodwinds (flute), and brass. Measure 160 begins with a dynamic 'pp'. Measures 161-164 show eighth-note patterns in various voices.

Die Dienerin bringt die Schatulle; der Schah nimmt Geld heraus und gibt es Fatimeh.
A woman-servant brings the Shah his cash-box, who takes some money and gives it to Fatimeh.

marc. 3

165

f pesante

Fag. Bässe.

Musical score for orchestra and piano. The piano part consists of two staves. The top staff has a treble clef, and the bottom staff has a bass clef. The orchestra parts include strings, woodwinds (flute), and brass. Measure 165 begins with a dynamic 'f pesante'. Measures 166-170 show eighth-note patterns in various voices.

Fatimeh macht sich mit den Körben zu schaffen, um Djamileh noch eine Mitteilung zu machen.
Fatimeh busies herself with the basket, awaiting an opportunity to communicate another message to Djamileh.

KL FL.

Allegretto.

170

Ob. stacc.

p

(hoch.)

175

pp

Fatimeh wechselt einen Blick mit Djamileh und geht ab.

Fatimeh exchanges a comprehending look with Djamileh and leaves.

Allegretto.

180

f

heftig.

p

pp

Djamileh ist nun froh erregt, dem Schah gegenüber von geheuchelter Zärtlichkeit, und erklärt sich bereit, zu tanzen.
Djamileh is now happy and excited, feigning extreme tenderness to the Shah, she declares herself ready to dance.

185

pp

ppp

190

accel. cresc.

> >

195

Sie gibt den Dienerinnen Befehle, diese bringen Blumen und Tücher für Djamileh,
She gives orders to the servants. They bring her flowers and clothes..

200 Festes Zeitmaß. (Allegro energico) (♩ = 88)

Fl. Kl.

ff

205

Fl. Kl.

ff

- dann gehen sie ab.

sforzando - They then leave.

210

Djamileh beginnt zu tanzen.

Djamileh begins to dance.

Allegro. (♩ = 100-104.)

ob.

f

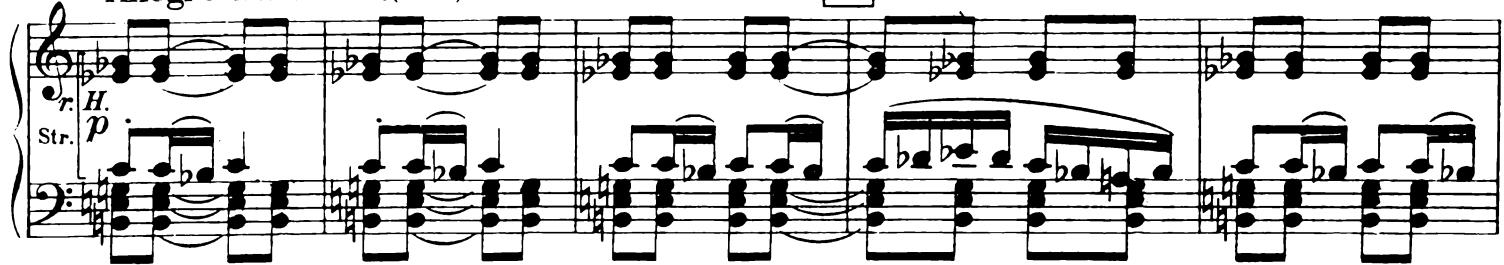
gr. Tr.

p Br. Fag.

215

Allegro moderato. (♩=84)

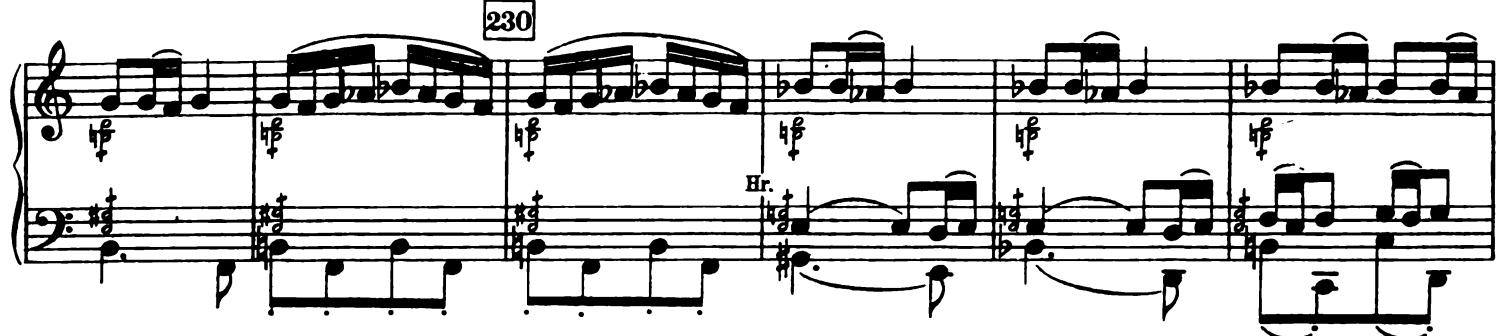
220



225



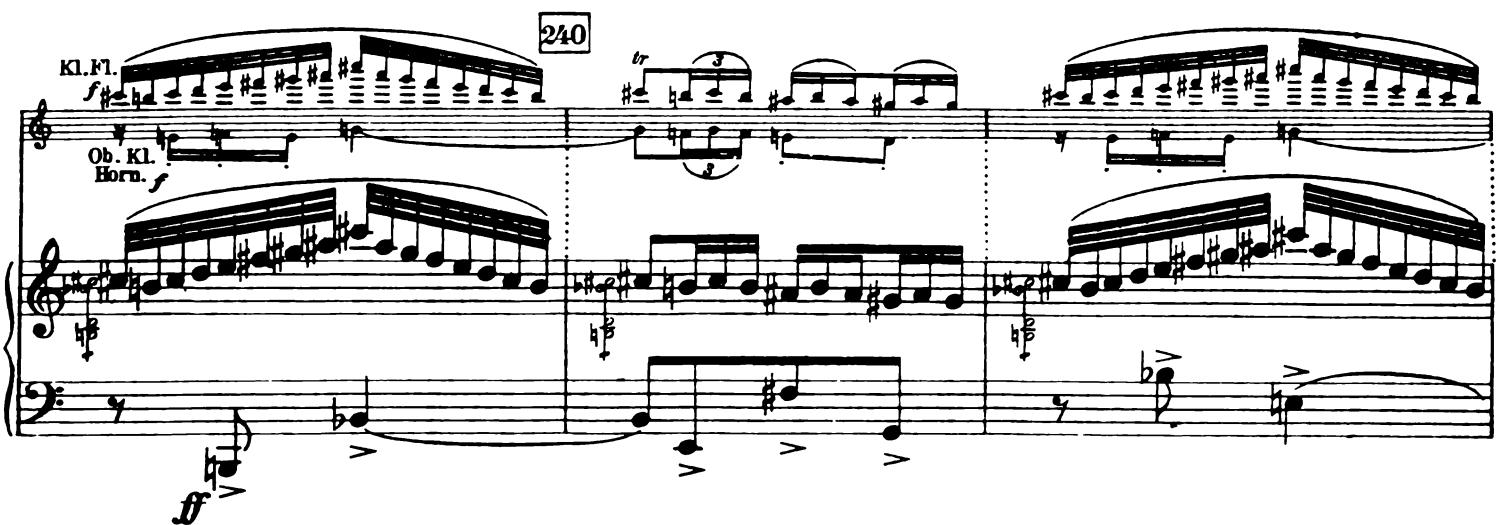
230



235



240



Trp.
rit.
3

245

Horn.

250

Pos.
p cresc.

Ob.

Trp. m.D.

Pk.

255

260

Während des Tanzes gießt sie unbemerkt einige Tropfen aus dem Fläschchen, das ihr Fatimeh zugesteckt hatte, über die Blumen.
During her dance she pours, unnoticed, a few drops of the oil upon the flowers.

Poco più mosso.

Hr. Trp. m.D.

ff

260

U. E. 6960.

tr. **265** tr.

Trpt. Pos. Tuba Bassoon

Sie unschmeichelte den Schah.

*With enticing gestures*Fast doppelt so langsam ($\text{d} = 96$)**270**

Klar. Solo Vi. Fl. Ob. cresc.

reicht ihm die Blumen,
*she presents the flowers to the Shah,***275** Noch mehr zurückhalten.

Ob. sehr zart Fl. cresc.

280 Er küsst die Blumen.*He kisses the flowers*

Vi. f Fl. p Bassoon

und schläft ein.
and then sinks down, overcome by
the poisonous fumes, and falls asleep.

Vorsichtig lauscht sie seinem Atem, - -
Djamileh listens carefully to his breathing.

285

tiefem Schlummer liegt, - - dann deckt sie ihn mit einem Tuche zu.
in a profound slumber,
covers him with a cloth.

295

300

Fatimeh erscheint vorsichtig im Hintergrund, und läßt den schönen Abbaschan eintreten.
Fatimeh appears cautiously in the background. Djamileh gives her a sign, whereupon
Fatimes raises the curtain and allows the beautiful Abbaschan to enter.

305

Leidenschaftliche Begrüßung, - -
The lovers embrace passionately

310

- plötzlich bemerkt er den verhüllten Körper des Schah. Seine Eifersucht erwacht.
suddenly Abbaschan becomes aware of the cloth-covered body of te Shah. 315 His jealousy is aroused.

320

Sie scheut davor zurück.
She shrinks with fright.

Er verlangt, Djamilah solle den Schah töten.
Ob. He demands, that Djamilah put the Shah to death.
Kl. tr.

325 Abbaschan wird drängender.
Abbaschan becomes more and more persistant. accel.

330

Djamilah stößt ihn von sich.
Whereat Djamilah repulses him staggering from her.

tr. tr. tr. tr.

335

In diesem Augenblick erwacht der Shah.
At this moment the Shah awakes and peeks
from beneath his cover.

340

f pesante

Fag.

p rit.

Er kriecht nach hinten
He creeps to the background

Langsam.

stürzt sich auf Fatimeh
pounces upon Fatimeh, who is standing watch,

345

ff(energisch)

ff

und zwingt sie, mit einem Messer drohend, ihm zu folgen. Er stößt sie auf den Platz, wo
and threatening her with a knife, forces her to obey him. He pushes her to the place,

Allegretto.

350

pp(ängstlich)

fff heftig

355

er früher gelegen hatte, deckt sie mit einem Tuche zu und nimmt ihren früheren Platz am Vorhang ein. Die Szene im Vordergrund
where he had just been lying, covers her with the cloth, and takes up her former position in the background. Hidden by the curtain, he

f

mf

360

wird immer erregter, Abbaschans Leidenschaft drohender.

watches the scene before him. The action in the foreground becomes more animated, Abbaschans passion becomes more and more threatening.

f

365 Schließlich stürzt sich Abbaschan auf
With a sudden resolve he rushes upon

Klar. Br.
Fl.
Hr.
Trpt. Fag.
Tuba
Bassoon

f tr. p.

den vermeintlichen Schah und ersticht ihn durch das Tuch.
the supposed Shah and stabs him through the cover.

Hr.
Trpt. Fag.
Tuba
Bassoon

ff f ff

370

ff f ff

380

Nun bricht in Djamileh eine völlige Umkehr der Gefühle aus.
kl. Tr. Immediately Djamilehs feelings undergo a marked change.

375

pp Kl.
pp
p
gr. Tr. Tamtam.

385 Sie haßt nun Abbaschan und weist ihn ab. Aber durch ihren Widerstand wächst seine Liebeswut immer mehr.
She hates now Abbaschan and rejects his advances. But her antipathy only serves to inflame him to more strenuous outburst of passion.

(♩ = 100)

Hrn.
kl. Tr.

390

Sie wehrt sich gegen seine immer leidenschaftlicheren Umarmungen, weicht zurück; er taumelt und verfängt sich in ihrem
Striving to overcome her resistance, he stumbles and is caught as in a noose in her mesh-like girdle. No longer master of her senses,

395

Holz.

ff

stringendo 400

Gürtel wie in einer Schlinge. Nicht mehr Herrin ihrer Sinne, zieht sie die Schlinge zusammen und erdrosselt Abbaschan.
she draws the noose together and strangles him.

405

Sie deckt den Leichnam zu - - - und beginnt wie ein gefangenes Tier den Raum zu durchmessen.
She covers the dead Abbaschan with a cloth and moves furtively in the room like a captive animal.

410 Allegro. (♩=126)

p Schlagwerk.

415



420



Ihr Tanz drückt wahnsinnige Erregung aus. Sie scheint den Schrecken des eben Geschehenen nochmals zu durchleben.
Her dance gives vent to her extreme emotional excitement. She seems to relive the horrors of the scene just past.

Allegro rubato.

425



430



accel.

435



Appassionato.

440



445

Plötzlich verläßt der Schah, der
Suddenly the Shah, who, hidden

450

alles, durch den Vorhang verborgen, mit angesehen hat, seinen Platz und tritt hervor.
by behind the curtain has witnessed the foregoing events, enters the scene.

455

Djamileh bleibt entgeistert stehen.
Djamileh is caught in a daze attitude as if transfixed.

Rit.

460

grell.

Schlgw. cresc.

Pauke. f

U. E. 6960.

26 Der Schah geht an ihr vorbei.
The Shah passes her by.

Djamileh stürzt ihm
She falls at his

Pesante.

Trpt. *ff*
Pos. >> >
Fag. >> >
zu Füßen - feet - sucht sich ihm zu nähern - and seekes to touch the hem of his garment.

465

Cello Solo. *espr.* Kl.

467

zeigt äußerste Hingabe.
Extreme affection is expressed in her attitude.

Vl. Solo
Klav. *espr.*
Fl. *espr.*

470

Ob. Vl. Solo. *espr.* Tba.

471

Kl. *espr.* Hr. *cresc.* *espr.* Tba.

475

Der Schah nimmt den gleichen Platz ein, wie zu Beginn
The Shah resumes his seat as at the beginning. With a

Allegro moderato. ($\text{♩} = 80$)

des Spiels...weist mit einer kurzen Geberde Djamilieh ihren Platz an. Sie folgt willenlos.
curt decisive gesture he indicates her former place.

480

485

Es ist alles wie zu Beginn.

490 *Every thing is as at the beginning.*

Allmählich langsamer werden.

Völlige Ruhe auf der Szene.

Complete calm prevails over the scene.

Oh.

Kl. *p*

ritard.

495

This section shows two staves. The top staff is for the piano (C-kl.) and the bottom staff is for the basso continuo. The piano part consists of eighth-note chords. The basso continuo part has sustained notes with grace notes. The instruction 'ritard.' is at the top, and the page number '495' is in the top right corner.

Kl. Fl.

a tempo

This section shows two staves. The top staff is for the piano (Kl. Fl.) and the bottom staff is for the basso continuo. The piano part has eighth-note chords. The basso continuo part has sustained notes with grace notes. The instruction 'a tempo' is in the top right corner.

Der Schah klatscht in die Hände. Die Dienerinnen kommen, er winkt.
The Shah claps his hands. The servants come. He gives a command.

500

This section shows two staves. The top staff is for the basso continuo and the bottom staff is for the strings. The basso continuo part has sustained notes with grace notes. The strings part includes dynamics: forte (f) for the bassoon (Bassoon), piano (p) for the cello (Vlc.), and a dynamic marking with a downward arrow for the bassoon. The page number '500' is in the top center.

Die Dienerinnen heben den Schleier in die Höhe.

The servants rise the veil in the foreground square across the stage and remain standing motionless.

505

This section shows two staves. The top staff is for the basso continuo and the bottom staff is for the harp (Harfe.). The basso continuo part has sustained notes with grace notes. The harp part has sustained notes. Dynamics include piano (p) for the bassoon, forte (f) for the bassoon, piano (p) for the bassoon, and piano (pp) for the bassoon. The page number '505' is in the top right corner.

Der Vorhang schließt sich.
The curtain falls.

This section shows two staves. The top staff is for the basso continuo and the bottom staff is for the tam-tam (Tamtam). The basso continuo part has sustained notes with grace notes. The tam-tam part has sustained notes. Dynamics include piano (p) for the bassoon, forte (f) for the bassoon, piano (p) for the bassoon, and piano (pp) for the bassoon. The page number '505' is in the top right corner. The date '25. 31. Juli 1920.' is in the bottom right corner.