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„DER WUNDERBARE MANDARIN“

LE MANDARIN MERVEILLEUX / THE WONDERFUL MANDARIN

Béla Bartók, op. 19

Allegro (♩ = 120)

1. 2. a 2
ff
3.
ff
1. 2.
3. ff

3 Flauti

3 Oboi

3 Clarinetti
in Sib

3 Fagotti

4 Corni
in Fa

3 Trombe
in Do

3 Tromboni
Tuba

Timpani

Tambour picc.

Celesta

Arpa

Pianoforte

Organo

Allegro (♩ = 120)

Violino I

Violino II

Viola

Violoncello

Contrabasso

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Fl.

Ob.

Cl. in Sib

Fg.

Trb. in Do

Trbn.

Tamb. picc.

Pft.

Vl. I

Vl. II

1. 2.

3.

Fl.

Ob.

Cl. in Sib

Fg.

Trb. in Do

Trbn.

Tamb. picc.

Pft.

Vl. I

Vl. II

W. Ph.V. 304

(♩. = 112)

Fl.

Ob.

Cl. in Sib

Fg.

Trb. in Do

Trbn.

Tamb. picc.

Pft.

Vl. I

Vl. II

(♩. = 112)

W. Ph.V. 304

Fl.

Ob.

Cl. in Sib

Fg.

Cor. in Fa
1. *p*
2. *cresc. molto*
3. *bouché p cresc. molto*

Trb. in Do
cresc.

Trbn.
1.2. *cresc.*
3. *pp VII gliss.*

Tamb.picc.

Pft. *cresc.*

VI. I

VI. II

Vla.

poco allargando -

Fl.

Fg.

Cor. in Fa

Trbn.

Tamb. gr.

Xyl.

Pft

Vl. I

Vl. II

Vla.

Vlc.

Cb.

muta in Ottavino

sempre simile

sf

p

f

1. Fl. 1. *ff*

2. Fl. 2. *ff*

Ob. *ff* a. 3.

Cl. in Re 2. *ff*

Cl. in Sib 1. 3. a. 2. *ff*

Fg. 1. 2. *ff*

Cor. in Fa 1. 3. *ff*

Trb. in Do 1. *ff*

Trbn. 2. *ff*

Tamb.gr.

Xyl. *mf*

Pft. *ff*

Vi. I. *ff*

Vi. II. *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

- ♩ = 106

13

Ott.

Fl.

Ob.

Cl. in Re

Cl. in Sib

Fg.

Cor. in Fa

Trb. in Do

Trbn.

Tamb. picc.

Tamb. gr.

Xyl.

Pft.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

1.3.

2. + +

senza sord.

con sord.

mf

f

f

f

f

- ♩ = 106

4 **Meno mosso** (♩. = 100)

Ott.

Fl.

Ob. *a 3*

Cl. in Re *2.*

Cl. in Sib *1. 3. a 2.*

Fg. *mf*

Cor. in Fa *1. 3.*

Trb. in Do *2. 3.*

Trb. *mf - ff*

Tb. *mf - ff*

Tamb. picc. *tr.*

Tamb. gr. *cresc.*

Xyl. *g.*

Pft. *g.*

Org. *g.*

VI. I

VI. II

Vla.

Vic.

Cb.

4 **Meno mosso** (♩. = 100)

Ott.

Fl.

Ob. *a 3*

Cl. in Re *2.*

Cl. in Sib *1.3. a 2*

Fg. *f*

Cor. in Fa *1.3. a 2*, *ff*

Trb. in Do *2.*, *4.*, *f*, *cresc.*

Trbn.

Tb. *gliss.*, *gliss.*, *gliss.*, *ff*

Tamb. picc. *mf*, *f*, *mf*

Tamb. gr. *sempre cresc.*

Xyl.

Pft.

Org. *b.*

VI.I

VI.II

Vla.

Vlc.

Cb.

- al - [5] Tempo I (♩. = 112)

Ott.

Fl.

Ob. *a 3*

Cl. in Re *2.*

Cl. in Sib *1.3. a 2.*

Fg. *1. 2.3.*

Cor. in Fa *1.3. a 2. 2.4. a 2.*

Trb. in Do *senza sord. f cresc.*

Trbn. *gliss. VII VII*

Tb. *mf > ff*

Tamb. picc. *mf cresc. ff*

Tamb. gr.

Cassa gr. *CFPNC.*

Cinelli *col legno*

Xyl.

Pft.

Org.

VI.I *gliss. sul II*

VI.II *gliss. non div.*

VI.a.

VI.c.

Cb. *ff*

Ott.

Fl.

Ob.

Cl. in Re

Cl. in Sib

Fg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

Tamb.picc.

Tamb.gr.

VI. I

VI. II

Vla.

Vlc.

Cb.

2. 13. 1. 2. 13. a 2 2. 4. a 2

sf > *p cresc.*

sf > *p cresc.*

sf > *p*

f *cresc. molto*

f *div.*

sf *f* *sf* *sf* *sf* *sf*

Ott. *f* muta in Fl. III

Fl. *f*

Ob. *f* muta in Cor. ingl.

Cl. in Re *f*

Cl. in Sib *f* muta in Clar. basso in Sib

Fg. *mf dim.*

Cor. in Fa *ff* *f* *1. p*

Trb. in Do *1. 2. 3. p cresc.*

Trbn. *cresc.*

Tb. *p cresc.*

Tamb. gr. *5 8 p*

VI. I div. *cresc.*

VI. II *cresc.* *div.* *uniz. pizz.*

Vla. div. *cresc.* *pizz.* *arco*

Vlc. *cresc.* *pizz.*

Cb. *f*



Vorhang / Rideau / Curtain rises

6

muta in Clar. basso in La

Cl. basso in Sib

Cor. in Fa

Trbn.

Pft.

Vla.

Vlc.

Cb.



I. Strolch durchstößert seine Ta-
Un vagabond retourne ses poches
 Ist tramp goes through his pock-

Cor. ingl.

Timp.

Pft.

Vla.

Vlc. div.

Cb. div.

schen nach Geld...
pour y trouver de l'argent...
ets looking for money...

Ob. 1. Δ
Cor. ingl. Δ
Fg. 3. Δ 1.2. Δ
Cor. in Fa 2. Δ 4. Δ
Timp. *tr* *poco sf* *poco sf*
Cassa gr. *pp*
Vla. 5 5
Vlc. div. *sf mp* *sf mf*
Cb. div. unis. *sf mp* *sf mf*

Detailed description of the musical score: The score is for measures 1 through 4. The woodwinds (Ob., Cor. ingl., Fg., Cor. in Fa) play melodic lines with accents (Δ) and dynamic markings like *sf* and *mf*. The strings (Vla., Vlc. div., Cb.) provide harmonic support with chords and dynamics such as *pp*, *sf mp*, and *sf mf*. The timpani and cymbals play a rhythmic pattern with trills and *poco sf* dynamics.

...ohne Erfolg
...en vain
... without success

7

Ob. *mf* *f*

Cor. ingl. *mf* *f*

Cl. in Sib 1. *f* 2. *f* *mf*

Fg. *f* *f*

Cor. in Fa 2. *p* *cresc.* *f* 3. *p* *cresc.* *f* 4. *p* *cresc.* *f*

Timp. *tr* *poco cresc.* *mf* *dim.*

Cassa gr. *mf* *mf*

Pft. *ff*

Vla. *mf*

Vlc. div. *cresc.*

Cb. *cresc.*

II. Strohch durchsucht die Schublade des Tisches, ...
Le deuxième vagabond fouille les tiroirs de la table, ...
2nd tramp rummages in the drawer of the table, ...

1.2. 8

Fg. *mf* *tr* *simile*

Timp. *tr* *mf*

Cassa gr. *p*

Pft. *mf* 8

Vl. I *sempre f*

Vla. *sempre f*

Vlc. *sempre f*

Cb. *sempre f*

1.2. a 2

Fl. 1. 2.

Ob. 2.

Cl. in Sib 1. 2.

Fg. 1.2. a 2

Timp. *tr*

Cassa gr. $\frac{9}{8}$ $\frac{6}{8}$

Pft. $\frac{9}{8}$ $\frac{6}{8}$

Vl. I *sf*

Vla. *sf*

Vlc. *sf*

Cb. *sf*

...findet keines.
...également en vain
...finds no money.

9

1.2. a 2 b.

Fl.

Ob. 1. 2.

Cor ingl.

Cl. in Sib 1. 2.

Fg. 1.2. 3. *sempref*

Timp. *tr*

Cassa gr.

Pft. *f*

9

Vi. I *sf*

Vla. *sempref*

Vic.

Cb.

ihm energisch, sich an das Fenster zu stellen und Männer von der Straße heraufzulocken, die ausbrutalement de se mettre à la fenêtre pour aguicher les passants qu'ils dépouilleront.
her to stand by the window to lure men in 10 from the street for the tramps to rob.

Cl. in Sib. 1.2. #

Fg.

Trbn. 3. ^
cresc.

Tb. ^
cresc.

10

VI.I

VI.II

Vla.

Vlc.



geraubt werden sollen.

Cl. in Sib. 9

Fg. 9

Cor. in Fa 9

Trbn. 3. b ^
1.3. b ^ b ^

Tb. ^

1.2.

VI.I 9

VI.II 9

Vla. 9

Vlc. 9

allargando - - - al - - - A(-B)

Cl. in Sib.

Flg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

VI. I

VI. II

Vla.

Vlc.

allargando - - - al - - - sul IV - - - A(-B)

Das Mädchen widersetzt sich.
 La fille refuse d'abord.
 The girl refuses.

Meno mosso $\text{♩} = 100$
 rit. molto

11 a tempo ritard.

Ob. *ff* *mf*

Cor. ingl. *f* *mf*

Cl. in Sib
 1. 2. *ff* *mf*

Cor. in Fa
 1. 3. a 2. *ff* *mf* con sord.
 2. 4. a 2. *ff* *mf* con sord.

Trb. in Do
 1. 2. *ff* *mf*
 3. *f* *mf* con sord.

Trbn.
ff *f* *p* con sord. *p*
 con sord. *f* *p* con sord. *p*

Meno mosso $\text{♩} = 100$
 rit. molto

11 a tempo ritard.

VI. I *ff* *ff*

VI. II *ff* *p*

VIa. *ff*

Vlc. *ff* *p*

a tempo ritard. - - - 12 a tempo

Fl. 1. *f* 2. *f* a 2.

Ob. 1. *mf* < *f* 2. *mf* < *f*

Cor. ingl. *mf* < *f* *mf* < *f*

Cl. basso in La *mf* < *f* *mf* < *f*

Fg. 1. 2. *mf* < *f* 3. *mf* < *f*

Cor. in Fa 1. *f* 2. *f* 3. *f* > *p* senza sord. 2. *f* 4. *f*

Trb. in Do 2. *p*

Trbn. 2. *f* 3. *f*

VI. I *f* 12 a tempo

Cb. *f*

Die drei Stroche wiederholen den Befehl. Das Mädchen gibt unwillig nach und geht
Les Vagabonds r'itèrent leur ordre. La fille y consent à regret et avec beaucoup d'hésitation.
The three tramps repeat the command. She agrees unwillingly and goes hesitatingly

allargando - - (♩ = 160) Vivo (♩ = 126)

(a 2) E

Fl. *p* *cresc.* *f*

Ob. *p* *cresc.* *f*

Cor. ingl. *p* *cresc.* *f* (1.2.) *muta in La* *p*

Cl. in Sib *p* *cresc.* *f*

Cl. basso in La *p* *cresc.* *f*

Fg. *p* *cresc.* *f* *mf cresc.* *f*

Cor. in Fa *cresc.* *mf cresc.* *f* *ff f*

Trb. in Do *mf* *cresc.* *f* *pp*

Trbn. *mf* *cresc.* *f* *mf* *pp*

Tb. *mf* *cresc.* *f* *mf* *pp*

Cassa gr. *mf* *pp* *f* *mf* *p*

allargando - - (♩ = 160) Vivo (♩ = 126)

Vl. I *cresc.* *ff* *mf dim.*

Vl. II *mf* *cresc.* *f* *mf dim.*

Vla. *mf* *cresc.* *f*

Vlc. *mf* *cresc.* *f*

Cb. *mf* *cresc.* *f*

38

zögernd zum Fenster.
sitation s'installe à la fenetre.
to the window.
calmandosi - - (♩ = 96) ♩ = 116

(1. Lockspiel)
(1er jeu de séduction)
(1st decoy game)

Moderato

13 Rubato

Cl. in La

Cl. basso in La

Fg.

Cor. in Fa

Trbn.

Tb.

VI. I

Vlc.

1. *pp*

2. 4. *p*

12. *ppp*

pp

colla parte

Moderato

calmandosi - - (♩ = 96) ♩ = 116

13 Rubato

Cl. in La

Cl. basso in La

Vlc.

poco rit. a tempo

14 agitato (quasi più mosso)

(1. in La

Cl. basso in La

Vlc.

a tempo poco rit. - -

a tempo

agitato (come sopra)

1. *cresc.* 2. *f*

Cl. in La

Cl. basso in La

Vlc.

a tempo poco rit. a tempo

sempre piu agitato

15

Cl. in La

Cl. basso in La

Vlc.

Sie erblickt einen Mann - - - - -
 Elle aperçoit un homme - - - - -
 She sees a man - - - - -

Cl. in La

Cl. basso in La

Fg.

Cor. in Fa

Timp.

Vlc.

2. 4. con sord. *pp*

schon kommt er die Treppen herauf.
le voilà qui monte déjà l'escalier.
 already he is on the stairs.

16 Più mosso (♩ = 150)

1. stacc.

Ob.

2. stacc.

Cor. ingl.

1. *p*

Cl. in La

2. *p*

3. *p*

Fg.

1. 2. stacc.

3. *p*

Trbn.

1. 3. con sord.

mp

marcato, stacc.

Timp.

p

Pft.

p

16 Più mosso (♩ = 150)

div. col legno

Vl. I

p

div. col legno

Vl. II

p

col legno

Vla. div.

p

col legno

Vlc.

non div. col legno

p

non div. col legno

Cb.

p

Die Strolche verbergen sich.
Les vagabonds se cachent.
The tramps hide.

poco string. - - - -

Ob.

Cor. ingl.

Cl. in La

Fg.

Trbn. 1.3.

Timp.

Cassa gr. p

Pft. sempre simile

Vl. I cresc.

Vl. II cresc.

Vla. div. cresc.

Vlc. cresc.

Cb. cresc.

Ob. 1.

Cor. ingl. 1.

Cl. in La 1. stacc. p

Cl. basso in La 1. stacc. p

Fg.

Cfg. mp

Cor. in Fa 2. con sord. mf

Trbn. 1.3.

Timp.

Cassa gr.

Pft.

Vl. I

Vl. II

Vla. div.

Vlc.

Cb.

Detailed description: This is a page of a musical score for orchestra, measures 42 and 43. The score is written for various instruments including woodwinds, brass, percussion, and strings. The woodwinds (Ob., Cor. ingl., Cl. in La, Cl. basso in La) play melodic lines with staccato articulation. The brass (Cor. in Fa, Trbn.) play harmonic support. The percussion (Timp., Cassa gr., Pft.) provide rhythmic accompaniment. The strings (Vl. I, Vl. II, Vla. div., Vlc., Cb.) play a steady accompaniment pattern. The score includes dynamic markings such as *mp*, *p*, and *mf*, and articulation like *stacc.* and *con sord.*. The key signature has one sharp (F#) and the time signature is 4/4.

1. 1.2. a 2

Ob. *p cresc.*

Cor. ingl.

Cl. in La 1. 1.2. a 2

Cl. basso in La *p cresc. sfacc. cresc.*

Fg.

Cfg. *cresc.*

Cor. in Fa 2. 2.4. a 2 (con sord.)

Trbn. 1.3. *cresc.* *mf cresc.*

Timp.

Cassa gr.

Pft. *Gliss.*

Vi. I

Vi. II

Vla. div.

Vlc.

Cb.

Der alte, schäbige Kavalier tritt ein, - - macht komische Liebesgebärden.
 C'est un pauvre vieux galant: il entre, - - gesticule comme un amoureux transi.
 The shabby old rake enters, - - makes comic gestures of love.

17 Comodo (♩ = 96)

Ob. 1. *f* > *p* *f* *mf* *mf* *sf*

Cor. ingl. *f* > *p* *f* *mf* *sf*

Cl. basso in La *f* > *p* *f* *mf* *sf*

Fg. *f* > *p* *f* *mf* *sf*

Cfg. *f* > *p* *f* *mf* *sf*

Cor. in Fa 1.3. senza sord. *f* > *p*

Trb. in Do 1. con sord. (con sord.) 2.3. con sord.

Trbn. *mf* > *p* IV. *p* *mp* *p* *mp* *pp* *p* *gliss.* *gliss.* *gliss.* *gliss.*

Tb. *mf* > *p* IV. *p* *mp* *p* *mp* *pp* *p* *gliss.* *gliss.* *gliss.* *gliss.*

Timp. *mf* *pp* *p*

Cassa gr. *pp*

Pft. 17 Comodo (♩ = 96) *ff*

Più lento (♩ = 66)

Ob. *sf sf f*

Cor. ingl. *sf sf f*

Cl. basso in La *sf sf*

Fg. *sf sf f*

Cfg. *sf sf*

Cor. in Fa 2. 4. *f*

Trb. in Do 1. 2. 3. (corno sord.) *f*

Trbn. VI. *sf sf* *gliss.*

Tbn. *mp mf*

Timp. *mp mf*

Cassa gr. *p*

Vla. *f* *molto vibr.*

Vlc. *f espr.*

Più lento (♩ = 66)

Detailed description: This page of a musical score, numbered 45, is for the first four measures of a section. The tempo is marked 'Più lento' with a quarter note equal to 66 beats per minute. The score is arranged in a standard orchestral layout. The woodwinds (Oboe, English Horn, Bassoon, Flute, Clarinet in F) and strings (Trumpet, Trombone, Tuba, Timpani, Snare Drum) are in the upper half, while the Violin and Viola are in the lower half. The key signature has one sharp (F#), and the time signature is 3/4. The score includes various dynamic markings such as *sf* (sforzando), *f* (forte), *mp* (mezzo-piano), and *p* (piano), as well as performance instructions like *gliss.* (glissando) and *molto vibr.* (molto vibrato). The woodwinds and strings play melodic lines, while the percussion provides rhythmic support. The Viola part begins with a *f* dynamic and *molto vibr.* instruction, and the Violin part begins with a *f espr.* instruction.

Das Mädchen:
 „Hast du Geld?“
 La fille demande:
 «As-tu de l'argent?»
 Girl:
 "Got any money?"

Der alte Kavalier:
 „Geld ist nebensächlich, - - - -
 Le vieux galant:
 «L'argent n'est qu'accessoire, - - - -
 The old rake:
 "Never mind money; - - - -"

poco ritard.

Comodo
(♩ = 96)

18

1.

Fl. *p*

Cor. ingl. *mf*

Cl. in La *f* *mf* *p* *p*

Cl. basso in La *f* *mf* *p* *p*

Fg. *p*

Cfg. *p* muta in Fg. 3

Cor. in Fa *f* *mf* *p*

Timp. *mf*

poco ritard.

Comodo
(♩ = 96)

18

Vl. I *f* *mf* *p* *mf*

Vl. II *f* *mf* *p* *mf*

Vla. *f* *mf* *p* *mf* pizz. *p*

Vlc. *f* *mf* *p* *mf* pizz. *p*

Ch. *f* *mf* *p* *mf* (arco) *p*

- Hauptsache ist Liebe!⁶⁶
 - l'essentiel, c'est l'amour!⁶⁷
 - what matters is love."

molto rit. a tempo

Fl. 1.

Ob. 1.

Cor. ingl.

Cl. in La 1.

Cl. basso in La

Fg. 1.

Tamb. picc.

molto rit. a tempo

VI. I col legno

VI. II col legno

Vla. col legno

Vlc. col legno

Cb. pizz.

rall. molto quasi a tempo (♩ = 84)

1.

Fl.

Ob.

Cor. ingl.

Cl. in La

Cl. basso in La

Fg.

Trbn.

Tamb. picc.

rall. molto quasi a tempo (♩ = 84)

VI. I

VI. II

Vla.

Vlc.

Cb.

in modo ord.

molto rit. [19] a tempo (♩ = 92-96)

Fl. 1. 2. 3. *mf*

Ob. 1. *mf*

Cl. in La *mf*

Fg. *mf* *mf* *p*

Trb. in Do con sord.

Trbn. 1. *f* 2. 3. con sord. *f*

Tb. con sord. *f*

Timp.

Tamb. picc. $\frac{3}{4}$ *p* *f* $\frac{4}{4}$

Arpa *p* *sf* *pp* *sf*

molto rit. [19] a tempo (♩ = 92-96)

VI. I *sf* *p* *sf* *pp* *sf*

VI. II *sf* *p* *sf* *pp* *sf*

Vla. *sf* *p* *sf* *pp* *sf*

Vlc. *sf* *p* *sf* *pp* *sf*

Cb. *sf* *p* *sf* *pp* *sf*

Er wird immer zudringlicher - - - - -
Il devient de plus en plus pressant
 He becomes more and more importunate - - - - -

Fl. *f*

Ob. *f*

Cl. in La *f*

Fg. *mf* *f*

Cor. in Fa *f*

Arpa *p* *sf*

Vl. I *p* *sf* arco

Vl. II *p* *sf* arco

Vla. *p* *sf*

Vlc. *p* *sf* arco

Cb. *p* *sf* arco

molto ritard. - - - al 20 Lento (♩ = 58)

Fl. muta in Ottavino

Ob.

Cl. in La muta in Mi

Cl. basso in La

Fg. 1. 2. *mf* a 2. *a 3.*

Cor. in Fa 2. 4. *f* 1. VI. *p* *grise* *p* *simile*

Arpa

Pft. *p*

molto ritard. - - - al 20 Lento (♩ = 58)

VI. I *pizz.* *p* *pizz.* *poco sf*

VI. II *pizz.* *p* *pizz.* *poco sf*

Vla. *pizz.* *p* *pizz.* *poco sf* *Due Soli*

Vic. *pizz.* *p* *arco* *pizz.*

Cb. *pizz.* *p* *arco* *pizz.*

*red. * red. * sempre simile*

muta in
Clar Sib

Cl. in La

Cl. basso in La

Fg. *a 3*

Cor. in Fa

Trbn.

Pft.

VI. I

VI. II

Vla.

Vlc.

Cb.

1. *f*

muta in
Clar. II Sib

p *p* *pp* *pp* *pp* *pp*

f *mf*

f *f* *f* *f* *f* *f*

VI.
triso
pp

Detailed description: This page of a musical score, numbered 52, contains measures 1 and 2. The score is for a woodwind and string ensemble. The woodwinds include Clarinet in La (Cl. in La), Clarinet Bass in La (Cl. basso in La), Bassoon (Fg.), Cor Anglais in Fa (Cor. in Fa), and Trumpets (Trbn.). The strings include Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The woodwinds play a melodic line with various dynamics including *f*, *p*, *pp*, and *mf*. The strings provide harmonic support with chords and moving lines. A key signature change is indicated by the instruction *muta in Clar. II Sib*. The bassoon part is marked *a 3*. The trumpets have two parts, with the first part marked *pp* and the second part marked *VI. triso pp*. The strings are marked with *f* and *mf*.

poco a poco accelerando

Ob. *mf* *cresc.* *f*

Cor. ingl. *mf* *cresc.*

Fg. *a 3* *mf* *cresc.*

Cor. in Fa *1. 3. con sord.* *a 2* *f* *cresc.*
2. 4. con sord. *a 2* *f* *cresc.*

Trbn. *p* *con sord.* *f* *con sord.* *cresc.*

Tb. *f* *con sord.* *cresc.*

Vl. I arco *sul IV.* *mf* *arco* *poco a poco accelerando*

Vl. II *arco* *p* *cresc.*

Vla. *arco* *p* *cresc.*

Vlc. *arco* *p* *cresc.*

Cb. *arco* *p* *cresc.*

Ob. *a 2*

Cor. ingl.

Fg. *a 3*

Cor. in Fa
1. 3. *s. sord. mf*
2. 4. *senza sord. mf*

Trbn. *senza sord. mf*
gliss. sim. f

Tb. *f*

Vl. I *f*
sul IV *ff*

Vl. II *f* *ff*

Vla. *non div. f*
tr *tr* *tr* *tr* *ff* *tr* *tr* *tr* *tr*

Vlc. *f* *ff*

Cb. *f* *ff*

Die drei Strolche springen schließlich aus ihrem Verstecke hervor, ergreifen den alten Kava-
 Finalement les trois vagabonds surgissent de leur cachette, se saisissent du vieux beau et le jet-
 The three tramps finally leap out from their hiding place, seize the old rake and throw him out.

21 **Vivace** (♩. = 132-120)

Ott.

Fl.

Ob.

Cor. ingl.

Cl. in Mib

Cl. in Sib

Fg.

3. muta in Cfg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

Cin. col legno

Cassa gr.

21 **Vivace** (♩. = 132-120)

VI. I non o div.

VI. II non o div.

Vla.

Vlc.

Cb.

lier und werfen ihn hinaus. Sie wenden sich zornig an das Mädchen und nötigen es, abermals an
tent dehors. Puis ils se retournent en furcur vers la fille et la contraignent à reprendre son
They turn angrily to the girl and force her to go to the window again.

musical score for orchestra and strings, measures 1-3. The score includes parts for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. ingl.), Clarinet in B-flat (Cl. in Bb), Clarinet in C (Cl. in C), Bassoon (Fg.), Horn in F (Cor. in Fa), Trumpet in D (Trb. in D), Trombone (Trbn.), Tuba (Tb.), Tambourine piccolo (Tamb. picc.), Cymbal (Cin.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello (Vic.).

Key features of the score include:

- Tempo and Dynamics:** The music is marked *ff* (fortissimo) throughout. The Flute part includes a *muta in Fl. grande* instruction at the beginning.
- Instrumentation:** The woodwinds and strings play complex rhythmic patterns. The bassoon part includes a *muta in Sib* instruction.
- Rehearsal Marks:** Rehearsal marks 1.2., 1.8., and 2.4. are present. The 1.8. mark is accompanied by a *ff* dynamic.
- String Parts:** The Violin and Viola parts feature intricate sixteenth-note passages with *dim.* (diminuendo) markings.
- Other Details:** The score includes various articulations such as accents and slurs, and a *f* (forte) dynamic for the Trombone part.

das Fenster zu gehen.
poste à la fenêtre

1. 1.2. *f* *dim.*

1.2. *p*

1.3. Clar. III muta in Cl. basso in La

1.2. *f* *dim.* *p* *pp*

1.3. 2.4. *con sord.* *mf* *pp*

Timp. *p*

Tamb. picc. *f* *mf*

VI. I *p*

VI. II *p*

Vla. *con sord. div.* *p*

(2. Lockspiel)
(2ème jeu de séduction)
(2nd decoy game)

1.2. 22

Fl. *p* *pp*

Cl. in Sib 1. *p* 6

Cor. in Fa 2.4. (con sord.) *pp* *pp*

Timp. *pp* *ppp*

Tamb. picc. *p*

Vlc. 22 con sord. *p* *pp*

Cb. con sord. *pp*

poco rit. a tempo (♩ = 100) rit. al -

1. Flatterzunge *pp*

2. *fp* *pp*

Fl. *fp* *pp*

Cl. in Sib 6 6 6 6 6 6 3 3 3 6

Cl. basso in La *pp*

Fg. *p* *pp*

Cor. in Fa 2.4. (con sord.) *pp* senza sord. *p* con sord. *pp*

Timp. *ppp*

Pft. *poco sf* *p* *pp* *p*

Vlc. poco rit. a tempo (♩ = 100) rit. al - *pp*

Cb. *p* *pp*

$\text{♩} = 80$ poco rit. - - al $\text{♩} = 69$

Fl. 1. *fp* *pp* *fp* *pp*

Fl. 2. *fp* *pp* *fp* *pp*

Cl. in Sib 1. *sf* *sf*

Cl. in Sib 2. *sf* *sf*

Cl. basso in La *p* *p* *pp*

Fg. *pp*

Cor. in Fa 2.4. *p* senza sord.

Timp. *tr*

Pft. *poco sf* *p* *poco sf* *p*

$\text{♩} = 80$ poco rit. - - al $\text{♩} = 69$

Vic. *p* *pp* *p* *pp*

Cb. *p* *pp* *p* *pp*

23

poco rit. Più mosso (♩ = 116)

1. *f* *pp*

2. *f* *pp*

Cl. in Sib *f* *f* *p*

Cl. basso in La *p* *f* *pp*

Fg. 1.

Cor. in Fa 2. 4. *pp* con sord.

Timp. *pp*

Pft. *poco sf* *pp* *p*

23

poco rit. Più mosso (♩ = 116)

Vlc. *p* *pp*

Cb. *p* *pp*

Meno mosso (♩ = 88) accelerando - - ritard. - - molto (♩ = 60)

Cl. in Sib

Cl. basso in La

Fg.

Cor. in Fa

Timp.

Pft.

Vlc.

Cb.

5

cresc. - - - - -

f

3

1.

p

con sord.

3. >

pp

senza sord.

p

2. 4.

0

0

0

p

p

a tempo
(♩ = 104)

1. *b*

Fl. *mf*

2. *mf*

Cl. in Sib *p* *sf* *cresc.*

Cl. basso in La *>pp* *p*

Cor. in Fa *pp* *pp*

Timp. *pp*

Pft. *mf* *mp* *mf* *mp*

sopra 12 12

a tempo
(♩ = 104)

Vic. *pp* *p* sul IV

Cb. *pp* *p* sul IV

Meno mosso (♩ = 70)

Fl.

Cl. in Sib

Cl. basso in La

Cor. in Fa

Timp.

Pft.

Meno mosso (♩ = 70)

Vlc.

Cb.

The score is for a symphony orchestra, page 63. It is in 2/4 time and marked "Meno mosso" with a tempo of quarter note = 70. The instruments shown are Flute (Fl.), Clarinet in Si b (Cl. in Sib), Clarinet in La (Cl. basso in La), Horn in Fa (Cor. in Fa), Timpani (Timp.), Piano (Pft.), Violoncello (Vlc.), and Contrabasso (Cb.). The piano part features a prominent triplet figure. The woodwinds and strings provide harmonic support.

24 *Piu mosso* (♩ = 104) *Meno mosso* (♩ = 66)

Fl. 1. *b₂*

Fl. 2. *b₂*

Cl. in Sib *f* *b₂*

Cl. in Sib *f* *b₂*

Cl. basso in La

Fg. 1. *p*

Cor. in Fa 2. 4. *mp*

Timp. *tr* *p*

Pft. *mf* 24

24 *Piu mosso* (♩ = 104) *Meno mosso* (♩ = 66)

Vlc. *mf*

Cb. *mf*

Fl.

Cl. in Sib

Cl basso in La

Fg.

Cor. in Fa

Timp.

Pft.

Vlc.

Cb.

2. 4.

tr

24

23

*

The image shows a page of a musical score for a symphony orchestra. The score is arranged in a standard format with staves for various instruments. From top to bottom, the staves are: Flute (Fl.), Clarinet in Si bémol (Cl. in Sib), Clarinet in La (Cl. basso in La), Bassoon (Fg.), Horn in F (Cor. in Fa), Timpani (Timp.), Piano (Pft.), Violoncello (Vlc.), and Contrabasso (Cb.). The Flute and Clarinet parts have melodic lines with slurs and accents. The Bassoon part has a long note with a trill (tr) and a fermata. The Horn part has a long note with a fermata. The Timpani part has a trill. The Piano part has two passages of chords, numbered 24 and 23, with a fermata and a star symbol. The Violoncello and Contrabasso parts have long notes with fermatas. The page number 65 is in the top right corner.

(♩ = 100)

1. *f dim.* *p* ritard. - - - -

Fl.

2. *f dim.* *p*

Ob.

Cl. in Si *f* *dim.*

Cl. in Sol *f* *dim.*

Cl. basso in La *mf* *dim.*

Fg. 1. *mp*

Cor. in Fa 3. con sord. *p*

2. 4. senza sord. *mp*

Timp.

Pft. *sotto* *dim.* 24 12 24 *sopra* *f* *ppp* *

(♩ = 100) ritard. - - - -

Vlc. *f* *dim.*

Cb. *f* *dim.*



a tempo (♩ = 66)

Fl.

Ob.

Cl. in Sib
cresc.

Cl. basso in La
pp

Fg

Cor. in Fa
2.4. con sord.
p

Timp.
pp

Pft.
p
f

a tempo (♩ = 66)

Vlc.
p

Cb.
p

Più mosso (♩ = 86-92)

1.2. *f*

Ob. 2. *mf*

Cl. in Sib *f*

Cl. in La *f espr.*

Fg. 2. *mf* *dim.*

Cor. in Fa 2.4. senza sord. *mf* *dim.* con sord. il 2.

Timp. *tr*

Pft. *f*

Più mosso (♩ = 86-92)

Vlc. 0

Cb. 0

Das Mädchen erblickt wieder jemanden. (Die Strolche verbergen sich).
Elle aperçoit à nouveau un passant. (Les vagabonds se cachent).
 The girl sees another man (the tramps hide).

1. 2. *poco rit.*

Fl. *mf* *dim.* *p* 1. 2. a 2

Ob. *p espr.*

Cl. in Sib

Cl. basso in La *f* 6 6 6 6

Fg. *p*

Cor. in Fa 2. (con sord.) *p*

Timp.

Vlc. *non div.* *poco rit.*

Cb.

Der schüchterne Jüngling erscheint in der Türe. Er kann sich vor Verwirrung kaum fassen. Das
Un petit jeune homme timide apparait dans l'encadrement de la porte. Il tremble de confusion.

The shy young man appears in the door. He is very confused. The girl strokes him to en-

25 *Sostenuto* (♩ = 80) *Più mosso* (♩ = 108) *poco rit. Sost.* (♩ = 80)

Fl. *p* 1. 2.

Ob. *p*

Cor. ingl. *p* *pp*

Cl. in Sib *p*

Cl. basso in La *p* *p* *pp* *muta in Cl. III in Sib*

25 *Sostenuto* (♩ = 80) *Più mosso* (♩ = 108) *poco rit. Sost.* (♩ = 80)

Vla. 4 *Soli div.* *p* *pp* *4 Sole con sord.* *non div.* *sul III*

Vlc. div. 2 *Soli* *p* *pp* *non div.*

Mädchen streichelt ihn, um ihn zu ermutigen, befühlt inzwischen seine Taschen, („Geld hat er kei-
La fille le cajole pour lui donner du courage, en même temps tâte ses poches («Il n'a pas un sou
courage him and takes this opportunity to feel his pockets ("Not a penny"), draws him
Più mosso (♩ = 108) Ancora più mosso (♩ = 132) [26]

Ob.

Cor. ingl.

Cl. in Sib
2. muta in Mi♭

Cor. in Fa
con sord.
pp

Arpa

Vla.
Più mosso (♩ = 108) Ancora più mosso (♩ = 132) [26]

Vlc. div.

nes"), zieht ihn an sich und beginnt mit ihm einen anfangs ziemlich schüchternen Tanz.
vaillant...») Elle Pattire à elle et se met à danser avec lui de façon d'abord assez réservée.
towards her and dances - at first rather shyly.

accel. - - al - - - Allegretto (♩ = 152)

Fl.

Fg.

Cor. in Fa

Arpa

Vla.
2 Sole con sord.
pp

27 a 2 1.2.

Fl. 1. 2. *pp* *p*

Cl. in Sib 1. *p*

Fg. 1. *p*

Cor. in Fa 1.3. con sord. *pp*

Arpa Solo con sord.

Vl. I 27 2 Soli *pp senza alcuna espr., non vibrato*

Vla. 4 Sole con sord. *pp*

Vlc. con sord. *pizz.*

Cb. con sord. *pizz.*

Fl. a 2

Cl. in Sib

Cor. in Fa

Vl. I (2 Soli con sord.) sul III

Vl. II 3 Soli con sord. *mf*

Vla. (4 Soli con sord.) *p* *mf*

Vlc. *mf*

Cb. *mf*

Tranquillo (♩ = 132)

Fl. 1. *ppp* *trm*

Fl. 2. *pp*

Cl. in Sib 1. *pp*

Arpa *p*

Tranquillo (♩ = 132)

Vl. I div. *pp* tutti con sord. *ppp*

Vl. II div. *pp* tutti con sord. *ppp*

Vla. div. *pp* tutte con sord. *ppp*

Vlc. arco *p* *ppp*

Cb. *p* *pp*

28 Più tranquillo (♩ = 112) ritard. - - a tempo (♩ = 112)

Fl. *p* *pp*

Ob. 1. *p* 3 3

Cor. ingl. *p*

Cl. in Sib 1. *p* 3. *pp*

Timp. *pp*

Trgl. *pp*

Arpa *ppp*

28 Più tranquillo (♩ = 112) ritard. - - a tempo (♩ = 112)

Vl. I 4 Soli *p semplice* 2 Soli

Vl. II div. Solo *pp* Solo *pp* Solo *pp*

Vla. div. *pp* le altre *pp* pizz. *pp*

Vlc. *p* senza sord. (pizz.) *p*

Der Tanz wird bewegter und leidenschaftlicher,...
 Mais la danse devient plus animée et plus passionnée,...
 The dance becomes faster and more passionate...
Più mosso (♩ = 152)

The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), English Horn (Cor. ingl.), Clarinet in B-flat (Cl. in Sib), Bassoon (Fg.), Horn in F (Cor. in Fa), Timpani (Timp.), Arpa (Arpa), and Piano (Pft.). The second system includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

Key markings and dynamics include: *f*, *cresc.*, *tr*, *trmn*, *mf*, *p*, *ff*, *sempre simile*, *senza sord.*, *pizz.*, *div.*, and *ff*. The tempo marking **Più mosso** (♩ = 152) is repeated at the beginning of the second system.

Sie wenden sich an das Mädchen: „Sei doch gescheit, verschaff' doch einen uns geeigneten Mann.“
Puis, tournés vers la fille: «Ne sois donc pas si bête!» disent ils. «attrape quelqu'un qui fasse notre affaire!»
They turn to the girl: "Have some sense. Get us somebody suitable."

30

muta in Fl. III

Ott.

Fl.

Ob.

Cor. ingl.

Cl. in Mib

Cl. in Sib

Fg.

Cfg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

Tamb. picc.

30

Vi. I div.

Vi. II div.

Vla.

Vlc.



31

Meno mosso (♩ = 116) Più mosso (♩ = 116)

Cl. in Sib

1. *molto* *mf*

3. *mf*

Fg.

1. *p*

2. *p*

Cor. in Fa

2. 4. *p*

Arpa

p

Pft.

p

Meno mosso (♩ = 116) Più mosso (♩ = 116)

31

pp

3

VI.I

Vla.

Vlc.

Meno mosso (♩ = 160)

Vivo (♩ = 138)

1. *(p)* *cresc.* *mf* *cresc.*

3. *(p)* *cresc.* *3* *sempre cresc.*

1. *p* *cresc.*

3. *con sord.* *p* *cresc.*

2. 4. *p* *cresc.*

2. *con sord.* *cresc.*

p

p *cresc.* *f*

Meno mosso (♩ = 160)

Vivo (♩ = 138)

2 Soli *p* *cresc.*

p cresc.

p cresc.

sul ponticello arco *p cresc.*

mf

mf

mf

Meno mosso 32 Agitato (♩ = 108)

1.2. a 2

Ob. *f*

Cl. in Sib 1. *f* *mp* 3. *f* *mp*

Fg. 1. *mf* 2. *mf* *p*

Cor. in Fa 2.4. senza sord. *mf* con sord. *p*

Arpa *ff* *p*

Pft. *ff* *p*

Meno mosso 32 Agitato (♩ = 108)

2 Soli

Vl. I *p*

Vla. *f*

Vlc. *f* *p*

Cb. *f* *p*

accel. - - - - - allarg. al - - -

Fl.
 1.
 p
 2.
 p
 Cl. in Sib
 1.
 p *cresc.*
 3.
 p *cresc.*
 Cor. in Fa
 2. 4.
 senza sord.
 (*p*)
 Pft.
 pp
 6 5
 Vla.
 cresc.
 Vic.
 cresc.

Detailed description of the musical score: The score is for a symphony orchestra, specifically measures 84 and 85. It features six staves: Flute (Fl.), Clarinet in Sib (Cl. in Sib), Horn in Fa (Cor. in Fa), Piano (Pft.), Viola (Vla.), and Violoncello (Vic.). The music is in 2/4 time and consists of two measures. The first measure is marked with a tempo change to 'accel.' and a dynamic of 'p'. The second measure is marked with a tempo change to 'allarg. al'. The Flute part has two first endings (1. and 2.) and includes triplets and quintuplets. The Clarinet in Sib part has two first endings (1. and 3.) and includes triplets and quintuplets. The Horn in Fa part has a second ending (2. 4.) and is marked 'senza sord.' and 'p'. The Piano part has a first ending (1.) and includes triplets and quintuplets. The Viola and Violoncello parts are marked 'cresc.' and play sustained chords.

molto allargando - - (♩ = 60) a tempo (♩ = 132) *p* 87

33

Fl. *mf* *dim.* *pp* muta in Ottavino

Cl. in Sib *dim.* *f*

Cl. in Sib *dim.* *p* *mf* *f*

Fg. *dim.* *p* *mf*

Cor. in Fa *dim.* *pp* *3.* *1. senza sord.* *p*

Arpa *mf* *p* *pp* *p*

Pft. *f* *pp* *p* *gliss.*

a tempo (♩ = 132)

molto allargando - - (♩ = 60) 33 2 Soli

Vi.I *p*

Vla. *dim.* *mf*

Vlc. *dim.* *p* *mf*

Cb. *dim.* *p* *mf*

Fl. 1. *mf*

Cl. in Mi♭ 2. *mf*

Cl. in Si♭ 1. *mf* 3. *p*

Fg. 1. *p*

Cor. in Fa 3. *p*

Arpa *mf* *gliss.* (*Amplifiez le son*)

Pft. *gliss.* *cresc.*

Vl. I 4 Soli *p* *cresc.*

Vla. *cresc.*

Vic. *cresc.*

Cb. *cresc.* *non div.*

Sie erblickt mit Schauern eine unheimliche Gestalt auf der Straße, die man auch schon die Treppen emporsteigen hört.
La fille alors, pour son troisième essai, aperçoit en frissonnant un sinistre personnage, dont on entend déjà les pas dans l'escalier.
Horrified, they see a weird figure in the street, which can immediately be heard coming up the stairs.

34 Agitato (tempo giusto) (♩ = 112)

Ott. *p* *f* *p*

Fl. 1. *poco sf* *p* *poco sf* *p* *poco sf* *p* *poco sf* *p* *sf (sempre simile)*

Fl. 2. *poco sf* *p* *poco sf* *p* *poco sf* *p* *poco sf* *p* *sf (sempre simile)*

Ob. 1.2.a 2 *poco sf* *p* *poco sf* *p* *poco sf* *p* *poco sf* *p* *sf (sempre simile) sf*

Cl. in Mib 2. *poco sf* *p* *poco sf* *p* *poco sf* *p* *poco sf* *p* *sf* *p* *sf (sempre simile)*

Cl. in Sib 1. *poco sf* *p* *poco sf* *p* *poco sf* *p* *poco sf* *p* *sf (sempre simile) sf*

Cl. in Sib 3. *poco sf* *p* *poco sf* *p* *poco sf* *p* *poco sf* *p* *sf (sempre simile) sf*

Fg. 1.2. a 2 *poco sf* *p*

Trbn. 1.2.3. *p*

Tb. *p*

Timp. *pp subito*

Pft. *sf* *sf* *sempre simile*

34 Agitato (tempo giusto) (♩ = 112)

VI. I div. *sul II port.* *pp* *pp* *sempre simile* *sul IV*

VI. II *con sord. unis.* *pp* *pp* *sempre simile* *sul IV*

Vla. *con sord. pp* *pp* *pp* *sempre simile*

Vlc. *con sord. pp* *pp* *pp* *sempre simile*

Cb. *con sord. pp* *pp* *pp* *sempre simile*

poco allarg.

Ott. (2. muta in Ott.) 1. *ff*

F1. *ff*

Ob. *cresc.*

Cl. in Mib 2. *ff*

Cl. in Sib 1. 3. a 2 *ff*

Fg. *cresc.* a 2 *mf*

Cor. in Fa 3. *p*

2. 4. a 2 *cresc.* *mf*

Trb. in Do *mf cresc.*

Trbn. *mf cresc.*

Tb. *mf*

Timp. *tr* *p* *mf*

VI.I *pp* *p*

VI.II *pp* *p*

Vla. *pp* *p*

Vlc. *pp* *p*

poco allarg.

Der Mandarin tritt ein, bleibt unbeweglich in der Türe stehen, das Mädchen flieht entsetzt an das andere Ende des Zimmers.
Entre le mandarin, il s'arrête dans l'encadrement de la porte, et la fille épouvantée s'enfuit à l'autre extrémité de la chambre.
The mandarin enters and remains immobile in the doorway; the girl flees terrified to the other end of the room.

36 Maestoso (♩ = 76-66)

Ott. (2) *ff* *p* *ff* *p* *ff* *p*

Fl. (3) *ff* *p* *ff* *p* *ff* *p*

Ob. 1. 2. a 2 *ff* *p* *ff* *p* *ff* *p*

Cl. in Mib 3. *ff* *p* *ff* *p* *ff* *p*

Cl. in Sib 2. *ff* *p* *ff* *p* *ff* *p*

Cl. in Sib 1. 3. a 2 *ff* *p* *ff* *p* *ff* *p*

Fg. 1. *ff* *p* *ff* *p* *ff* *p*

2. *ff* *p* *ff* *p* *ff* *p*

Cor. in Fa senza sord. 1. 3. a 2 *ff* 2. 4. a 2

Trbn. *ff* *gliss.* *ff* *gliss.* *ff*

Tb. *ff* *gliss.* *ff*

Cin. *ff*

Cassa gr. *mf*

Maestoso (♩ = 76-66)

36 non div. senza sord.

VI. I *ff* *p* *ff* *p* *ff* *p*

VI. II *ff* *p* *ff* *p* *ff* *p*

Vla. *ff* *p* *ff* *p* *ff* *p*

Vlc. *ff* *p* *ff* *p* *ff* *p*

Ott.

Fl.

Ob.

Cl. in Mib

Cl. in Sib

Fg.

1. 2. 3. senza sord.

Trb. in Do

Trbn.

Cin.

V.I. div.

V.II div.

Vla.

Vic.

Ott. *ff* *mf* *allargando - al*

Fl. *ff* *mf*

Ob. *ff* *mf*

Cl. in Sib *ff* *mf*

Cl. in Sib *ff* *mf*

Fg. *ff* *mf*

3. muta in Cfg.

Cor. in Fa *ff* *mf*

2. 4. a 2

Trb. in Do *ff* *mf*

Trbn. *ff* *mf*

Tb. *ff* *mf*

Cin. *poco sf* *pp*

VLI div. *ff* *p* *allargando - al*

VLI div. *ff* *p*

Vla. *ff* *p*

Vlc. *ff* *p*

$\text{♩} = 66$

Ott. II muta Fl. gr.

Fl. 1.

Ob. 3. muta in Cor. ingl.

Cl. in Mib 2. muta in La

Cl. in Sib 1.3. a 2. # muta in La

Fg.

Cfg.

Cor. in Fa 1.3. a 2. 2.4. a 2.

Trb. in Do

Trbn.

Tb.

Timp. *tr*

Tamb. picc. *tr*

Cin. col legno a 2. *poco sf*

Cassa gr. *f* *p*

$\text{♩} = 66$

VI. I

VI. II

Vla.

Vlc.

Allgemeine Bestürzung.— Die Strolche winken
Effarement général. — Les vagabonds, toujours
 General consternation.— The tramps make signs

(Fermata lunga) **37** Non troppo vivo (♩ = 144)

Cor. in Fa
 Trb. in Do
 Trbn.
 Vla.
 Vlc.
 Cb.

(Fermata lunga) **37** Non troppo vivo (♩ = 144)
 pizz. vibr.
 p
 p
 p

verstohlen aus ihrem Verstecke dem Mädchen, es solle doch etwas beginnen, den Mandarin etwas
dissimulés dans leur cachette, font signe à la fille, de commencer **38** tout de même, de s'approcher
 from their hiding place that the girl should start, lure the Mandarin a little closer,

Cor. in Fa
 Vl. I
 Vl. II
 Vla.
 Vlc.
 Cb.

38 tout de même, de s'approcher
 p
 p
 p
 p
 p
 p

näher locken, ihn bestriicken.
du mandarin, de le séduire.
ensnare him.

Das Mädchen überwindet ihren Abscheu und ruft dem
Surmontant son dégoût, - - - - -
The girl overcomes her repugnance and calls to the

3. 4.

Cor. in Fa

Vi. I

Vi. II

Vla.

Vlc.

Cb.

mp *pp*

(pizz. vibr.)

f

f

f

p

pp *dim.*

p *pp* *dim.*

Mandarin zu:
appelle:
Mandarin:

„Komm doch näher!
«Viens donc près de moi!
“Why dont you come closer?

Più mosso (♩ = 144) Meno mosso (♩ = 126)

39

Fl.

Cor. in Fa

Timp.

Vlc.

Cb.

mf *mf*

1. 2.

pp

3. 4.

pp

pp *pp*

pp

calando

due Soli

Solo

Più mosso (♩ = 144) Meno mosso (♩ = 126)

Weshalb stehst du so unbeweglich und starrst mich an?²⁴ Der Mandarin tut zwei Schritte.
Qu'as tu à rester ainsi figé et à me regarder fixement? Le mandarin fait deux pas.
 Why do you stand so still and stare at me?²⁵ The Mandarin takes two steps.

tranquillo (♩ = 100) Più tranquillo (♩ = 88) Più mosso ♩ = 132

Fl. 1. 3

Cl. in La p mf p f p

Fg. p pp

Cor. in Fa 1.2.

Vlc. (pizz.vibr.) pp

Cb. (pizz.vibr.) pp

Das Mädchen: „Noch näher!
 La fille: «Plus près!
 The girl: „Closer still!

Setze dich auf den Stuhl!“ Der Mandarin setzt sich.
Assieds-toi sur cette chaise! Le mandarin s'assied.
 Sit down on this chair.” The Mandarin sits down.

40 **Meno mosso** ♩ = 126 **Tranquillo** ♩ = 96

Ob. 1. 3

Cl. in La p mf f

Fg. p

Molto tranquillo ♩ = 84 **Più mosso** ♩ = 132 **poco rit.**

Fl. 1. 3

Cl. in La 3. p muta in Cl. basso in Sib 1.2.

Fg. p

Cor. in Fa 2.4 con sord. pp

Vlc. due soli pp

Cb. due soli pp

Das Mädchen ist unschlüssig.
Mais la fille ne peut se décider;
The girl is undecided.

Wieder schaudert es zurück.
elle recule en frissonnant.
She shudders and draws back again.

111

41 **Vivo** $\text{♩} = 92$

lunga *lunga*

Meno vivo $\text{♩} = 72$

Fl. *p* *mf* *cresc.* *5*

Ob. *p* *mf* *cresc.* *5*

Cor. ingl. *p* *mf* *cresc.* *5*

Cl. in La *p* *mf* *cresc.* *5*

Cl. basso in Sib *p* *mf* *cresc.* *5*

Arpa *p* *gliss.* *11*

Pft.

41 **Vivo** $\text{♩} = 92$

pizz. *p* *mf*

pizz. *p* *mf*

pizz. *p* *mf*

Tutti pizz. *p* *mf*

Meno vivo $\text{♩} = 72$

4 Soli con 5 arco *p* *mf* *non div.* *6* *6*

Soli con 5 arco *p* *mf* *non div.* *6* *6*

p *mf* *non div.*

Più vivo ♩ = 200 poco rit.

Woodwind Section:
 Ott. (Oboe): *p*
 Fl. (Flute): *p*
 Ob. (Oboe): *f*
 Cor.ingl. (Cor Anglais): *f*
 Cl. in La (Clarinet in La): *f*
 Cl. in Sib (Clarinet in Sib): *f*
 Trb. in Do (Trumpet in D): *p*, *pp*

Other Instruments:
 Tamb. picc. (Tambourine piccolo): 3/4
 Arpa (Arpa):
 Vcl. (Violoncello): *f*, Solo, *p* sul pont.

String Section:
 Vl. I (Violin I): *ff*, *f*
 Vl. II (Violin II): *ff*, *f*
 Vla. (Viola): *ff*, *f*

42 **Meno vivo** ♩ = 144-132

Fl.
 1. *f* *p*
 2. *f* *p*

Cl. in La
 1. *p* *f* *mf* *p*

Cor. in Fa
 1. senza sord. *mf*

Trb. in Do
 1.

Pft.
 p *sf* *p*

42 **Meno vivo** ♩ = 144-132
 con sord.

Vl. I
 arco *p* *pp*

Vl. II
 arco *p* *pp*

Vla. div.
 arco con sord. *p* *pp*

Vcl.
 (Solo) *p* *pp*

Sie bezwingt schließlich ihren Widerwillen und hebt zaghaft einen Tanz an.
 (Der Tanz wird nach und nach, der begleitenden Musik gemäß, mutiger und
Finalemment elle maîtrise sa répugnance et commence timidement à danser.
(Conformément à la musique, la danse s'anime peu à peu et
 At last she overcomes her reluctance and begins a hesitant dance.
 (The dance gradually becomes livelier, as does the music,

The musical score is arranged in a standard orchestral format. The top staves are for the woodwinds: Flute (1. and 2.), Oboe (1.), and Clarinet in La (1.). Below these is the Horn in F (1.). The Piano (Pft.) part is shown in grand staff notation. The string section consists of Violin I (Vl. I), Violin II (Vl. II), Violins divided (Vla. div.), and Viola (Vlc.).

Key performance markings include:

- Flute (1. and 2.):** Starts with *f*, then *p*. The first flute part has a *ppp* marking in the third measure.
- Oboe (1.):** Starts with *f*, then *p*. A *rubato* marking appears in the second measure.
- Clarinet in La (1.):** Starts with *f*, then *mp*, and ends with *pp*.
- Cor in Fa (1.):** Starts with *dim.*, then *p*, *pp*, and *ppp*. A *con sord.* marking is present.
- Piano (Pft.):** Starts with *sf*.
- Violins (Vl. I and II):** Start with *p*, then *pp*, and *ppp*. A *rallent.* marking is placed above the staves.
- Violins divided (Vla. div.):** Start with *p*, then *pp*.
- Viola (Vlc.):** Start with *p*, then *pp*.

Lento (♩ = 76)

43

... gipfelt zum Schluß in einem
 ... se termine dans un paroxysme
 ... ending in a wild erotic

Ott. *pp* *5*
Ob. *pp* 1.
Cor.ingl. *pp* *b d.*
Cl. in La *pp* 1. 2.
Trbn. *p* *pp* 3. *A A A*
Trgl. *pp*
Cin. *ppp* *a 2.*
Cassa gr. *ppp*
Cel. *pp* *7*
Arpa *ppp*
Pft. *ppp*

Lento (♩ = 76)

43

4 Soli
 senza sord.

Vl. I div. *due Soli* *p* *due Soli*
Vl. II *g Liss.* *4 Soli* *p* *4 Soli*
Vlc. *pp* *pizz.* *arco* *pp*

-chem das beginnende Aufflammen seiner Leidenschaft kaum merklich ist.
la passion s'éveiller dans ses yeux.
ly perceptible.

44 a tempo (♩ = 76) ritard. - molto -

Fl. *pp*

Ob. *p* *pp*

Cl. in La *p*

Arpa *pp* *ppp*

44 a tempo (♩ = 76) ritard. - molto -

Vi. II *pp* *ppp*
in modo ordinario

Vla. *pp* *ppp*
in modo ordinario
pizz.

Vic. *p* *pp*
(Tutti)
pizz.

Cb. *p* *pp*

Più mosso (♩ = 88) rit. - a tempo ♩ = 88 rit. -

Fl. 1. *p* *espr.* *pp*

Cl. in La 1. 2. *pp* *pp*

Timp. *pp*

Trgl. *p*

Più mosso (♩ = 88) rit. - a tempo ♩ = 88 rit. -

Vi. I *pp* *pp*
con sord.
div. con sord.

Vi. II *pp* *pp*
con sord.
arco

Vla. *pp* *pp*
con sord.
arco

Vic. *pp* *pp*
con sord.
arco

Cb. *pp* *pp*
(pizz.)

45 a tempo ($\text{♩} = 88$) rit. molto a tempo ($\text{♩} = 88$) ritard. mûta Fl. gr.

Ott.

Fl. 1. *sf* *dim.*

Ob. 1. 2. a 2. *sf*

Cl. in La a 2. *sf* *dim.*

Timp.

Trgl.

Cel. *p* 6

45 a tempo ($\text{♩} = 88$) rit. molto a tempo ($\text{♩} = 88$) ritard.

VI.I *p* *mf espr.* senza sord.

VI.II *mf espr.* senza sord.

Vla. *mf espr.* senza sord.

Vlc. *mf espr.* senza sord.

Cb. 0

- - - - - molto a tempo (♩ = 69) (*più lento*) molto rit.

Fl. *p* 6 5

Cor. ingl. *f*

Cl. in La *p* *f* 3 3

Fg. 1.2. *f* 3 3

Trb. in Do 3. (con sord.) *mf*

Cel. 7

- - - - - molto a tempo (♩ = 69) (*più lento*) molto rit.

VI.I *cresc.* *f* 3 3

VI.II *cresc.* *f* 3 3

Vla. *cresc.* *f* 3 3

Vlc.

46 a tempo (♩ = 69)

poco accel. . . . al

Ob. 1. *f* *f* *f*

Ob. 2. *f* *f* *f*

Cor. ingl. *f* *f* *f*

Cl. in La

Fg.

Cor. in Fa

Trb. in Do *sf* *p* *dim.* *mf espr.* *pp*

Trbn. *sf* *p* *dim.* *pp*

Cin. *a 2*

46 a tempo (♩ = 69)

poco accel. . . . al

VI. I div. *mf* *f*

VI. II *mf* *f*

Vla. *mf* *f*

Vlc. *f*

f espr.

Più vivo (♩ = 92) rall. molto - - - - - al (♩ = 58)

Ob. *dim.* *p*

Cor. ingl. *mf dim.* *p*

Cl. in La
 1. *p* *f* *mf* *pp*
 2. *p* *f*

Cor. in Fa
 1. *dim. molto* - - - - - *pp*

Più vivo (♩ = 92) rall. molto - - - - - al (♩ = 58)

Vl. I div. *p* *dim.* *pp*

Vl. II *p* *dim.* *pp*

Vla. *p* *dim.* *pp*

Vlc. *dim.* *p*

47 a tempo (*lento*) ($\text{♩} = 80$) rit. molto a tempo Più mosso ($\text{♩} = 92$) rit. - - al -

Fl. *pp* *pp* *f*

Ob. *p* *pp* *f*

Cor. ingl. *pp* *f*

Cl. in La 1.2. *pp* *pp* *pp* *pp* *f*

Cor. in Fa 1. *mf*

Timp. *pp* *p*

47 a tempo (*lento*) ($\text{♩} = 80$) con sord. rit. molto a tempo Più mosso ($\text{♩} = 92$) rit. - - al -

Vl. I *pp* *pp* *p* *f subito*

Vl. II div. col III con sord. *pp* *pp* *f subito*

col IV con sord. *pp* *pp* *f subito*

Vla. div. con sord. *pp* *pp*

Vcl. *pp* *pp* *f subito*

Cb. *pp* *pizz.* arco *pp* *pizz.* arco

Molto sosten. rall. molto - - - al $\text{♩} = 56$

(♩ = 72-76)

48

Fl. 1. *tr.* *p* 2. *pp*

Ob. *pp* *mf* *pp*
muta in Ob. III

Cor. ingl. *p* *mf* *pp*

Cl. in La *p* *mf* *pp*

Cl. basso in Sib *pp*

Fg. 1. *f* *f* *pp*

Cor. in Fa 1.2. *mf* *pp*

Trgl. *pp*

Arpa *ppp*

Molto sosten. rall. molto - - - al $\text{♩} = 56$

(♩ = 72-76)

48

Vl. I *mf* *cresc.* *f* *sul III.* *pp*

Vl. II *con sord.* *f* *p*

Vlc. *f* *p*

Cb. *f* *p*

poco a poco accelerando al - - - - -

Fl. *tr*

Ob. 1. 2.

Cl. in La

Cl. basso in Sib

Trgl.

Arpa *simile*

VI.I

VI.II *div. pizz. p*

Vla. *sempre sord. pizz. p*

Vlc. *sempre sord. pizz. p*

Cb. *pizz. p*

poco a poco accelerando al - - - - -

Allegretto (♩ = 96) 50

Ott. *p*

Fl. *ppp* *p*

Cl. in La

Cl. basso in Sib *mf*

Trgl. *pp*

Cel. *p*

Arpa *ppp*

Pft. *pp* *mf* *sempre simile*

Allegretto (♩ = 96) 50

2 Soli (senza sord.) *pp*

2 Soli con sord. *pp*

2 Soli con sord. *pp*

2 Soli con sord. *pp*

2 Soli con sord. *pp*

2 Soli con sord. *pp*

VI. I div. *pp*

VI. II div. *pp*

OTT.

Fl.

Cl. in La

Cl. basso in Sib

Trgl.

Cel.

Arpa

Pft.

2 Soli

2 Soli

2 Soli

2 Soli

Solo #2.

Solo #2.

Solo #2.

Solo #2.

Solo #2.

Solo #2.

Ott.

Fl.

Cl. in La

Cl. basso in Sib

Trgl.

Cel.

Arpa

Pft.

2 Soli

2 Soli

2 Soli

2 Soli

Solo

Solo

Solo

Solo

Vi. I div.

Vi. II div.

poco rallentando

Ott.

Fl.

Cl. in La

Cl. basso in Sib

Trgl.

Cel.

Arpa

Pftl.

poco rallentando

2 Soli

2 Soli

2 Soli

2 Soli

Solo

Solo

Solo

Solo

VI. I div.

VI. II div.

51 a tempo molto accel. - al (♩ = 138)

Ott. *pp dolce*

Fl. *ppp*
1. 2. a 2

Ob. *f*
con sord.

Trb. In Do *mp*
con sord.

Trgl. *pp*
tr

Cel. *pp*

Arpa *ppp*

Pft. *pp*

51 a tempo molto accel. - al (♩ = 138)

VI. I Tutti div. *sempre pp*
senza sord. sulla punta d'arco
div. *stacc. sempre*

VI. II Tutti div. *sempre pp*
senza sord.

Vla. div. *pp*
senza sord. sul ponticello

ppp

rallent. - - - - al a tempo (♩ = 64) (agitato)

Ott.

Fl.

Ob. 1.2. a 2

Cl. in Mib

Cl. in La 1.3. a 2

Trb. in Do 1. 2. mp

Trgl.

Cel.

Arpa

Pft.

rallent. - - - - al a tempo (♩ = 64) (agitato)

Vl. I div.

Vl. II div. sul II

Vla. div.

(♩ = ♩.)

52 (♩ = ♩.)

Ott. *p*

Fl. *f* 1.2 *f* 3

Ob. *ff* 3. *ff* a 2

Cl. in Mib *p* 2. b *f*

Cl. in La *ff* 1.3 *ff* a 2

Trb. in Do *f* *mf*

Trgl. *f* *p* *pp*

Tamb. picc. *p* *pp*

Cin. *pp* a 2 *ppp*

Cel. *f*

Pft. *ff* *mf*

(♩ = ♩.)

52 (♩ = ♩.)

Vl. I div. *f* *pp*

Vl. II div. *mf* *p*

Vla. div. *f* *pizz.* *sul ponticello* *arco* *p*

Ott. *mp*

Fl. *p* *ff*

Ob. *ff* *muta in Cor. ingl.*

Cl. in Mib *ff*

Cl. in La *ff*

Trb. in Do *ff*

Trgl. $\frac{6}{8}$ $\frac{9}{8}$ $\frac{3}{4}$

Tamb. picc. $\frac{6}{8}$ $\frac{3}{4}$ $\frac{4}{4}$

Cin. *a 2* *a 2* *a 2* *mf*

Cel.

Pft. *ff*

VI. I div.

VI. II div.

Vla. div. *in modo ord.*

in modo ord.

53 $\text{♩} = \text{♩}$

Ott.

Fl.

Ob. 1. 2. a 2

Cl. in Mi \flat 2.

Cl. in La 1. b \flat 3. b \flat

Fg.

Cor. in Fa 1. *mf* 2. *mf*

Trb. in Do 1. 3. *senza sord* 4. *f*

Tamb. picc. $\frac{9}{8}$ *p* *mf* *f*

Cin. $\frac{9}{8}$ *col legno* *ppp*

Arpa Lab Fa \sharp , Mi \flat *f*

Pft. *f* *ff*

53 *con sord.*

Vl. I *div.* *p* *mf* *pizz.* *f* *ff*

Vl. II *div.* *con sord.* *p* *mf* *pizz.* *f* *non div.* *ff*

Vla. *senza sord.* *p* *mf* *pizz.* *f* *ff*

Vlc. *mf* *f* *ff*

Cb. *mf* *f* *ff*

poco allargando

Ott.

Fl.

Ob.

Cor. ingl.

Cl. in Mi \flat

Cl. in La

Fg.

Cor. in Fa

Trb. in Do

Trbn.

Timp.

Tamb. picc.

Arpa

poco allargando

VI. I

VI. II

Vla.

Vlc.

Cb.

allarg. - - - a tempo (♩ = 160)

Ott. *ff*

Fl. *ff*

Ob. 1. *p* *mf* *ff* 1.2. *ff*

Cor. ingl. *ff*

Cl. in Mib 2. *p* *mf* *ff*

Cl. in La 1. *p* *mf* *ff*

Cl. basso in Sib *mf* *f*

Fg. 1. *p* *mf* *ff* 1.2. a 2. *f* *f*

Cor. in Fa 1. *f* 1.2. *f*

Trb. in Do senza sord. *f*

Cin. *p*

allarg. - - - a tempo (♩ = 160)

Vi. I *ff*

Vi. II *ff*

Vla. *mf* arco *f*

Vlc. *mf* arco *f*

Cb. *mf* arco *f*

55

rallent. - - - al

Ott.

Musical staff for Oboe (Ott.) with notes and dynamics.

Fl.

Musical staff for Flute (Fl.) with notes and dynamics.

Ob.

Musical staff for Oboe (Ob.) with notes and dynamics.

Cor. ingl.

Musical staff for English Horn (Cor. ingl.) with notes and dynamics.

Cl. in Mib

Musical staff for Clarinet in B-flat (Cl. in Mib) with notes and dynamics.

Cl. in La

Musical staff for Clarinet in A (Cl. in La) with notes and dynamics.

Cl. basso in Sib

Musical staff for Bass Clarinet in B-flat (Cl. basso in Sib) with notes and dynamics.

Fg.

Musical staff for Bassoon (Fg.) with notes and dynamics.

Cor. in Fa

Upper staff of Cor Anglais in F (Cor. in Fa) with notes and dynamics.

Lower staff of Cor Anglais in F (Cor. in Fa) with notes and dynamics.

Trb. in Do

Musical staff for Trumpet in C (Trb. in Do) with notes and dynamics.

Trbn.

Musical staff for Trombone (Trbn.) with notes and dynamics.

Cin.

Musical staff for Cymbal (Cin.) with notes and dynamics.

55

rallent. - - - al

VI. I

Upper staff of Violin I (VI. I) with notes and dynamics.

VI. II

Lower staff of Violin I (VI. II) with notes and dynamics.

Vla.

Musical staff for Viola (Vla.) with notes and dynamics.

Vlc.

Upper staff of Violoncello (Vlc.) with notes and dynamics.

Cb.

Lower staff of Violoncello (Cb.) with notes and dynamics.

Adagio poco a poco accel. e sempre più agitato - - - al -

(♩ = 60)

56

Fl. *pp*

Ob.

Cor. ingl.

Cl. in Mib *pp* *p cresc.*

Cl. in La *pp* *p cresc.*

Cl. basso in Sib *pp*

Tam-tam *pp*

Arpa *ppp*

Pft. *ppp*

Adagio poco a poco accel. e sempre più agitato - - - al -

(♩ = 60)

56

VI. I *p* *cresc.*

VI. II *p* *cresc.*

Vla. *p* *cresc.*

Vlc. *pizz.* *arco* *p* *cresc.*

Cb. *p* *cresc.*

Tempo di Valse (♩ = 200)

1. 2. a 2

Fl. *mf*

Ob. *f* *p* *mf* *cresc.*

Cor. ingl. *f* *p* *mf*

Cl. in Mi *f* *p* *f* *p* *mf* *cresc.*

Cl. in La *f* *p* *f* *p* *mf* *cresc.*

Fg. *f* *p* *f* *p* *mf* *cresc.*

Cor. in Fa 1. 3. *f*

Trb. in Do *f* *mf*

Trbn. 3. *mf*

Timp. *mf*

Arpa

Tempo di Valse (♩ = 200)

Vi. I *f*

Vi. II *f*

Vla. *f*

Vlc. *f*

Cb. *f*

sempre più agitato

57

Fl. 1. 2. a 2

Ob. *crpnc.* *f*

Cor. ingl. *crpnc.* *f*

Cl. in Mib 2. *f* *p* *f*

Cl. in La 1. 3. *f* *p* *f* a 2

Fg. 1. 2. *f* *p* *f*

Cfg. *f*

Cor. in Fa 1. 3. 2. *f*

Trb. in Do 1. 2. 3. *mf* 1. 2. *f*

Trbn. 3. *f* 1. 2. 3. *f*

Tba. *f*

Timp. *mf*

57

sempre più agitato

Vi. I *più f* *sempre f*

Vi. II *più f* *sempre f*

Vla. *sempre f*

Vlc. *sempre f*

Cb. *sempre f*

Ott. *a 2*

Fl. *a 2*

Ob. *1.* *2.*

Cl. in Bb *2.*

Cl. in A *1. 3. a 2.* *b*

Fg. *1. 2.*

Trb. in D *1. 2.* *più f* *p cresc.*

Trbn. *1. b p* *più f* *p* *cresc.*
2.
3. *più f* *p* *cresc.*

Timp. *f* *p* *cresc.*

VI. I *p cresc.*

VI. II *p cresc.*

Vla. *p cresc.*

Vlc. *p cresc.*

58 (♩ = 176) (♩ = 200) poco allarg.

Ott. *f* *cresc.* *ff*

Fl. *f* *cresc.* *ff*

Ob. *f* *cresc.* *ff*

Cor. ingl. *f* *cresc.* *ff*

Cl. in Mib *f* *cresc.* *ff*

Cl. in La *f* *cresc.* *ff*

Fg. *f* *cresc.* *ff*

Cfg. *f* *cresc.* *ff*

Cor. in Fa *f* *cresc.* *ff*

Trbn. *f* *cresc.* *ff*

Tba. *f* *cresc.* *ff*

Timp. *f* *tr* *tr* *ff*

58 (♩ = 176) (♩ = 200) poco allarg.

Vl. I *f* *cresc.* *ff*

Vl. II *f* *cresc.* *ff*

Vla. *f* *cresc.* *ff*

Vlc. *f* *cresc.* *ff*

Cb. *f* *cresc.* *ff*



Das Mädchen sinkt dem Mandarin in den Schoß; er fängt in fieberhafter Aufregung zu zittern an.
La fille est maintenant sur les genoux du mandarin, qui commence à être secoué de frissons nerveux.
The girl sinks down to embrace him; he begins to tremble in feverish excitement.

Allegro (♩ = 144)

59

Ott.
Fl.
Ob.
Cor. ingl.
Cl. in Mi \flat
Cl. in La
Cor. in Fa
Trb. in Do
Trbn.
Cin.

ff, *a 2*, *gliss.*, *fff*, *f*, *p*, *col legno*

Allegro (♩ = 144)

59

VI. I
VI. II
Vla.
Vlc.

ff

Ott. *sfff*

Fl. *sfff*

Ob. *sfff*

Cor. ingl. *sfff*

Cl. in Mib *sff*

Cl. in La *sff*

Cor. in Fa *sfff*

Trb. in Do *sfff*

Trbn. *p* *f* *p*

Vl. I

Vl. II

Vla.

Vlc.

Doch das Mädchen erschauert vor seiner Umarmung,
Cependant la fille est horrifiée de son étreinte, elle cherche à se dégager.
But the girl shudders at his embrace,

Più Allegro (stretto) (♩ = 104)

musica

Ott. *muta in Fl. III*

Fl. *fff*

Ob. *fff*

Cor. ingl. *fff*

Cl. in Mi♭ *fff*

Cl. in La *fff*

Cor. in Fa *fff*

Trb. in Do

Trbn. *f* *p* *gliss.* *con sord.* *f* *p*

Cin. *a 2* *tr* *pp*

Vi. I *div.* *f*

Vi. II *div.* *f*

Vla.

Vlc.

Più Allegro (stretto) (♩ = 104)



più vivo ($\text{♩} = 114$)

Fl.

Cl. in La

Trbn.

Cin.

1. con sord. \flat

2. \flat

più vivo ($\text{♩} = 114$)

VI.I

VI.II

will sich von ihm losreißen,
Elle y réussit.
 she tries to tear herself from him,

60

Fl.

Cl. in La

Trbn.

Cin.

VI.I

VI.II

This musical score page contains two systems of music, numbered 163 and 165. Each system includes parts for Flute (Fl.), Clarinet in La (Cl. in La), Trumpet (Trbn.), Trombone (Trbn.), Cymbal (Cin.), Violin I (VI.I), and Violin II (VI.II). The music is written in 2/4 time and features complex rhythmic patterns with many slurs and accents. The key signature is one sharp (F#).

System 163:

- Fl.:** Two staves with first and second endings. The first ending is marked with a '1.' and the second with a '2.'. The music consists of eighth and sixteenth notes with various slurs.
- Cl. in La:** Two staves with first and third endings. The first ending is marked with a '1.' and the third with a '3.'. The music consists of eighth and sixteenth notes with various slurs.
- Trbn.:** Two staves with first and second endings. The first ending is marked with a '1.' and the second with a '2.'. The music consists of quarter and eighth notes with various slurs.
- Cin.:** One staff with a first ending marked with a '3.'. The music consists of a single note with a trill-like effect.
- VI.I and VI.II:** Two staves with first and second endings. The music consists of chords and single notes.

System 165:

- Fl.:** Two staves with first and second endings. The first ending is marked with a '1.' and the second with a '2.'. The music consists of eighth and sixteenth notes with various slurs.
- Cl. in La:** Two staves with first and third endings. The first ending is marked with a '1.' and the third with a '3.'. The music consists of eighth and sixteenth notes with various slurs.
- Trbn.:** Two staves with first and third endings. The first ending is marked with a '1.' and the third with a '3.'. The music consists of quarter and eighth notes with various slurs.
- Cin.:** One staff with a first ending marked with a '3.'. The music consists of a single note with a trill-like effect.
- VI.I and VI.II:** Two staves with first and second endings. The music consists of chords and single notes.

61

Fl.

Cl. in Mi

Cl. in La

Trb. in Do

Trbn.

Cin.

VI.I

VI.II

p cresc.

tr

61

accelerando

Fl.

Cl. in Mib

Cl. in La

Trb. in Do

Trbn.

Cin.

VI. I

VI. II

1. con sord.

f

tr

cresc.

accelerando

accelerando

al (♩ = 132)

The musical score is arranged in systems. The first system includes Flute (Fl.), Clarinet in B-flat (Cl. in Mib), and Clarinet in La (Cl. in La). The second system includes Trumpet (Trb. in Do) and Trombone (Trbn.). The third system includes Cymbal (Cin.). The fourth system includes Violin I (VI.I) and Violin II (VI.II). The Flute, Clarinet in B-flat, and Clarinet in La parts feature complex rhythmic patterns with triplets and slurs. The Trumpet and Trombone parts have two first endings and a second ending marked '2. con sord.'. The Cymbal part has a tremolo effect. The Violin parts play sustained chords. The tempo is marked 'al' with a quarter note equal to 132 beats per minute.

was ihr auch schließlich gelingt. Es beginnt eine immer wilder werdende Jagd seitens des
Mais le mandarin se lance à sa poursuite dans une course effrénée.
 which she finally succeeds in doing. She flees from him and he chases her more and more wildly.

Sempre vivace ($\text{♩} = 132$) 62

1. *f* *p*

2. 4. a 2 *f* *f*

2. 3. *f* *p* con sord.

mf *p* *pp*

*) *p*

f *sempre f*

sempre f

Sempre vivace ($\text{♩} = 132$) 62 arco ruvido

pizz. *arco* *f* *ruvido*

pizz. *f* *sempre f*

*) Die Unterstimme mit der linken, die Oberstimme mit der rechten Hand zu spielen. Die linke Hand benützt (bis 64) einen biegsamen Stab, mit dessen oberer Hälfte das Fell berührt wird.

*) The notes under the line are to be played with the left hand, — those over the line with the right hand. The left hand uses (till 64) the supple stick, whose upper part touches the membrane.

Mandarins nach dem fortwährend flüchtenden Mädchen.

1.

Fg.

Cfg.

2. 4. a 2

Cor.
in Fa

2. 3.

Trbn.

Tb.

Tamb. gr.

Tam-tam

Cassa gr.

Arpa

Pft.

(sempre con Ped.)

Vla.

Vlc.

Cb.

The image shows a page of a musical score for orchestra and chamber instruments. The score is arranged in systems. The first system includes Fagott (Fg.), Kontrafagott (Cfg.), Horn in F (Cor. in Fa), Trompete (Trbn.), and Trombone (Tb.). The second system includes Tambourin (Tamb. gr.), Tam-tam, and Cassa grande (Cassa gr.). The third system includes Arpa (harp) and Piano (Pft.). The fourth system includes Viola (Vla.), Violoncello (Vlc.), and Contrabasso (Cb.). The score is in 2/4 time and features various rhythmic patterns and dynamics. There are first and second endings marked '1.' and '2. 4. a 2' and '2. 3.'. A pedaling instruction '(sempre con Ped.)' is present below the piano part.

63

1.

Cl. in Sib

Fg.

Cf.g.

2. 4. a 2

Cor. in Fa

2. 3.

Trbn.

Tb.

Tamb. gr.

Tam-tam

Cassa gr.

Arpa

Pft.

63

Vla.

Vlc.

Cb.

Cl. in Sib

1.

1.2. a 2

Fg.

Cfg.

2.4. a 2

Cor. in Fa

2.3

Trbn.

Tb.

Tamb. gr.

Cassa gr.

Arpa

Pft.

Vla.

Vlc.

Cb.

8

64

Cor. ingl.

Cfg.

Cor. in Fa

Trbn.

Tb.

Tamb. gr.

Tam-tam

Cassa gr.

Arpa

Pft.

64 *ruvido*

VI. I

VI. II

Vla.

Vlc.

Cb.

poco a poco cresc. sin al 69

2. 4. a 2

2. 3.

poco a poco cresc. sin al 69

poco a poco cresc. sin al 69

poco a poco cresc. sin al 69

poco a poco cresc. sin al 69

poco a poco cresc. sin al 69

ruvido

ruvido

pizz.

Cor. ingl.

Cl. in Sib

Cfg.

Cor. in Fa

Trbn.

Tb.

Tamb. gr.

Tam-tam

Cassa gr.

Arpa

Pft.

Vl. I

Vl. II

Vla.

Vic.

Cb.

2. 4. a 2

2. 3.

1.

f

4

1. 2. a 2

65

Ob.

Cor. ingl.

Cfg.

2. 4. a 2

Cor. in Fa

2. 3.

Trbn.

Tb.

Tamb. gr.

Tam-tam

Cassa gr.

Arpa

Pft.

65

VI. I sul IV

VI. II sul IV

Vla.

Vlc.

Cb.

Ob. 1.2.

Fg. 1. *f*

Cfg.

Cor. in Fa 2. 4. a 2

Trbn. *gliss.* *p* 3

Tbn.

Tamb. gr.

Tam-tam

Cassa gr.

Arpa

Pft.

Vl. I *sul IV*

Vl. II *sul IV*

Vla.

Vlc.

Cb.

66 1.2.3. a3

Fl. *f*

Ob. *f*

Cor. ingl. *f*

Cl. in Mi \flat *f*

Cl. in Si \flat 1.3. *f*

Fg. *f*

Cfg. *f*

Cor. in Fa 2.4. a2 *gliss.*

Trbn. *gliss.*

Tb. *p*

Tamb. gr.

Tam-tam

Cassa gr.

Arpa

Pft.

66

Vl. I *sul IV*

Vl. II *sul IV*

Vla. *sul IV*

Vlc. *m^o arco*

Cb. *f^o arco*

Fl. *a 3*

Ob. *1.2. a 2*

Cor. ingl. *2.*

Cl. in Mib *2.*

Cl. in Sib *1.3. a 2*

Fg.

Cfg.

Cor. in Fa *2.4. a 2*

Trb. in Do *2.3. con sord. a 2*

Tb.

Tamb.gr.

Tam-tam

Cassa gr.

Arpa

Pft.

Vl. I *cresc.*

Vla. *cresc.*

Vlc.

Cb.

Fl. *a 3* **67** *1.2. a 2 ff*

Ob. *a 2* Fl. III muta in Ott.

Cor. ingl.

Cl. in Mib *2.*

Cl. in Sib *1.3. a 2*

Fg.

Cfg.

Cor. in Fa *2.4. a 2* *1.3.* *f*

Trb. in Do *2.3. a 2*

Trbn. *2. senza sord.*

Tb. *3.*

Tamb. picc.

Tamb. gr.

Tam-tam

Cassa. gr.

Arpa

Pft.

67

Vi. I

Vi. II

Vla.

Vlc. *pizz.*

Cb. *ff pizz.*

1.2.
a2

Fl.

Ob.

Cor. ingl.

Cl. in Mi \flat

Cl. in Si \flat

Fg.

Cfg.

Cor. in Fa

2.4 a 2

Trb. in Do

Trbn.

Tb.

Timp.

cresc.

cresc.

cresc.

f cresc.

cresc.

senza sord.

senza sord.

senza sord.

f cresc.

cresc.

f cresc.

p cresc.

Tamb. picc.

Tamb. gr.

Tam-tam

Cassa gr.

Arpa

Pft.

cresc.

cresc.

f cresc.

mf cresc.

ff

ff

con

col

VI. I div.

VI. II.

Vla.

Vlc.

Cb.

più f cresc.

più f cresc.

più f cresc.

arco più f cresc.

sempre f arco non div.

sempre ff

Ott. *ff*

Fl. *1.2 a 2*

Ob.

Cor. ingl.

Cl. in Mib *2.*

Cl. in Sib *1.3*

Fg.

Cfg.

Cor. in Fa *1.3*

Trb. in Do *2.4 a 2*

Trbn.

Tb.

Timp.

Tamb. picc.

Tamb. gr.

Tam-tam

Cassa gr.

Arpa

Pft.

con s

VI. I *unis.*

VI. II *unis.*

Vla.

Vlc.

Cb.

Ott.

Fl.

Ob.

Cor. ingl.

Cl. in Mib

Cl. in Sib

Fg.

Cfg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

Timp.

Tamb. picc.

Tamb. gr.

Tam-tam

Cassa gr.

Arpa

Pft.

VI. I div.

VI. II

Vla.

Vic.

Cb.

Marcatissimo (♩ = 120)

69

Ott.

Fl.

Ob.

Cor. ingl.

Cl. in Mib

Cl. in Sib

Fg.

Cfg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

Cin. col legno

1. 2. a 2

a 2

2.

1. 3. a 2

1. 3. *ff* sempre

2. 4. *ff* sempre

3. senza sord. *ff* sempre

ff sempre

f

f

muta in Ob. III

69 Marcatissimo (♩ = 120)

VI. I

VI. II

Vla.

Vlc.

Ott.

Fl.

Ob.

Cl. in $M\flat$

Cl. in $S\flat$

Fg.

Cfg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

Cin.

VI. I

VI. II

Vla.

Vlc.

1.2.

ff

a 2

a 2

Detailed description: This is a page of a musical score, page 189, featuring a large orchestral ensemble. The score is divided into two systems. The first system includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in $M\flat$ (Cl. in $M\flat$), Clarinet in $S\flat$ (Cl. in $S\flat$), Bassoon (Fg.), and Contrabassoon (Cfg.). The second system includes Horn in F (Cor. in Fa), Trumpet in D (Trb. in Do), Trombone (Trbn.), Tuba (Tb.), and Cymbal (Cin.). The third system includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vlc.). The music is written in a key with two flats and a 4/4 time signature. The score contains various musical notations such as notes, rests, slurs, and dynamic markings. A first ending bracket labeled '1.2.' is present in the Oboe part, and a 'ff' (fortissimo) marking is in the Clarinet in $S\flat$ part. The Horn and Trombone parts have a '2' marking above them. The page number '189' is in the top right corner.

70

Ott.

Fl.

Ob.

Cl. in Mib

Cl. in Sib

Fg.

Cfg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

Cin.

70

Vl. I

Vl. II

Vla.

Vlc.

Ott.

Fl.

Ob.

Cl. in Mib

Cl. in Sib

Fg.

Cfg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

Cin.

VI.I

VI.II

Vla.

Vlc.

The image shows a page of a musical score for orchestra, numbered 191. It contains 14 staves of music. The instruments listed on the left are: Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Mib), Clarinet in B-flat (Cl. in Sib), Bassoon (Fg.), Bassoon (Cfg.), Cor Anglais (Cor. in Fa), Trumpet in D (Trb. in Do), Trombone (Trbn.), Trombone (Tb.), Cymbal (Cin.), Violin I (VI.I), Violin II (VI.II), Viola (Vla.), and Violoncello (Vlc.). The score is written in a common time signature (C) and features various musical notations including notes, rests, and dynamic markings. A large downward-pointing arrow is located on the right side of the page, spanning from the Flute staff down to the Cymbal staff.

Der Mandarin stolpert, erhebt sich aber blitzschnell und setzt seine Jagd noch leidenschaftlicher fort.
 Le mandarin fait un faux pas et tombe, mais se relève aussitôt avec la rapidité de l'éclair et continue sa poursuite sauvage.
 The Mandarin stumbles but rises again like lightning and continues the chase more passionately than before.

71 *(breve)* **Sempre vivace** ($\text{♩} = 132 - 138$)

Ott. 1.2. a 2 * *f sf* *sempre simile*

Fl. 1.2. a 2 * *f sf* *sempre simile*

Ob. 3. *f sf* *sempre simile*

Cl. in Mib 2. *f sf* *sempre simile*

Cl. in Sib 1.3. a 2 *f sf* *sempre simile*

Fg. 1.2. a 2 *fff* 1. *f sf* 1.2. a 2 *f sf*

Cfg. *fff* *f sf*

Cor. in Fa 1.3. a 2 *fff* *(breve)* * 2.4. a 2 *fff*

Trb. in Do 1.2. a 2 3. *fff*

Trbn. *fff* *f* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Tb. *fff* *f* *gliss.* *gliss.* *gliss.* *gliss.*

Tamb. picc. *fff* *p f* *sempre simile*

Cin. *mf*

Xyl. *f*

71 *(breve)* **Sempre vivace** ($\text{♩} = 132 - 138$) *non div.*

Vi. I *f*

Vi. II *f* *gliss.* *f sf* *sempre simile*

Vla. *f sf* *sempre simile*

Vlc. *f sf* *sempre simile*

*) Falls die Darstellung auf der Bühne eine Kürzung erfordert, können die folgenden Takte bis **76** ($\frac{8}{8}$ *Sempre vivo*) ausgelassen werden.

*) If a cut is needed in the stage performance, the bars from here to **76** ($\frac{8}{8}$ *Sempre vivo*) may be omitted.

Ott.

Fl. 1.2. a 2

Ob. 1.2. a 2
3. *sempre simile*

Cl. in Mi \flat 2. *sempre simile*

Cl. in Si \flat 1.3. *sempre simile*

Fg. 1. 1.2. a 2

Cor. in Fa

Trb. in Do 1. 2.

Trbn.

Tamb. picc. 3

Cin.

Xyl.

VI. I

VI. II

VIa. *sempre simile*

Vlc. *f sf* *sempre simile*

Ott. 72

Fl. 1.2. a 2.

Ob. a 2.

Cl. in Mib 2.

Cl. in Sib 1. 3.

Fg. 1. 2.

Cor. in Fa 1. 3. a 2.

Trb. in Do 2.

Trbn. gliss. gliss. gliss.

Tamb.-picc. 3.

Cin. 5/4

Xyl. 3.

VI. I 72 sul tasto

VI. II div. sull II. . .

Vla.

Vlc.

Cb. #

Ott.
 Fl. 1. 2. a 2.
 Ob. 1. 2. a 2. 3.
 Cl. in Mib 2. 3.
 Cl. in Sib 1. 3. a 2.
 Fg. 1. 2. a 2.
 Cor. in Fa 1. 3. a 2. 2.
 Trbn. in Do 1.
 Trbn. gliss. gliss. gliss.
 Tamb. picc. 3. f 3. f
 Cin. 3/2 2/2
 Xyl.
 Vl. I unis. div. unis.
 Vl. II sul II - -
 Vla.
 Vlc.
 Cb.

Ott.

Fl.

Ob.

Cl. in Mib

Cl. in Sib

Fg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

Tamb. picc.

Cin.

Xyl.

VI. I

VI. II

Vla.

Vlc.

Cb.

73

1. 2. a 2

3.

2. b

1. 3.

1. 2. a 2

1. 3. a 2

sempre marcatiss.

cresc.

2. 4. a 2

f marcatis.

cresc.

con sord.

f

gliss.

con sord. gliss.

f sempre marcatiss.

cresc.

73

in modo ord. non div.

div.

unis.

Ott.

Fl. 1.2. a 2

Ob. 1.2. 3

Cl. in Mib 2. 3

Cl. in Sib 1.3. a 2

Fg. 1.2. a 2

Cor. in Fa 1.3. 2.4. a 2 *sempre marcattiss.*

Trb. in Do 1.2. a 2 3

Trbn. 1. 2.3. *gliss.*

Tb. 3

Tamb. picc. 3/4 5/4 3/2

Cin. 3/4 5/4 3/2

Xyl.

VI. I

VI. II *cresc.*

Vla. *cresc.*

Vlc.

Cb.

poco allargando

Ott.

Fl. 1.2. a 2

Ob. 1.2. a 2

Cl. in Mib 2.

Cl. in Sib 1.3. a 2

Fg. 1.2. a 2

Cfg.

Cor. in Fa 1.3.

Trb. in Do 2.4. a 2

Trbn. 1.2. a 2

Tb. 3. senza sord.

Trbn. 1. senza sord.

Tb. 2.3.

Tamb. picc. 2/2

Xyl.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

ff

poco allargando

Er erreicht das Mädchen. Sie kämpfen miteinander.
Enfin il atteint la fille. Lutte.
He catches the girl. They fight.

74 a tempo (♩ = 132)

Ott.

Fl. Fl. II muta in Ott. II

Ob.

Cl. in Mib

Cl. in Sib

Fg.

Cfg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

Timp.

Tamb. picc.

Cin. col legno

Cassa gr.

Xyl.

74 a tempo (♩ = 132)

Vl. I

Vl. II

Vla.

Vlc.

Cb.

Ott. E

Fl. E

Ob. E

Cl. in Mib E

Cl. in Sib E

Fg. E

Cfg. E

Cor. in Fa E

Trb. in Do E

Trbn. E

Tb. E

Timp. E

Cin. E

Cassa gr. E

Xyl. E

VI. I E

VI. II E

Vla. E

Vlc. E

Cb. E

sempre simile

Ballettschluß ab Seite 216

Continuation for the Ballet see on pag. 216

von hier bis S. 215 nur für Suite
 From here to p. 215 only for the Suite

1.2. a 2 74 a

Ott.
 Fl.
 Ob.
 Cl. in Mib
 Cl. in Sib
 Fg.
 Cfg.
 Cor. in Fa
 Trb. in Do
 Trbn.
 Tb.
 Timp.
 Tamb. picc.
 Cassa gr.
 Xyl.
 Vl. I
 Vl. II
 Vla.
 Vlc.
 Cb.

1.3. a 2
 2.4.
 1.2.
 3.
 tr
 tr
 tr
 *)
 f
 cresc.

74 a

*) Bei den mit der rechten Hand gespielten Noten der Oberstimme soll das Fell mit dem Griff eines kleinen Trommel-Schlägels berührt werden.

*) The notes over the line - played with the right hand, - should be executed by touching the membrane with the handle of the drum-stick.

a 2
 Ott.
 Fl.
 Ob.
 Cl. in Bb
 Cl. in A
 Fg.
 Cfg.
 p cresc.
 Cor. in Fa
 1.3.
 2.4.
 Trb. in Do
 p cresc.
 p cresc.
 Trbn.
 Tb.
 Timp.
 Tamb. picc.
 Cassa gr.
 p
 ff
 poco cresc.
 Xyl.
 Vl. I
 Vl. II
 Vla.
 Vlc.
 Cb.

Ott.
 Fl.
 Ob.
 Cl. in Mib
 Cl. in Sib
 Fg.
 Cfg.
 Cer. in Fa
 Trb. in Do
 Trbn.
 Tuba
 Timp.
 Tamb. picc.
 Cin.
 Cassa gr.
 Xyl.
 VI. I
 VI. II
 Vla.
 Vic.
 Ch.

a 2
a 3
1.3. a 2
a 2
1.3.
2.4. a 2
1.2.
3.
gliss.
gliss.
gliss.
f
ff
tr
mf
p
f
ff

Ballett-Fortsetzung
Ballet, continuation

75

Ott. *a 2*

Fl.

Ob. *a 3*

Cl. in Mib *2.*

Cl. in Sib *1.3. a 2*

Fg. *a 2*

Cfg.

Cor. in Fa *1.3. a 2*
2.4. a 2

Trb. in Do *1.2. a 2*
3.

Trbn.

Tuba

Timp. *tr*

Tamb. picc. *fresc.*

Cin. *tr*
pp

Cassa gr. ***

Xyl.

75

VI. I

VI. II

Vla.

Vlc.

Cb.

* Bei der mit der rechten Hand gespielten Oberstimme soll das Fell mit dem Holzschäft eines Paukenschlägels berührt werden.

* The notes over the line—played with the right hand—should be executed by touching the membrane with the wooden part of the kettle-drum stick.

Die Strolche springen hervor, erfassen
Les vagabonds sortent alors, s'emparent!
The tramps leap out, seize the Man-
Sempre vivo ♩ = 132-138

76

Score for woodwinds, brass, percussion, and strings. The score is divided into two systems. The first system includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Bb), Clarinet in A (Cl. in A), Bassoon (Fg.), Contrabassoon (Cf.), Horn in F (Cor. in Fa), Trumpet in D (Trb. in Do), Trombone (Trbn.), Tuba, Timpani (Timp.), Piccolo (Tamb. picc.), Cymbals (Cin.), and Grand Cassa (Cassa gr.). The second system includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Cb.).

Key signature: one sharp (F#). Time signature: 2/2. The score features various musical notations including dynamics (p, mf, ff), articulation (accents), and performance instructions like "non div.". The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments provide harmonic support. The percussion section includes a prominent cymbal roll and a piccolo part.

sen den Mandarin, reißen ihn von dem Mädchen los. Sie berauben ihn seines Schmuckes, seines Geldes.
du mandarin et dégagent la fille. Ils le dépouillent de ses bijoux, de son argent.
 darin and tear him away from the girl. They strip him of his jewelry and his money.

The musical score is arranged in systems. The first system includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Mib), Clarinet in A (Cl. in Sib), Bassoon (Fg.), and Contrabass (Cf.). The second system includes Cor in F (Cor. in Fa). The third system includes Trumpet in D (Trb. in Do), Trombone (Trbn.), Tuba, and Timpani (Timp.). The fourth system includes Cassa gr. The fifth system includes Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

Key markings and dynamics include: *f* (forte), *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), *sf* (sforzando), *con sord.* (con sordina), *2.3.* (second and third endings), *div.* (divisi), and *unis.* (unison).

77

Ott.

Fl.

Ob.

Cor. ingl.

Cl. in Sib

Cl. in Sib

Fg.

Cfg.

Detailed description: This section of the score covers measures 77 to 80. It includes parts for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. ingl.), Clarinet in B-flat (Cl. in Sib), Clarinet in B-flat (Cl. in Sib), Bassoon (Fg.), and Contrabassoon (Cfg.). The music is in 3/8 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics include *f* and *mf*. There are first and second endings marked with '1.' and '2.'.

1.3. a 2

2. 4. a 2

1. senza sord.

Tuba

Cin.

Detailed description: This section covers measures 77 to 80 for the brass instruments. It includes parts for Cor Anglais (Cor. in Fa), Trumpet (Trb. in Do), Tuba, and Cymbal (Cin.). The music is in 3/8 time. The Trumpet part is marked 'senza sord.' (without mutes). Dynamics include *mf*. There are first and second endings marked with '1.3. a 2' and '2. 4. a 2'.

77

VI.I

VI.II

Vla.

Vlc.

Cb.

Detailed description: This section covers measures 77 to 80 for the string instruments. It includes parts for Violin I (VI.I), Violin II (VI.II), Viola (Vla.), Violoncello (Vlc.), and Contrabasso (Cb.). The music is in 3/8 time. The Viola part is marked 'non div.' (non-divisi). Dynamics include *f*. There is a first ending marked with '77'.

Als er bereits ausgeplündert ist, heißt es: „Was sollen wir nun mit ihm beginnen?“
Quand ils ont fini de le dévaliser: « Qu'est-ce qu'on fait maintenant? »
When they have taken everything: "What shall we do with him now?"

78 **Maestoso**
♩ = 100-104

Ott. *muta in Fl. II*

Fl. 1.

Ob.

Cor. ingl.

Cl. in Mib 2.

Cl. in Sib 1. *muta in Cl. in La*
3. *muta in Cl. basso*

Fg.

Cfg.

Cor. in Fa 1.3. a 2

Trb. in Do 2.4. a 2

Trbn.

Tuba

Timp.

Cassa gr.

78 **Maestoso**
♩ = 100-104

VI. I

VI. II *div.* *unis.*

Vla.

Vic.

Cb.

„Wir müssen ihn umbringen, im Bette unter den Kissen erwürgen.“
«On va le tuer, l'étouffer dans le lit sous les oreillers.»
“We must kill him, stifle him under the pillows on the bed.”

accel. molto

The musical score is arranged in systems. The first system includes Flute (Fg.), Clarinet (Cf.), Cor in Fa, Trumpet in Do (Trb. in Do), Trombone (Trbn.), and Tuba (Tb.). The second system includes Timpani (Timp.), Cassa gr., and Tam-tam. The third system includes Piano (Pft.), Violin (Vic.), and Cello (Cb.). The score features various dynamics such as *ff*, *sf*, *mf*, *p*, and *cresc.*. The tempo is marked *accel. molto*. There are also performance instructions like *a 2* and *1.3.* for the woodwinds.

*) Bei der mit der rechten Hand gespielten Oberstimme soll das Fell mit dem Holzschäft eines Paukenschlägels berührt werden.

*) The notes over the line-played with the right hand- should be executed by touching the membrane with the wooden part of the kettle-drum stick.

Man schleppt ihn zum Bette, wirft ihn darauf; überhäuft ihn mit Kissen, Decken und wirft auf all das noch verschiedene schwere
Ils le traînent sur le lit, l'écrasent de coussins, de couvertures, jettent sur lui tous les objets lourds qui leur tombent sous la main.
They drag him to the bed, throw him on it, and pile up pillows, blankets and different heavy objects. Finally one of the

a tempo $\text{♩} = 104$ poco allargando [79] Pesante $\text{♩} = 100$

Ott.

Fl. 1.2. a 2

Ob. a 2

Cor. ingl. ff

Cl. in Mib 2. ff

Cl. in La 1. ff

Cl. basso in La 3. ff

Fg. a 2 ff

Cfg. ff

Cor. in Fa 1.3. ff, 2.4. muta in Tube tenori

Trb. in Do 1. ff

Trbn. a 3 ff

Tb. ff

Timp. ff

Cin. $\frac{4}{4}$ mf, $\frac{3}{4}$, $\frac{3}{2}$, $\frac{4}{4}$, $\frac{3}{2}$

Tam-tam $\frac{4}{4}$ pp, $\frac{3}{4}$, $\frac{3}{2}$, $\frac{4}{4}$, $\frac{3}{2}$

Pft. ff

Org. mf

Vi. I a tempo $\text{♩} = 104$ poco allargando [79] Pesante $\text{♩} = 100$ ff

Vi. II ff

Vla. ff, cresc.

Vlc. ff

Cb. ff

Gegenstände. (Einer der Strolche setzt sich zum Schluß sogar selber darauf.)
(Un vagabond finalement s'assoit sur le tout.)
tramps sits on the whole heap.

Ob. *mf* 1. 6 1. 2. a 2 6

Cor. ingl. *mf* 6

Cl. in Mib *mf* 6

Cl. in La 1. *mf* 6

Cl. basso in La 3. *mf* 6

Fg. *mf* 6

Cfg. *mf* 6

Cor. in Fa 1. *ff* 3. *ff*

Trb. *ff* 2. 3. a 2

Trbn. *ff*

Tb. Ten. *ff*

Tb. *ff*

Timp. *tr*

Cin. *c.l.* *p* *mf*

Tam-tam

Pft. *mf*

Org. *mf*

Vl. I *ff*

Vl. II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

Fl. 1.2. a 2

Ob.

Cor. ingl.

Cl. in Mib

Cl. in La

Cl. basso in La

Fg. a 2

Cfg.

Cor. in Fa III. Vent. gliss.

Trb. in Do

Trbn. 2.3. a 2

Tb. Ten.

Tb.

Timp.

Cin. c.l. *mf*

Cassa gr. *p cresc.*

Tam-tam

Pft.

Org. *f*

Vi. I *ff*

Vi. II *ff*

Vla.

Vcl.

Cb.

1. 2. x#
Fl. a 2 5

Ob. 5

Cor. ingl. 5

Cl. in Mib 2. 5

Cl. in La 1. 5

Cl. basso in La 3. 5

Fg. a 2 5

Cfg. 5

Cor. in Fa 1. 3. 6 7 10 I+III vent. 6

Trb. in Do 1. 2. a 2 7 10 a 3 b a

Trbn. *Distico* ff

Tb. Ten. ff

Tb. ff

Timp. ff

Cin. c.l. 5 c.l. 5 c.l. 5 c.l. 5

Cassa gr. 5 5 5 5

Tam-tam 5 5 5 5

Pft. ff

Org. ff

Vi. I ff

Vi. II ff

Vla. 5

Vic. 5

Cb. 5

Man wartet eine Weile
Quelques instants après
They wait a while

Più sostenuto $\text{♩} = 88$

81

Ott.
Fl.
Ob.
Cor. ingl.
Cl. in Mi♭
Cl. in La
Cl. basso in La
Fg.
Cfg.
Cor. in Fa
Trb. in Do
Trbn.
Tb. Ten.
Tb.
Timp.
Tamb. picc.
Cin.
Cassa gr.
Tam-tam
Pft.
Org.
VI. I
VI. II
Vla.
Vlc.
Cb.

con sord.
muta in Cor. II/IV
sim.
poco f
poco f
poco f

dann steigt der Strolch vom Bett herab. Alle drei entfernen sich etwas.

„Nun muß er erstickt sein!“

il descend et le trio s'éloigne: «Il a son compte maintenant!»

then the tramp gets down. All three move away. "He must be suffocated by now!"

238

82 allargando, quasi a tempo $\text{♩} = 88$

83 rallentando

Instrumentation and Performance Instructions:

- Ott.** (Oboe): *a 2*, *sf*, *p*, *dim.*, *pp*
- Fl.** (Flute): *sf*, *p*, *dim.*, *pp*
- Ob.** (Clarinet in G): *sf*, *p*, *dim.*, *pp*
- Cor. ingl.** (Clarinet in A): *sf*, *p*, *dim.*, *pp*
- Cl. in Mib** (Clarinet in G): *sf*, *p*, *dim.*, *pp*
- Cl. in La** (Clarinet in A): *sf*, *p*, *dim.*, *pp*
- Cl. basso in La** (Bass Clarinet): *sf*, *p*, *dim.*, *pp*
- Fg.** (Bassoon): *sf*, *p*, *dim.*, *pp*
- Cor. in Fa** (Horn in F): *1. con sord.*, *p*
- Trb. in Do** (Trumpet in D): *p*
- Trbn.** (Trombone): *1. con sord.*, *2. con sord.*, *p*
- Timp.** (Snare Drum): *mf*
- Tamb. picc.** (Cymbals): *pp*
- Cassa gr.** (Bass Drum): *pp*
- Tam-tam** (Triangle): *pp*
- Pft.** (Percussion): *pp*
- VI. I** (Violin I): *p*
- Vla.** (Viola): *p*
- Vic.** (Violoncello): *p*
- Cb.** (Contrabasso): *p*

82 allargando, quasi a tempo $\text{♩} = 88$

83 rallentando

pizz. (pizzicato)

Plötzlich erscheint der Kopf des Mandarin's zwischen den Kissen, er blickt sehnsüchtig nach dem Mädchen. Die vier Personen erschauern, stehen bestürzt da.
 Mais soudain, d'entre les coussins, pointe la tête du mandarin, et son regard, plein de désir, cherche la fille. Tous sont figés de stupéur.
 Suddenly the Mandarin's head appears between the pillows and he looks longingly at the girl. The four shudder and stand aghast.

84 Adagio ♩ = 40

Ott.

Fl.

Cl. in La

Fg.

Trgl.

Cel.

Pft.

84 Adagio ♩ = 40

VI. I

VI. II

Vla.

Vcl.

Cb.

*) ↓ senkt um einen Viertelton
 *) ↓ means one quarter of tone lower

85

Ott. *pp*

Fl. *pp*

Ob. *p* *pp*

Cor. ingl. *p*

Cl. in La 1. 2. a 2 *f*

Cl. basso in La 3. *p* *pp* *f*

Fg. 2. *p* *pp*

Cor. in Fa 1. *mf espr.* con sord. 2. 4. *pp*

Trb. in Do *ppp* con sord.

Timp. *pp*

Tam-tam *ppp*

Arpa *f* *pp* *f* *mf* *pp* *gliss.* 9 *gliss.* 12

Cel. *p*

Pft. *pp*

Vl. I 4 Soli div. sul II arco *ppp* 85 *p* due soli *pp* arco *pp*

2 Soli arco *pp* pizz. gli altri *pp*

Solo *pp* pizz. *pp* arco *pp*

Vl. II Tutti div. in 2 pizz. *pp* arco *pp*

Tutti div. in 3 pizz. *f* arco *pp*

Vla. Solo con sord. sul II *p* 2 Soli div. *pp*

2 Soli (non div.) (con sord.) *pp*

Vlc. 4 Soli (port.) *pp*

Tutti sul I *f* *mf* 2 Soli *mf espr.*

Cb. Solo *pp*

Solo arco *pp*

Ott. *pp*

Fl. *p* *pp*

Ob. *p* *pp*

Cor. ingl. *p* *pp*

Cl. in La *p* *pp*

Cl. basso in La *p* *pp*

Fg. *p* *pp*

Cor. in Fa *p*

Cassa gr. *pp*

Arpa *f*

Cel. *p*

Pft. *p*

Vi. I *mf* *f* *pp*

Vi. II *mf* *pp*

Vla. *mf* *pp*

Vlc. *mf* *pp*

Cb. *mf* *pp*

Tutti pizz. arco *mf* *f* *pp*

arco sul ponticello *dim.*

pizz. arco sul ponticello *pp*

arco sul ponticello *pp*

pizz. unis. arco sul ponticello *pp*

arco sul ponticello *pp*

unis. pizz. arco sul ponticello *mf* *pp*

*) d senkt um einen Viertelton / quarter tone lower

pochissimo rit.

Ott. *p* *pp* 5

Fl. *p* 5 3 3 3 *pp* 5 5

Ob. 1. *pp* 3 3 3

Cor. ingl. *pp* 5 3

Cl. in La 1. *p* 5 3 3 *pp* 5 3 *p* 3 *pp* 5

Cl. in La 2. *p* 5 3 3 *pp* 5 3 *p* 3 *pp* 5

Cl. basso in La 3. *p* 5 *pp* 3

Cor. in Fa 1. 3. con sord. *pp*

Trb. in Do con sord. 1. 2. *pp*

Arpa *pp* *gliss.* 9 5

Pft. *pp* *gliss.* 8 5 5 *p* *pp* *ppp*

pochissimo rit.

VI. I con sord. *pp* con sord. *pp*

VI. II Solo sul III *f* *p*

Vla. *pp* *pp*

Vlc. 1. Solo *f* *p* *f* *p*

86 a tempo Più mosso ♩ = 50

Ott. *pp*

Fl. *pp* *f* *f*

Ob. *pp* *f* *sf* *sf*

Cor. ingl. *f* *sf* *sf*

Cl. in La 1. *pp* *p* *p*

Cl. in La 2. *pp* *p* *p*

Cl. basso in La 3. *pp* *f* *sf* *sf*

Cor. in Fa 3. *pp* *mf espr.*

Trbn. in Do 1.2. *pp* *mf*

Trbn. *con sord.* *pp* *gliss.* *gliss.* *pp*

Timp. *pp*

Trgl. *pp*

Cin. *ppp* a 2 a 2

Tam-tam *ppp gliss.*

Arpa *p* *mf* *pp* *sempre sim. gliss.* *p*

Pft. *p*

86 a tempo Più mosso ♩ = 50

VI. I 4 Soli Tutti *p* *pp* *div. sul tasto*

VI. II Tutti con sord. *p* *pp* *pp* *sul tasto*

Vla. Tutti (con sord.) *p* *pp* *pp* *sul tasto*

Vlc. 4 Soli port. *mf* *arco* *sul III* *pp* *sul tasto*

Cb. *mf* *p* *pp*

87 ♩ = 50

Ott.

Fl.

Ob.

Cor. ingl.

Cl. in La

Cl. basso in La

Fg.

Cor. in Fa

Trb. in Do

Trbn.

Timp.

Trgl.

p ma ben marcato

1. 2.

gliss.

pp

6

5

5

muta in Cl. in Mi♭

4/8

6/8

Cin.

Tam-tam

Arp

Pft.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

87 ♩ = 50

ppp

gliss.

p

pp

gliss.

gliss.

pp

ppp

pp

pp

pp

ppp

Solo con sord.

div. in 3

div. in 4

pizz.

mf

pp

pp

pp

pp

pp

4/8

6/8

4/8

6/8

4/8

6/8

4/8

6/8

4/8

6/8

4/8

6/8

4/8

6/8

Die Strolche besinnen sich.
Les vagabonds tiennent conseil.
 At last the three tramps master their horror.

Sie ergreifen den Mandarin,
Ils saisissent le mandarin,
 They drag the Mandarin out

Allegro molto

$\text{♩} = 132$

Cor. ingl.

Cl. basso
in La

Fg.

Cfg.

Timp.

Cassa gr.

Pft.

Allegro molto

col 8

$\text{♩} = 132$

VI. I

VI. II

Vla.

Vlc.

Cb.

senza sord.

unis. senza sord.

Tutti senza sord. arco

unis. arco

f

sempre f

sempre f

sempre f

ziehen ihn unter den Kissen hervor, halten ihn fest.
 le tirent hors des coussins et le maintiennent.
 and grip him firmly.

88 ♩. = 116

Ob.

Cor. ingl.

Cl. in La

Cl. basso in La

Fg.

Cfg.

Trb. in Do

Timp.

Pft.

col 8

VI. I

VI. II

Vla.

Vlc.

Cb.

1. senza sord.
f marcato

senza sord.
 unis. arco

88 ♩. = 116

div.

Sie beraten, wie sie ihn doch töten könnten.
 Comment le tuer maintenant?
 They discuss how he is to be killed.

The musical score is arranged in systems. The top system includes Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. ingl.), Clarinet in B-flat (Cl. in Mib), Clarinet in La (Cl. in La), Bassoon (Cl. basso in La), Fagott (Fg.), and Cello (Cfg.). The middle system includes Horn in F (Cor. in Fa), Trumpet in D (Trb. in Do), Trombone (Trbn.), and Tuba (Tb.). The bottom system includes Timpani (Timp.), Cassa Grande (Cassa gr.), Piano (Pft.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vic.), and Contrabasso (Cb.).

Key performance markings include dynamics such as *f*, *ff*, and *col 8*. Rehearsal marks and first/second endings are indicated with numbers like 1., 2., 3., and letters like 'a'. Specific instructions like 'senza sord.' and 'muta in Clar. La' are present.

[89] Vivacissimo (♩. = 132)

Ob. *f* *cresc.* 1. 2. *f*

Cl. in Mi \flat *f* *cresc.* 1. 2. *f*

Cl. in La *f* *cresc.* 1. a 2. 1.3. a 2. *f*

Fg. *f* *cresc.* *f*

Cfg. *f* *cresc.* *f*

Cor. in Fa 1. 3. a 2. 2. 4. a 2. *f*

Trb. in Do *mf* *mf* senza sord. *f*

Trbn. 1. *mf* 2. 3. *mf* *cresc.* *cresc.*

Tb. *mf* *cresc.*

Timp. *f*

Cassa gr. $\frac{5}{8}$ *f* $\frac{3}{4}$

Pft. *ff*

[89] Vivacissimo (♩. = 132)

Vl. I *ff*

Vl. II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

Dem einen Strolch fällt etwas ein, er sucht ein altes, rostiges Schwert hervor
L'un d'eux a soudain une idée: il va chercher une vieille épée rouillée,

90 One of the tramps produces a rusty old sword,

Fl.

Ob.

Cor. ingl.

Cl. in Mib

Cl. in La

Fg.

Cfg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

Timp.

Cassa gr.

Arpa

Pft.

90

VI. I

VI. II

Vla.

Vlc.

Cb.

und sticht dreimal in den Mandarin.
et, à trois reprises, la passe au travers du mandarin
and stabs the Mandarin three times.

stringendo

Fl.

Ob.

Cor. ingl.

Cl. in Mib

Cl. in La

Fg.

Cfg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

Timp.

Cassa gr.

Arpa

Pft.

VI. I

VI. II

Vla.

Vlc.

Cb.

91 Ritenuto (subito) ♩ = 96

accel.

Fl. *sf* *1. 2. a 2*

Ob. *ff*

Cor. ingl. *ff*

Cl. in Mib *sf*

Cl. in La *1. sf*

Fg. *1. 2. a 2 ff*

Trb. in Do *con sord. ff*

Trbn. *ff mf pp II - gliss. 7*

Cin. *col legno f p*

Xyl.

Pft. *col legno **

91 Ritenuto (subito) ♩ = 96

accel.

VII *ff* *sul IV - - - - -*

VII *ff* *sul IV - - - - -*

Vla. *ff* *sul III - - - - -*

Vlc. *ff* *div. a 3*

Cb. *ff* *sul III - - - - -*

Vivo ♩ = 72

Fl. 1. 2. a 2 *ff*

Ob. *f*

Cor. ingl. *f*

Cl. in Mib 2. *f*

Cl. in La 1. *f*

Cl. basso in La 3. *mf*

Fg. 1. 2. a 2 *f*

Cor. in Fa 1. *f*

Trb. in Do 1. 2. *f*

Trbn. 1. con sord. *p*
3. con sord. *p*

Timp.

Tamb. picc. *p*

Xyl. *p*

Arpa *f* *près de la table*

Pft. *f* *

Vl. I *sf* *mf* *div. pizz.*

Vl. II *sf* *mf* *div. 2 pizz.*

Vla. *sf*

Vlc. *sf* *div. 2 pizz.*

Cb. *f* *pizz.* *f* *0* *0* *0*

Sie lassen den durchstochenen Mandarin los, -
Puis ils l'abandonnent: -
Then they release their grip;

allargando

92

Meno mosso ♩ = 60

Ott.

Fl.

Ob.

Cor. ingl.

Cl. in Mib

Cl. in La

Cl. basso in La

Fg.

Cor. in Fa

Trb. in Do

Trbn.

Timp.

Tamb. picc.

Cin.

Xyl.

Arpa

Pft.

allargando

92

Meno mosso ♩ = 60

Vi.

Vi.

Vla.

Vlc.

Cb.

er wankt, -
il chancelle,
he sways, -

strauchelt,
titube,
totters

poco a poco più tranquillo

Ott.

Fl.

Ob.

Cor. ingl.

Cl. in Mib

Cl. in La

Cl. basso in La

Fg.

Cor. in Fa

Trb. in Do

Trbn.

Timp.

Tamb. picc.

Tamb.

Xyl.

Arpa

Pft.

VI. I

VI. II

Vla.

Vlc.

Cb.

1. a 2.

2.

3.

1. 3. con sord.

2. 4. con sord.

mf

pp

pp

dim.

dim.

mf

pp

pp

dim.

non div.

non div.

dim.

0

muta in Flauto III 93

Ott.

Fl.

Ob.

Cor. ingl.

Cl. in Mib

Cl. in La

Cl. basso in La

Fg.

Cor. in Fa

Trb. in Do

Tamb. picc.

Arpa

Pft.

Fig. II/III muta in Cfg. I/II

93

VI. I

VI. II

Vla.

Vlc.

Cb.

div.

non div.

(pizz.)

scheint fast zusammenzufallen.
il va s'effondrer.
and almost collapses.

♩ = 110 *Lento* *♩ = 100*

Cor. ingl. *dim.*

Cl. inLa

Cl. basso inLa *3.* *dim.* *p* *pp*

Fg. *1.* *p* *3* *3* *dim.* *ppp*

Cfg. *2. 3.* *ppp*

Trbn. *2. con sord.* *pp*

Tb. *3. con sord.* *pp* *con sord.* *ppp*

Timp. *tr* *pp* *ppp*

Tam-tam *ppp*

Arpa *pp*

Pft. *p*

♩ = 110 *Lento* *♩ = 100*

Vlc. *pp*

Cb. *non div.* *arco*

Plötzlich rafft er sich auf und stürzt sich auf das Mädchen.
Main soudain il se redresse et se précipite sur la fille.
Suddenly he draws himself up and leaps at the girl.
accelerando - - - - - molto

The musical score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. ingl.), Clarinet in La (Cl. in La), Clarinet in Bass (Cl. basso in La), Bassoon (Fg.), and Bassoon in C (Cfg.). The percussion section includes Timpani (Timp.), Piano (Pft.), Viola (Vic.), and Cello (Cb.). The score is in 3/4 time and features a key signature of one flat (B-flat). The tempo and dynamics markings are **accelerando** and **molto**, with dynamic levels ranging from *mf* to *f*. The score includes various musical notations such as triplets, slurs, and dynamic markings like *cresc.* and *muta in Fg. II, III*.

Die drei Strolche hindern ihn daran und halten ihn wieder fest.
 Les trois vagabonds lui barrent le chemin et le tiennent à bras le corps.
 The three tramps stop him and hold him fast again.

94 Agitato molto ♩ = 96

Fl. *fp* 3 *p* 3 *f* 10

Ob. *f* *a2* *f* 10

Cor. ingl. *f* 10

Cl. inMib 2. *p* *f* 10

Cl. inLa 1. *fp* *f* 10

Fg. 1. *f*

Cor. inFa 1. senza sord. *mf* 1. con sord. *b*

Trb. inDo *b*

Arpa *f* *p*

Pft. *p* 6

94 Agitato molto ♩ = 96

Vl. I *p* *b2*

Vl. II *p*

rallentando

Fl. *non cresc.*

Ob. *non cresc.* *muta in Ott.*

Cor. ingl. *sf* 5 5

Cl. in Mib 2. *sf* 5 *non cresc.*

Cl. in La 1. *sf* 5 3. 5

Cl. basso in La 1. *sf* 5

Fg. 1. *sf* 5

Cor. in Fa 1. *sf*

Trb. in Do 1. *sf*

Trbn. 2. *senza sord.* *mf*

Arpa *non cresc.*

Pft. *non cresc.*

Vl. I *non cresc.*

Vl. II *non cresc.*

Vla. *p*

Vlc. *p*

Der festgehaltene Mandarin schaut sehnsüchtig nach dem Mädchen.

Mais le prisonnier n'en continue pas moins de fixer la fille d'un regard nostalgique.

While they hold him, the Mandarin looks longingly at the girl

Lento

molto

♩ = 70

1. *p*

2. *pp*

Fl.

Cl. in Mib

Cl. in La

Cor. in Fa

Trbn.

1. con sord. *p*

senza sord. *p* gliss. gliss. *pp*

Cel.

Arpa

Pft.

molto

Lento

♩ = 70

VI.I div.

VI.II div.

Vlc. pizz. *p*

Cb. pizz. *p*

ritard. - - - - -

The musical score consists of the following parts and markings:

- Fl.** (Flute): First and second endings. *ppp* dynamic marking.
- Cl. in Mi \flat** (Clarinet in B-flat): Part 2.
- Cl. in La** (Clarinet in A): Part 1 with a flat. *pp* dynamic marking.
- Cor. in Fa** (Coronet in F): Part 1. *pp* dynamic marking.
- Trbn.** (Trumpets): Part 1 and 2. *pp* dynamic marking.
- Cel.** (Cello): Solo part with sixteenth-note patterns and sixteenth-note chords.
- Pft.** (Piano): Part 1 and 2.
- VI. I** (Violin I): Part with *div. a 3* marking. *ritard.* marking.
- VI. II** (Violin II): Part with *div. a 3* marking.

Die erschrockenen Strolche beraten aufs neue, wie sie sich des Mandarins endlich entledigen könnten.
Epouvanés, les trois vagabonds délibèrent à nouveau pour savoir comment se débarrasser définitivement du mandarin.
 The terrified tramps discuss how they are to get rid of the Mandarin at last.

95 Agitato $\text{♩} = 82$ poco a poco meno mosso

Ott.
 Fl.
 Ob.
 Cor. ingl.
 Cl. in Mib
 Cl. in La
 Cl. basso in La
 Fg.
 Cfg.

Cor. in Fa
 Trb. in Do
 Tb.
 Timp.

95 Agitato $\text{♩} = 82$ poco a poco meno mosso

VI. I div.
 VI. II div.
 Vla.
 Vlc.
 Cb.

Ott.

Fl.

Ob.

Cor. ingl.

Cl. in Mib

Cl. in La

Cl. basso in La

Fg.

Cfg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

Timp.

Cin.

Xyl.

Vi. I

Vi. II

Vla.

Vlc.

Cb.

This musical score page includes the following instruments and parts:

- Ott.:** Oboe
- Fl.:** Flute
- Ob.:** Oboe
- Cor. ingl.:** English Horn
- Cl. in Mib:** Clarinet in B-flat
- Cl. in La:** Clarinet in A
- Cl. basso in La:** Bass Clarinet in A
- Fg.:** Bassoon
- Cfg.:** Contrabassoon
- Cor. in Fa:** Horn in F
- Trb. in Do:** Trumpet in D
- Trbn.:** Trombone
- Tb.:** Trombone
- Timp.:** Timpani
- Cin.:** Cymbals
- Xyl.:** Xylophone
- Vi. I, Vi. II, Vla., Vlc., Cb.:** Violins, Viola, Violoncello, and Contrabass

The score features various musical notations such as dynamics (f, p), articulation (pizz., arco), and performance instructions like "senza sord." and "1. 3.".

96 ♩ = 114 poco allargando

Ott.

Fl. a 2

Ob. a 2

Cor. ingl.

Cl. in Mib 2

Cl. in La 1.

Cl. basso in La 3.

Fg. a 2

Cfg.

Cor. in Fa 1. 3. a 2
2. 4. a 2

Trb. in Do senza sord.

Trbn.

Tb.

Timp.

Cin.

Xyl.

96 ♩ = 114 pizz. arco poco allargando

VI. I

VI. II

Vla.

Vlc.

Cb.

„Hängen wir ihn auf!“
»Il n'y a qu'à le prendre!«
"Let's hang him."

Più mosso ♩. = 58

allargando

Ott. *ff*

Fl. *ff* a 2

Ob. *ff*

Cor. ingl. *ff*

Cl. in Mi \flat *ff* muta in Cl. Si \flat

Cl. in La *ff* muta in Cl. Si \flat

Cl. basso in La *ff*

Fg. *ff* a 2

Cfg. *ff*

Cor. in Fa *ff* 1. 3. a 2
2. 4. a 2

Trb. in Do *f* gliss.

Trbn. *ff* gliss.

Tb. *f*

Cassa gr. *p cresc. - - - ff*

Cin. *f*

Più mosso ♩. = 58

allargando

Vi. I *ff*

Vi. II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

Sie schleppen den sich wehrenden Mandarin in die Mitte des Zimmers und hängen ihn auf den Lampenhaken.

Malgré sa résistance, ils tirent le mandarin au milieu de la pièce et le pendent au crochet de la lampe.

They drag the resisting Mandarin to the centre of the room and hang him on the lamp hook.

97 Grave $\text{♩} = 50-52$

Ob.

Cor. ingl.

Fg.

Cfg.

Cor. in Fa
(Cor. II muta in Tuba tenore)

Trbn.

Tb. Ten. in Sib

Tb.

Timp.

Tam-tam

Cassa gr.

Pft.

97 Grave $\text{♩} = 50-52$
*) sul IV sin al $\frac{5}{8}$

Vlc.

Cb.

*) klingt.
sound:
(Accordez:)

98

Ob.

Cor. ingl.

Cl. in Sib

Cl. basso in La

Fg.

Cfg.

Cor. in Fa

Trb. in Do

Trbn.

Tb. Ten. in Sib

Tb.

Timp.

Tam-tam

Cassa gr.

Pfl.

98

Vcl.

Cb.

Ob.

Cor. ingl.

Cl. in Sib

Cl. basso in La

Fg.

Cfg.

Trb. in Do

Trbn.

Tb. Ten. in Sib

Tb.

Timp.

Tam-tam

Cassa gr.

Pft.

Vlc.

Cb.

99

99

Ott.

Fl.

Ob.

Cor. ingl.

Cl. in Sib

Cl. basso in La

Fg.

Cfg.

Cor. in Fa

Trb. in Do

Trbn.

Tb. Ten. in Sib

Tb.

Timp.

Tam-tam

Cassa gr.

Pft.

Vlc.

Cb.

100

1. 2.

mf cresc.

p cresc.

p cresc.

p cresc.

p cresc.

3. senza sord.

1. senza sord.

mf cresc.

cresc.

cresc.

cresc.

cresc.

tr.

tr.

cresc.

tr.

muta in Cor. II

100

cresc.

cresc.

Die Lampe fällt zur Erde, erlischt.
La lampe tombe et s'éteint.
The lamp falls to the floor—goes out.

Der Körper des Mandarin's fängt an grünlich blau zu leuchten; seine
Le corps du pendu commence à s'éclairer de leurs bleuâtres et
The body of the Mandarin begins to glow with a greenish bluelight.

101

Più lento e rall. ♩ = 40 *muta in Fl. III* **Molto moderato** ♩ = 52

Ott.
Fl.
Ob.
Cor. ingl.
Cl. in Sib.
Cl. basso in La
Cor. in Fa
Trb. in Do
Trbn.
Tb.
Timp.
Cin.
Tam-tam

Cassa gr.
Cel.
Arpa
Pft.
C O R O
Alto
Basso

Più lento e rall. ♩ = 40 **Molto moderato** ♩ = 52

101 Solo con sord. arco sul punta d'arco *sempre simile*

con sord. div. a 3 *arco sul punta d'arco* *sempre simile*

div. a 3 *arco* *p espr.*

pizz. sul G *div.* *pizz.*

Vl. I div.
Vl. II
Vla.
Vlc.
Cb.

*) Accordes:

Augen heften sich starr auf das Mädchen.
vertes mais son oeil continue de fixer la fille.
His eyes are fixed on the girl.

1.2. (con sord.)

Fl.

Cor. in Fa

Cin.

Tam-tam

Cel.

Arpa

Pft.

C O R O

Alto

Basso

VI.I div.

VI.II div. a 3 unis. div. unis. div. unis.

Vla.

Vlc. div. unis.

Cb. pizz.

Fl. *muta in Ott.*

Cor. in Fa 1.2. (con sord.)

Cin.

Tam-tam

Cel.

Arpa

Pft.

C O R O
Alto

Basso

VI. I div.

VI. II *div. unis. div. unis. div.*

Vla. *poco agitato*

Vlc.

Cb. *non div.*

Die vier Personen richten ihre Blicke entsetzt auf den Mandarin.
Les trois vagabonds et la fille pleins de stupeur horrifiée, regardent le mandarin.
All four look with horror at the Mandarin.

102

The musical score for measures 102 and 103 includes the following parts and markings:

- Fl.**: Flute, measures 1 and 2.
- Cl. in Sib**: Clarinet in B-flat, measures 1 and 2, with dynamics *p*.
- Cin.**: Cymbal, measures 1 and 2.
- Tam-tam**: Tam-tam, measures 1 and 2.
- Cel.**: Celesta, measures 1 and 2, with dynamics *mf*.
- Arpa**: Arpeggiated harp, measures 1 and 2, with dynamics *mf*.
- Pft.**: Piano, measures 1 and 2, with dynamics *mf*.
- Vocalists**: Soprano and Alto (Sopr. Alto) and Tenor and Bass (Ten. Basso). Dynamics *p*. The vocal line includes the instruction *sempre simile*.
- VI.I div.**: Violin I, Solo, measures 1 and 2.
- VI.II**: Violin II, *gli altri*, *p espr.*, *div.*, *unis.*, *div.*, *unis.*, measures 1 and 2.
- Vla.**: Viola, *3*, *5*, measures 1 and 2.
- Vlc.**: Violoncello, measures 1 and 2.
- Cb.**: Contrabasso, measures 1 and 2.

Die Strolche tun das. Der Mandarin fällt zu Boden und stürzt sich sofort auf das Mädchen.
 Ils exécutent son désir. Le mandarin tombe par terre, mais se jette aussitôt à nouveau sur la fille.
 They take him down. The Mandarin falls on the floor and at once leaps at the girl.

Più mosso $\text{♩} = 144$

allarg.

Ob. *G.P.* a 2

Cor. ingl. *p* 1. 2. *pp* a 2

Cl. in Sib *pp* a 2

Fg. *pp* 1. *pp*

Cor. in Fa *G.P.* a 2 senza sord. *ff*
 1. 3. con sord. *pp*
 2. 4. a 2 *pp*

Trbn. *pp* *gliss.*

Timp. *ppp*

Cin. *ppp*

Tam-tam *ppp*

Cassa gr. *ppp*

Cel.

Arpa *ppp* *G.P.*

Pft. *ppp*

C O R O
 Sopr. *ppp*
 Alto
 Ten. *ppp*
 Basso

VI. I *pizz.* *div.* *pp* *G.P.* *ff* *Tutti*

VI. II *Solo arco* *pp* *ff* *Tutti* 5

Vla. *arco* *pp* *ff* *arco* 5

Vlc. *pp* *div.* *pp* *ff* *arco* 5

Cb. *pp* *pp*



Das Mädchen widersetzt sich nunmehr nicht, — beide umarmen sich.
Celle-ci ne se défend plus: ils s'étreignent l'un l'autre.
 She resists no longer, — they embrace.

Meno vivo
♩ = 70

104 Vivo ♩ = 86-96

Fl. *pp*

Ob. *pp espr.*

Cor. ingl. *pp*

Cl. in Sib 1. *pp* *mf espr.*

Cl. in Sib 2. *pp*

Cl. basso in La 3. *pp* *pp*

Trbn. 3. con sord. *pp*

Arpa *pp*

Meno vivo
♩ = 70
div.

104 con sord. arco *p* *pp*

6 Soli div. con sord.

Vla. *pp* Tutti *pp*

4 Soli div. con sord. Tutti *pp*

Vlc. *pp* Tutti *pp*

poco rit. 105 a tempo (*vivo*)

Fl.

Ob.

Cor. ingl.

Cl. in Sib

Cl. basso in La

Trbn.

Arpa

poco rit. 105 a tempo (*vivo*)

VI. I

VI. II (senza sord.)

Vla.

Vlc.

1. *pp*

2. *pp*

3. *pp*

3. *pp*

6. Soli div.

4. Soli div.

un.
p

106

a tempo

1. 2. a 2

Fl. *p* *f* *p* *f*

Ob. *pp* *f* *p* *f*

Cor ingl *pp* *f* *f*

Cl. in Sib 1. 2. *f* *p* *f*

Cl. basso in La 3. *p* *pp* *f*

Fg. 1. 2. *f*

Cor. in Fa 1. 3. *sf* *p* *mf*

Trb. in Do 2. *sf* 1. con sord. *mf*

Trbn. 3. *p* 2. 3. a 2 con sord. *mf sf* *p*

Arpa *pp*

106

a tempo

unis.

Vl. I *p* 4 Soli div. *pp*

Vl. II 6 Soli div. *mf* Tutti *p* 4 Soli div. *pp*

Vla. *p* Tutti *p* 4 Soli div. *pp*

Vlc. 4 Soli div. *p* Tutti *p* 4 Soli div. *pp*

Fl. *p* *f* *mp*

Ob. *p* *f* *mp*

Cor. ingl. *p* *f*

Cl. in Bb 1. 2. *p* *f* *mp*

Cl. basso in La 3. *f*

Fg. 1. 2. *f*

Cor. in Fa 1. 3. *sf* *p* *f* *poco sf* *p*

Trbn. in Do 2. 3. *sf* *p* *f* *poco sf* *p*

Trbn. 2. 3. a 2 *sf* *p*

Timp. *f*

VI. I *div.* *f*

VI. II *Tutti non div.* *f* *div.* *pp*

Vla. *p* *f* *p*

Vlc. *p* *f* *div.* *p*

Cb. *f* *arco*

allarg. - - -

Ott. *f*

Fl. *f* a. 2 ^A

Ob. *f* a 2 *cresc.*

Cor. ingl. *f* *ff*

Cl. in Sib. 1. 2. *f* *ff*

Cl. basso in La 3. *f* *ff*

Fg. 1. 2. a 2 *f* *ff*

Cor. in Fa 1. 3. a 2 *f* *ff* a 4

Trb. in Do 3. *f* 1. 2. *p* *cresc.*

Trbn. 1. 2. senza sord. *f* *ff*

Tb. *f* *ff*

Timp. *f* *ff*

allarg. - - -

VI. I unis. *f* *ff*

VI. II unis. *f* *ff*

Vla. unis. *ff*

Vlc. unis. *ff*

Cb. *f* *ff*

108 Sostenuto

Ott.

Fl.

Ob.

Cor. ingl.

Cl. in Sib

Cl. basso in La

Fg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

Cin.

ff

1. 2.

3.

1. 2.

1. 3. a 2

piu f

2. a 2

1. 2. piu f

a 2

f

con sord.

ff marc.

ff marc.

ff marc.

col legno

108 Sostenuto

VI. I div.

VI. II div.

Vla. div.

Vlc. div.

ff

ff

ff

ff

109

muta in Fl. III

Ott.

Fl.

Ob.

Cor. ingl.

Cl. in Sib

Cl. basso in La

Fg.

Cor. in Fa

Trb. in Do

Trbn.

109

VI. I div.

VI. II div.

Vla. div.

Vlc. div.

Die Sehnsucht des Mandarins ist nunmehr gestillt, seine Wunden fangen an zu
Le désir du mandarin est maintenant apaisé, ses blessures commencent à sa-
The Mandarin's longing is now stilled, his wounds begin to bleed, he becomes wea-

1. 2. *rall.* **110** Lento $\text{♩} = 50$

Fl. *f dim.* *pp*

Ob. *dim.* *pp*

Cor. ingl. *f* *pp*

Cl. in Sib. *pp*

Cl. basso in La *dim.* *pp*

Fg. *f* *pp*

Cfg. *dim.* *pp*

Cor. in Fa *pp*

Trbn. *(con sord.)* *pp* *gliss.*

Tb. *p* *gliss.*

Timp. *pp*

Trgl. *ppp*

Cassa gr. *pp*

Tam-tam *ppp*

Cel. *p*

rall. **110** Lento $\text{♩} = 50$ 2 Soli div.

Vi. I div. *p* *gliss.*

Vi. II div. *p* *gliss.*

Vla. div. *dim.* *pizz.*

Vlc. *f* *dim.* *gliss.*

Cb. *p* *gliss.*

gli altri *div.* *pizz.*

bluten, er wird immer schwächer und stirbt nach kurzem Todeskampf.
ner, il devient de plus en plus faible et après une courte agonie, il expire.
ker and dies after a short struggle.

The musical score is arranged in systems. The first system includes Flute (Fl.), Cor Anglais (Cor. ingl.), Clarinet in B-flat (Cl. in Bb), Bassoon (Fg.), Horns in F (Cor. in Fa), Trumpets (Trbn.), and Trombones (Tb.). The second system includes Timpani (Timp.), Triangle (Trgl.), Large Cymbal (Cassa gr.), and Tam-tam. The third system includes Cello (Cel.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vic.), and Double Bass (Cb.).

Key performance instructions include: *con sord.* (with mutes) and *senza sord.* (without mutes) for the Horns; *gliss.* (glissando) and *p dim.* (piano, diminuendo) for the Violoncello and Double Bass; and *2 Soli div.* (two soloists, divided) for the Violin I part.

111 Più lento ♩ = 42

1.2.

Fl. *f* *dim.*

Ob. *f* *dim.*

Cor. ingl. *p espr.*

Cl. in Si^b *f* *dim.*

Cl. basso in La *f* *p espr.*

Fg. *f* *dim.*

Cfg. *f* *dim.*

Cor. in Fa *f* *dim.*

Trbn. *f* *dim.*

Tb. *f* *dim.*

Timp. *mf*

Cassa gr. *p* *dim.*

Tam-tam *p* *dim.*

Pft. *f* *dim.*

111 Più lento ♩ = 42

Tutti div. arco

VI.I *p* *arco* *dim.*

VI.II *p* *arco* *dim.*

Vla. *p* *dim.*

Vic. div. *p* *dim.*

Cb. div. *p* *dim.*

