

BÉLA BARTÓK

DER WUNDERBARE MANDARIN

op. 19

Pantomime in einem Akt von Melchior Lengyel

PARTITUR

UNIVERSAL EDITION UE 8909

ORCHESTRA

- 3 Flauti (II e III anche Flauti piccoli)
- 3 Oboi (III anche Corno inglese in Fa [F])
- 3 Clarinetti in Si^b (B), La (A) [II anche Clar. in Re (D), Mi^b (Es); III anche Clar. basso in Si^b (B), La (A)]
- 3 Fagotti (II e III anche Contrafagotti)

4 Corni in Fa (F) [II e IV anche Tube tenori in Si^b (B)]

3 Trombe in Do (C)

3 Tromboni

Tuba bassa

Timpani

Batteria (Tamb. piccolo, Tamb. grande, Gran Cassa, Cinelli, Triangolo, Tamtam)

Silofono

Celesta

Arpa

Pianoforte

Organo

Quintetto d'archi

Coro (S. A. T. B.)

N. B.

I. Für Aufführungen als KONZERT - SUITE gelten folgende Kürzungen:

Per esecuzioni in forma di SUITE per orchestra si dovranno omettere le parte qui indicate:

1. Sprung von A pag. 25 nach B pag. 28
saltare da a

2. Sprung von C pag. 74 nach D pag. 79
saltare da a

3. Die KONZERT-SUITE endet mit pag. 143
La SUITE per orchestra termina a pag. 143

II. Bei BALLETT-Aufführungen ist nur einmal zu springen, und zwar von E pag. 139 nach F pag. 144
Per esecuzioni in forma di BALLETTTO si ometta soltanto la parte che va da a

„DER WUNDERBARE MANDARIN“

Béla Bartók, op. 19

Allegro (♩. = 120)

1.2. Flauti
3.

Oboi 1.2.3.

Clarinetti 1.2.3.
in Si[♭] (B)

1.2. Fagotti
3.

1.2. Corni
in Fa (F)
3.
4.

Trombe 1.2.3.
in Do (C)

1. Tromboni
2.
3.

Tuba bassa

Timpani

Tamb. picc.

Celesta

Arpa

Pianoforte

Organo

Allegro (♩. = 120)

1. Violini
2.

Viole

Violoncelli

Contra bassi

4

Fl. 1. 2.

Ob. 1. 2. 3.

Clar. 1. 2. 3.
in Si^b (B)

1. 2.
Fag.

3.

Trbn.

Tamb. picc.

Pf.

Viol. 2.

Fl. 1. 2.

Ob. 1. 2. 3.

Clar. 1. 2. 3.
in Si^b (B)

1. 2.
Fag.

3.

Trbn. 3.

Tamb. picc.

Pf.

Viol. 2.

Fl. 1. 2.

Ob. 1. 2. 3.

Clar. 1. 2. 3.
in Si^b (B)

1. 2.

Fag.
3.

Trbn. 3.

Tamb. picc.

Pf.
Ped.

Viol. 2.

Fl. 1. 2.

Ob. 1. 2. 3.

Clar. 1. 2. 3.
in Si^b (B)

1. 2.

Fag.
3.

Trbn. 3.

Tamb. picc.

Pf.
* Ped.

Viol. 2.

1. Fl. 2. 3.

1. 2. 3. Ob.

1. 2. 3. Clar. in Sib (B)

1. 2. 3. Fag.

1. 2. 3. Tr.

1. 2. 3. Trbn.

Tamb. picc.

Pf.

1. 2. Viol.

Vie.

Vc.

Cb.

2

con sord.

sf

f

sfz

This page of a musical score includes the following parts and staves:

- Flutes (Fl.):** Three staves (1, 2, 3) with various melodic lines and dynamics.
- Oboes (Ob.):** Three staves (1, 2, 3) with melodic and harmonic parts.
- Clarinets in B-flat (Clar. in sib (B)):** Three staves (1, 2, 3) with melodic and harmonic parts.
- Bassoon (Fag.):** Three staves (1, 2, 3) with melodic and harmonic parts.
- Trumpets (Tr.):** Three staves (1, 2, 3) with melodic and harmonic parts.
- Trumpets in B-flat (Trbn.):** Three staves (1, 2, 3) with melodic and harmonic parts.
- Percussion (Tamb. picc.):** A single staff with rhythmic patterns.
- Piano (Pf.):** A single staff with complex chordal and arpeggiated textures, including dynamic markings like *sf* and *ped.*
- Violins (Viol.):** Two staves (1, 2) with melodic lines.
- Viola (Vle.):** A single staff with melodic lines.
- Violoncello (Vc.):** A single staff with melodic lines.
- Double Bass (Cb.):** A single staff with melodic lines.

(♩ = 112)

1.2. Fl.

3. Fl.

1. Fl.

2. Ob.

3. Ob.

1.2. Clar. in Sib^(b)

3. Clar. in Sib^(b)

1. Clar. in Sib^(b)

2. Fag.

3. Fag.

1. Tr.

2.3. Tr.

1.2. Trbn.

3. Trbn.

Tamb. picc.

Pf.

(♩ = 112)

1. Viol.

2. Viol.

Vle.

Vc.

Cb.

1.2. Fl.

3.

1.2. Ob.

3.

1.2. Clar. in Sib(B)

3.

1. Fag.

2.

3.

1.2. Cor.

3.4.

1. Tr.

2.3.

1. Trbn. 2.

3.

Tamb. picc.

Tamb. gr.

Xil.

Pf.

1. Viol.

2.

Vle.

Vc.

3

2. muta in Re (D)

bouché

p cresc. molto

bouché

mf cresc.

cresc. molto

cresc.

gliss.

pp

f

cresc.

ff

sed. sempre

non div.

U. E. 8909

poco allargando

1. Fl. 1.
2. Fl. 2.
3. Fl. 3. *muta in fl. picc.*
Ob.
Clar. in Si b (B)
1. Fag.
2. 3. Fag.
Cor. 1. 2. 3. 4.
Tr. 1. 2. 3.
Trbn. 1. 2. 3.
Tamb. picc.
Tamb. gr.
Xil.
Pf.

poco allargando
sempre simile

1. Viol.
2. Viol.
Vle.
Vc.
Cb. *p*

al $\text{♩} = 106$

Fl. picc. 1. 2.

Ob. 1.2.3. *a3*

Clar. 2. in Re (D) *a2*

Clar. 1.3. in Si b (B)

Fag. 1.2.

Cor. 1. 3. *f con sord.* 2. 4.

Tr. 1. 2.3. *f con sord.*

Trbn. 2. 3. *f*

Tamb. picc. *tr mf*

Tamb. gr.

Xil. *fuo*

Pf. *gua*

al $\text{♩} = 106$

Viol. 1. 2.

Vle.

Vc.

Cb.

Fl. picc.
1.
Fl.
2.
Ob. 1.2.3.
Clar. 2.
in Re (D)
Clar. 1.3.
in Sib (B)
1.2.
Fag.
3.
1.3.
Cor.
2.
1.
Tr.
2.3.
Trbn. 3.
Tamb. picc.
Tamb. gr.
Xil.
Pf.
1.
Viol.
2.
Via.
Vc.
Cb.

senza sord. †
senza sord.
tr
tr
tr
tr
f
mf
mf
cresc.
f
ff
8va
8va

4/4 **Meno mosso** (♩. = 100)

Fl. picc. 1. 2.

Ob. 1. 2. 3.

Clar. 2. in Re (D)

Clar. 1. 3. in Sib (B)

Fag. 1. 2. 3.

Cor. 1. 2.

Tr. 1. 2. 3.

Trbn. 2.

Tb. b. 3.

Tam b. picc.

Tam b. gr.

Xil.

Pf.

Org. (ped.)

senza sord. a 2

ff

cresc.

mf-ff

f

mf

f

pp

4/4 **Meno mosso** (♩. = 100)

Viol. 1. 2.

Vla.

Vc.

Cb.

Fl. picc.
1.
Fl.
2.
Ob. 1.2.3.
Clar. 2.
in Re (D)
Clar. 1.3.
in Si b (B)
Fag. 1.2.3.
Cor.
1. 3.
2. 4.
Tr.
1. 2.3.
Trbn.
1. 2.
Tb. b.
3.
Tamb. picc.
Tamb. gr.
Xil.
Pf.
Org.
Viol.
1. 2.
Vla.
Vc.
Cb.

ff
f
mf
p
sempre cresc.
gliss.
senza sord.
con sord.

accelerando

Fl. picc.
1.
2.

Fl. 1. 2. 3.

Ob. 1. 2. 3.

Clar. 2. in Re (D)
a2

Clar. 1. 3. in Si b (B)
a2

Fag. 1. 2. 3.
mf cresc.

Cor. 1. 3.
a2

Cor. 2. 4.
a2

Tr. 1.
2. 3.

Trbn. 2.
3.

Tb. b.

Tamb. picc.
mf

Tamb. gr. G.C.
p cresc.

Xil.
p cresc.

Pf.
p cresc.

Org.
accelerando

Viol. 1.
p cresc.

Viol. 2.
p cresc.

Vle.
p cresc.

Vc.
p cresc.

Cb.
p cresc.

5 Tempo I. (♩. = 112)

al

Fl. picc. 1. 2.

Ob. 1. 2. 3.

Clar. 2. in Re (D)

Clar. 1. 3. in Sib (B)

Fag. 1. 2. 3.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbn. 1. 2. 3.

Tb. b.

Tamb. picc.

Tamb. gr.

G.C. Cin.

Xil.

Pf.

5 Tempo I. (♩. = 112)

al

Org.

Viol. 1. 2.

Vie.

Vc.

Cb.

Fl. picc. 1. 2.

Fl. 1. 2.

Ob. 1. 2. 3.

Clar. 2. in Re (D)

Clar. 1.3. in Si b (B)

Fag. 1. 2.

Cor. 1. 3. 2. 4.

Tr. 1. 2. 3.

Trbn. 1. 2. 3.

Tamb. picc.

Tamb. gr.

sf *p* *cresc.*

f *p* *cresc.*

f *cresc. molto*

Viol. 1. 2.

Vie.

Vc.

Cb.

f *gliss.* *div.* *p cresc.* *non div.*

sf *f* *ff*

Fl. picc. *muta in Fl. 3.*

1. *Fl.*

2. *Ob.*

1. *Clar. 2. in Re (D)*

2. *Clar. in Sib (B)* *muta in Clar. basso in Sib (B)*

3. *[Cl. b. in Sib (B)]* *Cl. b. in Sib (B)*

1. 2. *Fag.* *mf dim.*

3. *mf dim.*

1. *Cor.* *p* *con sord.* *pp*

2. *Tr.* *f*

1. 2. *Trbn.*

3. *Tb.b.*

Tamb. gr.

Viol. 1. div.

Viol. 2. *div.* *pizz.*

Vle. div. *pizz.* *arco* *dim.*

Vc. *f* *pizz.*

Cb. *f* *dim.*

6 Vorhang

1. Fl. 2. 3. 1. 2. 3. Ob. Clar. 2. in Re (D) Clar. 1. in Sib (B) Cl. b. in Sib (B) 1. 2. 3. Fag. 1. 2. 3. Cor. 1. 2. 1. 2. 3. Trbn. Tb. b. Pf. Viol. 1. 2. Vle. tutte Vc. Cb.

p
mufa in Sib (B)
mufa in La (A)
con sord.
con sord.
mf
arco
f
mf
dim.
arco
mf
dim.
p

6

I. Strolch durchstöbert
seine Taschen nach Geld..

Tb. b.

Timp.

PF.

1. Viol.

2. Viol.

Vle.

Vc. div.

Cb. div.

Detailed description: This system contains the first six staves of the score. The Tuba (Tb. b.) and Timpani (Timp.) parts are mostly rests. The Piano Forte (PF) part features a rhythmic pattern of eighth notes. The Violins (Viol. 1 and 2) and Viola (Vle.) parts are also mostly rests. The Violoncello (Vc. div.) and Contrabass (Cb. div.) parts play a steady eighth-note accompaniment.

Ob. 1.

C. ingl.

Fag. 3.

Cor. 2. & 4.

Timp.

G.C.

Vle.

Vc. div.

Cb. div.

Detailed description: This system contains the next six staves. The Oboe (Ob. 1.) and Clarinet (C. ingl.) parts have melodic lines. The Bassoon (Fag. 3.) part has a melodic line. The Cor Anglais (Cor. 2. & 4.) part has a melodic line. The Timpani (Timp.) part has a melodic line. The Glockenspiel (G.C.) part has a rhythmic pattern. The Viola (Vle.) part has a melodic line. The Violoncello (Vc. div.) and Contrabass (Cb. div.) parts play a steady eighth-note accompaniment.

... ohne Erfolg.

1. *mf*

Ob. 1. *mf*

Ob. 2.

C. ingl.

Clar. in Sib(B) 1. *f*

Clar. in Sib(B) 2. *f*

Fag. 1. 2. *sf* *mf* *f*

Fag. 3. *sf* *mf* *f*

1.

2.

3.

4.

Cor. *p* *cresc.* *f*

Timp. *poco sf* *p* *poco cresc.* *mf*

G.C. *mf*

Pf. *f*

1. *mf*

2.

Viol.

Vle. *sf*

Vc. div. *sf* *mf* *cresc.*

Cb. *sf* *mf* *cresc.*

II. Strolch durchsucht die Schublade des Tisches,...

Musical score for measures 1-8. The score includes parts for:
 Ob. 2.
 C. ingl.
 Clar. 2. in Sib (B)
 Fag. 1. 2. 3.
 Timp.
 G.C.
 Pf.
 Viol. 1.
 Vle.
 Vc.
 Cb.
 The score features various dynamics such as *mf*, *simile*, *dim.*, and *p*. A first ending bracket is present in measure 8.

...findet keines.

Musical score for measures 9-16. The score includes parts for:
 Fl. 1. 2.
 Ob. 2.
 Clar. 1. 2. in Sib (B)
 Fag. 1. 2.
 Timp.
 G.C.
 Pf.
 Viol. 1.
 Vle.
 Vc.
 Cb.
 The score features dynamics such as *f*, *mf*, and *div.*. A first ending bracket is present in measure 16.

III. Strolch erhebt sich

9

Fl. 1. 2. *ff*

Ob. 1. 2. *ff*

C. ingl. *ff*

Clar. in Sib (B) 1. 2. *ff*

Fag. 1. 2. 3. *sempref*

Cor.

Tr.

Trbn.

Tb.b. *senza sord.*

Timp. *ppp.*

G.C.

9

Pf. *f*

Viol. 1. 2. *sf*

Viola *sempref*

Vc. *arco*

Cb.

vom Bette, geht auf das Mädchen zu, gebietet ihm energisch, sich an das Fenster zu stellen **10** und Männer von der

Clar. 1. 2. in Si b (B)

1. 2. Fag.

3.

Trbn. 3.

Tb.b.

Pf.

1. 2. Viol.

Vle.

Vc.

Cb.

p *cresc.* *f*

mf *cresc.* *f*

10

Straße heraufzulocken, die ausgeraubt werden sollen.

1. Clar. in Sib (B)

2.

Fag. 1. 2.

1. 3. Trbn.

Tb.b.

1. 2. Viol.

Vle.

Vc.

Cb.

f *f*

allargando - - - - - *al* - - - - -

A

Fl.

Ob.

C. ingl.

1. Clar. in Si^b(B)

2.

Cl. b. in La (A)

Fag. 1.2.

1. Cor. senza sord.

2.

Tr. 1.

1.2.

Trbn. 3.

Tb. b.

cresc.

cresc.

gliss.

f

3. f

Pf.

allargando - - - - - *al* - - - - - *sul IV.....*

A

1. Viol.

2.

Vie.

Vc.

Cb.

cresc.

cresc.

cresc.

cresc.

sul IV.....

Das Mädchen widersetzt sich.

rit. molto
Meno mosso ♩ = 100

11 *a tempo* *ritard.* - - - *a tempo* *ritard.* - -

Ob. 1. *f* *mf*

Ob. 2. *f* *mf*

C. ingl. *f* *mf*

Clar. in Sib (B) 1. *ff*

Clar. in Sib (B) 2. *ff*

Cor. 1. 3. *a2* *f con sord.* *mf* *f*

Cor. 2. 4. *ff a2* *f con sord.* *mf* *f*

Tr. 1. 2. *ff* *f* *p* *mf* *p*

Tr. 3. *f con sord.* *mf*

Trbn. 1. *ff* *f con sord.* *p* *f*

Trbn. 2. *ff* *f con sord.* *p* *f*

Trbn. 3. *f* *p* *f*

Meno mosso ♩ = 100 *rit. molto*

11 *a tempo* *ritard.* - - - *a tempo* *ritard.* - -

Viol. 1. *ff* *ff* *f*

Viol. 2. *ff* *p*

We. *ff*

Vc. *ff* *p*

Cb. *ff* *p*

Die drei Stroche wieder-
-holen den Befehl. (♩=160)
allargando

12 a tempo

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

Ob. 1. 2. *mf* *f* *mf* *f* *p* *cresc.* *f*

C. ingl. *mf* *f* *mf* *f* *p* *cresc.* *f*

Cl. b. in La (A) *mf* *f* *mf* *f* *p* *cresc.* *f*

Fag. 1. 2. 3. *mf* *f* *mf* *f* *mf* *cresc.* *f* *muta in C fag.*

Cor. 1. 2. 3. 4. *senza sord.* *f* *p* *cresc.* *mf* *cresc.* *f* *a 2*

Tr. 1. 2. *mf* *cresc.*

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

G.C. *mf* *pp*

Viol. 1. 2. *f* *cresc.*

We. Vc. Cb.

12 a tempo allargando (♩=160)

Das Mädchen gibt unwillig nach und geht zögernd zum Fenster.

B Vivo (♩ = 126) *calmandosi* (♩ = 96) **Moderato** (♩ = 116)

Fl. 1.2. *a2*
 Ob. 1.2. *a2*
 C. ingl. *f*
 Clar. 1.2. in Si b (B) *f* *mutano in La (A)* *p*
 Cl. b. in La (A) *f* *p*
 Fag. 1.2. *f* *p* *pp*
 Cor. 1.3. *f*
 2.4. *f*
 Tr. 1. *f* *mf* *p* *pp*
 Trbn. 1.2. *f* *mf* *p* *ppp*
 3. *f* *mf* *p* *ppp*
 G.C. *mf*

B Vivo (♩ = 126) *calmandosi* (♩ = 96) **Moderato** (♩ = 116)

1. *f* *mf dim.* *p*
 2. *f*
 Vle. *f*
 Vc. *f* *pp*
 Cb. *pp*

(1. Lockspiel) **13 Rubato** *poco rit.* *a tempo*

Clar. 1. in La (A) *p*
 Cl. b. in La (A) *colla parte*
 Vc. *colla parte*

14 *agitato (quasi più mosso)*

Clar. 1. in La (A)
Cl. b. in La (A)
Vc.

a tempo poco rit. a tempo *agi =*

Clar. 1. in La (A)
Cl. b. in La (A)
Vc.

-tato (come sopra) *a tempo poco rit.* 15 *a tempo*

1. Clar. in La (A)
2. Clar. in La (A)
Cl. b. in La (A)
Vc.

sempre più agitato *Es erblickt einen Mann - - - - -*

1. Clar. in La (A)
2. Clar. in La (A)
Cl. b. in La (A)
Fag. 2.
Cor. 2.
Timp.
Vc.

schon kommt er die Treppen herauf.

Die Strolche verbergen sich.

16 Più mosso (♩ = 150)

Ob. 1. *stacc.*
p

C. ingl. *stacc.*
p

1. *p*

Clar. in La (A)
2. *p*

Cl. b. in La (A)

1. *stacc.*
p

Fag. 2. *stacc.*
p

1. *con sord.*
mp marcato, staccato

Trbn. 3. *con sord.*
mp marcato, staccato

Timp.

G.C. *p*

Pf. *p* *sempre simile*

16 Più mosso (♩ = 150)

1. *div. col legno*
p

Viol. 2. *div. col legno*
p

Vle. div. *non div. col legno*
p

Vc. *non div. col legno*
p

Cb. *non div. col legno*
p

poco string.

Ob. 1.

C. ingl. *cresc.*

Clar. in La (A) 1. *stacc.*
2. *p*

Cl. b. in La (A) *stacc.*
p

Fag. 1. *cresc.*
2. *cresc.*

Cfag. *pp*

Cor. 2. *(con sord.)*
mf

Trbn. 1. *cresc.*
3. *cresc.*

Timp. *cresc.*

G.C.

Pf. *cresc.*

poco string.

Viol. 1. *cresc.*
2. *cresc.*

Vle. div. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

Der alte, schätzbare Kavalier tritt ein,...

17 Comodo (♩ = 96)

The musical score is divided into two systems. The first system (measures 17-20) includes the following parts:

- Ob. 1.2.** (Oboe 1 & 2)
- C. ingl.** (English Horn)
- Clar. 1.2. in La (A)** (Clarinets 1 & 2)
- Cl. b. in La (A)** (Bass Clarinet)
- Fag. 1.2.** (Bassoons 1 & 2)
- Cfag.** (Contrabassoon)
- Cor.** (Cor Anglais)
- Tr. 1.** (Trumpet 1)
- Trbn. 3.** (Trumpets 2 & 3)
- Tb. b.** (Tuba)
- Timp.** (Timpani)
- G.C.** (Gong/Cymbal)
- Pf.** (Piano)

The second system (measures 21-24) includes the following parts:

- Viol. 1. 2.** (Violins 1 & 2)
- Vle. div.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabasso)

Key performance instructions include *cresc.*, *stacc.*, *senza sord.*, *con sord.*, *mf.*, *pp.*, and *gliss.*. The tempo is marked *Comodo* with a quarter note equal to 96 beats per minute.

macht komische Liebesgebärden.

Più lento (♩ = 66)

1. Ob. *mf* *mf* *sf* *sf* *sf*

2. Ob.

C. ingl. *mf* *sf* *sf* *sf* *f*

Clar. 1.2. in La (A)

Cl. b. in La (A) *mf* *sf* *sf* *sf* *f*

Fag. 1.2. *mf* *sf* *sf* *sf* *f*

Cfag. *mf* *sf* *sf* *sf* *f*

1. Cor.

2. Cor.

3. Cor.

4. Cor.

Tr. 1.2.3. *con sord.*

1. Trbn.3. *sf* *sf* *sf* *sf* *sf*

2. Trbn.3. *p* *mp* *pp* *p* *mp* *mf*

Tb. b. *p* *mp* *pp* *p* *mp* *mf*

Timp. *p* *mp* *mf*

G.C. *p*

Pf. *Ced.*

Più lento (♩ = 66)

1. Viol.

2. Viol.

Vle. *ord.* *molto vibrato*

Vc. *ord.* *molto vibrato* *f espr.*

Cb.

Das Mädchen:
„Hast du Geld?“
Comodo (♩ = 96) **18**

Der alte Kavalier:
„Geld ist nebensächlich....“

poco ritard.

Musical score for woodwinds and percussion, measures 1-4. The score includes parts for Flute (1, 2), Oboe (1), Clarinet in G (1, 2), Clarinet in Bb (1), Bassoon (1, 2), Cor (1, 2, 3, 4), Trumpet, Trombone (1, 2, 3), Timpani, and Tambourine piccolo. The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *p*, *mf*, and *f*. A *muta in Fag. 3.* instruction is present for the Bassoon part.

poco ritard.

Comodo (♩ = 96) **18**

Musical score for strings, measures 1-4. The score includes parts for Violin (1, 2), Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *f*, *mf*, and *p*. Performance instructions include *ord. sul IV...*, *ord. sul IX...*, *sul II*, *sul I*, *pizz.*, and *(arc)*.

... Hauptsache ist Liebe!"

molto rit. a tempo

1. Fl.
2. Fl.
Ob. 1.
C. ingl.
1. Clar. in La (A)
2. Clar. in La (A)
Cl. b. in La (A)
Fag. 1.

Detailed description: This section of the score covers woodwind instruments. The Flute parts (1 and 2) play a rhythmic melody. The Oboe 1 part has a melodic line with dynamics *p*, *mf*, and *f*. The Clarinet in La (A) parts (1 and 2) play a rhythmic accompaniment. The Bassoon 1 part has a melodic line starting with *p* and ending with *f*.

1. Cor.
2. Cor.
1. Trb.
2.3. Trb.
1.2. Trbn.
3. Trbn.
Timp.
Tamb. pic.

Detailed description: This section covers brass and percussion. The Horns (Cor.) and Trumpets (Trb.) are mostly silent. The Trombones (Trbn.) 1, 2, and 3 are also silent. The Timpani (Timp.) and Snare Drum (Tamb. pic.) parts are silent until the final measure, where the Snare Drum plays a rhythmic pattern marked *p*.

1. Viol.
2. Viol.
Vie.
Vc.
Cb.

Detailed description: This section covers string instruments. The Violins (1 and 2) play a melodic line with dynamics *f* and *col legno*. The Viola part has a rhythmic accompaniment with dynamics *f* and *col legno*. The Violoncello (Vc.) and Contrabasso (Cb.) parts have a rhythmic accompaniment with dynamics *f* and *pizz.*

rall. molto quasi a tempo (♩ = 84) - - - molto rit. - - - -

Fl. 1.
Ob. 1.
C. ingl.
Clar. in A (A) 1.
Clar. in A (A) 2.
Cl. b. in Bb (A) 1.
Cl. b. in Bb (A) 2.
Fag. 1.
Fag. 2.
Tr. 1.
Tr. 2.
Trbn. 1.
Trbn. 2, 3.
Tb. b.
Timp.
Tamb. pic.
Arpa

rall. molto quasi a tempo (♩ = 84) - - - molto rit. - - - -
in modo ord.

Viol. 1.
Viol. 2.
Vie.
Vc.
Cb.

19 a tempo (♩ = 92-96)

Er

1. Fl. 2. 3. Ob. 1.2. C. ingl. Clar. 1. 2. in La (A) Cl. b. in La (A) Fag. 1. 2. Cor. 1. 3. 2. 4. Tr. 1. 2. 3. Trbn. 1. 2. 3. Tb. b.

Arpa

19 a tempo (♩ = 92-96)

1. 2. Viol. Vle. Vc. Cb.

wird - - - - - immer - - - - - zudringlicher *molto ritard.* - - - - - al-

1. Fl. 2. 3. 1. 2. Ob. C. ingl. 1. 2. Clar. in La (A) Cl. b. in La (A) Fag. 1. 2.

mufa in Fl. picc. 2.

1. 3. Cor. 2. 4. 1. 2. Trbn. 3. Tb. b.

Arpa

molto ritard. - - - - - al-

1. 2. Viol. Vle. due Soli Vc. div. gli altri Cb.

arco pizz. poco sf

20 Lento (J-58)

1. Fl. *muta in Fl. picc. 1.*

2. Fl.

Ob. 1. *p* *mf* *muta in Sib (B)*

Clar. in La (A) 1. *p* *muta in Mib (Es)*

2. Clar. in La (A) *p*

Cl. b. in La (A) *p* *muta in Clar. 3. in Sib (B)*

Fag. 1. 2. 3. *mf* *f* *mf*

Cor. 1. 3. *f* *p* *con sord.*

2. 4. *f* *con sord.*

Tr.

Trbn. 1. *p* *p sempre* *p* *p* *pp* *pp* *p*

2. *pp* *pp* *p*

3. *(con sord.)*

Pf. *p* *mf*

*ped. * ped. * sempre simile*

20 Lento (J-58)

1. Viol. *arco sul III.*

2. Viol. *arco*

Vie. *arco*

due Soli Vc. div. *f* *pizz.* *arco*

gli altri *pizz.* *arco*

Cb. *f* *sf* *p*

poco a poco accelerando

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

C. ingl. *mf cresc.*

Clar. 2. in Mi b (Es)
Clar. 1.3 in Si b (B)

1.2. *a 2 cresc.*
3. *cresc.*

1.3. *a 2 cresc.*
2.4. *cresc.*

Tr.

1. *gliss. stacc. cresc.*
2. *gliss.*

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

Tb.b. *f*

senza sord. senza sord. senza sord.

poco a poco accelerando

1. Viol. *f sul IV.*
2. *f non div.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

Die drei Stroelche springen schließlich aus ihrem Verstecke hervor, ergreifen den

21 **Vivace** (J. = 132-120)

1. Fl. piccolo
2. Fl. piccolo
Fl. 1.
Ob. 1, 2.
C. ingl.
Clar. 2. in Mi b (Es)
Clar. 1, 3. in Si b (B)
Fag. 1, 2.
3.

3. muta in C fag. f

1. 3. Cor.
2. 4. Cor.
Tr.
2, 3. Tr.
1. 2. Trbn.
3. Trbn.
Cin.
G.C.

senza sord.
senza sord.
gliss.
gliss.
senza sord.
senza sord.
col legno
p
cresc.

21 **Vivace** (J. = 132-120)

1. Viol.
2. Viol.
Vle.
Vc.
Cb.

f non div.
f non div.
f
f

alten Kavalier und werfen ihn hinaus. Sie wenden sich zornig an das Mädchen und nötigen es, abermals an das

This page of a musical score contains the following parts and markings:

- Fl. picc.** (Piccolo Flute): 1. and 2. staves. Includes the instruction *muta in Fl. 2.*
- Fl. 1.** (First Flute): 1. staff.
- Ob. 1. 2.** (Oboe): 1. and 2. staves.
- C. ingl.** (English Horn): 1. staff.
- Clar. 2. in Mi b (Es)** (Clarinete II): 1. staff. Includes the instruction *muta in Si b (B)*.
- Clar. 1. 3 in Si b (B)** (Clarinete I & III): 1. staff. Includes the marking *a2*.
- Fag. 1. 2.** (Bassoon): 1. and 2. staves.
- Cor.** (Cor Anglais): 1. and 2. staves. Includes the instruction *con sord.*
- Tr.** (Trumpet): 1. and 2. 3. staves. Includes the instruction *sema sord. 2.*
- Trbn.** (Trombone): 1. and 2. staves.
- Tbn.** (Tuba): 3. staff.
- Timp.** (Timpani): 1. staff.
- Tamb. picc.** (Small Drum): 1. staff.
- Cin.** (Cymbal): 1. staff.
- Viol.** (Violin): 1. and 2. staves. Includes the marking *5*.
- Vla.** (Viola): 1. staff. Includes the marking *5*.
- Vc.** (Violoncello): 1. staff.
- Cb.** (Contrabasso): 1. staff.

Dynamic markings include *ff*, *f*, *mf*, *dim.*, and *p*.

Fenster zu gehen.

Fl. 1. 2. *f* *3. muta in Cl. b. in La(A)* *dim.* *p*

Clar. 1. 3. *in Si b (B)*

Fag. 1. 2. *p* *pp*

Cor. 1. 3. 2. 4. *pp* *(con sard.)* *pp*

Timp. *p*

Tamb. picc. *mf* *p*

Viol. 1. 2.

Vie.

22 *(2. Lockspiel)*

Fl. 1. 2. *pp*

Clar. 1. *in Si b (B)* *p*

Cl. b. *in La(A)*

Cor. 1. 3. 2. 4. *pp*

Timp. *pp* *ppp*

Pf. *p*

Vc. 22 *con sard.* *pp*

Cb. *con sard.* *pp*

poco ritard. *a tempo* *rit. - - - al* $\text{♩} = 80$ *poco rit. - - - al* $\text{♩} = 69$

(Flatterzunge)

1. Fl. *fp* *pp*

2. Fl. *fp* *pp*

Ob.

C. ingl.

1. Clar. in Sib. (B) *sf* *p*

2. Clar. in Sib. (B)

Cl. b. in La (A) *p* *pp*

Fag. 1. *pp*

1. Cor. *senza sord.* *con sord.* *senza sord.*

2. Cor.

3. Cor.

4. Cor.

Tr.

Trbn.

Timp.

Pf. *poco sf* *pp* *p* *poco sf p*

poco ritard. *a tempo* *rit.* *al* $\text{♩} = 80$ *poco rit. - - - al* $\text{♩} = 69$

1. Viol. *p* *pp* *p* *pp*

2. Viol.

Vle.

Vc. *p* *pp* *p* *pp*

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

poco rit. **23** Più mosso (♩ = 116)

Meno mosso
(♩ = 88)

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

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

Ob.

C. ingl.

1. Clar. in Sib (B) *sf* *f* *p* *cresc.*

2. *sf* *f* *p*

Cl. b. in La (A)

1. *p* *pp* *p* *pp*

2. *p* *pp* *p* *pp*

Fag.

1.

2.

1. Cor. *con sord.* *pp*

2.

3.

4.

Timp.

Pf. *poco sf* *p* *poco sf* *pp* *p*

23 Più mosso (♩ = 116)

Meno mosso
(♩ = 88)

poco rit.

1. Viol. *pp*

2. *pp*

VIE

Vc. *p* *pp* *p* *pp*

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

accelerando - - - - - *ritard.* - - - - - *molto* *a tempo*
(♩ = 60) (♩ = 104)

1. Fl.
2. Fl.
Ob.
C. ingl.
1. Clar. in Sib(B)
2. Clar. in Sib(B)
Cl. b. in La(A)
1. Fag.
2. Fag.

This section contains the musical notation for the woodwind instruments. The Flute (Fl.) and Oboe (Ob.) parts are mostly rests. The Clarinet in Sib(B) (Clar.) has two staves with melodic lines, including a *cresc.* marking and dynamic changes from *f* to *p* and *sf*. The Bassoon (Fag.) has two staves with a melodic line and dynamic markings of *p* and *pp*. The Clarinet in La(A) (Cl. b.) has one staff with a melodic line and dynamic markings of *p* and *pp*.

3. Cor.
2. Cor.
Timp.
Pf.

This section contains the musical notation for the Cor Anglais (Cor.), Timpani (Timp.), and Piano (Pf.). The Cor Anglais has two staves with dynamic markings of *pp* and *p*, and performance instructions: *con sord.*, *senza sord.*, and *con sord.*. The Timpani (Timp.) has one staff with a wavy line indicating a roll and dynamic markings of *pp*. The Piano (Pf.) has two staves with a melodic line, dynamic markings of *mp* and *mf*, and a *sopra* marking above the staff.

accelerando - - - - - *ritard.* - - - - - *molto* *a tempo*
(♩ = 60) (♩ = 104)

1. Viol.
2. Viol.
Vle.
Vc.
Cb.

This section contains the musical notation for the string instruments. The Violin (Viol.) has two staves with rests. The Viola (Vle.) has one staff with rests. The Violoncello (Vc.) and Contrabasso (Cb.) have two staves with chordal accompaniment and dynamic markings of *p* and *pp*.

Meno mosso (♩ = 70)

1. Fl. *mf*

2. Fl. *mf*

1. Clar. in Si^b(B) *mf*

2. Clar. in Si^b(B) *mf*

Cl. b. in La (A) *p* *sf* *cresc.* *sf*

Cor. 2. *p*

Timp. *p*

Pf. *mp* *cresc.*

Red. *mf*

Meno mosso (♩ = 70)

Vc. *p* *su l. IV.*

Cb. *p* *su l. IV.*

24 Più mosso (♩ = 104)

Meno mosso (♩ = 66)

1. Fl. *pp*

2. Fl. *pp*

Clar. 1, 2. in Si^b(B) *pp*

Cl. b. in La(A) *pp*

Fag. 1. *pp*

Cor. 2. *mp*

Timp. *p*

Pf. *mp* *24*

24 Più mosso (♩ = 104)

Meno mosso (♩ = 66)

Vc. *mf*

Cb. *mf*

1. Fl.
2. Fl.
Clar. 1. 2. in Sib (B)
Fag. 1.
Cor. 2.
Timp.
Pf.
Vc.
Cb.

(♩ = 100) ritard. a tempo (♩ = 66)

1. Fl. *dim.*
2. Fl. *dim.*
Clar. 1. 2. in Sib (B) *dim.*
Cl. b. in La (A) *mf* *dim.* *pp* *cresc.*
Fag. 1. *mp* (con sord.) *dim.*
Cor. 3. *p* senza sord. *con sord.*
Cor. 2. 4. *mp* *p*
Timp. *sotto* *dim.* *pp*
Pf. *sopra* *dim.* *p* *ppp* *f*
(♩ = 100) ritard. a tempo (♩ = 66)

Vc. *f* *dim.* *p*
Cb. *f* *dim.* *pp*

Più mosso (♩ = 86-92)

1. Fl.
2. Fl.
1. Ob.
2. Ob.
C. ingl.
1. Clar. in Si^b(B)
2. Clar. in Si^b(B)
Cl. b. in La(A)
1. Fag.
2. Fag.
Cor. 2.
4.
Timp.
Pf.

f
mf
f espr.
mf
dim.
mf
dim.
p
senza sord.
con sord. il 2.
f
ped.
grv.

Più mosso (♩ = 86-92)

1. Viol.
2. Viol.
Vcl.
Vc.
Cb.

Das Mädchen erblickt wieder jemanden. (Die Stralche verbergen sich),

Der schüchterne

poco rit. [25] **Sostenuto** (♩=80)

Fl. 1.2. *mf* *dim.* *p*

Ob. 1. *p espr.*

Ob. 2. *p espr.*

C. ingl. *p*

Clar. 1.2. *a 2* *f* *p*

Cl. b. in La(A) *p*

Fag. 1.2. *p*

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

Timp.

Vc. *non div.* *poco rit.* [25] **Sostenuto** (♩=80)

Cb.

Jüngling erscheint in der Türe. Er kann sich vor Verwirrung kaum fassen. Das Mädchen streichelt ihn, um ihn zu er-

Più mosso (♩ = 108) *poco rit.* **Sost.** (♩ = 80) **Più mosso** (♩ = 108) **Ancora più mosso** (♩ = 132)

Fl. 1.2. *p*

Ob. 1. *p*

C. ingl. *pp*

Clar. in Sib (B) 1. *p*

Clar. in Sib (B) 2. *p* *muta in Mi b(Es)*

Cl. b. in La(A) *p* *muta in Clar. 3. in Sib(B)* *pp*

Più mosso (♩ = 108) *poco rit.* **Sost.** (♩ = 80) **Più mosso** (♩ = 108) **Ancora più mosso** (♩ = 132)

Vle. *4 Soli con sord.* *non div.* *tutte* *p*

4 Soli *div. b. e.* *p*

Vc. *non div.* *tutti div.* *p*

2 Soli *p*

mutigen, beföhlt inzwischen seine Taschen, („Geld hat er keines“), zieht ihn an sich und beginnt mit ihm einen anfangs

26

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

Fl. 1.
Ob. 1.
C. ingl.
Clar. 1. in Si b (B)
Fag. 1.
Cor. 2.
Arpa

26

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

Vle.
Vc. div.

ziemlich schüchternen Tanz.

27

Fl. 1. 2.
Clar. 1. in Si b (B)
Fag. 1.
Cor. 1.
Arpa
Viol. 1.
Vle.
Vc.
Cb.

Tranquillo (♩ = 132)

1. Fl. 1. *ppp*

2. Fl. 2. *pp*

Ob.

C. ingl.

1. Clar. in Sib. (B) *pp*

2.

Fag.

1. 3. Cor.

2. 4.

Tr.

Trbn.

Arpa *p*

Tranquillo (♩ = 132)

Viol. 1. *2 soli* *sul. II.* *tutti div.* *con sord.* *pp*

Viol. 2. *3 soli* *con sord.* *p* *mf* *tutti div.* *con sord.* *pp*

div.

Vle. div. *4 Solo div.* *con sord.* *tutti div.* *con sord.* *pp*

Vc. *arco* *p*

Cb. *mf* *p*

28 Più tranquillo (♩ = 112)

Musical score for woodwinds and strings. The score includes parts for Flute 1 and 2, Oboe, Clarinet in G (C. ingl.), Clarinet in B-flat (Clar. 1. in si b (B)), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Trbn.), and Trombone (Trgl.). The woodwinds play melodic lines with various articulations and dynamics. The strings play a rhythmic accompaniment. Dynamics include *p*, *pp*, and *ppp*.

28 Più tranquillo (♩ = 112)

Musical score for strings. The score includes parts for Violin 1 (Viol. 1. div.), Violin 2 (Viol. 2. div.), Viola (Vie. div.), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a rhythmic accompaniment with various articulations and dynamics. Dynamics include *ppp*, *pp*, and *p*. There are performance instructions such as *4 soli*, *solo*, *le altre pizz.*, and *senza Psord.*

Der Tanz wird bewegter und leidenschaftlicher,...

ritard. . . . a tempo (♩ = 112)

Più mosso (♩ = 152)

1. Fl. 2. Fl. 1. Ob. 2. Ob. C. ingl. 1. Clar. in Sib. (B) 3. Fag. Cor. 1. Timp. Trgl. Arpa Pf.

pp *f* *cresc.* *pp* *f* *cresc.* *pp* *f* *cresc.* *pp* *f* *cresc.*

Senza sord. *f* *cresc.*

pp *p* *cresc.*

f

f

sempre simile

ritard. . . . a tempo (♩ = 112)

Più mosso (♩ = 152)

Viol. 1. Viol. 2. Vle. Vc. Cb.

4 soli *due soli* *tutti* *f senza sord.* *cresc.*

solo *p semplice* *tutti* *f senza sord.* *cresc.*

solo *solo* *pizz senza sord.* *cresc.*

le altre *pp* *pizz senza sord.* *cresc.*

(pizz.) *p* *div.* *cresc.*

f *cresc.*

... doch die Strolche springen hervor, erfassen den Jüngling und werfen ihn hinaus.

29 Vivace (J. = 132-120)

Musical score for woodwinds, brass, and percussion. The score includes parts for Fl. picc., Fl. 1. 2., Ob. 1. 2., C. ingl., Clar. 2. in Mi b (Es), Clar. 1. 3. in Si b (B), Fag. 1. 2., Cor. 1. 3., Cor. 2. 4., Tr. 1. 2., Trbn. 1. 2., Tb. b. 3., Timp., Cin. G.C., Arpa, and Pf. The score is in 2/4 time and features various dynamics such as *f*, *mf*, *ff*, and *p*. It includes performance instructions like *senza sord.*, *a2*, and *col legno*. The woodwinds and brass play rhythmic patterns, while the percussion provides a steady accompaniment.

29 Vivace (J. = 132-120)

Musical score for strings. The score includes parts for Viol. 1. 2., Vle. tutte, Vc., and Cb. The score is in 2/4 time and features various dynamics such as *f*, *ff*, *p*, and *pp*. It includes performance instructions like *arco* and *pp*. The strings play a rhythmic accompaniment with some melodic lines.

Sie wenden sich an das Mädchen: „Sei doch
muta in Fl. 3.

This musical score is for a woodwind and brass section. The instruments listed on the left are:

- Fl. picc.
- Fl. 1.2.
- Ob. 1.2.
- C. ingl.
- Clar. 2. in Mi(b)
- Clar. 1.3 in Sib(B)
- Fag. 1.2.
- Cfag.
- Cor. 1. 3.
- Cor. 2. 4.
- Tr. 1. 3.
- Tr. 2. 4.
- Trbn. 1. 2.
- Tb. b. 3.
- Tamb. picc.
- Cin. G.C.
- Viol. 1. div.
- Viol. 2. div.
- Vle.
- Vc.

The score features various musical notations including dynamics (e.g., *ff*, *mf*, *f*), articulation (e.g., *gliss.*), and performance instructions (e.g., *muta in Ob. 3.*, *muta in Fl. 3.*). The woodwinds and brass parts are written in their respective keys and staves, while the strings are in the lower system. The overall texture is dense and dramatic, typical of a 19th-century orchestral score.

gescheit, verschaff' doch einen uns geeigneten Mann."

30

Musical score for woodwinds and percussion, measures 30-33. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 2 (Clar. 2. in Mi b/E5), Clarinet in Sib (Clar. in Sib (B)), Bassoon (Fag.), Contrabassoon (Cfag.), Cor (Cor.), Trumpets 1 & 2 (Tr. 1. 2.), Tambourine (Tamb. picc.), and Piano (Pf.).

Measure 30: Flute and Clarinet 2 play a melodic line starting with a forte (f) dynamic, followed by a diminuendo (dim.) and ending with a piano (p) dynamic. Oboe and Clarinet in Sib play a sustained note with a mezzo-forte (mf) dynamic, ending with a piano (p) dynamic. Bassoon and Contrabassoon play a melodic line starting with a forte (f) dynamic, followed by a diminuendo (dim.) and ending with a piano (p) dynamic. The Contrabassoon part includes the instruction "muta in Fag. 3." in measure 33. Tambourine plays a rhythmic pattern with a mezzo-forte (mf) dynamic.

Measure 31: Flute and Clarinet 2 continue their melodic line with a piano (p) dynamic. Oboe and Clarinet in Sib continue with a piano (p) dynamic. Bassoon and Contrabassoon continue with a piano (p) dynamic.

Measure 32: Flute and Clarinet 2 continue with a piano (p) dynamic. Oboe and Clarinet in Sib continue with a piano (p) dynamic. Bassoon and Contrabassoon continue with a piano (p) dynamic.

Measure 33: Flute and Clarinet 2 continue with a piano (p) dynamic. Oboe and Clarinet in Sib continue with a piano (p) dynamic. Bassoon and Contrabassoon continue with a piano (p) dynamic. Tambourine continues with a piano (p) dynamic.

30

Musical score for strings, measures 30-33. The score includes parts for Violin 1 (Viol. 1. div.), Violin 2 (Viol. 2. tutti), Viola (Vie.), Violoncello (Vc.), and Contrabasso (Cb.).

Measure 30: Violin 1 and Violin 2 play a melodic line starting with a piano (p) dynamic. Viola, Violoncello, and Contrabasso play a sustained note with a piano (p) dynamic.

Measure 31: Violin 1 and Violin 2 continue with a piano (p) dynamic. Viola, Violoncello, and Contrabasso continue with a piano (p) dynamic.

Measure 32: Violin 1 and Violin 2 continue with a piano (p) dynamic. Viola, Violoncello, and Contrabasso continue with a piano (p) dynamic.

Measure 33: Violin 1 and Violin 2 continue with a piano (p) dynamic. Viola, Violoncello, and Contrabasso continue with a piano (p) dynamic.

(3. Lockspiel)

Sostenuto (♩ = 116) Più sostenuto (♩ = 80) Più mosso (♩ = 116) **31** Meno mosso (♩ = 160)

1. Fl.

2. Fl.

Ob.

1. Clar. in Sib (B)

3. Clar. in Sib (B)

1. Fag.

2. Fag.

3. Cor.

2. Cor.

4. Cor.

Arpa

Pf.

Sostenuto (♩ = 116) Più sostenuto (♩ = 80) Più mosso (♩ = 116) **31** Meno mosso (♩ = 160)

1. Viol.

2. Viol.

Vle. sul ponticello

Vc. sul ponticello

Cb.

Più mosso (♩ = 116)

Meno mosso (♩ = 160)

1. Fl.

2. Fl.

Ob.

1. Clar. sib (B)

3. Clar. sib (B)

1. Fag.

2. Fag.

3. Cor.

2. Cor.

Arpa

Pf.

mf

cresc.

p

p

con sord.

2 con sord.

p

cresc.

Più mosso (♩ = 116)

Meno mosso (♩ = 160)

1. Viol.

2. Viol.

Vle.

Vc.

Cb.

2 Soli

p

p cresc.

p cresc.

arco sul ponticello

p cresc.

Vivo (J = 138)

Meno mosso (J = 96) **32** Agitato (J = 108)

1. Fl. 2. Fl. 1. Ob. 2. Ob. 1. Clar. in Sib (B) 3. Clar. in Sib (B) 1. Fag. 2. Fag. 3. Cor. 2. Cor. Arpa Pf.

cresc. *f* *mp* *sempre cresc.* *f* *mp* *cresc.* *mf* *p* *cresc.* *mf* *senza sord.* *con sord.* *p* *mf* *p* *f* *mf* *p*

Vivo (J = 138)

Meno mosso (J = 96) Agitato (J = 108)

1. Viol. 2. Viol. Vle. Vc. Cb.

32 *2 soli* *3* *p* *mf* *mf* *p*

accel. allarg. al. **Molto agitato** (♩ = 120)

1. Fl. *p*

2. *p*

Ob.

Clar. 2. in M^b (Es)

1. *p cresc.*

3. *p cresc.*

1. *p cresc.*

2. *p cresc.*

Fag.

3. *senza sord.*

2. *senza sord.*

4. *senza sord.*

Tr.

Trbn.

(con sord.)

p cresc.

con sord.

p cresc.

Pf. *pp*

m.d.

p

m.s.

cresc.

accel. allarg. al. **Molto agitato** (♩ = 120)

1. Viol.

2. Viol.

Vie. *p cresc.*

Vc. *cresc.*

Cb.

mf

mf

mf

mf

1. *p* *f*
Fl. 2. *p* *f*
3. *f*
Ob. 1. *f*
2. *f*
Clar. 2. *in F* (E \flat) *cresc.* *f*
Clar. insib. (B) 1. *f*
3. *sempre cresc.* *f*
Fag. 1. *f*
2. *f*
Cor. 3. *senza sord.* *f*
2. *senza sord.* *f*
Arpa *f* *p* *f* *p*
Pf. *f* *p*
Ped. *
1. *f*
2. *f*
Vle. *senza sord.* *f*
Vc. *senza sord.* *f*
Cb. *cresc.* *f*

molto allargando (♩=60) **33** *a tempo* (♩=132)

1. *mf dim. pp p*

Fl. 2. *mf dim. pp*

3. *dim. p muta in Fl. picc.*

Ob.

Clar. 2. in Mi^b (E^a) *dim. f*

Clar. 1. in Si^b (B) *dim. p mf f*

3. *dim. p mf*

1. Fag. *p*

2.

3. *dim. p*

2. *dim. p (4 senza sord.)*

4. *dim. p*

Arpa *mf p pp p*

Pf. *f gliss. pp p gliss.*

molto allargando (♩=60) **33** *a tempo* (♩=132)

1. *2^a Soli p*

Viol. 2.

Vle. *dim. mf*

Vc. *dim. p mf*

Cb. *dim. p mf*

1. Fl. *mf*

2. Fl. *mf*

Ob.

Clar. 2. in Mib (Es) *mf* *cresc.*

1. Clar. in Sib (B) *mf* *cresc.*

3. Clar. in Sib (B) *p* *cresc.*

1. Fag. *cresc.*

2. Fag.

3. Cor. *cresc.*

2. Cor. *cresc.*

1. Trbn. *con sord.*

2. Trbn. *con sord.*

3. Trbn. *f*

Arpa *gliss.* 10 (étouffez le son) *gliss.* 10 (simile) 10

Pf. *gliss.* *cresc.*

1. Viol. *4 Soli* *p* *cresc.*

2. Viol.

Vle. *cresc.*

Vc. *cresc.*

Cb. *(non div.)* *cresc.*

Es erblickt mit Schauern eine unheimliche Gestalt auf der Straße, die man
poco allarg..al. **34** **Agitato (tempo giusto)** (♩ = 112)

Fl. picc. 1. 2. 1. 2. 3.

Ob. 1. 2. 3.

Clar. 2. in Mi b (Es) 1. 3.

Clar. in Sib (B) 1. 3.

Fag. 1. 2.

Car. 3. 2. 4.

Trbn. 1. 2. 3.

Tbn. 1. 2. 3.

Timp. p *pp subito*

Pf. *f* *sf* *sf* *sempre simile*

poco allarg..al. **34** **Agitato (tempo giusto)** (♩ = 112)

Viol. 1. tutti div. *sul II* *port.* *pp* *pp* *sempre simile*

Viol. 2. *can sord.* *ord. pp* *can sord.* *pp* *pp* *sempre simile*

Vle. *f* *ord. pp* *can sord.* *pp* *pp* *sempre simile*

Vc. *f* *ord. pp* *can sord.* *pp* *pp* *sempre simile*

Cb. *f* *ord. pp* *can sord.* *pp* *pp* *sempre simile*

auch schon die Treppen emporsteigen hörz. *(sempre simile)* Die Strolche verbergen sich.

The musical score is arranged in systems. The top system includes:

- Fl. pic.**: Piccolo flute part.
- Fl.**: Flute parts 1 and 2, marked *sf (sempre simile)*.
- Ob.**: Oboe parts 1, 2, and 3, marked *sf (sempre simile)* and *p*.
- Clar. 2. in Mi^b (Es)**: Clarinet in B-flat part.
- Clar. in Si^b (B)**: Clarinet in B part.
- Fag. 1, 2**: Bassoon parts 1 and 2, marked *poco sf* and *p*.

The middle system includes:

- Cor.**: Horn parts 1, 2, 3, and 4, marked *con sord.* and *pp*.
- Trbn.**: Trumpet parts 1, 2, and 3.
- Tbn.**: Trombone parts 1, 2, and 3.
- Timp.**: Timpani part.

The bottom system includes:

- Pf.**: Piano part.
- Viol. 1. div.**: Violin I parts, marked *sul IV* and *sul III*.
- Viol. 2.**: Violin II part.
- Vle.**: Viola part.
- Vc.**: Violoncello part.
- Cb.**: Contrabasso part.

Fl. picc.
 1.
 Fl. 2.
 Ob. 1. 2.
 3.
 Clar. 2. in *Mib*(Es)
 Clar. 1. 3. in *Sib*(B)
 Fag. 1. 2.
 Cor. 1. 3.
 2. 4.
 Trbn. 1. 2.
 3. Tb. b.
 Timp.
 Pf.
 Viol. 1. div.
 Viol. 2.
 Vle.
 Vc.
 Cb.

Musical score for page 67, featuring woodwinds, brass, and strings. The score includes parts for Piccolo Flute, Flute 1 and 2, Oboe 1, 2, and 3, Clarinet 2 (in *Mib*), Clarinet 1 and 3 (in *Sib*), Bassoon 1 and 2, Cor Anglais 1, 2, 3, and 4, Trumpet 1 and 2, Trombone 1, 2, and 3, Timpani, Piano, Violin 1 (divided), Violin 2, Viola, Violoncello, and Contrabass. The score is written in 4/4 time and includes various dynamics such as *sf*, *p*, *mf*, *pp*, and *poco sf*. It also features performance instructions like *a2*, *5*, *1. tr.*, *poco sf*, *mf*, *pp*, *sul III*, and *sul II*.

35

Fl. pic.

1. Fl.

2. Fl.

1. Ob.

2. Ob.

3. Ob.

Clar. 2. in Mi b (Es)

1. Clar. in sib (B)

3. Clar. in sib (B)

Fag. 1.

1. Cor.

3. Cor.

2. Cor.

1. Trbn.

2. Trbn.

3. Trbn.

Timp.

Pf.

35 sul III sul II sul III sul III sul II sul III

Viol. 1. div.

Viol. 2.

Vle.

Vc.

Cb.

Fl. picc. 1. 2.

Fl. 2. *muta in Fl. picc. 1.*

Ob. 1. 2. 3.

Clar. 2. in Mi b (Es)

Clar. in Sib (B) 1. 3.

Fag. 1. 2. 3.

Cor. 1. 3. 2. 4.

Tr. 1. 2. 3.

Trbn. 1. 2.

Tbn. 3.

Timp.

Pf.

Viol. 1. 2.

Vle.

Vc.

can sard.

cresc.

pp

div. b

Der Mandarin tritt ein, bleibt unbeweglich in der Türe stehen, das Mädchen flieht entsetzt

poco allarg. **36 Maestoso** (♩ = 76-66)

1. Fl. picc. *p*

2. Fl. picc. *p*

Fl. 1. *p*

1. Ob. 2. *f* *ff* *p*

3. Ob. 2. *f* *ff* *p*

Clar. 2. in Mi b (Es) *f* *ff* *p*

1. Clar. in Sib (B) *f* *ff* *p*

3. Clar. in Sib (B) *f* *ff* *p*

1. Fag. *mf* *ff* *p*

2. Fag. *mf* *ff* *p*

3. Fag. *mf* *ff* *p*

1. Cor. *mf* *ff* *p*

2. Cor. *mf* *ff* *p*

3. Cor. *mf* *ff* *p*

1. Tr. *f*

2. Tr. *f*

3. Tr. *f*

1. Trbn. *ff* *gliss.* *pp*

2. Trbn. *ff* *gliss.* *pp*

3. Trbn. *ff* *gliss.* *pp*

Timp. *mf*

Cin. G.C. *mf*

poco allarg. **36 Maestoso** (♩ = 76-66)

1. Viol. *p* *non div.* *senza sord.* *ff* *p*

2. Viol. *p* *senza sord.* *non div.* *ff* *p*

Vle. *p* *senza sord.* *ff* *p*

Vc. *p* *senza sord.* *ff* *p*

an das andere Ende des Zimmers.

This musical score page features the following instruments and parts:

- Fl. picc.** (Piccolo Flute): 1. and 2. parts, marked *mf*.
- Fl. 1.** (First Flute): 1. part, marked *mf*.
- Ob.** (Oboe): 1. and 2. parts, marked *mf*.
- Clar. 2. in Mi b (Es)** (Clarinete 2. in E-flat): 1. part, marked *mf*.
- Clar. in Sib (B)** (Clarinete in B): 1. and 3. parts, marked *mf*.
- Fag.** (Fagott): 1., 2., and 3. parts, marked *mf*. Includes the instruction *muta in C fag.*
- Cor.** (Corni): 1., 2., 3., and 4. parts, mostly silent.
- Tr.** (Trombe): 1., 2., and 3. parts, marked *ff senza sord.*
- Trbn.** (Tromboni): 1., 2., and 3. parts, mostly silent.
- Cin.** (Cimbali): 1. part, marked *pp*. Includes the instruction *poco sf*.
- Viol.** (Violen): 1. and 2. parts, marked *div.* and *p*.
- Vle.** (Viola): 1. part, marked *p*.
- Vc.** (Violoncello): 1. part, marked *p*.

allargando - - - - - al

1. Fl. *picc.*
2. Fl. *1.*
1. 2. 3. Ob.
Clar. 2. in *Mib(Es)*
1. 3. Clar. in *Sib(B)*
Fag. *1.* *2.*
Cfag.
1. 3. Cor.
2. 4.
1. 2. 3. Tr.
1. 2. 3. Trbn.
Cin. *poco sf* *pp*

allargando - - - - - al

1. 2. Viol.
Vle.
Vc.

$\text{♩} = 66$

Fl. picc. 1, 2. *a 2* *b_u* *p.* *1. muta in Fl. 2.*

Fl. 1. *gr^a* *ff* *a 2* *b_u* *p.*

Ob. 1, 2, 3. *fff* *b_u* *p.*

Clar. 2. in Mi b (E₅) *ff* *b_u* *p.* *muta in La (A)*

Clar. 1, 3. in Si b (B) *a 2* *ff* *b_u* *p.* *mutand^o in La (A)*

Fag. 1, 2. *ff* *#0*

Cfag. *ff* *#0*

Cor. 1, 2, 3, 4. *ff* *#0*

Tr. 1, 2, 3. *ff*

Trbn. 1, 2, 3. *ff*

Tbn. *ff*

Timp. *ff* *pp*

Tamb. picc. *p* *col legno* *a 2* *poco sf*

Cin. G.C. *f* *col legno* *a 2* *poco sf*

$\text{♩} = 66$

Viol. 1. *non div.* *ff*

Viol. 2. *non div.* *ff*

Vle. *ff*

Vc. *ff*

C

37

Allgemeine Bestürzung. - Die Strolche winken verstoßen aus ihrem Verstecke dem Mädchen, es solle doch etwas beginnen,

(Fermata Lunga)

Non troppo vivo (♩ = 144)

1. 2. 3. 4.

Cor.

1. 2. 3.

Tr.

1. 2.

Trbn.

fff *p* *pp*

C

37

Non troppo vivo (♩ = 144)

(Fermata Lunga)

1. 2.

Viol.

We.

Vc.

Cb.

pizz. vibrato *pp*

den Mandarin etwas näher locken, ihn bestricken.

38

1. 2. 3. 4.

Cor.

1. 2.

Viol.

We.

Vc.

Cb.

pp *pizz. vibrato* *f* *p* *pp*

Das Mädchen überwindet seinen Abscheu und ruft dem Mandarin zu:

Cor. 3/4 *mp* *pp*

Timp. *pp*

Viol. 1. *f*

Viol. 2. *f*

Ve. *f* *p*

Vc. *p* *pp* *dim.* *calando*

Cb. *p* *pp* *dim.* *calando*



„Komm doch näher!“

Weshalb stehst du so unbeweglich und starrst mich an?“

39 **Meno mosso** ($\text{♩} = 126$) **Più mosso** ($\text{♩} = 144$) **Meno mosso** ($\text{♩} = 126$) **tranquillo** ($\text{♩} = 100$) **Più tranquillo** ($\text{♩} = 88$)

Fl. 1. *mf* *mf* *f* *p*

Clar. 1 in La (A) *p* *mf* *p* *f* *p*

Cor. 1. *pp*

Cor. 3/4

Vc. *due soli* *pp* *pp*

Cb. *Solo* *pp* *pp*

Der Mandarin tut zwei Schritte.

Più mosso ♩ = 132

40

Das Mädchen: „Noch näher! Setz dich auf den Stuhl!“

Meno mosso ♩ = 126

Tranquillo ♩ = 96

Fl. 1. *p* 3. muta in C. ingl.

Ob. 1. *p* 3

Fag. 1. 2. *pp*

Cor. 1. 2.

Vc. *pp*

Cb. *pp*



Der Mandarin setzt sich.

Molto tranquillo ♩ = 84

Più mosso ♩ = 132

poco rit.

Fl. 1. *pp* 3

Ob. 1. *mf*

Clar. in La (f) 3. *f* *f* *p* muta in Cl. b. in Sib (B)

Fag. 1. 2. *p*

Cor. 2. 4. *consord.* *pp* *consord.* *pp*

Vc. *due soli* *ppp*

Cb. *due soli* *ppp*

Das Mädchen ist unschlüßig.

Wieder schaudert es zurück.

41 Vivo $\text{♩} = 92$
lunga

lunga

Meno vivo $\text{♩} = 72$

$\text{♩} = \text{♩}$

Più vivo ($\text{♩} = 200$)

Fl. picc.

Fl.

Ob.

C. ingl.

Clar. in La (A)

Cl. b. in Sib (B)

Tr.

Tamb. picc.

Arpa

Pf.

41 Vivo $\text{♩} = 92$
lunga

pizz.

Meno vivo $\text{♩} = 72$

$\text{♩} = \text{♩}$

Più vivo ($\text{♩} = 200$)

Viol. 1. div.

Viol. 2.

We.

Vc.

poco rit.

42 **Meno vivo** ♩ = 144 - 132

Fl. picc. *p*

Fl. 1. *f* *p*

Fl. 2. *f* *p*

Ob. 1. *sf*

Ob. 2. *sf*

C. ingl. *sf*

Clar. in La (A) 1. *p* *f* *mf* *p*

Cor. 1. (*senza sord.*) *mf*

Tr. 1.

Pf. *p* *sf* *P Ped.* *P Ped.*

poco rit.

42 **Meno vivo** ♩ = 144 - 132

Viol. 1. *sf* *arco* *con sord.* *arco* *p* *pp*

Viol. 2. *sf* *con sord.* *arco* *arco div.* *p* *pp*

We. div. *sf* *con sord.* *arco* *con sord.* *p* *pp*

Vc. (*solo*) *sf* *p* *pp*

Sie bezwingt schließlich ihren Widerwillen und hebt zaghaft einen Tanz an.
(Der Tanz wird nach u. nach, der begleitenden Musik gemäß, mutiger und
rallent.

Lento (♩ = 76) 43

Fl. picc.

Fl. 1. *f* *p* *ppp*

Fl. 2.

Ob. 1. *p* *rubato* *pp*

C. ingl.

Clar. in La (A) 1. *f* *mp* *pp*

Clar. in La (A) 2.

Cor. 1. *dim.* *p* *pp* *ppp* *con sord.*

Trbn. 3. *pp* *ppp* *con sord.*

Trgl.

Cin. G.C.

Cel.

Arpa

Pf. *f*

Viol. div. 1. *p* *pp* *ppp* *pp* *ppp* *pp* *ppp*

Viol. 2. *p* *pp* *ppp* *pp* *ppp* *pp* *ppp*

Vle. div. *p* *pp*

Vc. *(solo)* *p* *pp* *tutti* *pizz.* *arco* *f*

rallent.

Lento (♩ = 76) 43

(con sord.) due Soli

(con sord.) due Soli

(con sord.) 4 Soli gliss.

4 Soli p

gipfelt zum Schluss in einem wild-erotischen Tanz.) Der Mandarin blickt das Mädchen während des ganzen Tanzes

ri - - - tar - - - dan - - - do - - -

Fl. picc. *f*

1. Fl. *p* *f*

2. Fl. *f*

Ob. 1. *ppp*

C. ingl. *ppp*

Clar. 1. 2. in La (A) *ppp*

Cl. b. in Sib (B) *f* *p*

Tr. 1. *con sord.* *ppp*

Trbn. 3. *p* *pp*

Trgl. *p* *ppp*

Cin. G.C. *ppp*

Cel. *ppp* *pp*

Arpa *ppp* *pp*

Pf. *ped. ped. * ped. ** *ri - - - tar - - - dan - - - do - - -*

Viol. 1. div. *4 Soli senza sord.* *senza sord.* *4 soli*

Viol. 2. div. *4 Soli pp* *(con sord.) pp* *gli altri div. sul ponticello senza sord.* *ppp* *sul ponticello senza sord.* *ppp* *ppp*

Vle. *senza sord.* *ppp* *ppp* *ppp*

Vc. *pizz.* *f* *arco sul III.* *p port.*

unverwandt und mit starren Blicke an, in welchem das beginnende Aufflammen seiner Leidenschaft kaum merklich ist.

molto **4/4** *a tempo* (♩ = 76) *ritard.* *molto*

Fl. picc.
 1. Fl. *dim.* *pp*
 2. Fl.
 Ob. 1.
 Clar. 1. 2. in La (A) *p*
 Cl. b. in Sib (B) *ppp*
 Cin. *a2 a2*
 Arpa *ppp*

molto **4/4** *a tempo* (♩ = 76) *ritard.* *molto*

4 soli *sul ponticello*
 Viol. 2. *ppp*
 div. gli altri *ppp*
 in modo ordinario
 Vi. *ppp*
 in modo ordinario
 Vc. *pizz.* *p*
 Cb. *tutti pizz.* *p*

Più mosso (♩ = 88)

rit. *a tempo* (♩ = 88)

Fl. 1. *p espr.*
 Clar. 1. 2. in La (A) *pp*
 Timp. *pp*
 Trgl. *p*

Più mosso (♩ = 88)

rit. *a tempo* (♩ = 88)

1. Viol. *tutti con sord.* *pp*
 2. Viol. *tutti con sord. div.* *pp*
 Vi. *unite con sord.* *pp*
 Vc. *con sord. arco port.* *pp*
 Cb. *pp*

rit. **45** *a tempo rit. molto* *a tempo* ($\text{♩} = 88$) *ritard.* *muta in Fl. 3.*

Fl. *picc.*
Fl. 1.
Ob. 1. 2.
C. *ingl.*
Clar. 1. 2. *in La (A)*
1. *Fag.*
2.

Cor.
Tr.
Trbn.

Timp.
Trgl.

Cel. *p*

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

1. *div.* *senza sord.* *unis.*
Viol. *p* *mf espr.* *senza sord.*
2. *mf espr.* *senza sord.*
Vle. *mf espr.* *senza sord.*
Vc. *mf espr.* *senza sord.*
Cb. *mf espr.*

molto a tempo (♩ = 69) (*più lento*) *molto rit.* **46** *a tempo* (♩ = 69)

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute 1, Oboe 1 & 2, Clarinet in G (1 & 2), Bassoon 1 & 2, Trumpets 1, 2, & 3, Trombones 1, 2, & 3, Timpani, Cymbals, and Celesta. The woodwinds and strings play melodic lines with various articulations and dynamics. The brass section plays sustained notes with dynamic markings like *con sord.* and *mf*. The percussion section includes cymbals and timpani.

molto a tempo (♩ = 69) (*più lento*) *molto rit.* **46** *a tempo* (♩ = 69)

Musical score for strings, including Violins 1 & 2, Viola, Violoncello, and Contrabasso. The strings play a melodic line with dynamic markings such as *cresc.* and *f*. The score includes triplets and other rhythmic patterns.

poco accel. *al Più vivo* (♩ = 92) *rall. molto*

Fl. 1.
1.
Ob. 2.
C. ingl.
Clar. 1. 2. in La (A)
Fag.

Cor. 1.
2.
Tr. 3.
1. 2. Trbn.
3.

senza sord.
mf espr.
dim. molto
pp

Timp.

poco accel. *al Più vivo* (♩ = 92) *rall. molto*

Viol. 1. div.
Viol. 2.
Vle.
Vc.
Cb.

al. (♩ = 58) **47** a tempo (lento) (♩ = 80) rit. molto a tempo Più mosso rit. . . . al (♩ = 92)

Fl. 1. 2. pp p pp f

Ob. 1. 2. p pp f

C. ingl. pp f

Clar. 1. 2. in La (A) pp pp pp pp f

Fag. pp f

Cor. 1. 2. mf

Tr. 1. 2. 3.

Trbn. 1. 2. 3.

Timp. pp p

al (♩ = 58) **47** a tempo (lento) (♩ = 80) rit. molto a tempo Più mosso (♩ = 92) rit. . . . al

Viol. 1. con sord. unis. pp pp p f subito

Viol. 2. div. con sord. sul III pp pp p f subito

Viol. 2. div. con sord. sul IV pp pp p f subito

Vle. div. con sord. pp pp p

Vc. p pp arco pizz. pp f subito arco pp.

Cb. pp p p p f

Molto sostenuto. rall. molto al 48 ♩ = 56

poco -

(♩ = 72 - 76)

1. Fl. *p*

2. *pp*

1. Ob. *pp* *mf* *pp*

2. *mf* *pp*
muta in Ob. 3.

C. ingl. *p*

Clar. 1. 2. in La (A) *p* *mf* *pp*

Cl. b. in Si b (B) *f* *pp*

Fag. 1. *f*

Cor. 1. 2. *mf*
senza sord.

Tr.

Trbn.

Trgl. *pp*

Arpa *ppp* *simile*

Molto sostenuto. rall. molto al 48 ♩ = 56

poco -

(♩ = 72 - 76)

1. Viol. *mf* *cresc.* *pp* *div.* *pizz.*

2. *mf* *pp* *div.* *pizz.*

Vie. *senza sord.* *pizz.*

Vc. *senza sord.* *pizz.*

Cb. *pizz.* *p*

49 *a tempo* (♩ = 84) *accel.* ----- *al* -----

Fl. pic.
1. *p* *dim.*
2. *p* *dim.*

Ob.
1. *p* *dim.*
2. *p* *dim.*

Clar. in La (A)
1. *p* *dim.*
2. *p* *dim.*

Cor.
1. 3. *f* *mf* *dim.*
2. 4. *mf* *pp* *dim.*
senza sord.

Trgl.
pp *dim.*

Cin.
pp

Arpa
f *mf* *p* *pp*

Pf.
p *sf* *p* *pp*
Ped. *

49 *a tempo* (♩ = 84) *accel.* ----- *al-sol.* -----
* *sol.*

Viol.
1. *p*
2.

Vle.

Vc.

Cb.

Allegretto (♩ = 96)

50

Fl. picc. *p*

1. Fl. *ppp*

2. Fl. *pp*

Clar. 1. 2. in La (A)

Cl. b. in Si b (B) *mf*

Trgl. *pp*

Cel. *p*

Arpa *ppp*

Pf. *pp* *mf* *sempre simile*

Ped. *

Allegretto (♩ = 96)

50

(senza sord.) 2 Soli *pp*

2 Soli *pp* *con sord.*

Viol. 1. div. *pp* *con sord.*

sul II con sord. 2 Soli *pp*

sul II con sord. 2 Soli *pp*

Viol. 2. div. *pp* *con sord.*

2 Soli *pp* *con sord.*

2 Soli *pp* *con sord.*

This page of a musical score includes the following parts and markings:

- Fl. pic.** (Piccolo Flute): Part 1 with various notes and rests.
- Fl.** (Flute): Part 2 with various notes and rests.
- Clar. in La (A)** (Clarinet in A): Part 1 and Part 2 with various notes and rests.
- Cl. b. in Si b (B)** (Bass Clarinet in B): Part with various notes and rests.
- Trgl.** (Trigon): Part with various notes and rests.
- Cel.** (Celesta): Part with various notes and rests.
- Arpa** (Harp): Part with various notes and rests.
- Pf.** (Piano): Part with various notes and rests.
- Viol. 1. div.** (Violin 1): Part with various notes and rests.
- Viol. 2. div.** (Violin 2): Part with various notes and rests.

Performance markings include *gva* (ritardando), *2 soli* (two solos), and *Solo* (solo).

This musical score page features the following parts and markings:

- Fl. picc.**: Piccolo flute part with a melodic line.
- Fl.**: Flute parts 1 and 2, with part 1 playing a sustained note.
- Clar. in La (A)**: Clarinet in A, parts 1 and 2, playing sustained notes.
- Cl. b. in Si b (B)**: Clarinet in B-flat, playing sustained notes.
- Trgl.**: Trumpet part with sustained notes.
- Cel.**: Cello part with a descending melodic line and dynamic markings *pp* and *ppp*.
- Arpa**: Harp part with a descending melodic line.
- Pf.**: Piano part with a complex rhythmic accompaniment and *grva* markings.
- Viol. 1. div.**: Violin I section, with *2 soli* markings for the first two staves.
- Viol. 2. div.**: Violin II section, with *Solo* markings for the first two staves.

poco rallentando

Fl. picc.
1.
2.
Clar. in La (A)
1.
2.
Cl. b. in sib (B)
Trgl.

Cel.
Arpa

Pf.
poco rallentando
Ped. smorzando *

Viol. 1. div.
2 Soli
Solo
Viol. 2. div.
Solo

51 a tempo

Fl. picc. *pp dolce*

Fl. 1. 2. *ppp*

Ob. 1. 2. *f*

Tr. 1. *mp (con sord.)*

Tr. 2. *mp*

Trgl. *pp*

Cel. *pp*

Arpa *ppp*

Pf. *pp*

51 a tempo

Viol. 1. *senza sord. sulla punta d'arco sempre pp*

tutti div. a5

Viol. 2. *senza sord. sempre pp*

tutti div. a3

Vle. div. a3 *senza sord. sempre pp arco sul ponticello (senza sord.)*

pp

molto accel. *al* (♩ = 138) *rallent.* *al a tempo* (♩ = 64) (*agitato*)

Fl. *picc.*
1.
2.
Ob. 1, 2
Tr. 1.
2.
Trgl.

Cel.

Arpa
gva.

Pf.
gva.
Ped.

molto accel. *al* (♩ = 138) *rallent.* *al a tempo* (♩ = 64) (*agitato*)

Viol. 1 *div.*
Viol. 2 *div.*
Vle. *div.*
Sul II

(♩ = ♩.)

Fl. picc.
1.

Fl.
2.

Ob.
1.
2.
3.

Clar. 2.
in Mi b (Es)

Clar. 1.3.
in La (A)

Tr.
1.
2.

Trgl.

Tamb. picc.

Cel.

Arpa

Pf.

(♩ = ♩.)

Viol. 1.
div.

Viol. 2.
div.

Vle. div.
a 3

52 (♩ = ♩)

Fl. picc. *p*

Ob. 1. 2. 3. *f* *a2*

Clar. 2. in Mib (Es) *f*

Clar. 1. 3. in La (A) *f*

Tr. 1. 2. *mf*

Trgl. Tamb. picc. *pp*

Cin. *pp* *a2* *ppp* *a2*

Cel. *f* *guc.*

Pf. *mf* *pp*

Viol. 1. div. *pp*

Viol. 2. div. *p*

Vle. div. *p* *arco sul ponticello*

poco allargando

Fl. pic.
1.
2.
Fl.
1.
2.
Ob.
1.
2.
C. ingl.
Clar. 2.
in Bb
Clar. 1.
in La
3.
Fag.
1.
2.
Cor.
1.
2.
3.
Tr. 1. 2.
1.
Trbn. 2.
1.
2.
3.
Timp.
Tamb. pic.
Arpa
pp
Re 4
pp
poco allargando
senza sord. arco
mf port.
f
p
senza sord. pizz.
arco
p
mf
pizz.
f
f
f

al $\text{♩} = 138$ **54** *a tempo (meno mosso)* $\text{♩} = 58$

Fl. picc.
 1. *Fl.*
 2.
Ob. 1. 2.
C. ingl.
Clar. 2. in Mi b (Es)
 1.
Clar. in La (A)
 3.
 1.
Fag.
 2.
 1.
 3.
Cor.
 2.
 4.
Tr. 1. 2.
 1.
Trbn.
 2.
 3.
Timp.
Trgl. Tamb. picc.
Cin.
Arpa

mf, *f*, *sf*, *p*, *pp*, *gliss.*, *arco*, *pizz.*, *muta in Cl. b. in Si b (B)*, *4. cori sord.*, *mf*, *f*, *fb*, *ppp*, *a 2*

al $\text{♩} = 138$ **54** *a tempo (meno mosso)* $\text{♩} = 58$

1.
Viol.
 2.
Vle.
Vc.
Cb.

p, *f*, *mf*, *arco*, *mf*, *pizz.*, *mf*, *mf*

allarg. *a tempo* (♩ = 160)

Musical score for woodwinds and strings. The score includes parts for Fl. pic., Fl. 1 & 2, Ob. 1 & 2, C. ingl., Clar. 2 (in Mik.), Clar. 1 (in La (A)), Cl. b. (in Sib (B)), Fag. 1 & 2, Cor. 1, Tr. 1 & 2, Trgl., and Cin. The Arpa part is also shown below. The score features various dynamics such as *f*, *mf*, *p*, and *ff*, and includes performance instructions like *senza sord.* and *1.* for first endings. The tempo is marked *allarg.* followed by *a tempo* with a quarter note equal to 160 beats per minute.

allarg. *a tempo* (♩ = 160)

Musical score for strings, including Viol. 1 & 2, Vle., Vc., and Cb. The Viol. 1 part includes markings for *div.* (divisi) and *unis.* (unison). The Vle. part includes the instruction *arco*. The Vc. and Cb. parts also include *arco* markings. Dynamics include *f*, *mf*, and *f*. The tempo is marked *allarg.* followed by *a tempo* with a quarter note equal to 160 beats per minute.

poco a poco accel. e sempre più agitato **56** *al*

1. Fl.

2. Fl.

Ob. 1. 2.

C. ingl.

Clar. 2. in Mi^b (Es)

Clar. 1. in La (A)

Cl. b. in Sib (B)

1. Fag.

2. Fag.

pp

pp *muta in Clar. 3. in La (A)*

p cresc.

p cresc.

p

Cor.

Tr.

Trbn.

Arpa

ppp

poco a poco accel. e sempre più agitato **56** *al*

1. Viol.

2. Viol.

Vle.

Vc. arco

Cb.

unis.

p

cresc.

cresc.

cresc.

arco

p

cresc.

p

cresc.

non div.

Tempo di Valse (♩ = 200)

Fl. 1.2. *mf*

Ob. 1. *f* *p* *mf* *cresc.*
2. *f* *p* *mf*

C. ingl. *f* *p* *mf*

Clar. 2. in Mi b (Es) *f* *p* *f* *p* *mf* *cresc.*

Clar. 1. in La (A) 1. *f* *p* *f* *p* *mf* *cresc.*
3. *mf* *cresc.*

Fag. 1. *f* *f*
2. *mf* *f* *p*

Cor. 1. *senza sord.* *f*
2. *senza sord.* *f*

Tr. 1. *mf*

Trbn. 3. *mf*

Timp. *mf*

Arpa

Tempo di Valse (♩ = 200)

Viol. 1. *f* *non div.*
2. *f* *non div.*

Vle. *f*

Vc. *f*

Cb. *f*

sempre più agitato

57

1. Fl.

2. Fl.

1. Ob.

2. Ob.

C. ingl.

Clar. 2. in Mi♭(Es)

1. Clar. in La(A)

3. Clar. in La(A)

1. Fag.

2. Fag.

Cfag.

1. Cor.

2. Cor.

Tr. 1.2.3.

1. Trbn.

2. Trbn.

3. Tbn.

Timp.

cresc.

f

p

f

senza sord.

mf

sempre più agitato

57

1. Viol.

2. Viol.

Vle.

Vc.

Cb.

più f

sempre f

This page of a musical score features the following instruments and parts:

- Fl. picc.** (Piccolo Flute): Part with *a2* markings.
- Fl. 1. 2.** (First and Second Flutes): Part with *a2* markings.
- Ob. 1. 2.** (First and Second Oboes): Part with *a2* markings.
- C. ingl.** (English Horn): Part.
- Clar. 2. in Mi♭(Es)** (Clarinets in B-flat): Part.
- Clar. 1. in La (A)** (Clarinets in A): Part.
- Fag. 1. 2.** (First and Second Bassoons): Part.
- Cor. 1. 2. 3.** (First, Second, and Third Horns): Part.
- Tr. 1. 2.** (First and Second Trumpets): Part with dynamics *piuf*, *p*, *p cresc.*, and *hp*.
- Trbn. 1. 2. 3.** (First, Second, and Third Trombones): Part with dynamics *piuf*, *p*, *cresc.*, and *tr*.
- Timp.** (Timpani): Part with dynamics *f*, *p*, and *cresc.*.
- Viol. 1. 2.** (First and Second Violins): Part with dynamics *p cresc.*.
- Vle.** (Viola): Part with dynamics *p cresc.*.
- Vc.** (Violoncello): Part with dynamics *p cresc.*.
- Cb.** (Cello): Part.

58 (♩ = 176) (♩ = 200)

Fl. picc.
Fl. 1. 2.
Ob. 1. 2.
C. ingl.
Clar. 2. in C (Es)
Clar. 1. in La (A)
3.
Fag. 1. 2.
C. fag.
Cor. 1. 3. a2
2. 4. senza sord.
Tr. 1. 2.
Trbn. 1. 2.
Tb. b. 3.
Timp.

58 (♩ = 176) (♩ = 200)

Viol. 1.
Viol. 2. div.
Vle.
Vc.
Cb.

Das Mädchen sinkt dem Mandarin in den
Allegro (♩ = 144)

poco allarg. - - - - - **59**

Fl. picc.
Fl. 1. 2.
Ob. 1. 2.
C. ingl.
Clar. 2. in Mi^b(Es)
Clar. 1. 3. in La(A)
Fag. 1. 2.
Cfag.
Cor. 1. 3.
Tr. 2. 3.
Trbn. 1. 3.
Tb. b.
Timp.
Cin.

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

Detailed description: This block contains the musical score for woodwinds and brass instruments. It includes parts for Piccolo Flute, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 2 (in E-flat) and 1/3 (in A), Bassoons 1 and 2, Contrabassoon, Cor Anglais 1, 2, and 3, Trumpets 2 and 3, Trombones 1, 2, and 3, and Timpani. The score is marked with dynamics such as *ff* and *f*, and includes performance instructions like *a 2*, *gliss.*, and *col legno*. A rehearsal mark **59** is present at the beginning of the section.

poco allarg. - - - - - **59** **Allegro** (♩ = 144)

Viol. 1. 2.
Vle.
Vc.
Cb.

div., *unis.*, *ff*

Detailed description: This block contains the musical score for string instruments. It includes parts for Violins 1 and 2, Viola, Violoncello, and Contrabass. The score is marked with dynamics such as *ff* and includes performance instructions like *div.* (divisi) and *unis.* (unison). A rehearsal mark **59** is present at the beginning of the section.

Schoß; er fängt in fieberhafter Aufregung zu zittern an.

This musical score page features the following instruments and parts:

- Fl. picc.** (Piccolo Flute): Part 1, marked *sf*.
- Fl. 1. 2.** (First Flutes): Part 1, marked *sf*.
- Ob. 1. 2.** (Oboes): Part 1, marked *sf*.
- C. ingl.** (English Horn): Part 1, marked *sf*.
- Clar. 2. in Mi b (Es)** (Clarinet 2): Part 1, marked *sf*.
- Clar. 1. 3. in La (A)** (Clarinet 1 & 3): Part 1, marked *sf*.
- Cor.** (Cor Anglais): Parts 1, 2, and 3, marked *sf*.
- Tr.** (Trumpets): Parts 1, 2, and 3, marked *f*.
- Trbn.** (Trumpets/Bassoons): Parts 1 and 2, marked *f*.
- Viol.** (Violins): Parts 1 and 2.
- Vle.** (Viola).
- Vc.** (Violoncello).
- Cb.** (Contrabasso).

The score includes various musical notations such as *sf* (sforzando), *f* (forte), *p* (piano), *gliss.* (glissando), and dynamic markings like *a 2* and *5*. The woodwinds and brass sections play melodic lines with slurs and accents, while the strings provide a rhythmic accompaniment.

Doch das Mädchen erschauert vor seiner Umarmung,...

Più Allegro (stretto) (♩ = 104)

The musical score is arranged in systems. The first system includes:

- Fl. pic. (Piccolo Flute) with a *muto in Fl. 3.* instruction.
- Fl. 1. and 2. (First and Second Flutes).
- Ob. 1. 2. (Oboe).
- C. ingl. (English Horn).
- Clar. 2. in Mi b (Es) (Clarinete in Mi b).
- Clar. 1. in La (A) (Clarinete in La).
- Clar. 3. (Clarinete in La).

The second system includes:

- Cor. 1. 2. 3. (Cori).
- Tr. 1. 2. 3. (Tromben).
- Tbn. 1. 2. 3. (Trombonen).
- Cin. (Cymbal).

The third system includes:

- Viol. 1. 2. (Violen).
- Vle. (Viola).
- Vc. (Violoncello).
- Cb. (Contrabbasso).

Dynamic markings include *f*, *p*, *pp*, *sfz*, *con sord.*, and *div.*. The tempo marking **Più Allegro (stretto) (♩ = 104)** is repeated at the beginning of the string section.

più vivo (♩ = 114) 60 ...will sich vom ihm losreißen,...

Fl. 1, 2
Clar. in La(A) 1, 3
Trbn. 1, 2, 3
Cin.

con sord. b

più vivo (♩ = 114) 60

Viol. 1, 2

Detailed description: This block contains the first system of a musical score. It features five staves: Flute (Fl.) with two parts, Clarinet in La (A) with two parts, Trumpet (Trbn.) with three parts, and Cymbal (Cin.). The tempo is marked 'più vivo' with a quarter note equal to 114 beats per minute. A rehearsal mark '60' is placed above the flute part, followed by the German text '...will sich vom ihm losreißen,...'. The clarinet part includes the instruction 'con sord. b'. Below this system is the beginning of the Violin (Viol.) section, with two parts. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

Fl. 1, 2
Clar. in La(A) 1, 3
Trbn. 1, 2, 3
Cin.

Viol. 1, 2

Detailed description: This block contains the second system of the musical score, continuing from the first system. It features the same five staves: Flute (Fl.) with two parts, Clarinet in La (A) with two parts, Trumpet (Trbn.) with three parts, and Cymbal (Cin.). The tempo remains 'più vivo' (♩ = 114). The Violin (Viol.) section continues with two parts. The music is written in the same key and time signature as the first system.

1. Fl.
2. Fl.
1. Clar. in La(A)
3. Clar. in La(A)
1. Trbn.
2. Trbn.
Cin.
1. Viol.
2. Viol.

61 *accelerando*

1. Fl.
2. Fl.
3. Fl. *p cresc.*
Clar. 2. in Mi b(Es) *p cresc.*
1. Clar. in La(A)
3. Clar. in La(A)
Tr. 1. *con sord.*
1. Trbn.
2. Trbn.
Cin. *cresc.*
61 *accelerando*
1. Viol.
2. Viol.

...was ihm auch schließlich gelingt. Es beginnt

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute (Fl.), Clarinet 2 (Clar. 2. in Mi♭ (Es)), Clarinet 1 (Clar. in La (A)), Bassoon (Fag. 1), Contrabassoon (Cfag.), Cor (Cor. 2. 4.), Trumpet 1 (Tr. 1. 2.), Trumpet 2 (Trbn. 1. 2. 3.), Trombone (Tb. b.), Cymbal (Cin.), Tambourine (Tamb. gr.), Tom-tom (Tamt.), Gong (G. C.), Arpa, and Piano (Pf.). The score features complex rhythmic patterns with triplets and slurs. Performance instructions include *f*, *mf*, *p*, *a2*, *2. con sord.*, and *con sord.*. A change of instrument is noted: *muta in Sib (B)* for Clarinet 1 and Clarinet 2.

Musical score for strings, including Violin 1 (Viol. 1.), Violin 2 (Viol. 2.), Viola (Vc.), and Cello (Cb.). The score includes performance instructions such as *div.* (divisi) and *pizz.* (pizzicato). The tempo is marked *al. (♩=132) Sempre vivace (♩=132)*.

*) Die Unterstimme mit der linken, die Oberstimme mit der rechten Hand zu spielen. Die linke Hand benützt (bis 69) einen biegsamen Stab, mit dessen oberer Hälfte das Fell berührt wird.

eine immer wilder werdende Jagd seitens des Mandarin's nach dem fortwährend flüchtenden Mädchen.

62

1. Fag. 1.
C'fag.
Cor. 1. 3.
2. 4.
Trbn. 2. 3.
Tb. b.
Tamb. gr.
Tamt.
G.C.

Arpa
Pf.

62

1. Viol.
2.
Vle.
Vc.
Cb.

63

Clar. 1.
in Sib/B

Fag. 1.

C.fag.

Cor.
1. $\frac{1}{3}$
2. $\frac{2}{4}$
al

1.

Trbn. 2.

3.

Tb. b.

Tamb. gr.

Tamt.

G.C.

Arpa

Pf.

guc.
(sempre con *guc.*)

63

1.
Viol.

2.

Vle.

Vc.

Cb.

This musical score page features the following instruments and parts:

- Clarinet 1:** *in Sib (B)*, with dynamics *fb* and *a2*.
- Bassoon 1 & 2:** *Fag. 1.2*, with dynamics *f* and *a2*.
- Clarinet Bassoon:** *Cfag.*
- Cor:** Horns 1, 2, 3, and 4, with dynamics *a2*.
- Trumpets:** *Trbn. 1. 2.*
- Trombones:** *Tbn. 3.*
- Tuba/Euphonium:** *Tb.b.*
- Percussion:** *Tamb. gr.* (snare), *Tamt.* (tom), and *G.C.* (gong/cymbal).
- Arpa:** Harp.
- Piano:** *Pf.*
- Violins:** *Viol. 1. 2.*
- Viola:** *Vle.*
- Violoncello:** *Vc.*
- Contrabass:** *Cb.*

64

C.ingl.

Clar. 1. in Sib(B)

Fag. 1.2.

Cfag.

Cor. 2. 4.

1.

Trbn. 2.

3.

Tb.b.

Tamb.gr.

Tamt.

G.C.

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

poco a poco cresc. sin al 69

poco a poco cresc. sin al 69

poco a poco cresc. sin al 69

Arpa

Pf.

64

1.

Viol.

2.

Vle.

Vc.

Cb.

unis. ruvido

unis. ruvido

pizz.

This page of a musical score features the following instruments and parts:

- C. ingl.** (C. ingl.)
- Clar. 7. in Sib. (B)** (Clar. 7. in Sib. (B))
- Fag.** (Fag.)
- Cfag.** (Cfag.)
- Cor. 2. 2/4** (Cor. 2. 2/4) with a *al* marking above the staff.
- 1.** (1.)
- Trbn. 2.** (Trbn. 2.)
- 3.** (3.)
- Tb.b.** (Tb.b.)
- Tamb. gr.** (Tamb. gr.)
- Tamt.** (Tamt.)
- G.C.** (G.C.)
- Arpa** (Arpa)
- Pf.** (Pf.)
- Viol. 1.** (Viol. 1.)
- Viol. 2.** (Viol. 2.)
- Vle.** (Vle.)
- Vc.** (Vc.)
- Cb.** (Cb.)

The score is written in a common time signature (C) and consists of 16 measures. The woodwinds and brasses play rhythmic patterns, while the strings play a melodic line. The piano part features a complex accompaniment with many accidentals.

65

Ob. 1.2. *a 2*

Cl. ingl.

Clar. 1. in Sib (B)

Fag.

Cfag.

Cor. 2. *a 2*

1. Trbn.

2. 3. Trbn.

Tb. b.

Tamb. gr.

Tamt. *mf*

G.C.

Arpa

Pf.

Detailed description: This block contains the musical score for measures 65 through 68 for the woodwind and percussion sections. The instruments listed are Oboe 1 & 2, Clarinet in G, Clarinet in Bb, Bassoon, Contrabassoon, Cor Anglais, Trumpets 1, 2, and 3, Trombone, Tuba, Snare Drum, Cymbal, Gong, and Piano. The score is written in 2/2 time and features various rhythmic patterns and dynamics such as *mf* and *a 2*.

65

1. Viol. *sul IV.*

2. Viol. *sul IV.*

Vle.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 65 through 68 for the string section. The instruments listed are Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is written in 2/2 time and features a consistent rhythmic pattern for all instruments, with the violins marked *sul IV.*

Ob. 1. 2. *f*

C. ingl.

Clar. 1. 3. in Sib. (B) *f*

Fag. 1. 2. 1. *f*

Cfag.

Cor. 2. 4. *al*

1. *gliss.* *p*

Trbn. 2. *gliss.* *p*

3. *gliss.* *p*

Tb. b.

Tamb. gr.

Tamt. *mf*

G.C.

Arpa

Pf. *gr.*

Viol. 1. *sul IV.*

2. *sul IV.*

Vi. *sul IV.*

Vc. *sul IV.*

Cb.

66

Fl. 1, 2, 3. *a 3*
Ob. 1, 2. *a 2*
C. ingl. *ff*
Clar. 2. in Mi b (E \flat) *ff*
Clar. 1, 3. in Sib (B \flat) *a 2*
1. Fag. *ff*
2. Fag. *ff*
Cfag. *ff*
Cor. 2. *a 2*
Trbn. 2, 3.
Tb. b.
Tamb. gr.
Tamt.
G. c.
Arpa
Pf. *gno*

66

1. Viol. *mf* *cresc.*
2. Viol. *cresc.*
Vle. *mf* *alco* *cresc.*
Vc. *f* *alco*
Cb. *f*

Fl. 1. 2. 3. *a3*

Ob. 1. 2. *a2*

C. ingl.

Clar. 2. in Mi b (Es)

Clar. 1. 3. in Sib (B) *a2*

1. Fag.

2. Fag.

Cfag.

Cor. 2. *a2*

Tr. 2. 3. *con sord. a2*

Tb. b.

Tamb. gr.

Tamt.

G.C.

Arpa

Pf.

1. Viol.

2. Viol.

Vle.

Vc.

Cb.

67

3. muta in Fl. picc. ff

2

Fl. 1.2.

Ob. 1.2.

C. ingl.

Clar. 2. in F# (Es)

Clar. 1.3 in Sib (B)

Fag. 1.2.

Cfag.

1. Cor.

3.

2. Cor.

4.

Tr.

2.

3.

Trbn. 2/3.

Tb.b.

Tamb. pic.

Tamb. gr.

Tamt.

G.C.

Arpa

Pf.

67

1. Viol.

2.

Vle.

Vc.

Cb.

senza sord.

f

pizz.

ff

This page of a musical score contains the following instruments and parts:

- Fl. 1.2.** Flute 1 and 2, marked *a 2*.
- Ob. 1.2.** Oboe 1 and 2, marked *a 2*.
- C. ingl.** Clarinet in G.
- Clar. 2. in F#(Es)** Clarinet 2 in E-flat.
- Clar. 1.3. in Sib(B)** Clarinet 1 and 3 in B-flat.
- Fag. 1.2.** Bassoon 1 and 2.
- Cfag.** Contrabassoon.
- Cor.** Horns, with parts 1, 2, 3, and 4.
- Tr.** Trumpets, with parts 2, 3, and 4.
- Tfbrn.** Trombones, with parts 1 and 2.
- Tb. b.** Tuba.
- Tamb. picc.** Piccolo snare drum.
- Tamb. gr.** Large snare drum.
- Tamt.** Tom-toms.
- q. C.** Cymbals.
- Arpa** Harp.
- Pf.** Piano.
- Viol.** Violins, with parts 1 and 2.
- Vle.** Viola.
- Vc.** Violoncello.
- Cb.** Contrabasso.

68

Fl. picc.
Fl. 1. 2.
Ob. 1. 2. *cresc.*
C. ingl. *cresc.*
Clar. 2. in Mib (B) *cresc.*
Clar. 1. 3. in Sib (B) *cresc.*
Fag. 1. 2. *f*
Cfag. *cresc.*
Cor. 1. 3. *f cresc.*
2. 4. *f senza sord.*
Tr. 1. 3. *f cresc.*
2. *f senza sord.*
Trbn. 1. 2. *f cresc.*
3. *f cresc.*
Tb. b. *f cresc.*
Timp. *p cresc.*
Tamb. picc. *f cresc.*
Tamb. gr. *f cresc.*
Tamt. *f cresc.*
G. C. *f cresc.*
Arpa *f*
Pf. *f*
Viol. 1. div. *piu f crescendo*
Viol. 2. *piu f cresc.*
Vle. *piu f cresc.*
Vc. *piu f sempre arco non div.*
Cb. *sempre ff*

Fl. picc.
Fl. 1. 2.
Ob. 1. 2.
C. ingl.
Clar. 2. in Mib (Es)
Clar. 1. 3. in Sib (B)
Fag. 1. 2.
Cfag.
Cor. 1. 3.
2. 4.
Tr. 1. 3.
2.
Trbn. 1. 2.
3. Tb. b.
Timp.
Tamb. picc.
Tamb. gr.
Tamt.
G.C.
Arpa
Pf.
Viol. 1. div.
Viol. 2.
Vle.
Vc.
Cb.

a2
a2b
a2
1. p...
cresc.
cong
cong
unis.
cong
cong
cong
cong
cong
cong
cong

69

The musical score is arranged in systems. The woodwind section includes Piccolo Flute, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 2 (E-flat), Clarinets 1 & 3 (B-flat), Bassoons 1 & 2, and Contrabassoon. The brass section includes Cor Anglais, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, and Trombone Bass. Percussion includes Timpani, Piccolo, Grand, and Tom-toms (with cymbals and snare), and Gong/Cymbal. The keyboard section includes Harp and Piano. The string section includes Violins 1 (divided), Violins 2, Viola, Violoncello, and Contrabass. Performance markings include *ff*, *senza sord.*, *col legno*, and *gliss.*. A rehearsal mark '69' is present at the top right of the page.

Fl. picc.
Fl. 1.2.
Ob. 1.2.
Clar. 2. in *Mib*(E♭)
Clar. 1.3. in *Sib*(B♭)
Fag. 1. 2.
Cfag.
Cor. 1. 3. 4.
Tr. 1. 2. 3.
Trbn. 1. 2. 3.
Tb.b.
Cin.
Viol. 1. 2.
Vle.
Vc.
Cb.

70

Musical score for woodwinds and brass instruments. The score includes parts for Piccolo Flute (Fl. picc.), Flute 1 and 2 (Fl. 1. 2.), Oboe 1, 2, and 3 (Ob. 1. 2. 3.), Clarinet 2 in B-flat (Clari. 2. in Bb), Clarinet 1 and 3 in B-flat (Clari. 1. 3. in Bb), Bassoon 1 and 2 (Fag. 1. 2.), Contrabassoon (C'fag.), Cor 1, 2, 3, and 4 (Cor. 1. 2. 3. 4.), Trumpet 1, 2, and 3 (Tr. 1. 2. 3.), Trombone 1, 2, and 3 (Tbn. 1. 2. 3.), and Cymbal (Cin.). The woodwinds and brass parts feature melodic lines with various articulations and dynamics, while the cymbal part provides rhythmic accents.

70

Musical score for string instruments. The score includes parts for Violin 1 and 2 (Viol. 1. 2.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic accompaniment consisting of eighth and sixteenth notes, with some dynamic markings.

This page of a musical score features the following instruments and parts:

- Fl. picc.** (Piccolo Flute)
- Fl. 1. 2.** (First and Second Flutes)
- Ob.** 1, 2, 3 (Oboes)
- Clar. 2.** in *Mib* (Es) (Clarinets)
- Clar. 1. 3.** in *Si b* (B) (Clarinets)
- Fag. 1. 2.** (Bassoons)
- C. fag.** (Contrabassoon)
- Cor.** 1, 2, 3, 4 (Cor Anglais)
- Tr.** 1, 2, 3 (Trumpets)
- Trbn.** 1, 2, 3 (Trombones)
- Tb. b.** (Tuba)
- Cin.** (Cymbals)
- Viol.** 1, 2 (Violins)
- Vle.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabass)

The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings.

Der Mandarin stolpert, erhebt sich aber blitzschnell und setzt seine Jagd noch leidenschaftlicher fort.

71 *Sempre vivace* (♩ = 132-138)

Musical score for measures 71-76. The score includes parts for Fl. picc., Fl. 1. 2., Ob. (1. 2., 3.), Clar. 2. in Mi b (Es), Clar. 1. 3. in Si b (B), Fag. 1. 2., Cfag., Cor. (1. 2., 3., 4.), Tr. (1. 2., 3.), Trbn. (1. 2., 3.), T.b.b., Tamb. picc., Cln., and Xil. The tempo is *Sempre vivace* (♩ = 132-138). A *(breve)* marking is present above measure 71. Dynamics include *f*, *sf*, *p*, and *f*. Performance instructions include *sempre simile*, *a 2*, *gliss.*, and *gliss.*. A *(breve)* marking is also present below the C. fag. part in measure 72.

71 *Sempre vivace* (♩ = 132-138)

Musical score for measures 71-76, featuring strings. The parts are Viol. (1. 2.), Vle., Vc., and Cb. The tempo is *Sempre vivace* (♩ = 132-138). A *(breve)* marking is present above measure 71, with the instruction *non div.* below it. Dynamics include *f*, *sf*, and *f*. Performance instructions include *gliss.* and *sempre simile*.

***) Falls die Darstellung auf der Bühne eine Kürzung erfordert, kann von **71** weg auf **76** gesprungen werden.

This musical score page features the following instruments and parts:

- Fl. picc.**: Piccolo flute part.
- Fl. 1. 2.**: First and second flute parts.
- Ob.**: Oboe part, with a *sempre simile* instruction.
- Clar. 2. in Mib(es)**: Clarinet in B-flat part.
- Clar. 1. 3. in Sib(B)**: Clarinet in B part.
- Fag. 1. 2.**: Bassoon part, with a *sempre simile* instruction.
- Cor.**: Cor Anglais part.
- Tr.**: Trumpet part.
- Trbn.**: Trombone part.
- Tamb. picc.**: Piccolo timpani part.
- Cin.**: Cymbal part.
- Xil.**: Xylophone part.
- Viol.**: Violin part, with *mp* dynamics.
- Vle.**: Viola part, with *sempre simile* instruction.
- Vc.**: Violoncello part, with *f* and *sf* dynamics.
- Cb.**: Contrabasso part, with *sempre simile* instruction.

72

Fl. picc.

Fl. 1, 2.

1. 2. Ob.

Clar. 2. in Mib(es)

Clar. 1, 3. in Sib (B)

Fag. 1, 2.

1. 2. 3. Cor.

1. 2. 3. Tr.

1. 2. 3. Trbn.

Tamb. picc.

Cin.

Xil.

72

1. 2. Viol.

Vle.

Vc.

Cb.

sul tasto

div.

sul II.

This page of a musical score features the following parts and markings:

- Fl. picc.**: Piccolo flute part with a triplet of eighth notes.
- Fl. 1. 2.**: First and second flute parts with a triplet and a dynamic marking of *a 2*.
- Ob.**: Oboe part with a triplet and a dynamic marking of *a 2*.
- Clar. 2. in Mib (Es)**: Second clarinet in B-flat part with a triplet.
- Clar. 1. 3. in Sib (B)**: First and third clarinets in B part with a triplet and a dynamic marking of *a 2*.
- Fag. 1. 2.**: First and second bassoon parts with a triplet and a dynamic marking of *a 2*.
- Cor.**: Horns (1. 2. 3.) with various notes and dynamics.
- Tr.**: Trumpets (1. 2.) with various notes and dynamics.
- Trbn.**: Trombones (1. 2. 3.) with various notes, dynamics, and *gliss.* markings.
- Tamb. picc.**: Piccolo timpani part with rhythmic patterns.
- Cin.**: Cymbals part with rhythmic patterns.
- Xil.**: Xylophone part with rhythmic patterns.
- Viol.**: Violins (1. 2.) with *unis.* and *div.* markings.
- Vla.**: Viola part with *sul II.* marking.
- Vc.**: Violoncello part.
- Cb.**: Contrabass part with a key signature change to B-flat.

73

Fl. picc.

Fl. 1. 2.

Ob. 1. 2. 3.

Clar. 2. in Mib (Es)

Clar. 1. 3. in Sib (B)

Fag. 1. 2.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbn. 1. 2. 3.

Tb.b.

Tamb. ploc.

Cin.

Xil.

sempre marcatiss.

sempre marcatissimo

f sempre marcatissimo

cresc.

a 2

cresc.

cresc.

cresc.

cresc.

a 2

cresc.

cresc.

a 2

cresc.

gliss.

gliss.

gliss.

gliss.

can sord.

f marcato

can sord.

cresc.

73

non div. in modo ord.

Viol. 1. 2.

Vie.

Vc.

Cb.

div.

unis.

mp

mp

mp

mp

Fl. picc.
Fl. 1. 2.
Ob. 1. 2. 3.
Clar. 2. in Mib (Es)
Clar. 1. 3. in Si b (B)
Fag. 1. 2.
Cfag.
Cor. 1. 2. 3. 4. *sempre marcatissimo*
Tr. 1. 2. 3.
Trbn. 1. 2. 3.
Tb.b.
Tamb. picc.
Cin.
Xyl.
Viol. 1. 2.
Vle.
Vc.
Cb.

poco allargando

Musical score for woodwinds and percussion. The score includes parts for Fl. picc., Fl. 1.2., Ob. 1.2. and 3., Clar. 2. in Mi b (Es), Clar. 1.3. in Sib (B), Fag. 1.2., C. fag., Cor. 1.3. and 2.4., Tr. 1.2. and 3., Trbn. 1.2. and 3., and Tb. b. The percussion section includes Tamb. picc., Cin., and Xil. The woodwind parts feature complex rhythmic patterns with triplets and slurs. The brass parts provide harmonic support with sustained notes and some melodic lines. The percussion parts are primarily rhythmic accompaniment.

poco allargando

Musical score for strings, including Viol. 1.2., Vle., Vc., and Cb. The strings play sustained, melodic lines with some dynamic markings like *sf* and *pp*. The Violin 1 part has a prominent melodic line with a *sf* marking. The Viola part has a similar melodic line. The Violoncello and Contrabass parts provide a harmonic foundation with sustained notes.

74 Er erreicht das Mädchen. Sie kämpfen miteinander.
a tempo (d=132)

Musical score for woodwinds and percussion. The score includes parts for Piccolo Flute (Fl. picc.), Flute 1 & 2 (Fl. 1.2.), Oboe 1, 2 & 3 (Ob. 1.2.3.), Clarinet 2 in Bb (Clar. 2. in Bb), Clarinet 1 & 3 in Si b (Clar. 1.3. in Si b), Bassoon 1 & 2 (Fag. 1.2.), Contrabassoon (Cfag.), Cor Anglais 1, 2 & 4 (Cor.), Trumpet 1, 2 & 3 (Tr.), Trombone 1, 2 & 3 (Tbn.), Timpani (Timp.), Tambourine piccolo (Tamb. picc.), Cymbals (Cin.), Gong/Cymbal (G.C.), and Xylophone (Xil.). The woodwinds play melodic lines with various articulations and dynamics. The percussion parts provide rhythmic support, with the cymbals and gong playing a prominent role.

74 a tempo (d=132)

Musical score for strings. The score includes parts for Violin 1 & 2 (Viol.), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a rhythmic accompaniment with various articulations and dynamics, including *non div.* and *ff*.

Fl. picc. E

Fl. 1.

Ob. 1.2.3.

Clar. 2. in Mib (Es)

Clar. 1.3. in Sib (B)

Fag. 1.2.

Cfag.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbn. 1. 2. 3.

Tb.b.

Timp.

Cin.

G.C.

Xil.

Viol. 1. 2.

Vle.

Vc.

Cb. *sempre simile*

E

(Continuation for the Ballet see on page 144)

(only for the Suite [to page 143])

74a

Musical score for measures 74a-77. The score includes parts for:
 Fl. picc. 1 & 2 (Alto clef)
 Fl. 1 (Soprano clef)
 Ob. 1, 2, 3 (Soprano clef)
 Clar. 2 in Mib (Es) (Soprano clef)
 Clar. 1, 3 in Sib (B) (Soprano clef)
 Fag. 1, 2 (Bass clef)
 C fag. (Bass clef)
 Cor. 1, 2, 3, 4 (Soprano clef)
 Tr. 1, 2, 3 (Soprano clef)
 Trbn. 1, 2, 3 (Bass clef)
 Tb. b (Bass clef)
 Timp. (Bass clef)
 Tamb. picc. (Bass clef)
 G.C. (Bass clef)
 Xil. (Bass clef)

74a

Musical score for measures 74a-77, featuring strings:
 Viol. 1 & 2 (Soprano clef)
 Vle. (Soprano clef)
 Vc. (Soprano clef)
 Cb. (Bass clef)

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

This page of a musical score includes the following parts and markings:

- Fl. picc. 1. 2.**: Piccolo flutes, marked *a 2*.
- Fl. 1.**: First flute.
- Ob. 1. 2. 3.**: Oboes, marked *a 3*.
- Clar. 2. in Bb (Es)**: Clarinet in B-flat.
- Clar. 1. 3. in Sib (B)**: Clarinet in B.
- Fag. 1. 2.**: Bassoons, marked *a 2*.
- Cfag.**: Contrabassoon.
- Cor. 1. 3.**: Cor Anglais, marked *a 2*.
- Cor. 2. 4.**: Second Cor Anglais.
- Tr. 1. 2.**: Trumpets, marked *b0* and *p cresc.*
- Tr. 3.**: Third Trumpet.
- Trbn. 1. 2.**: Trombones, marked *b0*.
- Tb. b. 3.**: Bass Trombone.
- Timp.**: Timpani, with a wavy line indicating a roll.
- Tamb. picc.**: Piccolo Drum.
- G.C.**: Gong/Cymbal, marked *p*.
- Xil.**: Xylophone.
- Viol. 1. 2.**: Violins.
- Vle.**: Viola.
- Vc.**: Violoncello.
- Cb.**: Contrabasso.

Fl. picc. 1. 2. *a 2*

Fl. 1.

Ob. 1. 2. 3. *a 3*

Clar. 2. *in F(b) (Es)*

Clar. 1. 3. *in Sib (B)* *a 2*

Fag. 1. 2. *a 2*

Cfag.

Cor. 1. 3. *a 2*

2. 4.

Tr. 1. 2. *a 2*

3.

1.

Trbn. 2. *a 2*

Tb. b. 3.

Timp.

Tamb. picc. *f*

G.C. *poco cresc.*

Xil.

1. Viol.

2.

Vle.

Vc.

Cb.

Fl. picc. 1.
Fl. 1.
Ob. 1. 2. 3.
Clar. 2.
in *Mib* (E₅)
Clar. 1. 3.
in *Sib* (B)
Fag. 1. 2.
Cfag.
Cor. 1. 2. 3. 4.
Tr. 1. 2. 3.
Trbn. 2.
Tb. b. 3.
Timp.
Tamb. picc.
Cin.
G.C.
Xil.
Viol. 1. 2.
Vie.
Vc.
Cb.

a2
a3
a2
a2
gliss.
gliss.
gliss.
ff
mf
p
f
f
f

End of the Suite

F Ballet, continuation 75

Fl. picc. 1. 2. *a2*

Fl. 1. *f*

Ob. 1. 2. 3. *a3*

Clar. 2. in Mi \flat (Es) *a2*

Clar. 1. 3. in Si \flat (B) *a2*

Fag. 1. 2. *a2*

Cfag. *a2*

Cor. 1. 3. 2. 4.

Tr. 1. 2. 3.

Trbn. 1. 2. 3.

Tb. b.

Timp. *tr*

Tamb. picc. *cresc.*

Cin. *pp*

G.C. *mf*

Xil. *ff*

F Ballet, continuation 75

Viol. 1. 2.

We.

Vc.

Cb.

* Bei der mit der rechten Hand gespielten Oberstimme soll das Fell mit dem Holzschäft eines Paukenschlägels berührt werden. U. E. 8909

76

Die Strolche springen hervor,
Sempre vivo ♩ = 132 - 138

Fl. picc. 1. 2. *a2*

Fl.

Ob. 1. 2. 3. *a3*

Clar. 2. in Mi^b (Es)

Clar. 1. 3. in Si^b (B) *a2*

Fag. 1. 2. *a2*

Cfag.

3. muta in C. ingl.

Cor. 1. 2. 3. *a2*

Tr. 1. 2. 3.

Trbn. 1. 2. 3.

Tb. b. *mf*

Timp.

Tamb. picc.

Cin. *ff*

G.C.

Xil. *ff*

76

Sempre vivo ♩ = 132 - 138

Viol. 1. 2.

Vle.

Vc. *f*

Cb. *f*

non div.

erfassen den Mandarin, reißen ihn von dem Mädchen los. Sie berauben ihn seines Schmuckes, seines Geldes.

The musical score is arranged in three systems. The first system includes:

- Fl. picc. 1, 2
- Fl. 1
- Ob. 1, 2
- Clar. 2 in Mi \flat (Es)
- Clar. in Si \flat (B)
- Fag. 1, 2
- Cfag.

The second system includes:

- Cor. 1, 2, 3, 4
- Tr. 1, 2, 3
- Trbn. 1, 2, 3
- Tb.b.
- Timp.
- G.C.

The third system includes:

- Viol. 1, 2
- Vle.
- Vc.
- Cb.

Dynamic markings include *f*, *ff*, *mf*, *p*, *con sord.*, *non div.*, and *unis.*. Performance instructions include *1.*, *a2*, and *ff div.*. The score is written in 2/4 time with a key signature of one flat.

77

Fl. picc. 1, 2

Fl. 1

Ob. 1, 2

C. ingl.

Clar. in Mi^b (E \flat) 2

Clar. in Si^b (B \flat) 1, 3

Fag. 1, 2

Cfag.

Cor. 1, 2, 3, 4

Tr. 1, 2, 3

Tb. b.

Cin.

a 2

mf

77

Viol. 1, 2

Ve.

Vc.

Cb.

non div.

f

Als er bereits ausgeplündert ist, heißt es: „Was sollen wir nun mit ihm beginnen?“

Maestoso
♩ = 100-104

78

Fl. picc. 1. 2. *muta in Fl. 2.*

Fl. 1.

Ob. 1. 2.

C. ingl.

Clar. 2. in Mi^b (Es)

Clar. in Si^b (B) 1. 3. *sf muta in Cl. in La (A)*

Fag. 1. 2. *sf*

Cfag. *sf*

Cor. 1. 3. *a2*

2. 4. *a2*

Tr. 1. 2. 3. *senza sord. senza sord. ff*

Trbn. 1. 2. 3. *ff*

Tb. b. *ff*

Timp. *ff*

G. C. *f*

Maestoso
♩ = 100-104

78

Viol. 1. 2. *mf*

Vle. *mf*

Vc. *f*

Cb. *f*

„Wir müssen ihn umbringen, im Bett unter den Kissen erwürgen!“

a 2 *accel. molto*

Fag. 1. 2. *ff*

Cfag. *ff*

Cor. 1. 3. *a 2* *ff* *cresc.* *fff*

2. 4. *ff* *cresc.* *fff*

Tr. 1. *f* *cresc.* *fff*

2. *f* *cresc.* *fff*

3. *f* *cresc.* *fff*

Trbn. 1. *f* *cresc.* *fff*

2. *f* *cresc.* *fff*

3. *f* *cresc.* *fff*

Tb.b. *f* *f* *f* *fff*

Timp. *ff*

G.C. *p cresc.* *ff* *mf* *ff* *p* *mf* *f*

Tamt. *ff* *ff*

Pf. *ff* *con 8*

Vc. *ff* *accel. molto*

Cb. *ff*

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

Man schleppt ihn zum Bette, wirft ihn darauf, überhäuft ihn mit Kissen,
a tempo = 104 poco allargando 79 Pesante = 100

Fl. picc.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Clar. 2. in Mi^b (Es)

Clar. 1. in Si^b (B)

Cl. b. in La (A)

Fag. 1. 2.

Cfag.

Cor. 1. 3. 2. 4.

Tr. 1.

Trbn. 1. 2. 3.

Tb. b.

Timp.

Cin.

Tamf.

Pf.

Org.

Viol. 1. 2.

Vle.

Vc.

Cb.

a 2

ff

muta in La (A)

f

mutano in Tube tenori in Si^b (B)

a 2

f

ff

mf

pp

ff

mf

p

non div.

esec.

f

ff

Decken und wirft auf all das noch verschiedene schwere Gegenstände. Einer der Strolche setzt sich sogar darauf.

Ob. 1. 2. *sf*

C. ingl. *sf*

Clar. 2. in B \flat (Es) *sf*

Clar. 1. in La (A) *sf*

Cl. b. in La (A) *sf*

1. Fag. *sf*

2. Fag. *sf*

Cfag. *sf*

1. Cor. *ff*

3. Cor. *ff*

1. Tb. ten. in Si \flat (B) *ff*

2. Tb. ten. in Si \flat (B) *ff*

1. Tr. *ff*

2. Tr. *ff*

3. Tr. *ff*

2. Trbn. *ff*

3. Trbn. *ff*

Tb. b. *ff*

Timp. *tr*

Cin. *c.f.* *p*

Tamf. *c.f.* *p*

Pf. *c.f.* *p*

Org. *mf*

1. Viol. *ff*

2. Viol. *ff*

We. *ff*

Vc. *ff*

Cb. *ff*

Fl. 1.2. *a2*

Ob. 1.2.

C. ingl.

Clar. 2. in Mi^b (Es)

Clar. 1. in La (A)

Cl. b. in La (A)

Fag. 1.2. *a2*

Cfag.

Cor. 1. *III. Vent. gliss. cff*

Cor. 3. *III. Vent. gliss. cff*

Tb. ten. 1. in Si^b (B) 2.

Tr. 1. *gliss.*

Tr. 2.3.

Trbn. 1. *a2*

Trbn. 2.3.

Tb. b.

Timp.

Cin. G.C. *mf c.l.* *c.l.* *p cresc.*

Tamt.

Pf.

Org.

Viol. 1. *ff*

Viol. 2. *ff*

Vle.

Vc.

Cb.

80

Fl. 1. 2. *a2*

Ob. 1. 2.

C. ingl.

Clar. 2. in Mi^b (Es)

Clar. 1. in La (A)

Cl. b. in La (A)

Fag. 1. 2. *a2*

Cfag.

Cor. 1. *sff*

3. *sff*

Tb. ten. in Si^b (B)

Tr. 1. *a2*

2. 3.

Trbn. 1. *f*

2. 3. *gliss.*

Tb. b.

Timp.

Cir. G.C.

Tamt.

Pf.

Org.

Viol. 1. *gliss.*

2. *gliss.*

We. *gliss.*

Vc. *gliss.*

Cb.

Man wartet eine Weile, - -

81 Più sostenuto
♩ = 88

82 allargando,
quasi a tempo ♩ = 88

Fl. picc.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Clar. 2. in Mi (Es)

Clar. 1. in La (A)

Cl. b. in La (A)

Fag. 1. 2.

Cfag.

Cor. 1. 3.

Tb. ten. 1. in Si^b (B)

Tb. 2. 3.

Tr. 1. 2. 3.

Tbn. 1. 2. 3.

Tb. b.

Timp.

Cin. G.C.

Tamt.

Tamb. picc.

Pf.

Org.

con sord.

mutano in Cor. 2. 4.

gliss.

ppp

pp

mf

ff

Ped. Ped. sim.

81 Più sostenuto
♩ = 88

82 allargando,
quasi a tempo ♩ = 88

Viol. 1. 2.

Vle.

Vc.

Cb.

gliss.

poco f

dann steigt der Strolch vom Bett herab. Alle drei entfernen sich etwas. „Nun muß er erstickt sein!“

83

rallentando

Fl. picc.

Fl.

Cb.

C. ingl.

Clar. 2.
in Mi^b (Es)

Clar. 1.
in La (A)

Cl. b.
in La (A)

Fag.

Cor.

Tr.

Trbn.

Timp.

G.C.

Tamf.

Tam. picc.

Pf.

Viol.

Ve.

Vc.

Cb.

83

rallentando

84 Plötzlich erscheint der Kopf des Mandarins zwischen den Kissen, er blickt sehnsüchtig nach dem Mädchen.
Adagio ♩ = 40

Die vier Personen erschauern, stehen bestürzt da.

Fl. picc.
Fl. 1. 2.
Ob. 1. 2.
C. ingl.
Clar. in La (A) 1. 2.
Cl. b. in La (A)
Fag. 1. 2.
Timp.
Trgl.
Arpa
Cel.
Pf.

84 Adagio ♩ = 40

Viol. 1. div.
Viol. 2. div.
Ve. div.
Vc. div.
Cb. div.

*) ♯ senkt um einen Viertelton 1/4 tone = ♯

Fl. picc. *mufa in Fl. 3.*

Fl. 1. 2. *a 2*

Ob. 1. 2. *p ma ben marcato*

Cl. ingl. *sf*

Clar. in La (A) 1. 2. *p*

Cl. b. in La (A) *f*

Fag. 1. 2. *senza sord. p ma ben marcato*

Cor. 1. 3. 2. *mf espr.*

Tr. 1. 2. *mf*

Trbn. 1. 2. 3. *con sord. pp gliss. con sord. pp gliss. con sord. gliss. gliss.*

Timp. *pp*

Trgl. *a 2 a 2 pp*

Cin. *ppp*

Tamf.

Arpa *sempre sim. gliss. p*

Pf. *p f p*

Viol. 1. *div. sul tasto pp sul III*

Viol. 2. *div. non div. sul tasto pp sul III*

Vle. *pp non div. sul tasto pp*

Vc. *sul III (4 soli) pp*

Cb. *pp sul tasto mf*

ziehen ihn unter den Kissen hervor, halten ihn fest.

Ob. 1.

C. ingl.

Clar. 1. in La (A)

Cl. b. in La (A)

1. Fag.

2.

C.fag.

Timp.

Pf.

1. Viol.

2. *senza sord.*

Ve.

Vc.

Cb.

coh8

arco unis. senza sord.

div.

Sie beraten, wie sie

88 ♩ = 116

Fl. 1, 2, 3.

1.
Ob.

2.
C. ingl.

Clar. 2.
in Mi^b (Es)

Clar. 1.
in La (A)

Cl. b.
in La (A)

1.
Fag.

2.

Cfag.

1.
Cor.

2.

3.

1.
Tr.

2.

1.
Trbn.

2.

3.

Tb. b.

Timp.

G. C.

Pf.

- con B 88 ♩ = 116

1.
Viol.

2.

Ve.

Vc.

Cb.

a 3
f

muta in Clar. 3. in La (A)

senza sord.

senza sord. *f* *a 2*

senza sord.

f marcato

senza sord.

f senza sord.

senza sord.

senza sord.

f

- con B

con B

ff unis.

ihn doch töten könnten. **89**

Vivacissimo (♩ = 132)

Fl. 1, 2, 3. *a 3*

Ob. 1. *f* *cresc.*

Ob. 2. *f* *cresc.*

Clar. 2. in Mi^b (Es) *f* *cresc.*

Clar. 1, 3. in La (A) *f* *cresc.* *a 2* *af* *cresc.*

Fag. 1. *f* *cresc.*

Fag. 2. *f* *cresc.*

Cfag. *f* *cresc.*

Cor. 1. 3. *a 2*

Cor. 2. 4. *a 2*

Tr. 1. *mf*

Tr. 2. *mf*

Trbn. 1. *mf* *p* *mf* *cresc.*

Trbn. 2. *mf* *cresc.*

Trbn. 3. *mf* *cresc.*

Tb. b. *mf* *cresc.*

Timp. *f*

G.C.

Pf. *ff* *sva-*

89 Vivacissimo (♩ = 132)

Viol. 1. *f*

Viol. 2. *f*

Vle. *f*

Vc. *f*

Cb. *f*

This page contains the musical score for measures 89 and 90. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in E-flat (Clar. 2 in Mi^b (Es)), Clarinet in A (Clar. 1 in La (A)), Bassoon (Fag.), Contrabassoon (Cfag.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Trbn.), Tuba (Tb. b.), Timpani (Timp.), Gong/Cymbal (G.C.), Harp (Arpa), Piano (Pf.), Violin (Viol.), Viola (Vle.), Violoncello (Vc.), and Double Bass (Cb.).

Measure 89 begins with a tempo marking of $\text{♩} = \text{♩}$. The woodwinds and strings play a rhythmic pattern. The brass instruments (Cor, Tr, Trbn, Tb. b.) play chords. The harp and piano have glissando passages. Measure 90 continues the woodwind and string parts, with the brass instruments playing chords. The harp and piano continue with glissando passages. The score includes various dynamic markings such as *ff*, *f*, *a2*, and *gliss.*.

91 *Ritenu*to (subito) ♩ = 96 *accl.* **Vivo** ♩ = 72

Fl. 1. 2. *ff*

Ob. 1. 2. *ff*

Cl. ingl. *ff*

Clar. 2. in Mi^b (Es) *ff*

Clar. 1. in La (A) *ff*

Fag. 1. 2. *ff*

Cor. 1. *con sord.*

Tr. 1. 2. 3. *ff*

Trbn. 1. 2. 3. *pp gliss.* *f* *p*

Cin. *f* *p* *c.i.*

Xil. *f*

Pf. *f*

91 *Ritenu*to (subito) ♩ = 96 *accl.* **Vivo** ♩ = 72

Viol. 1. 2. *ff* *sul II* *sul IV*

Vle. *ff* *div. a 3* *sul III*

Vc. *ff* *div. a 3*

Cb. *ff sul III*

allargando

Fl. picc.

1. Fl.

2. Fl.

1. Ob.

2. Ob.

C. ingl.

Clar. 2 in Mi^b (Es)

Clar. 1 in La (A)

Cl. b. in La (A)

Fag. 1. 2.

Cor. 1. 3.

1. 2. Tr.

3. Tr.

1. 2. 3. Trbn.

Timp.

Tamb. picc. Cin.

Xil.

Arpa

Pf.

1. 2. Viol.

Vle.

Vc.

Cb.

senza sord.

con sord.

con sord.

con sord.

pp.

près de la table

non div.

div.

non div. pizz.

div. a 3

div. a 2

pizz.

pizz.

f

marc.

marc.

marc.

allargando

Sie lassen den durchstochenen Mandarin los, - - - erwankt, - - -

92 **Meno mosso** $\text{♩} = 60$

poco a poco più tranquillo

Fl. picc.

Fl. 1.
2.

Ob. 1.
2.

C. ingl.

Clar. 2.
in Mi^b (Es)

Clar. 1.
in La (A)

Cl. b.
in La (A)

Fag. 1.
2.

Tr. 1.
2.
3.

Trbn. 1.
3.

Timp.

Tamb. picc.

Cin.

Xil.

Arpa

Pf.

Viol. 1.
2.

Ve.

Kc.

Cb.

92 **Meno mosso** $\text{♩} = 60$

poco a poco più tranquillo

strauchelt,

muta in Fl. 3.

Fl. picc.

Fl. 1/2.

Ob. 1. 2.

C. ingl. *dim.*

Clar. 2. in Mi^b (Es)

Clar. 1. in La (A)

Cl. b. in La (A) *dim.*

Tag. 1. 2. 3. *dim.* *mf dim.* *p* 2. 3. mutano in C^{fa}. 1. 2.

Cor. 1. 3. 4. *con sord.* *mf* *p*

Tr. 1. 2. 3. *ff* *p*

Tamb. picc. *pp*

Tamt. *pp*

Arpa *mf*

Pf. *mf*

Vol. 1. 2. *dim. unis.* *p*

Vle. *dim. non div. pizz.* *p*

Vc. *dim. non div.* *p*

Cb. *dim.* *p*

scheint fast zusammenzufallen.

93

♩ = 110

Lento ♩ = 100

Ob. 1. 2. *p*

Cl. ingl. *mf* *dim.*

Clar. 2. in Mi^b (Es) *p*

Clar. 1. in La (A) *p* *pp*

Cl. b. in La (A) *mf* *dim.* *p* *pp*

Fag. 1. *p* *dim.* *ppp*

Cfag. 1. 2. *ppp* 1. muta in Fag. 2.

Tr. 1. 2. *p* *con sord.*

Trbn. 1. 2. 3. *pp* *(con sord.)* *pp* *con sord.*

Tb. b. *pp* *con sord.*

Timp. *pp* *ppp*

Tamt. *ppp*

Arpa *p* *pp*

Pf. *p* *pp*

93

♩ = 110

Lento ♩ = 100

Viol. 2. *arco*

Ve. *arco*

Vc. *non div. (pizz.)* *arco* *pp*

Cb. *p* *non div.* *pp*

Plötzlich richtet er sich auf und stürzt sich auf das Mädchen.

accelerando - - - - - *molto*

Die drei Stroche hindern ihm daran

94 *Agitato molto* ♩ = 96

The musical score is arranged in systems for various instruments. The Flute (Fl.) and Oboe (Ob.) parts feature complex rhythmic patterns with triplets and dynamic markings such as *f*, *cresc.*, and *pp*. The Clarinet in E-flat (Clar. 2.) and Clarinet in A (Clar. 1.) parts also include triplets and dynamics like *f* and *pp*. The Bassoon (Cl. b.) and Fagot (Fag. 1.) parts are marked with *f*. The Horn (Cor. 1.) part is marked *mf* and includes the instruction *senza sord.*. The Arpa (Arpa) part has dynamics *f* and *p*. The Piano (Pf.) part features sixteenth-note patterns with dynamics *p* and *mf*. The Violin (Viol.) part includes the instruction *arco* and dynamics *p*. The score is marked with *accelerando* and *molto* throughout, and a specific tempo of *Agitato molto* with a quarter note equal to 96 (♩ = 96) is indicated at the beginning of the section.

und halten ihn wieder fest.

rallentando

This musical score page includes the following parts and markings:

- Flutes (Fl.):** 1. and 2. parts. Markings include *non cresc.* and *muta in Fl. picc.*
- Oboes (Ob.):** 1. and 2. parts. Markings include *f*, *a 2*, and *10*.
- Clarinet in G (C. ingl.):** Part with marking *f*.
- Clarinet 2 (Clar. 2, in Mi^b (Es)):** Part with marking *f*.
- Clarinet 1 (Clar. 1, in La (A)):** Part with marking *f*.
- Double Bassoon (Cl. b. in La (A)):** Part with marking *p*.
- Bassoon (Fag. 1.):** Part with marking *p*.
- Cor (Cor. 1.):** Part with marking *con sord.* and *p*.
- Trumpet (Tr. 1.):** Part with marking *con sord.* and *f*.
- Trumpet 2 (Trbn. 2.):** Part with marking *senza sord.* and *mf*.
- Arpa (Arpa):** Part with marking *non cresc.*
- Piano (Pf.):** Part with marking *non cresc.*
- Violins (Viol. 1. and 2.):** Parts with marking *non cresc.*
- Viola (Vle.):** Part with marking *p*.
- Violoncello (Vc.):** Part with marking *p*.

The score is marked *rallentando* at the beginning and end of the section.

Der festgehaltene Mandarin schaut sehnsüchtig nach dem Mädchen.

molto

Lento ♩ = 70

ritard.

Fl. 1. 2. *pp* *ppp*

Clar. 2. in Mi^b (Es) *pp*

Clar. 1. in La (A) *pp* *ppp*

Cor. 1. *p* *pp*

Trbn. 1. 2. *mf* *p* *pp*

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

Cel. *pp*

Arpa

Pf.

Viol. 1. div. *tutti div. a 3*

Viol. 2. div. *tutti div. a 3*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

95 Die erschrockenen Strolche beraten aufs neue, wie sie sich des Mandarin's endlich entledigen könnten. *Agitato* ♩ = 82 *poco a poco meno mosso* - - - -

Fl. picc.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Clar. 2. in Mi^b (Es)

Clar. 1. in La (A)

Cl. b. in La (A)

Fag. 1. 2.

Cfag.

Cor. 1. 2. 3. 4. *senza sord.*

Tr. 3. *con sord.*

Tb. b.

Timp.

95 *Agitato* ♩ = 82 *poco a poco meno mosso* - - - -

Viol. 1. div.

Viol. 2. div.

Vle.

Vc. *arco*

Cb. *arco*

This musical score page features the following instruments and parts:

- Fl. picc.** (Piccolo Flute)
- Fl.** 1. & 2. (Flutes)
- Ob.** 1. & 2. (Oboes)
- C. ingl.** (English Horn)
- Clar. 2. in Mi^b (Es)** (Clarinet 2)
- Clar. 1. in La (A)** (Clarinet 1)
- Cl. b. in La (A)** (Bass Clarinet)
- Fag.** 1. & 2. (Bassoons)
- Cfag.** (Contrabassoon)
- Cor.** 1., 2., 3., & 4. (Cor Anglais)
- Tr.** 1., 2., & 3. (Trumpets)
- Trbn.** 1., 2., & 3. (Trumpets - Bass)
- Tb.b.** (Tuba)
- Timp.** (Timpani)
- Cin.** (Cymbals)
- Xil.** (Xylophone)
- Viol.** 1. & 2. (Violins)
- Ve.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabasso)

Key performance markings include *f* (forte), *a2* (second octave), *senza sord.* (without mutes), *pizz.* (pizzicato), and *arco* (arco).

96 ♩ = 114

poco allargando

Fl. *picc.*

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Clar. 2. in Mi^b (Es)

Clar. 1. in La (A)

Cl. b. in La (A)

Fag. 1. 2.

Cfag.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbn. 1. 2. 3.

Tb. b.

Timp.

Cin.

Xil.

Musical score for woodwinds and brass instruments. The score includes parts for Piccolo Flute, Flute (1 and 2), Oboe (1 and 2), English Horn, Clarinet 2 in E-flat, Clarinet 1 in A, Bass Clarinet in A, Bassoon (1 and 2), Contrabassoon, Cor Anglais (1, 2, 3, 4), Trumpet (1, 2, 3), Trombone (1, 2, 3), and Tuba. The music is in 3/4 time with a tempo of 114. The key signature has one flat. The score features various articulations such as accents, slurs, and triplets. A dynamic marking of *a2* is present. A performance instruction *senza sord.* is written for the Trumpets. A change of instrument is noted for the Trombones: *2. muta in Tb. ten. in Si^b (B)*.

96 ♩ = 114

poco allargando

Viol. 1. 2.

Ve.

Vc.

Cb.

Musical score for string instruments: Violins (1 and 2), Viola, Violoncello, and Contrabass. The score includes performance instructions *pizz.* and *arco*. The music is in 3/4 time with a tempo of 114. The key signature has one flat. The score features various articulations such as accents, slurs, and triplets.

Hängen wir ihn auf!¹⁷⁾
Più mosso ♩ = 58

allargando

97

Sie schleppen den sich wehrenden Mandarin in die Mitte

177

Grave ♩ = 50-52

7. picc.
1.
2.
b.
1.
2.
i. ingl.
Clar. 2.
n. Mi^b (Es)
Clar. 1.
n. La (A)
V. b.
n. La (A)
ag.
1.
2.
Fag.
1.
3.
4.
b. ten.
n. Si^b (B)
r.
1.
2.
vbn.
1.
2.
3.
b. b.
imp.
amt.
f. C.
tin.
f.

Più mosso ♩ = 58

allargando

97

Grave ♩ = 50-52

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
11.
12.
13.
14.
15.
16.
17.
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84.
85.
86.
87.
88.
89.
90.
91.
92.
93.
94.
95.
96.
97.
98.
99.
100.

* ff Klingt: (Accordez:)

des Zimmers und hängen ihn auf den Lampenhaken.

98

Musical score for woodwinds. The Oboe (Ob.) part features a melodic line with dynamics *p* and *pp*. The Clarinet in G (C.ingl.) and Clarinet in Bb (Clar. in Sib(B)) parts provide harmonic support. The Bass Clarinet (Cl. b. in La (A)) and Flute (Fag.) parts also contribute to the texture. The Bassoon (Cfag.) part is marked with *p*. The score includes first and second endings for the Flute and Bassoon.

Musical score for brass and percussion. The Cor (Cornets) parts are marked *pp*. The Trombone (Trbn.) section consists of three parts with rhythmic patterns. The Tuba (Tb. b.) and Timpani (Timp.) parts provide a steady accompaniment. The Piano (Pf.) part features a complex rhythmic accompaniment with chords and arpeggios. The score includes first and second endings for the Trombone and Tuba parts.

98

Musical score for strings. The Violin (Vc.) and Cello (Cb.) parts provide a harmonic and rhythmic foundation for the scene. The Violin part includes first and second endings.

This musical score page contains measures 98 through 103. The instruments and parts are as follows:

- Ob.** (Oboe): Measures 98-103, dynamics include *p*, *mf*, and *p*.
- C. ingl.** (Cornet in G): Measures 98-103, dynamics include *p*.
- Clar. in Sib (B)** (Clarinet in B-flat): Measures 98-103, dynamics include *p* and *mf*.
- Cl. b. in La (A)** (Clarinet in A): Measures 98-103, dynamics include *mf* and *p*.
- Fag.** (Bassoon): Measures 98-103, dynamics include *f*, *p*, and *mf*.
- Cfag.** (Contrabassoon): Measures 98-103.
- Tb. ten. in Sib (B)** (Tenor Trombone): Measures 98-103, dynamics include *pp*.
- Tr.** (Trumpet): Measures 98-103, dynamics include *pp*.
- Trbn.** (Trombone): Measures 98-103, parts 1, 2, and 3.
- Tb. b.** (Bass Trombone): Measures 98-103.
- Timp.** (Timpani): Measures 98-103.
- Tamt.** (Tamtam): Measures 98-103.
- G.C.** (Gong/Cymbal): Measures 98-103.
- Pf.** (Piano): Measures 98-103.
- Kc.** (Klavier): Measures 98-103.
- Cb.** (Cello): Measures 98-103.

Measure 99 is marked with a boxed number '99'. The score includes various musical notations such as slurs, ties, and dynamic markings.

Più lento e rall. ♩ = 40

muta in Fl. 3.

Fl. picc.

Fl. 1.
2.

Ob. 1.
2.

C. ingl.

Clar. in Sib (B) 1.
2.

Cl. b. in La (A)

Fag. 1.
2.

Cfag.

Cor. 1.
2.
3.
4.

Tb. ten. in Sib (B)

Tr. 1.
2.

Trbn. 1.
2.
3.

Tb. b.

Timp.

Tam. t.

G. C.

Pf.

Vol. 1.
2.

Vla.

Vc.

Cb.

100

Più lento e rall. ♩ = 40

100

cresc.

Der hängende Körper des Mandarinns fängt an bläulich grün zu leuchten; seine Augen heften sich starr auf das Mädchen.

101 Molto moderato ♩ = 52

1. Fl. *pp*

2. Fl. *pp*

3. Fl. *pp*

Cor. 1. *con sord.* *pp*

2. *pp*

Cin. *ppp*

Tamt. *ppp*

Cel. *p*

Arpa *p*

Pf. *p*

Coro A. *pp* (*sempre sim.*)

B. *pp* (*sempre sim.*)

101 Molto moderato ♩ = 52

Viol. 1. *Solo arco* *con sord. pp sul punta d'arco* *sempre sim.*

div. *Solo arco* *con sord. pp sul punta d'arco* *sempre sim.*

Viol. 2. *div. a 3* *p* *unis.* *div.* *unis.*

Vle. *arco* *pespr.* *6* *3* *6* *3*

Vc. **)* *div.* *p* *unis.*

Cb. *pizz.* *p*

accordéz: *p*

*)

1. Fl. 2. Fl. 3. Fl. *muta in Fl. picc.*

Cor. 1. Cor. 2.

Cin.

Tamt.

Cel.

Arpa

Pf.

Coro A. B.

Viol. 1. Solo *div.*

Viol. 2. *div. unis. div. unis. div. unis. div.*

Vle. *poco agitato*

Vc. *non div.*

Cb.

103 ♩ = 90

Die drei Stroche erfüllen ihre Bitte.

Fl. picc.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Clar. in Si^b (B) 1. 2.

Cl. b. in Si^b (B)

Fag. 1. 2.

Cor. 1. 2. 3. 4.

Trbn. 1. 2. 3.

Tb. b.

Xil.

Timp.

Cin. Tamt.

G.C.

Cel.

Arpa

Pf.

Coro S. A. T. B.

103 ♩ = 90

Viol. 1.

Viol. 2. div.

Vle.

Kc.

Cb.

Viol. 1. Solo v. tutti div. pizz. Solo arco

Viol. 2. 2. Soli div. v. tutti div. pizz. 2. Soli div. arco v.

Vle. unite p. p. unis. pizz. arco con sord. div. unis. pizz. arco

Kc. unis. pizz. arco unis. pizz. arco

Cb. unis. pizz. arco unis. pizz. arco

Più mosso ♩ = 144

G.P.

Der Mandarin fällt zu Boden - - -

allarg.

und stürzt sich sofort auf das Mädchen.

Das Mädchen widersetzt sich nicht mehr, . .

104 Vivo ♩ = 86-96

Fl. 1. *pp*

Ob. 1. 2. *a 2*
f

C. ingl. *f*

Clar. in Si^b (B) 1. 2. *f*
pp

Cl. b. in Si^b (B) *pp*

Cor. 1. 3. *senza sord.*
ff

Trbn. 3. *con sord.*
pp

Arpa

Più mosso ♩ = 144

G.P.

allarg.

104 Vivo ♩ = 86-96

Viol. 1. 2. *unis.*
tutti
ff
arco

Vcl. *ff*
arco
unis.

Vc. *ff*

Cb. *pp*

con sord.
6 Solo dir.
pp

con sord.
& Solo dir.
pp

beide umarmen einander.

Meno vivo $\text{♩} = 70$

poco rit.

105 a tempo (vivo)

Fl. 1.

Ob. 1.

Ob. 2.

C. ingl.

Clar. in Si^b (B) 1.

Clar. in Si^b (B) 2.

Cl. b. in Si^b (B)

Trbn. 3.

Arpa

Meno vivo $\text{♩} = 70$

poco rit.

105 a tempo (vivo)

Viol. 1.

Viol. 2.

Vi.

Vc.

Cb.

Meno vivo $\text{♩} = 70$ poco rit. **106** a tempo

Fl. 1.

Ob. 1.

Ob. 2.

C. ingl.

Clar. in Si^b (B) 1.

Clar. in Si^b (B) 2.

Cl. b. in Si^b (B)

Trbn. 3.

Arpa

Meno vivo $\text{♩} = 70$ poco rit. **106** a tempo

Viol. 1.

Viol. 2.

Ve.

Vc.

Cb.

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

Ob. 1. 2. *pp* *f* *p* *f* *p*

C. ingl. *pp* *f* *p* *f* *p*

Clar. in Sib (B) 1. 2. *f* *p* *f* *p*

Cl. b. in Sib (B) *pp* *f* *f*

Fag. 1. 2. *f*

Cor. 1. 2. 3. *sf* *p* *mf* *sf* *p*

Tr. 1. 2. 3. *con sord.* *mf*

Trbn. 1. 2. 3. *mf sf* *p* *f* *p*

Arpa *pp*

Viol. 1. 2. *mf* *non div.* *4 Soli div.* *pp div.*

Ve. *lute* *p* *pp div.* *p*

Vc. *tutti* *p* *pp div.* *p*

Cb. *p*

107

allarg. - - - -

Fl. picc.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Clar. in Sib (B) 1. 2.

Cl. b. in Sib (B)

Fag. 1. 2.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbn. 1. 2.

Tb. b.

Timp.

f, *mp*, *f*, *ff*, *a2*, *poco sf*, *p*, *senza sord.*

107

allarg. - - - -

Viol. 1. 2.

Ve.

Vc.

Cb.

div., *Tutti*, *non div.*, *pp*, *unis.*, *f*, *ff*, *arco*

al **108** **Sostenuto**

Fl. picc.
Fl. 1. 2.
Ob. 1. 2.
C. ingl.
Clar. in Si^b (B) 1. 2.
Cl. b. in Si^b (B)
Fag. 1. 2.
Cor. 1. 2. 3. 4.
Tr. 1. 2. 3.
Trbn. 1. 2. 3.
Tb. b.
Timp.
Cin.

a2
cresc.
ff
con sord.
ff marc.
a2
ff marc.
c.z.

al **108** **Sostenuto**

Viol. 1. div.
Viol. 2. div.
Ve. div.
Vc. div.
Cb.

div.
div.
div. a3

109

muta in F. 9.

Fl. picc.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Clar. in Si^b (B) 1. 2.

Cl. b. in Si^b (B)

Fag. 1. 2.

Cor. 1. 3. 2. 4.

Tr. 1. 2. 3.

Trbn. 1. 2. 3.

Tb. b.

109

Viol. 1. div.

Viol. 2. div.

Ve. div.

Vc. div. a 3.

This musical score page features several staves for woodwind and brass instruments, and a section for strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinet in B-flat (Cl. in Si^b (B)), Clarinet in B-flat (Cl. b. in Si^b (B)), and Bassoon (Fag.). The brass section includes two parts of Horns (Cor.), Trumpets (Tr.), and Trombones (Tb.). The string section includes Violins 2 (Viol. 2. div.), Violas (Ve. div.), and Violoncellos (Vc. div.). The score is marked with a *rall.* (rallentando) at the top right. Dynamics include *f* (forte), *dim.* (diminuendo), *ff* (fortissimo), and *p* (piano). Performance instructions include *con sord.* (con sordina) for the trumpets and *div.* (divisi) for the strings. The woodwinds and bassoon play melodic lines with various articulations and dynamics, while the brass and strings provide harmonic support.

Die Sehnsucht des Mandarin ist nunmehr gestillt, seine Wunden fangen an zu bluten, er wird immer schwächer und stirbt

110 Lento ♩ = 50

Fl. 1. 2. 3.

C. ingl.

Clar. in Sib(B) 1. 2.

Fag. 1. 2.

Cfag.

Cor. 1. 2. 3.

Trbn. 1. 2. 3.

Tb.b.

Timp.

Trgl.

G.C.

Tamt.

Cel.

pp, *ppp*, *gliss.*, *con sord.*

110 Lento ♩ = 50

Viol. I. div. Solo *p*

gli altri div. pizz. *p*

Viol. 2. div. pizz. *p*

Ve. *p*

Vc. *gliss.*, *dim.*, *gliss.*, *p dim.*, *gliss.*

Cb. *p*, *gliss.*, *dim.*, *p dim.*

111 Più lento $\text{♩} = 42$

Fl. 1. 2. 3.

Ob. 1. 2.

C. ingl.

Clar. in Si^b(B) 1. 2.

Cl. b. in Si^b(B)

Fag. 1. 2.

Cfag.

Cor. 1. 2. 3. 4.

Trbn. 1. 2. 3.

Tb. b.

Timp.

G. C.

Tamt.

Pf.

senza sord.

p *espr.* *f* *dim.*

111 Più lento $\text{♩} = 42$

Viol. 1. 2.

Ve.

Vc. div.

Cb. div.

tutti div. *arco* *p* *dim.*

