

Flute 1

Béla  
Bartók

Miraculous Mandarin. Suite

for full orchestra

Flute 1

BOOSEY & HAWKES

# Der wunderbare Mandarin

Pantomime in einem Akt  
nach einem Libretto von Menyhért Lengyel  
op. 19

Flauto 1°

Béla Bartók  
(1881–1945)

Allegro, ♩. = 120

♩. = 112

(poco allarg.)

al

First system of musical notation, treble clef, featuring a series of eighth notes with a slur and a fermata-like structure.

♩. = 106

Second system of musical notation, treble clef, continuing the melodic line with a slur and a fermata-like structure.

Meno mosso, ♩. = 100

Third system of musical notation, treble clef, including a measure with a circled number '4'.

Fourth system of musical notation, treble clef, continuing the melodic line with a slur and a fermata-like structure.

Fifth system of musical notation, treble clef, continuing the melodic line with a slur and a fermata-like structure.

accelerando

Sixth system of musical notation, treble clef, continuing the melodic line with a slur and a fermata-like structure.

(accel.)

al

Seventh system of musical notation, treble clef, continuing the melodic line with a slur and a fermata-like structure.

Tempo I, ♩. = 112

Eighth system of musical notation, treble clef, starting with a circled number '5' and a dynamic marking of *fff*. It features a series of notes with a slur and a fermata-like structure.

Ninth system of musical notation, treble clef, continuing the melodic line with a slur and a fermata-like structure.

Tenth system of musical notation, treble clef, concluding with a dynamic marking of *p*.

6

Energico

7

Ob. 1°

8

C. i.

9

10

Vc.

allarg. al \*)  
 Meno mosso,  $\text{♩} = 100$   
 rit. molto a tempo ( $\text{♩} = 100$ ) ritard. - - - - -

A

11

VI. I

a tempo ritard. - - - - - a tempo

12

allargando - - - - -  $\text{♩} = 160$  B Vivo,  $\text{♩} = 126$

ossia

calmandosi  $\text{♩} = 96$  Moderato,  $\text{♩} = 116$

Rubato agitato poco rit. a tempo (quasi più mosso) a tempo, poco rit. a tempo

13

14

agitato (come sopra) a tempo, poco rit. a tempo

15

Cl. 2° (1a)

\*) for concert version continue at B / für die Konzertfassung weiter bei B  
 \*\*) ossia = for concert version / für die Konzertfassung

sempre più agitato

Più mosso, poco string.

Comodo,

Cor. 16 ♩ = 150

17 ♩ = 96

Più lento, ♩ = 66

poco ritard. Comodo, ♩ = 96

molto rit. a tempo

rall. molto Quasi a tempo (tranquillo), ♩ = 84 molto rit.

molto ritard. al

20 ♩ = 58

Lento, Più mosso, poco a poco Vivace, ♩ = 132-120

accel. 21

Sostenuto,

22 ♩ = 80

dim.

p

pp

2



Tranquillo, ♩ = 132

3

*ppp*

Più tranquillo, ♩ = 112

*ppp*

*p*

ritard. a tempo (♩ = 112)

Più mosso, ♩ = 152

*ppp*

*f*

accel.

Vivace, ♩ = 132-120

*cresc.*

*f*

*ff*

*f dim.*

Sostenuto, Più sostenuto, Più mosso,

♩ = 116      ♩ = 80      ♩ = 116

*p*

*f*

Meno mosso, Più mosso,

♩ = 160      ♩ = 116

Meno mosso,

♩ = 160

Vivo,

♩ = 138

*f*

Meno mosso,

Agitato,

accel.

allarg. al

♩ = 96

♩ = 108

Ob. 1°

32

VI. I

Molto agitato, ♩ = 120

molto allargando

♩ = 60

a tempo, ♩ = 132

33

poco allarg. al

Agitato (tempo giusto), ♩ = 112

34

trmn sf sf sf sf

ff

poco allarg. Maestoso (subito), ♩ = 76-66

1 ff p 1 ff p

ff mf

allargando - - - - - al - -

ff mf

♩ = 66

fff f fff f

(Fermata lunga) C 3/4

\*) for concert version continue at [D] / für die Konzertfassung weiter bei [D]

37 Non troppo vivo, ♩ = 144

Vc.

38

Timp.

Meno mosso, ♩ = 126    Più mosso, ♩ = 144    Meno mosso (♩ = 126)    Più mosso, ♩ = 132    Tranquillo, ♩ = 100

*p*

Più tranquillo, ♩ = 88    Più mosso, ♩ = 132    Meno mosso, ♩ = 126

40

*f* *p*

Tranquillo, ♩ = 96    Molto tranquillo, ♩ = 84    Più mosso, ♩ = 132    poco rit.

*pp*

Vivo, ♩ = 92    Meno vivo, ♩ = 72

*p*

Più vivo, ♩ = 200    poco rit.

*p*

(rit.)    Meno vivo, ♩ = 144-132

42

*f* *p*

rallent. \_ \_ \_ \_ \_

*f* *p* *ppp* 5

Lento,

ritardando \_ \_ \_

1 2 1 *p*

(rit.) \_ \_ \_ \_ \_ molto \_ \_ a tempo (♩ = 76)

ritard.

*f* 3 3 *pp* 1 1

(rit.) molto

Più mosso, rit. a tempo (♩ = 88) rit.

♩ = 88

*pp* 3 *p espr.* 1 *p*

a tempo

rit. molto

a tempo (lento), ♩ = 80

ritard.

1 1 *sf* *dim.*

(rit.) \_ \_ \_ \_ \_ molto

a tempo (più lento),

rit. a tempo molto (♩ = 69)

♩ = 69

*p* 6 5 1 2

poco accel. al

Più vivo, ♩ = 92

rall.

molto al ♩ = 58

a tempo (lento), ♩ = 80

47

1 1 1 1 *pp*

rit. molto

a tempo

Più mosso, ♩ = 92

rit.

Molto sostenuto,

al ♩ = 72-76

rall. molto al

1 *pp* 1 1 1 2

♩ = 56 poco a poco accel. al ♩ = 84

48 *tr* *tr* *tr* *tr* *tr*

*p*

rall. a tempo (♩ = 84)

49 *tr* *tr*

*pp* *p*

accel. al Allegretto, ♩ = 96

*tr* *tr*

*dim.* *ppp*

50

poco rall. a tempo molto accel. al ♩ = 138 rallent. a tempo (agitato), ♩ = 64

51 *ppp*

52 *f* *sf* 1 1 1

*p* *f* **53** *f*

*p* *f* *p*

*poco allargando*

*p* *mf* *p* *sf*

(allarg.) - - - - - al  $\text{♩} = 138$  a tempo (meno mosso),

*p* *sf* *p* *sf* **54** **2**

*f* **1** **1** *ff*  $\text{♩} = 160$

**55** *f* **1**

rallent. - - - - - al Adagio,  $\text{♩} = 60$  poco a poco accel. e sempre più agitato al

**56** *pp* **4** **2**

Tempo di Valse,

♩ = 200

Musical staff 1: Treble clef, 4/4 time signature. Measures 1-4. Dynamics: *mf*, *f*, *f*. Measure 4 contains a boxed number 57.

sempre più agitato

Musical staff 2: Treble clef, 4/4 time signature. Measures 5-8. Dynamics: *f*. Measure 8 contains a boxed number 58.

♩ = 176

Musical staff 3: Treble clef, 5/4 time signature. Measures 9-12. Dynamics: *p cresc.*, *f*. Measure 10 contains a boxed number 58.

♩ = 200

Musical staff 4: Treble clef, 3/4 time signature. Measures 13-16. Dynamics: *cresc.*

poco allarg.

Allegro, ♩ = 144

Musical staff 5: Treble clef, 4/4 time signature. Measures 17-20. Dynamics: *ff*. Measure 18 contains a boxed number 59.

Musical staff 6: Treble clef, 3/4 time signature. Measures 21-24. Dynamics: *sfff*.

Più allegro (stretto), ♩ = 104

Musical staff 7: Treble clef, 4/4 time signature. Measures 25-28. Dynamics: *f*.

♩ = 116 (più vivo)

Musical staff 8: Treble clef, 4/4 time signature. Measures 29-32. Dynamics: *f*.

60



61



accelerando



(accel.)

al ♩ = 132

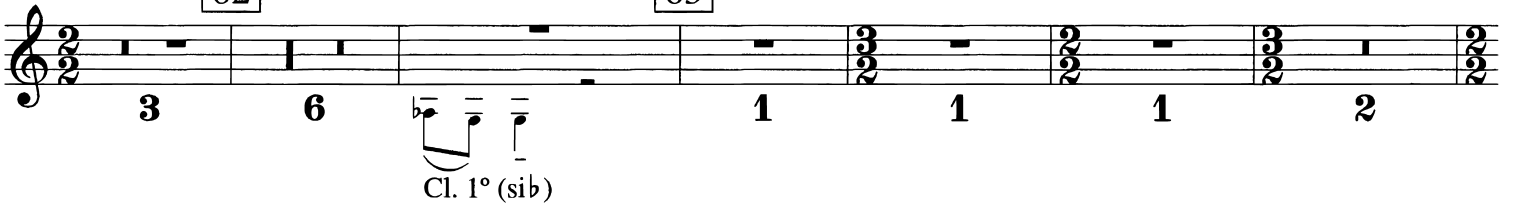


Sempre vivace

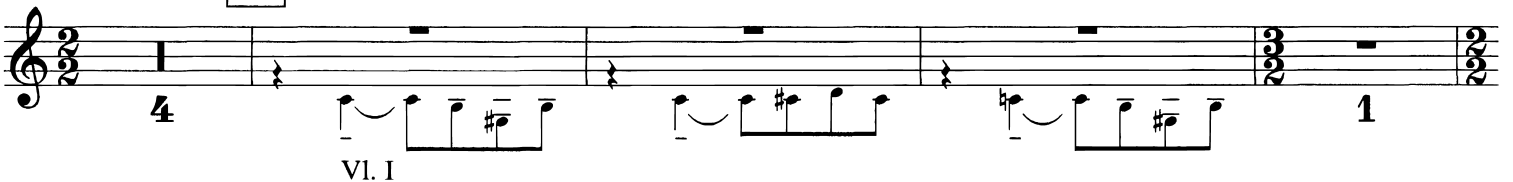
(♩ = 132)

62

63



64



65

Musical staff for measure 65, showing rhythmic markings: 2, 1, 1, 1, 2.

Tbn. 1°

Musical staff for Tbn. 1° with gliss. markings and triplet figures. Rhythmic markings: 1, 2.

66

Musical staff for measure 66, starting with *ff* dynamic marking.

Musical staff for measure 66 continuation.

Musical staff for measure 67, starting with *ff* dynamic marking.

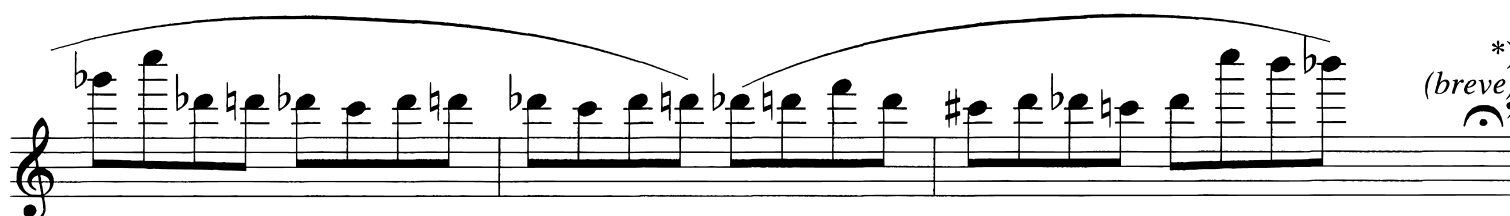
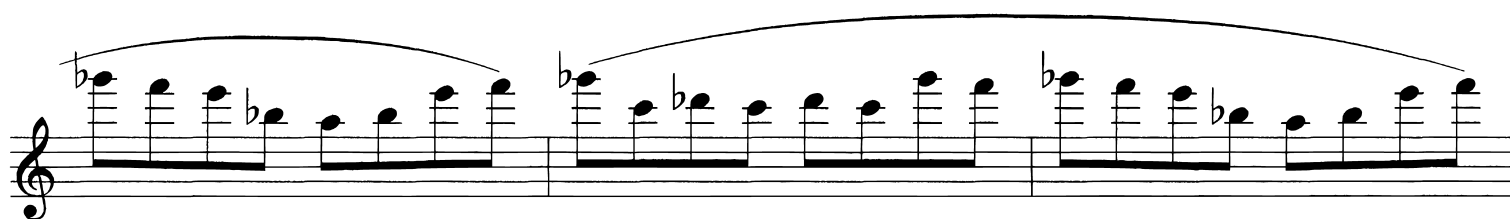
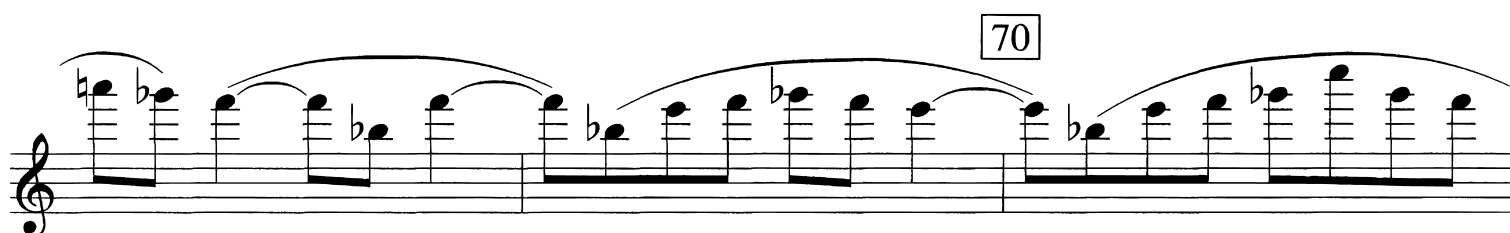
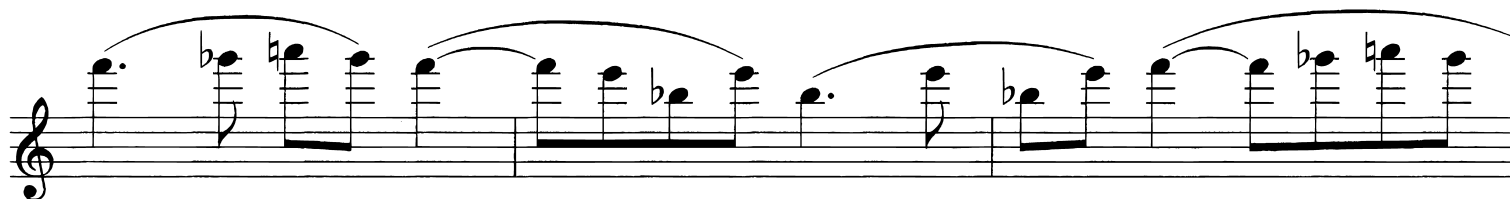
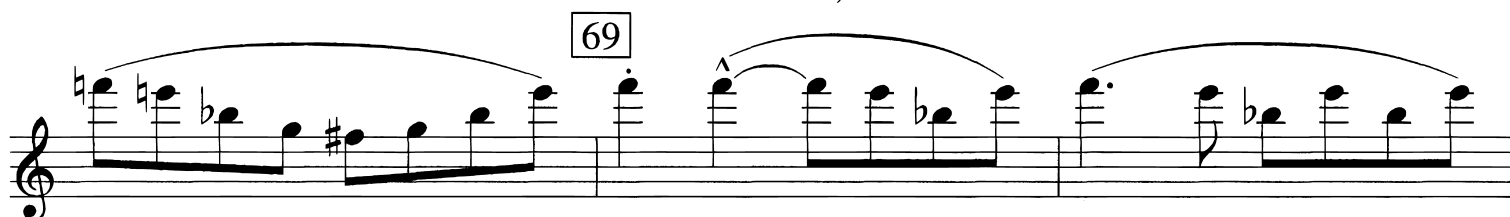
Musical staff for measure 67 continuation.

68

Musical staff for measure 68, starting with *ff* dynamic marking.



Marcatissimo,  $\text{♩} = 120$



\*) Should a cut be needed in a stage performance, the measures from **71** to **76** ( $\text{♩} = 120$  Sempre vivo) may be omitted.

Falls die Darstellung auf der Bühne eine Kürzung erfordert, kann von **71** auf **76** ( $\text{♩} = 120$  Sempre vivo) gesprungen werden.

Sempre vivace,  $\text{♩} = 132-138$

71

**1** *f* — *sf* *sempre simile* **1**

72

**1**

73

**1** *cresc.*

*poco allargando*

**1** *a tempo*,  $\text{♩} = 132$

74

*ff*

**E**

\*) The stage version continues at **F**. From this point to the end of **74a** for concert version only.  
 Die Bühnensfassung wird ab **F** fortgesetzt. Ab hier bis Ende **74a** nur für die Konzertfassung.

