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„DER WUNDERBARE MANDARIN“

LE MANDARIN MERVEILLEUX / THE WONDERFUL MANDARIN

Béla Bartók, op. 19

Allegro (♩ = 120)

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

3 Flauti

3 Oboi

3 Clarinetti
in Sib

3 Fagotti

4 Corni
in Fa

3 Trombe
in Do

3 Tromboni
Tuba

Timpani

Tambour picc.

Celesta

Arpa

Pianoforte

Organo

Allegro (♩ = 120)

Violino I

Violino II

Viola

Violoncello

Contrabasso

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Philharmonia No. 304

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This musical score page contains measures 6, 7, and 8 of a symphony. The instruments and their parts are as follows:

- Fl.** (Flute): Two staves, playing a melodic line with grace notes and slurs.
- Ob.** (Oboe): Two staves, playing a melodic line with grace notes and slurs.
- Cl. in Sib.** (Clarinet in B-flat): Two staves, playing a melodic line with grace notes and slurs.
- Fg.** (Fagott/Bassoon): Two staves, playing a melodic line with grace notes and slurs.
- Trb. in Do** (Trumpet in D): Two staves, playing a melodic line with grace notes and slurs.
- Trbn.** (Trombone): Two staves, playing a melodic line with grace notes and slurs.
- Tamb. picc.** (Tambourine piccolo): A single staff with rhythmic patterns.
- Pft.** (Piano): Two staves, playing a complex accompaniment with chords and arpeggios, marked with *sf* and *rit.*
- VI. I** (Violin I): Two staves, playing a melodic line with grace notes and slurs.
- VI. II** (Violin II): Two staves, playing a melodic line with grace notes and slurs.

(♩. = 112)

Fl.

Ob.

Cl. in Sib

Fg.

Trb. in Do

Trbn.

Tamb. picc.

Pft.

VI. I

VI. II

(♩. = 112)

Fl.

Ob.

Cl. in Sib

Fg.

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

Trb. in Do
cresc.

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

Tamb.picc.

Pft. *cresc.*

VI. I

VI. II

Vla.

Detailed description of the musical score: This page contains the musical notation for measures 9 and 10 of a section. The score is arranged in systems. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Sib), and Bassoon (Fg.). The brass section includes three parts of Horn in F (Cor. in Fa), Trumpet in D (Trb. in Do), and Trombone (Trbn.). The percussion section includes Piccolo (Tamb.picc.) and Timpani (Pft.). The string section includes Violin I (VI. I), Violin II (VI. II), and Viola (Vla.). The woodwinds and strings play rhythmic patterns, while the brass instruments play melodic lines with various dynamics and articulations. The score includes performance instructions such as 'bouché', 'cresc. molto', 'pp', and 'gliss.'. The key signature has two flats, and the time signature is 3/4.

3

1. Fl.

2. Fl.

3. Fl.

Ob.

Cl. in Sib 2. Clar. muta in Re

Fg. 1. 2. 3.

Cor. in Fa 1. 2. 3. 4. con sord. p.

Trb. in Do

Trbn. 1. 2. 3.

Tamb. picc. 6/8

Tamb. gr. 6/8 p

Xyl.

Pft.

VI. I 3 *And. sempre*

VI. II *non div*

Vla.

Vlc. *f*

poco allargando -

Fl. *muta in Ottavino*

Fg.

Cor. in Fa

Trbn.

Tamb. gr.

Xyl.

Pft.

VI. I *sempre simile*

VI. II *sempre simile*

Vla. *sempre simile*

Vlc. *sempre simile*

Cb. *sempre simile*

p *f* *f*

1. Fl.

2. Fl.

Ob. a, 3

Cl. in Re 2.

Cl. in Sib 1.3, a 2

Fg. 1.2

Cor. in Fa 1.3.

Trb. in Do 1.

Trbn. 2. 3.

Tamb.gr.

Xyl. mf

Pft.

VI. I

VI. II

VIa.

VIc.

Cb.

- al -

- ♩ = 106

13

Ott.

Fl.

Ob.

Cl. in Re

Cl. in Sib

Fg.

Cor. in Fa

Trb. in Do

Trbn.

Tamb. picc.

Tamb. gr.

Xyl.

Pft.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

1.3.

2. + +

senza sord.

con sord.

mf

f

f

f

- ♩ = 106

4 **Meno mosso** (♩. = 100)

Ott.

Fl.

Ob. *a 3*

Cl. in Re *2.*

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

Fg. *mf*

Cor. in Fa *1. 3.*

Trb. in Do *2. 3.*

Trb. *mf - ff*

Tb. *mf - ff*

Tamb.picc. *tr.*

Tamb.gr. *cresc.*

Xyl. *g.*

Pft. *g.*

Org. *g.*

VI.I

VI.II

Vla.

Vic.

Cb.

4 **Meno mosso** (♩. = 100)

Ott.

Fl.

Ob. a 3

Cl. in Re 2.

Cl. in Sib a 2

Fg. f

Cor. in Fa 1.3. a 2 ff

Trb. in Do 2. ff

Trbn. cresc.

Tb. gliss. ff

Tamb. picc. mf

Tamb. gr. sempre cresc.

Xyl.

Pft.

Org. b.

VI.I

VI.II

Vla.

Vlc.

Cb.

- al - [5] Tempo I (♩. = 112)

Ott.

Fl.

Ob.
a 3

Cl. in Re
2.

Cl. in Sib
1.3 a 2

Fg.
1. 2.3

Cor. in Fa
1.3 a 2, 2.4 a 2

Trb. in Do
senza sord. f cresc.

Trbn.
gliss.

Tb.
mf > ff

Tamb. picc.
mf

Tamb. gr.

Cassa gr.
CFPNC.

Cinelli
col legno

Xyl.

Pft.

Org.

VI.I
sul II gliss.

VI.II
gliss. non div.

VI.a.

VI.c.

Cb.

- al - [5] Tempo I (♩. = 112)

Ott.

Fl.

Ob.

Cl. in Re

Cl. in Sib

Fg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

Tamb.picc.

Tamb.gr.

VI. I

VI. II

Vla.

Vlc.

Cb.

Ott. *f* muta in Fl. III

Fl. *f*

Ob. *f* muta in Cor. ingl.

Cl. in Re *f*

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

Fg. *ff* *f* *mf* dim. *mf* dim.

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

Trb. in Do *p* *cresc.* *f*

Trbn. *p* *cresc.* *f*

Tb. *p* *cresc.* *f*

Tamb. gr. *p* *f*

VI. I div. *p* *cresc.* *ff* unis. pizz.

VI. II *p* *cresc.* *ff* div. *ff* pizz. arco

Vla. div. *p* *cresc.* *f* pizz. arco

Vlc. *p* *cresc.* *f* pizz.

Cb. *f*



1.
Fl.

2.
Cl. in Re

2.
Cl. in Sib

1.
Cl. basso in Sib

Fg.

1. con sord.
Cor. in Fa

2. con sord.
Tb.

Pft.

Vla. div.

Vlc.

Cb.

dim.

mf

p

muta in Sib

mf

p

pp

con sord.

mf

f

arco

arco

dim.

dim.

mf

mf

dim.

Vorhang / Rideau / Curtain rises

6

muta in Clar. basso in La

Cl. basso in Sib
Cor. in Fa
Trbn.
Pft.
Vla.
Vlc.
Cb.

6



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

Cor. ingl.
Timp.
Pft.
Vla.
Vlc. div.
Cb. div.

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

Ob. 1. Δ f

Cor. ingl. Δ

Fg. 1.2. Δ $sf > mf$

3. $sf > p$ $sf > mf$

Cor. in Fa 2. Δ $sf > p$

4. Δ $sf > p$

Timp. *tr* *poco sf* *poco sf*

Cassa gr. pp

Vla. 5

Vlc. div. sf mp sf mf

div. sf mp sf mf

Cb. sf mp sf mf

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

7

Ob.

Cor. ingl.

Cl. in Sib

Fg.

Cor. in Fa

Timp.

Cassa gr.

Pft.

Vla.

Vlc. div.

Cb.

mf

f

p

cresc.

mf

f

poco cresc.

mf

dim.

mf

f

cresc.

cresc.

cresc.

mf

f

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

1.2. 8

Fg. *mf* *tr* *simile*

Timp. *tr* *mf*

Cassa gr. *p*

Pft. *mf*

Vi. I 8

Vla. *sempre f*

Vlc. *unis.*

Cb. *sempre f*

1.2. a 2

Fl. 2.

Ob. 1.2. a 2

Cl. in Sib

Fg. *tr*

Timp. *tr*

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

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

Vi. I *sf*

Vla. *sf*

Vlc. *sf*

Cb. *sf*

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

9

1.2. a 2 b.

Fl.

Ob. 1. 2.

Cor ingl.

Cl. in Sib 1. 2.

Fg. 1.2. 3. *sempref*

Timp. *tr*

Cassa gr.

Pft. *f*

9

Vl. I *sf*

Vla. *sempref*

Vlc.

Cb.

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

Cl. in Sib. 1.2. #

Fg.

Trbn. 3. ^
cresc.

Tb. ^
cresc.

10

VI.I

VI.II

Vla.

Vlc.



geraubt werden sollen.

Cl. in Sib. 9

Fg. 9

Cor. in Fa 9

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

Tb. ^

1.2.

VI.I 9

VI.II 9

Vla. 9

Vlc. 9

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

Cl. in Sib.

Flg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

VI. I

VI. II

Vla.

Vlc.

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

a tempo ritard. - - - 12 a tempo

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

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

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

1. *f* 2. *f* 3. *f* > *p* 1. senza sord. 2. senza sord. 3. *f* > *p* 4. *f*

2. *p* 2. *f* 3. *f*

a tempo ritard. - - - 12 a tempo

f *f* *f*

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

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

(a 2) E

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Vla. *f*

Vlc. *f*

Cb. *f*

38

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

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

Moderato

13 Rubato

Cl. in La

Cl. basso in La

Fg.

Cor. in Fa

Trbn.

Tb.

Vl. I

Vlc.

1. *pp*

2. 4. *p*

12. *ppp*

pp

pp

colla parte

Moderato

calmandosi - - (♩ = 96) ♩ = 116

13 Rubato

Cl. in La

Cl. basso in La

Vlc.

poco rit. a tempo

14 agitato (quasi più mosso)

(1. in La

Cl. basso in La

Vlc.

a tempo poco rit. - -

a tempo

agitato (come sopra)

1. *cresc.* 2. *f*

Cl. in La

Cl. basso in La

Vlc.

a tempo poco rit. a tempo

sempre piu agitato

15

Cl. in La

Cl. basso in La

Vlc.

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

Cl. in La

Cl. basso in La

Fg.

Cor. in Fa

Timp.

Vlc.

2. 4. con sord. *pp*

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

16 Più mosso (♩ = 150)

1. stacc.

Ob.

2. stacc.

Cor. ingl.

1. p

Cl. in La

2. p

Fg.

1. 2. stacc.

3. con sord.

Trbn.

mp marcato, stacc.

Timp.

Pft.

p

16 Più mosso (♩ = 150)

div. col legno

Vl. I

div. col legno

Vl. II

col legno

Vla. div.

p col legno

Vlc.

non div. col legno

p

Cb.

non div. col legno

p

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

poco string. - - - -

Ob. *cresc.*

Cor. ingl. *cresc.*

Cl. in La

Fg. *cresc.*

Trbn. 1.3. *cresc.*

Timp. *cresc.*

Cassa gr. *p*

Pft. *sempre simile* *cresc.*

Vl. I *cresc.*

Vl. II *cresc.*

Vla. div. *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

Ob. 1.

Cor. ingl. 1.

Cl. in La 1. stacc. p

Cl. basso in La 1. stacc. p

Fg.

Cfg. pp

Cor. in Fa 2. con sord. mf

Trbn. 1.3.

Timp.

Cassa gr.

Pft.

Vl. I

Vl. II

Vla. div.

Vlc.

Cb.

Detailed description: This is a page of a musical score, page 42, showing measures 42 and 43. The score is for a full orchestra and woodwinds. The instruments listed on the left are: Oboe (Ob.), English Horn (Cor. ingl.), Clarinet in La (Cl. in La), Bass Clarinet in La (Cl. basso in La), Flute (Fg.), Bassoon (Cfg.), Horn in F (Cor. in Fa), Trombone (Trbn.), Timpani (Timp.), Cymbals (Cassa gr.), Piano (Pft.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla. div.), Violoncello (Vlc.), and Double Bass (Cb.). The score is written in 2/4 time. The key signature has one sharp (F#). The first system (measures 42-43) features the Oboe, English Horn, Clarinet in La, Bass Clarinet in La, Flute, and Bassoon. The Oboe and English Horn play a melodic line starting with a first ending (1.). The Clarinet in La and Bass Clarinet in La play a staccato line starting with a first ending (1.). The Flute and Bassoon play a rhythmic accompaniment. The second system (measures 44-45) features the Horn in F, Trombone, Timpani, Cymbals, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Horn in F plays a melodic line starting with a second ending (2. con sord.). The Trombone plays a rhythmic accompaniment starting with a first ending (1.3.). The Timpani and Cymbals play a rhythmic accompaniment. The Piano plays a rhythmic accompaniment. The Violin I, Violin II, Viola, Violoncello, and Double Bass play a rhythmic accompaniment.

1. 1.2. a 2

Ob. *p cresc.*

Cor. ingl.

Cl. in La 1. 1.2. a 2

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

Fg.

Cfg. *cresc.*

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

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

Timp.

Cassa gr.

Pft.

Vl. I

Vl. II

Vla. div.

Vlc.

Cb.

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

17 Comodo (♩ = 96)

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

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

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

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

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

Cor. in Fa 1.3. senza sord. *f* > *p* 2.4. senza sord. *f* > *p*

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

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

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

Timp. *mf* *pp* *p*

Cassa gr. *pp*

Pft. 17 Comodo (♩ = 96) *ff*

2do. * 2do. * 2do. *

Più lento (♩ = 66)

Ob.

Cor. ingl.

Cl. basso in La

Fg.

Cfg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

Timp.

Cassa gr.

Vla.

Vlc.

2. 4. Δ

1. 2. 3. (corno sord.)

VI. *ff*

sf *sff* *gliss.*

mp *mf*

mp *mf*

p

Più lento (♩ = 66)
molto vibr.

f
molto vibr.

f espr.

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

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

poco ritard. Comodo (♩ = 96) 18 1.

Fl. *p*

Cor. ingl. *mf*

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

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

Fg. *p*

Cfg. *p* muta in Fg. 3

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

Timp. *mf*

poco ritard. Comodo (♩ = 96) 18

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

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

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

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

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

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

molto rit. a tempo

Fl.

Ob.

Cor. ingl.

Cl. in La

Cl. basso in La

Fg.

Tamb. picc.

molto rit. a tempo

VI. I

VI. II

Vla.

Vlc.

Cb.

col legno
f
col legno
f
col legno
f
col legno
f
pizz.
f

rall. molto quasi a tempo (♩ = 84)

1.

Fl.

Ob.

Cor. ingl.

Cl. in La

Cl. basso in La

Fg.

Trbn.

Tamb. picc.

p

mf

mf

1. con sord.

f

rall. molto quasi a tempo (♩ = 84)

VI. I

VI. II

Vla.

Vlc.

Cb.

in modo ord.

in modo ord.

in modo ord.

in modo ord.

f

molto rit. [19] a tempo (♩ = 92-96)

Fl. 1. 2. 3. *mf*

Ob. 1. *mf*

Cl. in La *mf*

Fg. *mf* *mf* *p*

Trb. in Do con sord.

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

Tb. con sord. *f*

Timp. *f*

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

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

molto rit. [19] a tempo (♩ = 92-96)

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

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

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

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

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

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

The musical score is arranged in a standard orchestral format. The top staff is for the Flute (Fl.), followed by Oboe (Ob.) with two staves, Clarinet in La (Cl. in La) with two staves, Bassoon (Fg.) with one staff, Horn in Fa (Cor. in Fa) with one staff, Arpa (Arpa) with one staff, Violin I (Vl. I) and Violin II (Vl. II) with two staves, Viola (Vla.) with one staff, Violoncello (Vlc.) with one staff, and Contrabasso (Cb.) with one staff. The score includes various musical notations such as dynamics (p, mf, f, sf), articulation (accents), and performance instructions like 'arco' for the strings. The key signature has one sharp (F#) and the time signature is 5/4. The piece is in a minor key, as indicated by the presence of B natural notes and F# notes.

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

Fl. muta in Ottavino

Ob.

Cl. in La muta in Mi

Cl. basso in La

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

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

Arpa

Pft. *p*

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

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

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

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

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

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

*red. * red. * sempre simile*

muta in
Clar Sib

Cl. in La

Cl. basso in La

Fg. *a 3*

Cor. in Fa

Trbn.

Pft.

VI. I

VI. II

Vla.

Vlc.

Cb.

1. *f*

muta in
Clar. II Sib

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

VI. *triso* *pp*

Detailed description: This page of a musical score contains measures 1 and 2. The woodwind section includes Clarinet in La (top two staves), Bassoon (Fagotto), Cor Anglais (Corni in Fa), and Trumpets (Trombe). The string section includes Violins I and II, Viola, Violoncello, and Contrabasso. The piano part is also present. Measure 1 features a first ending for the woodwinds and strings, marked with a first ending bracket and a first ending number '1.'. Dynamics include piano (*p*), fortissimo (*f*), and pianissimo (*pp*). The woodwinds play a melodic line with slurs and accents. The strings play a rhythmic accompaniment. The piano part features complex chordal textures. Measure 2 continues the first ending for the woodwinds and strings, marked with a first ending bracket and a first ending number '1.'. Dynamics include fortissimo (*f*), piano (*p*), and pianissimo (*pp*). The woodwinds play a melodic line with slurs and accents. The strings play a rhythmic accompaniment. The piano part features complex chordal textures. The score includes various musical notations such as slurs, accents, and dynamic markings.

poco a poco accelerando

1. *mf* *cresc.* *f*

2.

3. *mf* *cresc.*

1. 3. *con sord.* *f* *cresc.* *a 2*

2. 4. *con sord.* *f* *cresc.* *a 2*

p *con sord.* *cresc.*

f *con sord.* *cresc.*

arco *mf* *arco* *cresc.* *p* *cresc.* *cresc.* *cresc.* *cresc.*

sul IV.

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

Ob. *a 2*

Cor. ingl.

Fg. *a 3*

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

Trbn.
senza sord. mf
gliss. sim. f

Tb. *f*

Vl. I *f*
sul IV *ff*

Vl. II *f* *ff*

Vla. *non div. f* *ff*

Vlc. *f* *ff*

Cb. *f* *ff*

Detailed description: This is a page of a musical score for orchestra and woodwinds, measures 1 through 8. The score is written in 2/4 time and features a key signature of one sharp (F#). The instruments and their parts are: Oboe (a 2), Cor Anglais, Flute (a 3), Cor Anglais (1. 3. s. sord. mf, 2. 4. senza sord. mf), Trumpets (senza sord. mf, gliss. sim. f), Trombones (f), Trombones (senza sord. f), Trombones (f), Violin I (f, sul IV, ff), Violin II (f, ff), Viola (non div. f, ff), Violoncello (f, ff), and Contrabass (f, ff). The score includes various dynamics such as *mf*, *f*, and *ff*, and performance instructions like *senza sord.*, *gliss.*, *sim.*, and *non div.*. The notation includes eighth and sixteenth notes, rests, and slurs.

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

21 **Vivace** (♩. = 132-120)

Ott.

Fl.

Ob.

Cor. ingl.

Cl. in Mib

Cl. in Sib

Fg.

3. muta in Cfg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

Cin. *col legno*

Cassa gr.

21 **Vivace** (♩. = 132-120)

VI. I *non o div.*

VI. II *non o div.*

Vla.

Vlc.

Cb.

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

musical score with instruments: Ott., Fl., Ob., Cor. ingl., Cl. in MiB, Cl. in Sib, Fg., Cor. in Fa, Trb. in Do, Trbn., Tb., Tamb. picc., Cin., Vl. I, Vl. II, Vla., Vic.

musical notation including notes, rests, dynamics (ff, f, dim.), and performance instructions (muta in Fl. grande, muta in Sib).

musical notation including notes, rests, dynamics (ff, f), and performance instructions (1.2., 1.8., 2.4., s. sord.).

musical notation including notes, rests, dynamics (ff), and performance instructions (5, dim.).

das Fenster zu gehen.
 poste à la fenêtre

1. 1.2.

Fl.

Ob.

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

Fg.

Cor. in Fa
 1.3. 2.4. con sord.

Timp.

Tamb. picc.

Vl. I

Vl. II

Vla.

f *dim.* *p* *pp* *mf* *pp* *f* *mf* *p* *con sord. div.* *p*

Detailed description of the musical score: The score is for page 57 of a work. It features several instrumental parts. The Flute (Fl.) part has two first endings (1. and 1.2.) and dynamic markings of *f* and *dim.*. The Oboe (Ob.) part has a first ending (1.2.) and a dynamic marking of *p*. The Clarinet in B-flat (Cl. in Sib) part has a first ending (1.3.) and a performance instruction 'Clar. III muta in Cl. basso in La'. The Bassoon (Fg.) part has a first ending (1.2.) and dynamic markings of *f dim.*, *p*, and *pp*. The Horn in F (Cor. in Fa) part has two first endings (1.3. and 2.4.) and dynamic markings of *mf* and *pp*, with the instruction 'con sord.'. The Trumpet (Timp.) part has a dynamic marking of *p*. The Piccolo (Tamb. picc.) part has dynamic markings of *f* and *mf*. The Violin I (Vl. I) and Violin II (Vl. II) parts have a dynamic marking of *p*. The Viola (Vla.) part has a dynamic marking of *p* and the instruction 'con sord. div.'.

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

1.2. 22

Fl. *p* *pp*

Cl. in Sib *p* *pp*

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

Timp. *pp* *ppp*

Tamb. picc. *p*

Vlc. 22 con sord. *pp*

Cb. con sord. *pp*

poco rit. a tempo (♩ = 100) rit. al -

1. Flatterzunge *pp*

2. *fp* *pp*

Fl. *pp* *pp*

Cl. in Sib *fp* *pp* *p*

Cl. basso in La *pp*

Fg. *p* *pp*

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

Timp. *pp* *ppp*

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

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

Cb. *p* *pp*

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

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

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

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

Fg.
1. *pp*

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

Timp.
tr

Pft.
poco sf p *poco sf p*

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

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

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

23

poco rit. Più mosso (♩ = 116)

1. *f* *pp*

2. *f* *pp*

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

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

Fg. 1. *p* *pp*

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

Timp. *pp*

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

23

poco rit. Più mosso (♩ = 116)

Vlc. *p* *pp*

Cb. *p* *pp*

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

Cl. in Sib

Cl. basso in La

Fg.

Cor. in Fa

Timp.

Pft.

Vlc.

Cb.

a tempo
(♩ = 104)

Fl. 1. *b* *mf*

Fl. 2. *mf*

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

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

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

Timp. *pp*

Pft. *mf* *mp* *mf* *mp* *12* *12* *sopra*

Vic. *pp* *p* sul IV

Cb. *pp* *p* sul IV

Meno mosso (♩ = 70)

Fl. *mf*

Cl. in Sib *sf* *cresc.* *sf* 3

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

Cor. in Fa 2.4. *p*

Timp. *tr*

Pft. 12 12 *cresc.*

Meno mosso (♩ = 70)

Vlc. 0

Cb. 0

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

Fl. 1. b \flat 2. b \flat

Cl. in Sib f b \flat

Cl. basso in La f b \flat

Fg. 1. p

Cor. in Fa 2. 4. mp

Timp. ~tr p

Pft. mf 24

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

Vlc. mf

Cb. mf

Fl.
Cl. in Sib
Cl basso in La
Fg.
Cor. in Fa
Timp.
Pft.
Vlc.
Cb.

2. 4.

tr

24

23

*

The image shows a page of a musical score for a symphony orchestra. The score is arranged in a standard format with staves for various instruments. From top to bottom, the staves are: Flute (Fl.), Clarinet in Si b (Cl. in Sib), Clarinet in La (Cl. basso in La), Bassoon (Fg.), Horn in F (Cor. in Fa), Timpani (Timp.), Piano (Pft.), Violoncello (Vlc.), and Contrabasso (Cb.). The Flute and Clarinet parts have melodic lines with various ornaments and dynamics. The Bassoon part has a long note with a trill (tr) and a dynamic marking of 'p'. The Horn part has a dynamic marking of '2. 4.'. The Piano part has two sections of arpeggiated chords, with the first section starting at measure 24 and the second at measure 23. The Violoncello and Contrabasso parts are mostly silent, with a dynamic marking of '0' for the Contrabasso. The score is written in a key signature of one flat (Bb) and a time signature of 3/4. The page number 65 is in the top right corner.

(♩ = 100)

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

Fl.

2. *f dim.* *p*

Ob.

Cl. in Si *f* *dim.*

Cl. in Sol *f* *dim.*

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

Fg. 1. *mp*

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

2. 4. senza sord. *mp*

Timp.

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

(♩ = 100) ritard. - - - - -

Vlc. *f* *dim.*

Cb. *f* *dim.*



a tempo (♩ = 66)

Fl.

Ob.

Cl. in Sib
cresc.

Cl. basso in La
pp

Fg

Cor. in Fa
2.4. con sord.
p

Timp.
pp

Pft.
p f

a tempo (♩ = 66)

Vlc.
p

Cb.
p

Più mosso (♩ = 86-92)

1.2. *f*

2. *mf*

Cl. in Sib

Cl. in Sib

Cl. basso in La *f espr.*

Fg. 2. *mf* *dim.*

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

Timp. *tr*

Pft. *f*

Più mosso (♩ = 86-92)

Vlc.

Cb.

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

1. 2. *poco rit.*

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

Ob. *p espr.*

Cl. in Sib

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

Fg. *p*

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

Timp.

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

Cb.

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

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

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

Fl. *p* 1. 2.

Ob. *p* 1. 2.

Cor. ingl. *p* *pp*

Cl. in Sib *p*

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

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

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

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

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

Ob.

Cor. ingl.

Cl. in Sib

Cor. in Fa

Arpa

Vla.

Vlc. div.

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

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

Fl.

Fg.

Cor. in Fa

Arpa

Vla.

27 a 2 1.2.

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

Cl. in Sib 1. *p*

Fg. 1. 2.

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

Arpa

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

Vla. 4 Sole con sord. *pp*

Vlc. con sord. *pizz.* *pp*

Cb. con sord. *pizz.* *pp*

a 2

Fl. 3. *mf*

Cl. in Sib 3. *mf*

Cor. in Fa (2 Soli con sord.) sul III *mf*

Vl. I 3 Soli con sord. *p* *mf*

Vl. II (4 Soli con sord.) *p* *mf*

Vla. *p* *mf*

Vlc. *mf*

Cb. *mf*

Tranquillo (♩ = 132)

Fl. 1. *ppp* *trm*

Fl. 2. *pp*

Cl. in Sib 1. *pp*

Arpa *p*

Tranquillo (♩ = 132)

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

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

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

Vlc. arco *p* *ppp*

Cb. *p* *pp*

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

Fl. *p* *pp*

Ob. 1. *p* 3 3

Cor. ingl. *p*

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

Timp. *pp*

Trgl. *pp*

Arpa *ppp*

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

Vl. I 4 Soli *p semplice* 2 Soli

Vl. II div. Solo *pp* Solo *pp* Sola *tr*

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

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

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

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (Cor. ingl.), Clarinet in B-flat (Cl. in Sib), Bassoon (Fg.), and Cor Anglais in F (Cor. in Fa). The percussion section includes Timpani (Timp.) and Percussion (Pft.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

The score begins with a tempo change to **Più mosso** (♩ = 152). The woodwinds and strings play a melodic line with various ornaments (trills, tremolos) and dynamic markings such as *f*, *cresc.*, and *mf*. The percussion provides a rhythmic accompaniment with *p* and *cresc.* markings. The strings play a complex accompaniment with *f*, *ff*, and *cresc.* markings.

At the bottom of the page, there is a section for the strings with the tempo **Più mosso** (♩ = 152) and the instruction **Tutti**. This section includes a *sempre simile* marking and a downward-pointing arrow. The string parts are marked with *f*, *ff*, and *cresc.* markings.

doch die Strolche springen hervor, erfassen den Jüngling und werfen ihn hinaus.
à la fin, les vagabonds sortent de leur cachette, empoignent le «puceau» et le flanquent dehors.
but the tramps jump out, seize the youth and throw him out.

29 Vivace (♩. = 132-120)

29 Vivace (♩. = 132-120)

Ott. *f*

Fl. *f*

Ob. *f*

Cor. ingl. *f*

Cl. in Mib *f*

Cl. in Sib *f*

Fg. *f*

Cfg. *f*

Cor. in Fa *f*

Trb. in Do *f*

Trbn. *f*

Tb. *f*

Tamb. picc. *f*

Cin. *f*

Cassa gr. *f*

Vl. I div. *f*

Vl. II div. *f*

Vla. *f*

Vlc. *f*

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

30

muta in Fl. III

muta in Ob. III

Ott.

Fl.

Ob.

Cor. ingl.

Cl. in Mib

Cl. in Sib

Fg.

Cfg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

Tamb. picc.

30

Vi. I div.

Vi. II div.

Vla.

Vlc.



1. 2.

Fl.

1. 3.

Cl. in Sib

Fg.

p

pp

muta in Fg. III

Cfg.

p

pp

Tamb. picc.

p

Pfl.

mf

p

(3. Lockspiel / 3ème jeu de seduction / 3rd decoy game)

Sostenuto (♩ = 116)

Più sostenuto (♩ = 80)

Più mosso (♩ = 116)

1. *p*

Cl. in Sib

3. *p*

Fg.

molto

1. 2. *p*

2. 4. *p*

Cor. in Fa

Arpa

p

2 Soli *pp*

3

0

1

VI. I

sul ponticello

p

VIa.

sul ponticello

p

VIc.

p

31

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

Cl. in Sib

1. *molto* *mf*

3. *mf*

Fg.

1. *p*

2. *p*

Cor. in Fa

2. 4. *p*

Arpa

p

Pft.

p

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

31

pp

3

VI.I

Vla.

Vlc.

Meno mosso (♩ = 160)

Vivo (♩ = 138)

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

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

1. *p* *cresc.*

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

2. 4. *p* *cresc.*

2. *con sord.* *cresc.*

p

p *cresc.* *f*

Meno mosso (♩ = 160)

Vivo (♩ = 138)

2 Soli *p* *cresc.*

p cresc.

p cresc.

sul ponticello arco *p cresc.*

mf *mf* *mf*

Meno mosso 32 Agitato (♩ = 108)

Ob. 1.2. a 2 *f*

Cl. in B♭ 1. *f* *mp*

3. *f* *mp*

Fg. 1. *mf* *p*

2. *mf*

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

Arpa *ff* *p*

Pft. *ff* *p*

VI.I Meno mosso 32 Agitato (♩ = 108) (♩ = 96) 2 Soli *p*

Vla. *f*

Vlc. *f* *p*

Cb. *f* *p*

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

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

Detailed description of the musical score: The score is for a symphonic movement, likely from a 19th-century work. It features six staves: Flute (Fl.), Clarinet in Sib (Cl. in Sib), Horn in Fa (Cor. in Fa), Piano (Pft.), Viola (Vla.), and Violoncello (Vic.). The music is in 2/4 time and consists of two measures. The first measure is marked with a tempo change to 'accel.' and a dynamic of 'p'. The second measure is marked with 'allarg. al' and a dynamic of 'p'. The Flute part has two first endings (1. and 2.) and includes triplets and quintuplets. The Clarinet in Sib part has two first endings (1. and 3.) and includes a crescendo. The Horn in Fa part has a second ending (2. 4.) and is marked 'senza sord.' and 'p'. The Piano part has a first ending (1.) and includes a piano piano ('pp') dynamic and a crescendo. The Viola and Violoncello parts have a first ending (1.) and include a crescendo. The score is written in a standard musical notation with various articulations and dynamics.

1. 2. mf

Fl.

3. tr

Ob.

1. tr

2. f

Cl. in Mib

2. f

Cl. in Sib

1. f

3. f

Fg.

1.

2.

3. senza sord.

Cor in Fa

2. senza sord.

Arpa

1. f

2. f

3. f

4. p

Pft.

Vla.

Vlc.

Cb.

ff

ff

ff

ff

33

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

Cl. in Sib *dim.* *f*

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

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

Cor. in Fa *dim.* *p* *mf*

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

Pft. *f* *pp* *p* *mf*

3. *dim.* *pp* *mf*

2. *dim.* *pp* *mf*

1. senza sord. *pp* *mf*

5. *pp* *mf*

33 2 Soli

VI.I *mf*

Vla. *dim.* *mf*

Vlc. *dim.* *mf*

Cb. *dim.* *mf*

a tempo (♩ = 132)

Fl. 1. *mf*

Cl. in Mi♭ 2. *mf*

Cl. in Si♭ 1. *mf* 3. *p*

Fg. 1. *p*

Cor. in Fa 3. *p*

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

Pft. *gliss.* *cresc.*

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

Vla. *cresc.*

Vic. *cresc.*

Cb. *cresc.* *non div.*

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

34 Agitato (tempo giusto) (♩ = 112)

Ott.

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

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

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

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

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

Fg. 3. *poco sf* *p* *poco sf* *p* *poco sf* *p* *poco sf* *p* *sf* (sempre simile) *sf*

Trbn. 1.2.3. *p*

Tb. *p*

Timp. *pp subito*

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

34 Agitato (tempo giusto) (♩ = 112)

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

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

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

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

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

Ott.
Fl.
Ob.
Cl. in Mib
Cl. in Sib
Fg.
Cor. in Fa
Trbn.
Tb.
Timp.
Pft.
VI. I div.
VI. II
Vla.
Vlc.
Cb.

35

sf
tr
poco mf
p
sul II
sul III

poco allarg.

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

F1. *ff*

Ob. *cresc.*

Cl. in Mib 2. *ff*

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

Fg. *cresc.* a 2 *mf*

Cor. in Fa 3. *p*

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

Trb. in Do *mf cresc.*

Trbn. *mf cresc.*

Tb. *mf*

Timp. *tr* *p* *mf*

VI.I *pp* *p*

VI.II *pp* *p*

Vla. *pp* *p*

Vlc. *pp* *p*

poco allarg.

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

36 Maestoso (♩ = 76-66)

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

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

Ob. 1. *ff* *p* *ff* *p* *ff* *p*

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

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

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

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

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

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

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

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

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

Cin. *ff*

Cassa gr. *mf*

Maestoso (♩ = 76-66)

36 non div. senza sord.

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

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

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

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

Ott.

Fl.

Ob.

Cl. in Mib

Cl. in Sib

Fg.

This page contains the woodwind section of a musical score. It includes staves for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Mib), Clarinet in B-flat (Cl. in Sib), and Bassoon (Fg.). The woodwinds play a melodic line starting with a forte (ff) dynamic and transitioning to mezzo-forte (mf) later in the passage. The score includes various articulations such as slurs, accents, and breath marks. The Flute part has two first endings (1. and 2. a 2.) and a grace note (g). The Bassoon part also has two first endings (1.2. a 2.) and triplet markings (3).

Trb. in Do

Trbn.

Cin.

V.I. div.

V.III div.

Vla.

Vlc.

This page contains the brass and string sections of the musical score. It includes staves for Trumpets (Trb. in Do), Trombones (Trbn.), Cymbals (Cin.), Violins (V.I. div.), Violins (V.III div.), Viola (Vla.), and Violoncello (Vlc.). The brass parts play chords with accents and a dynamic of poco sf. The Cymbals part has a dynamic of pp. The strings play a sustained accompaniment with dynamics ranging from ff to p. The Viola and Violoncello parts include trills (tr) and a dynamic of p.

allargando - al

Ott. *ff* *mf*

Fl. *ff* *mf*

Ob. *ff* *mf*

Cl. in Sib *ff* *mf*

Cl. in Sib *ff* *mf*

Fg. *ff* *mf*

3. muta in Cfg.

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

Trb. in Do *ff*

Trbn. *ff*

Tb. *ff*

Cin. *poco sf* *pp*

allargando - al

VLI div. *ff* *p*

VLI div. *ff* *p*

Vla. *ff* *p*

Vlc. *ff* *p*

$\text{♩} = 66$

Ott. II muta Fl. gr.

Fl.

Ob. 3. muta in Cor. ingl.

Cl. in Mib 2. muta in La

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

Fg.

Cfg.

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

Trb. in Do

Trbn.

Tb.

Timp.

Tamb. picc. p f pp poco sf

Cin. col legno a 2 poco sf

Cassa gr. f p

$\text{♩} = 66$

VI. I

VI. II

Vla.

Vlc.



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

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

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

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

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

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

(Fermata lunga) **38** tout de même, de s'approcher
 p
 p
 pp

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

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

Fl. 1. 3

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

Fg. *pp*

Cor. in Fa 1. 2.

Vlc. (*pizz.vibr.*) *pp*

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

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

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

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

Ob. 1. 3 *p* *mf* *f*

Cl. in La *f*

Fg. *f*

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

Fl. 1. 3 *pp*

Cl. in La 3. *p* 1. 2. *ppp*

Fg. *pp*

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

Vlc. *ppp* *due soli*

Cb. *ppp* *due soli*

muta in Cl. basso in Sib

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

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

111

41 **Vivo** $\text{♩} = 92$

lunga *lunga*

Meno vivo $\text{♩} = 72$

Fl. 1. *p* *mf* *cresc.* 5

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

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

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

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

Arpa *p* *gliss.* 11

Pft.

41 **Vivo** $\text{♩} = 92$

pizz. *p* *mf*

Meno vivo $\text{♩} = 72$

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

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

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

Vl. II *pizz.* *p* *mf*

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

Vlc. **Tutti** *pizz.* *p* *mf*

Più vivo ♩ = 200 poco rit.

Woodwinds:
 Ott. *p*
 Fl. 1. *p*
 Ob. *f*
 Cor. ingl. *f*
 Cl. in La *f*
 Cl. in Sib *f*

Other Instruments:
 Trb. in Do 1. *p*
 Tamb. picc. $\frac{3}{4}$
 Arpa

Strings:
 Tutti senza sord. *ff*
 Solo *p* sul pont.

42 **Meno vivo** ♩ = 144-132

Fl. 1. *f* *p*

Fl. 2. *f* *p*

Cl. in La 1. 3 *p* *f* *mf* *p*

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

Trb. in Do 1.

Pft. *p* *sf* *p*

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

Vl. I arco *p* *pp*

Vl. II arco *p* *pp*

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

Vlc. (Solo) *p* *pp*

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

The musical score is arranged in a standard orchestral format. The woodwind section (Fl., Ob., Cl. in La) and strings (Vi. I, Vi. II, Vla. div., Vlc.) are on the left, while the brass (Cor. in Fa) and piano (Pft.) are on the right. The score spans three measures. The first measure shows the woodwinds and strings entering with various dynamics. The second measure features a 'rallent.' instruction and a 'rubato' marking for the Oboe. The third measure continues the 'rallent.' and includes a 'con sord.' instruction for the Cor in Fa. The piano part has a 'sf' dynamic. The strings have a 'p' dynamic. The woodwinds have various dynamics including 'f', 'p', 'mp', 'pp', and 'fpp'. The Cor in Fa has a 'dim.' dynamic. The Violins have a 'p' dynamic. The Viola has a 'p' dynamic. The Viola has a 'p' dynamic. The Viola has a 'p' dynamic.

Lento (♩ = 76)

43

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

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

Lento (♩ = 76)

43

4 Soli senza sord.

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

wild-erotischen Tanz.) Der Mandarin blickt das Mädchen während des ganzen Tanzes unverwandt und mit starrem Blicke an, in wel-
d'offrande érotique.) Sans répit, le regard toujours fixe, le mandarin contemple toute la danse et c'est à peine si l'on voit
dance.) Throughout the whole dance the Mandarin regards the girl with a fixed impassive stare in which his incipient passion is hard-

ritardando - - - - - molto

Ott.

Fl.

Ob.

Cor. ingl.

Cl. in La

Cl. basso in Sib

Trb. in Do

Trbn.

Trgl.

Cin.

Cassa gr.

Cel.

Arpa

Pft.

VI. I div.

VI. II div.

Vla.

Vlc.

1. con sord.

3. Δ Δ Δ

p *pp*

f *ppp*

p *ppp*

p *ppp*

p *ppp*

p *ppp*

p *ppp*

f *ppp*

ppp *pp*

ppp *pp*

ppp *pp*

f *p port.*

pp *mf* *ppp*

ppp *mf* *ppp*

ppp *mf* *ppp*

f *p port.*

ritardando - - - - - molto

4 Soli senza sord.

(con sord.)

sul ponticello

pp sul ponticello

div. senza sord.

ppp *mf* *ppp*

ppp *mf* *ppp*

ppp *mf* *ppp*

f *p port.*

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

44 a tempo (♩ = 76) ritard. - molto -

Fl. *pp*

Ob. *p* *pp*

Cl. in La *p*

Arpa *pp* *ppp*

44 a tempo (♩ = 76) ritard. - molto -

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

Vla. *pp* *ppp*
in modo ordinario

Vic. *p* *pp*
pizz.

Cb. *p* *pp*
pizz.

(Tutti)

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

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

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

Timp. *pp*

Trgl. *p*

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

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

Vi. II *pp* *pp*
div. con sord.

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

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

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

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

Ott.

Fl. 1. *sf* *dim.*

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

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

Timp.

Trgl.

Cel. *p* 6

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

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

VI. II *mf espr.*

Vla. senza sord. *mf espr.*

Vlc. senza sord. *mf espr.*

Cb. 0

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

Fl. *p* 6 5

Cor. ingl. *f*

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

Fg. *f* 1. 2. 3 3

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

Cel. 7

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

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

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

Vla. *cresc.* *f* 3 3

Vlc. *cresc.* *f* 3 3

46 a tempo (♩ = 69)

poco accel. - - - al

Ob. 1. *f* 3 3 3

Ob. 2. *f* 3 3 3

Cor. ingl. *f* 3 3 3

Cl. in La

Fg.

Cor. in Fa

Trb. in Do *con sord.* *sf* > *p* *dim.* *mf espr.* *pp*

Trbn. *con sord.* *sf* > *p* *dim.* *pp*

Cin. ♩ a 2

46 a tempo (♩ = 69)

poco accel. - - - al

VI. I div. *mf* *f*

VI. II *mf* *f*

Vla. *mf* *f*

Vlc. *f*

f espr.

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

Ob. *dim.* *p*

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

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

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

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

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

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

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

Vlc. *dim.* *p*

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

Fl. *pp* *pp* *f*

Ob. *p* *pp* *f*

Cor. ingl. *pp* *f*

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

Cor. in Fa 1. *mf*

Timp. *pp* *p*

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

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

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

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

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

Vlc. *pp* *pp* *f subito*

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

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

(♩ = 72-76)

48

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

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

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

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

Cl. basso in Sib *pp*

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

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

Trgl. *pp*

Arpa *ppp*

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

(♩ = 72-76)

48

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

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

Vlc. *f* *p*

Cb. *f* *p*

poco a poco accelerando al - - - - -

Fl. *tr*

Ob. 1. 2.

Cl. in La

Cl. basso in Sib

Trgl.

Arpa *simile*

VI.I

VI.II *div. pizz. p*

Vla. *sempre sord. pizz. p*

Vlc. *sempre sord. pizz. p*

Cb. *pizz. p*

poco a poco accelerando al - - - - -

rallent. a tempo (♩ = 84)

♩ = 84

49

1. *tr♭* *tr* *tr♯*

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

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

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

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

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

Cl. in La *pp* *p*

Cl. basso in Sib *pp* *p*

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

2. *f* *pp*

Trgl. *f* *pp*

Arpa *p*

Pfte. *p*

♩ = 84

rallent. 49 a tempo (♩ = 84)

Vi. I *pp*

Vi. II *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

accel. - - - - - al

Ott. *p* *tr^{is}* *tr^{is}* *tr^{is}*

Fl. *p* *dim.* *dim.* *tr^{is}*

Cl. in La 1. *p* *tr^{is}* *tr^{is}* *tr^{is}*
2. *dim.* *dim.* *dim.*

Cor. in Fa *mf* *dim.*

Trgl. *mf* *tr^{is}* *tr^{is}* *tr^{is}*
dim. *dim.*

Cin. *a2* *pp*

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

Pfte. *sf* *p* *tr^{is}* *tr^{is}* *tr^{is}* *tr^{is}*

VI.I *4 Soli sul I* *p*

Allegretto (♩ = 96) 50

Ott. *p*

Fl. *ppp* *p*

Cl. in La

Cl. basso in Sib *mf*

Trgl. *pp*

Cel. *p*

Arpa *ppp*

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

Allegretto (♩ = 96) 50

2 Soli (senza sord.) *pp*

2 Soli con sord. *pp*

2 Soli con sord. *pp*

2 Soli con sord. *pp*

2 Soli con sord. *pp*

2 Soli con sord. *pp*

VI. I div. *pp*

VI. II div. *pp*

Ott.

Fl.

Cl. in La

Cl. basso in Sib

Trgl.

Cel.

Arpa

Pft.

2 Soli

2 Soli

2 Soli

2 Soli

Solo #2.

Solo

Solo #2.

Solo

Solo

VI. I div.

VI. II div.

Detailed description of the musical score for page 130: The score is for a symphony orchestra and piano. It features staves for Oboe (Ott.), Flute (Fl.), Clarinet in B-flat (Cl. in La), Bass Clarinet (Cl. basso in Sib), Trigon (Trgl.), Cello (Cel.), Harp (Arpa), Piano (Pft.), Violin I (VI. I div.), and Violin II (VI. II div.). The woodwinds and strings play sustained chords with some melodic movement. The piano part has a complex, rhythmic melody with many accidentals. The strings are marked with 'Soli' and 'Solo'.

Ott.

Fl.

Cl. in La

Cl. basso in Sib

Trgl.

Cel.

Arpa

Pft.

2 Soli

2 Soli

2 Soli

2 Soli

Solo

Solo

Solo

Solo

Vi. I div.

Vi. II div.

poco rallentando

Ott.

Fl.

Cl. in La

Cl. basso in Sib

Trgl.

Cel.

Arpa

Pftl.

poco rallentando

2 Soli

2 Soli

2 Soli

2 Soli

Solo

Solo

Solo

Solo

VI. I div.

VI. II div.

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

Ott. *pp dolce*

Fl. *ppp*
1. 2. a 2

Ob. *f*
con sord.

Trb. In Do *mp*
con sord.

Trgl. *pp*
tr

Cel. *pp*

Arpa *ppp*

Pft. *pp*

Detailed description: This page contains the musical score for measures 51-54. It features staves for Oboe (Ott.), Flute (Fl.), Clarinet (Ob.), Trumpet in D (Trb. In Do), Trombone (Trgl.), Cello (Cel.), Arpa (Arpa), and Piano (Pft.). The score includes various performance instructions such as dynamics (pp, ppp, mp, f), articulation (dolce, stacc. sempre), and playing techniques (con sord., sulla punta d'arco, sul ponticello). The tempo is marked 'a tempo' and 'molto accel.' with a metronome marking of 138. The key signature has one sharp (F#).

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

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

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

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

Detailed description: This page contains the musical score for measures 51-54 for the Violin and Viola sections. It includes staves for Violin I (VI. I), Violin II (VI. II), and Viola (Vla.). The score specifies playing techniques like 'senza sord.' and 'sulla punta d'arco' for the violins, and 'sul ponticello' for the viola. Dynamics are marked as 'sempre pp' and 'pp'. The tempo is 'a tempo' and 'molto accel.' with a metronome marking of 138. The key signature has one sharp (F#).

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

Ott.

Fl.

Ob. 1.2. a 2

Cl. in Mib

Cl. in La 1.3. a 2

Trb. in Do 1. 2. mp

Trgl.

Cel.

Arpa

Pft.

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

Vl. I div.

Vl. II div. sul II

Vla. div.

(♩ = ♩.)

52 (♩ = ♩.)

Ott. *p*

Fl. *f* 1.2 *f* 3

Ob. *ff* 3

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

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

Trb. in Do *f* *mf*

Trgl. *f* *p* *pp*

Tamb. picc. *p* *pp*

Cin. *pp* a 2 *ppp*

Cel. *f*

Pft. *ff* *mf*

(♩ = ♩.)

52 (♩ = ♩.)

Vl. I div. *f* *pp*

Vl. II div. *mf* *p*

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

53 $\text{♩} = \text{♩}$

Ott.

Fl.

Ob. 1. 2. a 2

Cl. in Mi \flat 2.

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

Fg.

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

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

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

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

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

Pft. *f* *ff*

53 *con sord.*

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

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

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

Vlc. *mf* *f* *ff*

Cb. *mf* *f* *ff*

poco allargando

Ott.

Fl.

Ob.

Cor. ingl.

Cl. in Mi \flat

Cl. in La

Fg.

Cor. in Fa

Trb. in Do

Trbn.

Timp.

Tamb. picc.

Arpa

poco allargando

VI. I

VI. II

Vla.

Vlc.

Cb.

- al - - - - - ♩ = 138 [54] a tempo (meno mosso) ♩. = 58

Ott. *p* *sf* *p* *sf*

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

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

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

Cl. in Mib *mf* *f* *mf* *f* *p* *mf*

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

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

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

Trb. in Do 1. 2. *mf* 4. con sord. *f*

Trbn. *gliss.* *gliss.*

Timp. *pp*

Trgl. *pp*

Tamb. picc. *pp*

Cin. *pp* *pp* *mf*

Arpa *pp* *pp* *mf*

- al - - - - - ♩ = 138 [54] a tempo (meno mosso) ♩. = 58

Vl. I *p* *p* *mf* *div.*

Vl. II *mf* *mf* *mf* *mf*

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

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

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

allarg. - - - a tempo (♩ = 160)

Ott. *ff*

Fl. *ff*

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

Cor. ingl. *ff*

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

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

Cl. basso in Sib *mf* *f*

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

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

Trb. in Do senza sord. *f*

Cin. *p*

allarg. - - - a tempo (♩ = 160)

Vl. I *ff* *f*

Vl. II *ff* *f*

Vla. *mf* *arco* *f*

Vlc. *mf* *arco* *f*

Cb. *mf* *arco* *f*

55

rallent. - - - al

Ott.

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

Fl.

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

Ob.

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

Cor. ingl.

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

Cl. in Mib

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

Cl. in La

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

Cl. basso in Sib

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

Fg.

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

Cor. in Fa

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

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

Trb. in Do

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

Trbn.

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

Cin.

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

55

rallent. - - - al

VI. I

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

VI. II

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

Vla.

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

Vlc.

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

Cb.

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

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

(♩ = 60)

56

Fl. *pp*

Ob.

Cor. ingl.

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

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

Cl. basso in Sib *pp*

Tam-tam *pp*

Arpa *ppp*

Pft. *ppp*

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

(♩ = 60)

56

VI. I *p* *cresc.*

VI. II *p* *cresc.*

Vla. *p* *cresc.*

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

Cb. *p* *cresc.*

Tempo di Valse (♩ = 200)

1. 2. a 2

Fl. *mf*

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

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

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

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

Fg. *f* *f* *f* *f* *f* *p*

Cor. in Fa 1. 3. *f*

Trb. in Do *f* *mf*

Trbn. 3. *mf*

Timp. *mf*

Arpa

Tempo di Valse (♩ = 200)

Vi. I *f*

Vi. II *f*

Vla. *f*

Vlc. *f*

Cb. *f*

sempre più agitato

57

Fl. 1. 2. a 2

Ob. *crpnc.* *f*

Cor. ingl. *crpnc.* *f*

Cl. in Mib 2. *f*

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

Fg. 1. 2. *f*

Cfg. *f*

Cor. in Fa 1. 3. *f*

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

Trbn. 3. *f*

Tba. *f*

Timp. *mf*

57

sempre più agitato

VI. I *più f* *sempre f*

VI. II *più f* *sempre f*

Vla. *sempre f*

Vlc. *sempre f*

Cb. *sempre f*

Ott. *a 2*

Fl. *a 2*

Ob. *1.* *2.*

Cl. in B \flat *2.*

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

Fg. *2.* *1. 2.*

Trb. in D *1. 2.* *più f* *p cresc.*

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

Timp. *f* *p cresc.*

VI. I *p cresc.*

VI. II *p cresc.*

Vla. *p cresc.*

Vlc. *p cresc.*

58 (♩ = 176) (♩ = 200) poco allarg.

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

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

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

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

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

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

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

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

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

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

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

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

58 (♩ = 176) (♩ = 200) poco allarg.

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

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

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

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

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



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

Allegro (♩ = 144)

59

Ott.
Fl.
Ob.
Cor. ingl.
Cl. in Mi_b
Cl. in La
Cor. in Fa
Trb. in Do
Trbn.
Cin.

Allegro (♩ = 144)

59

VI. I
VI. II
Vla.
Vlc.

Ott. *sfff*
 Fl. *sfff*
 Ob. *sfff*
 Cor. ingl. *sfff*
 Cl. in Mib *sff*
 Cl. in La *sff*
 Cor. in Fa *sfff*
 Trb. in Do *sfff*
 Trbn. *p* *gliss.* *f* *p* *gliss.*
 Vl. I
 Vl. II
 Vla.
 Vlc.

Musical score for W. Ph.V. 304, page 159. The score is for a full orchestra and includes parts for Oboe, Flute, Clarinet in B-flat, Clarinet in A, Cor Anglais, Cor in F, Trumpet in D, Trombone, Violin I, Violin II, Viola, and Violoncello. The music is in 2/4 time and features complex rhythmic patterns and dynamics.

Doch das Mädchen erschauert vor seiner Umarmung,
Cependant la fille est horrifiée de son étreinte, elle cherche à se dégager.
But the girl shudders at his embrace,
Piu Allegro (stretto) (♩ = 104)

musica

Ott. *muta in Fl. III*

Fl. *fff*

Ob. *fff*

Cor. ingl. *fff*

Cl. in MiB *fff*

Cl. in La *fff*

Cor. in Fa *fff*

Trb. in Do

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

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

Vi. I *div.* *f*

Vi. II *div.* *f*

Vla.

Vlc.

Piu Allegro (stretto) (♩ = 104)



più vivo (♩ = 114)

Fl. 1. 2.

Cl. in La 1. 2. 3.

Trbn. 1. 2.

Cin. *tr*

1. con sord. \flat

VI. I

VI. II

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

60

Fl. 1. 2.

Cl. in La 1. 2. 3.

Trbn. 1.

Cin. *tr*

VI. I

VI. II

60

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

System 163:

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

System 165:

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

61

Fl.

Cl. in Mi

Cl. in La

Trb. in Do

Trbn.

Cin.

VI.I

VI.II

p cresc.

1.

2.

3.

61

Detailed description: This page of a musical score covers measures 60 and 61. The score is for a woodwind and string ensemble. The woodwinds include Flute (Fl.), Clarinet in Mi (Cl. in Mi), and Clarinet in La (Cl. in La). The brass section includes Trumpet in Do (Trb. in Do) and Trombone (Trbn.). The percussion part features a Cymbal (Cin.). The strings consist of Violin I (VI.I) and Violin II (VI.II). The key signature has one sharp (F#) and the time signature is 3/4. Measure 60 shows the woodwinds and strings playing a complex rhythmic pattern. Measure 61 begins with a dynamic marking of *p cresc.* and features triplet figures in the woodwinds and strings. The Cymbal part shows a transition from a 3/4 time signature to a 4/4 time signature. The score is marked with first, second, and third endings for several parts.

accelerando

Fl.

Cl. in Mib

Cl. in La

Trb. in Do

Trbn.

Cin.

VI. I

VI. II

1. con sord.

f

tr

cresc.

accelerando

accelerando

al (♩ = 132)

The musical score is arranged in systems. The first system includes Flute (Fl.), Clarinet in B-flat (Cl. in Mib), and Clarinet in La (Cl. in La). The second system includes Trumpet (Trb. in Do) and Trombone (Trbn.). The third system includes Cymbal (Cin.). The fourth system includes Violin I (VI.I) and Violin II (VI.II). The Flute and Clarinet parts feature complex rhythmic patterns with triplets and slurs. The Clarinet in La part includes first and second endings. The Trumpet and Trombone parts also feature first and second endings, with the Trombone part marked *f*. The Cymbal part has a tremolo effect. The Violin parts play sustained chords. The tempo marking *al* (♩ = 132) is present at the top and bottom of the page.

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

Sempre vivace ($\text{♩} = 132$) 62

1. *f* *p*

2. 4. a 2 *f*

2. 3. *f*
p con sord.

mf *p* *pp*

*) *p*

f *sempre f*

sempre f

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

pizz. *arco*

pizz. *f ruvido*

sempre f

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

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

Mandarins nach dem fortwährend flüchtenden Mädchen.

1.

Fg.

Cfg.

2. 4. a 2

Cor.
in Fa

2. 3.

Trbn.

Tb.

Tamb. gr.

Tam-tam

Cassa gr.

Arpa

Pft.

(sempre con Ped.)

Vla.

Vlc.

Cb.

The musical score is arranged in a system with multiple staves. The top section includes woodwinds (Fg., Cfg., Cor. in Fa, Trbn., Tb.), percussion (Tamb. gr., Tam-tam, Cassa gr.), and strings (Arpa, Pft., Vla., Vlc., Cb.). The woodwinds and strings play a rhythmic pattern of eighth notes. The percussion instruments provide a steady accompaniment. The strings play a more complex melodic line. The score is marked with '1.' at the beginning and '2. 4. a 2' and '2. 3.' for subsequent measures. A 'Ped.' marking is present under the piano part.

63

1.

Cl. in Sib

Fg.

Cf.g.

2. 4. a 2

Cor. in Fa

2. 3.

Trbn.

Tb.

Tamb. gr.

Tam-tam

Cassa gr.

Arpa

Pft.

63

Vla.

Vlc.

Cb.

1

Cl. in Sib

Fg.

Cfg.

Cor. in Fa

Trbn.

Tb.

Tamb. gr.

Tam-tam

Cassa gr.

Arpa

Pft.

Vla.

Vlc.

Cb.

1. -

12. a 2

2. 4. a 2

2. 3.

pp

f

f

Cl. in Sib
 Fg.
 Cfg.
 Cor. in Fa
 Trbn.
 Tb.
 Tamb. gr.
 Cassa gr.
 Arpa
 Pft.
 Vla.
 Vlc.
 Cb.

1.
 1.2. a 2
 2.4. a 2
 2.3
 8

64

Cor. ingl.

Cfg.

Cor. in Fa

Trbn.

Tb.

Tamb. gr.

Tam-tam

Cassa gr.

Arpa

Pft.

64 *ruvido*

VI. I

VI. II

Vla.

Vlc.

Cb.

poco a poco cresc. sin al 69

2. 4. a 2

2. 3.

f

ruvido

pizz.

Cor. ingl.

Cl. in Sib

Cfg.

Cor. in Fa

Trbn.

Tb.

Tamb. gr.

Tam-tam

Cassa gr.

Arpa

Pft.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

2. 4. a 2

2. 3.

1.

f

4

Detailed description: This is a page of a musical score for orchestra and strings, covering measures 1 through 3. The score is written in 2/2 time and features a variety of instruments. The woodwinds include English Horn, Clarinet in B-flat, Bassoon, and Cor Anglais. The brass section consists of Horns in F, Trumpets, and Trombones. Percussion includes Tambourine, Tam-tam, and Cassa gr. The keyboard section includes Arpa and Piano. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score shows a complex arrangement with multiple time signatures (2/2, 3/2, 2/4) and dynamic markings such as 'f' and '1.'. There are also performance instructions like '2. 4. a 2' and '2. 3.'.

1. 2. a 2

65

Ob.

Cor. ingl.

Cfg.

2. 4. a 2

Cor. in Fa

2. 3.

Trbn.

Tb.

Tamb. gr.

Tam-tam

Cassa gr.

Arpa

Pft.

65

VI. I sul IV

VI. II sul IV

Vla.

Vlc.

Cb.

Ob.

Fg.

Cfg.

Cor. in Fa

Trbn.

Tbn.

Tamb. gr.

Tam-tam

Cassa gr.

Arpa

Pft.

VI. I

VI. II

Vla.

Vlc.

Cb.

1.2.

1.

f

2. 4. a 2

gliss.

gliss.

p

3

3

sul IV

sul IV

66 1.2.3. a 3

Fl. *f*

Ob. *f*

Cor. ingl. *f*

Cl. in Mi \flat *f*

Cl. in Si \flat 1.3. *f* a 2

Fg. *f*

Cfg. *f*

Cor. in Fa 2. 4. a 2

Trbn. *gliss.*

Tb. *p*

Tamb. gr.

Tam-tam

Cassa gr.

Arpa

Pft.

66

VI. I *sul IV*

VI. II *sul IV*

Vla. *sul IV*

Vlc. *m^o arco*

Cb. *f^o arco*

Fl. *a 3*

Ob. *1.2. a 2*

Cor. ingl. *2.*

Cl. in Mib *2.*

Cl. in Sib *1.3. a 2*

Fg.

Cfg.

Cor. in Fa *2.4. a 2*

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

Tb.

Tamb.gr.

Tam-tam

Cassa gr.

Arpa

Pft.

Vl. I *cresc.*

Vla. *cresc.*

Vlc.

Cb.

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

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

Cor. ingl.

Cl. in Mib *2.*

Cl. in Sib *1.3. a 2*

Fg.

Cfg.

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

Trb. in Do *2.3. a 2*

Trbn. *2. senza sord.*

Tb. *3.*

Tamb. picc.

Tamb. gr.

Tam-tam

Cassa. gr.

Arpa

Pft.

67

Vi. I

Vi. II

Vla.

Vlc. *pizz.*

Cb. *ff* *pizz.*

1.2.
a2

Fl.

Ob.

Cor. ingl.

Cl. in Mi \flat

Cl. in Si \flat

Fg.

Cfg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

Timp.

cresc.

cresc.

cresc.

f cresc.

senza sord.

senza sord.

senza sord.

f cresc.

cresc.

f cresc.

p cresc.

Tamb. picc.

Tamb. gr.

Tam-tam

Cassa gr.

Arpa

Pft.

cresc.

cresc.

f cresc.

mf cresc.

ff

ff

con

col

VI. I div.

VI. II.

Vla.

Vlc.

Cb.

più f cresc.

più f cresc.

più f cresc.

arco più f cresc.

sempre f arco non div.

sempre ff

Ott. *ff*

Fl. *1.2 a 2*

Ob.

Cor. ingl.

Cl. in Mib *2.*

Cl. in Sib *1.3*

Fg.

Cfg.

Cor. in Fa *1.3*

Trb. in Do *2.4 a 2*

Trbn.

Tb.

Timp.

Tamb. picc.

Tamb. gr.

Tam-tam

Cassa gr.

Arpa

Pft.

con s

VI. I *unis.*

VI. II *unis.*

Vla.

Vlc.

Cb.

Marcatissimo (♩ = 120)

69

Ott.

Fl. 1. 2. a 2.

Ob. a 2.

Cor. ingl. muta in Ob. III

Cl. in Mib 2.

Cl. in Sib 1. 3. a 2.

Fg. bb

Cfg.

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

Trb. in Do 1. 2. a 2. 3. senza sord.

Trbn. ff sempre

Tb. ff sempre

Cin. col legno ff sempre

69 Marcatissimo (♩ = 120)

VI. I

VI. II

Vla.

Vcl.

Ott.
Fl.
Ob.
Cl. in $M\flat$
Cl. in $S\flat$
Fg.
Cf.g.
Cor. in Fa
Trb. in Do
Trbn.
Tb.
Cin.
VI. I
VI. II
Vla.
Vlc.

1.2.
ff
a 2

Detailed description: This page of a musical score, numbered 189, contains the staves for the woodwinds, brass, and strings. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet in B-flat (Cl. in $M\flat$), Clarinet in F (Cl. in $S\flat$), Bassoon (Fg.), and Contrabassoon (Cf.g.). The brass section includes Cor Anglais (Cor. in Fa), Trumpets in D (Trb. in Do), Trombones (Trbn.), and Tubas (Tb.). The string section includes Violins I and II (VI. I, VI. II), Violas (Vla.), and Cellos (Vlc.). The score is written in a key signature of two flats and a common time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more melodic line. The Oboe part has a first ending (1.) and a second ending (2.) marked with a double bar line and a repeat sign. The Clarinet in B-flat part has a fortissimo (*ff*) dynamic marking. The Cor Anglais part has a second ending (a 2) marked with a double bar line and a repeat sign. The strings play a steady eighth-note accompaniment.

70

Ott.

Fl.

Ob.

Cl. in Mib

Cl. in Sib

Fg.

Cfg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

Cin.

70

Vl. I

Vl. II

Vla.

Vlc.

Ott.

Fl.

Ob.

Cl. in Mib

Cl. in Sib

Fg.

Cfg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

Cin.

VI.I

VI.II

Vla.

Vlc.

The image shows a page of a musical score for orchestra, measures 1 through 3. The score is arranged in a system with multiple staves. The instruments listed on the left are: Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Mib), Clarinet in B-flat (Cl. in Sib), Bassoon (Fg.), Bassoon (Cfg.), Horn in F (Cor. in Fa), Trumpet in D (Trb. in Do), Trombone (Trbn.), Trombone (Tb.), Cymbal (Cin.), Violin I (VI.I), Violin II (VI.II), Viola (Vla.), and Violoncello (Vlc.). The music is written in a key signature of one flat (B-flat) and a common time signature (C). The first three measures are shown. The Oboe, Flute, and Clarinet parts have melodic lines with various ornaments and slurs. The Bassoon and Trombone parts have more rhythmic and harmonic accompaniment. The strings play a steady accompaniment. The page number 191 is in the top right corner.

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

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

Musical score for measures 71-76. The score includes parts for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Mib), Clarinet in Si-flat (Cl. in Sib), Bassoon (Fg.), Contrabassoon (Cf.g.), Horn in F (Cor. in Fa), Trumpet in D (Trb. in Do), Trombone (Trbn.), Tuba (Tb.), Piccolo (Tamb. picc.), Cymbal (Cin.), and Xylophone (Xyl.). The tempo is *Sempre vivace* with a quarter note equal to 132-138 beats. The score includes various dynamics such as *f*, *sf*, *fff*, and *mf*, as well as articulations like *gliss.* and *sempre simile*. A *(breve)* marking is present above measure 71.

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

Musical score for measures 71-76, featuring Violin I (VI.I), Violin II (VI.II), Viola (Via.), and Violoncello (Vlc.). The tempo is *Sempre vivace* with a quarter note equal to 132-138 beats. The score includes dynamics such as *f*, *sf*, and *mf*, and articulations like *gliss.* and *sempre simile*. A *(breve)* marking is present above measure 71.

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

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

Ott.
 Fl.
 Ob.
 Cl. in Mib
 Cl. in Sib
 Fg.
 Cor. in Fa
 Trbn. in Do
 Trbn.
 Tamb. picc.
 Cin.
 Xyl.
 Vl. I
 Vl. II
 Vla.
 Vlc.
 Cb.

1. 2.
 1. 2. a 2
 3.
 2.
 1. 3.
 1. 2. a 2
 1. 3. a 2
 2.
 1.
 gliss. gliss.
 gliss.
 f
 3
 3
 3
 unis.
 sul II - -
 unis.

W. Ph.V. 304

Ott. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

Cl. in Mib *cresc.*

Cl. in Sib *cresc.*

Fg. *cresc.*

Cor. in Fa *sempre marcatiss.* *cresc.* *2. 4. a 2*

Trb. in Do *sempre marcatiss.* *f marc.* *cresc.* *con sord.*

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

Tb. *gliss.* *f sempre marcatiss.* *cresc.*

Tamb. picc. *f sempre marcatiss.*

Cin. *f*

Xyl. *ff*

Vi. I *73* *in modo ord. non div.*

Vi. II *div.* *unis.*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

Ott.

Fl. 1.2. a 2

Ob. 1.2. 3

Cl. in Mib 2. 3

Cl. in Sib 1.3. a 2 3

Fg. 1.2. a 2 3

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

Trb. in Do 1.2. a 2 3

Trbn. 1. *gliss.* 2.3.

Tb.

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

Cin. 3/4 5/4 3/2

Xyl.

VI. I

VI. II *cresc.*

Vla. *cresc.*

Vlc.

Cb.

poco allargando

Ott.

Fl. 1.2. a 2

Ob. 1.2. a 2

Cl. in Mib 2.

Cl. in Sib 1.3. a 2

Fg. 1.2. a 2

Cfg.

Cor. in Fa 1.3.

Trb. in Do 2.4. a 2

Trbn. 1.2. a 2

Tb. 3. senza sord.

Trbn. 1. senza sord.

Tb. 2.3.

Tamb. picc. 2/2

Xyl.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

ff

poco allargando

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

74 a tempo (♩ = 132)

Ott.

Fl. Fl. II muta in Ott. II

Ob.

Cl. in Mib

Cl. in Sib

Fg.

Cfg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

Timp.

Tamb. picc.

Cin. col legno

Cassa gr.

Xyl.

74 a tempo (♩ = 132)

Vl. I

Vl. II

Vla.

Vlc.

Cb.

Ott.

Fl.

Ob.

Cl. in Mib

Cl. in Sib

Fg.

Cfg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

Timp.

Cin.

Cassa gr.

Xyl.

VI. I

VI. II

Vla.

Vlc.

Cb.

sempre simile

1. a 3

2. a 2

1.3. a 2

1.2. a 2

1.3. a 2

2.4. a 2

1.2. a 2

3.

E

E

Ballettschluß ab Seite 216

Continuation for the Ballet see on pag. 216

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

1.2. a 2 74 a

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

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

74 a

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

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

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

p cresc.
p cresc.
p cresc.
ff
poco cresc.

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

a 2
 1.
 a 3
 2.
 1.3. a 2
 a 2
 1.3.
 2.4. a 2
 1.2.
 3.
 gliss.
 gliss.
 gliss.
 mf
 p
 f
 ff
 tr

Ballett-Fortsetzung
Ballet, continuation

75

Ott.
Fl.
Ob.
Cl. in Mib
Cl. in Sib
Fg.
Cf. g.
Cor. in Fa
Trb. in Do
Trbn.
Tuba
Timp.
Tamb. picc.
Cin.
Cassa gr.
Xyl.
VI. I
VI. II
Vla.
Vlc.
Cb.

f
a 2
a 3
1. 3. a 2
1. 3. a 2
1. 3. a 2
2. 4. a 2
1. 2. a 2
3.
f
tr
fresc.
pp

f
75

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

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

Die Strolche springen hervor, erfassen
Les vagabonds sortent alors. S'emparez!
The tramps leap out, seize the Man-
Sempres vivo ♩ = 132-138

76

Score for woodwinds, brass, percussion, and strings. The score is divided into two systems. The first system includes:

- Ott.
- Fl.
- Ob.
- Cl. in Mib
- Cl. in Sib
- Fg.
- Cfg.
- Cor. in Fa
- Trb. in Do
- Trbn.
- Tuba
- Timp.
- Tamb. picc.
- Cin.
- Cassa gr.
- Xyl.

The second system includes:

- VI. I
- VI. II
- Vla.
- Vlc.
- Cb.

Key features of the score include:

- Rehearsal mark 76 at the beginning of the second system.
- Tempo: *Sempres vivo*, ♩ = 132-138.
- Dynamic markings: *p*, *mf*, *ff*, *f*, *non div.*
- Performance instructions: *1. 3. a 2*, *2. 4. a 2*, *1. 2. a 2*, *3.*, *2.*
- Rehearsal marks 6, 8, and 8 are present at the end of the first system and the beginning of the second system.

77

Ott.

Fl.

Ob.

Cor. ingl.

Cl. in Sib

Cl. in Sib

Fg.

Cfg.

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

1.3. a 2

2. 4. a 2

1. senza sord.

Tuba

Cin.

Detailed description: This section covers measures 77 to 80 for the brass instruments. It includes parts for Cor Anglais in F (Cor. in Fa), Trumpet in D (Trb. in Do), Tuba, and Cymbal (Cin.). The Cor. in Fa part has first and second endings marked '1.3. a 2' and '2. 4. a 2'. The Trb. in Do part is marked 'senza sord.'. The Cin. part has a dynamic marking of *mf* and includes a first ending marked 'a 2'.

77

Vi. I

Vi. II

Vla.

Vlc.

Cb.

Detailed description: This section covers measures 77 to 80 for the string instruments. It includes parts for Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vlc.), and Contrabasso (Cb.). The Viola part is marked 'non div.'. The Cb. part has a dynamic marking of *f*. The music is in 3/8 time and features a consistent rhythmic pattern across all parts.

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

78 **Maestoso**
♩ = 100-104

Ott. *muta in Fl. II*

Fl. 1.

Ob.

Cor. ingl.

Cl. in Mib 2.

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

Fg.

Cfg.

Cor. in Fa 1.3. a 2

Trb. in Do 2.4. a 2

Trbn. 1. 2.

Tuba 3. *ff*

Timp. *ff*

Cassa gr. *f*

78 **Maestoso**
♩ = 100-104

VI. I *div.*

VI. II *unis.*

Vla.

Vic.

Cb.

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

accel. molto

The musical score is arranged in systems. The top system contains Flute (Fg.), Clarinet (Cf.), Cor in F (Cor. in Fa), Trumpet in D (Trb. in Do), Trombone (Trbn.), and Tuba (Tb.). The middle system contains Timpani (Timp.), Cassa gr., and Tam-tam. The bottom system contains Piano (Pft.), Violin (Vic.), and Cello (Cb.). The score includes various dynamics such as *ff*, *sf*, *mf*, *p*, and *cresc.*. There are also tempo markings like *a 2* and *accel. molto*. The score includes a section marked '1.3.' and '2.4. a 2'.

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

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

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

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

Ott.

Fl. 1.2. a 2

Ob. a 2

Cor. ingl. ff

Cl. in Mib 2. ff

Cl. in La 1. ff

Cl. basso in La 3. ff

Fg. a 2 ff

Cfg. ff

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

Trb. in Do 1. ff

Trbn. a 3 ff

Tb. ff

Timp. ff

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

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

Pft. ff

Org. mf

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

Vi. II ff

Vla. ff cresc.

Vlc. ff

Cb. ff

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

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

Cor. ingl. *mf* 6

Cl. in Mib *mf* 6

Cl. in La *mf* 1. 6

Cl. basso in La *mf* 3. 6

Fg. *mf* 6

Cfg. *mf* 6

Cor. in Fa *ff* 1. 3.

Trb. *ff* 2. 3. a 2.

Trbn. *ff*

Tb. Ten. *ff*

Tb. *ff*

Timp. *tr*

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

Tam-tam

Pft. *mf*

Org. *mf*

Vl. I *ff*

Vl. II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

Fl. 1.2. a 2

Ob.

Cor. ingl.

Cl. in Mib

Cl. in La

Cl. basso in La

Fg. a 2

Cfg.

Cor. in Fa III. Vent. gliss.

Trb. in Do

Trbn. 2.3. a 2

Tb. Ten.

Tb.

Timp.

Cin. c.l. *mf*

Cassa gr. *p cresc.*

Tam-tam

Pft.

Org. *f*

Vi. I

Vi. II

Vla.

Vcl.

Cb.

This page contains a detailed musical score for a symphony orchestra. The instruments listed on the left are:

- Fl. (Flute)
- Ob. (Oboe)
- Cor. ingl. (English Horn)
- Cl. in Mib (Clarinet in B-flat)
- Cl. in La (Clarinet in A)
- Cl. basso in La (Bass Clarinet in A)
- Fg. (Fagotto / Bassoon)
- Cfg. (Corno Fagotto / Bassoon)
- Cor. in Fa (Horn in F)
- Trb. in Do (Trumpet in D)
- Trbn. (Trombone)
- Tb. Ten. (Tenor Trombone)
- Tb. (Trombone)
- Timp. (Timpani)
- Cin. (Cymbali / Cymbals)
- Cassa gr. (Grande Cassa / Bass Drum)
- Tam-tam
- Pft. (Percussion / Percussion)
- Org. (Organo / Organ)
- Vi. I (Violini I)
- Vi. II (Violini II)
- Vla. (Viola)
- Vic. (Violoncello / Cello)
- Cb. (Contrabbasso / Double Bass)

The score is written in 2/4 time and features various musical notations such as dynamics (e.g., *ff*, *f*), articulation (e.g., accents), and performance instructions (e.g., *Distacco*, *I+III vent.*). The woodwind and string parts are particularly detailed with fingerings and breath marks.

Man wartet eine Weile
Quelques instants après
They wait a while

Più sostenuto ♩ = 88

81

Ott. *sf dim.*

Fl. *sf dim.*

Ob. *sf dim.*

Cor. ingl. *sf dim.*

Cl. in Mi \flat *sf dim.*

Cl. in La *sf dim.*

Cl. basso in La *sf dim.*

Fg. *sf dim.*

Cfg.

Cor. in Fa *sf dim.*

Trb. in Do *con sord.* *sf dim.*

Trbn. *sf dim.*

Tb. Ten. *con sord.* *muta in Cor. II/IV*

Tb.

Timp.

Tamb. picc. *mf*

Cin. *pp*

Cassa gr. *pp*

Tam-tam *pp*

Pft.

Org. *sim.*

VI. I *poco f*

VI. II *poco f*

Vla. *poco f*

Vlc. *poco f*

Cb. *poco f*

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

„Nun muß er erstickt sein!“

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

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

82 *allargando, quasi a tempo* ♩ = 88

83 *rallentando*

Musical score for orchestra and strings, measures 82-83. The score includes parts for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. ingl.), Clarinet in B-flat (Cl. in Mib), Clarinet in A (Cl. in La), Bass Clarinet (Cl. basso in La), Bassoon (Fg.), Horn in F (Cor. in Fa), Trumpet (Trb. in Do), Trombone (Trbn.), Snare Drum (Timp.), Piccolo (Tamb. picc.), Cymbal (Cassa gr.), Tam-tam, Percussion (Pft.), Violin I (VI. I), Viola (Vla.), Violoncello (Vic.), and Contrabass (Cb.).

Measure 82 is marked *allargando, quasi a tempo* with a tempo of ♩ = 88. Measure 83 is marked *rallentando*. The score includes various dynamics such as *sf*, *p*, *pp*, *dim.*, *con sord.*, and *pizz.*. There are also performance instructions like *1. con sord.*, *2. con sord.*, and *muta in Cl. in La*.

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

84 Adagio $\text{♩} = 40$

Musical score for woodwinds and strings. The score is for measures 84-86. The tempo is Adagio with a metronome marking of quarter note = 40. The woodwinds include Oboe (Ott.), Flute (Fl.), Clarinet in La (Cl. in La), Bassoon (Fg.), Trumpet (Trgl.), and Trombone (Cel.). The strings include Piano (Pft.). The score features various articulations such as accents, slurs, and dynamic markings like *p* and *pp*. There are also performance instructions like *1. 2. ::* and *3* (triplets). The key signature has one sharp (F#) and the time signature is 3/4.

84 Adagio $\text{♩} = 40$

Musical score for strings. The score is for measures 84-86. The tempo is Adagio with a metronome marking of quarter note = 40. The string parts include Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score includes performance instructions such as *con sord.* (con sordina), *pizz.* (pizzicato), *Solo con sord.*, *Solo div. con sord.*, *Solo*, *Solo arco*, and *Solo sul III*. Dynamic markings include *pp* and *f*. There are also performance instructions like *3* (triplets) and *(pizz.)*. The key signature has one sharp (F#) and the time signature is 3/4.

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

85

Ott. *pp*

Fl. *pp*

Ob. *p* *pp*

Cor. ingl. *p*

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

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

Fg. 2. *p* *pp*

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

Trb. in Do *ppp* *con sord.*

Timp. *pp*

Tam-tam *ppp*

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

Cel. *p*

Pft. *pp*

Vl. I 4 Soli div. *ppp* *sul II arco* 85 *sull II* *p* *due soli* *pizz.* *gli altri* *arco*

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

Vl. II Tutti div. in 3 *pizz.* *arco* *pp* *arco*

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

Vlc. Tutti sul I *f espr.* 4 Soli (port.) *mf* 2 Soli *espr.*

Cb. Solo *pp* Solo arco *pp*

Ott. *pp*

Fl. *p* *pp*

Ob. *p* *pp*

Cor. ingl. *p* *pp*

Cl. in La *p* *pp*

Cl. basso in La *p* *pp*

Fg. *p* *pp*

Cor. in Fa *p*

Cassa gr. *trp.* *pp*

Arpa *f*

Cel. *p*

Pft. *p*

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

Vi. II *mf* *pp*

Vla. *mf* *pp*

Vlc. *mf* *pp*

Cb. *mf* *pp*

Tutti pizz. arco *f* *pp*

arco sul ponticello *dim.*

pizz. arco sul ponticello *pp*

arco sul ponticello *pp*

arco sul ponticello *pp*

unis. arco sul ponticello *pp*

pizz. arco sul ponticello *pp*

unis. pizz. arco sul ponticello *pp*

*) d senkt um einen Viertelton / quarter tone lower

pochissimo rit.

Ott. *p* *pp* 5

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

Ob. 1. *pp* 3 3 3

Cor. ingl. *pp* 5 3

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

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

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

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

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

Arpa *pp* *gliss.* 9 5 5

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

pochissimo rit.

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

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

Vla. *pp*

Vlc. 1. Solo *f* *p*

86 a tempo Più mosso ♩ = 50

Ott. *pp*

Fl. *pp* *f* *f*

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

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

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

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

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

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

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

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

Timp. *pp*

Trgl. *pp*

Cin. *ppp* a 2 a 2

Tam-tam *ppp gliss.*

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

Pft. *p*

86 a tempo Più mosso ♩ = 50

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

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

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

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

Cb. *mf* *p* *pp* *sul tasto*

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

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

Allegro molto

$\text{♩} = 132$

Cor. ingl.

Cl. basso
in La

Fg.

Cfg.

Timp.

Cassa gr.

Pft.

f *sempre f* *mf* *f*

col 8

Allegro molto

$\text{♩} = 132$

VI. I

VI. II

Vla.

Vlc.

Cb.

senza sord.

unis. senza sord.

Tutti senza sord. arco

unis. arco

f *sempre f* *f* *sempre f* *f* *sempre f*

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

88 $\text{♩} = 116$

Ob.

Cor. ingl.

Cl. in La

Cl. basso in La

Fg.

Cfg.

Trb. in Do

Timp.

Pft.

col 8

VI. I

VI. II

Vla.

Vlc.

Cb.

1. senza sord.
f marcato

senza sord.
unis. arco

88 $\text{♩} = 116$

div.

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

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. ingl.), Clarinet in B-flat (Cl. in Mib), Clarinet in La (Cl. in La), and Bassoon (Fg.). The brass section includes Cor Anglais in F (Cor. in Fa), Trumpet in D (Trb. in Do), Trombone (Trbn.), and Tuba (Tb.). The percussion section includes Timp. and Cassa gr. The keyboard section includes Pft. The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Contrabasso (Cb.). The score features various musical notations such as dynamics (f, ff, senza sord.), articulation (accents), and performance instructions (e.g., 'muta in Clar. La').

89 Vivacissimo (♩. = 132)

Ob. *f* *cresc.* 1.2. *f*

Cl. in Mi \flat *f* *cresc.* 1.3. a 2. *f*

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

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

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

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

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

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

Tb. *mf* *cresc.*

Timp.

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

Pft. *ff*

89 Vivacissimo (♩. = 132)

Vl. I

Vl. II

Vla.

Vlc.

Cb.

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

90 One of the tramps produces a rusty old sword,

Fl. *a 3*

Ob. *a 2*

Cor. ingl. *ff*

Cl. in Mib *ff*

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

Fg. *ff*

Cfg. *ff*

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

Trb. in Do *ff*

Trbn. *ff*

Tb. *ff*

Timp. *ff*

Cassa gr. *ff* *p* *f*

Arpa *ff* *gliss.*

Pft. *ff* *gliss.* *ff*

90

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

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

stringendo

Fl.

Ob.

Cor. ingl.

Cl. in Mib

Cl. in La

Fg.

Cfg.

Cor. in Fa

Trb. in Do

Trbn.

Tb.

Timp.

Cassa gr.

Arpa

Pft.

VI. I

VI. II

Vla.

Vlc.

Cb.

91 Ritenuto (subito) ♩ = 96

accel.

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

Ob. *ff*

Cor. ingl. *ff*

Cl. in Mib *sf*

Cl. in La *1. sf*

Fg. *1. 2. a 2 ff*

Trb. in Do *con sord. ff*

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

Cin. *col legno f p*

Xyl.

Pft. *col legno **

91 Ritenuto (subito) ♩ = 96

accel.

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

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

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

Vlc. *ff* *div. a 3*

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

Vivo ♩ = 72

Fl. 1. 2. a 2 *ff*

Ob. *f*

Cor. ingl. *f*

Cl. in Mib 2. *f*

Cl. in La 1. *f*

Cl. basso in La 3. *mf*

Fg. 1. 2. a 2 *f*

Cor. in Fa 1. *mf*

Trb. in Do 1. 2. *f*

Trbn. 1. con sord. *p*

3. con sord. *p*

Timp.

Tamb. picc. *p*

Xyl. *p*

Arpa *f* *près de la table*

Pft. *f*

Vivo ♩ = 72

Vi. I *sf*

Vi. II *sf* *div. pizz.*

Vla. *sf*

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

Cb. *f* *pizz.*

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

allargando

92

Meno mosso ♩ = 60

Ott.

Fl.

Ob.

Cor. ingl.

Cl. in Mib

Cl. in La

Cl. basso in La

Fg.

Cor. in Fa

Trb. in Do

Trbn.

Timp.

Tamb. picc.

Cin.

Xyl.

Arpa

Pft.

allargando

92

Meno mosso ♩ = 60

Vi.

Vi.

Vla.

Vlc.

Cb.

muta in Flauto III 93

Ott.

Fl.

Ob.

Cor. ingl.

Cl. in Mib

Cl. in La

Cl. basso in La

Fg.

Cor. in Fa

Trb. in Do

Tamb. picc.

Arpa

Pft.

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

93

VI. I

VI. II

Vla.

Vlc.

Cb.

(pizz.)

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

♩ = 110 *Lento* *♩ = 100*

Cor. ingl. *dim.*

Cl. inLa

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

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

Cfg. *2. 3.* *ppp*

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

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

Timp. *tr* *pp* *ppp*

Tam-tam *ppp*

Arpa *pp*

Pft. *p*

♩ = 110 *Lento* *♩ = 100*

Vlc. *pp*

Cb. *non div.* *arco*

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

Main soudain il se redresse et se précipite sur la fille.

Suddenly he draws himself up and leaps at the girl.

accelerando - - - - - molto

Fl.

Ob.

Cor. ingl.

Cl. in La

Cl. basso in La

Fg.

Cfg. muta in Fg. II, III

Timp.

Pft.

Vic.

Cb.

accelerando - - - - - molto

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

94 Agitato molto ♩ = 96

Fl. *fp* 3 *p* 3

Ob. *f* 10 *f* 10

Cor. ingl. *f* 10

Cl. inMib 2. *p*

Cl. inLa 1. *fp*

Fg. 1. *f*

Cor. inFa 1. *mf*

Trb. inDo 1. *con sord.*

Arpa *f* *p*

Pft. *p* 6

94 Agitato molto ♩ = 96

VI. I *p*

VI. II *p*

rallentando

Fl. *non cresc.*

Ob. *non cresc.* *muto in Ott.*

Cor. ingl.

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

Cl. in La *sf* *non cresc.*

Cl. basso in La *sf* *non cresc.*

Fg. *sf* *non cresc.*

Cor. in Fa *sf* *non cresc.*

Trb. in Do *sf* *non cresc.*

Trbn. *sf* *non cresc.* *2. senza sord.* *mf*

Arpa *sf* *non cresc.*

Pft. *sf* *non cresc.*

VI. I *sf* *non cresc.*

VI. II *sf* *non cresc.*

Vla. *sf* *non cresc.*

Vlc. *p*

Der festgehaltene Mandarin schaut sehnsüchtig nach dem Mädchen.

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

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

Lento

molto

♩ = 70

1. *p*

2. *pp*

Fl. *pp*

Cl. in Mib *pp*

Cl. in La *pp*

Cor. in Fa *p*

Trbn. *p* *1. con sord.* *pp* *gliss.* *gliss.*

Cel. *pp*

Arpa *pp*

Pft. *pp*

molto

Lento

♩ = 70

VI.I div. *p*

VI.II div. *p*

Vlc. *pizz.* *p*

Cb. *pizz.* *p*

ritard. - - - - -

1. 2.

Fl.

ppp

2.

Cl. in Mi \flat

1. \flat

Cl. in La

ppp

1.

Cor. in Fa

pp

Trbn.

pp

6

Cel.

6

Pft.

div. a 3

VI. I

ritard. - - - - -

div. a 3

VI. II

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

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

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

1. 3. senza sord.
 2. 4. senza sord.
 3. con sord.

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

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

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

96 ♩ = 114 poco allargando

Ott.

Fl. a 2

Ob. a 2

Cor. ingl.

Cl. in Mib 2

Cl. in La 1.

Cl. basso in La 3.

Fg. a 2

Cfg.

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

Trb. in Do senza sord.

Trbn.

Tb.

Timp.

Cin.

Xyl.

96 ♩ = 114 pizz. arco poco allargando

VI. I

VI. II

Vla.

Vlc.

Cb.

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

Più mosso ♩. = 58

allargando

Ott. *ff*

Fl. *ff* a 2

Ob. *ff*

Cor. ingl. *ff*

Cl. in Mi \flat *ff* 2. muta in Cl. Si \flat

Cl. in La *ff* 1. muta in Cl. Si \flat

Cl. basso in La *ff* 3.

Fg. *ff* a 2

Cfg. *ff*

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

Trb. in Do *f* 1. 2. gliss.

Trbn. *ff* gliss.

Tb. *f*

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

Cin. *f*

Più mosso ♩. = 58

allargando

Vi. I *ff*

Vi. II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

Ob.

Cor. ingl.

Cl. in Sib

Cl. basso in La

Fg.

Cfg.

Trb. in Do

Trbn.

Tb. Ten. in Sib

Tb.

Timp.

Tam-tam

Cassa gr.

Pft.

Vlc.

Cb.

99

99

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

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

101

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

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

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

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

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

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

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

pizz. sul G **)* *div.* *pizz.* *p*

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

*) Accordes:

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

1.2. (con sord.)

Fl.

Cor. in Fa

Cin.

Tam-tam

Cel.

Arpa

Pft.

C O R O

Alto

Basso

VI.I div.

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

Vla.

Vlc. div. unis.

Cb. pizz.

Fl. *muta in Ott.*

Cor. in Fa 1.2. (con sord.)

Cin.

Tam-tam

Cel.

Arpa

Pft.

C O R O
Alto

Basso

VI. I div.

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

Vla. *poco agitato*

Vlc.

Cb. *non div.*

Die Strolche tun das.
Ils exécutent son désir.
They take him down.

Der Mandarin fällt zu Boden und stürzt sich sofort auf das Mädchen.
Le mandarin tombe par terre, mais se jette aussitôt à nouveau sur la fille.
The Mandarin falls on the floor and at once leaps at the girl.

Più mosso $\text{♩} = 144$

allarg.

Ob. *G.P.* a 2

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

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

Fg. *pp* 1. *pp* *f* a 2

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

Trbn. 2. *pp* *gliss.*

Timp. *ppp*

Cin. *ppp*

Tam-tam *ppp*

Cassa gr. *ppp*

Cel.

Arpa *ppp* *G.P.*

Pft. *ppp*

C O R O
Sopr. *ppp*

Alto *ppp*

Ten. *ppp*

Basso *ppp*

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

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

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

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

Cb. *pp* *pp* *ff*



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

104 Vivo $\text{♩} = 86-96$ Meno vivo $\text{♩} = 70$

Fl. *pp*

Ob. *pp espr.*

Cor. ingl. *pp*

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

Cl. in Sib *pp* 2.

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

Trbn. 3. con sord. *pp*

Arpa *pp*

104 con sord. arco *p* Meno vivo $\text{♩} = 70$

VI. I *p* *div.* *pp*

Vla. *pp* 6 Soli div. con sord. *Tutti pp*

Vlc. *pp* 4 Soli div. con sord. *Tutti pp*

poco rit. **105** a tempo (*vivo*)

Fl.

Ob.

Cor. ingl.

Cl. in Sib

Cl. basso in La

Trbn.

Arpa

poco rit. **105** a tempo (*vivo*)

VI. I

VI. II

Vla.

Vlc.

1. *pp*

2. *pp*

3. *pp*

3. *pp*

6. Soli div.

4. Soli div.

(senza sord.)

II

un.

p

pp

f

106 a tempo

1. 2. a 2

Fl. *p*

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

Cor ingl *pp* *f* *f*

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

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

Fg. 1. 2. *f*

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

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

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

Arpa *pp*

106 a tempo unis.

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

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

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

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

Fl. *p* *f* *mp*

Ob. *p* *f* *mp*

Cor. ingl. *p* *f*

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

Cl. basso in La 3. *f*

Fg. 1. 2. *f*

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

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

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

Timp. *f*

VI. I *div.* *f*

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

Vla. *p* *f* *p*

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

Cb. *f* *arco*

allarg. - - -

Ott. *f*

Fl. *f* a. 2 ^A

Ob. *f* a 2 *cresc.*

Cor. ingl. *f* *ff*

Cl. in Sib 1. 2. *f*

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

Fg. 1. 2. a 2 *f*

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

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

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

Tb. *f*

Timp. *f*

allarg. - - -

VI. I unis. *f* *ff*

VI. II unis. *f* *ff*

Vla. unis. *ff*

Vlc. unis. *ff*

Cb. *f*

109

muta in Fl. III

Ott.

Fl.

Ob.

Cor. ingl.

Cl. in Sib

Cl. basso in La

Fg.

Cor. in Fa

Trb. in Do

Trbn.

ff marc.

1.

2. 3. con sord.

ff

1.

f

109

VI. I div.

VI. II div.

Vla. div.

Vlc. div.

f

dim.

dim.

dim.

dim.

f

p

p

f

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

1. 2. *rall.* [110] Lento ♩ = 50

Fl. *f dim.* *pp*

Ob. *dim.* *pp*

Cor. ingl. *f* *pp*

Cl. in Sib. *f* *pp*

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

Fg. *f* *pp*

Cfg. *f* *pp*

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

Trbn. (con sord.) 3. *gliss.* *gliss.*

Tb. *p*

Timp. *pp*

Trgl. *ppp*

Cassa gr. *pp*

Tam-tam *ppp*

Cel. *p*

rall. [110] Lento ♩ = 50 2 Soliv. div.

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

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

Vla. div. *dim.* *pp* *gliss.* *gliss.*

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

Cb. *p* *dim.* *pp* *gliss.* *gliss.*

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

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

Key performance instructions include:

- con sord.* (with mutes) and *senza sord.* (without mutes) for the Horns.
- gliss.* (glissando) for the Violoncello and Double Bass.
- p dim.* (piano, diminuendo) for the Violoncello and Double Bass.
- 2 Soli div.* (two soloists, divided) for the Violins.

The score features complex rhythmic patterns, including triplets and changes in time signature (3/4, 5/4, 3/4).

