

# BÉLA BARTÓK

## DER WUNDERBARE MANDARIN

op. 19

Pantomime in einem Akt von Melchior Lengyel

PARTITUR

UNIVERSAL EDITION UE 8909

## ORCHESTRA

- 3 Flauti (II e III anche Flauti piccoli)  
3 Oboi (III anche Corno inglese in Fa [F])  
3 Clarineti in Si<sup>b</sup> (B), La (A) [II anche Clar. in Re (D), Mi<sup>b</sup> (Es); III auch Clar. basso in Si<sup>b</sup> (B), La (A)]  
3 Fagotti (II e III auch Contrafagotti)
- 4 Corni in Fa (F) [II e IV auch Tube tenori in Si<sup>b</sup> (B)]  
3 Trombe in Do (C)  
3 Tromboni  
Tuba bassa
- Timpani  
Batteria (Tamb. piccolo, Tamb. grande, Gran Cassa, Cinelli, Triangolo, Tamtam)  
Silofono  
Celesta  
Arpa  
Pianoforte  
Organo
- Quintetto d'archi
- Coro (S. A. T. B.)

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## Inhalt der Pantomime „Der Wunderbare Mandarin“

In einem ärmlichen Vorstadtzimmer zwingen drei Strolche ein Mädchen, Männer, die ausgeraubt werden sollen, von der Straße heraufzulocken. Ein schäbiger Kavalier und ein schüchterner Jüngling, die der Lockung Folge leisten, werden als arme Schlucker hinausgeworfen. Der dritte Gast ist der unheimliche Mandarin. Das Mädchen sucht seine angsterregende Starrheit durch einen Tanz zu lösen, aber da er sie ängstlich umfängt, flieht sie schauernd vor ihm. Nach wilder Jagd holt er sie ein, da stürzen die Strolche aus ihrem Versteck, plündern ihn aus und versuchen, ihn unter Kissen zu ersticken. Aber er erhebt sich und blickt sehnsüchtig nach dem Mädchen. Da durchbohren sie ihn mit dem Schwert; er wankt, aber seine Sehnsucht ist stärker als die Wunden: er stürzt sich auf das Mädchen. Da hängen sie ihn auf; aber er kann nicht sterben. Erst als man den Körper losgelöst und das Mädchen ihn in die Arme genommen hat, fangen seine Wunden an zu bluten, und er stirbt.

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### N. B.

- I. Für Aufführungen als KONZERT-SUITE gelten folgende Kürzungen:  
Per esecuzioni in forma di SUITE per orchestra si dovranno omettere le parte qui indicate:
1. Sprung von  A pag. 25 nach  B pag. 28  
saltare da a
  2. Sprung von  C pag. 74 nach  D pag. 79  
saltare da a
  3. Die KONZERT-SUITE endet mit pag. 143  
La SUITE per orchestra termina a pag. 143
- II. Bei BALLETT-Aufführungen ist nur einmal zu springen, und zwar von  E pag. 139 nach  F pag. 144  
Per esecuzioni in forma di BALLETTTO si ometta soltanto la parte che va da a

# „DER WUNDERBARE MANDARIN“

3

Béla Bartók, op. 19

**Allegro** (♩. = 120)

1.2. Flauti  
3.

Oboi 1.2.3.

Clarinetti 123  
in Si<sup>b</sup> (B)

1.2. Fagotti  
3.

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

Trombe 1.2.3.  
in Do (C)

1.2. Tromboni  
3.  
Tuba bassa

Timpani

Tamb. picc.

Celesta

Arpa

Pianoforte

Organo

**Allegro** (♩. = 120)

1. Violini  
2.

Viole

Violoncelli

Contrabassi

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Fl. 1.2.

Ob. 1.2.3.

Clar. 1.2.3.  
in Si<sup>b</sup> (B)

1.2.  
Fag.

3.

Trbn.

Tamb. picc.

Pf.

Viol. 2.

Fl. 1.2.

Ob. 1.2.3.

Clar. 1.2.3.  
in Si<sup>b</sup> (B)

1.2.  
Fag.

3.

Trbn. 3.

Tamb. picc.

Pf.

Viol. 2.

Fl. 1. 2.

Ob. 1. 2. 3.

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

1. 2.

Fag.  
3.

Trbn. 3.

Tamb. picc.

Pf.  
Ped.

Viol. 2.

Fl. 1. 2.

Ob. 1. 2. 3.

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

1. 2.

Fag.  
3.

Trbn. 3.

Tamb. picc.

Pf.  
Ped.

Viol. 2.

1. Fl. 2. 3. 1. 2. Ob. 3. 1. 2. Clar. in Sib (B) 3. 1. 2. Fag. 3. 1. Tr. 2. 3. 1. 2. Trbn. 3. Tamb. picc. Pf. 1. Viol. 2. Vle. Vc. Cb.

2

con sord.

sf

f

2

This musical score page features the following instruments and parts:

- Flutes (Fl.):** Three staves (1, 2, 3) with first and second endings.
- Oboes (Ob.):** Three staves (1, 2, 3) with first and second endings.
- Clarinets in B-flat (Clar. in Sib (B)):** Three staves (1, 2, 3) with first and second endings.
- Fagot (Fag.):** One staff (3) with first and second endings.
- Trumpets (Tr.):** Three staves (1, 2, 3) with first and second endings.
- Trumpets in B-flat (Trbn.):** Three staves (1, 2, 3) with first and second endings.
- Tambores piccolo (Tamb. picc.):** One staff with first and second endings.
- Piano (Pf.):** Two staves with complex chordal accompaniment, including dynamic markings like *sf* and *ad.*
- Violins (Viol.):** Two staves (1, 2).
- Viola (Vle.):** One staff.
- Violoncello (Vc.):** One staff.
- Contrabass (Cb.):** One staff.

(♩ = 112)

1.2. Fl.  
3.  
1.  
Ob. 2.  
3.  
1.2. Clar. in Sib<sup>b</sup>(B)  
3.  
1.  
Fag. 2.  
3.

1. Tr.  
2.3.  
1.2. Trbn.  
3.

Tamb. picc.

Pf.

(♩ = 112)

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



1. 2. Fl.

3.

1. 2. Ob.

3.

1. 2. Clar. in Sib (B)

3.

1. 2. 3. Fag.

1. 2. Cor.

3. 4.

1. 2. 3. Tr.

1. 2. 3. Trbn.

Tamb. picc.

Tamb. gr.

Xil.

Pf.

1. 2. Viol.

Vla.

Vcl.

3

2. muta in Re (D)

*bouché*

*p cresc. molto*

*bouché*

*ny cresc.*

*cresc. molto*

*cresc.*

*pp*

*gliss.*

*pp*

*gliss.*

*pp*

*cresc.*

*ff*

*ped. sempre*

*non div.*

*poco allargando*

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

Ob.

Clar. in Si $\flat$  (B)

1. Fag. 2. 3.

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

1. Tr. 2. 3.

2. Trbn. 3.

Tamb. picc.

Tamb. gr.

Xil.

Pf.

1. Viol. *sf* *DOCC allargando* *sempre simile* *sf*

2. Viol. *sf* *sf* *sf* *sf*

Vie. *sf* *sf* *sf* *sf* *sempre simile*

Vc. *sf* *sf* *sf* *sf* *sempre simile*

Cb. *sf* *sf* *sf* *sf* *sempre simile*

*p* *f* *sf*

al - - - - - ♩. = 106

Fl. picc. 1. 2.

Ob. 1. 2. 3. *a3*

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

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

Fag. 1. 2.

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

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

Trbn. 1. 2. 3. *f*

Tamb. picc.

Tamb. gr.

Xil.

Pf. *gua*

al - - - - - ♩. = 106

Viol. 1. 2.

Vle.

Vc.

Cb.

This musical score page contains the following parts and markings:

- Fl. picc.** (Piccolo Flute)
- Fl.** 1. (First Flute)
- Fl.** 2. (Second Flute)
- Ob. 1.2.3.** (Oboe 1, 2, 3)
- Clar. 2. in Re (D)** (Clarinet 2 in D)
- Clar. 1.3. in Sib (B)** (Clarinet 1, 3 in B)
- Fag.** 1.2.3. (Bassoon 1, 2, 3)
- Cor.** 1.3. (Cor Anglais 1, 3)
- Tr.** 1. (Trumpet 1)
- Trbn. 3.** (Trombone 3)
- Tamb. Picc.** (Small Drum) with *tr* (trill) markings
- Tamb. gr.** (Large Drum)
- Xil.** (Xylophone) with *f* and *ff* markings
- Pf.** (Piano) with *gva* (glissando) markings
- Viol.** 1.2. (Violin 1, 2)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabasso)

Dynamic markings include *mf*, *f*, *ff*, and *cresc.* (crescendo). Performance instructions include *senza sord.* (without mutes) and *tr* (trill).

**4** *Meno mosso* (♩. = 100)

Fl. picc.

1. Fl.

2. Fl.

Ob. 1.2.3.

Clar. 2. in Re(D)

Clar. 1.3. in Sib(B)

Fag. 1.2.3.

Cor. 1.3.

2.

Tr. 1.

2.3.

Trbn. 2.

1.

Tb. b. 3.

Tamb. picc.

Tamb. gr.

Xil.

Pf.

Org. (ped.)

*f*

*senza sord. a 2.*

*ff*

*cresc.*

*mf ff*

*f*

*mf*

*f*

*pp.*

**4** *Meno mosso* (♩. = 100)

1. Viol.

2. Viol.

Vlc.

Vc.

Cb.

Fl. picc.

1.

Fl.

2.

Ob. 1.2.3.

Clar. 2. in Re (D)

Clar. 1.3. in Sib (B)

Fag. 1.2.3.

1.

3.

Cor.

2.

4.

Tr.

1.

2.3.

1.

Trbn. 2.

Tb. b. 3.

Tamb. picc.

Tamb. gr.

Xil.

Pf.

Org.

1.

Viol.

2.

Vie.

Vc.

Cb.

*ff*

*mf*

*sempre cresc.*

*gliss.*

*stacc.*

*senza sord.*

*con sord.*

*accelerando*

Fl. picc.  
1.

Fl.  
2.

Ob. 1.2.3.  
a 3

Clar. 2.  
in Re (D)  
a 2

Clar. 1.3.  
in Si b (B)  
a 2

Fag.  
1.2.3.  
mf cresc.

Cor.  
1.3.  
a 2

2.4.

Tr.  
1.  
cresc.

2.3.  
2.  
senza sord.  
f cresc.

3.  
gliss.

Trbn. 2.  
1.  
mf ff

3.  
gliss.  
mf ff

Tb. b.  
mf ff

Tamb. picc.  
tr mf

Tamb. gr.  
G.C.  
p cresc.

Xil.  
p cresc.

Pf.  
p cresc.

Org.  
p cresc.

Viol.  
1.  
p cresc.

2.  
p cresc.

Vle.  
p cresc.

Vc.  
p cresc.

Cb.  
p cresc.

*accelerando*

5 Tempo I. (♩. = 112)

*al*

Fl. picc. 1. 2.

Fl. 1. 2.

Ob. 1. 2. 3.

Clar. 2. in Re (D)

Clar. 1. 3. in Sib (B)

Fag. 1. 2. 3.

Cor. 1. 3. 2. 4.

Tr. 1. 2. 3.

Trbn. 1. 2. 3.

Tb.b.

Tamb. picc. Tamb. gr.

G.C. Cin.

Xil.

Pf.

*tr cresc.*

*ff*

*f*

*col legno*

5 Tempo I. (♩. = 112)

*al*

Org.

Viol. 1. 2.

Vle.

Vc.

Cb.

*gliss.*

*sul II*

*gliss.*

*(non div.)*

*(non div.)*

*(non div.)*

*(non div.)*





*muta in Fl. 3.*

*muta in Corno ingl.*

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

*Cl. b. in Sib (B)*

*mf dim.*

*mf dim.*

*con sord.*

*pp*

*div.*

*pizz.*

*arco*

*dim.*

*dim.*

*dim.*

6 Vorhang

This musical score is for a section titled "6 Vorhang". It is arranged for a full orchestra and includes the following parts:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a dynamic marking of *p*.
- Oboes:** Ob. 1.2 and Ob. 3.
- Clarinets:** Clar. 2. in Re (D) with the instruction *muta in Sib (B)*; Clar. 1. in Sib (B).
- Bassoon:** Cl. b. in Sib (B) with the instruction *muta in La (A)*.
- Cor:** Cor. 1 and Cor. 2.
- Trumpets:** Trbn. 1.2 and Trbn. 3.
- Tuba:** Tb. b. with the instruction *con sord.*
- Piano:** Pf. with dynamics *mf* and *p*.
- Violins:** Viol. 1 and Viol. 2.
- Viola:** Vle. tutte with dynamics *mf* and *dim.*
- Violoncello:** Vc. with dynamics *f*, *arco*, and *dim.*
- Double Bass:** Cb. with dynamics *mf* and *dim.*

The score is written in 4/4 time and features various musical notations including slurs, dynamics, and performance instructions.

I. Strolch durchstöbert  
seine Taschen nach Geld..

Tb. b.

Timp.

Pf.

1. Viol.

2. Viol.

Vle.

Vc. div.

Cb. div.

Ob. 1.

C. ingl.

Fag. 3.

Cor. 2/4

Timp.

G.C.

Vle.

Vc. div.

Cb. div.

... ohne Erfolg.

1. **Ob.** *mf*

2.

**C. ingl.**

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

2.

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

3.

1. **Cor.**

2.

3.

4.

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

**G.C.** *poco sf* *poco cresc.* *mf*

**Pf.** *f*

1. **Viol.**

2.

**Vle.** *sf* *mf*

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

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



III. Strolch erhebt sich

9

Fl. 1. 2. *mf* *2<sup>a</sup> v. e.*

Ob. 1. *mf*

Ob. 2. *mf*

C. ingl. *mf*

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

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

Fag. 1. 2. *mf*

Fag. 3. *sempre f*

Cor.

Tr.

Trbn.

Tb.b. *senza sord.*

Timp. *pp*

G.C.

9

Pf. *f*

Viol. 1. *mf*

Viol. 2. *arco*

Vle. *sempre f*

Vc. *mf*

Cb. *mf*

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

Musical score for the first system, measures 1-10. The score includes parts for Clarinet 1 & 2 (in Si b (B)), Bassoon 1 & 2, Trumpet 3, Trombone 3, Piano, Violin 1 & 2, Viola, Violoncello, and Contrabass. The music is in a minor key with a 2/4 time signature. A box with the number '10' is placed above the Violin 1 staff at the end of the system.

*Straße heraufzulocken, die ausgeraubt werden sollen.*

Musical score for the second system, measures 11-14. The score includes parts for Clarinet in Si b (B) 1 & 2, Bassoon 1 & 2, Trumpet 1, Trombone 1 & 3, Viola, Violoncello, and Contrabass. The music continues in the same key and time signature. A box with the number '10' is placed above the Violin 1 staff at the end of the system.



*allargando* - - - - - *al*

A

Fl.  
Ob.  
C. ingl.  
1. Clar. in Si<sup>b</sup> (B)  
2.  
Cl. b. in La (A)  
Fag. 1.2.

1. 3. Cor. senza sord.  
2. *f* *cresc.* *cresc.* *3. f*  
Tr. 1.  
1. 2. *f*  
Trbn. 3. *f* *gliss.*  
Tb. b. *f*

Pf.

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

A

1. Viol. *cresc.* *sul IV.*  
2. *cresc.* *sul IV.*  
Vle. *cresc.*  
Vc. *cresc.*  
Cb.

Das Mädchen widersetzt sich.

*rit. molto*  
**Meno mosso** ♩. = 100

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

Ob. 1. *f* *mf*

Ob. 2. *f* *mf*

C. ingl. *f* *mf*

Clar. in Si<sup>b</sup> (B) 1. *ff*

Clar. in Si<sup>b</sup> (B) 2. *ff*

Cor. 1. 3. *a<sup>2</sup>* *f con sord.* *mf* *f*

Cor. 2. 4. *ff a<sup>2</sup>* *f con sord.* *mf* *f*

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

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

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

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

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

**Meno mosso** ♩. = 100 *rit. molto*

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

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

Viol. 2. *ff* *p*

We. *ff*

Vc. *ff* *p*

Cb. *ff* *p*

12 a tempo

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

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

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

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

Fag. 1. 2. 3. *mf* *f* *mf* *cresc.* *f* *mf cresc.* *f* *muta in Clag.*

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

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

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

G.C. *mf* *pp*

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

Ve.

Vc.

Cb. *f*

12 a tempo

allargando (♩ = 160)

Das Mädchen gibt unwillig nach und geht zögernd zum Fenster.

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

Fl. 1.2. *a2*

Ob. 1.2. *a2*

C. ingl. *f*

Clar. 1.2. in Si b (B) *mutano in La (A)*

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

Fag. 1.2. *f*

Cor. 1. 3. *f*

2. 4. *a2*

Tr. 1. *f sempre*

Trbn. 1. 2. *f mf*

3. Tb. b. *f mf*

G.C. *mf*

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

Viol. 1. 2. *mf dim.*

Vle. *f*

Vc. *f*

Cb. *pp*

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

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

Cl. b. in La (A) *colla parte*

Vc. *colla parte*

14 *agitato (quasi più mosso)*

Clar. 1. in La (A)

Cl. b. in La (A)

Vc.

*a tempo poco rit. . . . . a tempo*

Clar. 1. in La (A)

Cl. b. in La (A)

Vc.

*agii-*

*cresc.*

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

1. Clar. in La (A)

2. Clar. in La (A)

Cl. b. in La (A)

Vc.

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

1. Clar. in La (A)

2. Clar. in La (A)

Cl. b. in La (A)

Fag. 2.

Cor. 2.

Timp.

Vc.

*con sord.* *pp* *p*

*schon kommt er die Treppen herauf.*

*Die Strolche verbergen sich.*

**16 Più mosso** (♩ = 150)

Ob. 1. *stacc.*  
*p*

C. ingl. *stacc.*  
*p*

1. *p*

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

Cl. b. in La (A)

1. *stacc.*  
*p*

Fag. 2. *stacc.*  
*p*

1. *con sord.*  
*mp marcato, staccato*

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

Timp.

G.C. *p*

Pf. *p*  
*sempre simile*

**16 Più mosso** (♩ = 150)

1. *div. col legno*  
*p*

Viol. 2. *div. col legno*  
*p*

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

Vc. *non div. col legno*  
*p*

Cb. *non div. col legno*  
*p*

*poco string.*

The musical score for page 31 is divided into two systems. The first system includes the following parts: **Ob. 1.** (Oboe 1), **C. ingl.** (Cornet in G), **Clar. in La (A)** (Clarinets in A, parts 1 and 2), **Cl. b. in La (A)** (Clarinet in A, part 1), **Fag.** (Bassoon, parts 1 and 2), **Cfag.** (Contrabassoon), **Cor. 2.** (Coronet, part 2), **Trbn.** (Trumpets, parts 1 and 3), **Timp.** (Timpani), and **G.C.** (Gong/Cymbal). The second system includes **Viol.** (Violins, parts 1 and 2), **Vla. div.** (Violas, divided), **Vc.** (Violoncello), and **Cb.** (Contrabasso). The score features various dynamics such as *cresc.*, *stacc.*, *p*, *pp*, and *mf*. The woodwinds and strings are marked with *poco string.* at the beginning of the page. The percussion parts include complex rhythmic patterns, particularly in the timpani and gong/cymbal.

Der alte, schätige Kavalier tritt ein,...

17 Comodo (♩=96)

Ob. 1.2.  
C. ingl.  
Clar. 1.2 in La (A)  
Cl. b. in La (A)  
Fag. 1.2.  
Cfag.  
Cor. 1.3.  
Cor. 2.4.  
Tr. 1.  
Trbn. 3.  
Tb. 2.  
Timp.  
G.C.

Pf.

17 Comodo (♩=96)

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



*macht komische Liebesgebärden.*

**Più lento** (♩ = 66)

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

2. *mf* *sf* *sf* *sf*

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

Clar. 1.2. in La (A)

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

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

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

1. Cor. *mf* *sf* *sf* *sf*

2. *mf* *sf* *sf* *sf*

3. *mf* *sf* *sf* *sf*

4. *mf* *sf* *sf* *sf*

Tr. 1.2.3. *con sord.*

1. *gliss.* *sf* *sf* *sf* *sf*

Trbn. 3. *gliss.* *sf* *sf* *sf* *sf*

2. *p* *mp* *pp* *p* *mp* *mf*

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

Timp. *p* *mp* *mf*

G.C. *p*

Pf. *Ced.*

**Più lento** (♩ = 66)

1. Viol.

2. Viol.

Vle. *ord.* *molto vibrato*

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

Cb.

Das Mädchen: „Hast du Geld?“  
 Der alte Cavalier: „Geld ist nebensächlich....“  
**Comodo** (♩ = 96) **18**

*poco ritard.*

1. Fl. 1. *p*

2. Fl. 2.

Ob. 1.

C. ingl. *mf*

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

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

Cl. b. in La (A)

Fag. 1.2 *p*

Cfag. *p* *muta in Fag. 3.*

1. 3. Cor. *f* *mf* *p*

2. 4. Cor. *f* *mf* *p*

Tr.

1. 2. Trbn. *mf*

3. Trbn.

Timp. *mf*

Tamb. picc.

*poco ritard.*

**Comodo** (♩ = 96) **18**

1. Viol. *f* *mf* *p* *ord. sul IV.*

2. Viol. *f* *mf* *p* *ord. sul IV.*

Vle. *f* *mf* *p* *sul IV.* *pizz.*

Vc. *f* *mf* *p* *sul III.* *pizz.*

Cb. *f* *mf* *p* *ord. sul II.* *(arco)* *p*

... Hauptsache ist Liebe!"

*molto rit. a tempo*

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

Detailed description: This section of the score covers the woodwind instruments. The Flute parts (1 and 2) play a rhythmic pattern of eighth notes. The Oboe 1 part has a melodic line starting with a piano (*p*) dynamic, moving to mezzo-forte (*mf*) and then forte (*f*). The Clarinet in La (A) parts play a rhythmic accompaniment. The Bassoon part has a melodic line starting with a piano (*p*) dynamic. The Bassoon 1 part has a rhythmic pattern of eighth notes.

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

Detailed description: This section of the score covers the brass instruments. The Horns (1 and 2) and Trumpets (1, 2, 3) are mostly silent. The Trombones (1, 2, 3) are also mostly silent. The Timpani (Timp.) and Snare Drum (Tamb. pic.) parts are mostly silent, with a small drum roll in the Snare Drum part at the end of the section.

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

Detailed description: This section of the score covers the string instruments. The Violin parts (1 and 2) play a melodic line with a forte (*f*) dynamic, marked *col legno*. The Viola part plays a rhythmic pattern of eighth notes with a forte (*f*) dynamic, marked *col legno*. The Violoncello (Vcl.) part plays a rhythmic pattern of eighth notes with a forte (*f*) dynamic, marked *col legno*. The Violoncello (Vc.) part plays a rhythmic pattern of eighth notes with a forte (*f*) dynamic, marked *col legno*. The Contrabasso (Cb.) part plays a rhythmic pattern of eighth notes with a forte (*f*) dynamic, marked *pizz.*

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

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

- Fl. 1.
- Ob. 1.
- C. ingl. (p)
- Clar. in La (A) 1. and 2.
- Cl. b. in La (A)
- Fag. 1. and 2.
- Tr. 1. and 2.
- Trbn. 1., 2., and 3.
- T. b. b.
- Timp.
- Tamb. picc.
- Arpa

The second system includes:

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

Tempo markings include *rall. molto*, *quasi a tempo* (♩ = 84), and *molto rit.*. Dynamic markings include *p*, *mf*, *f*, and *sf*. Performance instructions include *(con sord.)*, *in modo ord.*, and *arco*. The score is written in 2/4 time.

19 a tempo (♩ = 92-96)

Er

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

1. 3. Cor. 2. 4. Tr. 1. 2. 3. 1. 2. Trbn. 3. T. b. b.

Arpa

19 a tempo (♩ = 92-96)

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

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

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

*muta in Fl. picc. 2.*

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

Arpa

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

*arco* *pizz.* *poco sf* *p*

*molto ritard.* - - - - - al-

20 Lento (J=58)

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

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

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

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

1. 2. 3. Fag. 12. 3. *mf* *f* *mf*

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

Tr. *VI.* *p* *p sempre* *pp* *II.* *pp* *p*

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

Pf. *p* *mf* *sempre simile*

20 Lento (J=58)

1. 2. Viol. *arco sul IV.* *mf* *sf*

Vie. *arco* *p* *sf*

due Soli Vc. div. *f* *arco* *p* *sf*

gli altri *pizz.* *arco* *p* *sf*

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

*poco a poco accelerando*

1. Ob. *cresc.*  
2. Ob.  
C. ingl. *mf cresc.*  
Clar. 2. in Mi $\flat$  (Es)  
Clar. 1.3. in Si $\flat$  (B)  
1. 2. Fag. *a 2 cresc.*  
3. Fag. *cresc.*  
1. 3. Cor. *a 2 cresc.*  
2. 4. Cor. *cresc.*  
Tr.  
1. Trbn. 1. *gliss. stacc. cresc.*  
2. Trbn. 2. *senza sord. mf senza sord.*  
3. Trbn. 3. *senza sord. mf*  
Tb.b. *f*

*poco a poco accelerando*

1. Viol. *f sul IV.*  
2. Viol. *f non div.*  
Vla. *f*  
Vc. *cresc.*  
Cb. *cresc. f*



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

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

1. Fl. picc.  
2. Fl. 1.  
Ob. 1.2.  
C. ingl.  
Clar. 2. in Mi b (Es)  
Clar. 1.3. in Si b (B)  
Fag. 1.2.3.  
Cor. 1.3.4.  
Tr. 1.2.3.  
Trbn. 1.2.3.  
Tb.b.  
Cin.  
G.C.

3. muta in Cfag. f  
senza sord.  
senza sord.  
gliss.  
senza sord.  
col legno  
cresc.

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

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

non div.  
non div.  
f

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

*muta in Fl. 2.*

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

Fl. 1.

Ob. 1. 2.

C. ingl.

Clar. 2. in Mi b (Es)

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

Fag. 1. 2.

*muta in Si b (B)*

1. 3. Cor.

2. 4. Cor.

1. Tr.

2. 3. Tr.

1. 2. Trbn.

3. Trbn.

Timp.

Tamb. picc.

Cin.

1. Viol.

2. Viol.

Vla.

Vc.

Cb.

*f*, *ff*, *dim.*, *p*, *con sord.*, *sema sord. q:*, *div.*

Fenster zu gehen.

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

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

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

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

Timp. *p*

Tamb. *picc.* *mf* *p*

Viol. 1. 2.

Vie.

22 *(2. Lockspiel)*

Fl. 1. 2. *pp*

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

Cl. b. *in La(A)*

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

Timp. *pp* *ppp*

Pf. *p*

Vc. 22 *con sord.* *pp*

Cb. *con sord.* *pp*

*poco ritard. a tempo (♩ = 100) rit. - - - al ♩ = 80 poco rit. - - - al ♩ = 69*

*(Flutterzunge)*

1. Fl. *fp pp*

2. Fl. *fp pp*

Ob.

C. ingl.

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

2. Clar. in Sib. (B)

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

Fag. 1. *pp*

1. Cor. *senza sord. p*

2. Cor. *con sord. pp*

3. Cor.

4. Cor.

Tr.

Trbn.

Timp.

Pf. *poco sf pp p poco sf p*

1. Viol. *poco ritard. a tempo (♩ = 100) rit. al ♩ = 80 poco rit. - - - al ♩ = 69*

2. Viol.

Vle.

Vc. *p pp*

Cb. *p pp*

*poco rit.* **23** Più mosso (♩ = 116)

**Meno mosso**  
(♩ = 88)

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

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

Ob.

C. ingl.

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

2. *f* *sf* *f* *p*

Cl. b. in La (A)

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

2. *pp*

Fag. 1. *pp*

2. *pp*

1. Cor. *pp*

2. *pp* *con sord.*

Timp. *tr*

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

**23** Più mosso (♩ = 116)

**Meno mosso**  
(♩ = 88)

*poco rit.*

1. Viol. *pp*

2. *pp*

ViE

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

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

*accelerando* - - - - - *ritard.* - - - - - *molto* ( $\text{♩} = 60$ ) *a tempo* ( $\text{♩} = 104$ )

1. Fl. *mf*

2. Fl. *mf*

Ob.

C. ingl.

1. Clar. in  $S^{\flat}(B)$  *f* *p* *sf*

2. Clar. in  $S^{\flat}(B)$  *cresc.* *f* *p*

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

1. Fag. *p*

2. Fag.

3. Cor. *con sord.* *pp*

2. Cor. *senza sord.* *p* *con sord.* *pp*

4. Cor.

Timp. *pp*

Pf. *mp* *sopra* *12* \*

*accelerando* - - - - - *ritard.* - - - - - *molto* ( $\text{♩} = 60$ ) *a tempo* ( $\text{♩} = 104$ )

1. Viol. *pp*

2. Viol.

Vle.

Vc. *pp*

Cb. *pp*

Meno mosso (♩ = 70)

1. Fl. *mf*

2. Fl. *mf*

1. Clar. in Si<sup>b</sup>(B) *p* *mf* *cresc.* *sf*

2. Clar. in Si<sup>b</sup>(B) *p* *mf* *cresc.* *sf*

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

Cor. 2. 4. *p* *mf* *cresc.* *sf*

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

Pf. *mp* *cresc.*

Red. *mf*

Meno mosso (♩ = 70)

Vc. *p* *mf* *cresc.* *sf*

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

24 Più mosso (♩ = 104)

Meno mosso (♩ = 66)

1. Fl. *mf*

2. Fl. *mf*

Clar. 1. 2. in Si<sup>b</sup>(B) *f*

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

Fag. 1. *p* *mf* *cresc.* *sf*

Cor. 2. 4. *mp*

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

Pf. *mf* *cresc.*

24 Più mosso (♩ = 104)

Meno mosso (♩ = 66)

Vc. *mf*

Cb. *mf*

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

(♩ = 100) *ritard. . . . . a tempo (♩ = 66)*

1. Fl. *f dim. p*  
2. Fl. *dim. p*  
Clar. 1. 2. in Si b (B) *dim.*  
Cl. b. in La (A) *mf dim. pp*  
Fag. 1. *mp (con sord.)*  
Cor. 3. *p senza sord.*  
Cor. 2. 4. *mp con sord. p*  
Timp. *sotto dim. 24 12 20 sopra ppp*  
Pf. *f sopra p ppp*  
Vc. *f# dim. p*  
Cb. *f dim. p*

(♩ = 100) *ritard. . . . . a tempo (♩ = 66)*



### Più mosso (♩ = 86-92)

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

mf, f, mf, f espr., mf, dim., senza sord., con sord. il 2., p, f, Ped., \*

### Più mosso (♩ = 86-92)

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

mf, p

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

Der schüchterne

*poco rit.* . . . . **25 Sostenuto** (♩ = 80)

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

Ob. 1. *p espr.*

Ob. 2. *p espr.*

C. ingl.

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

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

Fag. 1.2. *p*

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

Timp.

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

Cb.

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

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

Fl. 1.2. *p* *pp*

Ob. 1. *p* *pp*

C. ingl.

Clar. 1. *in Sib (B)* *pp* *muta in Mi b(Es)* *p*

Clar. 2. *in La(A)* *p* *pp* *muta in Clar. 3. in Sib(B)*

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

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

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

4 Soli *div. b. e.* *p* *sul III.* *tutti* *p*

Vc. *2 Soli* *p* *non div.* *tutti* *div.* *p*

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

26

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

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

pp  
p  
con sord.  
pp  
p

26

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

Vle.  
Vc. div.

con sord.  
pp  
due Solo

ziemlich schüchternen Tanz.

27

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

pp  
p  
con sord.  
pp

27

Viol. 1.  
Vle.  
Vc.  
Cb.

con sord.  
pp  
Splo  
senza alcuna espr., non vibrato  
2 Soli con sord.  
p  
4 Solo con sord. div.  
con sord. pizz.  
senza sord. pizz.  
p

Tranquillo (♩ = 132)

1. Fl. 1. *ppp*  
2. Fl. 2. *pp*  
Ob.  
C. ingl.  
1. Clar. in Sib. (B) *pp*  
2. Clar. in Sib. (B)  
Fag.

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

Arpa *p*

Tranquillo (♩ = 132)

Viol. 1. *2 soli*, *sul. III.*, *tutti div.*, *con sord.*, *pp*  
Viol. 2. *3 soli con sord.*, *con sord.*, *pp*  
div. *tutti div.*, *tr. b. con sord.*, *pp*  
Vle. div. *4 Solo div.*, *con sord.*, *tutti div.*, *pp*, *con sord.*  
Vc. *arco*, *p*  
Cb. *mf*, *p*

28 Più tranquillo (♩ = 112)

Musical score for woodwinds and strings. The score includes parts for Flute 1 and 2, Oboe, English Horn, Clarinet 1 (in Si b/B), Bassoon, Cor Anglais, Trumpet, Trombone, Trombone/Guitar, and Arpa. The music is in a key with one sharp (F#) and a 4/4 time signature. The tempo is marked 'Più tranquillo' with a quarter note equal to 112 beats per minute. The woodwinds play melodic lines with various articulations and dynamics. The strings play a steady accompaniment. The Arpa part features a simple harmonic accompaniment.

28 Più tranquillo (♩ = 112)

Musical score for strings. The score includes parts for Violin 1 (divisi), Violin 2 (divisi), Viola (divisi), Violoncello, and Contrabbasso. The music is in a key with one sharp (F#) and a 4/4 time signature. The tempo is marked 'Più tranquillo' with a quarter note equal to 112 beats per minute. The string parts are marked with dynamics such as *ppp*, *pp*, and *p*. The Violin 1 part has a section marked '4 Soli' starting in the fourth measure. The Viola part has a section marked 'solo' starting in the fourth measure. The Violoncello and Contrabbasso parts have a section marked 'pizz.' starting in the fourth measure. The score includes various articulations and dynamics throughout.

Der Tanz wird bewegter und leidenschaftlicher,...

ritard. . . . a tempo (♩ = 112)

Più mosso (♩ = 152)

1. Fl. *pp* *f* *cresc.*

2. Fl. *f* *cresc.*

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

2. Ob. *f* *cresc.*

C. ingl. *f* *cresc.*

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

3. Clar. in Sib. (B) *pp* *f* *cresc.*

Fag. *f* *cresc.*

Cor. 1. *senza sord.* *f* *cresc.*

Timp. *pp* *p* *cresc.*

Trgl. *pp* *p* *cresc.*

Arpa *f* *cresc.*

PF. *f* *cresc.*

*sempre simile*

ritard. . . . a tempo (♩ = 112)

Più mosso (♩ = 152)

4 soli *pp* *p semplice* *tutti* *f senza sord.* *cresc.*

Viol. 1. *solo* *tutti* *f senza sord.* *cresc.*

Viol. 2. *solo* *tutti* *f senza sord.* *cresc.*

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

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

Cb. *p* *f* *cresc.*

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

29 Vivace (J. = 132-120)

Fl. picc.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Clar. 2. in Mi b (Es)

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

Fag. 1. 2.

Cor. 1. 3. senza sord. *a2*

Cor. 2. 4. senza sord. *a2*

Tr. 1. 2. *ff*

Trbn. 1. 2. *f*

Tb. 3. *f*

Timp.

Cin. G.C. *col legno*

Arpa *ff*

Pf. *ff*

29 Vivace (J. = 132 - 120)

Viol. 1. *pp.*

Viol. 2. *pp.*

Vle. tutte *arco*

Vc. *f*

Cb. *ff*

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

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

- Fl. picc.**: Piccolo flute
- Fl. 1.2.**: First and second flutes
- Ob. 1.2.**: First and second oboes
- C. ingl.**: English horn
- Clar. 2. in Mi b (Es)**: Second clarinet in E-flat
- Clar. 1.3. in Sib (B)**: First and third clarinets in B-flat
- Fag. 1.2.**: First and second bassoons
- Cfag.**: Contrabassoon
- Cor. 1. 3.**: First and third horns
- Cor. 2. 4.**: Second and fourth horns
- Tr. 1. 2. 3.**: Trumpets
- Trbn. 1. 2.**: Trombones
- Tb. 3. b.**: Tuba
- Tamb. picc.**: Piccolo timpani
- Cin. G.C.**: Cymbals
- Viol. 1. div.**: Violin I
- Viol. 2. div.**: Violin II
- Vle.**: Viola
- Vc.**: Violoncello

The score includes various musical notations such as dynamics (e.g., *ff*, *mf*, *f*), articulation (e.g., *gliss.*), and performance instructions like *muta in Fl. 3.* and *muta in Ob. 3.* The woodwinds and strings play complex rhythmic and melodic patterns, with the brass section providing harmonic support.



gescheit, verschaff' doch einen uns geeigneten Mann."

30

Musical score for woodwinds and percussion, measures 30-33. The score includes parts for Flute (1, 2), Oboe (1, 2), Clarinet in Bb (2), Clarinet in Bb (1, 3), Bassoon (1, 2), Bassoon (3), Cor (1, 3), Cor (2, 4), Trumpet (1, 2), Tambourine, and Piano. Dynamics include *f*, *mf*, *dim.*, *p*, and *pp*. A *muta in Fag. 3.* instruction is present for the third Bassoon part.

30

Musical score for strings, measures 30-33. The score includes parts for Violin 1 (div.), Violin 2 (tutti), Viola, Violoncello, and Contrabasso. Dynamics include *p*.

(3. Lockspiel)

Sostenuto (♩ = 116)

Più sostenuto (♩ = 80)

Più mosso (♩ = 116) **31**

Meno mosso (♩ = 160)

1. Fl.

2. Fl.

Ob.

1. Clar. in Sib (B)

3. Clar. in Sib (B)

1. Fag.

2. Fag.

3. Cor.

2. Cor.

4. Cor.

Arpa

Pf.

Sostenuto (♩ = 116)

Più sostenuto (♩ = 80)

Più mosso (♩ = 116) **31**

Meno mosso (♩ = 160)

1. Viol.

2. Viol.

Vle.

Vc.

Cb.

2 soli

pp

sul ponticello

p

Più mosso (♩ = 116)

Meno mosso (♩ = 160)

1. Fl.

2. Fl.

Ob.

1. Clar. Sib (B)

3. Clar. Sib (B)

1. Fag.

2. Fag.

3. Cor.

4. Cor.

Arpa

Pf.

*mf*

*cresc.*

*p*

*p*

*con sord.*

*2 con sord.*

*p*

*p*

*cresc.*

Più mosso (♩ = 116)

Meno mosso (♩ = 160)

1. Viol.

2. Viol.

Vle.

Vc.

Cb.

*2 Soli*

*p*

*p cresc.*

*p cresc.*

*arco sul ponticello*

*p cresc.*

Vivo (J = 138)

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

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Clar. in Sib (B)

3. Clar. in Sib (B)

1. Fag.

2. Fag.

3. Cor.

2. Cor.

4. Cor.

Arpa.

Pf.

*cresc.*

*sempre cresc.*

*f*

*mp*

*cresc.*

*mf*

*p*

*cresc.*

*senza sord.*

*con sord.*

*mf*

*p*

*f*

*p*

Vivo (J = 138)

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

1. Vial.

2. Vial.

Vle.

Vc.

Cb.

**32**

*2 soli*

*3*

*p*

*mf*

*p*

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

1. Fl. *p*

2. Fl. *p*

Ob.

Clar. 2. in Mib (Es)

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

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

1. Fag. *p cresc.*

2. Fag.

3. Cor. *senza sord.*

2. Cor. *senza sord.*

4. Cor. *senza sord.*

Tr.

Trbn.

(con sord.) *p cresc.*

*con sord.*

*p cresc.*

Pf. *pp*

*m.d.*

*p*

*m.s.*

*cresc.*

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

1. Viol. *p cresc.*

2. Viol.

Vle. *p cresc.*

Vc. *cresc.*

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

1. Fl. 2. 3. Ob. 1. 2. Clar. 2. in Mib (Es) cresc. Clar. in sib (B) 1. 3. sempre cresc. Fag. 1. 2. Cor. 1. 2. 3. senza sord. f senza sord. f u. Arpa f p f p Pf. Ped. \* Viol. 1. 2. Vle. sempre cresc. f u. Vc. sempre cresc. Cb. cresc.

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

1. *mf dim. pp*

Fl. 2. *mf dim. pp*

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

Ob.

Clar. 2. in Mi<sup>b</sup> (E<sup>b</sup>) *dim.*

Clar. 1. in Si<sup>b</sup> (B) *dim. p mf f*

Clar. 3. *dim. p mf*

Fag. 1. 2.

Cor. 3. *dim. p*

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

Arpa *mf p pp p*

Pf. *f gliss. pp p gliss.*

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

1. *2<sup>a</sup> Soli p*

Viol. 2.

Vle. *dim. mf*

Vc. *dim. p mf*

Cb. *dim. p mf*

1. Fl. *mf*

2. Fl. *mf*

Ob.

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

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

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

1. Fag. *cresc.*

2. Fag.

3. Cor. *cresc.*

2. Cor. *cresc.*

1. Trbn. *con sord.*

2. Trbn. *con sord.*

3. Tbn. *f*

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

Pf. *gliss.* *cresc.*

1. Viol. *4 Sali* *p* *cresc.*

2. Viol.

Vle. *cresc.*

Vc. *cresc.*

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



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

*Fl. picc.*  
1.  
*Fl.*  
2.  
*Ob.*  
1.  
2.  
3.  
*Clar. 2.*  
in Mi<sup>b</sup>(Es)  
*Clar. 1.*  
in Si<sup>b</sup>(B)  
3.  
*Fag. 1.2.*  
3.  
*Cor.*  
2.  
4.  
*Trbn.*  
1.  
2.  
3.  
*Tbn.*  
*Timp.*  
*Pf.*

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

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

auch schon die Treppen emporsteigen hört.

(sempre simile)

Die Strolche verbergen sich.

Fl. pic. 1. 2. *sf (sempre simile)*

Fl. 1. 2. *sf (sempre simile)*

Ob. 1. 2. 3. *sf (sempre simile)* *p* *poco sf* *p*

Clar. 2. in Mib (Es) *sf (sempre simile)* *p* *sf (sempre simile)*

Clar. 1. in Sib (B) 3. *sf (sempre simile)* *sf*

Fag. 1. 2. *sf (sempre simile)* *sf* *a 2* *poco sf* *p*

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

Trbn. 1. 2. 3. *pp*

Timp.

Pf.

Viol. 1. div. *sul IV* *sul III*

Viol. 2.

Vle.

Vc.

Cb.

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

*sf* *p* *poco sf* *mf* *pp* *su III* *su II*

*a2* *1. tr.* *poco sf* *p*

*(sempre pp)*

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section includes Piccolo Flute, Flute (1 and 2), Oboe (1, 2, and 3), Clarinet 2 (in E-flat), Clarinet 1 and 3 (in B-flat), and Bassoon (1 and 2). The brass section includes Cor Anglais (1, 3, 2, 4), Trumpet (1, 2, 3), and Trombone (Tb. b.). The percussion section includes Timpani. The string section includes Piano (Pf), Violin 1 (divided), Violin 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score features complex melodic lines with many slurs and dynamic markings such as sf, p, poco sf, mf, and pp. Some string parts are marked 'sempre pp'. There are also performance instructions like 'a2' and '1. tr.' for woodwinds, and 'su III' and 'su II' for the first violin.

35

Fl. picc. *sf*

1. Fl.

2. Fl. *sf*

1. Ob.

2. Ob. *sf*

3. Ob. *sf*

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

1. Clar. in sib (B) *sf*

3. Clar. in sib (B) *sf*

Fag. 1. *sf* *p* *sf* *p*

1. Cor. *p* *mf*

3. Cor. *p* *mf*

2. Cor. *p* *mf*

1. Trbn.

2. Trbn.

3. Tb.b.

Timp.

Pf.

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

1. Viol. 1. *sul III* *sul II* *sul III*

div. Viol. 1. *sul III* *sul II* *sul III*

Viol. 2.

Vle.

Vc.

Cb.

Fl. picc.

1.

Fl.

2. muta in Fl. picc. 1.

Ob.

1. p

3. cresc.

Clar. 2. in Mi b (Es)

Clar. in Si b (B)

1.

3.

Fag.

1.

2.

3. p cresc.

Cor.

1. 3. p cresc.

2. 4. cresc.

Tr.

1. con sord. p

2. con sord. p

3. cresc. con sord. mf cresc.

Trbn.

1. 2. mf cresc.

Tbn. 3.

Timp.

Pf.

Viol.

1. div. b. con sord. pp

2. pp

Vle.

Vc.

pp

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

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

1. Fl. picc.

2. Fl. 1.

1. Ob. 2.

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

1. Clar. in Sib (B)

3. Fag.

1. Cor.

2. Tr.

3. Trbn.

1. Tbn.

2. Tbn.

3. Tbn.

Timp.

Cin. G.C.

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

1. Viol.

2. Viol.

Vla.

Vc.

an das andere Ende des Zimmers.

1. Fl. picc. *mf*

2. Fl. picc. *mf*

Fl. 1. *mf*

1. Ob. 2. *mf*

3. Ob. 2. *mf*

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

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

3. Clar. in Sib (B) *mf*

1. 2. Fag. *mf*

3. Fag. *muta in C fag.*

1. 3. Cor. *pp*

2. 4. Cor. *pp*

1. Tr. *ff senza sord.*

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

1. 2. Trbn. *pp*

3. Trbn. *pp*

Cirn. *a 2* *poco sf* *pp*

1. Viol. *div.* *ff* *p*

2. Viol. *div.* *ff* *p*

Vle. *ff* *p*

Vc. *ff* *p*

*allargando - - - - - al*

Musical score for woodwinds and strings. The score includes parts for Fl. picc. (1, 2), Fl. 1, Ob. (1, 2, 3), Clar. 2. in Mib(Es), Clar. in Sib(B) (1, 3), Fag. 1/2, Cfag., Cor. (1, 3, 2, 4), Tr. (1, 2, 3), Trbn. (1, 2, 3), and Cin. The woodwind parts feature complex rhythmic patterns with triplets and sixteenth notes, often marked with *ff* and *mf*. The string parts are mostly rests, with some movement in the lower strings. The Cin. part has a wavy line indicating tremolo, marked *poco sf p* and *pp*. The score concludes with the tempo marking *allargando - - - - - al*.

*allargando - - - - - al*

Musical score for strings (Violins, Violas, Cellos, and Double Basses). The Violin parts (1, 2) feature a melodic line with a fermata, marked *ff* and *p*. The Viola part has a similar melodic line with a fermata, marked *ff* and *p*. The Violoncello and Double Bass parts have a wavy line indicating tremolo, marked *ff* and *p*. The score concludes with the tempo marking *allargando - - - - - al*.



$\text{♩} = 66$

Fl. picc. 1. 2.

Fl. 1.

Ob. 1. 2. 3.

Clar. 2. in Mi b (Es)

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

Fag. 1. 2.

Cfag.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbn. 1. 2. 3. Tb. b.

Timp.

Tamb. picc.

Cin. G.C.

*1. muta in Fl. 2.*

*muta in La (A)*

*mutano in La (A)*

$\text{♩} = 66$

Viol. 1.

Viol. 2.

Vle.

Vc.

*non div.*

C

37

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

(Fermata Lunga)

Non troppo vivo (♩ = 144)

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbn. 1. 2.

C

37

Non troppo vivo (♩ = 144)

(Fermata Lunga)

Viol. 1. 2.

We. pizz. vibrato

Vc. pizz. vibrato

Cb. pizz. vibrato

den Mandarin etwas näher locken, ihn bestriicken.

38

Cor. 1. 2. 3. 4.

Viol. 1. 2.

We. f

Vc. f

Cb. f

Das Mädchen überwindet seinen Abscheu und ruft dem Mandarin zu:

Cor. 3. 4. *mp* *pp*

Timp. *pp*

Viol. 1. *f*

Viol. 2. *f*

Vle. *f* *p*

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

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



„Komm doch näher!“ *Più mosso* *Meno mosso* *tranquillo* *Più tranquillo*  
 (♩=126) (♩=144) (♩=126) (♩=100) (♩=88)

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

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

Cor. 1. 2. *pp*

Cor. 3. 4.

Vc. *due soli* *pp* *pp* *tranquillo* *Più tranquillo*  
 (♩=126) (♩=144) (♩=126) (♩=100) (♩=88)

Cb. *Solo* *pp* *pp*

Der Mandarin tut zwei Schritte.

Più mosso ♩ = 132

40

Das Mädchen: „Noch näher!

Setz dich auf den Stuhl!”

Meno mosso ♩ = 126

Tranquillo ♩ = 96

Fl. 1. *p* *3*

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

Fag. 1. 2. *pp*

Cor. 1. 2.

Vc. *pp*

Cb. *pp*



Der Mandarin setzt sich.

Molto tranquillo ♩ = 84

Più mosso ♩ = 132

*poco rit.*

Fl. 1. *pp* *3*

Ob. 1. *mf*

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

1. 2.

Fag. 1. 2.

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

4. *pp*

Vc. *due soli* *ppp*

Cb. *due soli* *ppp*

Das Mädchen ist unerschüchtern.

Wieder schaudert es zurück.

41 **Vivo**  $\text{♩} = 92$   
*lunga*

*lunga* **Meno vivo**  $\text{♩} = 72$

**Più vivo** ( $\text{♩} = 200$ )

Fl. picc.

Fl.

Ob.

C. ingl.

Clar. in La (A)

Cl. b. in Sib (B)

Tr. 1.

Tamb. picc.

Arpa

Pf.

41 **Vivo**  $\text{♩} = 92$   
*lunga*

*lunga* **Meno vivo**  $\text{♩} = 72$

**Più vivo** ( $\text{♩} = 200$ )

Viol. 1. div.

Viol. 2.

We.

Vc.

*poco rit.*

42 **Meno vivo** ♩ = 144 - 132

Fl. picc. *p*

Fl. 1. *f* *p*

Fl. 2. *f* *p*

Ob. 1. *sf*

Ob. 2. *sf*

C. ingl. *sf*

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

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

Tr. 1.

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

*poco rit.*

42 **Meno vivo** ♩ = 144 - 132

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

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

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

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

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

Lento (♩ = 76) 43

Fl. picc.

Fl. 1. *f* → *p* → *ppp*

Fl. 2. *f* → *p*

Ob. 1. *p* *rubato* *5* → *pp*

C. ingl.

Clar. in La (A) 1. *f* → *mp* → *pp* *5*

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

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

Trbn. 3. *pp* → *ppp* *con sord.*

Trgl.

Cin. G.C.

Cel. *pp* *2*

Arpa *ppp* *pp*

Pf. *f*

Ped.\* Ped.\* Ped.\*

*rallent.*

Lento (♩ = 76) 43

Viol. div. 1. *p* → *pp* → *ppp* *due Soli*

Viol. 2. *p* → *pp* → *ppp* *4 Soli* *gliss.* *pp* *4 Soli p*

Vle. div. *p* → *pp*

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

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

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

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. picc.**: Piccolo flute, playing a melodic line with dynamics *f* and *ppp*.
- Fl. 1. 2.**: First and second flutes, playing a sustained melodic line with dynamics *p* and *f*.
- Ob. 1.**: Oboe, playing a sustained melodic line with dynamics *ppp*.
- Cl. ingl.**: English Clarinet, playing a sustained melodic line with dynamics *ppp*.
- Cl. 1. 2. in La (A)**: Clarinets in A, playing a sustained melodic line with dynamics *ppp*.
- Cl. b. in Sib (B)**: Bass Clarinet in B, playing a melodic line with dynamics *f* and *p*.
- Tr. 1.**: Trumpet, playing a sustained melodic line with dynamics *ppp* and instruction *con sord.*
- Trbn. 3.**: Trombone, playing a melodic line with dynamics *p* and *pp*.
- Trgl.**: Trombones, playing a sustained melodic line with dynamics *p* and *ppp*.
- Dr. & C.**: Drums and Cymbals, playing a rhythmic pattern with dynamics *ppp*.
- Cel.**: Cello, playing a melodic line with dynamics *p* and *ppp*.
- Arpa**: Harp, playing a sustained melodic line with dynamics *ppp* and *pp*.
- Pf.**: Piano, playing a rhythmic pattern with dynamics *ppp* and *pp*.
- Viol. 1. div.**: Violins, playing a melodic line with dynamics *pp* and *ppp*, and instructions *senza sord.* and *4 Soli*.
- Viol. 2. div.**: Violas, playing a melodic line with dynamics *pp* and *ppp*, and instructions *senza sord.* and *4 Soli*.
- Vle.**: Viola, playing a melodic line with dynamics *ppp* and *pp*, and instructions *senza sord.* and *4 Soli*.
- Vc.**: Violoncello, playing a melodic line with dynamics *f* and *p port.*, and instructions *pizz.* and *arco sulic.*



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

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

Fl. picc.  
1.  
2.  
Ob. 1.  
Clar. 1. 2. in La (A)  
Cl. b. in Sib (B)  
Cin.

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

4 soli  
Viol. 2. div. gli altri  
Vle.  
Vc.  
Cb.

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

Fl. 1.  
Clar. 1. 2. in La (A)  
Timp.  
Trgl.

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

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

*rit. . . . .* **45** *a tempo rit. molto* *a tempo* ( $\downarrow = 88$ ) *ritard. . . . .* *muta in Fl. 3.*

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

*Cor.*  
*Tr.*  
*Trbn.*

*Timp.*  
*Trgl.*

*Cel.*

*rit. . . . .* **45** *a tempo rit. molto a tempo* ( $\downarrow = 88$ ) *ritard. . . . .*

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

*div.*  
*senza sord.*  
*mf espr.*  
*unis.*  
*senza sord.*  
*mf espr.*  
*senza sord.*  
*mf espr.*  
*senza sord.*  
*mf espr.*

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

Fl. 1.  
Ob. 1.2.  
C. ingl.  
Clar. in La (A) 1. 2.  
Fag. 1.2.

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

Timp.  
Cin.

Cel.

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

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

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

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

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

*senza sord.*

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

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

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

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

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

C. ingl. *pp* *f*

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

Fag. *pp* *f*

Cor. 1. 2. *mf*

Tr. 1. 2. 3.

Tbn. 1. 2. 3.

Timp. *pp* *p*

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

Viol. 1. *pp* *pp* *pp* *p* *f subito*

Viol. 2. div. *pp* *pp* *pp* *pp* *f subito*

Vle. div. *pp* *pp* *pp* *pp* *f subito*

Vc. *p* *pp* *pp* *pp* *f subito*

Cb. *pp* *pp* *pp* *pp* *f*

*con sord. unis.*  
*con sord. sul III*  
*con sord. sul IV*  
*con sord.*  
*con sord.*  
*pp.*  
*pizz.*  
*arco*  
*pizz.*  
*arco*  
*pp.*  
*pp.*

Molto sostenuto. rall. molto . . . . . al **48** ♩ = 56 (♩ = 72-78) poco -

1. Fl. *p*

2. Fl. *pp*

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

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

C. ingl. *p* *mf* *pp*

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

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

Fag. 1. *f* *pp*

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

Tr.

Trbn.

Trgl. *pp*

Arpa *ppp* simile

Molto sostenuto. rall. molto . . . . . al **48** ♩ = 56 (♩ = 72-78) poco -

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

2. Viol. *f* *p* *senza sord.* *pizz.*

Vle. *senza sord.* *pizz.*

Vc. *senza sord.* *pizz.*

Cb. *pizz.* *p*

*a poco accelerando al* -----  $\text{♩} = 84$  ----- *rallentando*

1. *trb*  
2. *trb*  
3. *trb*

Fl. 2. *p* *pp* *pp* *muta in Fl. picc.*

3. *p* *pp*

1. *Ob.*  
2. *Ob.*

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

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

Fag. *pp*

1. *Cor.*  
3. *Cor.*  
2. *Trgl.*  
4. *Trgl.*

Arpa

Pf.

*a poco accelerando al* -----  $\text{♩} = 84$  ----- *rallentando*

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

Vle. *div.* *pp*

Vc. *pp*

Cb. *pp*

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

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

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

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

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

Trgl. *pp* *dim.*

Cin. *pp* *a2*

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

Pf. *p* *sf* *p* *ped.* \*

49 *a tempo* (♩ = 84) *accel.* ----- *al-sul I.* -  
4 Sali *p*

Viol. 1. 2. *p*

Vie. *p*

Vc. *p*

Cb. *p*



# Allegretto (♩ = 96)

50

Fl. picc. *p*

1. Fl. *ppp*

2. Fl. *pp*

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

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

Trgl. *pp*

Cel. *p*

Arpa *ppp*

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

Ped. \*

# Allegretto (♩ = 96)

50

(senza sord.) 2 Soli *pp*

2 Soli *pp*

Viol. 1. div. *pp* *con sord.* *sul II con sord.* 2 Soli *pp*

Viol. 2. div. *pp* *con sord.* *sul II con sord.* 2 Soli *pp*

This musical score page includes the following parts and markings:

- Flutes:** Fl. piccolo (1), Fl. (2)
- Clarinets:** Clar. in La (A) (1, 2), Cl. b. in Sib (B)
- Trigon:** Trgl.
- Cello:** Cel. (with *voce:* markings)
- Arpa:** Arpa
- Piano:** Pf. (with *sva...* markings)
- Violins:** Viol. 1. div. (with *2 soli* markings), Viol. 2. div. (with *Solo* markings)

This musical score page, numbered 91, contains the following parts and markings:

- Fl. picc.** (Piccolo Flute): Part 1, featuring a melodic line with slurs and dynamic markings.
- Fl.** (Flute): Part 2, featuring a melodic line with slurs and dynamic markings.
- Clar. in La (A)**: Parts 1 and 2, featuring a melodic line with slurs and dynamic markings.
- Cl. b. in Si b (B)**: Part 1, featuring a melodic line with slurs and dynamic markings.
- Trgl.** (Trigon): Part 1, featuring a melodic line with slurs and dynamic markings.
- Cel.** (Cello): Part 1, featuring a melodic line with slurs and dynamic markings.
- Arpa** (Arpa): Part 1, featuring a melodic line with slurs and dynamic markings.
- Pf.** (Piano): Part 1, featuring a melodic line with slurs and dynamic markings.
- Viol. 1. div.** (Violin 1): Part 1, featuring a melodic line with slurs and dynamic markings.
- Viol. 2. div.** (Violin 2): Part 1, featuring a melodic line with slurs and dynamic markings.

Additional markings include *8va.* (8va) and *Solo* (Solo) throughout the score.

*poco rallentando*

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

*muta in Mi b (Es)*

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

Cel.  
Arpa

Pf.

*poco rallentando* *smorzando* \*

Viol. 1. div.  
2 soli  
Solo  
Viol. 2. div.  
Solo

51 a tempo

Fl. picc. *pp dolce*

Fl. 1. 2. *ppp*

Ob. 1. 2. *f*

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

Tr. 2. *mp (con sord.)*

Trgl. *pp*

Cel. *pp*

Arpa *ppp*

PF. *pp*

51 a tempo

Viol. 1. *sempre pp*

tutti div. a 5 *div. senza sord. sulla punta d'arco*

Viol. 2. *sempre pp*

tutti div. a 3 *senza sord.*

Vle. div. a 3 *sempre pp arco sul ponticello (senza sord.)*

*pp arco sul ponticello (senza sord.)*

*pp sul ponticello arco (senza sord.)*

*pp*

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

Fl. pic.  
1.  
2.  
Ob. 1.2  
Tr. 1.  
2.  
Trgl.

Cel.

Arpa

Pf.

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

Viol. 1. div.  
Viol. 2. div.  
Vie. div.

(♩ = ♩.)

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

- Fl. picc.** (Piccolo Flute): Part 1, dynamic *p*.
- Fl.** (Flute): Part 2, dynamic *f*.
- Ob.** (Oboe): Parts 1 and 2, dynamic *f*.
- Clar. 2.** (Clarinet 2): *in Mi b (Es)*, dynamic *f*.
- Clar. 1.3.** (Clarinet 1 & 3): *in La (A)*, dynamic *f*.
- Tr.** (Trumpet): Parts 1 and 2, dynamic *p*.
- Trgl.** (Trombone): dynamic *f*.
- Tamb. picc.** (Piccolo Tambourine): dynamic *p*.
- Cel.** (Cello): dynamic *f*.
- Arpa** (Arpeggio): dynamic *f*.
- Pf.** (Piano): dynamic *f*.
- Viol. 1. div.** (Violin 1): *div. a 4*, dynamic *f*.
- Viol. 2. div.** (Violin 2): dynamic *mf*.
- Vle. div. a 3** (Viola): *div. a 2*, dynamic *f*.

The score includes various musical notations such as slurs, accents, and dynamic markings (*p*, *f*, *mf*). A tempo marking  $(♩ = ♩.)$  is present at the top and bottom of the page.

52 (♩. = ♩)

Fl. picc. *p*

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

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

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

Tr. 1. 2. *mf* *f*

Trgl. Tamb. picc. *pp*

Cin. *pp* *a2* *pppp* *a2*

Cel. *f* *guc.* *guc.* *guc.*

Pf. *mf* *guc.* *guc.*

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

Viol. 2. div. *p*

Vcl. div. *arco sul ponticello p* *arco sul ponticello p*



*Fl. picc.*  
*Fl. 1. 2.*  
*Ob. 1. 2. 3.*  
*Clar. 2. in Mib (Es)*  
*Clar. 1. 3. in La (A)*  
*Cor. 1. 2.*  
*Tr. 1. 2.*  
*Trgl. imb. picc.*  
*Clrn.*  
*Cel.*  
*Pf.*  
*Viol. 1. div.*  
*Viol. 2. div.*  
*Vle. div.*

Musical score for page 97, featuring woodwinds, strings, and piano. The score is divided into three systems. The first system includes Flute piccolo, Flutes 1 & 2, Oboes 1, 2, & 3, Clarinets 2 & 1 & 3, Cor Anglais 1 & 2, Trumpets 1 & 2, Trombone piccolo, Clarinet, Cello, and Piano. The second system includes Violins 1 and 2 (divided) and Viola (divided). The score includes various dynamics such as *p*, *mp*, *f*, *mf*, *ppp*, and *con sord.*. There are also performance instructions like *a2*, *col legno*, and *in modo ard.*. A rehearsal mark **53** is present in the first system.

*Fl. picc.*  
1. *f*  
2. *f*

*Ob. 1. 2.*  
*a2.*

*Clar. 2. in Mi b Es.*  
1. *f*  
3. *f*

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

*Fag. 1.*  
*p* *f*

*Cor.*  
1. *f*  
2. *f*  
4. *f*

*Tr.*  
1. *p*  
3. *p*  
2. *mf*

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

*Arpa*  
*f* *Lab Fa# Mi b* *f* *gliss.*

*Pf.*  
*f*

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

*Vle.*  
*mf* *pizz.* *f*

*Vc.*  
*mf* *arco* *pizz.* *f*

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

*poco allargando*

Fl. picc. 1. *p*

Fl. 2. *p* *mf* *p* *sf*

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

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

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

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

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

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

Fag. 1. *mf* *f* *mf* *f*

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

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

Cor. 2. *con sord.* *p* *mf*

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

Tr. 1. *(con sord.)* *f* *gliss.* *gliss.*

Trbn. 2. *(con sord.)* *f* *gliss.* *gliss.*

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

Timp. *f*

Tamb. picc. *mf*

Arpa *pp* *Re 4* *pp*

*poco allargando*

Viol. 1. *senza sord. arco* *mf* *port.* *f* *p*

Viol. 2. *senza sord. pizz.* *f* *p*

Vle. *arco* *port.* *pizz.* *f* *p*

Vc. *f* *f* *sf*

Cb. *f* *f* *sf*

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

Fl. picc. *sf*

1. Fl. *p*

2. Fl. *p*

Ob. 1. 2. *mf*

C. ingl. *mf*

Clar. 2. in Mi $\flat$  (Es) *mf*

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

3. Clar. in La (A) *mf*

1. Fag. *mf*

2. Fag. *mf*

1. 3. Cor. *mf*

2. 4. Cor. *mf*

Tr. 1. 2. *f*

1. Trbn. *gliss.*

2. Trbn. *gliss.*

3. Trbn. *gliss.*

Timp. *mf*

Trgl. Tamb. picc. *mp*

Cin. *a 2*

Arpa *pp*

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

1. Viol. *p*

2. Viol. *p*

Vle. *mf*

Vc. *mf*

Cb. *mf*

4. cor. sacd. *fb*

muta in Cl. b. in Si $\flat$  (B)

arco

pizz.

allarg. . . . . a tempo (♩ = 160)

Musical score for woodwinds and brass instruments. The score includes parts for Fl. picc., Fl. 1 & 2, Ob. 1 & 2, C. Ingl., Clar. 2 in Mi♭(B♭), Clar. 1 in La (A), Cl. b. in Sib (B), Fag. 1 & 2, Cor. 1, Tr. 1 & 2, Trgl., and Cin. The woodwinds and brass parts feature various dynamics such as *f*, *mf*, *p*, and *ff*, along with articulation marks like accents and slurs. The Fl. picc. part has a *div.* marking. The Cor. 1 part is marked *senza sord.* and *p*. The Tr. 1 & 2 part is also marked *senza sord.* and *f*. The Cin. part has a *a2* marking. The Arpa part is marked *mf*.

allarg. . . . . a tempo (♩ = 160)

Musical score for string instruments. The score includes parts for Viol. 1 & 2, Vle., Vc., and Cb. The Viol. 1 & 2 parts feature *div.* and *unis.* markings. The Vle. part is marked *f* and *mf*. The Vc. part is marked *mf* and *arco*. The Cb. part is marked *mf*. The Viol. 1 & 2 parts have a *f* marking at the end. The Vle. part has a *f* marking at the end. The Vc. part has a *f* marking at the end. The Cb. part has a *f* marking at the end.

**55** *rallent.* ----- *al. Adagio* (♩=60)

*Fl. picc.*  
*1.*  
*Fl.*  
*2.*  
*1.*  
*Ob.*  
*2.*  
*C. ingl.*  
*Clar. 2.*  
*in Bb (Es)*  
*Clar. 1.*  
*in La (A)*  
*Cl. b.*  
*in Sib (B)*  
*1.*  
*Fag.*  
*2.*  
*1.*  
*3.*  
*Cor.*  
*2.*  
*1. 2.*  
*Tr.*  
*2. 3.*  
*Trbn.*  
*Cin.*  
*Tamt.*  
*Pf.*

*f*, *p*, *pp*, *ppp*, *pppp*, *ppppp*  
*p espr.*, *con sord.*, *senza sord.*, *pizz.*

**55** *rallent.* *div.* ----- *al Adagio* (♩=60)

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

*f*, *mf*, *p*, *pp*  
*div.*, *pizz.*

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

1. Fl.  
2. Fl.  
Ob. 1.  
2.  
C. ingl.  
Clar. 2. in Mi<sup>b</sup> (E<sup>b</sup>)  
Clar. 1. in La (A)  
Cl. b. in Sib (B)  
1. Fag.  
2. Fag.

Cor.  
Tr.  
Trbn.

Arpa

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

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

Tempo di Valse (♩ = 200)

Fl. 1.2. *mf*

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

Ob. 2. *f* *p* *mf*

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

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

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

Clar. 3. *mf* *cresc.*

Fag. 1. *f* *f* *mf*

Fag. 2. *f* *p*

Cor. 1. *senza sord.* *f* *mf*

Cor. 2. *senza sord.* *f* *mf*

Tr. 1. *mf*

Trbn. 3. *mf*

Timp. *mf*

Arpa

Tempo di Valse (♩ = 200)

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

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

Vle. *f*

Vc. *f*

Cb. *f*



*sempre più agitato*

57

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinet 2 in B-flat (Clar. 2. in Bb), Clarinet 1 in A (Clar. in La), Bassoon (Fag.), Contrabassoon (Cfag.), Cor (Cor.), Trumpets 1, 2, and 3 (Tr. 1.2.3.), Trombones 1, 2, and 3 (Trbn. 1, 2, 3), and Timpani (Timp.). The score features various dynamics such as *f*, *p*, *cresc.*, and *senza sord.*. The tempo/mood is marked *sempre più agitato*.

*sempre più agitato*

57

Musical score for strings, including Violin (Viol.), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The score features various dynamics such as *più f* and *sempre f*. The tempo/mood is marked *sempre più agitato*.

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

- Fl. picc.** (Piccolo Flute): Part 1, marked *a2*.
- Fl. 1. 2.** (First Flute): Part 1, marked *a2*.
- Ob.** (Oboe): Parts 1 and 2.
- Cl. ingl.** (English Clarinet): Part 1.
- Clar. 2. in Mi $\flat$ (Es)** (Clarinet in E-flat): Part 1.
- Clar. in La (A)** (Clarinet in A): Parts 1 and 3.
- Fag.** (Bassoon): Parts 1 and 2.
- Cor.** (Horn): Parts 1, 2, and 3.
- Tr. 1. 2.** (Trumpet): Parts 1 and 2, with dynamics *piu $\acute{f}$* , *p*, and *p cresc.*.
- Tbrn.** (Trombone): Parts 1, 2, and 3, with dynamics *piu $\acute{f}$* , *p*, and *cresc.*.
- Timp.** (Timpani): Part 1, with dynamics *f*, *p*, and *cresc.*.
- Viol.** (Violin): Parts 1 and 2, with dynamics *p cresc.*.
- Vle.** (Viola): Part 1, with dynamics *p cresc.*.
- Vc.** (Violoncello): Part 1, with dynamics *p cresc.*.
- Cb.** (Contrabass): Part 1.

58 (♩=176) (♩=200)

Fl. picc.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Clar. 2. in F# (Es)

Clar. 1. in La (A)

3.

Fag. 1. 2.

Cfag.

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

Tr. 1. 2.

Trbn. 1. 2. 3. Tb. b.

Timp.

58 (♩=176) (♩=200)

Viol. 1.

Viol. 2. div.

Vle.

Vc.

Cb.

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

*poco allarg.*

59

Fl. picc.  
Fl. 1. 2.  
Ob. 1. 2.  
C. ingl.  
Clar. 2. in F (Es)  
Clar. 1. 3. in La (A)  
Fag. 1. 2.  
Cfag.  
Cor. 1. 3. / 2. 4.  
Tr. 2. / 3.  
Trbn. 1. 2. / 3. / T.b.b.  
Timp.  
Cin.

*poco allarg.*

59

**Allegro** (♩ = 144)

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

Schoß; er fängt in fieberhafter Aufregung zu zittern an.

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

- Fl. picc. (Piccolo Flute)
- Fl. 1. 2. (First and Second Flutes)
- Ob. 1. 2. (First and Second Oboes)
- C. ingl. (English Clarinet)
- Clar. 2. in Mi b (Es) (Second Clarinet in E-flat)
- Clar. 1. 3. in La (A) (First and Third Clarinets in A)

The second system includes:

- Cor. 1. 2. 3. (Three Cor Anglais)
- Tr. 1. 2. 3. (Three Trumpets)
- Trbn. 1. 2. 3. (Three Trombones)

The third system includes:

- Viol. 1. 2. (Violins)
- Vle. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

Dynamic markings include *sf* (sforzando), *f* (forte), *p* (piano), and *gliss.* (glissando). The score is written in 2/4 time and features various articulations and phrasing marks.

Doch das Mädchen erschauert vor seiner Umarmung,...

**Più Allegro (stretto) (♩ = 10¼)**

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

1. Fl.

2. Fl.

Ob. 1. 2.

C. ingl.

Clar. 2. in Mi (Es)

1. Clar. in La (A)

3.

1. Cor.

3.

2. Cor.

4.

1. Tr.

2. Tr.

3. Tr.

1. Trbn.

2. Trbn.

3. Trbn.

Cin.

*a 2. tr*

*pp*

**Più Allegro (stretto) (♩ = 10¼)**

1. Viol.

2. Viol.

Vle.

Vc.

Cb.

*div.*

*f*

*pp*

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

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

*con sord.*

*più vivo* (♩ = 114) 60

1. Viol.  
2. Viol.

Detailed description: This block contains the first system of a musical score. It features five staves: Flutes (1 and 2), Clarinets in La (1 and 2), Trumpets (1, 2, and 3), and Cymbals. The Flutes and Clarinets play a complex, rhythmic melody with many slurs and accents. The Trumpets play a simpler, more harmonic line. The Cymbals have a wavy line indicating a tremolo effect. The tempo is marked 'più vivo' with a quarter note equal to 114 beats per minute. A rehearsal mark '60' is present. The key signature has three sharps (F#, C#, G#). The second part of the system shows the Violin parts (1 and 2) with a similar rhythmic pattern. The tempo and rehearsal mark are repeated.

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

Detailed description: This block contains the second system of the musical score, continuing from the first. It features the same five staves: Flutes (1 and 2), Clarinets in La (1 and 2), Trumpets (1, 2, and 3), Cymbals, and Violins (1 and 2). The musical notation continues with the same complex rhythmic patterns and slurs as in the first system. The Cymbals continue with their wavy tremolo line. The Violin parts continue with their rhythmic accompaniment. The tempo and rehearsal mark are not explicitly repeated in this system but are implied by the context.

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

61 *accelerando*

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



...was ihm auch schließlich gelingt. Es beginnt

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute (Fl.), Clarinet 2 (Clar. 2. in Mib (Es)), Clarinet 1 (Clar. in La (A)), Bassoon (Fag. 1.), Contrabassoon (Cfag.), Horn 2 (Cor. 2. 4.), Trumpet 1 (Tr. 1. 2.), Trumpet 2 (Trbn. 1. 2. 3.), Trombone (Tb. b.), Clarinet (Cin.), Tambourine (Tamb. gr.), Tom-tom (Tamt.), Gong (G. C.), Arpa, and Piano (Pf.). The score features complex rhythmic patterns with many slurs and accents. Performance markings include *f*, *p*, *mf*, *con sord.*, *a 2.*, and *mufa in Sib (B)*.

Musical score for strings, including Violin 1 (Viol. 1.), Violin 2 (Viol. 2.), Viola (Vc.), and Cello (Cb.). The Violin parts are marked *div.* (divisi). The Viola and Cello parts include *pizz.* (pizzicato) markings. The score shows rhythmic accompaniment for the strings.

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

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

62

Score for woodwinds and percussion:

- Fag. 1. (Bassoon 1): *f*
- Cfag. (Bassoon 2): *p*
- Cor. 1. 3. (Coronet 1, 3): *a2*
- Cor. 2. 4. (Coronet 2, 4): *f*
- Trbn. 2. 3. (Trumpet 2, 3)
- Tb.b. (Tuba): *p*
- Tamb. gr. (Tom-tom): *p*
- Tamt. (Tamtam): *pp*
- G.C. (Gong)

Score for strings and piano:

- Arpa (Harp): *sempre f*
- Pf. (Piano): *sempre f*

62

Score for strings:

- Viol. 1. 2. (Violins 1, 2)
- Vle. (Viola): *arco ruvido*, *f*
- Vc. (Violoncello): *arco*, *f*, *ruvido*
- Cb. (Contrabasso): *sempre f*

63

Clor. 1.  
*in Sib/B*

Fag. 1.

Cfag.

Cor. 1.  
2.  
3.

Trbn. 2.  
3.

Tb. b.

Tamb. gr.

Tamt.

G. C.

Arpa

Pf.

*(sempre con  $\text{C}^{\text{do}}$ )*

63

1.  
2.  
Viol.

Vle.

Vc.

Cb.

This musical score page features the following instruments and parts:

- Clair. 1.** in Sib (B)
- Fag. 1.2**
- Cfag.**
- Cor.** (1. 3., 2. 4.)
- Trbn. 2.** (1., 3.)
- Tb.b.**
- Tamb. gr.**
- Tamt.**
- G.C.**
- Arpa**
- Pf.**
- Viol.** (1., 2.)
- Vle.**
- Vc.**
- Cb.**

The score includes various musical notations such as dynamics (e.g., *f*, *mf*, *ff*), articulation (accents, slurs), and performance instructions (e.g., *a2*, *1.*, *2.*). The time signature is 2/2.

64

C.ingl.  
Clar.1. in Sib(B)  
Fag.1.2.  
Cfag.  
Cor. 2. 4.  
1.  
Trbn. 2.  
3.  
Tb.b.  
Tamb.gr.  
Tamt.  
G.C.

*a2*  
*f*  
*poco a poco cresc. sin al 69*  
*a2*  
*poco a poco cresc. sin al 69*  
*poco a poco cresc. sin al 69*  
*poco a poco cresc. sin al 69*  
*poco a poco cresc. sin al 69*  
*poco a poco cresc. sin al 69*  
*poco a poco cresc. sin al 69*  
*poco a poco cresc. sin al 69*

Arpa

Pf.

64

*unis. ruvido*

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

*f*  
*unis. ruvido*  
*f*  
*pizz.*  
*f*

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

- C. ingl.**: Clarinet in G (treble clef)
- Clar. 1 in Sib (B)**: Clarinet in B-flat (treble clef)
- Fag.**: Bassoon (bass clef)
- C. fag.**: Bassoon (bass clef)
- Cor. 2**: Horn in C (bass clef), marked *a2*
- 1.**: Horn in C (bass clef)
- Trbn. 2**: Trumpet in B-flat (bass clef)
- 3.**: Trumpet in B-flat (bass clef)
- Tbn. b.**: Trombone in B-flat (bass clef)
- Tamb. gr.**: Large Tom-tom (bass clef)
- Tamt.**: Snare Drum (bass clef)
- G. C.**: Gong/Cymbal (bass clef)
- Arpa**: Harp (grand staff)
- Pf.**: Piano (grand staff)
- Viol. 1**: Violin I (treble clef)
- Viol. 2**: Violin II (treble clef)
- Vle.**: Viola (treble clef)
- Vc.**: Violoncello (bass clef)
- Cb.**: Contrabasso (bass clef)

65

Ob. 1. 2. *a 2*

C. ingl.

Clar. 1. in Sib (B)

Fag.

Cfag.

Cor. 2. *a 2*

1. Trbn.

2. 3.

Tb. b.

Tamb. gr.

Tamt. *mf*

G.C.

Arpa

Pf.

Detailed description: This block contains the musical score for measures 64 and 65. The instruments listed are Oboe 1 & 2, Clarinet in G, Clarinet in Bb, Bassoon, Contrabassoon, Cor Anglais, Trumpets 1, 2, and 3, Trombone, Snare Drum, Cymbal, Gong, and Piano. The score shows various musical notations including rests, notes, and dynamic markings like *a 2* and *mf*. The time signature changes from 3/4 to 2/4 and back to 3/4.

65

1. Viol. *sul IV.*

2. Viol. *sul IV.*

Vle.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 64 and 65 for the string section. The instruments are Violin 1, Violin 2, Viola, Violoncello, and Contrabasso. The score features a prominent *sul IV.* (sul tasto) marking for the violins, indicating a specific playing technique. The notation includes various rhythmic patterns and accidentals.

Ob. 1. 2. *f*

C. ingl.

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

Fag. 1. 2. 1. *f*

Cfag.

Cor. 2. 4. *az*

1. *gliss.*

Trbn. 2. *p gliss.*

3. *gliss.*

Tb. b. *p*

Tamb. gr.

Tamt. *mf*

G. C.

Arpa

Pf. *swa*

Viol. 1. *sul IV.*

2. *sul IV.*

Vie. *sul IV.*

Vc. *sul IV.*

Cb. *sul IV.*



**66**

Fl. 1, 2, 3. *a 3*  
Ob. 1, 2. *a 2*  
C. ingl. *ff*  
Clar. 2. in Mi b (Es) *ff*  
Clar. 1, 3. in Si b (B) *a 2*  
Fag. 1. *ff*  
Fag. 2.  
Cfag. *ff*  
Cor. 2. *a 2*  
Trbn. 2, 3.  
Tb. b.  
Tamb. gr.  
Tamt.  
G. C.

Arpa  
Pf. *gno.*

**66**

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

Fl. 1. 2. 3. *a3*

Ob. 1. 2. *a2*

C. ingl.

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

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

1. Fag. *f*

2. Fag.

Cfag.

Cor. 2. *a2*

Tr. 2. 3. *cresc. sord. a2*

Tb. b.

Tamb. gr.

Tamt.

G. C.

Arpa

Pf. *p*

1. Viol.

2. Viol.

Vle.

Vc.

Cb.

67

Fl. 1.2. *a 2*  
*3. muta in Fl. picc. f*

Ob. 1.2. *a 2*

C. ingl.

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

Clar. 1.3. *a 2*  
*in Si $\flat$  (B)*

Fag. 1.2.

Cfag.

Cor. 1. 3.  
2. 4.

Tr. 2. 3.

Trbn. 2. 3.

Tb.b.

Tamb. picc.

Tamb. gr.

Tamt.

G.C.

Arpa

Pf.

67

Viol. 1. 2.

Vle.

Vc. *pizz.*

Cb. *pizz.*  
*ff*

Fl. 1.2. *a 2*

Ob. 1.2. *a 2*

C. ingl.

Clar. 2. *a 2*  
in Mi<sup>b</sup> (E<sup>b</sup>)

Clar. 1.3 *a 2*  
in Si<sup>b</sup> (B)

Fag. 1.2.

Cfag.

1.  
3.  
Cor.

2.  
4.

Tr.  
2.  
3.

1.  
2.  
Tbn.

3.  
Tb. b.

Tamb. *picc.*

Tamb. *gr.*

Tamt.

q. C.

Arpa

Pf.

1.  
2.  
Viol.

Vle.

Vc.

Cb.

68

Fl. picc.

Fl. 1. 2.

Ob. 1. 2. *cresc.*

C. ingl. *cresc.*

Clar. 2. in Mi(b)

Clar. 1. 3. in Si(b)

Fag. 1. 2.

Cfag. *cresc.*

Cor. 1. 3. *f cresc.*

2. 4. *senza sord.*

Tr. 1. 3. *f cresc.*

2. *senza sord. cresc.*

Tbn. 1. 2. *f cresc.*

Tb. 3. *f cresc.*

Timp. *p cresc.*

Tamb. picc. *cresc.*

Tamb. gr. *f cresc.*

Tamt. *f cresc.*

G.C. *mf cresc.*

Arpa *ff*

Pf. *ff*

68 *cong*

Viol. 1. div. *piu f crescendo*

*piu f cresc.*

Viol. 2. *piu f cresc.*

Vle. *arco piu f cresc.*

Vc. *arco sempre ff arco non div.*

Cb. *sempre ff*

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

*1. p...*  
*CFESC.*  
*cong*  
*unis.*

*Fl. picc.*  
*Fl. 1. 2.*  
*Ob. 1. 2.*  
*C. ingl.*  
*Clar. 2. in Mib (Es)*  
*Clar. 1. 3. in Sib (B)*  
*Fag. 1. 2.*  
*C'fag.*  
*Cor.*  
*Tr.*  
*Trbn.*  
*Tbn.*  
*Timp.*  
*Tamb. picc.*  
*Tamb. gr.*  
*Tamt.*  
*Cin.*  
*G.C.*  
*Arpa*  
*Pf.*  
*Viol. 1. div.*  
*Viol. 2.*  
*Vi.*  
*Vc.*  
*Cb.*

*a2*  
*b2*  
*a2*  
*a2*  
*a2*  
*muta in Ob. 3.*  
*1. 2. a2*  
*ff senza sord. (senza sord.) 3.*  
*ff sempre*  
*ff sempre*  
*ff sempre*  
*col legno*  
*can8*  
*gliss.*

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

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

The score features various musical notations including notes, rests, and dynamic markings such as *f* (forte). The woodwind and brass sections have complex rhythmic patterns, while the strings play a steady accompaniment.



70

Fl. picc.  
Fl. 1. 2.  
Ob. 1. 2. 3.  
Clar. 2. in Mi (E)  
Clar. 1. 3. in Si (B)  
Fag. 1. 2.  
Cfag.

This section of the score covers measures 70 through 73. It features six staves for woodwind instruments. The Piccolo Flute and Flutes 1 & 2 play a melodic line with slurs and accents. The Oboes 1, 2, and 3 play a similar melodic line. Clarinets 2 and 1/3 play a harmonic accompaniment. Bassoons 1 & 2 and the Contrabassoon play a bass line with chords and single notes.

Cor. 1. 3. 2. 4.  
Tr. 1. 2. 3.  
Tbn. 1. 2. 3.  
Cin.

This section of the score covers measures 70 through 73. It features five staves for brass instruments. The Cor Anglais 1, 3, 2, and 4 play a melodic line with slurs and accents. The Trumpets 1, 2, and 3 play a similar melodic line. The Trombones 1, 2, and 3 play a harmonic accompaniment. The Cymbals play a rhythmic pattern.

70

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

This section of the score covers measures 70 through 73. It features four staves for string instruments. The Violins 1 and 2 play a melodic line with slurs and accents. The Viola, Violoncello, and Contrabass play a harmonic accompaniment.

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

- Fl. picc.** (Piccolo Flute)
- Fl. 1. 2.** (First and Second Flutes)
- Ob.** (Oboe), with first and second parts indicated by numbers 1, 2, and 3.
- Clar. 2. in Mi b (Es)** (Second Clarinet in E-flat)
- Clar. 1. 3. in Si b (B)** (First and Third Clarinets in B-flat)
- Fag. 1. 2.** (First and Second Bassoons)
- C. fag.** (Contrabassoon)
- Cor.** (Cor Anglais), with first and second parts indicated by numbers 1, 2, 3, and 4.
- Tr.** (Trumpet), with first, second, and third parts indicated by numbers 1, 2, and 3.
- Trbn.** (Trumpet), with first and second parts indicated by numbers 1, 2, and 3.
- Tb. b.** (Tuba)
- Cin.** (Cymbal)
- Viol.** (Violin), with first and second parts indicated by numbers 1 and 2.
- Vie.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabasso)

The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It features various musical notations including slurs, accents, and dynamic markings such as *a 2* and *p*.

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

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

Fl. picc.  
Fl. 1. 2.  
Ob. 1. 2. 3.  
Clar. 2. in Mi b (Es)  
Clar. 1. 3. in Si b (B)  
Fag. 1. 2.  
Cfag.  
Cor. 1. 2. 3.  
Tr. 1. 2. 3.  
Trbn. 1. 2. 3.  
Tamb. picc.  
Cin.  
Xil.

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

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

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

Fl. picc.

Fl. 1. 2.

1. 2. Ob.

3. *sempre simile*

Clar. 2. in Mib (E $\flat$ )

Clar. 1. 3. in Sib (B)

Fag. 1. 2. *sempre simile*

1. 3. Cor.

2.

1. 2. Tr.

3.

1. 2. Trbn.

3.

Tamb. picc.

Cin.

Xil.

1. Viol.

2.

Vle. *sempre simile*

Vc. *f sf*

Cb. *sempre simile*

Detailed description: This page of a musical score, numbered 132, features a woodwind section at the top and a brass/strings section at the bottom. The woodwind section includes Piccolo Flute, Flute 1 & 2, Oboe (1 & 2), Oboe 3, Clarinet 2 (E-flat), Clarinet 1 & 3 (B), and Bassoon 1 & 2. The brass section includes Cor Anglais (1, 2, 3), Trumpet (1, 2, 3), Trombone (1, 2, 3), and Timpani Piccolo. The string section includes Violin (1, 2), Viola, Violoncello, and Contrabass. The score is written in 2/2 time and contains various musical notations such as triplets, slurs, and dynamic markings like *mf*, *f*, and *sf*. The instruction *sempre simile* is used in several parts, indicating that they should continue as they were in the previous section.

**72**

Fl. picc. *a2*

Fl. 1.2. *a2*

Ob. 1. 2. 3.

Clar. 2. in Mi b Eb

Clar. 1. 3. in Sib (B)

Fag. 1.2.

Cor. 1. 2.

Tr. 1. 2. 3.

Trbn. 1. 2. 3. *gliss.v* *gliss.* *gliss.*

Tamb. picc.

Cin. *mf*

Xil. *f*

**72**

Viol. 1. 2. *sul tasto* *div.* *sul II.*

Vle.

Vc. *f*

Cb. *f*

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

- Fl. picc.**: Piccolo flute part.
- Fl. 1. 2.**: First and second flute parts.
- Ob.**: Oboe part, with sub-parts 1, 2, and 3.
- Clar. 2. in Mib (Es)**: Second clarinet in E-flat.
- Clar. 1. 3. in Sib (B)**: First and third clarinets in B-flat.
- Fag. 1. 2.**: First and second bassoon parts.
- Cor.**: Horns, with sub-parts 1, 2, and 3.
- Tr.**: Trumpets, with sub-parts 1 and 2.
- Trbn.**: Trombones, with sub-parts 1, 2, and 3. Includes markings for *gliss.* (glissando).
- Tamb. picc.**: Piccolo timpani.
- Cin.**: Cymbals.
- Xil.**: Xylophone.
- Viol.**: Violins, with sub-parts 1 and 2. Includes markings for *unis.* (unison) and *div.* (divisi).
- Vla.**: Viola part, with marking for *sul. II.* (second position).
- Vc.**: Violoncello (Cello) part.
- Cb.**: Contrabasso (Double Bass) part.

The score includes various musical notations such as triplets, slurs, and dynamic markings like *a 2* and *f*.

Musical score for woodwinds and brass instruments, measures 73-75. The score includes parts for Fl. picc., Fl. 1. 2., Ob. (1, 2, 3), Clar. 2. in Mib (Es), Clar. 1. 3 in Si b (B), Fag. 1. 2., Cor. (1, 2, 3, 4), Tr. (1, 2, 3), Trbn. (1, 2, 3), and Tb.b. The woodwinds play a melodic line with triplets and accents, marked with *cresc.*. The brass instruments provide harmonic support with sustained notes and dynamic markings such as *sempre marcatisissimo*, *f marcatisissimo cresc. con sord.*, and *f sempre marcatisissima cresc.*. The Trombones (Trbn.) include *gliss.* markings. The Trombones (Tb.b.) play a low, sustained line.

Musical score for strings, measures 73-75. The score includes parts for Viol. (1, 2), Vie., Vc., andCb. The Violins (Viol.) play a melodic line with *div.* and *unis.* markings. The Viola (Vie.) and Violoncello (Vc.) play sustained notes. The Double Bass (Cb.) plays a low, sustained line. The score is marked with *non div. in modo ard.* and includes dynamic markings like *mp*.

Fl. picc.

Fl. 1, 2.

Ob. 1, 2, 3.

Clar. 2. in Bb (Es)

Clar. 1, 3. in Bb (B)

Fag. 1, 2.

Cfag.

Cor. 1, 2, 3, 4.

Tr. 1, 2, 3.

Trbn. 1, 2, 3.

Tb. b.

Tamb. picc.

Cin.

Xyl.

Viol. 1, 2.

Vle.

Vc.

Cb.

*sempre marcatissimo*

*gliss.*

*cresc.*



*poco allargando*

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

*senza sord.*  
*ff*  
*p*  
*ff*  
*poco allargando*

Er erreicht das Mädchen. Sie kämpfen miteinander.

74 *a tempo* (♩ = 132)

Musical score for woodwinds and percussion, measures 74-76. The score includes parts for Fl. picc., Fl. 1.2., Ob. 1.2.3., Clar. 2. (in F), Clar. 1.3. (in B), Fag. 1.2., C. fag., Cor. 1.3., Tr. 1.2.3., Trbn. 1.2.3., Timp., Tamb. picc., Cin., G.C., and XII. The music is in 2/2 time and features complex woodwind passages with various articulations and dynamics.

74 *a tempo* (♩ = 132)

Musical score for strings, measures 74-76. The score includes parts for Viol. 1.2., Vla., Vc., and Cb. The music is in 2/2 time and features sustained string textures with various articulations and dynamics.

Fl. Picc. E

Fl. 1.

Ob. 1, 2, 3.

Clar. 2. in Mi $\flat$  (Es)

Clar. 1, 9 in Si $\flat$  (B)

Fag. 1, 2.

Cfag.

Cor. 1, 3.

Cor. 2, 4.

Tr. 1, 2.

Tr. 3.

Trbn. 1, 2.

Tb. b. 3.

Timp.

Cin.

G.C.

Xil.

Viol. 1.

Viol. 2.

Vle.

Vc.

Cb. *sempre simile*

(Continuation for  
the Ballet see  
on page 144)

(only for the Suite [to page 143])

74a

Musical score for measures 74-77. The score includes parts for:  
 Fl. picc. 1, 2  
 Fl. 1  
 Ob. 1, 2, 3  
 Clar. 2. in Mib (Es)  
 Clar. 1. 3. in Sib (B)  
 Fag. 1, 2  
 C. fag.  
 Cor. 1, 2, 3, 4  
 Tr. 1, 2, 3  
 Trbn. 1, 2, 3  
 Tb. b.  
 Timp.  
 Tamb. picc.  
 G.C.  
 Xil.  
 The score features various dynamics such as *a 2*, *a 3*, *f*, and *cresc.* and includes performance markings like *tr.* (trills) and *tr.* (trills) over the snare drum.

74a

Musical score for measures 78-81, featuring string parts:  
 Viol. 1, 2  
 Vle.  
 Vc.  
 Cb.  
 The score includes dynamics such as *f* and *cresc.*

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

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

- Fl. picc. 1, 2:** Piccolo flutes, marked *a 2*.
- Fl. 1:** First flute.
- Ob. 1, 2, 3:** Oboes, marked *a 3*.
- Clar. 2:** Clarinet in *Mib (Es)*, marked *a 2*.
- Clar. 1, 3:** Clarinets in *Sib (B)*, marked *a 2*.
- Fag. 1, 2:** Bassoons, marked *a 2*.
- Cfag.:** Contrabassoon.
- Cor. 1, 2, 3, 4:** Cor Anglais, marked *a 2*.
- Tr. 1, 2, 3:** Trumpets, with dynamics *p cresc.* and *p cresc.*
- Trbn. 1, 2, 3:** Trombones, with dynamics *p cresc.* and *p cresc.*
- Timp.:** Timpani.
- Tamb. picc.:** Tambourine piccolo.
- G.C.:** Glockenspiel.
- Xil.:** Xylophone.
- Viol. 1, 2:** Violins.
- Vle.:** Viola.
- Vc.:** Violoncello.
- Cb.:** Contrabass.

Fl. picc. 1.2. *a 2*

Fl. 1.

Ob. 1.2.3. *a 3*

Clar. 2. *in F $\flat$  (E $\flat$ )*

Clar. 1.3. *in Sib (B)* *a 2*

Fag. 1.2. *a 2*

Cfag.

Cor. 1. 3. *a 2*

2. 4.

Tr. 1. 2. *a 2*

3.

Trbn. 2. 1.

Tb.b. 3.

Timp.

Tamb. picc. *f*

G.C. *poco cresc.*

Xil.

1. Viol. *a 2*

2.

Vle. *a 2*

Vc. *a 2*

Cb. *a 2*

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

- Fl. picc. 1. 2.**: Piccolo flutes, marked *a2*.
- Fl. 1.**: First flute.
- Ob. 1. 2. 3.**: Oboes, marked *a3*.
- Clar. 2. in Mib (Es)**: Clarinet in E-flat.
- Clar. 1. 3. in Sib (B)**: Clarinets in B-flat, marked *a2*.
- Fag. 1. 2.**: Bassoons, marked *a2*.
- Cfag.**: Contrabassoon.
- Cor. 1. 2. 3. 4.**: Cornets, with parts 1, 2, 3, and 4.
- Tr. 1. 2. 3.**: Trumpets, with parts 1, 2, and 3.
- Trbn. 1. 2. 3.**: Trombones, with parts 1, 2, and 3. Includes *gliss.* markings.
- Timp.**: Timpani.
- Tamb. picc.**: Tam-tam.
- Cin.**: Cymbals, marked *mf* and *p*.
- G.C.**: Gong/Cymbal.
- Xil.**: Xylophone, marked *ff*.
- Viol. 1. 2.**: Violins, with parts 1 and 2.
- Vie.**: Viola.
- Vc.**: Violoncello.
- Cb.**: Contrabasso.

End of the Suite.

**Ballet, continuation** 75

Fl. picc. 1. 2. *a2*

Fl. 1. *f*

Ob. 1. 2. 3. *a3*

Clar. 2. in Mi**b**(Es) *a2*

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

Fag. 1. 2. *a2*

Cfag.

Cor. 1. 3. *a2*

2. 4.

Tr. 1. 2. 3.

Trbn. 1. 2. 3.

Tb. b.

Timp. *tr.*

Tamb. picc. *cresc.*

Cin. *pp*

G.C. *mf*

Xil. *ff*

**Ballet, continuation** 75

Viol. 1. 2.

We. Vc. Cb.

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



76

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

Fl. picc. 1. 2.

Fl.

Ob. 1. 2. 3.

Clar. 2. in Mi<sup>b</sup> (Es)

Clar. 1. 3. in Si<sup>b</sup> (B)

Fag. 1. 2.

Cfag.

Cor. 1. 3.

2. 4.

Tr. 1.

2.

3.

Trbn. 1.

2.

3.

Tb. b.

Timp.

Tamb. picc.

Cin.

G. C.

Xil.

76

Sempre vivo ♩ = 132 - 138

Viol. 1.

2.

Vle.

Vc.

Cb.

non div.

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

1. *b<sub>2</sub>* *a<sub>2</sub>*

Fl. picc. 1. 2. *f* *ff*

Fl. 1. *f* *ff*

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

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

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

Fag. 1. 2. *f* *ff*

Crag. *f* *ff*

Cor. 1. 3. 2. 4. *f* *p* *f* *a<sub>2</sub>*

Tr. 1. 2. 3. *f* *con sord.* *con sord. ff* *f*

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

Tbn. *f* *mf* *f*

Timp. *ff*

G.C. *f*

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

Vle. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff* *f*

77

1. Fl. picc.

2. Fl. picc.

1. Fl.

1. Ob.

2. Ob.

C. ingl.

Clar. 2<sup>a</sup> in Mi<sup>b</sup> (E<sup>b</sup>)

1. Clar. in Si<sup>b</sup> (B)

3. Clar. in Si<sup>b</sup> (B)

1. Fag.

2. Fag.

Cfag.

1. Cor.

3. Cor.

2. Cor.

4. Cor.

1. Tr.

2. Tr.

3. Tr.

Tb. b.

Cin.

*a 2*

*a 2*

*a 2*

*a 2*

*mf*

*mf*

77

1. Viol.

2. Viol.

We.

Vc.

Cb.

*non div.*

*f*

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

**Maestoso**  
♩ = 100 - 104

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

1. Fl. 2. Fl.

1. Ob. 2. Ob.

C. ingl.

Clar. 2. in Mib (Es)

1. Clar. in Sib (B) 3. Clar. in Sib (B) *sf muta in Clb. in La (A)*

1. Fag. 2. Fag.

Cfag.

*sf*

1. Cor. 3. Cor. *a2*

2. Cor. 4. Cor. *a2*

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

1. Trbn. 2. Trbn. 3. Trbn.

Tb.b.

Timp.

G.C.

*ff*

**Maestoso**  
♩ = 100 - 104

1. Viol. 2. Viol. *mf*

Vle.

Vc.

Cb.

*mf*

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

*a 2* *accel. molto*

Fag. 1. 2. *ff*

Cfag. *ff*

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

2. 4. *sf* *sf* *sf* *fff*

Tr. 1. *sf* *sf* *sf* *sf* *cresc.* *fff*

2. *sf* *sf* *sf* *sf* *cresc.* *fff*

3. *sf* *sf* *sf* *sf* *cresc.* *fff*

Trbn. 1. *sf* *sf* *sf* *sf* *cresc.* *fff*

2. *sf* *sf* *sf* *sf* *cresc.* *fff*

3. *sf* *sf* *sf* *sf* *cresc.* *fff*

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

Timp. *ff*

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

Tamt. *ff* *ff*

Pf. *ff con 8*

Vc. *ff* *accel. molto*

Cb. *ff*

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

Man schleppt ihn zum Bette, wirft ihn darauf,

überhäuft ihn mit Kissen,

*a tempo*

*poco allargando*

79

**Pesante** ♩ = 100

Fl. picc.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Clar. 2. in Mi<sup>b</sup> (Es)

Clar. 1. in Sib (B)

Cl. b. in La (A)

Fag. 1. 2.

Cfag.

Cor. 1. 3. 2. 4.

Tr. 1.

Trbn. 1. 2. 3.

Tb. b.

Timp.

Cin.

Tamt.

Pf.

Org.

*a 2*

*ff*

*muta in La (A)*

*f*

*mutano in Tuba tenori in Sib (B)*

*a 2*

*f*

*ff*

*f*

*mf*

*pp*

*ff*

*mf*

*p*

*a tempo*

*poco allargando*

79

**Pesante** ♩ = 100

Viol. 1. 2.

Vle.

Vc.

Cb.

*non div.*

*ff*

*esusc.*

*f*

*ff*

*mf*

*f*

*ff*

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

Ob. 1. 2.

C. ingl.

Clar. 2. in E (Es)

Clar. 1. in La (A)

Cl. b. in La (A)

Fag. 1. 2.

Cfag.

Cor. 1. 3.

Tb. ten. in Si<sup>b</sup> (B)

Tr. 1. 2. 3.

Tbn. 2. 3.

Tb. b.

Timp.

Cin. c.l. p

Tamf.

Pf.

Org.

Viol. 1. 2.

We. ff

Vc.

Cb.

Fl. 1.2. *a2*

Ob. 1.2.

C. ingl.

Clar. 2. in M<sup>b</sup> (Es)

Clar. 1. in La (A)

Cl. b. in La (A)

Fag. 1.2. *a2*

Cfag.

Cor. 1. *III. Vent.*

Cor. 3. *III. Vent.*

Tb. ten. 1. in Sib (B) 2.

Tr. 1. 2.3.

Trbn. 1. *gliss.*

Trbn. 2.3. *a2*

Tb. b.

Timp.

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

Tamt.

Pf. *mf*

Org.

Viol. 1. 2. *ff*

Vle.

Vc.

Cb.

*gliss. ff*

*gliss. ff*

*gliss. f*

*c.l. p cresc.*

*ff*

*ff*

80



Fl. 1. 2. *a2*

Ob. 1. 2.

C. ingl.

Clar. 2. in Mi<sup>b</sup> (Es)

Clar. 1. in La (A)

Cl. b. in La (A)

Fag. 1. 2. *a2*

Cfag.

Cor. 1. *ff*

3. *ff*

Tb. ten. in Si<sup>b</sup> (B)

Tr. 1. *ff*

2. 3. *ff*

Trbn. 1. *f*

2. 3. *f*

Tb. b. *ff*

Timp.

Cin. G.C. *c.l.*

Tamt.

Pf. *ff*

Org. *ff*

Viol. 1. *gliss.*

2. *gliss.*

We. *gliss.*

Vc. *gliss.*

Cb.

(+ III vent.) 6

*Vylian.*

Man wartet eine Weile, - -

81 Più sostenuto  $\text{♩} = 88$

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

Fl. picc.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Clar. 2. in Mi (Es)

Clar. 1. in La (A)

Cl. b. in La (A)

Fag. 1. 2.

Cfag.

Cor. 1. 3.

Tb. ten. in Si<sup>b</sup> (B)

Tr. 1. 2. 3.

Trbn. 1. 2. 3.

Tb. b.

Timp.

Cin. G.C.

Tamt.

Tamb. picc.

Pf.

Org.

*con sord.*

*mutano in Cor. 2. 4.*

*gliss.*

*ppp*

*pp*

*ff*

*f*

*sf dim.*

*a 2*

*1.*

*Pad. Pad. sim.*

81 Più sostenuto  $\text{♩} = 88$

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

Viol. 1. 2.

Ve.

Vc.

Cb.

*gliss.*

*poco*

*poco*

*poco*

*poco*



84 Plötzlich erscheint der Kopf des Mandarin  
zwischen den Kissen, er blickt sehnsüchtig nach  
Adagio  $\text{♩} = 40$  dem Mädchen.

Die vier Personen erschauern, stehen bestürzt da.

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

84 Adagio  $\text{♩} = 40$

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

\*)  $\downarrow$  senkt um einen Viertelton  $\frac{1}{4}$  tone =  $\downarrow$





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

Fl. 1. 2. *a 2*

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

C. ingl.

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

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

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

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

Tr. 1. 2. *mf*

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

Timp. *pp*

Trgl. *a 2* *a 2* *pp*

Cin. *ppp*

Tamt.

Arpa *sempre sim. gliss.* *p*

Pf. *p* *f* *p*

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

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

Vle. *pp* *pp* *pp*

Vc. *sul III (4 Soli)* *pp*

Cb. *sul tasto* *pp*

Die Strolche besinnen sich.

Sie ergreifen den Mandarin,

Allegro molto

♩ = 132

87 ♩ = 50

Fl. 1. *p*

Fl. 2. *p*

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

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

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

Fag. 1. *f*

Fag. 2. *f*

Cfag. *f*

Timp. *mf*

Tamt. *ppp*

G.C. *f*

Arpa *p* *gliss.* *pp* *gliss.*

Pf. *p* *gliss.* *pp* *gliss.* *mf* *con8*

Allegro molto

♩ = 132

87 ♩ = 50

Viol. 1. *pizz. div.* *p* *div. a 3*

Viol. 2. *p*

Vle. *pp* *senza sord.* *unite* *f* *sempre f*

Vc. *Solo con sord.* *pp* *senza sord.* *tutti arco* *f* *sempre f*

Cb. *div. a 4 pizz.* *mf* *pp* *arco unis.* *f* *sempre f*



*ziehen ihn unter den Kissen hervor, halten ihn fest.*

Ob. 1.

C. ingl.

Clar. 1.  
in La (A)

Cl. b.  
in La (A)

1. Fag.

2.

Cfag.

Timp.

Pf.

1. Viol.

2.

Vle.

Vc.

Cb.

*f*

*f*

*f*

*f*

*arco unis. senza sord.*

*senza sord.*

*div.*

*conB*

Sie beraten, wie sie

88 ♩ = 116

Fl. 1.2.3.

Ob.  
1.  
2.

C. ingl.

Clar. 2.  
in Mi<sup>b</sup>(Es)

Clar. 1.  
in La (A)

Cl. b.  
in La (A)

Fag.  
1.  
2.

Cfag.

Cor.  
1.  
3.  
2.  
4.

Tr.  
1.  
2.

Trbn.  
1.  
2.  
3.

Tb.b.

Timp.

G.C.

Pf.

88 ♩ = 116

Viol.  
1.  
2.

Vcl.

Vc.

Cb.

*a 3*

*senza sord.*

*senza sord.* *f* *a 2*

*senza sord.*

*f marcato*

*senza sord.*

*f senza sord.*

*senza sord.* *f*

*senza sord.* *f*

*f*

*- con 8*

*con 8*

*ff unis.*

*ff*

ihn doch töten könnten. **89**

**Vivacissimo** (♩ = 132)

Fl. 1.2.3. *a 3*

Ob. 1. *f* *cresc.*

Ob. 2. *f* *cresc.*

Clar. 2. in Mi<sup>b</sup> (Es) *f* *cresc.*

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

Fag. 1. *f* *cresc.*

Fag. 2. *f* *cresc.*

Cfag. *f* *cresc.*

Cor. 1.3. *a 2*

Cor. 2.4. *a 2*

Tr. 1. *mf*

Tr. 2. *mf*

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

Trbn. 2. *mf* *cresc.*

Trbn. 3. *mf* *cresc.*

Tb.b. *mf* *cresc.*

Timp. *f*

G.C.

Pf. *ff*

*8va*

**89 Vivacissimo** (♩ = 132)

Viol. 1. *f*

Viol. 2. *f*

Vle. *f*

Vc. *f*

Cb. *f*

This page of a musical score features a variety of instruments including Flutes (Fl.), Oboes (Ob.), English Horn (C. ingl.), Clarinets (Clar. 2. in Mi<sup>b</sup> (Es) and Clar. 1. in La (A)), Bassoon (Fag.), Contrabassoon (Cfag.), Cor Anglais (Cor.), Trumpets (Tr.), Trombones (Trbn.), Tuba (Tb. b.), Timpani (Timp.), Gong/Cymbal (G.C.), Harp (Arpa), Piano (Pf.), Violins (Viol.), Viola (Ve.), Violoncello (Vc.), and Double Bass (Cb.). The score is written in 2/4 time and includes dynamic markings such as *ff*, *f*, *a 2*, and *gliss.*. A rehearsal mark '90' is placed above the first measure of the Violin I part. The music is characterized by complex rhythmic patterns and melodic lines, particularly in the woodwind and string sections.

*stringendo*

1. Fl.  
2. 3. Fl.  
Ob. 1. 2.  
C. ingl.  
Clar. 2. in Mi<sup>b</sup> (Es)  
Clar. 1. 3. in La (A)  
Fag. 1. 2.  
CFag.  
Cor. 1. 3. 2. 4.  
Tr. 1. 2. 3.  
Trbn. 1. 2. 3.  
Tb. b.  
Timp.  
G.C.  
Arpa  
Pf.  
Viol. 1. 2.  
Ve.  
Vc.  
Cb.

*3. muta in Fl. picc.*

*3. muta in Cl. b. in La (A)*

*muta in Fag. 3.*

*sff*

*sf*

*ff*

*sul II*

*stringendo*

Ritenuito (*subito*) ♩ = 96

accel. Vivo ♩ = 72

91

*Fl.* 1. 2.

*Ob.* 1. 2.

*C. ingl.*

*Clar. 2. in Mi<sup>b</sup> (Es)*

*Clar. 1. in La (A)*

*Fag.* 1. 2.

*Cor.* 1.

*Tr.* 1. 2. 3.

*Trbn.* 1. 2. 3.

*Cin.*

*Xil.*

*Pf.*

*Viol.* 1. 2.

*Vle.*

*Vc.*

*Cb.*

*con sord.*

*ff* *a2ff* *ff* *f*

*pp gliss* *f* *p*

*c.l.* *f* *p* *f* *p*

*Ped.* *f* *f* *f*

*ff sul III* *sul II* *sul IV* *sul III* *div. a 3* *div. a 3* *div. a 3*

91

Ritenuito (*subito*) ♩ = 96

accel. Vivo ♩ = 72

allargando

Fl. picc.

1. Fl.

2. Fl.

1. Ob.

2. Ob.

C. ingl.

Clar. 2. in Mi<sup>b</sup> (Es)

Clar. 1. in La (A)

Cl. b. in La (A)

Fag. 1. 2.

Cor. 1. 3.

1. Tr.

2. Tr.

3. Tr.

1. Trbn.

2. Trbn.

3. Trbn.

Timp.

Tamb. picc.

Cin.

Xil.

Arpa

Pf.

1. Viol.

2. Viol.

Vle.

Vc.

Cb.

*senza sord.*

*con sord.*

*con sord.*

*près de la table*

*pp*

*f*

*mf*

*non div.*

*div.*

*non div. pizz.*

*div. a 3*

*div. a 2*

*pizz.*

*f*

*marc.*

*marc.*

*marc.*

*marc.*

*allargando*

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

Meno mosso  $\text{♩} = 60$

*poco a poco più tranquillo*

Fl. picc. *mf*

Fl. 1. 2. *ff*

Ob. 1. 2. *mf*

C. ingl. *mf*

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

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

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

Fag. 1. 2. *mf*

Tr. 1. 2. 3. *ff*

Trbn. 1. 3. *ff*

Timp. *mf*

Tamb. picc. *mf*

Cin. *c.l.* *mf*

Xil. *mf*

Arpa *mf*

Pf. *mf*

92 **Meno mosso**  $\text{♩} = 60$  *poco a poco più tranquillo*

Viol. 1. 2. *ff*

Ve. *ff*

Vc. *ff*

Cb. *ff*



strauchelt,

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

Fl. 1. 2.

Ob. 1. 2.

C. ingl. *dim.*

Clar. 2. in Mi<sup>b</sup> (Es) *f*

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

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

Fag. 1. 2. 3. *dim.* *mf dim.* *p* *2. 3. mutano in C fag. 1. 2.*

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

Cor. 2. 4. *con sord.*

Tr. 1. 2. 3. *p*

Tamb. picc. *pp*

Tamt. *pp*

Arpa *mf*

Pf. *mf*

Viol. 1. 2. *dim. unis.* *p*

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

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

Cb. *dim.* *p*

scheint fast zusammenzufallen.

93

♩ = 110

Lento ♩ = 100

Ob. 1. 2.

C. ingl.

Clar. 2. in Mi<sup>b</sup> (Es)

Clar. 1. in La (A)

Cl. b. in La (A)

Fag. 1.

CFag. 1. 2.

Tr. 1. 2.

Trbn. 2. 3.

Tb. b.

Timp.

Tamt.

Arpa

PF.

Viol. 2.

We.

Vc.

Cb.

*p*, *mf*, *dim.*, *pp*, *ppp*, *con sord.*, *arco*, *non div.*, *pizz.*, *1. muta in Fag. 2.*

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

Die drei Strolche hindern ihn daran

*accelerando* - - - - - *molto*

**94** *Agitato molto* ♩ = 96

1. Fl.

2. Fl.

1. Ob.

2. Ob.

C. Ingl.

Clar. 2. in Mib (Es)

Clar. 1. in La (A)

Cl. b. in La (A)

Fag. 1.

Cor. 1.

Arpa

Pf.

1. Viol.

2. Viol.

*accelerando* - - - - - *molto*

**94** *Agitato molto* ♩ = 96

*f* *cresc.* *fpp*

*f* *cresc.* *p*

*f* *cresc.* *f*

*f* *cresc.* *f*

*mf* *f*

*f* *cresc.* *fpp*

*f*

*senza sord.* *mf*

*f* *p*

*p*

*arco* *P* *P*

und halten ihn wieder fest.

rallentando

This musical score page includes the following instruments and parts:

- Flutes (Fl.):** 1. and 2. parts, featuring triplets and dynamics like *f* and *non cresc.*
- Oboe (Ob.):** 1. and 2. parts, with dynamics like *f* and *sf*.
- Clarinet in G (C. ingl.):** Part with dynamics like *f* and *sf*.
- Clarinet 2 (Clar. 2. in Mi<sup>b</sup> (Es)):** Part with dynamics like *f* and *sf*.
- Clarinet 1 (Clar. 1. in La (A)):** Part with dynamics like *sf*.
- Double Bass (Cl. b. in La (A)):** Part with dynamics like *p*.
- Bassoon (Fag.):** Part with dynamics like *p*.
- Cor (Cor.):** Part with dynamics like *p* and *con sord.*
- Trumpet (Tr.):** Part with dynamics like *f* and *con sord.*
- Trumpet 2 (Trbn. 2.):** Part with dynamics like *mf* and *senza sord.*
- Arpa (Arpa):** Part with dynamics like *non cresc.*
- Piano (Pf.):** Part with dynamics like *non cresc.*
- Violin (Viol.):** 1. and 2. parts, with dynamics like *non cresc.*
- Viola (Ve.):** Part with dynamics like *p*.
- Violoncello (Vc.):** Part with dynamics like *p*.

Der festgehaltene Mandarin schaut sehnsüchtig nach dem Mädchen.

*molto*

Lento ♩ = 70

*ritard.*

Musical score for the upper instruments. The Flute (Fl.) has two staves with dynamics *pp* and *ppp*. Clarinet 2 (Clar. 2. in Mi<sup>b</sup> (Es)) and Clarinet 1 (Clar. 1. in La (A)) both have dynamics *pp* and *ppp*. Cori (Cor.) 1. has dynamics *p* and *pp*. Truba (Trbn.) 1. and 2. have dynamics *p* and *pp*, with markings *1. con sord.* and *senza sord.*. Truba 3. has dynamics *p* and *pp* with *gliss.* markings. Cello (Cel.) has a dynamic of *pp*. Arpa (Arpa) and Piano (Pf.) are also present.

*molto*

Lento ♩ = 70

*ritard.*

Musical score for the lower instruments. Violin 1 (Viol. 1. div.) and Violin 2 (Viol. 2. div.) both have dynamics *pp* and markings *tutti div. a 3*. Viola (Vc.) has a dynamic of *pizz.* and *p*. Cello/Double Bass (Cb.) has dynamics *pizz.* and *p*.

95

Die erschrockenen Strolche beraten aufs neue, wie sie sich des Mandarin's endlich entledigen könnten.

**Agitato** ♩ = 82

*poco a poco meno mosso* - - - -

Fl. picc.

Fl. 1.  
2.

Ob. 1.  
2.

C. ingl.

Clar. 2.  
in Mi<sup>b</sup> (Es)

Clar. 1.  
in La (A)

Cl. b.  
in La (A)

Fag. 1.  
2.

Cfag.

Cor. 1.  
3.

Cor. 2.  
4.

Tr.

Tb. b.

Timp.

*senza sord.*

*senza sord.*

*con sord.*

95

**Agitato** ♩ = 82

*poco a poco meno mosso* - - - -

Viol. 1.  
div.

Viol. 2.  
div.

Vle.

Vc.

Cb.

*arco*

*arco*

Fl. picc.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Clar. 2. in Mi<sup>b</sup> (Es)

Clar. 1. in La (A)

Cl. b. in La (A)

Fag. 1. 2.

cfag.

Cor. 1. 3. 2. 4.

Tr. 1. 2. 3.

Trbn. 1. 2. 3.

Tb.b.

Timp.

Cin.

Xil.

Viol. 1. 2.

Ve.

Vc.

Cb.

*f*

*a 2*

*senza sord.*

*f*

*(senza sord.)*

*senza sord.*

*f*

*f*

*3*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

96 ♩ = 114

*poco allargando*

Fl. picc.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Clar. 2. in Mib (Es)

Clar. 1. in La (A)

Cl. b. in La (A)

Fag. 1. 2.

Cfag.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbn. 1. 2. 3.

Tb. b.

Timp.

Cin.

Xil.

96 ♩ = 114

*poco allargando*

Viol. 1. 2.

Ve.

Vc.

Cb.

*pizz. arco*

*pizz. arco*

*pizz. arco*

*pizz. arco*

*senza sord.*

*2. muta in Tb. ten. in Sib (B)*





des Zimmers und hängen ihn auf den Lampenhaken.

98

Ob. 1. 2. *p*

C. ingl.

Clar. in Si<sup>b</sup> (B) 1. 2. *p*

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

Fag. 1. 2. *p*

Cfag.

Cor. 1. 3. *pp*

Tb. ten. in Si<sup>b</sup> (B)

Trbn. 1. 2. 3.

Tb. b.

Timp.

Tamt.

G.C.

Pf.

Vc.

Cb.

98

Detailed description: This is a page of a musical score for orchestra and piano. The page is numbered 178 at the top left. The title at the top is "des Zimmers und hängen ihn auf den Lampenhaken." The score is divided into two systems. The first system contains staves for Oboe (1. and 2.), Cor Anglais, Clarinet in Si<sup>b</sup> (B) (1. and 2.), Clarinet in La (A), Bassoon (1. and 2.), Contrabassoon, Horns (1. and 3.), Trombones (1., 2., and 3.), Trombone in Bass, Timpani, Tam-tam, Gong/Cymbal, and Piano. The second system contains staves for Violin and Cello. The score is marked with dynamics such as *p* and *pp*. A rehearsal mark "98" is present at the beginning of the first system and again at the end of the piano part. The music features various woodwind and brass parts with some melodic lines and some parts with sustained notes or rhythmic patterns.

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

- Ob.** (Oboe): Measures 98-103, dynamics *p*, *mf*, *p*. Includes a circled measure number **99** above the staff.
- C. ingl.** (Cornet in G): Measures 98-103, dynamics *p*, *mf*, *p*.
- Clar.** (Clarinet in Bb): Measures 98-103, dynamics *p*, *mf*.
- Cl. b.** (Clarinet in A): Measures 98-103, dynamics *mf*, *p*.
- Fag.** (Bassoon): Measures 98-103, dynamics *p*, *mf*, *p*.
- Cfag.** (Contrabassoon): Measures 98-103, dynamics *p*, *mf*, *p*.
- Tb. ten.** (Tenor Trombone in B): Measures 98-103, dynamics *pp*.
- Tr.** (Trumpet): Measures 98-103, dynamics *pp*, includes the marking *con sord.* (with mutes).
- Trbn.** (Trombone): Measures 98-103, dynamics *pp*.
- Tb. b.** (Bass Trombone): Measures 98-103, dynamics *pp*.
- Timp.** (Timpani): Measures 98-103, dynamics *pp*.
- Tamt.** (Tamtam): Measures 98-103, dynamics *pp*.
- G.C.** (Gong/Cymbal): Measures 98-103, dynamics *pp*.
- Pf.** (Piano): Measures 98-103, dynamics *pp*.
- Kc.** (Kettledrum): Measures 98-103, dynamics *pp*.
- Cb.** (Cymbal): Measures 98-103, dynamics *pp*.

The score includes various musical notations such as slurs, accents, and dynamic markings. A circled measure number **99** is present in two locations: above the Oboe staff and below the Piano staff.



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

101 Molto moderato ♩ = 52

Fl. 1. *pp*

Fl. 2. *pp*

Fl. 3. *pp*

Cor. 1/2 *con sord.* *pp*

Cin. *ppp*

Tamf. *ppp*

Cel. *p*

Arpa *p*

Pf. *p*

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

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

101 Molto moderato ♩ = 52

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

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

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

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

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

Cb. *pizz.* *p*

\*) *accordez:*

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

Cor. 1. 2.

Cin.

Tamt.

Cel.

Arpa

Pf.

Coro A. B.

Viol. 1. *Solo* *div.*

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

Vle. *pocho agitato*

Vc. *non div.*

Cb.







103 ♩ = 90

Die drei Stroche erfüllen ihre Bitte.

Fl. picc. *mf* *p*

Fl. 1. 2. *mf* *p* 1.

Ob. 1. 2. *mf* *p*

C. ingl. *mf* *pp*

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

Cl. b. in Sib (B) *mf* *p* 1. *b $\flat$*

Fag. 1. 2. *mf* *con sord. pp*

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

Trbn. 1. 2. 3. *mf* *gliss.* *p* *gliss.* *(con sord.) pp* *gliss.*

Tb. b. *p* *pp*

Xil. *p*

Timp. *p* *pp*

Cin. Tamt. *p* *pp* *ppp*

G.C. *ppp*

Cel. *ppp*

Arpa *mf* *p* *pp*

Pf. *mf* *p* *pp*

Coro S. A. T. B. *mf* *p* *pp*

Viol. 1. *mf* *Solo* *tutti div. pizz.* *Solo arco*

Viol. 2. div. *mf* *2 Solo div. arco* *tutti div. pizz.* *2 Solo div. arco*

Ve. *mf* *unite* *pizz.* *p*

Vc. *mf* *unite* *pizz.* *p*

Cb. *mf* *unite* *pizz.* *p*

U.I. 8909

Più mosso ♩ = 144

G.P.

Der Mandarin fällt zu Boden - - -

allarg.

und stürzt sich sofort auf das Mädchen.

104

Das Mädchen widersetzt sich nicht mehr, . . .

Vivo ♩ = 86-96

Fl. 1.

Ob. 1. 2.

C. ingl.

Clar. in Si<sup>b</sup> (B) 1. 2.

Cl. b. in Si<sup>b</sup> (B)

Cor. 1. 3.

Trbn. 3.

Arpa

Più mosso ♩ = 144

G.P.

allarg.

104

Vivo ♩ = 86-96

Viol. 1. 2.

Ve.

Vc.

Cb.

beide umarmen einander.

Meno vivo  $\text{♩} = 70$

poco rit.

105 a tempo (vivo)

Fl. 1.

Ob. 1.

Ob. 2.

C. ingl.

Clar. in Si $\flat$  (B) 1.

Clar. in Si $\flat$  (B) 2.

Cl. B. in Si $\flat$  (B)

Trbn. 3.

Arpa

Meno vivo  $\text{♩} = 70$

poco rit.

105 a tempo (vivo)

Viol. 1.

Viol. 2.

Ve.

Vc.

Cb.

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

Fl. 1.

Ob. 1. 2.

C. ingl.

Clar. in Si<sup>b</sup> (B) 1. 2.

Cl. b. in Si<sup>b</sup> (B)

Trbn. 3.

Arpa

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

Viol. 1. 2.

Ve.

Vc.

Cb.

Fl. 1. 2. *a 2*  
 Ob. 1. 2. *pp*  
 C. ingl. *pp*  
 Clar. in Sib (B) 1. 2. *pp*  
 Cl. b. in Sib (B) *pp*  
 Fag. 1. 2.

Cor. 1. 2. 3.  
 Tr. 1. 2. 3.  
 Trbn. 1. 2. 3. *a 2*

Arpa *pp*

Viol. 1. 2. *non div.*  
 Vle. *tutte*  
 Vc. *tutti*  
 Cb.

107

*allarg.* - - - -

Fl. picc.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Clar. in Sib (B) 1. 2.

Cl. b. in Sib (B)

Fag. 1. 2.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbn. 1. 2.

Tb. b.

Timp.

107

*allarg.* - - - -

Viol. 1. 2.

Ve.

Vc.

Cb.



109

muta in F. 3.

Fl. picc.

Fl.

Ob.

C. ingl.

Clar. in Sib (B)

Cl. b. in Sib (B)

Fag.

Cor.

Tr.

Trbn.

Tb.b.

109

Viol. 1. div.

Viol. 2. div.

Vle. div.

Vc. div. a 3



This musical score page features the following instruments and parts:

- Flute (Fl.):** 1. and 2. parts, marked *rall.* and *f dim.*
- Oboe (Ob.):** 1. and 2. parts, marked *dim.*
- Clarinet in G (C. ingl.):** 1. and 2. parts, marked *f*
- Clarinet in Bb (Cl. in Si<sup>b</sup> (B)):** 1. and 2. parts, marked *dim.*
- Clarinet in Bb (Cl. b. in Si<sup>b</sup> (B)):** 1. and 2. parts, marked *f*
- Bassoon (Fag.):** 1. and 2. parts, marked *f* and *dim.*
- Cor:** 1. and 2. parts, marked *a2*
- Trumpet (Tr.):** 1., 2., and 3. parts, marked *(con sord.)* and *ff*
- Violins (Viol. 2. div.):** 1., 2., 3., and 4. parts, marked *p*
- Violas (Vc. div.):** 1. and 2. parts, marked *div.* and *p*
- Violoncello (Vc. div.):** 1. and 2. parts, marked *f* and *dim.*

The score includes various musical notations such as dynamics (*f*, *dim.*, *ff*, *p*), articulation (*acc.*, *trill*), and performance instructions (*rall.*, *con sord.*).

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

110 Lento ♩ = 50

Fl. 1. 2. 3.

C. ingl.

Clar. in Sib (B) 1. 2.

Fag. 1. 2.

Cfag.

Cor. 1. 2. 3.

Trbn. 1. 2. 3.

Tb.b.

Timp.

Trgl.

G.C.

Tamt.

Cel.

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

110 Lento ♩ = 50

Viol. 1. div.

Viol. 2.

Ve.

Vc.

Cb.

*Solo*, *gli altri div. pizz.*, *univ.*, *gliss.*, *dim.*, *p dim.*

1. Fl. *f* *dim.*

2. Fl. *f* *dim.*

Ob. 1. 2. *f* *dim.*

C. ingl. *p* *espr.*

Clar. in Si<sup>b</sup> (B) 1. 2. *f* *dim.*

Cl. b. in Si<sup>b</sup> (B) *f* *Despr.*

Fag. 1. 2. *f* *dim.*

Cfag. *f* *dim.*

Cor. 1. 2. 3. 4. *f* *dim.*

Trbn. 1. 2. 3. *pp*

Tb. b. *f* *dim.*

Timp. *mf*

G. C. *p* *dim.*

Tamt. *p* *dim.*

PF. *f* *dim.*

*senza sord.*

111 Più lento ♩ = 42

tutti div. arco

1. Viol. *p* *arco* *dim.*

2. Viol. *p* *arco* *dim.*

Ve. *p* *arco* *dim.*

Vc. div. *p* *dim.*

Cb. div. *p* *dim.*

Vorhang

The musical score is arranged in three systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Si<sup>b</sup> (B)), Bassoon (Fag.), and Contrabassoon (Cfag.). The second system includes Cor Anglais (Cor.), Trumpet (Trbn.), Trombone (Tb.b.), Timpani (Timp.), Glockenspiel (G.C.), and Tam-tam (Tamt.). The third system includes Piano (Pf.), Violin (Viol.), Viola (Ve.), Violoncello (Vc. div.), and Contrabass (Cb. div.). The score features various dynamics such as *pp*, *p*, *f*, and *ff*, along with performance instructions like *senza sord.*, *div.*, *alleg.*, and *rit.*. The piece is titled "Vorhang" (Curtain).