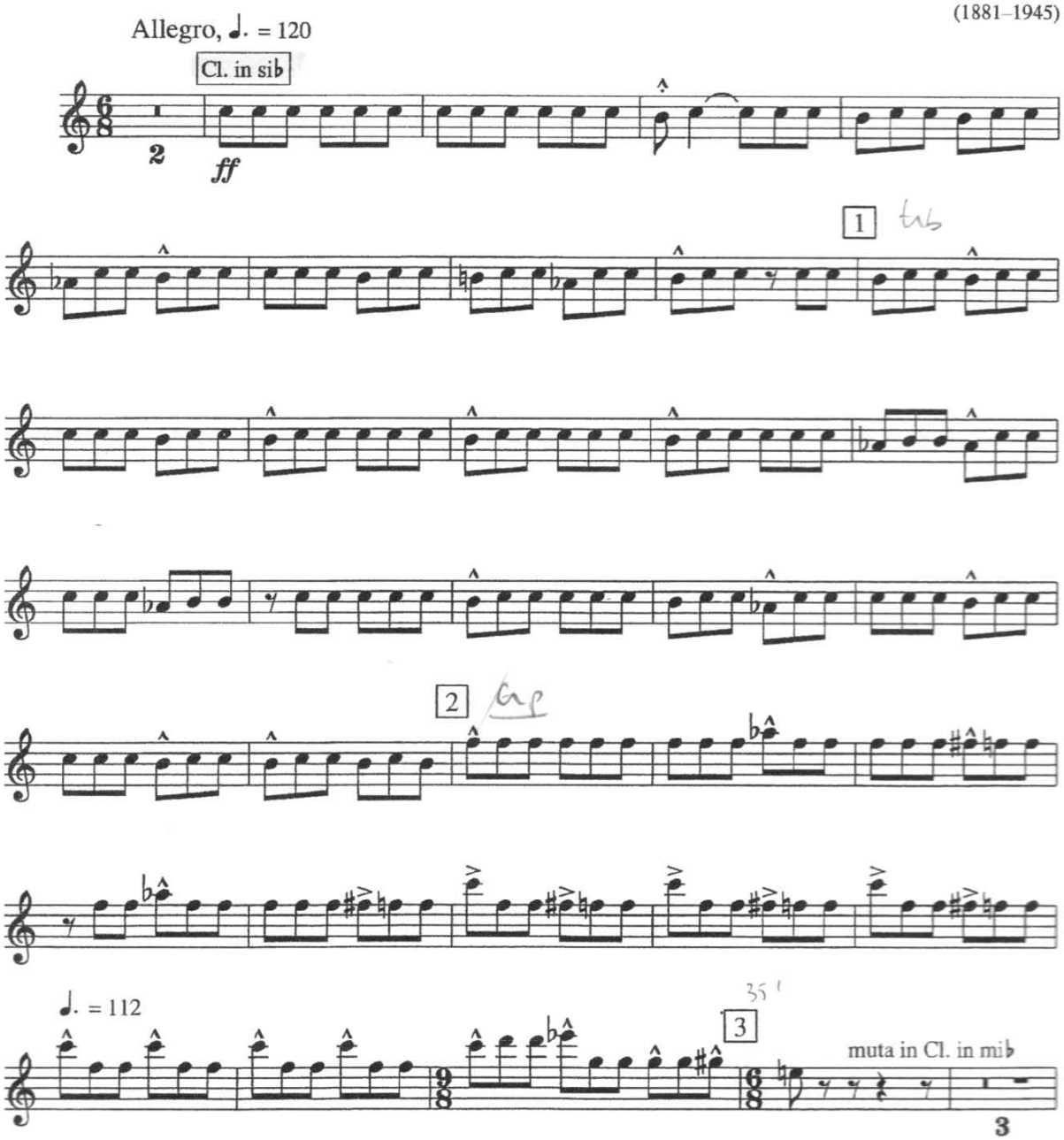23

Der wunderbare Mandarin

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

Clarinetto 2º in si♭
anche Cl. in la e Cl. in mi♭ *)

Béla Bartók
(1881–1945)



*) According to the full score the 2nd clarinet player has to double a clarinet in D, from 7 measures after 3 to 3 measures before 6. This section has been transposed for clarinet in E♭ in the present part. The original version for clarinet in D can also be found as an alternative. / *Der Partitur zufolge hat der 2. Klarinettist auch D-Klarinette zu spielen, von 7 Takten nach 3 bis 3 Takte vor 6. Diese Stelle ist in der vorliegenden Stimme für Es-Klarinette transponiert. Die originale Version für D-Klarinette ist als alternative Lesart ebenfalls wiedergegeben.*

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(accel.) _ _ _ _ _ _ _ al _ 5 Tempo I, ♩. = 112

fff

fff

muta in Cl. in sib

muta in Cl. in sib

6 Energico

2 6 5 1
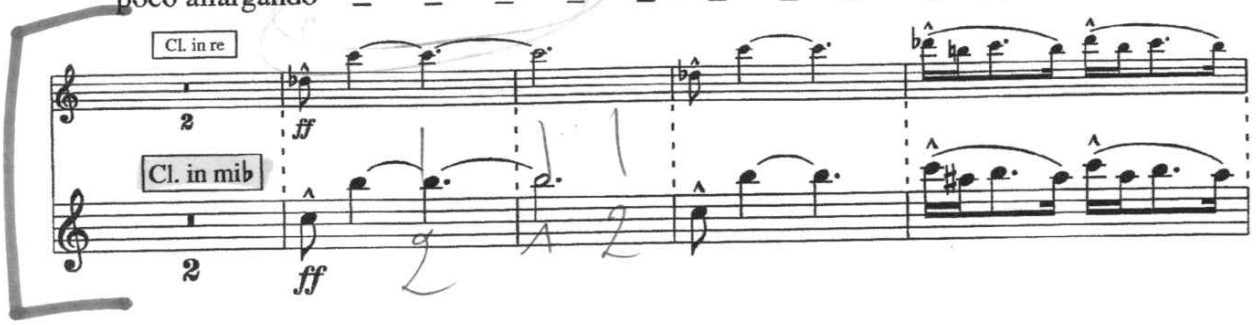
Ob.1º
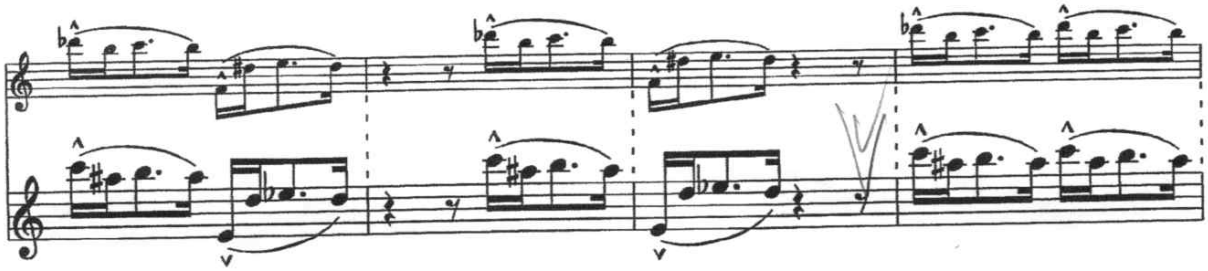
Cl. 2º

poco allargando _ _ _ _ _ _ _ _ al ♩. = 106
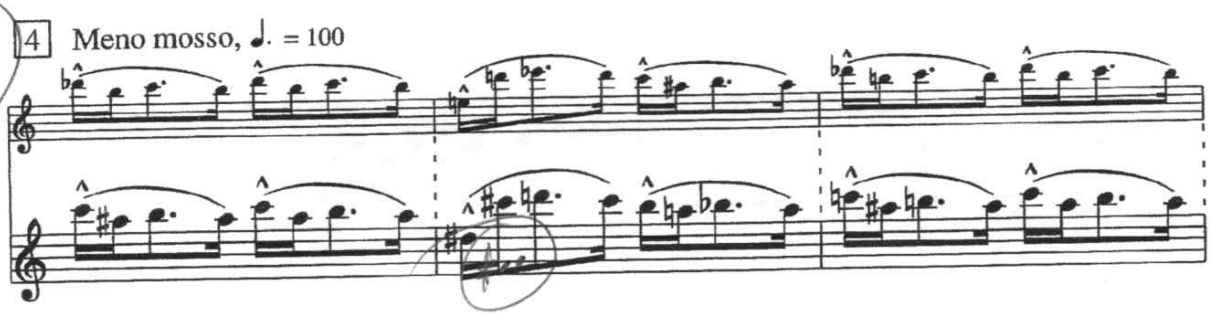
Cl. in re
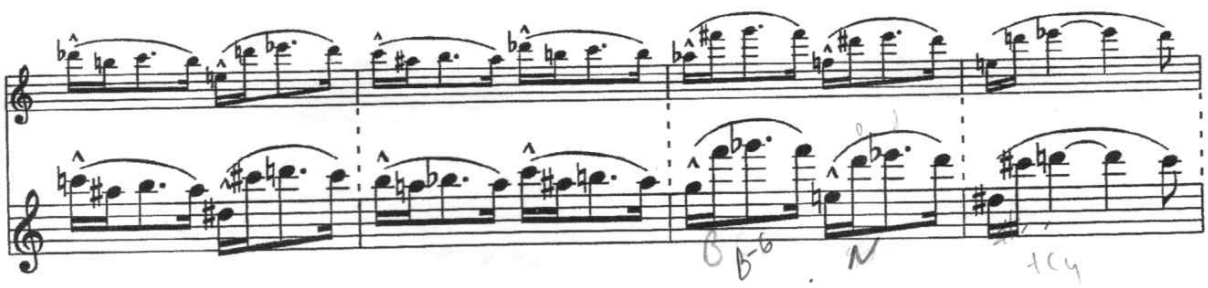
Cl. in mib



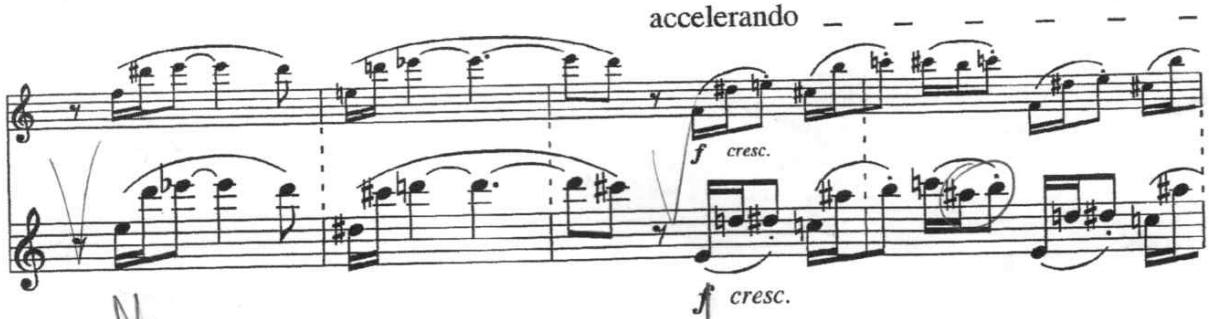


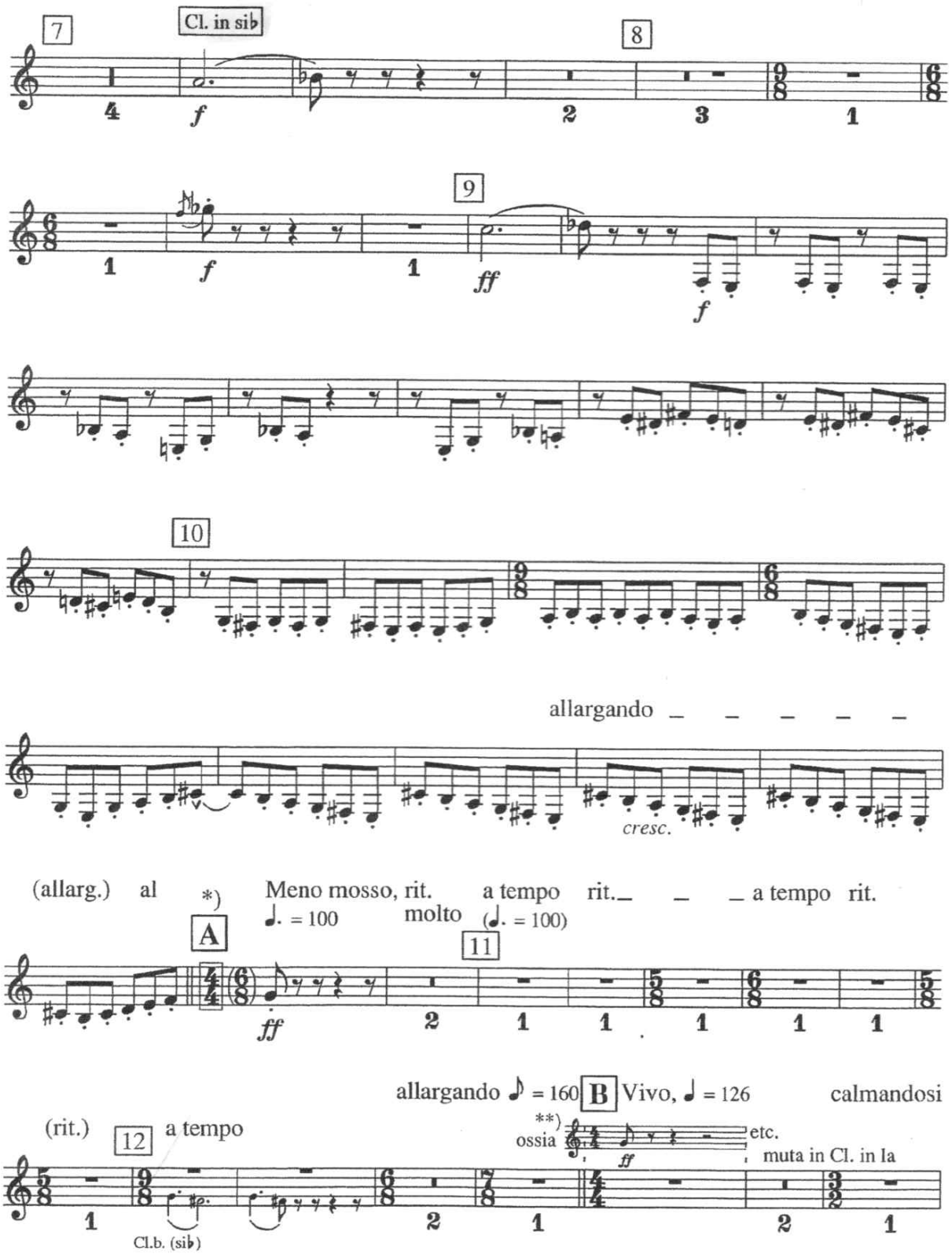
4 Meno mosso, ♩. = 100





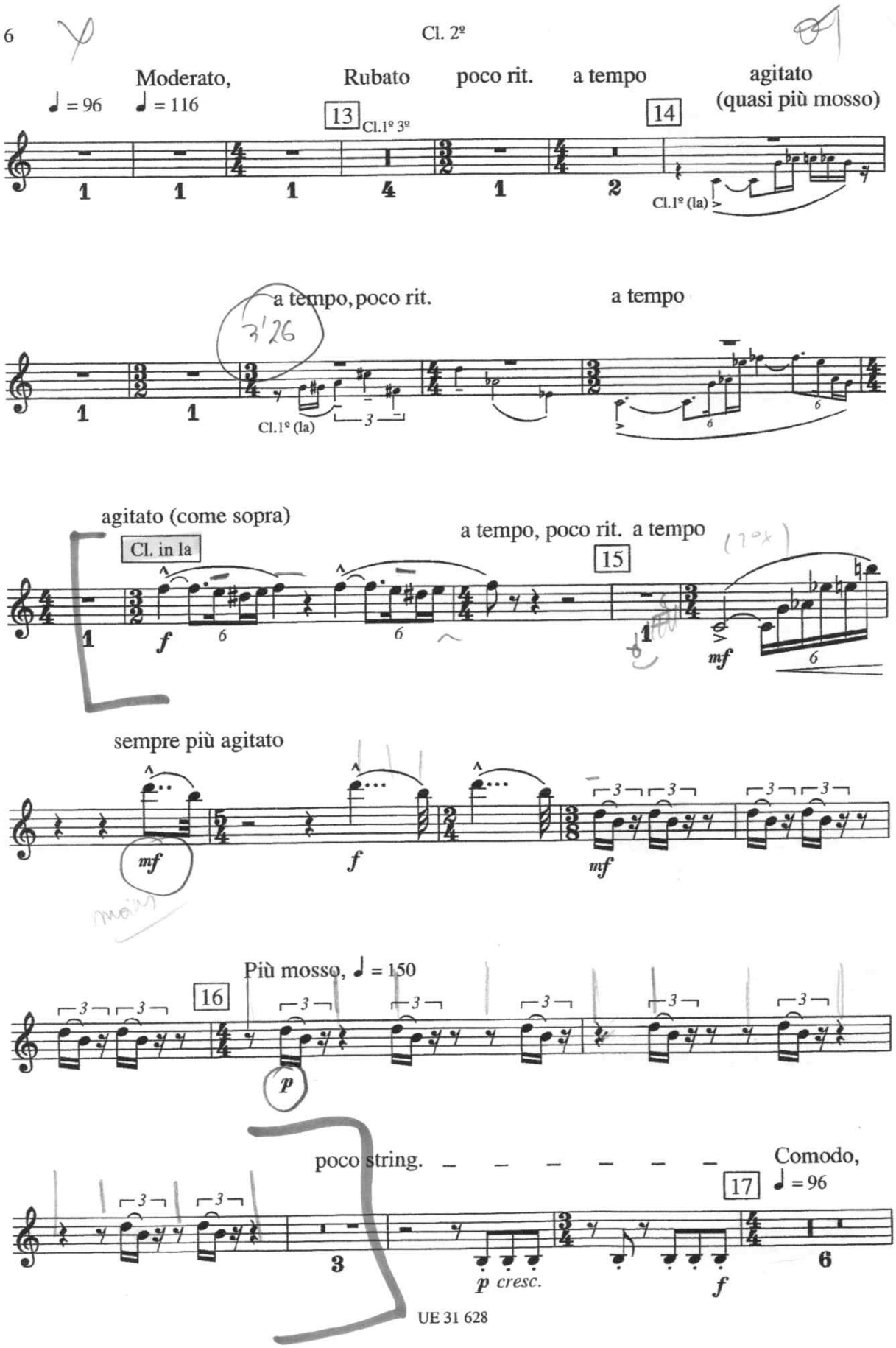
accelerando _ _ _ _ _ _
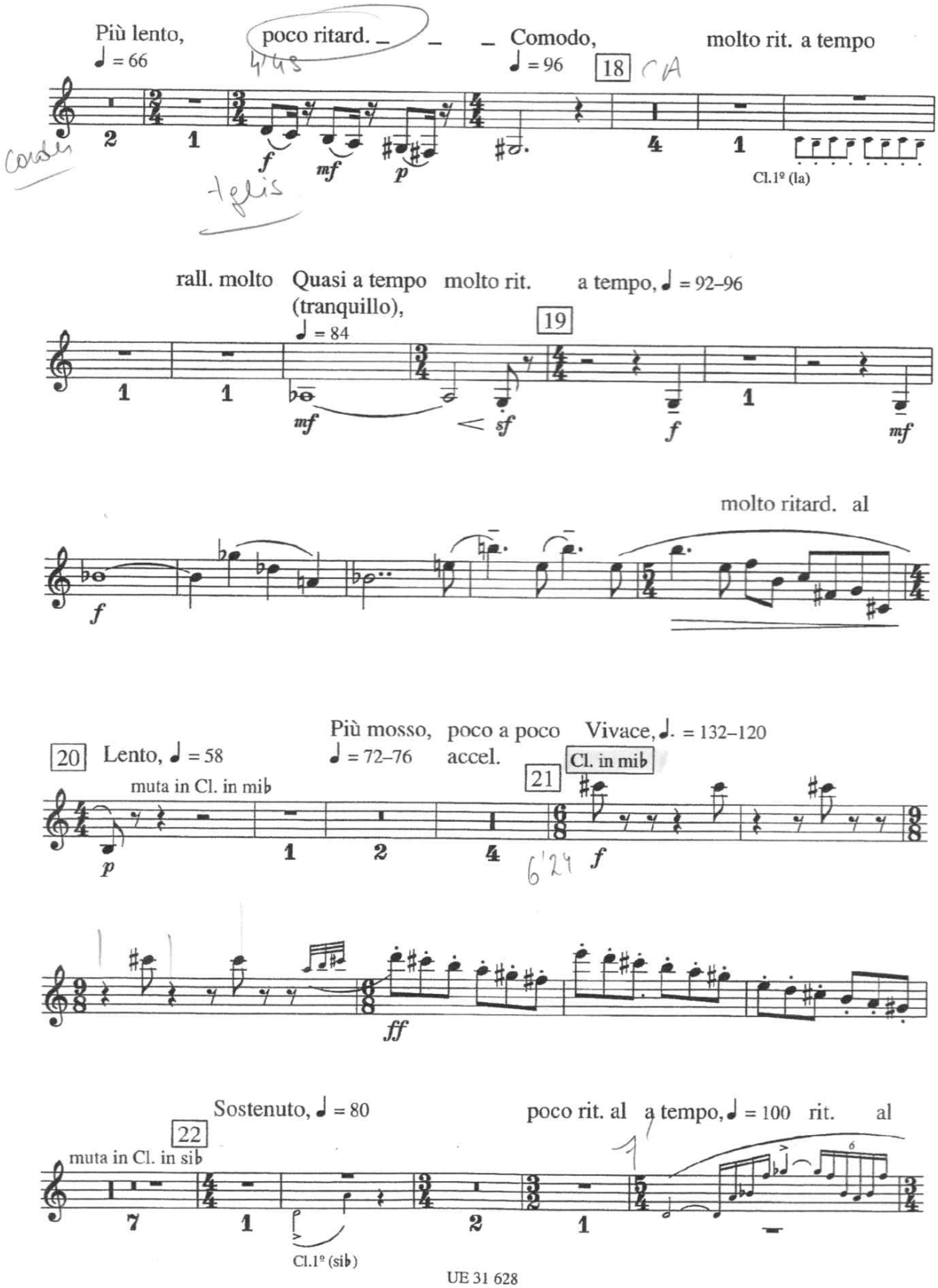


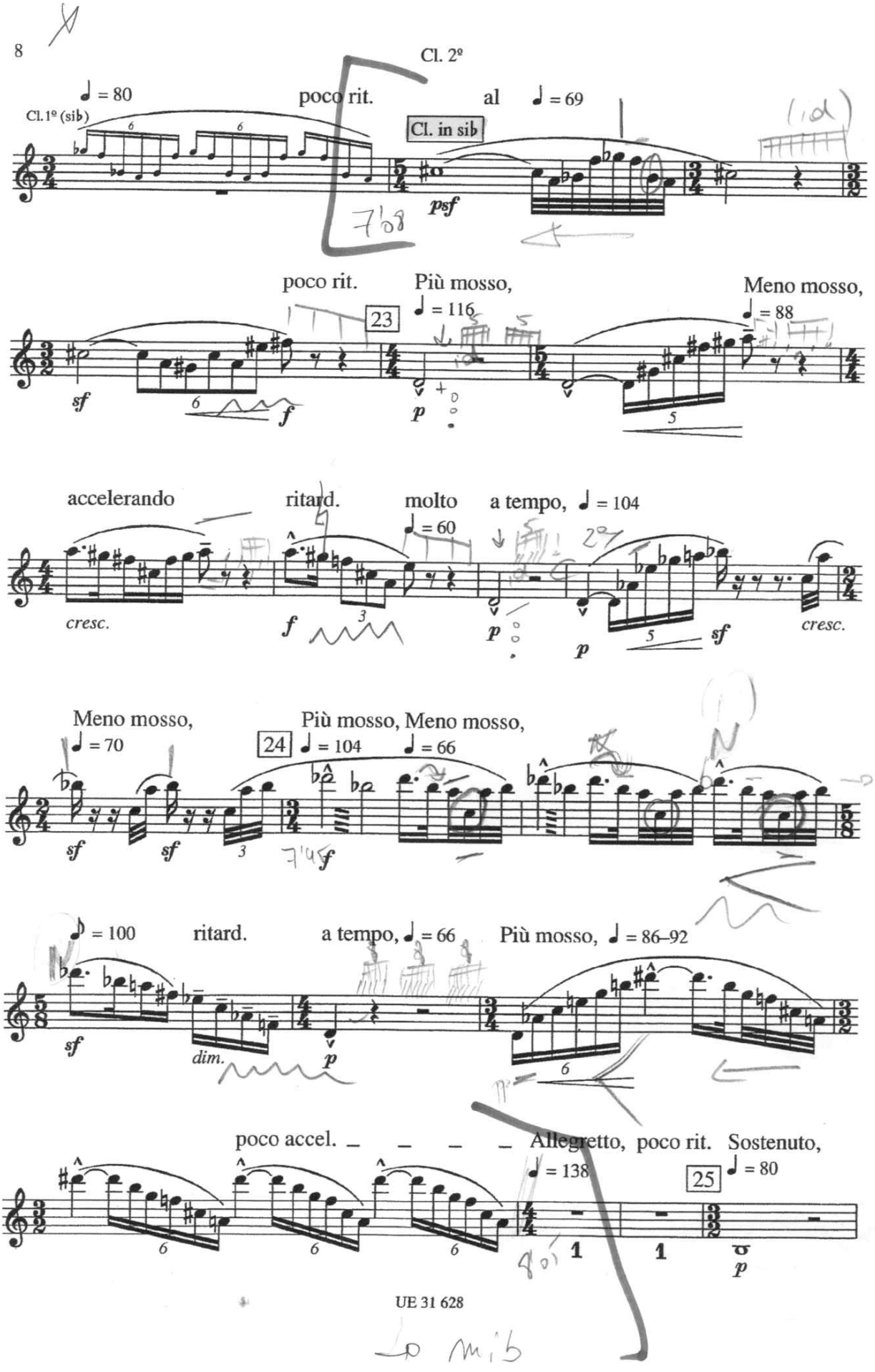


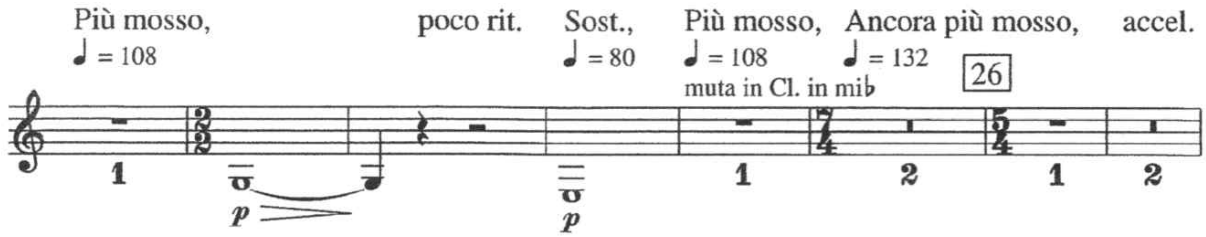
*) for concert version continue at B / *für die Konzertfassung weiter bei* B

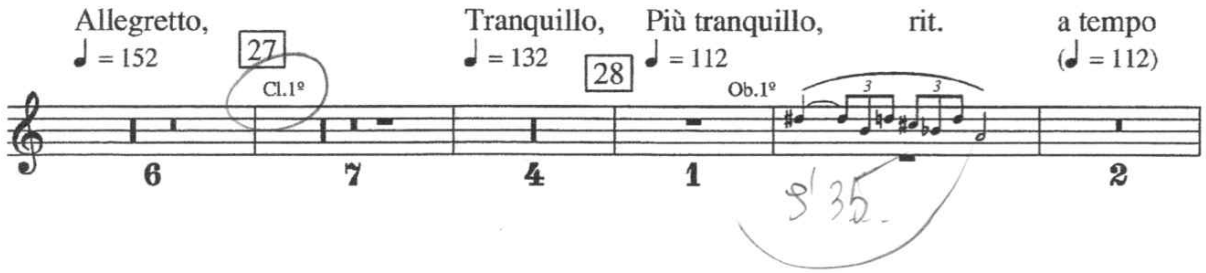
**) ossia = for concert version / *für die Konzertfassung*

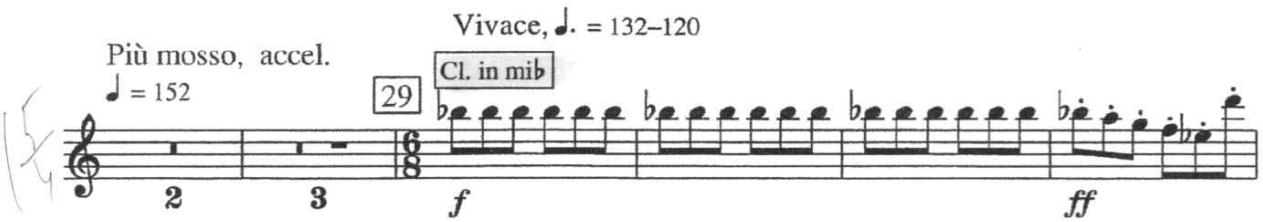

Moderato,
♩ = 96 ♩ = 116
13
Cl.1º 3º
Rubato
poco rit.
a tempo
14
agitato
(quasi più mosso)
Cl.1º (la)
a tempo, poco rit.
a tempo
Cl.1º (la)
agitato (come sopra)
Cl. in la
a tempo, poco rit. a tempo
15
sempre più agitato
Più mosso, ♩ = 150
16
poco string.
Comodo,
17
♩ = 96
p cresc.
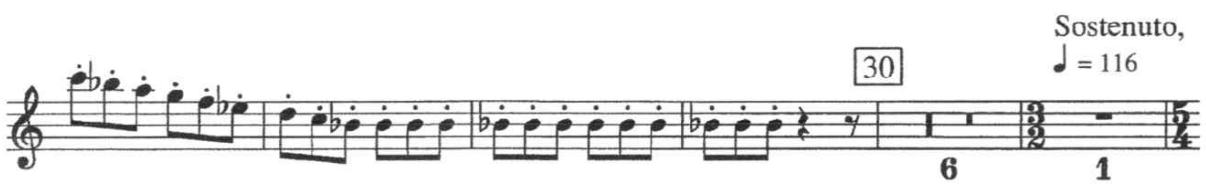

Più lento,
♩ = 66
poco ritard.
Comodo,
♩ = 96
18
molto rit. a tempo
Cl.1º (la)
rall. molto
Quasi a tempo
(tranquillo),
♩ = 84
molto rit.
a tempo, ♩ = 92–96
19
molto ritard. al
Più mosso,
♩ = 72–76
poco a poco
accel.
Vivace, ♩. = 132–120
20
Lento, ♩ = 58
muta in Cl. in mi♭
21
Cl. in mi♭
Sostenuto, ♩ = 80
poco rit. al
a tempo, ♩ = 100
rit.
al
22
muta in Cl. in si♭
Cl.1º (si♭)

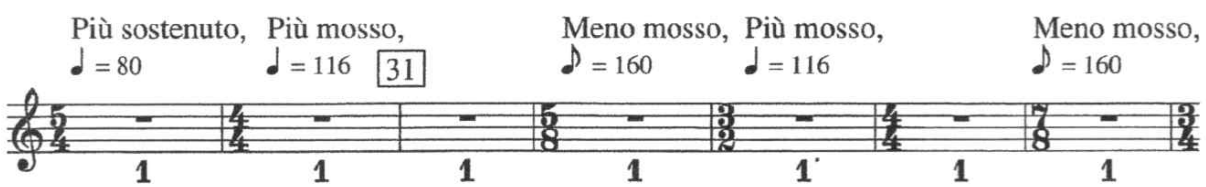

Cl. 2º
♩ = 80
poco rit.
al ♩ = 69
Cl. 1º (sib)
Cl. in sib
psf
poco rit.
Più mosso,
♩ = 116
23
Meno mosso,
♩ = 88
sf
f
p
accelerando
ritard.
molto
a tempo, ♩ = 104
♩ = 60
cresc.
f
p
sf
cresc.
Meno mosso,
♩ = 70
Più mosso, Meno mosso,
24
♩ = 104
♩ = 66
sf
sf
f
♩ = 100
ritard.
a tempo, ♩ = 66
Più mosso, ♩ = 86–92
sf
dim.
p
poco accel.
Allegretto, poco rit. Sostenuto,
♩ = 138
25
♩ = 80
p

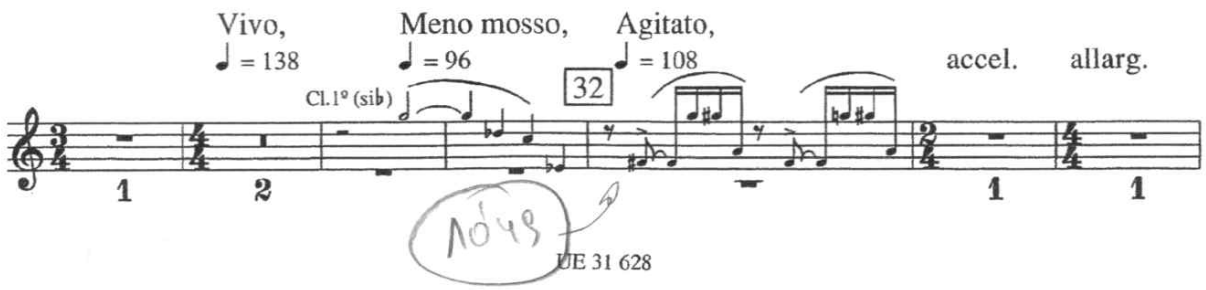

Più mosso,
♩ = 108
poco rit.
Sost.,
♩ = 80
Più mosso,
♩ = 108
Ancora più mosso,
♩ = 132
accel.
muta in Cl. in mib
26
p
p

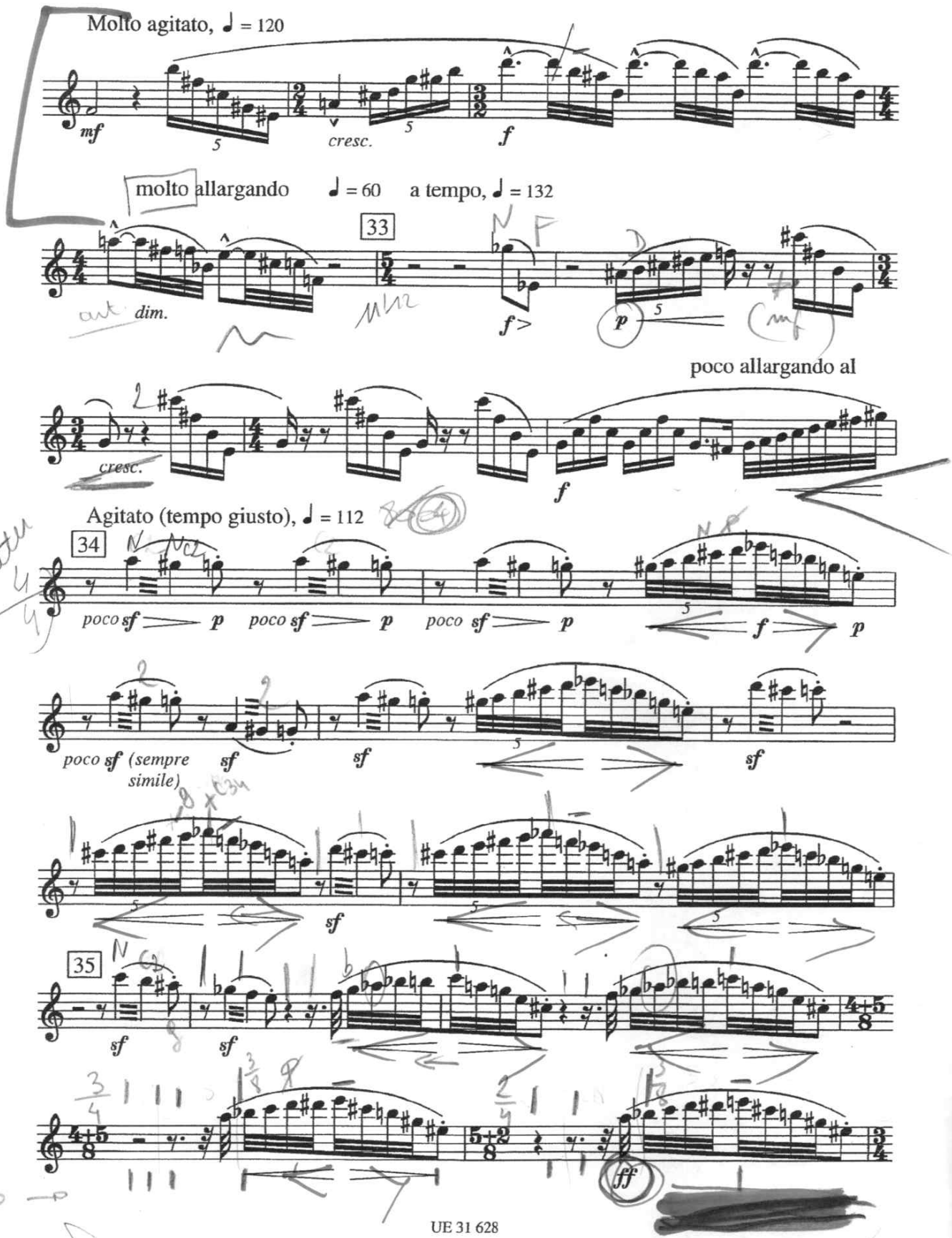

Allegretto,
♩ = 152
27
Cl.1º
Tranquillo,
♩ = 132
28
Più tranquillo,
♩ = 112
Ob.1º
rit.
a tempo
(♩ = 112)
3' 35"


Più mosso, accel.
♩ = 152
29
Vivace, ♩. = 132–120
Cl. in mib
f
ff
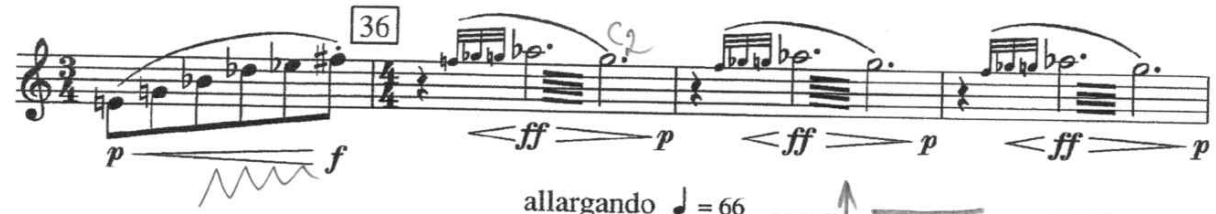

30
Sostenuto,
♩ = 116


Più sostenuto,
♩ = 80
Più mosso,
♩ = 116
31
Meno mosso,
♪ = 160
Più mosso,
♩ = 116
Meno mosso,
♪ = 160
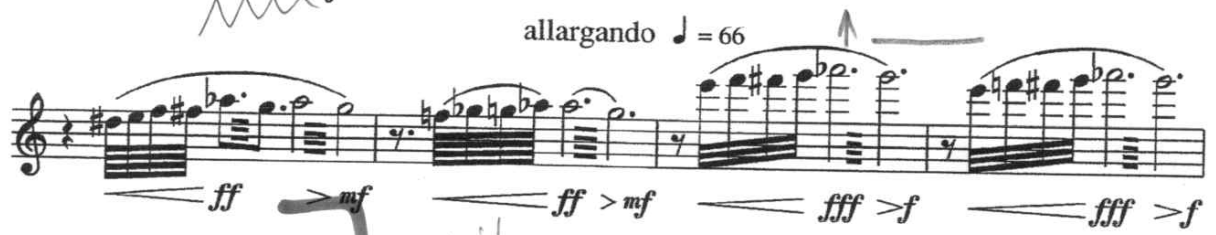

Vivo,
♩ = 138
Meno mosso,
♩ = 96
Agitato,
♩ = 108
32
accel.
allarg.
Cl.1º (sib)
10'48"


Molto agitato, ♩ = 120
mf
cresc.
f
molto allargando ♩ = 60 a tempo, ♩ = 132
33
dim.
f>
p
poco allargando al
cresc.
f
Agitato (tempo giusto), ♩ = 112
34
poco sf p poco sf p poco sf p
f p
poco sf (sempre simile)
sf
sf
sf
sf
35
sf
sf
ff

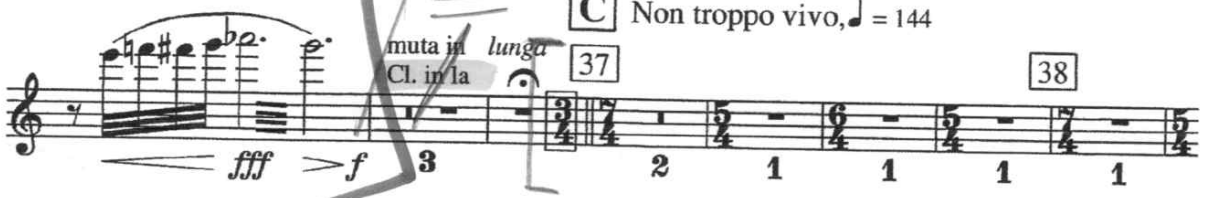
poco allarg. Maestoso (subito), ♩ = 76–66
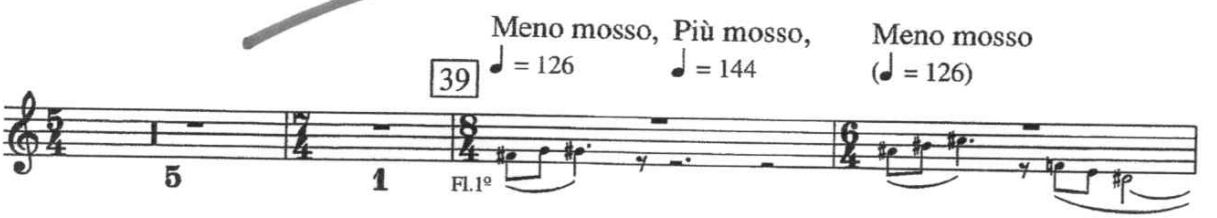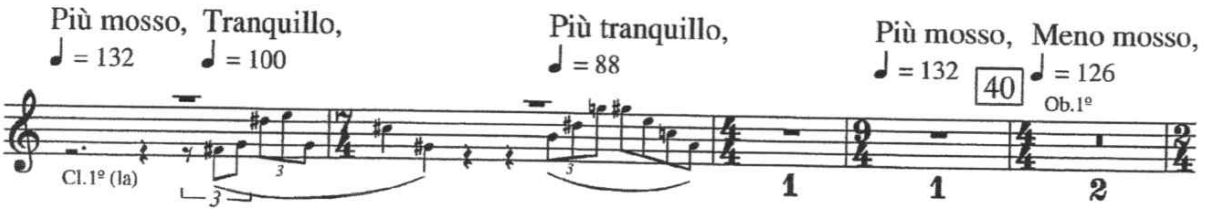


allargando ♩ = 66
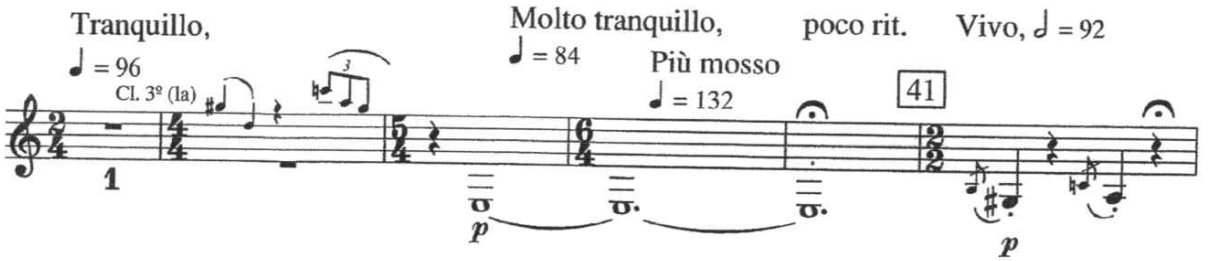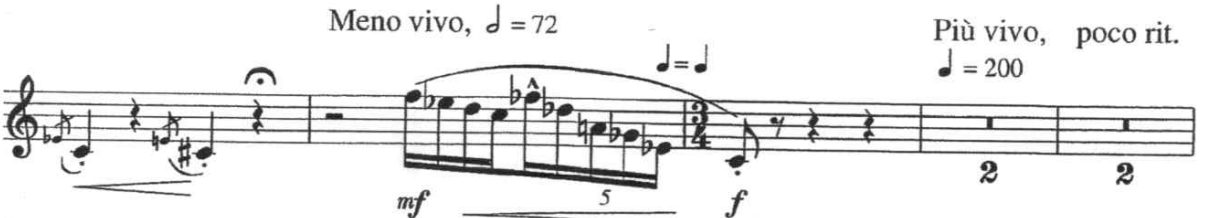


C *) Non troppo vivo, ♩ = 144
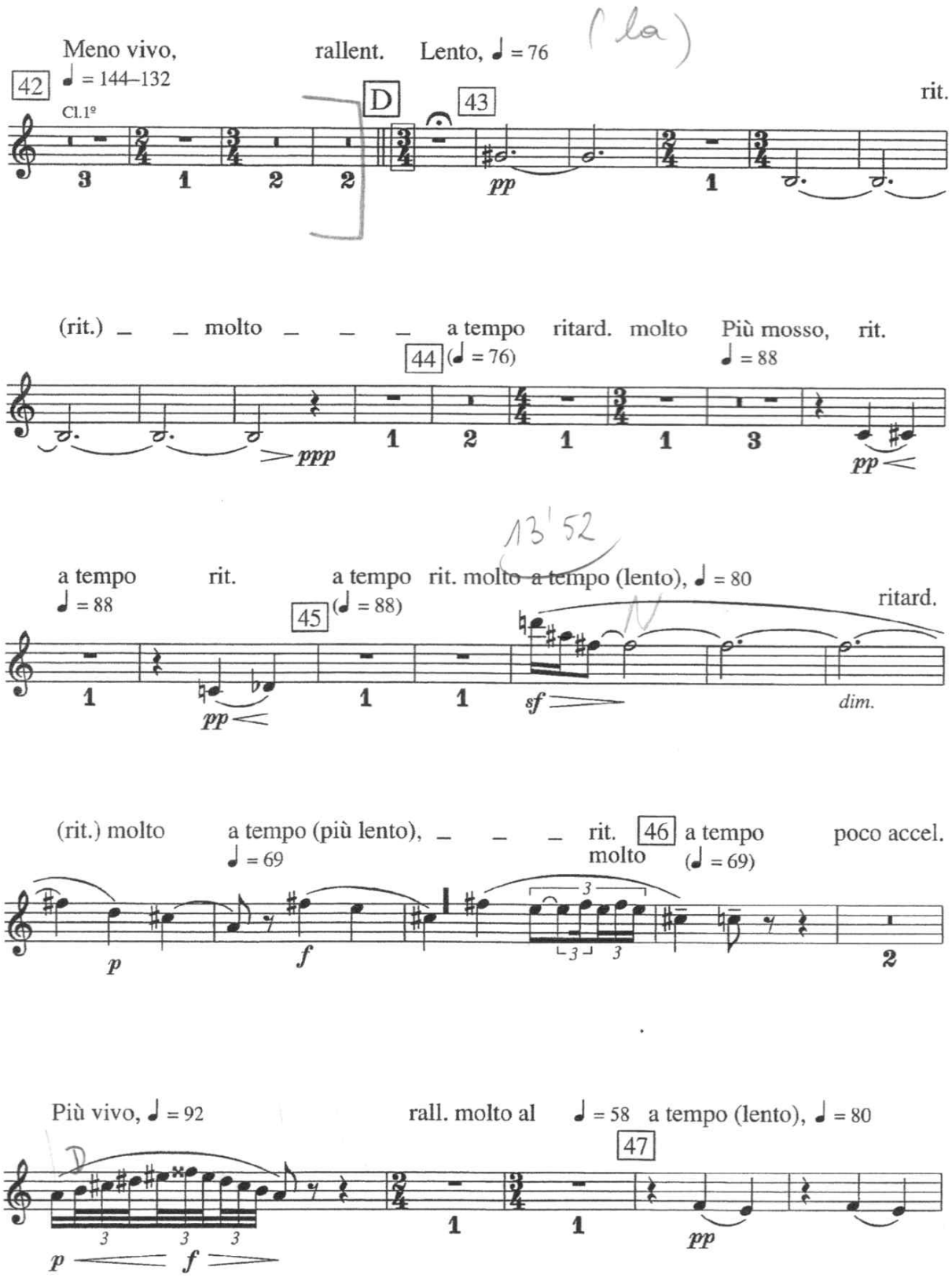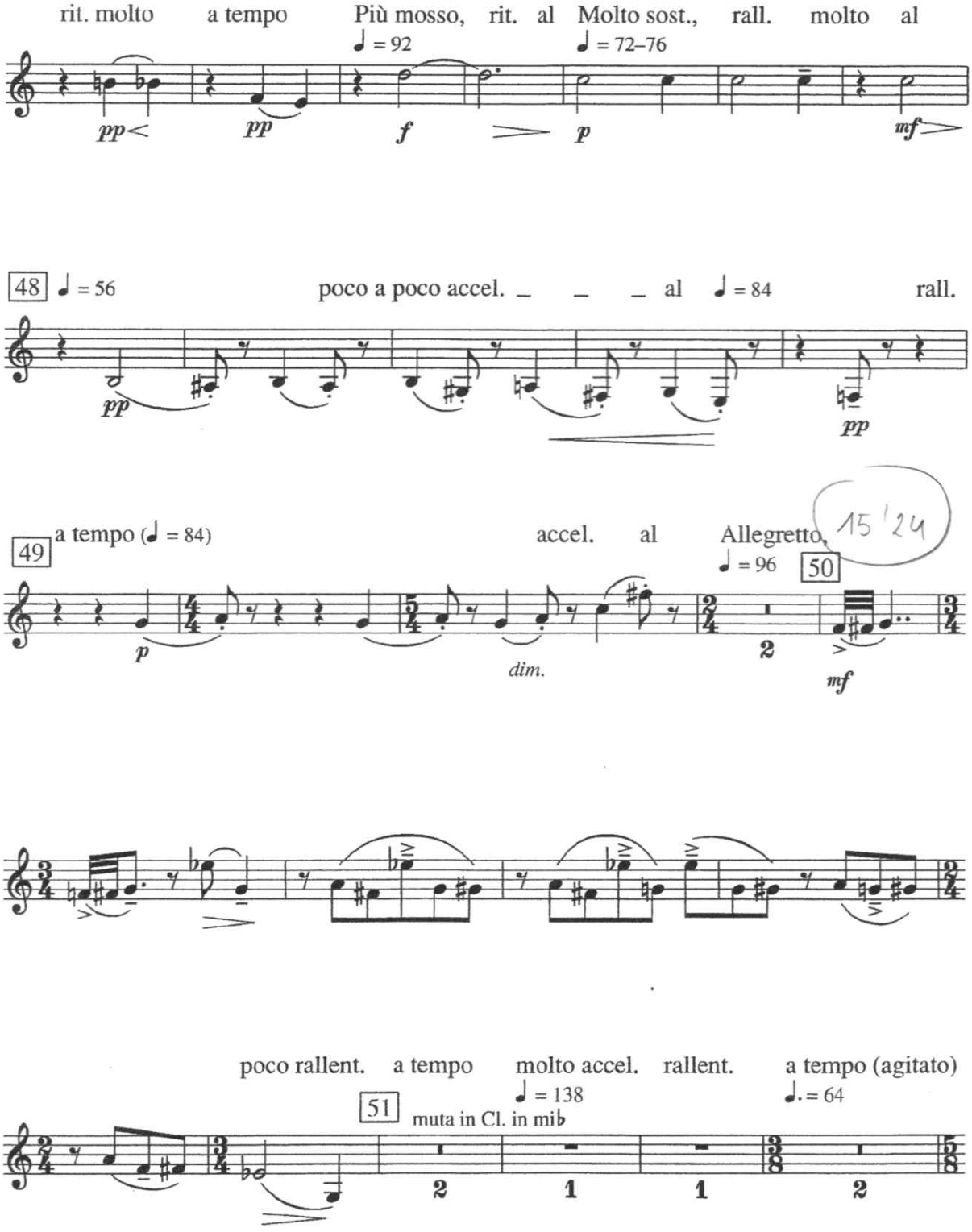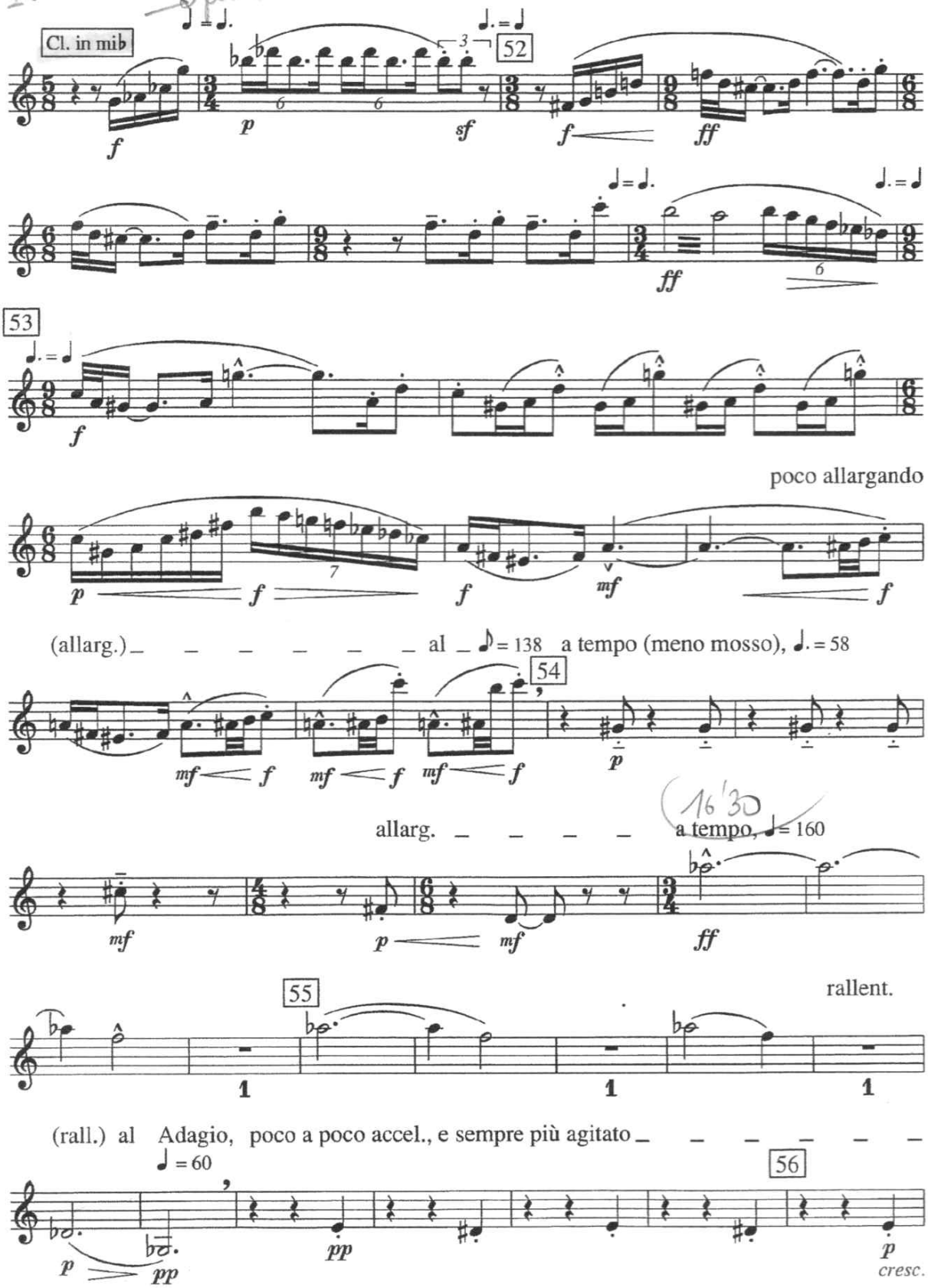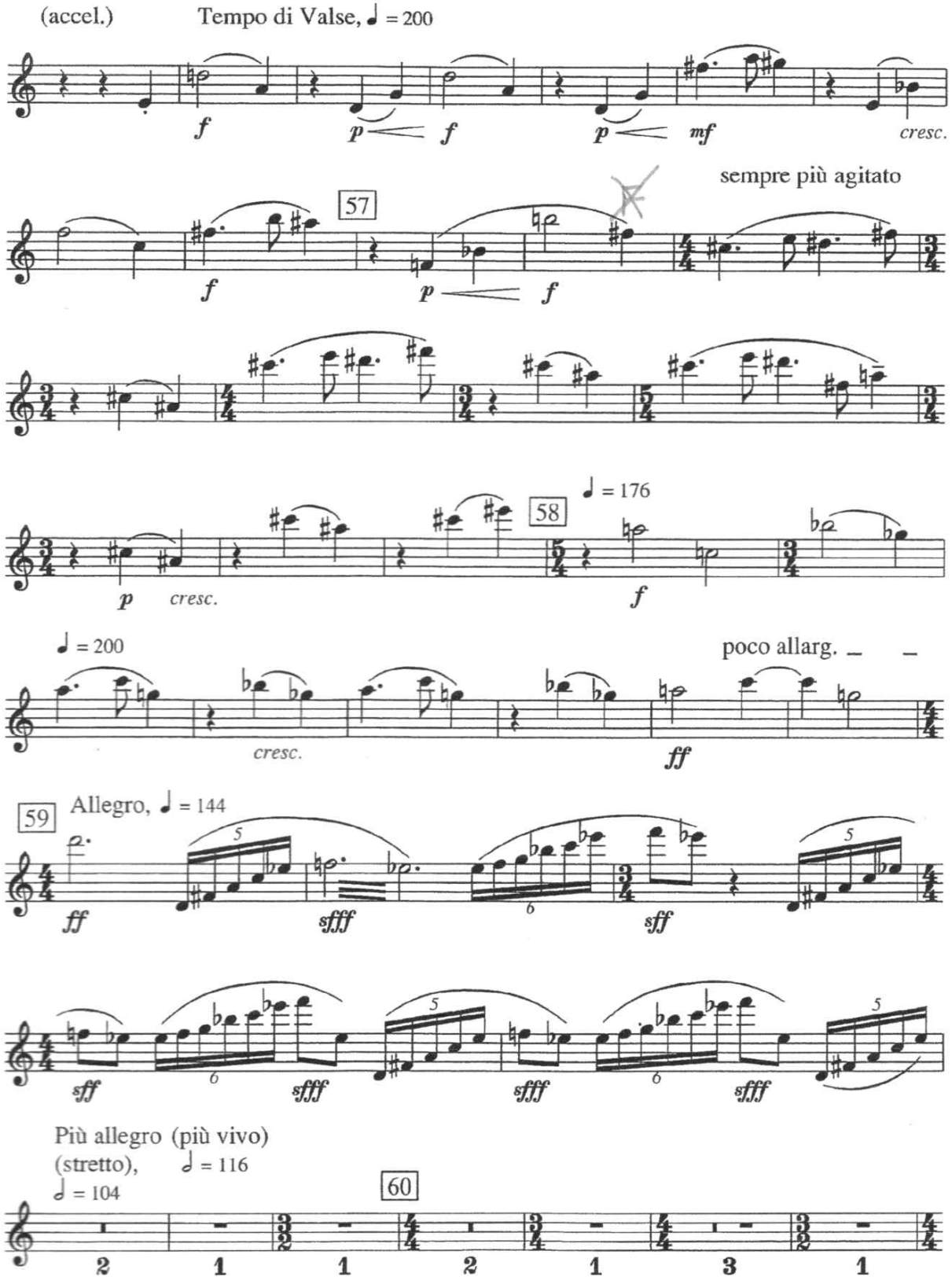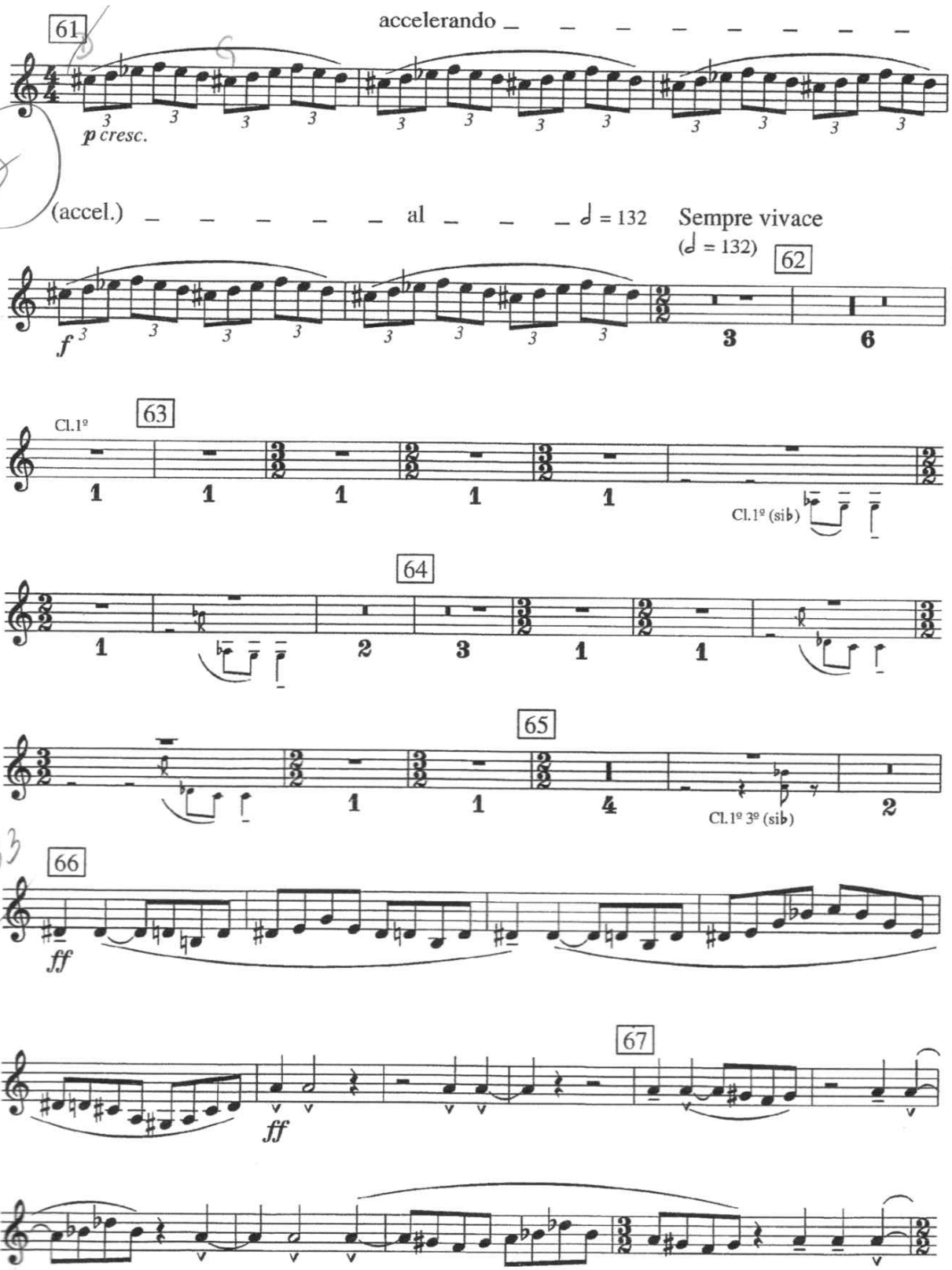










*) for concert version continue at D / *für die Konzertfassung weiter bei* D

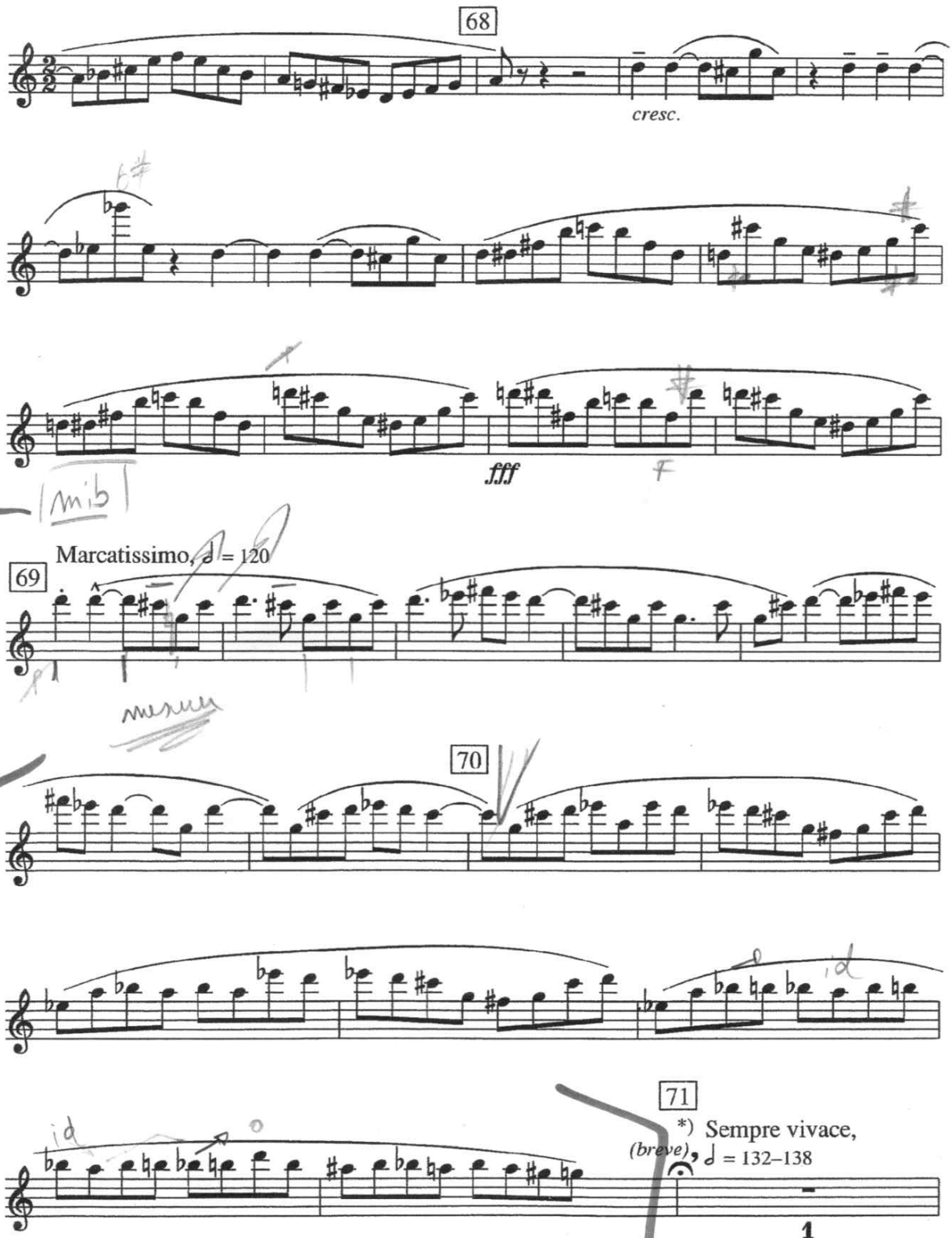

Meno vivo, ♩ = 144–132
rallent.
Lento, ♩ = 76
42
Cl.1º
D
43
rit.
pp
(rit.) molto a tempo ritard. molto Più mosso, rit.
44 (♩ = 76)
♩ = 88
ppp
pp
a tempo rit. a tempo rit. molto a tempo (lento), ♩ = 80
♩ = 88
45 (♩ = 88)
ritard.
pp
sf
dim.
(rit.) molto a tempo (più lento), rit. 46 a tempo poco accel.
♩ = 69
molto (♩ = 69)
p
f
Più vivo, ♩ = 92
rall. molto al ♩ = 58 a tempo (lento), ♩ = 80
47
p
f
pp


rit. molto
a tempo
Più mosso, rit. al
♩ = 92
Molto sost., rall. molto al
♩ = 72–76
pp
pp
f
p
mf
48
♩ = 56
poco a poco accel. _ _ _ al ♩ = 84
rall.
pp
pp
49
a tempo (♩ = 84)
accel. al
Allegretto,
♩ = 96
50
15'24
p
dim.
2
mf
poco rallent.
a tempo
molto accel.
rallent.
a tempo (agitato)
♩ = 138
♩. = 64
51
muta in Cl. in mi♭
2
1
1
2
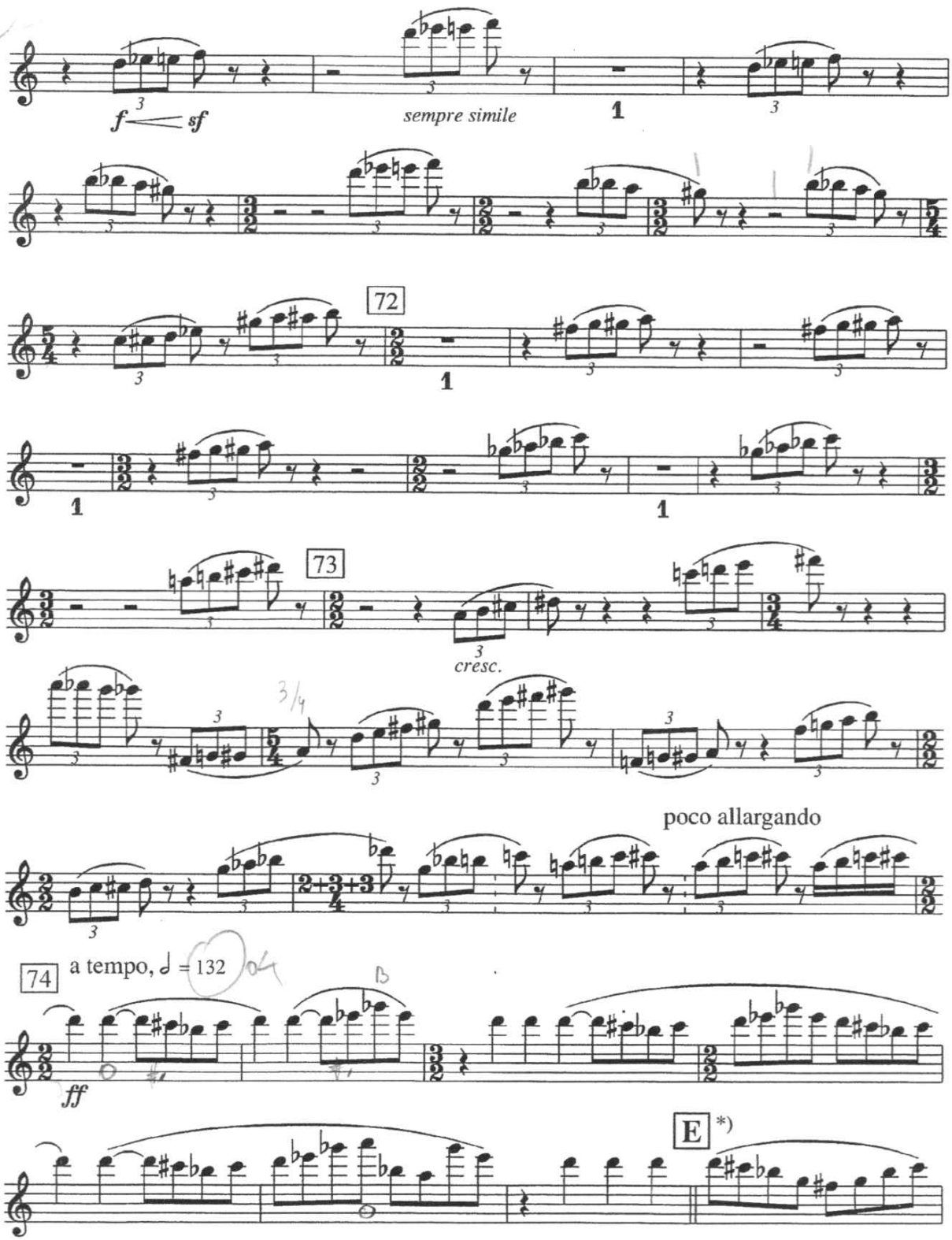

Cl. in mib
52
53
poco allargando
(allarg.) al ♪ = 138 a tempo (meno mosso), ♩. = 58
54
allarg. a tempo, ♩ = 160
55
rallent.
(rall.) al Adagio, poco a poco accel., e sempre più agitato
♩ = 60
56
cresc.


(accel.)
Tempo di Valse, ♩ = 200
f
p
f
p
mf
cresc.
sempre più agitato
57
f
p
f
58
♩ = 176
p
cresc.
f
♩ = 200
poco allarg.
cresc.
ff
59
Allegro, ♩ = 144
ff
sfff
sff
sff
sfff
sfff
sfff
Più allegro (più vivo)
(stretto), ♩ = 116
♩ = 104
60
2 1 1 2 1 3 1

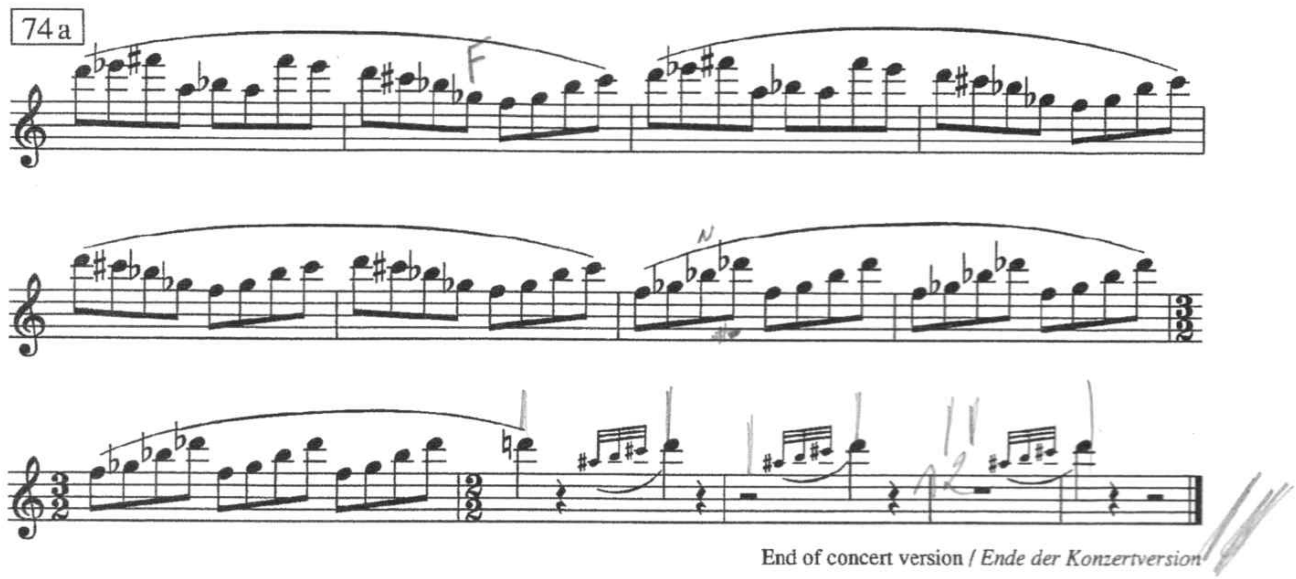

61
accelerando
p cresc.
(accel.) al ♩ = 132
Sempre vivace
(♩ = 132)
62
f
3
6
Cl.1º
63
1
Cl.1º (sib)
64
2
3
65
4
Cl.1º 3º (sib)
66
ff
67
ff



*) Should a cut be needed in a stage performance, the measures from 71 to 76 (𝄋 sempre vivo) may be omitted.
Falls die Darstellung auf der Bühne eine Kürzung erfordert, kann von 71 auf 76 (𝄋 sempre vivo) gesprungen werden.
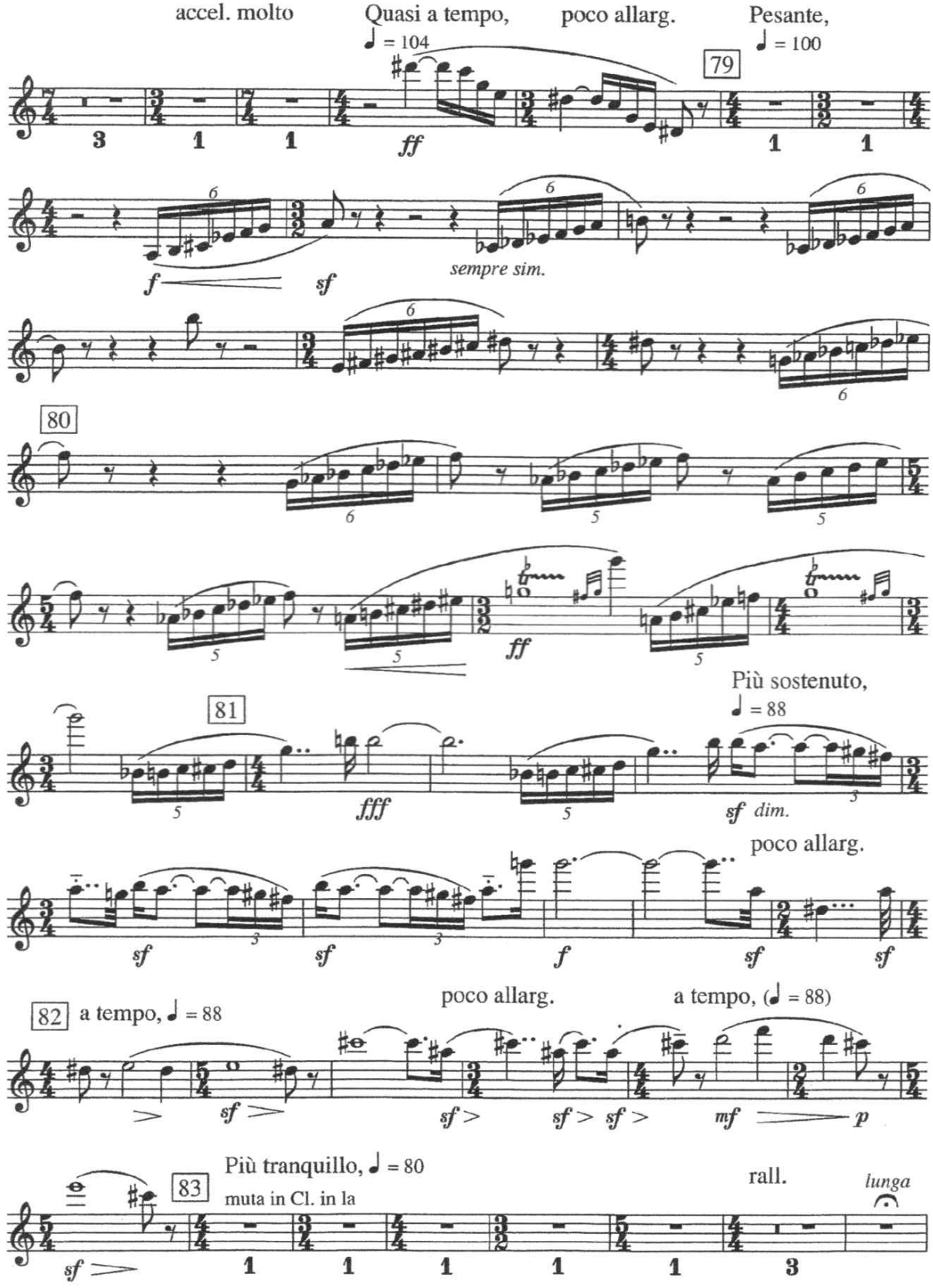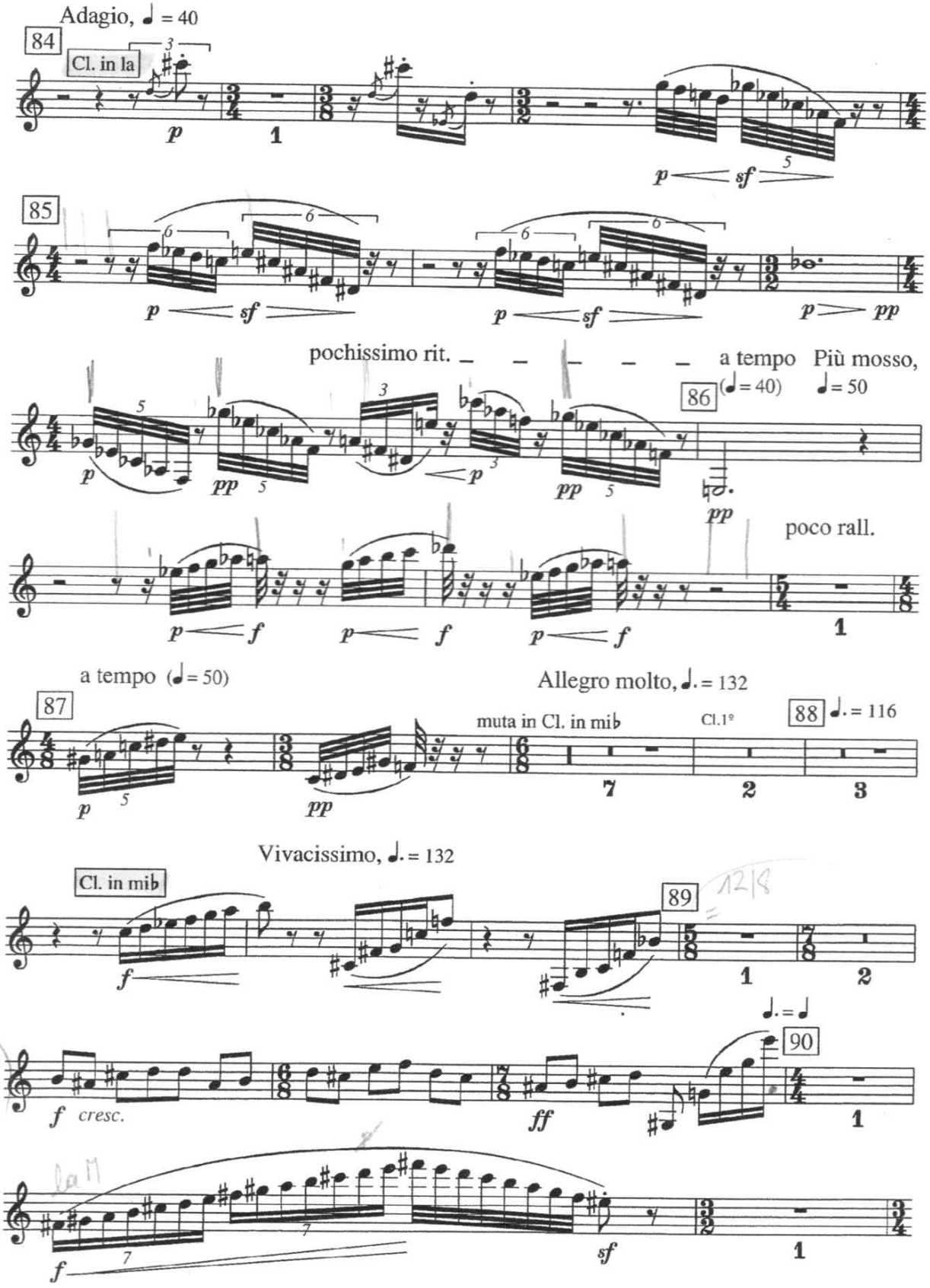


*) The stage version continues at F . From this point to the end of 74a for concert version only.
Die Bühnenfassung wird ab F fortgesetzt. Ab hier bis Ende 74a nur für die Konzertfassung.
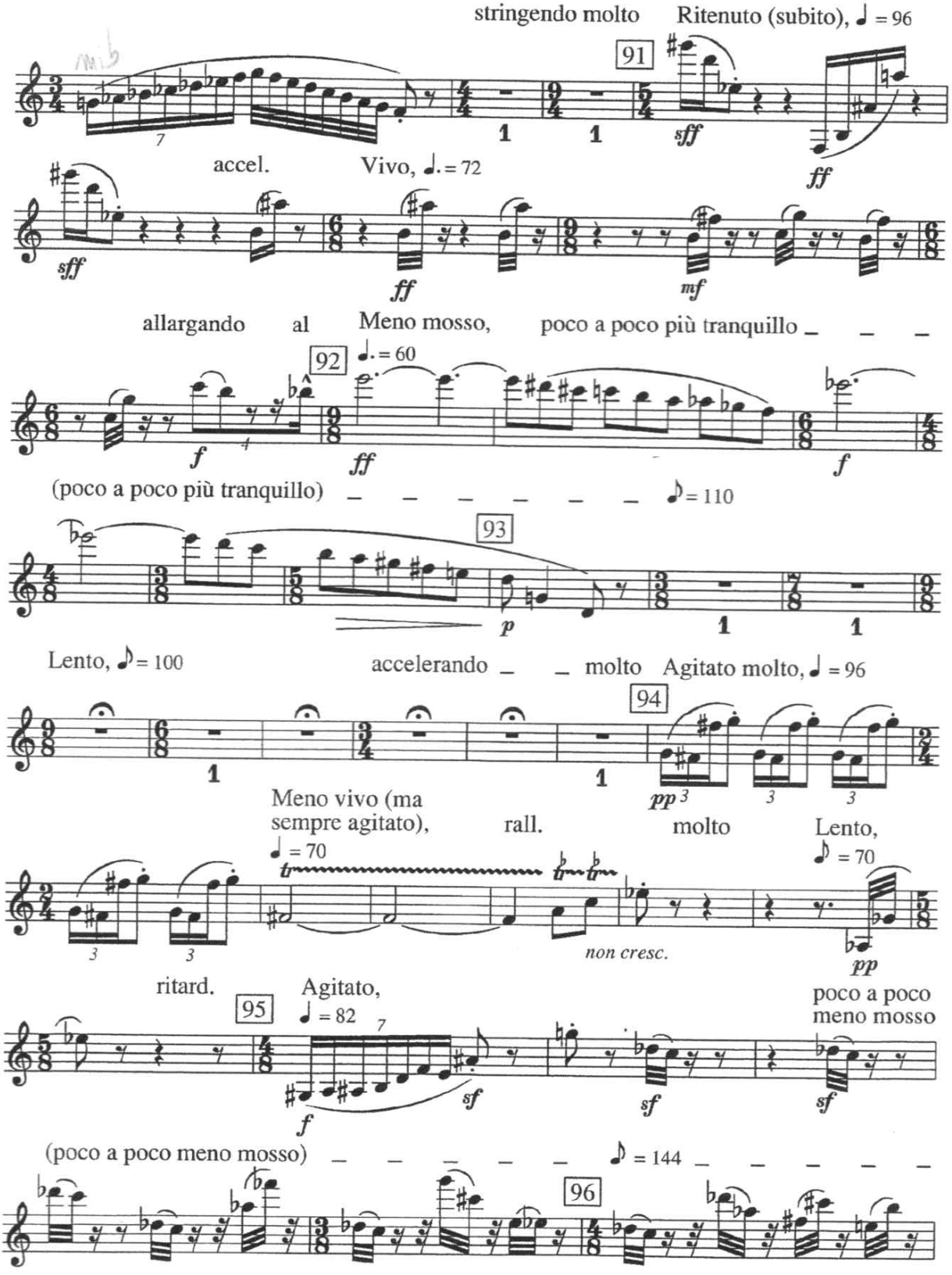


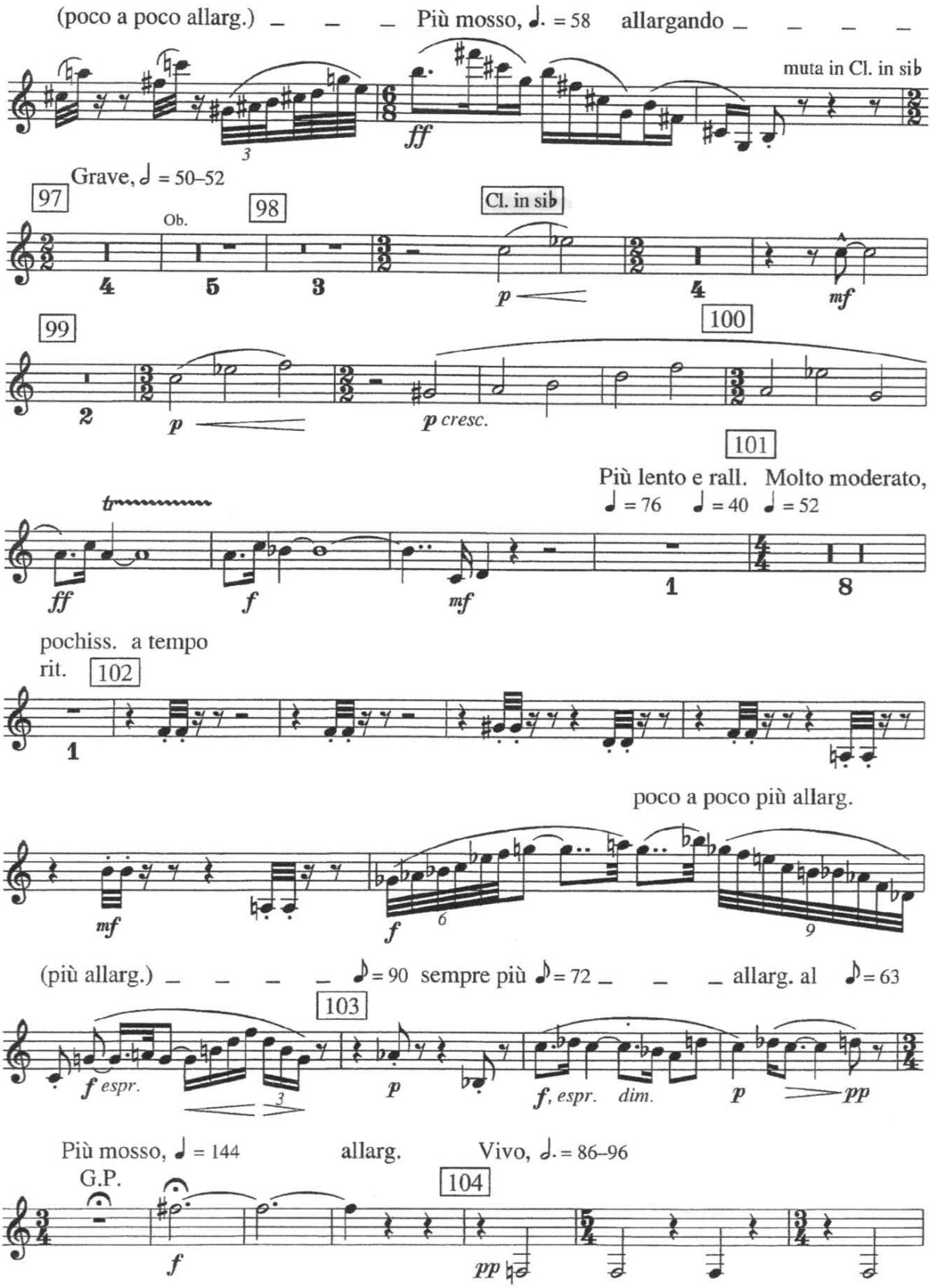
End of concert version / *Ende der Konzertversion*

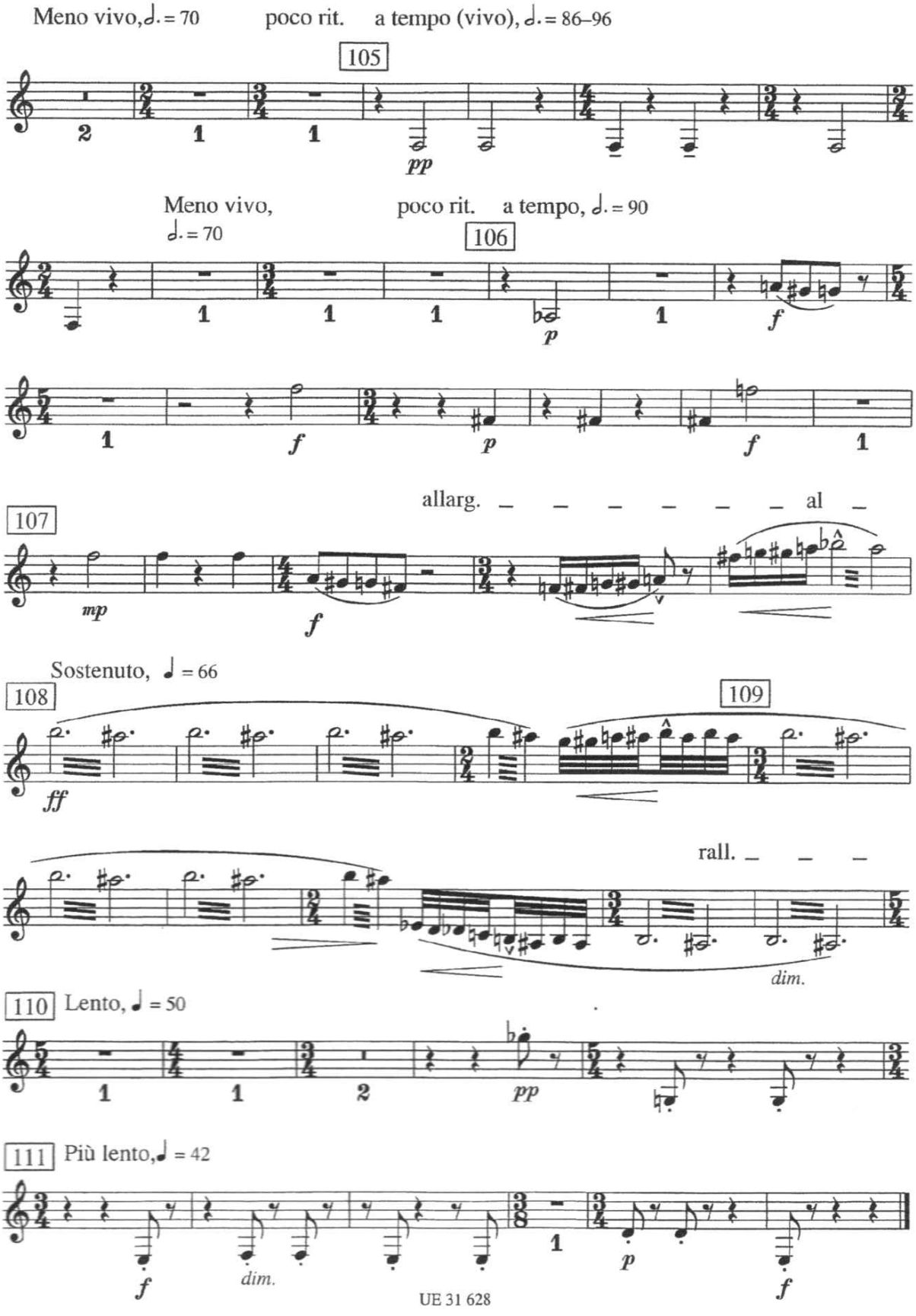



accel. molto
Quasi a tempo,
♩ = 104
poco allarg.
Pesante,
♩ = 100
79
ff
f
sf
sempre sim.
80
ff
81
fff
Più sostenuto,
♩ = 88
sf dim.
poco allarg.
sf
f
82 a tempo, ♩ = 88
poco allarg.
a tempo, (♩ = 88)
mf
p
83
Più tranquillo, ♩ = 80
muta in Cl. in la
rall.
lunga


Adagio, ♩ = 40
84
Cl. in la
85
pochissimo rit.
a tempo Più mosso,
(♩ = 40) ♩ = 50
86
poco rall.
a tempo (♩ = 50)
Allegro molto, ♩. = 132
87
muta in Cl. in mi♭
Cl.1º
88
♩. = 116
Vivacissimo, ♩. = 132
Cl. in mi♭
89
90
cresc.


stringendo molto
Ritenuto (subito), ♩ = 96
91
accel.
Vivo, ♩. = 72
allargando
al
Meno mosso,
poco a poco più tranquillo
92
♩. = 60
(poco a poco più tranquillo)
♪ = 110
93
Lento, ♪ = 100
accelerando
molto
Agitato molto, ♩ = 96
94
Meno vivo (ma
sempre agitato),
rall.
molto
Lento,
♩ = 70
♪ = 70
non cresc.
ritard.
Agitato,
95
♩ = 82
poco a poco
meno mosso
(poco a poco meno mosso)
♪ = 144
96


(poco a poco allarg.) Più mosso, ♩. = 58 allargando
muta in Cl. in sib
Grave, 𝅗𝅥 = 50–52
97
Ob.
98
Cl. in sib
99
100
101
Più lento e rall. Molto moderato,
♩ = 76 ♩ = 40 ♩ = 52
pochiss. a tempo
rit.
102
poco a poco più allarg.
(più allarg.) ♪ = 90 sempre più ♪ = 72 allarg. al ♪ = 63
103
Più mosso, ♩ = 144
allarg.
Vivo, ♩. = 86–96
G.P.
104

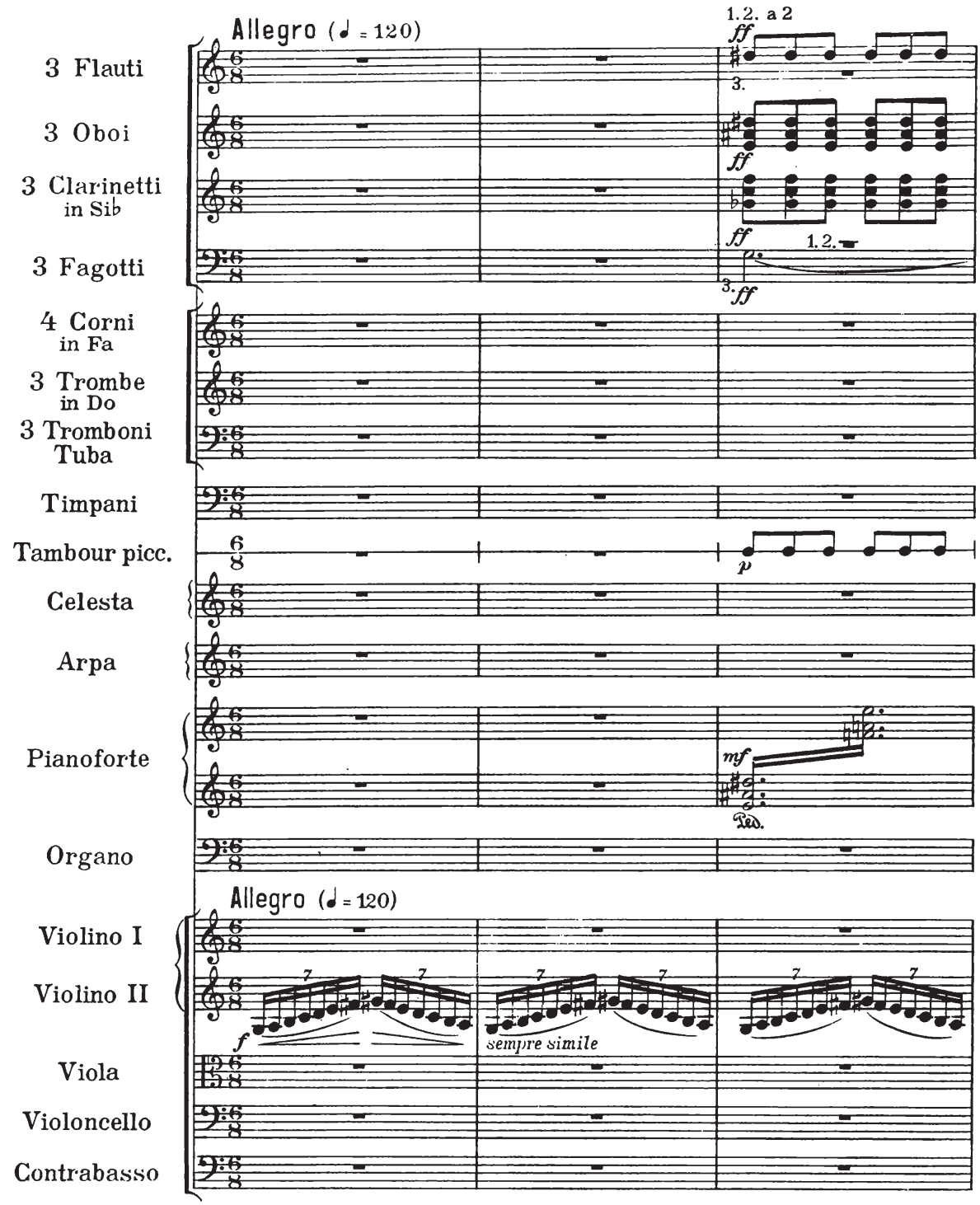

Meno vivo, ♩. = 70
poco rit.
a tempo (vivo), ♩. = 86–96
105
pp
Meno vivo, ♩. = 70
poco rit.
a tempo, ♩. = 90
106
p
f
allarg.
al
107
mp
f
Sostenuto, ♩ = 66
108
109
ff
rall.
dim.
110 Lento, ♩ = 50
pp
111 Più lento, ♩ = 42
f
dim.
p
f

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„DER WUNDERBARE MANDARIN"
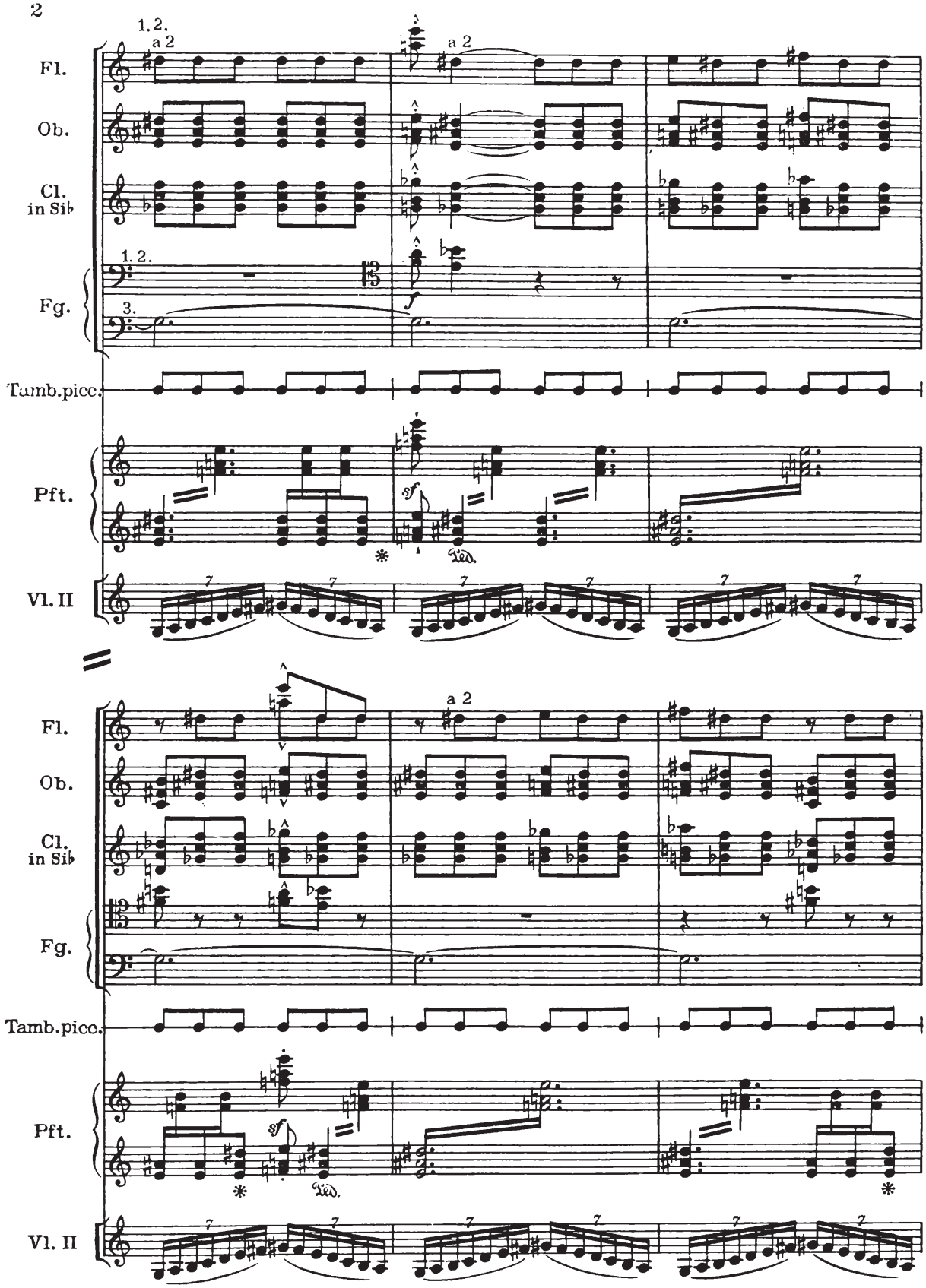
LE MANDARIN MERVEILLEUX / THE WONDERFUL MANDARIN
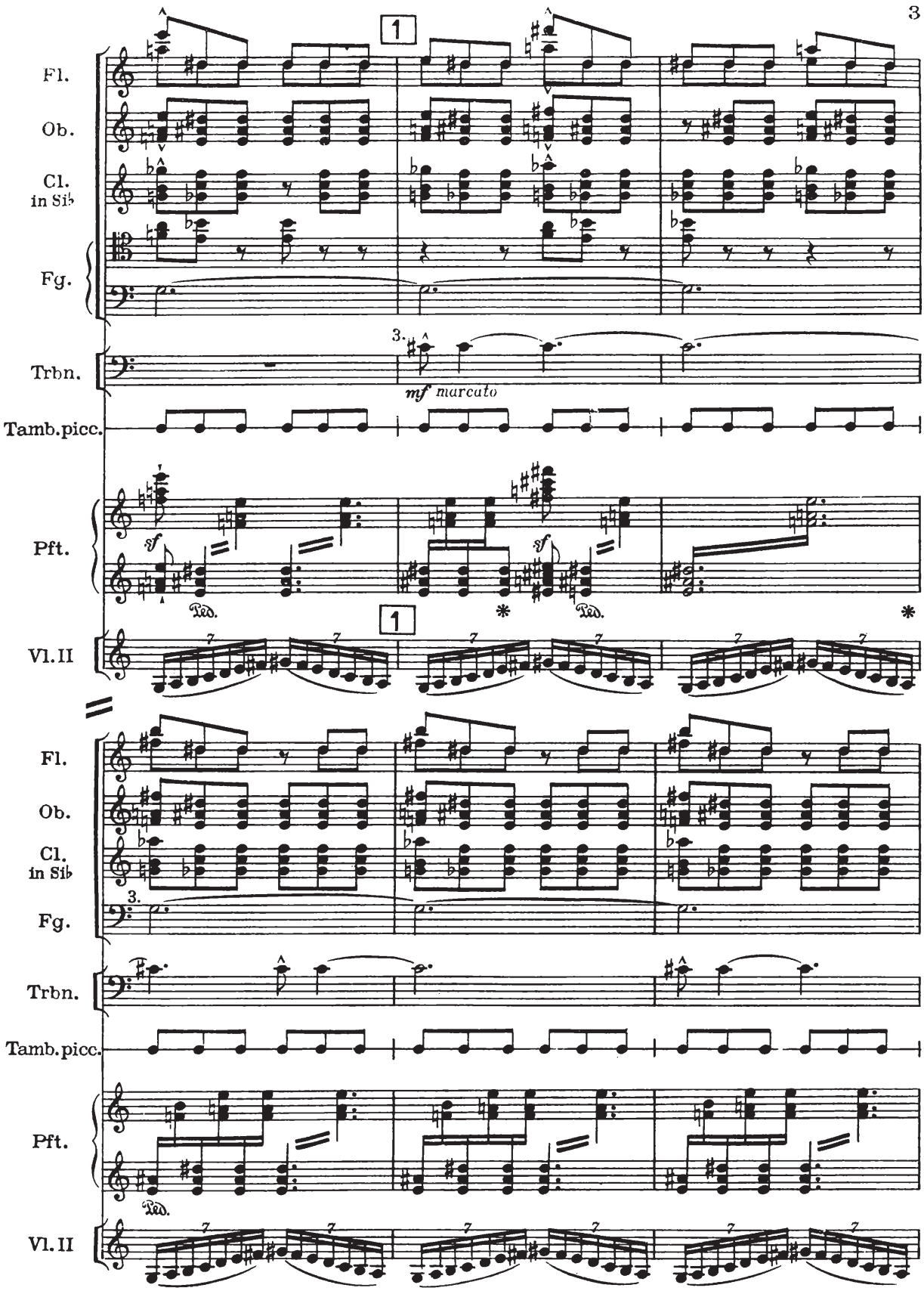
Béla Bartók, op. 19
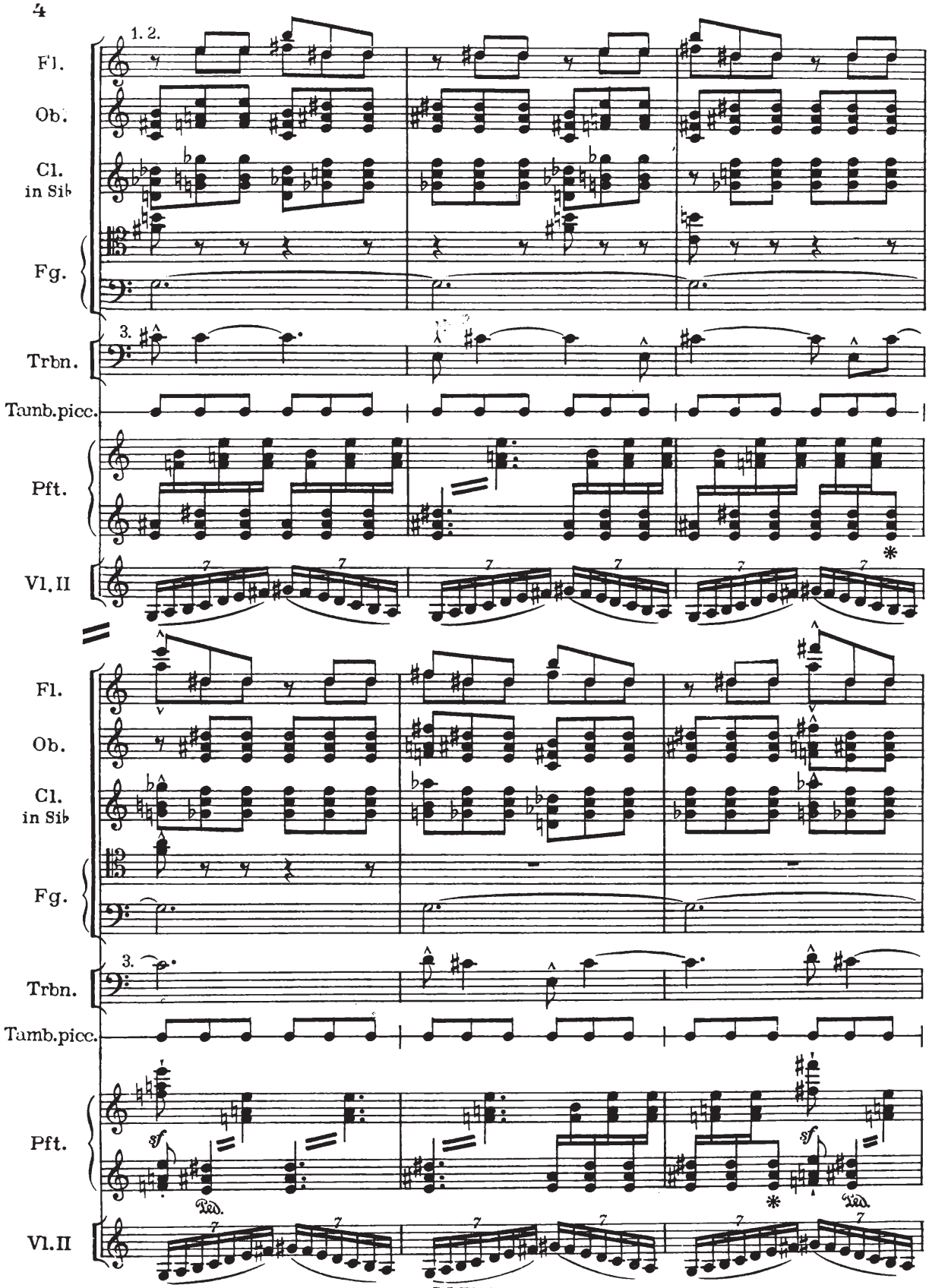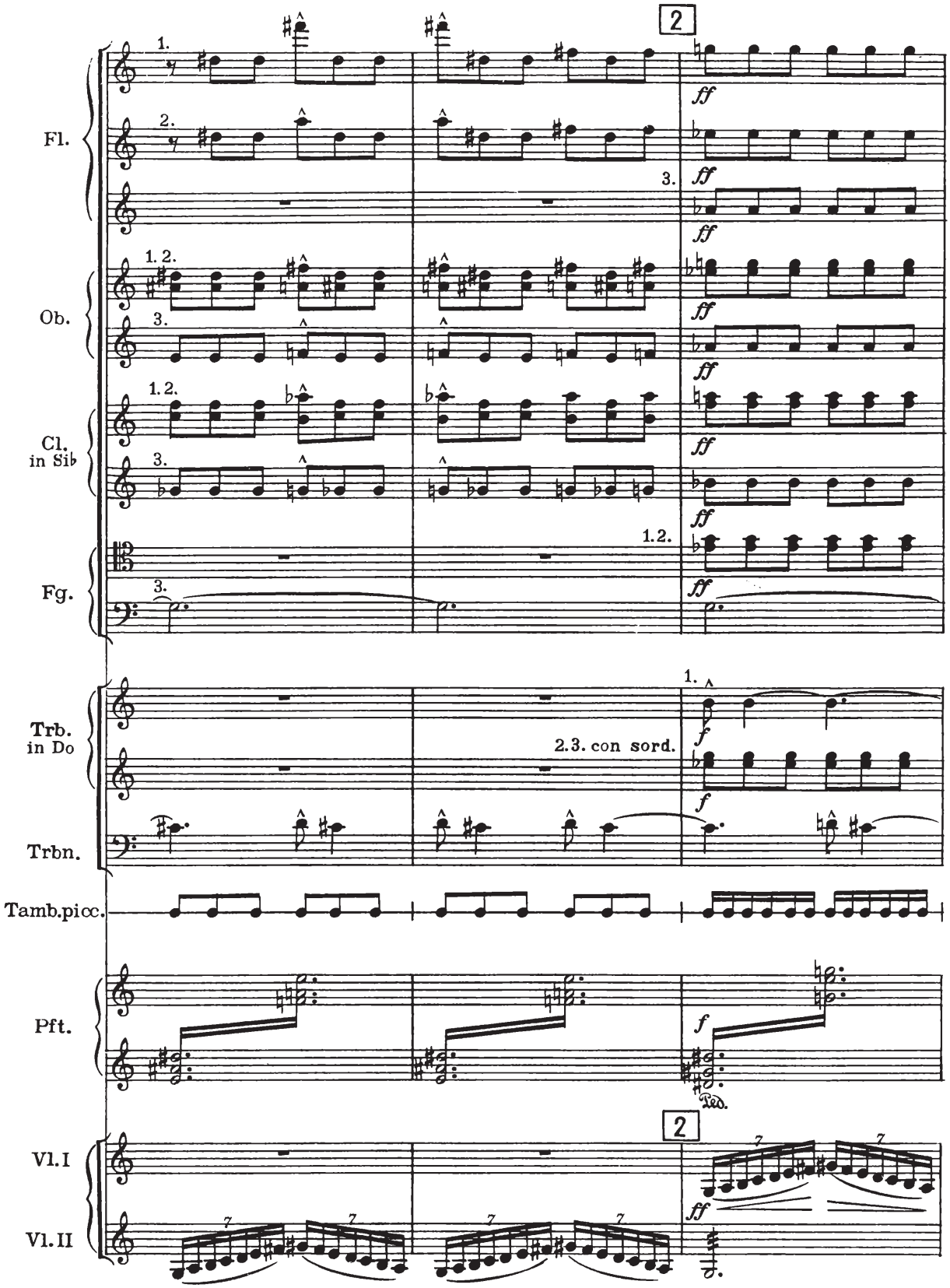


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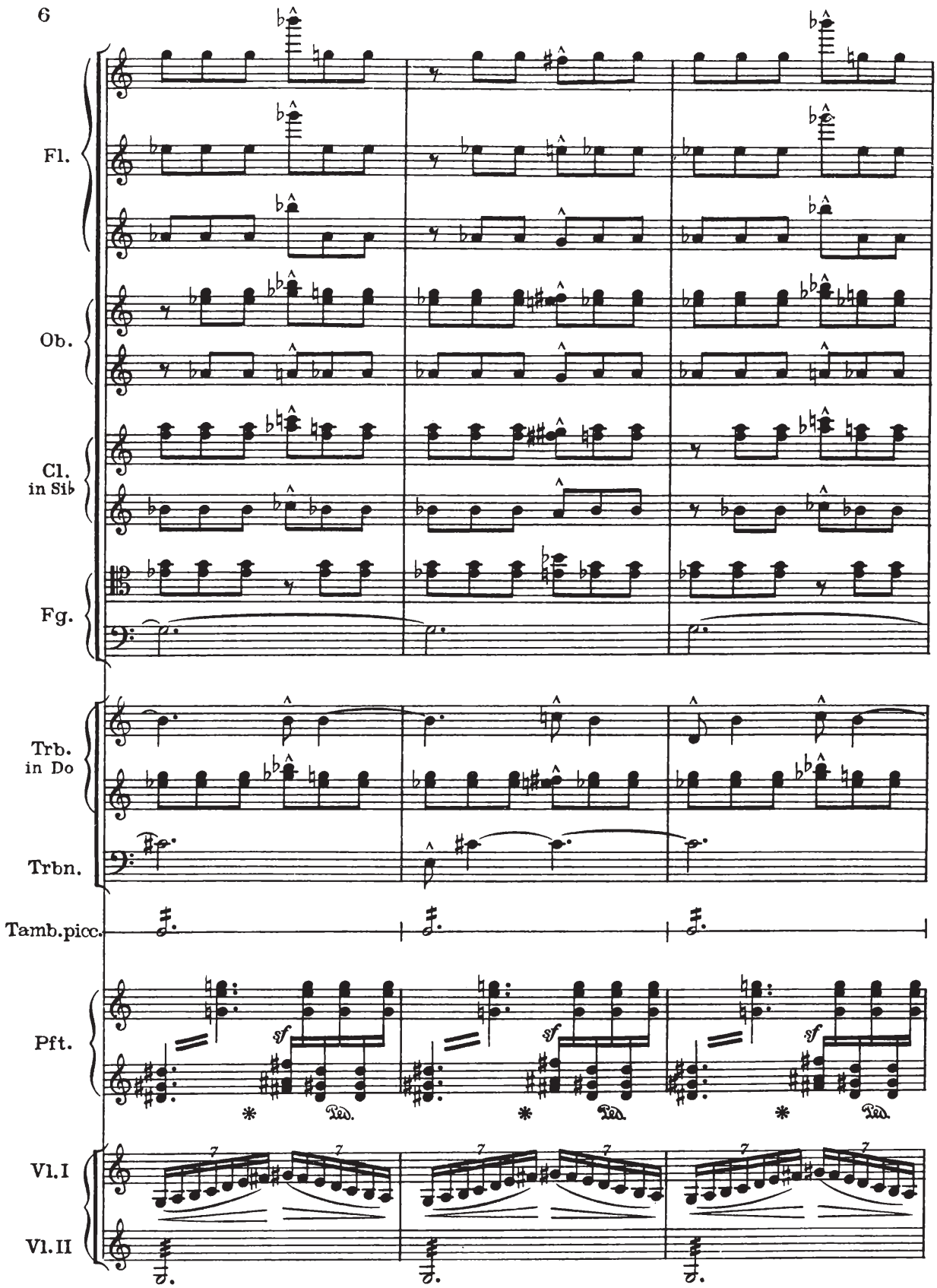
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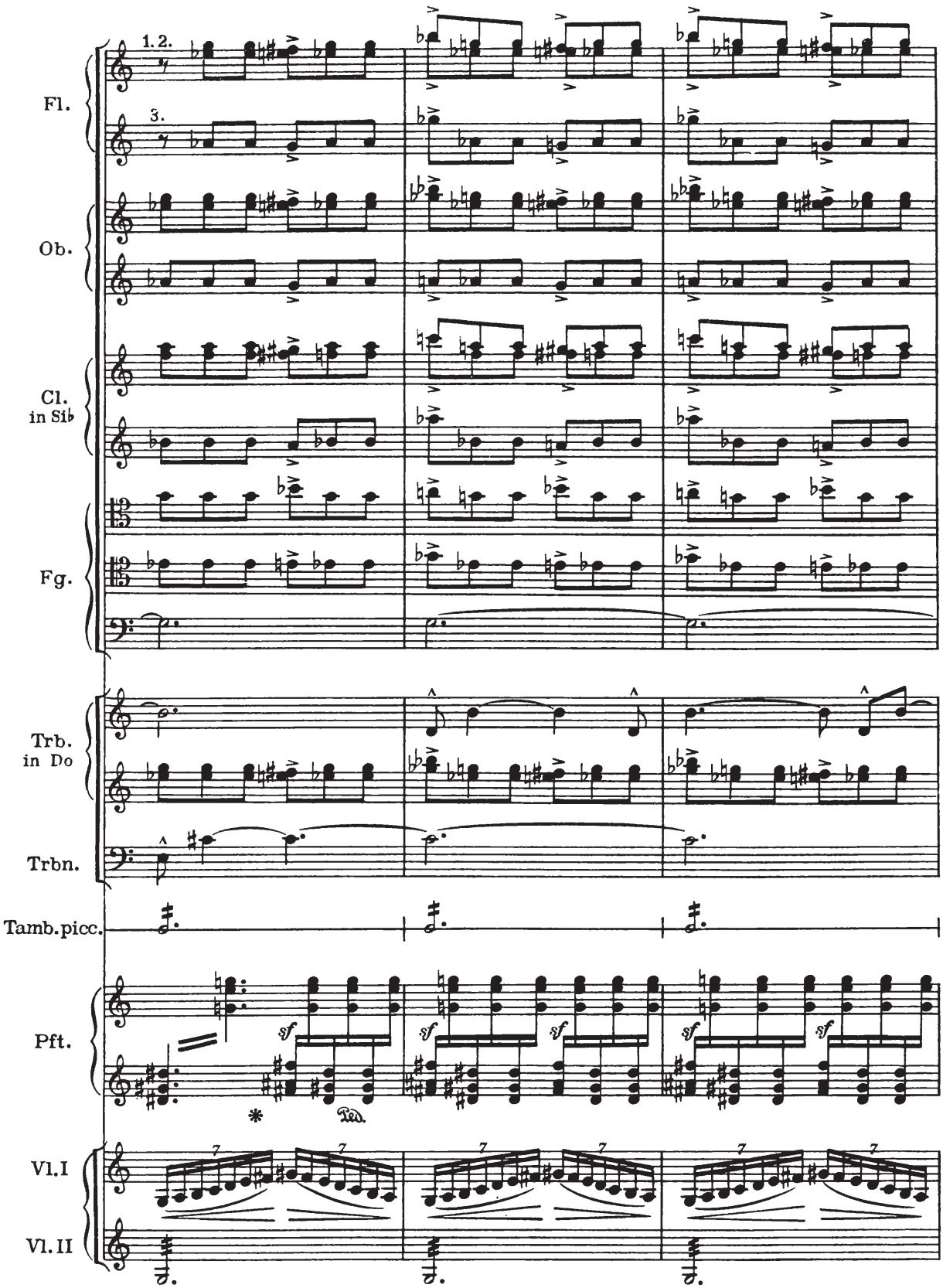

1.2.
a 2
Fl.
Ob.
Cl. in Sib
1.2.
3.
Fg.
Tamb.picc.
Pft.
Vl. II
a 2
Fl.
Ob.
Cl. in Sib
Fg.
Tamb.picc.
Pft.
Vl. II

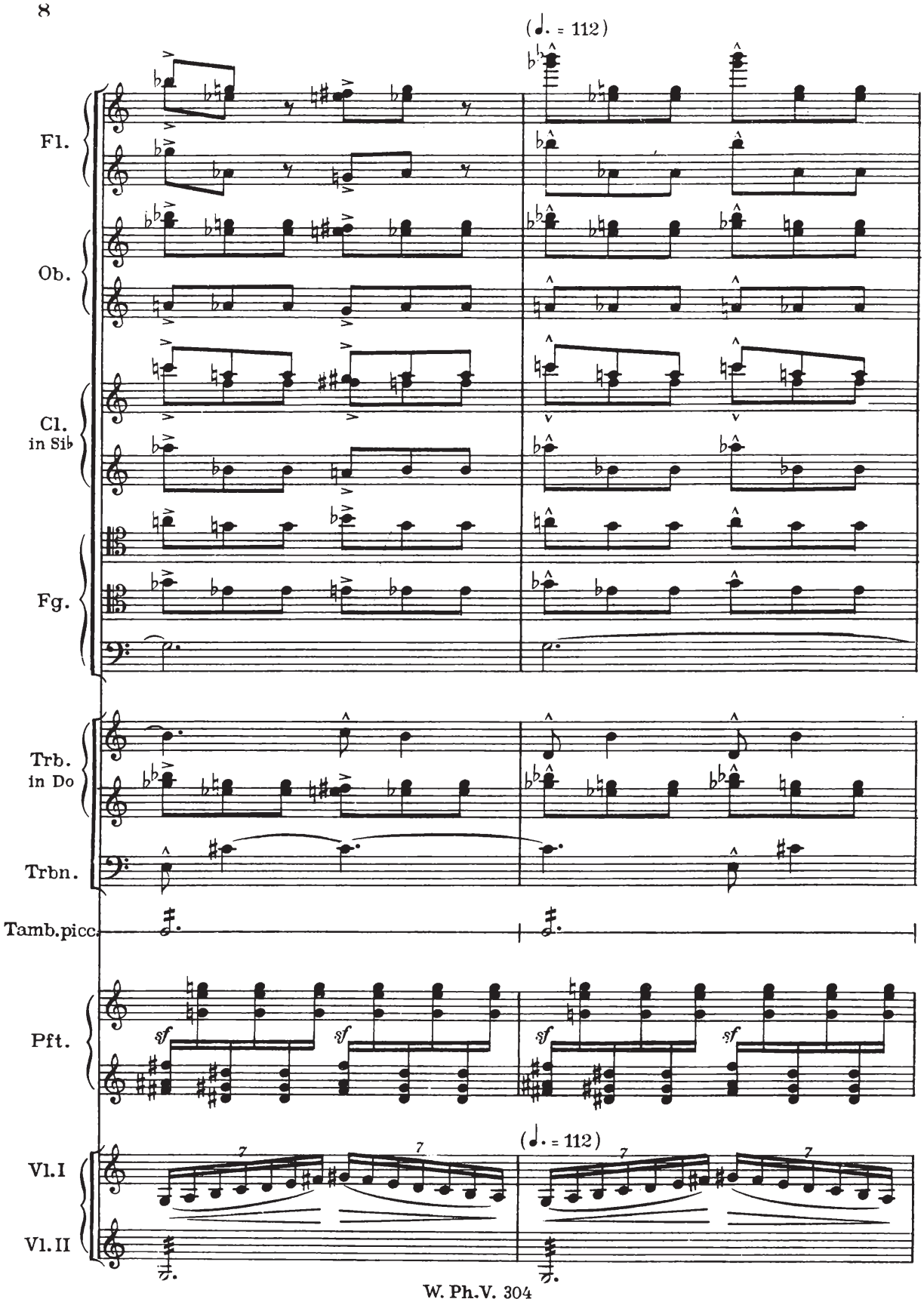

1
Fl.
Ob.
Cl. in Sib
Fg.
3.
Trbn.
mf marcato
Tamb.picc.
Pft.
sf
sf
Ped.
Ped.
1
Vl. II
Fl.
Ob.
Cl. in Sib
3.
Fg.
Trbn.
Tamb.picc.
Pft.
Ped.
Vl. II
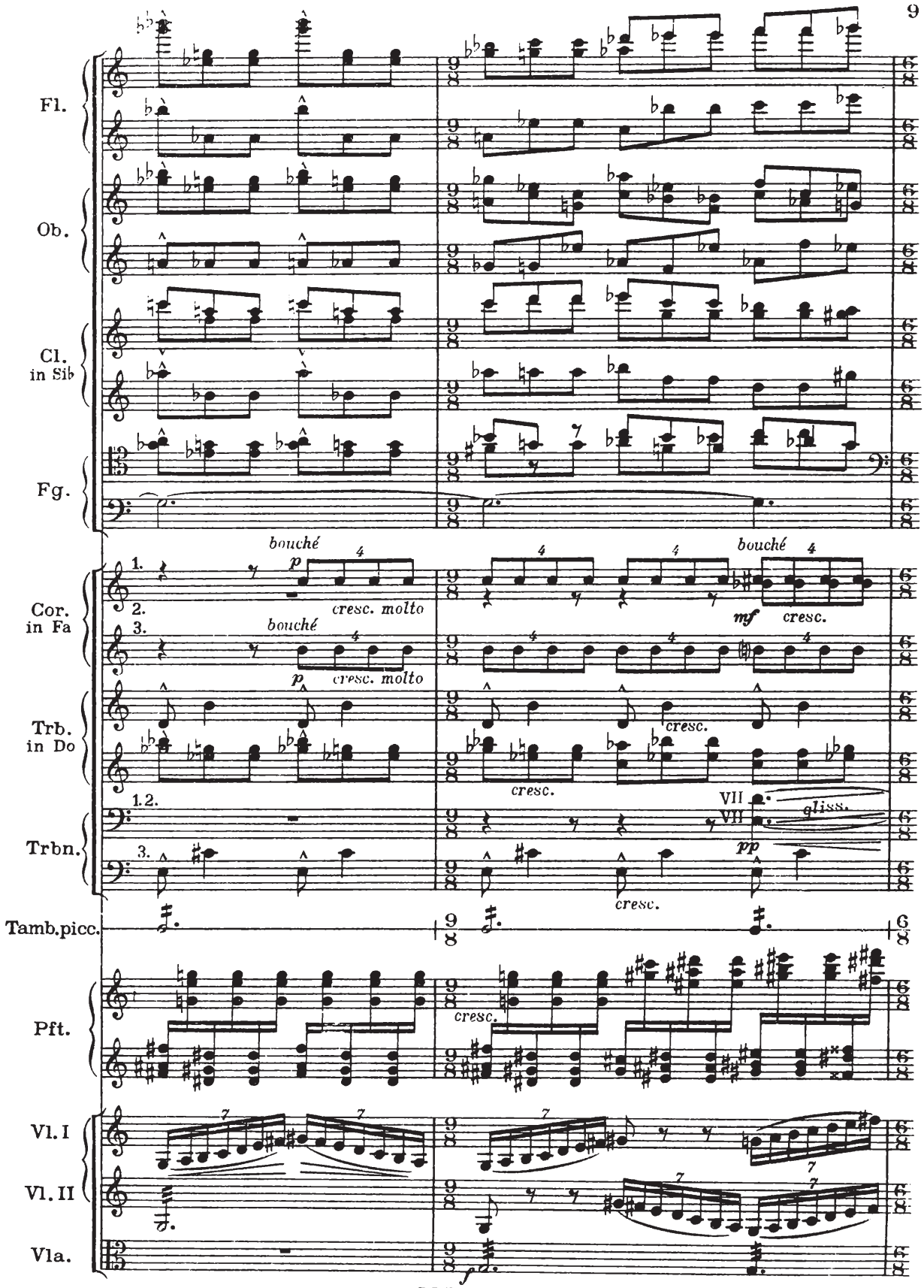

1. 2.
Fl.
Ob.
Cl. in Sib
Fg.
3.
Trbn.
Tamb.picc.
Pft.
Vl. II
Fl.
Ob.
Cl. in Sib
Fg.
3.
Trbn.
Tamb.picc.
Pft.
sf
Ped.
Vl. II
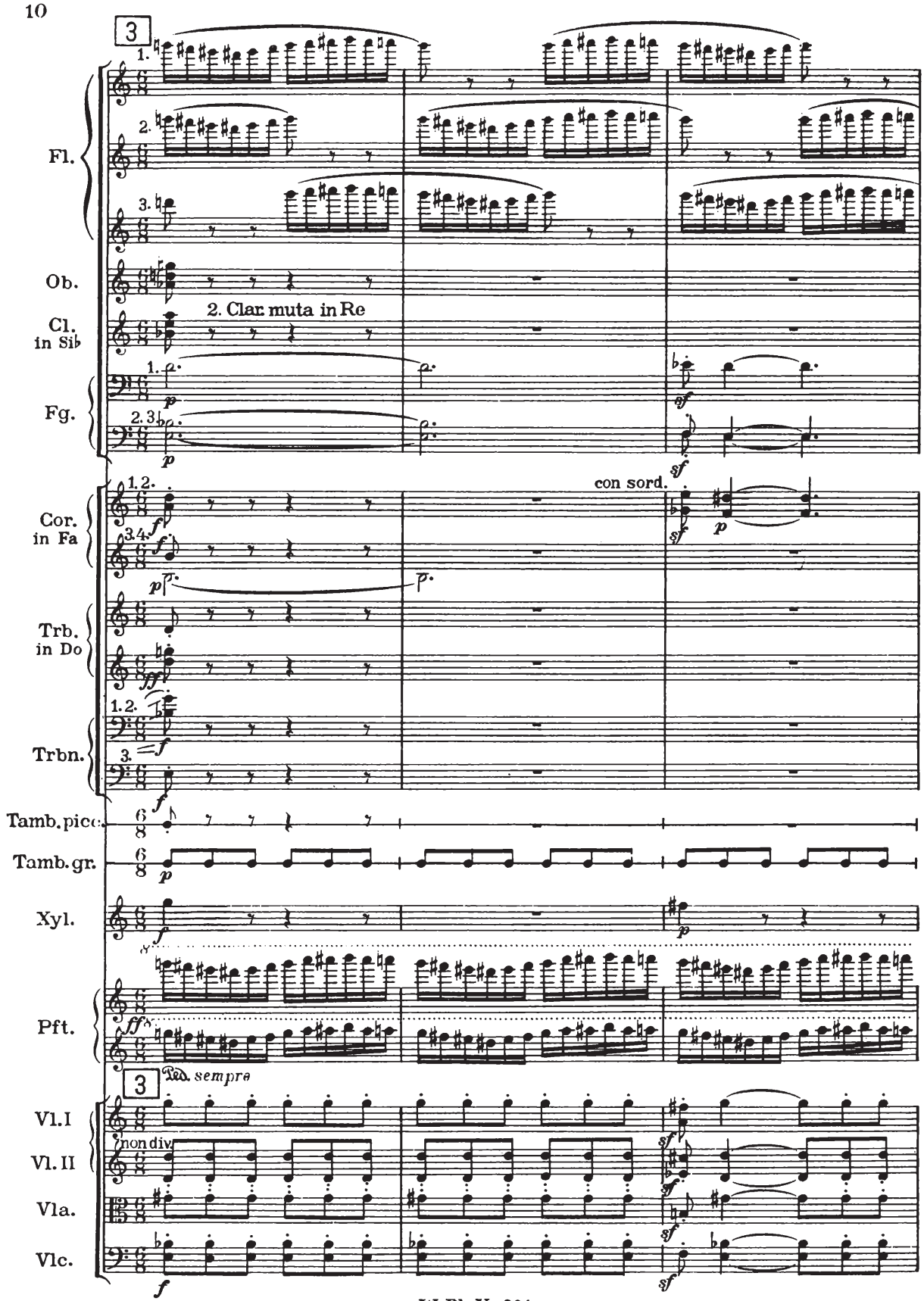

Fl.
Ob.
Cl. in Sib
Fg.
Trb. in Do
Trbn.
Tamb.picc.
Pft.
Vl.I
Vl.II
2
2.3. con sord.
Ped.
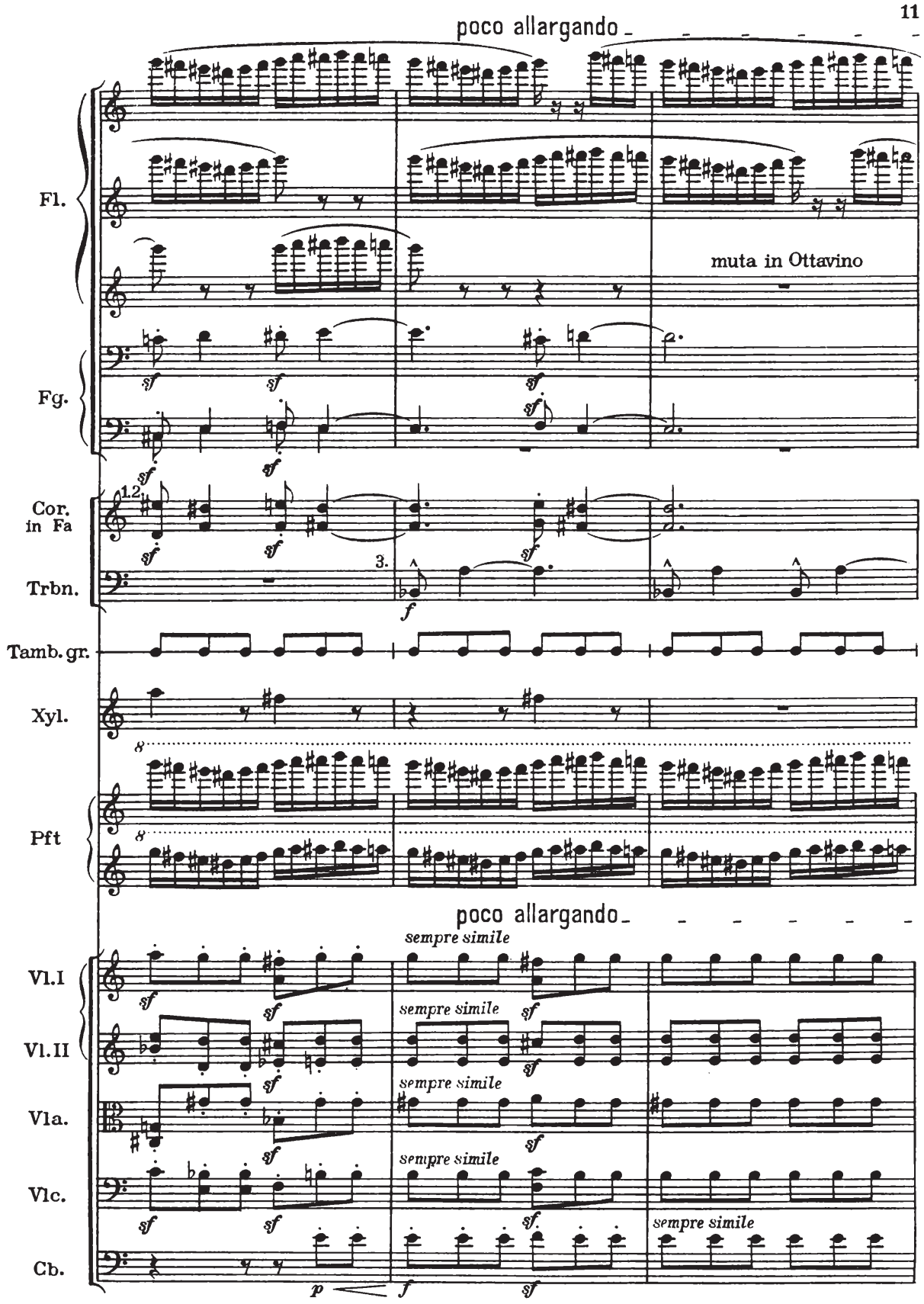

Fl.
Ob.
Cl.
in Sib
Fg.
Trb.
in Do
Trbn.
Tamb.picc.
Pft.
Vl.I
Vl.II
sf
sf
sf
Ped.
Ped.
Ped.
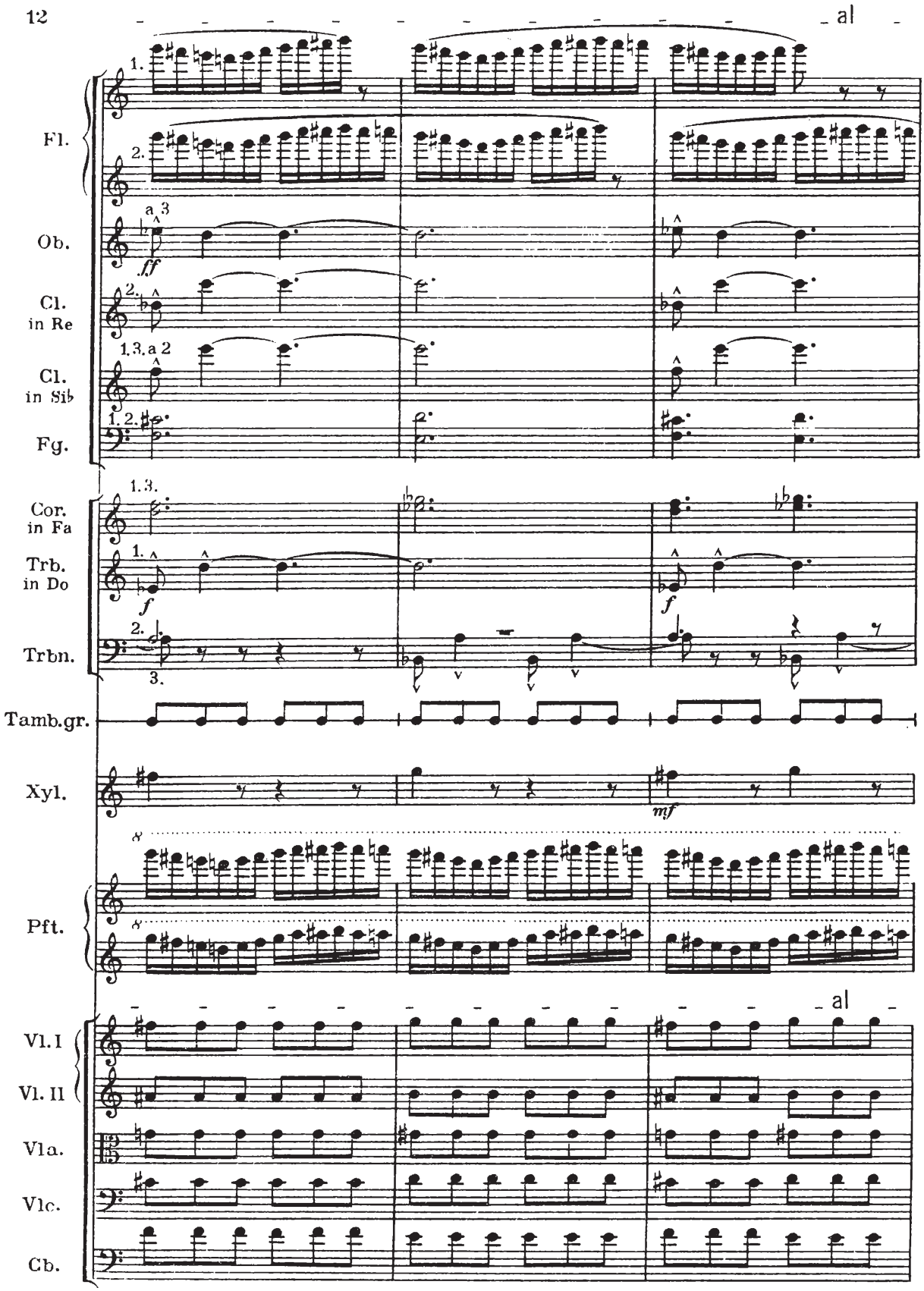

1.2.
3.
Fl.
Ob.
Cl.
in Sib
Fg.
Trb.
in Do
Trbn.
Tamb.picc.
Pft.
sf
Ped.
Vl.I
Vl.II
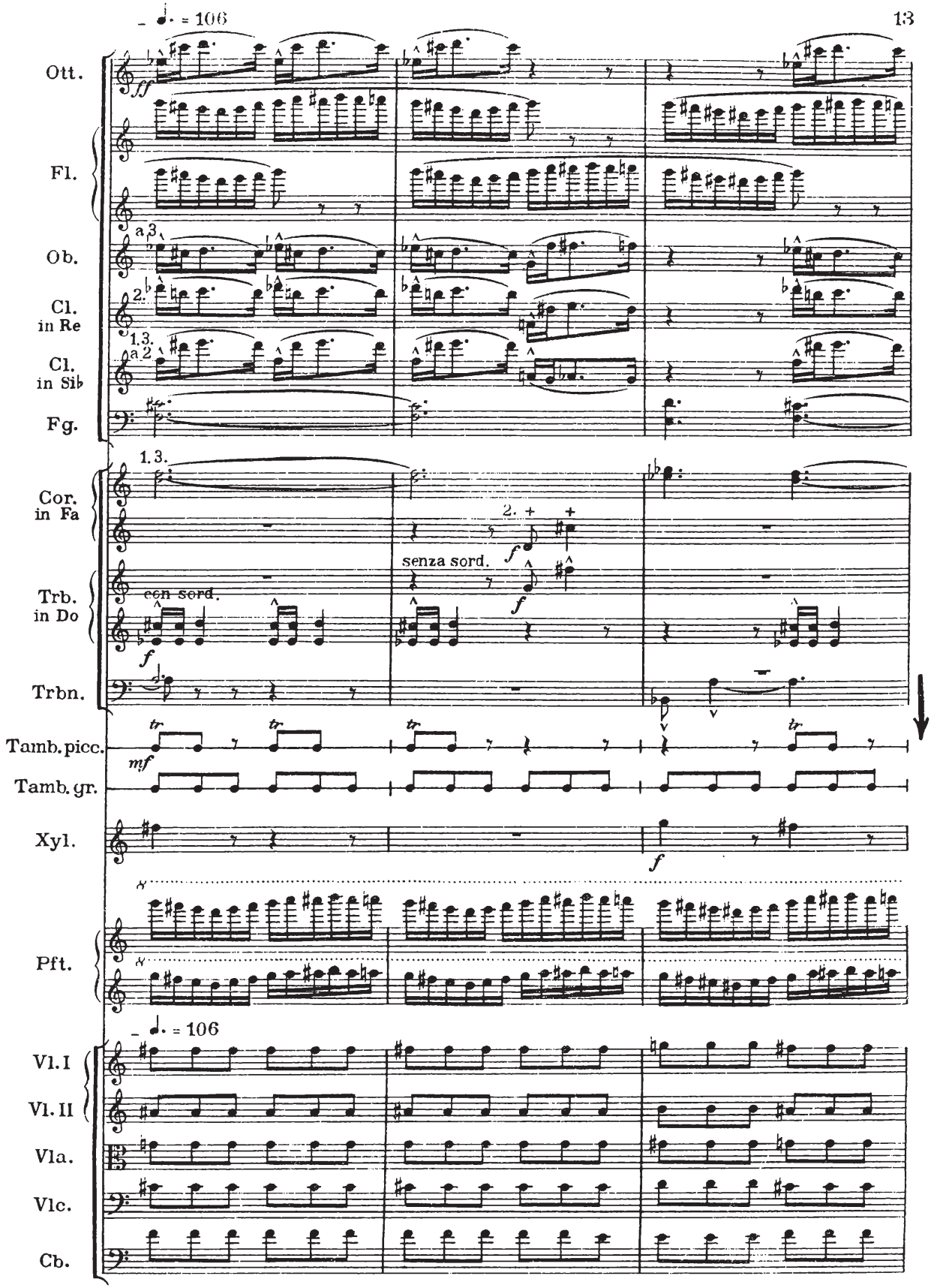

(♩. = 112)
Fl.
Ob.
Cl.
in Sib
Fg.
Trb.
in Do
Trbn.
Tamb.picc.
Pft.
sf
sf
sf
sf
(♩. = 112)
Vl.I
Vl.II
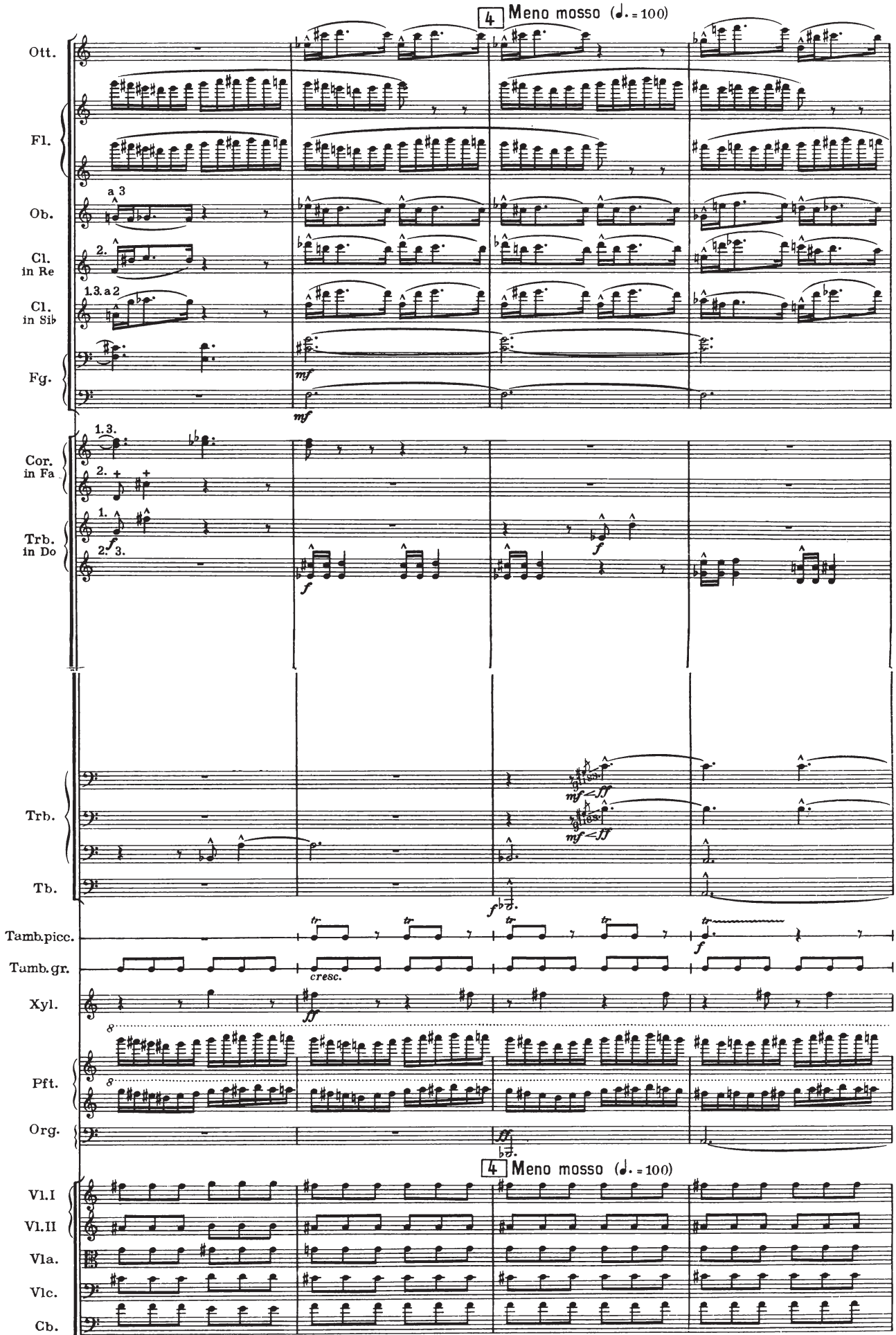

Fl.
Ob.
Cl. in Sib
Fg.
Cor. in Fa
Trb. in Do
Trbn.
Tamb.picc.
Pft.
Vl. I
Vl. II
Vla.
bouché
cresc. molto
mf
cresc.
gliss.
pp
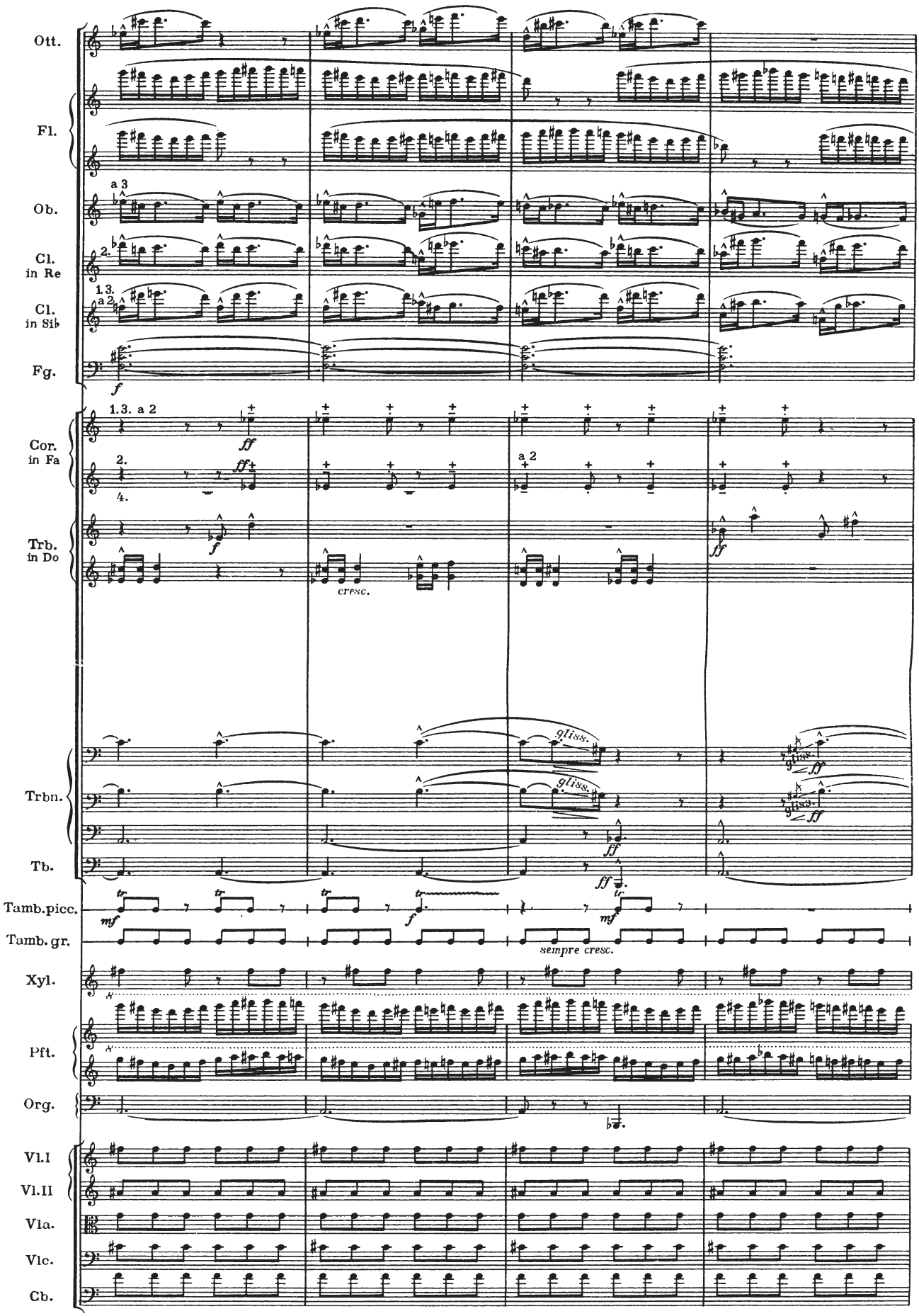

3
Fl.
Ob.
Cl. in Sib
2. Clar. muta in Re
Fg.
con sord.
Cor. in Fa
Trb. in Do
Trbn.
Tamb. picc.
Tamb. gr.
Xyl.
Pft.
Ped. sempre
3
Vl. I
non div.
Vl. II
Vla.
Vlc.
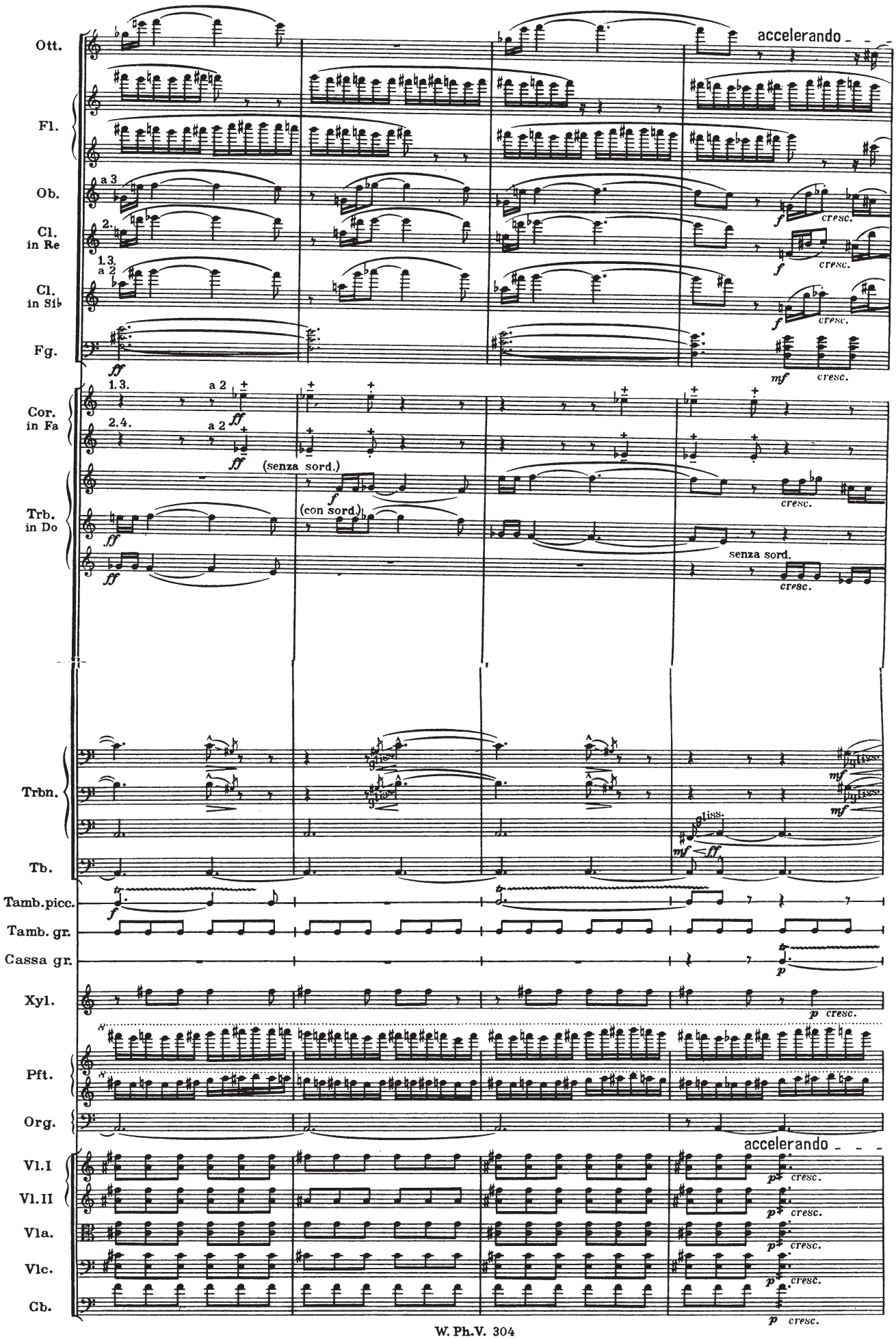

poco allargando
Fl.
muta in Ottavino
Fg.
Cor. in Fa
Trbn.
Tamb. gr.
Xyl.
Pft
poco allargando
sempre simile
Vl.I
Vl.II
Vla.
Vlc.
Cb.
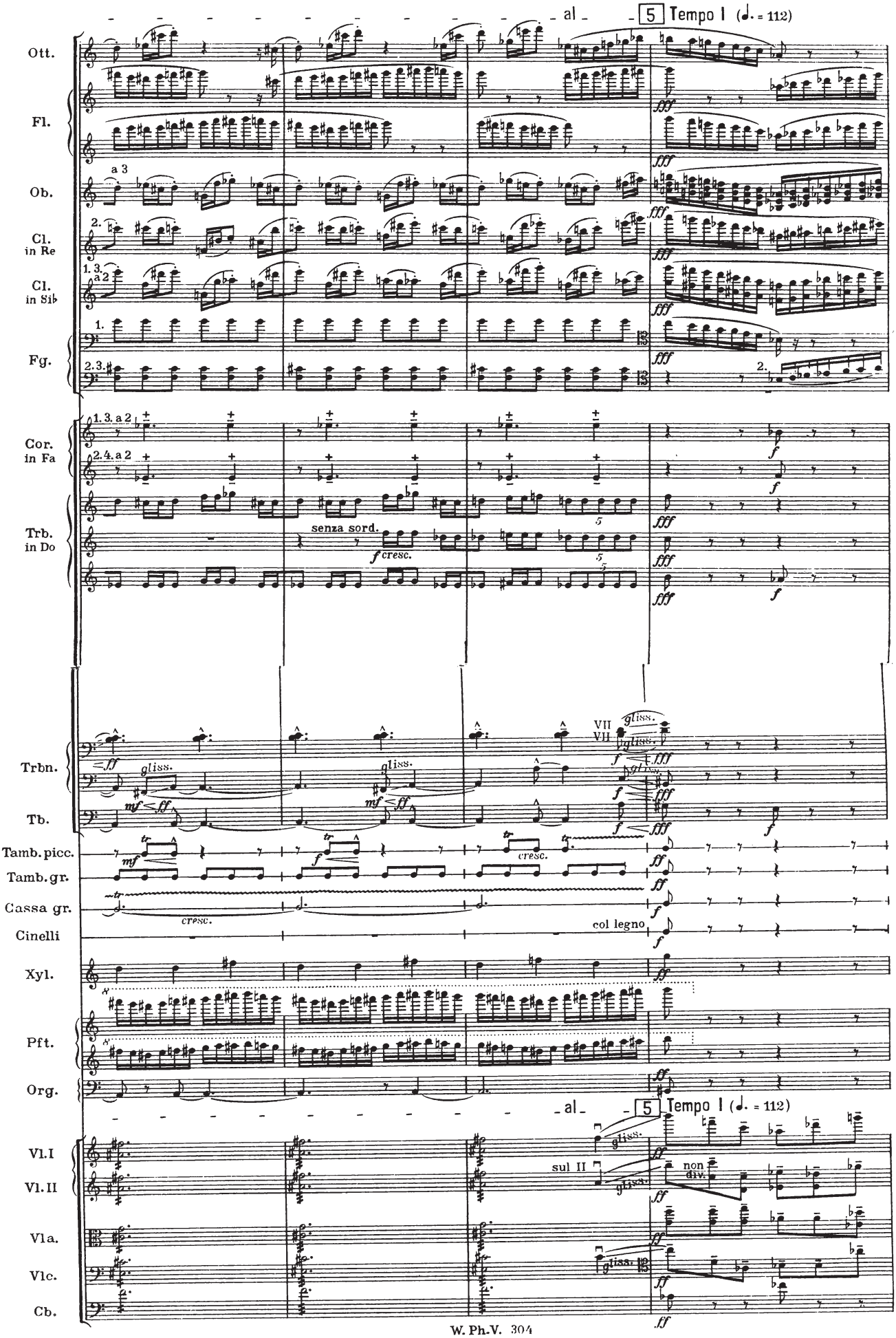

al
Fl.
Ob.
Cl. in Re
Cl. in Sib
Fg.
Cor. in Fa
Trb. in Do
Trbn.
Tamb.gr.
Xyl.
Pft.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
a 3
ff
f
mf
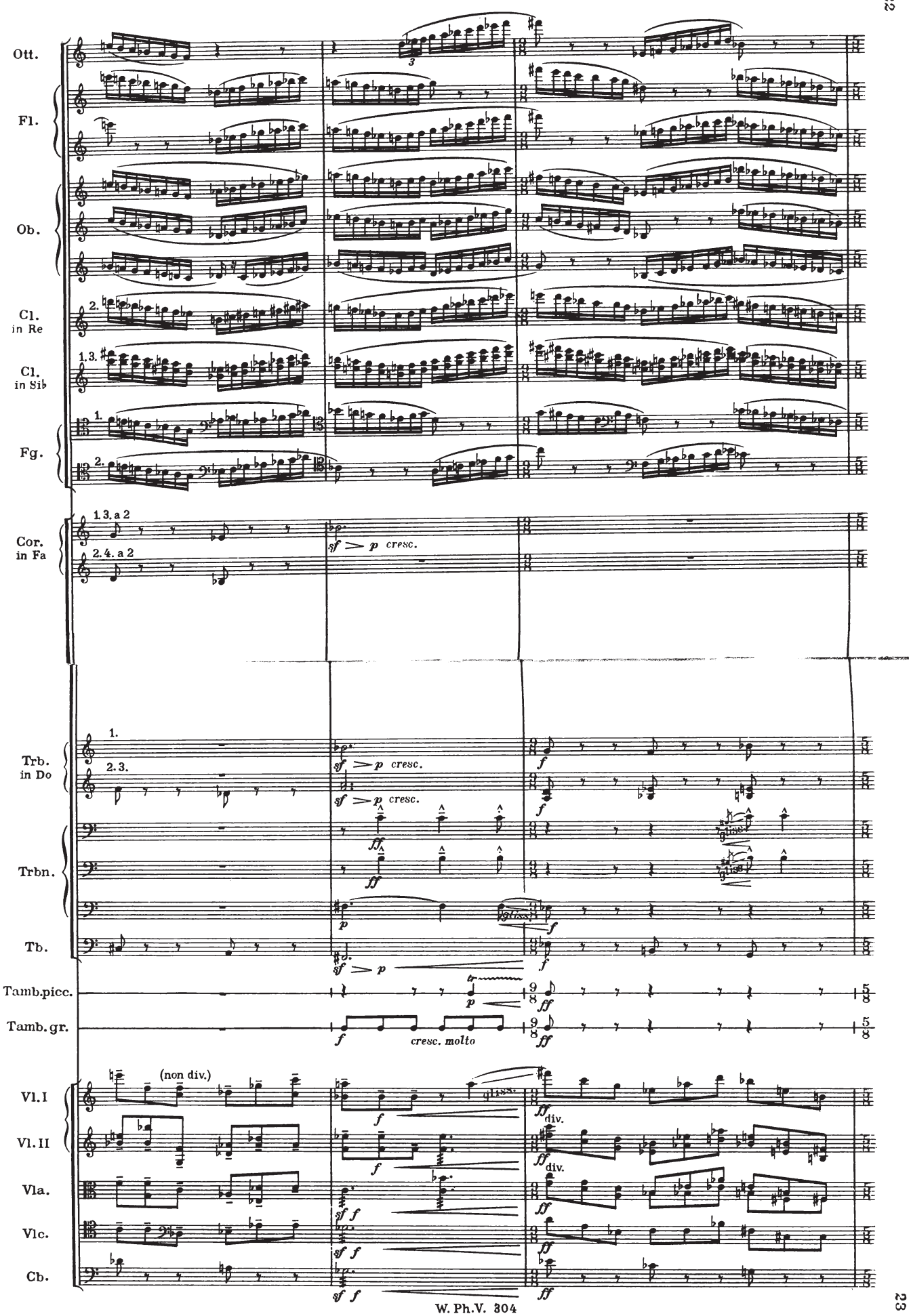

♩. = 106
Ott.
Fl.
Ob.
Cl. in Re
Cl. in Sib
Fg.
Cor. in Fa
Trb. in Do
Trbn.
Tamb. picc.
Tamb. gr.
Xyl.
Pft.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
senza sord.
con sord.
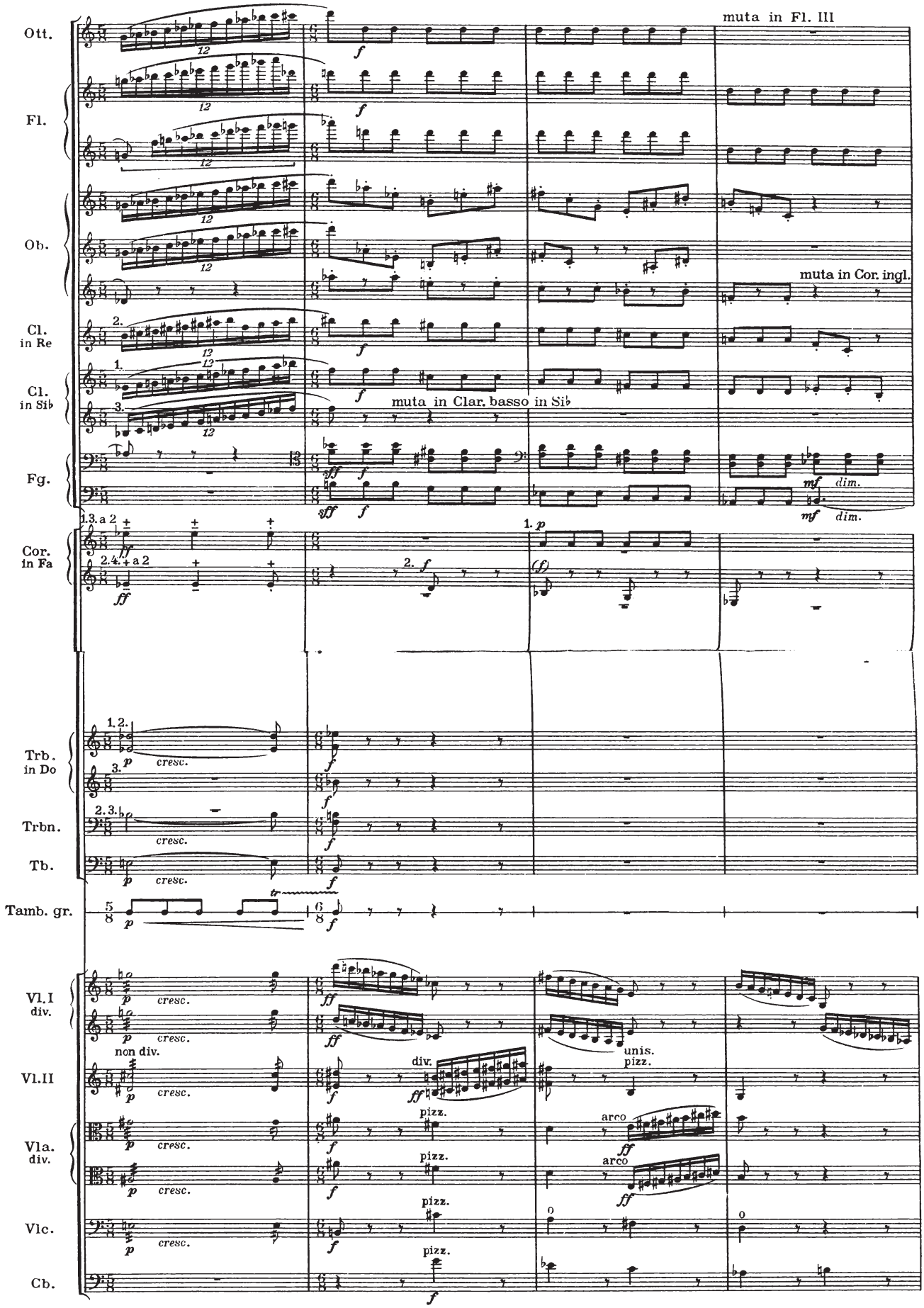

4 Meno mosso (♩. = 100)
Ott.
Fl.
Ob.
a 3
Cl. in Re
2.
Cl. in Sib
1.3. a 2
Fg.
mf
Cor. in Fa
1.3.
2.
Trb. in Do
1.
2. 3.
f
Trb.
Tb.
mf < ff
Tamb.picc.
Tamb.gr.
tr
cresc.
Xyl.
ff
Pft.
Org.
4 Meno mosso (♩. = 100)
Vl.I
Vl.II
Vla.
Vlc.
Cb.

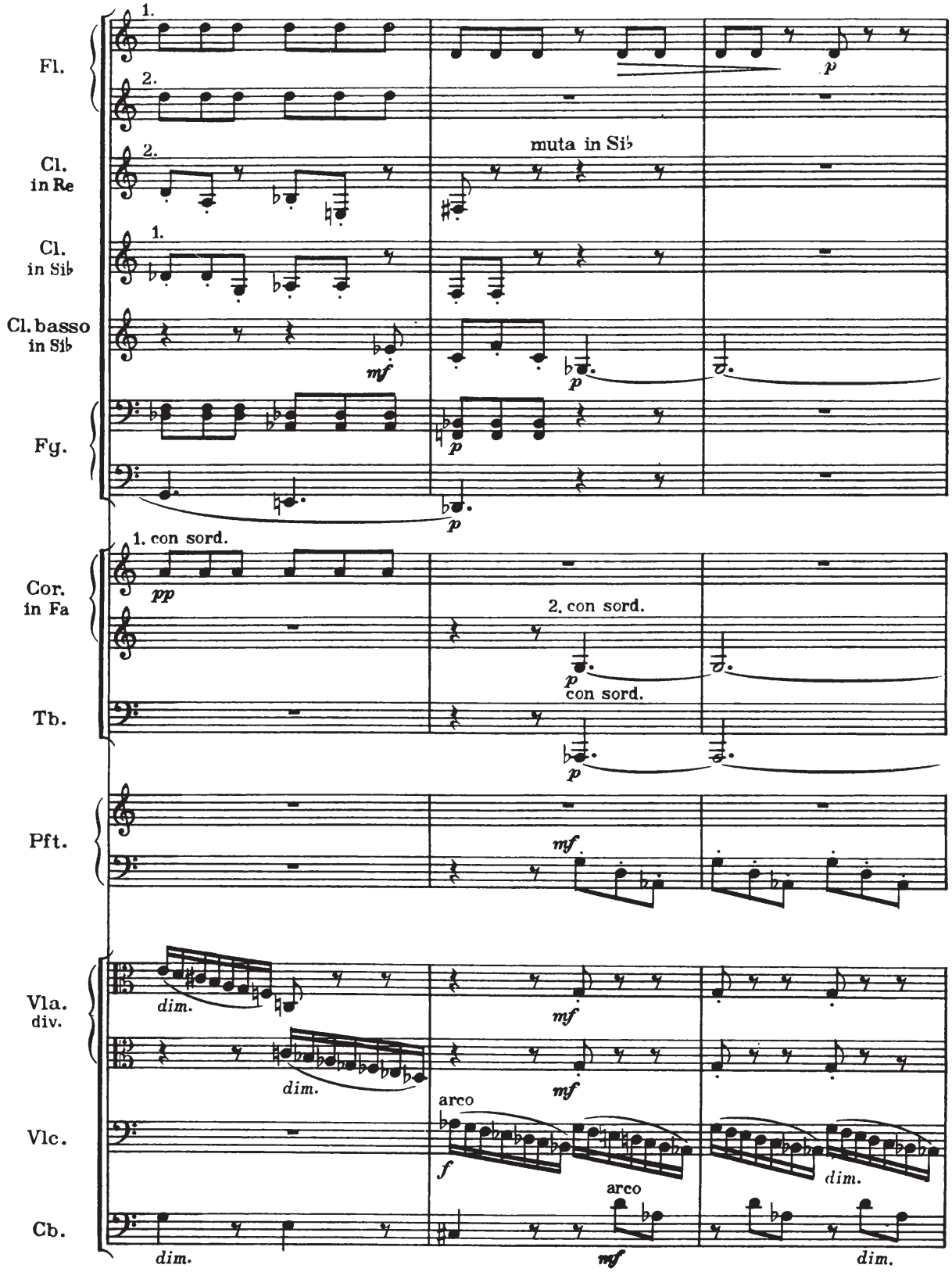

Ott.
Fl.
Ob.
Cl. in Re
Cl. in Sib
Fg.
Cor. in Fa
Trb. in Do
Trbn.
Tb.
Tamb.picc.
Tamb. gr.
Xyl.
Pft.
Org.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 3
1.3. a 2
2.
4.
a 2
cresc.
gliss.
sempre cresc.
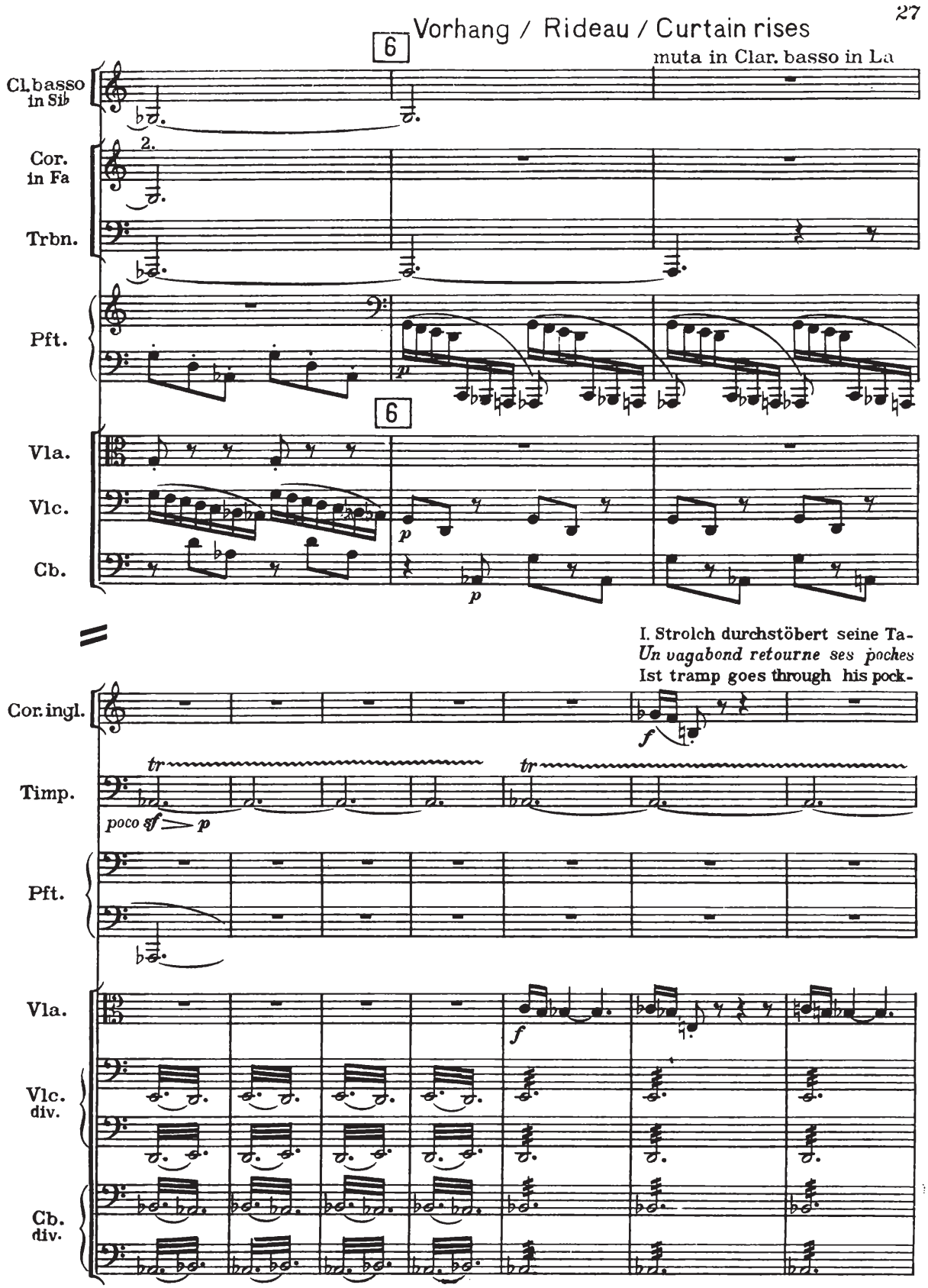

Ott.
Fl.
Ob.
Cl. in Re
Cl. in Sib
Fg.
Cor. in Fa
Trb. in Do
Trbn.
Tb.
Tamb.picc.
Tamb. gr.
Cassa gr.
Xyl.
Pft.
Org.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
accelerando
a 3
a 2
1.3.
2.4.
(senza sord.)
(con sord.)
senza sord.
gliss.
cresc.
accelerando


al
5 Tempo I (♩. = 112)
Ott.
Fl.
Ob.
Cl. in Re
Cl. in Sib
Fg.
Cor. in Fa
Trb. in Do
senza sord.
cresc.
Trbn.
Tb.
gliss.
Tamb. picc.
Tamb. gr.
Cassa gr.
Cinelli
col legno
Xyl.
Pft.
Org.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
sul II
non div.
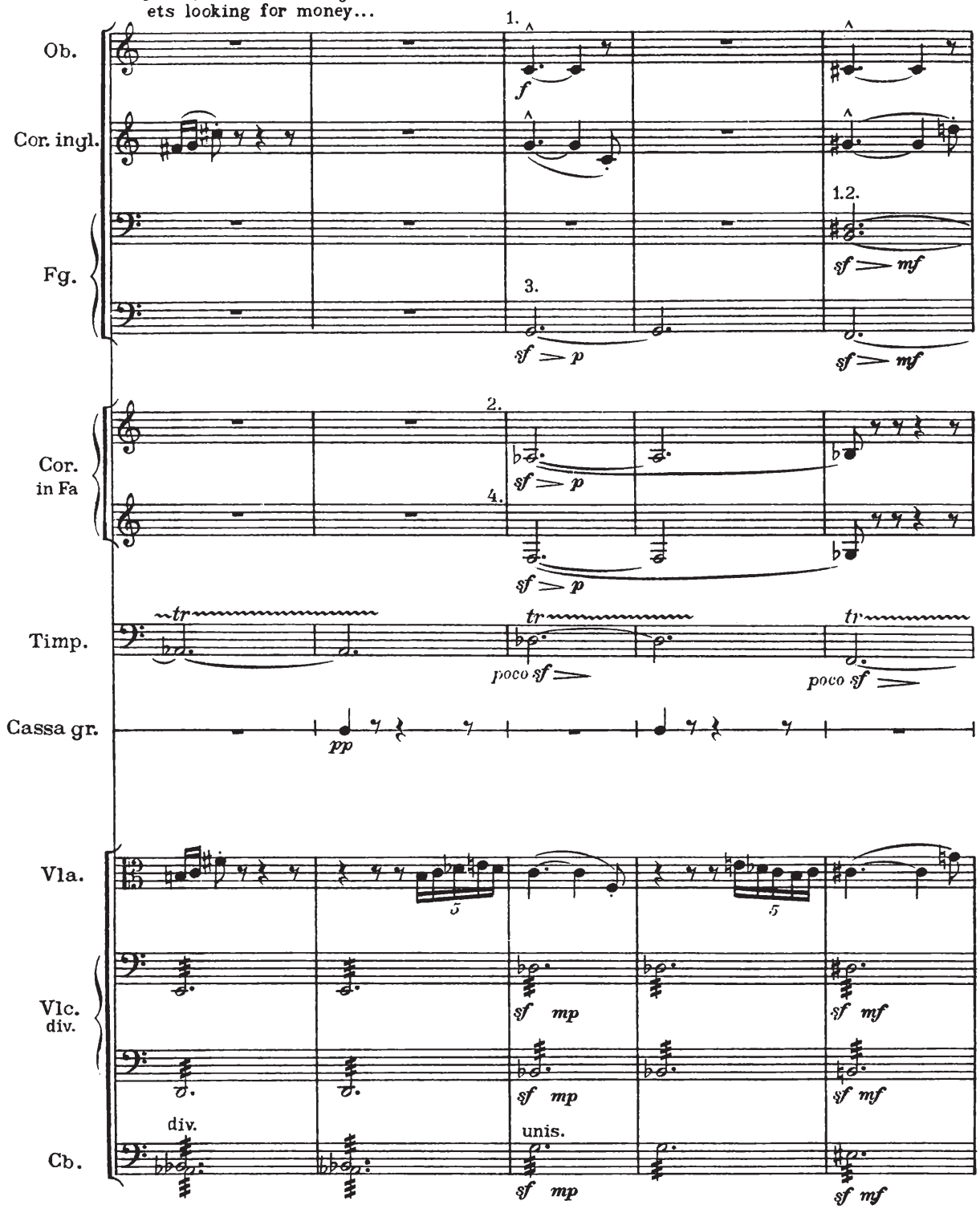

Ott.
Fl.
Ob.
Cl. in Re
Cl. in Sib
Fg.
Cor. in Fa
Trb. in Do
Trbn.
Tb.
Tamb.picc.
Tamb. gr.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
1.3. a 2
2.4. a 2
(non div.)
div.
cresc. molto


Ott.
Fl.
Ob.
Cl. in Re
Cl. in Sib
Fg.
Cor. in Fa
Trb. in Do
Trbn.
Tb.
Tamb. gr.
Vl.I div.
Vl.II
Vla. div.
Vlc.
Cb.
muta in Fl. III
muta in Cor. ingl.
muta in Clar. basso in Sib
cresc.
non div.
div.
unis.
pizz.
arco
dim.
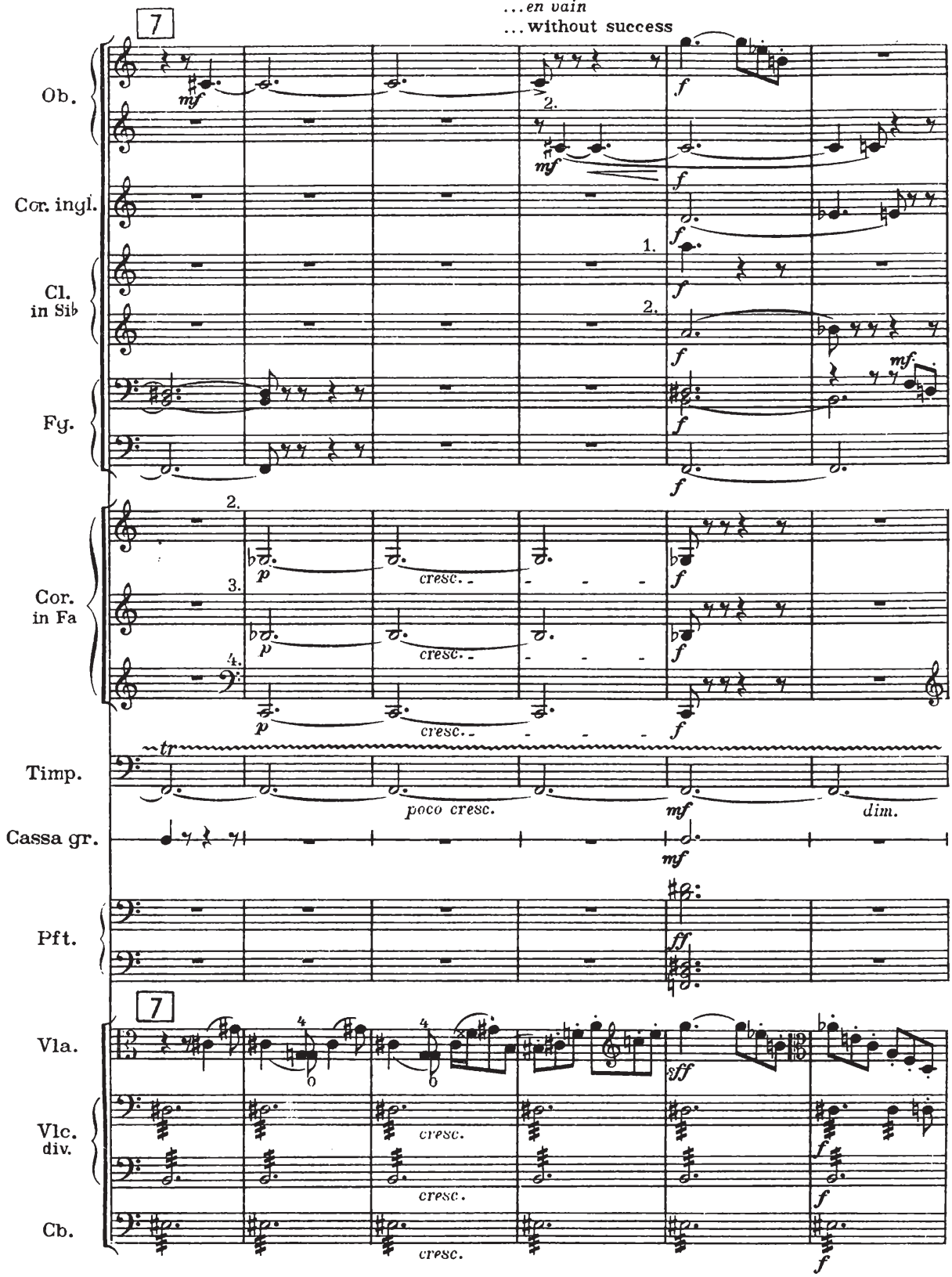

Fl.
1.
2.
p
Cl. in Re
2.
muta in Si♭
Cl. in Si♭
1.
Cl. basso in Si♭
mf
p
Fg.
p
p
Cor. in Fa
1. con sord.
pp
2. con sord.
p
con sord.
Tb.
p
Pft.
mf
Vla. div.
dim.
mf
dim.
mf
Vlc.
arco
f
arco
dim.
Cb.
dim.
mf
dim.


Vorhang / Rideau / Curtain rises
6
muta in Clar. basso in La
Cl. basso in Sib
Cor. in Fa
Trbn.
Pft.
Vla.
Vlc.
Cb.
I. Strolch durchstöbert seine Ta-
Un vagabond retourne ses poches
Ist tramp goes through his pock-
Cor. ingl.
Timp.
poco sf
Pft.
Vla.
Vlc. div.
Cb. div.
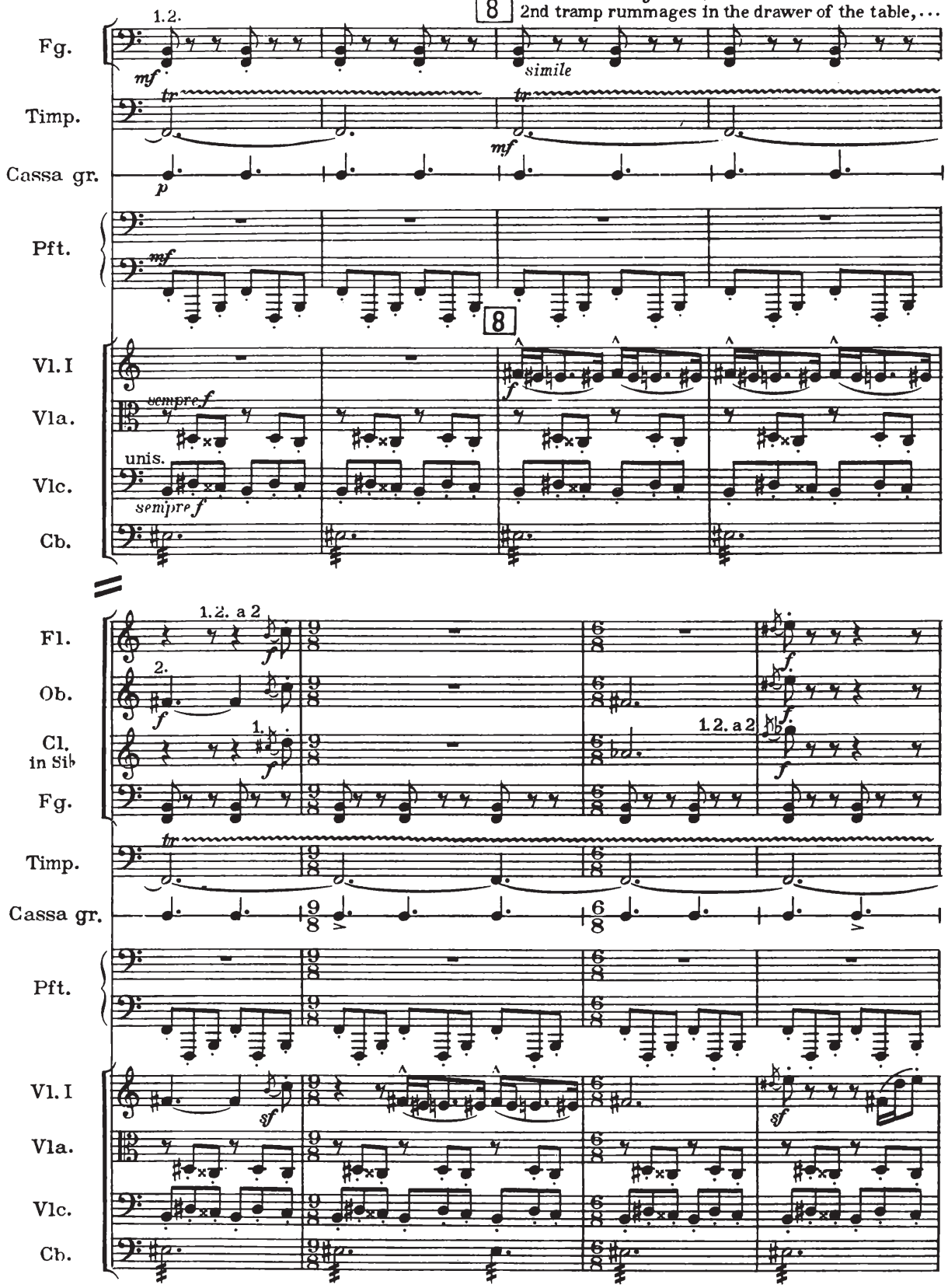
schen nach Geld...
pour y trouver de l'argent...
ets looking for money...
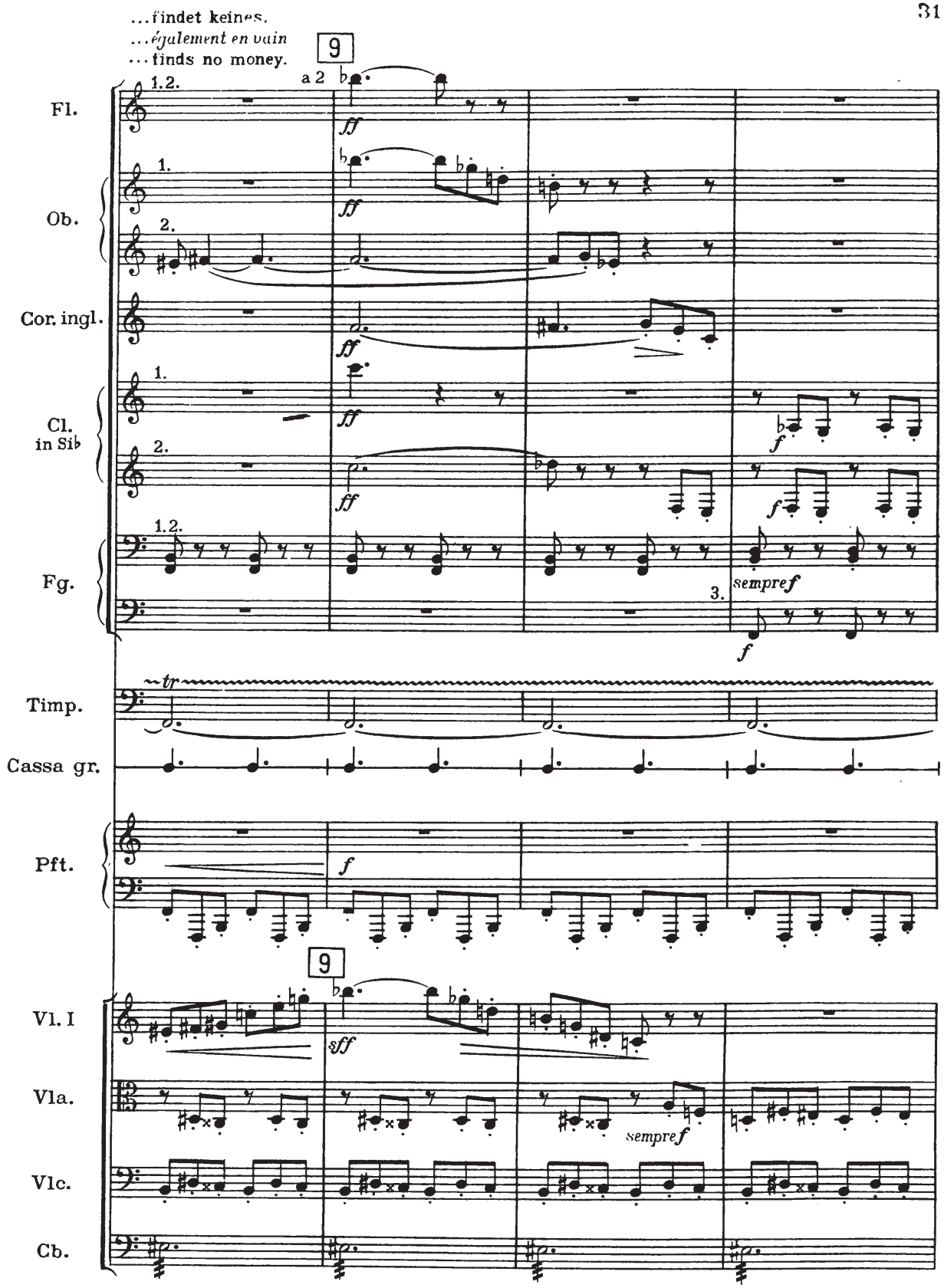


...ohne Erfolg
...*en vain*
...without success
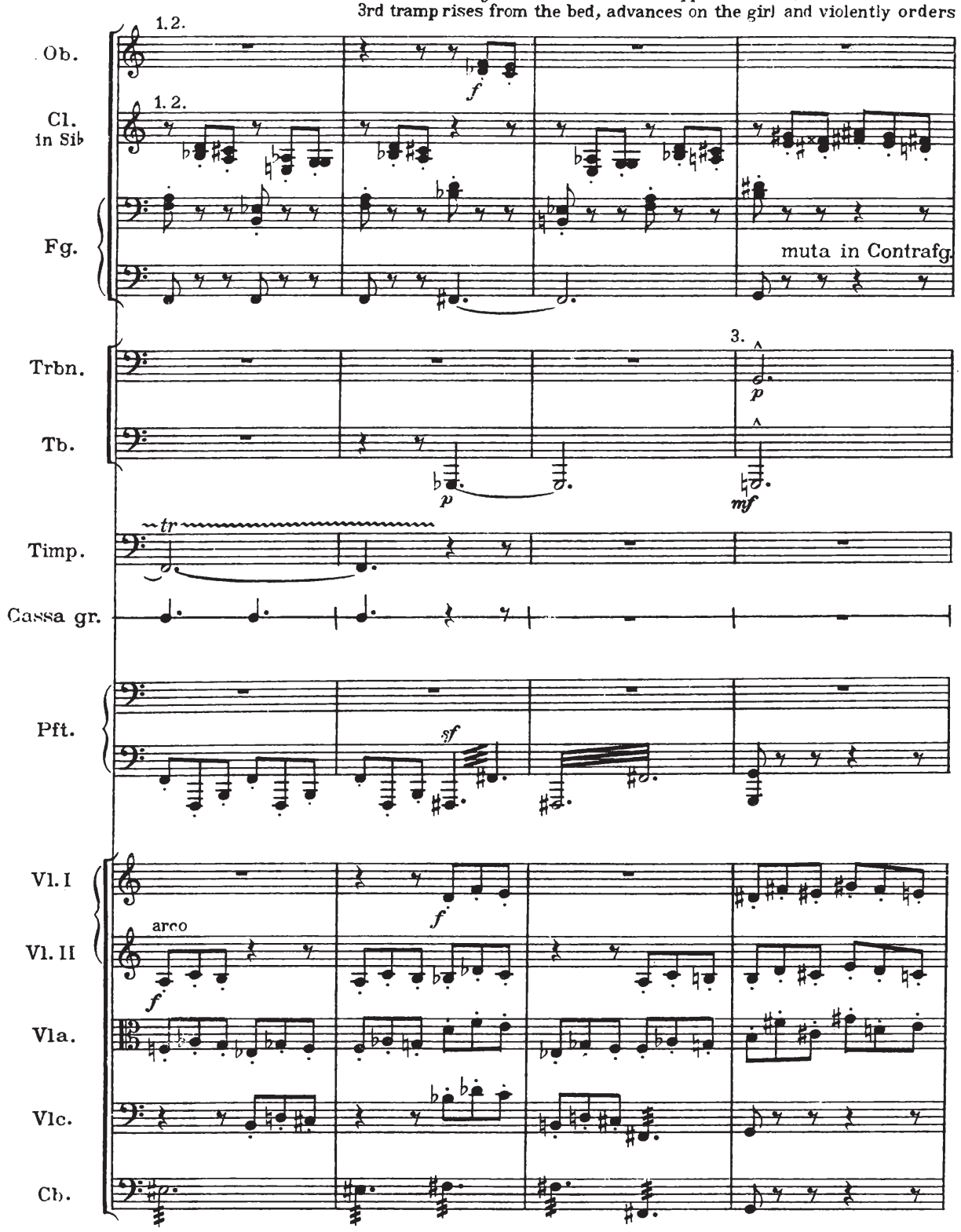


II. Strolch durchsucht die Schublade des Tisches,...
Le deuxième vagabond fouille les tiroirs de la table..
2nd tramp rummages in the drawer of the table,...
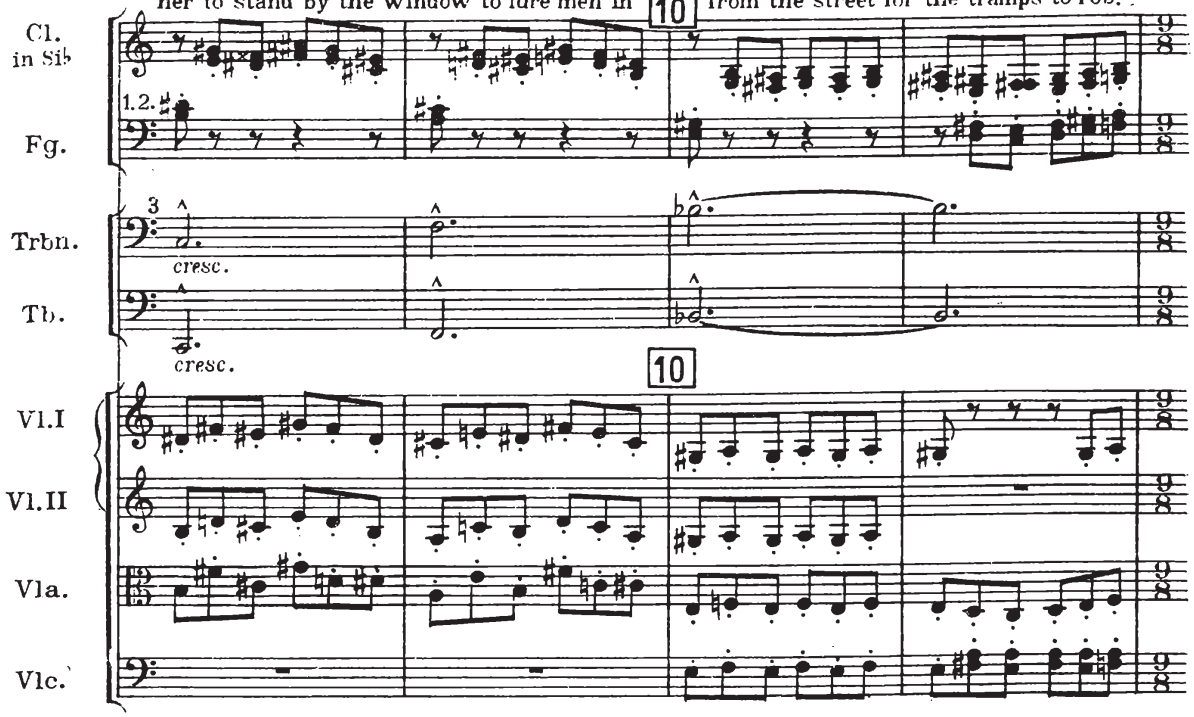



...findet keines.
...également en vain
...finds no money.
9
a 2
1.2.
Fl.
1.
2.
Ob.
Cor. ingl.
1.
2.
Cl. in Sib
1.2.
3.
Fg.
sempre f
~tr
Timp.
Cassa gr.
Pft.
9
Vl. I
Vla.
Vlc.
Cb.
sempre f
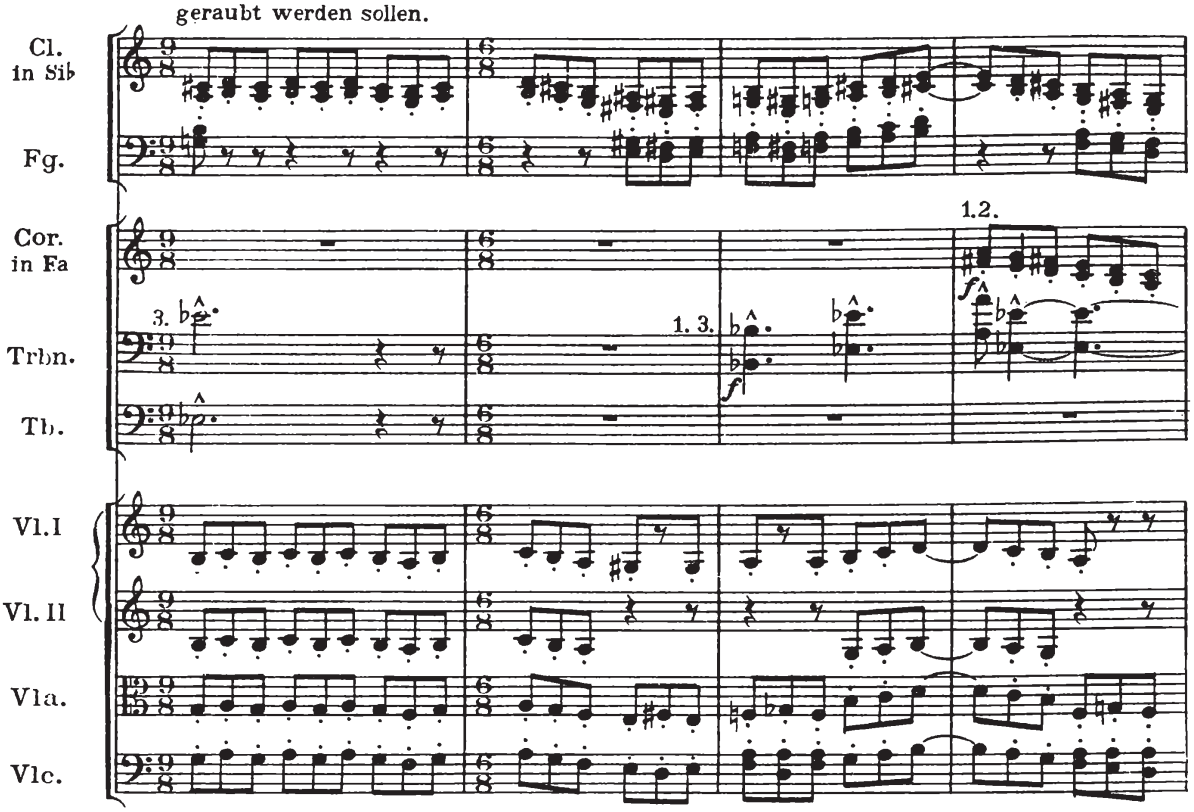
III. Strolch erhebt sich vom Bette, geht auf das Mädchen zu, gebietet
Le troisième vagabond se lève du lit, s'approche de la fille et lui ordonne
3rd tramp rises from the bed, advances on the girl and violently orders
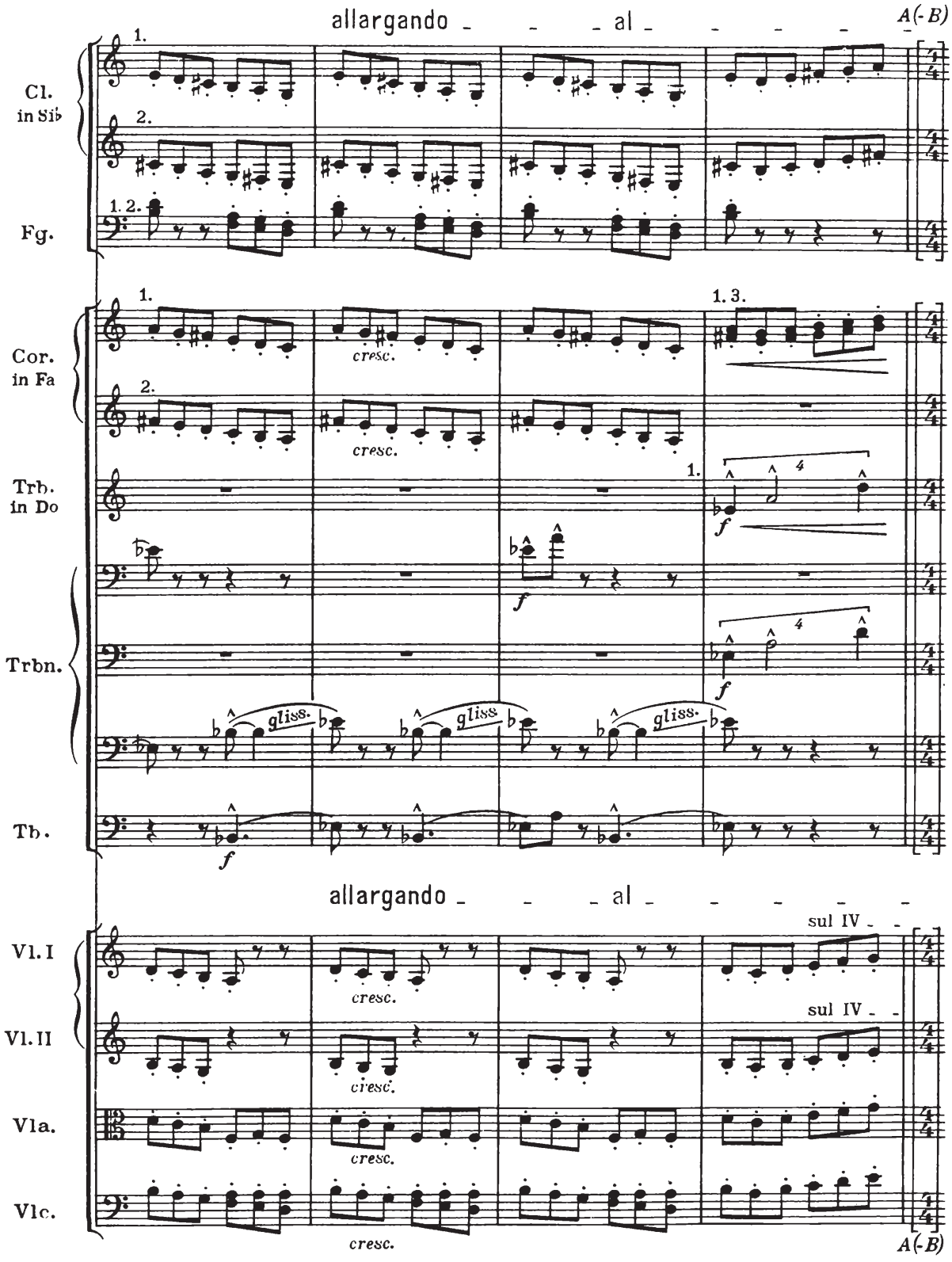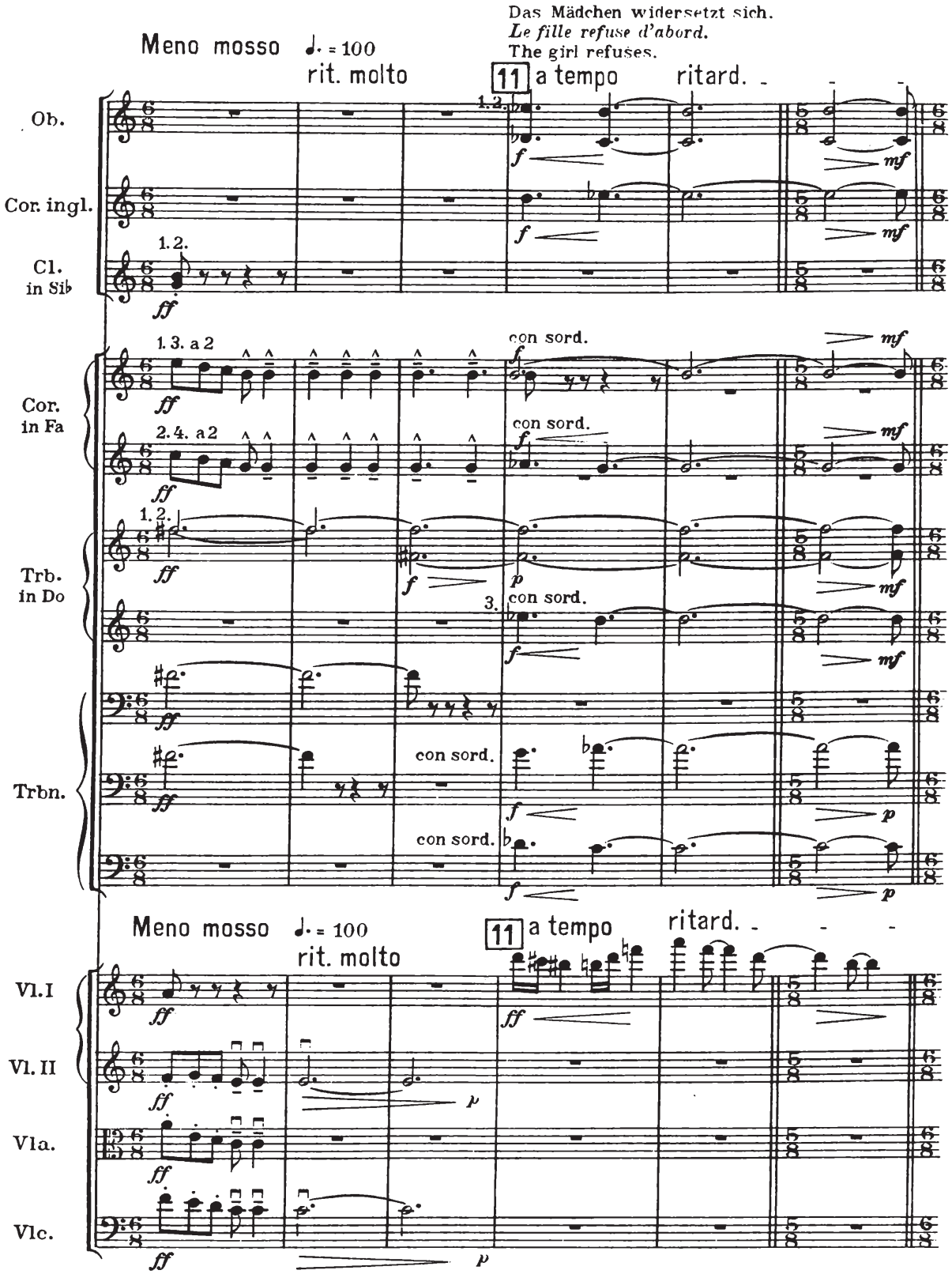


ihm energisch, sich an das Fenster zu stellen und Männer von der Straße heraufzulocken, die aus-
brutalement de se mettre à la fenêtre pour aguicher les passants qu'ils dépouilleront.
her to stand by the window to lure men in 10 from the street for the tramps to rob.
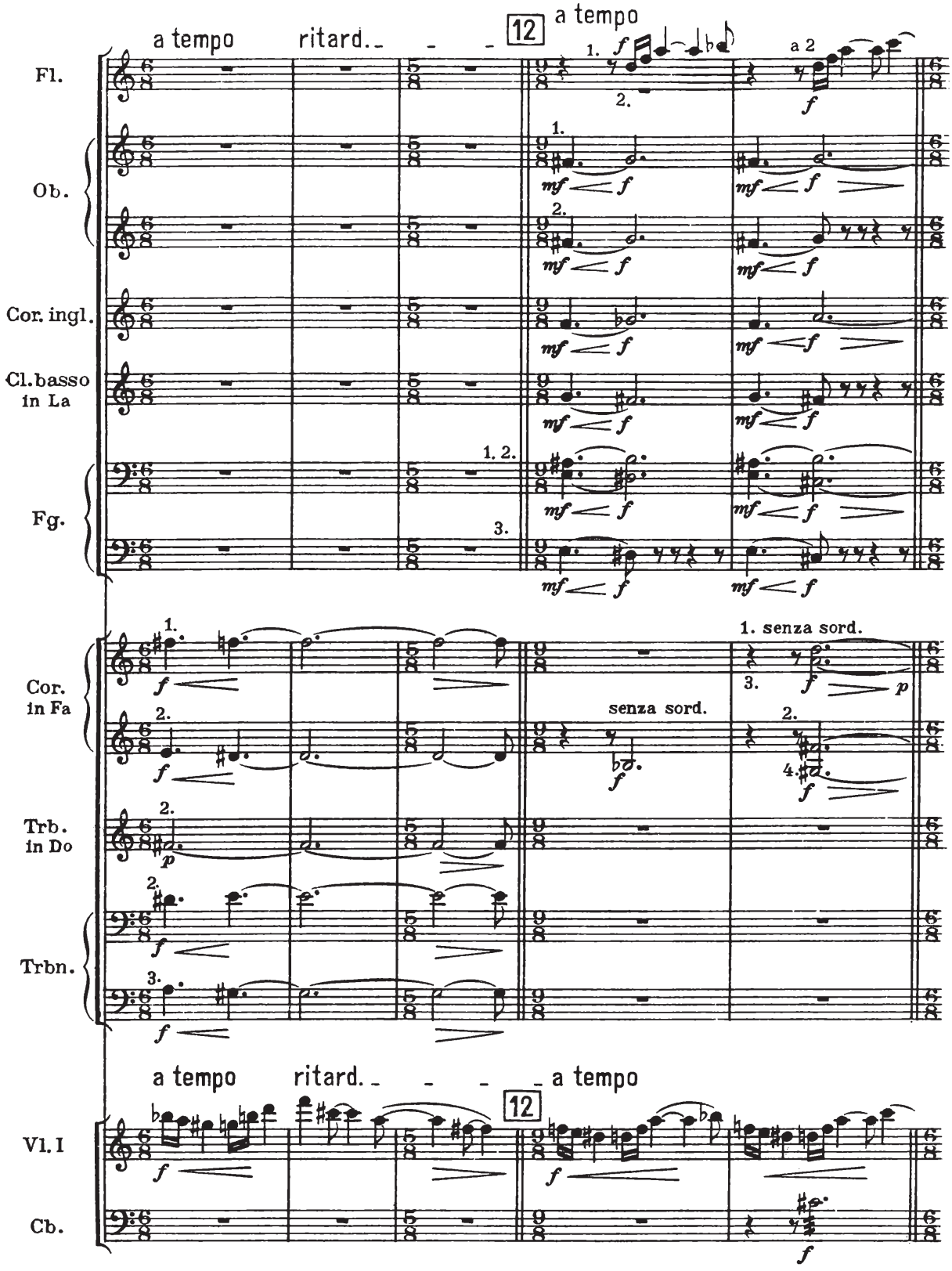


geraubt werden sollen.
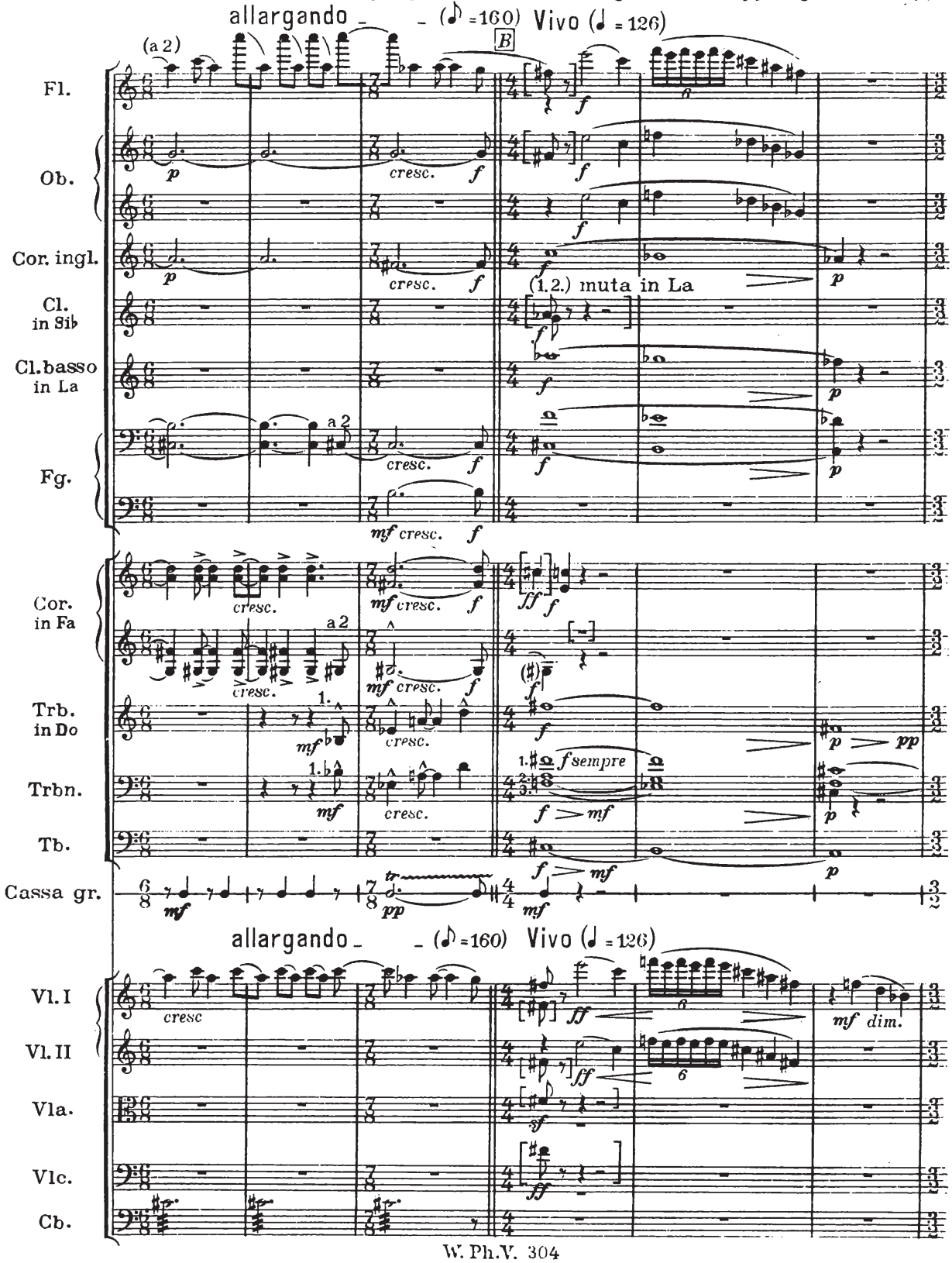



allargando - - - al - - - - - - A(-B)
Cl. in Sib
Fg.
Cor. in Fa
Trb. in Do
Trbn.
Tb.
cresc.
gliss.
1. 3.
allargando - - - al - - - - - -
sul IV - -
Vl. I
Vl. II
Vla.
Vlc.
A(-B)


Das Mädchen widersetzt sich.
Le fille refuse d'abord.
The girl refuses.
Meno mosso ♩. = 100
rit. molto
11 a tempo
ritard.
Ob.
Cor. ingl.
Cl. in Sib
Cor. in Fa
Trb. in Do
Trbn.
con sord.
Meno mosso ♩. = 100
rit. molto
11 a tempo
ritard.
Vl. I
Vl. II
Vla.
Vlc.
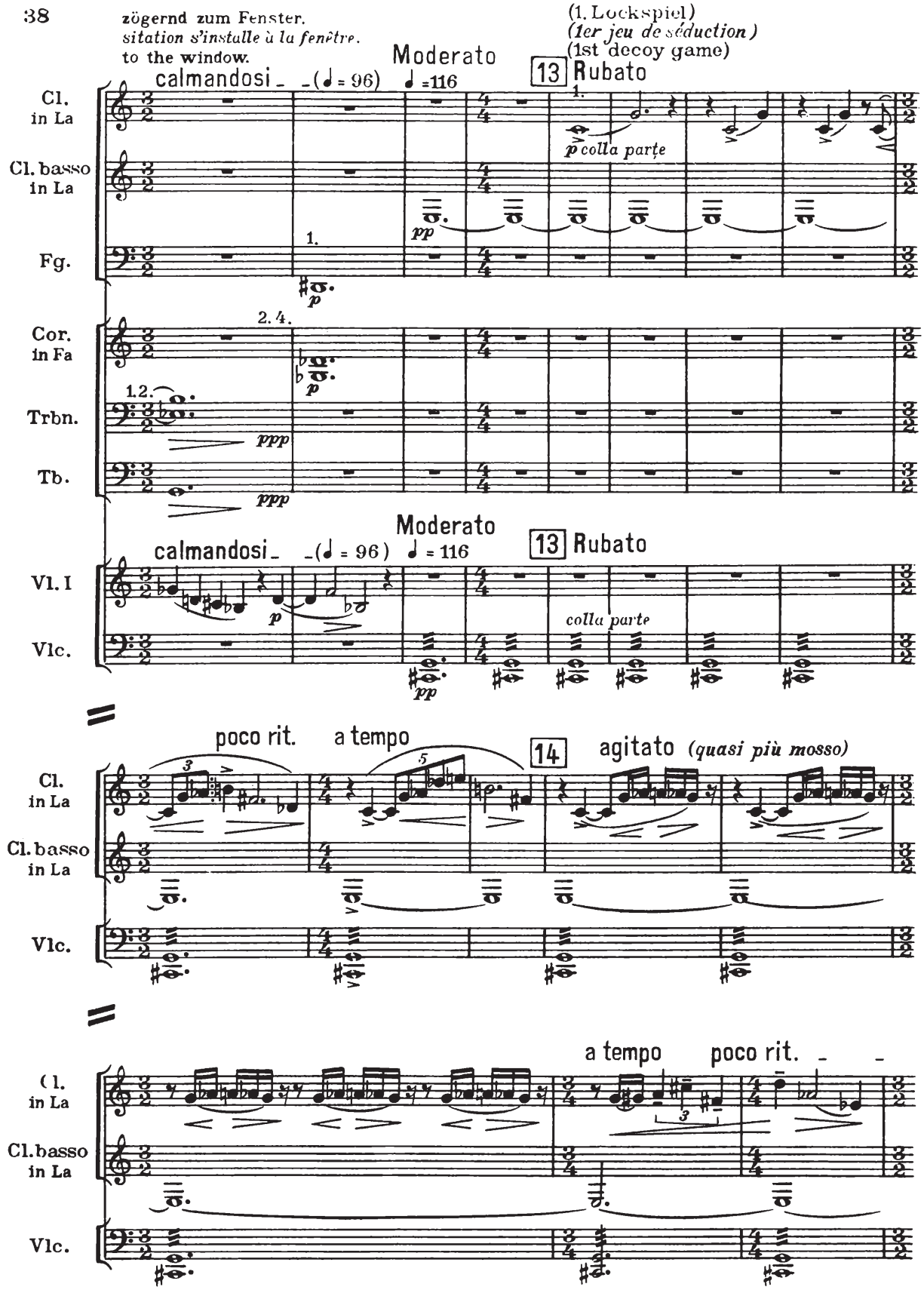

a tempo
ritard.
12
a tempo
Fl.
Ob.
Cor. ingl.
Cl. basso in La
Fg.
a 2
Cor. in Fa
senza sord.
1. senza sord.
Trb. in Do
Trbn.
a tempo
ritard.
12
a tempo
Vl. I
Cb.
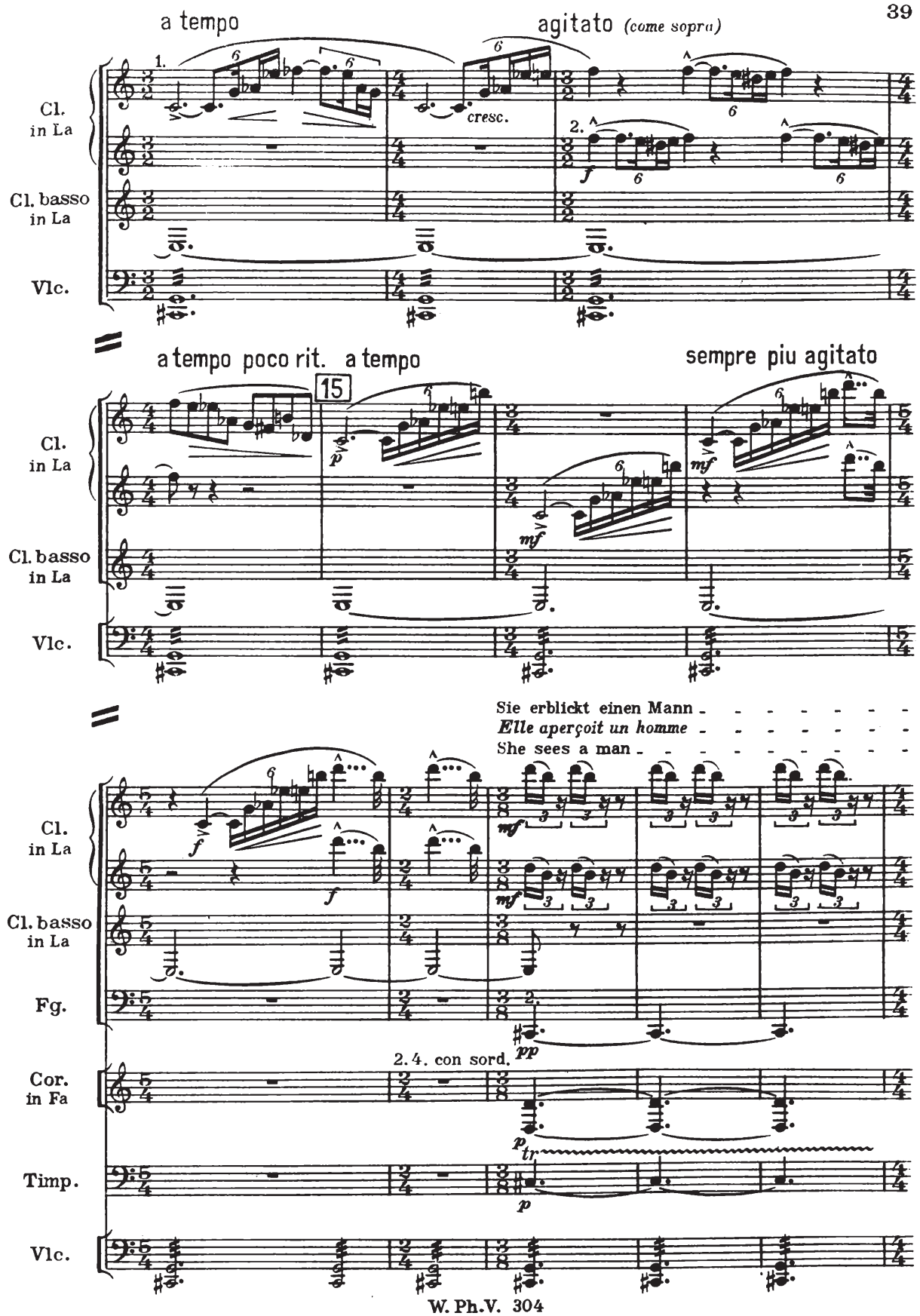
Die drei Strolche wiederholen den Befehl. Das Mädchen gibt unwillig nach und geht
Les Vagabonds réitèrent leur ordre. La fille y consent à regret et avec beaucoup d'hé-
The three tramps repeat the command. She agrees unwillingly and goes hesitatingly
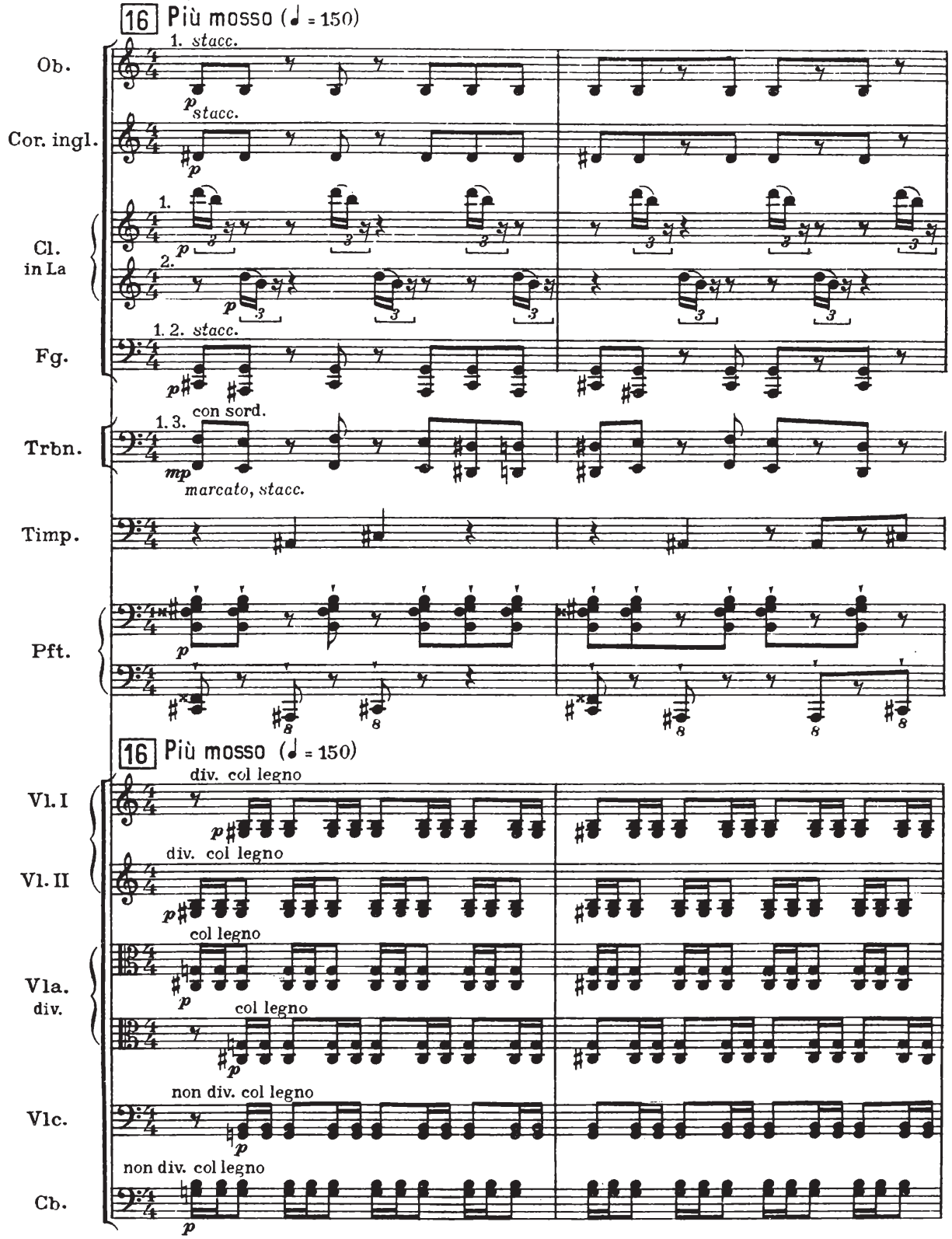


zögernd zum Fenster.
sitation s'installe à la fenêtre.
to the window.

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

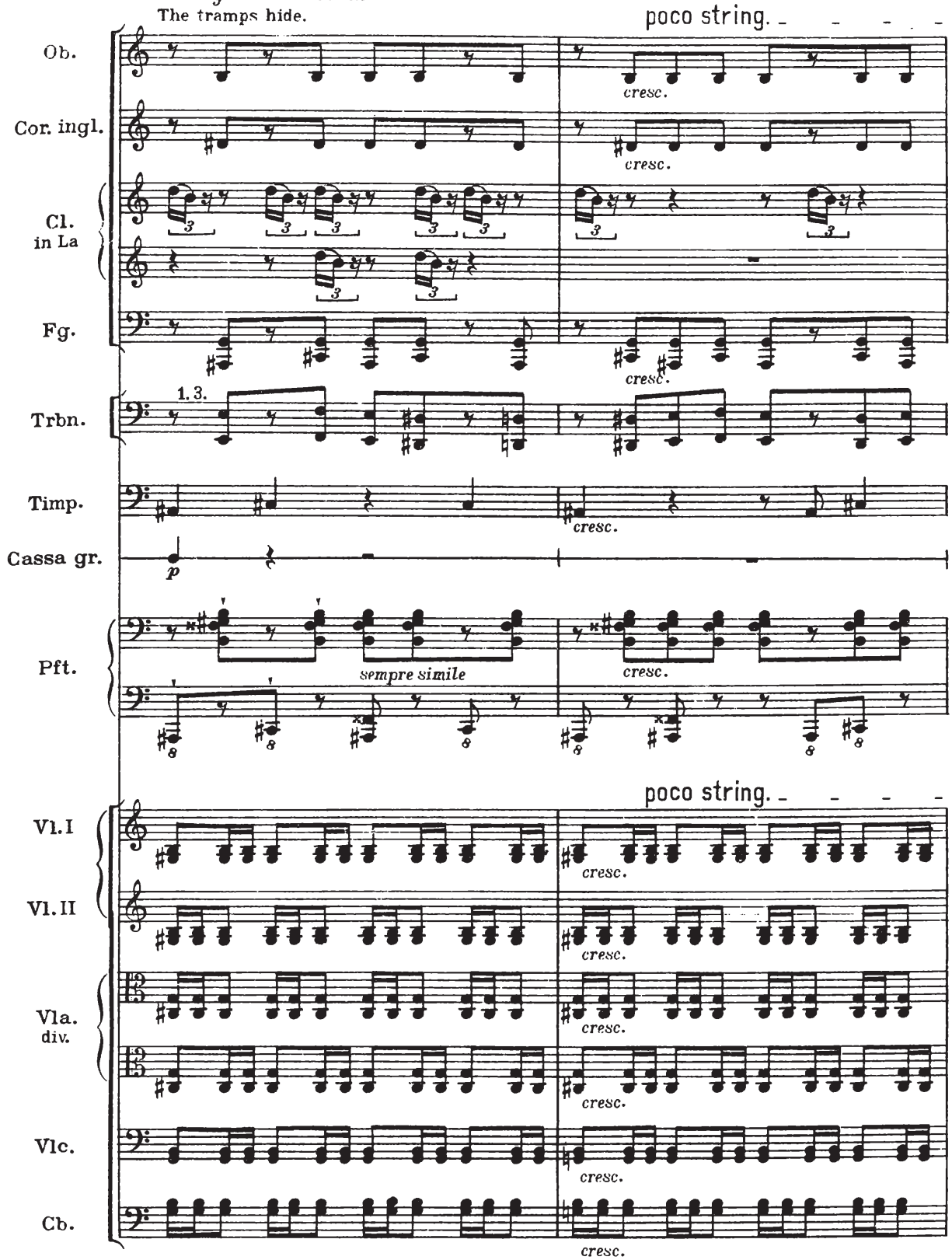


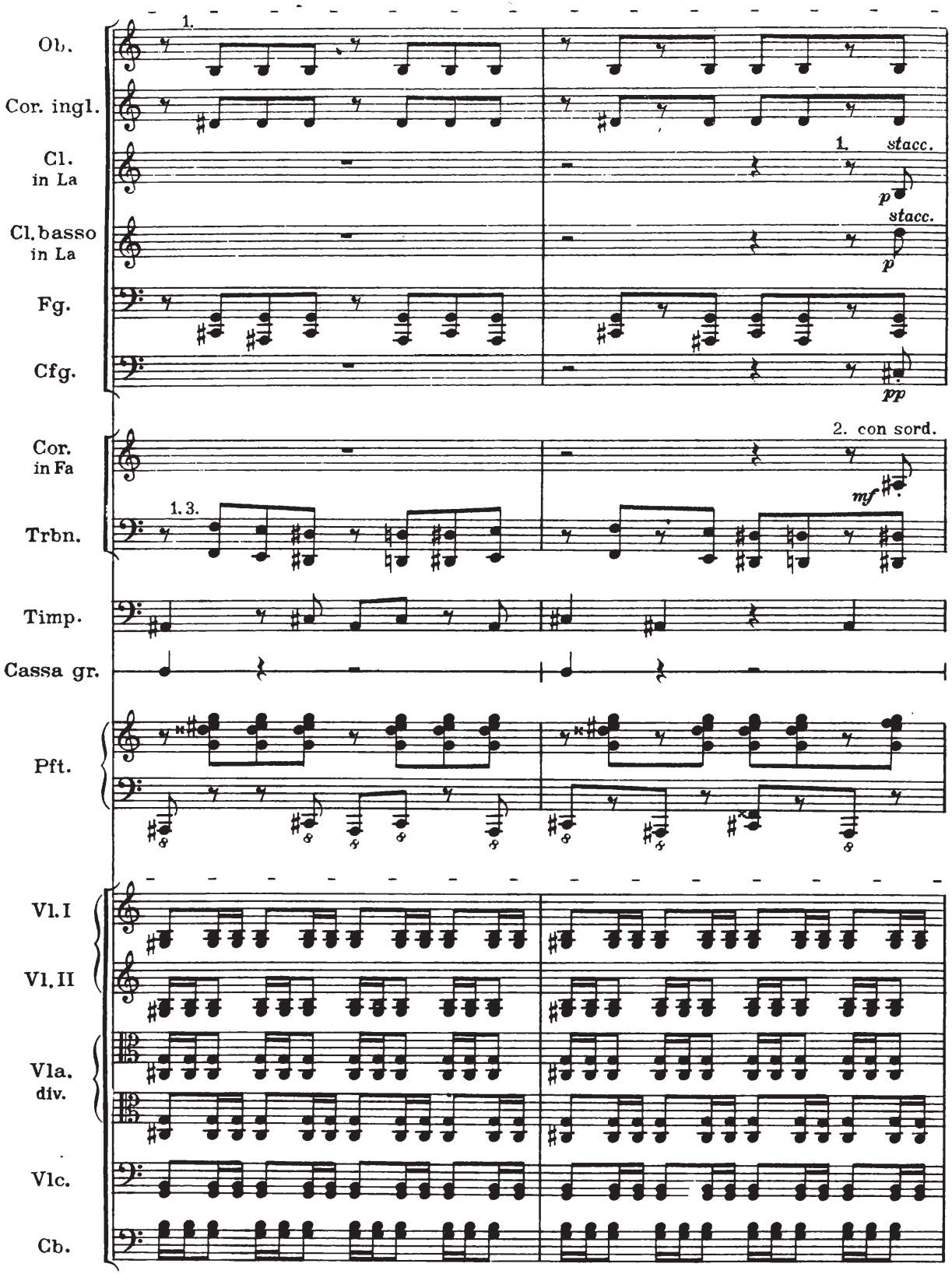

a tempo
agitato (come sopra)
1.
2.
cresc.
Cl. in La
Cl. basso in La
Vlc.
a tempo poco rit. a tempo
15
sempre piu agitato
Sie erblickt einen Mann
Elle aperçoit un homme
She sees a man
Fg.
2. 4. con sord.
Cor. in Fa
Timp.

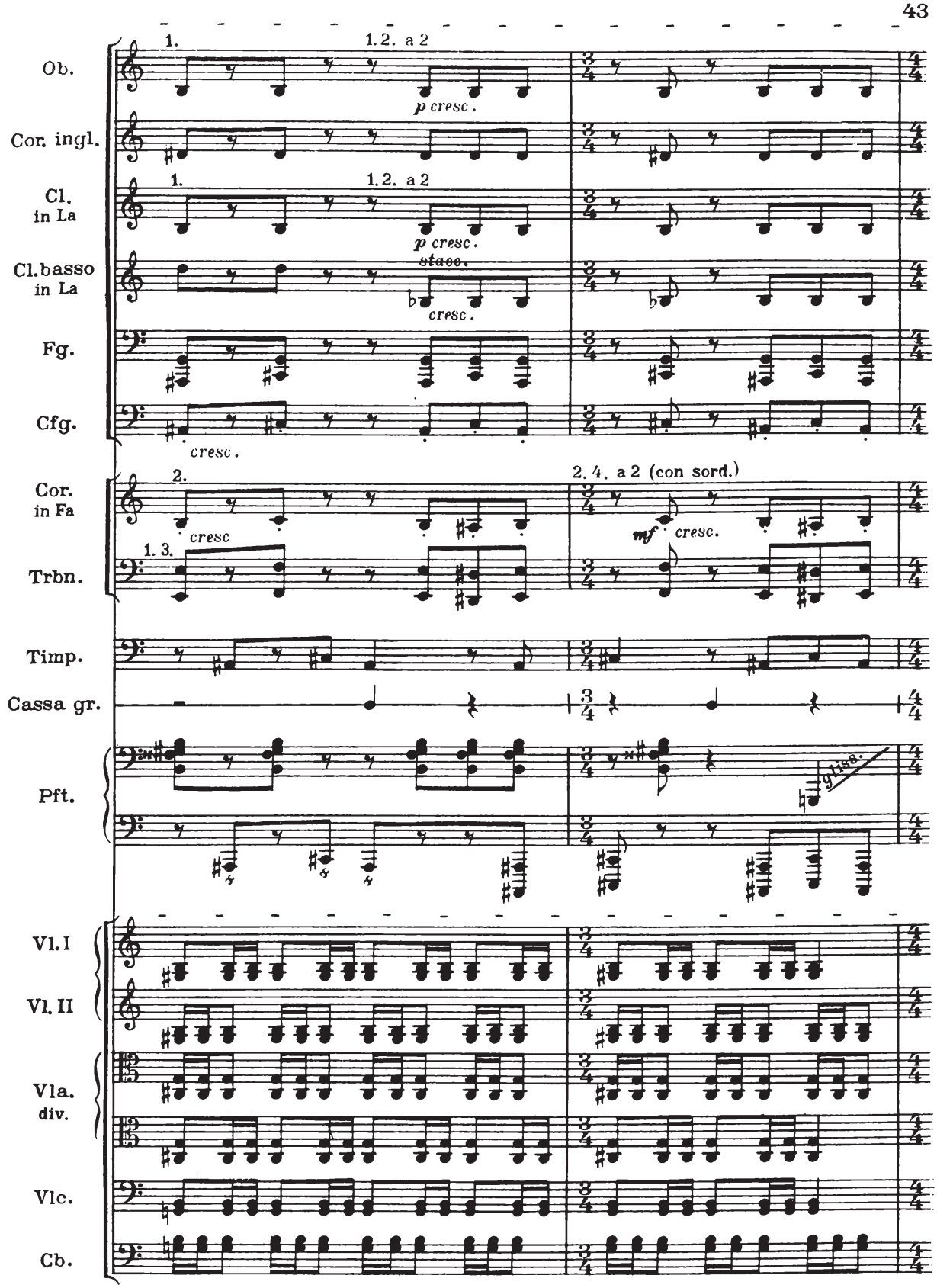
schon kommt er die Treppen herauf.
le voilà qui monte déjà l'escalier.
already he is on the stairs.



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




Ob.
Cor. ingl.
Cl. in La
Cl. basso in La
Fg.
Cfg.
Cor. in Fa
Trbn.
Timp.
Cassa gr.
Pft.
Vl. I
Vl. II
Vla. div.
Vlc.
Cb.
1.
1. stacc.
p
stacc.
p
pp
2. con sord.
mf
1. 3.
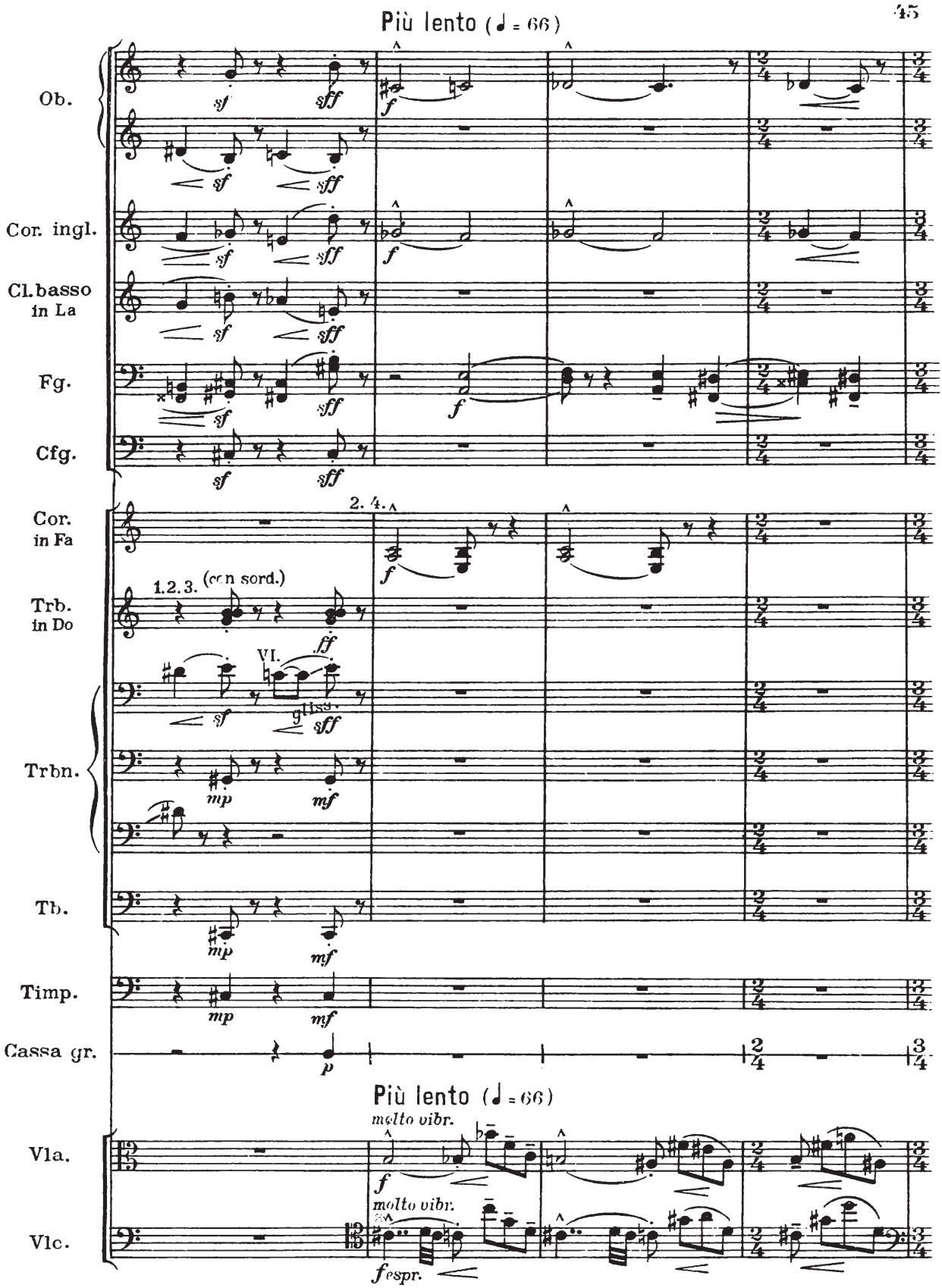

Ob.
Cor. ingl.
Cl. in La
Cl.basso in La
Fg.
Cfg.
Cor. in Fa
Trbn.
Timp.
Cassa gr.
Pft.
Vl. I
Vl. II
Vla. div.
Vlc.
Cb.
1.
1. 2. a 2
p cresc.
staee.
cresc.
2.
2. 4. a 2 (con sord.)
mf cresc.
1. 3.
9tise.

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

17 Comodo (♩ = 96)
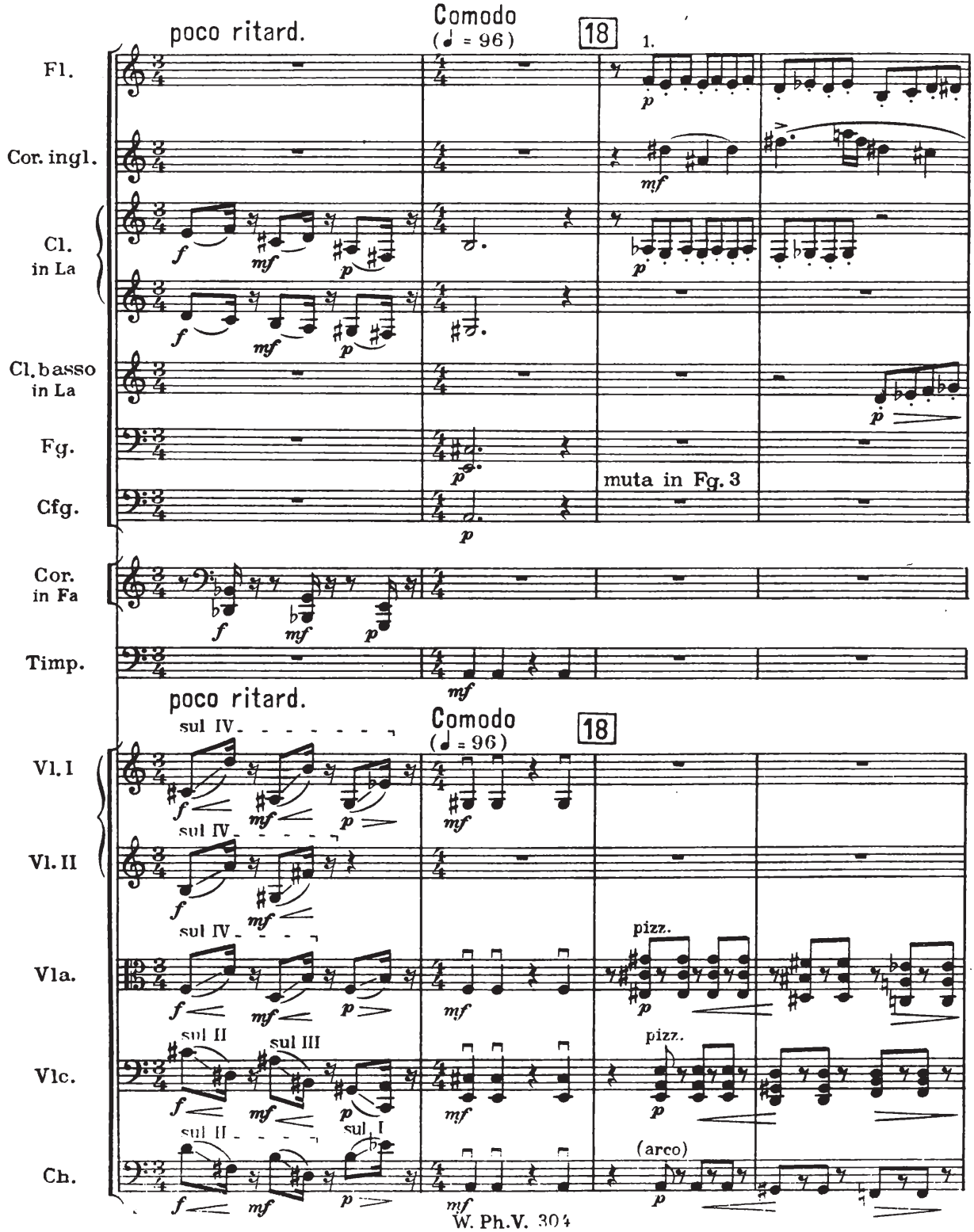
Ob.
Cor. ingl.
Cl. basso in La
Fg.
Cfg.
Cor. in Fa
Trb. in Do
Trbn.
Tb.
Timp.
Cassa gr.
Pft.
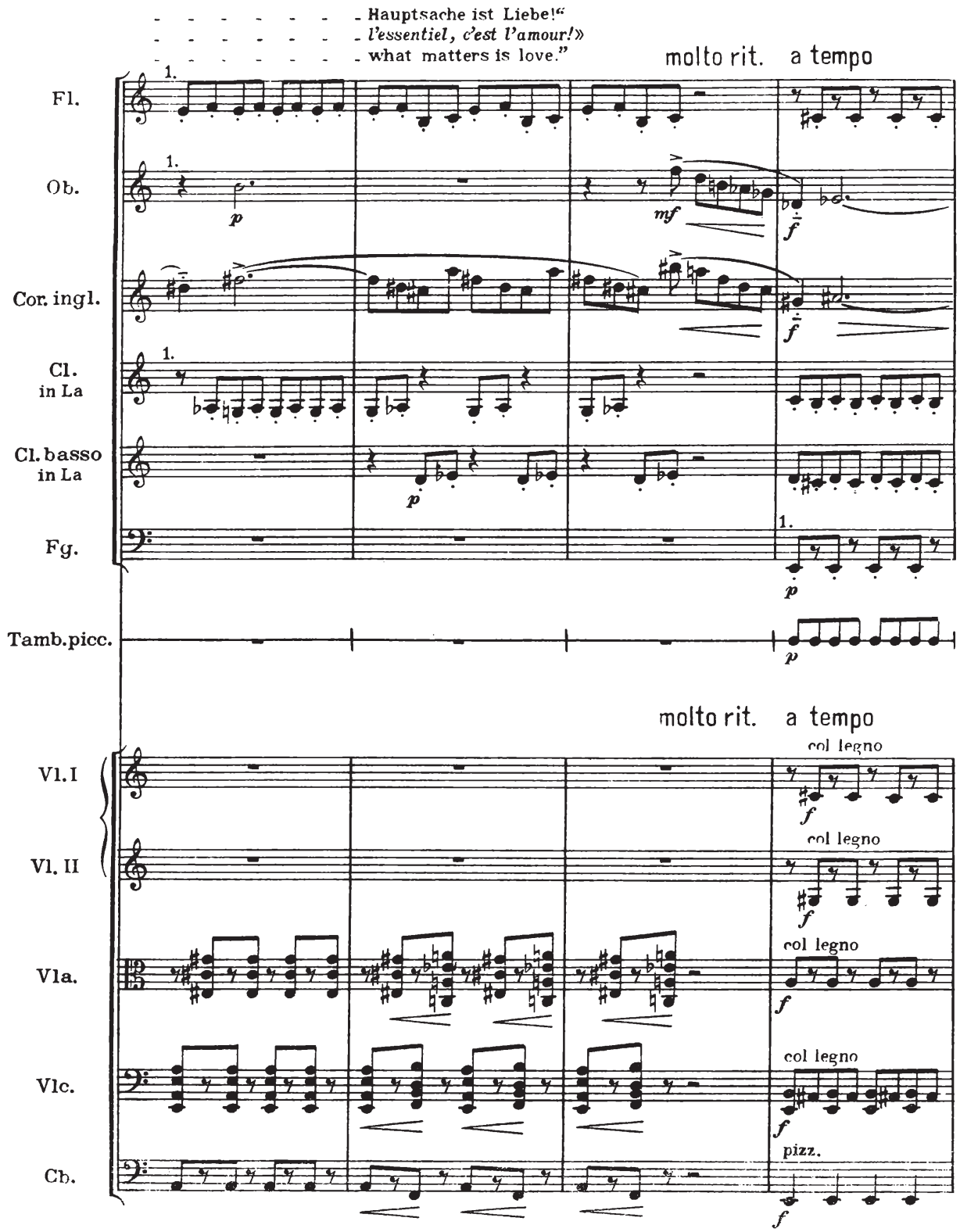
1. 3. senza sord.
2. 4. senza sord.
1. con sord.
(con sord.)
2. 3. con sord.
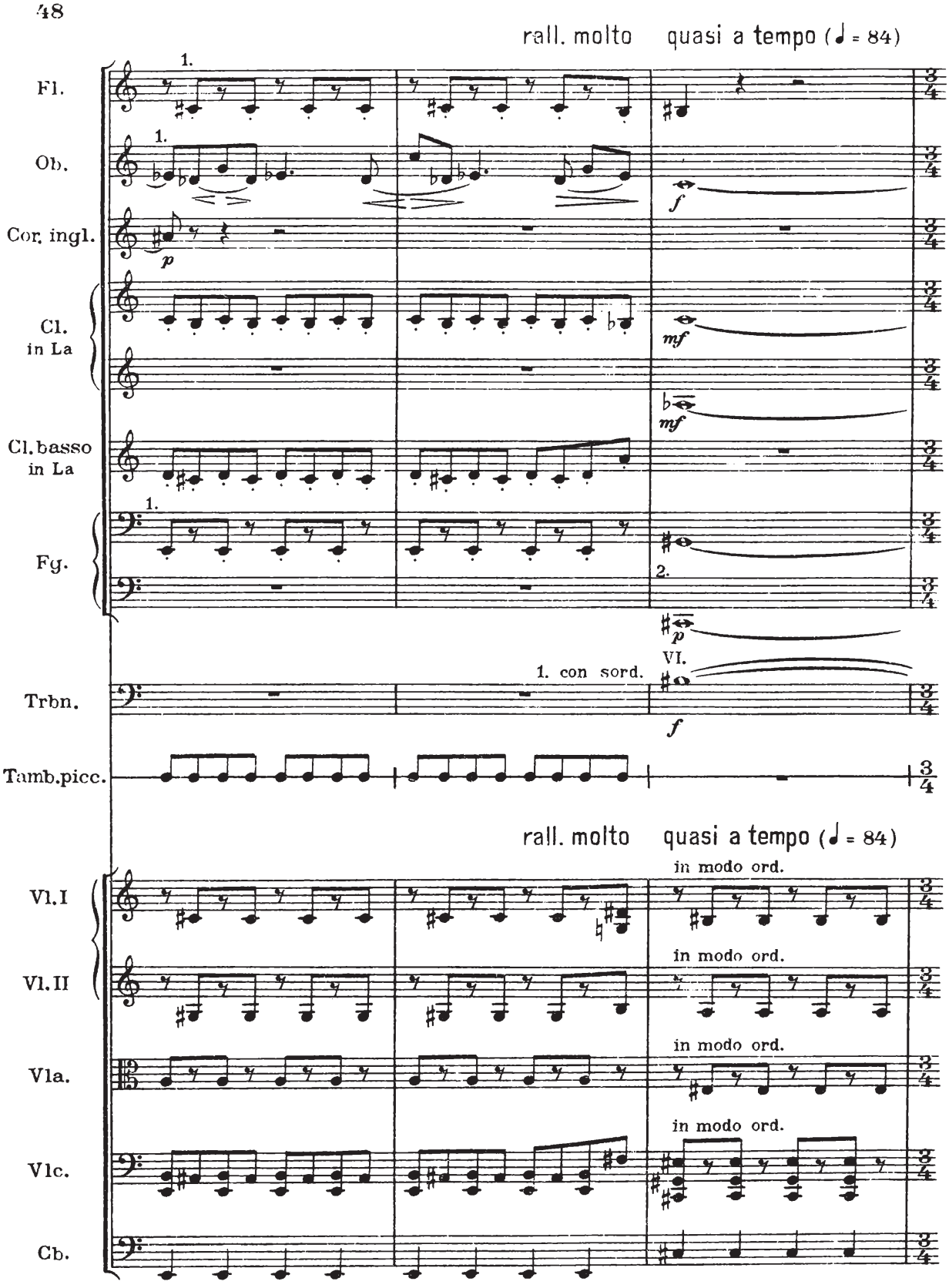

Più lento (♩ = 66)
Ob.
Cor. ingl.
Cl. basso in La
Fg.
Cfg.
Cor. in Fa
2. 4.
Trb. in Do
1.2.3. (con sord.)
VI.
gliss.
Trbn.
Tb.
Timp.
Cassa gr.
Più lento (♩ = 66)
molto vibr.
Vla.
Vlc.
molto vibr.
fespr.
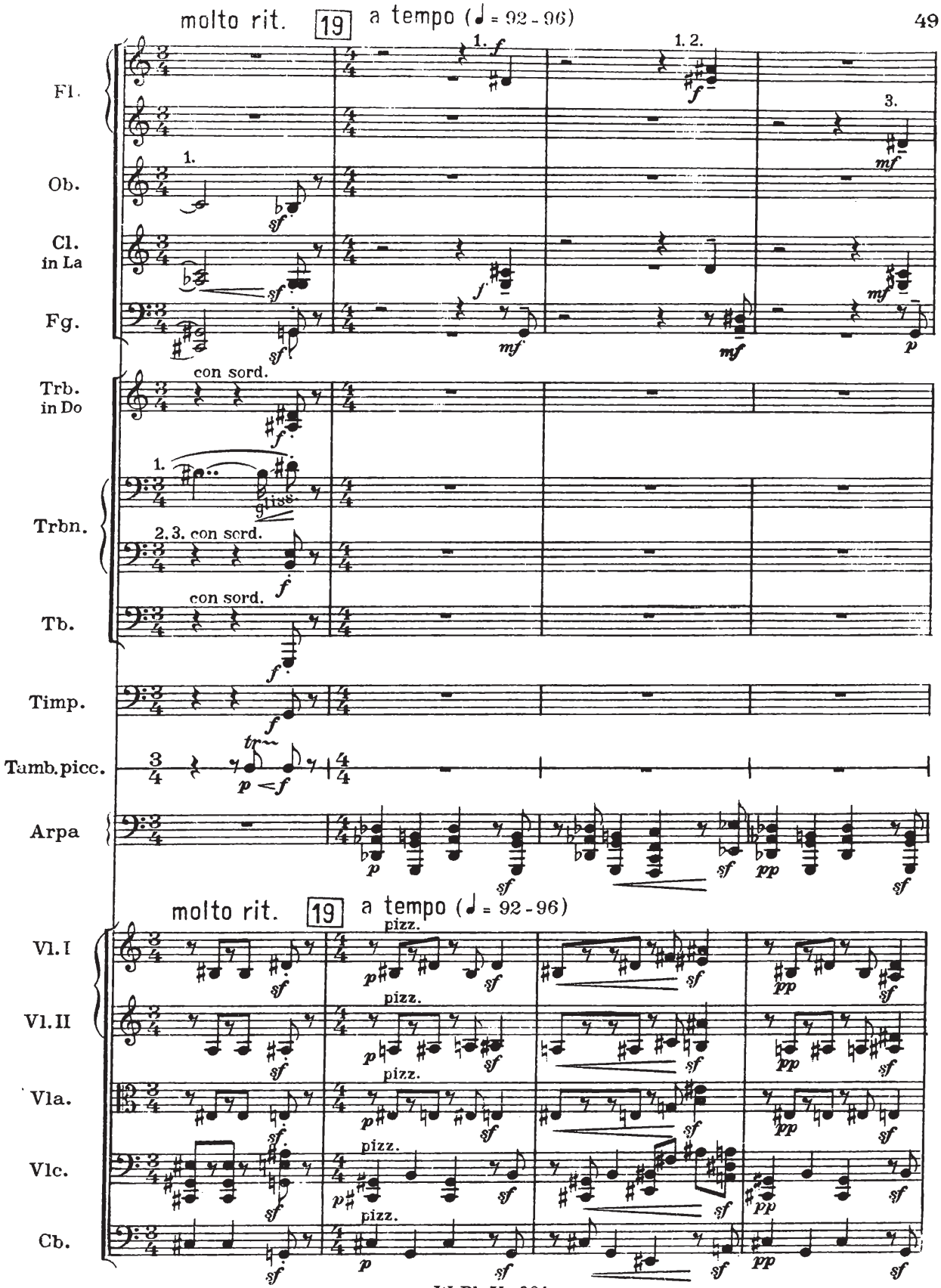
Das Mädchen: „Hast du Geld?“
La fille demande: «As-tu de l'argent?»
Girl: "Got any money?"

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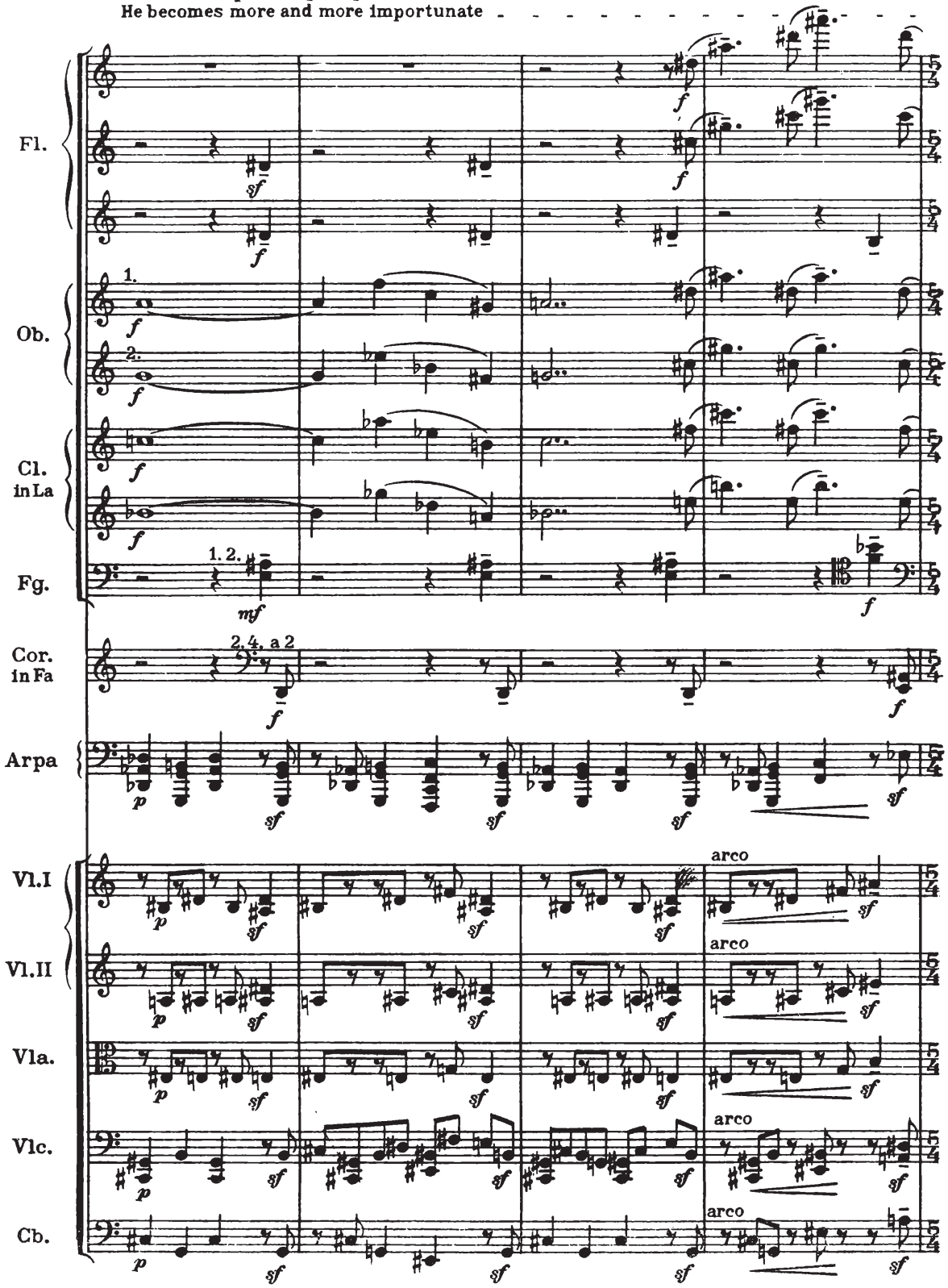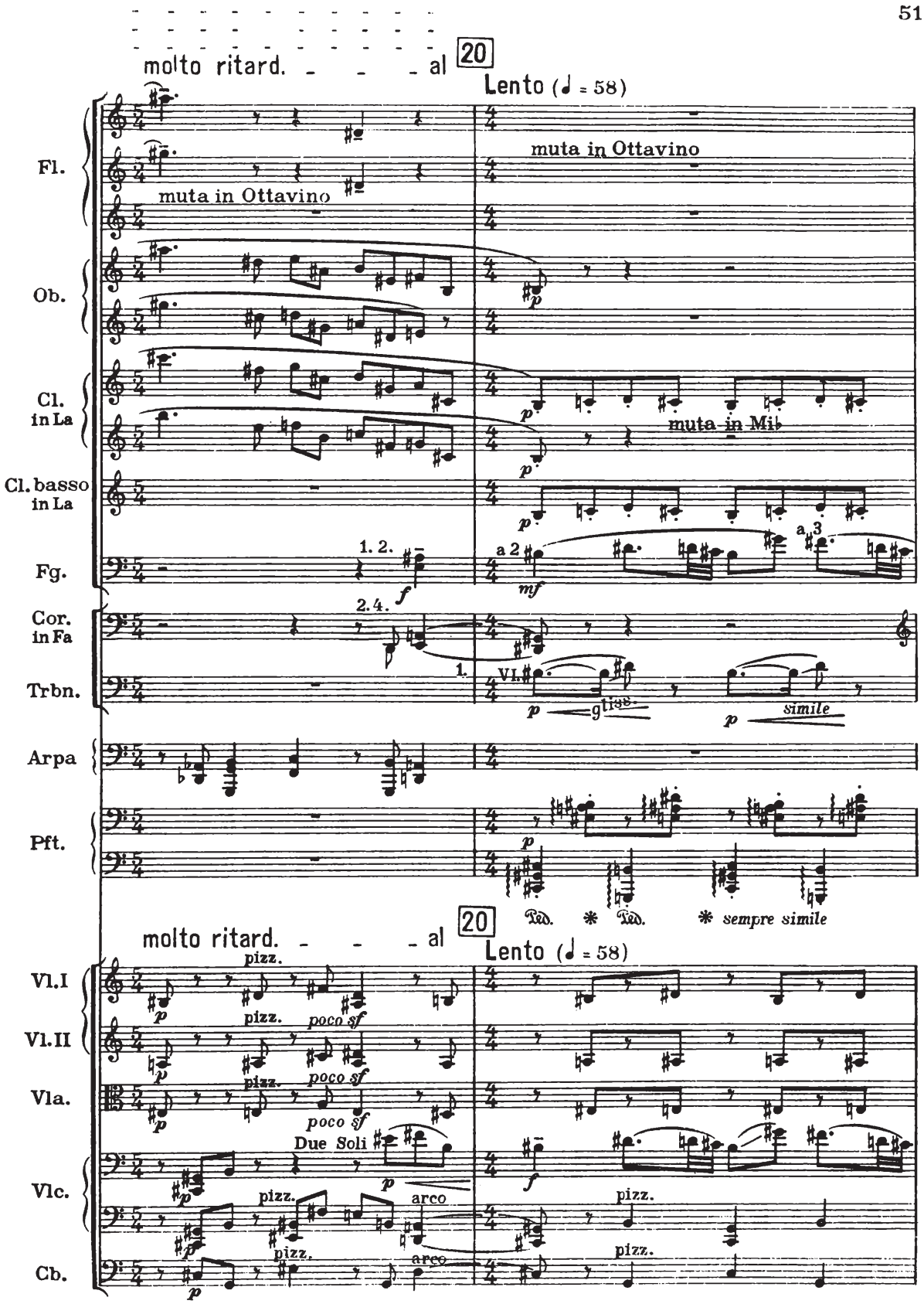



- - - - - - - - Hauptsache ist Liebe!“
- - - - - - - - l'essentiel, c'est l'amour!»
- - - - - - - - what matters is love.”
molto rit. a tempo
Fl.
Ob.
Cor. ingl.
Cl. in La
Cl. basso in La
Fg.
Tamb.picc.
molto rit. a tempo
Vl. I
Vl. II
Vla.
Vlc.
Cb.
col legno
pizz.
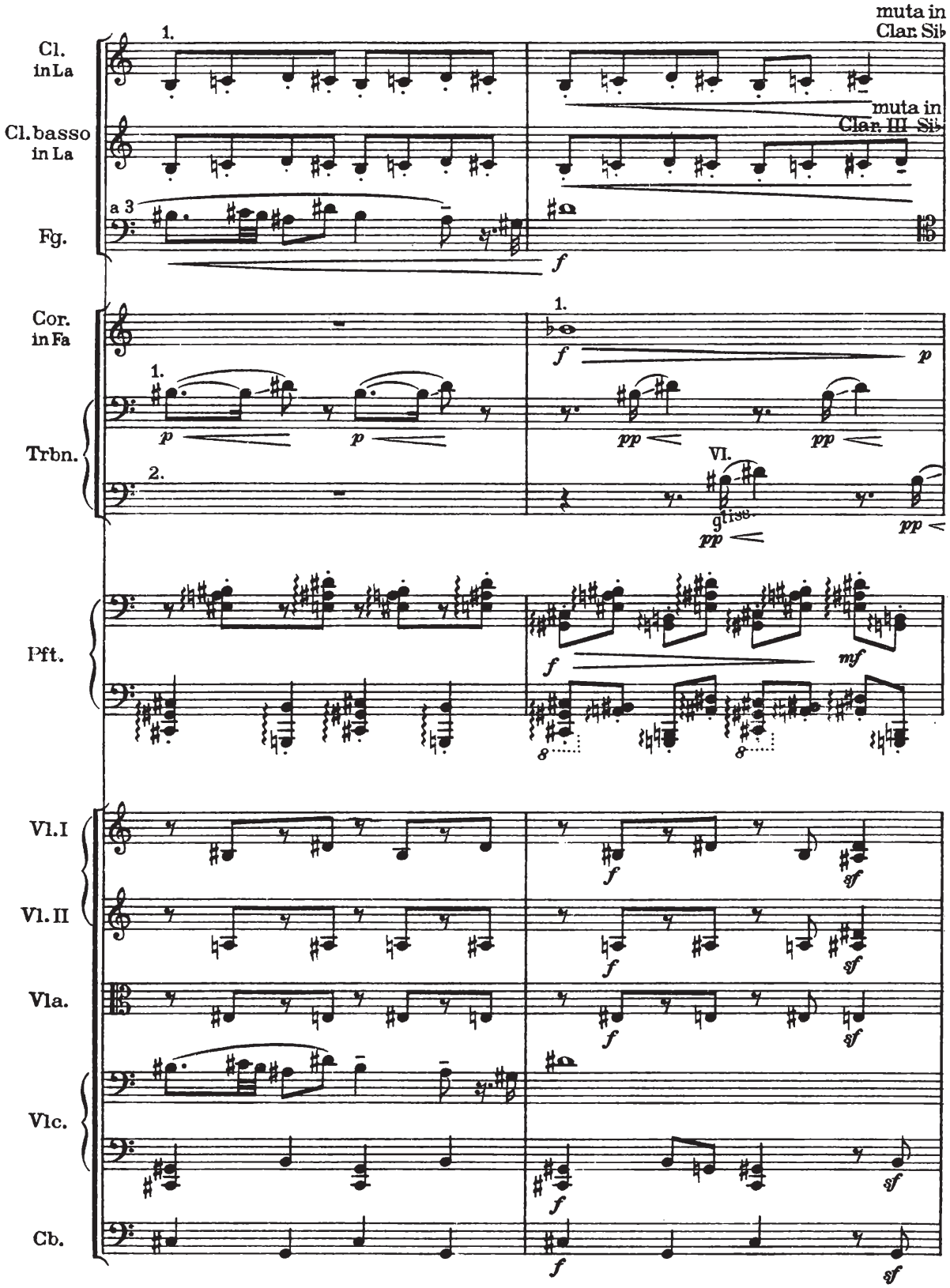

rall. molto quasi a tempo (♩ = 84)
Fl.
Ob.
Cor. ingl.
Cl. in La
Cl. basso in La
Fg.
Trbn.
Tamb.picc.
1. con sord.
VI.
rall. molto quasi a tempo (♩ = 84)
Vl. I
Vl. II
Vla.
Vlc.
Cb.
in modo ord.
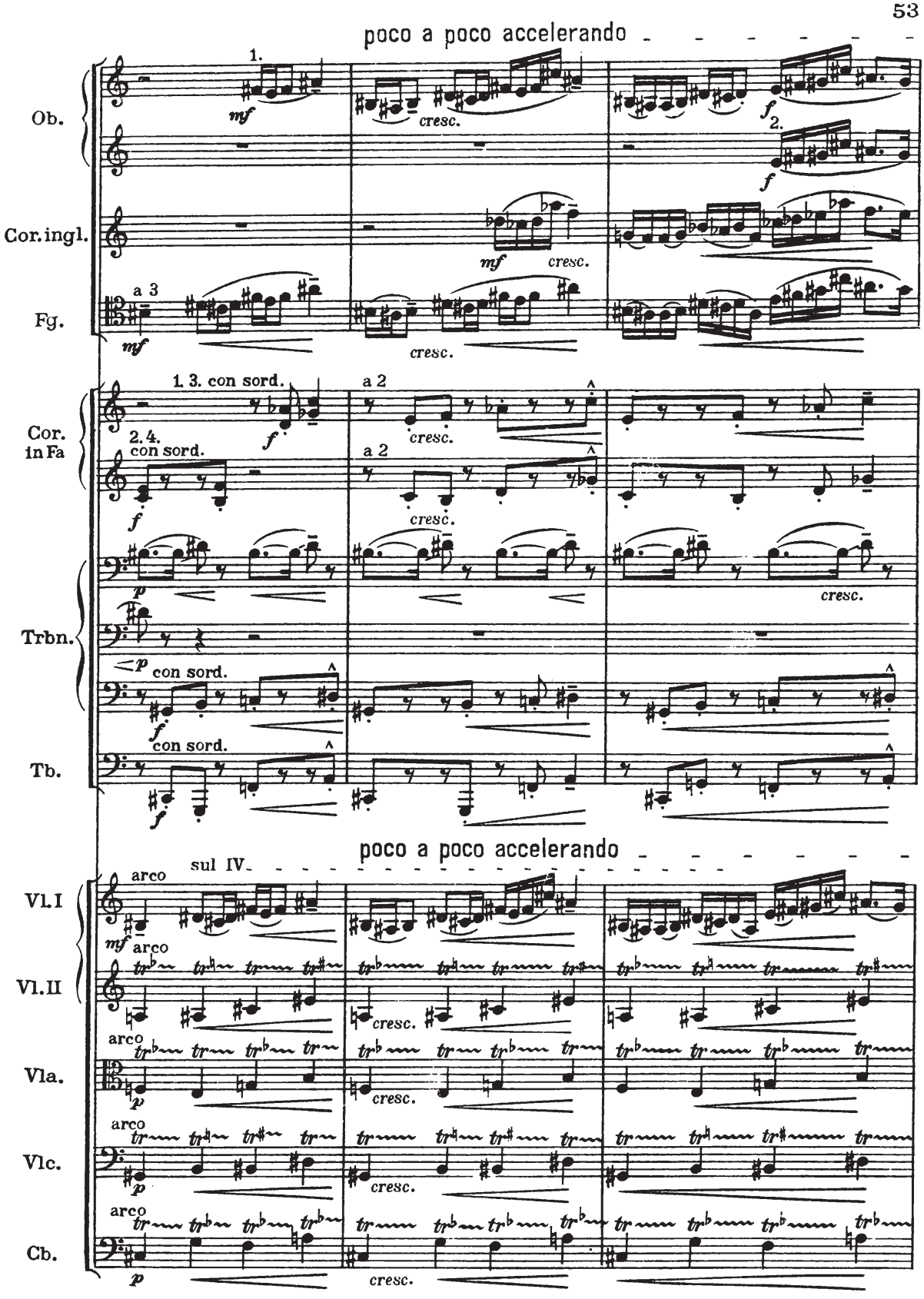

molto rit.
19
a tempo (♩ = 92 - 96)
Fl.
Ob.
Cl. in La
Fg.
Trb. in Do
Trbn.
Tb.
Timp.
Tamb.picc.
Arpa
con sord.
2.3. con sord.
gliss.
pizz.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
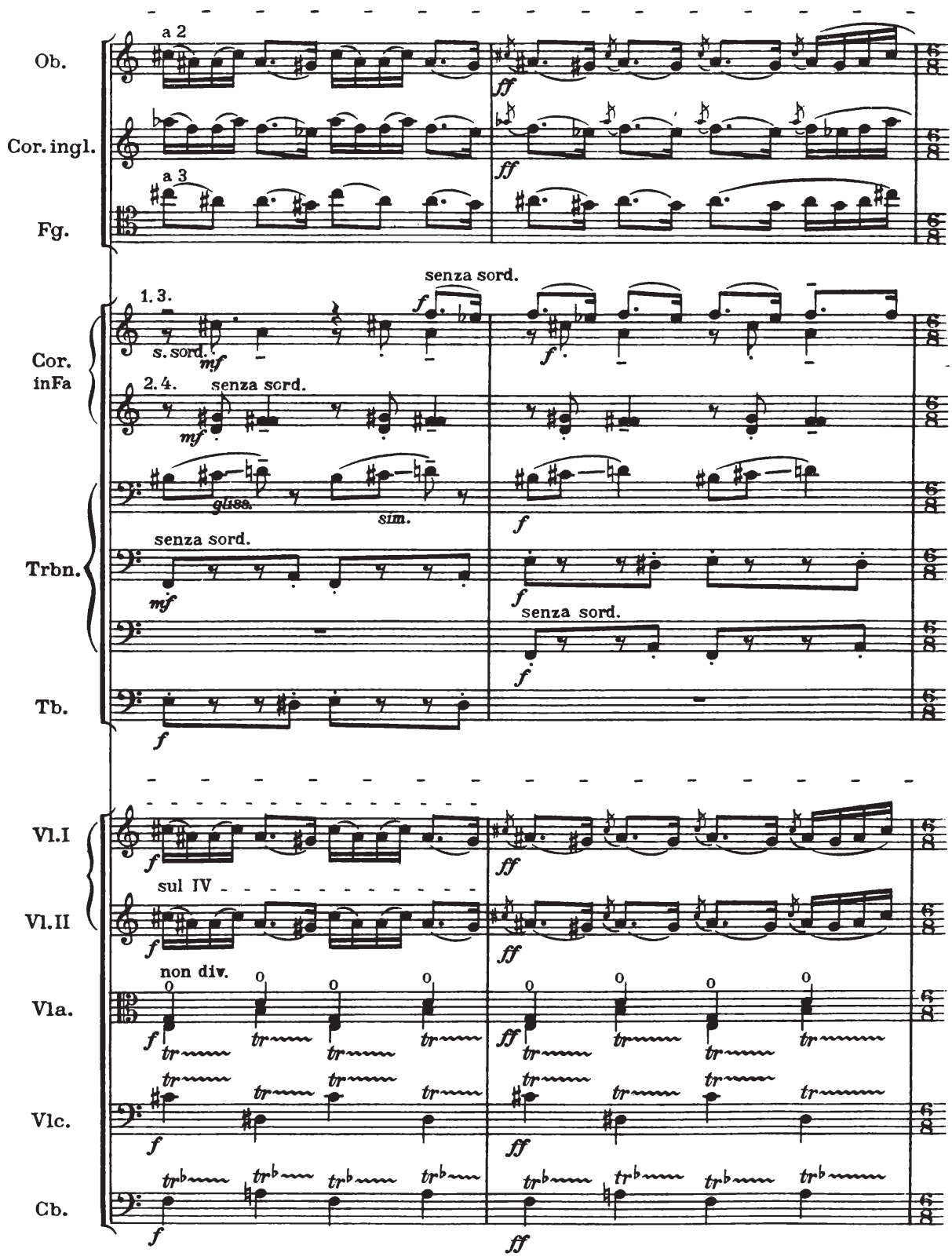
Er wird immer zudringlicher
Il devient de plus en plus pressant
He becomes more and more importunate
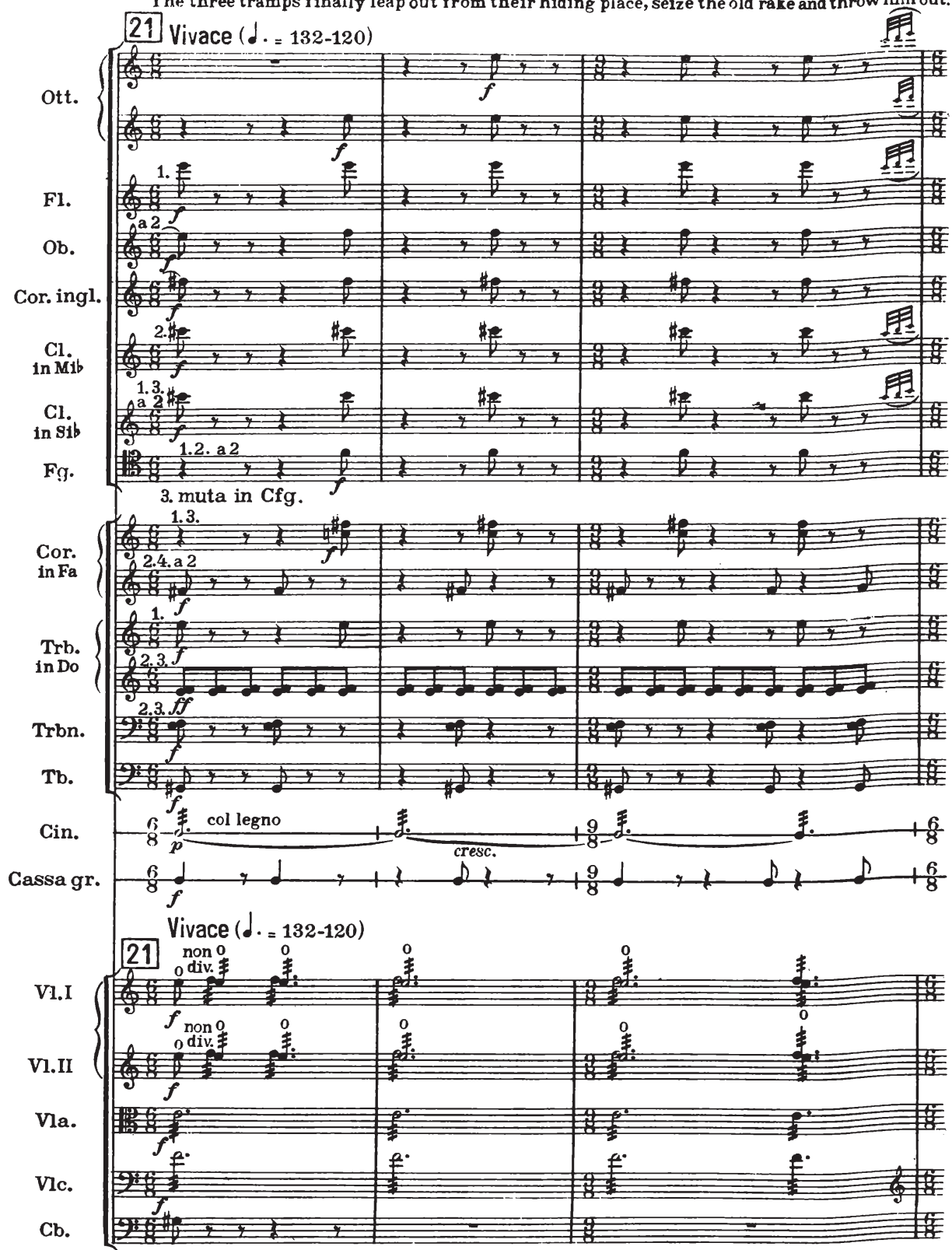



molto ritard. - - - al 20
Lento (♩ = 58)
Fl.
muta in Ottavino
muta in Ottavino
Ob.
Cl. in La
muta in Mi♭
Cl. basso in La
Fg.
1. 2.
a 2
a 3
mf
Cor. in Fa
2. 4.
Trbn.
1.
Vl.
gliss.
simile
Arpa
Pft.
Ped. * Ped. * sempre simile
molto ritard. - - - al 20
Lento (♩ = 58)
Vl.I
Vl.II
Vla.
pizz.
poco sf
Due Soli
Vlc.
arco
Cb.


muta in Clar. Sib
muta in Clar. III Sib
Cl. in La
Cl. basso in La
Fg.
Cor. in Fa
Trbn.
Pft.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
a 3
1.
2.
Vl.
gliss.
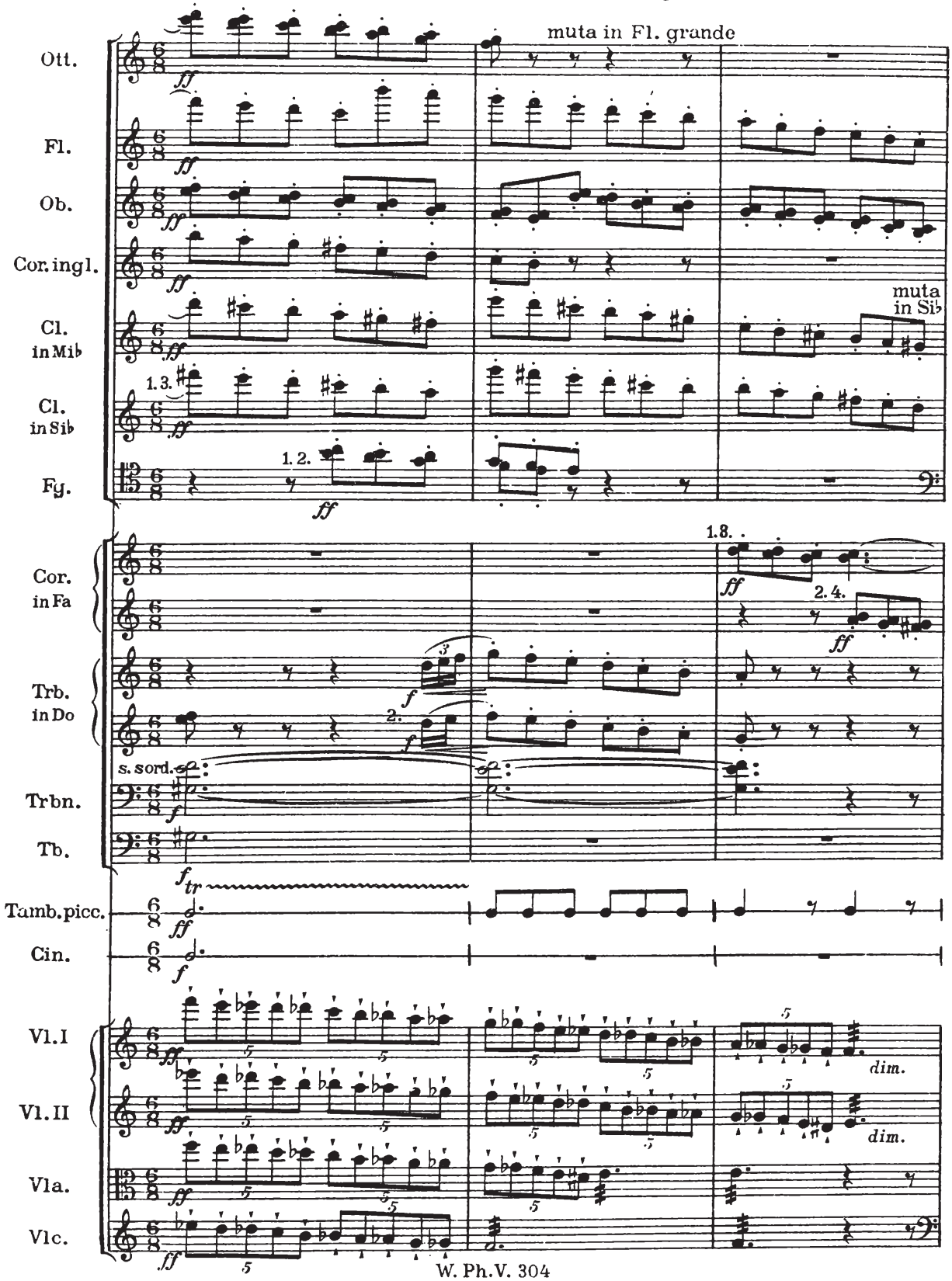

poco a poco accelerando
Ob.
Cor. ingl.
Fg.
Cor. in Fa
Trbn.
Tb.
poco a poco accelerando
Vl. I
Vl. II
Vla.
Vlc.
Cb.
1.
mf
cresc.
f
2.
a 3
1. 3. con sord.
2. 4. con sord.
a 2
p
con sord.
sul IV.
arco
tr
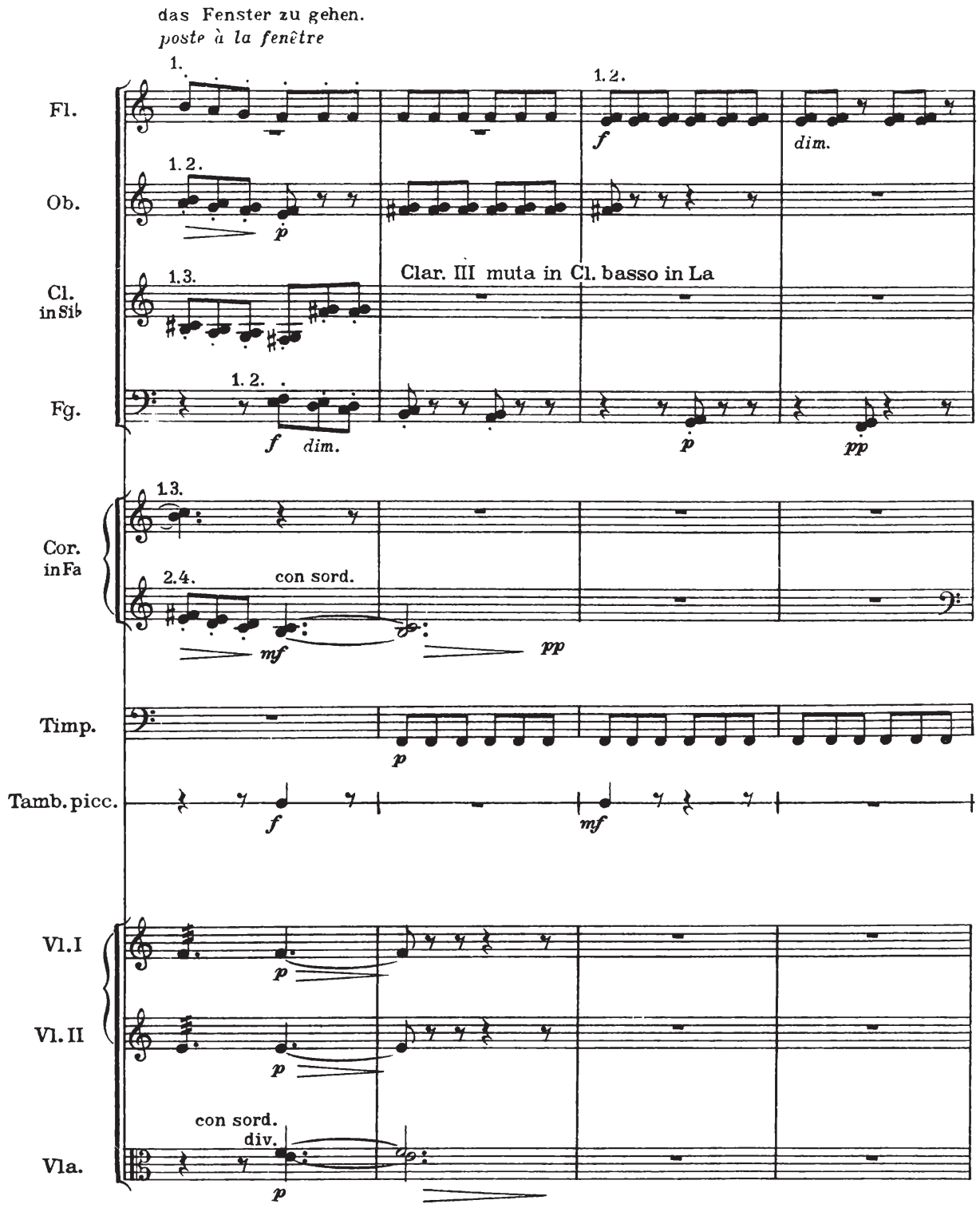

Ob.
a 2
Cor. ingl.
Fg.
a 3
Cor. inFa
1. 3.
s. sord.
senza sord.
2. 4.
senza sord.
Trbn.
senza sord.
senza sord.
Tb.
Vl.I
Vl.II
sul IV
Vla.
non div.
Vlc.
Cb.
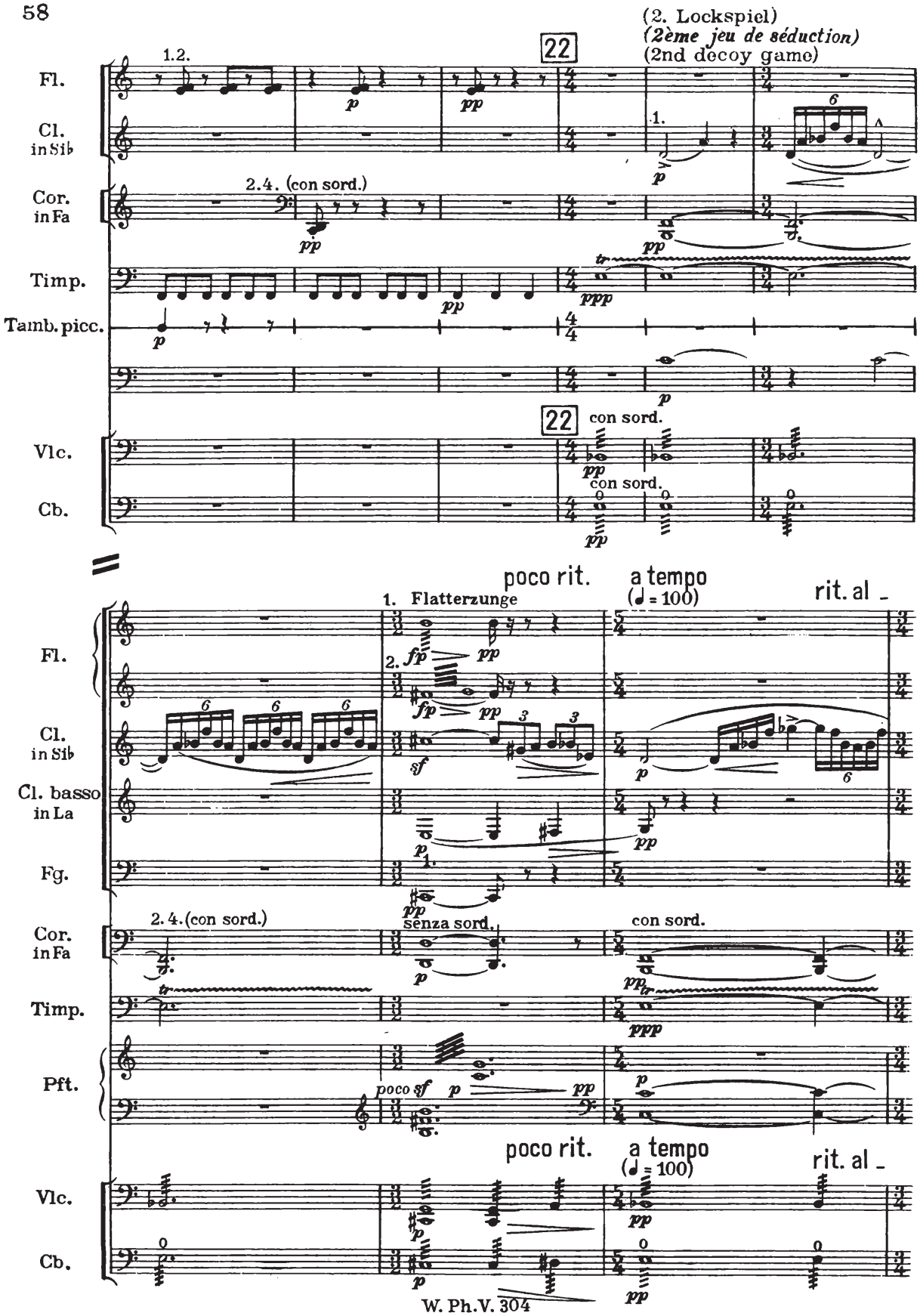
Die drei Strolche springen schließlich aus ihrem Verstecke hervor, ergreifen den alten Kava-
Finalement les trois vagabonds surgissent de leur cachette, se saisissent du vieux beau et le jet-
The three tramps finally leap out from their hiding place, seize the old rake and throw him out.
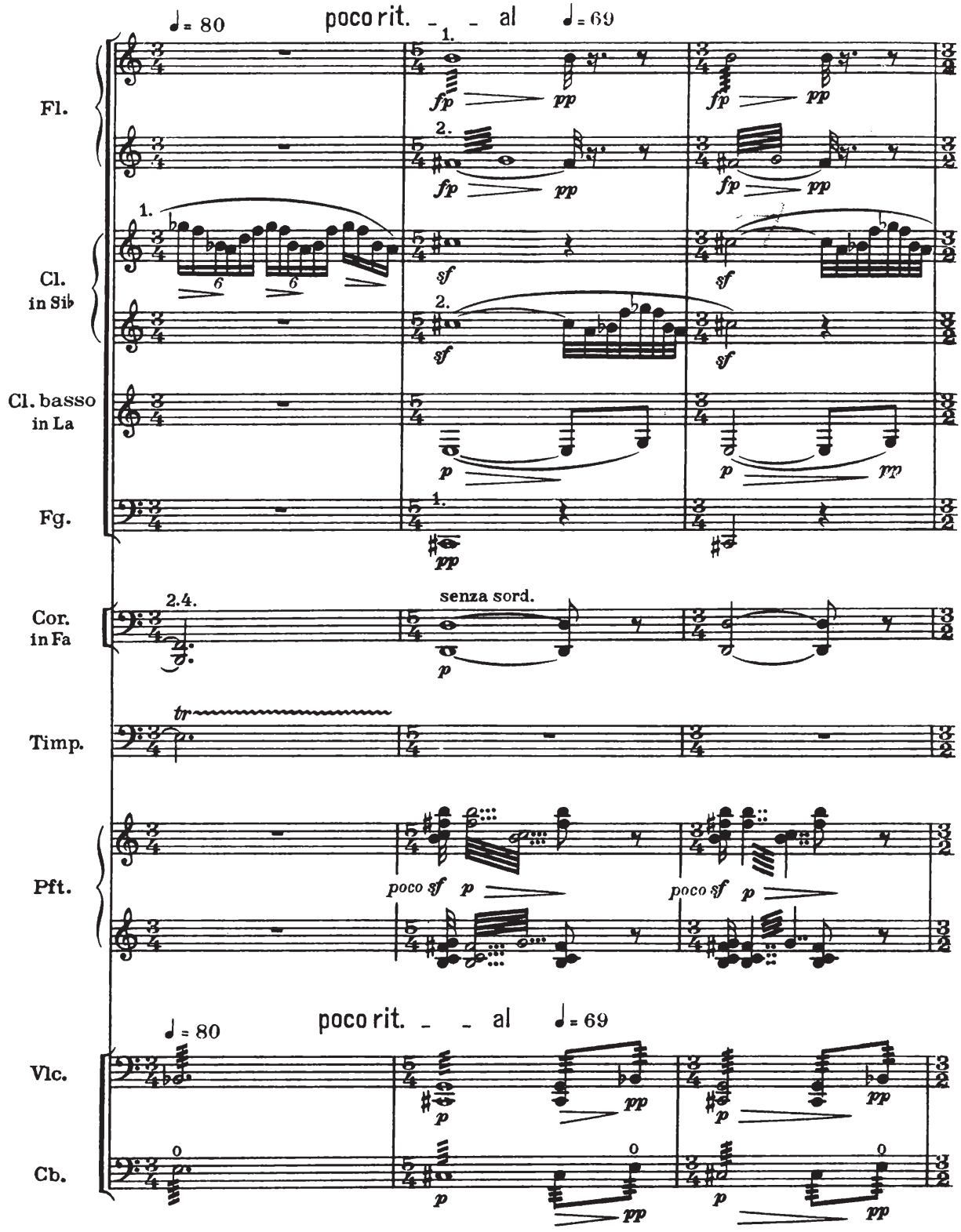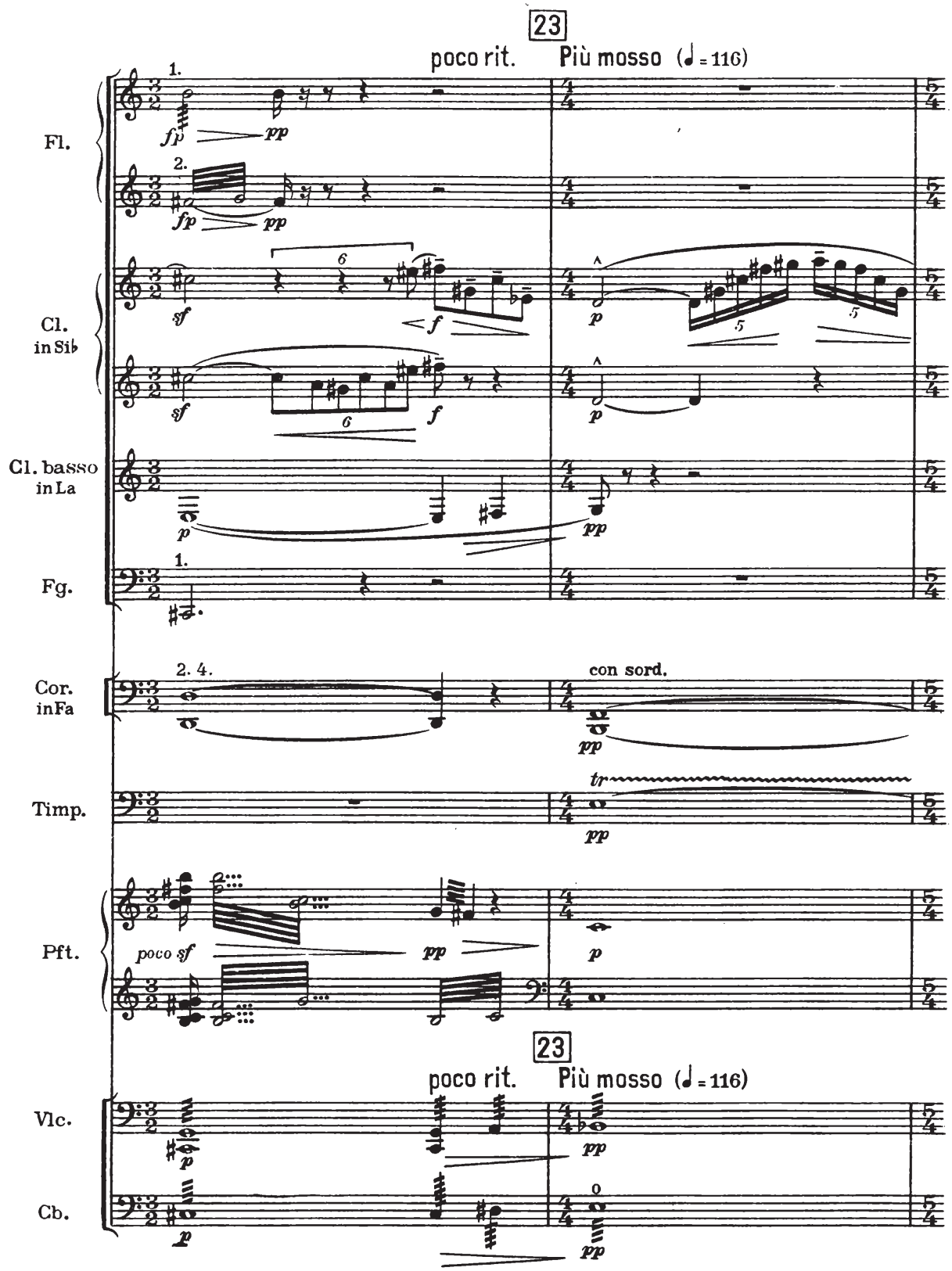


lier und werfen ihn hinaus. Sie wenden sich zornig an das Mädchen und nötigen es, abermals an
tent dehors. Puis ils se retournent en fureur vers la fille et la contraignent à reprendre son
They turn angrily to the girl and force her to go to the window again.

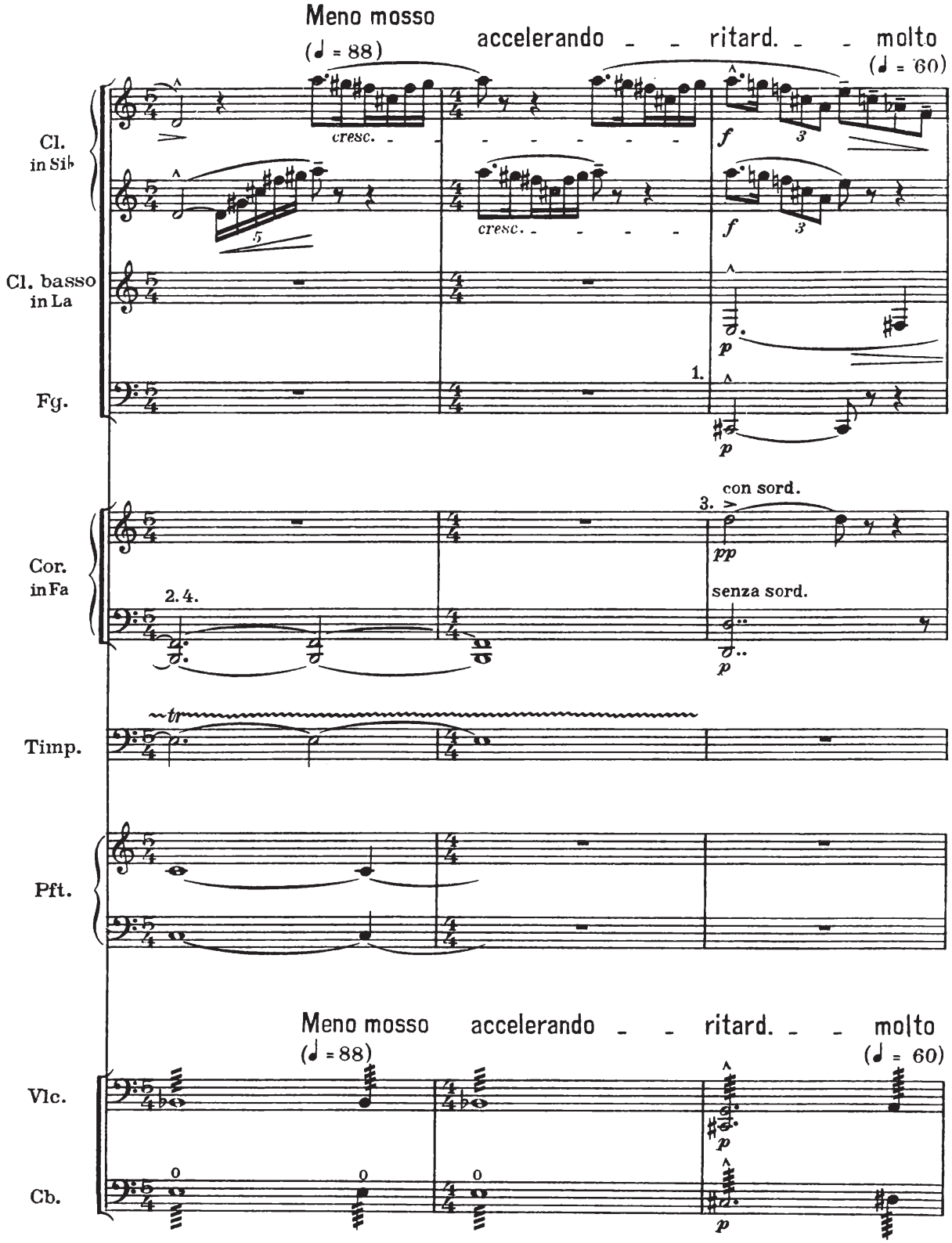


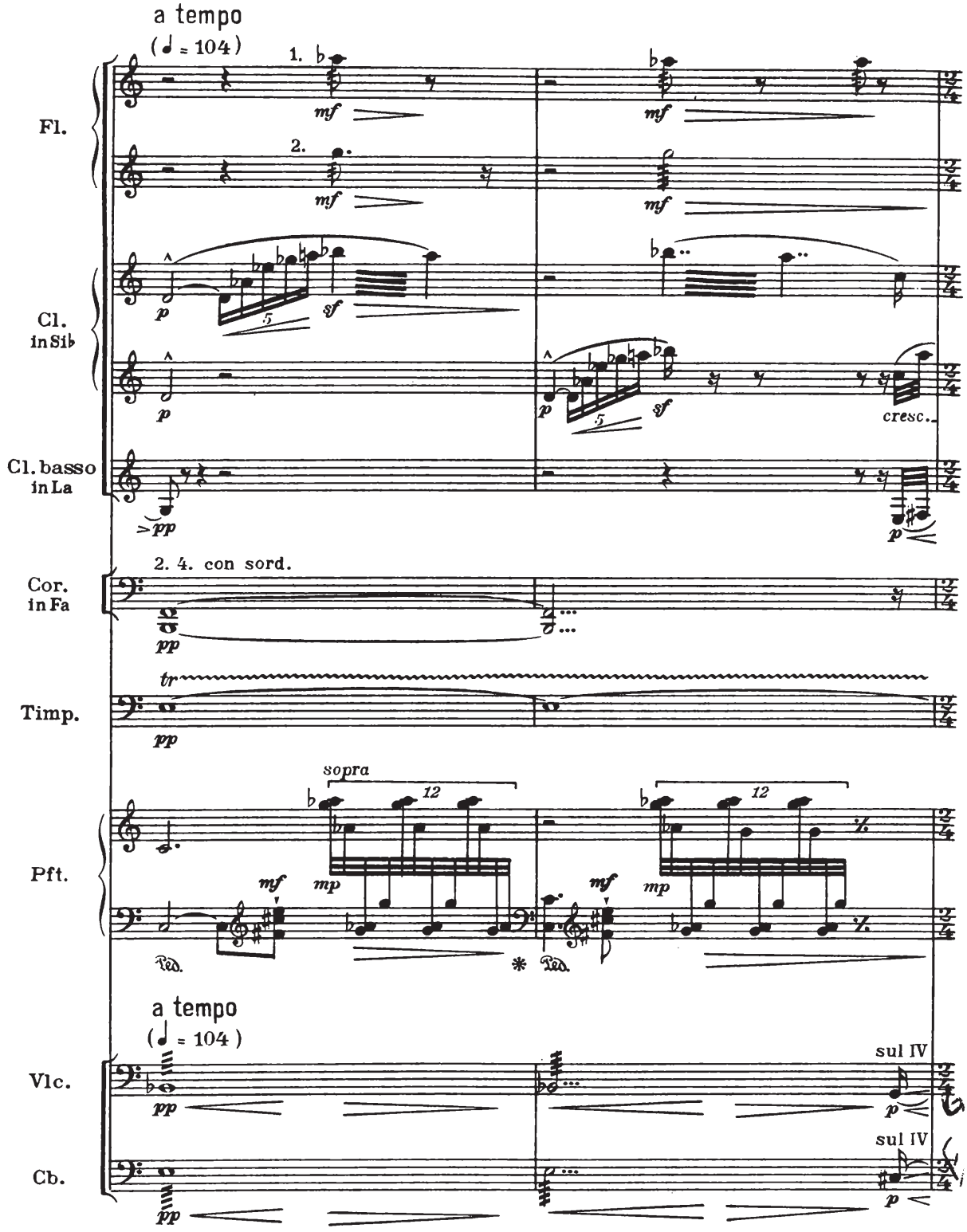

das Fenster zu gehen.
poste à la fenêtre
Fl.
Ob.
Cl. in Sib
Fg.
Clar. III muta in Cl. basso in La
Cor. in Fa
con sord.
Timp.
Tamb. picc.
Vl. I
Vl. II
con sord.
div.
Vla.
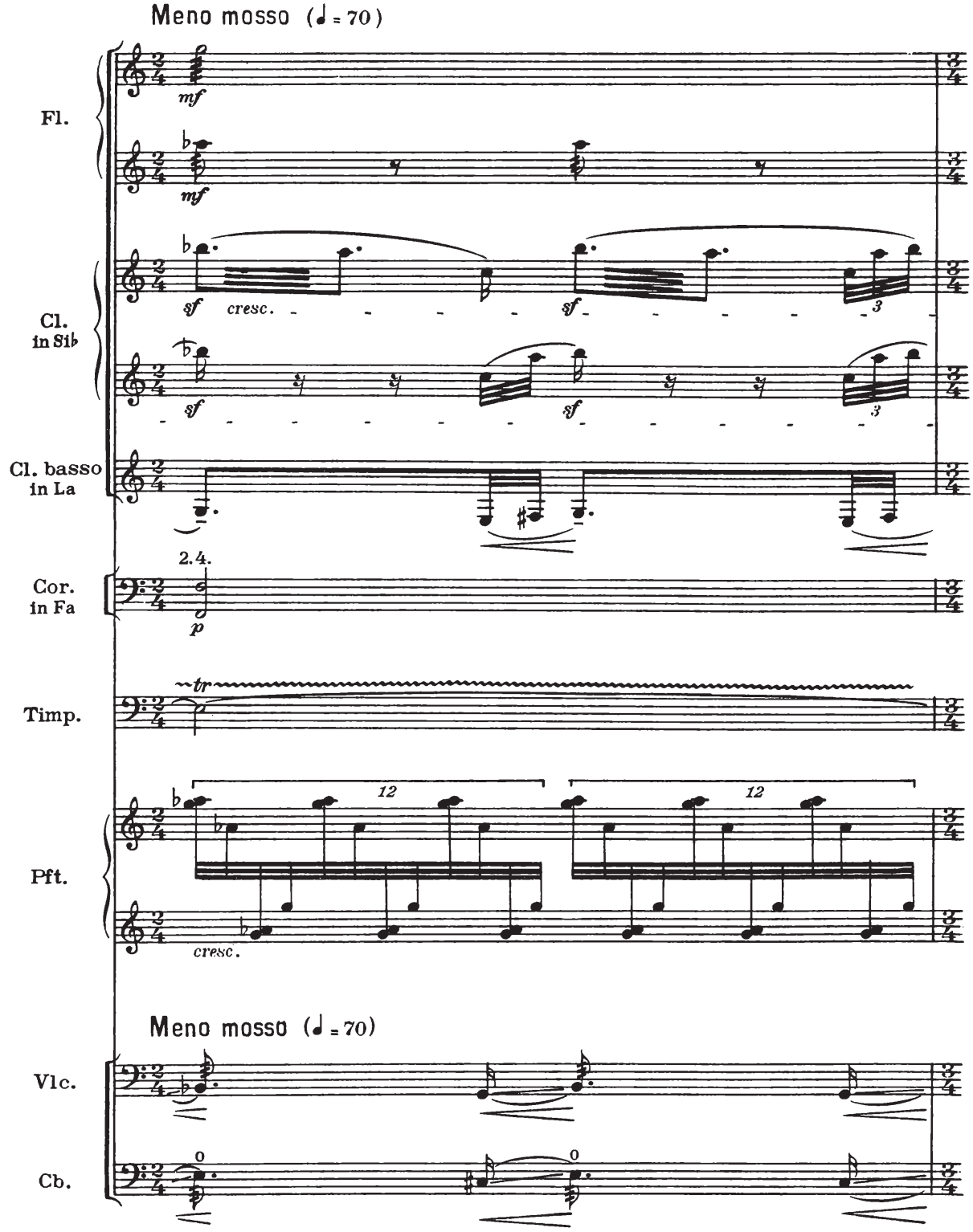

(2. Lockspiel)
(2ème jeu de séduction)
(2nd decoy game)
22
1.2.
Fl.
Cl. in Sib
Cor. in Fa
2.4. (con sord.)
Timp.
Tamb. picc.
Vlc.
Cb.
con sord.
poco rit.
a tempo
(♩ = 100)
rit. al _
1. Flatterzunge
Cl. basso in La
Fg.
senza sord.
Pft.
W. Ph.V. 304

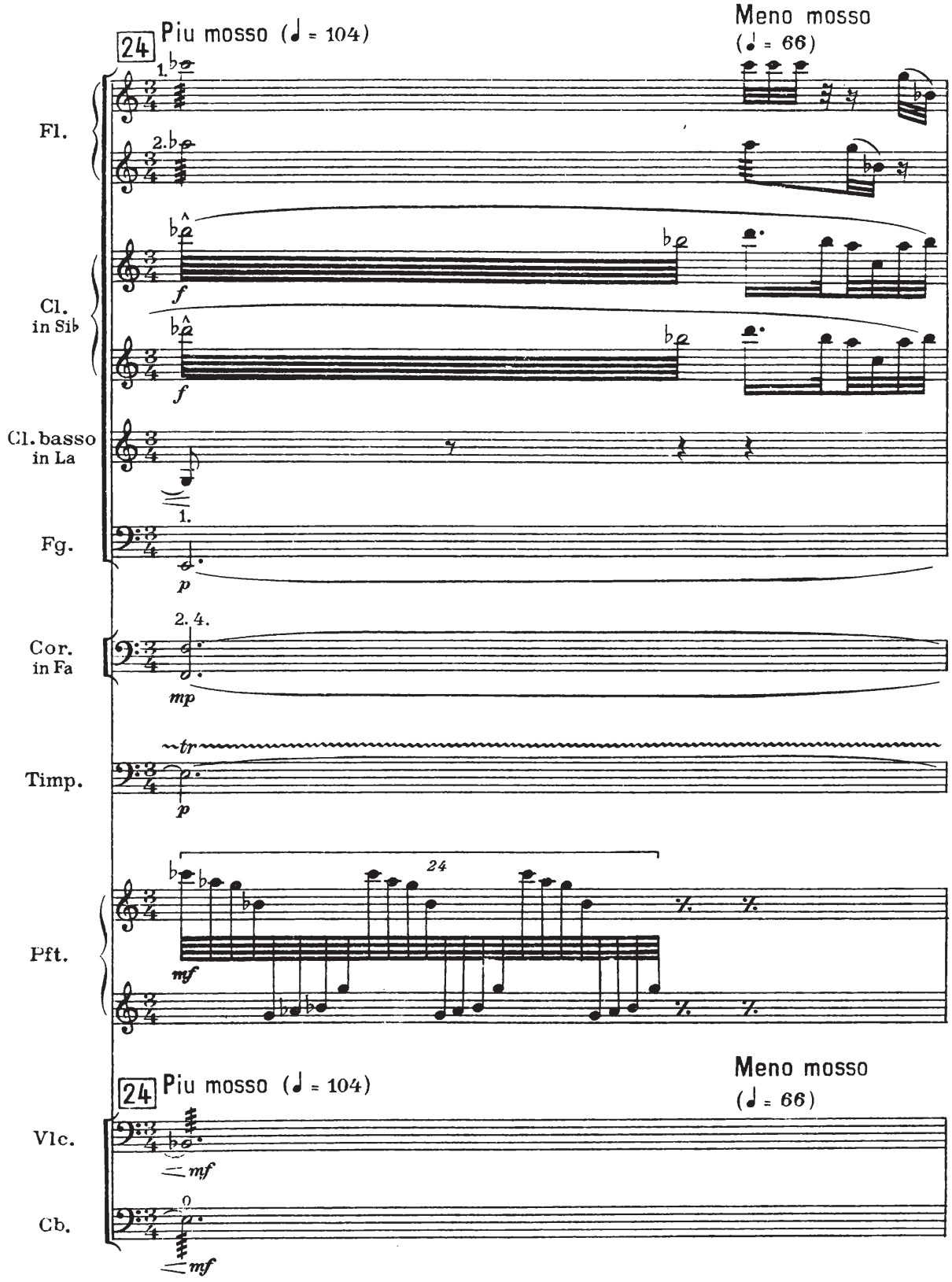

♩= 80
poco rit. - - al
♩= 69
Fl.
Cl. in Sib
Cl. basso in La
Fg.
Cor. in Fa
senza sord.
Timp.
Pft.
poco sf
Vlc.
Cb.
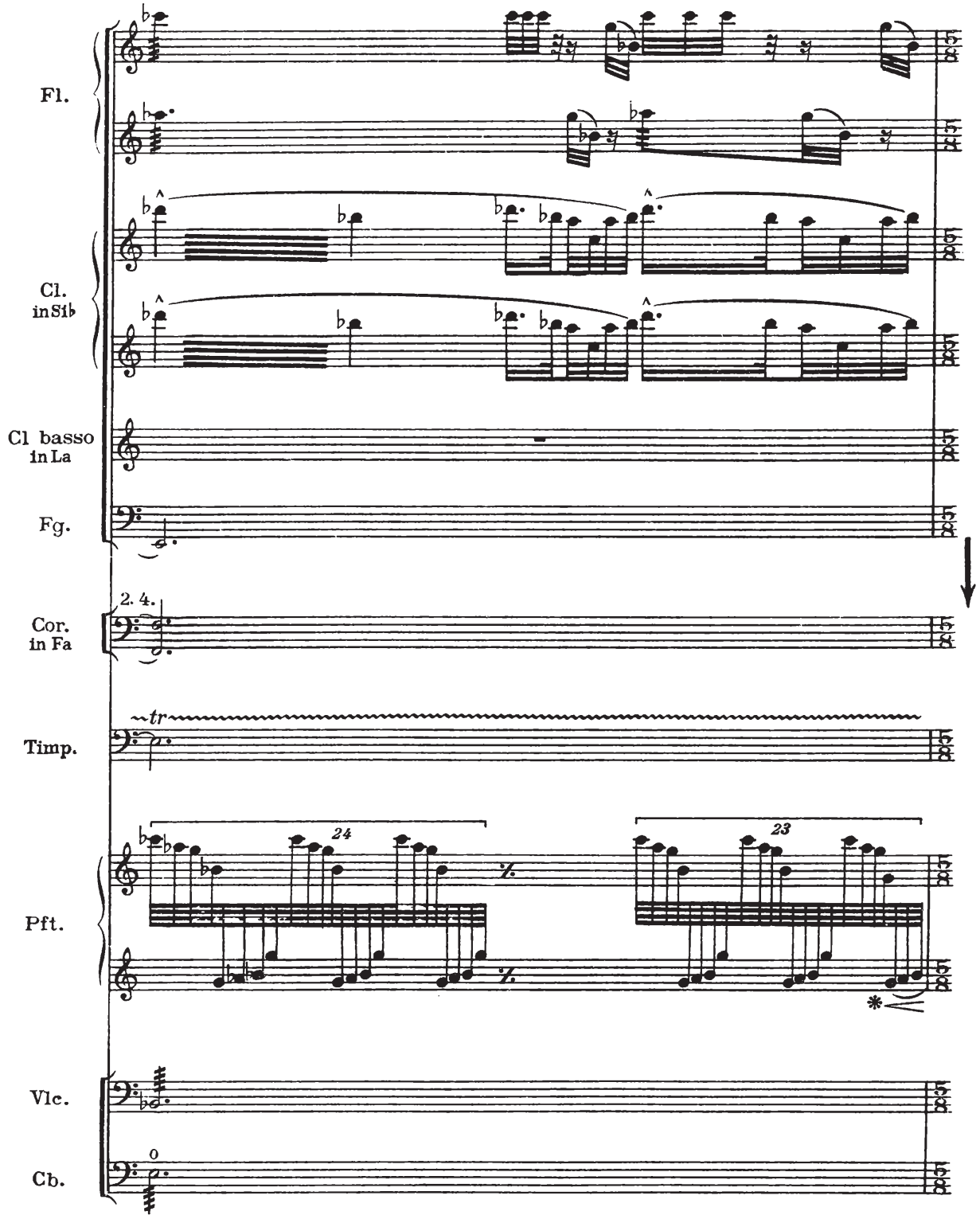

23
poco rit.
Più mosso (♩ = 116)
Fl.
Cl. in Si♭
Cl. basso in La
Fg.
Cor. in Fa
con sord.
Timp.
Pft.
poco sf
23
poco rit.
Più mosso (♩ = 116)
Vlc.
Cb.
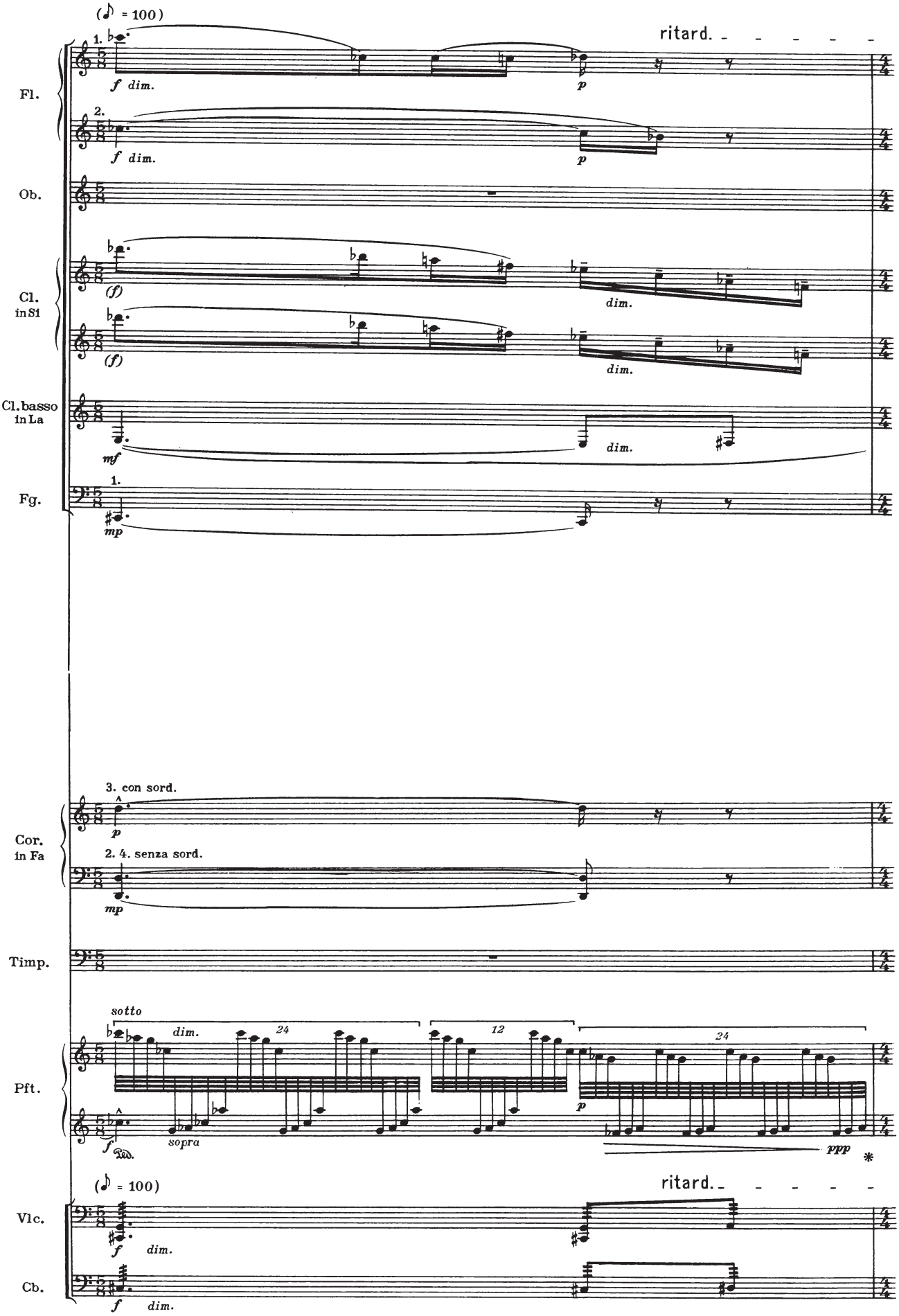

Meno mosso
(♩ = 88)
accelerando - - ritard. - - molto
(♩ = 60)
Cl. in Sib
Cl. basso in La
Fg.
Cor. in Fa
Timp.
Pft.
Vlc.
Cb.
cresc.
f
p
pp
con sord.
senza sord.
1.
2. 4.
3.
tr

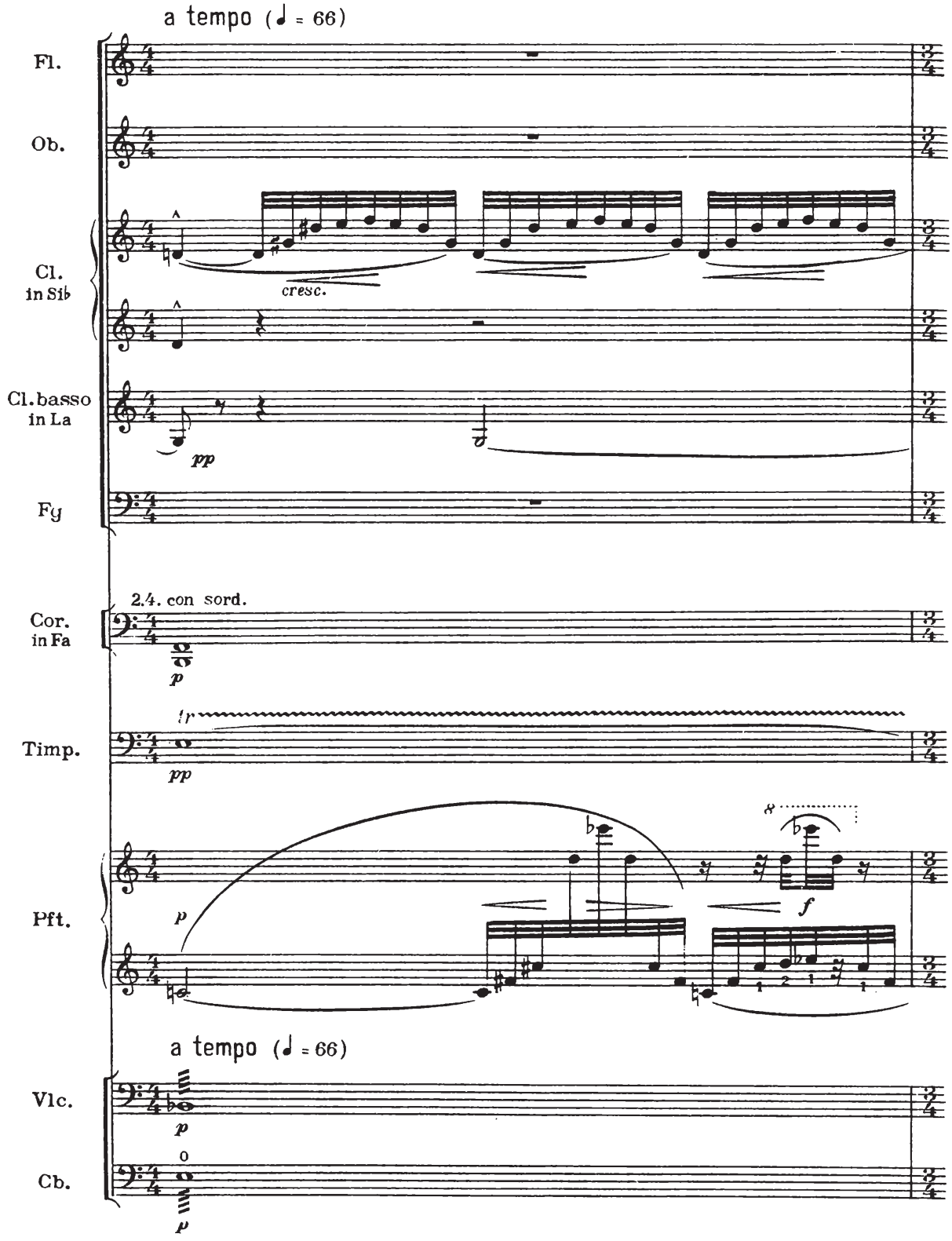

a tempo
(♩ = 104)
Fl.
Cl. in Sib
Cl. basso in La
Cor. in Fa
2. 4. con sord.
Timp.
Pft.
sopra
cresc.
a tempo
(♩ = 104)
Vlc.
Cb.
sul IV
sul IV
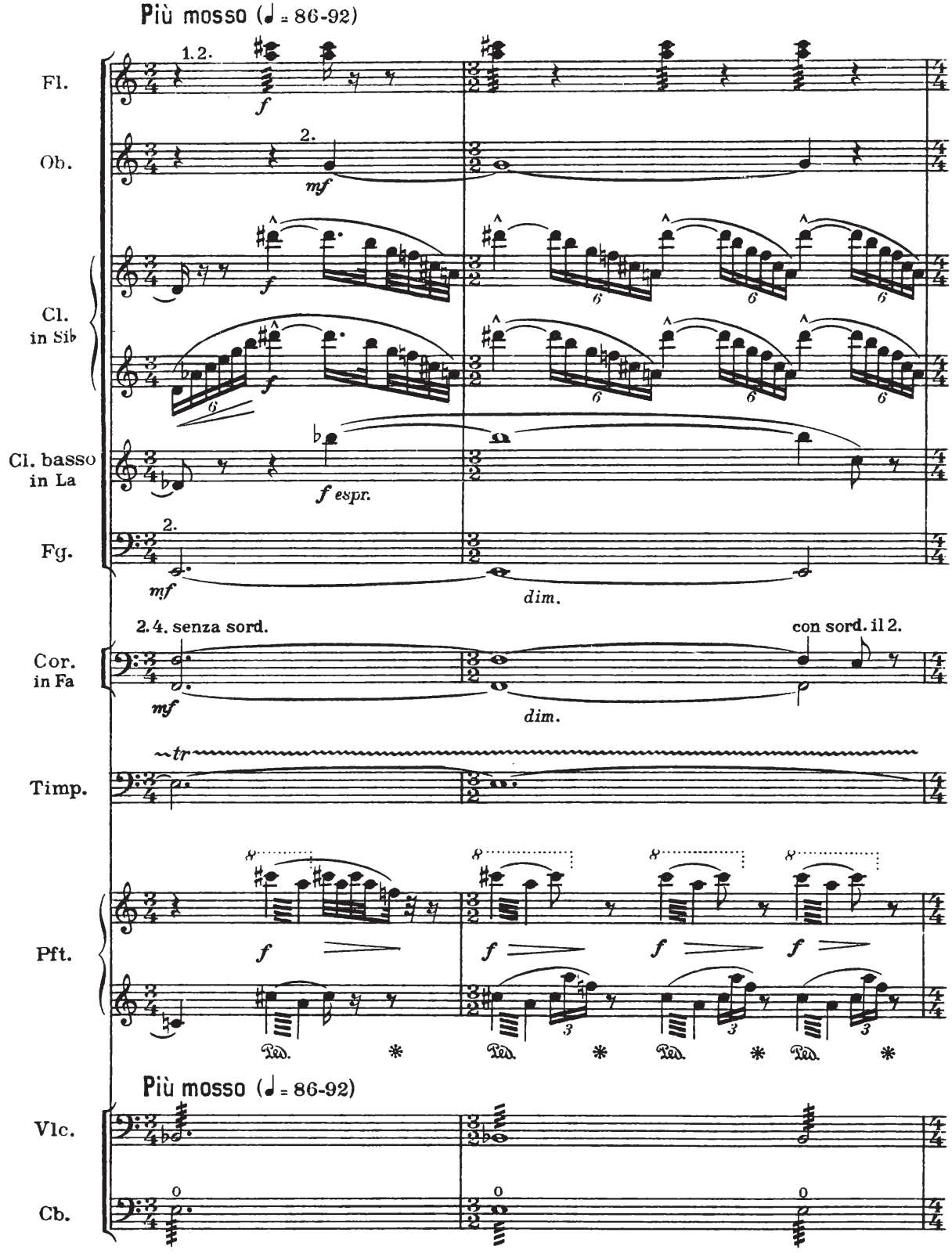

Meno mosso (♩ = 70)
Fl.
mf
mf
Cl. in Sib
sf cresc.
sf
3
sf
sf
3
Cl. basso in La
2.4.
Cor. in Fa
p
Timp.
tr
Pft.
12
12
cresc.
Meno mosso (♩ = 70)
Vlc.
Cb.
0
0


24 Piu mosso (♩ = 104)
Meno mosso
(♩ = 66)
Fl.
Cl. in Sib
Cl. basso in La
Fg.
Cor. in Fa
Timp.
Pft.
24 Piu mosso (♩ = 104)
Meno mosso
(♩ = 66)
Vlc.
Cb.
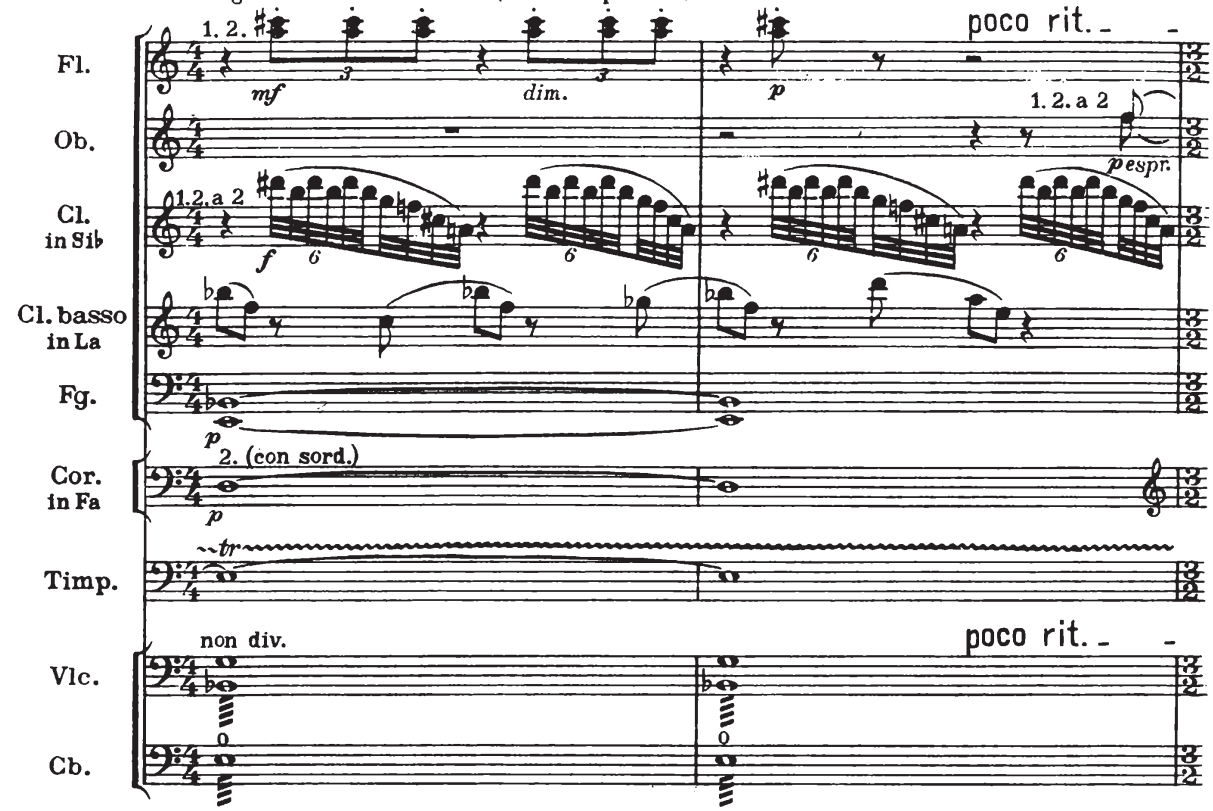

Fl.
Cl. in Sib
Cl basso in La
Fg.
2. 4.
Cor. in Fa
tr
Timp.
24
23
Pft.
Vlc.
Cb.
0


(♪ = 100)
ritard.
Fl.
Ob.
Cl. in Si
Cl. basso in La
Fg.
Cor. in Fa
3. con sord.
2. 4. senza sord.
Timp.
Pft.
sotto
dim.
sopra
ppp
(♪ = 100)
ritard.
Vlc.
Cb.
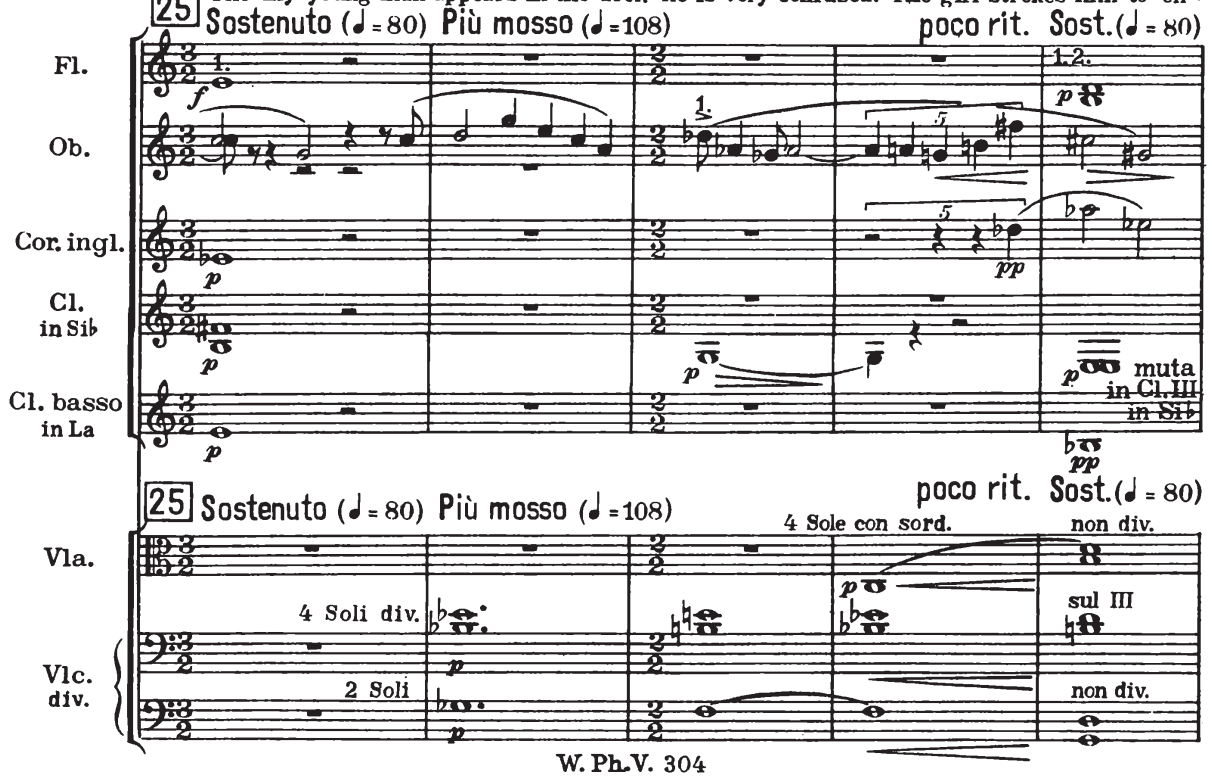

a tempo (♩ = 66)
Fl.
Ob.
Cl. in Sib
cresc.
Cl. basso in La
pp
Fg
2.4. con sord.
Cor. in Fa
p
tr
Timp.
pp
8
Pft.
p
f
a tempo (♩ = 66)
Vlc.
p
Cb.
p


Più mosso (♩ = 86-92)
Fl.
Ob.
Cl. in Sib
Cl. basso in La
Fg.
Cor. in Fa
Timp.
Pft.
Più mosso (♩ = 86-92)
Vlc.
Cb.
1.2.
2.
f
mf
f espr.
dim.
2.4. senza sord.
con sord. il 2.
~tr
Ped.
*
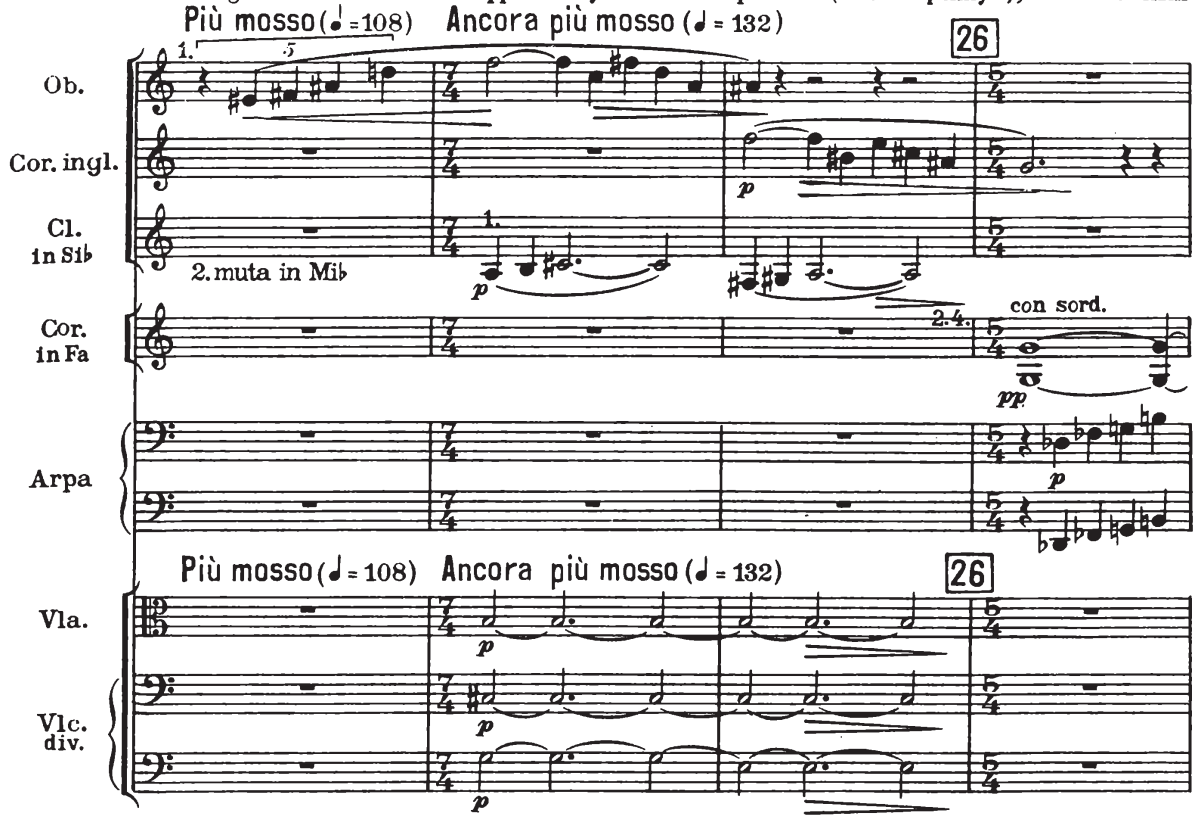
Das Mädchen erblickt wieder jemanden. (Die Strolche verbergen sich).
Elle aperçoit à nouveau un passant. (Les vagabonds se cachent).
The girl sees another man (the tramps hide).
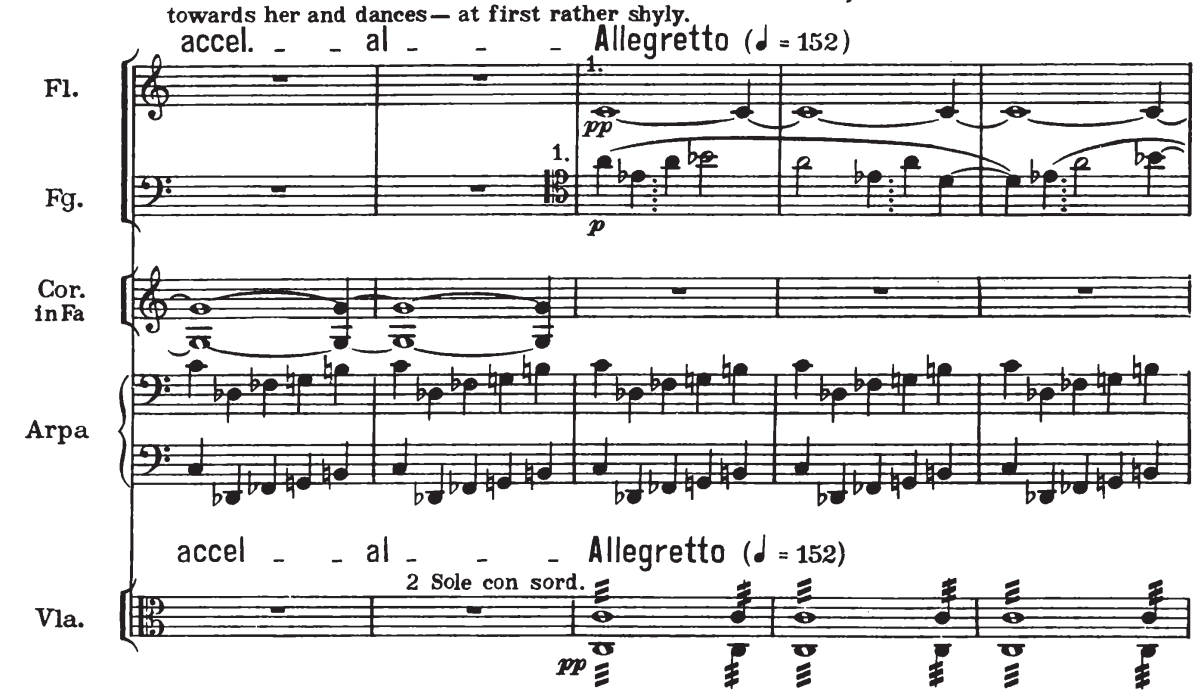


Der schüchterne Jüngling erscheint in der Türe. Er kann sich vor Verwirrung kaum fassen. Das
Un petit jeune homme timide apparait dans l'encadrement de la porte. Il tremble de confusion.
The shy young man appears in the door. He is very confused. The girl strokes him to en-
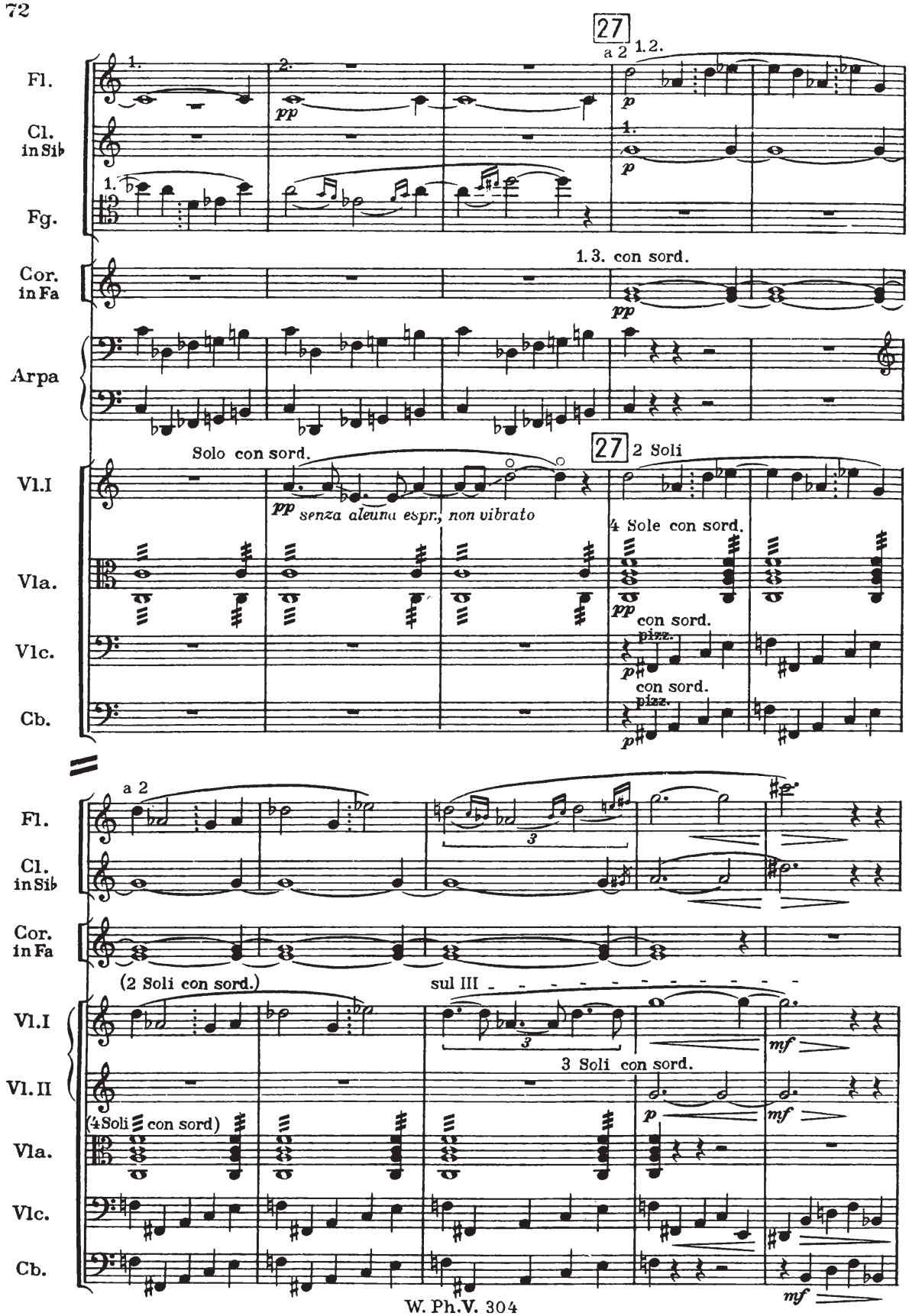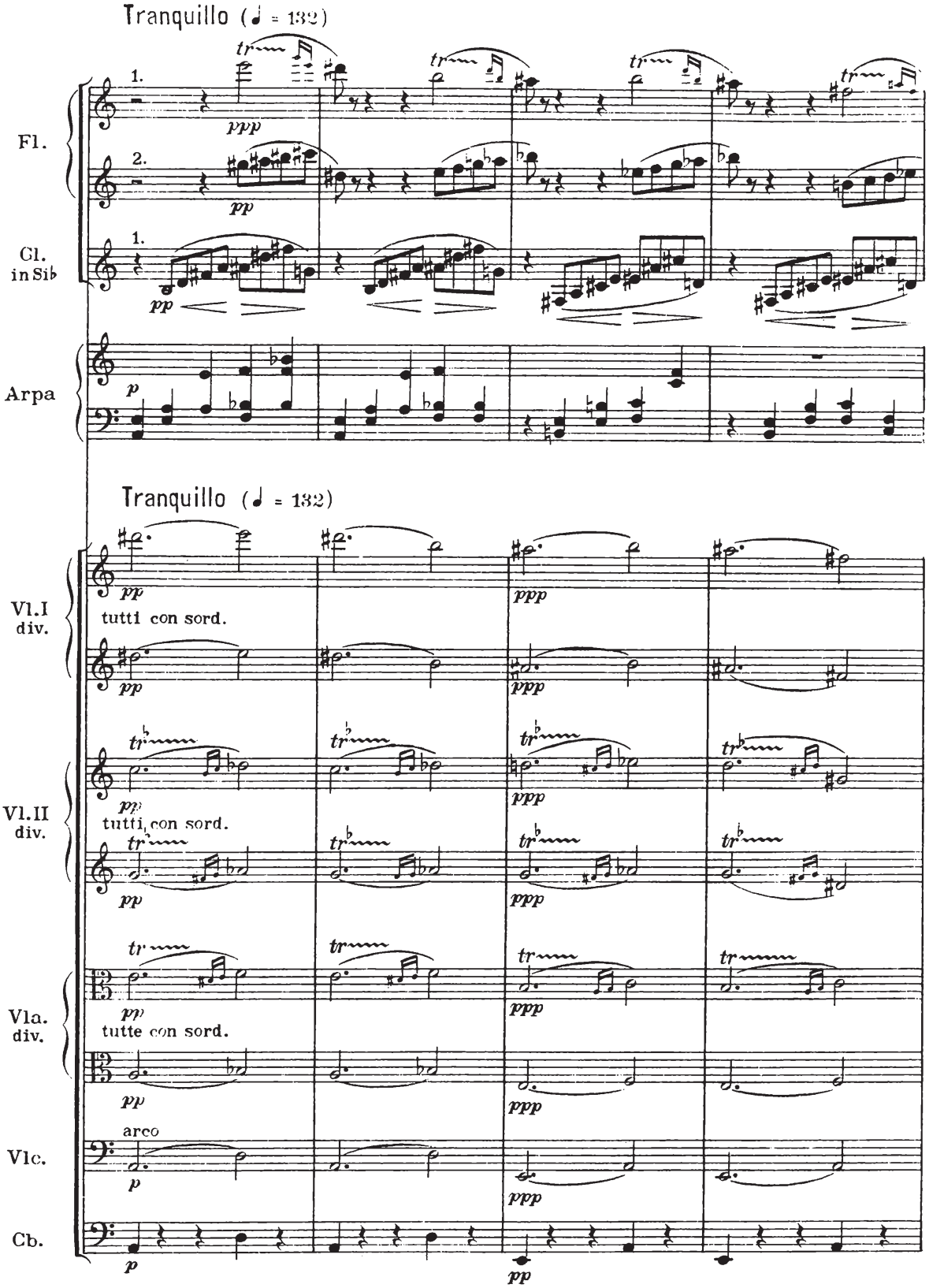


Mädchen streichelt ihn, um ihn zu ermutigen, befühlt inzwischen seine Taschen, („Geld hat er kei-
La fille le cajole pour lui donner du courage, en même temps tâte ses poches («Il n'a pas un sou
courage him and takes this opportunity to feel his pockets ("Not a penny"), draws him
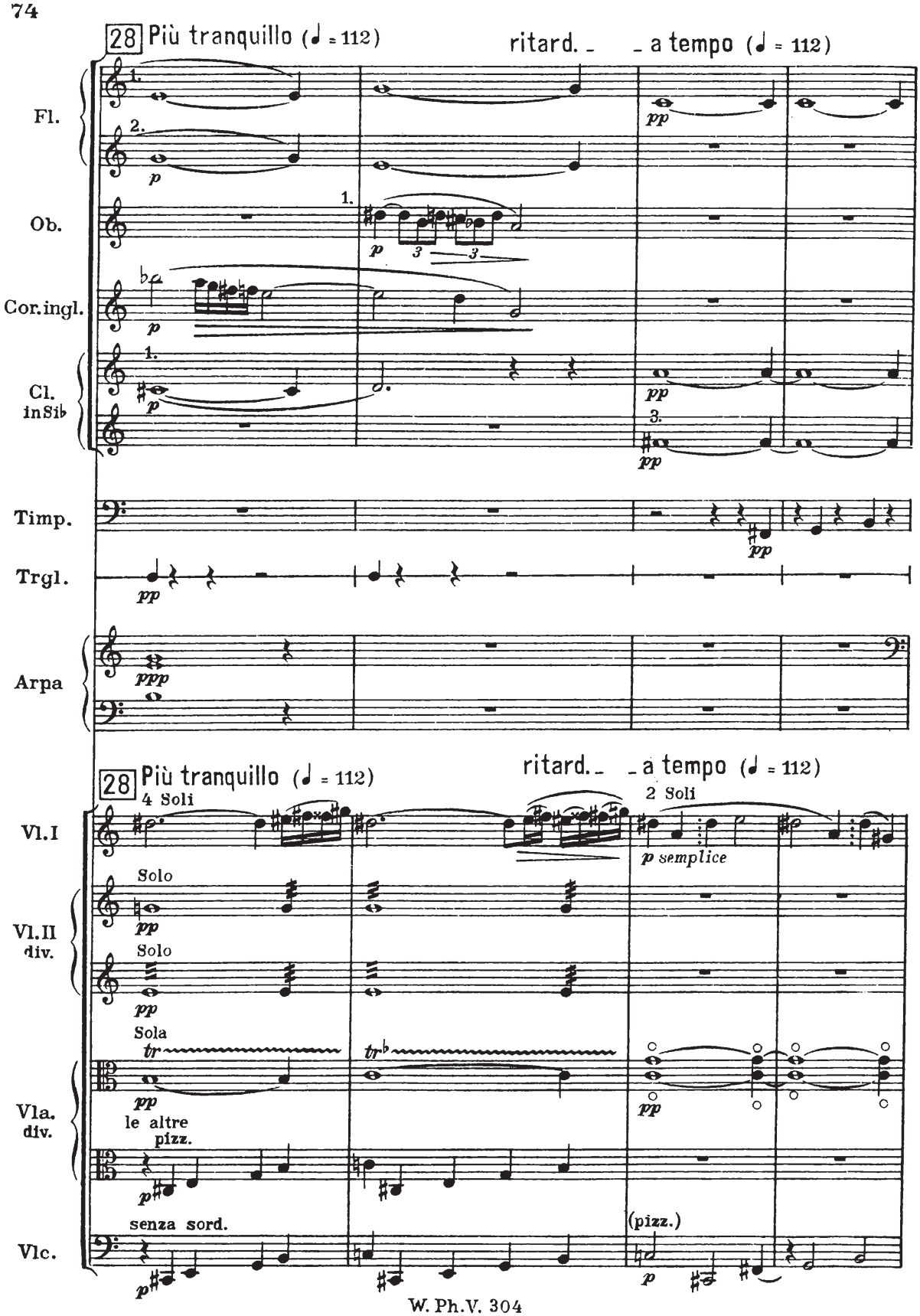


nes"), zieht ihn an sich und beginnt mit ihm einen anfangs ziemlich schüchternen Tanz.
vaillant...») Elle l'attire à elle et se met à danser avec lui de façon d'abord assez réservée.
towards her and dances— at first rather shyly.
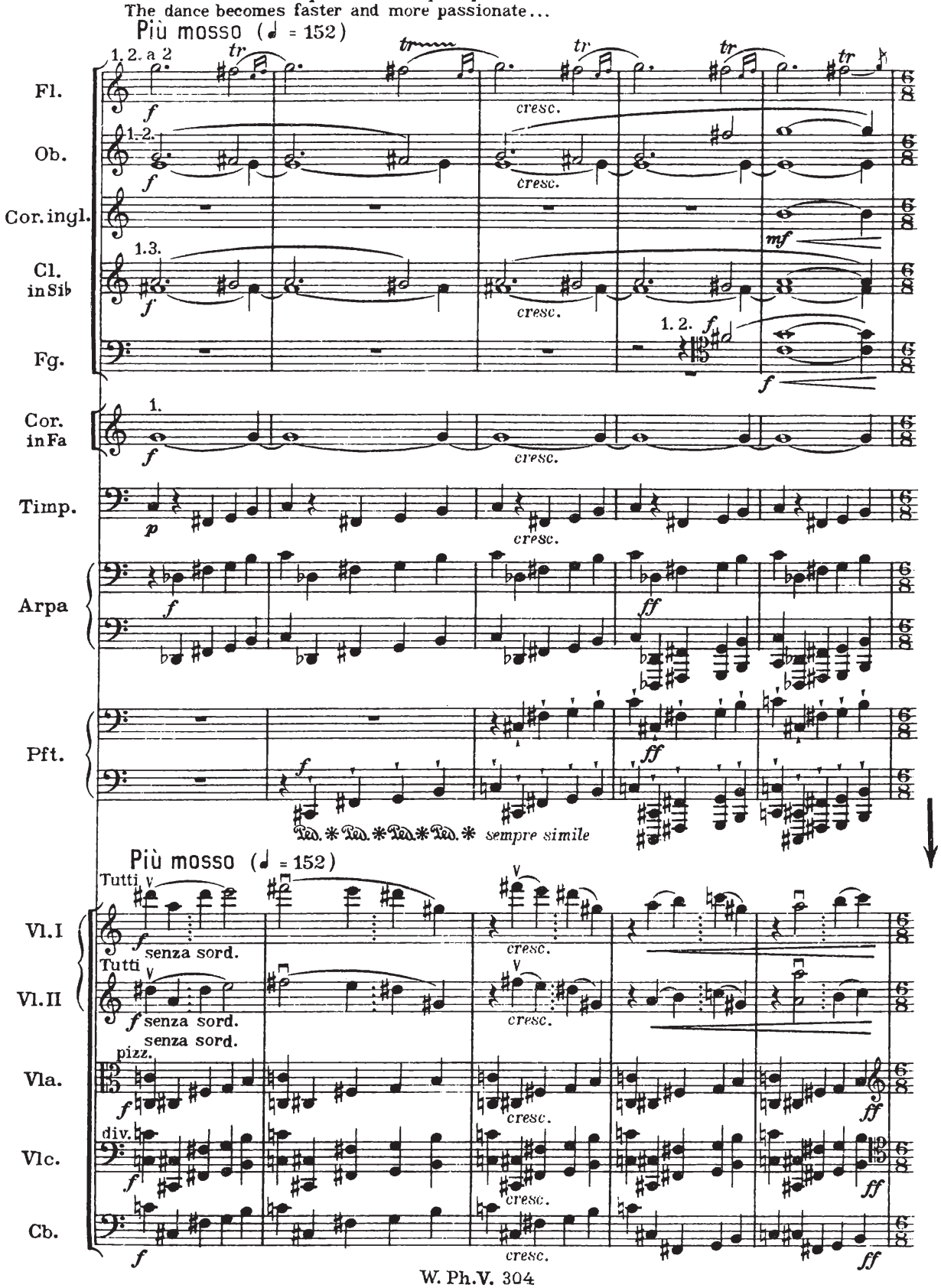



27
a 2
1.2.
Fl.
Cl. in Sib
Fg.
Cor. in Fa
1.3. con sord.
Arpa
Solo con sord.
27
2 Soli
Vl.I
pp senza alcuna espr., non vibrato
4 Sole con sord.
Vla.
con sord.
pizz.
Vlc.
con sord.
pizz.
Cb.
a 2
(2 Soli con sord.)
sul III
3 Soli con sord.
(4Soli con sord)
mf


Tranquillo (♩ = 132)
Fl.
Cl. in Sib
Arpa
Tranquillo (♩ = 132)
Vl.I div.
tutti con sord.
Vl.II div.
tutti con sord.
Vla. div.
tutte con sord.
arco
Vlc.
Cb.


28 Più tranquillo (♩ = 112)
ritard. _ _ a tempo (♩ = 112)
Fl.
Ob.
Cor.ingl.
Cl. in Sib
Timp.
Trgl.
Arpa
28 Più tranquillo (♩ = 112)
4 Soli
ritard. _ _ a tempo (♩ = 112)
2 Soli
p semplice
Vl.I
Vl.II div.
Solo
Sola
Vla. div.
le altre pizz.
senza sord.
(pizz.)
Vlc.

Der Tanz wird bewegter und leidenschaftlicher,...
Mais la danse devient plus animée et plus passionnée,...
The dance becomes faster and more passionate...



doch die Strolche springen hervor, erfassen den Jüngling und werfen ihn hinaus.
à la fin, les vagabonds sortent de leur cachette, empoignent le «puceau» et le flanquent dehors.
but the tramps jump out, seize the youth and throw him out.
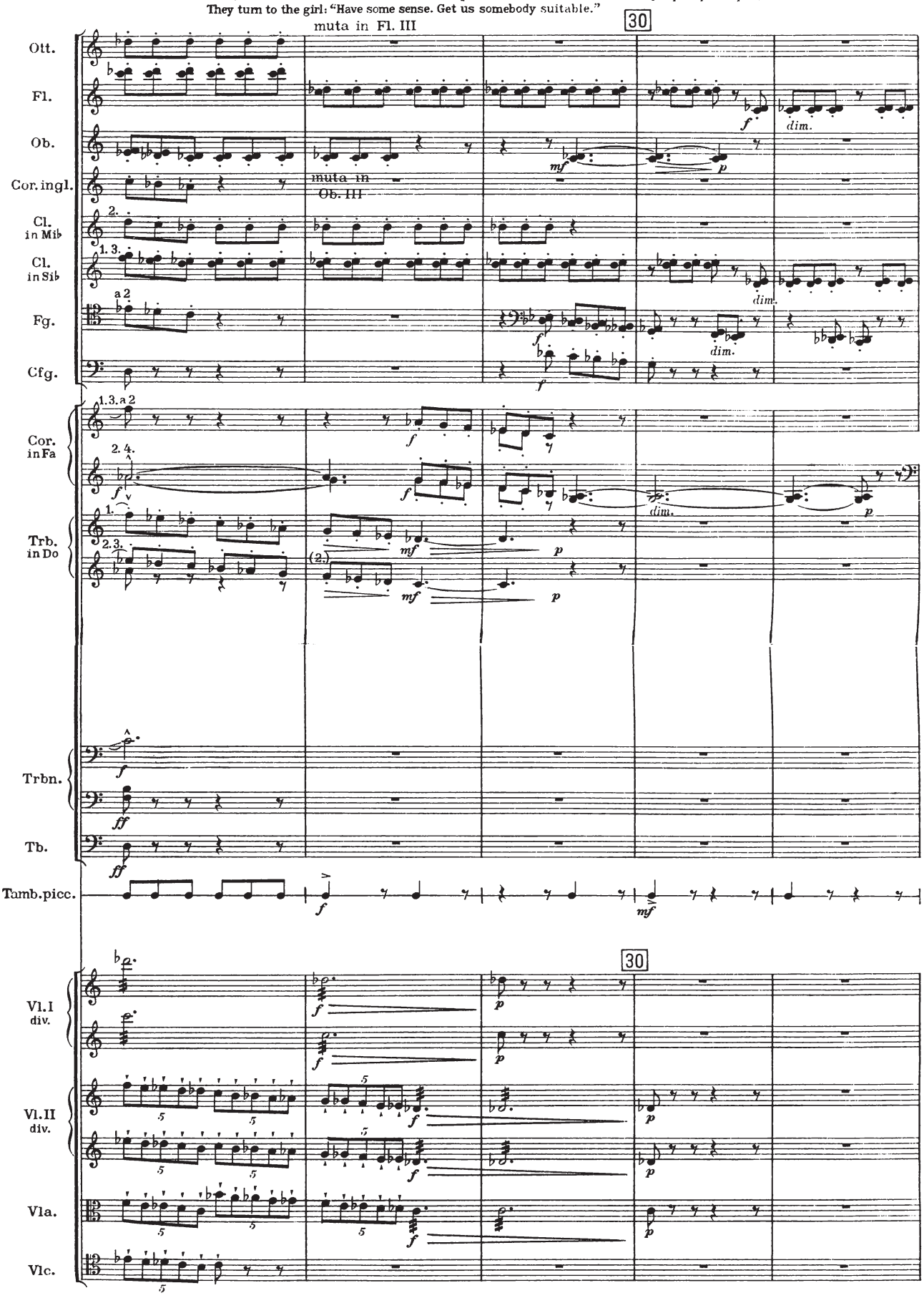
29 Vivace (♩. = 132 - 120)
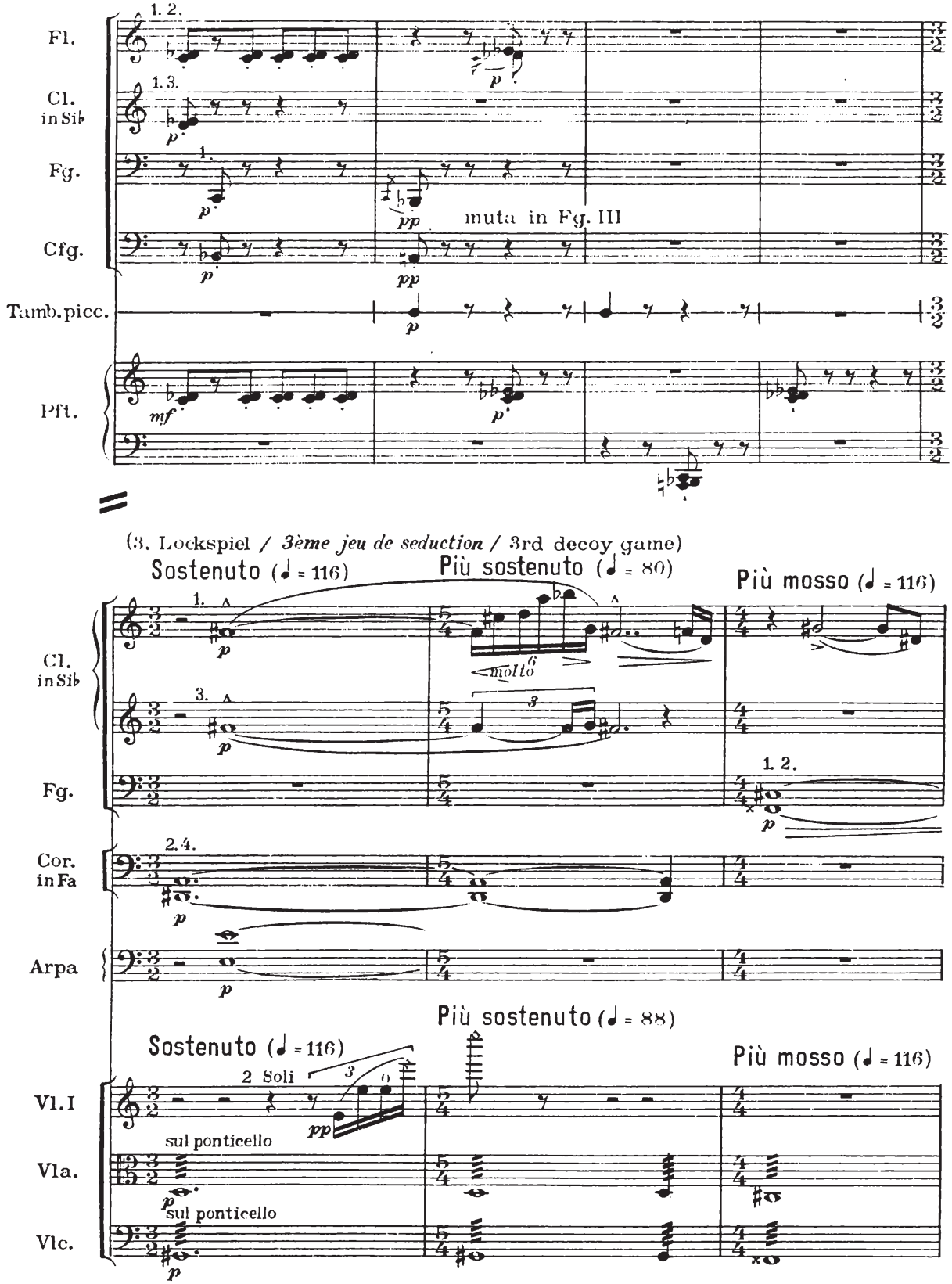
Ott.
Fl.
Ob.
Cor. ingl.
Cl. in Mi♭
Cl. in Si♭
Fg.
Cfg.
Cor. in Fa
Trb. in Do
Trbn.
Tb.
Tamb. picc.
Cin.
Cassa gr.
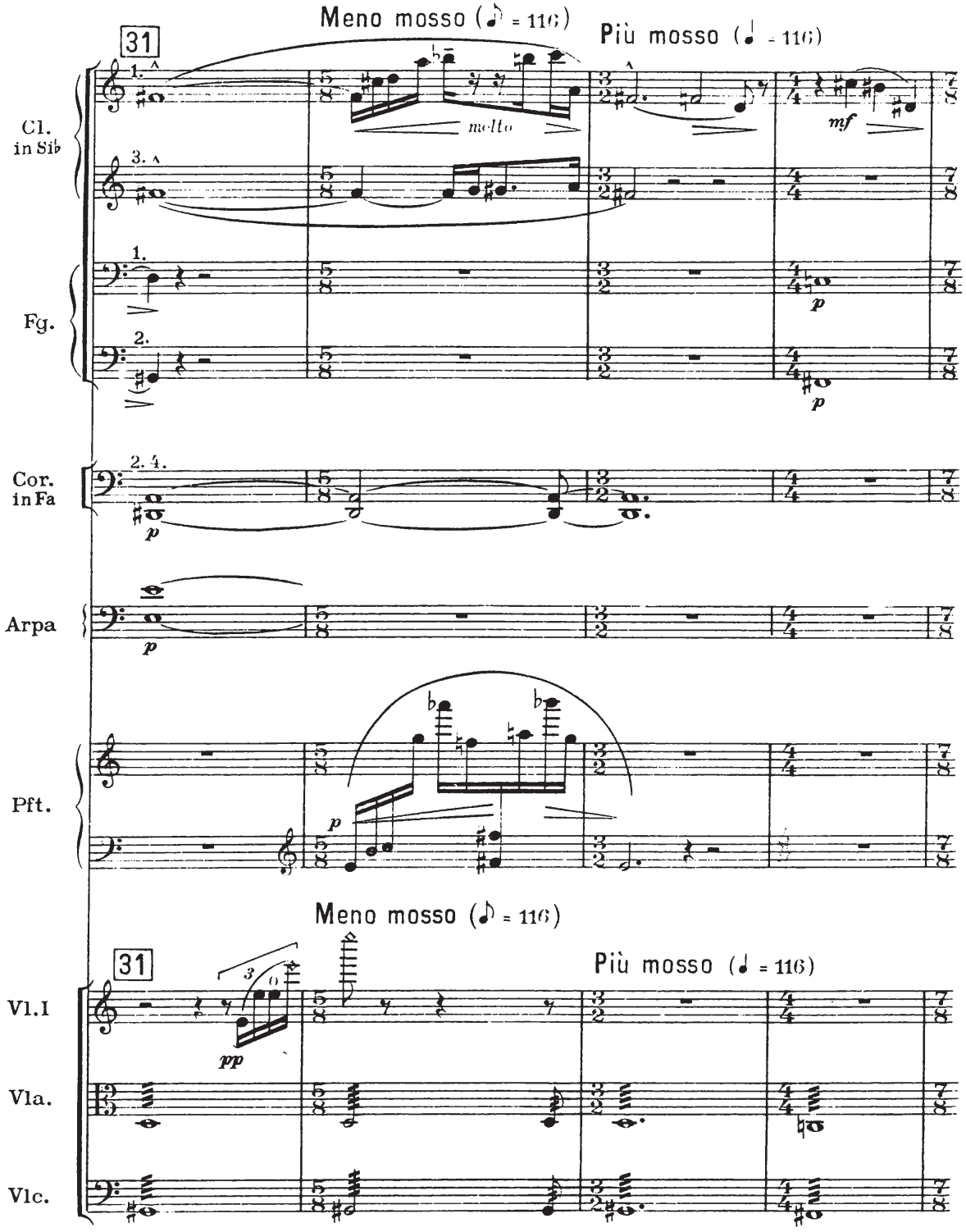
29 Vivace (♩. = 132 - 120)
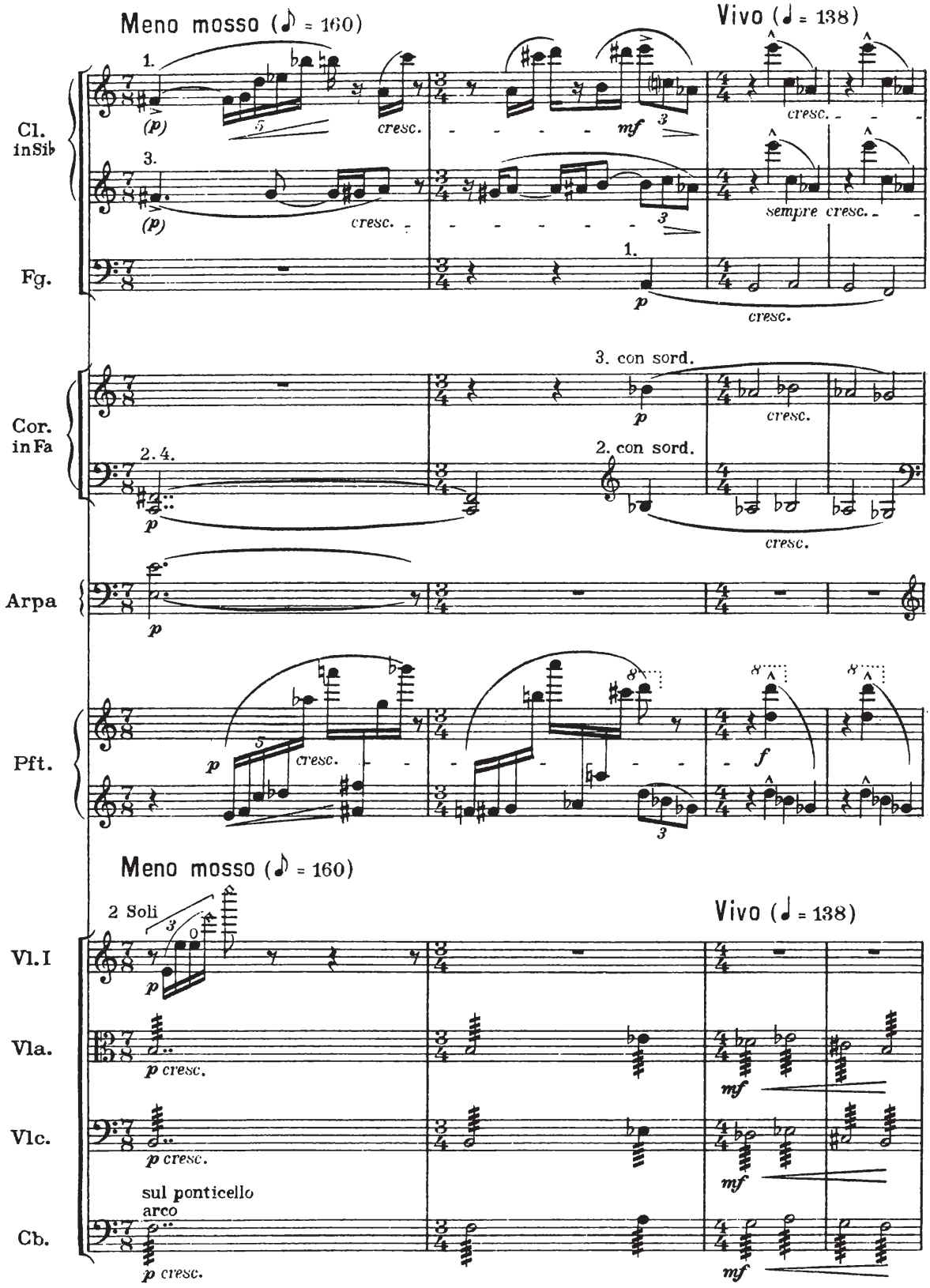
Vl.I div.
Vl.II div.
Vla.
Vlc.
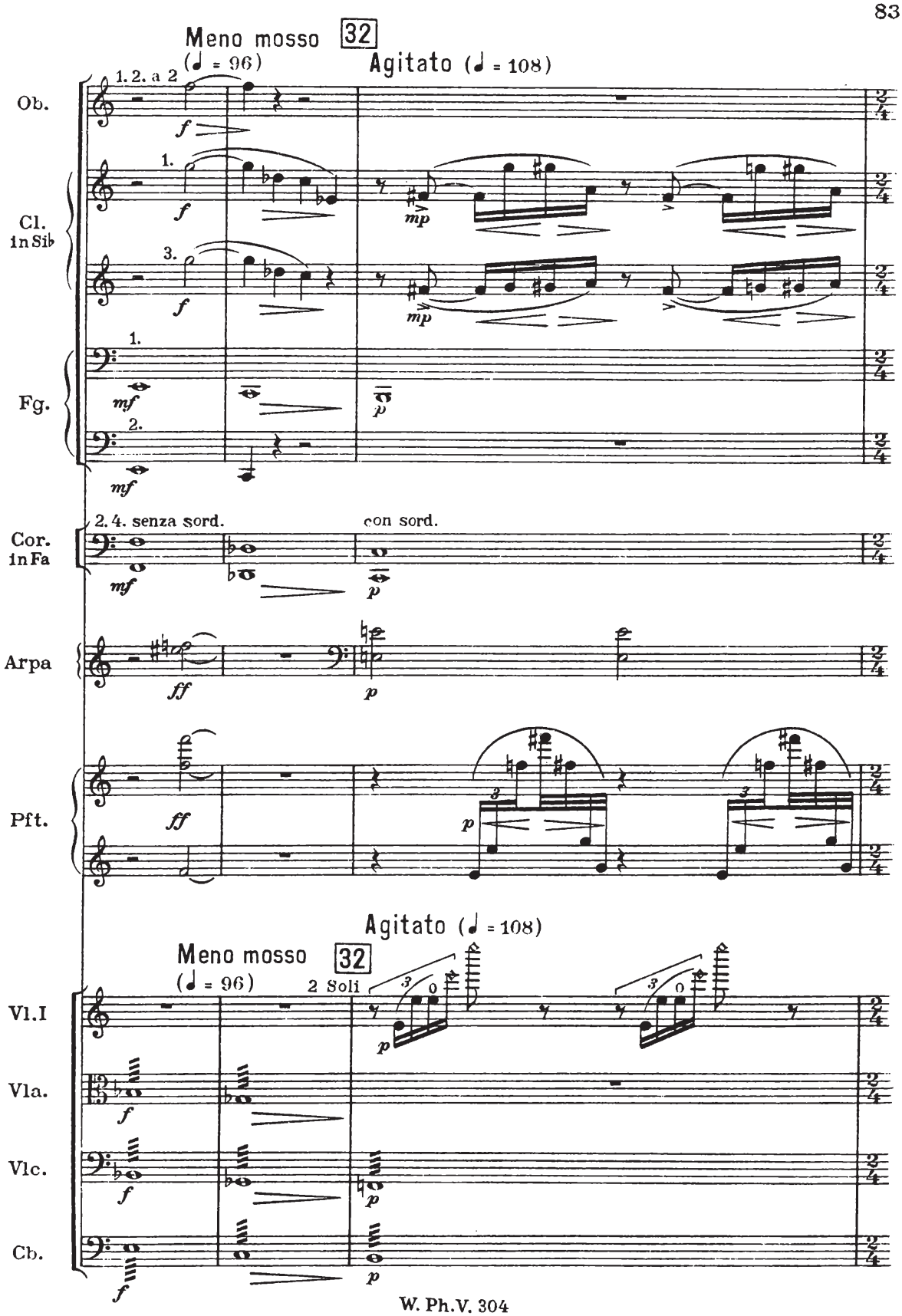
Sie wenden sich an das Mädchen: „Sei doch gescheit, verschaff' doch einen uns geeigneten Mann."
Puis, tournés vers la fille: «Ne sois donc pas si bête!» disent ils, «attrape quelqu'un qui fasse notre affaire!»
They turn to the girl: "Have some sense. Get us somebody suitable."
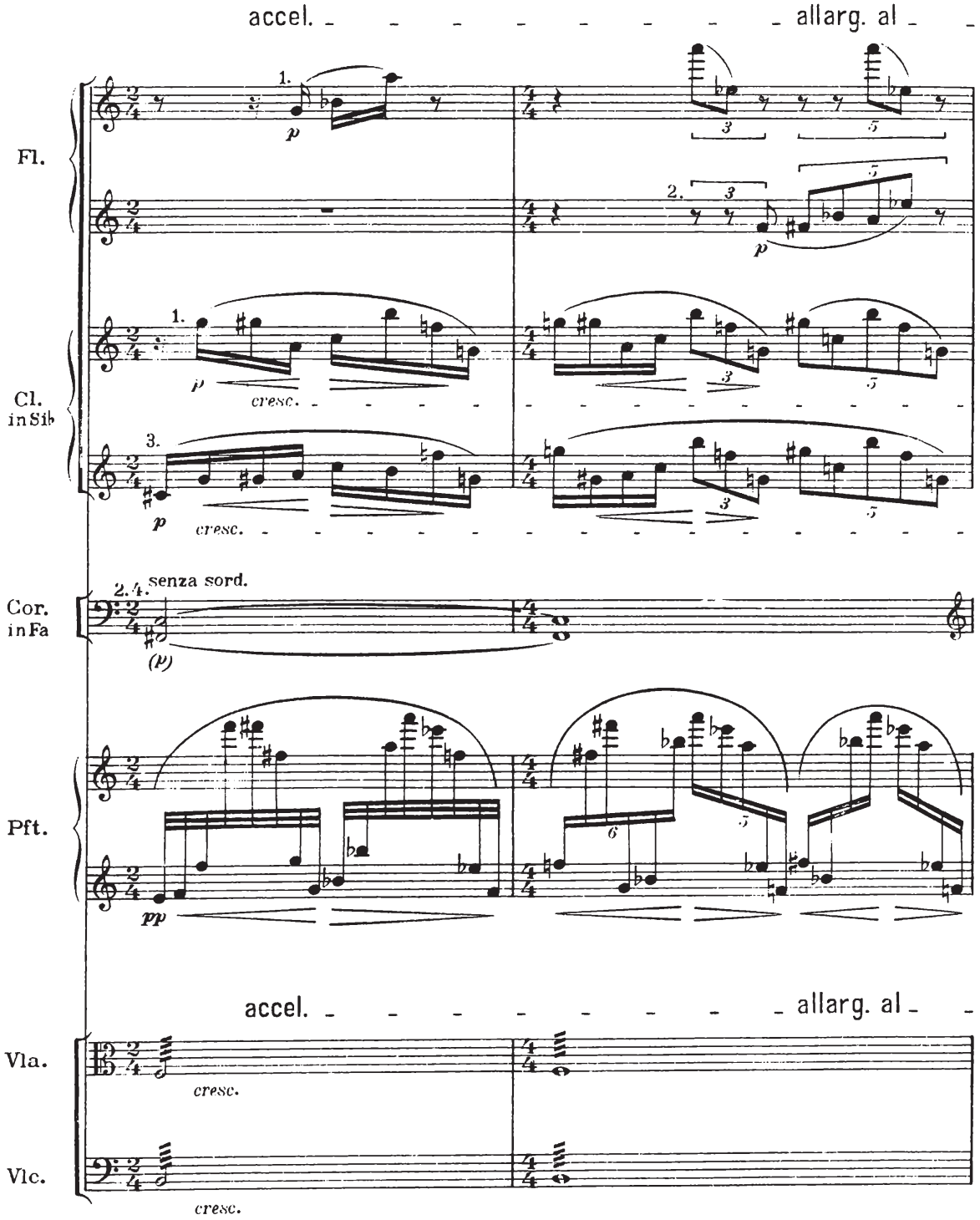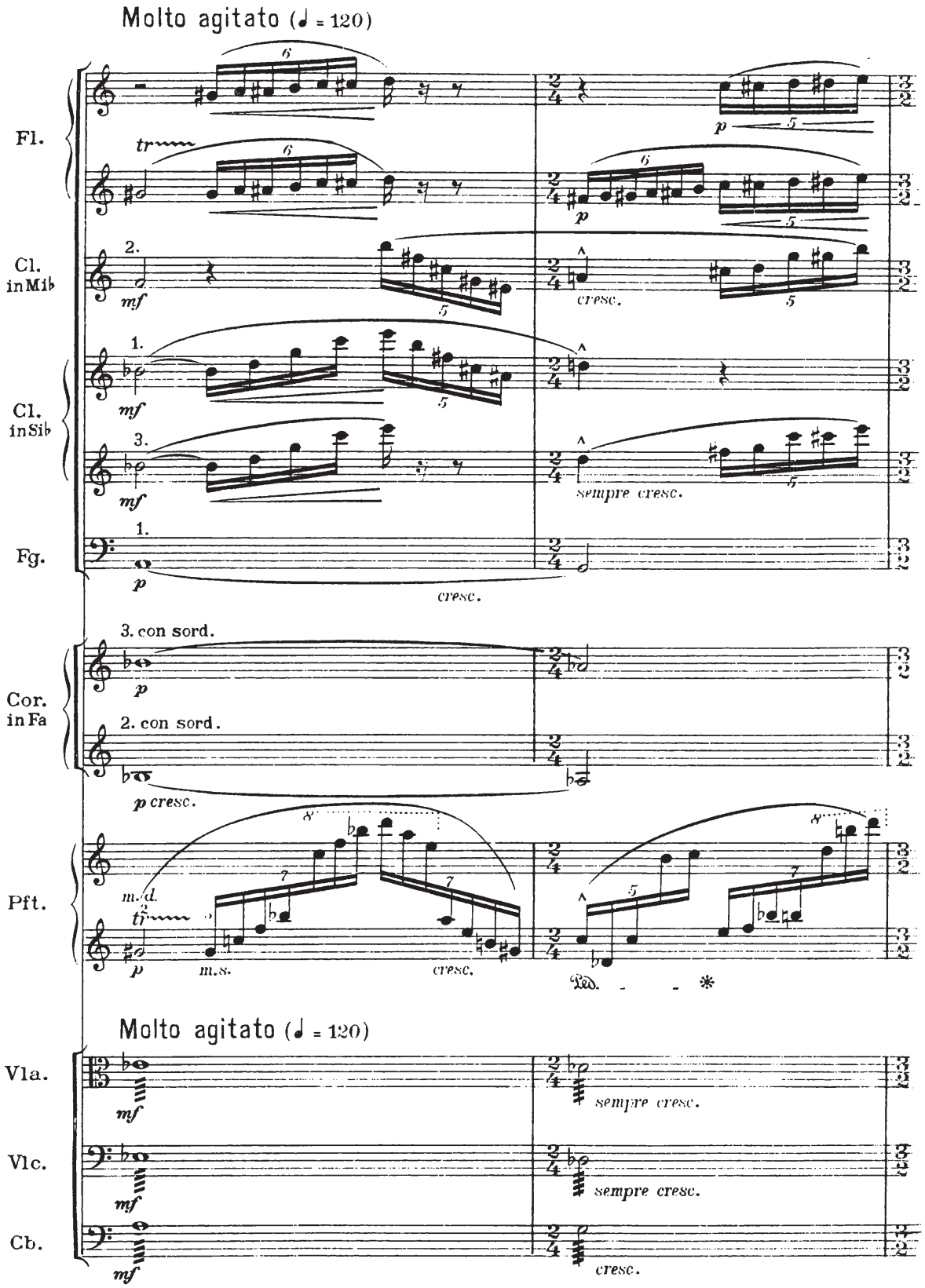



Fl.
Cl. in Sib
Fg.
Cfg.
Tamb.picc.
Pft.
muta in Fg. III
(3. Lockspiel / 3ème jeu de seduction / 3rd decoy game)
Sostenuto (♩ = 116)
Più sostenuto (♩ = 80)
Più mosso (♩ = 116)
molto
Cor. in Fa
Arpa
Più sostenuto (♩ = 88)
Sostenuto (♩ = 116)
Più mosso (♩ = 116)
Vl.I
2 Soli
sul ponticello
Vla.
sul ponticello
Vlc.
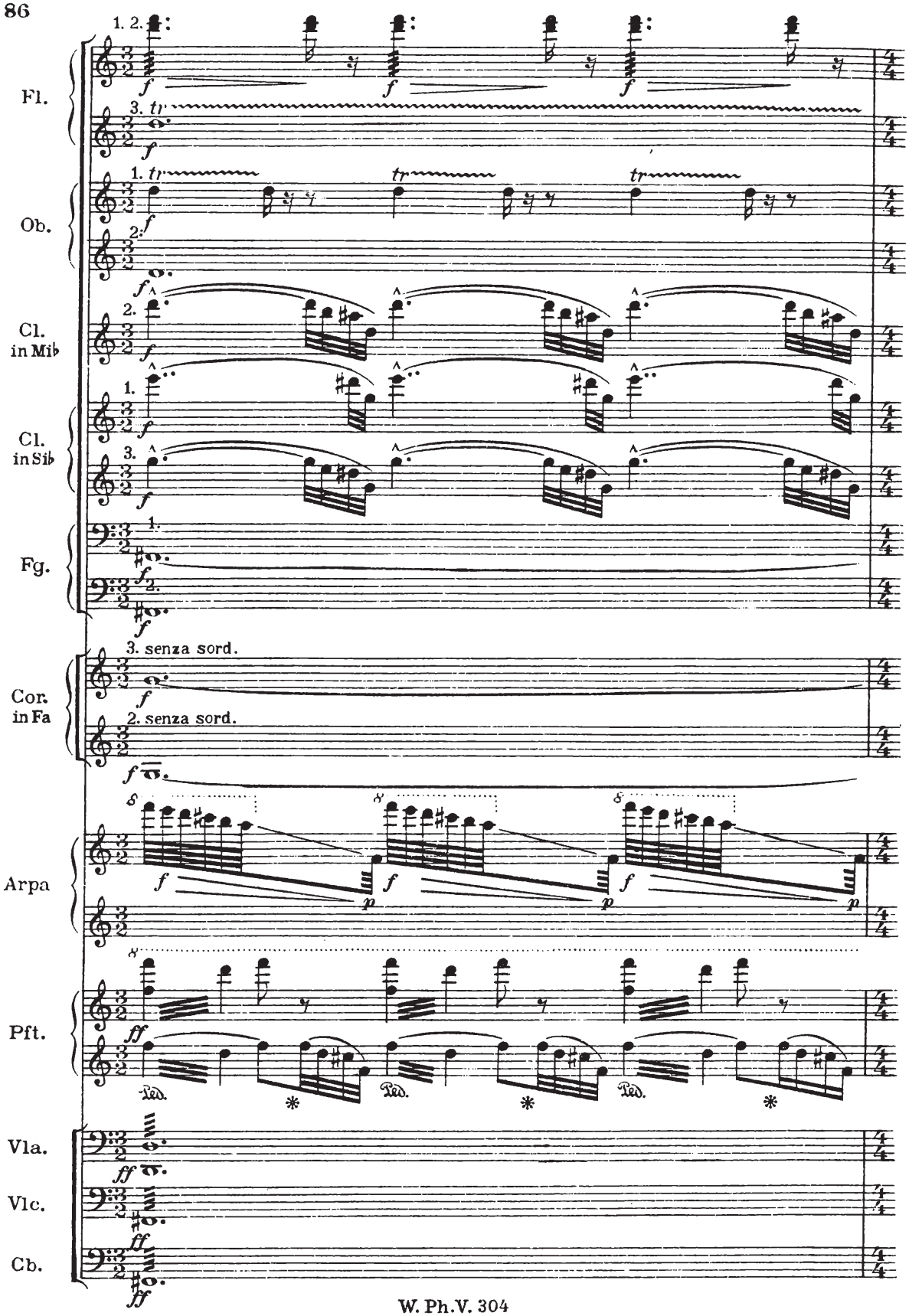

Meno mosso (♪ = 116)
Più mosso (♩ = 116)
31
Cl. in Sib
Fg.
Cor. in Fa
Arpa
Pft.
Vl.I
Vla.
Vlc.
melto
mf
p
pp
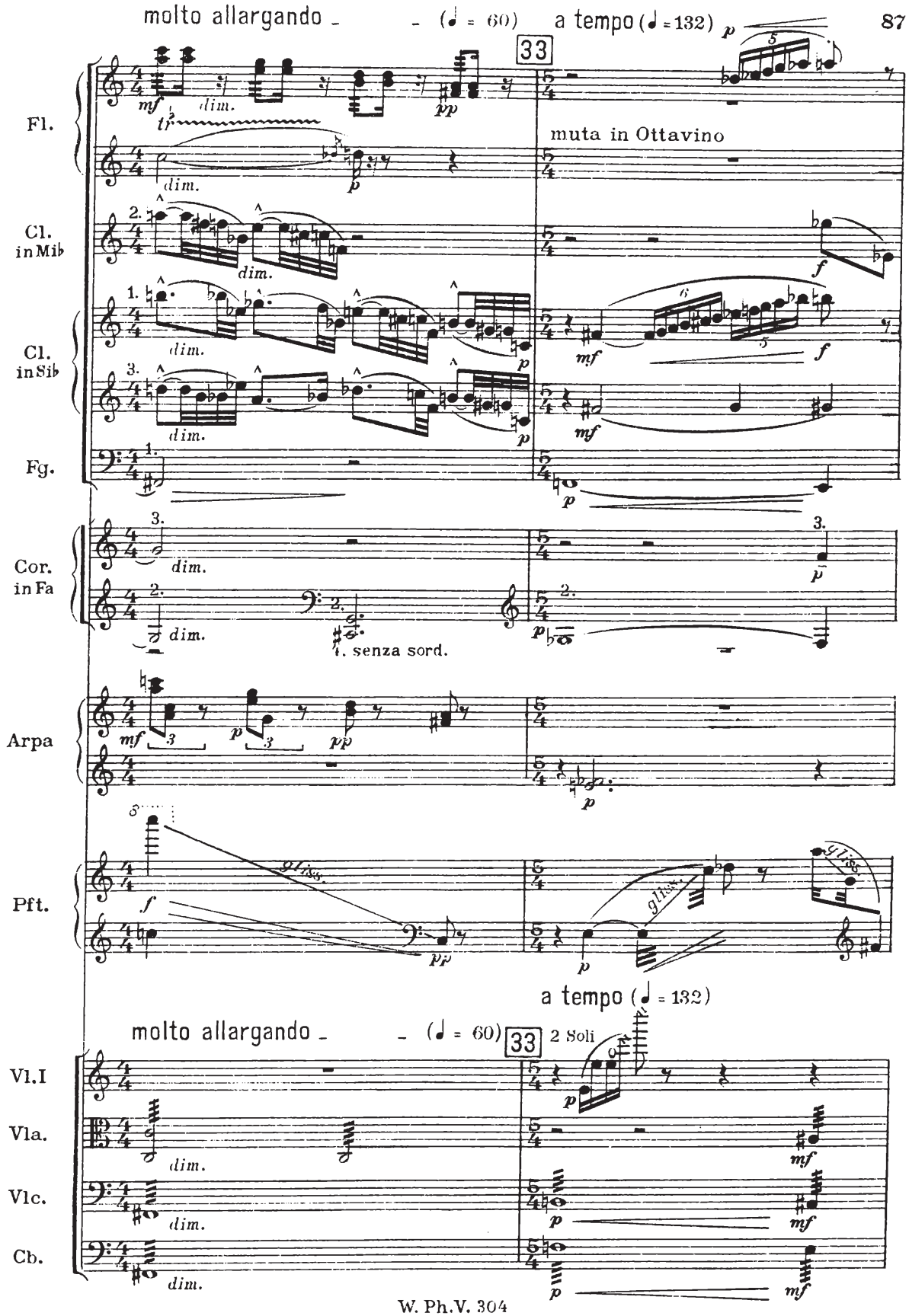

Meno mosso (♪ = 160)
Vivo (♩ = 138)
Cl. in Sib
Fg.
Cor. in Fa
Arpa
Pft.
Vl. I
Vla.
Vlc.
Cb.
cresc.
sempre cresc.
3. con sord.
2. con sord.
2 Soli
sul ponticello
arco
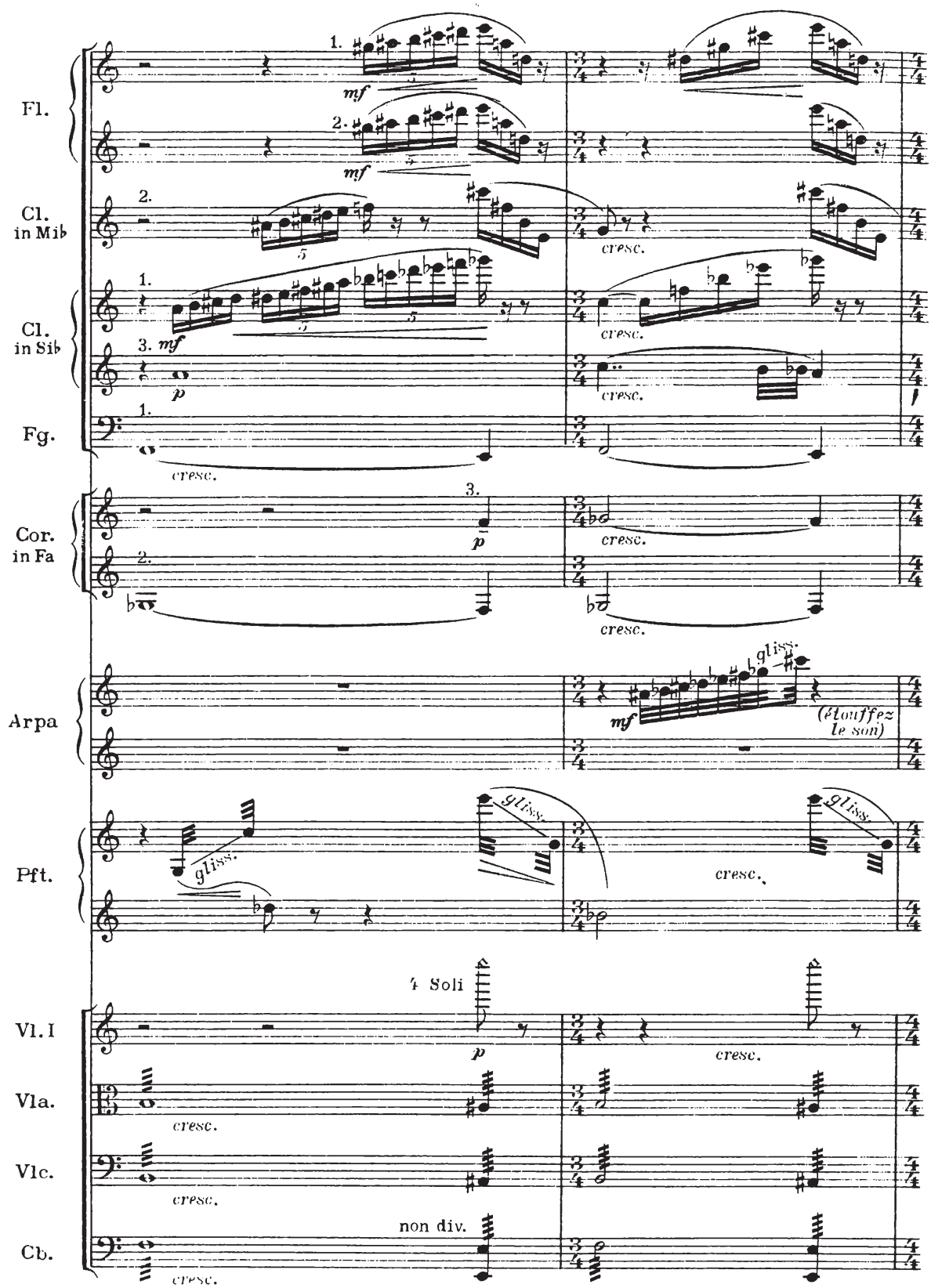

Meno mosso
32
(♩ = 96)
Agitato (♩ = 108)
Ob.
1. 2. a 2
Cl. in Sib
1.
3.
Fg.
1.
2.
Cor. in Fa
2. 4. senza sord.
con sord.
Arpa
Pft.
Agitato (♩ = 108)
Meno mosso
32
(♩ = 96)
2 Soli
Vl.I
Vla.
Vlc.
Cb.
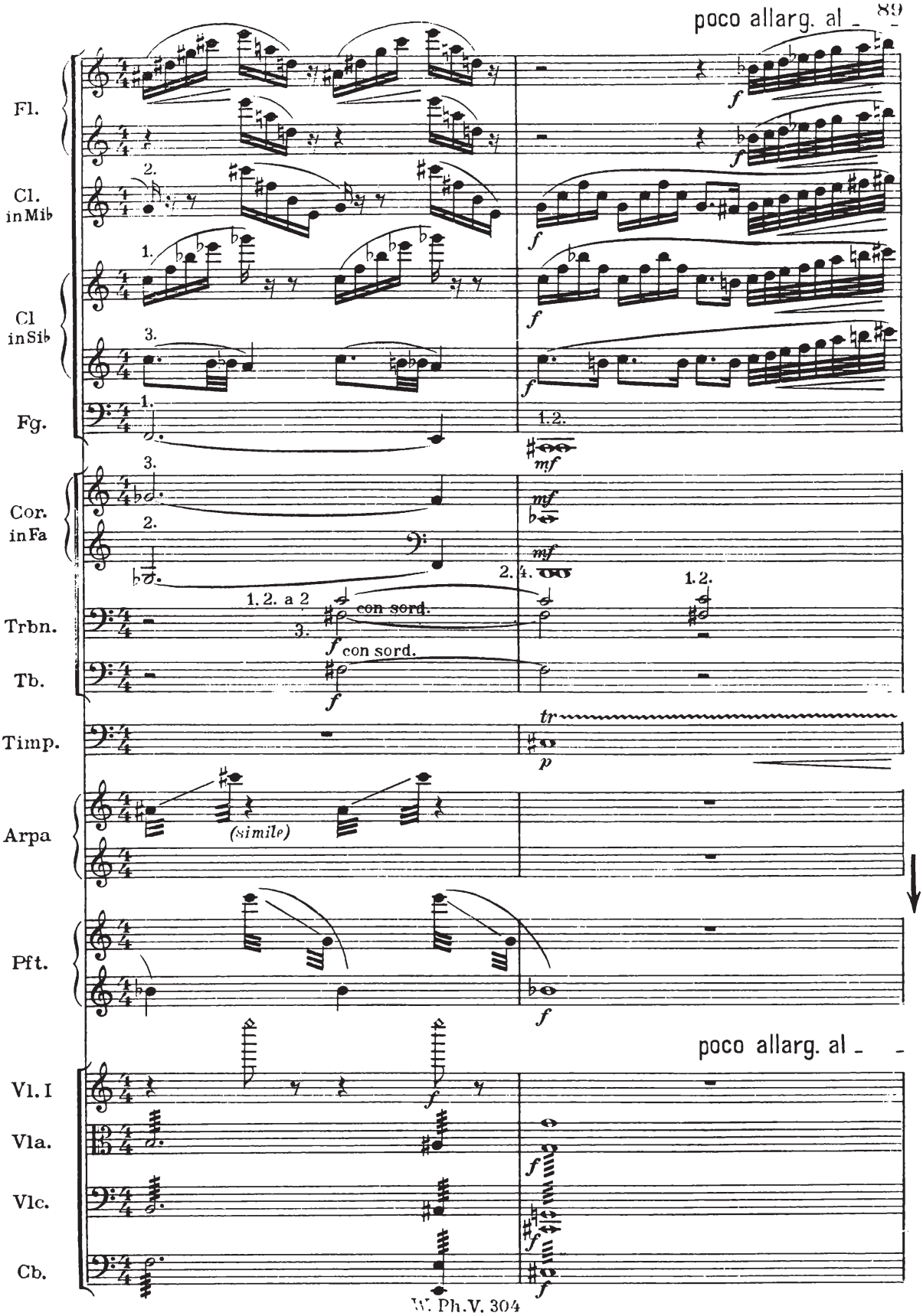

accel.
allarg. al
Fl.
Cl. in Sib
Cor. in Fa
senza sord.
Pft.
accel.
allarg. al
Vla.
Vlc.
cresc.


Molto agitato (♩ = 120)
Fl.
Cl. in Mib
Cl. in Sib
Fg.
Cor. in Fa
Pft.
Molto agitato (♩ = 120)
Vla.
Vlc.
Cb.
3. con sord.
2. con sord.
sempre cresc.
cresc.


Fl.
Ob.
Cl. in Mib
Cl. in Sib
Fg.
Cor. in Fa
3. senza sord.
2. senza sord.
Arpa
Pft.
Vla.
Vlc.
Cb.


molto allargando
(♩ = 60)
a tempo (♩ = 132)
33
Fl.
muta in Ottavino
Cl. in Mib
Cl. in Sib
Fg.
Cor. in Fa
1. senza sord.
Arpa
Pft.
molto allargando
(♩ = 60)
33
2 Soli
a tempo (♩ = 132)
Vl.I
Vla.
Vlc.
Cb.


Fl.
Cl. in Mib
Cl. in Sib
Fg.
Cor. in Fa
Arpa
Pft.
Vl. I
Vla.
Vlc.
Cb.
mf
p
cresc.
gliss.
(étouffez le son)
4 Soli
non div.


poco allarg. al
Fl.
Cl. in Mib
Cl in Sib
Fg.
Cor. in Fa
Trbn.
Tb.
Timp.
Arpa
Pft.
Vl. I
Vla.
Vlc.
Cb.
1. 2. a 2
con sord.
(simile)
poco allarg. al