Béla

Bartók

Miraculous Mandarin. Suite

for full orchestra

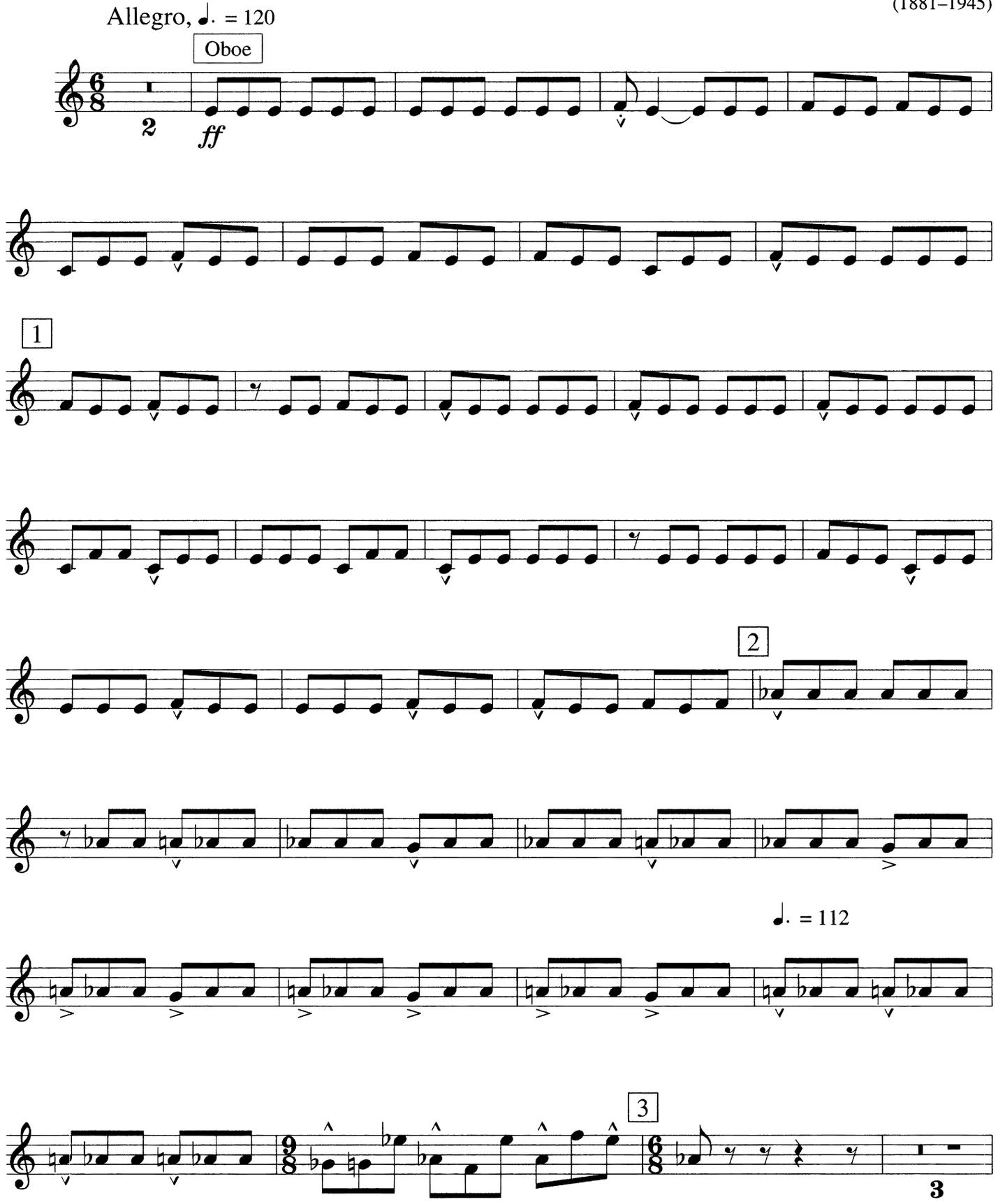
Oboe 3/Cor anglais

BOOSEY & HAWKES

Oboe 3°
anche Corno inglese

Der wunderbare Mandarin

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

Béla Bartók
(1881–1945)

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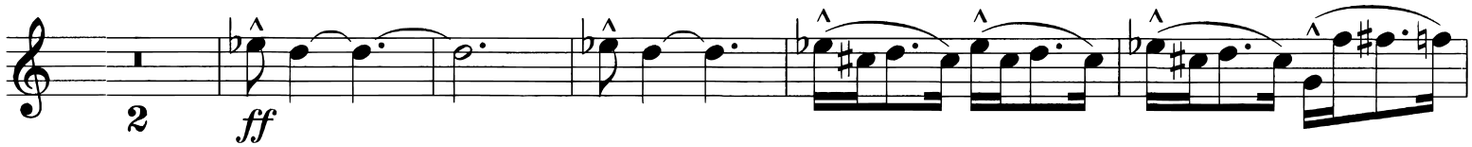
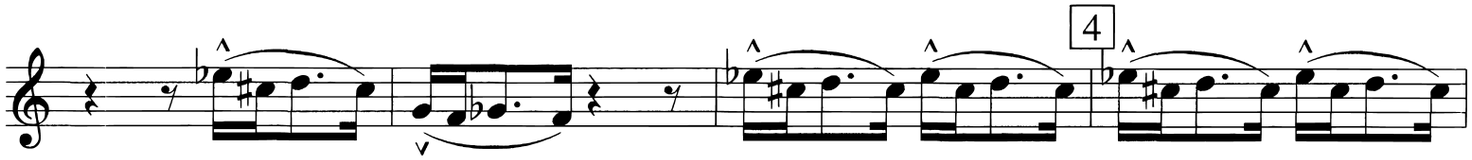
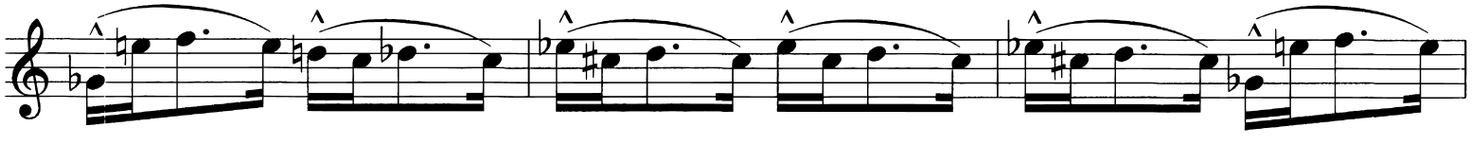
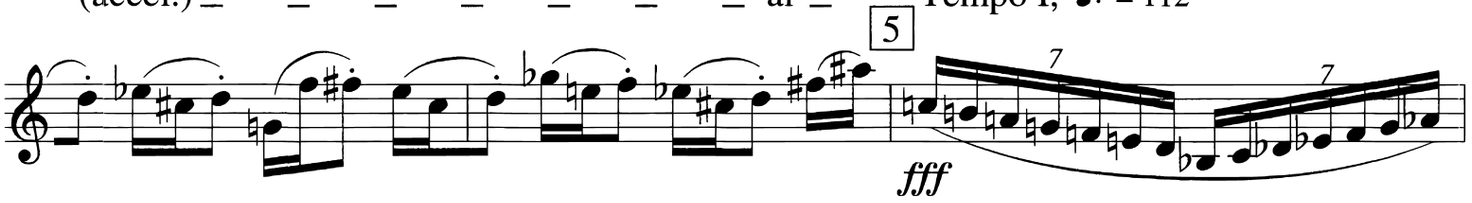
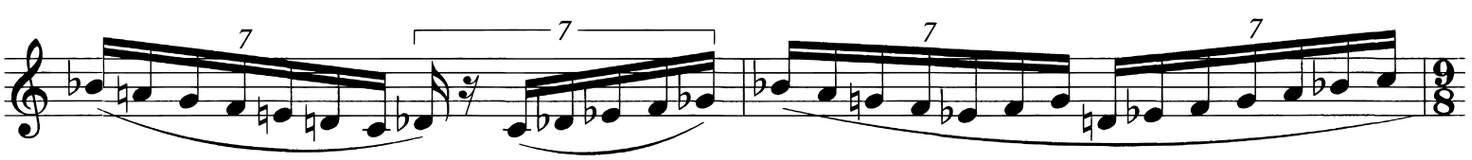
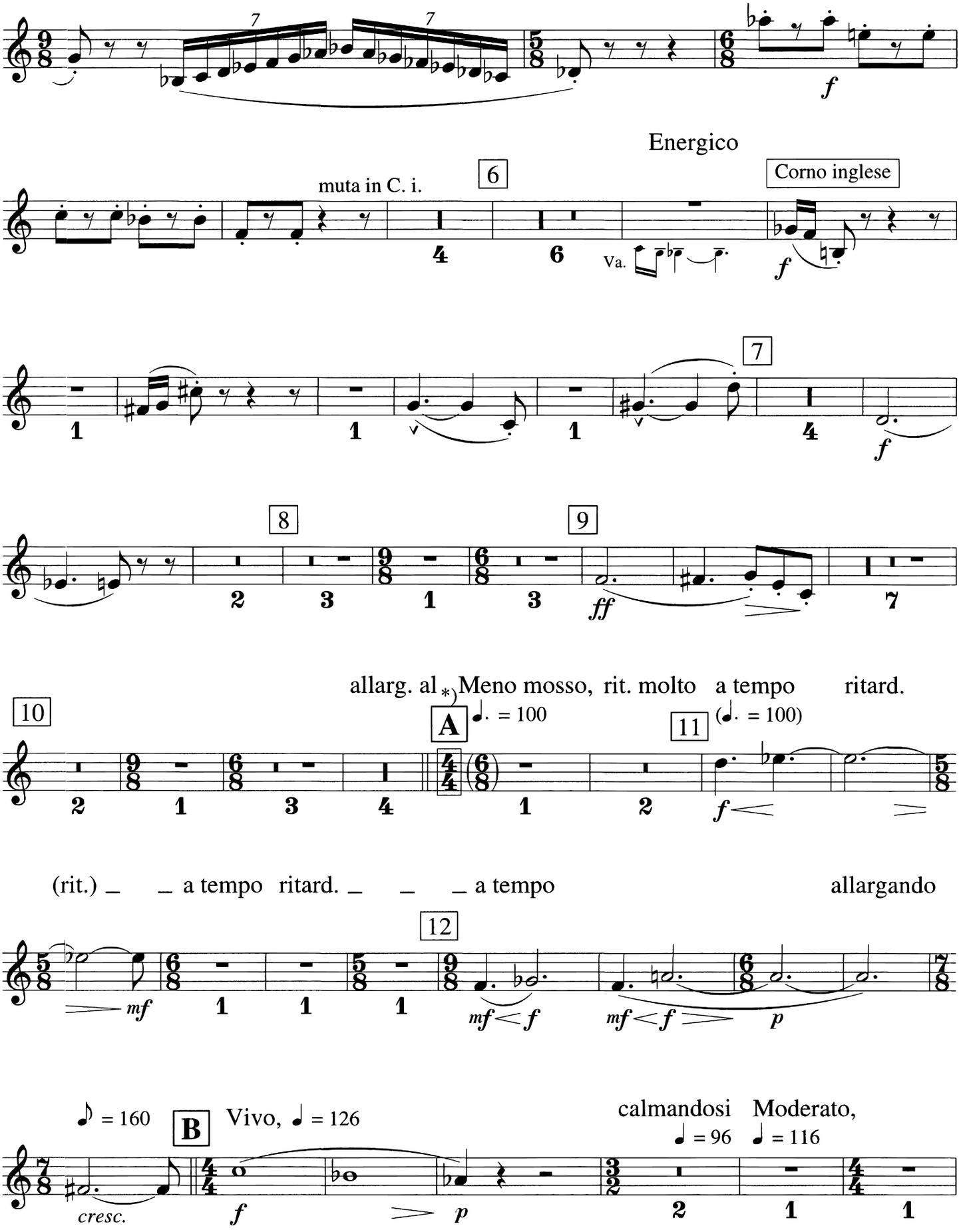
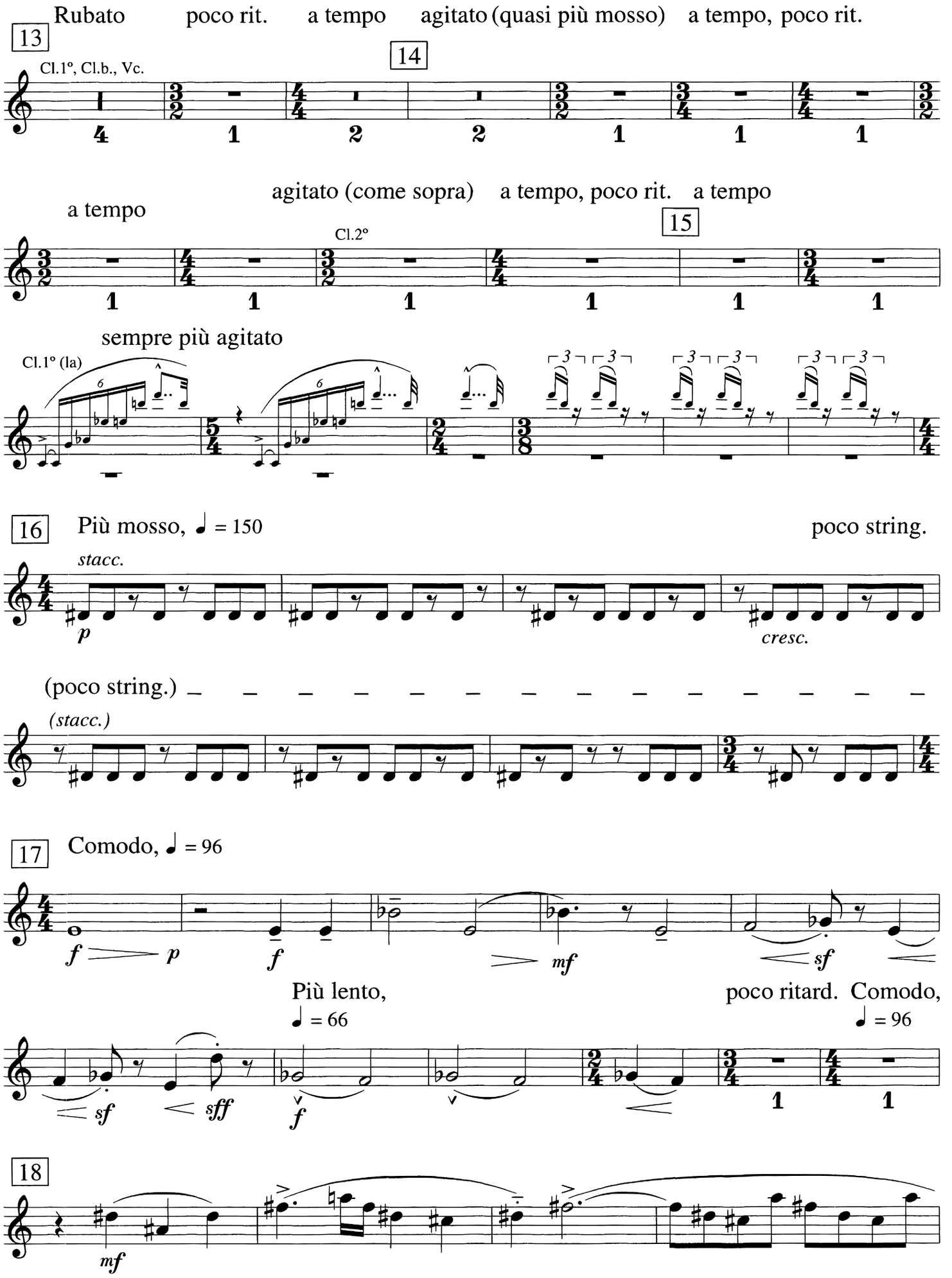
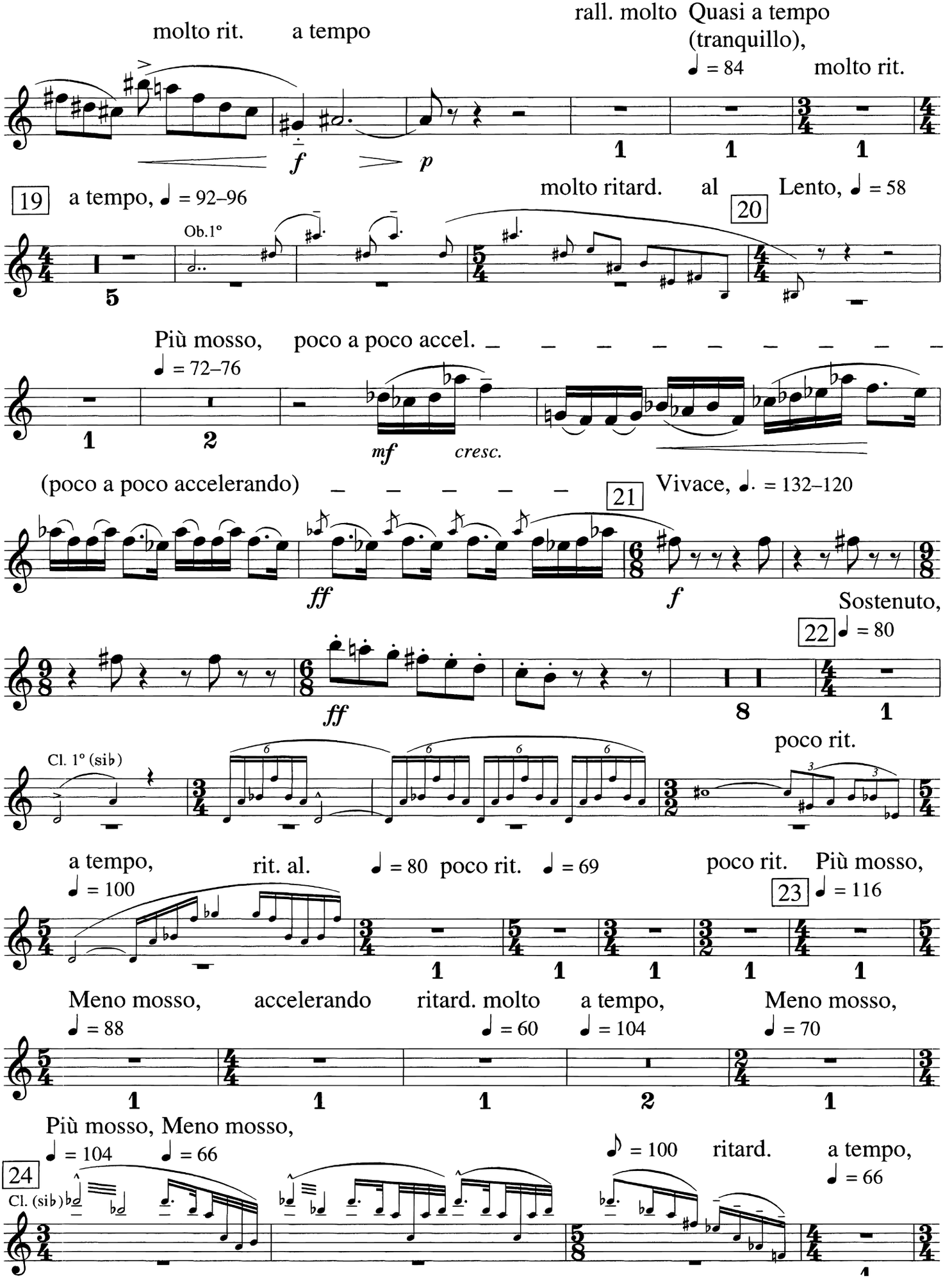
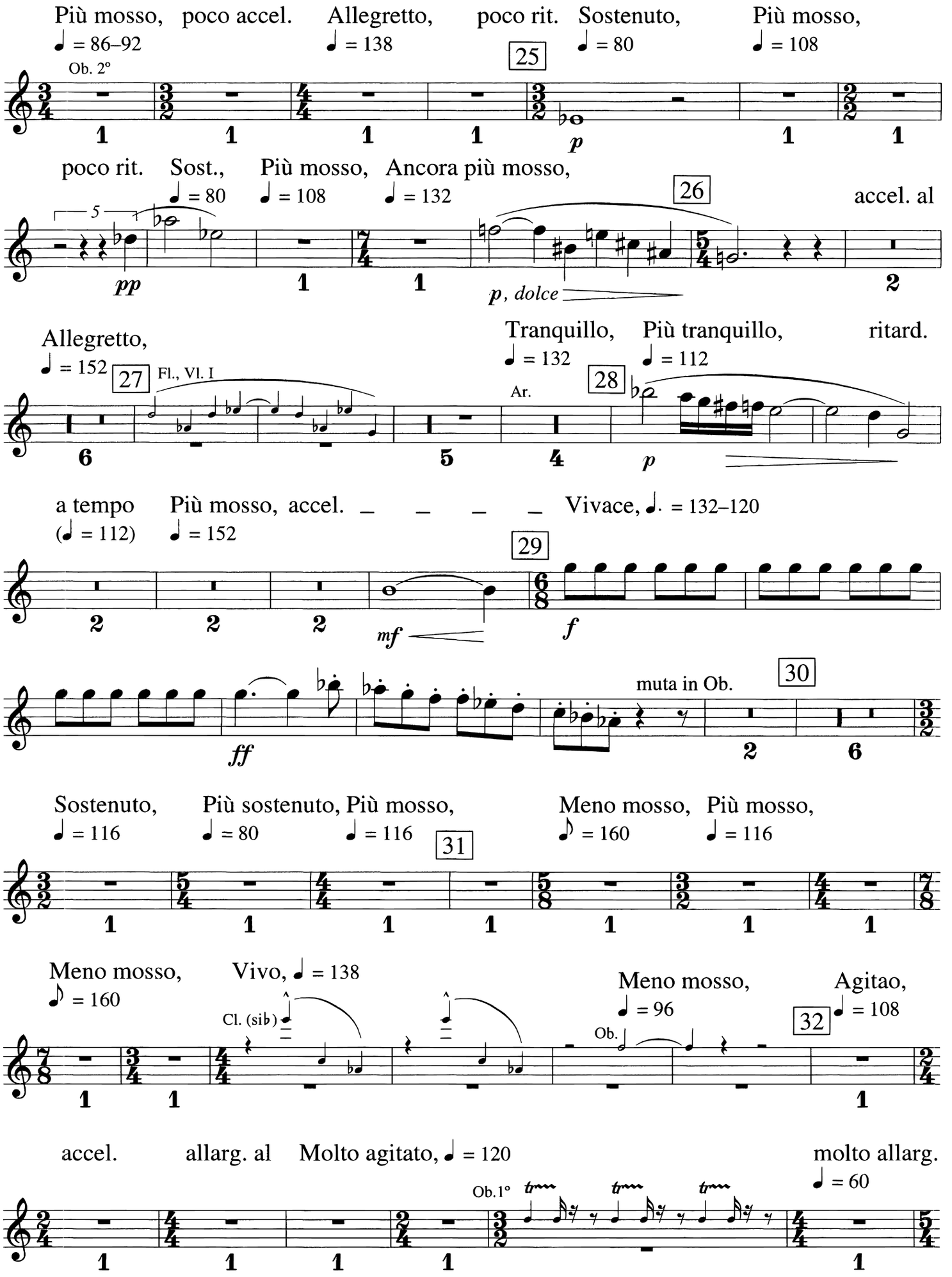
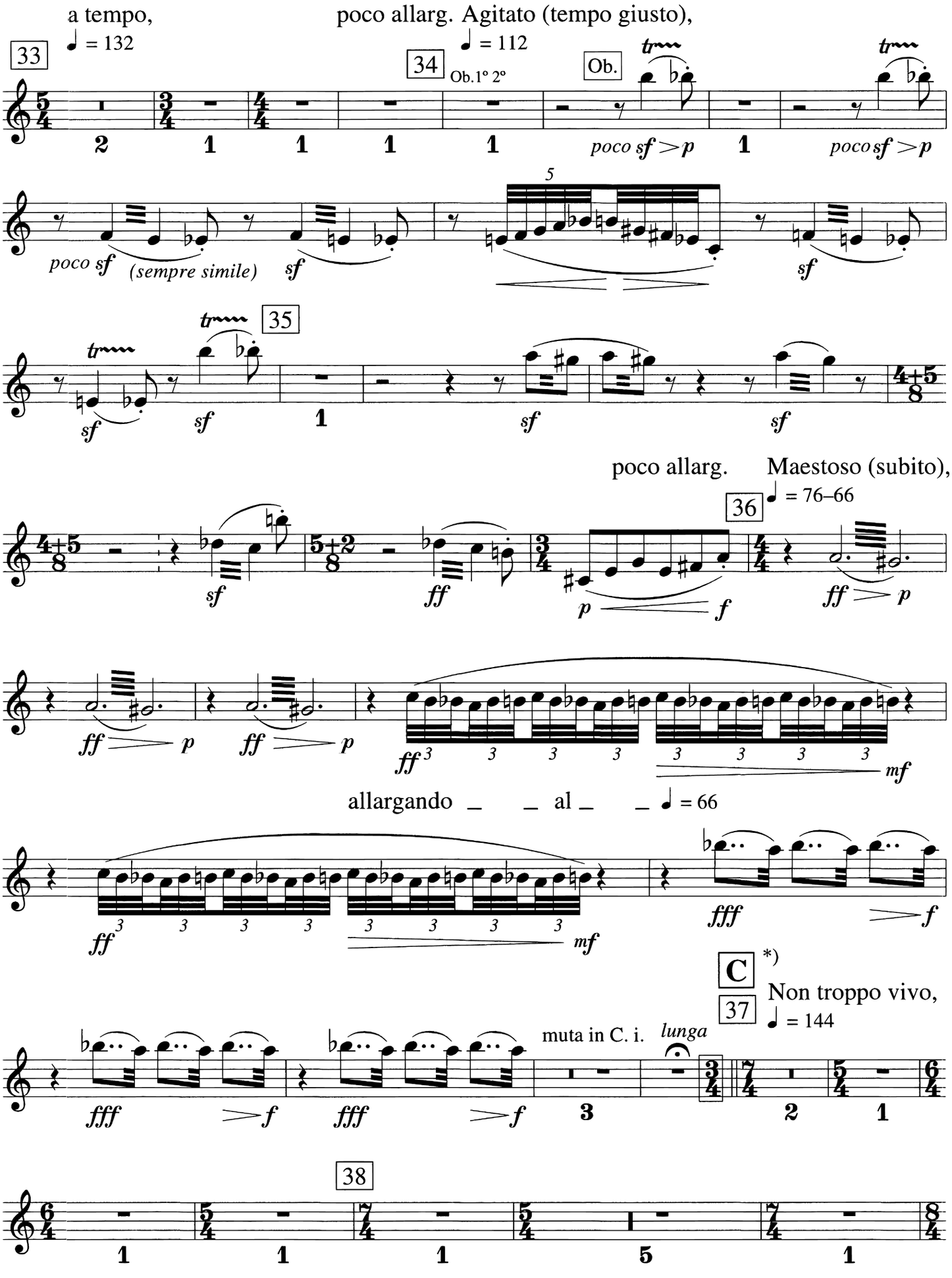
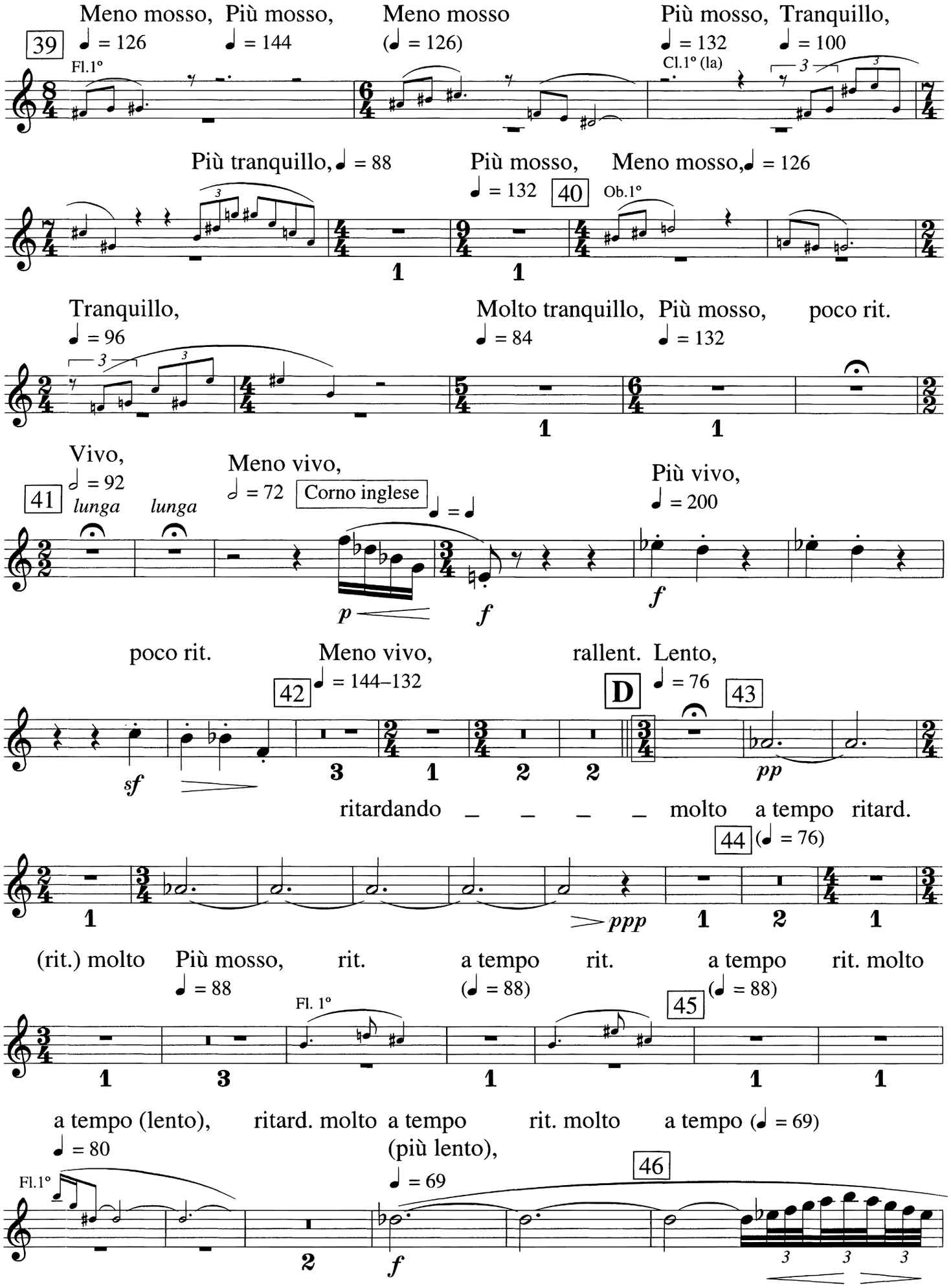
poco allargando _ _ _ _ _ al _ ♩. = 106

Meno mosso, ♩. = 100

accelerando _ _ _ _ _ _

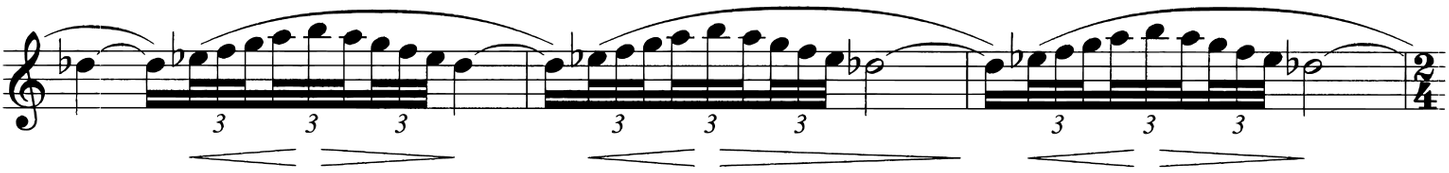
(accel.) _ _ _ _ _ _ _ al _ Tempo I, ♩. = 112



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

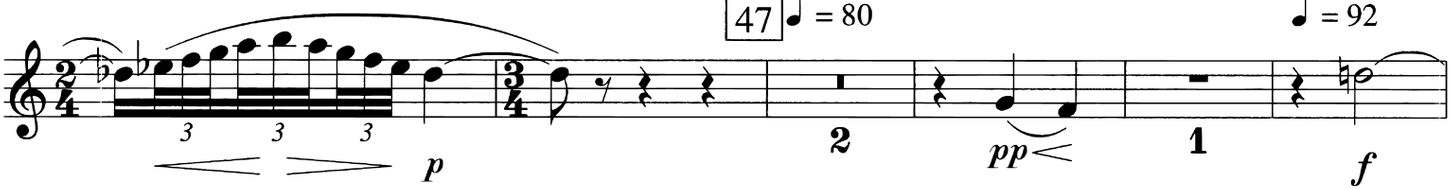

Rubato
poco rit.
a tempo
agitato (quasi più mosso)
a tempo, poco rit.
13
14
Cl.1°, Cl.b., Vc.
agitato (come sopra)
a tempo, poco rit.
a tempo
a tempo
15
Cl.2°
sempre più agitato
Cl.1° (la)
16
Più mosso, ♩ = 150
poco string.
stacc.
cresc.
(poco string.)
(stacc.)
17
Comodo, ♩ = 96
Più lento,
♩ = 66
poco ritard.
Comodo,
♩ = 96
18

molto rit.
a tempo
rall. molto
Quasi a tempo
(tranquillo),
♩ = 84
molto rit.
f
p
19
a tempo, ♩ = 92–96
Ob.1º
molto ritard.
al
20
Lento, ♩ = 58
Più mosso,
poco a poco accel.
♩ = 72–76
mf
cresc.
(poco a poco accelerando)
21
Vivace, ♩. = 132–120
ff
f
Sostenuto,
22
♩ = 80
ff
poco rit.
Cl. 1º (sib)
a tempo,
♩ = 100
rit. al.
♩ = 80
poco rit.
♩ = 69
poco rit.
Più mosso,
23
♩ = 116
Meno mosso,
♩ = 88
accelerando
ritard. molto
♩ = 60
a tempo,
♩ = 104
Meno mosso,
♩ = 70
Più mosso,
♩ = 104
Meno mosso,
♩ = 66
24
Cl. (sib)
♪ = 100
ritard.
a tempo,
♩ = 66

Più mosso, poco accel. Allegretto, poco rit. Sostenuto, Più mosso,
♩ = 86–92 ♩ = 138 ♩ = 80 ♩ = 108
25
Ob. 2º
p
poco rit. Sost., Più mosso, Ancora più mosso,
♩ = 80 ♩ = 108 ♩ = 132
26
accel. al
pp
p, dolce
Allegretto,
♩ = 152
27
Fl., Vl. I
Tranquillo, Più tranquillo, ritard.
♩ = 132 ♩ = 112
28
Ar.
p
a tempo Più mosso, accel. Vivace, ♩. = 132–120
(♩ = 112) ♩ = 152
29
mf
f
ff
muta in Ob.
30
Sostenuto, Più sostenuto, Più mosso, Meno mosso, Più mosso,
♩ = 116 ♩ = 80 ♩ = 116 ♪ = 160 ♩ = 116
31
Meno mosso, Vivo, ♩ = 138
♪ = 160
Cl. (sib)
Meno mosso, Agitao,
♩ = 96 ♩ = 108
Ob.
32
accel. allarg. al Molto agitato, ♩ = 120 molto allarg.
♩ = 60
Ob.1º
tr

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


Meno mosso, ♩ = 126
Più mosso, ♩ = 144
Meno mosso (♩ = 126)
Più mosso, ♩ = 132
Tranquillo, ♩ = 100
39
Fl.1°
Cl.1° (la)
Più tranquillo, ♩ = 88
Più mosso, ♩ = 132
Meno mosso, ♩ = 126
40
Ob.1°
Tranquillo, ♩ = 96
Molto tranquillo, ♩ = 84
Più mosso, ♩ = 132
poco rit.
Vivo, 𝅗𝅥 = 92
Meno vivo, 𝅗𝅥 = 72
Corno inglese
Più vivo, ♩ = 200
41
lunga
lunga
p
f
f
poco rit.
Meno vivo, ♩ = 144–132
rallent. Lento, ♩ = 76
42
D
43
sf
pp
ritardando molto a tempo ritard.
44 (♩ = 76)
ppp
(rit.) molto
Più mosso, ♩ = 88
rit.
a tempo (♩ = 88)
rit.
a tempo (♩ = 88)
rit. molto
Fl. 1°
45
a tempo (lento), ♩ = 80
ritard. molto
a tempo (più lento), ♩ = 69
rit. molto
a tempo (♩ = 69)
Fl.1°
46
f

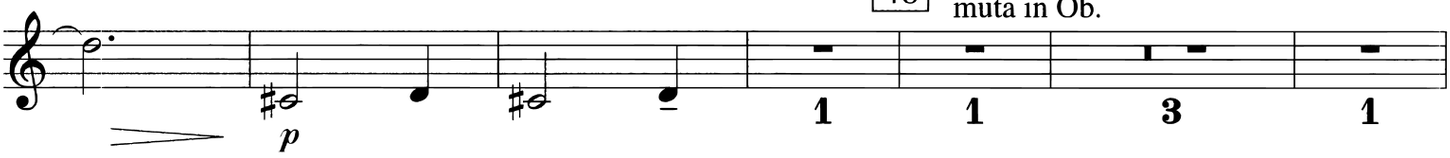
poco accel. _ _ _ _ Più vivo, ♩ = 92

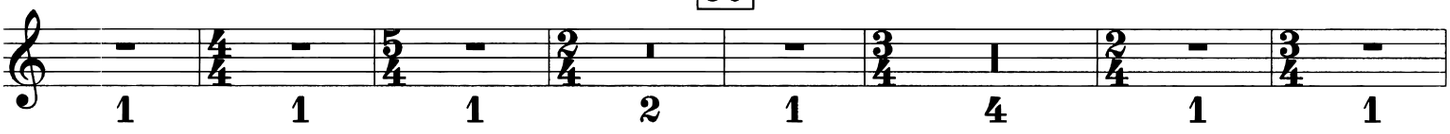


rall. _ _ _ molto _ al _ ♩ = 58 a tempo (lento), rit. molto a tempo Più mosso,

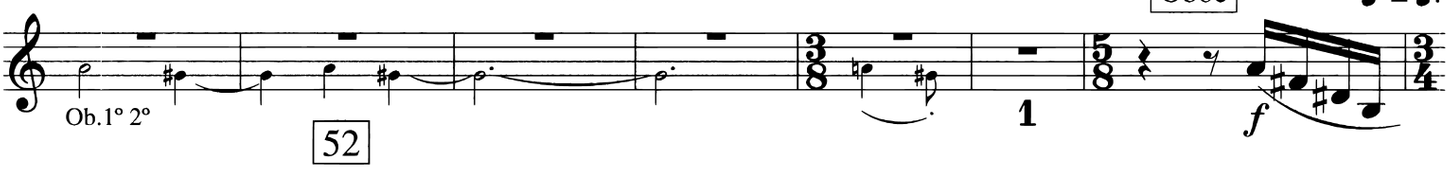
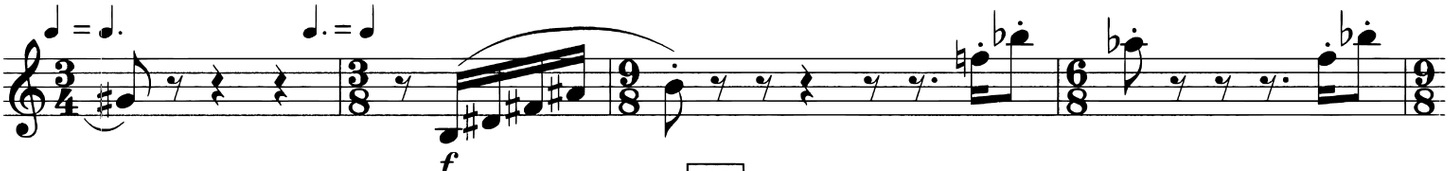
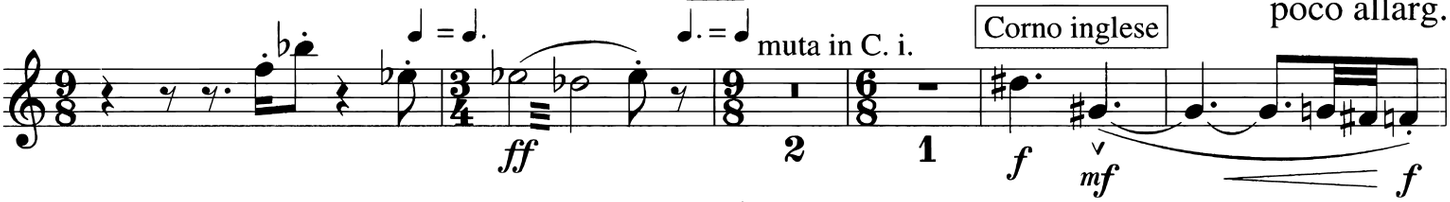
47 ♩ = 80 ♩ = 92

rit. al Molto sostenuto, rall. molto al ♩ = 56 poco a poco rall.

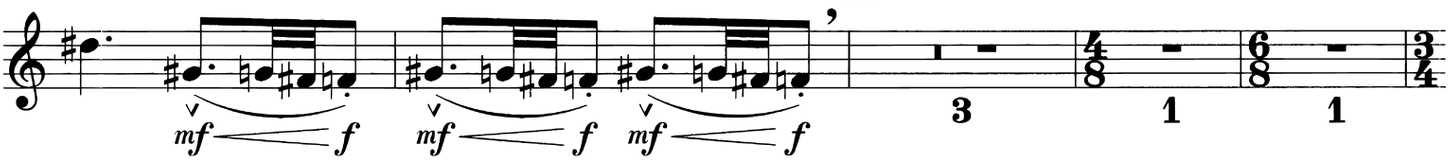
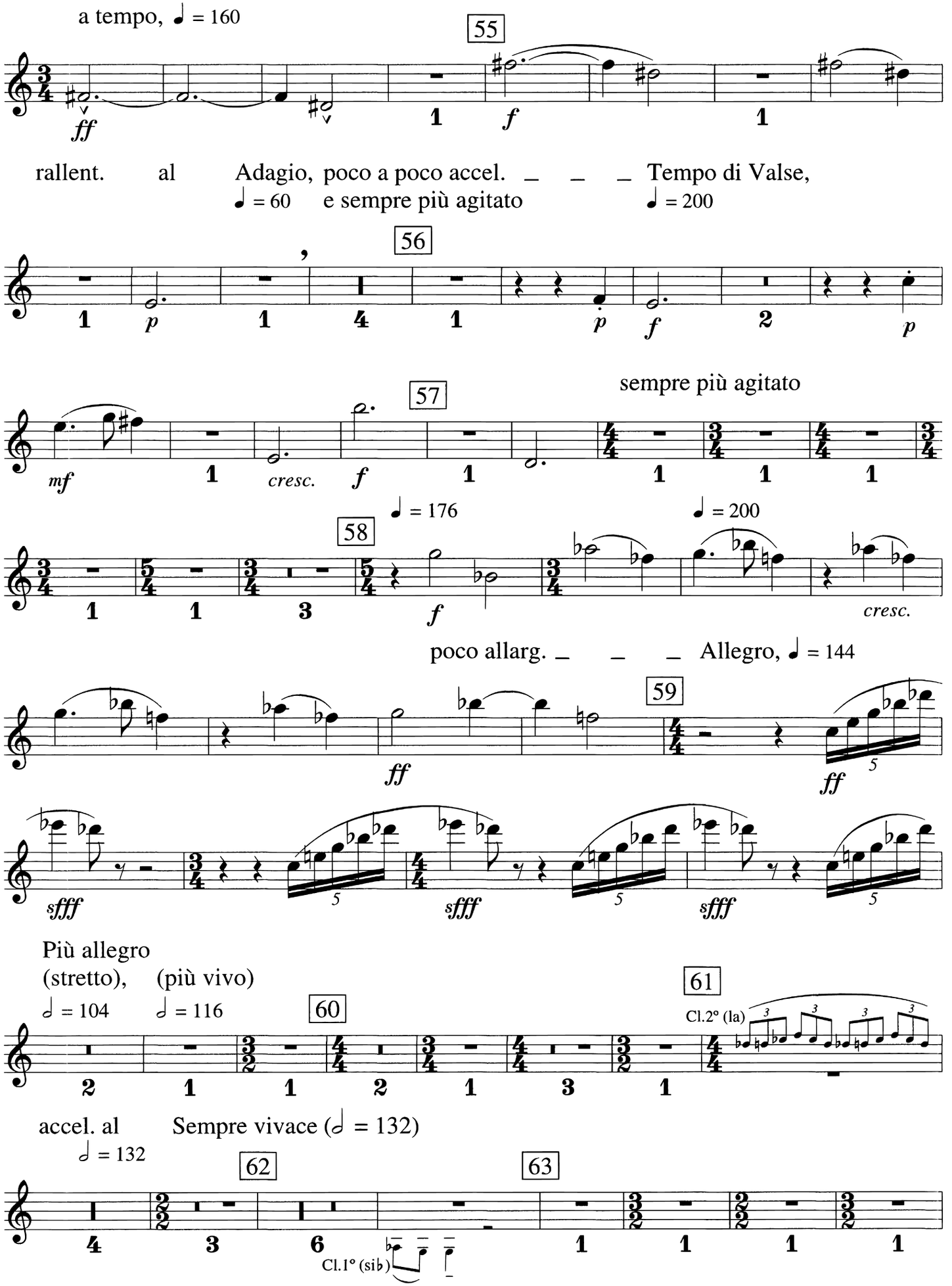
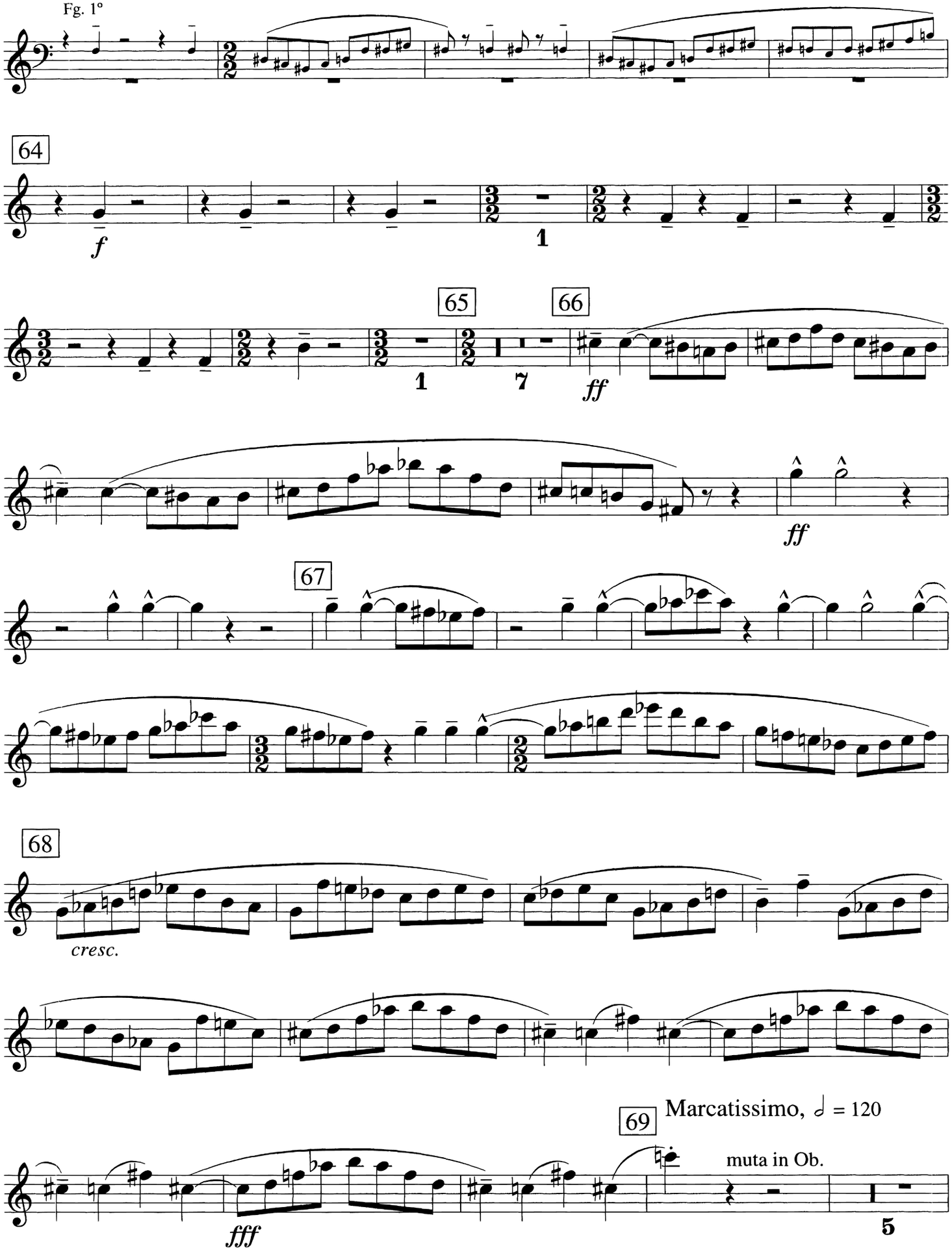
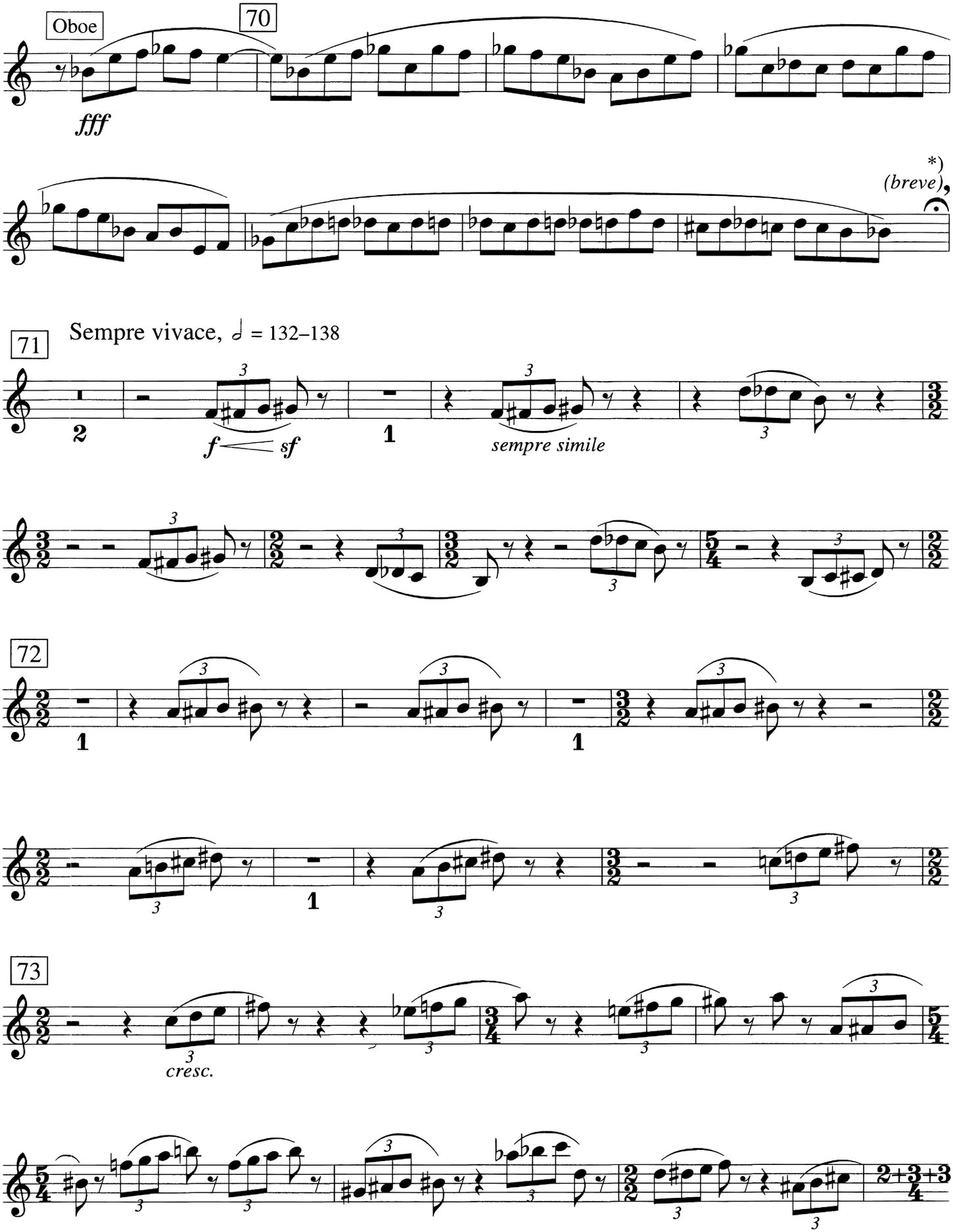
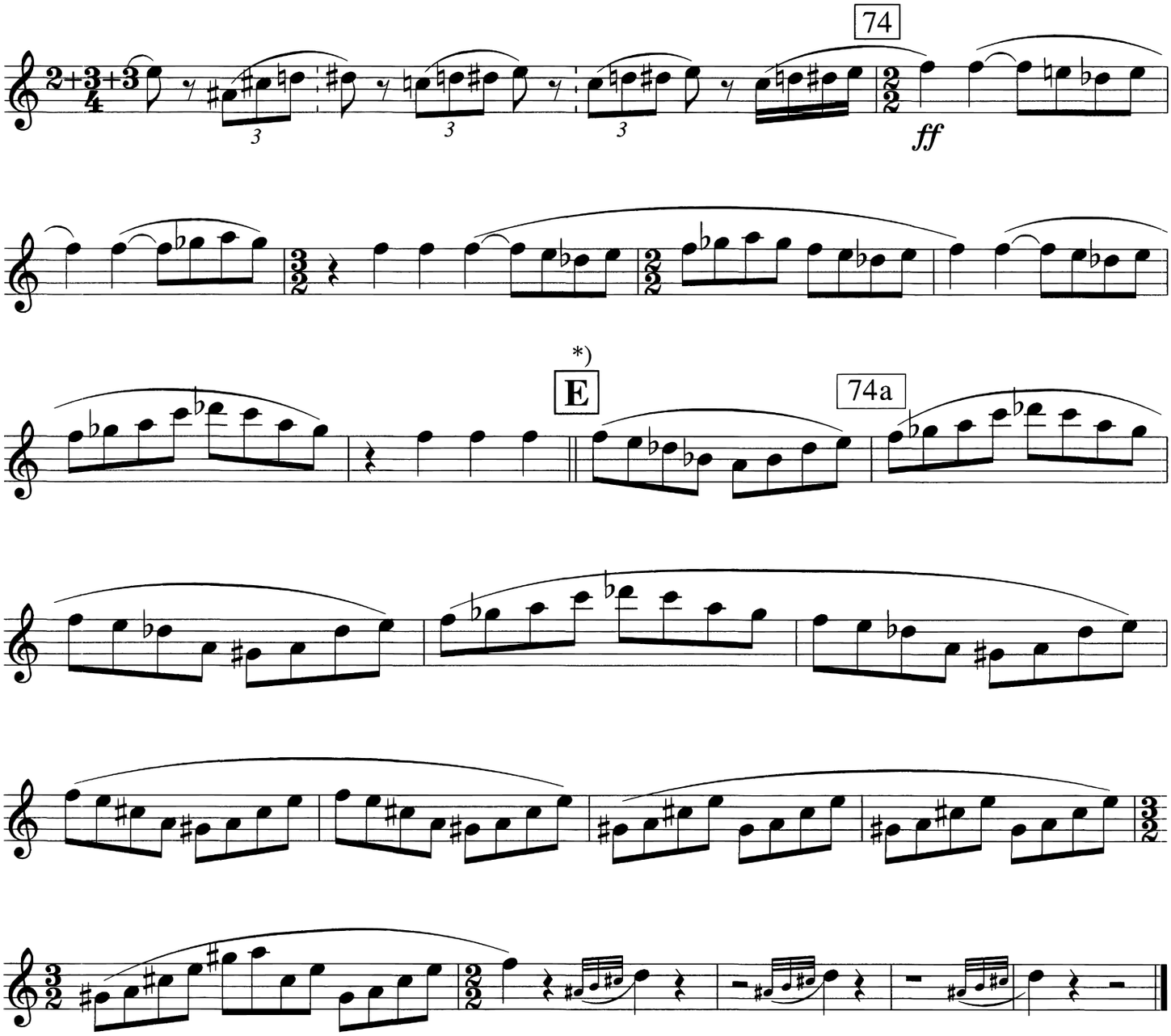
♩ = 72–76 accel. al ♩ = 84

48 muta in Ob.

49 a tempo (♩ = 84) accel. al Allegretto, ♩ = 96 50 poco rall.



51 a tempo molto accel. rallent. a tempo (agitato),

♩ = 138 ♩. = 64 Oboe ♩ = ♩.

52 ♩ = ♩. ♩. = ♩

53 ♩. = ♩ muta in C. i. Corno inglese poco allarg.

(allarg.) _ _ _ _ _ al _ 𝅗𝅥 = 138 a tempo (meno mosso),allarg.

54 ♩. = 58

a tempo, ♩ = 160
55
ff
f
rallent. al
Adagio, poco a poco accel. _ _ _ Tempo di Valse,
♩ = 60 e sempre più agitato
♩ = 200
56
p
f
p
sempre più agitato
57
mf
cresc.
f
♩ = 176
♩ = 200
58
cresc.
poco allarg. _ _ _ Allegro, ♩ = 144
59
ff
sfff
Più allegro
(stretto), (più vivo)
♩ = 104 ♩ = 116
60
61
Cl.2° (la)
accel. al Sempre vivace (𝅗𝅥 = 132)
♩ = 132
62
63
Cl.1° (sib)

Fg. 1º
64
f
1
65
1
66
7
ff
ff
67
68
cresc.
69
Marcatissimo, ♩ = 120
muta in Ob.
fff
5

*) 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.

End of concert version / *Ende der Konzertfassung*

*) 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.