

# Turandot Suite

## I. Die Hinrichtung, Das Stadttor, Der Abschied

### Trumpet 1

Ferruccio Busoni  
Opus 41

Alla marcia (allegro)

Trumpet in C

10 11 6 17 18 19 20 21 11 32 33 34

*mf* *mf*

34 35 36 37 9 46 3 49 50 51 52 53

*pp*

*ten.* 54 55 10 65 *sost.* 66 67 68 12 80 81 82 83

*p* *pp* *f*

Più vivo (quasi in uno)

83 84 14 98 12 110 111 112 2 113 3 114 4 115 5 116

*ff*

116 6 117 7 118 8 119 120 121 122 123

*fz*

123 124 2 125 3 126 127 128 2 129 3 130

130 4 131 5 132 6 133 7 134 8 135 9 136 137 138 139

*allargando*

139 140 141 142 143 144 145 146 147

*f*

Tempo I

147 148 149 2 150 3 151 4 152 5 153 6 154 7 155

155 8 156 157 2 158 3 159 4 160 161 162 163

*molto agitato*

163 164 165 166 167 168 169

# Turandot Suite, Op. 41

Violoncello.

Ferruccio Busoni

## I.

Die Hinrichtung, das Stadttor, der Abschied  
aus der Musik zum ersten Akt.

Alla marcia (allegro).

10 1 6 Tr.I.

7 8 9 10 *pp*

2 *f* *poco*

3 *pp*

4 1 *cresc.*

div.

*cresc.*

Violoncello.

a 2.

5 cresc.

1 3 3

$f$   $f$   $p$

pizz.

6 arco

$f$

7 Più vivo (quasi in uno).

$f$   $f$   $f$   $ff$

$ff$

8

$ff$

molto accentato

allargando

9 Tempo I.

1 2 3 4 5

$ff$

6 7 8 molto agitato

10

1

## II. Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

Musical score for the first section of Truffaldino, featuring six staves of music. The first staff begins with a *p* dynamic and includes accents. The second staff continues the melodic line. The third staff has a measure number '11' above it. The fourth staff includes a *pizz.* instruction and a *p* dynamic. The fifth staff has a *f* dynamic and a first ending bracket labeled '1'. The sixth staff concludes with a *p* dynamic.

Marcia grottesca. (Marsch des Truffaldin.)

12 Moderato. 11 13 12 14 14 15 12

Musical score for the second section of Truffaldino, consisting of a single staff with a repeat sign and measure numbers 12, 11, 13, 12, 14, 14, 15, 12.

## III. Altoum. Marsch.

Sostenuto e gravemente.

Tromb.

Musical score for the first section of Altoum, featuring two staves with trills (*tr*) and dynamic markings. The first staff includes a *p* dynamic and a first ending bracket labeled '1'. The second staff includes a *ff* dynamic and the instruction 'die Hälfte dolce'.

Quasi il doppio movimento.

16 (fast doppelt so schnell, aber stets getragen)

Musical score for the second section of Altoum, featuring two staves with a double bar line and dynamic markings. The first staff includes a *dolciss.* dynamic. The second staff includes a measure number '2'.

senza slentare  
(ohne zu schleppen)

tr 17 Più mosso C. 6



Tempo primo.



4 Tempo primo (sostenuto) non forte.

4 (getragen, nicht glänzend stark)

18 pizz.



Più sostenuto.



IV.  
„Turandot“  
Marsch.

Feierlich gemessen (misurato e solenne).



Violoncello.

20 *mf*



*p < f* *f* *unis. arco* *a 3. pizz.* *f*



*arco* *ff*



21 *f* *dim.* *p*



12 *p* *pp* 12 12 22



*pizz.*



*arco* *pizz.* *arco* *mp*



*Il tutto pianissimo.  
Das Ganze sehr leise zu halten.*

2 23 *dolciss.*



1



Violoncello.

24 *misurato assai*  
*sehr gemessen*

*p cresc. f dolce*

*p* *ff* *pizz.*

*arco* *pizz.* *Tutti arco* *f*

25

*fp* *p* *fp*

*ritenuto, non rallent.*

*ff*

26

*ff* *p*

*simile*

*più dolce*

2

Violoncello.

V.

Das Frauengemach.

Einleitung zum III. Akt

tacet.

VI.

Tanz und Gesang.

Moderatamente.

Lässig und graziös.  
con sord.

Solo

Sanft-heiter.

32 dolce, serenamente  
pizz.

Violoncello.

Solo  
pizz.

pp

pp

pp

pp

34 1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 35 1 2 3 4 5

Tutti a 2.  
arco

Solo 7 8 9 10 11 12 13 14

p

36

unis.

p

pp

pp

pp

pp

pizz.

1

pp

pp

pp

pp

perdendosi

perdendosi

VII.

„Nächtlicher Walzer“  
aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

4 dichtes Tremolo

*ff*

37

38 Molto più tranquillo.  
con sord.

*pp* *dim.* *ppp*

39

*pizz.* *arco* *pp*

1

40 *misterioso*

pp

41

p *più dolce*

pp *dim.*

Oder:  
Dieselben ganzen Takte.

pizz. 1 10  
14 Viol. I. 15 16

VIII.

„In modo di Marcia funebre“

e „Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

*Langsam, schleppend und klagend.*

con sord.

pp

42

*pp*

43 *senza sord. pizz.*  
*pp* 1 *p*

*f* 1 *f*

44 *arco*  
*f*

45 *incalzando*  
*ff* *pp*

46

*pp*

*pp*

*pp*

47 1 2 3 4 5 6 7 8

*pp*

48

49

pizz. arco pizz. *p* arco

50

pizz. *cresc.* arco

pizz. a 2. 3

51

*legg.* arco

*ff*

52 9

*ff*

53

Detailed description: This page of a musical score for the cello contains measures 49 through 53. The notation is in bass clef with a key signature of one flat. Measure 49 begins with a piano (*p*) dynamic and features a mix of pizzicato and arco playing. Measure 50 includes a crescendo (*cresc.*) and continues with pizzicato and arco. Measure 51 is marked *legg.* and includes a triplet of eighth notes. Measure 52 starts with a fortissimo (*ff*) dynamic and features a double bar line followed by a whole rest. Measure 53 continues with a fortissimo (*ff*) dynamic and includes a triplet of eighth notes. The score concludes with a double bar line at the end of the page.



# Busoni — Turandot Suite

2

Più vivo (quasi in uno).

Flauto I.

Musical score for Flute I, measures 7-10. The score is written in treble clef with a key signature of one sharp (F#). Measure 7 starts with a dynamic marking of *ff*. The music features rapid sixteenth-note passages with various articulations and slurs. Measure 8 includes a dynamic marking of *ffz* and the instruction *molto accentato*. Measure 9 begins with a tempo change to *Tempo I.* and a dynamic marking of *f*, with the instruction *molto agitato*. Measure 10 continues with a dynamic marking of *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

## II.

### Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

Musical score for Truffaldino, measures 11-13. The score is written in treble clef with a key signature of one flat (Bb). Measure 11 starts with a dynamic marking of *p* and the instruction *schlank*. The music features rapid sixteenth-note passages with various articulations and slurs. Measure 12 includes a dynamic marking of *f*. Measure 13 continues with a dynamic marking of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

12 Marcia grottesca. (Marsch des Truffaldin.)

Moderato.

Musical score for Marcia grottesca, measures 12-13. The score is written in treble clef with a key signature of one flat (Bb). Measure 12 starts with a dynamic marking of *p*. The music features a steady eighth-note rhythm with various articulations and slurs. Measure 13 continues with a dynamic marking of *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Busoni — Turandot Suite

Flauto I.

13 8

1 14 1

2

*f*

15 1

*f cresc.*

*ff*

*ff*

III.  
Altoum.  
Marsch.

Sostenuto e gravemente.

2 1 1 2

*p molto ff*

*ff*

16 Quasi il doppio movimento.  
(fast doppelt so schnell, aber stets getragen)

2

*dolce ma sempre sostenuto*

*poco*

Busoni — Turandot Suite

Flauto I.

4

3 *espr.* *tr* *ten.* 4

senza slentare  
ohne zu schleppen

Più mosso =  $\text{♩}$ .

*pp* *pp*

Tempo primo.

*f* *p ma sempre ancora agitato*

$\frac{3}{4}$  Tempo primo (sostenuto) non forte.  
(getragen nicht glänzend stark)

18 *f* *p cresc.* *tr* *tr*

Più sostenuto.

*ff* *p*

IV.  
„Turandot“  
Marsch.

Feierlich gemessen (misurato e solenne).

15 19 *p* *p*

*f* *ff*

Busoni — Turandot Suite

Flauto I.

20

*ff*

*ff*

*ff*

*ff*

21

*p*

*p*

22

*p*

12

*p*

*dolce*

1

3

4

23

*più dolce*

*dim.*

*ppp*

4

3

*ppp*

24 *misurato assai*  
*sehr gebunden*

*quasi f*

1

3

*p*

*p*

*f*

*ff*

Busoni — Turandot Suite

6

Flauto I.

25 1 *f* *riten. non rall.* *ff* 26 15

V.

Das Frauengemach.

Einleitung zum III. Akt.

Andantino, piacevole e tranquillo.

2 *dolce* *molto tranquillo* *più p*

27 *quasi f* *Solo* *pp* *f* *p* 28

Busoni — Turandot Suite

Flauto I.



*dim. e poco a poco più tranquillo* Tempo I.



*dolciss.*

VI.

Tanz und Gesang.

Moderatamente.  
*Lässig und graziös.*



*(monotono)*

*dolce*



*legg.*



*dolce*

*tranquillamente*



*dim.*

32 *Sanft- heiter.*



*dolce, serenamente*



# Busoni — Turandot Suite

8

Flauto I.

Musical score for Flauto I, measures 1-36. The score is written on five staves. The first staff is marked "Solo" and "dolce". The second staff is marked "dim." and has measure numbers 4, 34, 13, 14, 15, and 35. The third staff is marked "Solo" and has measure numbers 4 and 36. The fourth staff is marked "dolce" and has measure numbers 3 and 36. The fifth staff is marked "Coro" and "Ah!" and has measure numbers 14, 14, and 15. The dynamic markings are "pp" and "perdendo".

## VII.

### „Nächtlicher Walzer“

aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt. Molto più tranquillo. *misterioso*

Musical score for Violin I, measures 18-41. The score is written on two staves. The first staff is marked "Viol. I." and has measure numbers 18, 37, 26, 38, 26, 39, 30, 40, 15, 16, and 17. The second staff is marked "p" and "pp più dolce" and has measure numbers 18, 19, 20, 41, 4, and 6. The dynamic markings are "pp" and "pp più dolce".

Entweder:

Oder:  
Dieselben ganzen Takte.

## VIII.

### „In modo di Marcia funebre“

#### „Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

*Langsam, schleppend und klagend.*

Musical score for Flauto I, measures 42-45. The score is written on two staves. The first staff is marked "p e monotono" and has measure numbers 7 and 42. The second staff is marked "dim." and has measure number 42. The dynamic markings are "p e monotono" and "dim.".

Busoni — Turandot Suite

Flauto I.

43 *dim.*

44

*Più Allegro.*

45 15 46 25 47 17

48 8 Fl. picc. 9 10 11 12 13

14 15 16 17 18 *p*

49 1 *f* *p*

7 50 8 Fl. picc. 9 10

51 *cresc.* *ff*

1

Busoni — Turandot Suite

Flauto I.

Musical score for Flauto I, measures 48-54. The score is written on ten staves. It begins with a triplet of eighth notes in measure 48. Measures 49-51 continue with eighth-note patterns. Measure 52 features a *ff* dynamic marking and a melodic line with notes  $b\bar{o}$ ,  $e$ ,  $b\bar{o}$ ,  $\bar{o}$ ,  $b\bar{o}$ ,  $e$ ,  $b\bar{o}$ . Measure 53 includes a *trun* marking and a triplet of eighth notes. Measure 54 concludes with a *trun* marking and a triplet of eighth notes.

# Ferruccio Busoni Turandot Suite, Op. 41

Flauto II e piccolo.

## I.

Die Hinrichtung, das Stadttor, der Abschied  
aus der Musik zum ersten Akt.

Alla marcia (allegro).

10 1 21 2 14 3 5 Fl.I. 6 7 8 9 4 8 3 5 9 6 12 7 1 8 2 2

*p* *f* *p* *cresc.* *f* *fff* *ffz* *molto accentato* *allarg.*

Tempo I.

9 4 7 10 3 2

*f* *ff* *molto agitato*

Busoni — Turandot Suite

Flauto II e piccolo.

II.

Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

19 11 13 Fl. picc. 14 *f* 5

Marcia grottesca. (Marsch des Truffaldin.)

12 Moderato.

*p* 13 Fl. picc. 4 *dolce* 2 2 14 1 *p dolce* *f* 15 *mf* 3 *f cresc.*

Busoni — Turandot Suite

Flauto II e piccolo.

ff

ff

III.  
Altum.  
Marsch.

Sostenuto e gravemente.

Fl. trav. *tr*

2

1

1

2

*p molto ff*

ff

Quasi il doppio movimento.  
16 (*fast doppelt so schnell, aber stets getragen*)

*dolce ma sempre sostenuto*

*poco*

3

*espr.*

*tr*

*ten.*

senza slentare  
*ohne zu schleppen*

pp

pp

2

2

Tempo primo.

17 Più mosso =  $\text{♩}$ .

pp

1

2

2

9

f

f

$\frac{4}{4}$  Tempo primo (sostenuto) non forte.

(*getragen nicht glänzend stark*)

18

f

*p cresc.*

Più sostenuto.

*tr*

ff

4

*tr*

ff

Busoni — Turandot Suite

Flauto II e piccolo.

IV.  
„Turandot“  
Marsch.

Feierlich gemessen (misurato e solenne).

15 19

*p*

*f* *f* *ff*

20

*ff*

*ff*

21

*p* *p*

*dolce*

22 23

Busoni — Turandot Suite

Flauto II e piccolo.

23 *ppp* 1 4 *ppp*

24 *misurato assai*  
*sehr gemessen* 3 1 *p* *quasi f*

3 *p* *p* *f*

1 25 1 *f*

*ff* *ff*

*ritenuto, non rall.* 26 15 *ff*

V.

Das Frauengemach.  
Einleitung zum III. Akt.

Andantino, piacevole e tranquillo.

2 *dolce*

*molto tranquillo*

*più p* 2. 2. 27 *Più vivo (poco).*  
15

Busoni — Turandot Suite

6

Flauto II e piccolo.

pp

28

f

p

dim. e poco a poco più tranq.

Tempo I.

dolciss.

This block contains the first 28 measures of the score. It features a treble clef and a key signature of one sharp (F#). The music consists of a continuous melodic line with various dynamics: *pp* (pianissimo) at the beginning, *f* (forte) at measure 28, and *p* (piano) later. The tempo is marked *Tempo I.* and the articulation is *dolciss.* (dolcissimo). The score ends with a fermata over a whole note.

VI.

Moderatamente.  
Lässig und graziös.

Tanz und Gesang.

8

Ob. I.

9

10

p

29

FL. I.

1

2

(monotono)

This block contains measures 8-13 and 29-32. It features a treble clef and a key signature of one flat (Bb). The tempo is *Moderatamente.* and the character is *Lässig und graziös.* The music is marked *(monotono)*. Measure 8 is a whole rest. Measures 9-13 and 29-32 show a melodic line with dynamics including *p* (piano). Measure 29 is marked *FL. I.* and measures 30-32 are numbered 1 and 2 respectively.

Busoni — Turandot Suite

Flauto II e piccolo.

3 4 30  
*legg.*

1 5

2 5

31 9  
*dolce* *tranquillamente*

1 6

32 *Sanft, heiter.*  
*dolce, serenamente*

4 10

33 10

34 13 14 15  
*dim.* Ob. I.

13  
*dolce*

36

14  
Coro Ah! *pp* *perdendo*

Busoni — Turandot Suite

Flauto II e piccolo.

VII.

„Nächtlicher Walzer“

aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt. Molto più tranquillo. *misterioso*

18 37 26 38 26 39 30 40 24

41 4 5 6 6 Entweder:  
 Oder: Dieselben ganzen Takte.  
 8 3 7 16

Fl. I. *pp*

VIII.

„In modo di Marcia funebre“

„Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre. 43  
 Langsam, schleppend und klagend.

18 42 19 Fl. III. 1 2 p

2 f

44 1 7 ff

Più Allegro. 2 45 15 46 25 47 17 48 13 Fl. picc. 14

49 15 16 17 18 p f

7 50 8

Busoni — Turandot Suite

Flauto II e piccolo.

Fl. picc.

9 10 *p*

*cresc.*

51 *ff*

1

52 *ff*

1

53 3

*tr*

3 5

Detailed description: This is a page of a musical score for Flute II and piccolo. It contains ten staves of music. The first staff begins with the instrument name 'Fl. picc.' and measures 9 and 10. The music starts with a piano (*p*) dynamic. The second staff includes a *cresc.* (crescendo) marking. The third staff features a fortissimo (*ff*) dynamic and measure 51. The fourth staff has a first ending bracket labeled '1'. The fifth staff continues the melodic line. The sixth staff has measure 52 and a fortissimo (*ff*) dynamic. The seventh staff has a first ending bracket labeled '1'. The eighth staff has measure 53 and a triplet of eighth notes. The ninth staff includes trill ornaments (*tr*) over several notes. The tenth staff has triplet and quintuplet markings (3 and 5) over groups of notes.

# Ferruccio Busoni Turandot Suite, Op. 41 Flauto III e piccolo.

## I. Die Hinrichtung, das Stadttor, der Abschied aus der Musik zum ersten Akt.

Alla marcia (allegro).  
10 1 Fl. picc.

Più vivo (quasi in uno).

*molto accentato*

*allargando*

Busoni — Turandot Suite

2

Flauto III e piccolo.

9 Tempo I.

*f* *molto agitato* *ff*

II.

Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

19 11 4 5 6 7 *Ob.I.* *Fl. picc.* *dolce*

Marcia grottesca. (Marsch des Truffaldin.)

Moderato.

12 10 13 14 *p* *dolce* *p dolce* *p* *tr*

Busoni — Turandot Suite

Flauto III e piccolo.

Musical score for Flauto III e piccolo, measures 1-15. The score consists of five staves of music. The first staff begins with a piano (*p*) dynamic and features a long melodic line with a trill (*tr*) in measure 15. The second staff has a forte (*f*) dynamic. The third staff includes a mezzo-forte (*mf*) dynamic and a measure marked '15'. The fourth staff has a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The fifth staff has a fortissimo (*ff*) dynamic.

III.  
Altoum.  
Marsch.

Sostenuto e gravemente.

Musical score for Flauto III e piccolo, measures 16-17. The score consists of two staves. The first staff is marked 'Fl. trav.' and has a piano (*p*) dynamic with a 'molto' marking. The second staff has a fortissimo (*ff*) dynamic. The tempo is 'Sostenuto e gravemente'.

16 Quasi il doppio movimento.  
(fast doppelt so schnell, aber stets getragen)

Musical score for Flauto III e piccolo, measures 18-21. The score consists of three staves. The first staff has a piano (*p*) dynamic and a 'poco' marking. The second staff has a piano (*p*) dynamic and a 'ten.' marking. The third staff has a pianissimo (*pp*) dynamic. The tempo is 'Quasi il doppio movimento'.

# Busoni — Turandot Suite

4

Flauto III e piccolo.

17 Più mosso =  $\text{♩}$ .

Fl. picc. Tempo primo.

$\frac{4}{4}$  Tempo primo (sostenuto) non forte.  
(getragen nicht glänzend stark)

## IV. „Turandot“

Fl. trav.

Marsch.

Feierlich gemessen (misurato e solenne).

Busoni — Turandot Suite

Flauto III e piccolo.

Fl. trav.

6 22 3

*p* *p* *dolce*

12 23 1 8

*ppp* *ppp*

24 *misurato assai*  
*sehr gemessen*

1 7

*p* *quasi f* *p* *p*

25 1 Fl. picc.

*f* *ff*

*ritenuto, non rall.*

26 15

*f*

V.

Das Frauengemach.

Einleitung zum III. Akt  
tacet.

VI.

Tanz und Gesang.

Fl. picc.

Moderatamente.

Lässig und graziös.

24 29 18 30 18 Ob. I. 31 Fl. picc.

*tranquillamente* 19 20 *dolce*

17

Sanft-heiter.

32 *dolce, serenamente*

4 Fl. I. 5 *p*

33 16 34 16 35 19 36 26 1

Coro Ah! *pp* *perdendo*

# Busoni — Turandot Suite

6

Flauto III e piccolo.

## VII.

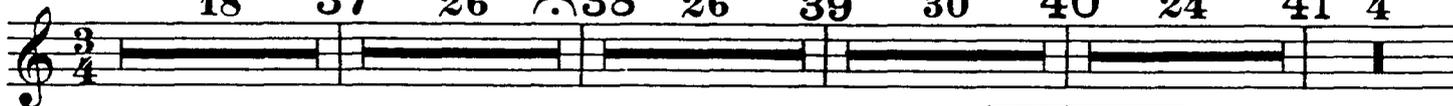
„Nächtlicher Walzer“  
aus der Musik zum vierten Akt.

Fl. trav.

Düster, kraftvoll und bewegt. Molto più tranquillo.

*misterioso*

18 37 26 38 26 39 30 40 24 41 4



5 6 6

Entweder:

Oder:  
Dieselben ganzen Takte.  
35

Fl. I. *pp*

## VIII.

„In modo di Marcia funebre“

„Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

Langsam, schleppend und klagend.

18 42 15 16 17 18 19 43

Viol. II. *p* *f*

Fl. picc. 2

*p* *f*

2 44 8

*f* *ff*

Più Allegro.

45 15 46 25 47 17 48 5

Viol. I. *p*

6 7 8

49

*f*

7 50 3

*p* *f*

Solo *p*

Busoni — Turandot Suite

Flauto III e piccolo.



51

*cresc.* - - - - - *ff*



# Ferruccio Busoni Turandot Suite, Op. 41

Oboe I.

## I.

Die Hinrichtung, das Stadttor, der Abschied  
aus der Musik zum ersten Akt.

Alla marcia (allegro).

10 1

*p*

13

*dim.*

2 5 Fagott 6 7

*p*

2 3 3 3 3

17

4 3

*p* *f*

*mf* 3 *p* *cresc.* 3

5 *f* *ff* *marc.*

*ff*

6 5

Busoni — Turandot Suite

Oboe I.

Più vivo (quasi in uno).

7 *ff* *ff*

*molto accentato*

*allargando* *Tempo I* *ff*

*appass.* *molto agitato* *ff*

8 9 10 *ff*

II.

Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

Solo

19 11 4 *mf*

*dolce*

Busoni — Turandot Suite

Oboe I.

Marcia grottesca. (Marsch des Truffaldin.)  
12 Moderato.

Busoni — Turandot Suite

Oboe I.

III.

Altoum.

Marsch.

Sostenuto e gravemente.

1 *f* *tr* *p* *molto ff* *f* *tr*

*tr* *p* *ff*

16 Quasi il doppio movimento.

*(fast doppelt so schnell, aber stets getragen)*

senza slentare

*(ohne zu schleppen)*

Più mosso =  $\text{♩}$

16 *dolce* *f*

Tempo primo.  $\frac{4}{4}$  Tempo primo (sostenuto) non forte.

*(getragen nicht glänzend stark)*

18 *f*

Più sostenuto.

*tr* *ff*

*tr* *p* *ff*

IV.

„Turandot“

Marsch.

Feierlich gemessen (misurato e solenne).

15 19 *p*

*f*

20 *f* *ff*

Busoni — Turandot Suite

Oboe I.

20 *f* *ff*

21 *p* *p* *p* *dolce*

22 *dim.* *piu dolce*

23 *ppp dolciss.*

24 *misurato assai*  
*sehr gemessen* *p* *ff* *p* *p* *quasi f* *ff*

25 *mf* *f* *f*

26 *ff* *ritenuto, non rallentando*

Detailed description: This page of a musical score for Oboe I in the Turandot Suite by Busoni contains measures 20 through 26. The music is written on a single staff in treble clef. Measure 20 begins with a forte (*f*) dynamic and a sixteenth-note triplet, followed by a fortissimo (*ff*) section with a crescendo hairpin. Measure 21 starts with a piano (*p*) dynamic and features a series of slurs and accents. Measure 22 is marked *dim.* and *piu dolce*, with a decrescendo hairpin. Measure 23 is *ppp dolciss.* with a decrescendo hairpin. Measure 24 is marked *misurato assai* and *sehr gemessen*, with dynamics *p*, *ff*, *p*, *p*, *quasi f*, and *ff*. Measure 25 is marked *mf* and *f*. Measure 26 is marked *ff* and *ritenuto, non rallentando*, with a decrescendo hairpin. The score includes various musical notations such as slurs, accents, and hairpins.

Busoni — Turandot Suite

6

Oboe I.

*quasi f*

*ff*

V.

Das Frauengemach.

Einleitung zum III. Akt

tacet.

VI.

Moderatamente.  
*Lässig und graziös.*

Tanz und Gesang.

Solo.

*dolce*

*dim.*

*tranquillo*

*dolce*

*più f*

29

30

31

# Busoni — Turandot Suite

Oboe I.

7

*tranquillamente*

Musical notation for measures 29-31. The music is in a key with two flats and a 6/8 time signature. It features a melodic line with many slurs and ties. A *Solo.* marking appears above the staff in measure 30. The piece concludes with a triplet of eighth notes and a final chord. A *dim.* marking is placed below the staff.

32 *Sanft- heiter.  
dolce, serenamente*

Musical notation for measures 32-33. The music is in a key with three flats and a 6/8 time signature. It features a melodic line with many slurs and ties. A *dolce* marking is placed below the staff in measure 32. The piece concludes with a final chord. A *2* marking is placed above the staff.

Musical notation for measures 33-34. The music is in a key with three flats and a 2/4 time signature. It features a melodic line with many slurs and ties. A *p* marking is placed below the staff in measure 33. The piece concludes with a final chord. A *10* marking is placed above the staff. A *dim.* marking is placed below the staff.

Musical notation for measures 34-35. The music is in a key with three flats and a 2/4 time signature. It features a melodic line with many slurs and ties. A *Solo* marking is placed above the staff in measure 34. A *più dolce* marking is placed below the staff in measure 34. The piece concludes with a final chord.

Musical notation for measures 35-36. The music is in a key with three flats and a 2/4 time signature. It features a melodic line with many slurs and ties. The piece concludes with a final chord.

Musical notation for measures 36-37. The music is in a key with three flats and a 2/4 time signature. It features a melodic line with many slurs and ties. A *Solo* marking is placed above the staff in measure 36. A *p* marking is placed below the staff in measure 36. The piece concludes with a final chord.

Musical notation for measures 37-38. The music is in a key with three flats and a 2/4 time signature. It features a melodic line with many slurs and ties. The piece concludes with a final chord. A *(entfernt)* marking is placed below the staff.

Musical notation for measures 38-39. The music is in a key with three flats and a 2/4 time signature. It features a melodic line with many slurs and ties. The piece concludes with a final chord. A *3* marking is placed above the staff in measure 38. A *18* marking is placed above the staff in measure 39. A *6* marking is placed above the staff in measure 39.

Busoni — Turandot Suite

Oboe I.

VII.

„Nächtlicher Walzer“  
aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

Musical score for Oboe I, VII. „Nächtlicher Walzer“. The score consists of three staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). It features a dynamic marking of *ff* and includes measures 2, 14, 37, 1, and 1. The second staff continues the melody with a dynamic marking of *ff* and includes measure 8. The third staff concludes the piece with a dynamic marking of *ff* and the instruction „Tacet al Fine.“, including measure 4.

VIII.

„In modo di Marcia funebre“  
e  
„Finale alla Turca“  
aus der Musik zum fünften Akt.

Quasi Marcia funebre.  
Langsam, schleppend und klagend.

Musical score for Oboe I, VIII. „In modo di Marcia funebre“ e „Finale alla Turca“. The score consists of seven staves. The first staff is in 4/4 time and begins with a dynamic marking of *p e montono*. The second staff includes measure 7 and a dynamic marking of *dim.*. The third staff includes measure 42 and a dynamic marking of *dim.*. The fourth staff includes measure 43 and dynamic markings of *p*, *f*, and *p*. The fifth staff includes measure 44 and dynamic markings of *mf* and *f*. The sixth staff includes measures 1, 45, and 15, with a dynamic marking of *tenute ff*. The seventh staff includes measures 25, 46, 47, 12, 13, 14, 15, 16, and 17, with a dynamic marking of *ff* and the instruction „Più Allegro“.

Viol. I.

Busoni — Turandot Suite

Oboe I.

48 *pp*

49 *f* *cresc.* *p*

50 10 *p* *cresc.*

51 *ff*

52 *ff*

53

4

5

Detailed description: This page of a musical score for Oboe I in the Turandot Suite by Busoni contains measures 48 through 53. The music is written on a single staff in treble clef. Measure 48 begins with a piano (*pp*) dynamic and features a series of eighth notes. Measure 49 starts with a forte (*f*) dynamic and includes a crescendo (*cresc.*) leading to a piano (*p*) dynamic. Measure 50 begins with a piano (*p*) dynamic and also features a crescendo (*cresc.*). Measure 51 is marked fortissimo (*ff*). Measure 52 is also marked fortissimo (*ff*) and contains a series of eighth notes. Measure 53 begins with a piano (*p*) dynamic and includes a first ending bracket with a fermata. The score concludes with a final measure containing a first ending bracket with a fermata and a second ending bracket with a fermata.

# Ferruccio Busoni Turandot Suite, Op. 41 Oboe II.

## I.

Die Hinrichtung, das Stadttor, der Abschied  
aus der Musik zum ersten Akt.

Alla marcia (allegro).

10 1 21 2 14 3 18 19 4 3

Ob. I. *p*

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

*f* *ff* *marc.*

*ff*

*ff*

Più vivo (quasi in uno).

7 *ff*

*fz* *ffz*

*molto accentato*

*allargando* 2

# Busoni — Turandot Suite

2

Oboe II.

Tempo I.

Musical score for Oboe II, first section. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music starts at measure 9. The first staff has a dynamic marking of *ff* and a hairpin crescendo. The second staff has a dynamic marking of *ff* and a hairpin crescendo. The third staff has a dynamic marking of *ff* and a hairpin crescendo. The fourth staff has a dynamic marking of *ff* and a hairpin crescendo. The section ends with a double bar line. Performance markings include *appass.* and *molto agitato*.

## II.

### Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

Musical score for Truffaldino, first section. It consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music starts at measure 19. The first staff has a dynamic marking of *p*. The second staff has a dynamic marking of *f*. The section ends with a double bar line. Performance markings include *p* and *f*.

Marcia grottesca. (Marsch des Truffaldin.)

12 Moderato.

Musical score for Truffaldino, second section. It consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music starts at measure 12. The first staff has a dynamic marking of *p*. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *p legg.*. The fourth staff has a dynamic marking of *p*. The fifth staff has a dynamic marking of *p*. The section ends with a double bar line. Performance markings include *p*, *p legg.*, and *tr*.

Busoni — Turandot Suite

Oboe II.

III.  
Altoum.  
Marsch.

Sostenuto e gravemente.

16 Quasi il doppio movimento. (fast doppelt so schnell, aber stets getragen) senza slentare Più mosso =  $\text{♩}$ . (ohne zu schleppen)

Tempo primo.  $\frac{4}{4}$  Più sostenuto. (getragen nicht glänzend stark)

# Busoni — Turandot Suite

4

Oboe II.

## IV. „Turandot“ Marsch.

Feierlich gemessen (misurato e solenne).

15 19

*p*

*f* *ff*

20

*f* *ff*

*p* *f*

*ff*

21

*p*

3 22 18 Viol. I. *f*

*p* *p* *dolce* *dim.* 19

23

*ppp* *dolciss.*

1

*p* *quasi f*

24 misurato assai  
sehr gemessen

*p* *ff* *p* *p* *ff*

1

Busoni — Turandot Suite

Oboe II.

Musical score for Oboe II, measures 24-30. The score consists of six staves of music. Measure 24 starts with a *mf* dynamic. Measure 25 has a *f* dynamic. Measure 26 has a *ff* dynamic. Measure 27 has a *ff* dynamic. Measure 28 has a *ff* dynamic. Measure 29 has a *ff* dynamic. Measure 30 has a *ff* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

V.

Das Frauengemach.

Einleitung zum III. Akt

tacet.

VI.

Tanz und Gesang.

Moderatamente.

Lässig und graziös.

Musical score for Oboe I, measures 11-14. The score consists of three staves of music. Measure 11 has a *più f* dynamic. Measure 12 has a *più f* dynamic. Measure 13 has a *più f* dynamic. Measure 14 has a *più f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Busoni — Turandot Suite

6

Oboe II.

Sanft-heiter.

32 *dolce, serenamente*

*dolce*

33 1 10 *dim.*

34 16 35 12 Ob. I. 13 14 (*entfernt*)

36 3 18 6

VII.

„Nächtlicher Walzer“  
aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

2 14 37 1

*ff* *f*

1 8 *ff*

4 *ff* **Tacet al Fine.**

VIII.

„In modo di Marcia funebre“  
e  
„Finale alla Turca“  
aus der Musik zum fünften Akt.

Quasi Marcia funebre.

Langsam, schleppend und klagend.

18 42 15 16 17 18 19 43

*p* *f*

Viol. II.

Busoni — Turandot Suite

Oboe II.

Musical score for Oboe II, measures 1-44. The score consists of three staves. The first staff begins with a piano (*p*) dynamic. The second staff includes dynamics of *f*, *mf*, and *f*, and features a first ending bracket labeled '1'. The third staff includes dynamics of *ff* and a tenor (*ten.*) marking.

Più Allegro.

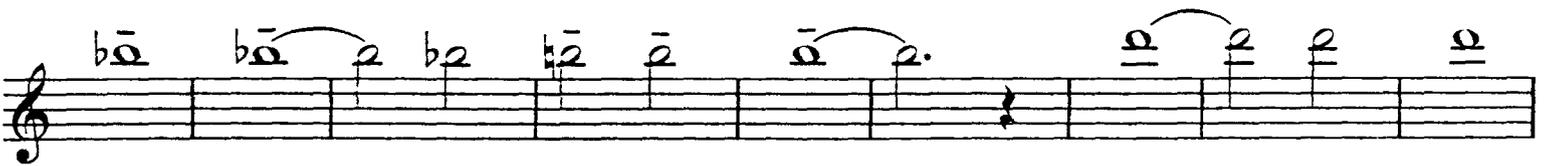
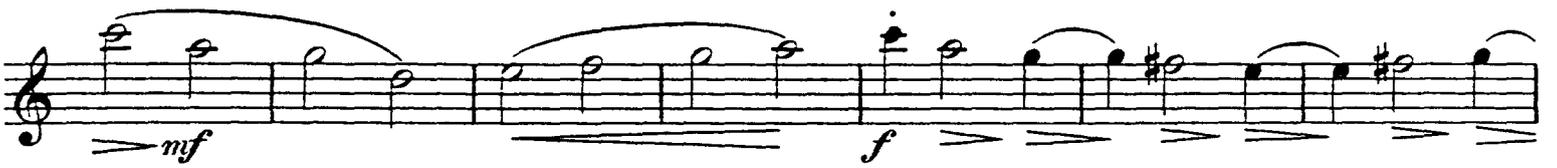
Musical score for Oboe II, measures 45-50. The score consists of two staves. The first staff begins with a fortissimo (*ff*) dynamic and includes measure numbers 1, 45, 15, 46, 25, 47, 12, 13, and 14. The second staff includes measure numbers 15, 16, 17, and 48, and a piano (*pp*) dynamic. A Violin I (*Viol. I.*) part is indicated below the first staff.

Musical score for Oboe II, measures 49-50. The score consists of five staves. The first staff begins with measure 49 and includes a fortissimo (*f*) dynamic. The second staff includes a fortissimo (*f*) dynamic. The third staff includes a fortissimo (*f*) dynamic. The fourth staff includes a fortissimo (*f*) dynamic. The fifth staff includes a fortissimo (*f*) dynamic and a crescendo (*cresc.*) marking. Measure numbers 50 and 10 are indicated at the end of the score.

Busoni — Turandot Suite

8

Oboe II.



# Ferruccio Busoni Turandot Suite, Op. 41 Oboe III e Corno inglese.

## I. Die Hinrichtung, das Stadttor, der Abschied aus der Musik zum ersten Akt.

Alla marcia (allegro).  
Corno inglese.

4 *p*

1 7 *f*

*più p*

2

3 16 17 4 1 3

Ob.I. Ob.II.

Oboe. *f* *mf* *p* *cresc.*

5 *f* *ff* *marc.*

3 6 10

*ff*

# Busoni — Turandot Suite

Oboe III e Corno inglese.

2

7 Più vivo (quasi in uno).  
14 Ob. I. II.

15 16 17 *ff*

8 2 *molto accentato*

*allargando* 9 *Tempo I.*

*ff*

*appass.* *ff molto agitato*

10 *ff*

## II.

### Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

19 11 12 Ob. I.

13 14 *f*

5

### 12 Marcia grottesca. (Marsch des Truffaldin.)

Moderato.

*p*

13 3 *p legg.* 3

Busoni — Turandot Suite

Oboe III e Corno inglese.

III.  
Altoum.  
Marsch.

Sostenuto e gravemente.

16 Quasi il doppio movimento. *(fast doppelt so schnell, aber stets getragen)* senza slentare 17 *(ohne zu schleppen)* Più mosso  $\text{♩}$ . Tempo primo.

$\frac{4}{4}$  Tempo primo (sostenuto) non forte.  
18 *(getragen nicht glänzend stark)*

Busoni — Turandot Suite

Oboe III e Corno inglese.

IV.  
„Turandot“  
Marsch.

Feierlich gemessen (misurato e solenne).  
Corno inglese. 19 3

15 *p*

5 20 1 *cresc.*

2 *f*

1 21 1 *ff* *p* *p*

22 Solo *dolce sosten.*

*più dolce*

*più p* *dim.* *dim. molto*

23 13 *p* *misurato assai* *1 24 sehr getragen* *2*

*p* *f* *ff* *fp* *1 25 2* *1*

*fp* *2 26 2* *riten. non rall. quasi f*

6

V.

Das Frauengemach.  
Einleitung zum III. Akt  
tacet.

Busoni — Turandot Suite

Oboe III e Corno inglese.

VI.

Tanz und Gesang.

Moderatamente.  
Lässig und graziös.

Corno inglese.

12 13 14 dolce

29 10 1 4 30 20 31 6

7 p dim.

2 32 Sanft-heiter. 8

dim. dolce, serenamente

2 33 3 10 34 16

35 2 Fl. 12 36 26 6

3 4 p dim.

VII.

„Nächtlicher Walzer“  
aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

Oboe. 18 37 1 1 1 1 9

Ob. I. II. ff

7 Tacet al Fine.

ff

VIII.

„In modo di Marcia funebre“

e  
„Finale alla Turca“

Quasi Marcia funebre. aus der Musik zum fünften Akt.

Langsam, schleppend und klagend.

Corno ingl. 10 11 mf f

5 4 2 1 3 3 3

2 2 3 3 3 Oboe.

f

7

# Busoni — Turandot Suite

6

Oboe III e Corno inglese.

43 Oboe. *p* *f* *p* 3 6

44 7 145 15 46 Più Allegro. *ff* *tenute ff* 25

47 17 48 19 49 3 Ob.I.II. *f*

50 10 *cresc.* *p*

51 *ff*

52 *ff*

53 *tr* 4 5

Detailed description: This is a page of a musical score for Oboe III and English Horn. It contains ten staves of music. The first staff is for Oboe III, starting at measure 43. It features a melodic line with dynamics *p*, *f*, and *p*, and includes triplet markings (3) and a sixteenth-note group (6). The second staff continues the Oboe III part, marked '46 Più Allegro', with dynamics *ff* and *tenute ff*, and includes a 25-measure rest. The third staff is for the second Oboe (Ob.I.II.), starting at measure 47, with dynamics *f* and a 3-measure rest. The fourth staff continues the Oboe I.II. part, marked '50 10', with a *cresc.* marking and a *p* dynamic. The fifth staff continues the Oboe I.II. part, marked '51', with a *ff* dynamic. The sixth staff is a woodwind ensemble part with a *mf* dynamic. The seventh staff continues the woodwind ensemble part, marked '52', with a *ff* dynamic. The eighth staff continues the woodwind ensemble part. The ninth staff features trills (*tr*) and a 4-measure rest. The tenth staff continues the woodwind ensemble part, marked '5', with a 4-measure rest.

Ferruccio Busoni  
Turandot Suite, Op. 41

Clarinetto I.

I.

Die Hinrichtung, das Stadttor, der Abschied  
aus der Musik zum ersten Akt.

in B.

Alla marcia (allegro).

8 1 13

14 15 16 2

Cor. ingl.

10 Ob.I. 11 12 1 3 2

3 4 5 6 7 8 9

3 in A. 2... 1

*p* *f* *mf* *cresc.* *ff* *marc.* *ff* *p*

Detailed description: This page contains the musical score for the Clarinet I part of the Turandot Suite, Op. 41, by Ferruccio Busoni. The score is in B major and Alla marcia (allegro) tempo. It features ten staves of music. The first staff (measures 8-13) includes a dynamic marking of *p* and a first ending bracket. The second staff (measures 14-16) is labeled 'Cor. ingl.' and includes a second ending bracket. The third staff (measures 10-13) is labeled 'Ob.I.' and includes a dynamic marking of *p*. The fourth staff (measures 3-9) includes a dynamic marking of *pp*. The fifth staff (measures 3-9) includes a dynamic marking of *f* and a key signature change to A major. The sixth staff (measures 3-9) includes a dynamic marking of *mf*. The seventh staff (measures 3-9) includes a dynamic marking of *p* and a *cresc.* marking. The eighth staff (measures 3-9) includes a dynamic marking of *f* and a *ff* marking. The ninth staff (measures 3-9) includes a dynamic marking of *ff* and a *marc.* marking. The tenth staff (measures 3-9) includes a dynamic marking of *p*. The score is written in a single system with ten staves.

# Busoni — Turandot Suite

2

Clarinetto I.

7 Più vivo (quasi in uno).

Musical score for Clarinet I, first section. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The tempo is marked "Più vivo (quasi in uno)". The first staff has a dynamic marking of *ff*. The second staff has a dynamic marking of *ff* and the instruction "molto accentato". The third staff has a dynamic marking of *ff* and the instruction "allarg.". The fourth staff has a dynamic marking of *ff* and the instruction "molto agitato". The fifth staff has a dynamic marking of *ff*. The sixth staff has a dynamic marking of *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

## II.

### Truffaldino.

in C.(obligato)

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

Musical score for Clarinet I, second section. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Bewegt und geschäftig.". The first staff has a dynamic marking of *p*. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *p*. The fourth staff has a dynamic marking of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

# Busoni — Turandot Suite

## Clarinetto I.

3

Marcia grottesca. (Marsch des Truffaldin.)

12 Moderato.

Solo

*mf*

First system of musical notation for measures 12-13. It consists of two staves. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. The music features a series of eighth notes with various accidentals (sharps and flats) and slurs. The second staff continues the melodic line with similar rhythmic and melodic patterns.

13

Second system of musical notation for measures 13-14. It consists of two staves. The first staff continues the melodic line from measure 13, ending with a fermata. The second staff features a complex rhythmic pattern of sixteenth notes with a slur and a dynamic marking of *p* (piano).

*p*

14

Third system of musical notation for measures 14-15. It consists of two staves. The first staff continues the melodic line with a slur and a dynamic marking of *mf* (mezzo-forte). The second staff features a complex rhythmic pattern of sixteenth notes with a slur and a dynamic marking of *p* (piano).

*mf*

*p*

Fourth system of musical notation for measures 15-16. It consists of two staves. The first staff continues the melodic line with a slur and a dynamic marking of *f* (forte). The second staff features a complex rhythmic pattern of sixteenth notes with a slur and a dynamic marking of *f* (forte).

*f*

15

Fifth system of musical notation for measures 15-16. It consists of two staves. The first staff continues the melodic line with a slur and a dynamic marking of *mf* (mezzo-forte). The second staff features a complex rhythmic pattern of sixteenth notes with a slur and a dynamic marking of *f* (forte).

*mf*

*f*

*f* *cresc.*

Sixth system of musical notation for measures 16-17. It consists of two staves. The first staff continues the melodic line with a slur and a dynamic marking of *ff* (fortissimo). The second staff features a complex rhythmic pattern of sixteenth notes with a slur and a dynamic marking of *ff* (fortissimo).

*ff*

*ff*

# Busoni — Turandot Suite

4

Clarinetto I.

## III.

Altoum.

Marsch.

in B.

Sostenuto e gravemente.

1 *f* *p* *molto* *ff*

16 Quasi il doppio movimento.

(fast doppelt so schnell, aber stets getragen)

senza slentare

(ohne zu schleppen)

Più mosso =  $\text{♩}$

6 17 *f*

26

Tempo primo.

Trba. IV.

5 *p* *f*

$\frac{3}{4}$  Tempo primo (sostenuto) non forte.  
(getragen nicht glänzend stark)

18 *f* *p* *cresc.*

Più sostenuto.

*ff* *p*

*ff* *p*

## IV.

„Turandot“

Marsch.

in B.

Feierlich gemessen (misurato e solenne).

15 19 *p* *f*

*f*

*f* *ff*

Busoni — Turandot Suite

Clarinetto I.

20

ff

p < f

f

ff

21

This block contains the first system of music, measures 20 and 21. It consists of four staves. The first staff begins with measure 20 and ends with measure 21. The second and third staves continue the melody from measure 20. The fourth staff continues the melody from measure 21. Dynamics include fortissimo (ff), piano (p), and piano-forte (p < f). There are also accents and slurs throughout.

22

Solo

p dolce

dim.

dolce, sost.

1

più dolce

più p

Il tutto pianissimo.  
Das Ganze sehr leise gehalten.

This block contains the second system of music, measures 22 and 23. It consists of four staves. The first staff begins with measure 22 and ends with measure 23. The second and third staves continue the melody from measure 22. The fourth staff continues the melody from measure 23. Dynamics include piano (p), dolce, diminuendo (dim.), and piano-più (più p). The instruction 'Solo' is written above the first staff. The instruction 'Il tutto pianissimo. Das Ganze sehr leise gehalten.' is written below the second staff. There are also accents and slurs throughout.

23

dim. dim. molto dolciss.

1

This block contains the third system of music, measures 23 and 24. It consists of two staves. The first staff begins with measure 23 and ends with measure 24. The second staff continues the melody from measure 23. Dynamics include diminuendo (dim.), molto diminuendo (dim. molto), and dolcecissimo (dolciss.). There are also accents and slurs throughout.

24

misurato assai  
sehr gemessen

p < quasi f

ff

p

ff

This block contains the fourth system of music, measures 24 and 25. It consists of two staves. The first staff begins with measure 24 and ends with measure 25. The second staff continues the melody from measure 24. Dynamics include piano (p), piano quasi forte (p < quasi f), fortissimo (ff), piano (p), and fortissimo (ff). There are also accents and slurs throughout.

p dolce

f

25

ff

This block contains the fifth system of music, measures 25 and 26. It consists of two staves. The first staff begins with measure 25 and ends with measure 26. The second staff continues the melody from measure 25. Dynamics include piano (p), dolce, forte (f), and fortissimo (ff). There are also accents and slurs throughout.

Busoni — Turandot Suite

6

Clarinetto I.

Musical score for Clarinet I, measures 1-25. The score is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a complex melodic line with triplets and slurs. The second staff continues the melody with a key signature change to one flat (Bb) and includes the instruction *ritenuto, non rall.* and a dynamic marking of *ff*. The third staff starts at measure 26 and includes a first ending bracket labeled '1' and a dynamic marking of *quasi f*. The fourth staff continues the melody with a dynamic marking of *ff* and includes a triplet marking '3'.

V.  
Das Frauengemach.  
Einleitung zum III. Akt  
tacet.

in B.  
Moderatamente.  
Lässig und graziös.

VI.  
Tanz und Gesang.

Musical score for Clarinet I, measures 26-35. The score is written on six staves. The first staff is marked '11 Ob.I.' and begins with a treble clef and a 2/4 time signature. It includes measure numbers 11, 12, and 13, and a dynamic marking of *p*. The second staff continues the melody and includes measure number 29. The third staff includes a first ending bracket labeled '1'. The fourth staff begins at measure 30 and features a key signature change to one flat (Bb). The fifth and sixth staves continue the melody with triplets and a dynamic marking of *p*.

# Busoni — Turandot Suite

## Clarinetto I.

6 31 3 2

*pp*

3

*dim.* *pp*

Sanft-heiter.  
*dolce, serenamente*

32

*dimin.*

2

33 6

4 34 6

Ob.I.

*dim.* 7 8 *p*

2 35 5 12 36 3

*p* *dim.*

Ob.I.

4 5 6 7

*pp*

3

*pp*

*tranquillo*

1

*pp* *perdendo*

Busoni — Turandot Suite

Clarinetto I.

VII.

„Nächtlicher Walzer“

aus der Musik zum vierten Akt.

in B.

Düster, kraftvoll und bewegt.

ff f ff

2 4 6 37

Viol. I.

40 24 41

1 2 3 4 5 6 7 8 9

Entweder:

p pp

26 39 30

Oder:  
Dieselben ganzen Takte.

16 17 18

Fl. pp

VIII.

„In modo di Marcia funebre“

e

„Finale alla Turca“

aus der Musik zum fünften Akt.

in B.

Quasi Marcia funebre.

Langsam, schleppend und klagend.

p e monotono

7

Busoni — Turandot Suite

Clarinetto I.

42 *dim.*

7 43 *dim.* *p* *f*

*p* *f*

44 *mf* *f*

1 45 *ff* *tenute ff* *muta in C.* 15

46 Più Allegro. *in C.*

15 16 17 18 19 20 *Viol. I.* *p*

47 16

48 *pp* 1 2 3 4 5

49 *f* 1

# Busoni — Turandot Suite

10

## Clarinetto I.

This musical score for Clarinetto I consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and features a series of triplet eighth notes. The second staff includes a crescendo (*cresc.*) and a piano (*p*) dynamic, with a measure number of 50. The third and fourth staves continue with piano (*p*) dynamics. The fifth staff shows a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic. The sixth staff starts at measure 51 and includes a mezzo-forte (*mf*) dynamic. The seventh staff features a fortissimo (*f*) dynamic and ends at measure 52 with a fortissimo (*ff*) dynamic. The eighth staff contains a series of chords. The ninth staff begins at measure 53 with a fortissimo (*f*) dynamic. The tenth staff concludes the passage with a fortissimo (*f*) dynamic and includes a quintuplet of eighth notes.

# Ferruccio Busoni Turandot Suite, Op. 41

Clarinetto II.

## I.

Die Hinrichtung, das Stadttor, der Abschied  
aus der Musik zum ersten Akt.

in B.

Alla marcia (allegro).

7 Più vivo (quasi in uno).

Busoni — Turandot Suite

2

Clarinetto II.

Tempo I.

Musical score for Clarinet II, first section. It consists of four staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat (B-flat). The music starts with a dynamic marking of *ff* and includes various ornaments like accents and slurs. The second staff continues the melody with a *molto agitato* marking. The third staff features a measure marked '10' and ends with a *ff* dynamic. The fourth staff concludes the section with a final flourish.

II.

Truffaldino.

in B.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

Musical score for Truffaldino, second section. It consists of four staves of music. The first staff is in 2/4 time and begins with a dynamic marking of *p* and the instruction 'schlank'. The second staff continues the melody with a measure marked '2'. The third staff features a measure marked '11' and ends with a *f* dynamic. The fourth staff concludes the section with a measure marked '5' and a final cadence.

12 Marcia grottesca. (Marsch des Truffaldin.)

Moderato.

Musical score for Marcia grottesca, third section. It consists of three staves of music. The first staff is in 2/4 time and begins with a dynamic marking of *p*. The second staff continues the melody with a measure marked '13'. The third staff concludes the section with a measure marked '1' and a final cadence.

Busoni — Turandot Suite

Clarinetto II.

*p*

14

1

15

*f*

*mf*

*f cresc.*

*ff*

*ff*

in B.

Sostenuto e gravemente.

III.  
Altoum.  
Marsch.

1

*f*

*p*

*ff*

*p molto ff*

16

26

6

Quasi il doppio movimento. senza slentare  
(fast doppelt so schnell, aber stets getragen) (ohne zu schleppen)

Busoni — Turandot Suite

4

Clarinetto II.

17 Più mosso =  $\text{♩}$ .

Tempo primo.

1 2 3 4 9

Trba. IV.

$\frac{3}{4}$  Tempo primo (sostenuto) non forte.

18 (getragen nicht glänzend stark)

*p* < *cresc.*

Più sostenuto.

*ff*

*p*

*ff*

*p*

IV.

„Turandot“  
Marsch.

in B.

Feierlich gemessen (misurato e solenne).

15 19

*p*

*f* > *ff*

*f* > *ff*

20

*f* > *ff*

*f* > *ff*

*p* < *f* > *f*

*ff*

Busoni — Turandot Suite

Clarinetto II.

21 *p dolce*

3 22 10 *dim.* Clar.I. 11 12 13 14

*Il tutto pianissimo. Das ganze sehr leise halten.*

23 *piu p dim. dim. molto dolciss.*

1 *p quasi f* *misurato assai* 24 *sehr gemessen* *ff*

*p dolce*

*f ff*

25

*ff ritenuto, non rall.*

26 1 *quasi f* 3 *ff*

V.

Das Frauengemach.  
Einleitung zum III. Akt  
tacet.

# Busoni — Turandot Suite

6

Clarinetto II.

in B.

Moderatamente.

Lässig und graziös.

## VI. Tanz und Gesang.

Ob.I. 30

24 29 16

17 18

3

p

6 31 3

9 6 32

Sanft\_heiter.  
dolce, serenamente

2 33 6

4 34 16 35 19 36 20

21 22

tranquillo

1

pp

Clar.I.

pp

pp

perdendo

## VII.

### „Nächtlicher Walzer“

aus der Musik zum vierten Akt.

in B.

Düster, kraftvoll und bewegt.

2 4

37 6

ff

# Busoni — Turandot Suite

Clarinetto II.

38 *Molto più tranquillo.* 26 39 30 40 24 41 *Viol. I.*

Entweder:  
Oder:  
Dieselben ganzen Takte.

16 17 18 8

Fl. *pp*

## VIII.

„In modo di Marcia funebre“

„Finale alla Turca“

in B.

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

*Langsam, schleppend und klagend.*

17 *Clar. I.* 42 6

18 1 7 43 3 3 6

*f* *p* *f* *p*

44 7

*f* *mf*

muta in C. *Più Allegro.* 15 46 18 19 20 in C.

*tenute ff*

47 16 48 1 2 3 4 5

*pp*

*Viol. I.*

49 3 3 3 3 1

*p* *f*

Busoni — Turandot Suite

Clarinetto II.

Musical score for Clarinet II, measures 49-53. The score is written on ten staves. Measure 49 begins with a triplet of eighth notes marked *p*. Measure 50 features a *cresc.* marking and a *p* dynamic. Measure 51 includes a *cresc.* marking and a *ff* dynamic. Measure 52 is marked *ff* and contains a series of notes with a *f* dynamic. Measure 53 is marked *mf* and includes a quintuplet of eighth notes. The score concludes with a final chord.

# Ferruccio Busoni Turandot Suite, Op. 41

Clarinetto III e Clarinetto basso.

## I.

Die Hinrichtung, das Stadttor, der Abschied  
aus der Musik zum ersten Akt.

in **B.**

Alla marcia (allegro).

Fl. picc.

10 1 21 2 14 3 5

6 7 8 9

1 2 3 4 5 6 7

8 9 4 3 in A. *f*

*mf* *f* *ff* *marc.*

*ff* 6 9

*ff* *ff*

*ff* *ff*

8 *molto accentato*

*allargando* 2

# Busoni — Turandot Suite

2

Clarinetto III e Clarinetto basso.

Tempo I.

*ff* *molto agitato* *appass.* *ff* *ff* *ff*

## II.

### Truffaldino.

(Introduzione e marcia grottesca.)

in B.

Bewegt und geschäftig.

Clar. I.

19 11 12 13 14 15 16 17 *f*

### 12 Marcia grottesca. (Marsch des Truffaldin.)

Moderato.

12 1 13 *p* *p*

# Busoni — Turandot Suite

Clarinetto III e Clarinetto basso.

3

14

1

Musical score for Clarinet III and Bass Clarinet, measures 14-15. The score consists of five staves. The first staff contains the main melody with a first ending bracket. The second and third staves provide harmonic support with tremolos. The fourth and fifth staves continue the main melody. Dynamics include *f*, *mf*, *f*, *cresc.*, and *ff*. Performance markings include *tr* and *trun*.

## III.

### Altoum. Marsch.

in B.

Sostenuto e gravemente.

Musical score for Clarinet III and Bass Clarinet, measures 16-17. The score consists of two staves. The first staff contains the main melody with a first ending bracket. The second staff provides harmonic support with tremolos. Dynamics include *f*, *p*, *molto ff*, and *ff*. Performance markings include *tr*, *trun*, and *tr*.

Quasi il doppio movimento. *(fast doppelt so schnell, aber stets getragen)* senza slentare *(ohne zu schleppen)*

16 26 6

$\frac{4}{4}$  Tempo primo (sostenuto) non forte.  
*(getragen nicht glänzend stark)*

Più mosso:  $\text{C}$ . Tempo primo.

Clar. I.

Musical score for Clarinet I, measures 17-18. The score consists of three staves. The first staff contains the main melody with a first ending bracket. The second and third staves provide harmonic support with tremolos. Dynamics include *p*, *cresc.*, and *ff*. Performance markings include *tr*, *trun*, and *tr*.

# Busoni — Turandot Suite

4

Clarinetto III e Clarinetto basso.

## IV.

### „Turandot“

#### Marsch.

Clarinetto basso in B.

Feierlich gemessen (misurato e solenne).

15 19 2 1

*p*

1

20 *fz* *cresc. ff*

*p < f* *f* 1 1

21 *f* *p* *p*

4 22 4 3

*p* *dolce* *pp*

4 23 2

*p < >* *ten.* 3 *dolce* *fz* *più p < >*

*pp*

*misurato assai*  
24 *sehr gemessen*

2 *p* 4 1 3 3 3 3

1 25

*fp* *ritenuto, non rallent.* *fp*

1 26

*ff* *p*

Busoni — Turandot Suite

Clarinetto III e Clarinetto basso.



V.

Das Frauengemach.

Einleitung zum III Akt  
tacet.

VI.

Tanz und Gesang.

Clarinetto basso in B.

Moderatamente.

Lässig und graziös.



in A.

6 32 Sanft-heiter.



# Busoni — Turandot Suite

6 Clarinetto III e Clarinetto basso.

4 33

4 34 16 35 3

Fl. in B.

dim. p > > > >

6 7 8 9 1 2 3 4 36 1 2

3 4 5 6 7 8 4

pp perdendo

## VII.

„Nächtlicher Walzer“  
aus der Musik zum vierten Akt.

Clarinetto basso in B.  
Düster, kraftvoll und bewegt.

ff ff

37

6 ff ff

4 38 Molto più tranquillo. 10

p poco pp

Busoni — Turandot Suite

Clarinetto III e Clarinetto basso.

5 39 4

pp

2

pp

6 3 40 misterioso

pp

pp

8

41 9

p

p

Entweder:

Oder:  
Dieselben ganzen Takte.

2/4

35

VIII.

„In modo di Marcia funebre“

„Finale alla Turca“

aus der Musik zum fünften Akt.

Clarinetto basso in B.

Quasi Marcia funebre.

Langsam, schleppend und klagend.

142 4 1

9 4 p

2 4

p

43 Clarinetto III in B.

2 p

3 44 7

f mf

1 45 muta in C. 15

ff

tenute ff

Busoni — Turandot Suite

Clarinetto III e Clarinetto basso.

Più Allegro.

46 25 47 17 48 19 49 1

Tromba I e II. Clar. I.

in C.

5

3

f

50

cresc.

p

6

p

2

51.

ff

mf

52

ff

53

trm

trm

trm

5

5

Detailed description: This page of a musical score for Clarinet III and Bass Clarinet contains measures 46 through 53. The music is in C major and begins with a tempo marking of 'Più Allegro'. The score is written on ten staves. Measures 46-49 are marked with measure numbers 46, 25, 47, 17, 48, 19, and 49. Measure 50 features a 'cresc.' marking and a 'p' dynamic. Measure 51 is marked 'ff'. Measure 52 is marked 'ff'. Measure 53 includes 'trm' (trill) markings. The score includes various musical notations such as slurs, accents, and dynamic markings.

# Ferruccio Busoni Turandot Suite, Op. 41

## Fagotto I.

### I.

Die Hinrichtung, das Stadttor, der Abschied  
aus der Musik zum ersten Akt.

Alla marcia (allegro).

4

*p*

1 10

*f* *più p*

1 2 1

*p*

3 4 5 6 7 8 9

1 1 2 3 4 5

6

*cresc.*

1

# Busoni — Turandot Suite

2

## Fagotto I.

5 *cresc.*

3 *f* *p*

6 *fp*

2

Detailed description: This block contains the first two staves of music. The first staff starts with measure 5, featuring a melodic line with a '5' above it and a 'cresc.' marking. The second staff contains measures 5 and 6, with a '3' above the first measure, a 'p' dynamic, and a '3' above the final measure. The third staff begins with measure 6, marked with 'fp' and a '6' above it, and ends with a '2' above the final measure.

### 7 Più vivo (quasi in uno).

*ff*

4 *ffs*

8

Detailed description: This block contains the next two staves. The first staff starts with measure 7, marked with 'ff'. The second staff contains measures 7 and 8, with a '4' above the first measure and 'ffs' below it. The third staff begins with measure 8, marked with an '8' above it.

*allargando*

9 *Tempo I.*

1 2 3 4 5 6

7 8 *ff* *molto agitato*

10 *ff*

Detailed description: This block contains the final two staves. The first staff starts with measure 9, marked with 'allargando' and 'Tempo I.', and contains measures 9 through 14, numbered 1 through 6 above. The second staff contains measures 9 through 14, numbered 7 through 12 above, and is marked with 'ff' and 'molto agitato'. The third staff begins with measure 10, marked with 'ff' and a '10' above it.

## II.

### Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

4 *p* *p schlank*

1 6 11 *mf*

Detailed description: This block contains the first two staves of the Truffaldino section. The first staff starts with measure 4, marked with 'p' and 'p schlank'. The second staff contains measures 4 through 11, numbered 1 through 6 above, and is marked with 'mf'.

Busoni — Turandot Suite

Fagotto I.

Musical score for Fagotto I, measures 1-11. The score is written in bass clef with a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, some with accents and slurs. A *p* dynamic marking is present at the beginning. A *Solo* instruction is written above the staff. The piece concludes with a double bar line and a common time signature.

12 Marcia grottesca. (Marsch des Truffaldin.)  
Moderato.

Musical score for Fagotto I, measures 12-13. The score is written in bass clef with a key signature of one flat (Bb). It features a series of eighth notes with accents. A *mf* dynamic marking is present at the beginning. Measure 13 is marked with a '2' and a fermata.

Musical score for Fagotto I, measures 14-15. The score is written in bass clef with a key signature of one flat (Bb). It features a series of eighth notes with accents. A *f* dynamic marking is present. Measure 14 is marked with a '14' and a fermata. Measure 15 is marked with a '15' and a fermata.

Musical score for Fagotto I, measures 16-17. The score is written in bass clef with a key signature of one flat (Bb). It features a series of eighth notes with accents and slurs. A *p* dynamic marking is present. Measure 16 is marked with a '16' and a fermata. Measure 17 is marked with a '17' and a fermata.

Musical score for Fagotto I, measures 18-19. The score is written in bass clef with a key signature of one flat (Bb). It features a series of eighth notes with accents. A *f* dynamic marking is present. Measure 18 is marked with a '18' and a fermata. Measure 19 is marked with a '19' and a fermata.

Musical score for Fagotto I, measures 20-21. The score is written in bass clef with a key signature of one flat (Bb). It features a series of eighth notes with accents and slurs. A *cresc.* dynamic marking is present. Measure 20 is marked with a '20' and a fermata. Measure 21 is marked with a '21' and a fermata.

Busoni — Turandot Suite

Fagotto I.

III.  
Altoum.  
Marsch.

Sostenuto e gravemente.

1 *f* *p* *molto ff* *f*

Quasi il doppio movimento.

16 (*fast doppelt so schnell, aber stets getragen*)

*p ma sempre sostenuto*

senza slentare  
*ohne zu schleppen*

*p* *grave*

17 Più mosso =  $\text{♩}$ .

Tempo primo.

*p*

18  $\frac{4}{4}$  Tempo primo (sostenuto) non forte.  
*(getragen nicht glänzend stark)*

*f cresc.* *f*

Più sostenuto.

*p* *cresc.* *ff*

Busoni — Turandot Suite

Fagotto I.

IV.  
„Turandot“  
Marsch.

Feierlich gemessen (misurato e solenne).

2

*pp*

19

*p*

*f*

20

*mf*

*cresc.*

*ff*

*p < f*

21

*ff*

*p*

*p*

*p*

*dolce*

22

*dim.*

*pp*

*pp*

*p < >*

23

*dolce*

*pp*

*fz*

*più p*

24

*p*

*ff*

*p*

*ff*

*misurato assai*  
*sehr gemessen*

Detailed description: This is a page of a musical score for Bassoon I, measures 18 through 24. The music is in a bass clef with a key signature of two flats (B-flat and E-flat). The tempo and character are marked 'Feierlich gemessen (misurato e solenne)'. The score consists of ten staves of music. Measure 18 begins with a dynamic of *pp*. Measure 19 has a dynamic of *p*. Measure 20 features a triplet of eighth notes and a dynamic of *mf*. Measure 21 starts with a dynamic of *ff* and includes a *cresc.* marking. Measure 22 has a dynamic of *pp* and includes a *dim.* marking. Measure 23 is marked *dolce* and *pp*. Measure 24 is marked *sehr gemessen* and *misurato assai*, with dynamics of *p*, *ff*, *p*, and *ff*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Busoni — Turandot Suite

6

Fagotto I.

Musical score for Bassoon I, measures 1-26. The score is written in bass clef with a key signature of one flat (B-flat). It features various dynamics including *p*, *f*, *fp*, *ff*, and *p*. There are several triplet markings (3) and a *ritenuto, non rall.* instruction. Measure numbers 1, 25, and 26 are indicated.

V.

Das Frauengemach.

Einleitung zum III. Akt

tacet.

VI.

Tanz und Gesang.

Moderatamente.

Lässig und graziös.

Musical score for Bassoon I, measures 1-30. The score is written in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. It features various dynamics including *p* and *legg.*. Measure numbers 1 through 30 are indicated. The score includes a series of eighth notes and some triplet markings.

# Busoni — Turandot Suite

## Fagotto I.

31

*p* *pp*

32

8

2

3

6

8

Sanft-heiter.  
*dolce, serenamente*

8

2

4

33

*p*

1

2

4

1 34 1 2 3

4 5 6 7 8

*p*

2 35 5 1 2 3 4 5 6

*p*

7 8 1 4 36 12 10 6

*p*

### VII.

### „Nächtlicher Walzer“ aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

*ff* *ff*

37

*ff* *f* *ff*

*ff* *ff*

*ff* *ff*

2

Busoni — Turandot Suite

8

Fagotto I.

Molto più tranquillo.

38 14 #2. 4.2 6 39 4

*pp* 2 2. b2. p. 4. #2. 12

40 *pp* *misterioso* *pp*

41 9 #. #. #. *p* *pp* *pp*

Oder:  
Dieselben ganzen Takte.

5 11 *p* *pp e dim.* 6

VIII.

„In modo di Marcia funebre“

„Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

Langsam, schleppend und klagend.

42 4 2 4 1

43 8 6. 6. o. bo. bo. o. bo. o. 6. 6. bo. o. bo. s. *p* *f* *dim.*

44 12 45 11 12 13 14 15 46 Più Allegro. *f* *pp*

Viol. I.

Busoni — Turandot Suite

Fagotto I.

First musical staff, bass clef, containing a sequence of notes and rests.

Second musical staff, bass clef, starting with measure 47 and containing six numbered fingerings (1-6).

Third musical staff, bass clef, starting with measure 7 and containing a sequence of notes.

Fourth musical staff, bass clef, starting with measure 48 and containing five numbered fingerings (1-5).

Fifth musical staff, bass clef, starting with the dynamic marking *pp* and containing a sequence of notes.

Sixth musical staff, bass clef, starting with measure 49 and containing dynamic markings *fp* and *f*.

Seventh musical staff, bass clef, containing a sequence of notes and the dynamic marking *cresc.*

Eighth musical staff, bass clef, starting with measure 50 and containing the dynamic marking *p*.

Ninth musical staff, bass clef, starting with measure 51 and containing the dynamic marking *ff*.

Tenth musical staff, bass clef, containing a sequence of notes and the dynamic marking *ff*.

Eleventh musical staff, bass clef, starting with measure 52 and containing nine numbered fingerings (1-9).

Twelfth musical staff, bass clef, containing a sequence of notes and rests.

Thirteenth musical staff, bass clef, starting with measure 53 and containing a sequence of notes.

Fourteenth musical staff, bass clef, containing five numbered fingerings (1-5) and a sequence of notes.

# Ferruccio Busoni Turandot Suite, Op. 41

## Fagotto II.

### I.

Die Hinrichtung, das Stadttor, der Abschied  
aus der Musik zum ersten Akt.

Alla marcia (allegro).

4 *p* 1 1 16

Fag I. 1 2 1 17 18 19 20

*p* 7 1 2 3

4 5 6 7 8 9

4 *p* 1

*cresc.*

5 *cresc.* *f* 3

# Busoni — Turandot Suite

2

Fagotto II.

3 3 3 6 3 6  
*p* *fp*

2 7 Più vivo (quasi in uno).  
*ff*

4  
*ffz*

8

allargando 9 Tempo I.  
*ff*

4 5 6 7 8 molto agitato

10  
*ff*

## II.

### Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

4 1  
*p* *mf*

11  
*mf*

# Busoni — Turandot Suite

## Fagotto II.

*p*  
*f* 5

### 12 Marcia grottesca. (Marsch des Truffaldin.) Moderato.

*mf*  
*f* *mf*  
*f*  
*p*  
*f*  
*f*  
*f*  
*f* *cresc.*  
*ff*

1 13 2 14 15

# Busoni — Turandot Suite

4

Fagotto II.

## III.

Altoum.

Marsch.

Sostenuto e gravemente.

16 Quasi il doppio movimento.  
(fast doppelt so schnell, aber stets getragen)

senza slentare  
(ohne zu schleppen)

17 Più mosso =  $\text{C}$ . 6 Tempo primo.

18  $\frac{4}{4}$  Tempo primo (sostenuto) non forte.  
(getragen nicht glänzend stark)

## IV.

„Turandot“

Marsch.

Feierlich gemessen (misurato e solenne).

Busoni — Turandot Suite

Fagotto II.

First musical staff, bass clef, starting with a melodic line in B-flat major.

19

Second musical staff, bass clef, starting with a melodic line in B-flat major.

Third musical staff, bass clef, starting with a melodic line in B-flat major.

20

Fourth musical staff, bass clef, starting with a melodic line in B-flat major.

Fifth musical staff, bass clef, starting with a melodic line in B-flat major.

Sixth musical staff, bass clef, starting with a melodic line in B-flat major.

21

Seventh musical staff, bass clef, starting with a melodic line in B-flat major.

Eighth musical staff, bass clef, starting with a melodic line in B-flat major.

23

Ninth musical staff, bass clef, starting with a melodic line in B-flat major.

Tenth musical staff, bass clef, starting with a melodic line in B-flat major.

24

*misurato assai*  
*sehr gemessen*

Eleventh musical staff, bass clef, starting with a melodic line in B-flat major.

Twelfth musical staff, bass clef, starting with a melodic line in B-flat major.

Busoni — Turandot Suite

Fagotto II.

Musical score for Bassoon II, measures 24-26. The score is written in bass clef with a key signature of one sharp (F#). Measure 24 begins with a piano (*p*) dynamic and a fermata. Measure 25 starts with a forte (*f*) dynamic and features triplet patterns. Measure 26 begins with a fortissimo (*fp*) dynamic and includes a first ending bracket. The piece concludes with the instruction *ritenuto, non rall.*

V.  
Das Frauengemach.  
Einleitung zum III. Akt  
*tacet.*

VI.  
Tanz und Gesang.

Moderatamente.  
*Lässig und graziös.*

Musical score for Bassoon II, measures 27-30. The score is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. Measure 27 starts with a piano (*p*) dynamic and features a sequence of eighth notes numbered 1 through 11. Measures 12 through 20 continue this sequence. Measure 21 is marked with a first ending bracket and numbered 1 through 4. Measure 22 continues the sequence with notes numbered 5 through 6. Measure 23 is marked with a piano (*p*) dynamic and features a sequence of eighth notes numbered 1 through 4. Measure 24 begins with a *legg.* (leggiero) dynamic and features a sequence of eighth notes numbered 2 through 5. Measure 25 is marked with a *legg.* dynamic and features a sequence of eighth notes numbered 30 through 34.

Busoni — Turandot Suite

Fagotto II.

31 *p*

32 *Sanft-heit.*  
*dolce, serenamente* *p*

33

34 1 2

3 4 5 6 7 8

35 1 2 3 4 5 1

2 3 4 5 6 7 8 4 36 26 6

VII.

„Nächtlicher Walzer“

aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

*ff* *ff* 37 *f* *ff*

Busoni — Turandot Suite

Fagotto II.

38 Molto più tranquillo.

Musical notation for measures 38-39. Measure 38 has a 14-measure rest. Measure 39 has a 6-measure rest. Dynamics include *pp*.

Musical notation for measures 40-41. Measure 40 is marked *misterioso* and *pp*. Measure 41 has a 9-measure rest. Dynamics include *pp* and *p*.

Musical notation for measures 42-46. Measure 42 has a 5-measure rest. Measure 43 has a 3-measure rest. Measure 44 has an 11-measure rest. Measure 45 has a 6-measure rest. Dynamics include *p*, *pp e dim.*, and *ppp*.

VIII.

„In modo di Marcia funebre“

„Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

Langsam, schleppend und klagend.

Musical notation for measures 42-45. Measure 42 has a 4-measure rest. Measure 43 has a 2-measure rest. Measure 44 has a 4-measure rest. Measure 45 has a 1-measure rest. Dynamics include *p* and *f*.

Musical notation for measures 46-47. Measure 46 is marked *Più Allegro*. Measure 47 has a 12-measure rest. Dynamics include *f* and *pp*.

Musical notation for measures 48-50. Measure 48 has a 11-measure rest. Measure 49 has a 12-measure rest. Measure 50 has a 13-measure rest. Measure 51 has a 14-measure rest. Measure 52 has a 15-measure rest. Dynamics include *pp*.

Busoni — Turandot Suite

Fagotto II.

47 1 2 3 4 5 6

7

48 1 2 3 4 5

*pp*

49

*fp*

*f* *cresc.*

50 1 2

4 *p*

3 4 5 6 7 8 3 51

*ff*

1 2 3 4 5 6 7 8 52 9

*ff*

53

1 2 3 4 5

# Ferruccio Busoni

## Turandot Suite, Op. 41

Fagotto III e Contrafagotto.

### I.

Die Hinrichtung, das Stadttor, der Abschied  
aus der Musik zum ersten Akt.

Alla marcia (allegro).

Fl. I e Picc.

10 1 21 2 14 3 5

6 7 8

9

*p*

1 2 3 4 5

6 7 8 9 4 1

1 2 3 4 4

*p*

1 5

*p cresc.*

*p*

1 7

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

6

*fp*

2 7 Più vivo (quasi in uno).

*ff*

4

Busoni — Turandot Suite

Fagotto III e Contrafagotto.

8

*ff*

*allargando*

9 Tempo I.

*ff* *molto agitato*

10

*ff*

II.

Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

4

1

*p*

11

*mf*

Contrafag.  
5

*f*

Contrafagotto.

12 Marcia grottesca. (Marsch des Truffaldin.)

Moderato.

1

*mf*

13

10 14 9

*mf dimin.*

*p*

Busoni — Turandot Suite  
Fagotto III e Contrafagotto.

15

Three staves of musical notation in bass clef. The first staff begins with a forte (*f*) dynamic. The second staff ends with a trill. The third staff includes a *cresc.* marking and a *ff* dynamic.

Fagotto III.  
Sostenuto e gravemente.

III.  
Altoum.  
Marsch.

Three staves of musical notation in bass clef. The first staff has a first ending bracket and a *f* dynamic. The second staff has a *p* dynamic and a trill. The third staff has a *ff* dynamic and a trill.

16 Quasi il doppio movimento.  
(fast doppelt so schnell, aber stets getragen)

Two staves of musical notation in bass clef. The first staff has a *p* dynamic and a *pp* dynamic. The second staff has a *pp* dynamic.

senza slentare  
(ohne zu schleppen)

17 Più mosso =  $\text{♩}$ . 6 Tempo primo.

Two staves of musical notation in bass clef. The first staff has a first ending bracket and a *f cresc.* dynamic. The second staff has a *f cresc.* dynamic.

18  $\frac{4}{4}$  Tempo primo (sostenuto) non forte.  
(getragen nicht glänzend stark)

Più sostenuto.

Three staves of musical notation in bass clef. The first staff has a *f* dynamic and a *ff* dynamic. The second staff has a *p cresc.* dynamic and a trill. The third staff has a *ff* dynamic and a trill.

Busoni — Turandot Suite

Fagotto III e Contrafagotto.

IV.

„Turandot“  
Marsch.

Contrafagotto.

Feierlich gemessen (misurato e solenne).

2  
*pp*

19  
*p*

1  
*p*

1  
*f*

20  
*fz*

1  
*cresc.*

*ff*

*p < f*

1  
*ff*

1  
*f*

21  
*p*

*p*

*p*

*dolce*

22  
1  
*pp*

2  
*pp*

11  
*dolce*

23  
1  
*ten.*

*pp*

*fz*

*più p*

24 *misurato assai*  
*sehr gemessen*

*p*

*ff*

*p*

Busoni — Turandot Suite  
Fagotto III e Contrafagotto.

25

26

*p* *ff* *p* *f* *fp* *riten. non rall.* *fz* *ff* *p*

Detailed description: This block contains the musical notation for measures 25 and 26. It consists of six staves of music in bass clef. Measure 25 begins with a piano (*p*) dynamic and features a series of eighth-note patterns. It transitions to fortissimo (*ff*) and then back to piano (*p*). Measure 26 starts with fortissimo (*ff*), followed by piano (*p*), and includes a section marked *riten. non rall.* (ritardando, non rallentando) leading to a fortissimo (*fz*) section. The notation includes various articulations, slurs, and dynamic markings.

V.  
Das Frauengemach.  
Einleitung zum III. Akt  
tacet.

Fagotto III.  
Moderatamente.  
Lässig und graziös.

VI.  
Tanz und Gesang.

30

31

*p* *legg.*

Detailed description: This block contains the musical notation for measures 30 and 31. It consists of four staves of music in bass clef. Measure 30 starts with a piano (*p*) dynamic and features a series of eighth-note patterns. Measure 31 begins with a *legg.* (leggiero) marking and includes a section with a 6-measure rest. The notation includes various articulations, slurs, and dynamic markings.

Busoni — Turandot Suite

Fagotto III e Contrafagotto.

1 31

32 Sanft- heiter.  
*dolce, serenamente*

33

34

35

VII.

„Nächtlicher Walzer“

aus der Musik zum vierten Akt.

Contrafagotto.

Düster, kraftvoll und bewegt.

Busoni — Turandot Suite

Fagotto III e Contrafagotto.

38 *Molto più tranquillo.* 39 *ff* 40 *f* Fag. I. II. Fag. III. *p*

26 30 8 9 10 11 12 8 41 12 Entweder: 4

Oder:  
Dieselben ganzen Takte. 4 5 6 7 8 9

*pp* 10 11 12 13 14 15 4 *pp e dim.* 6

*ppp*

VIII.

„In modo di Marcia funebre“

e  
„Finale alla Turca“

aus der Musik zum fünften Akt.

Contrafagotto.

Quasi Marcia funebre.

*Langsam, schleppend und klagend.*

9 *p* 4 *p* 1 4 2 4 1

9 43 8 Fag. III. *p* *f*

44 12 45 15

*f*

Busoni — Turandot Suite

8

Fagotto III e Contrafagotto.

46 Più Allegro.

The musical score consists of ten staves of music in bass clef. The first staff begins with a *pp* dynamic marking. The second staff continues the melodic line. The third staff includes measure numbers 47 and fingerings 1, 2, and 3. The fourth staff includes measure numbers 48, 16, and 49, with a *pp* dynamic marking and a *fp* marking. The fifth staff features a *f* dynamic marking. The sixth staff includes a *cresc.* marking. The seventh staff includes measure numbers 50, 4, 12, and 51, with a *ff* dynamic marking. The eighth staff includes measure numbers 52 and 9, with a *ff* dynamic marking. The ninth staff includes measure number 53. The tenth staff includes fingerings 1, 2, 3, 4, and 5. The score concludes with a double bar line.

# Ferruccio Busoni Turandot Suite, Op. 41 Corno I in F.

## I.

Die Hinrichtung, das Stadttor, der Abschied  
aus der Musik zum ersten Akt.

Alla marcia (allegro).

Tromba I e II.

10 1 21 2 14 3 19 4

1 2 *p*

3 4 5 6 6 *p*

1 5 4 *pp* *f* *ff*

6 2 *f sost.* heraus!

7 10 *ff* *ff*

8 7 3 9 3 1 3 2 *ff* *allargando Tempo I.*

3 4 5 6 7 8 *molto agitato*

10 *ff* 1

# Busoni — Turandot Suite

2

Corno I in F.

## II.

### Truffaldino

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

Musical notation for the introduction of Truffaldino, measures 17-19. The music is in 2/4 time and features a melodic line with slurs and accents. Measure 17 starts with a *mf* dynamic. Measure 19 ends with a double bar line and a *C* time signature change. A first ending bracket labeled "Fag. I." spans measures 18 and 19.

Marcia grottesca. (Marsch des Truffaldin.)

12 Moderato.

Musical notation for the beginning of the Truffaldino march, measure 12. The music is in 2/4 time and features a rhythmic pattern of eighth notes. The dynamic is *p*.

Musical notation for the Truffaldino march, measures 13-14. The music continues with a rhythmic pattern of eighth notes. The dynamic is *p*. Measure 14 ends with a double bar line and a *2* marking.

Musical notation for the Truffaldino march, measures 15-16. The music continues with a rhythmic pattern of eighth notes. The dynamic is *mf dimin.*. Measure 16 ends with a double bar line and a *2* marking.

Musical notation for the Truffaldino march, measures 17-18. The music continues with a rhythmic pattern of eighth notes. The dynamic is *mf*. Measure 18 ends with a double bar line and a *2* marking.

Musical notation for the Truffaldino march, measures 19-20. The music continues with a rhythmic pattern of eighth notes. The dynamic is *p*. Measure 20 ends with a double bar line and a *1* marking.

Musical notation for the Truffaldino march, measures 21-22. The music continues with a rhythmic pattern of eighth notes. The dynamic is *p*. Measure 22 ends with a double bar line and a *1* marking.

Musical notation for the Truffaldino march, measures 23-24. The music continues with a rhythmic pattern of eighth notes. The dynamic is *mf*. Measure 24 ends with a double bar line and a *1* marking.

Musical notation for the Truffaldino march, measures 25-26. The music continues with a rhythmic pattern of eighth notes. The dynamic is *p*. Measure 26 ends with a double bar line and a *1* marking.

Musical notation for the Truffaldino march, measures 27-28. The music continues with a rhythmic pattern of eighth notes. The dynamic is *f*. Measure 28 ends with a double bar line and a *1* marking.

## III.

### Altoum.

#### Marsch.

Quasi il doppio movimento.

(fast doppelt so schnell, aber stets getragen)

Sostenuto e gravemente.

Musical notation for the beginning of the Altoum march, measures 2-5. The music is in 2/4 time and features a slow, sustained melodic line. The dynamic is *f*. Measure 5 ends with a double bar line and a *16* marking.

Musical notation for the beginning of the Altoum march, measures 16-20. The music is in 2/4 time and features a slow, sustained melodic line. The dynamic is *f*. Measure 20 ends with a double bar line and a *20* marking.

# Busoni — Turandot Suite

Corno I in F.

3

Più mosso = C.

*sost.*  
*dolciss.*  
*pp*  
*pp*  
6 17 4

Tempo primo.  
*f cresc.*  
9 3 3 3 3 18 7  
*ff*  
Più sostenuto.

*p* *ff*

## IV. „Turandot“ Marsch.

Feierlich gemessen (misurato e solenne).

9 *p dolce*

19 4 *mf* *più f* *f*

20 *mf* *cresc.*

6 6 6 6 *ff* *fp* *f* *f* wild

21 9 22 11 12 13 2 *ff*

Tromb. I. *dolce*

23 *pp dolce*

1 24 *dim.* *p* *ff*  
misurato assai  
sehr gemessen

Busoni — Turandot Suite

Corno I in F.

4

*p* *ff* *ff* *ff* *ff* *f* *ritenuto, non rall.*

V.

Das Frauengemach.

Einleitung zum III. Akt

tacet.

VI.

Tanz und Gesang.

Moderatamente.

Lässig und graziös.

18 19 20 21 *dolce* Clar. I. 29 9 6 30 8 9 10 1 2 3 4 5 6 7 8 9 1 31 10 Ob. I. 11 12 1 11 *dolce* *dim.* 32 *dolce, serenamente* 11 33 16 34 16 *mf* *dim.*

# Busoni — Turandot Suite

Corno I in F.

5

35 19 36 7 8 9 10 11

Clar. I. dolce

*più dolce*

*pp*

## VII.

### „Nächtlicher Walzer“

aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

2 14 37 4 7

*ff* *f* *f sost.*

Molto più tranquillo.

38 26 39 30 40 8 9 10 11

Tromb. Fag. *dolciss.*

Entweder:

Oder:

Dieselben ganzen Takte.

8 41 12

4

2

4

35

## VIII.

### „In modo di Marcia funebre“

e

### „Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

Langsam, schleppend und klagend.

18 42 19 43 2 44 45 14

Trombe *p dolce* *f* *p cresc.* *ff* *sempre ff*

Busoni — Turandot Suite

6

Corno I in F.

46 Più Allegro.

Viol. I.

22 23 24 25 47 1 2 3 4 5

6 7 8

48 1 2 3 4 5

2 49 1

mf cresc. 50 4

p

3 51 3

ff

f

52 ff

6 53 ff

Detailed description: This page of a musical score for Corno I in F, measures 46-53, is titled "Busoni — Turandot Suite". It begins with the tempo marking "46 Più Allegro." and the instrument designation "Corno I in F.". The score is written on ten staves. The first staff is labeled "Viol. I." and contains measures 22-25, with dynamics *pp* and fingerings 1-5. The second staff contains measures 6-8. The third staff contains measures 48-50, with dynamics *pp* and fingerings 1-5. The fourth staff contains measures 2 and 49, with dynamics *p* and *f*. The fifth staff contains measures 2 and 50, with dynamics *mf* and *cresc.*. The sixth staff contains measure 49 and measure 50, with dynamics *p*. The seventh staff contains measures 3 and 51, with dynamics *ff*. The eighth staff contains measures 3 and 51, with dynamics *ff*. The ninth staff contains measures 3 and 51, with dynamics *f*. The tenth staff contains measures 52 and 53, with dynamics *ff*. The eleventh staff contains measures 6 and 53, with dynamics *ff*. The twelfth staff contains measures 6 and 53, with dynamics *ff*. The thirteenth staff contains measures 6 and 53, with dynamics *ff*. The fourteenth staff contains measures 6 and 53, with dynamics *ff*. The fifteenth staff contains measures 6 and 53, with dynamics *ff*. The sixteenth staff contains measures 6 and 53, with dynamics *ff*. The seventeenth staff contains measures 6 and 53, with dynamics *ff*. The eighteenth staff contains measures 6 and 53, with dynamics *ff*. The nineteenth staff contains measures 6 and 53, with dynamics *ff*. The twentieth staff contains measures 6 and 53, with dynamics *ff*.

# Ferruccio Busoni Turandot Suite, Op. 41 Corno II in F.

## I.

### Die Hinrichtung, das Stadttor, der Abschied aus der Musik zum ersten Akt.

Alla marcia (allegro).

Tromba I e II.

10 1 21 2 14 3 19 4

1 2 *p*

6 *p*

1 5 4 *pp* *f* *ff*

6 2 *f sost.* heraus!

7 Più vivo (quasi in uno). *ff*

3 1 3 2 3 4 *ffz*

5 6 7 8 9 3 3

8 *allarg.* *Tempo I.* *ff*

*molto agitato*

10 *ff* 1

# Busoni — Turandot Suite

2

Corno II in F.

## II.

### Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

19 11 22 Fag. I. 23 24

Musical notation for the introduction of Truffaldino, measures 19-24. The key signature has one flat (B-flat), and the time signature is 2/4. The notation includes a fermata over measure 19, a repeat sign over measures 20-21, and a first ending bracket over measures 22-24. The dynamic is *p*.

### 12 Marcia grottesca. (Marsch des Truffaldin)

Moderato.

*p*

Musical notation for the beginning of the grotesque march, measures 12-13. The key signature has one flat, and the time signature is common time (C). The dynamic is *p*.

13 2 3

*mf* *dimin.* *p*

Musical notation for the grotesque march, measures 13-14. The dynamic is *mf* with a *dimin.* marking, followed by *p*. There are first ending brackets over measures 13 and 14.

2 14 *p* *p*

Musical notation for the grotesque march, measures 14-15. The dynamic is *p*. There are first ending brackets over measures 14 and 15.

1 *p* 1

Musical notation for the grotesque march, measures 15-16. The dynamic is *p*. There are first ending brackets over measures 15 and 16.

*mf*

Musical notation for the grotesque march, measures 16-17. The dynamic is *mf*.

15 1 *p*

Musical notation for the grotesque march, measures 17-18. The dynamic is *p*. There are first ending brackets over measures 17 and 18.

1 *f* *ff* 1

Musical notation for the grotesque march, measures 18-19. The dynamic is *f* followed by *ff*. There are first ending brackets over measures 18 and 19.

## III.

### Altoum.

Marsch.

Sostenuto e gravemente.

Quasi il doppio movimento.

(fast doppelt so schnell, aber stets getragen)

2 4 5 16

Musical notation for the beginning of the Altoum march, measures 2-5. The key signature has one flat, and the time signature is common time. The dynamic is *pp*.

### 17 Più mosso = C.

Tromba IV.

1 2 3 4 *pp*

Musical notation for the beginning of the Altoum march, measures 17-20. The dynamic is *pp*. There are first ending brackets over measures 17, 18, 19, and 20.

# Busoni — Turandot Suite

Corno II in F.

3

Tempo primo.

$\frac{4}{4}$  Tempo primo (sostenuto).

18  $\frac{4}{4}$  (getragen nicht glänzend stark) Più sostenuto.

*f cresc.* *ff* *p* *ff*

IV.

## „Turandot“ Marsch.

Feierlich gemessen (misurato e solenne).

*p dolce* *mf* *più f* *f* *mf* *cresc.* *ff* *fp* *f* *p*

wild

*ff* *pp dolce*

Tromb. I.

*dolce* *pp dolce*

misurato assai

1 24 sehr gemessen

*dim.* *p* *ff*

# Busoni — Turandot Suite

4

Corno II in F.

24 25 26

*p.* *ff* *ff* *fp*

*ritenuto, non rall.*

*mf* *marc.*

6

## V.

### Das Frauengemach.

Einleitung zum III. Akt

tacet.

## VI.

### Tanz und Gesang.

Moderatamente.

Lässig und graziös.

24 29 18 30 8

Clar. I.

9 10 1 2 3 4

5 6 7 8 9 1 31 16

Ob. e Fl.

17 18 *dolce*

1 32 *dolce, serenamente*

12 *mf*

33 16 34 16 35 19 36 7 8 9

*dim.* Clar. I.

10 11 *dolce* *più dolce* *pp*

# Busoni — Turandot Suite

Corno II in F.

5

Solo

dim.

6

## VII.

„Nächtlicher Walzer“  
aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

2 14 37 4 2

*ff* *f* *f sost.*

Molto più tranquillo.

38 26 39 30 40 8 9 10 11 *dolciss.*

Tromb. Fag.

8 41 12 4

Entweder: Oder:  
Dieselben ganzen Takte.

35

## VIII.

„In modo di Marcia funebre“

e  
„Finale alla Turca“  
aus der Musik zum fünften Akt.

Quasi Marcia funebre.

Langsam, schleppend und klagend.

18 42 19 43 2 *p dolce*

Trombe

44 *f*

*incalzando*

45 *p cresc.* 14

*ff* *sempre ff*

Busoni — Turandot Suite

6

Corno II in F.

Più Allegro.

Viol. I.

46 22

23 24 25

47

1 2 3 4

5 6 7 8 9

48

1 2 3 4 5

pp

2 49

p f

2

mf cresc.

50 4

3 51

3

ff

ff

52

ff

6 53

ff

Detailed description: This page of a musical score for Corno II in F, measures 46-53, is part of the Turandot Suite by Giuseppe Busoni. The tempo is marked 'Più Allegro.' and the instrument is 'Viol. I.' (Violin I). The score is written in treble clef with a key signature of one sharp (F#). It features various musical notations including slurs, accents, and dynamic markings such as *pp*, *p*, *mf*, *f*, and *ff*. The dynamics generally increase from *pp* at measure 47 to *ff* by measure 51. The score includes first and second endings for measures 47, 49, and 51. Measure numbers 46, 47, 48, 49, 50, 51, 52, and 53 are clearly marked above the staves. The piece concludes with a final double bar line at the end of measure 53.

# Ferruccio Busoni Turandot Suite, Op. 41

Corno III in F.

## I.

Die Hinrichtung, das Stadttor, der Abschied  
aus der Musik zum ersten Akt.

*Alla marcia (allegro).*  
10 1 21 2 14 3 19 4

*Tromba I e II.*

1 2 *p*

10

5 3 1 1 2 3 4 5 6  
*p* *f* *fz* *mf*

6 2 *heraus!*  
*f sost.* 3

7 *Piu vivo (quasi in uno).*  
10 *ffz* *ffz*

8 *allargando* 7 3 9 *Tempo I.*  
*ff*

*molto agitato*

10 *fz* 1

# Busoni — Turandot Suite

2

Corno III in F.

## II.

### Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

Musical notation for the introduction of Truffaldino, measures 19-21. The key signature is one flat (B-flat), and the time signature is 2/4. The music features a series of eighth and sixteenth notes with accents. Measure 19 starts with a *mf* dynamic. Measure 20 is marked 'Fag. I.' and measure 21 ends with a double bar line.

### 12 Marcia grottesca. (Marsch des Truffaldin.)

Moderato.

Musical notation for the beginning of the grotesque march, measures 1-2. The key signature is one flat (B-flat), and the time signature is common time (C). The music starts with a *p* dynamic. Measure 2 ends with a double bar line.

Musical notation for the grotesque march, measures 3-4. The key signature changes to two flats (B-flat and E-flat). The music features a series of eighth notes with a *p* dynamic in measure 3 and a *mf* dynamic in measure 4.

Musical notation for the grotesque march, measures 5-6. The key signature is two flats (B-flat and E-flat). The music features a series of eighth notes with a *mf* dynamic in measure 5 and a *dim.* dynamic in measure 6.

Musical notation for the grotesque march, measures 7-8. The key signature is two flats (B-flat and E-flat). The music features a series of eighth notes with a *mf* dynamic in measure 7 and a *p* dynamic in measure 8.

Musical notation for the grotesque march, measures 9-10. The key signature is two flats (B-flat and E-flat). The music features a series of eighth notes with a *mf* dynamic in measure 9 and a *p* dynamic in measure 10.

Musical notation for the grotesque march, measures 11-12. The key signature is two flats (B-flat and E-flat). The music features a series of eighth notes with a *p* dynamic in measure 11 and a *mf* dynamic in measure 12.

Musical notation for the grotesque march, measures 13-14. The key signature is two flats (B-flat and E-flat). The music features a series of eighth notes with a *p* dynamic in measure 13 and a *mf* dynamic in measure 14.

Musical notation for the grotesque march, measures 15-16. The key signature is two flats (B-flat and E-flat). The music features a series of eighth notes with a *mf* dynamic in measure 15 and a *p* dynamic in measure 16.

Musical notation for the grotesque march, measures 17-18. The key signature is two flats (B-flat and E-flat). The music features a series of eighth notes with a *p* dynamic in measure 17 and a *mf* dynamic in measure 18.

Musical notation for the grotesque march, measures 19-20. The key signature is two flats (B-flat and E-flat). The music features a series of eighth notes with a *f* dynamic in measure 19 and a *ff* dynamic in measure 20.

Busoni — Turandot Suite

Corno III in F.

III.

Altoum.

Marsch.

Sostenuto e gravemente.

16 Quasi il doppio movimento.  
(fast doppelt so schnell, aber stets getragen)

Musical staff with measures 2, 4, 5, and 16. Measure 16 is a long note.

32

17 Più mosso = C.

Tromba IV.

Tempo primo.

Musical staff with measures 1, 2, 3, 4, 5, and 10. Includes dynamic marking pp.

18  $\frac{4}{4}$  Tempo primo (sostenuto) non forte

5 Più sostenuto.

Musical staff with measures 18 and 5. Includes dynamic markings mf and ff.

Musical staff with measures 5 and 1. Includes dynamic marking ff.

IV.

„Turandot“

Marsch.

Feierlich gemessen (misurato e solenne).

15

19

7

1

1

Musical staff with measures 15, 19, 7, 1, and 1. Includes dynamic markings p, più f, and f.

20

Musical staff with measures 20, 6, and 6. Includes dynamic markings mf, cresc., and ff.

Musical staff with measures 6, 6, 21, and 9. Includes dynamic markings fp, f, and ff.

Musical staff with measures 1, wild, 21, and 9. Includes dynamic marking ff.

22

11

Tromb. I.

2

23

2

ten.

10

Musical staff with measures 12, 13, 2, 23, 2, and 10. Includes dynamic markings pp and pp.

misurato assai

24 sehr gemessen

Musical staff with measures 1, 24, and 3. Includes dynamic markings p and p.

Busoni — Turandot Suite

4

Corno III in F.

Ve VI tacent.

VII.

„Nächtlicher Walzer“  
aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

VIII.

„In modo di Marcia funebre“  
„Finale alla Turca“  
aus der Musik zum fünften Akt.

Quasi Marcia funebre.

Langsam, schleppend und klagend.

Busoni — Turandot Suite

Corno III in F.

44

*f*

*incalzando*

*p cresc.* *ff* *sempre ff*

45 14

46 Più Allegro.

25 47 17 48 19 49 6

Oboi

*p* *ff*

50 14

*cresc.*

51

*mf cresc.* *ff*

3

*ff* *fz*

*f*

52

*ff*

7

*ff*

53

*ff*

# Ferruccio Busoni Turandot Suite, Op. 41

Corno IV in F.

## I.

Die Hinrichtung, das Stadttor, der Abschied  
aus der Musik zum ersten Akt.

Alla marcia (allegro).

14 1 21 2 14 3 19 4 2 3 4

Cor. I. II. e III.

5 6 7 8 9 8 Solo

pp

5 1 1 2 3 4 5 6

6 2 *heraus!* *fz p*

*f sost.*

7 Più vivo (quasi in uno). *ff*

*ffz*

1 2 3 4 5 6

*ffz* 3 3

7 8 9 8 6 *allarg.* 3

9 Tempo I. *molto agitato*

10 *ff* *fz p*

Busoni — Turandot Suite

Corno IV in F.

II.

Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

Marcia grottesca. (Marsch des Truffaldin.)

19 11 22 23 24 12 Moderato. 12 13

III.

Altoum.  
Marsch.

Sostenuto e gravemente.

Quasi il doppio movimento.

(fast doppelt so schnell, aber stets getragen)

2 4 5 16 32

IV.

„Turandot“  
Marsch.

Feierlich gemessen (misurato e solenne).

15 19 7 1 1

Busoni — Turandot Suite

Corno IV in F.

20

*mf* *cresc.* *ff*

*ff* *wild*

*ff* *wild*

*pp* *ten.*

*p.* *misurato assai*  
*sehr gemessen*

*ff* *ritenuto, non rall.*

*ff* *marc.*

Trb. I.

13 3 23 2 10 1

1 2 3

21 9 22 11

12

25

26

1 6

V e VI tacent.

VII.

„Nächtlicher Walzer“  
aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

14 37 4

*ff* *Timp.*

*f* *f sost.*

1 1 1 1

7

Tacet al Fine.

Busoni — Turandot Suite

Corno IV in F.

VIII.

„In modo di Marcia funebre“

„Finale alla Turca“<sup>e</sup>

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

*Langsam, schleppend und klagend*

18 42 19 43 2 dolce

Trbe. p

6 6 44

*f* *f*

*incalzando*

*p cresc.*

Più Allegro.

45 14 46 25 47 17 48 19 49 6

Ob. I. *ff* *sempre ff*

7 8 p *cresc.*

50 14 *mf cresc.*

51 *ff* *ff* *ff*

3

52 *ff* 7

53 *ff*

# Ferruccio Busoni Turandot Suite, Op. 41 Tromba I in C.

## I.

Die Hinrichtung, das Stadttor, der Abschied  
aus der Musik zum ersten Akt.

Alla marcia (allegro.)

10 16 11 2 1 9 3 3 10 4 *sost.*  
*mf* *mf* *pp* *p* *ten.* *p*  
 12 15 14 6 8 9 10 11 12  
*pp* *p* *pp* *Corni*

Più vivo (quasi in uno).

7 1 3 2 3 4 5 6 7 8 9  
*ff* *f*

Tempo I.

allargando 9 1 2 3 4 5 6 7 8 10  
*f* *ff* *molto agitato*

# Busoni — Turandot Suite

2

Tromba I in C.

## II.

### Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig. 11

Fl. Clar.

Musical score for Flute and Clarinet, measures 18-20. Measure 18 is a whole rest. Measure 19 features a rapid sixteenth-note scale. Measure 20 contains a quarter note followed by a quarter rest. Dynamics include *mf*, *f*, and *p*. Fingerings are indicated with numbers 1 and 5.

### 12 Marcia grottesca. (Marsch des Truffaldin.)

Moderato.

Musical score for Flute and Clarinet, measures 12-13. Measure 12 is a quarter note followed by a quarter rest. Measure 13 is a quarter note followed by a quarter rest. Dynamics include *mf* and *f*. Fingerings are indicated with number 1.

Musical score for Flute and Clarinet, measures 13-14. Measure 13 is a quarter note followed by a quarter rest. Measure 14 is a quarter note followed by a quarter rest. Dynamics include *pp* and *mf dim.*. Fingerings are indicated with number 1.

Musical score for Flute and Clarinet, measures 14-15. Measure 14 is a quarter note followed by a quarter rest. Measure 15 is a quarter note followed by a quarter rest. Dynamics include *pp*. Fingerings are indicated with number 2.

Musical score for Flute and Clarinet, measures 15-16. Measure 15 is a quarter note followed by a quarter rest. Measure 16 is a quarter note followed by a quarter rest. Dynamics include *pp*. Fingerings are indicated with number 1.

Musical score for Flute and Clarinet, measures 16-17. Measure 16 is a quarter note followed by a quarter rest. Measure 17 is a quarter note followed by a quarter rest. Dynamics include *p*, *pp*, and *p*. Fingerings are indicated with numbers 3 and 2.

Musical score for Flute and Clarinet, measures 17-18. Measure 17 is a quarter note followed by a quarter rest. Measure 18 is a quarter note followed by a quarter rest. Dynamics include *p*. Fingerings are indicated with numbers 1 and 2.

Musical score for Flute and Clarinet, measures 18-19. Measure 18 is a quarter note followed by a quarter rest. Measure 19 is a quarter note followed by a quarter rest. Dynamics include *f*, *mf*, *cresc.*, *f*, and *ff*. Fingerings are indicated with number 2.

## III.

### Altoum.

Marsch.

Sostenuto e gravemente.

Musical score for Flute and Clarinet, measures 20-21. Measure 20 is a quarter note followed by a quarter rest. Measure 21 is a quarter note followed by a quarter rest. Dynamics include *f*, *ff*, and *mf*. Fingerings are indicated with number 2.

Busoni — Turandot Suite

Tromba I in C.

Quasi il doppio movimento.

(fast doppelt so schnell, aber stets getragen)

16 22 Viol. I. *pp* con sord. 2 2

17 Più mosso =  $\text{C}$ .

Tempo primo.

5 senza sord. 3

18  $\frac{4}{4}$  Tempo primo (sostenuto) non forte.  
(getragen nicht glänzend stark)

cresc. 1 *mf* 5 *ff*

IV.

„Turandot“  
Marsch.

Feierlich gemessen (misurato e solenne).

15 19 8 *mf* *mf*

20 1 1 *f* *f* *ff*

*p molto fz* *p* *f* 21 2 *mf dolce* *f*

Il tutto pianissimo.

23 Das Ganze sehr leise zu halten.

dim. 3 22 17 Bassi 18 19 23 *pp legg. stacc.*

misurato assai  
24 sehr gemessen

3 3 3 3 *p* *ff*

# Busoni — Turandot Suite

4

Tromba I in C.

Musical score for Tromba I in C, measures 1-28. The score consists of six staves of music. The first staff begins with a *p* dynamic, followed by *ff* and *p dolce*. The second staff has *f* and *ff* dynamics. The third staff has *mf*. The fourth staff has *fp* and *ff* dynamics, with the instruction *ritenuto, non rallent.* above it. The fifth staff has *sost.* and *p* dynamics. The sixth staff has *sost. assai* and *f* dynamics. Measure numbers 6, 3, 1, 25, 3, 1, 26, and 2 are indicated above the notes.

## V.

### Das Frauengemach.

Einleitung zum III. Akt.

Andantino, piacevole e tranquillo. Più vivo (poco).

Musical score for Das Frauengemach, measures 15-28. The score consists of four staves of music. The first staff is in 6/8 time and contains measures 15, 19, 20, and 21. The second staff contains measures 22, 23, 28, and 2. The third staff contains measures 7 and 2. The fourth staff contains measures 3 and 2. The score includes dynamics *p*, *pp*, and *f*. The instruction *Tempo I.* is written above the fourth staff. The marking *Fl. I.* is present above measure 20.

# Busoni — Turandot Suite

Tromba I in C.

5

## VI.

### Tanz und Gesang.

Moderatamente.

Lässig und graziös.

24 29 18 30 10 Ob.I. 11 12 13 14 p

31 5 6 8

Sanft-heiter.

32 dolce, serenamente

2 1 pp

33

4 34 16 35 19 36 26 dim. Coro Ah pp perdendosi

## VII.

### „Nächtlicher Walzer“

aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

2 14 37 4 con sord. ff 7

senza sord. ff 7

38 Molto più tranquillo. 39 30 40 24 41 12 Entweder: 4

Oder:  
Dieselben ganzen Takte.

8Viol. con sord. 13 9 10 11 12 ppp pp

Busoni — Turandot Suite

6

Tromba I in C.

VIII.

„In modo di Marcia funebre“

e  
„Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

*Langsam, schleppend und klagend.*

11 *con sord.* 5 42 6 11 43 *mf* *mf* *pp*

5 *senza sord.* 1 3 3 3 3 2 44 *pp* *p* *f* *p* 2 8

*ff* *tenute ff* *ff* 45 1 2 8

*pp* *Più Allegro.* *Piccolo* 46 25 47 17 48 13 14 15 16 17 *quasi f* 49 1

2 50 17 51 *ff* *p*

8 52 *ff* 53

# Ferruccio Busoni Turandot Suite, Op. 41

Tromba II in C.

## I.

Die Hinrichtung, das Stadttor, der Abschied  
aus der Musik zum ersten Akt.

Alla marcia (allegro).

10 1 6 11 2 1

*mf* *mf*

9 3 3 *pp* *p* *ten.* 10 4 *sost.* *p*

12 1 5 14 6 8 9 10 11 12

*pp* *p* *pp* Corni

7 Più vivo (quasi in uno).

1 2 3 4 5 6 7

*ff* 3 3

8 9 *fz*

1 2 3 4

5 6 7 8 9 8

*allargando* *ff* 9 *Tempo I.*

*molto agitato*

10

Busoni — Turandot Suite

Tromba II in C.

II.

Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig. Fl. Clar. 11

18 19 1 1 1 5

*mf* *f* *p*

12 Marcia grottesca. (Marsch des Truffaldin.)  
Moderato.

13 14 15

*mf* *pp* *mf dimin.* *pp* *f* *mf* *p* *f* *mf* *pp* *f* *mf* *cresc.* *ff*

III.

Altum.

Marsch.

Sostenuto e gravemente.

16 17

*f* *ff* *f* *ff*

Busoni — Turandot Suite

Tromba II in C.

Quasi il doppio movimento.  
(fast doppelt so schnell, aber stets getragen)

Viol. I.

16 22 con sord. 2 2

mf

23 24 pp

17 Più mosso = C. 5 Tempo primo. senza sord. 3

pp

18 Tempo I (sostenuto) non forte. (getragen nicht glänzend stark) Più sostenuto.

3 p ff

5 ff

cresc.

IV.  
„Turandot“  
Marsch.

Feierlich gemessen (misurato e solenne).

15 19 8

20

mf

f

molto

ff

p < fz

p

f

mf

21 10 22 f 17

Il tutto pianissimo.

Bassi 18 19 23 Das Ganze sehr leise zu halten.

pp legg. stacc.

misurato assai

24 sehr gemessen

p ff

3 3 3 3

# Busoni — Turandot Suite

Tromba II in C.

4

6 6 3 dolce 1  
*p* *ff* *p* *f*  
25 *f* *ff* *fp*  
*ritenuto, non rallent*  
26 *sost.* *p*  
*sost. assai* *f*

## V.

### Das Frauengemach.

Einleitung zum III. Akt.

Andantino, piacevole e tranquillo. Più vivo (poco).

15 27 23 28 Tromba I. 2 14  
*p* 1  
Tromba I. 3 Tempo I. 2 *pp* 14

## VI.

### Tanz und Gesang

tacet.

## VII.

### „Nächtlicher Walzer“

aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

2 14 37 4 con sord. 9 senza sord.  
*ff* *ff*  
Molto piu tranquillo.  
7 38 26 39 30 40 24 41 12 Entweder:  
4

Oder:

Dieselben ganzen Takte.

Viol. I. 8 9 10 11 12 13  
*ppp* *pp* con sord.

Busoni — Turandot Suite

Tromba II in C.

VIII.

„In modo di Marcia funebre“

e  
„Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

*Langsam, schleppend und klagend.*

18 42 15 16 17 18 19 43 con sord. 5 senza sord. 9 44 8

Viol. II. *pp*

*ff* *tenute ff* *ff* *pp*

1 45

*pp*

46 Più Allegro. 25 47 17 48 13 Piccolo 49 1

14 15 16 17 *quasi ff* *p*

10 50 13

51 *ff*

8 52 *ff*

53

# Ferruccio Busoni Turandot Suite, Op. 41

Tromba III in C.

## I.

Die Hinrichtung, das Stadttor, der Abschied  
aus der Musik zum ersten Akt.

Alla marcia (allegro).

10 1 21 2 14 3 9 10 11 8 4 *sosten.*

Clar. e Fag.

12 1 5 14 6 8 9 10 11 12

Corni.

Più vivo (quasi in uno).

7 3 1 3 2 3 4 5 6 7

8 9

1 2 3 4

5 6 7 8 9 8

*allargando*

3

9 Tempo I.

3 3 6 *molto agitato*

10

3 3 3 *fz cresc.*

# Busoni — Turandot Suite

2

Tromba III in C

## II. Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

19 11 10 Trba. I e II. 1 7

11 12 13 p f

12 Marcia grottesca. (Marsch des Truffaldin.)  
Moderato. mf f

13 4 con sord. p 2

2 14 p

4 15 1 1

senza sord. 2 f ff

## III. Altoum. Marsch.

Sostenuto e gravemente.

1 2 2 1 2

Trba. I e II. ff mf

16 (fast doppelt so schnell, aber stets getragen)  
22 Viol. I. b. con sord. 2 2

23 24 pp

17 Più mosso =  $\text{♩}$ . Tempo primo. 5 4 senza sord. 3 3 6 1

pp p

Busoni — Turandot Suite

Tromba III in C.

18  $\frac{4}{4}$  Tempo primo (sostenuto) non forte.  
(getragen nicht glänzend stark)

Musical staff with notes, rests, and dynamics *mf* and *p*.

Musical staff with notes, rests, and dynamics *ff*. Includes fingerings 5 and 1.

IV.  
„Turandot“  
Marsch.

Feierlich gemessen (misurato e solenne).

Musical staff with notes, rests, and dynamics *mf* and *f*. Includes measure numbers 15, 19, 12, 20, 1, 1.

Musical staff with notes, rests, and dynamics *f*, *ff*, and *mf*. Includes fingerings 6, 6, 6, 6, 5.

Musical staff with notes, rests, and dynamics *f* and *mf*. Includes measure numbers 2, 21, 10, 22, 17, 18, 19. Includes the word *Bassi*.

Il tutto pianissimo.  
23 Das Ganze sehr leise zu halten.

Musical staff with notes, rests, and dynamics *pp legg. stacc.*

Musical staff with notes, rests, and dynamics *pp*. Includes fingerings 1.

Musical staff with notes, rests, and dynamics *p* and *ff*. Includes measure number 24 and the text *misurato assai sehr gemessen*.

Musical staff with notes, rests, and dynamics *p*, *ff*, *p dolce*, *f*, and *fp*. Includes measure numbers 6, 6, 3, 3, 1, 25, 1, 1. Includes the text *riten. non rall.*

Musical staff with notes, rests, and dynamics *f*, *ff*, and *p*. Includes measure number 26 and the text *sosten.*

Musical staff with notes, rests, and dynamics *pp* and *sost. assai*. Includes fingerings 2.

V e VI tacent.

# Busoni — Turandot Suite

Tromba III in C.

4

## VII.

„Nächtlicher Walzer“  
aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

Timp. 14 37 4 con sord. 20 Tacet al Fine.

## VIII.

„In modo di Marcia funebre“  
e  
„Finale alla Turca“  
aus der Musik zum fünften Akt.

Quasi Marcia funebre.

*Langsam, schleppend und klagend.*

18 42 15 16 17 18 19 43 con sord. 15 44 5 Trba.IV. 6

7 8 senza sord. 1 45

12 46 Più Allegro. 47 17 48 17 Trba.I e II.

49 Trba.I e II. 9 25 50 18 19

1 2 3 4 14 51

52

53

# Ferruccio Busoni Turandot Suite, Op. 41 Tromba IV in C.

## I. Die Hinrichtung, das Stadttor, der Abschied aus der Musik zum ersten Akt.

Alla marcia (allegro).

10 1 21 2 14 3 9 10 11 8 4

Clar. e Fag. *p sosten.*

12 Tromba III. 13 14 *pp* 1 5 14 6 8 9 10 11 12

*pp* Corni

7 Più vivo (quasi in uno).

1 2 3 4 5 6

*ff* 3 3

7 8 9 *fz* 1

2 3 4 5 6 7

8 9 8

3 9 Tempo I.

3 9 *allarg.* 7 *ff* *molto agitato* 3

10

Busoni — Turandot Suite

Tromba IV in C.

II.

Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

19 11 10 Tromba I e II.

11 12 13 p. f

12 Marcia grottesca. (Marsch des Truffaldin.)  
Moderato.

mf

13 4 con sordino

pp p

2 2 14.

p

p

senza sord.

f

1 15 4

p f mf cresc.

1

f ff

III.

Altoum.

Marsch.

Sostenuto e gravemente.

Tromba I e II.

1 2 ff ff

Quasi il doppio movimento.

16 (fast doppelt so schnell aber stets getragen).

17

Più mosso C.

Solo

mf

31 Bassi ff

ff

Busoni — Turandot Suite

Tromba IV in C.

Tempo primo.

18  $\frac{4}{4}$  Tempo primo (sostenuto) non forte.  
(getragen nicht glänzend stark)

Più sostenuto.

IV.  
„Turandot“  
Marsch.

Feierlich gemessen (misurato e solenne).

Il tutto pianissimo.  
23 Das Ganze sehr leise zu halten.

V, VI e VII tacent.

Busoni — Turandot Suite

Tromba IV in C.

VIII.

„In modo di Marcia funebre“

„Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

*Langsam, schleppend und klagend.*

Viol. II. 1 2 3 4 5 13 42 19 43 Tromba I, II e III. 1 2

*pp* 13 44 5 *f* *incalzando* *p cresc.*

45 12

46 *Più Allegro.* 17 48 17 Tromba I e II. 49 10

25 18 19 1 2 3 4

50 14 51 *p.* *ff*

9 52 *ff*

53

# Ferruccio Busoni Turandot Suite, Op. 41

## Trombone I.

### I.

Die Hinrichtung, das Stadttor, der Abschied  
aus der Musik zum ersten Akt.

Alla marcia (allegro).

Timp. 1 con sord. 2 Tromba I.

10 4 pp dim. 13 1 2 3

3 3 senza sord. 4 12

pp ppsosten. pp

1 5 3 1 4

p pp mf f = p

6 1 2 3 4 5 6 7 8 9

fpp mf

Più vivo (quasi in uno).

7 10

ff ff

8

Tempo I.

allargando

molto agitato

ff

10

# Busoni — Turandot Suite

Trombone I.

2

## II.

### Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

Musical score for Truffaldino introduction, measures 1-11. The score is written in bass clef with a 2/4 time signature. It begins with a first-measure rest, followed by a series of eighth and sixteenth notes. Dynamics include *p* (piano) and *mf* (mezzo-forte). Measure numbers 1, 5, 6, 7, and 11 are indicated above the staff.

Marcia grottesca. (Marsch des Truffaldin.)

Moderato.

Musical score for Truffaldino march, measures 12-20. The score is written in bass clef with a common time signature. It features a steady eighth-note rhythm. Dynamics include *mf* (mezzo-forte), *f* (forte), and *mf dimin.* (mezzo-forte diminishing). Measure numbers 12, 13, 14, 15, and 20 are indicated above the staff.

## III.

### Altoum.

Marsch.

Sostenuto e gravemente.

Musical score for Altoum march, measures 16-20. The score is written in bass clef with a common time signature. It features a slow, heavy eighth-note rhythm. Dynamics include *f* (forte), *ff* (fortissimo), and *pp* (pianissimo). Measure numbers 16, 20, and 22 are indicated above the staff.

Busoni — Turandot Suite

Trombone I.

pp 17 Più mosso = C. 5

Tempo primo. 4/4 *Tempo primo (sostenuto) non forte. (getragen nicht glänzend stark)*

9 f fz mf sosten. p

Più sostenuto.

ff f

p ff

IV.  
„Turandot“  
Marsch.

Feierlich gemessen (misurato e solenne).

5 ppp 19

sosten. p mf

mf 20

f ff molto p fz fz p f

f 21

p 22 11

pp dim. ppp 23 ppp 4

# Busoni — Turandot Suite

4

Trombone I.

24 *misurato assai*  
*sehr gemessen*

*ten.*

*ppp* *f* *p*

*ff* *ff* *p dolce*

25 *ritenuto, non rall.*

*fp>* *f* *ff* *ff* *fz*

*fp<>* *p<>* *fp<>* *p<>*

26 *sosten.*

*fz>* *p*

*pp* *sosten. assai* *f*

## V.

Das Frauengemach.  
Einleitung zum III. Akt  
*tacet.*

## VI.

*Moderatamente.*  
*Lässig und graziös.*

Tanz und Gesang.

29 30 *Ob. I.*

24 18 10 11 12 13 14 *p*

31

3 *dimin. molto*

32 *Sanft-heiter.*  
*dolce, serenamente*

*dolce*

Busoni — Turandot Suite

Trombone I.

33  
pp  
34 35 36  
dim. 4 16 19 26  
Ah! pp perdendo

VII.

„Nächtlicher Walzer“

aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

2  
ff tenuto assai  
37 5  
fp f p fsosten.  
ff

Molto più tranquillo.

38 39 Viol. I. 40 1 2 3  
26 28 29 30 pp  
4 5 6 7 8 9 10 11 12  
41 Entweder:  
8 12 4  
Oder:  
Dieselben ganzen Takte.  
con sord.  
13 6  
pp pp

VIII.

„In modo di Marcia funebre“

e „Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

Langsam, schleppend und klagend.

5 42 43 Trombe 4  
mf 11 19 1 2 ppp

# Busoni — Turandot Suite

## Trombone I.

6

44 *p* *f* *p* *p* *incalzando*

45 *ff* *ff* *p cresc.* **Più Allegro.** 46 47 12 25 8

Viol. I. 9 10 11 *Solo* *mf* *mf* *p*

48 *mf* 49 50 Viol. I. 18 14 14 15 16 17 18

51 *ff* 2

52 *ff*

53

Detailed description: This page of a musical score for Trombone I in Busoni's Turandot Suite contains measures 44 through 53. The score is written in bass clef with a key signature of one flat (B-flat). Measure 44 begins with a piano (*p*) dynamic, followed by a crescendo to forte (*f*), then a decrescendo back to piano (*p*). The tempo and dynamics increase significantly starting at measure 45, marked with fortissimo (*ff*) and the instruction *incalzando*. A section of measures 46-47 is bracketed and labeled *p cresc.*. At measure 48, the tempo changes to **Più Allegro.** and the dynamic remains *ff*. The score includes rests for measures 46, 47, 49, and 50. A Violin I part is shown in treble clef, starting at measure 9 and featuring triplets and a *Solo* section. The Trombone I part continues with various rhythmic patterns, including sixteenth notes and dotted rhythms, with dynamics ranging from *mf* to *ff*. Measure 52 features a series of long, sustained notes with a *ff* dynamic. The page concludes with measure 53, which has a *p* dynamic.

# Ferruccio Busoni Turandot Suite, Op. 41

## Trombone II.

### I.

#### Die Hinrichtung, das Stadttor, der Abschied aus der Musik zum ersten Akt.

Alla marcia (allegro).

10 1 4 con sord. 13 2 1 Trba. I. *b* *b* *b*

Timp. *pp* *dim.* 2 3

*pp* 3 3 3 3 2 3 3 3 3

3 3 senza sord. 17 4 12 *p sost.* *pp* *p*

1 5 3 1 > 4 *pp* *mf* *f* *p*

6 1 2 3 4 5 6 7 8 9 *fpp* *mf*

7 Più vivo (quasi in uno). 10 *ff* *ff*

8 *allargando* *Tempo I.* 9 2 *ff*

*b* *b* *b* 1 *molto agitato* 4 *ff*

10

Busoni — Turandot Suite

Trombone II.

II.

Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

Musical notation for the first section of Truffaldino, measures 1-11. The music is in 2/4 time and features a bass clef. It begins with a dynamic marking of *p* (piano) and includes first endings marked with '1'. The tempo is 'Bewegt und geschäftig'. The section concludes with a dynamic marking of *f* (forte).

Marcia grottesca. (Marsch des Truffaldin.)

12 Moderato.

Musical notation for the second section of Truffaldino, measures 12-15. The tempo is 'Moderato'. The music is in 2/4 time and features a bass clef. It begins with a dynamic marking of *mf* (mezzo-forte) and includes first endings marked with '1'. The section concludes with a dynamic marking of *ff* (fortissimo).

III.

Altoun.

Marsch.

Sostenuto e gravemente.

Musical notation for the third section of Truffaldino, measures 16-20. The tempo is 'Sostenuto e gravemente'. The music is in 2/4 time and features a bass clef. It begins with a dynamic marking of *f* (forte) and includes first endings marked with '2'. The section concludes with a dynamic marking of *pp* (pianissimo).

Quasi il doppio movimento.

(fast doppelt so schnell aber stets getragen)

16

20

Musical notation for the fourth section of Truffaldino, measures 17-20. The tempo is 'Piu mosso = C.'. The music is in 2/4 time and features a bass clef. It begins with a dynamic marking of *pp* (pianissimo) and includes first endings marked with '2'. The section concludes with a dynamic marking of *pp* (pianissimo).

Busoni — Turandot Suite

Trombone II.

Tempo primo.  $\frac{4}{4}$  Tempo primo (sostenuto) non forte. (getragen nicht glänzend stark)

9  $\overset{3}{\text{trill}}$  18  $\frac{4}{4}$

*f* < *fzmf* sost. *p* <

Più sostenuto.

*ff* *f*

*p* < *ff*

IV.

„Turandot“

Marsch.

Feierlich gemessen (misurato e solenne).

5 3 19

*ppp* *ppp* *p*

sost. *p* *mf*

20 1

*mf* *mf* *f*

*mf* < *f* < *ff* <

*p* < *fz* *fz* *p* < *f*

*p* *pp* *pp* *dim.* *ppp* *ppp*

21 23 1

*f* *f* *p* > *p* >

6 22 11 2 23 1

*p* *pp* > > *pp* *dim.* *ppp* *ppp*

4 ten. 1 24 sehr gemessen 3

*pp* *ppp* *f* *p* *ff*

misurato assai.

Busoni — Turandot Suite

Trombone II.

4

*ff p dolce fp > f*

*ff ff fp < > p < >*

*ritenuto, non rall. fz fz >*

*p sost.*

*sost. assai*

*pp f*

V e VI tacent.

VII.

„Nächtlicher Walzer“

aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

*tenuto assai*

*ff*

*fp < f p < f p*

*sost. f*

*Molto più tranquillo.*

*ff*

*misterioso*

*pp*

*pp*

Entweder: 4

Oder:  
Dieselben ganzen Takte.  
con sord.

*pp*

*pp*

Busoni — Turandot Suite

Trombone II.

VIII.

„In modo di Marcia funebre“

e  
„Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

Langsam, schleppend und klagend.

5 11 42 19 43 2 4 2b0 bi 2

*mf* *Trombe ppp* *p* *f*

44

*p* *p* *incalzando*

4 45

*p cresc.* *ff* *ff*

12 46 25 47 8 Viol.I. Solo 3

9 10 11 *mf*

48 18 49 14 50 14 Viol.I.

*mf* *p* *mf* 15 16

51

17 18 *ff*

*f* *ff*

52

53

# Ferruccio Busoni Turandot Suite, Op. 41 Trombone III.

## I. Die Hinrichtung, das Stadttor, der Abschied aus der Musik zum ersten Akt.

*Alla marcia (allegro).*

10 1 21 2 1

Tromba I. con sord. *pp*

2 3

3 3 3 3 3 3

senza sord. 17 4 *sost* *p* *pp*

Tromb. I e II. 12 1 5 3

14 15 16

7 6 1 2

*mf* *ffp*

3 4 5 6 7 Più vivo (quasi in uno). *mf* 10 *ffz*

8 *ffz*

9 *allargando* *ff* *Tempo I.* 2 1 *molto agitato*

10

Busoni — Turandot Suite

Trombone III.

II.

Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

12 Marcia grottesca. (Marsch des Truffaldin.)

Moderato.

III.

Altoum.

Marsch.

Sostenuto e gravemente.

Busoni — Turandot Suite

Trombone III.

17 Più mosso = C.

5 Tempo primo.

18 <sup>4</sup>/<sub>4</sub> Tempo primo (sostenuto) non forte.  
(getragen, nicht glänzend stark)

Musical notation for measures 17-18. Measure 17 starts with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The dynamic is *pp*. Measure 18 is in 4/4 time, with dynamics *f*, *fz*, and *mf sost.*. The tempo is *Tempo primo*.

Più sostenuto.

IV.

„Turandot“  
Marsch.

Feierlich gemessen (misurato e solenne).

Musical notation for measures 19-24. Measure 19 is in 3/4 time, with dynamics *ppp* and *sost.*. Measure 20 starts with a bass clef, a key signature of one sharp (F#), and a common time signature (C). Dynamics include *mf*, *f*, *mf*, *f*, and *ff*. Measure 21 has dynamics *p molto fz*, *fz p*, and *f*. Measure 22 has dynamics *p* and *pp*. Measure 23 has dynamics *ppp* and *pp*. Measure 24 is marked *24 misurato assai sehr gemessen* and starts with a bass clef, a key signature of two flats (Bb, Eb), and a common time signature (C). Dynamics include *p*, *ff*, and *p*.

Busoni — Turandot Suite

Trombone III.

*dolce*

25 1

*ritenuto non rall.* 26

*sost.* *p* *pp*

*sost. assai* *f*

Ve VI tacent.

VII.

„Nächtlicher Walzer“  
aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

*tenuto assai*

37

*ff*

*fp* *f* *fp* *f* *fp* *f* *ff*

38 *Molto più tranquillo.* 39 28 *Viol. I.* 40 *misterioso*

26 29 30 *pp*

1 2 3 4 5 6 7 8 9 10

8 41 12 *Entweder:* 4 *Oder:* *Dieselben ganzen Takte.*

35

Busoni — Turandot Suite

Trombone III.

VIII.

„In modo di Marcia funebre“

„Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

Langsam, schleppend und klagend.

5 11 42 12 4

mf

43 2 4 2

ppp p < f p

44

incalzando

p cresc. ff ff

45 12

46 Più Allegro. 47 11 3 148 19 49 14 50 14

Tromb. I e II. Viol. I.

25 12 mf 15

51

16 17 18 ff

52

f ff

53

# Ferruccio Busoni Turandot Suite, Op. 41

Tuba.

## I.

Die Hinrichtung, das Stadttor, der Abschied  
aus der Musik zum ersten Akt.

Alla marcia (allegro).

Tromb. I e II.

10 1 21 2 14 3 19 4 15

16 17 18

5 14 6 8 Cor. Più vivo (quasi in uno). 7 10

9 10 11 12

*f* *ffz*

*ffz*

8

*allargando* 9 Tempo I. 1 2 3 4

*ff*

5 6 7 8 *molto agitato*

10

# Busoni — Turandot Suite

2

Tuba.

## II.

### Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

Marcia grottesca. (Marsch des Truffaldin.)

19 11 22 23 24 12 Moderato. 1

Fag. I. *mf*

1 1

13 12 14 8 9 10 1 15 6

Tromb. III. *f*

*f mf cresc.* *ff*

## III.

### Altoun. Marsch.

Sostenuto e gravemente.

*f* *ff* *f*

2 2

16 20 21 22 23 3

Quasi il doppio movimento. *ff* *mf* senza slentare  
(fast doppelt so schnell, aber stets getragen) (ohne zu schleppen)

Solo

Tromb. III. *grave*

17 Più mosso = ♩.

6

Tempo primo.

9 *mf*

$\frac{3}{4}$  Tempo primo (sostenuto) non forte.  
18 (getragen nicht glänzend stark)

1 2 3 4

Tromb. III. *p*

Più sostenuto.

8 *ff*

Busoni — Turandot Suite

Tuba.

IV.

„Turandot“  
Marsch.

Feierlich gemessen (misurato e solenne).

19 2 6 3 3

ppp ppp

mf mf mf

20 fz fz ff

1 p molto fz fzp f

1 21 10 22 13 14 15

Clar. I.

23 Il tutto pianissimo.  
Das Ganze sehr leise zu halten.

Solo

pp dim. ppp

24 misurato assai sehr gemessen pp

1 2 3 6

Tromb. III.

25 ff ff fp

26 riten., non rall. fp p f

11

V e VI tacent.

Busoni — Turandot Suite

Tuba.

VII.

„Nächtlicher Walzer“  
aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.  
*tenuto assai*

Musical score for Tuba, VII. „Nächtlicher Walzer“. The score is in 3/4 time and consists of three staves. The first staff begins with a *ff* dynamic and a measure number of 37. The second staff includes dynamics *fp*, *f*, and *fp*, and ends with the instruction *Tacet al Fine.* and a measure number of 7. The third staff begins with a *ff* dynamic.

VIII.

„In modo di Marcia funebre“

„Finale alla Turca“

Quasi Marcia funebre. aus der Musik zum fünften Akt.  
*Langsam, schleppend und klagend.*

Musical score for VIII. „In modo di Marcia funebre“. The score is in 4/4 time and consists of ten staves. The first staff includes measure numbers 18, 42, 10, 11, 12, 43, 15, 16, 17, and 18. The second staff includes measure numbers 44, 3, and 4. The third staff includes measure numbers 45, 12, 46, 25, 47, 15, 16, 17, 1, 48, 18, 49, 14, and 50. The fourth staff includes measure numbers 50, 14, 15, 16, 17, 18, 51, and 52. The fifth staff includes measure numbers 52, 9, 52, 9, and 53. The sixth staff includes measure number 53. The seventh staff includes measure number 53. The eighth staff includes measure number 53. The ninth staff includes measure number 53. The tenth staff includes measure number 53. The score includes dynamics *ff*, *p*, and *fz*. It also includes instrument markings for Clar. e Cor. ingl., Tromboni, and Viol. I.

# Ferruccio Busoni Turandot Suite, Op. 41 Timpani.

## I.

### Die Hinrichtung, das Stadttor, der Abschied aus der Musik zum ersten Akt.

in **Es, Ges, alto.**

Alla marcia (allegro).

Solo

Measures 1-21 of the timpani part. The notation is in bass clef with a key signature of one flat (B-flat). The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. Dynamics include *p poco cresc. al -* and *- mf*. Measure numbers 1 through 21 are indicated above the notes.

Tromb. I e II. **E, H, B.**  
Measures 15-17. The notation is in bass clef with a key signature of one flat. Dynamics include *mf* and *f*. Measure numbers 15, 16, and 17 are indicated above the notes.

Measures 6-7. Dynamics include *f*, *fp*, and *p*.

Measures 7-5. Dynamics include *f*, *ff*, and *ff*. The tempo marking **Più vivo (quasi in uno).** is present above the staff.



Busoni — Turandot Suite

Timpani.

III.

Altoum.

Marsch.

in A, H, Fis.

Sostenuto e gravemente.

2 2 1 2

*ff* *ff* *f*

Quasi il doppio movimento.

(fast doppelt so schnell.)

Più mosso =  $\phi$ .

16 24 2 17 1 2 3 4 5 6 7 8

*p* *p* *#p* *#p* *#p* *#p* *#p* *#p* *#p* *#p*

in F, C, G, A.

Tempo primo.

$\frac{3}{4}$  Tempo primo (sostenuto) non forte.

3 18 (getragen nicht glänzend stark)

9 3 18

*f* *mf*

Più sostenuto.

*ff* *mf*

*p* *ff*

IV.

„Turandot“

Marsch.

in F, A, D.

Feierlich gemessen (misurato e solenne).

*pp*

19

*p* *mf*

20

*mf* *f* *mf* *f* *mf*

*mf* *ff*

Busoni — Turandot Suite

Timpani.

21

First staff of music, measures 21-22. Includes dynamic markings *f*, *dim.*, *p*.

22

Second staff of music, measures 22-23. Includes dynamic markings *p*, *pp*.

3

4 in G, C, E, H.

Third staff of music, measures 23-24. Includes dynamic markings *sempre pp*, *p*, *p poco marc.*

Il tutto pianissimo.

23 Das Ganze sehr leise zu halten.

Fourth staff of music, measures 24-25. Includes dynamic marking *pp*.

Fifth staff of music, measures 25-26. Includes dynamic marking *ff*.

24 misurato assai  
sehr gemessen

Sixth staff of music, measures 26-27. Includes dynamic markings *p*, *ff*, *p*.

in D, A.

Seventh staff of music, measures 27-28. Includes dynamic markings *p*, *ff*, *fp*, *f*.

25

in G.

Eighth staff of music, measures 28-29. Includes dynamic markings *ff*, *fp*, *p*.

riten. non rallent.

26

Ninth staff of music, measures 29-30. Includes dynamic markings *ff*, *p*.

Tenth staff of music, measures 30-31. Includes dynamic markings *pp*, *sempre p*, *molto ff*.

V.

Das Frauengemach.

Einleitung zum III. Akt.

in D, A.

Andantino, piacevole  
e tranquillo.

Più vivo (poco).

Eleventh staff of music, measures 15-23. Includes dynamic markings *p*, *Fl. I.*

3

in G, D. Tempo I.

Twelfth staff of music, measures 19-20. Includes dynamic markings *pp*, *pp*.

Busoni — Turandot Suite

Timpani.

in G alto.

Moderatamente.

Lässig und graziös.

Solo > 1 . . . > 2 . . . > 3 . . . > 4 . . . > 5 . . . > 6 . . . > 7 . . .

VI.  
Tanz und Gesang.

Timpani solo notation for measures 1 through 24. The notation is on a single bass clef staff in 2/4 time. It consists of a series of eighth notes with accents (>) above them. The notes are grouped into measures of four notes each. The notes are: 1. G2, 2. A2, 3. B2, 4. C3, 5. D3, 6. E3, 7. F3, 8. G3, 9. A3, 10. B3, 11. C4, 12. D4, 13. E4, 14. F4, 15. G4, 16. A4, 17. B4, 18. C5, 19. D5, 20. E5, 21. F5, 22. G5, 23. A5, 24. B5. A dynamic marking 'p' is placed below the first measure.

Piano accompaniment notation for measures 29 and 30. The notation is on two staves (treble and bass clefs). Measure 29 is mostly rests. Measure 30 features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. A dynamic marking 'pp' is placed below the first measure. The text 'in G, C, Es.' is written above the treble staff.

Piano accompaniment notation for measures 31 and 32. The notation is on two staves. Measure 31 features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. Measure 32 continues the pattern. A dynamic marking 'p' is placed below the first measure of this system.

Piano accompaniment notation for measures 33 and 34. The notation is on two staves. Measure 33 features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. Measure 34 continues the pattern. A dynamic marking 'p' is placed below the first measure of this system.

Piano accompaniment notation for measures 35 and 36. The notation is on two staves. Measure 35 features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. Measure 36 continues the pattern. A dynamic marking 'p' is placed below the first measure of this system.

Busoni — Turandot Suite

Timpani.

6

Sanft- heiter.

32 dolce, serenamente

12 33

*p*

This system contains measures 12 to 33. Measure 12 is marked with a *p* dynamic. Measures 13-32 feature a steady eighth-note pattern in the bass clef, with some measures containing accents (>). Measure 33 is a 2/4 time signature change, starting with a half note followed by six eighth notes, numbered 1 through 6.

6 34 1 2

This system contains measures 34 to 36. Measure 34 continues the eighth-note pattern with accents. Measure 35 has a 6/8 time signature change and continues the pattern. Measure 36 has a 6/4 time signature change and features two eighth notes numbered 1 and 2.

3 4 5 6 7 8 9 10 11 12

This system contains measures 37 to 48. Measures 37-48 feature a steady eighth-note pattern in the bass clef, with some measures containing accents (>).

13 3 35 14 36 7 Fl. 8 9

This system contains measures 49 to 56. Measures 49-53 feature a steady eighth-note pattern with accents. Measure 54 has a 3/4 time signature change and continues the pattern. Measure 55 has a 3/8 time signature change and continues the pattern. Measure 56 has a 7/8 time signature change and continues the pattern. A Flute (Fl.) part begins in measure 55.

10 11 12

This system contains measures 57 to 62. Measures 57-62 feature a steady eighth-note pattern in the bass clef, with some measures containing accents (>). A *p* dynamic marking is present at the start of measure 60.

4 1

This system contains measures 63 to 66. Measures 63-64 feature a steady eighth-note pattern. Measure 65 has a 4/4 time signature change and continues the pattern. Measure 66 has a 1/4 time signature change and continues the pattern. Dynamics *pp* and *perdendo* are indicated.

Busoni — Turandot Suite

Timpani.

VII.

„Nächtlicher Walzer“  
aus der Musik zum vierten Akt.

in A, C.

Düster, kraftvoll und bewegt.

14 37 4

Molto più tranquillo.

7 38 26 39 28 in G.

Viol. I.

40 in G.

in H, Fis.

Oder: Dieselben ganzen Takte.

Busoni — Turandot Suite

8

Timpani.

VIII.

„In modo di Marcia funebre“

„Finale alla Turca“

aus der Musik zum fünften Akt.

in E basso.

Quasi Marcia funebre.

*Langsam, schleppend und klagend.*

4 1 2 3 4

5 6 7 8

9 10 11 12

*p*

42 in E, G, alto.

13 14

*p*

1 2 3

4 5 6 7 5

*p*

43 in G, C, D.

2 4 3 3 6 2 6 6 2

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

44 6 45

in C, G, E. Più Allegro.

11 46 4 3

*p*

# Busoni — Turandot Suite

## Timpani.

1 2 3 4

5 2 47 16 48 1 2

*pp*

# Ferruccio Busoni Turandot Suite, Op. 41 Gran Cassa e Piatti (Campanelli).

## I.

### Die Hinrichtung, das Stadttor, der Abschied aus der Musik zum ersten Akt.

Alla marcia (allegro).

10 1 6 7 8 Gran Cassa e Piatti 6 1

Tromba I e II. *p*

1 2 14 3 1 2 3 14

Clar. I. *p*

4 Piatti *mf* 14 *mf* (dämpfen) 5 14 6 12 7 Più vivo (quasi in uno). 10

Fl. Viol. 11 12 13 14

3 Piatti *ff* klingen lassen! 9 8 2 Piatti *mf*

15 16 17 *ff*

allargando Tempo I. 3 *ff* Piatti

*ff* Gr. Cassa.

molto agitato 10 Piatti 3

6

## II.

### Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

Campanelli

19 11 12 13 14 15 5

Fag. I. *f*

12 *p* Gr. Cassa e Piatti 1 1 1

*p*

Marcia grottesca. (Marsch des Truffaldin.)

Moderato.

# Busoni — Turandot Suite

2

Gran Cassa e Piatti (Campanelli).

Musical score for Gran Cassa e Piatti (Campanelli). The score consists of three staves. The top two staves are in bass clef and represent the Gran Cassa and Piatti. The bottom staff is in treble clef and represents the Campanelli. The score includes measures 13, 12, 14, 2, 1, 15, and 3. Dynamics include *p*, *mf*, *f*, and *ff*. The Campanelli part features a *cresc.* and a *ff* dynamic. The Piatti part has a *ff* dynamic.

## III. Altoum. Marsch.

Sostenuto e gravemente.

Musical score for Altoum. Marsch. The score consists of three staves. The top staff is in bass clef. The middle staff is in bass clef and includes measures 16, 17, 8, 10, 18, and 4. The bottom staff is in bass clef and includes measures 32, 1, 7, and 1. Dynamics include *ff*, *f*, *mf*, and *ff*. The score includes a tempo change: *Quasi il doppio movimento. Più mosso = C. Tempo primo.* and *Tempo primo (sostenuto) non*. The bottom staff includes a *ff* dynamic and a *ff* dynamic.

## IV. „Turandot“ Marsch.

Feierlich gemessen (misurato e solenne).

Gr. Cassa

Musical score for „Turandot“ Marsch. The score consists of three staves. The top staff is in bass clef and represents the Gr. Cassa. The middle staff is in bass clef and represents the Becken m. Sch. and Piatti. The bottom staff is in bass clef and represents the Becken m. Sch. and Piatti. The score includes measures 19, 5, 1, 21, 20, 6, 21, 10, 22, and 17. Dynamics include *pp*, *p*, *mf*, *f*, and *ff*. The score includes a *ff* dynamic and a *ff* dynamic.

Busoni — Turandot Suite

Gran Cassa e Piatti (Campanelli).

Il tutto pianissimo.  
Das Ganze sehr leise zu halten.

18 19 23 Piatti *pp*

Bassi 4 5 6 7 8 9 10 11

12 13 24 *misurato assai* *sehr gemessen* *ff* 2 5

Gr. Cassa *ritenuto, non rall.* *pp* *ff* *p* *ff*

Piatti 25 8 2 26 8 Gr. Cassa *pp* *V.* *sempre p*

V.  
Das Frauengemach.  
Einleitung zum III. Akt  
*tacet.*

VI.

Moderatamente.  
Lässig und graziös.

Tanz und Gesang.

24 29 18 30 10 Ob.I. 5 31 14

Ob.Fl. 6 32 Triangolo 11 12 13 14 *pp* *pp*

33 18 34 16 35 19 36 26

Coro *Ah!* *pp*

VII.

„Nächtlicher Walzer“

aus der Musik zum vierten Akt.

aufgehängtes Becken  
mit 2 Schlägeln.

Düster, kraftvoll und bewegt.

18 37 1 2 3 4 *f* 18

Basso

38 *Molto più tranquillo.* 39 28 Viol.I. 40 Gr. Cassa Solo *misterioso*

26 29 30 *pp*

6 8 41 *Tacet al Fine.*

*pp*

Busoni — Turandot Suite

Gran Cassa e Piatti (Campanelli).

VIII.

„In modo di Marcia funebre“

„Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

Langsam, schleppend und klagend.

18 42 15 16 17 18 19 43 1 Piatti *pp* 14 44 13 45 11

Viol.II.

Viol.I. 46 Più Allegro. 4

12 13 14 15 Gr. Cassa

8 3 47 1 2 3 4

5 6 7 8 9 10 11 12 13 14 15 16

17 48 9 Piatti *pp* 2

49 14 50 15 Fl.Ob. 51

16 17 18 *ff*

Campanelli *f* 8

*mf*

52 Piatti *ff* 1

9 53 Gr. Cassa e Piatti *f* *mf*

*ff*

# Ferruccio Busoni

## Turandot Suite, Op. 41

Tamtam e Tamburino.

I, II e III tacent.

IV.

„Turandot“  
Marsch.

Feierlich gemessen (misurato e solenne).

Tamburo

13 19 5 Tamtam 1 > 5

20 11 > 1 > 4 21 10 22 17 18 19

*mf* *p* *p* Bassi

Il tutto pianissimo.

23 Das Ganze sehr leise zu halten.

Tamburino

1 2 3 4 5

6 7 8 9 10

11 12 13 14 1 24 Tacet al Fine.

*pp*

V.

Das Frauengemach.

Einleitung zum III. Akt

tacet.

VI.

Tanz und Gesang.

Moderatamente.

Lässig und graziös.

Tamburino

4 Tamburino 1 2

Timp. *pp*

3 4 5 6 7 8 9 10 11 12

# Busoni — Turandot Suite

## Tamtam e Tamburino.

3

13 14 15 16 29 1 2 3 4 5

6 7 8 9 10 11 12 13 14 4

30 10 Ob.I. 11 12 13 14 *pp* 1 2

3 4 5 6 31 1 2

3 4 5 6 7 8

9 10 11 12 13 14

15 16 7 32 *dolce serenamente* 14 33 2 1 2 3 *p*

4 5 6 7 8 9 10 6 34 16 35 12

Ob. 13 14 15 *pp* 1 2 3 4 36 1 2 3

4 5 6 7 8 9 10 11 12 14 6

VII e VIII tacent.

# Ferruccio Busoni Turandot Suite, Op. 41

Tamburo piccolo e Triangolo.

## I.

Die Hinrichtung, das Stadttor, der Abschied  
aus der Musik zum ersten Akt.

Alla marcia (allegro).

10 1 21 2 14 3 19 4 4 Ob. Clar. 5 6 7 8 9

1 2 3 4 5 6

*pp* Tacet al Fine.

## II.

### Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

19 11 15 Campanelli 16 17 18 19

Viol. 20 21 22 Tamb. *pp*

12 Marcia grottesca. (Marsch des Truffaldin.)  
Moderato.

*p* 1 1 3 1 13 12 14 2

Triangolo *p* *pp* 1 1

Tamburo *mf* 3 3 3 1 15 *p* 3

Campanelli *f* 3

Busoni — Turandot Suite

Tamburo piccolo e Triangolo.

III.

Altoum.

Marsch.

Sostenuto e gravemente.

2 1 Tamburo 1 1

16 Quasi il doppio movimento.

(fast doppelt so schnell, aber stets getragen)

17 Più mosso =  $\text{C}$ .

Tempo primo. 10

32

18  $\frac{4}{4}$  Tempo primo (sostenuto) non forte. Più sostenuto.

(getragen nicht glänzend stark)

4 Viol. I. tr

IV.

„Turandot“

Marsch.

Feierlich gemessen (misurato e solenne).

Tamburo

Il tutto pianissimo.

Das Ganze sehr leise zu halten.

23 Triangolo

Busoni — Turandot Suite

Tamburo piccolo e Triangolo.

11 12 13 14 24 *misurato assai*  
*sehr gemessen*

Triangolo 26  
3 25 8 *ritenuto, non rall.* 8

*p* Tamburo 2

Tamburo  
*pp* *sempre p*

V.

Das Frauengemach.  
Einleitung zum III. Akt.

*Andantino, piacevole e tranquillo.*

9 Fl. I. Triangolo  
10 11 *p*

27 *Più vivo (poco).* 23 28 18 Viol. I. Tempo I.  
19 20 21 *p*

VI.

*Moderatamente.* Tanz und Gesang.  
*Lässig und graziös.*

29 30 31 Viol. I. Bassi. 32 *Sanft-heit.*  
*dolce serenatamente* Triangolo 1

24 18 20 17 18 19 20 21 22 23 1

1 1 1 33 34 35 Ob.  
3 18 16 12 13 14 15

Tamburo velati (bassi)  
*p* 1 *gedämpft* 2 3 4 36 1 2 3 4

*ppp*

5 6 7 8 9 10 11 12 14 6

VII.

„Nächtlicher Walzer“  
aus der Musik zum vierten Akt  
*tacet.*

Busoni — Turandot Suite

4

Tamburo piccolo e Triangolo.

VIII.

„In modo di Marcia funebre“

e  
„Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

*Langsam, schleppend und klagend.*

Musical score for the first section, measures 1-42. The score is written in 4/4 time and consists of six staves. The first staff begins with a treble clef, a 4/4 time signature, and a dynamic marking of *p*. The music is characterized by a slow, heavy, and lamenting tempo. The notation includes various rhythmic patterns and rests, with measure numbers 1 through 42 indicated above the staves.

Musical score for the second section, measures 43-53. The score is written in 4/4 time and consists of six staves. The first staff begins with a treble clef, a 4/4 time signature, and a dynamic marking of *pp*. The tempo is marked *Più Allegro.* The notation includes various rhythmic patterns and rests, with measure numbers 43 through 53 indicated above the staves. The section is divided into parts for Triangolo and Tamburo, with specific measure numbers (e.g., 44, 45, 46, 47, 48, 49, 50, 51, 52, 53) and dynamic markings (*f*) indicating the performance of these instruments.

# Ferruccio Busoni Turandot Suite, Op. 41

Violino I.

## I.

Die Hinrichtung, das Stadttor, der Abschied  
aus der Musik zum ersten Akt.

*Alla marcia (allegro).* 1 21 2 14 3 3 Tr. I. II.

10 4 4 Ob. I. II. *pp*

*cresc.*

*a 2. pizz.* 7 *arco* 6 *f* *ff*

6 7 Ob. I. II. 8 9 10 11

*Più vivo (quasi in uno).*

7 *ff*

*ffz* *molto accentato*

8

Busoni — Turandot Suite

Violino I.

*allargando*

Tempo I.

*molto agitato*

II.

Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

10 pizz. 8 11 arco

*mf*

pizz. 4 1

*p* arco *p* *f*

Marcia grottesca. (Marsch des Truffaldin.)

1 12 Moderato. 12 13 12 14 14 15 12

# Busoni — Turandot Suite

4

Violino I.

## III. Altoum. Marsch.

Sostenuto e gravemente.

Tr. I. II.

1 2 *p* *molto ff*

Quasi il doppio movimento.

16 (*fast doppelt so schnell, aber stets getragen*)

Ob. I. Tutti

7 8 9 10 *p*

*dolciss.*

senza slentare

2 (*ohne zu schleppen*) 17 Più mosso.

*pp sosten.*

Tempo primo.

Fl.

4 Tempo primo (sostenuto) non forte.

18 (*getragen nicht glänzend stark*)

*quasi f* *p cresc.*

Più sostenuto.

## IV.

### „Turandot“ Marsch.

Feierlich gemessen  
(misurato e solenne).

Ob. I.

19 5 6 7 8

pizz. arco *f* *mf* *ff*

Busoni — Turandot Suite

Violino I.

20

21

Il tutto pianissimo.

Das Ganze sehr leise zu halten.

misurato assai  
sehr gemessen

Busoni — Turandot Suite

6

Violino I.

Musical score for Violino I, measures 1-26. The score is written in treble clef with a key signature of one sharp (F#). It features various dynamics and articulations:

- Measures 1-4: *ff* (fortissimo), *mf legg.* (mezzo-forte, leggiero).
- Measures 5-8: *f* (forte), *ff* (fortissimo).
- Measures 9-12: *tr* (trills), *ff* (fortissimo).
- Measures 13-16: *ff* (fortissimo).
- Measures 17-20: *ritenuto, non rallent.* (ritenuto, non rallentando).
- Measures 21-24: *ff* (fortissimo).
- Measures 25-26: *ff* (fortissimo), *p* (piano), *simile* (simile).
- Measures 27-30: *più dolce* (più dolce).
- Measures 31-34: *più dolce* (più dolce).
- Measures 35-38: *più dolce* (più dolce).

V.

Das Frauengemach.  
Einleitung zum III. Akt  
tacet.

Busoni — Turandot Suite

Violino I.

VI.  
Tanz und Gesang.

Moderatamente.  
*Lässig und graziös.*

Ob. I Solo

29 30 Ob. I.

con sord.

5 31 2

tranquillamente

Fl. Ob.

dolciss.

Sanft - heiter.

32 dolce, serenamente

Fl. I.

33

dolce

2 34 16 35 3

Fl.

pizz.

Fl. I. II.

36

2 Violini con sord.

12

arco

trun trun

trun trun trun trun trun trun

13 6

Busoni — Turandot Suite

Violino I.

VII.

„Nächtlicher Walzer“

aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

18 37 1 1

7 3

38 Molto più tranquillo.  
con sord.  
dolciss. (äußerst zart)

4

tr#

tr

39

poco

tr

9 40 misterioso

pp e dim. ppp

3

dolce

Detailed description: This is a page of a musical score for Violino I, titled 'Nächtlicher Walzer' (Nocturnal Waltz) from the Turandot Suite by Ferruccio Busoni. The score is in 3/4 time and consists of nine staves of music. The first staff begins with measures 18 and 37, marked with dynamics *f* and *ff*. The second staff continues with measure 7 and measure 3, marked *ff*. The third staff starts at measure 38, marked 'Molto più tranquillo' and 'con sord.', with dynamics *f* and *ff*, and includes the instruction 'dolciss. (äußerst zart)'. The fourth staff features a trill marked 'tr#'. The fifth staff has a trill marked 'tr'. The sixth staff begins at measure 39, marked 'poco'. The seventh staff has a trill marked 'tr'. The eighth staff starts at measure 9 and measure 40, marked 'misterioso', with dynamics *pp e dim.* and *ppp*. The ninth staff begins with measure 3, marked 'dolce'.



Busoni — Turandot Suite

10

Violino I.

45

Musical notation for measures 45-46. The first staff begins with a *ff* dynamic marking. The second staff continues the melodic line. The dynamic changes to *mf* in the middle of the first staff.

46 Più Allegro.

Musical notation for measures 46-47. The first staff begins with a *pp* dynamic marking. The music is characterized by rapid sixteenth-note passages across multiple staves.

47

Musical notation for measures 47-48. The first staff features a triplet of eighth notes. The second and third staves continue the melodic line with various triplet markings and dynamic accents.

# Busoni — Turandot Suite

## Violino I.

11

Musical score for Violino I, measures 47-55. The score consists of ten staves of music. Measure 48 is marked with a large '48' above the staff. Measure 49 is marked with a large '49' above the staff. Measure 50 is marked with a large '50' above the staff. Measure 55 is marked with a large '5' above the staff. The music features various rhythmic patterns, including triplets and sixteenth notes. Dynamics include *p*, *f*, *pp*, *cresc.*, and *dim.*. The key signature changes from one sharp (F#) to one flat (Bb) between measures 49 and 50.



# Ferruccio Busoni Turandot Suite, Op. 41

Violino II.

## I.

Die Hinrichtung, das Stadttor, der Abschied  
aus der Musik zum ersten Akt.

Alla marcia (allegro).

1 21 2 14 3 13  
10

Viola

14 15 16 17

18 4 8

*pp*

1 5  
*p*

7 pizz.  
*cresc.* *f*

6 arco 1 2 3 4 5  
*p*

6 7 8 9  
*f*

Busoni — Turandot Suite

2

Violino II.

7 Più vivo (quasi in uno).

*ff*  
*ffz*  
*molto accentato*  
*allargando*

9 Tempo I.

*molto agitato*

II.

Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

*p*  
*mf*

Busoni — Turandot Suite

Violino II.

Marcia grottesca. (Marsch des Truffaldin.)  
 12 Moderato. 13 14 15  
 12 12 14 12

III.

Altoum.

Marsch.

Sostenuto e gravemente.

Tr. I. II.

1 2 p mollo ff

16 Quasi il doppio movimento.

(fast doppelt so schnell, aber stets getragen)

senza slentare

(ohne zu schleppen)

10

17 Più mosso - C.

7 8 9 10 2 p Tutti

Tempo primo.

Fl.

5 6 7 8 9 10

4 Tempo primo (sostenuto) non forte.

18 4 (getragen nicht glänzend stark)

quasi f p cresc. ff p

# Busoni — Turandot Suite

4

Violino II.

## IV.

### „Turandot“ Marsch.

Feierlich gemessen (misurato e solenne).

15 19 5

Ob. I.

arco

6 7 8 f

mf

20

f appassion.

ff

p < f >

ff

21

f dim.

p

dim.

1 22

pp

Busoni — Turandot Suite

Violino II.

con sord.

dim. 1

Il tutto pianissimo.  
Das ganze sehr leise zu halten.

23  
dolciss.

3  
dolciss. dim.

24  
p

misurato assai  
sehr gemessen  
senza sord.

mf legg.

3  
ff

25  
ff

f

ritenuto, non rallent.  
ff

26  
ff

p

più dolce

2

V.

Das Frauengemach.

Einleitung zum III. Akt

tacet.

# Busoni — Turandot Suite

6

Violino II.

## VI.

### Tanz und Gesang.

Moderatamente.

Lässig und graziös.

Ob. I. Solo

16 29 18 30 Ob. I.

con sord.

Fl. Ob.

Sanft-heiter.

dolce, serenamente

dolciss.

div.

Viol. I. 13

2 34 16 35 19 36 26 6

Detailed description: This block contains the musical score for the second violin part of the sixth movement, 'Tanz und Gesang'. It consists of seven staves of music. The first staff is for the Oboe I Solo, with measures 4, 5, 6, 7, 8, 16, 29, 18, and 30. The second staff continues the Oboe I Solo with measures 5, 6, 7, 8, 9, 10, and 11. The third staff is for the Violino II, starting with 'con sord.' and measures 5, 31, and 2. The fourth staff is for the Flute Oboe, with measures 10, 11, 12, 13, and 14. The fifth staff is for the Violino II, with 'Sanft-heiter.' and 'dolce, serenamente' markings, and measures 1, 32, 6, 1, 1, and 1. The sixth staff is for the Violino II, with 'div.' marking and measures 1, 6, 33, 12, and 13. The seventh staff is for the Violino II, with measures 2, 34, 16, 35, 19, 36, 26, and 6.

## VII.

### „Nächtlicher Walzer“

aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

1 37 1 1

14 f f f f ff

8 ff

38 Molto più tranquillo.

26 39 13 Viol. I. 14 15 16 17 18 19 9 consord.

f ff p.

Detailed description: This block contains the musical score for the second violin part of the seventh movement, 'Nächtlicher Walzer'. It consists of three staves of music. The first staff is for the Violino II, with 'Düster, kraftvoll und bewegt.' marking, measures 1, 37, 1, and 1, and dynamics f, f, f, f, ff. The second staff is for the Violino II, with measure 8 and dynamic ff. The third staff is for the Violino II, with '38 Molto più tranquillo.' marking, measures 26, 39, 13, 14, 15, 16, 17, 18, 19, and 9, and dynamics f, ff, p.

Busoni — Turandot Suite

Violino II.

con sord. 40 *misterioso*

*pp dim.* *ppp*

pizz. 41 arco

*pp*

*ppp* 3 Entweder: 4

Oder:  
Dieselben ganzen Takte.

Viol. I. 15 16 pizz. 1 10

VIII.

„In modo di Marcia funebre“

e  
„Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

Langsam, schleppend und klagend.

con sord. 13 42 6 Fl. Ob. 3

*pp*

a 2. 43 senza sord. 7 3 3 3 3 *f*

*pp* *p cresc.* 44 *ff* *meno f cresc.*

45 *ff* *pp* 46 Più Allegro. 13

12 Viol. I.

Busoni — Turandot Suite

8

Violino II.

14 15

*pp*

47

48

49

*p* *f* *p*

*cresc.* *dim.*

50

*pp*

Detailed description: This page of a musical score for Violino II contains measures 14 through 50. The music is written in a single system with ten staves. It begins with measures 14 and 15, marked *pp*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and several triplet markings. Measure 47 is marked with a fermata. Measure 48 has a fermata over a whole note. Measure 49 is marked with *p*, *f*, and *p*. Measure 50 is marked *pp*. Dynamic markings include *cresc.* and *dim.*. The key signature has one sharp (F#) and the time signature is 3/4.

Busoni — Turandot Suite

Violino II.

The image shows a page of a musical score for Violino II, measures 51 through 53. The score is written in treble clef with a key signature of one sharp (F#).  
Measure 51 begins with a *cresc. molto* marking and ends with a *ff* dynamic. The melody consists of eighth and sixteenth notes.  
Measure 52 is a sixteenth-note scale starting on G4 and ending on G5, with fingerings 1 through 9 indicated above the notes.  
Measure 53 features a complex texture with multiple voices, including triplets and sixteenth-note patterns, with a *ff* dynamic. The piece concludes with a final chord in the lower register.

# Ferruccio Busoni Turandot Suite, Op. 41

Viola.

## I.

Die Hinrichtung, das Stadttor, der Abschied  
aus der Musik zum ersten Akt.

Alla marcia (allegro).

Vcl.e. Ch.

con sord.

*p*

*cresc.*

*pizz.*

*arco*

*pp*

*p*

*senza sord.*

*cresc.*

*f*

# Busoni — Turandot Suite

2

Viola.

senza sord. *p* *f* pizz.

arco 1 2 3 4 5 6 7 8

9 *f* *f* *f* *ff* unis.

*ff* *molto accentato* *allargando*

9 *Tempo I.* *div. ff* *ff* unis. *molto agitato*

10

## II.

### Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

*p*

Busoni — Turandot Suite

Viola.

12 Marcia grottesca. (Marsch des Truffaldin.)  
Moderato.

III.  
Altum.  
Marsch.

Sostenuto e gravemente.

16 Quasi il doppio movimento.  
(fast doppelt so schnell, aber stets getragen)

Busoni — Turandot Suite

Viola.

4

Tempo primo.

*p* *f cresc.*

$\frac{4}{4}$  Tempo primo (sostenuto) non forte.  
 18<sup>4</sup> (getragen, nicht glänzend stark)

*quasi f* *Più sostenuto.*

*p* *ff* *tr*

IV.  
 „Turandot“  
 Marsch.

Feierlich gemessen (misurato e solenne).

15 19 5 Ob.I. *f* *mf* *ff* *pizz.* *arco* *a 3.* *pizz.* *f* *arco* *pizz.* *ff* *f* *tr* *tr* *f* *dim.*

Busoni — Turandot Suite

Viola.

First musical staff, starting with a piano (*p*) dynamic marking.

Second musical staff, featuring a *dim.* (diminuendo) marking and a *pp* (pianissimo) marking. It includes two sixteenth-note runs marked with a '6'.

Third musical staff, featuring two sixteenth-note runs marked with a '6'.

22

Fourth musical staff, starting at measure 22.

Fifth musical staff.

Sixth musical staff.

Seventh musical staff, ending with a *dim.* (diminuendo) marking.

Il tutto pianissimo.  
Das Ganze sehr leise zu halten.

unis.

23

Eighth musical staff, starting at measure 23, with a *dolciss.* (dolcissimo) marking.

Ninth musical staff.

Tenth musical staff, featuring a *p cresc. f dolce* marking and a first ending bracket labeled '1'.

24 *misurato assai*  
*sehr gemessen*

Eleventh musical staff, starting at measure 24, with *p* and *ff* markings, and first and second ending brackets labeled '1' and '2' respectively.



Busoni — Turandot Suite

Viola.

1 33 2 a 2. (div.)

3 pizz. pp 34 a 2. 1 2 3

4 5 6 7 8

35

10 a 2. arco 36

4

1 a 2. pp 6

pp

VII.

„Nächtlicher Walzer“

aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

6 dichtes Tremolo 4

37 ff

1 1 ff con sord. 3

Busoni — Turandot Suite

8

Viola.

38 *Molto più tranquillo.*  
*con sord.*

pp dim. - - - ppp

Musical notation for measures 38-39, featuring a series of chords and melodic lines in the Viola part.

39

Musical notation for measures 39-40, continuing the previous section.

pizz.

2 arco

4

Musical notation for measures 40-41, including a pizzicato section and an arco section.

1 40 *misterioso*

pp

Musical notation for measures 41-42, featuring a melodic line with a *misterioso* marking.

pizz.

Musical notation for measures 42-43, including a pizzicato section.

41 arco

pp

ppp

Musical notation for measures 43-44, including an arco section.

Entweder:

Oder:

Dieselben ganzen Takte.

3

4

14

15

16

Musical notation for measures 44-45, including a section with alternative phrasing options.

Viol. I.

pizz.

1

10

Musical notation for measures 45-46, including a pizzicato section.

Busoni — Turandot Suite

Viola.

VIII.

„In modo di Marcia funebre“

e  
„Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

Langsam, schleppend und klagend.

con sord.

42 6 5 42 6

pp mf

43 senza sord. pizz. pp

arco p f

44 f incalzando

meno f cresc.

45 ff

Più Allegro. pp

46 12 13 14 Viol.I.

15 16 5 47 17 48 17

Trb. I. II. pizz. 49 1

arco 2 cresc.

50 2 2 2 2 2

dim. pp

Busoni — Turandot Suite

Viola.

10

a 2.  
pizz.

51

53

# Ferruccio Busoni Turandot Suite, Op. 41

Contrabasso.

## I.

Die Hinrichtung, das Stadttor, der Abschied  
aus der Musik zum ersten Akt.

Alla marcia (allegro).

10 1 6 Tr. I.

7 8 9 10 *pp*

2 *fz* *poco*

3 3 3

3 *pp*

*cresc.* 4 1

*pizz.*

*cresc.* 1

# Busoni — Turandot Suite

Contrabasso.

2

arco  
*p* **5** *cresc.*

**1** *f* *f* *p*

*pizz.* **6** arco

**7** Più vivo (quasi in uno).  
*f* *f* *ff*

*ff* *fz*

**8** molto accentato allargando

**9** Tempo I. **1** **2** **3** **4** **5**  
*ff*

**6** **7** **8** molto agitato

**10**

**1**

Busoni — Turandot Suite

Contrabasso.

II.

Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

*p* *p* *p* *p* *f* *p*

11 1 1

Marcia grottesca. (Marsch des Truffaldin.)

12 Moderato. 11 13 12 14 14 15 12

III.

Altoum.

Marsch.

Sostenuto e gravemente.

Tromb. *p* *molto ff* *Tutti* *dolce*

1 1 1

11 *pp* *pp*

senza slentare (ohne zu schleppen)

2 17 Più mosso =  $\text{C}$ .

# Busoni — Turandot Suite

4

Contrabasso.

a 2. Tempo primo.

4 Tempo primo (sostenuto) non forte.

18  $\frac{4}{4}$  (getragen nicht glänzend stark)  
pizz.

## IV.

### „Turandot“ Marsch.

Feierlich gemessen (misurato e solenne).

Busoni — Turandot Suite

Contrabasso.

20

Musical staff 1: Bass clef, key signature of two flats. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *ff* <

Musical staff 2: Bass clef, key signature of two flats. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *ff* <, *p* < *f*

Musical staff 3: Bass clef, key signature of two flats. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *ff*

Musical staff 4: Bass clef, key signature of two flats. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *p*, *pp*. Markings: pizz., arco

Musical staff 5: Bass clef, key signature of two flats. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *p*, *pp*, *pp*. Markings: pizz., arco

Musical staff 6: Bass clef, key signature of two flats. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *pp*. Marking: 12

Musical staff 7: Bass clef, key signature of two flats. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *pp*. Marking: 12

Musical staff 8: Bass clef, key signature of two flats. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *p*. Markings: pizz., arco

Musical staff 9: Bass clef, key signature of two flats. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *p*. Marking: pizz.

Musical staff 10: Bass clef, key signature of two flats. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *p*. Marking: arco

Il tutto pianissimo.  
23 Das Ganze sehr leise zu halten.

Busoni — Turandot Suite

Contrabasso.

6

pizz. 1

*misurato assai*  
24 *sehr gemessen*  
arco

*ff* *p* *p*

pizz. arco

*ff* *p*

*f*

25

*fp* *p* *fp*

*ritenuto, non rallent.* 26 pizz. *ff* *p*

2

V.

Das Frauengemach.

Einleitung zum III. Akt

tacet.

Busoni — Turandot Suite

Contrabasso.

VI.

Tanz und Gesang.

Moderatamente.  
Lässig und graziös.

Ob. I Solo

4 5 6 7 8 16 29 11 12 13 14

15 16 17 18

2 Cbassi.

ppp

Tutti

pp

31

pizz. 2

tranquillamen.

te

2 2 1 4 arco

p

Sanft-heiter.

dolce, serenamente

32 10

33 9 pizz.

pp

34 2 3 4 5 6 7 8 9 10 11 12

13 14 15 16 35 1 2 3 4 5 14 36 15

Cor. I.

2 Contrabassi

arco

pp

16 17 18 19 20 21 22 6

# Busoni — Turandot Suite

8

Contrabasso.

## VII.

„Nächtlicher Walzer“  
aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

4 *ff*

1 37 *fp* *f* *fp* *f* *fp* *f* *fp* *ff*

*fz* *ff*

38 *Molto più tranquillo.* *p* *div.* 1 2 3 4

5 6 7 8 1 2 3 4 5 6 7

8 9 10 39 *pizz.* *arco* *pp*

2 40 *pp misterioso* *pizz.*

41 *più dolce* *arco*

*pp* *pizz.* *arco* *Entweder:* *arco*

Detailed description: This is a page of a musical score for the Contrabasso part of the Turandot Suite, specifically the 'Nächtlicher Walzer' (Nocturnal Waltz). The score is written in bass clef with a 3/4 time signature. It begins with a dynamic marking of *ff* and a tempo/mood instruction of 'Düster, kraftvoll und bewegt.' The first system contains measures 4 to 37, featuring a complex rhythmic pattern with many beamed notes and a dynamic range from *fp* to *ff*. The second system starts at measure 38 with the instruction 'Molto più tranquillo.' and a dynamic marking of *p*. This section includes a 'div.' (divisi) marking and a sequence of notes numbered 1 through 7. The third system continues with notes 8 through 10, followed by measure 39, which includes a *pizz.* (pizzicato) marking. The fourth system contains measures 40 and 41, with a *pp misterioso* dynamic and a *pizz.* marking. Measure 41 is marked 'più dolce' and 'arco'. The final system shows a *pp* dynamic, a *pizz.* marking, and a boxed instruction 'Entweder: arco' indicating an alternative performance choice.

# Busoni — Turandot Suite

Contrabasso.

9

Oder:

Dieselben ganzen Takte.

sempre pizz. 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 unis.

1 10

## VIII.

„In modo di Marcia funebre“

e  
„Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

*Langsam, schleppend und klagend.*

a 2.

pp

42

pp

43 1

# Busoni — Turandot Suite

10

Contrabasso.

*pizz.*  
*p*

1

44

*arco*  
*f*

1

*incalzando*  
*p cresc.*

4 45

*ff* *ff*

*pp*

46 Più Allegro.  
*pp*

47 1 2 3 4 5 6 7 8

48

*p*

Busoni — Turandot Suite

Contrabasso.

49

pizz. arco pizz. arco

cresc.

50

pizz.

1 2 3 4 5 6

7 8 3 51

ff

arco

52 9

ff

53