

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.)

Musical score for Tromba I, measures 10-12. The score is written in C major and 2/4 time. It features a series of rhythmic patterns and dynamics. Measure 10 starts with a *mf* dynamic. Measure 11 has a *mf* dynamic and a *ten.* marking. Measure 12 has a *pp* dynamic. The score includes fingerings (10, 16, 11, 21, 9, 3, 3, 10, 4, 12, 15, 14, 6, 8, 9, 10, 11, 12) and articulation marks like *sost.* and *p*.

Più vivo (quasi in uno).

Musical score for Tromba I, measures 13-19. The score is written in C major and 2/4 time. It features a series of rhythmic patterns and dynamics. Measure 13 starts with a *ff* dynamic. Measure 14 has a *fz* dynamic. Measure 15 has a *fz* dynamic. Measure 16 has a *fz* dynamic. Measure 17 has a *fz* dynamic. Measure 18 has a *fz* dynamic. Measure 19 has a *fz* dynamic. The score includes fingerings (7, 3, 1, 3, 2, 3, 4, 5, 6, 7, 8, 9, 1, 2, 3, 4, 5, 6, 7, 8, 9, 8) and articulation marks like *ff*, *fz*, and *f*.

Tempo I.

Musical score for Tromba I, measures 20-23. The score is written in C major and 2/4 time. It features a series of rhythmic patterns and dynamics. Measure 20 starts with a *ff* dynamic. Measure 21 has a *ff* dynamic. Measure 22 has a *ff* dynamic. Measure 23 has a *ff* dynamic. The score includes fingerings (9, 3, 1, 6, 2, 3, 4, 5, 6, 7, 8, 9, 10) and articulation marks like *allargando*, *molto agitato*, and *ff*.

Tromba I in C.

II.

Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig. 11

Fl. Clar.

18 19 1 1 5

mf *f* *p*

12 Marcia grottesca. (Marsch des Truffaldin.)

Moderato.

mf *f*

13 14

pp *mf dim.* *pp*

14 15

p *pp* *p*

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

III.

Altoum.

Marsch.

Sostenuto e gravemente.

f *ff* *mf*

Quasi il doppio movimento.

(fast doppelt so schnell, aber stets getragen)

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

17 Più mosso = C.

Tempo primo.

5 senza sord. 3

18 4 Tempo primo (sostenuto) non forte.
4 (getragen nicht glänzend stark)

cresc. 1 mf 5 ff

IV.

„Turandot“
Marsch.

Feierlich gemessen (misurato e solenne).

15 19 8

20 1 1 1 21 2 mf dolce f

Il tutto pianissimo.

dim. 3 22 17 Bassi 18 19 23 Das Ganze sehr leise zu halten.
pp legg. stacc.

misurato assai
24 sehr gemessen

3 3 3 3

Tromba I in C.

6 6 3 1

p *ff* *p dolce* *f*

25 *f* *ff* *fp*

3 1 3 1 *mf*

ritenuto, non rallent. 26 *fp* *ff* *ff*

sost. *p* 2

sost. assai *f*

V.

Das Frauengemach.
Einleitung zum III. Akt.

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

15 27 19 Fl.I. 20 21

22 23 *p* 28 2 *p*

7 *pp* *pp*

3 *Tempo I.* 2 *pp*

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

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*

ff *tenute ff* *ff*

pp

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

14 15 16 17 *quasi f*

2 3 3 3

2 50 17 51

ff

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).

Musical score for Tromba II in C, measures 10-12. The score is written in treble clef with a key signature of one flat (B-flat). It features a series of notes with various dynamics and articulations. Fingerings are indicated above the notes: 10 1 6, 11 2 1, 9 3 3, 10 4, 12, 1 5 14 6 8 9 10 11 12. Dynamics include *mf*, *pp*, *p*, and *sost.*. The word *ten.* is written above measure 10. The word *Corni* is written below measure 10.

7 Più vivo (quasi in uno).

Musical score for Tromba II in C, measures 1-10. The score is written in treble clef with a key signature of one flat (B-flat). It features a series of notes with various dynamics and articulations. Fingerings are indicated above the notes: 1 2 3 4 5 6 7, 8 9, 1 2 3 4, 5 6 7 8 9 8, 10. Dynamics include *ff*, *fz*, *allargando*, *molto agitato*, and *ff*. The word *Tempo I.* is written above measure 9. The word *Corni* is written below measure 10.

II.

Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig. Fl. Clar. 11

Musical staff 1: Introduction, measures 18-19. Includes dynamics *mf* and *f*.

Musical staff 2: Introduction, measures 19-21. Includes dynamics *mf* and *p*.

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

Musical staff 3: Marcia grottesca, measures 12-13. Includes dynamics *mf* and *f*.

Musical staff 4: Marcia grottesca, measures 13-14. Includes dynamics *pp* and *mf dimin..*

Musical staff 5: Marcia grottesca, measures 14-15. Includes dynamics *pp*.

Musical staff 6: Marcia grottesca, measures 15-16. Includes dynamics *pp* and *p*.

Musical staff 7: Marcia grottesca, measures 16-17. Includes dynamics *p*, *f*, and *mf*.

Musical staff 8: Marcia grottesca, measures 17-18. Includes dynamics *p* and *f*.

Musical staff 9: Marcia grottesca, measures 18-19. Includes dynamics *f*, *mf*, *cresc.*, and *ff*.

III.

Altoum.
Marsch.

Sostenuto e gravemente.

Musical staff 10: Altoum Marsch, measures 1-2. Includes dynamics *f* and *ff*.

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 = ♩ . 5 Tempo primo. senza sord. 3

pp *p* *cresc.*

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

3 5 *ff*

IV.
„Turandot“
Marsch.

Feierlich gemessen (misurato e solenne).

15 19 8

20 *mf*

f *molto* *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 3 3 3 3

p *ff*

Tromba II in C.

4

V.

Das Frauengemach.
Einleitung zum III. Akt.

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

VI.

Tanz und Gesang
tacet.

VII.

„Nächtlicher Walzer“
aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

Entweder:

Oder:
Dieselben ganzen Takte.

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

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.*
p
Clar. e Fag.
12 *pp* *p* *pp* 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
ff
8 9
fz
1 2 3 4
5 6 7 8 9 8

allargando

3

9 Tempo I.

3 3 6 *ff* *molto agitato*
10 3 3 3 *fz* *cresc.*

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 1 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 = C. Tempo primo. 5 4 senza sord. 3 3 6 1

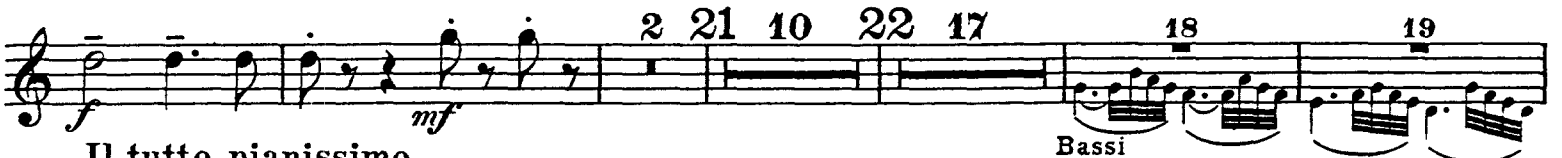
pp p

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

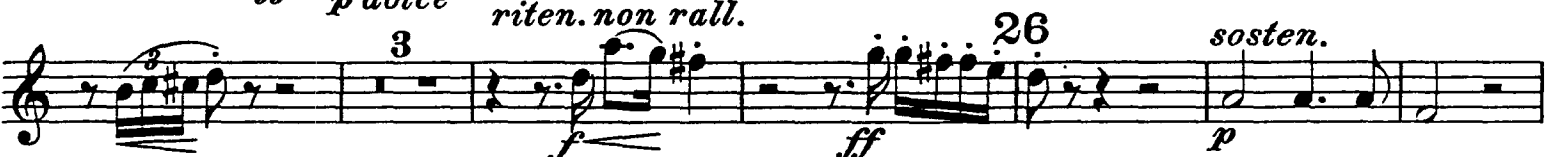


IV.
„Turandot“
Marsch.

Feierlich gemessen (misurato e solenne).



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



V e VI tacent.

Tromba III in C.

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. 1 5 14 6 8 9 10 11 12

pp 13 14 *pp* Corni

7 Più vivo (quasi in uno).

1 2 3 4 5 6

ff 7 8 9 *fz* 1

2 3 4 5 6 7

8 9 8

3 9 Tempo I. 3

allarg. 7 *ff* *molto agitato*

10

Tromba IV in C.

II.

Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

19 11 10 Tromba I e II. 1 7

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

13 4 con sordino p

2 14. p

p

senza sord. f

1 15 p f mf cresc.

1 f ff

III.

Altoum.

Marsch.

Sostenuto e gravemente.

Tromba I e II.

1 2 ff 1 2 ff

Quasi il doppio movimento.

16 (fast doppelt so schnell aber stets getragen).

17 Più mosso C. Solo

mf 31 Bassi ff

Tempo primo.

4 *p* 1

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

mf *p* *ff* Più sostenuto. 1

IV.
„Turandot“
Marsch.

Feierlich gemessen (misurato e solenne).

15 19 12 20 *mf* *f* *ff*

molto 4 *p* *fz* *mf* *f* *mf* 121 10

22 17 Bassi. 23 *pp* *legg. stacc.*

24 *misurato assai* *sehr gemessen* 3

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

3 *riten. non rall.* 26 *ff* *p sosten.*

2 *pp* *sosten. assai*

V, VI e VII tacent.

VIII.
„In modo di Marcia funebre“
e
„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

9 52

53