

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! 3

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

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

3 4 5 6 7 8 *molto agitato*

10 *ff* 1

Corno I in F.

II.

Truffaldino

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

Musical notation for the introduction of Truffaldino, measures 17-19. The key signature has one flat (B-flat), and the time signature is 2/4. Measure 17 starts with a *mf* dynamic. Measure 18 is marked 'Fag. I.' and measure 19 ends with a double bar line. The notation includes eighth and sixteenth notes with accents.

Marcia grottesca. (Marsch des Truffaldin.)

12 Moderato.

Musical notation for the beginning of the Truffaldino march, measure 12. The key signature has one flat, and the time signature is common time (C). The dynamic is *p*. The notation consists of eighth notes.

Musical notation for the Truffaldino march, measures 12-13. The dynamic is *p*. The notation includes eighth notes and a pair of beamed eighth notes.

Musical notation for the Truffaldino march, measures 13-14. The dynamic is *mf dimin.*. The notation includes eighth notes and a pair of beamed eighth notes.

Musical notation for the Truffaldino march, measures 14-15. The notation includes eighth notes and a pair of beamed eighth notes.

Musical notation for the Truffaldino march, measures 15-16. The dynamic is *p*. The notation includes eighth notes and a pair of beamed eighth notes.

Musical notation for the Truffaldino march, measures 16-17. The dynamic is *p*. The notation includes eighth notes and a pair of beamed eighth notes.

Musical notation for the Truffaldino march, measures 17-18. The dynamic is *mf*. The notation includes eighth notes and a pair of beamed eighth notes.

Musical notation for the Truffaldino march, measures 18-19. The dynamic is *p*. The notation includes eighth notes and a pair of beamed eighth notes.

Musical notation for the Truffaldino march, measures 19-20. The dynamic is *f*. The notation includes eighth notes and a pair of beamed eighth notes.

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 key signature has one flat, and the time signature is common time (C). The dynamic is *f*. The notation includes quarter notes and rests.

Musical notation for the beginning of the Altoum March, measures 16-20. The dynamic is *ff*. The notation includes quarter notes and rests. Measure 19 is marked 'Fl.' and measure 20 ends with a double bar line.

sost. *dolciss.* *pp* *pp* *Più mosso = C.* 6 17 4

Tempo primo. *f cresc.* *ff* *Più sostenuto.*

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

IV.
„Turandot“
Marsch.

Feierlich gemessen (misurato e solenne).

p dolce *mf* *più f* *f*

19 *mf* *cresc.*

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

21 *dolce*

23 *pp dolce*

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

Tromb. I.

Corno I in F.

18 *p* *ff* *ff* *ff*

25 *ff* *f*

26 *ff* *mf* *marc.*

ritenuto, non rall.

6

V.

Das Frauengemach.

Einleitung zum III. Akt

tacet.

VI.

Tanz und Gesang.

Moderatamente.
Lässig und graziös.

18 *Ob. I.*

19 20 21 *dolce*

29 9 *p dolce* *Clar. I.*

6 30 8

9 10

1 2 3 4 5 6 7 8 9 1 31 10 *Ob. I.*

p *p* 11 12

1 *dolce* *dim.*

32 *Sanft-heiter.*
dolce, serenamente

11 33 16 34 16

mf *dim.*

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. *p* *dolciss.*

Entweder: 8 41 12 4

Oder: Dieselben ganzen Takte. 2/4 35

VIII.

„In modo di Marcia funebre“

„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*

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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 ff

6 53

ff

Detailed description: This page of a musical score for Corno I in F, measures 46-53, is part of the Turandot Suite by Busoni. The tempo is marked 'Più Allegro'. The score is written in treble clef with a key signature of one flat (F major). It features various dynamics including *pp*, *p*, *mf*, *f*, and *ff*, along with performance instructions like *cresc.* and accents. The music includes several measures with first, second, and third endings. The page number '6' is in the top left corner.

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*

6 3 9

molto agitato

10 *ff* 1

Corno II in F.

II.

Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

19 11 22 Fag. I. 23 24

12 Marcia grottesca. (Marsch des Truffaldin)

Moderato.

p

13

mf *dimin.*

2 3

2 14

p

1

p

mf

15

1 *p*

1

f *ff*

III.

Altoum.

Marsch.

Sostenuto e gravemente.

Quasi il doppio movimento.

(fast doppelt so schnell, aber stets getragen)

2 4 5 16 32

17 Più mosso = C.

Tromba IV.

1 2 3 4 *pp*

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).

pdolce *mf* *più f* *f*

mf *cresc.*

ff *fp* *f* *f*

wild *ff*

ff

Tromb. I. *dolce* *pp dolce*

dolce *pp dolce*

misurato assai
1 *sehr gemessen* 2

dim. *p* *ff*

24 25 26

p. *ff* *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.

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*

Musical notation for Corno II in F, Solo, dim. 6

VII.

„Nächtlicher Walzer“
aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

Musical notation for VII, Düster, kraftvoll und bewegt. ff, f, f sost. 2, 14, 37, 4, 2, 7

Molto più tranquillo.

Musical notation for VII, Molto più tranquillo. 38, 26, 39, 30, 40, 8, 9, 10, 11, dolciss. Tromb. Fag.

Musical notation for VII, 8, 41, 12, 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.

Musical notation for VIII, 18, 42, 19, 43, 2, p dolce Trombe

Musical notation for VIII, f

Musical notation for VIII, 44, f

Musical notation for VIII, incalzando, p cresc. 45

Musical notation for VIII, ff, sempre ff, 14

Busoni — Turandot Suite

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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

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 *Più vivo (quasi in uno).*
10 *ffz* *ffz*

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

molto agitato

10 *fz* 1

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 notation includes dynamic markings *mf* and *Fag. I.* with measure numbers 19, 11, 1, 19, 20, and 21.

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, and the time signature is common time (C). The notation includes a dynamic marking *p* and a measure number 2.

Musical notation for the grotesque march, measures 3-4. The notation includes dynamic markings *p* and *mf*.

Musical notation for the grotesque march, measures 5-6. The notation includes dynamic markings *mf* and *dim.*

Musical notation for the grotesque march, measures 7-8. The notation includes a measure number 1.

Musical notation for the grotesque march, measures 9-10.

Musical notation for the grotesque march, measures 11-12. The notation includes a measure number 1 and a dynamic marking *p*.

Musical notation for the grotesque march, measures 13-14. The notation includes a measure number 1 and a dynamic marking *p*.

Musical notation for the grotesque march, measures 15-16. The notation includes a dynamic marking *mf*.

Musical notation for the grotesque march, measures 17-18. The notation includes a measure number 1 and a dynamic marking *p*.

Musical notation for the grotesque march, measures 19-20. The notation includes a measure number 1 and dynamic markings *f.* and *ff*.

Corno III in F.

p *ff* *fz* *ff*

25 *ff* *f*

ritenuto, non rall. 26 *fz* *ff* *mf* *marc.*

6

Ve VI tacent.

VII.

„Nächtlicher Walzer“
aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

1 2 14 37 4 1

mf *ff* *f*

Timp. *sost.*

ff

7

Tacet al Fine.

VIII.

„In modo di Marcia funebre“

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

Quasi Marcia funebre.

Langsam, schleppend und klagend.

18 42 19 43 2

p *f* *dolce*

Tromba

44

f

incalzando

p cresc.

ff

sempre ff

45 14

46 *Più Allegro.*

25 47 17 48 19 49 6

Oboi

7 8 *p*

50 14

cresc.

51

mf cresc.

ff

3

ff

fz

f

52

ff

7

ff

53

7

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.eIII.

5 6 7 8 9 8 Solo pp

5 1 1 2 3 4 5 6

6 2 heraus! f sost. fz p

7 Più vivo (quasi in uno). ff

1 2 3 4 5 6 ffz

7 8 9 8 6 allarg. 3

9 Tempo I. molto agitato

10 ff fz p 1

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

20

mf *cresc.* *ff*

ff *wild*

1 *Trb. I.*

13 *pp* *pp* *p*

24 *misurato assai*
sehr gemessen

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

fz *ff* *ff*

fp *fp*

ritenuto, non rall. *fz* *ff* *mf* *marc.*

26

V e VI tacent.

VII.

„Nächtlicher Walzer“
aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

14 37 4

Timp. *ff* *f* *f sost.*

7 *Tacet al Fine.*

VIII.

„In modo di Marcia funebre“

„Finale alla Turca“^e

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*