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Ferruccio Busoni

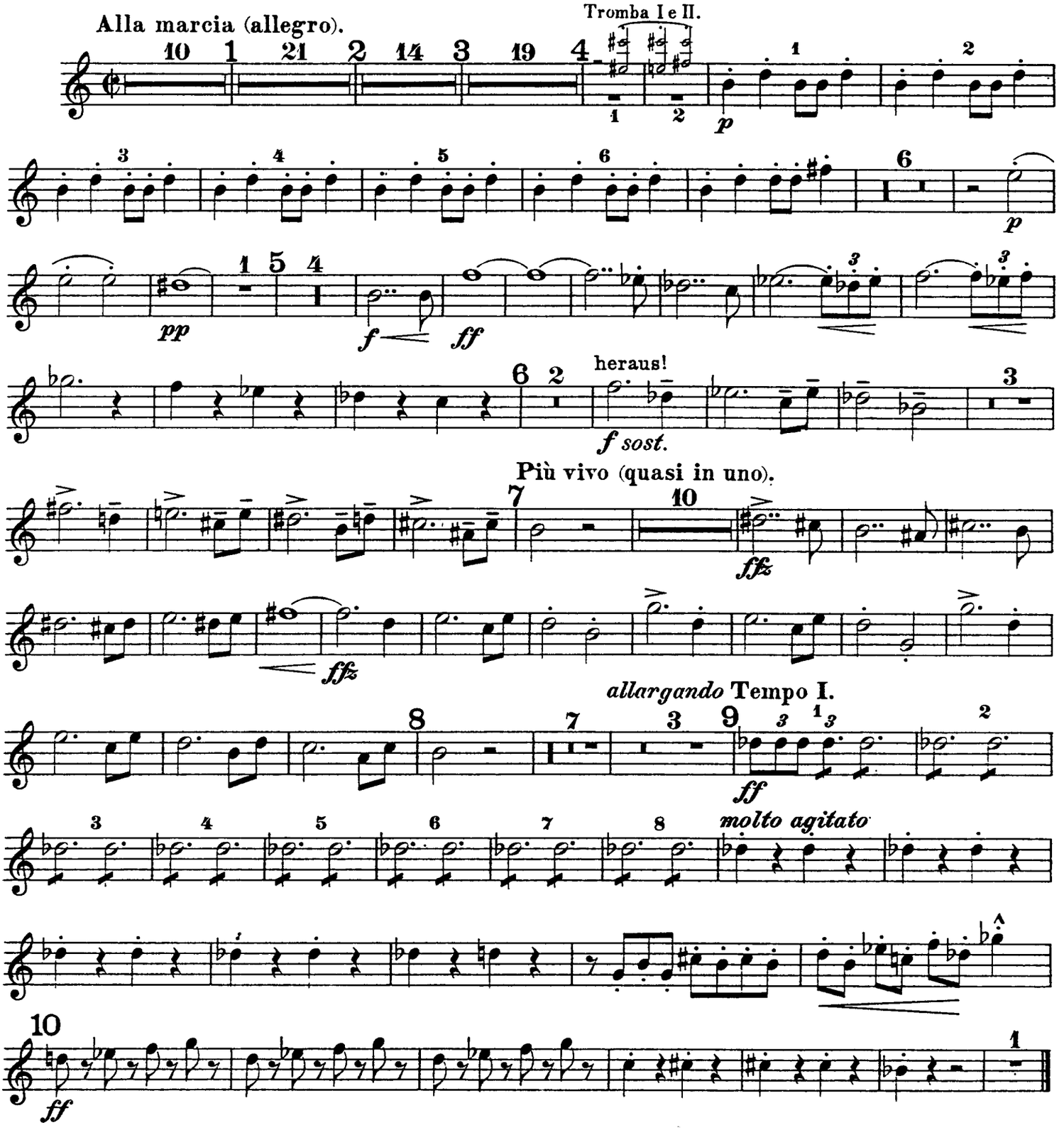
Turandot Suite, Op. 41

Corno I in F.

I.

Die Hinrichtung, das Stadttor, der Abschied

aus der Musik zum ersten Akt.



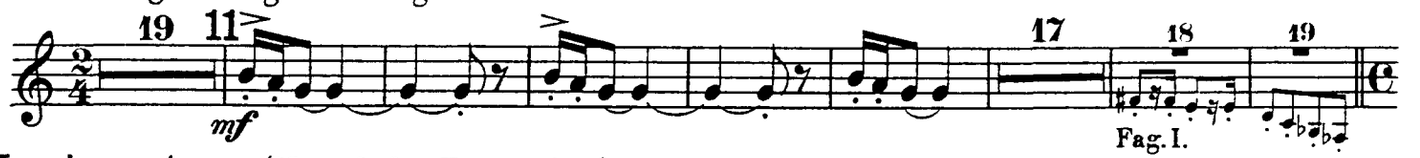
Corno I in F.

II.

Truffaldino

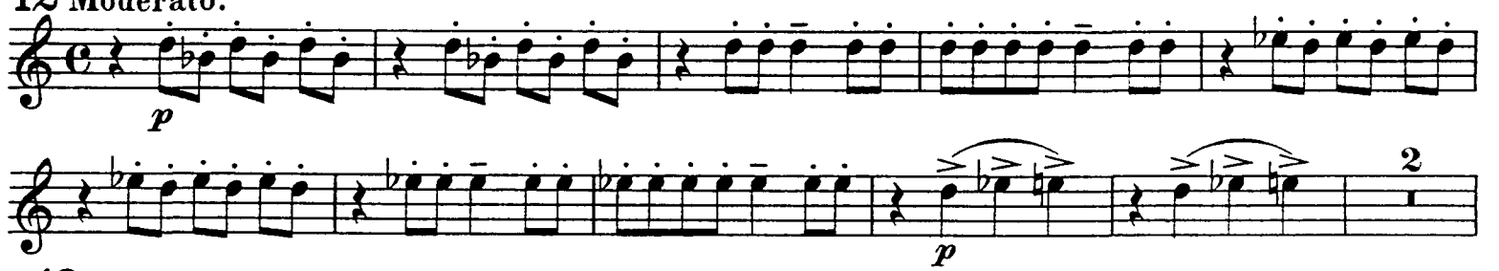
(Introduzione e marcia grotesca.)

Bewegt und geschäftig.



Marcia grotesca. (Marsch des Truffaldin.)

12 Moderato.



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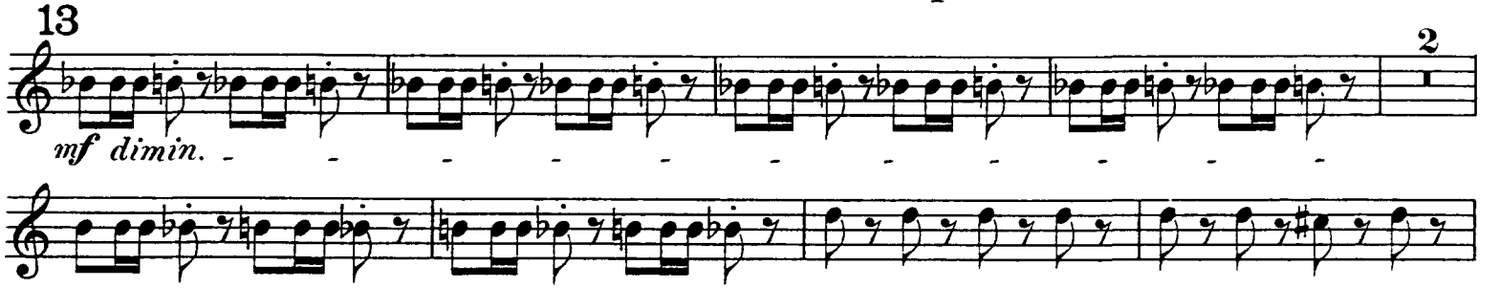

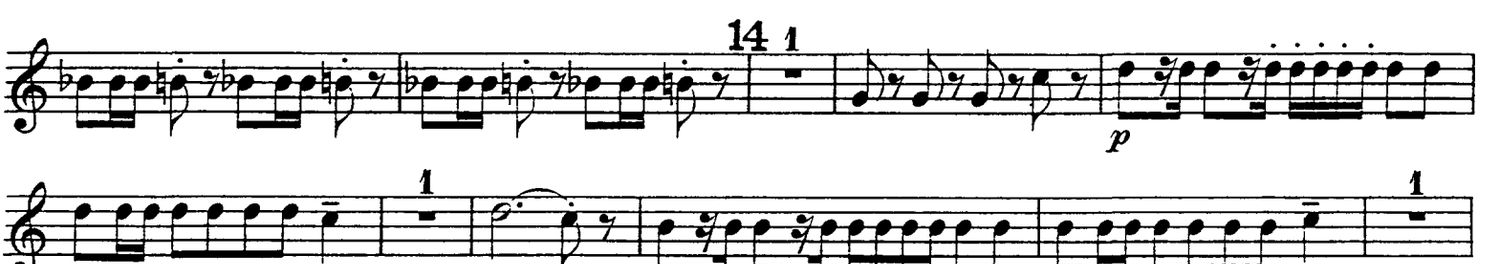

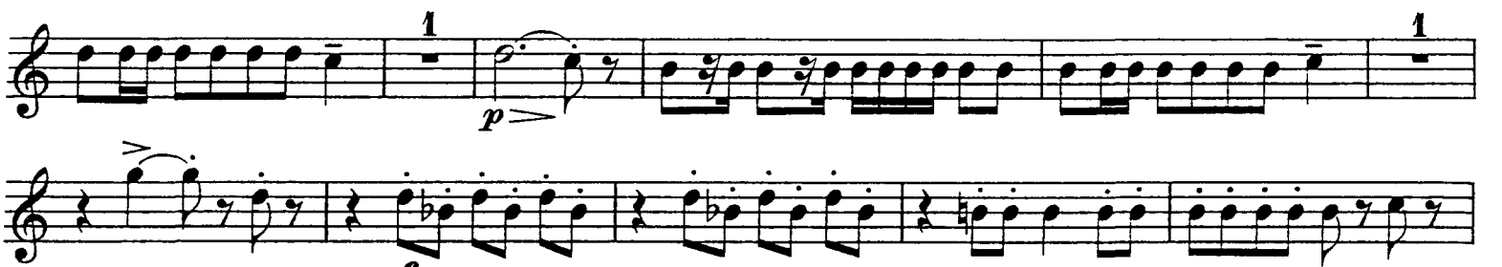

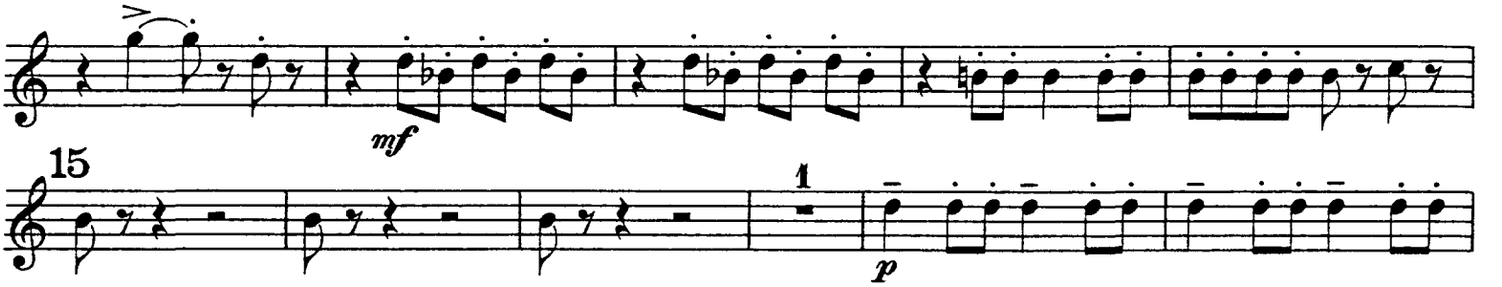

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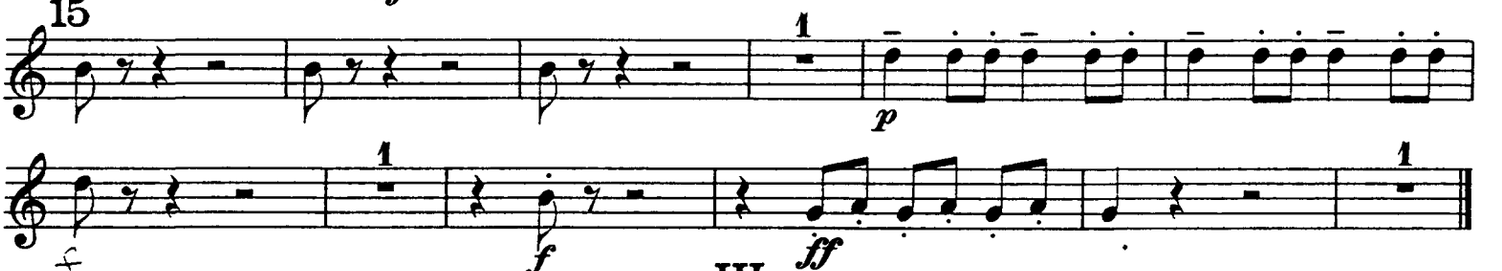

III.

Altoum.

Marsch.

Quasi il doppio movimento.

(fast doppelt so schnell, aber stets getragen)

Sostenuto e gravemente.

Corno I in F.

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

Tempo primo. 9 *f cresc.* 18. **4/4 Tempo primo (sostenuto) non forte.** *(getragen nicht glänzend stark)* 7 **Più sostenuto.** *ff*

3 *p* *ff* 1

IV.

„Turandot"

Marsch.

Feierlich gemessen (misurato e solenne). 9 *p dolce*

19 4 *mf* *più f* *f*

20 *mf* *cresc.*

ff *fp* *f* *f*

1 wild *ff*

21 9 22 11 12 13 2 Tromb. I. *dolce*

23 *pp dolce*

misurato assai

1 24 *sehr gemessen* 3 *dim.* *p* *ff*

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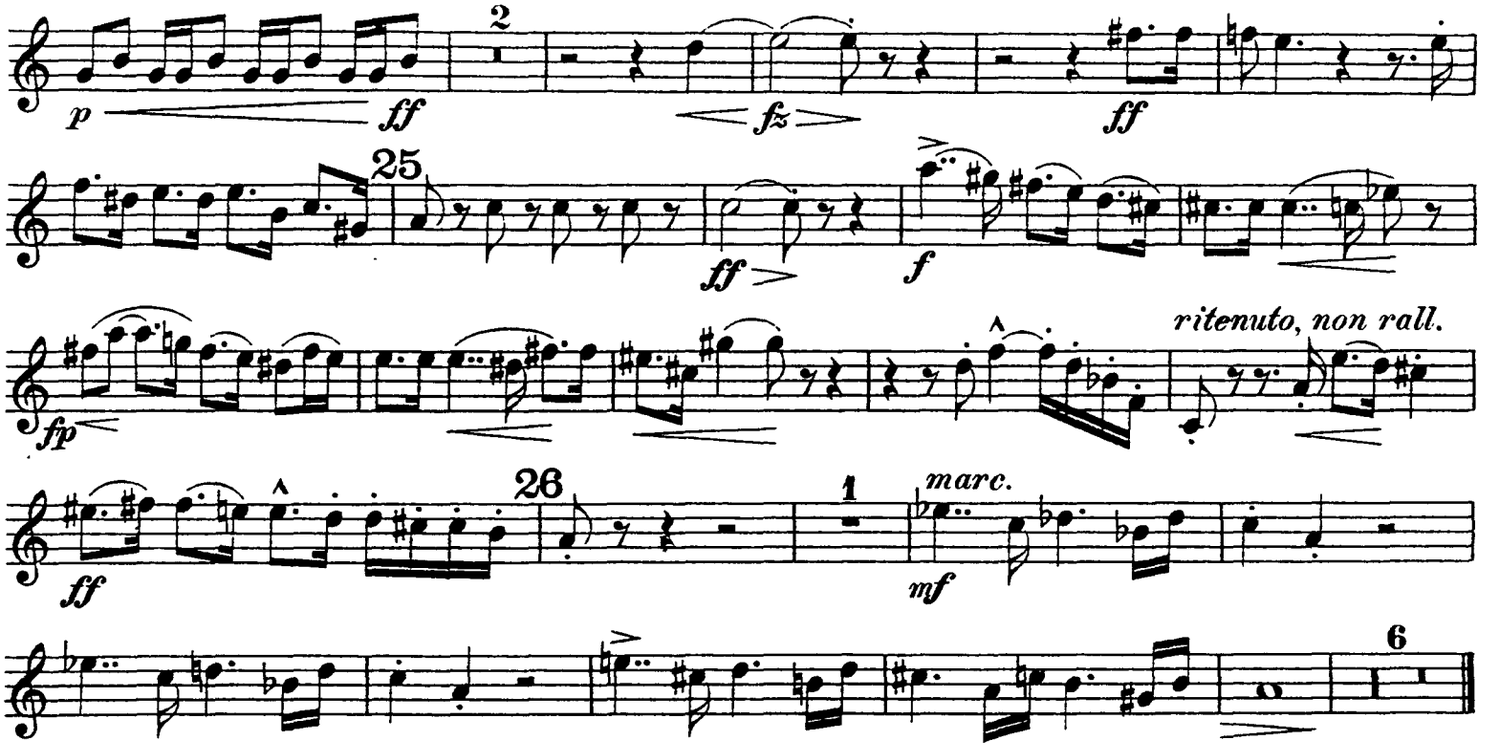


V.

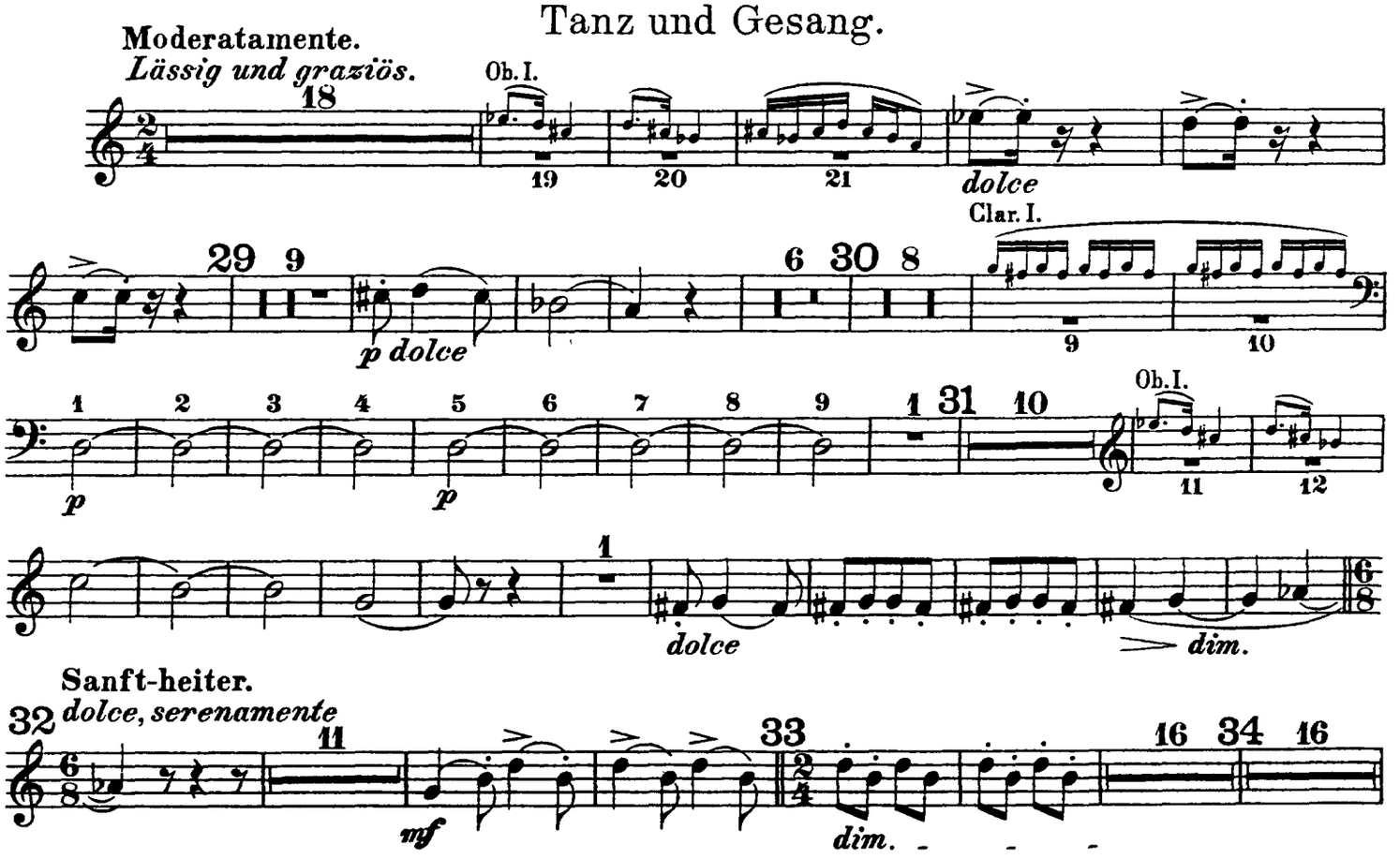
Das Frauengemach.

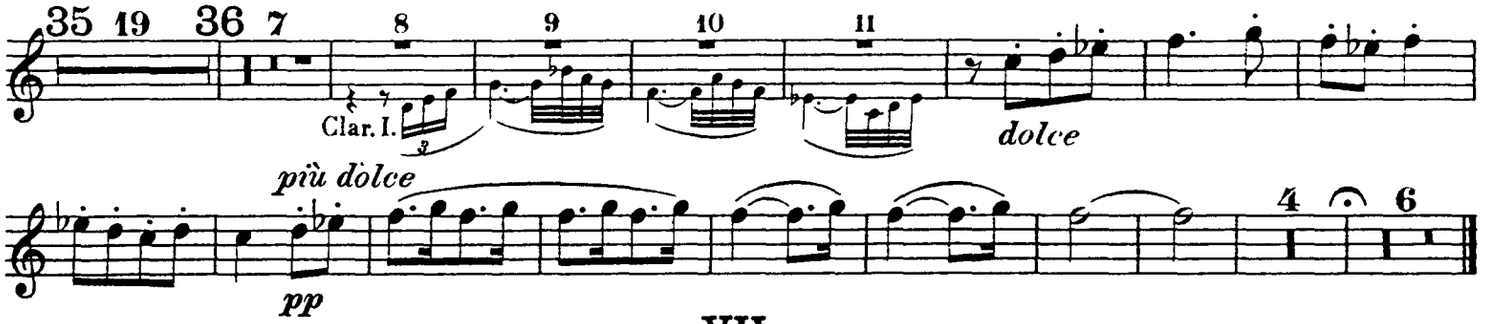
Einleitung zum III. Akt

tacet.

VI.

Tanz und Gesang.



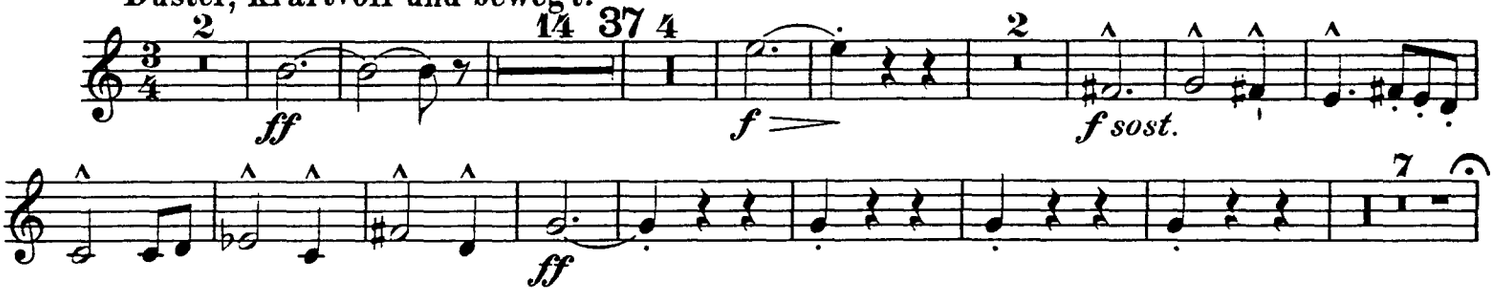


VII.

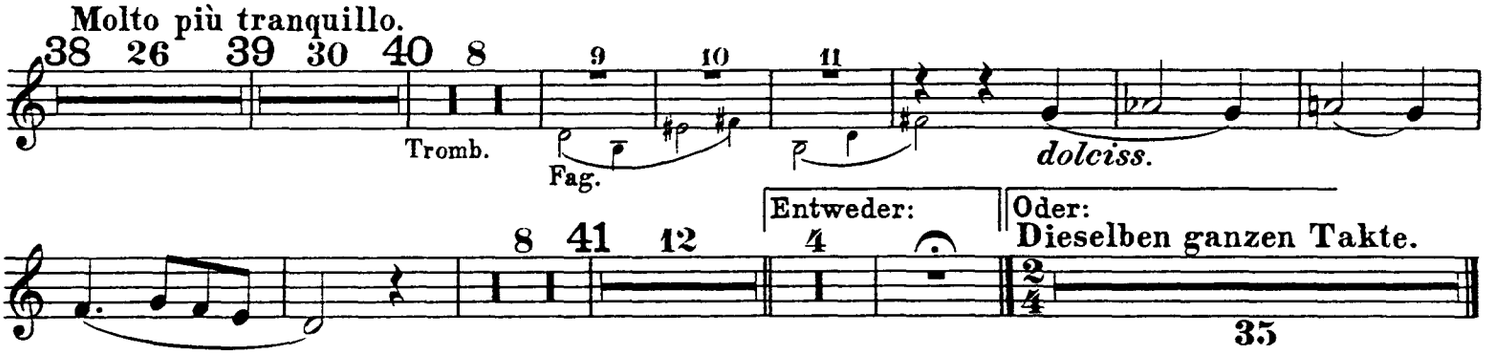
„Nächtlicher Walzer“

aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.



Molto più tranquillo.



VIII.

„In modo di Marcia funebre“

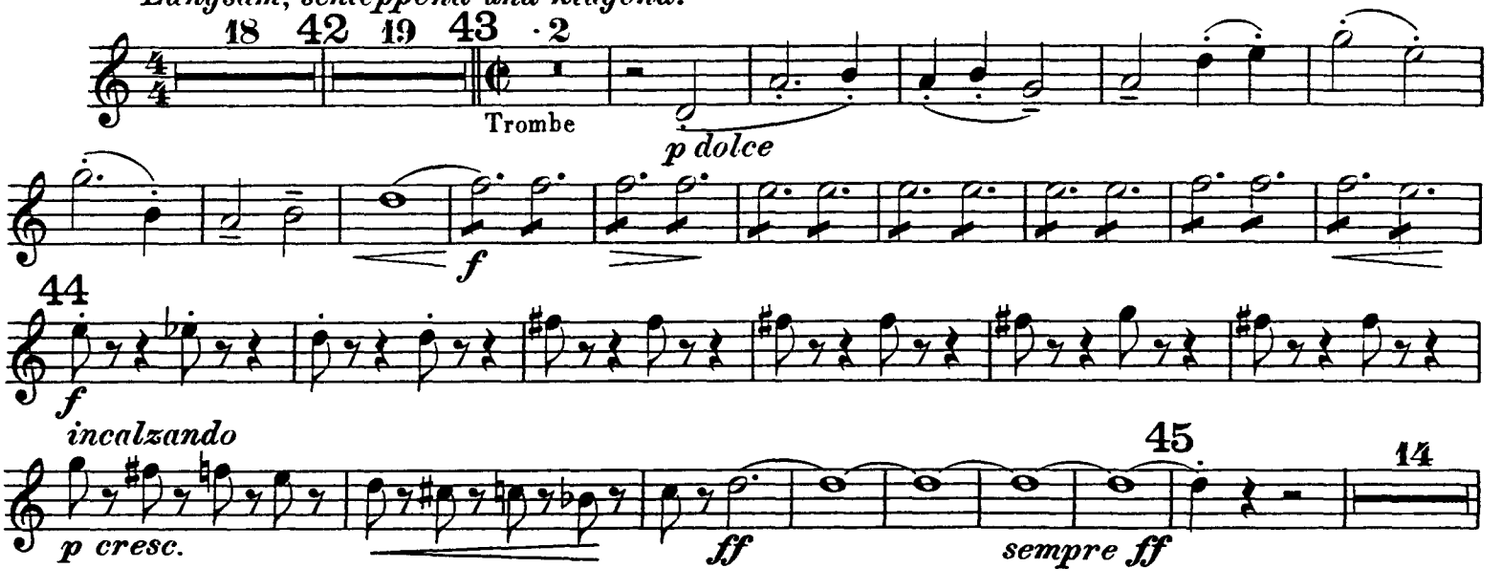
e

„Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

Langsam, schleppend und klagend.



Busoni — Turandot Suite

Corno I in F.

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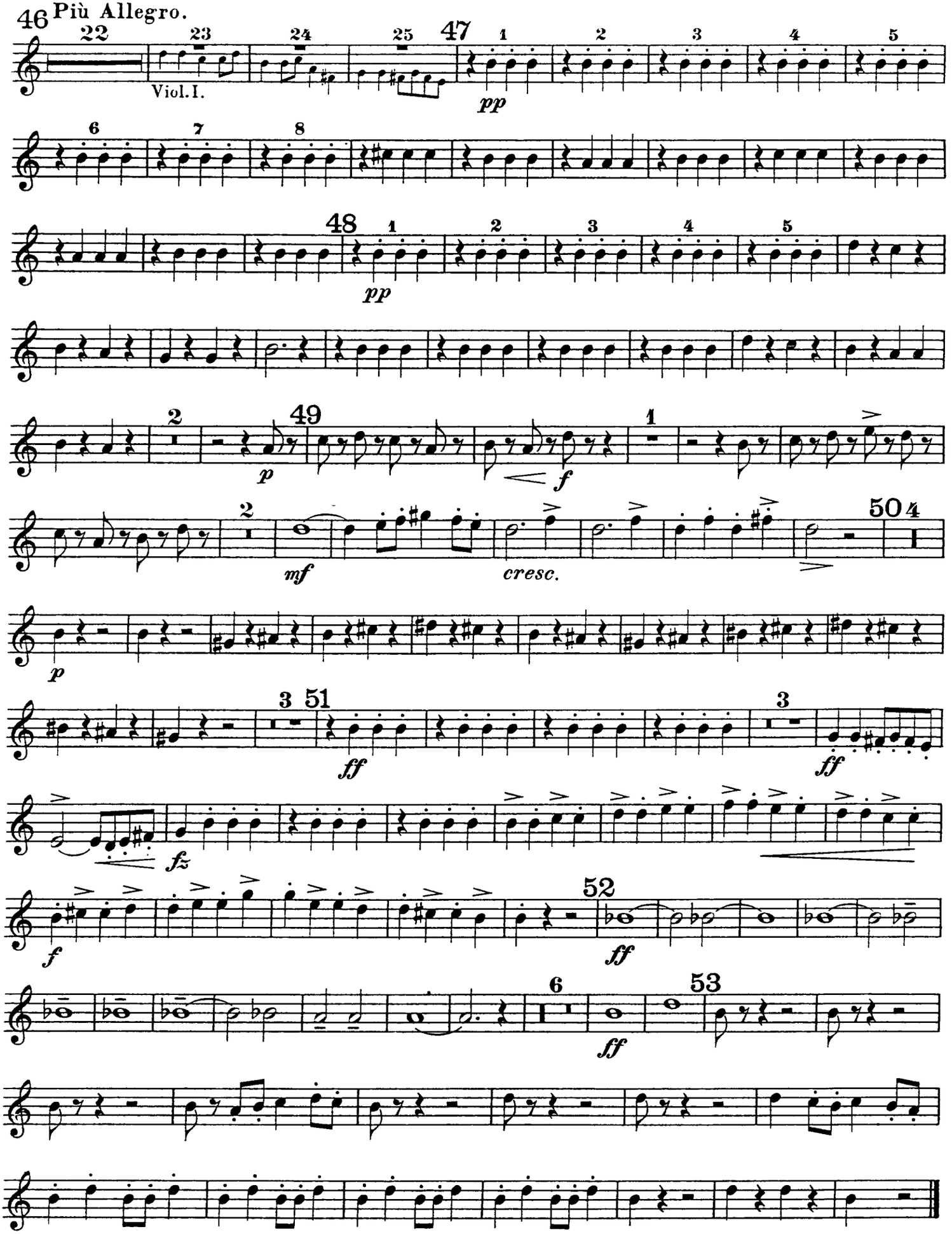

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Ferruccio Busoni

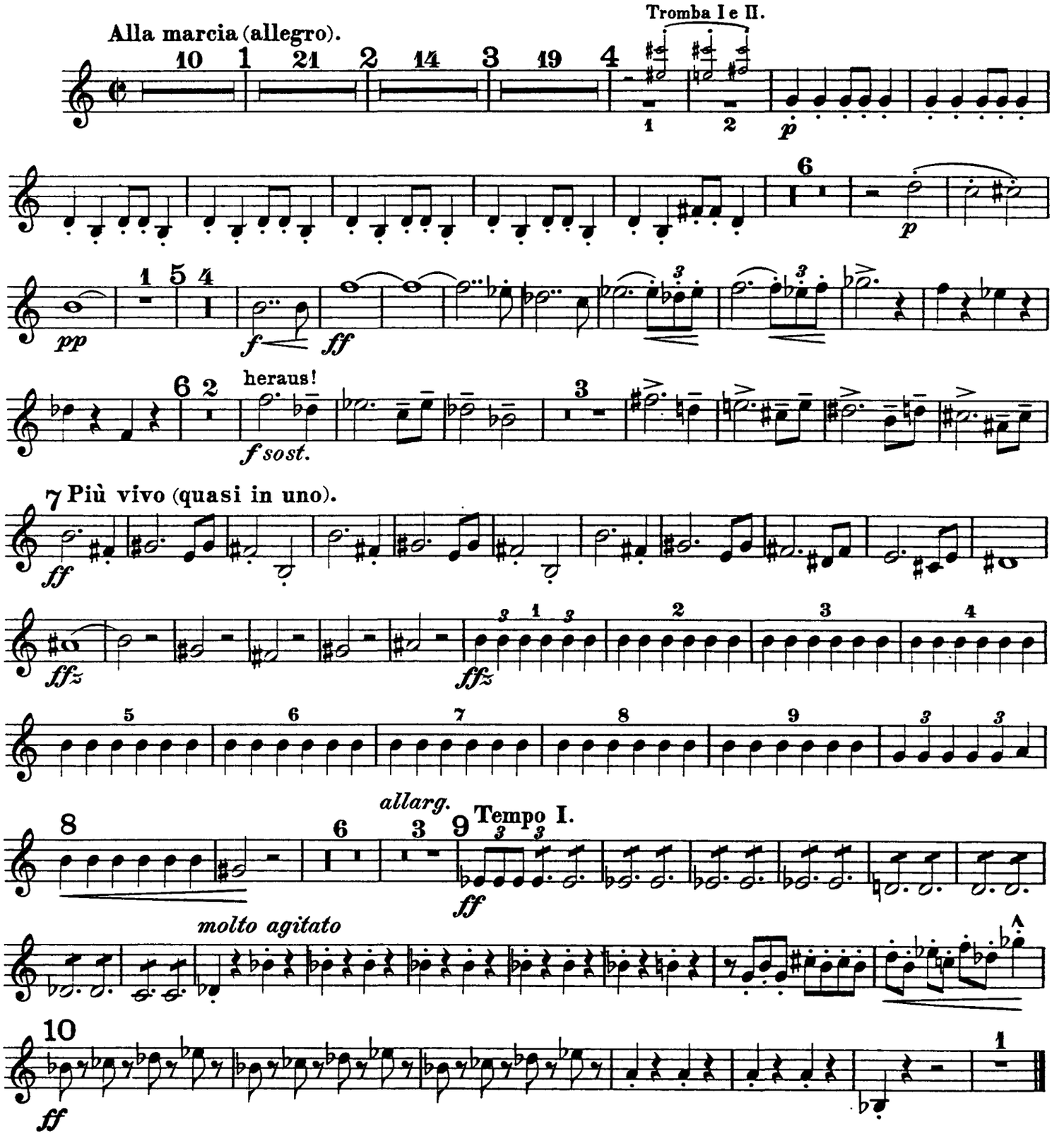
Turandot Suite, Op. 41

Corno II in F.

I.

Die Hinrichtung, das Stadttor, der Abschied

aus der Musik zum ersten Akt.



Busoni — Turandot Suite

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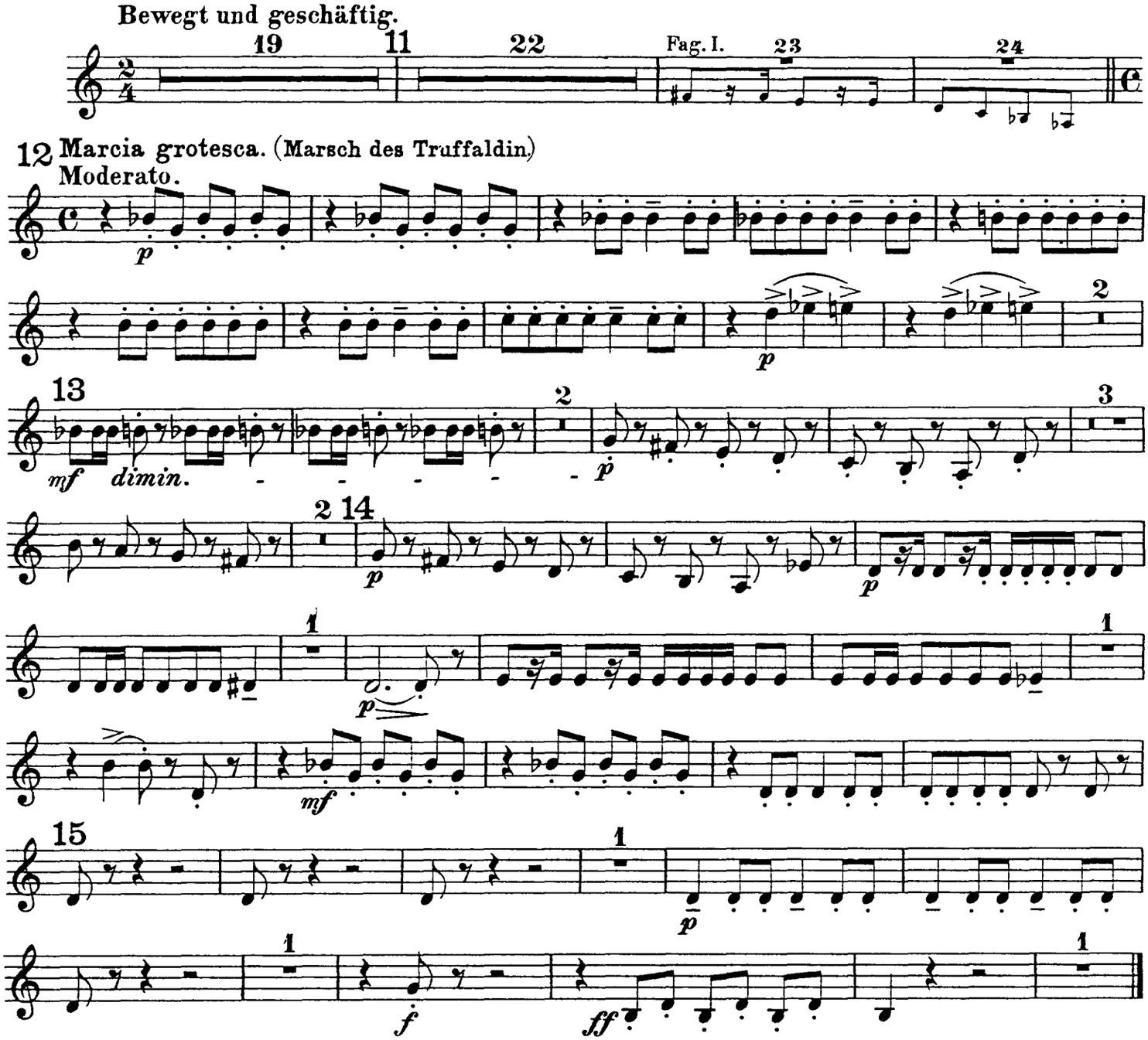
Corno II in F.

II.

Truffaldino.

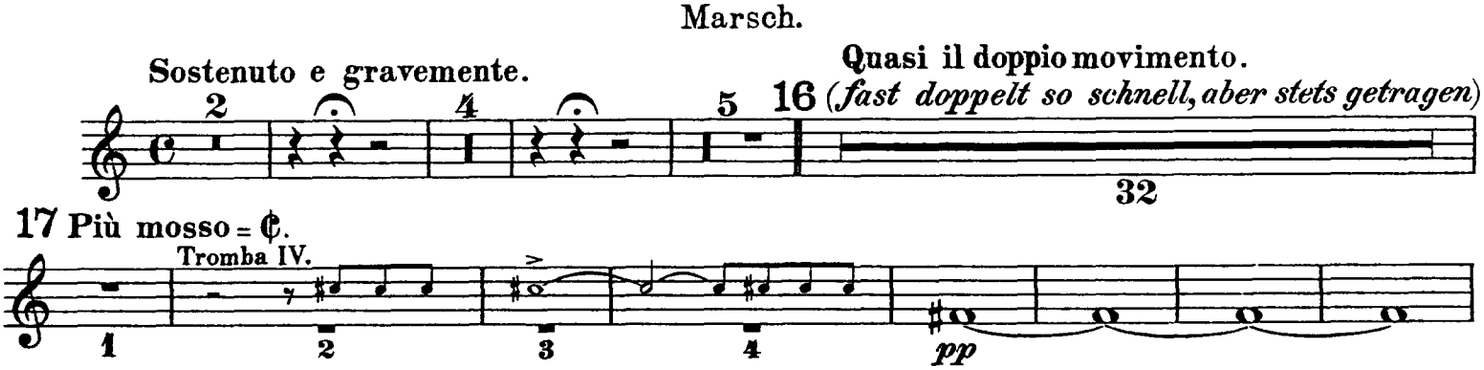
(Introduzione e marcia grotesca.)



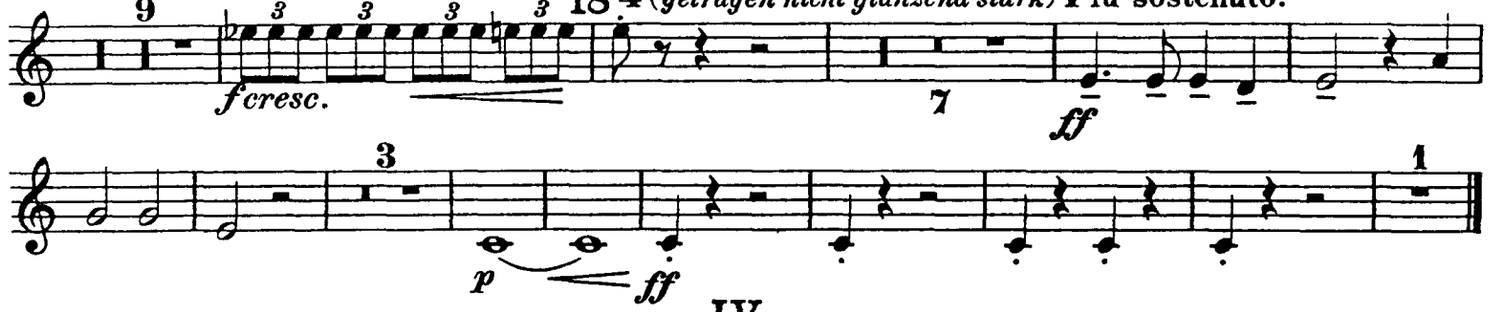
III.

Altoum.

Marsch.



Tempo primo.

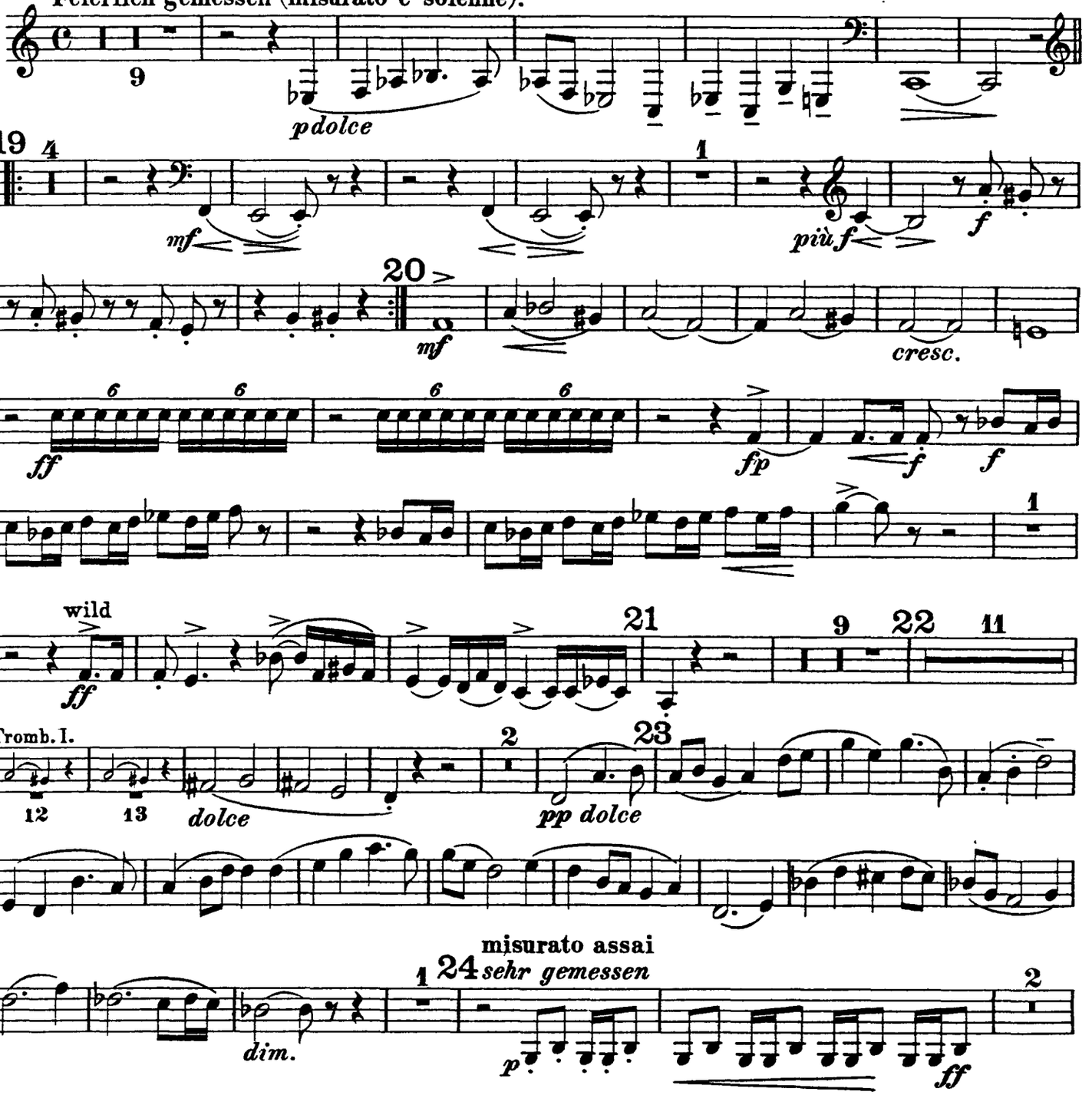


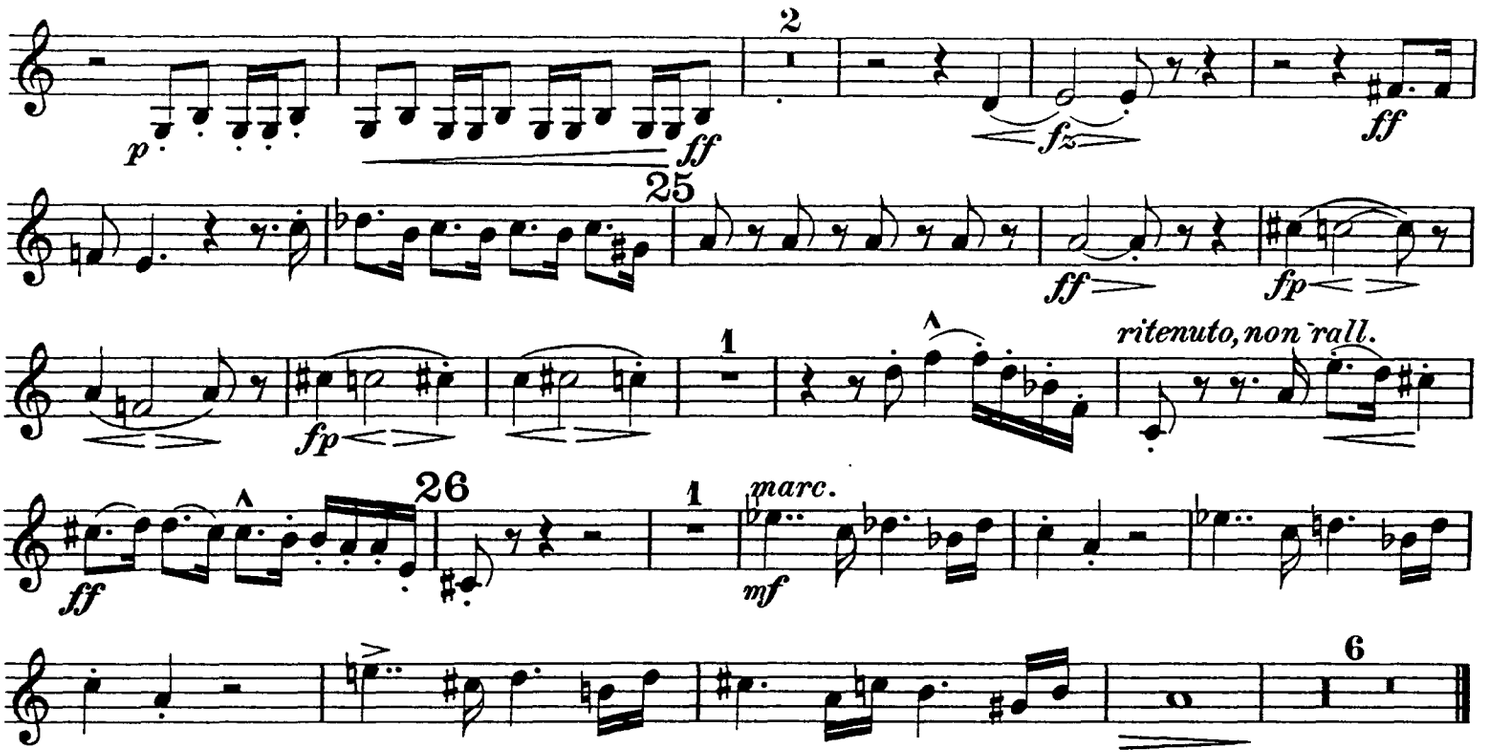
IV.

„Turandot"

Marsch.

Feierlich gemessen (misurato e solenne).





V.

Das Frauengemach.

Einleitung zum III. Akt

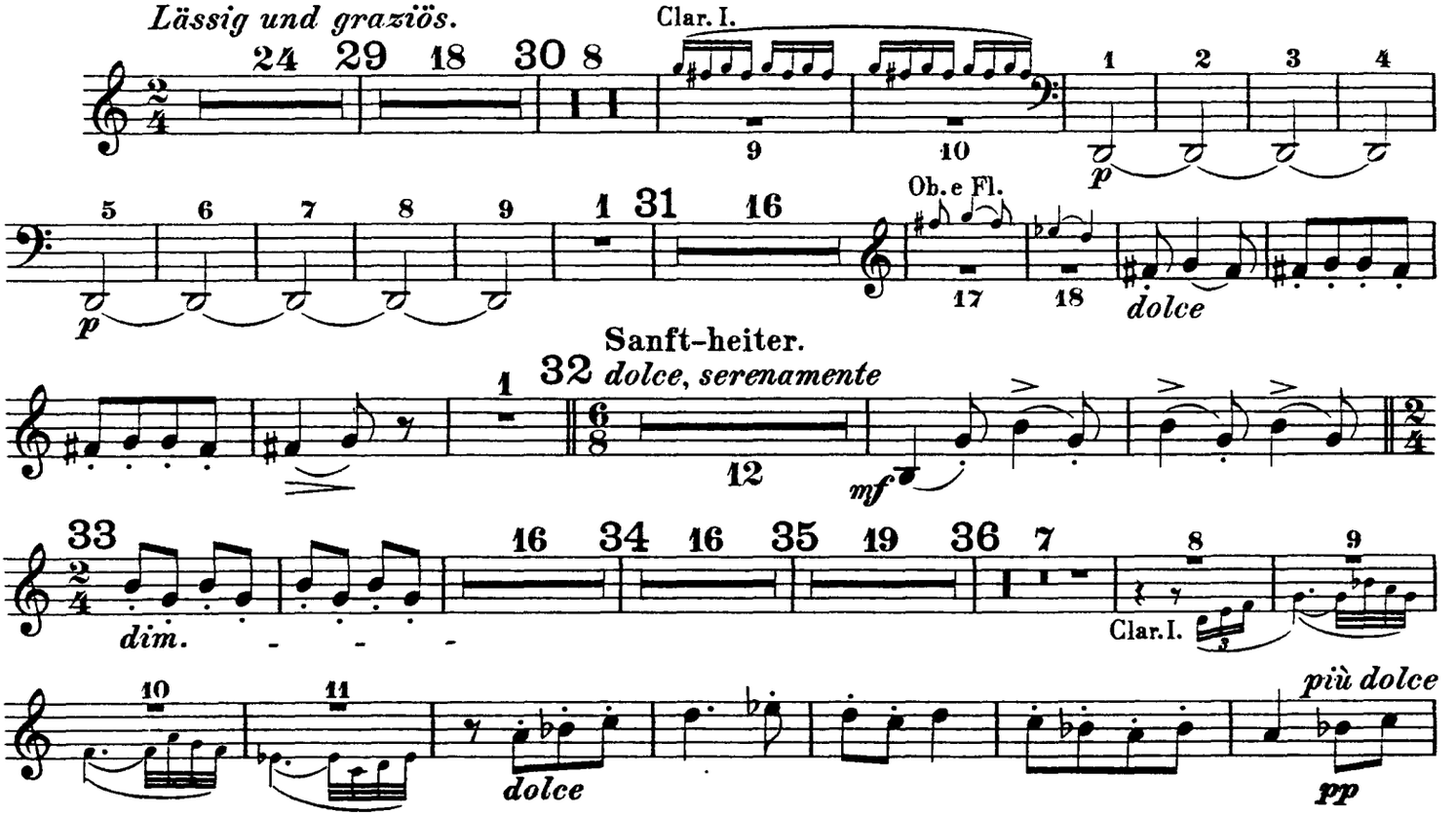
tacet.

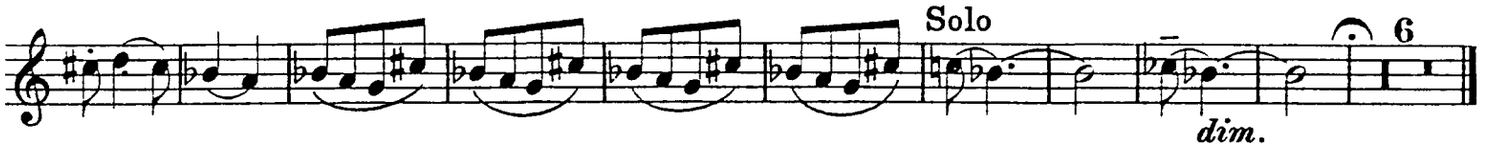
VI.

Tanz und Gesang.

Moderatamente.

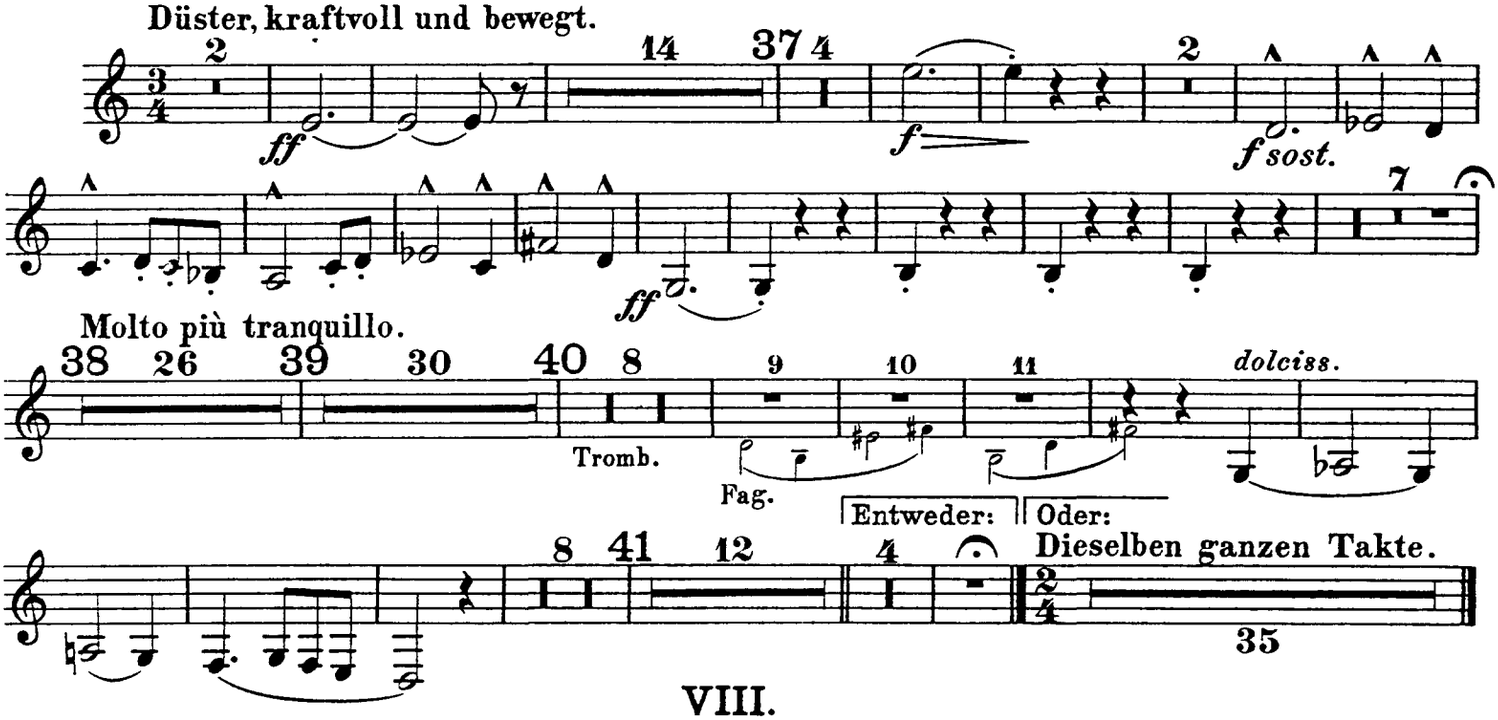
Lässig und graziös.





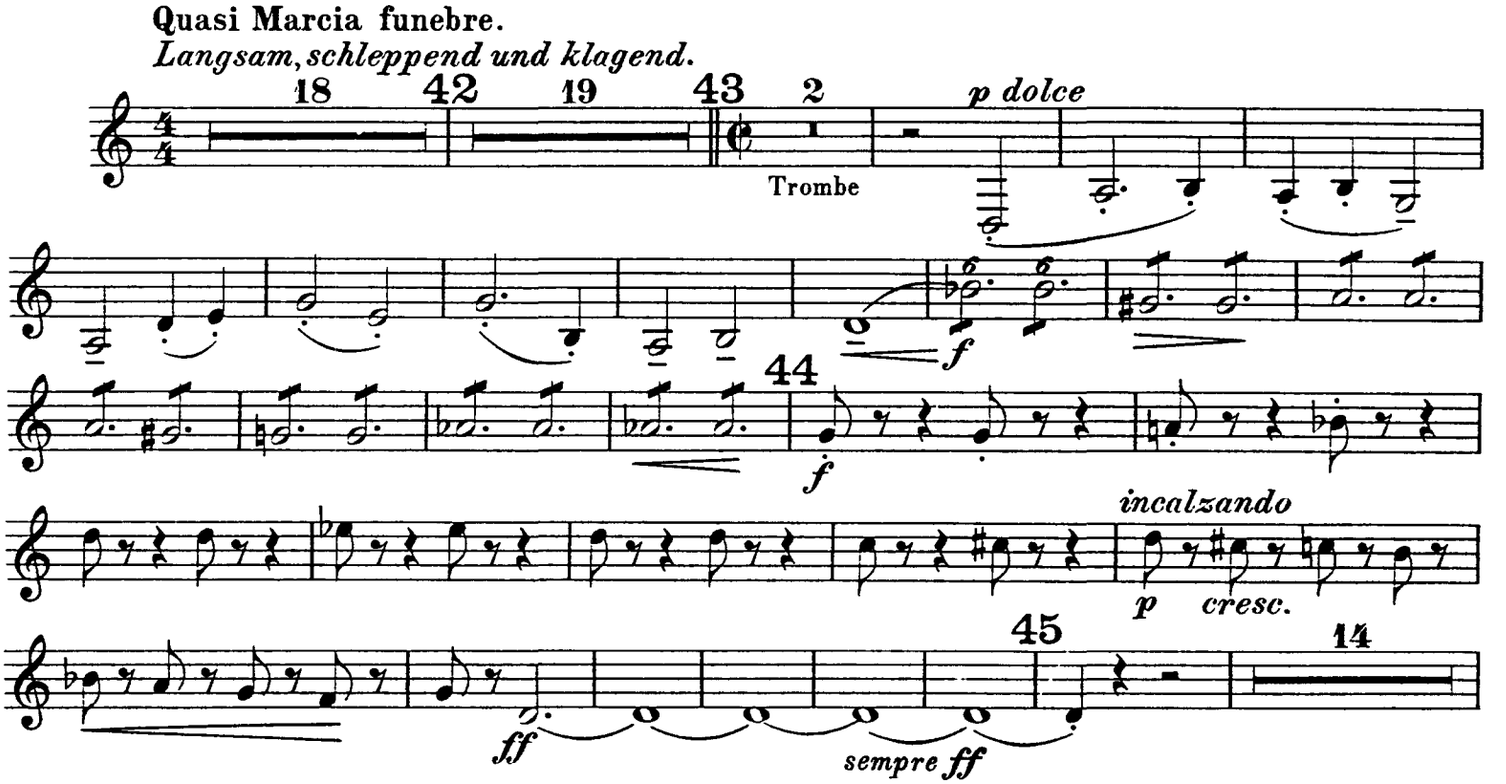
VII.

„Nächtlicher Walzer"
aus der Musik zum vierten Akt.



VIII.

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



Busoni — Turandot Suite

Corno II in F.

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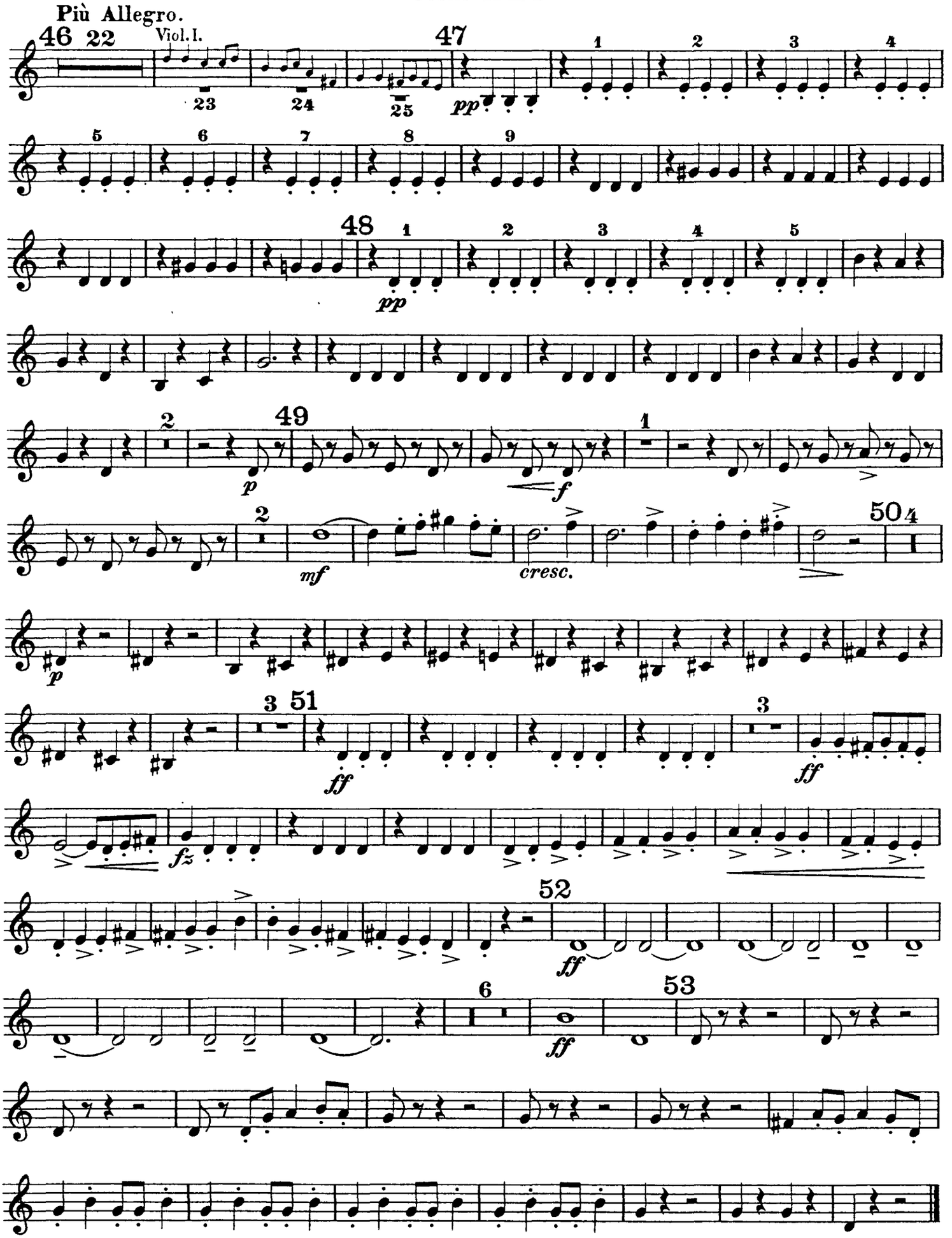

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Ferruccio Busoni

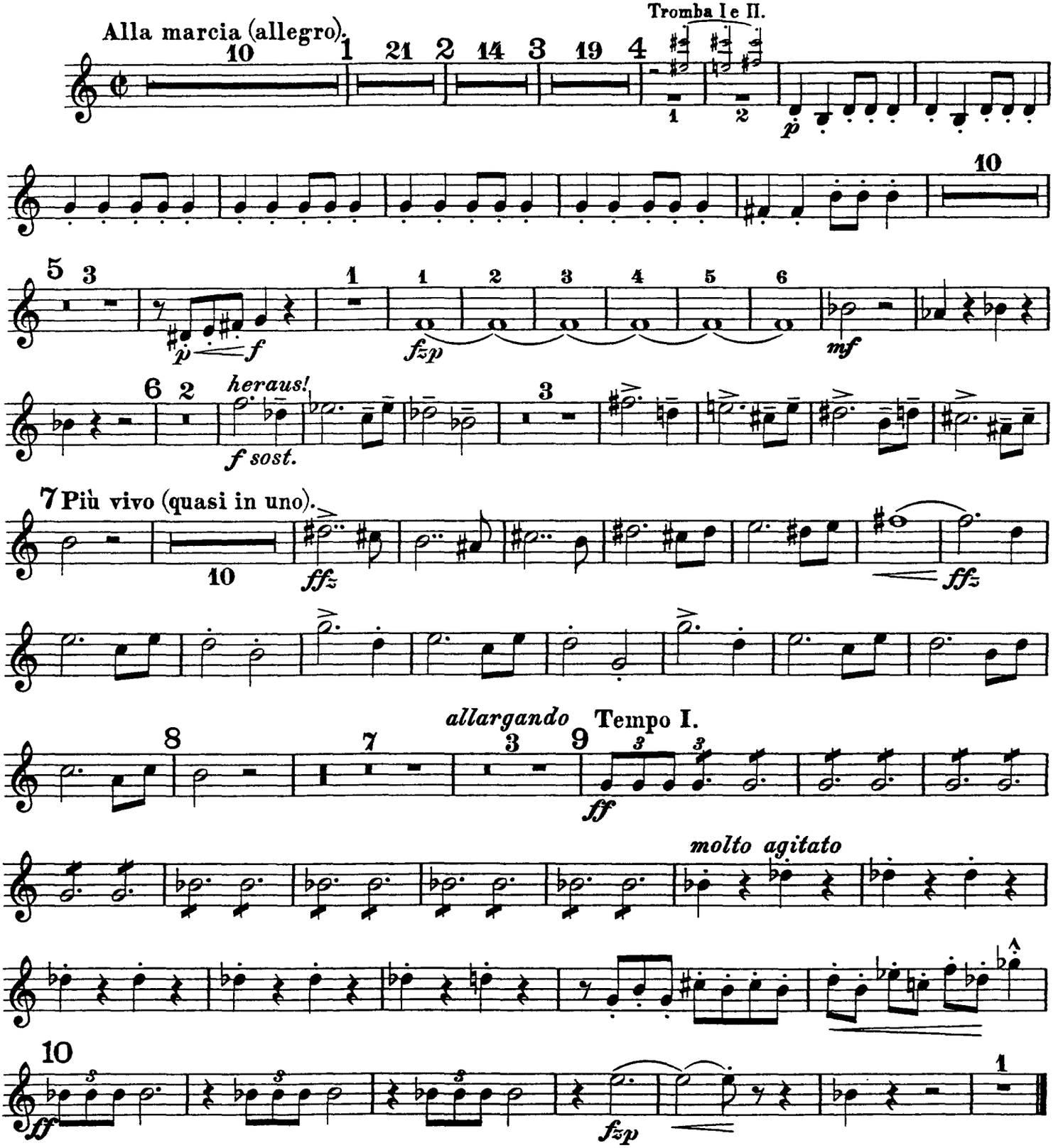
Turandot Suite, Op. 41

Corno III in F.

I.

Die Hinrichtung, das Stadttor, der Abschied

aus der Musik zum ersten Akt.



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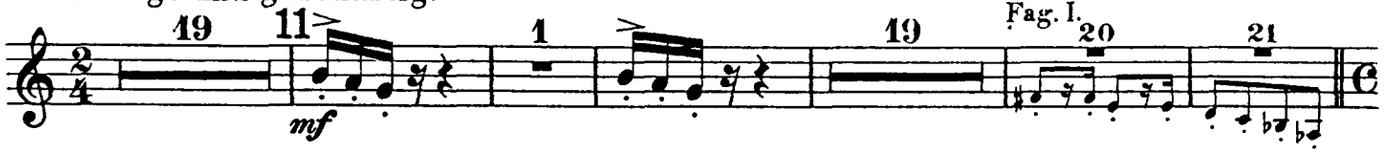
Corno III in F.

II.

Truffaldino.

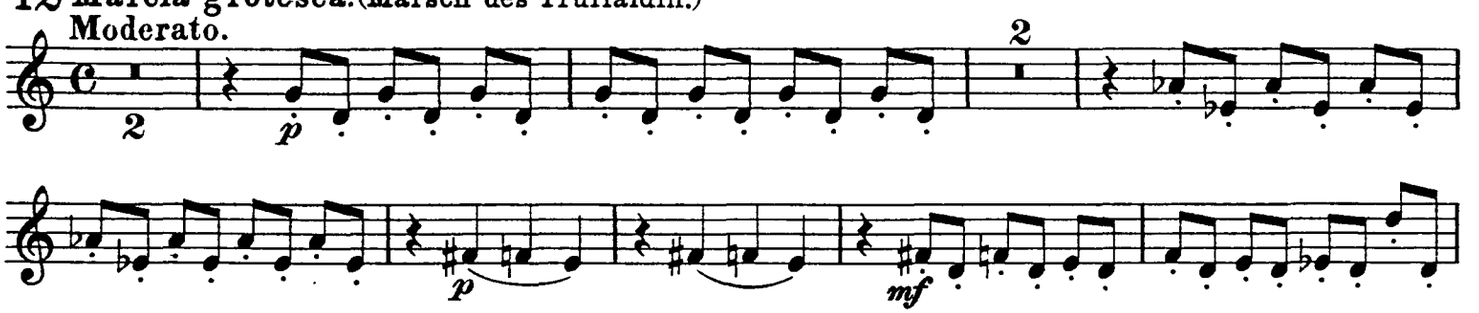
(Introduzione e marcia grotesca.)

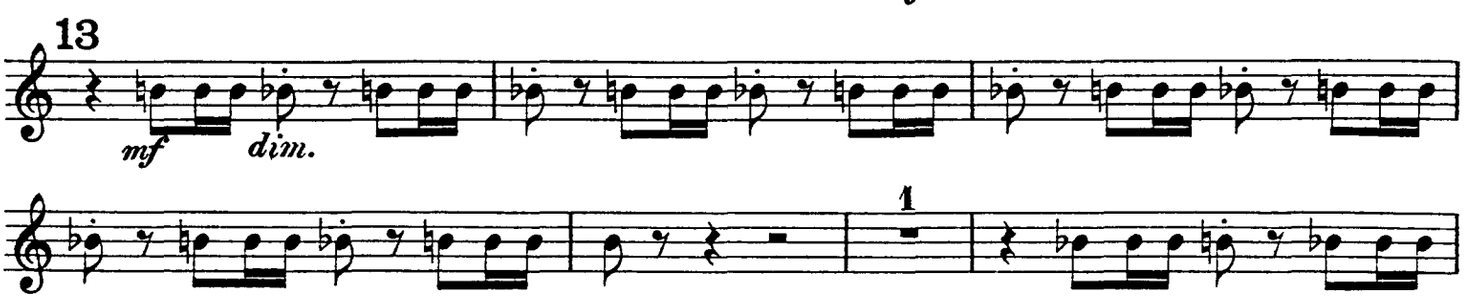
Bewegt und geschäftig.

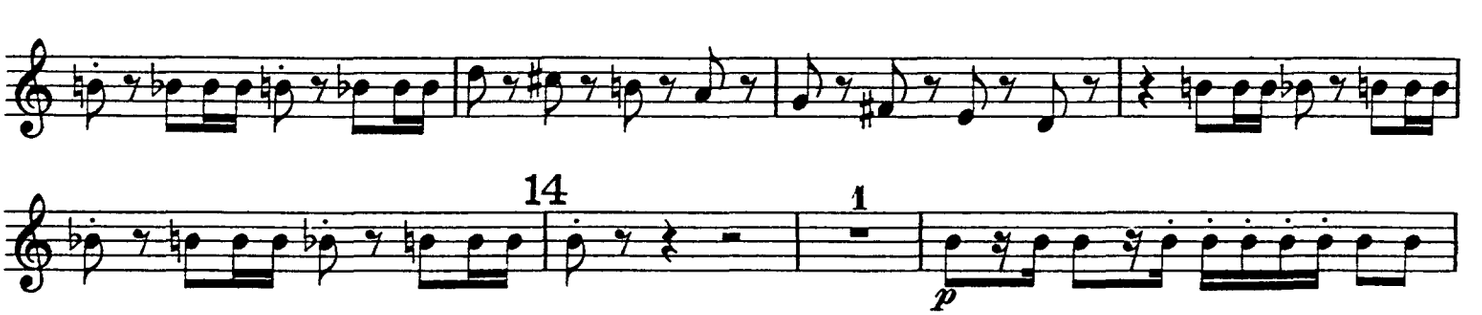


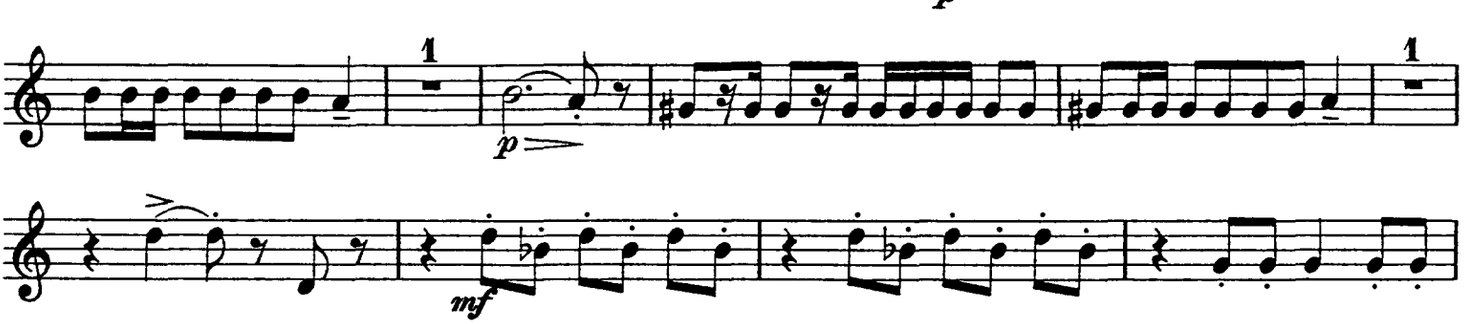
12 Marcia grotesca. (Marsch des Truffaldin.)

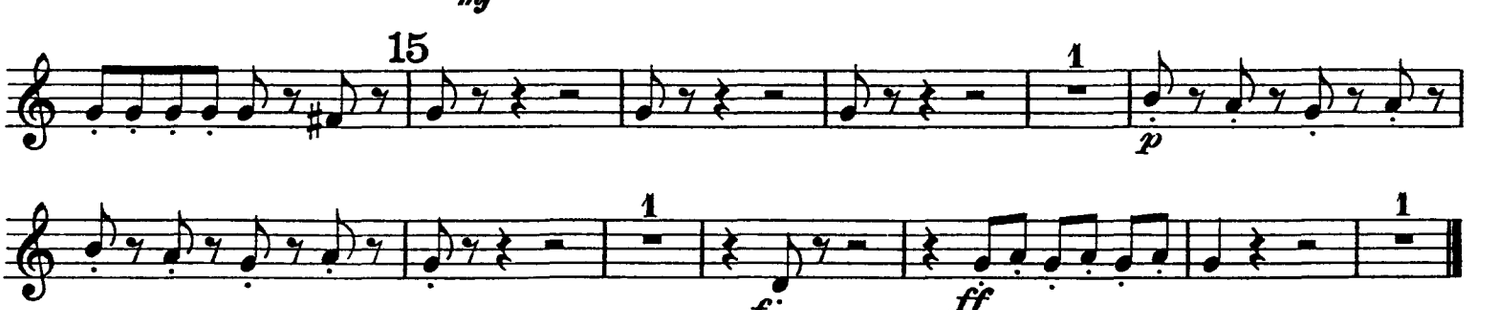
Moderato.

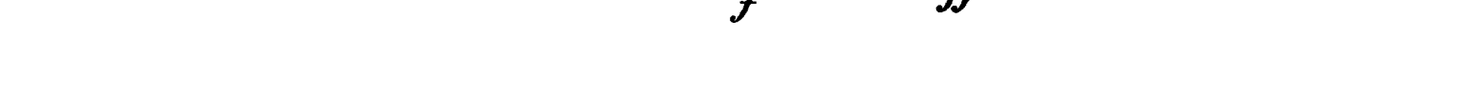












III.

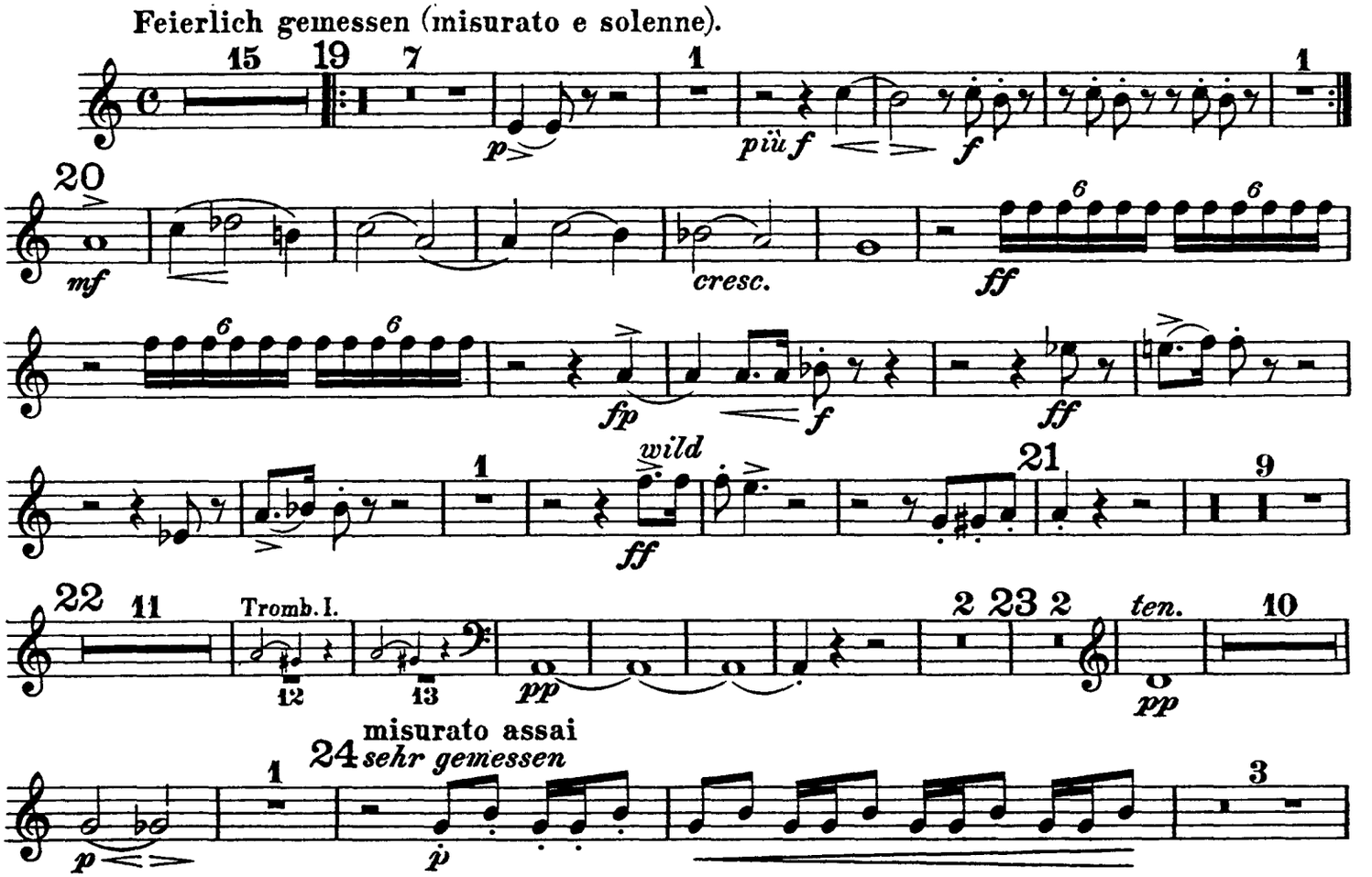
Altoum.

Marsch.

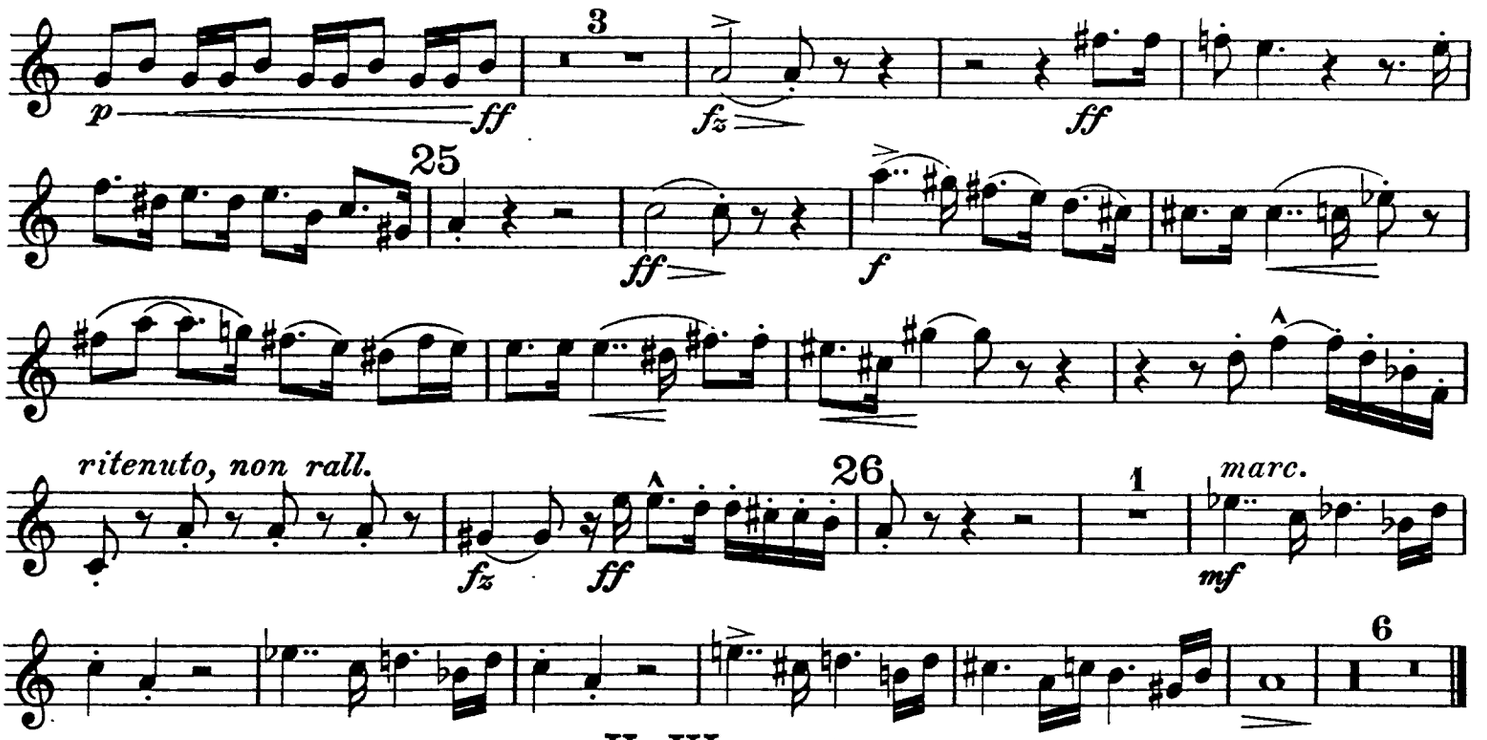
IV.

„Turandot"

Marsch.



Corno III in F.



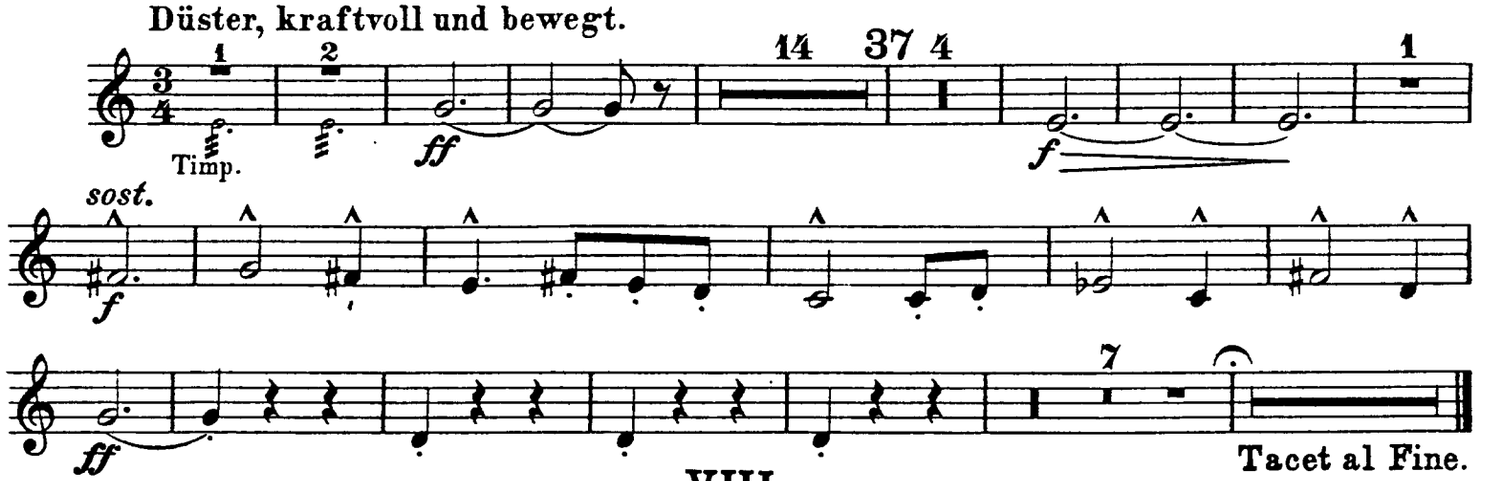
V e VI tacent.

VII.

„Nächtlicher Walzer“

aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.



Tacet al Fine.

VIII.

„In modo di Marcia funebre“

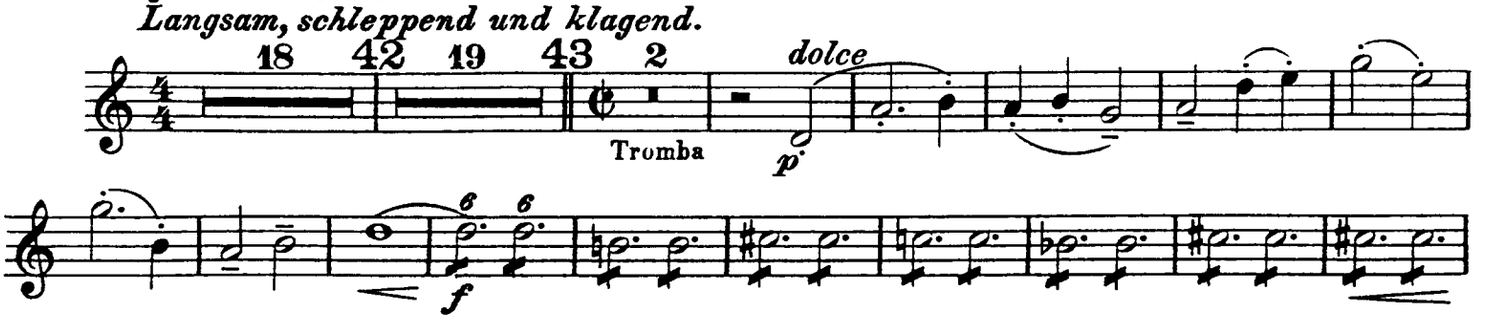
e

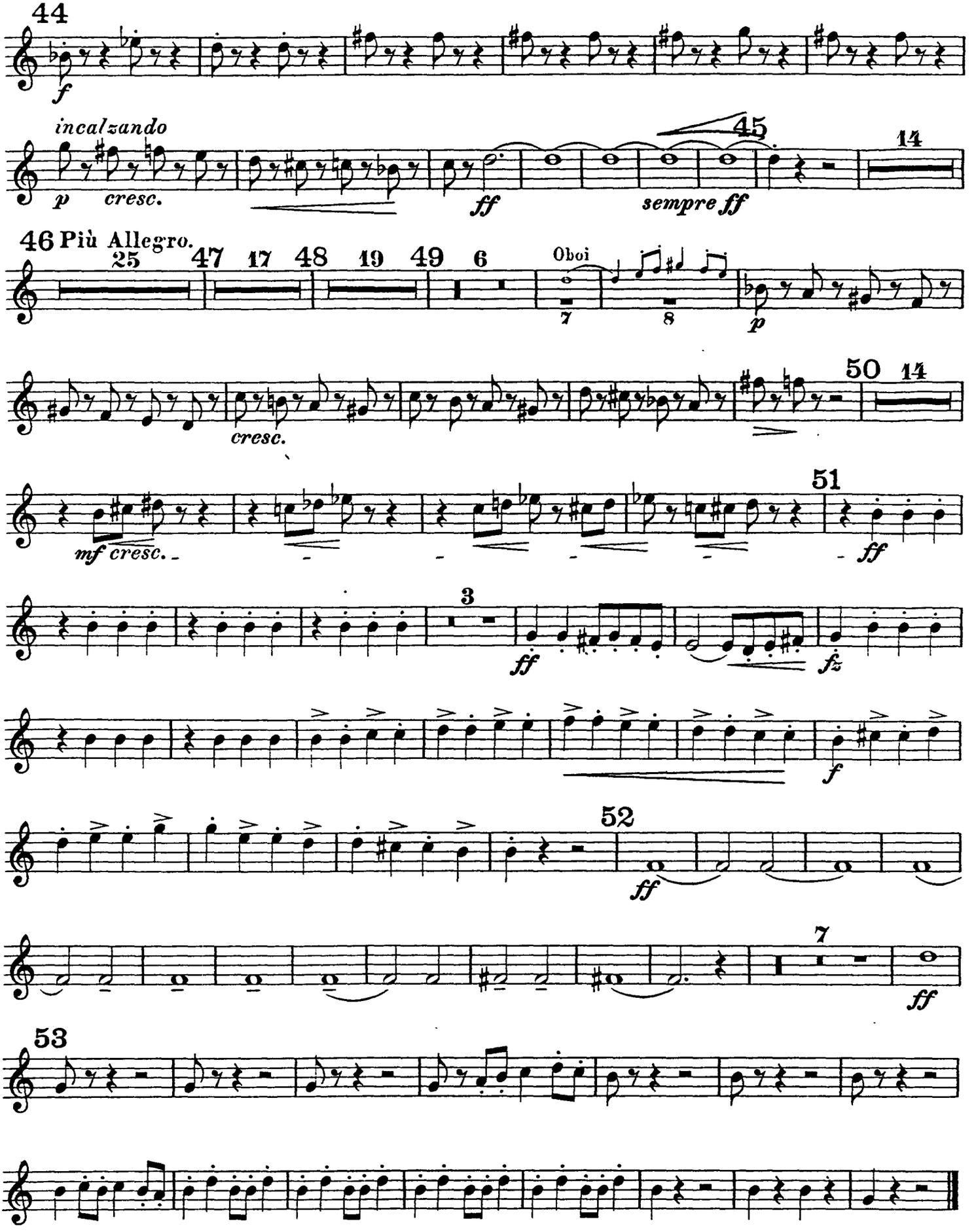
„Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

Langsam, schleppend und klagend.




44
f
incalzando
p
cresc.
45
ff
sempre ff
14
46 Più Allegro.
25
47
17
48
19
49
6
Oboi
7
8
p
50
14
cresc.
mf cresc.
51
ff
3
ff
fz
f
52
ff
7
ff
53

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Ferruccio Busoni

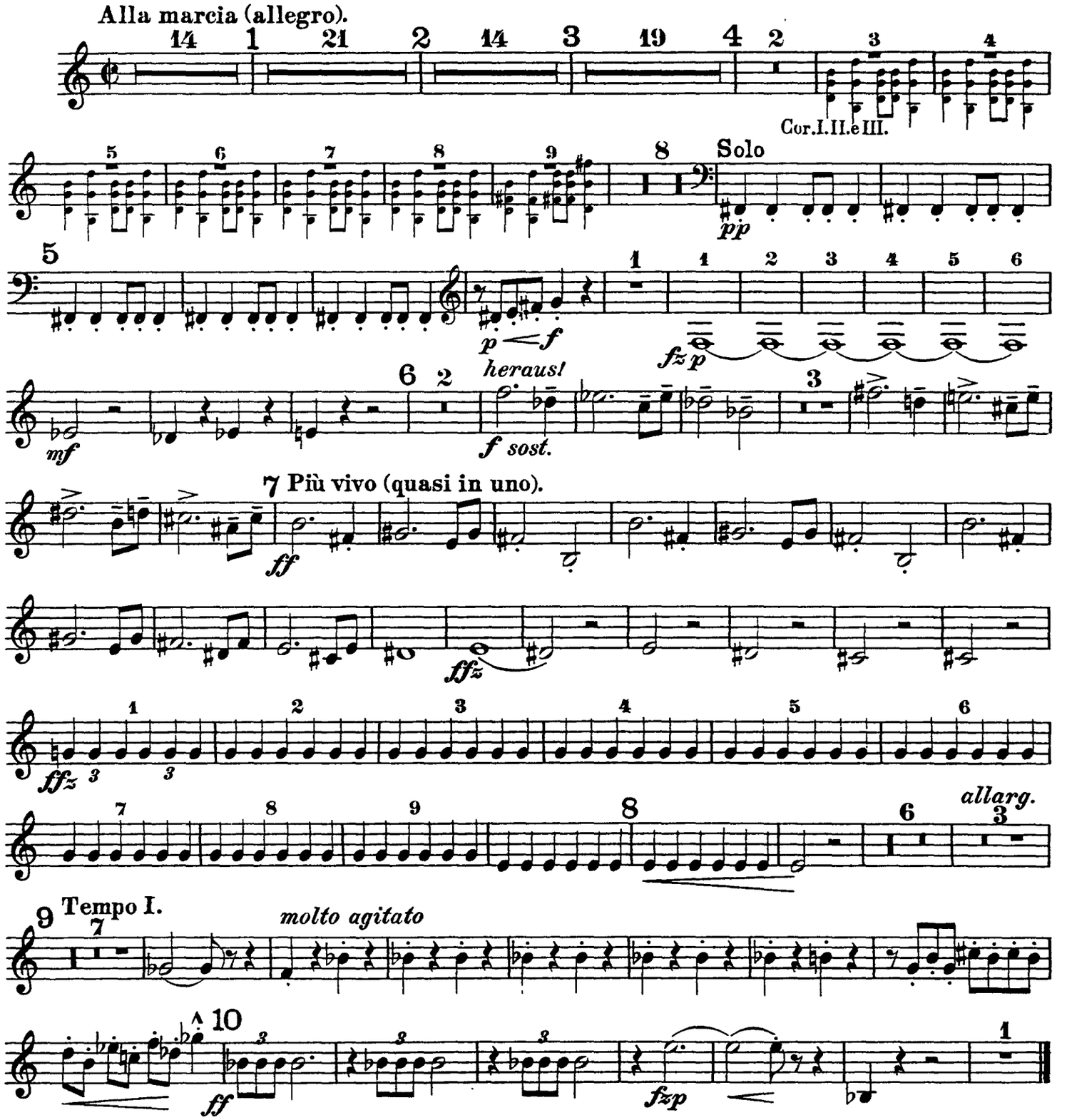
Turandot Suite, Op. 41

Corno IV in F.

I.

Die Hinrichtung, das Stadttor, der Abschied

aus der Musik zum ersten Akt.



Busoni — Turandot Suite

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Corno IV in F.

II.

Truffaldino.

(Introduzione e marcia grotesca.)

Bewegt und geschäftig.

19 11 22 23 24 12

Fag. I.

Marcia grotesca. (Marsch des Truffaldin.)

Moderato.

12 13

mf *dimin.*

9 14 2 2 2

p *p*

mf

15 1

1 1

p *f* *ff*

III.

Altoum.

Marsch.

Sostenuto e gravemente.

2 4 5 16

Quasi il doppio movimento.

(fast doppelt so schnell, aber stets getragen)

32

17 **Più mosso** = 𝅗𝅥.

1

Trba. IV.

2 3 4

pp

Tempo primo.

10

18 **Tempo primo (sostenuto) non forte.**

(getragen, nicht glänzend stark)

mf

5 **Più sostenuto.**

ff

5 1

ff

IV.

„Turandot"

Marsch.

Feierlich gemessen (misurato e solenne).

15 19 7 1 1

p *più f* *f*

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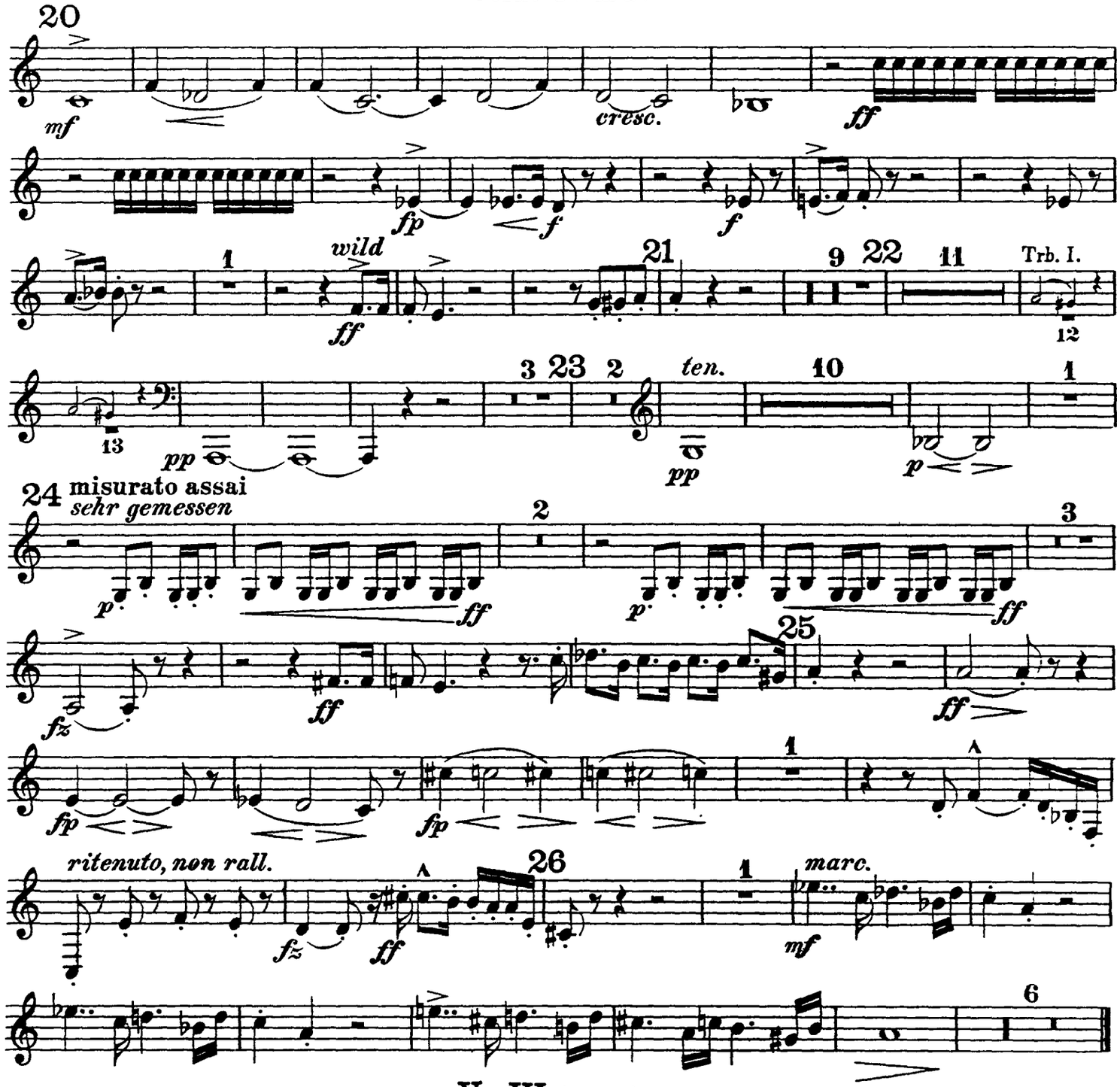
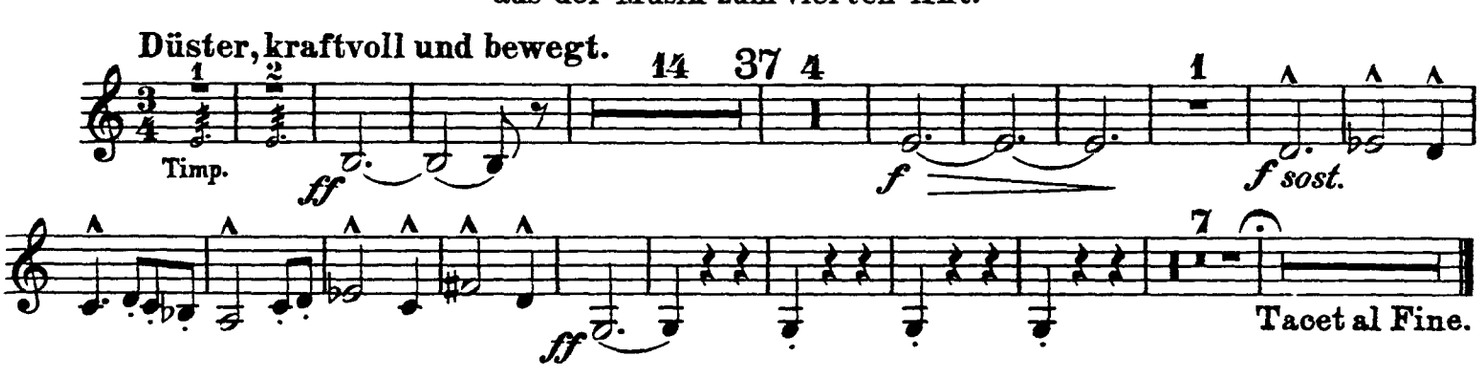


V e VI tacent.

VII.

„Nächtlicher Walzer"

aus der Musik zum vierten Akt.



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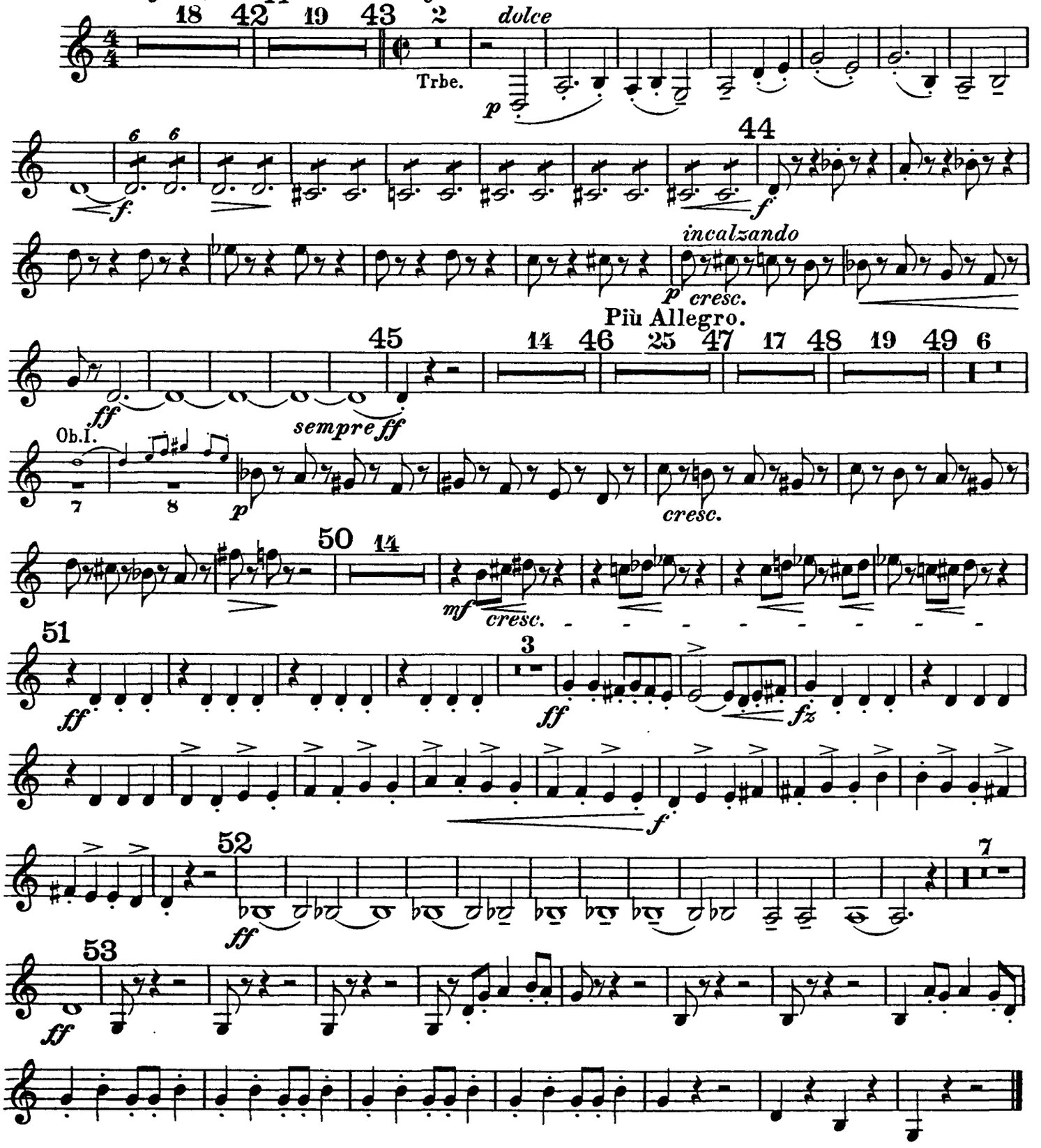
VIII.

„In modo di Marcia funebre“
e
„Finale alla Turça“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

Langsam, schleppend und klagend