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Ferruccio Busoni

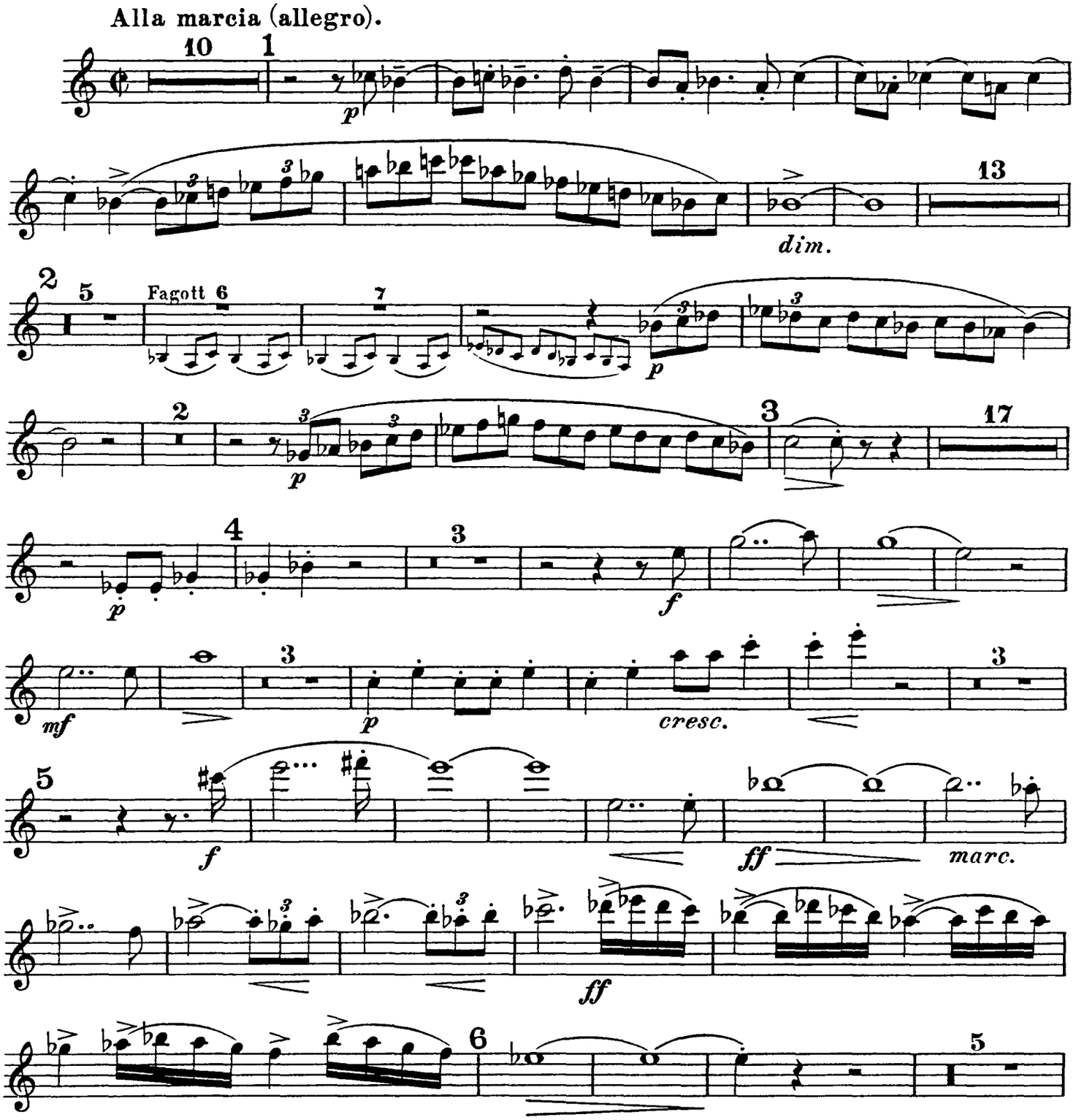
Turandot Suite, Op. 41

Oboe I.

I.

Die Hinrichtung, das Stadttor, der Abschied

aus der Musik zum ersten Akt.



Busoni — Turandot Suite

Orchestra Musician's
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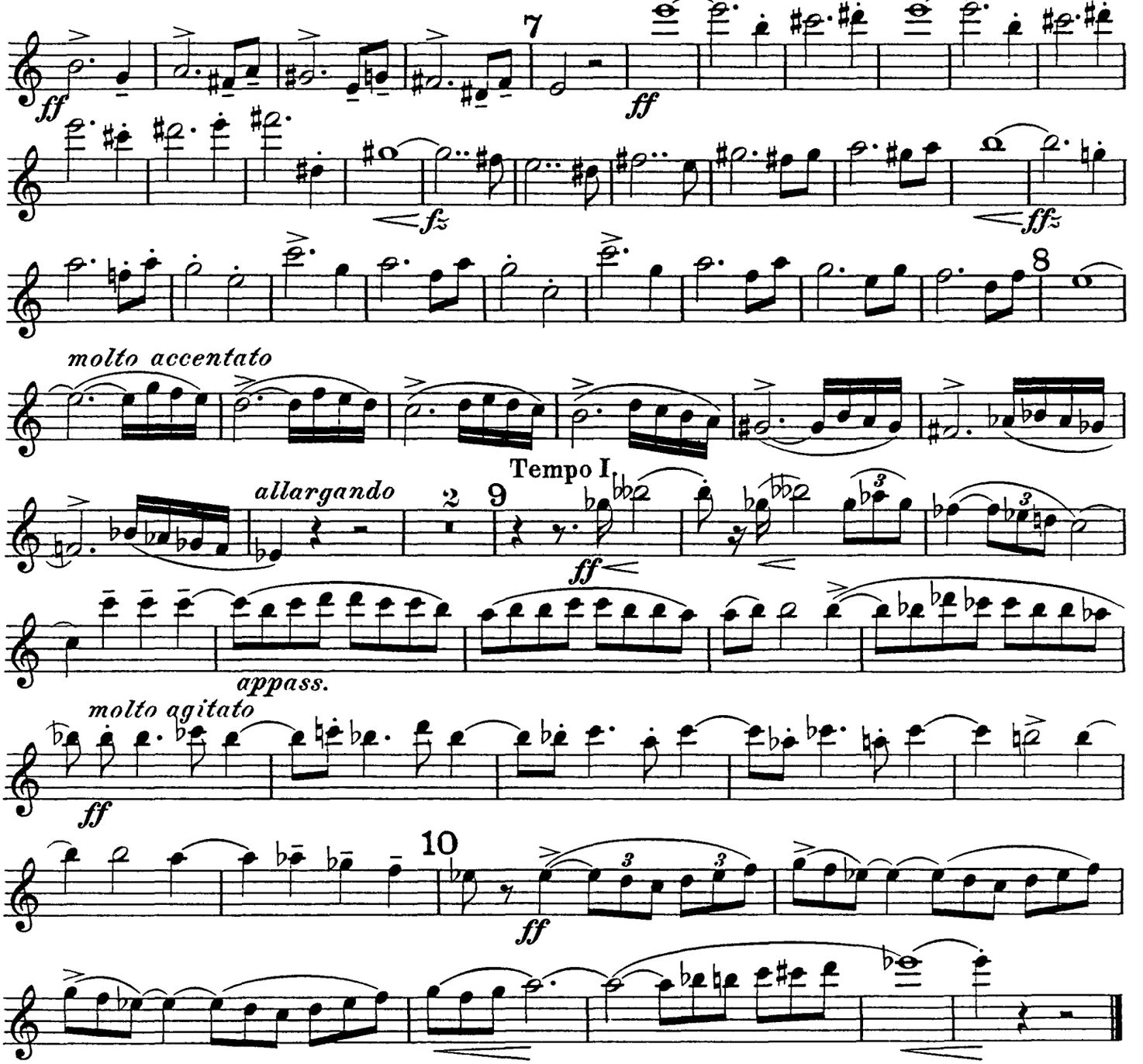
Oboe I.

Più vivo (quasi in uno).

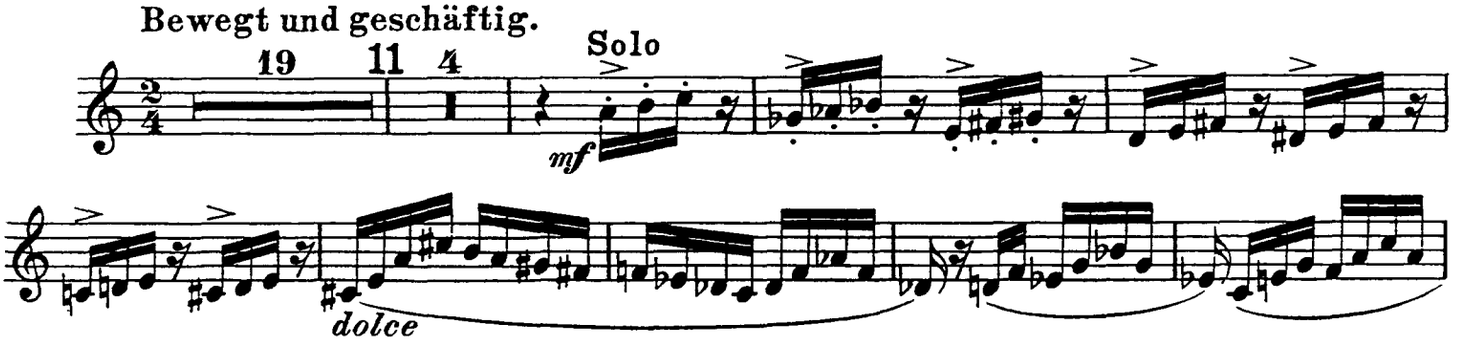


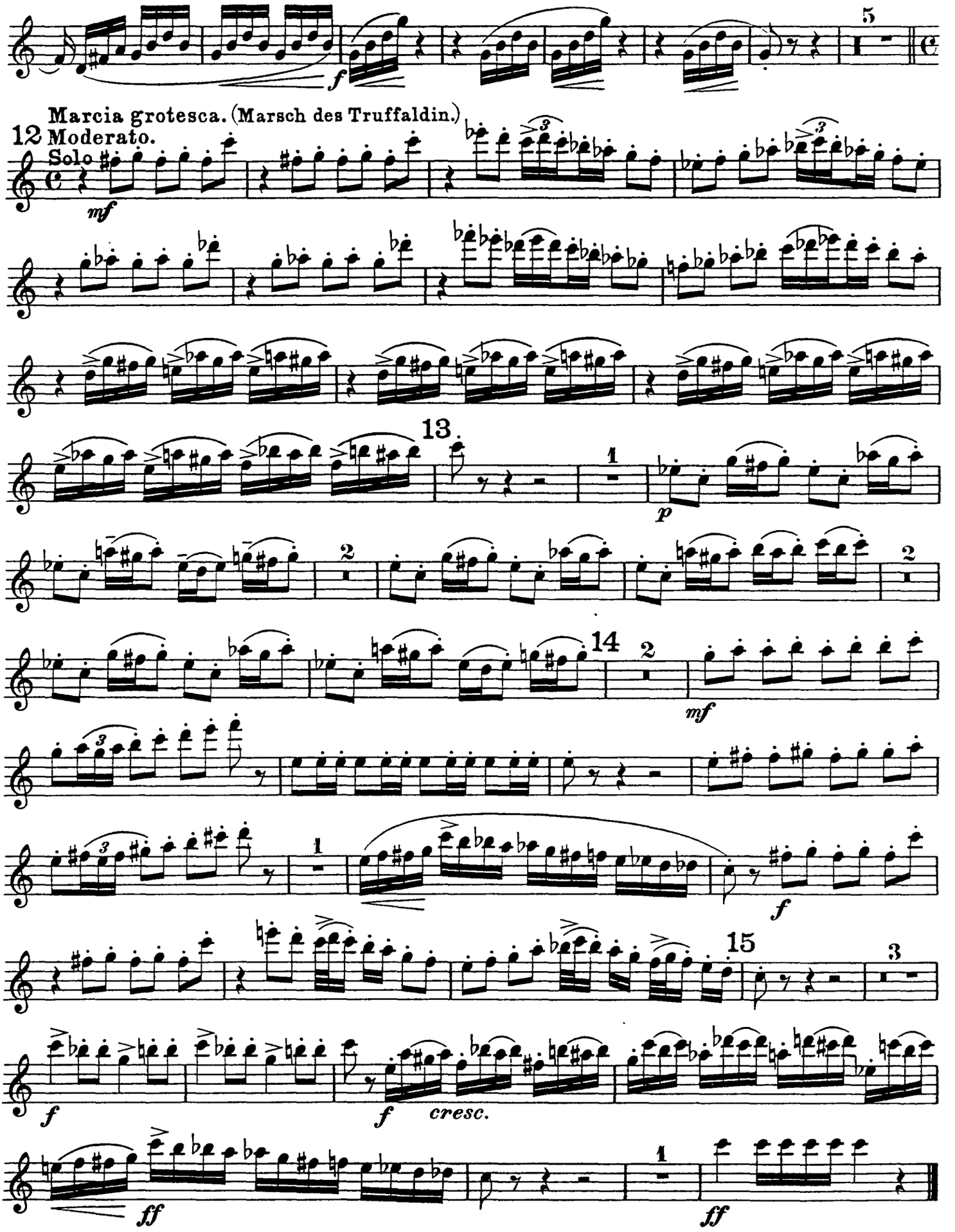
II.

Truffaldino.

(Introduzione e marcia grotesca.)

Bewegt und geschäftig.

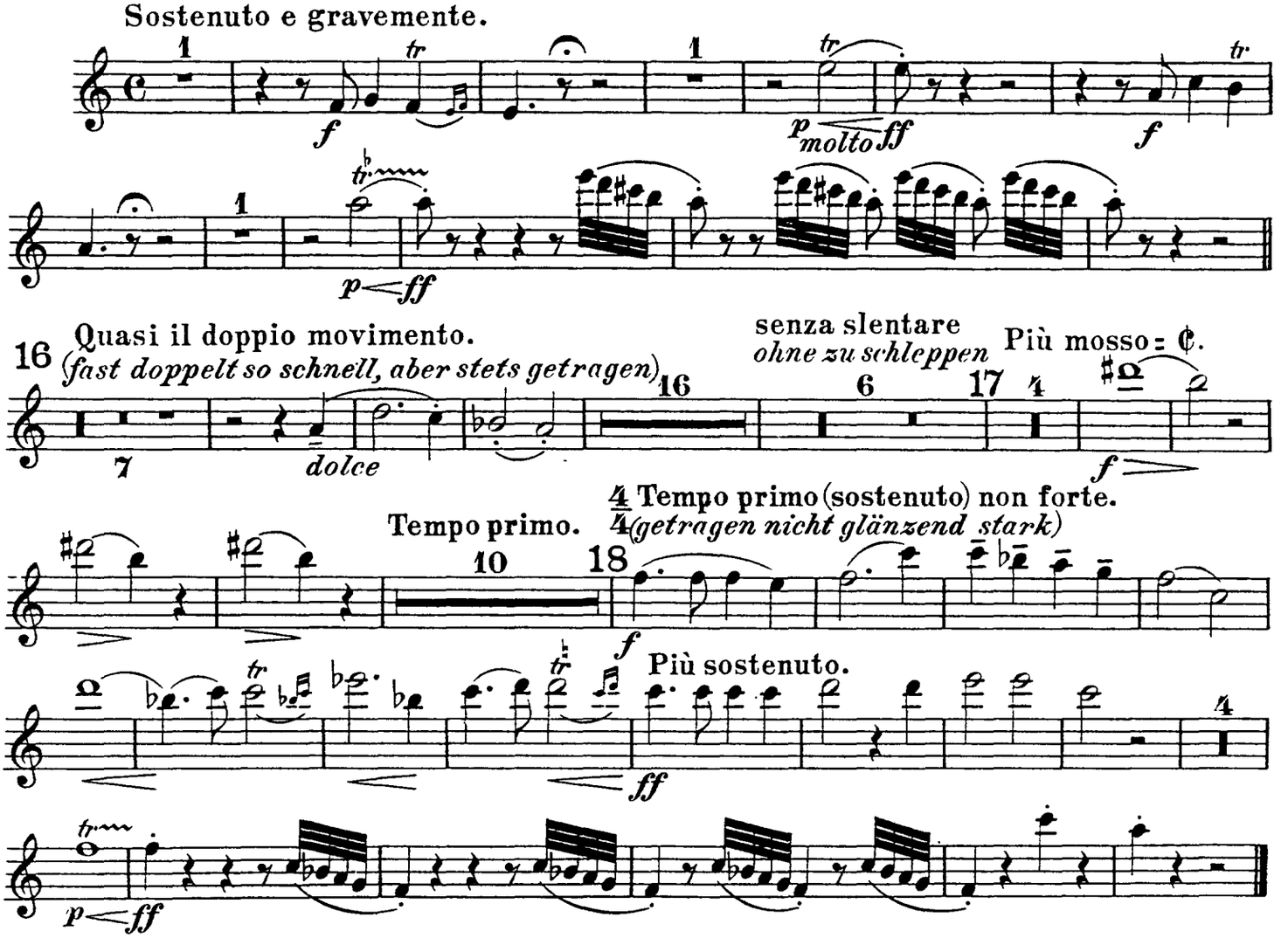



5
Marcia grotesca. (Marsch des Truffaldin.)
12
Moderato.
Solo
mf
13
1
p
2
14
2
mf
1
f
15
3
f
f
cresc.
1
ff
ff

III.

Altoum.

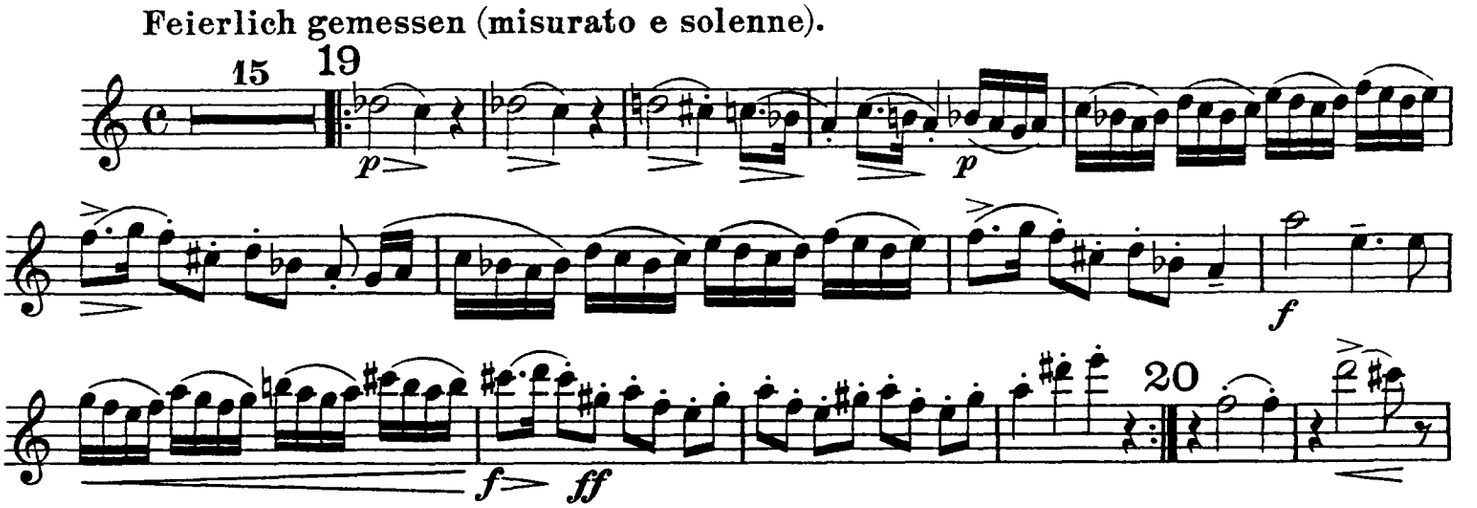
Marsch.

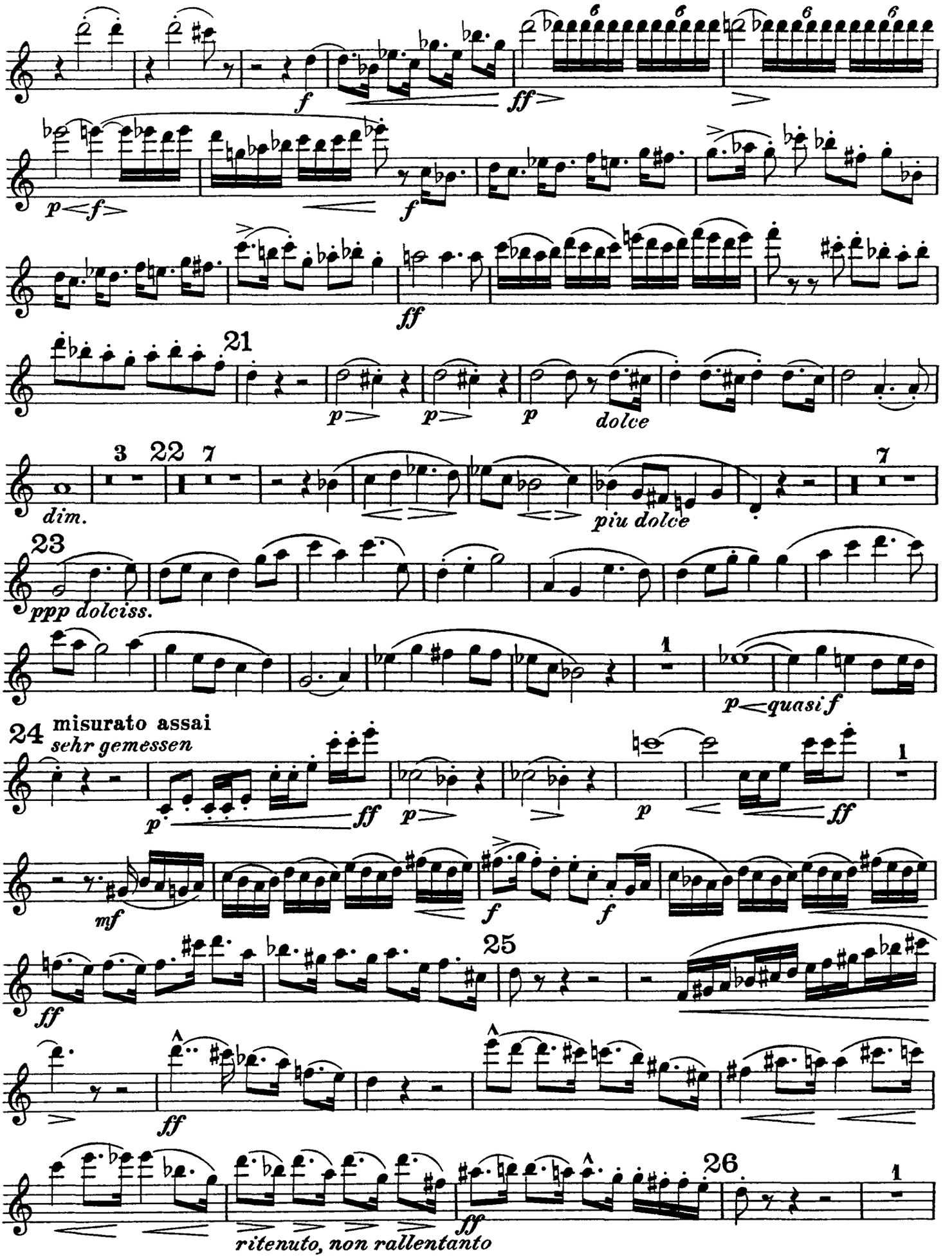


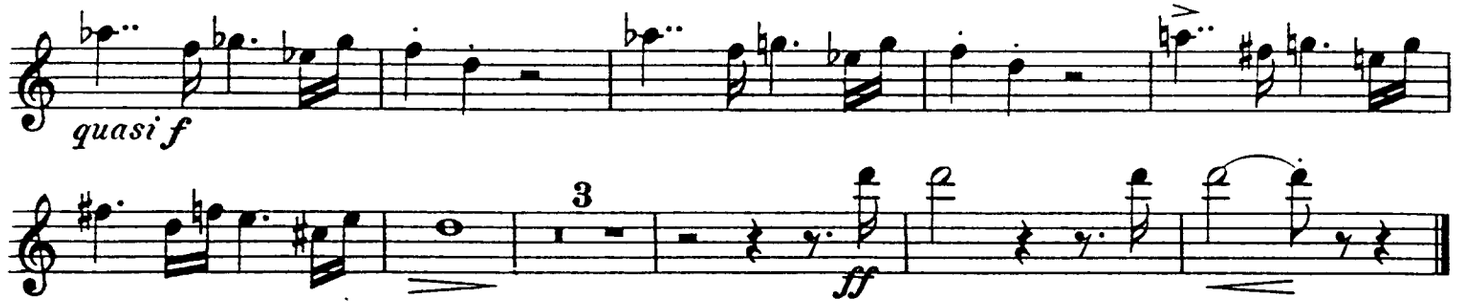
IV.

„Turandot"

Marsch.




f
ff
p f
f
ff
21
p
p
p
dolce
3
22
7
dim.
piu dolce
7
23
ppp dolciss.
1
p quasi f
24
misurato assai
sehr gemessen
p
ff
p
p
ff
1
mf
f
f
25
ff
ff
26
1
ritenuto, non rallentanto
ff



V.

Das Frauengemach.

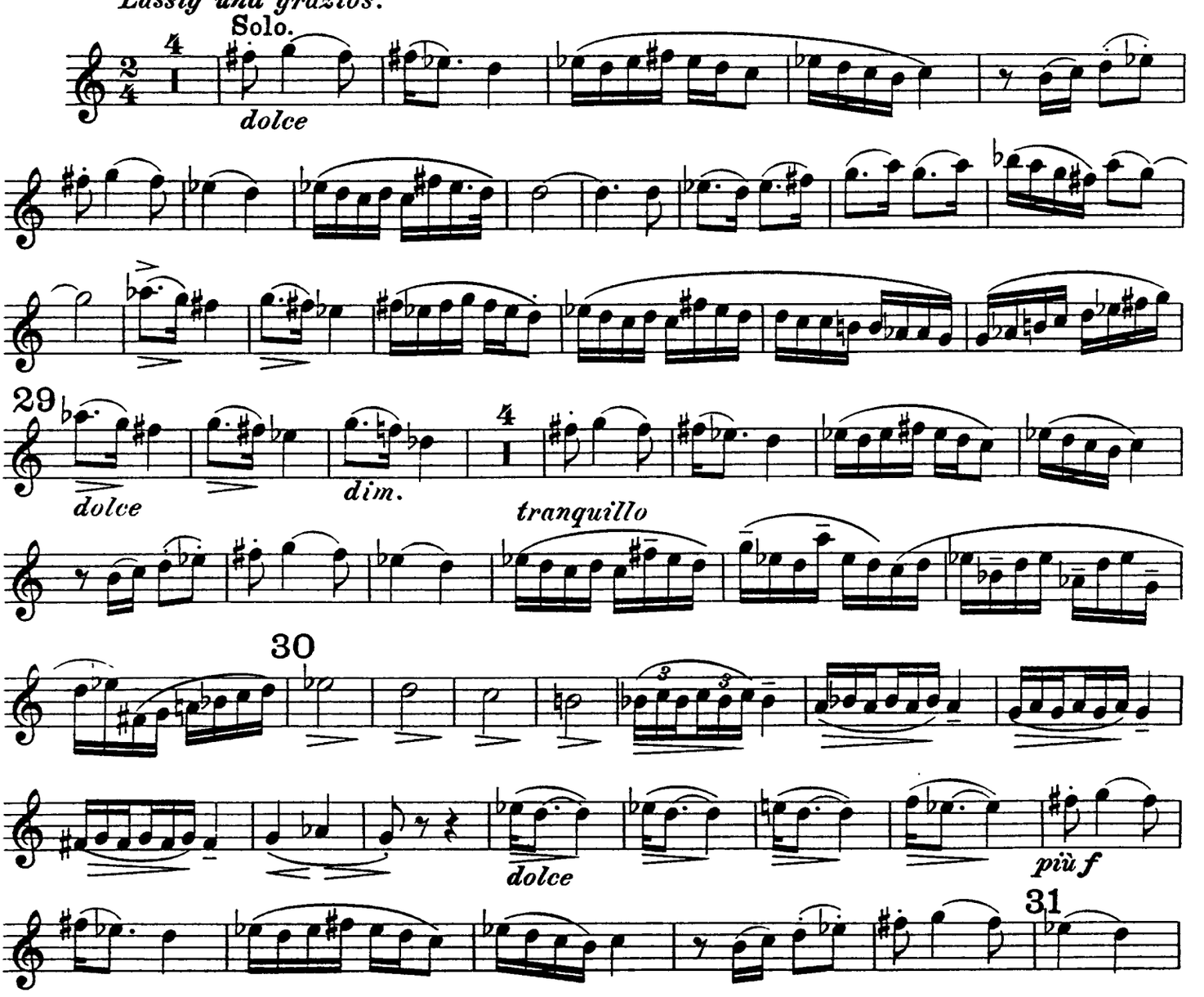
Einleitung zum III. Akt

tacet.

VI.

Tanz und Gesang.

Moderatamente.
Lässig und graziös.



tranquillamente

Solo.

dim.

32 **Sanft-heiter.**

dolce, serenamente

dolce

33

p

dim.

34 Solo

più dolce

35 Solo

p

(entfernt)

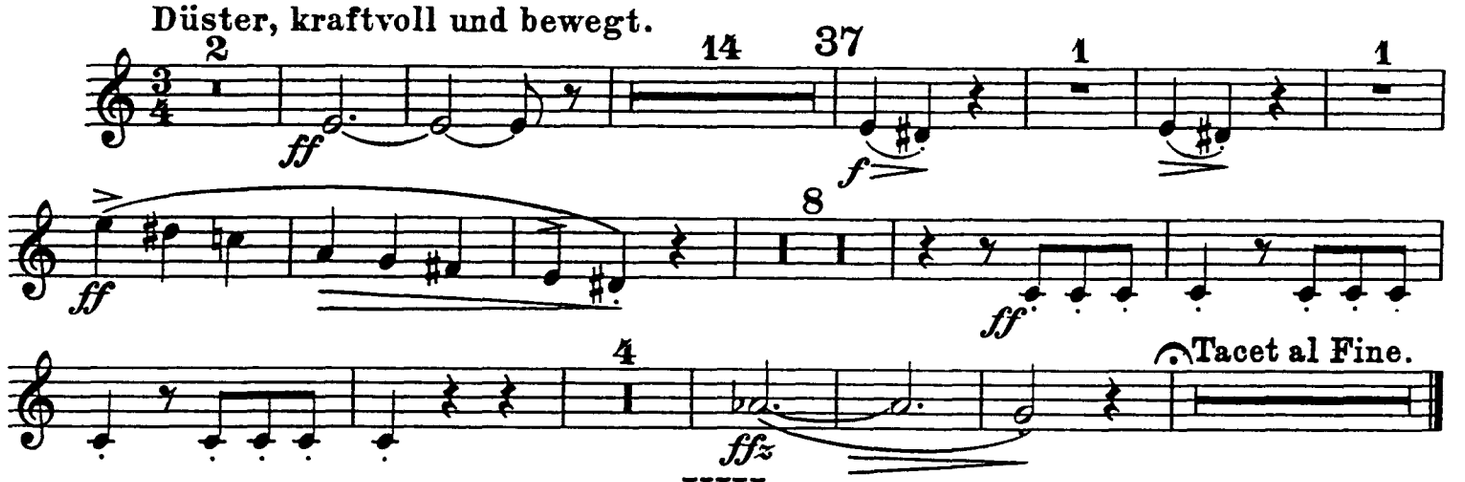
36

VII.

„Nächtlicher Walzer“

aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.



VIII.

„In modo di Marcia funebre“

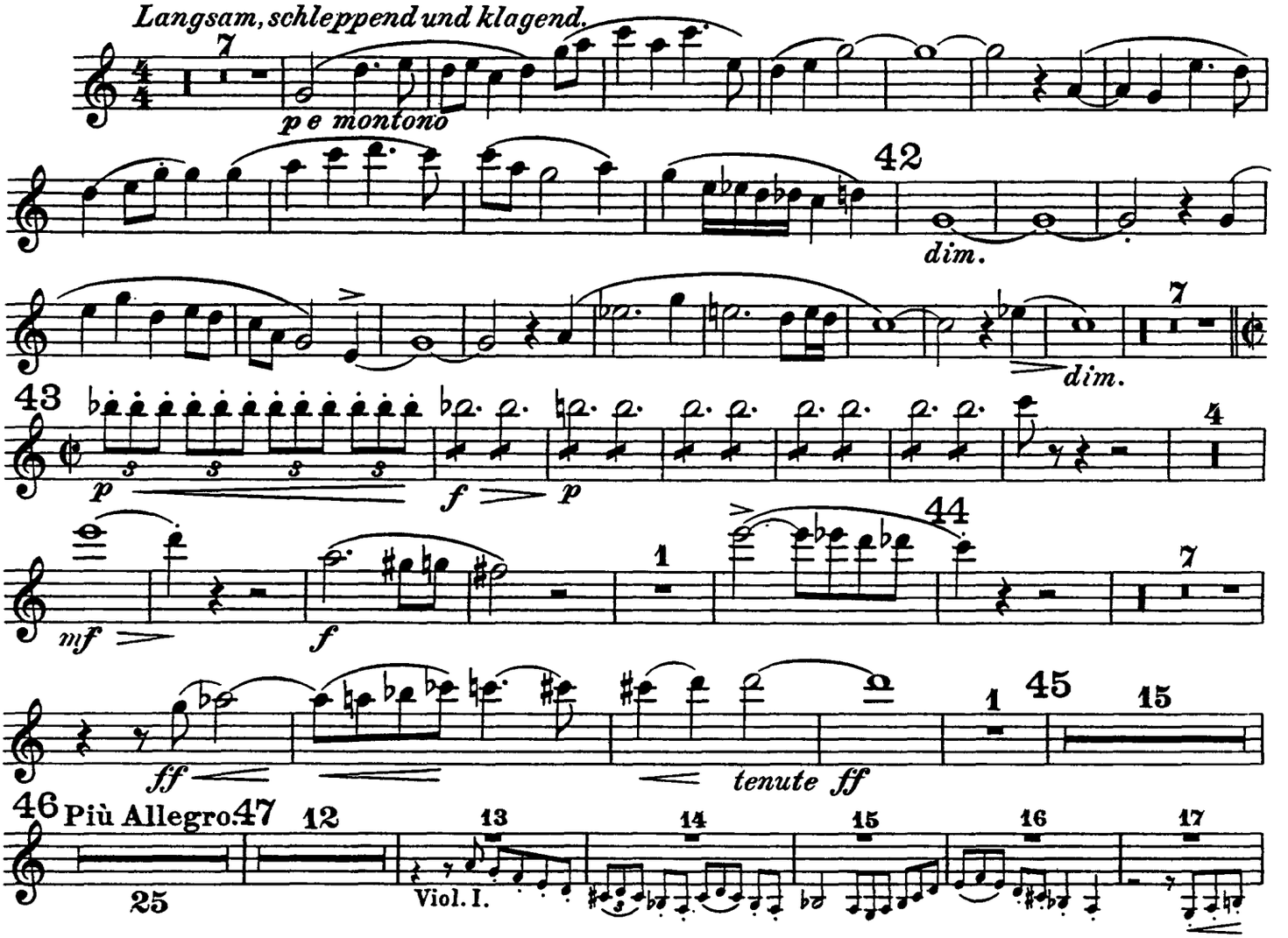
e

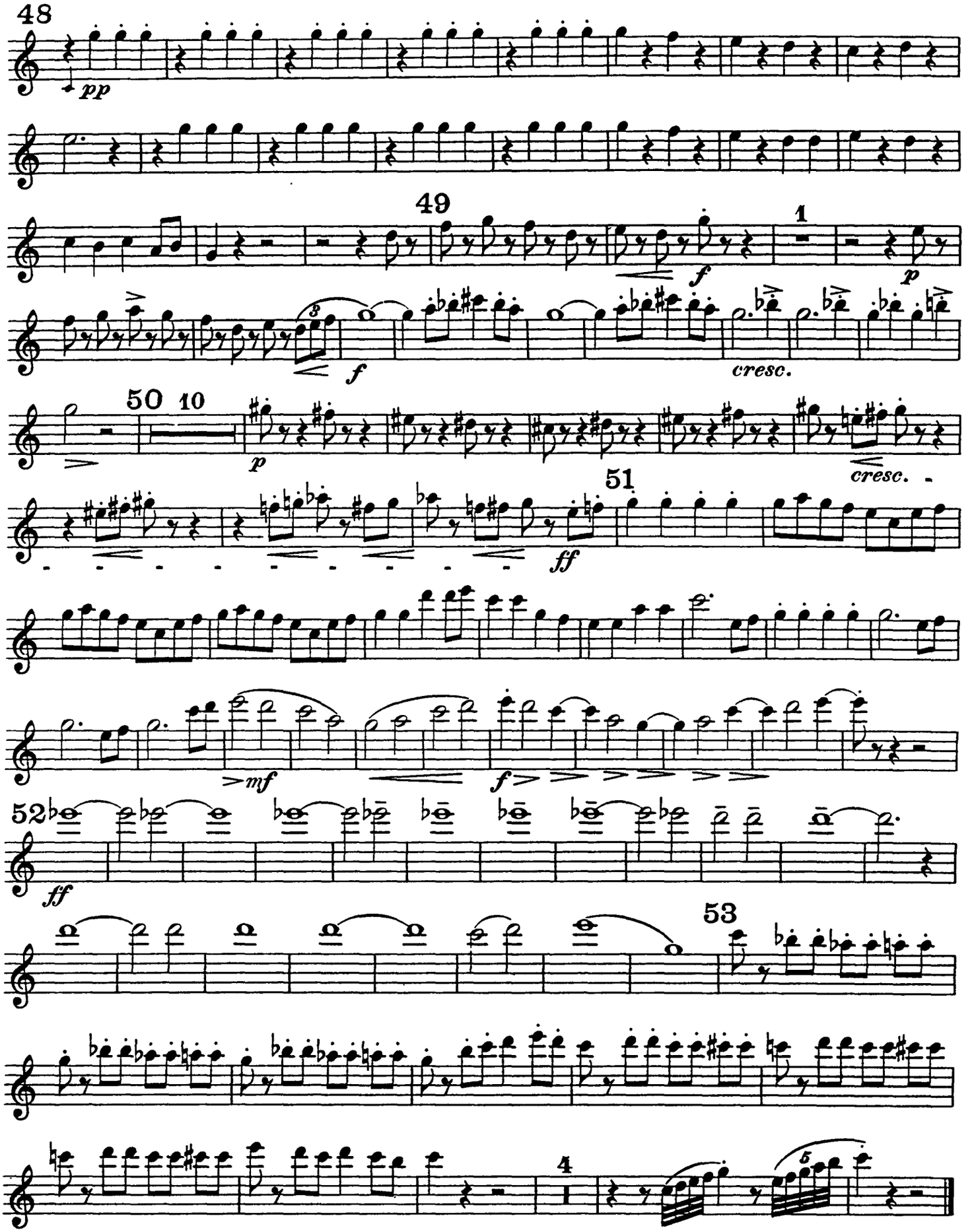
„Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

Langsam, schleppend und klagend.




48
pp
49
1
f
p
cresc.
50
10
p
cresc.
51
ff
mf
f
52
ff
53
4
5

The Orchestra Musician's
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Ferruccio Busoni

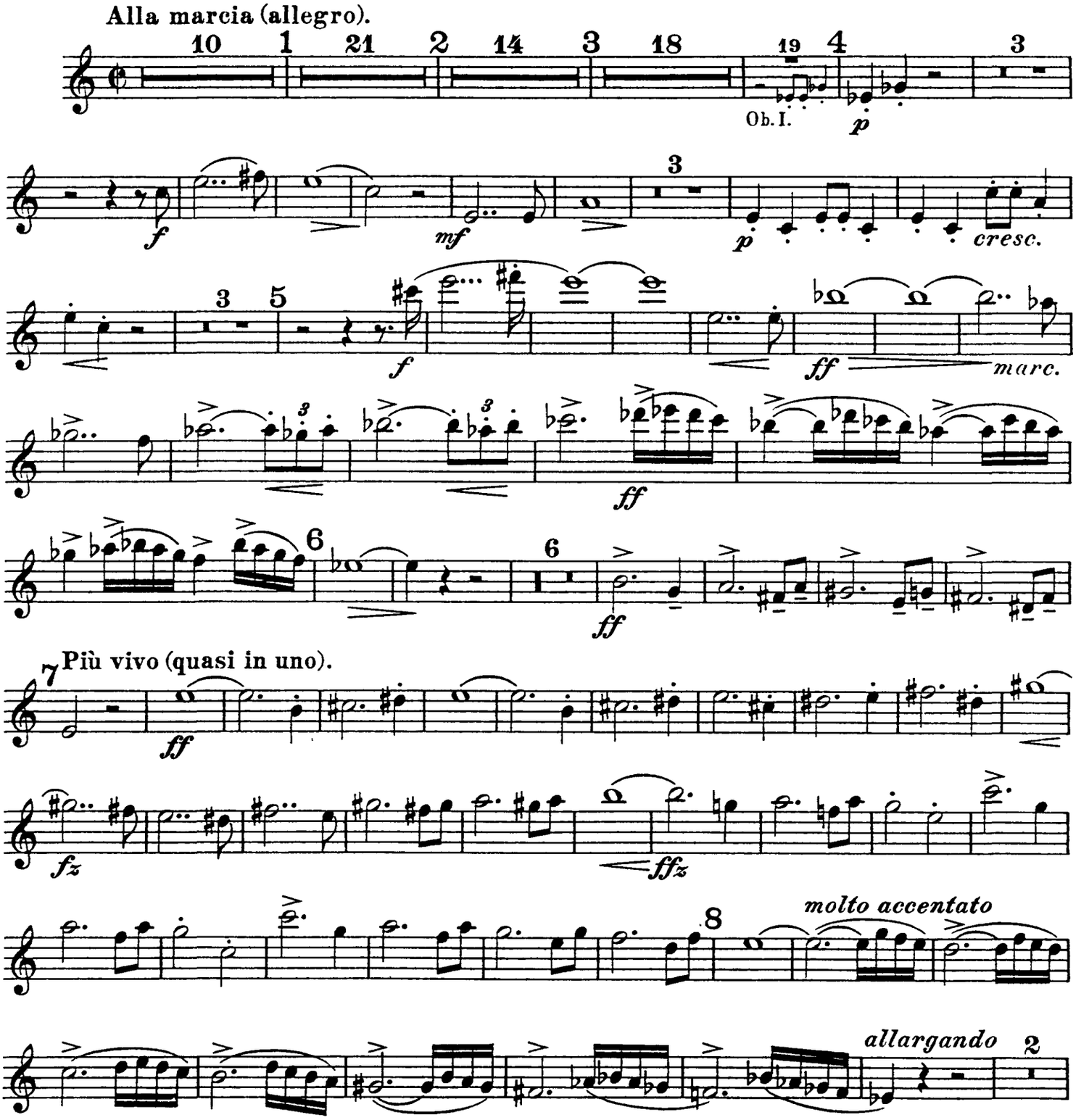
Turandot Suite, Op. 41

Oboe II.

I.

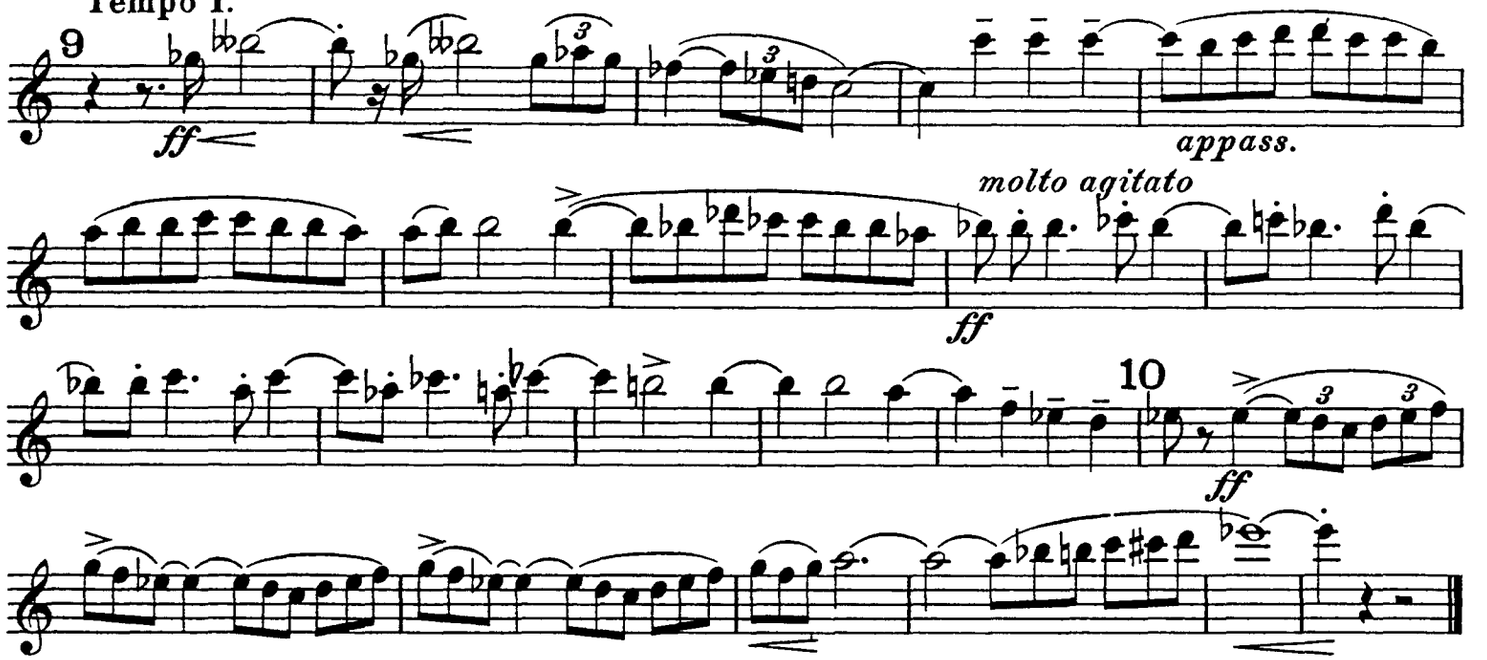
Die Hinrichtung, das Stadttor, der Abschied

aus der Musik zum ersten Akt.



Oboe II.

Tempo I.

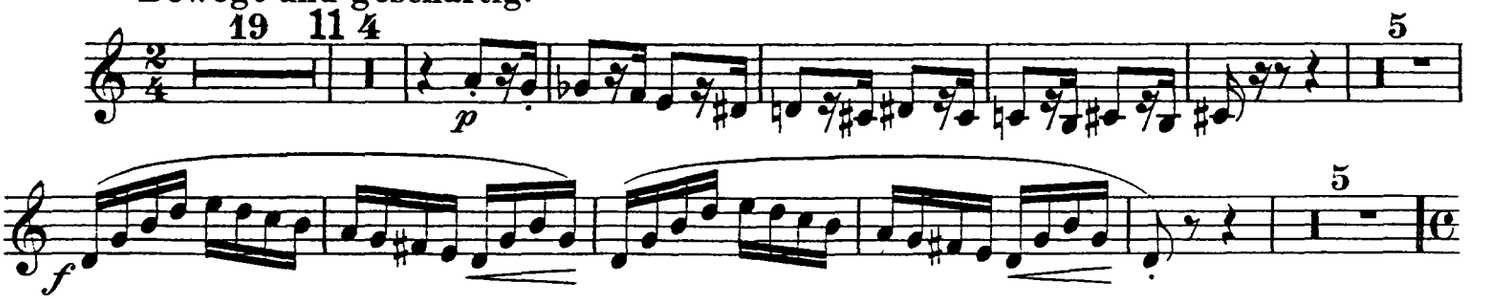


II.

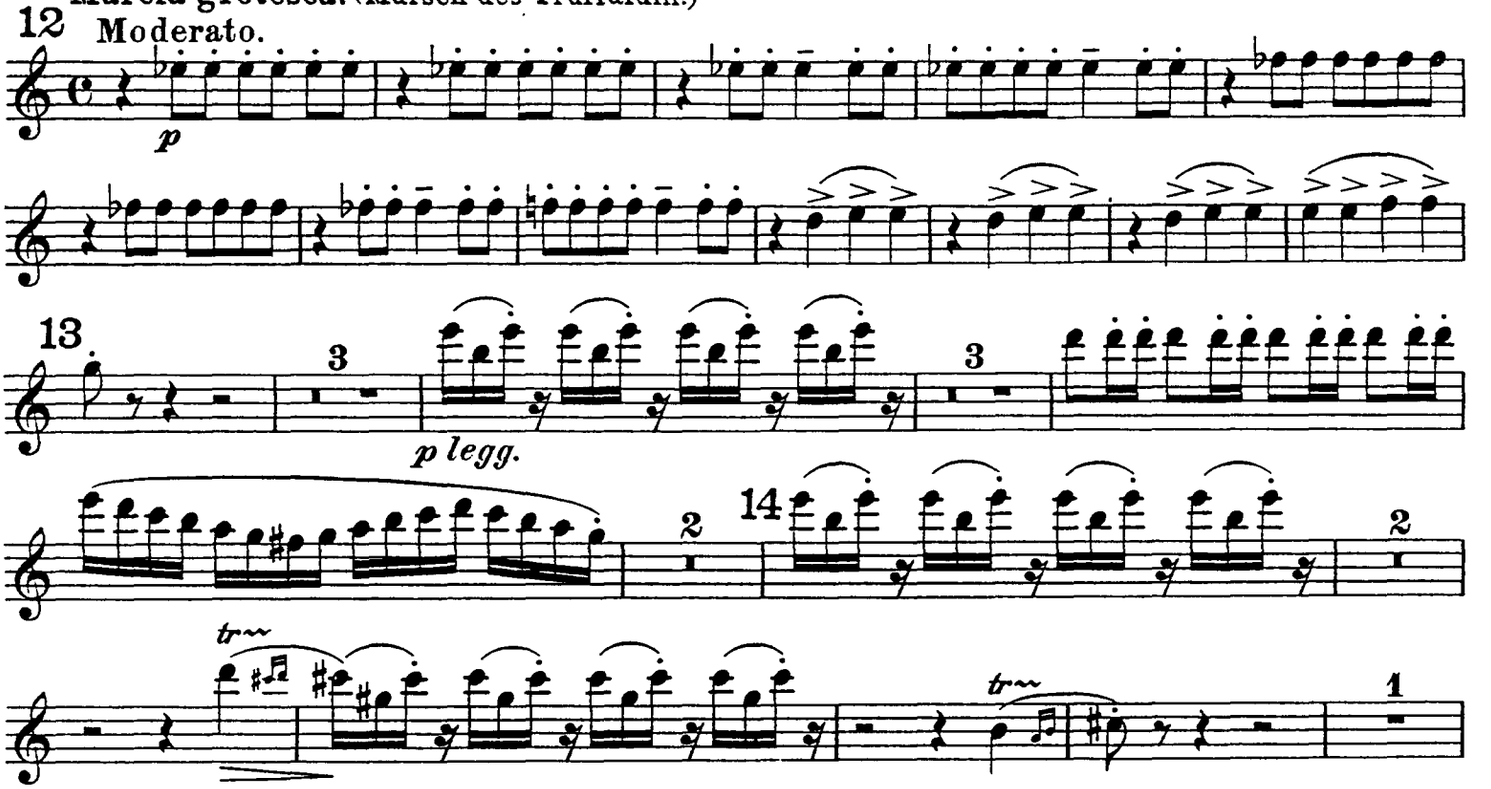
Truffaldino.

(Introduzione e marcia grotesca.)

Bewegt und geschäftig.



Marcia grotesca. (Marsch des Truffaldin.)



15

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

III.

Altoum.

Marsch.

Sostenuto e gravemente.

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

16 **Quasi il doppio movimento.** *(fast doppelt so schnell, aber stets getragen)* **senza slentare** *(ohne zu schleppen)* **Più mosso = ¢.** 17

26 6 Trba. IV.

Tempo primo. 10 18 **Tempo primo (sostenuto) non forte.** *(getragen nicht glänzend stark)*

f *f*

Più sostenuto.

ff *p* *ff*

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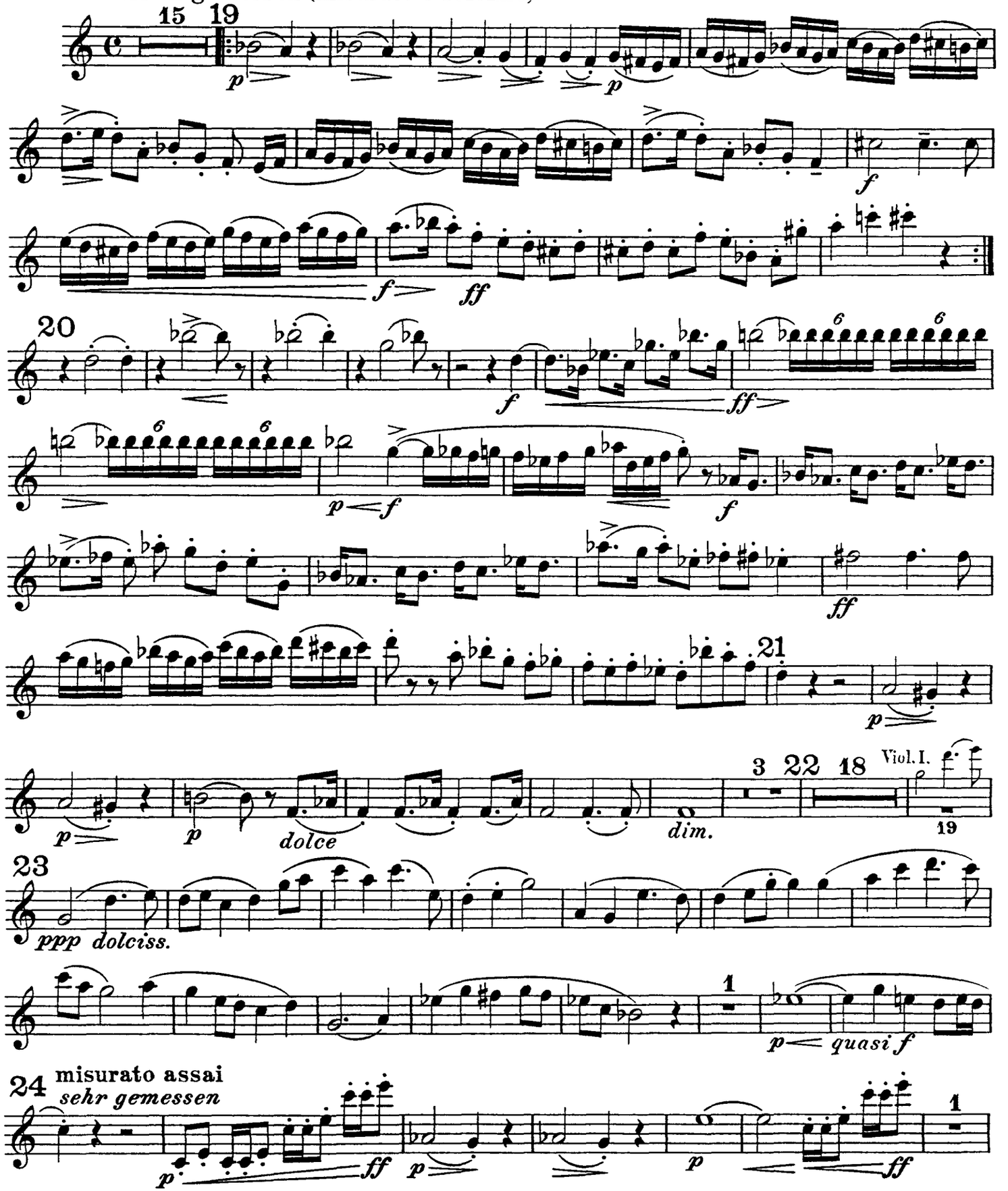
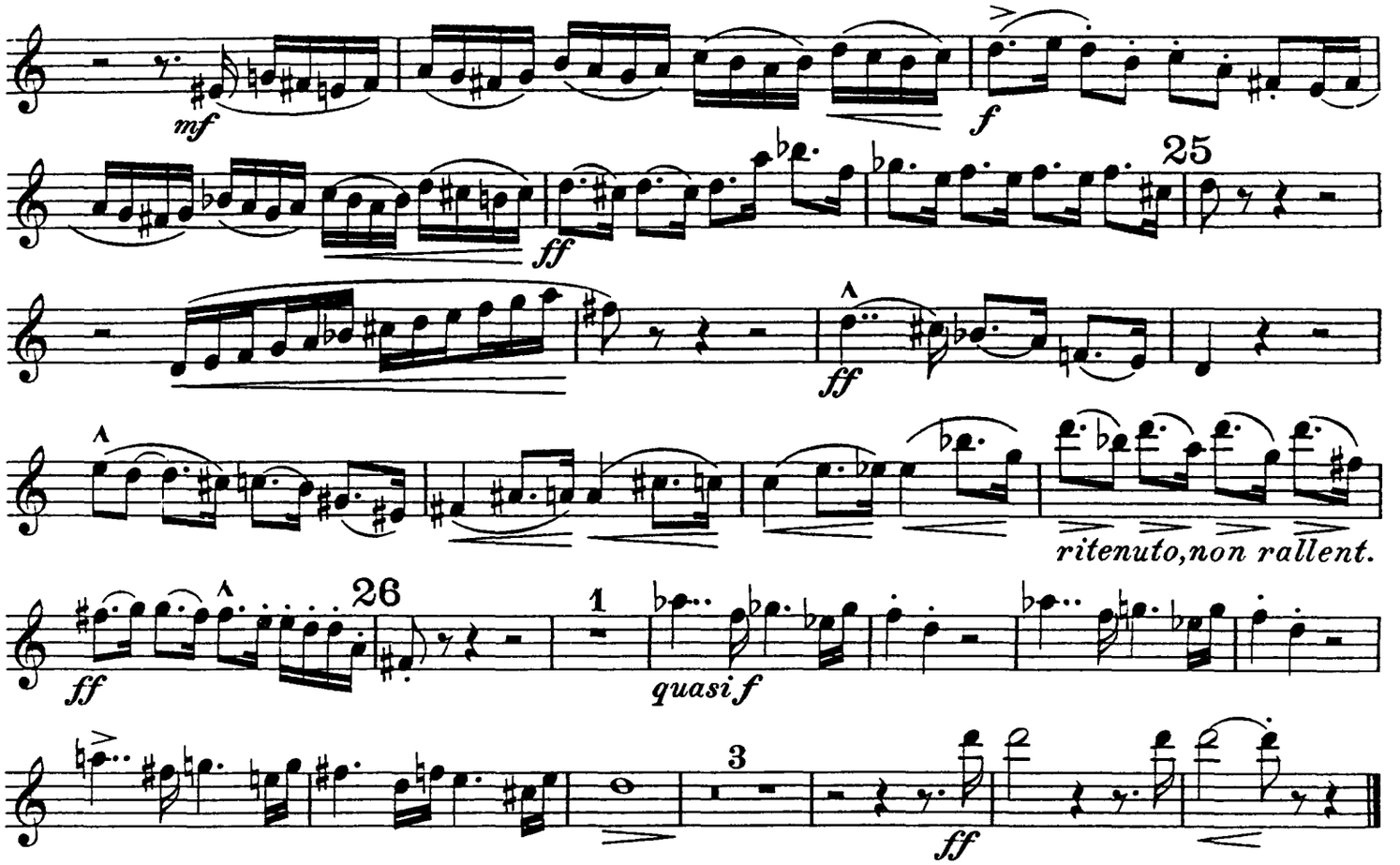
IV.

„Turandot"

Marsch.

Feierlich gemessen (misurato e solenne).





V.

Das Frauengemach.

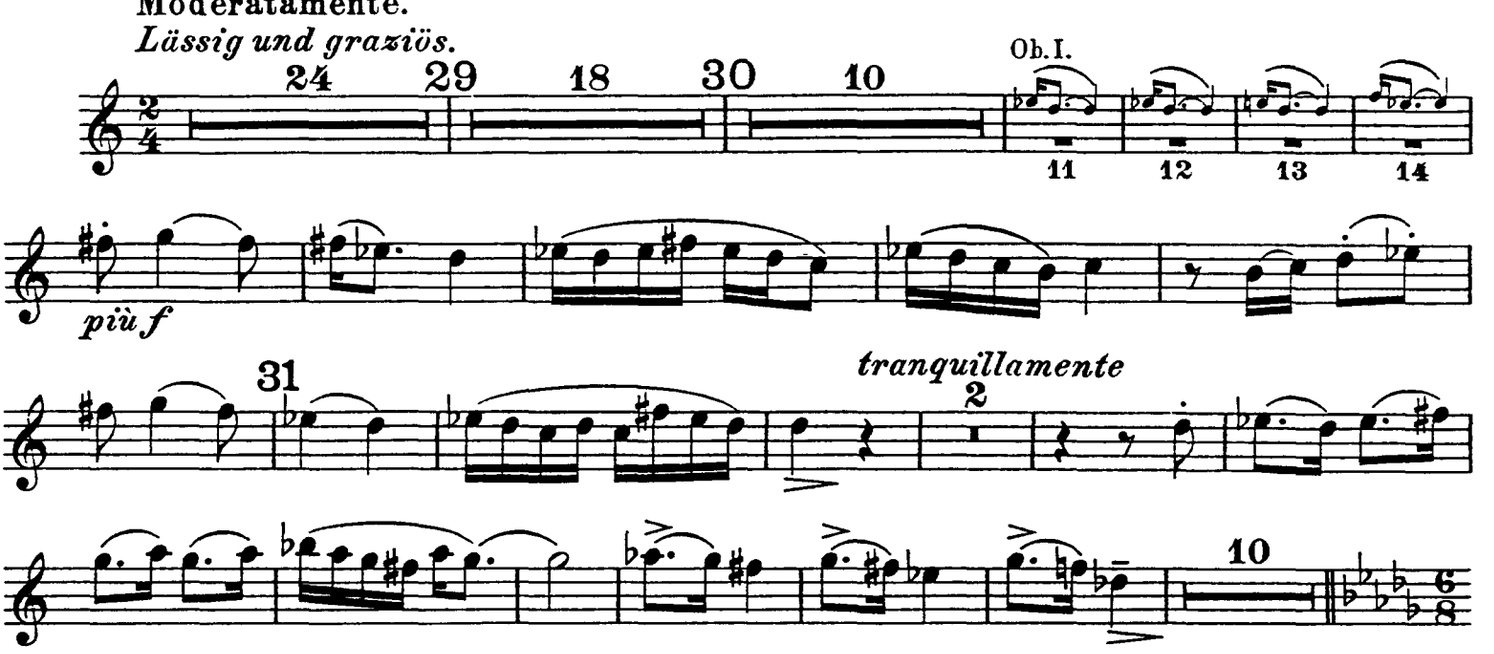
Einleitung zum III. Akt

tacet.

VI.

Tanz und Gesang.

Moderatamente.
Lässig und graziös.



Sanft-heiter.
dolce, serenamente

32 *dolce*

33 1 *p* *dim.* 10

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 *ff* 14 37 *f* 1

1 *ff* 8 *ff*

4 *fffz* Tacet al Fine.

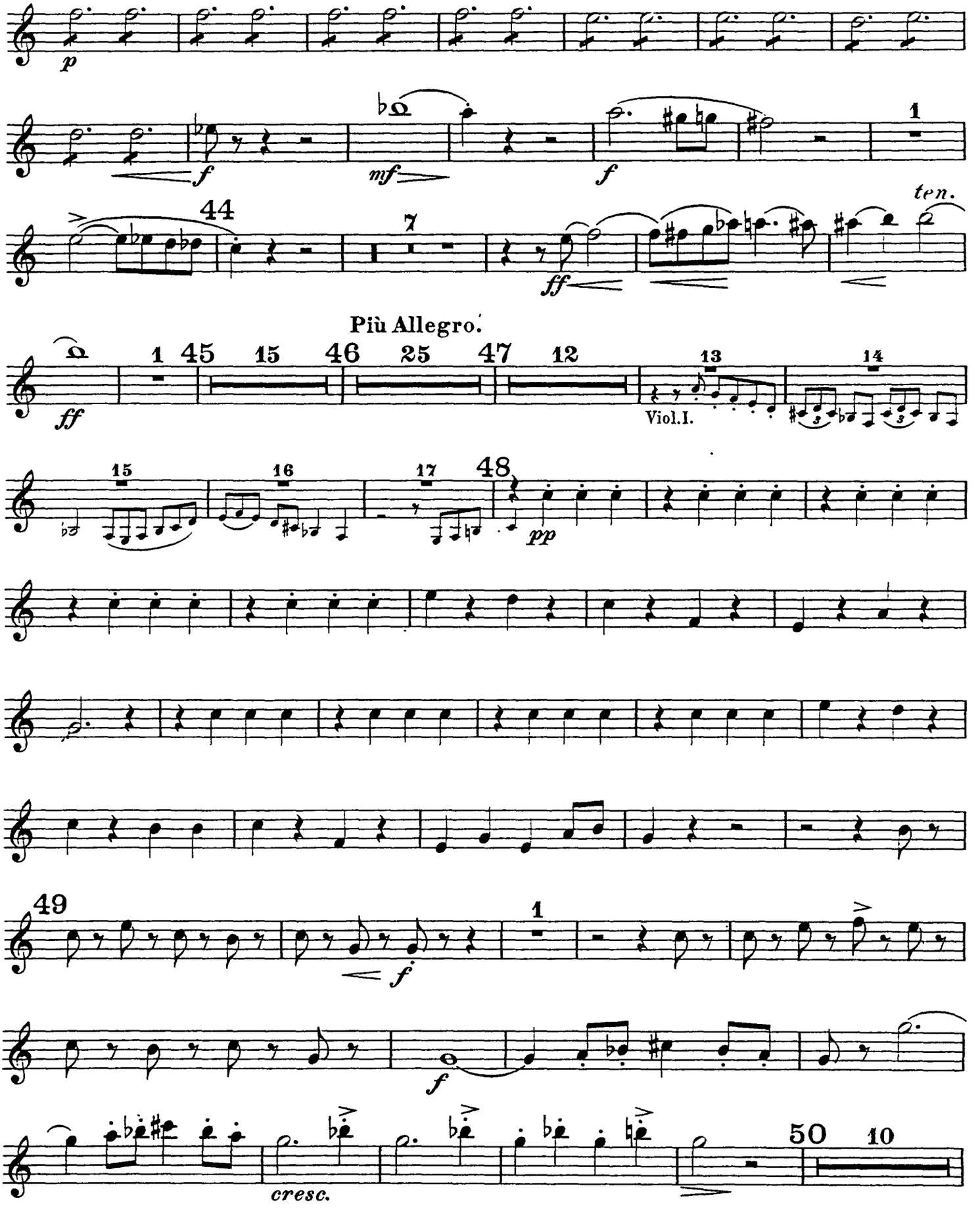
VIII.

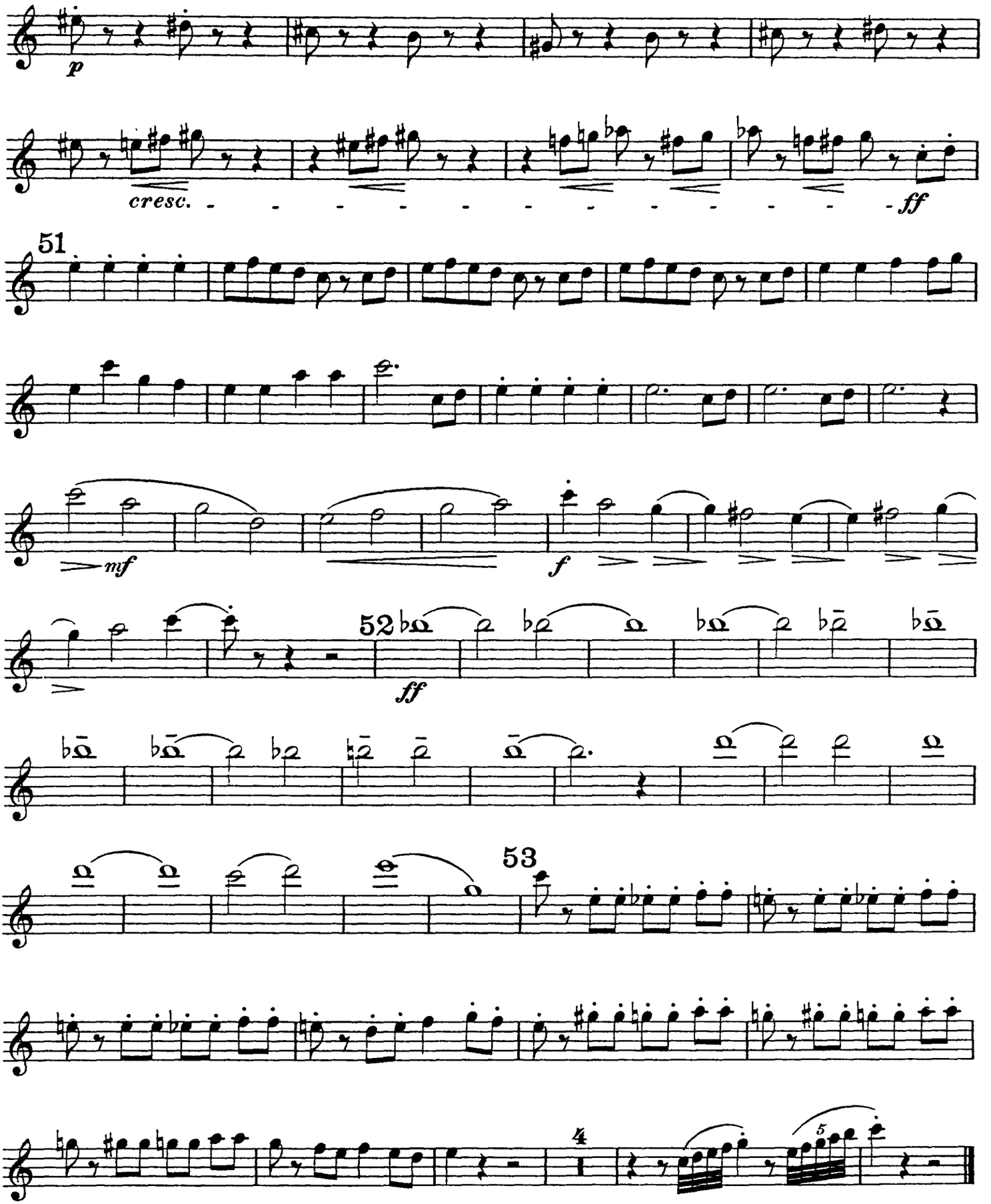
„In modo di Marcia funebre“
e
„Finale alla Turca“
aus der Musik zum fünften Akt.

Quasi Marcia funebre.
Langsam, schleppend und klagend.

18 42 15 16 17 18 19 43 *p* *f*

Viol. II.


p
f
mf
f
1
44
7
ff
ten.
Più Allegro.
ff
1
45
15
46
25
47
12
13
Viol.I.
14
15
16
17
48
pp
49
1
f
f
cresc.
50
10


p
cresc.
ff
51
mf
f
52
ff
53
4
5

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Ferruccio Busoni

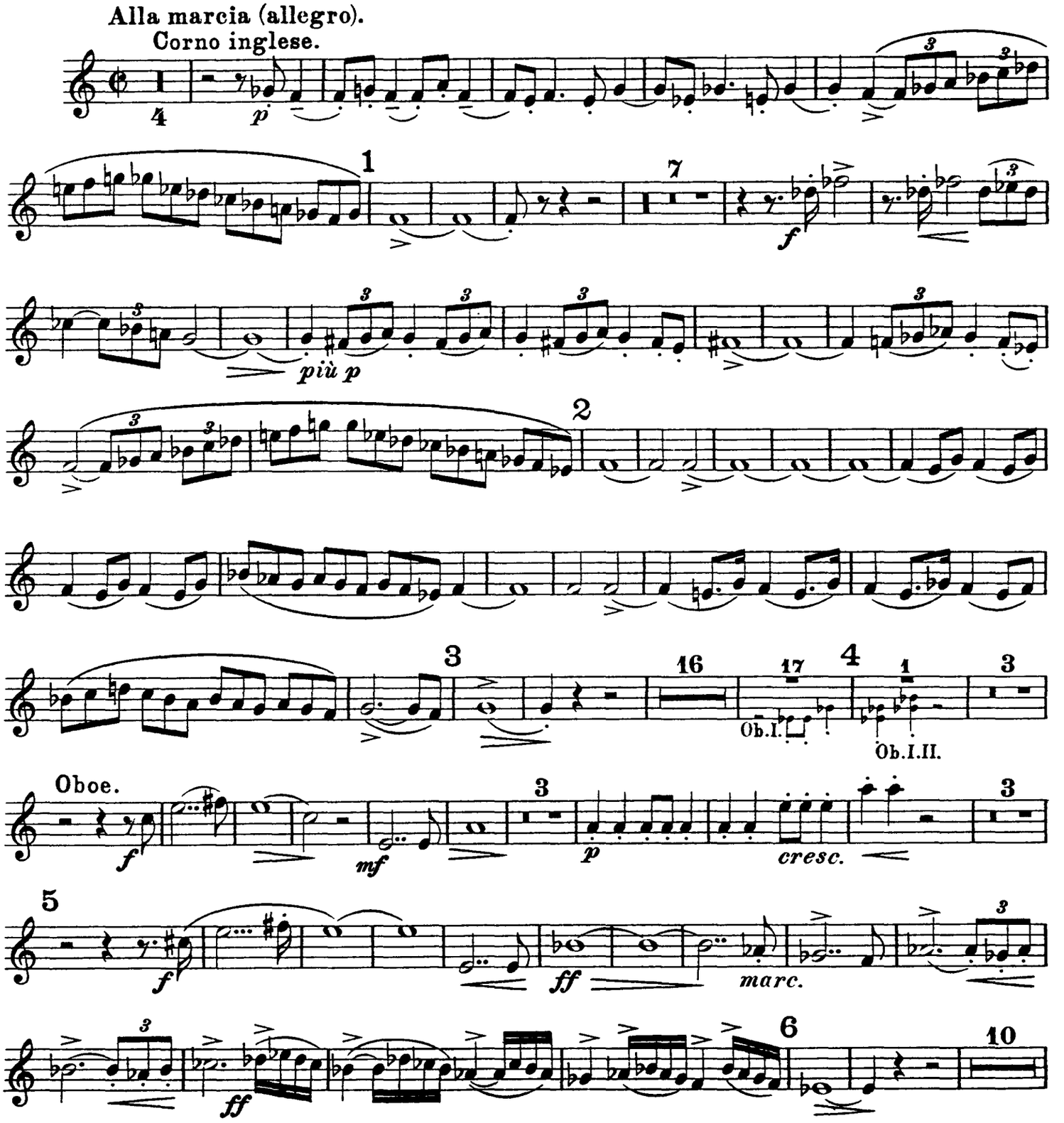
Turandot Suite, Op. 41

Oboe III e Corno inglese.

I.

Die Hinrichtung, das Stadttor, der Abschied

aus der Musik zum ersten Akt.



Oboe III e Corno inglese.

7 Più vivo (quasi in uno).

14 Ob.I.II. 15 16 17 *fffz*

8 2 *molto accentato*

Tempo I. *allargando* 2 9 *ff*

appass. *ff molto agitato*

10 *ff*

II.

Truffaldino.

(Introduzione e marcia grotesca.)

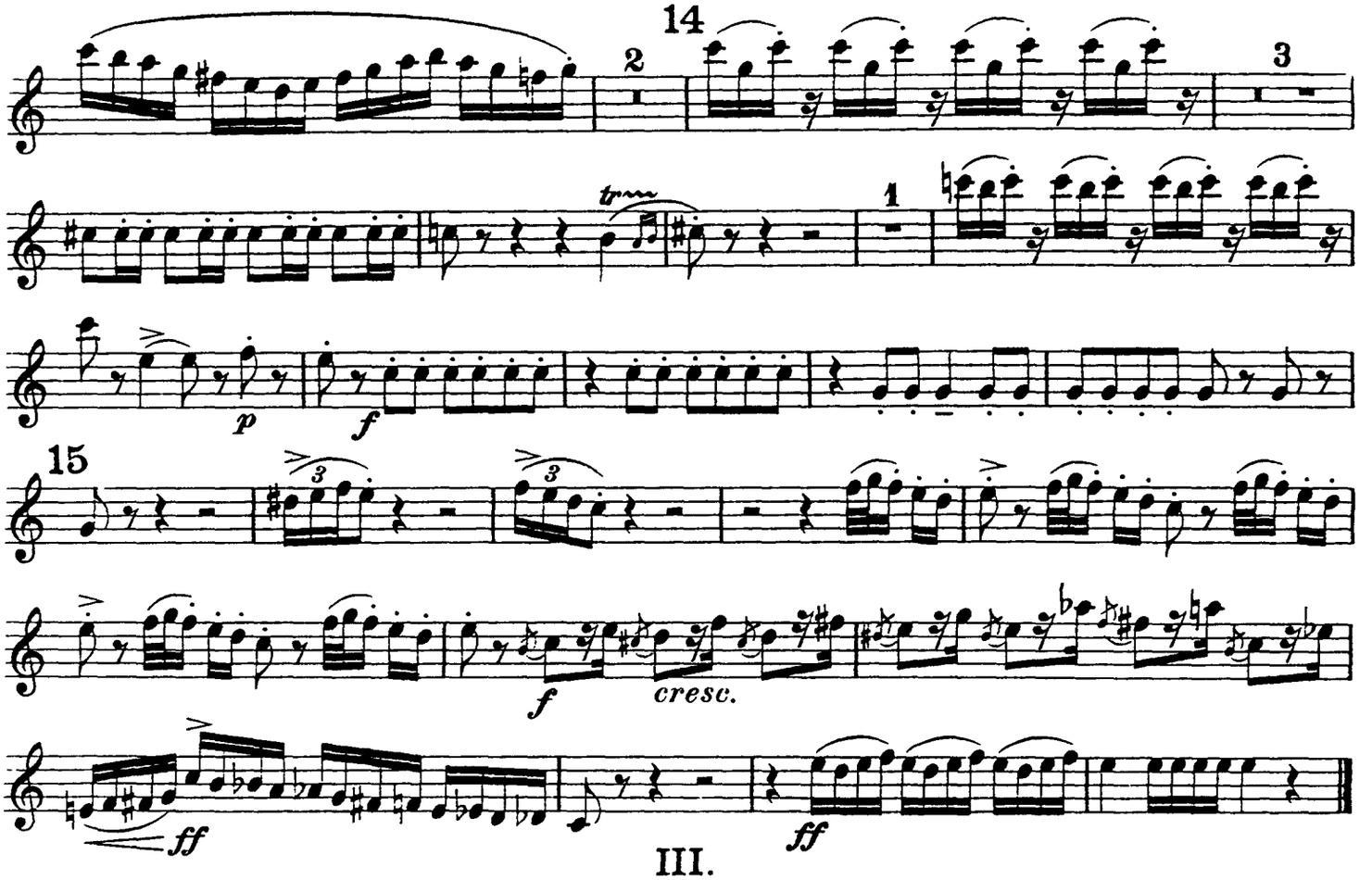
Bewegt und geschäftig.

19 11 12 Ob.I. 13 14 *f* 5

12 Marcia grotesca. (Marsch des Truffaldin.)

Moderato. *p*

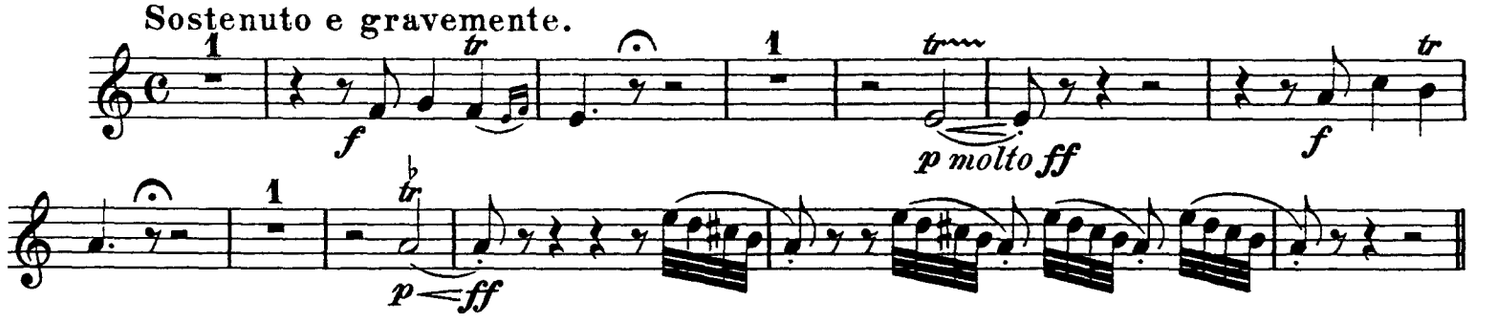
13 3 3 *p legg.*

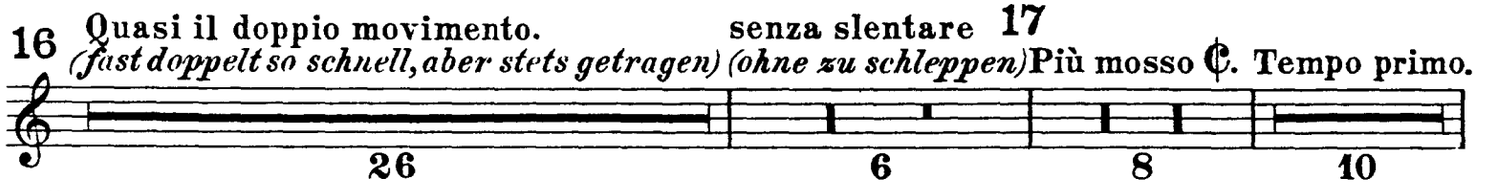


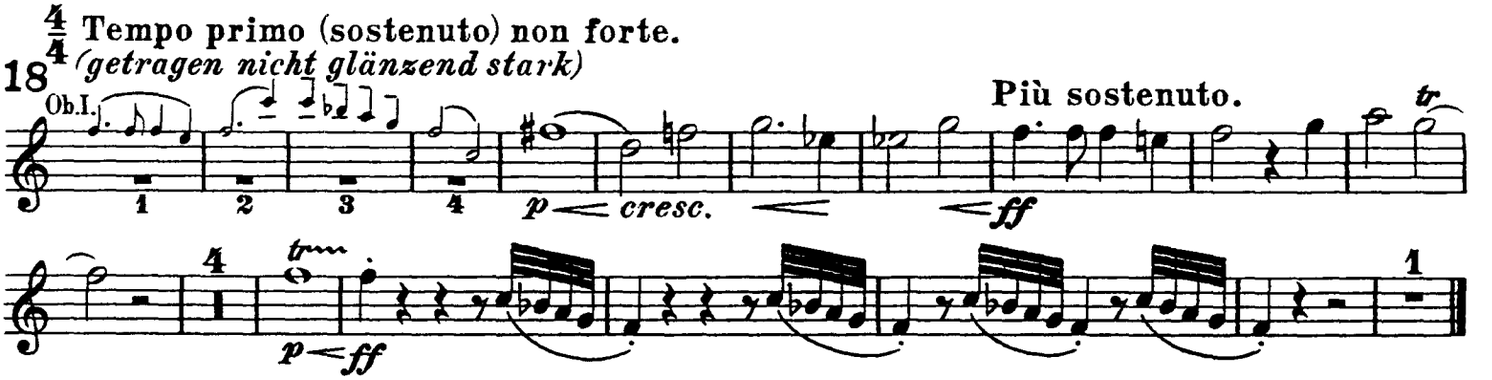
III.

Altoum.

Marsch.







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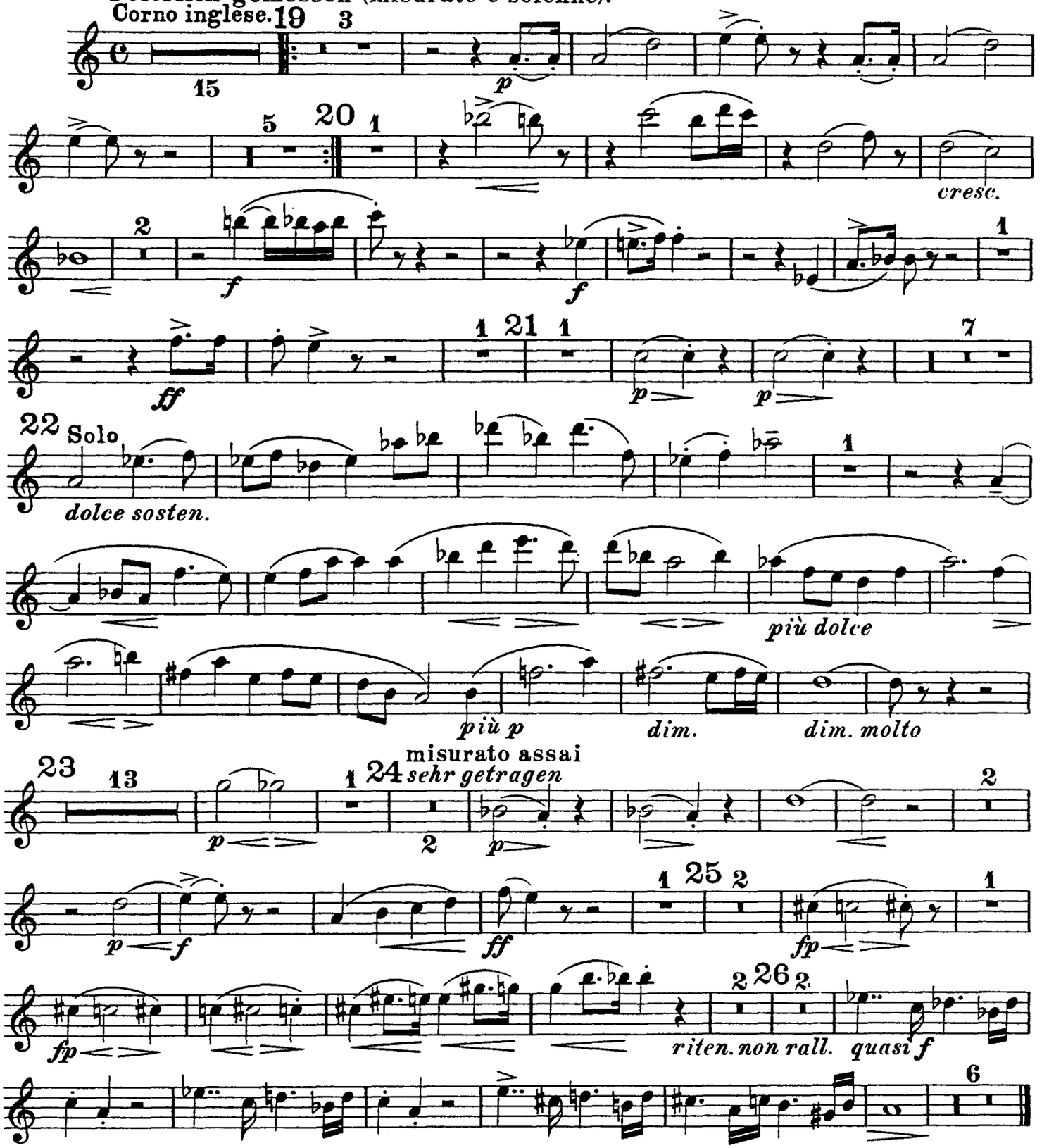
IV.
„Turandot"
Marsch.

Feierlich gemessen (misurato e solenne).

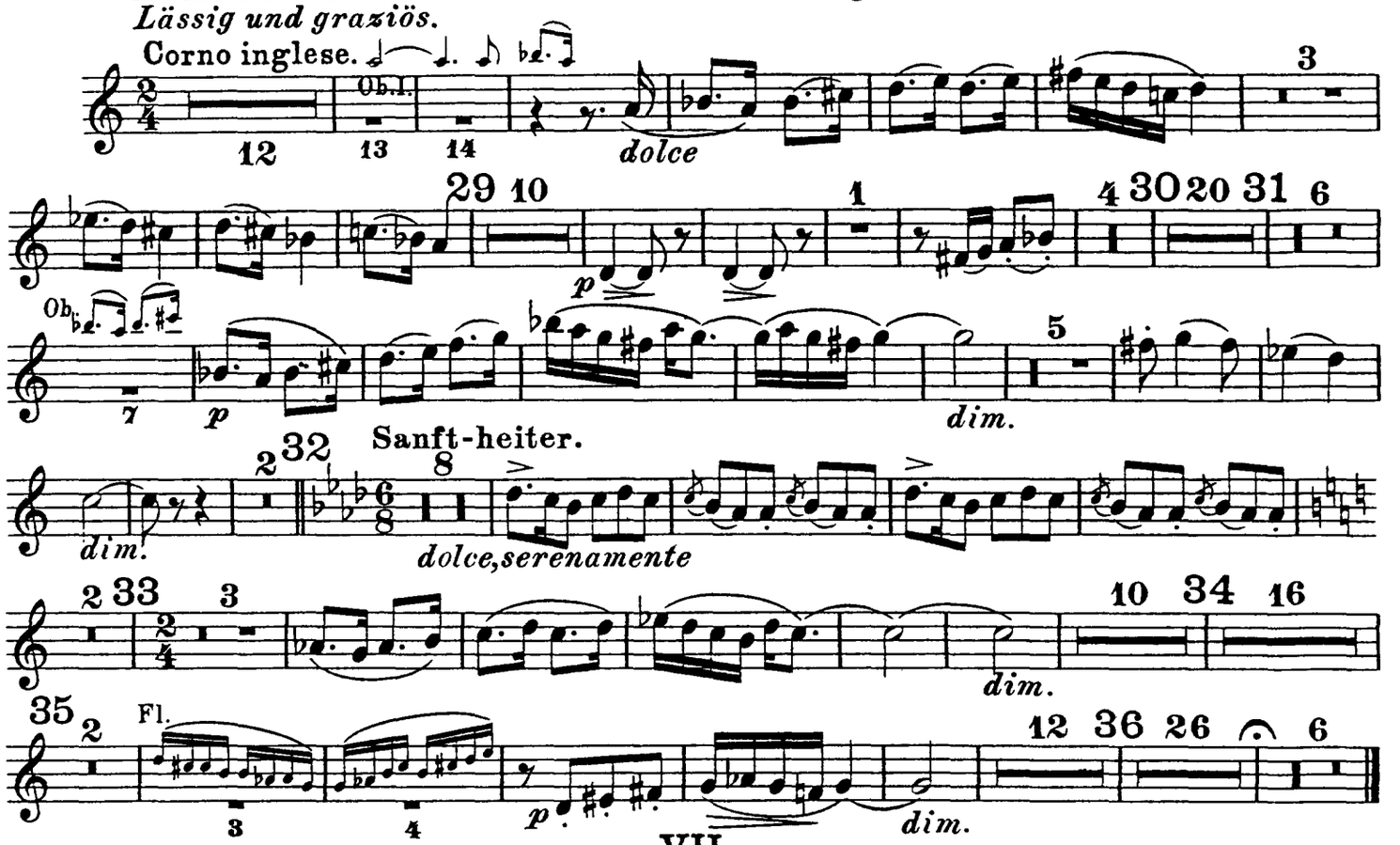


V.
Das Frauengemach.
Einleitung zum III. Akt

tacet.

VI.

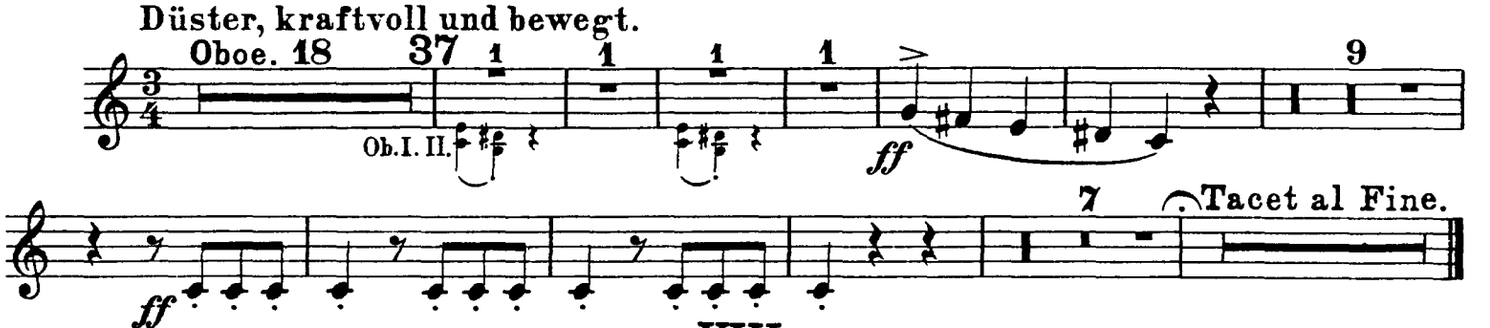
Tanz und Gesang.



VII.

„Nächtlicher Walzer"

aus der Musik zum vierten Akt.



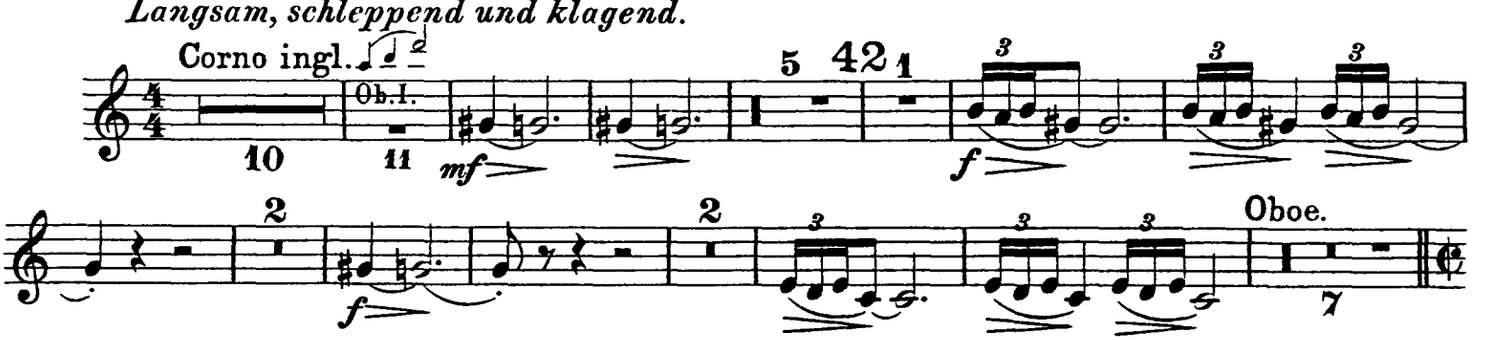
VIII.

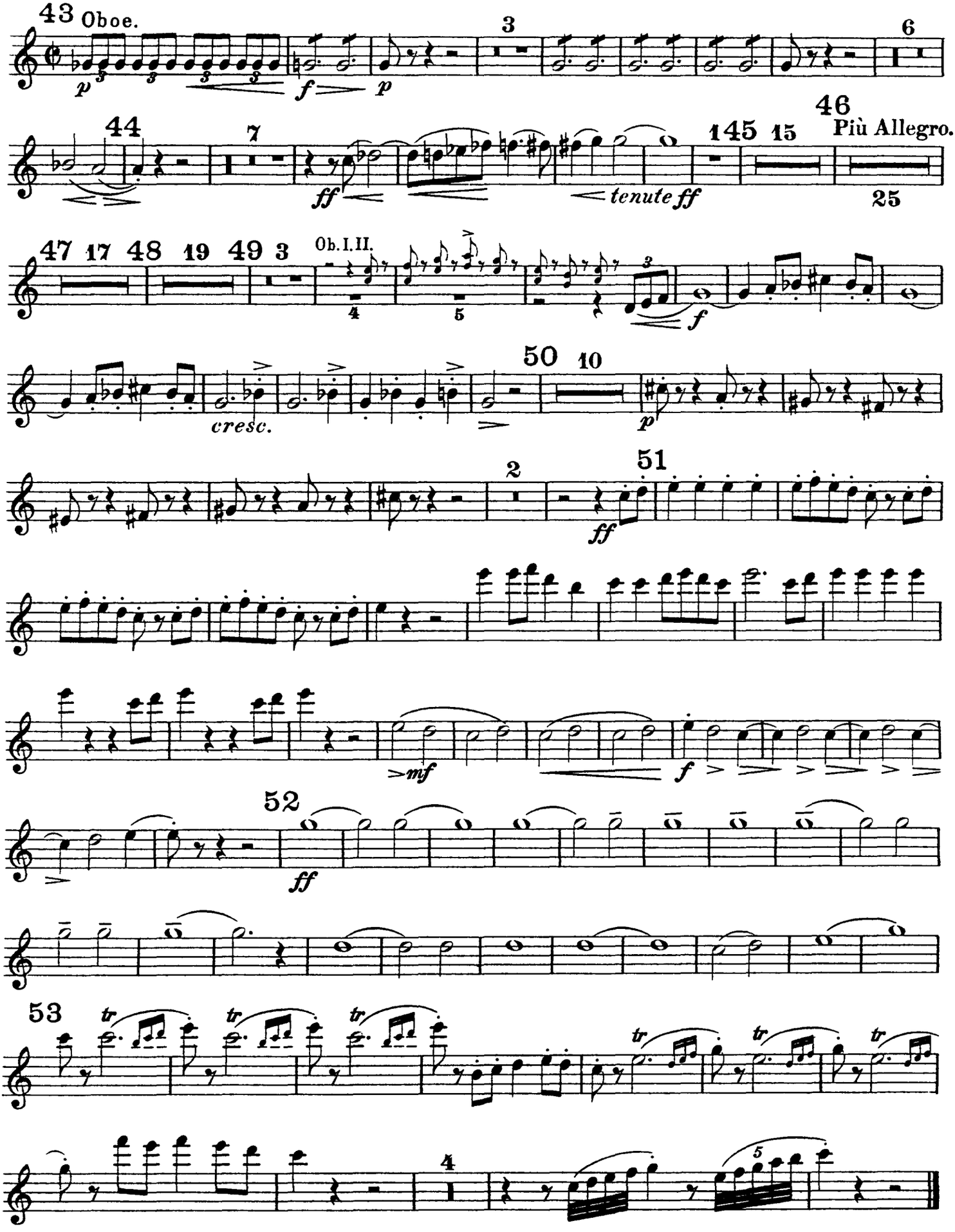
„In modo di Marcia funebre"

e

„Finale alla Turca"

aus der Musik zum fünften Akt.




43 Oboe.
3
6
44
7
46
Più Allegro.
145 15
25
47 17 48 19 49 3
Ob.I.II.
50 10
cresc.
2
51
52
53
4
5