

# 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

*allargando*

Tempo I.

*molto agitato*

II.

Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

10 pizz. 8 11 arco

*mf*

pizz.

*p*

arco

*p*

Marcia grottesca. (Marsch des Truffaldin.)

1 12 Moderato. 12 13 12 14 14 15 12

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.*

11 12 13 14 6 8

Tempo primo.

Fl.

15 16 17 18 10

4 Tempo primo (sostenuto) non forte.

18 (*getragen nicht glänzend stark*)

19 20 21 22 23 24 *quasi f* *p cresc.*

Più sostenuto.

25 26 27 28 29 30 *ff*

31 32 33 34 35 36 *p* *ff*

IV.

„Turandot“  
Marsch.

Feierlich gemessen  
(misurato e solenne).

19 5

Ob. I.

19 20 21 22 23 24 5

pizz. arco

25 26 27 28 29 30 31 32 33 34 35 36 *f* *mf* *ff*

Il tutto pianissimo.

Das Ganze sehr leise zu halten.

Violino I.

1

*ff* *mf legg.*

*f* *ff*

*tr* *tr* *tr* *tr*

25

*ff*

*ritenuto, non rallent.*

*ff*

26

*ff* *p*

*simile*

*più dolce*

2

V.

Das Frauengemach.

Einleitung zum III. Akt

tacet.

VI.  
Tanz und Gesang.

Moderatamente.  
*Lässig und graziös.* Ob. I Solo

4 5 6 7 8 16 18 1 2 3 4

5 6 7 8 9 10 11

con sord. 5 31 2

tranquillamente Fl. Ob. 9 10 11 12 13 14 *dolciss.*

Sanft - heiter. 32 *dolce, serenamente*

1 1 2 1

1 5

pp

33 Fl. I. 7 8 9 10 11 12 *dolce*

2 34 16 35 3 Fl. pizz. 7 *p*

12 Fl. I. II. 36 2 Violini con sord. arco *p* *trun trun*

13 *trun trun trun trun trun trun* 13 6

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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

*f ff*

*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 and fifth staves feature trills marked 'tr#'. The sixth staff begins at measure 39, marked 'poco'. The seventh staff includes a trill 'tr'. The eighth staff starts at measure 9 and measure 40, marked 'misterioso', with dynamics *pp e dim.* and *ppp*. The final staff begins with measure 3, marked 'dolce'. The score includes various musical notations such as slurs, accents, and dynamic markings.

41 *più dolce*  
*dolciss.*

Entweder:

Oder:  
Dieselben ganzen Takte.

18

VIII.

„In modo di Marcia funebre“

„Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

*Langsam, schleppend und klagend.*

con sord. 13 42 6 FL.Ob. 7 8

pp

3 a 2. pp

9 10 11 12

43 senza sord. 5 espress. p cresc.

ff

44 *appass.* f

incalzando

menof cresc. ff

4



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Violino I.

45

Two staves of musical notation for measures 45 and 46. The first staff begins with a *ff* dynamic marking, and the second staff begins with a *mf* dynamic marking. The music consists of eighth and sixteenth notes with various rests.

46 Più Allegro.

Five staves of musical notation for measures 46 and 47. The first staff begins with a *pp* dynamic marking. The music is characterized by a rapid, rhythmic pattern of eighth notes, with some sixteenth notes and rests interspersed.

47

Three staves of musical notation for measures 47 and 48. The music features a complex rhythmic pattern with many triplets, indicated by the number '3' above the notes. There are also accents and slurs used throughout the passage.

3

48

3

3

3

3

3

49

*f*

*p*

*p*

*cresc.*

*dim.*

50

*pp*

3

3

3

5

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Violino I.

*legg.*

*cresc. molto* - *ff*

*sempre ff*

51

52

53

The musical score is written for Violino I and consists of 11 staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *legg.* (leggiero). The second staff starts with a *cresc. molto* (crescendo molto) marking and ends with a *ff* (fortissimo) dynamic. The third staff continues with a *sempre ff* (sempre fortissimo) dynamic. The score includes various musical notations such as slurs, accents, and articulation marks. Measure numbers 51, 52, and 53 are clearly marked. The final staff shows a series of chords and rests, indicating the end of the section.

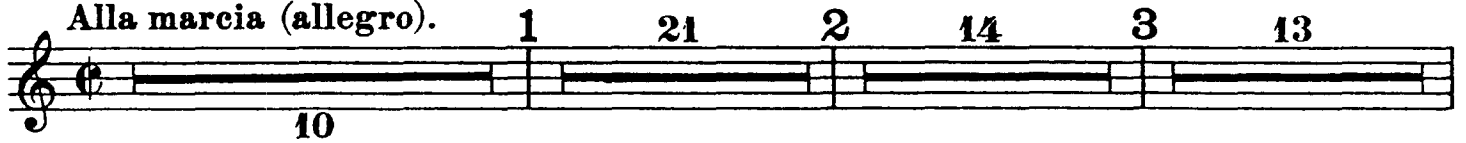
# Ferruccio Busoni Turandot Suite, Op. 41

## Violino II.

### I.

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

Alla marcia (allegro).



Violino II.

7 Più vivo (quasi in uno).

ff

ffz

8

molto accentato

allargando

9 Tempo I.

molto agitato

10

1

II.

Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

2

p

11

mf

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

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=C.

Tempo primo. Fl. 5 6 7 8 9 10

18 4/4 Tempo primo (sostenuto) non forte. (getragen nicht glänzend stark) 19

Violino II.

IV.

„Turandot“  
Marsch.

Feierlich gemessen (misurato e solenne).

15 19 5

Ob. I.

6 7 8 *f*

*pizz.*

*arco*

*mf*

20

*f appassion.*

*ff* *p < f >*

*ff*

*ff* *dim.*

*p* *dim.*

1 22

*pp*

con sord.

*dim.* 1

Il tutto pianissimo.  
Das ganze sehr leise zu halten.

23 *dolciss.*

*dolciss. dim.*

24 *misurato assai*  
*sehr gemessen*  
*senza sord.*  
1 *p* 3 *ff* 1 *mf legg.*

*tr* 25 *f*

*tr* *ff*

*ritenuto, non rallent.*  
*ff*

26 *p* *simile*

*più dolce* 2

V.

Das Frauengemach.  
Einleitung zum III. Akt  
tacet.



Violino II.

VI.

Tanz und Gesang.

Moderatamente.  
Lässig und graziös.

Ob. I. Solo

16 29 18 30 Ob. I.

con sord. *p*

Fl. Ob.

Sanft-heiter. *dolce, serenamente*

*dolciss.*

div.

Viol. I. 13

VII.

„Nächtlicher Walzer“  
aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

1 37 1 1

14 *f* 8 *ff* 3

38 Molto più tranquillo.

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

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

14

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

p cresc. 44

3 fincalzando

45 4 ff pp meno f cresc.

46 Più Allegro. 13

12 Viol. I.

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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 on ten staves. Measures 14 and 15 are marked with measure numbers above the staff. The piece begins with a piano (*pp*) dynamic. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and several triplet markings (indicated by a '3' above the notes). A fermata is present over measure 48. The dynamics fluctuate, with a forte (*f*) moment in measure 49 and a piano (*p*) dynamic. The score concludes with a crescendo (*cresc.*) leading into measure 50, which is marked piano (*pp*).

51

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

*sempre ff*

52

1 2 3 4

5 6 7 8 9

10 11

53

3 3 3 3

Detailed description: This page of a musical score for Violino II contains measures 51 through 53. The music is written on ten staves. Measures 51-52 feature a melodic line with a dynamic marking of *cresc. molto* leading to *ff*, and a rhythmic accompaniment of eighth notes. Measure 53 begins with a melodic phrase followed by a complex texture of sixteenth-note triplets. The score includes various musical notations such as accidentals, slurs, and dynamic markings.