Ferruccio Busoni

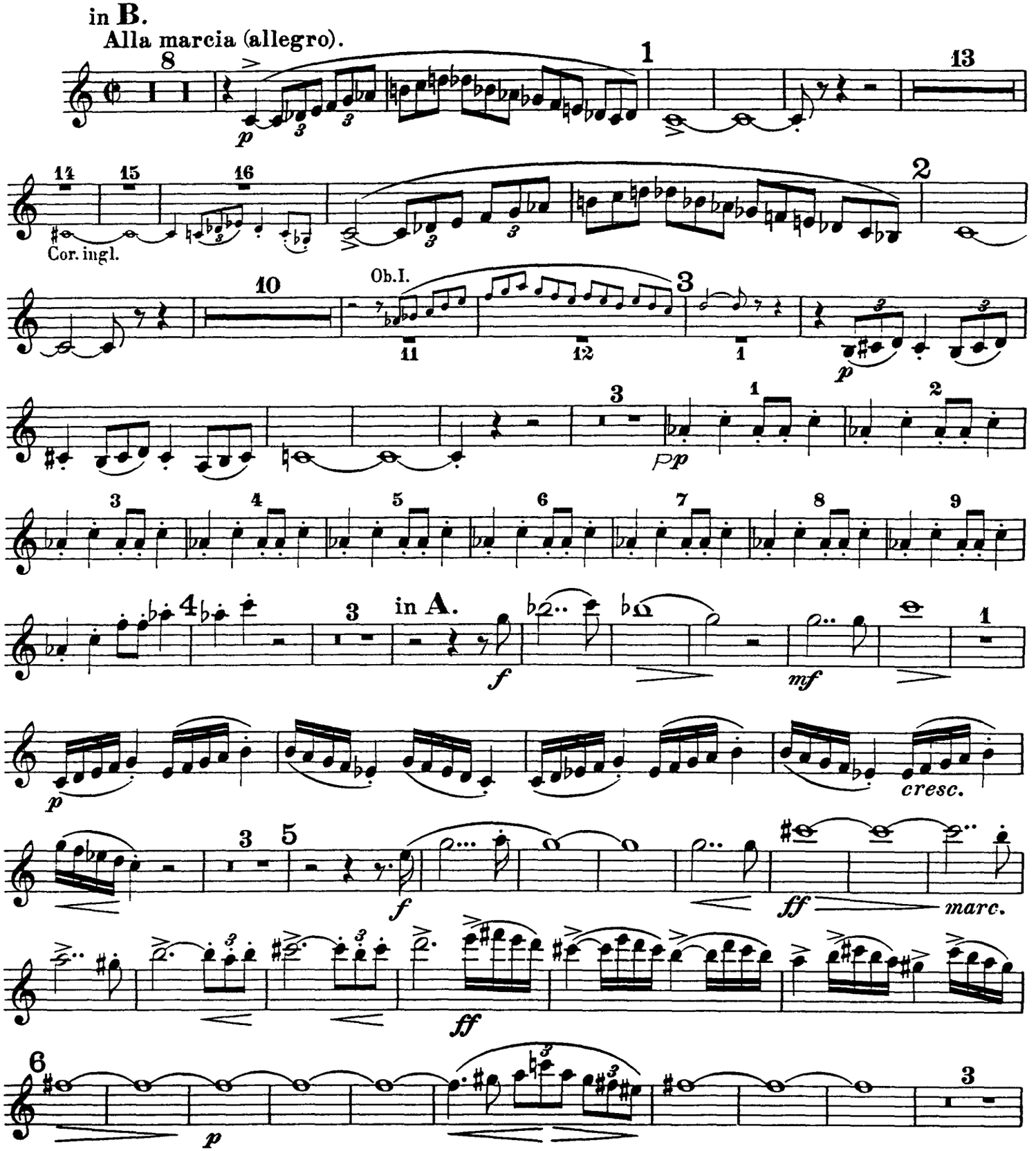
Turandot Suite, Op. 41

Clarinetto I.

I.

Die Hinrichtung, das Stadttor, der Abschied

aus der Musik zum ersten Akt.



Clarinetto I.

7 Più vivo (quasi in uno).

1

ff

fz

ffz

molto accentato

8

allarg.

Tempo I.

2 9

ff

molto agitato

appass.

10

ff

II.
Truffaldino.
(Introduzione e marcia grotesca.)

in C. (obligato)

Bewegt und geschäftig.

13

p

11

6

dolce

f

5

Clarinetto I.

Marcia grotesca. (Marsch des Truffaldin.)

12 Moderato.

Solo

mf

13

p

14

mf

p

f

15

mf

f

f *cresc.*

ff

ff

Clarinetto I.

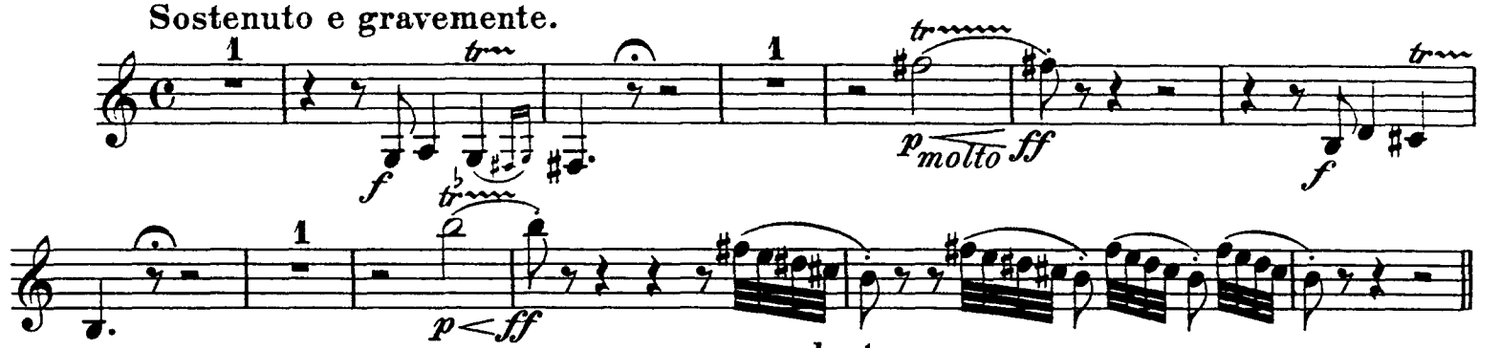
III.

Altoum.

Marsch.

in **B.**

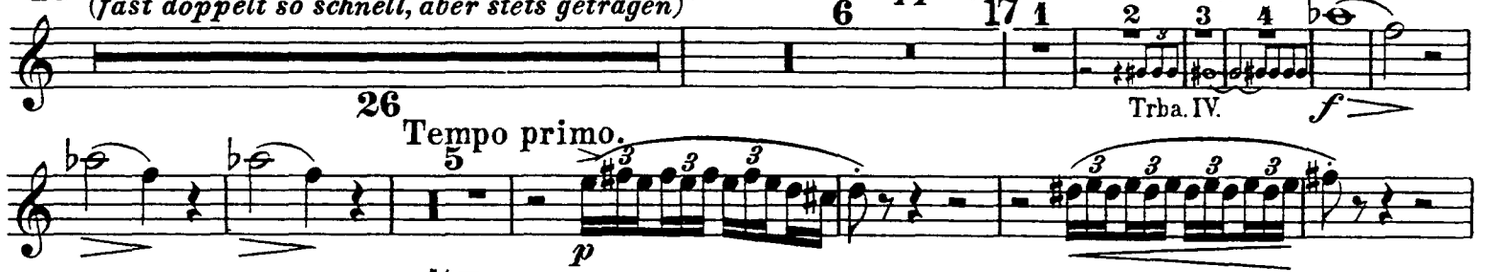
Sostenuto e gravemente.



16 **Quasi il doppio movimento.**
(fast doppelt so schnell, aber stets getragen)

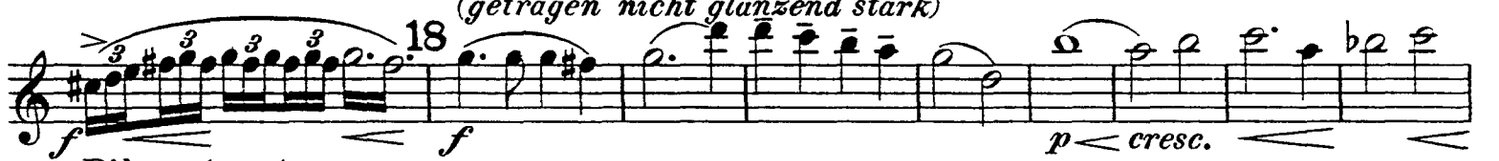
senza slentare
(ohne zu schleppen)

Più mosso = 𝅗𝅥

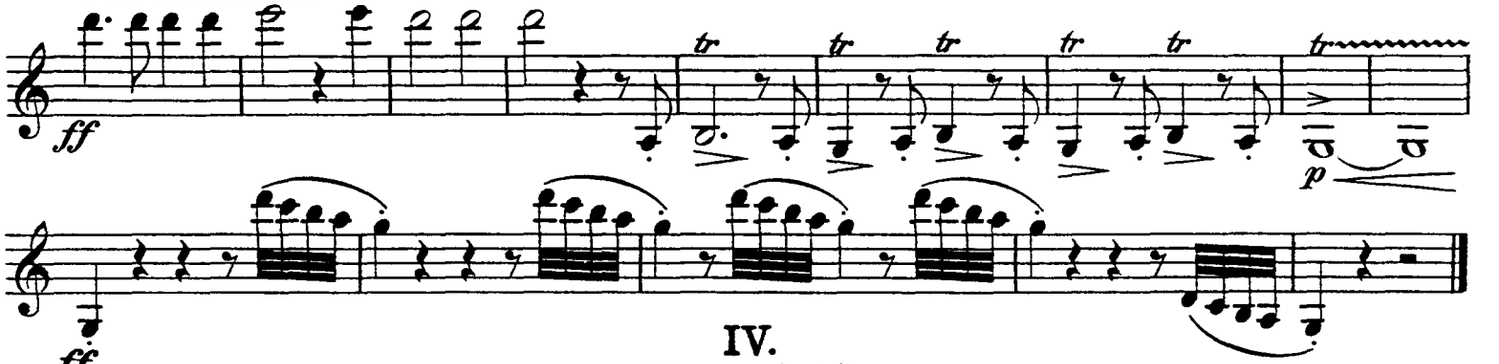


26 **Tempo primo.**

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



Più sostenuto.



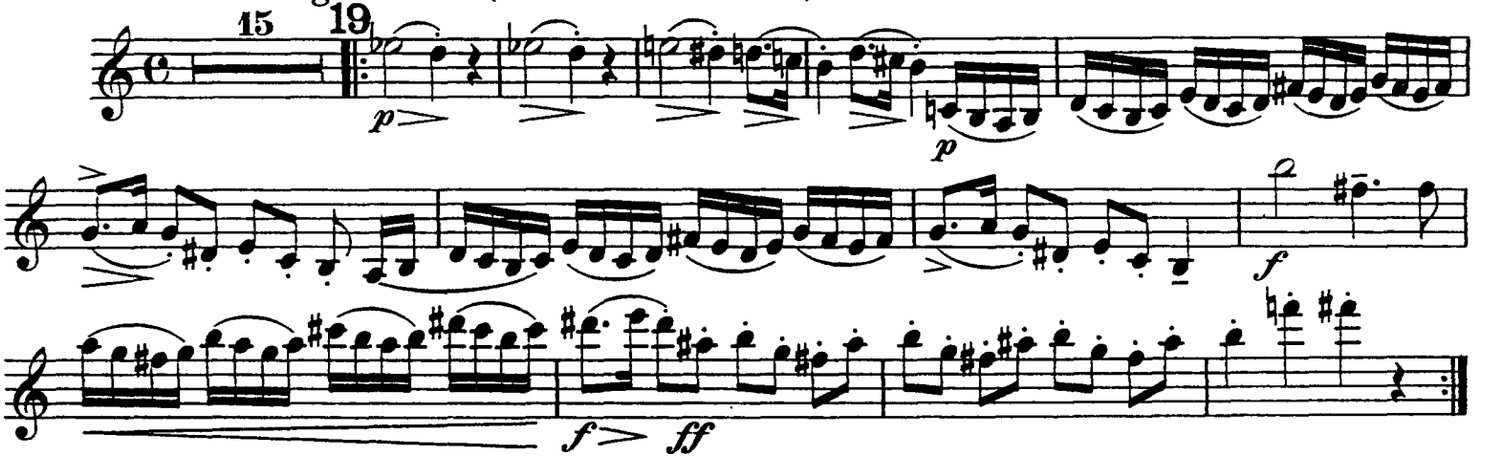
IV.

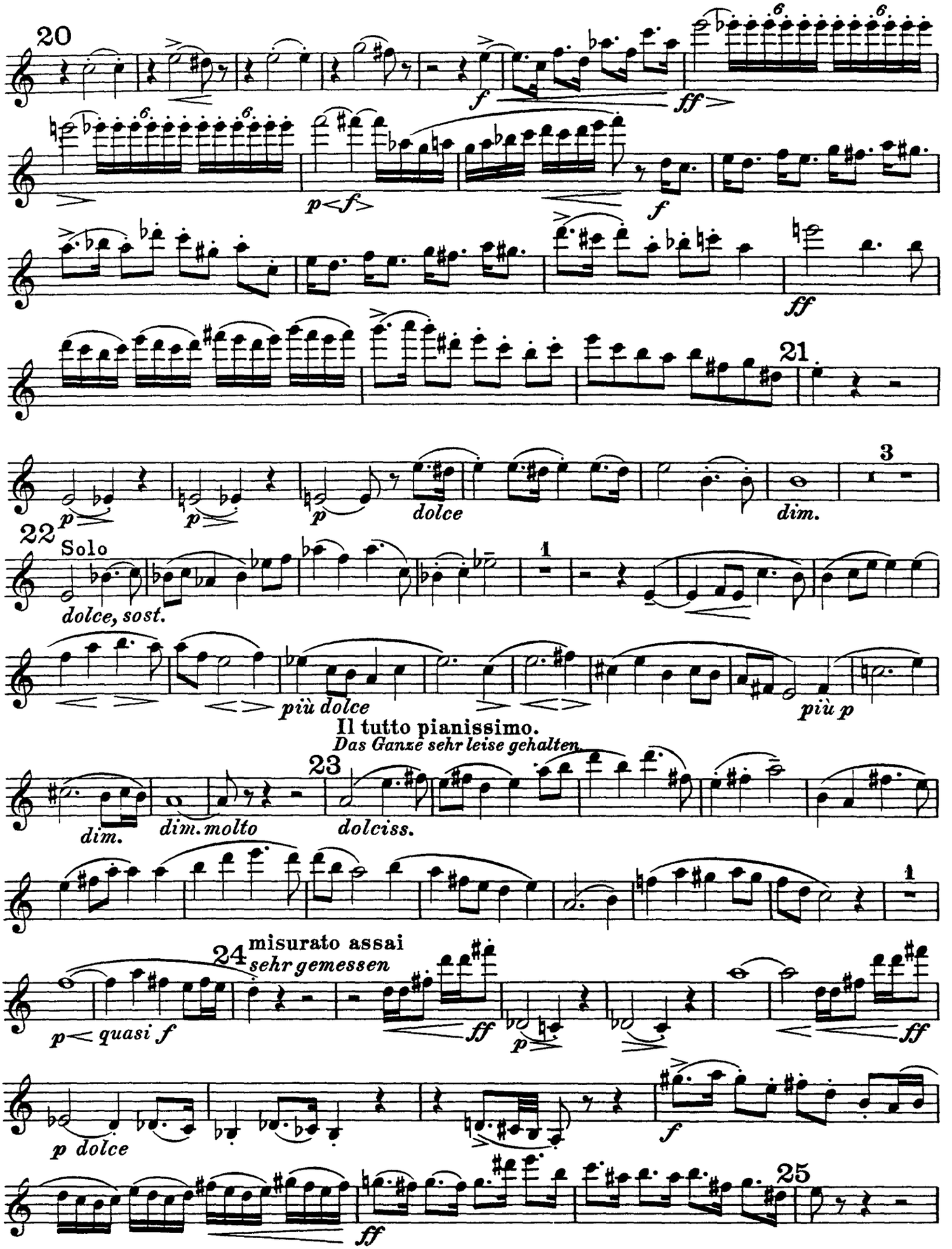
„Turandot“

Marsch.

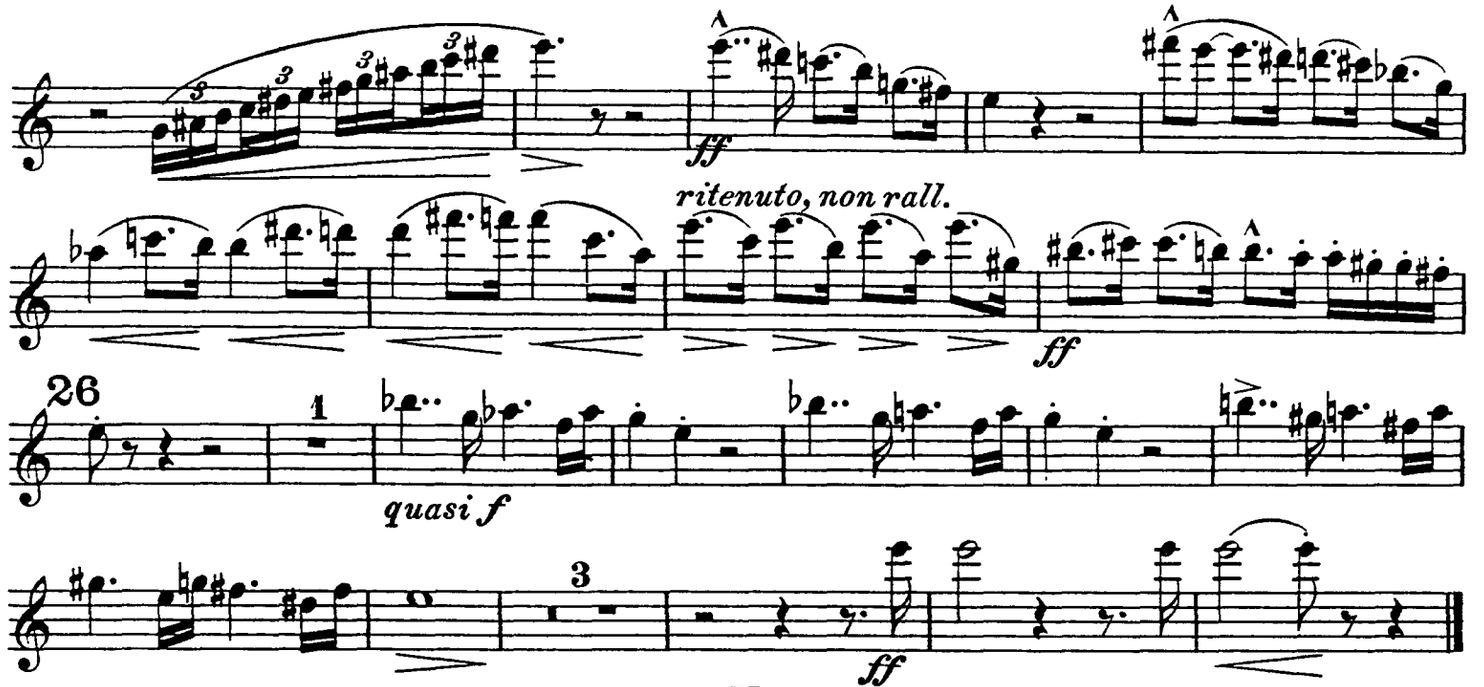
in **B.**

Feierlich gemessen (misurato e solenne).




20
f
ff
p f
f
ff
21
p
p
p
dolce
dim.
3
22
Solo
dolce, sost.
1
più dolce
più p
Il tutto pianissimo.
Das Ganze sehr leise gehalten.
23
dim.
dim. molto
dolciss.
1
24
misurato assai
sehr gemessen
p quasi f
ff
p
ff
p dolce
f
ff
25

Clarinetto I.



V.

Das Frauengemach.

Einleitung zum III. Akt

tacet.

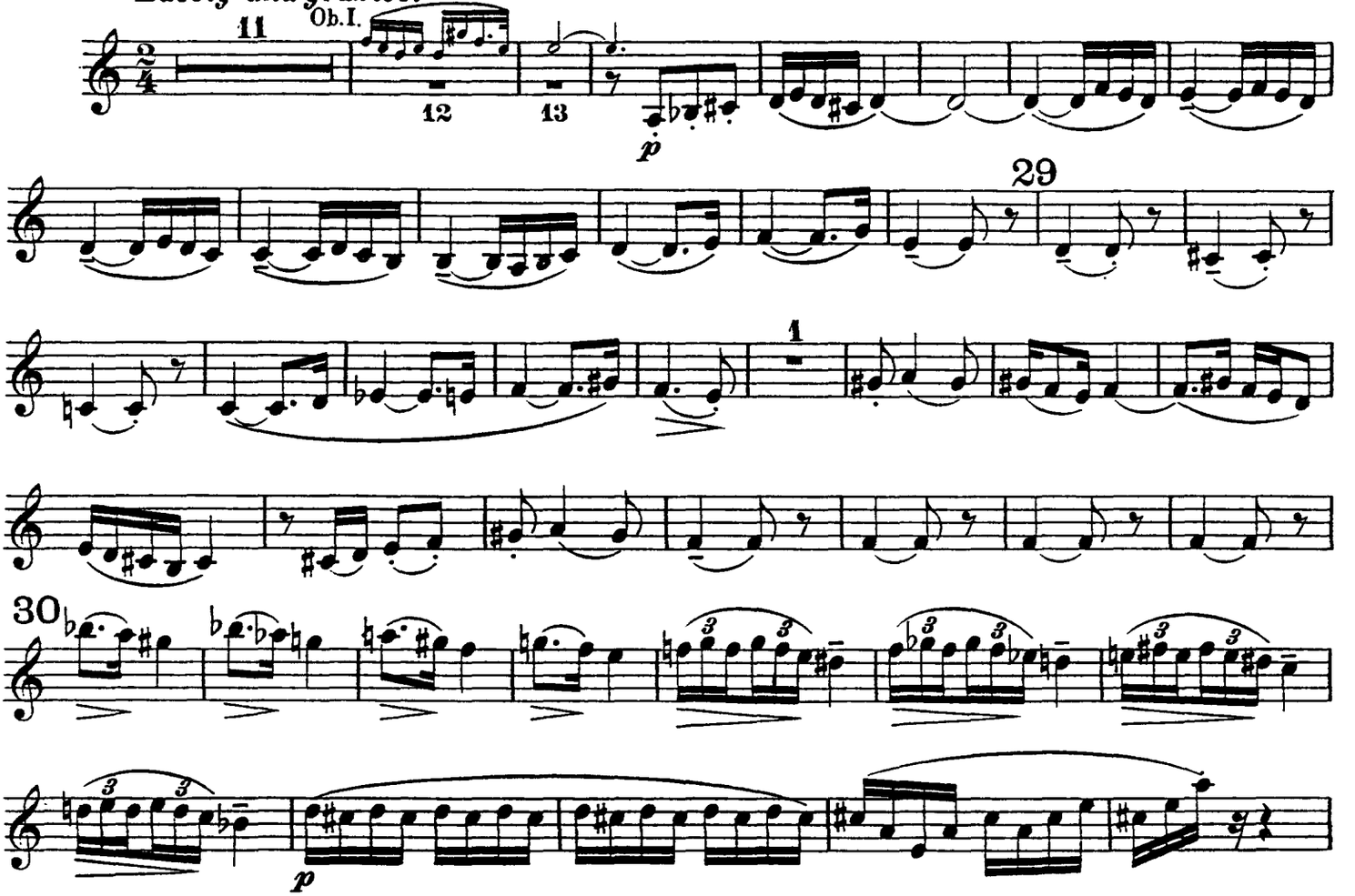
VI.

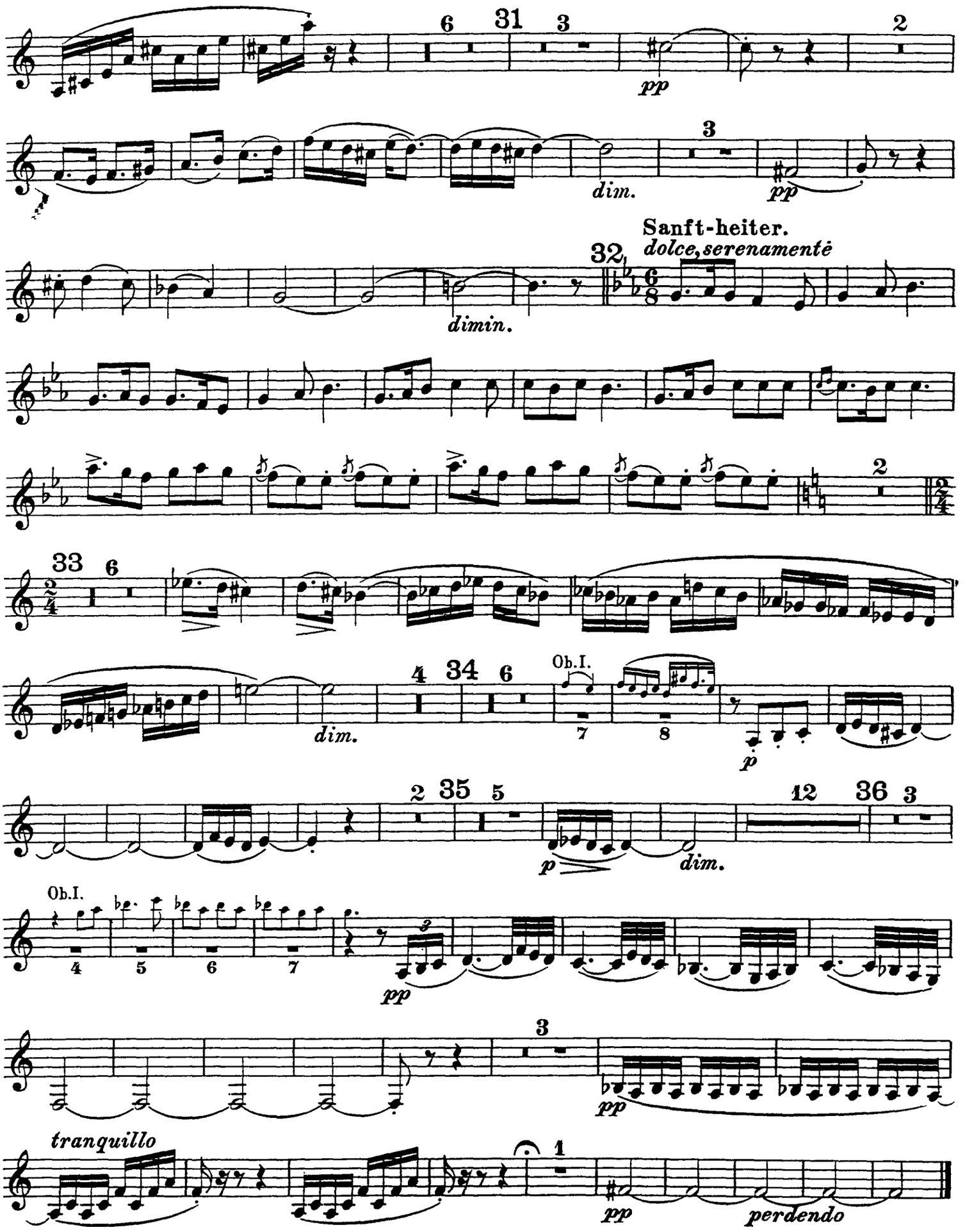
Tanz und Gesang.

in **B.**

Moderatamente.

Lässig und graziös.



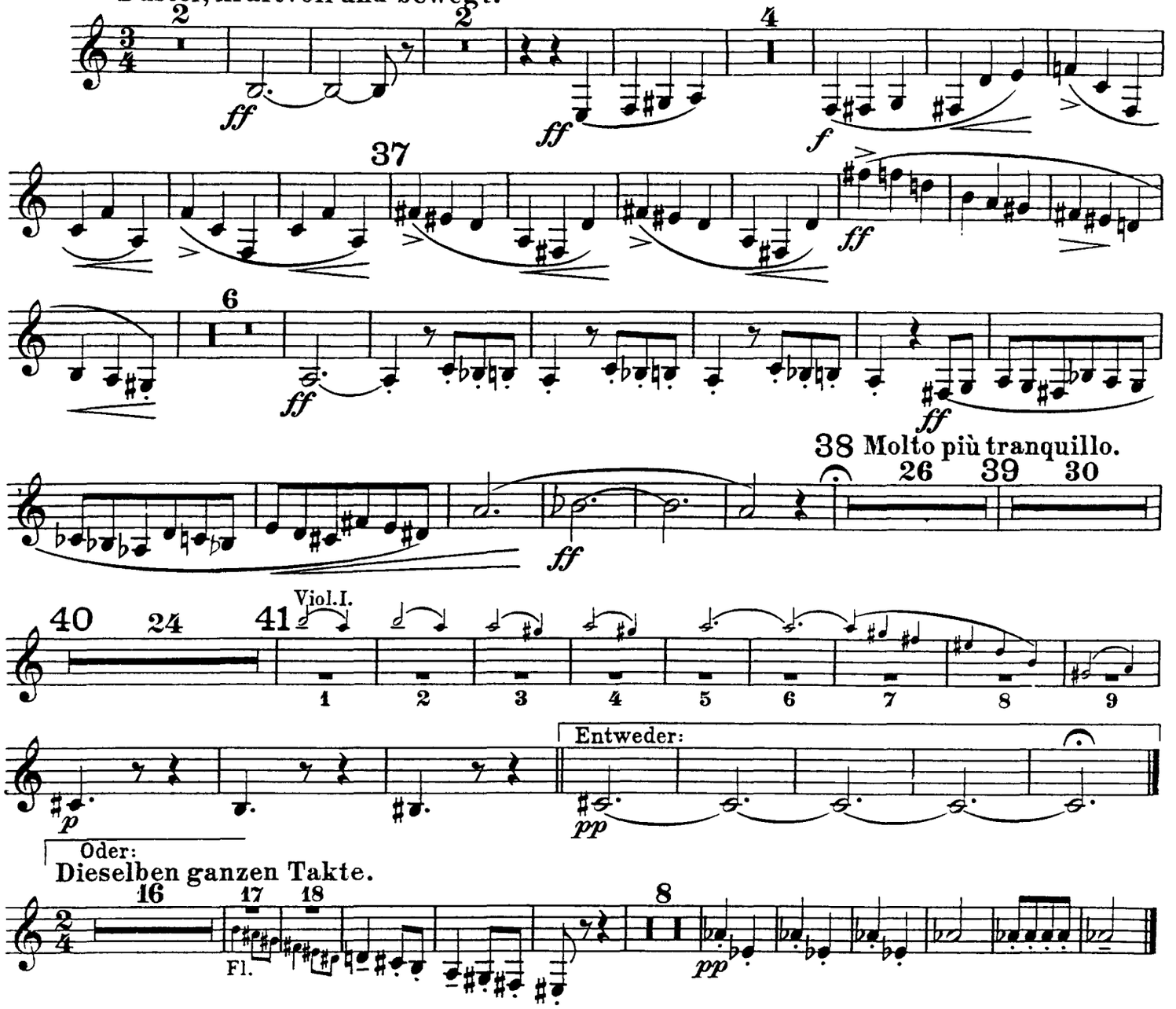

6
31
3
pp
2
3
dim.
pp
Sanft-heiter.
dolce, serenamente
32
dimin.
2
33
6
dim.
4
34
6
Ob.I.
7
8
p
2
35
5
p
dim.
12
36
3
Ob.I.
4
5
6
7
pp
3
pp
tranquillo
1
pp
perdendo

VII.

„Nächtlicher Walzer“

in **B.** aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.



VIII.

„In modo di Marcia funebre“

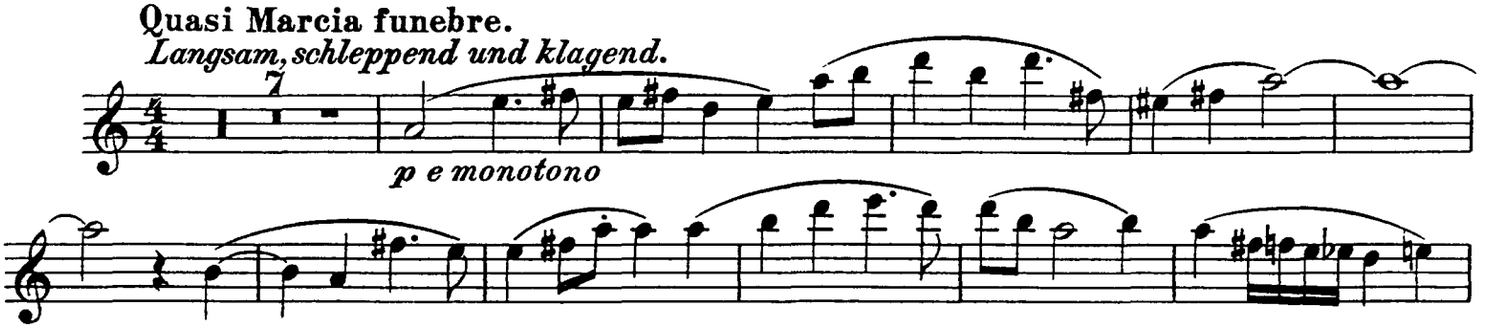
e

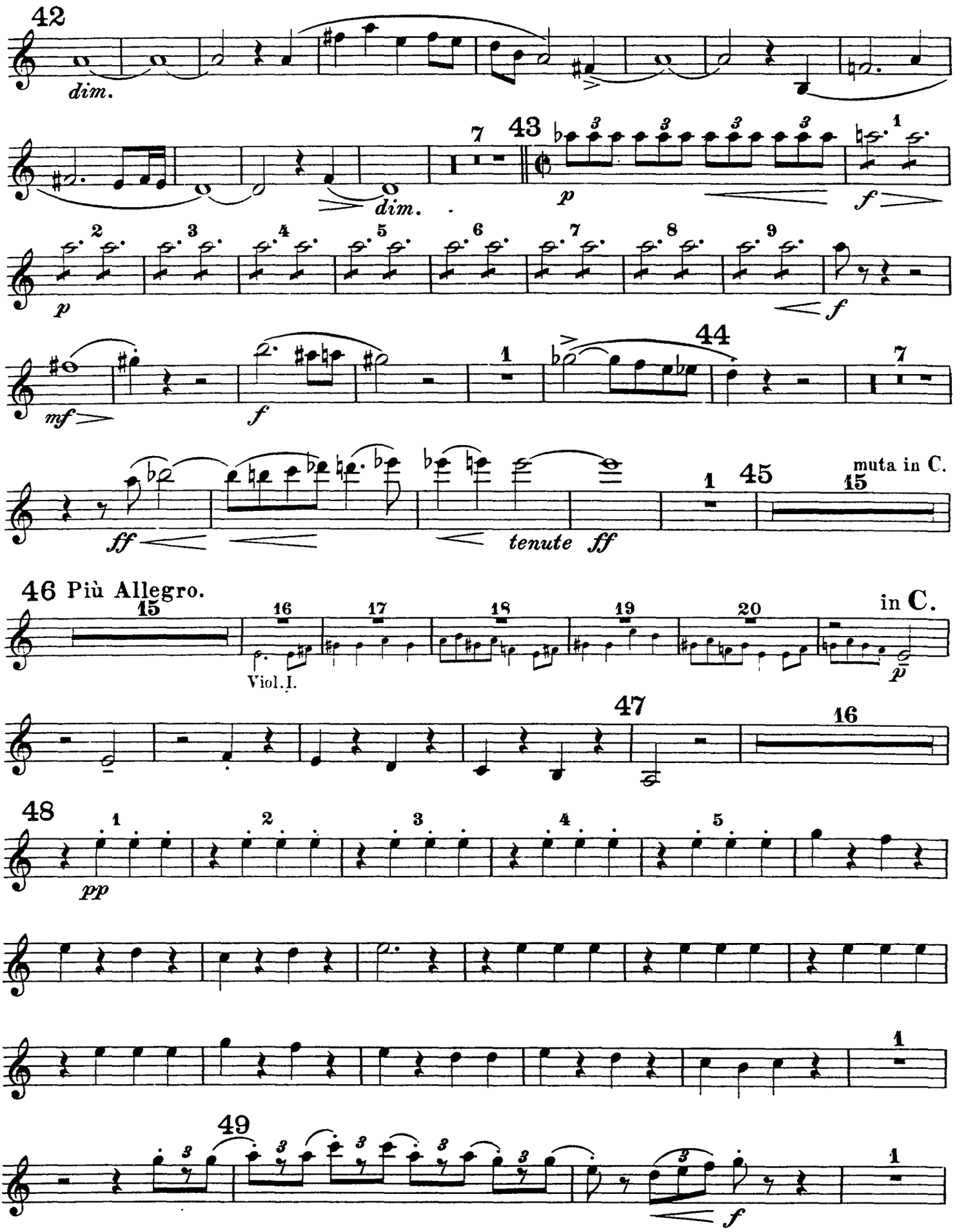
„Finale alla Turca“

in **B.** aus der Musik zum fünften Akt.

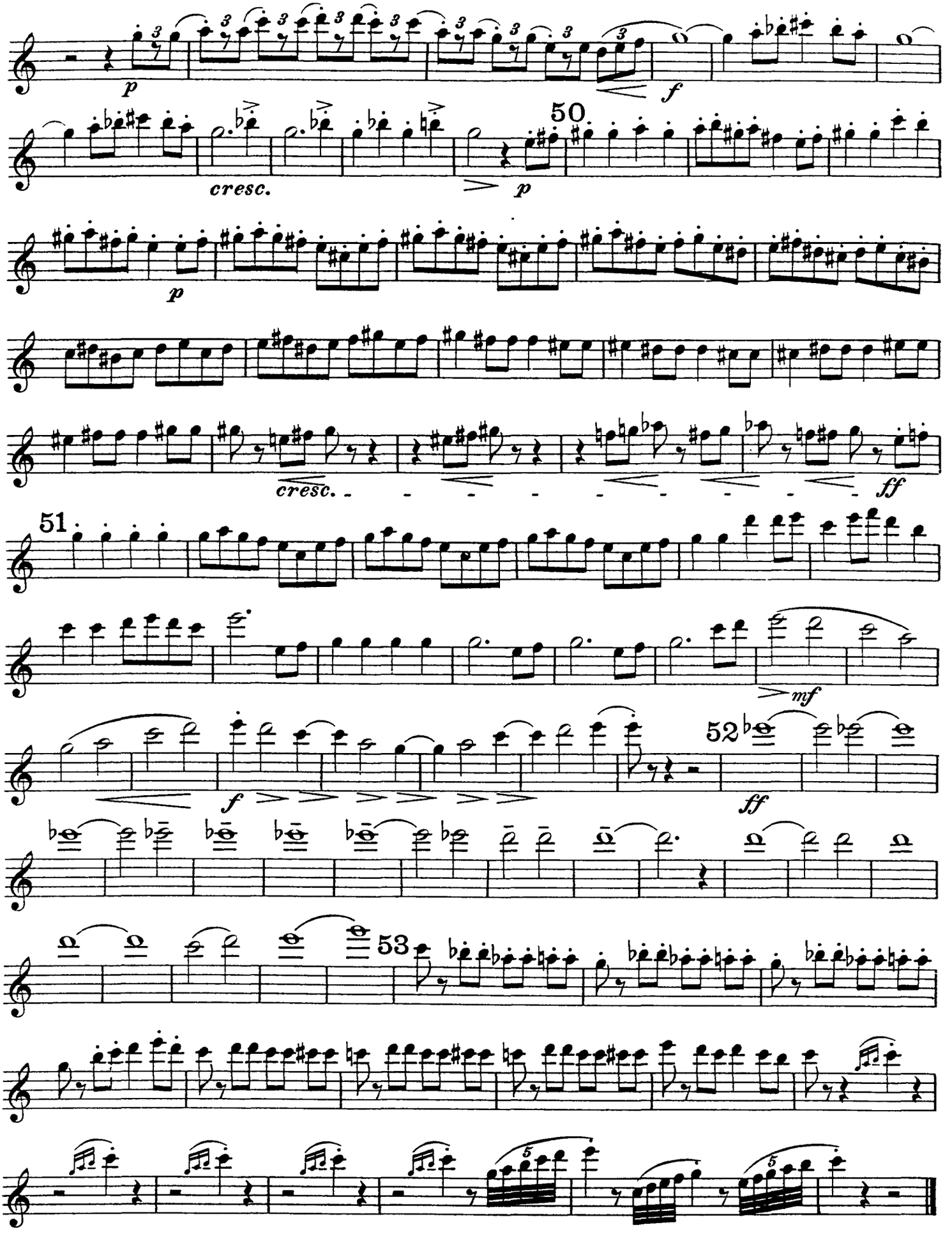
Quasi Marcia funebre.

Langsam, schleppend und klagend.




42
dim.
7
43
p
f
2
3
4
5
6
7
8
9
p
f
mf
f
44
1
7
ff
tenute
ff
1
45
15
muta in C.
46 Più Allegro.
15
16
17
18
19
20
in C.
Viol. I.
p
47
16
48
1
2
3
4
5
pp
1
49
1
f

Clarinetto I.



Ferruccio Busoni
Turandot Suite, Op. 41

Clarinetto II.

I.
Die Hinrichtung, das Stadttor, der Abschied

aus der Musik zum ersten Akt.

in **B.**

Alla marcia (allegro).

10 1 21 2 14 3 1 2 3 4 5 6 3

Clar. I.

1 2 3 4 5 6 7

p

8 9 4 3 in **A.**

f *mf*

1

p *cresc.*

3 5

f *ff* *marc.*

6 10

ff

7 Più vivo (quasi in uno).

1

ff *fz*

ffz

molto accentato

8

allargando

2

2

Clarinetto II.

9 Tempo I.

ff *appassionato* *molto agitato*

10 *ff*

II.
Truffaldino.
(Introduzione e marcia grotesca.)

in **B.**

Bewegt und geschäftig.

7 schlank *p*

2

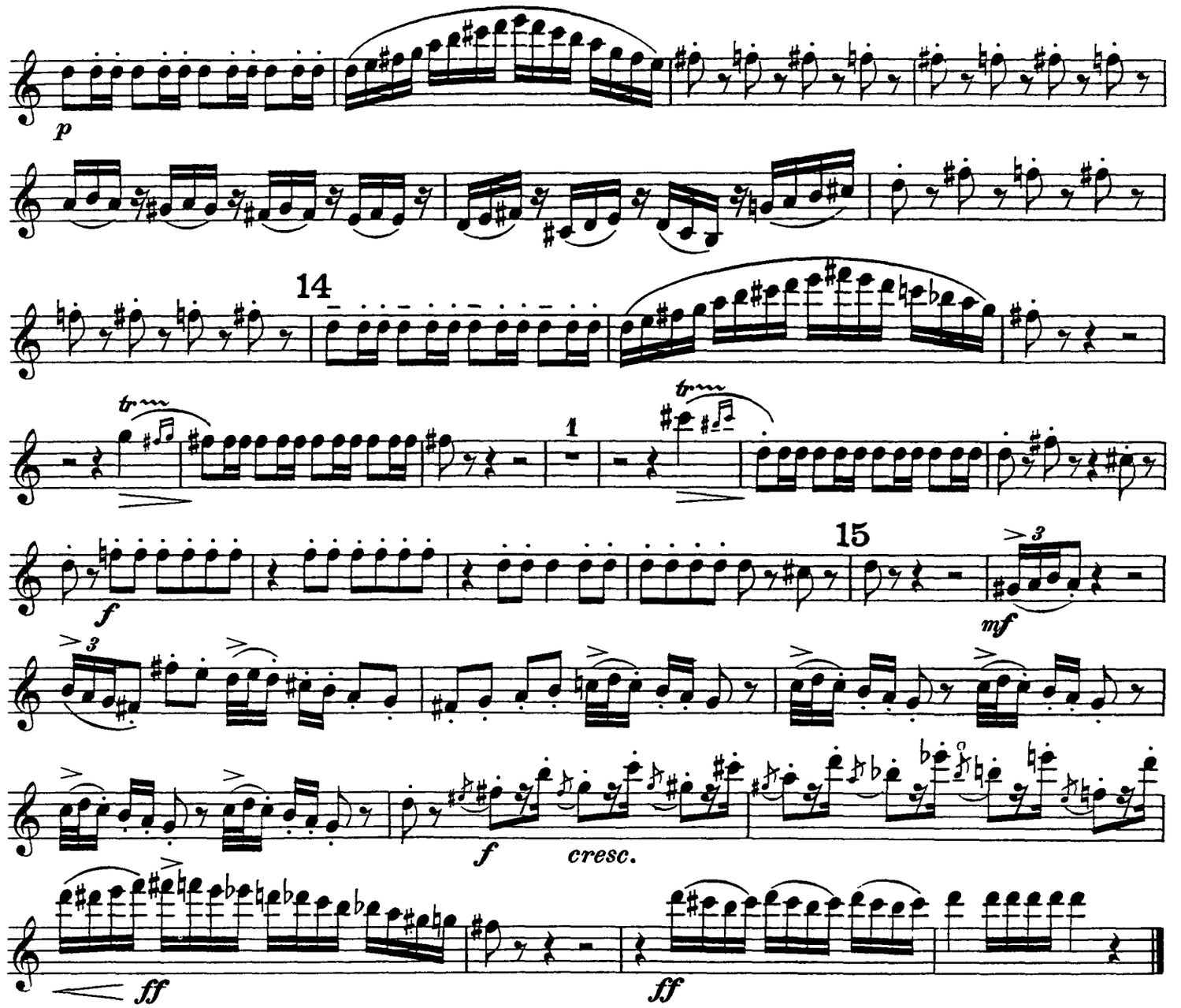
11 13 *f*

5

Marcia grotesca. (Marsch des Truffaldin.)

12 **Moderato.** *p*

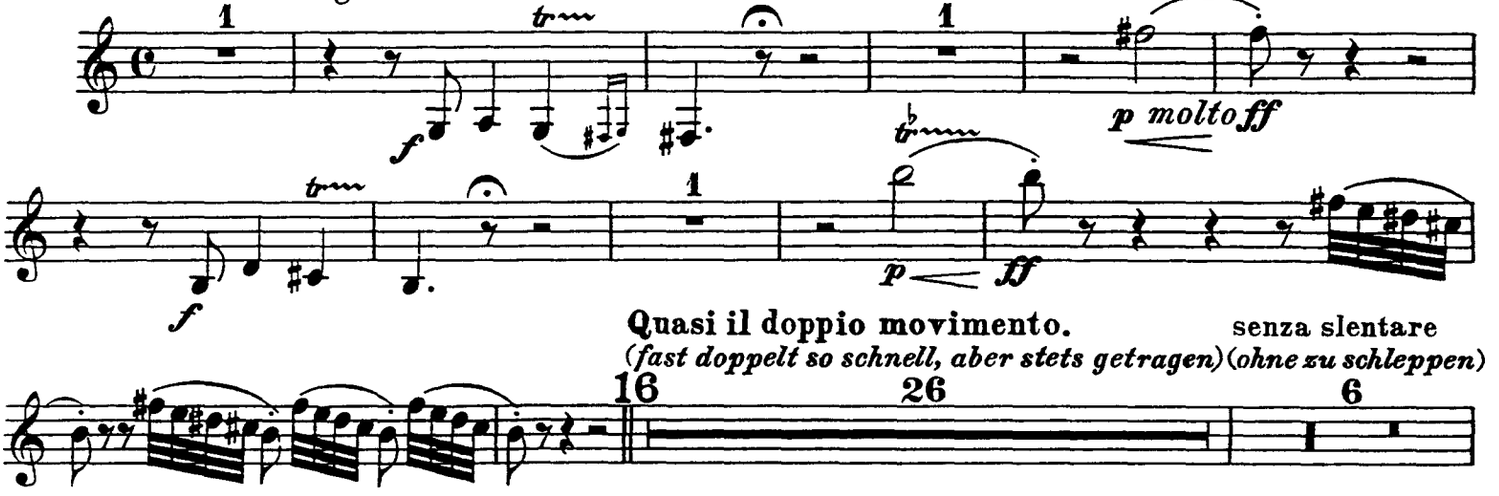
13. 1



III.
Altoum.
Marsch.

in **B.**

Sostenuto e gravemente.



Clarinetto II.

17 Più mosso = ¢.

Tempo primo.

Trba. IV.

4/4 Tempo primo (sostenuto) non forte.

18 *(getragen nicht glänzend stark)*

cresc.

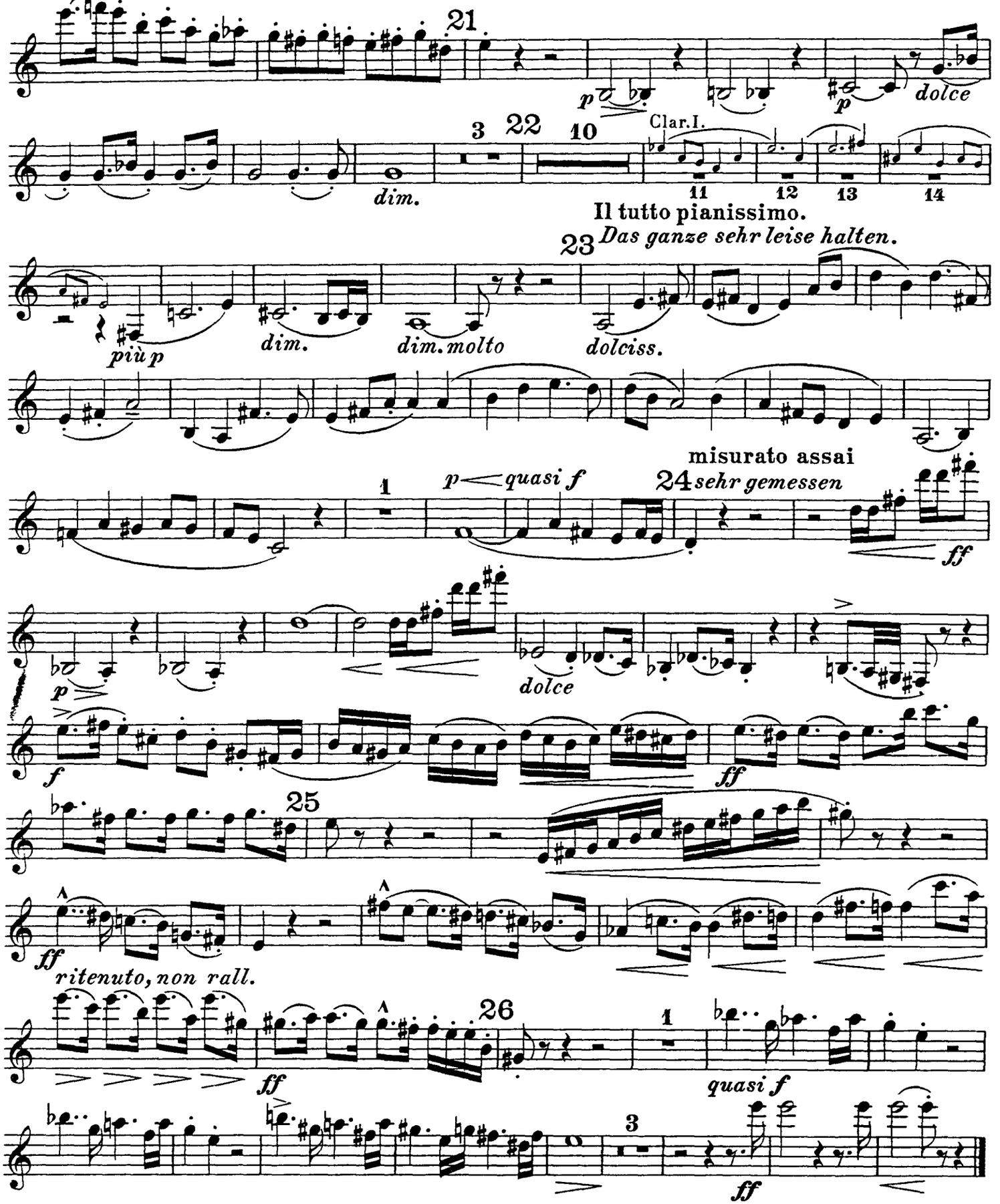
Più sostenuto.

IV.
„Turandot"
Marsch.

in **B.**

Feierlich gemessen (misurato e solenne).

Clarinetto II. 5



V.

Das Frauengemach.

Einleitung zum III. Akt

tacet.

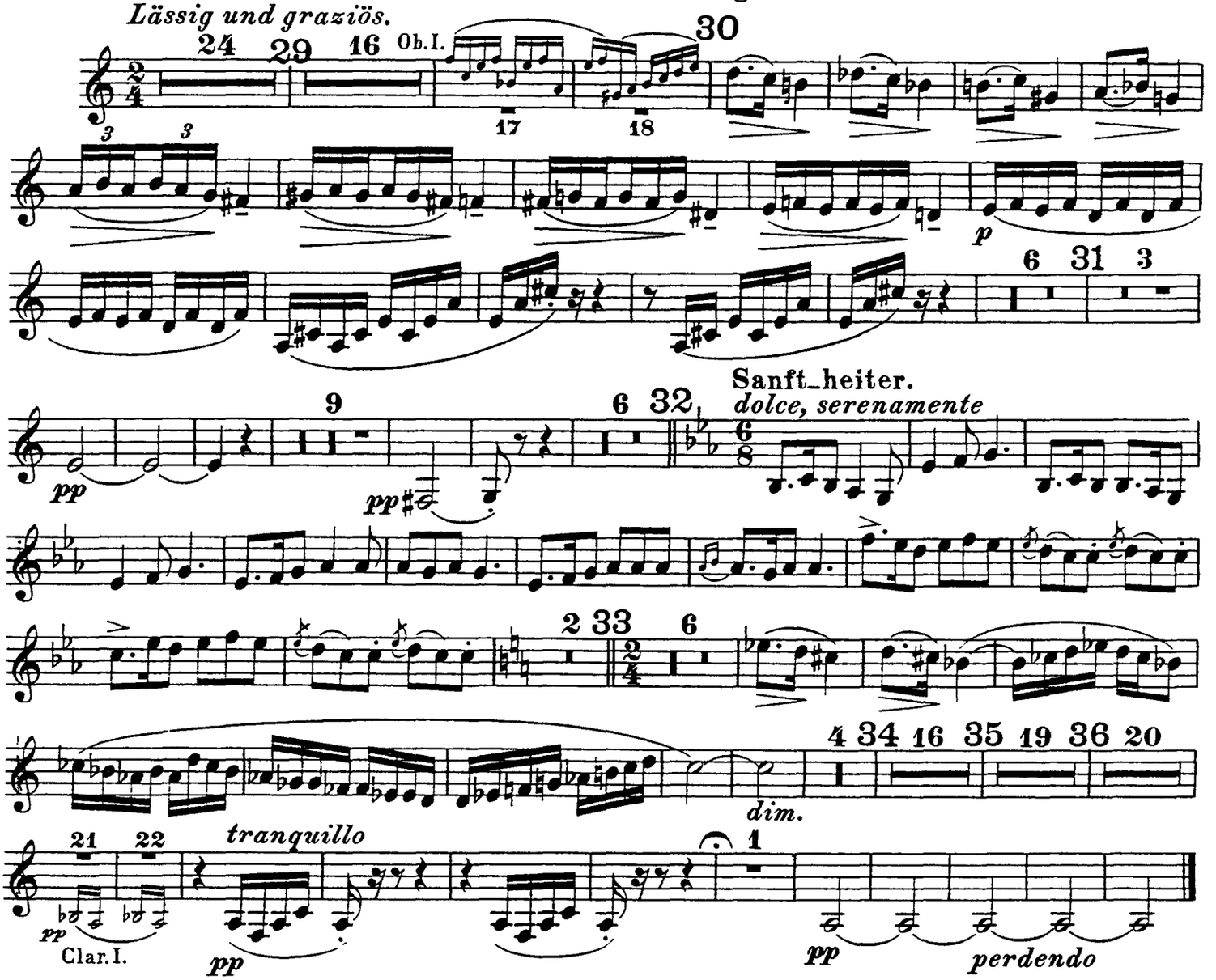
VI.

Tanz und Gesang.

in **B.**

Moderatamente.

Lässig und graziös.



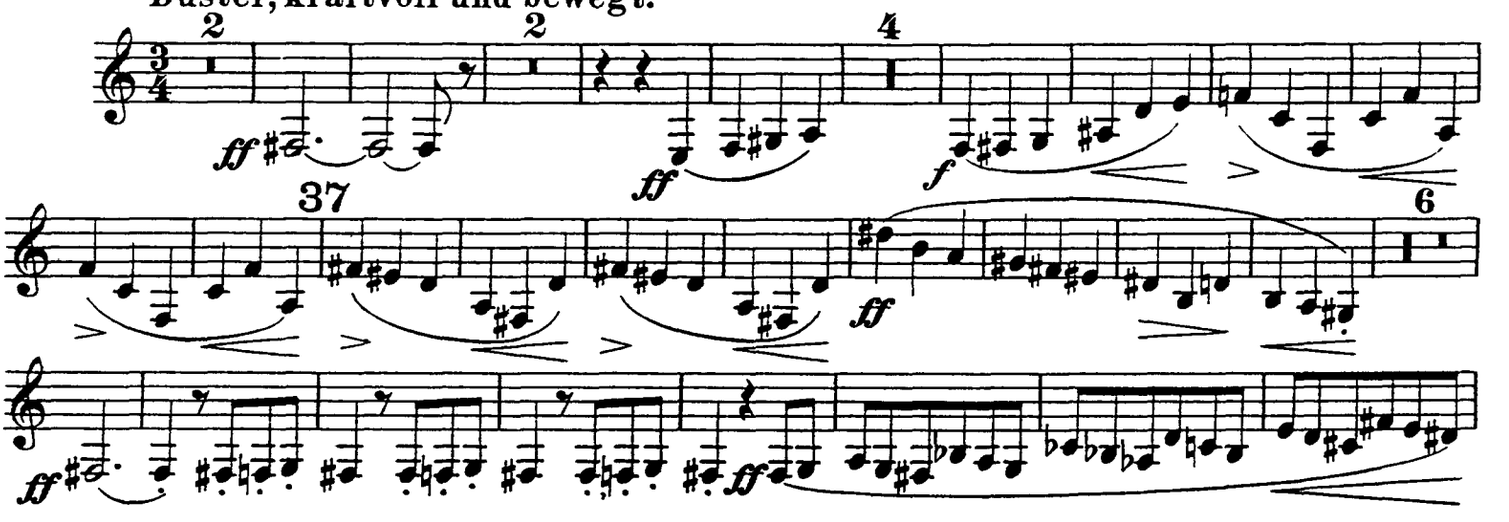
VII.

„Nächtlicher Walzer“

aus der Musik zum vierten Akt.

in **B.**

Düster, kraftvoll und bewegt.



38 Molto più tranquillo. 26 39 30 40 24 41 Viol. I.

Entweder:

Oder:
Dieselben ganzen Takte.

16 17 18 8

Fl.

VIII.

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

in **B.** aus der Musik zum fünften Akt.

Quasi Marcia funebre.
Langsam, schleppend und klagend.

17 Clar. I. 42 6

7 43

44

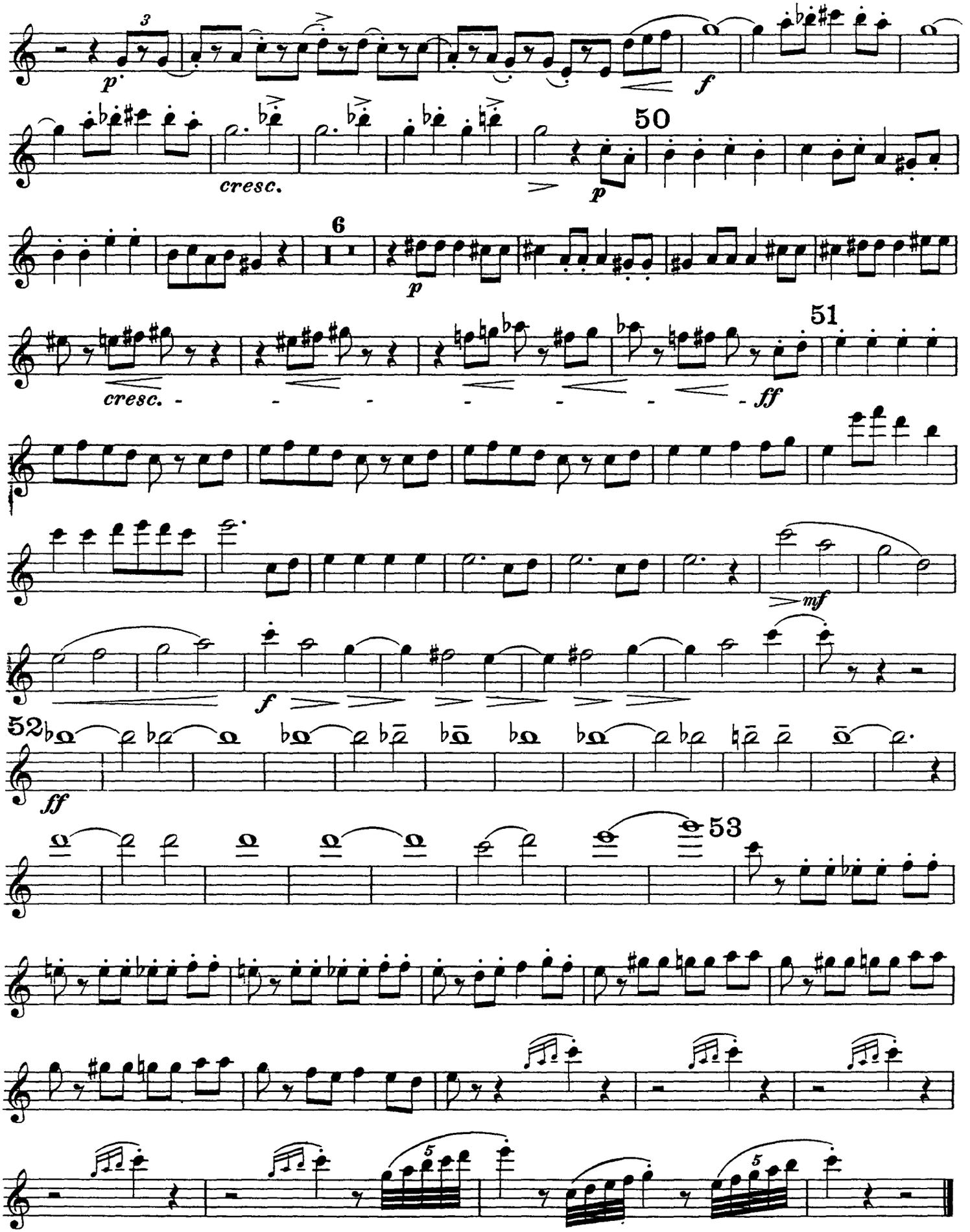
muta in **C.** **Più Allegro.** in **C.**

45 15 46 18 19 20

Viol. I.

47 16 48 49

Clarinetto II.



Ferruccio Busoni

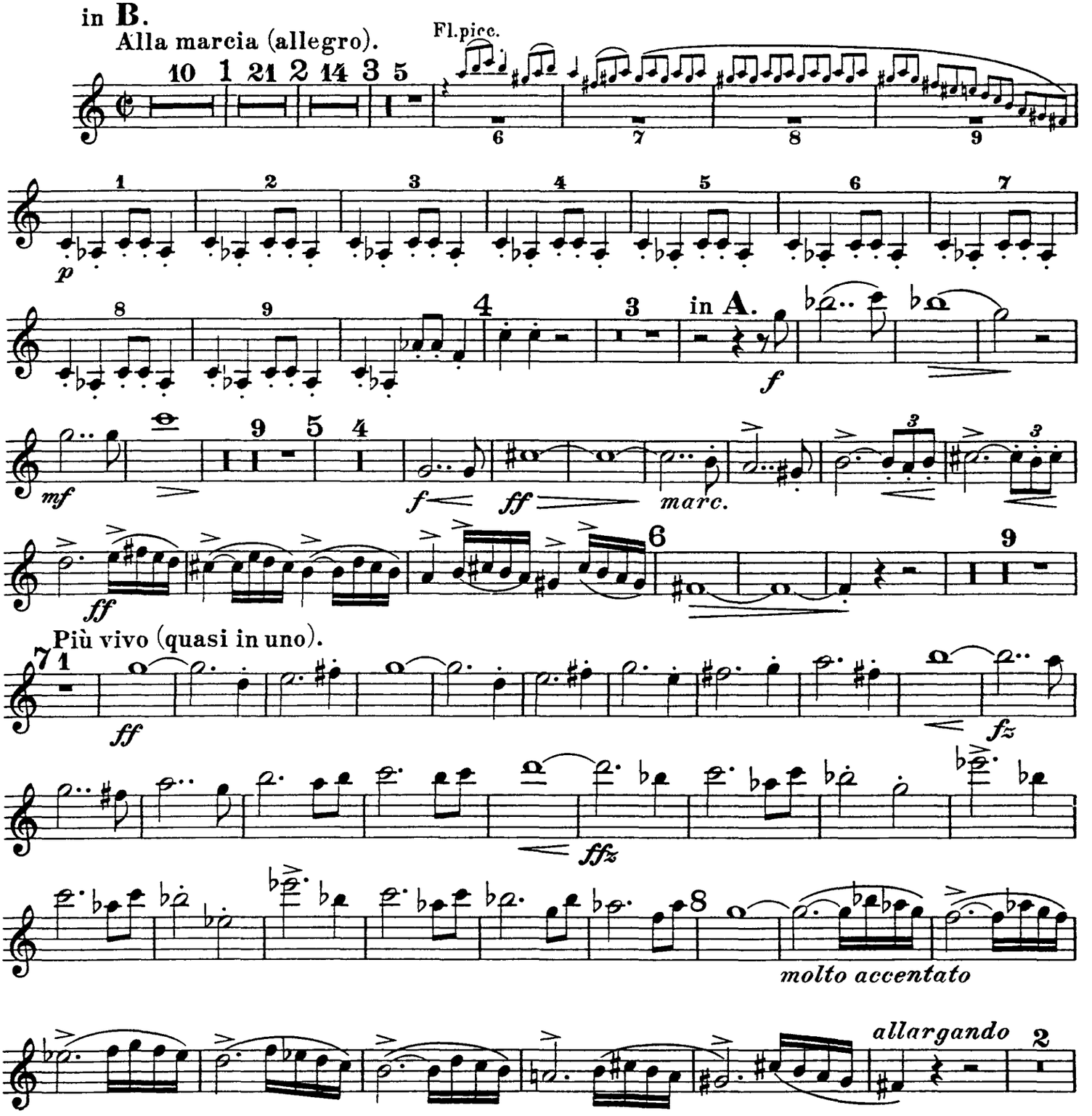
Turandot Suite, Op. 41

Clarinetto III e Clarinetto basso.

I.

Die Hinrichtung, das Stadttor, der Abschied

aus der Musik zum ersten Akt.



Tempo I.

9

ff

appass.

molto agitato

10

ff

II.

Truffaldino.

(Introduzione e marcia grotesca.)

in **B.**

Bewegt und geschäftig.

19 11 12

Clar. I.

13 14

f

5

12 Marcia grotesca. (Marsch des Truffaldin.)

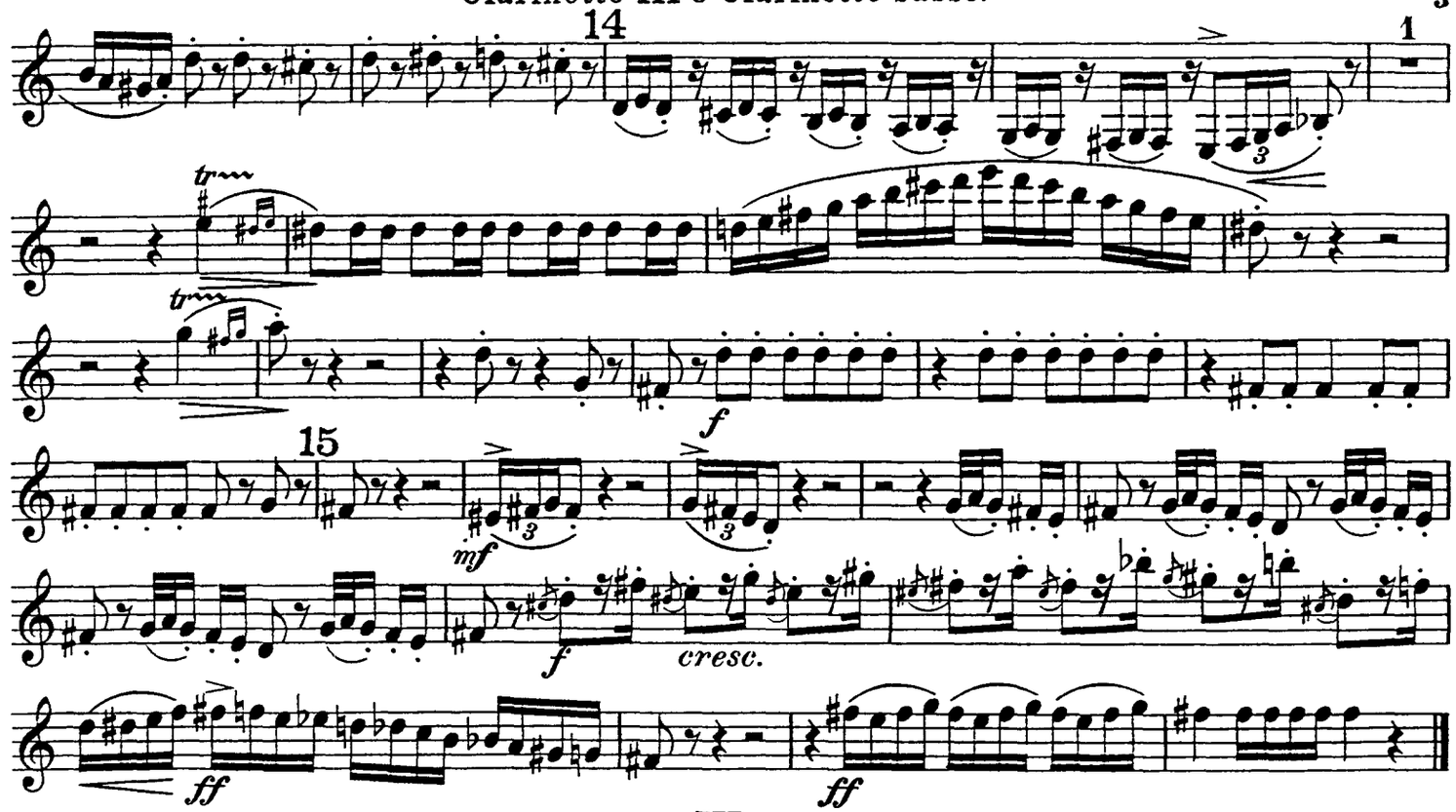
Moderato.

p

13 1

p

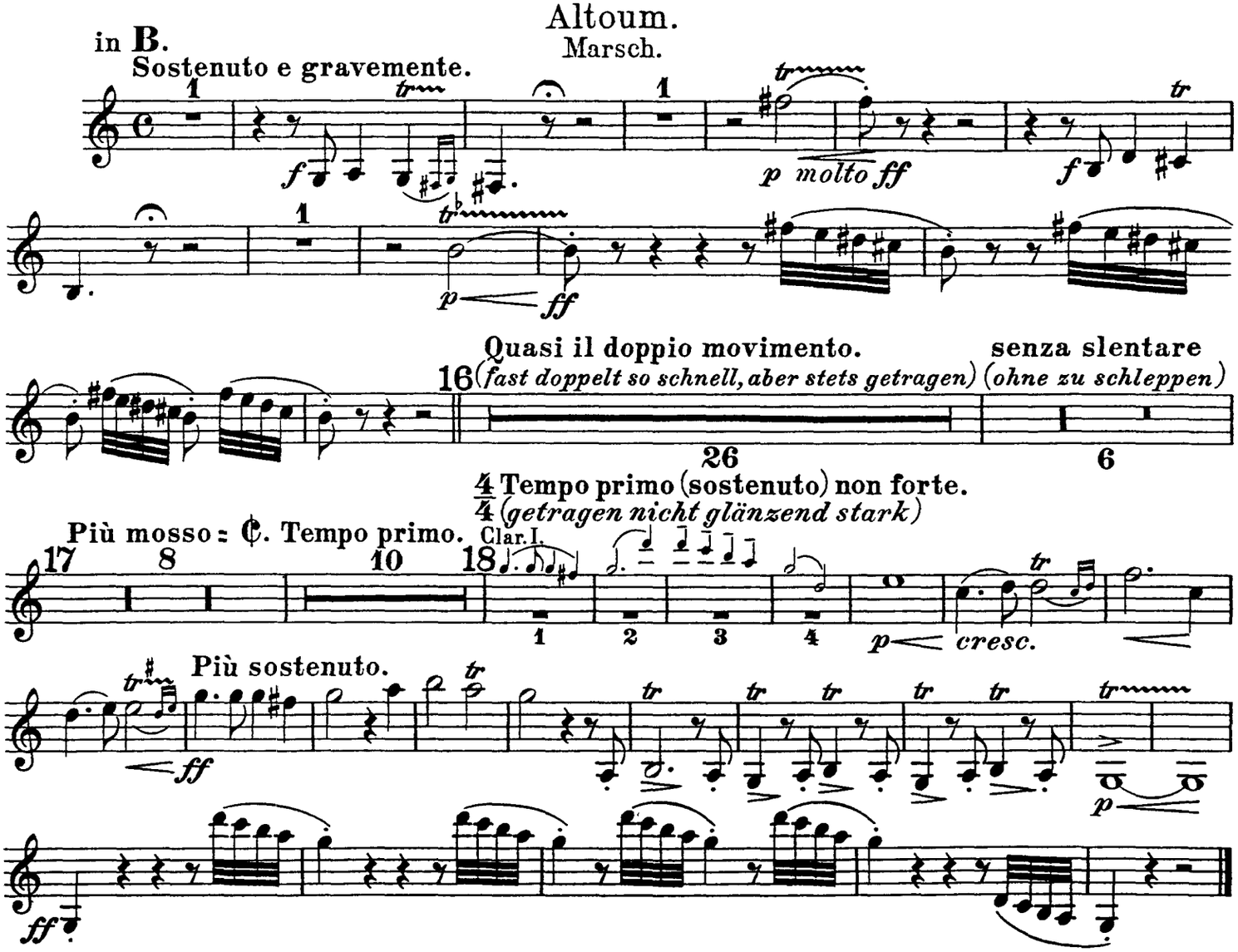
Clarinetto III e Clarinetto basso.



III.

Altoum.

Marsch.



Clarinetto III e Clarinetto basso.

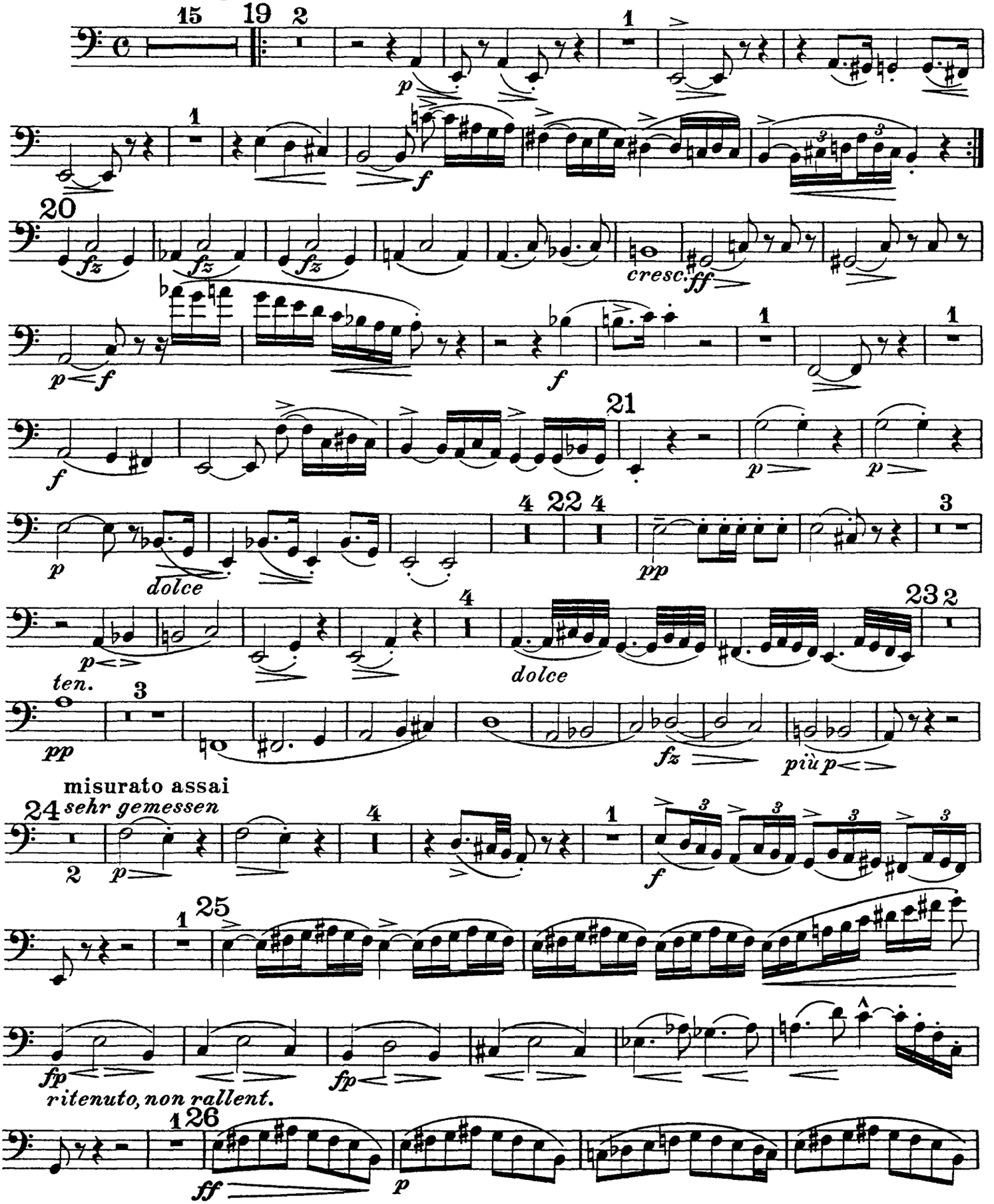
IV.

„Turandot“

Marsch.

Clarinetto basso in B.

Feierlich gemessen (misurato e solenne).



V.

Das Frauengemach.

Einleitung zum III Akt

tacet.

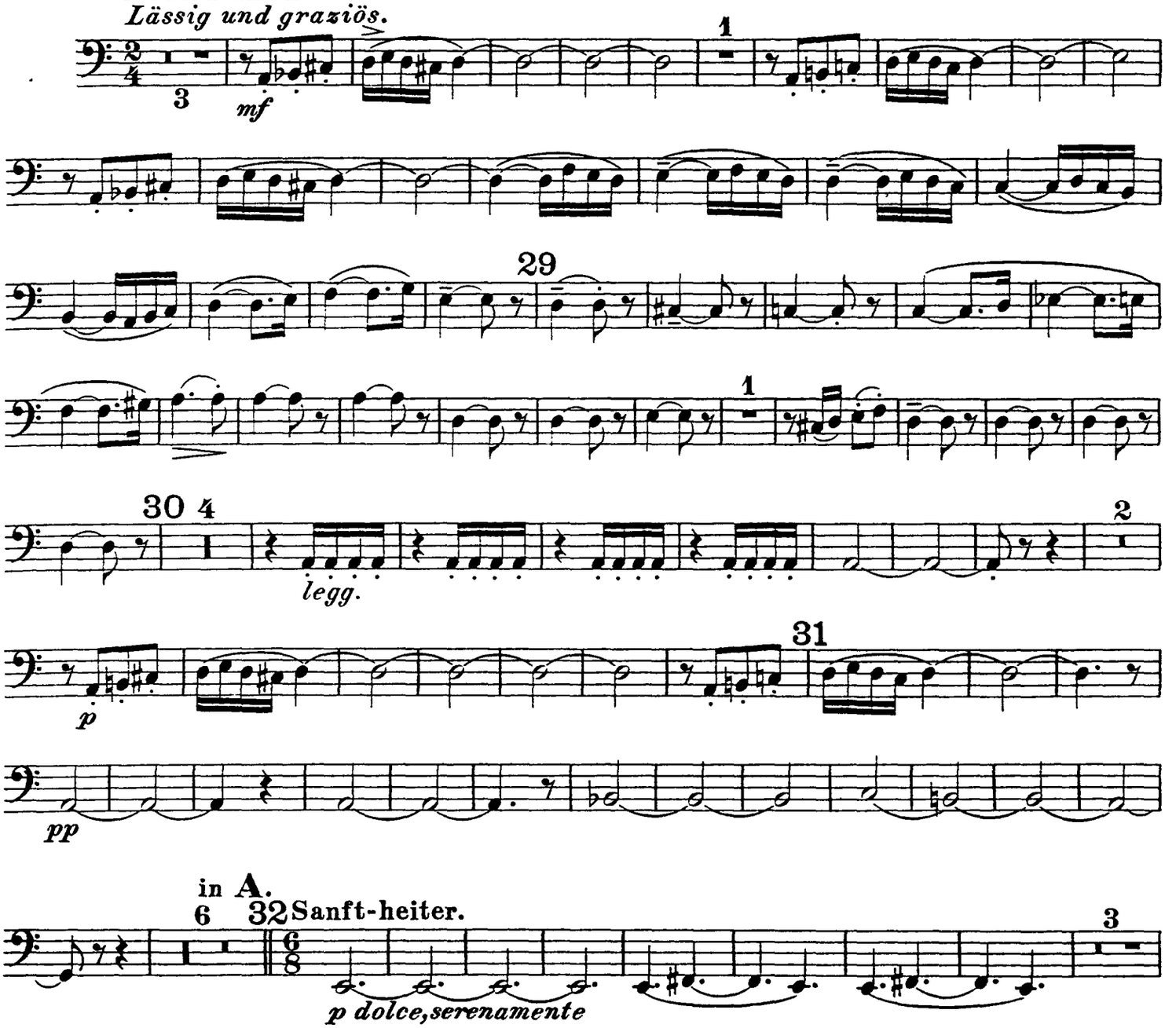
VI.

Tanz und Gesang.

Clarinetto basso in B.

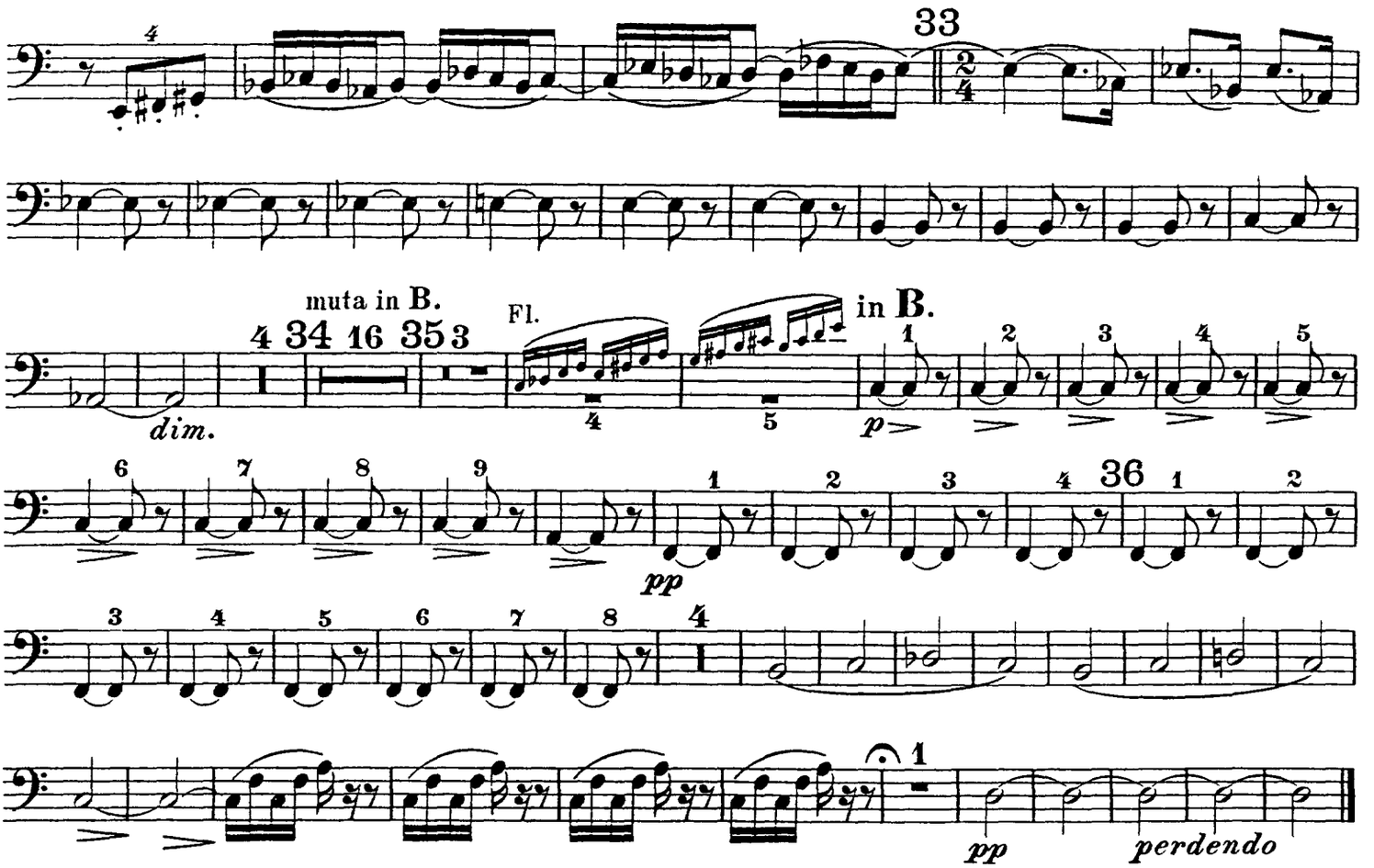
Moderatamente.

Lässig und graziös.



in A.

Clarinetto III e Clarinetto basso.



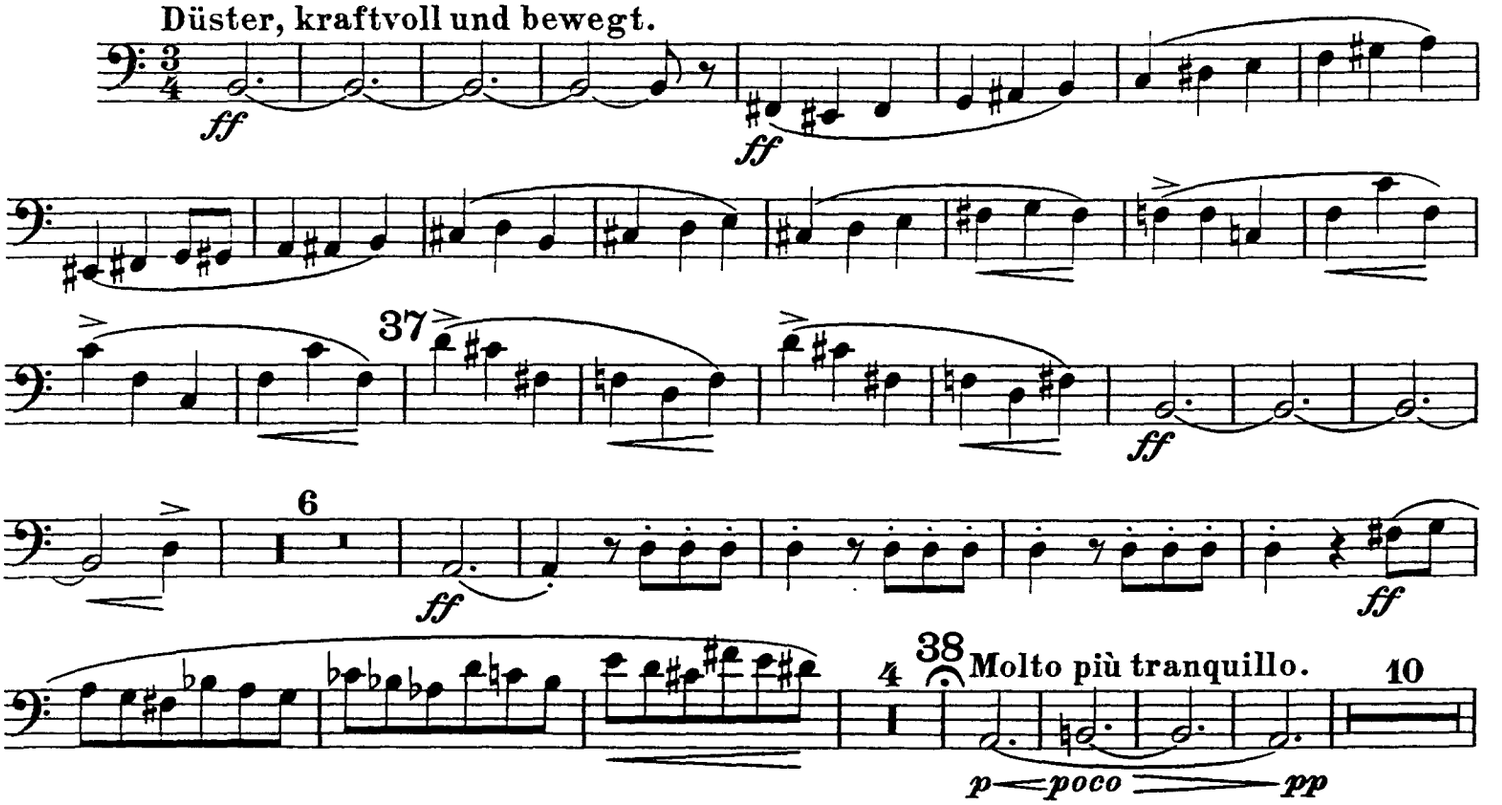
VII.

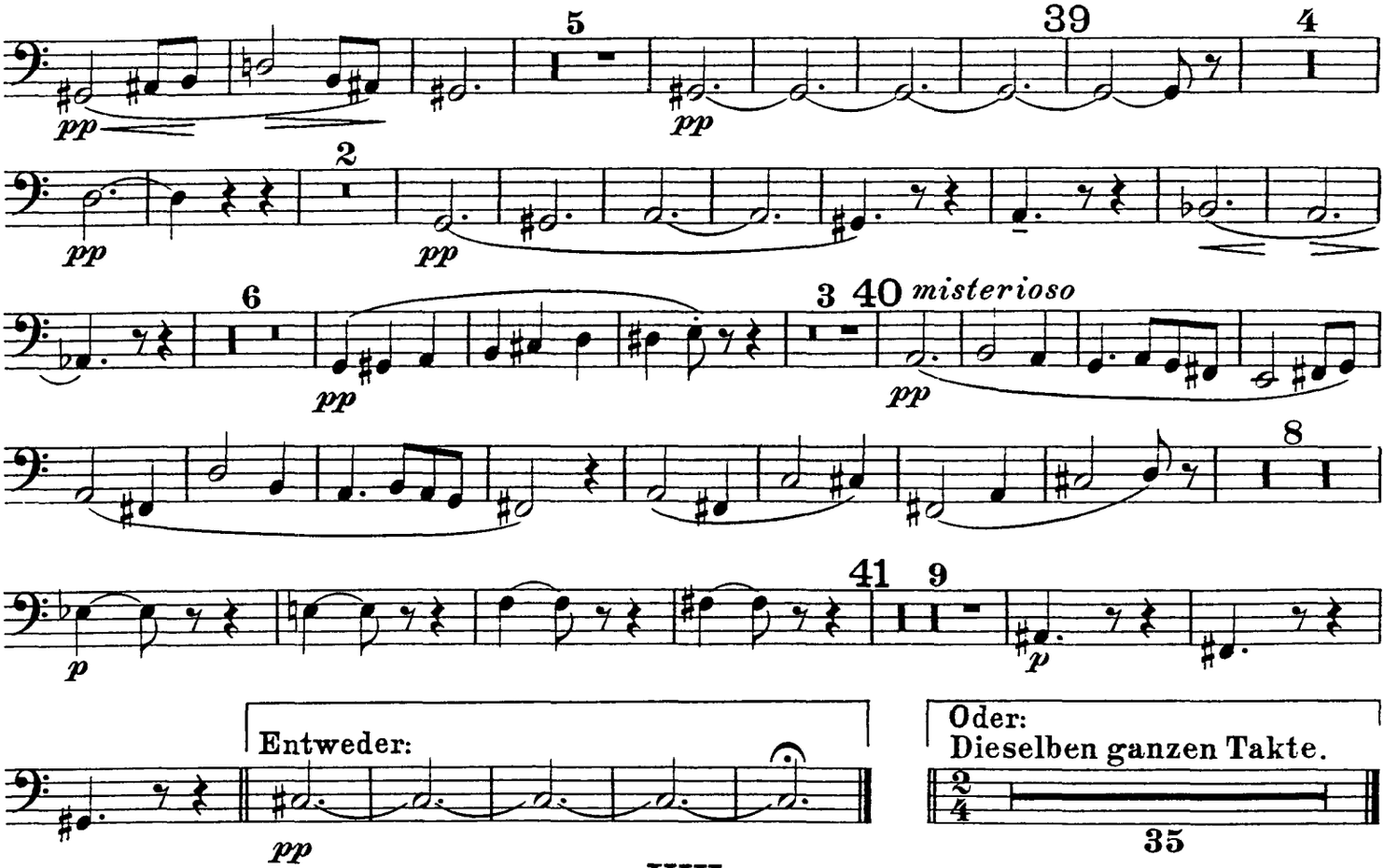
„Nächtlicher Walzer“

aus der Musik zum vierten Akt.

Clarinetto basso in B.

Düster, kraftvoll und bewegt.





VIII.

„In modo di Marcia funebre"

e

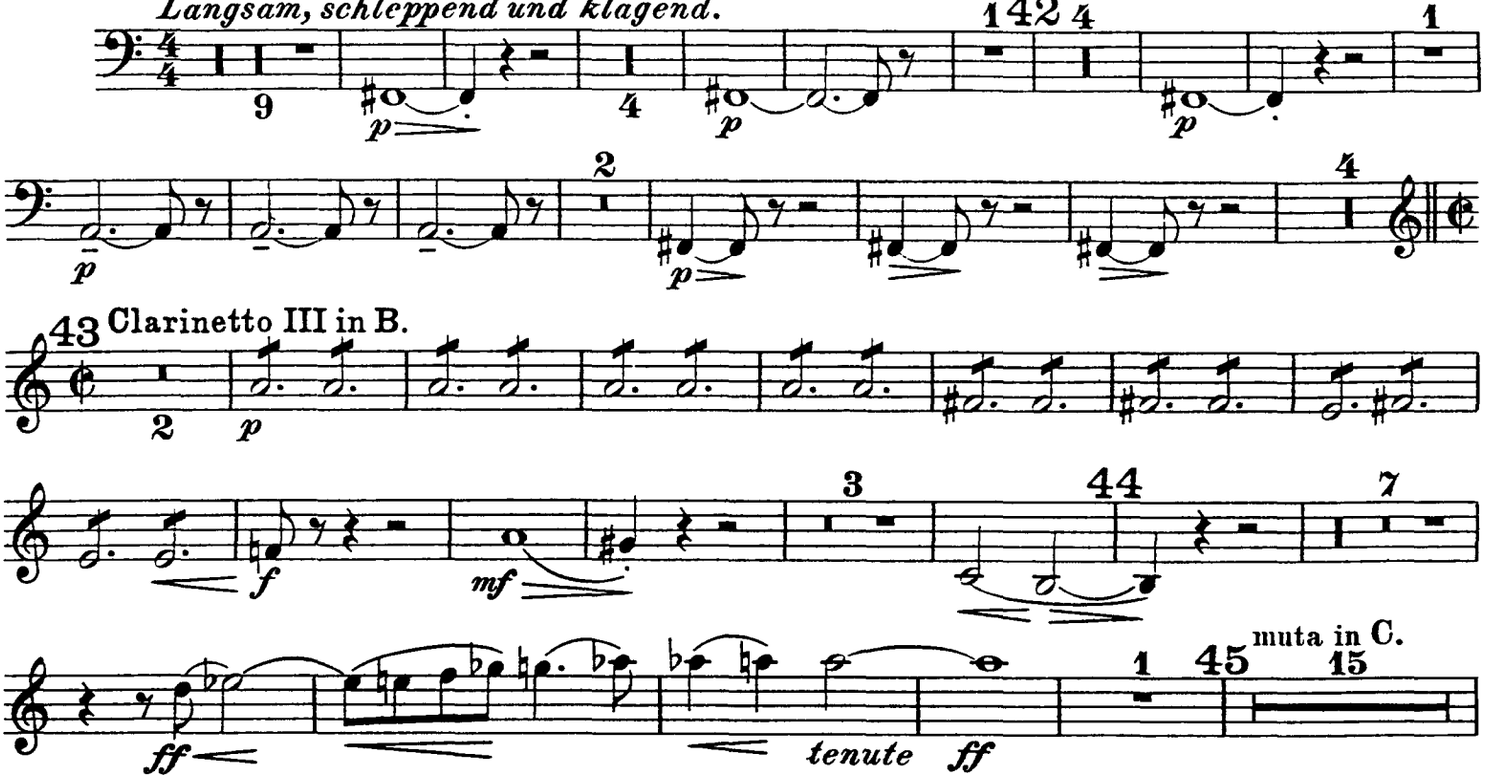
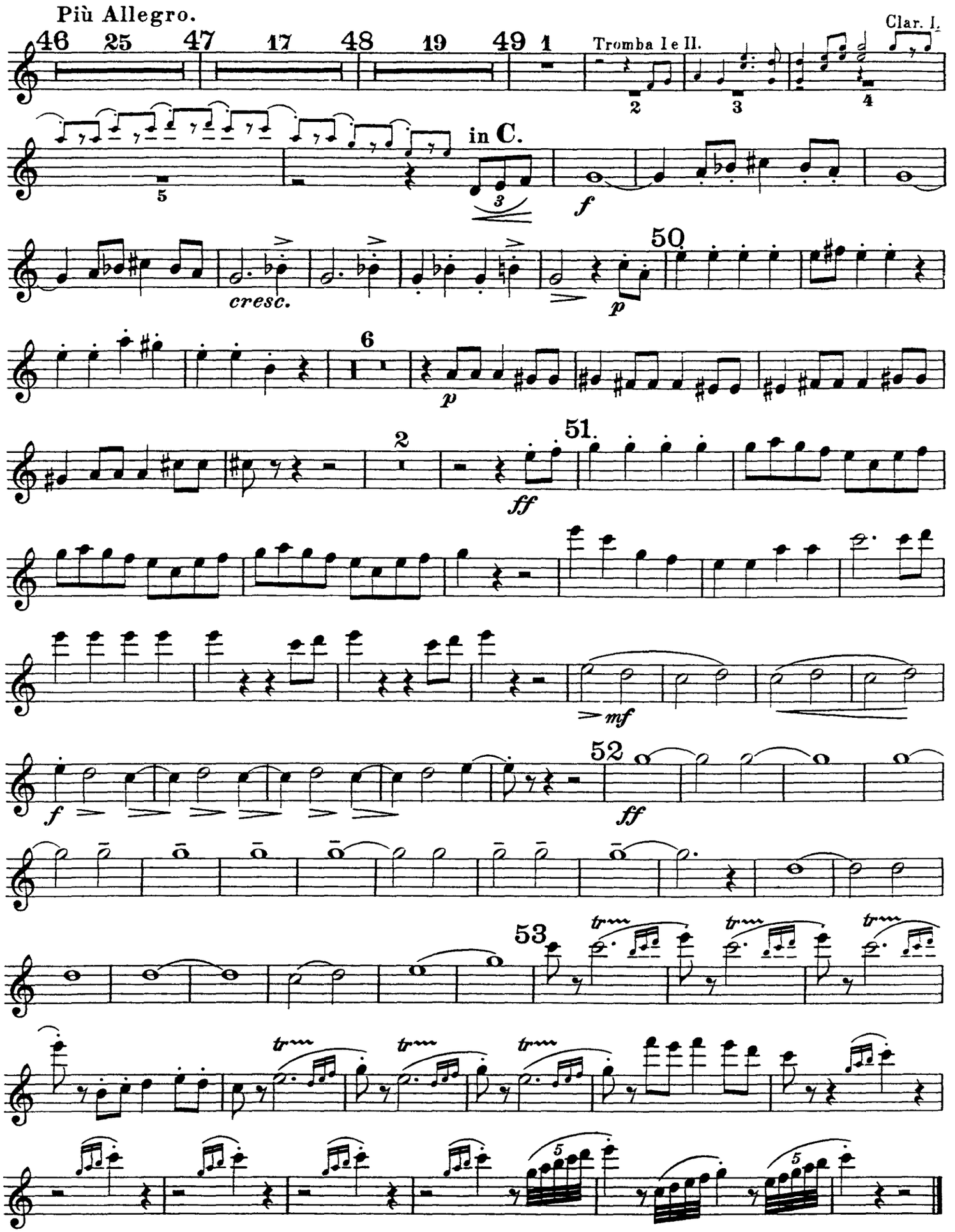
„Finale alla Turca"

aus der Musik zum fünften Akt.

Clarinetto basso in B.

Quasi Marcia funebre.

Langsam, schleppend und klagend.



Clarinetto III e Clarinetto basso.