

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 3 4 5 6 6

pp *f* *ff* *p* *f sost.*

6 2 7 10

ff *f*

8 7 3 9 3 1 3 2

ff *molto agitato*

10 1

ff

Busoni — Turandot Suite

Corno I in F.

II.

Truffaldino

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

Musical notation for measures 17, 18, and 19. Measure 17 starts with a *mf* dynamic. Measure 18 is marked 'Fag. I.'. Measure 19 ends with a double bar line and a common time signature 'C'.

Marcia grottesca. (Marsch des Truffaldin.)

12 Moderato.

Musical notation for measures 12 and 13. Measure 12 starts with a *p* dynamic.

Musical notation for measures 14 and 15. Measure 15 ends with a *p* dynamic and a '2' marking.

Musical notation for measures 16 and 17. Measure 16 starts with a *mf* dynamic and 'dimin.' marking. Measure 17 ends with a '2' marking.

Musical notation for measures 18 and 19.

Musical notation for measures 20 and 21. Measure 20 starts with a *p* dynamic. Measure 21 ends with a *p* dynamic and a '1' marking.

Musical notation for measures 22 and 23. Measure 22 starts with a *p* dynamic. Measure 23 ends with a *p* dynamic and a '1' marking.

Musical notation for measures 24 and 25. Measure 24 starts with a *mf* dynamic.

Musical notation for measures 26 and 27. Measure 26 starts with a *p* dynamic. Measure 27 ends with a *p* dynamic and a '1' marking.

Musical notation for measures 28 and 29. Measure 28 starts with a *f* dynamic. Measure 29 ends with a *ff* dynamic and a '1' marking.

III.

Altoum.

Marsch.

Quasi il doppio movimento.

(fast doppelt so schnell, aber stets getragen)

Sostenuto e gravemente.

Musical notation for measures 2, 4, and 5. Measure 2 starts with a *f* dynamic. Measure 4 ends with a *f* dynamic. Measure 5 ends with a *ff* dynamic.

Musical notation for measures 16, 18, 19, and 20. Measure 16 starts with a *f* dynamic. Measure 18 ends with a *ff* dynamic. Measure 19 is marked 'Fl.'. Measure 20 ends with a *f* dynamic.

Busoni — Turandot Suite

Corno I in F.

Più mosso = C.

sost.
dolciss.
pp
pp
 6 17 4
 4 Tempo primo (sostenuto) non forte.
 4 (getragen nicht glänzend stark)
 Tempo primo.
 9 3 3 3 3 18 7
f cresc.
ff
 Più sostenuto.
 3 1
p *ff*

IV. „Turandot“ Marsch.

Feierlich gemessen (misurato e solenne).

9 *p dolce*
 19 4 *mf* *più f* *f*
 20 *mf* *cresc.*
 6 6 6 6 *ff* *fp* *f* *f* wild
 21 9 22 11 12 13 2
 Tromb. I. *dolce*
 23 *pp dolce*
 misurato assai
 1 24 *sehr gemessen*
dim. *p* *ff*

Busoni — Turandot Suite

Corno I in F.

4

Musical score for Corno I in F, measures 1-26. The score is written on five staves. Measure numbers 2, 25, and 26 are indicated. Dynamics include *p*, *ff*, *fz*, *ritenuto, non rall.*, and *mf*. A *marc.* marking is present at measure 26.

V.

Das Frauengemach.

Einleitung zum III. Akt

tacet.

VI.

Tanz und Gesang.

Moderatamente.

Lässig und graziös.

Musical score for Corno I in F, measures 18-34. The score is written on five staves. Measure numbers 18, 19, 20, 21, 29, 30, 31, 33, and 34 are indicated. Dynamics include *p*, *dolce*, *mf*, and *dim.*. Instrument markings include *Ob. I.* and *Clar. I.*. A *Sanft-heiter.* marking is present at measure 32.

Busoni — Turandot Suite

Corno I in F.

5

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. *p* *dolciss.*

Fag. *p*

Entweder: 4 Oder: Dieselben ganzen Takte.

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*

Busoni — Turandot Suite

6

Corno I in F.

46 Più Allegro.

22 23 24 25 47 1 2 3 4 5

Viol. I. *pp*

6 7 8

48 1 2 3 4 5

pp

2 49 1

p *f*

2 50 4

mf *cresc.*

p

3 51 3

ff *ff*

fz

52

f *ff*

6 53

ff

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*

molto agitato

10 *ff* 1

Busoni — Turandot Suite

2

Corno II in F.

II.

Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

19 11 22 Fag. I. 23 24

Musical notation for the introduction of Truffaldino, measures 19-24. The key signature has one flat (B-flat), and the time signature is 2/4. The notation includes various note values and rests, with a fermata over measure 24.

12 Marcia grottesca. (Marsch des Truffaldin)

Moderato.

p

Musical notation for the beginning of the grotesque march, measures 12-13. The key signature has one flat, and the time signature is common time (C). The notation features a series of eighth notes and rests, with a dynamic marking of *p*.

13 *mf* *dimin.* 2 *p* 3

Musical notation for the grotesque march, measures 13-14. The notation includes a dynamic marking of *mf* and *dimin.*, followed by a *p* marking and a fermata over measure 14.

2 14 *p* *p*

Musical notation for the grotesque march, measures 14-15. The notation includes a dynamic marking of *p* and a fermata over measure 15.

1 *p* 1

Musical notation for the grotesque march, measures 15-16. The notation includes a dynamic marking of *p* and a fermata over measure 16.

mf

Musical notation for the grotesque march, measures 16-17. The notation includes a dynamic marking of *mf*.

15 1 *p*

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

1 *f* *ff* 1

Musical notation for the grotesque march, measures 18-19. The notation includes dynamic markings of *f* and *ff*, and a fermata over measure 19.

III.

Altoum.

Marsch.

Sostenuto e gravemente.

Quasi il doppio movimento.

(fast doppelt so schnell, aber stets getragen)

2 4 5 16

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. The notation includes various note values and rests, with a dynamic marking of *pp*.

17 Più mosso = C.

Tromba IV.

1 2 3 4 *pp*

Musical notation for the beginning of the Altoum march, measures 17-20. The notation includes a dynamic marking of *pp* and a fermata over measure 20.

Busoni — Turandot Suite

Corno II in F.

Tempo primo.

$\frac{4}{4}$ Tempo primo (sostenuto).

18 $\frac{4}{4}$ (getragen nicht glänzend stark) Più sostenuto.

9 *f cresc.* 18 *ff*

IV.

„Turandot“ Marsch.

Feierlich gemessen (misurato e solenne).

19 *p dolce* *mf* *più f* *f*
20 *mf* *cresc.*
ff *fp* *f*

wild *ff* 21 22 23

Tromb. I. 12 13 *dolce* 23 *pp dolce*

misurato assai
1 24 *sehr gemessen* 25 *dim.* *p* *ff*

Busoni — Turandot Suite

Corno II in F.

5

Solo

6

dim.

VII.

„Nächtlicher Walzer“
aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

2 14 37 4 2 7

ff *f* *f sost.*

Molto più tranquillo.

38 26 39 30 40 8 9 10 11 *dolciss.*

Tromb. Fag.

8 41 12 4

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.

18 42 19 43 2 *p dolce*

Trombe

44 *f*

incalzando

45 *p cresc.* 14

ff *sempre ff*

Busoni — Turandot Suite

6

Corno II in F.

Più Allegro.

Viol. I.

46 22

47

1 2 3 4

23 24 25 *pp*

5 6 7 8 9

48 1 2 3 4 5

pp

2 49 1

p *f*

2 *mf* *cresc.* 50 4

3 51 3

ff *ff*

fz

52

6 53

ff

Detailed description: This page of a musical score for Corno II in F, measures 46-53, is part of the Turandot Suite by Ferruccio Busoni. The tempo is marked 'Più Allegro.' The score is written for a single horn in F major. It begins with measure 46, which has a rehearsal mark of 22. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo), along with a *cresc.* (crescendo) marking. There are several first endings (marked 1) and a second ending (marked 2) in measure 49. The score concludes with measure 53. The notation includes various articulations such as accents and slurs, and a key signature of one sharp (F#).

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.*

p *f* *fz* *mf* *f sost.* *ff* *allargando* *Tempo I.* *molto agitato* *ff* *ff* *ff*

5 **3** **1** **1** **2** **3** **4** **5** **6**

6 **2** *heraus!* **3**

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

8 **7** **3** **9** **3** **3**

10 **1**

Busoni — Turandot Suite

2

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 (B-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 key signature is one flat (B-flat), and the time signature is common time (C). The notation includes dynamic markings *p* and *mf*.

Musical notation for the grotesque march, measures 5-6. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes dynamic markings *mf* and *dim.*

Musical notation for the grotesque march, measures 7-8. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes a dynamic marking *mf* and a measure number 1.

Musical notation for the grotesque march, measures 9-10. The key signature is one flat (B-flat), and the time signature is common time (C).

Musical notation for the grotesque march, measures 11-12. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes a dynamic marking *p* and a measure number 1.

Musical notation for the grotesque march, measures 13-14. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes a dynamic marking *p* and a measure number 1.

Musical notation for the grotesque march, measures 15-16. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes a dynamic marking *mf*.

Musical notation for the grotesque march, measures 17-18. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes a dynamic marking *p* and a measure number 1.

Musical notation for the grotesque march, measures 19-20. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes dynamic markings *f* and *ff* and a measure number 1.

Busoni — Turandot Suite

Corno III in F.

III.

Altoum.

Marsch.

Sostenuto e gravemente.

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

17 Più mosso = C.

Tromba IV.

Tempo primo.

18 $\frac{4}{4}$ Tempo primo (sostenuto) non forte

5 Più sostenuto.

IV.

„Turandot“

Marsch.

Feierlich gemessen (misurato e solenne).

15

19

7

1

1

20

22

11

Tromb. I.

2

23

2

ten.

10

misurato assai

24 sehr gemessen

Busoni — Turandot Suite

4

Corno III in F.

Ve VI tacent.

VII.

„Nächtlicher Walzer“
aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

VIII.

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

Quasi Marcia funebre.

Langsam, schleppend und klagend.

Busoni — Turandot Suite

Corno III in F.

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

ff

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. e III.

5 6 7 8 9 8 Solo

pp

5 1 1 2 3 4 5 6

6 2 *heraus!* *fz p*

f sost.

7 Più vivo (quasi in uno). *ff*

ffz

1 2 3 4 5 6

ffz 3 3

7 8 9 8 6 *allarg.* 3

9 Tempo I. *molto agitato*

10 *ff* *fz p* 1

Busoni — Turandot Suite

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 1 1

Busoni — Turandot Suite

Corno IV in F.

20 *mf* *cresc.* *ff*

1 *wild* *ff* 21 9 22 11 Trb. I. 12

13 *pp* 3 23 2 *ten.* 40 1

24 *misurato assai*
sehr gemessen 2 3

ff *ff* 25 *ff*

fp *fp* 1

ritenuto, non rall. 26 1 *marc.* *mf*

6

V e VI tacent.

VII.

„Nächtlicher Walzer“
aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

14 37 4 1 *f* *f sost.*

Timp. *ff* 7

ff Tacet al Fine.

Busoni — Turandot Suite

Corno IV in F.

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*