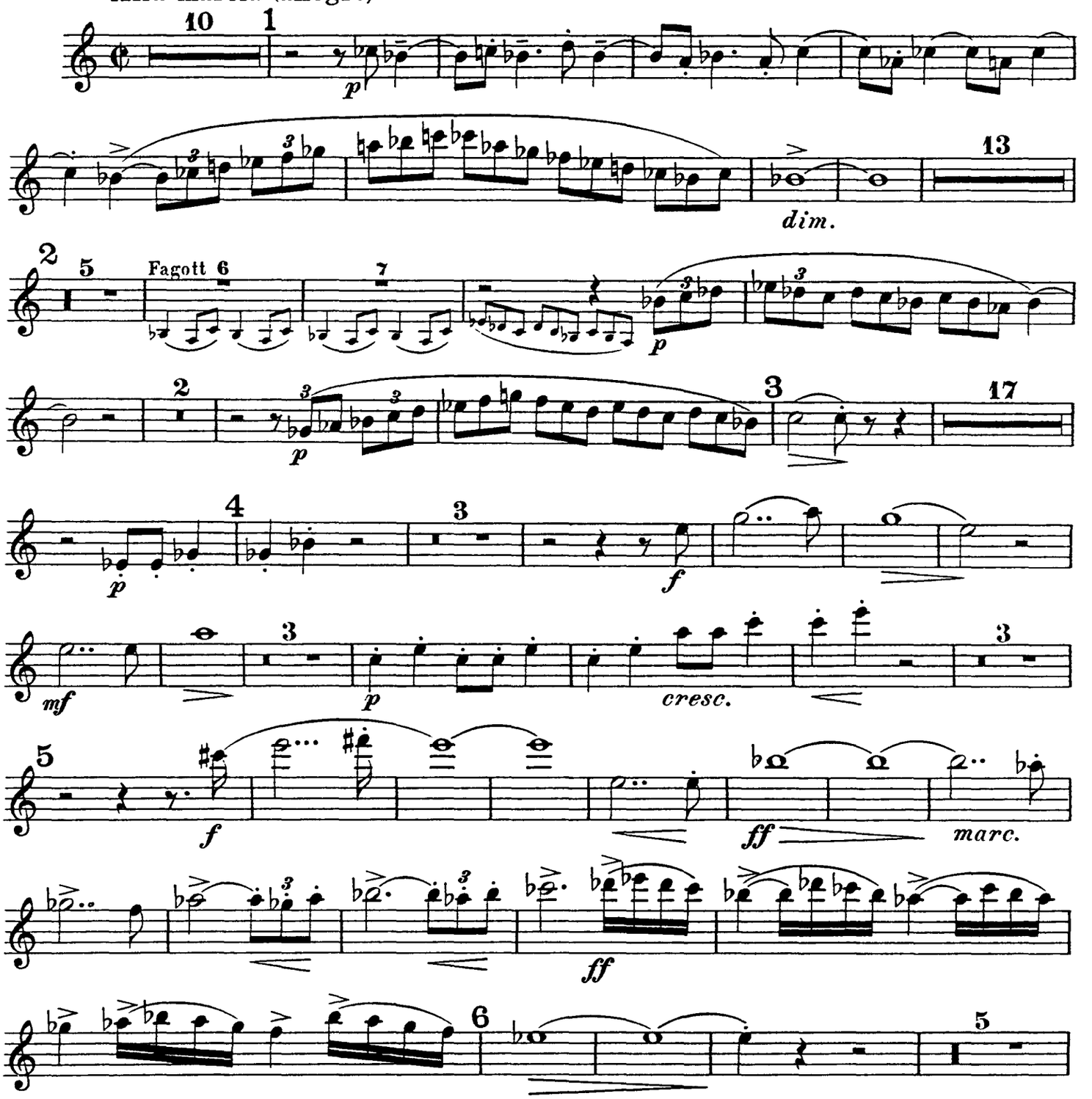
Ferruccio Busoni
Turandot Suite, Op. 41

Oboe I.

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

Alla marcia (allegro).



Oboe I.

Più vivo (quasi in uno).

7

ff *ff*

fz *ffz*

8

molto accentato

Tempo I.

allargando

2 9

ff

appass.

molto agitato

ff

10

ff

II.

Truffaldino.

(Introduzione e marcia grotesca.)

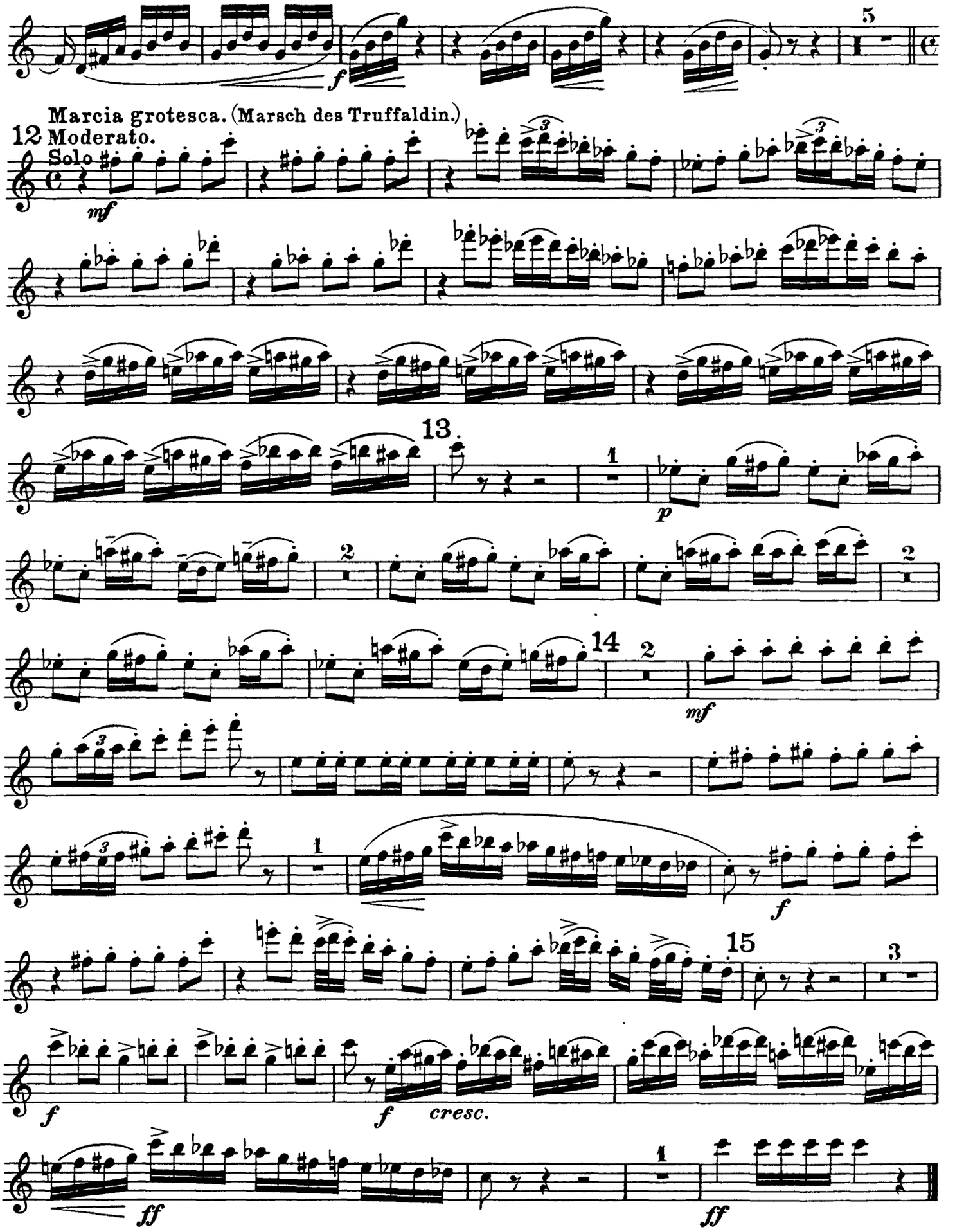
Bewegt und geschäftig.

19 11 4

Solo

mf

dolce

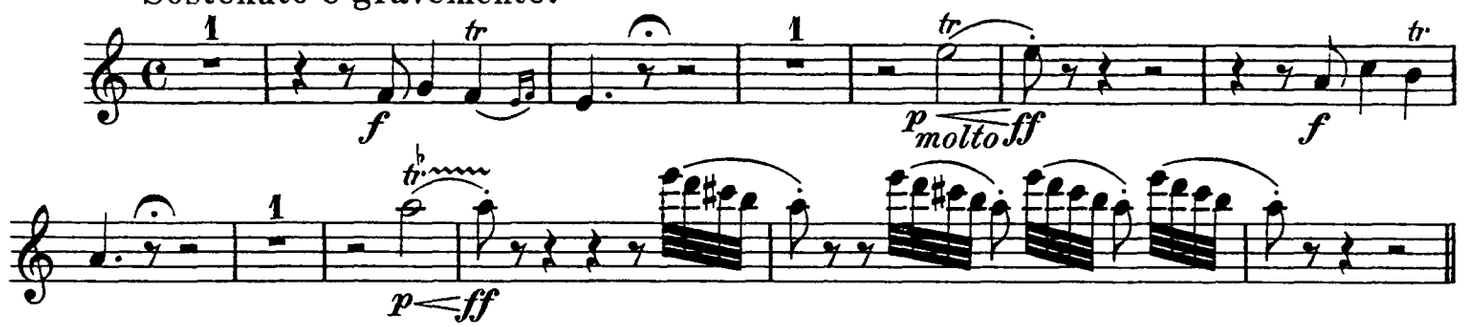

5
Marcia grotesca. (Marsch des Truffaldin.)
12
Moderato.
Solo
mf
13
1
p
2
14
2
mf
1
f
15
3
f
f
cresc.
1
ff
ff

III.

Altoum.

Marsch.

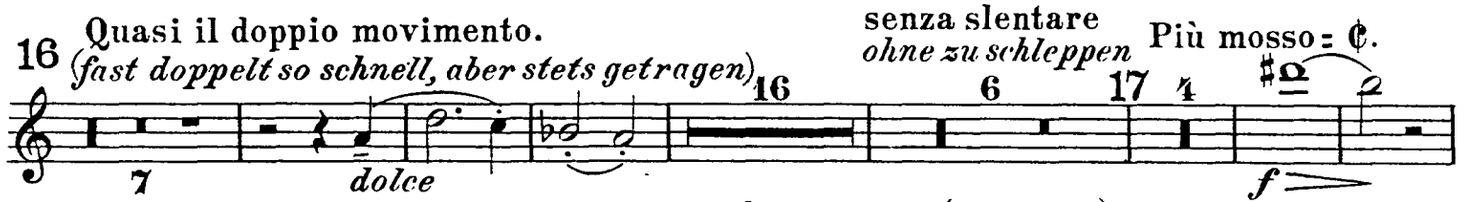
Sostenuto e gravemente.



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

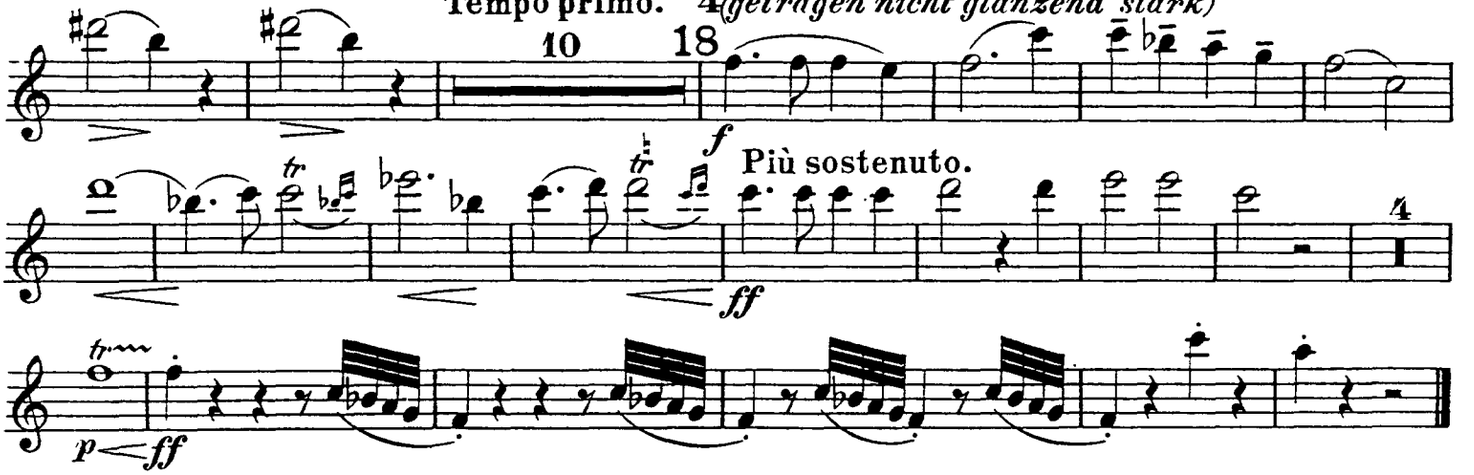
senza slentare
ohne zu schleppen

Più mosso.



Tempo primo.

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

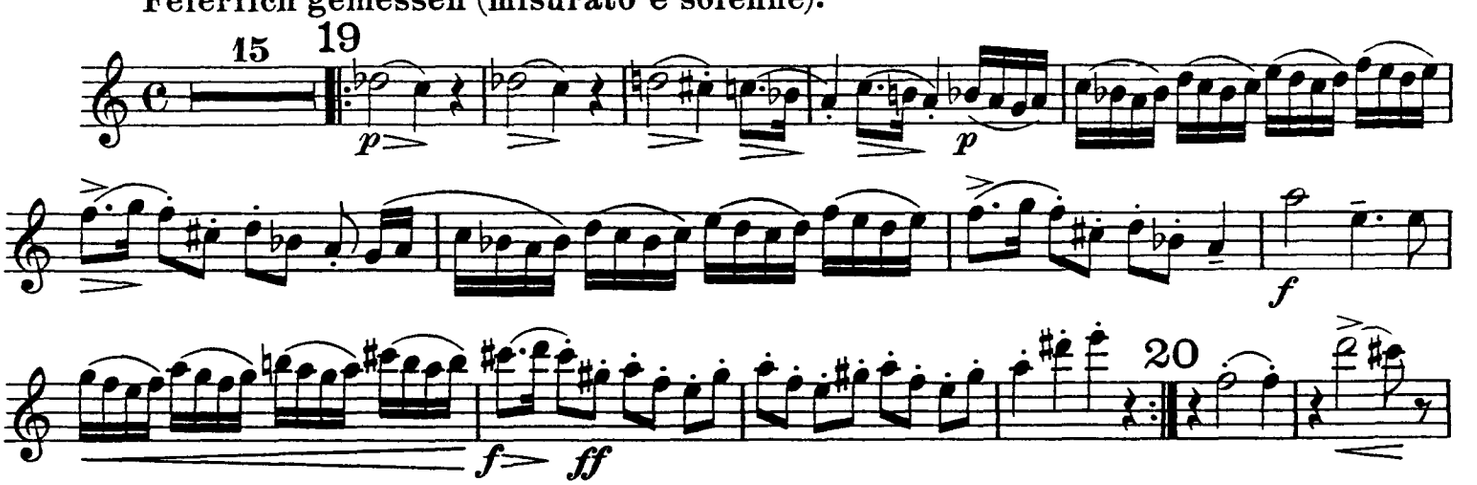


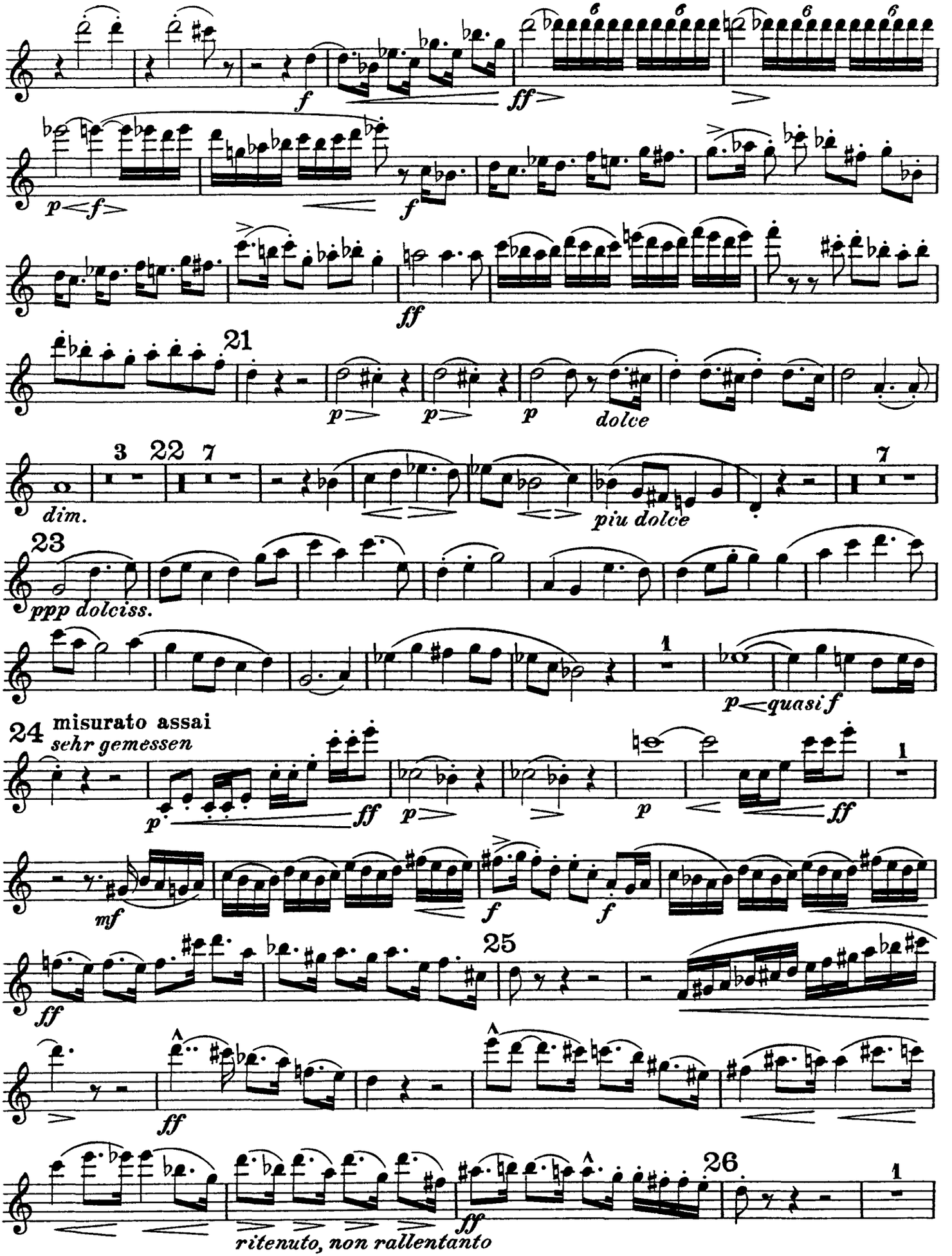
IV.

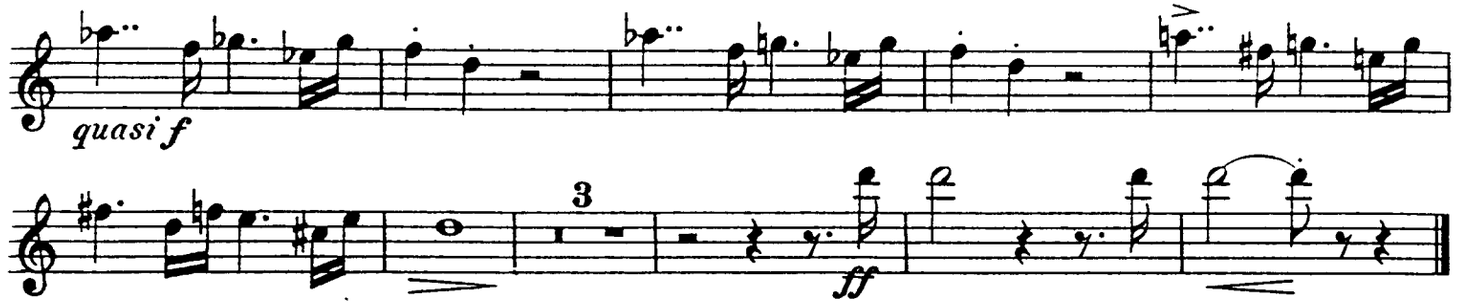
„Turandot“

Marsch.

Feierlich gemessen (misurato e solenne).




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
ff
25
ff
ritenuto, non rallentanto
26
1



V.

Das Frauengemach.

Einleitung zum III. Akt

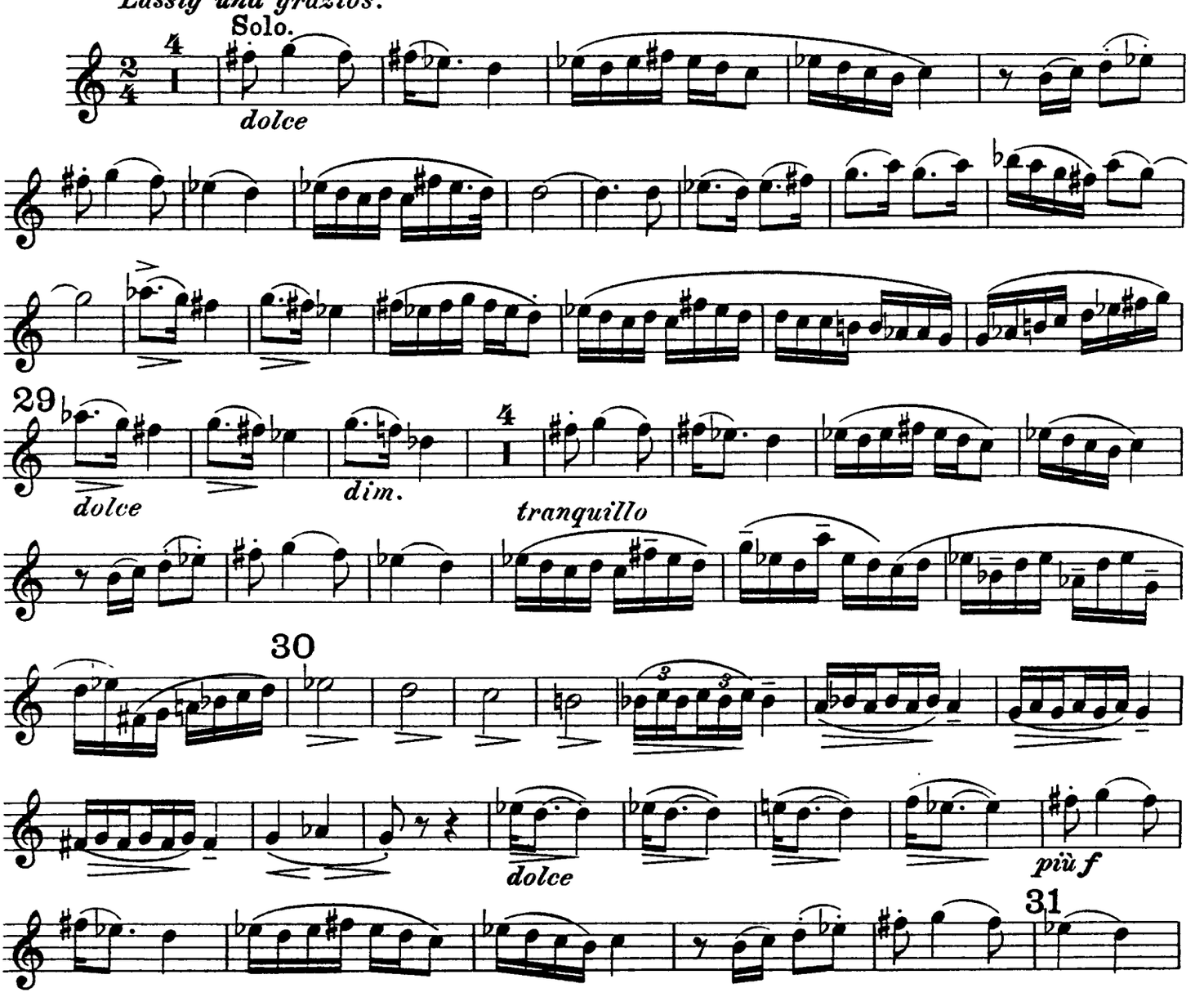
tacet.

VI.

Tanz und Gesang.

Moderatamente.

Lässig und graziös.



Oboe I.

tranquillamente

Solo.

3

dim.

32 **Sanft-heiter.**

dolce, serenamente

dolce

2

33

1

p

dim.

10

34 Solo

più dolce

35 5

Solo

p

(entfernt)

36 3

18

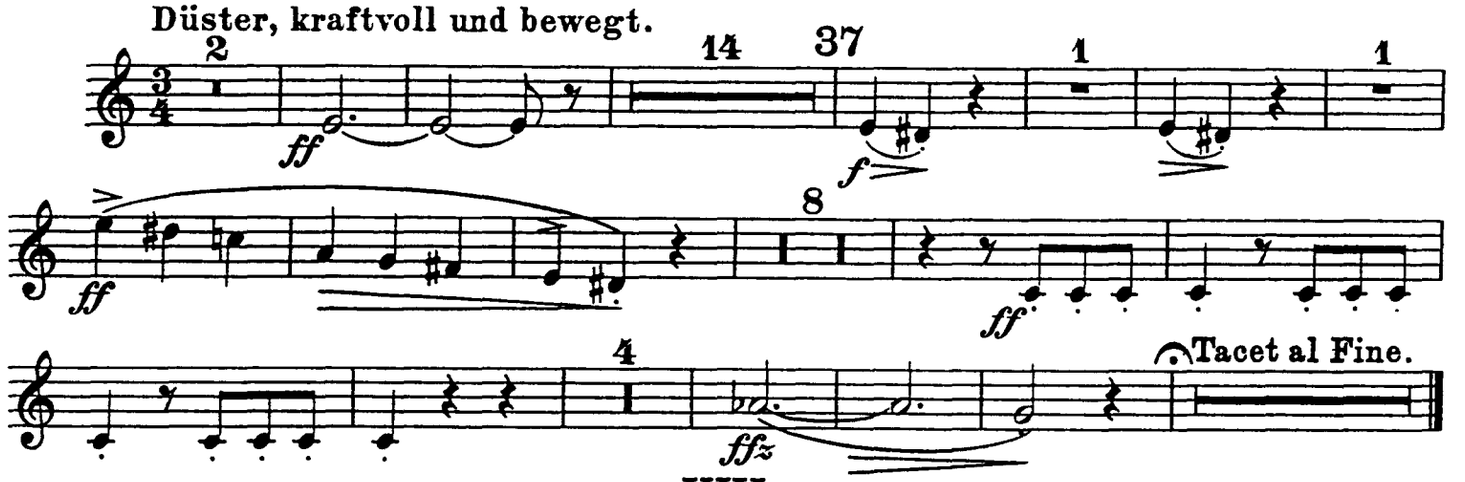
6

VII.

„Nächtlicher Walzer“

aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.



VIII.

„In modo di Marcia funebre“

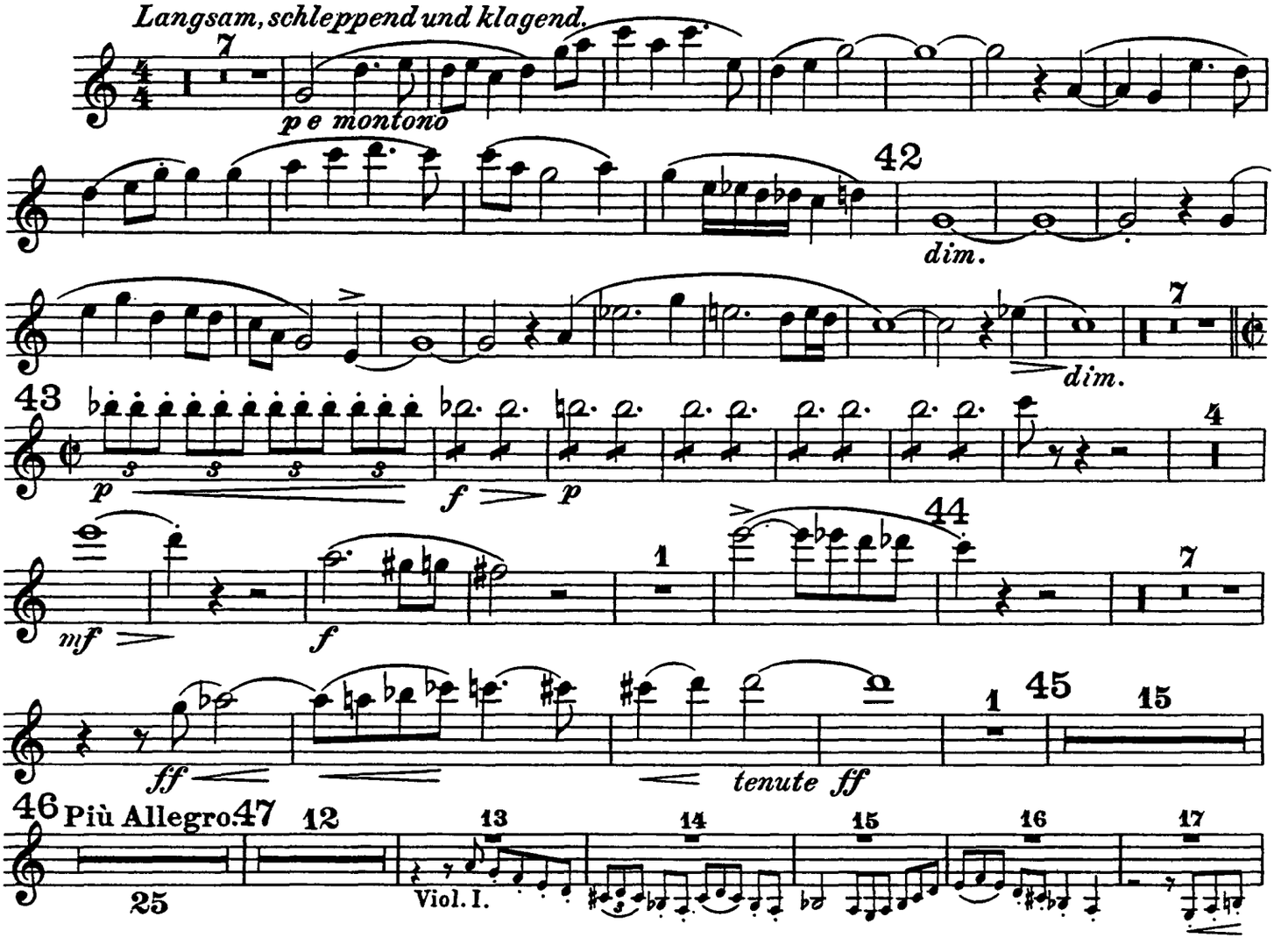
e

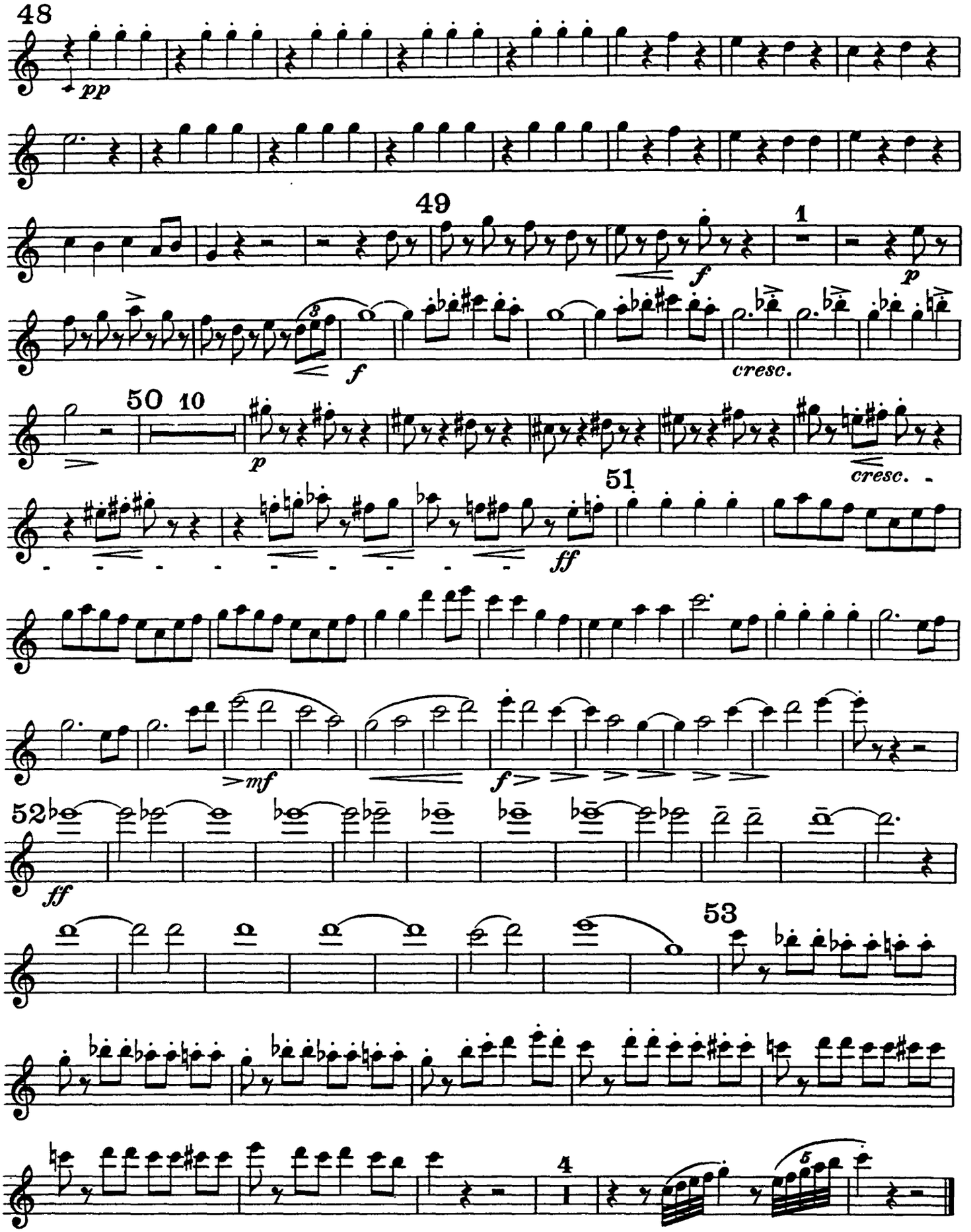
„Finale alla Turca“

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

Ferruccio Busoni

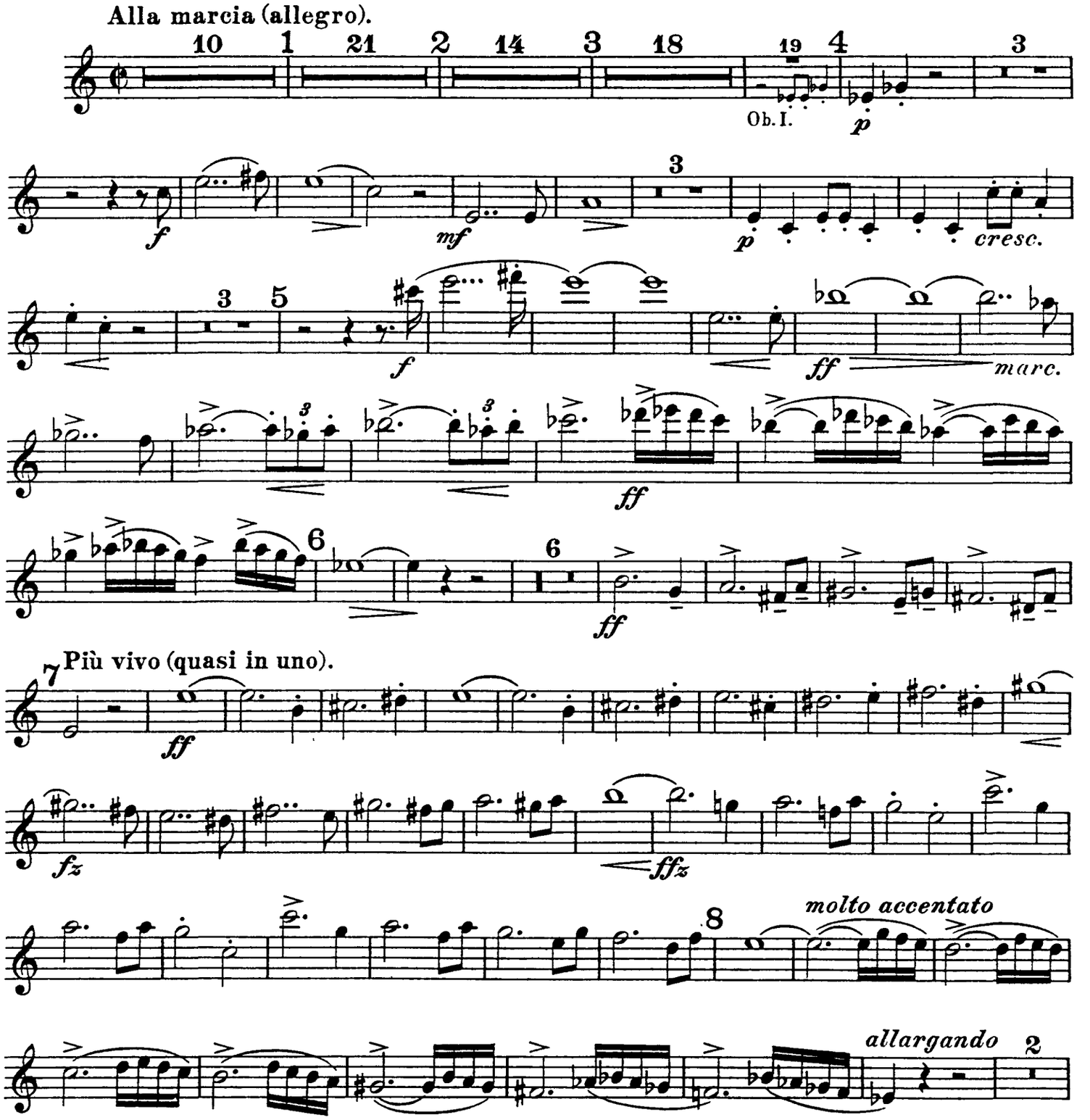
Turandot Suite, Op. 41

Oboe II.

I.

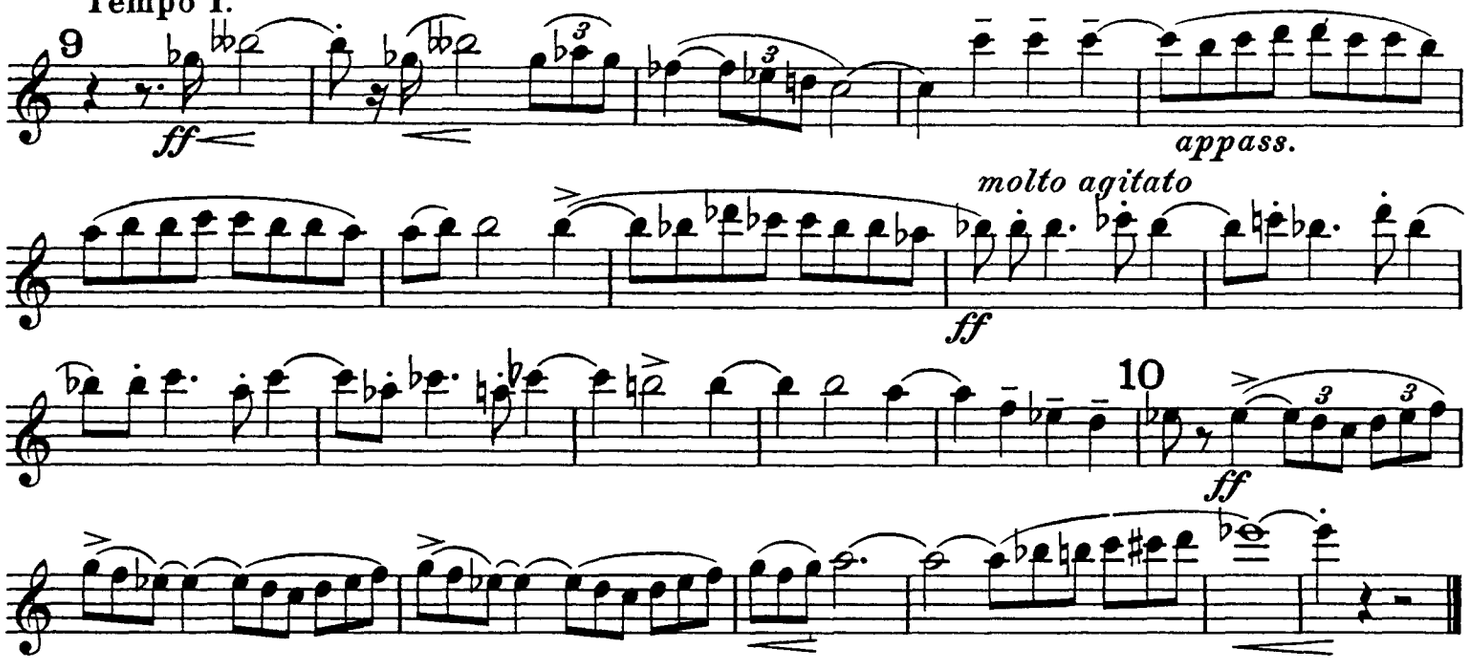
Die Hinrichtung, das Stadttor, der Abschied

aus der Musik zum ersten Akt.



Oboe II.

Tempo I.

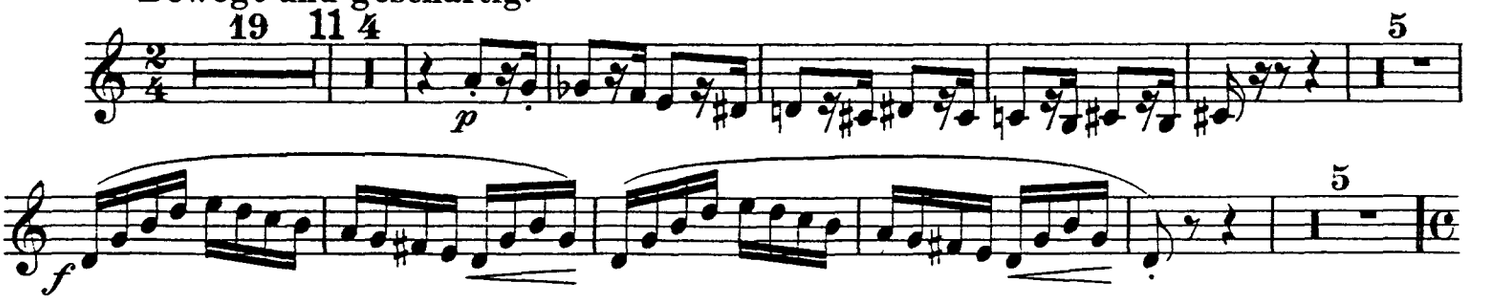


II.

Truffaldino.

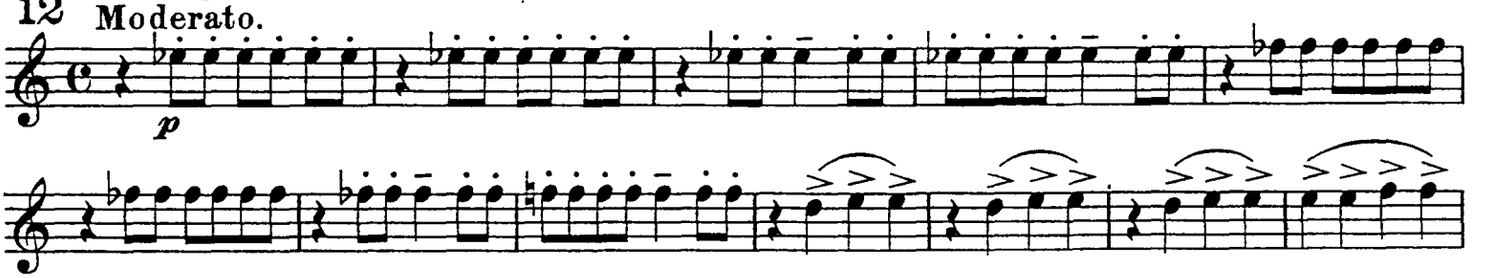
(Introduzione e marcia grotesca.)

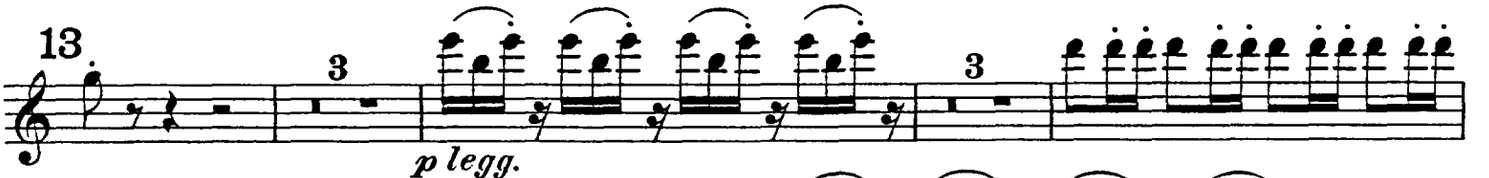
Bewegt und geschäftig.

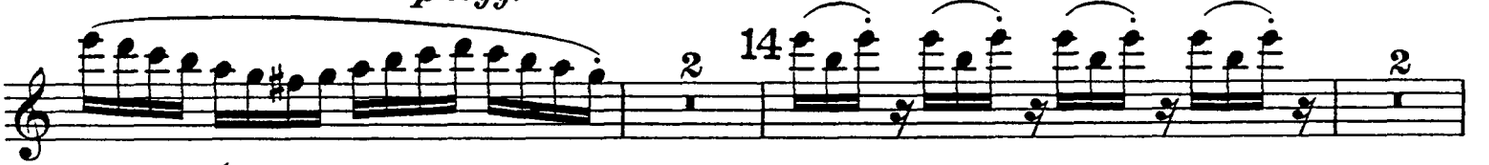


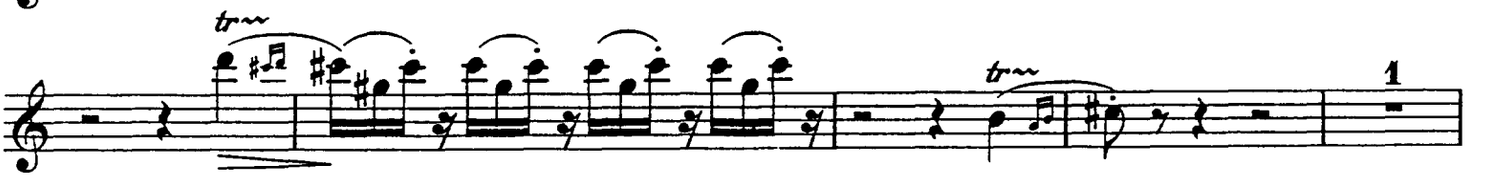
Marcia grotesca. (Marsch des Truffaldin.)

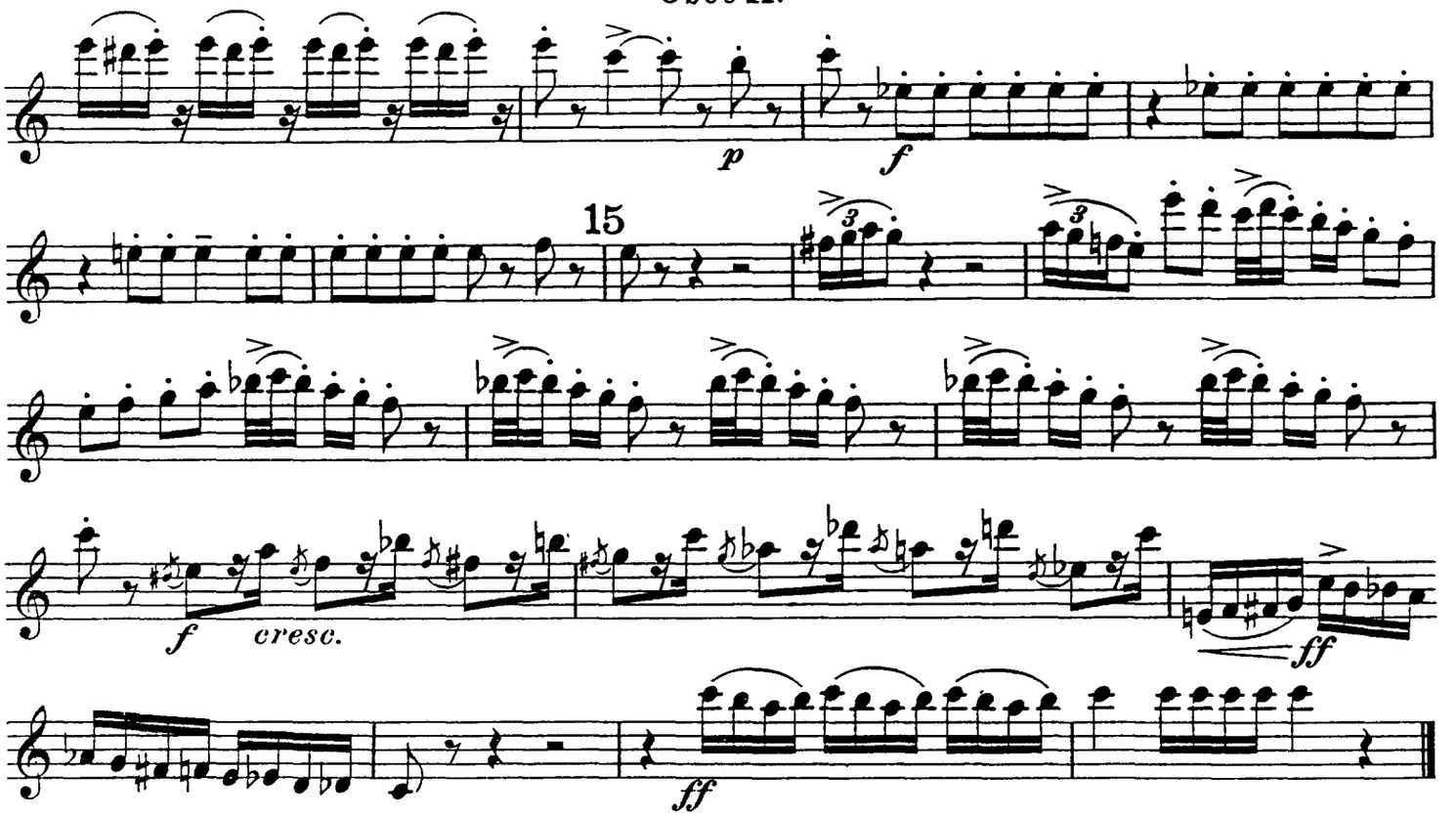
12 Moderato.







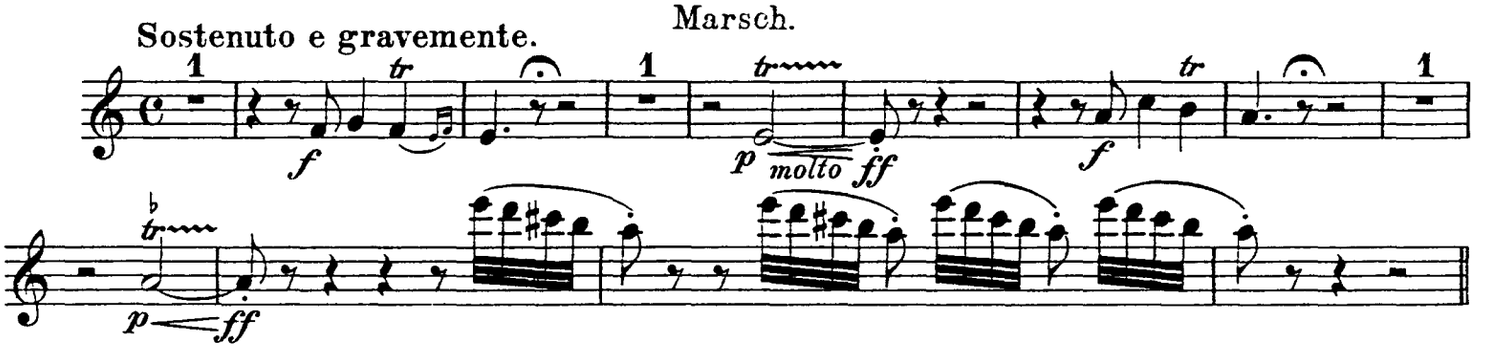


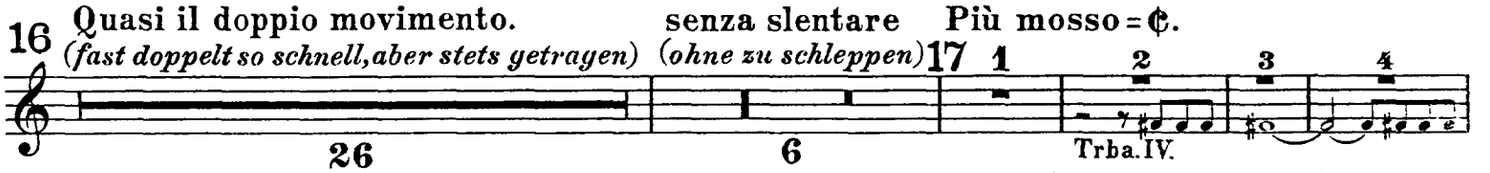


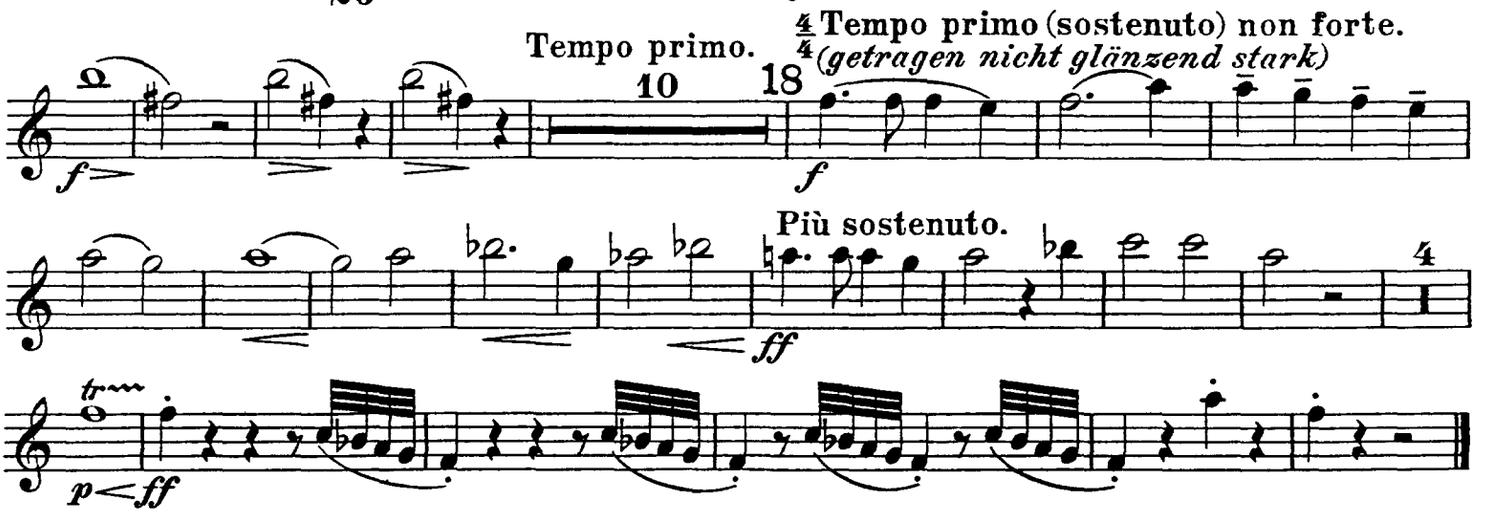
III.

Altoum.

Marsch.







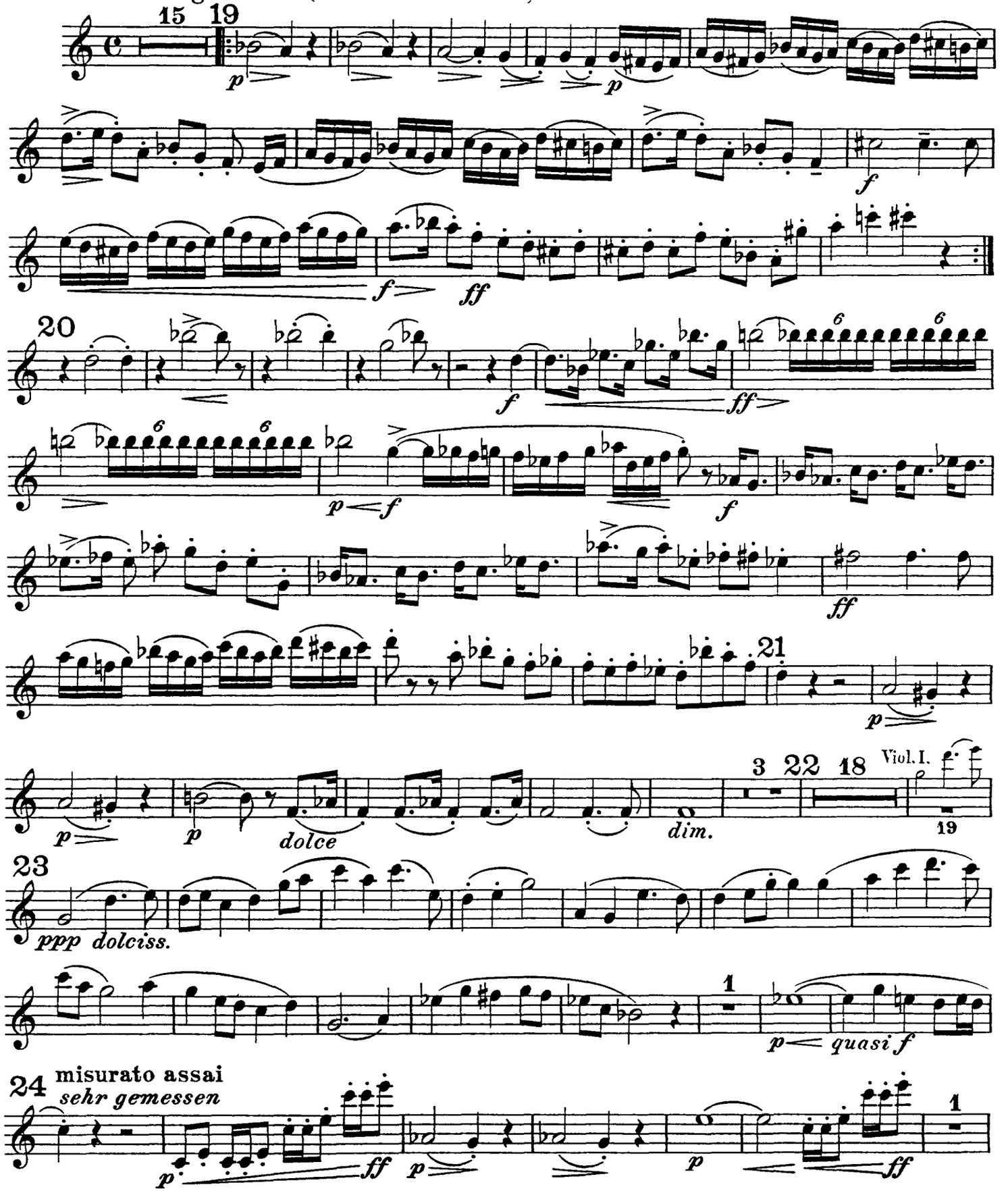
Oboe II.

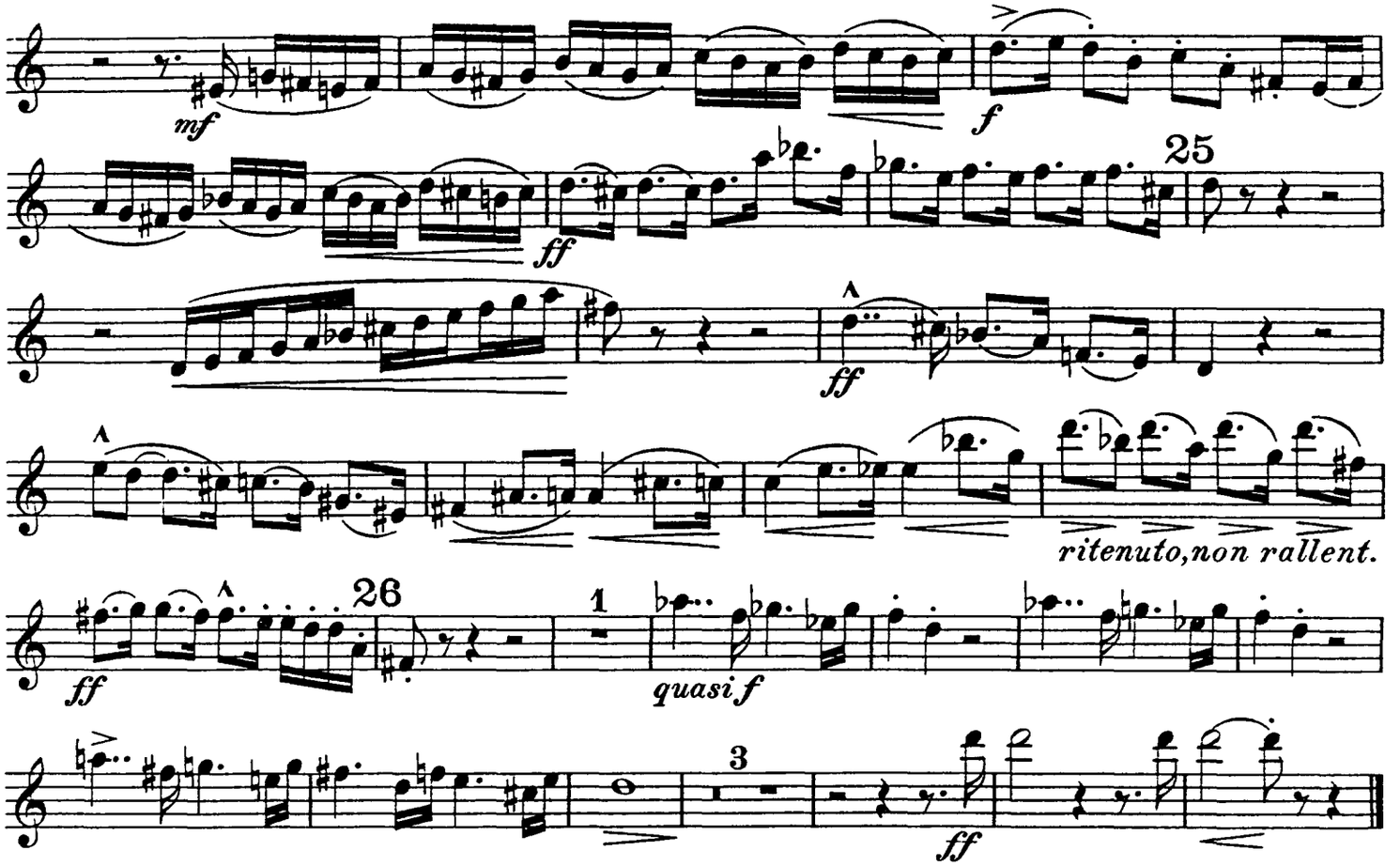
IV.

„Turandot“

Marsch.

Feierlich gemessen (misurato e solenne).





V.

Das Frauengemach.

Einleitung zum III. Akt

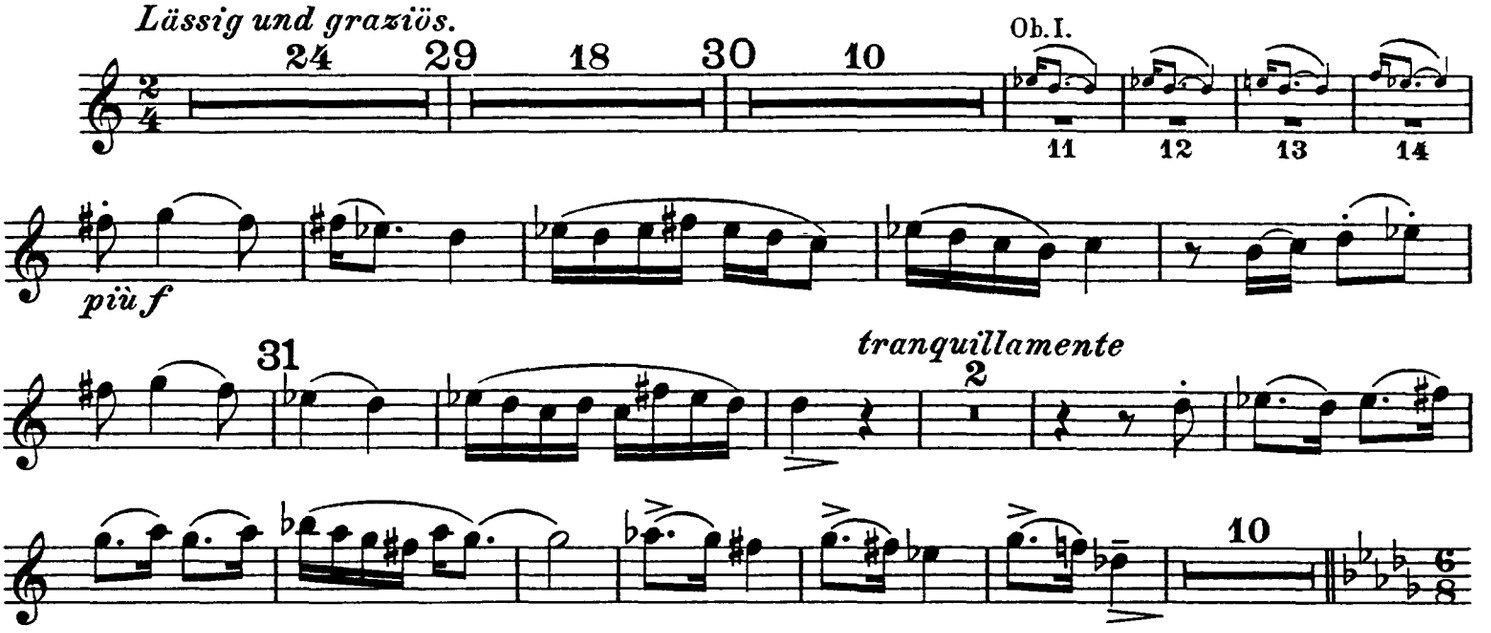
tacet.

VI.

Tanz und Gesang.

Moderatamente.

Lässig und graziös.



Oboe II.

Sanft-heiter.
dolce, serenamente

32 *dolce*

2

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.

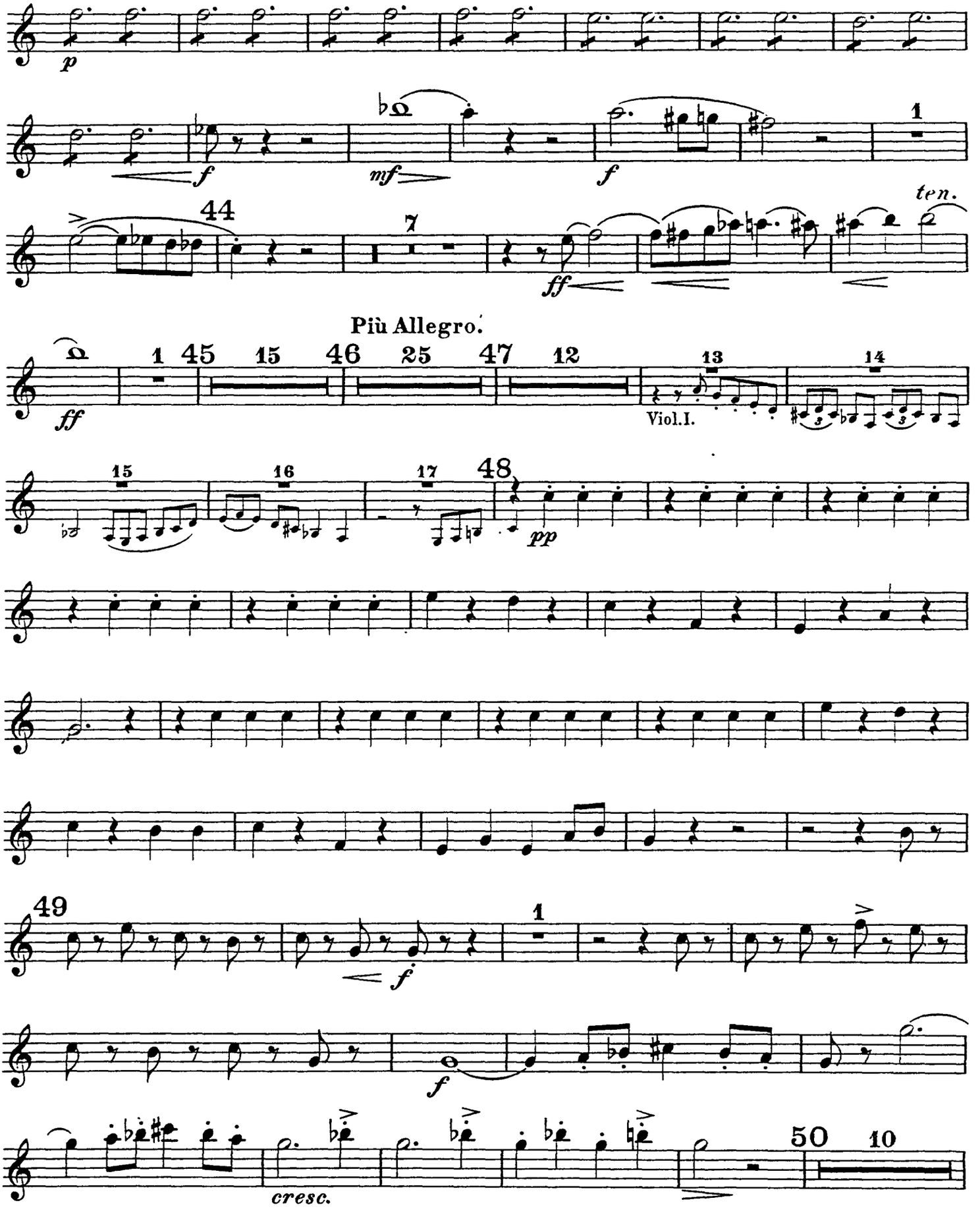
VIII.

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

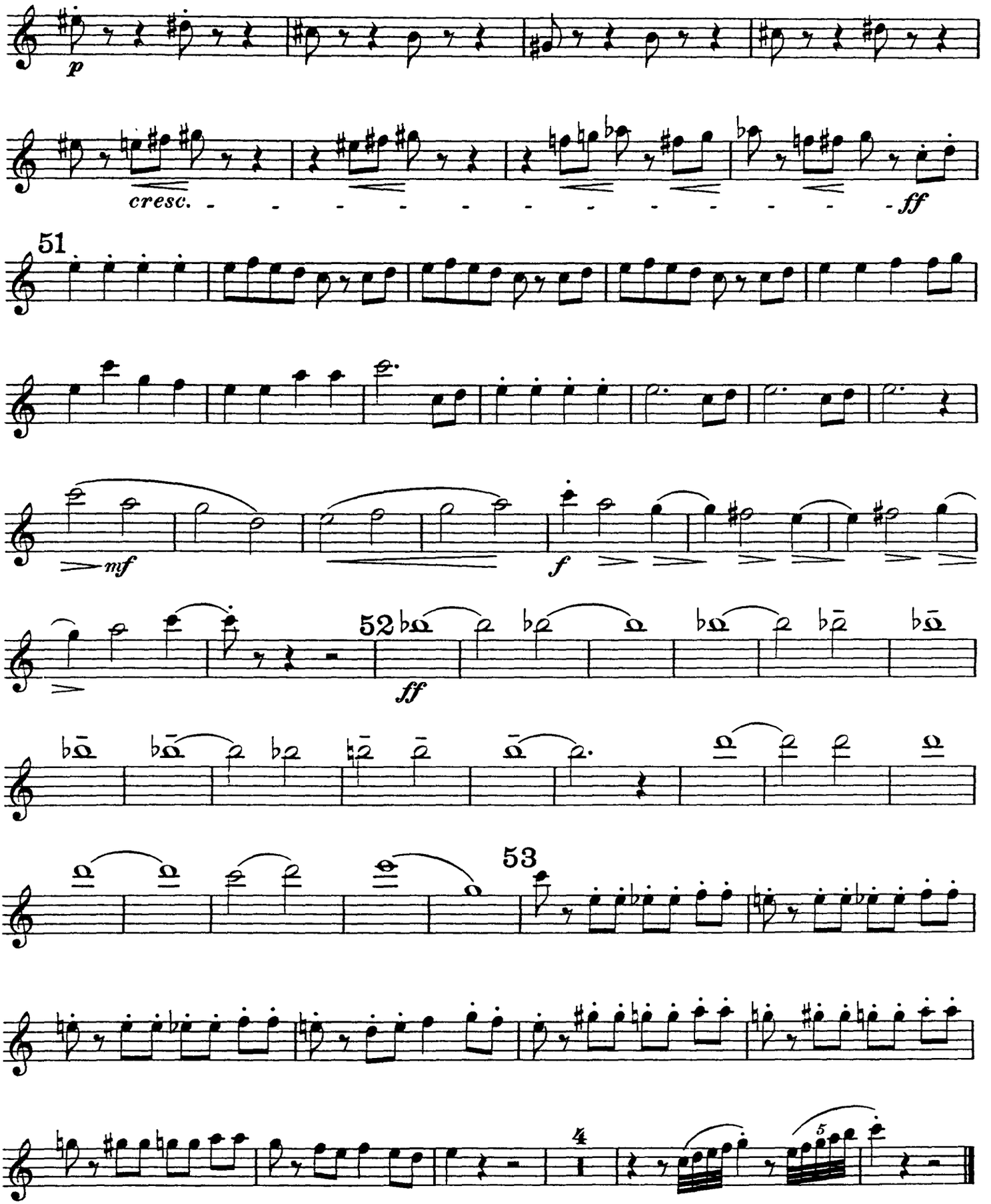
Quasi Marcia funebre.
Langsam, schleppend und klagend.

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

Oboe II.



Ferruccio Busoni

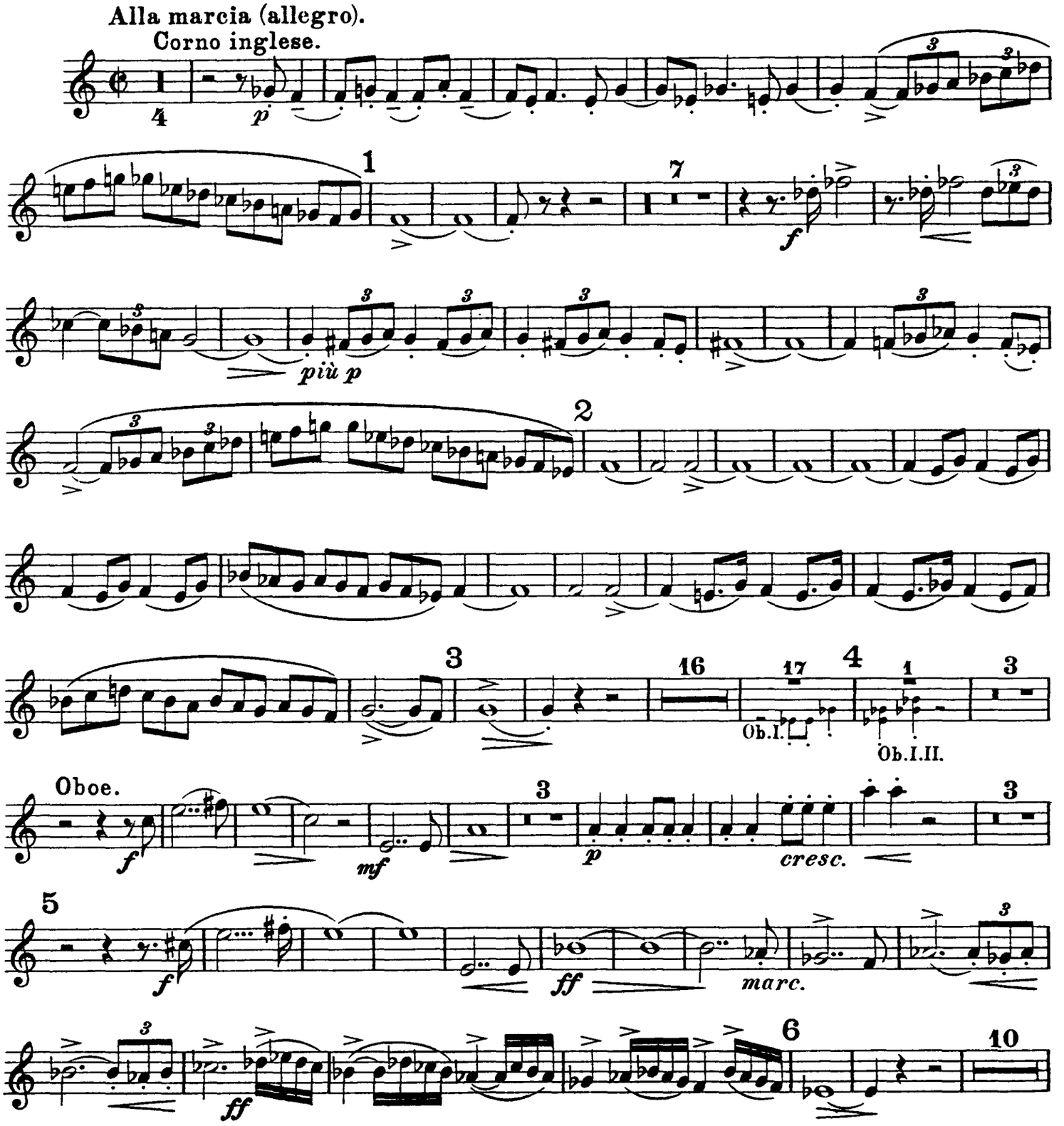
Turandot Suite, Op. 41

Oboe III e Corno inglese.

I.

Die Hinrichtung, das Stadttor, der Abschied

aus der Musik zum ersten Akt.



7 Più vivo (quasi in uno).

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

8 2 *molto accentato*

Tempo I. *allargando* 2 9 *ff*

appass. *ff molto agitato*

10 *ff*

II.

Truffaldino.

(Introduzione e marcia grotesca.)

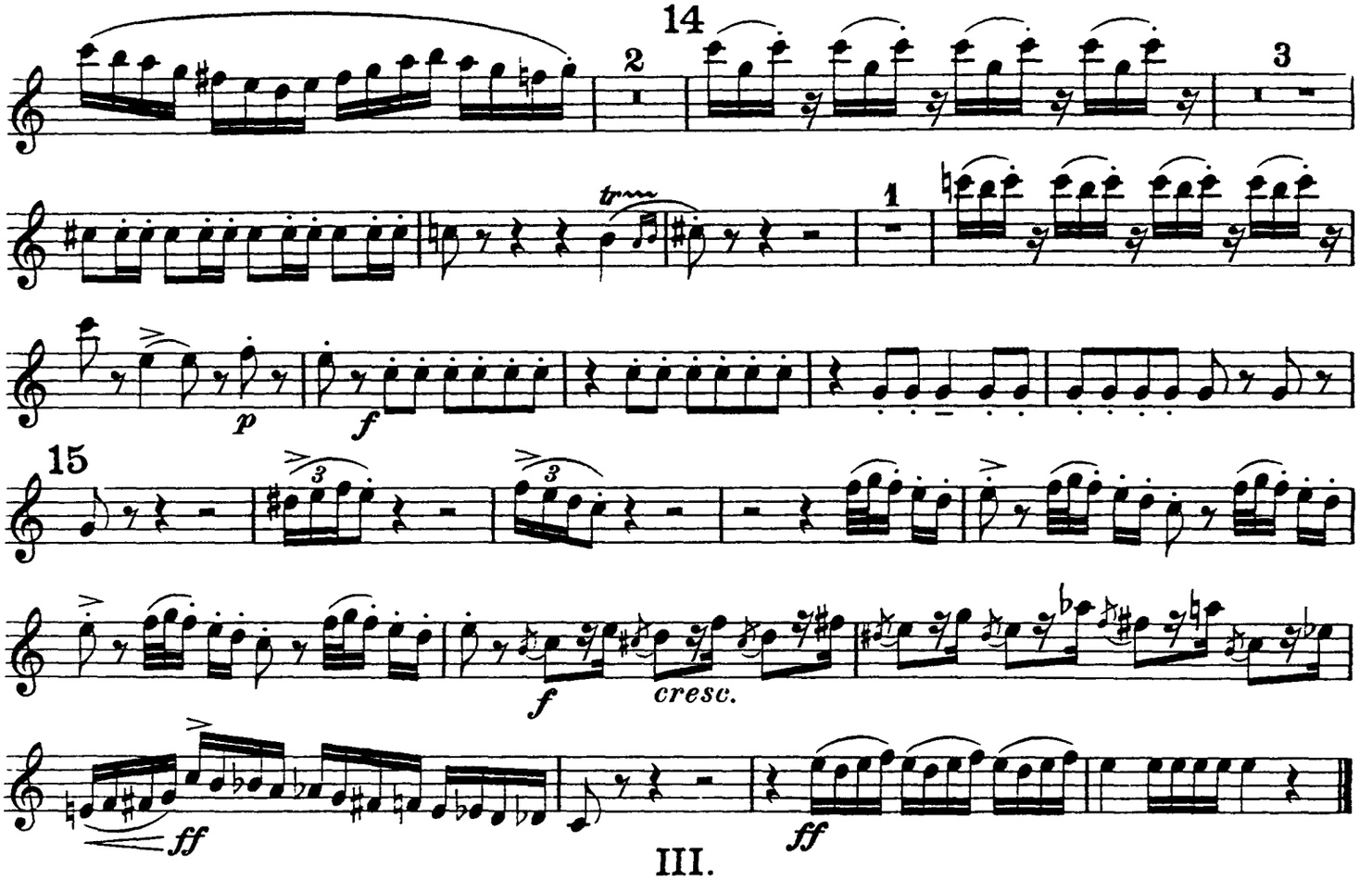
Bewegt und geschäftig.

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

12 Marcia grotesca. (Marsch des Truffaldin.)

Moderato. *p*

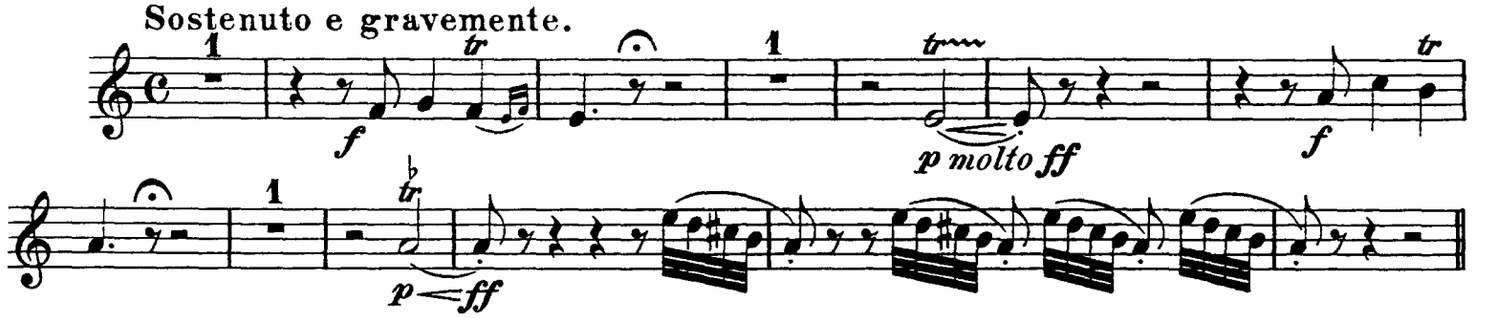
13 3 3 *p legg.*

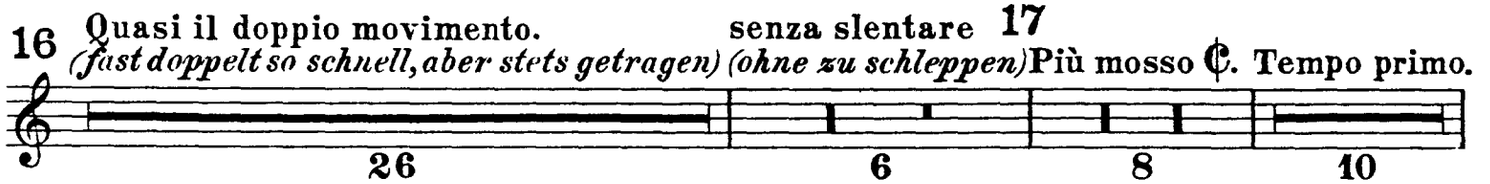


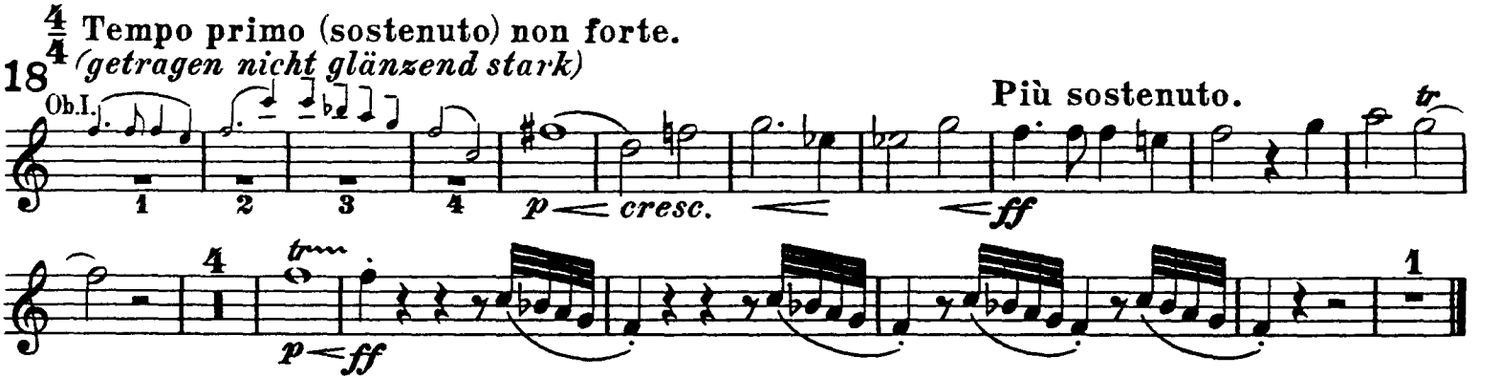
III.

Altoum.

Marsch.







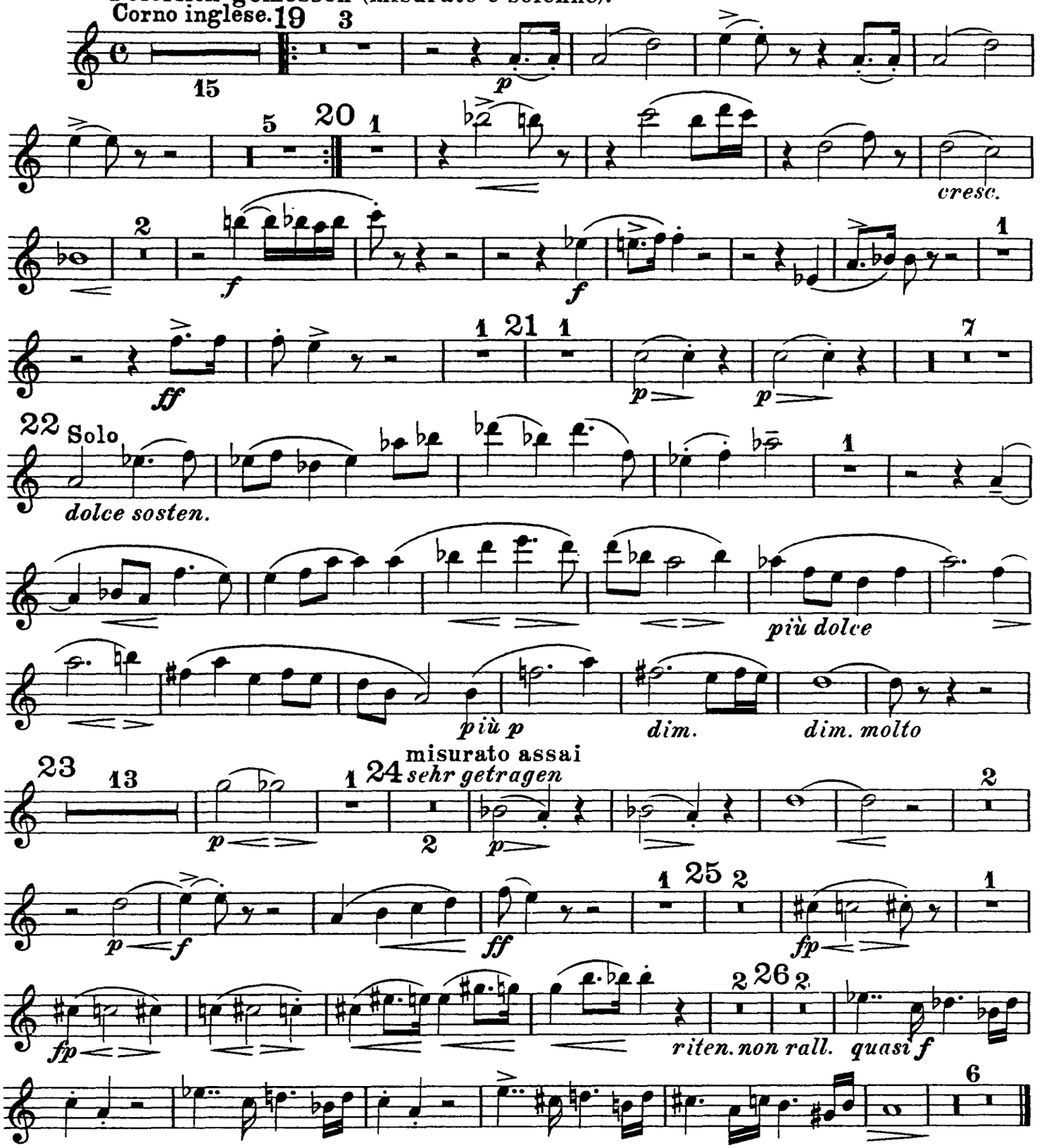
Oboe III e Corno inglese.

IV.

„Turandot“

Marsch.

Feierlich gemessen (misurato e solenne).



V.

Das Frauengemach.

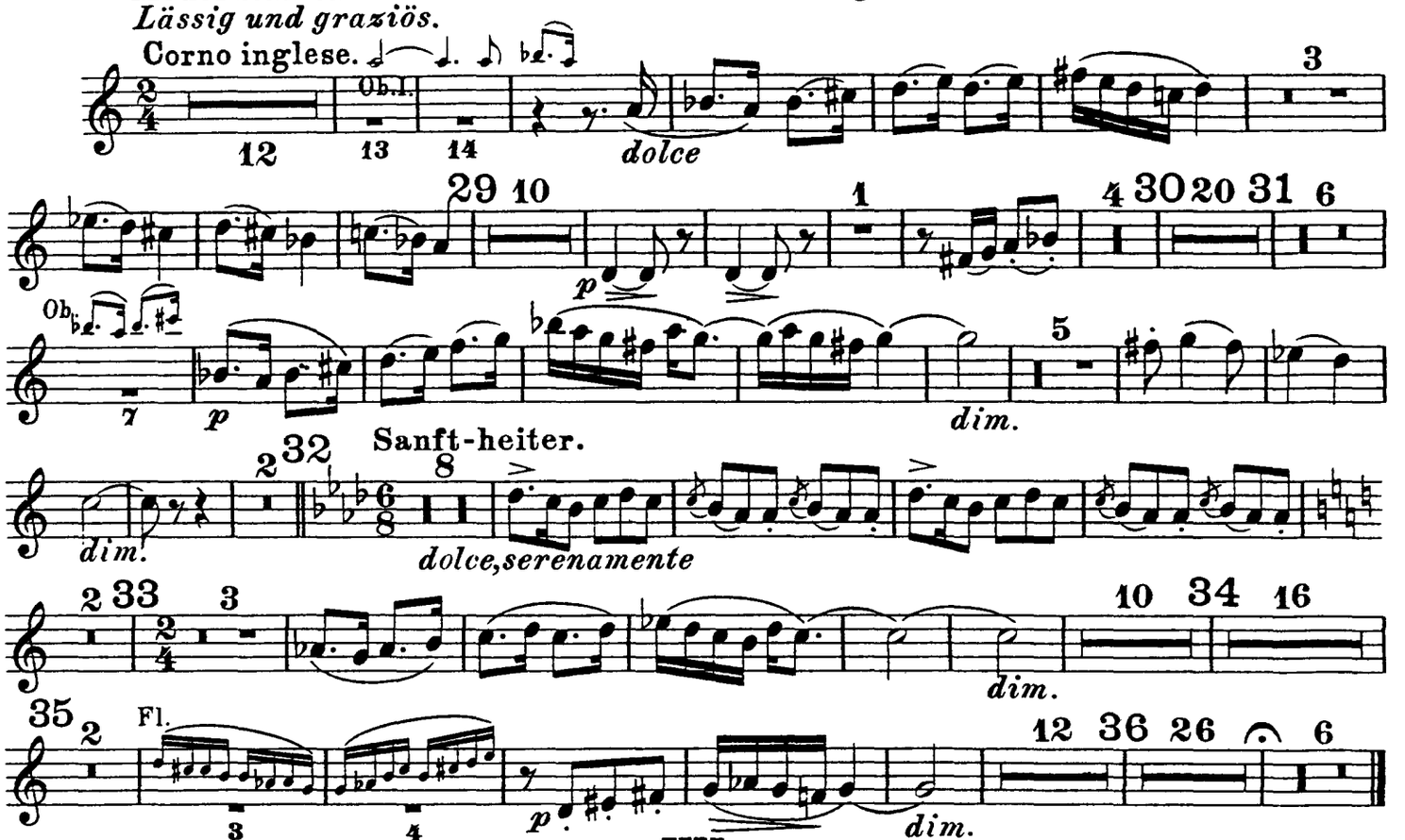
Einleitung zum III. Akt

tacet.

VI.

Tanz und Gesang.

Moderatamente.
Lässig und graziös.

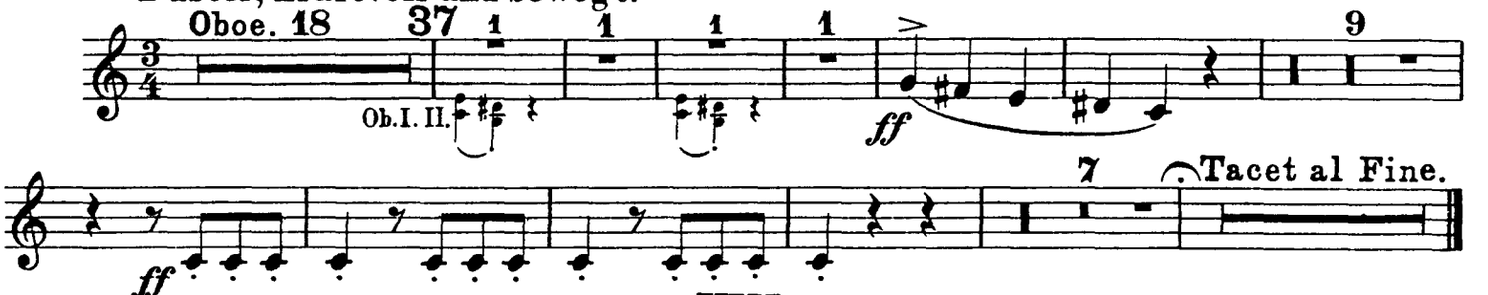


VII.

„Nächtlicher Walzer“

aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.



VIII.

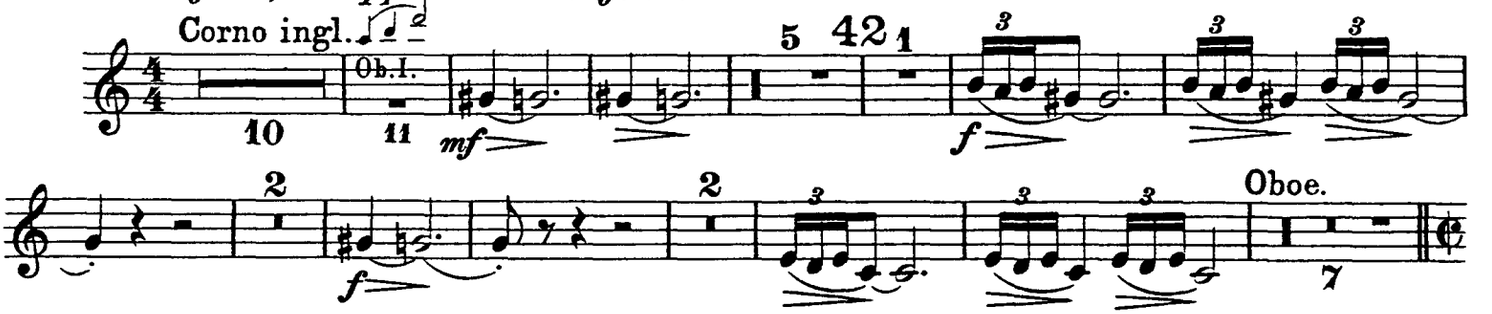
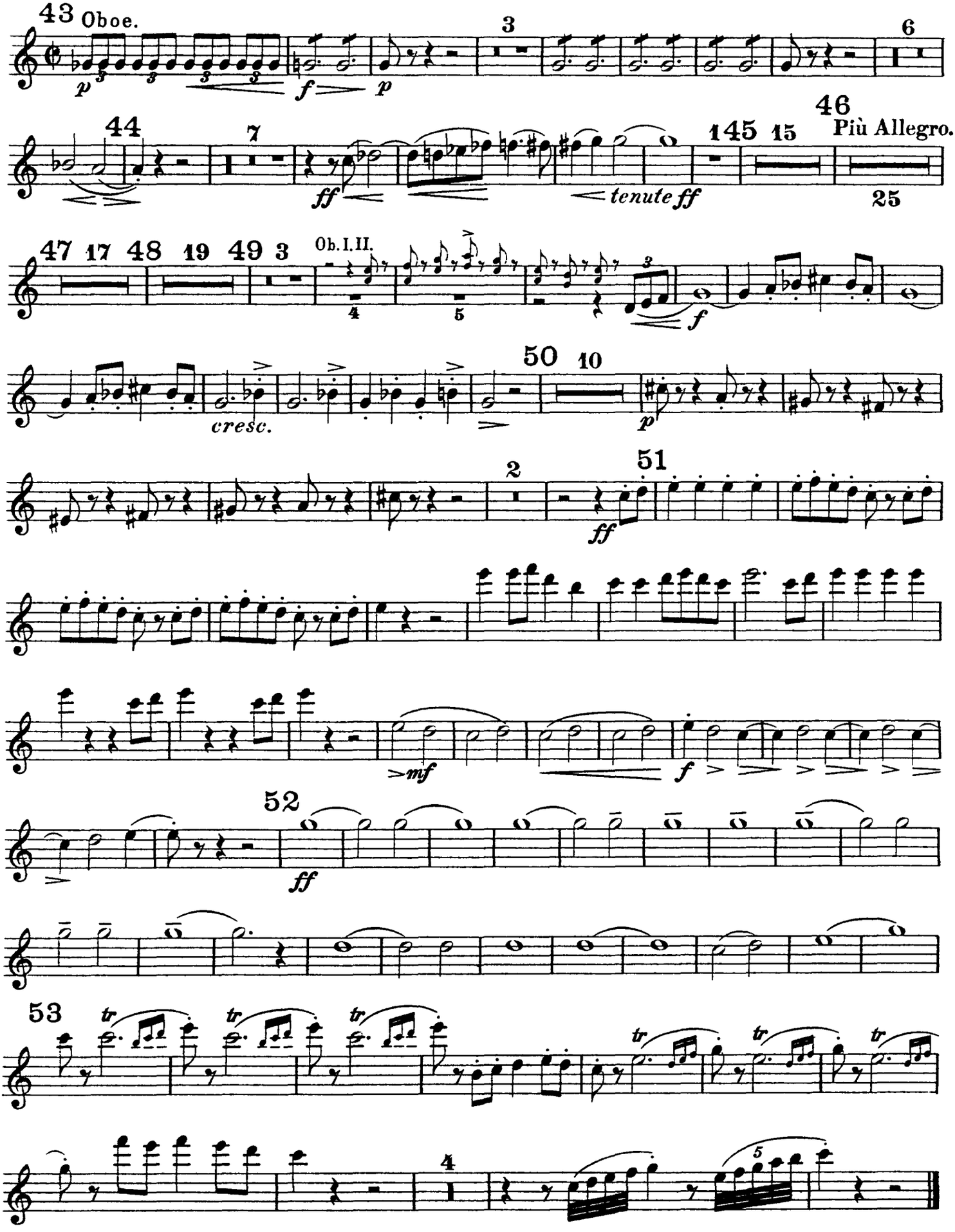
„In modo di Marcia funebre“

e

„Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.
Langsam, schleppend und klagend.



Oboe III e Corno inglese.