

Ferruccio Busoni Turandot Suite, Op. 41

Trombone I.

I.

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

Alla marcia (allegro).

Timp. 1 con sord. 2 Tromba I.

10 4 pp dim. 13 1 2 3

3 3 senza sord. 4 12

pp p sosten. pp

1 5 3 1 4

p pp mf f = p

6 1 2 3 4 5 6 7 8 9

fpp mf

Più vivo (quasi in uno).

7 10 ff

8

Tempo I.

allargando

molto agitato

ff

10

Busoni — Turandot Suite

Trombone I.

2

II. Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

1 6 11 1

p *p* *mf* *f*

Marcia grottesca. (Marsch des Truffaldin.)

Moderato.

12 13 14 15 16 20 1

mf *f* *mf dimin.* *f* *f* *mf cresc.* *ff*

III.

Altoum.

Marsch.

Sostenuto e gravemente.

2 20 1

f *ff* *f* *pp*

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

Busoni — Turandot Suite

Trombone I.

17 Più mosso = C .

pp

Tempo primo.

$\frac{4}{4}$ Tempo primo (sostenuto) non forte.
 $\frac{4}{4}$ (getragen nicht glänzend stark)

18

f fz mf sosten. p

Più sostenuto.

ff f

p ff

IV.
„Turandot“
Marsch.

Feierlich gemessen (misurato e solenne).

5

ppp p

sosten. p mf

20

mf f

mf f ff molto p fz fz p f

f

21 22 11

p p

23 4

pp dim. ppp ppp

Busoni — Turandot Suite

4

Trombone I.

ten. *ppp* *f* *p*

24 *misurato assai*
sehr gemessen *ff* *ff* *p dolce* 25

fp> *f* *ff* *ff* *ritenuto, non rall.*

fp<> *p<>* *fp<>* *p<>* *fz*

26 *sosten.* *p*

pp *sosten. assai* *f*

V.

Das Frauengemach.
Einleitung zum III. Akt
tacet.

VI.

Moderatamente.
Lässig und graziös.

Tanz und Gesang.

29 30 Ob. I. *p*

24 18 10 11 12 13 14

31 *dimin. molto*

32 *Sanft-heiter.*
dolce, serenamente *dolce*

Busoni — Turandot Suite

Trombone I.

33
pp
dim. 4 16 19 26
Ah! pp perdendo

VII.

„Nächtlicher Walzer“

aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

2 tenuto assai
ff
37 5 f sosten.
ff

Molto più tranquillo.

38 39 Viol. I. 40 1 2 3
26 28 29 30 pp
4 5 6 7 8 9 10 11 12
41 Entweder:
8 12 4

Oder:
Dieselben ganzen Takte.
con sord.

13 6
pp

VIII.

„In modo di Marcia funebre“

„Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

Langsam, schleppend und klagend.

5 42 43 Trombe 4
mf 11 19 1 2 ppp

Busoni — Turandot Suite

Trombone I.

6

44 *p* *f* *p* *incalzando*

45 *ff* *ff* *p cresc.* **Più Allegro.** 46 47 12 25 8

Viol. I. 9 10 11 *Solo* *mf* *mf* *p*

48 49 50 Viol. I. 18 14 14 15 16 17 18 *mf*

51 *ff* *f*

52 *ff*

53

Detailed description: This page of a musical score for Trombone I in Busoni's Turandot Suite contains measures 44 through 53. The score is written in bass clef with a key signature of one flat (B-flat). Measure 44 begins with a piano (*p*) dynamic, followed by a crescendo to forte (*f*), then a decrescendo back to piano (*p*). The tempo and dynamics increase significantly starting at measure 45, marked *incalzando* and *p cresc.*, leading to a section marked **Più Allegro.** with a *ff* (fortissimo) dynamic. Measures 46 and 47 are indicated by thick black bars, with rehearsal marks 12, 25, and 8 below them. A Violin I part is shown in treble clef from measure 9 to 18, featuring triplets and a *Solo* section. The Trombone I part continues with a *ff* dynamic through measure 51, marked with accents and a crescendo to *f*. Measure 52 features a *ff* dynamic with a melodic line of half notes. Measure 53 continues the melodic line with accents.

Ferruccio Busoni Turandot Suite, Op. 41

Trombone II.

I.

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

Alla marcia (allegro).

10 1 4 con sord. 13 2 1 Trba. I. *b* *b* *b*

Timp. *pp* *dim.* 2 3

pp 3 3 3 3 2 3 3 3 3

3 3 senza sord. 17 4 12 *p sost.* *pp* *p*

1 5 3 1 4 *pp* *mf* *f* *p*

6 1 2 3 4 5 6 7 8 9 *fpp* *mf*

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

8 *allargando* *Tempo I.* 9 2 *ff*

b *b* *b* 1 *molto agitato* 4 *ff*

10

Busoni — Turandot Suite

Trombone II.

II.

Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

Musical notation for the first section of Truffaldino, measures 1-11. The music is in bass clef, 2/4 time, and features a series of eighth-note patterns. Dynamics include *p* (piano) and *mf* (mezzo-forte). Measure numbers 1, 6, 11, and 1 are indicated above the staff.

Marcia grottesca. (Marsch des Truffaldin.)

12 Moderato.

Musical notation for the second section of Truffaldino, measures 12-15. The music is in bass clef, 2/4 time, and features a series of eighth-note patterns. Dynamics include *mf* (mezzo-forte), *f* (forte), *mf dimin.* (mezzo-forte diminishing), *p* (piano), and *ff* (fortissimo). Measure numbers 1, 13, 10, 14, 4, 3, 1, 15, 2, and 1 are indicated above the staff.

III.

Altoun.

Marsch.

Sostenuto e gravemente.

Musical notation for the third section of Truffaldino, measures 16-20. The music is in bass clef, 2/4 time, and features a series of eighth-note patterns. Dynamics include *f* (forte), *ff* (fortissimo), and *pp* (pianissimo). Measure numbers 2, 2, 16, 20, 1, 2, 17, and 5 are indicated above the staff. The tempo marking *Più mosso = C.* is present.

Busoni — Turandot Suite

Trombone II.

Tempo primo. $\frac{4}{4}$ Tempo primo (sostenuto) non forte. (getragen nicht glänzend stark)

9 $\overset{3}{\text{trill}}$ 18 $\frac{4}{4}$

f < *fzmf* sost. *p* <

Più sostenuto.

ff *f*

p < *ff*

IV.

„Turandot“

Marsch.

Feierlich gemessen (misurato e solenne).

5 3 19

ppp *ppp* *p*

sost. *p* *mf*

20 1

mf *mf* *f*

mf < *f* < *ff* <

p < *fz* *fz* *p* < *f*

p *pp* *pp* *dim.* *ppp* *ppp*

21 23 1

f *f* *p* > *p* >

6 22 11 2 23 1

p *pp* > > *pp* *dim.* *ppp* *ppp*

4 ten. 1 24 sehr gemessen 3

pp *ppp* *f* *p* *ff*

Busoni — Turandot Suite

Trombone II.

4

ff p dolce fp > f

ff ff fp < > p < >

ritenuto, non rall. fz fz >

p sost.

sost. assai

pp f

V e VI tacent.

VII.

„Nächtlicher Walzer“

aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

tenuto assai

ff

fp < f p < f p

sost. f

Molto più tranquillo.

ff

misterioso

pp

Entweder: 4

Oder:

Dieselben ganzen Takte.

con sord.

pp

pp

Busoni — Turandot Suite

Trombone II.

VIII.

„In modo di Marcia funebre“

e
„Finale alla Turca“
aus der Musik zum fünften Akt.

Quasi Marcia funebre.

Langsam, schleppend und klagend.

5 11 42 19 43 2 4 2b0 bi 2

mf *ppp* *p* *f*

44

p *p* *incalzando*

p cresc. *ff* *ff*

12 46 25 47 8 Viol. I. Solo 3

9 10 11 *mf*

48 18 49 14 50 14 Viol. I. 15 16

mf *p* *mf*

17 18 *ff*

51 *f* *ff*

52 *f* *ff*

53

Ferruccio Busoni Turandot Suite, Op. 41 Trombone III.

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

Alla marcia (allegro).

Tromba I.

con sord.

10 1 21 2 1

Tromb. I e II.

senza sord.

17

4

sost

12

1 5 3

7 6 1 2

7 Più vivo (quasi in uno).

3 4 5 6 10

8

allargando

9 Tempo I.

molto agitato

2 1

10

Busoni — Turandot Suite

Trombone III.

II.

Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

1 *p* 6 *p* 11 10

12 Marcia grottesca. (Marsch des Truffaldin.)

Moderato.

1 *mf* 1 13 *mf dim.* 10 14 4 15 *p* 2 *f mf cresc.*

III.

Altoum.

Marsch.

Sostenuto e gravemente.

16 *f* *ff* *f* *ff* 20 *pp* 1 *pp* 2 2

Quasi il doppio movimento.

(fast doppelt so schnell, aber stets getragen)

Busoni — Turandot Suite

Trombone III.

17 Più mosso = C . 5 Tempo primo. 18 $\frac{4}{4}$ Tempo primo (sostenuto) non forte. (getragen, nicht glänzend stark)

pp 9 *f* \leftarrow *fz* *mf* *sost.*

Più sostenuto.

p *ff* *f*

IV.
„Turandot“
Marsch.

Feierlich gemessen (misurato e solenne). 3 3 19

ppp *sost.* *ppp* *p*

mf *mf* *mf*

f *mf* *f* *ff*

p molto fz fz p *f*

f *f*

21 6 22 11 *pp*

6 23 1 7 *f*

24 misurato assai
sehr gemessen 1

p *ff* *p*

Busoni — Turandot Suite

Trombone III.

dolce

25 1

ritenuto non rall. 26

sost. *pp*

sost. assai *f*

Ve VI tacent.

VII.

„Nächtlicher Walzer“
aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

tenuto assai

37

38 *Molto più tranquillo.* 39 28 *Viol. I.* 40 *misterioso*

26 29 30 *pp*

1 2 3 4 5 6 7 8 9 10

8 41 12 *Entweder:* 4 *Oder:* *Dieselben ganzen Takte.*

35

Busoni — Turandot Suite

Trombone III.

VIII.

„In modo di Marcia funebre“

„Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

Langsam, schleppend und klagend.

5 11 42 12 4

43 2 4 2

44

mf *p* *f* *p*

ppp

incalzando

p cresc. *ff* *ff*

45 12

46 Più Allegro. 47 11 3 148 19 49 14 50 14

25 12 *mf* 15

51

16 17 18 *ff*

52

f *ff*

53

Ferruccio Busoni Turandot Suite, Op. 41

Tuba.

I.

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

Alla marcia (allegro).

Tromb. I e II.

10 1 21 2 14 3 19 4 15

5 14 6 8 Cor. Più vivo (quasi in uno). 7 10

8

allargando 9 Tempo I. 1 2 3 4

5 6 7 8 molto agitato

10

Busoni — Turandot Suite

Tuba.

II.

Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

Marcia grottesca. (Marsch des Truffaldin.)

19 11 22 23 24 12 Moderato. 1

Fag. I. *mf*

f

13 12 14 8 9 10 1 15 6

Tromb. III. *f*

f *mf* *cresc.* *ff*

III.

Altoun.
Marsch.

Sostenuto e gravemente.

f *ff*

mf

16 Quasi il doppio movimento. *ff* *mf* senza slentare
(fast doppelt so schnell, aber stets getragen) (ohne zu schleppen)
20 21 22 23 Solo

Tromb. III. *grave*

17 Più mosso = ♩.

6

Tempo primo.

mf

18 $\frac{3}{4}$ Tempo primo (sostenuto) non forte.
(getragen nicht glänzend stark)

1 2 3 4

Tromb. III. *p*

Più sostenuto.

8

ff

Busoni — Turandot Suite

Tuba.

IV.

„Turandot“
Marsch.

Feierlich gemessen (misurato e solenne).

5 3 3

19 2 6

ppp ppp

mf mf mf

20

fz fz

ff

1 1

1 21 10 22 13 14 15

Clar. I.

Solo

23 Il tutto pianissimo.
Das Ganze sehr leise zu halten.

pp dim. ppp

ppp

24 misurato assai
sehr gemessen

1 2 3 6

Tromb. III.

25

1

ff ff fp

26

11

fz

riten., non rall.

f

V e VI tacent.

Busoni — Turandot Suite

Tuba.

VII.

„Nächtlicher Walzer“
aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.
tenuto assai

Musical score for Tuba, VII. „Nächtlicher Walzer“. The score is in 3/4 time and consists of three staves. The first staff begins with a *ff* dynamic and a measure number of 37. The second staff includes dynamics *fp*, *f*, and *fp*, and ends with a *ff* dynamic and a measure number of 7. The third staff concludes with a *ff* dynamic and the instruction *Tacet al Fine.*

VIII.

„In modo di Marcia funebre“

„Finale alla Turca“

Quasi Marcia funebre. aus der Musik zum fünften Akt.
Langsam, schleppend und klagend.

Musical score for VIII. „In modo di Marcia funebre“. The score is in 4/4 time and consists of ten staves. The first staff includes measure numbers 18, 42, 10, 11, 12, 43, 15, 16, 17, and the instruction *Clar. e Cor. ingl.*. The second staff includes measure numbers 44, 3, 4, and the instruction *p*. The third staff includes measure numbers 45, 12, 46, 25, 47, 15, 16, 17, 1, 48, and the instruction *Più Allegro.* and *ff*. The fourth staff includes measure numbers 50, 14, 15, 16, 17, 18, 51, and the instruction *Viol. I.* and *ff*. The fifth staff includes measure numbers 3, 9, 52, 9, and the instruction *ff*. The sixth staff includes measure number 53. The seventh, eighth, and ninth staves continue the musical notation. The tenth staff concludes the piece.