

# Ferruccio Busoni Turandot Suite, Op. 41 Tromba I in C.

## I.

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

Alla marcia (allegro.)

10 16 11 2 1 9 3 3 10 4 *sost.*  
*mf* *mf* *pp* *p* *ten.* *p*  
 12 15 14 6 8 9 10 11 12  
*pp* *p* *pp* *Corni*

Più vivo (quasi in uno).

7 3 1 3 2 3 4 5 6 7 8 9  
*ff* *fz*

Tempo I.

9 3 1 6 2 3 4 5 6 7 8 10  
*allargando* *ff* *molto agitato*

# Busoni — Turandot Suite

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Tromba I in C.

## II.

### Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig. 11

Fl. Clar.

Musical score for Flute and Clarinet, measures 18-20. The score is in 2/4 time. Measure 18 is a whole rest. Measure 19 begins with a sixteenth-note scale. Measure 20 continues the scale. Dynamics include *mf*, *f*, and *p*. Fingerings are indicated with numbers 1 and 5.

### 12 Marcia grottesca. (Marsch des Truffaldin.)

Moderato.

Musical score for Flute and Clarinet, measures 12-13. The score is in common time. Measure 12 is a whole rest. Measure 13 begins with a dotted quarter note. Dynamics include *mf* and *f*. Fingerings are indicated with number 1.

Musical score for Flute and Clarinet, measures 13-14. The score is in common time. Measure 13 is a dotted quarter note. Measure 14 is a dotted quarter note. Dynamics include *pp* and *mf dim.*

Musical score for Flute and Clarinet, measures 14-15. The score is in common time. Measure 14 is a dotted quarter note. Measure 15 is a dotted quarter note. Dynamics include *pp*.

Musical score for Flute and Clarinet, measures 15-16. The score is in common time. Measure 15 is a dotted quarter note. Measure 16 is a dotted quarter note. Dynamics include *pp*.

Musical score for Flute and Clarinet, measures 16-17. The score is in common time. Measure 16 is a dotted quarter note. Measure 17 is a dotted quarter note. Dynamics include *p*, *pp*, and *p*. Fingerings are indicated with numbers 3 and 2.

Musical score for Flute and Clarinet, measures 17-18. The score is in common time. Measure 17 is a dotted quarter note. Measure 18 is a dotted quarter note. Dynamics include *p*. Fingerings are indicated with numbers 1 and 2.

Musical score for Flute and Clarinet, measures 18-19. The score is in common time. Measure 18 is a dotted quarter note. Measure 19 is a dotted quarter note. Dynamics include *f*, *mf*, *cresc.*, *f*, and *ff*.

## III.

### Altoum.

Marsch.

Sostenuto e gravemente.

Musical score for Flute and Clarinet, measures 20-21. The score is in common time. Measure 20 is a dotted quarter note. Measure 21 is a dotted quarter note. Dynamics include *f*, *ff*, and *f*. Fingerings are indicated with number 2.

Busoni — Turandot Suite

Tromba I in C.

Quasi il doppio movimento.

(fast doppelt so schnell, aber stets getragen)

16 22 Viol. I. *pp* con sord. 2 2

17 Più mosso =  $\text{C}$ .

Tempo primo.

5 senza sord. 3

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

*cresc.* 1 *mf* 5 *ff*

IV.

„Turandot“  
Marsch.

Feierlich gemessen (misurato e solenne).

15 19 8 *mf* *mf*

20 1 1 *f* *f* *ff*

*p molto fz* *p* *f* 21 2 *mf dolce* *f*

Il tutto pianissimo.

23 Das Ganze sehr leise zu halten.

*dim.* 3 22 17 Bassi 18 19 23 *pp legg. stacc.*

misurato assai  
24 sehr gemessen

3 3 3 3 *p* *ff*

# Busoni — Turandot Suite

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Tromba I in C.

Musical score for Tromba I in C, measures 1-28. The score consists of six staves of music. The first staff begins with a *p* dynamic, followed by *ff* and *p dolce*. The second staff has *f* and *ff* dynamics. The third staff has *mf*. The fourth staff has *fp* and *ff* dynamics, with the instruction *ritenuto, non rallent.* above it. The fifth staff has *sost.* and *p* dynamics. The sixth staff has *sost. assai* and *f* dynamics. Measure numbers 6, 3, 1, 25, 3, 1, 26, and 2 are indicated above the notes.

## V.

### Das Frauengemach.

Einleitung zum III. Akt.

Andantino, piacevole e tranquillo. Più vivo (poco).

Musical score for Das Frauengemach, measures 15-28. The score consists of four staves of music. The first staff is in 6/8 time and contains measures 15, 19, 20, and 21. The second staff contains measures 22, 23, 28, and 2. The third staff contains measures 7 and 2. The fourth staff contains measures 3 and 2. The score includes dynamics *pp* and *p*, and the instruction *Tempo I.* above the final staff.

# Busoni — Turandot Suite

Tromba I in C.

5

## VI.

### Tanz und Gesang.

Moderatamente.

Lässig und graziös.

24 29 18 30 10 Ob. I. 11 12 13 14 p

31

5 6 8

Sanft-heiter.  
32 dolce, serenamente 2 1 pp

33

4 34 16 35 19 36 26 dim. Coro Ah pp perdendosi

## VII.

### „Nächtlicher Walzer“ aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

2 14 37 4 con sord. 7

senza sord. ff

38 Molto più tranquillo. 39 30 40 24 41 12 Entweder: 4

26

Oder:  
Dieselben ganzen Takte.

8 Viol. con sord. 13

9 10 11 12 ppp pp

Busoni — Turandot Suite

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Tromba I in C.

VIII.

„In modo di Marcia funebre“

e  
„Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

*Langsam, schleppend und klagend.*

11 *con sord.* 5 42 6 11 43 *mf* *mf* *pp*

5 *senza sord.* 1 3 3 3 3 2 44 *pp* *p* *f* *p* 2 8

*ff* *tenute ff* *ff* 45 1

*pp* *Più Allegro.* *Piccolo* 46 25 47 17 48 13 14 15 16 17 *quasi f* 49 1

2 50 17 51 *ff* *p*

8 52 *ff* 53

# Ferruccio Busoni Turandot Suite, Op. 41

Tromba II in C.

## I.

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

Alla marcia (allegro).

10 1 6 11 2 1

*mf* *mf*

9 3 3 *ten.* 10 4 *sost.* *p*

12 1 5 14 6 8 9 10 11 12

*pp* *p* *pp* Corni

7 Più vivo (quasi in uno).

1 2 3 4 5 6 7

8 9

*ff* *fz*

1 2 3 4

5 6 7 8 9 8

*allargando* *Tempo I.* *ff*

*molto agitato*

10

Busoni — Turandot Suite

Tromba II in C.

II.

Truffaldino.

(Introduzione e marcia grottesca.)

*Bewegt und geschäftig.* Fl. Clar. 11

18 19 1 1 1 5

*mf* *f* *p*

12 *Marcia grottesca.* (Marsch des Truffaldin.)  
*Moderato.*

13 *pp* *mf dimin.*

14 *pp* *p* *f* *mf*

15 *p* *f* *ff*

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

III.

Altum.

Marsch.

*Sostenuto e gravemente.*

2 2

*f* *ff* *f* *ff*



Busoni — Turandot Suite

Tromba II in C.

Quasi il doppio movimento.

(fast doppelt so schnell, aber stets getragen)

Viol. I.

16 22 con sord. 2 2

*mf*

23 24 *pp*

17 Più mosso = C. 5 Tempo primo. senza sord. 3

*pp* *p* *cresc.*

18 4/4 Tempo I (sostenuto) non forte. 4/4 (getragen nicht glänzend stark) Più sostenuto.

3 *p* *ff*

5 *ff*

IV. „Turandot“ Marsch.

Feierlich gemessen (misurato e solenne).

15 19 8

20 *mf*

*f* *molto* *p* *f* *mf* 21 10 22 *f* 17

Il tutto pianissimo.

Bassi 18 19 23 Das Ganze sehr leise zu halten.

*pp legg. stacc.*

misurato assai 24 sehr gemessen 3 3 3 3

*p* *ff*

# Busoni — Turandot Suite

Tromba II in C.

6 6 3 dolce 1  
*p* *ff* *p* *f*  
25  
*f* *ff* *fp*  
*ritenuto, non rallent*  
*mf* *ff* *ff*  
26 *sost.* *p* 2  
*sost. assai* *f*

## V.

### Das Frauengemach.

Einleitung zum III. Akt.

Andantino, piacevole e tranquillo. Più vivo (poco).

15 27 23 28 Tromba I. 2 14  
*p* 1  
Tromba I. 3 Tempo I. 2 *pp*  
15 16

## VI.

### Tanz und Gesang

tacet.

## VII.

### „Nächtlicher Walzer“

aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

2 14 37 4 con sord. 9 senza sord.  
*ff* *ff*  
Molto più tranquillo. Entweder:  
7 38 26 39 30 40 24 41 12 4  
Oder:  
Dieselben ganzen Takte.  
Viol. I. 3 con sord. 13  
8 9 10 11 12 *ppp* *pp*

Busoni — Turandot Suite

Tromba II in C.

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 con sord. 5 senza sord. 9 44 8

Viol. II. *pp*

*ff* *tenute ff* *ff* *pp*

1 45

*pp*

46 Più Allegro. 25 47 17 48 13 Piccolo 49 1

14 15 16 17 *quasi ff* *p*

10 50 13

51 *ff*

8 52 *ff*

53

# Ferruccio Busoni Turandot Suite, Op. 41

Tromba III in C.

## I.

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

Alla marcia (allegro).

10 1 21 2 14 3 9 10 11 8 4 *sosten.*

Clar. e Fag.

12 1 5 14 6 8 9 10 11 12

Corni.

Più vivo (quasi in uno).

7 3 1 3 2 3 4 5 6 7

ff

8 9

fz

1 2 3 4

5 6 7 8 9 8

*allargando*

3

9 Tempo I.

3 3 6

ff *molto agitato*

fzp *cresc.*

10

3 3 3

fzp *cresc.*

Busoni — Turandot Suite

Tromba III in C

II.  
Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

19 11 10 Trba. I e II. 1 7

11 12 13 *p* *f*

12 Marcia grottesca. (Marsch des Truffaldin.)  
Moderato. *mf* 1 *f*

13 4 con sord. *p* 2

2 14 *p*

4 15 1 1

senza sord. 2 *f* *ff*

III.  
Altoum.  
Marsch.

Sostenuto e gravemente.

1 2 2 1 2

Trba. I e II. *ff* *ff* *mf*

16 (fast doppelt so schnell, aber stets getragen)  
22 Viol. I. b. con sord. 2 2

23 24 *pp*

17 Più mosso =  $\text{♩}$ . Tempo primo. 5 4 3 3 6 1

*pp* *p*

Busoni — Turandot Suite

Tromba III in C.

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

Musical staff with notes and dynamics: *mf*, *p*

Musical staff with notes and dynamics: *ff*, *ff*

IV.  
„Turandot“  
Marsch.

Feierlich gemessen (misurato e solenne).

Musical staff with notes and dynamics: *mf*, *f*, *mf*

Musical staff with notes and dynamics: *f*, *ff*, *mf*

Musical staff with notes and dynamics: *f*, *mf*, Bassi

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

Musical staff with notes and dynamics: *pp legg. stacc.*

Musical staff with notes and dynamics: *pp*

Musical staff with notes and dynamics: 24 *misurato assai*, *sehr gemessen*, *p*, *ff*

Musical staff with notes and dynamics: *p*, *ff*, *p dolce*, *riten. non rall.*, *f*, *fp*

Musical staff with notes and dynamics: *f*, *ff*, *sosten.*, *p*

Musical staff with notes and dynamics: *pp*, *sost. assai*

V e VI tacent.

# Busoni — Turandot Suite

Tromba III in C.

4

## VII.

„Nächtlicher Walzer“  
aus der Musik zum vierten Akt.

Düster, kraftvoll und bewegt.

Timp. 14 37 4 con sord. 20 Tacet al Fine.

Musical score for Tromba III, VII. 'Nächtlicher Walzer'. The score is in 3/4 time and begins with a timpani part. The first four measures are marked with numbers 1, 2, 3, and 4. The score then continues with a melodic line in the tromba, marked 'ff' and 'con sord.' (with mutes). The piece ends at measure 20 with the instruction '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 con sord. 15 44 5 Trba.IV. 6

7 8 senza sord. 1 45

12 46 Più Allegro. 47 17 48 17 Trba.I e II.

49 Trba.I e II. 9 25 50 18 19

1 2 3 4 14 51

52

53

Musical score for Tromba III, VIII. 'In modo di Marcia funebre' and 'Finale alla Turca'. The score is in 4/4 time and begins with a violin part. The first section is marked 'con sord.' (with mutes) and 'pp' (pianissimo). The second section is marked 'senza sord.' (without mutes) and 'ff' (fortissimo). The third section is marked 'Più Allegro' and 'ff'. The score includes parts for Trba.IV, Trba.I e II, and Trba.I. The piece ends with a final flourish.

# Ferruccio Busoni Turandot Suite, Op. 41 Tromba IV in C.

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

Alla marcia (allegro).

10 1 2 1 2 14 3 9 10 11 8 4

Clar. e Fag. *p sosten.*

12 Tromba III. 1 5 14 6 8 9 10 11 12

*pp* 13 14 *pp* Corni

7 Più vivo (quasi in uno).

1 2 3 4 5 6

*ff* 3 3

7 8 9 *fz* 1

2 3 4 5 6 7

8 9 8

3 9 Tempo I.

allarg. 7 *ff* molto agitato

10



Busoni — Turandot Suite

Tromba IV in C.

II.

Truffaldino.

(Introduzione e marcia grottesca.)

Bewegt und geschäftig.

19 11 10 Tromba I e II. 1 7

11 12 13 p. f

12 Marcia grottesca. (Marsch des Truffaldin.)  
Moderato.

mf 2 2

13 4 con sordino p

pp

2 2 14. p

p

senza sord. f

1 15 4 f mf cresc.

1 f ff

III.

Altoum.

Marsch.

Sostenuto e gravemente.

Tromba I e II.

1 2 ff 1 2 ff

Quasi il doppio movimento.

16 (fast doppelt so schnell aber stets getragen).

17 Più mosso C. Solo

mf 31 Bassi 32 ff

ff

Busoni — Turandot Suite

Tromba IV in C.

Tempo primo.

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

Più sostenuto.

IV.  
„Turandot“  
Marsch.

Feierlich gemessen (misurato e solenne).

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

misurato assai  
24 sehr gemessen

V, VI e VII tacent.

Busoni — Turandot Suite

Tromba IV in C.

VIII.

„In modo di Marcia funebre“

„Finale alla Turca“

aus der Musik zum fünften Akt.

Quasi Marcia funebre.

*Langsam, schleppend und klagend.*

Viol. II. 1 2 3 4 5 13 42 19 43 Tromba I, II e III. 1 2

*pp* 13 44 5 *f* *incalzando* *p cresc.*

45 12

46 *Più Allegro.* 17 48 17 Tromba I e II. 49 10

25 18 19 1 2 3 4

50 14 51 *ff*

9 52 *ff*

53