

Turandot, Scherzo
Moderato (d. = 132) (A)

kl. Fl. *rit.* *a tempo* *rit.*

gr. Fl. *p*

Klar. 1 *p*

Schl. Glocken *p*

Viol. I (A) *pp* *Acquista* *Spieler*

Br. *pp*

Kb. *pp*

kl. Fl. *a tempo* *rit.* *a tempo*

gr. Fl. *mp* *p* *mp*

Klar. 1 *mp* *p* *mp*

Schl. *mp*

Viol. I *mp*

Br. *mp*

Kb. *mp*

kl. Fl. (B) *bore!*

gr. Fl. *mp*

Klar. 1 *mp*

Schl. *mp*

Viol. I (B)

Br. *mp*

Kb. *mp*

Triangel

Tom-Tom *p*

kl. Tr. *p*

Horz. Perk. *p*

kl. Becken *mp*

kl. Gong *p*

Lebhaft (d. 96)

gr. Fl 1
Ob 1 2
Klar 1 2
Baßkl 1 2
Pk
Schi
Viol. I
Br
Vcl
Kb

(C)

gr. Fl 1
Ob 1 2
Klar 1 2
Baßkl 1 2
Pk
Viol. I
Br
Vcl
Kb

kl. Fl
gr. Fl 1
Ob 1
Ob 2
Klar 1
Klar 2
Baßkl 1
Baßkl 2
Fag 1
Fag 2
Pk

Viol. I
Br
Vcl
Kb

gr. Fl 1
Ob 1
Ob 2
Klar 1
Klar 2
Baßkl 1
Baßkl 2
Fag 1

Viol. I
Br
Vcl
Kb

The musical score on page 26 is arranged in a standard orchestral format. It includes the following parts and their corresponding staves:

- Kl. Fl.** (Clarinet in E-flat): One staff, starting with a rest.
- gr. Fl.** (Clarinet in B-flat): Two staves (1 and 2), starting with a *mf* dynamic.
- Ob.** (Oboe): Two staves (1 and 2), starting with a *mf* dynamic.
- E. H.** (English Horn): One staff, starting with a rest.
- Klar.** (Clarinet in A): Two staves (1 and 2), starting with a rest.
- Baßkl.** (Clarinet in B): One staff, starting with a rest.
- Fag.** (Bassoon): Two staves (1 and 2), starting with a *mf* dynamic.
- Hr.** (Horn): One staff, starting with a rest.
- Tr.** (Trumpet): One staff, starting with a rest.
- Viol.** (Violin): Two staves (1 and 2), starting with a *mf* dynamic.
- Br.** (Brass): One staff, starting with a *p* dynamic.
- Vol.** (Viola): One staff, starting with a rest.
- Kb.** (Cello): One staff, starting with a rest.

The score is written in 4/4 time. The key signature has one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *mf* (mezzo-forte) to *p* (piano). The score includes various musical markings such as accents, slurs, and hairpins.

(F)

kl. Fl. 1 2

gr. Fl. 1 2

Ob. 1 2

E. H.

Klar. 1 2

Baskl.

Fag. 1 2

Hr. 1 2

Tr. 1 2

mf *mf* *mf* *mf* *p* *p* *p* *p*

(F)

Viol.

Br.

Vcl.

Kb.

mf *mf* *mf* *mf* *pizz.* *pizz.*

kl. Fl. (G)

1. gr. Fl. *mf*

2. Ob. 1. *mf*

2. E. H. *mf*

1. Klar. *mf*

2. Baßkl. *f*

1. Fag. *mf*

2. Hr. *f*

3. Tr. *f*

1. Pos. *f*

2. 3. Viol. *mf*

Br. *mf*

Vcl. *mf*

Kb. *mf*

(H)

kl Fl

1

gr. Fl

2

Ob

1

2

E. H

Klar

1

2

Ba&kl

1

2

Fag

1

2

(H)

Viol

Br

Vcl

Kb

Kl. Fl.
 1
 gr. Fl.
 2
 Ob.
 1
 2
 E. H.
 1
 Klar.
 1
 2
 Baßkl.
 1
 2
 Hr.
 3
 4
 Pos.
 1
 2
 3
 Tuba
 Viol.
 Br.
 Vcl.
 Kb.

Musical score for a symphony orchestra, page 90. The score is divided into three systems. The first system includes woodwinds: Kl. Fl. (1), gr. Fl. (2), Ob. (1, 2), E. H. (1), Klar. (1, 2), and Baßkl. (1). The second system includes brass and percussion: Hr. (1, 2, 3, 4), Pos. (1, 2, 3), and Tuba. The third system includes strings: Viol., Br., Vcl., and Kb. The music features various dynamics like 'f' and 'p', and performance instructions like 'arco' and 'tr'.

Kl. Fl. *tr* *tr* *tr* **I** *mf* *b^b* *b^b* *b^b* *b^b*
 gr. Fl. *tr* *tr* *tr* *mf* *b^b* *b^b* *b^b* *b^b*
 Ob. *tr* *tr* *tr* *mf* *b^b* *b^b* *b^b* *b^b*
 E. H. *tr* *tr* *tr* *mf* *b^b* *b^b* *b^b* *b^b*
 Klar. *tr* *tr* *tr* *mf* *b^b* *b^b* *b^b* *b^b*
 Baßkl. *tr* *tr* *tr* *mf* *b^b* *b^b* *b^b* *b^b*

Hr. *a²* *f*
 Pos. *f*
 Tuba *f*

I
 Viol.
 Br.
 Vel. *2^a*
 Kb.

kl. Fl. 1
gr. Fl. 2
Ob. 1, 2
E. H.
Klar. 1, 2
Baßkl.
Hr. 1, 2, 3, 4
Pos. 1, 2, 3
Tuba
Viol.
Br.
Vcl.
Kb.

The musical score for page 32 is arranged in a standard orchestral format. The woodwind section includes Clarinet in E-flat (kl. Fl.), Bassoon (gr. Fl.), Oboe (Ob.), English Horn (E. H.), Clarinet in B-flat (Klar.), and Bass Clarinet (Baßkl.). The brass section consists of Horns (Hr.), Trumpets (Pos.), and Tubas (Tuba). The string section includes Violins (Viol.), Brass (Br.), Violas (Vcl.), and Cellos/Double Basses (Kb.). The score features complex harmonic textures with many chords and melodic lines. The woodwinds and strings play sustained chords, while the brass section has more rhythmic activity. The bottom of the page contains the publisher's identification number B · S · S 37135.

J

kl. Fl

gr. Fl *a²*

Ob 1 *a²*

Ob 2

E. H.

Klar 1

Klar 2

Baßkl

Fag 1

Fag 2 *mf*

Kfag *mf*

Hr 1 *tr*

Hr 2 *tr*

Hr 3 *tr*

Hr 4 *tr*

Pos 1 *mf*

Pos 2 *mf*

Pos 3 *mf*

Tuba *mf*

Schl *Gr. Tr.* *mf*

J

Viol *arco* *f*

Br *f*

Vcl

Kb

(K)

ki. Fl 1
gr. Fl 2
Ob.
E. K.
Klar 1
Klar 2
Baßki
Fag 1
Kfag
Hr 1
Hr 2
Hr 3
Hr 4
Pos 1
Pos 2
Pos 3
Tuba
Schl
Gr. Tr.
Viol
Br
Vol
Kb

kl. Fl.

gr. Fl. 1/2

Ob. 1/2

E H

Klar. 1/2

Baßkl.

Fag. 1/2

Kfag.

Hr. 1/2/3/4

Pos. 1/2/3

Tuba

Schl. (Gr. Tr.)

Viol.

Br.

Vcl.

Kb.

a2

f

mf

fz

tr

(L)

kl. Fl.

4

gr. Fl.

2

1

Ob.

2

E. H.

4

Klar.

2

Baßkl.

Fag. 1

2

Kfag.

1

2

Hr.

3

4

Tr.

1

2

Pos.

1

2

3

Tuba

Pk.

(L)

Viol.

Br.

Vcl.

Kb.

Kl. Fl.
 1
 gr. Fl.
 2
 Ct.
 1
 2
 E. H.
 1
 Klar.
 2
 BøBkl.
 Fag. $\frac{1}{2}$
 2
 Kfag.
 Hr.
 1
 2
 3
 4
 Tr.
 1
 2
 Pos.
 1
 2
 3
 Tuba
 Pk.
 Viol.
 Br.
 Vcl.
 Kb.

(M)

kl Fl

gr Fl 1 2

Ob 1 2

E. H.

Klar 1 2

BaSkI

Hr 1 2 3 4

Tr 1 2

(M)

Viol

Br

Vcl

Kb

kl. Fl. 1, 2
 gr. Fl. 1, 2
 Ob. 1, 2
 E. H.
 Klar. 1, 2
 Baßkl.
 Fag. 1, 2
 Kfag.
 Hr. 1, 2, 3, 4
 Tr. 1, 2
 Pos. 1, 2, 3
 Tuba
 Pk.
 Schl.
 Viol.
 Br.
 Vcl.
 Kb.

kl Fl 1
gr Fl 2
Ob 1
Ob 2
E. H.
Klar 1
Klar 2
Baßkl
Fag 1
Kfag
Hr 1
Hr 2
Hr 3
Hr 4
Tr 1
Tr 2
Pos 1
Pos 2
Pos 3
Tuba
Pk
Schi (Hr., Tr.)
Viol
Br
Vcl
Kb

0

kl. Fl.

1

gr. Fl.

2

Ob.

1

2

E. H.

Klar.

1

2

Baßkl.

Fag.

1

2

Kfag.

Hr.

1

2

3

4

Tr.

1

2

Pos.

1

2

3

Tuba

Pk.

Schl.

0

Viol.

Br.

Vcl.

Kb.

kl. Fl. 1 2
gr. Fl. 1 2
Ob. 1 2
E. H. 1 2
Klar. 1 2
Baßkl. 1 2
Fag. 1/2
Kfag. 1/2
Hr. 1 2 3 4
Tr. 1 2
Pos. 1 2 3
Tuba
Pk.
Schl. (Kl., Tr.) tr
Viol.
Br.
Vcl.
Kb.

P *ritenuto*

kl. Fl.

1
gr. Fl.

2

1
Ob.

2

E. H.

1
Klar.

2

Baßkl.

Fag. 1/2

Kfag.

1/2
Hr.

3/4

1/2
Tr.

1
Pos.

2/3

Tuba

Pk.

Schl.

Becken

P *ritenuto*

Viol.

Br.

Vcl.

Kb.

a tempo

Hr 1 2 3 4

Tr 1 2

Pk

Viol. I *a tempo*

Br *mf*

Pos 1 2 3

Viol. I *pp*

Q

Hr 1 2 3

Pos 1 2 3

Viol. I

mf

p

Hr 1 2 3 4

Tr 1 2 4

Pos 1 2 3

Tuba

R

Musical score for the first system, featuring Horns (Hr), Trumpets (Tr), Trombones (Pos), and Tubas. The score is written in 2/4 time and includes dynamic markings such as *mp* and *mf*. The Horns section consists of four staves (1-4), Trumpets of two staves (1-2), Trombones of three staves (1-3), and Tubas of three staves (1-3). The music is in a key with one sharp (F#) and a common time signature.

Musical score for the second system, continuing the instrumentation from the first system. This system includes dynamic markings such as *mf*, *p*, and *f*. The Horns section consists of four staves (1-4), Trumpets of two staves (1-2), Trombones of three staves (1-3), and Tubas of three staves (1-3). The music continues in the same key and time signature as the first system.

S

Musical score for measures 1-4 of section S. The score is for a full band including Horns (Hr), Trumpets (Tr), Positively (Pos), Tubas (Tuba), and Percussion (Pk). The music is in 4/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* and *mf*. A double bar line is present at the end of measure 4.

Continuation of the musical score for measures 5-8. The instrumentation remains the same as in the previous system. The music continues with the same complex rhythmic patterns and dynamics. A double bar line is present at the end of measure 8.

T

1. gr. Fl. *p*

2. *p*

1. Ubb. *p*

2. *p*

E. H. *p* *mf*

Klar. 1. *p*

Baßkl. *p*

Fag. 1. *p*

2. *p*

Kfag. *p*

1. Hr.

2.

3.

4.

1. Tr.

2.

1. Pos.

2.

3.

Tuba

Pk.

Schl. Triangel

1
gr. Fl. *p*

2
p

1
Ob. *mf*

2
p

E. H. *p*

1
Klar. *p*

2
p

Baßkl. *mf*

1
Fag.

2

①

1
gr. Fl. *mf*

2
mf

1
Ob. *mf*

2
mf

E. H. *mf*

1
Klar. *mp*

2
mp

Baßkl. *mf*

1
Fag. *mf*

2
mf

Kfag. *mf*

Schl. *pp* *mp* *mf*

Gr. Tr. *t* *t* *t*

kl. Fl.

gr. Fl.

Ob.

E. H.

Klar.

Baßkl.

Fag.

Kfag.

Tri.

Sch.

kl. Gong

Tomtom

kl. Becken

kl. Gong

V

kl. Fl.

gr. Fl.

Ob.

Klar.

Baßkl.

Fag.

Kfag.

Pk.

Glocken

Schl.

Tri.

Tomtom

Cl. (Smlk.)

Gong

poco a poco cresc.

poco a poco cresc.

Halzblock

poco a poco cresc.

V

Pk (Glockenspieler) (Tri) (Trommel) (Holzblock) (Cymb.) (Gong)

W

Klarinetten 1 & 2 (Klar. 1, Klar. 2) Fagott 1 (Fag. 1) Pk (Percussion) Schl (Schlagwerk) Vcl (Violoncello) Kb (Kontrabaß)

Ob (Oboe) 1, 2 E. H. (Englische Horn) 1, 2 Klarinetten 1 & 2 (Klar. 1, Klar. 2) Fagott 1 & 2 (Fag. 1, Fag. 2) Tr (Trompete) 1 Pk (Percussion) Br (Blechbläser) Vcl (Violoncello) Kb (Kontrabaß)

Kl. Fl. (X)
 1
 Gr. Fl. 2
 1
 Ob. 2
 E. H. 1
 Klar. 2
 Baßkl. 1
 Fag. 2
 Kfag.
 Hr. 1
 2
 3
 4
 Tr. 1
 Schl. kl. Tr. *p cresc.*
 Viol. (X)
 Br.
 Vcl.
 Kb.

kl. Fl.
 1
 gr. Fl.
 2
 Jb.
 1
 2
 E. H.
 Klar.
 1
 2
 Baßkl.
 Fag.
 Kfag.
 Hr.
 1
 2
 3
 4
 Tr.
 1
 2
 Pos.
 1
 2
 3
 Tuba
 Pk.
 Schl.
 Viol.
 Br.
 Vcl.
 Kb.

(Kl. Fl.)
 (gr.)
 mf cresc.

kl. Fl. (Y)

gr. Fl. 1 2

Ob. 1 2

E. F.

Klar. 1 2

Basskl. 1 2

Fag. 1 2

Kfag.

Hr. 1 2 3 4

Tr. 1 2

Pos. 1 2 3

Tuba

Pk.

Schl. Becken Gr. Tr.

Viol. (Y)

Br.

Vcl.

Kb.

tenuto

a tempo

kl. Fl.
gr. Fl.
Ob.
E. H.
Klar.
Baßkl.
Fag.
Kfag.

Hr.
Tr.
Pos.
Tuba

Pk.

Schl.
(Becken)
(Gn. Tr.)

Glöcken *ff*
Tri.
TomTom
Holzblock

Viol.
Br.
Vcl.
Kb.

a tempo *pizz.*

Z

Ki. Fl.

gr. Fl. *mf*

Ob. *mf*

E. H. *mf*

Klar. *mf*

Baßkl. *mf*

Fag. *mf*

Kfag. *mf*

Hr. *mf*

Tr. *mf*

Pos. *mf*

Tuba *mf*

Pk. *poco a poco dim.*

Schl. *poco a poco dim.*
 (Blocken) *poco a poco dim.*
 (Triangle) *poco a poco dim.*
 (Tom-Tom) *poco a poco dim.*
 (Holzblock) *poco a poco dim.*
 (Kl. Gong)

Z

Viol. *mf*

Br. *mf*

Vcl. *mf*

Kb. *mf*

kl Fl

gr. Fl $\frac{1}{2}$

Ob $\frac{1}{2}$

Klar $\frac{1}{2}$

Pk

Schl

mp *p* *p* *pp*

mf dim.

p

Klar $\frac{1}{2}$

Baßkl

Fag $\frac{1}{2}$

Kfag

Hr $\frac{1}{2}$

Pk

Schl

Vcl

Kb

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

p dim. *p dim.* *pp*

p dim. *pp* *pp*

arco

pp arco

pp