

# ORPHEUS

## Trombone I

IGOR STRAWINSKY

### Premier Tableau

Lento sostenuto,  $\text{♩} = 69$

Arpa

1 5 2

*p*

1 3 6

*p ma marc.* *attacca*

Andante con moto,  $\text{♩} = 112$

### AIR DE DANSE

4

Fag. I Cl. I

5 6 7 Trb. II 8 9 10 4

11 12 3 G.P. 13 14 4 15 4 16 3 17 3 18 3 19 3

20 3 21 4 22 1 2 23 4 24 3 25 4 26 4 27 3

*attacca*

### L'ANGE DE LA MORT ET SA DANSE

28 L'istesso  $\text{♩} (= 112)$

Vc. Fag. Vc. Fag.

29 30 5

*p* *marc. in p*

31 1 3 4 32 5 33 4 Trb. II 34 35 3

*marc. in p* *p* *marc. p*

36 Trb. II Solo 37 38 5 39 5 40 4

# Trombone I INTERLUDE

41 *p* VI. I Solo 42 6 43

VI. II 2

44 6 45 5 46 5

*attacca*

## Deuxième Tableau PAS DES FURIES

47 *sf* *p* Agitato, (♩ = 120) in piano Cl. I. II 48 5 49 4 1 50 4 51 3 1

52 *marc. in p* 3 53 4 54 5 55 5 56 5 57 5 1

58 *Tr. p* 59 5 60 1 6 60<sup>a</sup> 3

60<sup>b</sup> 3 61 3 62 *poco sf in p*

63 *con sord.* 64 65 66 4 67 5 68 5 69 6

70 *Coni p* 71 *con sord.* 72 *p*

73 74 5 75 5 76 5 *G.P. senza sord.*

*attacca*

## AIR DE DANSE

77 *Grave*, (♩ = 83) 78 79 2 *rall.* 80 *Un poco meno mosso*, (♩ = 96) 1 1 1 1 2

81 1 1 1 1 82 1 1 1 1 83 2 1 1

# Trombone I

1 [84] 5 [85] 4 poco a poco rall. [86] a tempo 1 1 [87] 5 [88] 3 1 2

*attacca*

## INTERLUDE

[89] L'istesso tempo

*attacca*

## AIR DE DANSE

[90] L'istesso tempo

C.A. Solo *p*

*attacca*

## PAS D'ACTION

[92] Andantino leggiadro, ♩ = 104

VI.I

[93] [94] poco più mosso, ♩ = 126

*attacca*

## PAS-DE-DEUX

[101] Andante sostenuto, ♩ = 96

Vc.

[102] [103] [104] Vln.

[105] [106] [107] [108] [109] [110] Cor. I, II

[111] [112] Cor. III

[113] [114] [115] [116] [117] poco allarg. [118] a tempo

[119] [120] [121] G.P. poco a poco rall. a tempo

*attacca*

# Trombone I

122 Moderato assai,  $\text{♩} = 72$

## INTERLUDE

(senza Solo sord.)

Musical staff 122: Moderato assai,  $\text{♩} = 72$ . Bass clef, 4/4 time. Dynamics: *mf*. Includes notes with slurs and accidentals.

Musical staff 123-124: Continuation of the interlude. Staff 123 ends with a double bar line and a repeat sign. Staff 124 begins with a 3-measure rest, followed by notes. Dynamics: *mf*. Ends with *attacca*.

## PAS D'ACTION

125 Vivace,  $\text{♩} = 152$

Musical staff 125-127: Vivace,  $\text{♩} = 152$ . Bass clef, 4/4 time. Dynamics: *mf*. Includes rests of 6, 3, and 4 measures. Markings: Cl. I, 126 (1), 127 (5).

Musical staff 128-129: Continuation of the Pas d'Action. Dynamics: *p*. Includes rests of 2 measures. Markings: 128 (2), 129.

Musical staff 130-131: Continuation of the Pas d'Action. Dynamics: *p*. Includes rests of 1 and 2 measures. Markings: 130 (1), 131 (2).

Musical staff 132-133: Continuation of the Pas d'Action. Dynamics: *p*. Includes rests of 2 and 3 measures. Markings: 132 (2), 133 (3).

Musical staff 134-136: Continuation of the Pas d'Action. Dynamics: *fff*. Includes rests of 1, 5, and 4 measures. Markings: 134 (1), 135 (5), 136 (1). Includes *cb.* marking.

Musical staff 137: Continuation of the Pas d'Action. Dynamics: *sim.* Includes slurs and accents.

Musical staff 138: Continuation of the Pas d'Action. Dynamics: *sim.* Includes slurs and accents.

Musical staff 139-142: Continuation of the Pas d'Action. Dynamics: *ff* and *p*. Includes rests of 3, 5, and 5 measures. Markings: 139, 140 (3), 141 (5), 142 (1).

Musical staff 143: Final staff of the piece. Dynamics: *sempre p*. Ends with *Tacet al Fine*.