

# ORPHEUS ORPHÉE

## First Scene

## Premier Tableau

Orpheus weeps for Eurydice.  
He stands motionless, with his back to the audience.

Orphée pleure Eurydice.  
Debout, dos au public, il ne bouge pas.

IGOR STRAWINSKY

Lento sostenuto,  $\text{♩} = 69$  1

Arpa *mf marc. près de la table* *sim.*

Violini I

Violini II *p* *v*

Viola *p*

Violoncelli *p* *v*

Contrabassi *p*

Arpa

VI. I

VI. II

Viola

Vc.

Cb.

2 Some friends pass bringing presents  
and offering him sympathy.

Passent des amis avec des présents.  
Compliments de condoléances.

2

Fl. I, II *mf*

Cor. II *p*

Tr. I, II  
in G♭ *p*

I *p*

Trb.  
II (basso) *p*

*p ma marc.*

Arpa *p ma marc.*

2

Vi. I

Vi. II

Vle.

Vc. *mp dolce*

4 Vc. Solo *mp dolce*

glide th. (full bow) *mp dolce*

Tutti unis. (4 Vc. Solo) *mp dolce*

Tutti unis.

Cb.

*glisser*  
tout le long  
de l'archet  
sans portamento

3

Arpa

3

Vi. I

Vi. II

Vle.

Vc.

Cb. *non div.*

*attacca*

## AIR DE DANSE

4 Andante con moto,  $\text{♩} = 112$

I  
Flauti

II

I  
Clarinetti in Sib

II

I  
Fagotti

II

Corni I

4 Andante con moto,  $\text{♩} = 112$

pizz.

Violoncelli

poco sf

Contrabassi

I  
Fl.

II

Cl. I  
in Sib

mp

Cor. I.

4  
scherzando

mf

arco

Vc. Solo

mf

5

Cl. I  
in Sib

Solo  
*p ma marc.*

VI. Solo  
*mp espressivo*

VI. II  
*con sord.*

Vie.  
*con sord.*

Vc.  
Tutti Vo. unis, *con sord.*  
*pizz.* *arco* *sim.*

Cb.  
*pizz.*

\* toujours au milieu de l'archet

6

Fl. I  
*mf*

Cl. I  
in Sib

VI. Solo  
*v*

VI. II

Vie.

Vc.  
*div. pizz.* *unis.*

Cb.



9 *come sopra*

VI. Solo *G V* *(V)* *D* *restez* *D* *G (V)*

VI. II

VI. *Tutti unis. pizz.*

Vc.

10 *Solo*

Fl. I *restez* *A*

VI. Solo *(V)* *restez* *(V)* *A*

VI. II

VI.

Vc.

11 *marc.*

Fl. I *rapres.*

Arpa

VI. Solo *(V)* *3* *3 2 3 2* *12* *étouffé marc. in p*

VI. II

Sola *senza sord.*

VIc.

Ve. altro

Vc.

13

Fl. I

Cl. I  
fa Sol

I  
Fag.

II

Cor. I

Arpa

VI. I

VI. II

Sola

Vle.

le altre

Vo.

Cb.

*Solo*  
*mf*

*Solt. - mp espress.*

13

Tutti (senza sord.)  
div. a 3

*mf*

*senza sord.*

*sim.*

*div. a 3*

*mf*

*senza sord.*

*non div.*

*sim.*

*senza sord.*

*arco*

*pizz.*

*mp*

*sempre stacc.*

14

I  
Fag.

II

Cor. I

Vc.

*Solo cant.*  
*mp*

15 16

Cl. I  
in Sib

I  
Fag.

II

Cor. I

15 16

Vi. I

Vi. II

div. a3

Vo.

Cb.

*sempre stacc.*

*pizz.*

*arco stacc.*

17

Picc.

Fl. I

Fag. I

Cor. I

Vi. I

Vi. II

Tutte unis. V

Vc.

Cb.

*leggero mf*

*leggero mf*

*unis.*

*unis.*

*div. a3*

*div. a3*

*mf*

*mf*





22

I Fl. *p*

II Fl. *p*

I Cl. in Sib *mp*

II Cl. in Sib

Cor. I

Vi. Solo *mf*

Vc. *mf*

*schierzando*

*Solo arco*

23

Fl. I

Cl. I in Sib *Solo*

Cor. I

*p ma marc.*

23

Vi. Solo *come sopra*

Vi. II

Vi. *p con sord. etc. sim.*

Vc. *con sord. Tutti anis. pizz. p*

Cb. *pizz.*

24

I  
Fl. I  
II

*leggero mf*

Cl. I  
in Sib

Vi. Solo

VI. II

Vie.

Vc. arco

Cb.

25

I  
Fl. I  
II

Solo (col. VI. solo)

Cl. I  
in Sib

25

VI. Solo

VI. II

Vie.

Vc. pizz.

arco

Cb.

26

I

Fl.

II

VI. Solo

VI. II

Vio.

Vo.

Cb.

*plac.*

27

I

Fl.

II

Cl. I  
in Sib

VI. Solo

VI. I

VI. II

Vio.

Vo.

Cb.

*marcato*

*arco*

*affaccu*





32 33

I  
Fag.  
II

I. II  
Cor.  
III. IV

Trb. II

Arpa  
*marc. in p*

32 33

VI. I. II  
div. a3  
*p cantabile*

VIe.  
*p cantabile*

Vc.  
*p cantabile*

*poco a poco*  
*poco a poco*  
*poco a poco*  
*poco a poco*

34

C.A.

I  
I. II a3  
II

I  
Fag.  
II

Cor. II

Trb. I. II  
*marc. p*

Arpa  
*sempre non arpeg.*  
*ben marc. ma non troppo*

34

VI. I. II  
div. a3  
*animando*

VI. I  
*mf marc. e non cresc.*  
*uasi.*

VI. II  
*mf marc. e non cresc.*

VIe.  
*mf marc. e non cresc.*

Vc.  
*mf marc. e non cresc.*

*animando*

35

36

The Angel leads Orpheus to Hades.  
L'Ange emmène Orphée aux enfers.

FL. I, II  
Ob. I  
C. A.  
Cl. I  
1a Sib  
Fag. I, II  
Trb. II

*p*

*Solo*

35

36

VI. I, II  
div. a3  
Vie.  
Vc.

*f*  
*flautando*

*p*

*f*  
*flautando*

37

38

Tr. I  
1a Sib  
Trb. II

*1<sup>a</sup> Solo con sord.*

*p*

VI. I, II  
div. a3

*p*

39

40

Tr. I  
1a Sib  
VI. I, II  
div. a3  
Vie.

*p*

*harm.*

*harm.*





44 45

Ob. *p espress.*

C. A. *p espress.*

Trb. I

VI. I

VI. II

Vie.

Vc.

Cb.

46

Ob.

C. A. C. A. - Ob. II

I. II

Cor.

III. IV

46

VI. I

VI. II

Vie.

Vo.

Cb.

*attacca*

## Second Scene

## Deuxième Tableau

## PAS DES FURIES

their agitation and their threats

leur agitation et leurs menaces

47 *Agitato* (♩ = 126) *in piano* 48

Clarineti III in Sib

Fagotto II

I. II  
Corni

III. IV

47 *Agitato* (♩ = 126) *in piano* 48

Violini I

Violini II

Viole

Violoncelli

Contrabassi

49

Ob. I. II

Cl. I. II  
in Sib

Fag. I

Cor. I. II

49

Vi. I

Vi. II

Vcllo

Vc.

50

*mf espress.*

*mf*

51

*poco sfz*

*sempre p ma espressivo*

*arco*

*p*

*arco*

*p*

*sim.*

*spicc.*

*sim.*

*sim.*

*sim.*

52

*sim.*

*sim.*

*sim.*

*sim.*

\* For the repeat this G is slurred.  
 Pour la répétition, le Sol est lié à la note précédente:  
*poco sfz p rub.*

volta 1<sup>a</sup> 53

Ficc. *mf*

I *mf*

Fl. *mf*

II *mf*

I *mf*

Fag. *mf* *p ma espresso*

II *mf* *in p*

Tr. I *mf*

In Sib *mf* *sempre poco*

I *mf*

Trb. *marc. in p*

II *mf*

VI. I *mf* *apico.* 53

VI. II *mf*

Vle. *sim.*

Vc. *sim.*

Cb. *piu.* *arco* *sim.*

54

Ficc. *mf*

I *mf*

Fl. *mf*

II *mf*

I *mf*

Fag. *mf*

II *mf*

Tr. I *mf*

In Sib *mf*

VI. I *mf* *apico. espresso. ma p*

VI. II *mf* *espresso. ma p*

Vle. *mf*

Vc. *mf*

Cb. *mf*

55

56

I  
Fag.  
II

Vi. I  
Vi. II  
Vie.  
Vo.

57

*poco aff*

Ob. I  
Cl. I  
in Sib.  
I  
Fag.  
II

57

*poco sf*

Vi. I  
Vi. II  
Vie.

58

Ob. I  
Cl. in Sib.  
I  
II  
I  
Fag.  
II

58

Tr. in Sib.  
I  
II  
Vi. I  
Vi. II  
Vie.  
Vo.  
Cb.

*ppizz.*

59

Ob. I, II  
I  
Cl. in B $\flat$   
II  
I  
Tr. in B $\flat$   
II  
Vl. I  
Vl. II  
Vcllo  
Cb.

60

Ob. I, II  
I  
Cl. in B $\flat$   
II  
Fag. II  
I  
Tr. in B $\flat$   
II  
I  
Trb.  
II  
Vl. I  
Vl. II  
Vcllo  
Cb.

60

Vl. I  
Vl. II  
Vcllo  
Cb.

61

volta II<sup>da</sup>

62

FL. I

Olin Sib

II

Fag.

I

II

Tr. I  
in Sib

I

Trb.

II

Vio

*mf*

*sim.*

*espress. mf*

*ff*

*sim.*

*espressivo ma non f*

*mf*

*sfacc.*

*poco *mf* in p*

*p*

63

Sempre alla breve ma meno mosso  $\text{♩} = 98$ 

FL. I

Olin Sib

II

Fag.

I

II

Tr. I

Trb.

II

63

Sempre alla breve ma meno mosso  $\text{♩} = 98$ 

VI. I

VI. II

Vie.

Vc.

Cb.

*mf*

*f*

*sempre ben articolato in p*

*mf*

*f-p*

*sempre p ma marc.*



64

VI. I *poco più f*

VI. II

Viola *poco più f*

Vc.

Cb.

65

VI. I

VI. II

Viola

Vc.

Cb.

66

67

I

Cl. in Sib

II

VI. I *f* *poco*

VI. II

Viola *f* *poco*

Vc. *f* *poco*

Cb. *pizz.*

I  
 Cl. in Sib  
 II  
 VI. I  
 VI. II  
 Vcl.  
 Vc.  
 Cb.

I  
 Cl. in Sib  
 II  
 VI. I  
 VI. II  
 Vcl.  
 Vc.  
 Cb.

I  
 Cl. in Sib  
 II  
 Fag. I  
 VI. I  
 VI. II  
 Vcl.  
 Vc.  
 Cb.

69

*poco*  
*poco*  
*sim.*  
*p*  
*rit.*  
*sempre sim.*



72 73

I. II  
Cor.  
III  
I  
Tr.in Sib  
II  
Tr. b I  
Timp.

*p con sord.*  
*p con sord.*  
*p con sord.*  
*p con sord.*  
*p con sord.*  
*p con sord.*

*marc. slacc. in p*

Detailed description: This block contains the percussion score for measures 72 and 73. It includes staves for I. II Cor., III Cor., I Tr.in Sib, II Tr.in Sib, Tr. b I, and Timp. The woodwinds and strings are marked *p con sord.* (piano with mutes). The timpani part features a rhythmic pattern of eighth notes in measure 73, marked *marc. slacc. in p* (marked, slurred, in piano).

72 73

VI. I  
VI. II  
Vio.  
Vo.  
Cb.

*p*  
*p*  
*p*  
*p*  
*p*

Detailed description: This block contains the string and voice score for measures 72 and 73. It includes staves for VI. I, VI. II, Vio., Vo., and Cb. All parts are marked *p* (piano). The strings play a melodic line with slurs and accents. The voice part has a few notes with slurs.

74

I. II  
Cor.  
III  
Timp.

74

VI. I  
VI. II  
Vie.  
Vc.  
Cb.

*come sopra*  
*come sopra*  
*sempre* *come sopra*  
*come sopra*

Detailed description: This block contains the string and voice score for measure 74. It includes staves for I. II Cor., III Cor., Timp., VI. I, VI. II, Vie., Vc., and Cb. The woodwinds and timpani are marked *come sopra* (as above). The strings and voice parts are marked *come sopra*. The violin part has a *sempre* marking. The strings play a rhythmic pattern of eighth notes.

75

VI. I  
VI. II  
Vle.  
Vc.  
Cb.

Two.

Detailed description: This system of music covers measures 75 through 78. It features five staves: Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 75 is marked with a box containing the number 75. The Violin I part has a 'Two.' marking above the staff in measure 75. The Viola part also has a 'Two.' marking above the staff in measure 75. The Violoncello and Contrabass parts play a steady eighth-note accompaniment. The Violin II part plays a rhythmic pattern of eighth notes.

76

VI. I  
VI. II  
Vle.  
Vc.  
Cb.

Detailed description: This system of music covers measures 79 through 82. It features the same five staves as the previous system. Measure 79 is marked with a box containing the number 76. The Violin I part has a 'Two.' marking above the staff in measure 79. The Viola part has a 'Two.' marking above the staff in measure 79. The Violoncello and Contrabass parts continue with their eighth-note accompaniment. The Violin II part continues with its rhythmic pattern.

VI. I  
VI. II  
Vle.  
Vc.  
Cb.

*affacca*

Detailed description: This system of music covers measures 83 through 86. It features the same five staves. The Violin I part has a 'Two.' marking above the staff in measure 83. The Viola part has a 'Two.' marking above the staff in measure 83. The Violoncello and Contrabass parts continue with their eighth-note accompaniment. The Violin II part continues with its rhythmic pattern. The word 'affacca' is written at the bottom right of the system.

## AIR DE DANSE

(Orphée)

77 Grave,  $\text{♩} = 68$

Arpa  
Solo *mf*

6/16 = 2/8 = 6/16 = 2/8

SOLI-ARCO

Violino I  
*mf* marc. *p sub.*

Violino II  
*mf* marc. *p sub.*

Viola  
*mf* marc. *p sub.*

Violoncello  
*mf* marc. *p sub.*

Contrabbasso  
*mf* marc. *p sub.*

77 Grave,  $\text{♩} = 68$

78

6/16 = 2/8 = 6/16 = 2/8

GLI ALTRI - PIZZICATO

Violini I  
*mf*

Violini II  
*mf*

Viola  
non div. *mf*

Violoncelli  
*mf*

Contrabbassi  
*mf*

79

ral - len - tan - do

I  
Ob.

II

Arpa

*[Soli] dolce*

79

ral - len - tan - do

SOLI-ARCO

VI. I  
VI. II  
Vi. a.  
Vc.  
Cb.

GLI ALTRI-PIZZICATO

VI. I  
VI. II  
Vi. a.  
Vc.  
Cb.

80 Un poco meno mosso,  $\text{♩} = 98$

I  
Ob.

II

Arpa

*sempre stacc.  
près de la table*

81

80 Un poco meno mosso  $\text{♩} = 98$

81

Tutti VI. I arco

Tutti VI. II arco

Tutti Vc. arco

VI. I  
VI. II  
Vc.

82

I  
Ob.  
II

Arpa

Ab<sub>1</sub>

Vl. I

Vl. II

Vc.

83

I  
Ob.  
II

Arpa

Vl. II

Vio. *Tutte Vle. arco*

Vc.

Cb. *Tutti Cb. pizz. p*

84

I  
Ob.  
II

Arpa

Vl. II

Vio.

Vc.

Cb.

85



*frem.* poco a poco rall. **86** a tempo

*sempre dolce cant.*

*come sopra*

**87**

*p*

**87**

Vios. I. II  
div. a 3

**88**

Ob. II: C. A.

**88** Vi. I unis.

Vi. II unis.

arco

*affacca*

## INTERLUDE

The tormented souls in Tartarus stretch out their fettered arms towards Orpheus, and implore him to continue his song of consolation.

Les tourmentés du Tartare tendent leur bras enchainés vers Orphée le suppliant de continuer son chant consolant.

89 *L'istesso tempo*

I  
Flauti

II

I  
Clarineti in Sib

II

I  
Fagotti

II

Arpa

89 *L'istesso tempo*

Violini I

Violini II

Viole

Violoncelli

Contrabassi

*p*

*sim.*

*Soia*

*mf*

*div. a 3*

*poco sf - p*

*anis.*

*sim.*

*anis.*

*sim.*

*sim.*

*sim.*

*p*

# AIR DE DANSE

(conclusion)

Orpheus continues his Air.

Orphée continue son Air.

90 *L'istesso tempo* Solo - dolce

*sempre sim. p*

*sempre sim.*

*sim.* G $\flat$

91 Solo - dolce

*p*

*p*

*plaz.*

*p* *allegro*

## PAS D'ACTION

Hades, moved by the song of Orpheus, grows calm. The Furies surround him, bind his eyes and return Eurydice to him.  
(Veiled Curtain).

L'enfer, touché par le chant d'Orphée, se calme. Les Furies l'entourent, lui couvrent les yeux d'un bandeau et lui rendent Eurydice.  
(Tulle).

92 Andantino leggiadro,  $\text{♩} = 104$  93

Flauti I, II

Clarineti I, II in Sib

Timpani

Arpa

Violino I

Violino II

Viola

Violoncelli

Contrabassi

94

Fl. I

Cl. I in Sib

Vi. I

Vi. II

Vle.

Vc. arco

2 Soli

95 con sord.

Tr. I, II in Sib

Vi. I

Vi. II

Sola Vle.

Tutti

Vc. 2 soli

Tutti

Detailed description of the musical score: The score is for a full orchestra and includes vocal parts. It is divided into three systems. The first system (measures 92-93) features woodwinds (Flutes I & II, Clarinets I & II in Sib), Timpani, Arpa, Violins I & II, Viola, Violoncelli, and Contrabassi. The second system (measures 94) includes Flute I, Clarinet I in Sib, Violins I & II, Viola, and Violoncelli/Contrabassi. The third system (measures 95) includes Trumpets I & II in Sib, Violins I & II, Solo Viola, and Violoncelli/Contrabassi. Dynamics include *mf*, *p*, *plizz.*, *arco*, *con sord.*, and *Tutti*. Performance instructions include *Sola* and *Tutti* for the strings.

96

Tr. I, II  
in Sib

VI. I

VI. II

Vle.

Vc.

97

Tr. I, II  
in Sib

VI. I

VI. II

Vle.

Vc.

98

Fag. I

Tr. III  
in Sib

VI. I

VI. II

Vle.

Vc.

99

Tr. I, II  
in Sib

Fl. I, II

Cl. I, II  
in Sib

Vln. I, II

Vla.

Vcl.

100

Fl. I, II

Cl. I, II  
in Sib

Vln. I, II

Vla.

Vcl.

*pp*

Fl. I, II

Cl. I, II  
in Sib

Vln. I, II

Vln. I, II

Vla.

Vcl.

Cb.

*p*

*affaccu*

## PAS-DE-DEUX

(Orpheus and Eurydice  
before the veiled curtain).(Orphée et Eurydice  
devant les tulle).

**101** Andante sostenuto,  $\text{♩} = 66$

Violini I *p*

Violini II *p*

Viola *p*

Violoncelli *p*

Contrabassi *p*

Vc. Solo  
cant. in mezza voce

**102**

VI. I *dolce cantabile*

VI. II

Viola

Vc. Solo *dolce cantabile* Tutti Vc.

Cb.

**103** **104**

VI. I

VI. II

Viola

Vc. *espress.* sul G (V<sup>o</sup>/m/V)

Cb.

105

VI. I

VI. II

Vie.

Vc.

Cb.

*espress.*

106

107

VI. I

VI. II

Vie.

Vc.

Cb.

108

VI. I

VI. II

Vie.

Vc.

Cb.

109

Cl. I

f. Sib.

Fag. I

Timp.

VI. I

VI. II

Vie.

Vc.

Cb.

*un poco sf*

*p*

*à la pointe*

*p à la pointe*

*arco*

*p pizz.*

*p pizz.*



110 111

Fl. I, II

I

Ob.

II

Cl. I  
in Sib

Cor. I, II

VI. I

VI. II

Vie.

Vc.

Cb.

*senza sord.*

*pizz.*

*arco*

*p*

112 113

Fl. I, II

I

Ob.

II

Cl. I  
in Sib

Fag. I

Cor. I, II

Timp.

VI. I

VI. II

Vie.

Vc.

Cb.

*un poco of*

*pizz.*

*p*

114

Solo

Fl. I, II

I  
Ob.  
II

I  
Cl. in Sib  
II

I  
Fag.  
II

Cor. I, II

Timp.

VI. I

VI. II

Vle.

Vc.

Cb.

115

Fl. I

Cl. I  
in Sib

Timp.

VI. I

VI. II

Vle.

Vc.  
arco pizz. arco

Cb.



118 a tempo

CL I  
In Sib

Arpa

VI. I arco v

VI. II arco v *solo* (*v n v*) *espress.*

Vie. arco v *unis.*

Vc. arco

119

VI. I

VI. II

Vie.

Vc.

Cb.

120

VI. I *solo G*

VI. II *solo A cresc.* *ff*

Vie. *solo G cresc.* *ff*

Vc. *solo C* *cresc.* *ff*

Cb. *cresc.* *ff*

Orpheus tears the bandage from his eyes.  
Eurydice falls dead.

121 poco a poco rall. a tempo

VI. I *gliss.* (*v*)

VI. II *gliss.* (*v*)

Vc.

Cb.

Orphée arrache de ses yeux le bandeau.  
Eurydice tombe morte.

B. & H. 10285

*affacca*

## INTERLUDE

Veiled curtain, behind which the  
decor of the first scene is placed.

Tuiles, derrière lesquels le décor  
du premier tableau sera remis.

**122** Moderato assai,  $\text{♩} = 72$

I Trombe in Sib

II Trombone I

Violoncelli

Contrabassi

*Solo*  
*mf*  
*senza sord.*

*Solo*  
*mf senza sord.*

*mf*  
*p*  
*mf*

**123**

Ob. I. II

Cl. I. II  
in Sib

Cor. I. III

I Tr.

II Tr.

Trb. I

*Solo*  
*mf*

*Solo 2*  
*mf*

*Solo*  
*mf*

*Solo*  
*mf*

**123**

VI. I

Vc.

Cb.

*mf*

124

Fl. I

Ob.

Cl. in Sib

Fag.

Cor. I, III

Vi. I

Vi. II

Vic.

Vc.

Cb.

*sempre sim.*

*p*

(a 2)

*attaca*

# PAS D'ACTION

The Bacchantes attack Orpheus, sieze him and tear him to pieces.

Les Bacchantes attaquent Orphée, s'emparent de lui et le déchirent en morceaux.

**125** *Vivace, ♩ = 152*

Timpani *secco* *sim.*

Violini I *pizz.* *mf sub.* *ff* *mf sub.*

Violini II *pizz.* *mf sub.* *ff* *mf sub.*

Viole *pizz.* *mf sub.* *ff* *mf sub.*

Violoncelli *pizz. non div.* *mf sub.* *ff* *non div. mf sub.*

Contrabassi *pizz.* *mf sub.* *ff* *mf sub.*

---

**126**

I *Solo* *mf*

II *mf*

I *mf*

II *mf*

VI. I *126*

VI. II

Vi. *div. unis.* *div. unis.*

Vc. *div. unis.* *div. unis.*

Cb.

---

**127**

Cl. I. II

In Sib.

Fag. I. II

Vie.

Vc.

Cb.





131

Fl. I, II

Cl. I, II  
in Sib

Fag. I, II

I, II  
Cor.

III, IV

Tr. I, II  
in Sib

Tub. I, II

131

Vi. I

Vi. II

Vie.

Vc.

Cb.

*leggiere*

*leggiere*

*pizz.*

*pizz.*

*pizz.*

*spicc.*

*spicc.*

*spicc.*



*brillante* **134**

Picc. *brillante* *mf*

Fl. I, II *brillante* *mf*

Ob. I, II

Cl. I, II  
in Sib

Fag. I, II *mf*

I, II  
Cor.

III, IV

I  
Tr. in Sib

II

**134**

Vi. I *poco* *mf* *poco* *in p*

Vi. II *pizz* *arco* *poco* *in p*

Vcl. *poco* *mf* *pizz* *in p* *arco*

Vc. *f* *sub. p* *pizz. mf* *arco*

Cb. *f* *mf* *arco*

**135**

Ob. I, II

Cl. I, II  
in Sib

Fag. I, II *a2* *mf* *p* *sempre in p*

I, II *mf* *sempre in p*

Cor.

III, IV *mf* *sempre in p*

Vi. I *div. a 3* *V* *mf* *sempre in p* *un. r*

Vi. II *div. a 3* *V* *mf* *sempre in p* *un. r*

Vcl. *V* *mf* *sempre in p* *un. r*

Vc. *V* *mf* *sempre in p* *un. r*

Vo. *au talon* *(V) (mf)* *au talon* *sempre in p*

Cb. *au talon* *(V) (mf)* *au talon* *sempre in p*

136

Picc.  
 Fl. I, II  
 Ob. II  
 Cl. I, II  
 in Sib  
 Fag. I, II  
 I, II  
 Cor.  
 III, IV  
 VI, I  
 VI, II  
 Vie.  
 Vc.  
 Cb.

pizz. non div. arco pizz. arco V pizz. arco  
 pizz. non div. arco pizz. arco V pizz. arco  
 pizz. non div. arco pizz. arco V pizz. arco  
 pizz. pizz. pizz. arco  
 pizz.

136



138

Picc. *sim.*  
 Fl. I, II *sim.*  
 Ob. I, II *sim.*  
 Cl. I, II in Sib *sim.*  
 Fag. I, II (a2) *sim.*  
 I, II *sim.*  
 Cor. III, IV *sim.*  
 Tr. I, II in Sib *sim.*  
 Trb. I, II *sim.*  
 Timp. *sim.*  
 VI. I *marcatissimo*  
 VI. II *marcatissimo*  
 Vle. *marcatissimo*  
 Vce. *marcatissimo*  
 Cb. *marcatissimo*

138

139

Picc.

Fl. I, II

Ob. I, II

Cl. I, II  
in Sib

Fag. I, II

I, II

Cor.

III, IV

Tr. I, II  
in Sib

Trb. I, II

Timp.

*ff*

139

VI. I

VI. II

Wie.

Vo.

Cb.

*ff*

*pizz.*  
*p sempre*

*pizz.*  
*p sempre*

*pizz.*  
*p sempre*

*pizz.*  
*p sempre*





## Third Scene

## Troisième Tableau

## Orpheus' Apotheosis

Apollo appears. He wrests the lyre from Orpheus and raises his song heavenwards.

## Apothéose d'Orphée

Apparaît Apollon. Il s'empare de la lyre d'Orphée et élève son chant vers les cieux.

143 Lento sostenuto  $\text{♩} = 69$

Corno I

Tromba I in Sib

Arpa

Violino Solo

Viola Solo

Violoncello Solo

144 Solo  
cantabile maestoso  
ma sempre in mezza voce  
Solo con sord.  
mp

143 Lento sostenuto  $\text{♩} = 69$

144 *mf*

*marc. in mf*  
*près de la table* *sim.*

*p* sul ponticello (sempre)

sul pont.

sul pont.

*p*

145

I

Cor.

II

Tr. I in Sib

Arpa

Vi. Solo

Solo  
cantabile maestoso  
ma sempre in mezza voce

146

come sopra

come sopra

sempre mp

sfacc. sempre

sempre mf

147

148

come sopra

I

Cor.

II

Tr. I  
in Sib

Arpa

Vi. Solo

149

poco rall.

I

Cor.

II

Tr. I  
in Sib

Arpa

di - mi - nu - en - do

149

poco rall.

ord.

Solo

Vi. I

gli altri

Vi. II

Vie.

Vc.

Cb.

di - mi - nu - n - do

Tutte unis.

Tutti unis.

p

STRAWINSKY "ORPHEUS" FULL SCORE  
ERRATA

Page 1, bar 1, Harp : delete "près de la table," delete staccato dashes.

Page 1, bar 2 : delete "sim."

Page 5, 4th bar, Harp : delete "près de la table" and staccato dots —  
also in following bar.

Page 9, last bar but one, Cello : add  $\sharp$  to the B.

Page 10, 3rd bar, Cello : add treble clef.

Page 12, last bar but one, 1st Violins : con sord.

Page 13, bar 7, 1st Bassoon : crotchet rest on first beat.

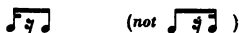
Page 24, first bar, 2nd Bassoon : add  $b^b$  to both E's.

Page 33, one bar before 87, 1st Oboe : the slur should go to the E  $b$ .

Page 35, 3rd bar, 1st and 2nd Clarinets : 1st rest should be semi-quaver (*not* quaver).

Page 36, figure 94 : add "poco piu mosso"  $\text{♩} = 126$ .

Page 37, 2nd bar, 1st and 2nd Violins : the rhythm on the 3rd beat should be —



Page 41, one bar before 113, 1st Oboe, 3rd semi-quaver : add a  $\sharp$  to the G.

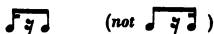
Page 42, 2nd bar, 1st bassoon should read —



Page 42, 2nd bar : add "p" to 1st and 2nd clarinets and 1st and 2nd bassoons.

Page 44, the time signature  $\frac{3}{4}$  should be added at the beginning of the page.

Page 48, 3rd bar from end, 1st and 2nd Flutes, 1st 2nd Bassoons and 1st and 2nd Horns : the  
rhythm on the 3rd beat should be —



Page 48, last bar but one, Violas : there should be a minim rest, *not* crotchet rest, at the beginning  
of the bar.

Page 48, last bar, 1st and 2nd Violins, 3rd beat : add a dot to the crotchet rest.

Page 57—59 : it should be everywhere 2 violini soli (instead of violino solo).

Page 57, 1st bar, Harp : delete "près de la table" and staccato dashes,  
also sim. in subsequent bar.

The repeat between figures 50 and 61 is written in full in the parts, whereby the rehearsal number 51  
is replaced by 60A and number 52 by 60B.