

“ORION” for cello and piano is commissioned by Österreichischer Rundfunk (ORF).

First performed by Florian Kitt, cello and Harald Ossberger, piano at the Großer Sendesaal in Wien,
in March 1984.

チェロとピアノのための「オリオン」は、オーストリア放送協会の委嘱によって作曲され、1984年3月、ウィーンにおいてフロリアン・キット（チェロ）とハラルド・オスバーガー（ピアノ）によって初演された。

Abbreviations and Symbols

for cello

$\downarrow \sharp$ 1/4 tone below

$\uparrow \sharp$ 1/4 tone above

S.P. sul ponticello

P.O. position ordinary

for piano

Pizz. pluck the string directly with finger or fingernail. (with ped..)

Mute mute directly on bottom end of string with finger then play normally with pedal.

789
T136
43
706

5-24-2

Orion

犁

for Cello and Piano

(♩ = Approx. 100 ♪ 96)

Toru Takemitsu 1984

Tranquilly Slow

Solo Cello

Piano

11 (3+3+3+2) 8

9 (3+3+3) 8

pp *p*

pp *p*

pp *p* *p* *pp* *p* *p*

con fantasia

poco retenu. //

p *poco mf* *p dolce* *poco mf*

8va

mute *Pizz.* *p*

pp

12 8

Pizz.

pp cresc. mf

ord. poco retenu. //

ord. poco retenu. //

ppp

13

(o) p

pp (p) l.v. damp.

6

poco mf p

14 (3+3+3+3+2)

9 8

pp molto (p) mf

poco retenu. //

poco retenu. //

poco mf <> p

poco retenu. //

poco retenu. //

poco mf p

poco retenu. .. //

mf *pp* *p* *pp*

11 (9+2)
8

p *poco retenu.* .. //

poco mf

mp *p*

stretto *rall.* *molto* *a tempo*

molto *ff dim.*

13 (3+2+3+2+3)
8

stretto *rall.* *molto* *a tempo*

pp cresc. *ff dim.* *mf poco*

11 (9+2)
8 *mf*

poco stretto *rall.* *l.v.* *a tempo* *accel.* *rall.*

9 (3+3+3)
8

p *cresc. molto*

a tempo

ord. S.P. P.O. poco retenu. . . .

p *mf* *sf* *p*

11 (3+2+3+3)

8 *poco mf* poco retenu. . . .

(rall. molto)

a tempo

p *p* *p*

f *p dolce* *mf poco* *p*

// a tempo

p *cresc.* poco retenu. . . .

8 (3+3+2)

8 // a tempo

mute *Pizz.* *ord.* *p* poco retenu. . . .

mfz *p* *p* *mp* *p*

p *p* *p*

cresc. *poco f* *p* *mf* *f* *mf* rall. . . .

10 (3+3+4)

8 *poco stretto* rall. . . .

poco f *p* *mf* *p* *mf* *p*

mf *p* *mf* *p*

a tempo

7 *mf* *a tempo* *p* 4:3 *p*

8 *a tempo* *poco mf* *mf dim.* *p*

9 *mp* *p*

10 *mf* *(p) mf* *mf* *poco retenu... //*

11 *mf* *p* *poco mf* *p* *poco retenu... //*

12 *mf* *p* *poco mf* *p*

13 *pp* *p* *f > mf* *mf* *p (dolce)*

14 *mf* *poco* *f* *mfz* *p*

15 *mp* *p* *mf* *p*

6 8

mf *f* *f* *poco rall.*

f *molto* *mf* *mp* *poco rall.*

mf *mf* *molto* *sub. mf* *p*

a tempo *rall.* *(♩ = 66)* *molto* *ord.* *pp*

p *mf* *poco* *f* *p* *p*

7 16 9 16 *a tempo* *rall.* 6 8 *molto* *(♩ = 66)* *(mfz)* *l.v.*

p *espr.* *mf* *p* *mp* *p*

mf *p* *p*

A tempo *rall.* *(molto)*

(mf) *p* *mf* *cresc.* *mf* *(p)* *mf* *poco*

7 8 *A tempo* 7 16

pp *p* *mf* *8va* *mf* *mfz* *f*

mf *mfz* *f*

Meno mosso ($\text{♩} = 72 \text{ } \text{♩} = 69$)

pp espr. mf poco p mf p mf

8 (3+3+2) 5 7

p dolciss. p poco mf

poco stretto poco rall. in tempo rall. Meno mosso again ($\text{♩} = 60 \text{ } \text{♩} = 56$)

p cresc. ff

4 8 3

p p mf poco f

mf mf p f più p poco

5

mp (mf) mp p mp

Tempo I ($\text{♩} = 100 \text{ } \text{↗} 96$)

9 8

mf *(pp)* *f* *poco* *p*

Tempo I ($\text{♩} = 100 \text{ } \text{↗} 96$)

poco mf *mf* *poco* *p*

5 8

poco mf *mf* *poco*

9 8

mf *poco* *p* *dim.* *p* *mf* *dim.* *p* *mf* *p* *mf* *p*

poco *rit.* *mf* *dim.* *a tempo* *più p* *mf*

9 8

12 8

9 8

p *sf* *mf* *poco* *mf* *p* *mf* *poco* *mf* *p* *mf* *poco*

9 (2+3+4) 7 (2+3+2) 5:4

5/8

rit. f 12/8

5:4 5:4 f mf

A tempo p mfz f ff

9/8

This system contains the first system of a musical score. It features a bass staff with a 5/8 time signature, a treble staff with a 5/8 time signature, and a grand staff with a 5/8 time signature. The music includes various dynamics such as f (forte), mf (mezzo-forte), p (piano), mfz (mezzo-fortissimo), and ff (fortissimo). There are also markings for *rit.* (ritardando) and *A tempo*. The system concludes with a 9/8 time signature.

freely mf f

6/8

stretto p $cresc. molto$ f 3:2

4/8

This system contains the second system of a musical score. It features a bass staff with a 6/8 time signature, a treble staff with a 6/8 time signature, and a grand staff with a 6/8 time signature. The music includes various dynamics such as mf (mezzo-forte), f (forte), p (piano), and ff (fortissimo). There are also markings for *freely*, *stretto*, and *cresc. molto* (crescendo molto). The system concludes with a 4/8 time signature.

mf f f 3:2 p $cresc.$ f

6/8

poco stretto retenu.

(3/4)

This system contains the third system of a musical score. It features a bass staff with a 6/8 time signature, a treble staff with a 6/8 time signature, and a grand staff with a 6/8 time signature. The music includes various dynamics such as mf (mezzo-forte), f (forte), p (piano), and ff (fortissimo). There are also markings for *poco stretto* and *retenu.* (retenu). The system concludes with a (3/4) time signature.

Pizz. *mf* *mf* *f* *mf* *pp* *espr.* *mf* *poco*

rall. // Tempo II°
(♩ = 72 / 69)

arco

Tempo II°
(♩ = 72 / 69)

p *pp*

p *pp* *p* *sempre*

II

p *p* *mf*

3.2

5

sub. *f* *mf* *f*

4 8 (like bells) *mfz* *p*

5 8 *mfz* *p*

rall. poco a poco // Tempo I°

S.P. P.O. rall. //

7/8 4/4 6/8 (3/4)

p *p* *mf* *p*

rall. poco a poco // Tempo I°

p *poco* *f* *p*

poco stretto

p *f* *ff* *f* *poco fz*

rall.

8va. rall.

9/8 (3+2+4) 5/8

f *p*

poco stretto

p *f*

poco fz

Tempo I° (♩ = 100/96)

p *pp* *p* *p*

Tempo I°

pp *p*

First system of the musical score, measures 1-4. The score is written for a single melodic line (likely violin or flute) and a piano accompaniment. The melodic line begins with a half note, followed by quarter notes, and ends with a half note marked *p*. The piano accompaniment consists of a single bass line with half notes, starting with a *pp* dynamic. The piano part includes a *p dolce* section in measures 2-3, a *poco mf* section in measure 4, and a *mute* section in measure 5. The piano part also features a *Pizz.* (pizzicato) section in measure 6, marked *p*. A *8va* (8va) marking is present above the piano part in measure 4.

Second system of the musical score, measures 5-8. The melodic line continues with a half note, followed by quarter notes, and ends with a half note marked *pp*. The piano accompaniment consists of a single bass line with half notes, starting with a *pp* dynamic. The piano part includes a *cresc.* (crescendo) section in measure 6, a *mf* section in measure 7, and a *poco retenu.* (poco retenu.) section in measure 8. The piano part also features a *Pizz.* (pizzicato) section in measure 9, marked *mf*, and a *f* (forte) section in measure 10. The piano part includes a *ord.* (ordine) section in measure 11, marked *p*, and a *poco retenu.* (poco retenu.) section in measure 12, marked *ppp*.

Third system of the musical score, measures 9-12. The melodic line continues with a half note, followed by quarter notes, and ends with a half note marked *p*. The piano accompaniment consists of a single bass line with half notes, starting with a *pp* dynamic. The piano part includes a *pp* section in measure 10, marked *p*, and a *l.v.* (lento vivace) section in measure 11, marked *p*. The piano part also features a *damp.* (damp.) section in measure 12, marked *mf*, and a *poco* section in measure 13, marked *p*. The piano part includes a *6* (6) section in measure 14, marked *p*, and a *poco* section in measure 15, marked *p*.

poco retenu. //

pp *molto* \rightarrow *p* *mf* \rightarrow *mf* \leftrightarrow *p*

9 **14** (3+3+3+3+2)

poco retenu. //

p *p* *p*

p

poco retenu. //

mf \rightarrow *pp* \rightarrow *p* \rightarrow *pp*

11 (9+2)

p *poco retenu.* //

poco mf

mp *p*

stretto *rall.* *molto* //

Tempo II° (♩ = 72 / 69)

molto *ff dim.* *p* *mf* *f*

13 (3+2+3+2+3)

Tempo II° (♩ = 72 / 69)

stretto *rall.* *molto* //

pp cresc. *ff dim.* *p* *mf* *mute* *l.v.*

7 (3+4) *Pizz.* *poco f* *ord.*

calm, as echo *poco retnu.* *slower*

S.P. → P.O.

poco retnu. ord.

calm, as echo Pizz. *l.v.*

mf *poco fz*

6 **7**
16 **16** *slower*

pp

8

poco (mf)

pp *dolce* *mp*

p *l.v.* *damp.*

ppp