



# Rechberger Herman

Finland

## Stymphalos

### About the artist

Born 1947 in Linz/Austria. Studied classical guitar in his hometown. Moved to Zürich/Switzerland, Belgium Brussels and finally to Helsinki/Finland, where he studied composition with Aulis Sallinen and made his master degree in classical guitar. Further studies on the barock recorder with Olli Ruottinen. 1976 he got his Finnish citizenship and from 1980 -1985 he held the post of an artistic director of the electronic music studio and producer of contemporary music at YLE (Finnish Broadcasting Company). From 1985 onward Rechberger received several grants from the Finnish Ministry of Education. His compositional output is rather large reaching from solo works, chamber music, symphonies, choral works and operas. His studies in ethnomusic brought him to Africa (Benin) studying the Djembe and th Middle East (Egypt, Tunisia), studying the Darabuka. Rechberger lives nowadays most time of the year in Greece, where he found new inspiration of the local traditional music.

**Associate:** TEOSTO

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-mymusi2020.htm>

### About the piece



**Title:** Stymphalos

**Composer:** Herman, Rechberger

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**Instrumentation:** Clarinet and harp

**Style:** Contemporary

### Rechberger Herman on [free-scores.com](https://www.free-scores.com)

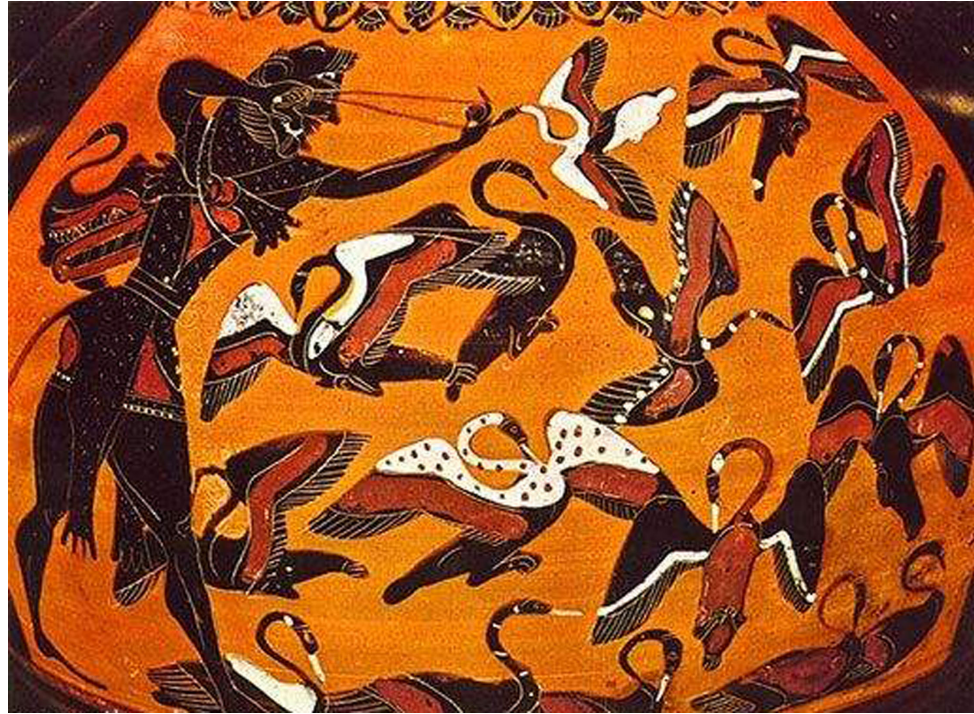


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Herman Rechberger



**ΣΤΥΜΦΑΛΟΣ**

*Stymphalos*

In ancient Greece, Stymphalos (nowadays Stymfalia or Stymphalia), lying in this valley of northwestern Arcadia (Peloponnese), was renowned as the site of one of the Labors of Hercules, the slaying of the Stymphalian birds. Arriving at the lake, which was deep in the woods, Hercules had no idea how to drive the huge gathering of birds away. The goddess Athena came to his aid, providing a pair of bronze **krotala**, noisemaking clappers similar to castanets. These were no ordinary noisemakers. They had been made by an immortal craftsman, Hephaistos, the god of the forge. Climbing a nearby mountain, Hercules clashed the **krotala** loudly, scaring the birds out of the trees, then shot them with bow and arrow, or possibly with a slingshot, as they took flight.

Some versions of the legend say that these Stymphalian birds were vicious man-eaters. The 2nd century A.D. travel writer, Pausanias, trying to discover what kind of birds they might have been, wrote that during his time a type of bird from the Arabian desert was called "Stymphalian," describing them as equal to lions or leopards in their fierceness. He speculated that the birds Hercules encountered in the legend were similar to these Arabian birds.

These fly against those who come to hunt them, wounding and killing them with their beaks. All armor of bronze or iron that men wear is pierced by the birds; but if they weave a garment of thick cork, the beaks of the Stymphalian birds are caught in the cork garment... These birds are of the size of a crane, and are like the ibis, but their beaks are more powerful, and not crooked like that of the ibis.

Pausanias also saw and described the religious sanctuary built by the Greeks of Stymphalos and dedicated to the goddess Artemis. He reported that the temple had carvings of the Stymphalian birds up near its roof. Standing behind the temple, he saw marble statues of maidens with the legs of birds.

Accessories for the zither player: finger ring, dulcimer or cimbalom hammers  
Accessories for the clarinet player: triangle, shekere or güiro, tambourin with head

duration: ca 10 minutes

# ΣΤΥΜΦΑΛΟΣ

Stýmphalos

Herman Rechberger  
Aigion - spring 2016

The musical score is divided into three systems, each featuring a Clarinet in Bb, Zither, and Bb Clarinet. The first system (measures 1-7) has a tempo of  $\text{♩} = 66$ . The Clarinet in Bb part begins with a *p* dynamic, followed by *mf* and *pp*. The Zither part starts with *pp* and *p*, then *mf* and *ff*. The Bb Clarinet part starts with *p* and *ppp*, then *pp* and *f*. The second system (measures 8-17) has a tempo of  $\text{♩} = 48$ . The Clarinet in Bb part starts with *p* and *ppp*, then *pp* and *f*. The Zither part starts with *p* and *f*. The Bb Clarinet part starts with *p* and *f*. The third system (measures 18-27) has a tempo of  $\text{♩} = 175$ . The Clarinet in Bb part starts with *pp* and *f*. The Zither part starts with *pp* and *f*. The Bb Clarinet part starts with *pp* and *f*. The score includes various musical notations such as slurs, ties, and dynamic markings. A specific instruction "let ring the open a-string" is present in the Zither part at measure 7 and measure 17.

B♭ Cl.  $\text{♩} = 48$

Zith.

$\text{♩} = 140$

*p* *mf*

1/4 tone (draw string)

B♭ Cl.  $\text{♩} = 60$   $\text{♩} = 96$

Zith.

*fff* *mf* *f*

B♭ Cl.  $\text{♩} = 96$  *feroce*

Zith.

*pp* *mf* *f*

B♭ Cl.  $\text{♩} = 52$  *vibr. molto* *non vibr.*

Zith.

*f* *mf* *f* *ff* *f* *mf* *f* *p* *f*

2nd time

L.V.

with the plectrum along the windings of the lowest string

\*) with the fingertips

*mp*

62

B♭ Cl. *f* *mp* *metallico* *IV<sub>3</sub>* *f* *6*

Zith. *sfz* *f* *6*

67

B♭ Cl. *ff* *mf* *f* *dolce* *vibr. molto* *senza vibr.* *vibr. molto*

Zith. *III* *6* *ordinario* *L.V.*

73

B♭ Cl. *f* *pp* *♩ = 100*

Zith. *mp* *sfz* *p* *mp* *ff* *mp* *sfz* *pp*

81

Access. *rim* *center* *or* *ff* *mf* *sfz*

B♭ Cl. *f* *mf* *sfz*

Zith. *f* *mf* *sfz*

sweep back and forth with the palm of the hand\*

87

Access. *shake* *vibr. molto* *sfz* *let ring* *beat* *shake/scrape* *or* *sfz*

B♭ Cl. *mf* *sfz* *sfz* *sfz*

Zith. *sfz* *mf* *with knitting needle or beat with the ring* *ordinario* *s.t.* *espressivo* *mf*

97

Access. *mf* *♩ = 85*

B♭ Cl.

Zith. *f* *ff*

108

Access. *sfz* *simile* *let ring* *sfz* *mp*

Zith. *mf*

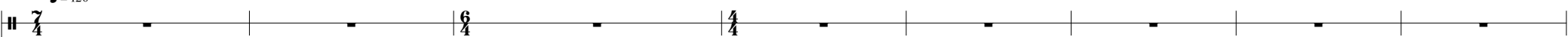
118

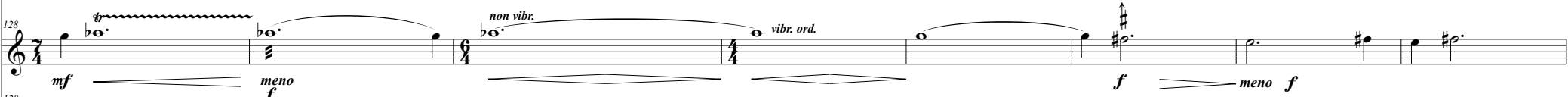
Acess. 


B♭ Cl. 

Zith. 

128 ♩ = 120

Acess. 

B♭ Cl. 

Zith. 

136

Acess. 

B♭ Cl. 

Zith. 



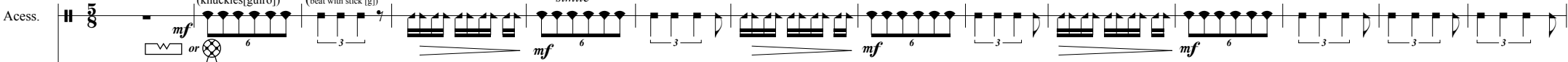
152 ♩ = 96

with fingertips (knuckles/güiro)


with flat palm (beat with stick [g])

sweep back and forth with the palm of the hand (stick [g.])

*simile*

Access. 

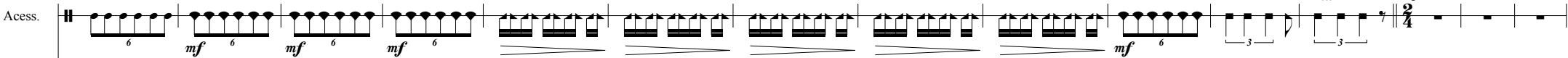
B♭ Cl. 

Zith. 

166

*rit.*

♩ = 115

Access. 

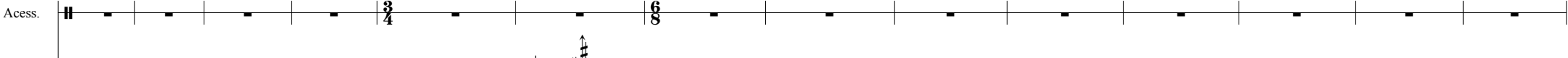
B♭ Cl. 

Zith. 

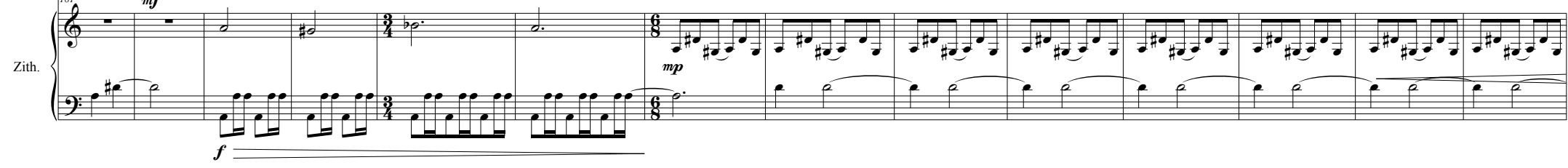
♩ = 115

*mp*

181

Access. 

B♭ Cl. 

Zith. 

195

B♭ Cl. *f* *mf*

Zith. *mf* on open strings ben marcato

210

B♭ Cl. *ff* *mp* *f*

Zith.

225

B♭ Cl. *p* *f* *mf*

Zith.

235

B♭ Cl. *mf*  $\text{♩} = 96$

Zith. *p*

B♭ Cl. *f*  $\text{♩} = 140$

Zith. steady accompaniment

B♭ Cl. *mf*

Zith.

B♭ Cl. *dirty sound"* *ordinario* *tr*

Zith.

B♭ Cl. 1. 2.

Zith.

275

B♭ Cl. *ff*

Zith. *mf* *meno* *f* *mp* *beat with hammers* *mf*

284

B♭ Cl. *p* *mf* *ff* *mf*

Zith. *mf* *p* *mf*

297

B♭ Cl. *f* *mp possibile*

Zith. *f* *p* *improvisando with the fingertips of both hands* *tap with ring (right hand) on the melody strings from low to very high pitch* *ppp* *pp* *p* *mp* *fff*