



# Rechberger Herman

Finlande

## Achiloios

### A propos de l'artiste

Né en 1947 à Linz / Autriche. A étudié la guitare classique dans sa ville natale. Déménagé à Zurich / Suisse, Belgique Bruxelles et enfin à Helsinki / Finlande, où il étudie la composition avec Aulis Sallinen et fait son master en guitare classique. D'autres études sur la flûte à bec avec Olli Ruottinen. 1976, il obtient sa nationalité finlandaise et de 1980 à 1985, il occupe le poste de directeur artistique du studio de musique électronique et producteur de musique contemporaine à YLE (Finnish Broadcasting Company). À partir de 1985, Rechberger a reçu plusieurs subventions du ministère finlandais de l'Éducation. Sa production de composition est assez large et comprend des œuvres solos, de la musique de chambre, des symphonies, des œuvres chorales et des opéras. Ses études en ethnomusique l'ont amené... (la suite en ligne)

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### A propos de la pièce



**Titre :** Achiloios

**Compositeur :** Herman, Rechberger

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**Editeur :** Herman, Rechberger

**Instrumentation :** Piano seul

**Style :** Contemporain

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Herman Rechberger



# Ἀχελῷος

Achelōios

for piano

In Greek mythology, Achelous (Ancient Greek: Ἀχελῷος Achelōios) was the patron deity of the "silver-swirling" Achelous River, which is the largest river of Greece, and thus the chief of all river deities, every river having its own river spirit. His name is pre-Greek, its meaning unknown. Achelous was a suitor for Deianeira, daughter of Oeneus king of Calydon, but was defeated by Heracles, who wed her himself. The sacred bull, the serpent and the Minotaur are all creatures associated with the Earth goddess Gaia. Achelous was most often depicted as a gray-haired old man or a vigorous bearded man in his prime, with a horned head and a serpent-like body. When he battled Heracles over the river nymph Deianeira, Achelous turned himself into a bull. Heracles tore off one of his horns and forced the god to surrender. Achelous had to trade the goat horn of Amalthea to get it back. Heracles gave it to the Naiads, who transformed it into the cornucopia (a symbol of plenty consisting of a goat's horn overflowing with flowers, fruit, and corn.)

Achelous had several forms. Usually depicted from the waist down like fish, bearded with horns on his head. Other forms of this river god was like a snake, like a bull as a humanoid creature with a bull's head from his beard running many waters (Anthropomorphic of the river-sided). The only certainty is that in most forms of Achelous was (seemed) an ugly monster.

# Ἀχελῷος Achelōios

Herman Rechberger  
Aigion 2016

♩ = 144

♩ = 228

*f*

*ff*

*mf*

*p*

10

17

24

31

38

45 *sfz* *mp* *p*

52 *mp* *mf*

59 *mf* *mf* *sfz*

67 *sfz* *pp*

76

84 *f*

This musical score is for a piano piece titled "Άγγελος" (Angelos). It consists of six systems of music, each with a treble and bass clef staff. The piece is in 8/8 time and features a complex, rhythmic melody in the right hand, often with triplets and slurs. The left hand provides a steady accompaniment with chords and moving lines. The score includes various dynamic markings such as *mf*, *ff*, *fff*, and *mf*, as well as articulation marks like accents and slurs. The key signature has one sharp (F#). The systems are numbered 91, 98, 106, 112, 119, and 126.

This musical score is for the piece 'Αγελῶος' (Agelōos) by Vangelis. It consists of six systems of piano accompaniment, each with a treble and bass staff. The score begins at measure 134 and ends at measure 173. The key signature is one sharp (F#), and the time signature is 10/8. The piece features a variety of textures, including dense chordal passages and more melodic lines. Dynamics are marked as *pp* (pianissimo) and *mf* (mezzo-forte). Performance instructions include accents (>) and slurs. Measure numbers 134, 142, 151, 158, 165, and 173 are clearly indicated at the start of their respective systems. The notation includes many beamed notes, triplets, and complex rhythmic patterns.

182

Musical score for measures 182-188. The system consists of two staves. The right staff features a complex, rapid sixteenth-note melody with many slurs and accents. The left staff provides a steady accompaniment of quarter notes. A dynamic marking of *f* is present at the end of the system.

189

Musical score for measures 189-197. The system consists of two staves. The right staff has a melodic line with slurs and accents, while the left staff has a bass line with some chords. Dynamic markings include *mf*, *pp*, *mf*, *sfz mf*, *sfz mf*, and *sfz mf*.

198

Musical score for measures 198-210. The system consists of two staves. The right staff has a melodic line with slurs and accents, and the left staff has a bass line with some chords. A dynamic marking of *p* is present at the beginning of the system.

211

Musical score for measures 211-223. The system consists of two staves. The right staff has a melodic line with slurs and accents, and the left staff has a bass line with some chords. A dynamic marking of *p* is present at the beginning of the system.

224

Musical score for measures 224-233. The system consists of two staves. The right staff has a melodic line with slurs and accents, and the left staff has a bass line with some chords. A dynamic marking of *f* is present at the end of the system.

234

Musical score for measures 234-242. The system consists of two staves. The right staff has a melodic line with slurs and accents, and the left staff has a bass line with some chords. Dynamic markings include *mf*, *mp*, *pp*, *p*, and *ff*. The system ends with a double bar line and a repeat sign.