



Rechberger Herman

Finlande

Knossos

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 : Knossos

Compositeur : Herman, Rechberger

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Herman Rechberger



Knossós - ΚΝΩΣΣΟΣ

for piano

In Greek mythology, King Minos dwelt in a palace at Knossos. He had Daedalus construct a labyrinth (by some connected with the double-bladed axe, or labrys) in which to retain his son, the Minotaur. Daedalus also built a dancing floor for Queen Ariadne. The name "Knossos" was subsequently adopted by Arthur Evans because it seemed to fit the local archaeology. The identification has never been credibly questioned, mainly because of that archaeology.

Western civilization was thus predisposed by legend to associate whatever palace ruins should be found at Knossos with the legends of Minos and the labyrinth. The first name of the very first man to excavate at Knossos, Minos Kalokairinos, was taken from the legend. As far as is currently known, it was Stillman who, seeing the sign of the double axe on the massive walls partly uncovered by Kalokairinos, first associated the complex with the labyrinth of legend.[16] Evans agreed with Stillman. The myth of the Minotaur tells that Theseus, a prince from Athens, sailed to Crete, where he was forced to fight a terrible creature called the Minotaur. The Minotaur was a half man, half bull, and was kept in the Labyrinth - a building like a maze - by the king Minos, the ruler of Crete. The king's daughter Ariadne fell in love with Theseus. Before he entered the Labyrinth to fight the Minotaur, Ariadne gave him a ball of thread which he unwound as he went into the Labyrinth so that he could find his way back by following it. Theseus killed the Minotaur, and then he and Ariadne fled from Crete, escaping her angry father.

As it turns out, there probably was an association of the word, whatever its etymology, with ancient Crete. The sign was used throughout the Mycenaean world as an apotropaic symbol: its presence on an object would prevent it from being "killed". Axes were scratched on many of the stones of the palace. It appears in pottery decoration and is a motif of the Shrine of the Double Axes at the palace, as well as of many shrines throughout Crete and the Aegean. And finally, it appears in Linear B on Knossos Tablet Gg702 as da-pu2-ri-to-jo po-ti-ni-ja, which probably represents the Mycenaean Greek Daburinthoio potniai, "to the mistress of the Labyrinth," recording the distribution of one jar of honey.[17] A credible theory uniting all the evidence has yet to be formulated.

Knossos - ΚΝΩΣΣΟΣ

Herman Rechberger 2014

(M.M. ♩ = c. 105)

Piano

7

13

19

25

p *mp* *mf* *f* *mp*

32

33

38

39

45

46

52

53

59

60

67

74

80

87

93

mf

mp

mf

f

134

mp

poco a poco crescendo

This system contains measures 134 through 141. The music is written for piano in a key with one sharp (F#). It features a complex texture with many triplets in both the treble and bass staves. The dynamics start at mezzo-piano (*mp*) and gradually increase, as indicated by the *poco a poco crescendo* marking.

142

This system contains measures 142 through 150. The musical texture continues with intricate triplet patterns and some chromatic movement in the bass line. The overall intensity remains consistent with the previous system.

151

151

ff

This system contains measures 151 through 156. At measure 151, the music changes to a 4/4 time signature. The texture becomes more rhythmic and dense, with a strong emphasis on chords and a powerful dynamic of fortissimo (*ff*).

157

f

157

This system contains measures 157 through 160. The music is written in a 3/4 time signature. It features a very strong dynamic of fortissimo (*f*) and includes some tremolos in the upper register of the piano.

161

161

This system contains measures 161 through 168. The music returns to a 4/4 time signature. It features a complex texture with many sixteenth notes and triplets, maintaining the high energy and fortissimo dynamic.

164

166

Duration: ca. 5 min