



Rechberger Herman

Finlande

O thanatos tou Orfea (The death of Orpheus)

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 : O thanatos tou Orfea
[The death of Orpheus]

Compositeur : Herman, Rechberger

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Instrumentation : Flute et Harpe

Style : Contemporain

Commentaire : Orpheus is a legendary musician, poet, and prophet in ancient Greek religion and myth. The major stories about him are centered on his ability to charm all living things and even stones with his music, his attempt to retrieve his wife, Eurydice, from the underworld, and his death at the hands of those who could not hear his divine music. As an archetype of the inspired singer, Orpheus is one of the most significant figures in the reception of cla... (la suite en ligne)

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HERMAN RECHBERGER

Ο θάνατος του Ορφέα

Ο θάνατος του Ορφέα - The death of Orphéus

for flute and harp



Orpheus is a legendary musician, poet, and prophet in ancient Greek religion and myth. The major stories about him are centered on his ability to charm all living things and even stones with his music, his attempt to retrieve his wife, Eurydice, from the underworld, and his death at the hands of those who could not hear his divine music. As an archetype of the inspired singer, Orpheus is one of the most significant figures in the reception of classical mythology in Western culture, portrayed or alluded to in countless forms of art and popular culture including poetry, film, opera, music, and painting.

Orpheus was born as a son of the Muse Calliope and the Thracian king Oeagrus. Orpheus, towards the end of his life, disdained the worship of all gods except the sun, whom he called Apollo. One early morning he went to the oracle of Dionysus at Mount Pangaion to salute his god at dawn, but was ripped to shreds by Thracian Maenads for not honoring his previous patron (Dionysus) and buried in Pieria. Pausanias writes that Orpheus was buried in Dion and that he met his death there. He writes that the river Helicon sank underground when the women that killed Orpheus tried to wash off their blood-stained hands in its waters. Feeling spurned by Orpheus for taking only male lovers, the Ciconian women, followers of Dionysus, first threw sticks and stones at him as he played, but his music was so beautiful even the rocks and branches refused to hit him. Enraged, the women tore him to pieces during the frenzy of their Bacchic orgies. In Albrecht Dürer's drawing of Orpheus' death, based on an original, now lost, by Andrea Mantegna, a ribbon high in the tree above him is lettered *Orfeus der erst puseran* ("Orpheus, the first pederast"). His head and lyre, still singing mournful songs, floated down the swift Hebrus to the Mediterranean shore. There, the winds and waves carried them on to the Lesbos shore, where the inhabitants buried his head and a shrine was built in his honour near Antissa.

The lyre was carried to heaven by the Muses, and was placed among the stars. The Muses also gathered up the fragments of his body and buried them at Leibethra below Mount Olympus, where the nightingales sang over his grave. Orpheus' soul returned to the underworld where he was reunited at last with his beloved Eurydice.

Ο θάνατος του Ορφέα

Herman Rechberger
Aigion 2018

Ο θάνατος του Ορφέα - The death of Orphéus

♩ = 72

FLAUTO

ARPA

mf C#-D-E#-F#-G-A#-H

mp

mf

mp

mp

7

7

11

sempre glissando

p

10

11

13

12

13

p

6

6

10

10

10

11

13

15

11

11

12

11

p

This musical score page contains six systems of music, each with a vocal line and a piano accompaniment. The systems are numbered 17, 19, 21, 23, and 25. The piano part features complex textures with sixteenth-note runs, often marked with 'p' (piano) or 'pp' (pianissimo). Fingerings are indicated by numbers 6, 9, 10, 11, and 13. Dynamic markings include *p*, *mf*, *mp*, and *pp*. The term '(gissando)' is used to indicate a specific playing technique. The vocal line consists of melodic phrases with slurs and accents, often starting with a fermata. The key signature has one sharp (F#), and the time signature is 4/4.

27 *mf* *p* *mf*

(gissando)

21

30 *pp* *mf* *pp*

6 14

(gissando) 6 6 6

Hold as long as needed for harpists pedal change

C-E-Ab-H#

♩ = 96

33 *mf* *p*

38

A# Ab Eb

43 *tr* *ritardando* ♩ = 96 *p* F#

R.H. L.H. *mf* 3 3 3 3 3 3

H E D# R.H. L.H.

48

3 3 3 3 3 3 3 3

53

59 *ritardando*

pp *mf* *mp*

Hold as long as needed for harpists pedal change

C#-D-E#-G#-A#

mf *p*

64

f *mf* *mf* *f*

67 *mf* *f* *mf* *f*

mf *f*

69 *mf* *f* *mf* *f*

71 *mf* *f* *mf* *f*

73 *mf* 3 *f* *mf* 3 *f*

75 *f* = 84 *p*

77 9

80 *mf*

83 = 72 *espressivo* *f* *mf* (gissando)

84 6 6 6 6 6 6 6 6 *p*

87 *p*

90 *sfz*

93

96 *pp* *mf* *f* (gissando) *fp*

$\text{♩} = 64$ *fp* *fp* *fp* *fp*

103 *fp* *mf* *pp* *p*

106

106 *mp* *p* *mf*

109

109 $\text{♩} = 72$ *f* **GRANDIOSO**

113

113 *misterioso* *f*

116

116 *f*

119

119 *ritardando* *ff*

122

122 $\text{♩} = 72$ *mf*

124 *mf* *f* (gissando)

126 *frullato* (gissando) *p*

128 *mp* *pp*

130 *mf* *f* *mf*

134 *f* (gissando)

137 *p* *mf* *mf*

This musical score page contains measures 139 through 149. It is written for a piano and features a complex melodic line with frequent sixteenth-note passages and sixteenth-note chords. The dynamics range from *p* (piano) to *ppp* (pianissimo). The score includes several trills, triplets, and sixteenth-note runs. Performance instructions such as *(gissando)* and *sfz* are present. The key signature has two sharps (F# and C#), and the time signature is 4/4. The notation is arranged in systems, with some measures spanning across systems. The bottom of the page features the watermark 'free-scores.com'.

Musical score for piano, measures 150-155. The score is written for a grand piano with a treble and bass clef. Measure 150 begins with a treble clef and a dynamic marking of *mf*. The melody consists of a sequence of eighth notes with various accidentals (sharps and naturals). A slur covers the first two measures. In measure 151, the dynamic changes to *ff*. The melody continues with eighth notes, some with sharps, and a final note in measure 155 is marked with a fermata. The bass clef part is mostly empty, with a few notes in measure 150 and a fermata in measure 155. The page number 12 is at the top left.