



Rechberger Herman

Finland

O thanatos tou Orfea (The death of Orpheus)

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: O thanatos tou Orfea [The death of Orpheus]

Composer: Herman, Rechberger

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Instrumentation: Flute and Harp

Style: Contemporary

Comment: 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... (more online)

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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*

7 3 6

11 *sempre glissando* *p* 10 11 13 12

13 *p* 6 6 10 10 10 11 13

15 6 6 6 6 *p* 11 11 12 11

The musical score consists of six systems, each with a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The systems are numbered 17, 19, 21, 23, and 25. Dynamics include *p*, *mf*, *mp*, and *pp*. Techniques such as *gissando* are indicated. Fingerings (6, 10, 11, 12, 13, 14) and slurs are used throughout. The piano part features complex textures with multiple voices and rapid passages.

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

53

59 *ritardando*

pp *mf* *mp*

Hold as long as needed for harpists pedal change

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

60

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 9 9 9

80 9 9 9 9 *mf*

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

84 6 6 6 6 *p*

87 *p*

90 *sfz*

93

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

$\text{♩} = 64$ 100 *fp* *fp* *fp* *fp*

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

106

109

GRANDIOSO

f

$\bullet = 72$

113

misterioso

116

119

ritardando

ff

122

$\bullet = 72$

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 violin and piano. The violin part features a melodic line with various dynamics including *p*, *mp*, *pp*, *mf*, *sfz*, and *ppp*. It includes sixteenth-note passages, slurs, and accents. The piano accompaniment consists of chords and arpeggiated figures, with frequent use of triplets and sixteenth-note patterns. Dynamics for the piano range from *p* to *f*. Performance instructions such as *(gissando)* are present. Measure numbers 139, 142, 144, 146, 148, and 149 are clearly marked at the beginning of their respective systems.

Musical score for piano, measures 150-155. The score is written for a grand piano with a treble and bass clef. Measure 150 starts with a treble clef and a *mf* dynamic. The melody consists of a series of eighth notes with sharps, ascending from G4 to E5. The bass line consists of a series of eighth notes, mostly naturals, descending from G3 to E2. A slur covers the entire measure. Measure 151 begins with a *ff* dynamic. The treble clef continues with a series of eighth notes with sharps, ascending from G4 to E5, with a slur. The bass line consists of a series of eighth notes, mostly naturals, descending from G3 to E2, with a slur. Measure 152 continues the treble melody with a slur and the bass line with a slur. Measure 153 continues the treble melody with a slur and the bass line with a slur. Measure 154 continues the treble melody with a slur and the bass line with a slur. Measure 155 ends with a treble clef and a final note on E5, with a slur. The bass line is empty.