

Herman Rechberger

# Granazi

Antikythira  
for two pianos

2019

**Music Finland**

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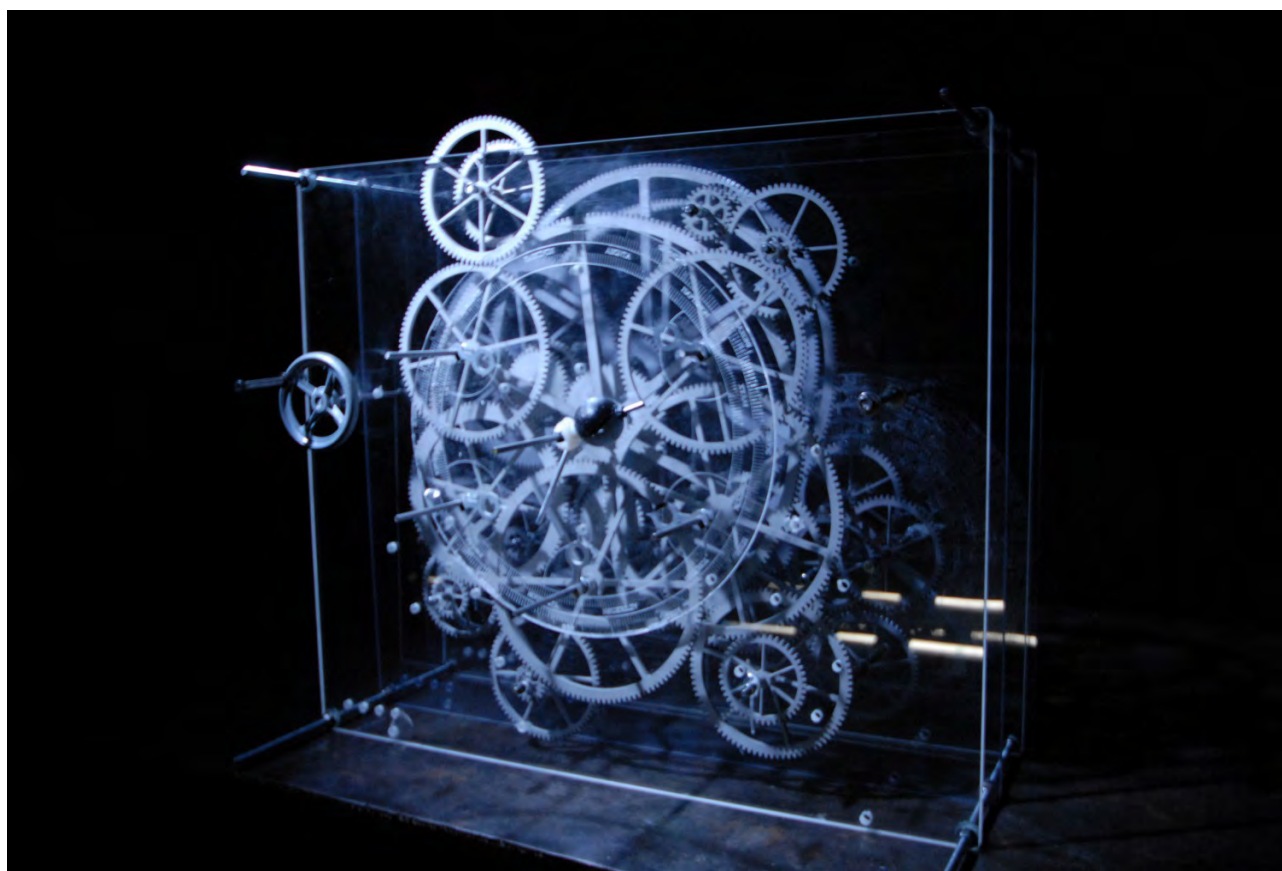
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Helsinki, 2019



Herman Rechberger

# *Γρανάζι - Gears*



for two pianos



*The composition "Gears", Γρανάζι (Granáz in Greek was inspired by the so called Antikythera device. The Antikythera mechanism is an ancient Greek analogue computer and orrery used to predict astronomical positions and eclipses for calendar and astrological purposes decades in advance. It could also be used to track the four-year cycle of athletic games which was similar to an Olympiad, the cycle of the ancient Olympic Games. The artefact was retrieved from the sea in 1901, and identified on 17 May 1902 as containing a gear wheel by archaeologist Valerios Stais, among wreckage retrieved from a wreck off the coast of the Greek island Antikythera. The instrument is believed to have been designed and constructed by Greek scientists and has been variously dated to about 87 BC, or between 150 and 100 BC, or to 205 BC, or to within a generation before the shipwreck, which has been dated to approximately 70-60 BC. The device, housed in the remains of a 34 cm × 18 cm × 9 cm wooden box, was found as one lump, later separated into three main fragments which are now divided into 82 separate fragments after conservation works. Four of these fragments contain gears, while inscriptions are found on many others. The largest gear is approximately 14 centimetres in diameter and originally had 223 teeth. It is a complex clockwork mechanism composed of at least 30 meshing bronze gears.*

# ANTIKYTHIRA

HERMAN RECHBERGER  
AIGION -GREECE 2019

♩ = 174

The score is divided into four systems, each with two staves (PF I and PF II). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 174.

- System 1 (Measures 1-8):** PF I starts with *pp* and features octaves (8va) with fingerings 5, 6, 7, 6, 7. PF II starts with *pp* and includes a *mf* section. Dynamics range from *pp* to *mf* and *sffz*.
- System 2 (Measures 9-16):** PF I features *ff* and *sffz* dynamics. PF II features *ff* and *mp* dynamics. Both parts include octaves and various articulations.
- System 3 (Measures 17-23):** PF I features *pp* and *mf* dynamics. PF II features *pp* and *sfz* dynamics. Both parts include octaves and various articulations.
- System 4 (Measures 24-29):** PF I features *mf* dynamics. PF II features *sfz* and *f* dynamics. Both parts include octaves and various articulations.

4  
30

PF I

*sffz* *mf*

PF II

*sffz* *mf* *mf*

37

PF I

PF II

44

PF I

*sffz*

PF II

*sffz* *mf*

51

PF I

*mp*

PF II

PF I

58

PF II

8

PF I

64

PF II

64

PF I

70

PF II

70

*p* *fff* *p* *fff*

PF I

74

PF II

74

*mp* *pp* *ppp* *p* *ppp* *pppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

6

PF I

PF II

81

*ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

*mf* *pp*

PF I

PF II

87

*ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *sfz*

*f* *sfz*

PF I

PF II

93

*mp* *sfz* *sfz* *sfz* *sfz* *sfz*

PF I

PF II

99

*sfz* *p*



106

PF I

PF II

113

PF I

PF II

119

PF I

PF II

125

PF I

PF II

8  
130

PF I

PF II

136

PF I

PF II

142

PF I

PF II

148

PF I

PF II

154

PF I

PF II

Musical score for measures 154-159. The first system (PF I) features a melodic line with slurs and accents, while the second system (PF II) provides a harmonic accompaniment with long notes and slurs.

160

PF I

PF II

Musical score for measures 160-165. The first system (PF I) continues with a melodic line, including a *sfz* dynamic marking. The second system (PF II) continues with harmonic accompaniment.

166

PF I

PF II

Musical score for measures 166-171. The first system (PF I) continues with a melodic line, including accents. The second system (PF II) continues with harmonic accompaniment.

172

PF I

PF II

Musical score for measures 172-177. The first system (PF I) continues with a melodic line, including accents. The second system (PF II) continues with harmonic accompaniment.

10  
178

PF I

*sffz*

*mp*

*mf*

PF II

185

PF I

*p*

185

PF II

*f*

*mf*

*sffz*

191

PF I

191

PF II

197

PF I

197

PF II

*LH*

*Lea*

PF I

203

PF II

203

PF I

210

PF II

210

PF I

216

PF II

216

PF I

222

*mf*

*sfz*

*sfz*

*sfz*

PF II

222

*mf*

*sfz*

*sfz*

*sfz*



12

2308

PF I

230

PF II

*sffz*

237

PF I

237

PF II

*sffz*

*ff*

243

PF I

243

PF II

*sffz*

*mf*

*ff*

250

PF I

250

PF II

PF I

257

PF II

PF I

263

PF II

PF I

269

*p* *f* *mp* *f* *fff*

PF II

269

PF I

275

*p*

PF II

275

8va

PF I

PF II

281

*sfz*

*pp*

*sfz*

*pp*

*sfz*

*mf*

Detailed description: This system covers measures 281 to 288. The tempo is 96. The key signature has two sharps (F# and C#). The music features complex textures with many sixteenth notes. PF I has a *sfz* dynamic at the start and *pp* later. PF II has *sfz* and *pp* dynamics. There are numerous slurs and fingerings (5, 6, 7) indicated. A *loco* marking is present in the bass line of PF II. The system ends with a *mf* dynamic.

PF I

PF II

289

*mp*

*ff*

*sfz*

*sfz*

*pp*

*mp*

*ff*

*sfz*

*pp*

*loco*

Detailed description: This system covers measures 289 to 296. The tempo is 96. The key signature has two sharps. The music continues with complex textures. PF I has *mp*, *ff*, and *sfz* dynamics. PF II has *mp*, *ff*, and *sfz* dynamics. There are many slurs and fingerings. A *loco* marking is present in the bass line of PF I. The system ends with a *pp* dynamic.

PF I

PF II

297

*sfz*

*pp*

*mf*

*sfz*

*sfz*

*pp*

*mf*

*sfz*

*sfz*

*loco*

Detailed description: This system covers measures 297 to 304. The tempo is 96. The key signature has two sharps. The music continues with complex textures. PF I has *sfz*, *pp*, and *mf* dynamics. PF II has *pp* and *mf* dynamics. There are many slurs and fingerings. A *loco* marking is present in the bass line of PF I. The system ends with a *sfz* dynamic.