

6 Choralbearbeitungen

Trombone & Organ
Posaune & Orgel
(oder andere Melodieinstrumente)

Eberhard Kraus

EMR 2009

Solo Stimme / Voix / Part : basso

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Case Postale 308 • CH-3963 Crans-Montana (Switzerland)

Tel. ++41 (0)27 483 12 00 • Fax ++41 (0)27 483 42 43 • E-Mail : reift@tvs2net.ch • www.reift.ch

Sechs Choralbearbeitungen

für Posaune oder andere Melodieinstrumente und Orgel
(1974)

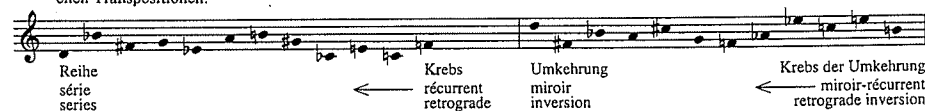
Eberhard Kraus
(*1931)

Das Werk ist für Armin Rosin geschrieben, also primär für Posaune und Orgel gedacht. Gleichwohl können je nach Charakter, Satztechnik und gedanklichen Inhalt eines jeden Chorals anstelle der Posaune andere Melodieinstrumente treten. Die nachstehende Übersicht nennt die Besetzungsmöglichkeiten, die den Kompositionen ohne jede Einschränkung gerecht werden:

Horn : Nr. 1, 2, 3, 4, 5, 6
Fagott : Nr. 2, 4, 5
Cello : Nr. 2, 4

Naturgemäss muss der Organist in seiner Registrierung sich dem jeweiligen Instrument anpassen. Das betrifft in erster Linie die Lautstärke. Die angegebenen Klangfarben sollten jedoch in jeder Besetzung erhalten bleiben. In gewissen Grenzen kann in der Temponahme Rücksicht auf die verschiedenen Melodieinstrumente genommen werden.

Kompositionstechnisch basiert das Werk auf nachfolgender Reihung des zwölf Töne, deren Krebs, Umkehrung und Krebs der Umkehrung in allen möglichen Transpositionen:



Die Choralbearbeitungen können einzeln, in beliebiger Gruppierung und komplett in vorliegender Folge gespielt werden. Neben der konzertanten Interpretation ist auch die Verwendung innerhalb der Liturgie beider Konfessionen in Betracht zu ziehen.

Die Uraufführung fand am 17. Juli 1974 im Regensburger Dom durch Armin Rosin und dem Komponisten an der Orgel statt.

Cette oeuvre fut composé pour Armin Rosin, c'est à dire qu'elle fut conçue au départ pour trombone et orgue. Cependant, selon le caractère, la construction et le contenu de chaque choral, on peut imaginer de remplacer le trombone par d'autres instruments. Voici une des listes des possibilités approuvées sans restrictions par le compositeur:

Cor : nos. 1, 2, 3, 4, 5, 6
Basson : nos. 2, 4, 5
Violoncelle : nos. 2, 4

L'organiste doit évidemment adapter les registres à l'instrument concerné, surtout au niveau du volume, car les couleurs de sons indiquées devraient être respectées. Dans une certaine mesure l'on peut aussi adapter le tempo à l'instrument utilisé. La construction de l'oeuvre est basée sur la série suivante de 12 sons, qui est utilisée dans toutes les transpositions possibles, ainsi que dans ses formes miroir, récurrente et miroir-récurrente:

Ces arrangements peuvent être exécutés séparément, par groupes constitués librement, ou en entier comme dans la partition présente. A part l'exécution lors de concerts, on peut également imaginer l'utilisation liturgique dans le cadre des deux confessions. L'oeuvre fut créée le 17 juillet 1974 à la cathédrale de Ratisbonne par Armin Rosin et le compositeur à l'orgue.

This work was written for Armin Rosin, that is to say that it is primarily for trombone and organ. However, depending on the character, construction and musical thought of the various chorals, other solo instruments can be substituted. Here is a list of possibilities which the composer approves of unrestrictedly:

Horn : nos. 1, 2, 3, 4, 5, 6,
Bassoon : nos. 2, 4, 5,
Cello : nos. 2, 4

The organist must naturally adapt the registration to the different solo instruments, particularly the dynamic aspect, as the indicated tone-colours should be respected. To a certain extent, the tempo can also be adapted to the instrument in question.

Technically, the work is constructed on the following 12-note series, which appears in all possible transpositions and in its retrograde, inverted and retrograde-inverted forms:

The chorale arrangements can be played separately, in any combination, or complete as printed. They are suitable for concert performance and also ecclesiastical church use. The first performance took place on the 17th of July 1974 in Regensburg cathedral with Armin Rosin and the composer at the organ.

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Eberhard Kraus
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1. Unüberwindlich starker Held, St. Michael

Posaune
(Horn)

Orgel:
HW: Trompete 8'
Mixtur
POS: 8' Terz
Quint Zimbel

PED: 16' 8' 4'
Mixtur

Mächtig ♩ = 92

First system of the musical score for 'Unüberwindlich starker Held, St. Michael'. It features three staves: Posaune (Horn) in bass clef, Organ in treble and bass clefs, and Pedal in bass clef. The tempo is marked 'Mächtig ♩ = 92'. The key signature has one sharp (F#) and the time signature is 3/4.

Second system of the musical score, continuing from the first system. It includes the same three staves and continues the melodic and harmonic development.

Third system of the musical score, starting at measure 9. It includes the same three staves. A 'Fl.' (Flute) part is introduced in the organ staff at measure 10.

Fourth system of the musical score, starting at measure 13. It includes the same three staves. The 'Fl.' part continues in the organ staff.

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2. O Traurigkeit, o Herzeleid

Posaune
(Horn, Fagott,
Cello)

Orgel:
MAN: Flöte 8'

PED: 16' 8'

Betrachtend ♩ = 72

First system of the musical score for 'O Traurigkeit, o Herzeleid'. It features three staves: Posaune (Horn, Bassoon, Cello) in bass clef, Organ in treble and bass clefs, and Pedal in bass clef. The tempo is marked 'Betrachtend ♩ = 72'. The key signature has one flat (Bb) and the time signature is 3/4. The organ part is marked 'p sotto voce'.

Second system of the musical score, continuing from the first system. It includes the same three staves and continues the melodic and harmonic development.

Third system of the musical score, starting at measure 6. It includes the same three staves and continues the melodic and harmonic development.

Fourth system of the musical score, starting at measure 8. It includes the same three staves and continues the melodic and harmonic development.

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3. Christ ist erstanden

Sieghaft ♩ = 88

Posaune (Horn)

Orgel:
 HW: 8' 4' 2'
 Mixtur
 POS: 8' 4' Zimbel
 Obertöne
 SW: 8' 2' (1' 1 1/3')
 Sesquialter

PED: 16' 8' 4'
 Zunge 8'

Musical score for measures 1-4. The horn part is marked 'Sieghaft' with a tempo of ♩ = 88. The organ part includes HW, POS, and SW. The pedal part is marked 'Zunge 8'.

4

mf espressivo

Fl.

HW

POS

Musical score for measures 5-8. The horn part is marked 'mf espressivo'. The organ part includes HW and POS. The flute part is marked 'Fl.'. The pedal part is marked 'HW'.

8

mf brillante

Musical score for measures 9-10. The organ part is marked 'mf brillante'. The organ part includes HW and POS.

11

f

HW

Musical score for measures 11-14. The organ part is marked 'f'. The organ part includes HW.

4. Nun bitten wir den heiligen Geist

Betend ♩ = 69

Posaune (Horn, Fagott, Cello)

mp cantabile

Orgel:
 HW: Prinzipal 8'
 POS: Flöte 4' 1 1/3'
 SW: Streicher 8'
 Flöte 2'

PED: Prinzipal 8'

Musical score for measures 1-5. The horn part is marked 'Betend' with a tempo of ♩ = 69. The organ part includes HW, POS, and SW. The pedal part is marked 'Prinzipal 8'.

6

mp cantabile

SW

HW

SW

Musical score for measures 6-11. The organ part includes SW, HW, and SW.

12

POS

Musical score for measures 12-17. The organ part includes POS.

18

mf

HW

SW

HW

Musical score for measures 18-23. The organ part is marked 'mf'. The organ part includes HW, SW, and HW.