

Sechs Choralbearbeitungen

1. Unüberwindlich starker Held, St. Michael

2. O Traurigkeit, o Herzeleid

3. Christ ist erstanden

4. Nun bitten wir den heiligen Geist

5. Mein Zuflucht alleine

6. Grosser Gott wir loben dich

Trombone & Organ

Eberhard Kraus

EMR 2009

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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:

Reihe
série
series

← Krebs
récurrent
retrograde

Umkehrung
miroir
inversion

← Krebs der Umkehrung
miroir-récurrent
retrograde inversion

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 oecumenical 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.



Sechs Choralbearbeitungen

(1974)

Eberhard Kraus

1. Unüberwindlich starker Held, St. Michael

Mächtig ♩ = 92

Trombone

Orgel:

HW: Trompete 8'

Mixtur

POS: 8' Terz

Quint Zimbel

PED: 16' 8' 4'

Mixtur

6

11

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2. O Traurigkeit, o Herzeleid

Betrachtend ♩ = 72

Trombone
(Horn, Bassoon,
Cello)

Orgel:
MAN: Flöte 8'

PED: 16' 8'

Musical score for measures 1-3. The score is written for Trombone (Horn, Bassoon, Cello), Organ (MAN: Flöte 8'), and Pedal (16' 8'). The tempo is marked 'Betrachtend ♩ = 72'. The music begins with a bass clef and a 3/2 time signature. The Trombone part starts with a half note G2, followed by a half note A2, and a half note B2. The Organ part features a melodic line in the right hand and a supporting bass line in the left hand. The Pedal part provides a steady accompaniment. The first measure is marked with a piano dynamic (*p*) and the instruction *sotto voce*.

4

Musical score for measures 4-5. The score continues from the previous system. The Trombone part has a half rest in measure 4 and a half note G2 in measure 5. The Organ part continues with its melodic and bass lines. The Pedal part maintains its accompaniment. The time signature changes to 4/4 in measure 4 and back to 3/2 in measure 5.

6

Musical score for measures 6-7. The Trombone part has a half note G2 in measure 6 and a half note A2 in measure 7. The Organ part continues with its melodic and bass lines. The Pedal part maintains its accompaniment. The time signature is 3/2.

8

Musical score for measures 8-9. The Trombone part has a half note B2 in measure 8 and a half note C3 in measure 9. The Organ part continues with its melodic and bass lines. The Pedal part maintains its accompaniment. The time signature is 3/2.

3. Christ ist erstanden

Sieghaft ♩ = 88

Trombone
(Horn)**Orgel:**HW: 8' 4' 2'
Mixture
POS: 8' 4' Zimbel
Obertöne
SW: 8' 2' (1' 1 1/3')
SesquialterPED: 16' 8' 4'
Zunge 8'

Musical score for Trombone and Organ, measures 1-3. The Trombone part (bass clef) features a melodic line with triplets and dynamics *f* and *sfz*. The Organ part (treble and bass clefs) includes registrations HW and POS, with a triplet in the bass line.

Musical score for Trombone and Organ, measures 4-7. The Trombone part (bass clef) continues with dynamics *f* and *sfz*. The Organ part (treble and bass clefs) features registrations HW and POS, with a triplet in the bass line. The tempo marking *mf espressivo* is present.

Musical score for Trombone and Organ, measures 8-10. The Trombone part (bass clef) features a melodic line with dynamics *mf brillante*. The Organ part (treble and bass clefs) features registrations HW and POS, with a triplet in the bass line.

Musical score for Trombone and Organ, measures 11-13. The Trombone part (bass clef) features a melodic line with dynamics *f*. The Organ part (treble and bass clefs) features registrations HW and POS, with a triplet in the bass line. The tempo marking *mf brillante* is present.

4. Nun bitten wir den heiligen Geist

Betend ♩ = 69

Trombone
(Horn, Bassoon,
Cello)

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

PED: Prinzipal 8'

mp cantabile

HW POS SW POS

5

sf

HW SW HW

11

sf

SW POS

18

mf

HW SW HW

5. Mein Zuflucht alleine

Zuversichtlich ♩ = 96

Trombone
(Horn, Bassoon)Orgel:
HW: Flöten 8' 2'
POS: 8' 1'
Sesquialter
SW: 8' 2' 1 1/3'
PED: 16' 8'

mf ritmico

6

13

mp cantabile

SW

19

25

6. Grosser Gott wir loben dich

Beschwingt ♩ = 104

Trombone
(Horn)

Orgel:

HW: Trompete 8'
Prinzipale 4' 2'
Mixture Zimbel
POS: Zunge 8' Zimbel
Obertöne

PED: 16' 8' 4' Mixture

Musical score for measures 1-5. The Trombone part (top staff) begins with a *ff* dynamic. The Organ part (middle and bottom staves) features a complex texture with multiple voices, including a prominent *HW* (Harmonium) part in the right hand.

6

Musical score for measures 6-10. The Trombone part continues with a melodic line. The Organ part features a first ending (1.) and a second ending (2.) in measure 10.

11

Musical score for measures 11-15. The Trombone part has a melodic line with a *f* dynamic. The Organ part features a complex texture with multiple voices.

16

Musical score for measures 16-20. The Trombone part has a melodic line with a *ff* dynamic. The Organ part features a complex texture with multiple voices.

TROMBONE & PIANO (ORGAN)

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EMR 907L	TRADITIONAL	Greensleeves
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EMR 2049L	VIVALDI, Antonio	Sonata N° 4 in Bb major
EMR 2050L	VIVALDI, Antonio	Sonata N° 5 in E minor
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TROMBONE & ORGAN

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EMR 913L	BACH, Johann S.	Arioso
EMR 905L	BEETHOVEN, L.v.	Die Ehre Gottes aus der Natur
EMR 908L	BEETHOVEN, L.v.	Ode to Joy
EMR 17014	BELLINI, Vincenzo	Concerto Eb Major
EMR 315	BESOZZI, A.	Sonate B-Dur (Meyer)
EMR 17010	BESOZZI, Alessandro	Sonate Bb Major
EMR 17024	BOISMORTIER, J.	Sonate C Major
EMR 311	BOISMORTIER, J.	Sonate C-Dur
EMR 911L	BORODIN, Alexander	Polovtsian Dance
EMR 321	CALDARA, A.	Sonata D-Dur (Schnorr)
EMR 322	CESARE, G.M.	Canzon "La Hieronyma" (Schnorr)
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EMR 902L	CLARKE, Jeremiah	Trumpet Voluntary

Trombone & Organ (Fortsetzung - Continued - Suite)

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EMR 912L	DVORAK, Antonin	Largo aus der Neuen Welt
EMR 4478	FAURE, Gabriel	Pie Jesu Domine
EMR 326	FRANCK, César	Offertoire (Carbow)
EMR 305L	FRANCK, Melchior	Suite de Danses (Sturzenegger)
EMR 913L	GERSHWIN, George	Summertime
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EMR 911L	GOUNOD, Charles	Ave Maria
EMR 910L	GRIEG, Edvard	Solvejgs Lied
EMR 320	GUILMANT, A.	Morceau Symphonique (Schnorr)
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EMR 17021	HUMMEL, J.N.	Introduktion, Thema & Variationen
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EMR 339	KOETSIER, Jan	Partita "Wachet auf, ruft uns"
EMR 2009	KRAUS, Eberhard	6 Choralbearbeitungen
EMR 2008	KRAUS, Eberhard	Hymnus "Verbum Supernum"
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EMR 307L	LOEILLET, J.B.	Sonate As-Dur (Sturzenegger)
EMR 17011	LOEILLET, J.B.	Sonate G minor
EMR 318	LOEILLET, J.B.	Sonate g-moll
EMR 301L	MARCELLO, B.	Adagio - Largo - Allegretto
EMR 913L	MENDELSSOHN, F.	Hochzeitsmarsch
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EMR 303L	PURCELL, Henry	Suite (Sturzenegger)
EMR 303L	PURCELL, Henry	Suite (Sturzenegger)
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EMR 310	SATIE, Erik	3 Gymnopédies
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EMR 907L	SCHUBERT, Franz	Serenade
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EMR 309	TELEMANN, G.Ph.	Sonata c-moll (Slokar/Luy)
EMR 910L	TRADITIONAL	Amazing Grace
EMR 912L	TRADITIONAL	Down by the Riverside
EMR 913L	TRADITIONAL	Glory, Glory, Halleluja
EMR 907L	TRADITIONAL	Greensleeves
EMR 910L	TRADITIONAL	When the Saint go marching in
EMR 909L	WAGNER, Richard	Brautchor aus Lohengrin
EMR 327	ZIMMERMANN, M.	Triptychon

TROMBONE & PIANO (GUITAR, BASS & DRUMS OPTIONAL)

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