

Hymnus “Verbum Supernum”

*I. Recitativo / II. Aria / III. Duo
IV. Canzona / V. Preghiera / VI. Toccata*

Trombone & Organ

Eberhard Kraus

EMR 2008

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Hymnus "Verbum Supernum"

für Posaune und Orgel

Eberhard Kraus

(*1931)

Der im 12. Jahrhundert entstandene und in seiner endgültigen Gestalt dem Hl. Thomas von Aquin (+1274) zugeschriebene Hymnus "Verbum supernum" ist Teil des Offiziums an Fronleichnam. Die vorliegende Komposition basiert auf folgender Reihung der 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

Aus dieser Reihung wächst auch die gregorianische Chormelodie :

Erbum su - pèrnum pròd - i - ens, Nec Patris linquens déxte - ram,

Ad opus su - um éx - i - ens, Ve - nit ad vi - tae véspe - ram.

Die sechs Sätze des Werkes entsprechen den sechs Versen des Hymnus, deren Inhalt sie auch musikalisch deuten wollen:

I RECITATIVO

Verbum supernum prodiens
nec Patris linquens dexteram,
ad opus suum exiens
venit ad vitae vesperam.

Das Wort des Vaters, Gottes Sohn,
tritt ein in unsre Erdenzeit:
da seine Leidensstunde naht,
krönt er sein Werk im Opfertod.

II ARIA

In mortem a discipulo
suis tradendus aemulis,
prius in vitae ferculo
se tradidit discipulis.

Bevor an seiner Feinde Schar
der eigne Jünger ihn verriet,
reicht er beim letzten Abendmahl
den Seinen sich als Speise dar.

III DUO

Quibus sub bina specie
carnem dedit et sanguinem,
ut dupliscis substantiae
totum cibaret hominem.

Geheimnisvoll in Brot und Wein
gibt er sich hin mit Fleisch und Blut
und stärkt durch seiner Gottheit Kraft
den ganzen Menschen, Leib und Geist.

IV CANZONA

Se nascens dedit socium,
convescens in edulium,
se moriens in pretium,
se regnans dat in praemium.

Als Mensch will er uns Bruder sein,
im Mahle wird er unser Brot,
im Tode unser Opferlamm,
im Himmel unser Siegespreis.

V PREGHIERA

O salutaris hostia,
quae caeli pandis ostium,
bella premunt hostilia:
da robur, fer auxilium.

Lamm Gottes, das der ganzen Welt
das Tor zum Leben aufgetan:
da uns des Bösen Macht bedrängt,
gib Mut zum Leiden, Kraft zum Sieg.

VI. TOCCATA

Uni trinoque Domino
sit sempiterna gloria,
qui vitam sine termino
nobis donet in patria. Amen.

Dreieinig hoher Herr und Gott.
nimm unser Lob, nimm unsren Dank:
lass schauen uns in deinem Reich
des ew'gen Sohnes Herrlichkeit.
Amen.

Das 1980 geschaffene Werk wurde am 25. Juni 1980 im Regensburger Dom durch Armin Rosin (Posaune) und dem Komponisten an der Orgel uraufgeführt.

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(*1931)

L'hymne "Verbum supernum" date du 12^e siècle et dont la forme définitive est attribuée à St. Thomas d'Aquin (+1274), fait partie de l'office de Fête-Dieu. La composition présente est construite sur la série dodécaphonique suivante dans toutes ses transpositions et dans ses formes miroir, récurrent et récurrent-miroir:

Reihe
série
series

Krebs
récurrent
retrograde

Umkehrung
miroir
inversion

Krebs der Umkehrung
miroir-récurrent
retrograde inversion

Le choral grégorien suivant naît des transformations de la série:

Erbum su - pèrnum pròd - i - ens, Nec Patris inquens déxte - ram,
Ad opus su - um éx - i - ens, Ve - nit ad vi - tae véspe - ram.

Les six mouvements de l'oeuvre correspondent aux six strophes du hymne et reflètent leur contenu:

I RECITATIVO

Verbum supernum prodiens
nec Patris inquens dexteram,
ad opus suum exiens
venit ad vitae vesperam.

La parole du Père, le Fils de Dieu
Est descendu chez nous sur terre.
Comme l'heure de Sa souffrance s'approche,
Il termine Sa vie en sacrifice.

II ARIA

In mortem a discipulo
suis tradendus aemulis,
prius in vitae ferculo
se tradidit discipulis.

Avant que son propre disciple
Ne le traduit à Ses ennemis,
Il offre Son corps comme pain
Lors de la dernière cène.

III DUO

Quibus sub bina specie
carnem dedit et sanguinem,
ut duplicis substantiae
totum cibaret hominem.

Il donne Sa chair et Son sang
Mystérieusement en forme de pain et de vin,
Ainsi renforçant par Sa puissance divine
Le corps et l'esprit des hommes.

IV CANZONA

Se nascens dedit socium,
convescens in edulium,
se moriens in pretium,
se regnans dat in praemium.

En tant qu'homme Il est notre frère,
A la cène il est notre pain,
Dans la mort il est notre agneau de sacrifice,
Au ciel notre couronne de victoire.

V PREGHIERA

O salutaris hostia,
quae caeli pandis ostium,
bella premiunt hostilia:
da robur, fer auxilium.

Agneau de Dieu, qui a ouvert à tous
La porte de la Vie,
Comme la force du mal nous menace,
Donne nous le courage de souffrir et de gagner.

VI TOCCATA

Uni tringue Domino
sit sempiterna gloria,
qui vitam sine termino
nobis donet in patria. Amen.

Grand Dieu, Sainte Trinité,
Recevez nos louanges et nos remerciements,
Laissez-nous voir la splendeur
Du fils éternel dans Votre royaume. Amen.

L'oeuvre fut composée en 1980 et créée le 25 juin de la même année à la cathédrale de Ratisbonne par Armin Rosin (trombone) et le compositeur à l'orgue.

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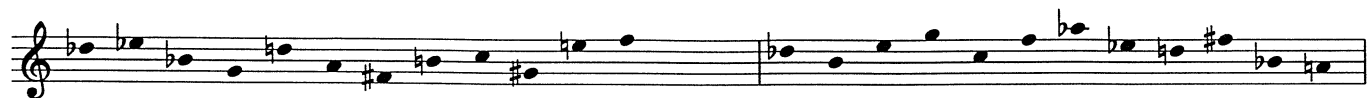
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Hymnus "Verbum Supernum"

für Posaune und Orgel

Eberhard Kraus
(*1931)

The hymn "Verbum supernum" which stems from the 12th century and whose definitive form is attributed to St. Thomas of Aquino (+1274) forms part of the office of Corpus Christi. The present composition is based on the following 12-tone series in all its transpositions and in its retrograde, inverted and retrograde-inverted variations:



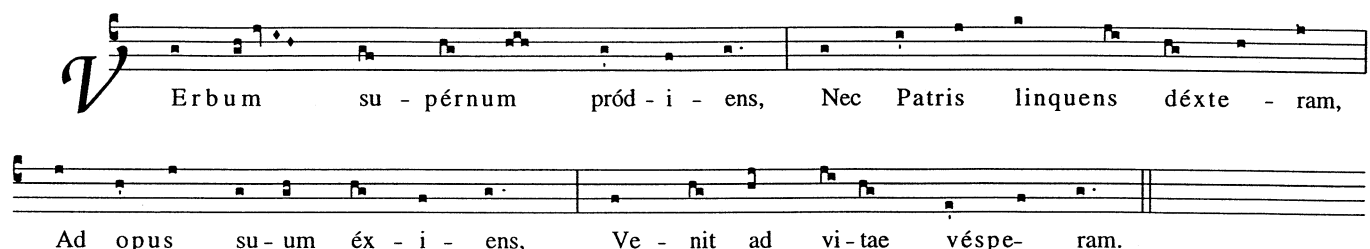
Reihe
série
series

Krebs
récurrent
retrograde

Umkehrung
miroir
inversion

Krebs der Umkehrung
miroir-récurrent
retrograde inversion

The following Gregorian chorale also develops out of the tone-row:



Erbum su - pèrnum pròd - i - ens, Nec Patris linquens dèxte - ram,
Ad opus su - um éx - i - ens, Ve - nit ad vi - tae véspe - ram.

The six movements of the work correspond to the six verses of the hymn, and express their content in music:

I RECITATIVO

Verbum supernum prodiens
nec Patris linquens dexteram,
ad opus suum exiens
venit ad vitae vesperam.

The Word of the Father, the Son of God,
Came down to us on earth:
As his hour of suffering nears,
He ends his life in sacrifice.

II ARIA

In mortem a discipulo
suis tradendus aemulis,
prius in vitae ferculo
se tradidit discipulis.

Before his own disciple
Betrayed him to the enemy horde,
He gave His body to them all,
As bread at the Last Supper.

III DUO

Quibus sub bina specie
carnem dedit et sanguinem,
ut duplicis substantiae
totum cibaret hominem.

Mysteriously in bread and wine
He gives Himself with flesh and blood
And thus through his Divine power,
Strengthens man in body and soul.

IV CANZONA

Se nascens dedit socium,
convescens in edulium,
se moriens in pretium,
se regnans dat in praemium.

As a man He was our brother,
At the Last Supper He was our food,
In death our sacrificial Lamb,
In Heaven our crown of victory.

V PREGHIERA

O salutaris hostia,
quae caeli pandis ostium,
bella premiunt hostilia:
da robur, fer auxilium.

Lamb of God, who to the whole world
Opened the door to life,
As the force of Evil threatens us,
Give us the courage to suffer and the strength to conquer.

VI TOCCATA

Uni trinique Domino
sit sempiterna gloria,
qui vitam sine termino
nobis donet in patria. Amen.

Great Lord, three in one,
Hear our praise, accept our thanks,
Let us see the splendour
Of the Son of God in Thy Kingdom. Amen.

The work was composed in 1980 and received its first performance in Regensburg cathedral on the 25th of June of the same year with Armin Rosin (trombone), and the composer at the organ.

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Hymnus "Verbum Supernum"

(1980)

TROMBONE

I. Recitativo

Verbum supernum (♩ = 72)

Eberhard Kraus

ad libitum

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8

14

22

30

40

47

54

p *ff* *mf* *p* *pp*

cresc. *sfp*

mf *p* *ff* *f* *mf* *mp*

p *pp* *p* *mf* *f* *sfp* *mp cantabile*

fp *mp* *p* *mf dolce*

p *fp* *mf*

mp *f*

mf

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Hymnus "Verbum Supernum"

(1980)


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I. Recitativo

Eberhard Kraus

Verbum supernum (♩ = 72)

ad libitum

Trombone

Orgel:
SW: Flöte 8'

PED.: Choralbaß 4'

7



pp *cresc.* *sfp*

14



mf *p* *ff* *f* *mf* *mp*

21



p *pp* *p* *mf* *f* *sfp*

28



mp cantabile *fp* *mp*

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II. Aria

In mortem (♩ = 112)

Trombone

Orgel:
HW: Prinzipal 8'
Flöte 8'
POS: Regal 8'
Tremolo
SW: Gedeckt 8'
Vox coelestis 8'

PED.: 16' 8'

mf *espressivo*

HW SW

3

5

sf

POS SW

8

III. Duo

Quibus sub bina specie (♩ = 104)

Trombone

Orgel:
 HW: Prinzipal 8'
 Flöte 4'
 POS: Kornett

Musical score for measures 1-6. The Trombone part is in the bass clef with a common time signature. The Organ part consists of two staves: the upper staff is in the treble clef and the lower staff is in the bass clef, both with a common time signature. The Organ part includes markings for 'HW' (Prinzipal 8') and 'POS' (Kornett).

7

Musical score for measures 7-12. The Trombone part is in the bass clef with a common time signature. The Organ part consists of two staves: the upper staff is in the treble clef and the lower staff is in the bass clef, both with a common time signature. The Organ part includes a marking for 'POS' (Kornett). The dynamic marking *mf cantando* is present.

13

Musical score for measures 13-17. The Trombone part is in the bass clef with a common time signature. The Organ part consists of two staves: the upper staff is in the treble clef and the lower staff is in the bass clef, both with a common time signature. The Organ part includes a marking for 'POS' (Kornett).

18

Musical score for measures 18-22. The Trombone part is in the bass clef with a common time signature. The Organ part consists of two staves: the upper staff is in the treble clef and the lower staff is in the bass clef, both with a common time signature. The Organ part includes a marking for 'POS' (Kornett). The dynamic marking *tr* is present.

23

Musical score for measures 23-27. The Trombone part is in the bass clef with a common time signature. The Organ part consists of two staves: the upper staff is in the treble clef and the lower staff is in the bass clef, both with a common time signature. The Organ part includes a marking for 'POS' (Kornett). The dynamic marking *tr* is present.

IV. Canzona

Se nascens dedit (♩ = 132)

Trombone

Orgel:

HW: Flöte 8'

Prinzipal 8'

SW: Streicher 8'

Schwebung

Ped: 16' Prinzipal 8'

6

12

18

V. Preghiera

O salutaris hostia (♩ = 92)

Trombone

Orgel:
 HW: Prinzipal 8'
 POS: Flöte 8'
 SW: Gedeckt 8'
 Streicher 8'

PED: 16' 8'

molto espressivo ad libitum

POS

SW

9

SW

POS

17

SW

POS

SW

HW

SW

26

POS

VI. Toccata

Uni trinoque Domino (♩ = 66)

maestoso

Trombone

sf *f* *ff* *sf* *f* *ff* *sf*

Orgel:
HW: 8' 4' 2'
Mixturen Zungen
POS: 8' 2' Zimbel
SW: 8' 1 1/3'

PED: 16' 8' 4'
Mixturen Zunge

8

♩ = 100

p *cresc.* *sf*

- Zungen

- Mixtur Zunge

12

f vivo

POS

POS

15

TROMBONE & PIANO

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EMR 908L	ARMITAGE, Dennis	Abide with me
EMR 906L	ARMITAGE, Dennis	Il Silenzio
EMR 906L	ARMITAGE, Dennis	Nobody Knows
EMR 906L	ARMITAGE, Dennis	So nimm denn meine Hände
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EMR 910L	GRIEG, Edvard	Solvejgs Lied
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EMR 906L	HÄNDEL, Georg Fr.	Arioso
EMR 910L	HÄNDEL, Georg Fr.	Largo
EMR 912L	HÄNDEL, Georg Fr.	March
EMR 902L	HÄNDEL, Georg Fr.	March Scipio
EMR 911L	HÄNDEL, Georg Fr.	Minuet
EMR 302L	HÄNDEL, Georg Fr.	Prelude & Fugue (Sturzenegger)
EMR 907L	HÄNDEL, Georg Fr.	Sarabande I
EMR 909L	HÄNDEL, Georg Fr.	Sarabande II
EMR 2399	HASSLER, H.L.	Passion Choral (5)
EMR 913L	HAYDN, Joseph	St. Anthony Choral
EMR 8443	KING, Peter (Arr.)	The Lord's My Shepherd (5)
EMR 2399	KOCHER, Conrad	Dix (5)
EMR 2463	LOEILLET, J.B.	Sonata
EMR 307L	LOEILLET, J.B.	Sonate As-Dur (Sturzenegger)
EMR 8499	LUTHER, Martin	Ein' fest Burg ist unser Gott (5)
EMR 8443	MACDUFF, G. (Arr.)	Jerusalem (5)
EMR 2048L	MARCELLO, B.	6 Sonatas
EMR 301L	MARCELLO, B.	Adagio - Largo - Allegretto
EMR 18417	MARCELLO, B.	Sonata in g minor, opus 2 N° 2
EMR 2043L	MARCELLO, B.	Sonata N° 1 in F major
EMR 2044L	MARCELLO, B.	Sonata N° 2 in E minor