

Vorwort

Es ist für mich eine große Freude und Ehre, dass ich im Gutenberg-Jahr 2000 gebeten wurde, an einem so wichtigen Augenblick der Geschichte mit meiner Musik eine Huldigung darzubringen. Gutenbergs Erfindung des Buchdruckes mit beweglichen Lettern war eine große Revolution. Diese Erfindung schuf eine neue Epoche, die der Menschheit einen neuen Weg zur Bildung öffnete, eine neue Form der Kommunikation schaffte und unübersehbaren Menschenmengen des Zeitalters den Reichtum vermittelte.

Diese Erfindung kann man sicherlich aus verschiedenen Blickwinkeln betrachten. Ich habe die Form einer Toccata gewählt und die Kombination aus Orgel, Trompete und Trombone wegen ihrem strahlend hellen Klang. Mit dem Titel "Die Erfindung" möchte ich die Wichtigkeit und Erhabenheit dieses Augenblickes betonen und die Verantwortung tragen. Da Gutenbergs hervorragendes Druckwerk die "42-Linien-Druckbibel" ein Modell einer Andeutung eines Chorals verwendet, das den Blick des Lesers auf die Fingertastatur der Orgel.

Außerdem waren in meiner Vorstellung die besten Musikinstrumente der Welt, sondern auch deren Nachfolger, die durch die Erfindung des Buchdruckes auf bedrucktem Papier erzeugt werden können.

Am Ende erlingt jeder Mensch die Freiheit, die Verantwortung an die große Verantwortung der Menschheit zu übertragen. Die Verantwortung der Menschheit in die Hände bekommen.

Petr Eben

Auftragswerk der Stadt Mainz zum Gutenberg-Jahr 2000

Uraufführung / First Performance:

23. September 2000 im Dom zu Mainz
Paul-Henrich Wellnitz, Trompete / Trumpet
Frank Szathmáry-Filipitsch, Posaune / Trombone
Albert Schönberger, Orgel / Organ

Aufführungsdauer / Duration: etwa / approx. 7 Min.

Preface

It is a great pleasure and an honour for me to have been asked to mark such an historic occasion as the Gutenberg 2000 celebrations with a musical tribute. Gutenberg's invention of the printing press with movable type was indeed momentous, opening a path to mass education for many, as this new channel of communication provided vast access to a wealth of intellectual treasures.

This invention can of course be considered from various different angles. I chose the form of a Toccata, using the combination of organ, trumpet and trombone for their bright timbre. I wanted the solemn opening theme to express the importance of this event in world history. As Gutenberg's great achievement was the Bible, in the middle section I have used the suggestion of a choir, as if the words were spoken without organ accompaniment.

I also imagined the movable metal letters and not the printing machines that followed them, which would produce printed text on paper without being able to reflect on their content.

The solemn theme is heard again at the end, now placed in the hands of mankind in the face of the future.

Petr Eben

Frederick the Great
Rushworth

Preface

La fête gutenbergienne de 2000, lorsque l'on me pria, en 2000, l'année de l'invention de Gutenberg par la musique à cet instant si important de l'histoire humaine, me donna l'occasion de réfléchir à l'importance de cet événement. L'invention de Gutenberg fut incontestablement un tournant décisif, ouvrant une nouvelle voie sur la culture, créant une nouvelle manière de communiquer, permettant à un nombre de personnes incommensurablement plus grand d'accéder à la connaissance.

Je voulais donc considérer cette invention sous des aspects divers. J'ai choisi la forme de la Toccata et la combinaison de l'orgue, de la trompette et du trombone en raison de leur timbre éclatant. Mon intention était d'exprimer par le thème solennel de l'ouverture l'importance et la sublimité de cet instant de l'histoire universelle. Étant donné que l'œuvre majeure prédominante de Gutenberg était la Bible, j'ai utilisé dans la partie centrale une esquisse de chœur, qui retentit aux cuivres, sans accompagnement de l'orgue.

J'avais en outre à l'esprit les caractères métalliques mobiles, non seulement ceux de l'époque, mais aussi leurs successeurs, les presses d'imprimerie, qui produiront des quantités de papier imprimé, sans en réfléchir le contenu cependant.

À la fin, le thème solennel retentit à nouveau, très sérieusement; je pensai alors à l'immense responsabilité livrée aux mains de l'humanité sous la forme de l'invention de Gutenberg.

Petr Eben

Traduction Martine Paulauskas

Gutenberg-Toccata

Petr Eben
1929-2007

Allegretto con bravura (♩ = 112)

Trompete

Posaune

Orgel^{*)}

^{*)} I: Hauptwerk / Great, II: Positiv / Choir, III: Schwelwerk / Swell

14

Musical score for measures 14-15. The score is written for a piano and includes a vocal line. Measure 14 shows a vocal line with a melodic phrase and piano accompaniment. Measure 15 continues the vocal line and piano accompaniment. Dynamics include *mf*, *mp*, and *f*. A key signature change to B-flat major is indicated in measure 15.

15

Musical score for measures 16-17. The score continues the vocal line and piano accompaniment. Measure 16 features a vocal line with a melodic phrase and piano accompaniment. Measure 17 continues the vocal line and piano accompaniment. Dynamics include *mf*, *mp*, and *f*. A key signature change to C major is indicated in measure 17.

Musical score for measures 18-20. The score continues the vocal line and piano accompaniment. Measure 18 features a vocal line with a melodic phrase and piano accompaniment. Measure 19 continues the vocal line and piano accompaniment. Measure 20 concludes the vocal line and piano accompaniment. Dynamics include *mf*.

26 Poco moderato (♩ = 100)

Musical score for measures 26-36. The score is written for a piano and includes a vocal line. The tempo is marked 'Poco moderato' with a quarter note equal to 100 beats per minute. The key signature has one sharp (F#). The piano part features a complex texture with multiple voices, including a prominent eighth-note melody in the right hand and a bass line in the left hand. The vocal line is written in a soprano clef and contains a melodic phrase.

Musical score for measures 37-46. The score continues the piano and vocal parts. The piano part shows a continuation of the complex texture, with the right hand playing a melodic line and the left hand providing harmonic support. The vocal line continues with a similar melodic pattern.

Musical score for measures 47-51. The piano part concludes with a final melodic phrase in the right hand and a bass line in the left hand. The vocal line ends with a final note. The dynamic marking *mf* is present at the bottom of the page.

33

35

PREVIEW
Low Resolution

mp

⁷⁾ Der Ton as fehlt im Autograph, wurde eingefügt analog T. 23. /
A flat is missing in the manuscript, it has been added according to bar 23.

30

musical score for measures 30-32. It features a vocal line and a piano accompaniment. The piano part includes a bass line with a steady eighth-note pattern and a treble line with chords and melodic fragments. Dynamics include *mf* and *ppmf*.

32

musical score for measures 32-34. The piano accompaniment continues with a bass line and a treble line. Dynamics include *ppmf* and *mf*.

musical score for measures 34-36. The piano accompaniment features a bass line with triplets and a treble line with melodic lines. Dynamics include *mf*.

48

Musical score for measures 48-50. The score includes a vocal line and a piano accompaniment. The piano part features a triplet in measure 49. Dynamics markings include *f* and *p*.

51

Musical score for measures 51-53. The score includes a vocal line and a piano accompaniment. The piano part includes a section marked *poco*.

Musical score for measures 54-56. The score includes a vocal line and a piano accompaniment.