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Warum? Woher? Wohin?

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VI. Andante espressivo.

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VI. Die Tröster

Andante espressivo. (M.M. ♩ = 69)

Solo. rit.
mf pp.

Ob. *Motiv a)*

Fg. 2.

Engl. Hr. *EH Solo.*

Hr. in F. *Solo.*

Hrfe. *rit.*

4 Soli

Vcl. *rit.*

C.B. *rit.*

Andante espressivo. (M.M. ♩ = 69)

Alt. Solo.

Mot. b)

Laf die Traurigkeit aus deinem

Ob. *35*

Cl.

Fg.

Hrfe.

Alt. S. *3*
Herzen, und in-e das U-bel von deinem Lei-be! *3*
Bass-Solo.

Vcl. 2. *3*
Laf die Traurigkeit aus deinem Her-zen, und in-e das

Vla.

Vcl. *3*

C.B.

41

Mot. b) + Mot. a)

35

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. in B. 2.

Fg.

Egl. Hr.

Hr. in F.

Sopran Solo.

Alt-Solo.

Tenor Solo.

Bass-Solo.

Vl.

Vla.

Vcll.

C.B.

p

pp

pp (herausgehoben)

innig

mf

mf

mf

Den - ken was Gott will.

Lass die Traurigkeit aus deinem Her - zen und zu - e das

2l - bel von deinem Lei - - be! Wel - cher Mensch weiß Got - tes Rat, und wer kann

dopp. Vp.

1

Fl.

Cl. 2.

Cl. 1. in B.

Fg.

Engl. Hr.

Hr. int.

Vl.

Vl.

Va.

Vcl.

C.B.

Soli.

Lob die Traurigkeit aus deinem Herzen und in das Uebel von

Uebel von deinem Leibe Welcher Mensch weiß Gottes Rat, und wer kann denken,

wis-sen, was Gott will, was Gott will, und wer, wer kann den-ken,

p *mf* *cresc.* *mf* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.*

soli. *(hervortretend)* *espressivo*

1

3t

Fl. 1. 2. *Gott* *mf* *f*

Ob. 1. 2. *mf* *mf* *p dolce* *mf* *mf*

Cl. m.B. *mf* *mf* *mf* *mf*

Fg. *mf* *mf*

Egl. Hr.

Hr. in F. *mf*

Soli. *cresc. molto* *mf* *f*

dein nem Leibe, und zu das El - bel von deinem Leibe; lass die Traurigkeit aus
sempre cresc.
 was Gott will! lass die Traurigkeit, lass die Traurigkeit, lass die Traurigkeit aus
sempre cresc.
 und wer kann denken, was Gott, was Gott will! lass die Traurigkeit, lass die Traurigkeit aus
sempre cresc.
 was Gott will, was Gott will. lass die Traurigkeit, lass die Traurigkeit aus

Vc. *mf*

Vla. *mf*

Vcll. *mf* *mf* *mf*

C.B. *mf*

2^{6t} *Misterioso.*

6t

Fl.

Ob.

Cl. in B.

Fg.

Egl. Hr.

Bm. Cl.

Hr.

Pos.

Pke.

Cymb.

Perc.

S. *p* *Misterioso.*

Welcher Mensch weiß Gottes Rat,

A. pp *Misterioso.*

Welcher Mensch weiß Gottes Rat,

und wer kann *misterioso* Welcher Mensch

deinem Herzen! Welcher Mensch weiß Gottes Rat,

mf *mf*

Fl.

Vla.

Vcll.

C.B.

misterioso.

pp

mf

mf *p* *mf*

Motiv a)

g + ges?

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.
in B. 2.

Fg. 1. 2.

Egl. Str.

Bas. Cl.

Hr.
in F.

Ph.

Soli.

Vl.

Vla.

Vcll.

C. B.

und wer kann denken,
den - ken, und wer kann denken,
wer? wer? — wer kann den - ken, was Gott
weiss Gottes Rat, wer? — wer kann denken, wer? — was Gott
wer? — und wer kann denken, wer? wer? — was Gott

cresc. *mf* *f* *espr.*

mf *f*

cresc. *cresc.* *f*

cresc. *mf* *f*

cresc. *mf* *f* *molto espress.* *f*

cresc. *f* *mf* *f* *mf* *f* *mf* *f*

cresc. *f* *mf* *f*

14

14



3 m. m. 1/4 = 80
Con moto energico.

Fl. 1. 2. *f* *p*

Ob. 1. 2.

Cl. 1. in B. 2.

Fg. *f*

Contra Fg. *f*

Bas. Cl.

Hr. in F. *mf espr. mf*

Pos. 2. 3.

Decresc. *f* *p*

Solo: *f* *p* *Chor.* *f*

will, wer kann denken, was Gott will. Laß die Traurigkeit aus deinem

will, wer, was Gott will

will, wer kann den-ken, was Gott will Laß die Traurigkeit aus deinem

will, wer, wer, was Gott will

Con moto energico m. m. 1/4 = 80

Vl. *f* *mf* *f* *colla voce* *p* *f*

Vla. *mf* *f* *p* *f*

Kll. *mf* *p* *f*

C. B. *mf* *p* *f*

Sehr frei im Tempo. *a tempo* *4 Energico.*

The musical score is arranged in a standard orchestral layout. The woodwinds (Fl., Ob., Cl., Fg., C.Fg.) and brass (Hr., Tup., Pos., Tuba) sections are at the top. The strings (Vl., Vla., Vcl., C.B.) are at the bottom. The choir part is positioned between the brass and strings. The score includes dynamic markings like *sfz*, *f*, *mf*, and *f. Energico.*, and tempo markings like *Sehr frei im Tempo.*, *a tempo*, and *4 Energico.*. The choir part has lyrics in German: "Der Leidtragende! Was kröhst du mir so vergeblich! Herren! und- Lass die Traurigkeit aus deinem Herzen, und tue das".

(Motiv a) Motiv b)

The image displays a page of handwritten musical notation, page 66, featuring a large orchestral and choral score. The page is divided into several systems of staves. At the top, two staves are labeled 'Fl.' (Flute) and 'Ob. 1. 2.' (Oboe 1 and 2). Below these are staves for 'Cl. in B.' (Clarinet in B-flat), 'Fg.' (Fagott/Bassoon), and 'C. Fg.' (Corno/Fagott). The next system includes 'Tr. E.' (Trumpet E-flat), 'Tr.' (Trumpet), and 'Tr. F.' (Trumpet F). This is followed by 'Tup. in F.' (Trompete in F) and 'Pos.' (Posaune). The lower section of the page is dedicated to the 'Chor.' (Chorus), with three parts (Soprano, Alto, and Bass) indicated by different clefs. The bottom-most system includes staves for 'Vi.' (Viola), 'Vla.' (Violoncello), 'Vcll.' (Violoncello), and 'C. B.' (Cello/Bass). The score contains various musical notations such as notes, rests, beams, and dynamic markings. There are several '3.' markings, likely indicating triplet rhythms. Handwritten annotations include 'decresc.', 'mf mitleidvoll p', 'dim.', 'con gran compassione', 'Tr. E.', 'mf dim.', 'p', 'mf dim.', 'pp', 'sehr innig', 'p', 'pp', and 'cosp. pp'. The lyrics 'Ab- bel von deinem lei- be! Lass die Trau- rigkeit!' are written in German and are repeated in the choral parts. The page concludes with 'Motiv a)' at the bottom.