

Otto Kaufmann
2014

BIBLISCHE GESTALTEN

Sieben Klavierstücke

1. Adam und Eva
2. Abraham
3. Moses
4. David
5. Maria und Jesus
6. Petrus
7. Paulus

BIBLISCHE GESTALTEN

Programmtexte

1. Adam (Mensch) und Eva (Leben)

Aufstieg und Untergang der Menschheit 1. Mose 1-3, 1. Mose 4, 17-22, Mt 24,3ff
Paradiesischer Zustand in völliger Einheit mit der Natur.

Erwachen des Ich (Sündenfall), Umgestaltung des Lebensraumes (Viehzucht: Abel – Ackerbau: Kain – Handwerk, Kultur, Städte usw.) Wachsende Fähigkeiten und Möglichkeiten der Lebensgestaltung.

Wissen und Technik entwickeln sich.

Wohlstand und blühendes Leben.

Umweltzerstörung engt die Lebensmöglichkeiten immer mehr ein.

Ende der Menschheit, das in der Bibel prophezeit wird.

2. Abraham 1. Mose 12-25

Immer wieder: Aufträge und Segensverheißungen Gottes

Abraham verlässt seine Heimat im Irak und wandert nach Palästina aus Auseinandersetzungen mit Nachbarvölkern

Die Katastrophe von Sodom und Gomorrha

Die „Opferung“ des einzigen Sohnes Isaak

Ausklang eines erfüllten Lebens

3. Moses 2. Mose 1 bis 5. Mose 34.

Das jüdische Findelkind Moses wird am Hofe des Pharao aufgezogen.

Moses erschlägt einen ägyptischen Aufseher, der einen jüdischen Zwangsarbeiter verprügelt hatte, und geht als Hirte ins Exil.

Dort erhält er aus einem „brennenden“ Dornbusch den Befehl Gottes, die Juden aus der ägyptischen Sklaverei zu befreien und ins Land Kanaan zu führen.

Moses geht zum Pharao und fordert die Freilassung seines Volkes. Der Pharao weigert sich immer wieder. Das führt zu den zehn ägyptischen Plagen, bis Moses sich endlich durchsetzt.

Beim gefährvollen Marsch durch das Schilfmeer werden die Juden errettet und die ägyptischen Verfolger vernichtet.

Moses führt sein Volk zum Berge Sinai. Dort empfängt er von Gott die zehn Gebote.

Nach Kämpfen mit den Völkern am Wege kann Moses sein Werk erfolgreich abschließen.

4. David 1. Samuel 16 bis 2. Samuel 24, 1. Könige 1 – 2,10

David wächst als Hirte in jugendlicher Unbekümmertheit auf.

Er wird in die Kämpfe seines Volkes verwickelt und besiegt den Riesen Goliath.

Er besänftigt mit seinem Harfenspiel den König Saul.

Nachdem er in ständigen Kämpfen König wurde und sich durchsetzte, kann er als reifer Mann sein Königtum genießen.

5. Maria und Jesus Neues Testament, die vier Evangelien

Dieses Stück versucht ein allgemeines Persönlichkeitsbild von Mutter und Sohn in der Sprache der Musik auszudrücken, ohne sich auf einzelne Begebenheiten zu beziehen.

6. Petrus die vier Evangelien, Apostelgeschichte 1 – 12,17.

Thema: Der Fischer

Variation 1: Der Jünger

Variation 2: Der Fels

Variation 3: Der reuige Verleugner

Variation 4: Die Berufung zum Hirten der Urgemeinde

Variation 5: Der Pfingstprediger

Variation 6: Der Führer der Urgemeinde

7. Paulus Apostelgeschichte 7,58 ff.

Der glänzende Schriftgelehrte Saulus wird durch eine Christusvision zum leidenschaftlichen Verkünder des Evangeliums und nennt sich nun Paulus.

Auf einer Missionsreise wird er mit seinen Gefährten gefangengenommen und singt im Gefängnis das Lob Gottes. Er hat dramatische Erlebnisse wie z.B. der Volksaufstand in Ephesus und der Seesturm mit Schiffbruch auf Malta. Am Ende seines Lebens sitzt er in Rom im Gefängnis und arbeitet weiterhin als Missionar und ist erfüllt vom Lobe Gottes. Im Gedenken an seine Bekehrungsvision sieht er den weltweiten Siegeszug des Christentums voraus.

AUFFÜHRUNGSHINWEISE

Die Stücke können auch einzeln oder in Gruppen – z.B. Altes Testament / Neues Testament – aufgeführt werden.

In Konzertprogrammen können die obigen Texte hilfreich sein.

Bei kirchlichen Veranstaltungen könnte ein Sprecher auch ausführlicher auf die biblischen Gestalten eingehen.

Im 7. Stück „Paulus“ kann eine Sopran- oder Tenorstimme Strophe 1 und 2 des Liedes „Großer Gott, wir loben dich...“ mitsingen.

Die vorgeschlagenen Tempi müssen nicht metronomisch genau eingehalten werden. Vielmehr sollte das Tempo der Situation entsprechend flexibel sein.

Die Lautstärkeangaben geben nur einen großen Rahmen, in dem die Innendynamik frei gestaltet werden kann.

1. Adam (Mensch) und Eva (Leben) Aufstieg und Untergang der Menschheit

Lento

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pp *accelerando*
una corda

8^{vb} -----'

5 4 2 1

4

Detailed description: This block contains the first four measures of the piece. It is written for piano in 6/8 time. The right hand starts with a whole note chord (F#4, A4, C5) and then moves to a descending eighth-note scale (G#4, F#4, E4, D4, C4). The left hand plays a similar descending eighth-note scale. Dynamics include *pp* and *una corda*. Performance instructions include *accelerando* and a *Leg. bis* marking with an asterisk. Fingerings are indicated with numbers 1-5.

Leg. bis * aushalten

Moderato ♩ = ca. 138

5 1 2 5 4 2 1

5 1

* *Leg.*

Detailed description: This block contains measures 5-8. The right hand continues the descending eighth-note scale. The left hand plays a similar pattern. Dynamics include *pp* and *una corda*. Performance instructions include *Leg. bis* and *Leg.* with an asterisk. Fingerings are indicated with numbers 1-5.

9 5 4 1 4 3 1

legato simile

p poco accelerando

5 *Leg.*

Detailed description: This block contains measures 9-12. The right hand continues the descending eighth-note scale. The left hand plays a similar pattern. Dynamics include *pp* and *una corda*. Performance instructions include *legato simile*, *p poco accelerando*, and *Leg.* with an asterisk. Fingerings are indicated with numbers 1-5.

13 1 2 1 2 3 4 1 2 1 1

5 1

Leg.

Detailed description: This block contains measures 13-16. The right hand continues the descending eighth-note scale. The left hand plays a similar pattern. Dynamics include *pp* and *una corda*. Performance instructions include *Leg.* with an asterisk. Fingerings are indicated with numbers 1-5.

Allegro ♩ = ca. 56

17 5 4 3 4 1

mp
tre corde

5 2 * *Leg.* *

Detailed description: This block contains measures 17-20. The right hand continues the descending eighth-note scale. The left hand plays a similar pattern. Dynamics include *pp* and *una corda*. Performance instructions include *mp*, *tre corde*, and *Leg.* with an asterisk. Fingerings are indicated with numbers 1-5.

21

1 2 3 5 2 3 1 3

Ped. *

25

3 1 1 2 5 4 4 2 1 1 1 #

l. H. mf

Ped. * 2/5 Ped. *

29

2 4 2 1 # 1 b 1 #

Ped. *

33

2 4 2 1 # 1 b 1 #

Ped. * f

37

4 4

8vb

41

legato >
crescendo poco a poco

8vb ----- loco con Ped.

45

2 5 3 5

48

50

53

l. H. *r. H.*

Ped. *

56

ff

Red.

Red.

4

1 2 3

59

Red.

Red.

Red.

63

Red.

Red.

66

ritardando diminuendo

Andante

legato

Red.

3/5

1

1

69

mf ritardando diminuendo

pp

Red.

1

1

1

1

1

8vb

 lange ausklingen lassen

2. Abraham

Allegro moderato ♩ = ca. 104

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f *p*

1 2

5 2 4 3

poco rit. *mf* *a tempo*

con Ped. *portato*

9 3 5 3 3

5 2 2 2 2

13 1 1 5 1

17 4 1

p *poco rit.* *f* *a tempo*

con Ped. *staccato*

22

5 2 1 5 4 5

25

3 4 2 2 4 3

8^{va} 1

28

f

8^{va} 5 loco con Ped.

31

4 4 1 2 3 2 4 5

ff

34

3 2 1 3 3 3 2 1 3

8^{va} Glissando l. H. Glissando l. H.

37

3 3 5 3 3 3 3 5

8^{va} loco Glissando poco rit. *mf*

39

mf
a tempo

con Ped.

4 5 4 4 5

4 1 1

ped.

*

42

1 2 1 1 1

ped.

*

45

poco rit.

l. H.

r. H.

a tempo

f

ped.

*

1

48

p

poco rit.

f

con Ped.

3

53

a tempo

portato

3 3 3 3 4 4

4

56

4 *8vb* 3 3

59

f *loco* 4

63

p *poco rit.* *mf* *a tempo*
con Ped. *marcato* 2

68

1 3 3 1

71

5 2 5 2 1 1 3 1

3. Moses

Moderato ♩ = ca. 92

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The musical score is written for piano and bass. It consists of five systems of music, each with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 5/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

- System 1:** Treble staff starts with a *mf* marking. Fingerings of 2 and 2 are indicated. Bass staff has a 2 in the first measure.
- System 2:** Treble staff has slurs and fingerings of 3, 3, 3, 1 2 4, 5, and 5. Bass staff has a 1 3 in the second measure.
- System 3:** Treble staff has slurs and fingerings of 5 2, 5 2, 4, 1, and 4. Bass staff has a 1 2 in the first measure and a 2 1 8^{vb} in the fourth measure.
- System 4:** Treble staff has a *f* marking and a *loco* marking. Fingerings of 4 1, 4 1, 5 2 1, and 4 are shown. Bass staff has a 2 4 5 in the second measure and a 1 2 in the third measure.
- System 5:** Treble staff has a *loco* marking. Fingerings of 2 4 5, 1 2, 2 4 5, and 1 2 1 are shown. Bass staff has a *loco.* marking in the first measure and a *loco.* marking in the fourth measure.

16

con Ped.

18

mf dim.

Ped.

20

8vb

23

pp legato

mp marcato

8vb

con Ped.

25

8va

27 *8va* -----

2 2 1 1 3 2 2 1

29 *8va* -----

5 2 2 1 4 5 1 5 4 1 *8vb*

31 *loco*

loco 4 2 2 4 5 2 5 3 4 5 2

35

5 4 3 5 4 5 3 4 5 5 3 3 5 5 4

38

3 5 4 5 2 3

41 *Lo.* *con Ped.*

4 4 5 4 4 5 4 5 3 5 4

8vb -----

45 *legato*
ff
marcato
con Ped.
8vb

47

49

51

8vb

53 *loco* *f*
loco

57

Ped. *

60

Ped. * con Ped.

63

67

f
loco

70

Ped. Ped. Ped. Ped.

72

con Ped.

74

ff

con Ped.

Ped.

76

Ped.

79

1 3 1 3 1 2 1 2

82

Ped. 8^{vb}

4. David

Allegro ♩ = ca. 106

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mf

4 4 4 1 1

2 3 4 1 2 1

5 3 3 1 1

9 4 3 4 3 5 2 1 4 3 2 3 3 3 3

13 3 1 1 3 4 4 4

f

2 5 1 4 4 4 1

17 4 4 2 4 4 4 4 3 2 1 2 8vb

21

Measures 21-23: Bass clef system. Measure 21 has a *loco* marking and a *Ped.* marking. Measure 22 has a *loco* marking and a *Ped.* marking. Measure 23 has a *loco* marking and a *Ped.* marking. Fingerings: 2, 1, 4, 4, 3.

24

Measures 24-26: Treble clef system. Measure 24 has a *loco* marking and a *Ped.* marking. Measure 25 has a *loco* marking and a *Ped.* marking. Measure 26 has a *loco* marking and a *Ped.* marking. Fingerings: 2, 5, 2, 1, 4, 4.

27

Measures 27-29: Treble clef system. Measure 27 has a *loco* marking and a *Ped.* marking. Measure 28 has a *loco* marking and a *Ped.* marking. Measure 29 has a *loco* marking and a *Ped.* marking. Fingerings: 5, 4, 4, 3, 3, 3.

30

poco meno mosso

Measures 30-33: Bass clef system. Measure 30 has a *loco* marking and a *Ped.* marking. Measure 31 has a *loco* marking and a *Ped.* marking. Measure 32 has a *loco* marking and a *Ped.* marking. Measure 33 has a *loco* marking and a *Ped.* marking. Fingerings: 3, 5, 3, 3, 2, 1, 2, 4, 2. *mp legato con Ped.*

34

Measures 34-37: Treble clef system. Measure 34 has a *loco* marking and a *Ped.* marking. Measure 35 has a *loco* marking and a *Ped.* marking. Measure 36 has a *loco* marking and a *Ped.* marking. Measure 37 has a *loco* marking and a *Ped.* marking. Fingerings: 3, 5, 2, 1, 3.

38

Measures 38-41: Treble clef system. Measure 38 has a *loco* marking and a *Ped.* marking. Measure 39 has a *loco* marking and a *Ped.* marking. Measure 40 has a *loco* marking and a *Ped.* marking. Measure 41 has a *loco* marking and a *Ped.* marking. Fingerings: 4, 5, 4, 3, 3.

42

1 4 1 2 1 3 5 4

5/5

46 *a tempo*

f

3 4 4 1 4 1 1 3 4 2 1

8vb

49

5 3 2 4 2 4 4 4 4 2 1

p

8vb *Leg.*

53

4 4 3 2

p

56

2 1 4 5 4 1 2

p

59

Musical score for measures 59-61. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a complex melodic line with slurs and fingerings (4, 3, 3, 3, 5, 3). The lower staff is in bass clef with a key signature of one sharp (F#). It features a bass line with slurs and fingerings (1, 2, 1, 2, 2, 2, 2). A 5/2 time signature is indicated at the beginning of the lower staff.

62

Musical score for measures 62-65. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It features a melodic line with slurs and fingerings (4, 5, 5, 1). The lower staff is in bass clef with a key signature of one sharp (F#). It features a bass line with slurs and fingerings (4, 1). A dynamic marking of *f* is present. There are two asterisks with the word "Ped." below them, indicating pedaling.

66

Musical score for measures 66-68. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with slurs and fingerings (3, 1, 3, 2, 1, 3, 3, 1, 4). The lower staff is in bass clef with a key signature of one sharp (F#). It features a bass line with slurs and fingerings (1, 1, 1, 2, 1).

69

Musical score for measures 69-72. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with slurs and fingerings (1, 4, 3, 1, 5, 2, 1). The lower staff is in bass clef with a key signature of one sharp (F#). It features a bass line with slurs and fingerings (2, 4, 4). A 5/2 time signature is indicated at the beginning of the lower staff.

73

Musical score for measures 73-76. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with slurs and fingerings (3, 2, 3, 3, 3, 3, 3, 1, 1). The lower staff is in bass clef with a key signature of one sharp (F#). It features a bass line with slurs and fingerings (2, 2, 4, 1, 1, 1). The system concludes with a double bar line.

5. Maria und Jesus

Moderato ♩ = ca. 52

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3 1 4 2 3

mp

1 4 1 2 1 1 2 1

5 2 1 3 4 1 3 1 1

1 4 4 5 2 1 1 4 1 4

10 3 5 2 4 2 4 3 4 3 5 2 1

15 3 5 5 3 2 1 2 1 1 5 1

20 5 2 3 5 3 5 4 4 5 3 5 4 4

1 5 1 3 1 3 1 3 1 3 1 4

25

poco rit. *a tempo*

30

accel. *cresc.* *f* **Allegro** ♩. = ca. 84

35

Fingerings: 2 1, 2, 2, 2, 2

40

mf

45

Fingerings: 2, 3 1, 2 1, 3, 4

50

Fingerings: 2, 1, 2, 1, 3 4

55

p

62

mf

67

cresc.

72

f

cresc.

Leg. *

76

poco rit.

ff *l. H.*

p *a tempo*

80

4 5 4 2 5 4

1 2 1 1 3 4 5

85

4 5 4 2 5 2 4

1 2 1 1 3 3

mp *cresc.*

90

3 1 2 1 4 3 1

15 2 1 15 2 1

mf cresc. *f*

95

5 2 3 1

2 2 2

100

4 3 4 5 2 1 4 4

1 1 1 1

105

2 1 2 1 1 2 1 4

2 1 3 1 2 1 4

p

6. Petrus

Andante ♩ = ca. 92

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1

f

4 4 4 4 2

5 5 5 5 5 4 3 4 5 5 3 2 4 3

9 4 3 4 5 4 4 2 2 1 1 1 2

12/8

13

mf legato

con Ped.

16

19

22

25

f

Ped. *

Ped. *

Ped. *

29

3 4 3 4

Ped. *

Ped. *

33

4 5 4

Ped. *

Ped. *

Ped. *

37

mp

5 5 5 5 5 3

41

4 3 1 1 4 5 2 1

45

3 1 3 1 3 1

1 1 ♯ ♯

49

mf

2 3 2 1

Ped. Ped. Ped. *

52

2 5 2 1 1 2 4 3

Ped. Ped. Ped. *

55

4 1 2 1 4 2 1 5

Ped. Ped. Ped. *

58

5 2 4 2 2 1

Ped. Ped. Ped. *

61 *legato*

f *con Ped.*

63 *simile*

8va

65

8va

67

8va

69 *loco*

loco

71

Ped.

*

73

4 4 5 2 3 4

ff

5

Detailed description: This system contains measures 73, 74, and 75. Measure 73 starts with a fortissimo (*ff*) dynamic. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. Measure 74 continues the accompaniment and introduces a new chordal texture. Measure 75 features a more complex right-hand texture with multiple voices and a descending bass line.

76

5 3 2 5 2 3 4

Detailed description: This system contains measures 76, 77, and 78. Measure 76 has a more relaxed texture with sustained chords in the right hand and a simple eighth-note line in the left. Measure 77 introduces a key change to a lower key, indicated by a flat sign. Measure 78 continues the new key signature with a similar accompaniment and chordal structure.

79

5 3 2 5 3 2 4 4 5 4

Detailed description: This system contains measures 79, 80, and 81. Measure 79 features a more active right hand with arpeggiated chords. Measure 80 continues this texture with a descending bass line. Measure 81 concludes the system with a final chord and a short eighth-note phrase in the left hand.

82

5 4 5 4

Ped. 5 1

Detailed description: This system contains measures 82, 83, and 84. Measure 82 has a sustained chord in the right hand and a simple eighth-note line in the left. Measure 83 features a series of chords in the right hand and a simple bass line. Measure 84 concludes the system with a final chord and a short eighth-note phrase in the left hand, marked with a pedaling instruction (*Ped.*).

7. Paulus

Allegro moderato ♩ = ca. 96

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mf

1 2 3 4

5 2 1 1 1 3 3 3

1 2 2

9 4 4 1 1

13 2 3 5

17 *p* cresc- 4 4

21

4 4 3 4 4

25

3 1 3 4 5

29

3 5 4 3 5 5 4 3 5 4 3 5 2

mf dim.

33

ff

Ped. Ped. Ped. *

37

dim.

8va 8va

2 3 1

41

2 3 1

Gro - ßer Gott, — wir lo - ben dich...

45 *mp*

50

55

61 *f* *cresc-*

66

66

68

5 4 4 3 4 2

2 5 1 2 3 2 5 1 2 3

ff

8vb

4 3 4 3 4 3 4

8vb

73

5 4 5 4 5 4 5 4

8vb

75

4 5 4 4 5 4

8vb

77

5 4 5 4 5 2 4 5

dim.

8vb

80

loco

1 5 1 1

2 2 1 2 3

l.H. r.H.

83

poco rit.

ped.

*

86

a tempo
mf

con Ped.

90

93

96

100

1 1 1 4 3 4 3 1 2 4 2 3

103

5 3 5 2 4 5 3 5 2 1 1 2 1

106

ff

Sub
Red. * *Red.* *Red.* *Red.* *

109

loco *Red.* * *Red.* * *Red.* *l. H.*

113

ritardando

Red. * *Red.* 2 3 5 * *Red.* *Sub*