

Paul Hindemith  
Sämtliche Werke

Sologesänge mit Orchester

# Paul Hindemith

## Sämtliche Werke

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im Auftrag der Hindemith-Stiftung  
herausgegeben von Kurt von Fischer  
und Ludwig Finscher

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B. Schott's Söhne, Mainz

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# Paul Hindemith

## Sämtliche Werke

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Band VI, 5

# Sologesänge mit Orchester

Herausgegeben von Henry W. Kaufmann

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1983

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Kl. Fl.  
 Fl. 1  
 1 Ob.  
 2  
 1 Kl.  
 2  
 Basskl.  
 1 Fag.  
 2  
 1 Hr.  
 2  
 1 Trp.  
 2  
 1 Pos.  
 2  
 Pke.  
 Glock-sp.  
 Sopran  
 und sing.  
 7  
 77 Viol. 1  
 Viol. 2  
 Br.  
 Vcl.  
 Kb.

Facsimile no. 8:  
6 Lieder aus "Das Marienleben", autograph score, p. 13 (Source Ab)



Sechs Lieder aus  
„Das Marienleben“  
für Sopran und Orchester  
(1939/59)

Gedichte von Rainer Maria Rilke



1. Geburt Mariä 99
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5. Vor der Passion 149
6. Vor dem Tode Mariä III 156

## Instrumentation

2 große Flöten (grFl, 2. auch kleine Flöte, klFl)  
2 Oboen (Ob)  
Englischhorn (EH)  
2 Klarinetten (B) (Klar)  
Baßklarinette (B) (Baßklar)  
2 Fagotte (Fg)  
2 Hörner (F) (Hr)  
2 Trompeten (C) (Trp)  
2 Posaunen (Pos)  
Pauken (Pk)  
Glockenspiel (Glsp)  
Triangel (Tgl)  
kleines Becken (klBeck)  
großes Becken (grBeck)  
große Trommel (grTr)  
1. Violine (VI)  
2. Violine (VI)  
Bratsche (Br)  
Violoncello (Vc)  
Kontrabaß (Kb)

# 1. Geburt Mariä

Leicht wiegende Viertel (♩ etwa 138)

1. Große Flöte  
2. Große Flöte  
1. Oboe  
1. Klarinette (B)  
2. Klarinette (B)  
1. 2. Fagott  
1. 2. Horn (F)  
Triangel  
Glockenspiel  
SOPRAN

1. Violine  
2. Violine  
Bratsche  
Violoncello  
Kontrabaß

1. grFl  
2. grFl  
1. Ob  
1. Klar (B)  
2. Klar (B)  
SOPRAN  
1. VI  
2. VI  
Br

O was muß es die En - gel ge - ko - stet ha - -

mit Dämpfer  
mit Dämpfer *pp*  
mit Dämpfer *pp*

12 1

1. grFl

2. grFl

1. Ob

1. Klar (B)

2. Klar (B)

SOPRAN

ben, nicht auf - - - zu - sin - gen plötz - lich, wie man auf - weint,

nimmt kleine Flöte

1. VI

2. VI

Br

*pp*

*pp*

*pp*

1

19

1. grFl

SOPRAN

da sie doch wuß - ten: in die - ser Nacht \_\_\_\_\_ wird dem

*p*

*mp*

*p*

*cresc.*

die Hälfte

*pp*

*p*

die Hälfte

*pp*

*p*

die Hälfte

*pp*

*p*

Br

*pp*

*p*

25

*klFl*

*SOPRAN*

Kna - ben die Mut - - - ter ge - bo - ren, dem Ei - -

*1.VI*

*2.VI*

*Br*

*mf* *cresc.* *f*

31

*klFl*

*1. Klar (B)*

*2. Klar (B)*

*SOPRAN*

nen - - - - - , der bald er - scheint.

*1.VI*

*2.VI*

*Br*

*Vc*

*mp* *p* *mf* *p* *2* *Ein wenig* *mp* *mp*

nimmt große Flöte

*2* *Ein wenig* *alle* *p* *alle* *p* *p* *p* *p*

37

*1. Klar (B)*

*2. Klar (B)*

*SOPRAN*

Schwin - gend ver - schwie - gen sie sich und zeig - ten die Rich - tung, wo, al -

*1.VI*

*2.VI*

*Br*

*Vc*

*ruhiger* *ruhiger* *alle* *mp*

44

1. Klar (B) *p*

2. Klar (B)

1. Hr (F) *p*

SOPRAN

lein, das Ge - höft lag des Jo - a - - chim, ach, sie *f*

1. VI *p*

2. VI *p*

Br *p*

Vc *p*

Kb *p* *f*

50 3

1.2. grFl *f* *zus.*

1. Ob

1. Klar (B) *f*

2. Klar (B) *f*

1. Fg *mf*

2. Fg *mf*

1. Hr (F) *f*

2. Hr (F) *mf*

SOPRAN

fühl - ten in sich und im Raum die rei - ne Ver - dich - tung, *mp*

1. VI *f* *mp*

2. VI *f* *mp*

Br *f* *mp*

Vc *f* *mf* *mp*

Kb *f* *mf*

57 **zurückhalten**

1. Ob

2. Klar (B)

1. Fg

2. Hr (F)

SOPRAN

*mf* a - ber es durf - te kei - ner *p* nie - der zu ihm \_\_\_\_\_.

**zurückhalten**

1. VI

2. VI

Br

Vc

*mp* *p* *pp* *p* *pp* *p* *pp* *p*

**4** **Wie vorher**

64

1. Klar (B)

2. Klar (B)

Tgl

*mp* *pp*

SOPRAN

*mp* Denn die bei - den wa - ren schon ganz aus - sersich vor Ge - tu - e. Ei - ne

**4** **Wie vorher**

1. VI

2. VI

Br

Vc

*mp* *p* *p* *mp* *p*

71

1. grFl

2. grFl

1. Ob

1. Klar (B)

2. Klar (B)

SOPRAN

Nach - ba - rin kam und klug - te und wuß - te nicht wie \_\_\_\_\_,

1. VI

2. VI

Br

Vc

Kb

*p* *pp* *p* *pp* *p* *pp* *p* *pp*

78 **5** Wie am Anfang

1. grFl

2. grFl

1. Ob

1. Klar (B)

2. Klar (B)

Gls

SOPRAN

und der Al - te, vor - sich - tig, ging und , ver - hielt das Ge -

*p* *pp* *p*

84

1. grFl

2. grFl

1. Ob

1. Klar (B)

2. Klar (B)

1. Fg

Gls

SOPRAN

mu - he ei - ner dun - ke - len Kuh. Denn

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

90

1. grFl

2. grFl

1. Klar (B)

2. Klar (B)

1. Fg

Gls

SOPRAN

so war es noch nie

nimmt kleine Flöte

**6**

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

**6**

1. VI

2. VI

Br

*mp*

*pp*

*mp*

*pp*

*mp*

*pp*



langsamer werden

*kFl*  
*grFl*  
 1. Klar (B)  
 2. Klar (B)  
 1. Fg  
 2. Fg  
*Glsp*  
 SOPRAN

langsamer werden

1. VI  
 2. VI  
 Br  
 Vc  
 Kb

# 2. Argwohn Josephs

Lebhafte Halbe (♩ etwa 92)

1.2. Große Flöte

1.2. Oboe

1.2. Klarinette (B)

1.2. Fagott

1.2. Horn (F)

1.2. Trompete (C)

1.2. Posaune

Pauken

Schlagzeug

SOPRAN

Und der En - gel sprach

Lebhafte Halbe (♩ etwa 92)

1. Violine

2. Violine

Bratsche

Violoncello

Kontrabaß

6

1.2. Klar (B)

1.2. Fg

SOPRAN

1. VI

Br

Vc

Kb

*f* *mf*

*f* *mf*

*f* *mf*

*f* *mf*

*tr*

*tr*

*tr*

*tr*

zus.

zus.

und gab sich Müh an dem Mann, der sei - ne Fäu - - -

10

1.2. Klar (B)

1.2. Fg

SOPRAN

1. VI

Br

Vc

Kb

1

1

zus.

zus.

*f* *mf*

*f* *mf*

*f* *mf*

*f* *mf*

*f* *mf*

*f* *mf*

ste ball - te: a - ber siehst du nicht an je - der Fal - te,

15

1.2.Klar (B)

1.2.Fg

1.Hr (F)

2.Hr (F)

SOPRAN

daß sie kühl ist wie die Got - - tes - früh.

Br

Vc

Kb

19

2.Fg

2.Hr (F)

Pk

SOPRAN

Doch der andre sah ihn finster an, murmelnd nur:

Br

Vc

Kb

23 2 zus.

1.2. grFl

1. Ob

2. Ob

1. Klar (B)

2. Klar (B)

1. Fg

2. Fg

1. Hr (F)

2. Hr (F)

Pk

SOPRAN

Was hat sie so ver - wan - delt? Doch da schrie der

1. VI

2. VI

Br

Vc

Kb

27

1.2.grFl

1.Ob

2.Ob

1.Klar (B)

2.Klar (B)

1.Fg

2.Fg

1.Hr (F)

2.Hr (F)

SOPRAN

En - gel: Zim - mer - mann, merkst du's noch nicht, daß der

1.VI

2.VI

Br

Vc

Kb

32

1.2. Klar (B) *zus.*

1.2. Fg *zus.* *ff* *tr<sup>b</sup>*

SOPRAN *P*  
Herr - - gott han - delt? Weil du

1. VI *ff* *tr<sup>b</sup>*

Br *ff* *tr<sup>b</sup>*

Vc *ff* *tr<sup>b</sup>*

Kb *ff* *tr<sup>b</sup>*

37 3

1.2. Klar (B) *zus.* *p*

1.2. Fg *zus.* *p*

1. Hr (F) *pp*

2. Hr (F) *pp*

grTr *pp*

SOPRAN *3*  
Bret - - ter machst, in dei - nem Stol - ze, willst du wirk - - lich den zur

1. VI *tr<sup>b</sup>* *ppp*

2. VI *tr<sup>b</sup>* *ppp*

Br *pp pizz.* *arco*

Vc *pp pizz.* *arco* *pizz.*

Kb *pp*

42

1.2. Klar (B)

1.2. Fg

1. Hr (F)

2. Hr (F)

2. Pos

grTr

SOPRAN

Re - de stelln — , der be - schei - den aus dem glei - chen Hol - ze

1. VI

2. VI

Br

Vc

Kb

*pizz.*

*arco*

*arco*

*tr*

*p*

Detailed description of the musical score: The score is for page 42 of a symphony. It features a woodwind section with two flutes (1.2. Klar in B), two clarinets (1.2. Fg), two horns (1. Hr in F, 2. Hr in F), and two trumpets (2. Pos). The string section includes a guitar (grTr), violins (1. VI, 2. VI), a viola (Vc), and a cello (Kb). A soprano vocal line is present with the lyrics: "Re - de stelln — , der be - schei - den aus dem glei - chen Hol - ze". The vocal line includes triplet markings. The woodwinds and strings have various articulations and dynamics, including a piano (*p*) marking for the trumpets. The brass section includes a trombone (Br) with *pizz.* and *arco* markings. The string section also has *arco* markings. The woodwinds have *tr* markings.



47 breiter

4

1.2.Ob

1.Kl (B)

2.Kl (B)

1.Fg

2.Fg

1.Hr (F)

2.Hr (F)

1.2.Trp

1.Pos

2.Pos

Pk

grBeck

grTr

SOPRAN

Blät - - - - ter trei - ben macht und Knos - pen

breiter

4

1.VI

2.VI

Br

Vc

Kb

im Zeitmaß

51

1.grFl

2.grFl

1.Ob

2.Ob

1.Klar (B)

2.Klar (B)

1.Fg

2.Fg

1.Hr (F)

2.Hr (F)

1.Trp

2.Trp

1.Pos

2.Pos

SOPRAN

schweln ? Er be - griff.

im Zeitmaß

1.VI

2.VI

Br

Vc

Kb

56

1. grFl *mp* *mf*

2. grFl *mp* *mf*

1. Ob *mp* *mf* *mf*

2. Ob *mp* *mf* *mf*

1. Klar (B) *mp* *mf* *mf*

2. Klar (B) *mp* *mf* *mf*

1. Fg *mp* *mf* *mf*

2. Fg *mp* *mf* *mf*

1. Hr (F) *mp* *mf* *mf*

2. Hr (F) *mp* *mf* *mf*

1. Trp *mf*

2. Trp *mf*

1. Pos *mf*

2. Pos. *mf*

SOPRAN *mf* *f*

Und wie er jetzt die Blick - ke, recht er - schrok - - ken, zu dem

1. VI *mf* *mf*

2. VI *mf* *mf*

Br *mf* *mf*

Vc *mf* *mf*

Kb *mf* *mf*

61 5

1.2. Klar (B) *zus.*  
*p*

1. Fg  
*p*

2. Fg  
*p*

SOPRAN  
En - - gel hob, *mf* war der fort. *p* Da schob er

1. VI  
*p*

Br  
*p* *pp*

Vc  
*p* *pp*

Kb  
*p*

66

1.2. Klar (B) *zus.*

1.2. Fg *zus.*

SOPRAN  
sei - ne dik - ke Müt - - ze lang - - - sam *mf* ab.

1. VI

Br  
*mp* *mf* *f*

Vc  
*mp* *mf* *f*

Kb  
*mp* *mf* *f*

70 6

1.2. Klar (B)

1. Fg

2. Fg

1. Hr (F)

2. Hr (F)

SOPRAN

Dann sang er.

1. VI

Br

Vc

Kb

74

1.2. Klar (B)

1.2. Fg

1. Hr (F)

2. Hr (F)

1. Pos

2. Pos

Pk

SOPRAN

lob

1. VI

2. VI

Br

Vc

Kb

# 3. Geburt Christi

Breit (♩ etwa 72)

**Kleine Flöte**  
**Große Flöte**  
**1. Oboe**  
**2. Oboe**  
**1. Klarinette (B)**  
**2. Klarinette (B)**  
**1. 2. Fagott** (zus.)  
**1. Horn (F)**  
**2. Horn (F)**  
**1. Trompete (C)**  
**2. Trompete (C)**  
**1. Posaune**  
**2. Posaune**  
**Pauken**  
**Großes Becken** (mit Schwammschlägel)  
**Große Trommel**  
**SOPRAN**  
Hät - test du der Ein - falt

**1. Violine**  
**2. Violine**  
**Bratsche**  
**Violoncello**  
**Kontrabaß**

The score is for a 3/4 time piece in G major. The woodwind section (flutes, oboes, clarinets, bassoon) plays a melodic line starting with a fortissimo (ff) dynamic, which then softens to piano (p). The brass section (horns, trumpets, trombones) provides harmonic support with fortissimo (ff) dynamics. The percussion section includes snare drum, cymbals, and tom-toms, with the snare drum playing a steady rhythm. The string section (violins, violas, cellos, double bass) provides a harmonic foundation with fortissimo (ff) dynamics. The soprano part enters in the final measure with the lyrics 'Hät - test du der Ein - falt'.

5

*klFl*

*grFl*

1. *Ob*

2. *Ob*

1. *Klar (B)*

2. *Klar (B)*

1. 2. *Fg*

1. *Hr (F)*

2. *Hr (F)*

1. *Trp*

2. *Trp*

1. *Pos*

2. *Pos*

*Pk*

*grBeck*

*grTr*

*SOPRAN*

nicht, wie soll - te dir ge -

1. *VI*

2. *VI*

*Br*

*Vc*

*Kb*

Detailed description of the musical score: The score is for a full orchestra and a soprano voice. It begins at measure 5. The woodwind section (flutes, oboes, clarinets, bassoon) plays a melodic line with a dynamic of *ff* (fortissimo) that transitions to *p* (piano) in the final measure. The brass section (horns, trumpets, trombones) provides harmonic support with *ff* dynamics. The percussion section includes a snare drum with *tr* (trill) markings and cymbals with *pp* (pianissimo) markings. The string section (violins, viola, cello, double bass) plays a rhythmic accompaniment with *ff* dynamics. The soprano voice enters with the lyrics "nicht, wie soll - te dir ge -" and a dynamic of *f* (forte). The score concludes at measure 8.

8 1

*klFl*

*grFl*

1. *Ob*

2. *Ob*

1. *Klar (B)*

2. *Klar (B)*

1. 2. *Fg*

1. *Hr (F)*

2. *Hr (F)*

1. *Trp*

2. *Trp*

1. *Pos*

2. *Pos*

*Pk*

*gr Beck*

*grTr*

*SOPRAN*

schehn, was jetzt die Nacht er - hellt? Sieh, der Gott, der ü - ber

1

8

1. *VI*

2. *VI*

*Br*

*Vc*

*Kb*



Leicht bewegt (♩ bis 72)

SOPRAN *p*  
Völ - - kern groll - - te, macht sich mild und kommt in

Leicht bewegt (♩ bis 72)

2. VI *p*  
Br *mp*  
Vc *p*  
Kb *p*

SOPRAN *mf*  
20 dir zur Welt Hast du dir ihn

2. VI  
Br  
Vc  
Kb

1. Ob *mf*  
SOPRAN  
grö - - ßer vor - ge - stellt? Was

2. VI *mf*  
Vc *mf*  
Kb *mf*

34

*grFl*

*1. Ob*

*1. Klar (B)*

*SOPRAN*

ist Grö - - - ße? Quer durch al - le

*1. VI*

*2. VI*

*Br*

*Vc*

*Kb*

41

*klFl*

*grFl*

*1. Ob*

*1. Klar (B)*

*SOPRAN*

*cresc.*  
Ma - - - ße, die er durch - streicht, geht sein gra - - - - des

*1. VI*

*2. VI*

*Br*

48 3

*klFl*

*1.Ob*

*SOPRAN*

*mf*

*pp*

Los. Selbst ein Stern hat kei - ne

*1.VI*

*2.VI*

*Br*

*mp*

*pp*

*mp*

*pp*

55

*grFl*

*1.Ob*

*1. Klar (B)*

*2. Klar (B)*

*SOPRAN*

*f*

*f*

*f*

*f*

sol - che Stra - ße. Siehst du,

*1.VI*

*2.VI*

*Br*

*Vc*

*Kb*

*f*

*f*

*f*

*f*

62

1. Ob

1. Klar (B)

2. Klar (B)

SOPRAN

die - se Kö - - ni - ge sind groß, und sie

1. VI

2. VI

Br

Vc

Kb

*mf*

*p*

*p*

*mf*

*mf*

*p*

*mf*

*p*

*mf*

*p*

69

1. Ob

SOPRAN

schlep - - - pen dir vor dei - nen Schoß Schät - -

1. VI

2. VI

Br

Vc

Kb

**4**

*mp*

*mp*

*mp*

*mp*

*mp*

76

SOPRAN

ze, die sie für die größ - - - ten hal - - - ten,

1. VI

Br

Vc

Kb

*f*

*f*

*f*

*f*

83

*p*

SOPRAN

und du staunst viel - leicht bei die - - - - ser

1. VI

Br

Vc

Kb

*p*

Ruhig bewegt (♩ bis 126)

90

1. Klar (B)

2. Klar (B)

1. Fg

2. Fg

1. Hr (F)

2. Hr (F)

SOPRAN

Gift - - - - a - - - - - ber

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*p*

Ruhig bewegt (♩ bis 126)

1. VI

2. VI

Br

Vc

Kb

*pp*

*pp*

*pp*

*pp*

*pp*

97

1. Klar (B)

2. Klar (B)

1. Fg

2. Fg

1. Hr (F)

2. Hr (F)

SOPRAN

schau in dei - nes Tu - ches Fal - - - ten ,

*mp*

103 [5]

1. Klar (B)

2. Klar (B)

1. Fg

2. Fg

1. Hr (F)

2. Hr (F)

SOPRAN

wie er jetzt schon al - les ü - ber - trifft

*mf*

[5]

1. VI

2. VI

Br

Vc

*mp* *mf*

109

1. Klar (B)

2. Klar (B)

1. Fg

2. Fg

1. Hr (F)

SOPRAN

Al - ler Am - - - ber, den man weit ver - - -

1. VI

Br

116

1. Klar (B)

2. Klar (B)

1. Fg

2. Fg

1. Hr (F)

2. Hr (F)

SOPRAN

schiff, je - der Gold - schmuck und das Luft - ge - wür - - - ze

1. VI

Br

123 6

1. Klar (B)

2. Klar (B)

1.2. Fg

1. Hr (F)

2. Hr (F)

SOPRAN

—, das sich trü - - - bend in die Sin - ne streut

1. VI

2. VI

Br

Vc

130

1. Klar (B)

2. Klar (B)

1. Fg

2. Fg

1. Hr (F)

SOPRAN

— al - les die - - - ses war von ra - - -

1. VI

Br



136 7

1. Klar (B)

2. Klar (B)

1. Fg

2. Fg

SOPRAN

scher Kür - - - ze, und am En - - -

1. VI

2. VI

Br

Vc

Kb

7

142

1. Klar (B)

SOPRAN

- - de hat man es be - reut

2. VI

Br

Vc

Wie am Anfang (♩=72)

149

*klFl* *ff* *3*

*grFl* *ff* *3*

*1. Ob* *ff* *3*

*2. Ob* *ff* *3*

*1. Klar (B)* *ff* *3* *mf*

*2. Klar (B)* *ff* *3* *mf*

*1. 2. Fg* *zus.* *ff* *3*

*1. Hr (F)* *ff* *3*

*2. Hr (F)* *ff* *3*

*1. Trp* *ff* *3*

*2. Trp* *ff* *3*

*1. Pos* *ff* *3*

*2. Pos* *ff* *3*

*Pk* *ff* *3* *tr.*

*Tgl* *ff* *tr.*

*klBeck* *ff* *tr.* klingen lassen

*SOPRAN* *f*

A- - - - ber (du wirst se - hen):

*1. VI* *ff* *mf*

*2. VI* *ff* *mf* *3*

*Br* *ff* *mf* *3*

*Vc* *ff* *mf* *3*

*Kb* *ff* *mf* *3*

8

153

ein wenig ruhiger

klFl

grFl

1. Ob

2. Ob *nimmt Englischhorn*

EH

1. Klar (B)

2. Klar (B)

1,2. Fg

1. Hr (F)

2. Hr (F)

1. Trp

2. Trp

1. Pos

2. Pos

Pk

Tgl

kl Beck

gr Tr

SOPRAN

8

ein wenig ruhiger

Er — er — freut —

1. VI

2. VI

Br

Vc

Kb

beschleunigen

wie zu-  
vor

158

klFl

grFl

1. Ob

EH

1. Klar (B)

2. Klar (B)

1. Fg

2. Fg

1. Hr (F)

2. Hr (F)

1. Trp

2. Trp

1. Pos

2. Pos

Pk

grTr

beschleunigen

wie zu-  
vor

1. VI

2. VI

Br

Vc

Kb

164

klFl

grFl

1.Ob

EH

1. Klar (B)

2. Klar (B)

1.2. Fg

1. Hr (F)

2. Hr (F)

1. Trp

2. Trp

1. Pos

2. Pos

Pk

Tgl

kl Beck

gr Beck

grTr

9

1. VI

2. VI

Br

Vc

Kb

# 4. Rast auf der Flucht nach Ägypten

Ziemlich lebhaftes Viertel (♩ etwa 108)

1. Große Flöte  
2. Große Flöte  
1. Oboe  
2. Oboe  
1. Klarinette (B)  
2. Klarinette (B)  
1. Fagott  
2. Fagott  
1.2. Horn (F)  
1.2. Trompete (C)  
1. Posaune  
2. Posaune  
Pauken  
Schlagzeug

*f* *tr* *mf*

zus. *f*

SOPRAN

Die - - se, die noch

Ziemlich lebhaftes Viertel (♩ etwa 108)

1. Violine  
2. Violine  
Bratsche  
Violoncello  
Kontrabaß

*f* *mf*

6

1. Hr (F) *mf*

2. Hr (F) *mf*

1. Trp *mf*

2. Trp *mf*

1. Pos *mf*

2. Pos *mf*

SOPRAN

e - - - ben a - - - tem - los flo - hen mit - ten aus dem Kin - - der - mor - den:

1. VI *f* pizz. arco *f* *p*

2. VI *f* pizz. arco *f* *p*

Br *f* pizz. arco *f* *p*

Vc *f* pizz. arco *f* *p*

Kb *f* pizz. arco *f*

II 1

1.2. Klar (B) *mf* zus.

1.2. Fg *mf* zus.

1.2. Hr (F) *p* zus.

SOPRAN

o, wie wa - ren sie un - merk - lich groß ü - ber ih - rer Wan - der - schaft

Vc *p* 1

Kb *p*

15

1.2. Klar (B)

1.2. Fg

1. Hr (F)

2. Hr (F)

SOPRAN

ge - wor - - - den.

1. VI

2. VI

Br

Vc

Kb

19

1. Hr (F)

2. Hr (F)

SOPRAN

Kaum noch daß im scheu-en\_ Rück-wärtsschau - en ih-res Schrek-kens Not zer - gan-gen war, und schon brach-ten sie auf

1. VI

2. VI

Br

Vc

Kb



24

1. grFl

1. Ob

SOPRAN

ih - rem grau-en Maul - tier gan - ze Städ - - - te in Ge - fahr \_\_\_\_\_;

1. VI

2. VI

Br

Vc

Kb

29

1. Ob

2. Klar (B)

1. Hr (F)

SOPRAN

denn so - wie \_\_\_\_\_ sie, klein im gro - ßen Land, - fast ein Nichts \_\_\_\_\_ - den star - ken Tem - peln

Br

Vc

Kb

33

1. gr Fl *mp* *f*

1. Ob *mp* *f*

2. Klar (B) *f*

1. Fg *mp* *f*

1. Hr (F) *f*

SOPRAN *f*  
 nah - ten, platz - - - ten al - le Göt - - - zen wie ver - ra - -

1. VI *f*

2. VI *f*

Br *f*

Vc *mp* *f*

Kb *mp* *f*

37

1. gr Fl

1. Ob

1. 2. Fg *mf* *ZUS.*

1. Hr (F) *mf*

SOPRAN *p*  
 ten und ver - lo - ren völ - lig den Ver - stand. Ist es

38

1. VI *mf*

2. VI *mf*

Br *mf*

Vc *mf*

Kb *mf*

41

1. 2. Klar (B)

1. Fg

2. Fg

SOPRAN

1. VI

Br

Vc

denk - bar, daß von ih - rem Gan - ge al - les so ver - zwei - felt sich er - bost

musical score for measures 41-45, including dynamics like *pp*, *mp*, *cresc.*, and *p*.

46

1. Ob

1. 2. Klar (B)

1. Fg

2. Fg

2. Hr (F)

Pk

SOPRAN

1. VI

2. VI

Br

Vc

Kb

und sie wur - den vor sich sel - - - ber

musical score for measures 46-50, including dynamics like *f*, *mf*, *cresc.*, *p*, and *tr.*

51 4

1.2. grFl *f* *tr*

1. Ob *f* *tr*

2. Ob *f* *tr*

1. Klar (B) *f* *tr*

2. Klar (B) *f* *tr*

1. Fg *f* *tr*

2. Fg *f* *tr*

1.2. Hr (F) *f* *tr*

1.2. Trp *f* *tr*

1. Pos *f* *tr*

2. Pos *f* *tr*

Pk *f* *tr*

SOPRAN *frei mf*

ban - ge, nur das Kind — war na - men - los ge - trost.

4

1. VI *f*

2. VI *f* *mf*

Br *f* *mf*

Vc *f* *mf*

Kb *f* *mf* *pp*

57 *zus.* **Ruhig bewegt** (♩ etwa 100)

1.2. *grFl* *p*

1. Klar (B) *p*

2. Klar (B) *p*

1. Fg *p*

2. Fg *p*

SOPRAN *p*

Im-mer-hin, sie muß-ten sich dar-ü - ber ei-ne Wei-le set - zen. Doch da ging -

**Ruhig bewegt** (♩ etwa 100)

2. VI *pp*

Br *pp*

Vc *pp*

Kb *p*

61 *zus.* **5**

1.2. Klar (B) *p*

1. Hr (F) *p*

SOPRAN

sieh: der Baum, der still sie ü - ber - hing, wie ein Die - - - - -nen-der

**5**

1. VI *p*

2. VI *p*

Vc

Kb

67

1. grFl

2. grFl

1. Ob

2. Ob

1. Klar (B)

2. Klar (B)

1. Hr (F)

2. Hr (F)

SOPRAN

1. VI

2. VI

Br

Vc

Kb

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*mf*

*mf*

*cresc.*

zu ih-nen ü - - - ber: er ver-neig - - - te sich. Der-sel- - - be

*mf*

*mf*

*pizz.*  
3

*pizz.*  
3

*pizz.*  
3

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

73

1. gr Fl *mf* *f*

2. gr Fl *mf* *f*

1. Ob *mf* *f*

2. Ob *mf* *f*

1. Klar (B) *mf* *f*

2. Klar (B) *mf* *f*

1. Hr (F) *mf* *f*

2. Hr (F) *f*

SOPRAN *f*

Baum, des - sen Krän - ze to - ten Pha - ra - o - - - nen für das

1. VI *f*

2. VI *f*

Br *f*

Vc *f*

Kb *f*

6

78 zus. *mp*

1.2. Fg *mp*

SOPRAN

E - wi - ge die Stir - - - - - nen scho - - - - - nen, neig - - - - -

6 arco *p*

1. VI *p*

Vc *mp*

82

1.2. grFl

1. Ob

2. Ob

1. Klar (B)

2. Klar (B)

1. Fg

2. Fg

1. Hr (F)

2. Hr (F)

1. Trp

2. Trp

Pk

Glsp

SOPRAN

- te sich. Er fühl - te neu - e Kro - - - - - nen

1. VI

2. VI

Br

Vc

Kb

zus.

mf

f

tr

arco

p

mp

Detailed description: This page of a musical score, numbered 82, features a variety of instruments. The woodwind section includes two flutes (1.2. grFl), two oboes (1. Ob, 2. Ob), two clarinets in B-flat (1. Klar (B), 2. Klar (B)), two bassoons (1. Fg, 2. Fg), two horns in F (1. Hr (F), 2. Hr (F)), and two trumpets (1. Trp, 2. Trp). The percussion section includes a snare drum (Pk) and a glockenspiel (Glsp). The string section consists of two violins (1. VI, 2. VI), a viola (Br), two cellos (Vc), and a double bass (Kb). A soprano vocal line is present with lyrics in German. The score includes dynamic markings such as *mf*, *f*, *tr*, *arco*, *p*, and *mp*. A rehearsal mark 'zus.' is located at the top right. The page number 145 is printed at the bottom right.



86 7

1. grFl

2. grFl

1. Ob

2. Ob

1. Klar (B)

2. Klar (B)

1. Fg

2. Fg

1. Hr (F)

2. Hr (F)

1. Trp

2. Trp

Pk

Gls

SOPRAN

blü - hen. Und sie sa - -

1. Vl

2. Vl

Br

Vc

Kb

*p*

*p*

*p*

*p*

*p*

*p hervor*

*p hervor*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p hervor*

*p*

*p*

*p*

*p*

*p*

90

1. grFl  
2. grFl  
1. Ob  
2. Ob  
1. Klar (B)  
2. Klar (B)  
1. Fg  
2. Fg  
1. Hr (F)  
2. Hr (F)  
1. Trp  
2. Trp  
1. Pos  
2. Pos  
Pk  
SOPRAN  
1. VI  
Br  
Vc  
Kb

*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*

- - - Ben wie im Traum . . .

96

1. gr Fl *pp* *p*

2. gr Fl *pp* *p*

1. Ob *pp*

2. Ob *pp*

1. Klar (B) *pp* *p*

2. Klar (B) *pp* *p*

1. Fg *p*

2. Fg *p*

1. Hr (F) *pp* *pp*

2. Hr (F) *pp* *pp*

1. Trp *pp*

2. Trp *pp*

1. Pos *pp* *pp*

2. Pos *pp* *pp*

Fc *pp*

gr Tr *pp*

1. VI *pp*

2. VI *pp*

Br *p* *pp*

Vc *pp* *p*

Kb *pp* *p* *pp*

# 5. Vor der Passion

Sehr langsam (♩ bis 40)

1.2. Große Flöte  
 Englischhorn  
 1.2. Klarinette (B)  
 Baßklarinetten (B)  
 1. Horn (F)  
 SOPRAN  
 Sehr langsam (♩ bis 40)  
 1. Violine  
 2. Violine  
 Bratsche  
 Violoncello  
 Kontrabaß

O hast du dies ge-wollt, du hät-test

4

1. grFl  
 EH  
 1. Klar (B)  
 Baßklar (B)  
 SOPRAN  
 nicht durch ei - nes Wei - bes Leib ent - sprin - gen dür - fen: Hei - lan - de muß man in den  
 2. VI  
 Br  
 Vc  
 Kb

con sord.

7

1.2. grFl *mf* *pp*

EH *mf* *pp*

1.2. Klar (B) *mf* *pp*

Baßklar (B) *mf*

1.Hr (F) *p* *pp*

SOPRAN *p*

Ber - gen schür - fen, wo man das Har - te aus dem Har - ten bricht.

1.VI *con sord.* *p*

2.VI *p*

Br *p*

Vc *p* *mf*

11

EH *p*

1.2. Klar (B) *p*

Baßklar (B) *mf*

1.Hr (F) *mf*

SOPRAN *mf* *p*

Tut dir's nicht sel - ber leid, dein lie - bes Tal so zu ver - wü - sten?

Vc *mf*

Kb *mf*

14 2

1. grFl *mp* *mf*

EH *mp* *mf*

1. Klar (B) *mp* *mf*

Baßklar (B) *mp* *mf*

SOPRAN  
 Sie - he mei - ne Schwä - che; ich ha - be nichts als Milch - und Trä - nen - bä - che,

2

1. VI *p*

2. VI *mf*

Br *mp* *mf*

Vc *mp* *mf*

Kb *mf*

17

1. Klar (B) *p*

2. Klar (B) *p*

Baßklar (B) *p*

1. Hr (F) *p*

SOPRAN  
 und du warst im - mer in der Ü - ber - zahl. Mit

1. VI *p*

2. VI *p*

Br *p*

Vc *p*

21 3

EH

SOPRAN

Vc

Kb

*mf*

*p*

*mf*

*p*

sol - chem Auf - wand wardst du mir ver - hei - ßen. Was tratest du nicht gleich wild aus mir hin -

25

EH

Baßklar (B)

LHr (F)

SOPRAN

I.VI

2.VI

Br

Vc

Kb

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

aus...? Wenn du nur Ti - - ger brauchst, dich zu zer - rei - ßen,

28

1. Klar (B) 4

2. Klar (B)

Baßklar (B)

1. Hr (F)

SOPRAN

war-um er-zog man mich im Frau-en - haus, ein wei - ches rei - nes

1. VI

2. VI

Br

Vc

Kb

32

1. grFl

2. grFl

EH

1. Klar (B)

2. Klar (B)

Baßklar (B)

SOPRAN

Kleid für dich zu we - ben, dar-in nicht ein-mal die ge-ring - ste Spur von Naht dich drückt—:

1. VI

2. VI

Br

Vc

Kb



36

1. grFl *pp*

2. grFl *pp*

Baßklar (B) *pp*

SOPRAN *pp* *mf*

so war mein gan-zes Le - ben..., und jetzt ver - kehrt du plötz-lich

1.VI *mf* Solo *p*

2.VI *mf* Solo *p*

Br *p* *mf* Solo *p*

Vc *p* *mf* Solo *p*

41

1. grFl *p*

2. grFl *p*

EH *p*

1. Klar (B) *mp* *p*

SOPRAN *pp*

die Na - tur...

1.VI *p*

2.VI *p*

Br *p*

Vc *p*

45

1. grFl *mf* *p*

2. grFl *mf*

EH *mf*

1. Klar (B) *mf*

2. Klar (B) *p* *mf*

1.VI *alle* *mp* *Solo* *p*

2.VI *alle* *mp* *2 Soli div.* *p*

Vc *alle* *mp*

49

1.VI *mp* *p* *alle* *pp*

2.VI *mp* *p* *alle* *pp*

Br *alle* *mf* *p* *pp*

Vc *p* *pp*

Kb *pp*

# 6. Vom Tode Mariä III

Bewegt (♩=92)

1.2. Große Flöte  
1.2. Oboe  
1.2. Klarinette (B)  
Baßklarinette (B)  
1.2. Fagott  
1. Horn (F)  
2. Horn (F)  
1. Trompete (C)  
2. Trompete (C)  
1. Posaune  
2. Posaune  
Pauken  
Becken  
Glockenspiel  
SOPRAN

Bewegt (♩=92)

1. Violine  
2. Violine  
Bratsche  
Violoncello  
Kontrabaß

5 *2. nimmt kleine Flöte*

1. 2. grFl

1. Ob *mf*

2. Ob *mf*

1. Klar (B) *mf*

2. Klar (B) *mf*

1. 2. Fg *mf* *zus.*

1. Hr (F)

2. Hr (F)

1. Trp

2. Trp

1. Pos

2. Pos

SOPRAN *f*

Doch vordem A - po-stel Tho - - - mas, der kam, da es zu spät — war,

1. VI *arco v* *p*

Br *v* *p*

Vc *v* *p*

10

1.2.Ob *mf* *zus.* 1

1. Klar (B) *mf*

2. Klar (B) *mf*

1.2.Fg *mf* *zus.*

SOPRAN *mf* *f*

trat der schnell - le längst dar - auf ge - faß - te En - gel her und be - fahl an

1. VI *pizz.* *mf* 1

Br *pizz.* *mf*

Vc

14

kFl *mf*

grFl *mf* *tr*

1.2.Ob *mf*

1. Klar (B) *mf*

2. Klar (B) *mf*

Baßklar (B) *mf*

1.2.Fg *mf*

SOPRAN

der Be - gräb - nis - stel - le: Dräng den Stein bei - sei - - -

1. VI *pizz.* *p*

2. VI *pizz.* *p*

Vc *pizz.* *p*

Kb *pizz.* *p*

17

*klFl*  
*f*

*grFl*  
*f*

1.2. *Ob*  
*zus.*  
*f*

1. *Klar*  
(B)  
*f*

2. *Klar*  
(B)  
*f*

*Baßklar*  
(B)  
*f*

1. 2. *Fg*  
*f*

1. *Hr*  
(F)  
*f*

2. *Hr*  
(F)  
*f*

1. *Trp*  
*f*

2. *Trp*  
*f*

1. *Pos*  
*f*

2. *Pos*  
*f*

*Pk*  
*f*

*SOPRAN*  
te. Willst du wis-sen, wo die ist, die dir

1. *VI*  
*arco*  
*f*

2. *VI*  
*f*

*Br*  
*arco*  
*f*

*Vc*  
*arco*  
*f*

*Kb*  
*arco*  
*f*

*mf* *mp* *p*

*mf* *mp* *p*

*mf* *mp* *p*

*mf* *mp* *p*

2

Ein wenig ruhiger

22

*klFl* *pp*

*grFl* *pp*

*1.Ob* *pp* *p*

*Gls* *pp*

*SOPRAN*

— das Herz be - wegt: Sieh: sie ward — wie ein La - ven - del - kis - sen ei - ne Wei -

2

Ein wenig ruhiger

*1.VI* *pp*

*2.VI* *pp*

*Br* *pp*

*Vc* *pp pizz.*

*Kb* *pp*

(26)

*klFl*

*grFl*

*1.Ob*

*1.Hr (F)* *pp* *p* *mf*

*Gls*

*SOPRAN*

le da hin - ein - ge - legt, daß die Er -

*1.VI* *mp*

*2.VI* *mp* *pp*

*Br* *mp* *pp* *mf*

*Vc* *mp* *pp* *p* *mf*

*Kb* *mp* *pp* *p* *mf*

(30)

grFl *mf* *p*

1. Ob *p*

1. Klar (B) *p*

Baßklar (B) *p*

1. Fg *mf* *p*

1. Hr (F) *p*

SOPRAN  
- de künf-tig nach ihr rie - che in den Fal - ten wie ein fei-nes

1. VI *p* 2 Pulte

2. VI *p* 2 Pulte

Br *p*

Ve *p*

35 **3**

grFl *mf*

1. Ob *mf*

1. Klar (B) *mf* *p*

Baßklar (B) *mf* *p*

1. Fg *mf*

SOPRAN  
Tuch. Al - les To - te (fühst du), al - les

Br *mf* *p* **3**

Ve *mf* *p*



38

grFl

1.Ob

1.Klar (B)

Baßklar (B)

1.Fg

SOPRAN

Sie - che ist be - täubt von alle ih - rem Wohl - ge - alle

1.VI

2.VI

Br

Vc

42

klFl

grFl

1.Ob

1.Klar (B)

1.2.Hr (F)

Glsp

SOPRAN

ruch. Schau den

1.VI

2.VI

Br

Vc

Kb

45

*klFl*

*grFl*

*Gls*

SOPRAN

Lein - wand: wo ist ei - ne Blei - che,

*1. VI*

*2. VI*

*Br*

*Vc*

*Kb*

47

*klFl*

*grFl*

*1. Hr (F)*

*Gls*

SOPRAN

wo er blen - dend wird und geht nicht ein?

*1. VI*

*2. VI*

*Br*

*Vc*

*Kb*

*mp*

*pp*

*p*

50

grFl

1. Ob

1. Fg

1. Hr (F)

SOPRAN

Die-ses Licht aus die-ser rei-nen Lei-che war

1. Vl

2. Vl

Br

Vc

mf

p

2 Pulte

2 Pulte

(54)

5

grFl

1. Ob

1. Klar (B)

Baßklar (B)

1. Fg

SOPRAN

ihm klä-ren-der als Son-nen-schein. Staunst du nicht, wie sanft sie

Br

Vc

mf

p

mf

p

5

58

grFl

1. Ob

1. Klar (B)

Baßklar (B)

1. Fg

SOPRAN

ihm ent - ging? Fast als wär sie's noch nichts

Br

Vc

*mf*



61

grFl

1. Ob

1. Klar (B)

Baßklar (B)

1. Fg

1. 2. Hr (F)

SOPRAN

ist ver - scho - ben.

1. VI

2. VI

Br

Vc

Kb

*f*

*poco riten.*

*alle*

*mf*

*f*

*arco*

*f*

2.

6

a tempo, wie zuerst

66

*klFl* *ff*

*grFl* *ff*

1. 2. *Ob* *ff* *zus.*

1. *Klar (B)* *ff* *mf* *tr*

2. *Klar (B)* *ff* *mf*

*Baßklar (B)* *ff* *mf*

1. *Fg* *ff* *mf*

2. *Fg* *ff* *mf*

1. *Hr (F)* *ff*

2. *Hr (F)* *ff*

1. *Trp* *ff*

2. *Trp* *ff*

1. *Pos* *ff*

2. *Pos* *ff*

*Pk* *f*

*f*  
Doch die Himmel sind er-schüt-tert o - ben:

6

a tempo, wie zuerst

1. *VI* *ff*

2. *VI* *ff*

*Br* *ff*

*Vc* *ff* *tr*

*Kb* *ff*

71

Instrumental parts and dynamics:

- kFl: *ff*
- grFl: *ff* (later *f*)
- 1. 2. Ob: *ff* (later *f*)
- 1. 2. Klar (B): *ff* (later *f*, *fz.*)
- Baßklar (B): *ff* (later *f*)
- 1. Fg: *ff* (later *f*)
- 2. Fg: *ff* (later *f*)
- 1. Hr (F): *ff*
- 2. Hr (F): *ff*
- 1. Trp: *ff*
- 2. Trp: *ff*
- 1. Pos: *ff*
- 2. Pos: *ff*
- Pk: *f*
- Glsp: *f*
- SOPRAN: *f*
- 1. VI: *ff*
- 2. VI: *ff*
- Br: *ff*
- Vc: *ff*
- Kb: *ff*

Vocal part lyrics:

Mann, knie hin

75 7

*klFl*  
*grFl*  
1. *Ob*  
2. *Ob*  
1. *Klar (B)*  
2. *Klar (B)*  
*Baßklar (B)*  
1. *Fg*  
2. *Fg*  
1. *Hr (F)*  
2. *Hr (F)*  
1. *Trp*  
2. *Trp*  
1. *Pos*  
2. *Pos*  
*Pk*  
*SOPRAN*  
und sieh mir nach \_\_\_\_\_ und sing \_\_\_\_\_  
1. *VI*  
2. *VI*  
*Br*  
*Vc*  
*Kb*





*klFl*

*grFl*

1. 2. *Ob*

1. *Klar*  
(B)

2. *Klar*  
(B)

*Baßklar*  
(B)

1. *Fg*

2. *Fg*

1. *Hr*  
(F)

2. *Hr*  
(F)

1. *Trp*

2. *Trp*

1. *Pos*

2. *Pos*

*Pk*

*Beck*

*Glsp*

1. *VI*

2. *VI*

*Br*

*Vc*

*Kb*

The musical score for page 84 is arranged in a standard orchestral format. It includes parts for woodwinds (flutes, oboes, clarinets, bass clarinet, fagott, horns, trumpets, trombones), percussion (snare drum, cymbals, gong), and strings (violins, violas, cellos, double basses). The score is written in 2/2 time and features dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo). A 'tr' (trill) marking is present in the woodwind and string parts. The piece concludes with a double bar line and repeat signs.

# Critical Notes

## Drei Gesänge für Sopran und Orchester op. 9

### I. Sources

#### 1. Description of sources

##### A Full score, autograph

Location:	Paul-Hindemith-Institut, Frankfurt/Main.
Title page:	Inscription (black ink on music paper): <i>Paul Hindemith Op. 9 / 3 Gesänge für Sopran und / Orchester / 1. Ernst Wilhelm Lotz: Meine Nächte sind heiser zerschrien . . . / 2. Else Lasker-Schüler: Weltende. / 3. Ernst Wilhelm Lotz: Ausbruch der Jugend. / Partitur. / Frankfurt a/Main, Ostern-Pfingsten 1917.</i>
Manuscript paper:	60 pages. Size: 26.0 x 34.0 cm. Edges cut. Color: ivory. Gathering and pagination: 1 single sheet with 32 staves (for the title page, instrumentation, etc.), unnumbered 3 + 3 (=6) double sheets with 28 staves, numbered 3-26 1 single sheet with 32 staves, numbered 27-28. 8 double sheets with 28 staves, numbered 29-60. The sheets with 28 staves bear the <i>Breitkopf &amp; Härtel</i> insignia and the identification <i>B. &amp; H. Nr. 20.E. / 3.14</i> . The sheets with 32 staves bear the identical insignia, but with the identification <i>B. &amp; H. Nr. 43.E. / 6.14</i> .
Contents:	Page [1]: title page (see above) Page [2]: a) motto from the poem <i>Der Dichter</i> by Franz Werfel, b) page number for the beginning of each song, c) instrumentation Page 3: top left, doubly underlined: <i>No. 1. Meine Nächte sind heiser zerschrien . . .</i> Top right: ( <i>Ernst Wilhelm Lotz</i> ) Page 15: end of first song Page 16: top left, doubly underlined: <i>No. 2. Weltende</i> , top right: ( <i>Else Lasker-Schüler</i> ) Page 25: end of second song Page 26: top left, doubly underlined: <i>No. 3. Ausbruch der Jugend</i> , top right: <i>Ernst Wilhelm Lotz</i> . In the center (below title and poet's name): list of additional instruments required for this movement.
Writing material:	Title page, motto by Werfel, pagination for beginning of each song, and instrumentation (pages [1] and [2]) in black ink. The musical score in black pencil. Rehearsal letters in red crayon. No measure numbers are indicated in the original score.
Dating:	Original cover (see <i>Binding</i> , below) dated 1917 Title page: <i>Frankfurt a/Main, Ostern-Pfingsten 1917</i> . In 1917, Easter fell on April 8 and Pentecost (Whitsunday) on May 27. Page 15, end of first song: <i>Fine. Ostern 1917</i> . Page 25, end of second song: ( <i>am 19. April 1917</i> ) Page 60, at end of last song: <i>Frankfurt a/Main / Pfingsten 1917</i>
Binding:	The whole score was originally bound within a double sheet of brown parchment paper with a pink strip of similar material pasted over the brown in such a way as to appear on the left side of the front cover and the right side of the rear cover. The front cover contains the following information (probably in Hindemith's own calligraphy): <i>Paul Hindemith Op. 9 / Gesänge für Sopran/und Orchester. / Partitur. / 1917</i> . A stronger binding of grey cardboard has been superimposed on the original.
Condition:	Excellent.

### B Sketches

Location:	Paul-Hindemith-Institut, Frankfurt/Main. 1) Sketchbook <i>1914 bis 1916</i> Partial sketches of song no. 3 written from back towards front of book, pages [39]-[22]. Pages [38]-[39] = mm. 1-26. Beginning of text of song no. 3, <i>Die flammenden Gärten</i> . . . Soprano melody quite clear, but orchestral accompaniment not always like that of final version. Key indication = g-sharp minor; other keys indicated. Some specification of the orchestration: Harp, p. [37], Flute, p. [30]. Page [38]: sketch of mm. 41-47 Pages [37]-[30]: sketch of mm. 94-128. The sketches pick up the soprano melody and some of the bass line of the final version. Pages [29]-[22]: sketch of mm. 131-175. Only the soprano melody corresponds to the final version. 2) Sketchbook <i>1916/20</i> Pages [104]-[113]: complete sketch of song no. 1, <i>Meine Nächte</i> . . . Pages [113]-[120]: complete sketch of song no. 2, <i>Weltende</i> Pages [120]-[131]: partial sketches of song no. 3. Pages [120]-[123]: Sketches begin with the fifth measure of the Marsch = m. 68. Page [123]: opening text, <i>Die flammenden Gärten</i> , of song no. 3, but different music. Pages [124]-[127]: In c-sharp minor, corresponding to mm. 70-98 of the final version. Pages [128]-[131]: In f-minor with the text and the music of the final version beginning with m. 101, but although the text remains, the musical sketches vary from the final score from m. 104 on. 3) Sketchbook <i>No. 27 (1917)</i> Pages [1]-[3]: partial sketch for song no. 3. Text fragments and some indication of instrumental usage, but little correspondence between music of sketches and that of final score.
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### [C] Literary texts

The literary texts that Hindemith used could not be found among the materials left in his estate. For the publication of the poems that Hindemith very probably used, see the introduction.

### 2. Evaluation of sources

The composer's autograph full score was the source used in the preparation of this edition. The scoring seems to have flowed directly from the composer's original conception to the written page. Only in a few instances can erasures be detected and new notes substituted. Cf., for example, song no. 1: m. 11, Fg; m. 14, grFl & EH; m. 29, grFl; m. 30, grFl & Hr; m. 31, grFl & upper Hr; m. 34, Trp; m. 35, Ob & EH; etc. All of these involve minor changes only. A more notable alteration occurs in song no. 3, soprano, m. 39: the soprano line was at first notated in a slightly different form with the indication *ad lib.* and then erased and rewritten in strict time.

## II. Textual variants

### 1. General observations

In this volume several modernizations of spelling and notation have been effected in order to bring this edition into conformity with the practises adopted for all the volumes in the collected edition.

a. Names of instruments in Hindemith's designations: 3 *Flöten* (Hindemith adds a note to the effect that the three flutists play piccolo [kleine Flöte] in the second song, otherwise only the third flutist plays piccolo); 2 *Oboen; Englischhorn; Clarinette in Es; 2 Clarinetten in B; 2 Fagotte; Contrafagott* (Hindemith adds a note to the effect that the contrabassoon, in the third song, plays the third bassoon part); 6 *Hörner (in F); 3 Trompeten (in B); 3 Posaunen; Basstuba; Pauken; Kleine Trommel; Rührtrommel; Triangel; Becken* (Hindemith indicates the use of freehanging, middle-sized, resonant cymbals); *Grosse Trommel* (Hindemith also calls for the use of large, muffled cymbals in conjunction with this drum).

Five players are needed in the third song for the five non-pitch percussion instruments.

In the third song, the orchestra is augmented by the following instruments: 2 Hörner; 1 Trompete; 2 Harfen; 1 grosses Tamtam (Gong).

Hindemith uses the general term *Streicher* for the strings. For the present edition, all the parts have been individualized.

The percussion instruments, generally indicated as *Schlagwerk*, have also been individualized, wherever possible. Hindemith has notated the percussion instruments of indeterminate pitch on a five-line staff. In this edition, modern practice is followed, and all such instruments have been notated in a single line.

b. Abbreviations of this volume: *accel.* = *accel.*; *ritenuto* = *riten.*; *ritardando* = *rit.*; *crescendo* = *cresc.*; *diminuendo* = *dim.*; *recitativo* = *rezit.*; *colla parte* = *c. p.*

c. All measure numbers have been added.

d. Key-signatures, in song no. 1, are given only in the strings and in the soprano part, as in Hindemith's original score. Song no. 2, basically in a minor, contains no key-signatures. In song no. 3, key-signatures are found in the strings and soprano part (as in song no. 1) until rehearsal number *K*, measure 161, from which point key-signatures are also supplied in the wood-wind parts.

e. Cautionary accidentals after tied notes are omitted, even when they occur in the original score. All other cautionary accidentals are indicated.

f. Indications for triplets, sextolets, etc. are not given unless they appear in the original score.

g. The whole measure rest is used for a complete measure, regardless of the time-signature. (Hindemith is often haphazard in the placement of his whole and half rests.) All missing whole measure rests have been added.

h. In song no. 3, Hindemith frequently indicates a compound time-signature, 12/8, but notates succeeding measures as if they were in simple time, 4/4. Cf. mm. 73-74ff., 1.2.Ob and EH, mm. 78-81, 1.2.Fg, or especially m. 125, Ob, EH, Klar (Es) where triplets are indicated though the time signature is technically 12/8. In all such cases, a double time-signature, 12/8 4/4, has been used in this edition.

i. Hindemith has the tendency to place a note that fills a measure, such as the whole note in 4/4 time, in the middle of the measure. In this edition, all such notes have been moved to the beginning of the measure.

j. The notation of the tremolo has been standardized without further comment.

k. The non-uniform disposition of the kettle drum, harps, and percussion in the autograph score has been standardized without comment.

## 2. Variants

All variants in the following list are based on the original autograph score (source A).

The following deviations are not specifically cited:

a. Self-evident corrections by comparison with analogous parts that otherwise run completely parallel.

b. Missing whole rests.

c. Missing accidentals associated with the *tr*-sign.

d. Accidentals, omitted in the contraction of various instruments into one system, or in the separate notation of the parts in the autograph score, that need to be added.

e. Phrase marks, slurs, or ties that by error are not continued at the change of system or page.

All notation signs such as  $\rightrightarrows$  (decrescendo),  $\leftleftarrows$  (crescendo),  $\cdot$  (dot),  $-$  (tenuto sign),  $>$  (accent),  $\natural$  (natural sign) etc. will be verbalized.

Measure	Instrument	Variant
<b>Song no. 1</b>		
3	1.2. Klar (B)	without tenuto sign
4	Vc	marcato sign lacking

Measure	Instrument	Variant
7	1.3.5. Hr	second quarter rest lacking
7/8	1. VI	last note without natural sign
9	2. VI	2nd and 3rd quarter without natural sign
	Br	1st quarter without natural sign
11	EH, 1.3.5. Hr	without marcato sign
11-12	1.2. Fg	without change of clef
12	2. VI	natural sign before d <sup>2</sup> lacking
13	3. Pos	crescendo sign lacking
	Br, Vc	3rd note without sharp
14		entire system: instrumentation lacking; clefs lacking except for Vc and Br; Br erroneously indicated with tenor clef
	2. Ob, EH	2nd note half note instead of dotted half
16	klFl	crescendo sign lacking
23	1.2. Fg	<i>p</i> lacking
26	1.2. Ob	lower tie lacking
27	Br	<i>arco</i> lacking
28	1. VI	natural sign before c <sup>3</sup> lacking
	5.6. Hr	indicated as 3.4.
30	1.2.3. Hr	without tenuto sign
	Vc (o.D.)	5th note D instead of C (cf. Br)
31	1. grFl	<i>p</i> lacking
	Vc (o.D.)	3rd note B-flat instead of A-flat (cf. Br)
32	1. Hr	last note without flat
32-35	1.2. Fg, Kfg	tenuto sign lacking
33	1.2. Fg, Kfg	<i>mf</i> lacking (cf. Kb)
34	Vc (o.D.)	8th note E-flat instead of G (cf. Br)
		entire system: instrumentation lacking except for indication of horn and trumpet numbers; clefs lacking
36	1.2. Fg, Kfg	without dynamic indications (cf. Kb)
37	Vc	lower system: last note B instead of e
38	Br	<i>cresc.</i> lacking
39	Vc, Kb	crescendo sign lacking
40	1.2. Fg	2nd note half note instead of dotted half
40-41	Br	no change of clef
41		entire system: instrumentation and clefs lacking
47	2. grFl	7th note without natural sign
48	Kb	<i>arco</i> lacking
52	1.2. grFl,	
	1.2. Ob	<i>cresc.</i> lacking
54	1.2. grFl	last note incorrectly written as c-flat
55	1.2. Ob	without tenuto sign (cf. 1.2. grFl)
	2. VI	5th to 8th notes notated as eighths instead of sixteenth notes
56	Pk	last note without flat
	2. VI, Br	lower tie lacking
58	Vc	1st note without marcato sign
59	2. VI	5th interval: no natural sign before E <sup>1</sup> ; 15th interval: no natural sign before B
60	Br	fourth note from the end without natural sign
61	Vc	third note from the end with sharp (cf. Kb)
65	5.6. Hr	1st tenuto sign lacking
66	5.6. Hr	marcato sign lacking
68	EH, 1.2. Klar (B),	
	Br, Vc	without <i>mf</i>
	Beck	first beat incorrectly written as half note
70-85		Hindemith has not written out these measures, but at this point in the original score has inserted the rubric: <i>folgt Vorspiel vom 2. Takt an bis 3 Takte vor B / dann:</i> and continues the writing from m. 86 to the end
87	Kfg	without sharp
88	Kfg, 1.2.3. Pos,	
	Baßtb	without sharp

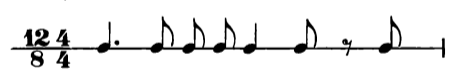
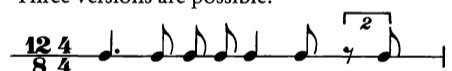
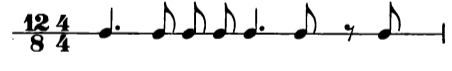
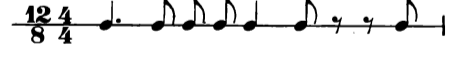
### Song no. 2

9	1.2. Klar (B)	dotted quarter rest lacking
10	EH	without dynamic indications
	Vc	last note without sharp
15	1.2. Fg	<i>p</i> lacking
	1.2. VI	2nd - 3rd note eighth instead of sixteenth

Measure	Instrument	Variant
22	Kb	slur lacking
33	Sopran	slur lacking
38	Sopran	2nd note without natural sign
45	1.2. Fg	without dynamic indications
46	1.2. Fg, Kfg	mark of separation before third beat lacking
49	1. Ob	<i>mf</i> lacking
50	Klar (Es)	<i>mf</i> lacking
	Vc	without marcato sign for the 2nd note
51		entire system: instrumentation, clefs and time-signatures lacking
	1.2. grFl	<i>f</i> lacking
	2. Klar (B)	<i>mf</i> lacking
52	Vc	crescendo sign lacking
53	Kfg	without decrescendo sign and <i>f</i>
	Br	final two quarter rests lacking
	Kb	<i>ff</i> lacking
57	1. Trp	<i>p</i> lacking
59	Klar (Es)	first two beats of rest incorrectly designated by whole rest
	1.3.5. Hr	<i>f</i> lacking
60	EH	crescendo sign lacking
60/61	Kb	without slur
61	1. Pos	<i>mf</i> lacking
	Vc	third note from the end without natural sign
63		entire system: instrumentation and clefs lacking
65	Kb	<i>legato</i> lacking
69	EH	two sixteenth rests instead of a sixteenth and a quarter
	1.2. Vl	two sixteenth rests instead of a quarter rest
	Br, Vc	sixteenth rest instead of dotted eighth rest
70	1. Klar (B)	without decrescendo sign

### Song no. 3

1	2. Hrf	<i>p</i> lacking
3	1. Vl	7th note without natural sign
	2. Vl	tenth note without natural sign
5	1.2. grFl	crescendo sign lacking
	1. Vl	tenth note without natural sign
6	1. Klar (B), 1. Fg	last two notes without tenuto signs
	1. Vl	9th, 13th, and 17th notes without natural signs
7	2. Klar (B)	incorrect whole rest for first two beats
	1. Vl	20th note without natural sign
	Br	18th note without natural sign
8	2. Hr	half rest lacking
9	1. Vl	14th note without natural sign
11	Klar (Es)	<i>f</i> lacking
12	1. Hr	half rest lacking
	1. Vl	10th and 20th notes without natural signs
13	2. Klar (B)	the last two tenuto signs lacking
	2.3.4. Hr	without tenuto sign
14	1.2. Fg	decrescendo sign lacking
	Vc	1st note without dot
15	1. Vl	lower half: without decrescendo sign
	2. Vl	quarter rest lacking
20	1. Vl	lower part: 1st slur lacking; upper part: last slur lacking
21	Br	lower part: slur lacking; upper part: last slur lacking
22	2.3. grFl	quarter rest without dot
	Vc	last two eighth rests lacking
23	1. grFl	time signature lacking
25	Gong	dotted half note only
	Kb	<i>arco</i> lacking
29	1. grFl	fourth note from the end without natural sign
	2. grFl	third note from the end without natural sign
	3. grFl	fifth note from the end without natural sign
	1.2. Hr	without <i>stacc.</i> ; analogous to measure 27, 3. to 6. Hr supplied; rest for first half of measure notated as two quarter rests
	Vc	3rd note without staccato dot
	Kb	rest for second half of measure notated as two quarter rests
30	4.6. Hr	decrescendo sign lacking
	Vc	last note without staccato dot

Measure	Instrument	Variant
	1.2. Hrf	rest for second half of measure notated as two quarter rests
35		entire system: instrumentation and clefs lacking
	1. Ob, 1. Klar (B)	2nd note without flat
35/36	1.2. Hrf	rest for second half of measure notated as two quarter rests
37	3. grFl	4th note without flat
	1.2. Fg	incorrect dot after half note
38	Sopran	half rest lacking
39	Sopran	rest for first half of measure notated as two quarter rests
	Kb	<i>arco</i> lacking
42	Vc, Kb	sharp before G lacking
43	Sopran, 2. Fg, Kfg, Vc, Kb	final cautionary D-sharp given in the instruments, but not in Soprano
45		entire system: instrumentation and clefs lacking
46	2. Vl	fifth note from the end without sharp
47	Vc	<i>cresc. molto</i> lacking
48	Pk	half note with dot
	2. Vl	3rd note without sharp
49		rehearsal letter C lacking
	1. Vl	second quarter rest lacking
54		entire system: instrumentation lacking, except for horn numbers and braces for harps. Clefs lacking
	Br, Vc	note before last without natural sign
56	2. Vl	<i>arco</i> lacking
57	2.4. Hr	eighth rest lacking on final beat
57-58	Kb	without dynamic indications
59	Br	tie lacking
61	Kfg	<i>f</i> lacking
	6.8. Hr	2 (instead of a2)
	1.2. Trp	half note without dot
63	Br	half note without dot
67		entire system: instrumentation and clefs lacking
73		wood-winds: original signature 12/8 only
77		entire system: instrumentation, clef-signatures, key-signatures lacking
	1. Ob	without <i>tr</i>
78	grFl, Klar (B), 1. Vl	original signature 12/8 only
	Fg	time-signature 12/8 instead of 4/4
	2. Vl	time-signature 4/4 only
80	EH	staccato dots lacking, added in analogy to 1. Ob
81	1. Fg	1st note without natural sign
83	1.3. Hr	( <i>breit</i> ) lacking, added in analogy to 2.-7. Hr, measure 82
85	klFl, grFl, Klar (Es)	original signature 12/8 only
	klFl	1st note without staccato dot
	Sopran	the rhythmic notation of the second half of the measure is unclear. Hindemith notates (only the rhythm is indicated):
		
		Three versions are possible:
		
		
		
		For the edition at hand, the second version has been selected
87	1. grFl	11th note without natural sign
88	Vc, Kb	<i>arco</i> lacking
	Kb	cautionary C-sharp lacking, although present in identical notation an octave higher in Vc

Measure	Instrument	Variant
89	1.2. grFl	note before last without natural sign
90	1.2. grFl	the first note, B, also appears at the end of the run, right after the final bar-line of the original score, and is then repeated in its correct place here
91-93	1. grFl Klar (Es), 1. Klar (B)	10th note without natural sign position on original score of these instrumental parts reversed
91	1. Klar (B)	<i>mf</i> lacking
92	1.2. grFl	1st note without sharp
	2. Ob, 1.2. Fg	1st and 3rd note without sharp
	Br	1st note E sharp instead of F-sharp
	Kb	<i>pizz.</i> lacking; <i>fp</i> instead of <i>f</i> ; <i>f</i> repeated on the 2nd note
93	2. Ob, 1.2. Fg	all sharps lacking
	Klar (Es)	3rd from last note without flat
	Br	the second and third notes of the original score as E-sharp, E-double sharp. They should coincide with the Vc notes played simultaneously
94	1. Ob	<i>mf</i> lacking
96	1.2. Fg	1st and last note without sharp
97	Vc	<i>cresc.</i> lacking
	Br	last slur lacking
98	Kb	<i>ff</i> lacking
99		entire system: instrumentation, clefs-signatures, key-signatures lacking
	Vc	last slur lacking
104	3. Pos	with violin-clef
106	1.2. Klar (B), 2.4. Hr	3rd note without tenuto sign
	Sopran	3rd note eighth instead of sixteenth
109	1. VI	natural sign before G <sup>2</sup> in the last interval lacking
110	1. Klar (B)	whole rest, <i>mf</i> lacking
112	1. VI	natural sign before E <sup>2</sup> on the 2nd beat lacking
114	1.2.3. Fg	last note without flat
118	Kb	<i>arco</i> lacking
120	1. VI	<i>p</i> lacking
121	1. VI	natural sign before F <sup>1</sup> on the 4th beat lacking
123	1.2. VI	12th and 10th note from the end without natural sign
124	1. Trp	without sharp
125	Klar (Es)	second slur lacking
	2. VI	10th, 8th, and 7th note from the end without natural sign
126		entire system: instrumentation lacking, except for grTr, Beck, klTr & Tgl. Clef-signatures lacking
128	klTr	<i>tr</i> lacking
129	klFl	slur lacking
	Br	last downbow lacking
	Vc	second downbow lacking
131	klFl	note before end without sharp
	1. Ob	note before end without sharp
	Pk	without sharp
132	1.2. Hrf	<i>p</i> lacking, added in analogy to Pk
133	Pk	quarter rest lacking
134		entire system: instrumentation, clef-signatures, key-signatures lacking
138	Klar (Es)	4th note before end without natural sign
	6.8. Hr	incorrect whole rest on third beat
141	3. Trp	<i>mf</i> lacking
142	1.3. Hr	( <i>breit</i> ) lacking
143	klTr	<i>f</i> lacking
144	Pk	superfluous dot after half note in original score
145	6.8. Hr	eighth rest lacking
147	1.-8. Hr	3rd note without sharp
148	Vc	<i>mf</i> lacking
150	Kb	without natural sign
150	Kb	<i>ff</i> lacking
153		entire system: instrumentation, clef-signatures, key-signatures lacking
154	klFl, grFl Klar (Es)	crescendo sign lacking; added in analogy to Klar (Es) superfluous dot after second quarter rest

Measure	Instrument	Variant
	3. Pos	incorrect half rest on third beat
	Vc, Kb	whole note
160	Br, Vc	clef-signatures lacking
	1.2. Klar (B)	whole note
161		wood-winds: key-signatures are added in the original score from this point forward
	2. Trp	last note without flat
	Baßtb	last note without flat
162		entire system: instrumentation, clef-signatures, key-signatures lacking
163	1.-4. Trp	quarter rest on third beat and missing rest on fourth beat replaced by half rest
	1.2. Pos	last note without flat
164	1.-4. Trp, Pk	<i>ff</i> lacking
	1. VI	the last four notes with eighth instead of sixteenth note beams
167	3. Pos, Baßtb	4th note from end without flat
167-68	Vc	slur lacking
168	Pk	1st note without flat
	Vc	no clef change
170		entire system: instrumentation, clef-signatures, key-signatures lacking
173		all strings: <i>ff</i> lacking

## Sechs Lieder aus „Das Marienleben“ für Sopran und Orchester (1939/59)

### I. Sources

#### 1. Description of sources

##### Aa Songs 1-4, full score, autograph

Location:	Rychenberg-Stiftung, Winterthur, Switzerland.
Title page:	Inscription (black ink on music paper): <i>Paul Hindemith / Vier Lieder / aus dem / „Marienleben“ / für Sopran und Orchester. / Worte von Rainer Maria Rilke. / Partitur / 1939.</i>
Manuscript paper:	42 pages. Size: 41.8 x 31.9 cm, identified as „ <i>Sünova</i> “ Nr. 15-32zeilig. Edges uncut. Color: all sheets are white. Gathering and pagination: 1 double sheet (serving also as cover and title page), 32 staves, unnumbered = pages [1-2], [41-42]. On verso of top sheet, the <i>Besetzung des Orchesters</i> . Song 1: 2 double sheets of the same type and size, unnumbered = pages [3-10] Song 2: 2 double sheets of the same type and size, unnumbered = pages [11-18] Song 3: 3 double sheets of the same type and size, unnumbered = pages [19-30] Song 4: 2 double sheets of the same type and size. To the second of these double sheets, a single sheet of similar paper has been taped. All unnumbered = pages [31-40].
Contents:	Page [1]: title page (see above) Page [2]: orchestration Page [3]: title page of first song. Top right, the numeral 1., center: <i>Paul Hindemith / Geburt Mariä / für / Sopran und Orchester – Partitur / 1939</i> ; bottom left to center: the following legend has been inscribed by Hindemith: <i>Da diese Partitur ja mit / gutem Recht ins Wallis, nabe / Blusch und nach Muzot gehört, / außerdem sich obnehin an letztge- / nanntem Orte acht Jahre lang / aufbewahrt gefühlt hat, muss sie nun / endgültig beim alten Freunde Werner /</i>

*Reinhardt landen, worüber der Komponist / ebenso erfreut wie befriedigt ist. / Paul Hindemith / August 1947, nach langer Zeit / zum ersten Male wieder in / Muzot.*

Page [4]: top, slightly to the right of center: *Geburt Mariä* (underlined once)

Page [8]: end of first song

Pages [9-10]: blank

Page [11]: title page of second song; top right: the numeral 2; center: *Paul Hindemith / Argwohn Josephs / für / Sopran und Orchester / Partitur / 1939*

Page [12]: top left: *Argwohn Josephs* (underlined)

Page [16]: end of second song

Pages [17-18]: blank

Page [19]: title page of third song; top right: the numeral 3; center: *Paul Hindemith / Geburt Christi – für / Sopran und Orchester / Partitur / 1939*

Page [20]: top left: *Geburt Christi* (underlined)

Page [29]: end of third song

Page [30]: blank

Page [31]: title page of fourth song; top right: the numeral 4; center: *Paul Hindemith / Rast auf der Flucht nach Ägypten / für / Sopran und Orchester / 1939.*

Page [32]: top left: *Rast auf der Flucht nach Ägypten*

Page [39]: end of fourth song

Pages [40-42]: blank

Writing material: Black ink.

Dating: 1939 on the title page of entire group (page [1]) and on the title pages for the individual songs (pages [3], [11], [19], and [31]). At the end of each song, the place and date of the scoring is indicated:

Page [8]: first song completed *Blusch / 30. Mai 39.*

Page [16]: second song completed *Blusch / 31. Mai 39.*

Page [29]: third song completed *Blusch / 1. Juni 39.*

Page [39]: fourth song completed *Blusch / 5. Juni 39.*

Binding: Unbound. The first double sheet serves as the title page and cover.

Condition: Good. Green ink stain on title page.

#### Ab Songs 5-6, full score, autograph

Location: B. Schott's Söhne, Mainz.

Title page: None.

Manuscript paper: 14 single sheets of various sizes, with strips of blank tape pasted over those staves that are not used. In a few instances, Hindemith wrote on music manuscript paper that he subsequently cut and pasted on another sheet of music paper. Edges cut on several of the sheets. All pages are written on one side only, thus the pagination corresponds to the number of sheets.

Pagination: In an unknown hand. The paper used can be identified as follows:

Page 1: 24 staves, 35.6 x 26.7 cm., insignia *Zürich Schutzmarke* and the indication *Papier Carpentier No. 124, Système Siestrop, déposé*

Page 2: 22 staves, 33.8 x 24.3 cm., insignia *Zürich Schutzmarke, Papier Carpentier No. 122, Système Siestrop, déposé*

Pages 3-5: 30 staves, insignia *Zürich Schutzmarke 30linig*. On side of sheet, further identification: *Carpentier Papier No. 130, Système Siestrop, déposé* (final accent lacking). Page 3 = 33.8 x 24.3 cm., page 4 = 35.7 x 26.8 cm., page 5 = 34.5 x 26.5 cm.

Page 6: identical to page 1 above

Page 7: identical to page 2 above except for size = 33.8 x 25.1 cm.

Page 8: 26 staves (cut from larger sheet, probably of 30 staves, and pasted on another sheet of manuscript paper), 33.4 x 24.7 cm. Insignia lacking.

Page 9: 22 staves, 33.7 x 25.2 cm. Insignia *Zürich Schutzmarke Papier Carpentier No. 122, Système Siestrop, déposé*. The second system was written on a separate sheet of unidentifiable manuscript paper, cut, and pasted on this sheet.

Page 10: 23 staves, 34.3 x 26.6 cm. The top two staves of the first system were written on different manuscript paper, cut, and

attached to this sheet. The identification of the paper has been obscured by tape pasted over it, but it appears to bear the insignia *Zürich Schutzmarke*, etc. The number of staves originally on this sheet can not be determined.

Page 11: identical to page 3-5 above except for size = 35.7 x 26.2 cm.

Pages 12-13: identical to page 1 above except for size: page 12 = 35.7 x 26.6 cm., page 13 = 35.6 x 26.8 cm.

Page 14: 24 staves, 33.7 x 26.8 cm. A strip of tape has been pasted over the insignia, but the paper seems to be the same as that used for pages 12, and 13 above.

Color: page 8 is ivory, all the other pages are white.

Contents: Page 1: top left: *Vor der Passion*

Page 5: end of orchestral song 5.

Page 5: left, one-third of the way down: *Vom Tode Mariä III*

Page 14: end of orchestral song 6.

Writing material: Black ink.

Dating: None.

Binding: Unbound. All sheets kept together within a double sheet of manuscript paper, 12 staves, 30.3 x 23.3 cm., with the identification *K-Lith Visionese No. 12* and the insignia of *Mills Music, Inc.* On top of the first sheet, Hindemith has indicated (in red crayon) some of the early performances of this orchestral cycle: *Die beiden Lieder (mit den 4 alten zusammen) am 17. Sept. [1959] in Oslo [.] 21. Sept [1959] in Kopenhagen gesungen. Bestellungen für die Materiale werden also von beiden Orten kommen. Allerdings sind die Proben für Kopenhagen vor dem Osloer Konzert, aber auch genügt das Eintreffen der Materiale gegen 9./10. Sept. [1959]*

Condition: Very good.

#### B First edition of full orchestral score of the six songs from "Das Marienleben"

Title page: *Paul Hindemith / Sechs Lieder aus / Das Marienleben / für Sopran und Orchester / opus 27 / Orchester-Partitur / Schott's Söhne (Editions Max Eschig), Paris / Schott Music Corp. (Associated Music Publishers, Inc.), New York*  
iv (unnumbered) + 63 numbered pages except for p. [1]; bound in grey cardboard.

Contents: Page [iii]: orchestration

Page [1]: top: *Lieder aus dem Marienleben*; left: *Paul Hindemith*; center: 1. *Geburt Mariä*; bottom: *Copyright 1939 by B. Schott & Söhne, Mainz, 36012*. This engraving number appears on every page from [1]-63.

Page 7: 2. *Argwohn Josephs*

Page 17: 3. *Geburt Christi*

Page 30: 4. *Rast auf der Flucht nach Ägypten*

Page 42: 5. *Vor der Passion*

Page 49: 6. *Vom Tode Mariä III*

Page 63: bottom, at the end of last song: *Verlag: B. Schott's Söhne, Mainz / Schott & Co. Ltd., London*. Copyists unknown (songs 1-4 in one hand, 5 & 6 in another).

Dating: Copyright date, 1939, applies only to the first four songs. At which time songs 5 & 6 were appended is unknown, although obviously after June 1959 and probably before September of that year (see preface to this edition, p. XI, col. 1).

#### Ca Das Marienleben, autograph of voice and piano score, new version, earlier form (1936-41)

Note: This earlier new version appears in two volumes, numbered consecutively, with two title pages in each. Volume I contains *Neukomposition I* and *II*, volume II contains *Neukomposition IV* and *III*, in that order. Only those songs that were later orchestrated are treated here in detail. These particular songs are distributed between the two volumes and can be found in *Neukomposition I, II, and III*.

Location: Paul-Hindemith-Institut, Frankfurt/Main.

Title pages:	<p>a) Vol. I Page [1]: <i>Paul Hindemith / Das Marienleben / Gedichte von Rainer Maria Rilke / Neukomposition. / I.</i> Below this, a list of the contents: 5 <i>Argwohn Josephs</i> S. 3 / 10 <i>Vor der Passion</i> S. 8 / 4 <i>Mariä Heim-suchung</i> S. 12 / 11.12 (<i>Pieta</i>) [accent lacking] (<i>Stillung Mariä mit dem Auferstandenen</i>) / 1 <i>Geburt Mariä</i> S. 16 / 8 <i>Rast auf der Flucht nach Aegypten</i> S. 19 / 13 <i>Vom Tode Mariä I</i> S. 26 Later Hindemith added the titles of the songs revised in <i>Neukomposition II</i> (see next title page) to the right of the original listing, as follows: 14 <i>Vom Tode Mariä II</i> S. 37 / 6 <i>Verkündigung über den Hirten</i> S. 47 / 15 <i>Vom Tode Mariä III</i> S. 58 In the same ink, beside the listing for numbers 11, 12 he added <i>Pietà</i> S. 58 (Editor's note: These additions were probably a complete title page for the entire first volume.) To the right of the contents, the date 1936. Of these songs in the first volume, numbers 5, 10, 1, and 8 are pertinent sources for the orchestral version. Page [36a]: <i>Paul Hindemith / Das Marienleben / Gedichte von Rainer Maria Rilke / Neukomposition / II.</i> To the extreme right, the date 1936; to the extreme left, the list of contents: 14 <i>Vom Tode Mariä II</i> / 6 <i>Verkündigung über den Hirten</i> / 15 <i>Vom Tode Mariä III</i> Of these, only number 15 is pertinent to the orchestral version.</p> <p>b) Vol. II Page 65: <i>Das Marienleben, Neukomposition. / IV. / 9. Von der Hochzeit zu Kana. / 3. Mariä Verkündigung.</i> Near the bottom of the page: <i>Paul Hindemith 1941</i> Neither of these songs is used in the orchestral version. Page 93: <i>Paul Hindemith / Das Marienleben / Gedichte von Rainer Maria Rilke / Neukomposition / III.</i> The contents are indicated at the lower left: 7 <i>Geburt Christi</i> / 2 <i>Die Darstellung Mariä im Tempel</i> / 3 <i>Mariä Verkündigung.</i> Lower right, the date: 1937. Of these songs, number 7 is pertinent to the orchestral version.</p>	Color: White.
Manuscript paper:	<p>116 pages, edges cut; gathering and pagination: a) Vol. I, pages [1]-63 (<i>Neukomposition I and II</i>) 3 double sheets with 14 staves, 26.2 x 33.7 cm., identified as „<i>Sünova</i>“ Nr. 51/2 – 14zeilig serving for the title page (<i>Neukomposition I</i>), songs 5 and 10, and the first page of song 4. The title page, recto and verso, are unnumbered = page [1] and [2]; the rest are numbered 3-12 in Hindemith's hand. 3 double sheets of the same type and size of paper, serving for the rest of song 4, song 1, and all except the last page of song 8 = pages 13-24. (Editor's note: on page 19, at rehearsal number 4, Hindemith wrote: <i>Bleibt bis zum Ende wie in der alten Fassung.</i> This song was later provided by Hindemith with an English text, and in order to accommodate the new text, the music from rehearsal number 4 has been written out in full and inserted between pages 18 and 19 of the original as follows: 6-lined [2 groups of 3] piano-vocal score, 20.6 x 24.0 cm., paper unidentified = pages [18a, 18b, 18c, 18d]). 3 double sheets, 14 staves, 26.2 x 33.7 cm., identified as „<i>Sünova</i>“ Nr. 5 1/2 – 14zeilig, serving for the last page of song 8, and the complete songs 13 and [11] = pages 25-36. 3 double sheets of similar type and size, serving for the title page (<i>Neukomposition II</i>) and song 14 = pages [36a, 36b], and 37-46. Some corrections on strips of music paper are pasted in with scotch tape on pages 39 and 42, probably the same type that is used on page 41, and identified there as <i>G. Schirmer Inc New York 12 staves No. 5 – printed in the U.S.A.</i> 3 double sheets, 12 staves, 26.3 x 33.5 cm., identified as „<i>Sünova</i>“ Nr. 4 1/2 – 12zeilig, serving for song 6 and the first page of song 15 = pages 47-58. 1 single sheet, 14 staves, 26.2 x 33.7 cm., identified as „<i>Sünova</i>“ Nr. 5 1/2 – 14zeilig plus two similar but unidentified sheets serving for the rest of song 15 = pages 59 – 63. b) Vol. II, pages 65–[92] (<i>Neukomposition IV</i>) – not pertinent to the version for orchestra; pages 93-104 (<i>Neukomposition III</i>): 3 double sheets containing 4 piano-vocal systems (= 12 staves) with printed braces for the piano part, 33.7 x 26.7 cm., identified as „<i>Sünova</i>“ Nr. 2 – 4 <i>Système</i>, serving for the title page (<i>Neukomposition III</i>), song 7, and part of song 2 = pages 93-104. Only the title page and song 7 are pertinent to this edition. The pagination, in Hindemith's hand, ends on page 116.</p>	<p>Contents: (Only those songs later orchestrated are described): Vol. I (<i>Neukomposition I and III</i>): Page [1]: title page Page [2]: blank Page 3: top left: <i>Das Marienleben</i> (underlined), below this: 5. <i>Argwohn Josephs</i> Page 7: end of song 5 Page 8: top left: <i>Das Marienleben</i> (underlined), below this: 10. <i>Vor der Passion</i> (underlined) Page 12: end of song 10 Page 16: lower left: 1. <i>Geburt Mariä</i> (underlined) Page [18d]: blank Page 19: end of song 1; left center: 8. <i>Rast auf der Flucht nach Ägypten</i> (underlined) Page 25: end of song 8 Page [36a]: second title page Page 58: top left: 15. <i>Vom Tode Mariä III</i> (underlined) Page 63: end of song 15 Vol. II (<i>Neukomposition IV and III</i>): Page 65: third title page Page 93: fourth title page Page 94: top left: 7. <i>Geburt Christi</i> (underlined) Page 100: end of song 7</p> <p>Writing material: Chiefly black ink. Correction and additions in black pencil, and occasionally in red or blue crayon.</p> <p>Binding: Both volumes bound in white vellum with a blue sheet of cardboard pasted on both the front and back covers. Vol. I: oblong; vol. II: upright.</p> <p>Dating: Page [1]: first title page dated 1936 Page [36a]: second title page dated 1936 Page 65: third title page dated 1941 Page 93: fourth title page dated 1937 At the end of each song, the place and date of composition are indicated: Page 7: end of song 5: <i>Berlin / 11. Juli 36.</i> Page 12: end of song 10: <i>Berlin / 11. Juli 36.</i> Page 19: end of song 1: <i>Berlin / 17. Juli 36.</i> Page 25: end of song 8: <i>Berlin / 19. Juli 36.</i> Page 63: end of song 15: <i>Berlin / 29. Juli 37.</i> Below this, in pencil: <i>nochmals neu / 20 [...] Juni 45</i> Page 100: end of song 7: <i>Frankfurt / 21. Juli 37.</i></p> <p>Condition: Good.</p> <p><b>Cb Das Marienleben, autograph of voice and piano score, new version, later form (1947)</b></p> <p>Title page: Inscription (black ink on music paper): <i>Paul Hindemith / Das Marienleben / Fünfzehn Gedichte für Sopran / und Klavier / nach der Dichtung Rainer Maria Rilkes / Neue Fassung / 1947.</i> The title <i>Das Marienleben</i> has been written higher on the page, but was crossed out and rewritten a staff lower. In the top corner, Hindemith has indicated the date 1947 in red crayon.</p> <p>Manuscript paper: (Editor's note: only those songs that were used for the orchestral version are here described; location: Hindemith-Institut): 2 uncut double sheets, 31.6 x 24.0 cm., 14 staves, insignia <i>Monarch Brand Warranted, Carl Fischer Inc. New York. / No. 6-14 lines = 1. Geburt Mariä</i> (orchestral song 1), pages 1-4 3 uncut double sheets of identical paper = 5. <i>Argwohn Josephs</i> (orchestral song 2), pages 21-25 3 uncut double sheets of identical paper = 7. <i>Geburt Christi</i> (orchestral song 3), pages 27-31 3 uncut double sheets, 33.6 x 25.3 cm., 14 staves, insignia <i>Zürich / Schutzmarke / No. 6 = 8. Rast auf der Flucht nach Ägypten</i> (orchestral song 4), pages 43-47 4 single sheets of music paper of unknown provenance and size, cut out and pasted on sheets of light-weight cardboard, 30.3 x 22.6 cm. = 10. <i>Vor der Passion</i> (orchestral song 5), pages 2-5. The number 10 appears to right; top left, below this number, the title of the song. A title sheet, perhaps page [1] as in song 6 below,</p>

is lacking. The calligraphy is probably by Hindemith.  
1 single sheet of cardboard, 30.3 x 22.6 cm., with the legend:  
*Paul Hindemith / Das Marienleben / 15 / Vom Tode Mariä III*  
(calligraphy probably by Hindemith), unnumbered (page [1]),  
and 6 single sheets of unknown provenance and size, cut out and  
pasted on light-weight cardboard, 30.3 x 22.6 cm. = [15.] *Vom*  
*Tode Mariä III* (orchestral song 6), page 2-7.

- Color:** All music manuscript paper used for these six songs is white, the cardboard backing is ivory.
- Writing material:** Title page and first four songs in black ink. The additional entry of the date on the title page is in red crayon. The last two songs are written in black ink superimposed over the original notes in blue crayon.
- Dating:** 1947 on the title page. At the end of *Vom Tode Mariä II* (not orchestrated), page 62: *Montana-Vermala / 18. Juli 1947*.
- Binding:** Unbound, kept together within a double sheet of music manuscript paper, 12 staves, 33.6 x 25.2 cm., identified as *No. 350 / 12 Biella Schutzmarke*, and then placed within a pink manila folder.
- Condition:** Good. Some pages show water stains.

#### D Das Marienleben, first edition of the piano-vocal score, new version, 1948 (latest issue)

- Title page:** *Paul Hindemith / 1895-1963 / Das Marienleben / Gedichte nach Rainer Maria Rilke / für Sopran und Klavier / Edition Schott 2026 / B. Schott's Söhne · Mainz / Schott & Co. Ltd., London. B. Schott's Söhne (Editions Max Eschig), Paris / Schott Music Corp. (Associated Music Publishers Inc.), New York / Printed in Germany*  
Title page-verso:  
© by Schott & Co. Ltd. London 1948 / Titellentwurf von Professor Georg Trump  
xii pages for the preface and table of contents, 71 pages of music, bound in white cardboard.  
Page 72: Engraver's number = B. Schott's Söhne, Mainz 37298

#### E Literary text

Rainer Maria Rilke, *Das Marien-Leben*, Insel Bücherei, 43, Leipzig: Insel-Verlag, [1912].

## 2. Evaluation of sources

**Source Aa:**  
Except for the green ink stains on the title page, the score of these first four orchestral songs is in fine condition. Below each system beginning with measure 21, and occasionally above it, the following symbols have been written in an unknown hand: arabic numbers, *x* and *x* enclosed in circles. These are apparently indications for the engraver in preparing the printed score. A comparison with the first edition of the full score (source B) shows that the arabic numerals refer to the space in the score to be allotted to each measure and to such signs as clef-signatures and time-signatures. The *x*'s refer to the end of a system in the first edition, and the *x*'s enclosed in circles to the end of a page. Rehearsal numbers are supplied throughout. The manuscript is extremely clear and legible.

**Source Ab:**  
The last two orchestral songs are so carefully and clearly written that they may have been prepared for a facsimile edition. Rehearsal numbers are provided throughout. There is no indication in Hindemith's *Taschen-Agend* for 1959 that the Oslo performance mentioned on the top of the first sheet (see source Ab under *Binding*) included these songs. The program listed for Oslo in the *Taschen-Agend* was as follows:

*Mendelssohn Hebrides Ov*  
*Beethoven Ah perfido (Löwberg)*  
*PH Nobilissima*  
*Wagner Elsas Traum*  
*Dich teure Halle*  
*PH Pittsburgh Symph.*

The orchestral songs were, however, part of the program given in Copenhagen:

*Haydn Symph D (Uhr)*  
*Cherubini Medea Arie*  
*P.H. 6 Marienleben (Sundberg)*  
*PH Pitts Symph*

**Source B:**

The first edition of the full score is the basic source for this edition to which all other sources have been compared. Obviously based on sources Aa and Ab, it represents the final version of the six orchestral songs. Minor differences in the deliniation of the orchestration given in the autographs and in the first edition are indicated below in the general observations under textual criticism. Rehearsal numbers are provided throughout.

**Source Ca:**

Several sheets of music paper were added for the completion of song 1 when the German text was provided with an English translation. On the whole, the manuscript is very clear, although the pencilled-in corrections are a little more difficult to decipher. This is true especially for song 10 (*Vor der Passion*) and for parts of song 15 (*Vom Tode Mariä III*) that exhibit fewer deviations, but differ in detail from the final version of the songs. Rehearsal numbers are provided for the first four songs, but not for the last two, nos. 10 and 15.

**Source Cb:**

The careful notation seems to indicate that this version was meant to be a final copy, perhaps for a facsimile edition. This is especially apparent in the last two songs used for the orchestral version, pasted on cardboard, which indicate clearly a meticulous vertical alignment of the notes, often corrected in black ink, superimposed on the original notation in blue crayon. Rehearsal numbers are provided except in songs 10 and 15.

**Source D:**

The title page in the copy used was slightly changed at a later printing since it contains not only the date of Hindemith's birth but also the date of his death. Of the songs later orchestrated, rehearsal numbers are provided for all except song 15.

**Source E:**

Of especial interest in the copy of the Rilke poems that Hindemith used is his indication (in black pencil on blank page [6] before the first printed poem) of the names of the fifteen songs, the dates of their original revision, and the proposed key-schemes for the unification of the cycle. Only the songs later orchestrated are presented below:

Original number	Number in the orchestral score	Title	Date of revision	Key
1	1	<i>Geburt Mariä</i>	17.7.36	H
5	2	<i>Argwohn</i>	11.7.36	F
7	3	<i>Geburt Christi</i>	21.7.37	E
8	4	<i>Rast auf der Flucht</i>	19.7.36	C/As
10	5	<i>Vor der Passion</i>	11.7.36	E/As
15	6	[ <i>Tod Mariä III</i> ]	29.7.37	A

The latest date given on this page is May 5, 1941, for a second revision of *4 Heimsuchung* (not orchestrated). Not provided with dates are *11 Pieta* (accent lacking) and *12 Stellung*, apparently not yet revised at that time (neither of these was orchestrated). Hindemith also indicates the keys normally associated with the personages and events of the revised cycle:

*Maria H*  
*Josef F*  
*Jesus E*  
*Engel A*  
*Tod Es G*

**Derivation of the sources:**

B derived from Aa and Ab.

D derived from Cb and portions of Ca.



## II. Textual variants

### 1. General observations

a. Names of instruments in Hindemith's designations (source Aa): 2 Flöten (2. auch kleine Flöte), 2 Oboen (2. auch Englischhorn), 2 Klarinetten in B, 2 Fagotte, 2 Hörner in F, 2 Trompeten in C, 2 Posaunen, Pauken, grosse Trommel, kleines Becken, grosses Becken, Triangel, Glockenspiel, Streichquintett.

Although the trumpets are indicated as B-flat instruments in source B, they are written within the score in concert pitch and probably would be played by C trumpets as in source Aa.

The bass clarinet is not used until songs 5 & 6, hence is not included in Hindemith's list of instruments for the first four songs.

b. Hindemith customarily uses one staff for each instrument. In the first edition (source B) and in this edition, pairs of instruments, such as flutes, clarinets, bassoons, etc., are normally on a single staff, but may appear on separate staves when necessary for the sake of greater clarity. The first and second violin parts, however, are printed on separate staves consistently.

c. Hindemith notates the singing voice instrumentally in the songs orchestrated in 1959, i.e. with eighth or sixteenth note beams. In the songs orchestrated in 1939, on the other hand, he uses eighth and sixteenth note flags respectively whenever syllabic text is set to music. These differences will be retained in the present edition.

d. Dynamic marks, etc. are often added in the orchestral transcription when they are not necessary in the piano original. A single chord, for instance, lasting two or more measures on the piano will produce an automatic decrescendo. When transcribed for strings, this effect has to be produced by the addition or extension of decrescendo sign. Cf. *Geburt Mariä*, measures 99-100. Similarly both crescendo and decrescendo signs may appear in different places in the orchestral score from those of the piano original, because of the technical capabilities of the instruments used. This is also true for the use of special orchestral signs: detached notes (non-legato) in the piano version are often emphasized in the orchestral version by the indication of a soft staccato  $\tau$ . Cf. *Geburt Christi*, measures 104-107. None of these changes based solely on a consideration of instrumental technique is indicated in the variants.

e. Source Ca transmits songs no. 5 and 6 of the orchestral version in settings that deviate rather markedly from the definitive new version of both songs. Since Hindemith based his instrumentation on the version handed down in Source Cb and D, and the information from the earlier forms, given in Source Ca have no significance for the orchestral version of both songs, this latter source will be disregarded in the variants indicated for these two pieces.

### 2. Variants

Measure	Source	System	Variant
<b>1. Geburt Mariä</b>			
	Cb D		entire song: measure numbers given
	Ca		beginning, above music: to <i>Leicht wiegende Viertel</i> is added <i>Durchweg sehr zart und schlicht</i> ; metronome mark lacking
	Cb D		beginning, above music: in addition to the above descriptive rubrics, the metronome mark is given as ( $\text{♩}$ -40-42)
1/9	Ca		entire system: time signature lacking
9	Cb D		entire system: time signature 4/4
	Ca Cb D	Sopran	cresc. sign added
10	Ca Cb D		entire system: time signature lacking
11-12	D	Sopran	decresc. sign added
17	Ca		entire system: time signature lacking
	Cb D		entire system: time signature 2/4
18	Ca Cb D		entire system: time signature lacking
20-26	Aa	klFl, grFl	klFl written below grFl

Measure	Source	System	Variant
36	Ca Cb D	Kl	<i>p</i> instead of <i>mp</i> with the additional remark: <i>sehr weich</i>
	Cb D		added metronome indication: ( $\text{♩}$ 108-112)
38	Ca Cb D	Sopran	<i>p</i> added
42/70	Cb D	Kl, l.h.	second beat=C instead of A-flat
48	Cb D	Sopran	b-flat is written as a half note instead of a quarter
49	Aa B	2. Klar (B)	<i>p</i> lacking
	B	Kb	<i>f</i> lacking
58	Cb D	Sopran	cautionary natural sign before A added
64	Ca		tempo indication <i>wie vorher</i> lacking
	Cb D		tempo indication changed to <i>Im Zeitmass</i>
72	Cb D	Sopran	<i>p</i> added
77	Ca	Kl, r.h.	two quarter rests added below melodic line
78ff.	D		<i>Wie zu Anfang</i> substituted for <i>Wie am Anfang</i>
92	Ca Cb D	Kl	<i>mp</i> lacking; cresc. sign inserted before decresc. sign
97ff.	Ca Cb D		<i>zurückhalten</i> replaces <i>langsamer werden</i>

### 2. Argwohn Josephs

1	Ca		metronome indication lacking
	Cb D		<i>Lebhaf</i> instead of <i>Lebhafte Halbe</i>
	B		metronome mark reads ( $\text{♩}$ bis 92); <i>etwa</i> used in this edition instead of <i>bis</i>
	Ca Cb D		entire system: time signature lacking
3	Ca Cb D	Kl	decresc. sign to <i>mf</i> lacking
5	Aa B	1. Vl	<i>mf</i> lacking
5-6	Ca Cb D	Kl	cresc. sign to <i>f</i> and following <i>mf</i> lacking
8/9/26	Ca Cb D		entire system: time signature lacking
11	Ca Cb D	Kl	<i>f</i> lacking; decresc. sign added
12	Ca Cb D	Kl	<i>mf</i> added; decresc. sign lacking
13	Cb D	Kl	accents on first note added
21	B	Sopran	stacc. over 1st note, not used in this edition
27	Ca Cb D		entire system: time signature lacking
33	Cb D	Kl	<i>ff</i> on last part of 2nd beat
34	Ca Cb D	Kl	<i>ff</i> lacking on last part of 2nd beat
38	Ca	Sopran	cresc. sign added
45-46	Ca Cb D	Kl	cresc. sign lacking
48	Ca Cb D		entire system: time signature lacking
52	B	1.2. Ob	last beat (E-flat, A-flat) an octave higher than in source Aa
56	Ca	Sopran	<i>mf</i> lacking
57-58	Aa	1. Vl	written an octave lower with 8 <sup>va</sup> sign
58	Ca Cb D		entire system: time signature lacking
60	Cb D	Sopran	A, on first half of 2nd beat, instead of B-natural
65	Ca	Kl	decresc. sign and <i>p</i> on 2nd beat added
65-66	Cb D	Sopran	stacc. lacking
66	Ca Cb D	Kl	<i>mp</i> lacking
67	Ca Cb D	Sopran	cresc. sign added
68	Ca Cb D		entire system: time signature lacking
	Ca Cb D	Sopran	<i>mf</i> added
	Ca Cb D	Kl	<i>mf</i> lacking; cresc. sign added
69/71	Ca Cb D		entire system: time signature lacking
71-72	Ca	Sopran	cresc. sign added
71-73	Ca	Kl	cresc. sign added
72	Ca Cb D		entire system: time signature lacking
72-73	Cb D	Kl	cresc. sign added
74-75	Ca Cb D	Kl	cresc. sign lacking
75	Ca Cb D	Kl	<i>ff</i> lacking
76	Ca Cb D	Kl	<i>nicht zurückhalten</i> added

### 3. Geburt Christi

2/6	B	grFl	slur only to the last of the 32nd notes
6	Aa		entire system: instrumentation and clef signatures lacking except for g-clef in viola
16-22	Cb D	Kl	no dynamic indications
49	B	1. Klar (B)	2nd note quarter instead of eighth
61-63	Cb D	Kl	decresc. sign lacking

Measure	Source	System	Variant
103	Cb D	Sopran	<i>mf</i> added
138	Ca Cb D	Kl	decresc. sign added
149	B		Tempo indication already in measure 149
150	Ca		metronome mark 80 crossed out, 72 substituted
	Cb		metronome mark lacking
	D		metronome mark = (♩ etwa 72)
152	B	Vc	1st note without dot
153	Aa		entire system: instrumentation and clef signatures lacking
157	Cb D	Kl, r.h.	<i>espr.</i> added over melody. This indication not found in source B, but the melody is given in the transcription to the EH for the desired expressive quality
162	Aa	l. Ob.	<i>mf</i> lacking
167	Aa		entire system: instrumentation and clef signatures lacking
	Aa	grBeck, grTr	indication <i>grTr</i> before trilled note lacking
168	Aa	grBeck	<i>ff</i> lacking

#### 4. Rast auf der Flucht

1	Aa	1.2. Trp	trumpets in C indicated
3	B	2. Fg	slur lacking
9	B	Kb	decresc. sign lacking
10	Ca Cb D		rubric: <i>zurückhalten</i>
11	Ca		rubric: <i>Im Zeitmass</i>
	Cb D		rubric: <i>a tempo</i>
20	Cb D	Kl	notes of last beat written as: D-sharp, F-double sharp, G-sharp
23/24/			
26	Ca Cb D	Kl, r.h.	ornamental turn before 2nd beat lacking
25	Aa	Sopran	incorrect eighth note instead of a quarter note on - tier
29	Cb D	Kl, r.h.	dotted quarter rest instead of dotted quarter note F-sharp
31	Cb D	Kl, r.h.	eighth rest instead of eighth note F-sharp
33	Aa	Fg	part indicated for 1.2. Fg
35	B	1. Fg	half note D tied to a quarter note D; the reading of Aa, Ca, Cd, D gives half note E to quarter note D; this version is used in the present edition
38	B	Vc, Kb	dots under notes lacking
46	Ca Cb D	Kl	<i>f</i> on 2nd half of 2nd beat instead of on 3rd beat
48	Ca Cb D	Kl	<i>mf</i> and <i>cresc.</i> lacking
49-50	Ca Cb D	Kl	<i>cresc.</i> sign lacking
50	Ca Cb D	Kl	trill lacking
51-53	B	2. Fg	with trill analogous to 1. Fg (cf. measures 1-3)
54	Cb D	Sopran	rubric: <i>frei</i> lacking
57	Cb D	Sopran	added rubric: <i>etwas freier</i>
74-75	Aa	1. Klar (B)	slur lacking
83	Aa	1. Hr	<i>mf</i> lacking
99	B	1.2. Vl, Br	<i>pp</i> lacking
99-			
100	Cb D	Kl	decresc. sign lacking

#### 5. Vor der Passion

	Cb D		entire system: all time signatures lacking
	Cb		all rehearsal numbers lacking
3	Ab	Vc	<i>mf</i> lacking
	B	Kb	decresc. sign lacking
12	Ab	l. Hr.	<i>mf</i> and decresc. sign lacking
27	B	Baßklar	with cautionary B-natural
	B	Br	dot under 1st note
33	Ab B	Vc	without tenuto sign
53	Cb D	Kl	<i>pp</i> on 2nd chord instead of 1st

#### 6. Vom Tode Mariä III

Measure	Source	System	Variant
			Editor's note:
			a. The total number of measures for the instrumental portion of this song comes to 111. The vocal line, however, contains only 89 measures, because the soprano part is often written in one 3/2 measure, but its accompaniment in two 3/4 measures. In sources Ab and Cb, Hindemith has indicated the measure numbers according to the soprano part at the beginning of each system, the basis of the numbering adopted for this edition. Wherever a variant occurs in an instrumental part that differs in its numbering from that of the soprano part, the number of the soprano measure in 3/2 will be given with the addition of the letter a or b to indicate the division into the first or second 3/4 measure of the accompaniment.
			b. Time signatures are generally given in numerical form. In source Cb, however, a combination of numbers and notes, frequently adopted in Hindemith's later works, is used consistently. Time signatures are given in sources Ab and B wherever a change of meter occurs. This method has been adopted for the present edition. In sources Cb and D a double time signature is used to avoid the necessity of indicating frequent metrical changes.
			c. There are no rehearsal numbers in sources Cb and D.
1	Cb D		double time signature 2/2 3/2 used
3	Cb D	Kl, r.h.	<i>f</i> added on last note
	B	1.2. Fg	last note with tenuto sign
	Ab B	2. Pos	last note with tenuto sign
15	Cb D	Kl	<i>cresc.</i> added
16	Cb D	Kl	<i>cresc.</i> sign lacking
	B	2. Klar (B)	<i>cresc.</i> sign lacking
	Ab	Sopran	last note without natural sign
19	Ab Cb D	Sopran	<i>f</i> lacking
20	Cb D	Kl	<i>dim.</i> instead of <i>mf</i>
21	Cb D	Kl	<i>mp</i> lacking, <i>p</i> lacking
23a	Ab	Br	cautionary accidental before B lacking
27	Cb D	Kl	<i>mp</i> lacking, <i>pp</i> lacking
28b	Ab	Glsp	whole rest lacking
31	Cb D	Sopran	<i>mf</i> added
32b	Cb D	Kl	decresc. sign added
35	Cb D	Kl	double time signature 2/2 3/2
43	Ab	2. Hr	tenuto indications under 1st two notes lacking
56	Cb D	Kl	double time signature 2/2 3/2; decresc. sign and <i>p</i> lacking
			<i>cresc.</i> sign lacking
62	Cb D	Kl	<i>cresc.</i> sign lacking
63	Ab	1. Klar (B)	<i>f</i> lacking
64	Ab	Vc, Kb	1st note without sharp
76-77	B		all brass: <i>cresc.</i> sign instead of <i>cresc.</i>
79	Cb D	Kl	<i>cresc.</i> sign lacking
82	Ab	Kb	<i>ff</i> lacking
84	Cb D	Kl	<i>mf</i> lacking
86	Cb D	Kl	<i>verbreitern</i> added
86-87	Ab	2. Vl	slur lacking
87	Cb D	Kl	<i>ff</i> lacking

