

PAUL HINDEMITH

1895 — 1963

Stücke

für Fagott und Violoncello

Edition Schott 6049

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Le manuscrit original est en possession de M. le Professeur Dr. Karl Geiringer (University of California, Santa Barbara, USA), auquel il a été offert par le compositeur en 1941.

The autograph is owned by Professor Dr. Karl Geiringer (University of California, Santa Barbara), to whom it was presented by the composer in 1941.

V O R W O R T

Die von Professor Dr. Karl Geiringer (University of California, Santa Barbara, USA) freundlicherweise zur Verfügung gestellten vier Stücke für Fagott und Violoncello von Paul Hindemith erscheinen in der vorliegenden Ausgabe zum ersten Mal im Druck.

Im Manuskript sind die beiden Stimmen auf einem Liniensystem geschrieben; eine genaue Angabe, welchem Instrument welche Stimme zugedacht ist, fehlt. Der Verzicht auf einen diesbezüglichen Hinweis könnte aber unter Umständen absichtlich erfolgt sein: den Interpreten ist es freigestellt, die Besetzung selber festzulegen; denn beim aufmerksamen Durchlesen der Partitur kann man sofort erkennen, daß jede der beiden Stimmen ohne Schwierigkeit sowohl vom Fagott als auch vom Violoncello gespielt werden kann, eine Wiedergabe mit zwei Fagotten oder zwei Violoncelli keineswegs von der Hand zu weisen wäre, und sogar innerhalb der Stücke an bestimmten Stellen die Möglichkeit besteht, einen „Stimmenwechsel“ vorzunehmen.

P R É F A C E

C'est pour la première fois que sont publiées ici les Quatre Pièces pour Basson et Violoncelle de Paul Hindemith, aimablement mises à notre disposition par M. le Professeur Dr. Karl Geiringer (University of California, Santa Barbara, USA).

Dans le manuscrit, les deux parties sont notées sur une seule portée, sans que soit précisé à quel instrument chacune d'elles est destinée. Néanmoins il se pourrait que cette absence d'indication soit intentionnelle, laissant ainsi aux interprètes eux-mêmes la liberté du choix. La lecture attentive de la partition révèle en effet d'emblée que chaque partie peut être jouée sans difficulté tout aussi bien par le basson que par le violoncelle; une exécution confiée à deux bassons ou à deux violoncelles serait donc parfaitement concevable et certains passages de ces compositions font même apparaître la possibilité d'«intervertir» les deux parties.

P R E F A C E

This is the first edition of *Four Pieces for Bassoon and Cello* by Paul Hindemith, the autograph of which was kindly lent by Professor Dr. Karl Geiringer of the University of California, Santa Barbara. Hindemith wrote both parts on one staff without indicating which part is to be played by which instrument. The omission might even be a deliberate device to allow the players to decide for themselves which part to take: careful perusal will immediately reveal the suitability of either instrument for each part, so that there is no good reason why two bassoons or two cellos should not be used; certain places within the pieces even present the possibility of an exchange of parts.

Stücke für Fagott und Violoncello

I

Paul Hindemith
(1895-1963)

(Moderato)

First system of musical notation, measures 1-4. The piece is in 4/4 time. The upper staff (Bassoon) begins with a quarter note G2, followed by eighth notes G2-A2, B2-C3, D3-E3, and a quarter rest. The lower staff (Cello) begins with a quarter note G2, followed by eighth notes G2-A2, B2-C3, D3-E3, and a quarter rest.

Second system of musical notation, measures 5-8. Measure 5 is circled with the number 5. The upper staff continues with eighth notes F3-G3, A3-B3, C4-D4, and a quarter rest. The lower staff continues with eighth notes G2-A2, B2-C3, D3-E3, and a quarter rest.

Third system of musical notation, measures 9-12. Measure 9 is circled with the number 10. The upper staff continues with eighth notes E3-F3, G3-A3, B3-C4, and a quarter rest. The lower staff continues with eighth notes G2-A2, B2-C3, D3-E3, and a quarter rest.

Fourth system of musical notation, measures 13-16. Measure 13 is circled with the number 15. The upper staff continues with eighth notes D3-E3, F3-G3, A3-B3, and a quarter rest. The lower staff continues with eighth notes G2-A2, B2-C3, D3-E3, and a quarter rest.

Fifth system of musical notation, measures 17-20. Measure 17 is circled with the number 20. The upper staff continues with eighth notes C3-D3, E3-F3, G3-A3, and a quarter rest. The lower staff continues with eighth notes G2-A2, B2-C3, D3-E3, and a quarter rest.

Sixth system of musical notation, measures 21-24. Measure 21 is circled with the number 25. The upper staff continues with eighth notes F3-G3, A3-B3, C4-D4, and a quarter rest. The lower staff continues with eighth notes G2-A2, B2-C3, D3-E3, and a quarter rest.

II

(Andante)

The first system of musical notation for Part II, measures 1-4. It consists of two staves in bass clef with a 6/8 time signature. The upper staff begins with a melodic line of eighth and quarter notes, while the lower staff provides a harmonic accompaniment with eighth notes and rests.

The second system of musical notation for Part II, measures 5-8. It continues the melodic and harmonic development from the first system. Measure 5 is marked with a circled '5'. The notation includes various note values and rests, with some notes beamed together.

The third system of musical notation for Part II, measures 9-12. Measure 9 is marked with a circled '10'. The upper staff features a melodic line with a long slur over measures 10 and 11. The lower staff continues with a steady accompaniment.

The fourth system of musical notation for Part II, measures 13-16. Measure 13 is marked with a circled '15'. The melodic line in the upper staff shows more rhythmic activity with eighth notes and quarter notes.

The fifth system of musical notation for Part II, measures 17-20. Measure 17 is marked with a circled '20'. The system concludes with a double bar line. The lower staff has some notes with a sharp sign, indicating a key signature change.

III

(Allegretto)

The first system of musical notation for Part III. It consists of two staves in bass clef with a 3/2 time signature. The upper staff features a rhythmic pattern of eighth and quarter notes, while the lower staff has a more sparse accompaniment with quarter notes and rests.

5

Musical notation for measures 1-4. The top staff features a melodic line with eighth notes and slurs, including a circled '5' above the first measure. The bottom staff provides a bass line with quarter notes and rests.

10

Musical notation for measures 5-8. The top staff continues the melodic line with eighth notes and slurs, including a circled '10' above the fifth measure. The bottom staff continues the bass line with quarter notes and rests.

f

Musical notation for measures 9-12. The top staff features a melodic line with eighth notes and slurs, including a dynamic marking *f* above the ninth measure. The bottom staff continues the bass line with quarter notes and rests.

15

Musical notation for measures 13-16. The top staff features a melodic line with eighth notes and slurs, including a circled '15' above the thirteenth measure. The bottom staff continues the bass line with quarter notes and rests.

20

Musical notation for measures 17-20. The top staff features a melodic line with eighth notes and slurs, including a circled '20' above the seventeenth measure. The bottom staff continues the bass line with quarter notes and rests.

Musical notation for measures 21-24. The top staff features a melodic line with eighth notes and slurs. The bottom staff continues the bass line with quarter notes and rests.

IV

(Allegro)

The first system of music consists of two staves in 4/4 time. The upper staff contains whole rests for the first four measures. The lower staff features a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The melody continues with eighth notes E5, F5, G5, and A5, then eighth notes B5, C6, and D6. The piece concludes with a quarter note G5.

The second system begins with a circled measure number '5'. The upper staff has whole rests for the first three measures. The lower staff continues the melody with eighth notes G5, F5, E5, and D5, followed by eighth notes C5, B4, and A4. The system ends with two triplet eighth notes G4, F4, and E4.

The third system contains measures 9 through 14. The upper staff features a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, 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