

Paul Hindemith
Sämtliche Werke

Bläserkonzerte I

Paul Hindemith

Sämtliche Werke

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

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Paul Hindemith

Sämtliche Werke

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Ich bräun Horn besenbre
In herbstgefarbtem Licht der Saal
Das Eben ins schon längst Verschwundene
Dich in der Almen Kleid und Sitte
Dein Glück, Verlangen und Empfinden
(in dir)

Gönn deinem Schreien Aufzudehen,
Gönn dir mit ihnen eine Weile
Gönn dem ^{meinen} tongestaltigen Schreien

Dein Wesen in ihr Glück, Verlangen
das Wehmut

[57]

Facsimile no. 1: First draft of the Declamation poem (Horn Concerto).

[4]

This image shows six staves of handwritten musical notation. The notation is in a single system, with each staff containing a different melodic sketch. The sketches are written in a fluid, cursive style, typical of a composer's working draft. The first staff begins with a treble clef and a key signature of one flat. The sketches feature various rhythmic values, including eighth and sixteenth notes, and are often grouped with slurs and accents. Some sketches include dynamic markings like 'f' and 'p'. The sketches are arranged in a roughly descending order of pitch across the staves.

Facsimiles no.2-3: Melodic sketches for the Horn Concerto, third movement, mm. 21ff.

[7]

This image shows five staves of handwritten musical notation. The notation is in a single system, with each staff containing a different melodic sketch. The sketches are written in a fluid, cursive style, typical of a composer's working draft. The first staff begins with a treble clef and a key signature of one flat. The sketches feature various rhythmic values, including eighth and sixteenth notes, and are often grouped with slurs and accents. Some sketches include dynamic markings like 'f' and 'p'. The sketches are arranged in a roughly descending order of pitch across the staves. At the bottom of the page, there is a logo for HUG & CO. with the text 'Carpentier Papier No. 186, Systeme Sietrop, ápose' and '6 linia'.

Facsimile no. 3

[8]

Facsimile no. 4-5: Sketch fragment in short-score format for the Horn Concerto, third movement, mm. 21ff.

[9]

Facsimile no. 5

Concerto for Clarinet in A and Orchestra (1947)

written for Benny Goodman

Instrumentation

Piccolo (Picc)
2 Flutes (Fl)
2 Oboes (Ob)
2 Bassoons (Bsn)
2 Horns (F) (Hr)
2 Trumpets (B^b) (Trp)
2 Trombones (Tromb)
Timpani (Timp)
Triangle (Triang)
Tambourine (Tamb)
Snare Drum (SD)
Bass Drum (BD)
Cymbal (Cymb)
Glockenspiel (Glsp)
Clarinet-Solo (A) (Clar-Solo)
1st Violin (Vl)
2nd Violin (Vl)
Viola (Va)
Violoncello (Vc)
Double Bass (DB)

I.

Rather fast (♩. 46-50)

The musical score is divided into two systems. The first system includes the Piccolo, Flute (1 and 2), Oboe (1 and 2), Bassoon (1 and 2), Horn (F) (1 and 2), Trumpet (B^b) (1 and 2), Trombone (1 and 2), Timpani, Glockenspiel, and Clarinet - Solo (A). The second system includes Violin (1 and 2), Viola, Violoncello, and Double Bass. The tempo is marked 'Rather fast' with a quarter note equal to 46-50. The key signature has one sharp (F#). The Piccolo, Flute, Oboe, Bassoon, and Glockenspiel parts feature a prominent triplet of eighth notes starting at measure 46, marked with a forte (*f*) dynamic. The Horn, Trumpet, and Trombone parts play sustained chords. The Timpani part features a series of trills. The Violin, Viola, and Violoncello parts also feature the triplet motif, with dynamics ranging from *f* to *mf*. The Double Bass part provides a steady bass line. The score concludes at measure 50.

4

Picc

5

Fl 1

Fl 2

Ob 1

Ob 2

Bsn 1

Bsn 2

Hr (F) 1

Hr (F) 2

Trp (B^b) 1

Trp (B^b) 2

Tromb 1

Tromb 2

Timp

Gls

VI 1

VI 2

Va

Vc

DB

8

Fl 1

mf

3

f

Ob 1

p

Ob 2

f

Bsn 1

f

Bsn 2

f

10

VI 2

p

f

Vla

f

Vc

f

DB

f

11

Fl 1

dim.

Ob 1

dim.

Ob 2

dim.

Bsn 1

Bsn 2

VI 1

f

VI 2

f

Va

f

Vc

f

DB

Fl 1
Ob 1
Ob 2
Hr (F) 1
Trp (B \flat) 1
Trp (B \flat) 2

14 $\frac{5}{4}$ [15]

p
p
p
mf
mf
mf

VI 1
VI 2
Va
Vc
DB

$\frac{5}{4}$ [15]

mf
mf
mf
mf
mf
mf
pizz.
p
pizz.
p
pizz.
p
pizz.
p
mf
mf
mf
mf
mf

Hr (F) 1
Trp (B \flat) 1
Trp (B \flat) 2

17 $\frac{5}{4}$

mf
mf
mf

VI 1
VI 2
Va
Vc
DB

$\frac{5}{4}$

p
p
p
p
p
mf
mf
mf
mf
mf

20 $\frac{5}{4}$ [20]

Fl 1

Fl 2

Ob 1

Bsn 1

Bsn 2

Hr (F) 1

20 $\frac{5}{4}$ [20]

VI 1

VI 2

Va

Vc

DB

arco

mf arco

mf

arco

arco

23 $\frac{5}{4}$ [25]

Fl 1

Fl 2

Ob 1

Ob 2

Bsn 1

Bsn 2

Hr (F) 1

Trp (B^b) 1

Trp (B^b) 2

25 $\frac{5}{4}$ [25]

VI 1

VI 2

Va

Vc

arco

26 **5/4**

Fl 1 *mp* 3

Fl 2

Ob 1 *mp* 3

Ob 2

Bsn 1 *mp* 3

Bsn 2

Hr (F) 1

Trp (B \flat) 1

Trp (B \flat) 2

5/4

VI 1 8 3

VI 2 3

Vc pizz. *p*

DB pizz. *p*

29 **30**

Fl 1 3

Ob 1 3 *p*

Bsn 1 3 *p* 3 3 3

Vc **30**

DB **30**

33 35

Bsn 1

Bsn 2

Clar-Solo (A)

mf

VI 1

35

Va

tr

Vc

arco

tr

DB

p

37 40

Picc

7/4

Fl 1/2

both

Ob 1/2

both

Bsn 1/2

2

mf

both

f

Hr (F) 1

f

Hr (F) 2

f

Trp (Bb) 1

f

Tromb 1

f

Timp

f

Glsp

f

Clar-Solo (A)

f

7/4

40

VI 1

mf

p

f

VI 2

p

mf

f

Va

tr

mf

p

f

Vc

tr

mf

p

f

DB

mf

f

41

Picc

Fl 1/2

Ob 1/2

Bsn 1/2

Hr (F) 1

Hr (F) 2

Trp (B^b) 1

Tromb 1

Tromb 2

Timp

Glsp

Clar-Solo (A)

VI 1

VI 2

Va

Vc

DB

f

mf

cresc.

f

mf

pizz.

mf

pizz.

mf

f

f

f

51

Bsn 1 *mp* *cresc.*

Clar-Solo (A) *cresc.*

VI 2 *cresc.*

Va *mp* *cresc.*

54

Picc

Fl $\frac{1}{2}$ *both* *f*

Ob $\frac{1}{2}$ *both* *f*

Bsn 1 *mf* *cresc.* *f*

Bsn 2 *mf* *cresc.* *f*

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

Hr (F) 2

Trp (B \flat) 1 *f*

Trp (B \flat) 2 *f*

Tromb $\frac{1}{2}$ *f*

Timp *tr* *f*

Clar-Solo (A)

55

VI 1 *pizz.* *mf* *cresc.* *f*

VI 2 *mf* *cresc.* *f* *pizz.*

Va *mf* *cresc.* *f*

Vc *mf* *cresc.* *f*

DB *mf* *cresc.* *f*

57

Picc

Fl 1 2

Ob 1 2

Bsn 1 2

Hr (F) 1 2

Trp (B^b) 1 2

Tromb 1 2

Timp

Clar-Solo (A)

VI 1 2

Va

Vc

DB

rall. a tempo

60

BD

pp

Clar-Solo (A)

p

Va

60

rall. a tempo

pp

Vc

pp

DB

pp

63

BD

p

Clar-Solo (A)

mf

Va

mp

Vc

mp

DB

mp

65

65

p

p

p

p

66

Fl 1

pp

p

Clar-Solo (A)

p

VI 1

arco

pp

mp

Va

pp

mp

69 70

Fl 1 *tr* *pp* *mp* 3 3

Fl 2 *mp* 3

Clar-Solo (A) *p*

VI 1 *pp*

Va *pp*

72

Fl 1 3 3 3 3 3 3 3 3 3 3 3

Fl 2 3

Clar-Solo (A)

Va *tr^b*

75 75

Fl 1 *p* 3 *dim.* 3 *pp* 3

Fl 2 *p* 3 *dim.* 3 *pp* 3

Ob 1 *p* 3 *dim.* 3 *pp* 3

Clar-Solo (A) *dim.*

Va 75 *dim.*

78 80

Picc *ff* both

Fl $\frac{1}{2}$ *ff* both

Ob $\frac{1}{2}$ *ff*

Trp (Bb) $\frac{1}{2}$ both *ff*

Cymb with timpani stick *f*

Clar-Solo (A)

VI 1 *ff*

VI 2 *ff*

Va *ff*

Vc *ff*

8

80

81

Picc

Fl $\frac{1}{2}$

Ob $\frac{1}{2}$

Bsn 1 *ff*

Bsn 2 *ff*

Trp (Bb) $\frac{1}{2}$

Tromb I *ff*

Cymb

VI 1 *ff*

VI 2 *ff*

Va

Vc *ff*

DB *ff*

8

84 85 5/4

Ob 1/2

Bsn 1/2

Hr (F) 1/2

Tromb 1

Cymb

8 85 5/4

VI 1/2

Va

Vc

DB

87

Picc

Fl 1/2

Ob 1/2

Hr (F) 1/2

Trp (Bb) 1

Tromb 1

Cymb

8

VI 1/2

Va

Vc

90

Picc

Fl 1/2

Ob 1/2

Bsn 1/2

Hr (F) 1/2

Trp (B \flat) 1/2

Tromb 1/2

Timp

Cymb

90

VI 1/2

Va

Vc

DB

93

Picc

Fl 1/2

Ob 1/2

Bsn 1

Bsn 2

Hr (F) 1/2

Trp (Bb) both

Tromb 1

Tromb 2

Timp

Cymb

Clar-Solo (A)

fp

mf

VI 1

VI 2

Va

Vc

DB

p

fp

97 100
7/4

Bsn 2

Clar-Solo (A)

Va

Vc

DB

mf

mf

mf

mf

mf

101

Fl 1

Bsn 1

Clar-Solo (A)

VI 1

VI 2

Va

mp

mf

p

mp

p

p

p

2 desks

2 desks

2 desks

105 105

Fl 1

Bsn 1

Clar-Solo (A)

VI 2

Va

Vc

p

pp

p

mf

p

p

mf

p

mf

p

110

109

Fl 1

Ob 1

Bsn 1

Clar-Solo (A)

Va

Vc

p

p

p

all desks pizz.

115

113

Clar-Solo (A)

VI 2

Va

mf

p

p

all desks pizz.

116

Clar-Solo (A)

VI 2

Va

Vc

mf

arco

mf

pizz.

p

119 120
 4/4
f

Clar-Solo (A)

VI 2
cresc.

Va
cresc.

Vc
cresc.

122

Fl 1
f

Fl 2
f

Ob 1
f

Ob 2
f

Bsn 1
f

Bsn 2
f

Hr (F) 1/2
f

all desks
 pizz.

VI 1
f

VI 2
f

Va
 pizz.

Vc
f
arco

DB
f

125

7/4

Fl 1

Fl 2

Ob 1

Ob 2

Bsn 1

Bsn 2

dim.

dim.

dim.

dim.

dim.

125

7/4

VI 1

VI 2

Va

Vc

DB

mf

dim.

dim.

dim.

128

130

Fl 1

Fl 2

Ob 1

Ob 2

Bsn 1

Timp

p

p

p

p

pp

tr

pp

130

VI 2

Va

Vc

DB

p

arco

p

p

p

131

Fl 1

Bsn 1

Timp

Va

Vc

DB

135

Fl 1

Fl 2

Bsn 1

Timp

Clar-Solo (A)

Va

DB

pp

tr^b

pp

p

pp

p

pp

mp

pp

p

tr

139

140

Fl 1

Timp

Clar-Solo (A)

Va

DB

p

rall.

p

pp

pp

ppp

2 desks

143 Quiet (♩ 104) 145

Hr (F) 1 *mp* muted

Hr (F) 2 *mp* muted

Tromb 1 *mp*

Tromb 2 *mp*

Clar-Solo (A) *mf*

143 Quiet (♩ 104) 145

VI 2 *mp* pizz.

Va *mp* all desks pizz.

Vc *mp* pizz.

DB *mp* pizz.

146

Hr (F) 1 *cresc.*

Hr (F) 2 *cresc.*

Tromb 1 *mf*

Tromb 2 *mf*

Clar-Solo (A) *cresc.*

146

VI 2 *mf*

Va *mf*

Vc *mf*

DB *mf*

149 150

Fl 1 *p* *cresc.*

Hr (F) 1 *f*
2 *f*

Tromb 1
2

Clar-Solo (A) *f* *p* *cresc.*

150

VI 2

Va *arco* *pp* *cresc.*

Vc *arco* *pp* *cresc.*

DB

155 *rall.*

153

Fl 1 *f* *dim.* *p*

Clar-Solo (A) *f* *dim.*

155 *rall.*

Va *mf* *dim.*

Vc *mf* *dim.*

II.

Ostinato
Fast (♩ 152)

5

Piccolo

Flute 1
2

Oboe 1
2

Bassoon 1
2

Horn (F) 1
2

Trumpet (B^b) 1
2

Trombone 1
2

Timpani

Percussion

Clarinet - Solo (A)

Fast (♩ 152)

5

Violin 1
2

Viola

Violoncello

Double Bass

6 10

Bsn

1 *p*

2 *p*

Hr (F)

1 *p*

2 *p*

Tromb

1 *p*

2 *p*

Clar-Solo (A)

VI

1 *p* 10

2 *p*

Va

Vc

DB

p

12 15

Picc

Bsn 1 *mf* *pp*

Bsn 2 *mf* *pp*

Hr (F) 1 *mf* *pp*

Hr (F) 2 *mf* *pp*

Tromb 1 *mf* *pp*

Tromb 2 *mf* *pp*

Clar-Solo (A) *f* *p* 15

Vl 1 *mf* *pp*

Vl 2 *mf* *pp*

Va *mf* *pp*

Vc *mf* *pp*

DB *mf* *pp*

17 20

Picc *f* *p* 20

Timp *p*

Clar-Solo (A) *mf*

Vc *p* 20

DB *p*

21 25

Picc *mf* *mf*

Timp

Clar-Solo (A)

Vc

DB

26 *f*

Picc

Timp

Clar-Solo (A)

Vc

DB

30 30

Picc

Timp

Clar-Solo (A)

Vc

DB

34 **5/4** **35**

Bsn

1 *f*

2 *f*

Hr (F)

1 *f*

2 *f*

Trp (B^b)

1 muted *f*

2 muted *f*

Tromb

1 *f*

2 *f*

Timp

f *p*

Clar-Solo (A)

mf

5/4 **35**

VI

1 *f*

2 *f*

Va

f

Vc

f *p*

DB

f *p*

39 40

1
2

Trp
(B^b)

Timp

Clar-Solo
(A)

Vc 40

DB

44 45

1
2

Trp
(B^b)

Timp

Clar-Solo
(A)

Vc 45

DB

49

50

1 Trp (Bb)

2

Timp

Clar-Solo (A)

Vc

DB

53

54

55

1 Ob

2

1 Bsn

2

1 Hr (F)

2

1 Tromb

2

Timp

Clar-Solo (A)

55

56

1 VI

2

Va

Vc

DB

58 60

Ob
1
2

Hr
(F)
1
2

Timp

Clar-Solo
(A)

VI
1
2

Va

Vc

DB

62 65

Ob
1
2

Hr
(F)
1
2

Timp

Clar-Solo
(A)

VI
1
2

Va

Vc

DB

66

Ob

Hr (F)

Timp

Clar-Solo (A)

VI

Va

Vc

DB

70

75

Ob

Bsn 1

Hr (F)

Timp

Clar-Solo (A)

70

75

VI

Va

Vc

DB

76 80

Ob 1

Ob 2

Bsn 1

Clar-Solo (A)

81 85

Ob 1

Ob 2

Bsn 1

Clar-Solo (A)

86

Fl 1

Ob 1

Ob 2

Bsn 1

Clar-Solo (A)

pp

90

Fl 1

Ob 1

Bsn 1

Clar-Solo (A)

94

Fl 1

Ob 1

Bsn 1

Clar-Solo (A)

98

100

Fl 1

Ob 1

Bsn 1

Clar-Solo (A)

101

Fl 1

Ob 1

Bsn 1

Clar-Solo (A)

105

Fl 1

Ob 1

Clar-Solo (A)

110

5/4

Picc

1

Ob

2

Bsn

1

2

Hr (F)

1

2

Trp (B^b)

1

2

Tromb

1

2

Timp

SD

Triang

Tamb

110

5/4

VI

1

2

Va

Vc

DB

115

114

Picc

Musical notation for Piccolo, starting with a five-measure rest and a five-measure phrase.

1

Ob

Musical notation for Oboe 1.

2

Musical notation for Oboe 2.

1

Bsn

Musical notation for Bassoon 1.

2

Musical notation for Bassoon 2.

1

Hr (F)

Musical notation for Horn (F) 1.

2

Musical notation for Horn (F) 2.

1

Trp (B^b)

Musical notation for Trumpet (B^b) 1.

2

Musical notation for Trumpet (B^b) 2.

1

Tromb

Musical notation for Trombone 1.

2

Musical notation for Trombone 2.

Timp

Musical notation for Timpani.

SD

Musical notation for Snare Drum.

Triang

Musical notation for Triangle, including a trill.

Tamb

Musical notation for Tambourine.

115

1

VI

Musical notation for Violin 1.

2

Musical notation for Violin 2.

Va

Musical notation for Viola.

Vc

Musical notation for Violoncello.

DB

Musical notation for Double Bass.

118

120

Picc

Ob
1
2

Bsn
1
2

Hr
(F)
1
2

Trp
(B^b)
1
2

Tromb
1
2

Timp

SD

Triang

Tamb

120

VI
1
2

Va

Vc

DB

Picc

Ob
1
2

Bsn
1
2

Hr (F)
1
2

Trp (B^b)
1
2

Tromb
1
2

Timp

SD

Triang

Tamb

VI
1
2

Va

Vc

DB

126 130

Picc

1

Ob

2

Bsn

1

2

Hr (F)

1

2

Trp (B^b)

1

2

Tromb

1

2

Timp

SD

Triang

Tamb

1

VI

2

Va

Vc

DB

pp

ppp

tr

ppp

ppp

pp

pp

130

131 135

Timp

SD

Triang

Tamb

Clar-Solo (A)

pp

Vc

DB

135

136

Timp

SD

Triang

Tamb

Clar-Solo (A)

Vc

DB

140 140

Timp

SD

Triang

Tamb

Clar-Solo (A)

p *pp*

p *ppp*

p *ppp* *tr*

pp

140

Vc

DB

p *pp*

p *pp*

III.

Quiet (♩ = 56)

Piccolo

Flute 1/2

Oboe 1/2

Bassoon 1/2

Horn (F) 1/2

Trumpet (B♭) 1/2

Trombone 1/2

Timpani

Glockenspiel

Clarinet-Solo (A)
mf espr.

Violin 1
with mute
p

Violin 2
with mute
p

Viola
with mute
p

Violoncello
with mute
p

Double Bass
with mute
p

Detailed description: This page contains the musical score for measures 56, 57, and 58. The top section, labeled 'Quiet (♩ = 56)', features woodwinds: Flute 1 and Bassoon 1 play a melodic line starting in measure 57, marked with a first finger fingering and a piano (*p*) dynamic. The Clarinet-Solo (A) part has a melodic line starting in measure 56, marked *mf espr.* The string section (Violin 1, Violin 2, Viola, Violoncello, and Double Bass) is marked 'with mute' and *p* throughout. The brass and percussion parts (Piccolo, Horn, Trumpet, Trombone, Timpani, Glockenspiel) are mostly silent, with some rests and a final chord for the Trombone in measure 58.

4

5

Fl 1

Bsn 1

Clar-Solo (A)

cresc.

VI 1

VI 2

Va

Vc

7

Fl 1

Bsn 1

Clar-Solo (A)

f

VI 1

VI 2

Va

Vc

DB

mf

mf

mf

mf

mf

10 **10**

Fl 1

Bsn 1

Clar-Solo (A)

mf

1 **10**

VI

2

Va

Vc

DB

p

p

p

13

Clar-Solo (A)

p

1 **15**

VI

2

Va

Vc

DB

pp

pp

pp

pp

pp

17 20

Clar-Solo (A)

VI 1 *pp*

VI 2 *pp* 20 *mf*

Va *mf*

Vc *pp*

DB

21

Ob 1 *mf*

Ob 2 *mf*

Clar-Solo (A) *f* *mf* *f*

VI 1 *mf* *f* *mf*

VI 2 *f* *mf*

Va *f* *mf*

Vc *f*

24 25

Ob 1 *f* *mf* *f*

Ob 2 *f* *mf* *f*

Bsn 1 *mf* *f* *mf*

Bsn 2 *mf* *f* *mf*

Clar-Solo (A) *f* *mf*

VI 1 *f* *mf* *f* *mf*

VI 2 *f* *mf* *f*

Va *f* *mf* *f* *mf*

Vc *f* *mf* *f* *mf*

27

Bsn 1 *f* *mf* *f*

Bsn 2 *f* *mf* *f*

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

Clar Solo (A) *cresc.*

VI 1 *cresc.* *mf* *cresc.*

VI 2 *mf* *cresc.*

Va *f* *mf* *f*

Vc *f* *mf* *f*

30 **30**

Ob
1 *mf* *cresc.* *f*
2 *mf* *cresc.* *f*

Bsn
1 *f*
2 *cresc.* *f*

Hr (F)
1 *f*
2 *f*

Clar-Solo (A) *f*

30

VI
1 *f*
2 *f*

Va *f*

Vc *f*

DB *mf* *f*

33 35

Ob

1 *mf*

2

Bsn

1 *f*

2 *f*

Hr (F)

1 *mf*

2

Clar-Solo (A)

VI

1 35 *mf* 3

2 *mf*

Va *f*

Vc *f*

DB *f*

Fl 1

Ob 1

Bsn 1

Bsn 2

Hr (F) 1

Clay Solo (A)

VI 1

VI 2

Va

Vc

DB

mf cresc.

cresc.

cresc.

cresc.

39 40

Fl 1

Ob 1

Bsn 1

Bsn 2

Hr (F) 1

Clar. Solo (A)

40

VI 1

VI 2

Va

Vc

DB

This musical score page contains two systems of staves. The first system covers measures 39 and 40, with a rehearsal mark '40' above the first measure. It includes staves for Flute 1, Oboe 1, Bassoon 1 and 2, Horn (F) 1, and Clarinet Solo (A). The second system covers measures 40 and 41, with a rehearsal mark '40' above the first measure. It includes staves for Violin 1 and 2, Viola, Violoncello, and Double Bass. The woodwind parts feature complex rhythmic patterns with many slurs and accents. The string parts provide a harmonic and rhythmic foundation with various articulations and slurs. Dynamics such as 'f' are indicated in the woodwind parts.

42

Picc

f *cresc.* *ff*

Fl

cresc. *ff*

Ob

cresc. *f* *cresc.* *ff*

Bsn

f *cresc.* *ff*

Hr (F)

f *cresc.* *ff*

Trp (B^b)

f *cresc.* *ff*

Tromb 1/2

f

Timp

f

Glsp

f

Clar-Solo (A)

VI

ff

Va

ff

Vc

ff

DB

ff

ff

45

Picc

Fl $\frac{1}{2}$ both

Ob $\frac{1}{2}$ both

Bsn $\frac{1}{2}$ both

Hr (F) 1

Hr (F) 2

Trp (B \flat) 1

Trp (B \flat) 2

Tromb $\frac{1}{2}$

Timp

Glsp

45

VI 1

VI 2

Va

Vc

DB

48 50

Fl
1 *mf* *p* *pp* *pp*
2 *mf* *p* *pp*

Ob
1 *mf* *p* *pp*
2

Bsn
1 *pp*
2 *pp*

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

Trp (B^b) 1

Clap-Solo (A) *p*

50

VI
1 *mf* *p* *pp*
2 *mf*

Va *mf* *p* *pp*

Vc *mf*

DB

52 55

Fl
1
2

Bsn
1
2

Clar. Solo (A)

mp

mp

mp

mp

4

56

Fl
1
2

Bsn
1
2

Clar. Solo (A)

pp

pp

pp

pp

mf

p

pp

pp

pp

pp

60

Picc *pp* *p* *pp*

Fl 1 *pp* *p* *pp*

Fl 2 *pp* *p* *pp*

Clar-Solo (A) *mf*

60

VI 2 *p* *pizz.*

Va *p* *pizz.*

Vc *p* *pizz.*

DB *p* *p*

65

Picc *ppp*

Fl 1 *ppp*

Fl 2 *ppp*

Clar-Solo (A) *dim.* *pp*

65

VI 2 *pp*

Va *pp*

Vc *pp*

DB *pp*

70 $\frac{4}{4}$

Picc *pp (sempre)* 8

1 *pp (sempre)*

Fl 2 *pp (sempre)*

Ob 1 *mf*

Trp (B^b) 1 muted *pp (sempre)* 10

Clar-Solo (A)

70 $\frac{4}{4}$

VI-Solo *pp (sempre)*

VI 2 (pizz.) *mf*

Vu (pizz.) *mf*

Vc (pizz.) *mf*

DB (pizz.) *mf*

73

Picc

1

Fl

2

Ob 1

Trp (B \flat) 1

VI-Solo

VI 2

Va

Vc

DB

The musical score is arranged in a system with ten staves. The Piccolo part (Picc) has a melodic line with slurs and accents. Flute 1 (Fl 1) and Flute 2 (Fl 2) have melodic lines with trills and slurs. Oboe 1 (Ob 1) has a long, sustained note with a slur. Trumpet 1 (Trp (B \flat) 1) has a melodic line with a slur and an accent. Violin Solo (VI-Solo) has a complex melodic line with slurs and accents. Violin 2 (VI 2), Viola (Va), Violoncello (Vc), and Double Bass (DB) all have harmonic parts consisting of chords and rests.

75 75

Picc

1

Fl

2

Ob 1

Trp (B^b) 1

Clar-Solo (A)

mf cresc.

75

VI-Solo

VI 2

Va

Vc

DB

77

Picc

1

Fl

2

Trp (B \flat) 1

Clar-Solo (A)

VI-Solo

VI 2

Va

Vc

DB

trbm

trwn

cresc.

cresc.

cresc.

cresc.

79 80

Picc

1

Fl

2

Trp (B^b) 1

Clar-Solo (A)

f

VI-Solo

VI 2

Va

Vc

DB

f

81

Picc

1

Fl

2

Clar-Solo (A)

mf

VI-Solo

Va

Vc

p *mf*

83

Picc

1

Fl

2

Clar-Solo (A)

VI-Solo

Va

Vc

85

Picc

1

Fl

2

Trp (B \flat) 1

Clar-Solo (A)

VI-Solo

VI 2

Va

Vc

DB

p

pp

p

mp

pp

p

mp

pp

p

mp

pp

p

mp

87

Picc

Fl 1

Fl 2

Trp (B \flat) 1

Clar-Solo (A)

VI-Solo

VI 2

Va

Vc

DB

89

90

Trp (B \flat) 1

Clar-Solo (A)

90

VI-Solo

VI 2

Va

Vc

DB

91 **Slower**

Tromb $\frac{1}{2}$

Clar-Solo (A)

4VI-Solo

Va arco *p*

Vc arco *p*

DB arco *p*

pp *p*

95 95 100

Tromb $\frac{1}{2}$

Clar-Solo (A)

4VI-Solo

Va *p*

Vc *p*

DB *p*

mp *mp*

101 **rall..** **a tempo**

Picc

Fl 1

Bsn 1

Clar-Solo (A)

4 VI-Solo

VI 1

Va

Vc

DB

105

Picc

Fl 1

Bsn 1/2

Clar-Solo (A)

105

VI 1

VI 2

Va

Vc

DB

IV.

Gay (♩. 92)

Piccolo

Flute 1/2

Oboe 1/2

Bassoon 1/2

Horn (F) 1/2

Trumpet (B^b) 1/2

Trombone 1/2

Timpani

Glockenspiel

Clarinet-Solo (A)

Gay (♩. 92)

senza sord.
pizz.

Violin 1/2

senza sord.
pizz.

Viola

senza sord.
pizz.

Violoncello

senza sord.

Double Bass

mf

mf

mf

mf

The musical score is for a piece titled "Gay" in 2/4 time, marked with a quarter note equal to 92 beats per minute. The score is divided into two systems. The first system includes staves for Piccolo, Flute (1 and 2), Oboe (1 and 2), Bassoon (1 and 2), Horn (F) (1 and 2), Trumpet (B^b) (1 and 2), Trombone (1 and 2), Timpani, Glockenspiel, and Clarinet-Solo (A). The Clarinet-Solo part features a melodic line starting with a half note G4, followed by eighth notes, and includes dynamic markings of *mf*. The second system includes staves for Violin (1 and 2), Viola, Violoncello, and Double Bass. The Violin and Violoncello parts are marked *mf* and include the instruction "senza sord. pizz.". The Viola and Double Bass parts are marked "senza sord.". The score is written in treble clef for the upper instruments and bass clef for the lower instruments.

5 **5**

Clar-Solo (A)

f

1 **5**

VI

2

f

f

arco

Vc

f

pizz.

10

10

1

Fl

2

f

f

1

Ob

2

f

f

Clar-Solo (A)

10

10

1

VI

2

f

arco

f

arco

Va

f

Vc

f

DB

pizz.

f

4

4

13 15

Fl 1

Fl 2

Ob 1

Ob 2

Clar-Solo (A)

Vl 1

Vl 2

Va

Vc

DB

p

pizz.

p

pizz.

p

20

17

Fl 1

Bsn 1

Clar-Solo (A)

Vl 1

Vl 2

Va

mf

mf

mf

mf

arco

mf

22

Fl 1

Bsn 1

Clar-Solo (A)

25

VI 1

VI 2

Va

27 both

Fl 1 2

Ob 1 2

Bsn 1

Hr (F) 1

Clar-Solo (A)

VI 1

VI 2

Va

Vc

DB

30

30

tr

f

both

tr

f

arco

f

arco

f

arco

f

arco

f

pizz.

p

pizz.

p

31

Clar-Solo (A)

Vc

DB

35

35

Bsn

1

2

Clar-Solo (A)

Va

Vc

DB

p

mp

p

39

40

40

Clar-Solo (A)

VI

1

2

Va

Vc

DB

cresc.

f

pizz.

cresc.

f

arco

f

arco

f

arco

f

43

45

Fl 1

Fl 2

Clar-Solo (A)

Vl 1

Vl 2

Va

Vc

DB

47

50

Fl 1

Fl 2

Clar-Solo (A)

Va

51

51

Fl 1

Fl 2

Clar-Solo (A)

55 **55**

Picc

Fl 1

Fl 2

Ob 1

Clar-Solo (A)

p

p

p

p

mp

mp

59 **60**

Picc

Fl 1

Fl 2

Ob 1

Clar-Solo (A)

60

Va

Vc

p

p

p

pp

p

mp

pp

63 **65**

Fl 1

Fl 2

Clar-Solo (A)

65

Va

cresc.

p cresc.

cresc.

p cresc.

cresc.

67 70

Fl

1

2

Clar-Solo (A)

Va

f

f

f

71

Hr (F)

1

2

Trp (Bb)

1

2

Tromb

1

2

Timp

Clar-Solo (A)

f

f

f

f

f

f

75

Clar-Solo (A)

f

79 *tr* *tr* *tr* *tr*

Picc *ff*

1 *tr* *tr* *tr* *tr*

Fl *ff*

2 *tr* *tr* *tr* *tr*

1 *tr* *tr* *tr* *tr*

Ob *ff*

2 *tr* *tr* *tr* *tr*

1 *ff*

Bsn

2 *ff*

1 *ff*

Hr (F)

2 *ff*

Timp *f*

Clar-Solo (A)

80

1 *ff*

VI

2 *ff*

Va *ff*

Vc *ff*

DB *ff*

83 *tr* *tr* *tr* *tr^b*

Picc

1 *tr* *tr* *tr* *tr^b*

Fl

2 *tr* *tr* *tr* *tr^b*

1 *tr* *tr* *tr* *tr^b*

Ob

2 *tr* *tr* *tr* *tr^b*

1

Bsn

2

1

Hr (F)

2

1 *ff* *ff*

Trp (B^b)

2

1

Tromb

2 *ff* *ff*

Timp

85

1

VI

2

Va

Vc

DB

87 *tr^b*

Picc

Fl 1 2

Ob 1 2

Bsn 1 2

Hr (F) 1 2

Trp (B^b) 1 2

Tromb 1 2

Timp

VI 1 2

Va

Vc

DB

90

90

Detailed description: This is a page of a musical score for a symphony orchestra. The score is divided into two systems. The first system covers measures 87 to 90. The second system covers measures 91 to 94. The instruments are arranged in the following order from top to bottom: Piccolo (Picc), Flutes (Fl) 1 and 2, Oboes (Ob) 1 and 2, Bassoons (Bsn) 1 and 2, Horns (Hr) in F major (F), Trumpets (Trp) in B-flat (B^b), Trombones (Tromb) 1 and 2, Timpani (Timp), Violins (VI) 1 and 2, Violas (Va), Cellos (Vc), and Double Basses (DB). The Piccolo, Flutes, Oboes, and Bassoons parts feature trills (tr^b) in measures 87-89. The Trombone parts have a four-measure rest in measure 90. The Violin and Viola parts have a four-measure rest in measure 90. The page number 90 is printed in a box at the top right and bottom right of the page.

Picc

Musical staff for Piccolo, featuring a complex melodic line with many accidentals and slurs.

1

Musical staff for Flute 1, with a melodic line and an 8-measure rest indicated by a dashed line.

Fl

2

Musical staff for Flute 2, with a melodic line and an 8-measure rest indicated by a dashed line.

Ob

1

Musical staff for Oboe 1, with a melodic line and slurs.

2

Musical staff for Oboe 2, with a melodic line and slurs.

Bsn

1

Musical staff for Bassoon 1, with a melodic line.

2

Musical staff for Bassoon 2, with a melodic line.

Hr (F)

1

Musical staff for Horn 1 (F), with a rhythmic pattern.

2

Musical staff for Horn 2 (F), with a rhythmic pattern.

Trp (Bb)

1

Musical staff for Trumpet 1 (Bb), with a rhythmic pattern.

2

Musical staff for Trumpet 2 (Bb), with a rhythmic pattern.

Tromb

1

Musical staff for Trombone 1, with a rhythmic pattern.

2

Musical staff for Trombone 2, with a rhythmic pattern and a 2-measure rest.

Timp

Musical staff for Timpani, with a rhythmic pattern.

VI

1

Musical staff for Violin 1, with a melodic line and slurs.

2

Musical staff for Violin 2, with a melodic line and slurs.

Va

Musical staff for Viola, with a melodic line and slurs.

Vc

Musical staff for Violoncello, with a melodic line.

DB

Musical staff for Double Bass, with a melodic line.

95 95

Picc

1

Fl

2

1

Ob

2

1

Bsn

2

1

Hr (F)

2

1

Trp (B \flat)

2

1

Tromb

2

95

1

VI

2

Va

Vc

DB

This page of a musical score contains measures 95 through 98. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The Piccolo (Picc) part is on a single staff. The Flutes (Fl) and Oboes (Ob) are each represented by two staves (1 and 2). The Bassoons (Bsn) are also represented by two staves (1 and 2). The Horns (Hr) are in F major, with two staves (1 and 2). The Trumpets (Trp) are in B-flat major, with two staves (1 and 2). The Trombones (Tromb) are also in B-flat major, with two staves (1 and 2). The Violins (VI) and Violas (Va) are each represented by two staves (1 and 2). The Cellos (Vc) and Double Basses (DB) are on a single staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A rehearsal mark '95' is present at the beginning of the first system and at the start of the second system.

99

Picc

1

2

Fl

1

2

Ob

1

2

Bsn

1

2

Hr (F)

1

2

Trp (B \flat)

1

2

Tromb

1

2

VI

1

2

Va

Vc

DB

103

Picc

1

Fl

2

1

Ob

2

1

Bsn

2

pp

1

Hr (F)

2

1

Trp (Bb)

2

1

Tromb

2

Clar-Solo (A)

p

1

VI

2

Va

pp

Vc

DB

106

Ob 1

Clar-Solo (A)

Va

Vc

DB

pizz.

pp

pizz.

pp

p

p

110

Ob 1

Clar-Solo (A)

Va

Vc

DB

mf

mf

mf

mf

113

Picc

Fl 1

Fl 2

Bsn 1

Clar-Solo (A)

Va

Vc

pp

pp

pp

p

p

p

arco

p

115

115

117

Picc

Fl 1

Fl 2

Bsn 1

Clar-Solo (A)

Vc

120

121

Picc

Fl 1

Fl 2

Ob 1

Bsn 1

Clar-Solo (A)

Vl 2

Va

Vc

125

125

Ob 1

Clar-Solo (A)

Vl 2

Va

128 **3** **130** **3**

Picc

Fl 1

Fl 2

Ob 1

Bsn 1

Clar-Solo (A)

Vl 2

Va

Vc

pp *cresc.* *pp* *cresc.* *pp* *cresc.* *p* *cresc.* *p* *cresc.* *pp* *cresc.* *pp* *cresc.* *p* *cresc.*

3 **132** **3**

Picc

Fl 1

Fl 2

Bsn 1

Clar-Solo (A)

Vl 2

Va

Vc

mf *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.*

135

Picc

1

Fl

2

Ob 1

Bsn 1

Hr (F) 1

Tromb 1/2

Timp

Clar-Solo (A)

135

1

VI

2

Va

Vc

DB

The musical score consists of two systems of staves. The first system includes Piccolo, Flutes 1 and 2, Oboe 1, Bassoon 1, Horn (F) 1, Trombone 1/2, Timpani, and Clarinet Solo (A). The second system includes Violin 1 and 2, Viola, Violoncello, and Double Bass. The score is marked with a 3/8 time signature and a key signature of one flat. Dynamics include *pp* (pianissimo) and *p* (piano). Performance instructions include *arco* for the Double Bass. The number 135 is boxed at the beginning of each system.

138

Picc *cresc.* *mf*

Fl 1 *cresc.* *mf*

Fl 2 *cresc.* *mf*

Ob 1 *cresc.* *mf*

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

Tromb 1/2 *cresc.* *mf*

Timp *cresc.* *mf*

VI 1 *cresc.* *mf*

VI 2 *cresc.* *mf*

Va *cresc.* *mf*

Vc *cresc.* *mf*

DB *cresc.* *mf*

142

Picc

1

Fl

2

Ob 1

Hr (F) 1

Tromb 1/2

Timp

Clar-Solo (A)

145

VI

2

Va

Vc

DB

dim.

pp

pizz.

*(Detailed description of the musical score: This page contains two systems of musical notation for an orchestra. The first system covers measures 142 to 145. The instruments are Piccolo (Picc), Flute (Fl) 1 and 2, Oboe (Ob) 1, Horn (Hr) (F) 1, Trombone (Tromb) 1/2, Timpani (Timp), Clarinet-Solo (A), Violin (VI) 1 and 2, Viola (Va), Violoncello (Vc), and Double Bass (DB). The score features various dynamics such as *dim.* (diminuendo) and *pp* (pianissimo). The second system also covers measures 142 to 145, with a boxed measure number '145' at the beginning. It includes similar instruments and dynamics, with some parts marked *pizz.* (pizzicato).*

146

Clar-Solo (A)

Va

Vc

DB

p

p

p

149

Hr (F) 2

150

Clar-Solo (A)

Va

Vc

DB

p cresc.

cresc.

cresc.

cresc.

cresc.

153

Hr (F) 2

155

Clar-Solo (A)

Va

Vc

DB

cresc.

cresc.

cresc.

156 **3**

Picc *f*

Fl $\frac{1}{2}$ both *f*

Ob $\frac{1}{2}$ both *f*

Bsn $\frac{1}{2}$ both *f*

Hr (F) 1 *f*

2 *f*

Trp (B \flat) 1 *f*

2 *f*

Tromb 1 *f*

2 *f*

Timp *f*

Glsp *f*

Clar-Solo (A) *f*

3

VI 1 *f*

2 *f*

Va *f*

Vc arco *f*

DB arco *f*

160

Picc
Fl $\frac{1}{2}$
Ob $\frac{1}{2}$
Bsn $\frac{1}{2}$

Hr (F)
1
2
Trp (Bb)
1
2
Tromb
1
2

Timp

Glsp

Clar-Solo (A)

160

VI
1
2
Va
Vc
DB

165 **165**

Clar-Solo (A)

VI 2

Va

Vc

f

f

arco

f

pizz.

f

170 **170**

Bsn 1

Clar-Solo (A)

VI 1

VI 2

Va

Vc

p

p

mf

p

p

p

pizz.

p

mf

mf

mf

p

mf

174 **175**

Bsn 2

Clar-Solo (A)

VI 1

VI 2

Va

Vc

DB

f

f

f

f

f

f

f

178 180

Clar-Solo (A) *dim.*

VI 1 *f*

VI 2 *f*

Va *f* arco *dim.*

Vc *f* *dim.*

DB *dim.*

182 185

Clar-Solo (A)

Va *f* 185

Vc

DB

186 Slower

Fl 1 *p*

Clar-Solo (A) *p*

VI 1 *p* arco *Slower*

VI 2 *p* arco

Va *p*

Vc *p*

DB *p*

190

Fl 1

Clar-Solo (A)

VI 1

VI 2

Va

mp

p

mp

p

195

Fl 1

Clar-Solo (A)

VI 1

VI 2

Va

200

Clar-Solo (A)

VI 1

VI 2

Va

Vc

p

p

p

204 205

Bsn 1 *mf* *p*

Clar-Solo (A) *p*

VI 1 *pp*

VI 2 *pp*

Va *pp*

Vc *pp*

209 210

Clar-Solo (A) *cresc.*

VI 1 *cresc.*

VI 2 *cresc.*

Vc *cresc.*

214 215 *rall.* 220

Clar-Solo (A) *mf* *dim.* *ppp*

VI 1 *mf* *dim.* *ppp*

VI 2 *mf* *dim.* *ppp*

Va *mf* *dim.* *ppp*

Vc *mf* *dim.* *ppp*

Fast (♩. 108)

225

221

Fl

1 *f*

2 *f*

Ob

1 *f*

2 *f*

Hr (F)

1 muted *f*

2 muted *f*

Tromb

1 muted *f*

2 muted *f*

dim.

dim.

Detailed description: This block contains the musical notation for the Flute (Fl), Oboe (Ob), Horn (Hr (F)), and Trombone (Tromb) parts from measures 221 to 225. The Flute and Oboe parts feature rapid sixteenth-note passages starting at measure 221, marked with a forte (*f*) dynamic. The Horn and Trombone parts are mostly silent until measure 224, where they enter with a forte (*f*) dynamic, playing a short, accented figure. The word "muted" is written above the notes for the Horn and Trombone. The score concludes in measure 225 with a *dim.* (diminuendo) marking.

Fast (♩. 108)

225

VI

1 *f*

2 *f*

Va

f

Vc

f

DB

f

dim.

dim.

dim.

dim.

Detailed description: This block contains the musical notation for the Violin I (VI), Violin II (Va), Violoncello (Vc), and Double Bass (DB) parts in measure 225. All four parts are playing a rhythmic pattern of eighth notes, marked with a forte (*f*) dynamic and a pizzicato (*pizz.*) instruction. The score concludes in measure 225 with a *dim.* (diminuendo) marking for all parts.

Ob

1

2

Bsn 1

mf *dim.*

Hr (F)

1

2

Tromb

1

2

mf *dim.*

mf *dim.*

mf *dim.*

mf *dim.*

VI

1

2

Va

Vc

DB

mf *dim.*

mf *dim.*

mf *dim.*

dim. *mf* *dim.*

231

Bsn 1

mp

Hr (F)

1

2

Tromb

1

2

p dim.

p dim.

p dim.

p dim.

Clar-Solo (A)

mp

dim.

VI

1

2

Va

Vc

DB

p

dim.

p

dim.

p

dim.

p

dim.

236

Hr (F)
1
2

Tromb
1
2

Clar-Solo (A)

VI
1
2

Va

Vc

DB

open

pp

open

pp

open

pp

open

pp

p dim.

pp

pp

pp

pp

240

Clar-Solo (A)

VI 2

Va

Vc

DB

240

pp

244

245

Picc

1

Fl

2

Ob

1

2

Bsn

1

2

Hr (F)

1

2

Trp (B^b)

1

2

Tromb

1

2

Timp

Glsp

Clar-Solo (A)

245

VI

1

2

Va

Vc

DB

Concerto for Horn
and Orchestra (1949)

Instrumentation

Flute (Fl), also Piccolo (Picc)

2 Oboes (Ob)

2 Clarinets (B^b) (Clar)

2 Bassoons (Bsn)

Timpani (Timp)

Horn-Solo (F) (Hr-Solo)

1st Violin (VI)

2nd Violin (VI)

Viola (Va)

Violoncello (Vc)

Double Bass (DB)

I.

Moderately fast (♩ 88-92)

Flute

Oboe

Clarinet (B \flat)

Bassoon

Timpani

Horn-Solo (F)

Moderately fast (♩ 88-92)

Violin

Viola

Violoncello

Double Bass

4 A

Clar (B \flat) 1/2 both *f*

Bsn 1/2 both *f* *mf*

VI 1 *f*

2 *f* *p*

Va *f*

Vc *f* *mf*

DB *f*

8

Ob 1 *mf*

Clar (B \flat) 1/2 both *mf*

Bsn 1/2

VI 1 *p*

2 *p*

Va *p*

Vc

11

Ob 1

Clar (Bb) 1 2

Bsn. 1 2

VI 2

Va

Vc

DB

cresc.

cresc.

mf *cresc.*

mf *cresc.*

cresc.

mf *cresc.*

mf *cresc.*

14

Fl

Ob 1 2

Clar (Bb) 1 2

Bsn. 1 2

Timp

VI 1 2

Va

Vc

DB

B

f *f* *f* *f*

f *f* *f* *f*

f *f* *f* *f*

mf

f *f* *f* *f*

17

Fl

Ob
1
2

Clar
(*B^b*)
1
2

Bsn
1
2

Timp

VI
1
2

Va

Vc

DB

The image shows a page of a musical score, measures 17 through 19. The instruments listed on the left are Flute (Fl), Oboe (Ob) 1 and 2, Clarinet (Clar) in B-flat (B^b) 1 and 2, Bassoon (Bsn) 1 and 2, Timpani (Timp), Violin (VI) 1 and 2, Viola (Va), Violoncello (Vc), and Double Bass (DB). The Flute part features trills and slurs. The Oboe and Clarinet parts also feature trills and slurs. The Bassoon parts have sixteenth-note patterns. The Timpani part has a rhythmic pattern. The Violin and Viola parts have slurs and accents. The Violoncello and Double Bass parts have slurs and accents.

20

Fl

Ob 1

Ob 2

Clar (Bb) 1

Clar (Bb) 2

Bsn 1

Bsn 2

Timp

Hr-Solo (F)

mf espr.

Vl 1

Vl 2

Va

Vc

DB

23 **C**

Hr. Solo (F)

1 *VI*

2 *VI*

Va

Vc

26

Fl

1 *Ob*

2 *Ob*

1 *Clar (Bb)*

2 *Clar (Bb)*

1 *Bsn*

2 *Bsn*

Timp

Hr. Solo (F)

VI

1 *VI*

2 *VI*

Va

Vc

DB

cresc.

mf

f

30 D

Fl

Ob
1
2

Clar (B \flat)
1
2

Bsn
1
2

Timp

Hr-Solo (F)
mf

D

VI
1
2
p *mp*

Va

Vc
p *mp*

DB

This musical score page, numbered 33, features a variety of instruments. The woodwind section includes Flute (Fl), Oboe 1 (Ob 1), Clarinet in B-flat (Clar (Bb)) with two parts, and Bassoon (Bsn) with two parts. The string section consists of Violin 1 (Vl), Violin 2 (V2), Viola (Va), Violoncello (Vc), and Double Bass (DB). A Solo Horn in F (Hr-Solo (F)) is also present. The score is divided into three measures. The first measure shows the woodwinds and strings with dynamics like *dim.* and *p*. The second measure continues the woodwind and string parts. The third measure features a prominent melodic line in the Flute and Oboe 1 parts, both marked *mf*, while the strings play pizzicato chords. The Solo Horn part concludes with a *dim.* dynamic.

36 E

Fl

Ob 1 *fz*

Clar (B \flat) 1

2

Bsn 1 *fz*

2 *fz*

Hr-Solo (F) *mf*

E

VI 1 *mf*

2 *mf*

Va *arco* *mf*

Vc *arco* *mf*

DB *arco* *mf*

39

Fl

Ob
1
2

Clar
(B \flat)
1
2

Bsn
1
2

Timp

Hr-Solo
(F)

VI
1
2

Va

Vc

DB

mf cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

42

Fl

Ob 1

Ob 2

Clar (B \flat) 1

Clar (B \flat) 2

Bsn 1

Bsn 2

Timp

Hr-Solo (F)

VI 1

VI 2

Va

Vc

DB

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

F

F

46

Fl

mf

Ob 1

mf

Clar (Bb) 1

mf

Bsn 1

mf

Hr-Solo (F)

p

VI 1

p

Vc

p

51

G

Fl

p

Clar (Bb) 1

p

2

p

Bsn 1

p

2

p

Hr-Solo (F)

cresc.

VI 1

p

2

p

Va

p

Vc

p

DB

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

54

Fl

mf

Clar (Bb) 1

mf

dim.

pp

Clar (Bb) 2

mf

dim.

pp

Bsn 1

mf

dim.

pp

Bsn 2

mf

dim.

pp

Hr-Solo (F)

mf

dim.

VI 1

mf

dim.

pp

VI 2

mf

dim.

pp

Va

mf

dim.

pp

Vc

mf

dim.

p

DB

mf

dim.

p

57

Fl

pp

mf

Ob 1

mf

Clar (Bb) 1

mf

Clar (Bb) 2

mf

Bsn 1

mf

Bsn 2

mf

Hr-Solo (F)

p

fz

H

60

fz Piccolo

fz

mf

mf

mf

fz

fz

mf

mf

mf

mf

63

I

mf

I

mp

mp

mp

mp

67

Hr-Solo (F)

dim.

p

VI 1

dim.

VI 2

dim.

Va

dim.

Vc

dim.

70

Picc

p

f

f

f

Ob 1

f

Ob 2

f

f

Clar (Bb) 1

p

f

f

p

Clar (Bb) 2

p

f

f

p

Bsn 1

p

f

f

p

Bsn 2

f

f

p

Timp

f

p

Hr-Solo (F)

f

p

VI 1

ff

mf

pizz.

VI 2

ff

mf

pizz.

Va

ff

mf

pizz.

Vc

ff

mf

pizz.

DB

ff

mf

pizz.

II.

Very fast (♩ ca. 152)

Piccolo

Oboe 1/2

Clarinet 1/2 (B \flat)

Bassoon 1/2

Timpani

Horn-Solo (F)

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Very fast (♩ ca. 152)

6

Timp

Hr-Solo (F)

Vc

12 **A**

Picc
f

1
Ob
f

2
f

1
Clar (B^b)
f

2
f

1
Bsn
f

2
f

Timp
f

Hr-Solo (F)

1
VI
f

2
f

Va
f

Vc
arco
f

DB
f

18 B

Picc

1

Ob

2

1

Clar (B^b)

2

1

Bsn

2

Timp

Hr-Solo (F)

mp

1

VI

2

Va

pizz.
p

Vc

pizz.
p

DB

pizz.
p

24

Hr-Solo (F)

VI 1

VI 2

Va

Vc

DB

pizz.
p

mp

mp

mp

30

Timp

Hr-Solo (F)

VI 1

VI 2

Va

Vc

DB

C

mf

mf

mf

mf

p

mf

36

Timp

Hr-Solo (F)

Vc

D

Picc

1

Ob

2

1

Clar
(B^b)

2

1

Bsn

2

Timp

Hr-Solo
(F)

1

VI

2

Va

Vc

DB

arco

D

48

Picc

1

Ob

2

1

2

Clar (B^b)

1

2

Bsn

1

2

This section of the score covers measures 48 to 53. The Piccolo part (top staff) features a melodic line with slurs and accents. The Oboe (1 and 2) and Clarinet (1 and 2) parts include trills, indicated by 'tr' and wavy lines. The Bassoon (1 and 2) parts have a more rhythmic accompaniment with slurs.

1

2

Vt

Va

Vc

DB

This section of the score covers measures 48 to 53. The Violin (1 and 2) part has a melodic line with slurs and accents. The Viola part provides harmonic support with chords and slurs. The Violoncello and Double Bass parts have a rhythmic accompaniment with slurs.

61

Picc

1

Ob

2

1

2

Clar (B^b)

1

2

Bsn

1

2

Timp

1

2

VI

Va

Vc

DB

This musical score page contains measures 61 through 66. The instruments are arranged in the following order from top to bottom: Piccolo (Picc), Oboe (Ob) with two staves (1 and 2), Clarinet in B-flat (Clar (B^b)) with two staves (1 and 2), Bassoon (Bsn) with two staves (1 and 2), Timpani (Timp), Violin (VI) with two staves (1 and 2), Viola (Va), Violoncello (Vc), and Double Bass (DB). The Piccolo part features a melodic line with slurs and accents. The Oboe and Clarinet parts play tremolos, with the Clarinet part starting in measure 62. The Bassoon part has a rhythmic pattern of eighth notes. The Timpani part has a simple rhythmic accompaniment. The Violin, Viola, Violoncello, and Double Bass parts provide harmonic support with various rhythmic patterns and slurs.

67 **F**

Picc

1

Ob

2

1

Clar (B^b)

2

1

Bsn

2

Hr-Solo (F)

1

VI

2

Va

Vc

DB

p

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

pizz.

pizz.

72

Ob 1

Ob 2

Clar (B^b) 1

Clar (B^b) 2

Hr-Solo (F)

VI 1

Vc

p

p

mp

mf

mf

mf

mf

77

Picc

Ob 1

Ob 2

Clar (B^b) 1

Clar (B^b) 2

Hr-Solo (F)

VI 1

Vc

mp

mf

p

mf

mf

mf

mf

G

G

82

Picc

Ob 1

Clar (B \flat) 1

2

Hr-Solo (F)

VI 1

Vc

p

mf

mf

p

mf

mf

87

Picc

Ob 1

Bsn 1/2

Hr-Solo (F)

VI 1

H

both

mf

mf

H

4 Players con sord.
arco

ppp

92

Bsn 1/2

Hr-Solo (F)

VI 1

97 I

Picc *mp*

Ob 1 *mp*

Bsn 1/2

Hr-Solo (F) *p*

VI 1 *pizz.*

DB *mp*

102

Picc

Ob 1

Hr-Solo (F) *mp*

VI 1

DB

107

Ob 1 *mp*

Hr-Solo (F)

VI 1

112 J

Ob 1 *dim.*

Hr-Solo (F) *dim.*

VI 1 J

117

Hr-Solo (F)

3 Players con sord.

Va

Vc

DB

pp

p

pizz.

pp

pizz.

pp

122

Timp

Hr-Solo (F)

Va

Vc

DB

p

K

K

127

Timp

Hr-Solo (F)

Vc

ff

133

Timp

Hr-Solo (F)

Vc

f dim.

pp

mf

p

f dim.

pp

III.

Very slow (♩ ca. 56)

Flute

Oboe $\frac{1}{2}$

Clarinet (B \flat) $\frac{1}{2}$

Bassoon $\frac{1}{2}$

Timpani

Horn-Solo (F)

f *espr.*

Very slow (♩ ca. 56)

senza sord.

f *tr.* *tr.*

mf *p*

pizz.

Violin 1

Violin 2

Viola

Violoncello

Double Bass

f *mf* *pizz.* *mf*

Clarinet (B \flat) 1

Bassoon 2

Horn-Solo (F)

Violin 1

Violin 2

Viola

Violoncello

mf *mp* *p* *mf* *mp* *p*

8 **A**

Fl *f*

Ob 1 *f*

Ob 2 *f*

Clar (B^b) 1 *f*

Clar (B^b) 2 *f*

Bsn 1 *f*

Bsn 2 *f*

Hr-Solo (F)

VI 1 **A** arco *f*

VI 2 arco *f*

Va arco *f*

Vc arco *f*

DB arco *f*

II

Fl

Ob 1

Ob 2

Clar (B^b) 1

Clar (B^b) 2

Bsn 1

Bsn 2

Hr-Solo (F)

Vl 1

Vl 2

Va

Vc

DB

15 B

Hr-Solo (F) *f*

VI 1 *p* *mf* *f*

VI 2 *p* *mf* *f*

Va *mf* *f*

Vc *mf* *f*

DB *f*

18

Hr-Solo (F) *dim.* *p*

VI 1 *mf* *p* *pp*

VI 2 *mf* *p* *pp*

Va *mf* *p* *pp*

Vc *mf* *p* *pp*

DB *mf* *p* *pp*

21 Moderately fast (♩ ca.72)

Hr-Solo (F) *mf espr.*

VI 1 *mf espr.*

VI 2 *mf espr.*

Va *mf espr.*

Vc *mf espr.*

26

Hr-Solo (F) *mp*

VI 1 *p*

VI 2 *p*

Va *p*

Vc *p*

31

Hr-Solo (F) *f*

VI 1 *cresc.* *f*

VI 2 *cresc.* *f*

Va *cresc.* *f*

Vc *cresc.* *f*

36 D

Ob 1 *mf*

Hr-Solo (F) *mf*

VI 1 *mf*

VI 2 *mf*

Va *mf*

Vc *mf*

41

Ob 1

Hr-Solo (F) *p* *cresc.*

VI 1 *mf* *p* *cresc.*

VI 2 *p* *cresc.*

Va

Vc *p* *cresc.*

47 E

Fl *p scherzando*

Hr-Solo (F) *mf* *p*

VI 1 *mf* *pizz.* *p*

VI 2 *mf* *pizz.* *p*

Va *pizz.* *p*

Vc *mf* *pizz.* *p*

53

Hr-Solo (F)

scherzando

F

p

1

VI

2

pp

p

Va

pp

Vc

pp

arco

p scherzando

DB

pizz.

pp

arco

p scherzando

58

Hr-Solo (F)

mf

1

VI

2

arco

p

arco

p

Va

arco

p

Vc

p

DB

p

62

Clar (B^b) 1 *mp*

Hr-Solo (F)

VI 1

VI 2

Va *pp*

Vc *pp*

DB *pp*

G

66

Clar (B^b) 1 *mf*

Clar (B^b) 2 *mf*

Hr-Solo (F)

Va

Vc

DB

69

Clar (B^b) 1 *mp* *p*

Clar (B^b) 2 *mp* *p*

Hr-Solo (F) *mf* *mp* *p*

Vc *p* *pp*

DB *p* *pp*

Fast (♩132)

73

VI 1

VI 2

Va

Vc

DB

ff

ff

ff

ff

77

Clar (B^b) 1

Clar (B^b) 2

VI 1

VI 2

Va

Vc

DB

ff

ff

f

f

f

f

H

81

Clar (B^b) 1

Clar (B^b) 2

VI 1

VI 2

Va

Vc

DB

85

Fl

f

cresc.

I

Ob

1

f

cresc.

2

f

cresc.

Clar (B^b)

1

f

cresc.

2

f

cresc.

Bsn

1

f

2

f

VI

1

mf

cresc.

I

2

mf

cresc.

Va

mf

f

Vc

mf

f

DB

mf

f

89

Fl

Ob
1
2

Clar (B^b)
1
2

Bsn
1
2

Vl
1
2

Va

Vc

DB

ff

93

Fl

Ob

Clar (B^b)

Bsn

Timp

VI

Va

Vc

DB

J

tr

f

J

97

Fl

Ob 1
2

Clar (B \flat) 1
2

Timp

Vl 1
2

Va

Vc

DB

102

Fl

Ob 1
2

Clar (B \flat) 1
2

Timp

Vl 1
2

Va

107 K ritard.

Fl

Ob 1
2

Clar 1
(B^b) 2

Bsn 1
2

Timp

ff

VI 1
2

Va

Vc

DB

ff

tr^b

Declamation:

Mein Rufen wandelt
 In herbstgetönten Hain den Saal,
 Das Eben in Verschollnes,
 Dich in Gewand und Brauch der Ahnen,
 In ihr Verlangen und Empfahn dein Glück.
 Gönn teuren Schemen Urständ,
 Dir Halbvergessener Gemeinschaft,
 Und mir mein tongestaltnes Sehnen.

112

Bsn 1
2

Hr-Solo
(F)

p
lento, recitando

mf

f

p

VI 1
2

p

fp

mf

p

fp

Va

f

p

fp

Vc

tr^b

p

fp

DB

p

fp

116 **a tempo** (♩ 132) **rit.**

Bsn 1 both
2 *f*

Hr-Solo (F) *f* *p*

a tempo (♩ 132) **rit.**

VI 1 *f* *p*
2 *tr^b* *f* *p*

Va *tr* *f* *p*

Vc *f* *p*

DB *f* *p*

122 **a tempo** **rit.** **a tempo**

Bsn 1 both *f* both *f*

Hr-Solo (F) *f* *mp*

a tempo **rit.** **a tempo**

VI 1 *f* *p*
2 *tr* *f* *p*

Va *tr^b* *f* *p*

Vc *f* *p*

DB *f* *p* *f*

128

Bsn 1 2

Hr-Solo (F)

VI 1 2

Va

Vc

DB

128-133 Musical score for Bsn, Hr-Solo (F), VI (1 and 2), Va, Vc, and DB. The score includes dynamics such as *f* and *tr* (trills).

134

Fl

Hr-Solo (F)

VI 1 2

Va

Vc

DB

M un poco lento (♩ ca. 76)

tr *p*

largamente *ten.* *ten.* *mp*

M un poco lento (♩ ca. 76)

tr *p* *tr^b* *p*

134-139 Musical score for Fl, Hr-Solo (F), VI (1 and 2), Va, Vc, and DB. The score is marked **M** un poco lento (♩ ca. 76) and includes dynamics such as *p*, *mp*, and *tr* (trills).

141

Bsn 1

p

Hr-Solo (F)

VI

1 *mf*

2 *mf*

Va

mf

Vc

mf

tr

tr^b

147

Fl

pp

Clar (B^b)

1 *pp*

2 *pp*

Bsn

1 *pp*

2 *pp*

Hr-Solo (F)

p

muted

VI

1 *pp*

2 *pp*

Va

pp

Vc

pp

tr

N

più lento

rit. - - -

Piccolo

Lively (♩. ca.126)

un poco agitato

155

Solo
con sord.

p espr.
con sord.

Solo
p espr.
con sord.

p con sord.

p

160

165

1

2

con sord.

p

mf

mf

mf

170

1

2

p

p

p

p

con sord. *p*

p

175 P

VI 1 *cresc.*

VI 2 *p cresc.*

Va *p cresc.*

Vc *cresc.*

DB *cresc.*

180

VI 1 *f*

VI 2 *f*

Va *f*

Vc *f*

DB *f*

185 Q

Hr-Solo (F) *open mp*

VI 1 Q *Tutti pp*

VI 2 *pp*

Va *pp*

Vc *pp pizz.*

DB *pp*

190

Hr-Solo (F)

VI 1

VI 2

Va

Vc

DB

195

Picc

Hr-Solo (F)

VI 1

VI 2

Va

Vc

DB

R

p

pp

R

pizz.

pp

pizz.

pp

200

Picc

Hr-Solo (F)

VI 1

VI 2

Va

p

205

Picc

Ob 1

Hr-Solo (F)

Vl 1

Vl 2

Va

Vc

p

pp

pp

(pizz.)

pizz.

S

S

210

Ob 1

Hr-Solo (F)

Va

Vc

mf

215

Picc

Ob 1

Clar (Bb) 1

Bsn 1

Hr-Solo (F)

Vl 1

Vl 2

Va

Vc

DB

mp

mf

mp

mf

mf

f

pizz.

p

pizz.

p

p

p

p

p

mp

mp

mp

mp

mp

mp

220 T

Picc

Clar (B^b) 1

Bsn 1

Hr-Solo (F)

mf

T

VI 1

VI 2

Va

Vc

DB

arco

p

arco

p

p

225

Hr-Solo (F)

VI 2

Va

Vc

230

Hr-Solo (F)

4 Players arco

VI 1

pp

4 Players

VI 2

pp

4 Players

Va

pp

arco

Vc

pp

arco

DB

pp

235

Hr-Solo (F)

VI 1

VI 2

Va

Vc

DB

241

Clar (B^b) 1

Hr-Solo (F)

VI 1

Va

Vc

DB

247

Clar (B^b) 1

Clar (B^b) 2

Hr-Solo (F)

VI 1

Va

Vc

DB

253

Clar (B \flat) 1 *dim.* *pp* **V**

Clar (B \flat) 2 *dim.* *pp*

Hr-Solo (F) *mp*

Vc *pp* **V**

DB *pp*

258

Clar (B \flat) 1 *riten.*

Clar (B \flat) 2 *riten.*

Hr-Solo (F) *mf espr.*

Vc *riten.*

DB *riten.*

264

Hr-Solo (F) *Very slow* (♩ ca.56)

3

all *mf* *p* *mf*

1 *mf* *p* *mf*

2 *mf* *p* *mf*

Va *mf* *mf*

Vc *mf* *mf*

267

Hr-Solo (F)

VI 1

VI 2

Va

Vc

DB

270

Hr-Solo (F)

VI 1

VI 2

Va

Vc

DB

272

Clar (B^b) 1

Clar (B^b) 2

Bsn 1

Bsn 2

Hr-Solo (F)

VI 1

Va

DB

Critical Notes

Abbreviations

Bsn	= Bassoon
Clar	= Clarinet
DB	= Double Bass
Fl	= Flute
Hr	= Horn
Ob	= Oboe
Picc	= Piccolo
Timp	= Timpani
Tromb	= Trombone
Trp	= Trumpet
Va	= Viola
Vc	= Violoncello
VI	= Violin
Pno red	= Piano reduction
l. h.	= left hand
r. h.	= right hand

In the lists of printing errors and textual variants given below, the number of the specific beat in which an error or variant occurs is occasionally appended to the number of the bar. Thus, 20.2 denotes the second beat of bar 20, etc.

Concerto for Clarinet in A and Orchestra (1947)

I. Sources

1. Description of sources

A Full score, autograph (with piano reduction, autograph)

Location:	Yale University, New Haven, Connecticut, USA.
Title page:	Upper left, <i>PAUL HINDEMITH / CONCERTO FOR CLARINET AND ORCHESTRA / written for Benny Goodman / 1947</i> . Lower right center, <i>Instruments: / Solo Clarinet in A / Piccolo / 2 Flutes / 2 Oboes / 2 Bassoons / 2 Horns / 2 Trumpets / 2 Trombones / Timpani / Percussion / Strings</i> .
Score paper:	24-stave paper with brand mark <i>Zürich</i> (on shield held by lion), <i>Papier Carpentier No. 124, Système Siestrop, déposé</i> . Size: 35.1 (h) x 26.5 (w) cm. Edges cut. Color: ivory. Gathering is in four signatures, with the following pagination: 3 through 88. One blank page at the beginning and the title page are unnumbered; all score pages are numbered in sequence. There are also four unnumbered blank score pages at the end. Rehearsal numbers (measure numbers every five or ten measures) indicated throughout.
Contents:	Flyleaf: In the upper left corner of the obverse is pasted a sheet of blue paper, to which is attached a 5 x 7 inch black and white photograph of Hindemith. On the lower edge of the blue paper (immediately below the photograph) is the following: <i>In his name -</i> . At the lower right corner, <i>For Louise and Oscar Cox / in gratitude / for their unique friendship / Gertrude Hindemith / Christmas 1965</i> . In both instances, the writing is in blue ink in Gertrude Hindemith's hand. Page [1]: Score paper, blank. Page [2]: Title page (see above). Page 3: Top left corner, <i>I. Rather fast</i> (underlined once) (♩. 46-50). Pages 3-27: First movement.

Page 28: Top left corner, *II. Ostinato, fast* (underlined once) (♩. 152).
Pages 28-37: Second movement.
Page 38: Top left corner, *III. Quiet* (underlined once) (♩. 56).
Pages 38-59: Third movement.
Page 60: Top left corner, *IV. Gay* (underlined once) (♩. 92).
Pages 60-88: Fourth movement.
Page 88: Bottom, *Switzerland / New Haven, Conn. / Summer 1947*.

Writing material:	Black ink. A very few corrections made by erasure, in blue ink, or through superposed fragments of score paper pasted on.
Binding:	Tan-grey professional binding, cloth, outside dimensions 36 x 27.5 cm. Cover stamped in black with composer and title. Spine has a leather applique with title and composer stamped in gold.
Condition:	Excellent.
Note:	The piano reduction is included at the bottom of each score page. On page 3, this note is appended: <i>Piano Reduction not to be used for performances</i> .

A¹ Full score, autograph, photolithographic copy

Location:	Paul Hindemith Institut, Frankfurt.
Cover page:	At top center, a label is pasted on, on which is written, <i>PAUL HINDEMITH</i> (printed) / <i>Concerto for / Clarinet and Orchestra</i> (handwritten) / <i>ASSOCIATED MUSIC PUBLISHERS, INC.</i> (printed). Title page and page 3: Bottom, <i>Copyright, 1947, by Associated Music Publishers, Inc., New York</i> . Note: The flyleaf was not photocopied.

B First edition (1950)

Title page:	In parallel columns, <i>Concerto / for Clarinet in A and / Orchestra / by and Konzert / für Klarinette in A und / Orchester / von</i> . Below, <i>Paul Hindemith / 1947 / asterisk / Partitur / Score / Orchestral parts on hire - Orchestermaterial nach Vereinbarung</i> . At the bottom of the page is the name and address of the publisher and of affiliated companies. Page [III]: <i>Written for Benny Goodman</i> . Page [IV]: Instrumentation (in English) and <i>Duration of Performance: 21 min</i> . Page [1]: Bottom, <i>Copyright 1950 by Schott & Co., Ltd., London and engraver's number B.S.S. 37316</i> . 84 score pages, bound in grey cardboard. The score is hand-autographed (not by Hindemith).
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B¹ First edition with corrections by Hindemith

Location:	B. Schott's Söhne, Mainz. Numerous corrections throughout in red pencil. In some exemplars of Source B in the Schott Archives, a few of these corrections have been written in in black ink by an unknown hand.
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C Later engraved edition (1962)

Title page:	<i>Paul Hindemith / Concerto / for Clarinet in A and Orchestra / für Klarinette in A und Orchester / Score · Partitur</i> . At the bottom of the page are the names of the publisher and affiliated companies. Page [II]: Identical to page [IV] of Source B. Page [III]: Identical to page [III] of Source B. Page [1]: At the bottom of the page, left-hand corner, is an engraver's number 37316. 80 score pages, bound in grey cardboard.
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C¹ Later engraved edition with corrections by Hindemith

Location: B. Schott's Söhne, Mainz.
Corrections in red pen are written in on score pages 2, 4, 9, 10, 16, 20, 24, 39, 45, 60, & 79.

D Piano score, copy for printer

Location: B. Schott's Söhne, Mainz.
Paper: Pieced together from a photolithographic copy of Source A. The Clarinet solo part and the piano reduction were cut out and pasted on 23 large single sheets of paper.

Pagination: 1 through 22, final page unnumbered.

Contents: Page [I]: Cover page, center, 37282 / *Concert f. Klarinette + Orchester / Kl.A.* (handwritten, not in the composer's hand).
Page 1: Top, *written for Benny Goodman / Concerto for Clarinet in A* (these last two words inserted) *and Orchestra / Paul Hindemith / 1947*. In addition to the English language tempo marking (by Hindemith), there is *Ziemlich schnell* (in pencil by an unknown hand).
Page 8: In addition to the English language title and tempo marking, *Ostinato, schnell* (in pencil by an unknown hand).
Page 11: In addition to the English language tempo marking, *Ruhig* (in pencil by an unknown hand).
Page 16: In addition to the English language tempo marking, *Lustig* (crossed out), *Heiter* (in pencil by an unknown hand).
Page [23]: Bottom, places and date of composition from Source A included in photolithographic copy.

Note: In addition to the German tempo indications, there are pencilled marks of two kinds: (1) cues in the solo part (in Hindemith's hand); (2) printer's marks.

E First edition of piano score

Title page: *PAUL HINDEMITH / Concerto / for Clarinet in A and Orchestra / für Klarinette in A und Orchester / 1947 / Piano-Score – Klavierauszug / Edition Schott 4025*.
Publisher's information at bottom.
Pages [II] and [III] identical to pages [III] and [IV] in Source B.
Page 2: Bottom, *Copyright 1950 by Schott & Co., Ltd., London*.
39 score pages, numbered, bound in grey cardboard. Separate Clarinet solo part, 11 pages, numbered.
Tempo markings are given in English and German.

F Sketches, autograph

The sketches for the Concerto have apparently been lost. They were not in Hindemith's estate, nor do they reside in any known collection. The only extant sketches are those for the piano reduction. These are described below.

Location: Paul Hindemith Institut, Frankfurt.

Cover page: Center, a label is pasted on, *Clarinet Concerto / School Pieces for Traditional / Harmony II / 1947* (handwritten in Hindemith's hand). Below, *Charles Baetz, Musikalien-Handlung, Zürich 1, Rämistr. 37* (printed).

Score paper: 11 double sheets, total 44 pages. 8-stave paper with brand mark *K.U.V. Beethoven Papier Nr. 85 (8 Linien)*. Size: 12.7 x 16.5 cm. A sketch or student manuscript pad, commercially produced, gathered in a single signature and bound in cardboard. No pagination.

Contents: Page [1]: Top, *Clarinet Concerto 1st Mov.* (handwritten by Hindemith).
Pages [1]–[9]: First movement.
Page [10]: Top left, *2nd Mov.* (actually third movement).
Pages [10]–[13]: "Second" (actually third) movement.
Page [14]: Top left, *3rd Mov.* (actually fourth movement).
Pages [14]–[19]: "Third" (actually fourth) movement, incomplete.
Pages [20]–[44]: Sketches for *Traditional Harmony II*.

Note: Page [9] contains, at the bottom left, the five-chord ostinato from the second movement.

Writing material: Pencil.

2. Evaluation of sources

The present edition is based on Sources A and C¹.

1. Source A: Full score, autograph.

The autograph complete score (with piano reduction) served as the principal source for this edition. The score was very carefully executed and is both very legible and consistent. The limited number of copying errors corrected in the autograph itself are listed below under *Textual variants*.

2. Source A¹: Photolithographic copy of full score autograph.

This source adds no information to that already available in Source A.

3. Sources B and B¹: First edition and corrections.

The first edition, though it is plainly based on Source A, differs from the latter in at least two hundred points of detail, all of which can be ascribed to errors or deliberate changes by the copyist. Hindemith corrected all but forty errors in Source B¹, but only a handful of these corrections were incorporated by hand into a "corrected" exemplar of Source B.

At the top of page 1 in Source B¹, Hindemith gives his opinion of the printing: *Die Kopistenarbeit ist eine reine Schlampererei! Die meisten Noten haben die Hälse nicht mit den Köpfen verbunden – das liest sich ausserordentlich schlecht! PH.* On page 24, Hindemith comments further: *Die Satzüberschriften sollten alle dieselbe Grösse haben. Entweder so wie hier, oder wie auf Seite 1. Mir ist nicht klar, warum geschriebene Notizen anders als im MS wiedergegeben werden müssen. Im MS steht: Ostinato, fast, und dann kann man meinetwegen noch Schnell hinzugeben.* The first edition (Source B) and the corrected version (Source B¹) must be regarded as sources distinctly inferior to Source A, especially as Hindemith's corrections in Source B¹ are without exception designed to bring the first edition into agreement with the autograph full score.

4. Sources C and C¹: Later engraved edition.

The new, engraved edition follows the autograph score (Source A), not Sources B or B¹. In addition to a few printing errors (only some of which Hindemith corrected in Source C¹), there are several improvements on Source A. These include added dynamic markings (as in the first movement, m. 41, for example), added performance indications (as in the third movement, m. 91), and a series of cautionary accidentals. With one exception (first movement, m. 55), Hindemith's corrections in Source C¹ make no changes in pitches in the autograph score (Source A). Because of the corrections and improvements on Source A, Source C¹ has also been used for the present edition.

5. Sources D, E and F: Piano score sketches, autograph and printed editions.

As the first edition of the piano score was prepared from printer's copy which was simply a photocopy of the piano reduction in Source A, and is a faithful reproduction of that source, no new information is gained. There are only four printing errors in Source E: First Movement: Bar 8.1, l. h., first bass note is \flat ; should be an a; bar 31, l. h., second to fourth notes B-flat-A-flat-G-flat (with lower octaves), should be d-flat-c-flat-B-flat (with lower octaves); bar 141/142, *rall.* is lacking; bar 149, r. h., the chord on the last sixteenth of the fourth quarter beat lacks e².

Source F (sketches), unfortunately, bears very little evidence of the compositional process (or even of the special difficulties in the construction of piano reductions) and is not a particularly valuable source.

II. Textual variants

1. General observations

The following list indicates all variants among Sources A, C and C¹, and their relation to the present edition. The following types of variants have not been included in this list:

1. notation of trills (in the present edition, these have been provided with wavy lines the duration of the principal note);
2. notation of unpitched percussion instruments (in Source A, these were notated on a five-line staff – the one-line staff of Source C and C¹ is used in the present edition);
3. certain performance indications (in Source C [C¹], *a2* is used instead of *both*).



Editorial changes of the following types have also not been noted in this list:

1. measure numbers have been added to the beginning of each system;
2. transposition levels of transposing instruments have been indicated throughout;
3. where the autograph score had two parts notated on a single staff, but in the present edition these have been given in two staves, the appropriate dynamic markings have been supplied for each part.

2. Variants

Bar	Instrument	Source	Variant
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1st Movement

1	Ob 2	C C ¹	note c ² has a natural sign
7	Vc	C	flat-sign before b missing
15	Fl 1, Ob 1.2	C C ¹	staccato dot added
17	Trp 1.2	C C ¹	staccato dots missing on first and third notes in each part
18	VI 1	C	last note is e ¹
20	VI 1	C C ¹	third note (g ¹) has a natural sign
21.2–			
22.1	Pno red	A	slur in r. h. extends to F-sharp; corrected by Hindemith
24	Ob 2	C C ¹	notes g ¹ & a ¹ lack natural signs
26.1	Bsn 2	A	eighth note c ¹ sharp instead of eighth rest
41	Tromb 2	A	<i>f</i> is lacking
	Vc	A	quarter rest is lacking
47	Ob 1	C	slur extends only to second-last note; first note with dot
49.2	Pno red	A	a ² written as half note; later changed to quarter note
54	VI 2	C C ¹	<i>cresc.</i> is lacking
	Va	C	downbow sign is missing on second note
55	Va	A	
			
		C	
			
64	Clar-Solo	C C ¹	note a ² has a natural sign
78	VI 2	A C C ¹	<i>arco</i> is lacking
81	VI 1.2	C C ¹	the first note E (e ² ottava, the fourth note in VI 1; e ² , the fifth note in VI 2) has a natural sign
84	Bsn	C C ¹	note d has a tenuto mark; the following e has a staccato dot

Bar	Instrument	Source	Variant
88	Tromb 1	A	<i>f</i> is missing
90	Trp 2	A C C ¹	<i>ff</i> is lacking
109.1	Pno red	A	f ² sharp dotted half, beginning on first beat; corrected by Hindemith
117	Vc	C ¹	<i>all desks</i> added
121.1	Pno red	A	error undeterminable; erasures in both l. h. and r. h.
122	Pno red	A	chord on the third eighth note in r. h. is d ¹ -f ¹ -a ¹ ; three-part chords on fourth to sixth eighth notes also (pitches taken from VI and Va parts); corrected by Hindemith
123/			
125	Bsn 2	A	third note without tenuto sign
124	Bsn 2	A	last note without tenuto sign
135	Va	C C ¹	2 <i>desks</i> added
140	Va	C C ¹	2 <i>desks</i> lacking
143	DB	A	<i>pizz.</i> is lacking
155	Va	C	tremolo on b flat & a
160	Clar-Solo	A	half rest without dot
			<i>2nd Movement</i>
7	Timp	A	note E on fourth quarter beat; corrected by Hindemith
54	Bsn 2	A	E without natural sign; corrected by Hindemith
80	Ob 2	C C ¹	second note (d ¹) has a natural sign
83/96	Ob 1	C C ¹	natural sign added to c ²
110	Bsn 1.2	A	tenor clef instead of bass clef
	Pno red	A	treble clef instead of bass clef
114/			
120	Trp 1	A	first note without staccato dot

3rd Movement

5	Clar-Solo	C C ¹	note f ² has a natural sign
12	Clar-Solo	C C ¹	note a ² has a flat sign added (cf. bar 82)
		A	note a ² without natural sign
20	Clar-Solo	C	dot is lacking on the first note; eighth rest on the second eighth beat
23	Ob 1.2	A	dot is lacking on the first rest; second rest quarter rest instead of eighth rest
37	VI 2	C C ¹	note f ¹ sharp on the seventh eighth-beat lacks a sharp sign
40	Hr 1	C C ¹	first note (a ¹) has a natural sign
45	Glsp	C C ¹	note e ² has a natural sign
46	Va	C	second last note (f ¹) lacks a sharp sign
71/72	VI-Solo	A C C ¹	lower part: second last note lacks a natural sign
73	VI-Solo	A C C ¹	upper part: last note lacks a natural sign
	VI 2	C C ¹	note d ¹ has a natural sign
	Va	C C ¹	note d has a natural sign
75	VI-Solo	A C C ¹	upper part: 13th note lacks a natural sign; lower part: last note lacks a natural sign
77	VI-Solo	A C C ¹	both parts: last note lacks a natural sign
79	VI-Solo	A C C ¹	upper part: last note lacks a natural sign
81	VI-Solo	A C C ¹	lower part: second last note lacks a natural sign
82	VI-Solo	A C C ¹	lower part: last note lacks a natural sign
	Clar-Solo	A C C ¹	note a ² without natural sign
85	Fl 2	C C ¹	second note in the tremolo is b ¹
85–86	VI 2, Va	A	two solo VI parts erroneously recopied onto staves for these parts; corrected by Hindemith
91	Va, Vc, Db	A	<i>arco</i> is lacking
101	Clar-Solo	A	dot is lacking on the quarter rest
102	Picc	A	entire measure written an octave too high; corrected by Hindemith
106	VI 2	A	<i>arco</i> is lacking

4th Movement

7	Vc	C C ¹	<i>f</i> is missing
13	Va	C C ¹	a flat is added to note a (last eighth beat)

Bar	Instrument	Source	Variant
27	Vc, DB	A	<i>arco</i> is missing
36	Vc	C C ¹	a natural sign is added to B
38	Clar-Solo	C C ¹	third note (c ²) has a natural sign added
67/69	Va	C C ¹	natural sign is missing on g ¹
71	Trp 1.2	C C ¹	<i>open</i> added
74	Clar-Solo	C	slur begins with d ³
76	Clar-Solo	C C ¹	natural sign is added to e ²
83	Bsn 1.2	C C ¹	natural sign is added to the second note (B)
85	Bsn 1.2, Va, Vc	C C ¹	natural sign is added to note e
90	Bsn 1.2, Va, Vc	C C ¹	natural sign is added to first note (e)
97	Hr 2	A	natural sign is lacking; corrected by Hindemith
98	Hr 2	A	marcato sign on the first note is lacking
100	Hr 2	A	staccato dot to second note is lacking
101	Tromb 1	C C ¹	note c ¹ has an added natural sign
	Tromb 2	C C ¹	note B has an added natural sign
	VI 2, Va	A	marcato sign on the first note is lacking
111	Ob 1	C C ¹	<i>mf</i> is missing
114	Fl 2	C C ¹	the second note is g ²
127	Va	C C ¹	natural sign is added to first c ¹
171	Va	C C ¹	natural sign is added to first note
175	Va	C C ¹	fourth note (a ²) has a natural sign
177	Clar-Solo	C C ¹	fourth note (e ²) has a natural sign
	DB	A	<i>f</i> is lacking; <i>arco</i> is added
178	DB	A	<i>f</i> is added
229	VI 1	A	<i>dim.</i> is lacking
242	Clar-Solo	C	slur stops at c ¹
245	VI 1-DB	A C C ¹	<i>arco</i> is lacking

Page 21: Top left, *III. Very slow* (underlined) / (♩ ca. 56). Top right, *Sehr langsam* (underlined). Page 39: Last page of third movement. Bottom right, *Sierre / 18. III. 49.*

Writing material: Black ink. A few corrections made by erasure, in blue ink, or through superimposed fragments of score paper pasted on.

Binding: Quarter-bound, the back in red cloth, the face in paper with a red ink printed design on a grey background. Professionally bound. Outside dimensions: 34 x 26 cm. Spine contains composer and title stamped in black.

Condition: Excellent.

A¹ Full score, autograph, photolithographic copy

Location: B. Schott's Söhne, Mainz.

Paper: Double sheets gathered in a single signature and surrounded by a brown-grey heavy paper cover. On the cover, in pencil, is 37480 (the engraver's number). The title page is also reproduced, with staff lines removed. On page 2, at top left (not in Hindemith's hand): *Concerto for Horn and Orchestra*; at top right, *Paul Hindemith*. This copy served as printer's copy for Source B and contains a number of printer's marks.

B First edition

Title page: In parallel columns, *Concerto / for Horn and Orchestra / by and Konzert / für Horn und Orchester / von*; below, *Paul Hindemith / 1949 / asterisk / Partitur / Score / Orchestral parts on hire – Orchester-material nach Vereinbarung*. At the bottom of the page is the name and address of the publisher *B. Schott's Söhne, Mainz* and affiliated companies.

Page [1]: Instrumentation (in English) and *Duration of Performance: 15 min.*

Page 2 (first score page): Bottom left, *Copyright 1950 by Schott & Co., Ltd., London* and engraver's number 37480.

40 pages, bound in grey cardboard.

This edition appeared in 1950 (notation in the archive-exemplar, B. Schott's Söhne, Mainz).

Concerto for Horn and Orchestra (1949)

I. Sources

1. Description of sources

A Full score, autograph

Location: Yale University, New Haven, Connecticut, USA.

Title page: Upper left, *Paul Hindemith / Concerto for Horn and Orchestra / Konzert für Horn und Orchester* / Center left, instrumentation (in English). Lower right, *Score / Partitur / 1949*. Right center, *to Oscar with love. / Paul Hindemith / 1955* (handwritten in black ink at a diagonal).

Score paper: 20-stave paper with brand mark *Zürich* (on shield held by lion), *Papier Carpentier No. 120, Système Siestrop, déposé*. Size: 33.2 (h) x 25.0 (w) cm. Edges cut. Color: ivory. Gathering is in two signatures with the following pagination: 2 through 88. The title page is unnumbered; all other pages are numbered in sequence. Rehearsal letters indicated throughout.

Contents: Page [1]: Title page (see above).
Page 2: Top left corner, *I. Moderately fast* (underlined) / (♩ 88–92). Top right corner, *Mässig schnell* (underlined).
Page 13: Last page of first movement. Lower right, *Zermatt / 7. III. 49.*
Page 14: Top left corner, *II. Very fast* (underlined) / (♩ ca. 152). Top right corner, *Sehr schnell* (underlined).
Page 20: End of second movement. Bottom right, *Saas Fee 9. III. 49.*

B¹ Second printing (study score)

Except for the reduction in size, this source is identical to Source B.

C Piano score, autograph

Location: B. Schott's Söhne, Mainz.

Title page: Upper left, *Paul Hindemith / Concerto for Horn and Orchestra / Konzert für Horn und Orchester / 1949*. Center, *Piano Reduction – Klavierauszug*.

Paper: 8-stave, punched paper with brand mark *King Brand / 1595 Broadway / No. 2 Loose Leaf*. Union label at bottom right. Size: 7 1/4 x 8 1/2 inches. 47 sheets, with writing on one side only. The title page is a sheet of writing paper cut to size. Nine additional sheets at the end contain the Horn part, pasted together from the orchestral score.

Page 1: Unnumbered title page, contents 1–45 numbered consecutively, 2 unnumbered pages of score paper with material for an unidentified work, Horn part on pages numbered consecutively 1–9.

Tempo markings are given in English, followed by German. After measure 113 of the third movement (page 33) is the notation, *Hier Text / eingefügen, wie in der Partitur / ("Declamation: / Mein Rufen . . .")*. The Horn part bears some printer's marks and notations.

D First edition of piano score

Title page: Composer and title information arranged as in Source B. Below, *Piano score – Klavierauszug / Edition Schott 4024*. Publisher's information at bottom of page.
Page [1]: Instrumentation (in English) and *Duration of Performance: 15 min.*
Page 2: Bottom left, copyright symbol and *by B. Schott's Söhne, Mainz 1950*. Engraver's number 37378.
27 score pages, numbered, bound in grey cardboard.
Separate Horn part, 8 pages, numbered.
Tempo markings are given in English, followed by German.

E Sketches

Location: Paul Hindemith Institut, Frankfurt.
Cover page: Top left, *Paul Hindemith*. Center, *Concerto for Horn*. Lower right center, *March 1949*.
Paper: 16-stave paper with brand mark *Zürich* (on shield held by lion) / *No. 5 / Krompholz & Co., Bern*. 4 double sheets, gathered as one signature with an additional double sheet serving as a wrapper. Unbound. Size: 36 x 27.5 cm. No pagination.
Contents: Page [I]: Title page (see above).
Page [II]: blank score paper.
Page [1]: Top right, *Hornkonzert*.
Page [4]: Middle of page, 2. *Mvt.*
Page [7]: Lower right, 3. *Mvt.*
Page [14]: Bottom right, *Sierre / 12. III. 49*.
Note: On the first draft of the *Declamation* poem, see the Introduction. The sketchbook containing the *Declamation* draft also contains four pages of sketches which presumably are the earliest versions of the third movement, m. 21ff. These sketches are reproduced in Facsimiles 2–5.

2. Evaluation of sources

The present edition is based on Sources A and B.
1. Source A: Full score, autograph.
Like the great majority of the autograph scores Hindemith produced, the orchestral score for the Horn Concerto was written with the greatest care and is very legible. It has served as the principal source for this edition. A limited number of errors were corrected in the autograph itself. A few additions were also made, apparently after photocopies of the score had been made: the superposed fragments of score paper all show up in Source A¹, but none of the ink corrections. These few errors and additions are listed below under *Textual variants*.
2. Source A¹: Photolithographic copy of full score autograph. This photocopy is less valuable than Source A because it lacks the corrections and additions in blue ink to be found in Source A.
3. Sources B and B¹: First edition and later printings.
The printed editions of the Horn Concerto were very carefully executed. Because the ink corrections in Source A were taken over into these editions, the latter have the same value as Source A itself. On the other hand, there are cases where Hindemith's notation of rests has been altered (see below).
4. Sources C and D: Piano score sketches and first edition.
Little significantly new information is to be derived from any of these sources. Hindemith occasionally adds notes to the piano

part not to be found in any of the orchestral parts (as he does in most of his other piano reductions), but these additions are not illuminating from either a compositional or editorial point of view. There are only a few errors in Source D: 1st movement, bar 13.1, r. h., on the third eighth beat, g¹ has a staccato dot; 3rd movement, bars 122, 123, 127, l. h., tremolos are written with beams connected to the stems of notes; bars 149/152, r. h., (also in Source C): a-sharp is erroneous (clarinet has a written a-sharp [sounding g-sharp] in the orchestra score).
5. Source E: Sketches.
The sketches are discussed in the *Introduction*.

II. Textual variants

1. General observations

The following list indicates all variants among Sources A and B, and their relation to the present edition. (Source B¹ does not differ from Source B.) The following types of variants have not been included in this list:

1. differing notation of rests (in Source A: ♯; in Source B: ♯ 7) – the present edition follows Source A;
2. replacement of English terms with Italian (for example, in Source A: *all*; in Source B, *tutti*) – the present edition follows Source A;
3. notation of trills (inconsistently notated in the two sources; in the present edition, trills have been provided with wavy lines the duration of the principal note).

The following editorial change is also not reflected in the Variants list: where the autograph score had two parts notated on a single staff, but in the present edition these have been given two staves, the appropriate dynamic markings have been supplied for each part.

2. Variants

Bar	Instrument	Source	Variant
<i>1st Movement</i>			
2	Fl, VI 1-DB	B	staccato dot on third note
23	Vc	A	staccato dot on third note is lacking
38	VI 1	A	quarter rest without dot
42	Clar 1	A	staccato dot on seventh note is lacking
	Bsn 1.2	A B	staccato dot on seventh note is lacking
52	Fl	A	<i>p</i> added in blue ink
54	Clar 1.2, Bsn 1.2	A	superfluous eighth rest after quarter rest with dot
55	Bsn 1	A	staccato dot on fourth note is lacking
56	VI 2	A	natural sign before c ² added in blue ink
	Vc, DB	A	staccato dot is lacking
59	Ob 1	A B	natural sign before ninth note is lacking
<i>2nd Movement</i>			
46	VI 1	A	staccato dot on last note is lacking
52-56	VI 1.2	A	superposed fragment; VI 2 part had been erroneously placed on line for VI 1; Va part on line for VI 2
107	Hr-Solo	A	natural sign before first note is lacking
<i>3rd Movement</i>			
3	DB	A	natural sign before <i>f</i> added in blue ink
6	Bsn 2	A	2. added in blue ink
9	Bsn 1	A B	natural sign before eighth note is lacking (c. f. Ob 2)
10	Va, Vc, DB	A	tenuto mark on last note is lacking
17	VI 1	B	natural sign before last note is lacking
19f.	VI 2	A	decresc.-sign is lacking

Bar	Instrument	Source	Variant
50	Va, Vc	A	<i>p</i> added in blue ink
51	Va, Vc	A	eighth-note flag is missing
61	Va	A B	<i>p</i> is placed beneath the second note
76	VI 1	B	last note without flat-sign
111	Hr-Solo	A	Hr part for measure 114 erroneously placed in measure 111 (word <i>free</i> placed above) – a pasted-over fragment covers all parts in measures 111–114
123	Va	A	natural sign added in blue ink

Bar	Instrument	Source	Variant
142	Bsn 1	A	alto clef
152	Fl, Clar 1.2, Bsn 1.2	A	all parts have whole notes; correction by pasted-over fragment of score paper
159	Va	A	tenor clef
197	Va	A	second note f ¹ -flat; corrected to e ¹ -flat in blue ink
199	Vc	A	only one eighth rest
240	VI 2	A	natural sign is lacking