

Paul Hindemith
Sämtliche Werke

Bläserkonzerte II

Paul Hindemith

Sämtliche Werke

im Auftrag der Hindemith-Stiftung
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Paul Hindemith

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This section contains three systems of handwritten musical notation for a three-part canon. Each system consists of two staves: a treble clef staff and a bass clef staff. The first system has three measures, with the first two containing complex rhythmic patterns and rests. The second system has four measures, with the first measure containing a first ending bracket labeled '1', and the second measure containing a second ending bracket labeled '2'. The third system has four measures, with the first measure containing a third ending bracket labeled '3'. The notation includes various rhythmic values, accidentals, and dynamic markings.

- ① Kanon zu 2 | über | Aria bel | Aria Ork
- ② Kanon zu 3 mit Figur
- ③ Code Kanon zu 6



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[15]

Concerto for Woodwinds, Harp,
and Orchestra (1949)

Instrumentation

2 Horns (F) (Hr)
2 Trumpets (B♭) (Trp)
Trombone (Tromb)
Flute-Solo (Fl)
Oboe-Solo (Ob)
Clarinet-Solo (B♭) (Clar)
Bassoon-Solo (Bsn)
1st Violin (Vl)
2nd Violin (Vl)
Viola (Va)
Violoncello (Vc)
Double Bass (DB)

I.

Moderately fast (♩ 88-92)

Horn (F) 1 2
Trumpet (Bb) 1 2
Trombone
Flute-Solo
Oboe-Solo
Clarinet-Solo (Bb)
Bassoon-Solo
Harp-Solo

Moderately fast (♩ 88-92)

Violin 1 2
Viola
Violoncello
Double Bass

3

both

mf

mf marc.

mf marc.

mf marc.

mf marc.

mf marc.

7

A

f

f

f

f

A

f 3

pp

f 3

pp

f 3

pp

f 3

pp

f 3

pp

10

VI 1

VI 2

Va

Vc

DB

mf

13

Hr (F)

Trp (Bb) 1

Trp (Bb) 2

VI 1

VI 2

Va

Vc

DB

p

p

p

pizz.

pizz.

p

B

17

Hr (F)

Trp (Bb) 1

Trp (Bb) 2

VI 1

VI 2

Va

Vc

DB

p

p

p

arco

arco

p

20 C Solo

Hr (F)

1 *mp* *mf espr.*

2 *mp* *mf*

VI

1 *fz* *pizz.* *p.*

2 *fz* *p* *pizz.*

Va *fz* *p* *pizz.*

Vc *fz* *p* *pizz.*

DB *fz* *p* *pizz.*

24

Hr (F)

1 *f*

2 *f*

Tromb *f*

VI *mf* arco

Va *mf* arco

Vc *mf* arco

DB *mf* arco

27

Hr (F)

1

2

VI

1

2

Va

Vc

DB

f

p

30

D

Hr (F)

1

2

Trp (Bb)

1

Tromb

Fl-Solo

Hp-Solo

f

mf

Db major

mf

D

VI

1

2

Va

Vc

DB

f

f

f

f

33

Fl-Solo

Ob-Solo

Hp-Solo

mf

36

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

Hp-Solo

Vc

DB

E

f

mf

f

f

mf

mf

40

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

Hp-Solo

Vc

DB

mf

mf

mf

mf

mf

mf

44

Fl-Solo *mf* *p* **F**

Clar-Solo (Bb) *mf* *p*

Bsn-Solo *mf* *p*

Hp-Solo *g#* *c#* *p*

VI 1 *pizz.* *p* **F**

Va *pizz.* *p*

Vc *pizz.* *p*

DB *pizz.* *p*

48

Fl-Solo *fz*

Clar-Solo (Bb) *fz*

Bsn-Solo *fz*

Hp-Solo *d#* *a#* *c#* *g#* *mf*

VI 1 *mf*

Va *mf*

Vc *mf*

DB *mf*

52

Fl-Solo *p* *mp*

Clar-Solo (Bb) *p*

Bsn-Solo *p*

Hp-Solo *mp* *ch* *g#* *f#*

Vl I *p*

Va *p*

Vc *p*

55

Fl-Solo *mf* **G**

Ob-Solo *mf*

Clar-Solo (Bb) *mf*

Bsn-Solo *mf*

Vl I *mf* **G**

Va *mf*

Vc *mf*

70

Hr (F) 1 2 *f*

Trp (B \flat) 1 2 *f*

Tromb *f*

Hp-Solo *mf*

VI 1 2 *ff*

Va *ff*

Vc *ff*

DB *ff*

73

Ob-Solo *p*

Clar-Solo (B \flat) *p* 3

Hp-Solo *p*

74

VI 1 2 *pizz.* *mf*

Va *pizz.* *mf*

Vc *pizz.* *mf*

DB *pizz.* *mf*

93

Hr (F) 1 muted open

Fl-Solo *p*

Ob-Solo *f* *p*

Clar-Solo (Bb) *f* *p*

Bsn-Solo *p* 3 *p*

Hp-Solo *p* *f* a#

VI 1 *f*

VI 2 *f*

Va *p* *f* *p*

Vc *f* *p*

DB *f*

97

Fl-Solo **L**

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

Hp-Solo *mf* c# a# d# 3

Va **L** *mp* *mf* *p*

Vc *mp* *mf* *p*

101

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

Hp-Solo

Va

Vc

pp

pp

pp

Cadenza free a tempo (fast) rit.

105

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

pp

p cresc.

f

f

f

f

p

M free a tempo rit.

111

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

f

f

f

f

p

p

f

f

117 **a tempo** **accel.**

Fl-Solo *f* *cresc.*

Ob-Solo *f* *cresc.*

Clar-Solo (Bb) *f* *cresc.*

Bsn-Solo *f* *cresc.*

123 **N** **free**

Fl-Solo *ff*

Ob-Solo *ff*

Clar-Solo (Bb) *ff*

Bsn-Solo *ff*

Hp-Solo *ff* *mp* *cresc.* *slow, molto accel.*

d# e# f# g# *bb — b# d# f# g# a# — a#*

126 **broad** **a tempo**

Fl-Solo *f* *ff*

Ob-Solo *f* *ff*

Clar-Solo (Bb) *f* *ff*

Bsn-Solo *f* *ff*

Hp-Solo *gliss.* *accel.* *f# ff b#* *c# d# ab* *ff*

131 **slow, molto accel.** **accel.** **broad** **Moderately fast** O

Fl-Solo *Ob-Solo* *Clar-Solo (Bb)* *Bsn-Solo*

Hp-Solo *mp* *ab* *c# cresc.* *bb* *fb* *bb* *gliss.* *cb* *ab* *ff* *bb* *ab*

135 **riten.** P **Tempo primo**

Hr (F) *Trp (Bb)* *Tromb*

Fl-Solo *Ob-Solo* *Clar-Solo (Bb)* *Bsn-Solo* *Hp-Solo* *Vc. DB*

p *mf* *mf* *mf* *p* *pp* *mf* *riten.* *both arco* *mf*

142

Fl-Solo *mf*

Ob-Solo *mf*

Clar-Solo (Bb) *mf*

Bsn-Solo *mf*

Hp-Solo *gb* *g#*

Vc DB

146

Hr (F) 1 *f* **Q**

Fl-Solo *f*

Ob-Solo *f*

Clar-Solo (Bb) *f*

Bsn-Solo *f*

Hp-Solo *gb* *f* *cb*

Vc DB *f* **Q**

150

Hr (F) 1

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

Hp-Solo

Vc

DB

mf *mp* *p*

mf *mp*

mf *p*

mf *mp*

mf *mp* *pizz.* *p*

mf *mp* *pizz.* *p*

155

Hr (F) 1

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

Vc

DB

fz *p*

p

mp *p*

mp

both

R

R

159

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

Hp-Solo

Vc DB

dim.

tr

tr

tr

tr

dim.

dim.

dim.

dim.

mp

c# d#
f# g#

163

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

Hp-Solo

pp

pp

pp

f

pp

f

pp

f

pp

f

c# a#
b# e#
d# a#

c# f#
g#

pp

f

167

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

Hp-Solo

f

ff

ff

ff

ff

b# g#

b# a#

d# g#

169

Hr (F) 1/2

Trp (Bb) 1/2

Tromb

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

Hp-Solo

VI 1/2

Va

Vc

DB

S

f

ff

arco

f 3

f 3

f 3

f 3

f 3

f 3

bb c# d#
eb f# gb ab

172

Hr (F) 1/2

Trp (Bb) 1/2

Tromb

VI 1/2

Va

Vc

mf

both

mf

mf marc.

mf marc.

mf marc.

mf marc.

175 both

Hr (F) 1/2 *f*

Trp (B \flat) 2 *f* *p*

Tromb *f*

1 VI *f* *mf* *pp*

2 VI *f* *mf* *pp*

Va *f* *mf* *pp*

Vc *f* *mf* *pp*

DB *pp*

179

Fl-Solo *mf* T

Hp-Solo *mf*

1 VI *f* T

2 VI *f*

Va *f*

Vc *f*

DB *f*

II.

Grazioso (♩ 88)

Horn (F) 1 2

Flute-Solo *mf*

Oboe-Solo

Clarinet-Solo (Bb) *mf*

Bassoon-Solo

Harp-Solo

Violin 1 2 *pizz.* *p*

Viola *pizz.* *p*

Violoncello *pizz.* *p*

Double Bass *p*

This system of the musical score includes staves for Horn (F), Flute-Solo, Oboe-Solo, Clarinet-Solo (Bb), Bassoon-Solo, Harp-Solo, Violin (1 and 2), Viola, Violoncello, and Double Bass. The Flute-Solo, Clarinet-Solo (Bb), and Double Bass parts feature a melodic line starting with a half note, followed by eighth notes and sixteenth notes. The Flute-Solo part is marked *mf*. The Violin and Viola parts are marked *pizz.* and *p*. The Violoncello part is also marked *pizz.* and *p*. The Horn, Oboe, and Bassoon parts are mostly rests. The Harp part is also mostly rests.



Fl-Solo 5 *p*

Ob-Solo *mf*

Clar-Solo (Bb)

Bsn-Solo *mf*

VI 1 *p*

Va *p*

Vc *p*

DB *pizz.* *p*

This system of the musical score includes staves for Fl-Solo, Ob-Solo, Clar-Solo (Bb), Bsn-Solo, VI 1, Va, Vc, and DB. The Fl-Solo part features a complex melodic line with many sixteenth notes, marked *p*. The Ob-Solo part has a melodic line starting with a half note, marked *mf*. The Clar-Solo (Bb) part has a melodic line starting with a half note. The Bsn-Solo part has a melodic line starting with a half note, marked *mf*. The VI 1 part has a melodic line starting with a half note, marked *p*. The Va part has a melodic line starting with a half note, marked *p*. The Vc part has a melodic line starting with a half note, marked *p*. The DB part has a melodic line starting with a half note, marked *pizz.* and *p*.

9 A

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

A

VI 1

Va

Vc

DB

13

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

1

2

VI

Va

Vc

DB

17

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

1

VI

2

Va

Vc

DB

20

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

1

VI

2

Va

Vc

DB

B

arco *tr*

pp

tr

tr

tr

23

C

Hr (F)
1
2

Fl-Solo

Ob-Solo

Clar-Solo (B \flat)

Bsn-Solo

VI
1
2

Va

Vc

DB

p *f* *p* *p* *ppp*

p *f* *p* *ppp*

arco *mp* *f* *p*

p *f* *p*

p espr. *p espr.* *p espr.* *p espr.*

28

Fl-Solo

Ob-Solo

Clar-Solo (B \flat)

Bsn-Solo

VI
1
2

Va

cresc. *cresc.* *cresc.* *cresc.*

ppp

32

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

dim.

dim.

dim.

dim.

1

VI

2

Va

36

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

Hp-Solo

mf

mf

1

VI

2

Va

Vc

mf

D

40 both

Hr (F) 1/2 *mf espr.*

Fl-Solo *pp*

Ob-Solo *pp*

Clar-Solo (Bb) *pp*

Bsn-Solo *pp*

Hp-Solo *pp*

D

Va *espr.*

Vc *espr.*

43

Hr (F) 1/2 *cresc.*

Fl-Solo

Ob-Solo

Clar-Solo (Bb) *tr*

Bsn-Solo

Hp-Solo

Va *cresc.*

Vc *cresc.*

46

Hr (F) 1/2 *dim.*

Fl-Solo

Ob-Solo

Clar-Solo (Bb) *tr*

Bsn-Solo

Hp-Solo

Va *dim.*

Vc *dim.*

DB

mp

49

Hr (F) 1/2 *p*

Fl-Solo

Ob-Solo

Clar-Solo (Bb) *f*

Bsn-Solo

Hp-Solo

Va *p*

Vc *p*

DB *p*

52 E

Fl-Solo *p*

Ob-Solo *f* *mf*

Clar-Solo (B \flat) *mf*

Bsn-Solo *mf*

Hp-Solo *p*
eb gh

55

Fl-Solo

Ob-Solo

Clar-Solo (B \flat)

Bsn-Solo

Hp-Solo *db gh* *cb* *db gb ab*

58

Fl-Solo *p cresc.*

Ob-Solo

Clar-Solo (B \flat) *p cresc.* *f*

Bsn-Solo *p cresc.* *f*

Hp-Solo *p cresc.* *fb a \sharp d \sharp db*

61

f *dim.* *mf* *p* *mf* *pp*

F

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

Hp-Solo

Vl 2

Va

Vc

64

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

Hp-Solo

Vl 2

Va

Vc

67

Fl-Solo *pp* *p* *pp* *p*

Ob-Solo *p*

Clar-Solo (Bb) *p*

Bsn-Solo *p* *pp* *mp* *pp*

Hp-Solo *g^b* *mp* *c^b* *d^b*

VI 2

Va

Vc

70

Fl-Solo *pp marc.*

Ob-Solo *pp marc.*

Clar-Solo (Bb) *pp marc.*

Bsn-Solo *pp marc.*

Hp-Solo *pp marc.* *c[♯] d[♯] g[♯] a[♯]* *b[♯]*

VI 1 *pizz.* *pp marc.*

VI 2 *pizz.* *pp marc.*

Va *pizz.* *pp marc.*

Vc DB *both pizz.* *pp marc.*

G

73

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

Hp-Solo

VI

Va

Vc

DB

76

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

Hp-Solo

VI

Va

Vc

DB

III. Rondo

Rather fast (♩ 92)

1
Horn (F) *f*

2
f

1
Trumpet (B♭) *f*

2
f

Trombone *f*

Flute-Solo *mf*

Oboe-Solo

Clarinet-Solo (B♭)

Bassoon-Solo

Harp-Solo

Rather fast (♩ 92)

1
Violin *f* *p*

2
f

Viola *f* 3

Violoncello *f* 3 *p*

Double Bass *f* 3

4

Fl-Solo

Ob-Solo
mf

Clar-Solo (B \flat)
mf

Bsn-Solo
mf

VI 1

Va
pizz.
p

Vc
pizz.

8

Fl-Solo
f *mf*

Ob-Solo
f *mf*

Clar-Solo (B \flat)
f *mf*

Bsn-Solo
f *mf*

A

12

Fl-Solo

Ob-Solo
p

Clar-Solo (B \flat)
p

Bsn-Solo
p

24

1
Hr
(F)

2

Trp 1
(Bb) 2

Tromb

Fl-Solo

Ob-Solo

Clar-Solo
(Bb)

Bsn-Solo

1
VI

2

Va

both
Vc
DB

28

Fl-Solo

Ob-Solo

Clar-Solo
(Bb)

Bsn-Solo

33 **C**

Fl-Solo *mf*

Ob-Solo *mf*

Clar-Solo (Bb) *mf*

Bsn-Solo *mf*

C

1 *p*

2 *p*

Va *p*

Vc *p*

37

Fl-Solo *cresc.* *f* *p*

Ob-Solo *cresc.* *f* *p*

Clar-Solo (Bb) *cresc.* *f* *mp*

Bsn-Solo *cresc.* *p*

1 *cresc.* *f* *pizz.*

2 *cresc.* *f* *pizz.*

Va *cresc.* *f* *pizz.*

Vc *cresc.* *f* *pizz.*

DB *p* *cresc.* *f* *pizz.*

41

Fl-Solo

Ob-Solo

Clar-Solo (B \flat)

Bsn-Solo

1

2

Vl

Va

Vc

DB

pp

mf

arco

46

Fl-Solo

Ob-Solo

Clar-Solo (B \flat)

Bsn-Solo

1

2

Vl

Va

Vc

DB

p

mf

pizz.

pp

D

51

Fl-Solo

Ob-Solo

Clar-Solo (B \flat)

Bsn-Solo

1

2

Vl

Va

Vc

DB

p

cresc.

mf

cresc.

p

cresc.

arco

pp

cresc.

arco

pp

cresc.

arco

pp cresc.

arco

pp

cresc.

arco

pp

cresc.

56

Fl-Solo

Ob-Solo

Clar-Solo (B \flat)

Bsn-Solo

1

2

Vl

Va

Vc

DB

ff

ff

ff

ff

ff

ff

ff

E

60

both

ff

Hr 1
(F) 2

Trp 1
(B \flat) 2

ff

Tromb

ff

Fl-Solo

Ob-Solo

Clar-Solo
(B \flat)

Bsn-Solo

E

1

VI

2

Va

Vc

DB

63

both

ff

Hr 1
(F) 2

Trp 1
(B \flat) 2

ff

Tromb

1

VI

2

Va

66

Hr (F) 1 2

Trp (Bb) 1 2

Tromb

VI 1 2

Va

mf *cresc.*

mf *cresc.*

mf

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

69

Hr (F) 1 2

Trp (Bb) 1 2

Tromb

VI 1 2

Va

Vc DB

F

f *cresc.*

f *cresc.*

cresc.

f

cresc.

f

f *cresc.*

ff

ff

ff

both *ff*

72

Hr (F)
1
2

Trp (Bb)
1
2

Tromb

VI
1
2

Va

Vc DB

75

Hr (F) $\frac{1}{2}$

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

Tromb

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

VI
1
2

Va

Vc DB

79 G

Fl-Solo *tr*

Ob-Solo

Clar-Solo (Bb) *tr*

Bsn-Solo

83

Fl-Solo *p*

Ob-Solo

Clar-Solo (Bb) *tr* *p*

Bsn-Solo *p*

Hp-Solo *p* Ab major

Vc DB both *p*

87

Fl-Solo *tr*

Ob-Solo *p* *tr*

Clar-Solo (Bb)

Bsn-Solo

Hp-Solo *db* *ab* *ab* *db* *gb* *gb* *gb*

92 H

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

Hp-Solo

p

g4

db

db

db

97

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

Hp-Solo

p

p

p

p

db

g4

cb

fb

cb

fb

g4

102

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

Hp-Solo

cresc.

cresc.

cresc.

cresc.

mp

cresc.

cb

gb

107 I

Fl-Solo *mf* *cresc.*

Ob-Solo *mf* *cresc.*

Clar-Solo (Bb) *mf* *cresc.*

Bsn-Solo *mf* *cresc.*

Hp-Solo *f* *cresc.*

Chords: *ch*, *gb*, *db*, *gb*, *ab*, *gb*

112

Fl-Solo

Ob-Solo

Clar-Solo (Bb)

Bsn-Solo

Hp-Solo *bh*, *bb*, *db*, *dh*

116

Fl-Solo *f* *mf* *cresc.*

Ob-Solo *f* *mf* *cresc.*

Clar-Solo (Bb) *f* *mf* *cresc.*

Bsn-Solo *f* *mf* *cresc.*

Hp-Solo *f* *db*, *ab* *mf* *cresc.* *cb*, *gb*

120

Fl-Solo
f cresc.

Ob-Solo
f cresc.

Clar-Solo (Bb)
f cresc.

Bsn-Solo
f cresc.

Hp-Solo
f cresc.
c# g#
b# a#
g#

Detailed description: This block contains the musical notation for measures 120 through 123. It features five staves: Flute Solo, Oboe Solo, Clarinet Solo (Bb), Bassoon Solo, and Piano Solo. Each woodwind part begins with a melodic line that gradually increases in volume, marked with 'f cresc.'. The piano solo part consists of a rhythmic accompaniment in the right hand and a bass line in the left hand. Chord symbols 'c# g#', 'b# a#', and 'g#' are written above the piano staff in the second, third, and fourth measures respectively.

124

Hr (F)
1
2

Trp 1 (Bb)
2

Tromb

Fl-Solo
ff

Ob-Solo
ff

Clar-Solo (Bb)
ff

Bsn-Solo
ff

Hp-Solo
ff
bb
g#

Detailed description: This block contains the musical notation for measures 124 through 127. It features seven staves: Horns (F), Trumpets (Bb), Trombones, Flute Solo, Oboe Solo, Clarinet Solo (Bb), Bassoon Solo, and Piano Solo. A rehearsal mark 'J' is placed above the first measure. The brass instruments (Horns, Trumpets, Trombones) play a rhythmic pattern marked 'f'. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play melodic lines marked 'ff'. The piano solo part continues with a rhythmic accompaniment marked 'ff'. Chord symbols 'bb' and 'g#' are written above the piano staff in the first measure.

125

VI
1
2

Va

Vc

DB

Detailed description: This block contains the musical notation for measures 125 through 127. It features four staves: Violins (VI), Viola (Va), Violoncello (Vc), and Double Bass (DB). A rehearsal mark 'J' is placed above the first measure. All string parts play a rhythmic accompaniment marked 'f'. The Violin and Viola parts include triplets in the later measures.

128

Fl-Solo

Ob-Solo
mf

Clar-Solo (Bb)
mf

Bsn-Solo
mf

tr

VI 1
p

Va
pizz.
p

Vc
pizz.
p

132

Fl-Solo
f

Ob-Solo
f

Clar-Solo (Bb)
f

Bsn-Solo
f

tr

mf

136

Fl-Solo
p

Ob-Solo
p

Clar-Solo (Bb)
p

Bsn-Solo

K

Hp-Solo
cb
fb gb ab

8
p

mp play without any regularity, disregard the meter of the other Players*

* Metrisch unregelmäßig und ohne Rücksicht auf die anderen Instrumente zu spielen

140

Fl - Solo

Ob - Solo

Clar - Solo (Bb)

Bsn - Solo

Hp - Solo

mf

8

144

Fl - Solo

Ob - Solo

Clar - Solo (Bb)

Bsn - Solo

Hp - Solo

tr

8

148

Fl - Solo

Ob - Solo

Clar - Solo (Bb)

Bsn - Solo

Hp - Solo

p

tr

8

ch
gb

151

Fl-Solo *cresc.*

Ob-Solo *cresc.*

Clar-Solo (Bb) *cresc.*

Bsn-Solo *cresc.* *f*

Hp-Solo 8 *b₂* *b₂* *g_b* *b₂* *b₂*

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

2

Più animato

154

Fl-Solo *f* *f*

Ob-Solo *f* *f*

Clar-Solo (Bb) *f* *f*

Bsn-Solo *f*

Hp-Solo 8 *b₂* *b₂* *b₂* *b₂* *b₂*

Più animato

VI 1 *ff* *mf* *pizz.*

2 *ff* *mf* *pizz.*

Va *arco* *f cresc.* *arco* *ff* *mf* *pizz.*

Vc *f* *ff* *mf* *pizz.*

DB *f* *ff* *mf* *pizz.*

158

Fl-Solo

Ob-Solo

Clar-Solo (B \flat)

Bsn-Solo

Vl 1

Vl 2

Va

Vc

DB

Detailed description: This system contains measures 158 through 162. The Flute Solo part features a complex melodic line with many accidentals. The Oboe Solo part has a long, sustained note. The Clarinet Solo (B-flat) and Bassoon Solo parts have rhythmic patterns. The string section (Violins 1 & 2, Viola, Violoncello, and Double Bass) provides harmonic support with sustained notes and some rhythmic movement.

163

M

Hr (F) 1

Hr (F) 2

Trp (B \flat) 1

Trp (B \flat) 2

Tromb

Fl-Solo

Ob-Solo

Clar-Solo (B \flat)

Bsn-Solo

M

Vl 1

Vl 2

Va

Vc

DB

Detailed description: This system contains measures 163 through 167. It begins with a double bar line and a repeat sign. A box containing the letter 'M' is placed above the first measure. The Horns (F) and Trumpets (B-flat) parts are prominent, with dynamic markings of *ff* and *f*. The Trombone part also has a *f* marking. The Flute Solo part continues with its melodic line. The string section (Violins 1 & 2, Viola, Violoncello, and Double Bass) is marked *arco* and *ff*, with some tremolos in the Violin 1 part.

168

Hr (F)
1
2

Trp (Bb)
1
2

Tromb

Fl - Solo

Ob - Solo

Clar - Solo (Bb)

Bsn - Solo

Hp - Solo

VI
1
2

Va

Vc

DB

173

Fl - Solo

Ob - Solo

Clar - Solo (Bb)

Bsn - Solo

Hp - Solo

Concerto for Trumpet, Bassoon,
with String Orchestra (1949)

Instrumentation

Trumpet-Solo (B \flat) (Trp)

Bassoon-Solo (Bsn)

1st Violin (VI)

2nd Violin (VI)

Viola (Va)

Violoncello (Vc)

Double Bass (DB)

I. Allegro spiritoso

(♩. 68)

Trumpet-Solo (B♭)

Bassoon-Solo

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Trp-Solo (B♭)

Bsn-Solo

VI 1

VI 2

Va

Vc

DB

6

Trp-Solo (Bb)

Bsn-Solo

1

2

Vl

Va

Vc

DB

9 A

Trp-Solo (Bb)

Bsn-Solo

1

2

Vl

Va

Vc

DB

12

Trp-Solo (Bb)

Bsn-Solo

1

2

Vl

Va

Vc

DB

B

17

Trp-Solo (Bb)

Bsn-Solo

1

2

Vl

Va

Vc

DB

mf

mf

mf

mf

mf

mf

20

Trp-Solo (Bb)

Bsn-Solo

1

2

Vl

Va

Vc

DB

pizz.

p

pizz.

p

pizz.

p

pizz.

p

C

23

Trp-Solo (Bb)

Bsn-Solo

1

2

Vl

Va

Vc

DB

f

f

arco

f

arco

f

arco

f

arco

f

26

Trp - Solo (Bb)

Bsn - Solo

dim.

1

2

Vl

Va

Vc

DB

29

Trp - Solo (Bb)

Bsn - Solo

mp

mp

1

2

Vl

Va

Vc

DB

p espr.

p espr.

p espr.

p espr.

p espr.

33

Trp - Solo (Bb)

Bsn - Solo

mf

pizz.

p

pizz.

p

p

arco

arco

p

p

p

p

D

*cf. Critical Notes

37

Trp-Solo (Bb)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

41

Trp-Solo (Bb)

Bsn-Solo

2 desks

1 VI

2 VI

Va

Vc

DB

44

Trp-Solo (Bb)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

rallentando a tempo

48

Trp - Solo (Bb)

Bsn - Solo

1 VI

2 VI

Va

Vc

DB

52

Trp - Solo (Bb)

Bsn - Solo

1 VI

2 VI

Va

Vc

DB

F

pizz.

p

f

cresc.

55

Trp - Solo (Bb)

Bsn - Solo

1 VI

2 VI

Va

Vc

DB

cresc.

f

59

Trp - Solo (Bb)

Bsn - Solo

dim.

dim.

p

1

2

Vl

Va

Vc

DB

dim.

dim.

dim.

dim.

dim.

3

3

3

3

3

3

p

p

62

Trp - Solo (Bb)

Bsn - Solo

Agitato

arco

f

arco

f

1

2

Vl

Va

Vc

DB

66

Trp - Solo (Bb)

Bsn - Solo

G

1

2

Vl

Va

Vc

DB

arco

f

70

Trp-Solo (Bb)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

arco

f

arco

f

74

Trp-Solo (Bb)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

H

f

pizz.

mf

78

Trp-Solo (Bb)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

f

82

Trp - Solo (Bb)

Bsn - Solo

1 VI

2 VI

Va

Vc

DB

arco

f

86

Trp - Solo (Bb)

Bsn - Solo

1 VI

2 VI

Va

Vc

DB

f

f

90 I

Trp - Solo (Bb)

Bsn - Solo

1 VI

2 VI

Va

Vc

DB

p

p

pp

pp

pp

pp

94

Trp-Solo (Bb)

Bsn-Solo

VI 1

VI 2

Va

Vc

DB

p

cresc.

cresc.

cresc.

cresc.

cresc.

98

Trp-Solo (Bb)

Bsn-Solo

VI 1

VI 2

Va

Vc

DB

J

f

f

f pizz.

f pizz.

f pizz.

f pizz.

f

102

Trp-Solo (Bb)

Bsn-Solo

VI 1

VI 2

Va

Vc

DB

mf

107

Trp - Solo (Bb)

Bsn - Solo

1 VI

2 VI

Va

Vc

DB

112

Trp - Solo (Bb)

Bsn - Solo

1 VI

2 VI

Va

Vc

DB

116

Trp - Solo (Bb)

Bsn - Solo

1 VI

2 VI

Va

Vc

DB

120 L

Trp - Solo (Bb)

Bsn - Solo

1

2

VI

Va

Vc

DB

125

Trp - Solo (Bb)

Bsn - Solo

1

2

VI

Va

Vc

DB

129

Trp - Solo (Bb)

Bsn - Solo

1

2

VI

Va

Vc

DB

arco

f

133

Trp - Solo (Bb)

Bsn - Solo

1

2

Va

Vc

DB

137

Trp - Solo (Bb)

Bsn - Solo

1

2

Va

Vc

DB

M

p

cresc.

ff

ff

ff

cresc.

141

Trp - Solo (Bb)

Bsn - Solo

1

2

Va

Vc

DB

mf

cresc.

mf cresc.

f

cresc.

f cresc.

div.

145

Trp - Solo (Bb) *ff*

Bsn - Solo *ff*

1 *ff*

2 *ff*

Va *ff*

Vc *ff*

DB *ff*

147

Trp - Solo (Bb)

Bsn - Solo

1

2

Va

Vc

DB

N

(148)

Trp - Solo (Bb)

Bsn - Solo

1

2

Va

Vc

DB

151

Trp - Solo (Bb)

Bsn - Solo

1

VI

2

Va

Vc

DB

153

Trp - Solo (Bb)

Bsn - Solo

1

VI

2

Va

Vc

DB

158

Trp - Solo (Bb)

Bsn - Solo

1

VI

2

Va

Vc

DB

163 P

Trp - Solo (Bb) *f* *p*

Bsn - Solo *p*

1 VI *f* *mp* *p*

2 VI *f* *mp* *p*

Va *f* *mp* *p*

Vc *f* *mp* *mf*

DB *mf*

168

Trp - Solo (Bb)

Bsn - Solo

1 VI

2 VI

Va *p*

Vc

DB

173

Trp - Solo (Bb) *cresc.* *f*

Bsn - Solo *cresc.* *f*

1 VI *f*

2 VI

Va *cresc.* *f*

Vc *cresc.* *f*

DB *cresc.* *f*

Q

177

Trp-Solo (Bb)

Bsn-Solo

1

2

Va

Vc

DB

mf

p

pizz.

p

p

p

180

Trp-Solo (Bb)

Bsn-Solo

1

2

Va

Vc

DB

pp

pp

mp

p

pp

pp

R

184

Trp-Solo (Bb)

Bsn-Solo

1

2

Va

Vc

DB

mf

mf

d = d. (pizz.)

p

p

p

p

p

187

Trp - Solo (Bb)

Bsn - Solo

VI 1

VI 2

Va

Vc

DB

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

190

Trp - Solo (Bb)

Bsn - Solo

VI 1

VI 2

Va

Vc

DB

f dim.

f dim.

f

dim.

dim.

dim.

dim.

f

dim.

193

Trp - Solo (Bb)

Bsn - Solo

VI 1

VI 2

Va

Vc

DB

p

p

p

p

p

pp

pp

pp

pp

pp

II. Molto Adagio

(♩ 40)

Trumpet - Solo (Bb)

Bassoon - Solo

Violin 1

Violin 2

Viola

Violoncello

Double Bass

p espr.

pp

p

mp

pp

p

mp

pp

p

mp

5

Trp - Solo (Bb)

Bsn - Solo

VI 1

VI 2

Va

Vc

DB

A

p

pp

p espr.

p

pp

p espr.

p

pp

p espr.

pp

pp

mp

pp

mp

9

Trp - Solo (Bb)

Bsn - Solo

1

2

Vl

Va

Vc

DB

mf 3 *ff*

mf 3 *ff*

mf 3 *ff*

mf *ff*

mf *ff*

12

Trp - Solo (Bb)

Bsn - Solo

1

2

Vl

Va

Vc

DB

pp *pp* *mp*

pp *pp* *mp*

pp *pp* *mp*

mp

mp

B

15

Trp - Solo (Bb)

Bsn - Solo

1

2

Vl

Va

Vc

DB

p *mp*

p *mp*

p *mp*

mp

mp

poco accel. *riten.*

C

Tempo primo

18

Trp- Solo
(Bb)

Bsn- Solo

Musical score for measures 18-19. The score includes parts for Trp- Solo (Bb), Bsn- Solo, VI (Violin I and II), Va (Viola), Vc (Violoncello), and DB (Double Bass). The Trp- Solo part features a melodic line with a *ff* dynamic. The Bsn- Solo part is mostly silent. The string parts (VI, Va, Vc, DB) provide a rhythmic accompaniment with a *ff* dynamic. The key signature has two flats, and the time signature is 4/4.

20

Trp- Solo
(Bb)

Bsn- Solo

Musical score for measures 20-22. The score includes parts for Trp- Solo (Bb), Bsn- Solo, VI (Violin I and II), Va (Viola), Vc (Violoncello), and DB (Double Bass). The Trp- Solo part features a melodic line with a *ff* dynamic. The Bsn- Solo part is mostly silent. The string parts (VI, Va, Vc, DB) provide a rhythmic accompaniment with a *ff* dynamic. The key signature has two flats, and the time signature is 4/4.

23

Trp- Solo
(Bb)

Bsn- Solo

Musical score for measures 23-24. The score includes parts for Trp- Solo (Bb), Bsn- Solo, VI (Violin I and II), Va (Viola), Vc (Violoncello), and DB (Double Bass). The Trp- Solo part features a melodic line with a *f* dynamic. The Bsn- Solo part features a rhythmic accompaniment with a *ff* dynamic. The string parts (VI, Va, Vc, DB) provide a rhythmic accompaniment with a *ff* dynamic. The key signature has two flats, and the time signature is 4/4.

25 **D**

Trp - Solo (Bb)

Bsn - Solo

1 VI

2 VI

Va

Vc

DB

f

p

ppp

p

ppp

p

ppp

p

ppp

p

ppp

28

Trp - Solo (Bb)

Bsn - Solo

1 VI

2 VI

Va

Vc

DB

p

mf

p

p

mf

p

mp

p

f

mp

p

f

mp

p

32 **Allegro pesante** (♩. 80)

Trp - Solo (Bb)

Bsn - Solo

1 VI

2 VI

Va

Vc

DB

f

f

pizz.

f

36

Trp - Solo (Bb)

Bsn - Solo

1 VI

2 VI

Va

Vc

DB

arco

f

ff

ff

ff

ff

ff

40 **E**

Trp - Solo (Bb)

Bsn - Solo

1 VI

2 VI

Va

Vc

DB

pizz

mf

mf

mf

mf

mf

mf

44

Trp - Solo (Bb)

Bsn - Solo

1 VI

2 VI

Va

Vc

DB

arco

f

mf

f

f

f

f

p

p

48

Trp - Solo (Bb)

Bsn - Solo

1

2

Va

Vc

DB

mf *cresc.*

p *cresc.*

mp *p* *cresc.*

p *cresc.*

p *cresc.*

52

Trp - Solo (Bb)

Bsn - Solo

1

2

Va

Vc

DB

F

f *f*

mp *f*

f

f

f

56

Trp - Solo (Bb)

Bsn - Solo

1

2

Va

Vc

DB

G

dim. *dim.* *p* *p*

p *p*

pizz. *p*

Solo *p grazioso*

61

Trp-Solo (Bb)

Bsn-Solo

VI 1

VI 2

Va

Vc

DB

mf

mf

mf

67

Trp-Solo (Bb)

Bsn-Solo

VI 1

VI 2

Va

Vc

DB

pp

pp

arco

pp

pp

73

Trp-Solo (Bb)

Bsn-Solo

VI 1

VI 2

Va

Vc

DB

p grazioso

tutti

pp

pp

pizz.

p

mp

mp

78

Trp - Solo (Bb)

Bsn - Solo

VI 1

VI 2

Va

Vc

DB

pp

pp

p

pp

arco

pp

pp

83

Trp - Solo (Bb)

Bsn - Solo

VI 1

VI 2

Va

Vc

DB

p

p

p

p

pizz.

p

I

88

Trp - Solo (Bb)

Bsn - Solo

VI 1

VI 2

Va

Vc

DB

mp

92

Trp-Solo (Bb)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

96

Trp-Solo (Bb)

Bsn-Solo

1 VI div. pp

2 VI div. pp

Va pp

Vc pp

DB arco pp

99

Trp-Solo (Bb) f

Bsn-Solo f

1 VI f

2 VI f

Va f

Vc f

DB f

J

102

Trp-Solo (B \flat)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

105

Trp-Solo (B \flat)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

K

ff

espr.

109

Trp-Solo (B \flat)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

ff

113

Trp-Solo (B♭)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

116

Trp-Solo (B♭)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

L

fff

fff

fff

fff

fff

fff

div.

120

Trp-Solo (B♭)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

f

f

mf

mf

mf

mf

mf

pizz.

mf

124

Trp-Solo (Bb)

Bsn-Solo

VI 1

VI 2

Va

Vc

DB

128

Trp-Solo (Bb)

Bsn-Solo

VI 1

VI 2

Va

Vc

DB

M

mf

p

mf

arco

mf

131

Trp-Solo (Bb)

Bsn-Solo

VI 1

VI 2

Va

Vc

DB

tr

135

Trp-Solo (Bb)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

138

Trp-Solo (Bb)

Bsn-Solo

8 VI

1 VI

2 VI

Va

Vc

DB

mf espr.

p

pizz.

mf

mf

142

Trp-Solo (Bb)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

cresc.

cresc.

cresc.

cresc.

cresc.

145 O

Trp-Solo (Bb)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

148

Trp-Solo (Bb)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

151

Trp-Solo (Bb)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

154

Trp-Solo (Bb)

Bsn-Solo

VI 1

VI 2

Va

Vc

DB

f

ff

ff

ff

ff

P

157

Trp-Solo (Bb)

Bsn-Solo

VI 1

VI 2

Va

Vc

DB

cresc.

f

cresc.

160

Trp-Solo (Bb)

Bsn-Solo

VI 1

VI 2

Va

Vc

DB

ff

ff

f

f

f

163

Trp - Solo (Bb) *dim. poco a poco*

Bsn - Solo *dim. poco a poco*

1 VI *dim. poco a poco*

2 VI *dim. poco a poco*

Va *dim. poco a poco*

Vc *dim. poco a poco*

DB *dim. poco a poco*

166 Q **poco allargando**

Trp - Solo (Bb) *mf* *p*

Bsn - Solo *mf* *p*

1 VI *mf dim.* *p*

2 VI *mf dim.* *p*

Va *mf dim.* *p*

Vc *mf dim.*

DB *mf*

169

Trp - Solo (Bb) *pp*

Bsn - Solo *pp*

1 VI *pp*

2 VI *pp*

Va *pp*

Vc *pp*

DB *pp*

173 Poco più tranquillo (♩ 138)

Trp-Solo (Bb)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

p

pizz.

p

pizz.

p

pizz.

p

mp

mp

mp

mp

178 **R**

Trp-Solo (Bb)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

p

p

p

p

mp

mp

mp

mp

p

p

p

p

Solo arco

183

S

Trp-Solo (Bb)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

mp

mp

mp

mp

mp

mp

p

p

p

p

188

Trp-Solo (Bb)
Bsn-Solo

mp *mp*

VI
Va
Vc
DB

p *arco* *pp* *arco* *pp* *arco*

193

Trp-Solo (Bb)
Bsn-Solo

p *acc.*

VI
Va
Vc
DB

pp *cresc.* *tutti*

197

Tempo primo *poco più pesante*

Trp-Solo (Bb)
Bsn-Solo

f *f* *ff* *ff*

VI
Va
Vc
DB

ff *ff* *ff* *ff*

*) cf. Critical Notes

III. Vivace

Trumpet-Solo (Bb)

Bassoon-Solo

Violin 1

Violin 2

Viola

Violoncello

Double Bass

7

Trp-Solo (Bb)

Bsn-Solo

VI 1

VI 2

Va

Vc

DB

13 **A**

Trp-Solo (Bb)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

mf

arco

pizz.

mf

18

Trp-Solo (Bb)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

mf

pizz.

arco

col legno

p

mf

col legno

p

23

Trp-Solo (Bb)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

f

tr. b

tr.

tr.

tr. b

28 **B**

Trp-Solo (Bb) *mf*

Bsn-Solo

1 *pizz.* *mf*

2 *pizz.* *mf*

Va *pizz.* *mf*

Vc

DB

33

Trp-Solo (Bb) *mf*

Bsn-Solo *f* *mf*

1 *col legno* *mf*

2 *col legno* *mf*

Va *arco*

Vc *arco* *p*

DB *arco* *p*

38

Trp-Solo (Bb) *ff*

Bsn-Solo *ff*

1 *arco* *f*

2 *arco* *f*

Va *arco* *f*

Vc *arco* *f*

DB *arco* *f*

43 C

Trp-Solo (Bb)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

49

Trp-Solo (Bb)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

pizz.

55 D

Trp-Solo (Bb)

Bsn-Solo

1 VI

2 VI

Va

Vc

DB

ff

f

61

Trp - Solo (Bb)

Bsn - Solo

1

VI *ff*

2

Va

Vc

DB

66

Trp - Solo (Bb)

Bsn - Solo

1

VI

2

Va

Vc

DB *ff* arco

71 E

Trp - Solo (Bb)

Bsn - Solo

1

VI *pp*

2

Va *pp*

Vc *pp*

DB *pp*

77

Trp-Solo (Bb) *pp*

Bsn-Solo *p* *mf*

1 *pizz.* *pp*

2

Va *pizz.* *pp*

Vc *pizz.* *mf*

DB

83 **F**

Trp-Solo (Bb) *mf*

Bsn-Solo *mf*

1 *col legno* *p*

2

Va *pizz.* *p* *col legno* *p*

Vc *col legno* *p*

DB

90

Trp-Solo (Bb) *p*

Bsn-Solo *p*

1 *(coll.)* *p* *pizz.*

2 *col legno* *p* *pizz.*

Va *(coll.)* *p* *pizz.*

Vc *(coll.)* *p* *pizz.*

DB *p*

Critical Notes

Abbreviations

Bsn	= Bassoon
Clar	= Clarinet
DB	= Double Bass
Fl	= Flute
Hp	= Harp
Hr	= Horn
Ob	= Oboe
Tromb	= Trombone
Trp	= Trumpet
Va	= Viola
Vc	= Violoncello
VI	= Violin
l. h.	= left hand
r. h.	= right hand

In the various listings of printing errors and textual variants given below, bars are identified by their numbers and the specific beat where the error or variant occurs, if applicable. Thus 20.2 denotes the second beat of bar 20, etc.

Concerto for Woodwinds, Harp, and Orchestra (1949)

I. Sources

1. Description of sources

A Full score, autograph

Location:	Paul Hindemith Institute, Frankfurt.
Title page:	Upper left, <i>Paul Hindemith / Concerto for Woodwinds and Harp</i> . Lower right, <i>Score / 1949</i> .
Score paper:	13 double sheets and 2 single sheets, total 56 pages. 20-stave paper with brand mark <i>Zürich</i> (on shield held by lion) <i>Papier Carpentier No. 120, Système Siestrop, déposé</i> . Size: 33.5 x 24.9 cm. Edges cut. Color: ivory. Gathering: 1. 6 double sheets + 1 single sheet. First movement. 2. 1 single sheet + 2 double sheets. Second movement. 3. 5 double sheets. Third movement. Pagination: All pages except title page are numbered, 2 through 56. Staff paper used for 3rd movement appears to have been intended at one time for another composition, for pages had previously been numbered 501 through 520. These numbers have been crossed out and replaced by numbers 37 through 56. Bars numbered at beginning of each brace. Rehearsal letters indicated throughout.
Contents:	Page [1]: Title page (see above). Page 2: Top, left center, <i>I. Moderately fast</i> (♩ 88-92), underlined twice. Instruments described in English only. Bottom, not in Hindemith's hand, <i>Copyright, 1949, by B. Schott's Söhne, Mainz</i> . Page 26: End of 1st movement. Bottom of page, <i>New Haven, Conn., / April 8th, 1949</i> . Page 27: Top left, <i>II. Grazioso</i> (♩ 88), underlined twice.

Page 36: End of 2nd movement. Bottom of page, *New Haven, Conn., / April 29th, 1949*.
Page 37: Top left, *III. Rondo: Rather fast* (♩ 92), underlined twice.
Page 56: End of 3rd movement. Bottom of page, *New Haven, Conn., / April 23rd, 1949*.
Braces vary from 4 to 16 staves depending on scoring need.

Writing material: Black ink. Corrections with blue and red pencil.

Binding: Red-white cloth binding.

Condition: Excellent.

B First edition

Title page:	In parallel columns, <i>Concerto / for Woodwinds, Harp, and / Orchestra / by and Konzert / für Holzbläser, Harfe und / Orchester / von</i> . Below, <i>Paul Hindemith / 1949 / asterisk / Partitur / Score / Orchestral parts on hire — Orchester-material nach Vereinbarung / B. SCHOTT'S SÖHNE / MAINZ</i> . In 3 parallel columns, <i>Schott & Co. Ltd., London W. 1 / 48 Great Marlborough Street, Editions Max Eschig, Paris / 48 Rue de Rome and Assoc. Music Publ. Inc. New York / 25 West 45th Str. / Printed in Germany — Imprimé en Allemagne</i> . Page [III]: <i>Written for the Alice M. Ditson Fund, Columbia University, New York</i> . Page [IV]: <i>Instrumentation and Duration for Performance: 15 min.</i> Page [1]: Bottom of page, <i>Copyright 1950 by Schott & Co. Ltd., London</i> and engravers number <i>B. S. S. 37484</i> . 56 score pages, bound in grey cardboard.
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B¹ Second printing (study score)

Title page:	<i>PAUL HINDEMITH / Konzert / für Holzbläser, Harfe und Orchester / 1949 / Studien — Partitur / Edition Schott 4064 / B. SCHOTT'S SÖHNE · MAINZ / Schott & Co. Ltd., London · Schott Music Corp., New York / Printed in Germany</i> . Instrumentation and time for performance page [IV] in German. Copyright page [1], engravers number page 56; otherwise all the rest as in B.
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C Complete sketches, autograph

Location:	Paul Hindemith Institute, Frankfurt.
Title page:	Upper left, <i>Woodwind & Harp Concerto</i> . Right center, <i>1949</i> .
Score paper:	18 single sheets with an additional double sheet serving as a cover. Six different kinds of score paper are used, varying from 10 to 16 staves, including three of oblong format with 14 staves. Sizes vary between 33.6 x 25.3 cm and 34.3 x 27.3 cm. No pagination.
Contents:	1st movement: 7 single sheets. 2nd movement: 6 single sheets, 2 sheets written on only one side. 3rd movement: 5 single sheets. Braces vary from 2 to 5 staves. No title or other identification marks of any kind.
Writing material:	Pencil, a few corrections with black ink (same color as source A).
Condition:	Excellent.

2. Evaluation of sources

1. Source A: Full score, autograph.

The major source used in the preparation of this edition was Hindemith's autograph full score. It is a beautifully written manuscript, completely legible in every detail and virtually flawless. The few minor errors were detected and corrected before the first printing of the score. However, this printing contains several typographical errors which are noted below.

There are several differences from the original score in the harp part as published in the editions, but these cannot be construed as errors by the composer. Hindemith made it clear that he was uncertain about notating the harp part, particularly the pedal changes. When mailing the score of the first movement to Associated Music Publishers in New York City early in April he enclosed a note to Karl Bauer (see Note 9 in the Introduction) which read in part: *Die Solostimmen ausschreiben lassen und an Columbia senden (eilt!). In der Harfenstimme bitte alle Pedalbezeichnungen nur mit Bleistift eintragen lassen, damit Änderungen vorgenommen werden können.*


A second note from Hindemith to Bauer accompanied the shipment of the score of the second movement (the last to be completed) in late April and included the following request: *Könnten Sie herausfinden wo die Harfe spielen wird und mir das betreffende Individuum nebst Harfenstimme zu Ihnen ins Büro bestellen, damit ich die Pedalbezeichnungen mit ihm durchgeben kann?*

Several changes were eventually made, not only in the pedal markings but also in the harp scoring, all presumably resulting from his conference with the harpist. However, no melodic or harmonic modifications of the original harp part were made.

2. Source B: First edition.

This is almost an exact reproduction of the original score except for the differences in the harp part which are noted below under Textual Variants. However, there are a number of printing errors, all of which have been corrected in this volume. These are as follows:

Bar	Instrument	Error
1st Movement		
4.3	Vc	Rest should be dotted quarter
5.1	VI 1	Flat sign lacking before e ²
8.3-9.1	VI 1	Slur should extend only from a ² -flat to the 1st d ² -flat
25	Hr 2	Crescendo sign lacking
38.1	Bsn-Solo	<i>f</i> lacking
40	Bsn-Solo, Hp-Solo (l. h.), Vc, DB	Wrong clef sign; should be bass
56		Meter sign lacking
63.2	Ob-Solo	Natural sign lacking before c ² ; flat sign lacking before g ²
64	Tromb, Hp-Solo (l. h.), Vc, DB	Wrong clef sign; should be bass
	Va	Wrong clef sign; should be alto
71-72	All strings	Crescendo sign lacking
77	Bsn-Solo	Wrong clef sign; should be tenor
	Va	Wrong clef sign; should be alto
	Vc, DB	Wrong clef sign; should be bass
83-84	Clar-Solo	Slur should extend to g
92.3	Va, Vc, DB	Eighth-note rest lacking
106	Fl-Solo	Slur should begin with the 2nd note

Bar	Instrument	Error
112	Clar-Solo	Slur should begin with the 2nd note
144.3	Ob-Solo	Sharp sign lacking before d ²
156.2	Bsn-Solo	e-natural should be deleted
	Vc, DB	E-natural lacking
169.2	Hp-Solo	e ² incorrect; should be d ²
172.1	VI 2	Flat sign lacking before d ¹
199	Hp-Solo	c ³ lacking
2nd Movement		
40	Vc	<i>espr.</i> lacking
43.3	Hp-Solo (l. h.)	Flat sign lacking before d ¹
46/49	Bsn-Solo	Clef sign should be tenor
66.2	Fl-Solo	Staccato mark lacking from g ¹
67	Clar-Solo	<i>p</i> should be placed under the 2nd note
70	Bsn-Solo	Staccato mark lacking from the 6th note
72.3	Fl-Solo	Staccato mark over c ³ should be deleted
73.3	Clar-Solo	Staccato mark lacking from the note a
76.3	Bsn-Solo	F-sharp should be an eighth note
3rd Movement		
1.2	Hr 1	Accent mark lacking
7	Fl-Solo, Ob-Solo	Beginning of crescendo sign lacking
44.2	Vc	Rest should be dotted quarter
59.1	Ob-Solo	Flat sign lacking before e ²
62	VI 1 2	The  over the last two notes should be deleted
153.4-		
155.3	Bsn-Solo	Entire line should be deleted
154.2	VI 1	Flat sign lacking before d ³
173	All Solo Woodwinds	<i>ff</i> should be deleted
	Hp-Solo	<i>f</i> should be deleted

3. Source B¹: Second printing (study score).

The musical score is printed from the same plates used for Source B. Unfortunately, only three of the many typographical errors noted above have been corrected, all in the first movement: the missing flat sign has been added to the e² in the VI 1 part at 5.1, the crescendo sign to the Hr 2 part at 25, and the natural sign to the c² in the Ob-Solo part at 63.2. There is also a misprint which did not occur in the first printing: the quarter-note rest in the Tromb part at bar 5.3, first movement, lacks a dot. Furthermore, accidentals have been added to the 3rd and 7th notes of the Fl-Solo in bar 44 of the first movement which are not found in either Source A or B.

A rather curious feature of this printing is the elimination of the English title from the title page. In addition, the separate listing of the instrumentation, which in source B was printed only in English terms, is here given in German only, yet in the score itself the names of the instruments remain in English.

4. Source C: Autograph sketches.

References to these have been included in the Introduction.

II. Textual variants

Not included in the following listing are various minor changes from the original score (none involving the music itself) which have been made in accordance with stylistic procedures adopted by the general editors in order to establish a consistent pattern in notation and in the use of English and German terms throughout the complete edition. The printing errors listed above are not included.

Bar	Instrument	Source	Variant
1st Movement			
2	Tromb	B B ¹	3rd note without sharp sign
7	VI 2	A	The last but one note without natural sign
8.1	Trp 2	A B	Flat sign lacking
27.1	VI 1	A	Sharp sign with red pencil
44	Fl-Solo	B ¹	3rd note with natural sign; 7th note with flat sign
63.3	Clar-Solo	A	Natural sign before a ¹ with blue pencil
65	Hp-Solo	A	Double 8ves
125	Hp-Solo, l. h.	A	19th note changed from e ¹
141		A	Tempo indication lacking
145.2/			
147.2	Hp-Solo, r. h.	A	With f ¹
148	Bsn-Solo	A	Slur with blue pencil
166.2	Ob-Solo	A	Natural sign with blue pencil
166.3	Hp-Solo, l. h.	A	g-sharp and f-sharp lacking
170	Hp-Solo	A	Double 8ves
186	Clar-Solo	A	<i>mf</i> with red pencil
187	Hp-Solo, r. h.	A	3rd note changed from a ¹
2nd Movement			
9	Bsn-Solo	A	Staccato marks lacking
23	Va	A	Last note changed from d-flat; with up-bow mark
33/38	VI 2	A	Natural sign before c ³ with red pencil
66	Bsn-Solo	A B B ¹	5th note without Staccato mark
75.1	Clar-Solo	A B B ¹	With staccato mark
77	Bsn-Solo	A B B ¹	Staccato mark lacking
3rd Movement			
48.1	Fl-Solo	A	Natural sign with red pencil
89	Ob-Solo	A	<i>p</i> with red pencil
93	Bsn-Solo	A	<i>p</i> with red pencil
104.1-2	Hp-Solo, l. h.	A	1st chord includes an e-flat, 4th chord a c ¹ , 5th chord a g ¹
124	Bsn-Solo	A	2nd note changed from a quarter note with red pencil
138-156	Hp-Solo	A	Lower 8ves lacking
179	Fl-Solo	A	Flat sign before d ³ with red pencil
180.1	Fl-Solo	A	Double flat sign with red pencil
	Ob-Solo	A	Changed from es ² with red pencil
	Clar-Solo	A	Flat sign with red pencil

Concerto for Trumpet, Bassoon with String Orchestra (1949)

I. Sources

1. Description of sources

A Full score, autograph

Location: Yale University Library, New Haven, Connecticut, U.S.A. Presented to Yale University by Paul Hindemith in May 1953.

Title page: Top left, *Paul Hindemith*. Below, in parallel columns, *Konzert für Trompete, Fagott / und Streichorchester* and *Concerto for Trumpet, Bassoon / and String Orchestra*. Center middle, *Partitur / Score*. Below, lower right, 1949.

Score paper: 14 double sheets, total 56 pages, 14-stave and 18-stave. Size: 34.0 x 25.5 cm.

Gathering:

1. 6 double sheets of 18-stave paper with brand mark *Zürich* (on shield held by lion) / *Schutzmarke / Nr. 4*. First movement.

2. 6 double sheets of 14-stave paper with brand mark *Monarch Brand / Carl Fischer, Inc. New York*. Second movement.

3. 2 double sheets of 14-stave paper with brand mark *Zürich* (on shield held by lion) / *Schutzmarke / Nr. 6*. Third movement.

Pagination:

All pages except title page are numbered, 1 through 56. Bars numbered at beginning of each brace; rehearsal letters indicated.

Contents:

Title page: See above.

Page 1: Top center, *I. Allegro spiritoso* / (♩.68). Instruments described in both German and English terms.

Page 23: End of 1st movement.

Page 25: Top left, *II. Molto Adagio* (♩ 40); top right, *Concerto for Trumpet and Bassoon*.

Page 30: Top right, *Allegro pesante* (♩.80).

Page 48: End of 2nd movement, dated *New Haven, Conn., / Sept. 30th, 1949*.

Page 49: Top left, *III. Vivace* (no metronome mark); top right, *Concerto for Trumpet and Bassoon*.

Page 56: End of 3rd movement (no date, no place).

Braces vary in size from 3 to 7 staves, chiefly 7.

Writing material:

Titles and score of 1st and 2nd movements, blue-black ink. 3rd movement, black ink.

Binding:

Unbound, but enclosed in a separate double sheet of score paper which serves as the title page noted above. There is an additional cover of Manila paper, autographed *Paul Hindemith / Concerto for Trumpet, Bassoon / and Strings / 1949*. Inside this cover is affixed the bookplate of the Yale School of Music Library on which is written *Gift of the Composer, 1953*.

Condition:

Excellent. Kept in a hard-cover folder especially designed to provide maximum protection.

B Instrumental parts for the third movement, autograph

Location: Yale University Library, New Haven, Connecticut, U.S.A. Presented to Yale University by Paul Hindemith in May 1953.

Score paper: 5 single sheets and 2 double sheets of 10-stave paper with brand mark *G. Schirmer, Imperial Brand, No. 20*. Size: 31.5 x 24 cm.

Contents:

Each part autographed at top right, *P. Hindemith / Concerto for Trumpet and Bassoon*, with *III. Vivace* written at top left. Each part also has an identification number at bottom left, *Safe / Ma 21 / H 58 / 1949*, added by a Yale School of Music library official. The name of the instrument is written at top center, as follows:

Solo Trumpet (1 sheet, both sides)

Solo Bassoon (1 sheet, both sides)

1st Violin (1 sheet, both sides)

2nd Violin (1 double sheet, 1st and 4th pages only)

Viola (1 sheet, both sides)

Cello (1 double sheet, 1st and 2nd pages only)

Bass (1 sheet, one side only).

Writing material: Black ink.
Binding: Unbound.
Condition: Excellent. Kept with autograph full score in the same protective hard-cover folder.

C First edition

Title page: In parallel columns, *Concerto / for Trumpet in B \flat and / Bassoon with Strings / by and Konzert / für Trompete in B und Fagott / mit Streichorchester / von. Below, Paul Hindemith / 1949 / asterisk / Score — Partitur / (Orchestral parts on hire — Orchestermaterial nach Vereinbarung[]) / B. SCHOTT'S SÖHNE / MAINZ. Below, in parallel columns, Schott & Co., Ltd., London W. 1 / 48 Great Marlborough Street, Editions Max Eschig, Paris / 48 Rue de Rome and Assoc. Music Publ. Inc., New York / 25 West 45th Str. / Printed in Germany — Imprimé en Allemagne. 62 score pages, bound in grey cardboard. Engraver's number: B. S. S. 37532. No copyright date; not for sale.*

D Complete sketches, autograph

Location: Yale University Library, New Haven, Connecticut, U.S.A. Presented to Yale University by Paul Hindemith in May 1953.
Title page: *Concerto for Trumpet, Bassoon, and Strings.*
Score paper: First two movements are sketched on both sides of 25 separate sheets of oblong score paper with 8 staves, loose-leaf with 3 punched holes, *King Brand, New York*. Size: 18.5 x 21.5 cm. Third movement is sketched on both sides of 2 sheets of 13-stave score paper, cut to size from a larger sheet. Size: 17 x 26 cm. Ends have had to be folded back to fit the cover. No pagination.
Contents: Sketches for 1st movement are written on right side only, from the 1st through the 25th sheet. Sketches for 2nd movement begin on reverse side of 25th sheet, inverted, and proceed backwards to the 1st sheet. Not all sheets have been bound in proper order. Sketches for 3rd movement are in normal sequence, bound at the end of the notebook. A droll cartoon figure has been drawn by Hindemith on the margin of the 25th sheet for no apparent reason. Sketches are written on braces varying from 2 to 4 staves, chiefly 2 and 3. There are very few identification marks of any kind.
Writing material: Titles on first page and cover in blue ink. Sketches in pencil.
Binding: Bound between 2 sheets of heavy gray paper, tied together by strings passed through the 3 punched holes. On cover: *Paul Hindemith / Concerto for Trumpet, Bassoon, and Strings / 1949 / New Haven, Conn.*
Condition: Excellent. Kept in an especially designed protective hard-cover folder.

E Reduction for piano, trumpet, and bassoon, autograph First two movements by Nick England, third movement by Paul Hindemith.

Location: B. Schott's Söhne, Mainz.

Title page: Bottom right, *Paul Hindemith / Concerto for Trumpet, Bassoon, / and String Orchestra (1949) / [Trumpet, Bassoon, and Piano].*

Score paper: 15 double sheets, 12-stave. Size: 32 x 24 cm. Brand mark, *G. Schirmer / Royal Brand / No. 54*. 1 double sheet, 14-stave. Size: 34 x 25 cm. Brand mark, *Zürich* (on shield held by lion) / *Schutzmarke / Nr. 6*.

Pagination:

All pages of 1st movement except title page are numbered 1 through 28; rehearsal letters are indicated, bar numbers are not. Pages of 2nd movement are numbered 1 through 25; rehearsal letters are indicated, bar numbers are not. Pages of 3rd movement are not numbered; rehearsal letters are indicated, bar numbers are not.

Gathering:

- 8 double sheets 12-stave paper. 1st movement.
- 7 double sheets 12-stave paper; additional double sheet used as cover. 2nd movement.
- 1 double sheet 14-stave paper. 3rd movement.

Contents:

Title page: See above.

First movement:

Page 1: Top center, *I. Allegro Spiritoso* ($\text{♩} = 68$). Score written on a brace of 5 staves, upper 2 for solo parts, described as *Trumpet solo in B-flat* and *Bassoon solo*, and lower 2 for the piano, described as *Piano*. Middle staff is blank.

Page 28: End of 1st movement; 7 blank pages remain.

Second movement:

First page blank.

Page 1: Top center, *II. Molto Adagio* ($\text{♩} = 40$).

Page 6: Top left, *Allegro pesante* ($\text{♩} = 80$).

Page 25: End of 2nd movement. Bottom, *Piano reduction by Nick England*. Four blank pages remain, on one of which Hindemith has written in pencil: *es folgt später noch ein 3. Satz*.

Third movement:

Attached to the 1st page is a small piece of note paper on which Hindemith has written in pencil: *Konzert f. Trompete & Fagott / Klavierauszug / (muß dem Kl. A. der ersten / zwei Sätze [von N. England] / angefügt werden) / Solo-Stimmen aus der Partitur*.

Page 1: Top left, *III. Vivace*. Piano reduction of string parts only, written on 2-stave braces. Solo parts indicated in metrical notation only, above each brace. Total of 4 pages.

Writing material: Titles and score of first two movements in black ink. Hindemith's corrections of first two movements in red pencil. In 3rd movement, piano reduction of string parts is done with black pencil; solo parts are partially indicated by metrical notation only, written in red pencil above the piano score.

Binding: Unbound.

Condition: Excellent.

E¹ First printing of reduced score for piano, bassoon, and trumpet

Title page: In parallel columns, *Concerto / for Trumpet in B \flat and Bassoon / with Strings / by and Konzert / für Trompete in B und Fagott / mit Streichorchester / von. Below, Paul Hindemith / 1949 / asterisk / Piano score — Klavierauszug / Edition Schott 4491 / Orchestral score and parts on hire — Orchestermaterial nach Vereinbarung. Below, in parallel columns, B. SCHOTT'S SÖHNE / Mainz: Weiergarten 5 /*

Paris: Editions Max Eschig / 48 Rue de Rome; insignia and SCHOTT & Co. Ltd. / London W. 1: 48 Great Marlborough Str. / New York: 25 West 45th Street / Associated Music Publishers Inc. Below, Printed in Germany — Imprimé en Allemagne.

44 score pages, bound in grey cardboard.

Engraver's number: B. S. S. 37534; Copyright page 1: 1954 by Schott & Co. Ltd., London.

Includes separate parts for the solo instruments.

Page [II]: Duration of Performance: 17 min.

E² Second printing of the piano reduction

Title page: PAUL HINDEMITH / Concerto / for Trumpet in B \flat and Bassoon with Strings / für Trompete in B und Fagott mit Streichorchester / 1949 / Piano Score · Klavierauszug / Edition Schott 4491 / 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. Otherwise all the rest as in E¹.

2. Evaluation of sources

1. Source A: Full score, autograph.

The composer's autograph full score was the principal source used in preparing this edition of the *Concerto for Trumpet and Bassoon with String Orchestra*. There is a striking contrast in the overall appearance of the score of the first two movements from that of the third, which was written some three years later, as noted above. In the former, there is considerable evidence of its having been prepared rather hurriedly. Noteheads, stems, ligatures, slurs, and phrase marks are written much more freely than one normally finds in other Hindemith manuscript scores of this period. Nevertheless, only one note was written incorrectly, but this was detected by the composer before the score was printed. Two other notes posed editorial problems which are discussed in detail in the evaluation of Source E given below. The manuscript of the third movement, on the other hand, is a model of precision in all of its details. The only flaw was the omission of down-bow marks from the first violin part in bars 8 and 10. Hindemith added them in his autograph copy of the separate part, but their omission was not detected prior to the printing of the conductor's score.

2. Source B: Instrumental parts, 3rd movement, autograph.

These have been written very neatly and carefully, obviously intended for actual performance use. They revealed the omission in the autograph full score and printed conductor's score of down-bow markings on the first violin part in bars 8 and 10. The following errors in copying were noted:

Bar	Part	Error
7	Va	Indication of 1-bar rest is incomplete
20	Vc	<i>arco</i> lacking
33	Vc	<i>arco</i> lacking
67.1	Vc	Dotted note B missing from double-stop

3. Source C: First edition.

This is an exact reproduction of the autograph full score, except for the following typographical errors:

Bar	Instrument	Error
1st Movement		
68–69	VI 2	1 slur only
70	VI 2	1 slur only from the 2nd to the 4th note
96.1	Bsn-Solo	1/8th-note rest lacking
143	Vc.	Staccato mark over the 5th note
2nd Movement		
73	VI 1 2	<i>pppp</i> incorrect; should be <i>pp</i>
76	VI 1 2	<i>mp</i> lacking
78	VI 1 2	<i>pp</i> lacking
3rd Movement		
77.2	Trp-Solo	Natural sign lacking before 2nd a ¹

Source C also contains additional dynamic marks not found in Source A. These have been included in this edition.

4. Source D: Autograph sketches.

These are described in the Introduction.



5. Source E: Reduction for piano, trumpet, and bassoon, autograph.

The reduction of the first two movements was made by Nicholas England, then one of Hindemith's advanced theory students at the Yale School of Music. The composer prepared the reduction of the third movement himself and also edited the manuscript of the first two movements prior to its publication. Hindemith was apparently completely satisfied with England's transcription for he made no changes whatever in the piano score, finding only a few minor errors in copying to correct. However, he did, and did not, make certain changes in the solo trumpet part which are noteworthy.

In bar 27 of the first movement he has altered the fourth solo trumpet note from c² to b¹. It is written as c² in the autograph full score (although somewhat unclearly) and the arranger interpreted it as such. Furthermore, in the autograph sketch of this bar the note is distinctly written as concert pitch b¹-flat. However, in Source E Hindemith has crossed out the c² and written *b* above, definitely indicating the change. This edition, therefore, used b¹-natural, although it can be argued that c² (concert pitch b¹-flat, as written in both the autograph sketch and full score) is equally valid musically.

The composer did not mark a change of the first note for the solo trumpet in bar 194 of the second movement from e²-flat to d²-flat. The autograph sketch shows clearly that concert pitch b¹-natural is the intended note, but it is written as e²-flat for the B-flat trumpet in the autograph full score. All subsequent printed editions have followed this version. The editors of this edition believe that d²-flat (concert pitch b¹-natural) is the correct note for the trumpet and have changed it accordingly. They have done so not only because this is the pitch which is definitely indicated by the sketch but also because it completes literally the six-note figure which is repeated immediately in augmentation. Furthermore, this same figure is repeated several times in preceding bars and invariably ends with the melodic interval of a minor 6th, never a minor 7th. The fact remains, however, that Hindemith clearly wrote e²-flat for the trumpet in the original full score and either advertently or inadvertently left it unchanged in all subsequent printings. If he meant this

to be the correct pitch, the only possible explanation would be that he did so as a kind of musical joke. The effect is that of a harmless miscue by the trumpet soloist, who sounds the "wrong" note at the end of the six-note figure and then "corrects" it in the augmented repetition of the figure which follows immediately.

It should also be added that Hindemith made minor modifications of the rhythmic notation in two instances, changing  to  in bars 102 (piano), 108 (bassoon), and 118 (piano) of the first movement, and $\frac{3}{4}$ to $\frac{7}{8}$ in bars 158–161 (trumpet and bassoon) and 167–168 (piano) of the second movement. These modifications have not been incorporated in this edition.

6. Source E¹: First printing of reduced score for piano, bassoon, and trumpet.

This is an exact reproduction of the manuscript score prepared by Nick England and Hindemith, incorporating the corrections and changes made by the composer. However, there are printing errors, as follows:



Bar	Instrument	Error
1st Movement		
82.1	Trp-Solo	Part: 2nd note should be d ²
158.2	Piano, l. h.	Treble clef sign lacking
160.4	Piano, l. h.	Bass clef sign lacking
2nd Movement		
20.2	Trp-Solo	Score: Should be no staccato mark over final note
113		Bar number: Incorrectly printed as 131
133.2	Piano, r. h.	Flat sign lacking before b
157.2	Trp-Solo	Score: Lacks dotted 1/4-note rest on the 5th 1/4-note beat and f ² -sharp on final 1/8th-note beat

7. Source E²: Second printing of reduced score for piano, bassoon, and trumpet.

This publication is essentially a reprinting of source E¹ with all of the typographical errors corrected except two. The staccato mark over the final solo trumpet note in bar 20.2 of the piano score, second movement, has not been deleted, and the flat sign is still lacking before the note b in the treble piano staff of bar 133.2, also in the second movement.

II. Textual variants

Not included in the following listing are various minor changes from the original score (none involving the music itself) which have been made in accordance with stylistic procedures adopted by the general editors in order to establish a consistent pattern in notation and in the use of English and German terms throughout the complete edition. The above listed printing errors are not indicated further.

Bar	Instrument	Source	Variant
1st Movement			
27.3	Trp-Solo	A D	c ²
	Trp-Solo	E	c ² , changed to b-natural by Hindemith
65	Vl 2	A C	 lacking over d ² -e ² -flat
89	Vc	A	f lacking
106.2	Va	A	mf lacking under final note
114.2	Bsn-Solo	A	changed from f ¹
133.1	Va	A C	 lacking under 1st 2 notes
2nd Movement			
14	Vl 2	A	3rd note changed to e ¹ -natural by Hindemith
		C	3rd note is e ¹ -flat
49.2	Vl 1	A C	d ¹ lacks natural sign
53	Vl 2	A	Dynamic marks lacking
194.1	Trp-Solo	ACEE ¹	e ² -flat
200.1	Vc	A	G lacks natural sign
3rd Movement			
8/10	Vl 1	A C	Down bow marks lacking over 1st note