

Paul Hindemith

1895 - 1962

2. Sonate

für Klavier
for Piano

(1936)

nach / based on
Paul Hindemith
Sämtliche Werke / Complete Works

Herausgegeben von / Edited by
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Vorwort

Schon kurz nach dem Erscheinen von Wilhelm Furtwänglers *Die Hindemith* in der *Deutschen Allgemeinen Zeitung* vom 25. November 1924 erwähnte er in einem Brief an Willy Strecker Pläne, in der Türkei, in der er in Basel tätig zu werden. Er hatte vor, in Deutschland wahrzunehmen, seine Stellung an der Hochschule für Musik in Berlin im folgenden Jahr zu übernehmen.

In diesem Zusammenhang können die drei komponierten Klavier-sonaten als ein Bedürfnis Hindemiths nach einer Anekdote eines „kompositorischen Rechenschaftsberichts“ verstanden werden, die die Bedeutung, die ihnen der Komponist selbst beimaß, verdeutlicht. Diese Sonaten entstanden während seines zweiten Türkei-Aufenthaltes, mitten in der intensiven literarischen und administrativen Aufbauarbeit, ans Werk ging.

Die ersten beiden Sonaten sind in zwei Stunden entstanden. In einem Brief an Willy Strecker schreibt Hindemith: *„Ich habe Ihnen bekommen Sie die bewusste Sonate [gemeint ist die erste Sonate] zu schreiben, die Senilitas sei schon im Anzug, habe ich gleich zu Ende gebracht, nur Übung, Sie ist das leichtere Gegenstück zu der immerhin“*

Tatsächlich ist die Sonate nicht musikalisch komplexer gestaltet, sondern sie gewinnt durch den Zusammenhang zu Hölderlins Gedicht *Der Mann* an zusätzlicher Bedeutung. Die Sonate ist dagegen leichter in der Struktur und geradezu didaktisch konzipiert. Die Sonate fällt gleich zu Beginn der lange Atem der sehr gesanglich gehaltenen ersten Sinfonie auf. Diese Kantabilität ist für Hindemiths Stil in den dreißiger Jahren ebenso charakteristisch wie das verhaltene *pianissimo* am Ende des letzten Satzes, das von einer Innerlichkeit zeugt, die bei der Hindemith-Rezeption leicht übersehen wird.

Preface

Soon after the publication of Wilhelm Furtwängler's article 'Hindemith Case' in the *Deutsche Allgemeine Zeitung* on 25 November 1932, Hindemith knew that his days in Germany were numbered. In a letter of 13 February 1933 to his publisher Willy Strecker he spoke of his plans to work in Turkey, the United States or Basle. His intention was to continue to live in Germany but a visa cap by post at the Hochschule für Musik in Berlin in the following year.

In this context, the three piano sonatas composed in 1932 may be seen as an expression of a need for soul-searching on Hindemith's part and of a desire to provide a 'compositional statement of accounts'. The report that the composer himself attached to the sonatas suggests this, as does the hurriedness with which he worked on them, amidst taxing practical and administrative tasks, during his second visit to Turkey.

The first two sonatas were composed in rapid succession. In a letter to Willy Strecker Hindemith wrote: 'Dear Willy, I enclose the aforementioned sonata [i.e. the first], and so that you don't think I'm being too hasty, I've done one and done another one, to keep my hand in. It's an order comparable piece to the first, which of course is the weighty one.'

The first sonata is not only more complex in musical terms but derives added significance from its title, with Hölderlin's poem 'Der Main'. By contrast, the second sonata is clearly in style and positively didactic in conception. In the first movement the expansive, strongly song-like melody stands out from the very opening. This cantabile character is typical of Hindemith's 1930s style, as is the restrained *piu mosso* at the end of the closing movement, which exemplifies a depth of feeling and introspection that has unfortunately received far too little attention in the literature on Hindemith.

Translation: Richard Deveson

Avant-propos

Dès la parution de l'article de Wilhelm Furtwängler « Le piano de Hindemith » dans la *Deutsche Allgemeine Zeitung* du 25 novembre 1934, Hindemith s'est vu ces jours en Allemagne étaient comptés. Le 13 février 1935, il écrivit à son éditeur Willy Strecker pour lui faire part de son intention de travailler en Turquie, aux États-Unis ou à Bâle. Il avait l'intention de rester vivre en Allemagne, mais d'abandonner son poste au Conservatoire de musique de Berlin l'année suivante.

Dans ce contexte, les trois sonates pour piano composées en 1936 peuvent être entendues comme le besoin de Hindemith de s'occuper de dresser le « bilan d'un compositeur ». Cela est souligné par l'importance que Hindemith lui-même leur attribua, et par le sérieux avec lequel il s'occupait au piano, lors de son deuxième séjour en Turquie, alors qu'il s'occupait d'un travail de base sur plan technique et administrative épuisant.

Les deux premières sonates ont vu le jour de très près la suite l'une de l'autre. Dans une lettre à Willy Strecker, Hindemith s'explique : *Mon cher Willy, voici la sonate en question (il s'agit de la première), j'espère que vous serez certain que la sénilité ne me menace pas encore, j'en ai composé une autre, juste faite d'entraînement. Elle est le pendant plus léger à la première, d'abord elle est toutes plus difficile.*

En effet, non seulement la deuxième sonate est plus complexe dans sa forme, mais, par son évolution de la sonate Le Main de Hölderlin, elle acquiert une portée supplémentaire, tandis que la deuxième, plus légère dans sa structure, est simplement le résultat d'une composition didactique. Dans le 1^{er} mouvement, on remarque dès le début une ligne respiratoire qui guide une mélodie particulièrement chantante. Ce *cantabile* est aussi caractéristique du style de Hindemith dans les années 30 que le *pianissimo* tenu de la fin du dernier mouvement, qui montre une intériorité que l'on observe malheureusement que trop rarement dans la façon dont Hindemith est pressenti.

Zweite Sonate für Klavier

Paul Hindemith
1895–1963

I. Mäßig schnell (♩ 108)

The musical score is presented in two systems. The first system covers measures 1 through 16, and the second system covers measures 17 through 32. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Mäßig schnell' with a quarter note equal to 108 beats per minute. Dynamics include mezzo-forte (mf), piano (p), forte (f), and mezzo-piano (mp). The score includes various musical notations such as slurs, ties, and articulation marks. A large, semi-transparent watermark reading 'PREVIEW' is oriented diagonally from the bottom-left to the top-right across the entire page.

Im Zeitmaß

41

mp

Musical score for measures 41-47. The piece is in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and moving bass lines. The dynamic marking is mezzo-piano (mp).

48

P

Musical score for measures 48-54. The melodic line continues with similar rhythmic patterns. The left hand accompaniment remains consistent. The dynamic marking changes to piano (P).

55

mp

Musical score for measures 55-61. The melodic line shows some chromatic movement. The left hand accompaniment continues. The dynamic marking is mezzo-piano (mp).

62

Musical score for measures 62-67. The melodic line features a series of sixteenth-note runs. The left hand accompaniment continues. There are accents (>) over some notes in the right hand.

68

mf P f

Musical score for measures 68-73. The melodic line continues with sixteenth-note patterns. The left hand accompaniment continues. Dynamic markings include mezzo-forte (mf), piano (P), and forte (f).

74

P mp

Musical score for measures 74-80. The melodic line continues with sixteenth-note patterns. The left hand accompaniment continues. Dynamic markings include piano (P) and mezzo-piano (mp).

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Musical score system 1 (measures 72-77). The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, featuring slurs and dynamic markings of *mf* and *f*. The bass staff contains a bass line with eighth notes and chords, also featuring dynamic markings of *mf* and *f*.

Musical score system 2 (measures 78-83). The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, featuring slurs and a dynamic marking of *mf*. The bass staff contains a bass line with eighth notes and chords, featuring a dynamic marking of *mf*.

Musical score system 3 (measures 84-89). The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, featuring slurs and a dynamic marking of *mf*. The bass staff contains a bass line with eighth notes and chords, featuring a dynamic marking of *mf*. The word "cresc." is written below the treble staff.

Musical score system 4 (measures 90-95). The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, featuring slurs and a dynamic marking of *mp*. The bass staff contains a bass line with eighth notes and chords, featuring a dynamic marking of *mp*.

Musical score system 5 (measures 96-101). The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, featuring slurs and a dynamic marking of *mp*. The bass staff contains a bass line with eighth notes and chords, featuring a dynamic marking of *mp*.

Musical score system 6 (measures 102-107). The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, featuring slurs and a dynamic marking of *f*. The bass staff contains a bass line with eighth notes and chords, featuring a dynamic marking of *f*.

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Musical score system 113-119. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex melodic line in the right hand with many accidentals and a more rhythmic accompaniment in the left hand. A dynamic marking of *mp* is present in the right hand.

Musical score system 120-126. The system consists of two staccato staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex melodic lines and rhythmic accompaniment. A dynamic marking of *p* is present in the right hand.

Musical score system 127-133. The system consists of two staccato staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex melodic lines and rhythmic accompaniment. A dynamic marking of *f* is present in the right hand.

Musical score system 134-140. The system consists of two staccato staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex melodic lines and rhythmic accompaniment. A dynamic marking of *p* is present in the right hand.

Musical score system 141-147. The system consists of two staccato staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex melodic lines and rhythmic accompaniment. A dynamic marking of *mp* is present in the right hand.

Musical score system 148-154. The system consists of two staccato staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex melodic lines and rhythmic accompaniment. Dynamic markings of *mf* and *p* are present in the right hand.