

Die Ouvertüre zum „Fliegenden Holländer“, wie sie eine schlechte Kurkapelle morgens um 7 am Brunnen vom Blatt spielt – das Werk ist nicht datiert, wurde aber wahrscheinlich um 1925 komponiert – parodiert keinesfalls Wagners Komposition, sondern vielmehr die im Werktitel genau umschriebene Art des Musikmachens. Auch diese Musiziersituation kannte Hindemith nur allzu gut, denn er hatte in seiner Jugend in mehreren Kurkapellen selbst mitgespielt. Hindemith zeigt, wie sich lustlos-übermüdete Musiker verbissen-routiniert durch eine Partitur hindurchquälen, mit der sie wohlvertraut sind, die sie aber noch nie gemeinlich vorgetragen haben. Unbeeindruckt von falscher Intonation oder von falschen Einsätzen, wissen die Musiker auch gleich alle Tricks, mit denen sie sich durch das musikalische Chaos anrichten, hindurchhelfen. Schließlic geraten sie doch noch in ein paar andere, die sie nicht mehr als Musik, welches ihnen offensichtlich mehr liegt, finden aber „souverän“ durch die Handlung erschauern läßt.

The Overture to the "Flying Dutchman" as Played at a Concert by a Local Band in the Village Well at 7 o'clock in the Morning – it is not a parody of Wagner's music, but rather exactly the kind of music described in the title. Hindemith knew this kind of music-making from his own experience as he had played in various concert orchestras for five years. He knew how bored and uninterested musicians wade through a score which they probably know but have never previously performed. They do not care whether right or wrong entries the musicians should make, and they do not care how they get through their self-made musical chaos. They will do anything which seems to suit them better, but they do not care for the music itself.

L'Ouverture du "Fliegende Holländer" telle qu'elle est jouée par un orchestre thermal le matin à 7 heures à la source du village de Well – ce n'est pas une parodie de la composition de Wagner, mais, bien plus, la musique décrite dans le titre. Hindemith ne connaissait que trop bien ce genre de musique, car il avait joué pendant cinq ans dans plusieurs orchestres de stations thermales. Il savait à quel point les musiciens sont ennuyés et écrasés par la fatigue quand ils jouent une partition qu'ils connaissent, mais qu'ils n'ont jamais jouée ensemble. Les musiciens ne se laissent troubler ni par les entrées fautes, et trahissent tous les trucs au travers de leur chaos musical qu'ils occasionnent. Ils finissent par aboutir à quelque chose de mieux qui leur convient manifestement mieux, mais débouchent finalement sur une fin à donner le frisson.

Giselher Schubert

# Ouvertüre zum „Fliegenden Holländer“

wie sie eine schlechte Kurkapelle morgens um 7  
am Brunnen vom Blatt spielt

Paul Hindemith  
1895–1963

Allegro con brio

Violine I

Violine II

Viola

Violoncello

PREVIEW

Low Resolution

A

Musical score system 1, measures 10-19. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a bass line with a steady eighth-note pattern and a treble line with chords and melodic fragments. Dynamics include *mf* and *ff*. A double bar line is present at the end of measure 19.

Musical score system 2, measures 20-29. The vocal line continues with lyrics. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. Dynamics include *mf* and *ff*. A double bar line is present at the end of measure 29.

Musical score system 3, measures 30-39. The vocal line continues with lyrics. The piano accompaniment features a more active treble line with eighth-note patterns. Dynamics include *mf* and *ff*. A double bar line is present at the end of measure 39.

Musical score system 4, measures 40-49. The vocal line continues with lyrics. The piano accompaniment features a more active treble line with eighth-note patterns. Dynamics include *mf* and *ff*. A double bar line is present at the end of measure 49.

PREVIEW

Low Resolution

42 **B**

am Sieg

*p*

*(dim.)*

43

*p*

*pp*

44

rit. a tempo *for*

*p*

*f*

*arco*

*p*

(Der Oboc. hat den Einsatz verfehlt)

rit. a tempo

Musical score system 1, measures 70-75. It features a vocal line with a melodic phrase and a piano accompaniment with chords and moving lines. Dynamics include *p* and *pp*. The tempo marking is *rit.* followed by *a tempo*.

**D** Animando un poco

Musical score system 2, measures 76-80. The tempo marking is *Animando un poco*. The piano accompaniment features a triplet in the right hand. Dynamics include *p*.

**E**

Musical score system 3, measures 81-85. It continues the piano accompaniment with various dynamics including *pp* and *f*.

Musical score system 4, measures 86-90. It shows the continuation of the piano accompaniment with dynamics like *pp* and *p*.

93 Tempo 1

114

135

156

177

198

219

240

261

282

303

324

345

366

387

408

429

450

471

492

513

534

555

576

597

618

639

660

681

702

723

744

765

786

807

828

849

870

891

912

933

954

975

996

1017

1038

1059

1080

1101

1122

1143

1164

1185

1206

1227

1248

1269

1290

1311

1332

1353

1374

1395

1416

1437

1458

1479

1500

1521

1542

1563

1584

1605

1626

1647

1668

1689

1710

1731

1752

1773

1794

1815

1836

1857

1878

1899

1920

1941

1962

1983

2004

2025

2046

2067

2088

2109

2130

2151

2172

2193

2214

2235

2256

2277

2298

2319

2340

2361

2382

2403

2424

2445

2466

2487

2508

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2697

2718

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2760

2781

2802

2823

2844

2865

2886

2907

2928

2949

2970

2991

3012

3033

3054

3075

3096

3117

3138

3159

3180

3201

3222

3243

3264

3285

3306

3327

3348

3369

3390

3411

3432

3453

3474

3495

3516

3537

3558

3579

3600

3621

3642

3663

3684

3705

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3747

3768

3789

3810

3831

3852

3873

3894

3915

3936

3957

3978

3999

4020

4041

4062

4083

4104

4125

4146

4167

4188

4209

4230

4251

4272

4293

4314

4335

4356

4377

4398

4419

4440

4461

4482

4503

4524

4545

4566

4587

4608

4629

4650

4671

4692

4713

4734

4755

4776

4797

4818

4839

4860

4881

4902

4923

4944

4965

4986

5007

5028

5049

5070

5091

5112

5133

5154

5175

5196

5217

5238

5259

5280

5301

5322

5343

5364

5385

5406

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5994

6015

6036

6057

6078

6099

6120

6141

6162

6183

6204

6225

6246

6267

6288

6309

6330

6351

6372

6393

6414

6435

6456

6477

6498

6519

6540

6561

6582

6603

6624

6645

6666

6687

6708

6729

6750

6771

6792

6813

6834

6855

6876

6897

6918

6939

6960

6981

7002

7023

7044

7065

7086

7107

7128

7149

7170

7191

7212

7233

7254

7275

7296

7317

7338

7359

7380

7401

7422

7443

7464

7485

7506

7527

7548

7569

7590

7611

7632

7653

7674

7695

7716

7737

7758

7779

7800

7821

7842

7863

7884

7905

7926

7947

7968

7989

8010

8031

8052

8073

8094

8115

8136

8157

8178

8199

8220

8241

8262

8283

8304

8325

8346

8367

8388

8409

8429

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8809

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8909

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8949

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9009

9029

9049

9069

9089

9109

9129

9149

9169

9189

9209

9229

9249

9269

9289

9309

9329

9349

9369

accel.  
molto rit.

119

Musical score for measures 119-125. The score is written for piano (p) and includes markings for 'cresc.' and 'rit.'. The music is in a 3/4 time signature and features a melodic line in the upper voice and a supporting bass line.

(accel.) Molto animato

126

Musical score for measures 126-132. The score is written for piano (p) and includes markings for '(cresc.)', 'rit.', and 'ff'. The music is in a 3/4 time signature and features a melodic line in the upper voice and a supporting bass line.

133

Musical score for measures 133-140. The score is written for piano (p) and includes markings for 'ff'. The music is in a 3/4 time signature and features a melodic line in the upper voice and a supporting bass line.

141

Musical score for measures 141-148. The score is written for piano (p) and includes markings for 'ff'. The music is in a 3/4 time signature and features a melodic line in the upper voice and a supporting bass line.

142

Musical score for measures 142-145. The score is written for four staves: two treble clefs and two bass clefs. Measure 142 is marked with a box containing the letter 'H'. The music features a complex rhythmic pattern with many beamed notes. Dynamics include *ff* and *pp*. A double bar line is present after measure 145.

149

Musical score for measures 149-152. The score is written for four staves: two treble clefs and two bass clefs. The music continues with complex rhythmic patterns and beamed notes. Dynamics include *ff*. A double bar line is present after measure 152.

153

Musical score for measures 153-156. The score is written for four staves: two treble clefs and two bass clefs. The music continues with complex rhythmic patterns and beamed notes. Dynamics include *f cresc.* and *ff*. A double bar line is present after measure 156.

157

Musical score for measures 157-160. The score is written for four staves: two treble clefs and two bass clefs. Measure 157 is marked with a box containing the letter 'I'. The music continues with complex rhythmic patterns and beamed notes. Dynamics include *ff*. A double bar line is present after measure 160.