

Paul Hindemith

1895 - 1962

# Kleine Sonate

## Little Sonata

für Cello und Klavier  
for Cello and Piano

(1942)

Nach dem Text der Ausgabe *Paul Hindemith, Klavierwerke*, herausgegeben von J.  
Edited from the Edition *Paul Hindemith, Sämtliche Werke*, herausgegeben von J.  
Luitgard Schader

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Aufführungsdauer: ca. 12 Minuten

# Vorwort

Die *Kleine Sonate für Cello und Klavier* entstand 1942 in New Haven, Connecticut. Bereits in den 1920er Jahren hatte Paul Hindemith (1895-1963) mehrere Stücke für Kinder oder erwachsene Laienmusiker geschrieben und direkt nach ihrer Fertigstellung publiziert. Damals stand der Komponist im Zentrum des deutschen Musiklebens. Unter der nationalsozialistischen Diktatur wurde er als „entarteter Künstler“ diffamiert. Nur wenige Interpreten setzten seine Kompositionen in Deutschland auf ihr Programm, im Oktober 1936 erließ der Staatssekretär Walther Funk sogar ein generelles Aufführungsverbot für die Werke Paul Hindemiths. Als Bratschen-Virtuose erhielt er in Deutschland keine Engagements, von seiner Professur an der Berliner Musikhochschule ließ er sich mehrfach beurlauben, um ins Ausland zu arbeiten. Schließlich zogen Paul und Gertrud Hindemith im September 1938 nach Bluche in der Schweiz. Zwei Jahre später nahm Hindemith eine Professur an der renommierten Yale University in New Haven, im Bundesstaat Connecticut, an.

In diesen Jahren widmeten sich das Ehepaar mit großem Vergnügen der gemeinsamen Hausmusik. Da Gertrud Hindemith als Erwachsene begonnen hatte, Cello zu spielen, komponierte ihr Mann zwischen 1938 und 1944 sechs Duette für Cello mit Begleitung von unterschiedlichen Instrumenten. Das Cellostimmchen war auf ein mittleres Niveau Gertrud Hindemiths angepasst, die zweite Stimme spielte der Komponist, den nahezu alle Instrumente beherrschte, selbst. Mit Ausnahme der 1938 noch in Europa entstandenen *Drei kleinen Stücke für Cello und Klavier* (Schott ED 2771) verließen diese Duette zu Hindemiths Lebzeiten niemals den privaten Rahmen, in dem sie entstanden waren. Erst nach dem Tod des Ehepaares wurden sie veröffentlicht.

Hindemith schrieb die *Kleine Sonate für Cello und Klavier* am 13. und 14. Mai 1942, wahrscheinlich als Geschenk für seine Frau zum Hochzeitstag am 15. Mai. In einem Brief an seinen amerikanischen Verleger bezeichnete er das Werk scherzhaft als *kleine Sonate für Cello-Säuglinge*.

Die vorliegende Einzelausgabe folgt dem Notentext der Gesamtausgabe *Paul Hindemith, Sämtliche Werke*. Die *Kleine Sonate für Cello und Klavier* ist in Band VIII,3 der Ausgabe von 1975 zu finden. In der Einleitung des Bandes sind weitere Informationen zur Komposition zusammengestellt.

Luitgard Schader

This *Little Sonata for Cello and Piano* was written in New Haven, Connecticut, in 1942. Paul Hindemith (1895-1963) had already written several pieces for children, adult amateur players and published them straight after completion in the 1920s. In those days he composed as a central figure in German musical life. Under the National Socialist dictatorship, however, he was regarded as a 'degenerate artist'; very few performers included his compositions in their concert programmes. In October 1936 Walther Funk, Secretary of State, issued a general ban on performance of Paul Hindemith's works. Professional engagements were offered to Hindemith as a virtuoso viola player; he took leave of absence from his teaching position at the Berlin Academy of Music to work abroad. Paul and Gertrud Hindemith eventually moved to Bluche in Switzerland in September 1938. Two years later Paul Hindemith was appointed as a professor at Yale University in New Haven in the American state of Connecticut.

In those years the couple devoted themselves to enjoying music making at home; since Gertrud Hindemith had started playing the cello as an adult, between 1938 and 1944 her husband composed six duets for her to play on the cello accompanied by various instruments: the cello part was designed to suit the technical abilities of Gertrud Hindemith, with the second part played by the composer himself, who was proficient on most instruments. Apart from *Three Little Pieces for Cello and Piano* (Schott ED 2771), written in 1938 before the Hindemiths left Europe, these duets were not played outside the domestic setting for which they had been composed during Hindemith's lifetime; they were not published until after the deaths of the couple.

Hindemith wrote his *Little Sonata for Cello and Piano* on 13 and 14 May 1942, probably as a present for his wife on their wedding anniversary, 15 May. In a letter to his American publisher he jokingly called the work a *Little Sonata for Newborn Cellists*.

This separate edition is based on the score that appears in the complete edition, *Paul Hindemith, Sämtliche Werke*. The *Little Sonata for Cello and Piano* was published in volume VIII,3 of that edition, with further information on the composition presented in the introduction to that volume.

Luitgard Schader  
English translation Julia Rushworth

# Kleine Sonate

## Little Sonata

Paul Hindemith  
1895–1963

I

Breit

Violoncello

Klavier

5

9

13

*f*

*mf*

*cresc.*

*p*

*mf*

*p*

*mf*

The image shows a musical score for the first movement of Hindemith's 'Kleine Sonate'. It features two staves: Violoncello (Cello) and Klavier (Piano). The music is in 4/4 time and begins with a 'Breit' (Broad) tempo marking. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *cresc.* (crescendo). Measure numbers 5, 9, and 13 are indicated. A large, diagonal watermark reading 'PREVIEW Low Resolution' is overlaid on the score.

16

Musical score for measures 16-19. The system includes a bass line and a grand staff (treble and bass clefs). Measure 16 starts with a bass line marked *f*. The grand staff begins with a treble clef marked *f* and a bass clef marked *mf*. The music features various note values, including eighth and sixteenth notes, and rests.

20

Musical score for measures 20-23. The system includes a bass line and a grand staff. Measure 20 starts with a bass line marked *mp*. The grand staff begins with a treble clef marked *mf* and a bass clef marked *f*. The music continues with complex rhythmic patterns and dynamics.

24

Musical score for measures 24-27. The system includes a bass line and a grand staff. Measure 24 starts with a bass line marked *mf*. The grand staff begins with a treble clef marked *mf* and a bass clef marked *mf*. The music features a mix of note values and rests.

28

Musical score for measures 28-31. The system includes a bass line and a grand staff. Measure 28 starts with a bass line marked *p*. The grand staff begins with a treble clef marked *mf* and a bass clef marked *p*. The music concludes with a double bar line and repeat signs.

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**Lebhaft**

Violoncello

Klavier

4

7

13 (15a)  
1.

13 (15a)  
1.

*p*

*p*

This system contains measures 13 through 15a. It features three staves: a top staff in bass clef, a middle staff in treble clef, and a bottom staff in bass clef. The music is in a key with one flat (B-flat major or D minor). Measure 13 starts with a piano (*p*) dynamic. Measure 15a includes a first ending bracket. A large, diagonal watermark reading "PREVIEW Low Resolution" is overlaid across the entire page.

16a (15b)  
12.

16a (15b)  
12.

*f*

*f*

This system contains measures 16a through 15b. It features three staves: a top staff in bass clef, a middle staff in treble clef, and a bottom staff in bass clef. Measure 16a starts with a forte (*f*) dynamic. Measure 15b includes a second ending bracket. A large, diagonal watermark reading "PREVIEW Low Resolution" is overlaid across the entire page.

17

17

*mf*

This system contains measure 17. It features three staves: a top staff in bass clef, a middle staff in bass clef, and a bottom staff in bass clef. The music continues with a mezzo-forte (*mf*) dynamic. A large, diagonal watermark reading "PREVIEW Low Resolution" is overlaid across the entire page.

*f* *p*

This system contains measures 18 through 20. It features three staves: a top staff in bass clef, a middle staff in treble clef, and a bottom staff in bass clef. Measure 18 starts with a forte (*f*) dynamic, and measure 19 starts with a piano (*p*) dynamic. A large, diagonal watermark reading "PREVIEW Low Resolution" is overlaid across the entire page.

23

Musical score for measures 23-24. The score is written for bass, treble, and piano. The bass line features a steady eighth-note pattern. The treble line has a more complex melody with slurs and ties. The piano part is mostly rests.

25

Musical score for measures 25-26. The bass line continues with eighth notes. The treble line has a melodic line with some grace notes. The piano part has some chords and rests.

27

Musical score for measures 27-28. The bass line has a melodic line with some grace notes. The treble line has a melodic line with some grace notes. The piano part has some chords and rests.

Musical score for measures 29-30. The bass line has a melodic line with some grace notes. The treble line has a melodic line with some grace notes. The piano part has some chords and rests. Dynamics include *ff* and *p*.