

Paul Hindemith

LBPS 1011

# Stücke

## Pieces

für Kontrabass solo  
for Solo Double Bass

(um 1927)

Faksimile-Erstaussgabe  
Facsimile First Edition

ED 8378  
ISMN 979-0-001-11196-6

PREVIEW  
Low Resolution

PREVIEW

Aufführungsdauer ca. 5 Minuten

Duration: approx 5 minutes



## Preface

As the orchestral leader in the Frankfurt Opera Orchestra (1915–1929), as the violist in the Amar Quartet (1921–1929) and in the Goldberg, Hindemith, Hermann-Trio (1929–1934) or as a conductor (in particular between 1929 and 1934) Hindemith knew more than any other composer of his time what it was like to be on the “treadmill” of musical life.

“Routines replace earlier enthusiasm” as he wrote in his autobiography *My World*, “feelings lose their authenticity, the mere accumulation of a limited number of facts creates an atmosphere of artificiality, the pressure of a whole range of activities and measures he attempted to escape by introducing a routine amongst the musicians he worked with.”

He introduced programmes in which the same repertoire of pieces was repeated. He did intense research into new music, starting from the well-known and usual. He extended the repertoire of his ensemble. He cultivated an almost adventurous attitude towards new music which demanded high concentration. With friends he formed an orchestra called “The New Orchestra” in which each musician had to play an instrument which he had no command of. Hindemith hoped that this would be a step towards the search for communal music-making.

Above all he wanted to create a new kind of music – often parodies – for the kind of refreshment and recreation that was enjoyed in the playing which took place amongst friends.

The pieces published here for the first time, were composed for his wife Gertrud. She was trained as an actress and a pianist and was also able to play the double bass. We can easily imagine the private parties held for friends, she would not only have simply played the pieces but acted them out doubtlessly putting on a singer’s airs while playing the Mozart and Verdi pieces or miming and gesticulating wildly while going through the motions of “Bass on the Sixth Floor, or The Lion’s

Although the pieces do not carry any date Hindemith must have written them in 1927. Being someone who liked games and masquerades perhaps he even took part in the action in this “music” as an actor himself.

Giselher Schubert



Contrabasso solo.

O Iso ed Ovirro.

Con Calce

The image shows a musical score for Contrabasso solo. The score is written on a grand staff with five staves. The first staff contains the title "O Iso ed Ovirro." and the tempo marking "Con Calce". The music is in 3/4 time, as indicated by the time signature. The score includes various musical notations such as notes, rests, and dynamic markings. A large, diagonal watermark reading "PREVIEW Low Resolution" is overlaid on the score.

molto al. rit.  
Allegro moderato

Per l'organo da capo.

In diesen heiligen Hallen. Beethoven V, Abt. 12<sup>13</sup>.

*Dirrettissimo*



Wird mir nach Einführung der  
Symphonie in Belgien gespielt.

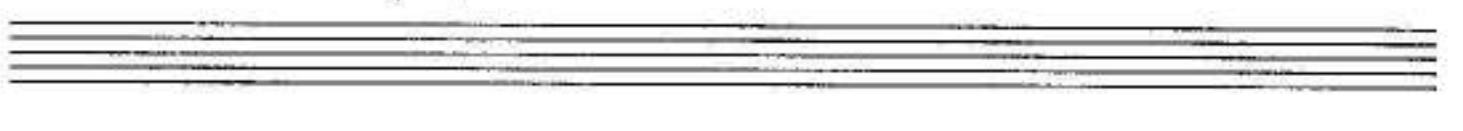
Beethoven nicht  
Gewöhnlich



Sonderausgabe, vom 5. 21. - 13. 2



Vorhang auf



PREVIEW LOW RESOLUTION

Scene I. Die Wüste. Morgenrot. Entfernte Trompetensignale.

Echo



hinter der Scene

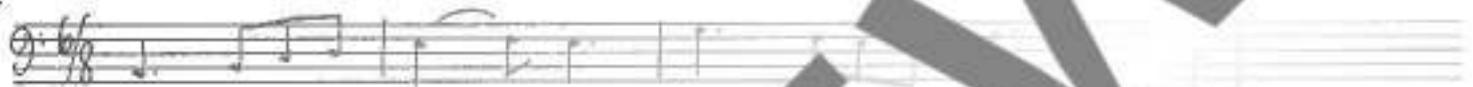
Ebeneser tritt auf

Racil.



Sieh schreckliche! Sieh fürchtbar! ab. schädel.

Aria



Scene II. Die Wüste. Alcazar, Ebeneser Nebenbühlerin tritt auf.



PREVIEW LOW-Resolution