

P A U L   H I N D E M I T H

# Sonate

für Harfe

ED 3644



**SCHOTT**

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*Für Clelia Gatti-Aldrovandi*

Pedale:	sibh	mibe
	dohc	faff
	rebd	solbg
	laba	

# Sonate

I

Paul Hindemith  
(1939)

Mäßig schnell (♩ etwa 92)

solbg                        laba                        laba                        solbg

cresc.

dohc                        dohc  
                              solbg

mf                            p

mibe                        faff  
                              sibh                        laba

*pp*

rebd      do#c

*mf*      *f*

mibe      laba      sibh      do#c  
fatti

lata      mibe      sibh      fatti

do#c      do#c fatti      do#c fatti      do#c fatti

A musical score page featuring five staves of music. The top staff uses bass and treble clefs, with dynamics *p* and *f*. The lyrics "Ruhig, ein wenig frei" are written below the notes. The second staff continues with bass and treble clefs, with dynamics *p* and *f*, and lyrics "sol<sup>g</sup>". The third staff begins with a treble clef and dynamic *f*, followed by a bass clef and dynamic *p*. The lyrics "verklingen - -" are written here. The fourth staff starts with a treble clef and dynamic *mf*, with lyrics "Neu beginnen". The fifth staff begins with a treble clef and dynamic *p*, with lyrics "vorangehen". The bottom staff concludes with a bass clef and dynamic *p*, with lyrics "zurückhalten und verklingen".

*p*  
*f*  
*do<sup>#</sup>c sol<sup>g</sup>*  
*fa<sup>#</sup>f*  
*re<sup>#</sup>d*  
*re<sup>#</sup>d*  
*verklingen - -*  
*Ruhig, ein wenig frei*  
*p*  
*f*  
*sol<sup>g</sup>*  
*re<sup>#</sup>d*  
*Sol<sup>g</sup>*  
*Neu beginnen*  
*do<sup>#</sup>c mi<sup>b</sup>e*  
*sib<sup>b</sup> sol<sup>g</sup>*  
*re<sup>#</sup>d fa<sup>#</sup>f*  
*la<sup>b</sup>a*  
*vorangehen*  
*re<sup>#</sup>d*  
*sol<sup>g</sup>*  
*do<sup>#</sup>c fa<sup>#</sup>f*  
*fa<sup>#</sup>f*  
*zurückhalten und verklingen*  
*do<sup>#</sup>c sol<sup>g</sup>*  
*re<sup>#</sup>d la<sup>b</sup>a*  
*mi<sup>b</sup>e*

## 6 Im Hauptzeitmaß

6 Im Hauptzeitmaß

*p*

mibe      laba      mibe

mf

siph      laha      fa<sup>#</sup>f      reb<sup>#</sup>

f

faf<sup>#</sup>f      sibh laba

ff

solbg      dob<sup>c</sup>      mibe

2  
4

Breit

1  
2

f  
fabf

ff  
fabf

Im Hauptzeitmaß

mf  
p  
3 3 3

Ruhiger

*p*

lab a      do b c  
fa b f

do b c      fa b f

fa b f      do b c

si h  
fa b f

la b a

*mp*

lab a      si h  
fa b f

so l b g      so l b g

do b c

Langsam

*pp*

*p*

*mf*

do b c  
so l b g

re b d

*f*

*p*

*pp*

mi e  
fa # f

do b c  
la b a

re b d  
so l b g

ba

Pedale: sibh mibe  
dabc falf  
rebd solbg  
la ba

## II

Lebhaft (d. 80)

*f*

*mf*

fabf

fabf ————— fabf      rebd  
                                 fa<sup>g</sup>f

*gliss.*

sibh ————— sibh      rebd      dobc  
                                 do<sup>c</sup> fabf —————

dabc  
fa<sup>g</sup>f      dobc

10

*f*

*mf*

*dolc*

*dob*

*fab*

*solbg*

*laba*

*rebd*

*p*

*laba*

*rebd*

*laba*

*mf*

*hervor!*

*dob*

*fab*

*solbg*

*dob*

*fab*

Handwritten musical score for two voices. The top voice (treble clef) has a continuous eighth-note pattern. The bottom voice (bass clef) has a bass line with quarter notes. Measure 1 ends with a fermata over the bass line. Measure 2 begins with a dynamic *f*. Measure 3 starts with a bass note followed by a fermata. Measure 4 ends with a bass note followed by a fermata.

Handwritten musical score for two voices. The top voice continues its eighth-note pattern. The bottom voice has a bass line with quarter notes. Measure 5 ends with a bass note followed by a fermata. Measure 6 begins with a bass note followed by a fermata. Measure 7 ends with a bass note followed by a fermata. Measure 8 ends with a bass note followed by a fermata.

Handwritten musical score for two voices. The top voice has a eighth-note pattern. The bottom voice has a bass line with quarter notes. Measure 9 ends with a bass note followed by a fermata. Measure 10 begins with a bass note followed by a fermata. Measure 11 ends with a bass note followed by a fermata. Measure 12 ends with a bass note followed by a fermata.

Handwritten musical score for two voices. The top voice has a eighth-note pattern. The bottom voice has a bass line with quarter notes. Measure 13 ends with a bass note followed by a fermata. Measure 14 begins with a bass note followed by a fermata. Measure 15 ends with a bass note followed by a fermata. Measure 16 ends with a bass note followed by a fermata.

Handwritten musical score for two voices. The top voice has a eighth-note pattern. The bottom voice has a bass line with quarter notes. Measure 17 ends with a bass note followed by a fermata. Measure 18 begins with a bass note followed by a fermata. Measure 19 ends with a bass note followed by a fermata. Measure 20 ends with a bass note followed by a fermata.

*f*

*mf*

*p*

*pp*

*lata*

*f*

*reb'd  
laba*

*solbg*

*faff*

*inf*

*p*

*faff*

*mf*

*mp*

*f*

mf f

laba

p gliss.

laba laba solbg solbg do bc  
mibe mi be

ff mf

mibe salti solbg laba solbg do bc fabf laba

p

laba salti

pp f 1

laba laba

## III

## L I E D

Ihr Freunde, hänget, wann ich gestorben bin,  
die kleine Harfe hinter dem Altar auf,  
wo an der Wand die Totenkränze  
manches verstorbenen Mädchens schimmern.

Der Küster zeigt dann freundlich dem Reisenden  
die kleine Harfe, rauscht mit dem roten Band,  
das, an der Harfe festgeschlungen  
unter den goldenen Saiten flattert.

„Oft“ sagt er staunend, „tönen im Abendrot  
von selbst die Saiten leise wie Bienenton:  
die Kinder, hergelockt vom Kirchhof,  
hörtens, und sahn, wie die Kränze bebten.“

(L. H. Chr. Höltby)

sibh	mibe
dobc	fahf
reb'd	sol'g
laba	

Sehr langsam (♩ etwa 60)

5

do**c** do**c** do**c** sibh mibe sol'g sol'g do**c** reb'd

3

reb'd sol'g laba mibe do**c** sibh sol'g

15

do**c** do**c** do**c** fahf fahf

15

8

do<sup>b</sup>c do<sup>b</sup>c fa<sup>b</sup>f sib<sup>b</sup> la<sup>b</sup>a do<sup>b</sup>c

sol<sup>b</sup>g sol<sup>b</sup>g do<sup>b</sup>c sib<sup>b</sup> sol<sup>b</sup>g fa<sup>b</sup>f do<sup>b</sup>c

la<sup>b</sup>a

*ff* *mf* *p*

sol<sup>b</sup>g do<sup>b</sup>c fa<sup>b</sup>f

*pp* *mf* *p*

fa<sup>b</sup>f *pp*

*p*

sol<sup>b</sup>g do<sup>b</sup>c fa<sup>b</sup>f