

Sonate

I

Paul Hindemith

Ruhig bewegt

The first movement is in 4/4 time and consists of seven staves of music. The tempo is 'Ruhig bewegt'. The score includes dynamic markings such as *p*, *mf*, and *f*. There are four numbered first endings: (1) at the end of the second staff, (2) at the end of the third staff, (3) at the beginning of the fifth staff, and (4) at the end of the sixth staff. The piece concludes with a *pp* marking.

II

Lebhaft

The second movement is in 2/2 time and consists of four staves of music. The tempo is 'Lebhaft'. The score includes dynamic markings such as *f*, *mf*, and *pp*. There are seven numbered first endings: (5) at the end of the second staff, (6) at the end of the third staff, (7) at the end of the fourth staff, and three additional endings (1, 2, 3) at the end of the fourth staff.

mf

mf

1

f

8

9

ff

10

2

1

pp

11

mp

12

mf

sempre cresc.

f

13

14

ff

15

2

1

f dim.

mf

poco rit. 16 *a tempo*

p *pp* *p*

17 *pp*

18 *mf* *p*

19

20 *dim.* *pp* *pp*

III

Sehr langsam

p espr. *legato* *mf espr.*

21 *mf* *mf*

mp *cresc.* *ff*

22 *mf* *p* *p*

Das Posthorn (Zwiesgespräch)

Hornist:

Tritt uns, den Eiligen, des Hornes Klang
 nicht (gleich dem Dufte längst verwelkter Blüten,
 gleich brüchigen Brokats entfärbten Falten,
 gleich mürben Blättern früh vergilbter Bände)
 als tönender Besuch aus jenen Zeiten nah,
 da Eile war, wo Pferde im Galopp sich mühten,
 nicht wo der unterworfen Blitz in Drähten sprang;
 da man zu leben und zu lernen das Gelände
 durchjagte, nicht allein die engbedruckten Spalten.
 Ein mattes Sehnen, wehgelaut Verlangen
 entspringt für uns dem Cornucopia.

Pianist:

Nicht deshalb ist das Alte gut, weil es vergangen,
 das Neue nicht vortrefflich, weil wir mit ihm gehen;
 und mehr hat keiner je an Glück erfahren,
 als er befähigt war zu tragen, zu verstehen.
 An dir ist's, hinter Eile, Lärm und Mannigfalt
 das Ständige, die Stille, Sinn, Gestalt
 zurückzufinden und neu zu bewahren.

Lebhaft (♩. ♪. etwa 60)

The musical score for the Horn part of 'Das Posthorn' is written in 9/16 time and consists of 32 measures. The key signature has one sharp (F#). The score is marked 'Lebhaft' (Allegretto) with a tempo of approximately 60 beats per minute. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various articulations such as accents, slurs, and breath marks. The first measure is marked with a circled '16', and subsequent measures are marked with circled numbers 23, 25, 25, 8, 26, 27, 28, 29, 30, 31, and 32. The score ends with a double bar line and a repeat sign.

IV

The Posthorn (Dialogue)

Horn Player:

Is not the sounding of a horn to our busy souls
 (even as the scent of blossoms wilted long ago,
 or the discolored folds of musty tapestry,
 or crumbling leaves of ancient yellowed tomes)
 like a sonorous visit from those ages
 which counted speed by straining horses' gallop,
 and not by lightning prisoned up in cables;
 and when to live and learn they ranged the countryside,
 not just the closely printed pages?
 The cornucopia's gift calls forth in us
 a pallid yearning, melancholy longing.

Pianist:

The old is good not just because it's past,
 nor is the new supreme because we live with it,
 and never yet a man felt greater joy
 than he could bear or truly comprehend.
 Your task it is, amid confusion, rush, and noise
 to grasp the lasting, calm, and meaningful,
 and finding it anew, to hold and treasure it.