

Paul Hindemith

1895 – 1963

# Ludus minor

für Cello und Klarinette  
for Cello and Clarinet  
(1944)

Erstausgabe / First Edition

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## Vorwort

Für Paul Hindemith gehörte das Musizieren wie das Atmen oder das Essen zu Lebensnotwendigkeiten. Er hat sich im Laufe seiner Entwicklung nahezu das gesamte verfügbare Musikrepertoire erarbeitet: das Opern- und Konzertrepertoire bis hin zu Debussy oder Schönberg als Konzertmeister im Frankfurter Opernorchester, das Kammermusikrepertoire als Bratscher im Amar Quartett bzw. im Wolfsthal (bzw. Goldberg)/Hindemith/Feuermann Trio, die „alte“ Musik von Perotinus bis Bach als Leiter des Collegium musicum der Yale University in New Haven, das eher vernachlässigte Konzertrepertoire von Mozart, Liszt, Bruckner über Reger bis hin zu zeitgenössischen Komponisten als Dirigent.

Daneben musizierte Hindemith mit Freunden, wann immer er Zeit fand und erlernte das Spiel nicht nur nahezu aller Orchesterinstrumente, sondern auch vieler historischer Instrumente. Vor allem spielte Hindemith auch zusammen mit seiner Frau, die als Sängerin und Cellistin ausgebildet war: in den zwanziger Jahren für die Freunde etwa auf privaten Festen, in den Emigrationszeiten hingegen zur eigenen Zerstreuung. Für dieses private Musizieren komponierte Hindemith auch zahllose Stücke für oft seltsame Instrumentenkombinationen, die ihm und seiner Frau gerade zugänglich waren. In den zwanziger Jahren entstanden auf diese Weise zahlreiche Parodiestücke, in den Emigrationszeiten, vor allem während seiner ersten Jahre in den USA, hingegen Stücke, die eine durchaus ernsthafte musikalische Haltung mit relativ leichter Spielbarkeit verbanden.

Zu diesen Werken zählt der *Ludus Minor* für Cello und Klarinette vom 6. Februar 1944. Hindemith schrieb diesen kleinen Ableger des „Ludus tonalis“ für Klavier (1942), mit dem er die Form und die Folge der tonalen Zentren der Stücke gemein hat, für das häusliche Musizieren mit seiner Frau: Sie spielte Cello, er Klarinette. So ließ er dies Werk in der – wie es auf dem Titelblatt heißt – fiktiven „Edition Künstlerheim Inc.“ erscheinen (damit war ihr eigenes Heim gemeint) und fügte hinzu: „Mit Reverenz für das Cello und den Cellisten.“

Das Werk weist insgesamt nur drei Fugen und zwei Interludien auf und ist auch im Manuskript dynamisch und tempomäßig unbezeichnet geblieben. Diese Angaben hätte Hindemith zweifellos nachgetragen, wenn er jemals selbst die Publikation dieser Stücke erwogen hätte. Fraglich bleibt auch, ob Hindemith dann das Stück – analog zum „Ludus tonalis“ – mit Fugen auf allen zwölf Stufen der chromatischen Tonleiter und entsprechenden Interludien zwischen den Fugen ergänzt hätte. Wahrscheinlich hat Hindemith doch wohl nie ernsthaft erwogen, ein Werk solchen Ausmaßes für diese Besetzung zu komponieren.

Giselher Schubert

## Preface

For Paul Hindemith making music was one of life's musts, like breathing or eating. In the course of his development he had worked up almost the entire repertoire of his time: the opera and concert repertoire up to Debussy and Schoenberg as the leader of the Frankfurt Opera Orchestra, chamber music as a violist in the Amar Quartet or in Wolfsthal (or Goldberg)/Hindemith/Feuermann Trio, and early music from Perotinus to Bach as the director of the Collegium Musicum of Yale University in New Haven. As a conductor he also dealt with the less well-known concert repertoire from Mozart, Liszt and Bruckner to Reger and contemporary composers. Besides all this he played with friends whenever time allowed, thus learning almost every orchestral instrument as well as numerous historical instruments. Above all Hindemith played with his wife who was a trained singer, 'cellist and actress, either for friends at parties in the 'Twenties or, during the time of their emigration, for their own amusement.

For this private music making Hindemith composed many pieces for rare combinations of instruments, which he and his wife happened to have access to at that particular time. In the 'Twenties many parody pieces arose in this way, while on the other hand during his emigration (and particularly during the first few years in America) he wrote fairly easy pieces of, however, serious musical purpose. Numbering amongst these works is *Ludus Minor* for 'cello and clarinet dated the 6th. of February 1944. Hindemith wrote this small version of his *Ludus Tonalis* for Piano (1942), which shares the same form and order of tonal centres as the earlier work, for performance at home with his wife. She played 'cello while he played clarinet. The title page carried the name of a fictitious publisher "Künstlerheim Inc." (Artist's Home Inc.) by which of course he meant his own home, adding "With reverence for the 'cello and 'cellists."

The work contains only three fugues and two interludes and is without any dynamic markings or tempi. No doubt Hindemith would have included these markings had he intended the pieces to be for publication. It remains questionable whether or not he would have completed the work with fugues on all tonal centres of the chromatic scale. Probably Hindemith never really seriously considered writing a work of such proportions for this instrumental combination.

Giselher Schubert

## Préface

Pour Paul Hindemith, faire de la musique était une nécessité vitale, comme le fait de respirer ou de manger. Au cours de son évolution, il a assimilé, à force de travail, la quasi totalité du répertoire musical disponible: le répertoire d'opéra et de concert jusqu'à Debussy ou Schönberg alors qu'il était maître de concerts à l'orchestre de l'Opéra de Francfort, le répertoire de musique de chambre durant la période où il jouait de l'alto dans le quatuor Amar ou dans le trio Wolfsthal (ou Goldberg)/Hindemith/Feuermann, la musique «ancienne» de Perotinus à Bach alors qu'il dirigeait le Collegium Musicum de l'université de Yale à New Haven, le répertoire de concert plutôt négligé de Mozart, Liszt, Bruckner jusqu'aux compositeurs contemporains en passant par Reger, en sa qualité de chef d'orchestre. Parallèlement, Hindemith faisait de la musique avec ses amis dès qu'il en trouvait le temps. Il apprit à jouer non seulement de presque tous les instruments d'orchestre, mais également de nombreux instruments anciens. Hindemith jouait aussi et surtout avec son épouse, qui disposait d'une formation de cantatrice et de violoncelliste: pour leurs amis, dans les années 20, par exemple à l'occasion de fêtes privées – pour leur propre distraction, par contre, dans les années d'émigration.

Hindemith composa, pour ces heures musicales privées, un grand nombre de morceaux pour des combinaisons d'instruments souvent étranges, instruments auxquels sa femme et lui avaient accès à un moment donné. C'est ainsi que de nombreux morceaux de parodie virent le jour dans les années 20, remplacés, dans les années d'émigration, par des morceaux alliant une attitude musicale tout à fait sérieuse et grave à une relative facilité d'exécution.

Le *Ludus minor*, du 6 février 1944, pour violoncelle et clarinette, fait partie de ces oeuvres. Hindemith écrivit cette petite «bouture» du «Ludus tonalis» pour piano (1942), dont il partage la forme et la succession des centres tonaux, pour son usage domestique et celui de son épouse: elle jouait du violoncelle, lui de la clarinette. Il fit donc paraître cette oeuvre – comme on le voit sur la page de garde – aux éditions fictives «Edition Künstlerheim Inc.» [Editions Foyer des Artistes Inc.] (il voulait faire allusion à son propre foyer) et ajouta: «avec une révérence pour le violoncelle et le violoncelliste».

L'oeuvre ne comporte en tout que trois fugues et deux interludes, et le manuscrit est resté vierge d'indications dynamiques et rythmiques. Hindemith aurait sans doute rapporté ces données s'il avait également envisagé de publier ces morceaux. On peut se demander aussi si Hindemith aurait complété ensuite le morceau avec des fugues sur les 12 tous de la gamme chromatique et les interludes correspondants – comme dans le «Ludus tonalis». Mais Hindemith n'a vraisemblablement jamais envisagé sérieusement de composer une oeuvre de cette ampleur pour cette distribution.

Giselher Schubert

„Edition Künstlerheim Inc.“  
„Mit Reverenz für das Cello und den Cellisten“

# LVDVS MINOR

Paul Hindemith  
1895 - 1963

FVGA PRIMA  
EX C

in B

4

8

Durata: ca. 6 min.

12

Musical notation for measures 12-15. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 12 starts with a treble staff containing a half note B-flat, followed by eighth notes G-flat, F, and E-flat, and a quarter note D. The bass staff has a half note B-flat. Measure 13 continues with similar patterns. Measure 14 features a half note B-flat in the treble and a half note B-flat in the bass. Measure 15 ends with a half note B-flat in the treble and a half note B-flat in the bass.

16

Musical notation for measures 16-19. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 16 starts with a treble staff containing a half note B-flat, followed by eighth notes G-flat, F, and E-flat, and a quarter note D. The bass staff has a half note B-flat. Measure 17 continues with similar patterns. Measure 18 features a half note B-flat in the treble and a half note B-flat in the bass. Measure 19 ends with a half note B-flat in the treble and a half note B-flat in the bass.

20

Musical notation for measures 20-23. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 20 starts with a treble staff containing a half note B-flat, followed by eighth notes G-flat, F, and E-flat, and a quarter note D. The bass staff has a half note B-flat. Measure 21 continues with similar patterns. Measure 22 features a half note B-flat in the treble and a half note B-flat in the bass. Measure 23 ends with a half note B-flat in the treble and a half note B-flat in the bass.

24

Musical notation for measures 24-27. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 24 starts with a treble staff containing a half note B-flat, followed by eighth notes G-flat, F, and E-flat, and a quarter note D. The bass staff has a half note B-flat. Measure 25 continues with similar patterns. Measure 26 features a half note B-flat in the treble and a half note B-flat in the bass. Measure 27 ends with a half note B-flat in the treble and a half note B-flat in the bass.

Leicht bewegt

Interludium

pizz.

FVGA SECVNDA  
EX G

arco

Musical notation for measures 1-6. The piece is in 3/4 time. The treble clef staff has rests for the first three measures, followed by a melodic line. The bass clef staff has a continuous eighth-note accompaniment. A 'arco' instruction is placed above the first measure of the bass line.

Musical notation for measures 7-13. The treble clef staff continues the melodic line with various intervals and slurs. The bass clef staff continues the eighth-note accompaniment.

Musical notation for measures 14-20. The treble clef staff features a more complex melodic line with slurs and ties. The bass clef staff continues the accompaniment.

Musical notation for measures 21-26. The treble clef staff shows a melodic line with many slurs and ties. The bass clef staff continues the accompaniment.

Musical notation for measures 27-32. The treble clef staff has a melodic line with slurs and ties. The bass clef staff continues the accompaniment. The piece ends with a double bar line.

Interludium

Musical score for measures 1-6. The piece is in 2/4 time and B-flat major. The treble clef part features a melody of quarter and eighth notes with slurs. The bass clef part provides a harmonic accompaniment with eighth and quarter notes.

7

Musical score for measures 7-13. The melody continues with similar rhythmic patterns. The bass line includes a measure with a 'V' marking above it, indicating a vibrato or breath mark.

14

Musical score for measures 14-20. The melody and accompaniment continue, maintaining the established rhythmic and harmonic structure.

21

Musical score for measures 21-28. The melody shows some chromatic movement. The bass line features a measure with a 'p' marking, possibly indicating a piano dynamic or a specific articulation.

29

Musical score for measures 29-34. The piece concludes with a final cadence. The bass line includes a 'pizz.' marking, indicating a pizzicato effect.

37

arco

44

51

pizz. arco

57

pizz. arco

64

pizz. arco

71

pizz. arco

FVGA TERTIA  
EX F

Musical notation for measures 1-4. The piece is in 5/4 time. The treble clef staff contains a melodic line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The bass clef staff contains a bass line with a half note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2.

Musical notation for measures 5-8. The treble clef staff continues the melodic line with a half note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. The bass clef staff continues the bass line with a half note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, and a quarter note B0.

Musical notation for measures 9-12. The treble clef staff continues the melodic line with a half note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, a quarter note E0, a quarter note D0, a quarter note C0, and a quarter note B-1. The bass clef staff continues the bass line with a half note B0, a quarter note A0, a quarter note G0, a quarter note F0, a quarter note E0, a quarter note D0, a quarter note C0, a quarter note B-1, a quarter note A-1, a quarter note G-1, a quarter note F-1, a quarter note E-1, a quarter note D-1, a quarter note C-1, and a quarter note B-2.

Musical notation for measures 13-16. The treble clef staff continues the melodic line with a half note B-2, a quarter note A-2, a quarter note G-2, a quarter note F-2, a quarter note E-2, a quarter note D-2, a quarter note C-2, a quarter note B-3, a quarter note A-3, a quarter note G-3, a quarter note F-3, a quarter note E-3, a quarter note D-3, a quarter note C-3, and a quarter note B-4. The bass clef staff continues the bass line with a half note B-3, a quarter note A-3, a quarter note G-3, a quarter note F-3, a quarter note E-3, a quarter note D-3, a quarter note C-3, a quarter note B-4, a quarter note A-4, a quarter note G-4, a quarter note F-4, a quarter note E-4, a quarter note D-4, a quarter note C-4, and a quarter note B-5.

Musical notation for measures 17-20. The treble clef staff continues the melodic line with a half note B-4, a quarter note A-4, a quarter note G-4, a quarter note F-4, a quarter note E-4, a quarter note D-4, a quarter note C-4, a quarter note B-5, a quarter note A-5, a quarter note G-5, a quarter note F-5, a quarter note E-5, a quarter note D-5, a quarter note C-5, and a quarter note B-6. The bass clef staff continues the bass line with a half note B-4, a quarter note A-4, a quarter note G-4, a quarter note F-4, a quarter note E-4, a quarter note D-4, a quarter note C-4, a quarter note B-5, a quarter note A-5, a quarter note G-5, a quarter note F-5, a quarter note E-5, a quarter note D-5, a quarter note C-5, and a quarter note B-6.

Musical notation for measures 21-24. The treble clef staff continues the melodic line with a half note B-5, a quarter note A-5, a quarter note G-5, a quarter note F-5, a quarter note E-5, a quarter note D-5, a quarter note C-5, a quarter note B-6, a quarter note A-6, a quarter note G-6, a quarter note F-6, a quarter note E-6, a quarter note D-6, a quarter note C-6, and a quarter note B-7. The bass clef staff continues the bass line with a half note B-5, a quarter note A-5, a quarter note G-5, a quarter note F-5, a quarter note E-5, a quarter note D-5, a quarter note C-5, a quarter note B-6, a quarter note A-6, a quarter note G-6, a quarter note F-6, a quarter note E-6, a quarter note D-6, a quarter note C-6, and a quarter note B-7.