

# Symphonie Mathis der Maler

Paul Hindemith

## I Engelkonzert

*Ruhig bewegt, d. circa 60*

*besungen drei Engel\**

5 *mp cresc.* *mf* *mp sanft hervortreten*

6 *p cresc.* *f*

8 *p*

10 *pp* *Ziemlich lebhaftes Tempo (♩ = 108-112)* *a. im.* *mf*

12 *f* *fp* *fp*

14 *mf* *f*

16 *einleiten Ruhig* *p* *1. Horn (F)*

18 *mf* *mp cresc.*

20 *p*

22 *pp* *Triangel*

24 *pp*

2 Tag.

Trombone I

14 8 3

15 1 1

mp cresc. ff mf

cresc.

17 verbreitern Breit

f cresc. zurückhalten

18 Ruhiger 1 8 19 noch ruhiger zurückhalten

20 Hauptzeitmaß 21 16 4 1 3 1. Fp (C)

22 mf cresc

f

1 2

## II Grablegung

*Sehr langsam (J. etiva 54)*

8

1 10 2

*mpp cresc. mf cresc. mf cresc.*

3

*f cresc. #*

1 4 7

4

## III Versuchung des heiligen Antonius

*Sehr langsam, frei im Zeitmaß*

1 2 1 1 1

1

*f mf f ff*

*Sehr lebhaft (J. etiva 146)*

*mf f*

1 2

*f cresc.*

*f*

3

16

Trombone I

4

ff

cresc.

6

15

15

13

5

kleine 5:

3

10

hinwenig breiter

p

cresc.

im Zeitmaß

ff

2

11

5

f

cresc.

ff

mf

12

cresc.

Breiter

f

cresc.

im Zeitmaß

13

1

ff

*Langsam*  
(etwa 60)

1 2 1 2 1

14 1 *einleiten* *Ruhig* 6 1 2 1 15 2 1

1 1 3 1 *Schreibt* 1 1 16 *eilen* *zurückhalten*

1 2 *bei* *Lebhaft* (etwa 144)

*pp* *p* *mp*

*mf* *f* *f* *mf*

17

18 5 *f* *p*

19 *f* *f*

*8. wenig breiter*

20 *f* *f*

4 21 *Im Zeitmaß* 22 15

17

23 11 *4 Hör.* *f* *f* 24

6

Trombone I

Measures 1-5. Dynamics: *f*, *cresc.*, *ff*. Includes a boxed measure number 25 and a first ending bracket labeled 1(-5) 2.

Measures 6-10. Dynamics: *ff*. Includes a bracketed measure number 3.

Measures 11-15. Dynamics: *f*, *ff*. Includes a boxed measure number 26.

Measures 16-20. Dynamics: *cresc.*, *fff*. Includes a boxed measure number 27.

*Sehr lebhaft (d. e. ma 80)*

Measures 21-25. Includes boxed measure numbers 28 and 16.

Measures 26-30. Includes boxed measure numbers 29, 17, 30, 19, 31. Text: "Lauda Sion Salvatorem".

(Mar. Horn)

Measures 31-35. Includes boxed measure numbers 32, 16, 33, 12.

Measures 36-40. Dynamics: *f*. Text: "Breite Halbe, Alleluia". Includes a boxed measure number 34.

*mit aller Kraft*

Measures 41-45. Includes a boxed measure number 35.

Measures 46-50. Includes a boxed measure number 36.

Measures 51-55. Includes a boxed measure number 37.

Measures 56-60. Includes a boxed measure number 38.

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## I Engelkonzert

*Ruhig bewegt (d. etwa 66)*

1 71

*„Es sungen drei Engel“*

5 *mp cresc* *mf* *mp* *sanft hervortreten*

6 *p cresc.* *f*

4 *dim. p* *pp*

*Ziemlich lebhaftes Halbe d=108-112.*

8 *mf*

4 *f* *ff* *mf*

5 *f* *erleiten* *Ruhig* 8

6 9 7 13 8 *1. Pos.* *mp cresc*

9 10 16

11 18 *Sag dei No* *f* *dim.* *mf* 12 13

13 18 *1.3. Horn (F)* *mf*

15 *f cresc.* *f* *1* *1*

*dim.* *mp cresc.*

16 *ff* *mf*

*cresc.*

17 *verbreitern:* *f cresc.*

*Breit* *ff* *dim.* *f*

*zurückhalten* *dim.* *mf* *dim.* *dim.* *18 Ruhiger* *1* *8*

19 *Nochrühiger* *zurückhalten* *5m* *20 Hauptzeitmaß* *21* *4*

*1* *3* *2* *1* *22 1. Pos.* *mf* *mf*

*1* *1* *mf cresc.* *f*

*1* *23* *1* *ff*

*1* *2* *ff*



### II Grablegung

*Sehr langsam, circa 54*

Musical score for 'II Grablegung' in bass clef, 4/4 time. The score consists of three staves. The first staff begins with a measure containing a fermata and a box with the number '1'. Above the staff, the number '8' is written. The second staff contains measures with dynamics *mp*, *cresc*, *mf*, *mf cresc*, and *f*. A box with the number '3' is placed above the staff. The third staff contains measures with dynamics *cresc.* and *ff*. Above the staff, the numbers '1' and '11' are written. The piece concludes with a double bar line.

### III Versuchung des heiligen Antonius

*Sehr langsam frei im Zeitmaß*

Musical score for 'III Versuchung des heiligen Antonius' in bass clef, 4/4 time. The score consists of five staves. The first staff begins with a measure containing a fermata and a box with the number '1'. Above the staff, the number '2' is written. The second staff contains measures with dynamics *f*, *mf*, and *f*. A box with the number '1' is placed above the staff. The third staff contains measures with dynamics *mf* and *p*. Above the staff, the number '10' is written. The fourth staff contains measures with dynamics *f* and *pp cresc*. Above the staff, the numbers '1' and '2' are written. The fifth staff contains measures with dynamics *f*. Above the staff, the number '16' is written. The piece concludes with a double bar line.

[4]

First musical staff with notes and dynamics. Includes a *ff* dynamic marking.

Second musical staff with notes and dynamics. Includes a *ff* dynamic marking.

Third musical staff with notes and dynamics. Includes a *cresc.* dynamic marking.

Fourth musical staff with notes and dynamics. Includes *ff* dynamic markings and fingerings (1, 1, 4).

Fifth musical staff with notes and dynamics. Includes a *ff* dynamic marking, a *cresc.* marking, and a *M.F.* marking. Fingerings 15, 15, 13, 5, 3 are indicated.

Sixth musical staff with notes and dynamics. Includes a *ff* dynamic marking and the instruction *5m Zeitmaß*.

Seventh musical staff with notes and dynamics. Includes *mf* and *cresc.* dynamic markings. Fingerings 3, 3, 11, 5 are indicated.

Eighth musical staff with notes and dynamics. Includes *ff* and *mf* dynamic markings. Fingering 1 is indicated.

Ninth musical staff with notes and dynamics. Includes *cresc.* and *f* dynamic markings. Fingering 12 is indicated.

Tenth musical staff with notes and dynamics. Includes *ff* dynamic marking and the instruction *5m Zeitmaß*.

Eleventh musical staff with notes and dynamics. Includes a *ff* dynamic marking. Fingering 13 is indicated.

Twelfth musical staff with notes and dynamics. Includes *Langsam (etwa 60)* marking and *einleiten* instruction. Fingerings 1, 2, 1, 2, 1, 14, 1 are indicated.

*Ruhig* 6 1 2 1 15 2 1 1 1

3 1 *Sehr breit* 1 1 16 *eilen* zurückhalten 1

1 2 *Zeit.* *Lebhaft (dotiert)*

mf f mf

mf

mf f

p f

f

*ein wenig breiter*

*im Zeitmaß*

15 11

*4 Hör.* f 6

Trombone II

*f* *cresc.* *ff* *ff* *cresc.*

1 2 3 4 5 6 7 8

25 1(-6) 2 3

4 5 6 7 8

26 27

28 16 29 17

*Gehrlehaft (d. etwa 80)*

*Lauda Sion Salvatorem*  
1. Horn (P) *mf* (2. Horn) *f*

30 13 31 4 4

(1. u. 1. ms.) (3. Horn) 32 12 4 33 12 34

*verbreitern - - - - - f*

*cresc.* *ff* *cresc.*

*Breite Harbe „Alleluia“*

*ff* *mit aller Kraft*

35

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## I Engelkonzert

*Ruhig bewegt. d. circa 66) 1. Tr.*

*besungen a drei Engeln*

5 *mp cresc.* *mf* *mp* *sanfter hervortreten*

*cresc.*

2 *f*

3 6 *dim* *p* *pp*

*Ziemlich lebhaftes Ma2oe d. 108-112)*

8 3 7 *mf*

4 5 *mf*

5 6 *einleiten Ruhig* 8

6 0 7 13 8 8 *1. Pos.* *mp cresc.*

0 13 7 10 10

11 16 *Triangel* 1 4 12 14 *pp*

2

Trombone III

13

18

14

2

1.3. Pos. (1. 2.)

3

1.2. Pos.

17

vergrößern

Breit

2

(Trp.)

## II Grablegung

*Sehr langsam (etwa 5tr)*

8 1 10 2 1 1 1 3 1 4 4 7

*mp cresc mf f*

*cresc. ff*

## III Versuchung des heiligen Antonius

*Sehr langsam, frei im Zeitmaß*

1 2 1 1 1 1

*f mf f ff*

*Sehr lebhaft (etwa 176)*

*mf p*

13 2 3 4 3 1 16 4 3 4 1

1 1

*cresc.* *ff* *ff*

4 6 15 15 13 5

3 1. Sp. (C) 10 *Bin wenig breiter*

*(XII. Sp.)* *f* *cresc.* *ff*

*Im Zeitmaß* 3

3 11 6

*mf cresc.* *ff*

1

*ff* *mf* *cresc.*

12

*Breiter* *f cresc.* *Im Zeitmaß*

*ff* *ff*

13 1

*Langsam (etwa 60)* 2 1 2 1 14 1 *einleiten* *Ruhig* 6

1 2 1 15 2 1 1 1

3 1 *Sehr breit* 1 1 16 *eilen* *zurückhalten* 1 1



2 *Vol* *Lebhaft (detrim 144)*

*mf* *f* *mf marc.* *mf* *p* *f* *f* *f* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

*1* *3* *1* *10* *8* *19* *3* *1* *20* *Ein wenig breiter* *1* *21* *Im Zeitmaß* *17* *22* *15* *23* *7* *Al. Beck* *5* *3* *24* *6* *1* *25* *1 (-5)* *2* *3* *4* *5* *3* *5* *26* *8*

Trombone III

27 *f pesante possibile* *cresc.*

*Sehr lebhaft (d. etwa 80)* *fff*

28 16

14 17 30 13

31 "Lauda Sion Salvatorem" 32 16

33 12 34 2. Pos. *f cresc. f cresc.*

*verbreitern* *ff cresc.* *fff*

*Breite Halbe „Alleluia“*

*mit aller Kraft*

35

*Brac*

Tuba

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I Engelkonzert

*Ruhig bewegt d. etwa 66*

3 Pos. pp. 1 pp. p p p. p. pp. 6 3. Pos.

*mf*

*cresc.*

*p cresc. f*

*dim.*

*pp*

*Ziemlich lebhaft Halbe (d=108-112)*

*mf*

1 1 4 1 5 6

*f* *fo* *fo* *mf*

*mf*

*einleiten Ruhig* 8 6 9 7 13

2

8 1. Pos 9 11

*pp cresc.*

10 16 14 18 12

*Sag, der H6.*

*f* *cresc.* *mf*

13 13 18 14 2 6

(Br.) (4.3. Men.)

1. Viol. 1 71

*f* *cresc.*

15 1 1

Tuba

dim.  $\text{mf}$  *cresc.* **16** **20** *1. Pos.* **17** *verbreitern*

*ff* *Breit* *f* *cresc.*

*dim.* *zurückhalten*

**18** *Flüchtig* *f* *dim.* *mf* **2**

*p* *dim.*

**19** *Nochrühiger* *zurückhalten* **5m**

*pp* **9** **3**

**20** *Hauptkeitsmaß* **21** **4** **1** **5** **1**

**22** *1. Pos.* *mf* *mf* *mf* *cresc.* **1** **1**

**23** **1** **1**

**2** *ff* *b♭*

### II Grablegung

*Sehr langsam (d. circa 54)*

10 1 2 3 4

*mp* *mf* *cresc.* *ff* *p* *pp*

1. Tr.

### III Versuchung des heiligen Antonius

*Sehr langsam, frei im Zeitmaß*

1 2 3 4 5 6

*ff* *cresc.*

1 4 6 15 7 15

8 13 9 5 3

(M. Fr.)

1. Trp. (C)

f cresc.

MENO

10 *bin wenig breiter* *Im Zeitmaß*

11

f

cresc.

1

mf

12

cresc.

f

cresc.

*Breiter*

Im Zeitmaß

13 1

14 1

einleiten *Ruhig* 6

1 2

1 2

1 2

1 1 1

15 2 1 2 1 1 1

1

1

1

1

1

*Langsam* (etwa 60)

1 2

1 2 1 2 1 1 1

3 1 *Sehr breit* 1 1 16 *eilen zurückhalten*

3 1 *Lebhaft (d. etwa 144)*

3. Pos. *p* *mp* *mf*

1 17 3 *marc.*

*f* *mf*

1

*mf*

18 8 3

*f* *f*

19 8 20 *hinsehnig drarter*

*f* *f*

21 *3m Zeitmaß* 17 22 15

*f*

23 11 *4 Hör.* 1 24 7

*f* *f* *ff*

1 25 11-6 2 3

*f* *urasc* *ff*

4 5 6 26

*ff* *f*

27 *Sehr lebhaft (d. etwa 80)* *craso.*

*ff*

14

6

Tuba

28

16

29

17

30

13

31

12

*Lauda Sion Salvatorem'*

32

16

33

12

34

2. Pas.

1(-8)

2

3

verbreitern

*f*

*cresc.*

*f*

*cresc.*

*cresc.*

*ff* (*bl.*) *cresc.*

*Breite Halbe, Alleluia'*

*mit allen Kräft*

35

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*tr: de*