

# Symphony in B flat

## Transposition Inquisition No. 70

Paul Hindemith

arr. Martorano

### About the Composer:

German composer, theorist, teacher, viola player and conductor. The foremost German composer of his generation, he was a figure central to both music composition and musical thought during the inter-war years. Hindemith descended on his father's side from shopkeepers and craftsmen who had settled primarily in the small Silesian community of Jauer... While no signs of musical interest can be found among the relatives of his mother, Maria Sophie Warnecke (1868–1949), his father, Robert Rudolf Emil Hindemith (1870–1915), came from a family of music lovers. Robert Rudolf supposedly ran away from home when his parents opposed his wish to become a musician; after arriving in Hesse, however, he became a painter and decorator. As he was never able to provide a secure income for his family, the Hindemiths were forced to move frequently.

-Giselher Schubert (Groves Music Dictionary)

### About the Composition:

"The Symphony for Concert Band was composed at the request of Lt. Col. Hugh Curry, leader of the United States Army Band, and was premiered in Washington, D.C., on April 5, 1951, with the composer conducting. This three-movement work is the only symphony that Hindemith wrote expressly for the wind band. The suite shows Hindemith's great contrapuntal skill, and the organized logic of his thematic material. His melodies develop ever-expanding lines, and his skill in the organization and utilization of complex rhythmic variation adds spice and zest to the strength of his melodies. Although Symphony in B-Flat features unique uses of dissonant chords and nonharmonic tones, it preserves neo-classical tonality, forms, and rhythmic and melodic patterns. Short figures are apt to form themselves into ostinatos to provide the background to broad and declamatory melodies; these melodies will often repeat characteristic phrases of awkward lengths so as to disturb the even flow of the basic rhythm. A slow section will alternate with a scherzando section, and the two will combine to form the third portion of a movement."

-The Wind Repertory Project

The image shows two staves of musical notation for the tuba part. The first staff is in bass clef with a 2/2 time signature. Below the notes are fingerings: in C: 2 1 2 4 5 4 7 5 4 0 11 6 10 9 8 3 7 6 5 0 4 4 5 2 0 1 0 7 8 7 8 5. The second staff continues the notation with fingerings: 4 3 2 4 11 11 10 9 2 1 0 5 4 11 10 1 0 11 10 2 1 11 9 5 4 2 1 4 3 2 0 11.

### About the Excerpt:

Harvey, B. M. (2007). Essential Excerpts for Tuba from Original Works Written for Wind Ensemble (pp. 18-21).

"Symphony in B flat by Paul Hindemith is one of the early landmark compositions in concert band literature. Consequently, the tuba part for this work is demanding and is labeled a Level IV. The section from the score that is excerpted is measures 123-155 in the first movement, "Moderately fast, with vigor." This excerpt can prove to be difficult due to the three stylistically contrasting sections. Attention to the dotted eighth/sixteenth-note rhythm in measures 123-128 in the first section is essential; an eighth-note triplet rhythm should be avoided. The tuba solo in the second section, measures 130-138, is very much in the background of the music and requires a buoyant and light style of playing. The tempo and dynamic in measures 139-155, the third section, moves forward in musical direction and crescendos. Articulation of the running eighth notes in the last section of this excerpt remains accented, slightly separated, and consistent, because this is one of the driving motives in the music that keeps the motion moving ahead.

The time signature of the Hindemith Symphony tuba excerpt is primarily in 2/2 at half note equals 92. The pitch range is G1 to g with no sharps or flats in the key signature. The dynamic ranges of this excerpt are piano to fortissimo and remain consistent with the different styles of playing demanded of each of the three sections of this excerpt. The first section is marked forte and moves in alternating half steps and perfect fourth/perfect fifth intervallic leaps. The second section tuba solo moves stepwise in quarter note-eighth note-quarter note rhythm in ascending and descending motion at a soft piano dynamic. The third section begins at a piano dynamic and gradually crescendos to fortissimo through the end of the excerpt. The eighth-note line in this section moves stepwise with abrupt intervallic leaps by an octave and subsequent smaller intervals. Attention to articulation, specifically the tenuto quarter notes and accented triplet and quarter note figures at the end of the excerpt, is essential.

Measure 1

1

Staff 1: Bass clef, quarter notes G2, A2, B2, C3, D3, E3, F3, G3, quarter note F3, quarter note E3.

2

Staff 2: Bass clef, quarter notes F2, G2, A2, B2, C3, B2, A2, G2, quarter note F2, quarter note E2.

3

Staff 3: Bass clef, quarter notes G2, A2, B2, C3, D3, E3, F3, G3, quarter note F3, quarter note E3.

4

Staff 4: Bass clef, quarter notes G2, A2, B2, C3, D3, E3, F3, G3, quarter note F3, quarter note E3.

5

Staff 5: Bass clef, quarter notes G2, A2, B2, C3, D3, E3, F3, G3, quarter note F3, quarter note E3.

6

Staff 6: Bass clef, quarter notes G2, A2, B2, C3, D3, E3, F3, G3, quarter note F3, quarter note E3.

7

Staff 7: Bass clef, quarter notes G2, A2, B2, C3, D3, E3, F3, G3, quarter note F3, quarter note E3.

8

Staff 8: Bass clef, quarter notes G2, A2, B2, C3, D3, E3, F3, G3, quarter note F3, quarter note E3.

9

Staff 9: Bass clef, quarter notes G2, A2, B2, C3, D3, E3, F3, G3, quarter note F3, quarter note E3.

10

Staff 10: Bass clef, quarter notes G2, A2, B2, C3, D3, E3, F3, G3, quarter note F3, quarter note E3.

11

Staff 11: Bass clef, quarter notes G2, A2, B2, C3, D3, E3, F3, G3, quarter note F3, quarter note E3.



Measure 3

The image displays 11 staves of musical notation for Measure 3, each numbered in a box on the left. The notation is in bass clef and consists of two measures per staff. The first measure of each staff contains a sequence of four notes, and the second measure contains a sequence of three notes. The notes are transposed across the staves, with various accidentals (sharps and flats) indicating the specific pitch for each transposition. The notes in the first measure of each staff are: Staff 1: G2, A2, B2, C3; Staff 2: F2, G2, A2, B2; Staff 3: G2, A2, B2, C3; Staff 4: F2, G2, A2, B2; Staff 5: G2, A2, B2, C3; Staff 6: F2, G2, A2, B2; Staff 7: G2, A2, B2, C3; Staff 8: F2, G2, A2, B2; Staff 9: G2, A2, B2, C3; Staff 10: F2, G2, A2, B2; Staff 11: G2, A2, B2, C3. The notes in the second measure of each staff are: Staff 1: D3, E3, F3; Staff 2: C3, D3, E3; Staff 3: D3, E3, F3; Staff 4: C3, D3, E3; Staff 5: D3, E3, F3; Staff 6: C3, D3, E3; Staff 7: D3, E3, F3; Staff 8: C3, D3, E3; Staff 9: D3, E3, F3; Staff 10: C3, D3, E3; Staff 11: D3, E3, F3.

Measure 4

1

1



1

Musical staff 1: Bass clef, 4/4 time signature. Notes: G2, F2, E2, D2, C2, B1, A1, G1. Accents: sharp on C2, flat on B1, flat on A1. Final note: G1.

2

Musical staff 2: Bass clef, 4/4 time signature. Notes: F2, E2, D2, C2, B1, A1, G1, F1. Accents: flat on F2, flat on E2, flat on D2, flat on C2, sharp on B1, sharp on A1, flat on G1. Final note: F1.

3

Musical staff 3: Bass clef, 4/4 time signature. Notes: E2, D2, C2, B1, A1, G1, F1, E1. Accents: sharp on E2, sharp on D2, sharp on C2, sharp on B1, sharp on A1, sharp on G1. Final note: E1.

4

Musical staff 4: Bass clef, 4/4 time signature. Notes: D2, C2, B1, A1, G1, F1, E1, D1. Accents: flat on D2, flat on C2, flat on B1, flat on A1, flat on G1, flat on F1, flat on E1. Final note: D1.

5

Musical staff 5: Bass clef, 4/4 time signature. Notes: C2, B1, A1, G1, F1, E1, D1, C1. Accents: sharp on C2, sharp on B1, sharp on A1, sharp on G1, sharp on F1, sharp on E1, sharp on D1. Final note: C1.

6

Musical staff 6: Bass clef, 4/4 time signature. Notes: B1, A1, G1, F1, E1, D1, C1, B0. Accents: sharp on B1, sharp on A1, sharp on G1, sharp on F1, sharp on E1, sharp on D1, flat on B0. Final note: B0.

7

Musical staff 7: Bass clef, 4/4 time signature. Notes: A1, G1, F1, E1, D1, C1, B0, A0. Accents: flat on A1, flat on G1, flat on F1, flat on E1, flat on D1, flat on C1, flat on B0, flat on A0. Final note: A0.

8

Musical staff 8: Bass clef, 4/4 time signature. Notes: G1, F1, E1, D1, C1, B0, A0, G0. Accents: sharp on G1, sharp on F1, sharp on E1, sharp on D1, sharp on C1, sharp on B0, sharp on A0. Final note: G0.

9

Musical staff 9: Bass clef, 4/4 time signature. Notes: F1, E1, D1, C1, B0, A0, G0, F0. Accents: flat on F1, flat on E1, flat on D1, flat on C1, flat on B0, flat on A0, flat on G0. Final note: F0.

10

Musical staff 10: Bass clef, 4/4 time signature. Notes: E1, D1, C1, B0, A0, G0, F0, E0. Accents: sharp on E1, sharp on D1, sharp on C1, sharp on B0, sharp on A0, sharp on G0. Final note: E0.

11

Musical staff 11: Bass clef, 4/4 time signature. Notes: D1, C1, B0, A0, G0, F0, E0, D0. Accents: flat on D1, flat on C1, flat on B0, flat on A0, flat on G0, flat on F0, flat on E0. Final note: D0.



Measure 8

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1

Musical notation for exercise 1, first system. It consists of three staves of music in bass clef. The first staff has a box with the number '1' in the top left corner. The music is written in a key with one sharp (F#) and one flat (Bb). The first staff contains a melodic line with eighth and quarter notes. The second staff contains a similar melodic line. The third staff contains a bass line with eighth and quarter notes.

2

Musical notation for exercise 2, first system. It consists of three staves of music in bass clef. The first staff has a box with the number '2' in the top left corner. The music is written in a key with two flats (Bb and Eb). The first staff contains a melodic line with eighth and quarter notes. The second staff contains a similar melodic line. The third staff contains a bass line with eighth and quarter notes.

3

Musical notation for exercise 3, first system. It consists of three staves of music in bass clef. The first staff has a box with the number '3' in the top left corner. The music is written in a key with two sharps (F# and C#). The first staff contains a melodic line with eighth and quarter notes. The second staff contains a similar melodic line. The third staff contains a bass line with eighth and quarter notes.

4

Exercise 4 consists of three staves of music in bass clef. The first staff begins with a square box containing the number '4'. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. It features a series of eighth and sixteenth notes, with some beamed groups. The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes the exercise with a final note and a double bar line.

5

Exercise 5 consists of three staves of music in bass clef. The first staff begins with a square box containing the number '5'. The key signature has one sharp (F#) and the time signature is common time. The melody is composed of eighth and sixteenth notes, with some beamed groups. The second staff continues the melodic line. The third staff concludes the exercise with a final note and a double bar line.

6

Exercise 6 consists of three staves of music in bass clef. The first staff begins with a square box containing the number '6'. The key signature has two flats (B-flat and E-flat) and the time signature is common time. The melody is composed of eighth and sixteenth notes, with some beamed groups. The second staff continues the melodic line. The third staff concludes the exercise with a final note and a double bar line.

7

Exercise 7 consists of three staves of music in bass clef. The first staff begins with a box containing the number 7. The music is written in a key with one flat (B-flat major or D minor) and a 2/4 time signature. It features a series of eighth and sixteenth notes, with some chords. The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes the exercise with a final chord and a double bar line.

8

Exercise 8 consists of three staves of music in bass clef. The first staff begins with a box containing the number 8. The music is written in a key with two sharps (D major or F# minor) and a 2/4 time signature. It features a series of eighth and sixteenth notes, with some chords. The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes the exercise with a final chord and a double bar line.

9

Exercise 9 consists of three staves of music in bass clef. The first staff begins with a box containing the number 9. The music is written in a key with one flat (B-flat major or D minor) and a 2/4 time signature. It features a series of eighth and sixteenth notes, with some chords. The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes the exercise with a final chord and a double bar line.

10

Exercise 10 consists of three staves of music in bass clef. The first staff begins with a treble clef and a key signature of one sharp (F#), then changes to a bass clef. The second staff continues with a key signature of one flat (Bb). The third staff concludes with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

11

Exercise 11 consists of three staves of music in bass clef. The first staff begins with a treble clef and a key signature of one flat (Bb), then changes to a bass clef. The second staff continues with a key signature of one flat (Bb). The third staff concludes with a key signature of one flat (Bb). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.