

A Journey in The Distorted Wonderland:
A Study of Hindemith's Piano Solo, Op. 15, In einer Nacht... Träume und Erlebnisse

by

Yi Lu

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Graduate Supervisory Committee:

Robert Hamilton, Chair
Baruch Meir
Jody Rockmaker

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ABSTRACT

This research project investigates the way in which Paul Hindemith expresses musical and extramusical ideas during his early compositional period through an analysis of the fourteen movements of his work for solo piano, *In einer Nacht... Träume und Erlebnisse*, op. 15 (In One Night... Dreams and Experiences). Op. 15 is a set of character movements composed in 1917-1919 and unified into a cohesive, singular work through extramusical connections and a common harmonic language. Hindemith depicted the night as a mystery unfolding in a series of descriptive and untitled miniatures displaying a thrilling journey into the unknown. The set reflects Hindemith's unique chromatic compositional language in the late 1910s, and his interests in Expressionism, early forms, and popular elements such as jazz. However, due to its delayed publication, op. 15 remains an underestimated work and deserves closer attention.

This paper describes the work's creation, problems it faced in its reception and dissemination, and offers a brief literature review related to the set. The second chapter places op. 15 in the context of Hindemith's early development as a composer (up to 1920) and his hallmark compositional styles. The most substantial portion of the research is an analytical description of the fourteen movements. Each chapter offers an overview of a movement's general character followed by detailed depictions of musical or extramusical elements. It is hoped that this text will ultimately aid performers in creating a more accurate and musically cohesive performance. In a brief conclusion, the common elements between movements are reemphasized, again drawing the performer's attention to each movement as a part of the longer narrative. Scholarship on this set provides opportunities for a better understanding of Hindemith's early music.

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CHAPTER 1

INTRODUCTION

As one of the most prominent and prolific composers of the Twentieth Century, Paul Hindemith (1895-1963) composed music encompassing nearly every classical genre and instrument collection. His piano works, written for both solo and duet, occupied a somewhat humble position and were composed between 1916-1942, ending with the release of his last piano solo, *Ludus Tonalis*.

Many early works remained unpublished until 1990 when Schott released the Hindemith Complete Works series in accordance with the composer's will.¹ Among them was Hindemith's first work for solo piano, Op. 15, *In einer Nacht... Träume und Erlebnisse* (In One Night... Dreams and Experiences.) Consisting of fourteen characteristic miniatures, *In einer Nacht* took the composer two years (1917-1919) to finish. For unknown reasons, Hindemith decided to delay the publication, and thus Op. 15 remained an obscure work for piano.

The piece deserves closer attention and reception among pianists. It demonstrates Hindemith's early compositional exploration of the piano, with post-World War I effect characterized by strengthened tone clusters and opulent, highly chromatic harmonic language. Through an in-depth investigation of each movement, this study will provide useful information for students and teachers and hopefully stimulate interest for incorporating Op. 15 into their repertoires.

¹ "Hindemith's Commentaries," Hindemith Foundation, accessed January 07, 2022, <https://www.hindemith.info/en/life-work/biography/1914-1918/work/hindemiths-commentaries/>.

When Hindemith put his hands to composing Op. 15 in 1917, he had just begun to identify himself as a professional composer in addition to his career as a violinist. Letters from the late 1910s showed that Hindemith was searching for new ways of composing and had a keen interest in compacted forms. In May 1917, he wrote to his friend Emmy Ronnefeldt (the daughter of a wealthy family in Frankfurt with a strong interest in music) expressing his growing disdain for traditional, old patterns. “I want to write music, not song and sonata forms!! Of course, if I write logically and my thoughts just happen to come out in an ‘old’ form, that’s all right... I write exactly as I choose. I don’t care in the least whether people like it or not.”²

And in another letter to Ronnefeldt on November 28 of the same year, Hindemith stated, “I have finished the third of the piano pieces... It sounds terribly degenerate; has neither time signature nor key, nor harmony in the accepted sense. If I go on working in this genre, I shall end up one day in a territory beyond good & evil, where it will no longer be clear whether what I have written is a higher form of music or just a substitute for music. The things give me a great joy... One of the pieces is 9 bars long. My present great ambition is to write one consisting of just 3 bars, theme, development, coda...”³

According to Swiss musicologist, Bernhard Billeter, Hindemith began with movements Nos. 2, 5, and 8, completing them on 17 November 1917 as he was concluding the initial training for his conscripted German military service.⁴ Considering the dates and the lengths of the movements, the three miniatures mentioned in the letter

² Geoffrey Skelton, *Paul Hindemith, The Man Behind the Music* (London: Victor Gollancz LTD, 1975), 50-51.

³ Geoffrey Skelton, *Selected Letters of Paul Hindemith* (New Haven: Yale University Press, 1995), 16.

⁴ Bernhard Billeter, *In a Night ... Dreams and Experiences* (SCHOTT MUSIC GmbH & Co KG, Mainz, 1990), Preface.

above were the forerunners of Op. 15. The young composer paused composing *In einer Nacht* when he was sent to the front line in Flanders in 1918, but his plan of finishing it was never abandoned. It became a struggle for him to continue, however, and he asked his friend, pianist Irene Hendorf to play the pieces because "... I would like to continue... but cannot find the right inclination... I have to hear them," and "I do not know... some are missing - they are in a muddle, topsy-turvey."⁵ Hindemith completed the final eleven movements of Op. 15 through October to December 1919. Pianist and lifelong friend, Emma Lübbecke-Job advocated for Hindemith's music, and gave the premiere of Op. 15 on February 28, 1920.⁶

From 1916-1919 Hindemith made substantial progress in composition. During this period his freshly developed, biting sound, characterized by its high degree of dissonance, conveyed the composer's primitive feelings. It is seen as an outgrowth of the effect of Expressionism that flourished during and after World War I. Moreover, Hindemith tried to blend the new dissonant sound with aesthetic inspiration from other periods, especially the Baroque and late-Romantic eras. In Op. 15, a first-time listener/performer will find this contemporary and Baroque/Romantic synthesis with influences from Bach, Brahms, Debussy, and Reger. The other essential works finished during this period include the *Three Songs for Soprano and Orchestra* (Op. 9), the *String Quartet* (Op. 10), five numbers of the *String Sonatas* (Op. 11), and the One-Act-Opera *Mörder, Hoffnung der Frauen* (Murderer, Hope of Women), Op. 12.

⁵ Ibid.

⁶ Ibid.

The polemics between advocates of absolute music and programmatic music moderated in the twentieth century.⁷ Composers and critics acknowledged the common ground between the two camps in which the music can evoke expressions through programmatic contents while also being appreciated as a purer form of art.⁸ Hindemith adapted this ideal in Op. 15. The title of Op. 15 suggests abstract images of the night rather than detailed storylines. The movements with descriptive titles—such as *Müdigkeiten* (Fatigue), *Rufe in der horchenden Nacht* (A Call in the Listening Night), *Nervosität* (Nervousness), and *Programm-Musik: Kuckuck und Uhu* (Program music: Cuckoo and Eagle Owl)—call up memories of impressions or experiences, but do not depict a concrete picture (thus leaving space for diverse interpretations.) The other movements either borrow forms from various periods (Scherzo, Minuet, Foxtrot, Double Fugue) or merely come with an expressive mark at the beginning. While appreciating Hindemith’s unique treatment of the different styles, one will find that the untitled movements are organically united with those with titles insofar as they share a similar compositional language. Performers and attentive listeners will grasp this intrinsic connection and thus be able to enjoy the beauty of the pure music itself while simultaneously constructing their visions of the night. The author’s musical commentaries on Op. 15 in the following chapters are entirely original for the purpose of providing interpretation possibilities rather than restating any existing narrations.

Although Hindemith’s music is widely studied and discussed, research on *In einer Nacht* remains limited. Due to its delayed publication, Op. 15 was either missing or only

⁷ Mark Evan Bonds, *Absolute Music: The History of an Idea* (New York: Oxford University Press, 2014), 254.

⁸ *Ibid.*

briefly mentioned and categorized among the composer's "early works" in books and documents.⁹ The only research directly addressing Op. 15 is a 2002 thesis, written in Turkish by Toros Can entitled "Structural Analysis and Interpretation of Paul Hindemith, *In einer Nacht ... Träume und Erlebnisse*, Op. 15" This thesis provides a few performance suggestions in the areas of fingering and pedaling and a general structure for each movement. It does not offer, however, a comprehensive description of each movement and its character.¹⁰ Another informative source is the preface of the printed score of *In einer Nacht*. The editor, Bernhard Billeter, provided the historical background on aspects of Hindemith's composing interests in the early twentieth century and his attitude towards the piano. Billeter also listed the completion and premiere dates, with music critic Karl Holl's reaction to the performance.¹¹ The liner notes of two recordings offered a general overview of Op. 15. In *Hindemith: Piano Works, Vol. 1* (Hans Petermandl piano, released 1990), Keith Anderson observes that Op. 15 features "provocative delight in dissonance, facetious references and quotations from opera, [the final double fugue] gives an air of contrapuntal parody, and [the first of the miniatures] origin in impressionism."¹² In the album note of the recording, *Hindemith: Piano Works*

⁹ James E Paulding. "Paul Hindemith (1895-1963) A Study of His Life and Works" (PhD diss., The University of Iowa, 1974), 28.

Kurt von Fischer, "Hindemith's Early Songs for Voice and Piano," *Taylor & Francis, Ltd.*, Proceedings of the Royal Muscial Association, Vol. 109 (1982-1983) (n.d.): 147-59.

Yen-Yu Shih, "A Study of Paul Hindemith's Song Cycle *Die Junge Magd*, Op. 23, No. 2 (1922)" (Arizona State University, 2006).

¹⁰ Toros Can, "PAUL HINDEMITH, 'In Einer Nacht ... Träume Und Erlebnisse Op.15' in YAPISAL ANALİZİ VE YORUM KILAVUZU." (Thesis, Anadolu Üniversitesi Sosyal Bilimler Enstitüsü, 2002).

¹¹ Bernhard Billeter, *In a Night ... Dreams and Experiences* (SCHOTT MUSIC GmbH & Co KG, Mainz, 1990).

¹² *HINDEMITH: Piano Works, Vol. 1* (Hans Petermandl piano, released 1990)

(Christian Seibert piano, released 2007), Alexander Saier (translated by Susan Marie Praeder) further suggested that the set “represents a cycle in which all the individual numbers in the end form part of a larger whole... the essence of nocturnal visual impressions is supposed to be grasped and realized with the rich sound potential of the concert grand piano.”¹³ The editor also gave each movement a brief *quasi-programmatic* description.

In addition to the shorter documents above, some books provide comprehensive knowledge of Hindemith’s compositional style from the same period as Op. 15 even though there is no specific mention of the piece. In his little book, *Hindemith*, Ian Kemp explained how the composer’s early style inherited influences from his late-Romantic predecessors and contemporaries, as well as from the Baroque era. Kemp also demonstrated Hindemith’s passion for Expressionism in the 1910s-20s with the string quartet and three one-act-operas.¹⁴ Two books, *Expressionism in Twentieth-Century Music* and *The second Vienna school: expressionism and dodecaphony*, dissected “Expressionism” and discussed how different major contemporary composers applied the term in their compositional activities.¹⁵

In terms of biographical materials, the *Hindemith Foundation* (www.hindemith.info) offers insight into the composer’s life, work, and thoughts as well as upcoming performances, available recordings, and publications.¹⁶ The website is in

¹³ *Hindemith: Piano Works*, with Christian Seibert (piano), CPO 7771712, 2007, compact disc and liner notes.

¹⁴ Ian Kemp, *Hindemith* (London: Oxford University Press, 1970), 8-10.

¹⁵ John C. Crawford and Dorothy L. Crawford, *Expressionism in Twentieth-Century Music* (Indiana University Press, 1993).

Luigi Rognoni, *The Second Vienna School: Expressionism and Dodecaphony* (London: Calder, 1977).

¹⁶ “Paul Hindemith,” Hindemith Foundation, accessed June 7, 2022, <https://www.hindemith.info/en/home/>.

German, English, and French and includes contributions by notable scholars of the Hindemith Foundation Council led by the President, Dr. Andreas Eckhardt. Giselher Schubert's entry on *Hindemith* for *Oxford Music Online* summarized the composer's life and works in chronological order, followed by a list of works and a concise bibliography.¹⁷ Geoffrey Skelton's biography, *Paul Hindemith: The Man Behind the Music*, portrays the composer as a "real person" rather than an "important musical figure" in the history textbooks.¹⁸ Stephen Lutteman's *Paul Hindemith: A Research and Information Guide* is an annotated bibliography that provides over twelve hundred primary and secondary sources that deal with the composer himself, his compositions, his influences as a performer and an educator, and his musical/philosophical beliefs.¹⁹

The purpose of this author's research is to prompt the study and informed performance of Op. 15 through an in-depth, sequential analytical description of the work. The study of musical-extramusical characters combined with structural analyses facilitates performance and a broader understanding. It begins with the reception and dissemination problems of Op. 15. Hindemith's published piano works, and the works composed around 1917-1919 serve as stylistic context for Op. 15. A short biography of Paul Hindemith up to the composer's early twenties following military service also gives some insight to his early compositional styles related to Op. 15. The most substantial portion of this research includes specific information about the set with a descriptive, top-

¹⁷ Giselher Schubert, "Paul Hindemith," Oxford Music Online, accessed January 15th, 2022, <https://doi.org/10.1093/gmo/9781561592630.article.13053>.

¹⁸ Geoffrey Skelton, *Paul Hindemith, The Man Behind the Music* (London: Victor Gollancz LTD, 1975).

¹⁹ Stephen Luttmann, *Paul Hindemith: A Research and Information Guide*, Routledge Music Bibliographies (Florence: Taylor and Francis, 2013).

down discussion of each of the fourteen movements. Aimed at performers, the specific discussion of each movement is linked to the larger architecture of the work as a whole.

CHAPTER 2

THE COMPOSER AND OP. 15, IN EINER NACHT... TRÄUME UND ERLEBNISSE

The 14-movement piano cycle, *In einer Nacht... Träume und Erlebnisse* (In one Night, Dreams and Experiences), Opus 15 occupies a remarkable position among Hindemith's piano works. It took Hindemith two years to complete, with Nos. 2, 5, and 8 composed in November 1917, and the remaining eleven movements of the set finished from October to December 1919.²⁰ Each individual movement comes with either a descriptive title or an expressive mark. Reflecting the compositional trends of expressionism in the early twentieth century and the first waves of jazz music, the set describes the night as “atmospheric visions [that] appear alongside pastiche and coarse humour.”²¹ As one of the earliest of Hindemith's currently published works for solo piano, Op. 15 is a synthesis of Hindemith's early life experiences and composing explorations.

Paul Hindemith (1895-1963) was born on November 16, 1895, in Hanau, near Frankfurt am Main. His mother's family was not musically inclined. His father, Robert Rudolf Emil Hindemith (1870–1915), however, came from a family of music lovers.²² Robert Rudolph had a great passion for music making, and he played the zither. Nevertheless, his lack of artistic talent did not progress past that of an amateur, and he ended up working as a painter and decorator.²³ The frustrated longings to be a musician

²⁰ Bernhard Billeter, *In a Night ... Dreams and Experiences* (SCHOTT MUSIC GmbH & Co KG, Mainz, 1990), 5.

²¹ Ibid.

²² Giselher Schubert, “Paul Hindemith,” Oxford Music Online, accessed January 15th, 2022, <https://doi.org/10.1093/gmo/9781561592630.article.13053>.

²³ Ibid.

possibly led Robert Rudolph to start his three children's musical training from their early childhood. Paul, the eldest, learned to play the violin, his sister Toni (1899–1966) the piano, and his brother Rudolf (1900–74) the cello.²⁴ The family poverty compelled young Hindemith to supplement the family income by playing in public. He appeared frequently at inns, dances, cinemas, or spas. He and his siblings, accompanied by their father on the zither, also performed in villages as the Frankfurt Children's Trio.²⁵

Around 1907, Hindemith started to take regular violin lessons with Swiss violinist Anna Hegner, who soon recognized his gifts and introduced him to Adolf Rebner. Professor Rebner was a teacher at the Hoch Conservatorium that was founded in Frankfurt am Main in 1878.²⁶ He was also the concertmaster of the Opera and a member of the Museumsquartett in Frankfurt.²⁷ After Hindemith finished his elementary education, he joined Rebner's violin studio at the Hoch Conservatory under a full scholarship in 1908.²⁸

In the first few years, Hindemith was only focused on violin performance, but at the time he had already attempted to compose. According to Skelton, Hindemith had written a string quartet, two piano trios, three sonatas for violin and piano during his student career, but most of these works are lost except the final page of one of the piano trios.²⁹

²⁴ Ibid.

²⁵ Ibid.

²⁶ Ibid.

²⁷ Geoffrey Skelton, *Paul Hindemith, The Man Behind the Music* (London: Victor Gollancz LTD, 1975), 31.

²⁸ Ibid, 32.

²⁹ Ibid, 33.

By the year 1913, Hindemith managed to add composition to his conservatory training. He studied with Arnold Mendelssohn (a great-nephew of Felix Mendelssohn whose musical language was more conservative than Hindemith's) for a year. When Mendelssohn became ill and left Frankfurt, Hindemith went to Bernhard Sekles, who strictly believed his pupils should master compositional techniques such as strict four-part counterpoint and fugues before composing with freedom.³⁰ During the years that Hindemith studied with Sekles (1913-1917), he wrote Opuses 1-9. None of these works were published during his lifetime except for the Three Pieces for Cello and Piano, Opus 8, a set of duets that leans towards the romantic era with its rich harmonization and expressive, long phrases sparkling with occasional light dissonance.

In 1914, the 19-year-old Hindemith contracted with the Frankfurt Opera Orchestra and was made 1st concertmaster in 1916.³¹ The position allowed Hindemith to perform and be influenced by many operas, from which he later borrowed melodies for his own compositions (including Op. 15). Hindemith was also able to make the acquaintance of some of the best conductors of the day.³² One of these was Ludwig Rottenberg, who conducted the German premieres of operas by important composers like Debussy and Bartók and was also Hindemith's future father-in-law. During the same period, due to the financial difficulties prompted by his father's death in 1915, Hindemith played the second violin in Rebner's string quartet.³³

³⁰ Ibid, 35.

³¹ Geoffrey Skelton, *Selected Letters of Paul Hindemith* (New Haven: Yale University Press, 1995), 9-11.

³² Geoffrey Skelton, *Paul Hindemith, The Man Behind the Music* (London: Victor Gollancz LTD, 1975), 41.

³³ Ibid.

Hindemith was called up to fulfill his military service at the end of 1917. He was first assigned to the regimental band as a bass drum player and later managed to form a string quartet that allowed him to perform frequently thanks to the regiment commander Graf von Kielmansegg who was also a great music lover.³⁴ Besides the intensive rehearsal and performance duties of the quartet and orchestra, Hindemith composed *String Quartet No. 2 in F minor, Op. 10* in 1918, dedicated to the befriended couple Herrn und Frau Rudolf Ronnefeldt for their silver wedding anniversary.³⁵ Although the piece leans heavily on classical forms, its adventurous, chromatic language unquestionably is evidence of the young Hindemith's exploration to find a personal style even from the earliest stages.

Hindemith luckily survived the war without injury and returned to the Frankfurt Opera in 1919 as concertmaster. At his own request, he switched from violinist to violist of the Rebner quartet. From this period, Hindemith began to identify himself as a professional composer.³⁶ His growing self-confidence is evident in his organization of a landmark "composition evening" in Frankfurt on June 2, 1919, with a program exclusively featuring his own works.³⁷ The concert was so successful that the respected publishing company B. Schott's Söhne, Mainz, offered to publish his music. After some

³⁴ Giselher Schubert, "Paul Hindemith," Oxford Music Online, accessed January 15th, 2022, <https://doi.org/10.1093/gmo/9781561592630.article.13053>.

³⁵ Geoffrey Skelton, *Paul Hindemith, The Man Behind the Music* (London: Victor Gollancz LTD, 1975), 53.

³⁶ "Hindemith's Expressionism," accessed January 22, 2022, <https://www.hindemith.info/en/life-work/biography/1918-1927/work/expressionism/>.

³⁷ Giselher Schubert, "Paul Hindemith," Oxford Music Online, accessed January 15th, 2022, <https://doi.org/10.1093/gmo/9781561592630.article.13053>.

negotiation, Schott became Hindemith's sole publisher, and the two remained in close, friendly cooperation for decades.³⁸

From 1919 to the late 1920s, the high-spirited Hindemith released a large number of works covering almost all genres of music: one-act-operas, chamber music, piano music, vocal cycles, and even film music.³⁹ Among them, the three one-act operas *Mörder, Hoffnung der Frauen* Op.12 (1919), *Das Nusch-Nuschi* Op.20 (1920) and *Sancta Susanna* Op.21 (1921), the piano solos *In einer Nacht... Träume und Erlebnisse* Op. 15 (1919), *Tanzstücke*, Op.19 (1919-1920) and *1922. Suite für Klavier* Op. 26 (1921-1922), and the song cycles *Lieder Mit Klavier* Op.18 (1920) and *Die junge Magd* Op.23b (1922) demonstrate the composer's excursion into expressionism.⁴⁰

Expressionism was a cultural trend that flourished before, during, and after World War I. Its historical background, according to the Scholars Crawfords' book, was the series of scientific discoveries such as atomic structure and Einstein's Special Theory of Relativity between 1895-1905, which shook the common belief about the world and the universe.⁴¹

The main idea of Expressionism is to express one's primitive, subjective feelings and, more philosophically, explore the "real truth," that serves as a principle opposed to the "cult of the (surface) beauty" of the late-Romantic era.⁴² In music, even though the term is sometimes controversially categorized as an extension of late Romanticism,

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ John C. Crawford and Dorothy L. Crawford, *Expressionism in Twentieth-Century Music* (Indiana University Press, 1993), 4-5.

⁴² David Fanning, "Expressionism," accessed March 2, 2021, <https://doi.org/10.1093/gmo/9781561592630.article.09141>.

Expressionists focus more on inner conflict revealed uniquely “in its reliance on instinct, rather than technique or rational processes, to deal with its materials.”⁴³

The term was first used in the fields of visual art and literature and gradually transferred to music. Expressionists shattered the unifying concepts of form and tonality. Devises like repetitive and compulsive rhythm, high levels of chromaticism, frequent and dramatic dynamic change, distortion of melody, expanded and colorized orchestration, and the re-emphasis on the human voice became technical features of Expressionistic music.⁴⁴ The Second Viennese School, led by Arnold Schoenberg (1874-1951), is known as the first wave of Expressionism. It is generally considered that the fourth movement of Schoenberg’s Second String Quartet (1907-1908) marked the beginning of the composer’s expressionist period.⁴⁵ Although Expressionism was mainly prevalent in Austria and Germany, it also spread worldwide, with Schoenberg’s pupils—Stravinsky in Paris, Bela Bartók in Hungary, and Charles Ives in America.⁴⁶

Hindemith’s acquaintance with Expressionism occurred in 1917. He was one of the second-wave expressionist composers to emerge after World War I. (Two other prominent composers are Krenek and Weill).⁴⁷ The letter Hindemith sent to Emmy Ronnefeldt reported, “I have discovered an interesting journal – *Das Kunstblatt*; from now on I want to buy it. I do not know if you like this kind of art; it’s the ‘ultra-

⁴³ John C. Crawford and Dorothy L. Crawford, *Expressionism in Twentieth-Century Music* (Indiana University Press, 1993), 1.

⁴⁴ Although the traits also appear in other strands of modern music, that expressionism somehow (like Schoenberg’s Quartet No. 2) ushered in the era of tonal disintegration.

⁴⁵ John C. Crawford and Dorothy L. Crawford, *Expressionism in Twentieth-Century Music* (Indiana University Press, 1993), 65.

⁴⁶ *Ibid.*, 3.

⁴⁷ *Ibid.*

extravagant' style whose goals interest me a great deal, but whose methods I cannot quite grasp (Maybe not yet. Perhaps I must apply it in my own work sometime)."⁴⁸

The October issue (1917) of the art journal *Das Kunstblatt* (edited by Paul Westheim) is dedicated to the influential Austrian expressionist writer and artist Oskar Kokoschka.⁴⁹ The magazine includes the artist's pictures, writings, and at the end, a catalog of his works that included *Mörder, Hoffnung der Frauen*, a play that became the plot of the first of Hindemith's three one-act operas (1919).⁵⁰ The opulent, symphonic opera describes an autobiographical and elemental outpouring of sexual conflict.⁵¹ Additionally, Hindemith's interest in expressionist writers and poets Else Lasker-Schüler, August Stramm, Georg Trakl, and Heinar Schilling resulted in a chain of song cycles, mostly completed after his return from the battlefield.⁵²

Hindemith finished *In einer Nacht...*, Op. 15 in December of 1919. The set was not topically related to sexuality (which is another highlighted feature of Expressionism) nor inspired by expressionist literature, but expresses an almost intuitive feeling about the dreams and experiences of the night. Parodies of traditional/modern genres, alongside the grotesque, sarcastic, yet humorous melodies and quotations from the opera, serve to offer Op. 15 as demonstration of Hindemith's personal interpretation of Expressionism.

⁴⁸ Kurt von Fischer, "Hindemith's Early Songs for Voice and Piano," *Proceedings of the Royal Musical Association* 109(1982-1983): 147.

⁴⁹ Louise Lansdown, "The Young Paul Hindemith: Life, Works, Relationships, Influences and Musical Activities until 1922" (PhD diss., University of Manchester, 2008), Chapter 5.

⁵⁰ John C. Crawford and Dorothy L. Crawford, *Expressionism in Twentieth-Century Music* (Indiana University Press, 1993), 249.

⁵¹ Ian Kemp, *Hindemith* (London: Oxford University Press, 1970), 10.

⁵² Louise Lansdown, "The Young Paul Hindemith: Life, Works, Relationships, Influences and Musical Activities until 1922" (University of Manchester, 2008), Chapter 5.

Hindemith engaged with a wide variety of repertoire due to his experiences of playing in the Frankfurt Opera orchestra, the Rebner quartet, the regimental band, and the military quartet. Louise Lansdown's thesis provides traceable records of the pieces and composers that Hindemith performed between the years 1907 to the early 1920s.⁵³ The list included famous names such as Bach, Handel, Mozart, Haydn, Schumann, Mendelssohn, Brahms, Debussy, Richard Strauss, Reger, Schoenberg, and many others. It is conceivable that some of these composers influenced Hindemith. In Op. 15, the extensive use of chromatic and polyphonic writing, the revival of the Baroque forms, the application of whole tone scale, and the rich texture are reminiscent of Bach, Reger, Debussy, Strauss, and Brahms.

Detailed descriptions of influences from Debussy and Bach appear in various publications. According to Lansdown, Hindemith performed Debussy's Quartet Op. 10, at least five times in 1918-1919 not including the substantial undocumented rehearsal time, and the last time was only ten days before he finished the fourth movement (the most "Debussyian" movement) of the Op. 15 set.⁵⁴ Moreover, the frequently cited comment Hindemith made when he heard of Debussy's death announced while he was playing Debussy's String Quartet (March 25, 1918) also exemplifies the master's profound effect on the young composer, "We did not play to the end. It was as if our playing had been robbed of the breath of life. But we realized for the first time that music is more than style, technique and the expression of powerful feelings. Music reached out

⁵³ Ibid., Chapter 6.

⁵⁴ Ibid.

beyond political boundaries, national hatred and the horrors of war. On no other occasion have I seen so clearly what direction music must take.”⁵⁵

Comments on Hindemith’s musical kinship with Bach usually concentrate around his Neo-classical period (roughly from 1923 onward). Peter Evans’s article *Hindemith’s Keyboard Music* describes Bach’s influence and the application of Baroque compositional devices.⁵⁶ In his little book *Hindemith*, Ian Kemp said, “Another feature is an affinity with Baroque music, and particularly the music of Bach—that is, with a language not directed primarily towards the expression of ‘personal feelings.’...[it] also remained typical of him.”⁵⁷ Kemp then addressed Hindemith’s analogies to Bach, “...By interpreting the prevailing ‘melancholy’ of the music Bach wrote in the last ten years of his life as the price the composer must pay for having reached the ultimate in technical perfection, he [Hindemith] clearly drew parallels with his own position.”⁵⁸ Marion Scott described the extent of Bach’s influence on Hindemith, “Many men to-day take Bach for their master, but nowhere can one find such a measure of Bach’s own spirit and large contrapuntal sweep as in Hindemith.”⁵⁹ Substantial Hindemith works attracted scholars’ attention for decades, including *Kammermusik* (1922-1927), eight pieces of chamber music which resemble Bach’s Brandenburg Concertos; *Piano Sonata No. 3* (1936), the first movement of which contains a fugato passage and the last a double fugue; and *Ludus Tonalis* (1942), called the “*Well-Tempered Clavier*” of the twentieth century and

⁵⁵ Heinrich Strobel, *Paul Hindemith: Zeugnis in Bildern. Testimony in pictures* (Mainz: B. Schott’s Söhne, 1961), 8.

⁵⁶ Peter Evans, “Hindemith’s Keyboard Music,” *Musical Times Publications Ltd.*, The Musical Times, Vol. 97, no. No. 1365 (November 1956): 572–75.

⁵⁷ Ian Kemp, *Hindemith* (London: Oxford University Press, 1970), 15.

⁵⁸ *Ibid.*, 29.

⁵⁹ Marion Scott, “Paul Hindemith: His Music and Its Characteristics,” *Proceedings of the Musical Association* 56th (1930 1929): 91–108, 97.

consisting of a Prelude, Postlude (an exact retrograde inversion of the Prelude) and twelve three-part fugues separated by eleven interludes covering all 12 major and minor keys.

Bach's inspiration also exists in Hindemith's earlier compositions and deserves attention. The *String Quartet* Op. 10 incorporates a fugato section functioning as the development of the first movement. The fourth movement of the *Viola Sonata* Op. 11, No. 5 is a Passacaglia inspired by Bach's famous Chaconne.⁶⁰ And, of course, in *In einer Nacht* Op. 15, one finds frequent uses of contrapuntal writings, and a "Double fugue and Stretto" finale.

Besides serving as a melting pot of influences from Bach to Reger, Opus 15 reveals other features that evolved into Hindemith's compositional style in his later piano works: the dissonant sonorities often formed by a superimposition of thirds or fourths, harmonic complexity usually eased by the impulsive and repetitive rhythms, the keen interests of popular trends and forms (foxtrot and jazz, for instance), and reimagined structural frames in a satirical manner. Hindemith claimed in his theory book *The Craft of Musical Composition* (1942), "Music, as long as it exists, will always take its departure from the major triad and return to it...the triad or its direct extensions can never be avoided for more than a short time without completely confusing the listener."⁶¹ Although the statement mostly appears in the research about Hindemith's later outputs, several movements of Op. 15 already show signs of this tendency—that is, regardless of

⁶⁰ Louise Lansdown, "The Young Paul Hindemith: Life, Works, Relationships, Influences and Musical Activities until 1922" (University of Manchester, 2008), Chapter 6.

⁶¹ Paul Hindemith, *The Craft of Musical Composition*, vol. Book I (SCHOTT, NEW YORK, 1968), 22.

the heavy usage of chromaticism, the multi-line progress will resolve unexpectedly to a diatonic chord/interval or a confirming cadence.

Hindemith's passion for Expressionism soon faded away around 1922-1923, but as witness of his growth, pieces like *In einer Nacht...Träume und Erlebnisse*, Op. 15 demonstrate an early exploration during his career as a composer, as well as foreshadowing some compositional traits that became his hallmark.

CHAPTER 3

ANALYTICAL DESCRIPTIONS

No. 1

Hindemith's *In einer Nacht* opens with a short movement that functions as a prelude. The title, *Müdigkeiten*, can be translated as “tiredness” or “fatigue,” suggesting a lack of energy, a strong desire to sleep, or a feeling of being overtired. The movement could be considered a depiction of an exhausted person reluctantly surrendering to sleep. A first-time listener might picture a humble room in near darkness, and hear ringing bells from the distance with a faint, barely perceptible sound of breathing, and even feel the slow heartbeat of the figure who gradually sinks into a deep sleep.

The performance marking, *Langsam und sehr zart* (slowly and very tenderly,) reinforces the lethargic character of the movement. Hindemith specifies the tempo as $\text{♩}=56$, and the dynamic range from *ppp* to *mp*. The composer provides a dual time signature of 2/4 and 3/4, and the music freely alternates between measures of two and three beats. Although the rhythm is slow and sometimes plodding, the resulting metric ambiguity and frequent ties across barlines create variety and flow and avoid strong downbeats.

Müdigkeiten consists of only 27 measures and divides into two long, asymmetrical, slowly-unfolding phrases, followed by a brief closing that fades out to suggest a person dozing off. A C# pedal point marked *klangvoll und sehr gehalten* (sonorous and very sustained) suggests a condition of stasis that sounds through the entire movement. With a key signature of four sharps, the constant C# anchors the tonality, even when chromatic notes are introduced after 15 entirely diatonic measures.

After a two-measure introduction, the first phrase breaks into two identical subphrases (mm. 3-6 and 7-10). The melody begins in m. 3 on an octave D#, a ninth above the C# pedal (Example 1.1). Growing from this isolated D#, the melody in mm. 4-5 develops into two perfect-fourth leaps, D#-G# and F#-B. The melody through the rest of the movement consists of repetitions and variations of these leaps, along with their dotted rhythm. The minimal motion introduced here breaks the stasis of the first three measures. Hindemith marks *leiser* (quieter) for the first leap and *noch leiser* (even quieter) for the second. These dynamic markings, along with the prolonged G# extending from the first fourth leap imply that the second leap is a distant echo of the first.

Nr. 1 Müdigkeiten
Langsam und sehr zart $\text{♩} = 56$

6

Example 1.1 *In einer Nacht*, Op. 15, No. 1 *Müdigkeiten*, mm. 1-6

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The meter change in m. 6 from 3/4 to 2/4 quickly replaces the melodic activity with a re-striking of the C# pedal, that marks the start of the second subphrase (mm. 7-10). As a restatement of the first subphrase, the second again slowly and gently progresses from stasis to motion.

The first phrase is completely diatonic, and if its pitches are collected and ordered from the pedal point C#, the result is a pentatonic scale: C#-D#-F#-G#-B-C#. This phrase is the first stage of an expanding pitch collection traditionally found within the whole tone figure, which amplifies the gradual increase of motion.

The second phrase, an expansion of the first, also divides into two subphrases (mm. 11-15 and mm. 16-22). It retains the C# pedal and the two high fourth leaps from the first phrase and adds a middle voice.

The D# introduced in m. 11 resembles that of m. 3, but here it begins a new, slow-moving countermelody, D#-E-C#, that is doubled in fourths (Example 1.2). This countermelody completes the C# diatonic scale by adding the pitches A and E in mm. 11 and 13. The doubling of D# with A below it in m. 11 creates the only vertical augmented fourth in a movement that emphasizes perfect fourths, both melodically and harmonically. The tritone surprises the listener with a mildly dissonant sonority that is brought out by the *mp* dynamic, the loudest thus far.



Example 1.2. *In einer Nacht*, Op. 15, No. 1 *Müdigkeiten*, mm. 11-15

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As shown in Example 1.2, the top layer retains the high fourth leaps. At first, only F#-B is recalled in m. 12, then D#-G# and F#-B are paired in mm. 14-15 after a silence.

In a higher register, quicker rhythm, and lower dynamic, the F#-B in m. 15 sounds like an echo that fades and trails off.

The second subphrase (mm. 16-22) is a disintegrating variation of the first. In the top layer, the F#-B in m. 17 is now further separated from another perfect-fourth leap that slides down a half step to F \flat -B \flat in m. 20. The original idea of fourth leaps from mm. 4-5 begins to disappear.

The middle layer of the disintegrating subphrase, mm. 16-22, is also distorted and divided into two melodies. The upper melody turns the D#-E-C# figure from the previous phrase into D \sharp -E-C#, then moves to D \sharp -Eb-C#. These incremental changes create the feeling of losing consciousness. Below these misshapen echoes in the countermelody, a second, similar melody is added that is also doubled in fourths. This new, lower voice creates fuller sonorities in the middle layer and completes the gradual expansion of the pitch collection. The three layers in this subphrase taken together, contain all twelve chromatic notes. Overall, the growth in the middle layer helps prepare for movement No. 2, which continues the three layers of No. 1, but with the main melodic content in the middle layer.

The six-measure closing, mm. 22-27, calmly ends the movement and suggests falling asleep (Example 1.3). The return to long rhythmic values recalls the slow opening. As marked in Example 1.3, the melody in the top layer, B-D-C#, is a retrograde of the first countermelody in the middle layer, D#-E-C# (see Example 1.2). Melodies in this movement have been consistently doubled in fourths, so the doubling of this top layer in thirds introduces a new sonority that anticipates the doubled thirds in the top layer of No. 2. Meanwhile, the half-step appoggiaturas in the lower voices create tonal closure by

landing on G# and C# in the final chord (mm. 26-27). Specifically, as marked in Example 1.3, the A/D in m. 22 resolves down a half step to G#/C# in m. 24, while G# \flat /C# \flat in m. 24 resolves by half step upward to G#/C# in m. 26.

Example 1.3. *In einer Nacht*, Op. 15, No. 1 *Müdigkeiten*, mm. 22-27

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The music seems fully settled on the C# tonal center at the ending. However, the A in the top layer of the closing sonority (m. 26) creates an unresolved appoggiatura to the G# below that prevents a satisfying feeling of rest. Indeed, this dissonant chord continues into the start of No. 2. The first movement thus fades out in the high range and goes directly to No. 2 without pause, as indicated by Hindemith's direction *Ohne Unterbrechung weiter* (continue without interruption). The sleeping person is now moving into a dream state. The night then transforms—the movements that follow *Müdigkeiten* raise the curtain on *Träume und Erlebnisse*, the dreams and experiences of the work's subtitle. The composer offers a series of vividly painted scenes, from serene to vigorous, from swaying shadows to wild dance. The adventures in the dreams gradually unfold in a manner reminiscent of the dark fantasy of *Alice in Wonderland*.

No. 2

Dated November 1917, No. 2 was the first movement completed *In einer Nacht*, according to Bernhard Billeter.⁶² Movement No. 1, *Müdigkeiten*, was completed more than two years later, on 5 December 1919, along with Nos. 3, 7, and 13, marking the completion of the entire set. It appears that Hindemith deliberated over the possibilities for the opening of the work and decided at the last minute to add *Müdigkeiten* before No. 2. This addition transforms No. 2 into a bridge linking the conscious state to the dreams and experiences that follow.

Movement No. 2 does not have a title. The performance marking *Sehr langsam*. *Das ganze Stück ist mit Verschiebung zu spielen* (Very slowly with the whole movement played *una corda*) and the given dynamic range of *ppp* to *p* creates a tranquil character. *Una corda* throughout produces a dull tone color which may suggest to the listener that the music is coming from a hazy distance. The suggested metronome mark of ♩=40 contributes to the calm, unhurried nature of the movement, all in 3/4 meter.

The second movement emerges from the first. The three layers at the ending of No. 1 expand into a series of doubled thirds in the top layer: a slow-moving melody harmonized in the middle layer, and a bass that is anchored on the pitch C#.

The second movement is the shortest of the fourteen. It consists of only eleven measures and is divided into two melodious, asymmetrical phrases (4+7 measures). The first phrase begins with a key signature of four sharps. The remainder of the movement moves to seven sharps.

⁶² Bernhard Billeter, *In einer Nacht... Träume und Erlebnisse* (Mainz: Schott Music, 1990), preface.

The first phrase (mm. 1-4) begins with pitches inherited from the ending of *Müdigkeiten*, linking the two movements seamlessly. The movement is presented on three staves. The doubled thirds in the top layer are hovering in the high range, producing a crystalline, shining sonority. In addition, the constant triplet rhythm enhances the musical fluidity and prevents the slow tempo from dragging.

In mm. 1-2, the melody in the middle layer revolves around C#. The C#s are consistently doubled below by G#, which reinforces C# as the stable pitch. The melody twice moves away from and returns to C# (Example 2.1), the second time as C# D# E D# C#, which forms a simple but melancholy tune. The diatonicism of all three layers in combination with the melodic emphasis on C# suggests C# minor, or perhaps C# Aeolian. Hindemith applies dotted rhythms and duple eighths in the middle layer. This rhythm against the triplets on top and the static bass allows the middle layer to stand out.

Nr. 2
Sehr langsam. Das ganze Stück ist mit Verschiebung zu spielen ♩ = 40

Example 2.1. *In einer Nacht*, Op. 15, No. 2, mm. 1-2.

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The melody in mm. 3-4 expands on the first two measures (Example 2.2). In addition, the narrow compass develops into a lively ascending scale from G# to F# that returns to C# by a downward fourth leap in m. 4. The C# is harmonized quite differently this time: it is doubled below by A and is part of a subdominant harmony. The following

B# is harmonized with an altered dominant chord. Hindemith's phrase slur ends with this dominant harmony at the end of m. 4, though the C#-major triad on the downbeat of m. 5 sounds like an arrival as well as a fresh impulse for the start of the next phrase (mm. 5-11).

On the downbeat of m. 5, the C#-major triad conveys a bright effect, as if the sunshine pierces through the fog. The C#-major pitch collection in this new phrase creates warmth. The extremely soft, doubled thirds in the top layer move higher and produce a pure sound like a music box. The composer treats the triplets in m. 5 in a special way by combining them in groups of four. The short duration of this re-grouping creates a mild sense of uncertainty and gently breaks the flow of the triplets.



Example 2.2. *In einer Nacht*, Op. 15, No. 2, mm. 3-8.

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The middle layer overall is a variation of the first phrase. In mm. 5-6, the melody centers around C#, and the doubling from the first phrase expands into successive first-inversion triads. The melody again moves away from C# twice; the second iteration

returns as C# D# E# D# C#. This tune carries a more comforting character than in m. 2 (Example 1, above).

The melody of mm. 7-8 is in an up-and-down arch shape. With the C# tied across the bar line into m. 7, a five-tone scale rises to G# and falls back. There is a clear C#-major chord on the downbeat of m. 7, but the arch-shaped melody in between is a C#-minor scale. Moreover, the triplet top layer against the melody has a long rise, and its increase in chromaticism obscures the C# tonality between the C#-major triads. The tonal complexity and the *crescendo* create some drama and musical tension in mm.7-8, but the *diminuendo* soon calms down to *pp* at the end of m. 8, just in time for the arrival of the widely-spaced C#-major chord on the downbeat of m. 9.

Following the B-minor chord on the third beat of m. 8, the crystalline C#-major triad that spans three octaves could have been the end of the movement. However, a phrase extension, mm. 9-11, breaks this expectation by making two additional approaches to C#-major triads, on the downbeat of m. 10 and beat three of m. 11. (Example 2.3)

Fast ohne Pause weiter

Example 2.3. *In einer Nacht*, Op. 15, No. 2, mm. 9-11.

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In mm. 9-10, the melody consists of a five-note figure that goes up in steps from B# to E# that is accompanied by rising chromatic triplets above. The two upper layers connect to the bass line on the downbeat of m. 10 by completing the first additional approach to the C#-major triad. Although the triad is down an octave from m. 9, the melody and triplets rise to it. The major triad sustains through m. 10 while the top triplets keep climbing with pitches of C# major. Gradually getting softer, the top layer seems to disappear in the high range.

The tranquil sonority created by the prolonged C#-major triad is soon interrupted by a common-tone diminished seventh on beat two ($\#ii^{o4}_3$). This dissonant harmony seems unexpected and sounds reminiscent of jazz harmony. The dissonance soon resolves to the final C#-major triad, on the third beat of m. 11 with a D# appoggiatura. Concluded by the final chord, the phrase extension lingering on the C#-major triad is complete.

Despite the composer's mark *Fast ohne Pause weiter* (Continue almost without pause), No. 2 finishes unhurried. The person wandering at the edge of the dreamland is about to encounter the fantasies of the following movements.

No. 3

Phantastisches Duett zweier Bäume vor dem Fenster (Fantastic Duet of Two Trees in Front of the Window), vividly describes the first dream. The composer anthropomorphizes the trees, depicting their singing and conversing with each other and later gently swaying in the wind. The movement has no specific tempo mark, but the expressive mark *Ruhig* (quiet or calm), along with the recitative rhythm, suggests a slow,

whisper-like texture. The unhurried quality and the quiet dynamics of the movement (*pp* to *mp*) imply the trees are performing the duet at night.

There is no time signature, and the music alternates freely between measures of two and three quarter-note beats that support the recitative, speech-like rhythms. The metric ambiguity allows for rhythmic flexibility that conveys the conversational character.

The movement consists of 32 measures and can be divided into three small sections corresponding loosely to an $a^1 b a^2$ design (11+9+12 measures). Each successive section has a denser texture. In section a^1 , two melodies in different registers create a call-and-response texture, as though the two trees are conversing. After a quarter-rest at the beginning, the first tree starts with motives that will develop throughout the rest of the movement (Example 3.1, mm. 1-5). The initial A that breaks the silence stretches over nearly two measures, initiating a slow, leisurely pace. The subsequent written-out trill in m. 3, Eb-F, creates motion with rhythmic acceleration and a dynamic swell. The first tree's utterance ends with a long B-natural that will overlap with the start of the second tree's response. The first tree's melody has an eerie quality that is due in part to its whole-tone pitch collection (A B Eb F) with an emphasis on the two tritones: A down to Eb and F down to B.



Example 3.1. *In einer Nacht*, Op. 15, No. 3, mm. 1-11.

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The second tree's response is rhythmically similar, but immediately breaks out of the whole-tone scale with the leap, C up to Ab, in mm. 4-5. The following trill on F-G brings out the whole step, but the melody is built on a diatonic pitch collection (F G Ab Bb C) that drops to a long Bb at the end of the phrase.

The ending of the section, mm. 7-11 (Example 3.1, above), juxtaposes two pitches (A to B) from the whole-tone scale and two (F to Bb) from the diatonic collection. The calls and responses progress with the accelerated alternations between the two voices and the fading dynamic, as though the trees are completing the topic of conversation.

The *b* section, mm. 12-21, expands the pattern used in *a*¹ (Example 3.2). The first tree begins to sing, the second tree responds, and then the first tree repeats its melody. The distinctive trills are omitted here but will be a prominent element in *a*². The melodic endings of the three utterances in the *b* section, D-E-F# in mm. 13-14 and 18-19, G-F-Eb in mm. 16-17, recall the whole-tone language of the first tree's opening statement. Moreover, a quartal chord is introduced in m. 14 and expanded to five pitches in mm. 17 and 19-21, which also recalls the whole-tone opening. Stacked vertically in fourths from Bb to F# (Gb), the five-note quartal chord has no half-step intervals but two whole-tone

groups (F# G# A# and C# D#, re-spelled). Thus, the quartal chord is an outgrowth of the whole-tone melody at the beginning and prepares for its return.



Example 3.2. *In einer Nacht*, Op. 15, No. 3, mm. 12-21.

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Section a^2 starts with the melody of mm. 1-3 doubled at the octave. Instead of dropping to B, as in m. 3, the fall in m. 23 is to a Bb/Cb dyad, doubled at the octave as well, that will sustain through the end of the movement. The dyad is a verticalization of the Bb/B-natural exchanges in mm. 7-11 (Example 3.3, in red). This sharp dissonance in the right-hand from m. 23 to the end is a new element, softened by the largely *pp* dynamic.



Example 3.3. *In einer Nacht*, Op. 15, No. 3, mm. 7-11, 23-25.

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At m. 23, the second tree responds as it did in a^1 , but lands on a sustained chord, a closely-spaced A-minor triad with an added D# that adds another half-step dissonance. For the remainder of the movement, this chord in the left-hand alternates with a closely-spaced B-minor triad with an added G# that offers some relief from the semitone dissonances. In mm. 28-29, the rapid alternation of chords in left and right hands recalls the trill figure from m.3. Here the sonority of the alternating pitches and the dynamic swells create an image of the two trees swaying in the wind.

The sounding of D-E-F#-G# on the last beat of m. 28 and of m. 29 hints at the earlier whole-tone collections. The dissonant chords beginning in m. 25 bring the conversation of the two trees to a state of near-stasis as it fades away. Hindemith's marking *Ohne Pause weiter* (Continue without break) indicates that movement No. 4 should follow immediately.

No. 4

Rufe in der horchenden Nacht (A Call in the Listening Night) is a continuation of the previous movement. The title implies that the night is silent and anticipatory. A reasonable interpretation can be that the person who fell into the dreamland in the first movement hears mysterious callings from afar in the night after watching the duet of the two trees. Musically, the movement continues the eerie, quiet atmosphere from No. 3, with distant melodies emerging from the serene texture. The dynamic range from *ppp* to *mf* reflects the tranquility of the night. The unhurried nature is further suggested by the expression mark, *Mit dunkler Ruhe* (with dark calmness), and the slow metronome mark

(♩=40). The movement has no time signature, although there are three quarter-note beats in most measures.

Hindemith freely and imperceptibly intersperses measures with three, four, or five beats. *Rufe in der horchenden Nacht* comprises a total of 44 measures and is in $a^1 b a^2$ structure with an introduction (mm. 1-4) and coda. In a^1 (mm. 5-14), a long, peaceful lyrical line emerges from the darkness. Section b (mm. 14-31) grows from this melody, and the singing gets more intense. a^2 (mm. 31-39) restates the melody from a^1 in a different register, and the piece ends with a short passage that recalls the introduction (mm. 40-44).

The four-measure introduction (mm. 1-4) presents a “call figure” that will reappear throughout the movement in variation accompanying the plaintive melody. The reoccurring figure refers to the “call” in the title (Example 4.1). The call figure consistently descends by a minor third that suggests a birdsong.⁶³ In the introduction, the left-hand crosses over the call figure in the right hand, punctuating it with single, quiet, quartal chords.



Example 4.1. *In einer Nacht*, Op. 15, No. 4, mm. 1-4. The Call figure

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⁶³ Orlando A. Mansfield, “The Cuckoo and Nightingale in Music,” *The Musical Quarterly* VII, no. 2 (1921): 261–77, <https://doi.org/10.1093/mq/VII.2.261>. p. 263.

Measures 5-14 consist of a singular ten-measure, melancholy phrase that forms the basis for the rest of the movement. Marked *Ganz ruhige Achtel* (All the Eighths Quietly), the phrase opens gently on a quartal chord and anchors the tonal center, B-flat. The chord expands into a slow-moving, arch-shaped melody in dotted rhythms and doubled in octave (motive *a*) on the second half of beat two. The melody rises from Eb to F in the diatonic note-collection (Eb F Bb C) and drops back to the quartal Bb in m. 7 (Example 4.2). After resting on the quartal harmony for two measures, a pair of notes move in whole steps in m. 9, Bb-C, suggests the written-out trills from the singing tree in No. 3 (motive *b*). The melody then starts descending, first to Ab (m. 10), then to F (m. 12), with new quartal harmonies and rhythmic augmentations bringing the phrase to a soft close. In mm. 7-10 and 12-13, the call figure enters in the top voice above the prolonged quartal chords. The application of quartal harmonies and the doubled octaves suggest Debussy's influences on young Hindemith. The spacious, boundless effect it creates reminds the listener of Debussy's *La terrasse des audiences du clair de lune*, from *Préludes II* (The Terrace for Moonlit Audiences).⁶⁴

⁶⁴ Louise Lansdown, "*The Young Paul Hindemith: Life, Works, Relationships, Influences and Musical Activities until 1922*" (University of Manchester, 2008), Chapter 6.

Example 4.2. *In einer Nacht*, Op. 15, No. 4, mm. 5-14.

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Section *b*, mm. 14-31, consists of three musical phrases that build upon motives *a* and *b* with fresh harmonies and an intensified texture. The first phrase (mm. 14-19) begins with a restatement of motive *a* but does not return to the Bb as it did in m. 7 (Example 4.3). Instead, the melody continues with another pair of alternating whole steps, F-Eb, unhurried with dotted rhythms and a dynamic swell. Meanwhile, in the bass, two quartal harmonies derived from the F-Eb alternation move in contrary motion and avoid creating closure. The aimless feeling created by the chords, along with the long-short, light-waving rhythm, prevents the simple melody from being overly sluggish. The first phrase closes tranquilly, finally landing on an anchored F with a metric shift to 4/4 for one measure (m. 19).



Example 4.3. *In einer Nacht*, Op. 15, No. 4, mm. 14-19.

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The second phrase (mm. 19-23) is a bridge that divides into two sub-phrases (Example 4.4). The first sub-phrase, mm. 19-21, continues the wavy pattern in the bass, but the dotted rhythm in the top turns into a series of triplets derived from motive *b*. The highlight of the first sub-phrase is a light application of chromaticism. Crossing the bar-line in the top layer of mm. 19-20, the Gb moves down to F and introduces the first semitone. Although the melody soon returns to a whole-tone progression vacillating between two sets of whole-step groups, F-Eb and Ab-Gb, the half-step movement shifts to the lower voice (Example 4.4), and the two lines move in contrary motion. Vertically, the chords locate on constant beats in mm. 20-21 (see Example below, in green) form a series of dissonant harmonies that increase the musical tension at a moderate level and push the music forward. The whole-tone/semitone combination creates a distinctive atmosphere: with increased dynamic, the aimless mood inherited from the previous phrase becomes even more uncertain because of the instability of the horizontal/vertical chromaticism.

Example 4.4. *In einer Nacht*, Op. 15, No. 4, mm. 19-23.

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The second sub-phrase, mm. 22-23, calms the mild agitation by settling on an Ab quartal harmony on the second beat of m. 22, led by an F octave (see Example 4.4 above). The short-long rhythm in the bass enhances the impression of pause. The call figure (Db-Bb) in the upper voice foreshadows the content of the third phrase and reoccurs in m. 23. The second sub-phrase ends with a rising scale in a broadened tempo and a passionate *crescendo*.

The third phrase (mm. 24-30) is the climax of the movement. It consists of a variation on mm. 20-23 and a three-measure preparation for the move to section *a*². The melody of mm. 24-25 remains unchanged from the previous phrase but moves one octave higher in a louder dynamic. In addition to the support of the quartal chords in the bass, a new middle voice comprises major second figures that move parallel to the melody and become a strong force driving the music. The call figure which appeared in m. 22 rises a whole step, to Eb-C, in m. 26. The move is significant because not only does it bring surprisingly fresh harmonies, but more importantly, Eb to C is an exact restatement of the

original call figure, which was last seen in m.9. It expands into a long, repetitive closing passage, accompanied by a pedal chord rooted on F (F-Bb-Eb) and the call figure that crosses over the top voice gradually eases section *b* into a peaceful resolution. The top and bass voices that close this section use an Aeolian pitch collection (F-G-Ab-Bb-C-Db-Eb). Its melancholic character also suggests the return of the arch-shaped melody (motive *a*) from the beginning (mm. 5-7).

The reprise (mm. 31-39), in general, reproduces the opening theme, though this time written in a four-octave expansion and under the composer's instruction *noch ruhiger als am Anfang* (even calmer than at the beginning). The expansive arrangement and the decreased dynamic synthesis of a distant sound effect as if the singing were spreading in the foggy night. The call figure reappears in its complete form as it did in the introduction but doubled in octaves and moved to the lower range. The dynamic is so quiet that the calls are more like an echo. In m. 37, the melody suddenly climbs one octave higher with a rapid increase of volume from *pp* to *mf*, as if the singing figure is unwilling to finish. The music soon calms down in the next measure and descends to a long, superimposed chord centered on F that leads the music to a nearly rested state.

The Coda (mm. 40-44) of No. 4 recalls the introduction, gently ending the movement with the call figure. The lower voice is identical to mm. 1-4 as the tonal center revolves around C, whereas the top is in a new pitch collection that centers on Bb. The whole-tone character gradually becomes more quartal. In m. 43, when the call figure finishes on two pairs of extended open fourths, the suspended F chords and the Bb octave in the bass quietly relocate the tonal center to Bb and close the fourth movement.

Hindemith marked *Hier eine Pause von 6 Sekunden* (Here, a pause of 6 seconds) at the end of No. 4. Beyond a specific instruction, the mark indicates that No. 1-4 form the first group of the set since they share similar musical thoughts. Another noteworthy observation is that the tonal center of No. 1 is on C#, while No. 4 is on Bb. The two notes construct a descending third when respelled as C#-A#, that is reminiscent of the call figure, and thus links the first four movements. The character of the following group will change dramatically, and the sleeping person's dream becomes more frightening.

It is noteworthy that Hindemith put exact numbers on how many seconds the breaks should be at the end of No. 4 and also No. 8, showing his intention of separating the set into groups. At the conclusion of No. 11, he merely wrote "again, a small break." Seasoned performers will likely be led to adjust the length of these silence marks in accordance with various conditions, including size and acoustics of the hall, nature of the piano, and response of the audience.

No. 5

The soft, delicate, and impressionistic nature found throughout movements Nos. 1-4 suddenly changes in movement No. 5. Its active, rhythmic, almost restless character, with the extensive use of chromaticism, makes No. 5 an exceptional turning point among the set. The odd dreams from nos. 1-4 transform into a series of uneasy nightmares. The current movement does not have a descriptive title but rather only an expressive mark, *Ziemlich schnelle Achtel. Sehr leicht und luftig zu spielen* (Quite fast eighths. Very light and airy to play), which indicates the technical character of this lively movement. The metronome mark, ♩ = 100, almost more than doubles the tempo compared to the previous

movements. The key signature of one flat indicates an D minor/F major tonality that will slowly unfold.

No. 5 is a short miniature consisting of only 19 measures. Yet the movement has dramatic musical tension delivered through quick shifts of dynamics and frequent changes of articulation and tempo. Divided into two asymmetrical sections (8+11 measures): the first section introduces motivic materials and polyphonic arrangements, while the second contains a very brief (two-and-half measure) digression followed by a restatement of the first section with variants.

The first section (mm. 1-8) uses a *quasi-4+4* structure where the division of phrases is obscured with an elision in m. 5. The first four measures are exclusively in treble clef, and the two voices carry individual chromatic melodies. After an eighth rest, the top voice begins with motive *a*, a written-out lower mordent (A-G#-A) sharply articulated with harmonies in thirds (Example 5.1). The melody quietly moves up and down in half-steps from m.1 to the downbeat of m. 4, in which the accented pitches, A-B-C-Bb-A, form a distorted arch-shape melody that recalls the beginning of No. 2. Meanwhile, the lower voice swiftly moves down chromatically with a mix of eighth and sixteenth notes. Across the bar line of mm. 1-2 (in the lower layer), a four-note falling figure is labelled motive *b*.

Ziemlich schnelle Achtel. Sehr leicht und luftig zu spielen ♩ = 100

Example 5.1. *In einer Nacht*, Op. 15, No. 5, mm. 1-5.

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The top voice makes a sharp turn in m. 4 to a descending-whole-tone line followed by an ascending-semitone pattern mostly doubled in major thirds that produces substantial action like a roller coaster. The forward thrust is enhanced by the chromatic lower voice moving in contrary motion to the top. The two voices meet in m. 5, creating an unexpected halt to the motion by aggressively striking a pair of diminished intervals so closely positioned that they only use the range of one and a half octaves on the piano.

Example 5.2. *In einer Nacht*, Op. 15, No. 5, mm. 5-8.

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Measures 5-8 is an expansion of mm. 1-2 structured in layers of chromatically descending figures with rhythmic augmentations (Example 5.2). A short, soft solo based on motive *b* begins the passage. In m. 6, two other layers join the top (motive *a*) and the bass with a more lyrical line. Unlike the beginning in which Hindemith attempted to avoid any strong sense of tonality, the closing, mm. 7-8, introduces F major by an ingeniously designed chord progression in chromatic motion (Example 5.2, above). The first section ends peacefully.

Although the time signature of No. 5 is 3/4, a first-time listener may perceive the meter as 2/8 or even 1/8 due to the application of the eighth rest on the downbeat of m. 1 and the accented weaker beats that produce a sense of metrical misalignment. The sense of perceiving a smaller time signature makes No. 5 sounds more active and agitated.

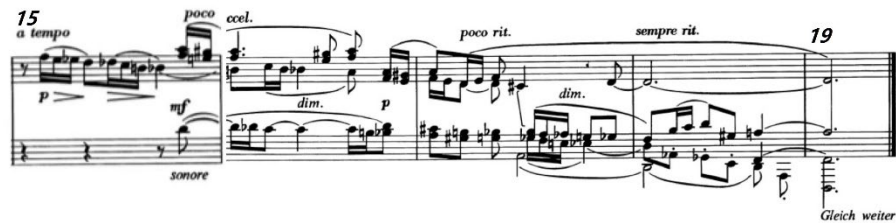
Example 5.3. *In einer Nacht*, Op. 15, No. 5, mm. 9-15.

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The second section (mm. 9-19) first introduces a two-and-half-measure digressive passage that rhythmically builds upon motive *a* (Example 5.3). Its energetic pulses,

combined with the increases in volume, spiraling notations, and the return of semitone motions, give the brief passage an aggressive, sarcastic, yet attractive character.

The theme of the first section reappears abruptly in the second half of m. 11 under a roaring dynamic (*f*) with a thickened texture. The individual melodies in the top and bass voices are doubled in octaves and intensified by the intermittent appearances of dissonant single notes that form augmented or diminished intervals through mm. 11-13. The downbeat of m. 14 hammers an awakening C# octave pedal, and the top voice repeats the material derived from m. 4 but uses only the descending whole-tone scale. This time, the falling scale is accompanied by sequences of major third intervals that also rise in whole steps. The two melodies move in contrary motion, and once the bass almost overlaps with the top voice, it moves to a lower register and starts pushing upwards again like waves. Furthermore, the staggered rhythm created by the one-sixteenth-note difference between the top voice and bass, combined with the crescendo mark and the decelerated tempo, pushes No. 5 to an incredible climax.



Example 5.4. *In einer Nacht*, Op. 15, No. 5, mm. 15-19.

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The ending measures are similar to mm. 5-8 except for a prolonged cadence, V-I in D minor, from mm. 17-19 (Example 5.4). As the chromaticism makes its final appearance in the lower range, m. 18, the top and bass voices move to the tonic D natural.

The tonality is further confirmed in the last measure by a completed tonic triad. While the music gets quieter as if the chaotic nightmare appears to finish, the mark *Gleich weiter* (Immediately continue) indicates there are more enigmatic dreams waiting for the person to discover in the wonderland.

No. 6

Movement No. 6 continues the fast pace and the highly chromatic quality of the previous movement. Although Hindemith did not offer narrative texts, the cascades of tightly positioned sixteenth notes, with the gleaming melody hidden in them, create a vivid picture of the sleeping person with the dancing fairies.⁶⁵ The expressive mark, *Sehr lebhaft, flimmernd. Durchweg mit dem Dämpferpedal zu spielen* (Very lively, flitting. Playing with the Damper pedal throughout), and the metronome mark is ♩ = 144. These initial performance directions, challenge the pianists' skills to create the buzzing sound effects under a swift tempo but without muddying sound.

The movement consists of 33 measures that divide into four phrases (8+8+8+9, to create $a^1 b a^2$ coda structure). The first and third phrases share similar materials and are generally quiet, whereas the second appears in great contrast with a vigorously increased volume, sharper dissonance, and unpredictable meter changes. The closing is simple, repetitive, and gradually fades away tranquilly. Even though the movement has no specific time signature, it is mostly in quadruple meters with occasional shifts to three or six beats per measure.

⁶⁵ *Hindemith: Piano Works*, with Christian Seibert (piano), CPO 7771712, 2007, compact disc and liner notes.

17 Nr. 6
 Sehr lebhaft, flimmernd. Durchweg mit dem Dämpferpedal zu spielen $\text{♩} = 144$

D-Eb E \sharp -F

3

f *pp* *cresc. poco a poco*

Example 6.1. *In einer Nacht*, Op. 15, No. 6, mm. 1-4.

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The first phrase (mm. 1-8) introduces the general compositional approach of the movement. The downbeat of m. 1 consists of four consecutive notes in chromatic order that form pairs: D-Eb and E \sharp -F that become a repeated pattern throughout No. 6 at different pitch levels (Example 6.1). The two pairs appear as sixteenth notes broken between the left and right hands. Due to its fast tempo, it is technically demanding to play these repetitive patterns evenly, quickly, softly (*pp*), and crystal clear all at once. In mm. 1-3, accompanied by a sound effect reminiscent of swarming honeybees created by the semitone groups, the accented intervals in thirds/fourths on weaker beats form a lively rising melody and are played by the left hand (Example 6.1, red circles)—perhaps representing the genies' dance and magical glitter. Meanwhile, these consonant intervals temper the dissonant created by the chromatic background.

Example 6.2. *In einer Nacht*, Op. 15, No. 6, mm. 5-8.

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The music gets brighter (*f*) at the end of m. 3 but immediately calms down in the following measure with the semitone groups starting to rise in half steps. As the volume gently increases, the fairies' dance hovers over another two pairs of notes in chromatic movement, A-B \flat , and B \natural -C. In mm. 6-8, two "call-and-response" figures replace the accented melody (Example 6.2). The melodic notes of the first call, G \sharp -G \flat -F \sharp -F \natural , receive a response from a written-out turn one octave lower, A-A \flat /G \sharp -A-B \flat . The second call rises a half step, but the answer stays the same. It is noteworthy that the composer uses thirds for calls and seconds for responses as if two genies are singing a duet. Measure 8 is a synthesis: the melody arrives at B5 which is the highest note of the first phrase; it is also the first time the three types of intervals (seconds, thirds, fourths) appear within the same quarter note value. On each of the four beats, the left-hand melody emphasizes a B to D \sharp downward leap that creates an effect that accelerates the division of the musical phrases. With the *crescendo* and intensified musical tension, m. 8 prepares for the upcoming second phrase in which the character dramatically changes.



Example 6.3. *In einer Nacht*, Op. 15, No. 6, mm. 9-10.

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The second phrase (mm. 9-16) retains the dissonant sonorities with a denser and richer texture, as well as a broader usage of the keyboard span. Mm. 9-10 exemplify how the second phrase is structured (Example 6.3). There is no new material, but Hindemith elaborates the motivic materials that appeared in the previous section: The right hand contains a series of chords that are doubled either by third and diminished fifth or octave-diminished fifth combinations and positioned on weaker beats. In addition, the top pitch of each group, C-C#-C^b-A^b, in the first half of m. 9, for instance, are derived from the “response” in m. 6 (neighbor tone progression) and the leap in m. 8 (an inversion of the falling sixth). The right hand springs to a higher range, emphasized with an increased volume, and then descends in half steps. The left hand consists of third intervals that always take consonant beats, that provide harmonic support, while itself creating a separate melodic line.

Measures 11-13 repeat the pattern that appears in mm. 9-10 at different pitch levels, but continues the descent for one additional measure that leads the two hands back to the close position reminiscent of the beginning of the movement. Up to this point, the sudden separation of register between the two hands, the thickened textures, and the unexpectedly powerful force suggest an image of the dancing event getting disturbed by

some unknown creatures, though just for a short amount of time. The last three measures of the second phrase (mm. 14-16) form a “sandwich” structure in which the quiet m. 15 is a false recapitulation of m. 1, while mm. 14 and 16 create a final turbulence with their sharp dissonant sound and a change to 3/4 meter for one bar.



Example 6.4. *In einer Nacht*, Op. 15, No. 6, mm. 22-25.

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The third phrase (mm. 17-24) is better understood when combined with the nine-bar-long coda (mm. 25-33), as they are seamlessly connected. A restatement of mm. 1-5 appears in mm. 17-21. Measure 22 borrows the idea from m. 8, and the perfect fourth and the major second intervals ease the uninterrupted chromaticism greatly (Example 6.4). The A# in m. 23 can be respelled as Bb and thus shapes a descending chromatic scale from Bb to C#, playing by the left hand. This line is noteworthy as it is the first time Hindemith used single notes, suggesting the pianists should bring out the line. The closure (mm. 24-33) begins with a plain, repeated melody, A-G, accompanied by the consecutive semitone groups. The hairpin mark crosses mm. 26-27 and produces a slight dynamic fluctuation. The accented melody fades away in m. 28, and the genies’ dance ends in extreme tranquility (*pppp*). Even though Hindemith marked *Ohne Pause weiter*

(Continue without a break), the fermata and the quarter rest allow the vibrating strings to gradually stop as if the sparkling night returns to dark.

No. 7

The title of movement No. 7, *Nervosität* (Nervousness), describes a state of being worried or slightly frightened.⁶⁶ The term usually refers to a common feeling of a body's response to stress. The title suits the uncertain and insecure character that No. 7 delivers. However, the nervousness or uncertainty does not reach the degree of a pervasive anxiety disorder or the need to scream. In the current movement, one perceives the mild tension through Hindemith's linear treatments of the materials, along with the expression mark *Nicht schnell* (Not fast), that suggests a tempo but does not contain a specific metronome number.

As in the previous movement, No. 7 has no time signatures, yet the meter frequently changes—2/4, 3/4, 4/4, 5/4, 3/2 (6/4), 5/8, and 7/8, as the music evolves. Compared to the richness in No. 5 and the density in No. 6, *Nervosität* presents a thinner texture, though the chromaticism remains. A simple, coherent melody in the top layer connects any irregular components created by the metric ambiguity and the semitone progression. The position of No. 7 perfectly fits the development of the set, as it presents a relatively less active movement following the rapid, vigorous, and nerve-racking Nos. 5 and 6 that allows the dreamland wanderer to take an uneasy breath from the eerie nightmares.

⁶⁶ "Nervousness," accessed September 19, 2022, <https://dictionary.cambridge.org/dictionary/english/nervousness>.

Nervosität is a short movement that contains 32 measures in two-sections and features extensive use of the lower register. The movement uses eighth notes or longer values, first in a monophonic texture, and gradually adding layers of sound. The entrances and exits of voices create divisions of the phrases.

Meter	7/8	5/8	7/8	5/8	3/2
Tonal Center	E	F	E	E _b	D _b
Subdivision	3+4	2+3	3+4	2+3	2*6
Measure Nos.	1 & 2		3 & 4		5

Table 7.1 Structure of No. 7 *Nervosität*, mm. 1-5.

The first phrase comprises mm. 1-5 divided 2+2+1 measures. Table 7.1 above displays the structure, subdivisions, tonal centers, and metric shifts. The tonal centers also create a large-scale melody on the downbeats or stronger pulses (Example 7.1). The melodic line descends and ascends in step motions that alternate between the hands: both stress their appearances with perfect fourth dyads. The measure-to-measure changed irregular meters and the undulating musical line alongside the dynamic swells in mm. 1-2 and 3-4 create an uneasy feeling.



Example 7.1. *In einer Nacht*, Op. 15, No. 7, mm. 1-5.

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The sudden change to regular time, 3/2 (6/4) in m. 5, interrupts this instability. Measure 5 contains three pulses (or six, depending on different interpretations) that is a

surprising departure from the previous measures. In addition, the rising-and-falling pattern in m. 1-5 moves from seven beats per measure to five and then merely four. The “structural reduction” is a foreboding hint of what occurs later in the movement.

The second phrase (mm. 6-12) includes two parts, of which the first (mm. 6-9) continues in triple meter and the second (mm. 10-12) returns to irregular meters. In the top layer, the dotted E-natural strikes on the downbeat of m. 6 (Example 7.2). Unlike the beginning, where E is paired with a perfect fourth, here, the E in m. 6 emerges as an isolated, awakening figure. It extends for an extra measure, followed by a melodic minor second interval, D#-E, in a long-short arrangement that repeats. While this melancholy melody sings above the accompaniment, the other two layers softly wander underneath, moving chromatically and in parallel motion to provide some momentum. The eighth rests in the middle layer of mm. 8-9 opens a short window that allows the melodic E to be highlighted. The special treatment is further supported by the increasing volume.

Example 7.2. *In einer Nacht*, Op. 15, No. 7, mm. 6-12.

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The short period of stability ends when the 7/8-5/8 meter combination returns in mm. 10-12. The harmony sounds more anxious in addition to the rhythm. A new gesture

appears in the bass as two pairs of broken intervals: the augmented fourth F#-B# and the perfect fourth F#-B \natural (Example 7.2, red). The intervals alternate in sync with the subdivision (3+4 or 2+3) of that measure. The stumbling result from the metrical mislocation and the dissonant clashes created with the upper two accompanying voices amplify the feeling of emotional tension and prepare for the climax of the third phrase.⁶⁷

Example 7.3. *In einer Nacht*, Op. 15, No. 7, mm. 13-22.

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The second phrase slides smoothly into the third (mm. 13-18), which forms the most dramatic (dynamically and harmonically) portion of the seventh movement (Example 7.3, separated by a double slash). The power comes from deliberate arrangements of harmony rather than metric complexities (the 3/4 and 2/4 meters present much more regular pulses). Horizontally, the inner voices move in half-steps, while the top layer accentuates rising intervals (E-G and later to F), emphasizing the second notes and the bass periodically playing an F# pedal. Even though the third phrase made heavier

⁶⁷ The material of the upper accompaniment derives from mm. 1-4.

use of a chromatic pitch collection and contains more dissonant sonorities, the clarity remains because each layer moves relatively independently in clear lines. Besides the greater volume, richer texture, and enhanced dissonances, the ‘nervousness’ gets further intensified by the use of hemiola in mm. 15-18. The driven force embodied in the current phrase is reminiscent of one’s anxiety of being lost and trying to find a way out. In m. 18, the last note, F \sharp in the top layer, surprisingly eases the edgy nerve, and resolves down a semitone to E in m. 19, restating the beginning and leading towards its closure.



Example 7.4. *In einer Nacht*, Op. 15, No. 7, mm. 28-32.

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The opening is repeated exactly until m. 24, where instead of introducing a fresh melody as it did in m. 6, the linear progression continues falling with asymmetrical rhythms, to the tonal centers focusing on B and C in m. 24-27. The last five measures correspond to the structural reduction mentioned previously (Example 7.4): the wavy melody becomes shorter and gradually reduces the semitone flow until m. 31, in which only two fourth intervals, F \sharp -B and A \sharp -D \sharp , play in turns with a declining energy. The quarter rest in m. 32 is akin to the last flicker of the candle about to burn out, and the E-F quietly semitone closes the movement. The struggle is over, but the danger does not disappear: marked *Sofort das nächste Stück* (Immediately the next piece), movement No. 8 is ready to unveil its mystery.

No. 8

Movement No. 8, *Scherzo*, bears a title from earlier centuries. This Italian term derives from German *Scherz* and *scherzen*, which means “to joke”, and usually applies to types of pieces with a humorous, lively character.⁶⁸ Its earliest application to music composition appeared in the 17th century. In the Baroque period, *Scherzos* were mostly in duple meter (with or without a trio section) and referred to songs with poetic or comic verses. Later they became part of the instrumental suites or multi-movement works. In the Classical period, scherzos began to appear as inner movements of larger works—as a replacement of the minuet in sonata cycles. For example, they are commonly seen in Haydn’s and Beethoven’s compositions.⁶⁹ In the 19th and 20th centuries, composers from Bruckner to Shostakovich widely included scherzos in symphonies.⁷⁰ In instrumental solos, Chopin and Brahms elevated the scherzo to a new level, creating an independent music genre that left a precious legacy in music history.

From Haydn onward, scherzos appeared more frequently in triple meters, usually with one or two trios as the middle sections.⁷¹ Scherzos feature a fast tempo and often contain teasing rhythms. In Haydn’s string quartet Op. 33 No. 5, for instance, the scherzo movement gets the comment, “...Plays tricks with the courtly dance by breaking normal metrical patterns... illustrated by the hemiolas and sudden silence.”⁷² Later, the third

⁶⁸ Tilden A. Russell and Hugh Macdonald, “Scherzo,” *Grove Music Online*, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.24827>.

⁶⁹ *Ibid.*

⁷⁰ *Ibid.*

⁷¹ Examples exist in Haydn’s string quartet Op. 33, Beethoven’s piano sonatas, Chopin’s four scherzos, and Brahms’ scherzo Op. 4.

⁷² J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, Tenth edition (New York London: W. W. Norton & Company, 2019), 529.

movement of Beethoven's Op. 18 No. 6, is a scherzo that "emphasizes offbeats so convincingly that it is almost impossible for listeners to keep the beat."⁷³

Such rhythmic complexity appears notably in Hindemith's scherzo as well. In No. 8, the satirical interpretation of the traditional form conveys the inherited nervous feelings from No. 7, but with crazier, more intricate rhythmic patterns that even attentive listeners will have difficulty grasping regular pulses. The musical intricacy may be thought to express the sleeping person becoming lost dreamland.

Marked *Äußerst lebhaft* (Extremely lively), No. 8 is a swift piece in perpetual motion. The bar lines on the score are merely for reading convenience rather than giving signs for metric separations since the music flows with such freedom that the number of beats changes every few measures. Using a variety of regular and irregular meters, the *Scherzo* is one of the first three movements (along with movements 2 and 5) that Hindemith finished in 1917. The rebellious nature shown in the movement echo the young composer's proclamation mentioned in the first chapter, "I have finished the third of the piano pieces... It sounds terribly degenerate; has neither time signature nor key, nor harmony in the accepted sense..."⁷⁴

Although *Scherzo* was unconventional in some ways, Hindemith showed his respect for tradition in terms of structure. The movement consists of 68 measures and is in an $a^1 b a^2$ form. Section a^1 (mm. 1-21) is generally light and thin, with occasional appearances of *crescendos* and *decrescendos*, fluctuating in mood. Section b (mm. 22-40) is a development of a^1 . The much denser texture, amplified volume (*fff*), and accelerated

⁷³ Ibid., 561.

⁷⁴ Geoffrey Skelton, *Selected Letters of Paul Hindemith* (New Haven: Yale University Press, 1995), p. 16.

tempo thrust the craziness to a nearly uncontrollable level. Section a^2 (mm. 41-68) is identical to a^1 but with a short coda in which the music fades out tranquilly.

Section a^1 is comprised of a twenty-one-measure long phrase in which the quick-shifting tonal centers form a short ascending and longer descending melody (Example 8.1). The section uses eighth notes exclusively. The falling-rising melody plays by alternating hands, a technique that Hindemith also applied at the beginning of No. 7.

17

Nr. 8 Scherzo
Äußerst lebhaft

Example 8.1. *In einer Nacht*, Op. 15, No. 8, mm. 1-21.

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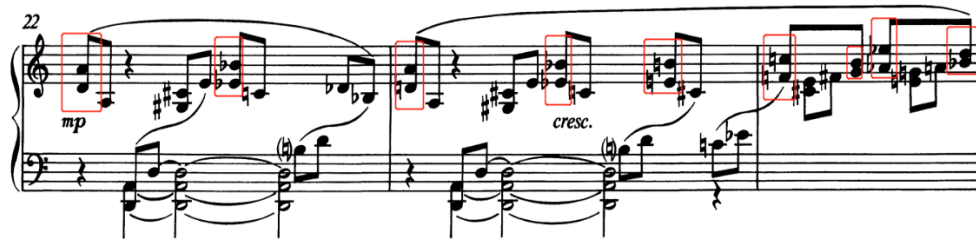
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With a perfect fifth interval, D-A, that weakly implies the tonality of D minor, the *Scherzo* begins softly in the treble. The first two measures are in 4/4 with perceivable pulses. The melodic pitches swirling up from A to C# (mm. 1-2) in semitones and the dissonant intervals enhance the music's inharmonious quality. After a sharp strike on F# in m. 3, the line starts to fall, while the constantly changing meters become difficult to follow. The melodic centers descend in whole steps, except mm. 10-11 (G#-G^b), as marked in red in Example 8.1, with other beats filled with the notes from the chromatic pitch collection. Occasionally, in mm. 6-10, for instance, the tonal centers (A# in mm. 6-8 and G# in mm. 9-10) would repeat two or three times, and each restatement appears with a written-out appoggiatura. Measures 13-19 are written in triple meter (3/4), yet the hemiola and the 3+3 arrangement (mm.15-16) create driving forces that push the tempo faster. The antimetric, interlocking rhythms form a series of musical stumblings, as though the sleeping person gets lost and almost slips and falls in a rocky place.

From m. 15, the falling line is fully in the bass clef, and the dynamic declines along with the melodic notes from F to A in whole steps (Example 8.1, red). Spinning around A-G# three times (mm. 17-19), the G^b harmonized by a lower perfect fourth in m. 20 brings the music to a sudden pause. However, a series of notes moving downward in staccatos immediately begin. It is noticeable that from m. 3, all intervals containing tonal centers are major thirds and their consonant quality moderately balances the chromaticism. The mark *senza ritenuto* (without slowing down) above m. 21 indicates that section *a*¹ should flow into *b* directly without a Romanticized approach.

Section *b* (mm. 22-40) is a development with astonishing power based on the previous materials. It can be divided roughly into two sections separated by a full

measure of silence in m. 31. Besides the eighth notes, a new bass layer plays long pedals that provide harmonic support while giving slight tonal implications. Section *b* also explores an expanded keyboard range with an exciting, thundering sound, as shown in the three-stave passages.



Example 8.2. *In einer Nacht*, Op. 15, No. 8, mm. 22-24.

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The first half, mm. 22-30, builds energy for the second statement. Measures 22-24 are a prolonged version of mm. 1-2, although the top drops down an octave and includes extra beats (Example 8.2). Along with the interval, D-A, on the downbeats of mm. 22 and 23 in the right hand, an offbeat open chord anchored on D in the bass weakly suggests a D minor diatonic harmony when the rest of the upper voice moves chromatically in leaps. Within the wavy movements, the melodic notes are highlighted by the perfect fifths and thirds in the upper register, perceivable at first every three beats and soon accelerated to every two beats at the end of m. 23. The acceleration and the appearance of the dotted rhythm in m. 24 evoke a feeling of one's shortened breath.

Measures 25-26 apply a similar layout as mm. 22-23 but have three staves. The pedal tone centers on F#, and the melody climbs up a diminished seventh (C#-E-G-Bb). Instead of a resolution, the dissonance continues through mm. 27-30, with each measure

emphasizing a B pedal hammered on the downbeats and expanded over three octaves. Meanwhile, the upper layers rise higher, louder, and faster, screaming, and roaring, by using the entire chromatic pitch collection. The musical emotion gets considerably intensified with accelerated tempo until m. 31, “*im Takt!* (in Time!),” shouted silently with a whole rest in the 2/4 meter. The full-measure rest interrupts the disturbingly chaotic music and also strengthens the climactic second half (mm. 32-40).

Example 8.3. *In einer Nacht*, Op. 15, No. 8, mm. 30-43.

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The craziness and nervousness featured in the *Scherzo* culminates in mm. 32-34 (Example 8.3). The upper register breaks the silence with piercing shouts focused around E minor (m. 32) and then around D minor (m. 34). Always one beat behind, the bass strikes repeated pedal intervals that descend in steps (E-D#-D \flat), while the offbeat eighths form a chromatic line against to the top. The two layers transverse six octaves with thrilling discordance and clashes.

The rest of section *b* restates m. 34, although the two voices become closer and softer. From mm. 37-40, the number of beats per measure gradually declines. Their thinner texture and concentration on a D pitch center prepare the return of *a*².

Section *a*² is an exact repetition of *a*¹. Leaving all the desperation and screaming behind, the wanderer is back on the journey, trying to find a way out. The coda (mm. 61-68) is in 3/4, the only time Hindemith specified a time signature throughout *Scherzo*, aside from the 2/4 rest in the middle of the piece. Yet the hemiola breaks the regular metric flow until the last moment. The music fades away (*pppp*) on an open D chord in the bass. Hindemith's mark, *Hier wieder eine Pause, jedoch nicht so lang wie die erste (3-4 Sekunden)* [Here again a pause, but not as long as the first one (3-4 seconds)], refers to the notes at the end of No. 4 that indicates the *Scherzo* marks the end of another group of movements from Nos. 5-8.

The movements in the second group also have internal connections. For example, both Nos. 5 and 8 begin and end with a D minor harmony, despite the main body's chromaticism. In addition, common tones are shared between the movements: the D of the last chord in No. 5 becomes part of the first interval in No. 6. The same situation

appears between Nos. 6 and 7. The tonal/structural connection and the generally bold, aggressive character link the four movements as a unit.

No. 9

The title of movement No. 9, *Programm-Musik* (Program music), awakens one's memories of the type of music that thrived during the Romantic era, although the movement ironically reimagines the term. The little poem about the *Kuckuck* (Cuckoo) and *Uhu* (Eurasian Eagle-owl) under the title, with a full quotation below, depicts the grotesque dialogue between the two dissimilar birds. The music mimics the birds and their songs with distorted melodies in parallel or contrary directions creating exciting moments against the mostly peaceful atmosphere.

Kuckuck und Uhu	Cuckoo and Owl
Der Kuckuck und der Uhuhu	The cuckoo and the owl
(Der Uhu und der Kuckuckuck).	(The owl and the cuckoo).
Der Kuckuck drückt die Augen zu,	The cuckoo closes its eyes
Der Uhuhu ruft Kuckuckuck.	The owl calls the cuckoo.
Der Kuckuck denkt: Nanunanu	The cuckoo thinks: What what
Und uhut wie der Uhuhu.	And uhut like the owl.

Table 9.1 The Poem: Kuckuck und Uhu (Cuckoo and Owl).⁷⁵

Before a description of the music, the ending note, *Frei nach Humperdinck* (Loosely based on Humperdinck), provides even more background information. The Humperdinck that Hindemith refers to was the German Romantic composer Engelbert Humperdinck (1854-1921), who had worked as Richard Wagner's assistant and later became a professor at the Hoch Conservatorium, the same school that Hindemith

⁷⁵ The author kept the German "uhut" untranslated to keep the onomatopoeic rhyme.

attended in 1908.⁷⁶ Humperdinck's most famous work, *Hänsel und Gretel* (1891-1892), was a fairy tale opera loosely based on a story by the Brothers Grimm.⁷⁷ The opera was well received and soon became a frequently performed production during the Christmas season. Its popularity made one expect that Hindemith, who was in the Frankfurt Opera Orchestra, would have a chance to play the opera composed by the professor who held a position at the school where he studied. Hindemith's inspiration was likely from the "Forest Scene" in which Hänsel and Gretel ate all the berries while the cuckoos sang.

The movement's tempo mark, *Langsam* (Slowly), and metronome mark $\text{♩} = 60$, alongside its moderate dynamic changes from *ppp* to *mf*, portrays the cuckoo and owl singing on a calm, tranquil night. No. 9 has no time signature, but the music mainly flows in measures with three beats and occasionally in two or four.

The miniature comprises only 23 measures divided into four phrases (6+5+6+6 measures). The first three begin with materials that represent the presence of the cuckoo and the owl and finish with their singing. The last phrase omits the bird songs but portrays the feathered creatures as they fade from view. It is noteworthy that the cuckoos are diurnal while the owls are nocturnal. Their different lifestyles suggest the two birds seem unlikely to meet or have a conversation at night, and thus makes No. 9 a bizarre accident.

The opening phrase (mm. 1-6) offers materials representing birds and their songs, which serve as a model for the second and third phrases (Example 9.1). The first two

⁷⁶ "Humperdinck, Engelbert," in Grove Music Online, accessed September 19, 2022, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013550>.

⁷⁷ Ibid.

measures introduce an arch shape figure in the upper voice with a simple answer that describes the first appearance of the birds. The arch-shaped figure emerges with a rising leap of a perfect fourth (C#-F#) followed by a falling second (G#-F#) in which the F# becomes the suggested tonal center. The falling interval is supported by a countermelody (A-B) that moves in the contrary direction. The two voices come to a stop quietly in m. 2 and construct a perfect fifth (B-F#) vertically— its dominant intention further stresses the F# as a tonal center. The sixteenth note and half note rhythmic pattern with the longer notes extending and crossing the bar lines creates a pulling effect. Combined with the unhurried tempo, the music sounds like the cuckoo and the owl look at each other curiously with their heads turning alertly. The first two bars repeat, and the perfect fifth turns into a pedal sustaining to the end of the phrase.



Example 9.1. *In einer Nacht*, Op. 15, No. 9, mm. 1-6.

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The cuckoo’s voice emerges in mm. 4-5, singing the “cuckoo third” in a high range with a thin voice. A traditional (and joyful) cuckoo third usually consists of two notes arranged in melodic falling minor third.⁷⁸ However, the cuckoo’s song in No. 9 appears as a dissonant and twisted tune, which is made up of two chords that form a

⁷⁸ Orlando A. Mansfield, “The Cuckoo and Nightingale in Music,” *The Musical Quarterly* VII, no. 2 (1921): 261–77, <https://doi.org/10.1093/mq/VII.2.261>, 265.

minor third downward with a diminished fourth in each harmony. The cuckoo repeats the singing three times and seems lethargic. The musical depiction is in keeping with the description in the poem where the cuckoo closes its eyes.



Example 9.2. *In einer Nacht*, Op. 15, No. 9, mm. 7-11.

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The second phrase (mm. 7-11) contains a shortened introduction of the birds and the owl’s imitation of the cuckoo. The contrary melodies land on another open fifth, F#-C#, which is the inversion of the material from m. 1, and it disappears before the owl starts to sing (Example 9.2).

Unlike the cuckoo, a high-pitched singer, the owl has a mellower voice, though its imitation sounds a bit comical. Led by the reordered inharmonious quartal chords (B-E#-A#) in the bass clef, the owl gives a clumsy performance singing the cuckoo third. The pickup chords and the leading semitone appoggiaturas (m. 10-11) before the cuckoo third convey an idea that the owl has to try hard to reach a cuckoo call. The presence of the stacking notes under the first note of the cuckoo third (G-A-Bb-D with Eb) represents the owl’s low and muffled sound. Moreover, the reoccurring falling fourths (G-D, mm. 10-11) in the bass are not only an inverted reference of m. 1 but also a pinch of fun that the owl’s imitation sounds “out of tune.”



Example 9.3. *In einer Nacht*, Op. 15, No. 9, mm. 12-17.

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The third phrase (mm. 12-17) begins as the first, but in m. 13, as though the two birds suddenly recognize they are not the same kind, a swift upward figure reveals the surprising moment with an increasing dynamic (Example 9.3). The rising figure derives from whole-tone and diatonic collections with a covert focus on F, this F#-F \natural (mm. 12-14) progression amplifies the unexpectedness. The songs restart, but the owl's and the cuckoo's imitations turn upside down: The contours of the singing are alike, yet one will notice the leading pickup and the grace notes, which featured the owl's call, now go to the cuckoo, and the owl's tune uses the rhythm of the cuckoo third.



Example 9.4. *In einer Nacht*, Op. 15, No. 9, mm. 18-23.

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The first four measures of the ending (mm. 18-23) relate to the opening phrase and lands on a new open fifth harmony, E-B, with identical rhythms and structure,

followed by a two-measure closing (Example 9.4). Stacked vertically above one another, the three pairs of the perfect fifth form two quartal chords: F#-B-E and C#-F#-B, bringing the movement into quiet with their extension, spread, and unresolved effect. The two birds disappear in the dark. The *Programm-Musik* is seamlessly connected by the mark *Ohne Pause weiter* (Continue without a break) to the next movement.

No. 10

Although movement No. 10 does not have a descriptive title, there is an expressive mark: *In der Art eines langsamen Menuettes. Mit Schwermut und Trauer vorzutragen* (In the manner of a slow minuet. To be performed with melancholy and sadness). Hindemith's respect for traditional forms is again evinced through the musical character and choice of a Minuet. Written in a moderate or slow tempo in triple meter, a minuet was one of the most favored French court dances within aristocratic society from the mid-17th century to the late 18th.⁷⁹ The instrumental application of the term appears in dance music collections and suites from the Baroque period and develops into an inner section of multi-movement works such as sonatas, string quartets, and symphonies in the Classical era.⁸⁰

Hindemith's Minuet inherits the nature of the nocturne from the birds' duet. It continues unfolding the eerie beauty of the night but in a less stressful way, especially after the nightmares, the nervousness, and the weird songs. The elegant dance chiefly flows in triple meter but occasionally in two, while the melody and accompaniment are

⁷⁹ Meredith Ellis Little, "Minuet," Oxford Music Online, accessed September 21, 2022, <https://doi.org/10.1093/gmo/9781561592630.article.18751>.

⁸⁰ Ibid.

clearly presented in the left and right hands respectively. The Minuet has a key signature of three sharps that implies a tonality of F# minor but eventually centers on C#, the dominant. The melody is easy to follow because the mild linear chromaticism serves more as connecting material rather than a thematic fabric.

Despite Hindemith's unique compositional language, No. 10 follows a conventional design of a Minuet. It consists of 40 measures: the form is $a^1 b a^2$ form with the a^1 section repeated. Sections a^1 (mm. 1-9a/b) and a^2 (mm. 28-40) are nearly identical with a gentle character, whereas the b (mm. 10-27) is a little more enthusiastic with stepwise motion. A clear counterpoint exists throughout the movement between the voices as they maintain distinct lines and interact with each other.

In der Art eines langsamen Menuetts. Mit Schwermut und Trauer vorzutragen ♩ = 96

6 riten. mf 1. 2.

Example 10.1. *In einer Nacht*, Op. 15, No. 10, mm. 1-9a/b.

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Section a^1 (mm. 1-9a/b) contains a long phrase that introduces a soft melody with a chordal bass line (Example 10.1). The music evolves continuously without definite subdivisions but has perceivable spots for stealing a breath, as marked by “v” in the

example. The top layer emerges after the bass softly touches the F#. It falls from F# to C#, then B to E in dotted rhythms linked by a subtle turn, and these falling fourths/fifths resemble sighs. The tune reaches C# twice at the beginning of mm. 4 and 5, led by unmarked triplets ascending in leaps. Yet the search for tonal stability gets interrupted each time by the “sigh falling intervals.” After a pleading rising seventh (A#-G# in m. 5) the upper layer drops and hovers over G# before landing on the C#. The departure and return from C# create much of the restlessness and instability in the movement.

The lower layer has a plainer texture and carries an influence from Béla Bartók. Each chord (circled in red) consists of a perfect or diminished fourth combined with an inner second, a pattern featured in Bartók’s String Quartet No. 2.⁸¹ The chordal line falls in steps from D# to G# in the middle range of the keyboard and then rises back to a B#-C# progression while the single notes (again moving in fourth or fifth) in the lower range enrich the harmony supporting the pensive, sad upper voice. The bass moves downward in semitones in mm. 8-9 that lead to a repeat of *a*¹ and then quietly slides into the next section.

⁸¹ Robert P. Morgan, *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*, (New York: W. W. Norton & Company, 1991), 179-181.

Example 10.2. *In einer Nacht*, Op. 15, No. 10, mm. 10-27.

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The yearning section *b* (mm. 10-27) is comprised of a more polyphonic texture. As shown in Example 10.2, the four voices progress individually while weaving into each other and flowing in turns that create musical momentum and increase textural complexity. The soprano introduces a distant, pleading subject in mm. 10-12 that gradually gets closer to the inner voice with its downward movement and increasing volume. Meanwhile, the lower voices play an accompaniment of constant quarter-note pulses in the bass on both consonant intervals and tritones. The tenor typically descends in steps, slightly rhythmically displaced from the second beat.

The soprano's long semitone descent begins with the arrival on B in m. 13. Its rhythm derives from the bass (Example 10.2, red arrow). In the same measure, the alto

joins with another subject entrance—a whole step down and one octave lower than the original. After a complete presentation, the alto continues with materials extracted from the subject, moving in parallel or contrary motion against the other voices.

The soprano and alto come together on the downbeat of m. 18 where the four voices combine into a highly dissonant harmony (A-D#-G) with the bass doubled at the octave. The unsettled nature of the tritones generates a pushing force with which the soprano bounces to C# and starts another chromatic fall. The descending line (mm. 18-21) is enriched by the C# pedal octave in the bass and the inner voices recalling the subject fragments borrowed from m. 11. The short passage becomes an uneasy climax of the Minuet. The rest of section *b* (mm. 21-27) is a preparation for the return of the tuneful *a*². The texture gets thinner until only the soprano is left, hovering melancholily around G# before introducing the new section (*einleiten*)—the recapitulation.

The image shows a musical score for piano and voice. The piano part consists of two staves. The right hand has a descending chromatic line starting on G4, moving to F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, 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C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292,

The sighing melody reappears with the pickup in m. 27, and a^2 restates a^1 at a softer volume (*pp*) until m. 35, where the inverted A major chord in the lower voice and the bass D# become a pedal point. Meanwhile, the melody marked *sempre ritardando* moves to higher pitches even more poignantly but keeps returning to the C#s that are decorated with an upper mordent as though no amount of struggle can get rid of the sorrow (Example 10.3). The chordal accompaniment disappears in m. 37. In the following measures, the melody and bass move from F# (top) and G# (bass) to C# respectively. As if the last sigh for the passing of time, both voices play the C# delicately (*ppp*), and all sadness will be buried in silence toward the end.

With the sadness finished, Hindemith indicates *Gleich weiter* (Immediately continue), and the mysterious journey keeps unfolding in No. 11.

No. 11

The untitled movement No. 11 marks the return of the nightmare chaos after the relatively calm bird song and the delicate dance. Marked *Prestissimo* (Extremely fast), No. 11 is a movement full of restless chasing and running written in cut time (occasionally in 2/4) with a metronome mark of Half note=80 bpm.

The fast-paced music is so intense that the phrases are tightly connected without breaks and grow wilder towards the end. The non-stop running notes create swirling effects that imply the person in the dreamland might be experiencing a series of rapidly shifting, bewildering, and indescribable scenarios. No. 11 covers a wide range of dynamics from *pp* to *ffff* where passages often build from a softer volume and rapidly get sonorous before abruptly interrupted by another drop to a quieter beginning. The sharp

and unpredictable changes of dynamics and the metrical dissonance produced by the three-against-two rhythm throughout enhance the sense of disorientation.

Movement No. 11 consists of 47 measures divided into two ceaseless sections separated by a double slash in the soprano. Besides the intrinsically dissonant nature, the first section introduces motivic materials and their variants with abrupt pattern changes in which rhythmic repetition balances the unstable rhythms. The second section restates a small portion of the first before it develops furiously and links to a stormy ending.

One will encounter difficulties in finding regular phrase units within No. 11 and therefore it is better to understand the movement as a composition made up of musical fragments of unequal length. In the first section (mm. 1-20), the upper and lower voices form individual melodies. The first two measures introduce several motives used throughout the rest of the movement (Example 11.1).

Prestissimo $\text{♩} = 80$

The musical score consists of five systems of music. The first system (measures 1-3) shows the beginning of the piece with a *pp* dynamic and a *ff* dynamic. Motive 'a' is marked in red, 'b' in yellow, and 'c' in blue. The second system (measures 4-6) continues the melody with dynamics *ff*, *pp*, and *mf*. The third system (measures 7-9) features dynamics *f* and *mp*. The fourth system (measures 10-12) is marked with *fff* and *fz*. The fifth system (measure 13) concludes the excerpt.

Example 11.1. *In einer Nacht*, Op. 15, No. 11, mm. 1-13.

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The upper layer has an angular melody composed of groups of triplets. As marked with different colors, motive *a* is a falling figure structured with second, third, and fourth intervals; motive *b* is the last beat of motive *a* that follows a down-second-up-third pattern; and motive *c* continues the jagged melody but rises by fifths and is written with a hemiola rhythm. The lower layer, in contrast, adopts a smoother linear approach that rises

and falls in eighth note steps, except for the seventh leap in m. 2 that creates an unexpected interruption.

The two voices center around F# in m. 1 but immediately depart from it. The tonal center becomes unclear in most of the movement. The last note of m. 2, marked with the green line in Example 11.1, demonstrates a C/Db dyad where the dissonance re-emphasizes the movement's chromaticism. The vertical dyad in varied formats reoccurs many times in the rest of the movement. The two layers move in contrary motion and rapidly expand both in terms of register and volume, creating an effect like a frightening dust devil whirlwind approaching.

The dynamic suddenly gets softer (*pp*) in m. 3 from which another two-measures "chasing whirlwind" passage builds as it did in mm. 1-2 but with an expanded pitch collection. The dramatic change of volume that appears in the opening measures can be found throughout No. 11 and becomes one of its signature features.

Led by the strengthened chromatic progressions at the end of m. 4, the following passage (mm. 5-14) is an outgrowth based on the opening motives. It is under a 3+2+5 layout where the sub-divisions are made according to the pattern changes. In mm. 5-7, the triplets remained in the right hand, but the linear approach turns into staccato leaps in the left hand. Unlike mm. 1-4, where the short phrases are constructed every two measures, each measure of mm. 5-7 forms an individual phrase with dynamic growth. The structural reduction continues in the following measures. In mm. 8-9, the right-hand triplets break into four groups, accompanied by the left-hand energetic rising eighths, and the one-bar phrase now reduces to half-measure fragments. The chasing melodies get more and more exciting until m. 10, where another unanticipated pattern change appears

with an abundance of falling figures and thickened textures, pouring down in greatly amplified volume. The metrical displacement combines the hemiola (top layer) and the three-against-two rhythm, leading the animated section to its first summit.

Example 11.2. *In einer Nacht*, Op. 15, No. 11, mm. 14-21.

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The rest of the first section (mm. 14-20) builds up to another accumulation and eruption passage (Example 11.2). The pink mark outlines a new four-note figure that moves up to conclude the gestures. The pitches of the figure climb higher each time. While the dynamic grows, the length of the fragment units gets shorter from every four beats (mm. 14-15) to three (mm. 16-17), to two (mm. 18-19), and eventually to one (mm.

19-20). The two layers briefly synchronize in m. 17, again in a dyad relationship that prepares for the following short canon in which the syncopated rhythm and the hemiola, combined with the structural acceleration, lead to an eruption of emotions (m. 20, *fff*) before it is suddenly interrupted.

Example 11.3. *In einer Nacht*, Op. 15, No. 11, mm. 25-36.

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The second section (mm. 21-47) contains a reprise, and the music develops more forcefully. Unlike m. 7, in which the top layer proceeds down an octave, the upper voice of m. 27 re-emphasizes the first half of m. 26 with a sudden one-bar meter change to 2/4 (Example 11.3). The fragment restatement is supported by chromatic, accentuated sixths in the bass, generating a fierce forward momentum. The subsequent measures share a similar pattern. As the pitch level swiftly rises to higher registers, the two independent voices composed of various sizes of leaps closely interwoven produce intense sound effects that express a growing impatience.

The uneasiness builds as the metric dissonance gets doubled in mm. 32-34, which resembles that of mm. 8-13, but the accented notes, especially in the lower voice, repeat in a nearly obsessive-compulsive manner. Extremely fast and extremely loud (*ffff*), the next four measures (mm. 35-38) comprise cascades of rolling triplets in both layers starting off the beat and quickly dropping to the bass clef range. The vertical second/ninth dyad relationship creates sharp harmonic conflicts. Even though the music sounds insanely energetic, its craziness is stabilized by the unified rhythm.

Example 11.4. *In einer Nacht*, Op. 15, No. 11, mm. 39-47.

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The return of three-against-two metric mismatches in m. 39 signals the start of the restless closing passage (Example 11.4). While the upper voice continues with transforming motivic materials, the lower actively strikes alternating fourths/fifths as broken intervals. Along with the increasing volume and the accelerated tempo comes the gradual reduction of the pitch collection so that in m. 44, there are only two pairs of intervals left—F#-B in the top and Ab-Eb in the bass. The two consonant harmonies result in an inharmonious effect. As the compulsive repetitions continue, they get even faster and stronger, and the two hands almost overlap as if the fleeing one is about to stumble. The music abruptly ends with an open A (minor) chord in *ffff*, and the movement falls to stunned silence with Hindemith's end note, *Wieder eine kleine Pause* (Again a small Break).

No. 12

Movement No. 12 again recalls Hindemith's interest in borrowing materials from the opera as he did in the cuckoo and owl duet of No. 9. No. 12 bears the title *Böser Traum. Rigoletto* (Bad Dream. *Rigoletto*). Hindemith quoted a melody from one of Giuseppe Verdi's most famous works, *Rigoletto*, and made a sarcastic distortion of it. Example 12.1 shows the original melody from Act 1, Scene 1 of *Rigoletto* (*A magnificent hall in the ducal palace*) where this joyful dance sequence accompanies The Duke and his courtiers' conversation.⁸²



G. Verdi

Example 12. 1. Verdi. *Rigoletto*. Act 1, Scene 1. Dance theme.

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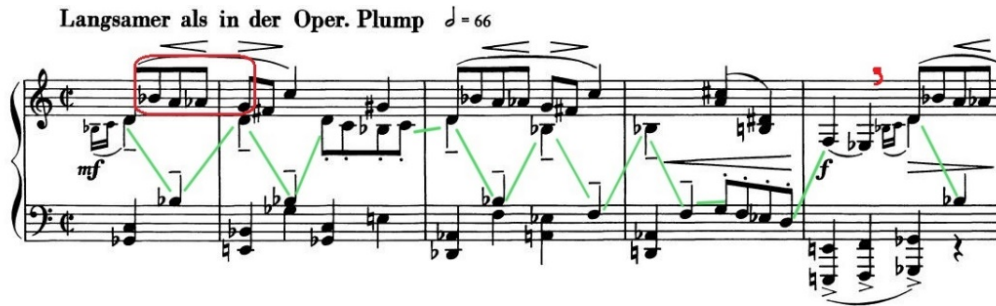
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In No. 12, Hindemith turns the feast into a nightmare. The tempo of the original theme is clumsily augmented in cut time rather than four and reinforced by the expressive mark, *Langsamer als in der Oper. Plump* (Slower than in the opera. Clumsily) with the metronome mark, Half-note=66.⁸³ Verdi's original theme and Hindemith's transcription are in major keys, but the latter embellished this melody with a dissonant semitone accompaniment weaving above and below the melody to create a twisting effect. The diatonic melody is consistently interrupted by chromaticism, even in measures that contain cadential progressions.

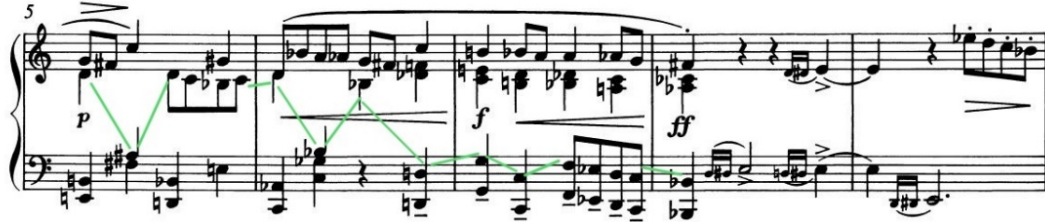
⁸² Roger Parker, "Rigoletto," Oxford Music Online, accessed September 30, 2022, <https://doi.org/10.1093/gmo/9781561592630.article.O002584>.

⁸³ Verdi's mark was Allegro con brio. Half Note=112.

The movement covers a wide range of dynamics from *p* to *fff*, with frequent appearances of hairpins. Even though No. 12 has no key signature, the music generally emphasizes Bb major. The movement is a miniature that comprises 27 measures in an *a*¹ *b* *a*² layout. The outer two sections are identical, and the middle section is a brief canon that is “ironizing every contrapuntal comfort in bombastic fashion.”⁸⁴



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Example 12.2. *In einer Nacht*, Op. 15, No. 12, mm. 1-9.

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Section *a*¹ (mm. 1-8) follows a 4+4 design, and the theme appears fully in each division of the phrase (Example 12.2). As shown in the example, the theme ploddingly moves in the middle, switching clefs almost every beat, creating a character opposite to

⁸⁴ Hindemith: *Piano Works*, with Christian Seibert (piano), CPO 7771712, 2007, compact disc and liner notes.

Verdi's original. The Bb-major theme is twisted by a chromatic "V"-shape figure in the top voice and the quarter note dissonant harmonies (diminished fourth/fifth) in the bass. The descending scale in half steps across the bar line of m. 1, marked in red, becomes part of the subject in the next section. It is also interesting to mention that Hindemith hints at the theme through intervallic relationships. The first two notes of the theme, D-Bb, form a major third. The interval is echoed by the top layer C-G# (m. 1), where the enharmonic equivalent, C-Ab, forms another major third. The emphasis on the thirds reoccurs many times in the rest of the movement.

The upper layer also provides some rhythmic dissonance: The dancing melody starts on weaker beats and is separated into two sub-phrases. The upper voice begins together with the dancing subject, yet in m. 2, when the upper "V" figure reappears on the downbeat, the first sub-phrase of the theme fades in the middle of the measure. The staggered rhythm, alongside the twisted melody, responds to what Hindemith possibly implied—an awkward, uncomfortable soiree in a grotesque palace.

The dancing theme repeats from the second half of m. 4 to the downbeat of m. 8, but this time it eventually dwells in the bass and is doubled in octaves (mm. 6-8), while the upper texture becomes denser. The extra clumsy dance in the bass steps down from F to Bb (m. 7-8) with amplified volume. Even though the V to I progression tries to establish some stability, it is disturbed by the dissonant chords in the top voice. Moreover, the presence of E(s) three times with a semitone double appoggiatura in different octaves harmonically interrupts the intense ending of the dance and forces the music into the next section.

Example 12.3. *In einer Nacht*, Op. 15, No. 12, mm. 5-22.

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The canon (mm. 9-18) is made of a strange subject and its variants (Example 12.3). The three entrances (*leader* and *follower*) and its inversion unfold in sequences. The first entrance starts (*leader*) on Eb (m. 9) with a short-long eighth-note-quarter-note rhythmic pattern and shifts from the top voice to the middle in m. 11 in a manner similar to the dancing melody in the previous section. The falling figure, Eb-D-C-Bb in eighth

notes, in m. 9 derives from m. 1, but the diatonic pattern replaces the chromaticism. With only four eighth notes of the *leader* present, the second entrance starts a major third lower on C, in the bass, m. 10 and evolves in chromatic/diatonic combinations, making the music contorted. The descending, linear chromatic accompaniment further stresses the distortion while calming the music dynamically.

The third entrance (m. 13) falls a minor third starting on A, and thus the first notes of the three entries form a diminished triad, A-C-Eb, reaffirming the discordant tonal structure of the canon passage. The *follower* is doubled in octaves and moves against an active top layer, a chordal, chromatic inversion of the *leader*. The canon closes with a flashy expanded range and dynamic that accentuates the tonal clash between the Bb octave (bass, m. 17) and the reordered quintal chord Eb-Cb/B-F (top).

The half notes decorated with double appoggiaturas build a bridge for the return of the *Rigoletto* theme (Example 3, mm. 17-18). The clumsy dance sequence is repeated in its entirety, and the *Bad Dream* violently (*fff*) finishes in a V-I function, from F to Bb, undisturbed by chromatic movement.

The *Bad Dream* ends, yet one's *Dreams and Experiences* do not. Hindemith again marks *Gleich weiter* (Immediately continue), to proceed to the next act, *Foxtrott*.

No. 13

According to Susan C. Cook, jazz music and different American dances, such as ragtime and foxtrot, became very popular in Germany in the 1920s.⁸⁵ Hindemith was a leading figure who adopted the jazz idiom into classical compositions.⁸⁶ Research has shown the composer's interest in jazz music with evidence drawn from *Kammermusik* op.24 no. 1, Finale (quote of a foxtrot, 1922), *Suite "1922"* (Jazz dances, 1922), and the *Tanz der Holzpuppen* (Dance of the wooden puppets, a tuneful foxtrot, 1922).⁸⁷ However, the discovery of this movement No. 13, *Foxtrott* of Op. 15 proves that Hindemith incorporated jazz elements in his compositions as early as 1919.

Movement No. 13, *Foxtrott* (Foxtrot), brings topsy-turvy entertainment after the *Bad Dream* (No. 12). Positioning such an energetic dance toward the end of the Night comes as a complete surprise, perhaps picturing the wanderer coming upon a stark performance on the dark, wild plains, accompanied by the blinding spotlights. The movement follows the convention of foxtrot using a simple duple meter (2/4) and syncopated rhythms, but its sharp dissonance and use of metric displacements turn the light-hearted social dance into a parody. Marked *Sehr rhythmisch* (Very rhythmic), the foxtrot is active but not frenetic, as the metronome mark is only ♩ = 80. The foxtrot comes without a key signature. However, despite the constantly shifting tonal centers, there is a weak implication of a C# tonality.

⁸⁵ Susan C. Cook, "Opera During the Weimar Republic: The 'Zeitoper' of Ernst Krenek, Kurt Weill, and Paul Hindemith. (Volumes I and II)" (PhD diss., Michigan, University of Michigan, 1985), accessed October 4, 2022, <https://www.proquest.com/docview/303345511/abstract/7D5E34C67BB44A91PQ/1>, 163.

⁸⁶ Bokyung Park, "Paul Hindemith's 'Suite 1922': Influences of Jazz and Baroque Styles, and His Embryonic Compositional System" (PhD diss., The University of Arizona, 2013), 42.

⁸⁷ Susan C. Cook, "Jazz as Deliverance: The Reception and Institution of American Jazz during the Weimar Republic," *American Music* 7, no. 1 (1989): 30–47.

The Foxtrot is comprised of 83 measures and is in an $a^1 b a^2$ Coda form. In a^1 (mm. 1-19), the tempo is steady and introduces rhythmic motives that reflect the characteristics of the dance. The b section (mm. 20-49) develops a more complicated, chordal texture and increased volume; the interlaced lyrical passages usually appear with metrical mismatches and are linked by epic rising scales. Section a^2 (mm. 50-66) restates the energetic dance, and the movement closes with a Coda (mm. 67-83) containing an ostinato bass.

Example 13.1. *In einer Nacht*, Op. 15, No. 13, mm. 1-8.

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Section a^1 (mm. 1-19) begins sonorously. The two-measure introduction consists of characteristic sixteenth-eighth-sixteenth syncopations and accented eighths that become motives a and b (Example 13.1). The use of incomplete, dissonant seventh chords harmonically pay tribute to the fashionable foxtrot: though with a touch of irony. Horizontally, the top layer form two diminished intervals, Bb to E (m. 1) and G#-D (m. 2), while the lower layer moves downward in half steps (Ab-G-Gb-F), immediately

introducing the chromatic nature of the movement. In m.3, the four-pitch whole tone figure doubled in octaves, A-D#-B-C# (A-B-C#-D#), is motive *c*. This figure later becomes an ostinato. The discordant treatment of the whole tone materials also appears in the following measure (m. 4). Dotted motives *d* and *e* are made of four pairs of whole tone four-pitch figures, Eb-F-G-A, D-E-F#-G#, C-D-E-F#, and B-Db (C#)-D#-F. As shown in Example 13.1, the whole tone figures regroup in thirds and create two individual layers. The outer notes of the two layers are structured in diminished intervals, whereas they descend horizontally in semitones. The distortion of the consonant fabrics and the ongoing vertical/horizontal chromaticism further demonstrate Hindemith's intention to tease the foxtrot genre but infused with his own ingenious compositional techniques.

The music continues with combinations of rhythmic motives. In m. 5, the lower voice accompaniment applies the jazz stride technique (the left-hand alternates between bass and chord) to highlight another iconic trait of the foxtrot. In contrast, the upper voice features an altered form of motive *a* with an emphasis on the top note, A.

The foxtrot develops raucously until m. 9, followed by a *diminuendo* passage (mm. 9-12) in which the upper voice forms a descending chromatic scale from Gb to C# in syncopated rhythms derived from motives *a*, *b*, and *c* (Example 13.2). Above the top layer of mm. 9-11, a three-note falling semitone figure of harmonies in thirds, echoes the rhythmic melody as if a contemptuous laugh—the figure stems from motive *e* without the dotted rhythm. The dance music then expands to wider registral spans in a *crescendo*. In m. 17-19, the octave B in the bass leads the other two layers that drive the foxtrot to flourish. The top layer ascends chromatically in the rhythm of motive *d* while building a

scale. Motives *a/b* return but bounce back and forth in different octaves. The bass plays a three-measure descending line emphasizing half-step motions. Section *a*¹ is repeated, yet this time mm. 18-19 becomes an altered introduction that replaced mm. 1-2 and double-functioned as the ending of *a*¹.

The image displays a musical score for piano and bass. It is divided into three systems. The first system (measures 9-13) features a piano part with a descending line and a bass part with a three-measure descending line. Dynamic markings include *dim.*, *p*, and *cresc. molto*. The second system (measures 14-17) shows a piano part with a chromatic ascending scale and a bass part with a descending line. Dynamic markings include *poco f* and *f*. The third system (measures 18-19) shows a piano part with a chromatic ascending scale and a bass part with a descending line. Dynamic markings include *ff*. The score is in a key with one flat and a 3/4 time signature.

Example 13.2. *In einer Nacht*, Op. 15, No. 13, mm. 9-19.

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Section *b* (mm. 20-49) can be loosely divided into three parts (9+15+6 measures).

The first part (mm. 20-28) begins softer (*mf*) with another chromatic ascending scale similar to m. 17 but a third higher. It starts on F# and climbs almost two octaves in chords instead of octaves while the bass drops a perfect fifth to E and steps down to C (Example 13.3). The strident but playful tune gets interrupted by three groups of motive *c* with different pitch collections. The accented weaker beats prepare for the rhythmic displacements that will appear next.

The image shows a musical score for piano. The first system covers measures 18 to 21. The second system covers measures 22 to 26. In the second system, two vertical red lines are drawn at the end of measures 24 and 25. The score includes dynamic markings such as *mf*, *ff*, and *ff sehr markiert*. The music features complex rhythmic patterns and chromatic movement.

Example 13.3. *In einer Nacht*, Op. 15, No. 13, mm. 20-26.

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The short, slurred, step motions in the two voices at the end of m. 24 to m. 26 create a unique effect. Marked *sehr markiert* (very marked), the pickup note in the lower layer, Bb in octaves, rises to C on the downbeat of m. 25 and thus acoustically makes the Bb sound like the strongest beat. Moreover, even the accent mark on the Db major chord in the bass that tries to highlight an augmented syncopation is overshadowed by the Db major chord in the top layer, where the melodic notes form a descending second, Db to C. The two pairs of seconds, Bb-C (bass) and Db-C (top), have their conversations as if they are beats one and two in the same measure that create a forceful metric displacement (Example 13.3, vertical lines). Following an ascending scale in mm. 26-28, the first part lands on a robust B7 chord (Example 13.4).

Example 13.4. *In einer Nacht*, Op. 15, No. 13, mm. 27-43.

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The second part (mm. 29-43) begins with a passage (mm. 29-32) that resembles mm. 9-14: using the rhythms of motive *b* and *e*, the top layer falls and rises in half steps or whole steps (m. 32 only) while the lower layer plays stride chords and a falling figure (m. 32) that links to another round of rhythmic displacement (Example 13.4). Notably, a transition to Gb major is gradually shaped through mm. 33-35, and in mm. 36-39, the two layers play a heroic passage with notes from the Gb major diatonic collection, although any conventional progressions are avoided and the Ab major chord with C \sharp in the bass (m. 39) interrupts this sudden appearance of the major key. It is such a sarcastic “heroic”

passage because it does not fit the light-hearted, enjoyable characteristics of the popular foxtrot. After a relatively thin, lyrical, yet rhythmically dissonant passage (mm. 40-41), the second part lands on a C# half-diminished seventh chord in m. 43, also linked by an ascending scale as in the first part.



Example 13.5. *In einer Nacht*, Op. 15, No. 13, mm. 44-50.

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The third part (mm. 44-49) incorporates the three patterns (a motivically driven descending chromatic scale with jazz stride accompaniment, rhythmic dissonance, and a heroic scale) that have appeared earlier, with two measures of each (Example 13.5). The heroic scale in the two layers voiced a major second apart and doubled in octaves rises two octaves higher in excitement and seamlessly links to the a^2 section. Section a^2 (mm. 50-66) nearly restates the beginning section completely until m. 64, where a three-measure climbing passage starts accumulating energy for the Coda (Example 13.6, below). The upper layer uses motives *b* and *d* structured in perfect fourths, and proceeds in semitone groups. The lower layer employs augmented syncopations (derived from m.

25) where the bass note F, pushes to higher diminished chords chromatically ascending from Gb to B.

61 8°

f cresc. sempre

65 8°

fff poco a poco dim. f

69 $8^{\circ} 1$

mf

73

p pp

78

cresc. poco a poco

Gleich anschließend Finale

Example 13.6. *In einer Nacht*, Op. 15, No. 13, mm. 64-83.

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The Coda (mm. 67-83) begins abruptly after a brief silence following the thundering volume of a^2 (Example 13.6, above). While the upper voice continuously

descends in semitones with the intervallic and rhythmic structure derived from m. 64, the bass repeats motive *c* twelve times and becomes a bouncing ostinato. Alongside the *diminuendo* (mm. 68-78) is a thinner texture in the upper layer where eventually only two perfect fourths play alternatively with a gentle touch (mm. 75-77). The ostinato motive *c* evolves with rising pitches and keeps returning to A. As the music progresses, the 2/4 meter becomes hard to comprehend. The Foxtrot connects directly to the closing movement as Hindemith indicated *Gleich anschließend Finale* (Immediately afterward Finale). As this unconventional foxtrot finishes, the dreams and experiences of the night are about to reach a grand climax.


No. 14

Movement No. 14, *Finale: Doppelfuge mit Engführungen* (Finale: Double Fugue with Stretto), is another example of Hindemith's passion for drawing inspiration from Baroque music. As the last movement of Op. 15, choosing a title from a period in which the emotions and affections were expressed in a generic sense rather than deliver personal feelings reaffirms the composer's intention not to convey concrete pictures but to evoke sensations of dreams and experiences through different scenes. Under Hindemith's expressive mark, *Kraftvoll, nicht zu schnell* (Powerful, not too fast), and the metronome mark, ♩ = 84, the Double Fugue and Stretto brings the Night to a climax with energetic, overlapping layers of voices, and the stunningly brilliant ending.

The virtuosic movement does not have a time signature. The young Hindemith allowed the meter to change freely and seamlessly in measures of two, three, four, five, and, at one point, four-and-half beats as needed as the music developed. The movement

also has no key signature, and the tonal center quickly shifts from measure to measure. It eventually finishes on a C major/C minor tonality that implies a vague future of the Night: Will the dawn come? Or will the dark last forever?

Within a growing dynamic from *p* to *ffff*, opulent chromaticism, and complex texture, there is an obfuscated but conventional fugal structure. No. 14 contains three voices and occasional appearances of a fourth-layer accompaniment in free counterpoint. Comprised of 77 measures, the movement can be divided into eight parts: First Exposition (mm. 1-14), First Episode (mm. 15-23), First Development (mm. 24-33), Codetta revolves around A major (mm. 34-36), Second Exposition (mm. 37-56), Second Episode (mm. 57-64), Second Development or Subject Augmentation (mm. 65-74), Coda (mm. 75-77).

The First Exposition (mm. 1-14) introduces the first subject (S1) and contains four entrances (Example 14.1). S1 is a three-measure melody that begins on the beat with a group of accented rhythms  two beats in length, whereas the second and third groups start on offbeats and take three beats each. As marked in green, the rhythmic motive *a* later becomes a compulsive figure; The upward eighth note gestures in mm. 2-3 construct motive *b* and both measures end with an inversion of motive *a*. Melodically, S1 follows a step-leap (first group) and leap-step (second/third group) pattern. The first entrance of S1 (Example 14.1, mm. 1-3, red) appears in the soprano, starts on F, and finishes on Ab—this minor third intervallic relationship exists in all four entrances in the Exposition, as shown in Table 14.1.

Voice	Measure Nos.	Tonal Center	Countersubject
Soprano	mm. 1-3	F-Ab	N/A
Tenor	mm. 4-6	C-Eb	Yes
Bass	mm. 8-10	Eb-Gb	Yes
Soprano	mm. 12-14	E-G	Yes (Variated)

Table 14.1. *In einer Nacht*, Op. 15, No. 14, An overview of the Exposition, mm. 1-14.

S1 usually enters with a hammering sound that creates tension and soon becomes tender singing. Following S1, an angular-shaped countersubject (Example 14.1, mm. 4-5, blue) forms in small intervals appear throughout the movement with its variations, disturbingly interrupting the first subject's gentle ending. In the second half of m. 5, motive *c*, a rising-seventh-descending-second figure (as an expanded interval of the upward gesture of motive *a* in m. 1), brings extra anxiety with its dissonant sonority and becomes an essential component of each Episode.

The image shows a piano score for the first 14 measures of the Exposition. The tempo is marked 'Kraftvoll, nicht zu schnell' with a quarter note equal to 54 beats per minute. The score is in piano and features a first subject (S1) and a countersubject. Motives a, b, and c are highlighted. Dynamics include f, sf, p, and mf. The score is in piano and features a first subject (S1) and a countersubject. Motives a, b, and c are highlighted. Dynamics include f, sf, p, and mf.

Example 14.1. *In einer Nacht*, Op. 15, No. 14, mm. 1-14

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The second entrance emerges in the tenor (mm. 4-6), with the countersubject and sequences of the rising motive *c* against it in the soprano. The third entrance (mm. 8-10) is in the bass, where the deep voice in the lower register creates a solid quality. The music becomes more complicated as the upper layers carry the material derived from the countersubject with awkward larger leaps and increased dissonance throughout. The technical and harmonic discomfort reflects growing emotional difficulty in the narrative. This turbulent emotion is heightened along with the appearance of the fourth entrance (mm. 12-14), where the S1 in the soprano is doubled in octaves (except for the first three notes), entangled with a highly chromatic descending scale. The bass layers also play groups of semitone-falling figures, using motive *a*'s rhythm, foreshadowing the upcoming First Episode.

The image displays three systems of musical notation for piano. The first system, labeled 'Episode 1' and starting at measure 14, features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system, starting at measure 17, continues the melodic and harmonic development. The third system, starting at measure 21, shows a more complex texture with multiple voices in both staves. Dynamics such as *p* and *f* are indicated throughout the score.

Example 14.2. *In einer Nacht*, Op. 15, No. 14, mm. 15-23

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The First Episode (mm. 15-23) becomes calmer (Example 14.2). Measures 15-17 are a brief passage comprised of four voices. Beginning with the downbeat sixteenth-note descending figure, the outer voices follow the contour of motives *a* and *c*, and the inner voices, with a dotted rhythm in the alto and eighth/quarter in the tenor, fill in the texture and drive the music forward with a softer volume.

In mm. 17-19, motive *a* (B-C#-B) turns into an ostinato figure repeated three times, whereas the soprano responds to it with motive *c* (doubled in octaves), each time a half step lower. The short passage sounds like something is struggling—it is shouting, yet not so loudly. The volume increases to *f* in mm. 20-21 as the music descends but is immediately followed by a *decrescendo*. The last three measures of the First Episode return to three voices in stasis as each takes a repeating minor second interval: E-D# in the soprano, C-B in the alto, and F-Gb in the bass. The minor fluctuations are unhurried and quiet but do not lack anxiousness.

Development

Example 14.3. *In einer Nacht*, Op. 15, No. 14, mm. 24-33

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The First Development (mm. 24-33) is a restless section driven by the S1 strettos (Example 14.3). Appearing first in the soprano (mm. 24-26, E-G), then in the bass (mm. 25-27, Eb-F#/Gb), and finally in the alto (mm. 27-29, A-B), the first three entrances are tightly interlocked. The alto entrance is accompanied by linear movements, where the bass semitone falling octaves foreshadows the Second Subject (S2). The fourth entrance (mm. 30-33, G-B) enters in the tenor with a false entrance in soprano, almost playing simultaneously. The rest of S1 is harmonized in free counterpoint, along with an expanding register and increasing dynamic.

The image shows a musical score for two staves. The first staff (top) starts at measure 34, labeled 'Codetta: A major' and 'f'. It contains several chords and melodic lines. The second staff (bottom) starts at measure 36, labeled 'poco riten.' and 'fp'. It features a descending chromatic line in the bass and a more active line in the treble. There are markings 'S1' and 'S2' in red, and a 'P >>' marking at the end of the second staff.

Example 14.4. *In einer Nacht*, Op. 15, No. 14, mm. 34-36

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The Codetta (mm. 34-36/37) begins with an unexpected resolution to an A major chord with C# octaves in the bass led by a few acerbic harmonies in m. 33 in the soprano (Example 14.4). The resolution is unstable because the A major chord is immediately interrupted by a chordal passage. The line keeps dropping until mm. 36-37. The progression, V-I of A major, is formed releasing the musical intensity of the first half of the Double Fugue caused by the chromatic language and dense strettos.

The Second Exposition (mm. 37-56) introduces the Second Subject (S2) and is composed of extensive overlapping (Example 14.5). Compared to the short-phrased S1, S2 has a more lyrical character and incorporates two parts: the first half includes six (or seven, only in mm. 45-47) quarter octaves descending chromatically and a second half with a four beat, arch-shaped melody in eighth notes.

37 *a tempo*
fp Exposition 2

41 *poco a poco cresc.*

46 *f*

51 *riten.*
 keine Sextolen

Example 14.5. *In einer Nacht*, Op. 15, No. 14, mm. 37-56

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Exposition 2					Octave Bridge
Soprano	S2 mm. 37-40 A-A	S1 mm. 44-46 G#/Ab-C	S1 mm. 49-51 C-A		
Alto or Tenor	S1 mm. 41-43 Ab-C	S2 mm. 41-44 D-D	S2 mm. 53-56 A		
Bass	S1 mm.37-39 A-C#	S2 mm. 45-48 A-Ab	S2 mm. 48-51 Fb-Db	S1 mm. 53-55 B	

Table 14.2. *In einer Nacht*, Op. 15, No. 14, A layout of the Second Exposition, mm. 37-56.⁸⁸

The Second Exposition begins softly, and the two subjects overlap. S1 and S2 alternate five times each, and the two subjects appear either in the same measure or one bar difference. The countersubject only appears once in m. 40. In mm. 41-43, a fourth voice appears as decoration in the top layer. As the dynamic grows, S1's entrance in mm. 44-46 in various sizes of intervals, alongside the S2 overlapping, somehow creates an auditory effect reminiscent of a kaleidoscope—a lively yet spooky pleasure.

The powerful S2 entrance in m. 48 and the S1 in m. 49 contain a one-bar prolongation using fragments from the subject (m. 52) and pulling upward with extra tension. The last entrance of the two subjects is incomplete and technically demanding. This mighty passage leads to a bridge containing four-and-half beats (m. 56). Hindemith suggested that the octave-doubled sixteenth notes should be played metrically as the regular ones with his mark, *keine Sextolen* (no Sextuplets). The bridge rapidly gets louder, swirling up to the furious Second Episode.

Unlike the First Episode, where the music was relatively gentle and more like a connecting section, the Second Episode (mm. 57-64) uses minimal materials reinforcing

⁸⁸ Table 14.2 provides a summary of the layout of the Second Exposition as a supplement to the musical example.

a powerful climax (Example 14.6). Measures 57-63 consist of three voices. The outer voices resemble that of mm. 17-19, but this time the obsessive ostinato (motive *a*, C-D-C) is repeated seven times while the echoing soprano roars in an increasingly higher register. In the tenor, the bass clef C constantly strikes on the downbeat with the ostinato and points to a chord every time, enriching the sense of struggling. Above m. 57, the composer's mark, *breiter* (broader), does not merely intend to emphasize the solid dynamic *ff*. It also allows pianists to target the soprano more expressively after playing the bass clef C, where the giant leaps between tenor and soprano have to be played by the right hand (See Example 14.6, *r.H* and *l.H*).

The image shows a musical score for piano, labeled 'Episode 2'. It consists of two systems of staves. The first system starts at measure 57 and ends at measure 63. It features a soprano line with large intervals, a tenor line with a rhythmic ostinato, and a bass line with chords. The dynamic is marked *ff* (fortissimo) and there is a *cresc.* (crescendo) marking. The second system starts at measure 64 and ends at measure 64. It features a soprano line with a *riten.* (ritardando) marking and a bass line with chords. The score is written in a key with one flat and a 3/4 time signature.

Example 14.6. *In einer Nacht*, Op. 15, No. 14, mm. 57-64

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The imposing Second Episode has a sonorous chordal ending (m. 64). Although it does not have any cadential points, the tonal center shifts from chord to chord, somewhat releasing the sharp dissonance without losing grandeur.

Marked *mäßig schnell* (moderately fast), the Second Development/Subject Augmentation, mm. 65-74, consists of two phrases (5+5 measures) in which the two subjects are augmented in the bass, and thrusts the music with great force to the climax Coda (Example 14.7a/7b).

The musical score for Example 14.7a consists of four systems of music. The first system (measures 64-68) is marked 'mäßig schnell' and 'f' (forte). It features a piano (p) dynamic and a tempo marking of 'mäßig schnell'. The music is divided into two phrases of five measures each. The first phrase (measures 64-68) is marked 'Development 2' and 'f' (forte). The second phrase (measures 69-70) is marked 'S2 Augmentation'. The score includes treble and bass staves with various musical notations such as notes, rests, and dynamic markings.

Example 14.7a. *In einer Nacht*, Op. 15, No. 14, mm. 65-70

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Example 14.7b. *In einer Nacht*, Op. 15, No. 14, mm. 71-74

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The first phrase (mm. 65-69) announces a decisive entrance of S1. Meanwhile, the soprano incorporates groups of descending and ascending sixteenth-notes and leans heavily on chromaticism while ascending with increasing volume. The first subject settles on an F pedal in measure 69, where the upper voices appear in two staves and construct a falling scale played by alternating hands only one thirty-second-note apart.

The anharmonic scale revolves around E-D# three times in m. 70, S2 enters in the second phrase (mm. 70-74) with a thundering sonority. Each note of S2 is doubled in octaves and pounds as if Thor the god is wielding his hammer. The return of the bass ostinato, F-E-F, repeated twelve times, produces momentum that compels S2 to flow. In the soprano, the running thirty-second notes rise wildly from mm. 70-72 and then turn into sequences of angular-shaped diminished progressions that are harmonized in thirds, fourths, and fifths. As the dynamic escalates, the musical tension gets increasingly intense. The fugue becomes horrifying to the listeners, as though something terrible is about to come.

The image shows a musical score for piano, specifically measures 75-77. The score is divided into two systems. The first system, labeled 'Coda' and measure 75, features a complex texture with multiple layers of notes, including a prominent bass ostinato and a dynamic marking of *ffff*. The second system, labeled measure 76, continues the complex texture. The score concludes with a final chord in C major, indicated by a 'C' above the notes. The publisher information 'Schott Music, Mainz 47 350' is visible at the bottom right of the score.

Example 14.8. *In einer Nacht*, Op. 15, No. 14, mm. 75-77

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However, instead of a cataclysmic explosion, the abrupt resolution to C major in Coda (mm. 75-77) with a deafening (*ffff*) sound creates the ending ecstasy (Example 14.8). Above the C pedal, the top layer plays a C major chord with its inversions and the

middle alternates between chords *vi* and *iii* with the roots doubled. The upper layers ring like divine bells and descend to the end. The C major progression is interrupted by an eighth rest in m. 77, and the last three accentuated octaves, C-Bb-C end the entire Op. 15 with determination. The ending figure recalls the S1 entrance in m. 9 using the same notes. The presence of Bb weakly implies C minor, ambiguously hinting that the dawn may not come.

The Night finishes, yet no one knows if the sleeping person ever gets to embrace the sunrise. The Double Fugue with *Stretto* brings a moderate extent of rationality to this irrational suite, given its stable structure and harmony.

CHAPTER 4

CONCLUSION

Hindemith's early output such as string quartets Op. 10 and Op. 16 are widely performed and discussed, yet his contemporaneous piano pieces need closer attention. Opus 15, *In einer Nacht... Träume und Erlebnisse* (In One Night... Dreams and Experiences) shows the versatile tastes the composer had at the beginning stage of his career and reveals the influences of many other masters. In addition, Op. 15 is a post-war composition that manifests Hindemith's conflicting internal emotions upon his return to Germany from the battlefield. The sharp and dramatic contrasts are embedded in an innate sense of humor, a musical trait that also resonates with the turbulent situation of the 21st century.

By way of a top-down analytical description of the fourteen movements of Op. 15, Hindemith's early compositional language is clearly revealed with its expressive and extra-musical elements. The internal connections linking movements into a synthetic whole become more evident. The author observes that the set is organically unified by several prominent connections. First, several consecutive or separated movements share identical tonal centers that outline a tonal coherence between movements. Second, there are times when the ending materials of a movement form part of the beginning of the next one and thus link the two contrasting numbers smoothly. In addition, the set is divided into groups by Hindemith's directions at the end of each movement on whether to take breaks and of what length, and each movement in the group displays consistency in personality. Although Op. 15 leans heavily on chromaticism, the overall dissonance is considerably balanced by the presence of pentatonic and whole-tone scales, alongside

surprising returns to conventional tonal resolutions. Finally, Op. 15 is presented in a more traditional idiom which begins gently, gradually becomes intense, and finishes with a grand ending. The characteristic independent movements unite to construct a vivid depiction of nightly dreams and experiences, while the programmatic content emphasizes constant changes of scenes without establishing a continuous storyline.

Opus 15's programmatic titles and descriptive expressionistic terms should stimulate further aesthetic discussion, and there is also a potential for additional detailed performance suggestions. The present study provides comprehensible knowledge for those interested in *In einer Nacht* and opens a window for exploring the composer's compositional style during the Expressionistic years. For pianists, it should help create informed and accurate performances, and hopefully help to draw wider attention to one of Hindemith's compelling but infrequently heard piano works.

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APPENDIX A
LETTER OF PERMISSION

October 12, 2020

Yi Lu
Arizona State University
School of Music

RE: Hindemith IN EINER NACHT... Träume und Erlebnisse, OP. 15

Dear Yi Lu:

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Yi Lu
October 12, 2020
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By: Caroline Kane
Caroline Kane, Vice President
Licensing and Administration

By: Yi Lu
Yi Lu



Yi <yilu7@asu.edu>

Extension needed -- Student Research Copyright Permission

Caroline Kane <caroline.kane@eamdc.com>
To: Yi <yilu7@asu.edu>

Wed, Sep 28, 2022 at 8:50 AM

Dear Yi Lu:

This email will serve to amend the agreement dated October 12, 2020, between Yi Lu and European American Music Distributors Company for permission to use Hindemith IN EINER NACHT... Traeume und Erlebnisse, Op. 15 (the "Agreement"), in her doctoral dissertation, as follows:

Paragraph 3 shall be revised to the following: *This permission is valid providing your doctoral dissertation is completed within five (5) years of the date of this letter.*

As herein modified and amended, the Agreement shall remain in all respects in full force and effect.

With best wishes,
Caroline Kane



CAROLINE KANE | VP, Licensing and Administration

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