



**Paul**

# **HINDEMITH**

## **Four Pieces**

*edited for*

**Two Trombones**

*by*

**Gordon Cherry**



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**HINDEMITH**

**Four Pieces for Two Trombones (1941)**

**Stücke** for Cello and Bassoon, written in 1941 by Paul Hindemith has been a studio favorite of mine for many years. The four pieces are “different”, and just that one thing makes them of keen interest to me. Each of the four pieces is in a unique style. They speak a different musical language, or rather, musical dialect. Austere, with no dynamics or expression markings they carry the composer’s trademark sound with many perfect fourths and fifths, not just in the harmony but also the melodic line.

Hindemith did not experiment with 12-tone or serial style, which ran rampant in most musical “circles” during the first half of the 20<sup>th</sup> Century. He developed his own style of composition and stuck to it with amazing success. He was a musical genius with enemies on all sides. Labeled by the avant-garde musical community as a conservative and marked as a “degenerate” by Hitler’s Nazi regime, he fled Germany in 1938 and eventually moved to America in 1940, saving his life and that of his Jewish wife. Hindemith presented this music as a gift to the eminent Austrian musicologist émigré Dr. Karl Geringer in 1941.

The Four Pieces, only little more than 4 ½ minutes in length are perfect for a good sight reading challenge (which should be part of every lesson), just difficult enough to keep the student on the edge of his/her seat. They can be performed by intermediate level players, however, there are some f-attachment notes in both parts which can be played in the upper octave if needed. I have purposely left out the optional octaves just to keep the parts uncluttered.

Gordon Cherry  
March 2014

# Four Pieces for Two Trombones

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## I

Moderato

The image shows the first five measures of a musical piece for two trombones. The score is written in bass clef with a 4/4 time signature. The tempo is marked 'Moderato'. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music features a mix of eighth and quarter notes, often beamed together, with some rests and slurs. The key signature has one flat (B-flat).

Trombone 1

Trombone 2

5

*Hindemith - Four Pieces*

2

**II**

**Andante** (*in 6*)

The first system of the musical score consists of two staves in bass clef with a 6/8 time signature. The upper staff begins with a melodic line of eighth and quarter notes, featuring a slur over the first two measures. The lower staff provides a harmonic accompaniment with chords and moving lines. The key signature has one flat (B-flat).

5

The second system of the musical score continues from the first system. It features two staves in bass clef with a 6/8 time signature. The upper staff has a melodic line with a slur over the final two measures. The lower staff continues the accompaniment. The key signature remains one flat (B-flat).

Hindemith - Four Pieces

4

# IV

Allegro

Musical notation for measures 1-5. The piece is in 4/4 time. The upper staff is mostly silent, with a few notes in measure 5. The lower staff contains a rhythmic pattern of eighth and sixteenth notes, including a triplet in measure 5.

Musical notation for measures 6-10. Measure 6 is marked with a '6'. The upper staff features a triplet of eighth notes in measure 7 and another triplet in measure 8. The lower staff has a rhythmic accompaniment of eighth notes with rests.

Musical notation for measures 11-15. Measure 11 is marked with an '11'. The upper staff continues with triplet patterns in measures 11 and 12. The lower staff maintains its rhythmic accompaniment.