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What Motivates Composers to Compose?

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What Motivates Composers to Compose?

Composers must be motivated in order to produce music. Although the expression of oneself is at the crux of the content of compositions, the idea of the composition in the first place does not necessarily start with motivation. Composers may be commissioned by others, moved to respond to an event or disaster, or motivated strictly monetarily by their employer (either a corporation or royal court, depending on the era). This paper poses the question: What motivates composers to compose? The thesis will be drawn out in two examples: Paul Hindemith's late sonatas and Wolfgang Amadeus Mozart's *Oboe Quartet in F*. The theory of basic desires to motivation proposed by Steven Reiss will be used to explain each of the composers' desires to compose.

Paul Hindemith (1895–1963) was born in Hanau, Germany which is near Frankfurt. His mother's ancestors were farmers and shepherds from Lower Saxony, which is located in northern Germany.¹ "While no signs of musical interest can be found among the relatives of his mother, Maria Sophie Warnecke (1868–1949), his father, Robert Rudolf Emil Hindemith (1870–1915), came from a family of music lovers."² His father's ancestors were "shopkeepers and craftsmen who had settled primarily in the small Silesian community of Jauer (now Jawor, Poland), where the family can be traced back to the 17th century."³ Some professions of Robert Rudolf's ancestors included: "leaseholders of breweries and wine cellars, horn turners, yarn suppliers, vendors, ploughmen and soldiers of the Emperor."⁴ "Robert Rudolf supposedly ran away from home when his parents opposed his wish to become a musician; after arriving in Hesse, however, he became a painter and

¹ Giselher Schubert, "Hindemith, Paul," Grove Music Online. Oxford Music Online. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13053> (accessed January 6, 2014).; "Lower Saxony," in *The Hutchinson Unabridged Encyclopedia with Atlas and Weather Guide* (Helicon, 2013), accessed January 8, 2014, http://search.credoreference.com/content/entry/heliconhe/lower_saxony/0.

² Giselher Schubert, *Hindemith, Paul*

³ Ibid.

⁴ "1894-1914: Childhood and Youth - Education - Decision for Music," Foundation Hindemith, <http://www.hindemith.info/en/life-work/biography/1895-1914/> (accessed January 8, 2014).

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decorator.”⁵ “He settled in Hanau, where he married his senior by two years, Marie Sophie Warnecke, on 23 March 1895.”⁶

As [Robert Rudolf] was never able to provide a secure income for his family, the Hindemiths were forced to move frequently. They moved from Hanau to Niederrodenbach in 1898, to Offenbach in 1900, in the same year to Mühlheim am Main and finally to Frankfurt in November 1905. In 1899, Paul was able to stay in Naumberg am Qesis with his paternal grandparents, where he resided until 1902. His grandfather was the mayor of the town; his residence on the marketplace also housed a small business. Paul went to school in 1902 in Mühlheim am Main. He emerged as the best in class in 1905 but had to leave after completing elementary school because there was no money for any further education.⁷

Robert Rudolf’s style of upbringing is described as “draconian”⁸ because he “was intent that his three children should become professional musicians and subjected them to unrelenting musical training from early childhood.”⁹

Paul, the eldest, learned to play the violin, his sister Toni (1899–1966) the piano and his brother Rudolf (1900–74) the cello. Hindemith began to receive regular music lessons from local teachers in 1906. [Starting in 1907, Hindemith began receiving lessons from Swiss violinist Anna Hegner,] who recognized his gifts and recommended him to her own teacher, Adolf Rebner.¹⁰

Rebner was a teacher at Hoch’s Conservatory, where Hindemith was able to start taking violin lessons as a thirteen year old. Hindemith continued his studies in violin at the Conservatory, but became more involved in composition as he progressed through the semesters. “During his final semester, however, Hindemith concentrated exclusively on composition instruction with [Bernhard] Sekles. Here, too, he was so successful that he received an award.”¹¹ “While studying with Sekles, Hindemith wrote his opp. 1–9, works that already exhibit considerable technical ability.”¹² “He

⁵ Giselher Schubert, *Hindemith, Paul*

⁶ "1894-1914: Childhood and Youth - Education - Decision for Music."

⁷ Ibid.

⁸ Ibid.

⁹ Giselher Schubert, *Hindemith, Paul*

¹⁰ Ibid.

¹¹ "1894-1914: Childhood and Youth - Education - Decision for Music."

¹² Giselher Schubert, *Hindemith, Paul*

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completed his studies [at the Hoch Conservatory] during the winter semester of 1916/17 [when he was twenty–two years old.]”¹³

Hindemith was drafted for The Great War shortly after his graduation, but at the end of the war, his views on his own musicality changed.

Hindemith now began to think of himself primarily as a composer. On 2 June 1919 he organized a ‘composition evening’ in Frankfurt, the programme of which consisted entirely of his own works. The event was so successful that B. Schott’s Söhne, Mainz, offered to publish his music, remaining his sole publisher from then onwards. While Hindemith gained the benefit of Schott’s influence and support, Schott gained a composer who was extraordinarily reliable in the planning of his works, who wrote in an exemplary hand, and who would become one of the most prolific and frequently performed composers of his generation.¹⁴

One such example of Hindemith’s “extraordinary reliability” was his series of twenty–six sonatas for winds, strings, piano, organ, and harp.¹⁵ The sonatas were an “examination and substantiation of music theory,” as well as “portraits of the musical instruments themselves.”¹⁶ The series began with the completion of the *Sonata in E for Violin and Piano* composed in the summer of 1935 and ended with the composition of the *Sonata for Tuba and Piano* in 1955 (see Appendix 1: List of Late Sonatas). Hindemith describes his motivation for writing these sonatas, specifically for the wind instruments:

I already wanted to write a whole series of these pieces. First of all, there's nothing decent for these instruments except for a few classical things; although not from the present business perspective, it is meritorious over the long term to enrich this literature. And secondly, since I myself have been so interested in playing wind instruments, I have great pleasure in these pieces. Finally, they are serving me as a technical exercise for the big punch with which the *Harmonie der Welt* [an opera] ... can hopefully be begun in the spring.¹⁷

¹³ "1894-1914: Childhood and Youth - Education - Decision for Music."

¹⁴ Giselher Schubert, *Hindemith, Paul*

¹⁵ "1894-1914: Childhood and Youth - Education - Decision for Music."

¹⁶ Giselher Schubert, *Hindemith, Paul*

¹⁷ "1933-1939: Paul Hindemith," Foundation Hindemith, <http://www.hindemith.info/en/life-work/biography/1933-1939/> (accessed March 2, 2014).

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Hindemith's motivation came in three parts: a desire to create additional repertoire, interest in the instrument, and to further compositional practice. Another form of motivation is realized in Mozart's composition of the *Oboe Quartet in F, K. 368b* because it involved a person: Friedrich Ramm, an oboist he met while in Munich.

Wolfgang Amadeus Mozart was born in Salzburg, Austria on January 27, 1756 and was the seventh and last child of Leopold and Maria Anna Mozart, though only Wolfgang and his sister Maria Anna ("Nannerl") survived. According to Leopold, Wolfgang was able to perform on the piano at the age of four, and by five years old, he composed his first piece of music. Leopold took his two children to several cities between 1761 and 1763 so that people could watch and listen to the musicality of Wolfgang and Nannerl. Even when Wolfgang was in his early childhood, his talent was clearly discernable. Between 1763 and 1773, the Mozart family continued to travel to many more cities, but the family returned to Salzburg on March 13, 1773 and Wolfgang spent the next four years living, performing, and composing for the court of Archbishop Hieronymus Colloredo in Salzburg, until the summer of 1777.¹⁸ Colloredo's attempt at modernizing the archdiocese was a devastating hit for music. Eisen and Sadie describe the state of court music at the time:

The court music in particular suffered, and many traditional opportunities for music-making were eliminated: the university theatre, where school dramas (the nearest Salzburg equivalent to opera) had been performed regularly since the 17th century, was closed in 1778; the Mass was generally shortened; restrictions were placed on the performance of purely instrumental music as well as some instrumentally accompanied sacred vocal music at the cathedral and other churches; and numerous local traditions, including the firing of cannons and the carrying of pictures and statues during church processions as well as the famous pilgrimage to Pinzgau, were abolished. Concerts at court were curtailed; in a letter of 17 September 1778 Leopold Mozart complained: "Yesterday I was for the first time (this season) the director of the great concert at court. At present the music ends at around 8.15. Yesterday it began around 7.00 and, as I left, 8.15 struck – thus an hour and a quarter. Generally only four pieces are done: a symphony, an aria, a symphony or concerto, then an aria,

¹⁸ Cliff Eisen et al., "Mozart." Grove Music Online. Oxford Music Online. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40258pg3> (accessed February 26, 2014).

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and with this, Addio!”¹⁹

Not only did Colloredo trouble Leopold and Wolfgang during their time in Salzburg, but Colloredo did not give suitable positions for them.” In August 1777, Mozart wrote a petition to Colloredo: “May Your Serene Highness graciously permit me, therefore, to beg most submissively to be released from service, as I am obliged to make the best use of the coming September, so as not to be exposed to the bad weather of the ensuing cold months.”²⁰ The archbishop permitted both Mozart and his father to find other employment in a decree on 1 September 1777: “Whereas it has pleased His Highness to receive the humble petition of the above-named for release from His Highness’s service with the gracious decree that father and son shall have permission to seek their fortune elsewhere: the above-named Mozart herewith informed accordingly.”²¹ In the diary “of the councillor Joachim Ferdinand von Schiedenhofen, a friend and near neighbour of the Mozart family,” Leopold is described as “ill, because he and his son [were] dismissed.”²² Leopold’s original plan was only for Mozart to be dismissed because Leopold “could not afford to leave Salzburg.”²³ Leopold later realized that the Colloredo did not dismiss him, but rather only gave permission to do so if he chose to leave. Thus, Leopold stayed in Salzburg while Mozart attempted to find a better position elsewhere.

Mozart’s goal was to “obtain a rewarding court appointment, at one of the courts of southern or western Germany, of which those at Munich and Mannheim seemed the most promising as they had the largest and most active musical establishments.”²⁴ Paris was also a possibility because

¹⁹ Ibid.

²⁰ Otto Erich Deutsch, *Mozart: A Documentary Biography*, trans. Eric Blom, Peter Branscombe and Jeremy Noble (London: A. and C. Black LTD, 1965), 162-3.

²¹ Ibid., 163-4.

²² Stanley Sadie, *Mozart: The Early Years, 1756-1781* (New York: W. W. Norton & Company, Inc., 2006), 378.; Otto Erich Deutsch, *Mozart: A Documentary Biography*, 164.

²³ Cliff Eisen et al., *Mozart*.

²⁴ Stanley Sadie, *Mozart: The Early Years, 1756-1781*, 418.

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Mozart “had met several German musicians of quite modest talents who made a good living.”²⁵ As a 21-year-old, this would be Mozart’s first experience apart from his father.²⁶ Not only would Mozart now be responsible for “all the troublesome minutiae of [his] journey,” but also for financially supporting himself during his travels. Leopold had already borrowed a lot of money to assist Mozart, but “Mozart would have to give concerts that would make a profit, simply to cover his expenses, and, so as not to waste money, would have to move on speedily from anywhere that looked unpromising in terms of rewards or a court position.”²⁷ It was then decided that Mozart’s mother, Maria Anna, would accompany him during his journey in order to help “with some domestic matters, such as his clothes, lodging and food, and could keep a general eye on his behaviour.”²⁸

On September 23 at 6:00 in the morning, Wolfgang left Salzburg with his mother on a sixteen month journey where Mozart would first meet the oboist, Friedrich Ramm, in Mannheim.²⁹ Wolfgang and Maria Anna traveled between the years of 1777–9 and stayed in such cities as Munich, Augsburg, Schwetzingen, Mannheim, Kirchheimbolanden, Nancy, Strasbourg, and Neuburg.³⁰ The first destination for the Mozarts was Munich. Mozart had been to Munich four times prior to his journey in 1777; the goal of the first three visits (1762, 1763, and 1766) was to allow Mozart to perform, while the focus of the fourth “was the premiere of the opera ‘La finta giardinier’ at the Salvatortheater” in 1774.³¹ His second journey in 1763 was a part of his “Great Western Trip,” which

²⁵ Ibid., 419.

²⁶ Ibid., 416.

²⁷ Ibid., 417-8.

²⁸ Ibid., 418.

²⁹ Ibid., 419.; Stanley Sadie, *The New Grove Mozart* (New York: W. W. Norton & Company, 1983), 54.

³⁰ "European Mozart Ways - Mozart's Journeys Map,"

http://www.mozartways.com/content.php?m=1&id=1228&m_id=1228&showmap=1&lang=en (accessed February 26, 2014).

³¹ "European Mozart Ways - European Mozart Ways,"

<http://www.mozartways.com/content.php?lang=en&m=2&typ2=105> (accessed February 26, 2014).

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took three and a half years.³²

One day after their departure from Salzburg, Mozart and his mother arrived in Munich and would stay there for seventeen days.³³ After meeting with the Elector to discuss a position in his court, Mozart found that there was no vacancy for another court musician. Although Leopold would have preferred if Mozart left at this point, he stayed in Munich for almost an additional two and a half weeks. There was hope that “ten connoisseurs would pay [Mozart] five gulden each a month to live there and compose and perform new music, providing 600 gulden a year.”³⁴ With additional support by Count Seeau, who was in “charge of all court entertainments,” Mozart’s earnings could total 800 gulden. (For reference, “Leopold Mozart’s annual salary in Salzburg during Mozart’s youth was generally between 250 and 450 gulden.”)³⁵ Not only would Mozart earn a modest salary, but “after a year or two, if he won honour and prestige through his work, he thought, he might be sought after by the court.”³⁶ Leopold’s response to this was: “You can live in that way anywhere, not only in Munich. You must not make yourself so cheap and throw yourself away in this manner, for indeed we have not yet come to that.”³⁷ Nannerl gave hopeful thoughts as well: “It would not do you any credit to stay on in Munich without an appointment. It would do us far more honour if you could succeed in obtaining a post under some other great lord. You will surely find one.”³⁸ After taking Leopold’s and Nannerl’s advice, Mozart and his mother “left Munich on the 11th at noon and arrived

³² “European Mozart Ways - Mozart's Journeys.”

http://www.mozartways.com/content.php?m=1&lang=en&m_id=1228&id=1228 (accessed February 26, 2014).

³³ Stanley Sadie, *The New Grove Mozart*, 54.

³⁴ Stanley Sadie, *Mozart: The Early Years, 1756-1781*, 421.

³⁵ *Ibid.*, xxii.

³⁶ *Ibid.*, 422.

³⁷ Wolfgang Amadeus Mozart, *The Letters of Mozart and His Family*, eds. Emily Anderson, A. Hyatt King and Monica Carolan, 2nd ed., Vol. 1 (New York: St Martin's Press Inc., 1966), 296.

³⁸ *Ibid.*, 298.

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safely in Augsburg [Leopold's native town] at nine in the evening" on the same day.³⁹

This visit consisted mainly of Mozart giving concerts, which included one to "the chief magistrate, Jakob Wilhelm von Langenmantel, in effect the highest official in this 'free city'."⁴⁰ The young man also "struck up a playful friendship with the 19-year-old daughter of Franz Alois Mozart [Leopold's younger brother], Maria Anna Thekla Mozart, his 'Bäsle'," or cousin."⁴¹ Although some historians argue that Mozart and Maria Anna became lovers, Sadie disagrees. On October 26, Mozart and his mother depart once again with their next destination being Mannheim, "an important musical centre, with a fine orchestra and a court devoted to music under the lavish patronage of the Elector Carl Theodor."⁴²

The Mozarts arrived at Mannheim on October 30, where Wolfgang met with "the director of instrumental music and Konzertmeister, Christian Cannabich," who showed Mozart the orchestra.⁴³ Later that week, Mozart became more familiar with individual members of the orchestra after performing a newly composed sonata under his authorship at the house of Cannabich. Mozart wrote:

It so happened that some members of the orchestra were there, young Danner, a horn-player called Lang, and the oboist whose name I have forgotten, but who plays very well and has a delightfully pure tone. [Although Mozart did not mention his name in this letter, it is the first mention of Friedrich Ramm in all of Mozart's letters. Ramm is the oboist for whom Mozart would eventually compose the oboe quartet.] I have made him a present of my oboe concerto [K 271k or 285d, "composed shortly before he left Salzburg"⁴⁴], which is being copied in a room at Cannabich's, and the fellow is quite crazy with delight. I played this concerto to him today on the pianoforte at Cannabich's, and, although *everybody knew that I was the composer* [italics added by editor], it was very well received.⁴⁵

Over the weeks, Mozart was able to know Ramm at a closer level because of his late night socializing. In one letter to his father, Mozart confessed that he "did not get home until midnight"

³⁹ Ibid., 315.

⁴⁰ Stanley Sadie, *Mozart: The Early Years, 1756-1781*, 423-4.

⁴¹ Ibid., 425.

⁴² Stanley Sadie, *The New Grove Mozart*, 55.

⁴³ Stanley Sadie, *Mozart: The Early Years, 1756-1781*, 428.

⁴⁴ Ibid., 429.

⁴⁵ Wolfgang Amadeus Mozart, *The Letters of Mozart and His Family*, 355.

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where he visited Cannabich at his house, where Ramm was also visiting.⁴⁶ It seemed that Ramm and Mozart were becoming friends.

Meanwhile, Mozart waited for a decision from the Elector to see if he would be hired for long-term. Unfortunately on December 8 he finally heard that there would not be a position for Mozart to fill, and because the weather proved to be too much to travel in for both Mozart and his mother, they both stayed in Mannheim for several more months. There was still hope in other cities, though, and after recommendations from such orchestra members as Wendling, Ramm, and Lauchéry, Mozart decided Paris would be the next destination.⁴⁷

Mozart met Aloysia Weber in Mannheim in January and he quickly fell in love for her and began to scheme a plan for touring with Aloysia Weber to Italy, Switzerland, and possibly the Netherlands. Mozart asked Leopold to arrange this journey, in a letter dated February 4, 1778, but Leopold overturned the plan after despairing over “Wolfgang’s fecklessness and slender grasp over the realities of life.”⁴⁸ Leopold’s command “Off with you to Paris! and that soon!”⁴⁹ came to fruition when Mozart and Maria Anna left Mannheim on March 14, arriving in Paris on March 23 after “nine-and-a-half uncomfortable and boring days.”⁵⁰

Although Mozart composed music while he was staying in Paris, “his letters make clear that he heartily despised French music and French taste.”⁵¹ In June, Maria Anna became sick with a fever and was unable to recover and she died on July 3.⁵² “Mozart wrote to his father to say that she was critically ill, and by the same post to Abbé Bullinger, a close friend in Salzburg, telling him what had

⁴⁶ Ibid., 373.

⁴⁷ Ibid., 401.

⁴⁸ Stanley Sadie, *Mozart: The Early Years, 1756-1781*, 438.

⁴⁹ Wolfgang Amadeus Mozart, *The Letters of Mozart and His Family*, 478.

⁵⁰ Stanley Sadie, *Mozart: The Early Years, 1756-1781*, 452.

⁵¹ Stanley Sadie, *The New Grove Mozart*, 57.

⁵² Ibid., 58.

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happened; Leopold was thus prepared when Bullinger broke the news to him.”⁵³ Mozart stayed with Baron Grimm, an acquaintance, for the remainder of the summer in order to give more concerts, but Leopold requested him back to Salzburg because a post “as a court organist with accompanying duties” was now available.⁵⁴ Mozart journeyed back to Salzburg on September 26, 1778, stopping for several weeks each at Nancy, Strasbourg, Mannheim, and Munich. He arrived to Salzburg “in the third week of January 1779.”⁵⁵ Although throughout Mozart’s sixteen month journey “he had received no worthwhile offer of a post or even a major commission,” he was able to meet new people who would hire or commission him later in his life, such as Ramm.⁵⁶

Mozart was able to acquire a new position as a court organist with a salary of 450 gulden. Such duties included: playing in the cathedral, court, and chapel, composing, and instructing the choirboys. No notable events took place between the years of 1779–80. It was not until the summer of 1780 that Mozart was commissioned, possibly by Count Seeau, the theatre Intendant to the Elector of Bavaria to compose the serious opera *Idomeneo, re di Creta*, K. 366 for Munich.⁵⁷ Mozart also composed the ballet for the opera, which is K. 367, and is only one of five ballets he wrote. At this time, “the Munich and Mannheim courts were amalgamated, the Elector Palatine was the Elector of Bavaria [who was Carl Theodore], and most of the members of the former orchestra [such as Ramm] were in Munich, where they formed the basis of the Bavarian court orchestra.”⁵⁸

He arrived in Munich on November 6, 1780 to finish working on the opera, which then premiered on January 29, 1781. During his stay in Munich, Mozart also composed five to eight other

⁵³ Cliff Eisen et al., *Mozart*.

⁵⁴ *Ibid.*

⁵⁵ *Ibid.*

⁵⁶ Stanley Sadie, *The New Grove Mozart*, 60.

⁵⁷ Julian Rushton, "Mozart, Wolfgang Amadeus," *The New Grove Dictionary of Opera*. Grove Music Online. Oxford Music Online. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O007498> (accessed November 23, 2013).

⁵⁸ Stanley Sadie, *Mozart: The Early Years, 1756-1781*, 523.

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pieces, *Die Zufriedenheit*, K. 367a; *Komm, lieb Zither*, K. 367b; *Kyrie*, K. 368a; *Misera! dove son ... Ah! non son io*, K. 369; and the piece his friendship with Ramm inspired, the *Oboe Quartet in F major*, K. 368b. Mozart was in contact with Ramm during his stay in Munich because the composer was involved with the rehearsals of the opera. After the completion of first rehearsal, “Ramm had told Mozart that no music had ever impressed him so deeply. ‘I cannot tell you’, Mozart wrote to Leopold, ‘how delighted and astonished they all were.’”⁵⁹ Indeed Ramm was impressed with Mozart’s music and within several more months, he had received the *Oboe Quartet*.

Leopold and Nannerl traveled from Salzburg to see the premier performance of the opera, and the Mozart family stayed in Munich until Wolfgang was summoned to Vienna on March 12 of that year. Although Mozart did compose other quartets for strings and wind (i.e. three flute quartets, K. 285, K. 285a, and K. 298, respectively), the *Quartet* that Ramm received was the only piece composed for oboe.⁶⁰ Behind every composition is a person for whom it was written, and if Mozart had not met Ramm, then the *Oboe Quartet in F* may never have been written.

Both Hindemith and Mozart were intrinsically motivated to compose music, but their desires behind their motivations differ. According to Steven Reiss, there are sixteen basic desires that drive motivation: power, curiosity, independence, status, social contact, vengeance, honor, idealism, physical exercise, romance, family, order, eating, acceptance, tranquility, and saving.⁶¹

Hindemith’s motivations are expressed by power, curiosity, and order. Because Hindemith strove to further compositional practice through his twenty–six late sonatas, he demonstrated a “desire to influence” related to his mastery, thus *power* was his motive. His “desire for knowledge” of wind instruments shows that *curiosity* also drove his motivation. Finally, his “desire to organize” a series of sonatas for every wind instrument, in addition to strings, organ, piano, and harp, shows that

⁵⁹ *Ibid.*, 531.

⁶⁰ Cliff Eisen et al., *Mozart*.

⁶¹ Steven Reiss, “Multifaceted Nature of Intrinsic Motivation: The Theory of 16 Basic Desires.” *Review of General Psychology* 8, no. 3 (2004): 187.

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his motivation was also driven by *order*.

While Hindemith's drives for motivation were focuses on the individual, Mozart's motivations were socially driven: i.e. social contact and status. Mozart's composing of the *Oboe Quartet* was his "desire for peer companionship," thus he was driven by social contact. Mozart "desired social standing" because he sought a position in a royal court, which drove him to compose many pieces during his sixteen month journey to Paris from Salzburg.

At the beginning of this paper, the question "What motivates composers to compose?" was posed. Each of Reiss's sixteen motives answers this question by defining the foundational motive, and it is through these motives that composers are able to express their desires to their audience.

What Motivates Composers to Compose?Appendix 1: List of Late Sonatas⁶²

(Dates in parentheses are composition dates, not publication dates.)

1. *Sonata in E for Violin and Piano* (1935)
2. *Sonata for Piano, no. 1* (1936)
3. *Sonata for Piano, no. 2* (1936)
4. *Sonata for Piano, no. 3* (1936)
5. *Sonata for Flute and Piano* (1936)
6. *Sonata for Solo Viola* (1937)
7. *Sonata for Organ, no. 1* (1937)
8. *Sonata for Organ, no. 2* (1937)
9. *Sonata for Bassoon and Piano* (1938)
10. *Sonata for Oboe and Piano* (1938)
11. *Sonata for Piano Four Hands* (1939)
12. *Sonata for Viola and Piano* (1939)
13. *Sonata in C for Violin and Piano* (1939)
14. *Sonata for Clarinet and Piano* (1939)
15. *Sonata for Harp* (1939)
16. *Sonata for Horn and Piano* (1939)
17. *Sonata for Trumpet and Piano* (1939)
18. *Sonata for Organ, no. 3* (1940)
19. *Sonata for English Horn and Piano* (1941)
20. *Sonata for Trombone and Piano* (1941)
21. *Sonata for Two Pianos, Four Hands* (1942)
22. *Sonata for Alto Horn and Piano* (1943)
23. *Sonata in E for Violoncello and Piano* (1948)
24. *Sonata for Double Bass and Piano* (1949)
25. *Sonata for Four Horns* (1952)
26. *Sonata for Tuba and Piano* (1955)

⁶² Kurt von Fischer, Ludwig Finscher and Giseller Schubert, "Complete Edition: Paul Hindemith," Foundation Hindemith, <http://www.hindemith.info/en/institute/publications/complete-edition/> (accessed March 2, 2014).

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