Robert Fuchs

Sonate op. 97

für Kontrabass und Klavier

Robert Fuchs (1847-1927) ist heute weitgehend in Vergessenheit geraten, obwohl er mit seinen Kompositionen und vor allem seiner Tätigkeit als Professor am Wiener Konservatorium musikgeschichtliche Bedeutung erlangt hat. Zu seinen Schülern zählen keine geringeren als Gustav Mahler, Richard Strauss, Hugo Wolf, Erich Wolfgang Korngold, Jean Sibelius und Franz Schmidt, um nur einige zu nennen. Fuchs war in seinem kompositorischen Schaffen ein Konservativer, der im verhalten Lyrischen eine deutliche Nähe zu Brahms zeigt, von dem er sehr geschätzt wurde. Neben der vorliegenden Sonate, die 1913 erstmals veröffentlicht worden ist, hat Fuchs noch "Drei Stücke op. 96" für Kontrabass und Klavier geschrieben. Beide Werke bereichern das Kontrabass-Repertoire, dem es an originaler Sololiteratur der Romantik mangelt.

Robert Fuchs hat die Sonate für die Kontrabass-Stimmung E-A-D-G geschrieben. Wegen der inzwischen für das Solospiel gebräuchlicheren Stimmung Fis-H-E-A habe ich den Klavierpart des Werkes von B-Dur nach C-Dur transponiert. (Die Version in der Originaltonart ist jedoch auf Anfrage erhältlich.) Artikulation, Phrasierung und Bogenstriche habe ich auf der Grundlage meiner Konzerterfahrung mit der Sonate eingerichtet.

Rostock, April 2006

Silvio Dalla Torre

To a great extent Robert Fuchs (1847-1927) has passed into the realm of oblivion, although he gained significance in music history with his compositions and above all through his professorship at the Vienna Conservatory. His students include such important composers as Gustav Mahler, Richard Strauss, Hugo Wolf, Erich Wolfgang Korngold, Jean Sibelius and Franz Schmidt, to name only a few. Fuchs was a conservative in his compositional style, and in his restrained lyricism showed a clear similarity to Brahms, who held him in high esteem. Aside from the following sonata, first published in 1913, Fuchs wrote "Three Pieces, op. 96" for double bass and piano. Both works enrich the double bass repertoire, which lacks original solo literature from the romantic era.

Robert Fuchs wrote the sonata for double bass tuned E-A-D-G. Because of the current customary tuning of F#-B-E-A for solo playing, I have transposed the piano part from B flat major to C major. (However, the piano part in the original key is obtainable by request.) I have edited the phrasing, articulation, and bowings based on my experience performing the sonata.

Rostock, April 2006

Silvio Dalla Torre

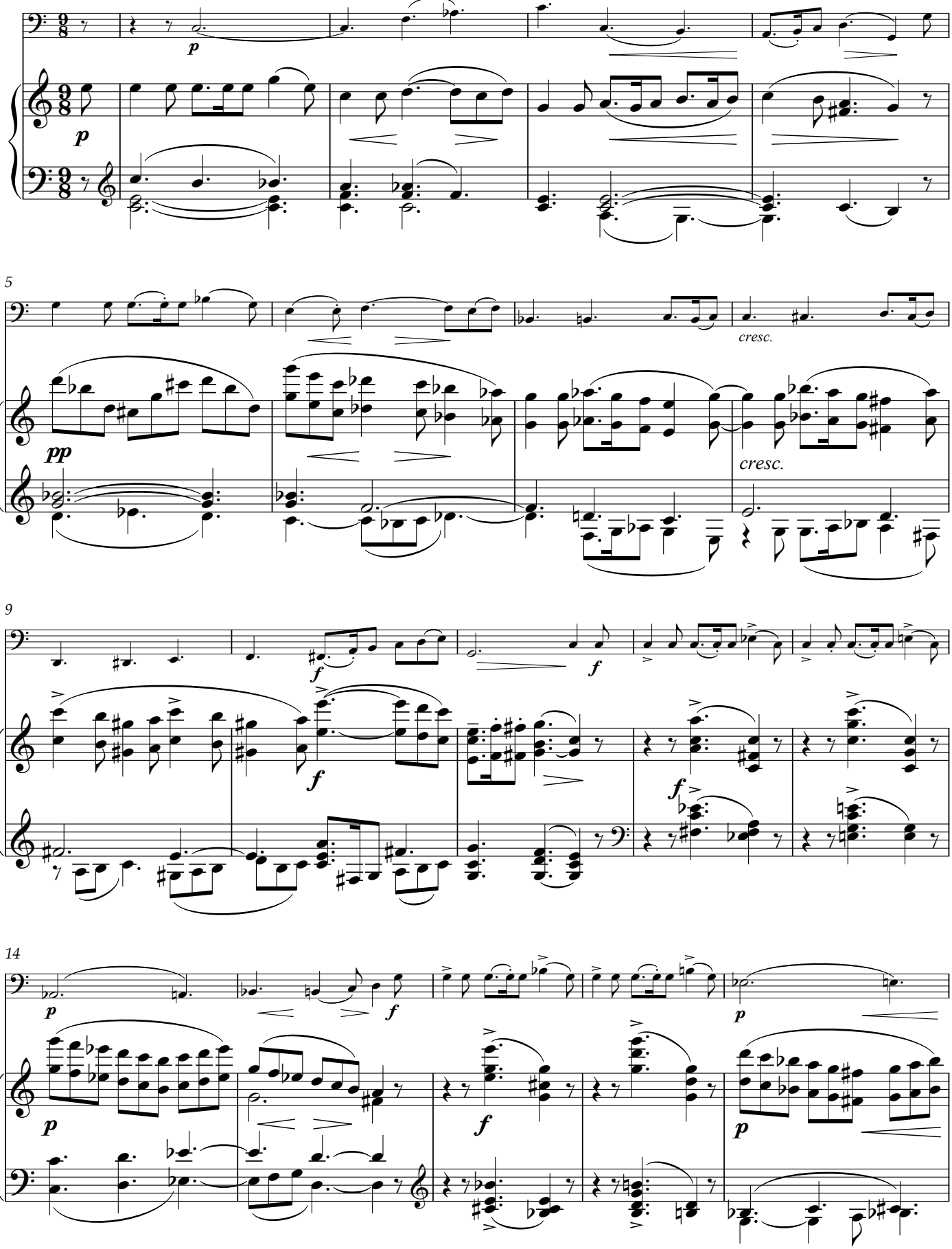
Sonate op. 97

bearbeitet und eingerichtet von Silvio Dalla Torre (Kontrabass) und Matthias Petersen (Klavier)

I

Allegro moderato molto

Robert Fuchs (1847-1927)



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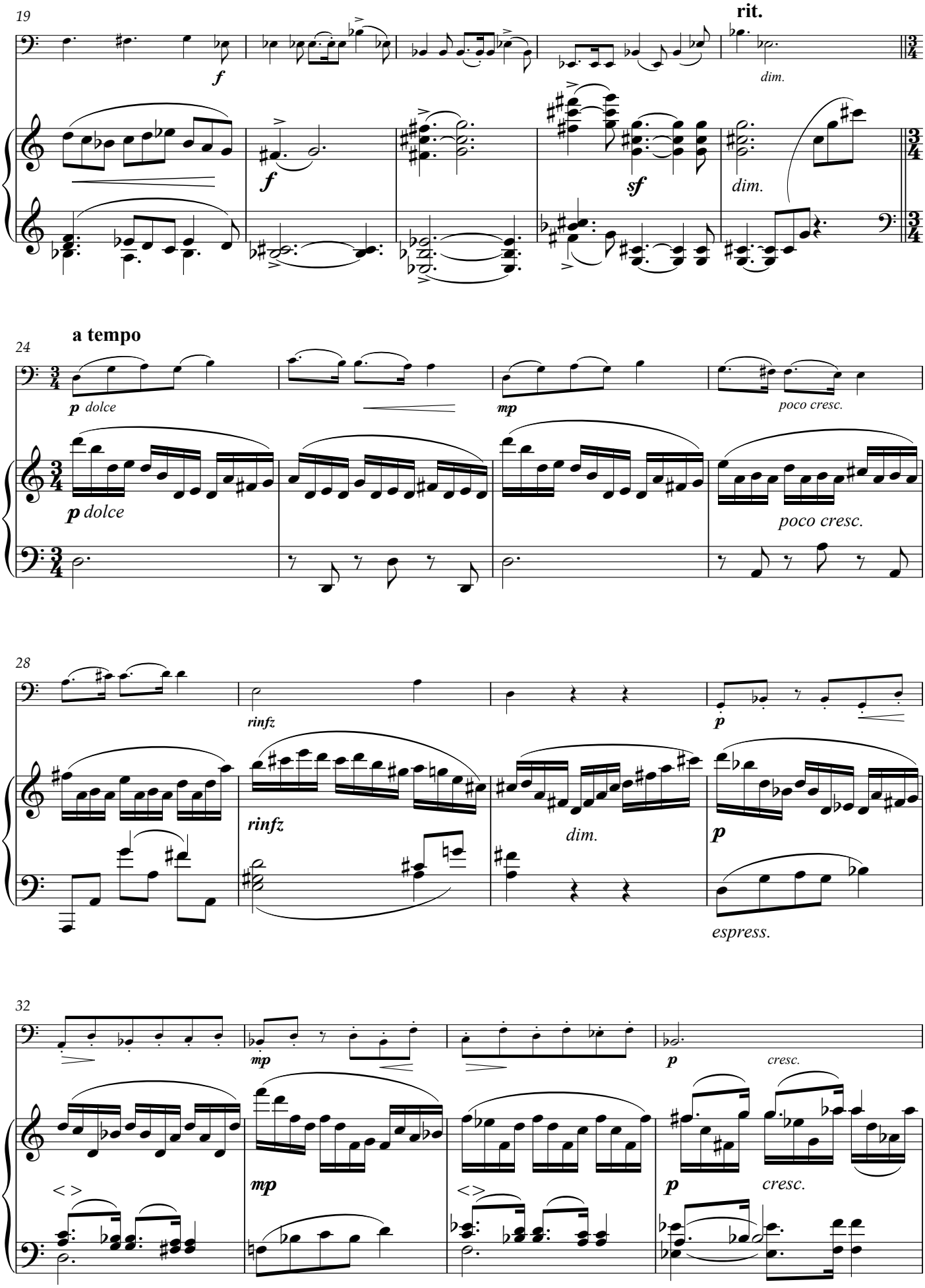
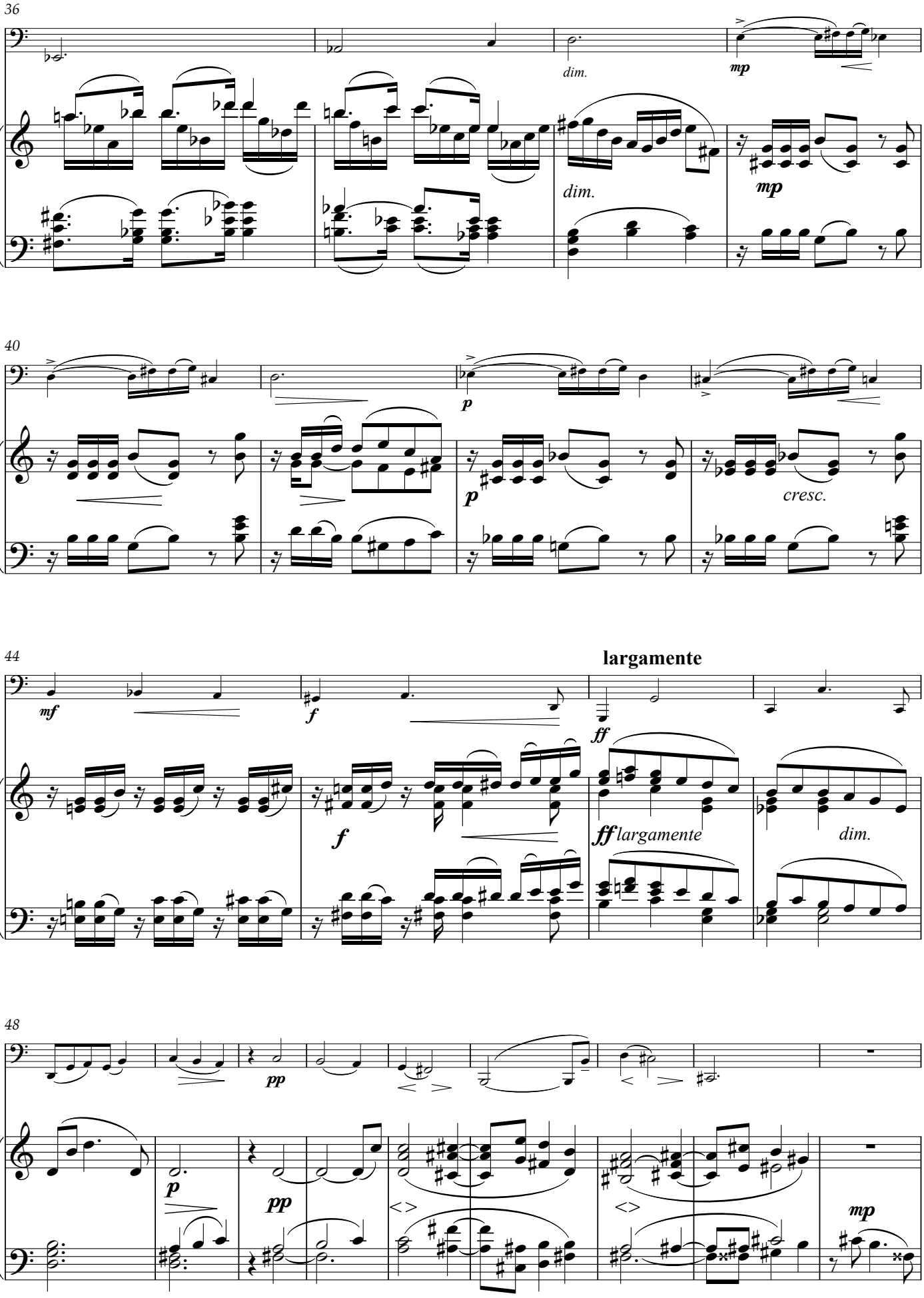
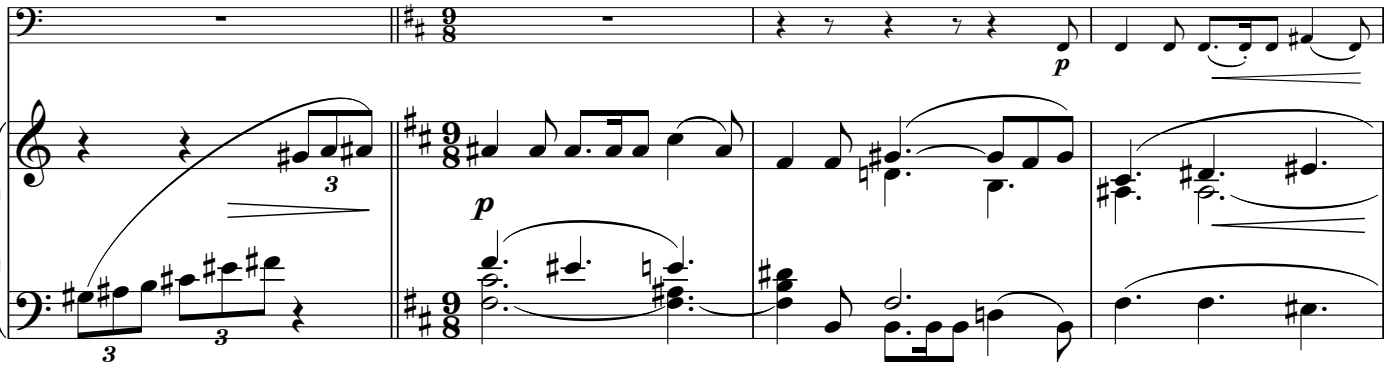

19
rit.
f
dim.
f
sf
dim.
24
a tempo
p dolce
mp
poco cresc.
p dolce
poco cresc.
28
rinfz
p
rinfz
dim.
p
espress.
32
mp
p
cresc.
mp
p
cresc.


36
dim.
mp
dim.
mp
40
p
p
cresc.
44
mf
f
ff
largamente
f
ff largamente
dim.
48
pp
p
pp
mp

57



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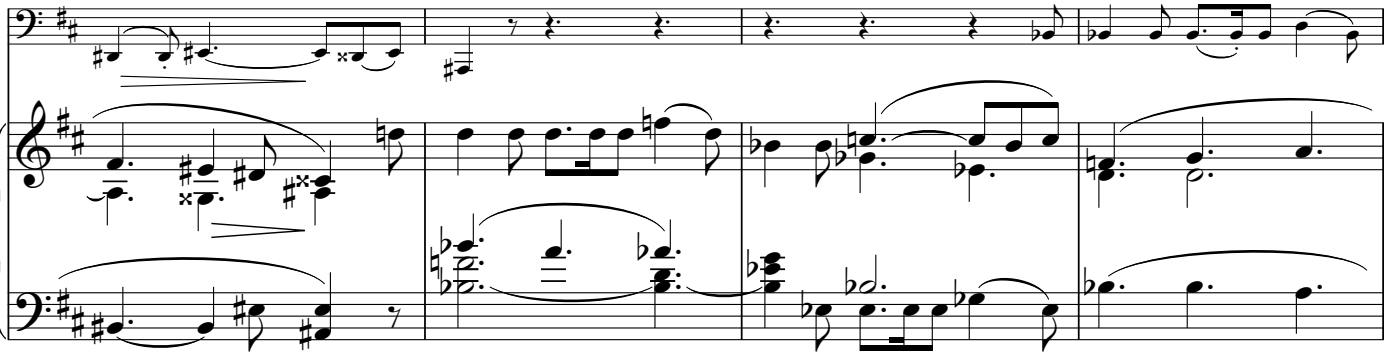

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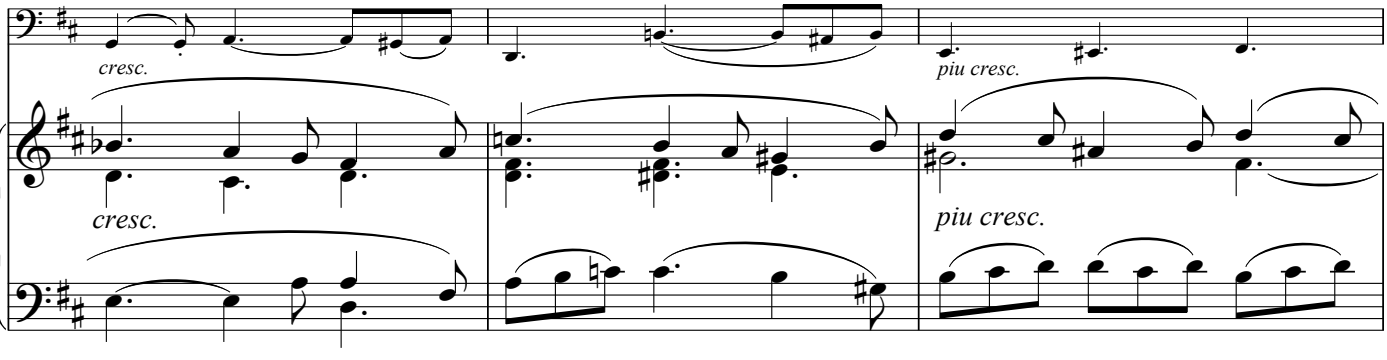

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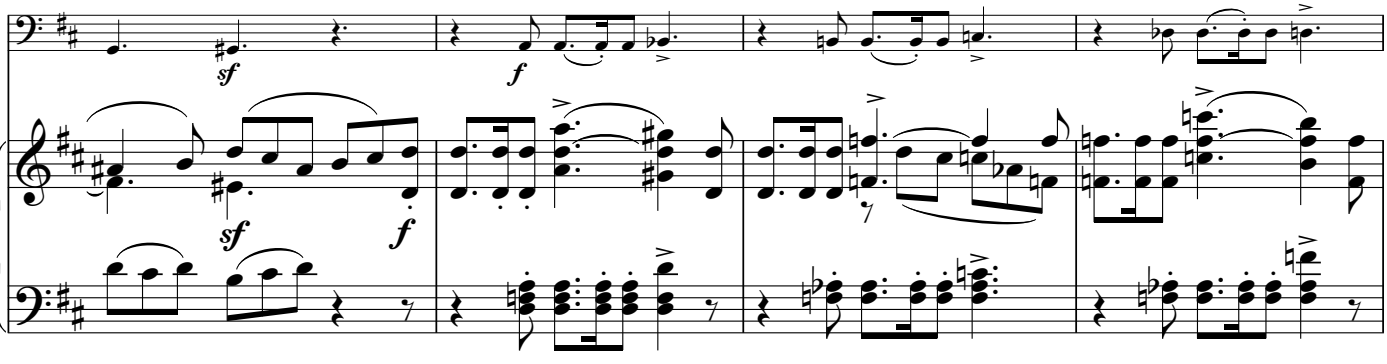
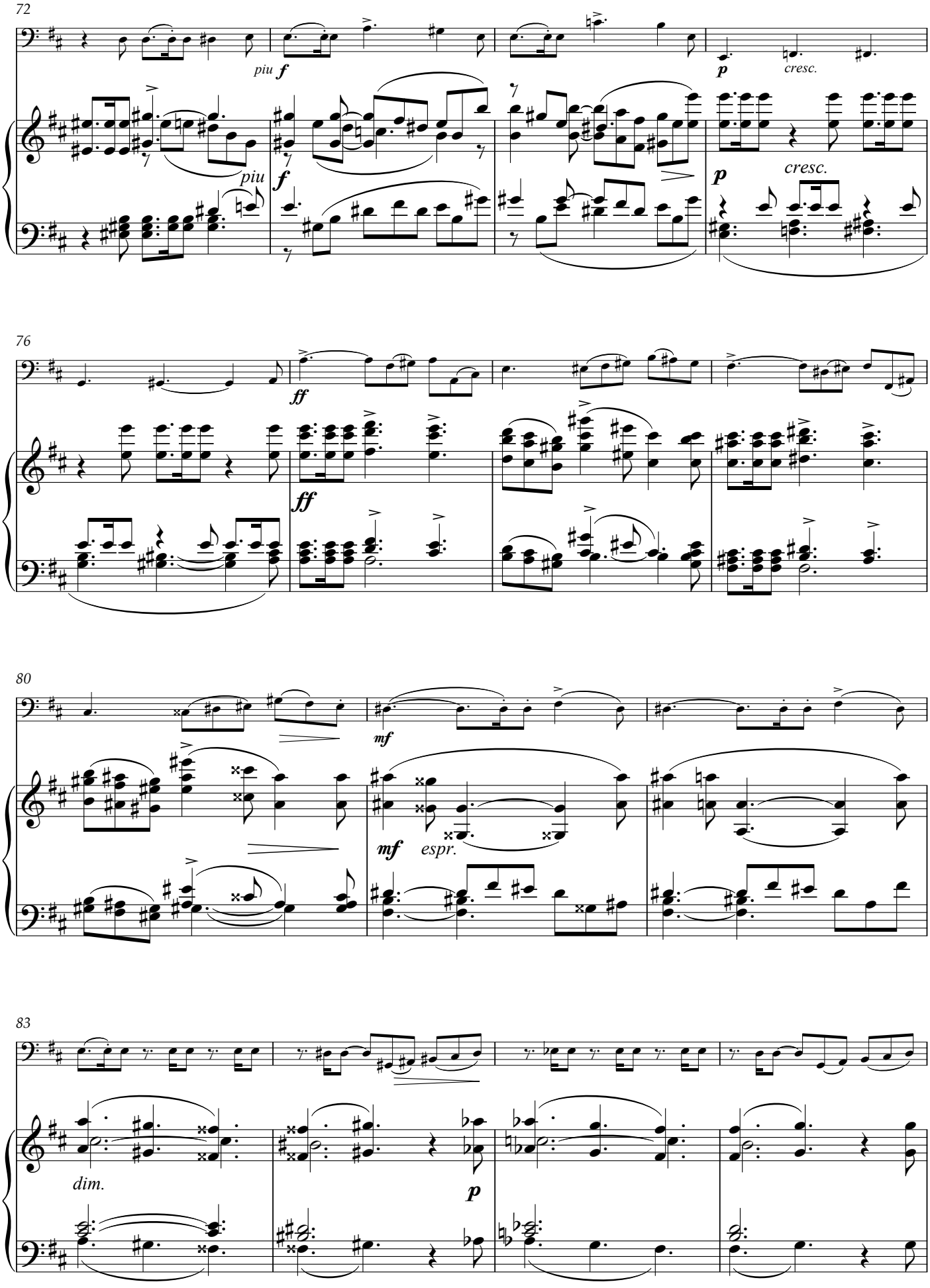
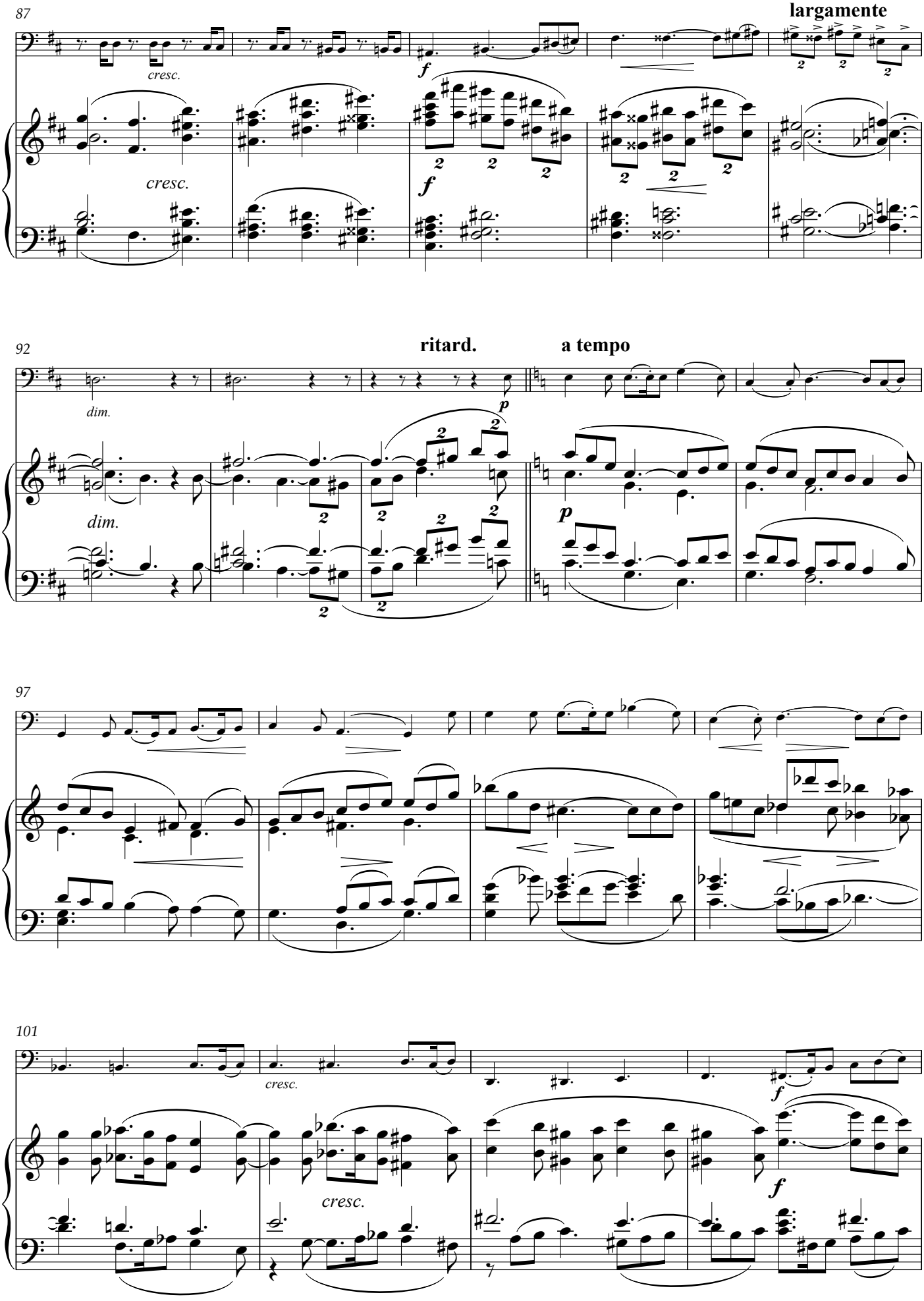
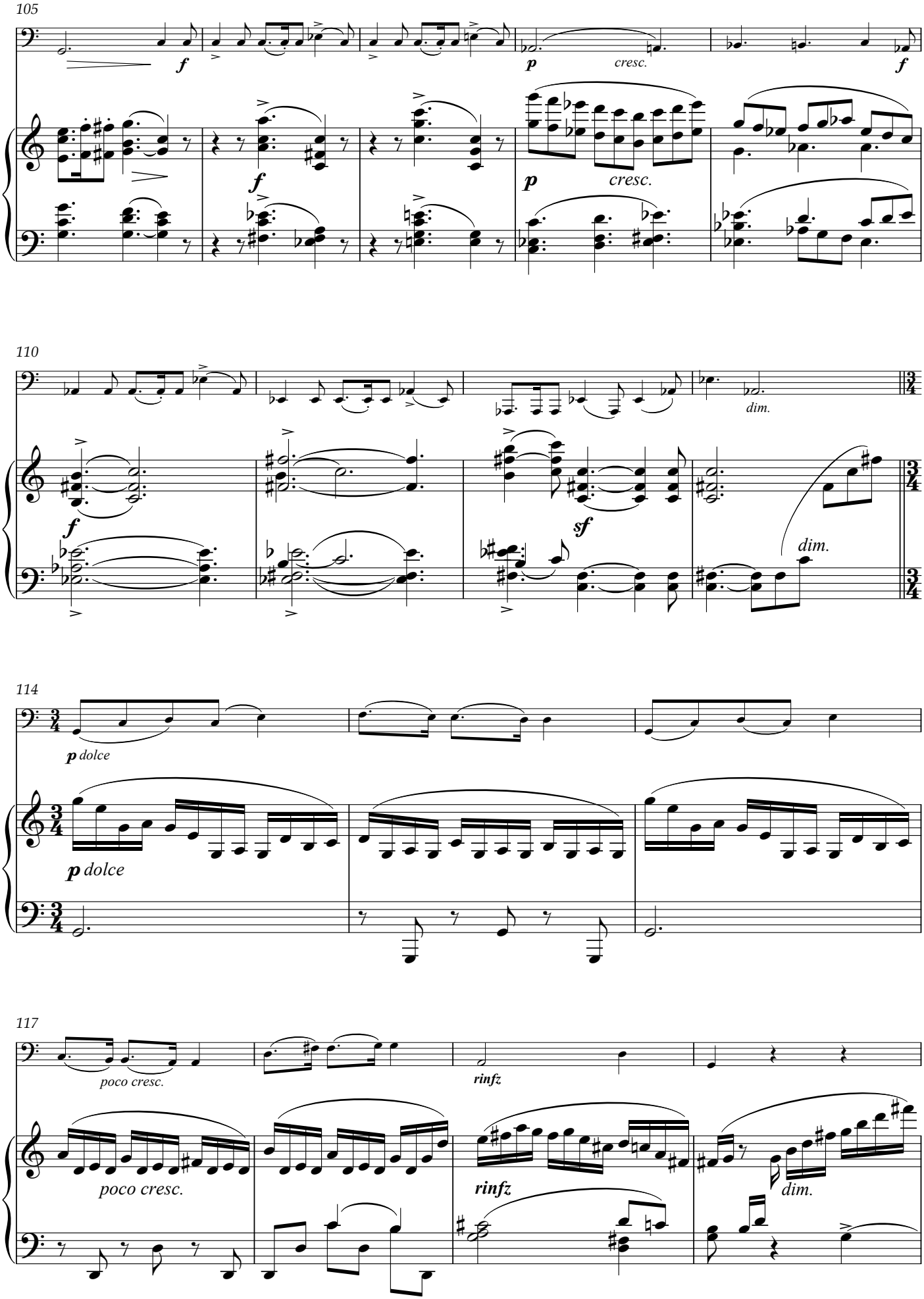
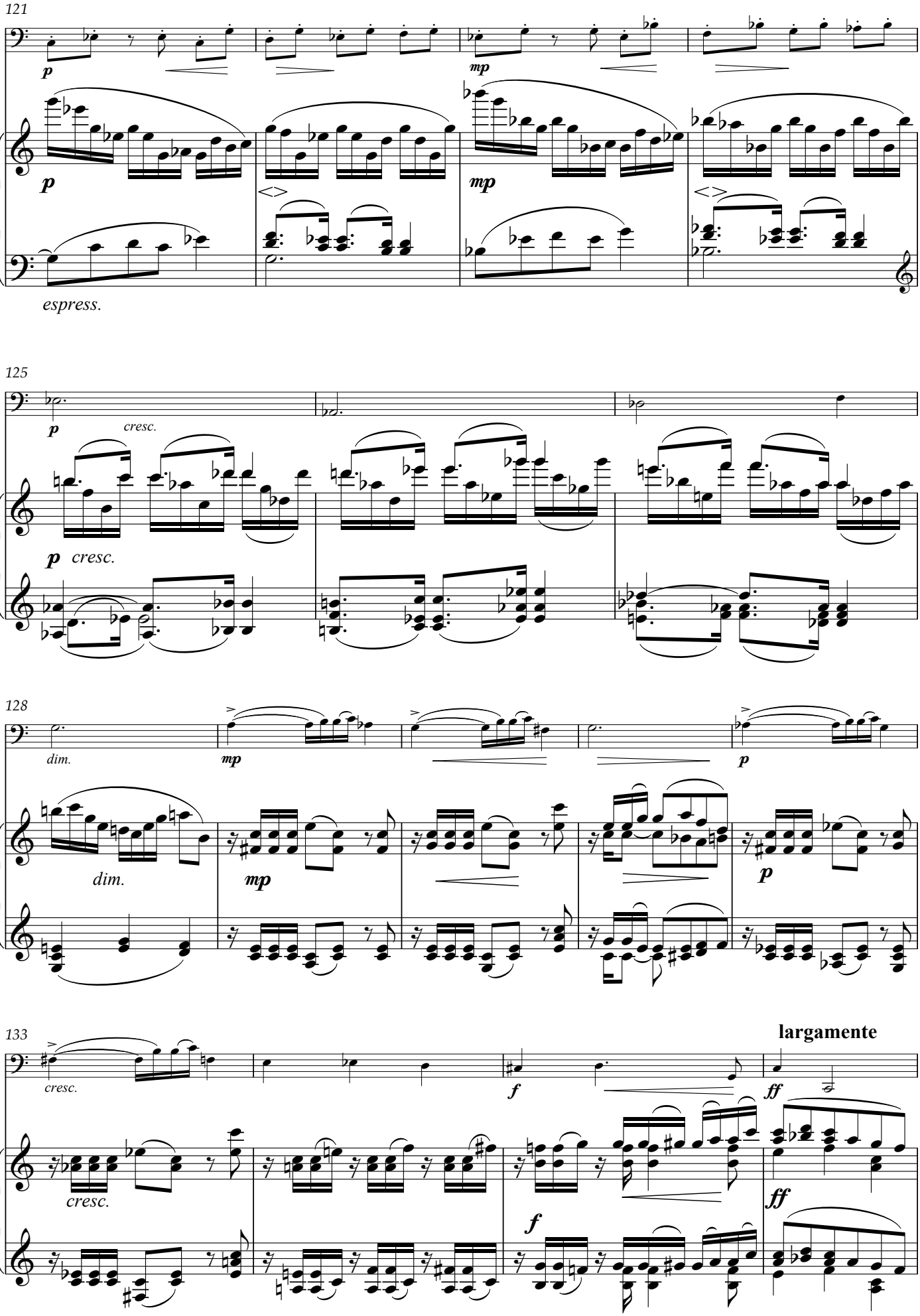
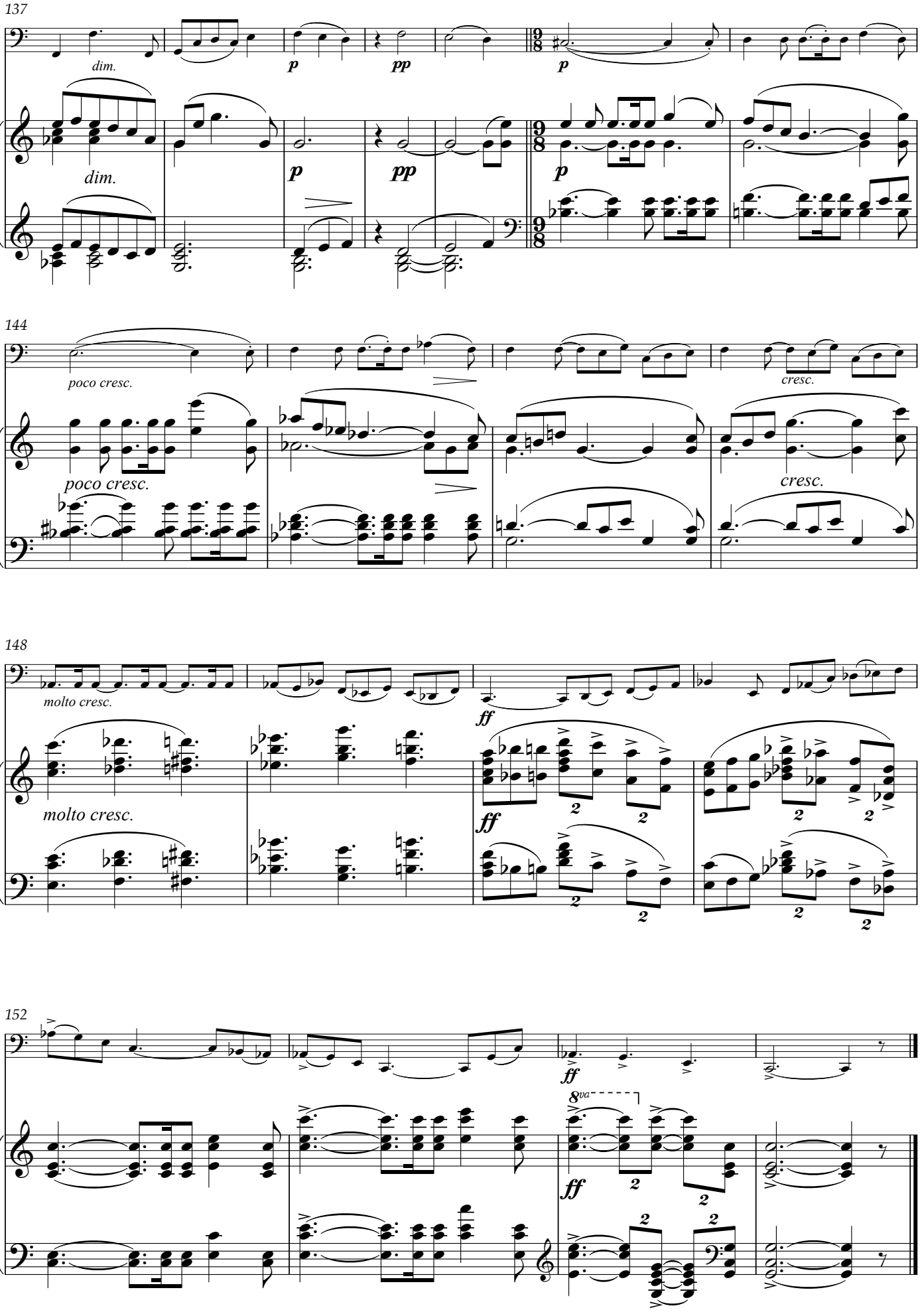



72
piu
f
p
cresc.
piu
f
p
cresc.
76
ff
ff
80
mf
mf
espr.
83
dim.
p


87
largamente
cresc.
f
92
ritard.
a tempo
dim.
p
97
101
cresc.
f


105
f
p
cresc.
f
f
p
cresc.
110
dim.
f
sf
dim.
114
p dolce
p dolce
117
poco cresc.
rinfz
poco cresc.
rinfz
dim.

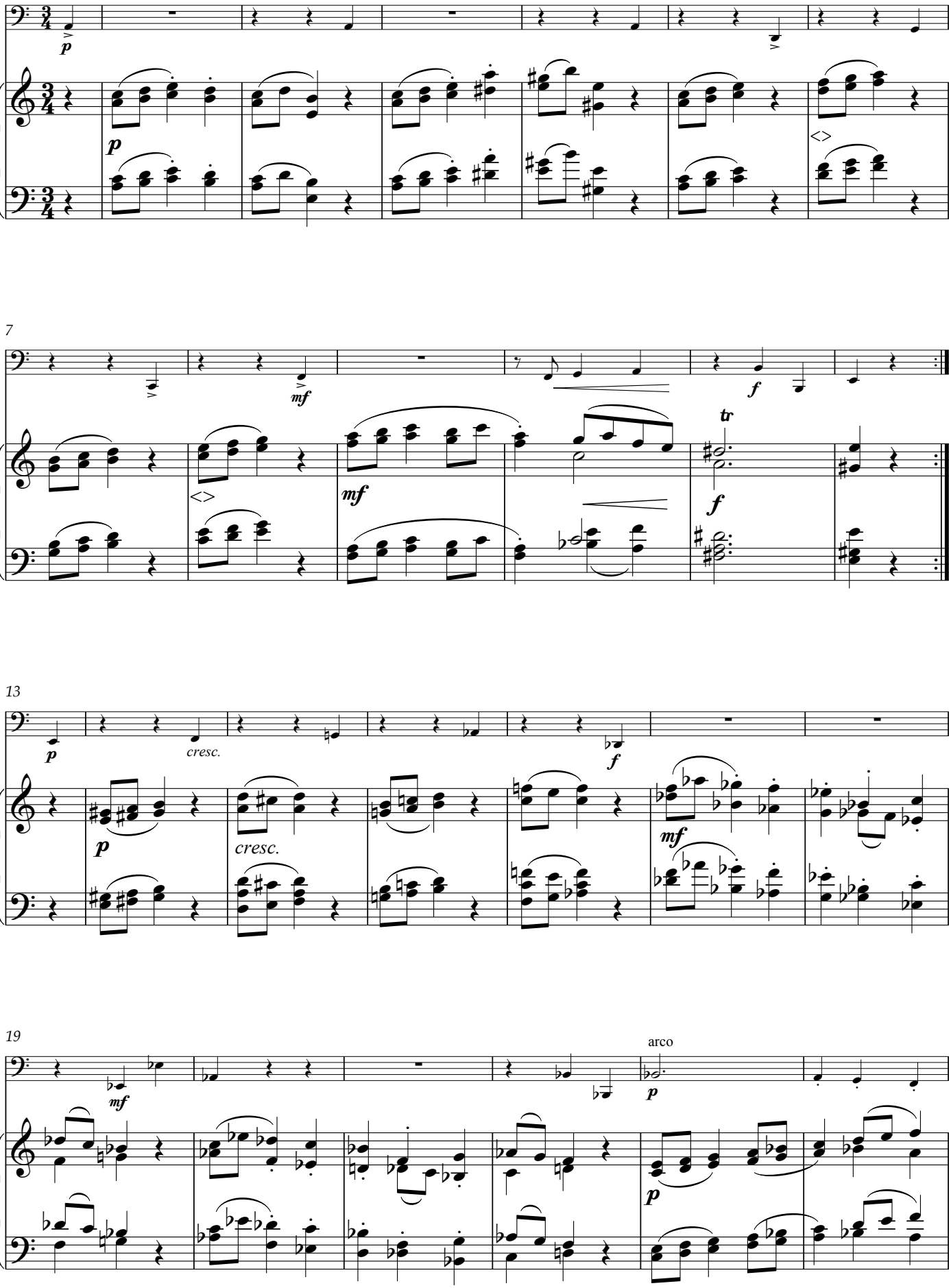

121
p
mp
espress.
125
p
cresc.
p cresc.
128
dim.
mp
p
dim.
mp
p
133
cresc.
f
ff
largamente
cresc.
f
ff

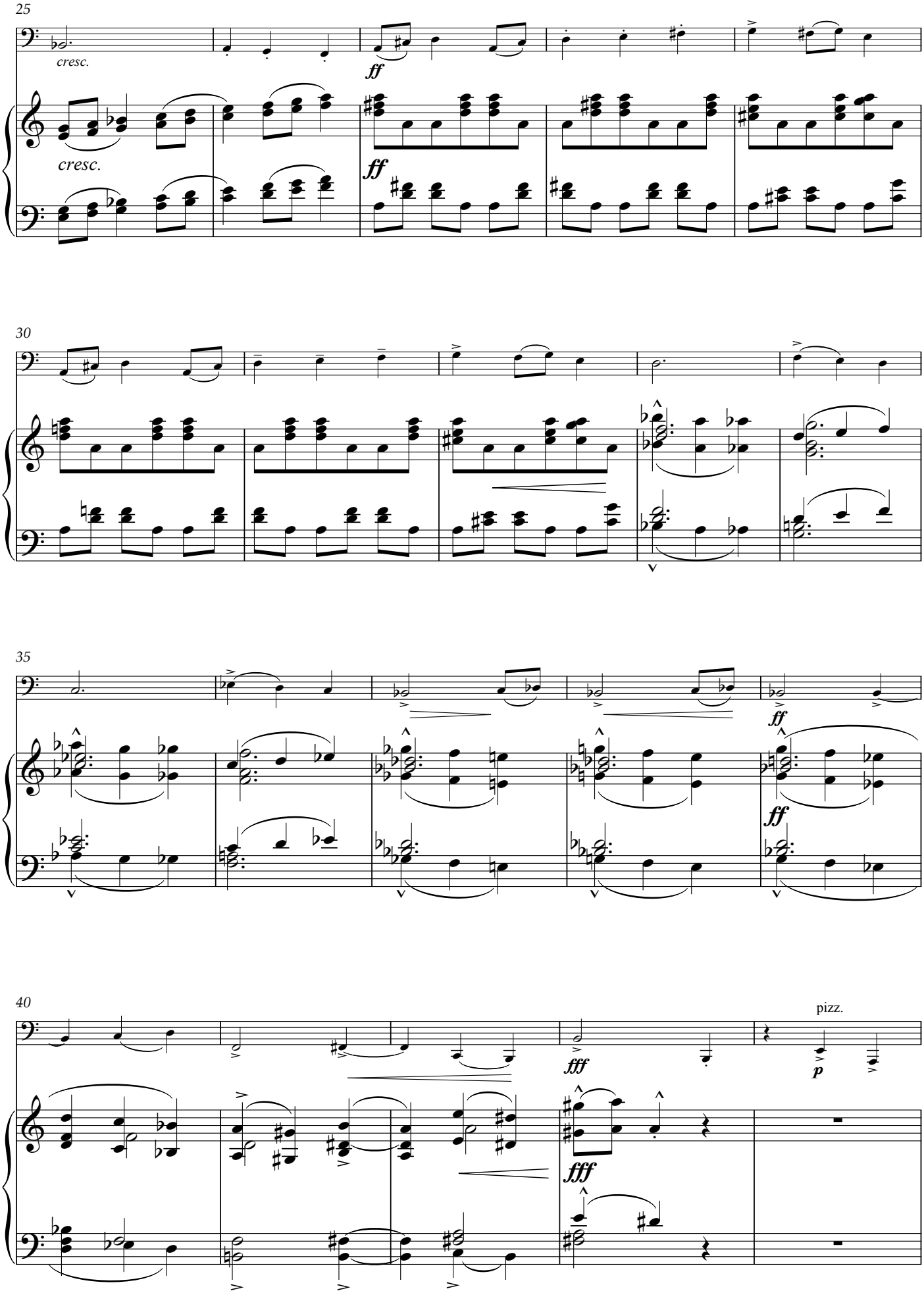

137
dim.
p
pp
p
dim.
p
pp
p
144
poco cresc.
cresc.
poco cresc.
cresc.
148
molto cresc.
ff
molto cresc.
ff
2
152
ff
8va
ff
2
2
2

II

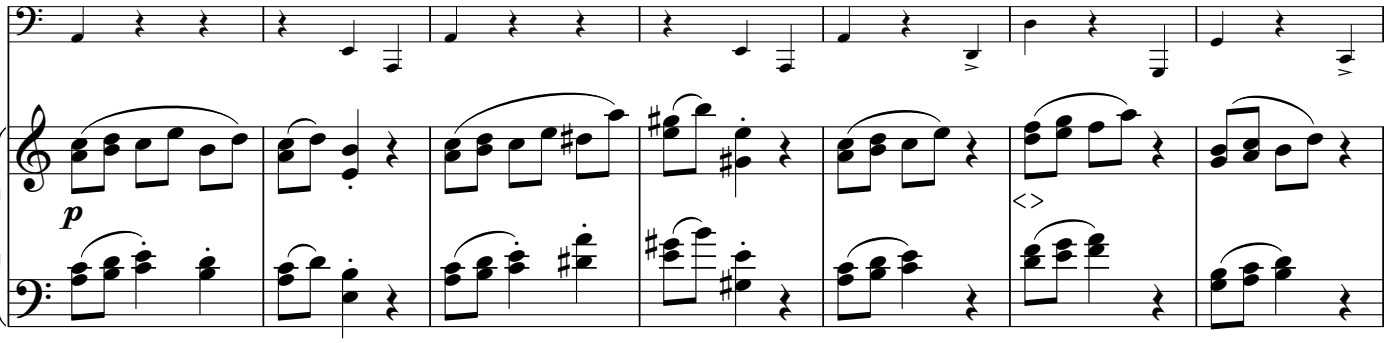
Allegro scherzando

pizz.




25
cresc.
ff
cresc.
ff
30
35
ff
ff
40
fff
pizz.
p
fff

45



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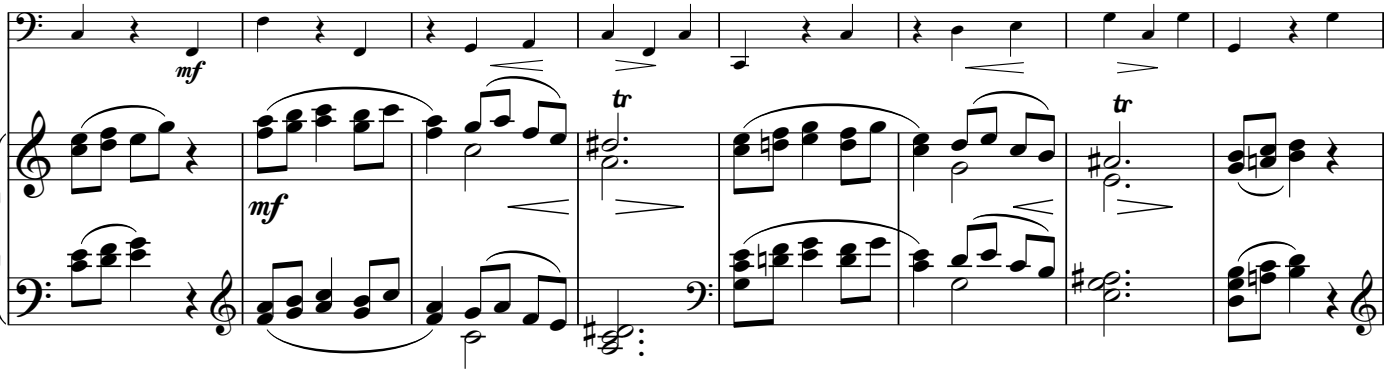

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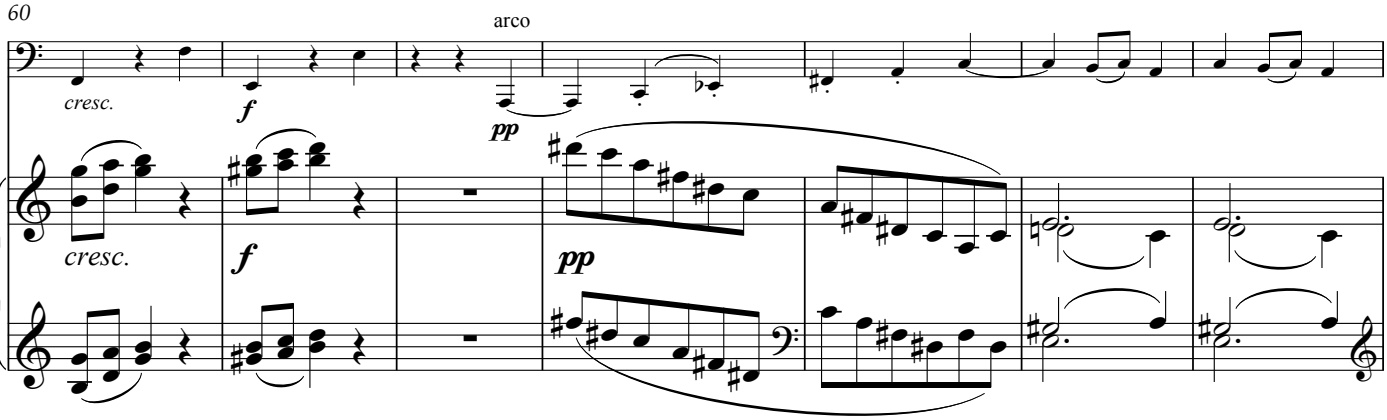

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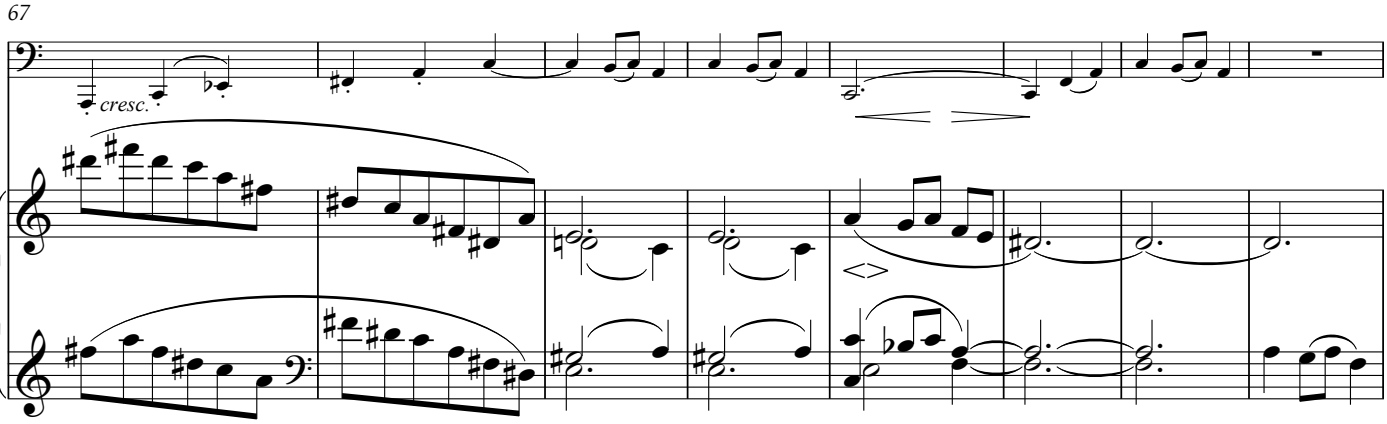
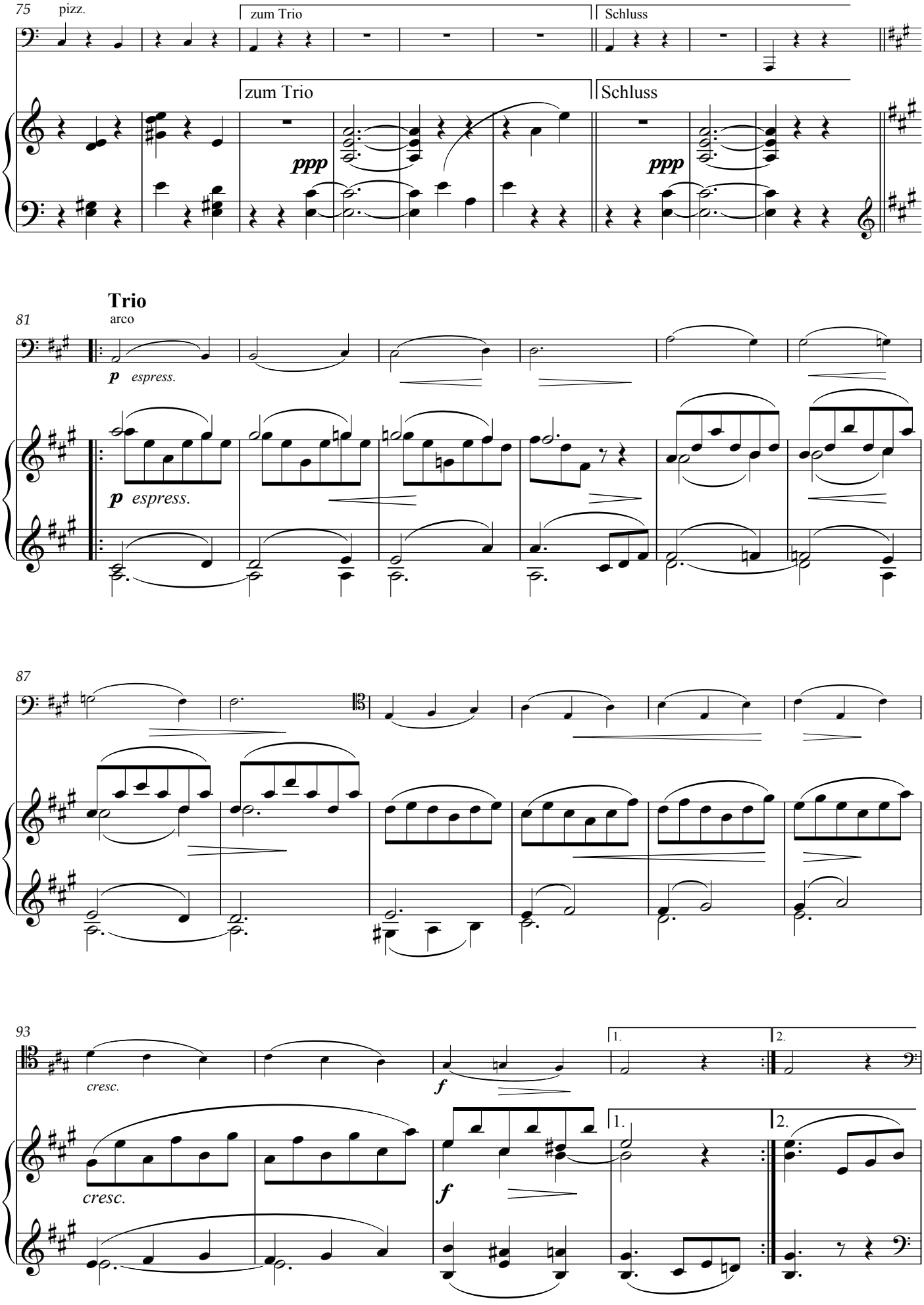
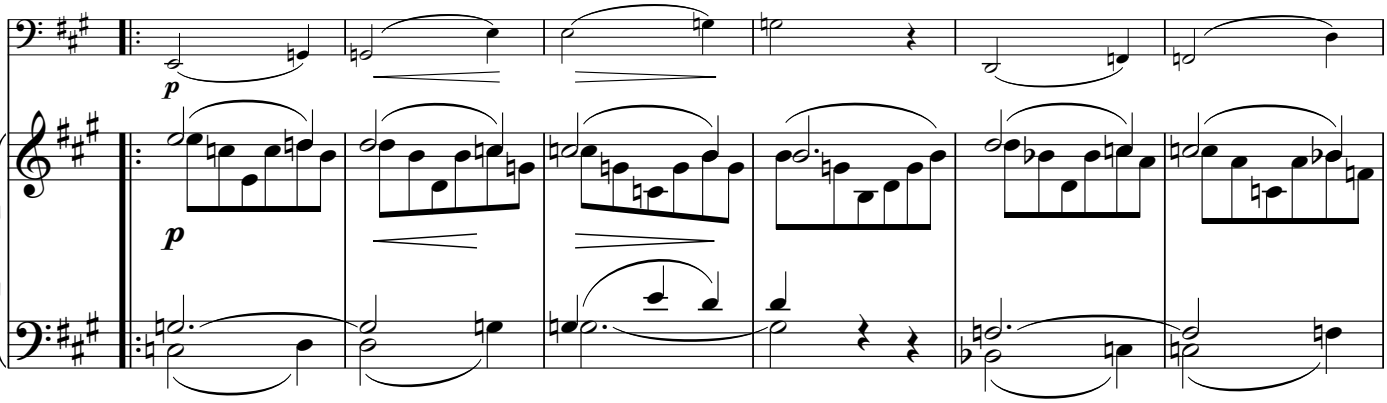
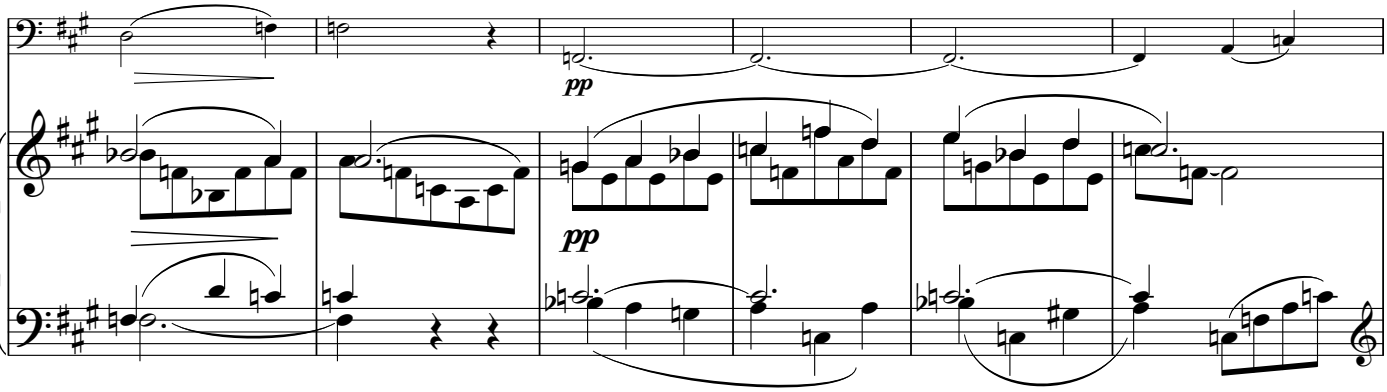



75
pizz.
zum Trio
Schluss
zum Trio
Schluss
ppp
ppp
Trio
81
arco
p espress.
p espress.
87
93
cresc.
f
1.
2.
cresc.
f
1.
2.

97



103



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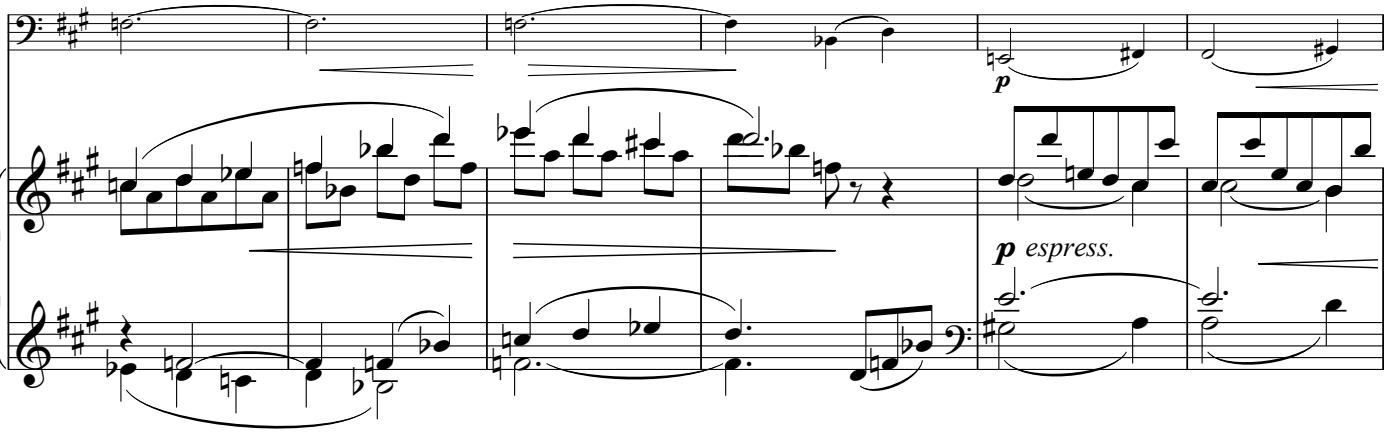

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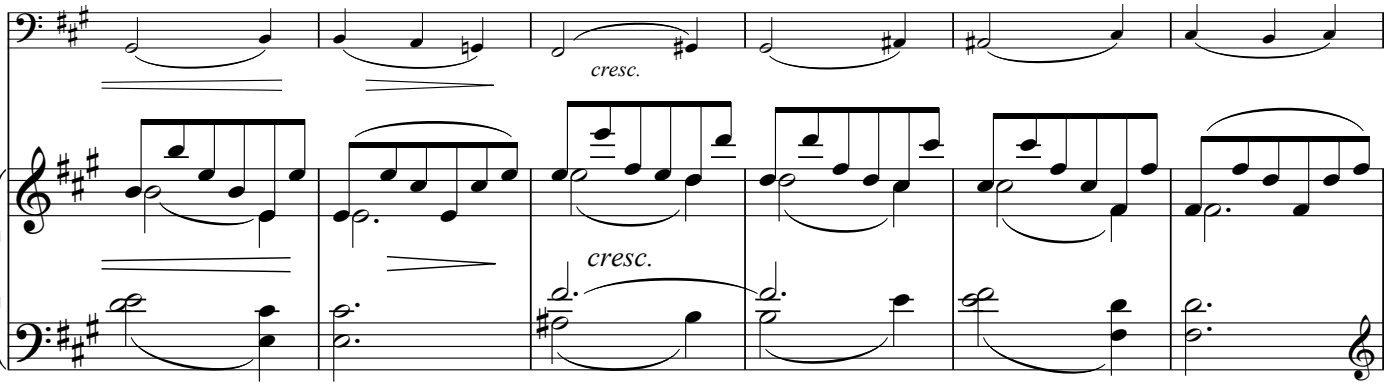
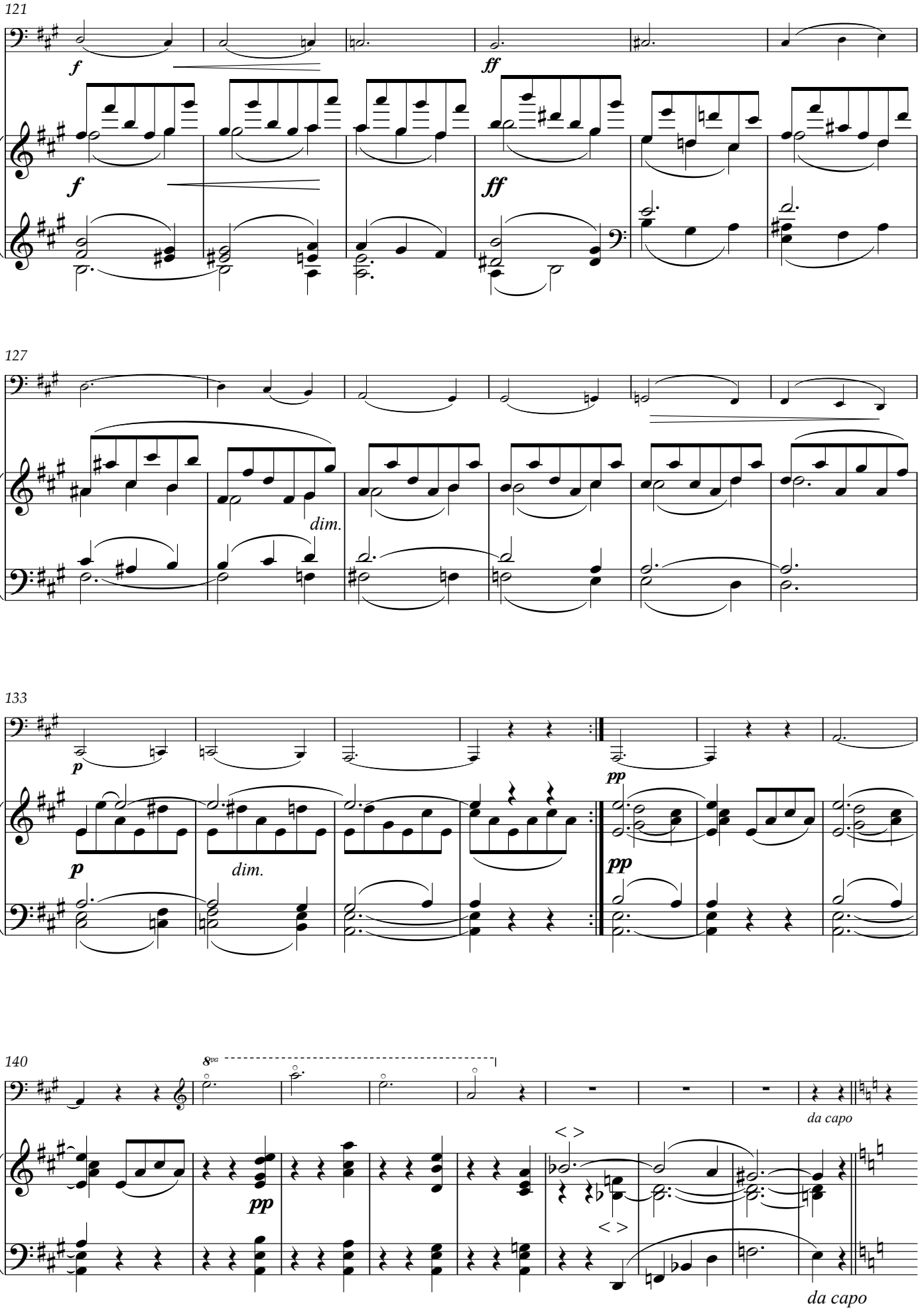
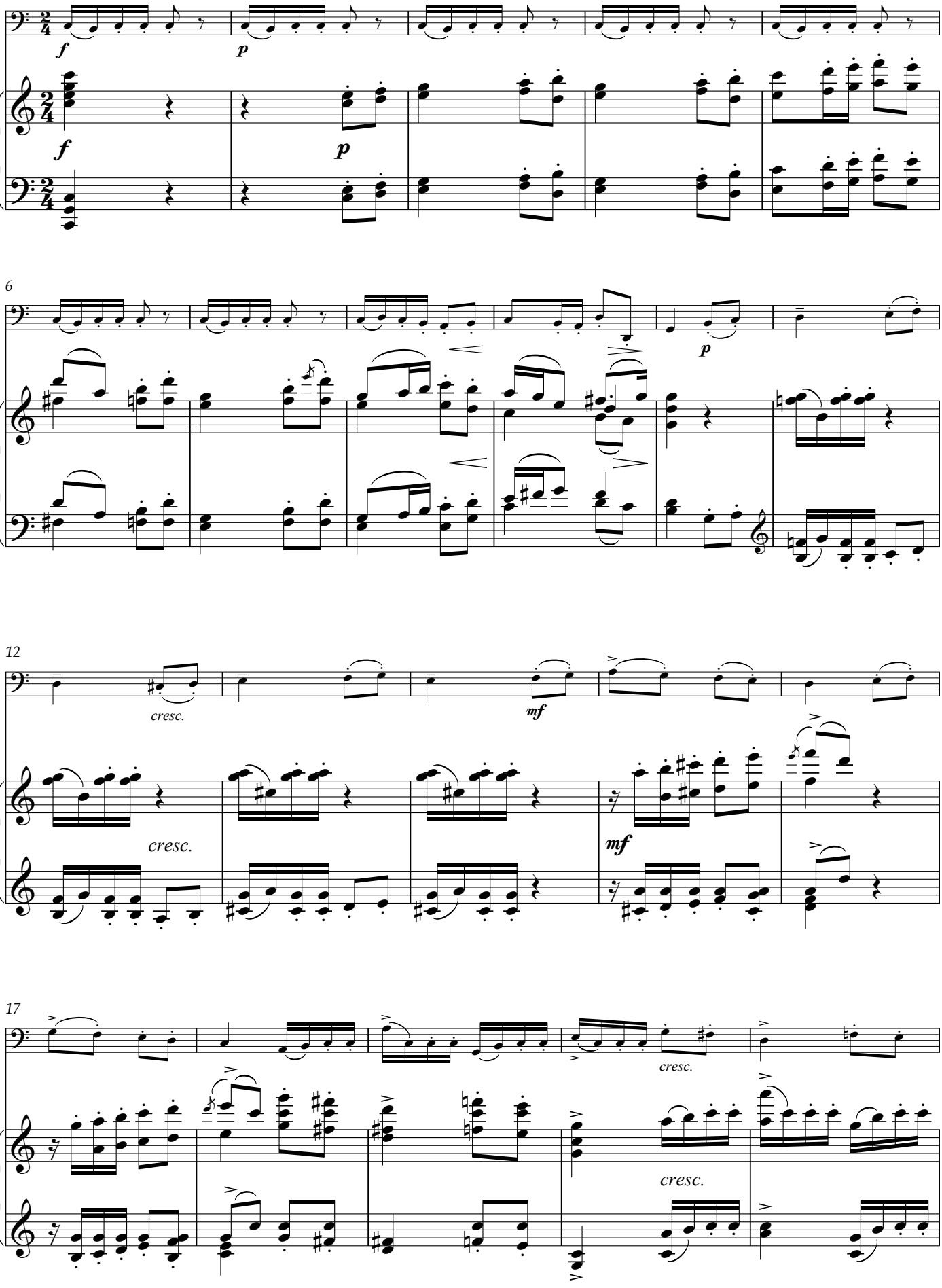
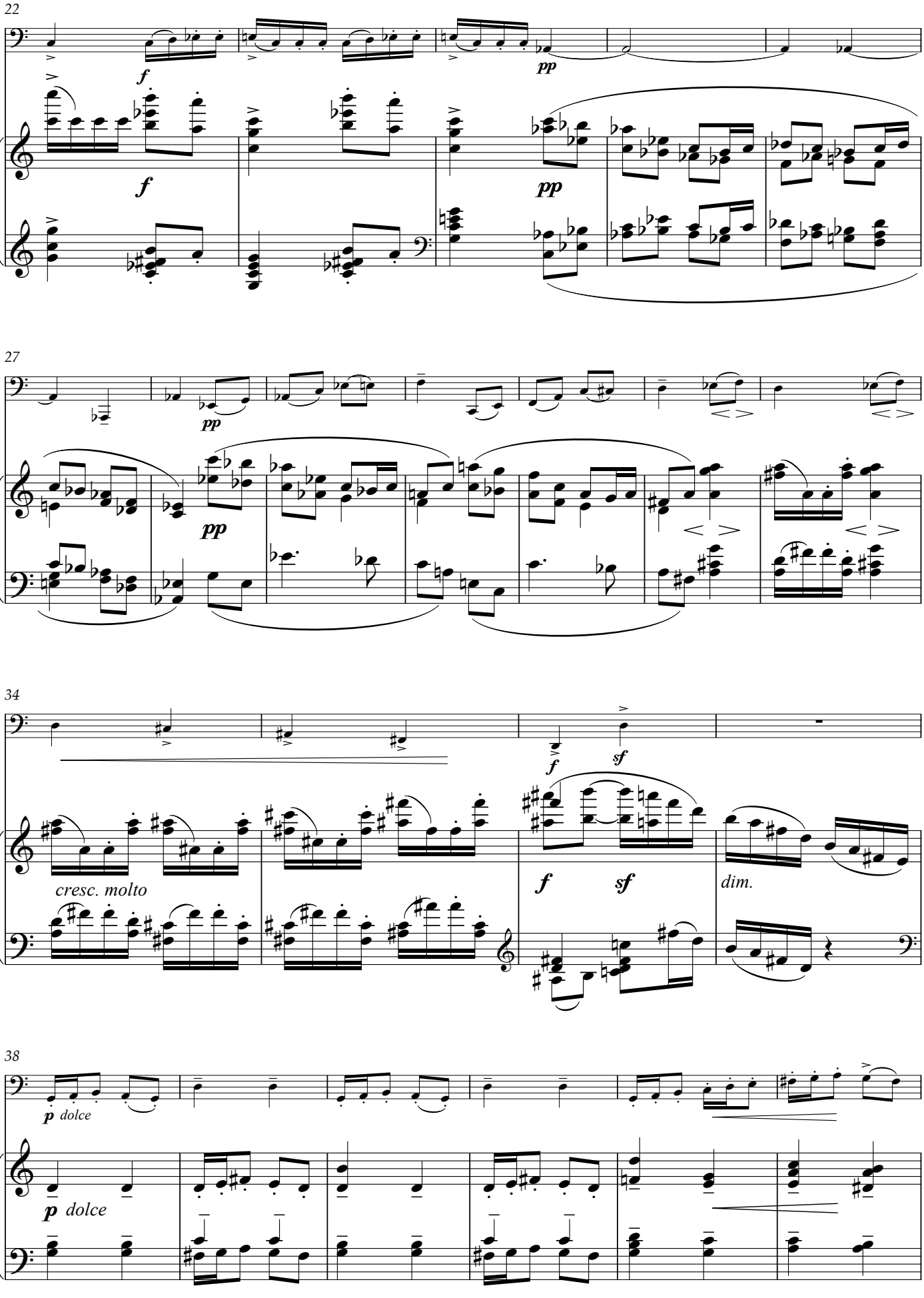


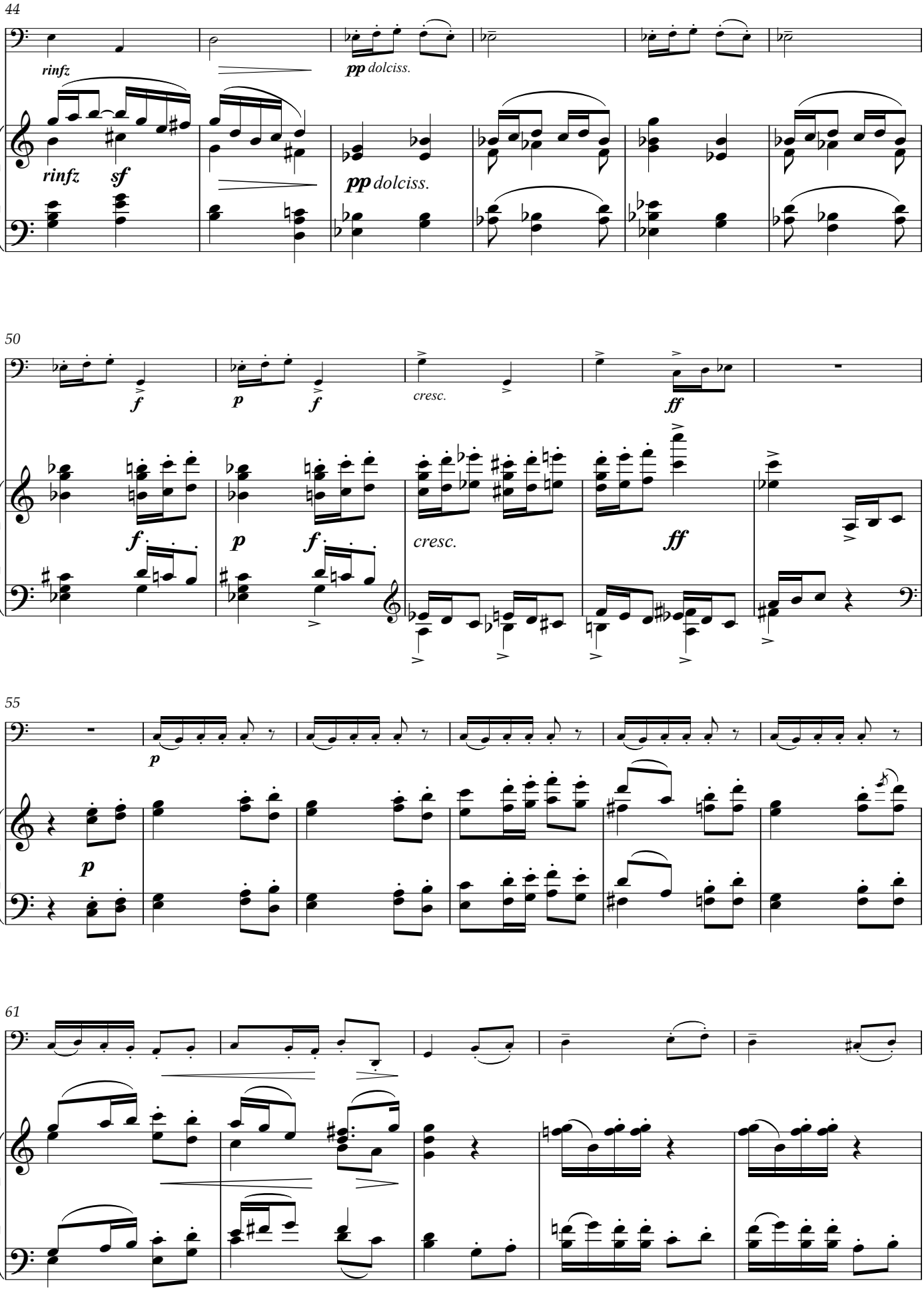

121
f
ff
127
dim.
133
p
dim.
pp
140
8va
pp
da capo

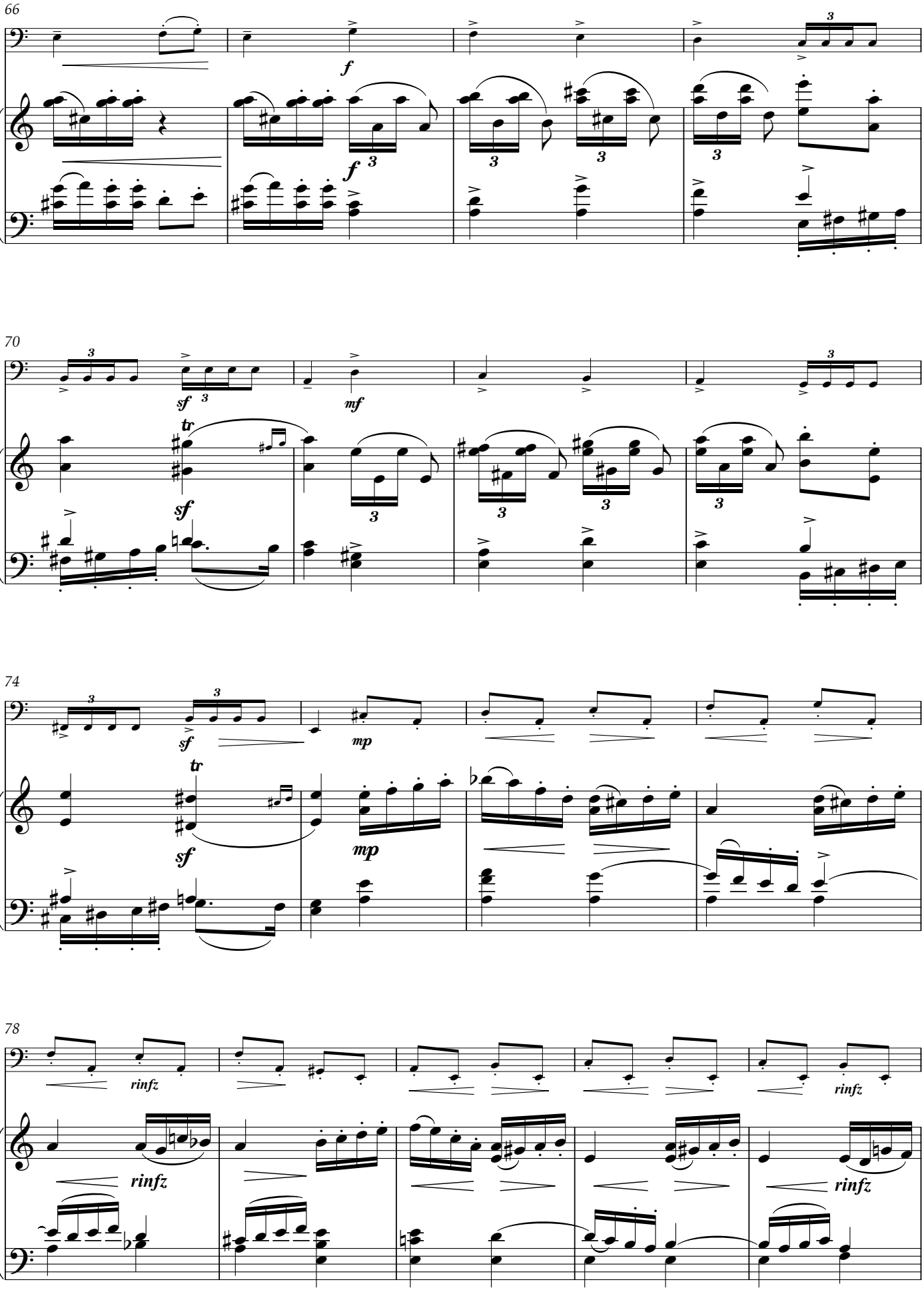
III

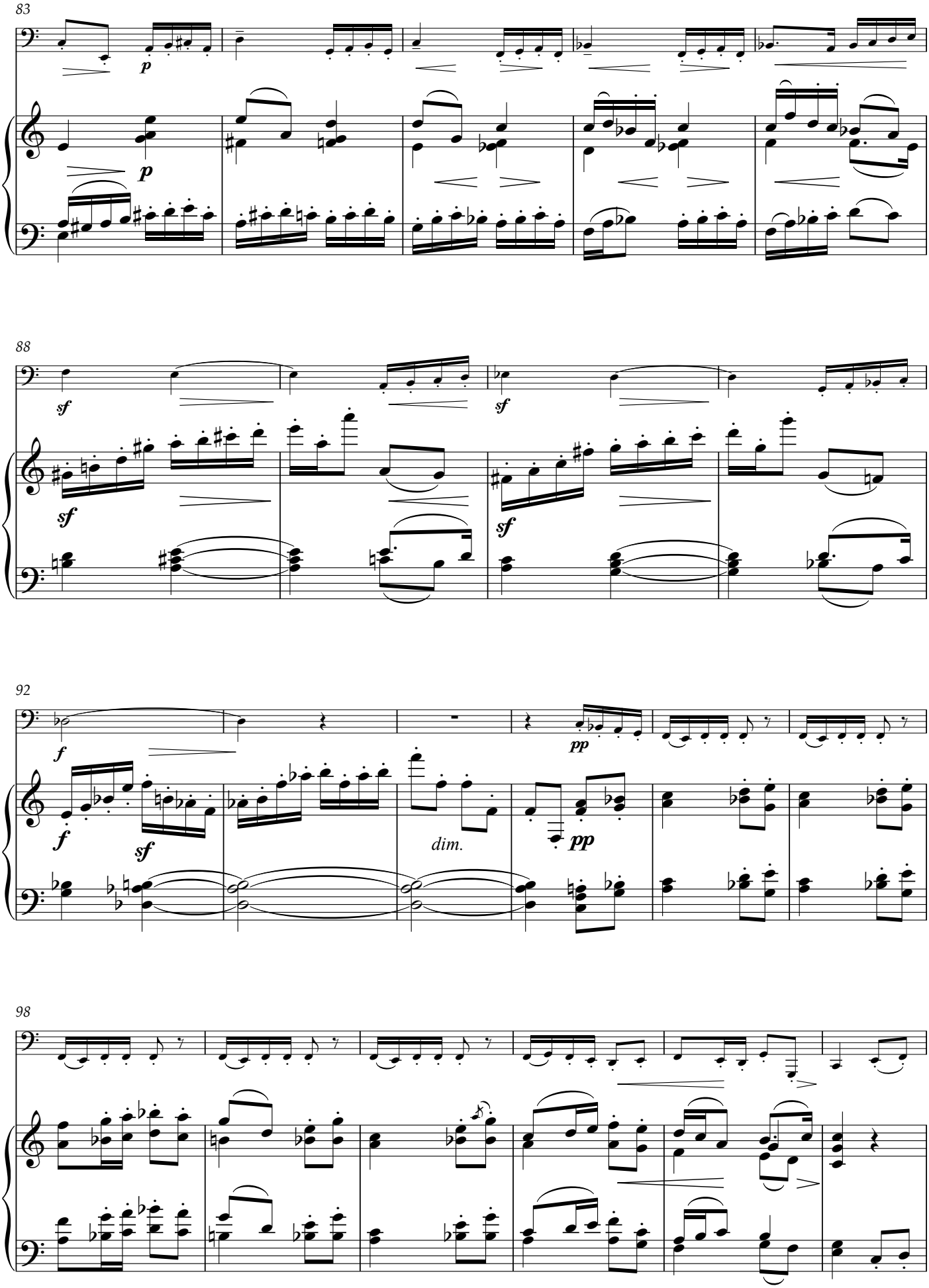
Allegro giusto

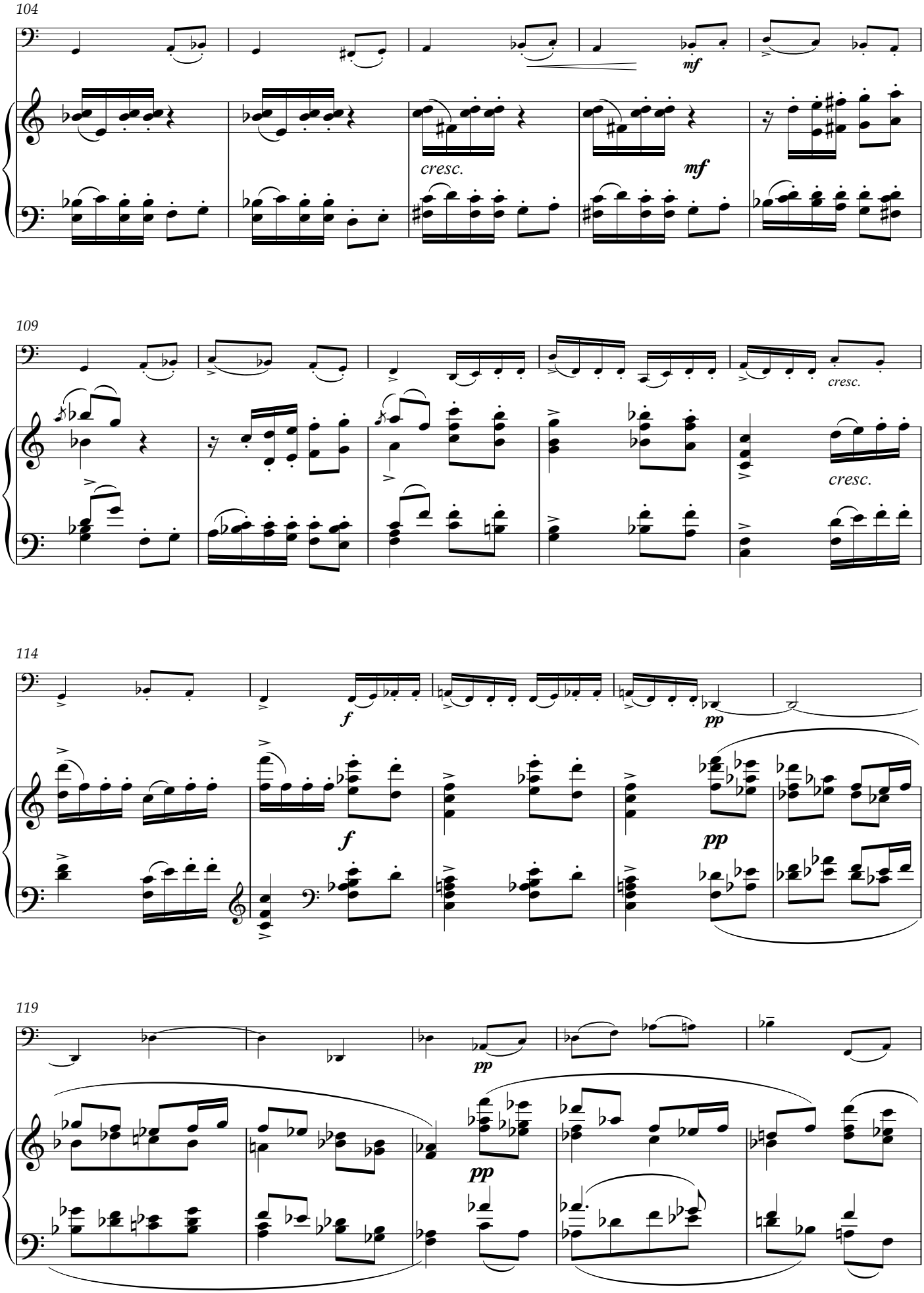


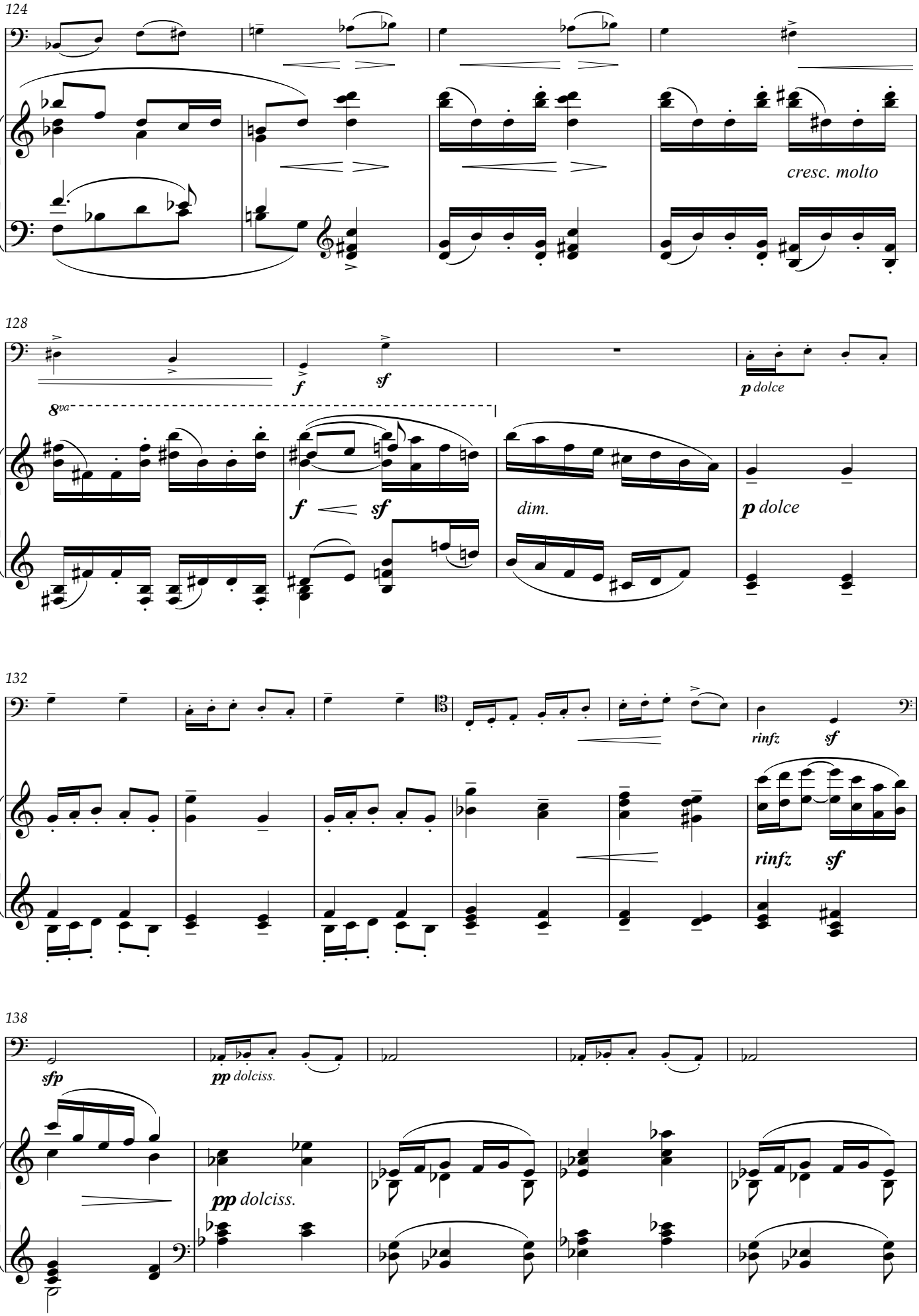

22
f
pp
27
pp
34
f
sf
cresc. molto
dim.
38
p dolce

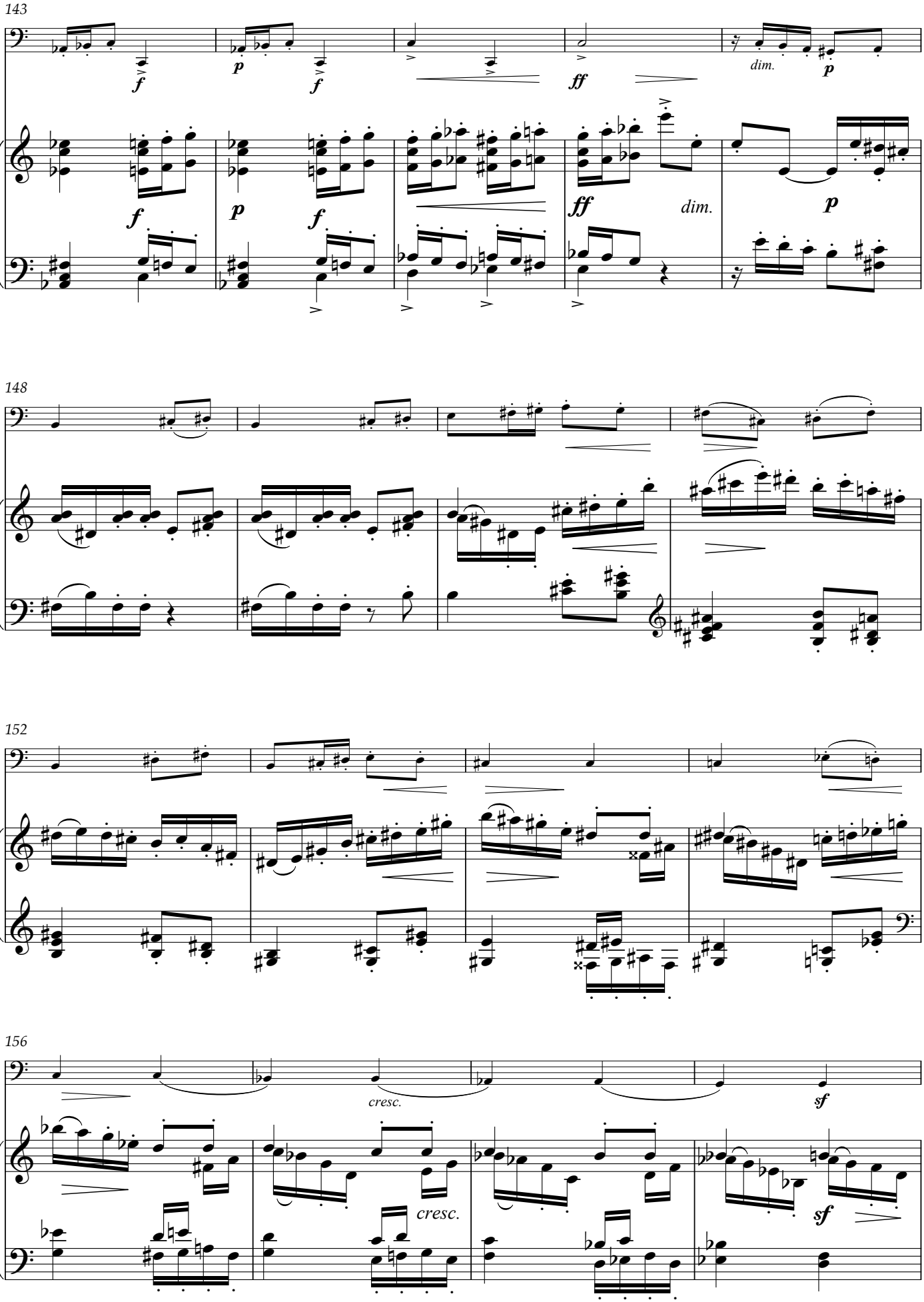

44
rinfz
pp dolciss.
rinfz
sf
pp dolciss.
50
f
p
f
cresc.
ff
f
p
f
cresc.
ff
55
p
p
61


66
f
f
70
sf
mf
tr
sf
74
sf
mp
tr
sf
mp
78
rinfz
rinfz
rinfz
rinfz

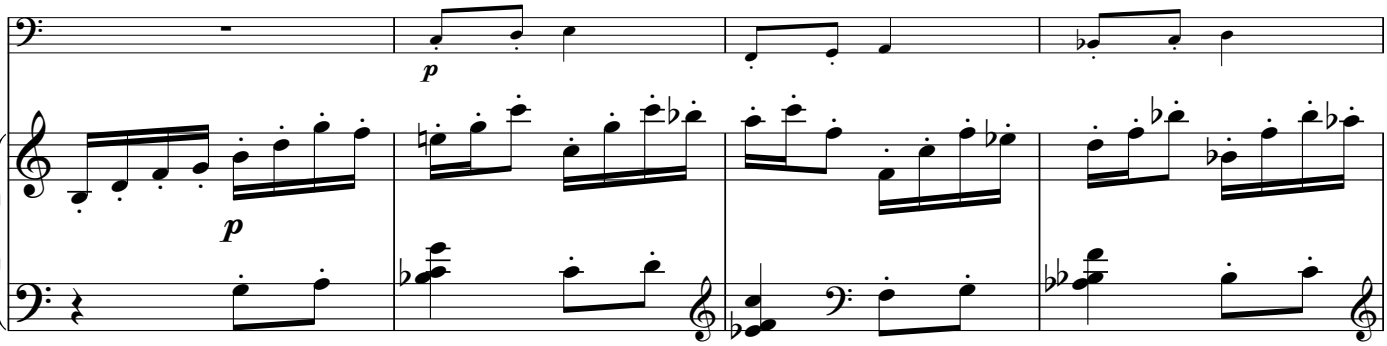

83
p
p
88
sf
sf
sf
sf
92
f
f
sf
pp
dim.
pp
98


104
mf
cresc.
mf
109
cresc.
cresc.
114
f
pp
f
pp
119
pp
pp


124
cresc. molto
128
f
sf
p dolce
8va
f
sf
dim.
p dolce
132
rinfz
sf
rinfz
sf
138
sfp
pp dolciss.
pp dolciss.


143
f
p
f
ff
dim.
p
f
p
f
ff
dim.
p
148
152
156
cresc.
sf
cresc.
sf

160



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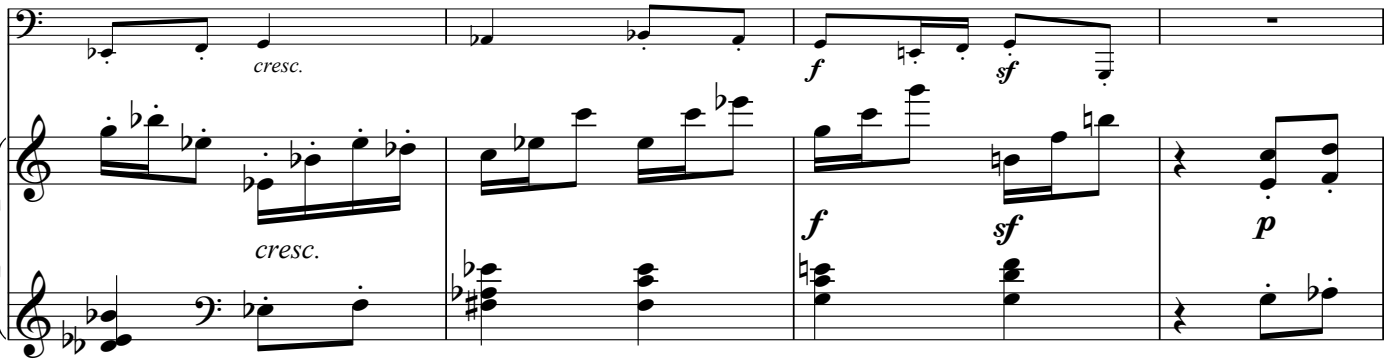

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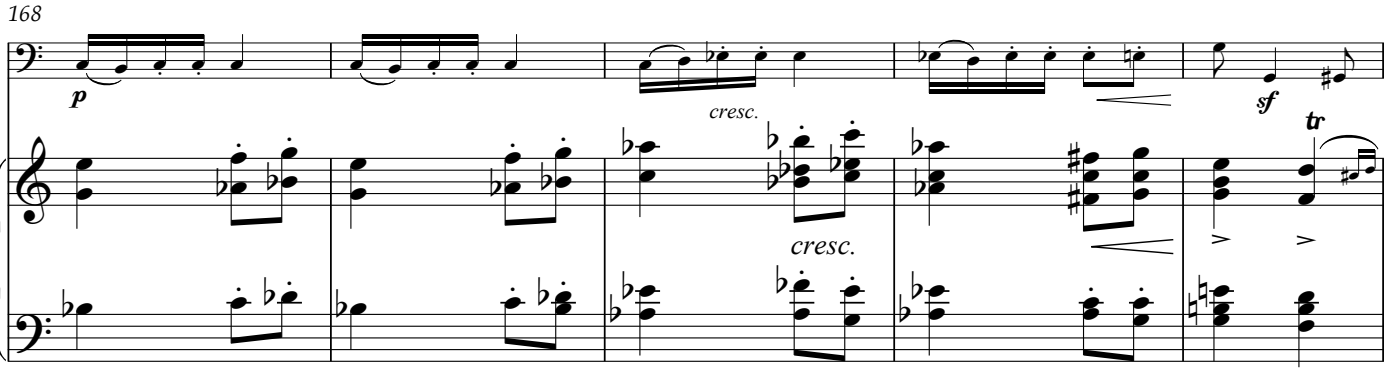

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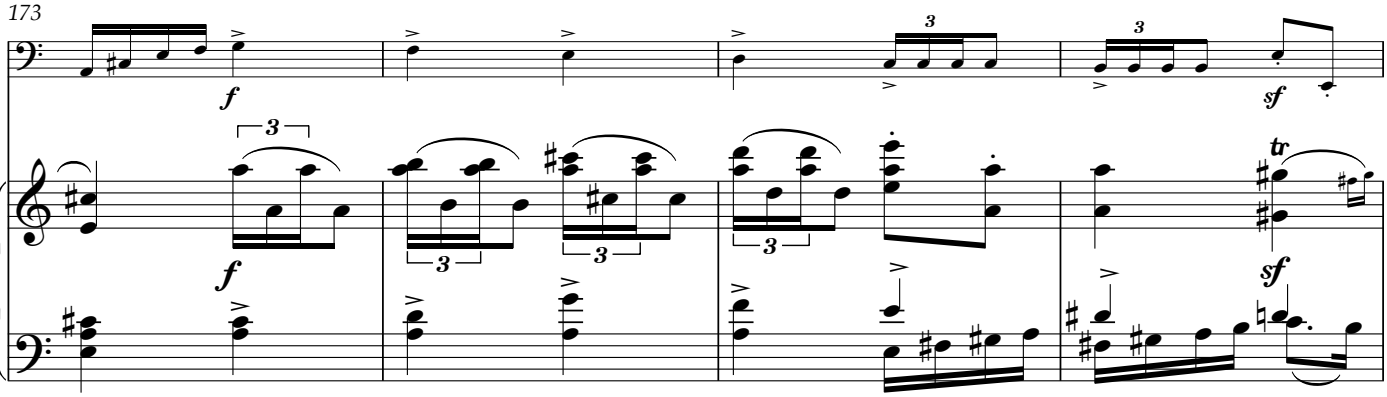

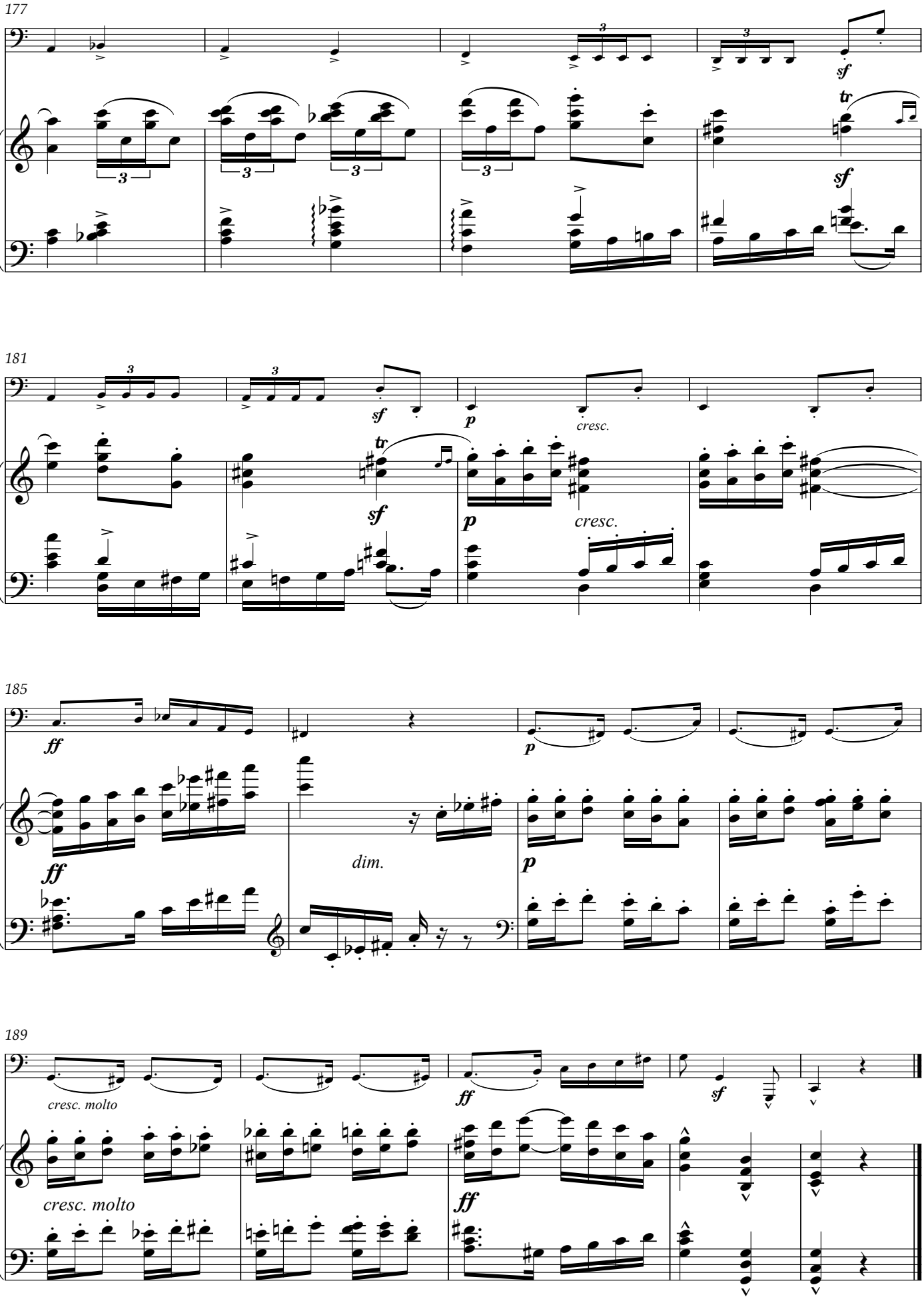
177
sf
tr
sf
181
sf
p
cresc.
tr
sf
p
cresc.
185
ff
p
ff
dim.
p
189
cresc. molto
ff
sf
cresc. molto
ff

aus dem Verlagsprogramm:

Kontrabass und Klavier
(* auch für Bassetto und Klavier)

Giovanni Bottesini	Melodia (Romanza patetica)*
	Elegia in Re*
	Studi melodici*
	Rêverie*
Domenico Dragonetti	Andante und Rondo
Max Bruch	Kol Nidrei*
Gabriel Fauré	Elégie*
	Pièce
Robert Fuchs	Sonate für Kontrabass und Klavier
Henry Eccles	Sonate
Felix Mendelssohn-Bartholdy	Lied ohne Worte*
W.A. Mozart	Bildnisarie*
Joseph Rheinberger	Cantilène*
Camille Saint-Saëns	Zwei Arien aus „Samson und Dalilah“*
Robert Schumann	Adagio und Allegro*
	Fantasiestücke *
P.I. Tschaikowsky	Arie des Gremin*
	Nocturne*
Pedro Valls	Suite Andaluza

Bassetto und Klavier

Frank Bridge	Spring Song
Edward Elgar	Salut d'amour
Gabriel Fauré	Après un Rêve
Jules Massenet	Mélodie Elégie
Bodo Reinke	10-10+10=10

Studienwerke

Silvio Dalla Torre	BASSics 1
	BASSics 2

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