
Gabriel Fauré

Pièce

für Kontrabass und Klavier

Im Jahre 1906 schrieb Gabriel Fauré (1845-1924) sein "Pièce" für den Gesangslehrer des Pariser Konservatoriums A.L. Hettich. Dieser sammelte Vocalisen und gab sie in zehn Bänden ab dem Jahr 1907 unter dem Titel "Répertoire Moderne de Vocalises-Études" im Verlag Alphonse Leduc heraus. Diese Sammlung liest sich wie das "Who's who" der bedeutendsten Komponisten, die Anfang des 20. Jahrhunderts in Paris lebten - darunter Villa-Lobos, Copland, Ravel, Pizzetti, Nielsen und fünf Mitglieder der "Groupe des Six". Das wohl populärste Stück der Sammlung ist Maurice Ravels "Vocalise-étude en forme de habanera", besser bekannt unter dem späteren Titel "Pièce en forme de habanera".

Hettich erklärt im Vorwort, dass er mit seiner Sammlung "Übungsmaterial für das Singen moderner Musik" zur Verfügung stellen möchte. Seine Studien, die vor allem der Klanggestaltung dienten, sollten dazu ermuntern, sich mit "zeitgenössischer Musik" und "fortschrittlicher Harmonik" auseinanderzusetzen, wobei er bemerkenswerterweise nur tonale Werke zugelassen und Komponisten atonaler Musik von der Mitwirkung an seinem Projekt ausgeschlossen hatte.

Die Originaltonart des vorliegenden Stückes war e-moll. Mit Rücksicht auf die Möglichkeiten des Kontrabasses habe ich es nach h-moll transponiert. Ebenso wurden Phrasierung und Artikulation der instrumentalen Interpretation angepasst. Das Kontrabass-Repertoire, leider arm an Werken großer Meister, wird mit der Bearbeitung dieser kleinen Komposition ein wenig bereichert.

Rostock, April 2006

Silvio Dalla Torre

In 1906 Gabriel Fauré (1845-1924) wrote his "Pièce" for the vocal teacher at the Paris Conservatoire, A.L. Hettich. This teacher collected vocalises and published them from 1907 in ten volumes through Alphonse Leduc Publishers, under the title "Répertoire Moderne de Vocalises-Études". This collection reads like the "Who's who" of important composers who lived in Paris at the beginning of the 20th century - including Villa-Lobos, Copland, Ravel, Pizzetti, Nielsen and five members of the "Groupe des Six". The most famous piece from the collection is probably Maurice Ravel's "Vocalise-étude en forme de habanera", better known under the later title "Pièce en forme de habanera".

Hettich explained in the introduction, that he wanted to use his collection to provide "practice material for singing modern music". His studies, which explored sonority, were intended to encourage people to tackle "contemporary music" and "advanced harmony" whereby it is worth noting that he only accepted tonal works and ruled out composers of atonal music from participating in his project.

The original key of this piece was E minor. Taking into account the possibilities of the double bass I have transposed it into B minor. Phrasing and articulation were also altered to make them more appropriate for the instrument. The double bass repertoire, which unfortunately doesn't include many works by the great masters, is slightly enriched by this small composition.

Rostock, April 2006

Silvio Dalla Torre

Pièce

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

Gabriel Fauré
(1845-1924)

Adagio, molto tranquillo

The musical score is presented in three systems. The first system (measures 1-3) features a double bass line starting with a rest, followed by a melodic line marked *mp legato sempre*. The piano accompaniment consists of a right-hand line with chords and a left-hand line with a rhythmic pattern. The second system (measures 4-6) continues the melodic line in the double bass and the piano accompaniment. The third system (measures 7-9) shows the double bass line with a more active rhythmic pattern and the piano accompaniment with chords and a bass line. The key signature is one sharp (F#) and the time signature is common time (C).

10

Musical score for measures 10-12. The piece is in G major (one sharp) and 3/4 time. Measure 10 features a bass line starting with a quarter rest, followed by eighth-note patterns, and a piano (p) dynamic. The right hand plays a complex chordal texture with sixteenth-note runs. Measure 11 has a mezzo-forte (mf) dynamic. Measure 12 continues the texture with a piano (p) dynamic.

13

Musical score for measures 13-15. Measure 13 features a bass line with a sixteenth-note sextuplet (6) and a piano (p) dynamic. The right hand has a complex chordal texture. Measure 14 has a piano (p) dynamic. Measure 15 features a bass line with two triplet (3) markings and a piano (p) dynamic. The right hand continues with a complex chordal texture.

16

Musical score for measures 16-18. Measure 16 features a bass line with a piano (p) dynamic. The right hand has a complex chordal texture. Measure 17 has a piano (p) dynamic. Measure 18 features a bass line with a piano (p) dynamic and a complex chordal texture in the right hand.

19

Musical score for measures 19-21. Measure 19 features a bass line with a mezzo-forte (mf) dynamic. The right hand has a complex chordal texture. Measure 20 has a mezzo-forte (mf) dynamic. Measure 21 features a bass line with a mezzo-forte (mf) dynamic and a complex chordal texture in the right hand, with a crescendo (cresc.) marking.

6

21

Musical score for measures 21-23. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The time signature is 3/4. The bass staff contains a melodic line with slurs and accents, marked with *dim.* in measures 22 and 23. The grand staff contains a complex accompaniment with chords and moving lines, also marked with *dim.* in measures 22 and 23.

24

Musical score for measures 24-25. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The time signature is 3/4. The bass staff contains a melodic line with slurs and accents, marked with *mf* in measure 24 and *dim.* in measure 25. The grand staff contains a complex accompaniment with chords and moving lines, marked with *sfz* in measure 24 and *dim.* in measure 25.

26

Musical score for measures 26-28. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The time signature is 3/4. The bass staff contains a melodic line with slurs and accents, marked with *p* in measures 26 and 27. The grand staff contains a complex accompaniment with chords and moving lines, marked with *p* in measures 26 and 27.

29

Musical score for measures 29-31. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The time signature is 3/4. The bass staff contains a melodic line with slurs and accents, marked with *dim.* in measures 29 and 30. The grand staff contains a complex accompaniment with chords and moving lines, marked with *dim.* in measures 29 and 30.



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 |
|--------------------|------------------------|

Die Reihen werden ständig erweitert.

Informieren Sie sich im Internet unter: www.sidatoverlag.de

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