Silvio Dalla Torre

BASSics 2

Anwendung der Vier-Finger-Technik beim Kontrabass-Spiel
nach der „Neuen Niederländischen Schule“

sidato-st-01/2-dt

BASSics 2

Anwendung der Vier-Finger-Technik beim Kontrabass-Spiel
nach der „Neuen Niederländischen Schule“

Praxisbeispiele aus der Orchester-, Kammermusik- und Sololiteratur

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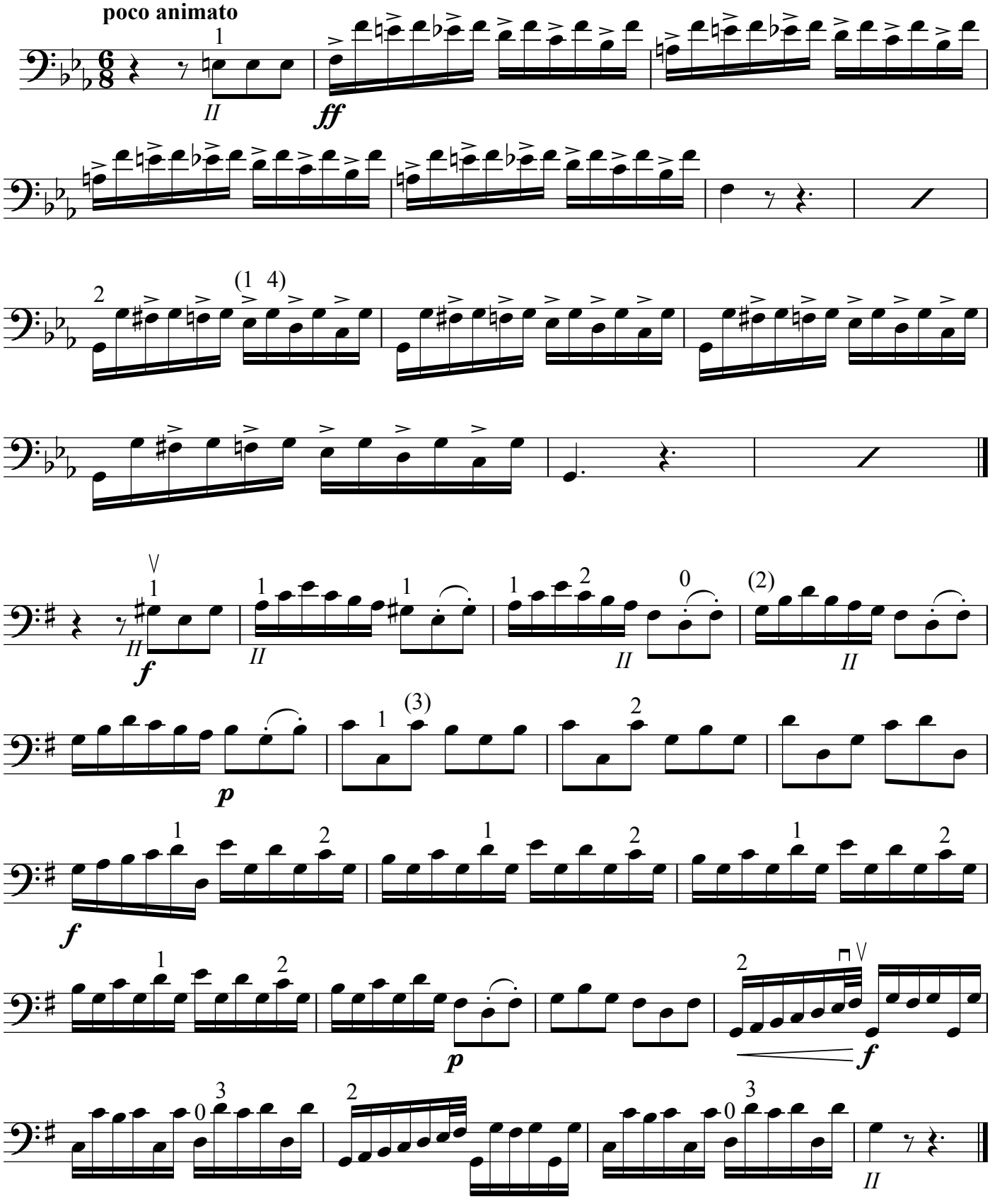
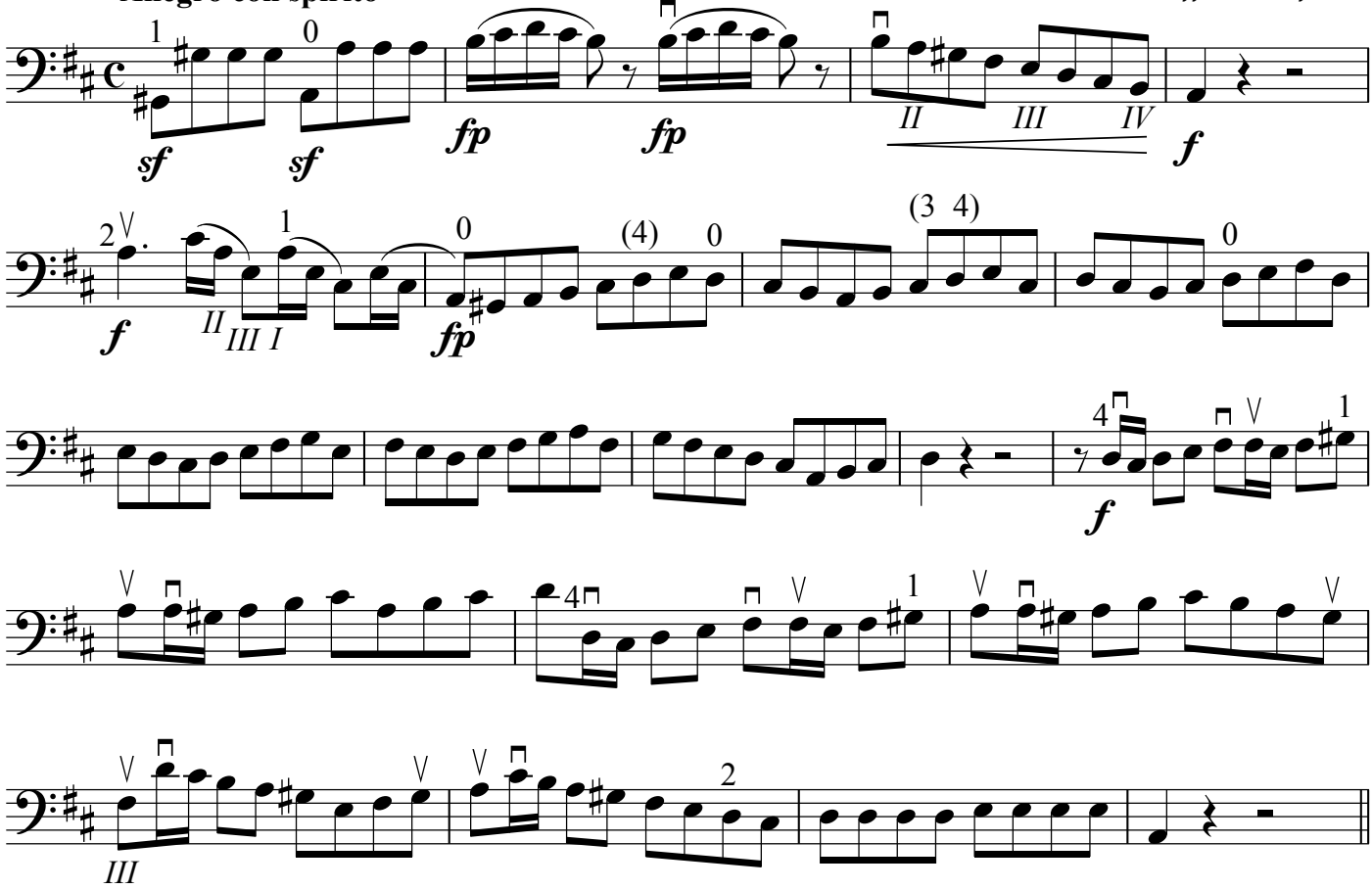
Orchesterstellen Tutti

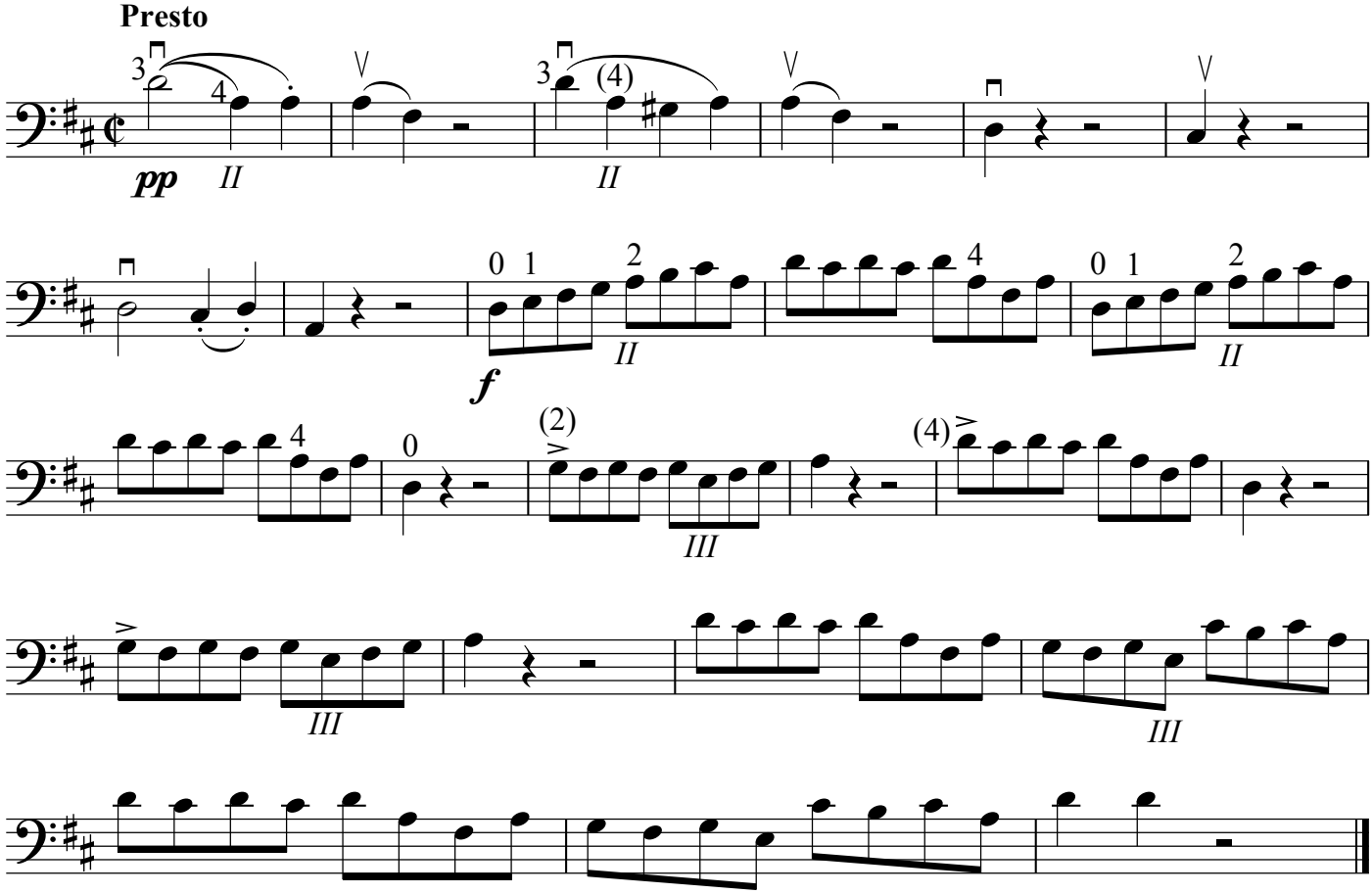
Chr. W. Gluck: Alceste



Allegro con spirito

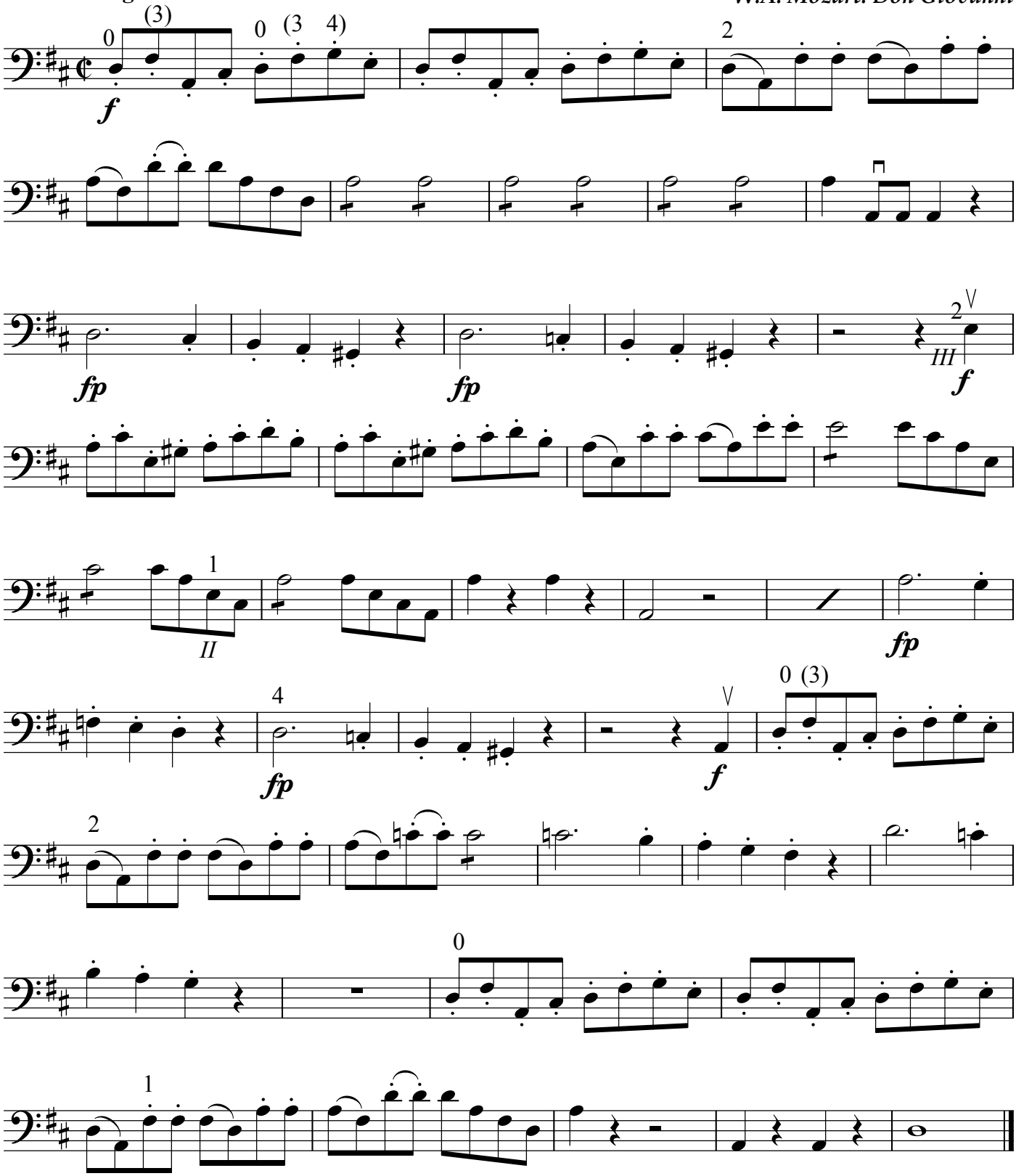


Presto



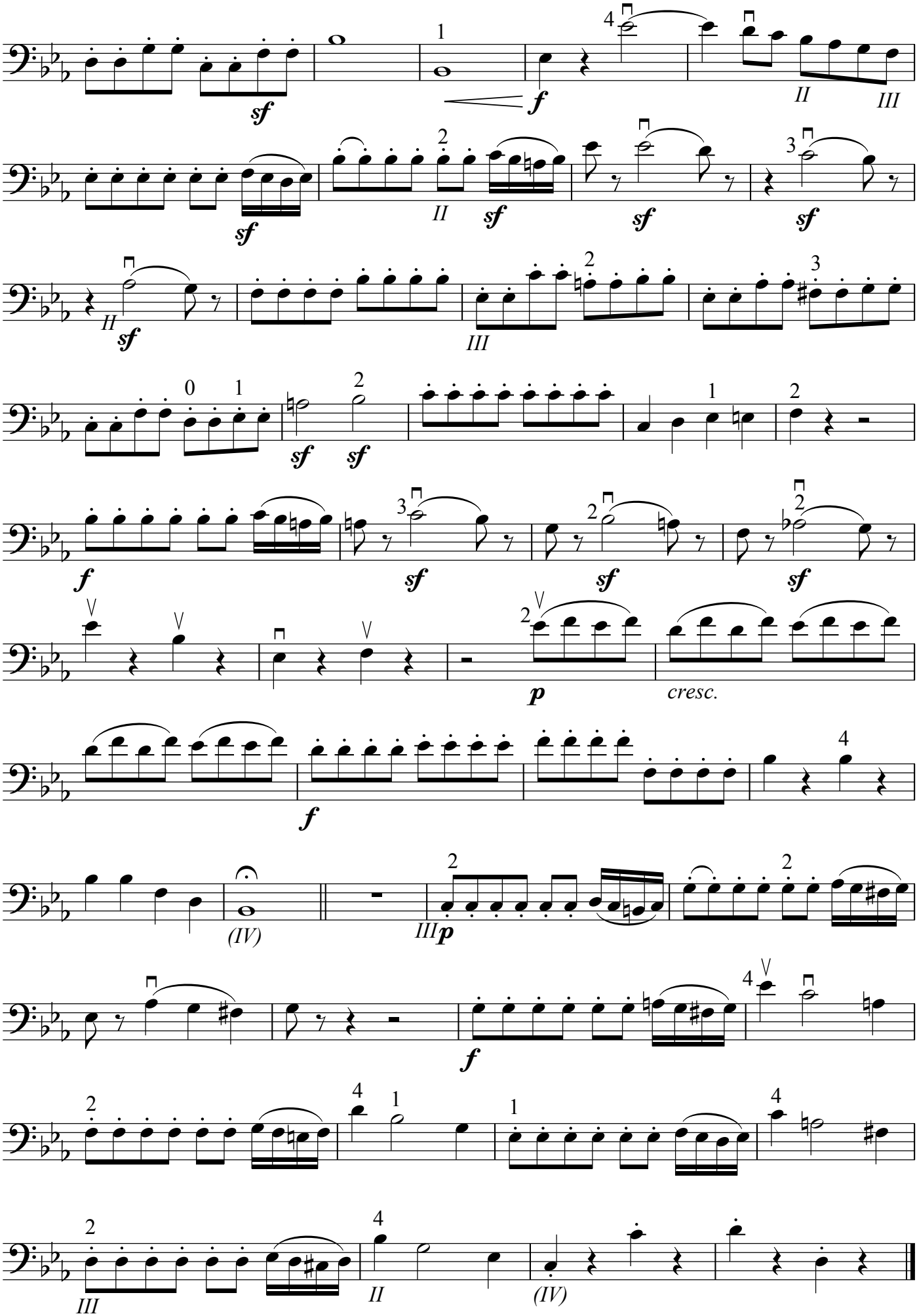
Allegro molto

W.A. Mozart: Don Giovanni



Allegro

W.A. Mozart: Die Zauberflöte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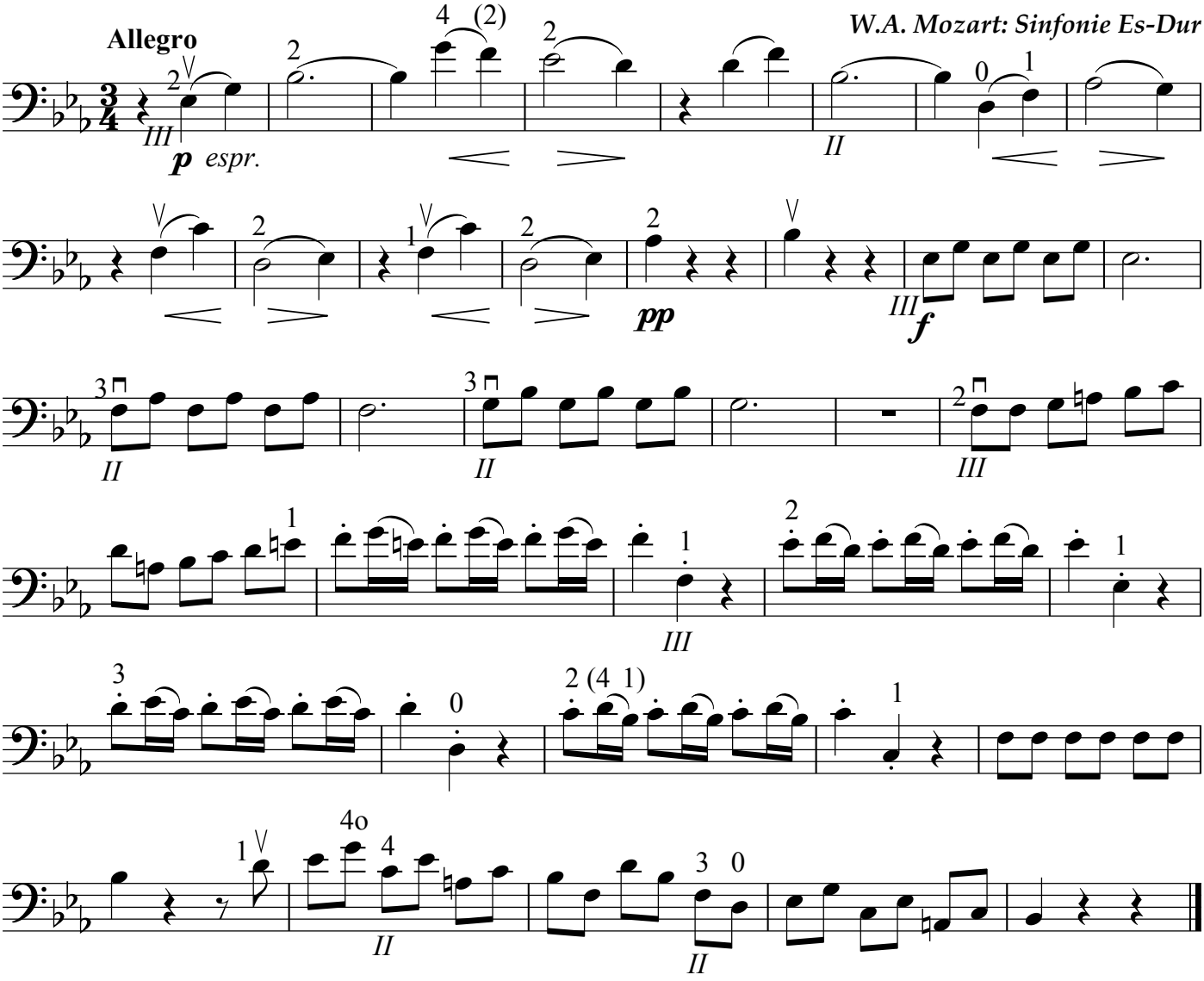
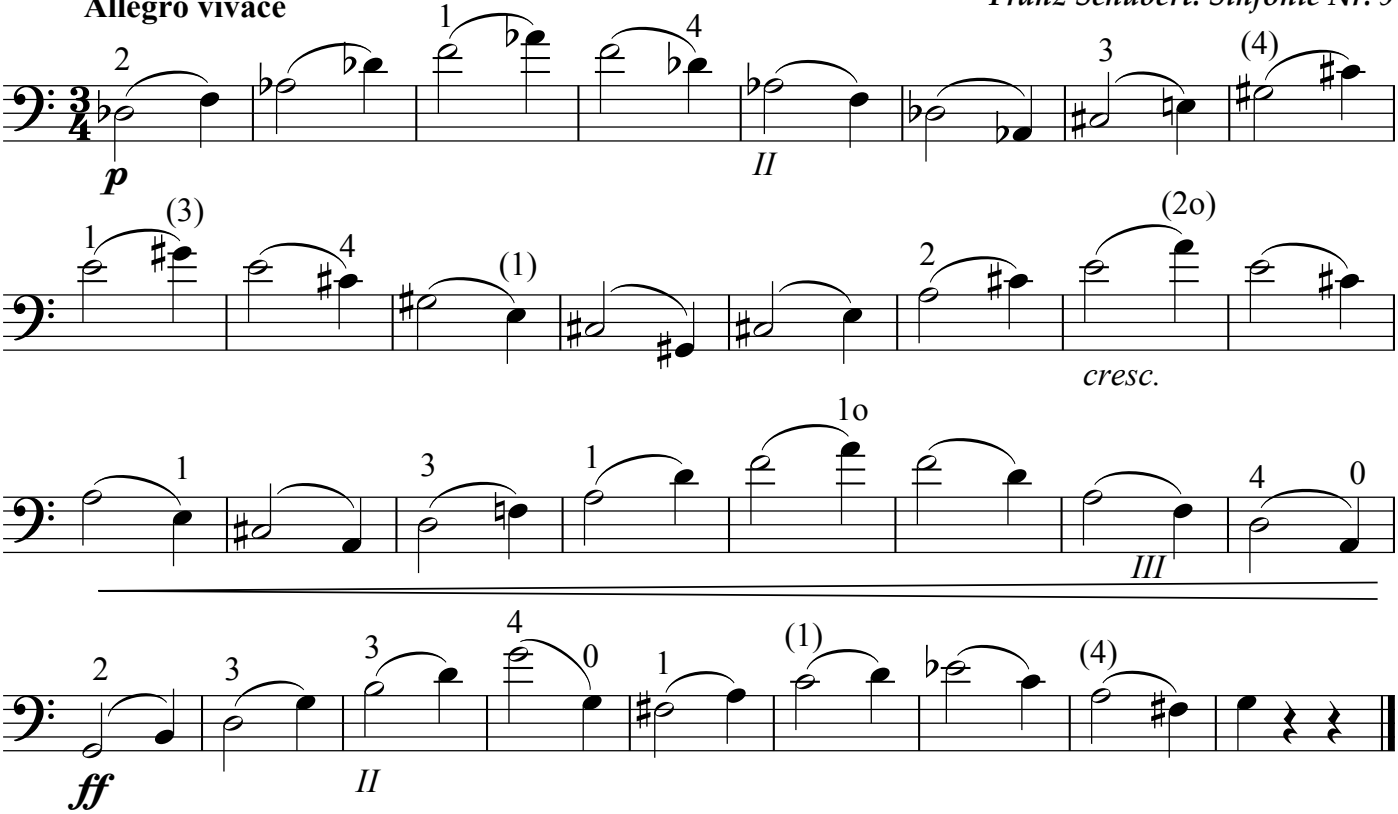
(IV)

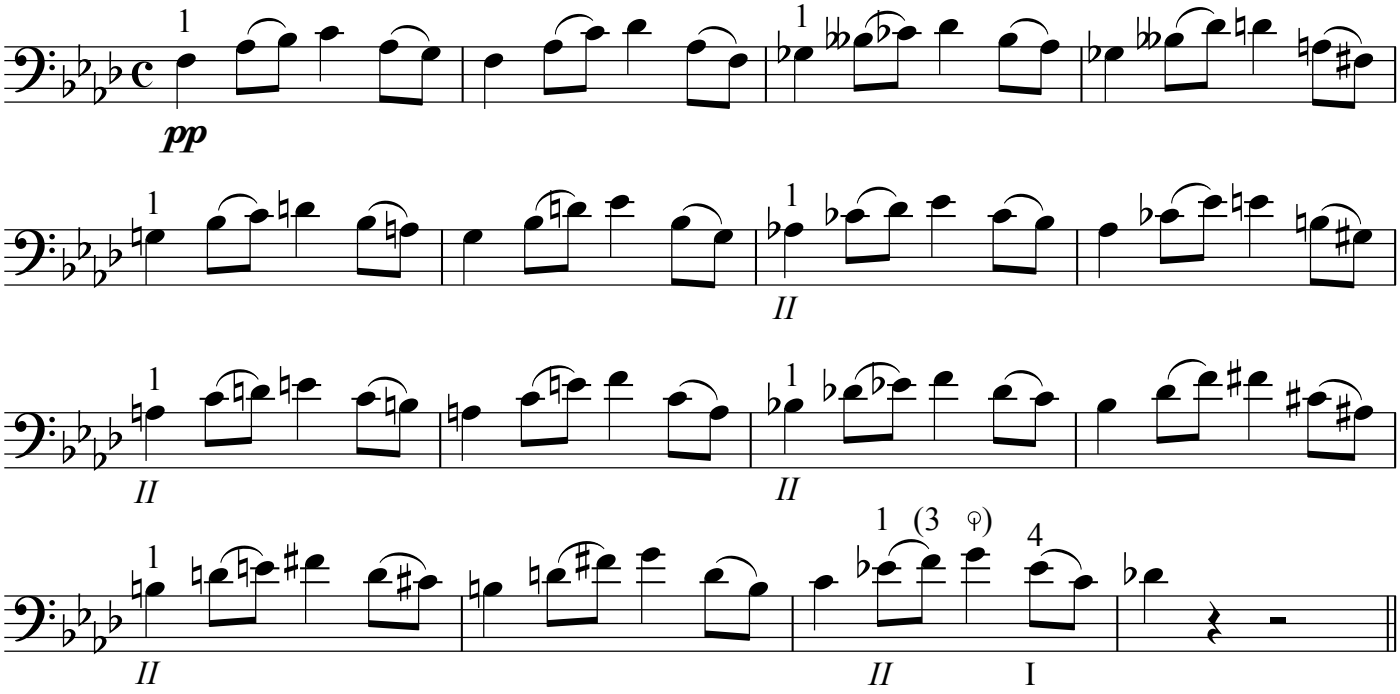
Allegro *W.A. Mozart: Sinfonie Es-Dur*



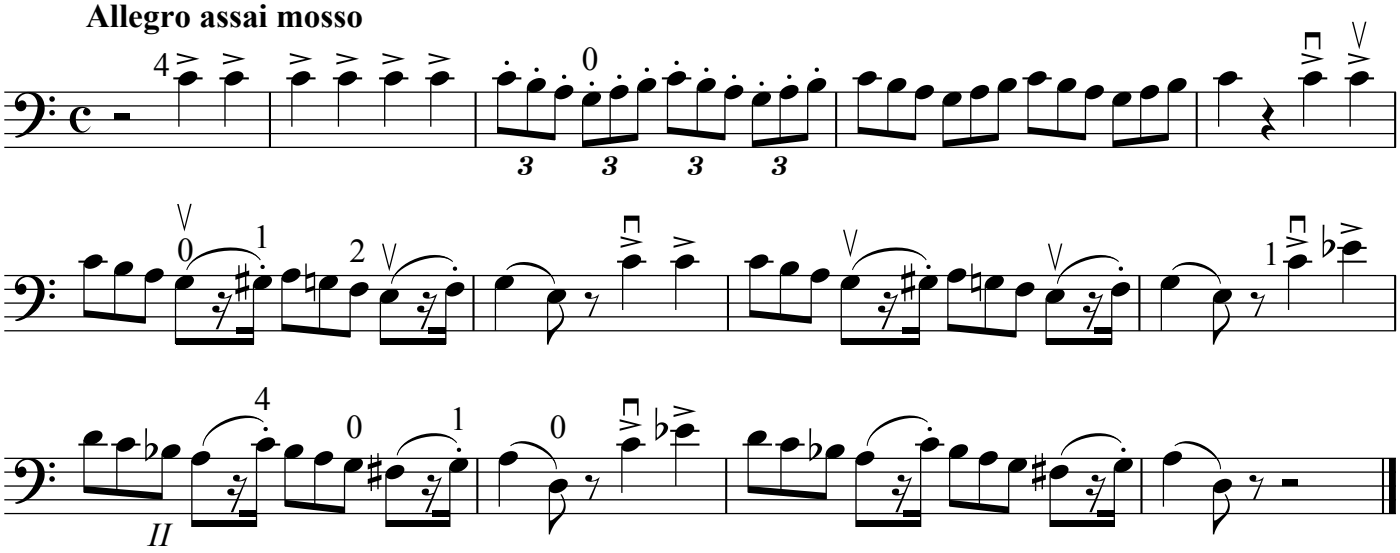
Allegro vivace *Franz Schubert: Sinfonie Nr. 9*



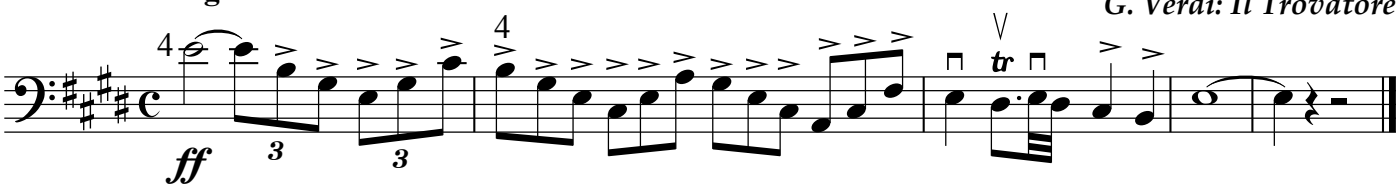
Allegro vivace *G. Verdi: La Traviata*



Allegro assai mosso

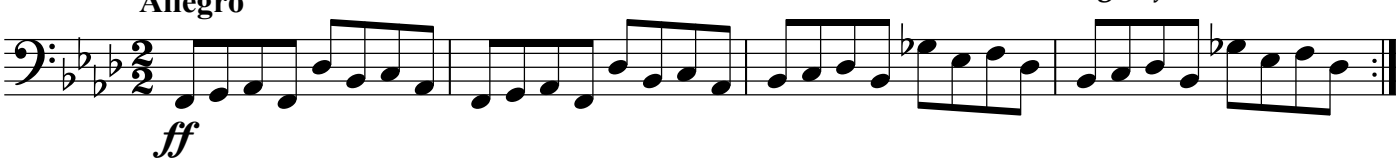


Allegro assai sostenuto *G. Verdi: Il Trovatore*

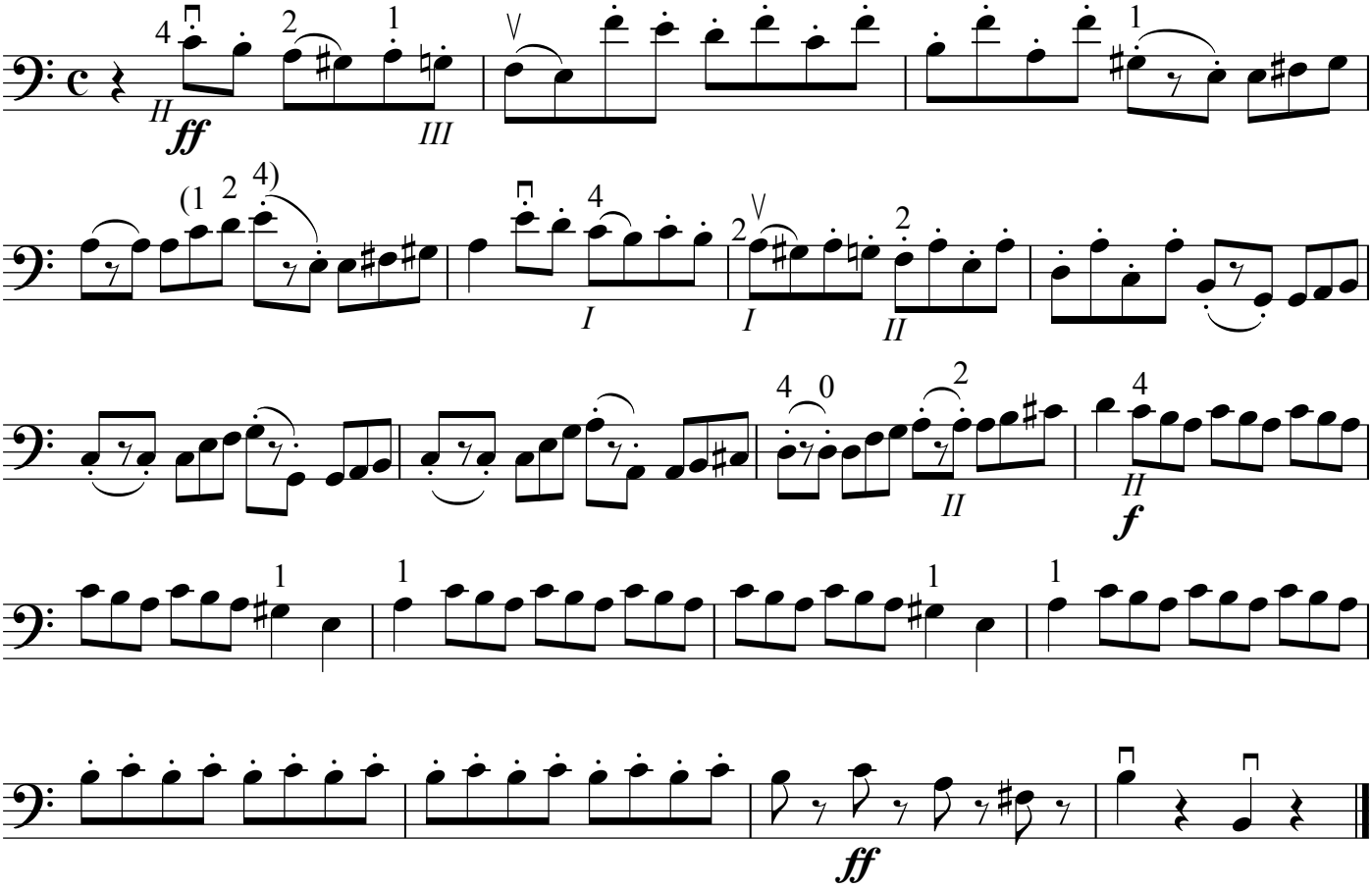


Mussorgskij verlangt diese Stelle mit 30 Wiederholungen zu spielen!

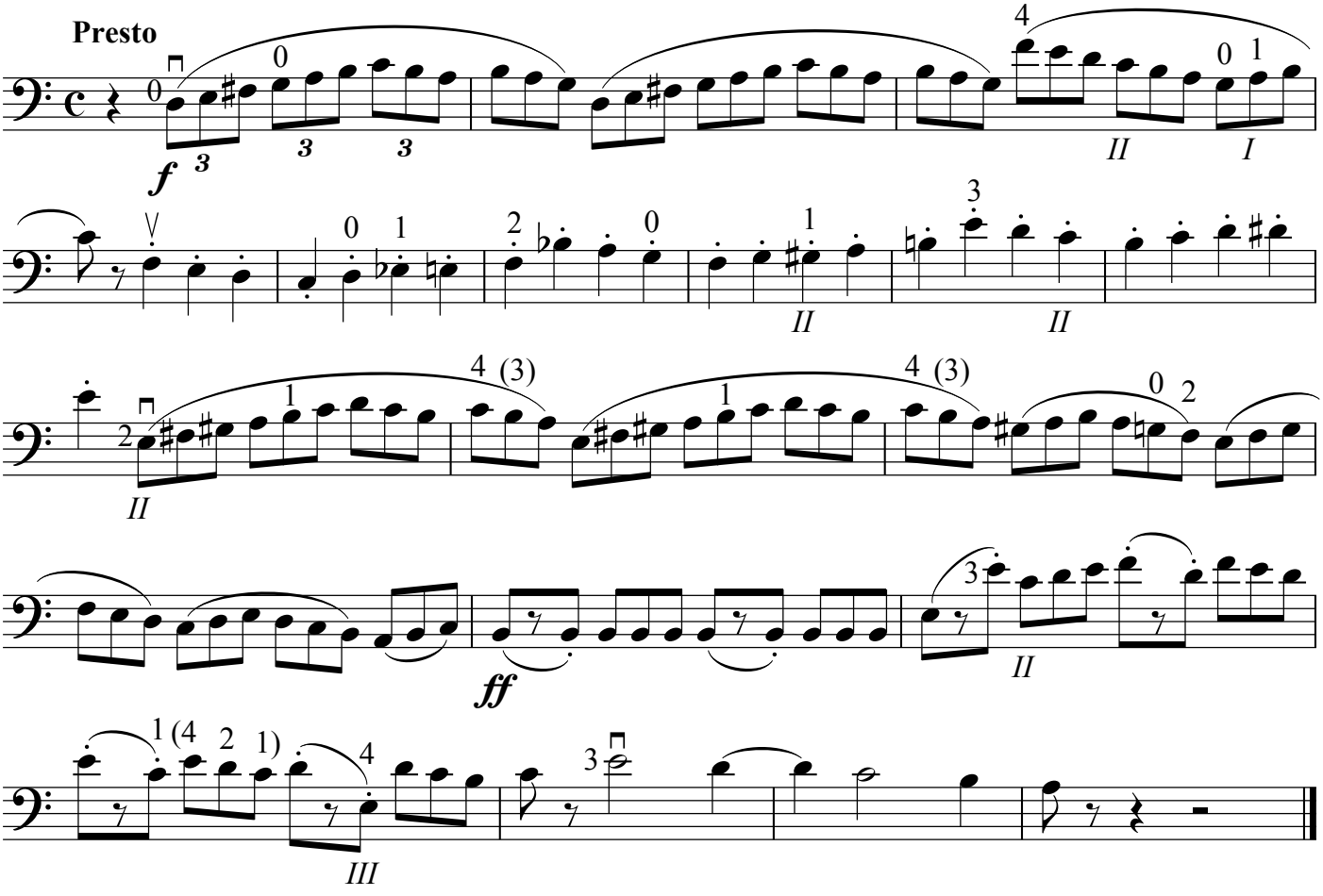
Allegro *M. Mussorgskij: Boris Godunow*



Presto



Presto



Lento

p *espr.*

piu ***p***

p

dolce perdendosi

pp

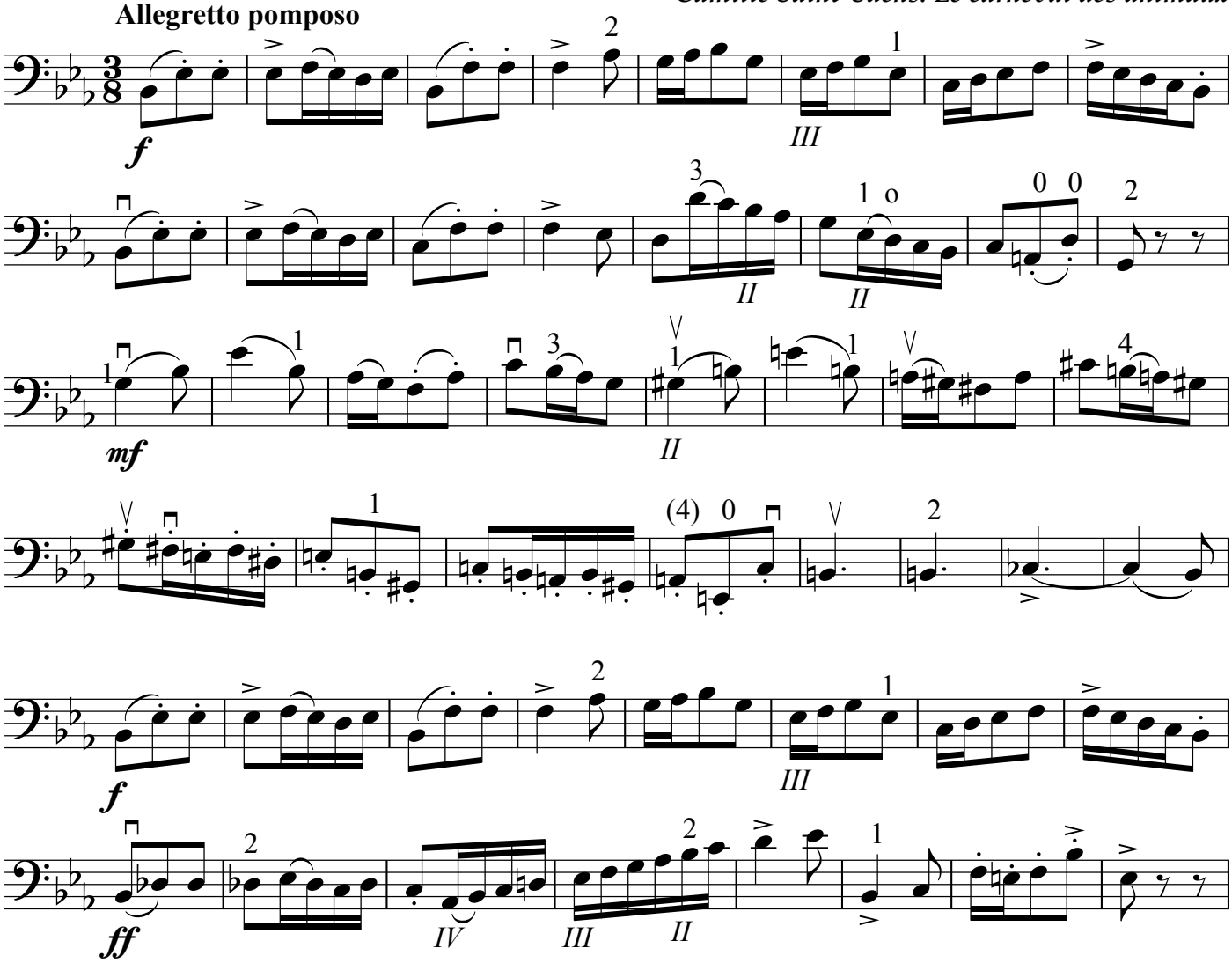
Strepitoso

ff *(sempre)*

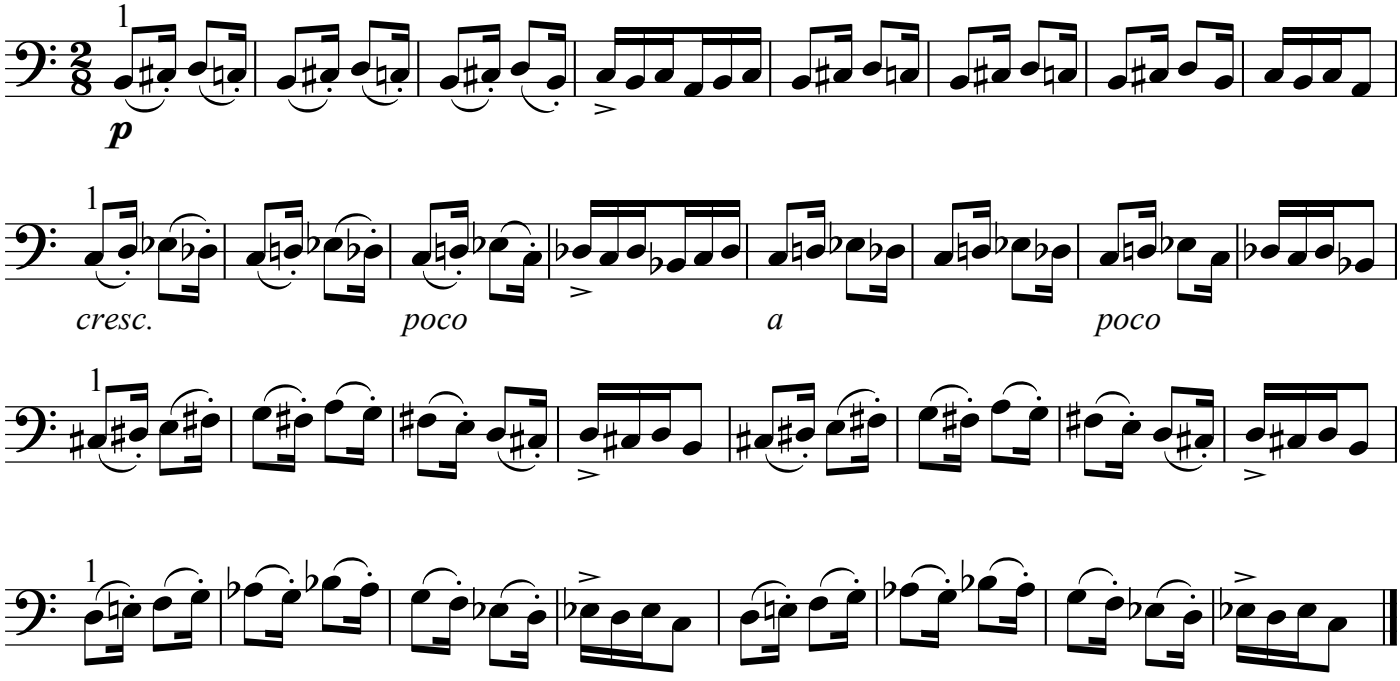
sempre sim.

Camille Saint-Saëns: Le carneval des animaux

Allegretto pomposo

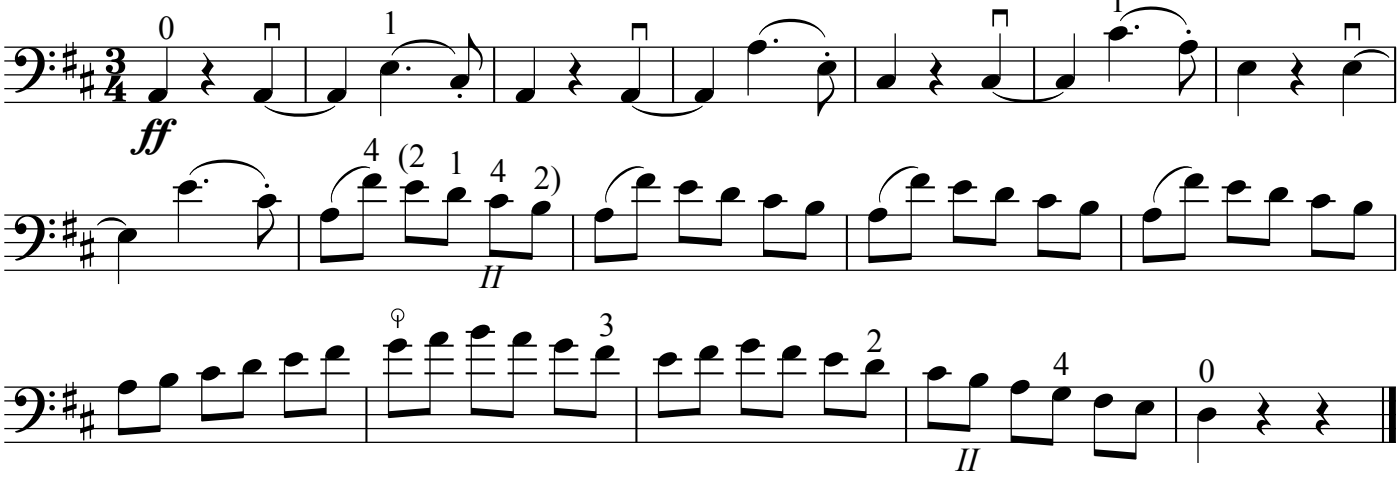


Allegro molto *N. Rimsky-Korsakoff: Scheherazade*



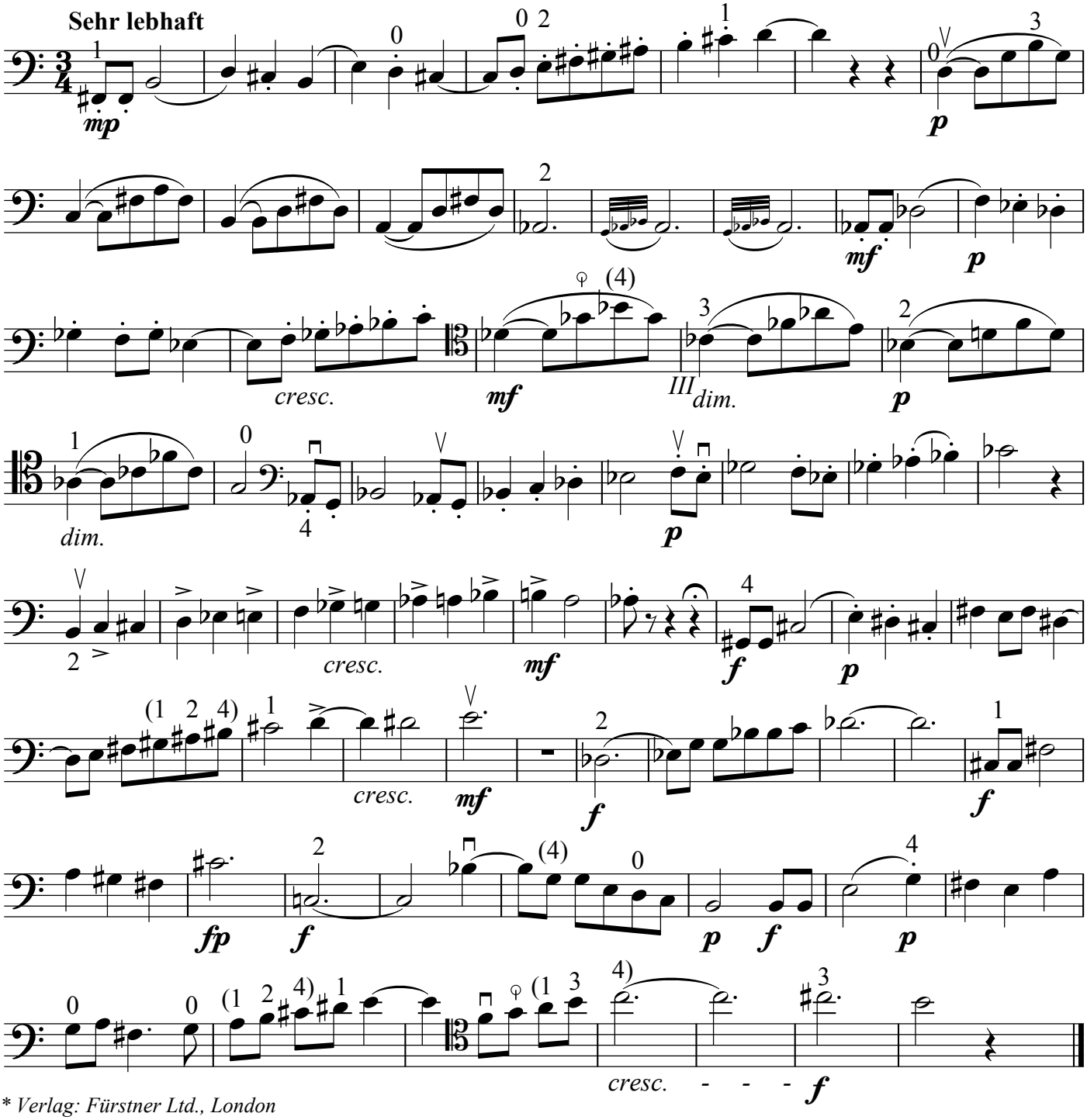
Tempo di Valse

Ch. Gounod: Faust



*Richard Strauss: Der Rosenkavalier **

Sehr lebhaft



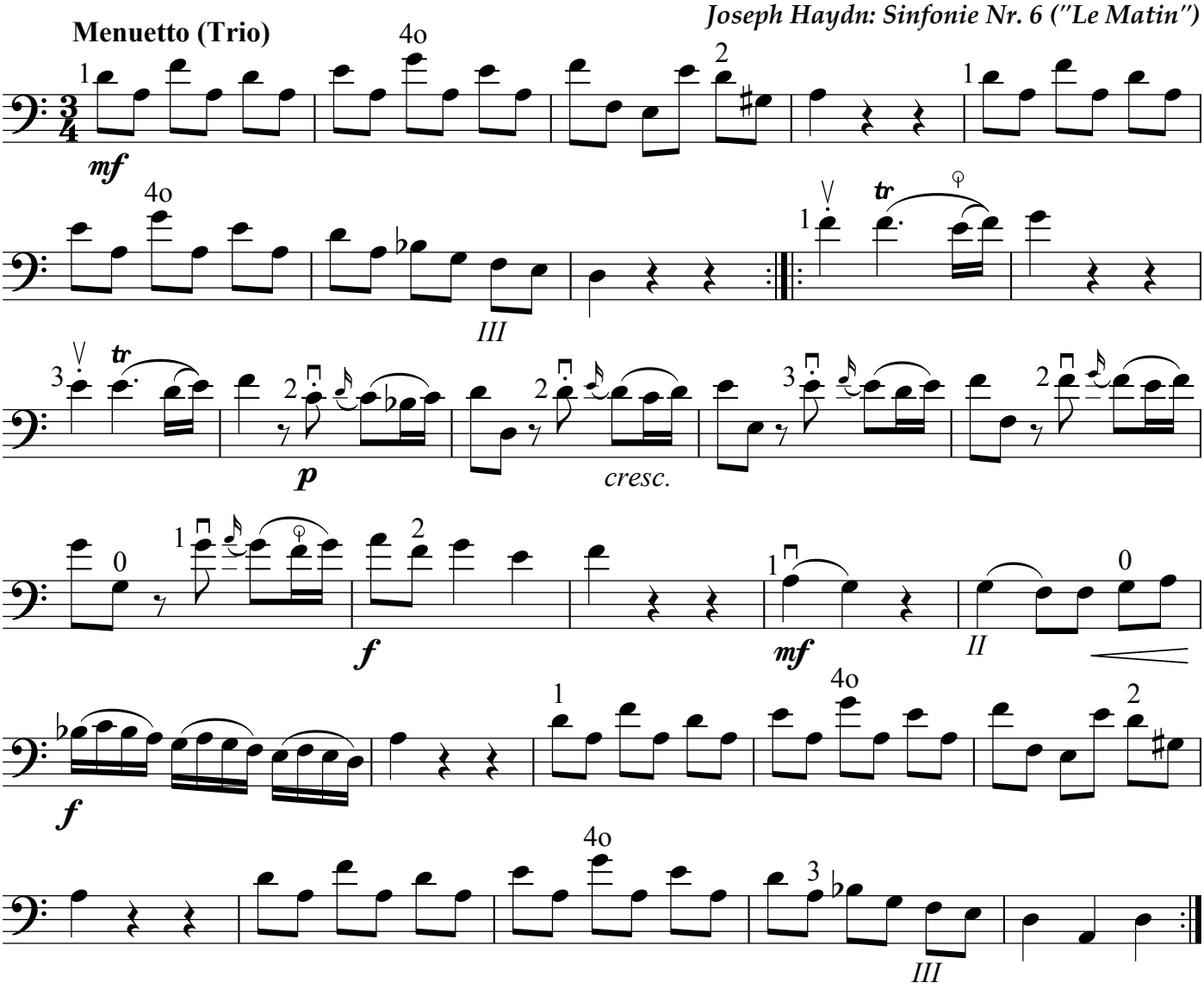
* *Verlag: Fürstner Ltd., London*

2

Orchesterstellen Solo

Menuetto (Trio)

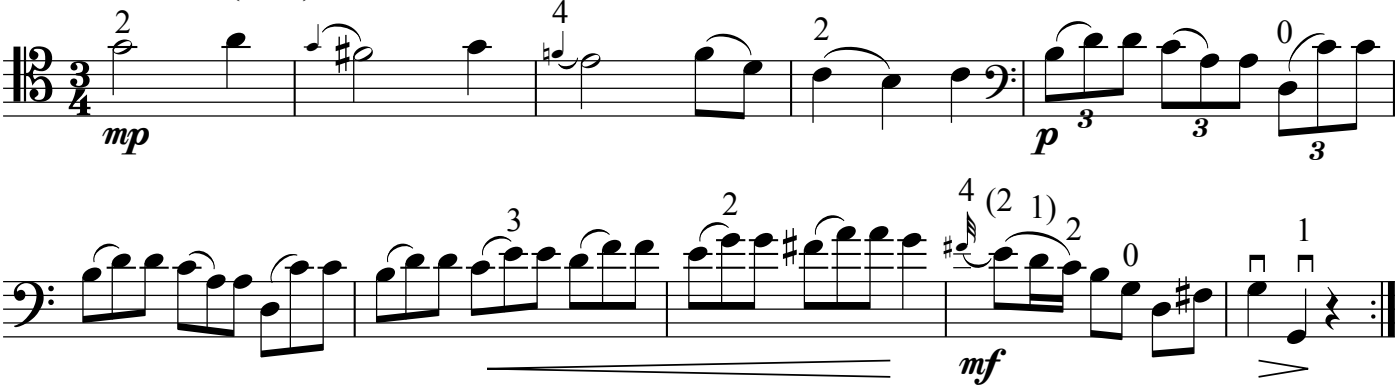
Joseph Haydn: Sinfonie Nr. 6 ("Le Matin")

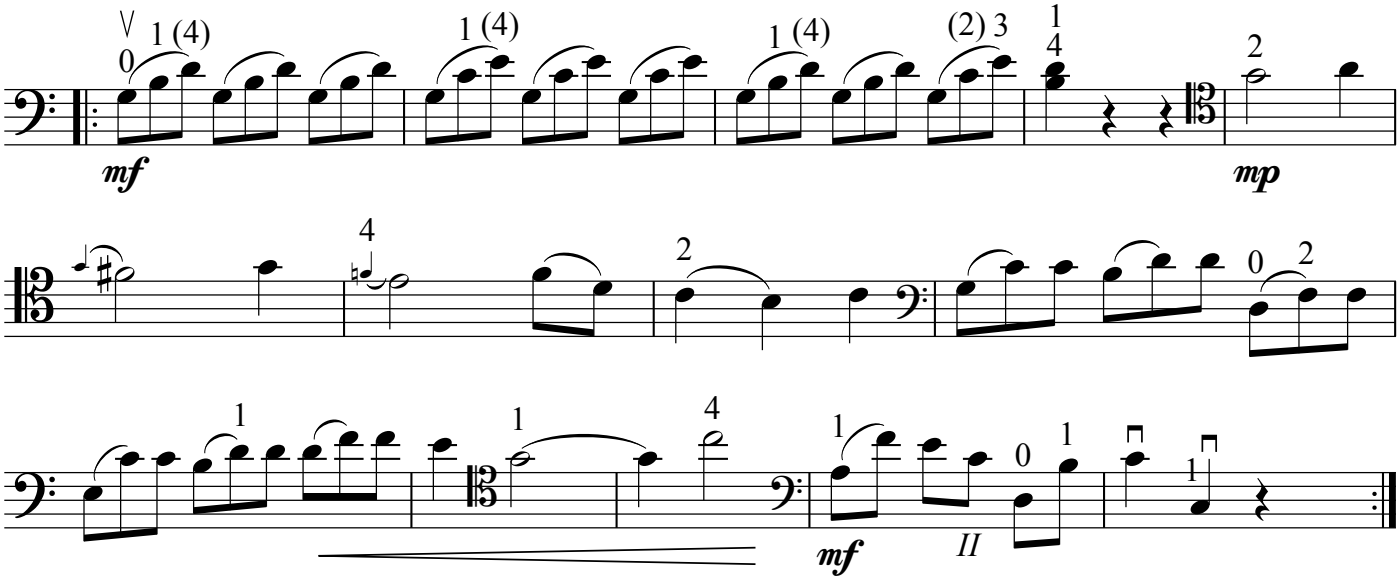


Joseph Haydn hat seinen Musikern genau auf die Finger gesehen und ihre Präludiergewohnheiten studiert. Daher lassen sich aus seinen Violone-Soli Rückschlüsse auf die damalige Spielpraxis ziehen.

Menuetto (Trio)

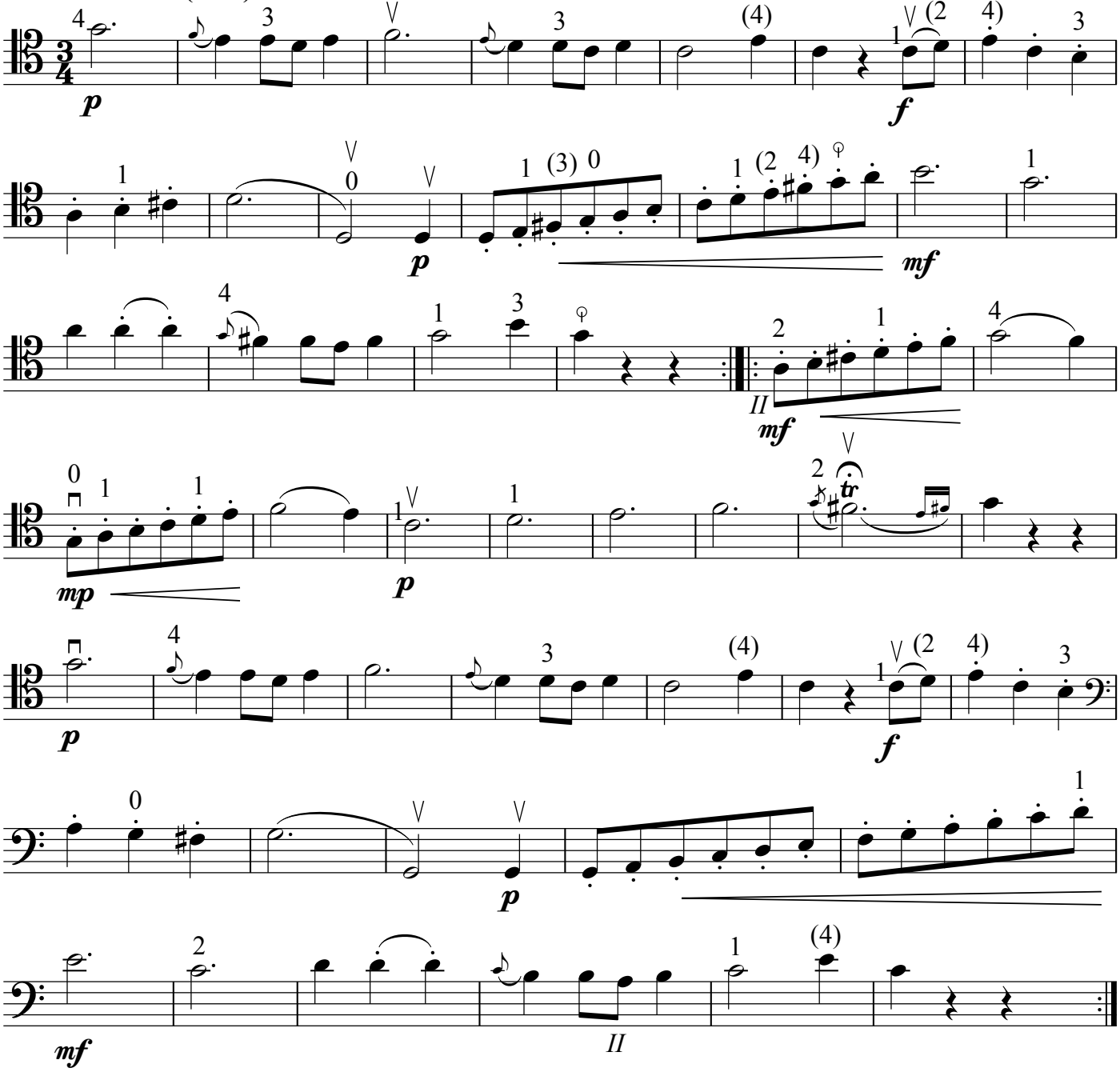
Joseph Haydn: Sinfonie Nr. 7 ("Le Midi")

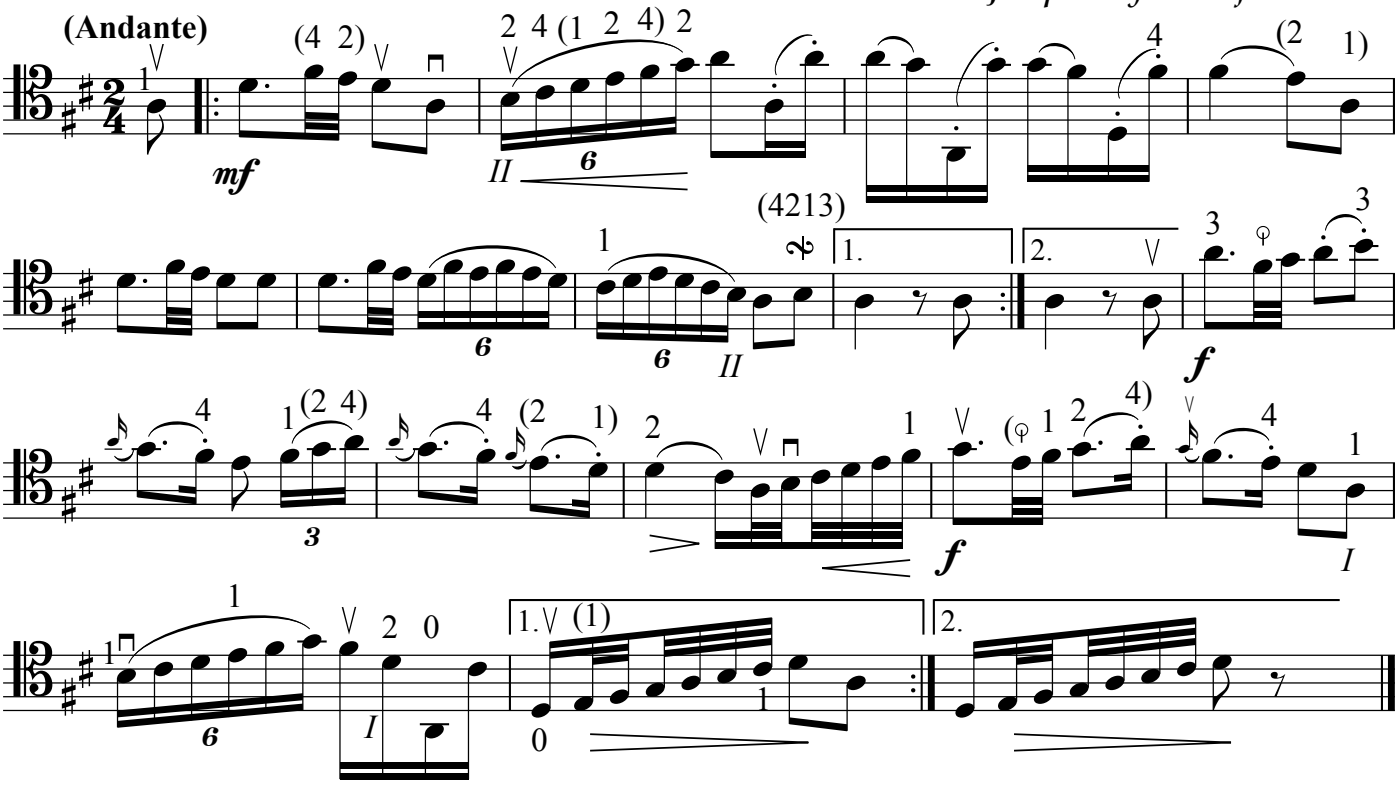




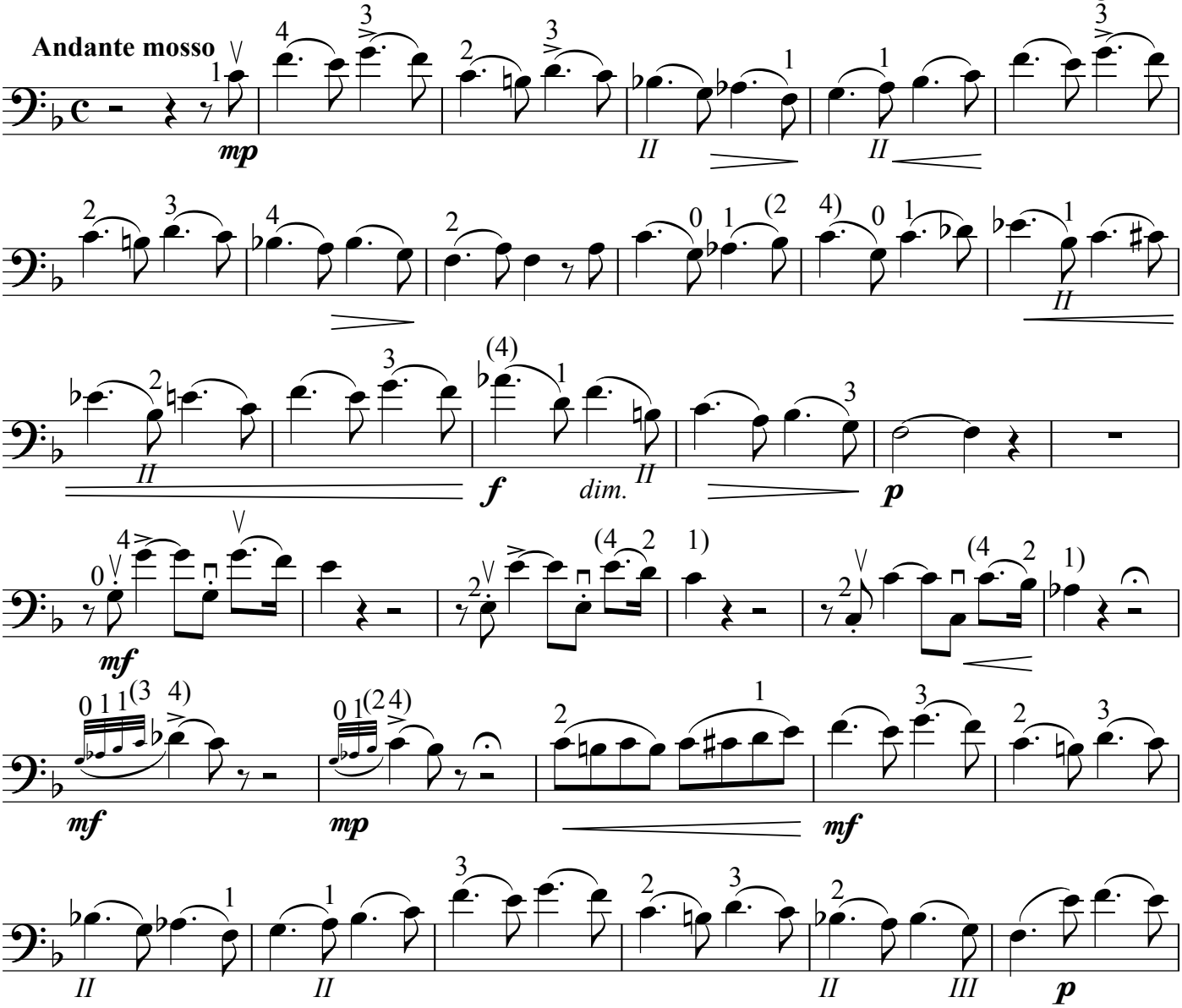
Menuetto (Trio)

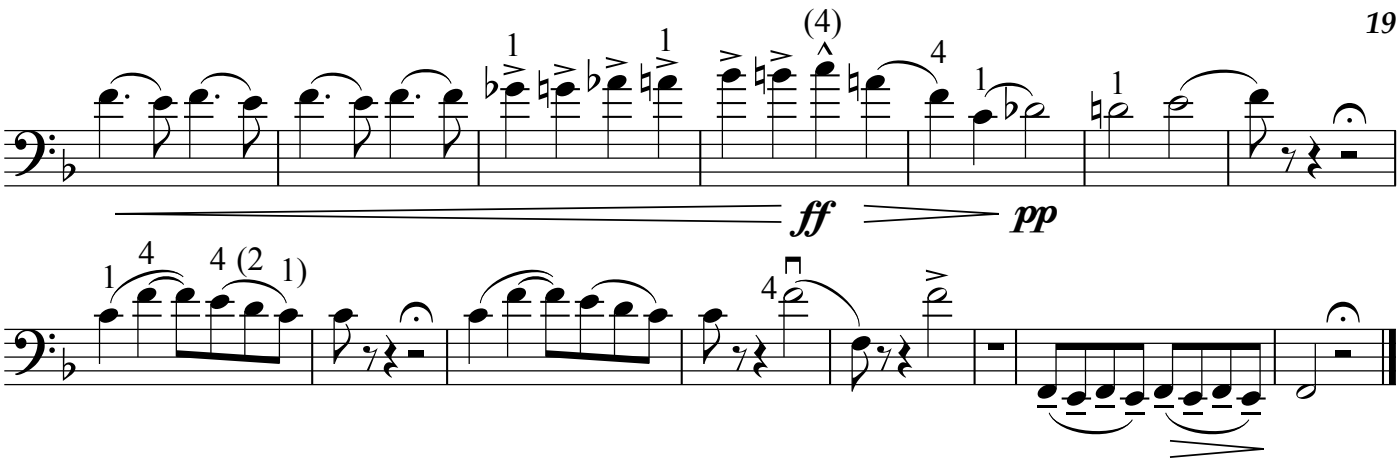
Joseph Haydn: Sinfonie Nr. 8 ("Le Soir")





G. Verdi: Rigoletto

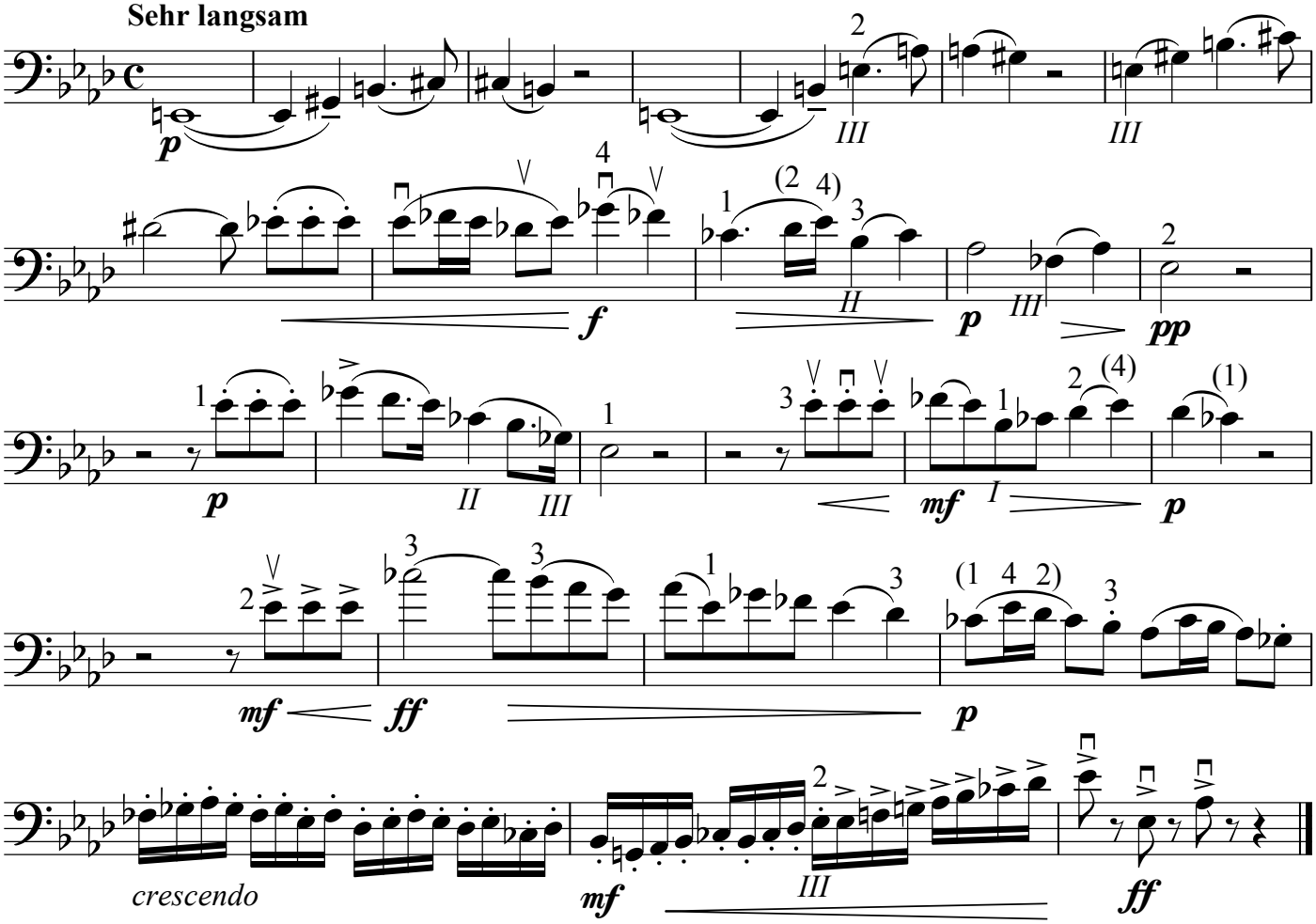




Solo für die ganze Bassgruppe!

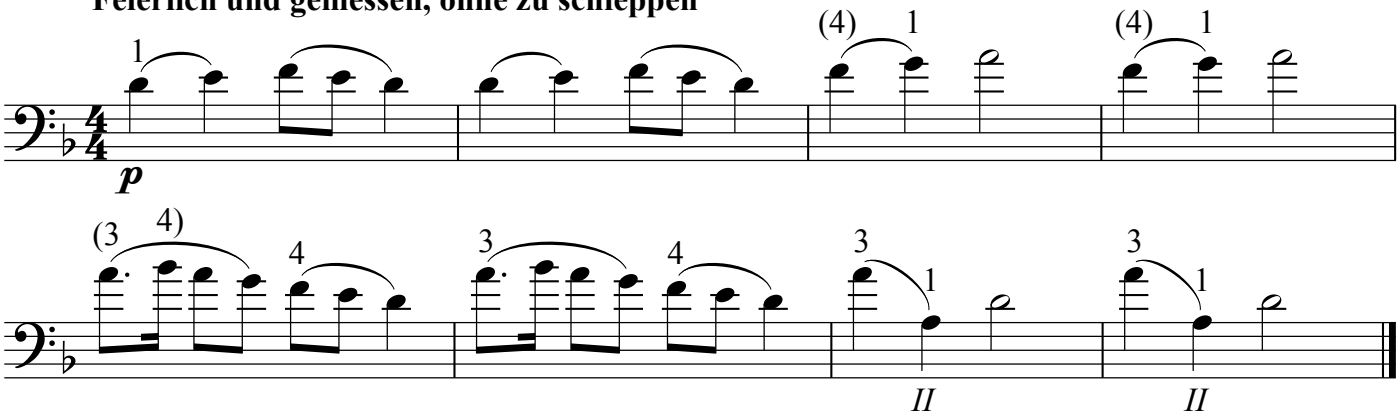
G. Verdi: Otello

Sehr langsam



Gustav Mahler: 1. Sinfonie

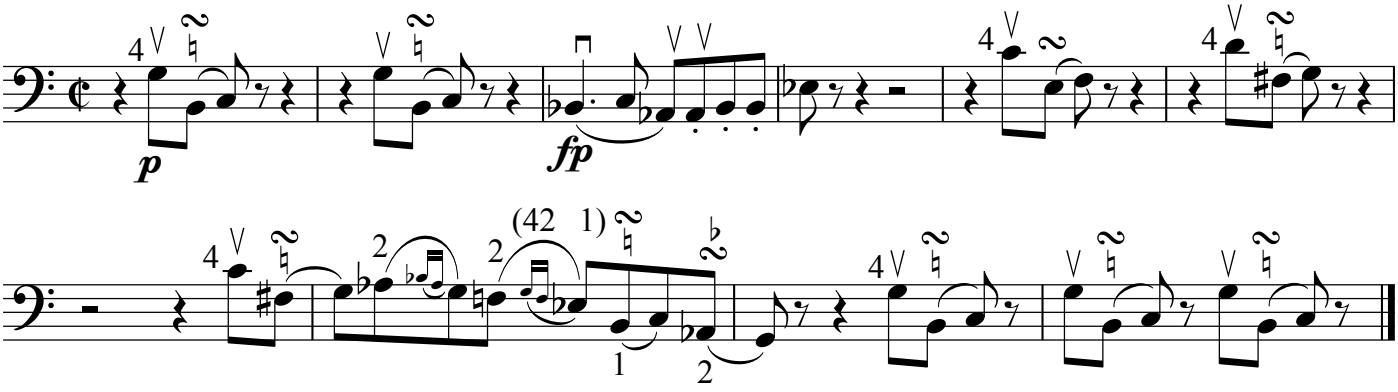
Feierlich und gemessen, ohne zu schleppen



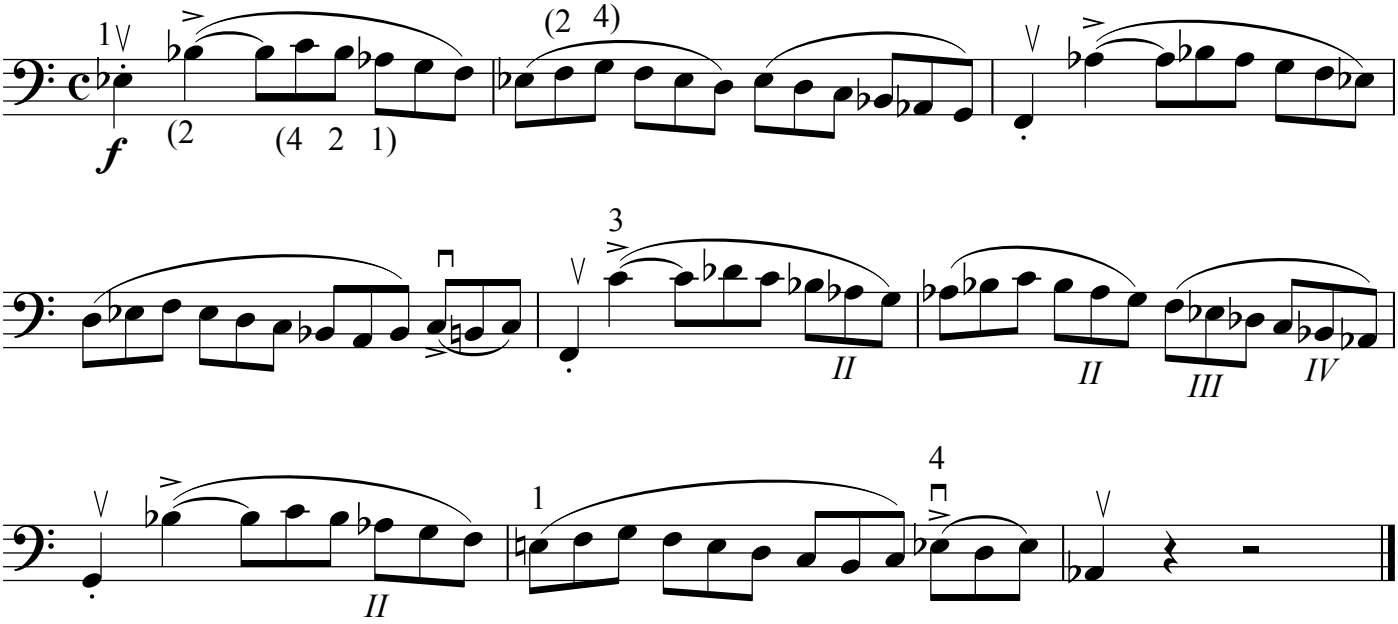
3

Beispiele aus der Kammermusikliteratur

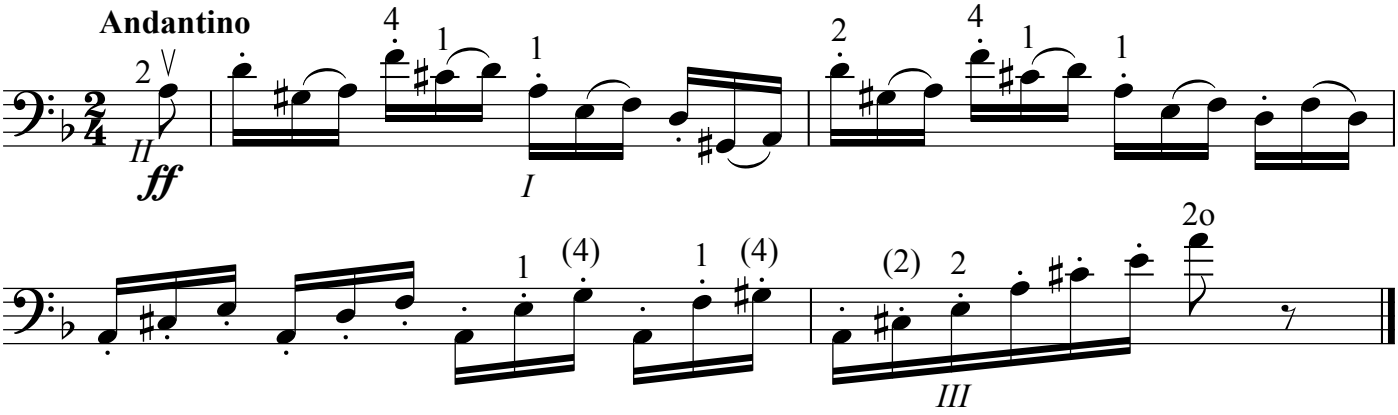
Andante *W.A. Mozart: Eine kleine Nachtmusik*



Allegro vivace *Franz Schubert: Forellenquintett*

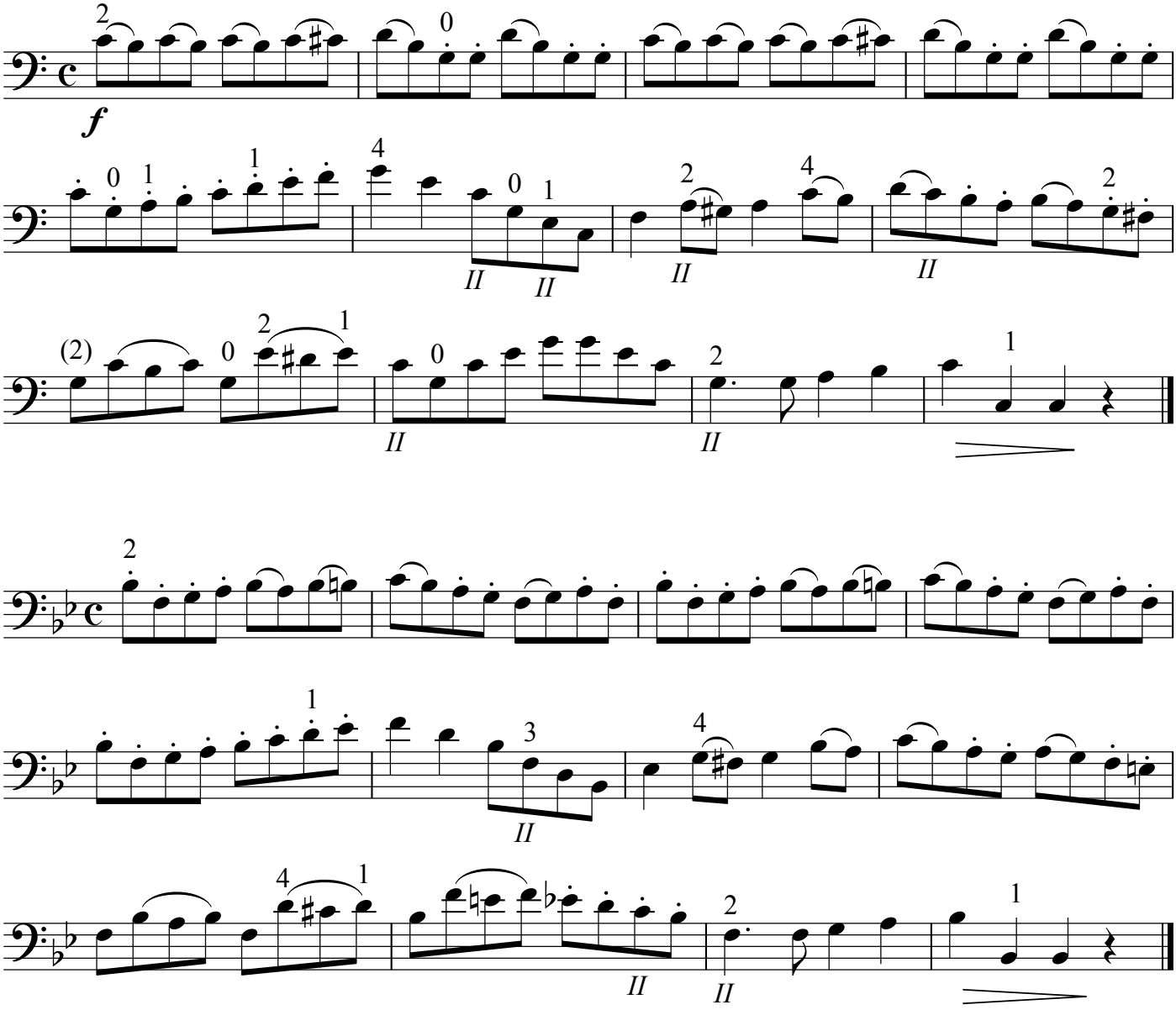


Andantino



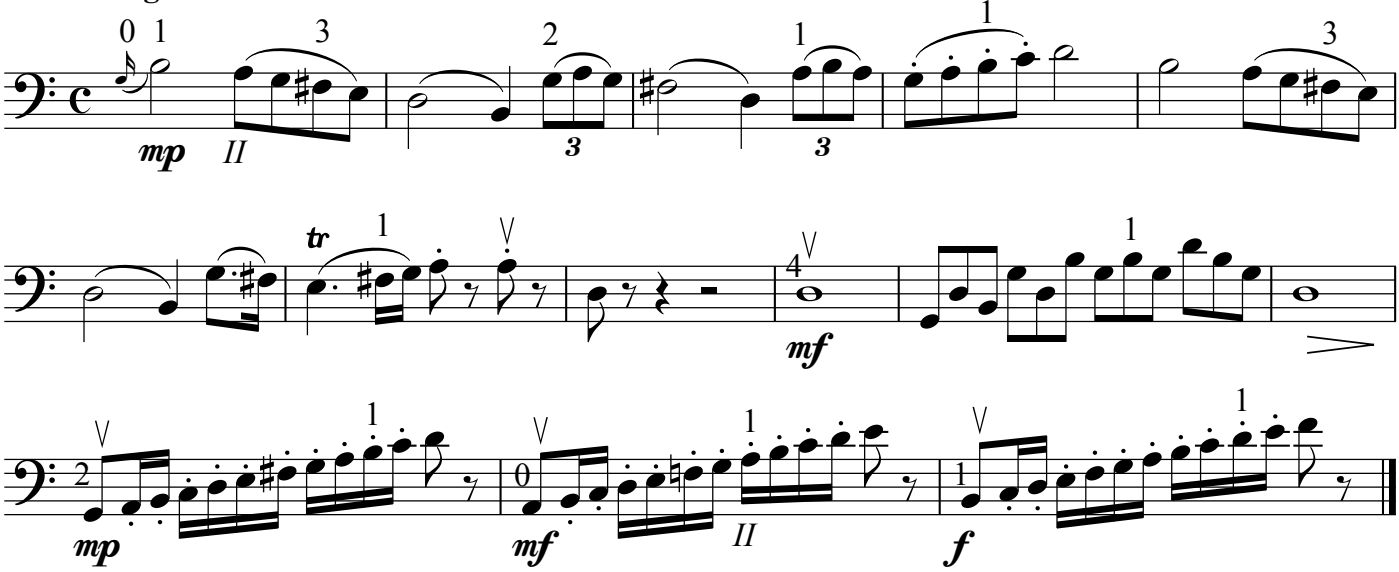
Allegro

G. Rossini: Streichersonate A-Dur



G. Rossini: Duetto per violoncello e contrabbasso

Allegro



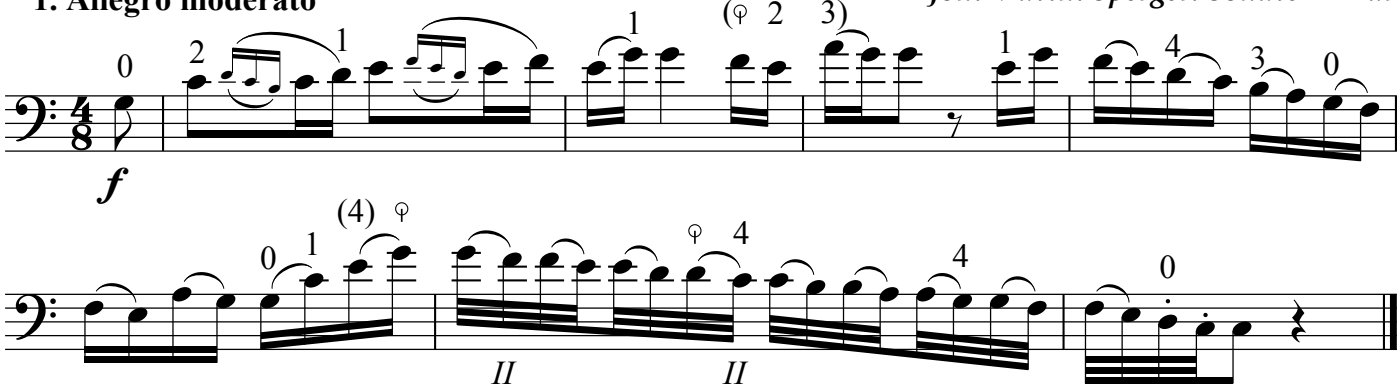
4

Beispiele aus der Sololiteratur

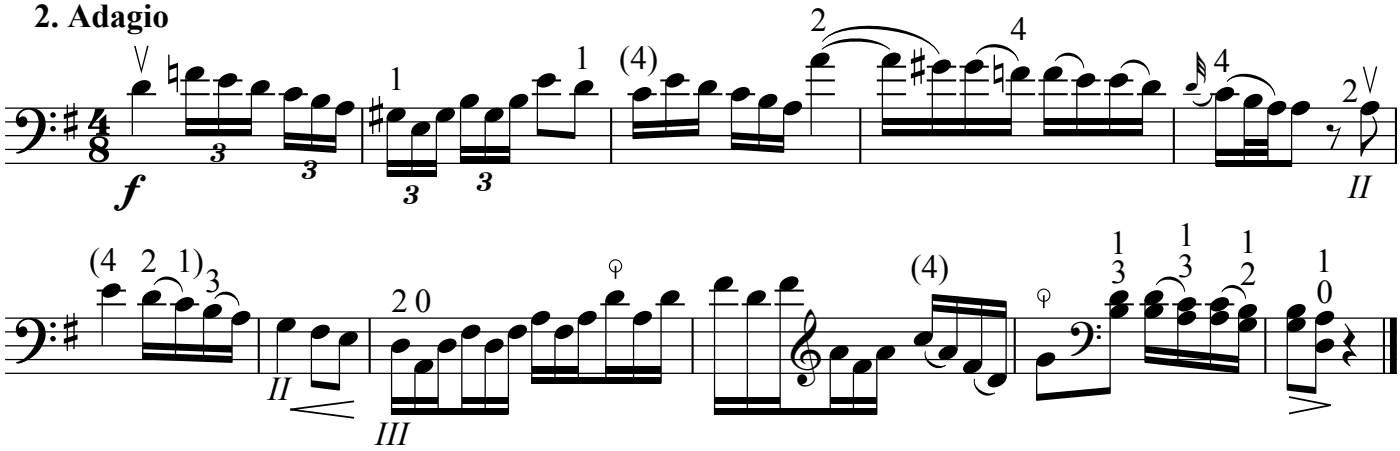
a: Originalwerke

1. Allegro moderato

Joh. Matth. Sperger: Sonate D-Dur

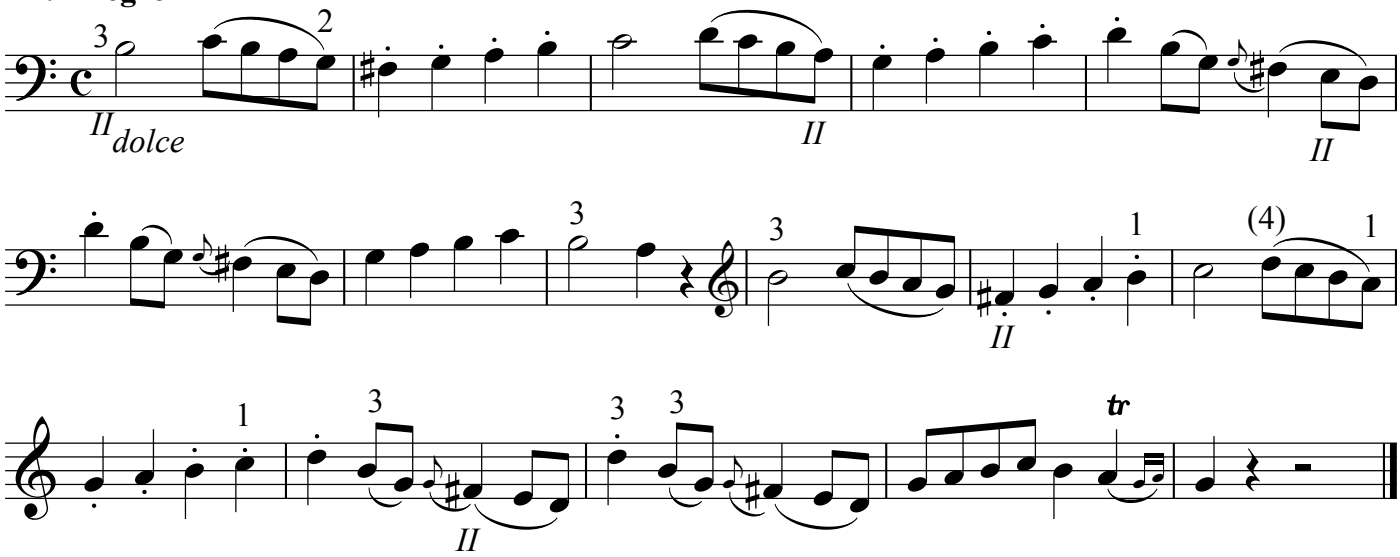


2. Adagio

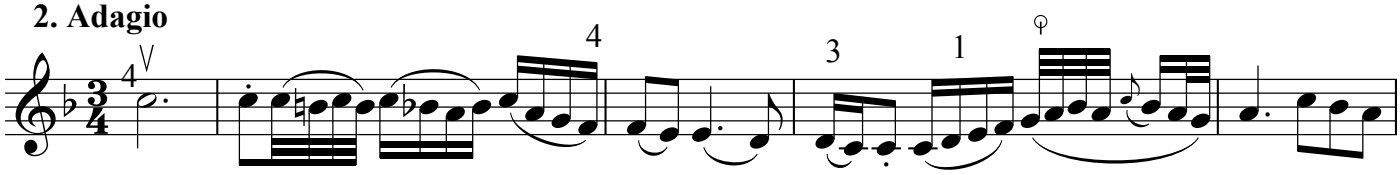


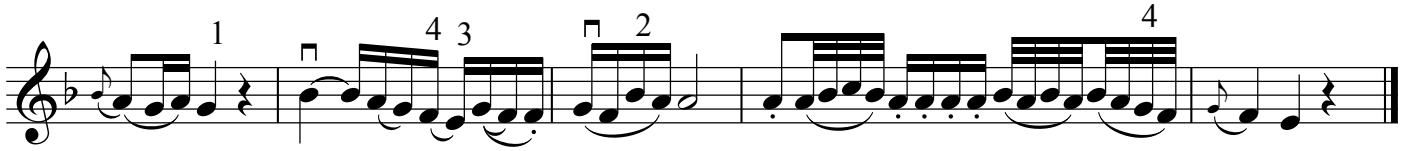
1. Allegro

F.A. Hoffmeister: Konzert Nr. 1



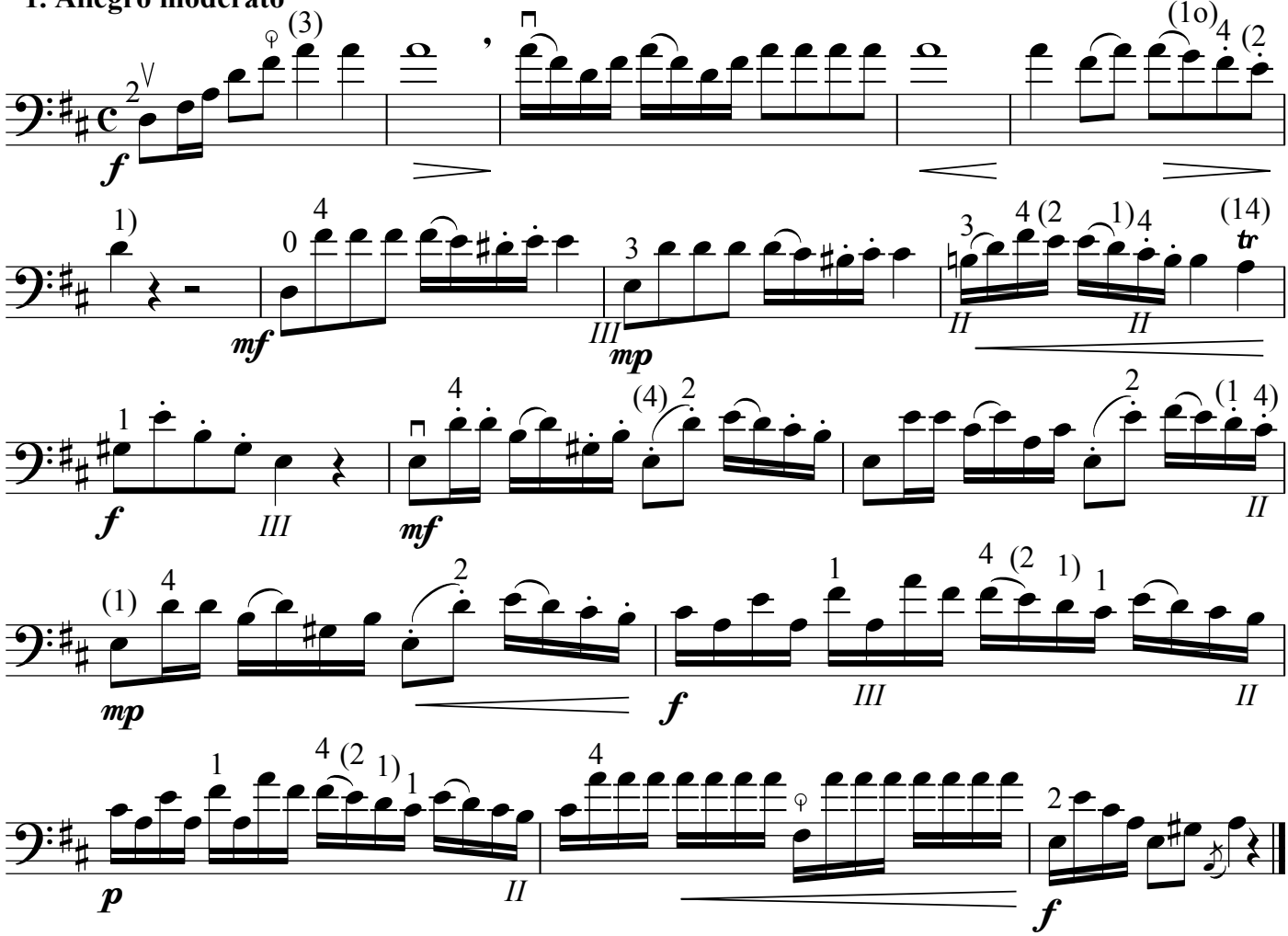
2. Adagio



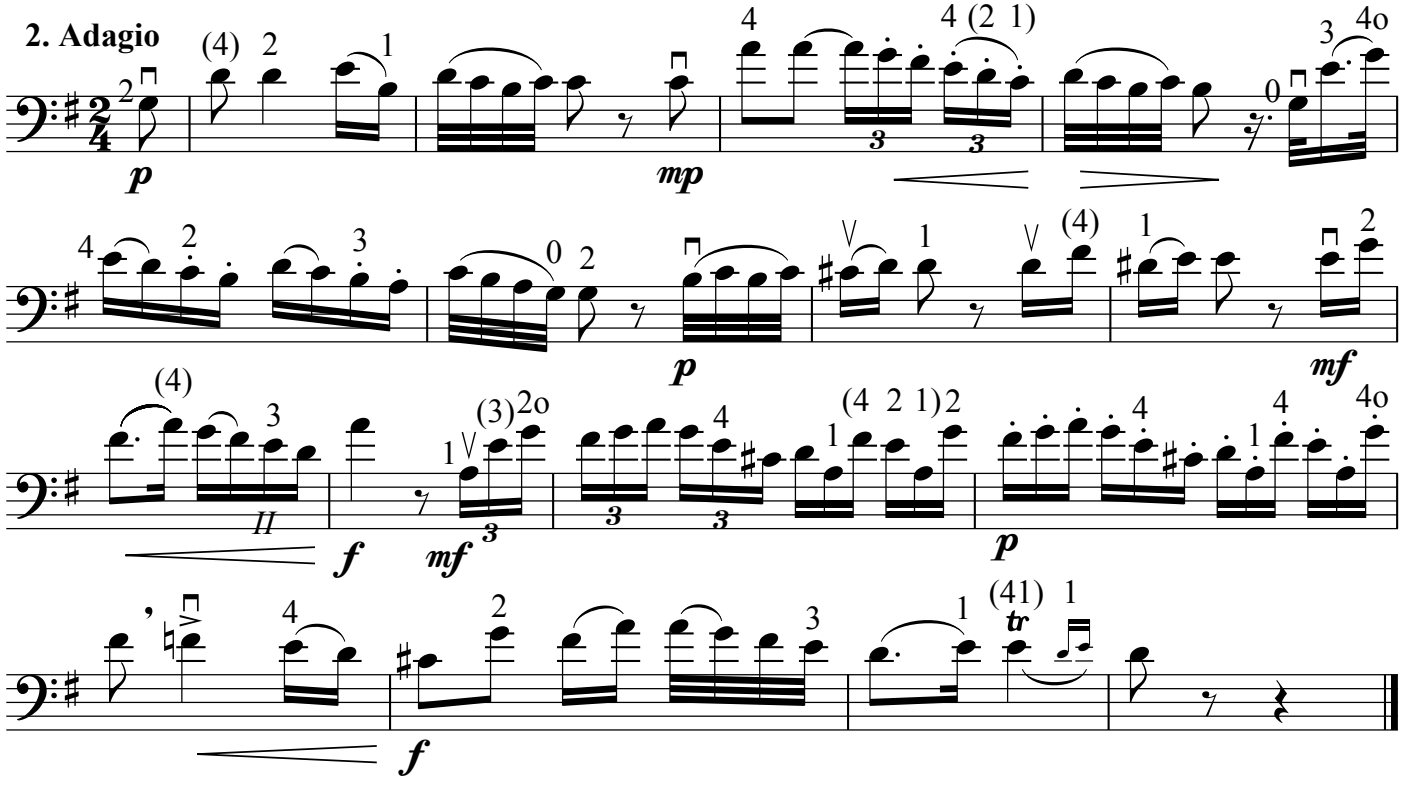


Carl Ditters von Dittersdorf: Konzert Nr. 2

1. Allegro moderato

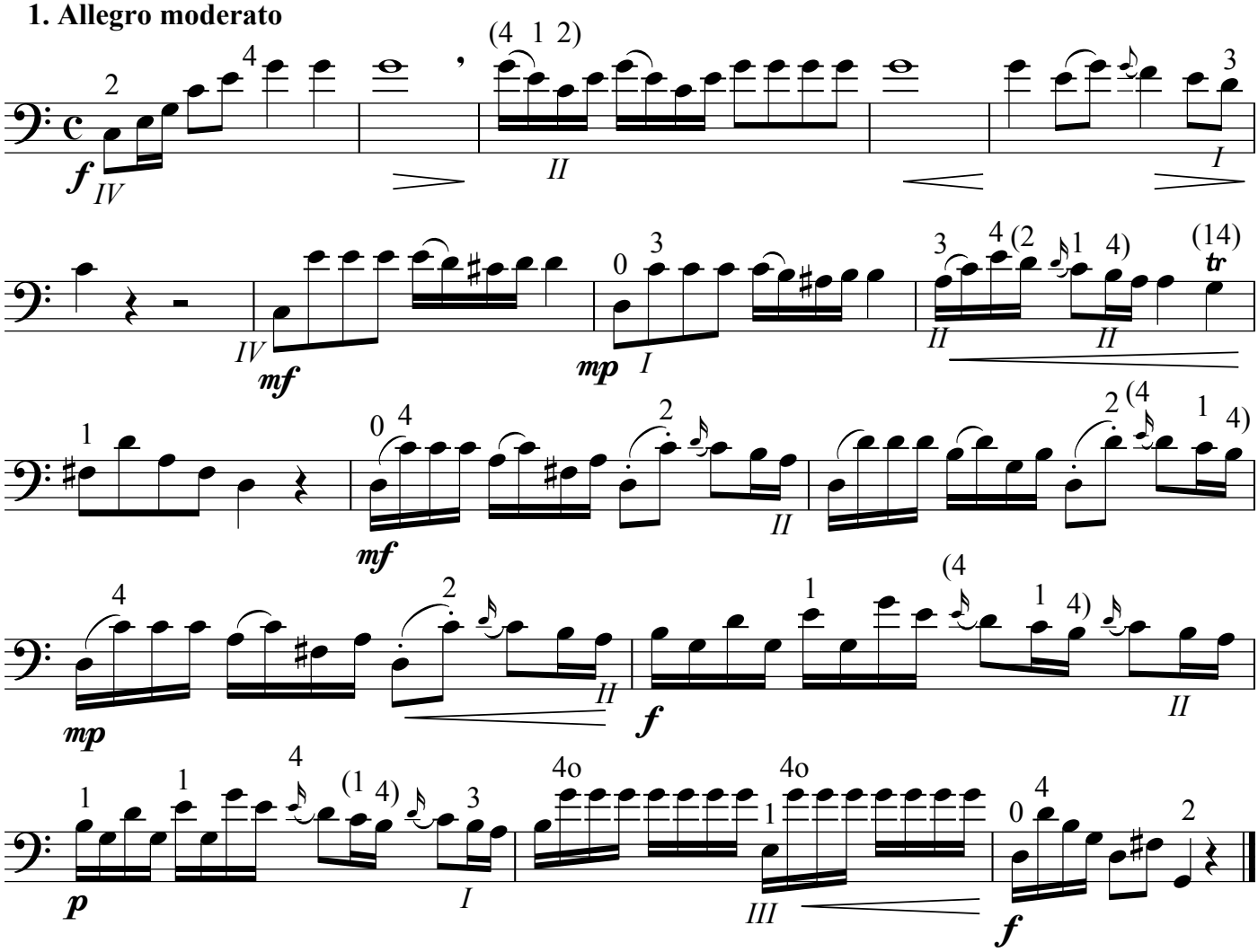


2. Adagio

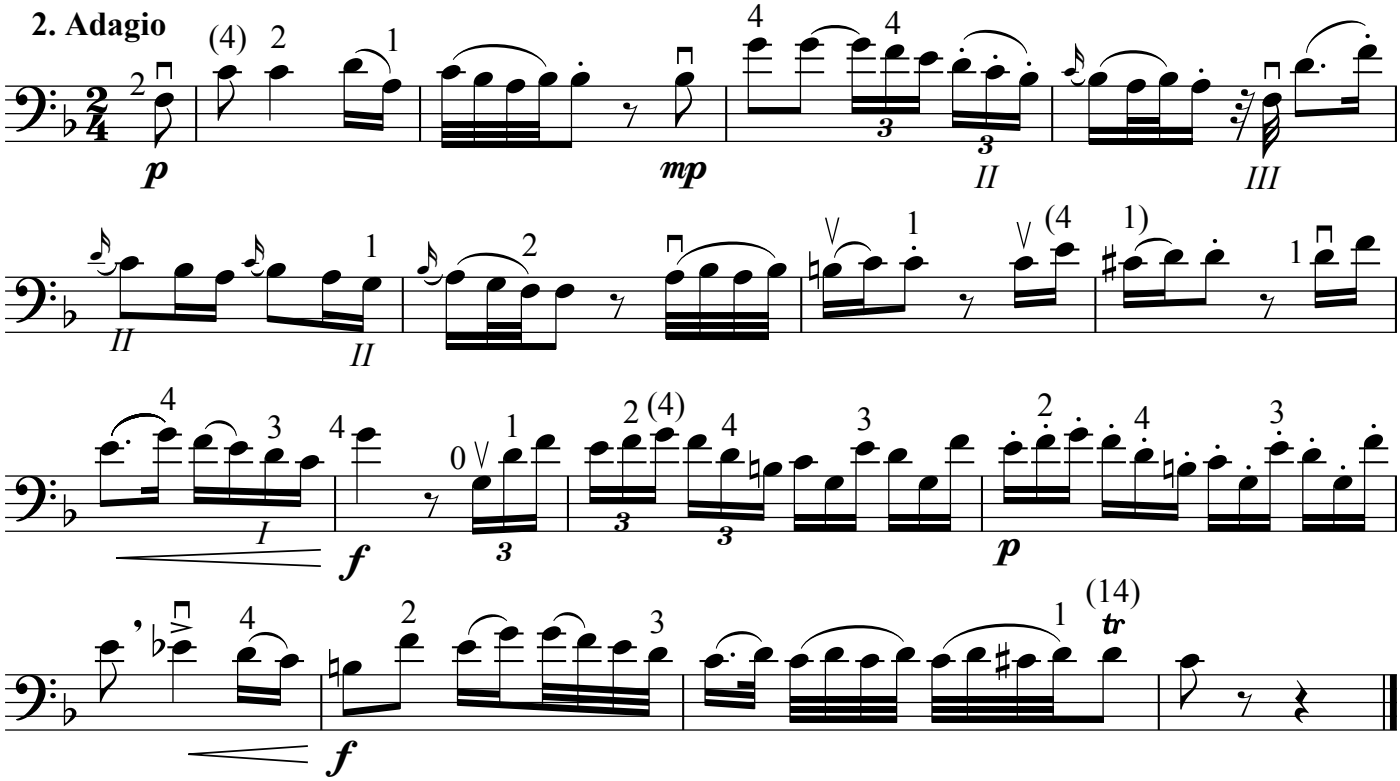


Bei der Dittersdorf-Version der vorigen Seite handelt es sich um eine Bearbeitung von Franz Tischer-Zeitz aus dem Jahre 1938. Da sie bei Probespielen verlangt wird, muss man sie im Repertoire haben. Wer interessiert ist, studiert auch die folgende Version, die dem Original (das für den Terz-Quart Violon geschrieben wurde) deutlich näher kommt:

1. Allegro moderato

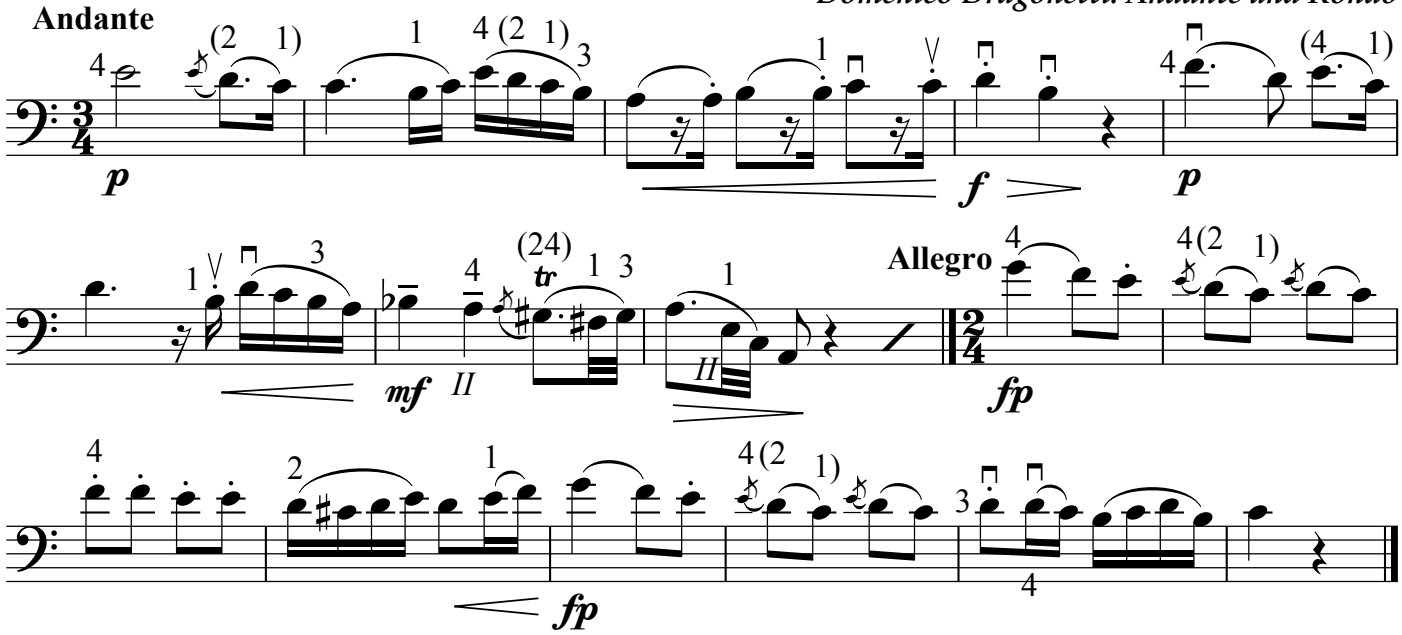


2. Adagio



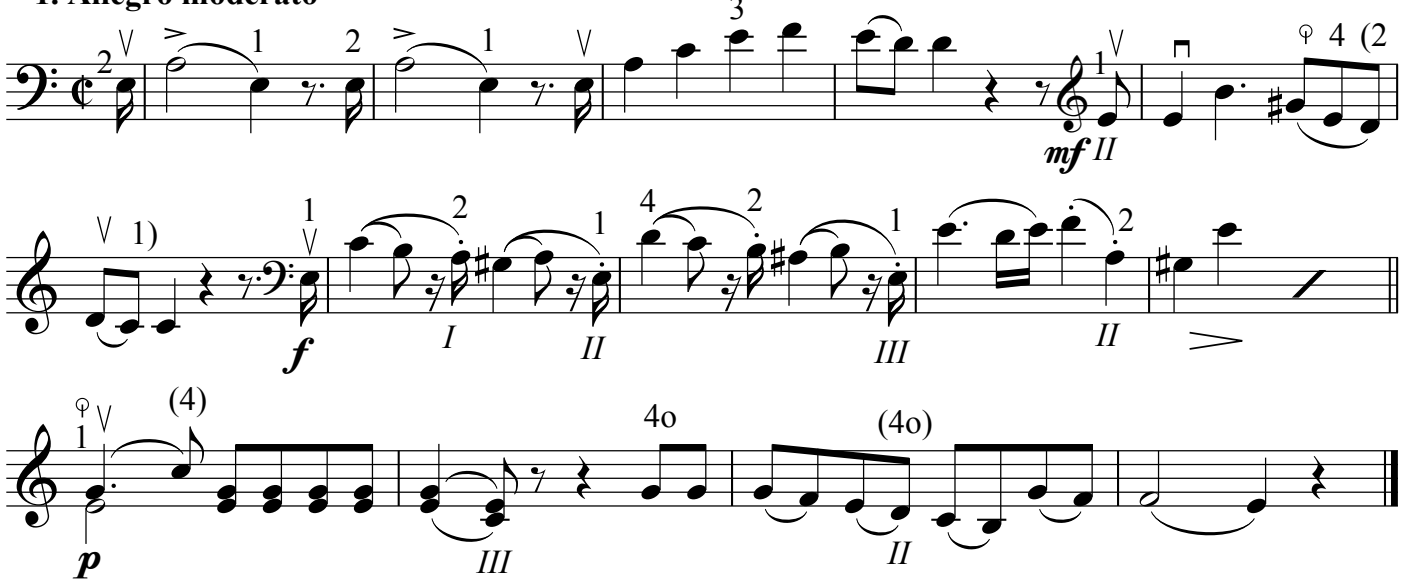
Domenico Dragonetti: Andante und Rondo

Andante

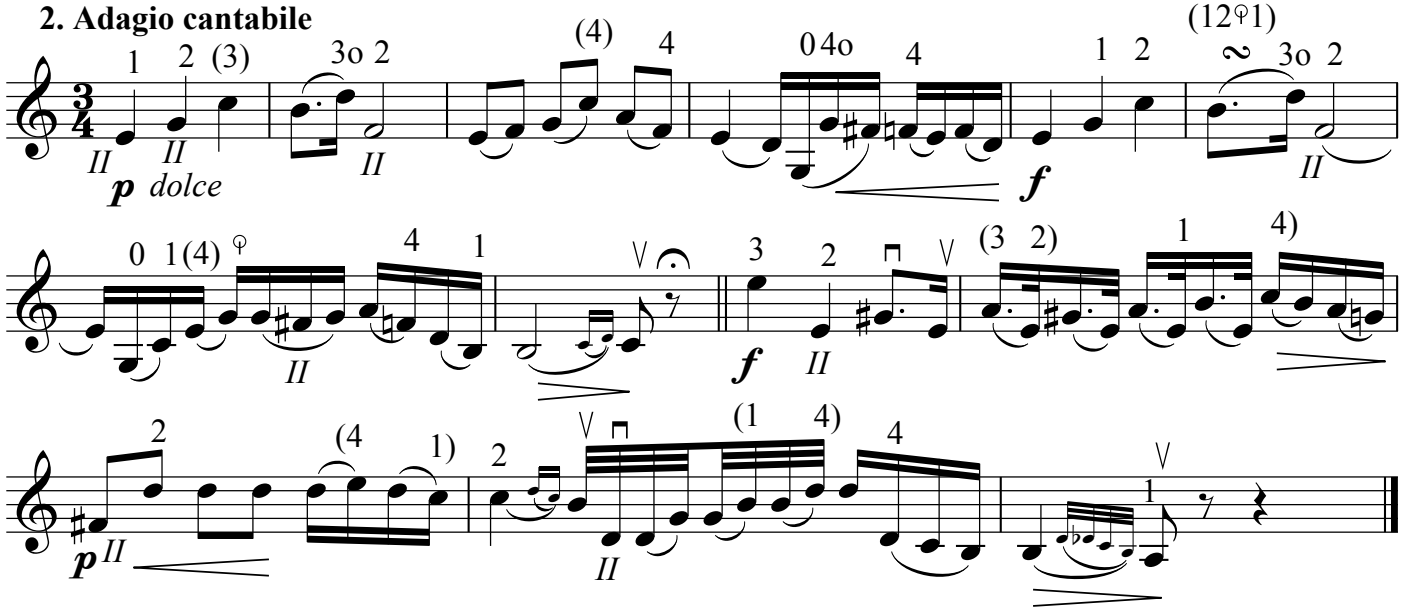


J.M. Sperger: Sonate h-moll

1. Allegro moderato

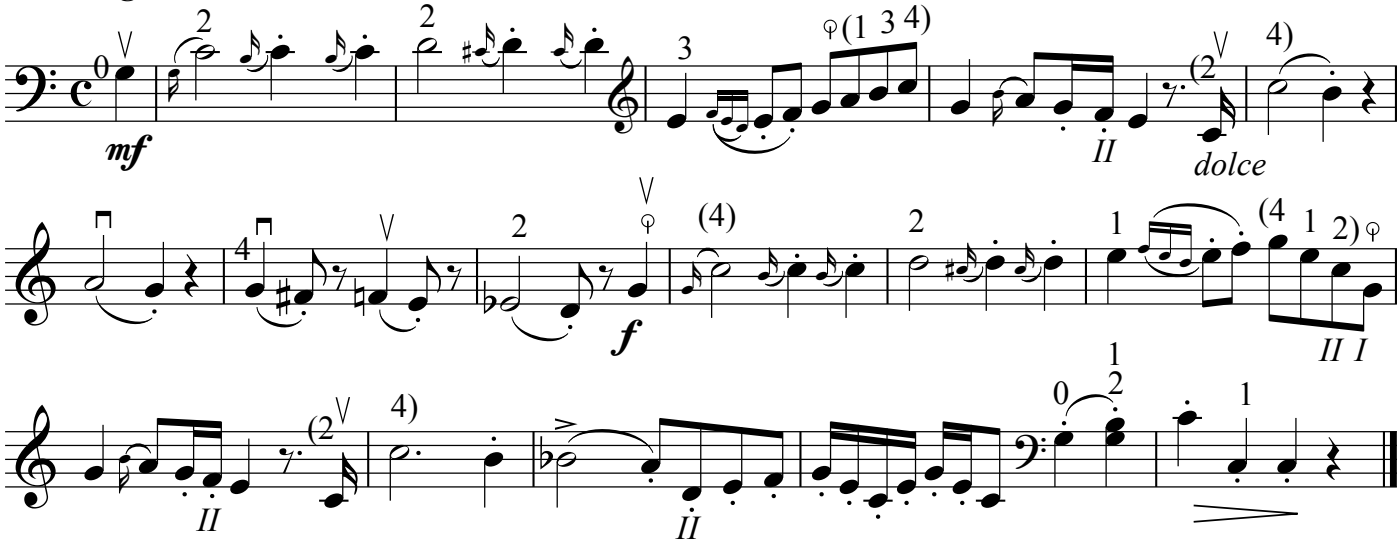


2. Adagio cantabile

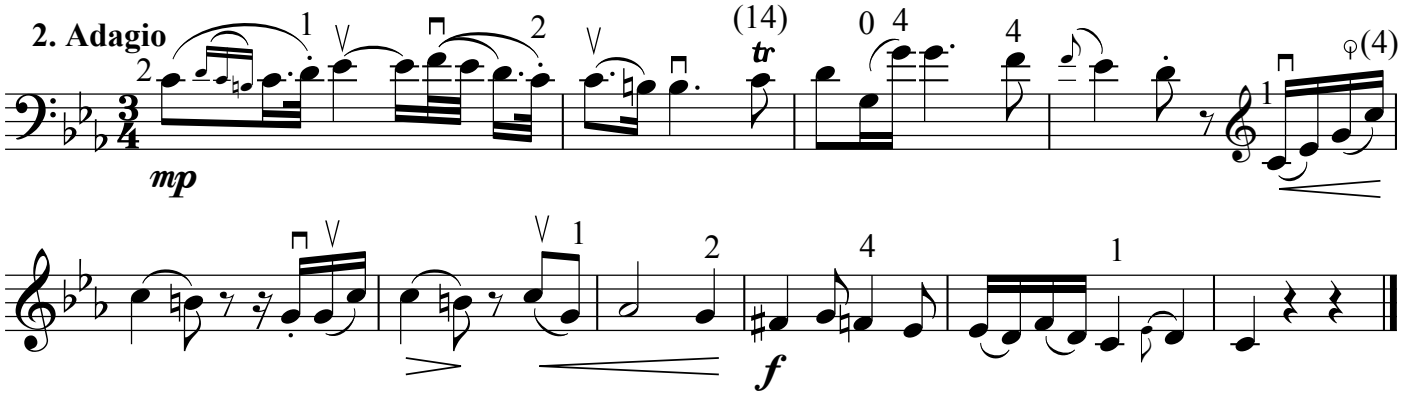


1. Allegro moderato

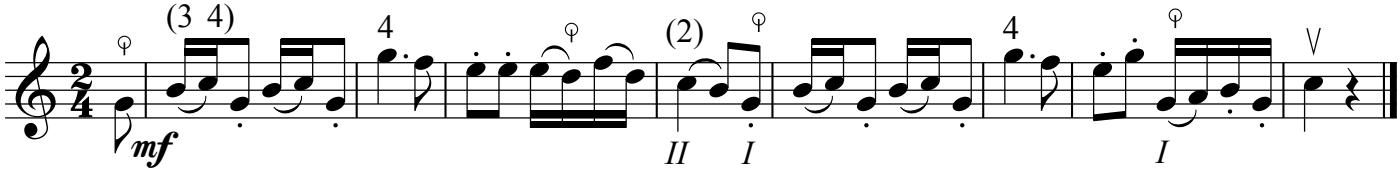
J.M. Sperger: Konzert Nr. 15



2. Adagio

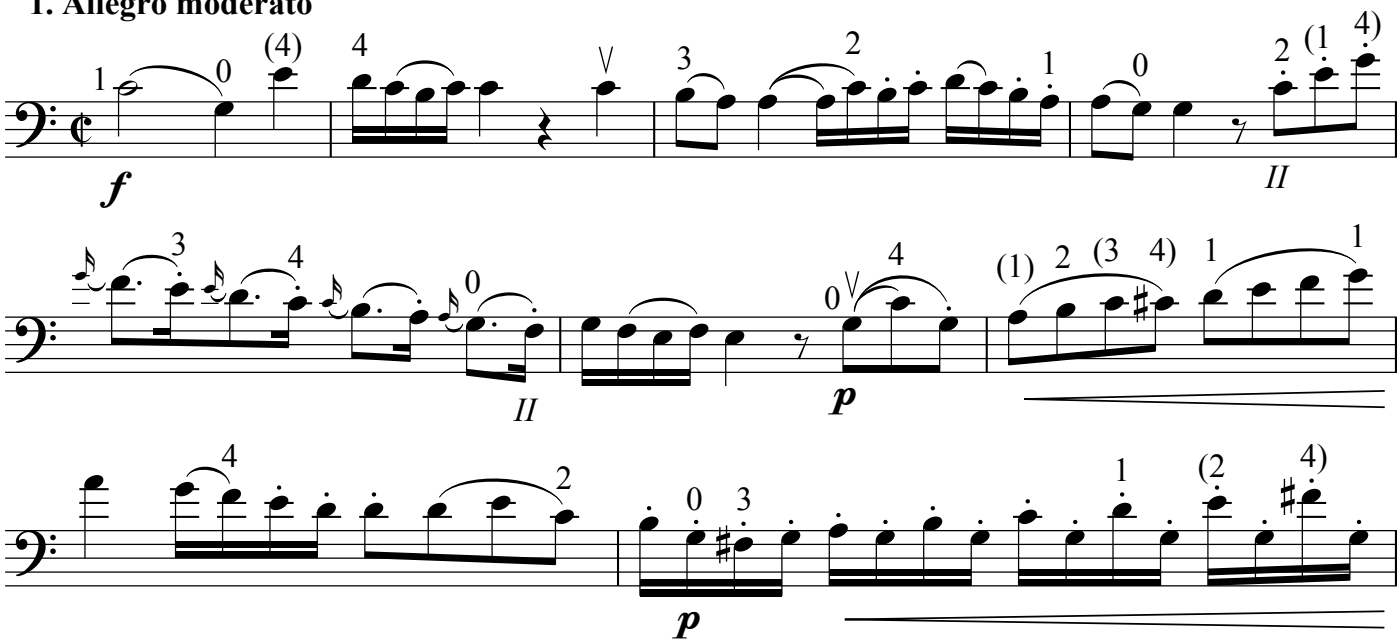


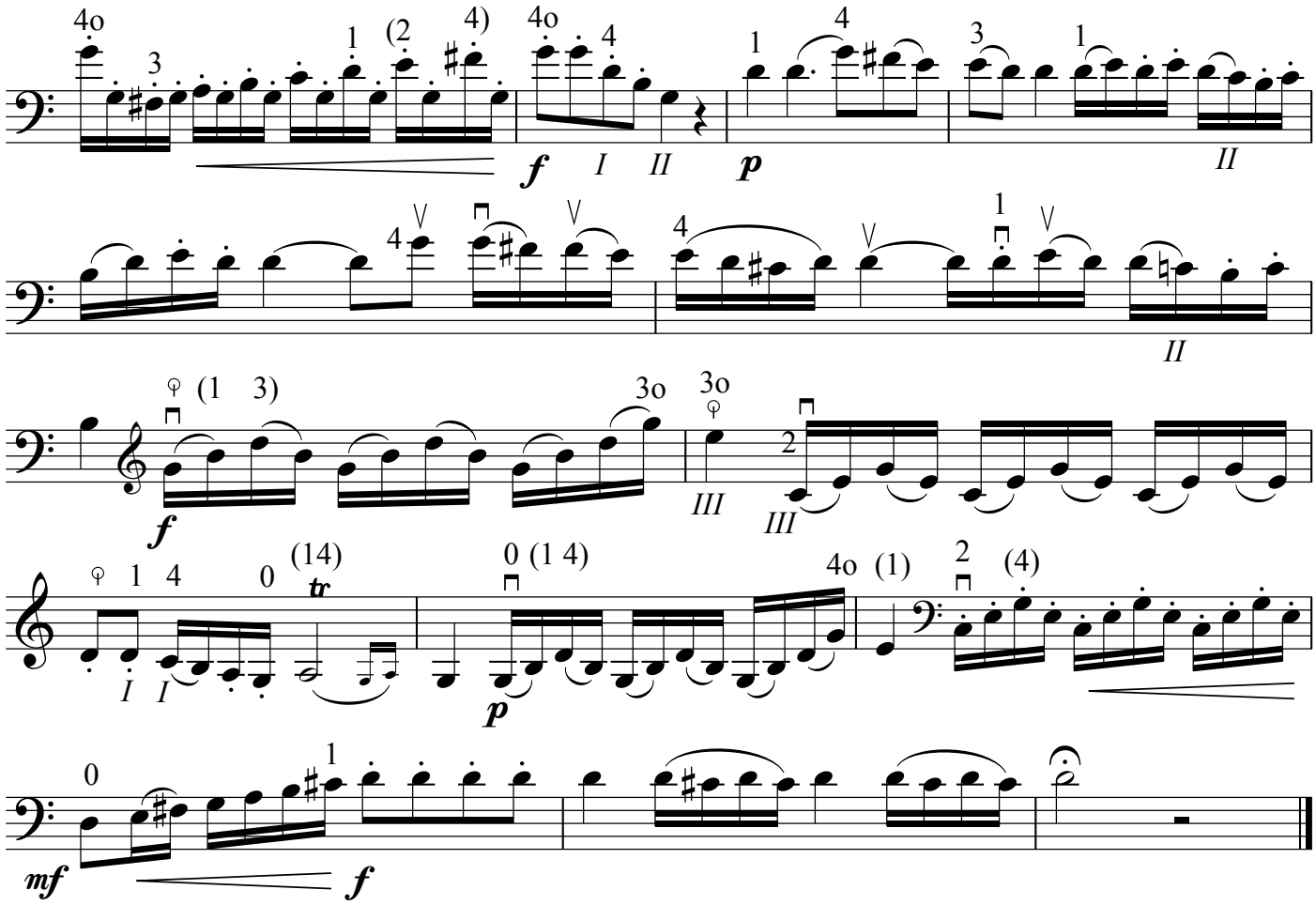
3. Allegro



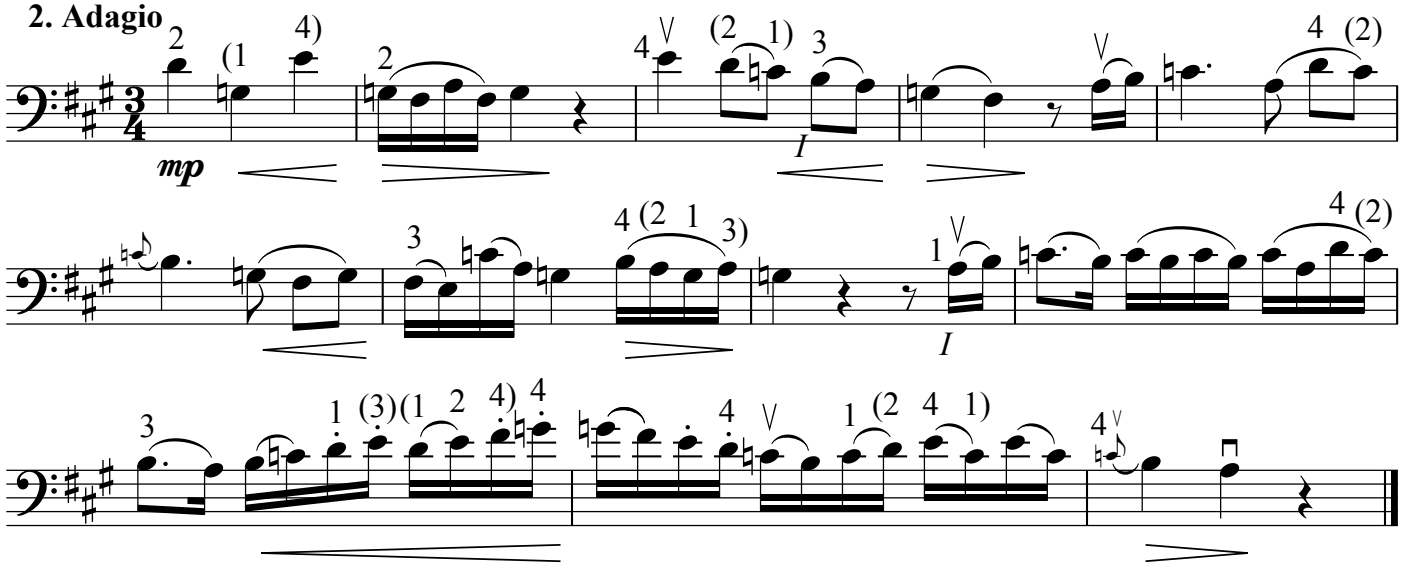
1. Allegro moderato

J.B. Vanhal: Konzert D-Dur

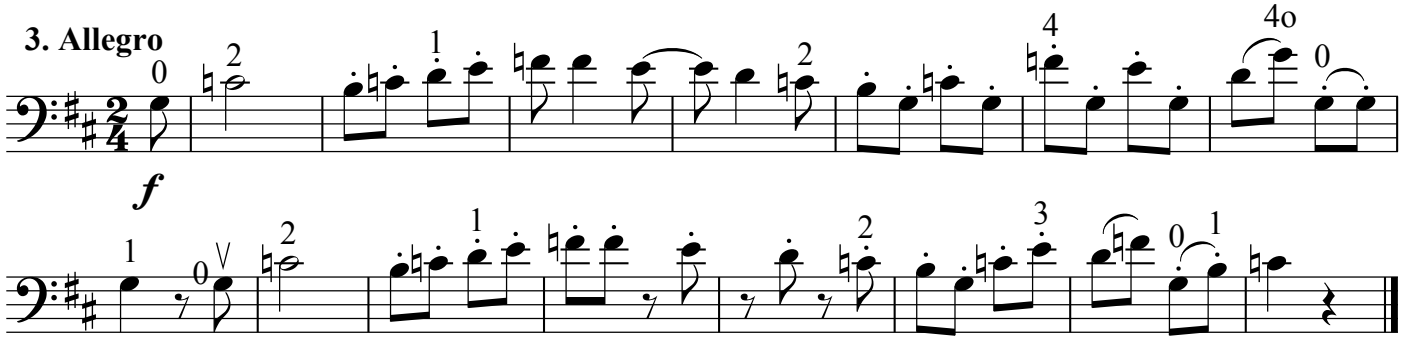




2. Adagio



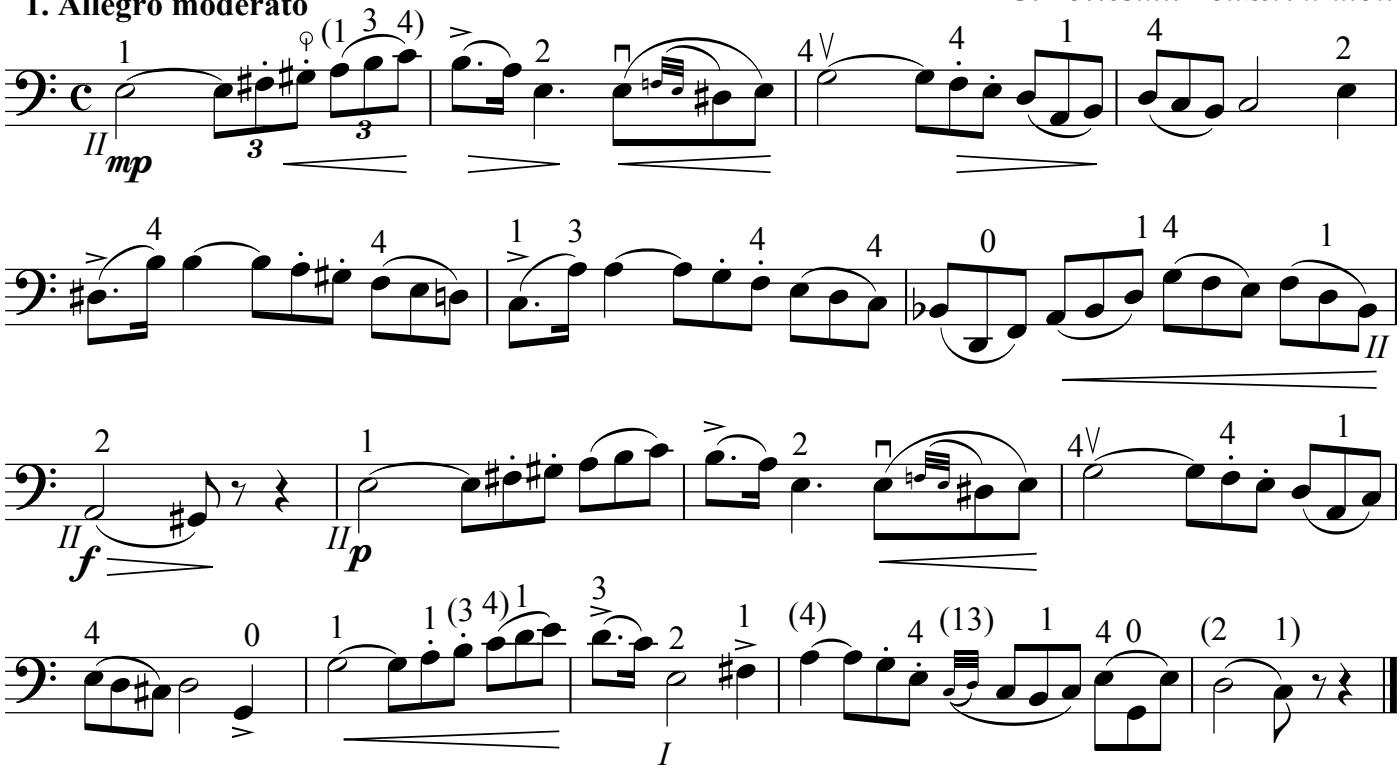
3. Allegro



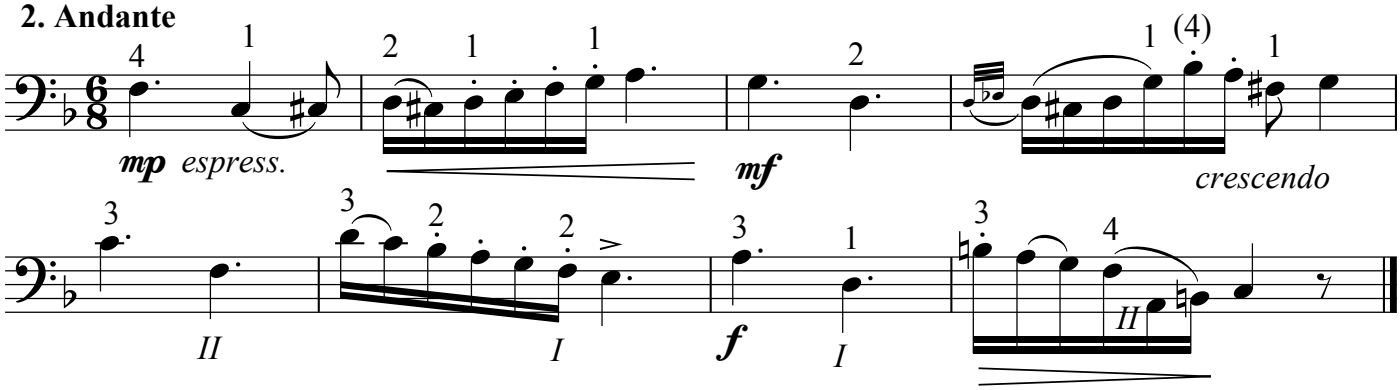
Bottesini hat seine Werke meistens "suono reale", also klingend notiert. Das bedeutet, dass eine Oktave höher gelesen werden muss.

1. Allegro moderato

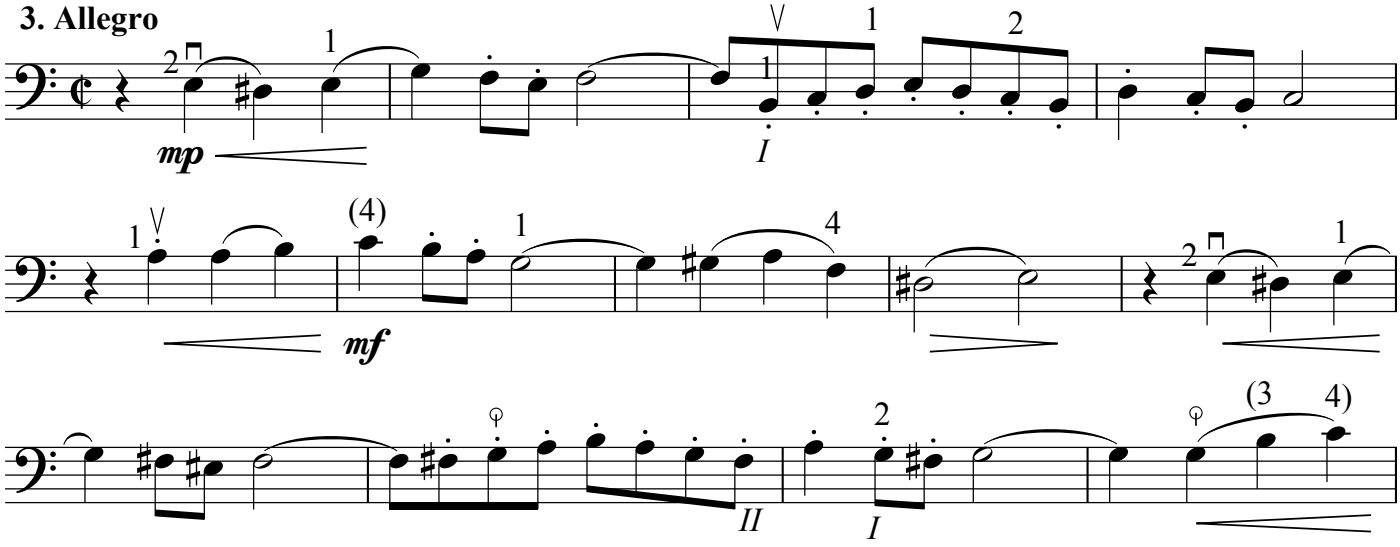
G. Bottesini: Konzert h-moll

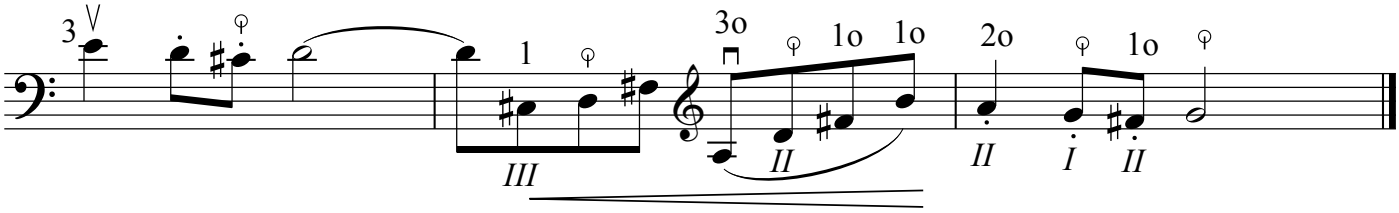


2. Andante



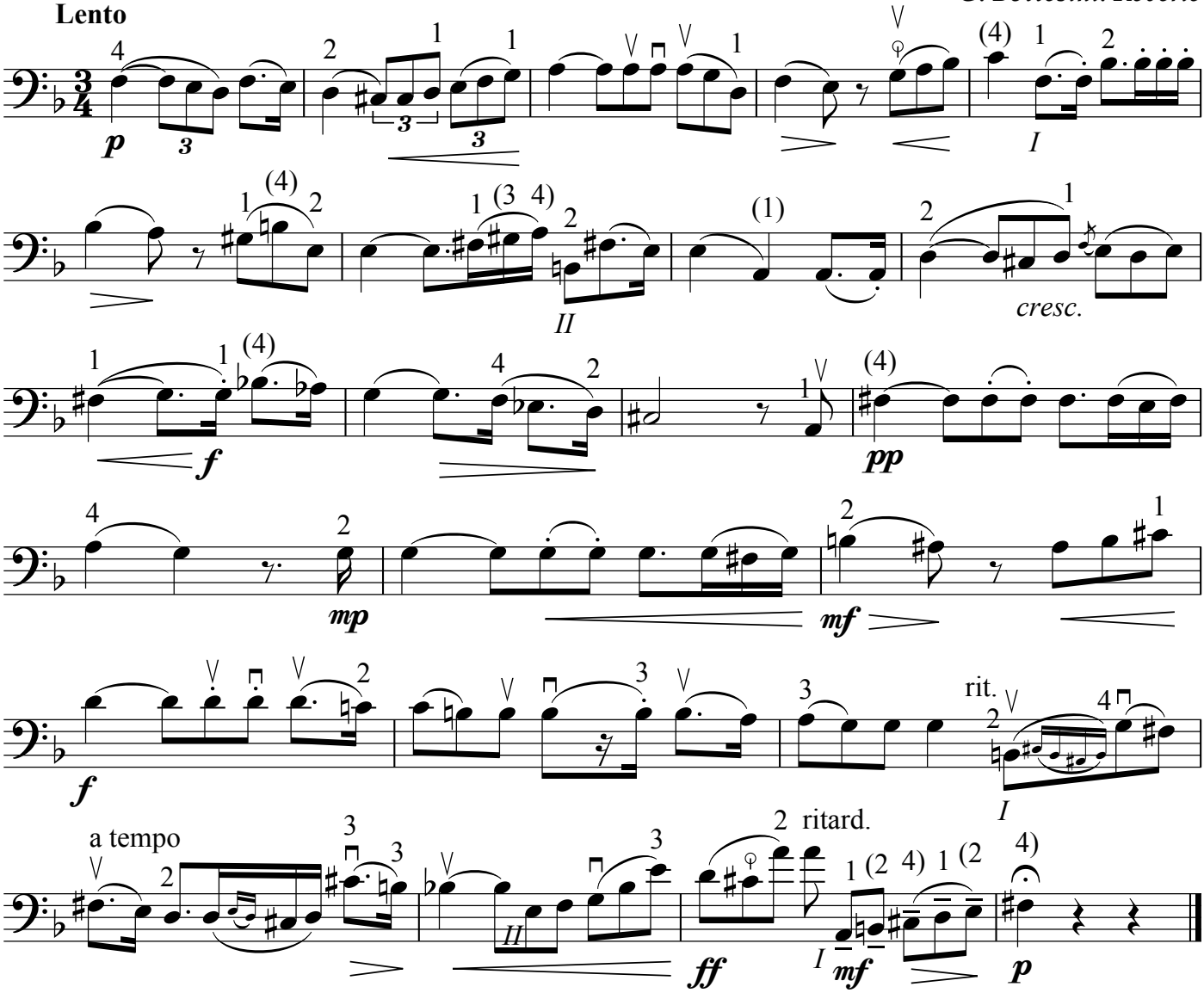
3. Allegro





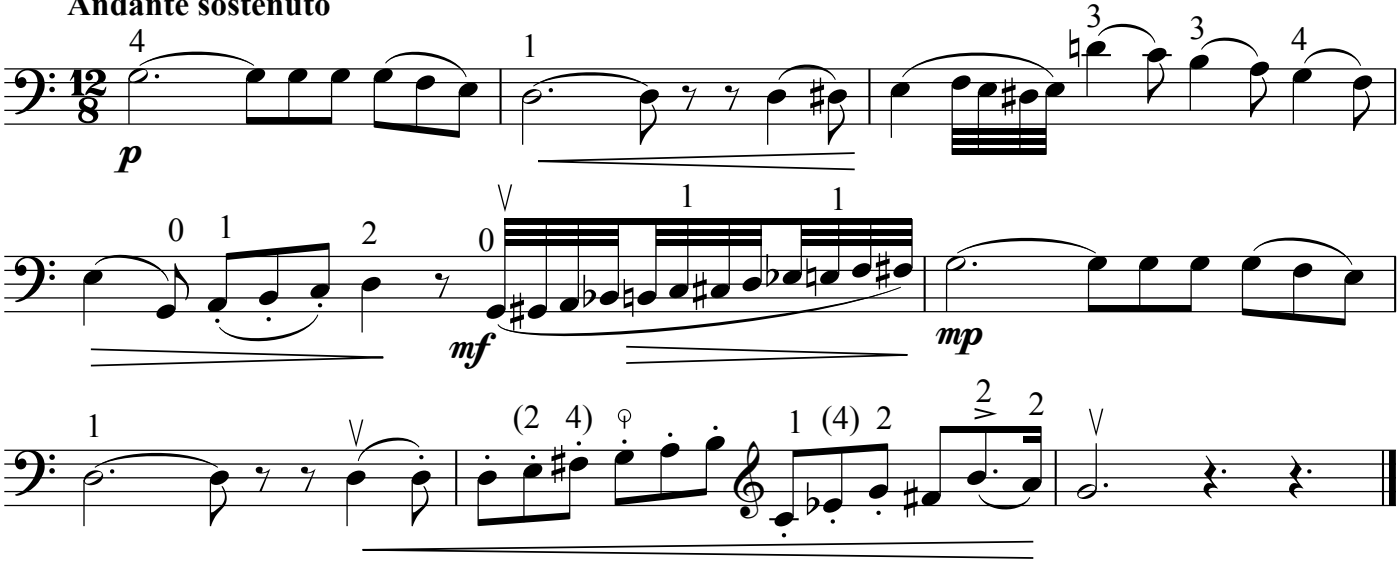
G. Bottesini: Rêverie

Lento

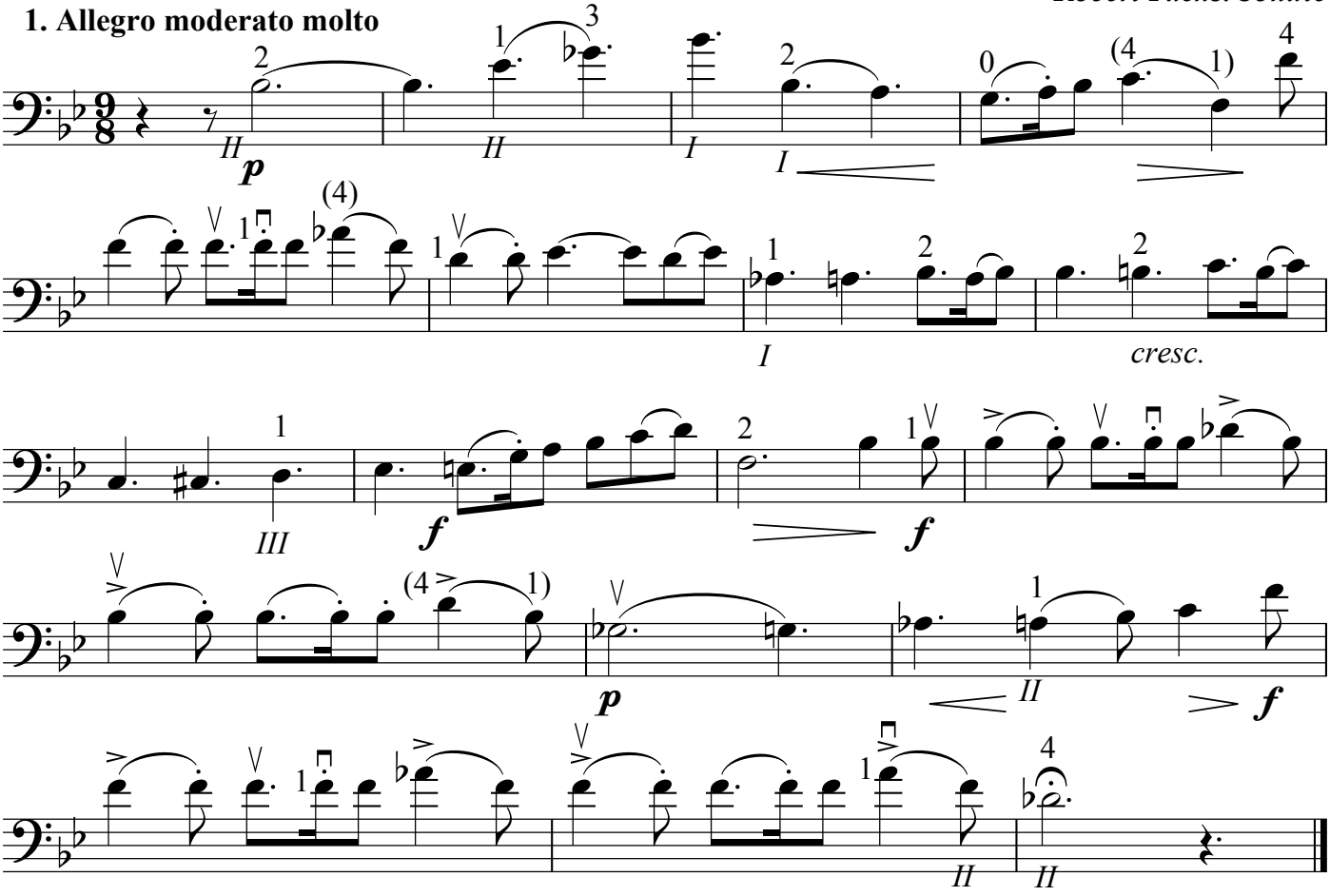


G. Bottesini: Elegia in Re

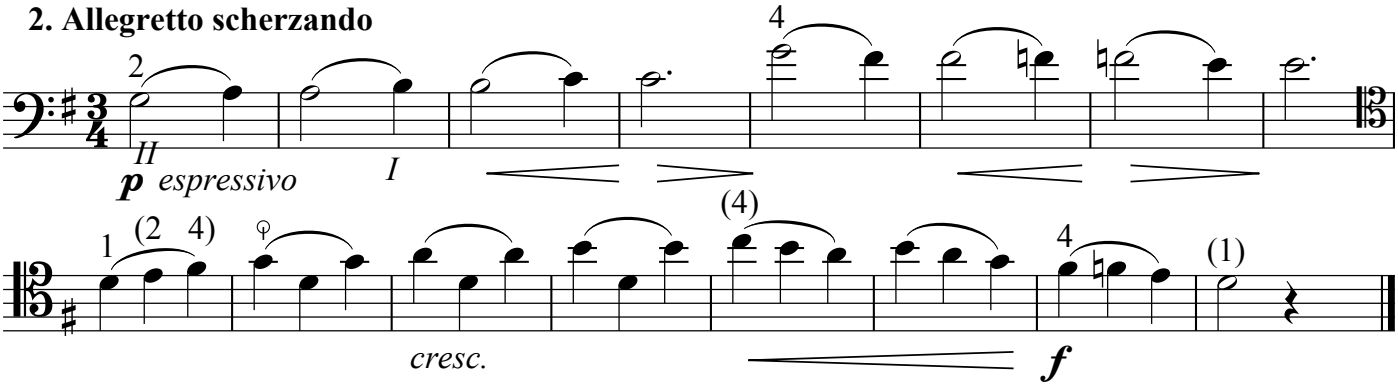
Andante sostenuto



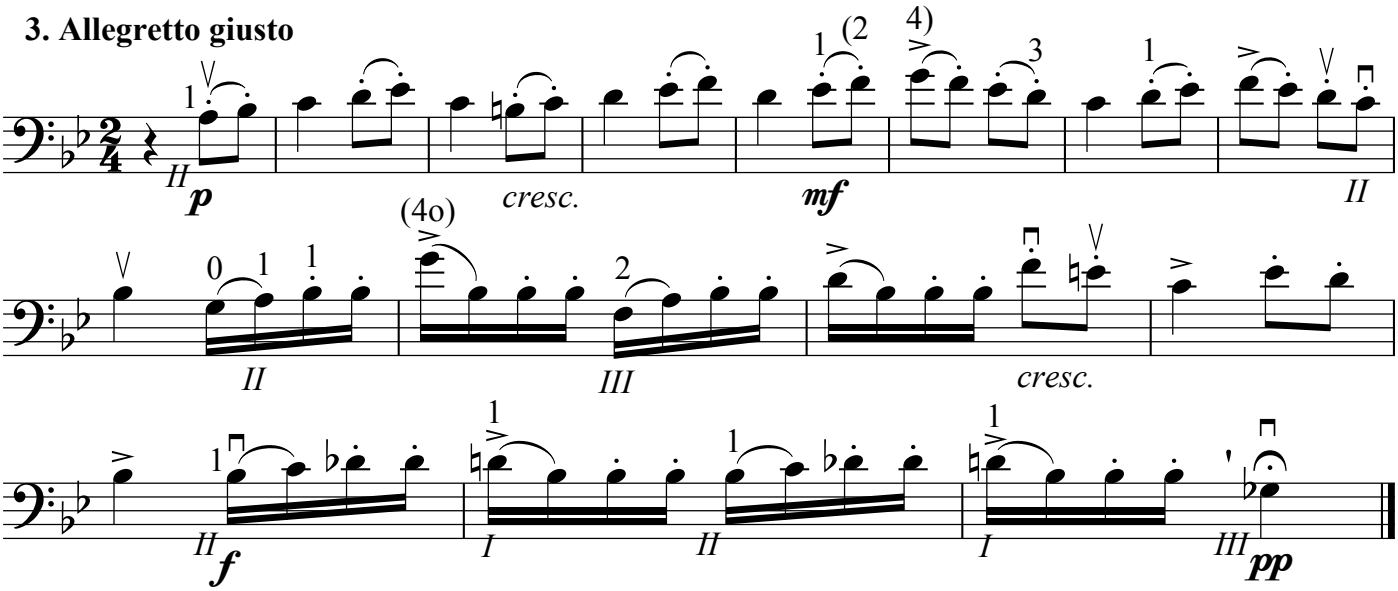
1. Allegro moderato molto



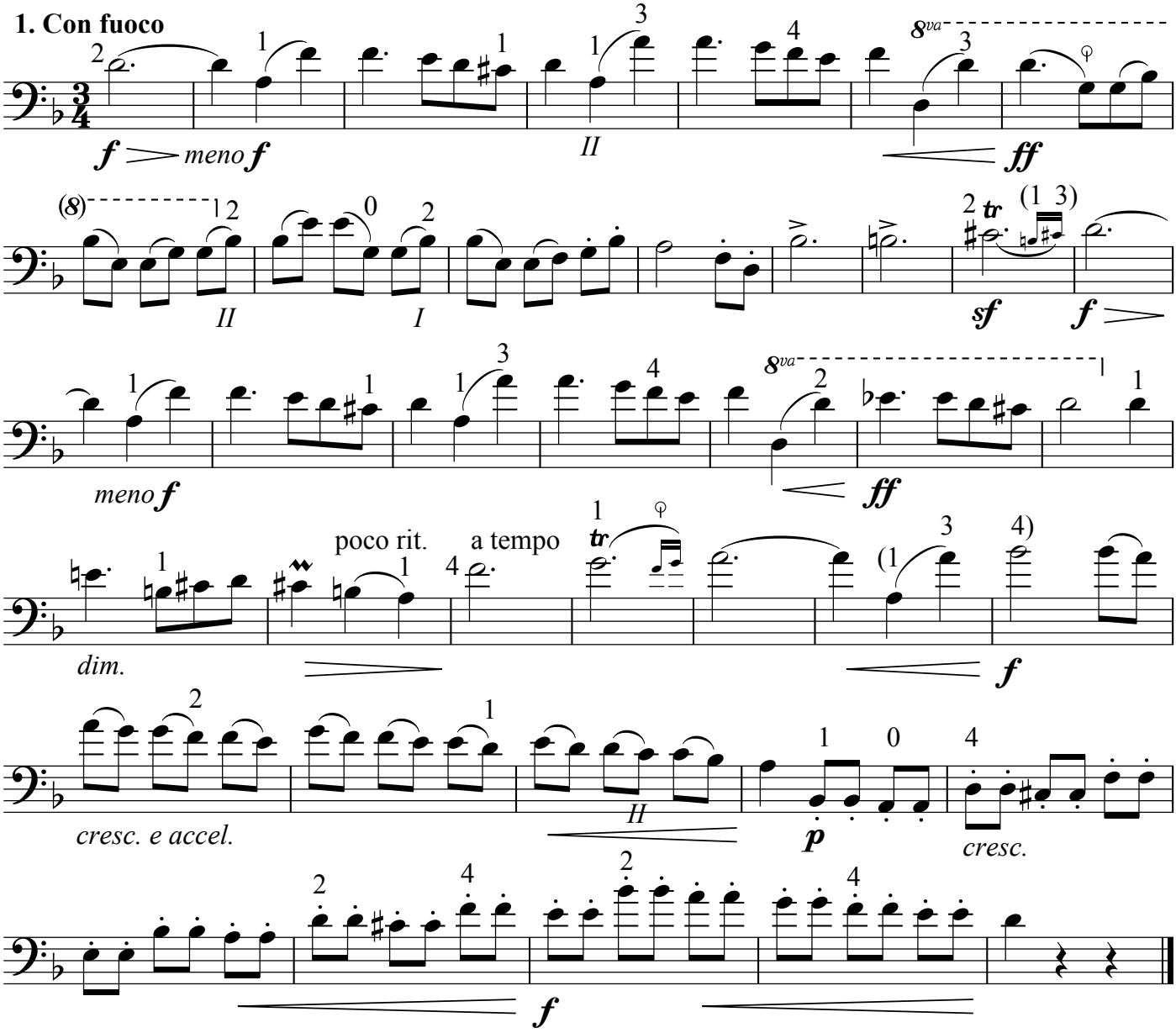
2. Allegretto scherzando



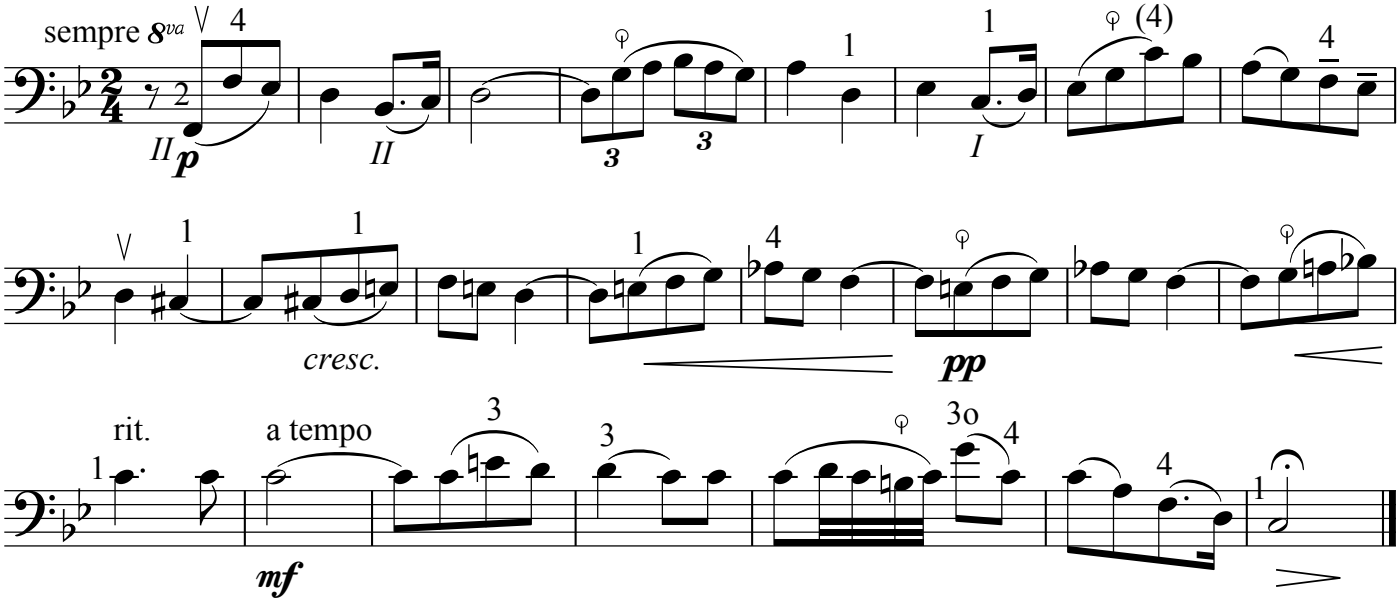
3. Allegretto giusto



1. Con fuoco



2. Andante cantabile



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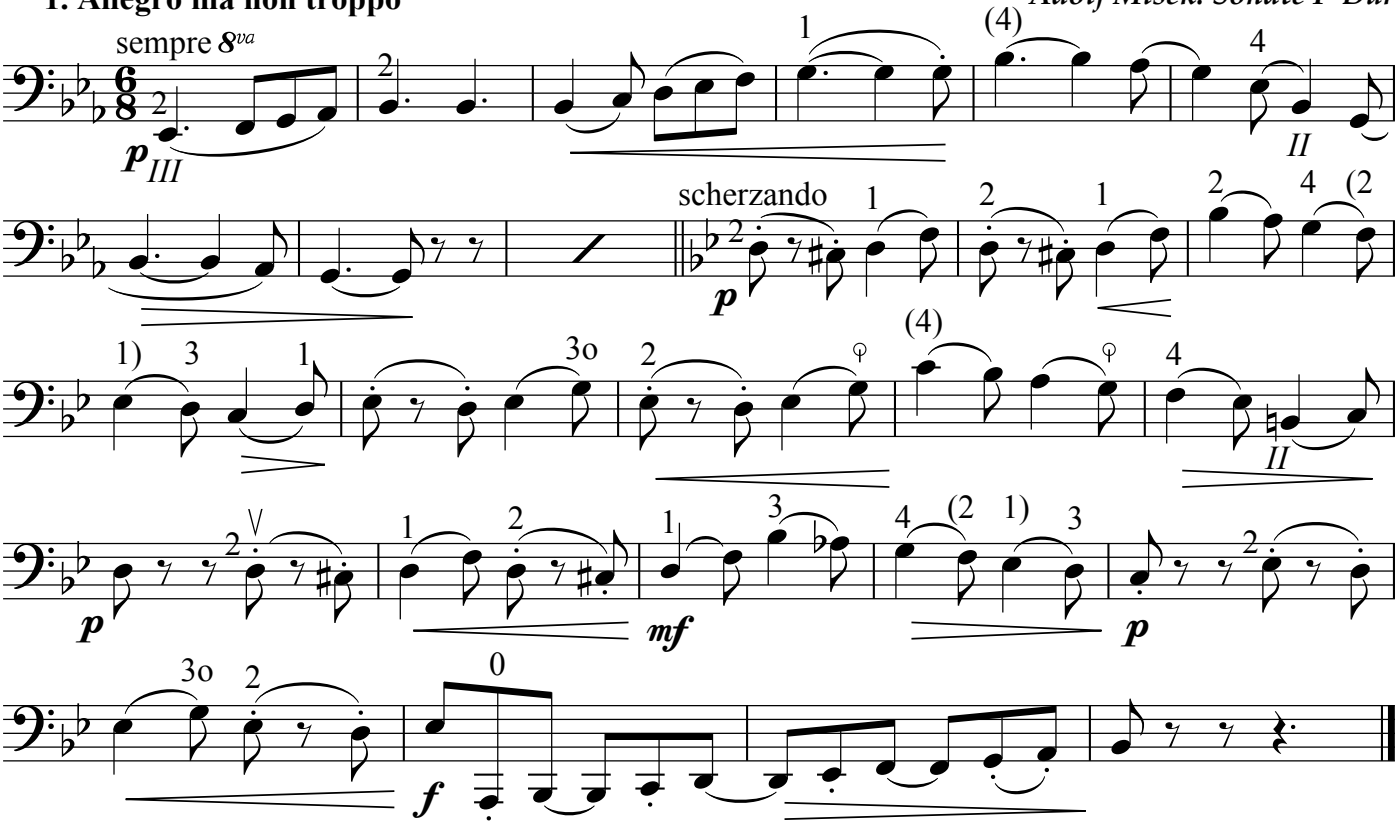
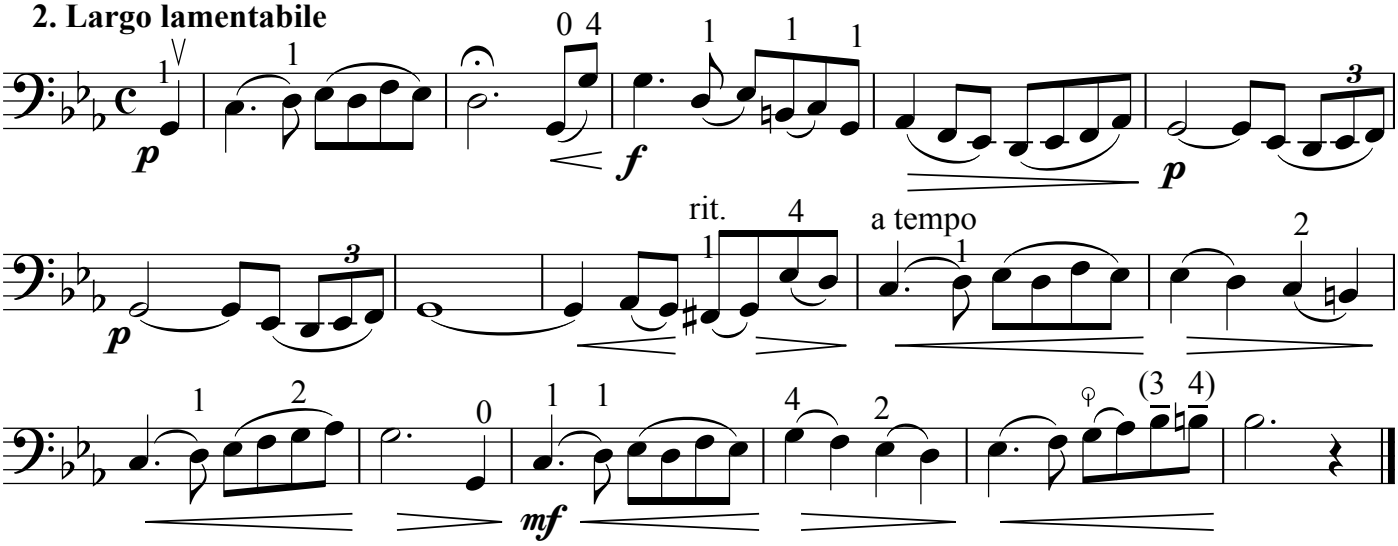
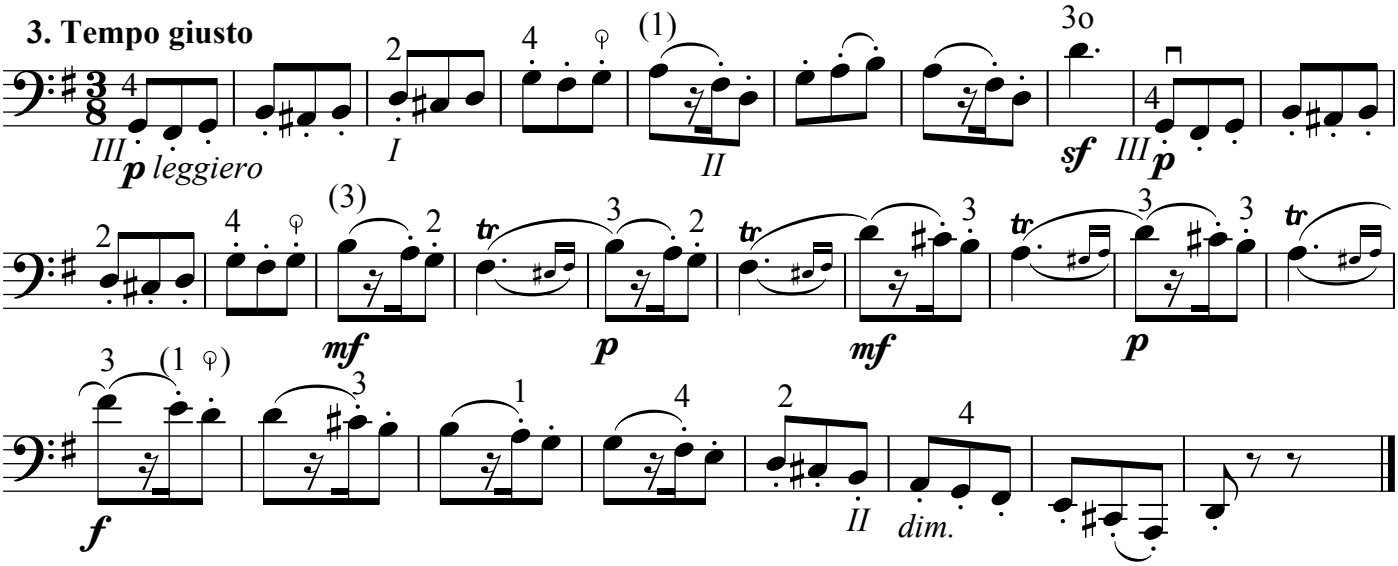
1. Allegro ma non troppo



2. Largo lamentabile

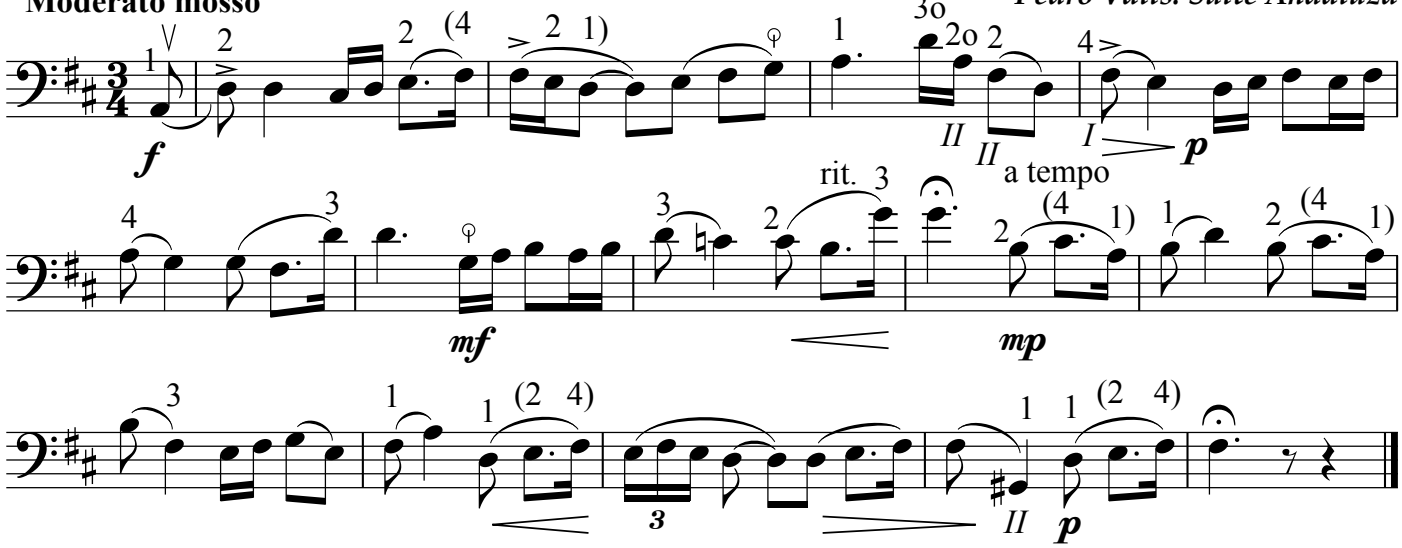


3. Tempo giusto



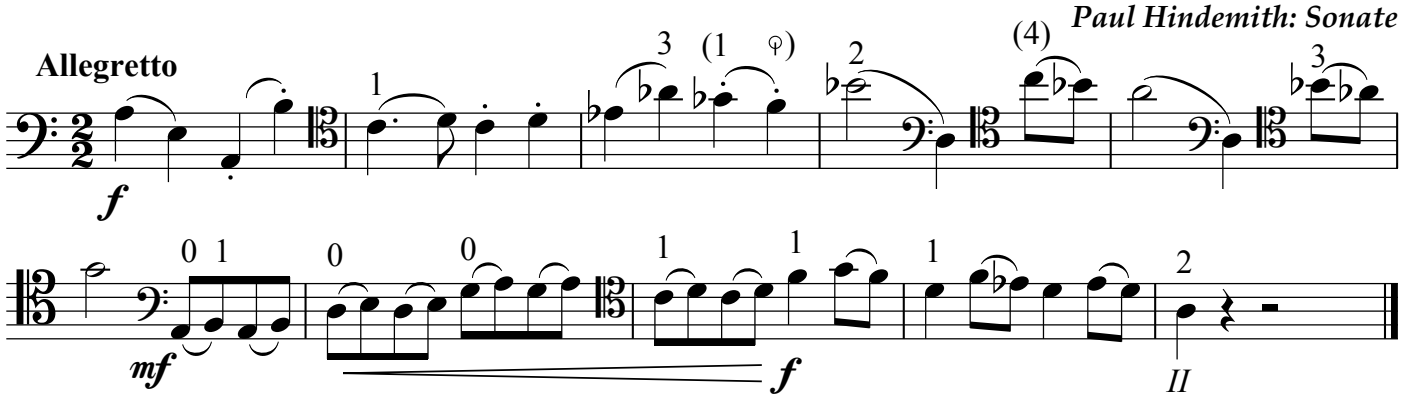
Pedro Valls kam aus der Schule von Giovanni Bottesini und notierte wie dieser "suono reale"

Moderato mosso ***Pedro Valls: Suite Andaluza***

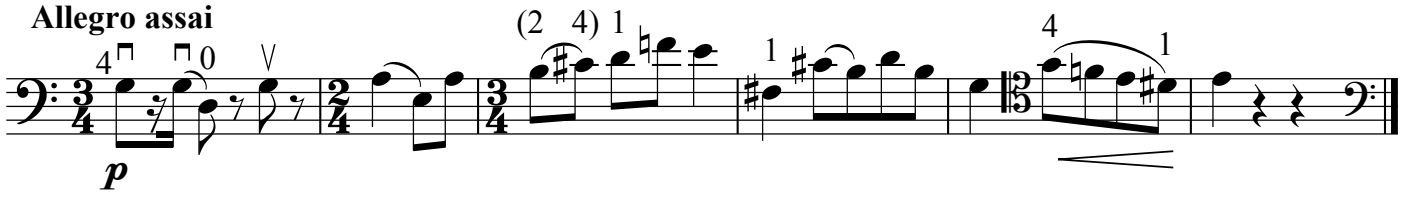


Paul Hindemith: Sonate

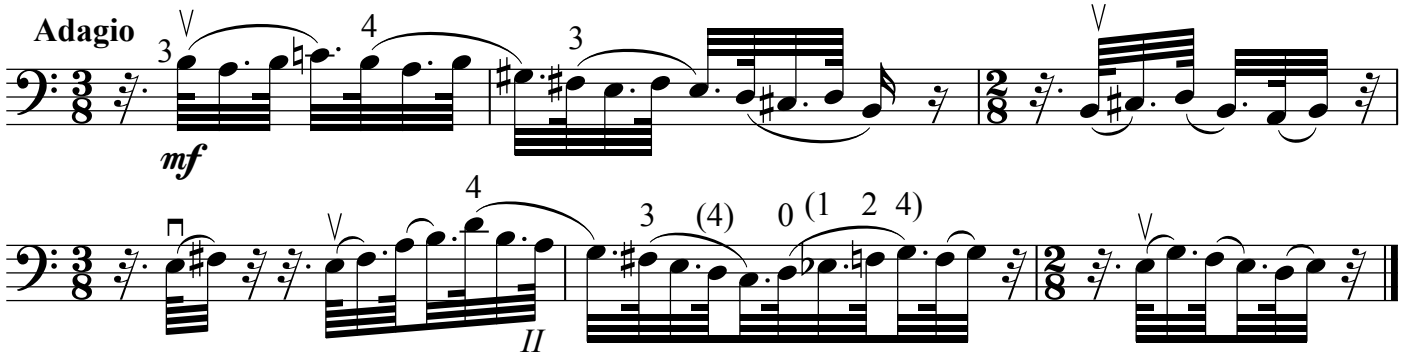
Allegretto



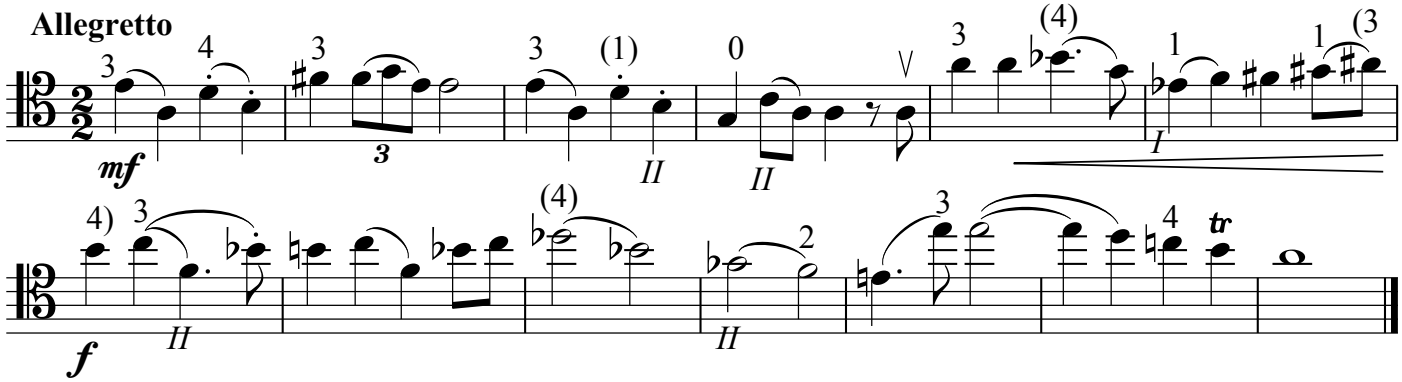
Allegro assai



Adagio



Allegretto

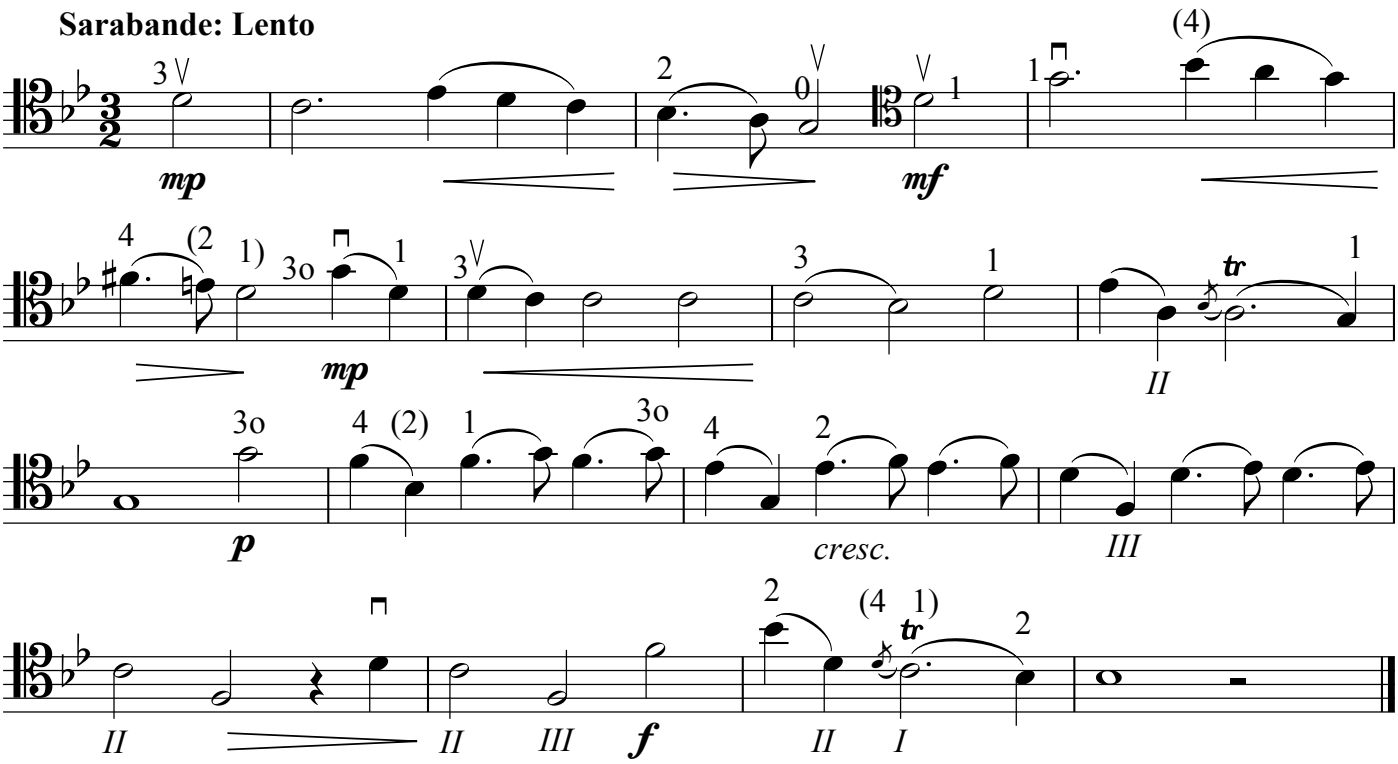


5

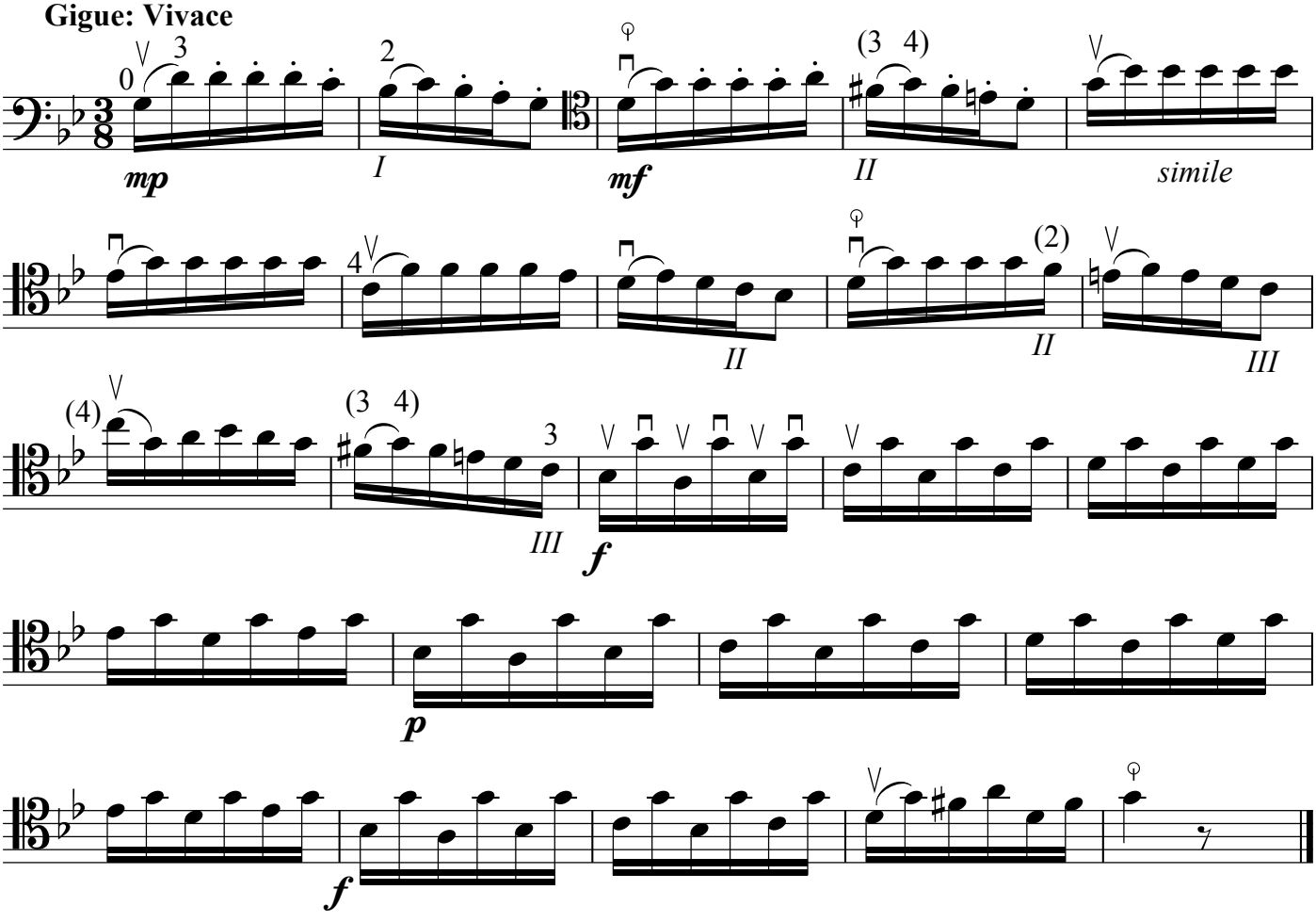
Beispiele aus der Sololiteratur
*b: Bearbeitungen**

Henry Eccles: Sonate

Sarabande: Lento



Gigue: Vivace



* (von Silvio Dalla Torre)

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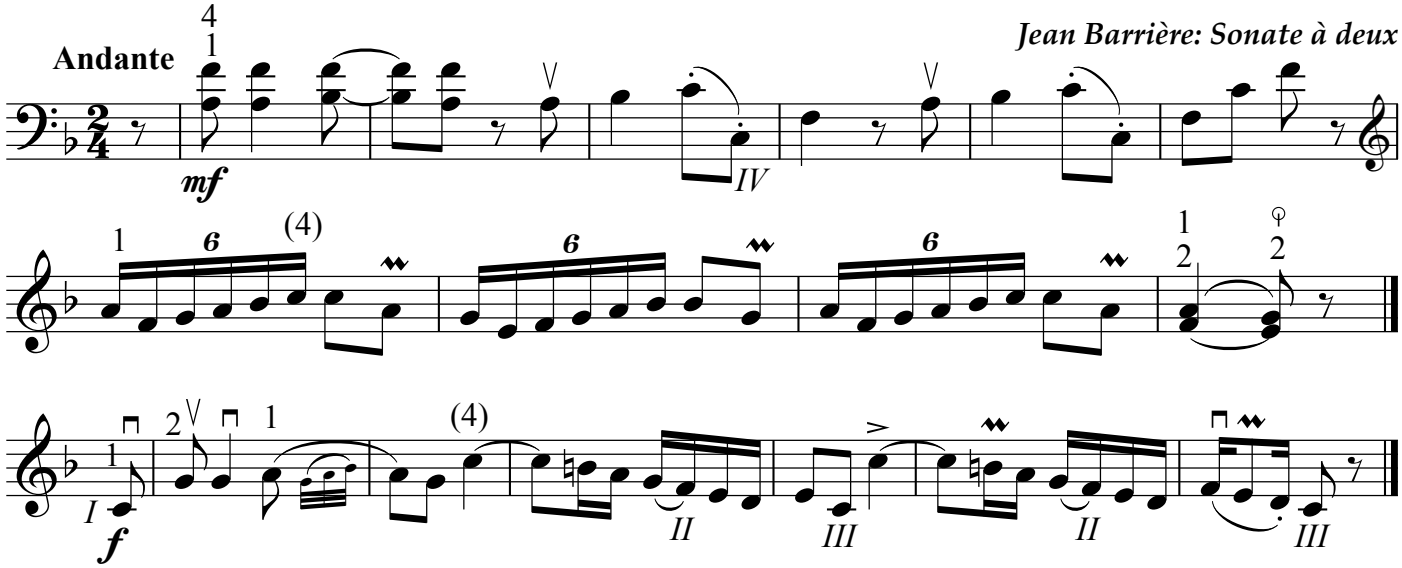
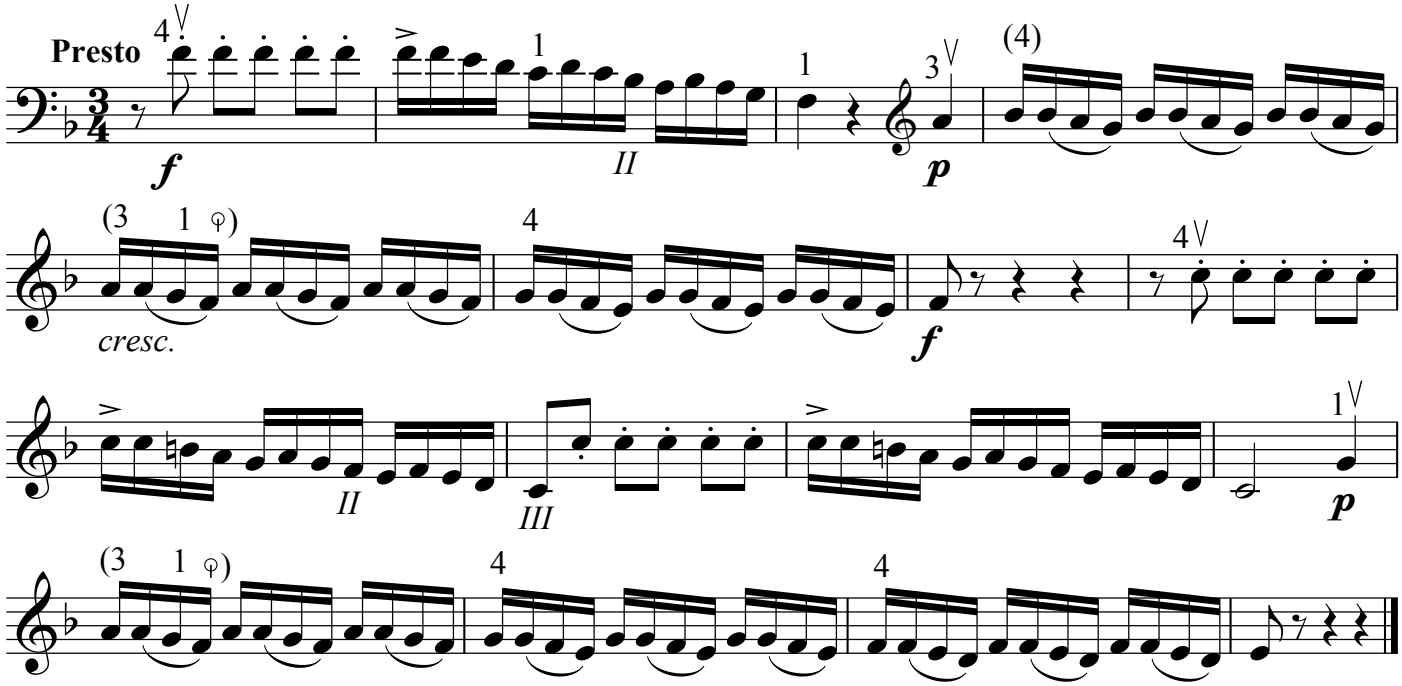
Jean Barrière: Sonate à deux

Andante

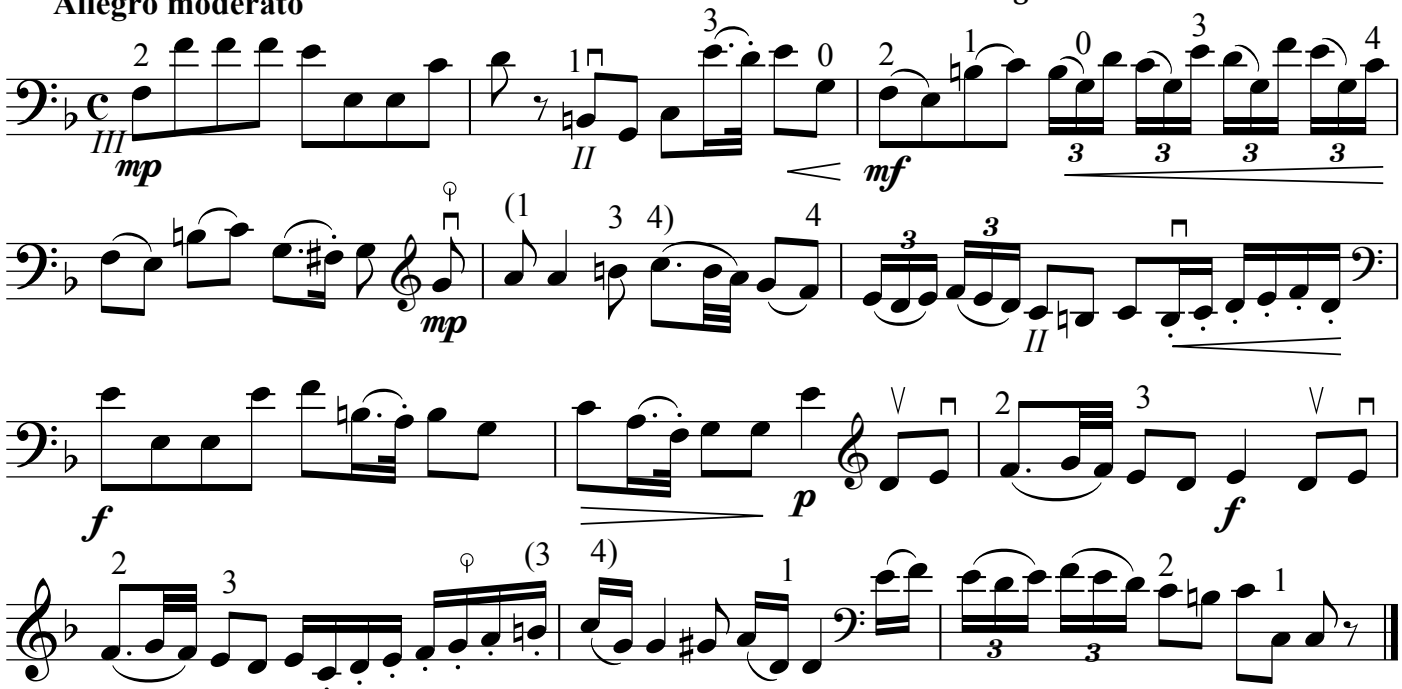


Presto



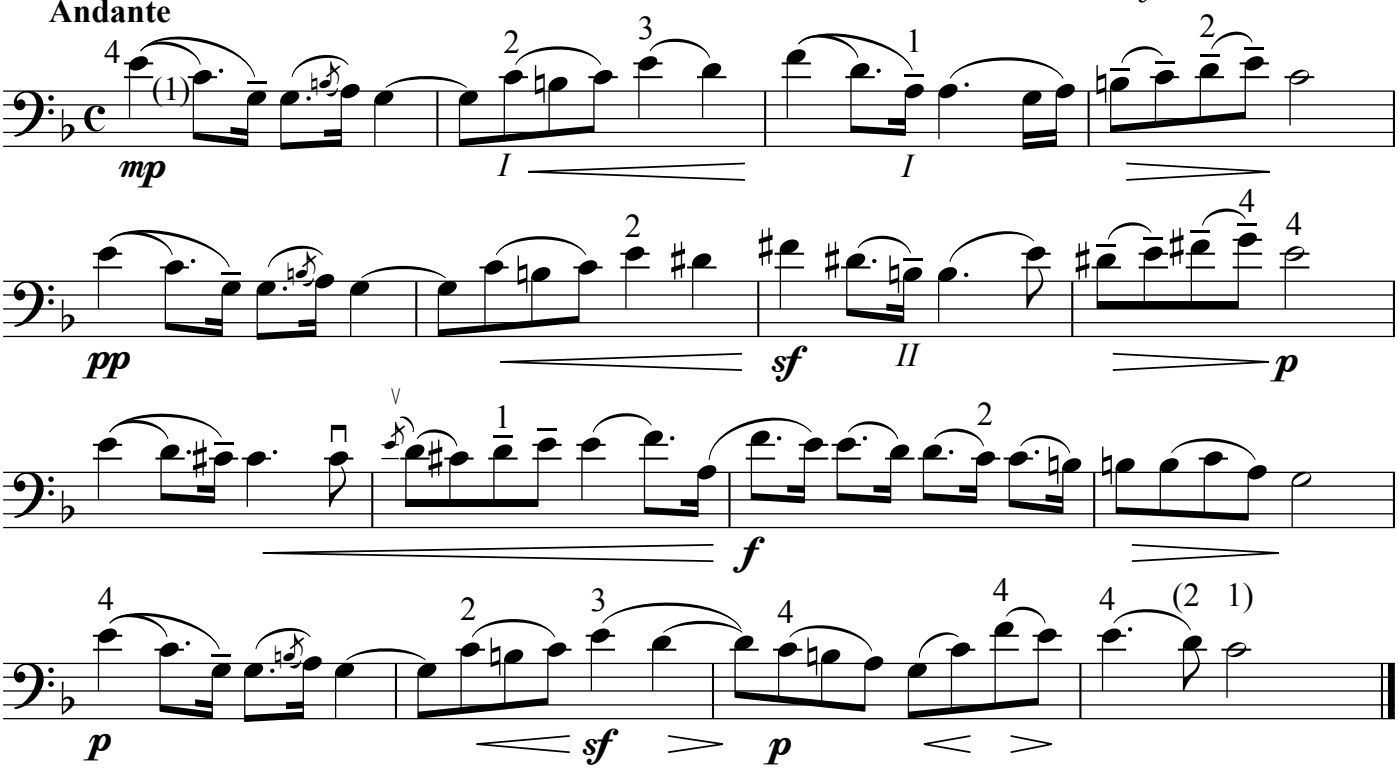
Luigi Boccherini: Sonate G-Dur

Allegro moderato



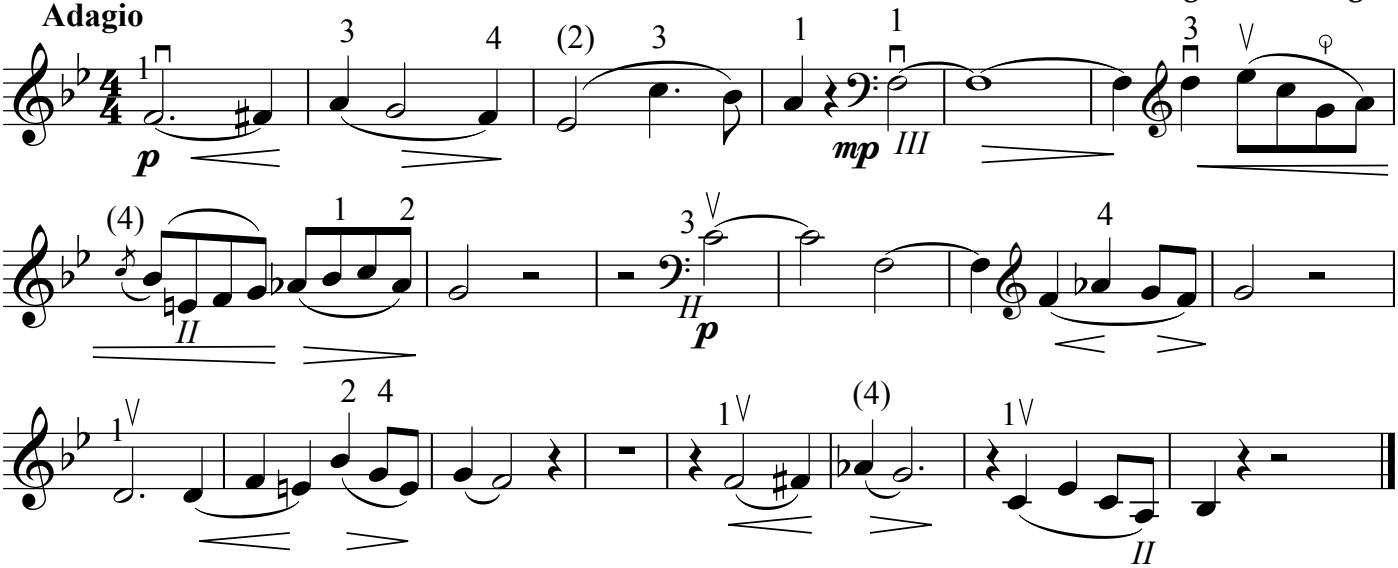
Felix Mendelssohn-Bartholdy: Lied ohne Worte

Andante

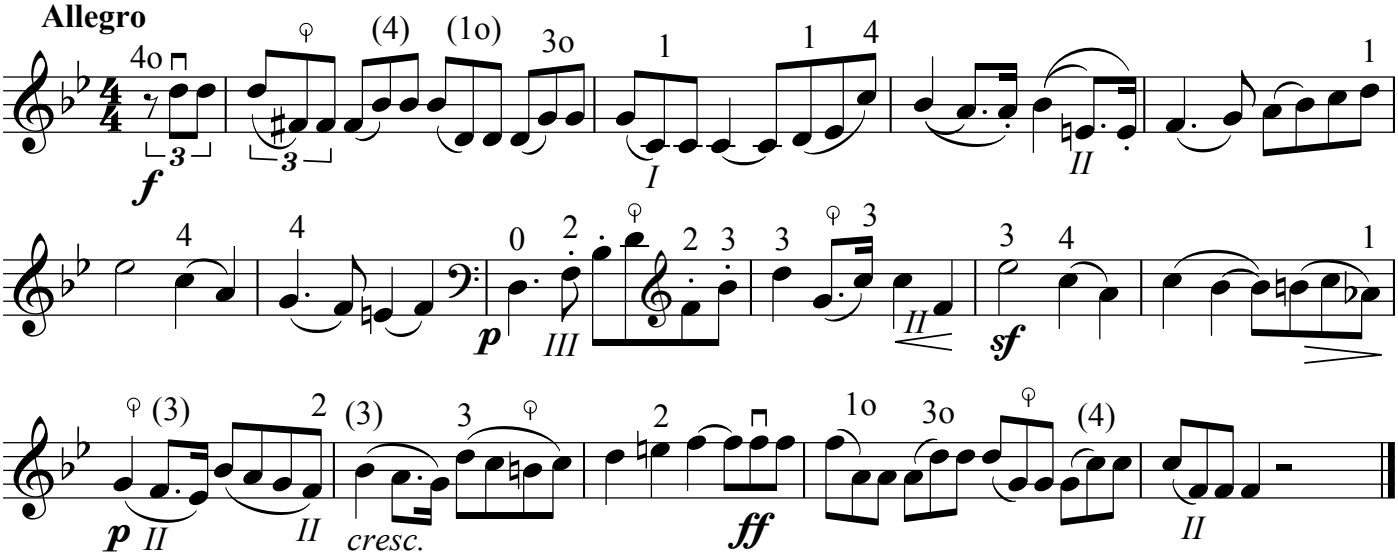


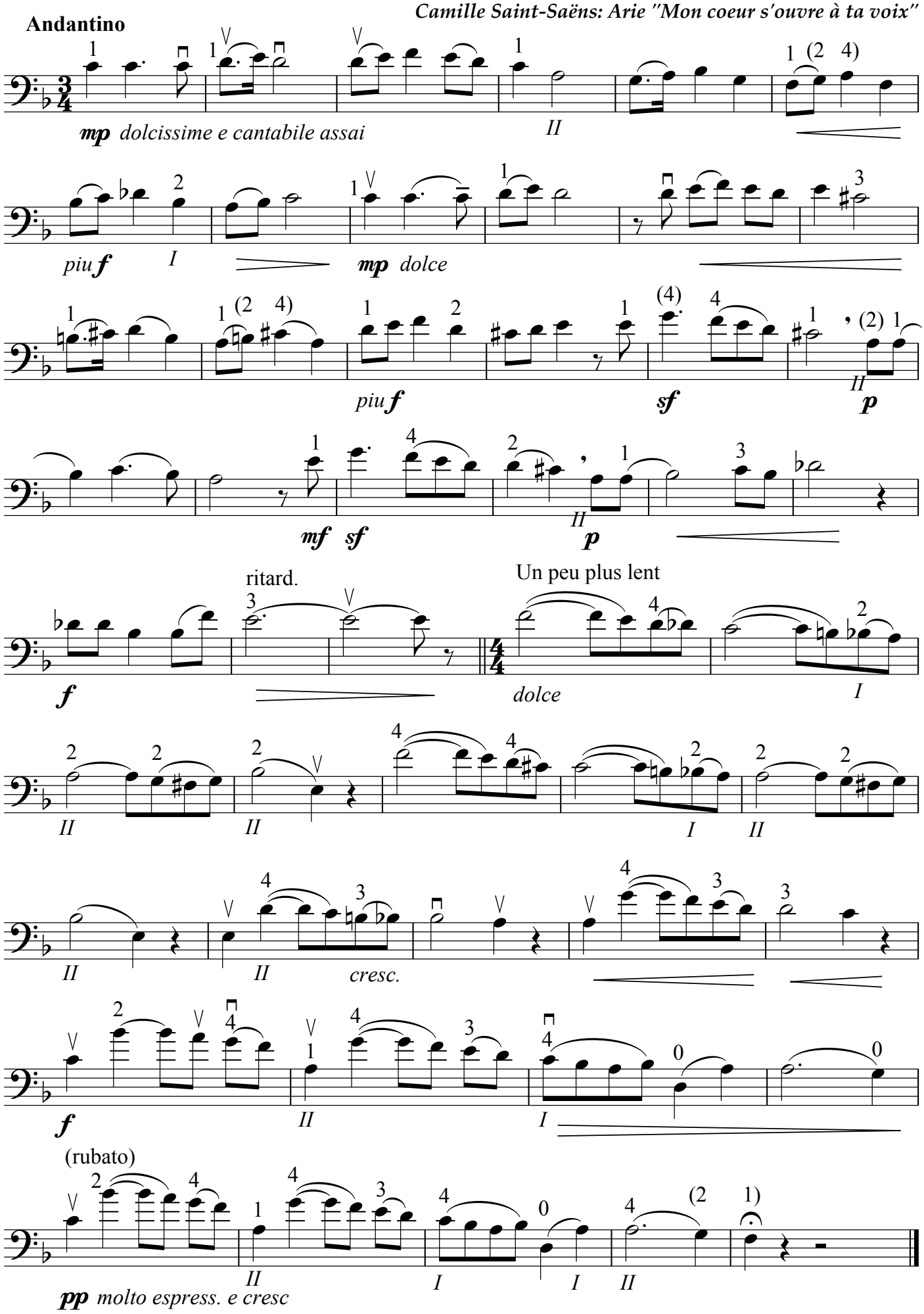
Robert Schumann: Adagio und Allegro

Adagio



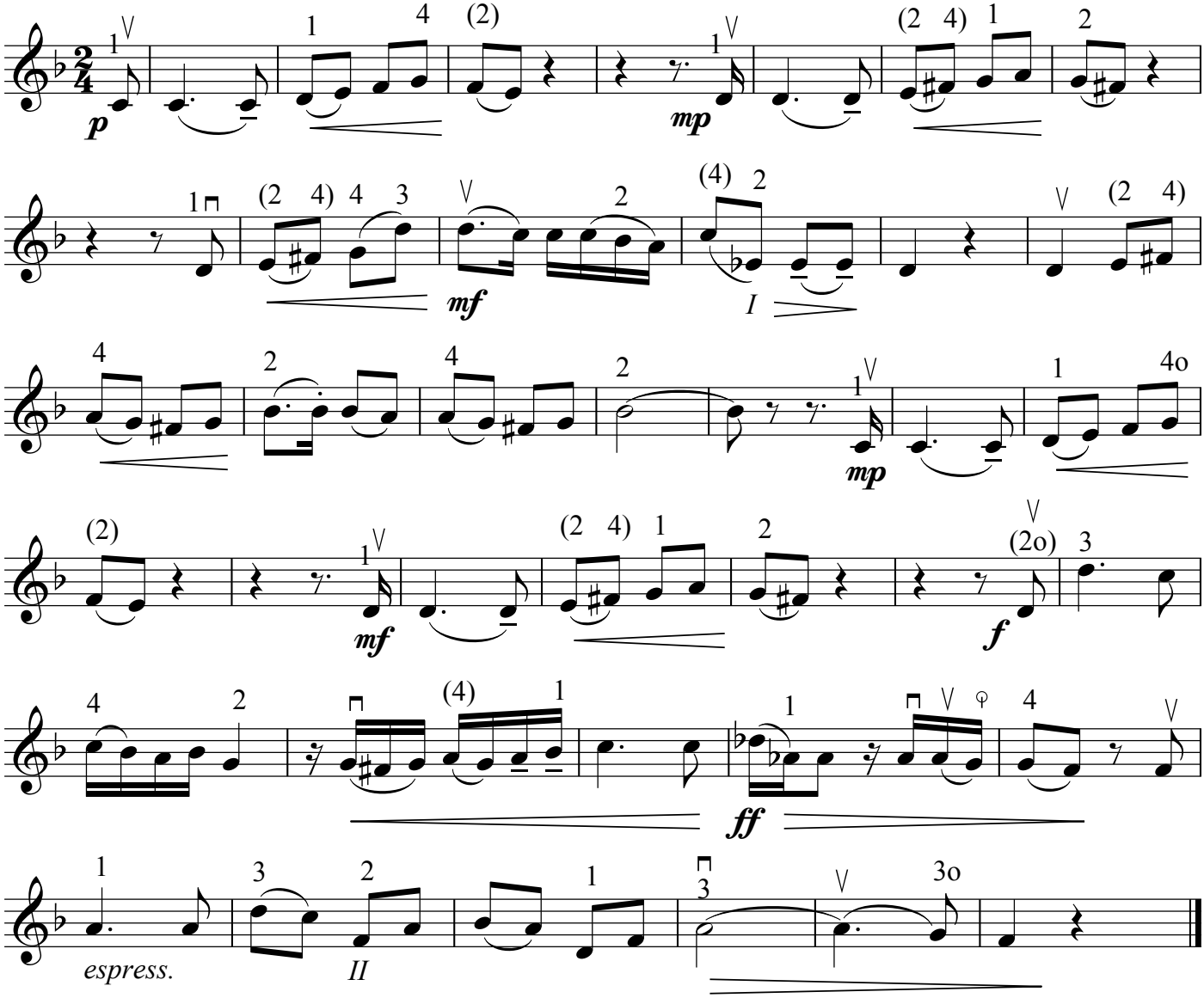
Allegro




Andantino
mp dolcissime e cantabile assai
piu f
mp dolce
piu f
sf
mf sf
p
ritard.
Un peu plus lent
dolce
cresc.
f
(rubato)
pp molto espress. e cresc

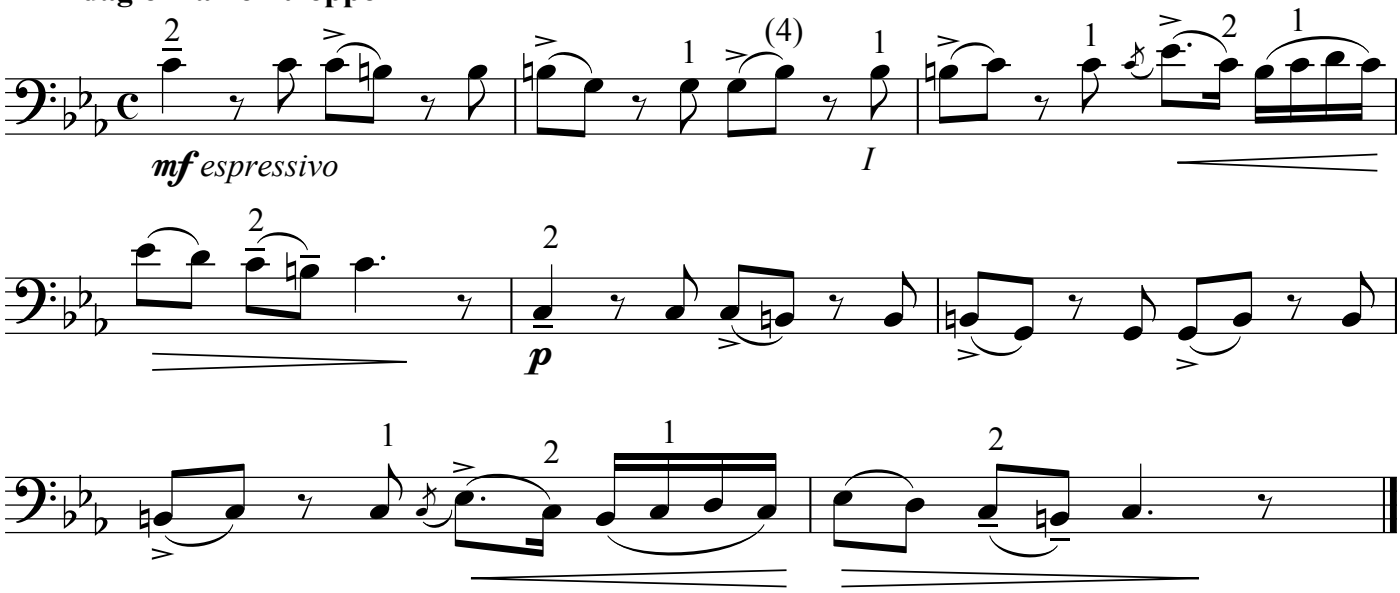
P.I. Tschaikowski: Arie des Gremin

Andante sostenuto

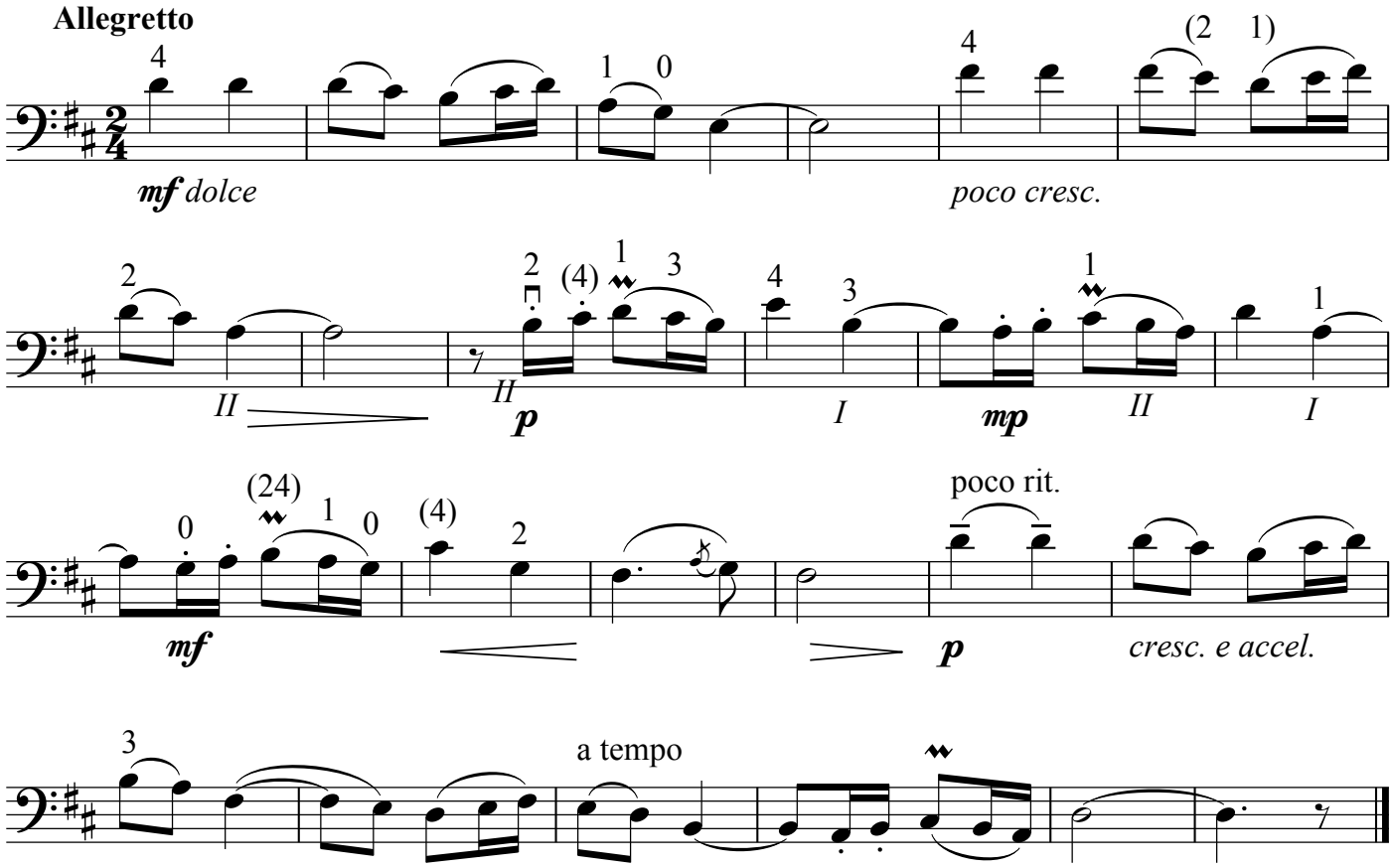


Max Bruch: Kol Nidrei

Adagio ma non troppo



Edward Elgar: Chanson de matin



Die Musikliteratur bietet auch für Kontrabassisten eine solche Fülle an hochwertigem Übungsmaterial, dass es nicht nötig ist, seine Zeit mit Etüden zu verbringen. Kontrabass-Etüden sind für die Zweihalbton-Spannung geschrieben worden und orientieren sich mehr an den damit implizierten spieltechnischen Möglichkeiten als an der "musikalischen Wirklichkeit". Stattdessen empfiehlt es sich, Continuo-Stimmen der Kantaten und Oratorien von J.S. Bach - neben technischen Übungen sowie Tonleiter- und Akkordstudien - in das tägliche Übungsprogramm aufzunehmen. Sie sind ein schier unerschöpflicher Fundus großartiger Musik.

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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:	Élegie*
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*
P.I. Tschaikowski:	Arie des Gremin*
Pedro Valls:	Suite Andaluza

Bassetto und Klavier

Frank Bridge:	Spring Song
Edward Elgar:	Salut d'amour
Gabriel Fauré:	Après un Rêve
Jules Massenet:	Mélodie Élegie

Studienwerke

Silvio Dalla Torre:	BASSics

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