Silvio Dalla Torre

BASSics 2

Application of the four-finger-technique for playing the double bass
according to the "New Dutch School"

sidato-st-01/2-en

BASSics 2

Application of the four-finger-technique for playing the double bass according to the "New Dutch School"

Practical examples from orchestra repertoire, chamber music and solo literature

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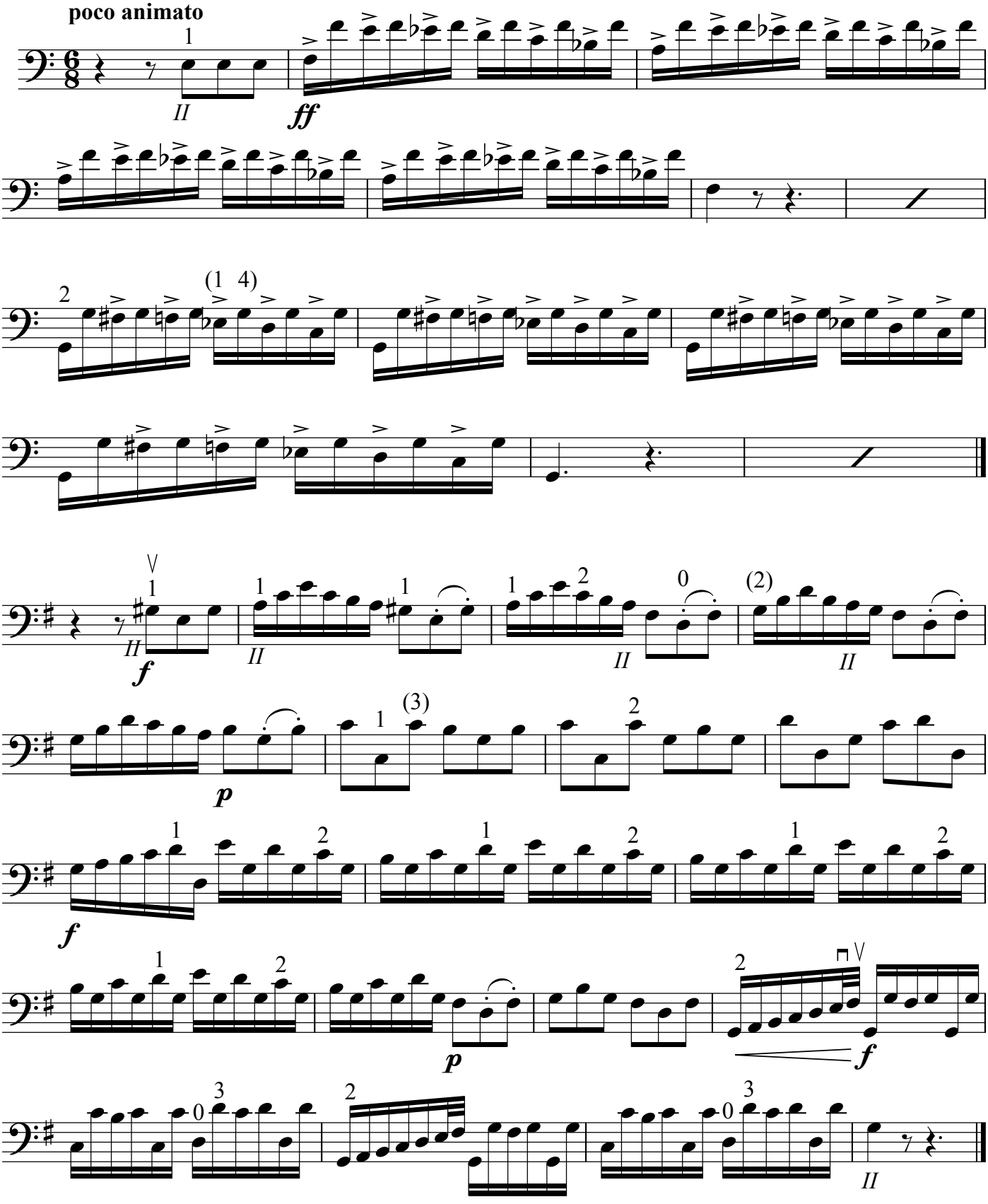
Practical examples from a day in the life of an orchestral musician

1

Orchestral excerpts tutti

Chr. W. Gluck: Alceste



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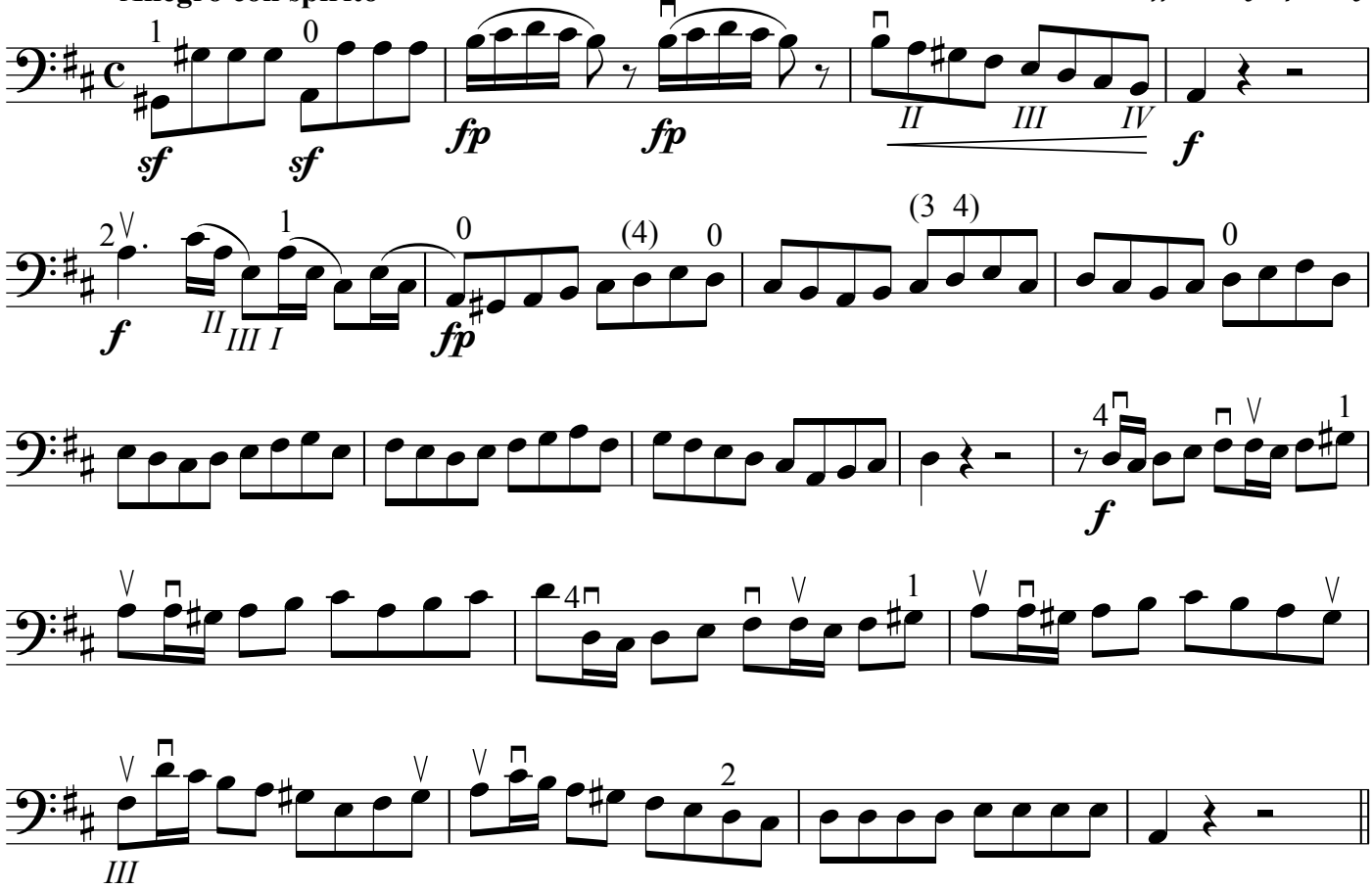
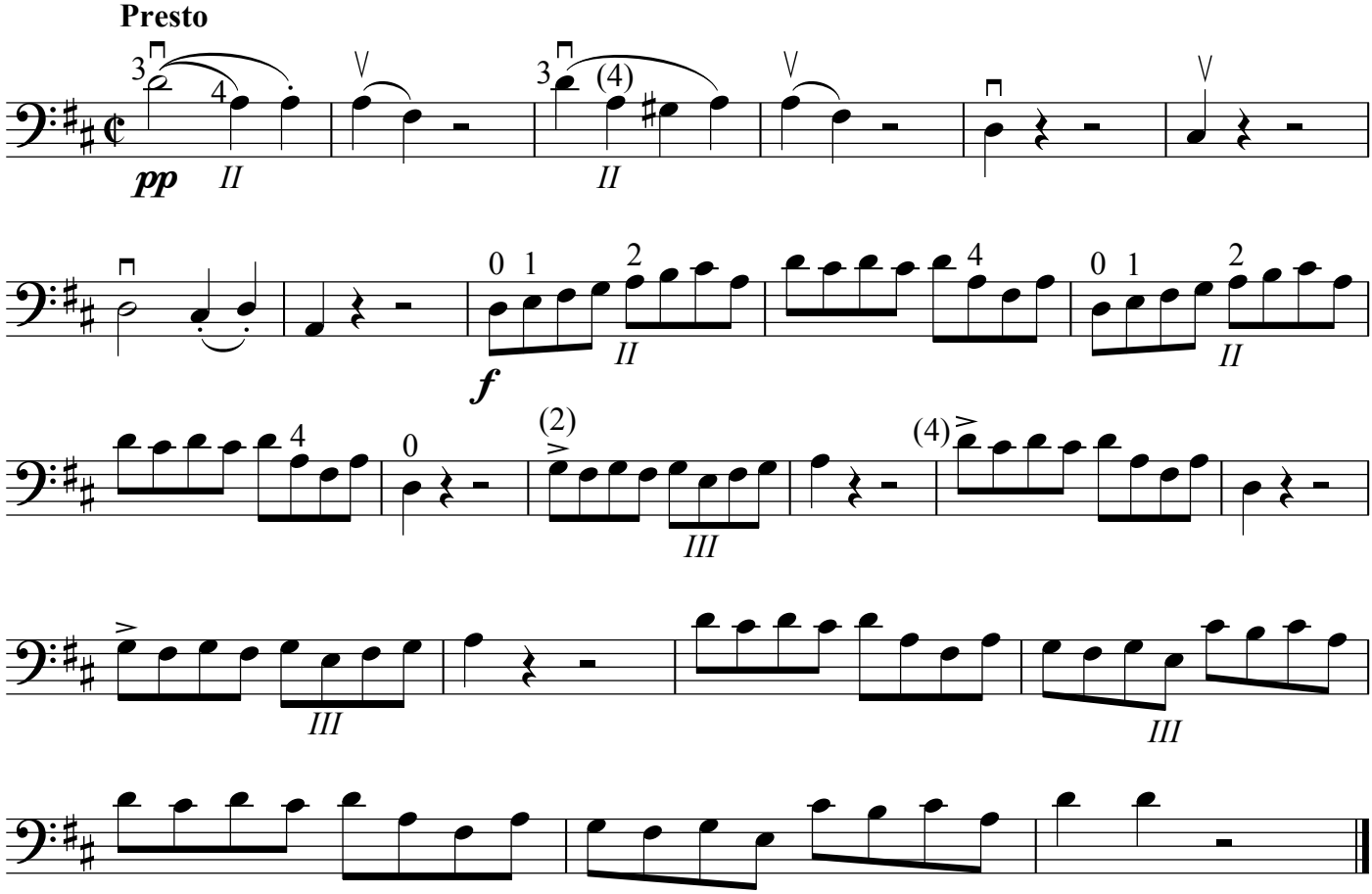
Allegro con spirito

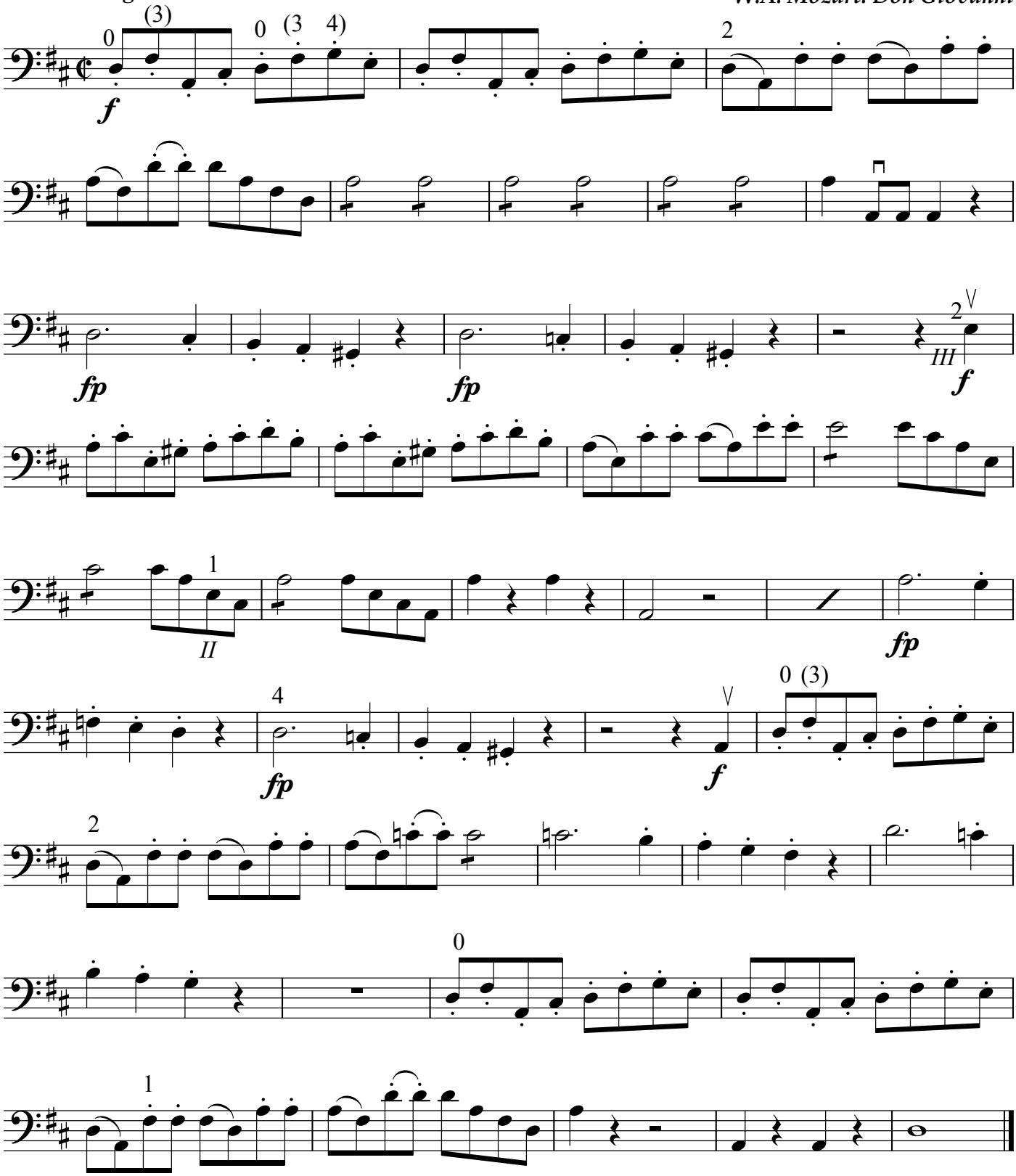


Presto



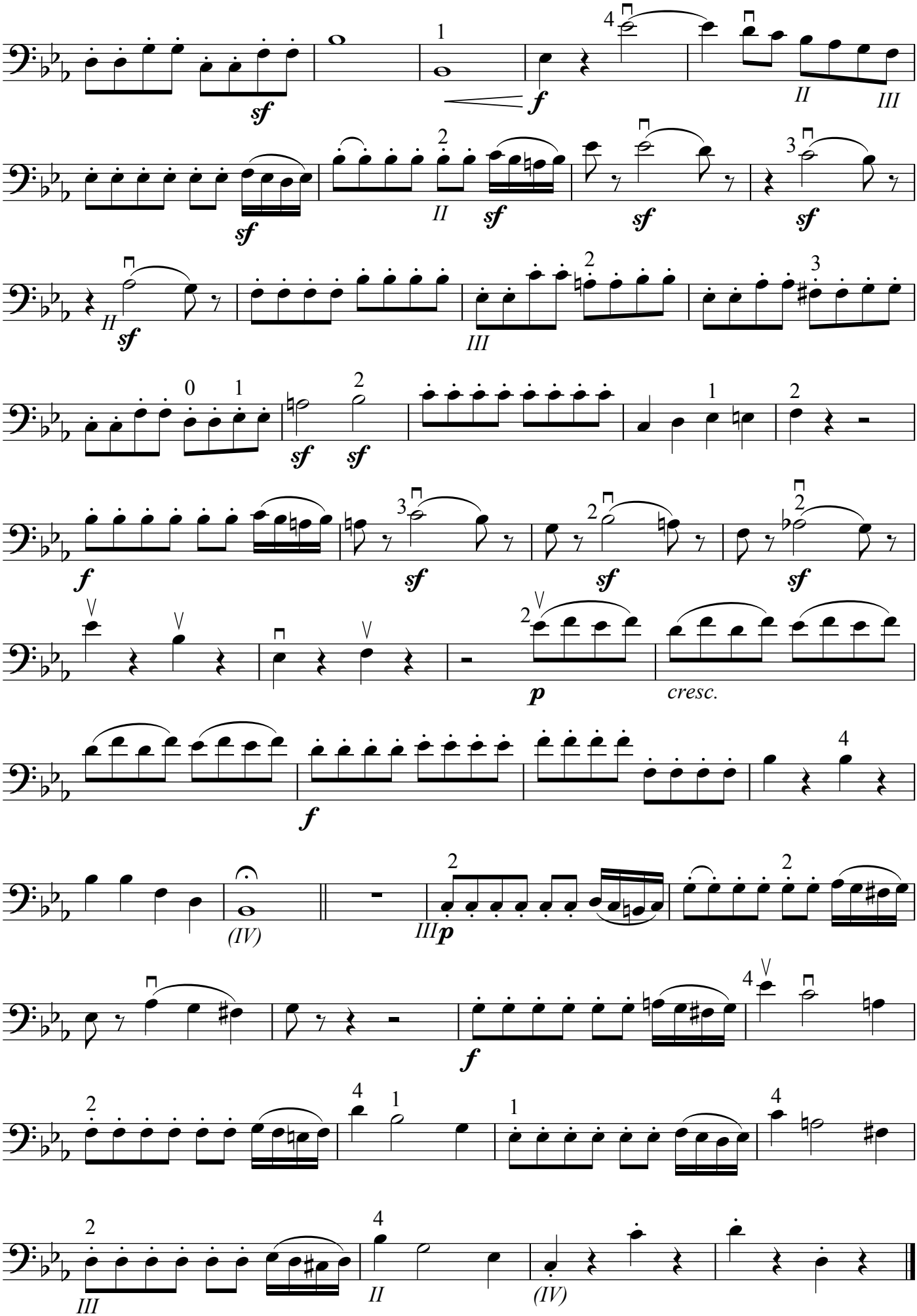
Allegro molto

W.A. Mozart: Don Giovanni



Allegro

W.A. Mozart: Die Zauberflöte


sf
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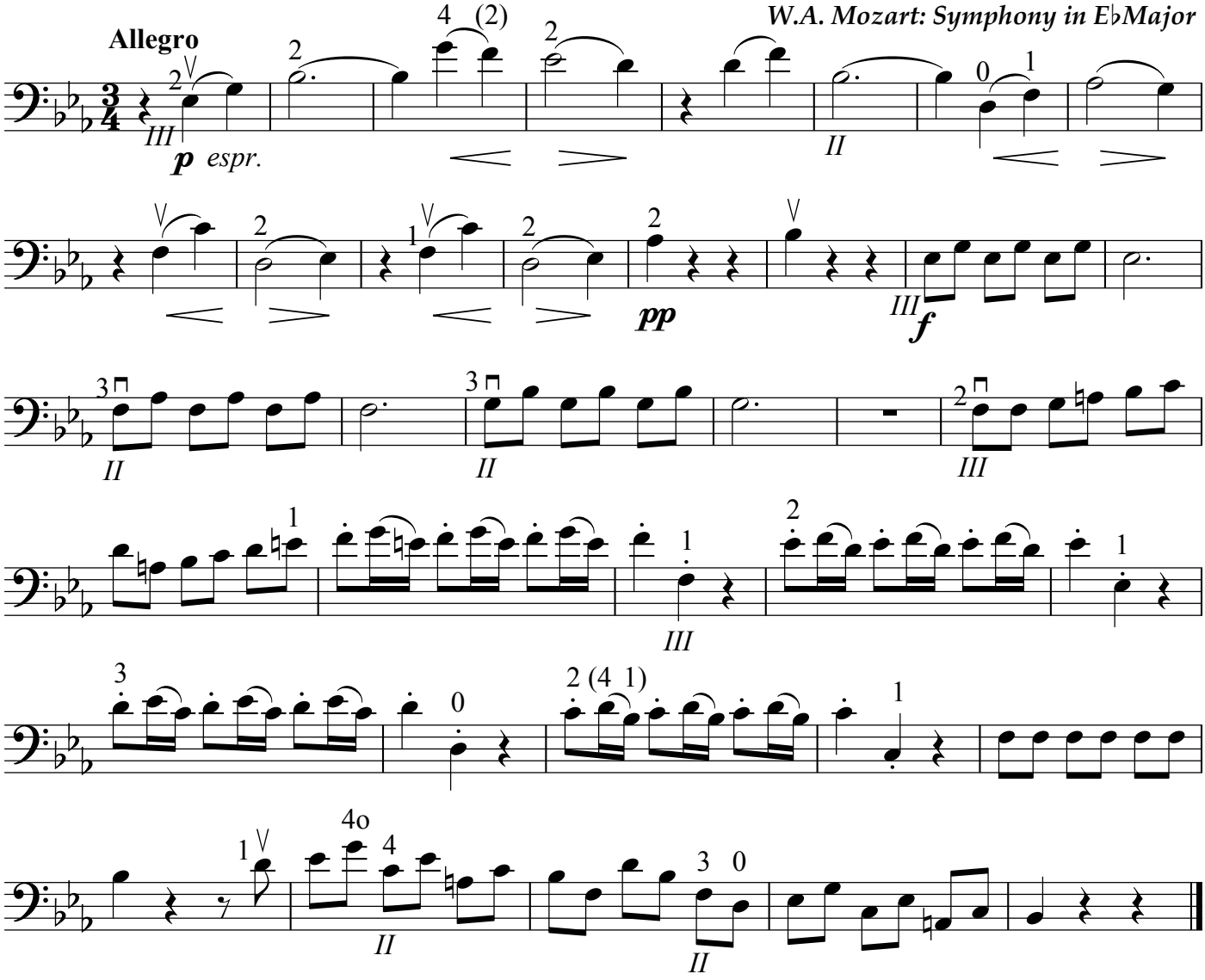
III
II
(IV)

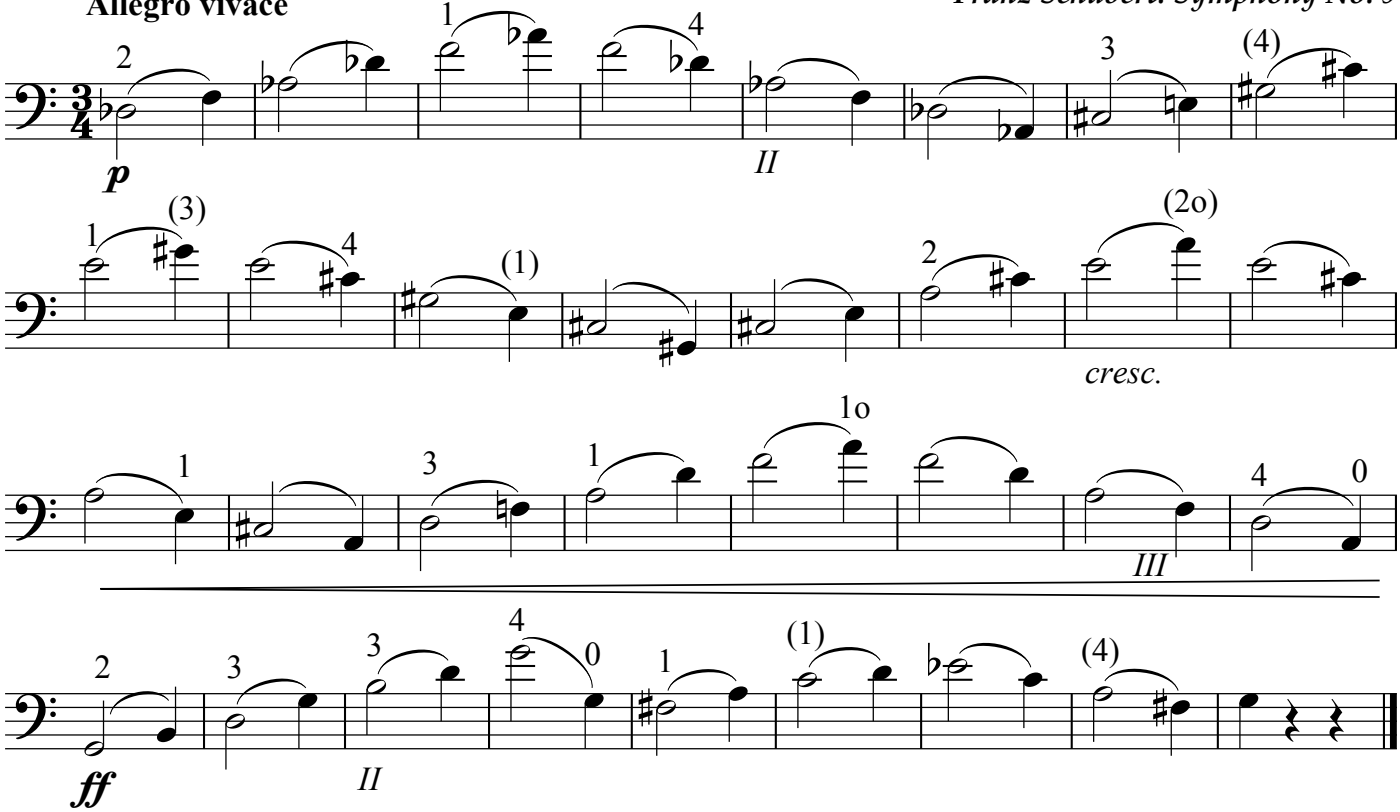
W.A. Mozart: Symphony in E♭Major

Allegro

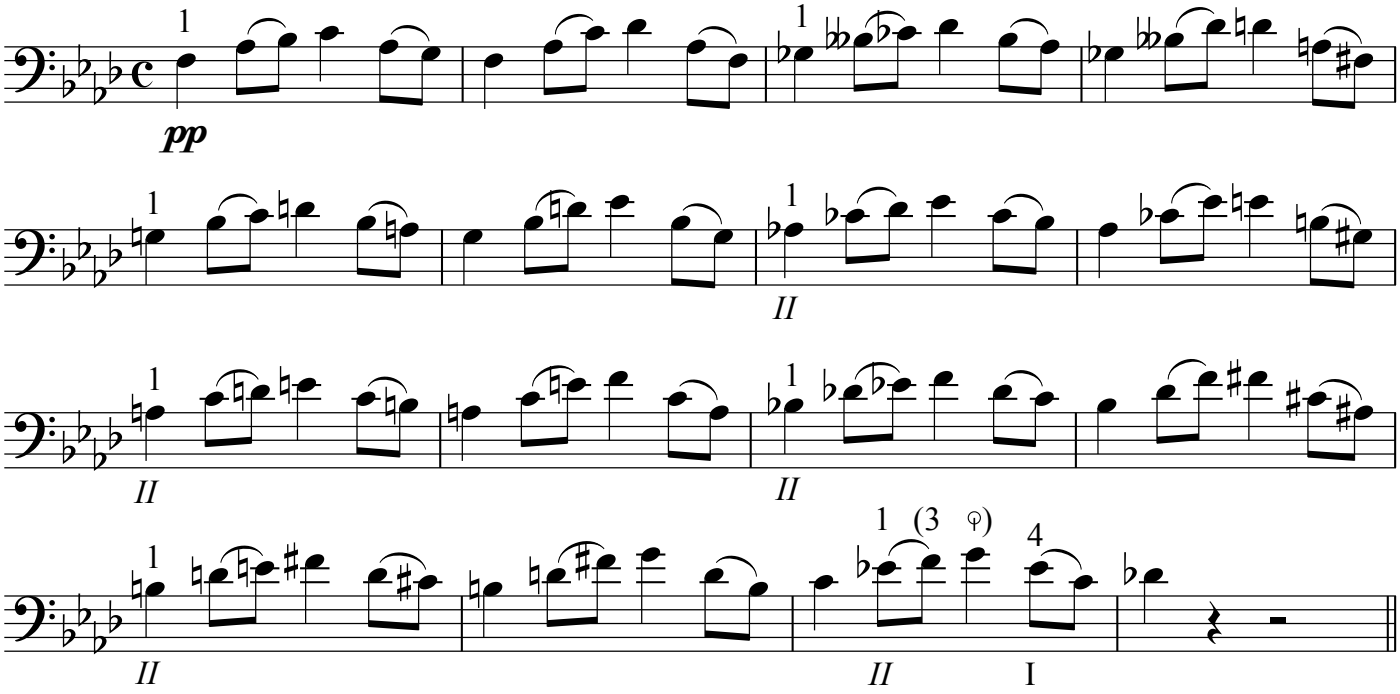


Franz Schubert: Symphony No. 9

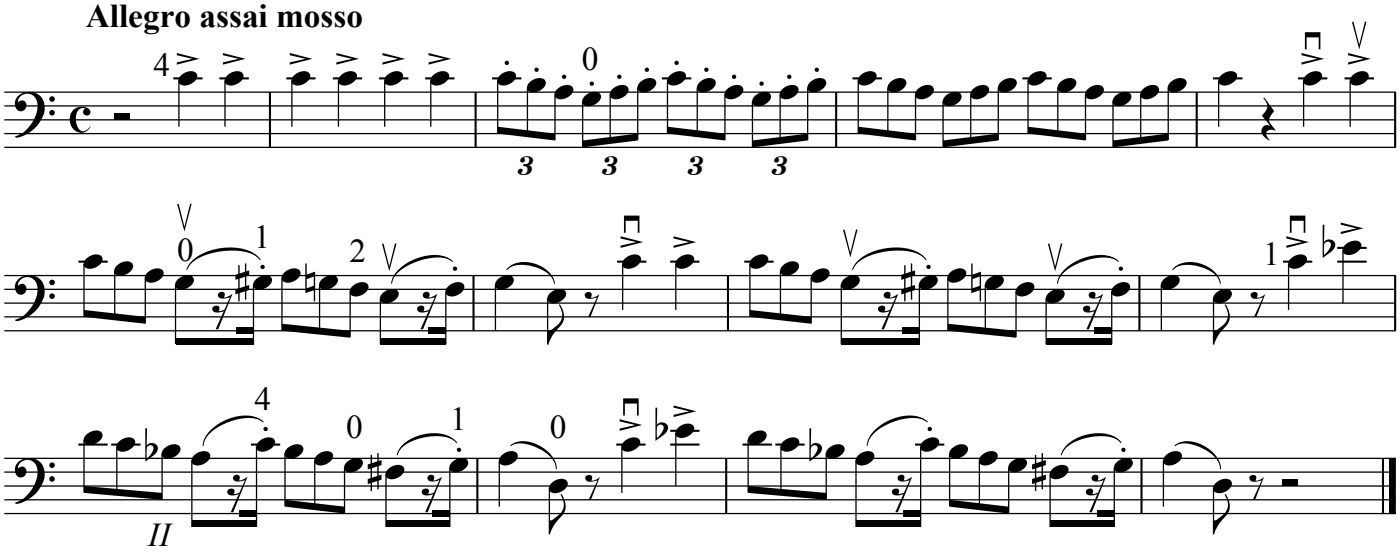
Allegro vivace



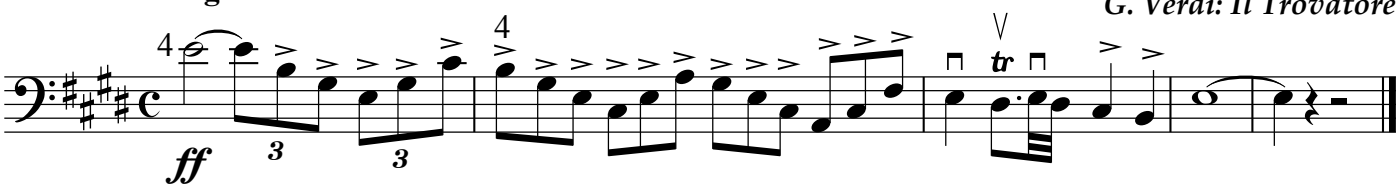
Allegro vivace *G. Verdi: La Traviata*



Allegro assai mosso

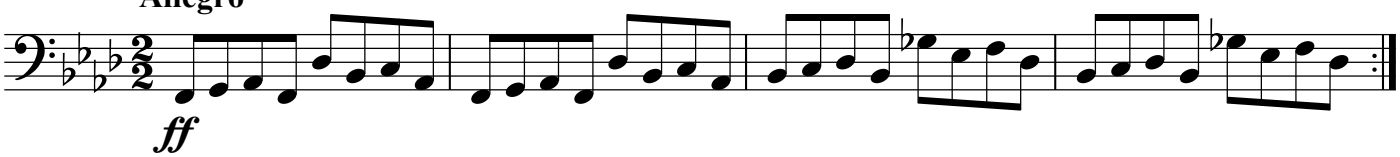


Allegro assai sostenuto *G. Verdi: Il Trovatore*

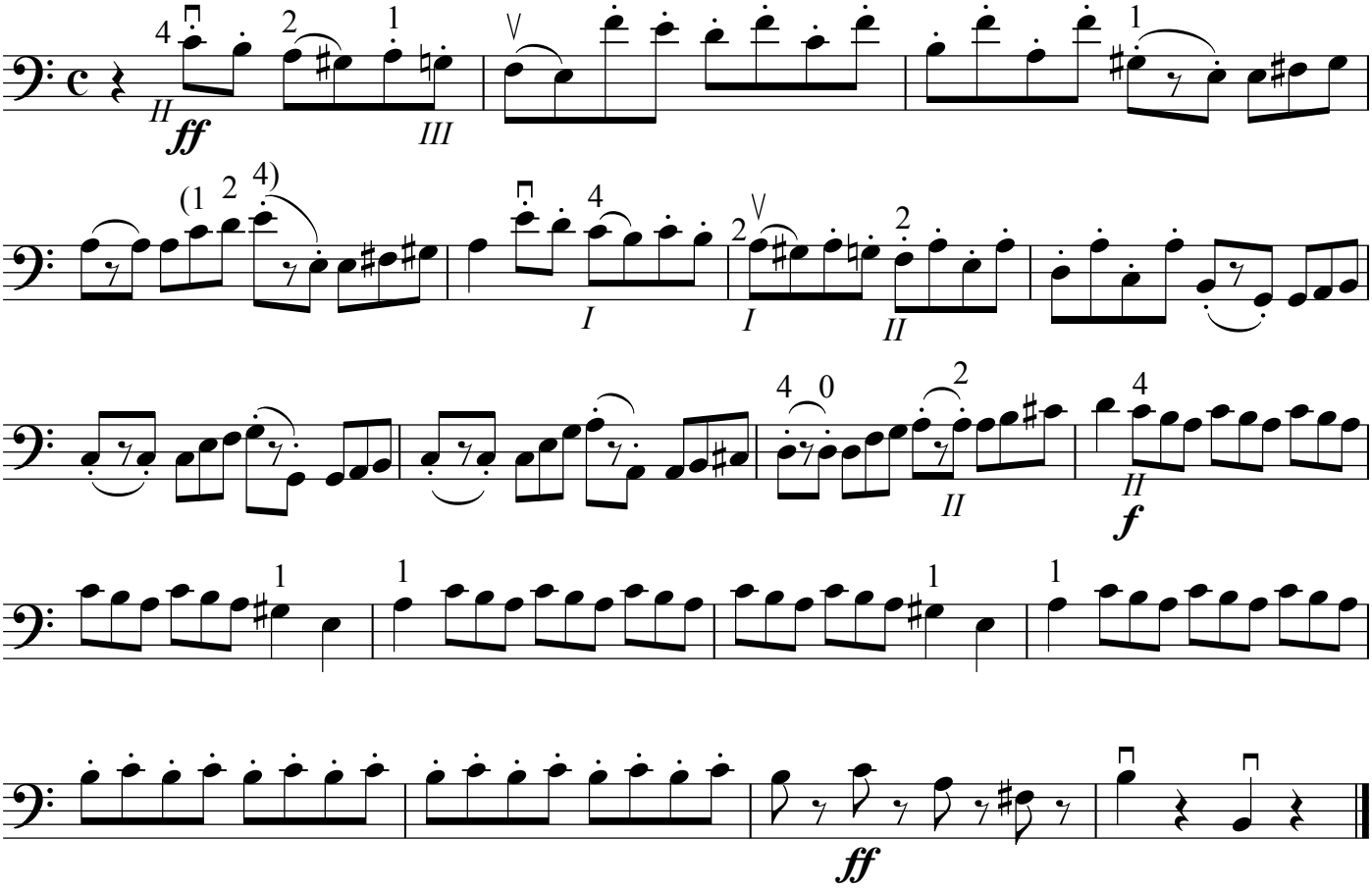


Mussorgskij demands 30 repeats of this passage!

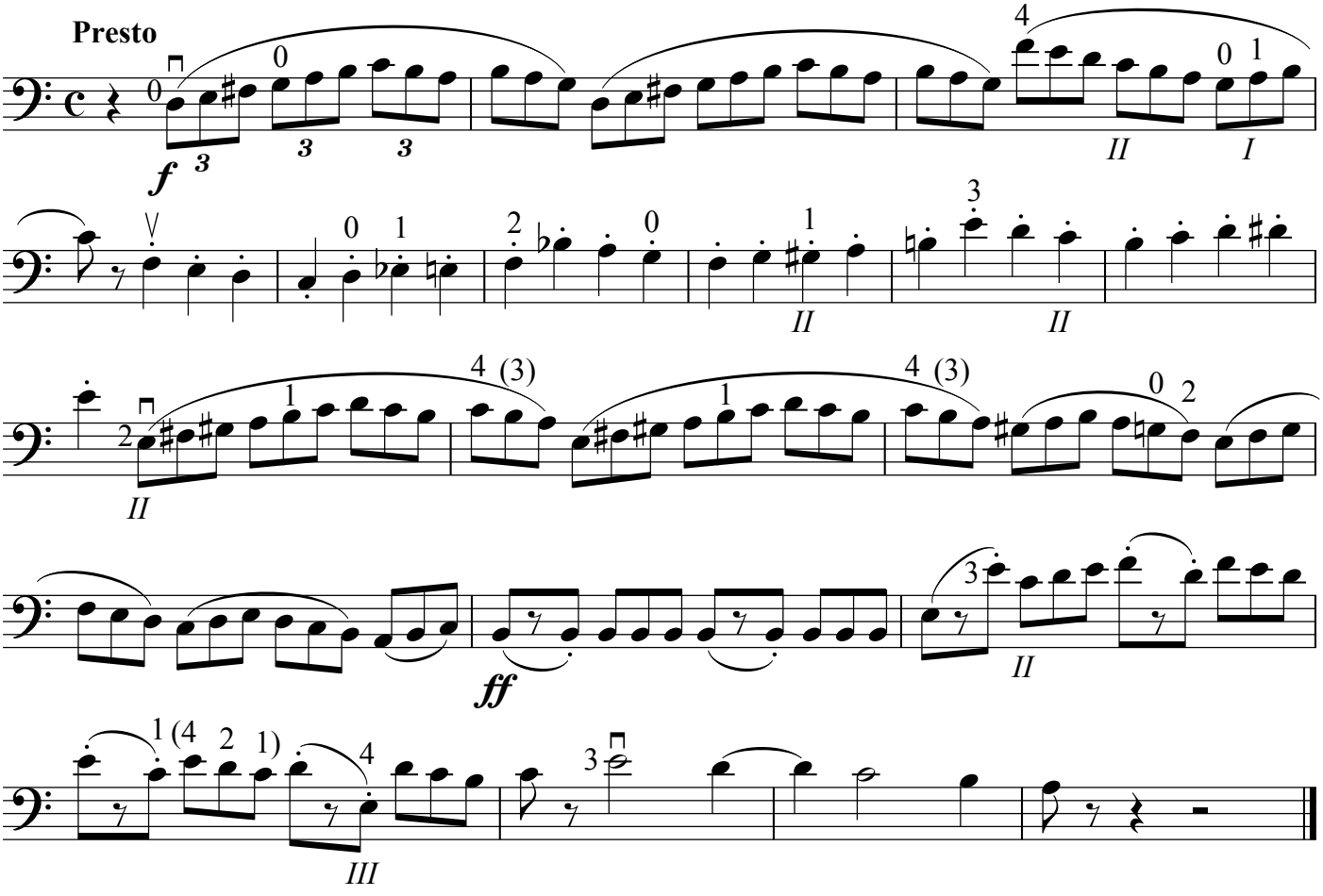
Allegro *M. Mussorgskij: Boris Godunow*



Presto



Presto



Lento

p *espr.*

piu ***p***

p

dolce perdendosi

pp

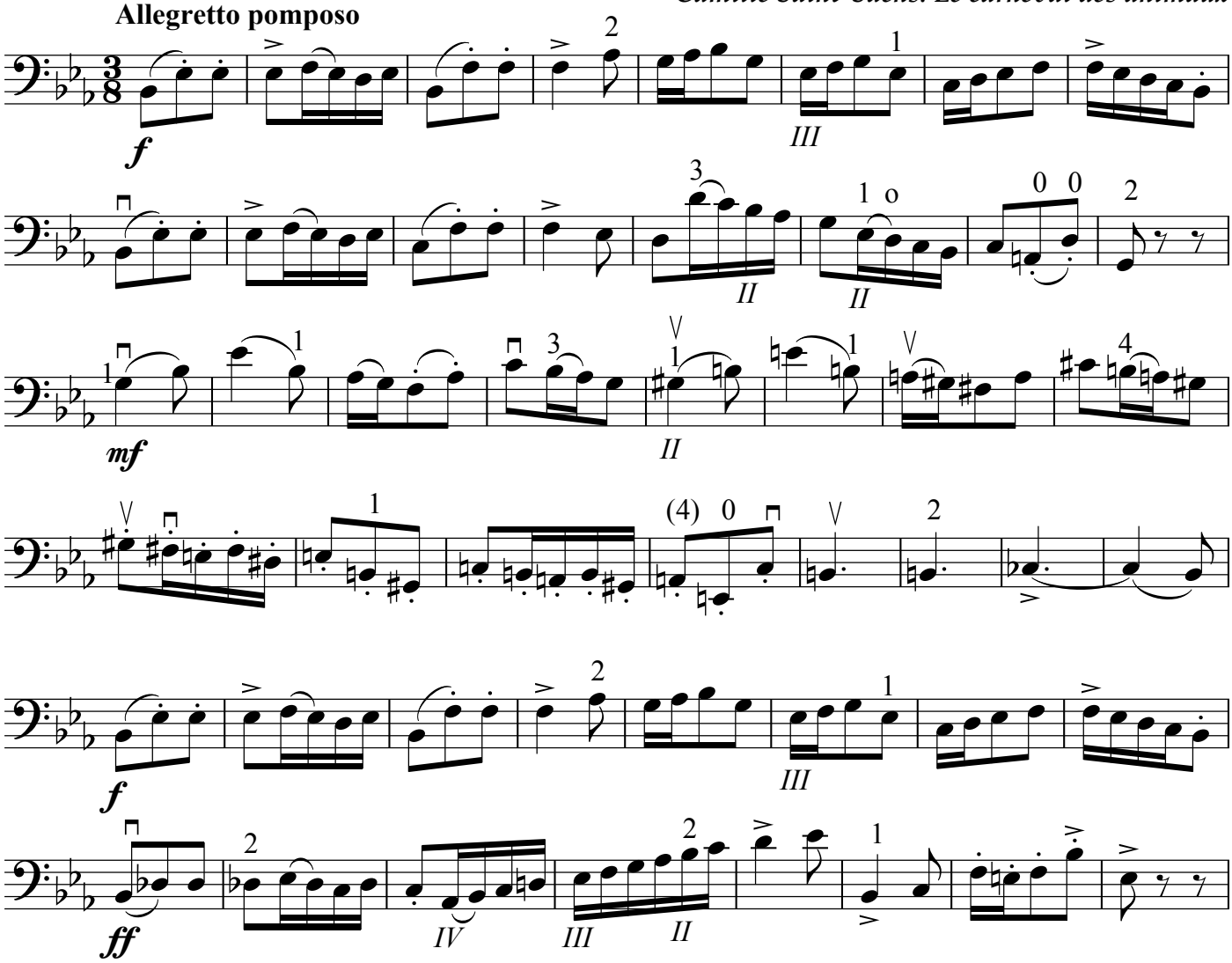
Strepitoso

ff *(sempre)*

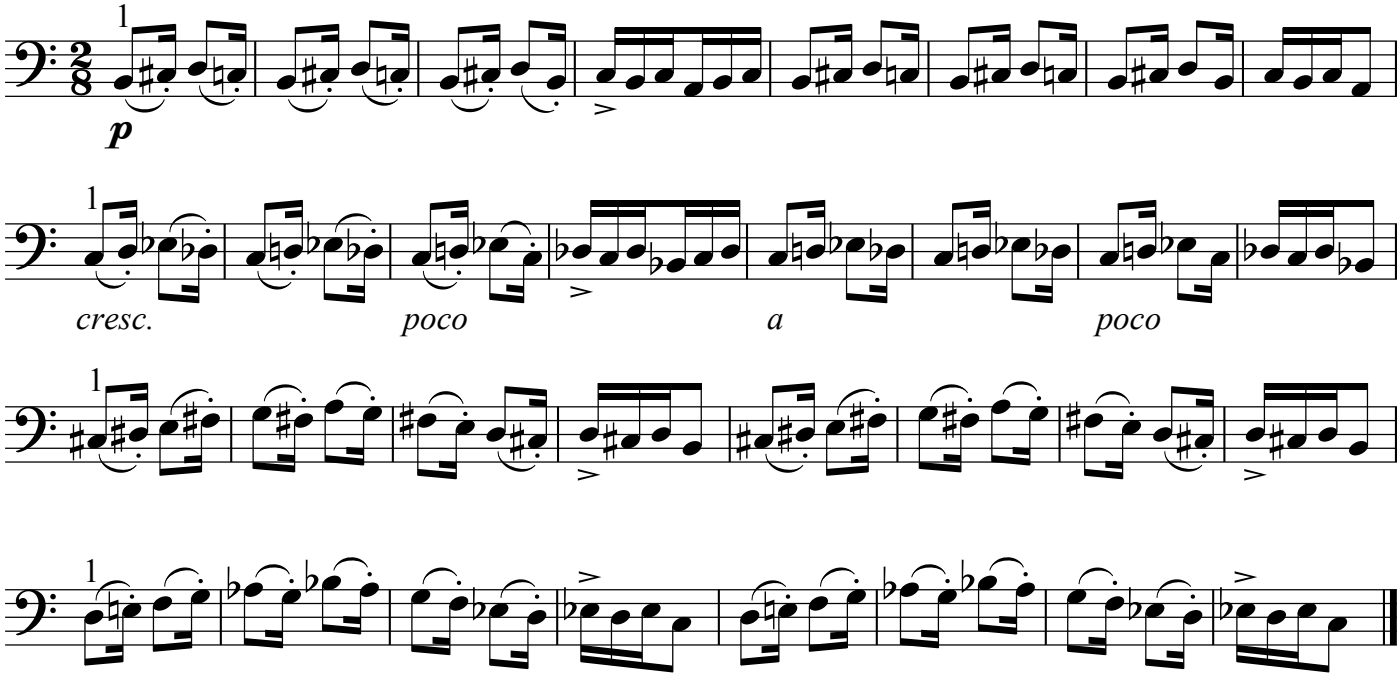
sempre sim.

Camille Saint-Saëns: Le carneval des animaux

Allegretto pomposo

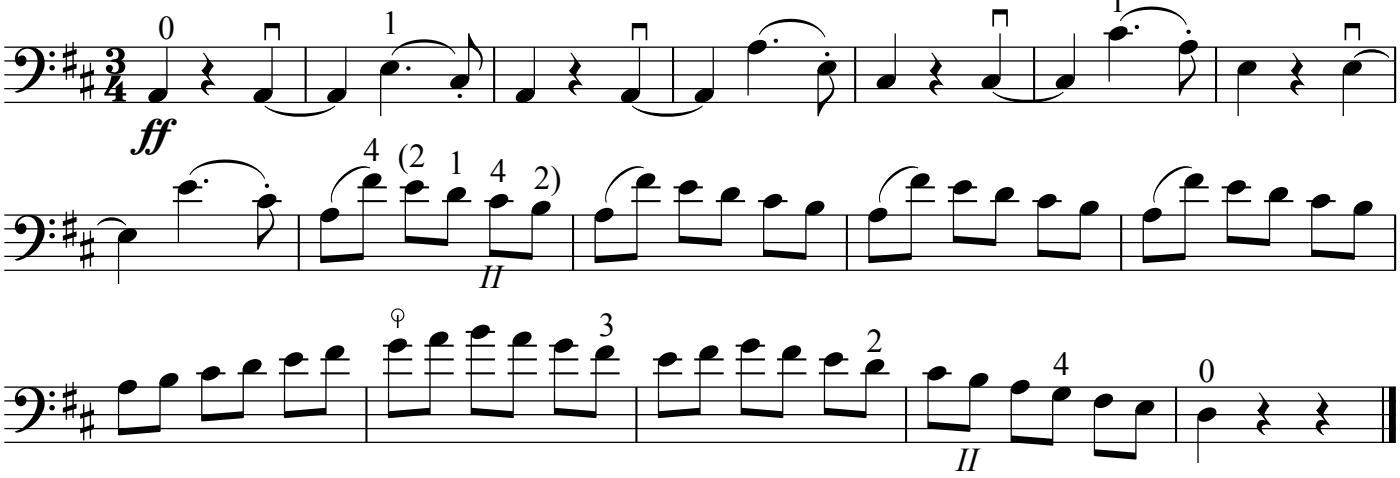


Allegro molto *N. Rimsky-Korsakoff: Scheherazade*



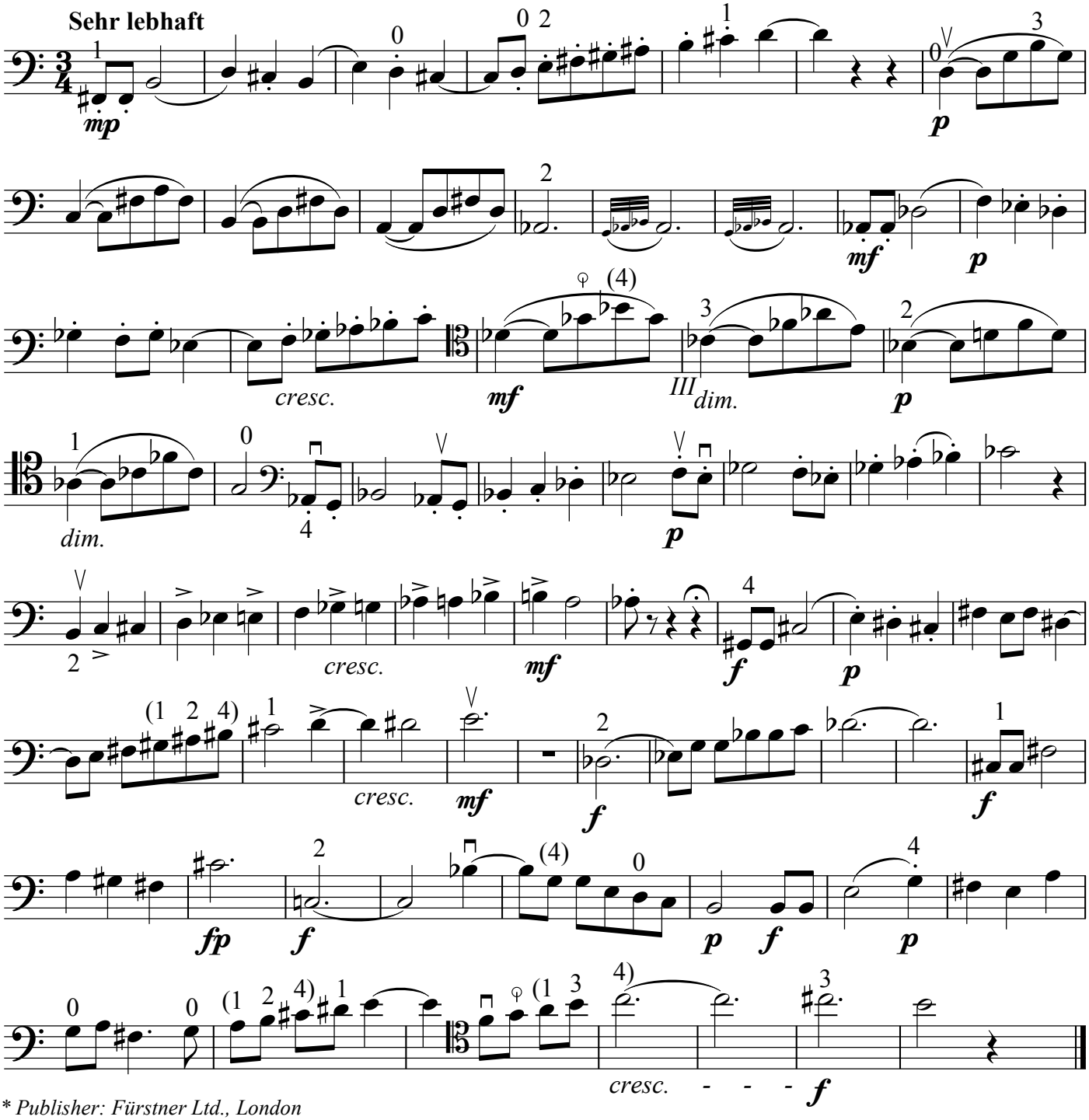
Tempo di Valse

Ch. Gounod: Faust



Richard Strauss: Der Rosenkavalier *

Sehr lebhaft



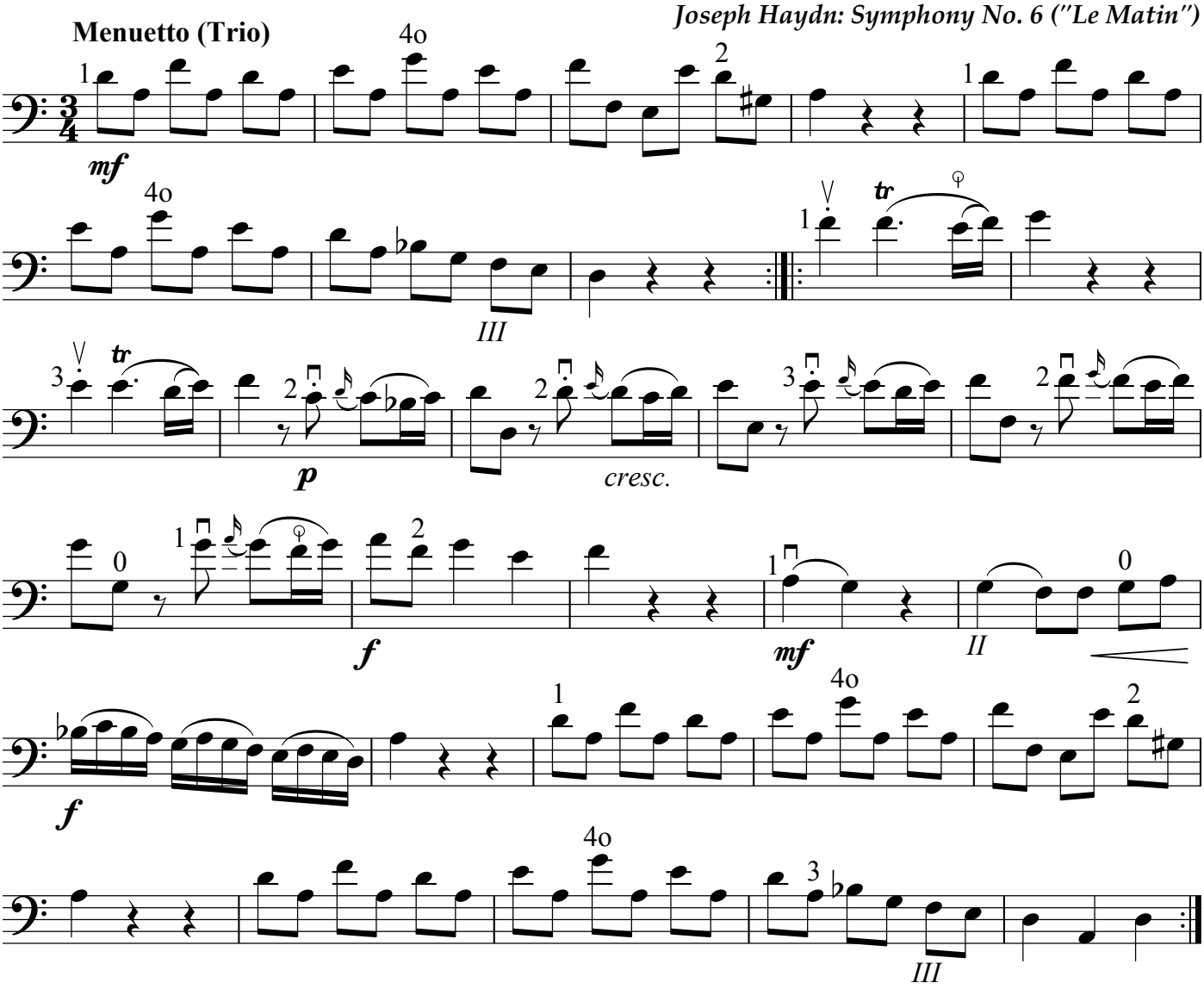
* *Publisher: Fürstner Ltd., London*

2

Orchestral excerpts solo

Menuetto (Trio)

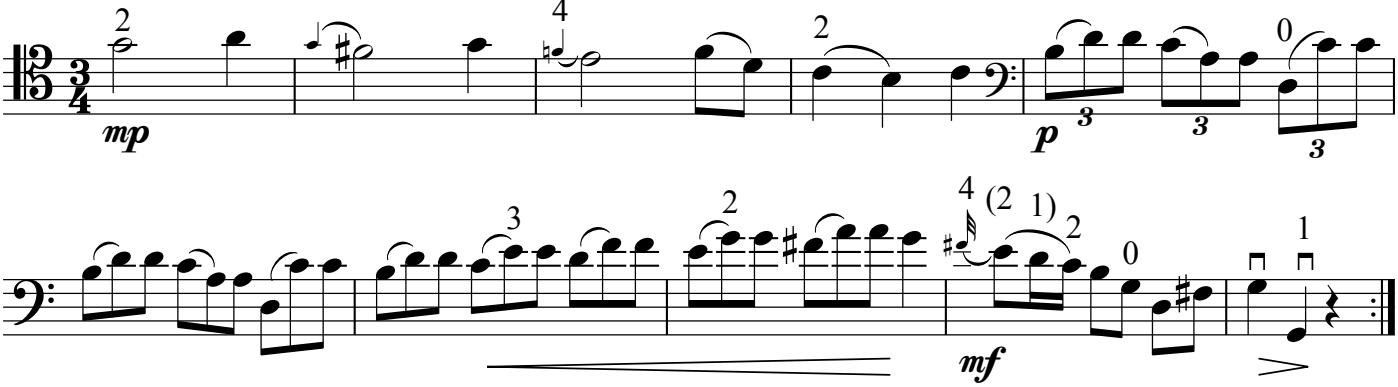
Joseph Haydn: Symphony No. 6 ("Le Matin")

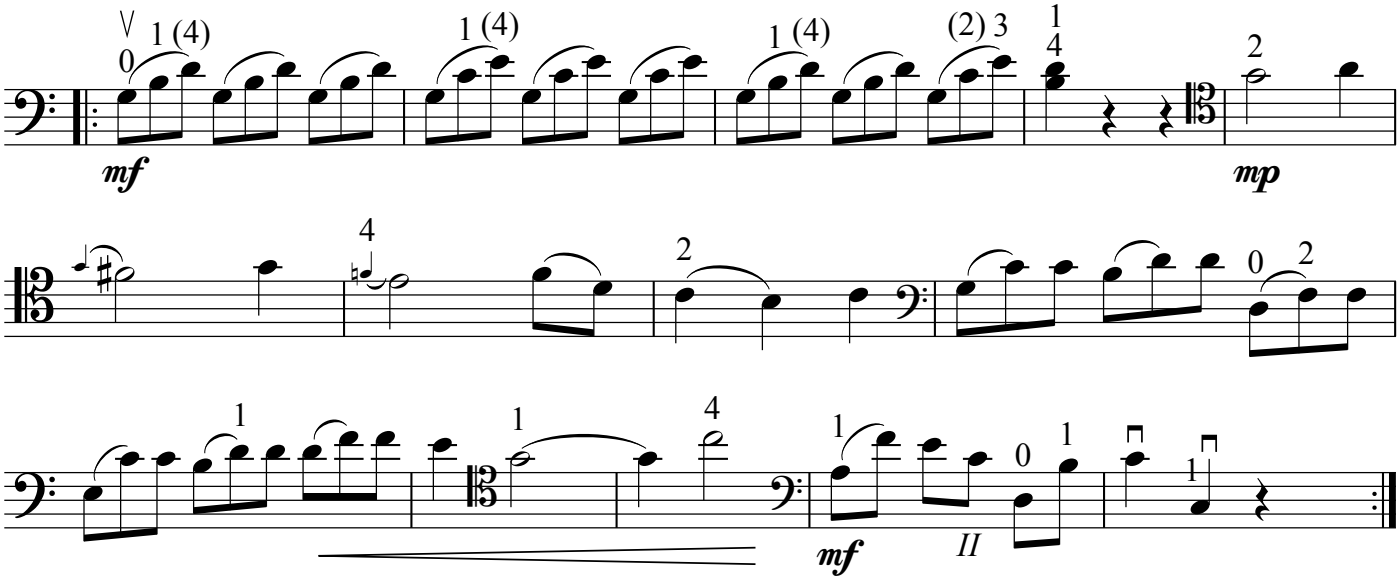


Joseph Haydn observed the musicians and studied their prelude practices very closely.
Therefore, we can draw conclusions from his solos for violone to the playing practice of his time.

Menuetto (Trio)

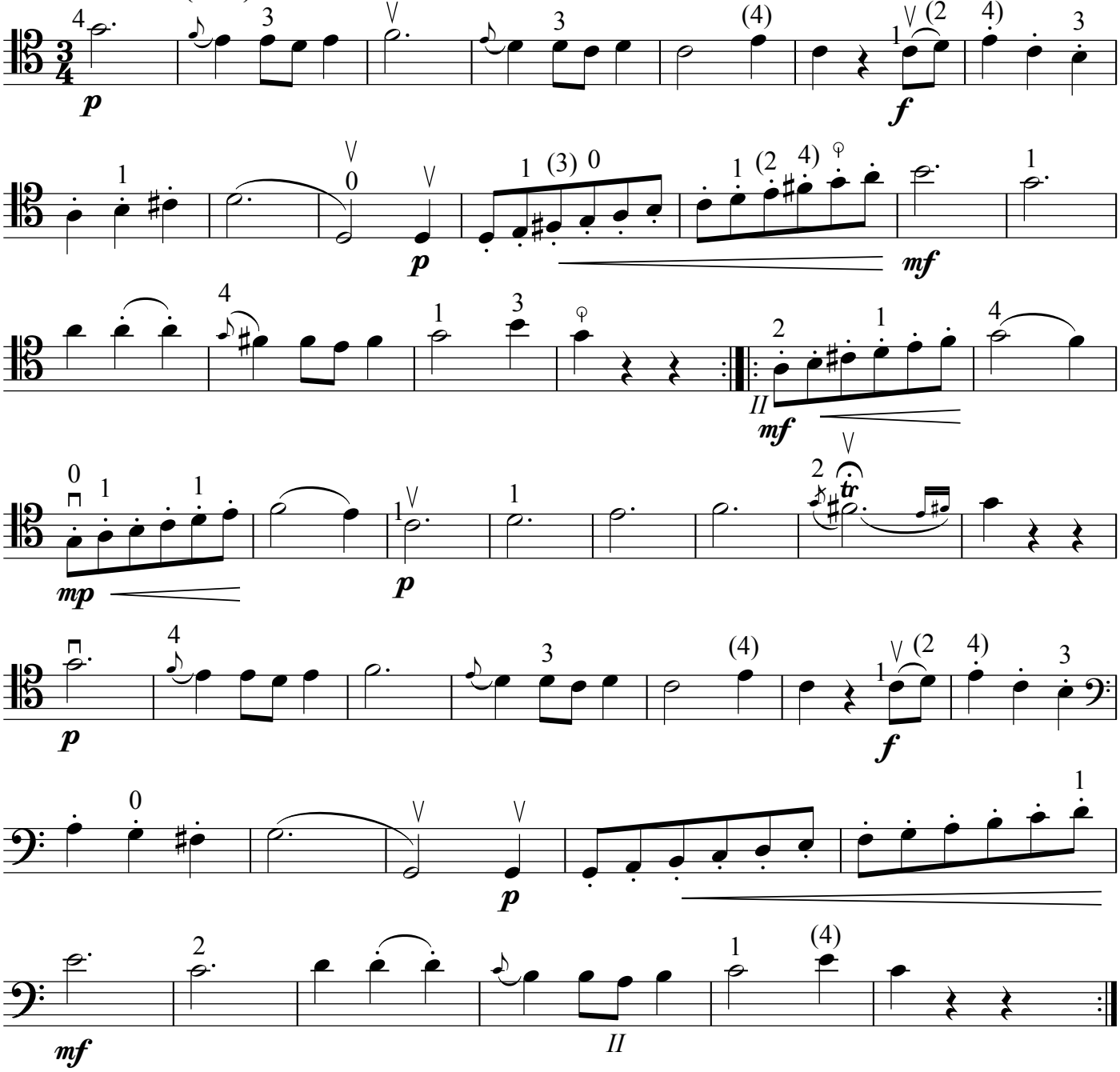
Joseph Haydn: Symphony No. 7 ("Le Midi")

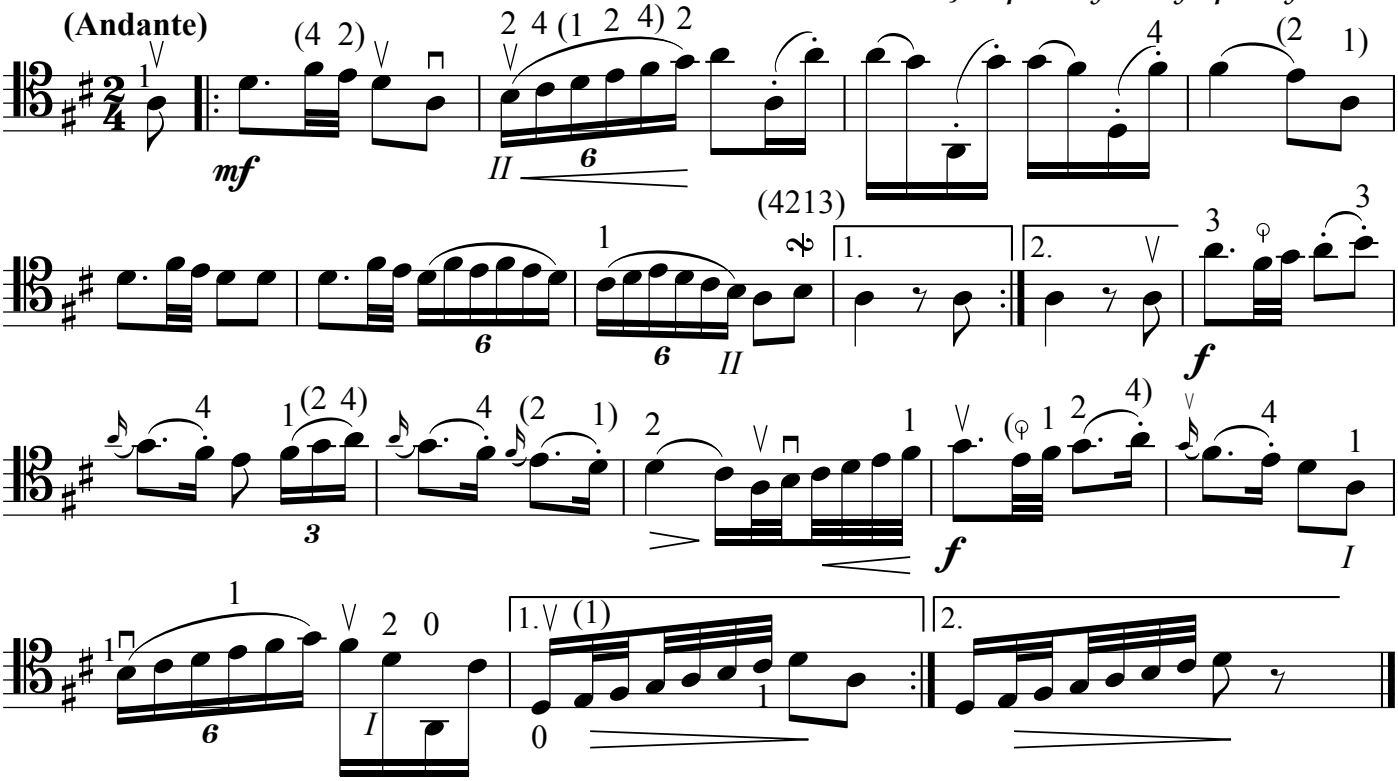




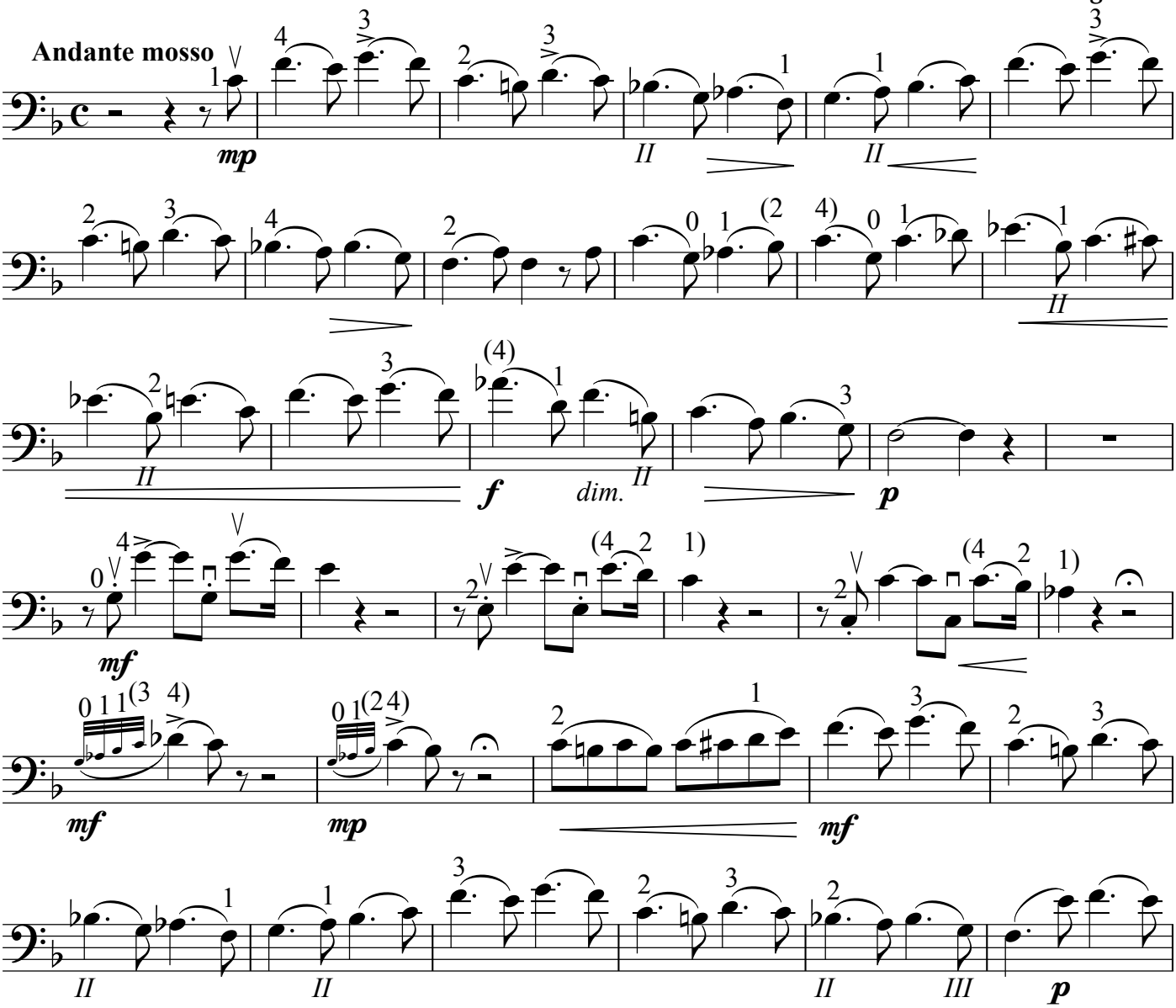
Menuetto (Trio)

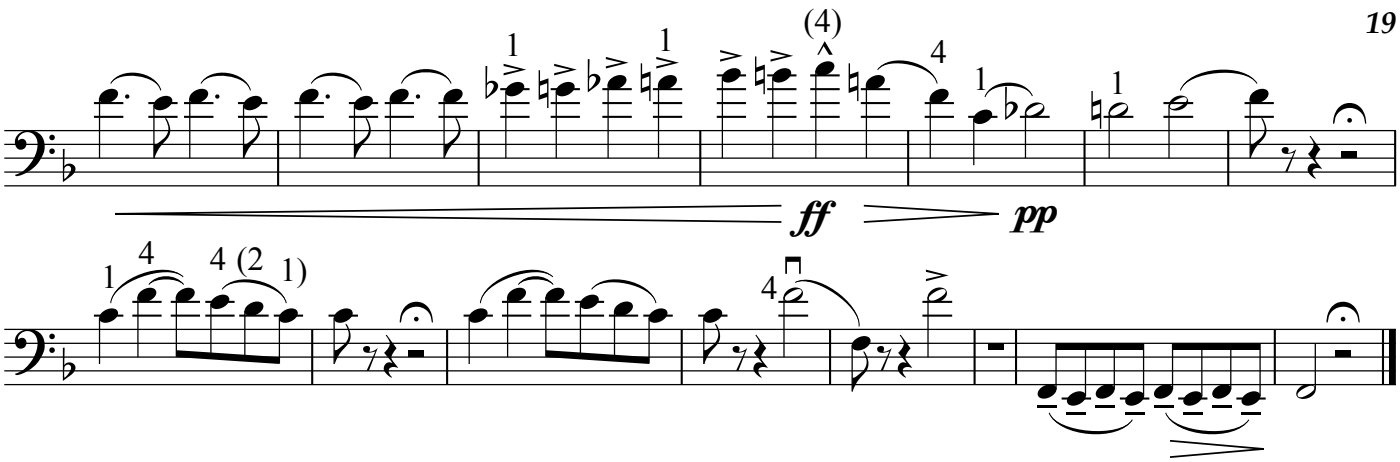
Joseph Haydn: Symphony No. 8 ("Le Soir")





G. Verdi: Rigoletto

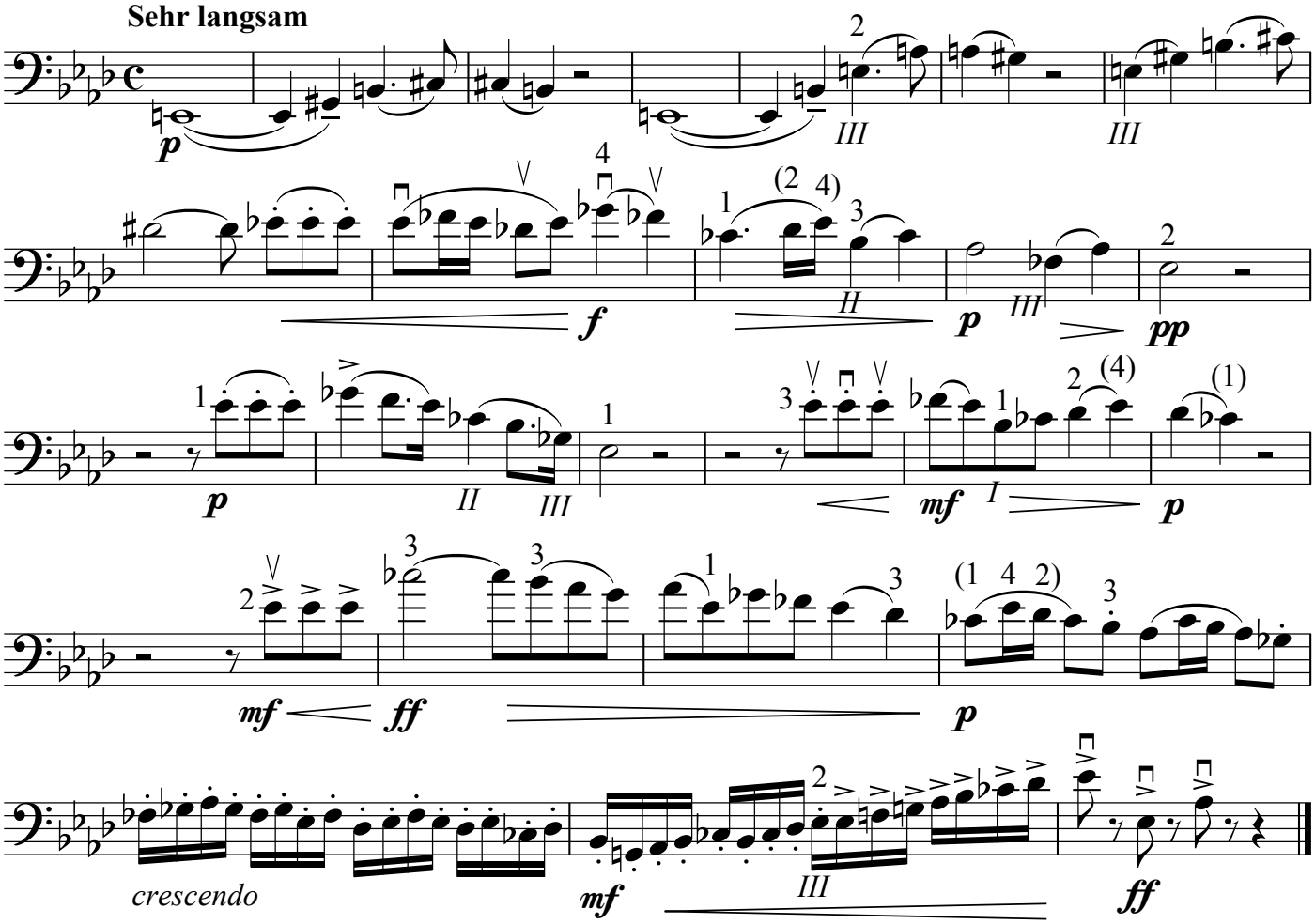




Solo for the entire bass group!

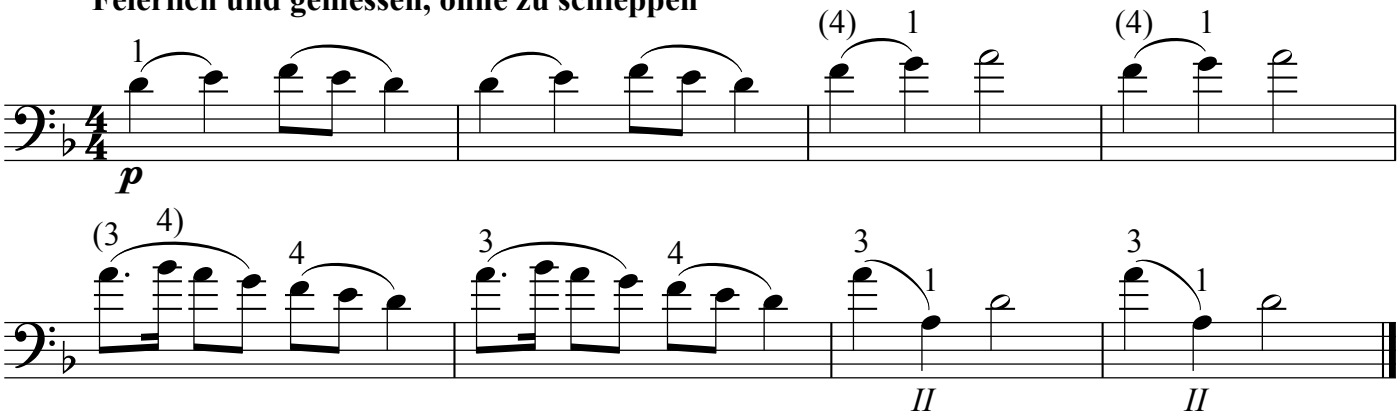
G. Verdi: Otello

Sehr langsam



Gustav Mahler: Symphony No. 1

Feierlich und gemessen, ohne zu schleppen

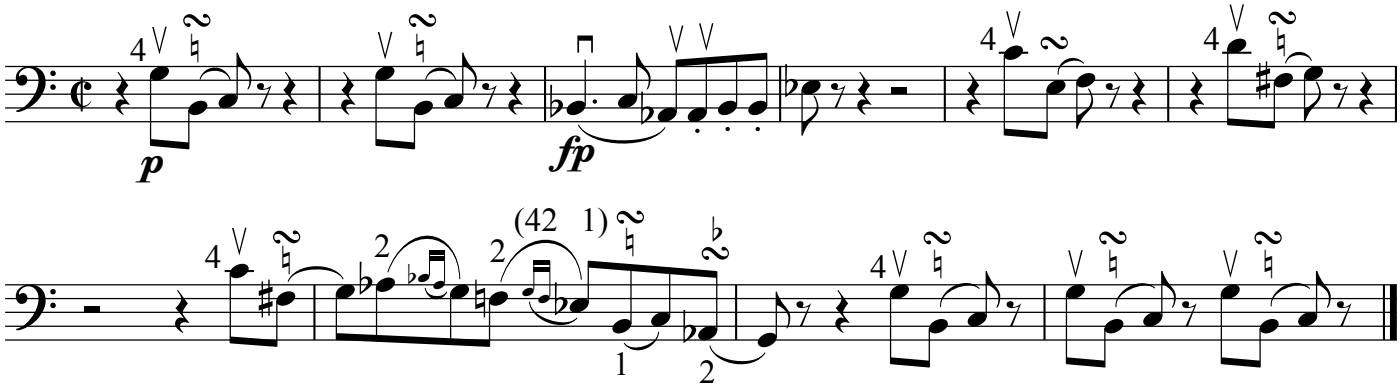


3

Examples from chamber music repertoire

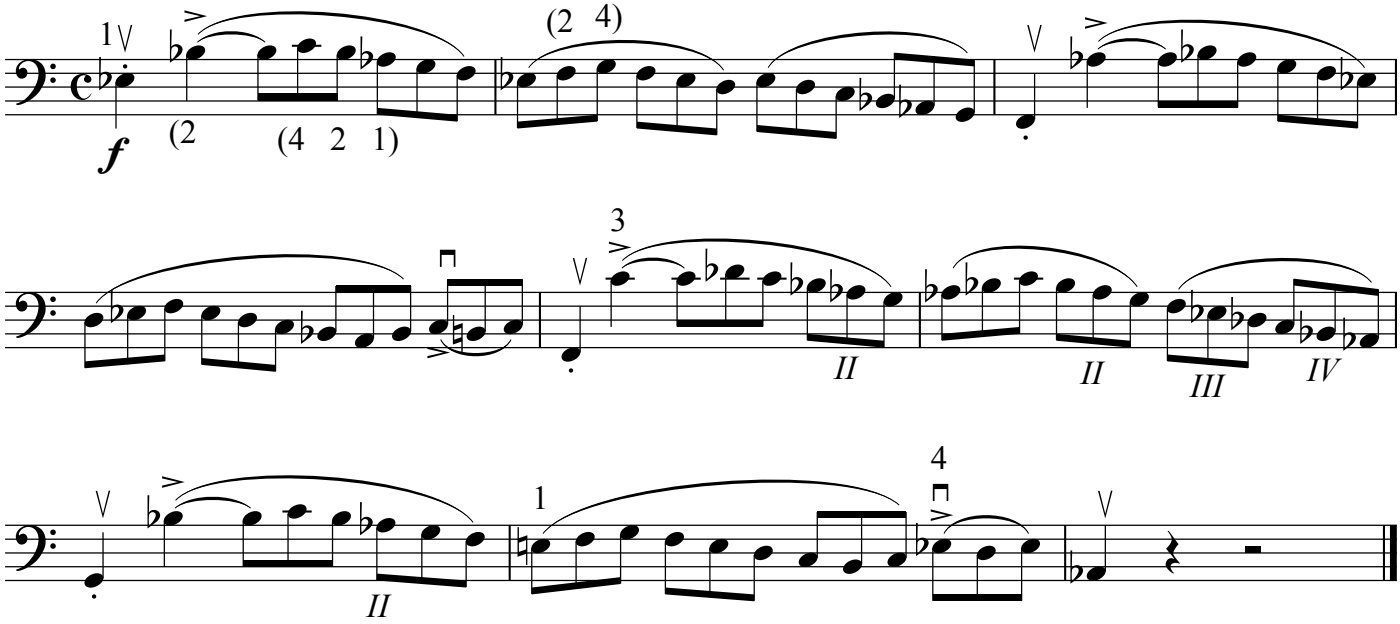
Andante

W.A. Mozart: Eine kleine Nachtmusik

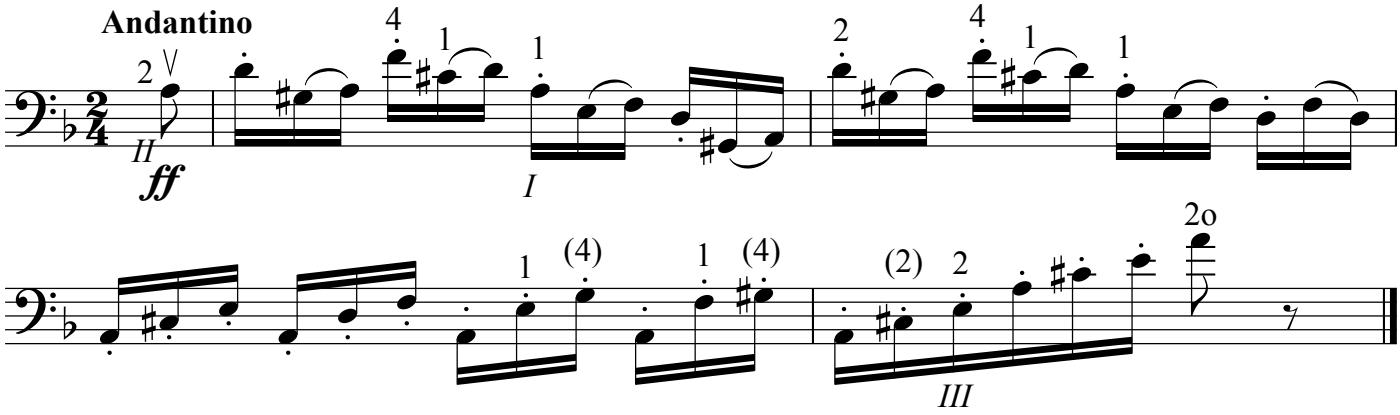


Allegro vivace

Franz Schubert: Forellenquintett

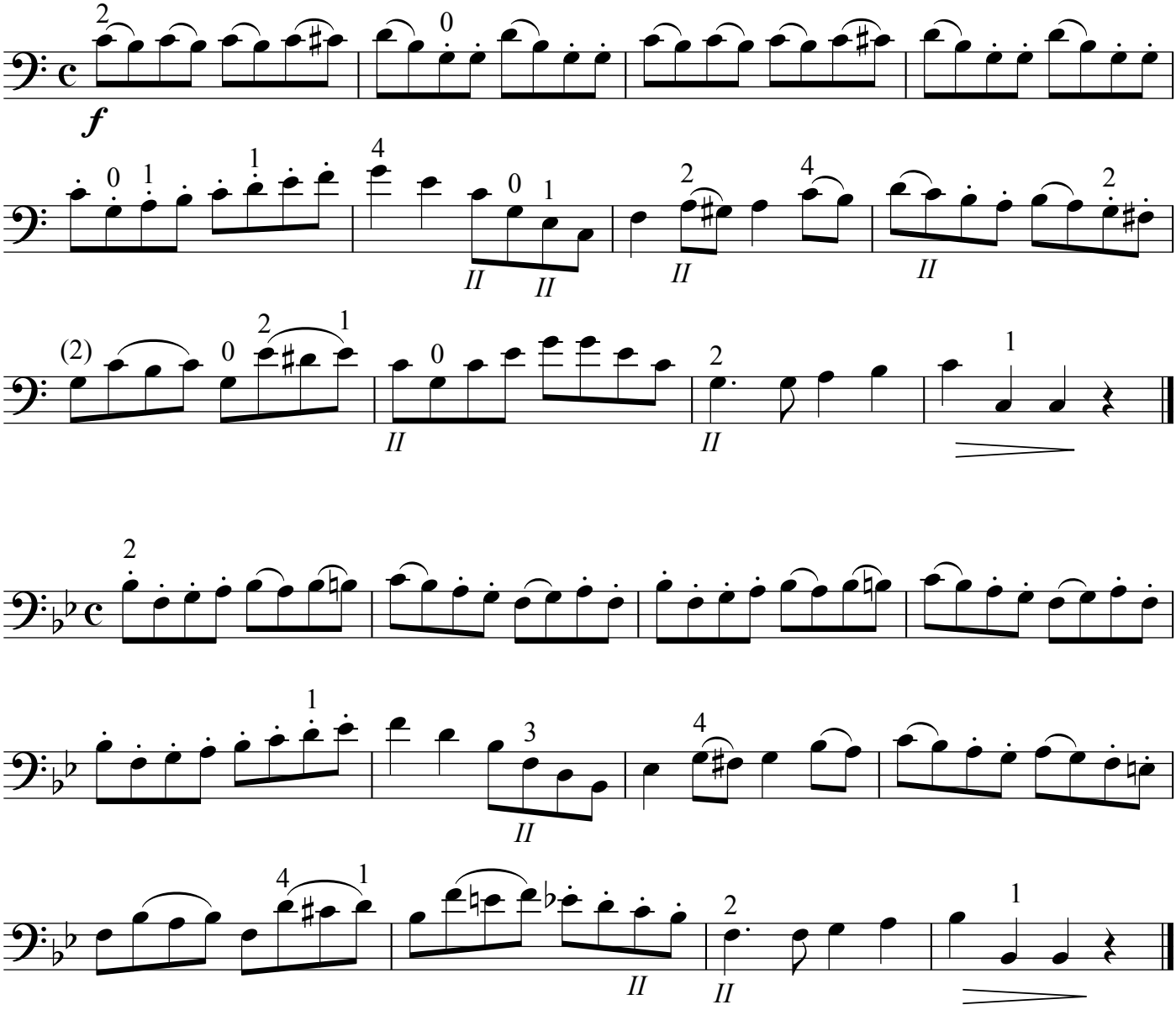


Andantino



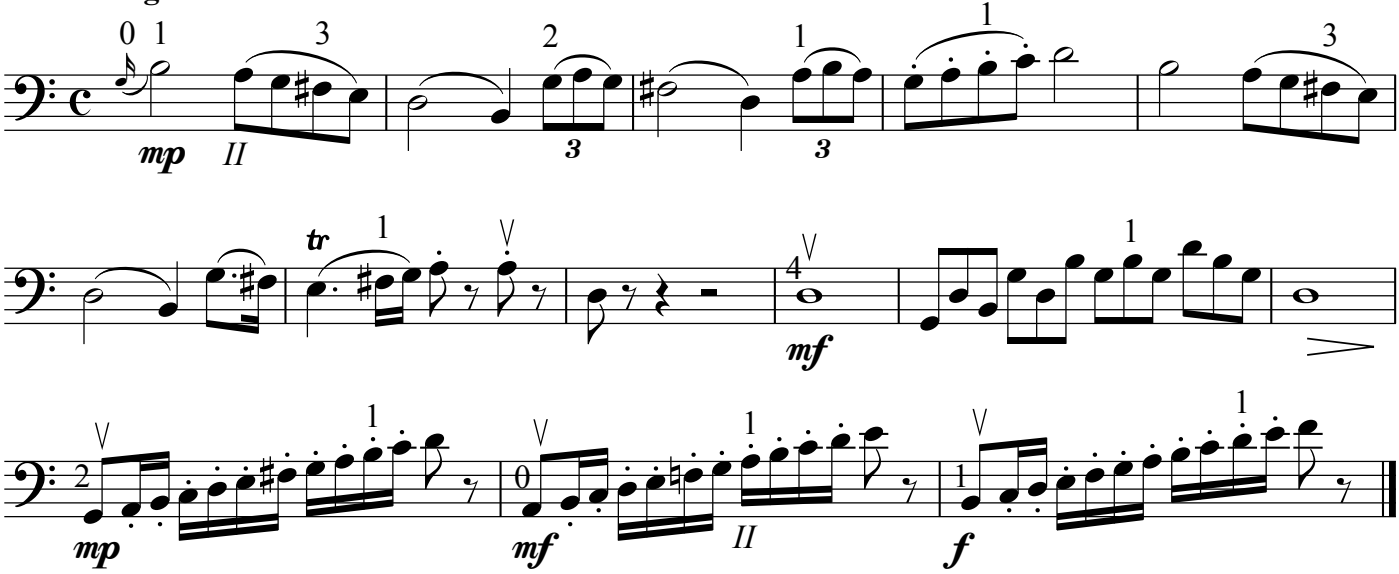
Allegro

G. Rossini: Sonata for Strings in A Major



Allegro

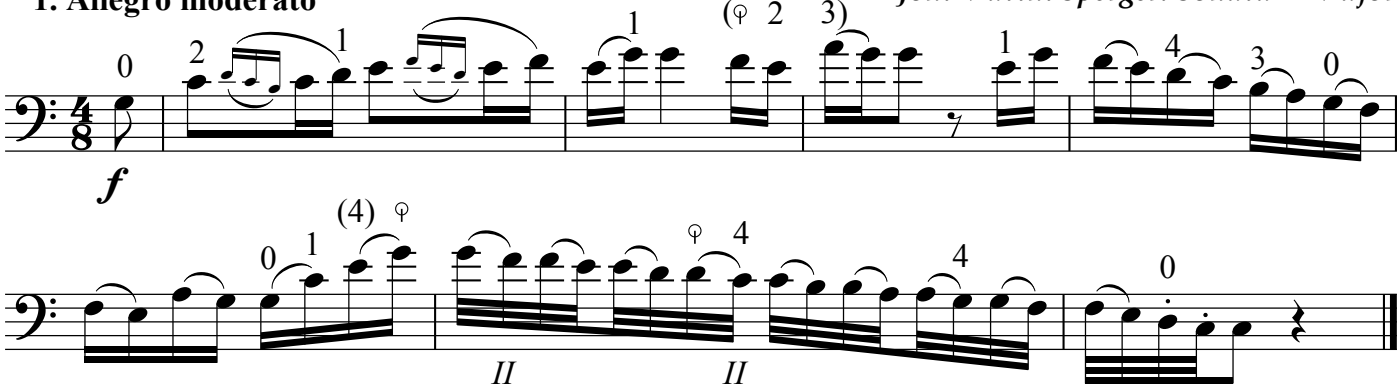
G. Rossini: Duetto per violoncello e contrabbasso



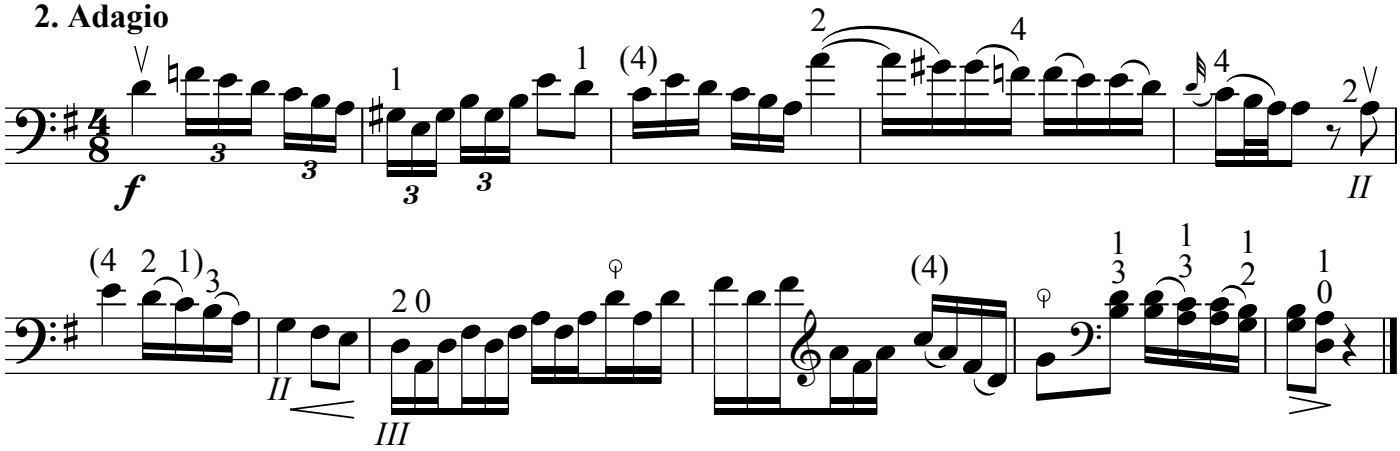
4

Examples from solo repertoire
a: Original excerpts

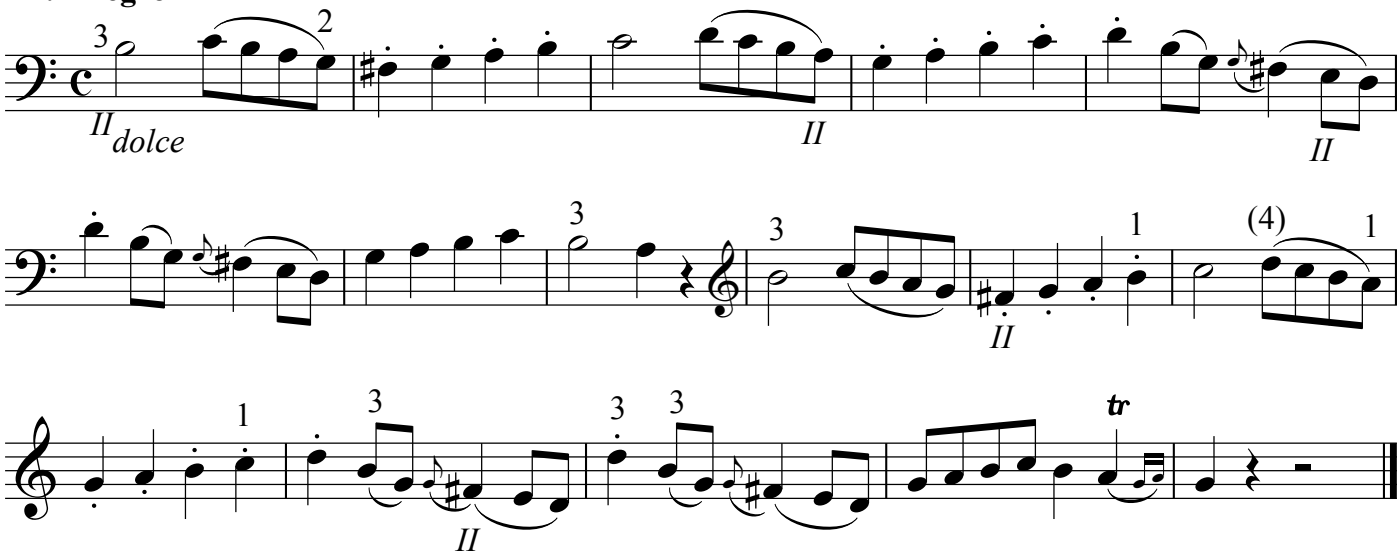
1. Allegro moderato — *Joh. Matth. Sperger: Sonata D Major*



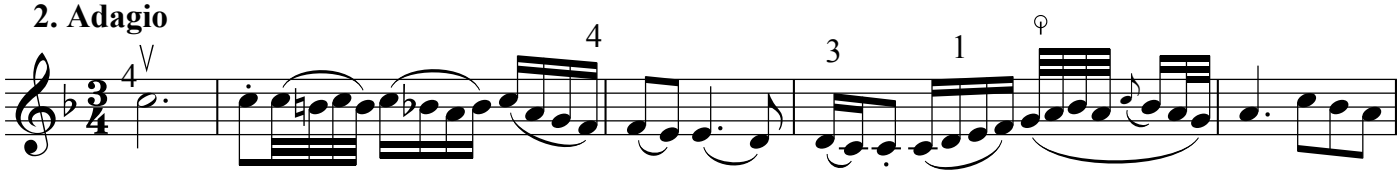
2. Adagio

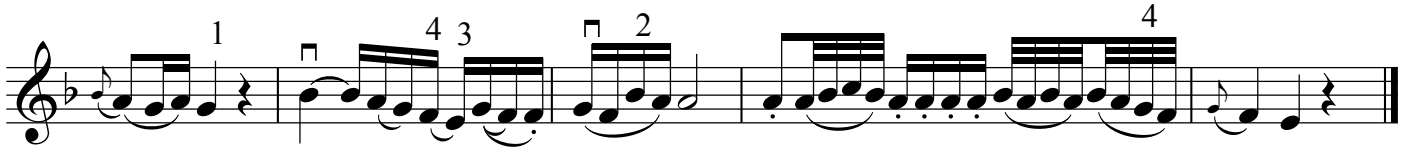


1. Allegro — *F.A. Hoffmeister: Concerto No. 1*



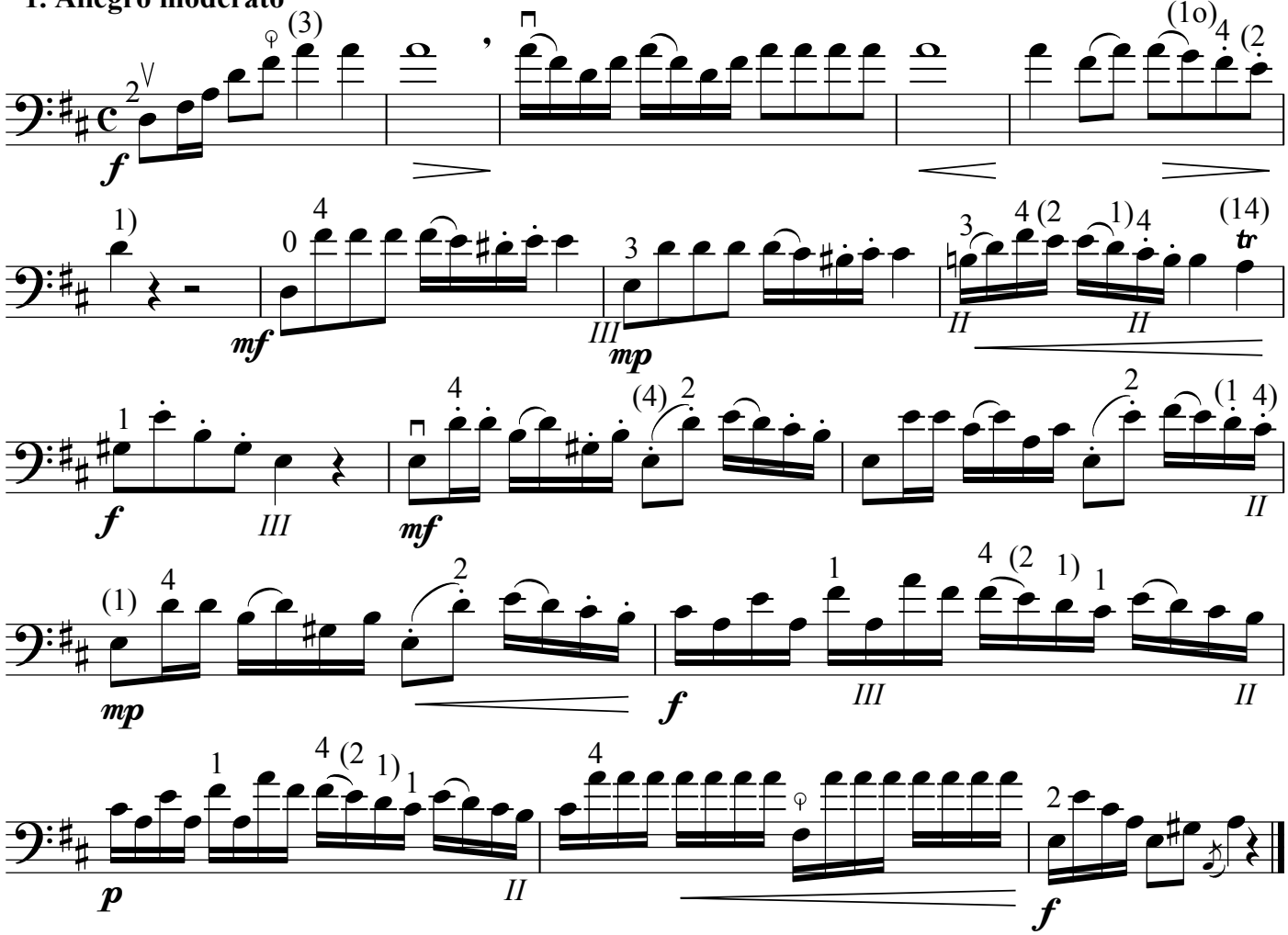
2. Adagio



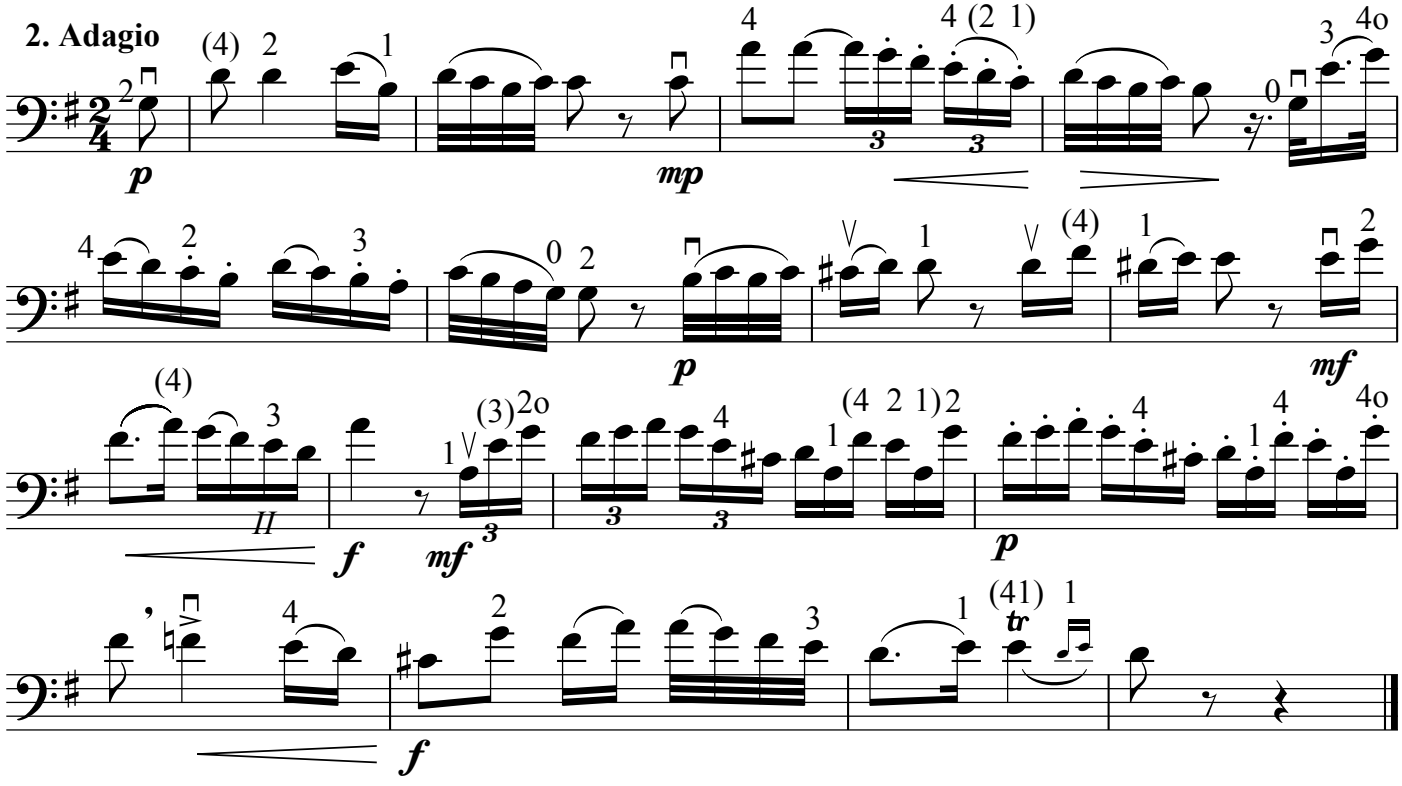


Carl Ditters von Dittersdorf: Concerto No. 2

1. Allegro moderato

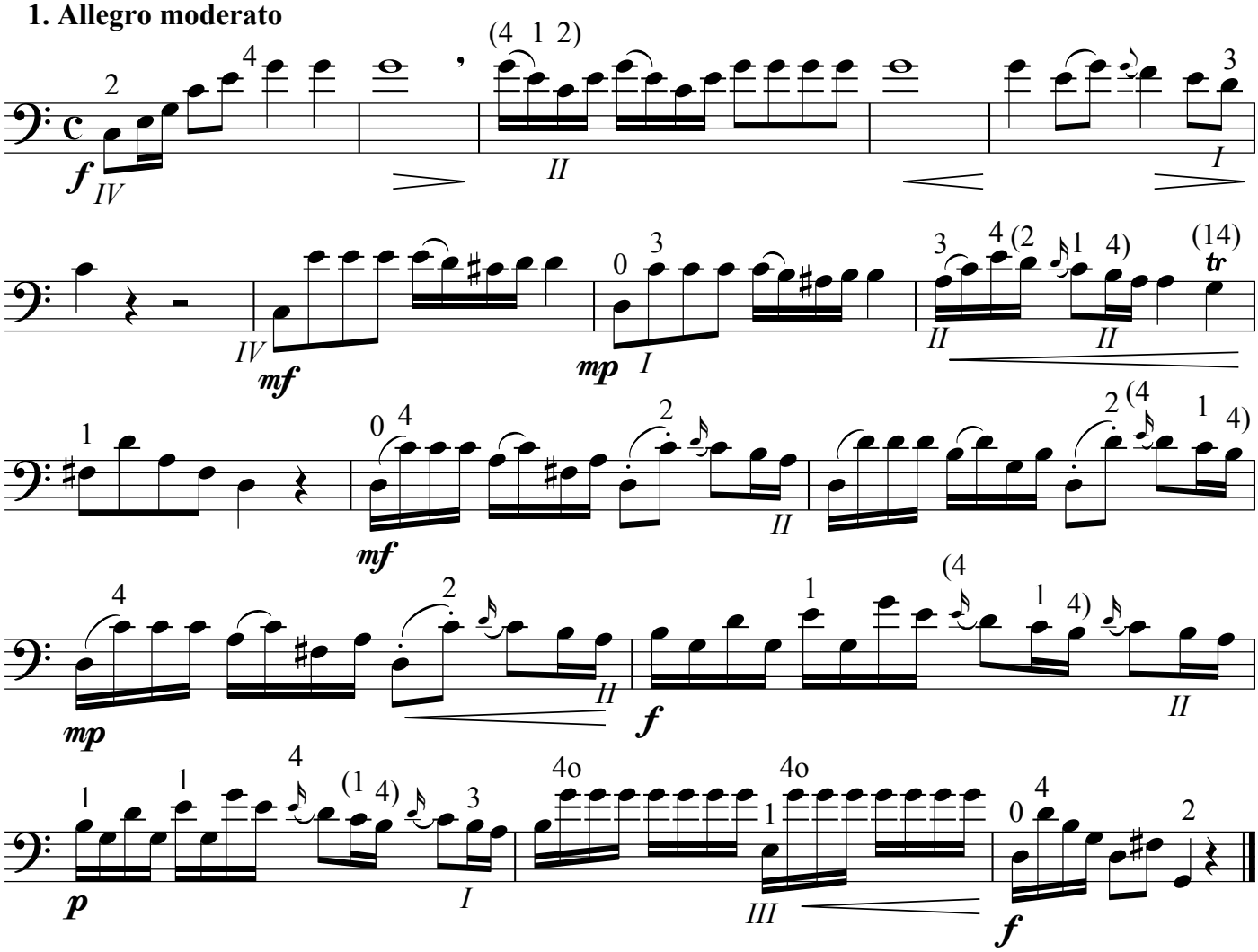


2. Adagio

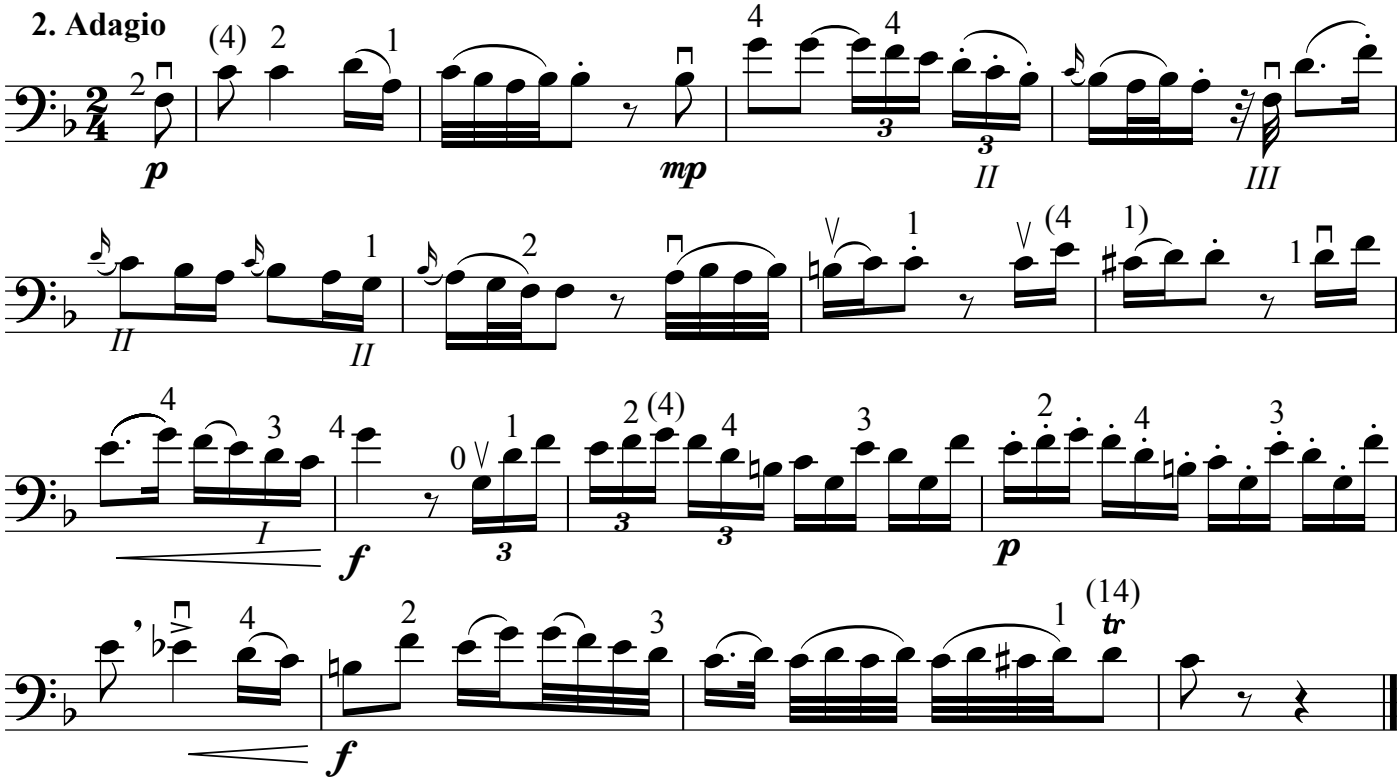


The Dittersdorf version on the previous page is an adaptation by Franz Tischer-Zeitz from 1938. Since it is often required at auditions you should include it in your repertoire. If you are interested you may also study the following version, which is much closer to the original (written for Terz-Quart Violon).

1. Allegro moderato

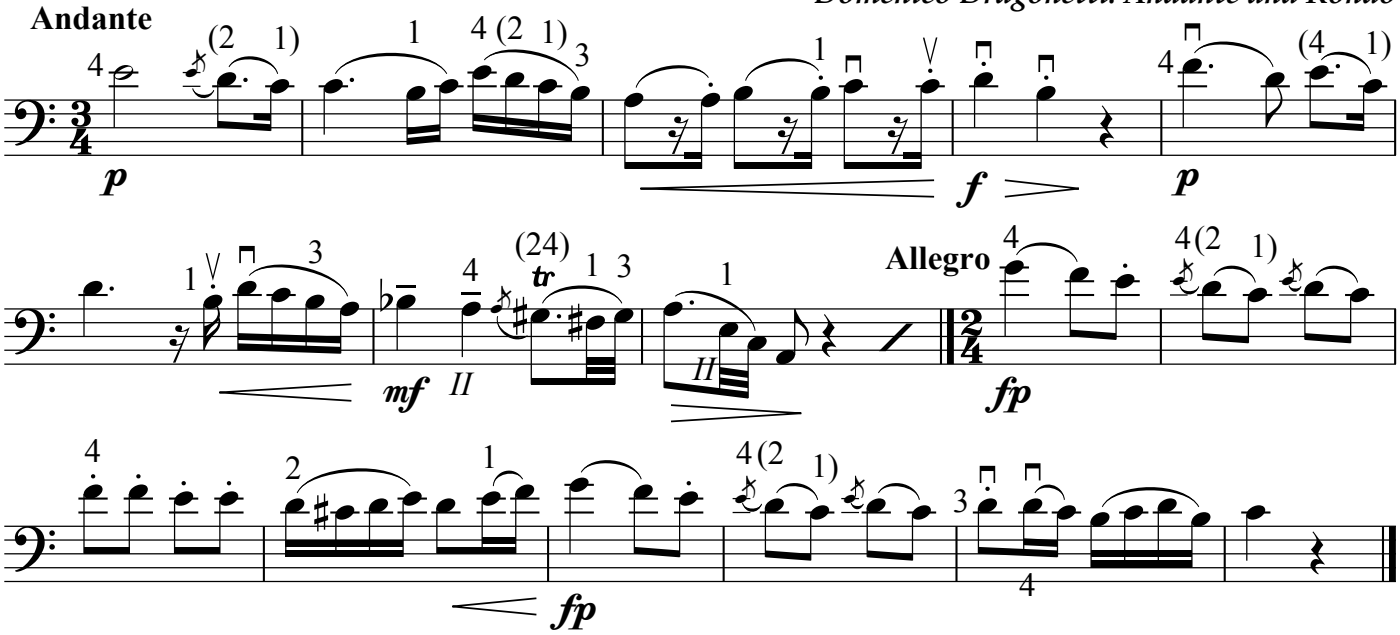


2. Adagio



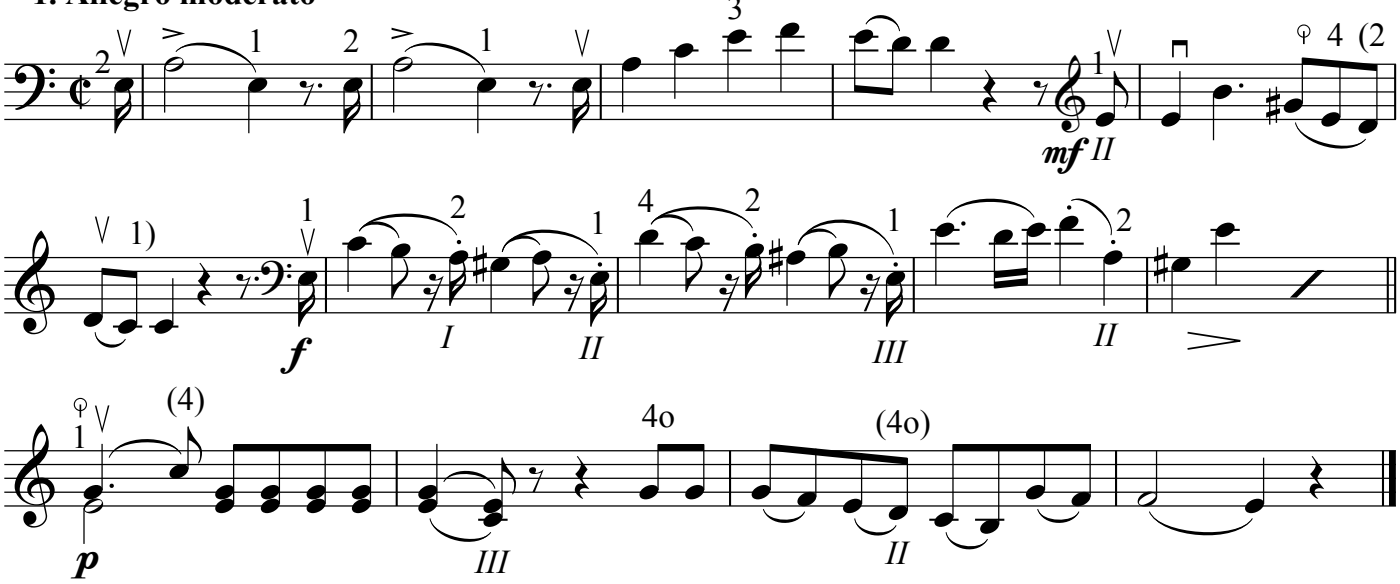
Domenico Dragonetti: Andante and Rondo

Andante

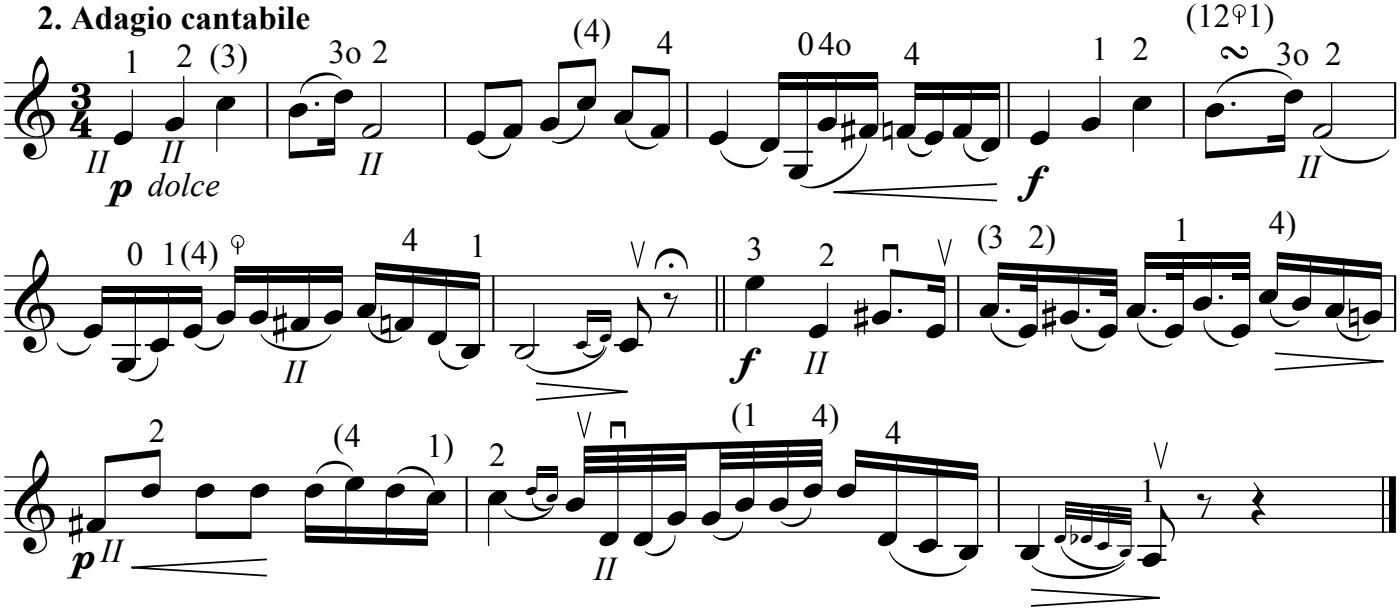


J.M. Sperger: Sonate B Minor

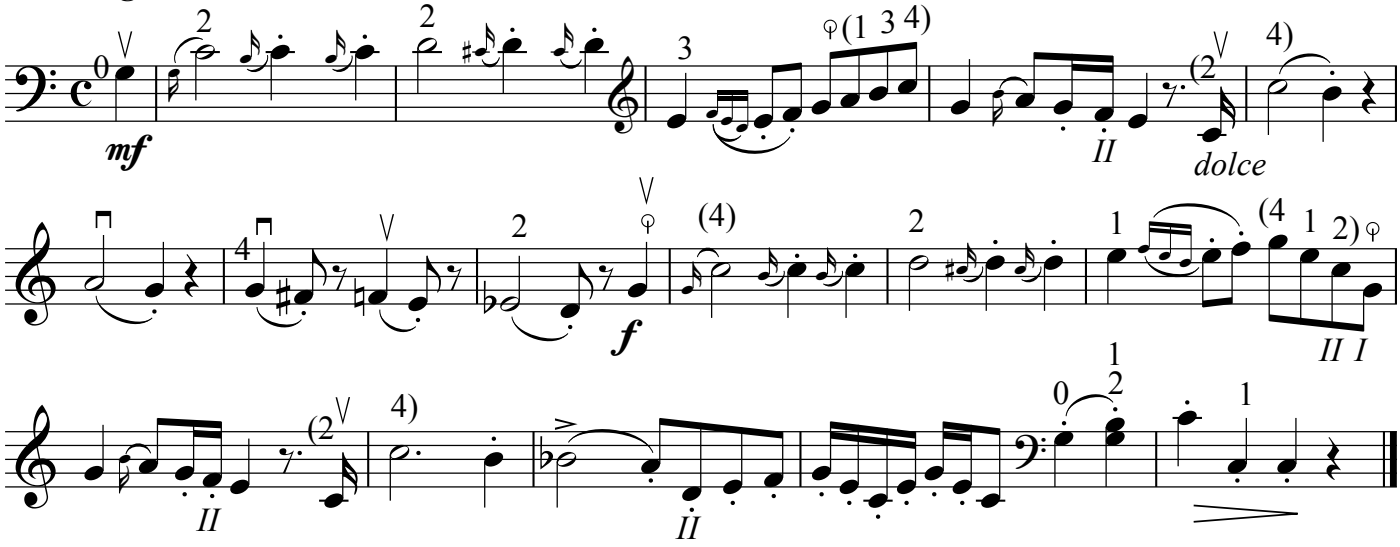
1. Allegro moderato



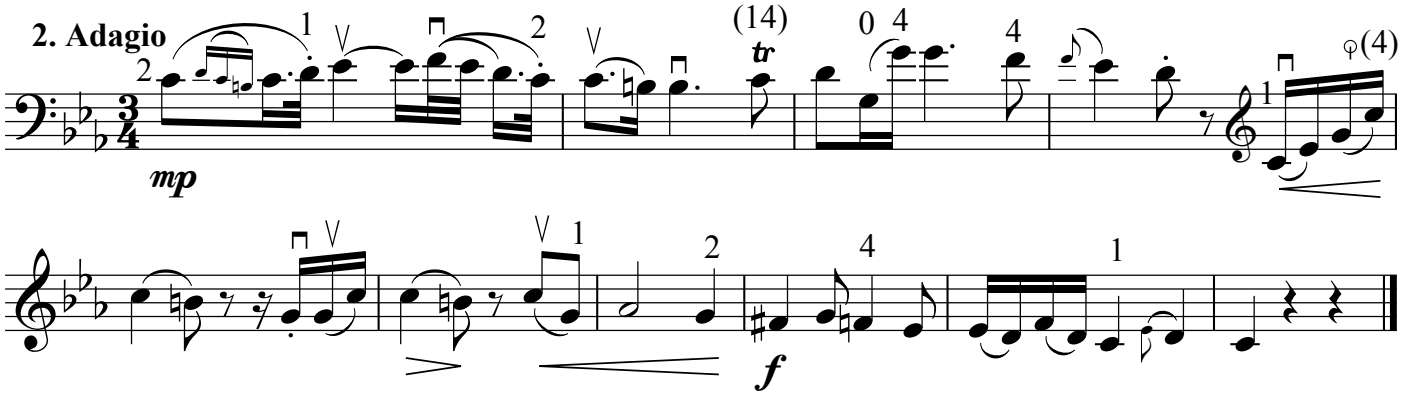
2. Adagio cantabile



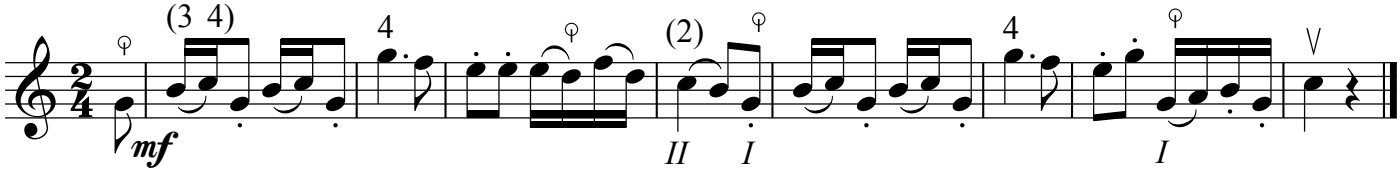
1. Allegro moderato *J.M. Sperger: Concerto No. 15*



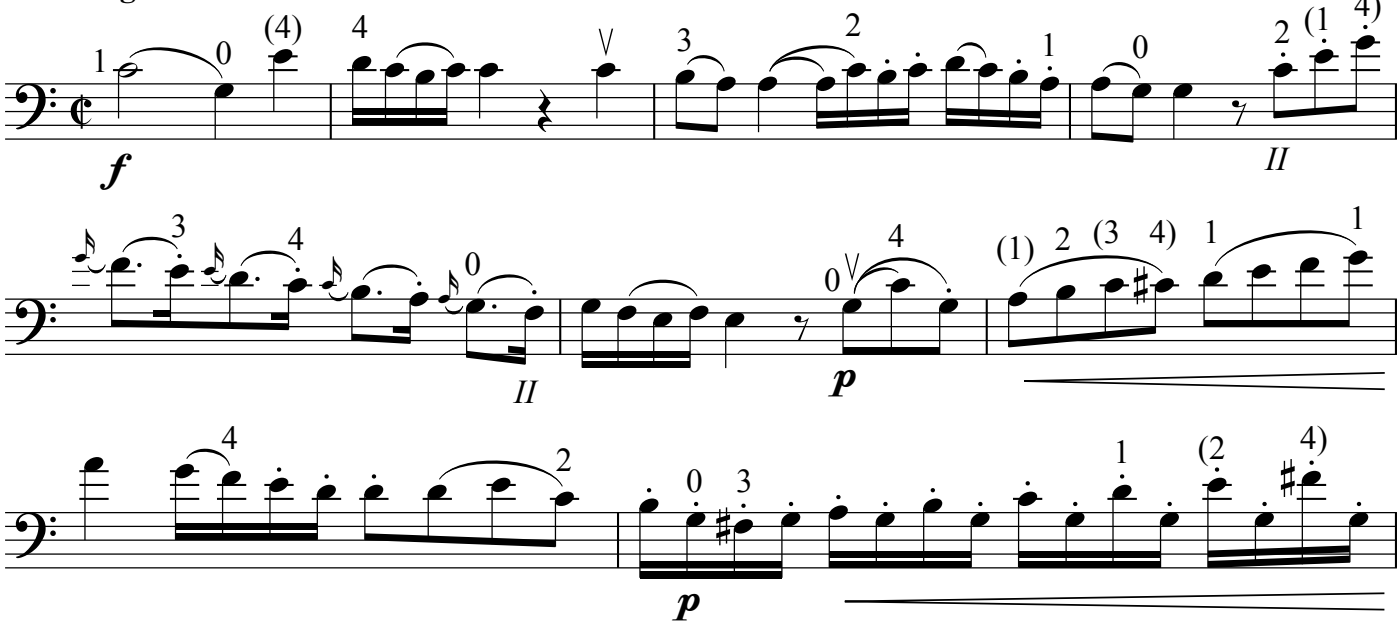
2. Adagio

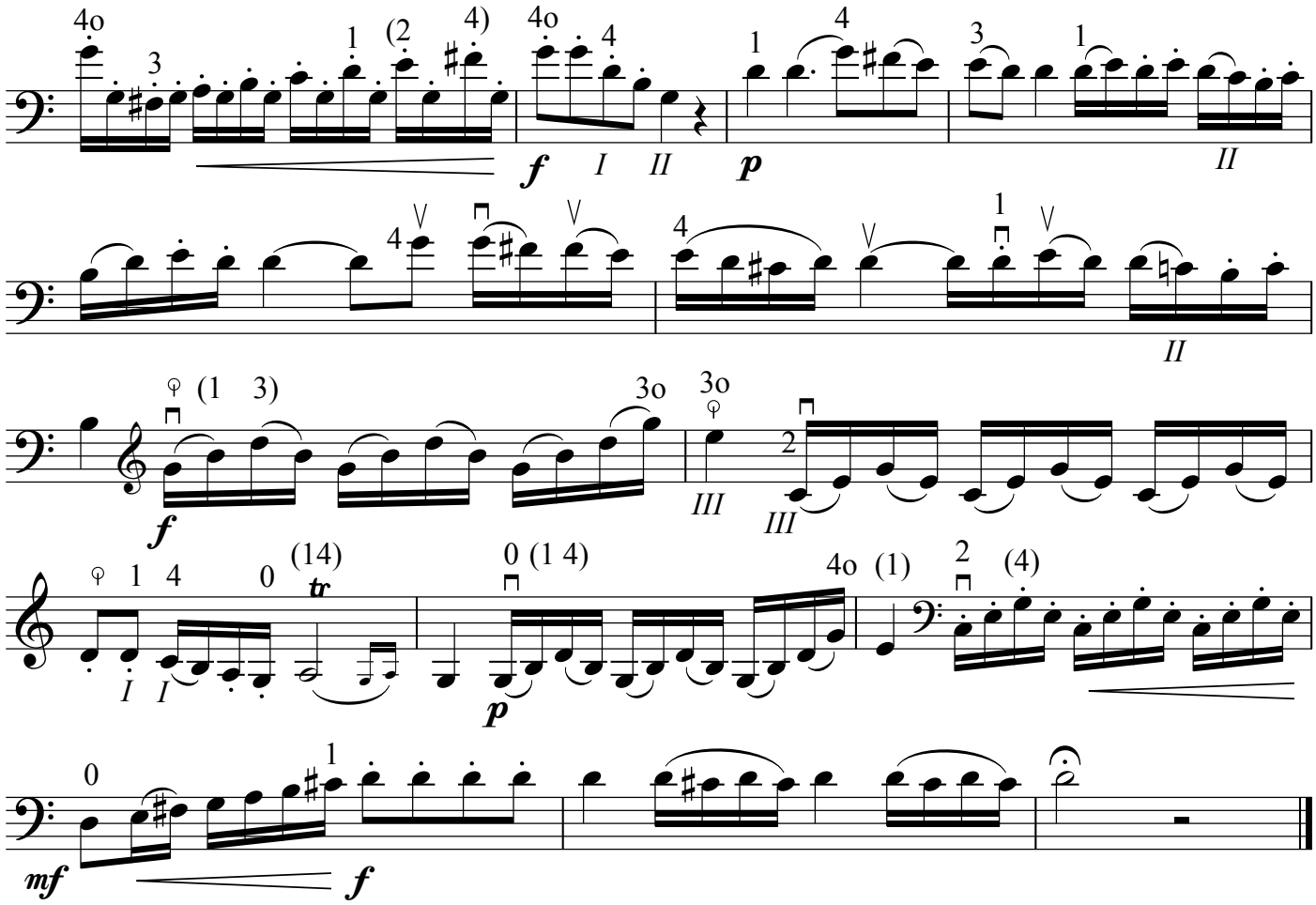


3. Allegro

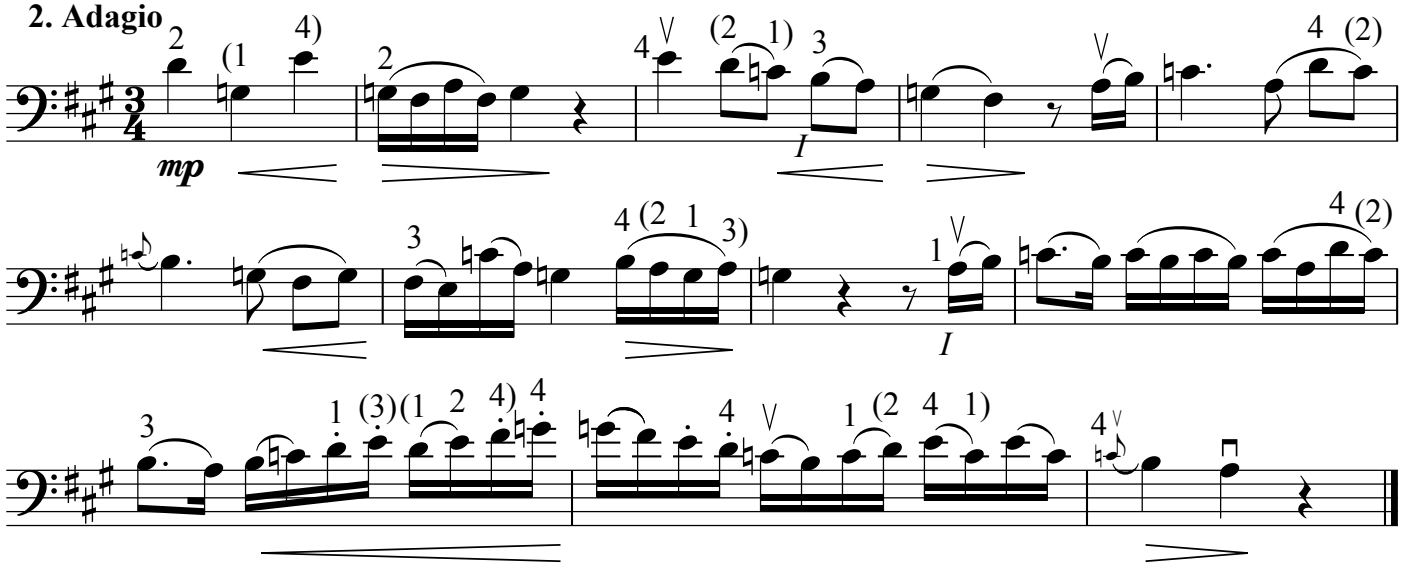


1. Allegro moderato *J.B. Vanhal: Concerto D Major*

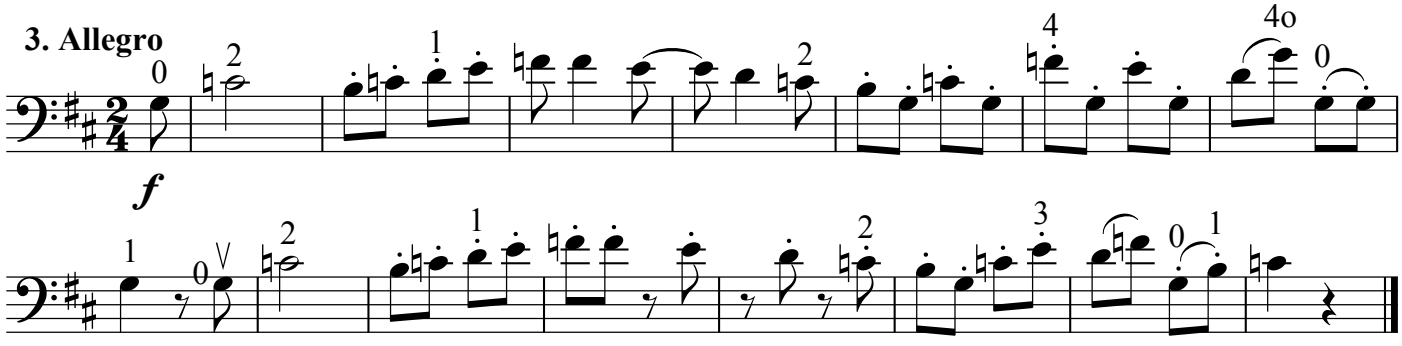




2. Adagio

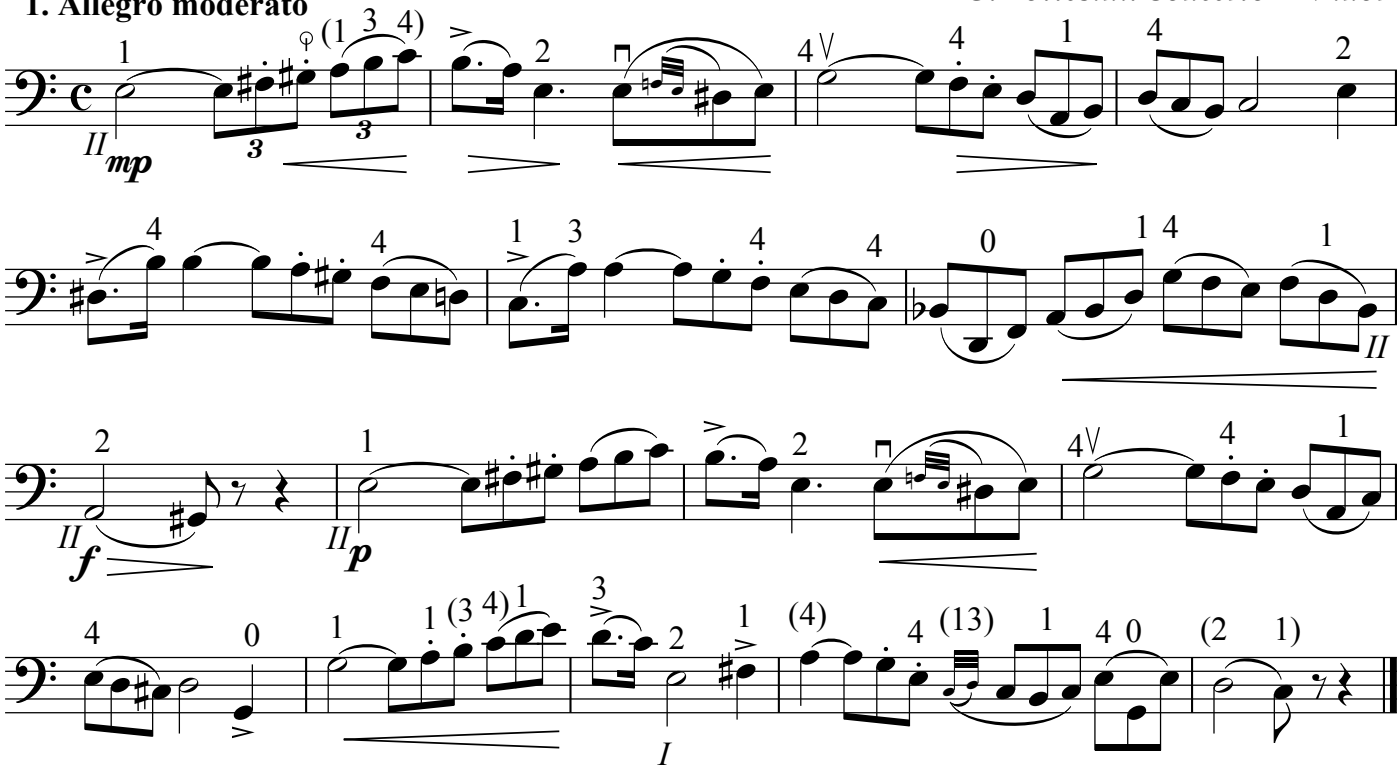


3. Allegro

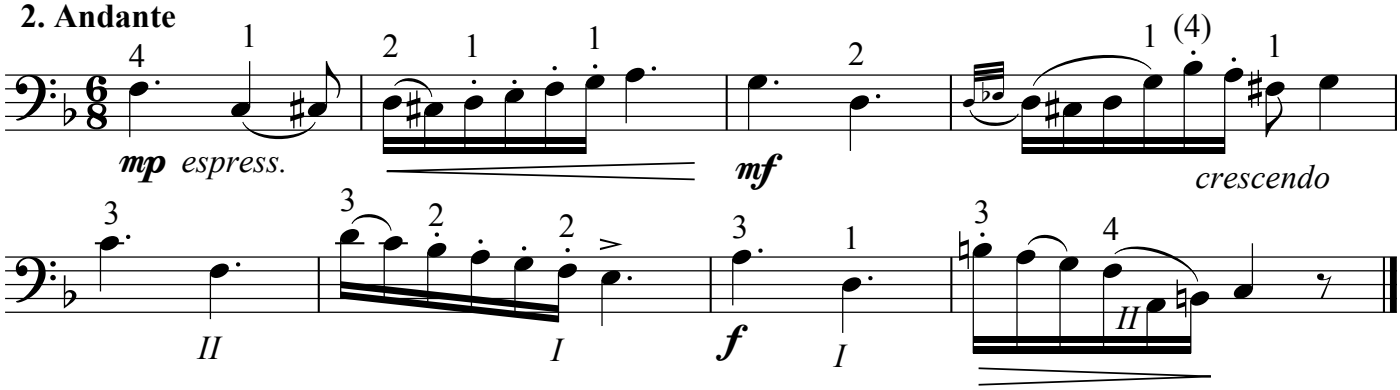


Bottesini mostly notated his works "suono reale" (actual pitch). That means it has to be read an octave higher.

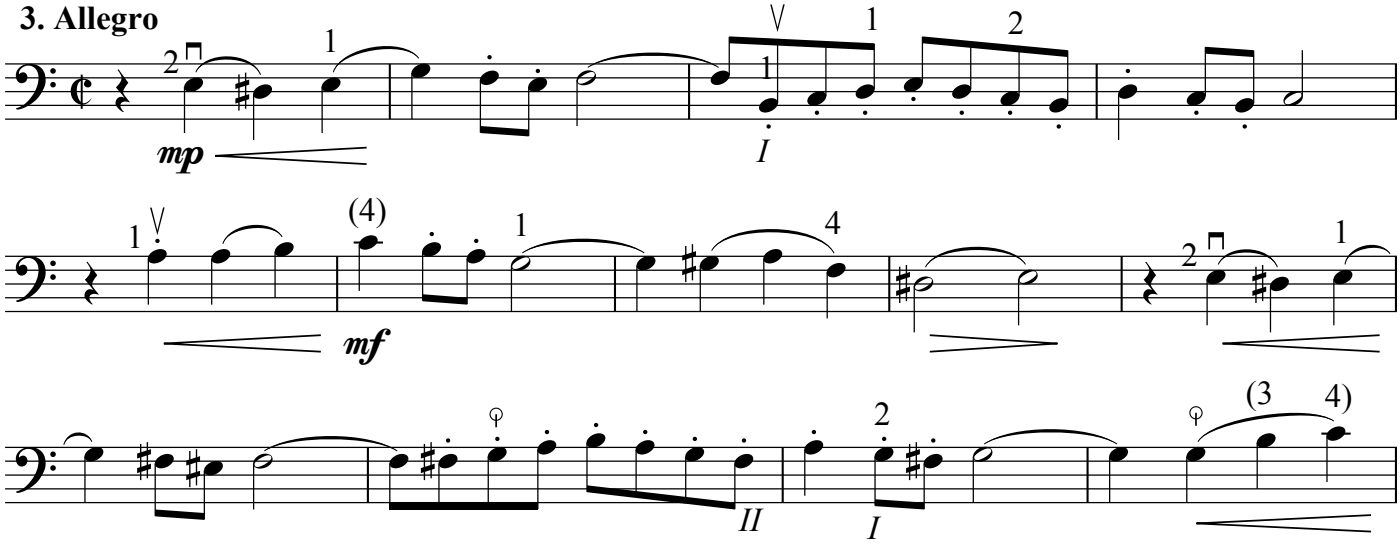
1. Allegro moderato ***G. Bottesini: Concerto B Minor***

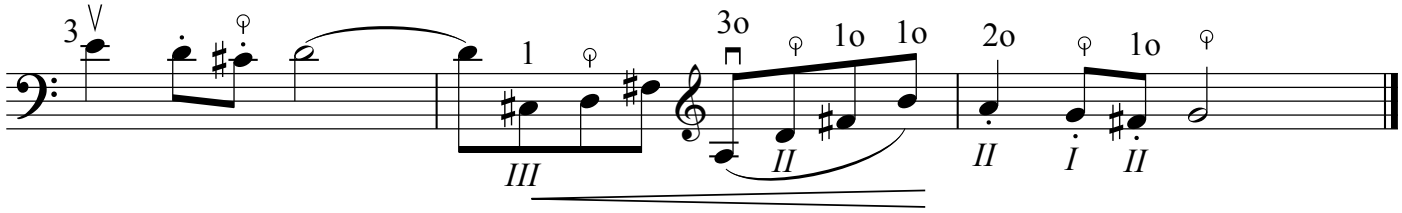


2. Andante



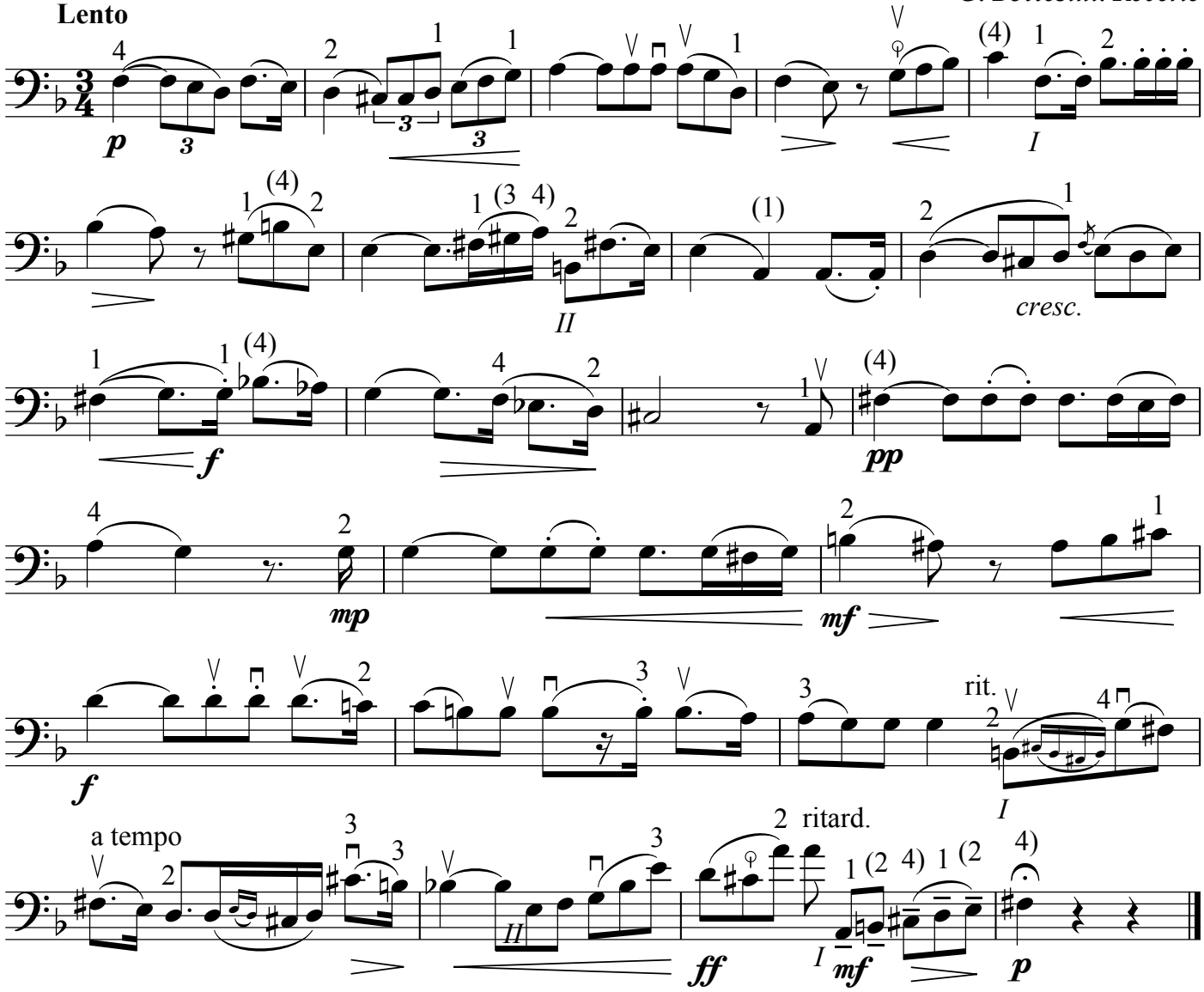
3. Allegro





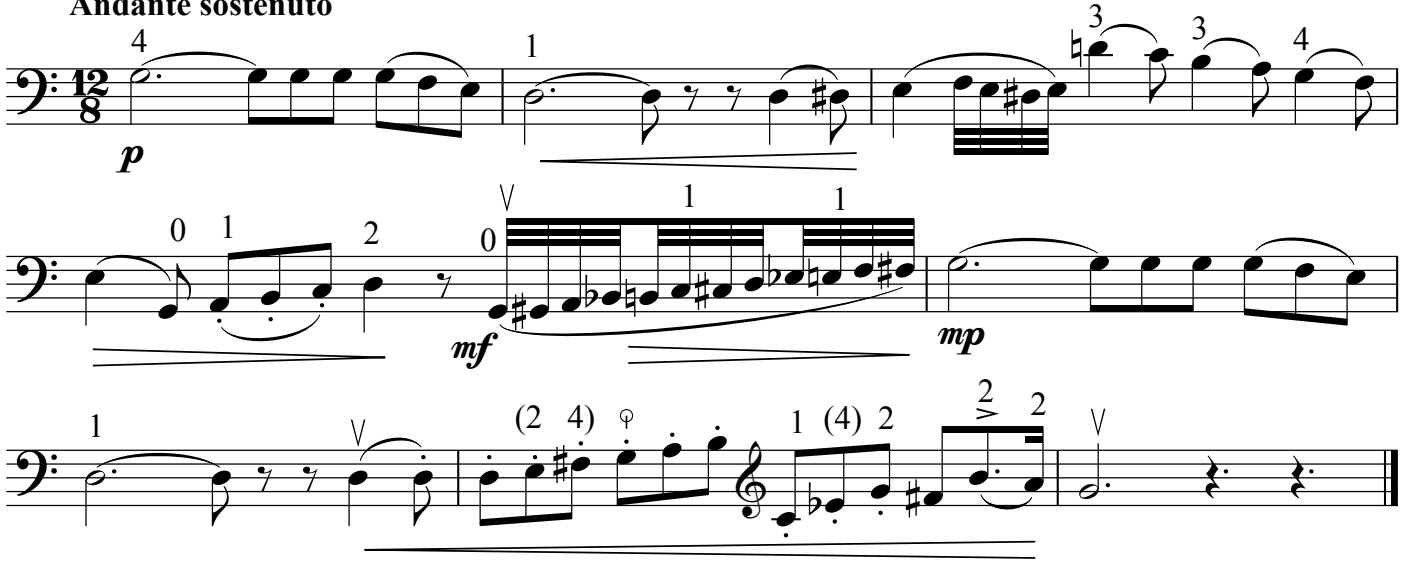
G. Bottesini: Rêverie

Lento

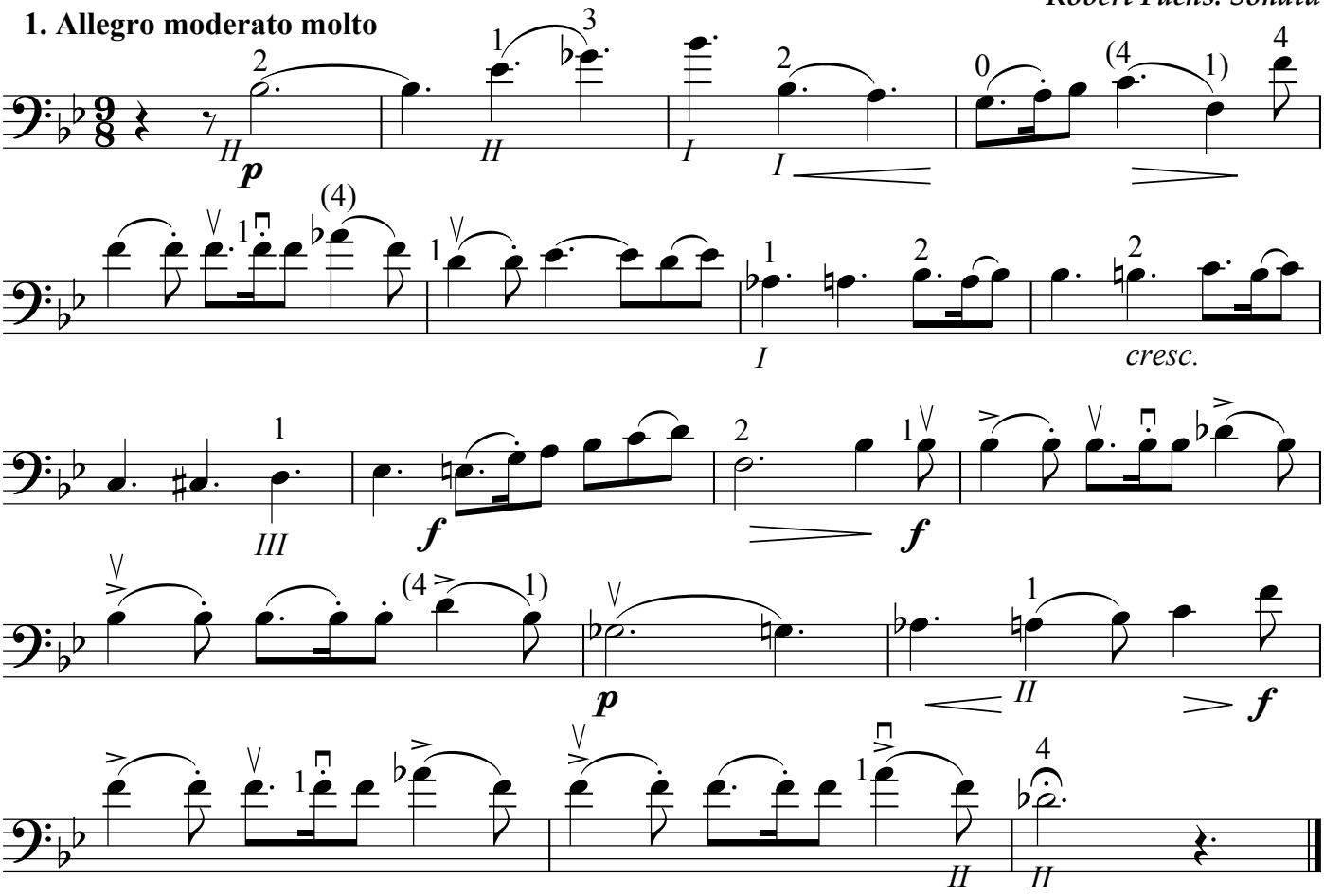


G. Bottesini: Elegy

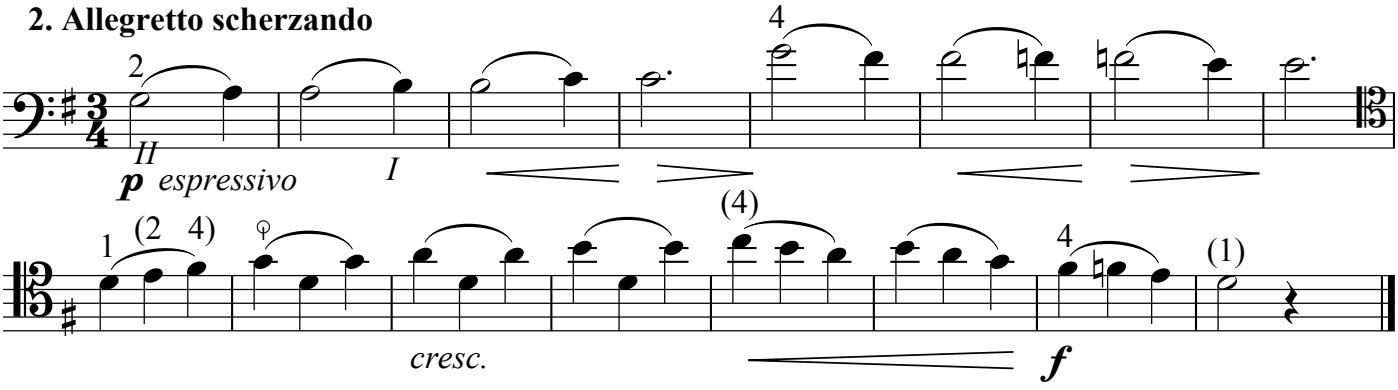
Andante sostenuto



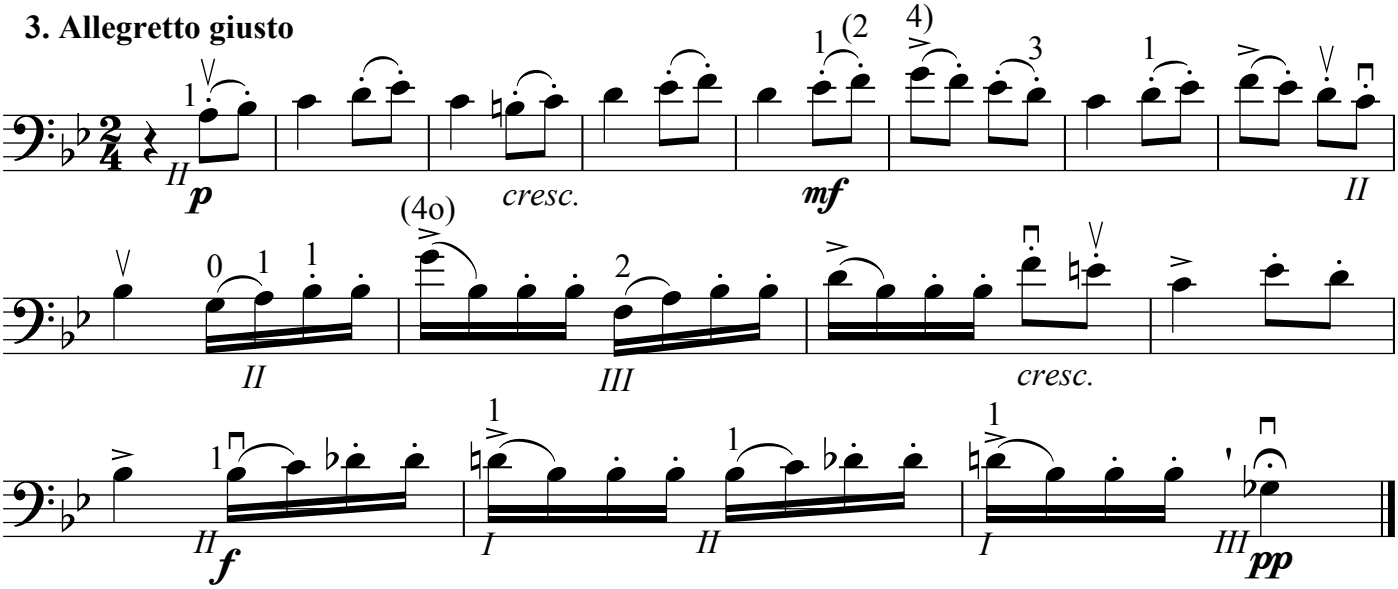
1. Allegro moderato molto



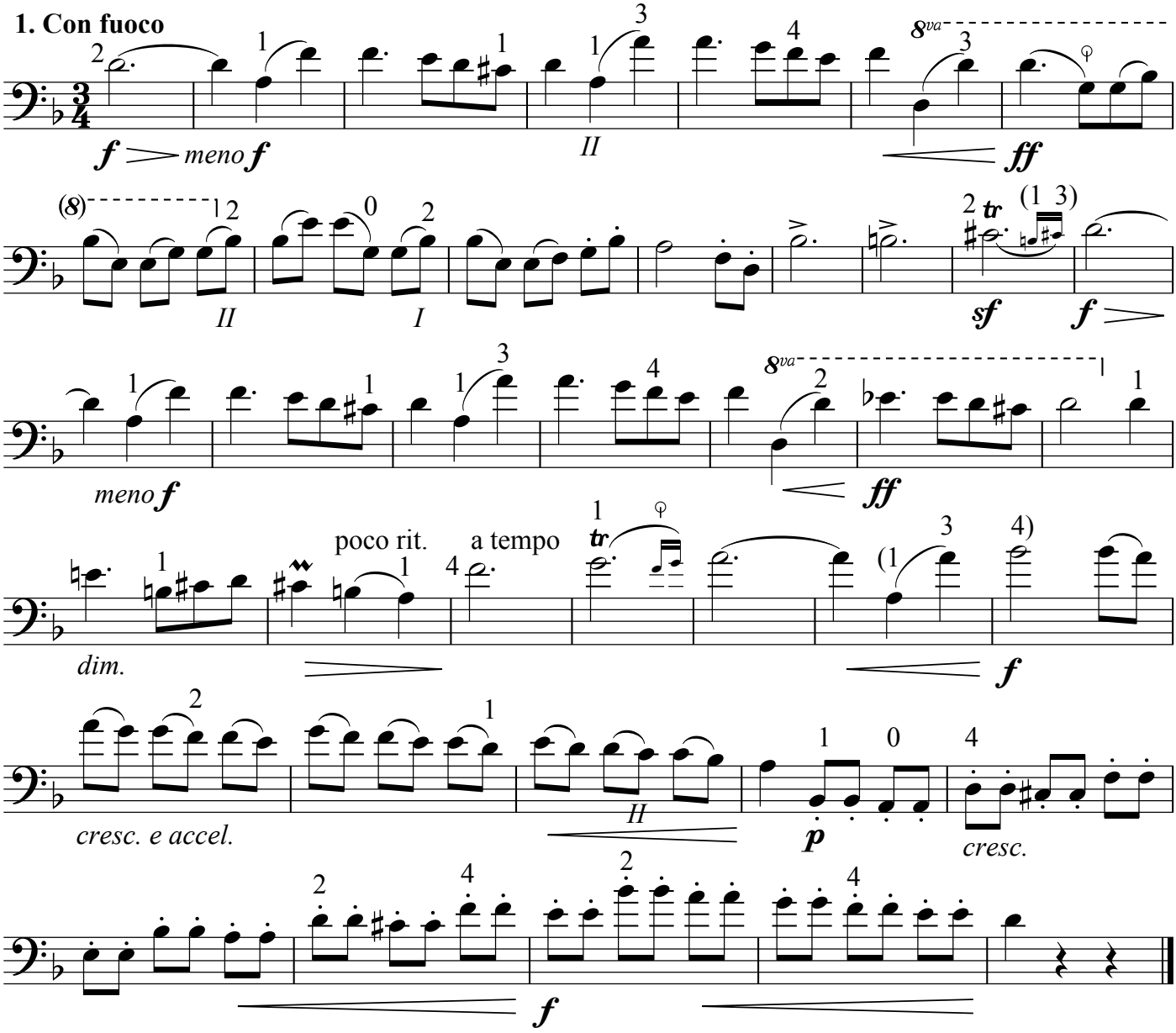
2. Allegretto scherzando



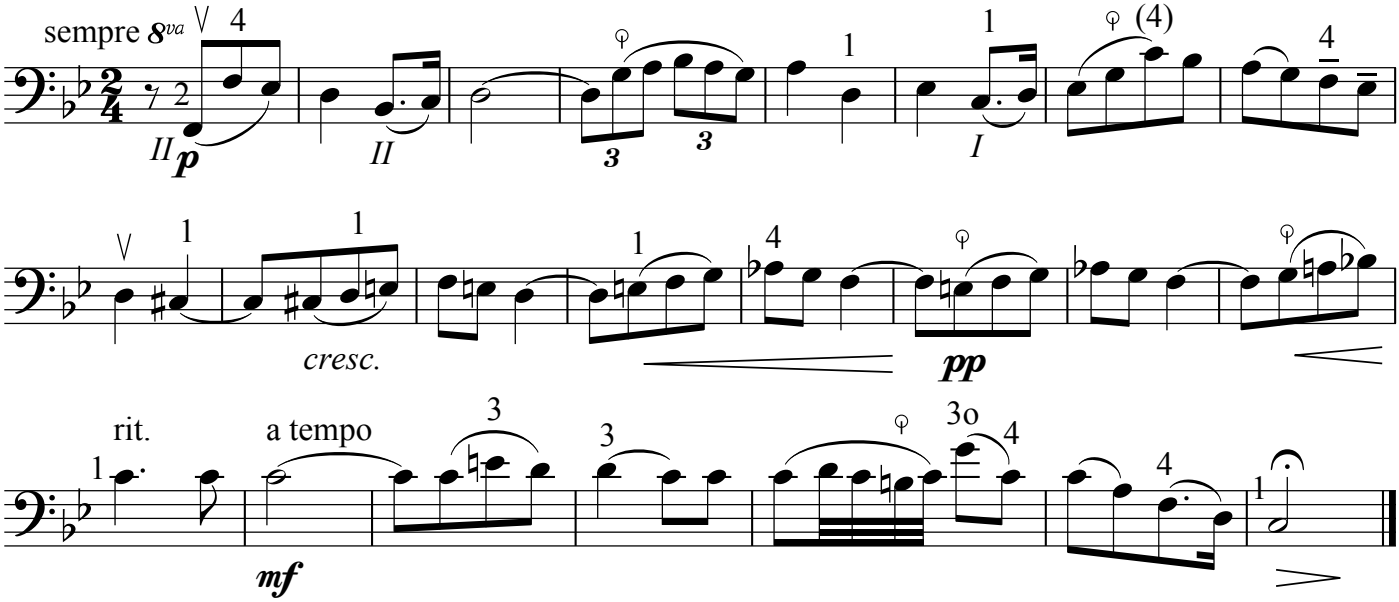
3. Allegretto giusto



1. Con fuoco



2. Andante cantabile



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1. Allegro ma non troppo

sempre *8va*

III *II*

scherzando

2. Largo lamentabile

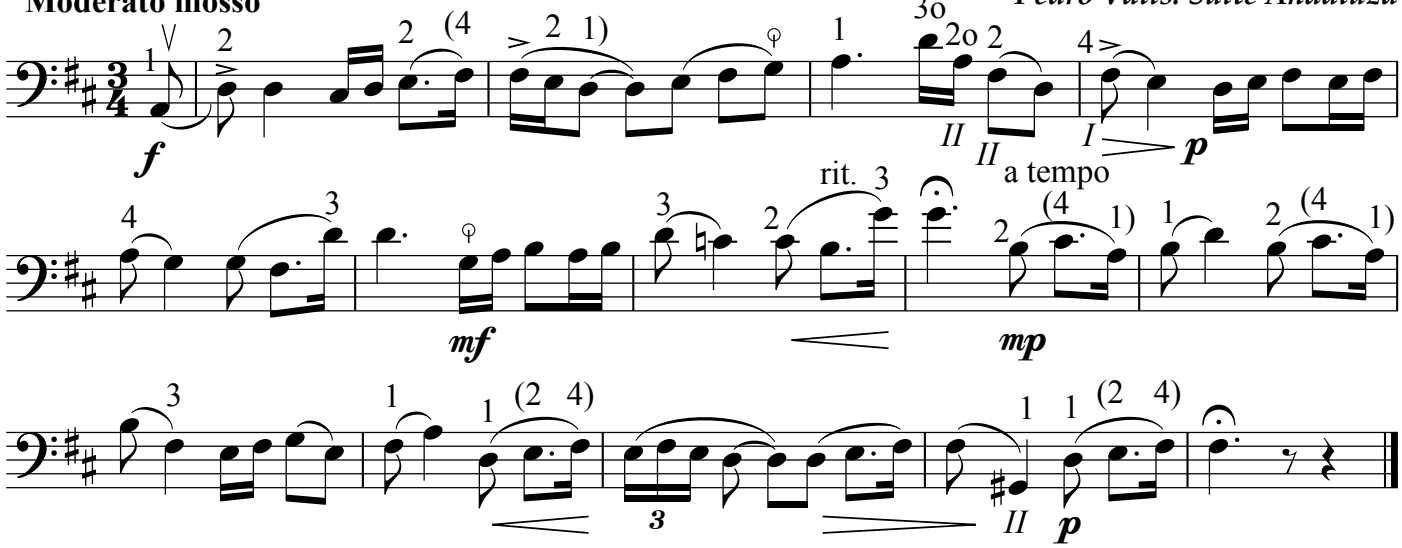
rit. a tempo

3. Tempo giusto

III *leggiero* *I* *II* *III* *II* *dim.*

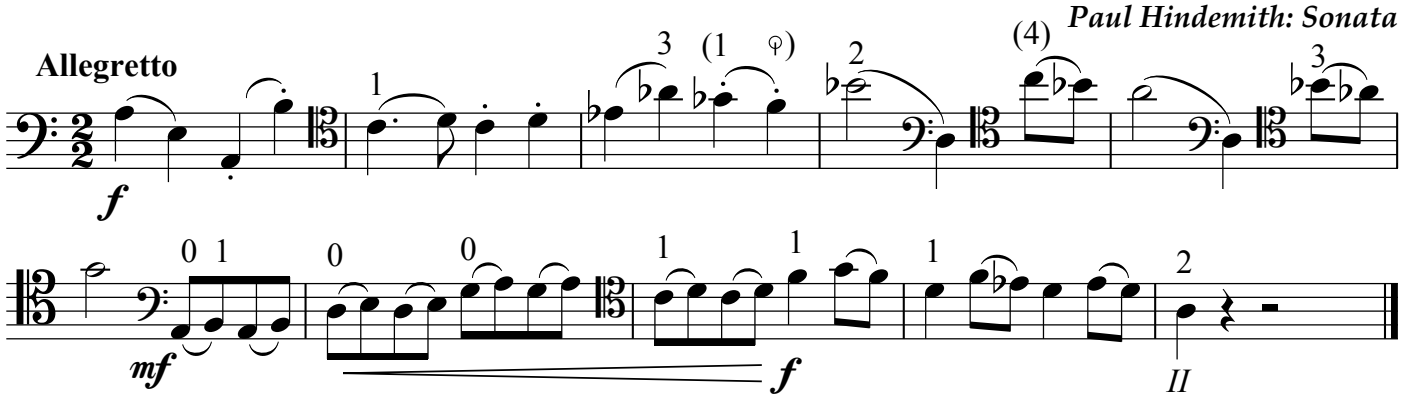
Pedro Valls originated from the Giovanni Bottesini school
and notated also "suono reale".

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

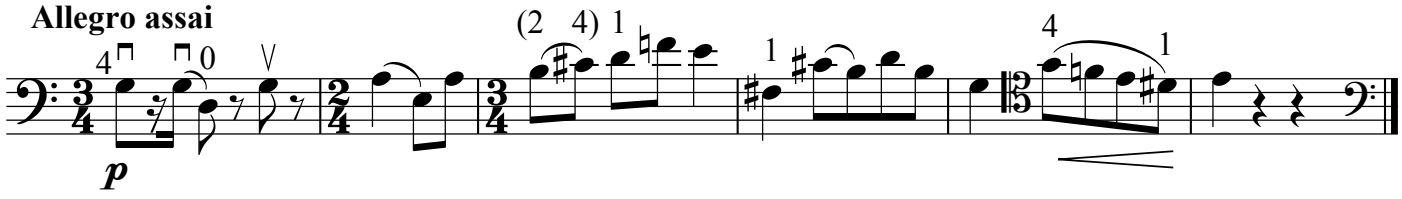


Paul Hindemith: Sonata

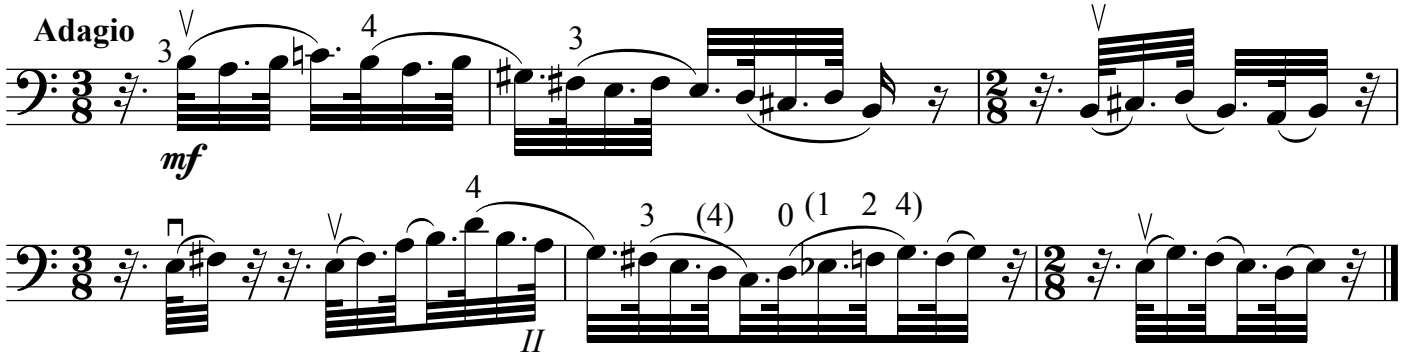
Allegretto



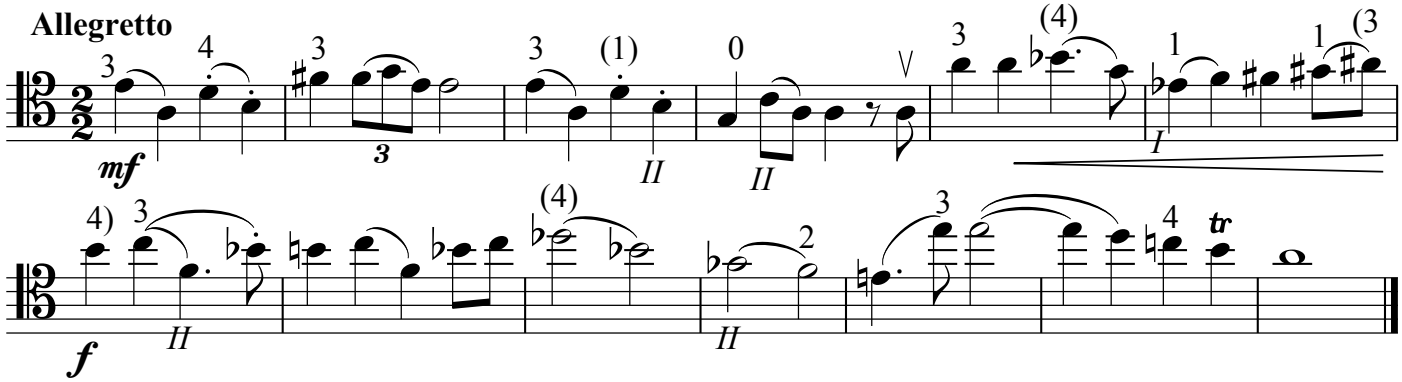
Allegro assai



Adagio



Allegretto

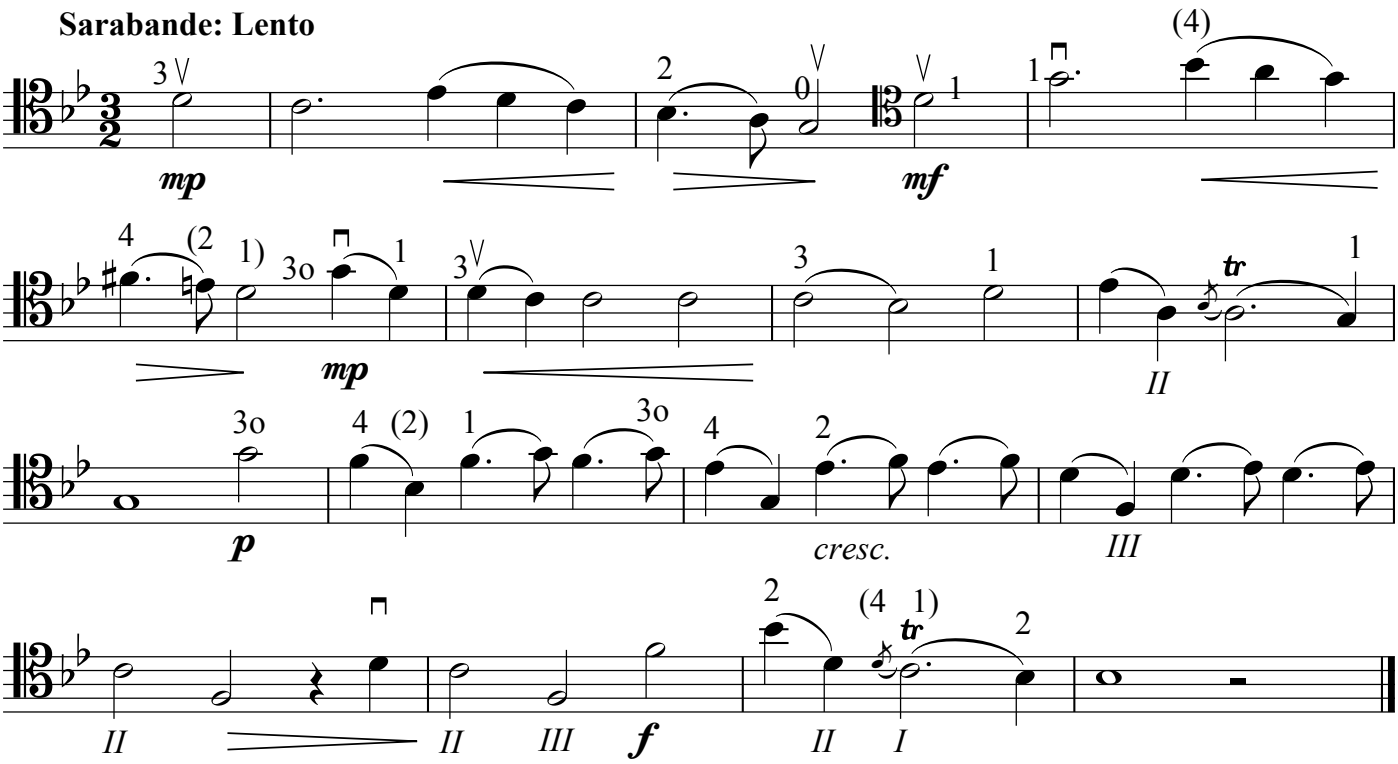


5

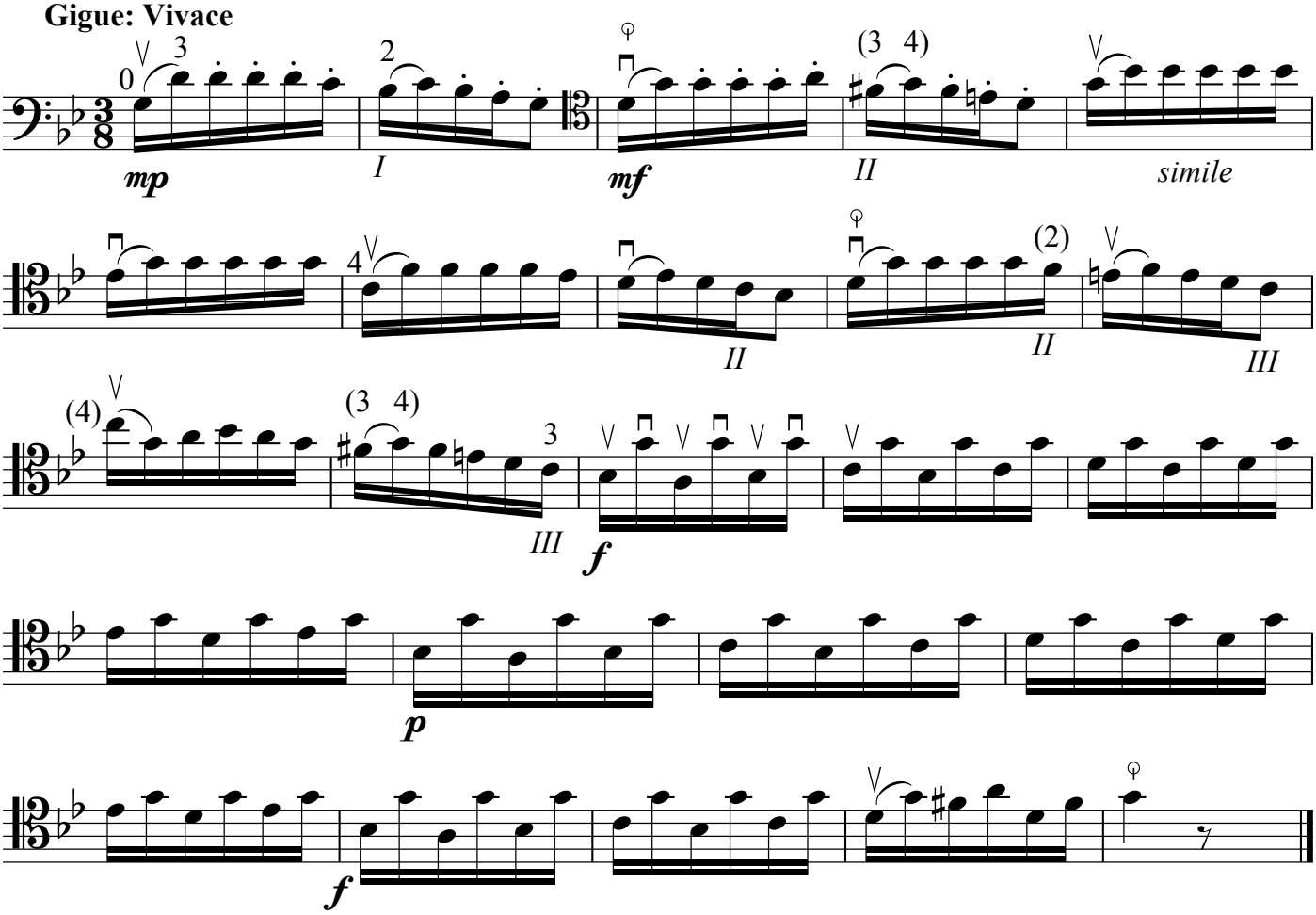
Examples from solo repertoire
b: Adaptations *

Henry Eccles: Sonata

Sarabande: Lento



Gigue: Vivace



* (by Silvio Dalla Torre)

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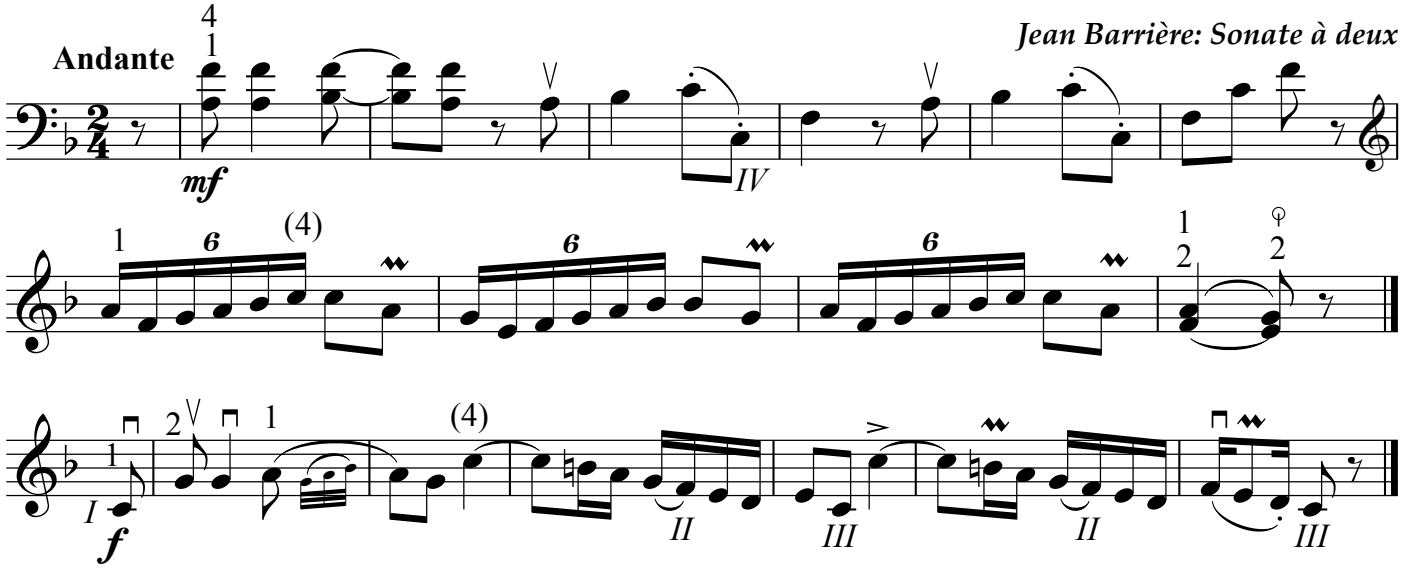
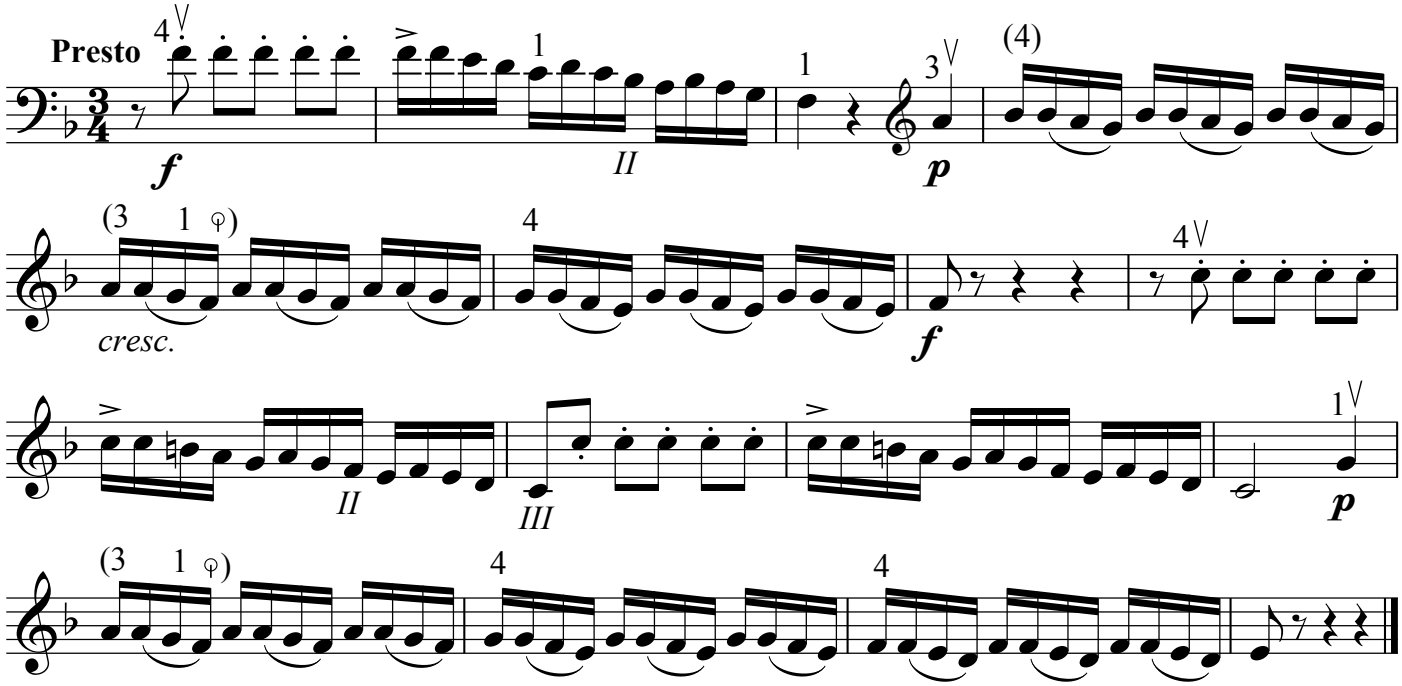
Jean Barrière: Sonate à deux

Andante

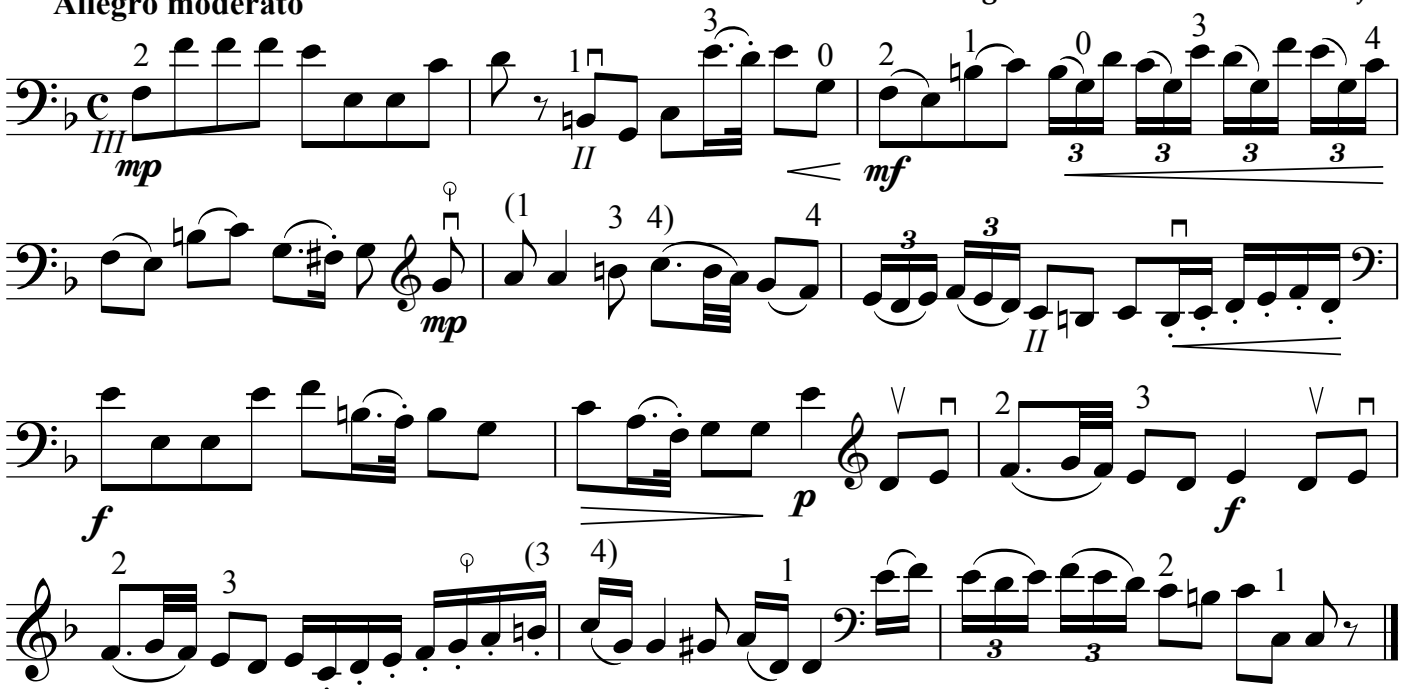


Presto



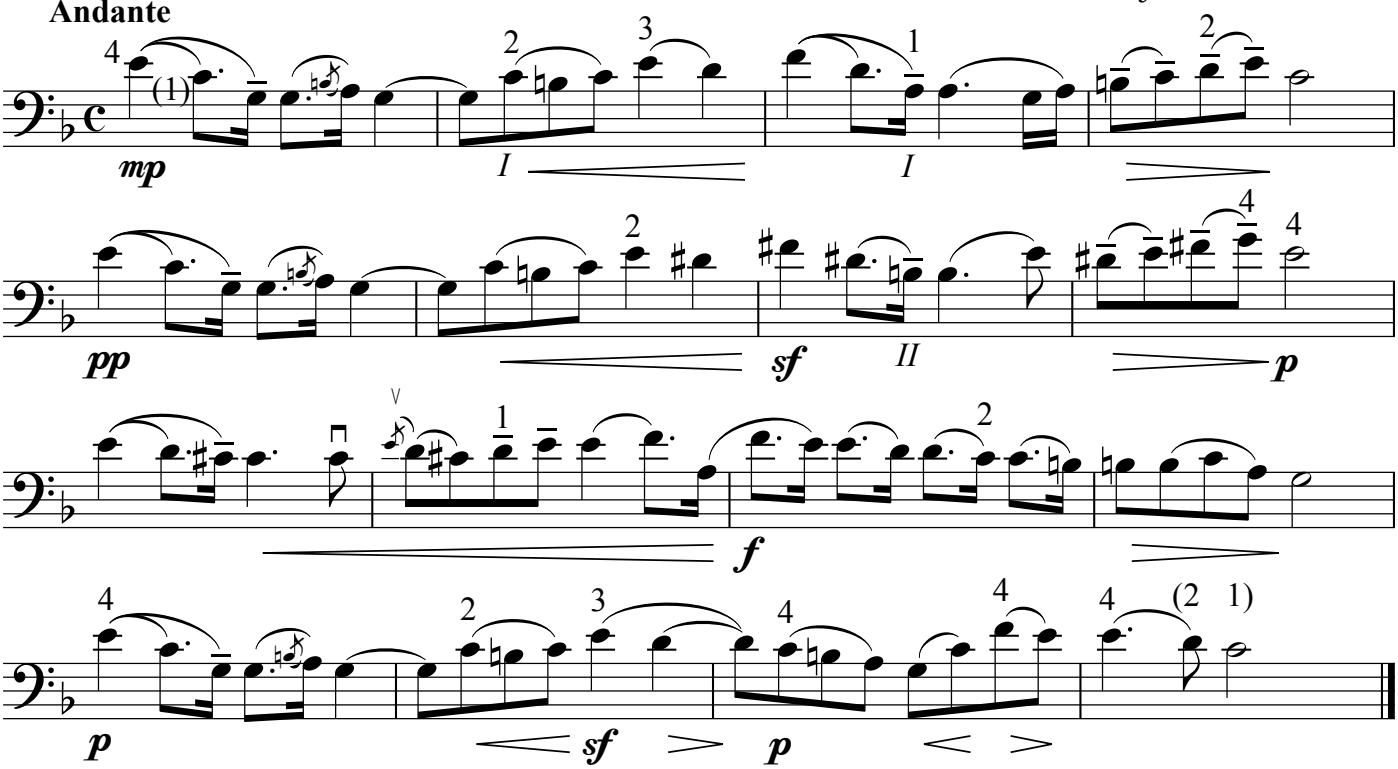
Luigi Boccherini: Sonata G Major

Allegro moderato



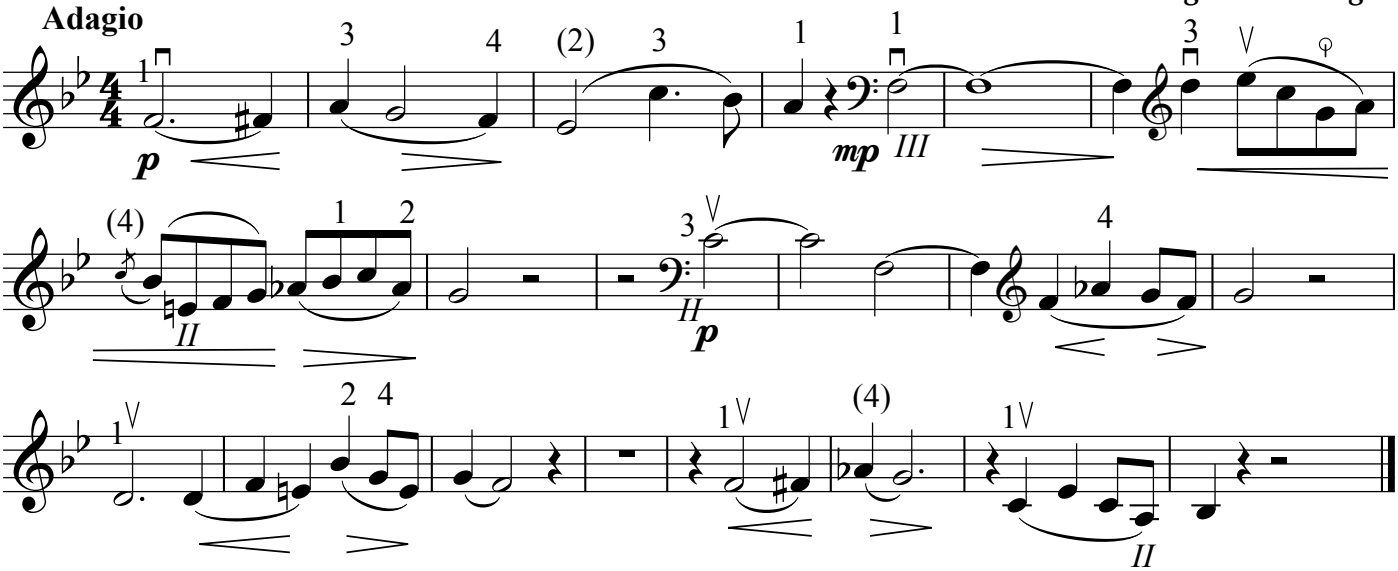
Felix Mendelssohn-Bartholdy: Lied ohne Worte

Andante

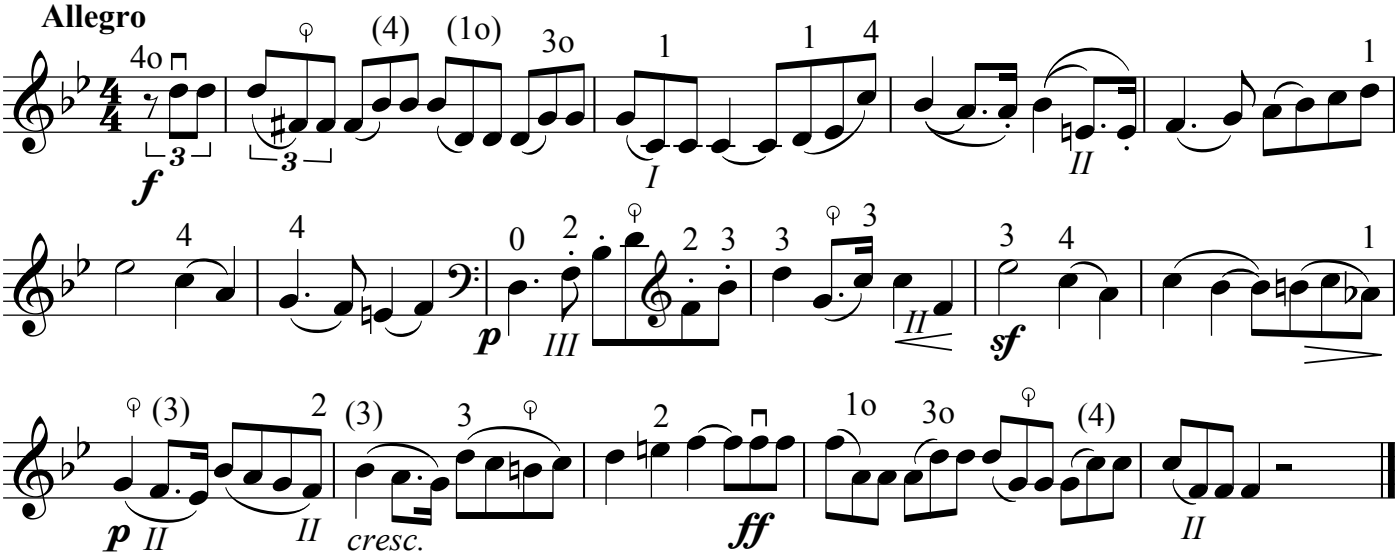


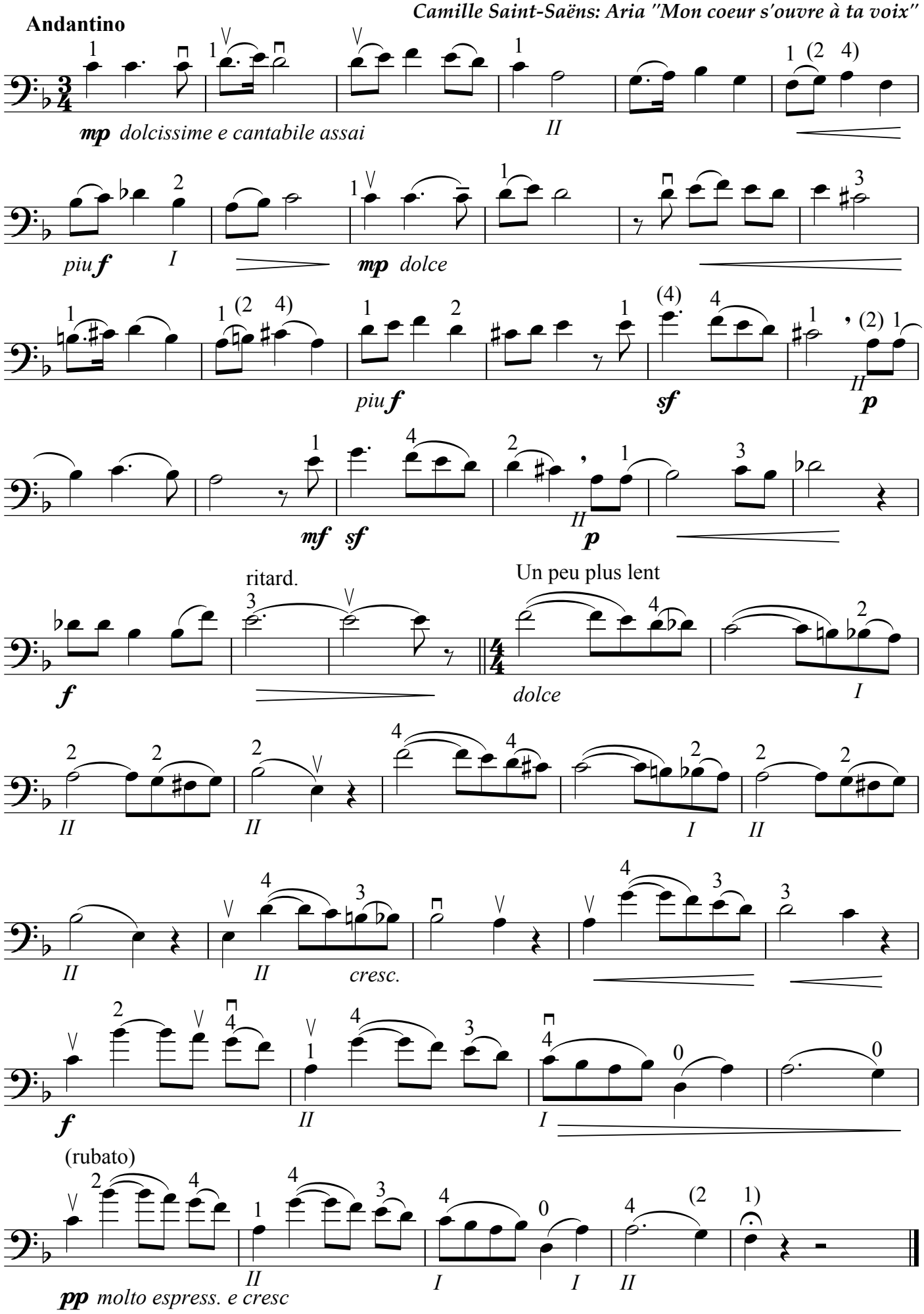
Robert Schumann: Adagio and Allegro

Adagio



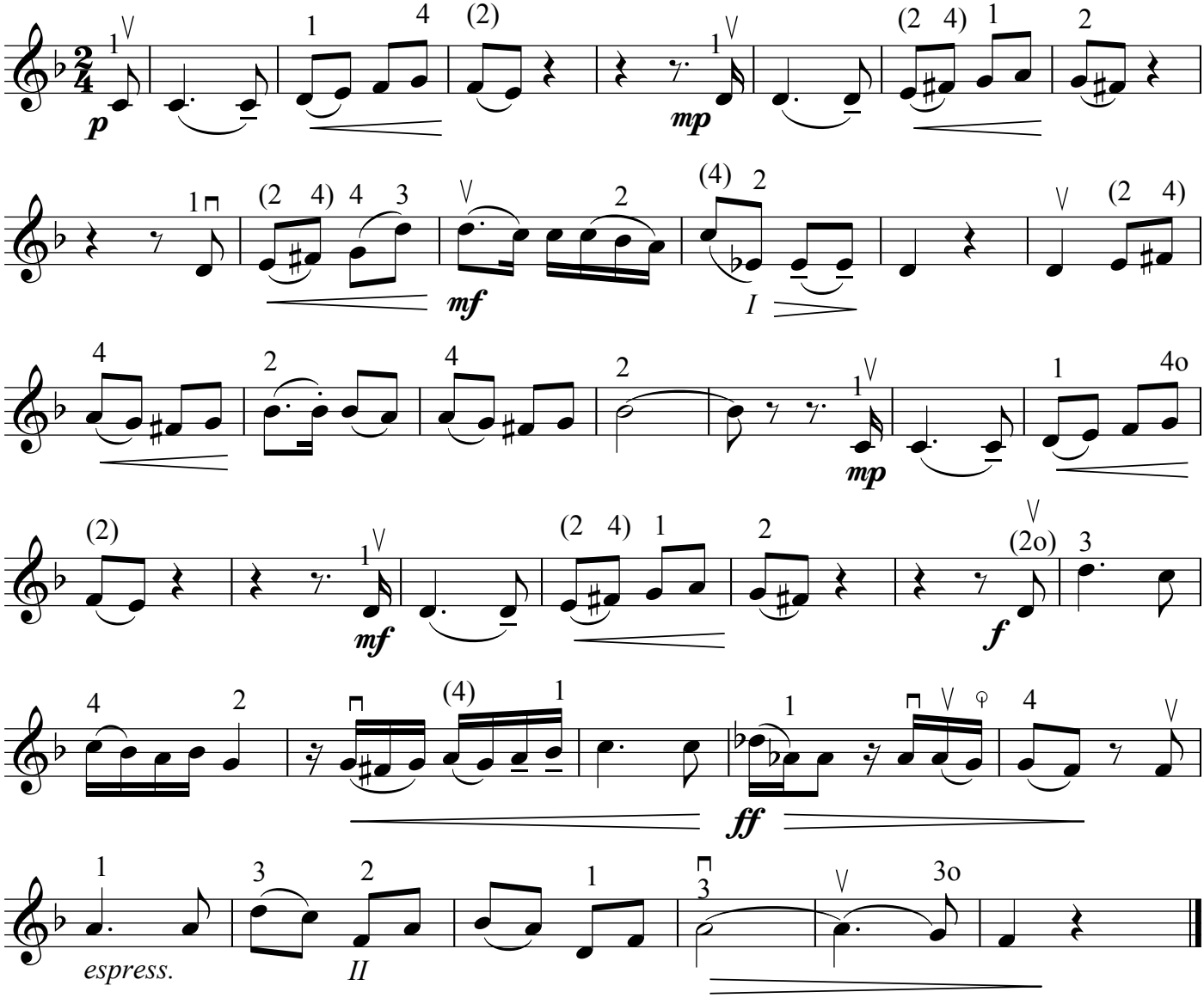
Allegro




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

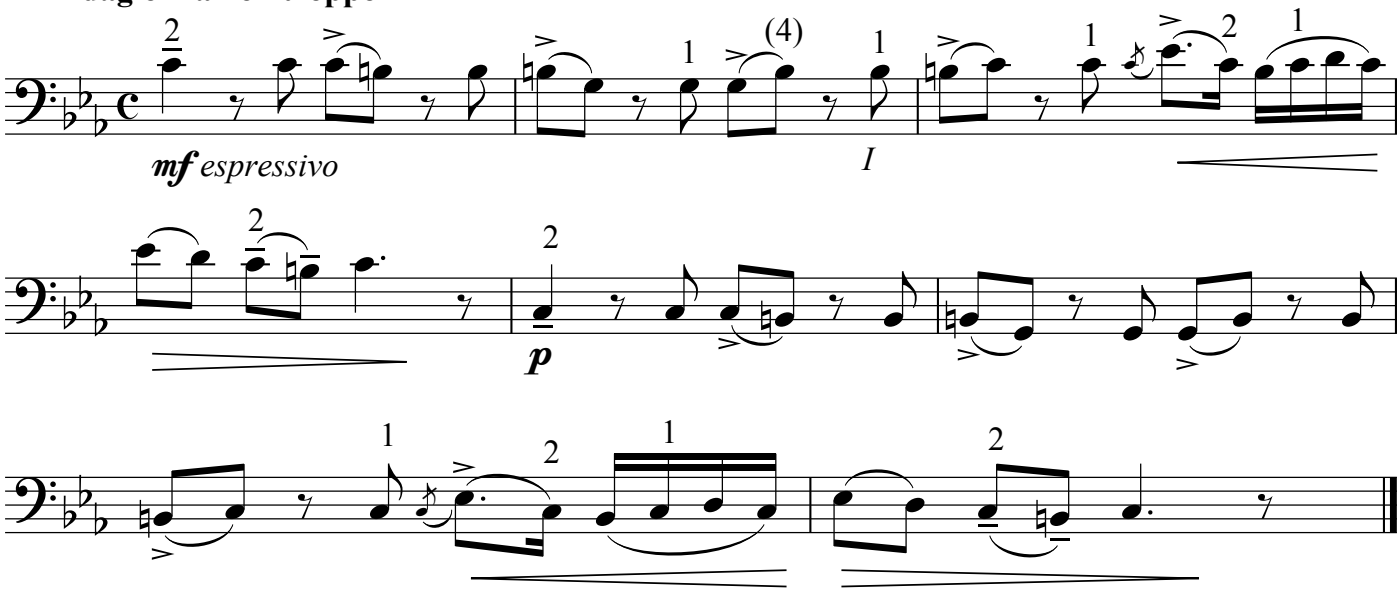
P.I. Tschaikowski: Gremin's Aria

Andante sostenuto

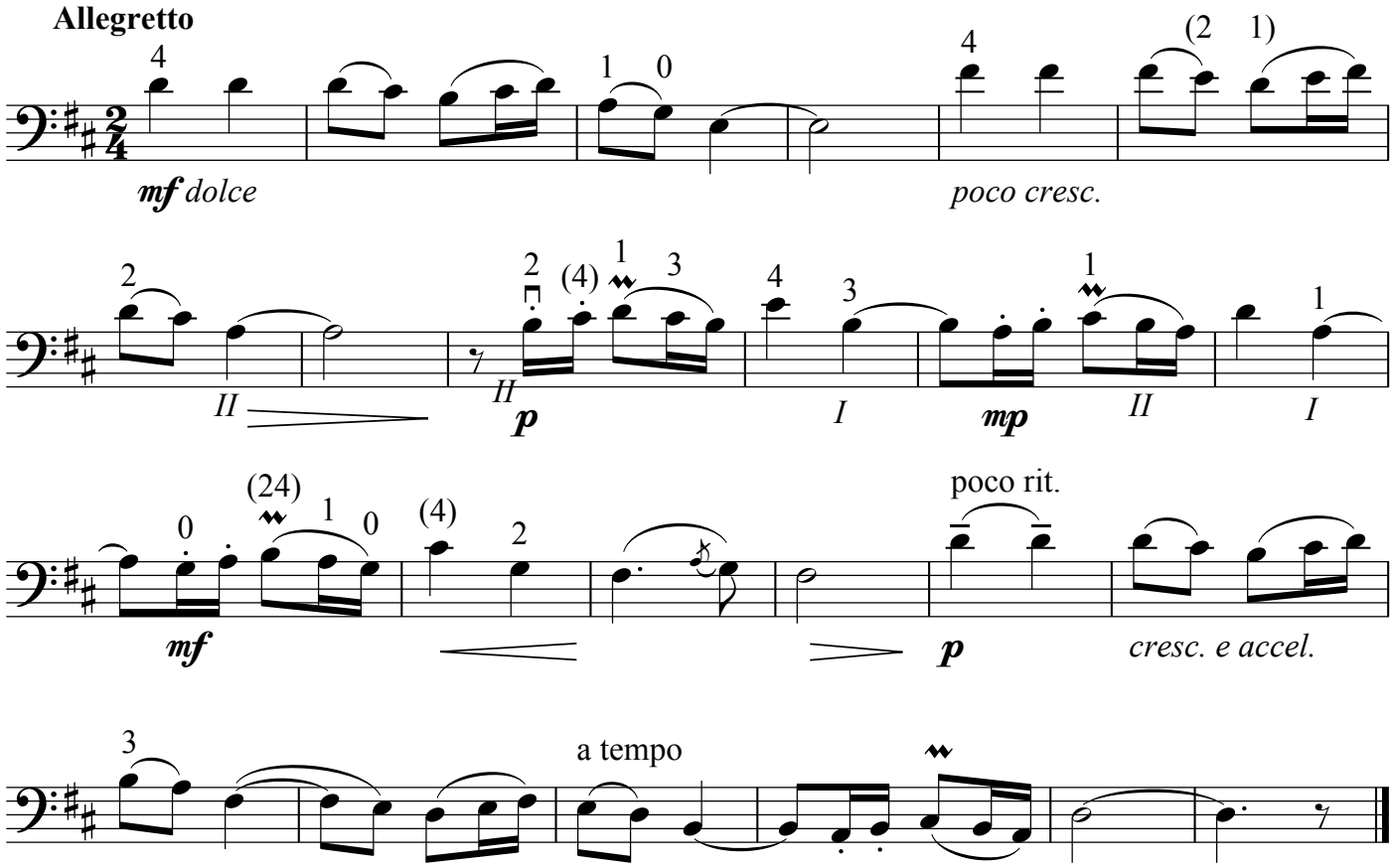


Max Bruch: Kol Nidrei

Adagio ma non troppo



Edward Elgar: Chanson de matin



The musical literature offers a wide variety of excellent practice materials also for double bassists. Therefore it is not necessary to spend one's time with etudes. Double bass etudes were written for two-semitone-application and focus more on the technical possibilities rather on the "musical reality".
Instead it is recommended to include continuo parts of J.S. Bach's cantatas and oratorios in addition to technical exercises as well as scale and chord studies. They are an almost inexhaustible reservoir of magnificent music.

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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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