

Viennese Bass Method

Lesson 14. Baroque Music Arrangements

www.viennesetuning.com

This lesson will demonstrate the use of Baroque music arrangements on Viennese tuning. The solo literature for modern instrument unfortunately can not claim any original Baroque pieces within its standard repertoire, and neither can the Viennese tuning at this stage of research. However, similarly to the modern repertoire, there is a whole range of standard bass arrangements that can be performed on Viennese tuning too, thus enlarging its repertoire. Some of them can be performed even more comfortably than on the regular bass!

We will begin by demonstrating how the well known Eccles Sonata and a Handel's Oboe Concerto arrangement (also know as Sonata) can be rendered. The Eccles arrangement is centered on F# string thus enabling the arpeggio passages, while the Handel's Concerto preserved the top string use as in the standard bass arrangement. The other well known set of Baroque arrangements popular with bassists are the Bach violoncello suites. These can also be performed on Viennese tuning, as will be seen here through the "Prelude" sample of each. All Bach suites in Viennese arrangement were conceived to be at or near the original cello pitch. The lesson ends by showcasing the two samples from the other popular Bach's pieces: the "Menuet" form the B Minor Flute Suite and the famous Orchestra Suite "Air". Both of these samples can be performed comfortably an octave lower in the orchestra register too.

Exercise 108. Eccles, Sonata, 1st Movement - **Largo**

Exercise 109. Eccles, Sonata, 2nd Movement - **Corrente - Allegro con Spirito**

Copyright © 2009 by Igor Pecovski

Exercise 110. Handel, Oboe Concerto, 1st Movement - **Grave**

I _____

I _____ II I II I _____

I _____ II _____ I _____

I _____

Exercise 111. Handel, Oboe Concerto, 2nd Movement - **Allegro**

I _____ III II

II _____ I II I _____ II I _____

I II I II I II III II I _____ II I II III _____ II _____
(IV III)

78 Exercise 112. Bach, Violoncello Suite I, Prelude

I II I — II I II I II I — II I II I II I — II I II

I II I — II I II I II I — II I II I — II

I II I — II I —

Exercise 113. Bach, Violoncello Suite II, Prelude

III II I — II — III — II I — II — I — II —

II I — II — III — II I — II — I — II

II — I — II — III II I — II — I —

I II I — II — I II — III — II I — II I —

I II — I — II I II III II I — II

Exercise 116. Bach, Violoncello Suite V, Prelude

II III II I II III II I I III II
 I II I III II I I I II I II
 I III I II I I II IV III
 II II II IV III I

Exercise 117. Bach, Violocello Suite VI, Prelude

IV III IV III II IV III IV
 I III II I III II I
 II III II III II I II I II I
 I II I II I II I

Exercise 118. Bach, Suite in B minor for Flute, VI. Menuet

8va-----

II I II

(8va)-----

I II I II I

(8va)-----

II I II I

(8va)-----

I II I II I II I

(8va)-----

I II I II

Exercise 119. Bach, Orchestra Suite no. 3, Aria

8va-----

II III I II I II I II I

(8va)-----

I II I II