

# Viennese Bass Method

## Lesson 15. Classical Music Arrangements

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The prospect of exploring the classical music arrangements for Viennese tuning is indeed very attractive, considering that such arrangements would sound "in style" by default. The question is only how many pieces and of what type could be arranged given the unique features of the Viennese tuning? As will be shown, the list is rather long and consists of some of the finest classical pieces ever written. This lesson can also be considered an answer to the old question of "what other pieces would we have today if the period bassist were a little more active to commission music from the best period masters? "

If one assumes a level of virtuosity associated with the later Sperger's works, than a number of works by the best composers such as Mozart, Haydn and Beethoven could easily be played. The period style, harmonic progressions and figurations are in many instances well transferable to the Viennese tuning technique - sometimes with minor alterations and sometimes without any! Moreover, the register of the original instrument has not proven to be an issue either, as some of the period's most advanced violin and clarinet pieces can also be successfully emulated by Viennese technique.

The biggest surprise however was the horn literature, as by some unusual stroke of luck it appears that all period Mozart and Haydn horn concerti can be performed in the original pitch on Viennese bass completely unaltered too! The most fascinating element of these horn arrangements is that the sequence of natural harmonics on horn actually perfectly overlaps the sequence of high register harmonics on the Viennese bass. Thus no transposition is needed at all, as one only needs to tune to the adequate D or E flat setup in order to match the original D and E flat horn concerti keys.

Thus with this approach, the Viennese bass can easily prove itself far more successful in bringing the substantial classical literature to the solo podium than the regular bass was ever able. In the following pages you will see that by present count the Viennese bass can claim five additional concertos by Mozart and three by Haydn. Moreover, all this is just the beginning of the exploration process that is destined to reveal many other valuable pieces in the future.

### Exercise 120. Beethoven, Sonata for Violoncello, op. 17, 1st Movement, **Allegro Moderato**

The musical score for Exercise 120 is presented in three staves. The first staff contains a sequence of notes with fingerings (3, 4, 2, 7, 4, 1) and bowing marks (I, II, III, I, II). The second staff starts with an 8va marking and shows a sequence of notes with fingerings (2, 3, 3, 1, 1, 3, 1, 1, 2, 2, 3, 2, 2, 1) and bowing marks (III, III, II, I, I). The third staff shows a sequence of notes with fingerings (1, 1, 1, 3, 1, 1, 2, 3, 1, 3, 2) and bowing marks (I, I).



84 Exercise 122. Beethoven, Sonata for Violin, op. 24, 1st Movement, **Allegro**

2 3 1 1 3 1 3 1 2 2 2 2 2 1 4 1 1 1 2 1

I II I

(8va) 1 1 3 1 1 2 1 2 1 2 3 2 1 2 3 1

I II II I I

(8va) 1 2 1 3 1 2 3 2 3 2 1 2 3

I

(8va) 3 3 3 3 3 3 3 3 2 3 2 2 3 2

II I II I II I II I II I II I II

(8va) 1 3 1 1 3 1 1 3 1 1 3 1 2 3 2 3 2 3

II I II I II I II I II I II I II I

(8va) 2 3 2 1 3 2 3 3 2 2 3 2 3 2 1 3 2

II I II III II I II I II I II I II III II I II

(8va) 3 3 2 2 3 3 3 3 3 3 3 3

II I II I II I I I II I II



86 Exercise 125. Boccherini, Menuet from 4th Quintet

*8va-*

I III II I II I

*(8va)*

I II I II I II I

*Loco*

I

*8va-*

I III II I II I

*(8va)*

I II I II II I II III

Exercise 126. Haydn, Serenade (Quartet no.17)

*8va-*

II I II III I II II III II I II I

*(8va)*

I II I II I I II I II I II I

*(8va)*

II I II I II I II I



Exercise 129. Mozart, Concerto for Horn No.1, K. 412, 1st Movement - **Allegro**

8<sup>va</sup>-

III II I II III I II III II

(8<sup>va</sup>)

I II III I

Exercise 130. Mozart, Concerto for Horn No.2, K. 417, 1st Movement - **Allegro maestoso**

8<sup>va</sup>-

I II III I

(8<sup>va</sup>)

I II I

(8<sup>va</sup>)

III II III I III I

(8<sup>va</sup>)

I I I

(8<sup>va</sup>)

I II III II I

8<sup>va</sup>-----

III II III I II III III II I I

(8<sup>va</sup>)-----

I

(8<sup>va</sup>)-----

III II III II III II III II I II III II

(8<sup>va</sup>)-----

III II III I I

(8<sup>va</sup>)-----

I

Exercise 132. Mozart, Concerto for Horn No.4, K. 495, 1st Movement - **Allegro moderato**

8<sup>va</sup>-----

III II I

(8<sup>va</sup>)-----

I

(8<sup>va</sup>)-----

I II I III

90 Exercise 133. Haydn, Concerto for Violoncello Hob. VIIb:1, 1st Mov. - **Allegro moderato**

This is how the famous Haydn's C major Violoncello concerto could have looked if Esterhazy's bassist asked Haydn to make the arrangement for solo bass. The piece is transposed down a 7th to common bass register and due to the triadic nature of Viennese tuning the majority of arpeggios and double stops are preserved. The technical difficulty in this arrangement is probably less than of Vanhal concerto and equivalent with Dittersdorf concerti.

The musical score is presented in seven staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various fingering numbers (1, 2, 3, 4) placed above or below notes, and Roman numerals (I, II, III, IV) placed below the staves to indicate specific fingerings for notes or chords. The music is characterized by frequent arpeggiated patterns and double stops, typical of the Viennese style. The piece is in common time (C) and has a tempo marking of **Allegro moderato**. The score includes various articulation marks such as slurs, accents, and slurs over triplets. The overall structure is a single melodic line for the solo bass.

Exercise 133. Musical score for five staves. The first staff includes a trill (tr) and various fingering numbers (1-4). The second and third staves feature complex fingering patterns and a 3-measure rest. The fourth staff includes a 4-measure rest. The fifth staff is marked *8va* and includes a 5-measure rest (V).

Exercise 134. Haydn, Concerto for Violoncello Hob. VIIb:1, 2nd Movement - **Adagio**

Exercise 134. Musical score for two staves. The first staff includes a bowing technique (B) and various fingering numbers. The second staff includes various fingering numbers and a 3-measure rest.

Exercise 135. Haydn, Concerto for Violoncello Hob. VIIb:1, 1st Movement - **Allegro moderato**

This is how the same Haydn's C major violoncello concerto might have looked if Sperger himself asked the great master for the arrangement of this work. The register is slightly elevated from the cello original due to the D major key requirement that necessitates a transposition from C to D. In this arrangement even more of the original double stops are preserved and the higher register allows a quicker and more precise execution, however at the cost of acquiring Sperger's own technique. Although the technical requirements for this arrangement are above the average, a versatile solo bassist could be able to perform the piece at the artistic level expected of the violoncello original.

The musical score is presented in four systems, each with a treble clef staff and a corresponding bass staff. The key signature is D major (two sharps). The first system begins with a double stop and a '3' fingering. The second system includes a '3 3' fingering and a 'V' marking. The third system features a 'tr' (trill) marking and a '1-3' fingering. The fourth system continues with various fingering patterns. A dashed line labeled '8va' indicates an octave shift in the second system. Roman numerals (I, II, III, IV) are placed below the staves to indicate fingerings for specific notes.



Exercise 136. Haydn, Concerto for Violoncello Hob. VIIb:1, 2nd Movement - Adagio

The musical score is presented in eight staves, each beginning with an *8va* marking and a dashed line above the staff. The music is in G major (one sharp) and 2/4 time. The notation includes various rhythmic values, slurs, and dynamic markings. Fingering is indicated by numbers 1-3, and bowing by *V* and *v*. The score is divided into sections by horizontal lines, with Roman numerals I and II indicating first and second endings. The first ending is marked with a *V* above the staff, and the second ending is marked with a *v* above the staff. The score concludes with a final measure marked with a *tr* (trill) and a fermata.



Exercise 138. Mozart, Concerto for Clarinet, K 622., 1st Movement - **Allegro**

This is one of the most beautiful classical concerti in the entire repertoire featuring the finest writing of mature Mozart. This arrangement is exactly an octave lower from the clarinet pitch so it can be performed from any standard clarinet edition. The second movement arrangement is particularly convenient as it enables an easy and expressive cantabile on harmonics in the same style of Vanhal's concerto second movement.

Exercise 139. Mozart, Concerto for Clarinet, K 622., 2nd Movement - **Adagio**

*(8va)*

I II I I II I

Exercise 140. Mozart, Concerto for Clarinet, K 622., 3rd Movement - **Allegro**

*(8va)*

II I II I II I I

*(8va)*

I II I II I

*(8va)*

III II I II I I

*(8va)* *Loco* *(8va)*

I II I II I II III II I

*(8va)*

I

*(8va)*

I I II I II I