

Viennese Bass Method

Lesson 16. Romantic Music Arrangements

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This lesson will present a variety of Romantic and even 20th Century compositions that have proven playable on the Viennese bass. Although a majority of them are short character pieces that are well familiar through the popular transcriptions for the other instruments, some - like Schubert's "Arpeggione" Sonata - will demonstrate that the further research may yield even more substantial pieces from the post Classical repertoire.

Also, in spite of the fact that the harmonic and chromatic style of the later periods was sometime difficult to arrange for the D-Chord Viennese tuning, the reward is an offering of an exquisite literature that will present no obstacle to a competent player. In fact, some pieces - such as Faure's "Sicilienne" - indeed offer such a melodic convenience that it almost appears that they were written idiomatically for the Viennese system. The pieces are presented here in the loose chronological order that starts with Schubert and finishes with 20th Century classics such as Bartok, De Falla and Khachaturian.

Although this is the last lesson in the present sequence of the Viennese Bass Method, it is hoped that the further development of the Viennese concert practice will yield the first modern pieces written for this system too. The technical richness of the past and the possibilities presented in the modern literature arrangements offer indeed a bright promise that the unique tone color of the Viennese bass will continue to live and flourish in the future.

Exercise 141. Schubert, Ave Maria

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Exercise 142. Schubert, Serenade - *Andante con molto*

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8^{va}-

II I II III II I II

(8^{va}-)

II I II II I II III

(8^{va}-)

II I II I

Exercise 143. Schubert, Arepeggione Sonata D 821, 1st Movement - **Allegro moderato**

8^{va}-

II I II I II II III II I

(8^{va}-)

I I II I II III II I II IV I

(8^{va}-)

I II I II I II

(8^{va}-)

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

(8^{va}-)

II I II I II I II I II I II

Exercise 144. Schubert, Arepeggione Sonata D 821, 3rd Movement - Allegretto

8^{va}-----

I _____ II _____ I

(8^{va})-----

I II I _____ II I _____

(8^{va})-----

I _____ II I _____

(8^{va})-----

I _____ II I _____ II _____ I _____

(8^{va})-----

I II I II I _____ II I _____

(8^{va})-----

I _____ II I _____ III II

(8^{va})-----

II _____ I _____

(8^{va})-----

I II I II I II I _____

Exercise 145. Chopin, Notturmo - **Andante cantabile**

I ————— II ————— I II I —————

I ————— II ————— I ————— II ————— I

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

I ————— II ————— I ————— II —————

Exercise 146. Chopin, Valse serieuse - **Poco lento**

I —————

I —————

I —————

I ————— III I —————

Exercise 147. Schumann, Träumerei - **Moderato**

III II I II I

I III II I II I

Exercise 148. Brahms, Lullaby - **Andante**

II I II I II I II I

I II I II III I II III

III I II I II III I II I

Exercise 149. Brahms, Hungarian Dances No. 5- **Allegro**

II I II

II I

Exercise 150. Dvorak, Humoresque - *Poco lento e gracioso*

8^{va}-----

III II I II

(8^{va})

III II I III

(8^{va})

III II I II I II III

(8^{va})

II I II I II III II III

Exercise 151. C. Saint-Saens, The Swan - *Adagio*

8^{va}-----

I II I

(8^{va})

II I II I

(8^{va})

I II I

Exercise 152. Faure, Elegie op. 24, **Molto Adagio**

8^{va}-----

2 1 2 2 4 1 2 4 2 1 4 1 1 4 1 1 2 1 2

I II

(8^{va})-----

2 1 2 2 4 1 2 4 2 1 4 1 1 4 1 1 2 1 2

I II

(8^{va})-----

1 1 1 2 3 2 2 2 2 1 1 3 1 3 1 2 2

I

(8^{va})-----

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

I II I IV I IV I

Exercise 153. Faure, Sicilienne op. 78, **Andantino**

8^{va}-----

2 2 3 2 2 3 2 3 2 2 3 2 3 2 1

II I II I II I II

(8^{va})-----

2 3 2 3 2 3 3 2 3 2 1 3 2

II I II I II I II I II

(8^{va})-----

2 1 2 3 3 1 3 2 1

II I II II

pizz. arco

(8^{va})-----

2 3 2 3 2 3 2 1 2 2 4

II I II I II I II I

Exercise 154. Massenet, Meditation, **Andante Religioso** - in D

Exercise 154 consists of five staves of music in D major, 4/4 time, with a tempo of *Andante Religioso*. The notation includes various fingering numbers (1-4), slurs, and phrasing marks. Below the first staff, the fingering sequence is: I ——— II III II I ———. Below the second staff, it is: I ———. Below the third staff, it is: I ——— II III II I ——— II III II I ———. Below the fourth staff, it is: I ——— II ——— I ——— II ——— I ——— II III I II ——— III IV ———. Below the fifth staff, it is: III ——— IV ———.

Exercise 155. Massenet, Meditation, **Andante Religioso** - in A

Exercise 155 consists of three staves of music in A major, 4/4 time, with a tempo of *Andante Religioso*. The notation includes various fingering numbers (1-4), slurs, and phrasing marks. Below the first staff, the fingering sequence is: II ——— III IV III II ——— I ———. Below the second staff, it is: I ——— II ——— I ——— II I ———. Below the third staff, it is: I ——— II ——— III IV III II ——— I ——— II ——— III IV III II I ———.

(8^{va})-----

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

Loco

I — II III ————— II —————

Exercise 155. Khachaturian, Waltz from Masquerade, **Tempo di Valse**

III II — I ————— II — I ————— II — I

I II — I ————— II — I —————

I ————— I ————— II ————— I —————

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

II ————— I —————

8^{va}-----

I ————— II — I —————

① = Harmonic in the 5th position

② = Harmonic in the 7th position (on the same preceding note)

108 Exercise 156. Fritz Kreisler, Schön Rosmarin, **Grazioso**

Exercise 156 is a piece in 3/4 time, key of D major. It consists of four staves of music. The first staff begins with a 'V' (Vibrato) marking and contains various fingering numbers (1-4) and slurs. Below the staff are the fingerings: II I II I. The second staff includes a 'B' (Basso) marking and contains more complex fingering patterns. Below it are the fingerings: I II III II I II III. The third staff contains further fingering details. Below it are the fingerings: III II I. The fourth staff includes another 'B' marking and concludes with the fingerings: I II III II III. The piece features a mix of eighth and sixteenth notes, often grouped in pairs or triplets, and includes some grace notes.

Exercise 157. De Falla, Suite Populaire Espagnole, 2. Nana, **Calmo e sostenuto**

Exercise 157 is a piece in 2/4 time, key of D major. It consists of four staves of music. The first staff begins with a 'V' (Vibrato) marking and contains various fingering numbers (1-4) and slurs. Below the staff are the fingerings: I II I I II. The second staff contains further fingering details. Below it are the fingerings: I II II I. The third staff contains more complex fingering patterns. Below it are the fingerings: I I II. The fourth staff includes a 'V' marking and concludes with the fingerings: I II I. The piece features a mix of eighth and sixteenth notes, often grouped in pairs or triplets, and includes some grace notes.

Exercise 158. Bartok, Roumanian Folk Dances, no. 1 Jocul cu bata, **Allegro moderato**

8^{va}-----

I II I

(8^{va})-----

II I II I II I

(8^{va})-----

I II I II

Exercise 159. Bartok, Roumanian Folk Dances, no. 2, Braul, **Allegro**

8^{va}-----

I

(8^{va})-----

I

(8^{va})-----

I

Exercise 160. Monti, Czardas

Largo

8va

(8va)

(8va)

(8va)

(8va)

(8va)

(8va)

