

BÄRENREITER'S

Double Bass Collection

Herausgegeben von / Edited by
J. Peter Close / Holger Sassmannshaus

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BÄRENREITER

Kassel · Basel · London · New York · Praha

BA 9696

Konzertstücke für Kontrabass und Klavier Concert Pieces for Double Bass and Piano

Lied Song

Hugo Schlemüller, op. 12/1
(1872–1918)

Kontrabass /
Double Bass

Andante

p dolce

Piano

Andante

p

6

mf

18

24

30

rit. a tempo

rit. a tempo

p

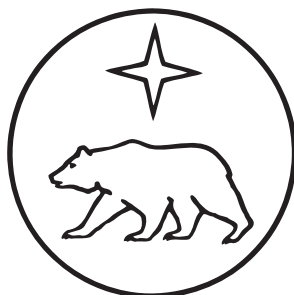
42

rit.

rit.

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24

24

mf

30

30

mf

pp

mf

mf

42

42

p

pp

pp

pp

Der Vogelfänger bin ich ja Papageno's Aria

Wolfgang Amadeus Mozart
(1756–1791)

Klavierauszug / Piano reduction: Martin Schelhaas

Andante

Kontrabass / Double Bass

Piano

p

5

14

18

cresc.

f

22

8va

p *f*

27

p

31

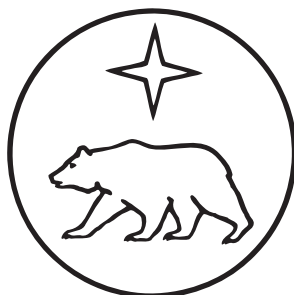
p

36

8va

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11



16



Bärenreiter
Leseprobe
Sample page



25



Adagio

Ludwig van Beethoven
(1770–1827)Kontrabass /
Double Bass

Piano



Bärenreiter
Leseprobe
Sample page

6

17

Im Original für Mandoline und Cembalo / Originally for mandolin and harpsichord (Woo 43a)

22

Musical score for measures 22-26. The score is written for a single melodic line in bass clef with a key signature of one sharp (F#). It includes various musical notations such as eighth notes, quarter notes, and rests, with some notes beamed together. A double bar line is present at the end of measure 25.

27

Musical score for measures 27-38. The score is written for a single melodic line in bass clef with a key signature of one sharp (F#). It includes various musical notations such as eighth notes, quarter notes, and rests, with some notes beamed together. A double bar line is present at the end of measure 37.

A circular logo featuring a stylized bear walking to the right, with a five-pointed star above it.

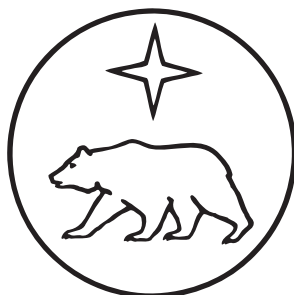
Bärenreiter
Leseprobe
Sample page

39

Musical score for measures 39-43. The score is written for a single melodic line in bass clef with a key signature of one flat (Bb). It includes various musical notations such as eighth notes, quarter notes, and rests, with some notes beamed together.

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11

rit. a tempo

rit. a tempo

17

mp

p

mp

p

pp

27

rit. a tempo

rit. a tempo

pp

Trio

mp

Trio

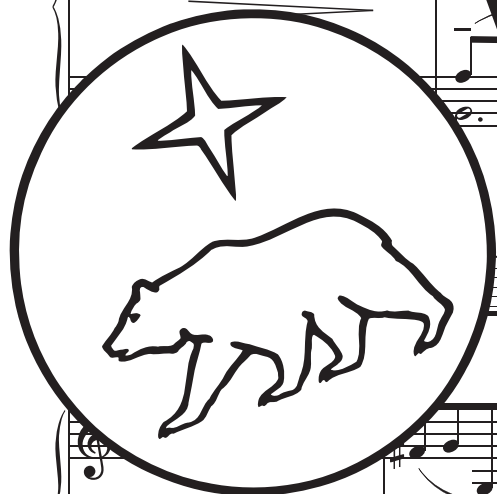
mp

ritenuto

a tempo

ritenuto

a tempo



Bärenreiter
Leseprobe
Sample page

rit.

rit.

a tempo

rit.

p

a tempo

rit.

p

p

a tempo

rit.

p

53 *a tempo*

p

rit.

a tempo

rit.

57 *a tempo*

p

a tempo

mp

rit.

p

65 Coda

p

pp

Coda

p

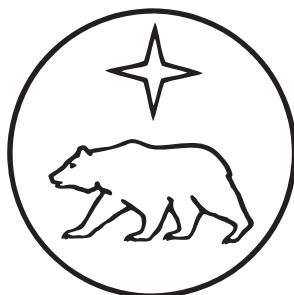
pp

Menuetto D. C.
senza rep. al Coda

Menuetto D. C.
senza rep. al Coda

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15

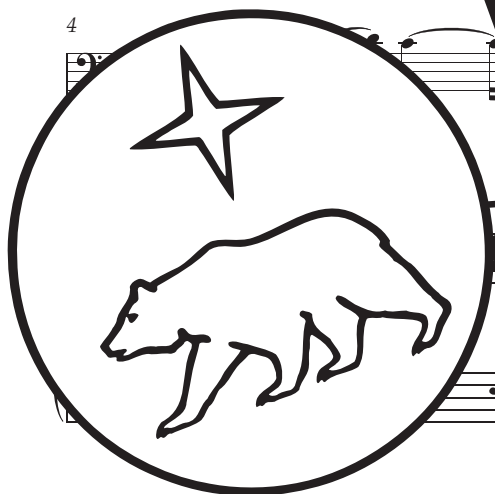
18

24b

Largo

Johann Sebastian Bach
(1685–1750)Kontrabass /
Double Bass

Piano



Bärenreiter
Leseprobe
Sample page

4

7

1.

2.

1.

2.

The image shows a musical score for two instruments: Kontrabass / Double Bass and Piano. The score is written in G major (one sharp, F#) and common time (C). The tempo is marked 'Largo'. The score is divided into two systems. The first system contains measures 1 through 6. The second system contains measures 7 through 10. Each system has a staff for the Kontrabass / Double Bass and a grand staff for the Piano (treble and bass clefs). The Kontrabass part features a melodic line with various note values and rests. The Piano part provides harmonic support with chords and single notes. The score includes first and second endings for measures 7 and 8.

aus / from: BWV 1056/2

9



12

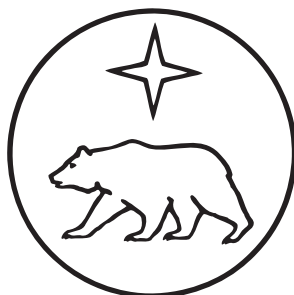


18



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26

f *p*

f *p*

32

f *p*

f *p*

47

f *f* *p*

f *p*

22

55



60



Bärenreiter
Leseprobe
Sample page

f risoluto

f

72



Après un rêve

23

Gabriel Fauré
(1845–1924)

Kontrabass /
Double Bass

Andantino

p dolce

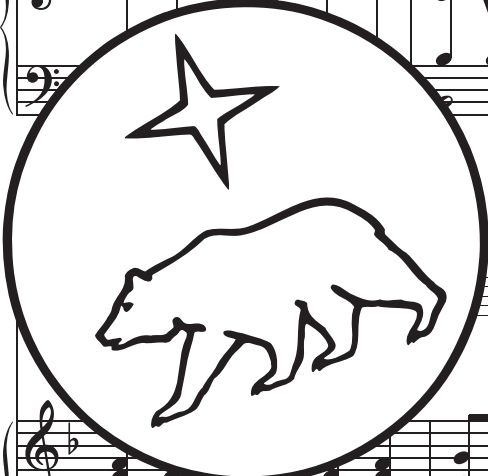
Piano

Andantino

pp

5

13

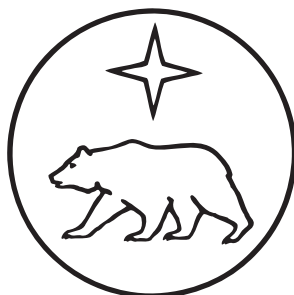


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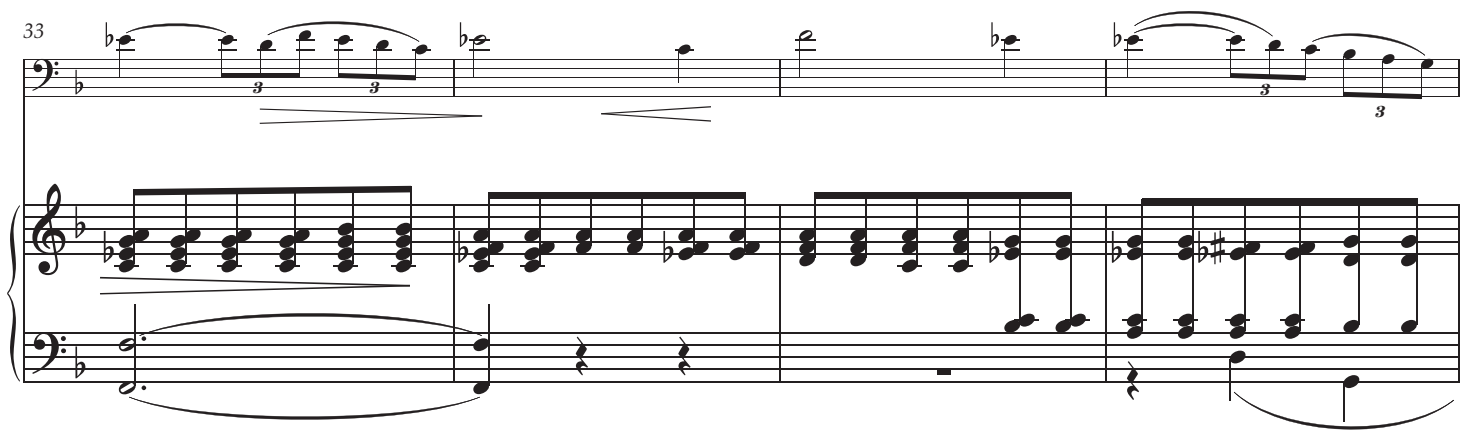
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33



37



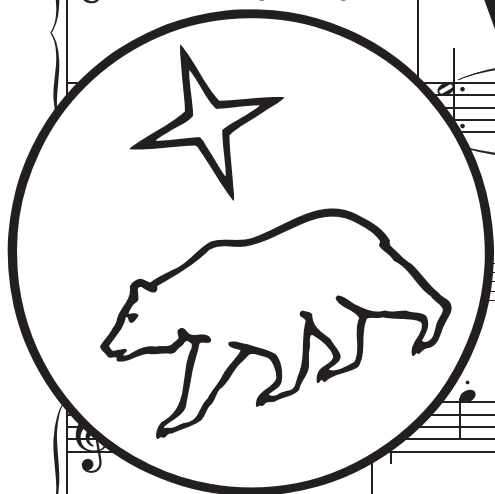
45



Tempo di ballo

August Nölck
(1862–1928)Kontrabass /
Double Bass

Piano



mf *p grazioso*

mf *p*

6 3 *grazioso* 3

17 *mf* *p grazioso*

mf *p*

aus / from: Petit Album de Concert

23

27

29

p espressivo

p espressivo

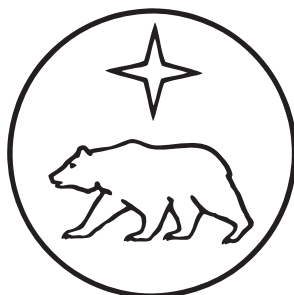
43

dolce

dolce

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73

grazioso

79

mf

mf

p

p

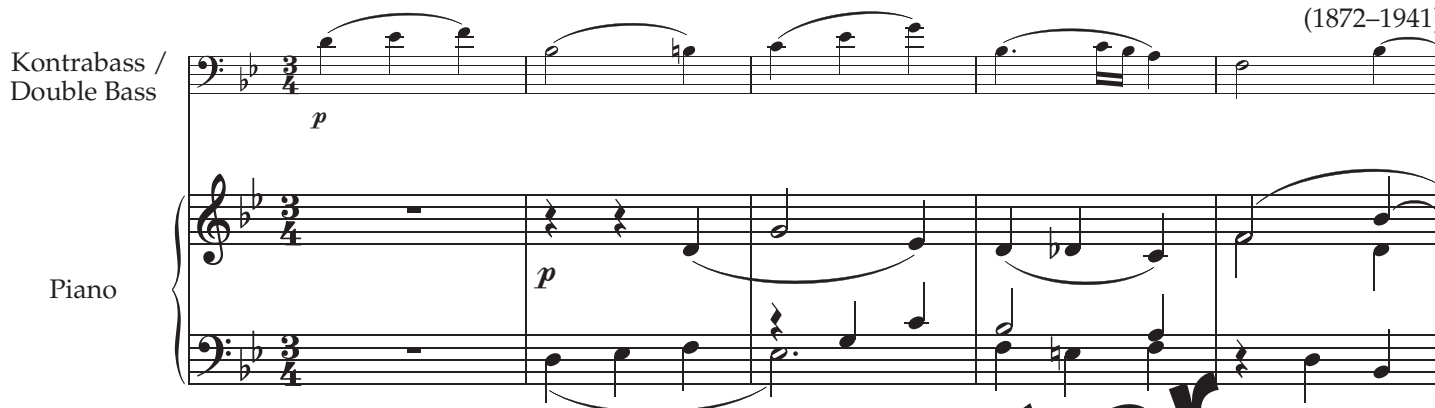
91

Adagio

Jean-Baptiste Bréval
(1753–1823)
arr. Louis R. Feuillard
(1872–1941)

Kontrabass /
Double Bass

Piano



6

cresc.

Bärenreiter
Leseprobe
Sample page

mf

p



16



aus / from: Concertino Nr. 1 in F, 2. Satz / from: Concertino in F, 2nd movement

21

p

27

p *pp* *f* *mf*

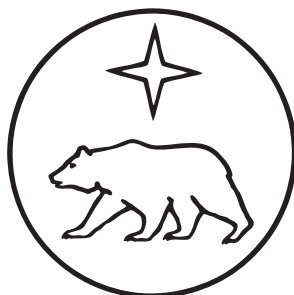
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Leseprobe
Sample page

39

p

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Chanson triste

33

Pjotr Iljitsch Tschaikowski
(1840–1893)

Kontrabass /
Double Bass

Allegro non troppo

p

Piano

Allegro non troppo

p

6

p

mf

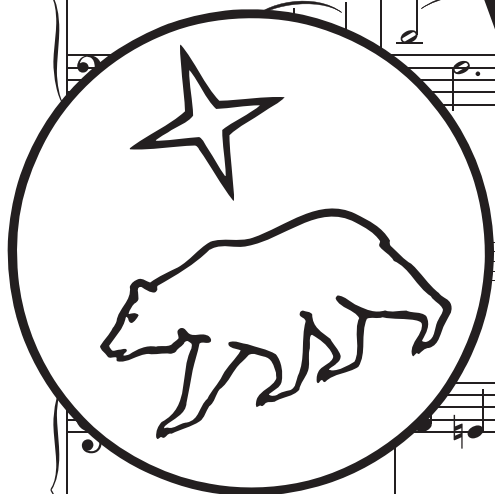
16

p

p

Handwritten musical score for measures 21-26. The score is in G major (one sharp) and 4/4 time. It features a piano (p) dynamic and a crescendo (cresc.) marking. The melody is in the bass clef, and the accompaniment is in the treble and bass clefs.

Handwritten musical score for measures 27-38. The score is in G major (one sharp) and 4/4 time. It features a forte (f) dynamic and a piano (p) dynamic. The melody is in the bass clef, and the accompaniment is in the treble and bass clefs.



Handwritten musical score for measures 39-44. The score is in G major (one sharp) and 4/4 time. It features a piano (p) dynamic and tempo markings: poco rit. (poco ritardando) and a tempo. The melody is in the bass clef, and the accompaniment is in the treble and bass clefs.

45

p

50

mf

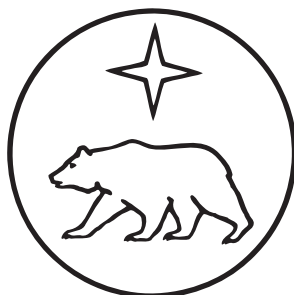
pp

62

ppp

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22

Musical score for measures 22-26. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a bass line and a treble line. The melody is in the treble line, starting with a quarter note G4, followed by a half note A4, and then a quarter note B4. The melody continues with a half note C5, a quarter note D5, and a half note E5. The melody ends with a quarter note F#5, a half note G5, and a quarter note A5. The piano accompaniment consists of a bass line with a quarter note G2, a half note A2, and a quarter note B2. The treble line has a quarter note G4, a half note A4, and a quarter note B4. The piano accompaniment continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment ends with a quarter note F#5, a half note G5, and a quarter note A5.

27

Musical score for measures 27-36. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a bass line and a treble line. The melody is in the treble line, starting with a quarter note G4, followed by a half note A4, and then a quarter note B4. The melody continues with a half note C5, a quarter note D5, and a half note E5. The melody ends with a quarter note F#5, a half note G5, and a quarter note A5. The piano accompaniment consists of a bass line with a quarter note G2, a half note A2, and a quarter note B2. The treble line has a quarter note G4, a half note A4, and a quarter note B4. The piano accompaniment continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment ends with a quarter note F#5, a half note G5, and a quarter note A5.

37

Musical score for measures 37-41. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a bass line and a treble line. The melody is in the treble line, starting with a quarter note G4, followed by a half note A4, and then a quarter note B4. The melody continues with a half note C5, a quarter note D5, and a half note E5. The melody ends with a quarter note F#5, a half note G5, and a quarter note A5. The piano accompaniment consists of a bass line with a quarter note G2, a half note A2, and a quarter note B2. The treble line has a quarter note G4, a half note A4, and a quarter note B4. The piano accompaniment continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment ends with a quarter note F#5, a half note G5, and a quarter note A5.

Musical score for measures 43-48. The score is in G major (one sharp) and 4/4 time. It features a piano (p) section in measures 43-44 and a mezzo-forte (mf) section in measures 45-48. The piano part consists of a single melodic line in the bass clef, while the right hand of the piano accompaniment plays chords and arpeggios in the treble clef.

Musical score for measures 49-58. The score is in G major (one sharp) and 4/4 time. It features a forte (f) section in measures 49-50 and a dolce section in measures 51-58. The piano part consists of a single melodic line in the bass clef, while the right hand of the piano accompaniment plays chords and arpeggios in the treble clef.



Musical score for measures 60-65. The score is in G major (one sharp) and 4/4 time. It features a piano (p) section in measures 60-61 and a mezzo-forte (mf) section in measures 62-65. The piano part consists of a single melodic line in the bass clef, while the right hand of the piano accompaniment plays chords and arpeggios in the treble clef.

66

(p) (mf) (p) (mf)

71

Tutti

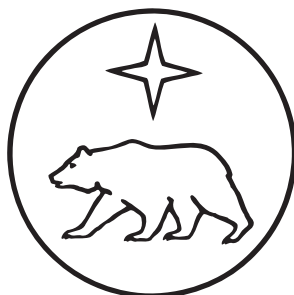
f

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82

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22

pizz.

arco

mf

p

mf

28

p

mf

p

f

dim.

39

cresc.

f

cresc.

f

dim.

42

45

pp poco cresc.

pp poco cresc.

Musical score for measures 42-45. The score is in B-flat major (two flats) and 4/4 time. It features a piano (pp) dynamic and a poco crescendo (poco cresc.) marking. The music is written for a single melodic line with a piano accompaniment.

51

cresc. cresc. pizz. arco f

p f

Musical score for measures 51-62. The score is in B-flat major (two flats) and 4/4 time. It features a piano (p) dynamic and a poco crescendo (poco cresc.) marking. The music is written for a single melodic line with a piano accompaniment. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid on the score.

63

pizz. p

p

Musical score for measures 63-74. The score is in B-flat major (two flats) and 4/4 time. It features a piano (p) dynamic and a poco crescendo (poco cresc.) marking. The music is written for a single melodic line with a piano accompaniment.

69

arco

cresc.

f

76

ff

ff

dim.

ff

ff

dim.

f

dim.

89

1. arco

2.

ppp

ppp

f

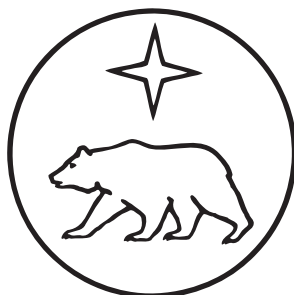
ppp

Fine

Fine

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119

arco

p *cresc.*

125

rfz *cresc.* *ff*

rinf. *cresc.* *f* *ff*

arco *cresc.*

p espr.

139

f *pizz.* *ff* *mf* *D.C. al Fine*

f *ff* *D.C. al Fine*

Elegie

Boguslaw Furtok
(*1967)Kontrabass /
Double Bass

Piano

Ped.

5



Bärenreiter
Leseprobe
Sample page

13

pizz.
f

mf

17

arco

mp

p

22

cresc.

f

mf (l. H.)

mf

rit.

rit.

mf

30

a tempo

p

a tempo

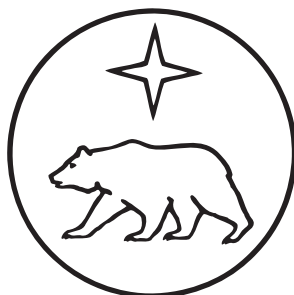
pp

f

pp

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53

Musical score for measures 53-55. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with chords and triplets in the right hand, and a single melodic line in the left hand. The dynamic marking *mf* is present.

56

Musical score for measures 56-64. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with chords and triplets in the right hand, and a single melodic line in the left hand. The dynamic marking *f* is present. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid on the score. A circular logo featuring a bear and a star is also visible on the left side of the page.

65

Musical score for measures 65-68. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with chords and triplets in the right hand, and a single melodic line in the left hand.

50

69

Measures 69-72 of the musical score. The bass staff features a melodic line with triplets and a key signature of one sharp (F#). The piano accompaniment in the grand staff includes chords and a melodic line in the right hand, with a *p* (piano) dynamic marking.

73

Measures 73-79 of the musical score. The bass staff continues the melodic line with triplets. The piano accompaniment includes a *pp* (pianissimo) marking and a *rit.* (ritardando) instruction. Measures 77-79 are marked *a tempo* and feature a triplet in the right hand. A large circular logo with a bear and a star is overlaid on the left side of the page.

80

Measures 80-83 of the musical score. The bass staff has a melodic line with a key signature change to two sharps (F# and C#). The piano accompaniment features a continuous eighth-note pattern in the right hand and a melodic line in the left hand.

Sicilienne

Gabriel Fauré, op. 78
(1845–1924)

Kontrabass /
Double Bass

Andantino (♩. = 50)

p dolce

Piano

Andantino (♩. = 50)

p *sempre*

4

pizz *p* *arco*

12

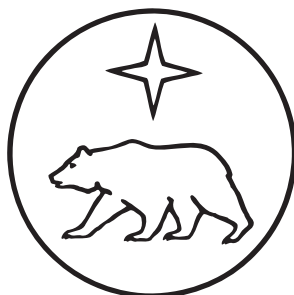
pp



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Leseprobe
sample page

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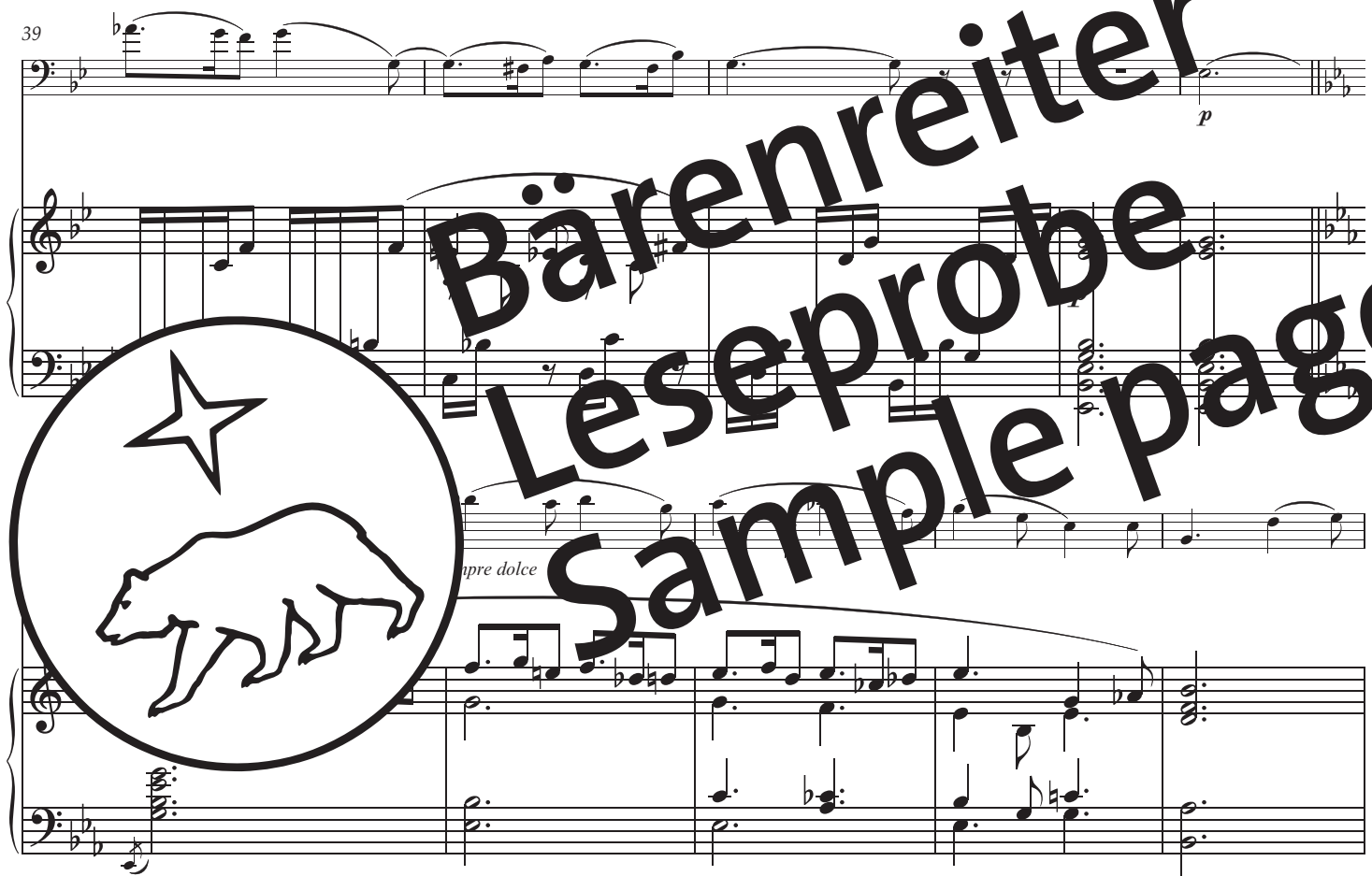
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35



39



49



54

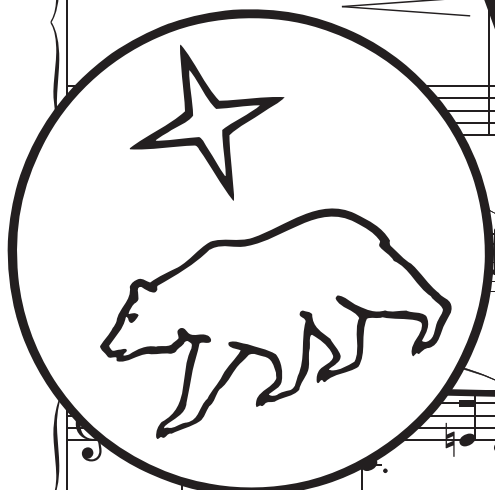
54

pp sempre dolce

Red. *

59

f *f* *f* *p* *f* *f* *p* *f*



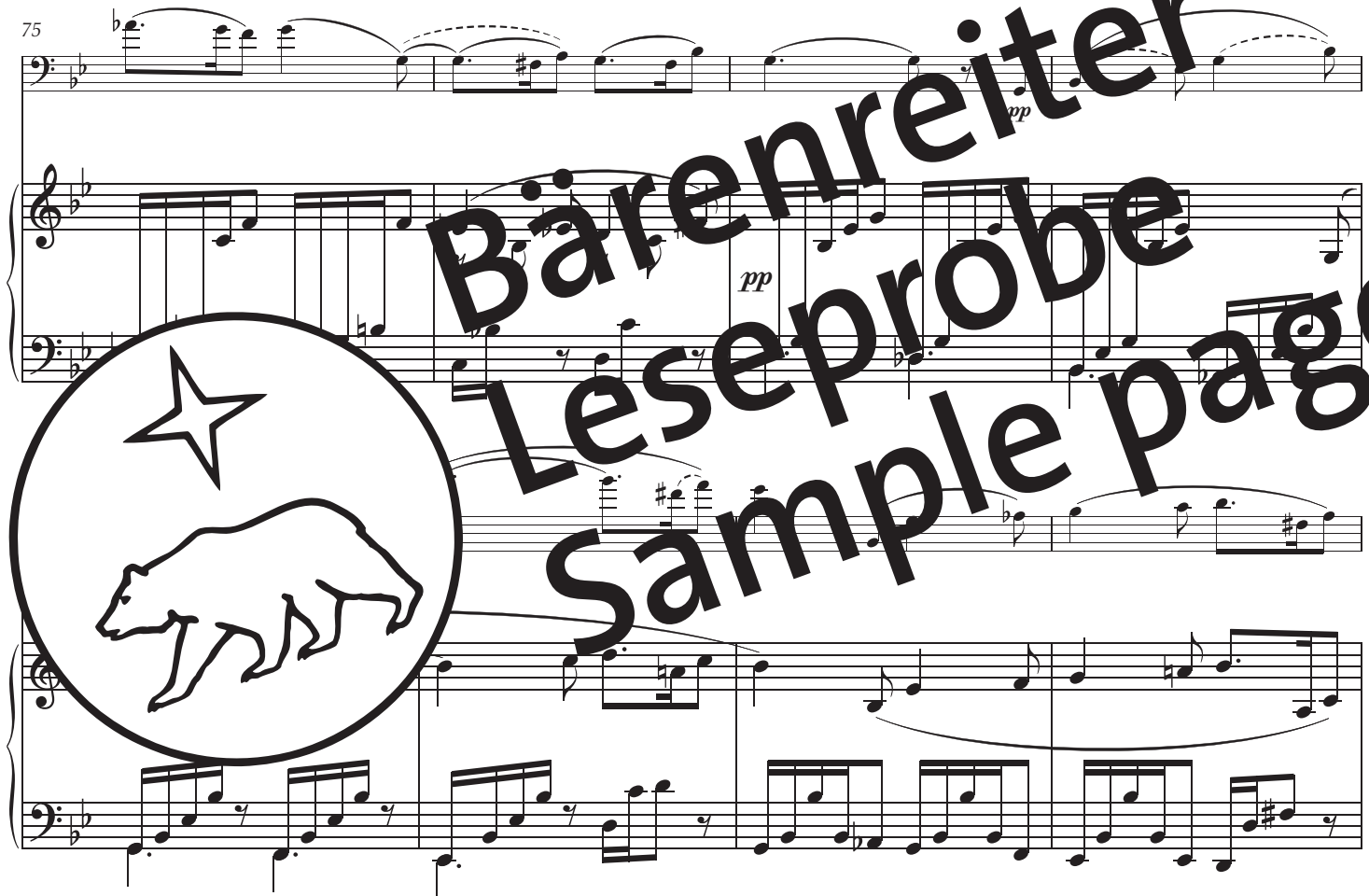
67

pizz. *con sord. arco* *dolce* *p* *dolce* *pp*

71



75



pp

pp

83



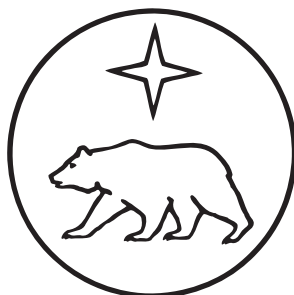
pizz.

pp

pp sempre

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21

ff *sfz* *mp* *cresc.* *p* *p*

27

mp *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

37

mp *mp* *mp* *mp*

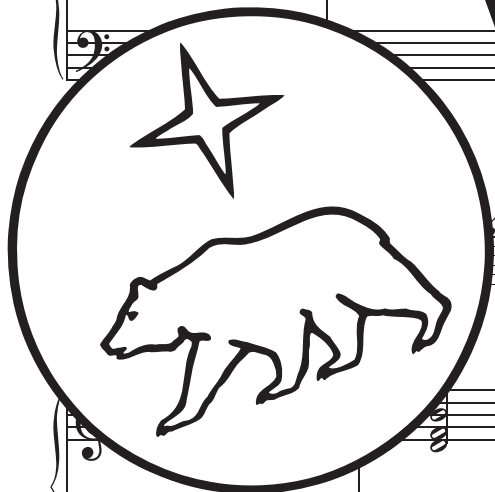
58

42

Musical score for measures 42-47. The score is written for a single melodic line on a five-line staff. The key signature has one flat (B-flat). The melody consists of eighth and quarter notes, some with slurs. Measure 42 starts with a whole rest. Measures 43-47 contain the main melodic sequence.

48

Musical score for measures 48-57. The score is written for a single melodic line on a five-line staff. The key signature has one flat (B-flat). The melody consists of eighth and quarter notes, some with slurs. Measure 48 starts with a whole rest. Measures 49-57 contain the main melodic sequence. Dynamics include *mf* (measures 49, 50, 51, 52) and *dolce* (measures 53, 54, 55, 56, 57).



61

Musical score for measures 61-66. The score is written for a single melodic line on a five-line staff. The key signature has one flat (B-flat). The melody consists of eighth and quarter notes, some with slurs. Measure 61 starts with a whole rest. Measures 62-66 contain the main melodic sequence. Dynamics include *p* (measures 62, 63, 64, 65, 66) and *pp* (measures 62, 63, 64, 65, 66).

meno mosso

67

f

meno mosso

mf

70

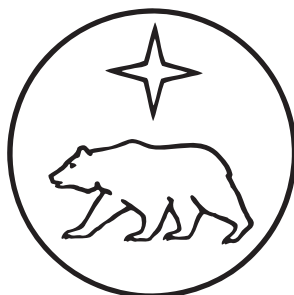
sfz

mf

76

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92

Musical score for measures 92-96. The score is written for a single melodic line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The tempo/mood is marked *ff* (fortissimo). The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with many notes marked with accents (>).

97

Musical score for measures 97-105. The score continues from the previous system. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with many notes marked with accents (>). The tempo/mood is marked *ff* (fortissimo). A large circular logo is overlaid on the score, featuring a stylized bear walking to the right and a five-pointed star above it. The text "Bärenreiter" is written in a large, bold, sans-serif font across the middle of the page, and "Leseprobe" is written below it in a similar font. The word "Sample page" is written in a large, bold, sans-serif font across the bottom of the page.

106

Musical score for measures 106-110. The score continues from the previous system. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with many notes marked with accents (>). The tempo/mood is marked *ff* (fortissimo). The score ends with a double bar line.

Der Schwan The Swan

Camille Saint-Saëns
(1835–1921)

Kontrabass /
Double Bass

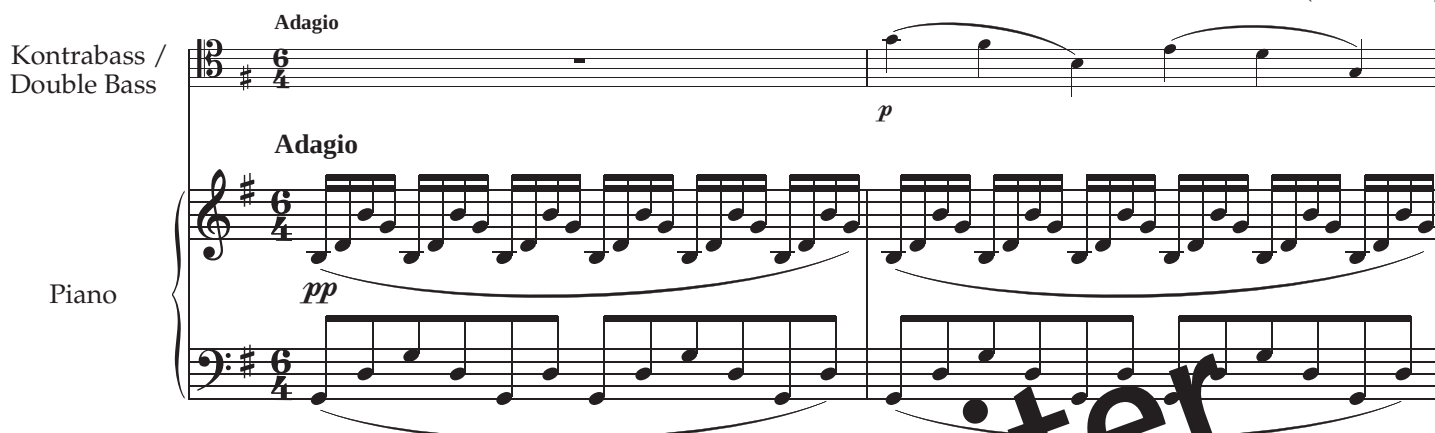
Adagio

p

Piano

Adagio

pp



3



Bärenreiter
Leseprobe
Sample page



7



aus / from: Karneval der Tiere / The Carnival of the Animals

9



11



13

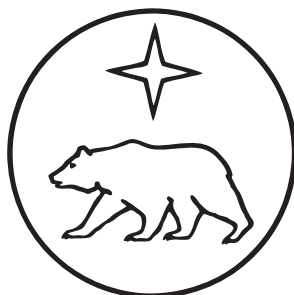


17



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