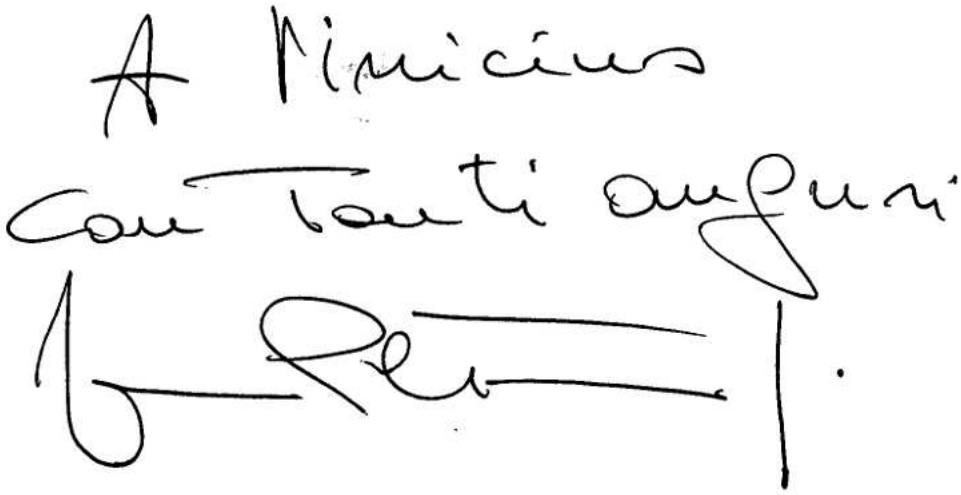
annibale mengoli

20 concert studies for double bass ed. francesco petracchi

yorke edition

Foreword



Annibale Mengoli (1851-1895) was born in Bologna, Italy, where he studied with Luighi Ghirelli and Eustacchio Pinetti. A popular man, he became well known for his light elegant bow and both his technical and artistic mastery. He was professor at Torino for four years before taking a similar post at the newly formed Liceo Musicale Rossini in Pesaro (1882) where he taught until his death. His pupils included Italo Caimmi and Isaia Billé.

Mengoli's *20 Concert Studies* were first published by Blanchi, Torino, and have appeared in several versions since. They did not become well known until after the author's death. Bottesini, in a letter to Mengoli dated May 1881, tells of his failure to interest Ricordi in Mengoli's Method (a two volume work for 3-stringed bass). Of the studies he wrote, "Regarding the difficulties...about which I spoke to you before, you should not take my comments too badly, as I am the last player you should ask! They will never be played perfectly!" Billé added at the bottom of the letter, "N.B. ...Bottesini... was no prophet, because Mengoli's studies have not only become popular again today with virtuosi of the double bass and adopted in all the music conservatoires, but they have also been superseded in difficulty by other authors."

Francesco Petracchi, the present editor, is internationally known both as soloist and teacher. His *Simplified Higher Technique* was published by Yorke Edition in 1982 and gives detailed explanations of the fingering systems used in this volume. He adds the following note:- "When Bottesini wrote to Mengoli saying his studies were unplayable, he was already quite old and certain jumps were, in fact, extremely difficult for the period (see No.19). Representing, as they do, a peak of double bass literature, similar to the Paganini caprices for the violin, I am surprised that (even today) they are seldom used outside Italy. My version adheres scrupulously to the original but I have tried to use the fourth string to avoid kilometric leaps from the first positions. If excessive use of the fourth string is apparent, it is because in my experience, even advanced students are often unaware of the powerful and rich sonorities that are to be found there; my phrasings, dynamics and metronome markings will help this exploration."

Rodney Slatford
London, March 1984

Vorwort

Annibale Mengoli (1851-1895) stammt aus der italienischen Stadt Bologna, in der er auch sein Kontrabaß-studium unter Luigi Ghirelli und Eustacchio Pinetti absolvierte. Er war angesehen und machte sich einen Namen mit seiner leichten, eleganten Bogenführung, wie auch mit der technischen und künstlerischen Beherrschung seines Instruments. In Turin, wo er vier Jahre lehrte, wurde er zum Professor ernannt und bekleidete danach eine ähnliche Stellung bis zu seinem Tode in dem 1882 gegründeten Liceo Musicale Rossini in Pesaro. Italo Caimmi und Isaia Billé waren, unter anderen, seine Schüler.

Mengolis *20 Konzert-Etüden* wurden erstmalig von Blanchi in Turin veröffentlicht und sind seither in mehreren Ausgaben erschienen. Zu seinen Lebzeiten blieben sie jedoch relativ unbekannt. In einem im Mai 1881 geschriebenen Brief teilte Bottesini Mengoli mit, er hätte erfolglos versucht, den Verleger Ricordi für seine Methode, ein Werk für den dreisaitigen Kontrabaß in zwei Bänden, zu interessieren. Weiter schrieb er, die Etüden betreffend: "Was die Schwierigkeiten anlangt...über die ich schon mit Ihnen gesprochen habe, so sollten Sie meine Bemerkungen nicht zu ernst nehmen, da ich der letzte Musiker bin, den Sie darüber befragen sollten! Perfekt werden sie nie gespielt werden." Am Ende dieses Briefs hat Billé folgende Bemerkung hinzugefügt: "N.B. ...Bottesini...war kein Prophet, denn Mengolis Etüden sind nicht nur heute bei Kontrabaß-Virtuosen wieder beliebt und werden in allen Konservatorien gebraucht, sie sind auch in ihren Schwierigkeiten von anderen Autoren übertroffen worden."

Francesco Petracchi, der Herausgeber der vorliegenden Ausgabe, ist als Solist und Lehrer international bekannt. Seine *Simplified Higher Technique (Vereinfachte Fortgeschrittene Technik)* wurde 1982 in einer Ausgabe der Yorke Edition veröffentlicht, in der das in diesem Band verwendete System von Fingersätzen ausführlich erklärt wird. Zum Vorwort hat Petracchi fügt folgendes hinzu: "Als Bottesini an Mengoli schrieb, seine Etüden seien unspielbar, war er selbst schon recht alt, und gewisse Sprünge waren tatsächlich zu jener Zeit höchst schwierig (vgl. Nr. 19). Da diese Etüden aber zu den hervorragendsten Werken der Kontrabaß-Literatur gehören und für dieses Instrument etwa das bedeuten, was die 'Capricci' von Paganini für die Geige sind, wundere ich mich, daß sie so selten in anderen Ländern als Italien gespielt werden. Ich habe mich in meiner Ausgabe genau an die Vorlage gehalten, doch habe ich mich auch bemüht, die vierte Saite einzubeziehen, um kilometer-weite Sprünge aus den ersten Lagen zu vermeiden. Wenn diese vierte Saite scheinbar zu oft zur Anwendung kommt, so ist das damit zu begründen, daß, meiner Erfahrung nach, selbst fortgeschrittene Schüler sich oft der starken und vollen Klangmöglichkeiten, die man auf ihr erzielen kann, nicht bewusst sind. Meine Phrasierungen, dynamische Angaben und Metronomwerte sollen dazu dienen, bei der Erforschung dieses Gebiets behilflich zu sein."

Rodney Slatford
London, März 1984

Deutsche Übersetzung Stefan de Haan

Prefazione

Nato a Bologna, Annibale Mengoli (1851-1895) studiò con Luigi Ghirelli ed Eustacchio Pinetti. Uomo simpatico, fece buona reputazione col suo arco leggiero ed elegante e colla sua maestria artistica e tecnica. Fu professore a Torino durante quatr'anni prima di prendere un posto simile al nuovo Liceo Musicale Rossini di Pesaro (1882), dove insegnò fino alla sua morte. Fra i suoi discepoli si trovano Italo Caimmi ed Isaia Billé.

I *Venti Studii da Concerto* di Mengoli furono pubblicati prima da Bianchi, Torino, e da quel tempo sono apparsi in differenti versioni. Però diventarono ben conosciuti soltanto dopo la morte del compositore. Bottesini, in una lettera di maggio 1881, a Mengoli, disse di non aver potuto interessare l'editore Ricordi nel Metodo Mengoli (un opera in due volumi per contrabbasso a tre corde). Scrisse: 'Sulle difficoltà dei tuoi studdi, che io ti parlai altra volta, non dovrai avertene a male allorquando di fronte a queste io mi credo l'ultimo fra i suonatori di Contrabasso! Esse sono tali che non potranno essere perfettamente eseguite!' Al piede della lettera Billé aggiunse: 'N.B. ...Bottesini...non fu profeta, poichè gli studi del Mengoli, oggi, non solo sono rivenuti familiari ai virtuosi di Contrabbasso ed adottati in tutti i Conservatori di musica, ma sono stati anche superati per difficoltà tecniche da studi di altri autori.'

Francesco Petracchi, l'editore attuale, e conosciuto sul piano internazionale come solista e come pedagogo. Il suo libro di *Tecnica Superiore Semplificata* e stato pubblicato da Yorke Edition nel 1982, ed espone in dettaglio, spiegazioni sui sistemi di diteggiatura adoperati in questo volume. Aggiunge questa nota: 'Quando Bottesini scrisse a Mengoli dicendogli che i suoi studii non si potevano suonare, lui era già abbastanza anziano, e alcuni salti erano certamente molto difficili per quel'epoca (vedere numero 19). Rappresentano un punto importante questi studii, nella letteratura del contrabbasso, come lo sono i Capricci di Paganini per il violino; ed io mi meraviglio che anche oggi si suonino così poco fuori d'Italia. La mia versione è fedele all'originale, benchè mi sia sforzato d'adoperare la quarta corda per evitare salti difficili. Se se vede molto l'impiego della quarta corda, è perchè ho constatato che anche gli studenti piu bravi, ignorano spesso le sonorità ricche e potenti che si trovano ni quella corda. Il mio fraseggio, la mia dinamica ed i miei tempi metronomici aiuteranno a questo studio. Le diteggiature sono scritte per le diverse scuole.'

Rodney Slatford
Londra, marzo 1984

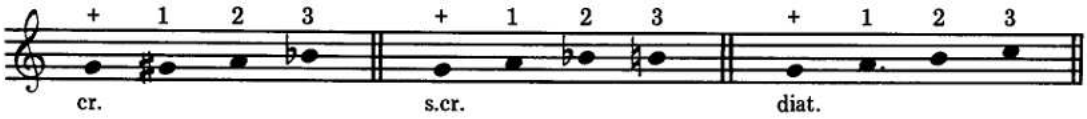
Traduzione di Wanda Barford

Key
Schlüssel
Codice

The Fingering System

Fingersatz

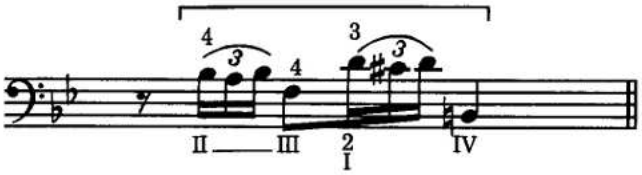
Il Sistema di Diteggiatura



cr. chromatic, chromatisch, cromatica

s.cr. semichromatic, semichromatisch, semicromatica

diat. diatonic, diatonisch, diatonica



Do not change position

Den Hand nicht bewegen

Posizione ferma

The normal part of the thumb presses the string down, in position, whilst the tip presses the lower string to the right. The lower string is not pressed to the fingerboard.

Der normale Teil des Daumens bleibt in der Lage und drükt die Saite aufs Griffbrett, während die Daumenspitze die tiefere Saite nach rechts schiebt. Die tiefere Saite wird nicht aufs Griffbrett gedrückt.

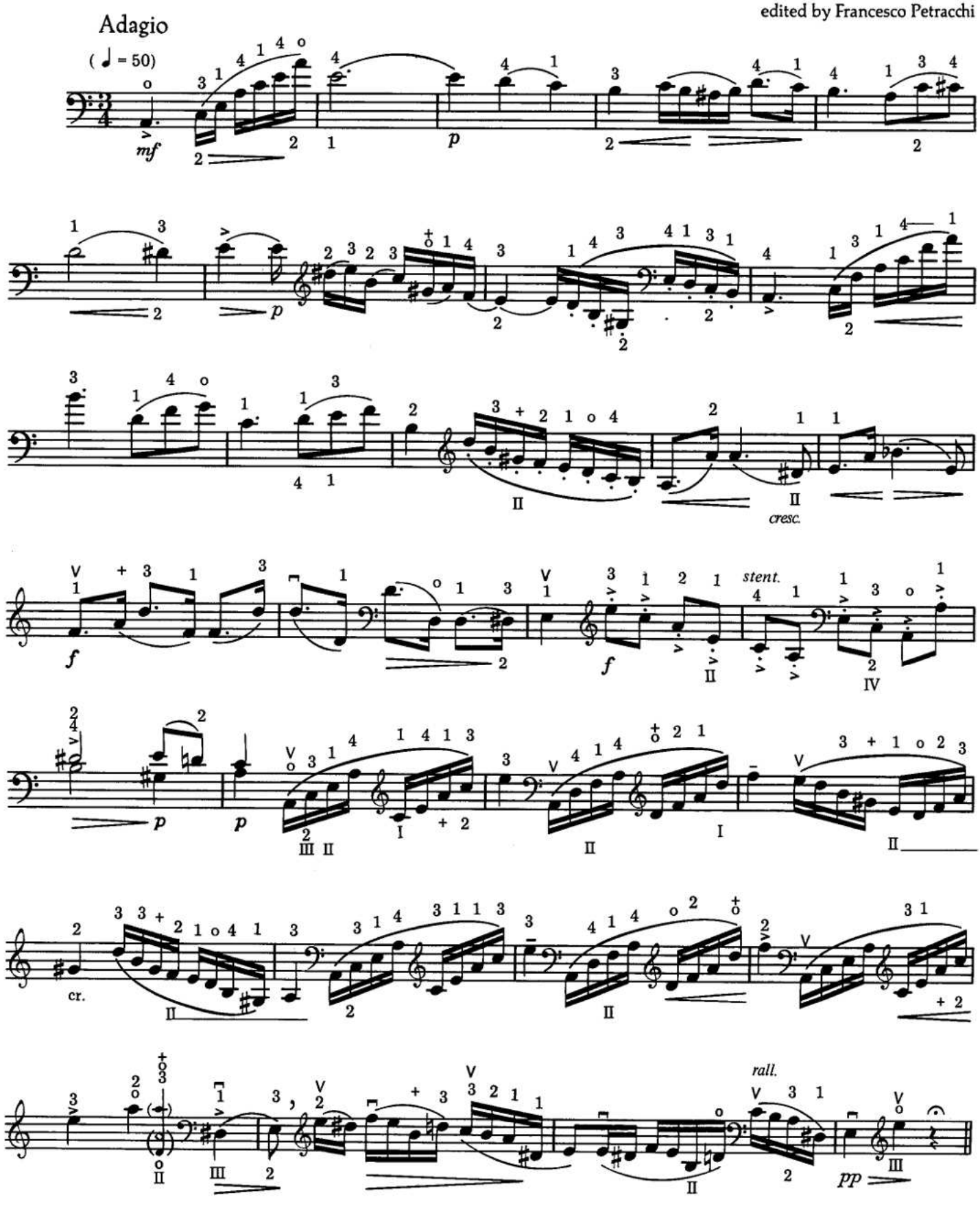
La parte normale del pollice pigia la corda in posizione, mentre la estremità spinge verso destra la corda più bassa. La corda più bassa non viene premuta contro la tastiera.

20 concert studies for double bass

1

Annibale Mengoli (1851-1895)

edited by Francesco Petracchi



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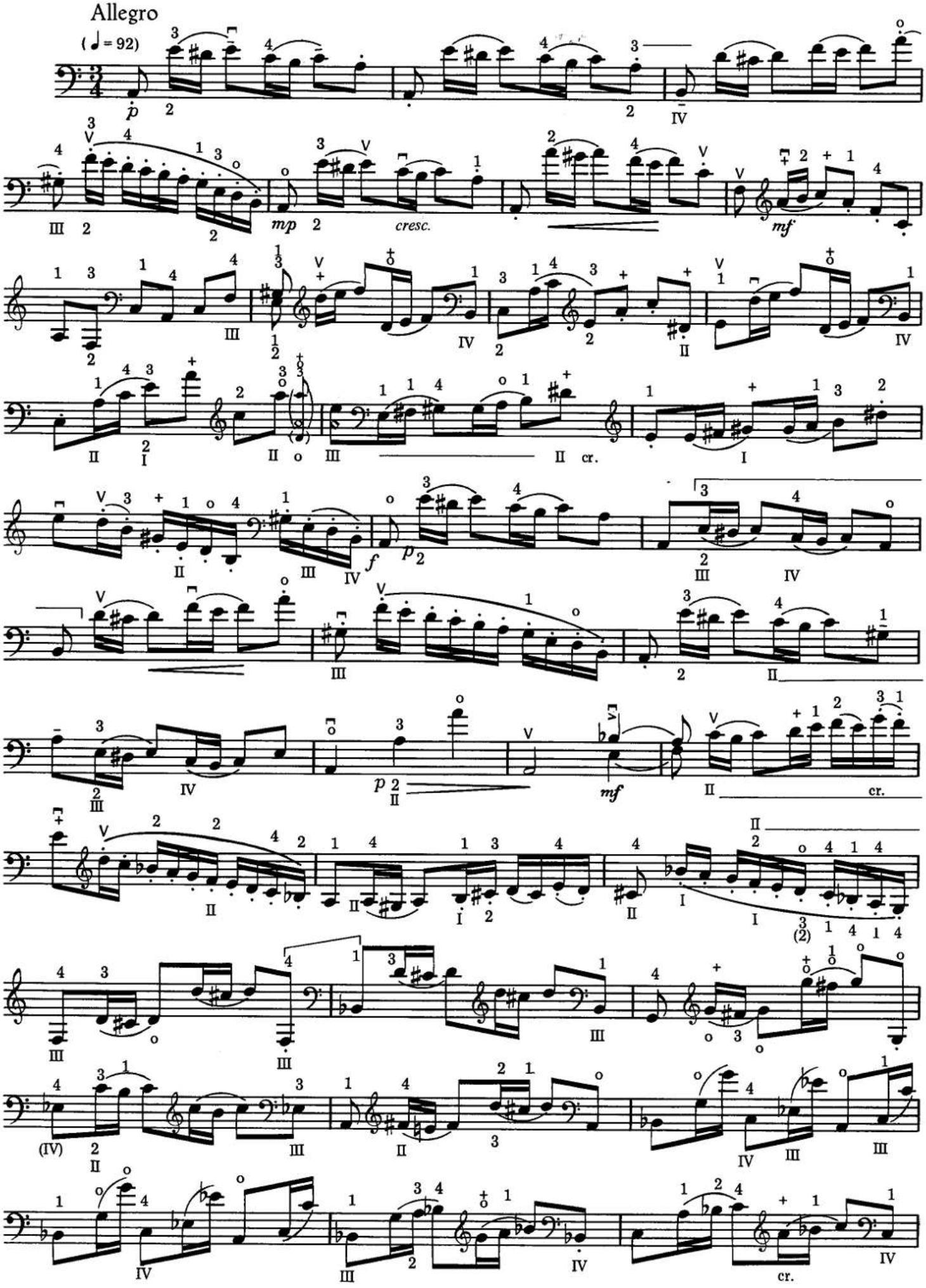
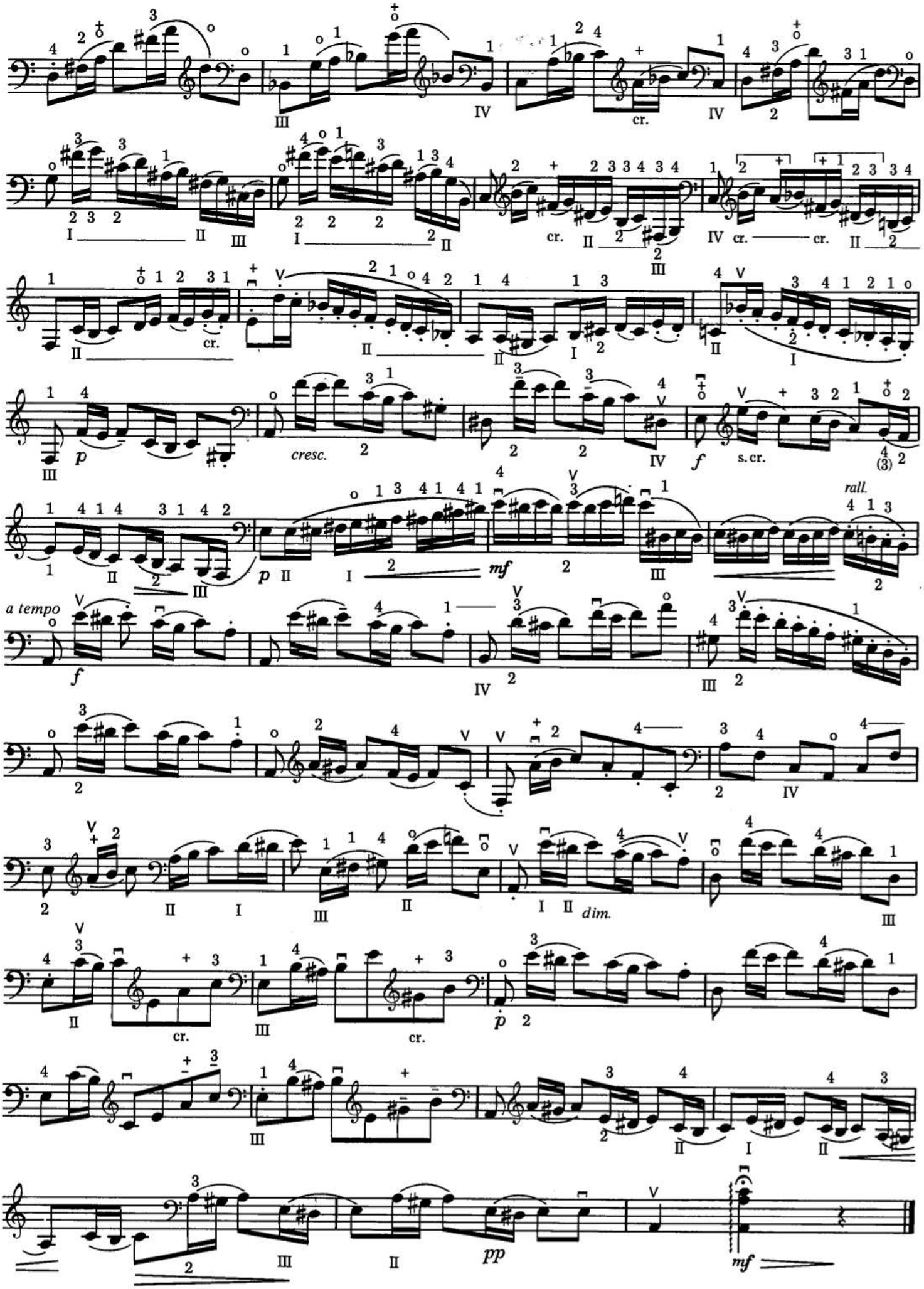
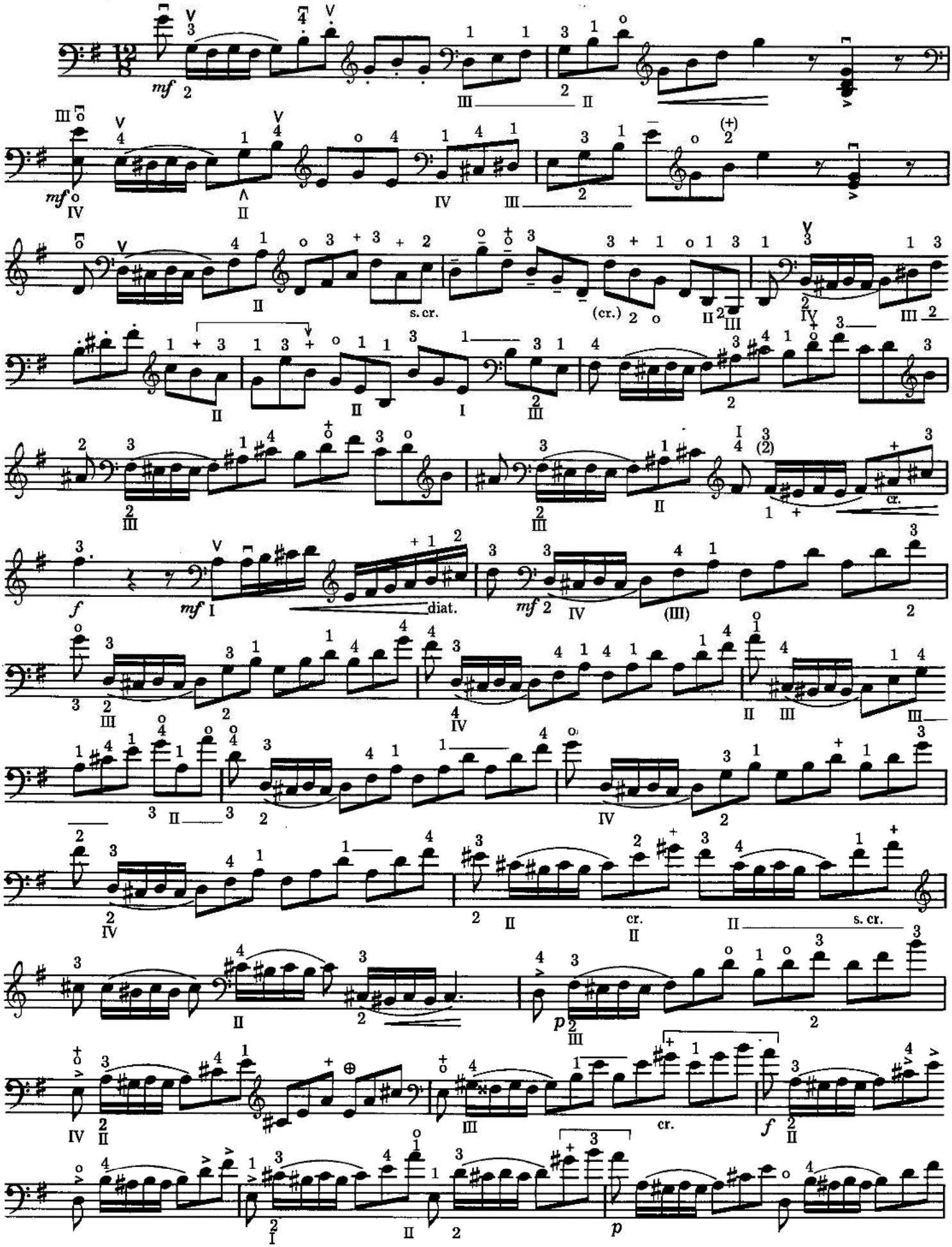

Allegro
(♩ = 92)
p
mp
cresc.
mf
f
p
mf
cr.
(2)
(IV)

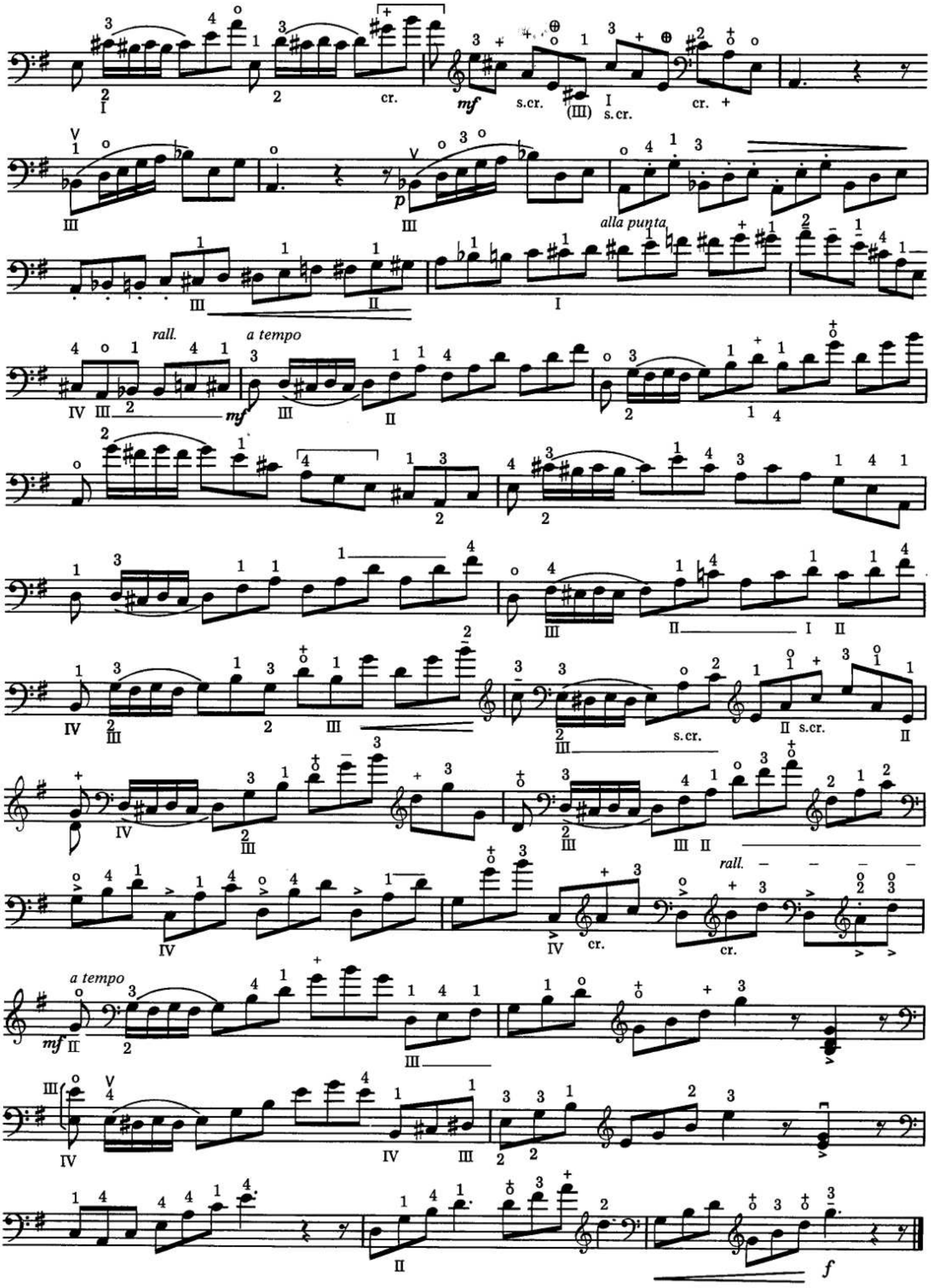

cr.
cresc.
s.cr.
rall.
a tempo
dim.
pp
mf

2

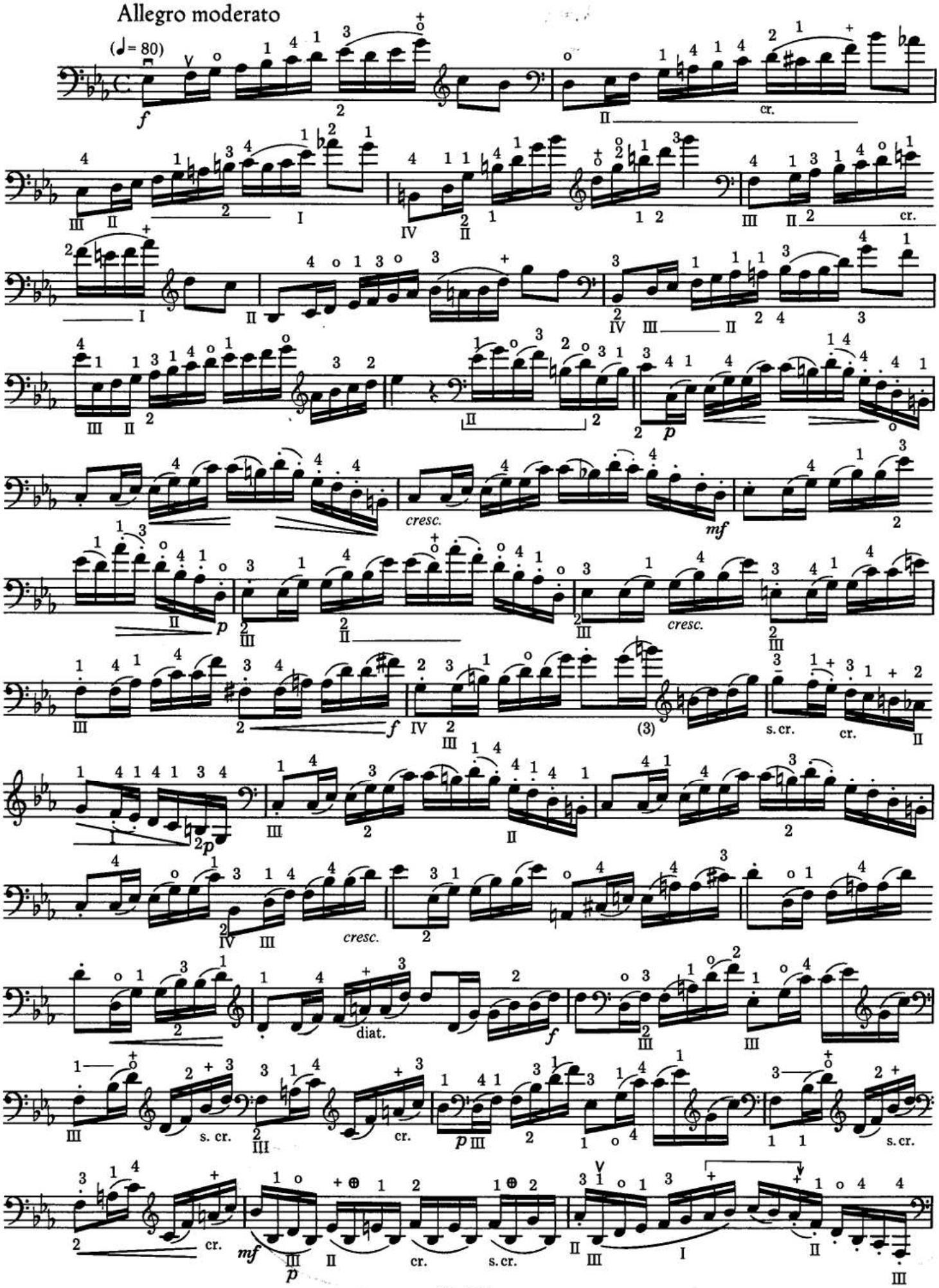
Moderato

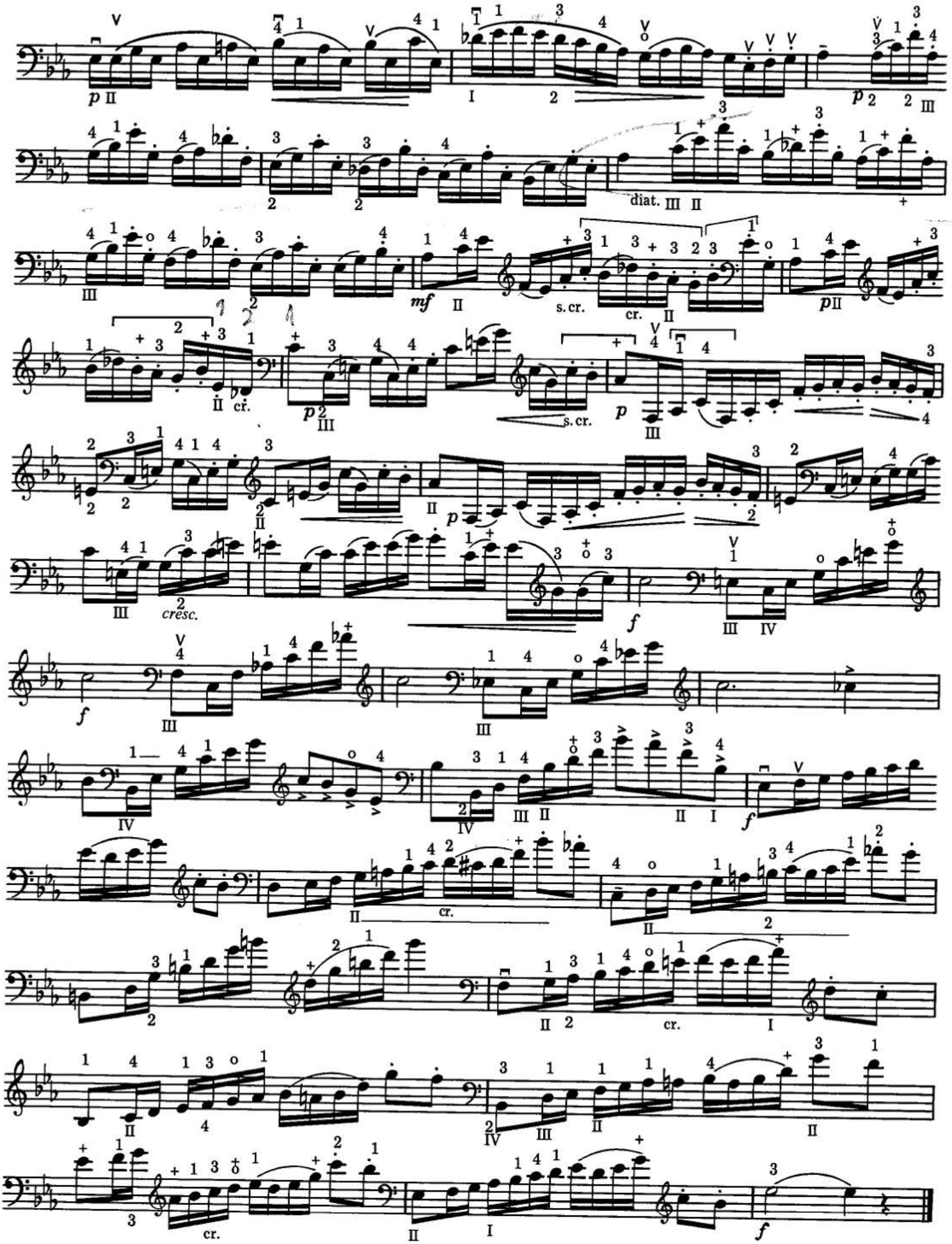
(♩ = 84)




cr.
mf
s.cr.
(III)
I
s.cr.
cr.
p
alla punta
rall.
a tempo
mf
s.cr.
II s.cr.
rall.
cr.
cr.
a tempo
mf
f

3

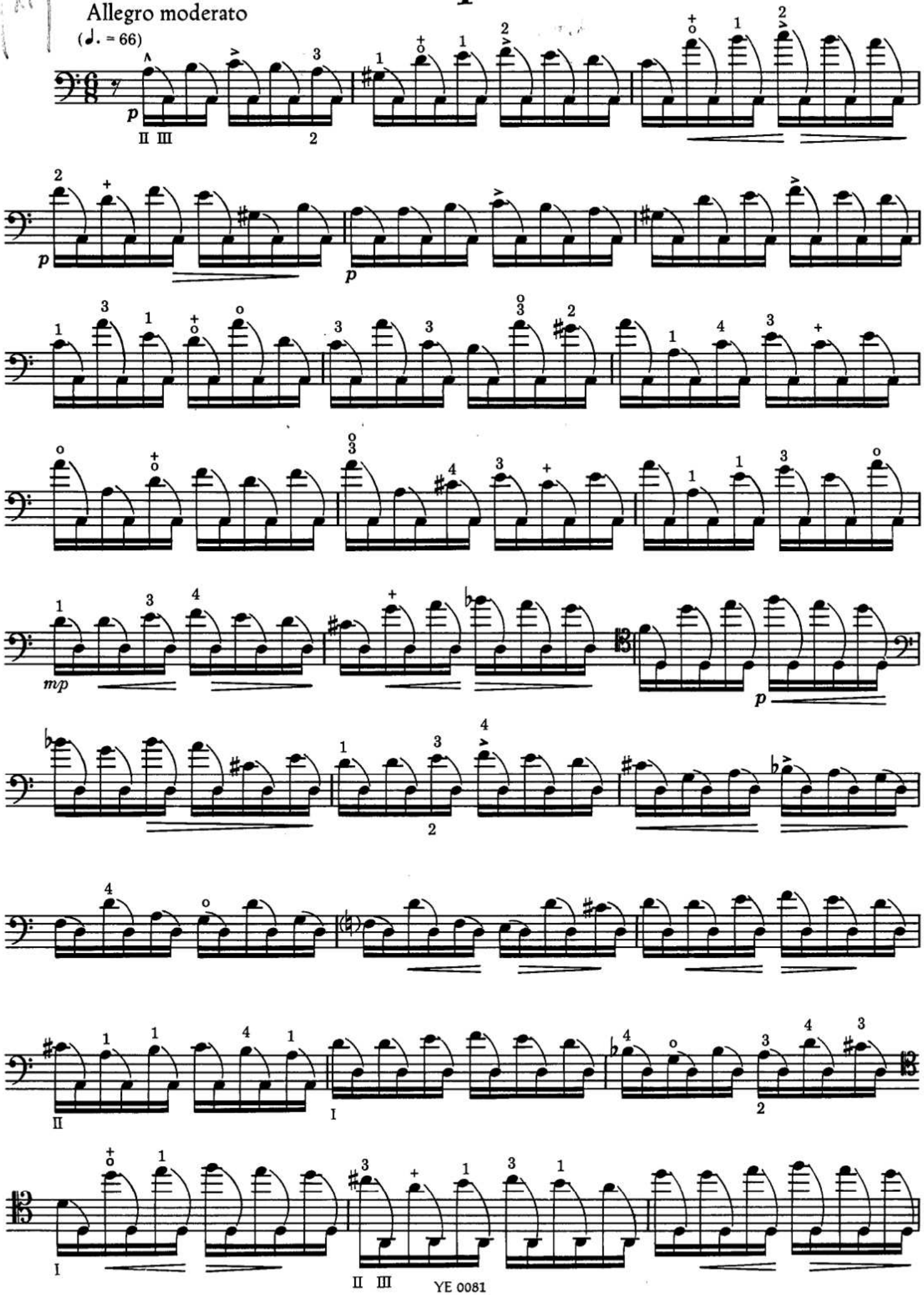

Allegro moderato
(♩= 80)
f
cr.
cresc.
mf
p
cresc.
f
(3)
s. cr.
cr.
cresc.
diat.
f
s. cr.
cr.
p
s. cr.
cr.
mf
p
cr.
s. cr.

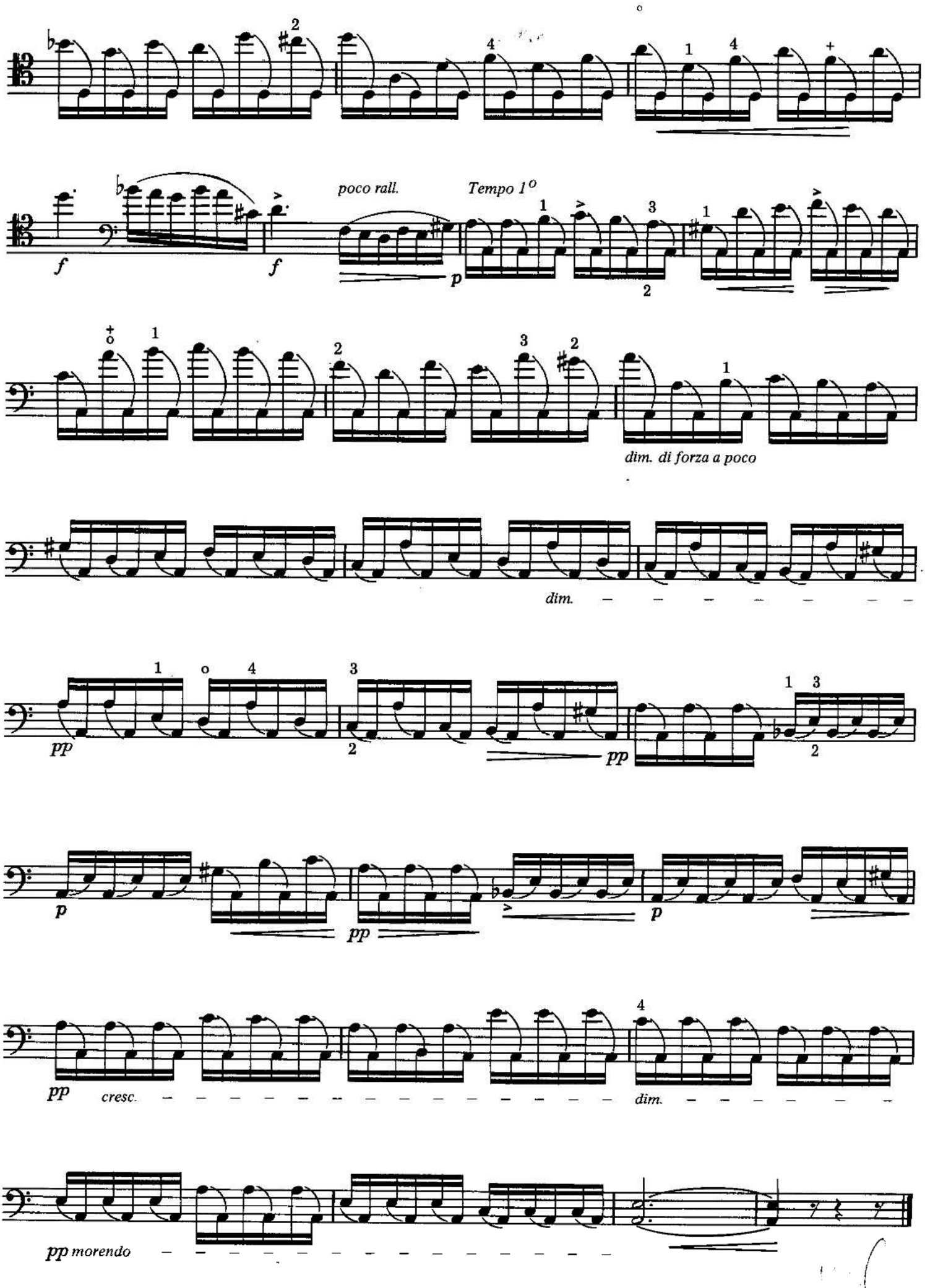

p
mf
f
diat.
s. cr.
cr.
cresc.

4

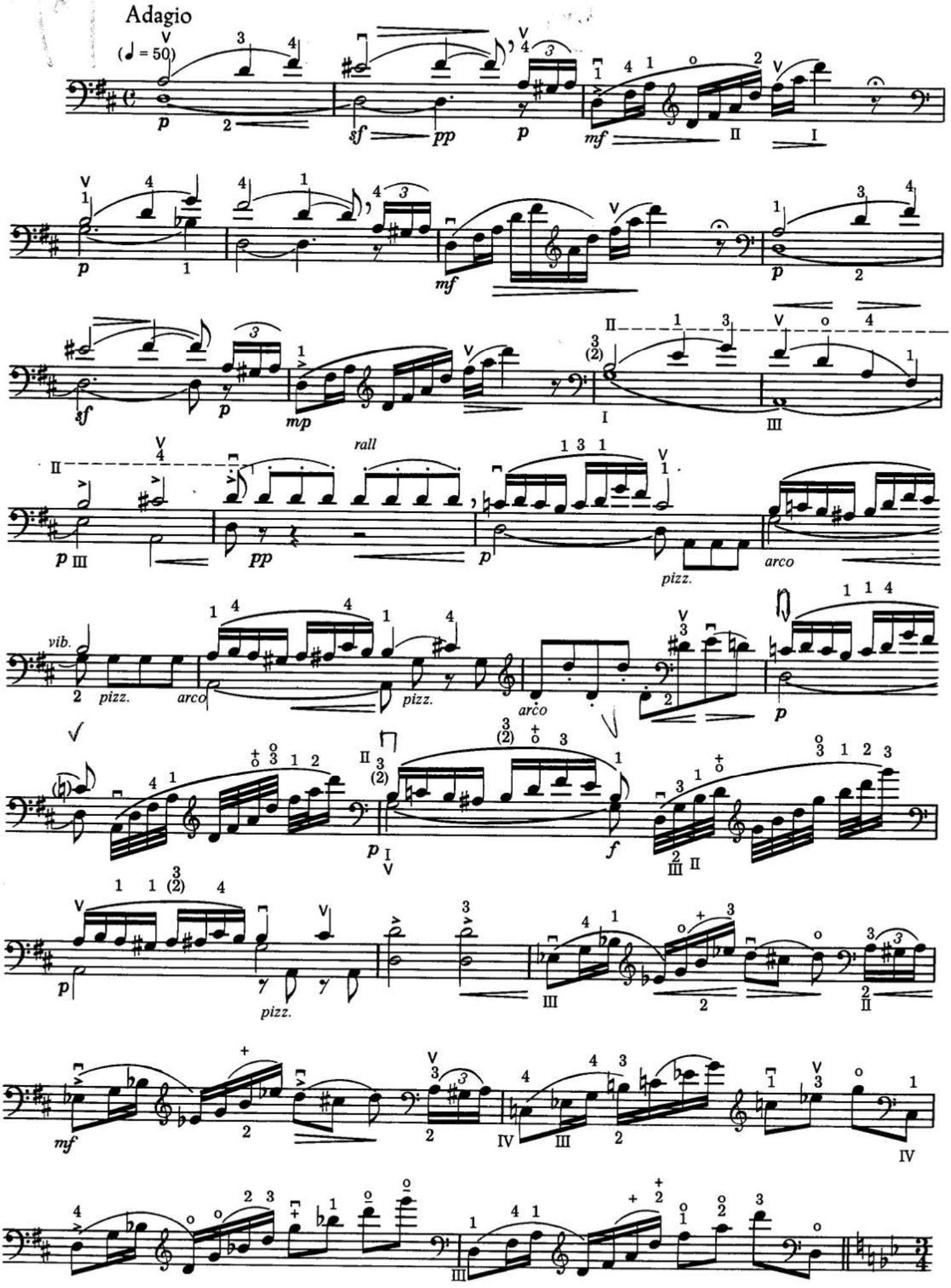
Allegro moderato

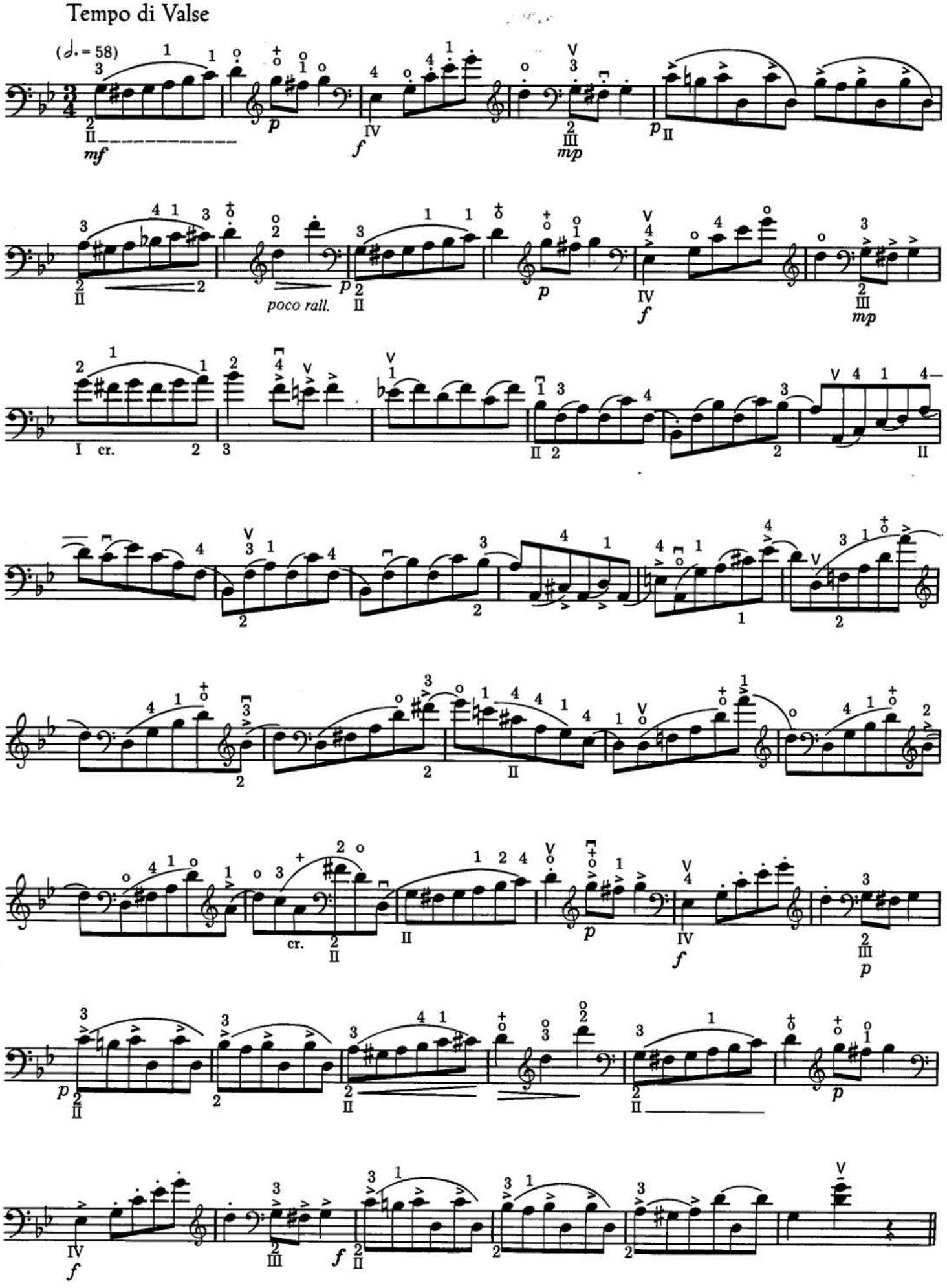
(♩. = 66)

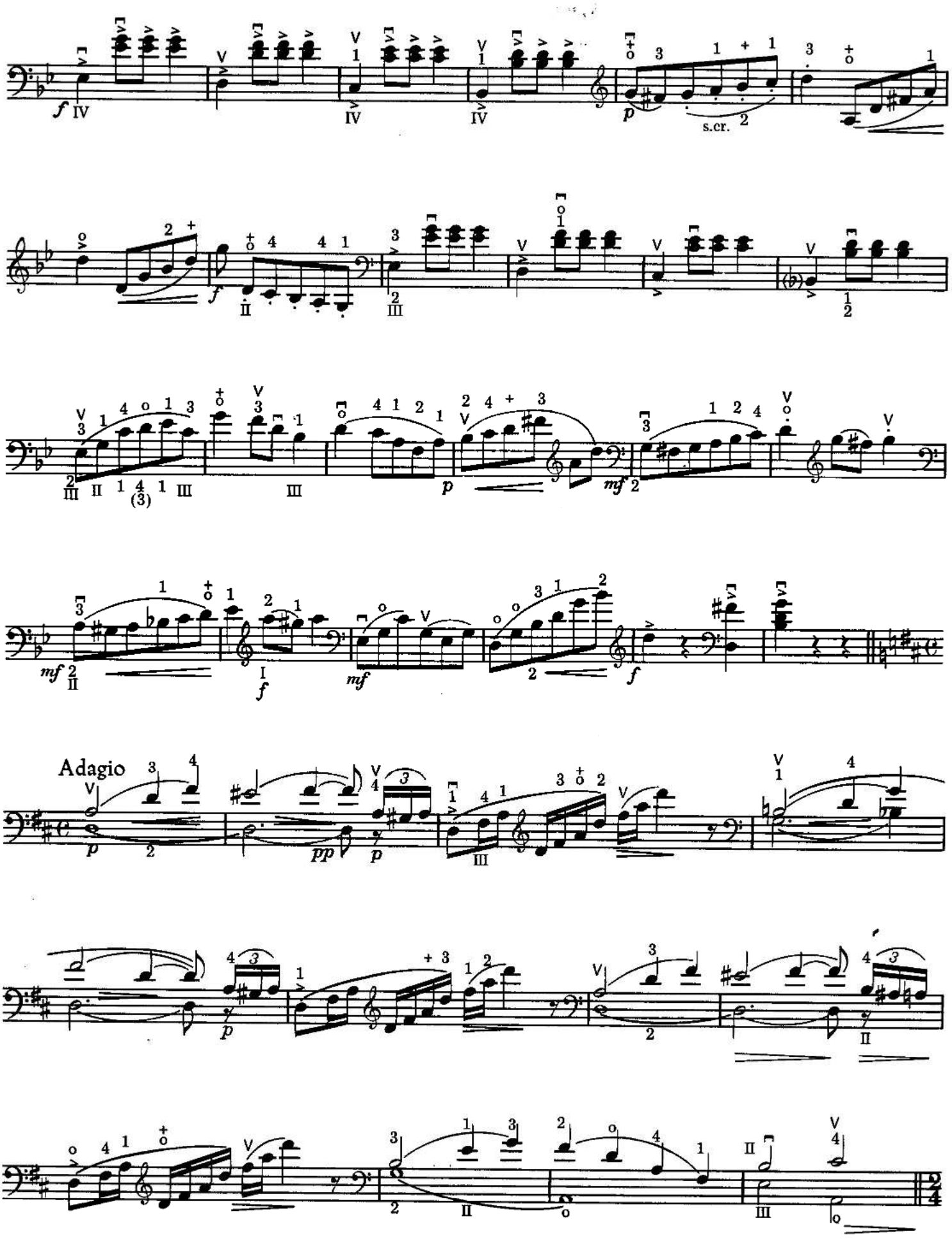



poco rall.
Tempo 1°
dim. di forza a poco
dim.
cresc.
dim.
pp morendo

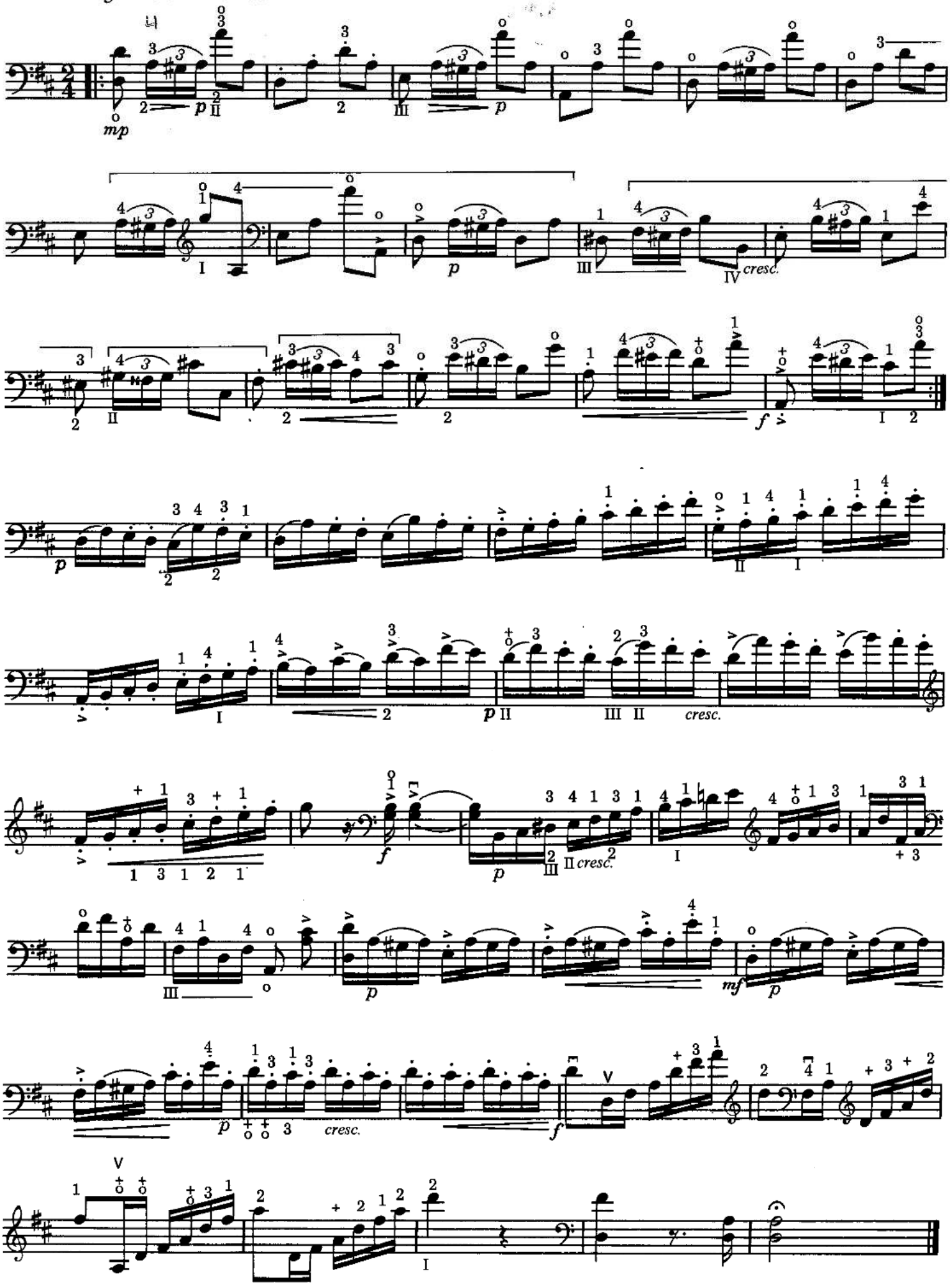
5




Tempo di Valse
(♩. = 58)
mf
p
f
mp
poco rall.
cr.


Adagio
s.cr.

Allegretto scherzando

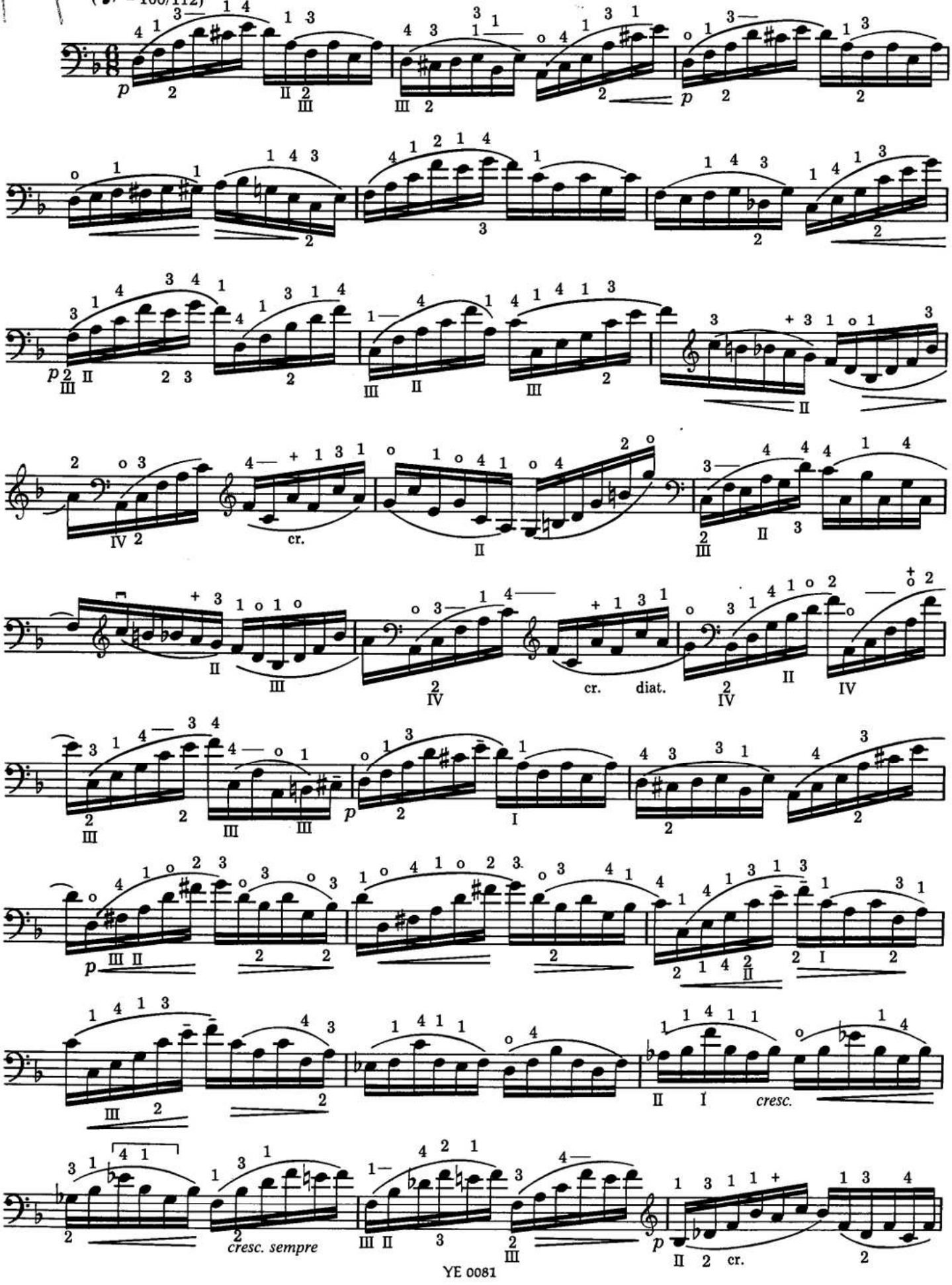


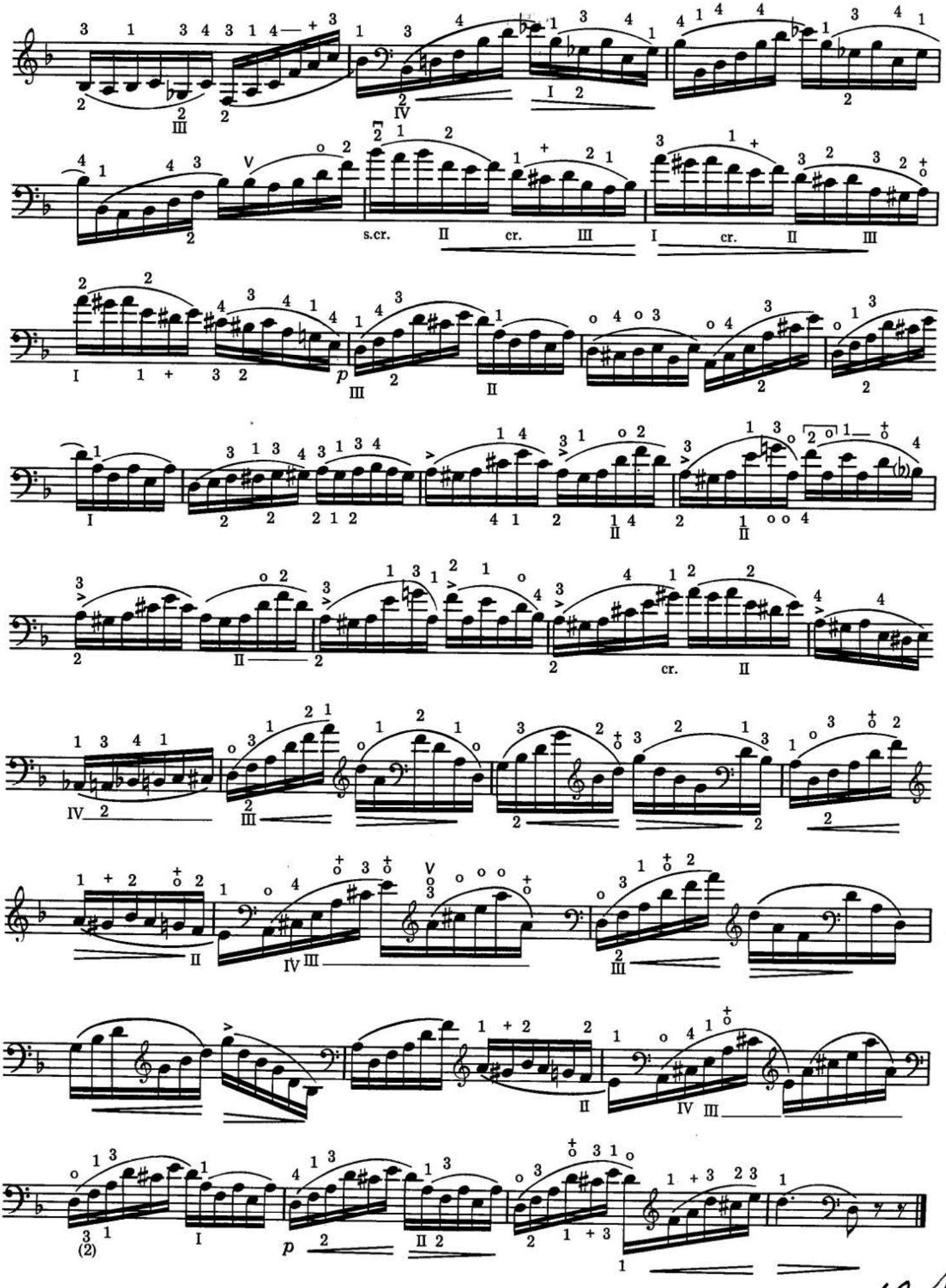
18 | 14 | 09

6

Moderato

(♪ = 100/112)

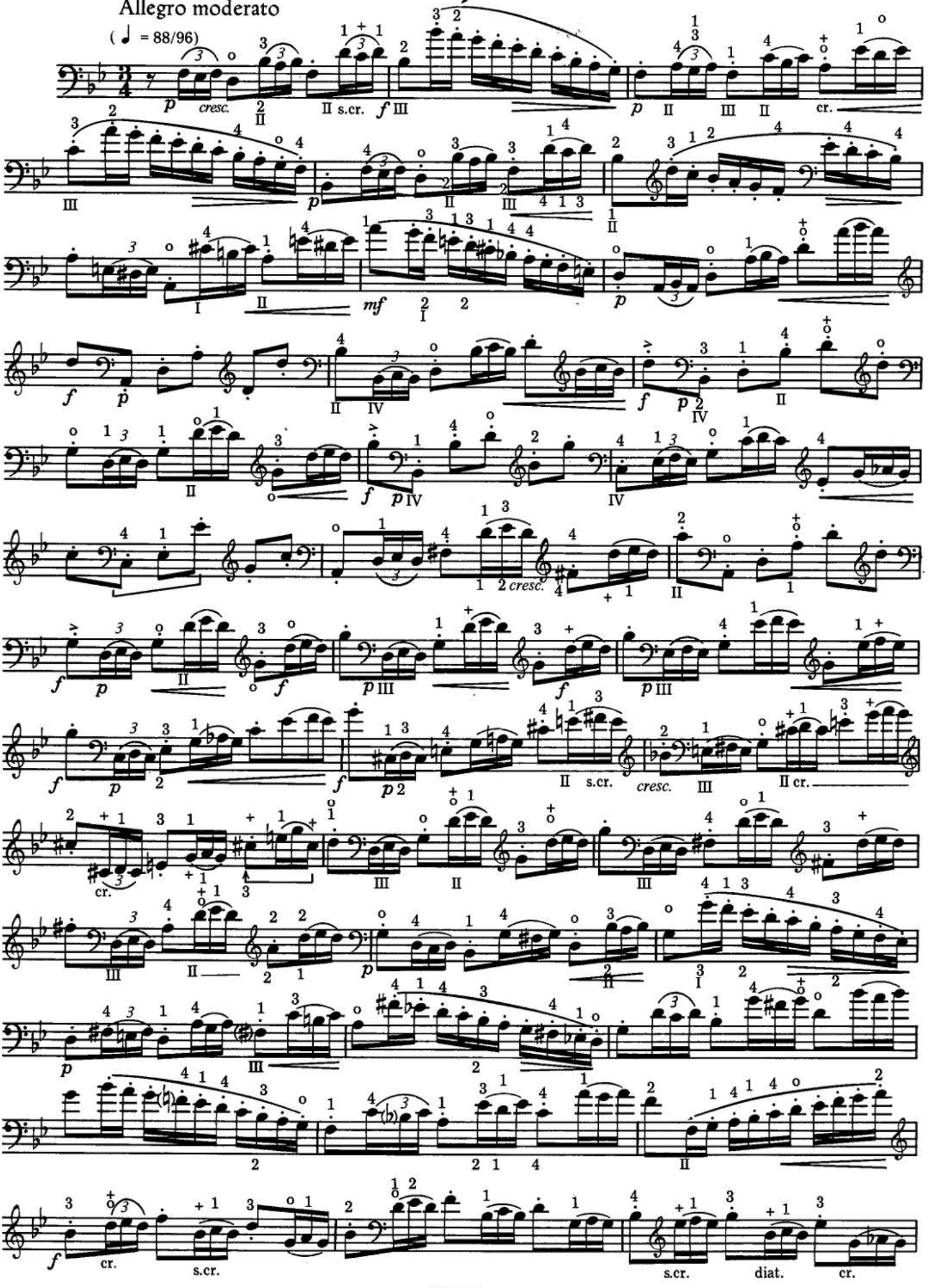


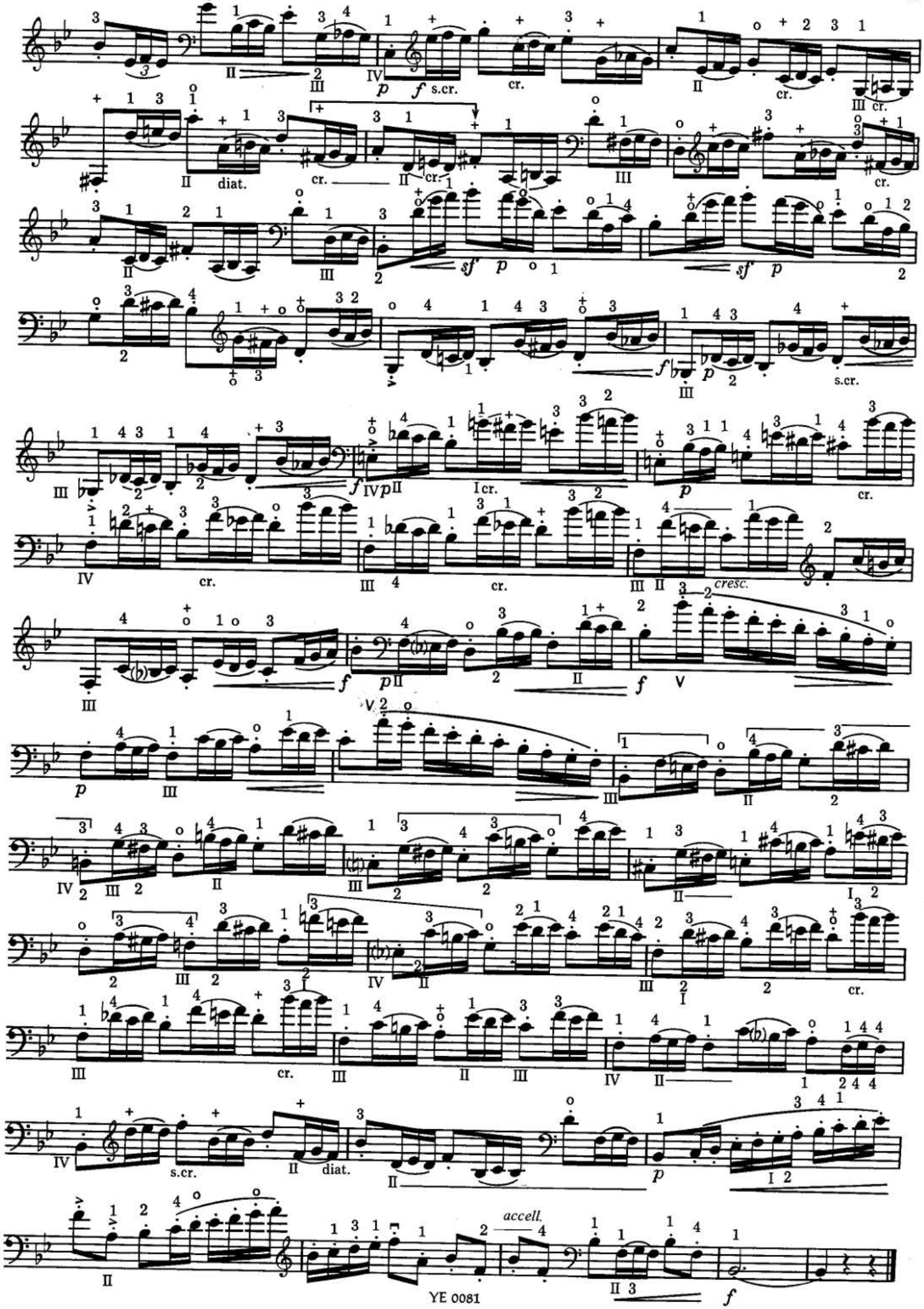

s.cr.
cr.
cr.
p
p
cr.

7

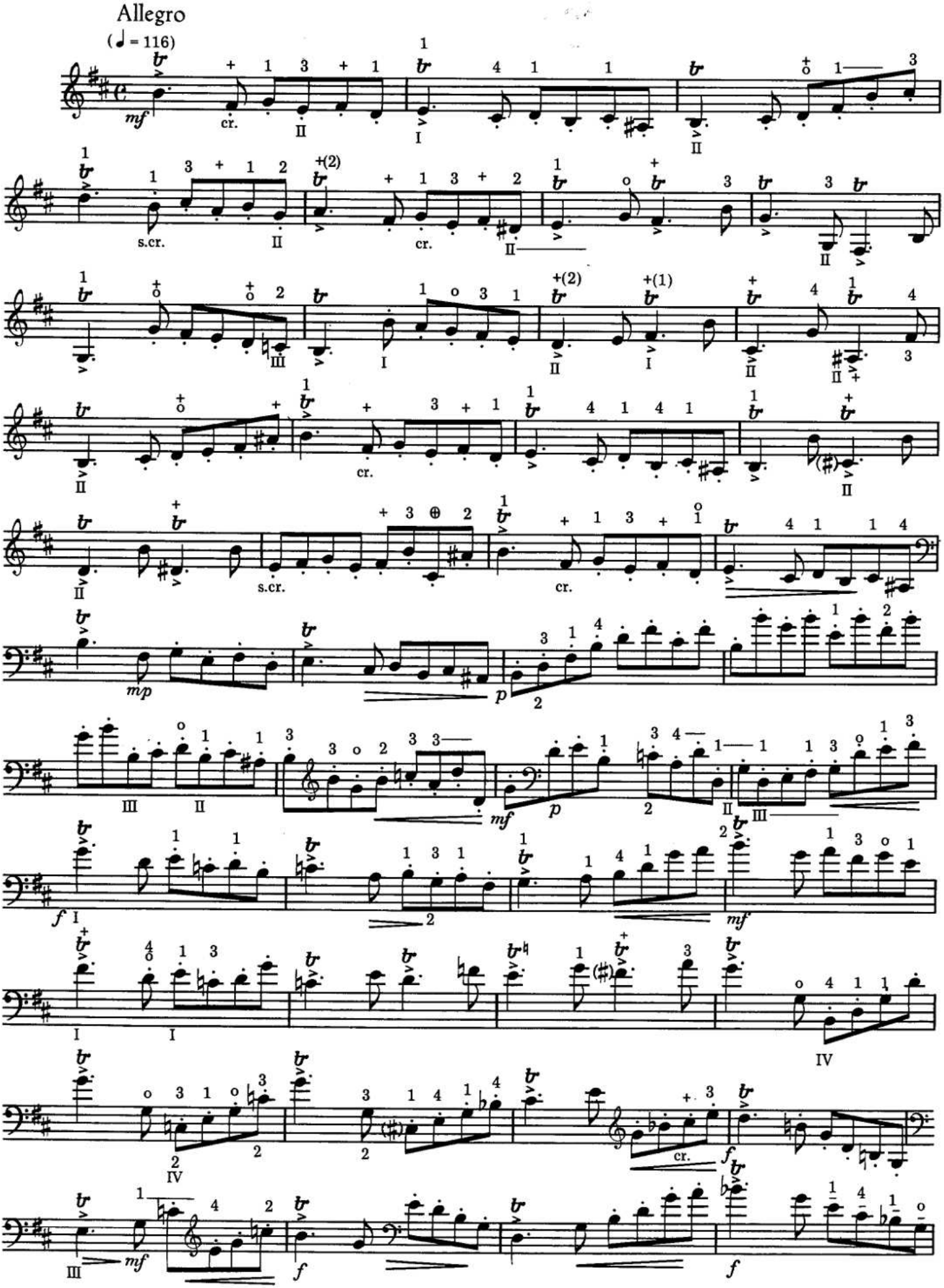
Allegro moderato

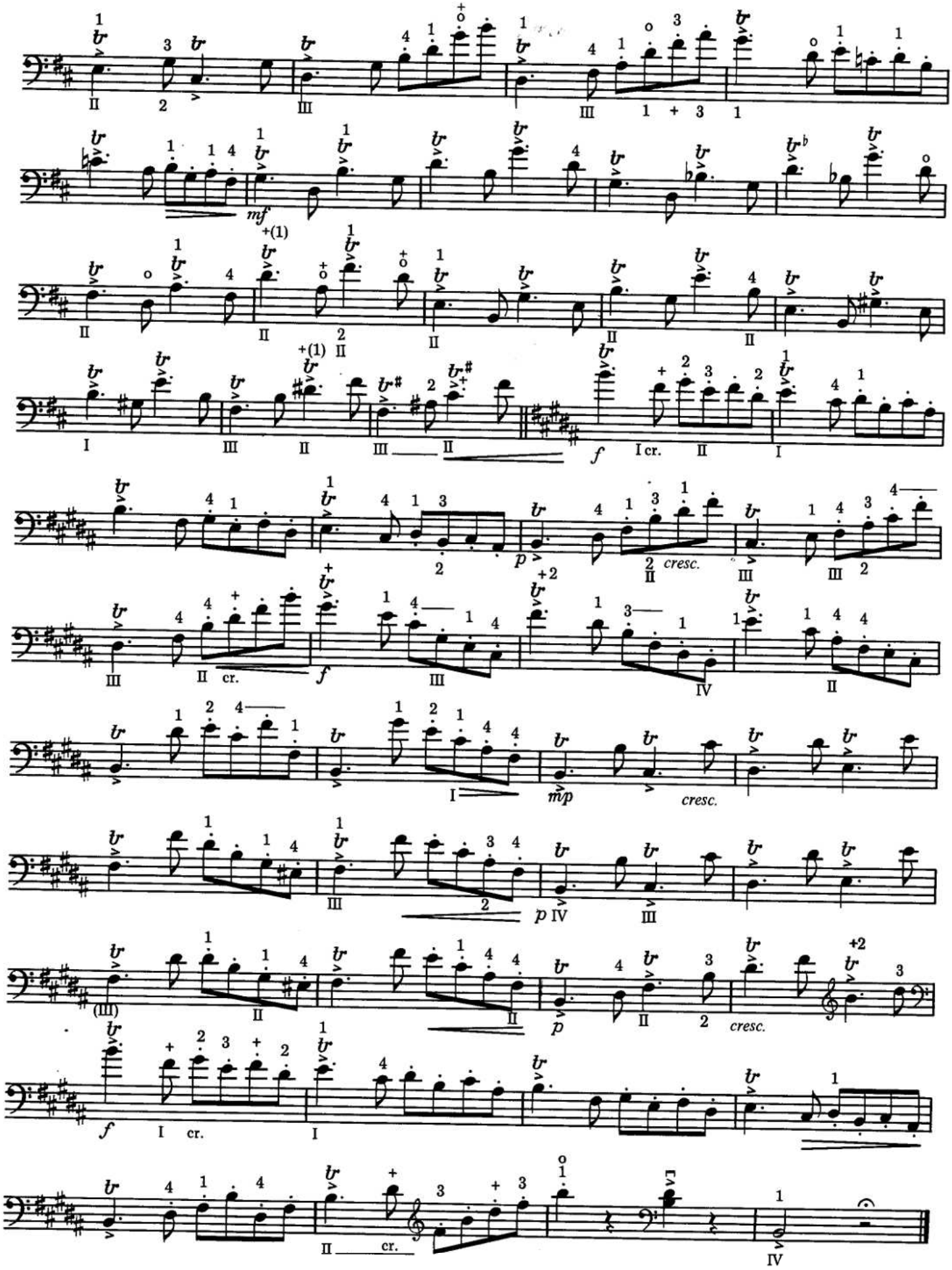
(♩ = 88/96)




s.cr.
cr.
diat.
cresc.
accell.

8

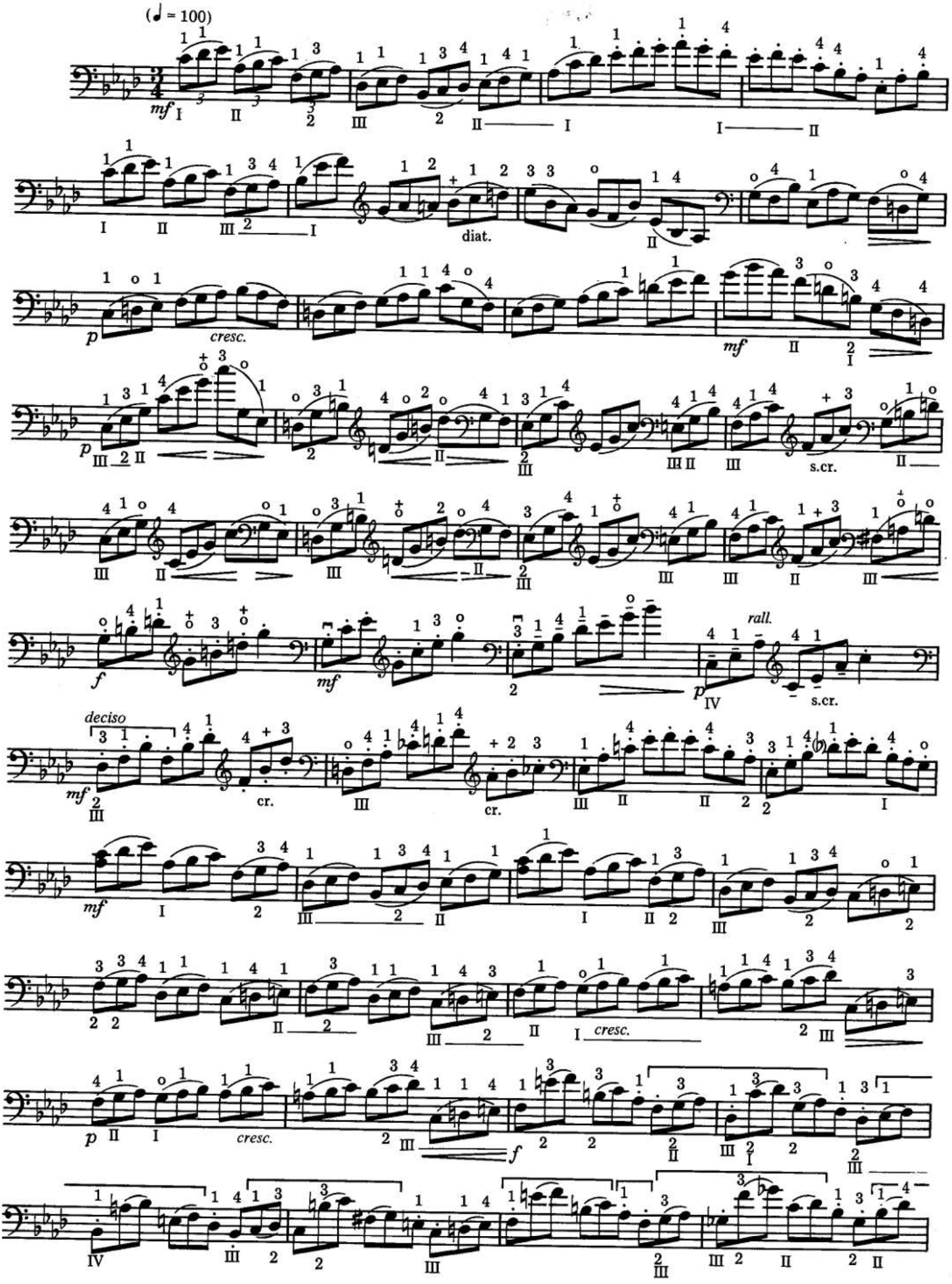


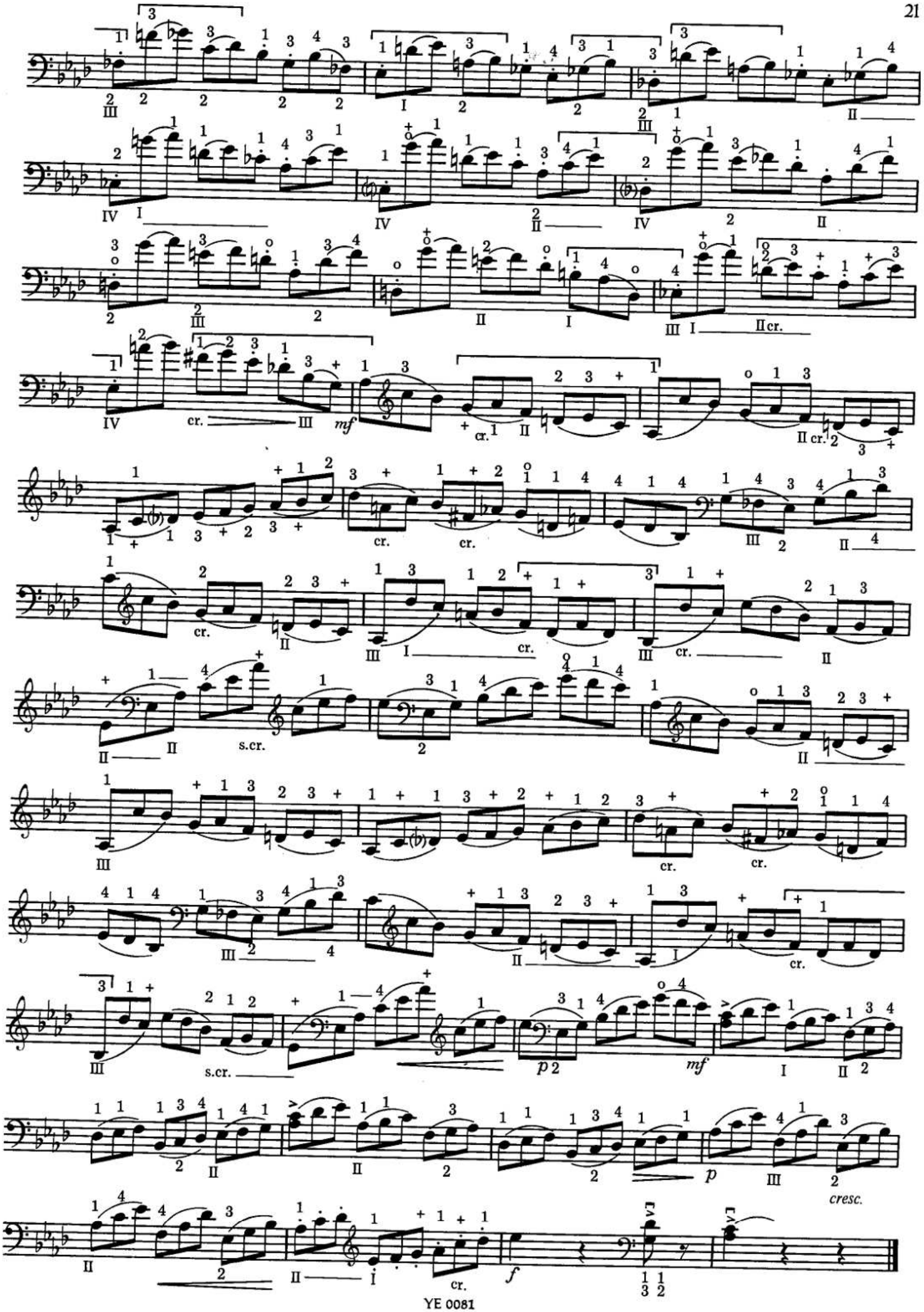

mf
f
I cr.
p
cresc.
II cr.
mp
cresc.
p
cresc.
f
I cr.
II cr.

9

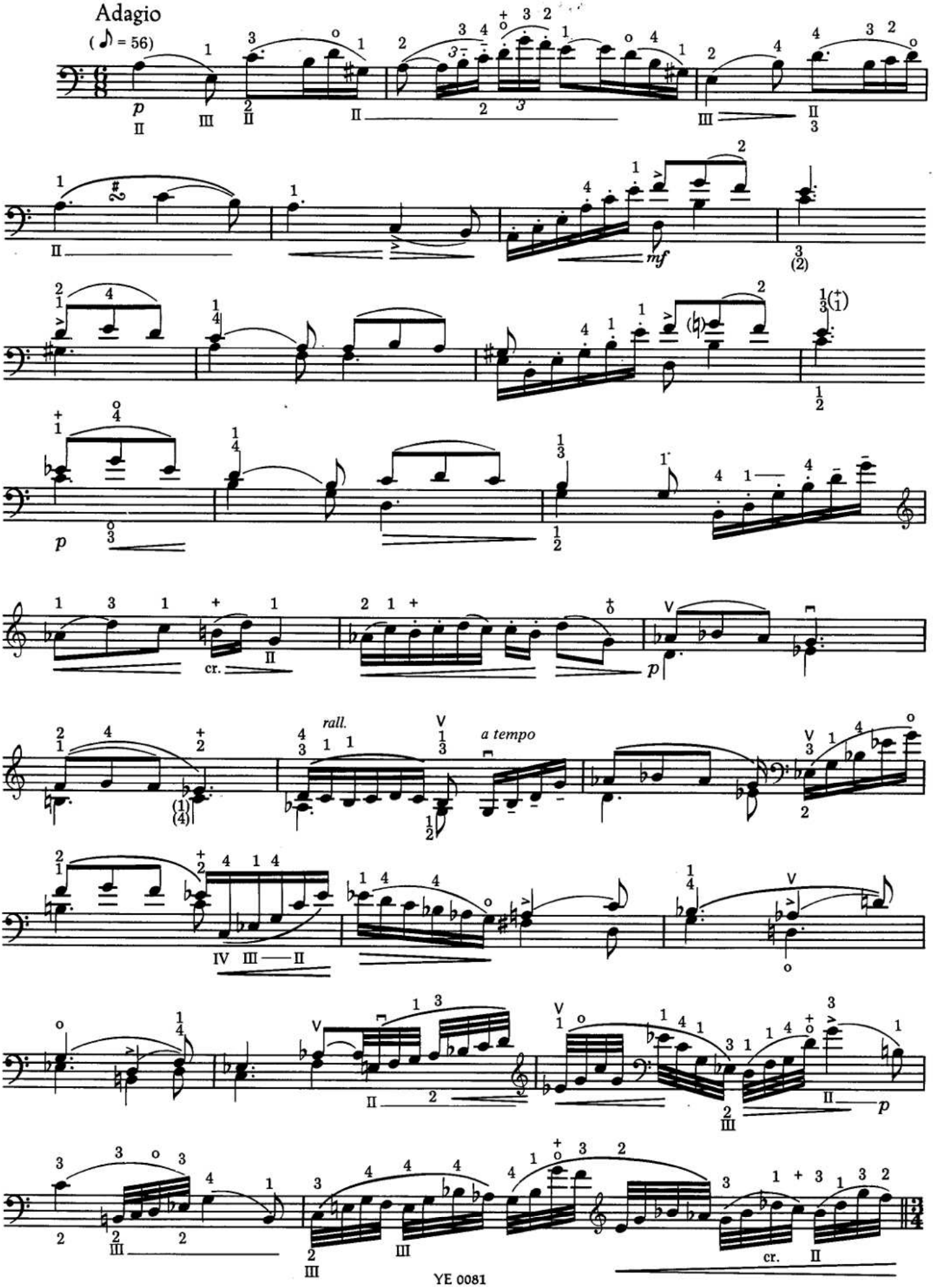
Vivace

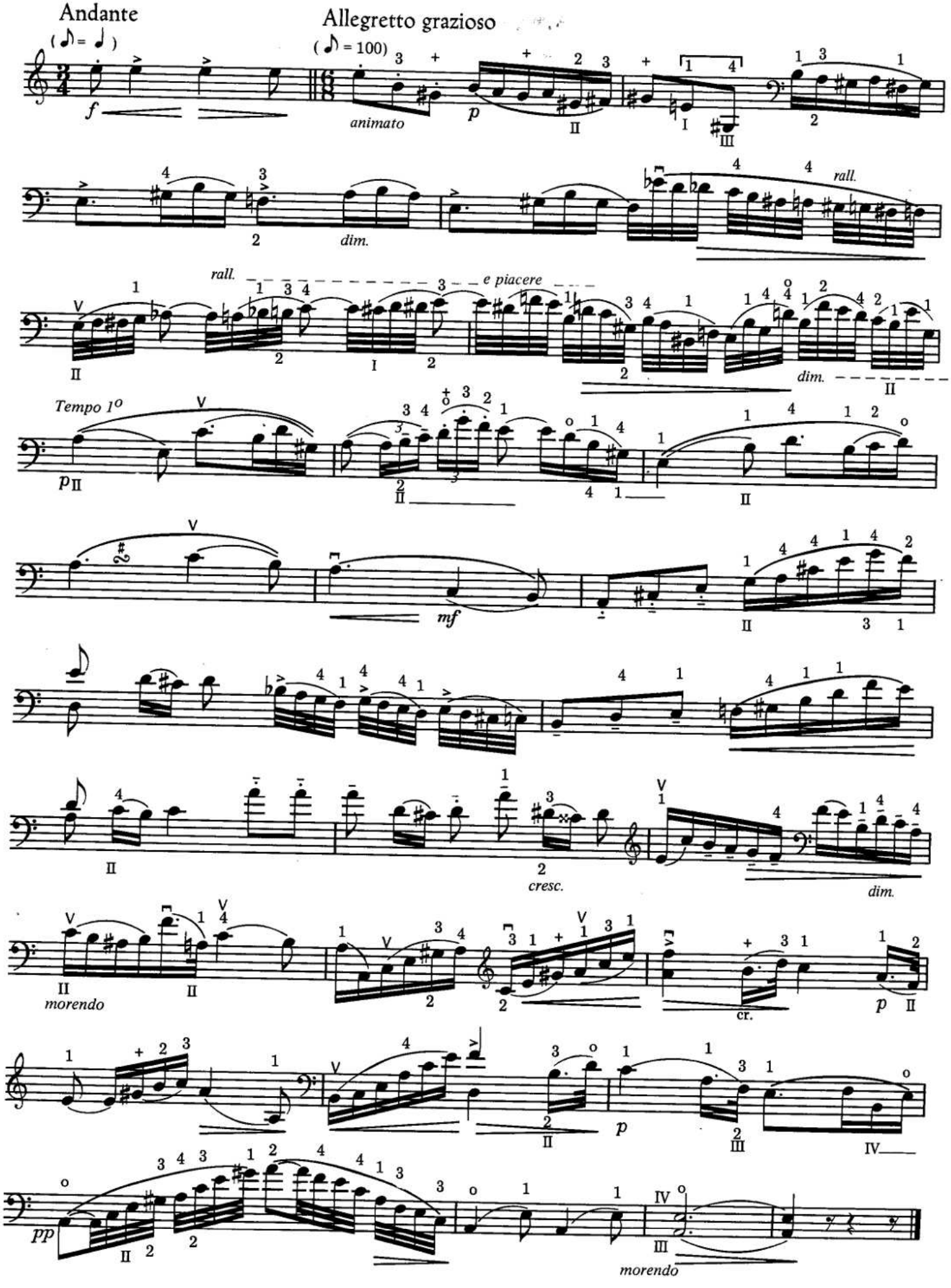
(♩ = 100)


mf
diat.
p
cresc.
mf
p
s.cr.
f
mf
rall.
p
s.cr.
deciso
mf
cr.
cr.
mf
cresc.
p
cresc.
f

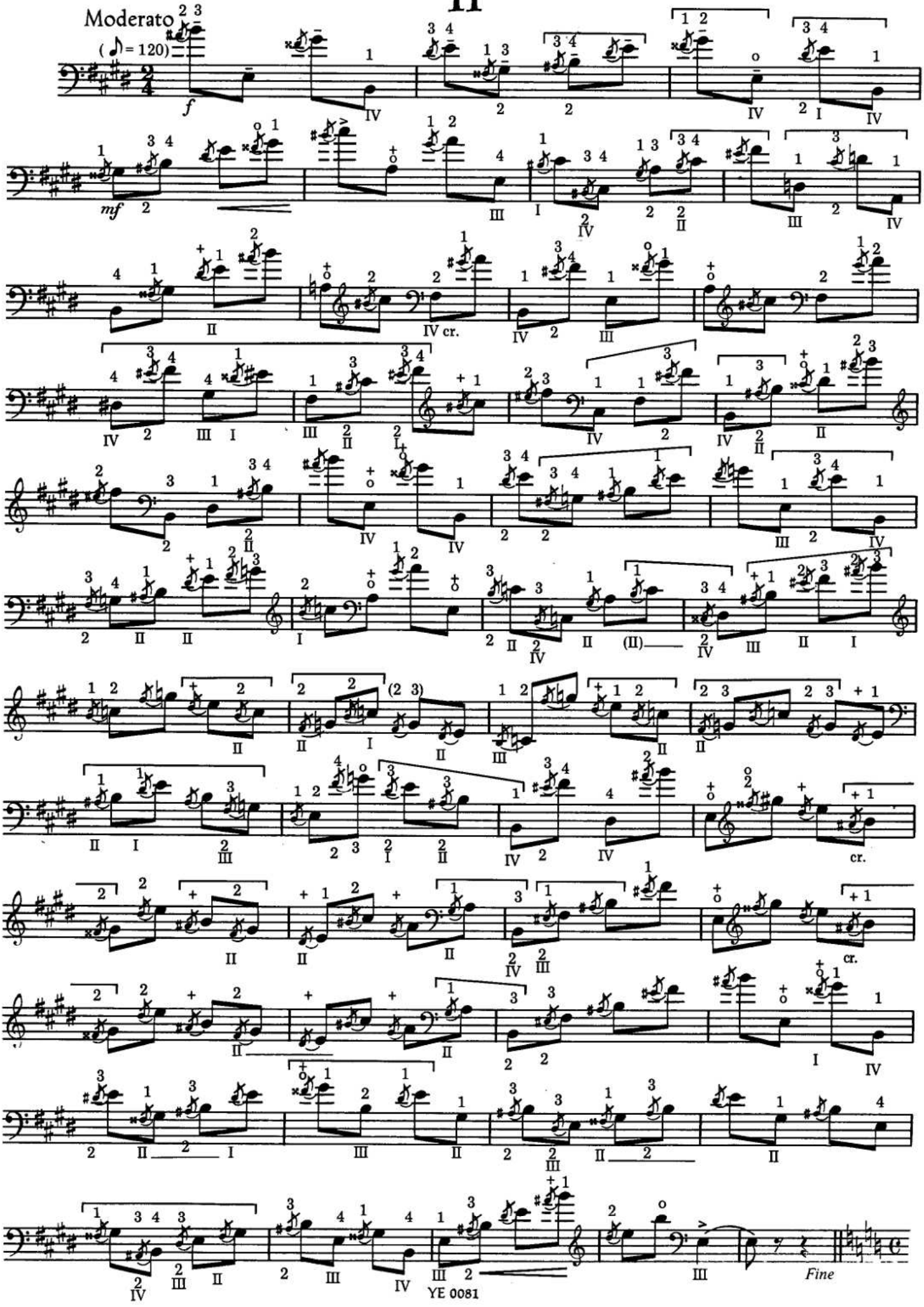

cr.
mf
s.cr.
p
cresc.
f

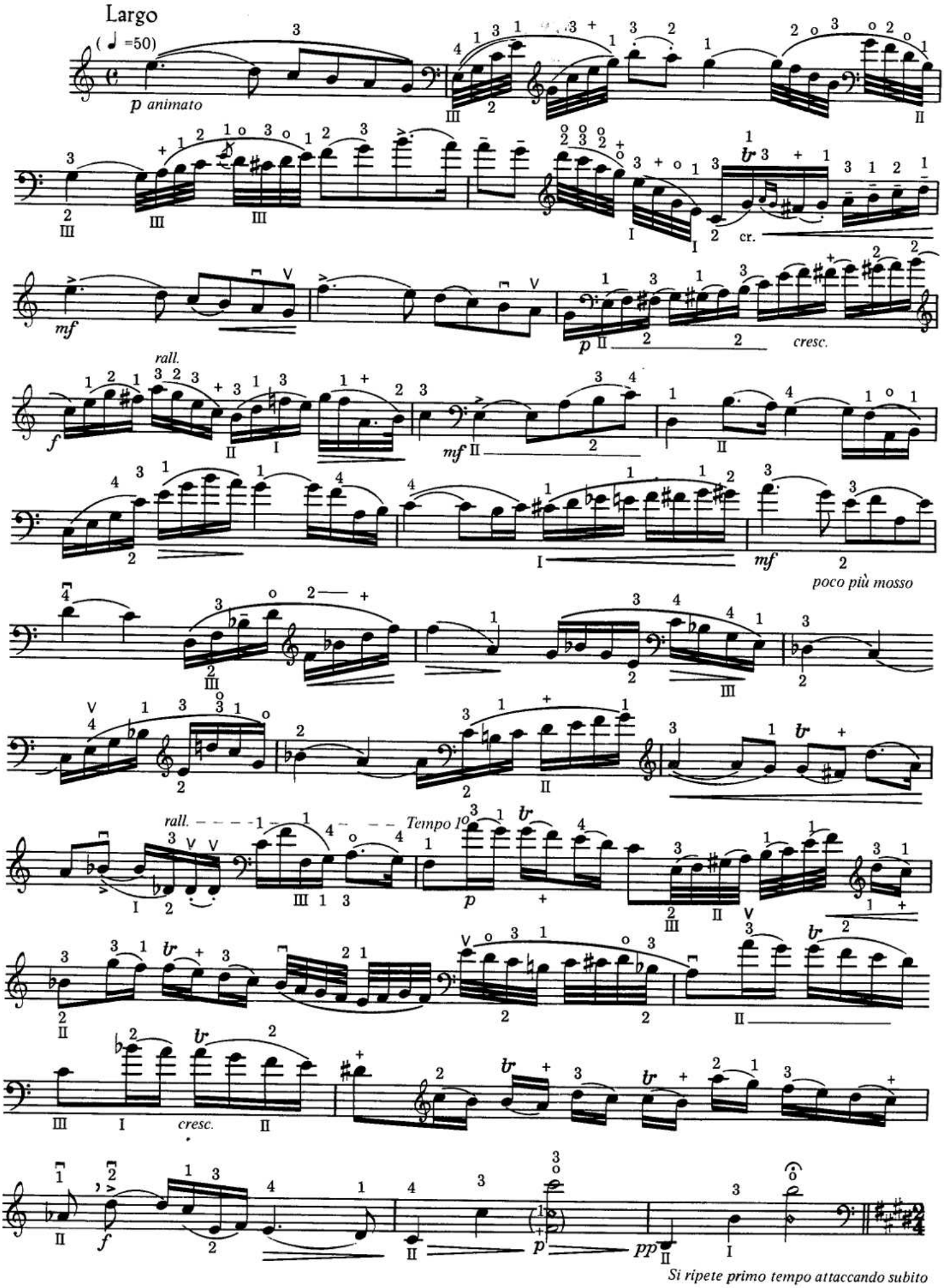
10




Andante
(♪ = ♩)
Allegretto grazioso
(♪ = 100)
animato
rall.
dim.
rall.
e piacere
dim.
Tempo 1°
mf
cresc.
dim.
morendo
cr.
p
pp
morendo

11




Largo
(♩ =50)
p animato
cr.
mf
cresc.
rall.
f
mf
poco più mosso
rall.
Tempo I°
p
cresc.
f
pp
Si ripete primo tempo attaccando subito

12

Allegro scherzando

(♩ = 84)

f deciso

A Cantabile

Tema

mf animato

VARIAZIONE (Accompagnamento tema) poco meno

p

rall.

a tempo

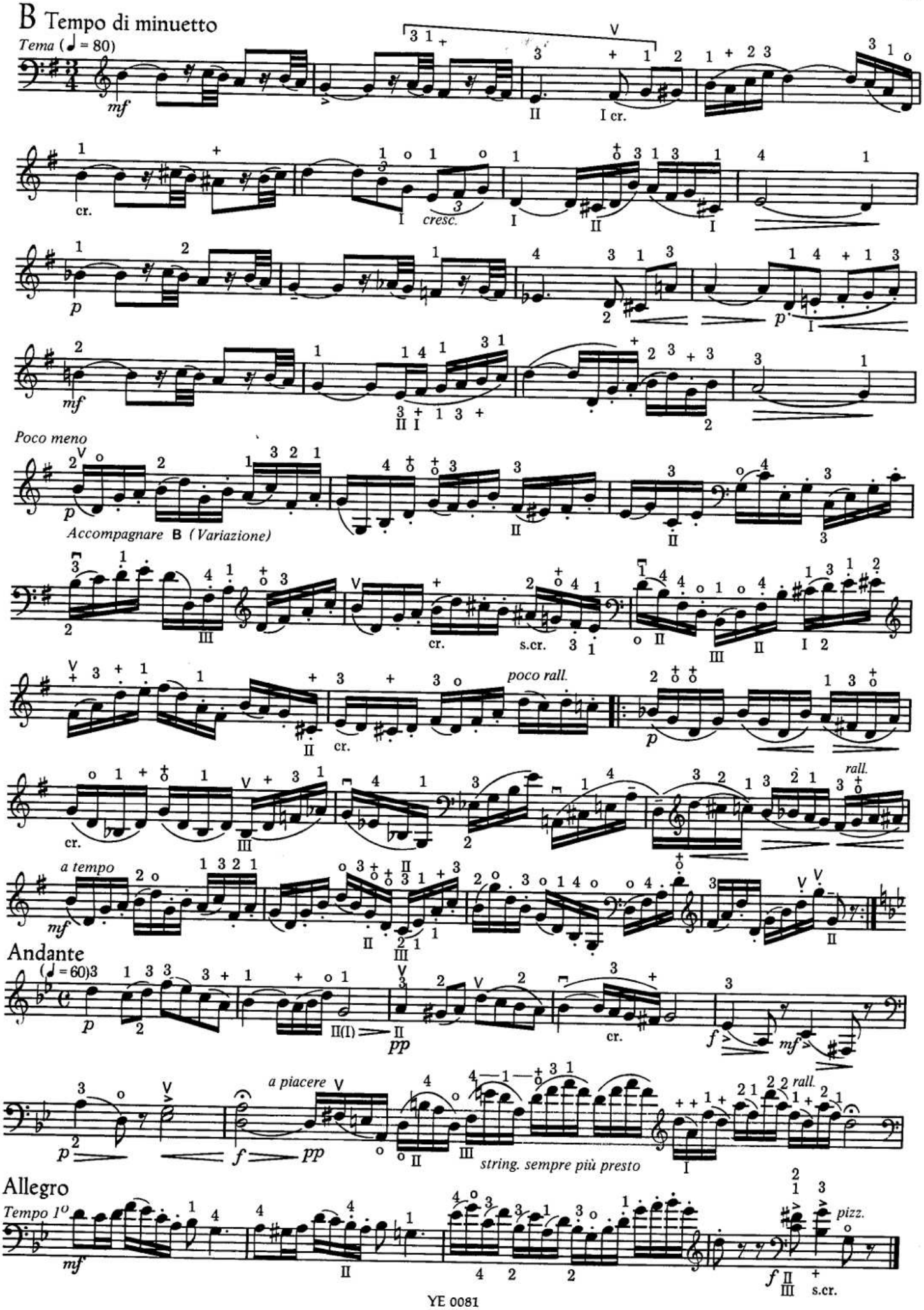
rall.

a tempo

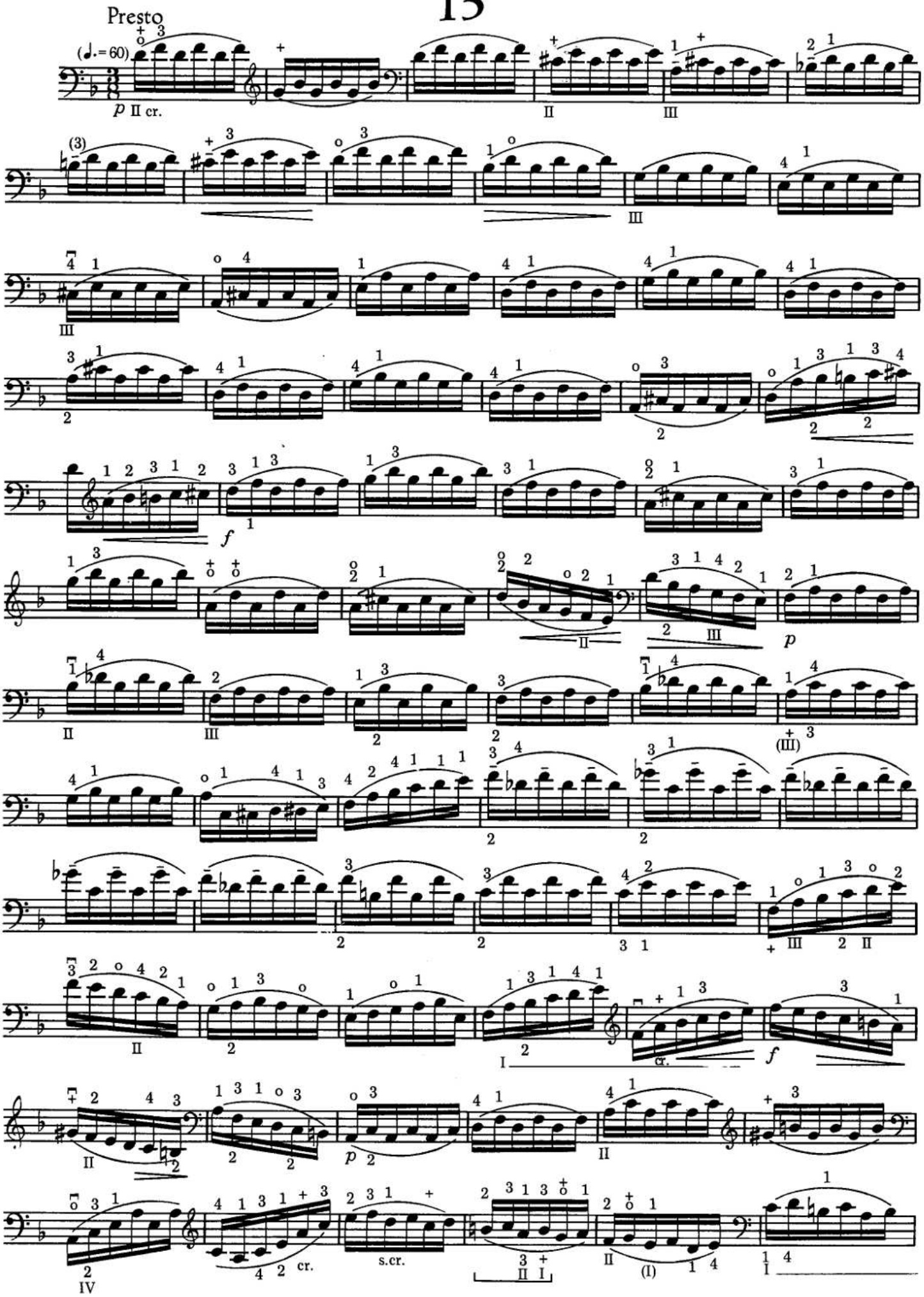
rall.

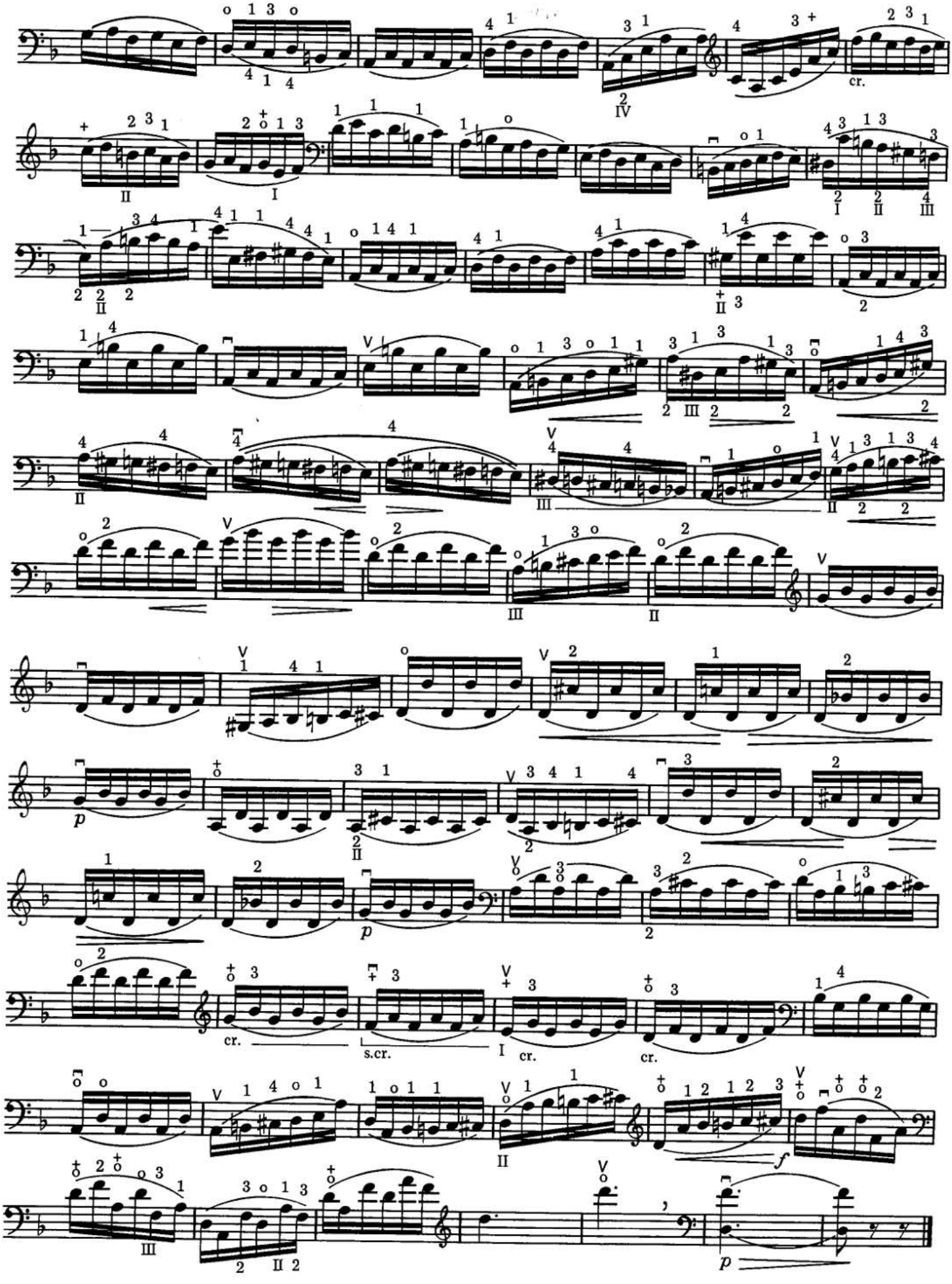
rall.

(2ª p)


B Tempo di minuetto
Tema (♩ = 80)
mf
cr.
cresc.
p
mf
Poco meno
p
Accompagnare B (Variazione)
cr.
s.cr.
poco rall.
p
rall.
cr.
a tempo
mf
Andante
(♩ = 60)
p
pp
cr.
f
mf
a piacere
p
f
pp
rall.
string. sempre più presto
Allegro
Tempo 1°
mf
pizz.
f
s.cr.

13

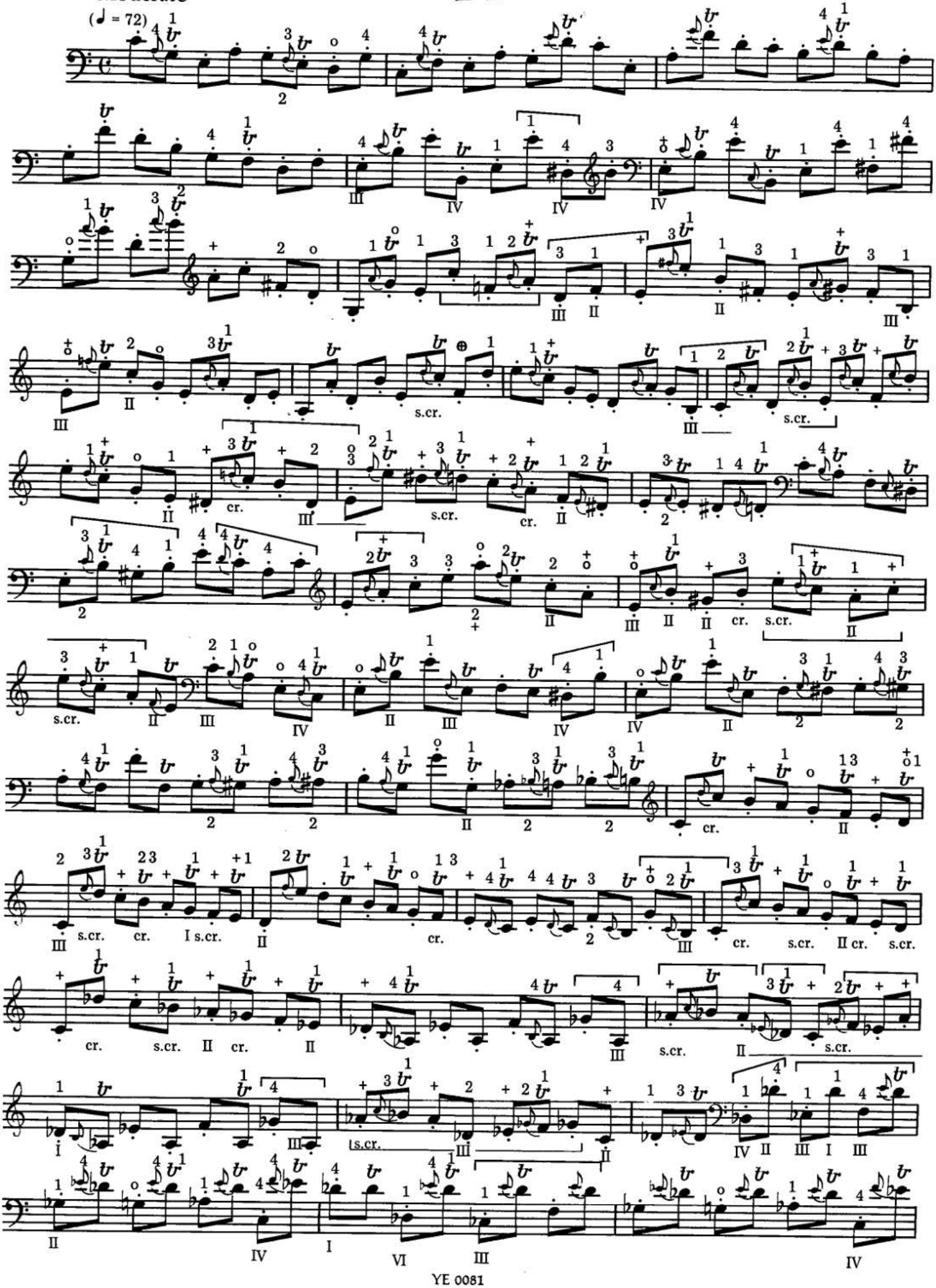


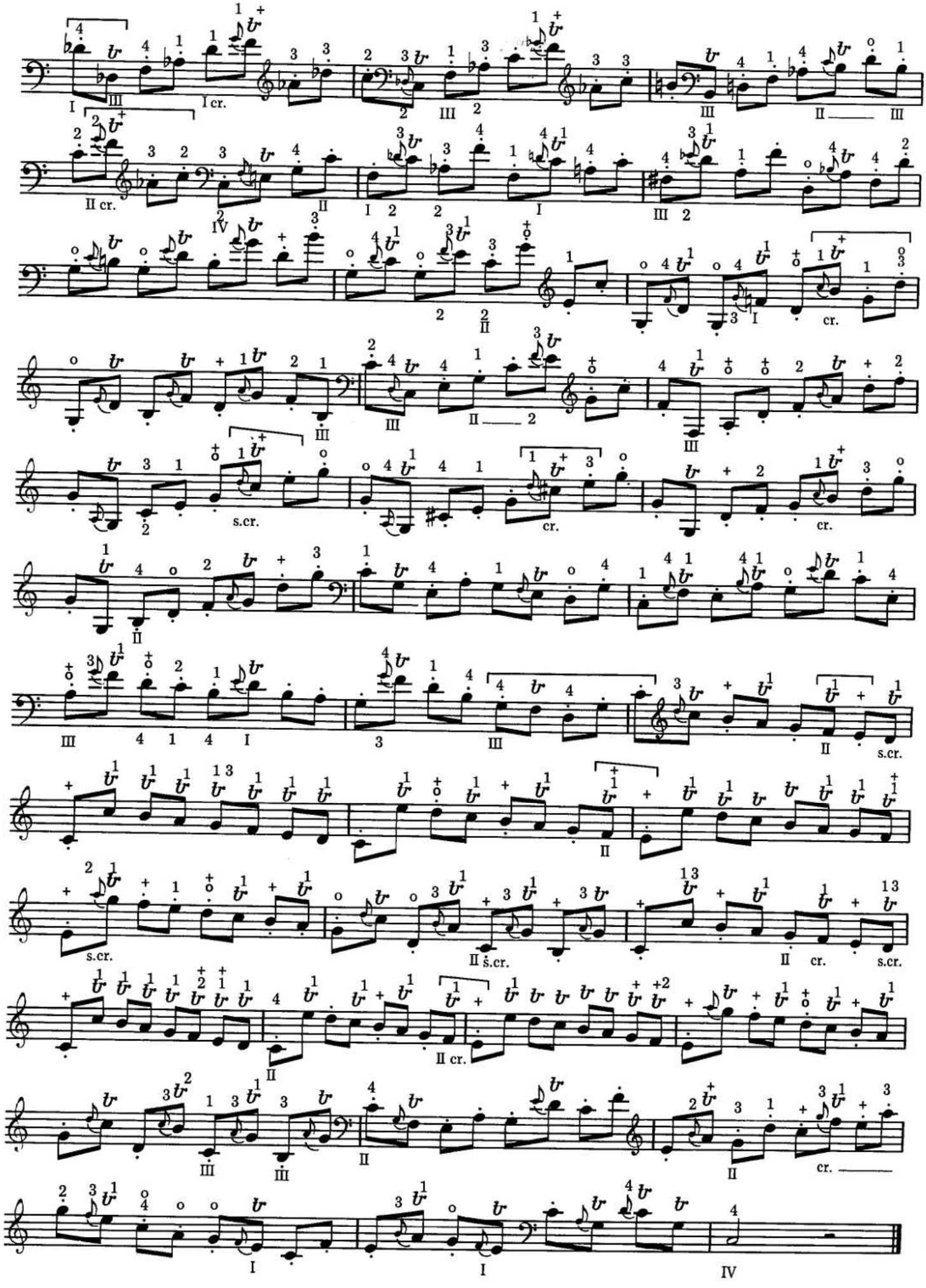

cr.
cr.
s.cr.
I
cr.
cr.
f
p

14

Moderato

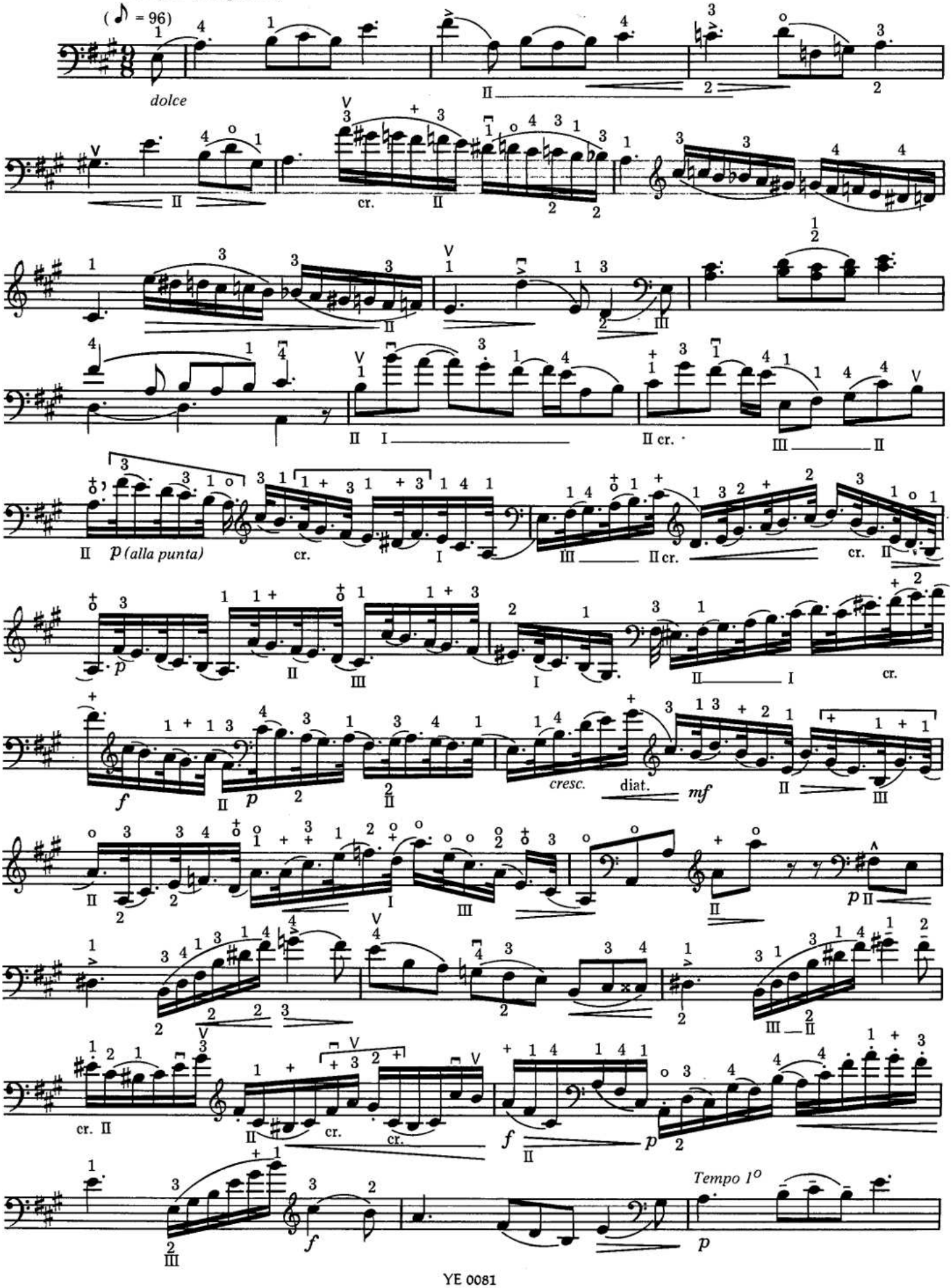
(♩ = 72)

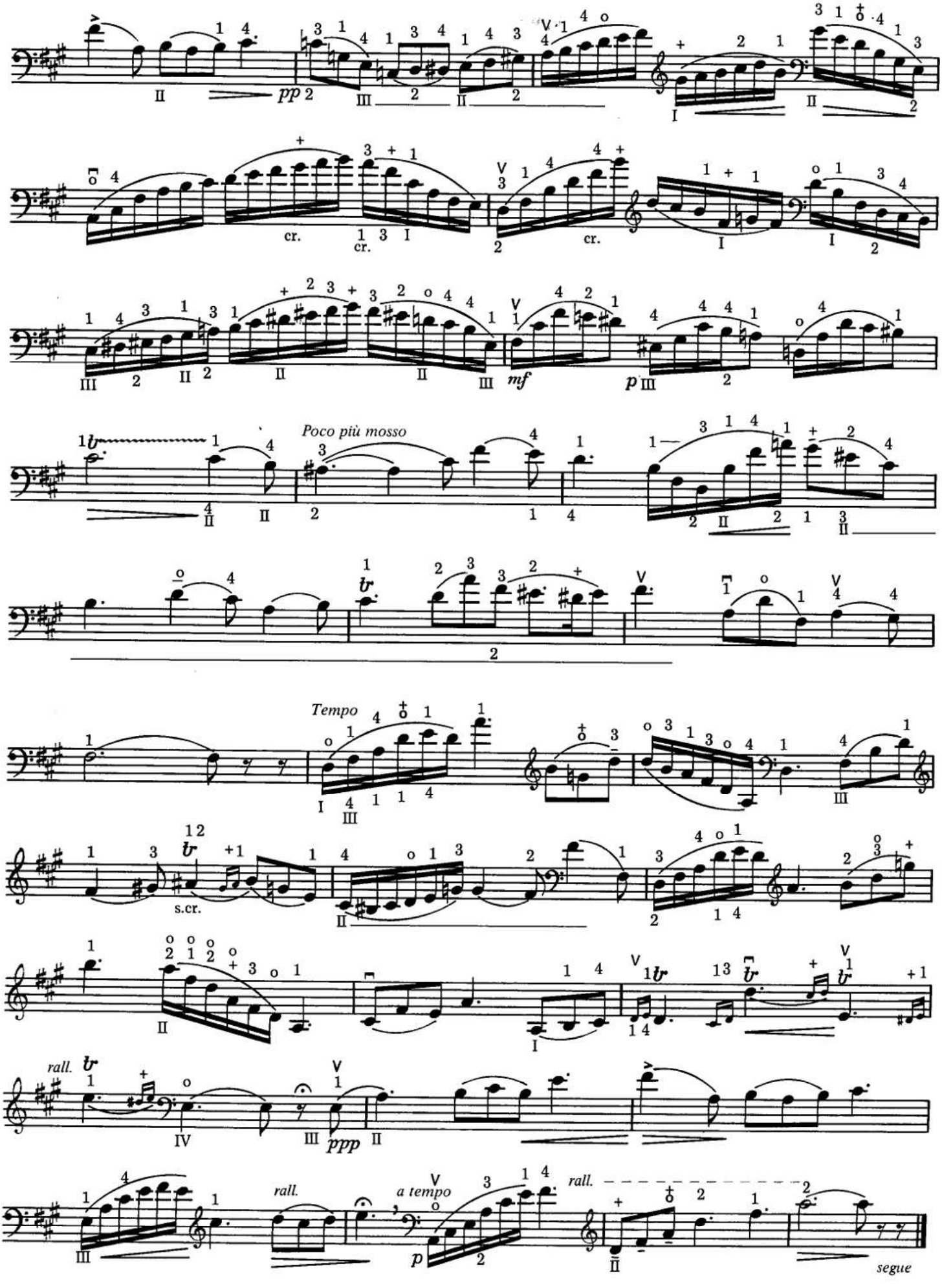


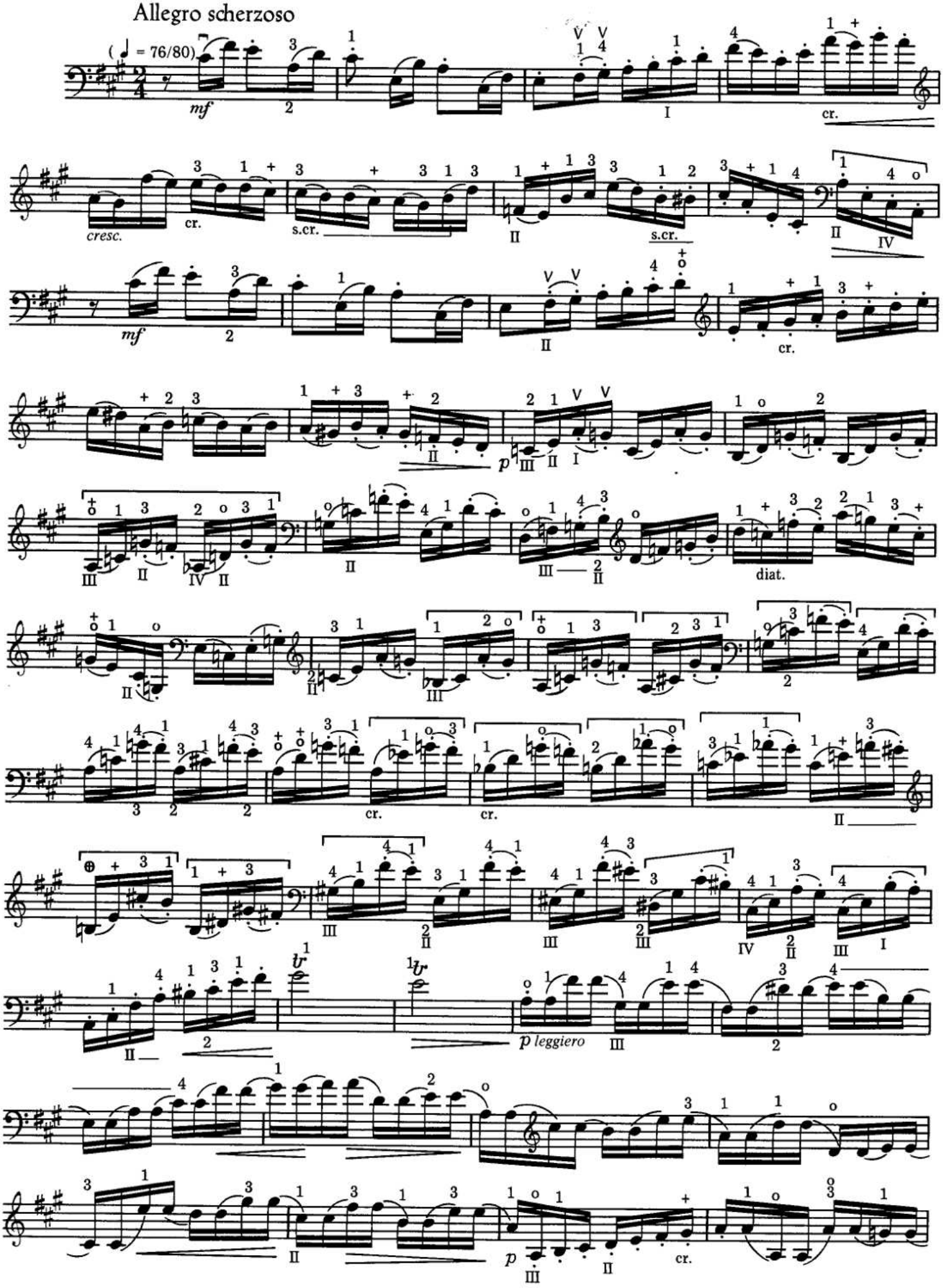

I cr.
II cr.
s.cr.
cr.

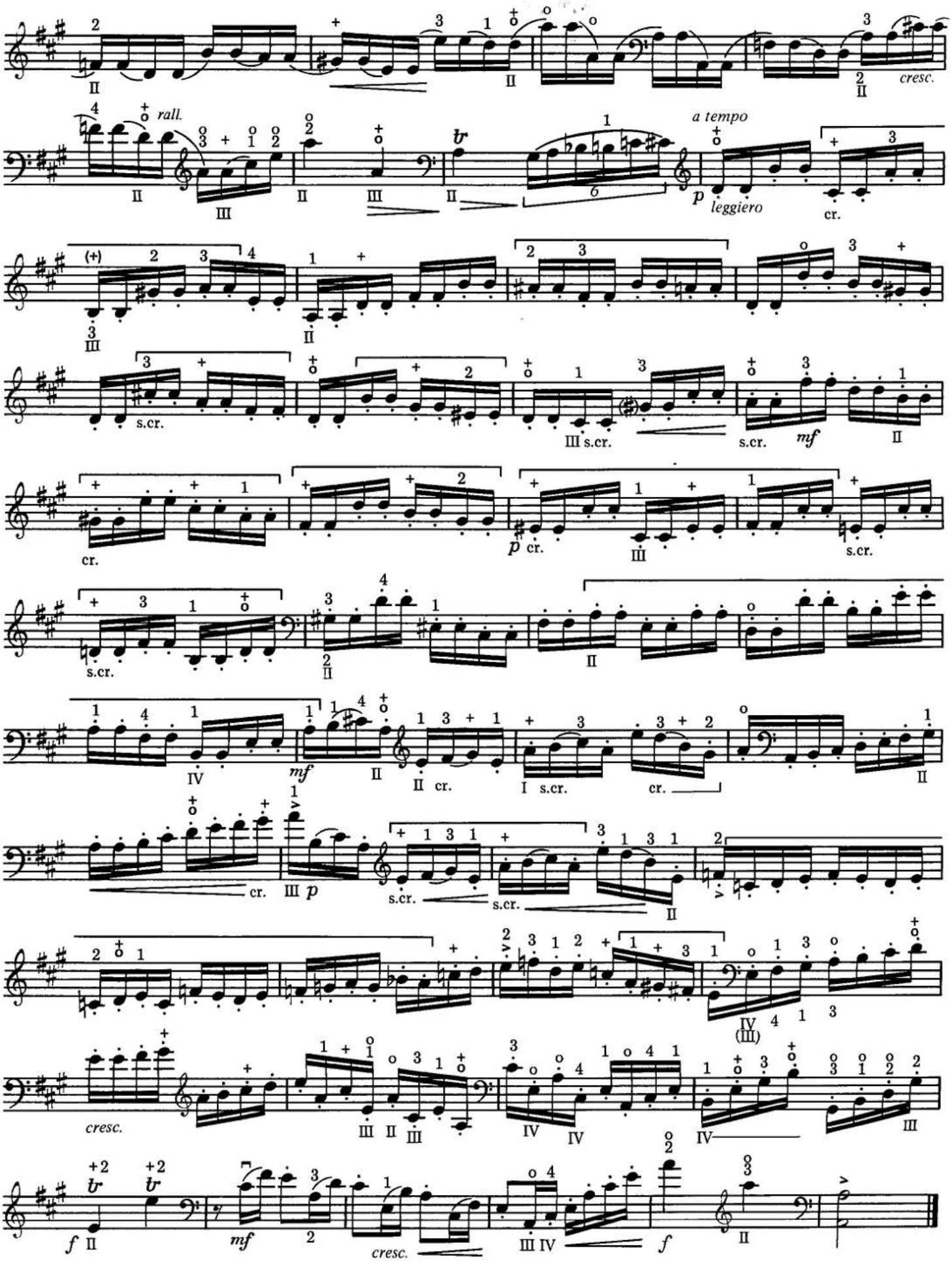
15

Adagio (Elegiaco)



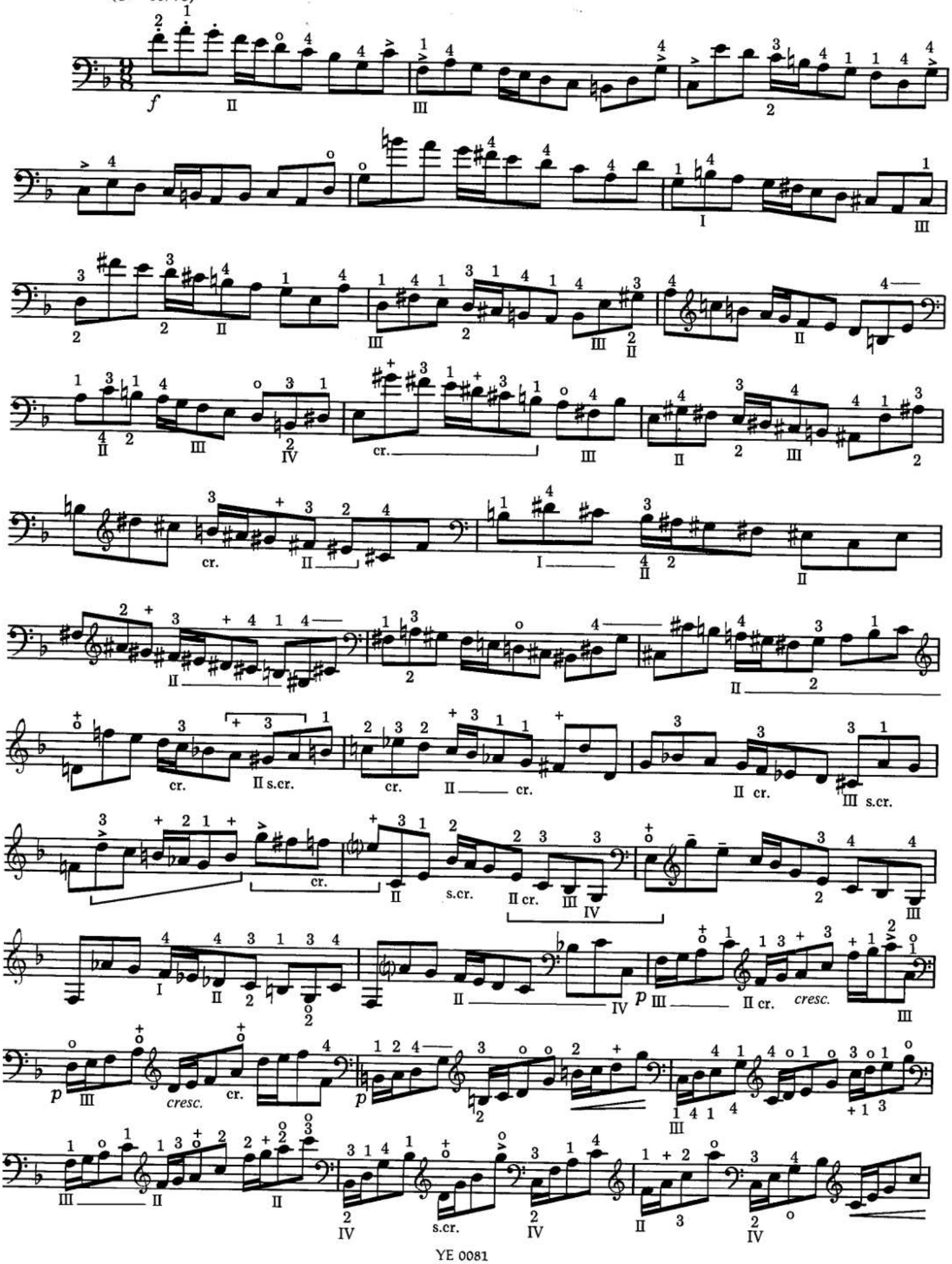

pp
cr.
cr.
cr.
mf
p
Poco più mosso
Tempo
s.cr.
rall.
ppp
rall.
a tempo
rall.
segue

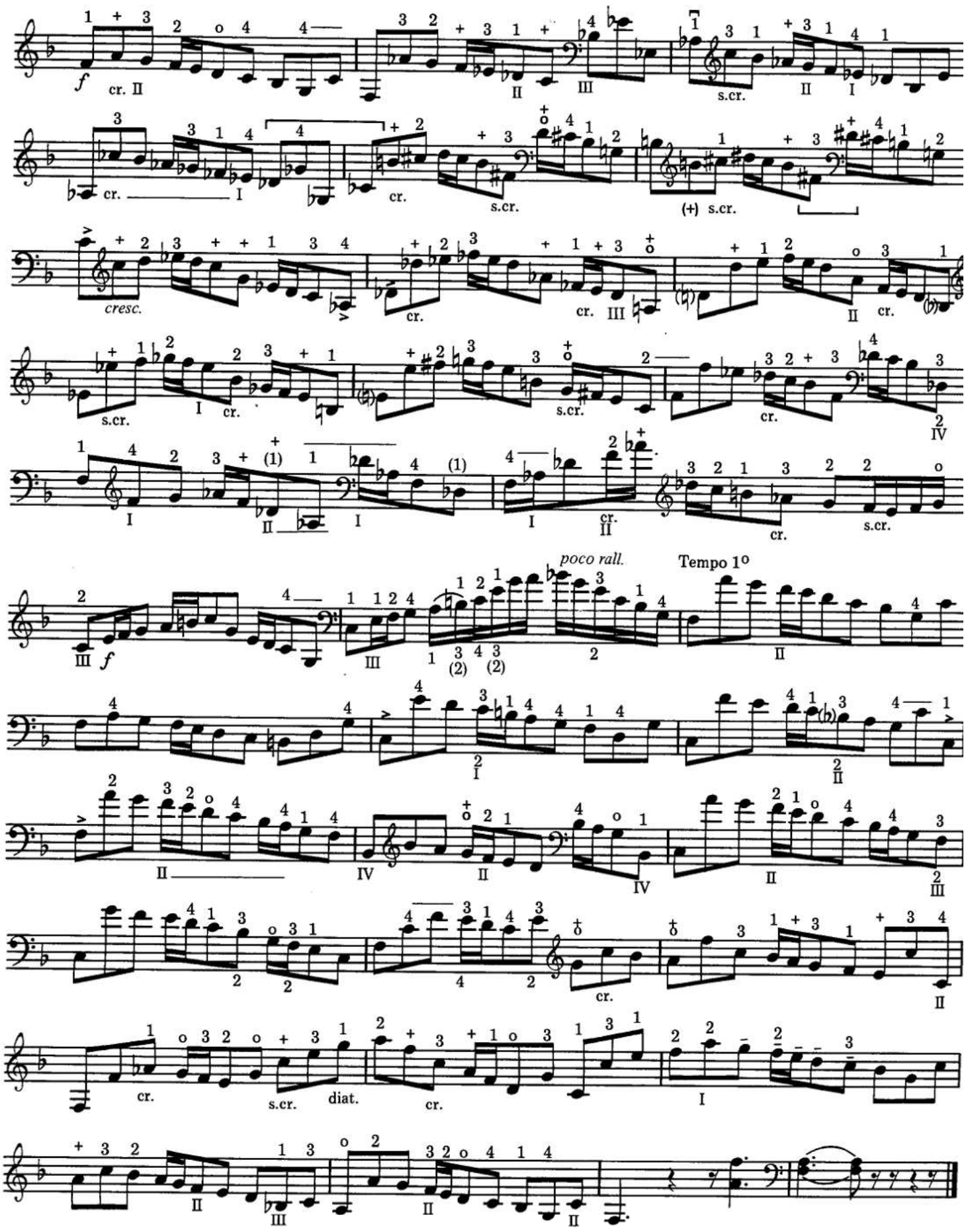

Allegro scherzoso
(= 76/80)
mf
cr.
cresc.
s.cr.
p
diat.
p leggiero


cresc.
rall.
a tempo
leggiero
cr.
s.cr.
mf
p
cresc.
f

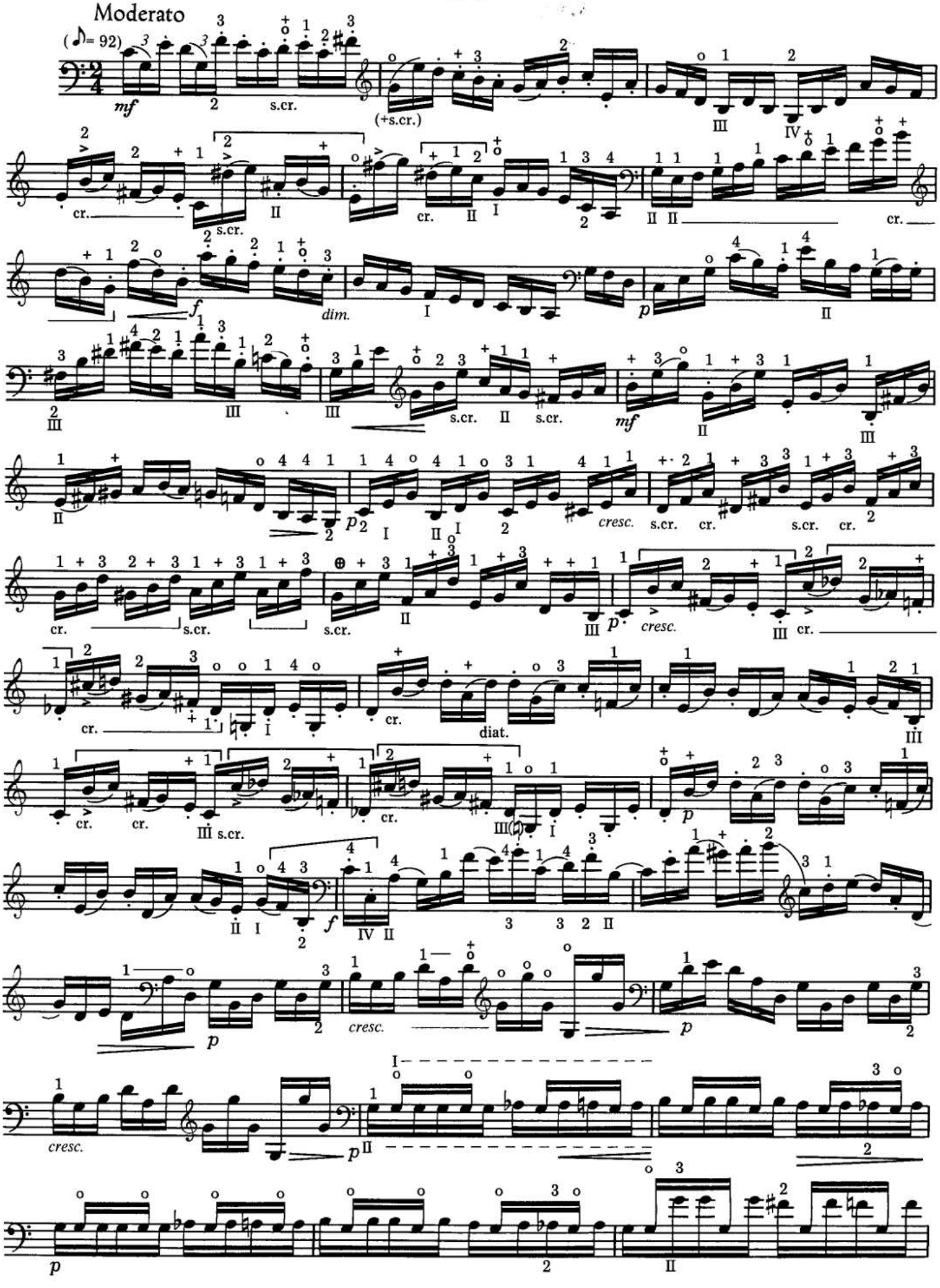
16

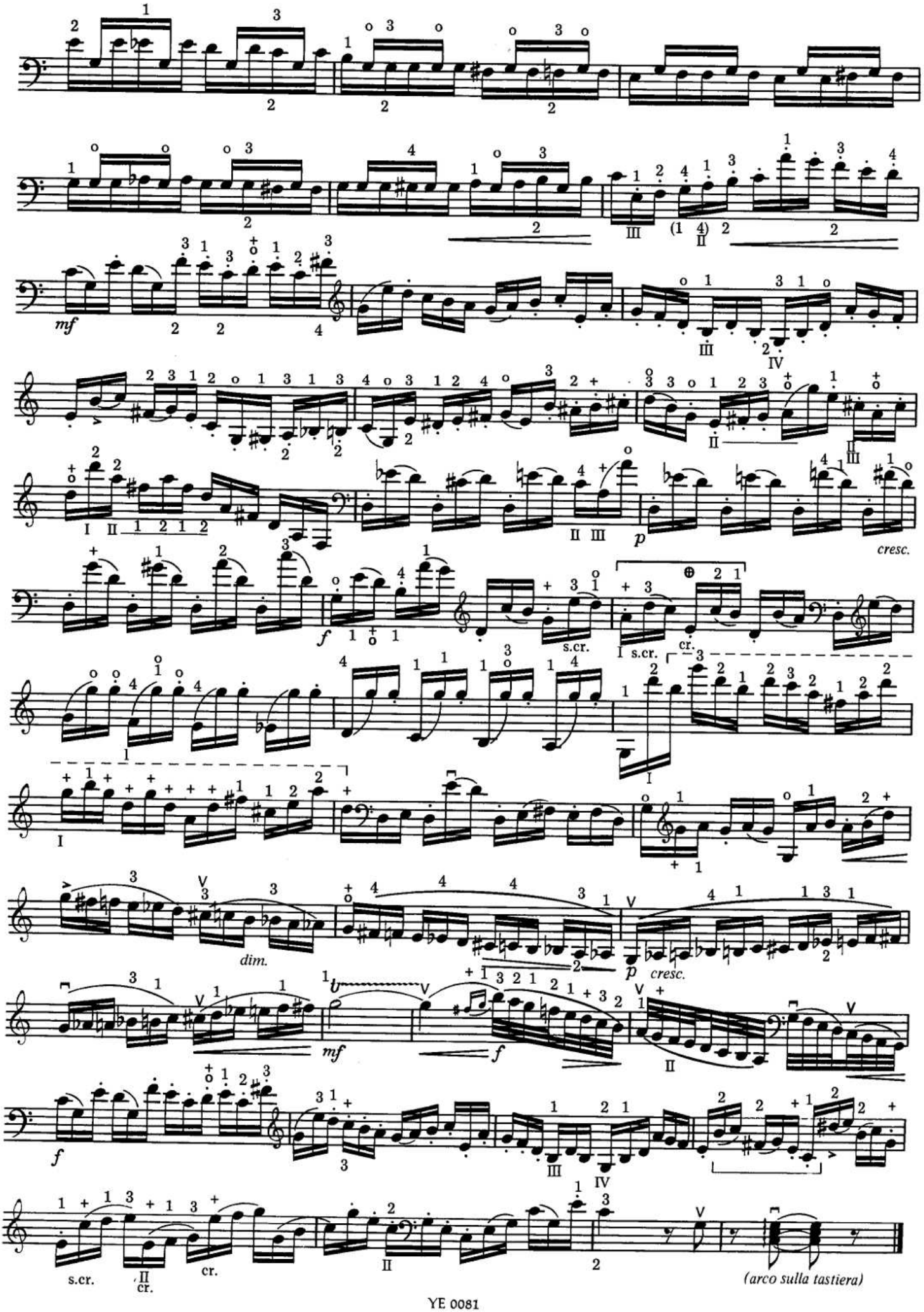
Mosso
(♩.= 69/76)




cr.
s.cr.
(+) s.cr.
cresc.
poco rall.
Tempo 1º
diat.

17

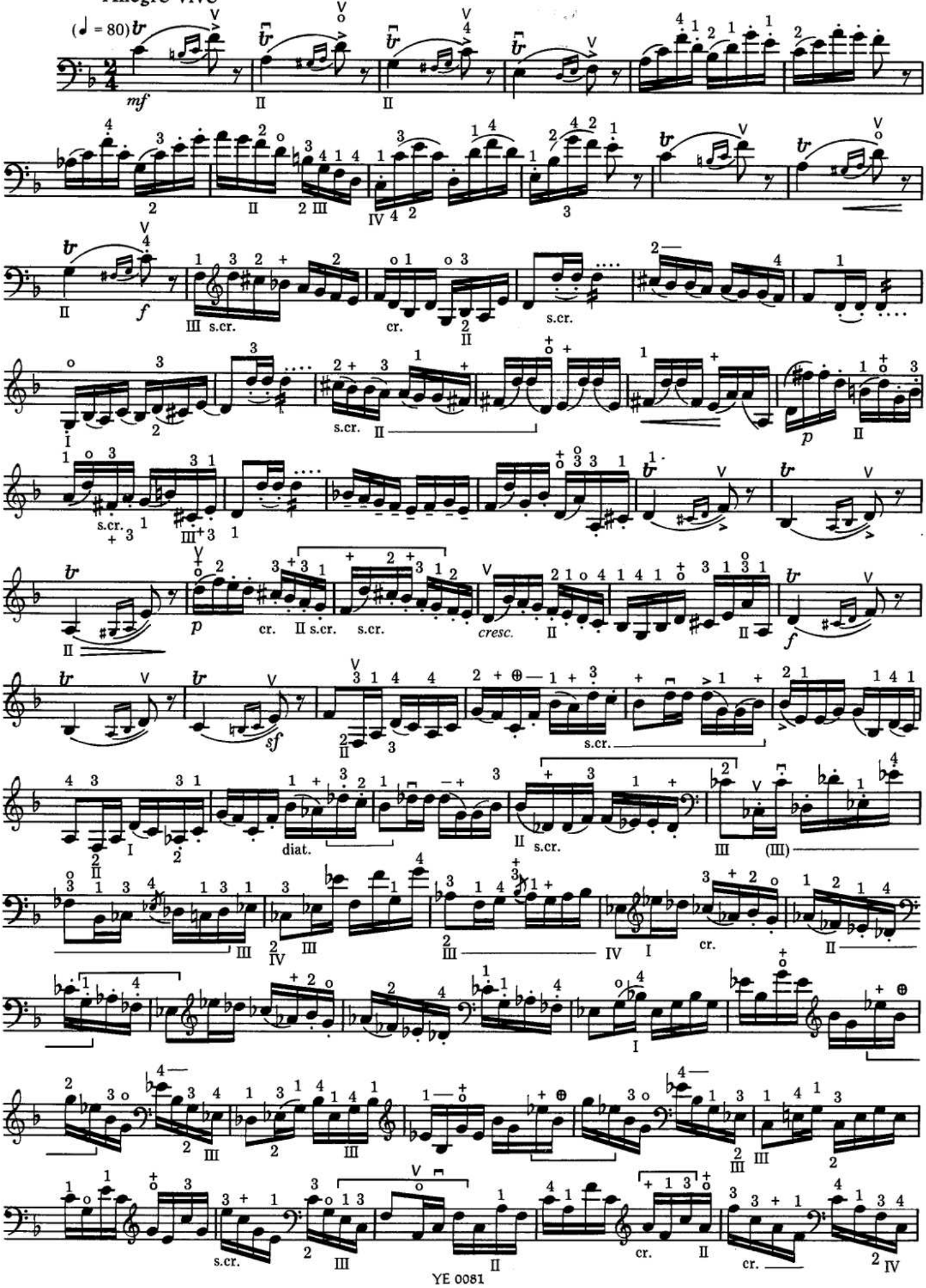


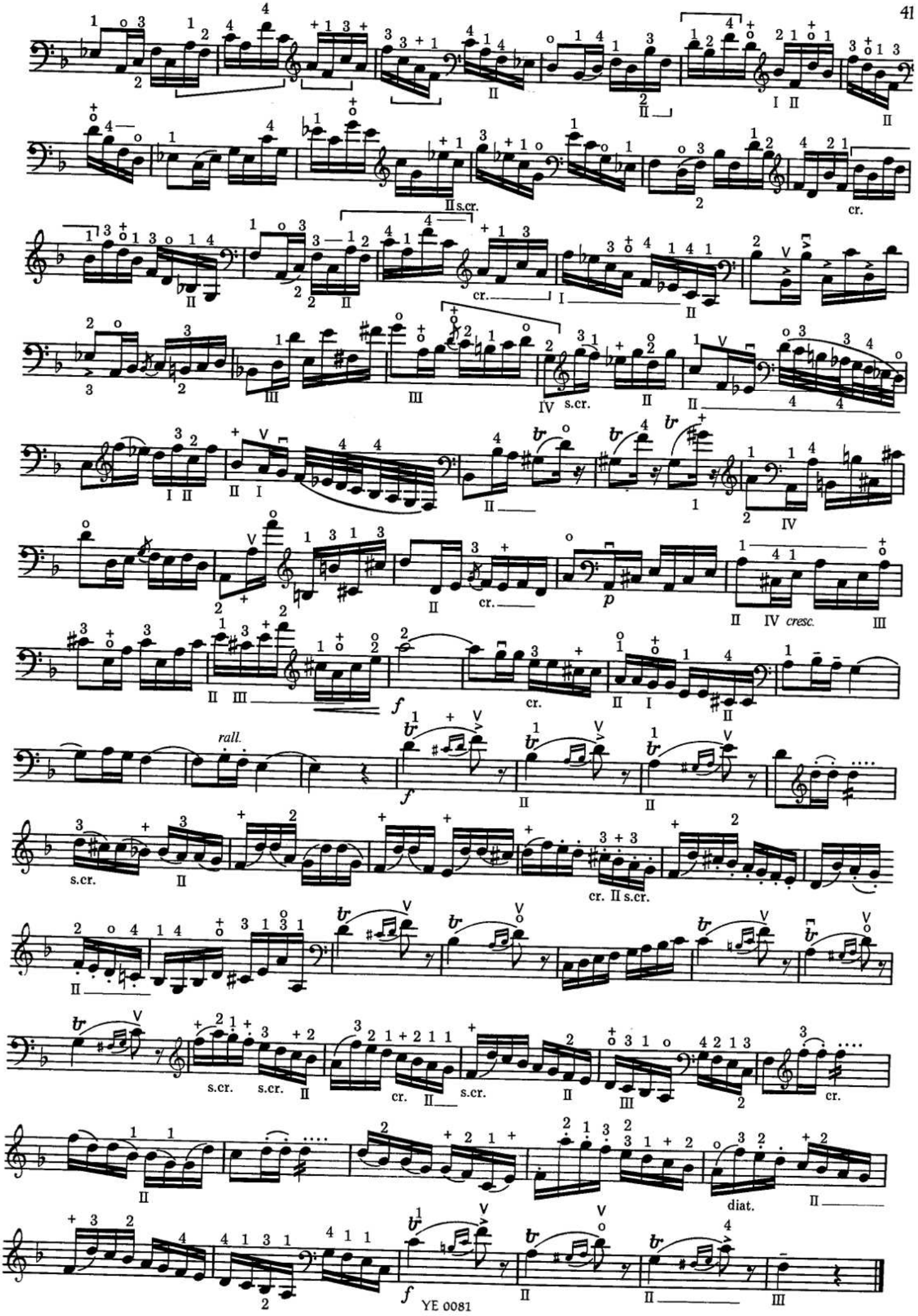

mf
p
cresc.
f
s.cr.
cr.
dim.
mf
f
p
cresc.
f
s.cr.
II cr.
cr.
(arco sulla tastiera)

18

Allegro vivo

(♩ = 80)

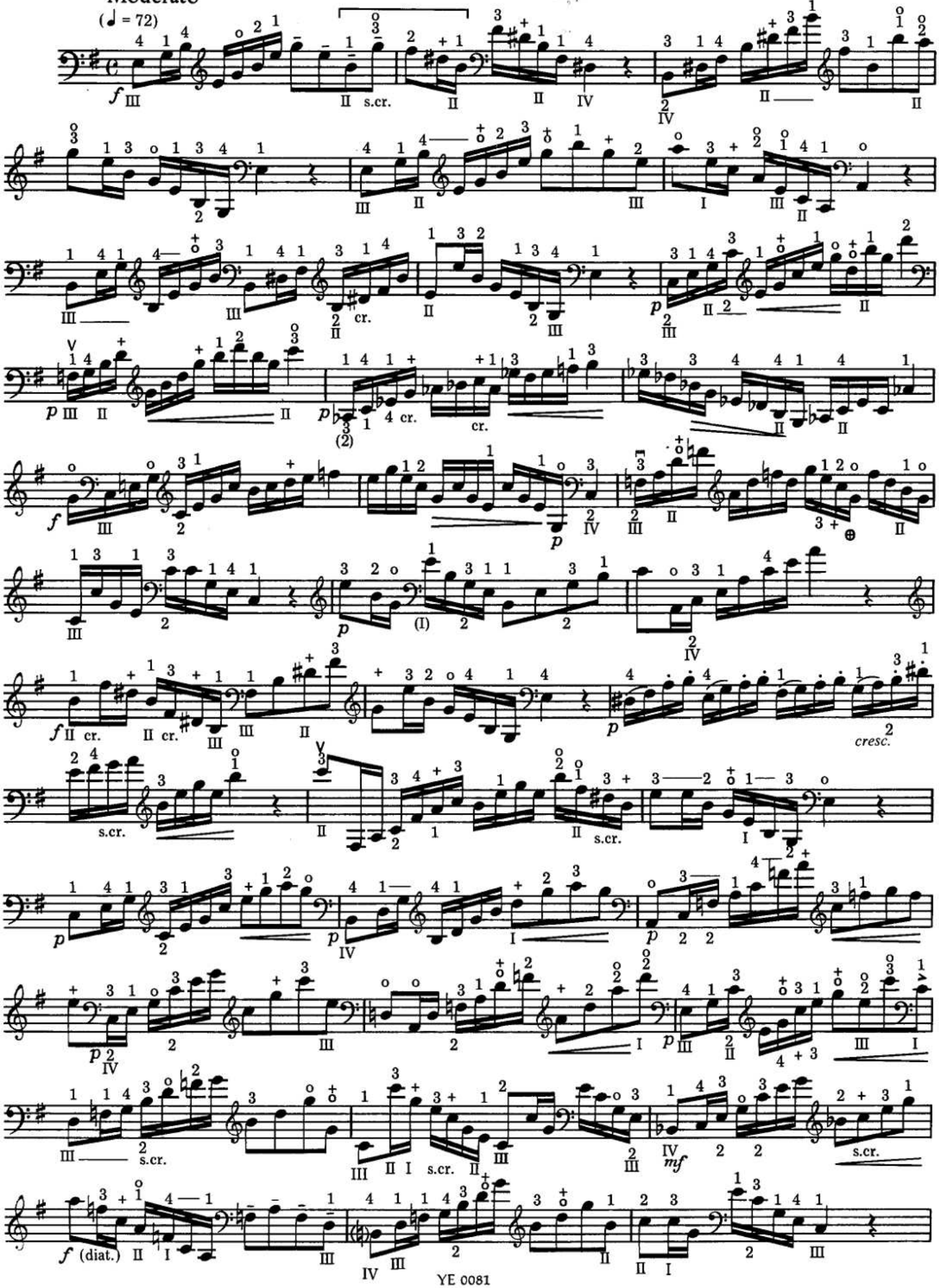


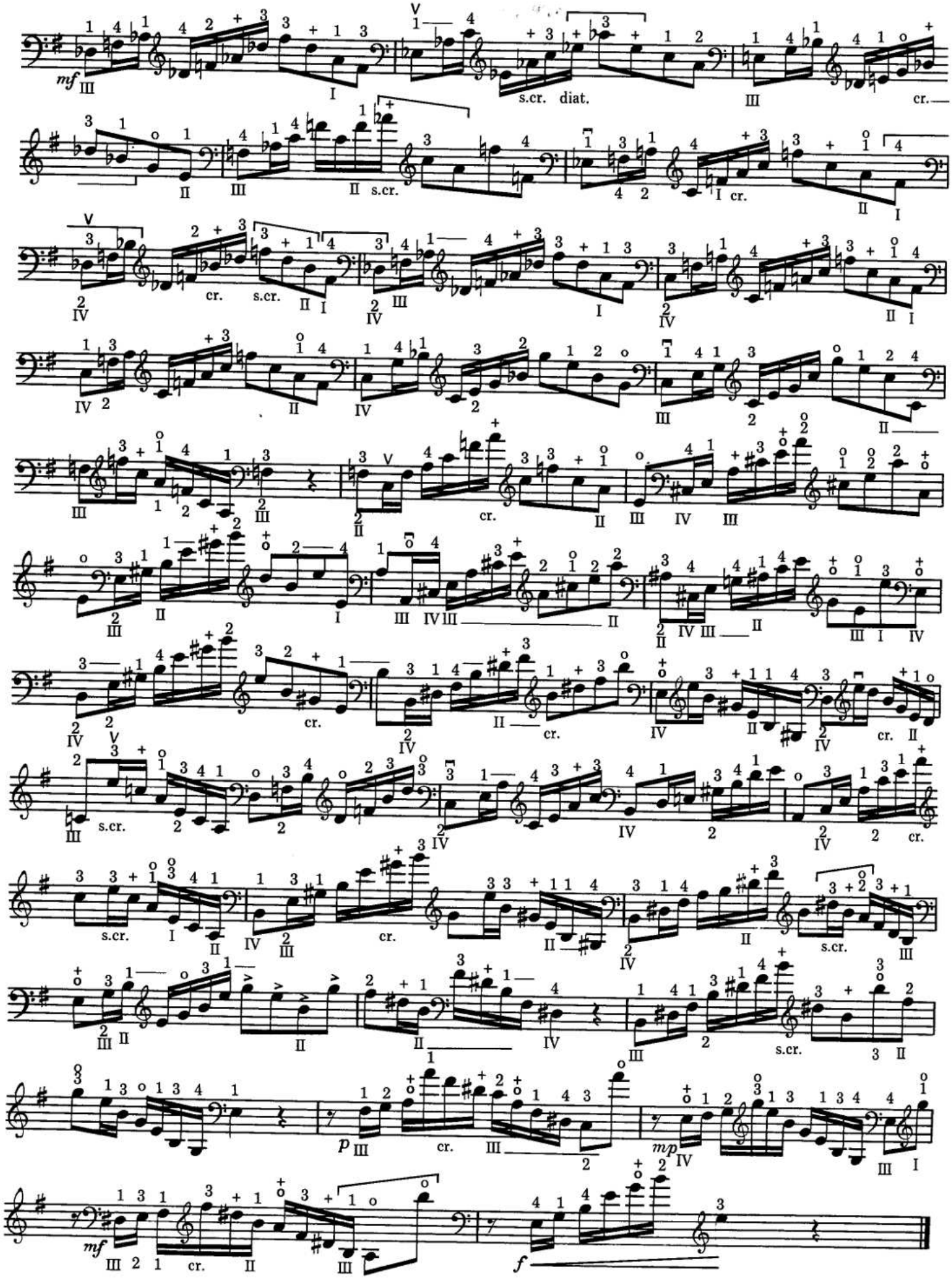

rall.
cresc.
diat.

19

Moderato

(♩ = 72)

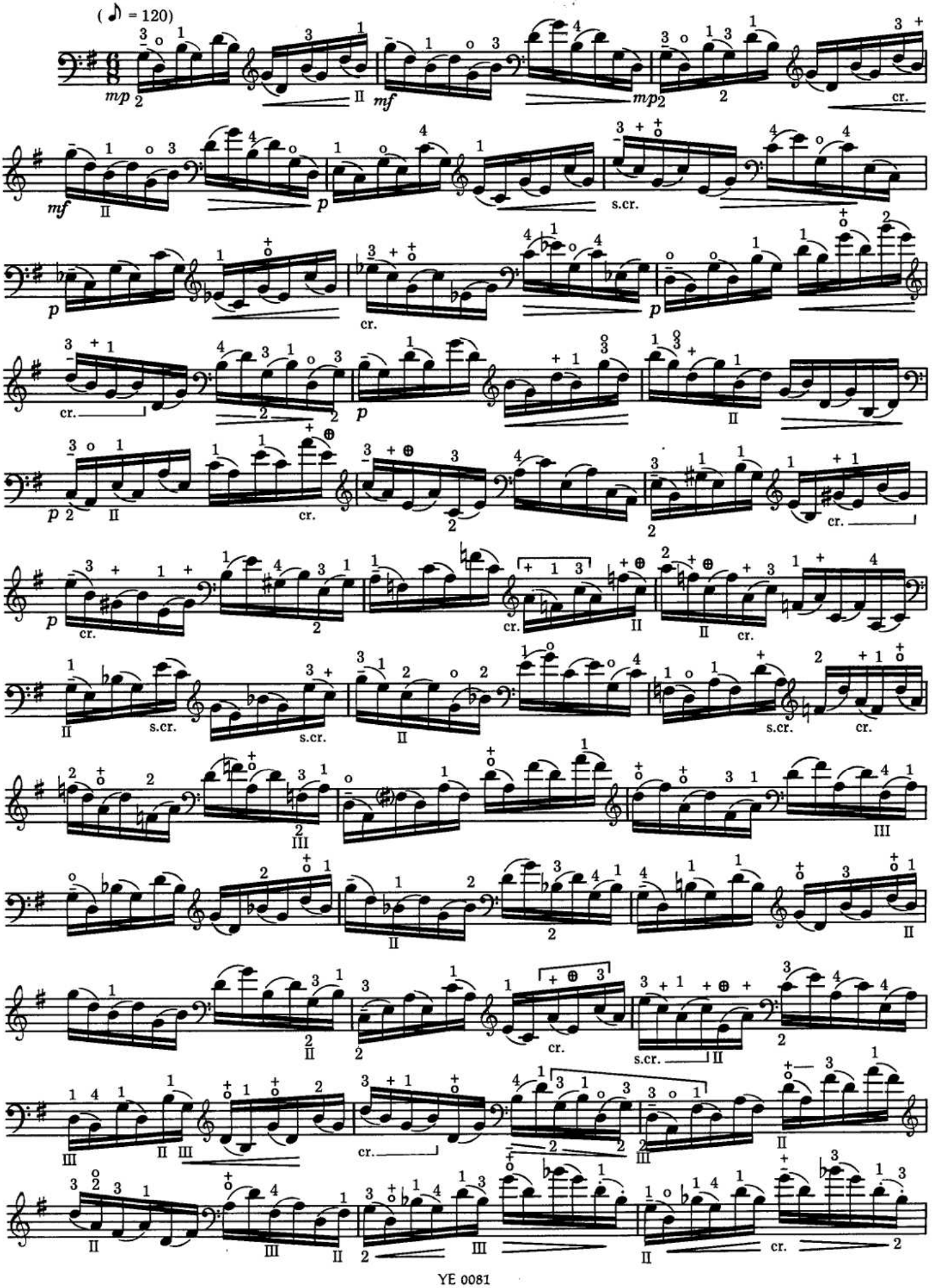


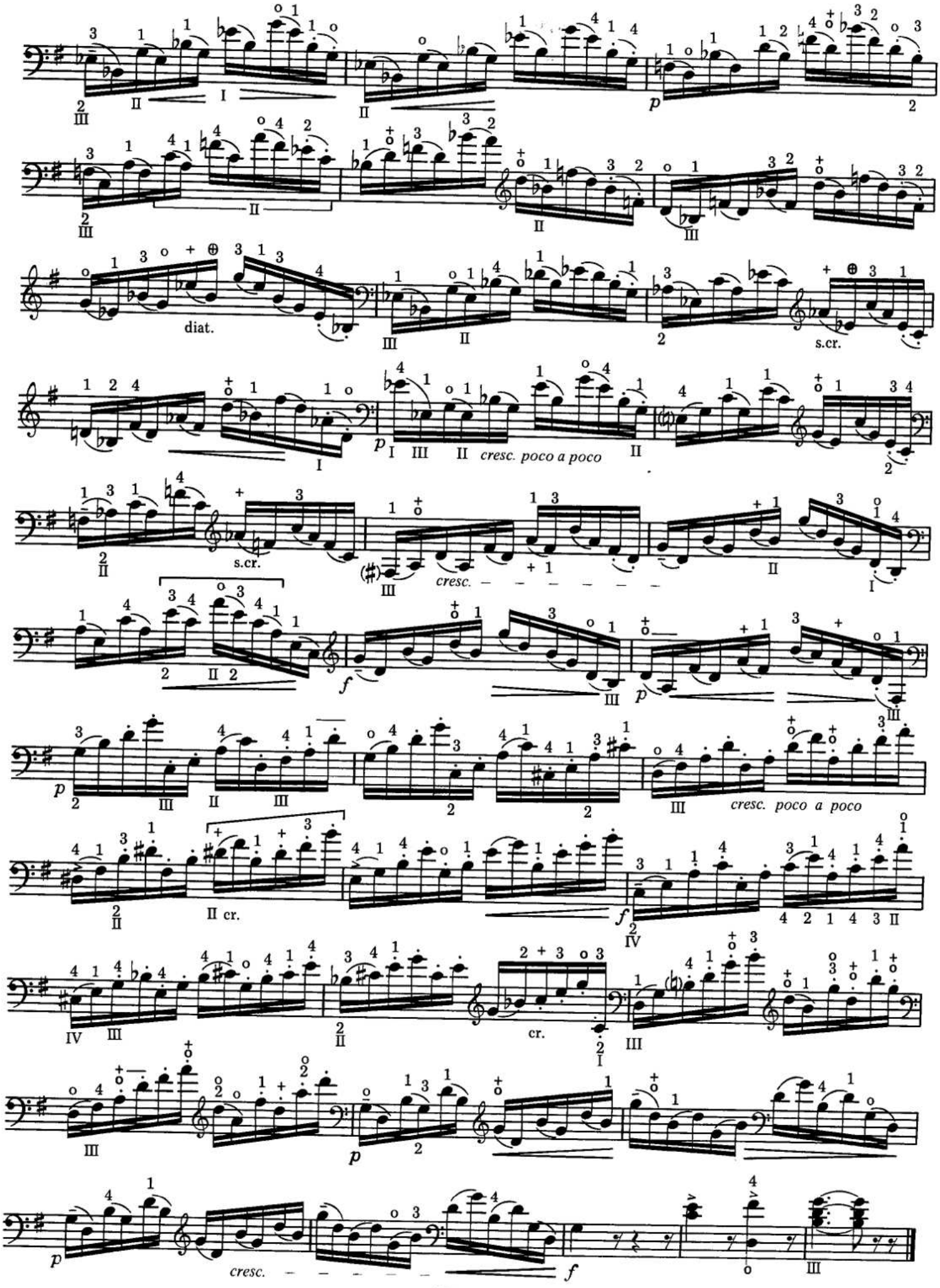

mf
s.cr. diat.
cr.
s.cr.
p
mp
f

20

Mosso

(♪ = 120)




diat.
s.cr.
cresc. poco a poco
s.cr.
cresc.
cresc. poco a poco
II cr.
cr.
cresc.