

THREE UNPUBLISHED WORKS BY GUSTAV LASKA: FANTASIE CAPRICE,
FANTASIE, OP. 4, AND FANTASIE PITTORICO

BY

TIFFANY S. FREEMAN

Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Doctor of Music
Indiana University
May 2015

Accepted by the faculty of the
Indiana University Jacobs School of Music,
in partial fulfillment of the requirements for the degree
Doctor of Music

Doctoral Committee

Ayana Smith, Research Director

Bruce Bransby, Chair

Alexander Kerr

Peter Stumpf

31 March 2015

Dedicated to Otis and Roslyn Freeman

Acknowledgements

I would like to express thanks to Professor Ayana Smith for her patience and for helping me put this document together. I also wish to thank Professor Bruce Bransby for his advice and ideas he has given me throughout the years and throughout this project. I also would like to thank Alexander Kerr for his advice and encouragement over the years and Peter Stumpf for stepping in to be on my committee and being a part of this process.

I would also like thank Professor Lawrence Hurst for originally giving me the idea to do this topic; and thanks to the State Library of Mecklenburg-Vorpommern for taking the time to scan and send me the pdf's of the original manuscript and their willingness to answer any questions that I have had.

Table of Contents

Acknowledgements.....	iv
Table of Contents.....	v
List of Musical Examples	vi
List of Tables	vii
Appendix.....	viii
Introduction.....	1
A Brief Biography of Gustav Laska	4
Historical Context & Introduction to Laska's Works	6
Editorial Procedures and Interpretation	9
The Pieces: Fantasie Caprice, Fantasie, Fantasie Pittorico	14
Appendix.....	30
Bibliography	89

List of Musical Examples

Example 1 – Fantasie Impromptu, piano score, measures 1-3.....	8
Example 2 – Fantasie Caprice, original measures 48.....	10
Example 3 – Fantasie Caprice, written out instructions for the Coda	10
Example 4 – Fantasie Caprice, measures 48-72, new cadenza.....	11
Example 5 – Fantasie Pittorico, page 4, section of the first cadenza.....	12
Example 6 – Fantasie Pittorico, end of the first cadenza.....	12
Example 7 – Fantasie Caprice pg. 2, original bar 9 with French ‘tuning’ instructions.....	13
Example 8 – Fantasie Caprice, pg. 5, beginning of second cadenza.....	16
Example 9 - Fantasie Pittorico, page 3, 7 th system, 5 th and 10 th bars.....	27

List of Tables

Table 1 – Errata for Fantasie Caprice.....	18
Table 2 – Errata for Fantasie.....	23
Table 3 - Errata for Fantasie Pittorico	28

Appendix

Appendix – Scores for Fantasie Caprice, Fantasie Op. 4 and Fantasie Pittorico.....30

Introduction

Due to the research that was started in the early 20th century, there is more information than before that is known about the evolution of the double bass. Part of this research has shown that in the late 19th and early 20th century, there was an increase in compositions written by either virtuosi soloists or teachers for the double bass. Some pieces were written for the composers themselves and others for their students. However, in the beginning, double bassists had to “borrow” or “steal” pieces from other instruments to add to the repertoire. Today’s modern example would be equivalent to the different editions that are currently available of the J.S. Bach Cello suites, Beethoven (commonly, no. 2 in g minor, op. 5 and no. 3 in A Major, op. 69) and Brahms (no. 1 in e minor, Op. 38) cello sonatas. From this group of virtuosi, I will be focusing on one important bass player who not only helped with contributing to the music of double bass but also to the local performance practice of Eastern Europe, Gustav Laska (1847-1928). Laska was known as an orchestral player and a soloist who toured Europe in the late 19th and early 20th centuries. In this document, I will be editing and arranging three pieces by Laska from his original manuscripts that appear to have never been published before. The pieces I have chosen happen to be three fantasies: “Fantasie Caprice,” “Fantasie, op. 4” and “Fantasie Pittorico.”

The reason I have decided to take on this project is to find out the answers to three questions. The first question is: to find out if there is a reason why Laska and his solo works are relatively unknown in the United States; why there is such a seemingly historical silence on him. Within the last 10 years, there has been one scholar, Josef Focht, who has written briefly on the life of Laska. However, quite a few of his pieces remain unpublished. Early speculation could be that these pieces are not easy on the ear of the audience member; perhaps he even had a different type of audience in mind for these pieces. Also, it is possible that he wrote most of his solo works as pieces for himself that only he would perform. The second question is: why should we

value Laska and these pieces in the bass repertoire? In an article written by Josef Focht, he claims that Laska's estate is "among the most important collections of contrabass music of Prague Romanticism."¹ Perhaps his music was overshadowed by one of his contemporaries at the time, Giovanni Bottesini (1821-1889). I have found no documentation that they actually met, but Bottesini was still composing until a few years before his death and Laska eventually would edit a few of Bottesini's pieces. Laska composed for a variety of genres from chamber music to choral works. The first section will discuss a brief biography of Laska, reception from the public, if possible, and a brief history of the double bass. The second section will be about Laska's music and educational aspects. Is there something about his pedagogical techniques that make him stand out against others in that time period? How do these three pieces that are being edited compare to the few pieces of Laska's that have been published? The third section will contain examples of the few difficult measures that I have encountered during the editing process. The fourth section will be introductions/descriptions of the pieces, brief commentary about decisions made during the editing process along with critical notes, a table of errata (if any), followed by a brief summary and conclusion about the pieces and his place in bass composition history. On first sight, some parts are clear to decipher; in all three works, Laska is very particular about how he prefers a passage played, including stating which string to play it on and articulations such as playing with all down bows. I believe it is safe to assume that after a first performance, Laska went back to these pieces and decided to change that first version by either making small changes with a different color pencil or by making drastic changes by completely scratching out a section to add something such as a cadenza. However, some of his edits are not clear enough to distinguish changes in rhythm or where a new measure(s) should be placed, and therefore, leaves

¹ Focht, Josef. Kontrabaß-Musik in der Mecklenburg-Schweriner Hofkapelle. Die Nachlässe von Johann Sperger (1750-1812) und Gustav Láska (1847-1928) in der Musikaliensammlung der Landesbibliothek Mecklenburg-Vorpommern in Schwerin. Studien zur lokalen und territorialen Musikgeschichte Mecklenburgs und Pommerns, 2 Vol. 2 (2002): 91-106.

room for editorial decisions and performance interpretation. The last part of the document will be the edition of the pieces.

A Brief Biography of Gustav Laska

Gustav Laska was born in Prague on August 23rd 1847. At the age of 14, Laska went to study double bass at the Prague Conservatory with the great bass pedagogue, Josef Hrabě (1816-1870) and he studied composition with Johann Friedrich Kittl (1809-1879) and Josef Krejčí (1822(21)-1881). Laska studied here for 6 years (1861-1867), and was so influenced by Hrabě, he would later go on to edit and arrange a few of his pieces. Upon graduation, Laska began a bass solo tour through Saxony, Northern Bohemia, ending in Hesse Kassel. It is here that he took on the job as Kapellmeister of the court orchestra in Kassel. In 1870, Hrabě left the Prague conservatory and Laska applied for the position as bass professor, but it was given to Josef Sládek (1837-1876), who at the time was a member of the Leipzig Gewandhaus Orchestra.

After this defeat, Laska moved on to be the band leader of the court band at Sondershausen, in Germany. In 1877, after facing the realization that he would not be able to teach at the Conservatory, Laska began stepping into the world of opera conducting and also took to concertizing more in places such as Göttingen, Halberstadt, Eisleben and Berlin. His continued success as a bass virtuoso (when touring, he was playing little known works and his own) granted him with the reputation of “the German Bottesini.”² In 1878, Laska took a job as a bassist in the Grand Duchy Mecklenburg-Schwerin Court Theatre Orchestra, a position he held until he retired in 1923.

Laska started composing for the double bass at a young age and as he got older, his compositions eventually began to branch out to other genres that included: operas, orchestral

²Focht, Josef. Kontrabaß-Musik in der Mecklenburg-Schweriner Hofkapelle. Die Nachlässe von Johann Sperger (1750-1812) und Gustav Láska (1847-1928) in der Musikaliensammlung der Landesbibliothek Mecklenburg-Vorpommern in Schwerin. Studien zur lokalen und territorialen Musikgeschichte Mecklenburgs und Pommerns, 2 Vol. 2 (2002): 91-106.

works, church music, secular vocal works, and chamber music. Although it is not known for certain, most of these compositions were probably performed with the Schwerin Court Orchestra. Beginning in 1886 at the age of 39, Laska started touring again mainly in German cities but he also visited Rochester, NY in 1892. Unfortunately, I have not been able to find a review of this Rochester performance, which would have helped us to understand Laska's reception as both a composer and a performer.

From 1888 until 1914 Laska also participated in the Bayreuth Festival where he presented a few of his own oil paintings: *In the Pause* (1892), *Driveway to the Festival Hall* (1894), and *After the Presentation* (1896). During his time in the Court Orchestra between 1886 and 1915, he served as an organist and choir conductor at the Parish of St. Anna in Schwerin and he conducted the Schwerin Singing Academy from 1893-1898. Due to his involvement in the musical life in Schwerin, Laska received a few awards and titles that recognized his contributions: title of Schwarzburg Sonderhausen'schen Chamber Virtuoso and Prussian Royal Chamber Musician (1875); Grand Ducal Chamber Musician (1883), Chamber Virtuoso (1921) and title of Professor (1923).

As of 1926, Laska's works, including his autograph manuscripts, are now mostly in the National Library of Mecklenburg-Vorpommern. Only his sacred works did he originally give to the church choir at St. Anne. However, these were later given to the Schwerin State Library as well. Over his extraordinary life, Laska wrote many works including etudes for bass, solo bass pieces, chamber pieces, sacred works and he also published editions of other composers' pieces such as his teacher Hrabe and Bottesini. His sense of importance stems from his being involved at the Prague Conservatory, to being an orchestral/concert performer and a composer of virtuoso bass music. He continued to play with the Schwerin Court Orchestra until he retired in 1923. He would later die there 5 years later, on October 16th, 1928, at the age of 81.

Historical Context & Introduction to Laska's Works

The ability to write more music for the double bass came from the increase in better technique for bass which included: creating a consistent way of tuning the strings, improvement in sound due to the development of steel strings, and adjustable bridges as recent as the 20th century. Compositions that were played during this time varied from the standard concerto to show pieces. The outpourings of performances of these pieces were made possible by the increase of virtuosi double bassists who doubled as performers in the standard European orchestra and travelled as concert soloists. However, the amount of solo double bass music pales in comparison to other instruments in the string family such as violin and cello. Such composers as Karl Ditters von Dittersdorf, Giovanni Bottesini and even as recent as Sergei Koussevitzky, helped in improving the lack of original double bass music by helping to expand the repertoire (Bottesini alone published a number of works for not only solo double bass, but other instruments and genres, including voice and opera). There is also a famous story of Domenico Dragonetti meeting Beethoven in 1799 and of them both playing through his second cello sonata (Op. 5).

Beethoven had been told that his new friend could execute violoncello music upon his huge instrument, and one morning, when Dragonetti called at his room, he expressed his desire to hear a sonata. The contrabass was sent for, and the Sonata, No. 2, of Op. 5, was selected. Beethoven played his part, with his eyes immovably fixed upon his companion, and, in the finale, where the arpeggios occur, was so delighted and excited that at the close he sprang up and threw his arms around both player and instrument.³

Today, people still have access to Laska's music. A few of his pieces have been published which include his "Five Pieces for Double Bass and Piano," his "Rhapsody," and his "3 Romances for Double Bass and Piano." His music is also accessible to us by way of two of his method books: his "*Kontrabass-Schule, Op. 50*" and the more popular study, "*Perpetuum*

³ Elliot Forbes, editor. 'Thayer's Life of Beethoven.' Princeton, Princeton University Press: 1921, p208.

Mobile,” for double bass and piano. The “*Kontrabass-Schule*,” which is broken into two volumes, starts with studies for a beginner and ends with etudes for an advanced student. He travels through different types of articulations and rhythmic exercises ending with duets for bass and piano. For the “*Perpetuum Mobile*,” this is a technical rhythmic study; here Laska includes rhythms such as fast sixteenth triplets while switching from bass, treble and tenor clef. The tempo of the piece is marked *velocissimamente*, which makes this piece appear to be for use for an intermediate to advanced student. This piece is virtuosic in sound and Laska probably wrote this with himself and his students in mind. Having these etudes helps us to understand if Laska has an equal or different opinion about playing technique compared to his former teacher. Does Laska extend the aspects of technique here? Focht states that, “his bass playing technique was firmly anchored into him from the ‘Prague Conservatory,’”⁴ which included his professor, Hrabe and another pedagogical colleague of Laska who attended the Prague Conservatory at the same time, Franz Simandl (1816-1870). In further comparison with Hrabe, their writing styles are similar in how they approach teaching the bass in their etude books. Both sets of etudes are broken up into two volumes whereas they both start with basic etudes that focus on beginner techniques such as long tones and basic bow exercises. They both approach advanced etudes almost at the same pace, though split up differently; Hrabe’s more advanced etudes are included in his volume two while Laska includes them near the end of volume one. For example, the last few pages of Laska’s volume one has exercises in tempo markings such as *Presto* and *Allegro con fuoco* and includes diminution of notes from eighth notes to sixteenth notes while still focusing on specific techniques. This could be interpreted as Laska trying to imitate his teacher’s approach to technique.

⁴ Focht, Josef. Kontrabaß-Musik in der Mecklenburg-Schweriner Hofkapelle. Die Nachlässe von Johann Sperger (1750-1812) und Gustav Láska (1847-1928) in der Musikaliensammlung der Landesbibliothek Mecklenburg-Vorpommern in Schwerin. Studien zur lokalen und territorialen Musikgeschichte Mecklenburgs und Pommerns, 2 Vol. 2 (2002): 91-106.

From what little there is known about Laska, I thought it would be best to find another avenue to understand his composing style: by comparing these fantasies with his piece, ‘Fantasy Impromptu’ from *The Five Pieces for Double Bass and Piano*. The impromptu starts with a prestissimo tempo (Example 1 below) and has similar writing to the three fantasies edited for this paper; the piano part in the beginning sounds similar to the finale section of the “Fantasie, op. 4.” Though it is a short piece, Laska manages to switch from fast to slow sections and includes lyrical moments throughout, and a few challenging passages in higher registers.

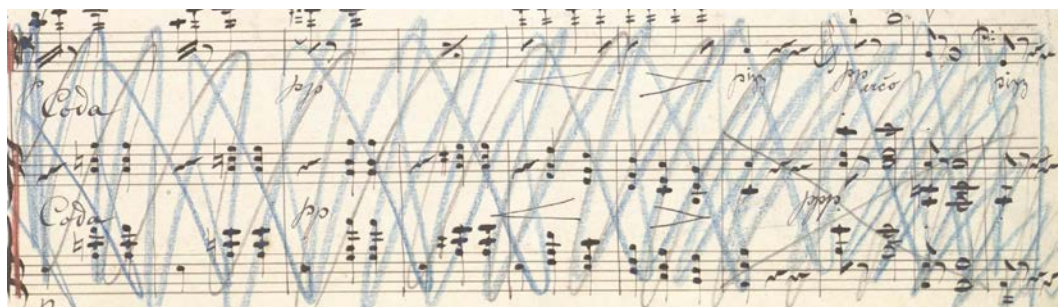
The image shows the first three measures of the piano score for 'Fantasy Impromptu'. The top staff is for the double bass, and the bottom two staves are for the piano. The music is in 2/4 time with a key signature of two flats (B-flat major). The tempo is marked 'Prestissimo.' and the dynamics are 'f energico'. The piano part features a dense, rhythmic accompaniment of chords and eighth notes, while the double bass part has a more melodic line with some slurs.

Example 1, Fantasie Impromptu, piano score, measures 1-3.

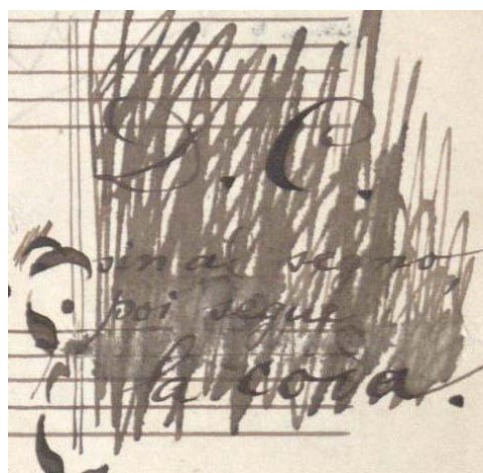
Due to each of these fantasies having memorable lyrical melodies, they give the illusion that they are easy to play. However, the cadenzas are the most challenging parts of all three pieces. The amounts of chromaticism, double stops, and fast up and down scale patterns make these pieces difficult to play and at times, difficult on the ear.

Editorial Procedures and Interpretation

Having the opportunity to look at Laska's original manuscript helps with understanding some of his compositional techniques and style. Two techniques that stand out the most are: his note stems facing the wrong direction, and some of his notations for repeated arpeggiated chords, where the notation looks like they should be tremolo chords. A few problems that I have encountered while editing Laska's music are the following: understanding his interpretation, compositional style, and who his target audience would have been. Another issue that I am confronted with is the task of editing Laska's music correctly. As previously stated, there are a few measures in Laska's music that he has completely scratched out, or he has written over the measure(s) the correct version that should be in its place. Here then lies the pressure of editing this piece. Laska taking the time to do his own edits with a special color pencil shows his particularity in making sure his music was in the acceptable final versions that he would want others to perform them. Also in the cadenzas, some of the notes are written in an almost frantic way; as if he had written out the majority of what he wanted to play but when he thought of something else, he made an attempt to write it down exactly as he may have performed it for an audience. I have included a few consistent examples below depicting Laska's editing during his compositional process. In Example 2 below, in his "Fantasie Caprice," you can see here that he intended to end the piece at the end of these 10 bars by indicating "coda" at the beginning of the system and then indicating the end of the piece with his signature squiggle after the final bar line. In Example 3, I have copied the end of the previous bar to the coda which includes a scratched out "Da Capo" sign and written out instructions for the coda, which says in Italian, "Sin al segno poi segue la coda," which translates to, "(from the beginning) until the sign, then follow the coda." However, you see that he has second thoughts and he completely scratches out the coda.



Example 2, Fantasie Caprice, original manuscript, original measures 48-57. Used by permission of the State Library of Mecklenburg-Vorpommern.



Example 3, Fantasie Caprice, original manuscript, written out instructions for the Coda. Used by permission of the State Library of Mecklenburg-Vorpommern.

Example 4 below shows that instead of using the scratched out coda and repeating the first three pages of the piece, he decides to not only add half a page of a cadenza, but three additional pages of music which includes a new section of music and themes from the first three pages.



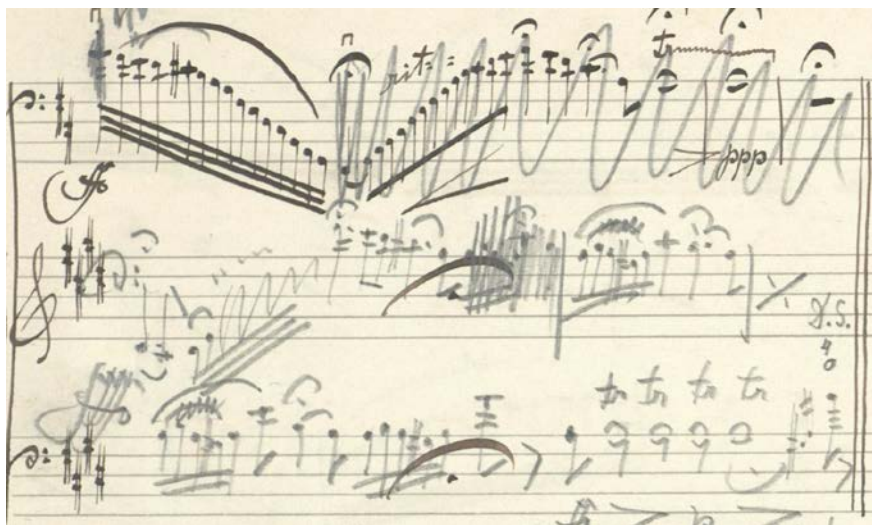
Example 4, Fantasie Caprice, original manuscript, measures 48-72, new cadenza. Used by permission of the State Library of Mecklenburg-Vorpommern.

As previously stated, it is important to note that parts of his cadenzas seem frantically written; as if he had written them immediately before/after a performance. Some measures he scratches out one rhythm and replaces it with another. However, in some situations, this is hard to decipher and it is then left to the discretion of the editor. I have included a portion of the cadenza from “Fantasie Pittorico” below in Example 6 where in these few bars, one can see a few of the changes Laska makes to the cadenza. These changes include: scratched out rhythmic beams, clef change in the middle of the bar, repositioned stems, scratched out accidentals, and instructions (given in German) on what to put in place of repeated bars. At the end of this same cadenza, in Example 4, he has completely changed the original end of the cadenza by scratching out the second half of the first bar and taking over the piano staves as well. All of these changes show how meticulous Laska was about his writing and editing in trying to produce correct final versions of these pieces. During this time period, it was not unheard of for a soloist to perform a

different version of the cadenza at each performance, which in retrospect would make these pieces fit in to the category of fantasies.

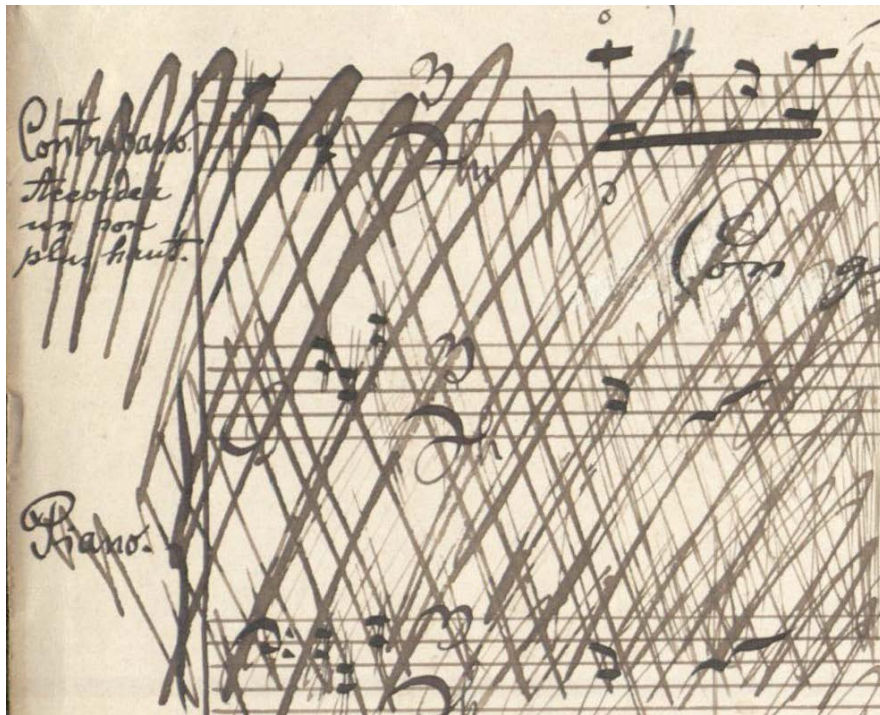


Example 5, Fantasie Pittorico, original manuscript, section of the first cadenza with edits by Laska himself. Used by permission of the State Library of Mecklenburg-Vorpommern.



Example 6, Fantasie Pittorico, original manuscript, end of the first cadenza. Used by permission of the State Library of Mecklenburg-Vorpommern.

The last example is of the scratched out instructions given for the bass player. Most solo pieces during this century were composed with the solo part up a whole step. There are usually instructions at the beginning of the solo bass part telling the performer to do so. For these three pieces, however, there are no separate bass parts, so he has written the solo part on the piano score. On all of these manuscripts, Laska has written the solo bass part in normal, “orchestral” tuning. So for example, the piano parts are in E Major, yet his solo part is in the key of D Major. In this example, while scratching out the preceding measures of the theme, he has also scratched out the instructions, this time written in French, "Accorder un son plus haut," which translates to, “string at a higher pitch.”



Example 7, Original manuscript page 2, original bar 9 with French ‘tuning’ instructions from Fantasie Caprice. Used by permission of the State Library of Mecklenburg-Vorpommern.

The Pieces: Fantasie Caprice, Fantasie, Fantasie Pittorico

An official definition of the term ‘fantasy’ is difficult to find. However, the most accurate description is as follows:

A term adopted in the Renaissance for an instrumental composition whose form and invention spring solely from the fantasy and skill of the author who created it. From the 16th century to the 19th the fantasia tended to retain this subjective licence, and its formal and stylistic characteristics may consequently vary widely from free, improvisatory types to strictly contrapuntal and more or less standard sectional forms.⁵

Due to these three pieces being all fantasies, and the way that some of the manuscripts are edited and written, it would appear that he wrote these pieces for himself. The advantage of playing a fantasy would be to give the impression of an impromptu piece, a piece that is not confined to form. Certainly, a student who was at a high level could take on these pieces; however, I am under the impression that as a soloist, Laska would have been playing/composing these pieces while on tour. His audience might have included patrons or future students who would pay to see him play. Since he spent half of his career touring as a soloist, he would have been able to influence a bigger audience than just those of his chamber court orchestra. Also, his music is a clear example of his romantic era surroundings; he uses lyrical melodies, lots of dynamic contrast, expressive markings, and rubato. In this section of the paper, I will introduce and discuss each piece which will then be followed by a list of errata that I have found while editing the piece. Also, I have been given permission from the State Library of Mecklenburg-Vorpommern to edit these pieces for the purpose of this paper.

⁵ William Drabkin. “Fantasia.” Oxford Music Online.com. Web. 18th, January, 2015.
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40048>

Fantasy Caprice

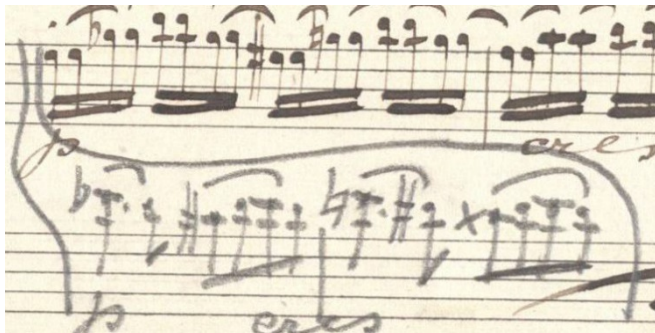
This piece was not only written for piano accompaniment, but Laska also composed an orchestral arrangement of this piece. The overall feel of this piece is that of a dance; it is in 3/4 time and most of his themes have some form of dotted rhythm or appoggiaturas. This piece starts in *Allegro* with a dramatic tremolo accompaniment in the right hand of the piano with chords in the left to which they swap parts after two bars; out of the three fantasie pieces that I have edited, this is the most dramatic and shortest introduction. The intro ends with both hands in unison and a fermata after which, the bass solo enters in with the theme. It is after this bar, where the original bar 9 is scratched out along with the tuning instructions as mentioned above. Also, it is clear that this was the original pick up bar, but Laska changed his mind and moved these notes to the previous bar at the end of the piano introduction. I am also speculating the possibility that he added the piano introduction after composing the bass solo and may have either forgotten to rewrite the instructions at the beginning of the piece or felt that it was not necessary. The theme is an eight bar phrase based on dotted rhythms while the piano has block chords; this theme repeats throughout and gives this piece the feel of a waltz.

The second section is a repeated section that is labeled as *animoso* where the beginning dynamic is forte and he alternates between crescendos, decrescendos, and subito pianos. The original eight bar theme follows, which leads into a different repeated section where the bass begins a new melody and the piano starts a canon one bar later. Here, Laska writes the expression *dolce* and later adds *espressione* in the second bar for the piano. The second ending originally lead into a coda, but as mentioned earlier, Laska has scratched this coda out and added a substantial cadenza.

The cadenza, which is twenty-five bars long, starts out lyrical for the first six bars with crescendos and decrescendos every two bars, but by the second system, we move into notes, with

each beat having a tie on the second and fourth beat. This phrase is then made more challenging by Laska indicating that it should be played up the octave. In the next two systems, he again plays with dynamics and utilizes the sixteenth note rhythm, while also indicating specific notes that should be played as harmonics. Towards the end of the cadenza, Laska inserts thirty-second note runs with an up and down motion; these runs include more notes as they progress and include crescendos and decrescendos at the beginnings and endings of the runs. Laska then ends the cadenza with a decuplet run of chromatic notes leading into chromatic triplet runs with each chromatic note beginning the set of triplets and a quarter note trill leading into the next section.

In this new section titled *Moderato*, the time signature has changed to common time and the lyrical moving line in the solo is accompanied by moving chords in the piano. It is here that Laska quotes eight bars of a verse and eight bars of the chorus from Stephen Foster's song titled, "Old Folks at Home." This leads into another cadenza, this time only eleven bars, and it includes two new measures that he wrote on the piano staff and drew bar lines around them to specify where the measures should be placed; Example 8 shows this below.



Example 8, Fantasia Caprice. original manuscript, beginning of second cadenza. Used by permission of the State Library of Mecklenburg-Vorpommern.

When consulting with the conductor score, these two measures were included (not sketched) in the score. However, the conductor's version has a few dynamic differences and perhaps for ease of the conductor following, this section is written in tenor clef versus the piano score which is

written in bass clef with 8va above it. Another important fact to note is that it leads into a sixteenth note passage, the same exact passage from the first cadenza for six bars. However, this time the sixteenth note passage continues the upward pattern unlike the first time. After a few bars that include chromatic runs written as sixty-fourth notes and ending on a trill, we arrive back to the main theme.

The *animoso* section follows as before, however, this time without repeats and the theme returns one more time, extended by eight bars and then leads into a repeated *Allegro* section in 2/4 time. The sixteenth notes in the bass solo are once again an octave up, while the piano accompaniment is playing eighth notes in the left hand and sixteenth note dotted eighth in the right. After these 8 bars, the piano drops to using one chord per beat for two bars as punctuation while the bass solo remains in 8va until the last 3 bars where they end together on three sforzando chords.

What made this piece challenging to edit were Laska's inconsistencies of his markings and articulations between phrases. Most of the errata that I have noted are because of his ability to compose a phrase a certain way and when the same material returns, he doesn't add the same markings. This leads me to believe that at the time of composition, Laska only had himself in mind as performer; meaning, if only he is performing these pieces, he doesn't need to be as accurate with phrase markings, although he took the time to add bowings and suggested fingerings throughout. However, in this piece the corrections he has written are clear to understand. When I consulted the conductor's score for this piece, I found there were too many discrepancies between the dynamics in the solo part with piano accompaniment (perhaps with the idea of playing with a bigger group and the possibility of covering the soloist, he wrote the solo dynamics louder) or I found no dynamics at all. For example, in the conductor's score, he never lists a dynamic for the main eight bar theme. Therefore, I have decided to make editorial

decisions based on material that had been played previously or that was similar to the notes/beats in question. The table of errata is listed below.

Complete listing of errata for Fantasie Caprice. Table 1.

Measure	Instrument	Beat	Correction	Comments
7	Piano (left hand)	1-3	Changed dotted half note to half note	
8	Bass	1	Added 'p' dynamic	Originally included in the scratched out portion of score.
9-29	Piano Bass	1-3	Added A Major Key Signature	No key signature indicated after first 8 bars.
12	Bass	2	Added 'staccato' on 8 th note	
16	Bass	1	Added 'staccato'	Originally included at measure 108
27	Bass	2-3	Added 'p'	
28	Bass	3	Added staccato marking over 8 th note	
34-47	Bass	1-3	Put in tenor clef	No clef at the beginning of these 2 systems on the manuscript
34-47	Piano	1-3	Put in Key Signature of A Major	No key signature at the beginning of these 2 systems on manuscript
34	Piano	3	Added slur to 1 st beat of following bar	
35	Bass	1	Added staccato	Originally included at measure 108
35	Bass	3	Added accent	
40	Piano (Right Hand)	2	Removed scratched out 'A' appoggiatura	
40-42	Piano (Left Hand)	1	Added dotted half notes.	Change indicated by Laska
74	Bass	1-2	Slur between beats 1 and 2	Change indicated by Laska
77	Bass	3 & 4	Slurs last four 8 th notes	“ “
79	Bass	1-4	Slurs over first group and second group of notes	“ “
87	Bass	3 & 4	Slur over last 3 beats	“ “
87	Piano	2-4	Added ritardando	
100-101	Bass	3	Added staccato over 8 th note	

Measure	Instrument	Beat	Correction	Comments
101	Bass/Piano	1	Added 'a tempo'	
104	Bass	2	Added 'staccato'	
109	Bass	2,3	Add slur over last 8 th notes	Previous material
109-110	Bass	1-3	Added crescendo and decrescendo	Match measures 17-18
111	Bass	1	Added 'p'	Match previous material
113	Bass	1	Added 'ff'	“ “
119	Piano	1	Added staccato marking	
119-120	Bass	3	Added staccato marking over 8 th note	
120	Piano/Bass	1	Added 'p'	Match previous material
122	Piano	3	Added slur to 1 st beat of following bar	
123-124	Bass	3	Added staccato over 8 th note	
133	Bass	1	Added 'arco'	
134	Bass	1	Added staccato mark	Staccato mark is on the 1 st beat of the piano
136	Bass	1	Added 'arco'	
136	Bass	1	Added mf	No dynamics in bass from 136 until 'sf' at 149. Decided to mirror piano dynamics.
140	Bass	1-2	Added 'f'	
146	Bass	1-2	Added 'ff'	

Fantasie, Op. 4

This is the longest out of the three fantasies; unlike the other two, every section has somewhat new material and there is only one section that we hear briefly a second time. This piece starts with a tempo marking of *Andante* with a dynamic marking of piano in cut time. It begins with a fourteen bar introduction in the piano, playing the melody in bars 9-11. The bass comes in at measure 15 in a piano dynamic with double stop eighth notes (moving line in the top voice with drones in the bottom voice) for the first five beats of the bar and moving sixteenth notes over the last three beats. The piano accompanies in pianissimo with block chords for the first four bars of the phrase and then has a countermelody with the bass for the next four bars. This section continues in the same style for the next eight bars, until a sforzando chord in the piano, followed by a pick-up note in the bass solo that leads into the next section. Laska has marked the tempo here *Allegro* and begins with the bass and piano playing another canon (like in *Fantasie Caprice*). This new portion lasts for fourteen bars and includes the solo playing in triplet figures with double stops but ends with the bass playing quarter notes with grace notes while retarding into the *Adagio*.

Here, the bass is playing a lyrical melody in the dynamic of piano while the piano is an eighth note accompaniment. Towards the end, there is a crescendo and an accelerando that leads to a small cadenza starting with a triplet run, then a bar with fermatas placed throughout and crescendoing into the *Al Pollaca*⁶ The bass changes from lyrical to dotted rhythms while the piano accompanies with arpeggiated chords until the seventh bar of the phrase, where a ritardando leads into an *a tempo* of sixteenth note groupings, at times up the octave. The solo then begins playing sextuplets under the melody in the piano. This ends with a dotted triplet rhythm in the bass, followed by the piano and we start a new section that is just marked *dolce*. Similar to the

⁶ It is ambiguous the intent of the *Al Pollaca* here because it does not fit the typical metrical style of the Polonaise, it is in quadruple meter. I also thought the possibility that he meant 'Polka' which was a popular Bohemian dance during this time but it still doesn't match. Therefore, I am leaving it in the score as is.

previous theme, this is based on arpeggios with fermatas strategically placed over higher notes in the bass while straight arpeggios are being played by the piano. The piano later switches to triplet chords as the bass continues its triplet pattern until the last two bars of the section, where Laska has put *colla parte* under the bass solo and has titled it *Andante*. We then arrive at another *Allegro* with sixteenth notes in the bass and punctuation from the piano with sforzandos on the first chord of each measure. The piano then takes over the sixteenth note pattern from the solo, which turns into an introduction for the upcoming *Maestoso* section.

This section begins in dotted halves and moves towards moving eighth notes with constant use of crescendos and decrescendos. The right hand of the piano has moving chordal eighth notes while the left hand is playing a dotted counter melody. It ends with a ritardando into piano; the motive here in the solo is played an eighth note off in the piano which continues the line. This ends at a fermata bar where the bass has another small cadenza which Laska has notated that the last eighth notes in the bar should be all down bows. The solo then trills over the piano that is playing introductory material back into the *Al Pollacca* section from earlier, the difference being, once this phrase ends the piano gets the theme and plays alone until we arrive at the true cadenza. The cadenza is sixteen bars and starts with a scalar, ascending thirty-second note run that pauses at a fermata on the highest note, and then descends on eighth notes. Double stops are prominent in this section and Laska is specific about the different markings he writes in these bars. He then starts descending chromatically on eighth note double stops with the bottom voice acting as a drone and then the last two chords being pizzicato.

Finally we arrive at the '*Finale*.' This *Allegretto* starts with an eight bar piano introduction that leads into a new theme in the bass where Laska has put as an expression *scherzhaft*, meaning 'jokingly.' It is another theme with dotted rhythms in the bass with eighth note accompaniment in the piano. Both instruments start with staccato markings until the piano prefaces the lyrical melody, in which Laska instructs the piano to play *dolce et marcato*. The solo

then plays sextuplets of the previous dotted theme and then goes into an arpeggiated figure. After this, the bass plays the melody that the piano had played earlier for eighteen bars and then plays the melody down the octave. At this point Laska writes *poco a poco meno mosso et morendo*, for both the piano and bass and the piano's dynamic drops to pianississimo. Here, both instruments begin a series of arpeggiated chords with the bass at this point playing them pizzicato (they are both notated as rolls). The last few sections are an *Adagio* with tremolo in the right hand of the piano and the left hand is playing in contrary motion to the solo line. The entire piece finally ends with a three bar *Presto* in 3/4.

This piece had the fewest issues with editing. There were some phrases that I could not see clearly that could have been due to the way Laska wrote his instructions or the way the manuscript was copied from the library. Some phrases are faded and therefore illegible. Most decisions I made were to keep phrases consistent; for example, if there is a specified marking on a beat in the piano right hand but the left hand has the same material but the marking is missing, I added the marking. The table of errata is listed below.

Complete listing of errata for Fantasie. Table 2.

Measure	Instrument	Beat	Correction	Comments
13	Piano	4	Last 8 th note should be A ^b , not A # in right hand.	
14	Piano	4	Removed eight note rest above beat	
19-20	Bass	3 & 4	Added phrasing slur	
36	Piano/Left Hand	1	Added marcato marking	
36-37	Piano/Left Hand	2 and 3	Added staccato marking	
41	Piano	1	Added marcato marking	
61	Piano	3	Changed from 8th note to quarter note in right hand	
67	Piano/Left Hand	1	Added piano arpeggio	
67	Piano/Left Hand	4	Added staccato mark	
67	Piano/Right Hand	2	Added piano arpeggio	
67, 71	Bass	1	Slur from dotted 16 th to 32 nd note and added staccato marking over 32 nd note.	Later material has these markings
68, 70	Bass	1 and 3	Slur from 8 th to 16 th note and added staccato mark over 16 th note	
80	Piano (Right Hand)	3,4	Made 8 th note double dotted and original 16 th note into 32 nd	Same material two bars before
80	Piano (Right Hand)	3,4	Slurred last 2 beats into next bar	
95-97	Piano	2-4	Added staccato	
100	Piano/Left Hand	2	Added quarter rest	Consistent with bar before
101	Piano	2	Removed “viol pizz”	
101	Bass	1	Removed staccato and marcato mark	Same material follows and does not have marks
104	Piano/Left Hand	2-4	Added staccato marks	
130-135	Piano	1-4	Added piano arpeggios and staccato marks	Previous material
131, 135	Piano	3	Added ‘sf’	
141	Bass	3	Took out chord in bass solo.	
149	Bass	4	Took out staccato marks, added tenuto	Consistent with following bars
151	Bass	4	Changed B ^b to B#	
153	Bass	1	Added ‘a tempo’	

Measure	Instrument	Beat	Correction	Comments
156	Bass	3	Took out '+' sign and added 'pizz'	
157	Bass	1	Added 'arco'	
174	Bass	2	Removed staccato mark	Rhythmic material repeats without staccato
176-178	Piano/Left Hand	1,2	Added staccato marks	Previous Material
178	Piano/Right Hand	1,2	Added staccato marks to off beats	
188	Piano/Right Hand	2	Added 'marcato' marking	
188	Piano/Right Hand	2	Added 'marcato' marking	
190	Piano/Right Hand	2	Changed accent marking to marcato over last 8 th note	
191	Piano/Left Hand	1	Added staccato over 2 16 th notes	Same rhythm as previous bars
192	Piano/Left Hand	1,2	Added staccato over 2 nd 8 th note	
194	Piano/Left Hand	1	Added marcato mark	
202	Bass	1	Last triplet is notated as D# E D#	Written above these notes are: "dis e dis"
208	Piano/Right Hand	2	Changed D# to D natural	
240	Piano	1,2	Removed staccato	Not in previous material

Fantasia Pittorico

Pittorico is Italian for ‘picturesque,’ and this is what Laska is trying to express in this piece. The beginning tempo is *Andante Cantabile* and begins with a fourteen bar introduction in the piano. Here the piano plays eight bars of the melody while eighth notes are moving chromatically underneath. Two bars before the bass entrance, the piano ritards and drops its dynamics to *pianississimo*, then begins playing block chords in the tonic key of E Major. The melody that the bass plays is lyrical and slow moving; mostly in quarter and half notes. Thirty-two measures make up this main section and are broken into eight four bar phrases, where the melody rises and falls mostly in stepwise motion (few skips), which conveys the idea of singing. Throughout this section, Laska has chromatic chords accompanying the melody and the dynamics rise in the solo to only *mezzo forte* for one bar while mostly staying at piano.

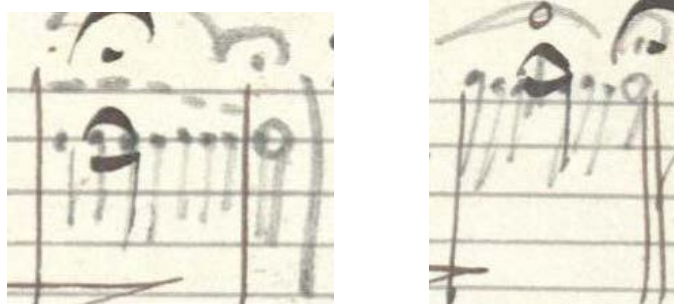
After the lyrical section we come to a major portion of this piece: the cadenza. Laska’s cadenza on the original manuscript takes up one page of music. For this edition I’ve had to break up some of the bars in an effort to make the notes and his corrections fit appropriately. Throughout, Laska writes suggestions for fingerings and which strings the passage(s) should be played on. It starts with three bars (two bars in 3/4 time and one bar in cut time) in an *Andante* tempo marking with *pizzicato* single notes and chords, then changes to *Adagio*. For the next few phrases, Laska begins a small motive of eighth note double stops slurred, with the expression ‘*langsam*’ written below and a starting dynamic of *pianissimo*, later growing to a *forte*. Three of the phrases end with half note double stops with fermatas above, while the third phrase has an *accelerando* included. However, the next phrase differs as he ends with a trill followed by a *ritardando* in an additional bar (this correction has been included in this edition). Over the next page, he uses many different short motives, scalar runs, and harmonics, while notating twice on the page in different sections that the tempo marking should be *Adagio*, which in both occurrences, follows two bars of *ritardando*. After the second *Adagio*, Laska includes more scalar

runs, a variation on the previous short motive, and we come to a new section of a sextuplet pattern where each beat is repeated (he has mistakenly placed a repeat sign that is used for measures instead of a repeat sign used for beats in the original manuscript). Every two beats stays in a specific key (A, D, A, E) and then eventually falls chromatically per beat, ending in A, instructing the performer to repeat the last two beats (bis). After another scalar passage, Laska labels a sixteenth note passage as *Presto* and begins double stops in treble clef that crescendos from pianissimo to fortissimo. This passage is repeated and then we arrive to the modification at the end of the cadenza. He still begins the passage the same, with a thirty-second note scale, but it originally was followed by an ascending eighth note two octave scale. However, he has decided to keep the notes but use thirty-second notes instead. He ends on four half note trills in pianississimo and the original lyrical material from the beginning returns, but with a slightly different piano accompaniment; this time there is tremolo in the right hand. This section is extended by two bars and leads into an *Allegro*. This is another piano introduction with the dynamic marking of fortissimo which leads into the final cadenza. This cadenza is easier to read and has the same patterns as before except more double stops and chromaticism. It ends on a half note trill with two quarter notes, leading into a *Presto*, which is in 2/4 time, and begins in pianissimo for both the solo and the accompaniment.

The piano starts off with a light accompaniment while the bass plays constant repeated sixteenth notes throughout this section until the end. After the first eight bar phrase, Laska gives the piano the melody in octaves in the right hand while the left hand is playing an alberti bassline. After the sixteenth notes in the bass, the piano and bass join in unison for sforzando chords until the end of the piece, where they end the last three measures with chords on the first beat of each measure.

Of the three fantasie pieces, this was the hardest to edit. The most difficult section to edit was the first cadenza. There were quite a few measures or notes that were scratched out and

two problems that stand out are in the twentieth bar of the cadenza where he originally had a half note in the bar with a fermata. However, over this original half note, he pencils in five tenuto marks above eight notes in the bar that end with a half note. The question is: are these eight quarter notes or are these eight eighth notes; it could be either. Since there are eight notes, I've decided to make it similar to the motive that was played before and make them eight eighth notes with slurs to match the amount of tenuto markings listed, meaning having a tenuto marking above two tied eighth notes. The same situation happens five bars later but this time with six stemmed notes in the bar again going to a penciled in half note. I have included these as Example 9 below.



Example 9, Original manuscript, page 3, 7th system, 5th bar (left) and 10th bar. Fantasie Pittorico. Used by permission of the State Library of Mecklenburg-Vorpommern.

The other example deals with his directions for ‘chromatisch bis 2’ shown above in example 5. It is clear that it directs the performer to insert some kind of chromatic passage and repeat it at the points that Laska has indicated. Initially I took this to mean 2 things: 1) make the repeated beat a half-step down from the previous beat in both places that were scratched out. I could then either allow the next chord to stay the same (the next note is the same as previous note but enharmonically spelled) or take the next beat down a half-step also. However, there was option 2: Is it possible that he meant to have the measures that his instruction is over removed? This then puts me in a possible position to rewrite the music differently than what he specified. My ending solution was to move the bottom notes in a stepwise motion. Other editorial issues

were the same as the previous pieces: forgetting articulations, slurs and dynamics. The errata table is listed below.

Complete listing of errata for Fantasie Pittorico. Table 3.

Measure	Instrument	Beat	Correction	Comments
8-9	Piano/Left Hand	1-3	Took out dynamic markings from below left hand	
9	Piano/Right Hand	3	Last 8 th note should be F#, not Fx	
12	Piano/Right Hand	3	Removed 'A' quarter note	Previous motive in both hands
15	Bass/Piano	1	Added 'a tempo'	
34	Piano/Left Hand	1	Removed 'G' dot above E#	Note not tied to anything
39	Bass/Piano	1	Added 'a tempo'	
	Piano	3	Changed from 8th note to quarter note in right hand	
64	Bass Piano	2	Wrote out quarter note trills	Changed by Laska
110-119	Bass	1-2	Replaced repeat sign for measures with repeat sign for beats.	
129-134	Bass	All	Properly edited new ending of cadenza in order	Laska instructions
147	Bass	1	Added 'mf'	
151,153	Piano	3	Signified A natural instead of A#	
152	Piano	2	Signified A natural instead of A#	
153	Bass	1-3	Slurred all 3 notes	
157	Bass	1-3	Slurred first 4 beats and last 2	Previous material
189	Bass		Cleared up run after 5 th fermata. Last 3 16 th notes are: B, C#, D, E quarter note.	Notes almost illegible
193	Bass	1	Second 16 th note in triplet changed note from B natural to B flat.	
209	Piano/Left Hand	1,2	Added staccato markings	
215-217	Piano/Left Hand	1,2	Added staccato markings	
223	Piano/Left	1,2	Added staccato markings	
229	Piano/Left Hand	1,2	Added staccato marking	
234-235	Bass	1-2	Added Crescendo for 2 bars	No dynamic, mirrored dynamic in piano
236, 237	Piano/Right Hand	1, 2	Added staccato to 8 th notes	
238,239	Piano/Right Hand	1,2	Added staccato to 8 th notes	

In conclusion, I believe that the only reason that Laska's music is not well-known is because not enough people know that it exists. Because more information on his life is becoming available, perhaps this could eventually lead to more of his music being published versus remaining in the Mecklenburg-Vorpommern in Schwerin where the public does not have easy access to it. Of course Laska was not the only composer of his time to be forgotten or overshadowed, but I believe that he is an important figure in bass history. He studied with and played with great bassists and because of this, I think he is worth having more research done on his life. These fantasies are great pieces for the bass repertoire, not only because it is great to discover original bass compositions that haven't been heard in over a century, but because these pieces at times are very challenging to play. I hope that these editions will allow other performers the opportunity to play different original music and perhaps it can become a staple in the bass repertoire.

Appendix:

The Edited Scores of *Fantasia Caprice*, *Fantasia Op. 4*, and *Fantasia Pittorico*

Gustav Laska
(1847-1928)

Fantasia Caprice
For Double Bass and Piano
Accompaniment

Edited by Tiffany S. Freeman

Fantasia Caprice

Gustav Laska
(1847-1928)

Allegro Moderato

Contrabass

Piano

Allegro Moderato

mf *f*

5

Cb.

Pno.

p *Con grazie*

9

Cb.

Pno.

p *tr*

13

Cb.

Pno.

pizz

tr

17

Cb.

Pno.

arco

animoso

sf

p

21

Cb.

Pno.

arco

ff

mf

p

pp

25

Cb. *dim.* *pp* *p* **A Tempo**

Pno. *dim.* *ppp* *p* **A Tempo**

29

Cb. *tr*

Pno. *tr*

33

Cb. *pizz* *arco* *ff* *dolce*

Pno. *tr* *f*

37

Cb.

Pno.

espressione

41

Cb.

Pno.

dim.

tr.

1.

2.

dim.

p

p

45

Cb.

Pno.

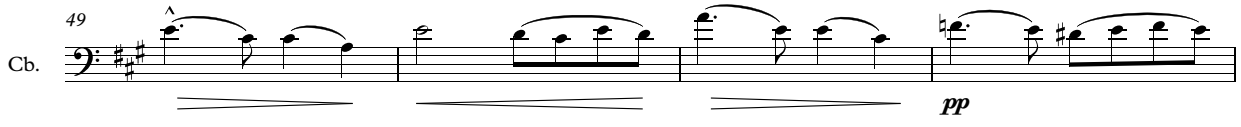
pizz.

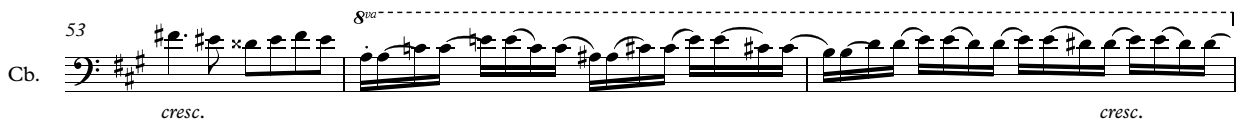
arco


pp

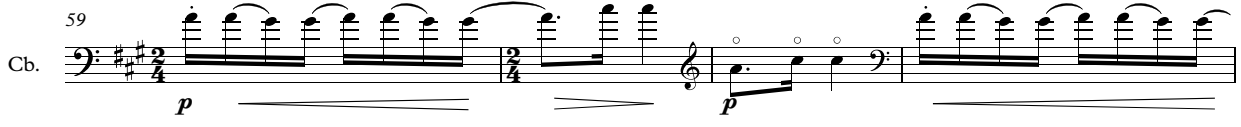
Cadenza

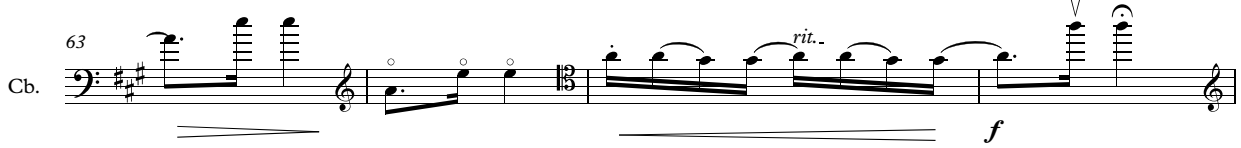
Cadenza

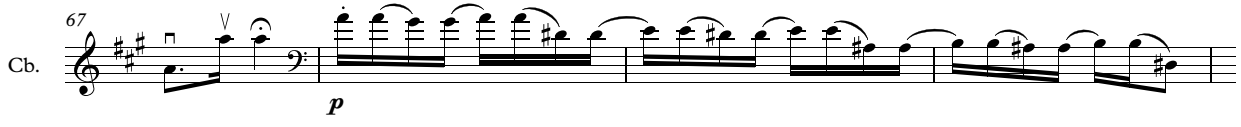
49
Cb. 
pp

53
Cb. 
cresc. *cresc.*

56
Cb. 
ff

59
Cb. 
p

63
Cb. 
f

67
Cb. 
p

71

Cb.

72

Cb.

73

Cb.

Moderato

pp

Pno.

Moderato

pp

77

Cb.

Pno.

82

Cb.

Pno.

p

86

Cb.

Pno.

rit.

Cadenza

89

Cb.

p *cresc.* *p*

92

Cb.

cresc. *f*

95

Cb.

f

97

Cb.

8va

V

98

Cb.

99

Cb.

100

Cb.

a tempo

p

Pno.

a tempo

p

tr

104

Cb.

Pno.

tr

108

Cb. *pizz* *arco* *p*

Pno.

112

Cb. *arco* *mf*

Pno.

116

Cb. *p* *dim.* *pp* *a Tempo* *p*

Pno. *dim.* *pp* *ppp* *a Tempo* *p*

121

Cb.

Pno.

tr

124

Cb.

Pno.

p

128

Cb.

Pno.

pp

132

Cb. pizz arco pizz

Pno. *pp*

136

Cb. **Allegro** arco *mf* *f*

Pno. **Allegro** *mf* *f*

141

Cb. *8va*

Pno. *f*

146

Cb.

ff

sf

sf

Pno.

ff

sf

sf

The image shows a musical score for two instruments: Clarinet Bass (Cb.) and Piano (Pno.). The score begins at measure 146. The Cb. part starts with a rapid sixteenth-note run, indicated by a circled '6' above the staff, marked with a fortissimo (*ff*) dynamic. This is followed by a rest and then two chords marked with a sforzando (*sf*) dynamic. The Pno. part consists of chords in both the right and left hands, starting with a fortissimo (*ff*) dynamic and later moving to a sforzando (*sf*) dynamic. The key signature has two sharps (F# and C#), and the time signature is not explicitly shown but appears to be 4/4.

Gustav Laska
(1847-1928)

Fantasie Op. 4
For Double Bass and
Piano or Orchestra Accompaniment
Edited by Tiffany S. Freeman

Fantasia Op. 4

For Double Bass and Piano Accompaniment

Gustav Laska
(1847-1928)

Andante

Contrabass

Piano

Andante

p

5

Cb.

Pno.

f *p* *ff*

9

Cb.

Pno.

fff

13

Cb.

p

Pno.

pp *ppp*

17

Cb.

f

Pno.

21

Cb.

Pno.

25

Cb.

Pno.

29

Cb.

Pno.

32

Allegro

Cb.

Allegro

Pno.

mf

34

Cb.

Pno.

p

p

38

Cb.

Pno.

f *dim.* *p* *cresc.*

mf *p*

42

Cb.

Pno.

cresc. *f* *p* *pp*

rit. *rit.* *sf*

46 **Adagio**

Cb. *p*

Pno. *p*

50

Cb. *f*

Pno. *mf*

54

Cb. *f*

Pno.

58

Cb. *f sf p cresc.*

Pno. *sf p pp*

62

Cb. *et accel - - - p*

Pno. *mf < accel f sf*

65

Cb. *3 > pp sf 3 cresc - accel- 3 rit. mf < fff*

Al Pollaca

66

Cb. *f*

Al Pollaca

Pno. *mf sf sf*

70

Cb.

Pno.

rit. **a tempo**

rit. **a tempo**

sf *p*

74

Cb.

Pno.

8va *8va* *8va* *8va*

3 *p* *6*

trm *p*

78

Cb.

Pno.

80

Cb.

Pno.

dolce

3

82

Cb.

Pno.

3

3

84

Cb.

Pno.

3

3

sf

8va

86

Cb. *rit.* *dolce*

Pno. *ff* *rit.* *p*

89

Cb.

Pno.

93

Cb. *a tempo* *dim.*

Pno. *a tempo*

96

Cb. *rit.* **Andante**
3 3 3 *colla parte* 3

Pno. **Andante**
rit.

100

Cb. **Allegro**
ff

Pno. **Allegro**
pp sf pp sf pp sf pp

104

Cb. *8va*

Pno. *sf pp f*

108 rit.

Cb.

Pno.

ff *p* rit.

112

Cb.

Pno.

p **Maestoso** *pp* *p* **Maestoso**

116

Cb.

Pno.

120

Cb. *marcato* *rit.* *p*

Pno.

123

Cb. *pp* *pp* *tr*

Pno. *ppp*

126

Cb. *(tr)* *accel.*

Pno. *3* *accel.* *f*

129

Cb.

Pno.

ff

130

Cb.

Pno.

a tempo

mf

sf

132

Cb.

Pno.

136

Cb. *rit.* *a Tempo*

Pno. *rit.* *sf* *mf* *f* *ff* *a Tempo*

140

Cb.

Pno. *p*

144

Cb.

Pno. *pp* *mf* *f*

147 Cadenza

Cb.

Pno.

sf

Cadenza

148

Cb.

pp *p* *feierlich*

152

Cb.

rit. *a tempo*

p *mf* *pizz.* *arco* *f* *pizz.*

157

Cb.

arco *f* *mf* *pp*

161

Cb.

pp *pizz.*

Finale

164

Allegretto

Cb.

Pno.

pp

Allegretto

168

Cb.

Pno.

f

ff

arco

pp

173

Cb.

Pno.

f

mf

Scherzhaft

p

177

Cb.

Pno.

181

Cb.

Pno.

dolce

et marcato

185

Cb.

Pno.

189

Cb.

Pno.

p

193

Cb.

Pno.

pp

197

Cb.

Pno.

Dolce

201

Cb.

Pno.

3 3

tr

f

Detailed description: This system covers measures 201 to 204. The Cb. part begins with two measures of triplet eighth notes, followed by a trill in measure 203, and ends with a quarter note in measure 204. The Pno. part consists of chords in measures 201 and 202, a trill in measure 203, and a final chord in measure 204. The key signature has three sharps (F#, C#, G#).

205

Cb.

Pno.

3 3 3 3

pp

Detailed description: This system covers measures 205 to 208. The Cb. part features four measures of triplet eighth notes. The Pno. part features chords in measures 205, 206, and 208, with rests in measures 205 and 206. The key signature has three sharps (F#, C#, G#).

209

Cb.

Pno.

3 8^{va}

Detailed description: This system covers measures 209 to 212. The Cb. part features triplet eighth notes in measures 209 and 210, followed by an 8va trill in measure 211, and ends with a quarter note in measure 212. The Pno. part features chords in measures 209, 210, and 212, with rests in measures 209 and 210. The key signature has three sharps (F#, C#, G#).

213

Cb.

pp

Pno.

ppp

217

Cb.

f

8va

Pno.

cresc.

221

Cb.

f

Pno.

sf

mf

225

Cb.

Pno.

4

Musical score for measures 225-228. The Cb. part has a melodic line with a slur over the last two measures. The Pno. part has a rhythmic accompaniment with slurs and a '4' above the third measure.

229

Cb.

Pno.

cresc.

Musical score for measures 229-232. The Cb. part has a melodic line with a slur over the last two measures. The Pno. part has a rhythmic accompaniment with slurs and a 'cresc.' marking in the fourth measure.

233

Cb.

Pno.

Musical score for measures 233-236. The Cb. part has a melodic line with a slur over the first two measures. The Pno. part has a rhythmic accompaniment with slurs.

237 **a tempo**
Cb. *mf*
Pno. *sf* *pp*

241
Cb.
Pno.

245
Cb. *poco* *a*
Pno. 4 *poco* *a*

249

Cb. *poco* *meno* *mosso* *et*

Pno. *poco* *meno* *mosso* *et*

253

Cb. *morendo* *pizz.*

Pno. *morendo* *ppp* *ppp*

257

Cb.

Pno.

261 **Adagio**

Cb. arco *tr*

Pno. *pppp* *8va*

265

Cb.

Pno. *pp* *(8)*

269 **Presto**

Cb. *ff*

Pno. **Presto** *f* *ff*

Gustav Laska
(1847-1928)

Fantasia Pittorico
For Double Bass
and Piano Accompaniment

Edited by Tiffany S. Freeman

Fantasia Pittorico

For Double Bass and Piano

Gustav Laska
(1847-1928)

Andante Cantabile

Contrabass

Piano

p *f dim.*

5

Cb.

Pno.

f

9

Cb.

Pno.

ff *p*

13

Cb.

Pno.

a tempo

rit.

ppp

p

a tempo

17

Cb.

Pno.

21

Cb.

Pno.

pp

pp

25

Cb.

mf *dim.*

Pno.

29

Cb.

p *pp*

Pno.

pp

33

Cb.

ppp

Pno.

ppp

37 *rit.* *a Tempo*

Cb.

Pno.

pp

pp

41

Cb.

Pno.

ppp

ppp

45

Cb.

Pno.

Cadenza
Andante
pizz.
pp

49 Cb. *arco* *pp* *Langsam* *f*

53 Cb. *pp*

57 Cb. *p* *3 cresc.* *accel.* *rit.*

61 Cb. *tr*

65 Cb. *rit.*

67 Cb. *V*

68 Cb. *f* *p*

73 Cb. *pp*

77 Cb. *p*

81 Cb. *pp* *rit.* **Adagio** *f*

85 Cb. *ff* *f* *rit.*

89 Cb. **Adagio** *ff*

93 Cb.

94 Cb. *f* *ff* *rit.*

99 Cb.

101 Cb.

105 Cb. *ff*

108
Cb. 
pp

109
Cb. 
cresc.

110
Cb. 
ff

112
Cb. 

114
Cb. 

116
Cb. 
cresc.

118
Cb. 

119
Cb. 

120
Cb. *ff*

121
Cb.

122
Cb.

123 **Presto**
Cb. *pp* *cresc.* *ff*

126
Cb. *pp*

129
Cb. *ff* *fff*

130
Cb.

133 Andante

Cb. *ff* \triangleright *p* \triangleright *ppp* *pp*

Pno.

137

Cb.

Pno.

141

Cb.

Pno.

145

Cb.

Pno.

mf *dim.*

149

Cb.

Pno.

pp

153

Cb.

Pno.

Adagio

pp

157

Cb.

Pno.

161

Cb.

Pno.

pp

rit.

165

Cb.

Pno.

$\frac{2}{4}$

169 **Allegro**

Cb.

Pno. *ff*

Musical score for measures 169-172. The Cb. part is silent. The Pno. part features a right-hand melody with accents and a left-hand accompaniment with eighth-note chords and triplets.

173

Cb.

Pno.

Musical score for measures 173-176. The Cb. part is silent. The Pno. part continues with a right-hand melody and a left-hand accompaniment with triplets.

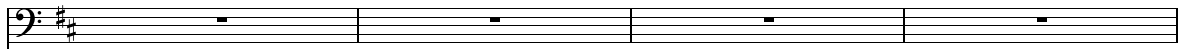
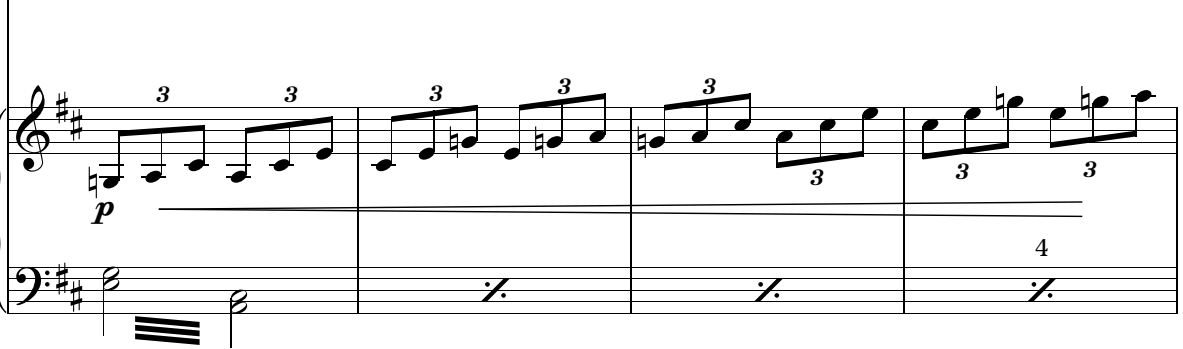
177

Cb.

Pno.

Musical score for measures 177-180. The Cb. part is silent. The Pno. part features a right-hand melody with chords and a left-hand accompaniment with eighth-note chords and triplets.

181

Cb. 
Pno. 
p

185

Cb. 
Pno. 
fff

189

Cb. 
pp

190

Cb. 

191

Cb. 
ff

192
Cb. 
p

194
Cb. 
ff

195
Cb. 

197
Cb. 
pp **Presto**
pp

Pno. 
pp

201

Cb.

Pno.

205

Cb.

Pno.

espress.

3

209

Cb.

Pno.

213

Cb.

Pno.

Musical score for measures 213-216. The Cb. part is a steady eighth-note line. The Pno. part features a complex texture with chords in the right hand and a bass line in the left hand. A triplet of eighth notes is marked in measure 215.

217

Cb.

Pno.

Musical score for measures 217-220. The Cb. part continues with eighth notes. The Pno. part has a more active right hand with chords and a steady bass line.

221

Cb.

Pno.

Musical score for measures 221-224. The Cb. part continues with eighth notes. The Pno. part features a dramatic shift in dynamics, including a fortissimo (*sf*) section with a long note in the right hand.

225

Cb.

Pno.

229

Cb.

Pno.

233

Cb.

Pno.

237 *8va*

Cb. *ff* *sf*

Pno. *ff* *sf* *sf*

241


Cb. *sf*


Pno. *sf* *sf*

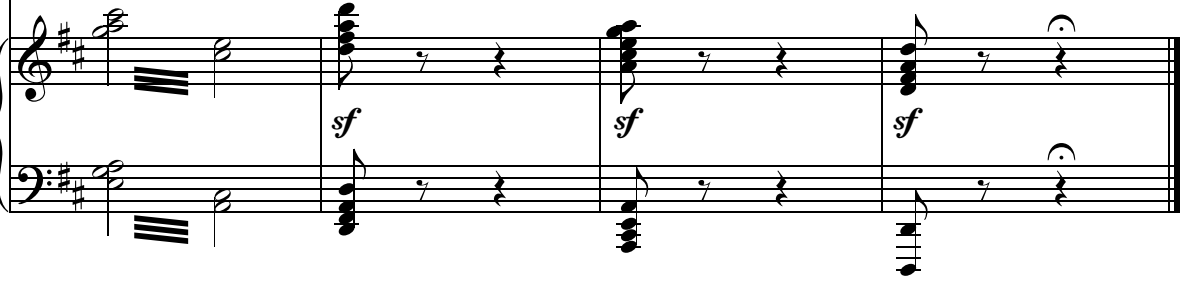
245

Cb. *fff*

Pno. *sf* *fff* *fff*

249 (tr) 

Cb. 

Pno. 

The image shows a musical score for Clarinet Bb (Cb.) and Piano (Pno.). The Clarinet part begins with a trill on the first note of the first measure, indicated by a wavy line above the note and the label '(tr)'. The Piano part features a series of chords in the right hand and single notes in the left hand, with a forte (*sf*) dynamic marking appearing in the second, third, and fourth measures. The score is set in a key with one sharp (F#) and a 2/4 time signature.

Bibliography

- Brun, Paul. *A New History of the Double Bass*. Villeneuve d'Asq: P. Brun Productions, 2000.
- Drabkin, William. "Fantasia." Oxford Music Online.com. Web. 18th, January, 2015.
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40048>
- Focht, Josef. *Kontrabaß-Musik in der Mecklenburg-Schweriner Hofkapelle. Die Nachlässe von Johann Sperger (1750-1812) und Gustav Láska (1847-1928) in der Musikaliensammlung der Landesbibliothek Mecklenburg-Vorpommern in Schwerin*. Studien zur lokalen und territorialen Musikgeschichte Mecklenburgs und Pommerns, 2 Vol. 2 (2002): 91-106.
- Forbes, Elliot. *Thayer's Life of Beethoven*. Princeton: Princeton University Press, 1949
- Gould, Elaine. *Behind Bars: The Definitive Guide To Music Notation*. London: Faber Music, 2011.
- Grier, James. *The Critical Editing of Music: History, Method, and Practice*. Cambridge: Cambridge University Press, 1996.
- Hrabe, Josef. *Concert*. Heilbronn: C.F. Schmidt, 1900.
- Hrabe, Josef. *86 Etudes: volume 1*. Edited by Franz Simandl. New York: Carl Fischer, 1940.
- Hrabe, Josef. *86 Etudes: volume 2*. Edited by Franz Simandl. New York: Carl Fischer, 1940.
- Laska, Gustav. *Perpetuum Mobile for Double Bass and Piano Accompaniment*. Edited by Lucas Drew. Melville, NY: Belwin-Mills, 1980.
- _____. *Kontrabass-Schule: op. 50 volume 1*. Edited by Konrad Spitzbarth. Leipzig: Breitkopf & Härtel Musikverlag, 1904.
- _____. *Kontrabass-Schule: op.50 volume 2*. Edited by Konrad Spitzbarth. Leipzig: Breitkopf & Härtel Musikverlag, 1904.
- _____. *Drei Romanzen für Contrabass mit Begleitung des Pianoforte*. Leipzig: C.F. Kahnt, 1874.
- _____. *Rhapsody*. Heilbronn: C. F. Schmidt, 19--.

Roemer, Clinton. *The Art of Music Copying: The Preparation of Music for Performance*. Sherman Oaks: Roerick Music, 1973.

Urchueguia, Cristina. *Critical Editing of Music and Interpretation: Critical Editions for Critical Musicians?* Text. Indiana University Press. 20 January, 2015, pgs. 113-129.