

20 Greatest Slow Melodies

Contrabass & Piano

EMR 22168

1. **Aria** (Bach / Naulais)
2. **Aria from *Così fan tutte*** (Mozart / Moren)
3. **Aria from *Le Nozze di Figaro*** (Mozart / Moren)
4. **Aura Lee** (Arr.: Mortimer)
5. **Ave Maria** (Prizeman)
6. **Die Zauberflöte** (Mozart / Moren)
7. **Dreamy Blues** (Noris)
8. **Gramercy Park** (Tailor)
9. **Irish Meadows** (Moren)
10. **La Douceur** (Telemann / Mourey)
11. **L'Amour** (Telemann / Mourey)
12. **La Primavera** (Vivaldi / Moren)
13. **L'Espérance** (Telemann / Mourey)
14. **Romance from *Eine kleine Nachtmusik*** (Mozart / Moren)
15. **L'Iverno** (Vivaldi / Moren)
16. **Morning Has Broken** (Arr.: Barclay)
17. **Nimrod** (Elgar / Oliver)
18. **Nocturne** (Moren)
19. **Serenade** (Rocha)
20. **Springtime** (Moren)



EDITIONS MARC REIFT

Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

1. Aria

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Johann Sebastian Bach

Arr.: Jérôme Naulais

Lento $\text{♩} = 72$

Contrabass

Piano

6

10

14

mf *mp* *mf* *p* *f* *mf* *p*

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2. Aria

from "Così Fan Tutte"

Wolfgang Amadeus Mozart

Arr.: Bertrand Moren



Andantino

Contrabass

Piano

8

17

25

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3. Aria

from "Le Nozze di Figaro"

Wolfgang Amadeus Mozart

Arr.: Bertrand Moren



Larghetto

Contrabass

mp cantabile

Piano

mf

p

6

mf

mp

11

mf

mf

16

rit.

p

p

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5. Ave Maria



Robert Prizeman

Tranquillo ♩ = 84

Contrabass

Piano

First system of musical notation. The Contrabass staff (bass clef) begins with a whole rest, followed by a melodic line starting on a half note G2, moving stepwise up to a half note G3. The Piano part (treble and bass staves) begins with a piano (*p*) dynamic. The right hand plays a series of chords and moving lines, while the left hand plays a simple harmonic accompaniment. A *p espr.* (piano espr.) marking is present above the Contrabass staff.

7

Second system of musical notation (measures 5-12). The Contrabass continues its melodic line. The Piano part features more complex chordal textures and moving lines in both hands, maintaining the tranquil mood.

13

Third system of musical notation (measures 13-18). The Contrabass line continues with a steady melodic flow. The Piano accompaniment provides a rich harmonic support with various chordal patterns.

19

Fourth system of musical notation (measures 19-24). The Contrabass staff includes a *mp* (mezzo-piano) dynamic marking and a *rit.* (ritardando) instruction. The Piano part also features a *mp* marking and concludes with a *dim.* (diminuendo) instruction. The system ends with a final cadence in both parts.

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6. Die Zauberflöte

15



Wolfgang Amadeus Mozart
Arr.: Bertrand Moren

Allegretto moderato

Contrabass

Piano

mp cantabile

p

p

10

mf

mp

20

f

pp

mf legato

pp

f

30

A

mp cantabile

p

p

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7. Dreamy Blues



Günter Noris

Piano reduction: Daniela Valtová

Blues ♩ = 69

Contrabass

Piano

4 **A**

8

11 1.

Chords: F, Dm, Gm7, C7, D7, D+, G9

Tempo: Blues ♩ = 69

Key Signature: B-flat major (one flat)

Time Signature: 4/4

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8. Gramercy Park

21



Norman Tailor
Adapt.: Jan Valta jun.

Valse anglaise ♩ = 108

Contrabass

Piano

§

A

5

13

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9. Irish Meadows

25



Bertrand Moren

Andante Espressivo

Contrabass

mp espressivo e cantabile

Piano

p

5

mp *mf* *mf cantabile*

p *mp*

9 **A**

mf

12

f *f*

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10. La Douceur

Die Sanftmut / Gentleness

from the 12 Heroic Marches

Georg Philip Telemann
Arr.: Colette Mourey


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Moderato ♩ = 100

Contrabass

Piano

7

13

20

26

This musical score is written for Contrabass and Piano. The tempo is Moderato at 100 beats per minute. The key signature has one sharp (F#). The time signature is common time (C). The score consists of three systems, each with two staves. The first system starts at measure 1 and ends at measure 6. The second system starts at measure 7 and ends at measure 12. The third system starts at measure 13 and ends at measure 28. Dynamics include mp, mf, p, and f. There are first and second endings indicated by bracketed numbers 1 and 2.

11. L'Amour

29



Die Liebe / Love from the 12 Heroic Marches

Georg Philip Telemann

Arr.: Colette Mourey

Moderato ♩ = 100

Contrabass

Piano

8

15

22

28

mp

p

mf

rit.

tr

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12. La Primavera



Antonio Vivaldi
Arr.: Bertrand Moren

Largo

Contrabass

mp espressivo

Piano

mp espressivo

4

8

12

16

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13. L'Espérance

Die Hoffnung / Hope
from the 12 Heroic Marches

Georg Philip Telemann

Arr.: Colette Mourey



Moderato ♩ = 104

Contrabass

Piano

mf

mf

7

13

mp

mf

19

f

mf

25

f

mf

1. 2.

1. 2.

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14. Romance

33

from "Eine Kleine Nachtmusik"

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Wolfgang Amadeus Mozart

Arr.: Bertrand Moren

Andante - all repeats optional

Contrabass

Piano

p *mf* *f*

5

A

p

10

f *p*

14

B

f *p*

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15. L'Inverno



Antonio Vivaldi
Arr.: Bertrand Moren

Andante Espressivo

Contrabass *mp cantabile* *p*

Piano *mp*

5

9

f *p* *f* *p*

13

mf *mf* *mf*

Tr. optional

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16. Morning Has Broken



Arr.: Ted Barclay

$\text{♩} = 84$

Contrabass

Piano *mf*

6

12

18

Chords: G, C/G, G, C/G, G, C, G, C/G, G, Am/C, D⁷, C, n.c., Em, Bm, C, Am, A⁷, D⁷, n.c. D⁷, G, C

17. Nimrod

Edward Elgar

Arr.: Julian Oliver

Piano reduction: Daniela Valtová



Adagio ♩ = 40

Contrabass

Piano

7

13

p

pp

p

pp

cresc.

f

cresc.

mf

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18. Nocturne

Bertrand Moren



Moderato

Contrabass

p espressivo

Piano

mf

p

8

mf

mf

15

A

f

f

22

19. Serenade

Gilles Rocha



Andante Doloroso

Contrabass

Piano

First system of the score for 'Serenade' (Andante Doloroso). The Contrabass part (bass clef) begins with a half rest, followed by a melodic line starting on a whole note G2, moving stepwise up to a half note F#3. The Piano part (treble and bass clefs) features a right-hand melody of eighth-note chords and a left-hand accompaniment of half notes. Dynamics include *mp* for the Contrabass and *mf* to *p* for the Piano. A first ending bracket labeled '1ed.' spans the first two measures of the piano accompaniment.

Second system of the score, starting at measure 5. The Contrabass part continues its melodic line, marked *mp* and *mf*. The Piano part maintains its accompaniment, marked *p*. A first ending bracket labeled 'A' spans the final two measures of the system, marked *mf* and *ten.*

Third system of the score, starting at measure 11. The Contrabass part features a more active melodic line, marked *f*. The Piano part continues with its accompaniment, also marked *f*.

Fourth system of the score, starting at measure 16. The section is marked 'rit.' and 'B Cadenza, Molto Libero'. The Contrabass part contains complex rhythmic figures with triplets and quintuplets, marked *pp*, *p*, *pp*, *mp*, and *mf*. The Piano part features a sustained chord in the right hand and a melodic line in the left hand, marked *pp*.

20. Springtime

Bertrand Moren



Andante moderato

Contrabass

mp espressivo

Piano

p

7

mf *f*

mp *mf*

14

A

mf *mp*

20

poco accel.

26

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