

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

Johann Sebastian Bach

Arr.: Jérôme Naulais


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Lento ♩ = 72

Contrabass

Piano

6

10

14



The musical score consists of four systems of music. Each system includes a Contrabass line and a Piano line. The tempo is Lento with a quarter note equal to 72 beats per minute. The key signature has two flats (B-flat major). The score includes various dynamics such as *mp*, *mf*, *p*, and *f*. The piano part features complex textures with triplets and slurs. The contrabass part has long, flowing lines with some rests.

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2. Aria

from "Così Fan Tutte"

Wolfgang Amadeus Mozart

Arr.: Bertrand Moren

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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

11

16 *rit.* *p*

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4. Aura Lee

Arr.: John Glenesk Mortimer

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Slow ♩ = 96

Contrabass

Piano

Measures 1-4. Contrabass part is a whole rest. Piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *mp*. Pedal markings are present below the bass line.

5

Measures 5-8. Continuation of the piano part from the previous system.

9 3 times

Measures 9-13. Features a repeated bass line and piano accompaniment with chords. Dynamics include *p*. Pedal markings are present.

14

Measures 14-17. Continuation of the piano part with a *cresc.* marking. Chords are indicated above the staff.

5. Ave Maria



Robert Prizeman

Tranquillo ♩ = 84

Contrabass

Piano

7

13

19

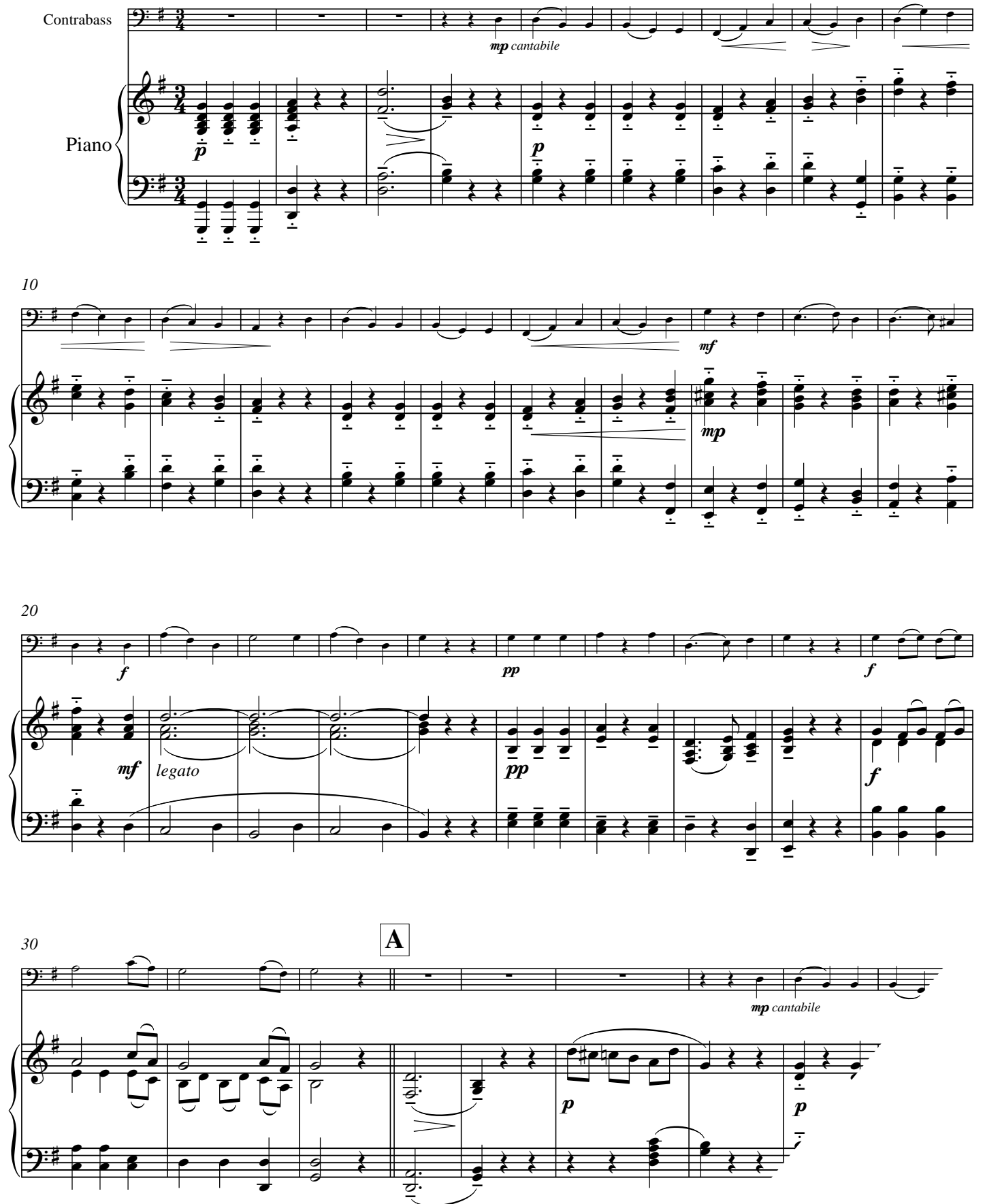
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6. Die Zauberflöte

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Wolfgang Amadeus Mozart
Arr.: Bertrand Moren

Allegretto moderato



Contrabass

Piano

mp cantabile

p

p

10

mf

mp

20

f

pp

f

mf legato

pp

f

30

A

mp cantabile

p

p

7. Dreamy Blues



Günter Noris

Piano reduction: Daniela Valtová

Blues ♩ = 69

Contrabass

Piano

mf 3 3 3 3 3 3 3 3

A

4

8

11 1.

F Dm₃ Gm⁷ C⁷ F Dm₃

Gm⁷ C⁷ F Dm Gm⁷ C⁷ F Dm

Gm⁷ C⁷ F D⁷ D⁺ (b9) Gm⁷ C⁷

F D⁺ G⁹ C⁷

Detailed description: This is a piano reduction of a blues piece. It features a contrabass line and a piano accompaniment. The piano part includes chords and triplet patterns. The score is divided into measures, with a first ending marked '1.' at measure 11. Chord progressions include F, Dm, Gm7, C7, D7, D+, and G9. The tempo is marked as Blues ♩ = 69.

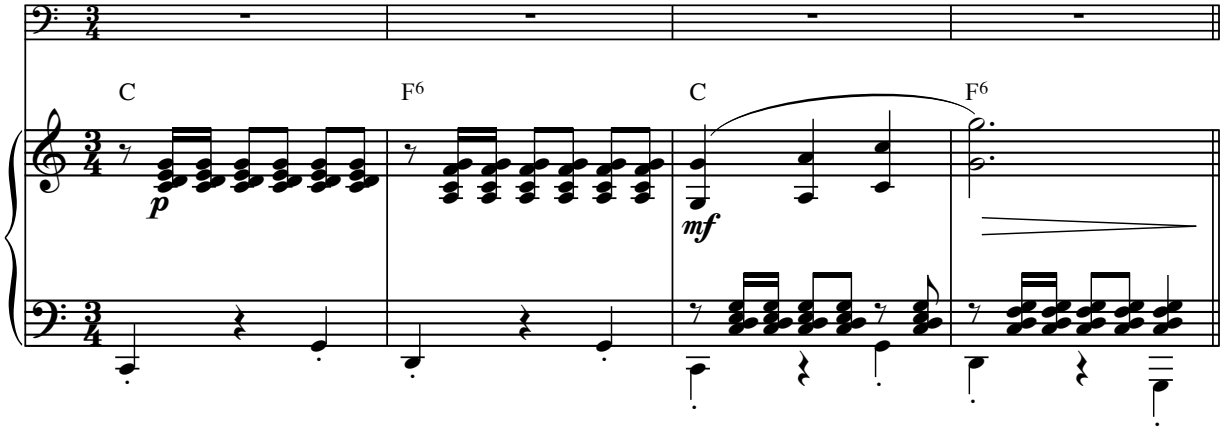
8. Gramercy Park


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Norman Tailor
Adapt.: Jan Valta jun.

Valse anglaise ♩ = 108

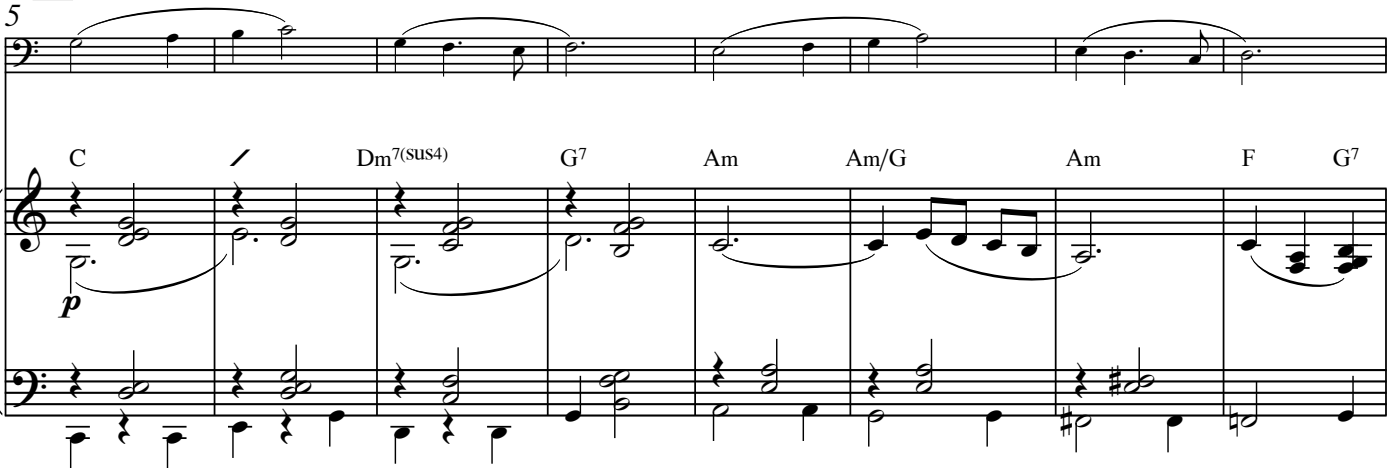
Contrabass



Musical score for Contrabass and Piano, measures 1-4. The key signature is one flat (B-flat major/F minor), and the time signature is 3/4. The tempo is marked as Valse anglaise ♩ = 108. The piano part features a rhythmic accompaniment with chords and dynamics *p* and *mf*. The contrabass part has a simple bass line.

§

A



Musical score for Contrabass and Piano, measures 5-12. The key signature is one flat (B-flat major/F minor), and the time signature is 3/4. The piano part features a rhythmic accompaniment with chords and dynamics *p*. The contrabass part has a simple bass line. Chords are indicated above the piano staff: C, Dm7(sus4), G7, Am, Am/G, Am, F, G7.

13



Musical score for Contrabass and Piano, measures 13-16. The key signature is one flat (B-flat major/F minor), and the time signature is 3/4. The piano part features a rhythmic accompaniment with chords and dynamics *p*. The contrabass part has a simple bass line. Chords are indicated above the piano staff: C, F, C, F, C.

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9. Irish Meadows


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Bertrand Moren

Andante Espressivo



Contrabass

mp espressivo e cantabile

Piano

p

5

mp *mf* *mf cantabile*

p *mp*

9 **A**

mf

12

f *f*

Detailed description: This is a musical score for the piece 'Irish Meadows' by Bertrand Moren. It is written for Contrabass and Piano. The score is in 3/4 time and the key signature has two flats (B-flat and E-flat). The tempo is marked 'Andante Espressivo'. The piece begins with the Contrabass playing a melodic line marked 'mp espressivo e cantabile'. The Piano part provides harmonic support with chords and some melodic fragments. The score is divided into systems, with measure numbers 5, 9, and 12 indicated. A section starting at measure 9 is marked with a box containing the letter 'A'. Dynamics range from piano (p) to forte (f). The piece concludes with a final flourish in the piano part.

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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 $\text{♩} = 100$

The musical score is arranged in two systems. The first system (measures 1-6) features a Contrabass line and a Piano line. The Contrabass line starts with a *mp* dynamic and includes a trill on the eighth note of the first measure. The Piano line consists of chords and moving lines in both hands, with dynamics *mp*, *mf*, *p*, and *mf*. The second system (measures 7-12) continues the piece, with the Contrabass line showing a *p* dynamic followed by *mf* and *mp*. The Piano line includes a first ending bracket at the end. The third system (measures 13-19) begins with a second ending bracket in the Contrabass line, marked *mp*, and includes a *p* dynamic. The Piano line features a *mp* dynamic and a crescendo. The fourth system (measures 20-25) shows the Contrabass line with dynamics *mf*, *mp*, *mf*, and *f*. The Piano line has dynamics *mf*, *mp*, *mf*, and *mf*. The fifth system (measures 26-28) concludes the piece with a first ending bracket in the Contrabass line, marked *p*, *mf*, *f*, *mp*, and *mf*. The Piano line has dynamics *p* and *mf*.

11. L'Amour

29


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Die Liebe / Love from the 12 Heroic Marches

Georg Philip Telemann

Arr.: Colette Mourey

Moderato ♩ = 100



The musical score is arranged for Contrabass and Piano. It consists of five systems of music, each with a measure number at the beginning. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Moderato' with a quarter note equal to 100 beats per minute. The dynamics range from *mp* (mezzo-piano) to *p* (piano) and *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, and a trill (tr) in the final measure.

1
Contrabass *mp*

8
mp *p* *mp*

15
p

22
mp *mp*

28
mf *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


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Moderato ♩ = 104



The musical score is arranged for Contrabass and Piano. It consists of five systems of music, each with three staves. The first system (measures 1-6) features a Moderato tempo of 104 beats per minute. The Contrabass part has a dynamic marking of *mf*. The Piano part also has a dynamic marking of *mf*. The second system (measures 7-12) includes a first ending bracket. The third system (measures 13-18) includes a second ending bracket and dynamic markings of *mp* and *mf*. The fourth system (measures 19-24) includes dynamic markings of *f* and *mf*. The fifth system (measures 25-30) includes first and second ending brackets and dynamic markings of *f* and *mf*.

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14. Romance

from "Eine Kleine Nachtmusik"



Wolfgang Amadeus Mozart

Arr.: Bertrand Moren

Andante - all repeats optional

Contrabass

Piano

5

A

10

14

B

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15. L'Inverno

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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

♩ = 84

Contrabass

Piano *mf*

6

12

18

The musical score is arranged for Contrabass and Piano. It is in the key of G major and 6/8 time. The tempo is marked as ♩ = 84. The score is divided into four systems, each starting with a measure number (1, 6, 12, 18). The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The contrabass part provides harmonic support with chords and a steady bass line. The score includes various chords such as G, C/G, Am/C, D7, C, n.c., Em, Bm, Am, A7, and G. The piano part starts with a mezzo-forte (mf) dynamic. The score concludes with a double bar line and repeat dots.

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17. Nimrod

Edward Elgar

Arr.: Julian Oliver

Piano reduction: Daniela Valtová



Adagio ♩ = 40

Contrabass

Piano

7

13

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18. Nocturne

Bertrand Moren


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Moderato

Contrabass

Piano

p espressivo

mf

p

8

mf

15

A

f

22

19. Serenade

Gilles Rocha



Andante Doloroso

Contrabass

Piano

mp

mf

p
simile

ped.

5

mp

mf

p

mf

A

11

f

f

16 rit.

B Cadenza, Molto Libero

pp

p

pp

mp

mf

pp

20. Springtime

Bertrand Moren

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Andante moderato

Contrabass

mp espressivo

p

7

mf

f

mp

mf

14

A

mf

mp

20

poco accel. . . .

26

Contrabass & Piano (Fortsetzung - Continued - Suite)

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EMR 302Z	HÄNDEL, Georg Fr.	Prelude & Fugue (Sturzenegger)
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