
Silvio Dalla Torre

BASSics 2

Anwendung der Vier-Finger-Technik beim Kontrabass-Spiel
nach der „Neuen Niederländischen Schule“

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Praxisbeispiele aus der Orchester-, Kammermusik- und Sololiteratur

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1

Orchesterstellen Tutti

Chr. W. Gluck: Alceste

poco animato

The score is written for two bassoon parts. The first staff begins with a *ff* dynamic and a *poco animato* tempo. The music features a series of eighth-note patterns with accents. The second staff continues with similar patterns, including a measure with a first ending bracket labeled (1 4). The third staff shows a change in dynamics to *f* and includes a *V* marking above the first measure. The fourth staff features a *p* dynamic and includes a *V* marking above the first measure. The fifth staff continues with *f* dynamics and includes a *V* marking above the first measure. The sixth staff features a *p* dynamic and includes a *V* marking above the first measure. The seventh staff continues with *f* dynamics and includes a *V* marking above the first measure. The eighth staff features a *p* dynamic and includes a *V* marking above the first measure. The ninth staff continues with *f* dynamics and includes a *V* marking above the first measure. The tenth staff concludes with a *ff* dynamic and includes a *V* marking above the first measure.

Allegro con spirito

W.A. Mozart: *Haffner-Sinfonie*

First staff of music for the *Allegro con spirito* section. It begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The music features a series of eighth notes and sixteenth notes. Fingerings are indicated with numbers 1 and 0. Dynamics include *sf* (sforzando), *fp* (forzando piano), and *f* (forte). Fingering for the right hand is shown as II, III, IV.

Second staff of music. It continues the melodic line with various fingerings (2V, 1, 0, (4), 0, (3 4), 0) and dynamics (*f*, *fp*). Fingering for the right hand includes II, III, I.

Third staff of music. It features a steady eighth-note pattern with a dynamic of *f*. Fingering for the right hand includes 4 and V.

Fourth staff of music. It continues the eighth-note pattern with dynamics of *f*. Fingering for the right hand includes V, 4, V, and 1.

Fifth staff of music. It features a steady eighth-note pattern with dynamics of *f*. Fingering for the right hand includes V, V, V, and 2. A fingering of III is also indicated.

Presto

First staff of music for the *Presto* section. It begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The music features a series of eighth notes and sixteenth notes. Fingerings are indicated with numbers 3, 4, and (4). Dynamics include *pp* (pianissimo) and *f* (forte). Fingering for the right hand is shown as II.

Second staff of music. It continues the melodic line with various fingerings (0, 1, 2, 4, 0, 1, 2) and dynamics (*f*). Fingering for the right hand includes II.

Third staff of music. It features a steady eighth-note pattern with dynamics of *f*. Fingering for the right hand includes 4, 0, (2), and (4). A fingering of III is also indicated.

Fourth staff of music. It continues the eighth-note pattern with dynamics of *f*. Fingering for the right hand includes III.

Fifth staff of music. It features a steady eighth-note pattern with dynamics of *f*. Fingering for the right hand includes III.

Allegro molto

W.A. Mozart: Don Giovanni

0 (3) 0 (3 4) 2

f

fp *fp* *f*

fp *f*

fp *f*

f *f* *f* *f*

fp

fp *f*

f *f* *f* *f*

f *f* *f* *f*

Allegro

W.A. Mozart: Die Zauberflöte

1 2

p *sf* *sf* *sf*

This page of musical notation is for a bassoon part, consisting of ten staves. The key signature is B-flat major (two flats). The notation includes various dynamics such as *sf* (sforzando), *f* (forte), *p* (piano), and *cresc.* (crescendo). Fingerings are indicated by numbers 1-4 above notes, and breath marks (V) are placed above notes. Articulations include slurs, accents, and staccato marks. The piece concludes with a double bar line. The staves contain the following musical elements:

- Staff 1: *sf* dynamics, fingerings 1 and 4, slurs, and breath marks.
- Staff 2: *sf* dynamics, fingerings 2 and 3, slurs, and breath marks.
- Staff 3: *sf* dynamics, fingerings 2 and 3, slurs, and breath marks.
- Staff 4: *sf* dynamics, fingerings 0, 1, and 2, slurs, and breath marks.
- Staff 5: *f* and *sf* dynamics, fingerings 3, 2, and 2, slurs, and breath marks.
- Staff 6: *p* and *cresc.* dynamics, fingerings 2 and 2, slurs, and breath marks.
- Staff 7: *f* dynamics, fingerings 4, slurs, and breath marks.
- Staff 8: *III p* dynamics, fingerings 2 and 2, slurs, and breath marks.
- Staff 9: *f* dynamics, fingerings 4, 1, and 4, slurs, and breath marks.
- Staff 10: *III*, *II*, and *(IV)* dynamics, fingerings 2 and 4, slurs, and breath marks.

W.A. Mozart: Sinfonie Es-Dur

Allegro
p espr.
pp
f

Franz Schubert: Sinfonie Nr. 9

Allegro vivace
p
cresc.
ff

Allegro vivace

G. Verdi: La Traviata

Allegro assai mosso

Allegro assai sostenuto

G. Verdi: Il Trovatore

Mussorgskij verlangt diese Stelle mit 30 Wiederholungen zu spielen!

Allegro

M. Mussorgskij: Boris Godunow

Presto

Felix Mendelssohn-Bartholdy: 4. Sinfonie

The first system consists of five staves of music in bass clef, 3/4 time. The first staff begins with a forte (*ff*) dynamic and includes fingerings 4, 2, 1, and a V-shaped fingering. The second staff continues with fingerings (1 2 4), 4, 2, and II. The third staff features fingerings 4 0, 2, and II, with a forte (*f*) dynamic. The fourth staff has fingerings 1, 1, 1, and 1. The fifth staff concludes with a forte (*ff*) dynamic. The system ends with a double bar line.

The second system consists of five staves of music in bass clef, 3/4 time. The first staff begins with a forte (*f*) dynamic and includes fingerings 0, 3, 3, II, and I. The second staff has fingerings V, 0 1, 2 b, 0, 1, 3, and II. The third staff features fingerings 4 (3), 1, 4 (3), and 0 2, with a forte (*ff*) dynamic. The fourth staff has a forte (*ff*) dynamic and a II fingering. The fifth staff concludes with fingerings 1 (4 2 1), 4, 3, and a final double bar line.

Richard Wagner: Die Walküre

Lento

p espr.

II *II* *III* *II*

p *II* *III* *II*

II *III* *I*

dolce perdendosi I *III pp*

Strepitoso

ff (sempre) *sempre sim.*

III

III *III* *IV*

Camille Saint-Saëns: Le carnaval des animaux

Allegretto pomposo

Musical score for the bass line of "Le carnaval des animaux" by Camille Saint-Saëns. The piece is in 3/8 time and B-flat major. The tempo is *Allegretto pomposo*. The score consists of six staves of music. Dynamics include *f*, *mf*, and *ff*. Articulations include accents and slurs. Fingerings and bowings are indicated with numbers 1-4 and Roman numerals I-V. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Allegro molto

N. Rimsky-Korsakoff: Scheherazade

Musical score for the bass line of "Scheherazade" by Nikolai Rimsky-Korsakov. The piece is in 2/8 time and D major. The tempo is *Allegro molto*. The score consists of four staves of music. Dynamics include *p*, *cresc.*, *poco*, and *a*. The piece features a continuous eighth-note pattern with various articulations and slurs.

Tempo di Valse

Ch. Gounod: Faust

Richard Strauss: Der Rosenkavalier *

Sehr lebhaft

* Verlag: Fürstner Ltd., London

2

Orchesterstellen Solo

Joseph Haydn: Sinfonie Nr. 6 ("Le Matin")

Menuetto (Trio)

mf

p *cresc.* *f* *mf*

I II III

Joseph Haydn hat seinen Musikern genau auf die Finger gesehen und ihre Präludiergewohnheiten studiert.
Daher lassen sich aus seinen Violone-Soli Rückschlüsse auf die damalige Spielpraxis ziehen.

Joseph Haydn: Sinfonie Nr. 7 ("Le Midi")

Menuetto (Trio)

mp *p* *mf*

V 1(4) 1(4) 1(4) (2)3 1/4 2
 mf mp
 4 2 0 2
 1 1 4 1 0 1 1
 mf II

Menuetto (Trio)

Joseph Haydn: Sinfonie Nr. 8 ("Le Soir")

4 3 V 3 (4) V (2 4) 3
 p f
 1 V 1 (3) 0 1 (2 4) φ 1
 p mf
 4 1 3 φ 2 1 4
 mf II
 0 1 1 V 1 2 φ tr 1
 mp p
 4 3 (4) V (2 4) 3
 p f
 0 V V 1
 p
 2 1 (4)
 mf II

(Andante)

mf *f*

G. Verdi: Rigoletto

Andante mosso

mp *f* *dim.* *p* *mf* *mp* *mf* *p*

ff *pp*

Solo für die ganze Bassgruppe!

G. Verdi: Otello

Sehr langsam

p *f* *mf* *pp* *crescendo* *mf* *ff*

Gustav Mahler: 1. Sinfonie

Feierlich und gemessen, ohne zu schleppen

p *II* *II*

3

Beispiele aus der Kammermusikliteratur

Andante

W.A. Mozart: Eine kleine Nachtmusik

Musical score for Mozart's *Eine kleine Nachtmusik*, Andante. The score is written in bass clef with a 3/4 time signature. It consists of two staves. The first staff begins with a dynamic marking of *p* and includes a 4th finger bowing marking (4V) and a fermata. The second staff starts with a dynamic marking of *fp* and includes various fingering and bowing markings, such as (42 1) and 2.

Allegro vivace

Franz Schubert: Forellenquintett

Musical score for Schubert's *Forellenquintett*, Allegro vivace. The score is written in bass clef with a 3/4 time signature and starts with a dynamic marking of *f*. It consists of three staves. The first staff includes a 1st finger bowing marking (1V) and fingering markings (2), (4 2 1), and (2 4). The second staff includes a 3rd finger bowing marking (3V) and fingering markings II, II, III, and IV. The third staff includes a 4th finger bowing marking (4V) and a fingering marking II.

Andantino

Musical score for Schubert's *Forellenquintett*, Andantino. The score is written in bass clef with a 2/4 time signature and starts with a dynamic marking of *ff*. It consists of two staves. The first staff includes a 2nd finger bowing marking (2V) and fingering markings 4, 1, 1, 2, 4, 1, 1. The second staff includes a 1st finger bowing marking (1V) and fingering markings 1 (4), 1 (4), (2) 2, and 20.

Allegro

G. Rossini: Streichersonate A-Dur

The first section of the score consists of six staves of music in bass clef, common time (C). The first staff begins with a dynamic marking of *f* and contains a series of eighth-note patterns with fingerings 2, 0, and 2. The second staff continues with similar patterns, including a double bar line with a repeat sign (II) and fingerings 0, 1, 4, 0, 1, 2, 4, 2. The third staff features a second double bar line with a repeat sign (II) and fingerings (2), 0, 2, 1, 0, 2, 1. The fourth staff is a continuation of the eighth-note patterns with a dynamic marking of *f* and fingerings 2, 1, 3, 4. The fifth staff includes a double bar line with a repeat sign (II) and fingerings 4, 1, 2, 1. The sixth staff concludes the section with a double bar line and a fermata-like symbol.

Allegro

G. Rossini: Duetto per violoncello e contrabbasso

The second section of the score consists of three staves of music in bass clef, common time (C). The first staff starts with a dynamic marking of *mp* and includes fingerings 0, 1, 3, 2, 1, 1, 3. It features a double bar line with a repeat sign (II). The second staff begins with a trill (tr) and a breath mark (V), followed by a dynamic marking of *mf* and fingerings 1, 4, 1. The third staff continues with a dynamic marking of *f* and fingerings 2, 0, 1, 1, 1, 1. It includes a double bar line with a repeat sign (II) and a fermata-like symbol at the end.

4

Beispiele aus der Sololiteratur
a: Originalwerke

1. Allegro moderato

Joh. Matth. Sperger: Sonate D-Dur

2. Adagio

1. Allegro

F.A. Hoffmeister: Konzert Nr. 1

2. Adagio

Carl Ditters von Dittersdorf: Konzert Nr. 2

1. Allegro moderato

Bei der Dittersdorf-Version der vorigen Seite handelt es sich um eine Bearbeitung von Franz Tischer-Zeit aus dem Jahre 1938. Da sie bei Probespielen verlangt wird, muss man sie im Repertoire haben.

Wer interessiert ist, studiert auch die folgende Version, die dem Original (das für den Terz-Quart Violon geschrieben wurde) deutlich näher kommt:

1. Allegro moderato

1. Allegro moderato

Staff 1: *f* IV, (4 1 2), II, I

Staff 2: IV, *mf*, *mp* I, II, II, (14) tr

Staff 3: *mf*, II, II, (4 1 4)

Staff 4: *mp*, II, *f*, II, (4)

Staff 5: *p*, I, I, (1 4), I, 4o, 4o, III, *f*, 0 4, 2

2. Adagio

2. Adagio

Staff 1: *p*, (4) 2, 1, *mp*, II, III

Staff 2: II, II, 1, 2, V, 1, V, (4) 1, 1

Staff 3: I, *f*, 0 V, 3, 3, 3, *p*, 2, 4, 3

Staff 4: *f*, 4, 2, 3, 1, (14) tr

Domenico Dragonetti: Andante und Rondo

Andante

p *f* *p*

mf *fp*

fp

J.M. Sperger: Sonate h-moll

1. Allegro moderato

mf *f* *p*

2. Adagio cantabile

p dolce *f* *p*

1. Allegro moderato

J.M. Sperger: Konzert Nr. 15

Musical score for the first movement of J.M. Sperger's Concerto No. 15, measures 1-14. The score is written in bass clef with a common time signature (C). The tempo is marked "Allegro moderato". The dynamics range from *mf* (mezzo-forte) to *f* (forte). The piece features various fingerings (1-4), slurs, and articulation marks such as *mf*, *f*, *dolce*, and *II*. A trill is indicated by a "tr" symbol. The notation includes eighth and sixteenth notes, rests, and slurs.

2. Adagio

Musical score for the second movement of J.M. Sperger's Concerto No. 15, measures 1-14. The score is written in bass clef with a 3/4 time signature. The tempo is marked "Adagio". The dynamics range from *mp* (mezzo-piano) to *f* (forte). The piece features various fingerings (1-4), slurs, and articulation marks such as *mp*, *f*, and *tr*. The notation includes eighth and sixteenth notes, rests, and slurs.

3. Allegro

Musical score for the third movement of J.M. Sperger's Concerto No. 15, measures 1-14. The score is written in treble clef with a 2/4 time signature. The tempo is marked "Allegro". The dynamics range from *mf* (mezzo-forte). The piece features various fingerings (1-4), slurs, and articulation marks such as *mf*. The notation includes eighth and sixteenth notes, rests, and slurs.

1. Allegro moderato

J.B. Vanhal: Konzert D-Dur

Musical score for the first movement of J.B. Vanhal's Concerto in D major, measures 1-14. The score is written in bass clef with a common time signature (C). The tempo is marked "Allegro moderato". The dynamics range from *f* (forte) to *p* (piano). The piece features various fingerings (1-4), slurs, and articulation marks such as *f*, *p*, and *II*. The notation includes eighth and sixteenth notes, rests, and slurs.

4^o 3 1 (2) 4) 4^o 4 1 4 3 1

f I II *p* II

4^o 4^o 1 4^o 1

φ (1 3) 3^o 3^o III III

f III III

φ 1 4 0 (14) 0 (1 4) 4^o (1) 2 (4)

p

mf *f*

2. Adagio

2 (1) 4) 4^o (2 1) 3 4 (2)

mp I

3 4 (2 1 3) 1^o 4 (2)

I

3 1 (3) (1 2 4) 4 4^o 1 (2 4 1) 4^o

3. Allegro

0 2 1 2 4 4^o 0

f

1 0^o 2 1 2 3 0 1

Bottesini hat seine Werke meistens "suono reale", also klingend notiert. Das bedeutet, dass eine Oktave höher gelesen werden muss.

G. Bottesini: Konzert h-moll

1. Allegro moderato

1. Allegro moderato

II *mp*

II *f*

II *p*

I

2. Andante

2. Andante

mp espress.

mf

crescendo

II

I

f

I

3. Allegro

3. Allegro

mp

mf

II

I

G. Bottesini: *Rêverie*

Lento

G. Bottesini: *Elegia in Re*

Andante sostenuto

1. Allegro moderato molto

Musical score for the first movement, 'Allegro moderato molto'. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 9/8. It consists of four staves of music. The first staff begins with a half rest followed by a half note G2, marked with a forte (*p*) dynamic and a hairpin crescendo. The second staff continues with eighth notes and quarter notes, marked with a forte (*f*) dynamic and a hairpin crescendo. The third staff features a triplet of eighth notes and a quarter note, marked with a forte (*f*) dynamic and a hairpin crescendo. The fourth staff concludes with a quarter note G2, marked with a forte (*f*) dynamic and a hairpin crescendo. Fingerings and articulation marks are indicated throughout the score.

2. Allegretto scherzando

Musical score for the second movement, 'Allegretto scherzando'. The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. It consists of two staves of music. The first staff begins with a half note G2, marked with a piano (*p*) dynamic and an *espressivo* marking. The second staff continues with eighth notes and quarter notes, marked with a piano (*p*) dynamic and an *espressivo* marking. The score concludes with a quarter note G2, marked with a piano (*p*) dynamic and an *espressivo* marking. Fingerings and articulation marks are indicated throughout the score.

3. Allegretto giusto

Musical score for the third movement, 'Allegretto giusto'. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 2/4. It consists of three staves of music. The first staff begins with a half note G2, marked with a piano (*p*) dynamic. The second staff continues with eighth notes and quarter notes, marked with a piano (*p*) dynamic and a hairpin crescendo. The third staff features a triplet of eighth notes and a quarter note, marked with a mezzo-forte (*mf*) dynamic and a hairpin crescendo. The score concludes with a quarter note G2, marked with a piano (*p*) dynamic and a hairpin crescendo. Fingerings and articulation marks are indicated throughout the score.

1. Con fuoco

f \rightarrow *meno f* *ff*

(8) *II* *I* *sf* *f*

meno f *ff*

dim. *poco rit.* *a tempo* *f*

cresc. e accel. *II* *p* *cresc.*

f

2. Andante cantabile

sempre 8va *V* *4* *II* *p* *II* *3* *3* *I* *1* *1* *φ* *(4)* *4*

cresc. *pp*

rit. *a tempo* *3* *3* *φ* *3* *4* *4* *1*

mf

1. Allegro ma non troppo

Adolf Mišek: Sonate F-Dur

sempre 8^{va}

p III

p

scherzando

mf

p

f

2. Largo lamentabile

p

f

p

p

rit.

4

a tempo

mf

3. Tempo giusto

III *p* leggero

I

II

sf III *p*

mf

p

mf

p

f

II dim.

Pedro Valls kam aus der Schule von Giovanni Bottesini und notierte wie dieser "suono reale"

Moderato mosso

Pedro Valls: Suite Andaluza

Allegretto

Paul Hindemith: Sonate

Allegro assai

Adagio

Allegretto

5

Beispiele aus der Sololiteratur
b: Bearbeitungen*

Henry Eccles: Sonate

Sarabande: Lento

3^V *mp* *mf* (4) *tr* *p* *cresc.* *f*

Gigue: Vivace

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

* (von Silvio Dalla Torre)

Jean Barrière: Sonate à deux

Andante

mf

f

Presto

f

p

cresc.

f

p

Luigi Boccherini: Sonate G-Dur

Allegro moderato

mp

mf

p

f

Felix Mendelssohn-Bartholdy: Lied ohne Worte

Andante

mp I I
pp sf II p
f
p sf p

Robert Schumann: Adagio und Allegro

Adagio

p mp III
II p
II

Allegro

f III II
p III sf
p II cresc. ff II

Camille Saint-Saëns: Arie "Mon coeur s'ouvre à ta voix"

Andantino

mp *dolcissime e cantabile assai* II

piu f I *mp dolce*

piu f *sf* *p* II

mf sf II *p*

f *ritard.* *dolce* I

II II *cresc.* I II

f II I I II

(*rubato*) II I I II

pp molto espress. e cresc

Andante sostenuto

P.I. Tschaikowski: Arie des Gremin

p *mp* *mf* *f* *ff* *espress.* *II*

Adagio ma non troppo

Max Bruch: Kol Nidrei

mf espressivo *p*

Edward Elgar: Chanson de matin

Allegretto

mf dolce *poco cresc.*

mf *p* *mp* *II* *I*

mf *p* *poco rit.* *cresc. e accel.*

a tempo

Die Musikkultur bietet auch für Kontrabassisten eine solche Fülle an hochwertigem Übungsmaterial, dass es nicht nötig ist, seine Zeit mit Etüden zu verbringen. Kontrabass-Etüden sind für die Zweihalbtönen geschrieben worden und orientieren sich mehr an den damit implizierten spieltechnischen Möglichkeiten als an der "musikalischen Wirklichkeit". Stattdessen empfiehlt es sich, Continuo-Stimmen der Kantaten und Oratorien von J.S. Bach - neben technischen Übungen sowie Tonleiter- und Akkordstudien - in das tägliche Übungsprogramm aufzunehmen. Sie sind ein schier unerschöpflicher Fundus großartiger Musik.

aus dem Verlagsprogramm:

Kontrabass und Klavier

(* auch für Bassetto und Klavier)

Giovanni Bottesini:	Melodia (Romanza patetica)* Elegia in Re* Studi melodici* Rêverie*
Domenico Dragonetti:	Andante und Rondo
Max Bruch:	Kol Nidrei*
Gabriel Fauré:	Élegie*
Robert Fuchs:	Sonate für Kontrabass und Klavier
Henry Eccles:	Sonate
Felix Mendelssohn-Bartholdy:	Lied ohne Worte*
W.A. Mozart:	Bildnisarie*
Joseph Rheinberger:	Cantilène*
Camille Saint-Saëns:	Zwei Arien aus „Samson und Dalilah“*
Robert Schumann:	Adagio und Allegro*
P.I. Tschaikowski:	Arie des Gremin*
Pedro Valls:	Suite Andaluza

Bassetto und Klavier

Frank Bridge:	Spring Song
Edward Elgar:	Salut d'amour
Gabriel Fauré:	Après un Rêve
Jules Massenet:	Mélodie Élegie

Studienwerke

Silvio Dalla Torre:	BASSics
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