

MONTANARI

14 STUDI

PER CONTRABBASSO

(Billa)

14 ÉTUDES
pour Contrebasse

14 STUDIES
for Double-Bass

14 ETÜDEN
für Kontrabass

14 ESTUDIOS
para Contrabajo

RICORDI

E. R. 1407

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RICORDI

Carlo Montanari

14 STUDI

PER CONTRABBASSO

(Isaia Billè)

Introduzione

Andante

Cadenza a piacere

a tempo

Allegro

1. (1)

III II

(8) II. II. I. (4)

II. II. I. (3) II.

(1)

(9)

(3) IV. III. IV.

III. IV. III. II. IV. IV. III. IV. IV. III.

IV. III. IV. III. IV. III. II.

I. II. III. III. II. I. III. II. I.

This page contains ten staves of musical notation for a bass line, likely for a double bass or electric bass. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. Dynamics include *opp: II.* and *I.*. There are also articulation marks like accents and slurs. The staves are labeled with Roman numerals (I, II, III, IV, V) and some have additional markings like (3) or (4). The piece concludes with a double bar line and a fermata.

Allegro

2.

This page contains ten staves of musical notation for a bass clef instrument, likely a double bass. The music is in 2/4 time and marked 'Allegro'. The notation includes various rhythmic patterns, slurs, and fingerings. Performance markings such as 'I.', 'II.', and 'III.' are used throughout to indicate different fingerings or articulations. The piece begins with a '2.' marking. The notation is dense, with many notes and rests, and includes a variety of articulations like slurs and accents. The key signature has one sharp (F#).

II. III. III.

II. I. II. (4)

Presto

3.

II. III.

II. II. III. II. III. III. II.

II. (1) II. I. II.

II. II.

II. II.

(3) II.

II. 3

II. III.

III. II. I. II.

Moderato

4.

The musical score consists of ten systems of staves. The first system begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderato'. The score is heavily annotated with fingerings (numbers 1-4) and articulation marks (accents, slurs). The notation includes a variety of rhythmic values such as eighth and sixteenth notes, often beamed together in complex patterns. Rehearsal marks (II., III., etc.) are placed throughout the piece. The bottom of the page contains the number 'E.R. 1407' and a small number '7' in the right margin.

All^o moderato

5.

II. III. I. II. II. II. II. II.

II. II.

II. III. II. III. II. III.

II.

II. I.

(4) II. II.

II. I. II. II. II. II. II. II. III.

II. II. II. II.

II. II. II. II.

III.

(1)

II. I. II. I. II. II. I. II. I. II. I. II. II.

(3) II. (3)

All^o moderato

6.

(4) II. IV.

I. II.

II. I.

II. II. II.

II. II. II.

II. II. II.

III. II. II. II.

II. III. I. (1) II. II.

III. (1) II. I.

II. II. III. III.

II. (1) II.

II. (2)

II. I. III.

III.

Allegro

7.

III. II. II. II. (1) II. II.

II. II. (3) I.

III. I. II. I. II. I. I.

II. III. II. II.

II. II.

II. II. I.

II. II. 121

II. II. 4 I.

Moderato

8.

III. III. II.IV.

II. I. III.

II. IV. II.

II. I. II. II.

V.

II.IV. II. III. III.

II. II. II. (3) (4) III. I. II. III.

All° non troppo

9.

10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

All^o moderato

10. *All^o moderato*

The main score consists of ten staves of music. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a style typical of classical guitar, with numerous fingering numbers (1-4) and fret numbers (0-4) indicated above the notes. The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff is marked with a '10.' and includes a '3' above the first measure. The second staff has a '3' above the first measure and a '(1 4)' below it. The third staff has a '3' above the first measure and a '2' below it. The fourth staff has a '3' above the first measure and a '(2)' below it. The fifth staff has a '3' above the first measure and a '(4)' below it. The sixth staff has a '3' above the first measure and a '(4)' below it. The seventh staff has a '3' above the first measure and a '(2)' below it. The eighth staff has a '3' above the first measure and a '(2)' below it. The ninth staff has a '3' above the first measure and a '(4)' below it. The tenth staff has a '3' above the first measure and a '(2)' below it.

Variante ecc. ecc. ecc. ecc.

The image displays ten systems of musical notation for guitar. Each system is composed of two staves: a treble clef staff on top and a bass clef staff on the bottom. The notation is dense with notes, rests, and accidentals. Fingering numbers (1, 2, 3, 4) are placed above or below notes to indicate which finger to use. Fret numbers (0, 1, 2, 3, 4) are placed above or below notes to indicate the fret position. Roman numerals (I, II, III, IV) are placed below the staves to indicate chord positions. Some systems include circled numbers like (1), (2), (3), and (4). The music is written in a key signature of one flat (B-flat) and a 2/4 time signature.

11. *Allegro*

The musical score is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of ten staves of music. The notation includes various rhythmic patterns, slurs, and fingering numbers (1-4). There are also some performance markings like 'V' and 'III'. The music is highly technical, featuring many triplets and sixteenth-note runs.

sciolte

The musical score consists of ten staves of music, each containing a single melodic line for the bassoon. The notation is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The music is characterized by rapid sixteenth-note passages and is heavily annotated with fingerings (numbers 1-4) and articulations (accents, slurs, and breath marks). Roman numerals (I, II, III, IV, V) are placed below the staves to indicate fingering alternatives or specific techniques. Some measures include dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a fermata.

0 4 0 1 4
I. II. III. II. (1)

II. III. II

(3) II. III. II. II. III.

II. II. I. II. III. II. III. III. II. III. II. III.

II. II. III.

III. II. II. III. II.

II. III. (1) II. I.

II. I. II.

II. II. III. III.

Moderato

13.

III. I. III. I. II. (3)

II.

I. II.

I. (4) I. (4) (1) III.

(3)

I. (2) (2) (2)

II. II. II.

II. I. III. III. II. (4) I.

II. III. II. I. I. (4) (2) (4)

III. II. I. III. I. II. II. III.

III.II. III. III. III.III.I.

III.II. III.II. III.I. III. III.II. III.II.

II. III.

II. II. III. III. III.

III. II. III. III.I. III.

(3)

(2 1)

II. II. II.

(4)

(6)

Varco all'ingiù
Varco all'insù

Allegro

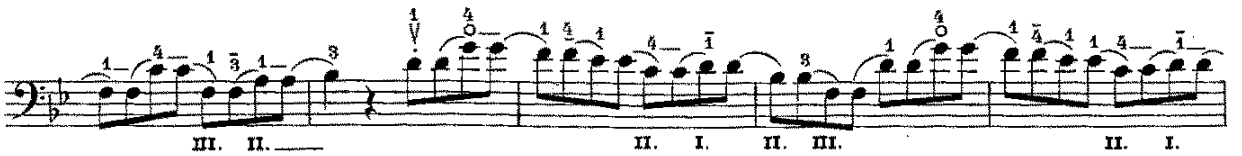
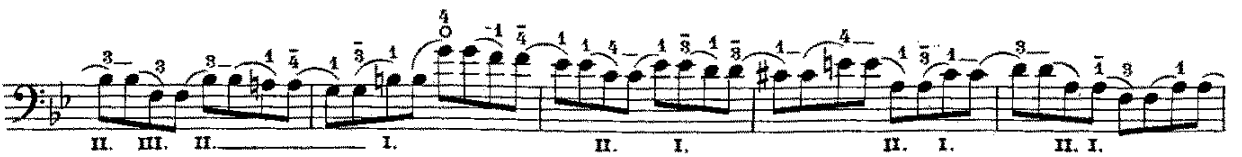
14. 




Mantenere sempre uguali le legature ed evitare lo strisciamento





This page contains ten staves of musical notation for a bass line. The notation includes various fingerings (1, 2, 3, 4, 0), slurs, and dynamic markings such as *V* (fortissimo) and *f* (forte). The music is written in a key signature of one flat (B-flat) and a 4/4 time signature. The staves are labeled with Roman numerals I, II, and III, indicating different sections or measures. The notation is complex, with many slurs and fingerings, suggesting a technically demanding piece.

This page contains ten staves of musical notation for a bass instrument, likely a double bass. The notation is written in a single system with a key signature of one flat (B-flat) and a 4/4 time signature. Each staff contains a sequence of notes with various fingering and articulation markings. The notes are often beamed together in groups, and many are marked with slurs and accents. The fingering numbers (1-4) and articulation marks (accents, slurs) are placed above or below the notes to indicate the performer's technique. The staves are connected by a brace on the left side. At the end of several staves, there are Roman numerals (II, III, I) indicating fingerings for specific notes or chords. The overall piece is a technical exercise or study focusing on finger dexterity and articulation.

3 1 4 3 4 1 4 3 4 1 4 3 4 1 4 1-3
II. II. I. II. II.

4 1 3 4 1 4 0 1 4 1 4 0 4 1 4 4
II. II. I. III. II.

4 1 4 1 0 4 1 3 4 4 3 1 3 1 4 1
(9) 1 3 4 1 II.

4 1 4 1 4 3 1 3 4 1 4 1 3 4 1 3
(4) (9)

1 4 0 4 3 4 1 4 0 4 1 4 1 3 4 1 3 4 1
V

4 3 1 3 1 4 1 0 1 3 4 1 4 4 4 4 3 1 3 4 1
II.

4 3 1 3 1 4 4 3 4 4 1 4 4 1 4 1
II.

4 1 4 1 0 4 1 0 3 4 1 0 4 0 1 0
II. II. (3) (3)

1 3 1 3 4 3 4 1 4 1 3 1 1 0 4 4 1
II. II.

4 0 1 4 1 3 4 3 1 3 1 3 1 3 1 3
f II. II. III. (4)

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