

Isaia Billè

18 STUDI IN TUTTI I TONI

per contrabbasso d'orchestra a 4 e 5 corde

18 ÉTUDES DANS TOUS LES TONS

pour contrebasse d'orchestre à 4 et 5 cordes

18 STUDIES IN ALL KEYS

for orchestra double bass with 4 & 5 strings

▢ arco in giù, ▽ arco in su

1̣ mano avanti, 1̣̄ mano indietro

◊ capo-tasto, — in posizione

I. II. III. IV. e V. corda

› alzar l'arco dalla corda, ◊ armonico

+ pizz., mano sinistra.

▢ en tirant, ▽ en poussant

1̣ avancer la main, 1̣̄ reculer la main

◊ capo-tasto, — restez

I. II. III. IV. V. corde

› lever l'archet de la corde

◊ harmonique, + pizz. de la main gauche.

▢ downbow, ▽ upbow

1̣ hand forwards, 1̣̄ hand backwards

◊ capo-tasto, — in position

I. II. III. IV. V. string

› raise the bow from the string

◊ harmonic, + Pizz., left hand.

1. Mosso

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È.R. 266

RISTAMPA 1992

IMPRIMÉ EN ITALIE

I. III. II. I.

I.

III.

II.

1. 2. 3. 4. 5. 6.

Varianti
Variantes
Variants

7. 8. 9. 10. 11. 12.

acc.
etc.

Moderato

2. *balzato* I.

I. II. II. II. I. II. III. I. III. II. (C) IV. I. II. III. II. I. III. I. II. II.

(C) Se difficile, farlo in prima posizione.
 Si c'est trop difficile, faites-le à la 1^{ère} position.
 If difficult, do it in first position.

1. 2. 3. 4. 5. 6.

Varianti
Variantes
Variants

7. 8. 9. 10. 11. 12.

ecc.
etc.

Moderato

3.

II. I.

III.

III.II. I.

III.

II. I.

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

Opp. 3 1 3
Ou binn
Or

1. 2. 3. 4.

5. 6. 7. 8.

ecc.
etc.

Allegretto (in uno)

4.

The musical score consists of ten staves of music in bass clef, 3/8 time, with a key signature of one flat (B-flat). The piece is titled "Allegretto (in uno)". The score is heavily annotated with fingering numbers (1-4) and articulation marks (accents, slurs, and breath marks). The first staff begins with a large "4." and contains several measures with complex fingering. Subsequent staves are marked with Roman numerals (II, III, IV) indicating different sections or techniques. A section in the third staff is marked "Opp. 3" and "Ou bien Or". The score concludes with a final staff marked with Roman numerals II, II, and I.

Moderato

5.

II. II. II.

II. III. II.

III. III.

III. II. II. III.

II. III. II.

II. II.

III.

II. II. II.

I. II.

This page contains ten staves of musical notation for a bass guitar piece. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Fingering is indicated by numbers 1, 2, 3, and 4 above the notes. Bar lines are used to divide the music into measures. The word "II." appears at the beginning of several staves, likely indicating a second ending or a specific section. The piece concludes with a final measure on the tenth staff.

Adagio (in 8)
con espressione

6.

III.

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

III. II. III. I.

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

I. II. III. IV.

pp III.

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

Detailed description: This section contains six staves of music in bass clef with a key signature of one sharp (F#). The time signature is 8/8. The music features a variety of note values including quarter, eighth, and sixteenth notes, often beamed together. Fingering numbers (1-4) are placed above notes to indicate fingerings. Slurs are used to group notes. There are several trills and grace notes. The first staff is marked with a '6.' and a 'III.' below it. The second staff has 'I.', 'II.', 'III.', 'II.', and 'III.' below it, with a 'IV.' above the end. The third staff has 'III.', 'II.', and 'III. I.' below it. The fourth staff has 'II.', 'III.', 'II.', 'III. I.', 'III.', and 'II.' below it. The fifth staff has 'I.', 'II.', 'III.', and 'IV.' below it. The sixth staff has '*pp*' and 'III.' below it. The seventh staff has 'I.', 'II.', 'III.', 'II.', 'III.', 'II.', 'IV.', and 'III.' below it.

Mosso (in 2)

II.

Opp.
Oubien
Or

Opp.
Oubien
Or

Detailed description: This section contains four staves of music in bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The music consists of eighth-note patterns, often beamed in groups of four. Fingering numbers (1-4) are placed above notes. Slurs are used to group notes. The first staff is marked with a 'II.' below it. The second staff has 'Opp.', 'Oubien', and 'Or' below it. The third staff has 'Opp.', 'Oubien', and 'Or' below it. The fourth staff has 'Opp.', 'Oubien', and 'Or' below it.

II. I.

II.

II.

II.

III.

IV. II.

I.

III.

II. I.

II.

IV.

III.

IV.

II. I.

1. 2. 3. 4. 5. 6. 7. 8.

Varianti
Variantes
Variants

9. 10. 11. 12. 13. 14. 15. 16.

17. 18. 19. 20.

21. 22. 23. 24.

balzato
sautillé

19. skipping

tremolo

23. *sincopato*
syncopr.
 syncopated

pizz.

ecc.
etc.

Moderato

7. *ff marziale* II.

III. III. II.

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

III. III.

II. I. IV.

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

I. 18

II.

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

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

III. I.

I. I. II.

II. I. II. II.

I. II. II. II. I.

III. III. III. I. II.

II. II.

II.

Variante ecc.
 Variante etc.
 Variant

Moderato (alla breve)

8.

MINORE

0 1 3 4 1 3

V V V V V V

III. III. II. I. III.

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

III. II. III. II.

II. III.

II.

I.

I.

II. I. III.

Opp. 4 8 4
Ou bien
Or

III. II. II.

III. II.

1. Variants
Variants

3. ecc.

Giusto

9.

II.

II.

V.

II.

IV.

III.

II.

II. IV.

II.

Andante

10. *I. cantabile*

Mosso

leggero e staccato II. I.

Moderato

11.

This page contains ten staves of musical notation for a bass guitar piece. The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various rhythmic patterns, slurs, and fingerings (1-4) for the left hand. Dynamic markings such as *Opp. 3*, *Ouhiru*, and *Or* are present. The piece is divided into sections labeled I, II, and III. The first staff begins with a section labeled III, II, I. The second staff has III, II. The third staff has III, II, I. The fourth staff has I, II, II, I. The fifth staff has a bracketed section. The sixth staff has *Opp. 3*, *Ouhiru*, *Or* and II, I. The seventh staff has II, I, II, II, I, I. The eighth staff has II, I, II. The ninth staff has *Opp. 3*, *Ouhiru*, *Or*. The tenth staff has *Opp. 3*, *Ouhiru*, *Or*.

Allegretto

12.

II. I. I.

II. I.

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

III. III. III. IV. III.

IV. III. II. II.

II. II. PIZZ. m. s.

III. III.

III. Opp. Oubien Or III.

III. III.

I. I. I. III. IV. PIZZ. m. s.

Moderato

13.

Andantino
ARCO

Cantabile

First staff of music with various fingering numbers (1, 2, 3, 4) and slurs.

Second staff of music, including the tempo marking **Andantino** and performance instructions *Opp.*, *On chin*, and *Or*.

Third staff of music with fingering numbers and slurs.

OMOLOGO

I. Tempo

Fourth staff of music, beginning the **OMOLOGO** section, with first and second endings marked **I.** and **II.**

Fifth staff of music with first and second endings marked **I.** and **II.**

Sixth staff of music with first and second endings marked **I.** and **II.**

Seventh staff of music with first and second endings marked **I.** and **II.**

Eighth staff of music with first and second endings marked **I.** and **II.**

Ninth staff of music with first and second endings marked **I.** and **II.**

Tenth staff of music with first and second endings marked **I.** and **II.**

Eleventh staff of music with first and second endings marked **I.** and **II.**

Twelfth staff of music with first and second endings marked **I.** and **II.**

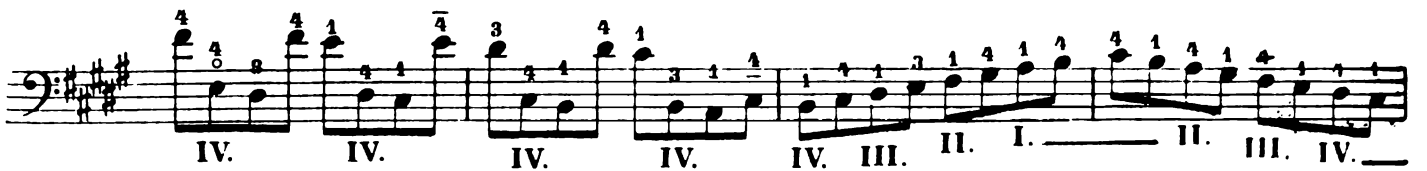
Thirteenth staff of music with first and second endings marked **I.** and **II.**, including performance instructions *PIZZ.* and *ARCO*.

Fourteenth staff of music with first and second endings marked **I.** and **II.**, including performance instructions *PIZZ.* and *ARCO*.

Mosso

14. 



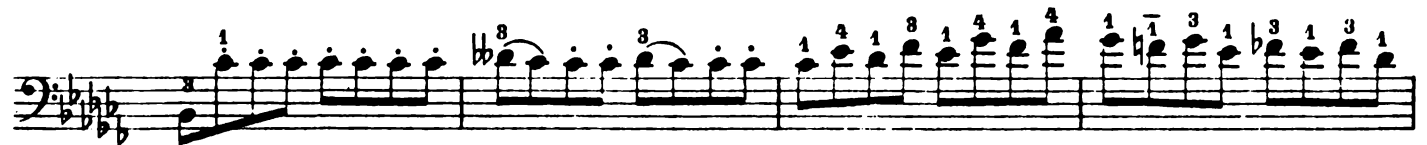


TONALE



OMOLOGO1





Opp. Or bien Or

MOLLO

1. V

Varianti
Variantes
Variants

2. V

3. V

4. V

5. V

6. V

7. V

8. V ecc. etc.

Molto moderato

15.

The musical score consists of ten staves of music in bass clef, 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Molto moderato'. The score includes various musical notations such as notes, rests, and fingerings (1-4). It also features several dynamic markings: 'II.', 'III.', 'V.', and 'V.¹'. There are also some markings like 'S' and 'p'.

TRE STUDI PER
L'USO DEL CAPO-TASTO

TROIS ÉTUDES POUR
L'EMPLOI DU CAPO-TASTO

THREE STUDIES
FOR THE USE OF THE CAPO-TASTO

Moderato

16. *I. H.*

simile

I. H. I.

I. H. I. H.

II. III. II. I. H. III. II. I. II. III. IV. III. IV.

III. H. I. H. I. H.

Opp. 4 Or bien Or

simile

Opp. Or

II. III. IV. I. H. I.

Opp. Or

Moderato

17.

Opp:
Ou bien
Or

(in 2)

(in 4)

(*) Dall'Otello di G. Verdi, Atto IV.
D'après l'Otello de Verdi, Acte 4^m
From Verdi's Otello, 4th Act:

*Opp.
Ou bien
Or*

I. II. III. IV.

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

II.

*Opp.
Ou bien
Or*

I.

II.

II. *Opp.
Ou bien
Or* I.

(in 2)

II. I. II. II. III.

III. II.

(in 4)

I.

V. V.

Moderato mosso

18.

II. III. *Opp. 2*
Ou bien
Or I.

H. III. H.

H. III. H. *Opp.*
Ou bien
Or I.

II.

H. I. I.

I. H. I.

Opp. 3
Ou bien
Or

Opp.
Ou bien
Or I.

Opp. 1
Ou bien
Or *Opp.*
Ou bien
Or

Opp. 1
Ou bien
Or

Opp. 1
Ou bien
Or

Opp. 3 4
Ou bien
Or

II.

II.

OMOLOGO

II. III.

Lento

Opp. 4
Ou bien
Or

Opp. 4
Ou bien
Or

Opp. 4
Ou bien II.
Or

a Tempo

Opp. 4
Ou bien I.
Or

II.

II.

I.

II. III.

II.

(*) Dal Falstaff di G. Verdi, Atto I.
D'après le Falstaff de Verdi, Acte I^{er}
From Verdi's Falstaff, 1st Act.