

(2)  
**Contrabass.**

Seinem hochverehrten Lehrer  
Herrn Prof. Franz Simandl  
in dankbarer Erinnerung zugeeignet.

À son professeur  
Mr. François Simandl.

**Drei Stücke im alten Style**

**Trois morceaux en Style ancien**

nach den Violin-Sonaten  
von

d'après les sonates de Violon  
par

Arcangelo Corelli

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für Contrabass mit hinzucomponirter  
Clavierbegleitung eingerichtet  
von

transcriptions pour la Contrebasse et le piano

par

**BRETISLAV LVOVSKY.**

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Componist in Wien.

Compositeur à Vienne.

a) Praeludium.

a) Prélude.

Stimmung.  
Accord. #

**Largo.**

**Largo.** b) Sarabande.

*mp*

*mf*

*pp*

(3)  
Contrabass.

Allegro ma non troppo.

c) Tempo di Gavotta.

*mf*

*f* *p*

*f*

*p* *f* *poco ritard.*

Poco più mosso. *dolce* *mf* *p* *ritard.* *f* *p* *Tempo I.* *più allegro*

*poco rit.* *a tempo*

*p*

*spiccato*

*fp pesante sempre accel.* *p*

*f* *f*

*p* *f* *ritard.* *ff*

Fr. Simandl. Hohe Schule Band I. N<sup>o</sup> 4.

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## Drei Stücke im alten Style

nach den Violin-Sonaten

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Arcangelo Corelli.

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Clavierbegleitung eingerichtet

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a) Praeludium.

## Trois morceaux en Style ancien

d'après les sonates de Violon

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Arcangelo Corelli.

Transcriptions pour la Contrebasse et le piano

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a) Prélude.

**Largo.**

*coll 8<sup>va</sup> basso*

The image displays a musical score for piano, consisting of five systems of staves. Each system includes a bass staff, a grand staff (treble and bass clefs), and a right-hand staff. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings such as *poco ritardando*, *a tempo*, and *ritardando* are placed throughout the score. Trills are indicated with a 'tr' symbol and a wavy line. The piece concludes with a double bar line and repeat signs.

b) Sarabande.

**Largo.**

*mp*

*p*

*p staccato*

*tr*

*pp*

*pp*

*ritardando*

c) Tempo di Gavotta.

Allegro ma non troppo.

*mf*  
*mp*

*f*  
*p*  
8

*f*  
8

*fpoco ritard.*

*poco ritard.*

**Poco più mosso.**

*pdolce* *mf* *p*

*pp* *mf* *p*

**Tempo I.**

*f* *leggiere* *poco ritard.*

*f* *p* *poco ritard.*

*a tempo*

*a tempo*

*f* *p*

First system of musical notation. The bass staff begins with a piano (*p*) dynamic and a *spiccato* articulation. The treble staff also begins with a piano (*p*) dynamic. The system concludes with a *spiccato* marking.

Second system of musical notation. The bass staff features a *f pesante* dynamic and a *sempre accel.* instruction. The treble staff includes a piano (*p*) dynamic and an *8* (octave) marking. A *sempre accel.* instruction is also present in the treble staff.

Third system of musical notation. The bass staff contains a forte (*f*) dynamic. The treble staff features an *8* (octave) marking and a forte (*f*) dynamic. The system ends with a piano (*p*) dynamic.

Fourth system of musical notation. The bass staff starts with a piano (*p*) dynamic and concludes with a *ff ritard.* instruction. The treble staff includes piano (*pp*) dynamics, triplet markings (*3*), and a *ff ritard.* instruction. The system ends with a *ff ritard.* instruction.