

Die hohe Schule des Contrabassspieles  
von  
Franz Simandl.

IV. Heft. N° 1.

Concert Etude

von

FR. SIMANDL.

Op. 71.

Cours supérieur de Contrebasse  
par  
François Simandl.

IV<sup>e</sup> Livraison. N° 1.

Etude de Concert

par

FR. SIMANDL.

Op. 71.

Stimmung.  
  
 L'accord. 0 #0

Contrabass.

Maestoso.



# Contrabass.

Stesso Tempo

*cantando* *mf*

*p* *cresc.* *f*

*ritard.* *a tempo pizz.*

*arco* *Pauce. Daumen.*

*a tempo* *espressivo*

**Tempo I.** *f* *p* *f*

Contrabass.

*p*  
8

*cresc.*

*mf*

*ritard.*

Tempo I.  
*f*

▲ ▲

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Maestoso.

Stimmung.



L'accord.

Contrabass.

PIANO.

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*u tempo*

**Stesso Tempo.**

*rit.*

*culando*

*p*

*mf*

*p*

*f*

*ritard.*

*a tempo*  
*pizz.*

*Pauce.*  
*arco*  
*Daumen.*

*8*  
*ritard.*  
*a tempo*  
*espressivo*  
*p*

**Tempo I.**

First system of musical notation. The bass line features a complex, rapid sixteenth-note pattern. The piano accompaniment begins with a *p* dynamic marking. A first ending bracket labeled '8' spans the first two measures of the bass line.

Second system of musical notation. The piano accompaniment includes *cresc.* markings in both the treble and bass staves. The first ending bracket labeled '8' continues from the previous system.

Third system of musical notation. The bass line is marked *f*. The piano accompaniment includes *ritard.* markings. The tempo instruction **Tempo I.** is placed above the bass line.

Fourth system of musical notation. This system shows the continuation of the piano accompaniment with various chordal textures and rests.

Fifth system of musical notation. This system shows the continuation of the piano accompaniment, ending with a double bar line and repeat signs.