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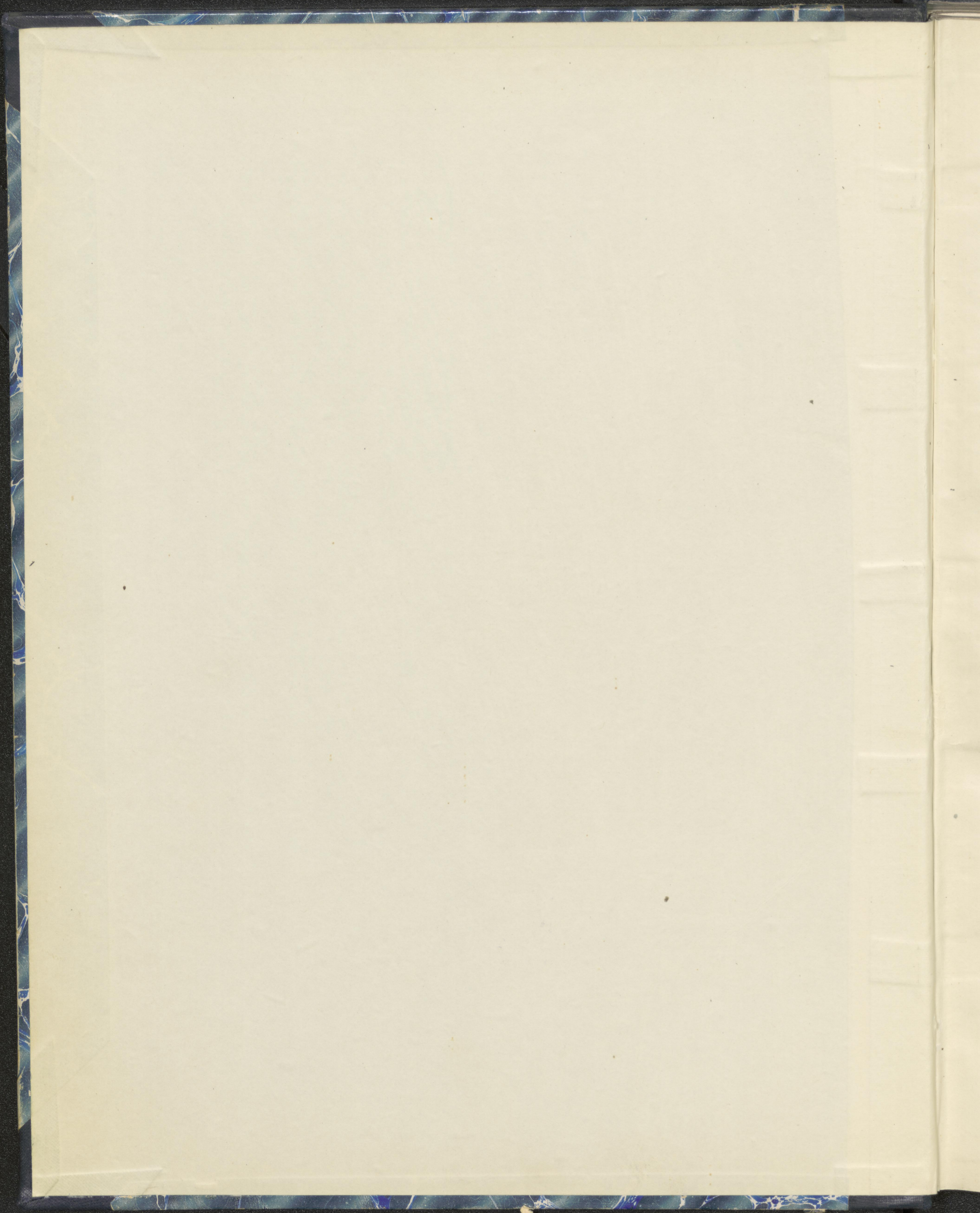
Hause

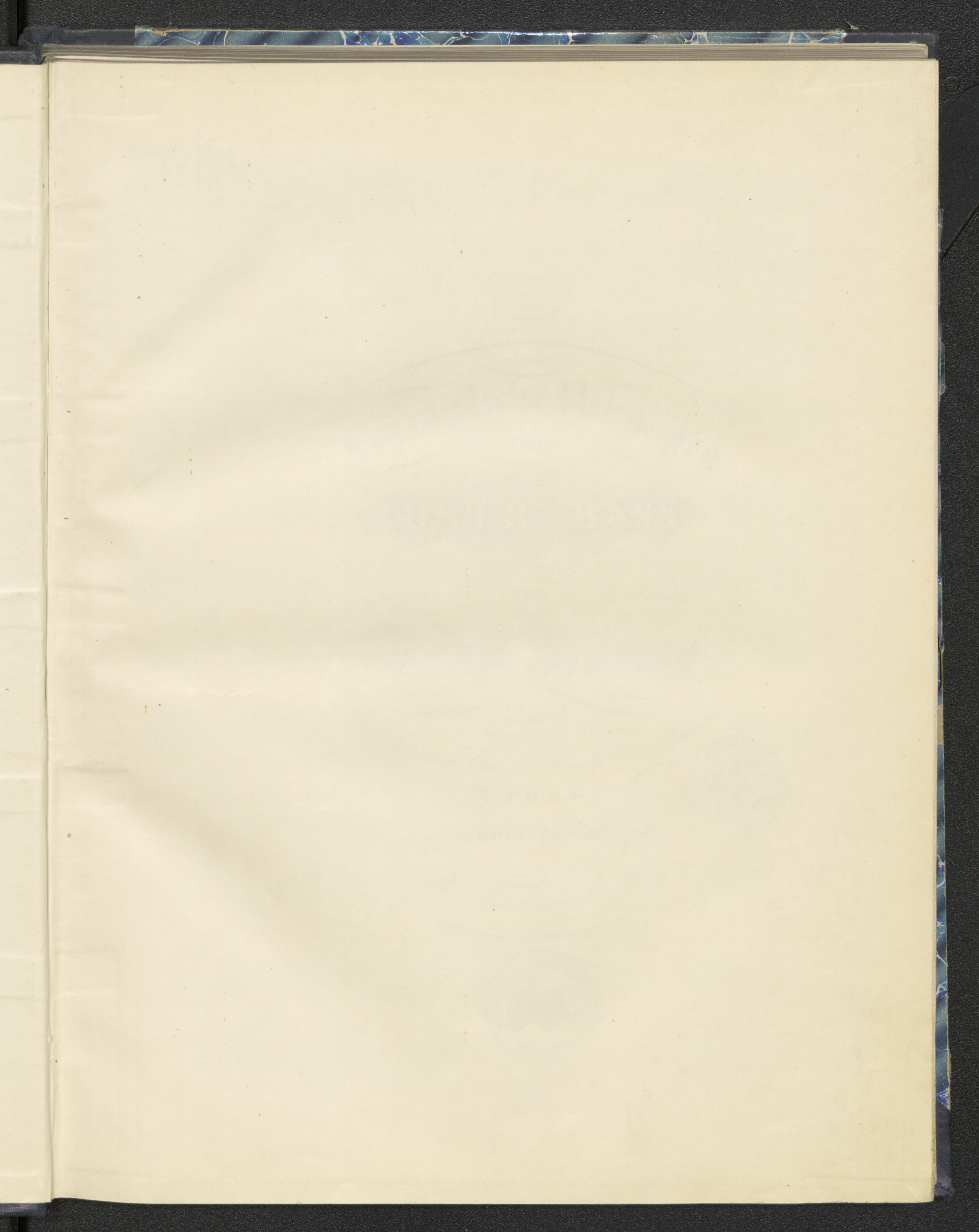
- 1) Vorzügliche Übungen f. Contrabass
- 2) Fortsetzung der vorzügl. Übungen
Heft 1-8.

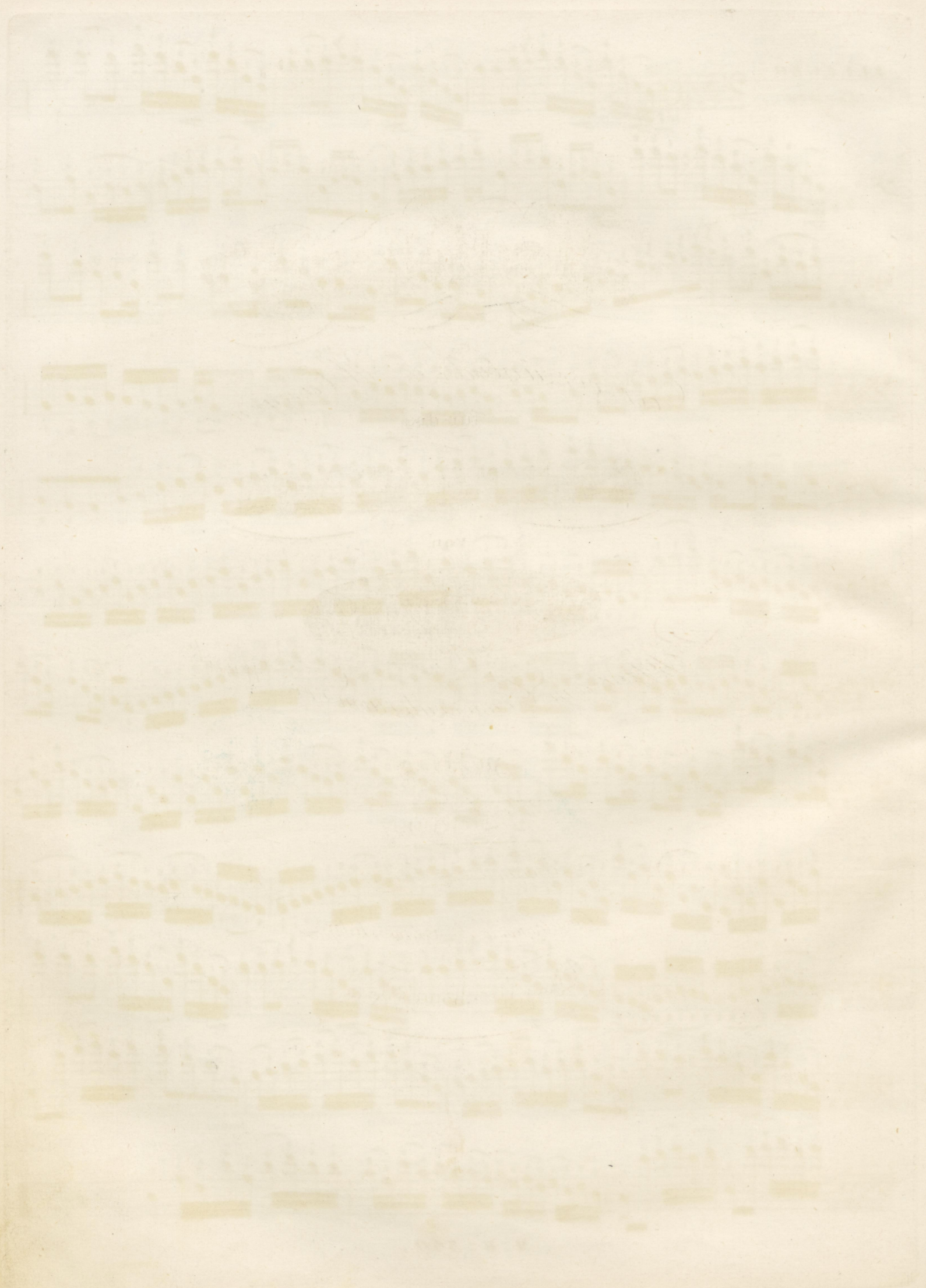
AR NR

HSB 2 - SMG

RA 8264 -
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Fortsetzung

der vorzüglichen Übungen
für den

CONTRABASS

VON

WENZL HAUSE

Professor am Conservatorium der Musik

zu Prag.



6^{te} Lieferung.

N^o

Eigentum des Verlegers.

Pr

Eingetragen in das Vereins-Archiv.

Prag bei Marco Berra.



V I O L O N .

1.
Quasi Adagio.

The first section, 'Quasi Adagio', consists of a violin part and a piano accompaniment. The violin part begins with a melodic line featuring several trills (tr) and is marked with a dynamic of *m*. The piano accompaniment provides a harmonic foundation with chords and arpeggiated figures, marked with a dynamic of *mF*. The key signature has one sharp (F#) and the time signature is common time (C). The section concludes with a final chord.

Allo: moderato.

The second section, 'Allo: moderato', continues with a violin part and piano accompaniment. The violin part is marked with a dynamic of *mF* and features a more rhythmic and active melodic line. The piano accompaniment consists of rhythmic patterns and chords, also marked with a dynamic of *mF*. The key signature remains one sharp (F#) and the time signature is common time (C).

VIOLON.

A page of handwritten musical notation for a violin part. The score consists of 12 staves of music, each beginning with a bass clef. The notation includes various rhythmic values, accidentals (sharps and naturals), and phrasing slurs. The music is written in a single system across the page. There are some markings below the staves, possibly indicating fingerings or breath marks.

VIOLON.

2.
Adagio.

m: voce.

Alla Polacca.

$\frac{3}{4}$

VI

VIOLON.

The musical score consists of ten staves of music in bass clef, with a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and articulations. Dynamics are marked as *mF* (mezzo-forte), *P* (piano), and *dimin.* (diminuendo). There are also markings for triplets (3) and a *dim.* marking. The music concludes with a double bar line.

VOLON.

3.
Adagio.

The Adagio section consists of ten staves of music in bass clef with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with a dynamic marking of *m: voce.* and a *mF* marking. The second staff also begins with *m: voce.*. The third staff features trills (*tr*) and a triplet of eighth notes. The fourth staff includes a triplet of eighth notes and a *mF* marking. The fifth and sixth staves continue with complex rhythmic patterns. The seventh and eighth staves feature dense sixteenth-note passages. The ninth and tenth staves conclude the section with trills and sustained notes.

Allegro.

The Allegro section consists of three staves of music in bass clef with a key signature of one sharp (F#) and a common time signature (C). The first staff has a purple handwritten mark above it. The second and third staves continue the rhythmic patterns from the first staff.

VIOLON.

This page contains a violin part for a musical piece. It consists of ten systems of two staves each, all in bass clef with a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscripts. The first system includes trills (tr) and a piano (P) dynamic marking. The second system also features a piano (P) marking. The third system has piano (P) markings in both staves. The fourth system includes a triplet (3) and a piano (P) marking. The fifth system features a triplet (3) and a piano (P) marking. The sixth system has a triplet (3) and a piano (P) marking. The seventh system has a triplet (3) and a piano (P) marking. The eighth system has a triplet (3) and a piano (P) marking. The ninth system has a triplet (3) and a piano (P) marking. The tenth system has a triplet (3) and a piano (P) marking. The piece concludes with a double bar line. The tempo is marked as *Piu Allegro* in the eighth system. There are several purple annotations on the page, including a large 'VI' at the top, 'tr' above the first system, and '17' above the sixth system.

VIOLON.

4.
Adagio. B_b $\frac{3}{4}$

Allegro. B_b $\frac{3}{4}$

cres - cen - do

sF

sF

sF

0 1 2 1 1 2 1 2 0 4

VIOLON.

The musical score consists of 12 staves of music, all in bass clef. The key signature is one flat (B-flat). The music is characterized by dense, rapid sixteenth-note passages. Dynamics include *mF* (mezzo-forte) and *F* (forte). There are several trills and triplets marked with '3'. The piece concludes with a final note marked *F*.

VIOLON.

5.
Adagio.

Allegro moderato.

VIO LON.

The musical score consists of ten staves of music, all in bass clef. The first staff begins with a trill (tr) and contains several slurs. The second staff continues with similar rhythmic patterns. The third and fourth staves feature numerous triplets, indicated by a '3' above the notes. The fifth staff includes a purple highlight under a triplet. The sixth staff has a purple highlight under a group of notes. The seventh staff continues with rhythmic patterns. The eighth staff includes a trill and the dynamic marking 'mf'. The ninth and tenth staves conclude the piece with various rhythmic and melodic figures.

12
6.

VIOLON.

ad libitum. ad libitum.

a tempo Largo.

Polonoise

VIOLON.

The musical score consists of ten staves of music in bass clef. The first five staves are in a key signature of two flats (B-flat and E-flat). The sixth staff begins with the instruction *cantabile.* and a change in key signature to one flat (B-flat). The seventh staff includes the dynamic marking *mf*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings (indicated by a '3' above the notes). There are several purple ink annotations: a large bracket over the first two staves, a horizontal line over the first few notes of the sixth staff, and a horizontal line over the first few notes of the seventh staff.

