

F.Dotzauer

VIOLONCELLO METHOD VOLUME I

(English, French and German Text)

Revised and Amplified by
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CARL FISCHER®

Preface

While none of the Dotzauer methods has proved serviceable for modern requirements in their original versions, the excellence of the material contained therein has induced me to select and edit that which has remained of the greatest serviceability for present-day needs and combine it in the present method.

Much of the unnecessary material has been omitted and replaced by suitable selections from the works of B. Romberg, J. L. Duport and J. B. Gross and the whole has been systematized and arranged in such progressive order as to insure the speediest and most satisfactory advancement of the student.

From the very start, the pupil's attention must be called incessantly to the importance of gaining surety in the playing of major and minor thirds, the entire technic of the 'cello being based in a measure upon the differences of these intervals.

The purpose of this method is to provide a complete and thorough course of instruction based upon the fundamental principles of 'cello playing and with the aid of the necessary talent and application, the material offered cannot fail but enable the student to arrive at and master many of the higher accomplishments of his art.

Vorwort

Keine der Dotzauer'schen Schulen schien nach dem heutigen Stande des Violoncell-Unterrichtes zu unverändertem Wiederabdruck geeignet, aber die Güte und Verwendbarkeit des in ihnen enthaltenen Lehrstoffes veranlasste mich, denselben in vorliegender Schule von neuem möglichst nutzbringend anzurichten und zu gestalten. Zur Ausfüllung der vorhandenen Lücken wurden teilweise ältere, oft bewährte Beispiele von B. Romberg, J. L. Duport und J. B. Gross gewählt und für das Ganze eine systematisch fortschreitende und übersichtliche Anordnung erstrebt, die allein dem Schüler ein sicheres und schnelles Vorwärtsschreiten ermöglicht. Der Lehrer versäume nicht, den Schüler im mühelosen Erkennen der grossen und kleinen Terzen zu üben, denn auf dem Unterschiede dieser beiden Intervalle beruht die Violoncell-Technik zumeist.

Zweck der Schule möge sein, dem angehenden Violoncellisten eine sichere und manierenfreie Grundlage zu bieten, von der ausgehend es ihm bei Talent und dem nötigen Fleisse gelingen kann auch höhere Staffeln in der Kunst des Violoncell-Spiels zu erreichen.

Préface

Aucune des diverses Méthodes de Violoncelle de Dotzauer ne semblait pouvoir supporter l'épreuve de la réédition, étant donné le niveau élevé qu'atteint aujourd'hui l'étude de cet instrument. Et cependant l'excellence pratique des exercices qu'elle contient m'a déterminé à la remettre au jour, en l'utilisant de la façon la plus profitable à l'élève. J'ai comblé les lacunes qu'elle présentait par des exemples choisis de B. Romberg, J. L. Duport et J. B. Gross, et je me suis efforcé de grouper ces différents éléments dans un ordre systématique et progressif, de façon à former un ensemble qui fasse faire à l'élève des progrès rapides et sûrs. Le professeur devra de bonne heure exercer l'élève à distinguer les tierces majeures et mineures, car la technique du Violoncelle repose en bonne partie sur la différence entre ces deux intervalles.

Le but de cette méthode est donc d'offrir aux commençants une base d'études, nouvelle dans sa forme et éprouvée dans ses éléments, qui, le travail aidant, les conduira rapidement à la virtuosité.

Johannes Klingenberg

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The Violoncello,

which was developed from the former Bass-Viol, was first constructed in the 17th century, and is the instrument which most resembles the human voice, both in quality and expression.

The holding of the instrument.

The pupil must sit on the border of the chair, advance the left foot a little and draw back the right one; the Violoncello is held by means of the legs, that is, in such a manner that the lower edge of the back of the instrument touches the left leg, and the upper edge of the back must lean easily against the body of the player. When using the tail-pin of the instrument, it is necessary to have it so long, that the lowest peg reaches the left ear at about two or three inches distance, so as not to run the risk of striking the left knee with the bow while bowing upon the A string. (Fig. I)

The guiding of the bow.

The bow is to be held by the right hand, in such a manner that the tip of the thumb is placed sideways against the corner of the nut; the forefinger must be placed in such a manner as to press the stick with the upper joint; the tip of the middle finger must touch the hair and the other fingers take an easy and natural position adjoining the nut. For the down bow, that is, starting from the nut of the bow, the wrist of the right hand is to be held a little upwards, the elbows and the point of the bow must be lowered and the bow must be drawn across the strings at about three inches from the bridge, whilst the wrist is gradually descending. For the up-bow, that is, starting from the point, the wrist must be raised gradually, so that the bow crosses the strings in a straight line. The hair of the bow in passing over the A, D & G string, is to lean sideways towards the bridge, but on the C string the bow is to be held in such a manner that the full breadth of the hair lies flatly on the strings. (Fig. IV^a and IV^b.)

The tuning of the Violoncello.

This instrument is tuned in fifths:



in beginning to learn it, it is advisable to tune to the Piano or some other well-tuned instrument by giving the above mentioned notes; when turning the pegs, one ought to press them as far into the peg-box as possible, as they are apt to slip. (Fig. II^a & II^b.)

Das Violoncell,

eine Umgestaltung der früheren Gamha, ist im Anfange des 17. Jahrhunderts aufgekommen. Es ist dasjenige Instrument, welches der menschlichen Stimme am nächsten verwandt und des höchsten Ausdrucks fähig ist.

Haltung des Instrumentes.

Der Spieler setze sich auf den vorderen Teil des Stuhles, strecke den linken Fuss ein wenig aus und setze den rechten Fuss weiter zurück. Das Instrument wird mit den Beinen so gehalten, dass der untere Rand des Bodens an das linke und der untere Rand des Deckels an das rechte Bein zu liegen kommt; der obere Rand des Bodens lehnt sich ganz leicht an den Körper. Wendet man einen Stift (Stachel) an, so wähle man diesen so hoch, dass der unterste Wirbel in gleicher Linie, etwa ein paar cm. von linken Ohr entfernt ist und man nicht beim Anstreichen der A-Saite Gefähr läuft, an das linke Knie zu stossen. (Fig. I)

Von der Führung des Bogens.

Der Bogen wird mit der rechten Hand so gefasst, dass die Daumenspitze ein wenig seitwärts an die Spitze des Frosches zu liegen kommt, der Zeigefinger so weit vorrückt, dass er mit der Biegung seines obersten Gelenkes auf die Bogenstange, der Mittelfinger mit der Spitze an die Haare und die zwei übrigen Finger ungezwungen an den Frosch und die Stange zu liegen kommen. Der Bogen wird auf der A, D und G-Saite so zum Strich angesetzt, dass die Haarfläche dem Stege zugekehrt erscheint; die C-Saite jedoch muss mit der ganzen Haarfläche angestrichen werden. Beim Herunterstrich (d.h. vom Frosche zur Spitze gezogen) biege man das rechte Handgelenk ein wenig, senke den Ellbogen und auch die Spitze des Bogens ein wenig, führe den Bogen etwa 3 cm. vom Stege entfernt über die Saiten und lasse das Handgelenk langsam einsinken. Im Hinaufstrich (d.h. von der Spitze zum Frosche gezogen) hebe man das Handgelenk nach und nach, damit der Bogen die Saite immer gerade durchschneidet.

Von der Stimmung des Violoncellos.

Das Instrument wird in Quinten:



gestimmt. Anfangs stimme man wö möglich nach dem Klavier oder nach einem anderen Instrument ein, indem man sich oben bezeichnete Töne angibt. Beim Umdrehen der Wirbel über man einen festen Druck gegen den Wirbelkasten aus, damit der Wirbel nicht herunterschnellt. (Fig. II^a u. II^b.)

Le Violoncelle,

qui est une transformation de la cidevant Gambe, fut construit au 17^{me} siècle; c'est l'instrument qui ressemble le plus à la voix humaine et qui possède les qualités nécessaires pour exprimer le mieux les différentes dispositions de l'âme en touchant le coeur par des sons doux et mélodieux.

Position du corps pour tenir l'instrument.

Il faut que l'élève soit assis sur le bord de la chaise, qu'il étende un peu le pied gauche et qu'il retire le pied droit. L'instrument doit être placé entre les jambes, de manière que le bord inférieur du fond touche la jambe gauche, le bord supérieur de la table la jambe droite. Le bord supérieur du fond doit toucher légèrement le corps. Quand on se sert du ferret (goujille), il faut qu'il soit d'une longueur, afin que la cheville la plus basse soit à la hauteur et éloignée à peu près de 2 cm. de l'oreille gauche, pour éviter de pousser contre le genou gauche en touchant la corde de LA. (Fig. I)

Manière de tenir l'archet.

On tient l'archet par la main droite afin que le bout du pouce s'incline un peu du côté vers le coin de la hausse, l'index doit s'avancer de manière que la jointure de dessus se place sur la baguette et que le bout du doigt du milieu touche les crins de l'archet, les deux autres doigts doivent se mettre en même temps légèrement sur la hausse et la baguette. En tirant l'archet, c'est à dire, commençant au talon, il faut qu'on tienne le poignet un peu élevé, le coude abaissé ainsi que la pointe de l'archet, qu'on même à travers les cordes, éloigné à peu près de 3 cm. du chevalet en observant que le poignet s'incline peu à peu. En poussant l'archet, c'est à dire, commençant à la pointe, il faut relever le poignet peu à peu, pour que l'archet, en passant sur les cordes, soit en rectangle avec ces dernières. Les crins de l'archet doivent s'incliner vers le chevalet sur la corde de LA, RÉ et SOL, mais sur la corde de l'UT la tenue de l'archet doit être telle que les crins se trouvent justement au dessus de la baguette. (Fig. IV^a & IV^b.)

De l'accord du Violoncelle.

On accorde le Violoncelle en Quintes:



Au commencement on fera mieux d'accorder d'après le Piano ou de quelque autre instrument en touchant les notes ci-devant nommées. En tournant les chevilles, pressez la main contre la tête de l'instrument pour éviter que les chevilles ne glissent en arrière. (Fig. II^a & II^b.)



FIG. I.

The Violoncello and how it is held; showing correct position of the left hand, position of right arm while bowing at tip and nut of bow, as well as general attitude of player.

Das Violoncello und seine richtige Haltung; correcte Position der linken Hand, richtige Führung des rechten Armes am Frosch und an der Spitze des Bogens, sowohl wie allgemeine richtige Position des Spielers.

Le violoncelle et la manière de tenir l'instrument; position exacte de la main gauche; direction à suivre pour le bras droit, suivant que l'archer est pris au talon ou à la pointe; tenue générale du violoncelliste.



FIG. II a.

Position of the Fingers of the left Hand. (Close Position.)	Die Haltung der Finger der linken Hand. (Enge Lage.)	Position des doigt ^s de la main gauche. (Position normale.)	Position of the Fingers of the left Hand. (Extended Position.)	Die Haltung der Finger der linken Hand. (Weite Lage.)	Position des doigt ^s de la main gauche. (Position écartée.)
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FIG. II b.

Position of the Fingers of the left Hand. (Extended Position.)	Die Haltung der Finger der linken Hand. (Weite Lage.)	Position des doigt ^s de la main gauche. (Position écartée.)
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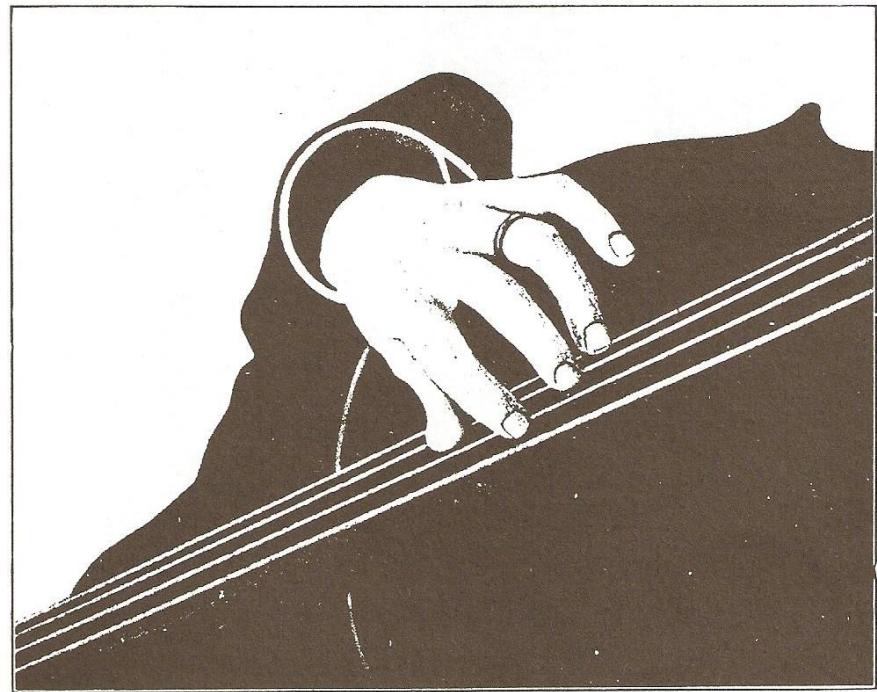
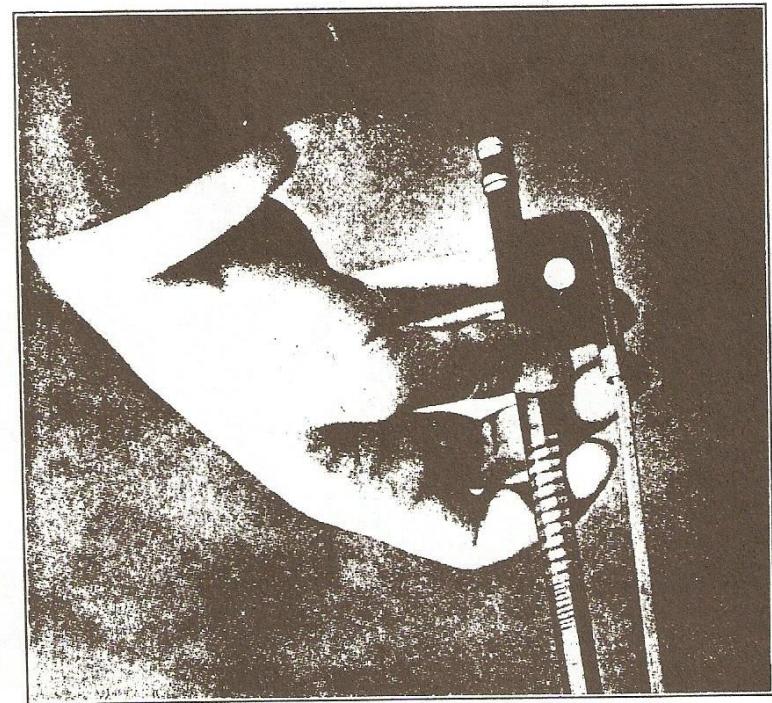


FIG. III a.
The Thumb Position on | Der Daumeneinsatz auf | Position du pouce sur
the two upper Strings. | den beiden oberen Saiten. | le la et le ré. (Voir page
(See page 92.) | (Siehe Seite 92.) | 92.)



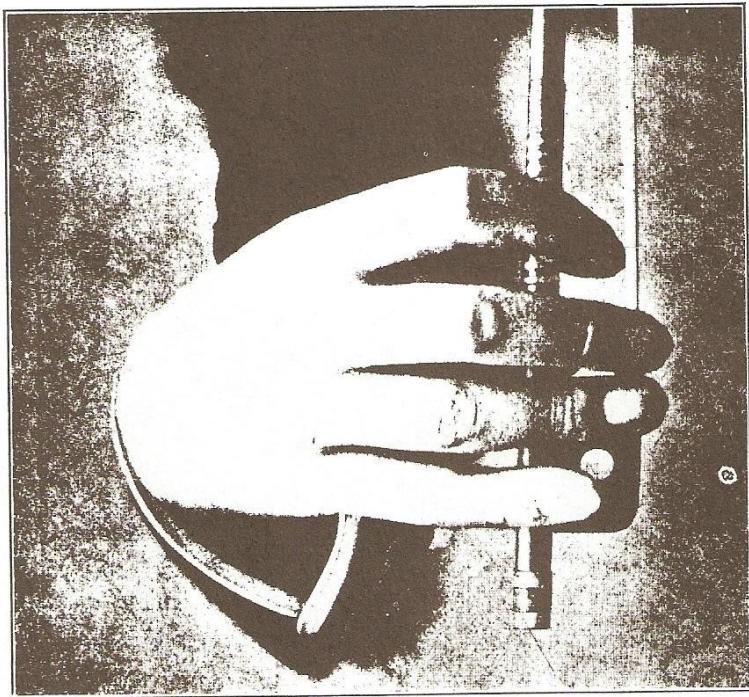
FIG. III b.
The Thumb Position on | Der Daumeneinsatz auf | Position du pouce sur
the two lower strings. | den beiden tieferen Saiten | le sol et l'ut. (Voir page
(See page 92.) | (Siehe Seite 92.) | 92.)



Correct manner of holding the bow. (Position exacte des doigts et du pouce.)

Die richtige Haltung des Bogens. (Position der Finger und des Daumens)

Manière de tenir l'archet. (Position exacte des doigts et du pouce.)



Correct manner of holding the bow. (Outer view of the hand and wrist.)

Die richtige Haltung des Bogens. (Außenseite der Hand und des Gelenkes.)

Manière de tenir l'archet. (Aspect extérieur de la main et du poignet.)

FIG. IV b.

Correct manner of holding the bow. (Position exacte des doigts et du pouce.)

Die richtige Haltung des Bogens. (Position der Finger und des Daumens)

Manière de tenir l'archet. (Position exacte des doigts et du pouce.)

FIG. IV a.

-III-

The position of the left hand.

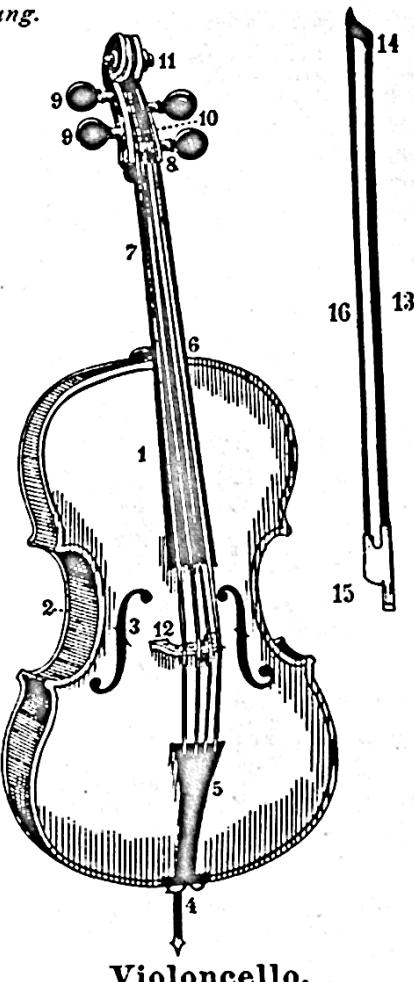
The left hand leans against the neck of the instrument, so that the thumb in the first positions rests on the back of the neck opposite the fore and middle finger; the fingers must be in an upright position and are to fall with the utmost strength and precision on the strings. The left arm maintains an easy attitude

Name of the parts of the Violoncello and of the bow.

1. The top and on the opposite side the back.
2. The ribs.
3. The F holes.
4. The tail-pin.
5. The tail-piece.
6. The finger board.
7. The neck.
8. The saddle.
9. The peg.
10. The peg-box.
11. The scroll.
12. The bridge.
13. The bow-stick.
14. The head or tip.
15. The nut or frog.
16. The hair.

Von der Haltung der linken Hand.

Die linke Hand legt sich so an den Hals des Instrumentes, dass der Daumen in den ersten Lagen an der hinteren Seite ungefähr gegenüber der Mitte des 1. und 2. Fingers ruht. Die Finger müssen gleichsam wie Hämmer auf die Saiten fallen. Der linke Arm behält eine ungezwungene Haltung.



Violoncello.

Wer sich für den Entwicklungsgang des Violoncellos interessiert, dem möge das Werk „Geschichte des Violoncellos von J.W.von Wasielewski“ bestens empfohlen sein.

Kurzgefasste für den Violoncellunterricht notwendige Elementar-Musiklehre.

Die fünf Linien in der Notenschrift nennt man Notensystem.

Die Noten heißen im Bassschlüssel:

The rudiments of music, necessary for learning the violoncello.

The five lines employed in the notation as used at present are designated as the staff.

The notes in the Bass-clef: are called:

on the lines:
Auf den Linien:
sur les lignes:

in the spaces:
in den Zwischenräumen:
dans les espaces intermédiaires:

under the lines:
unter den Linien:
au dessous des lignes:

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De la tenue de la main gauche.

La main gauche doit se placer au manche du Violoncelle de manière que le pouce se trouve en jouant les premières positions du côté du manche à peu près vis-à-vis de l'index et du doigt du milieu; les doigts, en se courbant, tombent comme des marteaux sur les cordes. Le bras gauche conserve une tenue dégagée.

Les noms des parts du Violoncelle et de l'archet.

1. La table et en bas le fond.
2. L'éclisse.
3. Les F.
4. L'épine.
5. Le tire-cordes.
6. La touche.
7. Le manche.
8. Le sillet.
9. Les chevilles.
10. La caisse des chevilles.
11. La coquille.
12. Le chevalet.
13. La baguette.
14. La pointe de l'archet.
15. La hausse de l'archet.
16. Les crins.

9. Die Wirbel.
10. Der Wirbelkasten.
11. Die Schnecke.
12. Der Steg.
13. Die Bogenstange.
14. Der Kopf.
15. Der Frosch.
16. Die Haare.

A ceux qui ont l'intention de s'instruire du développement de l'art de jouer du violoncelle, l'on peut recommander l'ouvrage: L'histoire du Violoncelle, par J. W. de Wasielewski:

Les éléments de la musique, exposés en peu de phrases nécessaires pour celui qui veut apprendre à jouer du Violoncelle.

Les cinq lignes de l'écriture de musique notée s'appellent le système de notes.

Les notes s'appellent dans la clef de Fa: ♭

over the lines:
über den Linien:
au dessus des lignes:

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The seven natural tones are called: *Die sieben natürlichen Töne heissen:* | Les sept tons naturels se nomment:



These tones can be raised with the sign # by half a tone and will then be called:

Dieselben können durch ein vorstehendes Zeichen # (Kreuz) um einen halben Ton erhöht werden und heissen:

Ces tons peuvent être haussés par le précédent signe # (dièse) d'un demi ton, et dans ce cas, ils se nomment:



The tones can be lowered with the sign b by half a tone and will be called:

Durch das Zeichen b (Be) werden die Töne um einen halben Ton erniedrigt und heissen:

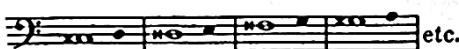
Par le signe bémol b les tones sont baissés d'un demi ton et alors ils se nomment:



The double sharp (x) raises an interval one whole tone higher.

Das Zeichen x (Doppelkreuz) erhöht die Noten noch um einen halben Ton mehr; z. B.

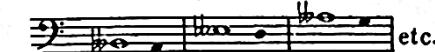
Les doubles dièses (x) haussent les notes de tout un ton.



The double flat (bb) lowers an interval one whole tone.

Das Doppelbe (bb) erniedrigt die Note um einen ganzen Ton.

Les doubles bémols (bb) baissent les notes de tout un ton.



The b is called the natural-sign.

Das Auflösungs- oder Wiederherstellungszeichen ist b.

Le signe b se nomme un bécarré, qui replace la note.

The value of notes and rests:

Der Wert der Noten und Pausen ist folgender:

La valeur des notes et des pauses:



The dot prolongs the duration of the note or rest after which it is placed, one half in addition to its original value.

Der Punkt nach einer Note oder Pause verlängert dieselbe um die Hälfte ihres Wertes.

Le point après une note ou pause les allonge de la moitié de sa valeur.

The second dot gives an additional quarter to the length of the original note.

Der Doppelpunkt verlängert die Note wieder um die Hälfte der Hälfte.

Les deux points allongent les notes de nouveau de la moitié de la moitié.



Abbreviations.

Abkürzungen in der Notenschrift.

Abréviations.

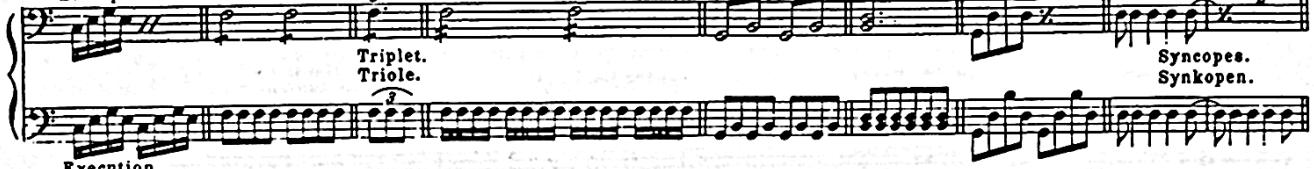
written.
Schreibart:
Exemple:

equal to:
ist gleich:
égal:

Triplet.
Triole.

etc.

Syncopes.
Synkopen.



Execution.
Ausführung.
Exécution

||:|| Repetition sign.
Ⓐ Sign of repose.(Halt.)

Scale.

The diatonic scale consists of 5 whole and two half tones.

The half tones of the major scale are between the 3. and 4. and the 7. and 8. interval.

The 6. and 7. interval of the minor scale is raised while ascending; the half tones are between the second and third and the seventh and eighth interval.

The major- and minor-triad consists of the 1. 3. and 5.tone of the scale; for instance.

||:|| Wiederholungszeichen.
Ⓐ Fermate, Halt- oder Ruhezeichen.

Tonleiter.

Die diatonische Tonleiter besteht aus 5 ganzen und 2 halben Tönen.

In der Durtonleiter liegen die halben Töne zwischen der 3. zur 4. und 7. zur 8. Tonstufe.

In der Molltonleiter wird die 6. und 7. Tonstufe aufwärts erhöht und liegen die halben Töne zwischen der 2. zur 3. und 7. zur 8. Tonstufe.

Der Dur- und Moll dreiklang besteht aus dem 1. 3. und 5. Ton der Tonleiter, z. B.

||:|| Signe de répétition.
Ⓐ fermate ou point de repos.

Gamme.

La gamme diatonique consiste de cinq entiers et de deux demi-tons.

Dans la gamme majeure les demi-tons sont entre le 3. et 4., et entre le 7. et 8. degré.

Dans la gamme mineure le 6. et 7. degré est élevé en haut et les demi-tons gisent entre le 2. et 3., et entre le 7. et 8. degré.

L'accord majeur et mineur consiste du 1. 3. et 5. ton de la gamme, p.e.



The keys.

There are 12 major and 12 minor-scales:
C major – A minor.

C major	G major	D major	A minor	D minor	G minor
C dur.	G dur.	D dur.	A moll.	D moll.	G moll.
Ut majeur.	Sol majeur.	Re majeur.	La mineur.	Re mineur.	Sol mineur.
1 ♯					
G " - E "					
2 ♯					
D " - B "					
3 ♯					
A " - F sharp minor.					
4 ♯					
E " - C " "					
5 ♯					
B " - G " "					
6 ♯					
F sharp major - D sharp minor.					
6 ♫					
G flat major - E flat minor.					
5 ♫					
D " - B " "					
4 ♫					
A " - F minor.					
3 ♫					
E " - C " "					
2 ♫					
B " - G " "					
1 ♫					
F " - D " "					

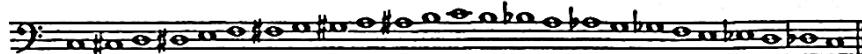
The chromatic scale consists of half tones:

Tonarten.

Die 12 Dur- und 12 Molltonarten sind:
C dur – A moll.

1 ♯					
G " - E "					
2 ♯					
D " - B "					
3 ♯					
A " - Fis "					
4 ♯					
E " - Cis "					
5 ♯					
H " - Gis "					
6 ♯					
Fis " - Dis "					
6 ♫					
Ges " - Es "					
5 ♫					
Des " - B "					
4 ♫					
As " - F "					
3 ♫					
Es " - C "					
2 ♫					
B " - G "					
1 ♫					
F " - D "					

Die chromatische Tonleiter besteht aus halben Tönen:



Enharmonic tones are:

Enharmonische Töne sind:

Tons enharmoniques:

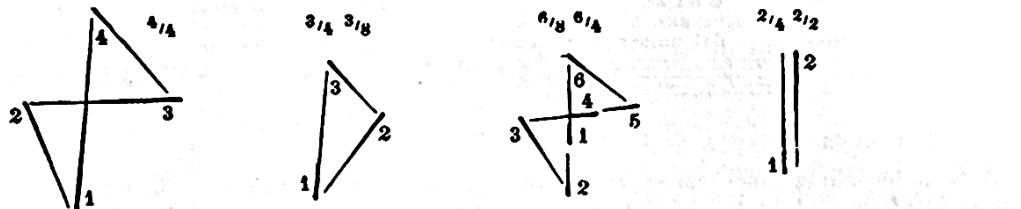


-VI-

Time.

Time is indicated by means of figures placed at the commencement of a musical composition, designating the worth of the notes inside of a bar; for instance $C = \frac{4}{4}$ or Common time standing for a whole measure; the other even measures consisting of $\frac{2}{4}, \frac{6}{8}, \frac{12}{8}, \frac{2}{2}, \frac{6}{4}$ time and the odd measures of $\frac{3}{4}, \frac{9}{8}, \frac{3}{2}, \frac{5}{4}$ time.

The natural accents of time of the $C = \frac{4}{4}$ measure fall upon the 1. and 3. beats; of the $\frac{2}{4}, \frac{3}{4}, \frac{2}{2}$, and $\frac{3}{8}$ measure upon the first; of the $\frac{6}{8}$, and $\frac{6}{4}$ measure upon the first and fourth; of the $\frac{9}{8}$ upon the first, fourth and seventh and of the $\frac{12}{8}$ measure upon the first, fourth, seventh and tenth beat. The time is beaten in the following manner:



The clefs.

Three clefs are used for the Violoncello in accordance to the great tonal compass of this instrument. They are herewith presented in the order as employed:

The violin key or treble-clef of older notation must be played one octave lower, so that the first tone, for instance G, must be considered as open string.

The positions will be explained in detail in the second part of this school; the following is only a plain example of the positions most in use for beginning on the A and D strings.

Vom Takt.

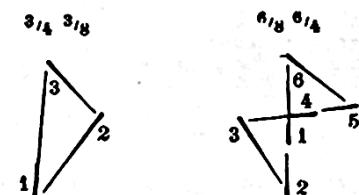
Die Taktart, die den Wert der Noten innerhalb eines Taktes angibt, steht zu Anfang des Tonstückes z.B. $C = \frac{4}{4}$ oder ganzer Takt. Dann die anderen geraden Takte wie $\frac{2}{4}, \frac{6}{8}, \frac{12}{8}, \frac{2}{2}, \frac{6}{4}$ und die ungeraden wie $\frac{3}{4}, \frac{9}{8}, \frac{3}{2}, \frac{5}{4}$ etc.

Der schwere Taktteil fällt im $\frac{4}{4} = C$ auf den 1. und 3. Taktteil, im $\frac{2}{4}, \frac{3}{4}, \frac{2}{2}$ auf den ersten, im $\frac{6}{8}, \frac{6}{4}$ auf den 1. und 4. im $\frac{9}{8}$ auf den 1. 4. und 7. und im $\frac{12}{8}$ Takt auf den 1. 4. 7. und 10. Taktteil. Der Takt wird gegeben:

De la mesure

La mesure, qui indique la valeur des notes dans l'espace d'une barre de mesure, est écrite au commencement de la pièce, p.e. $C = \frac{4}{4}$ ou mesure à quatre temps, alors les autres paires mesures comme $\frac{2}{4}, \frac{6}{8}, \frac{12}{8}, \frac{2}{2}, \frac{6}{4}$ et les impaires comme $\frac{3}{4}, \frac{9}{8}, \frac{3}{2}, \frac{5}{4}$ etc.

Le temps fort tombe dans la mesure à $\frac{4}{4} = C$ sur la 1. et 3. part de mesure, dans la mesure à $\frac{2}{4}, \frac{3}{4}, \frac{2}{2}$ sur la première, dans la mesure à $\frac{6}{8}, \frac{6}{4}$ sur la première et quatrième, dans la mesure à $\frac{9}{8}$ sur la 1. 4. et 7., et dans la mesure à $\frac{12}{8}$ sur la 1. 4. 7. et 10. part de mesure. On bat la mesure ainsi:



Von den Schlüsseln.

Bei dem Violoncell sind wegen des grossen Tonumfangs des Instrumentes drei Schlüssel gebräuchlich. Sie sind hier nach ihrem Einklang zusammengestellt.

Des clefs.

Pour le violoncelle on fait usage de trois clefs à cause du grand diapason de cet instrument. Elles sont exposées ici selon leur unisson.

Der Violinschlüssel nach älterer Art ist eine Oktave tiefer zu spielen, so dass hier der erste Ton (z.B.) G als leere Saite zu nehmen wäre.

Die Positionen werden im 2. Heft dieser Schule eingehend behandelt; hier folgt nur ein kurzes Beispiel der Gebräuchlichsten für den Anfang auf der A und D Saite ohne Vorzeichen.

La clef de sol de l'ancien ordre doit être jouée une octave plus basse, si que le premier ton, par exemple sol, doit être considéré comme la corde vide.

Les positions

seront expliquées en détail dans la deuxième partie; voici un exemple des positions les plus en usage pour commencer sur la première et deuxième corde.

In the fourth position the hand rests against the body of the instrument.

Harmonics are produced by touching the strings very lightly, without pressing them down.

In playing Harmonics, half of the string will produce the octave of the same.

One third, the fifth of the string in the second octave.

One fifth, the third of the string in the second octave.

The half of the half, the second octave of the string.

Pizzicato

Pizzicato is not produced by playing with the bow, but by pulling the string with the forefinger, of the right hand, while the thumb rests upon the side of the finger-board.

Bei der 4. Position setzt sich die Hand auf den Korpus des Instrumentes.

Flageolet wird hervorgebracht, indem der Finger die Saite ganz leicht berührt, ohne aufzudrücken.

Die Hälfte der Saite gibt im Flageolet die Oktave derselben.

Ein Drittel, eine Quinte der Saite in der 2.Oktave.

Ein Fünftel, eine Terse der Saite in der 2.Oktave.

Die Hälfte der Hälfte, die 2.Oktave der Saite.

Pizzicato

Die Bezeichnung pizzicato steht bei Stellen, welche nicht mit dem Bogen gestrichen, sondern mit dem Zeigefinger der rechten Hand gespielt werden, während der Daumen sich an die Seite des Griffbrettes setzt.

Dans la quatrième position la main se met sur le corps de l'instrument.

Les tons du Flageolet (harmoniques) sont produits en touchant la corde très légèrement du doigt sans la presser.

Si l'on touche la moitié de la corde en Flageolet, le ton est celui de l'octave de la corde.

Si l'on en touche le tiers, le ton est celui de la quinte de la corde, dans la deuxième octave.

Si l'on en touche la quinte, le ton est celui de la tierce de la corde dans la 2.octave.

Si l'on en touche la moitié de la moitié, le ton est celui de la 2.octave de la corde.

Pizzicato

Le nom „Pizzicato“ est adopté à des passages, qui ne sont pas joués de l'archet, mais touchés de l'index de la main droite, durant que le pouce se met sur le côté du manche.

Signs and Abbreviations

Zeichen und Abkürzungen — Signes et Abréviations

□	Down bow
V	Up bow
W.B.	Whole bow
U.H.	Upper half of bow
L.H.	Lower half of bow
N.	Nut of bow
M.	Middle of bow
P.	Point of bow
—	Keep the fingers in position

□	Herunterstrich
V	Hinaufstrich
W.B.	Ganzer Bogen
U.H.	Oberer halber Bogen
L.H.	Unterer halber Bogen
N.	Frosch des Bogens
M.	Mitte des Bogens
P.	Spitze des Bogens
—	Liegenlassen der Finger

□	Tirez
V	Poussez
W.B.	Tout l'archet
U.H.	Moitié supérieure de l'archet
L.H.	Moitié inférieure de l'archet
N.	Talon de l'archet
M.	Milieu de l'archet
P.	Pointe de l'archet
—	Laissez les doigts en place

The Open Strings

Die leeren Saiten

Les Cordes à vide



Bowing Exercises

Strich-Übungen

Exercices de l'archet

1.

W.B. V 2a 3a 1a

W.B. 2a 3a 1a W.B., U.H., & L.H. 4a 0 V

2a 3a 1a 2a 3a 1a

U.H., L.H. & M. 4a

0 V 2a 3a 1a 4a

First Position
(Short stretch, minor third)

Erste Lage
(Kleine Spannung, kleine Terz)

Prémière Position
(Petite Extension, Tierce mineure)

Finger - Exercises

Finger-Übungen

Exercices de doigts

2.

W.B. 2 3 1 2 4 2 1 3 4 3

2a 3a 1a

4a

W.B., U.H. & L.H.

9

The score consists of ten staves of handwritten musical notation for a bass clef instrument. Each staff begins with a measure of two notes, followed by a repeat sign and a measure of three notes. Subsequent measures vary in length. Fingerings are indicated above the notes, such as '1 2' or '3 4'. Measure 10 concludes with a final measure of four notes.

Measure 1: 1 2 | 3 4 | 4 3 | 2 1 | : | 1 2 | 1 3 | 1 4 | 4 1 | 3 1 | 2 1 | 0 1 | 2 1 | : |

Measure 2: 1 2 | 3 4 | 4 3 | 2 1 | : | 1 2 | 1 3 | 1 4 | 4 1 | 3 1 | 2 1 | 0 1 | 2 1 | : |

Measure 3: 1 2 | 3 4 | 4 3 | 2 1 | : | 1 2 | 1 3 | 1 4 | 4 1 | 3 1 | 2 1 | 0 1 | 2 1 | : |

Measure 4: 1 2 | 3 4 | 4 3 | 2 1 | : | 1 2 | 1 3 | 1 4 | 4 1 | 3 1 | 2 1 | 0 1 | 2 1 | : |

Measure 5: 1 2 | 3 4 | 4 3 | 2 1 | : | 1 2 | 1 3 | 1 4 | 4 1 | 3 1 | 2 1 | 0 1 | 2 1 | : |

Measure 6: 0 1 | 3 1 | 0 1 | 4 1 | 0 1 | 0 2 | 0 3 | 0 4 | 4 0 | 8 0 | 2 0 | 1 0 | : |

Measure 7: 0 1 | 3 1 | 0 1 | 4 1 | 0 1 | 0 2 | 0 3 | 0 4 | 4 0 | 8 0 | 2 0 | 1 0 | : |

Measure 8: 0 1 | 3 1 | 0 1 | 4 1 | 0 1 | 0 2 | 0 3 | 0 4 | 4 0 | 8 0 | 2 0 | 1 0 | : |

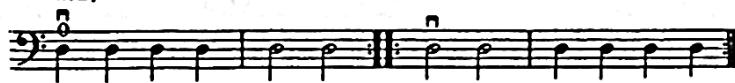
Measure 9: 0 4 | 2 4 | 1 4 | 3 4 | 4 3 | 4 1 | 4 2 | 4 0 | 1 0 | 4 0 | 3 2 | 3 0 | 4 | : |

Measure 10: 0 4 | 2 4 | 1 4 | 3 4 | 4 3 | 4 1 | 4 2 | 4 0 | 1 0 | 4 0 | 3 2 | 3 0 | 4 | : |

Measure 11: 0 4 | 2 4 | 1 4 | 3 4 | 4 3 | 4 1 | 4 2 | 4 0 | 1 0 | 4 0 | 3 2 | 3 0 | 4 | : |

Measure 12: 0 4 | 2 4 | 1 4 | 3 4 | 4 3 | 4 1 | 4 2 | 4 0 | 1 0 | 4 0 | 3 2 | 3 0 | 4 | : |

W.B.



8. { W.B.
Largo

Two staves for bass clef strings. Measure 1: (0, 2), (0, 2), (1, 4, 1, 4), (0, 2, 0). Measure 2: (1, 4, 1, 4), (0, 2, 0), (1, 4, 1, 4), (0, 2, 0). Measure 3: (1, 4, 1, 4), (0, 2, 0), (1, 4, 1, 4), (0, 2, 0). Measure 4: (1, 4, 1, 4), (0, 2, 0), (1, 4, 1, 4), (0, 2, 0). Measure 5: (1, 4, 1, 4), (0, 2, 0), (1, 4, 1, 4), (0, 2, 0). Measure 6: (1, 4, 1, 4), (0, 2, 0), (1, 4, 1, 4), (0, 2, 0).

9. { W.B.
Largo

Two staves for bass clef strings. Measure 1: (2, 0, 2, 0), (4, 1, 4, 1), (2, 1, 0). Measure 2: (4, 2, 1), (2, 0, 2, 0), (4, 1, 4, 1), (2, 1, 0). Measure 3: (4, 2, 1), (2, 0, 2, 0), (4, 1, 4, 1), (2, 1, 0). Measure 4: (4, 2, 1), (2, 0, 2, 0), (4, 1, 4, 1), (2, 1, 0). Measure 5: (4, 2, 1), (2, 0, 2, 0), (4, 1, 4, 1), (2, 1, 0). Measure 6: (4, 2, 1), (2, 0, 2, 0), (4, 1, 4, 1), (2, 1, 0).

Exercises on 2 Strings
(Wrist)

Übungen auf 2 Saiten
(Handgelenk)

Exercices sur 2 Cordes
(Poignet)

10. W.B.

Two staves for bass clef strings. Measures 1-6: (V), (V), (V), (V), (V), (V). Measures 7-12: (V), (V), (V), (V), (V), (V).

11. W.B.
Largo

Two staves for bass clef strings. Measures 1-6: (0, 1, 2, 4), (0, 1, 2, 4), (0, 1, 2, 4), (0, 1, 2, 4), (0, 1, 2, 4), (0, 1, 2, 4). Measures 7-12: (2, 0, 3, 0, 4, 0, 3, 0), (2, 0, 1, 0), (0, 0, 1, 0), (2, 0, 1, 0), (2, 0, 1, 0), (2, 0, 1, 0), (2, 0, 1, 0), (2, 0, 1, 0).

12. W.B.
Largo

Two staves for bass clef strings. Measures 1-6: (2), (1, 0, 4), (0, 1, 2, 4), (2), (1, 0, 4), (0, 1, 2, 4). Measures 7-12: (0, 1, 2, 4), (1, 0, 4), (0, 1, 2, 4), (1, 0, 4), (0, 1, 2, 4), (1, 0, 4), (0, 1, 2, 4), (1, 0, 4).

12 Largo
W.B.
13. *mf*

12 W.B.
13. *p*

Andante

14. W.B.

Fifths

11ths
(Simultaneous placing of one Finger
on 2 Strings)

Quinten

(einen Finger über 2 Saiten legen)

Quintes

(Poser un doigt sur 2 Cordes)

Largo

Sheet music for guitar tablature, page 15. The music is arranged in three staves. The top staff uses a bass clef and has a dynamic marking of *mf*. The middle and bottom staves use a bass clef. The tablature shows fingerings (e.g., 1, 2, 3, 4) and string indications (e.g., z, -). The music consists of six measures per staff.

Largo
W.B. 2

16.

Largo
W.B. 1

17.

Exercises on 3 Strings
(Wrist)

Übungen auf 3 Saiten
(Handgelenk)

Exercices sur 3 Cordes
(Poignet)

W.B. V 0

W.B., L.H., U.H. & M.

18.

Largo
W.B. 4

19.

14 Largo

W.B. 4 0 1 8 4 0 1 8 4 1 4 2 1 4 1 4 2 0 2 0 0 0 0 0 1 0 1 0

20. { *mf*

4 0 4 0 2 0 1 0 0 0 4 0 3 0 3 0 4 0 2 0 3 0 4 1 4 1

2 0 2 0 4 2 4 1 2 0 3 0 4 1 4 1 2 0 2 0 4 1 4 0 4 1 4 1

2 1 2 1 2 0 2 0 1 0 1 0 1 4 2 1 0 1 0 3 4 1 4 2 4

Exercises on 4 Strings
(Wrist)

Übungen auf 4 Saiten
(Handgelenk)

Exercices sur 4 Cordes
(Poignet)

W.B.

W.B., LH, U.H. & M.

21.

Scale of C major

C dur-Tonleiter

Gamme d'Ut majeur

W.B. 0 1 8 4 0 1 8 4 0 4 2 4 0 1 2 1 0 4 2 1 0 4 3 1 0 4 3 1 0

CHORD-ACCORD

W.B. 0 8 0 4 1 4 2 1 4 0 8 0 0 0 8 0 8 0 4 0 4 1 4 1 4 2 4 1 4 1 4 1 4 0 4 0 3 0

W.B.

22.

Adagio

W.B. *mf*

23.

THIRDS - TERZEN - TIERCES

W.B.

24.

Adagio

W.B. *mf*

25.

16

SIXTHS - SEXTEN - SIXTES

28

OCTAVES _ OKTAVEN

Lento

27

A musical score for piano duet, featuring two staves. The top staff is in common time and has a key signature of one sharp. It is labeled "W.B.4" at the beginning. Above the notes, there are fingerings: 1, 4, 2; 0, 3; 4, 1, 4, 1; 0, 0; 2; 0, 3; 4, 1, 4; 2, 0, 1, 4; 0, 0. The bottom staff is also in common time and has a key signature of one sharp. It is labeled "mf" at the beginning. Below the notes, there are dynamic markings: V, V, V. The music consists of a series of eighth and sixteenth note patterns.

A horizontal strip of sheet music for piano. The top half shows a treble clef staff with several notes and rests, each marked with a dynamic value: 4, 1, 4, 0, 4, 0, 3, 0, 0, 0, 4, 0, 1, 0, 0, 0, 2, 0, 1, 0, 4, 0. The bottom half shows a bass clef staff with notes and rests.

This image shows the right-hand part of a handwritten musical score for piano. The music is written on two staves. The top staff uses a bass clef and has a tempo marking of 'P'. The bottom staff also uses a bass clef. Measure 11 begins with a whole note followed by a half note. Measure 12 starts with a half note. Both measures feature a series of eighth-note patterns with various fingerings (e.g., 1, 4, 2; 3, 0, 4; 1, 4, 2; 4, 1, 0; 3, 0, 4; 0, 3, 0; 3, 0) and rests.

Playing two Strings together

Anstreichen zweier Saiten

Doubles Cordes

Scale of G major

G dur-Tonleiter

Gamme de Sol majeur

A musical score for bassoon, page 10. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a sixteenth-note pattern starting with a grace note. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It features eighth-note patterns. Measure 11 ends with a repeat sign and a three above it. Measure 12 begins with a bass clef, a key signature of one sharp, and a common time signature. It features eighth-note patterns.

CHORD - ACCORD

17

W.B.

Andante

29.

mf

Adagio

30.

mf

Tied Notes
(Legato)Gebundene Noten
(Legato)Notes liées
(Legato)

31.

Wrist - Exercises

Handgelenk-Übungen

Exercices du Poignet

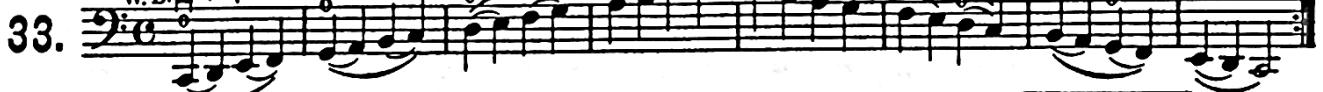
32.

W.B.

18

Andante

W.B.



33.

W.B.

CHORD - ACCORD

Andante

W.B.

34.

f

35.

Andante

W.B.

36.

Lento

W.B.

f



19

Lento
W.B.

37.

Andante
W.B.

38.

On all 4 Strings, slowly at first,
and gradually faster. | Auf allen 4 Saiten, erst langsam,
dann schneller. | Sur les 4 Cordes, d'abord lente -
ment, puis plus animé.

W.B.

39.

20

Andante

W R

The image shows three staves of musical notation for piano, labeled "40." at the top left. The top staff is in common time (indicated by a "C") and has a dynamic marking "W.B." above it. The middle staff is also in common time. The bottom staff is in common time. Each staff contains six measures of music, with various notes and rests. Fingerings are indicated above the notes, such as "1", "2", "3", "4", "0", and "V". Dynamics like "mf" and "f" are also present. The notation includes both standard musical notes and some unique symbols, possibly representing specific piano techniques or specific editions of the piece.

THIRDS = TERZEN = TIERCES

W. B.

Moderato

W.B.4

A musical score for piano, page 43. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is one sharp (F#), and the time signature is common time (W.D.). Measure 43 begins with a dynamic marking 'mf'. The right hand plays eighth-note patterns, while the left hand provides harmonic support. The score includes fingerings such as 0, 3, 4, 2, 0, 1, 0, 4, 1, 2, 0, 4, and 3.

21

On all 4 String, slowly at first, and gradually faster | Auf allen 4 Saiten, erst langsam, dann schneller. | Sur les 4 Cordes, d'abord lente - menter puis plus animé

W.B.

44

Andante

W.B.

mf

45

Wrist-Exercises

Handgelenk-Übungen

Exercices du Poignet

46

W.B.

W.B.

22

Allegretto

BARCAROLE

W.B.

47

Double Stops | Doppelgriffe | Doubles Cordes

W.B.

First Position
(Long stretch, major third)

Erste Lage
(Grosse Spannung, grosse Terz)

Premiere Position
(Grande Extension, Tierce majeure)

48

On the 4 Strings. Auf allen 4 Saiten. Sur les 4 Cordes

Scale of F major

F dur-Tonleiter

Gamme de Fa majeur

W.B.

Chord Accord

W.B.

W.B.

49.

W.B. 1 2 4 1 2
1 2 1 2 1 2
1 2 1 2 1 2
1 0 1 2 1 2
2 0 2 1 4 2
4 1 4 2 0 2
2 2 1 2 4 1 2
2 2 1 2 4 2 1
0 3 0 2 4 1
2 1 4 4 2 3
0 2 4 1 4 2
1 2 1 2 1 2

Andante sostenuto

50.

W.B. 4 1 4 2 0 2
0 2 1 0 0 0
3 4 4 2 2 0 0
0 0 4 1 1 4 0
1 4 1 1 1 1 4
2 0 2 4 1 4
1 2 4 3 0 2 1
4 2 1 1 0 4
0 2 1 0 1 2 2 0 4
2 0 2 4 1 4
1 2 4 3 0 2 1
4 2 1 1 0 4
0 2 1 0 1 2 2 0 4
2 0 2 4 1 4

Exercises on 2 Strings
On each pair of stringsÜbungen auf 2 Saiten
Auf allen Saiten-PaarenExercices sur 2 Cordes
A travailler sur toutes les Cordes

51.

W.B. 0 0 1 2 3 4 3 2 1
0 0 1 2 3 4 3 2 1
0 0 1 2 3 4
W.B.
0 0 1 2 3 4 0 3 2
0 0 1 2 3 4 0 3 2
0 0 1 2 3 4 0 3 2

52.

W.B. 1 2 1 2
1 4 1 4
1 4 1 4
1 2 1 2
1 2 1 2
1 2 1 2

24 Andante
W.B.

53. { *mf*

B flat major Scale

| B dur-Tonleiter

| Gamme de Si bémol majeur

W.B. 2 4 0 1 2 4 0 1 2 4 0 1 2 4 0 1 2 4 0 1 2

CHORD-ACCORD

W.B. 2 0 2 1 4 1 2 2 0 2 0 2 1 4 1 2 1 2 0 2 0 2 1

W.B. 2 4 0 1 2 4 0 1 2 4 0 1 2 4 0 1 2 4 0 1 2

54. | V

W.B. 0 2 1 4 2 0 2 1 0 2 1 4 2 0 2 1 0 2 1 4 2 0 2 1

Moving the first finger a semitone, without changing the position of the thumb.

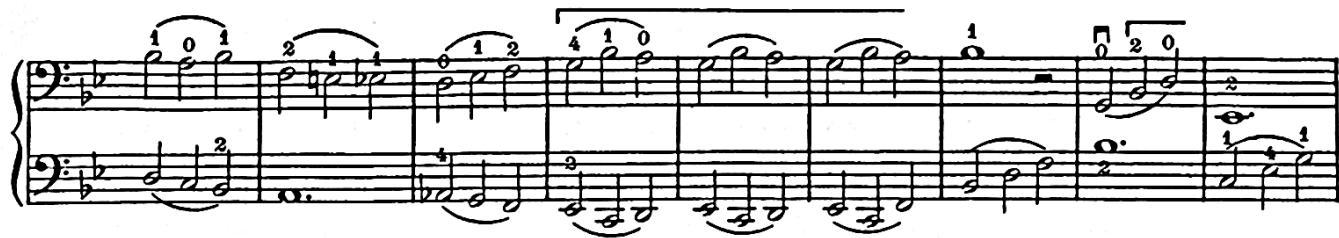
Hin- und Herrücken des ersten Fingers um einen halben Ton, ohne die Daumenlage zu verändern.

Glisement du premier doigt d'un demi-ton sans changer de position.

Allegro moderato

W.B. 2 0 2 1 2 4 0 2 0 1 2 3 4 0 2 3 0 4 0 1 0 2

55. { *mf*



E flat major Scale

Es dur-Tonleiter

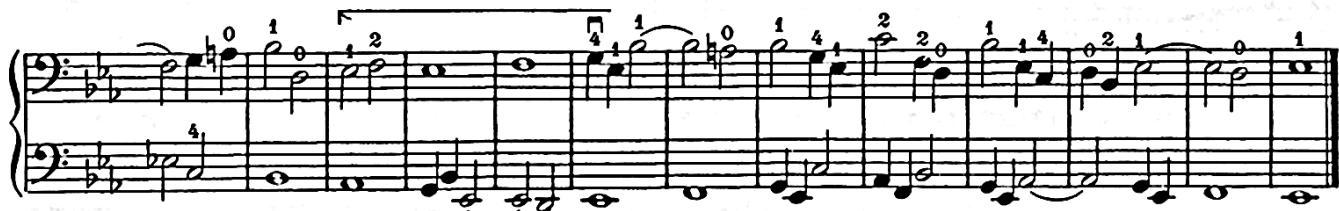
Gamme de Mi bémol majeur



Chord-Accord

56. Musical notation for Chord-Accord (measures 58-59). The bass clef is used. Fingerings are indicated above the notes: 2 0 2 4 1 2 0, 0 2 1 4 2 1 2 1 0, 2 1 4 2 1 4 1 0, 4 0 1 2 1 4 4.

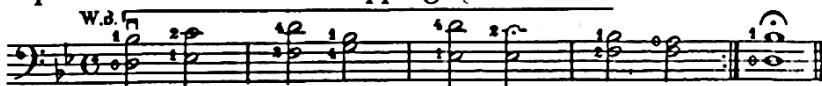
57. Musical notation for Moderato (alla breve) (measures 60-61). The bass clef is used. Fingerings are indicated above the notes: 2 4 1 0, 2 1 0 1 1, 1 2 0 2 0 2 3.



Double Stops

Doppelgriffe

Doubles Cordes



Division of the Bow

Einteilung des Bogens

Division de l'archet

58.

W.B. U.H.
V L.H.

Short Bow (Wrist) Kurzer Strich (Seitliche Handbewegung) Coup d'archet bref (Poignet)

M. N. P. W.B. U.H. W.B. L.H. W.B. L.H. L.H.M. L.H.N. N. L.H. M. L.H. N. L.H. N.

U.H. P. U.H. M. M. U.H. P. U.H. M. U.H. M. W.B. W.B. W.B. W.B. U.H. W.B.

W.B. P. W.B. N. W.B. N. W.B. N. W.B. P. W.B. N. W.B. P. W.B. N.

This section contains two staves of musical notation. The top staff is in common time (C) and the bottom staff is in 6/8 time (6/8). The notation consists of sixteenth-note patterns. The first measure (58) shows a 'Short Bow' (W.B., V, L.H.) followed by a 'Kurzer Strich' (several sixteenth-note groups with side-hand movement indicated by arrows). The second measure (58) shows a 'Coup d'archet bref' (Poignet) with sixteenth-note groups and hand positions (M., N., P., W.B., U.H., W.B.). Measures 59 and 60 continue this pattern with more complex sixteenth-note figures and hand positions (U.H., M., P., etc.). Measure 61 concludes with a sixteenth-note figure followed by a fermata.

Andante con moto

59.

W.B. >
mf
W.B.

U.H. 3
W.B. 1 2
U.H. 3 3 1
W.B. 0 3 2
W.B. 4
U.H. 3 3 1
W.B. 1 0 2 4
W.B. 1 0 4
U.H. 4
M. 0
cresc.
L.H. W.B.

This section contains four staves of musical notation. The top staff is in 3/4 time, the second and third staves are in 4/4 time, and the bottom staff is in 4/4 time. The notation consists of sixteenth-note patterns with dynamic markings (mf, cresc.) and hand positions (W.B., U.H., M., L.H., WB.). Measure 59 starts with a sixteenth-note figure with a dynamic (mf), followed by a sixteenth-note figure with hand positions (W.B., U.H.). Measures 60 and 61 continue with sixteenth-note figures and hand positions, including a dynamic (cresc.) in measure 61. Measure 62 concludes with a sixteenth-note figure followed by a fermata.

Allegro moderato

M., N. & P.

27

Tempo di Minuetto

M. U.H. M. U.H.

U.H.

U.H.
□

Tempo di Minuetto

61.

M. U.H. M. U.H. M 0 U.H. U.H.

M. U.H. P. W.B. W.B. L.H. W.B.

L.H. W.B. W.B. p U.H.

W.B. U.H. W.B. P. U.H. W.B.

V. D.C. al Fine

W.B. P. W.B. N. U.H. P. U.H. M. U.H. U.H. U.H. U.H.

L.H. M. L.H. N.

U.H., L.H. & M. U.H. U.H. W.B., U.H. & L.H.

U.H. P. U.H. M. U.H. P. U.H. M. V 0 0 1 0 3 0 4 0

M. 0 1 0 2 4 U.H. 1 2 3

U.H. 0 1 0 U.H. 1 0

W.B. P. W.B. N. N. W.B. P. W.B. M. U.H. M.

62.

Allegro U.H. P. U.H. M. U.H. P. P.

mf

U.H. M. U.H. P. P. 4

U.H. M. U.H. P. P. 4

W.B.

63.

Long stretch, major third. The
thumb moves a semitone higher

Grosse Spannung, grosse Terz. Der
Daumen rückt um einen halben Ton höher

Grande extension, Tierce majeure.
Glisser le pouce d'un demi-ton au-dessus

65 

Scale of D major | D dur-Tonleiter | Gamme de Ré majeur

W.B. 1 2 4 0 1 2 4 0 1 3 4 0 1 3 4 8 1 0 4 3 1 0 4 2 1 0 4 2

M. 1 2 4 0 1 2 1 0 4 0 1 2 4 0 2 1 2 0 2 0 1 3 4 0 3

66 

Chord - Accord 1 2 4 0 3 0 0 3 0 4 4 1 2 0 1 3 4 0 3

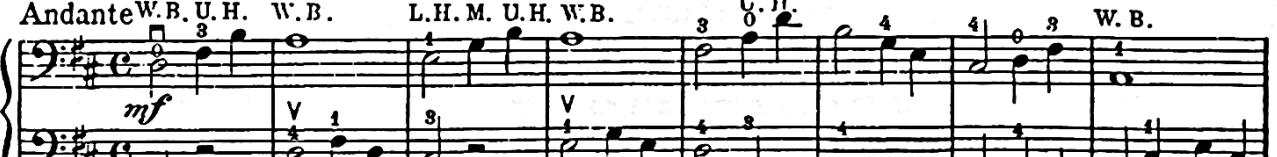
W.B. 1 0 3 0 1 2 4 0 3 0 1 2 4 0 3 0 1 2 4 0 3 0 1 2 4 0 3

M. 0 0 3 0 3 0 1 2 4 0 3 0 1 2 4 0 3 0 1 2 4 0 3 0 1 2 4 0 3

U.H. P. 0 0 3 0 3 0 1 2 4 0 3 0 1 2 4 0 3 0 1 2 4 0 3 0 1 2 4 0 3

U.H. W.B. 0 0 3 0 3 0 1 2 4 0 3 0 1 2 4 0 3 0 1 2 4 0 3 0 1 2 4 0 3

W.B. 0 0 3 0 3 0 1 2 4 0 3 0 1 2 4 0 3 0 1 2 4 0 3 0 1 2 4 0 3

Andante 

W.B. U.H. W.B. L.H. M. U.H. W.B. U.H. W.B.

mf V 1 3 V 4 8 V 4 8 V 4 8 V 4 8 V 4 8 V 4 8 V 4 8

U.H. W.B. 1 3 U.H. W.B. 1 3 U.H. W.B. 1 3 U.H. W.B. 1 3

67 

Thirds - Terzen - Tierces U.H. P. U.H. M.

68 

U.H. P. U.H. M.

A major Scale

A-Dur-Tonleiter

Gamme de La majeur

CHORD_ACCORD

A musical score for a bass instrument, likely a double bass or cello. The score begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The first measure consists of a bass note followed by a series of eighth notes: 1, 4, 1, 0, 3, 0, 1, 4. A vertical bar line separates this from the next measure, which starts with a bass note followed by a series of eighth notes: 1, 4, 1, 4, 1, 0, 1, 0, 3, 0, 1. The measure ends with a bass note.

W.B. 1

Andante

Andante

Musical score for piano, page 74, measures 1-8. The score consists of two staves. The top staff uses a treble clef, a key signature of one sharp (F#), and common time. Measure 1 starts with a dynamic *w.b.* followed by a sixteenth-note pattern. Measures 2-3 show eighth-note patterns. Measure 4 begins with a fermata over the first note. The bottom staff uses a bass clef, a key signature of one sharp (F#), and common time. Measure 1 is dynamic *mf*. Measures 2-3 show eighth-note patterns. Measure 4 begins with a fermata over the first note. Measures 5-8 continue the eighth-note patterns established in measure 4.

Sheet music for two staves. The top staff shows a treble clef, a key signature of two sharps, and a tempo marking of 120. The bottom staff shows a bass clef, a key signature of one sharp, and a tempo marking of 120. The music consists of six measures. Measure 1: L.H. 0, R.H. 3, L.H. 4. Measure 2: L.H. V, R.H. 4, 0, 4. Measure 3: L.H. V, R.H. 4. Measure 4: L.H. V, R.H. 2, 3. Measure 5: L.H. V, R.H. 3. Measure 6: L.H. V.

W.B.

0 4 0 2 1

0 1 0 4 2 1 2 4

0 4 2 1 2 4

Musical score page 10, measures 21-22. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. Measure 21 starts with a dynamic of f . Fingerings and performance instructions include: measure 21, right hand 2, 1; left hand 0, 4; measure 22, right hand 4, 3; left hand 2, 1. Measures 21-22 also feature grace notes and slurs. Measure 22 concludes with a dynamic of ff .

84 CHORD.—ACCORD

The image shows three staves of musical notation for electric bass guitar, labeled "78." The top staff is in 2/4 time, C major, with a tempo of 100 BPM. It features a bass clef, a key signature of one sharp, and a common time signature. Fingerings are indicated above the notes: 1, 4, 1, 0, 2; U.H. (upward hammer-on); 0, 0, 0. The middle staff is in 3/8 time, C major, with a tempo of 100 BPM. It has a bass clef and a key signature of one sharp. Fingerings include 1, 3, 0, 2, 4; W.B. (wrist bend); 4, 1, 4, 2, 0, 3, 1, 4. The bottom staff is in 6/8 time, C major, with a tempo of 100 BPM. It has a bass clef and a key signature of one sharp. Fingerings include 4, 2, 0, 1, 2, 4, 0, 1, 2, 1, 1, 1.

Moving the fourth finger a semitone, without changing the position of the thumb. | Hin-und Herrücken des vierten Fingers um einen halben Ton, ohne die Daumenlage zu verändern. | Glissement du quatrième doigt d'un demi-ton sans changer de position.

79. W.B.

The musical score consists of four measures of bassoon music. The first measure starts with a bass clef, a common time signature, and a key signature of one sharp. It features a sixteenth-note pattern with fingerings 1-3, 4-4, and 1-4. The second measure begins with a repeat sign and continues the sixteenth-note pattern with fingerings 1-3, 4-4, and 1-4. The third measure starts with a repeat sign and includes slurs over groups of notes, with fingerings 1-4, 3-4, and 1-4. The fourth measure concludes the exercise with a sixteenth-note pattern and fingerings 1-3, 4-4, and 1-4.

Musical score for page 81, Allegro moderato, U.H. The score consists of two staves. The first staff starts with a forte dynamic (f) and a 3/4 time signature. The second staff begins with a piano dynamic (p) and a 2/4 time signature. Various slurs and grace notes are present, along with fingerings such as 2, 0, 4, 1, 1, 4, 1, 3, 0, 2, 4, and 1.

M.

82. W.B.

E minor Scale

E moll-Tonleiter

Gamme di Mi mineur

Melodic— Melodisch— Mélodique

W.B. 2 4 0 1 2 4 1 1 3 4 0 1 0 4 3 1 0 4 3 1 0 4 2

Harmonic — Harmonisch — Harmonique

W.B.

2/4

CHORD- ACCORD

U. H.

W. B.

Extended First Position

The first finger is stretched a semitone higher and placed beside the second.

Erhöhte erste Lage

Der erste Finger rückt bei grosser Spannung einen halben Ton höher, wird neben den zweiten gestellt.

Première Position avancée

Le premier doigt glisse d'un demi-ton plus haut, avec grande extension, pour se placer à côté du second.

83

W.B. C
4a 32 24 1 2 4 2 1 2 4 - 1 2 4 - 1 2 4 - 1 2 4 - 1 2 4 - 1 2 4 -
32 24 1 2 4 - 1 2 4 - 1 2 4 - 1 2 4 - 1 2 4 - 1 2 4 -

84

Musical score for the first piano part, page 10, measures 11-12. The score consists of two staves. The top staff is in common time and has a key signature of one sharp. It features a treble clef and includes dynamic markings such as $\overline{4}$, $\overline{2}$, $\overline{0}$, $\overline{3}$, $\overline{4}$, $\overline{2}$, $\overline{1}$, $\overline{4}$, $\overline{2}$, $\overline{1}$, $\overline{4}$, and $\overline{2}$. The bottom staff is also in common time and has a key signature of one sharp. It features a bass clef and includes dynamic markings such as $\overline{2}$, $\overline{1}$, $\overline{2}$, $\overline{1}$, $\overline{2}$, and $\overline{1}$. The score also includes a section label 'V' and a measure number '10'.

Allegro moderato

U.H. U.H.

85

Andante con moto

W.B.

86

B minor Scale

H moll-Tonleiter

Gamme de Si mineur

Melodic — Melodisch — Mélodique
W.B.

Harmonic — Harmonisch — Harmonique

CHORD — ACCORD

Allegro moderato

37

87.

U.H. 2 4 0 2 1 1 1 4 3 3 1 3 2 0

A musical score for bassoon, showing two measures of music. The key signature is one sharp. Measure 11 starts with a grace note followed by a eighth note (3), a sixteenth note (1), another sixteenth note (1), and a eighth note (4). This is followed by a eighth note (2) with a fermata, a eighth note (2), a sixteenth note (1), and a eighth note (2). Measure 12 begins with a eighth note (2) with a fermata, a eighth note (2), a sixteenth note (1), and a eighth note (2). The music continues with a eighth note (2) with a fermata, a eighth note (2), a sixteenth note (1), and a eighth note (2).

Musical score for page 88, Andante section. The score consists of two staves. The top staff is for W.B. (Wood Block) and the bottom staff is for C (Cymbal). Both staves are in 2/4 time, key of C major. The tempo is Andante. The dynamics are marked as *mf*. The music includes various rhythmic patterns and grace notes.

The image shows a page of sheet music for two staves. The top staff uses a Treble clef and the bottom staff uses a Bass clef. Both staves are in 2/4 time and the key signature is one sharp (G major). The music is divided into two measures. In the first measure, the bass staff begins with a note (G) and the treble staff with a note (A). In the second measure, the bass staff begins with a note (B) and the treble staff with a note (C). Above the notes, various fingerings are indicated: in the first measure, the bass staff has '2' over the first note and '0' over the second; the treble staff has '2' over the first note, '1' over the second, and '0' over the third. In the second measure, the bass staff has '1' over the first note and '4' over the second; the treble staff has '2' over the first note, '2' over the second, and '4' over the third. The music concludes with a repeat sign and a double bar line.

D minor Scale

D moll-Tonleiter

Gamme de Ré mineur

Melodic. _ Melodisch. _ Mélodique

A horizontal strip of musical notation on a five-line staff. It consists of a series of eighth-note pairs connected by slurs. The notes are black with stems pointing right. The first note of each pair has a small vertical line above it, and the second note has a small vertical line below it. The slurs are curved lines connecting the pairs of notes.

Harmonic	Harmonisch	Harmonique					
$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	0	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	0

CHORD.—ACCORD.

A musical score for piano, featuring two staves. The left staff uses a bass clef and a B-flat key signature, with a dynamic instruction 'ff' (fortissimo) above it. The right staff uses a treble clef and a C key signature. Measure 11 begins with a sixteenth-note pattern on the bass staff, followed by eighth-note patterns on both staves. Measure 12 begins with eighth-note patterns on both staves, followed by sixteenth-note patterns on the bass staff.

Allegro non troppo

A musical score for bassoon, showing measures 0 through 10. The score consists of ten staves of music, each with a bass clef and a key signature of one flat. Measure 0 starts with a sixteenth-note pattern. Measures 1-3 show eighth-note patterns. Measures 4-5 feature sixteenth-note patterns. Measures 6-7 continue with eighth-note patterns. Measures 8-9 show sixteenth-note patterns. Measure 10 concludes with an eighth-note pattern.

A musical score for piano, showing two staves. The left staff is in bass clef and has a key signature of one flat. The right staff is in treble clef and has a key signature of one sharp. Measure 4 starts with a forte dynamic. Measure 5 begins with a half note followed by eighth-note pairs.

Allegro non troppo

G Minor Scale

Melodic — Melodisch — Mélodique

G moll -Tonleiter

Gamme de Sol mineur

Melodic — Melodisch — Méloïque

W. B.

Bass clef, 2 sharps, common time.

Measures 1-16: The bassoon part consists of sixteenth-note patterns. Measure 1 starts with a grace note followed by a sixteenth note (C), then pairs of sixteenths (1, 2/4), (0, 1), (3/4). Measures 2-3 continue with pairs (0, 1), (2/4, 2/1), (0, 4). Measures 4-5 show (2, 1), (0, 4), (2, 1). Measures 6-7 show (0, 4), (2, 1), (0, 4). Measures 8-9 show (2, 1), (0, 4), (2, 1). Measures 10-11 show (0, 4), (2, 1), (0, 4). Measures 12-13 show (2, 1), (0, 4), (2, 1). Measures 14-15 show (0, 4), (2, 1), (0, 4). Measure 16 ends with a single eighth note (0).

Harmonic — Harmonisch — Harmonique

CHORD — ACCORD

Moderato U.H.

The musical score shows two measures for the bassoon. The first measure starts with a bass clef, a key signature of one flat, and a 2/4 time signature. The notes are primarily eighth notes with some sixteenth-note patterns. The second measure begins with a 12/8 time signature, indicated by a bracket over the first six notes. The measure ends with a 8/8 time signature, indicated by a bracket over the last four notes. The bassoon part consists of continuous eighth-note patterns throughout both measures.

A musical score for bassoon, page 10, showing measures 11 and 12. The score consists of two systems of music. The first system starts with a bass clef, a key signature of one flat, and a common time signature. It features a melodic line with various note values and rests. The second system begins with a treble clef, a key signature of one flat, and a 3/4 time signature. This section includes dynamic markings like 'W.B.' (With Bassoon) and 'p' (piano). The bassoon part continues with a melodic line, some sustained notes, and a final section starting with a bass clef, a key signature of one flat, and a common time signature.

40

Allegro moderato

M.

U.H. $\overline{4} \underline{0} \underline{1} \underline{2} \underline{4}$ U.H. W.B. $\overline{2} \underline{1} \underline{0} \underline{1} \underline{0}$

L.H. $\overline{M} \underline{4} \underline{2} \underline{1} \underline{0}$ U.H. $\overline{M} \underline{4} \underline{2} \underline{1} \underline{0} \underline{1} \underline{0}$

M. $\overline{4} \underline{0} \underline{4}$

92. { *mf*

M. V $\overline{4} \underline{0} \underline{1} \underline{2}$ U.H. M. $\overline{1} \underline{2} \underline{1} \underline{0} \underline{1} \underline{0} \underline{4}$ U.H. 1 M. $\overline{1} \underline{2} \underline{1} \underline{0} \underline{1} \underline{0} \underline{3}$ M. U.H. 4

M. 4 0 U.H. M. V 2 U.H. M. 0 1 1 2 3 4 1 0 U.H. 0 1 1 2 M. 2 0 1 2

U.H. W.B. L.H. 4 2 1 0 4 2 1 0 3 M. 4 2 1 0 4 U.H. 0 3 M. 4 1 0 M. U.H. 4 0

Contraction and extension of the fourth finger

Hin- und Herrücken des vierten Fingers bei grosser Spannung

Glissement du quatrième doigt dans les deux sens avec grande extension

W.B. $\overline{1} \underline{2} \underline{4} \underline{4} \underline{4} \underline{4} \underline{2} \underline{1}$ $\overline{1} \underline{2} \underline{4} \underline{4} \underline{4} \underline{2} \underline{1}$ $\overline{1} \underline{2} \underline{4} \underline{4} \underline{4} \underline{2} \underline{1}$

93. { *c*

$\overline{b} \underline{1} \underline{2} \underline{4} \underline{4} \underline{4} \underline{2} \underline{1}$ $\overline{1} \underline{2} \underline{4} \underline{4} \underline{4} \underline{2} \underline{1}$ $\overline{1} \underline{2} \underline{4} \underline{4} \underline{4} \underline{2} \underline{1}$

C minor Scale

Melodic - Melodisch - Mélodique

W.B. $\overline{0} \underline{1} \underline{2} \underline{4} \underline{0} \underline{1} \underline{3} \underline{4}$ $\overline{0} \underline{1} \underline{2} \underline{4} \underline{0} \underline{1} \underline{2} \underline{4}$ $\overline{0} \underline{1} \underline{2} \underline{4} \underline{1} \underline{4} \underline{4} \underline{2} \underline{1}$ $\overline{0} \underline{4} \underline{2} \underline{1} \underline{0} \underline{4} \underline{3} \underline{4}$

Harmonic - Harmonisch - Harmonique

W.B. $\overline{0} \underline{1} \underline{2} \underline{4} \underline{0} \underline{1} \underline{3} \underline{4}$ $\overline{0} \underline{1} \underline{2} \underline{4} \underline{4} \underline{1} \underline{2} \underline{1}$ $\overline{4} \underline{4} \underline{2} \underline{1} \underline{0} \underline{4} \underline{3} \underline{1}$ $\overline{0} \underline{4} \underline{3} \underline{1} \underline{0} \underline{4} \underline{3} \underline{4}$

CHORD ACCORD

41



94 { Moderato W.B.

mf

Technical Finger-Exercises
(On all 4 Strings)

Geläufigkeits-Übungen
(Auf allen 4 Saiten)

Exercices de Vélocité
(Sur les 4 Cordes)

W.B. dolce portato

cresc. f dim. p D.C. al Fine

simile

Technical Finger-Exercises
(On all 4 Strings)Geläufigkeits-Übungen
(Auf allen 4 Saiten)Exercices de Vélocité
(Sur les 4 Cordes)

98.

W.B. U.H.P. U.H.M. U.H.P. U.H.M.

44

Allegro moderato

99.

W.B. 4 0 2 0 4 0
U.H.
W.B. 2 0 2 0 2 0 2 0
U.H. V

W.B.
cresc. f 3 4 2 0 1 0
decresc.
W.B. 0 2 3 4 2 1 0
p dim. V 2 1 3 pp
W.B. 0 2 0 2 0 2 0
W.B. 4 2 2 0 2 0 2 0
U.H. 1 0 1 0 1 0 1 0
cresc. V 2 0 4 2 0 4 2 0
f
dim. 4 2 0 2 0 2 0 2 0
W.B. V 3 2 1 0 1 0 1 0
p V 1 0 2 0 2 0 2 0
W.B. V 1 0 2 0 2 0 2 0
V 1 0 2 0 2 0 2 0
C. C. 2 0 2 0 2 0 2 0

U.H. U.H. W.B.

100. 

Allegretto
M.V.
V
V
W.B.

101. 

V
V
W.B.



On the 4 Strings — Auf allen 4 Saiten — Sur les 4 Cordes

W.B.
U.H.

102. 

Rhythmical Exercises | Rhythmische Übungen | Exercices de Rythme

W.B.

103. 

Allegro

Hauges

104.

M. U.H.M. U.H.M. U.H. U.H. P. U.H.N. U.H.P. U.H. M. U.H.

105.

P. U.H. M. U.H. P. U.H. U.H. P. U.H. U.H.P. U.H. U.H. P. U.H.M.

U.H.P. U.H.M. U.H. P. U.H.M.

The half Position

Hand and thumb to be placed a semitone from the nut; the second finger takes the former position of the first.

Die halbe Lage

Hand und Daumen rücken einen halben Ton nach dem Sattel, der zweite Finger nimmt die frühere Stelle des ersten Fingers ein.

La Demi-Position

Le premier doigt doit être placé à un demi-ton de la corde à vide, le deuxième prenant alors la place du premier.

106.

W. B. 1 2 3 4 5 6 7 8 9 10 11 12

Enharmonie - Enharmonisch - Enharmonique

12 2a 3a 4a

W. B. 1 2 3 4 5 6 7 8 9 10 11 12

12 2a 3a 4a

Enharmonic - Enharmonisch - Enharmonique

On the 4 Strings — Auf allen 4 Saiten — Sur les 4 Cordes

The image shows four staves of double bass music. The top three staves are in common time (indicated by 'C') and the bottom staff is in 2/4 time (indicated by '2/4'). The key signature is A major (no sharps or flats). The music consists of six measures. Measure 1 starts with 'W.B.' (Widmung Bass) and includes fingerings like 1-4-2, 2-4, and 1-2-3-4. Measures 2 and 3 continue with 'W.B.' and various fingerings. Measure 4 begins with 'W.B.' followed by 'U.H.' (Unterseite Hals), with fingerings 1-4-2, 1-2-3-4, and 3-2. Measure 5 starts with 'W.B.' and fingerings 3-4-1-4-3-1. Measure 6 concludes with 'W.B.' and fingerings 1-4-1-4-3-4.

Change of Positions

Lagen - Wechsel

Changements de Positions

Sheet music for page 108, featuring six staves of musical notation. The instruments and dynamics include:

- W.B. (Wood Block) with dynamic *mf*
- U.H. (Ukulele/Harmonica)
- P. (Percussion)
- U.H.P. (Ukulele/Harmonica/Percussion)
- W.B. P. W.B.
- W.B. P. W.B.
- U.H.U.H. >
- W.B. (Wood Block)
- W.B. (Wood Block)

The music consists of six staves of musical notation, each with a different instrument or combination of instruments assigned to it. The first staff uses a bass clef and has a dynamic marking of *mf*. The subsequent staves use a bass clef and show various patterns of eighth and sixteenth notes with specific fingerings indicated above them. The instruments listed are Wood Block (W.B.), Ukulele/Harmonica (U.H.), Percussion (P.), and a combination of all three (U.H.P., W.B. P. W.B.). The notation includes various rhythmic patterns and dynamic markings like '>' and '>'. The music is divided into measures by vertical bar lines.

Double Stops

Doppelgriffe

Doubles Cordes

W.P. 11

Measures 11-12: The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves have a common time signature. Measures 11 and 12 are identical, each containing eight measures of music.

List of the Principal Words used in Modern Music With their Abbreviations and Explanations

A	to, in or at; <i>a tempo</i> , in time	<i>Messo-piano (mp)</i>	Moderately soft
<i>Accelerando (accel.)</i>	Gradually increasing the speed	<i>Minore</i>	Minor Key
<i>Accent</i>	Emphasis on certain parts of the measure	<i>Moderato</i>	Moderately. <i>Allegro moderato</i> , moderately fast
<i>Adagio</i>	Slowly leisurely	<i>Molto</i>	Much; very
<i>Ad libitum (ad lib.)</i>	At pleasure; not in strict time	<i>Morendo</i>	Dying away
<i>A due (a 2)</i>	To be played by both instruments	<i>Mosso</i>	Equivalent to rapid. <i>Piu mosso</i> , quicker.
<i>Agitato</i>	Restless, with agitation	<i>Moto</i>	Motion. <i>Con moto</i> , with animation
<i>Al or Alla</i>	In the style of	<i>Non</i>	Not
<i>Alla Marcia</i>	In the style of a March	<i>Notation</i>	The art of representing musical sounds by means of written characters
<i>Allegretto</i>	Diminutive of <i>allegro</i> ; moderately fast, lively; faster than <i>andante</i> ; slower than <i>allegro</i>	<i>Obbligata</i>	An indispensable part
<i>Allegro</i>	Lively; brisk, rapid.	<i>Opus (Op.)</i>	A work.
<i>Allegro assai</i>	Very rapidly	<i>Ossia</i>	Or; or else. Generally indicating an easier method
<i>Amoroso</i>	Affectionately	<i>Ottava (8va)</i>	To be played an octave higher
<i>Andante</i>	In moderately slow time	<i>Pause (P)</i>	The sign indicating a pause or rest.
<i>Andantino</i>	Diminutive of <i>andante</i> ; strictly slower than <i>andante</i> , but often used in the reverse sense	<i>Perdendosi</i>	Dying away gradually
<i>Anima, con</i> }	With animation	<i>Piacere, a</i>	At plaisir
<i>Animato</i>		<i>Pianissimo (pp)</i>	Very softly
<i>A piacere</i>	At pleasure; equivalent to <i>ad libitum</i>	<i>Piano (p)</i>	Softly
<i>Appassionato</i>	Impassioned	<i>Piu</i>	More
<i>Arpeggio</i>	A broken chord	<i>Piu Allegro</i>	More quickly
<i>Assai</i>	Very; <i>Allegro assai</i> , very rapidly	<i>Piu tosto</i>	Quicker
<i>A tempo</i>	In the original tempo	<i>Poco or un poco</i>	A little
<i>Attacca</i>	Attack or begin what follows without pausing	<i>Poco a poco</i>	Gradually, by degrees; little by little
<i>Barcarolle</i>	A Venetian boatman's song	<i>Poco piu mosso</i>	A little faster
<i>Bis</i>	Twice, repeat the passage	<i>Poco meno</i>	A little slower
<i>Bravura</i>	Brilliant; bold; spirited	<i>Poco piu</i>	A little faster
<i>Brillante</i>	Showy, sparkling, brilliant	<i>Poi</i>	Then; afterwards
<i>Brio, con</i>	With much spirit	<i>Pomposo</i>	Pompous; grand
<i>Cadenza</i>	An elaborate, florid passage introduced as an embellishment	<i>Prestissimo</i>	As quickly as possible
<i>Cantabile</i>	In a singing style	<i>Presto (fino)</i>	Very quick; faster than <i>Allegro</i>
<i>Cansonetta</i>	A short song or air	<i>Primo (1mo)</i>	The first
<i>Capriccio a</i>	At pleasure, <i>ad libitum</i>	<i>Quartet</i>	A piece of music for four performers.
<i>Cavatina</i>	An air, shorter and simpler than the aria, and in one division, without <i>Da Capo</i>	<i>Quasi</i>	As if; in the style of
<i>Chord</i>	The harmony of three or more tones of different pitch produced simultaneously	<i>Quintet</i>	A piece of music for five performers
<i>Coda</i>	A supplement at the end of a composition	<i>Rallentando (rall.)</i>	Gradually slower
<i>Col or con</i>	With	<i>Replica</i>	Repetition. <i>Senza replica</i> , without repeats
<i>Crescendo (cresc.)</i>	Swelling; increasing in loudness	<i>Rinforsando</i>	With special emphasis
<i>Da or dal</i>	From	<i>Ritardando (rit.)</i>	Gradually slower and slower
<i>Da Capo (D. C.)</i>	From the beginning	<i>Risoluto</i>	Resolutely; bold; energetic
<i>Dal Segno (D. S.)</i>	From the sign	<i>Ritenuto</i>	In slower time
<i>Decrescendo (decresc.)</i>	Decreasing in strength	<i>Scherzando</i>	Playfully; sportively
<i>Diminuendo (dim.)</i>	Gradually softer	<i>Secondo (2do)</i>	The second singer, instrumentalist or part
<i>Divisi</i>	Divided, each part to be played by a separate instrument	<i>Segue</i>	Follow on in similar style
<i>Dolce (dot.)</i>	Softly; sweetly	<i>Semplice</i>	Simply; unaffectedly
<i>Dolcissimo</i>	Very sweetly and softly	<i>Senza</i>	Without. <i>Senza sordino</i> without mute
<i>Dominant</i>	The fifth tone in the major or minor scale	<i>Sforzando (sf)</i>	Forcibly; with sudden emphasis
<i>Duet or Duo</i>	A composition for two performers	<i>Simile or Simili</i>	In like manner
<i>E</i>	And	<i>Smorzando (smors)</i>	Diminishing in sound. Equivalent to <i>Morendo</i>
<i>Elegante</i>	Elegant, graceful	<i>Solo</i>	For one performer only. <i>Solt</i> ; for all
<i>Energico</i>	With energy, vigorously	<i>Sordino</i>	A mute. <i>Con sordino</i> , with the mute
<i>Enharmonic</i>	Alike in pitch, but different in notation	<i>Sostenuto</i>	Sustained; prolonged.
<i>Espressivo</i>	With expression	<i>Sotto</i>	Below; under. <i>Sotto voce</i> , in a subdued tone
<i>Finale</i>	The concluding movement	<i>Spirito</i>	Spirit. <i>con Spirito</i> with spirit
<i>Fine</i>	The end	<i>Staccato</i>	Detached; separate
<i>Forse (f)</i>	Loud	<i>Stentando</i>	Dragging or retarding the tempo
<i>Forse-piano (fp)</i>	Accent strongly, diminishing instantly to piano	<i>Stretto or stretta</i>	An increase of speed. <i>Piu stretto</i> faster
<i>Fortissimo (ff)</i>	Very loud	<i>Subdominant</i>	The fourth tone in the diatonic scale
<i>Forsando (fz >)</i>	Indicates that a note or chord is to be strongly accented	<i>Syncopation</i>	Change of accent from a strong beat to a weak one.
<i>Forsa</i>	Force of tone	<i>Tacet</i>	"Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
<i>Fuoco, con</i>	With fire; with spirit	<i>Tempo</i>	Movement; rate of speed.
<i>Gicoso</i>	Joyously; playfully	<i>Tempo primo</i>	Return to the original tempo.
<i>Giusto</i>	Exact; in strict time	<i>Tenuto (ten.)</i>	Held for the full value.
<i>Grandioso</i>	Grand; pompous; majestic	<i>Thema or Theme</i>	The subject or melody.
<i>Grave</i>	Very slow and solemn	<i>Tonic</i>	The key-note of any scale.
<i>Grasioso</i>	Gracefully	<i>Tranquillo</i>	Quietly.
<i>Harmony</i>	In general, a combination of tones, or chords, producing music	<i>Tremolando, Tremolo</i>	A tremulous fluctuation of tone.
<i>Key note</i>	The first degree of the scale, the tonic	<i>Trio</i>	A piece of music for three performers.
<i>Largamente</i>	Very broad in style	<i>Triplet</i>	A group of three notes to be performed in the time of two of equal value in the regular rhythm.
<i>Larghetto</i>	Slow, but not so slow as Largo; nearly like Andantino	<i>Tropp</i>	Too; too much. <i>Allegro, ma non troppo</i> , not too quickly.
<i>Largo</i>	Broad and slow; the slowest tempo-mark	<i>Tutti</i>	All; all the instruments.
<i>Legato</i>	Smoothly, the reverse of staccato	<i>Un</i>	A, one, an.
<i>Ledger-line</i>	A small added line above or below the staff	<i>Una corda</i>	On one string.
<i>Lento</i>	Slow, between Andante and Largo	<i>Variations</i>	The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
<i>L'istesso tempo</i>	In the same time, (or tempo)	<i>Veloce</i>	Quick, rapid, swift.
<i>Loco</i>	In place. Play as written, no longer, an octave higher or lower	<i>Vibrato</i>	A wavering tone-effect, which should be sparingly used.
<i>Ma</i>	But	<i>Vivace</i>	With vivacity; bright; spirited.
<i>Ma non troppo</i>	Lively, but not too much so	<i>Vito</i>	Lively; spirited.
<i>Maestoso</i>	Majestically; dignified	<i>Volti Subito P.S.</i>	Turn over quickly.
<i>Maggiore</i>	Major Key		
<i>Marcato</i>	Marked		
<i>Meno</i>	Less		
<i>Meno mosso</i>	Less quickly		
<i>Mezzo</i>	Half; moderately		