



RICHARD SCHOLZ

VIOLIN-WERKE

Schule des vollständigen Lagenspiels. Op. 3.
(Fortsetzung der Elementarschule) . E. B. 3860

25 Etüden in der ersten Lage. Op. 5. (Mit Vorstudien, technischen Übungen und erläuternden Anmerkungen) E. B. 5351

Schule des vollständigen Doppelgriffspiels.
Op. 7. (Ergänzung der klassischen Studienwerke und Violinschulen) E. B. 5352

Etüden für die Jugend. Op. 8. (Mit untergelegter 2. Violinstimme). E. B. 5353

4 Vortragsstücke. Op. 10. (Für Violine in erster Lage und Pianoforte) E. B. 5350
1. Allegretto — 2. Tempo di Valse — 3. Larghetto — 4. Allegro risoluto

Das Stakkato-Studium. Op. 11. (Übungen und Etüden für die Stakkato-Strichart nebst einer Anleitung zur techn. Ausführung derselb.) E. B. 5354

Das Studium der Stricharten. Op. 13. (Zur Vorbereitung und Ergänzung der R. Kreutzer'schen Etüden) E. B. 5355

Das Studium der Verzierungen. Op. 15.
(Mit vielen Beispielen aus der Violinliteratur)
2 Hefte E. B. 5356/57

Dynamische Studien. Op. 18 . . . E. B. 5358



Dynamische Studien.

Dynamical Studies.

Etudes dynamiques.

A. Akzentuations-Studien.

A. Studies in Accentuation.

A. Etudes d'accentuation.

1.*) Moderato.

Richard Scholz, Op. 18.

2. Moderato.

3. Moderato.

4. Moderato.

*) Die Übungen N^os 1-4 sind auch in lauter Ab- wie in Aufstrichen zu spielen und zwar Gb. (Akzente am Frosch und an der Spitze) und Hb. Die Übungen N^o 1 und 3 sind für starke Akzente (im *f*- und *ff*-Grundkraftmaß), N^o 2 und 4 für schwächere Akzente (im *p*- und *pp*-Grundkraftmaß). Man übe die Akzente sowohl mit aufliegendem, wie mit aufschlagendem Bogen.

*) Exercises N^os 1-4 must be played in resonant strokes both up and down, both Gb. (accents at the heel and point) and Hb. N^os 1 and 3 are for strong accents (with *f* and *ff* as the fundamental strength); N^os 2 and 4 for weaker accents (with *p* and *pp* as the fundamental strength). The accents must be practised both with raised bows and lying on the strings.

*) Les Exercices N^os 1-4 ne doivent être joués que par coups d'archet légers en haut et en bas, d'après le mode Gb. (accent au talon et à la pointe) et Hb. Les Exercices 1 et 3 sont pour les forts accents (sons essentiels en *f* et *ff*), les N^os 2 et 4 pour accents plus faibles (sons essentiels en *p* et *pp*). On jouera ces accents avec archet à plat et levé.

Two staves of musical notation in G major, 4/4 time. The first staff contains a sequence of chords and single notes with various accents (v) and fingerings (1, 2, 3, 0). The second staff continues the sequence with similar notation, including a trill-like figure and a final chord.

5.) Allegretto.

Exercise 5, marked Allegretto, in G major, 4/4 time. It consists of two staves. The first staff begins with a dynamic marking of *sempre mf* and features a mix of chords and single notes with accents and fingerings. The second staff continues with similar rhythmic patterns and dynamics, including a *sf* marking.

6. Allegro.

Exercise 6, marked Allegro, in G major, 3/4 time. It consists of two staves. The first staff starts with a dynamic marking of *sf sempre fe energico* and features a mix of chords and single notes with accents and fingerings. The second staff continues with similar rhythmic patterns and dynamics, including a *sf* marking.

Ausführungsarten.

Methods of execution.

Modes d'exécution.

Three variations of the exercise 6 melody, labeled a), b), and c). Each variation is in G major, 3/4 time, and starts with a dynamic marking of *sf*. Variation a) is marked *sempre sf*. Variation b) is marked *sempre mf*. Variation c) is marked *sempre p e pp*.

7. Allegro moderato.

Exercise 7, marked Allegro moderato, in G major, 3/4 time. It consists of four staves. The first staff begins with a dynamic marking of *p* and a *saltato* instruction. The second and third staves continue the exercise with various dynamics (*sf p*, *sf*) and include a *restes* marking. The fourth staff concludes the exercise with a *sf* marking.

*) Akzente von verschiedenartiger Kraft. Accents of varying force. Accents de force différente.

8.)* Agitato.

9. Allegro appassionato.

Ausführungsarten.

Methods of execution.

Modes d'exécution.

An der Spitze mit Aufschlagen des Bogens.

At the point with raised bow.

A la pointe en levant l'archet.

a) saltato. *sempre p*b) Hb. *sempre f*

c)

d) Am Frosch mit Aufschlagen des Bogens (*p* sowohl wie *f* zu üben).At the heel with raised bow (to be played both *f* and *p*).Au talon en levant l'archet (à jouer aussi bien en *p* qu'en *f*).

e)

f)

10. Allegro moderato.

*) Akzente im legato-Bogen (ununterbrochenes Weiterfließen des Bogens).

Accents with legato bow (uninterrupted bowing).

Accents sur archet-legato (Coup d'archet ininterrompu).

The image displays ten staves of musical notation for guitar, written in G major (one sharp). The notation includes various guitar-specific symbols such as fret numbers (0-4), fingerings (1-4), and dynamic markings (sf, p, mf, f). The music features complex rhythmic patterns and melodic lines. The first staff begins with a *sf* dynamic and includes a double bar line with a '2' above it. The second staff starts with a *p* dynamic and features a wedge-shaped accent. The third staff has *sf* dynamics and includes a '4' above a group of notes. The fourth staff starts with *mf* and includes a *f* dynamic. The fifth staff begins with *mf* and includes a *sf* dynamic. The sixth staff starts with *p* and includes a *sf* dynamic. The seventh staff has *f* and *sf* dynamics. The eighth staff begins with *sf* and includes a *mf* dynamic. The ninth staff starts with *sf* and includes a *sf* dynamic. The tenth staff begins with *sf* and includes a *sf* dynamic.

Ausführungsarten.

Methods of execution.

Modes d'exécution.

a) b) c) d) Moderato.

11. Allegro.

12.*) Allegro vivace.

f energico

f

p leggiero

V

V

V

V Fine.

V

V

V

V D. C. al Fine. a tempo

*) Taktrückung bewirkende Akzente.
Accents leading to alterations in the beat.
Accents provoquant un changement de mesure.

B. Nuancierungs-Studien.

B. Studies in Nuances.

B. Etudes de Nuances.

I. Kontrastierende Stärkegrade.

(Plötzliche Abstufung der Tonstärke.)*

I. Contrasted degrees of force.

(Sudden changes of tone-power.)*

I. Degrés de force en contraste.

(Gradation subite des notes.)*

Ausführungsarten für N^o 13-15.Methods of execution for N^{os} 13-15.Modes d'exécution pour les N^{os} 13-15.

The image shows three musical studies, numbered 13, 14, and 15. Study 13 is in 3/4 time, key of D major, and consists of a single staff with notes marked with dynamics like *pp*, *ff*, *p*, and *f*, and tenuto marks. Study 14 is in 4/4 time, key of D major, and consists of two staves with notes marked with dynamics like *pp*, *ff*, *p*, and *f*, and a *sempre ff* instruction. Study 15 is in 4/4 time, key of D major, and consists of three staves with notes marked with dynamics like *p*, *f*, *pp*, and *ff*, and tenuto marks. The studies are arranged in a grid-like fashion with various dynamic markings and performance instructions.

*) Der vorgezeichnete Stärkegrad ist bei diesen Studien für die ganze Tondauer giltig: ein *p* oder *pp* ist mithin ohne *crescendo*, ein *f* oder *ff* ohne *diminuendo* zu spielen.

***) Das *tenuto* (gehalten) heißt hier: „im unveränderten Kraftmaß gehalten.“

*) The degree of force indicated in these studies lasts for the whole of the note; consequently, a *p* or *pp* must be played without any *crescendo*; and an *f* or *ff* without any *diminuendo*.

***) The *tenuto* (sustained) signifies here: “with unvarying strength.”

*) Le degré de force précédemment désigné est dans ces études valable pour toute la durée d'un son: un *p* ou un *pp* doivent être par conséquent joués sans *crescendo*, un *f* ou un *ff* sans *diminuendo*.

***) Le *tenuto* (tenu) signifie ici: «tenu sans changement de force».

17. Moderato.

piano forte p f p f p f p f p f p f

18. Andantino.

a) *f p f p f p simile*
b) *p f p f p f*

Auch derartig zu spielen:
To be played thus.
A jouer de cette façon.

c) *p f p f p f p f p f p*
d) *p f p f p f p f p f p*
e) *f p f p f p f p f p*

19. Moderato.

p f p f p f p f simile

20. Allegro.

a) *p f p f p f p f p f p f p f p f p*
b) *f p f p f p f p f p f p f p f p f p*

21. Allegro.

f p f p f p ppp ff pp ff pp ff pp ff pp ff pp

22. Moderato. *leggiero*

23. Moderato.

24. Allegro vivace.

25. Allegro.

Two staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains notes with dynamics *pp*, *f*, *p*, *f*, *p*, *f*, and *p*. There are also slurs and a *V* marking. The second staff continues the melody with dynamics *f*, *p*, *f*, *p*, *f*, and *pp*. It includes a triplet of eighth notes and a *0* marking above a note.

Ausführungsarten.

Methods of execution.

Modes d'exécution.

Five short musical examples labeled a) through e).
 a) *ten.* *ten.* *ten.* (three notes with tenuto marks)
 b) *pp* *p* *mf* (three notes with dynamic markings)
 c) *pp* *mf* *f* (three notes with dynamic markings)
 d) Hb. (three notes with dynamic markings *pp*, *p*, *mp*)
 e) Gb. (three notes with dynamic markings *p*, *f*, *ff*)

Allmähliche, stufenweise Kraftveränderung.

Gradual change of strength by steps.

On modifie la force peu à peu et par degrés.

26.

Exercise 26 consists of three staves of music in 3/4 time. The first staff shows a gradual increase in strength from *pp* to *f* through notes with dynamic markings *pp*, *p*, *mp*, *mp*, *p*, *pp*, *p*, *mp*, *mf*, *mf*, *mp*, *p*, *mp*, *mf*, and *f*. The second staff shows a gradual decrease from *f* to *pp* through notes with dynamic markings *f*, *mf*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, and *f*. The third staff continues the exercise with dynamic markings *mf*, *mp*, *p*, *pp*, *pp*, *p*, *mf*, *mf*, *p*, *pp*, *pp*, *p*, *mf*, and *f*. There are various articulations like slurs and accents throughout.

27. Allegro.

grazioso

Exercise 27 is in 3/4 time and marked *Allegro. grazioso*. It consists of five staves of music. The first staff starts with *mf* and includes triplets and accents. The second staff starts with *f sempre* and includes triplets and accents. The third staff includes a *Fine.* marking and dynamic markings *p*, *mf*, and *f*. The fourth staff includes dynamic markings *p*, *mf*, *f*, *ff*, *f*, and *mf*. The fifth staff includes dynamic markings *p*, *ff*, *f*, *mf*, and *mp*. There are various articulations like slurs and accents throughout.

D. C. al.

28. *) Allegro.

The musical score is written for a single violin in G major (one sharp) and 2/4 time. It consists of ten staves of music. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with frequent use of *sf* (sforzando) for emphasis. The piece includes various rhythmic patterns, including sixteenth-note runs and triplet figures. There are several first, second, and fourth endings marked throughout the score. The tempo is marked 'Allegro'.

*) Die Forte-Stellen sind mit breitem, liegendem Strich, die Piano-Stellen mit hüpfendem (saltato) Strich zu spielen.

*) The forte passages must be played with a broad bow lying on the strings, the piano passages with springing (saltato) bows.

*) Dans le jeu des passages en forte, il faut employer le coup d'archet large et à plat, dans le jeu des passages en piano, le coup d'archet sautillant (saltato).

29. Allegro moderato.

Musical score for piece 29, *Allegro moderato*. The score is written in G major (one sharp) and 3/4 time. It consists of 11 staves of music. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various articulations such as accents, slurs, and trills. Fingerings and breath marks are indicated throughout.

Dynamics and articulations noted in the score include:

- f* (forte)
- p* (piano)
- mp* (mezzo-piano)
- mf* (mezzo-forte)
- ff* (fortissimo)
- pp* (pianissimo)
- p grazioso* (piano, gracefully)
- f sempre* (forte, always)

The score features numerous slurs, accents, and trills. Fingerings (1-4) and breath marks (indicated by a vertical line with a horizontal bar) are used to guide the performer. The piece concludes with a final *f* dynamic.

30. Allegro brillante.

f sempre *p*

f *p*

ff *f*

mf *p* *mf*

f *pp*

f *pp*

ff *pp*

ff *pp*

f *pp* *f* *pp*

f *p* *f* *p* *f* *p* *f* *p* *f*

p *f* *p* *pp* *f*

pp *f* *pp* *ff*

II. Allmähliche Abstufung der Stärkegrade.

(Schattierung)

II. Gradual changes of force.

(Nuances.)

II. Gradation progressive des degrés de force.

(Nuances.)

A. Gleichartige Schattierung in jedem Bogenstrich.

A. Uniform nuances in each bow.

A. Nuances égales dans chaque coup d'archet.

Ausführungsarten von N^o 31 - 37.

Methods of execution for N^{os} 31 - 37.

Modes d'exécution pour les N^{os} 31 - 37.

a) *pp-mf pp-mf* b) *p<f p<f* c) *pp-ff pp-ff* d) *mf-pp mf-pp* e) *f>p f>p* f) *ff-pp ff-pp*

Anmkg.
Note.
Remarque.

31. Andante.

32. Andante.

33. Andante.

Anmkg.: Man übe jede Art sowohl im \square wie im ∇ gesondert, dann auch bei aufeinanderfolgendem \square und ∇ .

Note: Each exercise must at first be practised with \square and ∇ separately, and then following one another.

Remarque: On jouera chaque genre d'exercice en \square et en ∇ , d'abord à part, puis \square et ∇ à la suite l'un de l'autre.

34*)

35. Andante.

36. Andante.

37*)

*) Jeder Ton ist möglichst langatmig zu spielen und nach jedem Takte eine geringe Pause (Einschnitt) zu machen.

*) Every note must be as long drawn out as possible, and after every bar a slight pause made.

*) Il faut jouer chaque note aussi longuement que possible, et faire après chaque mesure une légère pause (coupe).

38. Andante.

B. Verschiedenartige Schattierung aufeinanderfolgender Bogenstriche.

B. Different nuances in successive bows.

B. Nuances différentes des coups d'archet successifs.

Ausführungsarten von N° 39 - 43.

Methods of execution for N°s 39-43.

Modes d'exécution pour les N°s 39-43.

39. Adagio.

Anmkg. Note. Remarque.

40. Andante.

41. Adagio.

Anmkg.: Man übe N° 39 wie N° 40 und N° 41 auch im ungleichen Rhythmus.

Note: N° 39, like N°s 40 and 41, must be practised in unequal rhythm.

Remarque: On jouera le N° 39 comme le N° 40 et le N° 41 en un rythme inégal.

42. Largo.

43. Adagio.

44. Andante. dolce

45. Andante.

46. Andante.

47. Allegretto. dolce

48. Andante.

dolce

49. Allegro.

Hb.

C. Verschiedenartige Schattierung in demselben Bogenstrich.

C. Different nuances in the same bow.

C. Nuances différentes dans le même coup d'archet.

Ausführungsarten von N^o 50-54.

Methods of execution for N^{os} 50-54.

Modes d'exécution pour les N^{os} 50-54.

50. Adagio.

51. Adagio.

52. Adagio.

pp ff pp pp ff pp pp ff pp pp ff

, simile

53. Andante.

p f p p f p

54. Adagio.

pp ff pp pp ff pp

55. Adagio.

pp mf p f pp mf pp

Auch in rhythmischer Umstellung:
 Also with the rhythm altered.
 Egalement en changement de position rythmique.

56. Ungleichmäßige Schattierung. Unequal nuance. Nuance inégale. Adagio.

p mf p mf p mf p f p ff p mf f

57. Allegro.

58. Allegro.

59. Allegro agitato.

60. Andante.

dolce

61. Andante.

62. Allegro moderato.

63. Allegro.

63. Allegro. *mf* *p* *mf* *f* *pp* *f* *f* *mf* *p* *f*

64. Andantino.

64. Andantino. *cantabile* *dolcissimo* *pp* *mf* *cresc.* *simile* *dim.* *pp* *mf* *pp* *mf* *pp* *f* *pp* *f* *pp* *p* *pp* *ppp*

65. *Allegro appassionato.*

mf cantabile
mf sf
mf
sf cresc.
sf cresc.
sf ffagitato
p
sf dim.
rit.
a tempo
string. e cresc.
a tempo
mf

66.*) Adagio.
espressivo

Musical score for guitar, Op. 66, Adagio, *espressivo*. The score consists of 11 staves of music in 3/4 time. It features various dynamics (mf, f, cresc., pp, ff, p, ten., un poco più vivo, un poco rit.), articulation (accents, slurs, breath marks), and fingering (numbers 1-4, 0). The piece concludes with a "Tempo I." marking and a "rit." instruction.

*) Mit „großem Ton“ zu spielen. To be played with a full rich tone. A jouer sur un «ton élevé».

Ausführungsarten.

Methods of execution.

Modes d'exécution.

a) b) c)

67. Allegro.

p *p* *p*

p sempre

p *mf* *p* *f* *p* *pp*

p *f sempre* *f* *mp* *f* *mp* *f* *mp*

p *pp*

f

pp sempre *p* *f*

p *mf* *pp* *ff* *pp* *mf* *p*

p *p* *f*

68. *Allegro.*

69. Andante.

dolce *mf* *f* *rit.*

a tempo *p cantabile* *p* *mf* *cresc.*

f appassionato *mf* *p* *più mosso*

semplice *cresc. sf* *p* *sf* *mf* *a tempo* *rit.*

rit. *agitato* *mf* *p* *mf* *pp* *mf* *p*

mf *pp* *f* *string. e cresc.* *ff* *f* *rit.*

a tempo *p* *cresc.* *p*

sf *rit.* *a tempo* *mf* *rit.* *p*

Tempo I. *cantabile* *p* *mf* *cresc.*

f appassionato *rit.* *pp* *p*

pp *p* *mf* *pp*

70. Vivace.

p leggiero

p

mf

f

pp *cresc.* *mf* *cresc.*

f *mf*

dim. *p* *dim.* *pp* *p* *p*

p *f*

f *dim.* *poco a poco* *p*

cresc.

ff *sf* *sf*

71. Allegretto.

p *<sf* *pp* *<sf* *pp* *<sf* *pp*
<sf *pp* *p* *<sf* *sf* *sf* *sf*
sf *mf* *f* *p* *leggiero* *p*
mf *sf* *sf* *p* *p*
p *<sf* *pp* *<sf* *pp* *<sf*
pp *<sf* *sf* *sf*
sf *sf* *mf* *pizz.* *Fine.*
mf *mf*
f *p cresc.* *pp*
mf scherzoso *p* *mf*
sf *sf* *p* *cresc.* *mf* *D. C. al Fine.*

72. Vivace.

Musical score for guitar, numbered 72, in 6/8 time, marked *Vivace*. The score consists of ten staves of music with various dynamics, articulations, and fingerings.

Staff 1: *p*, *p*, *p* *cresc.*

Staff 2: *sf* *restez* *pp* *pp*

Staff 3: *pp* *sf* *p* *grazioso*

Staff 4: *cresc.* *p* *cresc.*

Staff 5: *sf* *ff* *sempre* *sf* *sf* *sf* *p* *mf*

Staff 6: *p* *dim.*

Staff 7: *ff* *ppp*

Staff 8: *rit.* *a tempo* *p* *p* *p*

Staff 9: *cresc.* *sf* *restez*

Staff 10: *cresc.* *ff*

73. Vivace.

The musical score consists of ten staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piece is marked 'Vivace'. The notation includes various rhythmic patterns, including triplets and sixteenth-note runs, often grouped with slurs and fingerings (1-4). Dynamic markings are used throughout, including *ff*, *f*, *mf*, *p*, *pp*, *f sempre*, *cresc.*, and *sf*. The score concludes with a final *ff* dynamic marking.

Moto Perpetuo.

74. Allegro vivace.

saltato
sf *f* *p* *f* *p* *f*

dim. *leggiere*

pp sempre *poco cresc.*

p *poco cresc.* *mp* *cresc.* *pf* *cresc.*

mf *cresc.* *f* *cresc.* *ff* *ff*

f *dim.* *mf* *dim.* *pp sempre*

cresc. *f* *cresc.*

pp *cresc.*

f *dim.* *p*

sf *p*

mf

mf *pizz.*

Hüpfendes Stakkato (staccato volante).

Springing Staccato (staccato volante).

Staccato sautillant (staccato volante).

75. Allegro moderato.

Musical score for "Hüpfendes Stakkato" in 3/4 time, marked "Allegro moderato". The score consists of 12 staves of music. The key signature has one flat (B-flat), and the time signature is 3/4. The piece is characterized by staccato and staccato volante rhythms.

Dynamics and performance markings include:

- p* (piano)
- sf* (sforzando)
- f* (forte)
- mf* (mezzo-forte)
- pp* (pianissimo)
- cresc.* (crescendo)
- a tempo*
- un poco rit.* (un poco ritardando)

The score includes various fingerings (1-4) and articulation marks such as accents and slurs. The piece concludes with a final *sf* (sforzando) dynamic.

Saltato-Strich in Doppelgriffen.

Saltato bowing in double stopping.

Coup d'archet saltato en double corde.

76. Allegretto.

The musical score consists of ten staves of music in G major and 3/4 time. The piece is marked 'Allegretto'. The notation features double stops (two notes on the same string) with various bowing techniques and dynamics. Fingerings are indicated by numbers 1-4 above or below notes. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes several slurs, accents, and dynamic markings such as *cresc.* (crescendo) and *dim.* (diminuendo). The piece concludes with a final double stop and a fermata.

Erklärung der Zeichen.

Explanation of Signs.

Explication des signes.

- = Herunterstrich.
 √ = Aufstrich.
 o = Leere Saite oder Flageolet.
 1 2 3 4 = Fingersatz.
Gb. = ganzer Bogenstrich.
Hbo = oberer halber Bogen.
Hb^u = unterer halber Bogen.
M. = Mitte.
Fr. = Frosch.
Sp. = Spitze.
 — = liegender Bogenstrich, weich an den folgenden anschließend.
 - = liegender Bogenstrich, der vom folgenden durch eine (kleinere oder größere) Lücke getrennt ist.)
 .. = Kürzezeichen (verschiedenartige, unbestimmte Kürzung des Notenwertes).
 ' ' = schärfere Kürzung.
 , = Absetzen, Kürzung der voranstehenden Note.
 — = a) *legato*-Bogen, b) Zeichen des Bogenstriches.
 { und } = Kürzung der herangebundenen letzten Note.
 ♯ = Aufschlagen des Bogens an der Spitze.

- = Down-stroke.
 √ = Up-stroke.
 o = Open note, or harmonic.
 1 2 3 4 = Fingering.
Gb. = Whole bow.
Hbo = Upper half of bow.
Hb^u = Lower half of bow.
M. = Middle of bow.
Fr. = Heel of bow.
Sp. = Point of bow.
 — = bows lying on the strings, only slightly connected.
 - = bows, lying on the strings, with a break (great or small) between them.
 .. = Staccato (various undetermined shortenings of the value of the notes).
 ' ' = Staccatissimo (notes still more shortened).
 , = Shortening of the preceding note.
 — = a) *legato*, b) in one bow.
 { and } = Shortening of the last note of the slur.
 ♯ = At the point with raised bow.

- = Coup d'archet en bas.
 √ = Coup d'archet en haut.
 o = La corde libre ou bien son harmonique.
 1 2 3 4 = Doigter.
Gb. = Coup d'archet complet.
Hbe = Demi archet supérieur.
Hb^u = Demi archet inférieur.
M. = Au Milieu.
Fr. = Au talon.
Sp. = A la pointe.
 — = désigne le coup d'archet à plat se rattachant faiblement au suivant.
 - = désigne le coup d'archet à plat qui est séparé du suivant par une interruption (plus ou moins grande).
 .. = Ce signe sert à marquer les abréviations différentes et indéterminées de la valeur de la note.
 ' ' = Abréviation plus marquée.
 , = indique qu'il faut détacher, abrégier la note précédente.
 — = a) archet *legato*, b) Signe du coup d'archet.
 { et } = indique l'abréviation de la note finale de la liaison.
 ♯ = A la pointe en levant l'archet.

Dynamische Vorzeichnung.

a. Feste Stärkegrade:

- ppp* (*piano pianissimo*) = so leise als möglich.
pp (*pianissimo*) = sehr leise.
p (*piano*) = leise.
s. v. (*sotto voce*) = mit leiser Stimme.
mp (*mezzo piano*) = halbleise.
mf (*mezzo forte*) = halbstark.
m. v. (*mezza voce*) = mit halber Stimme.
pf (*poco forte*) = etwas (ein wenig) stark
 (nicht zu verwechseln mit dem *Fortepiano* [*fp*]: accentartige Verstärkung eines einzelnen Tones, dem gleich darauf *piano*-Töne folgen).

- f* (*forte*) = stark.
ff (*fortissimo*) = sehr stark.
fff (*forte fortissimo*) = so stark als möglich.

b. Nuancierte (abgestufte) Klangstärke (Schattierung):

- cresc.* (*crescendo*), < = wachsend, zunehmend (*p* < *f*: vom *piano* zum *forte* allmählich übergehend).
decresc. (*decrescendo*), > = abnehmend, schwächer werdend, (*ff* > *pp*: vom *fortissimo* allmählich zum *pianissimo* übergehend).
dimin. (*diminuendo*) = abnehmend, vermindert.
diluendo = erlöschend (ebenso *smorzando*).
mor. (*morendo*) = hinstehend.

[Diese Bezeichnungen sind oftmals näher bestimmt durch Wörter wie: *sempre* (immer), *più* (mehr), *meno* (weniger), *poco a poco* (nach und nach) usw.]

c. Accentbezeichnung:

- > = gewöhnlich für schwächere Accente üblich.
 ^ = für stärkeren Accent.
sf (*sforzato*) = (ruckweise) verstärkt (ebenso: *sfx* = *sforzando*; *rfx* = *rinsforzato*).
accentuato = betont.
marcato = hervorgehoben.

Dynamical Signs.

a. Uniform degrees of force:

- ppp* (*piano pianissimo*) = as soft as possible.
pp (*pianissimo*) = very soft.
p (*piano*) = soft.
s. v. (*sotto voce*) = in an undertone.
mp (*mezzo piano*) = moderately soft.
mf (*mezzo forte*) = moderately loud.
m. v. (*mezza voce*) = half strength.
pf (*poco forte*) = somewhat loud (this must not be confused with "*Fortepiano*" [*fp*], accenting of a single note and then immediately *piano*).

- f* (*forte*) = loud.
ff (*fortissimo*) = very loud.
fff (*forte fortissimo*) = as loud as possible.

b. Graduated degrees of force:

- cresc.* (*crescendo*), < = increasing, (*p* < *f*: gradually passing from *piano* to *forte*).
decresc. (*decrescendo*), > = decreasing, (*ff* > *pp*: gradually passing from *fortissimo* to *pianissimo*).
dimin. (*diminuendo*) = diminishing in loudness.
diluendo = becoming fainter (the same as *smorzando*).
mor. (*morendo*) = dying away.

[These indications are often modified by such words as: *sempre* (always), *più* (more), *meno* (less), *poco a poco* (little by little), &c.]

c. Explanation of accents:

- > = usually used for the weaker accents.
 ^ = for the stronger accents.
sf (*sforzato*) = accented suddenly (the same as: *sfx* = *sforzando*; *rfx* = *rinsforzato*).
accentuato = accented.
marcato = marked.

Armature dynamique.

a. Degrés de force fixes:

- ppp* (*piano pianissimo*) = aussi bas que possible
pp (*pianissimo*) = très bas.
p (*piano*) = bas.
s. v. (*sotto voce*) = à voix basse.
mp (*mezzo piano*) = demi-bas.
mf (*mezzo forte*) = demi-fort.
m. v. (*mezza voce*) = à demi voix.
pf (*poco forte*) = assez fort ne pas confondre avec le "*forte piano*" [*Fp.*]: Renforcement dans l'accentuation d'une seule note et aussitôt après *piano*.

- (forte)* = fort.
ff (*fortissimo*) = très fort.
fff (*forte fortissimo*) = aussi fort que possible.

b. Sons nuancés (par degrés). Transitions:

- cresc.* (*crescendo*), < = augmentant de plus en plus, (*p* < *f* = passant peu à peu du "*piano*" au "*forte*").
decresc. (*decrescendo*), > = diminuant, se faisant plus faible (*ff* > *pp* = passant peu à peu du "*fortissimo*" au "*pianissimo*").
dimin. (*diminuendo*) = diminuant.
diluendo = s'effaçant de plus en plus (de même *smorzando*).
mor. (*morendo*) = s'amortissant pour disparaître complètement.

[Ces désignations sont précisées encore davantage par des mots comme: *sempre* (toujours), *più* (avantage), *meno* (moins), *poco a poco* (peu à peu), etc.]

c. Désignation des accents:

- > = employé d'ordinaire pour les accents faibles.
 ^ = pour les accents forts.
sf (*sforzato*) = renforcé, par saccades (de même: *sfx* = *sforzando*; *rfx* = *rinsforzato*).
accentuato = accentué.
marcato = marqué.