

H. Wieniawski, op.16. SCHERZO - TARANTELLE.

Presto.

VIOLINO SOLO. 5

PIANO. *p*

10

mp *mf*

mp *mp*

15 20

cre - - - scen - - do

25

p *mp* *mf*

f *mp* *mp*

30 35

mf *pp* cre - - scen - do

40

f mp mf fz fz fz sf mp *mf p*

45 50

fp mf f ff *mf ff*

55 60 Sul G - - - Sul G - - - Sul G

sf *f* Sul G - - - Sul G - - - Sul G

Sul G 65 70

sf *mp* *sf* *sf pp*

75

mf *f* *mf* *mf* *pp* cre -

80 85

f *mp* *mf* *fz* *p* *f* scen - do

90 95

fz *fz* *fz* *mp* *fp* *mf* *fz* *fz* *fz* *fz* *mp* *mf* *f*

135

Maggiore.

140

Tranquillo.
largamente

Musical score for measures 135-140. The system includes a vocal line and a piano accompaniment. The piano part features chords and arpeggios with dynamic markings *sfz*, *f*, *sf*, and *mf*.

145

Sul D -

150

Musical score for measures 145-150. The system includes a vocal line and a piano accompaniment. The piano part features chords and arpeggios with dynamic markings *mf* and *f*.

155

largamente

160

Musical score for measures 155-160. The system includes a vocal line and a piano accompaniment. The piano part features chords and arpeggios with dynamic markings *dim.*, *p*, and *mf*.

165

Sul A -

170

Musical score for measures 165-170. The system includes a vocal line and a piano accompaniment. The piano part features chords and arpeggios with dynamic markings *mf*, *f*, and *dim.*

Sul G - - - - -

175

gliss.

180

ben marcato il canto.

mp

mf

mp

p

185

190

Sul D - - - - -

f

ff

mf

p

ped.

*

200

gliss.

195

mf

mp

f

mf

ped.

*

205

210

dolcissimo

215

Sul G

220

Sul A

mp mf gliss. pp

225

Sul G

230

gliss. mf p f p pp fp

235

240

mp mp mp

245

cresc.

250 *ff con fuoco* 255

260 265

270 *Sul G rit.* *Cantabile.* *a tempo* 275

280 *cresc.* *cresc.*

285 290

Musical score for measures 285-290. The system consists of three staves: a vocal line and two piano accompaniment staves. The key signature has two sharps (F# and C#). The vocal line features a melodic line with slurs and ties. The piano accompaniment includes arpeggiated chords and rhythmic patterns.

295

Musical score for measures 295-300. The system consists of three staves. The vocal line continues with melodic phrases. The piano accompaniment features arpeggiated chords and rhythmic patterns. A *rit.* (ritardando) marking is present below the piano part, and an asterisk (*) is placed below the vocal line.

300 305

Sul D - - Sul D - -

grazioso

Musical score for measures 300-305. The system consists of three staves. The vocal line has the instruction "Sul D - -" above it. The piano accompaniment features arpeggiated chords and rhythmic patterns. A *p* (piano) dynamic marking is present in the piano part, and the tempo/style is marked *grazioso*.

310 315

dim.

Musical score for measures 310-315. The system consists of three staves. The vocal line features a melodic line with slurs and ties. The piano accompaniment includes arpeggiated chords and rhythmic patterns. A *dim.* (diminuendo) marking is present at the end of the system.

320

Sul G - Sul D - - - - - I.

pp

325

330

335

340

appassionato

mf

cresc.

345

Sul - - -

ff

350 *con fuoco*

Tempo I.

355

Musical score for measures 350-355. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 350 with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes. At measure 355, the key signature changes to one flat (Bb). The piano accompaniment consists of two staves (treble and bass clefs) with chords and some melodic lines. Dynamic markings include *f*, *mp*, *sf*, and *f pp*.

360

365

Musical score for measures 360-365. The system includes a vocal line and a piano accompaniment. The vocal line continues with eighth and sixteenth notes. The piano accompaniment features chords and some melodic lines. Dynamic markings include *mf*, *mp*, and *pp*.

370

375

Musical score for measures 370-375. The system includes a vocal line and a piano accompaniment. The vocal line features eighth and sixteenth notes with accents. The piano accompaniment features chords and some melodic lines. Dynamic markings include *f mp*, *mf*, *fz fz fz*, *f pp*, and *mp*.

380

385

Musical score for measures 380-385. The system includes a vocal line and a piano accompaniment. The vocal line features eighth and sixteenth notes with accents. The piano accompaniment features chords and some melodic lines. Dynamic markings include *fz mf*, *mf*, *mf*, *fz fz fz fz mf*, and *mf*.

390

Musical score for measures 390-394. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The music is in a minor key with a key signature of one flat. Measure 390 is marked with a box containing the number 390. The notation includes complex rhythmic patterns with many beamed notes and rests.

395

400

Musical score for measures 395-399. The system consists of three staves: a single treble clef staff at the top and a grand staff below. Measure 395 is marked with a box containing the number 395. Measure 400 is marked with a box containing the number 400. The notation includes complex rhythmic patterns with many beamed notes and rests. Dynamics markings include *sf* and *mf*.

410

405

Musical score for measures 405-409. The system consists of three staves: a single treble clef staff at the top and a grand staff below. Measure 405 is marked with a box containing the number 405. Measure 410 is marked with a box containing the number 410. The notation includes complex rhythmic patterns with many beamed notes and rests. Dynamics markings include *sf*.

420

415

Musical score for measures 415-419. The system consists of three staves: a single treble clef staff at the top and a grand staff below. Measure 415 is marked with a box containing the number 415. Measure 420 is marked with a box containing the number 420. The notation includes complex rhythmic patterns with many beamed notes and rests. Dynamics markings include *f*, *fz*, and *ff*.

40.

H. WIENIAWSKI, op. 16.
SCHERZO - TARANTELLE.

Violino I. Solo.

Presto.

5 *p* *mp* 10

glis. 15

20 *f* *p* *mp*

25 *mf* 30 *mf*

35 *f* *mp*

40 *mf* *fz* *fz* *fz* *sf* *mp* 45

50 *mf* *f* 55 *sf* 60 *sf*

65 *cresc.*

Violino I.

40

mp **70** *mf*

75 *f* *mf* **80**

f *mp* **85** *mf*

fz *fz* *fz* *mp* *fp* **90** *mf* **95**

fz *fz* *fz* *fz* *mp* **100** *ff* *sf* *mf* *f*

sf *mf* **105** *sf* *sf* **110**

sf *ff* **115**

mp *mf* **120** *f*

125 *f* *simile* **130**

135 Maggiore.

Cantabile

p a tempo

275 280

285 290

295 300 *grazioso* V III

305 310 *cresc.* III V

315 320 1 0 1 IV

325 330 *dim. pp* IV III I

335 340 *appassionato* (3)

345 350 *ff* V IV

355 360 *con fuoco* V 3

Tempo I.

mp

365 370 *mf* V

Violino I.

365

cresc. 370 *f* *mp* *mf*

375 *fz* *fz* *fz* *fz* *mf* *mp*

380 *mf* *fz* *fz* *fz* *fz* 385 *mf*

390 *f* 395

395 *sf* 400

400 *ff* 405

405 *sf* 410

410 *f* 415

415 *ff* 420

mf 95 100 f

105 1

110 3 mf 1 2 III 115 f p

120 mp 125 f

cresc. 130 135 sfz

Solo largamente

f mp 140 mf 145

mf 150 dim. 155 mp 160 largamente

165 166 dim. 170

175 180 185 190

mf 195 200

205 *dolcissimo* 210

215 *mp* 220

225 *p* 230 *fp*

235 *mp* 240 IV

245

250 *pizz.* *arco* 255 *pizz.* *arco* 260

265 270

275 *p a tempo cantabile* 280

285 290 IV

295 III1 300 *grazioso* 305

310

Violino II.

315 *pp* 320

325 330 335

mf appassionato f 340 *ff* 345

f 350 *con fuoco*

355 *p* 360 *mp* *p*

365 370 375

mp 380 *f* 385

f *ff* 390 395

ff 400 *f mf*

405 410

415 420 *fz* *ff*

O. P. 540

H. WIENIAWSKI, op:16 SCHERZO - TARANTELLE.
 CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Takty umístěné mezi tak-
 tovémi dvojčárkami něko-
 likrát opakujte.

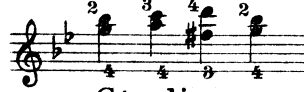
Takte zwischen zwei Takt-
 strichen sind mehrmals
 zu wiederholen.

Bars between two double
 bar lines are to be repea-
 ted several times.

Le misure fra le doppie
 stanghette vanno più vol-
 te ripetute.

Solo 1-37

Spojování hmatů.
 Verbindung der Griffe.



Stops in connexion.
 Congiunzione di tasti.

Studie.

5 - 6

Spojování hmatů.
Verbindung der Griffe.

Stops in connexion.
Congiunzione di tasti.

9 - 10

Spojování hmatů.
Verbindung der Griffe.

Stops in connexion.
Congiunzione di tasti.

11 - 12

A musical score for piano, consisting of ten staves of music. The score is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The music features a variety of textures, including chords, arpeggios, and melodic lines. Dynamic markings such as *p*, *f*, *mf*, and *mp* are used throughout. Fingerings and articulation marks are clearly indicated. A box containing the number "14 - 20" is located on the seventh staff. The score concludes with a double bar line on the tenth staff.

Passage 5 - 36

s 18 smyky - mit 18 Stricharten - with 18 bowings - con 18 colpi d'arco.

Musical score for Passage 5-36, consisting of 18 numbered bowing techniques. The score is written in a single treble clef with a key signature of one flat and a 2/4 time signature. The dynamics range from *p* (piano) to *f* (forte). The techniques include:

- 1. *M.* (Mourning)
- 2. *Fr.* (Frenetic)
- 3. *Sp.* (Spiccato)
- 4. *M.* (Mourning)
- 5. *M. spiccato* (Mourning, spiccato)
- 6. *Fr.* (Frenetic)
- 7. *Sp.* (Spiccato)
- 8. *Fr.* (Frenetic)
- 9. *M.* (Mourning)
- 10. *Fr.* (Frenetic)
- 11. *Fr.* (Frenetic)
- 12. *M.* (Mourning)
- 13. *Fr.* (Frenetic)
- 14. *Fr.* (Frenetic)
- 15. *M. sautillé* (Mourning, sautillé)
- 16. *Fr.* (Frenetic)
- 17. *Fr.* (Frenetic)
- 18. *Fr.* (Frenetic)

Additional markings include *p*, *mp*, *mf*, *f*, *cresc.*, and *III*. The score includes various rhythmic values and articulation marks such as accents and slurs.

Solo 37 - 53.

Musical score for Solo 37-53, starting with a boxed section labeled 37-44. The score is written in a single treble clef with a key signature of one flat and a 2/4 time signature. The dynamics range from *p* (piano) to *f* (forte). The section includes various rhythmic patterns and articulation marks such as slurs and accents.

The boxed section (37-44) is marked *p*. The subsequent section (44-53) includes dynamic markings *p*, *mp*, *mf*, and *f*. The score concludes with a *M.* (Mourning) marking.

45 - 52

*) Dolni notu pizz. - *) Untere Note pizz. - *) Lower note pizz. - *) La note inferiore pizz.

Solo 53 - 69.

*) V taktu 57. 59. a 61. originálního houslového hlasu nedopatřením skladatele udáno jest všude Des místo D.

*) Im 57. 59. u. 61. Takt der Original-Violinstimme ist aus Versehen des Komponisten überall Des anstatt D.

*) In the bars 57, 59, 61 of the original violin voice there is always set Des instead of D due to an oversight of the composer.

*) Nelle misure 57, 59 e 61 della parte originale per violino, per inavvertenza del compositore, è indicato appertutto re bemolle invece di re.

***) Loket snižovatí a zvedatí s nehybným zápěstím. Málo smyčce. Smyčec nechat ležeti.

***) Ellenbogen senken und heben mit unbeweglichem Handgelenk. Wenig Bogen. Bogen liegen lassen.

***) Sink and lift the elbow with unmoved wrist. With little bow. Bow remains on the string.

***) Abbassare ed alzare il gomito tenendo fermo il polso. Poco arco. Lasciar giacere l'arco.

Fr. Sp.

IV

mp p f mp

Sp.

mp

Passage 57 - 68

Trioly s různými smyky. | Triolen mit verschiedene-
nen Stricharten. | Triplets with various bow-
ings. | Terzine con diverse ar-
cate.

mp mf f

1. Sp. Fr. 2. Fr. Sp. 3. M.

4. Sp. 5. 6.

Solo 101-117, 133-137.

101-116

Fr. Sp.

Fr. Sp.

Musical score for measures 133-137. The score is written in G major (one sharp) and 4/4 time. It features five staves of music. The first staff begins with a dynamic marking of *mp* and includes the instruction 'M.'. The second staff starts with *f* and includes 'Sp.'. The third staff includes 'Fr.', 'mp', and 'M.'. The fourth staff includes 'p' and 'mp'. The fifth staff includes 'mf' and 'IV'. The music consists of complex rhythmic patterns with many slurs and accents.

Musical score for measures 138-143. The score is written in G major (one sharp) and 4/4 time. It features five staves of music. The first staff includes a box containing '133 - 137', 'mp', and 'M.'. The second staff includes 'p', 'mp', and 'mf'. The third and fourth staves include 'f'. The fifth staff includes 'f'. The music continues with complex rhythmic patterns and slurs.

Solo 137 - 174

Musical score for measures 141-173. The score is written in G major (one sharp) and 4/4 time. It features two staves of music. The first staff includes a box containing '141 - 173', 'mp', and 'Tranquillo'. The second staff includes 'p', 'III', 'Sp.', and 'mp'. The music is characterized by a slower, more melodic style with slurs and accents.

Musical score for O.P. 540, page 33. The score consists of ten staves of music in treble clef, key of D major, and 2/4 time signature. It includes various dynamics (mp, mf, f, p), articulations (accents, slurs), and fingerings. A box containing "187-188" is present on the seventh staff.

189-200

III -

III M.

III -

III -

III -

III -

III -

III -

III -

III -

*) bez flageoletu. - *) ohne Flageolett. - *) without harmonic - *) senza flageoletto

Solo 203 - 214.

M. *restez.*

f *p* *f*

p *f*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f*

p *f* *p*

f *p* *f* *p*

Jiný prstoklad. - Anderer Fingersatz. - Another fingering. - Diteggiatura differente.

p *mf* *f*

p *f* *mf* *mp*

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

Passage 198 - 214

s 9 smyky - mit 9 Stricharten - with 9 bowings - con 9 colpi d'arco

2. prstoklad 2.nd Fingering
2. Fingersatz 2. Digitazione

Solo 215 - 232.

Musical score for measures 223-232. The score is written on three staves in treble clef with a key signature of one sharp (F#). The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *sf* (sforzando). There are also slurs and accents throughout the passage.

Solo 233 - 250.

Musical score for measures 233-250, marked as a solo. The score is written on ten staves in treble clef with a key signature of one sharp (F#). The music is highly technical, featuring intricate rhythmic patterns and dynamic contrasts. Dynamic markings include *f*, *mp*, *mf*, and *p*. There are numerous slurs, accents, and articulation marks. A box on the left side of the first staff contains the number "233 - 235".

235 - 236

236 - 238

*) Zprvu détaché.
 **) Vobou taktech zprvu dolní hlas, pak vrchní hlas, pak oba hlasy dohromady.

*) Zuerst détaché.
 **) In beiden Takten zuerst die Unterstimme, dann die Oberstimme und nachher beide Stimmen zusammen.

*) First détaché.
 **) In both bars first the lower voice, than the upper voice and both voices together.

*) Dapprima staccato.
 **) In tutte e due le misure studiare dapprima la parte inferiore, indi quella superiore ed infine le due parti insieme.

Musical score for measures 231-238, featuring six staves of music. The first staff begins with a *mf* II dynamic and a first finger fingering. The second staff features a *f* dynamic and an eighth-note triplet. The third staff continues with eighth-note patterns. The fourth staff shows dynamics of *f*, *p*, *mf*, and *mp*, with a triplet of eighth notes. The fifth staff includes a *mf* dynamic and a triplet of eighth notes. The sixth staff concludes with dynamics of *f* and *mp*, and includes fingerings for the right hand (Fr., Sp., II, III).

v souvislosti — im Zusammenhang — in connexion — in contenuto. — per esteso.

Musical score for measures 239-243, featuring four staves of music. The first staff is boxed and labeled '231-238' and begins with a *mf* dynamic and a first finger fingering. The second staff includes a *p* dynamic and a first finger fingering. The third staff features a *p* dynamic and a first finger fingering. The fourth staff concludes with a *f* II dynamic and a first finger fingering.

239-245

The image displays ten staves of musical notation for a piano piece in G major. The notation is dense, featuring complex chordal textures and melodic lines. Dynamics range from piano (*p*) to fortissimo (*f*), with mezzo-piano (*mp*) and mezzo-forte (*mf*) also present. Articulations such as accents and slurs are used throughout. Fingerings are indicated by numbers 1-5. Some staves include performance instructions like "Fr." and "O.". The music is written in a style typical of late 19th or early 20th-century piano literature.

245 - 250

Musical score for piano, measures 245-250. The score is in G major (one sharp) and common time. It consists of ten staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is written in a single melodic line. Dynamics range from *mp* to *f*. There are various articulations like slurs, accents, and staccato marks. Fingerings are indicated with numbers 1, 2, 3, 4. There are also some performance instructions like *p* and *mf* with diamond-shaped symbols. The score ends with a double bar line and a 2/4 time signature.

*) Oba prsty posunouti současně na decimu a postavit jako dvojhmat. Napřed cvičiti détaché.

*) Beide Finger rücken gleichzeitig zur Dezime und werden als Doppelgriff aufgestellt. Zuerst im détaché üben.

*) Move both fingers simultaneously to the tenth and place them for the double stop. First practise détaché.

*) Ambedue le dita, tenute in posizione di nota doppia, muovono contemporaneamente verso la Decima. Dapprima studiarle détaché.

Triolová pasáže takt
228 - 250 s 11 smyky.

Triolenpassage Takt
228 - 250 mit 11 Strich-
arten.

Passage in triplets bar
228-250 with 11 bowings.

Passaggio di terzine del-
le misure 238 - 250 con
11 colpi d'arco.

Musical score for measures 228-250, featuring various bowing techniques and dynamics. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It includes dynamic markings such as *mf*, *p*, *mp*, *f*, and *sf*. The notation includes slurs, accents, and specific bowing instructions like *Fr.* (French bowing) and *Sp.* (Spiccato). Measure numbers 228, 238, 248, and 250 are indicated. The piece concludes with a fermata over a whole note chord.

Solo 250 - 270.

253 - 261

Musical score for measures 253-261, a solo section. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features complex bowing patterns with many slurs and accents. Dynamic markings include *f*, *Fr.*, *mf*, and *mp*. The notation includes slurs, accents, and specific bowing instructions like *Fr.* (French bowing) and *Sp.* (Spiccato). Measure numbers 253, 258, 263, and 268 are indicated. The piece concludes with a fermata over a whole note chord.

Sp. $\frac{1}{1}$ $\frac{1}{1}$ $\frac{2}{2}$ f^3

IV 1 IV IV

IV 1 2 1 1 III IV 1

f p II

263 - 269 f mp Sp. $\frac{1}{1}$ $\frac{1}{1}$ V

f mp f

mp mf

mp mf mp

Fr. > f $\frac{1}{1}$ Sp.

mp mf f mf mp

Fr. $\frac{1}{1}$ Sp. $\frac{1}{1}$ f

Triolová pasáže takt 253 - 270 s 8 smyky.

Triolenpassage Takt 253 - 270 mit 8 Stricharten.

Passage in triplets bar 253 - 270 with 8 bowings.

Passaggio di terzine delle misure 253-270 con 8 colpi d'arco.

Solo 271-300.

D-dur Melodie, Cantabile.

D-dur Melodie, Cantabile.

Melody in G major Cantabile.

Melodia in re maggiore Cantabile.

Takt 287- 300 s různým frázováním.

Takt 287-300 in verschiedener Phrasierung.

Bar 287 - 300 in different phrasing.

Misure 287-300 con fraseggio differente.

Solo 301 - 308.

301-308

309-316

*) Palec se posouvá současně.

*) Der Daumen wird mitgeschoben.

*) Thumb moves alone.

*) Spostare contemporaneamente anche il pollice.

Solo 387 - 423.

Závěrečná pasáž v dvoj-
a trojhmatech.

Schlusspassage in zwei und
dreifachen Griffen.

Final passage in double
chords and common chords.

Passaggio finale di note
doppie e triple.

Závěrečná pasáž. - Schlusspassage. - Final passage. - Passaggio finale.

Musical score for the first section, consisting of four staves of music. The notation includes various dynamics such as *p*, *f*, *mp*, *mf*, *sf*, and *Sp.*, along with articulation marks like accents and slurs. The music features complex rhythmic patterns and fingerings.

Závěrečná pasáž. - Schlusspassage. - Final passage. - - Passaggio finale. >

Musical score for the final passage, starting with a box containing the number range "395 - 403". This section consists of six staves of music, characterized by rapid sixteenth-note passages and complex rhythmic figures. Dynamics include *f*, *mp*, *mf*, *p*, and *ff*. The notation includes numerous fingerings and articulation marks.

Závěrečná pasáž v dvoj- a trojhmatech.

Schlusspassage in zwei- und dreifachen Griffen.

Final passage in double chords and common chords.

Passaggio finale di note doppie e triple.

The first section consists of six staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music is marked *mf* and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. There are several triplet markings (3) and dynamic markings such as *f* and *mf*. The section concludes with a double bar line.

Scherzo-téma ve dvojhmatech.

Das Scherzothema in Doppelgriffen.

The scherzo theme in double stops.

Scherzo in corde doppie.

The second section consists of four staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music is marked *mp* and features double stops and dynamic markings such as *f*, *mf*, and *mp*. There are several triplet markings (3) and dynamic markings such as *f* and *mp*. The section concludes with a double bar line.

ZKRATKY A ZNAČKY.	ABKÜRZUNGEN UND ZEICHEN.	ABBREVIATIONS AND SIGNS.	ABBREVIAZIONI E SEGNI.
Označení délky smyčce zlomky:	Bezeichnung der Bogenlänge durch Bruchzahlen:	Designation of the Length of the Bow by means of fractions:	Indicazione della lunghezza dell'arco per mezzo di frazioni:
Celým smyčcem, půlkou smyčce	Ganzer, halber Bogen	Whole, half Bow	Tutto l'arco, mezzo arco
První, druhou polovinou	Erste, zweite Hälfte	First, second Half	Prima metà, seconda metà
Jednou, dvěma třetinami smyčce	Ein, zwei Drittel des Bogens	One, two Third	Un terzo, due terzi, dell'arco
První, druhou, třetí třetinou smyčce	Erstes, zweites, drittes Drittel	First, second, third Third	Primo terzo, secondo terzo, ultimo terzo
Čtvrtinou, třemi čtvrtinami	Ein, drei Viertel	One, three Quarters	Un quarto, tre quarti dell'arco
První, druhou, třetí, čtvrtou čtvrtinou smyčce	Erstes, zweites, drittes, viertes Viertel des Bogens	First, second, third, fourth Quarter	Primo, secondo, terzo, ultimo quarto dell'arco
Druhous a třetí čtvrtinou smyčce	Zweites und drittes Viertel des Bogens	Second and third Quarters	Secondo e terzo quarto
Dolů	Herunterstrich	Down-bow	Arco in giù
Nahoru ¹⁾	Hinaufstrich ¹⁾	Up-bow ¹⁾	Arco in su ¹⁾
Širokým smykem	Breit gestoßen (gezogen)	Broad-bow	Largo staccato
Odráženě (staccato)	Abgestoßen, gehämmert (martellé, staccato)	Short, detached (staccato)	Staccato, martellato
Skákavě (sautillé; spiccato)	Springend, geworfen (sautillé, spiccato)	Springing, bounding (sautillé; spiccato; saltato)	Sciolto, sciolto balzato o saltato
Zvednouti smyčec	Bogen heben	Lift Bow	Alzare l'arco
Zvednouti druhý prst	Zweiten Finger heben	Lift the 2nd. Finger	Alzare il dito secondo
Odsadit (umělá pomlka) ²⁾	Kunstpauze (Luftpauze) ²⁾	Stop (artificial pause) ²⁾	Pausa artistica (respiro musicale) ²⁾
I První struna E, II druhá struna A, III třetí struna D, IV čtvrtá struna G.	I erste Saite E, II zweite Saite A, III dritte Saite D, IV vierte Saite G.	I first String E, II second String A, III third String D, IV fourth String G	I corda di mi, II corda di la, III corda di re, IV corda di sol
Prázdná struna	Leere Saite	Open String	Corda vuota
Levá ruka od hmatníku, při čemž se smyčec ponechá na struně	Die linke Hand weg vom Griffbrett bei Belassung des Bogens auf der Saite	The left hand off the finger board, the bow remaining on the string	Levare la mano sinistra dalla tastiera, lasciando l'arco sulla corda
Na struně E	Auf der E-Saite	On the E-string	Sulla corda di mi
První prst zůstane na struně	Liegenlassen des 1. Fingers	First Finger remains on string	Lasciare il primo dito sulla Corda
Prst, na nějž ukazuje háček, zůstane ležet	Liegenlassen des Fingers, auf welchen das Häkchen zeigt	The little hook indicates which Finger is to remain on string	Questo segno indica quale dito deve restare sulla corda
Trylek	Triller	Trills	Trillo
Vibrato, tremolo	Vibrato, Tremolo	Vibrato, Tremolo	Vibrato, tremolo
Pizzicato: brnká se pravou rukou	Pizzicato mit der rechten Hand	Pizzicato with the right hand	Pizzicato colla mano destra
Pizzicato: brnká se levou rukou	Pizzicato (kneifen) mit der linken Hand	Pizzicato with the left hand	Pizzicato colla mano sinistra
Glissando — sklouznout	Glissando, gleiten	Glissando — gliding	Glissando
Středem smyčce	Mitte des Bogens	Middle of the Bow	Alla metà dell'arco
U žabky smyčce	Am Frosch	At the Nut	Tallone
Hrotem smyčce	An der Spitze	At the Point	Punta dell'arco
(hranáta nota s nožkou) Flageolet	(Quadrat mit Fuß) Flageoletton	(footed Square) Harmonic tone	(Quadrato col gambo) Flautato (armonico)
(hranáta nota bez nožky) Opěrný prst	(Quadrat ohne Fuß) Stummer Stützfinger oder Lagenverbindungston	(without Foot) Passive supporting Finger or Transitiontone	(Quadrato senza gambo) Dito d'appoggio muto oppure suono legante le posizioni
Cvičení k 2.-4. taktu ze sóla	Übung zum 2-4 Takt aus dem Solo	Study for 2.-4. bar from the Solo	Studio per 2-4 battuta di Solo

¹⁾ bez označení smyku začíná počáteční takt vždy od žabky.

²⁾ Zvednouti smyčec a učiniti krátkou pomlku.

¹⁾ Ohne Bezeichnung der Richtung, beginnt der Anfangstakt immer am Frosch.

²⁾ Bogen heben und kurze Pause machen.

¹⁾ Unless otherwise indicated, the first measure begins at the nut.

²⁾ Lift Bow and make a brief pause.

¹⁾ Senza l'indicazione della direzione cominciare sempre al tallone.

²⁾ Alzare l'arco facendo una breve pausa.