'Altmeister des Klavierspiels I.' Dr. Hugo Riemann - Before 1900 Steingräber Verlag, Leipzig
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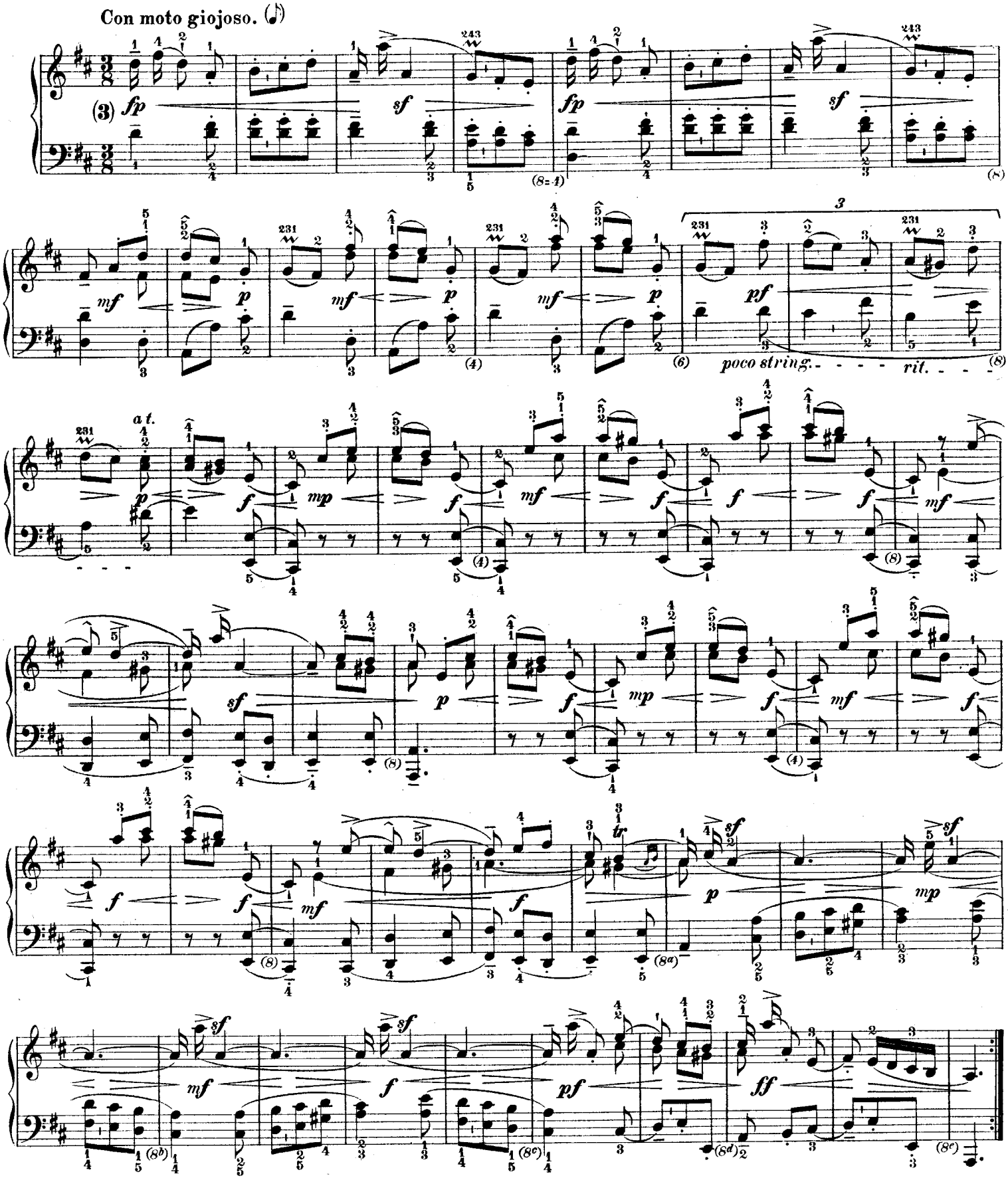
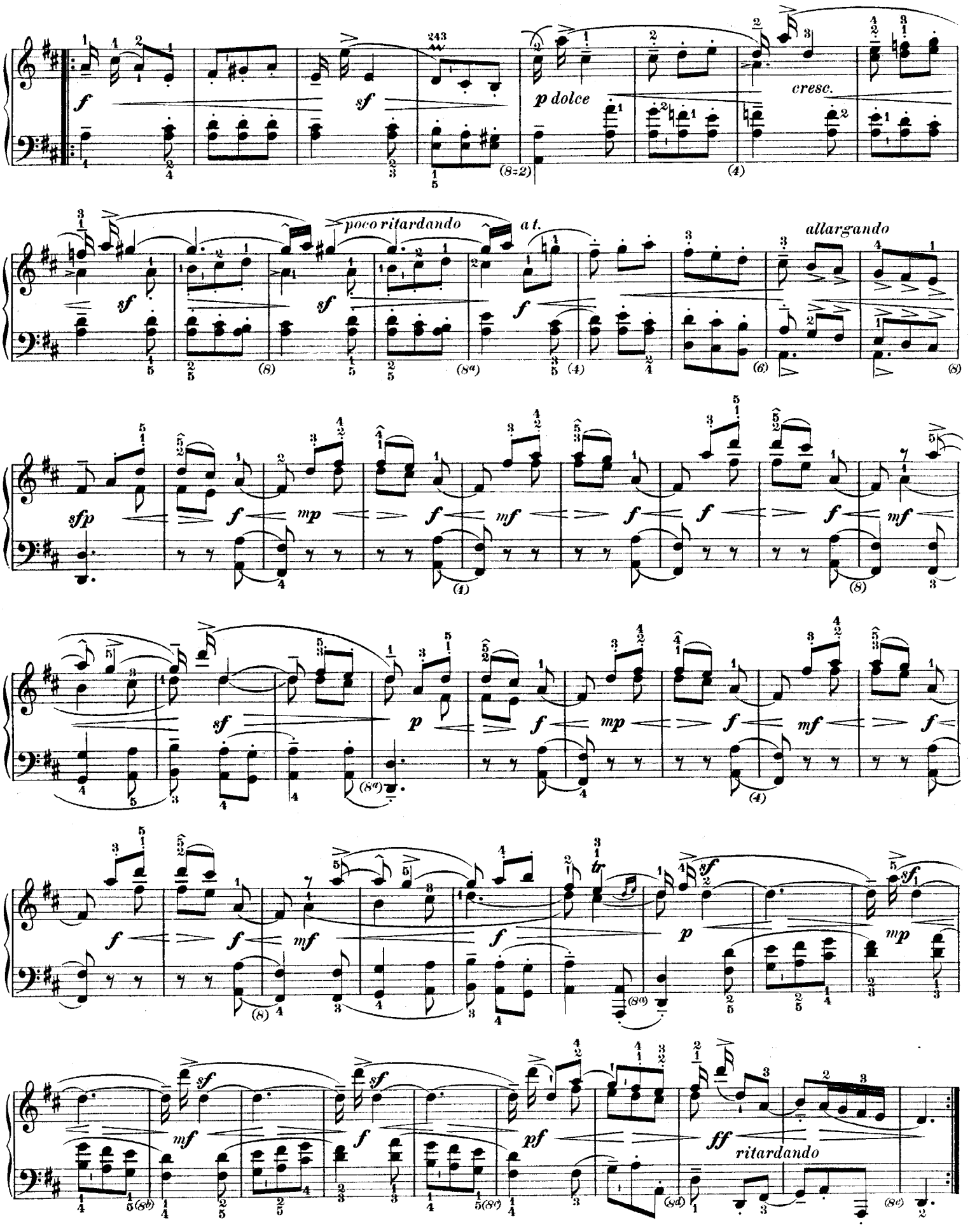
2003

D. Scarlatti.

TEMPO DI BALLO.




f
sf
p dolce
cresc.
poco ritardando
a t.
allargando
sfp
mp
mf
ritardando
ff
pf

EXPLANATION OF THE SIGNS OF PHRASING.

The numbers written below the bars make clear the broad features of the thematic structure, i. e., show its articulation in periods, they are a systematically applied musical punctuation: the 8 indicates the close of the period, consequently nearly corresponds to the full stop of the written language; the 4 is used like the colon or semicolon in parallels; the 2 is mostly, the 6 perhaps always, comparable to the comma. However, the numbers are nothing more than the ordinal numbers of the bars within the several periods. Where rhythmical complications do not occur, they run regularly from 1 to 8 and begin after 8 again with 1. All beginnings ex abrupto, intercalations, omissions, expansions, contractions, and dove-tailings (the close becoming the new beginning and the like) can be expressed at once intelligibly by the numbers and do not need any further explanations by means of special annotations. The dotted bar is either a suppressed bar (where an accented time becomes unaccented) or a repeated bar (where an unaccented time becomes accented); the sign in parenthesis of the accented bar (v) *has a similar meaning (change of the accented bar to the unaccented, above the dotted bar even change to the unaccented half-bar).*

For the articulation in detail (fixing of the limits of the motives) the reading-sign (' respectively ") is employed; all other signs (slurs, dots, dots and dashes) retain their usual meaning, only have been used with greater critical strictness. The ^ signifies not a dynamic accent (emphasis), but an agogic accent (slight expansion of the value of the note).

Dr. Hugo Riemann.

Dr. Hugo Riemann 1849 - 1919

Studied at the Leipzig Conservatory, teacher of piano and theory at the Hamburg Conservatory, professor at Leipzig University.

Author of Musiklexikon, Handbuch der Harmonielehre and Lehrbuch des Kontrapunkts.

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