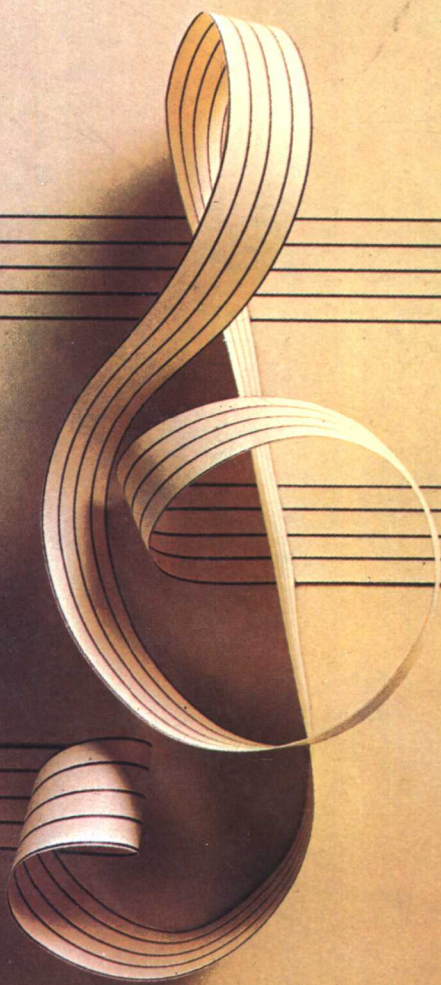


Collins Encyclopedia of Music

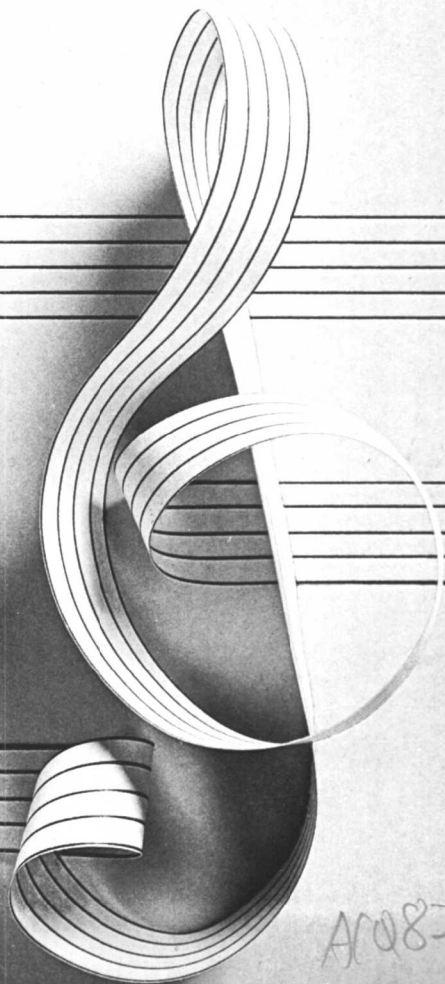
Introduction by André Previn



Collins Encyclopedia of Music

Sir Jack Westrup and F.L.Harrison

revised by Conrad Wilson



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Collins Encyclopedia of Music

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INTRODUCTION

Throughout my years as a student and subsequently as a professional musician, I have diligently acquired reference books necessary to my work. I have bought them, borrowed them, and copied from them, and by now my bookshelves are impressively crammed with volumes about every conceivable aspect of music and musicians. However, time has only made it seem more difficult to find a concise, comprehensive volume which is both readable and scholarly at the same time. Many publications, it seems to me, almost delight in using language which resembles a verbatim translation from the Old German, with endless footnotes, and sentences so arcane as to make Henry James ashamed of his simplicity. Conversely, there are hundreds of so-called 'popular' books about music, which seem to be aimed at the 10-year-old child. This book solves a lot of these problems. The research and scholarship are beyond cavil, but the language and approach are concise and even entertaining.

It has been a criterion of mine that any reference book should make fascinating random reading – a difficult test – but this encyclopedia more than meets the requirement. It is actually fun to pick up, open it on any page and peruse the contents. It is simply crammed with information usually obtainable only by cross-checking through quite a few separate books. I suppose a good way to put it is that this volume contains not only facts you *need* to know, but also things you *want* to know, whether they are of the moment's necessity or not.

Music never stands still. It progresses and moves forward all the time, and it is surprising to open reference books of only a few years back and find great gaps. The *Collins Encyclopedia of Music* has taken enormous pains to be current. There are up-to-date listings of performers who have recently come to the fore; the relatively new interest in medieval music is well provided for, and the composers' biographies take full advantage of the latest facts and theories.

The book looks just as up to date – the design is clear and uncluttered, with copious illustrations. Were it only for the beautiful drawings of the instrument families, ancient and modern, this would be an invaluable book. What is more, no other music encyclopedia in this area has such a wealth of musical examples, which can explain problems so much more swiftly than words.

A wonderful addition to any one-volume music encyclopedia is the listing of the plots of major operas. Unless you are an absolutely inveterate opera buff, you will, quite often, be baffled by the story unfolding on the proscenium. I remember once talking to a world-famous baritone who confessed to me that although he had sung in *Trovatore* probably more than a hundred times, he had never been totally sure what it was about. This book would help him! The stories of the operas are admirable concise and are not plagued by the convolutions so often encountered in attempts to relate the twistings and turnings of the operatic dramas.

The biographical listings are as complete as any I have encountered in multi-volume reference works. Open any page at all, and names spring out of the dimming past: names which were once illustrious but tend to be relegated to professional researchers. Annibale Pio Fabri, Franco Faccio, Marie Corneille Falcon; Carlo Farino, Michel Farinel, and Farinelli (did you know that it was his stage name only? – he was actually Carlo Broschi), all vie for attention within a minute's

reading time. Are you quite sure of the meanings or significance of *faramondo*, *faburden*, *fado*, *falsa musica*, or *fa-la*? Can you name Fauré's two operas? Are you aware that Liszt's *Faust Symphony* was based on Goethe, but he utilized Lenau's *Faust* when writing the *Mephisto Waltz*? Obviously, my test of random reading has been passed with flying colours.

If you are particularly interested in any given subject, chances are that the *Collins Encyclopedia* will be able to steer you on to more detailed paths. The bibliographical listings are well-chosen and cover material from the past and the present, in most major languages. While I am on the subject of foreign languages, the editors have also kindly seen fit to cross-index titles of compositions, as well as musical terminology. If a friend, steeped in the Stephen Potter tradition, decides to test you by opining that 'the *haute-contre* was not *innig* enough in her singing of the *Durchführung*', a quick glance at this book will even the score and more. Seriously, the cognizance of the possible Babel of the music world is invaluable, and, once again, is too often the province of a specialized separate book.

There is more interest, even fascination, in serious music now than ever before. Although it is certainly true that the mass media of the 20th century have much to answer for, it is an undeniable plus that ubiquitous radios and television sets and world-wide availability of excellent recordings have bred a new generation of music lovers. Young people no longer fear the concert hall ambience as alien territory. They are familiar with current performers and, through recordings, with giants of past decades. Music seems to be everywhere, easily accessible. With this current familiarity, there is a growing interest in the how, where, why, who, and wherefore of the art. A book such as this one is no longer restricted to the needs of the student or the professional. The music amateur (in the true French connotation of the word) is everywhere. Record-buyers, concert-goers, and radio listeners all share a desire to be well informed. The days of casual, passive listening seem to be waning. Information is being sought eagerly, and this volume is a treasure chest, ready to be opened.

ANDRÉ PREVIN
April 1976

PREFACE

TO THE REVISED EDITION

Seventeen years may be a short time in the history of music, but they are quite a while in the life of an encyclopedia. When the *Collins Encyclopedia of Music* was first published, in 1959, Sir Michael Tippett had composed only the first of his three operas, and Britten had still to write *A Midsummer Night's Dream*. Pierre Boulez and Hans Werner Henze failed to rate a mention in these pages, and the only Stockhausen was Julius Stockhausen (1826–1906). The most 'modern' Hungarian composer was Bartók, not Ligeti, and it could still be said of Anton von Webern that his music was 'often barely intelligible, even to sympathetic listeners'. Statements such as the above, of course, helped to give the book its own strong character and place in time, and it was with reluctance that the present editor jettisoned some of its inclusions and assessments in order to bring it up to date.

Wherever possible I have sought to preserve its original flavour, while at the same time trying to ensure that it reflects current tastes and attitudes and answers the questions that a listener in the 1970s and 80s is likely to ask. Many minor figures of the early years of the present century have been dropped to make way for what seem to be the major figures of today (some of whom, in their turn, may be dropped by future editors of this book). Room has also been found for some of the key figures of jazz.

Inevitably, many reassessments have had to be made, in the light of our greater understanding today not only of Webern but also of earlier composers, e.g. Berlioz and Bruckner. The greatness of Monteverdi, on the other hand, was fully appreciated by Sir Jack Westrup and F. Ll. Harrison, and their enthusiasm for that composer has been consolidated by the Monteverdi revival that has taken place since the encyclopedia was first published. Indeed the widespread realization that there was great music before Bach has been one of the most remarkable developments since that time. Not only Monteverdi but also much of other, even earlier, music of what we now loosely call the pre-classical period has been brought out of the world of private scholarship into the public domain.

Since the rediscovery and performance of this music has grown into a heavy industry, I have been glad to have the help of Warwick Edwards, lecturer in music at Glasgow University and (as a *gamba* player and director of the Scottish Early Music Consort) a practising exponent of works of the period, in revising all the original entries and providing the many new ones that were needed. Good though the encyclopedia previously was in this field, it has been greatly strengthened by Dr. Edwards's authoritative contributions. He in turn acknowledges the expert assistance of Greta Mary Hair (University of New England, N.S.W.) in subjects related to Gregorian chant. Similarly, in the field of musical instruments, I am grateful to Malcolm Rayment, music critic of the *Glasgow Herald*, and to Neil Ardley, the writer and composer, for bringing these entries up to date and for adding the many extra, often exotic, instruments (especially in the percussion section) used by composers today. Stephen Arnold, who presides over the electronic studio of Glasgow University's music department, has also provided valuable assistance in the field in which he is expert.

'Pronunciation presented several difficulties', declared the encyclopedia's

original authors in their preface to the first edition. It did to me, too; and rather than interrupt the flow of articles with pronunciation guides for every difficult entry, we have decided to provide a brief, selective pronunciation glossary as part of the introductory material.

Another difference is that I have abandoned the ruling that titles of operas should be listed in the language employed at their first production. This, in the first edition, resulted in Delius's *A Village Romeo and Juliet* appearing under letter 'R' as *Romeo und Julia auf dem Dorfe*, simply because the work had its première in Berlin, and *The Bartered Bride* appearing academically under its Czech title, *Prodaná Nevěsta*. Foreign titles are admittedly a problem, and it is possible to go to the other extreme and anglicize everything, a ruling which can be just as irritating (such as listing Debussy's *La Mer* as *The Sea*). My own decision has been a pragmatic one. Where possible, I have allowed good popular usage to dictate the language of a title. Thus I have preferred *The Flying Dutchman* to *Der Fliegende Holländer* (only the most tedious of musical snobs would claim to have seen a performance of *Der Fliegende Holländer*) but have been happy to settle for *La Mer*, simply because that is what everyone calls it. On the other hand, I prefer *The Rite of Spring* to *Le Sacre du printemps* because in this case the use of a French title is merely an affectation.

For Russian names in general I have preferred modern transliterations – *Petrushka* rather than *Petrouchka*, Rakhmaninov rather than Rachmaninov or Rachmaninoff, Chaikovsky rather than Tchaikovsky or the Germanic Tschai-kowsky. The last of these (though duly cross-referenced) may at first seem eccentric, but does anyone nowadays spell Chekhov as Tchekov? Music does seem to lag behind the other arts in this respect.

Finally, enormous thanks must go to all my helpers, advisers and editors at Collins, especially Chris Gravell, who (along with her predecessor, Jenny Carter) had the fearsome task of collating and correcting every entry. She made numerous constructive suggestions, reminded me of my omissions, tracked down many of the striking pictures with which the book is illustrated, generally smoothed my path (though I did not smooth hers) and patiently put up with my snail-like progress. It was also good to work again with Bill McLeod, who edited my history of Scottish Opera four years ago, and who, as a dedicated music lover and operamane, cast a friendly and critical eye over my efforts, and shared with Chris Gravell and myself the choosing and captioning of the illustrations. Jim Mallory, too, gave me useful advice and encouragement and, to complete my round of thanks, I must pay tribute to Nortons, the American publishers, who provided much practical help about the general balance of the book, and about what it should and should not contain, especially where the American scene is concerned.

CONRAD WILSON
Edinburgh 1976

PREFACE

TO THE FIRST EDITION

The chief difficulty in compiling an encyclopedia of any kind is to decide what to leave out. No doubt this problem does not seriously worry editors who are able to spread themselves over several volumes. But it becomes acute when the material has to be compressed within the covers of a single book. It would have been possible to include more entries in the present volume by reducing the amount of information supplied and by omitting the music examples. But though conciseness in general is a virtue, it can easily reach a point where the elimination of what appears to be unessential leaves little that is of practical value to anyone. As for the music examples, we regard these as indispensable. It is difficult to see how any technical explanation of the elements or the forms of music can be made intelligible without an illustration. To the experienced musician many of our examples may appear superfluous. But it is a basic principle in making an encyclopedia to assume that the reader comes to any article without previous knowledge of the subject.

So far as the biographical entries are concerned, we have made a general distinction between composers who may be presumed to be widely known and others who are less well-known, though without presuming to impose any implied judgment of values on the reader. In the case of composers of the first category we have supplied fairly detailed summaries of their principal works; for those of the second category we have been content to indicate the main fields of composition in which they were active – a method which does not exclude particular mention of works which may be of special interest. The bibliographies, both in the biographical articles and in the technical articles, are admittedly a selection, but we hope they will provide sufficient material to start the reader off on any plan he may have for more detailed study. Though we have naturally given preference to works in English, on the ground that these are likely to be more accessible to the general reader, we have also included a large number of standard works in foreign languages.

The principle on which we have selected musicians for inclusion cannot be stated simply, since each case has had to be decided on its merits. No doubt the specialist on any particular period will be surprised at the omission of persons whom he regards as of considerable importance. Equally, the reader with no specialist knowledge may question the inclusion of musicians of whom he has never heard. But this work is not designed for specialists nor to flatter a reader's ignorance. We believe that every entry in this volume, whether biographical or technical, is likely to be of interest to somebody at some time, and we have tried to provide for this contingency, however remote it may appear.

A large number of foreign words for instruments and for technical terms are included in these pages. The latter may appear unnecessarily numerous. On the other hand, many of them occur in the footnotes to modern editions of classical works published abroad, and recourse to a dictionary does not always tell the reader precisely what they mean. We have also taken into account the fact that many English and American writers today tend to use foreign terms (particularly German terms) in essays on a musical subject. This habit is deplorable; the English language must be a very poor medium for expression if it cannot supply equivalents to German terms (which are, incidentally, often far from precise and not always

very good German). But since the practice is now common, it seemed reasonable to offer some assistance towards interpretation.

On the other hand, the number of foreign words indicating tempo or expression has been strictly limited. It would have been quite impossible to include them all, since there is no limit to the directions which a composer may wish to convey in his own language. We have been content to include those which occur most commonly in Italian (traditionally the *lingua franca* of musical expression), French and German. For the rest, particularly those which strain verbosity beyond reasonable limits, the reader must consult a dictionary.

It is hardly necessary to say that we are heavily indebted to the labours of other writers and editors. Among the encyclopedic works which we have found particularly useful are the late Alfred Loewenberg's *Annals of Opera*, *The International Cyclopedia of Music and Musicians* (revised by Nicolas Slonimsky), *Grove's Dictionary of Music and Musicians* (fifth edition, edited by Eric Blom) and *Die Musik in Geschichte und Gegenwart* (edited by Friedrich Blume). The last of these had only reached the letter G when our final revision was completed, but within these limits it proved invaluable on many points of detail. We have to thank many friends and colleagues for answering questions and providing information. In particular, we wish to record our indebtedness to Mr. and Mrs. William Webb and Mr. Ralph Leavis, who gave valuable assistance with proof-reading. It is impossible that a work of this kind should be entirely free from errors; but we hope that any that survive will prove to be the result not of carelessness but of inadvertence.

J. A. W.
F. Ll. H.
Oxford,
June 1959

PRONUNCIATION KEY

Stress is shown by a stress mark placed after the stressed syllable thus:

Haitink hī'tingk

ay	pay	ô	Fr. bon	tsh	church
ah	calm	î	Fr. vin	hw	what
ee	freeze	â	Fr. dans	j	jam
eh	Fr. père	œ	Fr. un	th	think
ī	bite, try	œ	Fr. feu, Ger. Flöte	TH	this
ō	rope	ü	Fr. tu, Ger. Dürer	zh	azure
oo	brook	ə	rotten	CH	loch
y	tune, yes				
oi	boil				
ow	how				

Abba-Cornaglia a ba-kornal'ya
Abel ah'bal
Abendmusiken ah'bont-moozee'kən
Abgesang ap gozang
Abschiedssymphonie ap'sheets-
 zee'mfōnee'
Absil apseel
accelerando a-tsheleran'dō
acciaccatura a-tshakatoō'ra
Acis et Galatée asees ay galatay
adagio *It.* adaj'yo, *Fr.* adahzh-yō
adagissimo adajee seemo
Adam *Fr.* adā
Adam de la Hale or **Hallé** adā dā
 la al or alay
à deux cordes a dōx kord
Adieux, L'Absence et Le Retour,
Les layz adyox, lapsās ay lo rotoor
a due a doo'e
Africaine, L' lafreeken
agitato ajectah tō
agoric ago'jik
Agon agōn'
agréments agraymā
Aguari, Aguari agooyah'ree
Aguilera de Heredia ageclay'ra
 day ayray'dee-a
Aichinger ezh'ing-or
Aida a-ee'da
Ais, Aisis aees', aee'sees
Alain ali
Albéniz albay neeth
Albert, d' dalbehr
Alcina al-tshee'na
Alembert alēbehr
 al fine al fee'ne
Alfvén alfvayn'
alla breve ala breh've
allemande almād
allmäglich almay leech
Almenräder al'mōnraydr
Also sprach Zarathustra al'zō
 shprach tsaratoos'tra
Amadigi di Gaula amadee'jee dee
 gow'la
Amor Brujo, El el amōr' broo hō
amore amō're
Amore dei Tre Re, L' lamō're day
 tray're'
Amour des Trois Oranges, L'
 lamoor day trwaz orāzh
Amy *Fr.* amee
Anacréon anakrayō
anche āsh

An die ferne Geliebte an dee
 fer'no gōleeb'ta
André ādray
Andreae andray'ay
Andriessen andree'san
Andrieu, D' dāree-œ
anglaise ā-glez
Anglebert, d' dā-globēhr
Anglès ā-gles
Animuccia anecmoo'tsha
Annibale Padovano aneebal'e
 padovah'nō
Anschlag an'shlak
Antheil an'til
a piacere a pya-tshay're
appassionato apasyonah'tō
appoggiatura apoajatoō'ra
Apprenti Sorcier, L' laprātee
 sors-yay
Après-Midi d'un Faune, L' lapre-
 meddee dā fōn
Aquin, D' daki
Araja, Araia arah'ya
Arbeau arbō
archi ar'kec
arciliuto ar-tshedlyoo'tō
Arezzo, d' dared'zō
Ariadne auf Naxos aree-ad na owf'
 nak sōs
Arie ahr'yō
Arlecchino arlekee'nō
Arlésienne, L' larlayz-yen
arpeggio arpej'yō
arpeggione arpej'yō'ne
Arrau arah'oo
Ashkenazy ashkōnah'zi
 assai asah'ee
Attaignant aten-yā
Attaque du Moulin, L' latak du
 mooli
aubade ōbad
Auber, Aubert ōbehr
Aubry ōbrece
Audran ōdrā
Auer ow'ar
Auf dem Anstand owf dem
 an'shtant
Aufstieg und Fall der Stadt
Mahogony owf'shteeek oont fal'
 der shtat' mahagon'ee
Augener ow'ganer
Auric ōreck
Bach bach
Bach Gesellschaft bach gōzel'shaft

Bachianas Brasileiras bachyah'nas
 brazeelay ras
badinage badeenazh
badinerie badeenree
Badings bah dings
baguette baget
balalaika balali'ka
ballabile balah beele
Ballard balahr
Balling bal'ing
Ballo in Maschera, Un oon bal'ō
 een mas'kayra
Banchieri bang-kyeh'ree
Barbier von Bagdad, Der der
 barbeer fon bag dat
Barbiere di Siviglia, Il eel bar-
 byeh're de seeveel ya
Bärenreiter bay ran-ritar
Bargiel bar geel
Barkarole barkarō'la
Baron *Ger.* barōn
Barraqué barakay
Barthélemon bartaylaymō
baryton *Fr.* bareetō, *Ger.* baritōn
basse chiffrée bas sheefray
basse fondamentale bas fōdamātal
 basse basō
Bassposaune bas -pozow'na
Basstrompete bas -trōmpay'ta
Bataille bata-ee
batterie batree
Bayreuth biroit
 be bay
Bearbeitung ba-ahr bitoong
bécarre baykar
Bédos de Celles baydō dā sel
Beethoven bayt hōvon
Begleitung bagli'toong
Bégué, Le la beg
Belaiev bayl-yah'yef
Benoit banwa
Benucci bānoo'tshee
bequadro bekwad'rō
berceuse bersōz
Berenice berenee'tshee
Bériot, de dā bayr'yō
Berwald bayr'vald
 Bes bes
Besard bōzar
bestimmt ba-shtimt
bewegt bavaykt
bezipferter Bass ba-tsif'örtor bas'
Bianchi bec-an'kec
Bigot de Morogues beegō dā morog
Binchois bi-shwa

Bindungszeichen bin doongz-
 tsichōn
bis bees
bisbigliando beezbeelyan dō
Bizet beezay
Björling byōr'ling
Blamont blamō
blanche blāsh
Blanchet blāshe
Blangini blanjee'nee
Blasinstrumente
 blahs instroomen'ta
Blechinstrumente
 blech instroomen'ta
Blume bloo'ma
Blüthner blutnar
Bobillier bobeeel-yay
bocca chiusa boka kyoo'za
Boccherini bokaree'nee
Boehm bōem
Bohème, La la bō-em
Boieldieu bwal-dyur
Bois bwa
Boito bō-ee'tō
Bolero bōlay'rō
Boschot boshō
Bote and Bock bō'ta and bok
Botstiber bōt'shteebōr
bouche fermée boosh fermay
 bouchés booshay
Bouffons boofō
Boulangier boolā-zhay
Boulez boolez
bourdon boordō
Bourgault-Ducoudray boorgō-
 dukoodray
bouree booray
branie brā-la
Bratsche brat'sha
Brautwahl, Die dee browt'vahl
Brustwerk broost'verk
Bukofzer bookof'tsar
Bülow, von fon bul'ō
Bund boont
Bunnois bunwa
Buxtehude book'stō-hoo'dā
Cabanilles kabaneel'yees
Cabezón kabay-thōn
caccia kat'sha
Caccini ka-tshee'nee
Cadmus et Hermione kadmus ay
 ermyon
caisse kes
Caix d'Hervelois ke derv-lwa

Calzabigi kaltsabee'jee
Cambert kábehr
Campra káp'ra
Cannabich kanabeech
cantabile kanta'h beele
canti carnascialeschi kan'tee
 karnasha'es'kee
cantilena kanteclay'na
canzona, canzone or **canzon**
 kantsó'na, kantsó'ne or kantsón'
capriccio kapree' tshó
Cardillac kardeeyak
Carnaval Romain, Le la karna'val
 rómi
Caron karó
Casse-Noisette kas nwazet'
Castil-Blaze kasteel-bláh
Castillon, de da kastee-yó
Castrucci kastroo'tshee
Caurroy, du dú kórwa
Cavallé-Col kava-yay-kol
Cavalleria Rusticana kavaleree'a
 roosteekah'na
cédez sayday
cembalo tshem'baló
Cenerentola, La la tsheneren' tola
Cerone tsheró'ne
Certon sertó
cervelas serv-la
Ces, Ceses tses, tses'ás
Cesti tshes'tee
cetera tshet'era
ceterone tsheteró'ne
Chabrier shabree'ay
chace shas
Chaliapin shalyah'peen
chaleur shalúmo
Chambonnières shábonnyehr
Chaminade shameenad
chanson shásó
chant Eng. tshahnt, Fr. shá
chanter shátay
Charpentier sharpá'tyay
chaunter shátay
Chausson shosó
chevalet, au ó shávale
chievalet kyavet'e
chiesa kyeh'za
chitarrone keetaró'ne
chiuso kyoo'zó
Chorton kór'tón
ciaccona tshakó'na
ciallamello tshalamel'ó
Ciconia tshékón'ya
Cid, Le la seed
Cifra tshief'ra
Ciléa tshieeh'la
Cimarosa tshceemaró'za
cimbasso tshceembas'ó
cinelli tshceemel'ee
cinque-pace Eng. singk-pays
clairseach, clarsach klahr'sach
Claudin klódi
Claudio da Correggio klow dyó da
 korej'yó
clavecín klavsi
clavicembalo klavee-tshem'baló
clavier Fr. klav-yay, Ger., Eng.
 klaveer'
Clavierübung klaveer'üboong
Clemens non Papa klaymäs nón
 papa
Clément klaymä
Clérambault klayrábó
Cluquot kleekó
clos kló
colla voce kol'a vó'tshe
 come *It.* kó'me
comes *It.* kó'mes
com(m)odo kó'módó
Compère kópehr
concertant Fr., **concertante** *It.*,
 kósertá, kon-tshertan'te
concertato kon-tshertah'tó
Concertgebouw konsert'gabow
concertino kon-tshertee'nó
Concert spirituel kósehr
 speerectüel

Concertstück kontsert -shuk
conciato kon-tsheetah'tó
Conzert kon-tsert
cor anglais kor á-gle
cori spezzati ko'ree spedzah'tee
cornet à bouquin korne'a booki
Cornett-ton kornet-tón
Correa de Arauxo koray'a de
 arah'ooksó
Corregidor, Der der kore'geedor
Cortot kortó
Cosi fan tutte kózee fan too'te
Costeley kost-le
coulé koolay
Couperin koopri
courate koorát
Courvoisier koorvway-yay
Coussemaker koosmakar
Cramer krah'm
crécelle krayzel
crécaillon kraykee-yó
crescendo kreshen'dó
Croce kró'tshe
croche krosch
crotales krótahl
cruit, crwth kroot, krooth
csárdás tshar dash
cuirre kwee-vr
cuvré kweevray
Cuzzoni koodzón'nee
czardas tshar dash
Czerny tsher'ni

Dallery dalree
Dame Blanche, La la dam bláhsh
Damoiselle Élue, La la damwazel
 ayly
Damoreau damoró
Dämpfer demp'fər
Dandrieu dándree-ó
Danican daneká
Daquin daki
Dauprat dópra
Dauvergne dövern-ya
David Fr. dahveed, Ger. dah'feet
Davidsbündler dah'feets-bunt'lar
Daza dah'tha
De Bériot da bayr-yó
Debora e Jaele deb'ora e ya-ay'le
Debussy debúsee
déchant dayshá
decrescendo daykreshen'dó
Dedekind day'dakint
dehors, en á da-or
Deidamia day-ee'damee'a
Delannoy dslanwa
Delibes daleeb
Delvincourt delvikoor
Demeur demer
demiton demee-tó
Denkmäler der Tonkunst in
Bayern/in Österreich
 denk'maylar der tón koonst in
 bí'örn'in óst'örich
Denza den'tsa
déploration dayploras-yó
descort deskor
Deses des'as
Des Prés day pray
Dessau des'ow
dessus dású
Destouches daytoosh
détaché daytashay
Deutsch doitsch
Deutsches Requiem, Ein in
 doi'tshás rek'vee-em
Deux Journées, Les lay de
 zhoornay
Devienne dá-vyen
Devin du Village, Le la davi du
 veelazh
Devrient dá-frent
Dialogues de Carmélites, Les lay
 dee-alog dá karmayleet
Diamants de la Couronne, Les
 lay dee-amá da la kooron
diapason Eng. dee-apay'son, Fr.
 dee-apazó

Dichterliebe deech'tarlee'ba
Die Ger. dee
dièse dee-eez
Dies Irae dee ays ee'ri
diésis Eng. dí-ee sás, *It.* dee-ays'ees
Dieupart dyurpar
diferencia deeferen'thee-a
Dirigent deereegent
divertissement deeverteesmä
Dobrowen dóbröven
Doctor und Apotheker dok'tór
 oont apótay'kor
Dohnányi doch'nányi
dolce dol'tshe
Doles dólas
Domaine Musical domen muzeekal
Don Juan don hwan
Don Quichotte dó'kee-shot
Doppelschlag dop'ál-shlak
doublé dooblay
double croche doob-la krosch
doucement doosmä
Dreigroschenoper, Die dee
 drigró shan-ó par
drohend dró'ont
Dumont dumó
Duni, Duny *It.* doo'nee, *Fr.* dunee
Duport dupor
Du Pré, Dupré, Duprez du-pray
Du Puy du-pwee
Dur Ger. door
Durand durá
Durchführung doorch'furoong
Durchkomponiert
 doorch'kompóneert
Dušek doosh'ek
Dushkin doosh'kin
Dussek doosh'ek
Dutilleux dútee-ya
Dvorák dvór zhak
Dzerzhinsky jertzhin'ski

Eberlin ay bar-leen
Eccard ek art
échappée ay-shapay
échiquier aysheek-yay
Écho et Narcisse aykó ay narsee's
École d'Arcueil aykol darkú-ee
écossaise aykoshé
EGge eg á
Eichheim ich-him
eilen í'lon
Einleitung in litoong
Eis, Eisis ay'as, ay'asás
Eisteddfod eestee'th'vód
embouchure ábooshur
Empfindsamer Stil
 empfind'zahmar'shteel
enchainez áshenay
Encina, del del enthee'na
enclume áklum
Enesco enes'koo
Enfance du Christ, L' láfás du
 krees't
Enfant et les sortilèges, L' láfá'ay
 lay sorteelezh
ensemble ásábl
entr'acte átrakt
entrée átray
Enzina, del del enthee'na
Épine, L' laypeen
équale ekwah'le
Erard ayrar
Erbe deutscher Musik, Das das
 er'ba doi'tshar moozeek
Erlebach er'lóbach
Erikönig erl-kó'neech
Eroica eró'eeka
Erwartung ervar'toong
Erzlaute erts'lowta
España espan'ya
essercizi eser-tshee'tsee
Estampes estáp
estampie estápee
Este, Est est
Étoile du Nord, L' laytwal du nor
étouffez aytoofay
Étranger, L' laytrázhay

etwas et'vas
Eulenburg oy'lnboork
Euridice, L' *It.* le-oordeede' tshé
Euryanthe oore-an'tá
Expert ekspéhr

Faccio fah'tshó
Falcon falkó
Falla fal'ya
Fanciulla del West, La la
 fants'hool á del west
fantasia *It.* fantazee'a
Fantasiestück fantazee'shuk
Faschingsschwank aus Wien
 fash'ingz-shvank'ows'veen'
Fauré foray
Faust Ger. löwst, Fr. löst
Fauxbourdon foobordó
Favart favahr
Feen, Die dee'lay on
feierlich fi'ereech
Ferroud feroo
Fétis faytees
Feuermann löw'arman
Feuersnot löw'ar-not
Février fayvree'ay
Fidelio feedayl'yo
Fille du Regiment, La la fee du
 rayzheemá
fine *It.* fee'ne
Finke fing'ka
Finot fee'no
Finta Giardiniera, La la feen'tá
 jardeen'yeh'ra
Finta Semplice, La la feen'tá
 semplee'tshe
Firkušny firkoosh'ni
Fischer-Dieskau fishar-dees'kow
fiarmonica teezar-mo'neeka
Flageolet-töne flázhólet'tóna
flatté flatay
Flatterzunge flat'ar-tsoong-á
flebile fleh'beele
Fledermaus, Die dee'flay'dər-möws
Fliegende Holländer, Der det
 fle'e ganda'hol'endar
Flöte flr'tá
Flothus flot'hus
flüte flut
flüte-eunneque flut-ənek
folia Sp., *folia* *It.* flólee'a
Forellenquintett forel'on-kvintet
Forster fer'star
forza for'tsa
forzando fortsan'dó
Fournier foornryay
Françaix fráse
Frauen-Liebe und Leben frow'ón-
 lee'ba'óont lay'bón
Frauenlob frow'ón-lop
Frau ohne Schatten, Die dee
 frow'óna'shat'ón
Freischutz, Der der fri-shoots
Friedenstag free'danz'tak
Friedheim freet'him
Friedländer freet'lendar
friska, friss frish'ka, frish
Froschquartett frosh'kvartet
Frühlingssonate frulingz-zonah'tá
Frühlings-symphonie frulingz-
 zee'mfónee
Fuenllana foo-en-lyah'na
Fuge foo'gə
Furtwängler foort'veng-lar
Fux fooks

Gade gah'dá
Gagliano galyah'no
gagliarda *It.*, **gailarde** Fr.
 galyar'dá, ga-yard
galant galá
Galanterien galant'ree'on
Galli-Curci gal'ee'koor'tshee
Ganz gants
Ganze Note gan'tsónótá
Ganzton gants'tón
García garthee'a
Garlande, de dá garlánd

- Gaspard de la Nuit** gaspar də la nwee
Gastoué gastoo-ay
Gaubert göbehr
Gaultier götyay
Gaveau, Gaveaux gavó
Gazza Ladra, La la gad'za lad'ra
Gazzaniga gadzane'e ga
Gebrauchsmusik gabrowchs'-moozeek'
Gédalge zhaydalzh
geheimnisvoll gəhīm nɪsfol
gehend gay'ənt
Geige gī gə
Geisslerlieder gis lar-leedər
gemächlich gomech'leech
Geminiani jemeenyah'nee
gemütlich gəmitleech
Generalpause generahl'pow'za
Genoveva gaynofay'fa
Gerhard zhayrar
Gérolde gayrolt'
Gesamtausgabe gazamt'-owsgah-bə
Gesamtkunstwerk gəzamt'koonstverk
gesangvoll gəzang'fol
Geschöpfe des Prometheus, Die dee gəshəp'fə des prəmay'tayūs
geschwind gəshvint'
Gesellschaft der Musikfreunde gəzəl'shaft der moozeek'fröndə
Gesellschaft für Musikforschung gəzəl'shaft für moozeek'forshoong
Geses gə'səs
Gesius gayz'yooos
gestopft gəshəpft'
Gesualdo gəzoo'al'də
Gevaert gay'vahrt
Gewandhauskonzerte gəvənt'həws-kəntser'tə
Gianni Schicchi jan'ee skee'kee
Gieseking gee'zəking
giga jee'gə
Gigault zheegō
Gigli jeel'jee
gigue zheeg
Ginastera geenastay'ra
giocoso jōkō'zō
gioioso joi-ō'zō
Giovanni da Cascia jōvən'ee də kah'sha
Giulio Cesare in Egitto jool'yō tshay'zəre een eeje'tō
giustiniana joosteen'yah'na
giusto joo'stō
Glasharmonika glahs'-hərmō nekə
Glière glyehr
Glocke glək'ə
Glogauer Liederbuch glög'əwər lee'dərbooch
Glück glōok
Glückliche Hand, Die dee glük'leechə hant'
Godard godahr
Gombert gombəhr
Gombosi gombō'shi
Götterdämmerung gə'tər-dem'əroong
Goudimel goodeeməl
Gounod goonō
gradevole grədəh'vole
Grande Messe des Morts grād mes day'mor
Grand Prix de Rome grā'preə də rom
Graner Messe grah'nər mes'ə
Grassineau graseenō
Graun grown
Graupner growp'nər
grave grah've
grazioso gratsyō'zō
Grenon grənō
Grétry graytree
Grigny green-yeə
Grocheo grok'ay-ō
Grosse Fuge grōs'ə foo'gə
- Grosse Orgelmesse** grōs'ə or'gəlməsə
Grovez grovlay
Grumiaux grūmyō
Guadagni gwadan'yee
Guadagnini gwadanyee'nee
Guarneri gwärneh'ree
Guédron gaydrō
Guerre des Bouffons, La la gehr day'boofō
Guerrero geray'rō
Guglielmi goolyel'mee
Gui goo'ee
Guido d'Arezzo gwee'dō dərəd'zō
Guillaume Tell gee-yōm tel
Guilmant geelmā
Giraud gerēō
Gurrelieder goo'rā-leedər
Guttovoggio gootō-vej'yō
Gwendoline Fr. gwīdōleen
Gyrowetz gee'rōvets
- habanera** abanay'ra
Habeneck əb'ənek
Haitink hī'tɪŋk
Halbe hal'bə
Halbton halp'-tōn
halévy əlayvee
Halftte, Die dee helf'tə
Hallén halayn'
Handschin hant'sheen
Hanus han'ooosh
Harfe har'fə
Harfenquartett har'fən-kvartet
Harmonie der Welt, Die dee 'hərmonee' der welt'
Harmoniemesse hərmonee mesə
Háry János hah'ree yah'nōsh
Hasse has'ə
Haugtussa hōg'toosa
Hauk howk
Haupt howpt
Hauptmann howpt man
Hausmusik haws'moozeek'
hautbois əbwə
haut-dessus ədāsū
haute-contre ət-kōtr'
Haydn hī'dən
Haym him
Hebenstreit hay'bən-shtrīt
Heger hay'gər
Heimkehr aus der Fremde, Die dee hīm'kayr əws der frem'də
Heise hī'zə
Henry VIII Fr. əree weet
Henze hen'tsə
Heredia əray'deekə
Héritier, L' layreet-yay
Hérodiade əhrōdyad
Hérolde əyrol'də
Hervé ərvay
Hervelois, d' derv-lwa
hervorgehoben herfər'gəhōbən
Hesdin əydī
Heugel Fr. əzhel
Heure Espagnole, L' lər əspanyol
Heydn hī'dən
Hidalgo eedal'gō
Hindemith hīn'dəmit
Hochzeit des Camacho, Die dee hōch'tsit des kamah'tshō
Holmés əlməz
Holzbauer hōlts'-bəwər
Homme armé, L' lom'armay
Honegger oneger
hongroise, à la ə lə ə-grwəz
Hotteterre ət-təhr
Hubay hoo'ba-ee
Huë ə-ay
Hufnagelschrift hoof'-nah-gal-shrift
Hugo von Reutlingen hoo'gō fon roit'ling-ən
Huguenots, Les lay'ug-nō
Hunnenschlacht hoon'ən-shlachht
hupf auf hoopt' əwf'
Huré əray
Hurlebusch hoor'ləboosh
- Iberia** eebay'reea
Ibert eebəhr
idée fixe eeday'feeks
Idomeno, Re di Creta eedōmay'nay-ō, re dee kreht'ə
illuminations, Les layz eeloomeenasyo
Images eeməzh
Incoronazione di Poppaea, L' leen koronatsyo'ne dee popay'a
incudine eenkoo'deene
Indes Galantes, Les layz id galāt
Indy, d' dīdee
Ingenieri eenjenyeh'ree
Inghelbrecht ɪŋelbrəshɪt
Isouard eezoo-əhr
Italiana in Algeri, L' leetalyah'na een əljeh'ree
- Jacopo da Bologna** yak'əpō də bolon'ya
Jacques de Liège zhək də lee-əzh
Jacquet zhəkə
Jadassohn ya dāsōn
Jagd yahkt
Jahn yahh
Jahreszeiten, Die dee yar'əs-tsitən
Janáček yan'a-tshek
Janequin zhan-ki
Jarnach yar'nək
Järnefelt yer'nəfelt
Jean de Garlande zhā də garlād
Jemnitz yem'nɪts
Jensen yen'zən
Jenfa yenoō'fa
Jeppesen yep'əsən
jeu zhə
Jeune zhəen
Joachim Ger. yō-əch'im, Eng. yō'akim
Jolie Fille de Perth, La la zhōlee'fee də pərt
Jommelli yomel'ee
Jongen yong'ən
Jongleur zhō-glyər
Jonny spielt auf yon'ee shpeelt əwf'
Josquin des Prés zhoski day pray'jotə hō'tə
Jour d'Éte à la Montagne zhoor daytay ə lə mōtan-yə
Jullien zhulyī
- Kade** kah'də
Kadosa kod'oshō
Kaiserlied kī'zər-leet
Kaiserquartett kī'zər-kvartet'
Kajanus kayah'noos
Kalliwoda kal'ivōdə
Kammersmusik kam'ər-moozeek'
Kammersymphonie kam'ər-zeemfōnee
Kammerton kam'ər-tōn
Karajan kar'ayan
Kastagnetten kastanyet'ən
Katchen kat'chyan
Kaun kəwn
Keilberth kil'bert
Kempe kem'pə
Kerle ker'lə
Khachaturian ka'tshatoo'ryan
Khovanschina kōvānsh-tshee'na
Kiene kee'nə
Kiesewetter kee'zəvətər
Kilpinen kilpee'nən
Kinderscenen kīn'dər-tsay'nən
Kindertotenlieder kīn'dər-tōtan-leedar
Kirchenkantate keer'chən-kantah-tə
Kitezsh keet'əzh
Kjellstrom shel'strəm
Kjerulf sher'oolf
Klavier klaveer
Klavierauszug klaveer'əws-tsook
Kleine Nachtmusik, Eine inō klīnə'nəcht'-moozeek'
- Kleine Orgelmesse** klīnə or'gəl-məsə
Kleinmichel klīn-'mishəl
Klenau kləy'now
Klindworth klīnt'vort
Klose klō'zə
Knaben Wunderhorn, Des des knah'ban vooən dər-horn
Köchel kəch'əl
Kodaly kō'da-ee
Koechlin kəch'īlī
Köhler kə'lar
Königin von Saba, Die dee kə'neegēen fon zah'ba
Konzert kənt'sert
Konzertstück kənt'sert-shtuk
kräftig kref'fecht
Krebskanon krebs'kanon
Krejčí krezh'tshee
Křenek krzhēn'ek
Kretzschmar krehtsh'mar
Kreutzer kroit'sar
Kreuz kroits
Kříčka krzhcheetsh'ka
Kuhlau koo'low
Kuhnau koo'now
Kuhreigen koo'rigən
Kunst der Fuge, Die dee koonst der foo'gə
Kurth koor't
Kutchka kootsh'ka
Kyrie kee'ree-ay
- Lablache** lablash
Lage lah'gə
laissez vibrer lesay'veebray
Lakmé lakmay
Lalande lalād
La Laurencie la lōrāsēe
Lamoureux lamoor'ə
Lampe lam'pə
Lampugnani lampoon'yah'nee
Ländler lent'lər
Landre lādrə
Lange lang'ə
Langlais lā-gle
langsam lang'zəm
Lantini, de də lāti
larigot laregō
lasciare vibrare lash-yah'ree'veebrah're
lassù losh'oo
Laudon low'don
Laute low'tə
Lautenclavicymbel low'tən-klavi-tsumbəl
Lavallée lavalay
Lebewohl, Das das lay'bovōl
lebhaft layb'həft
Leclair lakler
Leeuw loov
Lefébure-Wély ləfaybur-vaylee
Lefebvre ləfeh-vrə
légèrement layzhermə
leggero, leggiero lejh'rō
legno, col kol layn'yo
Léhar lay-ər
Lehrstück layr'shtuk
Leibowitz li'bōvits
Leider li'dər
Leier li-ər
leise li'zə
Leitmotiv lit'mōteef
Leitton lit'tōn
Le Jeune lə'zhəen
Lekeu lakə
Lélio layl-yo
Le Maître lə meh-trə
lent lə
Lenz lent's
Leonore layōnə'rə
L'Épine laypeen
Leroux laroo
Le Roy lə'rwə
Leschetizky leshetets'ki
Les Six lay'sēs
Lesueur ləsu-ər
Lesur ləsur

L'Héritier layreet-yay
Libuše leeboosh'e
Licenza lee-tshen'tsa
Liebe der Danae, Die dee lee'ba der dah'nā-ay
Liebesflöte lee'bas-flōtə
Liebeslieder lee'bas-leedər
Liebesoboe lee'bas-ōbō'ə
Liebestod lee'bas-tōt
Liebestraum lee'bas-trowm
Liebesverbot, Das das lee'bas-fōrbōt
Heblich leeb'leech
Lied leet
Lied von der Erde leet' fon der er'də
Liederbuch lee'dor-booch
Lieder eines fahrenden Gesellen lee'dor'inas fah'rəndən gəzəl'ən
Liederkreis lee'dor-kris
Liederspiel lee'dor-shpeel
Liedertafel lee'dor-tah'fəl
Linda di Chamounix leen'da dee shamoo'nee
Linien-system leen'yan-züstaym
Liszt list
Liuzzi lyood'zee
Lobgesang lōp'gəzəng
Loeillet loeyay
Loewe lə'və
Loewenberg lə'vənberk
Logier löjeer
Logroschino logroshee'nō
Lohengrin lō'əngrin
Loriod lor'yō
Lourid loor-yay
Lucia di Lammermoor lootshee'a dee lamarmoor
Lucio Silla lootshee'ō seel'a
Lucrezia Borgia lookrets'ya bor'ja
Ludwig lood'veech
Luftpause looft'powzə
Lully lūlee
lustig loost'eECH
Lustigen Weiber von Windsor, Die dee loost'igən vi'bar fon vin'tsor
Luth lūt
Luther Ger. lū'tər, Eng. loo'tər
Luython loit'on
Luzzaschi loodzas'kee
Lyraflügel lū'ra-flügəl

Machaut mashō
Macque, de də mak
Maelzel mel'tsəl
maestoso mistō'zō
maestro al cembalo mi'stro al tshem'balō
maestro de capilla mi'strō day kapel'ya
maestro di capella mi'strō dee kapel'a
Maggi majee'nee
maggiore majō're
Magnard manyar
Mahillon ma-eyō
main Fr. mi
maitre de chapelle meh-tr də shapel
maitrise metreez
majeur mazher
Majorano mayorah'nō
malagueña malagayn'ya
Maldeghem, van van mal'dəgəm
Malherbe malerb
Malibran malecbrā
malinconia malenkōnee'a
Ma Mère l'Oye ma mehr'lwa
Manchicourt, de də mäsheekoor
Mancinelli man-tsheenel'ee
Mandyczewski mandi-tshév'ski
Manieren maneer'on
Manon manō
Manon Lescaut manō leskō
Maometto II mah-ōmet'ō sekon'dō
Marais ma-ree
Marazzoli maratsō'lee

Marcello martshel'ō
Marchand marshā
Marchesi markay'zee
Marchetto market'ō
marcia mar'tsha
Marseillaise, La la marsay-ez
Marteau sans Maitre, Le la martō sā meh'tr
martelé martələy
Martenot martanō
Martin Fr. marti
Martinon marteenō
Martinu morteenoo
Martin y Soler marteen ee soler'
Murtucci martoot'shee
Martyre de Saint Sébastien, Le la marteer də si saybastyi
Marziale marts-yah lee
Mascagni maskan'yee
Maskarade maskarah də
Massenet masnay
mässig mes'eECH
Masson masō
Mathis der Maler mates der mah'lər
Matin, Le la mati
Matteis mateh'ees
Mattheson Ger. mat'zōn
Maudit mödwee
Mayr mīr
Mazzocchi matsok'ee
medesimo tempo medeh'zeemō tem pō
Mefistofele mefeestof'ayle
Megli meli'yee
Mehrstimmigkeit mayr-shtim'eECH-kīt
Méhul may-ül
mélodie maylōdee
menuet menü-eh
Menuhin men'oon
messia di voce mes'a dee vō tshē
Messenger mesazhay
Messiaen mes-yā
mesure mēzür
Meyerbeer mi'ərbayr
mezzo med'zō
Michael meesh'-a-el
Micheli meckh'lee
Midi, Le la meedee
Mignon meenyō
Migot meegō
Milhaud mee-yō
Millöcker mil'ōkar
minacciando meenatschan dō
minacevole meenatshe vole
Minnesinger min'əzing-ər
Mireille meeray
mirilton meerleetō
Moiseiwitsch mō-eezay'avitsh
Moments Musicaux mōmä müzeekō
Mompou mompō'oo
Mondonville mödōveel
Moniuszko monyoosh kō
Monsigny möseen-yee
Montalant mōtalā
Monte, de də mon'te
Montclair mōtayklehr
Montemezzi montemed'zee
Monteux mōtē
Monteverdi montever'dee
montre mōtr
Moór mōr
Morales mōrah las
morceau morsō
Moreau morō
Morhange morizh
Morin mori
Morlacchi morlak'ee
Moscaglia moskal'ya
Moscheles mosk'elas
Mosé in Egitto mōze'een ejeet'ō
motif mōteef
Mouton mootō
mouvement moovmā
Mozart mō'tsart
Muette de Portici, La la mü-et

da port'eese
Muffat Ger. moo'fat
Munch munsh
Mundharmonica moont harmō'neeka
Muris, de də moo'rees
musette muzet
Musikalischer Spass moozeekah lishar shpas
musique concrète moozeek kökret
musique de chambre moozeek də shombr

nachgehend nach gay-ənt
Nachschlag nach shlak
Nachtmusik nach't moozeek
Nachstück nach shtük
Nagelclavier nah gal-klaveer
Nagelgeige nah gal-gigə
Namensfeier nah mən-z'fiər
Narvaez, de də narvah'əth
Naumann now'man
neben nay bən
Neefe nay fə
Neue Liebeslieder noi'ə lee'bas-leedar
Neues vom Tage noi'as fom tah gə
Neukomm noi kom
Neusiedler noi zeedlar
Niccolò neekolō'
niente nyen'te
Nivers neever
Noces, Les lay nos
Noches en los Jardines de España no'tshes en los hardēn əs day espan'ya
Nocturnes nokturn
noire nwahr
Nonnengeige non'ən-gigə
Non più andrai non pyoo andri
notes égales notsaygal
note sensible not sāseebl
notes inégales notseenaygal
Nottebohm not'əbōm
Nozze di Figaro, Le le not se dee fee garō
Nuits d'été nwee daytay
Nuove Musiche noo-ō've moo'zeekē
Nyström nü'strəm

Oberwerk ō'bar-verk
ochetto oket'ō
Ochsenmuetze, Die dee ok'sən-mēnoo-et'ə
Ockeghem ok'əgəm
Octandre oktādr
oeuvre əvra
offrandes ofrād
ohne ō nā
Oiseau de feu, L' lwazō də fir
Oiseaux exotiques wazō egzoteek
Ockeghem ok'əgəm
Oktave oktāv'və
Oktavegeige oktāv'h'gigə
Ombra mai fu ōm bra mi foo
O namenlose Freude ō nah mən'lōzə froi də
ondeggiando ondejan dō
Ondes Martenot ōd martanō
ondule ōdul
ongarese, all al ōgaray'ze
Orff-Schulwerk orf'-shool-verk
Orgelbüchlein or gal-buchlin
Orgelwalze or gal-waltsə
orgue org
Orphée orfay
Ortiz ortheeth
O soave fanciulla ō swah ve fantshool'a
Othmayr ōtmīr
Ours, L' loors
ouvert oover
ouverture oovertur

Pacini patshēe'nee
Pacius pah'tsioos
padiglione cinese padēlyō'ne tshēenay'ze

Padilla padeel'ya
Paer pah'er
Pagliacci palyat'shee
Paisiello pa-eezelyō
Paladilhe paladeel
Papillons papecyō
Paradies parades
pardessus de viole pardasū də vyoel
Paride e Elena pah'reede ay clay na
parte par'te
partita partee'ta
pasodoble pas'ōdō ble
passacaglia pasakal'ya
passamezzo pasamed'zō
passacaille pas'ki
passepied pas-pyay
Pasticcio pastee'tsh yo
pastorale It. pastōrah lee
Pauken pow kən
Paukenmesse pow kən-mēsə
Paukensschlag pow kən-shlak
Paukenwirbel pow kən-virbəl
Paumann pow man
Paumgartner powm gartnar
Paur powr
pausa pow za
pause Fr. pōz
pavillon chinois paveeyō sheenwa
pedale paydal
pédalier paydal-yay
pedaliera pedalyay ra
Pedalpauken pedahl-powkən
Peeters pay'ters
Peitsche pit'sha
Pénélope paynaylo
perdendosi perden dozee
Péri, La la payree
Persée persay
pes pays
pesante pezan'te
Pescetti peshet'ee
Petit Chaperon Rouge, Le la patee shaparō roozh
Petit Riens, Les lay patee ree-i
Peuerl poi'ər
Pfeife pfiifē
Phaëton fa-aytō
Philémon et Baucis feelaymō ay bōsees
Phinot feeno
piacere pya-tshay're
piacevole pya-tshēv'le
piangendo pyanien dō
Picchi pee'kee
Piccini pee-tshēe'nee
Pierné pyernay
Pierrot Lunaire pyero lunchr
Pijper pipər
pincé pisay
Pincherle pisherl
Pistocchi peesto'kee
piston Fr. peestō
più pyoo
piuttosto pyootos'to
Pizzetti peetsēt'ee
pizzicato peetsēekah'tō
plainte plit
plein jeu pli zhē
pleno play'nō
pochette poshet
pochettino pokette'no
poème symphonique pō-em sifoneek
Poglietti polyet'ee
point d'orgue pwi dorg
pointe pwit
Ponce pon'te
Ponchielli ponkyel'ee
Ponte, da da pon'te
ponticello pontee-tshel'ō
Poot pōt
port de voix por də vwa
portée portay
Posaune pozow'nə
positif pozetee'f
Positive pozetee'və
Pothier potyay

- Pougin** poozhi
Poulenc poolik
Pouplinière poopleenyehr
poussez poosay
Pré aux clercs, Le la pray ô klêrsh
près de la table pre da la tabl
prestant prestâ
principale *It.* preen-tsheepah'le
Prinzipal printsipal'
Prise de Troie, La la preez da trwa
Prix de Rome pree da rom
Prodana Nevada pro'dana nev'yasta
Prokofiev prokof'yev
Prophète, Le la profet
Proporz prôports'
Provenzale proven-tsay'le
Prunières prin-yer
Puccini poo-tshee'nee
Pugnani poonyah'nee
Pujol poo'hol
Pulcinella pool-tsheenel'a
Puit poolt
punta poonta
- quadruple croche** kwodruplâ kros
Quagliati kwalyah'tee
Quantz kvants
Quartettsatz kvartet'-zats
Quartfagott kvart'-fagot'
Quartgeige kvart'-gigo
Quartposaune kvart'-pozow'na
Quatorze Juillet, Le la katorz zhwee-ye
Quattro Rusteghi, I ee kwat'ro roosteh'gec
Querflöte kvayr'-flot'
Querstand kvayr'-shtant
Quinet keenay
Quintaton kvin'ta-tôn
quinte kit
Quintenuartett kvin'tan-kvartet'
quinto kveen to
quinton kitô
Quintposaune kvint'-pozow'na
Quintsaite kvint'-zita
quintuor kwit'uor
- Rabaud** rabô
Rainier rayn-yay
Raison rezô
Rákóczi rah'kôtsi
Rameau ramô
Ramis de Pareja rah'mees day pareh'-ha
Ranz des Vaches rats day vash
rappresentativo raprezentatee'vô
Rappresentazione raprezentatsyô'ne
Rasiermesserquartett razeer'-mesar-kvartet'
Rathaus rat'-hows
Ratsche rat'sha
Rauzzini ra-oo-tsee'nee
récit raysee
recitativo re-tsheetatee'vô
recueilli rakee-ye
Regér raygor
régisseur rayzheeser
Regnart rek nart
Reicha *Ger.* ri sha, *Fr.* resha
Reinecke rin'eka
Reizenstein ri'tson-shtin
réjouissance rayzhweesâs
relâche rolash
Reményi rem'ay-nyee
Rencontre Imprévue, La la räkôtr iprayvu
Re Pastore, Il ee'l re pastô're
répétiteur raypayteeter
répétition raypaytees-yô
reprise rapreez
Respighi respee'gee
Reszke, de da resh'ka
Reubek roip'ka
Reyer rîor
- Rezitativ** retseetateef
Reznicek rez'nee-tshek
Rhau row
Rhené-Baton ronay-batô
Riccardo I reekar'dô pree'mô
Ricci ree'tshee
Riccio ree'tshô
ricercar ree-tsherkar'
Richafort reeshaar'
Rienzi, der Letzte der Tribunen ree-en'tsee, der lets'ta der treeboon'an
Ries rees
Riesco ree-es'kô
Rieti ree-eh'tee
rigaudon reegôdô
Rilsager rees'ahgor
Ring des Nibelungen, Der der ring des nee'baloong-an
Rippe reep'e
ripresa reepreh'za
rivigliato reezvayl-yah'tô
Rivier reev-yay
Robert le Diable rober la dee-abl
Roger-Ducasse rozhay-dukas
Rohrwerk rôr'verk
Roi de Lahore, Le la rwa da la-ôr
Roi d'Ys, Le la rwa dees
Roi l'a Dit, Le la rwa la dee
Roi Malgré Lui, Le la rwa malgray lwee
Roland rôlâ
Roland-Manuel rôlâ-manuel
Rolland rôlâ
Rolle rol'ô
Roman roo'man
Rondeau rôdô
Rondes de Printemps rôd da prîtâ
Rondine, La la ron'deene
Ronger rôzhay
Rore, de da rô're
Rosamunde rôzamoond'ô
rossignol roosenyol
Rouget de Lisle roozhay da leel
Roulade roolad
rovescio, al al rovesh'yô
Roxolane, La la roksôlan
Roy, Le la rwa
Rózsa rô'zha
Ruckpositif ruk'-pozeeteeef'
Rue, de la da la rû
ruggiero roojeh'rô
Rust roost
Ruthe roo'ta
Ruy Blas *Sp.* roo'ee blahs, *Fr.* rwee bla
- Sacchini** sakee'nee
Sackpfeife zak'pfîfa
Sacre du Printemps, Le la sakra du prîtâ
Saint-Foix, de da si-fwa
Saint-Saëns sj-sâs
Saite zita
Salome *Ger.* zal'ôme
Salón México, El el salôn me heekô
Sances san'tshes
Sandrin sâdri
sarabande sarabâd
Sarasate sarasah'te
saudades sa-oodah'des
Sauguet sogc
sautillé sôtee-yay
Sauveur sôvuer
Scacchi skak'ee
scena sheh'na
Schalmei shal'mî
Scharwenka sharveng'-ka
Schauspieldirektor show shpeel-deerektôr'
Schellengläute shel'ân-galoi'ta
Scherchen sher'chan
scherzando shertsan'dô
Scherzi, Gli lyee sher'tsee
scherzo sher'tsô
Schicksalied shik'zhahz-leet
- Schikaneder** sheekanan'yôr
Schildt shilt
Schlap shee pa
Schlag shlak
Schlägel shlay gal
Schlaginstrumente shlak-instrumenten ta
Schlagobers shlahg ôbars
Schlagzither shlahg tsitar
Schleife shli'fa
Schlüssel shlusl
Schoeck shœk
Schoenberg shœn berk
Schöpfung dees ya
Schöne Melusine, Die dee shœ'na meloozee na
Schöne Müllerin, Die dee shœ'na mu'lleen
Schöpfung, Die dee shœp'foong
Schöpfungsmesse, Die dee shœp'foongz-mesa
Schottische shot'isha
Schott und Söhne shot oont zœ na
Schröder-Devrient shœr'dor-dafreent'
Schulwerk, Das das shooll verk
Schuppanzigh shoop'an-tseeh
schwach shvach
Schwanengesang shvan'ân-gozang'
Schweigsame, Frau frow shvig'zahma
Schwung shvoong
sciolto shol'tô
Scipione sheepyo'ne
scorrevole skoreh vole
Scriabin skree-ah been
Sechzehntel zech'tsayntal
segno, dal dal sayn'yô
segue seg'we
Seguidilla segeedeel'ya
sehr zayr
Seiber shi'bar
semiramide semeerah meede
semiserie semee-say'rea
semplíce sem plee-tshe
Senallé sena-yay
sensibile *It.* sensee beele
senza sen'tsa
Seraglio, Il ee'l seral'yô
serpent droit serpâ drwa
serré seray
Serse ser'se
Shaporin shapô'reen
Shebalin shebah'leen
Si see
Siciliano see-tsheelyah'nô
Sieben Worte, Die dee zee'ban vor'ta
Si j'étais Roi see zhayte rwa
simile see'meele
Simone Boccanegra seemô'ne bokaneg'ra
sinfonia concertante seenfônee'a kon-tshertan'te
Sinfonie zinfônee
sinfonietta seenfôniet'a
Singakademie zing'-akademee'
Singspiel zing'-shpeel
Sinaglia sceneegal'ya
sino see'nô
Siroe, Re di Persia seerô-eh',re dee pers ya
sistema seesstem'a
Sitzprobe zits'prôba
Six, Les lay sees
sixte ajoutée seekst azhootay
Skazka o Tsare Saltane skazh'ka o tsar'ye saltan'ye
Skryabin skree-ah been
slancio zlan'tshô
Smetana smet'ana
soave swah've
soggetto sojet'ô
Soirées Musicales swaray müzeekal
Soir et la Tempête, Le la swar'ay la tâpet
solenne solen'e
Soler soler'
- Solesmes** solem
solfergio solfej'ô
Solti shol'ti
Sommernachtstraum zom'ar-nachts-trowm
Sonate Pathétique sonat patayteek
Sonnenquartetten zon'ân-kvartet'ân
sons bouchés sô booshay
sons étouffés sôz aytoofay
sons harmoniques sô armoneeck
Sordun zordoon
Sosarme, Re di Media sozar me, re dee med'ya
sotto voce so'tô vò'tshe
soupir soopeer
sourdine soordeen
Souterliedekens soo tarlee dâkânz
spassapensieri spasapensyay'ree
Spataro spatârô
spezato spezhaz'tô
Spiltenor shpeel tenor
Spitta shpeet'a
Spitze shpit'sa
Spohr shpôr
Sprechgesang shprech'-gezang
Sprechstimme shprech'-shtimma
Squarcia' pi skwar-tshaloo'pee
Staatsoper shtahts-ôpar
Städtische Oper shtet'ishâ ôpar
Stadtpfeifer shtat'-pfîfer
Stahlspiel shahl'-shpeel
Ständchen shtent'chyân
stark *Ger.* shtark
Steg shtek
Steibelt shî'balt
stile *It.* stee'le
Stimme shtim'ô
Stölzel shôl'tsôl
Strandrecht shtrant'recht
strascinando strasheenan'dô
Straube shtrouw'ba
Streich shtrich
Streit zwischen Phöbus und Pan, Der der shtrit twish'ân fe boos oont pan
Striggio stree'jo
stringendo streemjen'dô
Strungk shtroongk
Stück shtuk
Sturm und Drang shtoorm oont drang
style galant steel galâ
Suggia soo'ja
suivez sweevay
sulla scena sool'a sheh na
sulla tastiera sool'a tastyeh'ra
sul ponticello sool'ponte-tshel'ô
Suppé supay
sur la touche sur la toosh
Süssmayr zus mir
Swieten, van fan sveet'ân
symphonie *Fr.* sifônee, *Ger.* zeemfônee
System zustaym
Szell sel
Szigeti sig'eti
Szymanowski sheemanov'ski
- table** *Fr.* tabl
tabourin taboori
Tabourot taboorô
Tafelmusik ta'fal-moozeek
taille ta-ee
Taillefer ta-yafehr
Takttrich takt'shtrieh
talon, au ô talô
Tamagno taman'yô
tambour taboor
tambourin taboori
tampon tâpô
tañer tanyer
Taneyev tan-yay'ev
Tannhäuser tan hoizâr
Tanz tants
Tapisser tapees-yay
Taste tas'ta
Tauber tow'bar

Tausig tow'zeech	Tote Stadt, Die dee tō'to shtat'	Verdelot verdlō	Wally, La la val'ee
Tcherepnin tsherep'neen	touche toosh	Verklärte Nacht farklayr'to nacht	Walter, Walther val tar
tema teh'ma	Tournemire toorn-meer	Verschiebung farshee boong	Walzer val tsar
temps tā	Trabaci trabah'tshee	Verschwoenen, Die dee	Wanhal van hal
Terradellas teradel'yas	Traetta tra-et'a	farshvō ranōn	Weber vay bar
Terz terts	Träumerei troi'mari	Vesti la giubba vest'ee la joob a	Wechsel vek sal
Tessier tes-yay	träumerisch troi'marish	Viaggio a Reims, Il eel vee-aj yo	Weihe des Hauses, Die dee vi'a
Teutsch toitsch	tremblement träblō-mā	a ris	des how zas
Thais tā-ees	Triebtschener Idyll treep'shanar	Vicentino vee-tshentee nō	Wellesz vel'es
Thalberg tahl'berk	idül	Vida Breve, La la vee'da breh've	Werle ver la
Thamos tah'mōs	Trinklied tring'leed	vide veed	Werth vert
Theresienmesse teray'ziōn-mesa	Triole tree-ō'la	Vier Grobiane, Die dee feer	Werther ver tar
theses thee'sis, thes'is	triolet tree-ōle	grōbyah nō	Weyse vi za
Thibaud teebō	triple croche treep'lā krosh	Vierhebigkeit feerhay beech'kit	Widor vee dor
Thoinan twanā	Triumphlied tree-oomf'leed	Viertel feer täl	Wiegeliied vee gan'leed
Thomas Fr. tōma	Trompette trompay'tā	Vieuxtemps vyæ-tā	Williaert vil ahrt
Thomé tōmay	Trompette trōpet	vihuela vee-oo-eh la	Windgassen vini gasōn
Thuille tweel'ō	trouvères troover	villancico vee'lyanthee kō	Winter Ger. vini tar
tierce de Picardie tyers da	Trovatore, Il eel trovatō're	Vinci veen tshēe	Winterreise, Die dee vini tar-riza
peekardee	Troyens, Les lay trwa-yi	Vines veen yās	Wolf, Wolff volt
Tiersot tyersō	Tschudi tshoo'dee	Vin Herbé, Le la vi'erbay	Wozzeck vot sek
Tietjens teet'yanz	Tunder toon'dar	Violine vee-ōlee na	Wurstfagott voorst'fagot
Till Eulenspiegel til'oi'lōn-	Turandot It. toorandōt, Eng.	violon vee-ōlō	
shpeegal	tshoo'randot	Virdung feer doong	Yradier eeradyehr
timbales tibal	turba toor'ba	Visions fugitives veezyō	Ysaye eeza'ee
timbre tibr	Turchi toor'kee	fu-zheeteev	Zachow tsak ow
tirade teerad	tutte le corde toot'ee le kor'de	vite veet	Zaide za-ee dō
tirasse teeras	tutti toot'ee	vivace veevah tshē	Zampa zāpa
tiré teeray	tympanon tīpanō	voce vō tshē	Zampogna dzampōn ya
Titelouze teetlooz	Tyrwhitt-Wilson tir'it-wil'sōn	Vogelweide, von der fon der	Zandonai zandōna ee
Tod und das Mädchen, Der der	Ubung ū'boong	fō gal-vida	zapateado thapatayah dō
tōt oont das may'd'chyan	Uhr, Die dee oor'	Voi, che sapete voi'kay sapay te	zart tsart
Tod und Erklärung tōt oont	Umkehrung oom kayroong	Voix Humaine vva umen	zarzuela thar-thoo-eh la
farklay'roong	Umlauf oom lofw	volante volāt	ziemlich tseem leech
Toësch tō-es'kee	umore oomō're	Volkslied folks'leed	zingarese, alla ala tseeng-gareh'-ze
Togni ton'yee	Un di felice oon'dee faylee'tshē	Volles Werk fol'ās verk	zoppa, alla ala tsop a
Tomásek tō'mashek	unruhig oonroo'eech	Von Heute auf Morgen fon hoi ta	Zugposaune tsuog-pozow'nā
tombeau tōbō	unter oon'tor	owf mor gōn	Zukunftsmusik tsuok koonfts-
ton Fr. tō, Ger. tōn	Vaccai vaka'ee	Vorschlag fōr shlak	moozek
tonadilla tonadeel'ya	Vaet vaht	Vorspiel fōr shpeel	Zumateeg tsuom shtayk
Tonart tōn'art	Valen valayn'	Waelrant val rant	zurückhaltend tsurōok-haltōnt
Tondichtung tōn'-deechtoong	Vallin vali	Wagner vag nōr	Zweiunddreißigstel tsvi-oont-
Tonkunst tōn'-koonst	Varèse varez	Waldmärchen valt'-mer'chōn	dri sigstäl
Tonreihe tōn'-ri-ō	Vecchi vek'ee	Waldteufel valt'-toifal	Zwischenspiel tsvish'ōn-shpeel
Tortelier tortel-yay	veloce velō'tshē	Walküre, Die dee valku'ra	Zwölftonsystem tsvōlf'-tōn-
Toteninsel, Die dee tō'tan-inzal	Ventil ventee'l'		zustaym
Totenmesse tō'tan-mesa			

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ABBREVIATIONS AND CROSS REFERENCES

Names of languages are given in abbreviation in brackets following the head-word - Cz. for Czech, Dan. for Danish, Du. for Dutch, Eng. for English, Fr. for French, Ger. for German, Gr. for Greek, It. for Italian, Lat. for Latin, Russ. for Russian, Sp. for Spanish.

Cross references are indicated by (1) *see* plus word(s) in small capitals; (2) Word(s) in small capitals in the course of an entry.