

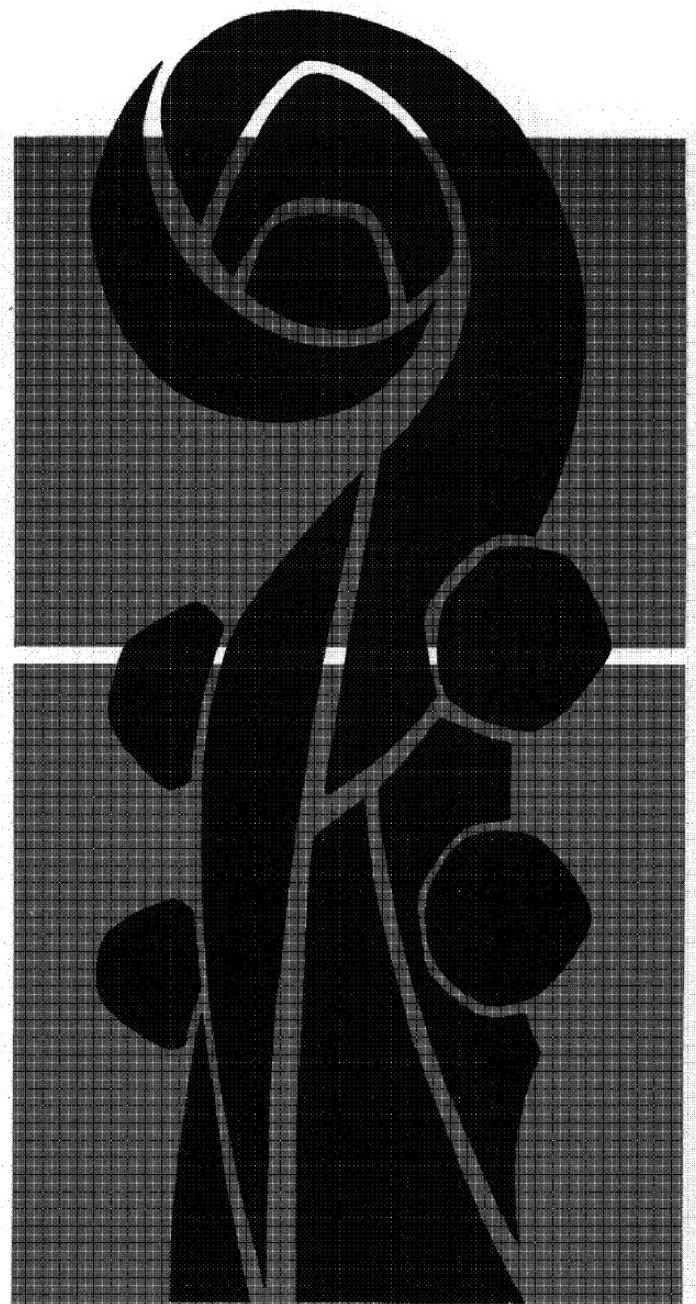
BOOK I

# WOHLFAHRT

## FOUNDATION STUDIES

FOR THE  
VIOLA

Transcribed by  
MERLE J. ISAAC and RALPH C. LEWIS



CARL FISCHER®

BOOK I

# WOHLFAHRT

## FOUNDATION STUDIES

### FOR THE

# VIOLA

Transcribed and Arranged in Progressive Order by  
MERLE J. ISAAC and RALPH C. LEWIS

BOOK I (O2659) - Thirty Studies in First Position (from Opus 45, 54, 74)  
BOOK II (O2660) - Thirty Studies in Three Positions (from Opus 45, 74)

**CARL FISCHER®**

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**O2659**

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## PREFACE

Viola players have been recruited traditionally from the ranks of violinists. This fact, to a large degree, has caused the writers of study materials to base their works upon the supposition that the prospective viola student has already mastered considerable violin technic. While this is true in the professional field it is not the typical situation found in the public schools. Here the rapid growth of school orchestras has introduced a new problem: that of starting viola players directly on the viola without any previous violin study. This has created a need for new instructional material for the viola. Elementary instruction books have appeared recently which largely solve the problem of getting the beginner started. But there is still a lack of elementary study material for the purpose of developing those fundamentals which are so necessary if the viola player is to perform creditably the high-grade music now in the repertoire of so many of our school orchestras and string ensembles.

The recognized pedagogical value and the wide popularity of the Wohlfahrt Foundation Studies for the Violin have prompted the editors to adapt a selection of these studies for the viola. The selection includes studies from several of the Wohlfahrt works, and the arrangement has been made progressive, in so far as this is feasible. This edition is submitted with the earnest hope that it will partially fill the gap which now exists between the material for beginners and that for more advanced players.

*The Editors*

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## BOOK I

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# Foundation Studies

For the Viola

by FRANZ WOHLFAHRT

## Book I

### Thirty Studies in First Position

W.B. = Whole bow  
 M. = Middle bow  
 Pt. = At the point  
 Fr. = At the heel (frog)

U.H. = Upper half  
 L.H. = Lower half  
 ▣ = Down bow  
 ▽ = Up bow

#### Variants

1. W.B. Pt. W.B. Nut 2. U.H. 3. W.B. 4. W.B. W.B.

#### Allegro moderato

Middle to point

Op. 45, No. 1

1 *f*

**A**

**B**

\*) Dashes after fingering mean that the finger indicated is to be held down for all notes under dash.

Largo

Op. 45, No. 8

2

W.B.  
*p*

A

*p* *f*

B

*mf*

C

W.B. for each note  
*p* *f*

Variants

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

Moderato

Op. 45, No. 8

3

*simile*

To be played with detached stroke of forearm - from M. to Pt.

A

B

Allegro moderato

W.B.

4 









Variants

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

Allegro moderato

Op. 54, No. 2

5 









Variants

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

Allegretto

W.B. Pt. W.B. Fr.

Op. 45, No. 4

6

*mf*

Variants

1. Hammered 2. 3. 4. Half spiccato

Pt. U.H. U.H. Pt. U.H. W.B. L.H.

Allegro

Op. 45, No. 18

7 *mf*

*mf*

*mf* *f* *rit.*

**A** *mf a tempo*

*mf*

*mf* *f*

*mf*

**B**

**C**

*mf* *f*

NOTE: Keep the fingers down as long as possible throughout this study. When fingers are lifted, raise them high.

Variants

1. U.H.      2. U.H.      3. a) U.H. b) L.H.      4. W.B.

Allegro moderato

Op. 74, No. 1

W.B. 4   Pt.   W.B. 4

**A**      **B**      **C**



Variants

1. U.H. Pt.      2. Fr.      3. Pt. v      4. W.B.

Moderato

Op. 45, No 5

Practice both U.H. and L.H.

9 *f*

**A**

**B**

**C**

This study should be played with four beats to a measure. The eighth notes in the second measure get one beat each played with full, sweeping strokes.

Moderato

Fr. W.B. Pt. W.B. W.B. W.B. W.B.

Op. 54, No. 6

10

*f*

A

B

C

D

E

Variants

1. U.H. Pt. M. 2. U.H. 3. W.B. 4. U.H.



Musical notation for Variants 1-4. Variant 1: U.H. Pt. M. Variant 2: U.H. Variant 3: W.B. Variant 4: U.H.

Allegro moderato

Op. 54, No. 1

U.H. simile

11 *f*



Musical notation for Allegro moderato, Op. 54, No. 1. Includes markings for U.H., simile, and dynamics like *f*.



Musical notation line with fingerings 0, 4, 4, 4.

**A**



Musical notation line A with fingerings 4, 0, 4, 0.



Musical notation line with fingerings 4, 4, 1, 0.

**B**



Musical notation line B with fingerings 4, 4, 4, 4.



Musical notation line with fingerings 4, 4, 4.

**C**



Musical notation line C with fingerings 3, 1, 4.



Musical notation line with fingerings 4, 4, 4.



Musical notation line with fingerings 1, 4.

Moderato  
W.B.

Op. 45, No. 16

12 *mf*

A

B

C

D

E

Variants

1. W.B. Pt. W.B. Fr. 2. U.H. 3. Fr. 4. Pt.

Hammered stroke Hammered stroke

Allegro moderato

Op.74, No. 2

13 U.H. 4 simile 4

f

A

B

C

Allegro non tanto

Op. 45, No. 14

14

W.B. Pt. W.B. Fr.

\* The notes under the brackets ( ) should be covered at once with the same finger.

Allegretto

Op. 45, No. 9

15

W.B. Pt. W.B.



Allegretto

Op. 54, No. 12

Pt. W.B.

Fr.

V

W.B.

Pt.

V

16

*mf*

The musical score is written for a single melodic line in 2/4 time. It begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of 'Allegretto'. The first measure is marked with a dynamic of *mf*. The score is divided into ten staves. Section markers A, B, C, D, and E are placed in boxes above the notes. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The piece ends with a double bar line.

Variants

1. L.H. 2. W.B. 3. W.B. Pr. W.B. Fr. 4.

Allegro moderato

Op. 74, No. 6

17 *f* M. 3 3 3 3 3 3 3 3

2 2 2 4

1 3 (b) 3 (b) 4 b (#)

A 4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4

\*) 1 1 B 4 4 4 4

4 4 4 2 4 4 4 4

4 4 3 4 4 4 4 4 4 4 4 4

\* Cover B $\flat$  and E with the first finger throughout as indicated.

Allegro  
W.B.

18 *f*

*simile*

**A**

**B**

**C**

NOTE: From this number on, the passages that are repeated are marked only once. The student should remember and use the same fingering at each recurrence.

Variants

Between frog and middle bow. Half spiccato

1. U.H. 2.

Allegro

Op. 74, No. 10

W.B. *mf*

A B

Moderato

Op. 45, No. 10

20

W.B. Pt. W.B. Fr.

Allegro

Op. 54, No. 14

21

W.B.

*mf*

This is an excellent study for the fourth finger. All "A's" and "E's" unless marked otherwise, are to be played with the fourth finger.

Moderato

Op. 54, No. 10

22 W.B.

*p* 4

A

B

C

4

0

(b)



Allegro

Op. 54, No. 8

23

W.B. V. Pt. W.B. V.

*f*

A

*segue*

B

Andante sostenuto

Op. 54, No. 20

24

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

*mf dolce*

A

B

Variants

1. Middle 2. U.H.

*spiccato* Broad stroke

Allegro Use machine-like finger action  
W.B.

Op. 54, No. 22

25

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

**A** **B** **C**

4

Variants

1. W.B. 2. W.B. 3. U.H. 4. Pt. v.

Musical notation for Variants 1-4. Variant 1 is marked '1. W.B.', Variant 2 '2. W.B.', Variant 3 '3. U.H.', and Variant 4 '4. Pt. v.'. The notation shows four different rhythmic patterns for the same melodic line.

Moderato

Op. 54, No. 23

26

Main musical score for Moderato, Op. 54, No. 23. The score is in 3/4 time with a key signature of two flats. It begins with a forte (f) dynamic. The piece features several technical challenges, including slurs, ties, and specific fingering instructions (e.g., '1 U.H.', '1/1', '4'). There are three marked sections: 'A' (measures 26-30), 'B' (measures 31-35), and 'C' (measures 36-40). The score concludes with a final cadence.

Variants

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

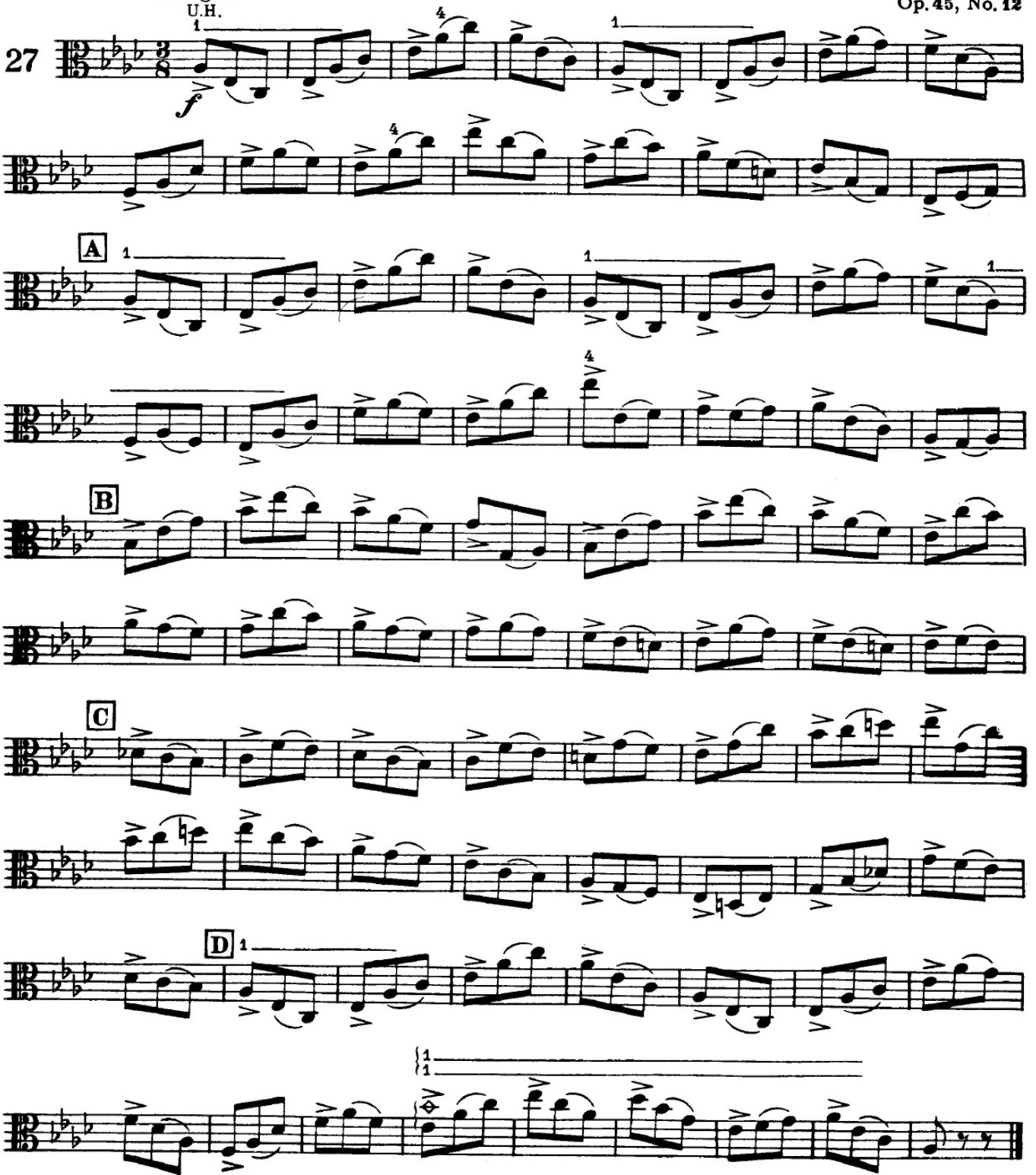


Allegro

Op. 45, No. 12

27

U.H.



Allegro molto  
W.B.

Op. 54, No. 29

28

The musical score consists of ten staves of music. The first staff begins with a piano introduction marked 'f' and a measure number '28'. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/16. The music is in a common meter. The score includes several sections marked with letters in boxes: 'A' appears in the third staff, 'B' in the fifth staff, and 'C' in the sixth staff. Fingering numbers '4' and '0' are placed above notes in various staves. The piece concludes with a final cadence in the tenth staff.

Variants

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

Allegretto

Op. 54, No. 25

29 U.H. *f*

$\frac{1}{2}$  pos.-----

**B**

*rit. poco a poco* . . . 1 . . .



Allegro moderato

W.B. W.B. W.B.

30

W.B. 1 1 2 2 3 3 4

2 2

1 1 2 2 3 3 4

1 1 2 2 3 3 4

3 3 2 2 1 1

A

B

3 4

C

4