

AUGENER'S EDITION

PROGRESSIVE STUDIES

FOR THE

VIOLA

with accompaniment of a second Viola

BY

E. KREUZ

Op. 40

- 7022a Book I. Commencing with exercises on the open strings and gradually introducing the notes of C major in the first position.
- 7022b Book II. Studies in the first position in the flat keys, major and minor.
- 7022c Book III. Studies in the first position in the sharp keys, major and minor.
- 7022d Book IV. Introduction of the second and third positions, and studies in the first three positions.

AUGENER

LONDON,

Progressive Studies for the Viola.

PROGRESSIVE STUDIES FOR VIOLA.

ÉTUDES PROGRESSIVES POUR L'ALTO.

BY

EMIL KREUZ.

Indications of bowing.

<p>▢ Down bow. V Up bow.</p>	<p>W.B. Whole bow. H.B. Half bow. H.B.a. Half bow, upper division. H.B.m. Half bow, middle division. H.B.l. Half bow, lower division. 3rd P. 3rd Part Stroke. 3rd P.a. 3rd Part Stroke, upper division. 3rd P.m. 3rd Part Stroke, middle division. 3rd P.l. 3rd Part Stroke, lower division. S.St. Short Stroke. S.St.a. Short Stroke, upper division. S.St.m. Short Stroke, middle division. S.St.l. Short Stroke, lower division.</p>
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Signes pour l'archet.

<p>▢ Desc. V Ascend.</p>	<p>W.B. Coup d'archet entier. H.B. Demi coup d'archet. H.B.a. Moitié supérieure. H.B.m. Moitié au milieu. H.B.l. Moitié inférieure. 3rd P. Avec le tiers. 3rd P.a. Avec le tiers supérieur. 3rd P.m. Avec le tiers au milieu. 3rd P.l. Avec le tiers inférieur. S.St. Coup d'archet bref. S.St.a. Coup bref à la pointe. S.St.m. Coup bref au milieu. S.St.l. Coup bref au talon.</p>	<p>} de l'archet.</p>
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Erklärung der Zeichen.

<p>▢ Herunterstrich. V Hochstrich.</p>	<p>W.B. ganze Bogen. H.B. halber Bogen. H.B.a. obere Hälfte. H.B.m. mittlere Hälfte. H.B.l. untere Hälfte. 3rd P. Drittel. 3rd P.a. oberes Drittel. 3rd P.m. mittleres Drittel. 3rd P.l. unteres Drittel. S.St. kurzer Strich. S.St.a. kurzer Strich an der Spitze. S.St.m. kurzer Strich in der Mitte. S.St.l. kurzer Strich am Fessels.</p>	<p>} des Bogens.</p>
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Der Schüler muss sich bestreben Studien
N^o 1 bis 21 mit schönem vollem Tone her-
auszusagen.

Die ersten vier Übungen sind (a) mit
der oberen Hälfte, (b) mit der unteren
Hälfte des Bogens und (c) mit dem ganzen
Bogen zu lösen.

The pupil should endeavour to
play Studies N^o 1 to 21 with pure
and full tone.

The first four exercises are to be
practised (a) with the upper half of
bow, (b) with the lower half, and (c) with
the whole bow.

L'élève doit s'efforcer de jouer les
études 1 à 21 d'un son pur et plein.

Les quatre premiers exercices doivent être
étudiés (a) avec la moitié supérieure de l'archet,
(b) avec la moitié inférieure et (c) avec tout
l'archet.

Auf der offenen A und D Saite.

ON THE OPEN A AND D
STRINGS.

Sur les cordes, la et ré à vide.

Schüler.
Pupil.
L'élève.

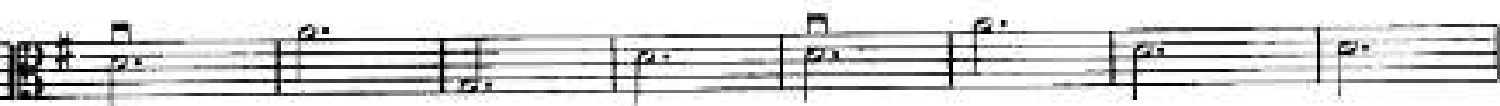
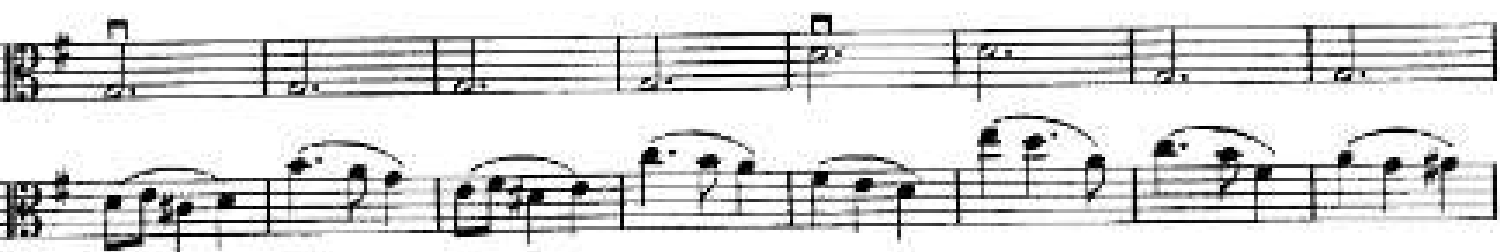
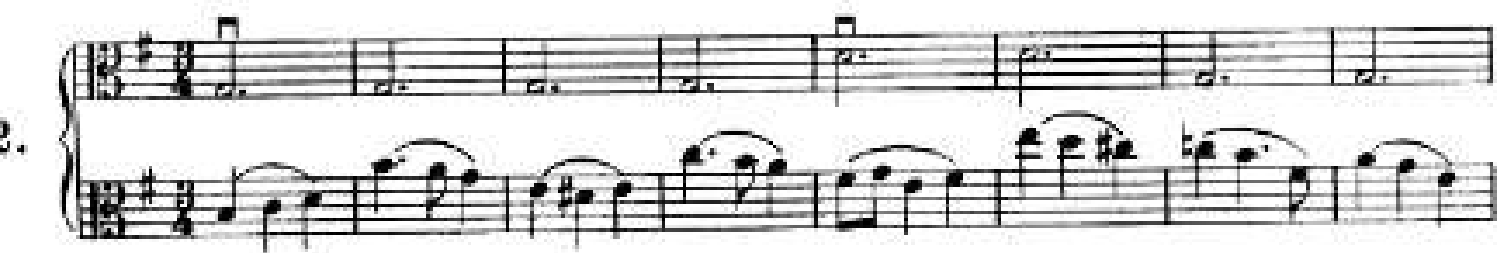
1.
Lehrer.
Teacher.
Le Professeur.

The musical score consists of five systems. Each system has two staves: the top staff is for the student (Schüler/Pupil/L'élève) and the bottom staff is for the teacher (Lehrer/Teacher/Le Professeur). The key signature is one sharp (F#) and the time signature is 4/4. The first system includes a '1.' marking. The music is written on the open A and D strings, with various rhythmic patterns and slurs. The first system has a '1.' marking. The second system has a '2.' marking. The third system has a '3.' marking. The fourth system has a '4.' marking. The fifth system has a '5.' marking. The score ends with a double bar line.

*Auf der offenen A, D und G
Saite.*

ON THE OPEN A, D AND G
STRINGS.

*Sur les cordes, la, ré et sol
à vide.*



Auf den vier offenen Saiten.

ON THE FOUR OPEN STRINGS.

Sur les quatre cordes à vide.

3.

The musical score consists of five systems, each with two staves. The first system is marked with a '3.' indicating a triplet. The notation includes treble and bass clefs, a 3/4 time signature, and various musical symbols such as notes, rests, and slurs. The piece is titled 'ON THE FOUR OPEN STRINGS' and includes German and French instructions: 'Auf den vier offenen Saiten.' and 'Sur les quatre cordes à vide.'

* Zwei offene Saiten.

* TWO OPEN STRINGS.

* Deux cordes à vide.

4.

* Der Schüler kann mit Nutzen II, 11 f. 1 der Violin Op. 18 von Emil Kress mit Stud. 4 u. 5 verbinden.

* The pupil might with advantage use Book I of the Violin Op. 18, by Emil Kress, in connection with Studies Nos. 4 to 14.

* L'élève pourrait, avec avantage, se servir de livres 1 de Violin Op. 18 par Emil Kress, conjointement avec les études 4 à 14 de

In den Uebungen N^o 5 bis 10 werden die ersten drei gegriffenen Noten auf den vier Saiten eingeführt.

Exercises N^o 5 to 10 introduce the first three stopped notes on the four strings.

Les exercices 5 à 10 présentent les trois premières notes doigtées sur les quatre cordes.

A Saite.

A STRING.

Corde de la.

5.

Andante *meno* *molto* *rit.*

trillato *o* *scandito*

arco *o* *arco* *o* *arco*

D Saite.

D STRING.

Corde de re.

6.

Auf der A und D Saite.

ON A AND D STRINGS.

Sur les cordes de la, et ré.

7.

6 Saite.

G STRING.

Corde de sol.

8.

H.B.L.

W.B.

Auf der A, D und G Saite. | ON A, D AND G STRINGS. | Sur les cordes de la, ré et sol.

9.

W.B.

10.

C Saite. | C STRING. | Corde d'ut.

W.B.

C dur Tonleiter auf vier Saiten.

SCALE OF C MAJOR ON FOUR STRINGS.

Gamme d'ut majeur sur quatre cordes.



- a) W.B.
- b) H.B.u.
- c) H.B.l.

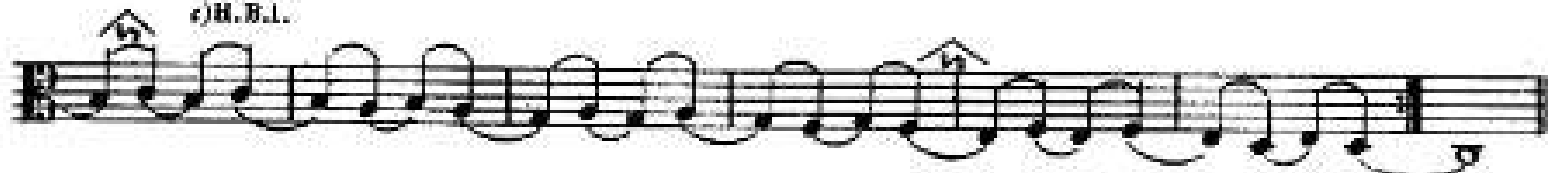
Verschiedene Stricharten.

DIFFERENT BOWINGS.

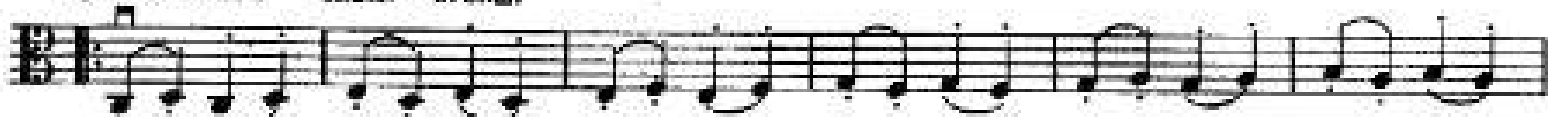
Différents coups d'archet.



- a) W.B.
- b) H.B.u.
- c) H.B.l.



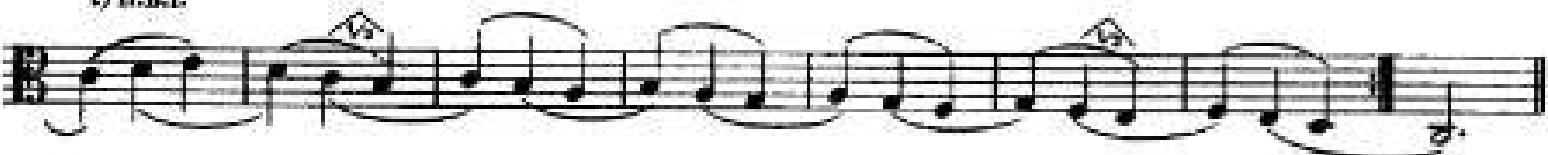
- | | | | |
|-----------|---------|--------|---------|
| a) W.B. | H.B.u. | W.B. | H.B.l. |
| b) H.B.u. | S.St.u. | H.B.u. | S.St.m. |



- | | | | |
|------------|--------|---------|--------|
| a) H.B.l. | W.B. | H.B.u. | W.B. |
| b) S.St.m. | H.B.u. | S.St.m. | H.B.u. |



- a) W.B.
- b) H.B.u.
- c) H.B.l.



H.B.u.



Musical staff 1: Treble clef, 2/4 time signature. The melody consists of eighth notes with a quarter rest on the first beat of each measure. A small square symbol is above the first note. The staff is labeled "H. B. o." below it.

Musical staff 2: Treble clef, 2/4 time signature. The melody consists of eighth notes with a quarter rest on the first beat of each measure.

Musical staff 3: Treble clef, 2/4 time signature. The melody consists of eighth notes with a quarter rest on the first beat of each measure. Small house-like symbols are above the notes. The staff is labeled "a) W. B.", "b) H. B. o.", and "c) H. B. o." below it.

Musical staff 4: Treble clef, 2/4 time signature. The melody consists of eighth notes with a quarter rest on the first beat of each measure. Small house-like symbols are above the notes.

Musical staff 5: Treble clef, 2/4 time signature. The melody consists of eighth notes with a quarter rest on the first beat of each measure. A small square symbol is above the first note. The staff is labeled "H. B. o." below it.

Musical staff 6: Treble clef, 2/4 time signature. The melody consists of eighth notes with a quarter rest on the first beat of each measure.

Musical staff 7: Treble clef, 2/4 time signature. The melody consists of eighth notes with a quarter rest on the first beat of each measure. A small square symbol is above the first note. The staff is labeled "H. B. o." and "H. B. o." below it.

Musical staff 8: Treble clef, 2/4 time signature. The melody consists of eighth notes with a quarter rest on the first beat of each measure.

Musical staff 9: Treble clef, 2/4 time signature. The melody consists of eighth notes with a quarter rest on the first beat of each measure. A small square symbol is above the first note. The staff is labeled "H. B. o." below it.

Musical staff 10: Treble clef, 2/4 time signature. The melody consists of eighth notes with a quarter rest on the first beat of each measure.

Andante.

12.

W.B.

The musical score is written for piano in 3/4 time, marked *Andante*. It consists of six systems, each with a right-hand and left-hand staff. The right-hand part features a melodic line with various ornaments, including slurs and grace notes, and rests. The left-hand part provides a rhythmic accompaniment primarily using eighth and sixteenth notes, often with slurs. The piece is attributed to 'W.B.' in the first system. The notation includes treble and bass clefs, a common time signature, and various musical symbols such as slurs, ornaments, and rests.

*Erste Anwendung des vierten
Fingers.*

FIRST USE OF THE FOURTH
FINGER.

*Premier usage du quatrième
doigt.*

13.

H.B.

14.

Can moto.

W.B.

Der Schüler kann Heft II der Violin Op. 18 von Emil Kreuz mit den noch folgenden Studien dieses Heftes verbinden.

The pupil could take Book II of the "Violin" Op. 18, by Emil Kreuz, in conjunction with the remaining studies of this book.

L'élève devrait se servir du deuxième livre de "Violin" Op. 18 par Emil Kreuz, conjointement avec les dernières études du présent livre.

Nº 15 muss mit den folgenden Verschiebungen Strichartea geübt werden.

Nº 15 should be studied with the following different bowings.

L'étude Nº 15 doit se travailler avec les différents coups d'archet extraits.

The musical score for Study No. 15 is presented in a single system with eight staves. The first two staves are labeled 'a)' and 'b)', and the next two are 'c)' and 'd)'. The piece is in 2/4 time and begins with a treble clef and a common time signature. The notation includes various bowing techniques indicated by 'W.B.' (Wolfsbogen), 'H.B.u.' (Hauptbogen), and 'S.St.u.' (Staccato). Fingerings are indicated by numbers 1-2 and 3-4 above notes. The score concludes with the initials 'H.B.L.' and 'W.B.' at the bottom right.

Man stehe NP 18 auch mit diesen Stricharten. | Practise NP 18 also with these bowings. | Étudiez le NP 18 aussi avec ces coups d'archet

a) W.B.
 b) H.B.u.
 c) H.B.u.
 d) W.B.

16. *MF Pu.*

Adagio.
 17. H.B.u.

Allegretto.

18.

H.B.I.

Moderato.

19.

3rd Pu.

H.B.I.

Moderato.

20. *W.R.*

*Die folgenden Stücke für Viola und
Klavier können mit diesen Studien ge-
spielt werden.*

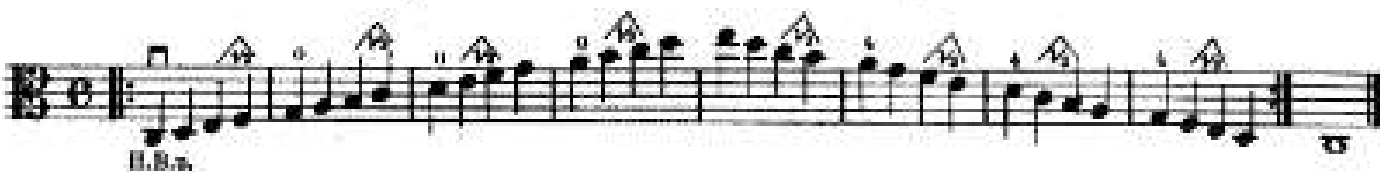
The following pieces for Viola and
Piano could be used in conjunction with
these studies.

*Les morceaux suivants pour alto avec
accompagnement de piano, peuvent être joués
en conjonction avec ces études.*

C dur Tonleiter.

SCALE OF C MAJOR.

Gamme d'ut majeur.

21.  H.B.a.

Die obige Tonleiter muss täglich mit den folgenden Stricharten geübt werden;

The above scale should be practised daily with the following different bowings:

Cette gamme doit être jouée journellement avec les coups d'archet suivants:




a) H. B. a. H. B. a. H. B. v. S. St. a. H. B. a. S. St. m. S. St. m. H. B. a. S. St. a. H. B. a.



H. B. a. H. B. a. W. B. W. B.



H. B. a. H. B. a. H. B. a. H. B. a.



W. B.

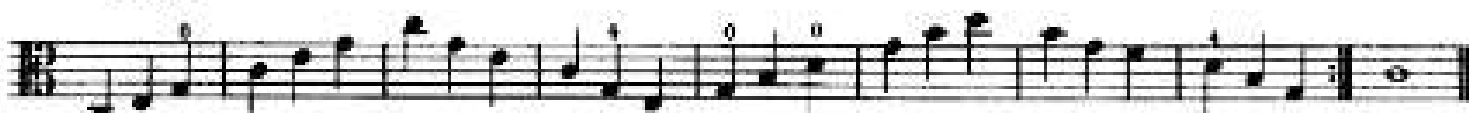
Gebrochene Akkorde.

ARPEGGIOS.

Arpèges.



H. B. a.



Die obigen gebrochenen Akkorde müssen täglich mit folgenden Stricharten geübt werden;

The above arpeggios should be practised daily with the following different bowings:

Les arpèges ci-dessus doivent être travaillés journellement avec les différents coups d'archet suivants.



H. B. a. a) W. B. H. B. a. H. B. a. H. B. a. S. St. a. H. B. a.



a) H. B. a. H. B. a. H. B. a. W. B.



a) W. B. H. B. a. W. B.

In den noch folgenden Studien dieses
 Heftes sind Fortscrittszeichen hinzugefügt.

In the remaining studies of this book
 marks of expression are added.

Dans le reste des études de ce livre les
 nuances sont indiquées.

Andante espressivo.

22.

W.B.

mf

The musical score is written in grand staff notation (treble and bass clefs). It begins with the tempo and expression marking 'Andante espressivo.' and the number '22.' in the left margin. The composer's initials 'W.B.' and the dynamic marking '*mf*' are placed above the first staff. The score consists of 14 staves. The right hand (treble clef) plays a melodic line with slurs and ties, while the left hand (bass clef) provides a rhythmic accompaniment. Dynamic markings '*mf*' and '*p*' are used throughout the piece. The piece concludes with a final cadence on the 14th staff.

Allegro moderato.

23. *mf* *pizz.*

Allegretto.

24. *mf* *Pa.S.St.m.* *mf* *Pa.S.St.m.* *mf* *Pa.S.St.m.* *mf* *Pa.S.St.m.*

Allegretto.

H.B.I. S.St.a. H.B. S.St.m. H.B. S.St.a. H.B. S.St.a. H.B. S.St.m. H.B. S.St.a. H.B.

p

p

stem. poco a poco

f

p

H.B.I. W.B.

MUSIC FOR VIOLA & PIANO

BACH, J. S.
Air from the Orchestral Suite, in D. Kreis ...
Gavotte from the French Suite, No. VI. Kreis ...

BEETHOVEN, L. van.
Sonata No. 2 in G minor for Violoncello and
piano, arranged for viola and piano by Liszt
Tenth.
Op. 50, Romance in F major. Kreis
Sonata. Kreis

BURROWS, B.
Lament and Gigue

CARSE, ADAM.
Easy Pieces, Grade I. First Position.
1. Calm Reflections (G major)
2. Thoughtfulness (G major)
3. A Broxy Story (G major)
Heartsche Grade II. 1st to 3rd position

CHOPIN, F.
Op. 37, No. 1, Nocturne. Kreis

DAVID, F.
Op. 30, No. 1, Scherzo. K. A. Stehling

FITZENHAGEN, W.
Op. 29, No. 1, Cavatina. Kreis

GIFFORD, ALEXANDER M.
Aria in G
Madrigal
Meditation
Song of the River Lark
The Honey-breasted Peaf

GLUCK, C. W.
Air from "Orfeo." Kreis
Ballad from "Orfeo." Kreis

GOLTERMANN, G.
Op. 114, Romance from Sonata. Kreis

GOODHART, ARTHUR M.
Sympathy

GURLITT, G.
Op. 101, Nos. 6 and 8, Stanzas: Song and the
Sunny Morning. Kreis
Op. 107, No. 4, Buds and Blossoms. Kreis
Op. 140, No. 1, Slow Waltz. Kreis
Berceuse, Blüthenlied, and Hunting Song,
Jagdlied, from Op. 140. Kreis

HANDEL, G. F.
Air from the Overture to "Ariadne." Kreis
Largo. Kreis
Sonata in C. Kreis

HARDEBECK, G. G.
The Lark in the clear air

HAYDN, J.
Air from "The Creation." Kreis
Air from "The Seasons." Kreis

HESELT, A.
La Fontaine. K. A. Stehling

MERHMANN, F.
Op. 24, No. 2, Rondino. Kreis

HOLST, IMOGEN.
Four Easy Pieces:—
Timothy's Tree; A Forest; Mill-field; Jenny
is dancing

IRELAND, JOHN.
Sonata
The Viola Part arranged and edited by Liszt
Tenth.
Separate Viola Part

JERVIS-HEAD, H. V.
Melody in G

KERULF, M.
Loving. Kreis

KREUZ, EMIL.
Op. 4, No. 2, Liebeshilf
Op. 9, No. 3, Spring Fancies
Op. 120, Nos. 1 and 2, Fancies and Melody
Op. 120, No. 3, Gavotte
Op. 120, No. 4, Romance
Op. 131, Pensive Fugitive
Op. 136, No. 3, Scotch
Op. 20, Barcarolle from Concerto for Viola and
Orchestra
Op. 25, No. 29, Melody

LIETZ, F.
Consolation. K. A. Stehling

LULLY, J. B.
Gavotte et Rondeau. K. A. Stehling

MADDURN, HANISH.
Op. 27, Three Romantic Pieces:—
No. 1, L'Espérance
2. Sérénade
3. Rêve d'amour

MENDELSSOHN.
Op. 19, No. 1, Song without words. Kreis
Op. 19, No. 2, Valse
Op. 36, No. 3, Song without words. Kreis
Op. 38, No. 1, Song without words. Kreis
Op. 38, No. 2, Song without words. Kreis
Op. 38, No. 4, Song without words. Kreis
Op. 67, Sonata in D. Viola part transcribed
by H. Tadhurst
Op. 69, No. 1, Song without words. Kreis
Op. 78, Nos. 4 and 5, Christmas Pieces.
Kreis

MOLART.
Agnès. K. 622
"La ci darem la mano," from "Don Giovanni."
K. 527. Kreis
Song from "Figaro." K. 622. Kreis

REBER, H.
Berceuse. K. A. Stehling

REED, W. H.
Idylly, I. Tenth
*Orchestral Score and Parts made to hand on
the terms of publication.*

REINECKE, G.
Op. 88, No. 4, Tears. K. A. Stehling
Op. 218, No. 10, Furandole. Kreis
Abendglock. K. A. Stehling
Air and Unconcerned, Uebungsmett, from Op.
218. Kreis

RHEINBERGER, J.
Masurka. K. A. Stehling

RIE, FERDINAND.
Romance. K. A. Stehling

SAINT-GEORGE.
Op. 51, Berceuse plaintive

SAINTON, PHILIP F.
Lament

SCHUBERT, F.
Am Meer. Kreis
Am Meer. Kreis
Berceuse. Kreis
Berceuse. Kreis
The Fishermans. Kreis

SCHUMANN.
Op. 15, No. 7, Berceuse. Kreis
Op. 68, Nos. 1 and 2, M-body and Cotton
March. Kreis
Op. 68, Nos. 3 and 7, Humming Song and
Humming Song. Kreis
Op. 68, No. 4, Little Suite. Kreis
Op. 68, Nos. 10 and 10, Romance and the
Money Peddler. Kreis
Op. 68, Nos. 20 and 21, *** and Siciliano
Stellentuch. Kreis
Op. 68, Nos. 27 and 18, Canon and the
Rover's Song. Kreis
Op. 68, No. 12, Evening Song. Kreis
Op. 102, No. 2, Schick im Volkstum. Kreis
Op. 112, No. 4, Fairy Picture. Märchenbild.
Kreis

SHORE, BERNARD.
Scherzo

SOMERVELL, ARTHUR.
School of Melody. 10 Progressive Tunes for
Viola, with Piano Accompaniment

SONATAS.
Handel, Sonata in C
Mendelssohn, Op. 58, Sonata in D

SQUIRE, W. H.
Op. 6, Gavotte Harmonistique. Kreis
Op. 10, Berceuse. Kreis

THOMAS, EMILE.
Mazurka. Valse. Kreis

WAGNER, R.
Allegretto. K. A. Stehling

WEBER, C. M. von.
Air from "Der Freischütz." Durch die
Wälder. Kreis, No. 21
Air from "Der Freischütz." Lento. Kreis,
Kreis, No. 27