

AUGENER'S EDITION

PROGRESSIVE STUDIES

FOR THE

VIOLA

with accompaniment of a second Viola

BY

E. KREUZ

Op. 40

- 7653a BOOK I. Commencing with exercises on the open strings and gradually introducing the notes of C major in the first position.
- 7653b BOOK II. Studies in the first position in the flat keys, major and minor.
- 7653c BOOK III. Studies in the first position in the sharp keys, major and minor.
- 7653d BOOK IV. Introduction of the second and third positions, and studies in the first three positions.

AUGENER

LONDON,

Progressive Studies for the Viola.

PROGRESSIVE STUDIEN FÜR VIOLA.

ÉTUDES PROGRESSIVES POUR L'ALTO.

BY

EMIL KREUZ.

Indications of bowing.

▣	Down bow.
∨	Up bow.
W.B.	Whole bow.
H.B.	Half bow.
H.B.u.	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.u.	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.u.	Short Stroke, upper division.
S.St.m.	Short Stroke, middle division.
S.St.l.	Short Stroke, lower division.

Signes pour l'archet.

▣	Tirez.
∨	Poussez.
W.B.	Coup d'archet entier.
H.B.	Demi coup d'archet.
H.B.u.	Moitié supérieure.
H.B.m.	Moitié au milieu.
H.B.l.	Moitié inférieure.
3rd P.	Avec le tiers
3rd P.u.	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.u.	Coup bref à la pointe.
S.St.m.	Coup bref au milieu.
S.St.l.	Coup bref au talon.

Erklärung der Zeichen.

▣	Herunterstrich.
∨	Hinaufstrich.
W.B.	ganzer Bogen.
H.B.	halber Bogen.
H.B.u.	obere Hälfte
H.B.m.	mittlere Hälfte
H.B.l.	untere Hälfte
3rd P.	Drittel
3rd P.u.	oberes Drittel
3rd P.m.	mittleres Drittel
3rd P.l.	unteres Drittel
S.St.	kurzer Strich.
S.St.u.	kurzer Strich an der Spitze.
S.St.m.	kurzer Strich in der Mitte.
S.St.l.	kurzer Strich am Frosche.

des Bogens.

Der Schüler muss sich bestreben Studien
N^o 1 bis 21 mit schönem vollem Tone vor-
zutragen.

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

The pupil should endeavour to
play Studies N^{os} 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.

*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 is written for guitar on four open strings. It consists of five systems, each with two staves. The top staff of each system is in treble clef with a 2/4 time signature and contains a simple melodic line of quarter notes. The bottom staff is in bass clef and contains a more complex accompaniment of eighth notes, often beamed in pairs or groups, with various slurs and accents. The key signature is one flat (B-flat), and the piece concludes with a double bar line at the end of the fifth system.

* *Zwei offene Saiten.*

| * TWO OPEN STRINGS.

| * *Deux cordes à vide.*

4.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, each marked with a fermata. The lower staff is in bass clef and contains a melodic line with slurs and accents, starting with a '2' above the first note.

The second system continues the musical patterns from the first system, with similar chordal structures in the upper staff and a more complex melodic line in the lower staff.

The third system shows further development of the musical ideas, with the lower staff featuring more intricate melodic passages and slurs.

The fourth system maintains the established musical style, with consistent chordal accompaniment and melodic lines.

The fifth system concludes the page's musical content, ending with a final chord in the upper staff and a melodic phrase in the lower staff.

* Der Schüler kann mit Nutzen Heft I des "Violist" Op.13 von Emil Kreuz mit Studien Nros 4 bis 14 in diesem Heft verbinden

* The pupil might with advantage use Book I of the "Violist", Op.13, by Emil Kreuz, in conjunction with Studies Nos 4 to 14

* L'élève pourrait, avec avantage, se servir du livre 1 de "Violist" Op.13 par Emil Kreuz, concurremment avec les études 4 à 14 du

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

Exercises N^{os} 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.

W.B.

* $\frac{1}{2}$ bedeutet einen halben Ton

* $\frac{1}{2}$ signifie a semitone

* $\frac{1}{2}$ signifie un demi-ton

D Saite.

D STRING.

Corde de re.

6.

H.B.u.

Auf der A und D Saite.

ON A AND D STRINGS.

Sur les cordes de la, et ré.

7.

H.B.u.

G Saitte.

G STRING.

Corde de sol.

8. H.B.I.

Auf der A, D und G Saite.

ON A, D AND G STRINGS.

Sur les cordes de la, ré et sol.

9.

W.B.

C Saite.

C STRING.

Corde d'ut.

10.

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.

11.

- 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.u. H.B.u.

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

- a) ▽
- b) ▽

H.B.u.

H.B.u.

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

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

H.B.u.

H.B.u.

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

H.B.u.

H.B.u.

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

H.B.u.

Andante.

12.

W.B.

The musical score is for a piano piece, numbered 12, in 6/8 time, marked Andante. It consists of six systems of two staves each. The upper staff is the right hand and the lower staff is the left hand. The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand with various ornaments and slurs. The key signature has one sharp (F#) and the time signature is 6/8. The piece concludes with a double bar line.

Erste Anwendung des vierten Fingers.

FIRST USE OF THE FOURTH FINGER.

Premier usage du quatrième doigt.

13.
 Musical exercise 13 consists of three staves of music. The first staff is in treble clef with a common time signature (C). It features a sequence of eighth notes with slurs and fingerings (1, 2, 3, 4, 4). The second staff is in bass clef, also in common time, with similar eighth-note patterns and fingerings. The third staff is in treble clef, continuing the exercise with slurs and fingerings.

14. *Con moto.*
 Musical exercise 14 is marked "Con moto." and is presented in a grand staff format (treble and bass clefs). It consists of multiple systems of staves. The first system includes a piano introduction in the bass clef. The exercise features a variety of note values, including half notes, quarter notes, and eighth notes, with extensive use of slurs and fingerings (1, 2, 3, 4). The notation includes dynamic markings like "p" and "f", and various accidentals.

Der Schüler kann Heft II des "Violist" Op. 13 von Emil Kreuz mit den noch folgenden Studien dieses Heftes verbinden.

The pupil could take Book II of the "Violist" Op. 13, by Emil Kreuz, in conjunction with the remaining studies of this book.

L'élève devrait se servir du deuxième livre de "Violist" Op. 13 par Emil Kreuz, concurremment avec les dernières études du présent livre.

Nº 15 muss mit den folgenden verschiedenen Stricharten 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 suivants.

The musical score for study No. 15 is presented in bass clef with a common time signature (C). It consists of ten staves of music. The first two staves are introductory exercises labeled a) and b). Staff a) shows a sequence of notes with a bowing instruction 'W.B.' (Wolfsbogen) and a slur. Staff b) shows a similar sequence with bowing instructions 'H.B.u.' (Hauptbogen), 'S.St.u.' (Schlagstrich), 'H.B.u.', and 'S.St.m.' (Schlagstrich). The main study, labeled '15.', begins on the third staff and continues through the tenth. It features various bowing techniques indicated by slanted lines above notes, and fingerings indicated by numbers 0 and 4. The final two staves of the study are labeled 'H.B.l.' (Hauptbogen) and 'W.B.' (Wolfsbogen).

Man übe N^o 16 auch mit diesen Stricharten. | Practise N^o 16 also with these bowings. | *Etudiez le N^o 16 aussi avec ces coups d'archet.*

a) b) c) d)

W.B. H.B.u. H.B.u. W.B.

16.

3rd P.v.

Adagio.

17.

H.B.u.

Allegretto.

18.

H.B.u.

Moderato.

19.

3rd P.u.

H.B.l.

Moderato.

20. W.B.

Die folgenden Stücke für Viola und Klavier können mit diesen Studien ge-
übt 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
conjointement avec ces études.

C dur Tonleiter.

SCALE OF C MAJOR.

Gamme d'ut majeur.

21. 
H.B.u.

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. u.
b) H. B. l.
H. B. u.
H. B. u. S. St. u.
H. B. u. S. St. m.
S. St. m. H. B. u.
S. St. u. H. B. u.



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



H. B. u.
H. B. u.
H. B. u.
H. B. u.



W. B.

Gebrochene Akkorde.

ARPEGGIOS.

Arpèges.



H. B. u.



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 traités journellement avec les différents coups d'archet suivants:

martelé



H. B. u.
a) W. B.
b) H. B. u.
c) H. B. l.
H. B. u.
H. B. u.
H. B. u.
S. St. u. H. B. u.



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



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

In den nach folgenden Studien dieses
Heftes sind Vortragszeichen 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 for study 22, 'Andante espressivo', is presented in two systems of two staves each. The first system includes the composer's initials 'W.B.' and the dynamic marking 'mf'. The score features various musical notations including slurs, accents, and dynamic markings such as 'mf' and 'p'. Fingering numbers (4, 0, 4) are indicated for certain notes. The piece concludes with a double bar line.

Allegro moderato.

23. *f* 3rd P.u.

p *f* *p* *cresc.* *f*

Allegretto.

24. *f* 3rd Pu.S.St.u. 3rd Pu.S.St.m. 3rd Pu.S.St.u. 3rd Pu.S.St.m.

p *cresc.* *f* *mf* *mp* *dim*

Allegretto.

H.B.u. S.St.u. H.B. S.St.m. H.B. S.St.u. H.B. S.St.u. H.B. S.St.m. H.B. S.St.u. H.B.

p

p

cresc. poco a poco

f

p

f H.B.1. W.B.

Detailed description: This is a musical score for a piece in 2/4 time, marked 'Allegretto'. The score is written for a grand piano, with a treble and bass clef. The key signature has one sharp (F#). The piece begins with a piano (*p*) dynamic. The first system includes a series of fingering and articulation markings: H.B.u. S.St.u. H.B. S.St.m. H.B. S.St.u. H.B. S.St.u. H.B. S.St.m. H.B. S.St.u. H.B. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout. A 'cresc. poco a poco' marking indicates a gradual increase in volume, leading to a forte (*f*) section. The piece concludes with a final chord marked 'H.B.1.' and 'W.B.'.

MUSIC FOR VIOLA & PIANO

BACH, J. S.	Air from the <i>Orchestral Suite</i> , in D. Kreuz ...
	<i>Gavotte from the French Suite</i> , No. VI. Kreuz ...
BEETHOVEN, L. van.	<i>Sonata No. 2</i> in G minor for violoncello and piano, arranged for viola and piano by Lionel Tertis. ...
	Op. 50. <i>Romance</i> in F major. Kreuz ...
	<i>Sonatina</i> . Kreuz ...
BURROWS, B.	<i>Lament and Gigue</i> ...
CARSE, ADAM.	<i>Easy Pieces</i> . Grade I. <i>First Position</i> .
	1. <i>Calm Reflections</i> (G major) ...
	2. <i>Thoughtfulness</i> (C major) ...
	3. <i>A Breezy Story</i> (G major) ...
	<i>Heartache</i> Grade II. 1st to 3rd position ...
CHOPIN, F.	Op. 37, No. 1. <i>Nocturne</i> . Kreuz ...
DAVID, F.	Op. 30, No. 1. <i>Scherzo</i> . K. A. Stehling ...
FITZENHAGEN, W.	Op. 39, No. 1. <i>Cavatina</i> . Kreuz ...
GIFFORD, ALEXANDER M.	<i>Aria</i> in G ...
	<i>Madrigal</i> ...
	<i>Meditation</i> ...
	<i>Song of the River Lark</i> ...
	<i>The Snowy-breasted Pearl</i> ...
GLUCK, C. W.	Air from " <i>Orfeo</i> ." Kreuz ...
	<i>Ballet from "Orfeo."</i> Kreuz ...
GOLTERMANN, G.	Op. 114. <i>Romance from Sonatina</i> . Kreuz ...
GOODHART, ARTHUR M.	<i>Sympathy</i> ...
GURLITT, C.	Op. 101, Nos. 6 and 3. <i>Slumber Song and the Sunny Morning</i> . Kreuz ...
	Op. 107, No. 4. <i>Buds and Blossoms</i> . Kreuz ...
	Op. 146, No. 1. <i>Slow Waltz</i> . Kreuz ...
	<i>Serenade, Ständchen; and Hunting Song, Jagdstück</i> , from Op. 140. Kreuz ...
HANDEL, G. F.	Air from the <i>Overture to "Ariadne."</i> Kreuz ...
	<i>Largo</i> . Kreuz ...
	<i>Sonata in C</i> . Kreuz ...
HARDEBECK, C. G.	<i>The Lark in the clear air</i> ...
HAYDN, J.	Air from " <i>The Creation</i> ." Kreuz ...
	Air from " <i>The Seasons</i> ." Kreuz ...
HENSELT, A.	<i>La Fontaine</i> . K. A. Stehling ...
HERMANN, F.	Op. 24, No. 2. <i>Rondino</i> . Kreuz ...
HOLST, IMOGEN.	<i>Four Easy Pieces</i> :—
	<i>Timothy's Trot; A farewell; Mill-field; Jenny is dancing</i> ...
IRELAND, JOHN.	<i>Sonata</i> ...
	<i>The Viola Part</i> arranged and edited by Lionel Tertis.
	<i>Separate Viola Part</i> ...
JERVIS-READ, H. V.	<i>Melody in G</i> ...
KJERULF, H.	<i>Longing</i> . Kreuz ...
KREUZ, EMIL.	Op. 5, No. 2. <i>Liebesbilder</i> ...
	Op. 9, No. 2. <i>Spring Fancies</i> ...
	Op. 13a, Nos. 1 and 2. <i>Prelude and Melody</i> ...
	Op. 13b, No. 8. <i>Gavotte</i> ...
	Op. 13c, No. 9. <i>Romance</i> ...
	Op. 13d. <i>Pensée fugitive</i> ...
	Op. 13e, No. 3. <i>Sketch</i> ...
	Op. 20. <i>Barcarolle from Concerto for Viola and Orchestra</i> ...
	Op. 25, No. 22. <i>Melody</i> ...
LISZT, F.	<i>Consolation</i> . K. A. Stehling ...
LULLY, J. B.	<i>Gavotte et Rondeau</i> . K. A. Stehling ...

MACGUNN, HAMISH.	<i>Op. 27. Three Romantic Pieces</i> :—
	No. 1. <i>L'Espérance</i> ...
	2. <i>Sérénade</i> ...
	3. <i>Rêve d'amour</i> ...
MENDELSSOHN.	Op. 19, No. 1. <i>Song without words</i> . Kreuz ...
	Op. 19, No. 6. <i>Venetian Gondola Song</i> . Kreuz ...
	Op. 30, No. 3. <i>Song without words</i> . Kreuz ...
	Op. 38, No. 1. <i>Song without words</i> . Kreuz ...
	Op. 38, No. 2. <i>Song without words</i> . Kreuz ...
	Op. 53, No. 4. <i>Song without words</i> . Kreuz ...
	Op. 58. <i>Sonata in D</i> . <i>Viola part transcribed by H. Tolhurst</i> ...
	Op. 62, No. 1. <i>Song without words</i> . Kreuz ...
	Op. 72, Nos. 4 and 5. <i>Christmas Pieces</i> . Kreuz ...
MOZART.	<i>Adagio</i> . K. 622 ...
	" <i>Là ci darem la mano</i> ," from " <i>Don Giovanni</i> ." K. 527. Kreuz ...
	<i>Song from "Figaro"</i> . K. 492. Kreuz ...
REBER, H.	<i>Berceuse</i> . K. A. Stehling ...
REED, W. H.	<i>Rhapsody</i> . L. Tertis ...
	<i>Orchestral Score and Parts made be had on hire from the publishers.</i>
REINECKE, C.	Op. 88, No. 4. <i>Tears</i> . K. A. Stehling ...
	Op. 213, No. 10. <i>Farandole</i> . Kreuz ...
	<i>Abendgebet</i> . K. A. Stehling ...
	<i>Air and Unconcerned, Unbekümmert</i> , from Op. 213. Kreuz ...
REINBERGER, J.	<i>Mazurek</i> . K. A. Stehling ...
RIES, FERDINAND.	<i>Romance</i> . K. A. Stehling ...
SAINT-GEORGE.	Op. 55. <i>Berceuse plaintive</i> ...
SAINTON, PHILIP P.	<i>Lament</i> ...
SCHUBERT, F.	<i>Am Meer</i> . Kreuz ...
	<i>Ave Maria</i> . Kreuz ...
	<i>Romance</i> . Kreuz ...
	<i>Serenade</i> . Kreuz ...
	<i>The Fishermaiden</i> . Kreuz ...
SCHUMANN.	Op. 15, No. 7. <i>Revery</i> . Kreuz ...
	Op. 68, Nos. 1 and 2. <i>Melody and Soldiers' March</i> . Kreuz ...
	Op. 68, Nos. 3 and 7. <i>Humming Song and Hunting Song</i> . Kreuz ...
	Op. 68, No. 14. <i>Little Study</i> . Kreuz ...
	Op. 68, Nos. 19 and 10. <i>Romance and the Merry Peasant</i> . Kreuz ...
	Op. 68, Nos. 26 and 11. *** and <i>Siciliano Sicilianisch</i> . Kreuz ...
	Op. 68, Nos. 27 and 18. <i>Canon and the Reaper's Song</i> . Kreuz ...
	Op. 85, No. 12. <i>Evening Song</i> . Kreuz ...
	Op. 102, No. 2. <i>Stück im Volkston</i> . Kreuz ...
	Op. 113, No. 4. <i>Fairy Picture. Märchenbild</i> . Kreuz ...
SHORE, BERNARD.	<i>Scherzo</i> ...
SOMERVELL, ARTHUR	<i>School of Melody</i> . 10 Progressive Tunes for Viola, with Piano Accompaniment ...
SONATAS.	Handel. <i>Sonata in C</i> ...
	Mendelssohn. <i>Op. 53. Sonata in D</i> ...
SQUIRE, W. H.	Op. 6. <i>Gavotte Humoristique</i> . Kreuz ...
	Op. 10. <i>Réverie</i> . Kreuz ...
THOMAS, EMILE.	<i>Sanssouci. Valse</i> . Kreuz ...
WAGNER, R.	<i>Albumblatt</i> . K. A. Stehling ...
WEBER, C. M. von.	Air from " <i>Der Freischütz</i> ." <i>Durch die Wälder</i> . Kreuz, No. 21 ...
	Air from " <i>Der Freischütz</i> ." <i>Leise leise</i> . Kreuz, No. 27 ...