

**VIOLA
STRING
LEVEL**

THREE

SCALES:

A & B \flat - ONE OCTAVE

C, G, D, F, E \flat - TWO OCTAVES

MAJOR SCALES



C MAJOR

Musical notation for the C Major scale in treble clef, common time. The scale is written in a single line. It starts with a C-clef on the first line. The notes are C, D, E, F, G, A, B, A, G, F, E, D, C. Fingering is indicated: III 1 for the first four notes, I 2 for the last four notes. A repeat sign is at the end.

G MAJOR

Musical notation for the G Major scale in treble clef, common time. The scale is written in a single line. It starts with a G-clef on the second line. The notes are G, A, B, C, D, E, F#, E, D, C, B, A, G. Fingering is indicated: III 1 for the first four notes, I 2 for the last four notes. A repeat sign is at the end.

D MAJOR

Musical notation for the D Major scale in treble clef, common time. The scale is written in a single line. It starts with a D-clef on the third line. The notes are D, E, F#, G, A, B, C#, B, A, G, F#, E, D. Fingering is indicated: III 1 for the first four notes, I 2 for the last four notes. A repeat sign is at the end.

A MAJOR

Musical notation for the A Major scale in treble clef, common time. The scale is written in a single line. It starts with an A-clef on the fourth line. The notes are A, B, C#, D, E, F#, G#, F#, E, D, C#, B, A. Fingering is indicated: III 1 for the first four notes, 4 4 for the next four notes, I 2 for the last four notes. A repeat sign is at the end.

E MAJOR

Musical notation for the E Major scale in treble clef, common time. The scale is written in a single line. It starts with an E-clef on the fifth line. The notes are E, F#, G#, A, B, C#, D#, C#, B, A, G#, F#, E. Fingering is indicated: 4 4 for the first four notes, III 1 for the next four notes, I 2 for the last four notes, and 4 4 for the final two notes. A repeat sign is at the end.

F MAJOR

Musical notation for the F Major scale in treble clef, common time. The scale is written in a single line. It starts with an F-clef on the first space. The notes are F, G, A, B, C, D, E, D, C, B, A, F. Fingering is indicated: III 1 for the first four notes, I 2 for the last four notes. A repeat sign is at the end.

Bb MAJOR

Musical notation for the Bb Major scale in treble clef, common time. The scale is written in a single line. It starts with a Bb-clef on the second space. The notes are Bb, C, D, Eb, F, G, Ab, G, F, Eb, C, Bb. Fingering is indicated: III 1 for the first four notes, I 2 for the last four notes. A repeat sign is at the end.

Eb MAJOR

Musical notation for the Eb Major scale in treble clef, common time. The scale is written in a single line. It starts with an Eb-clef on the third space. The notes are Eb, F, G, Ab, Bb, C, D, C, Bb, Ab, G, F, Eb. Fingering is indicated: III 1 for the first four notes, I 2 for the last four notes. A repeat sign is at the end.

Ab MAJOR

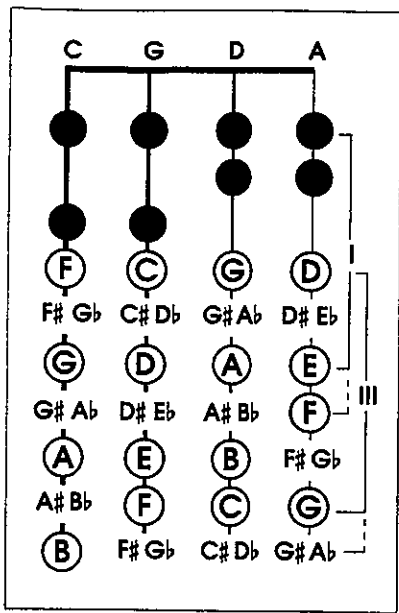
Musical notation for the Ab Major scale in treble clef, common time. The scale is written in a single line. It starts with an Ab-clef on the fourth space. The notes are Ab, Bb, C, D, Eb, F, G, F, Eb, D, C, Bb, Ab. Fingering is indicated: III 1 for the first four notes, 4 4 for the next four notes, I 2 for the last four notes. A repeat sign is at the end.



NEW IDEA



NEW NOTES



64. THIRD POSITION TRAINER FOR VIOLINS AND VIOLAS

65. C MAJOR SCALE, BROKEN THIRDS AND ARPEGGIOS

66. MARINES' HYMN

Offenbach

Allegro moderato

W.B. V

mf

A

B

C

Variants

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

Allegro moderato

Op. 54, No. 2

f M. to Pt. *simile*

A

B

67. TECHNIC TRAINER

★ Play this exercise with the following bowings:

68. ANNIE LAURIE

Scottish Folk Song

★ Play this piece using vibrato.

69. G MAJOR SCALE, BROKEN THIRDS AND ARPEGGIOS

70. RONDEAU

Mouret

SOLOS

126. MARCH

Allegro

Bach

Musical score for "126. MARCH" by Bach. The piece is in 4/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. The score includes measures 1 through 20, with measure numbers circled (5, 10, 15, 20). Fingering numbers (I, II, III, IV, V) and slurs are used throughout. A paperclip is visible at the top of the page.

127. VIOLIN CONCERTO—THEME

Andante

Mendelssohn

Musical score for "127. VIOLIN CONCERTO—THEME" by Mendelssohn. The piece is in 6/8 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic. The score includes measures 1 through 17, with measure numbers circled (5, 9, 13, 17). Slurs and dynamic markings are present.

128. MINUET IN G—TRIO

Moderato

Beethoven

Musical score for "128. MINUET IN G—TRIO" by Beethoven. The piece is in 3/4 time with a key signature of one sharp (F#). It begins with a mezzo-forte (*mf*) dynamic. The score includes measures 1 through 14, with measure numbers circled (5, 10, 14). It features first and second endings (1. and 2.) and various dynamic markings (*f*, *mp*).

Moderato

W.B. Pt.

W.B. Fr.

Op. 45, No. 10

20

A

Allegro

W.B.

Op. 54, No. 14

21

B

C

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.

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

(b) 0

(b)

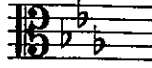
C

2 1 2 1

4 4 4 4



KEY SIGNATURE



This is the key signature for E \flat Major. When you see this key signature, play all the B's as B \flat , all the E's as E \flat , and all the A's as A \flat .

48. E \flat MAJOR SCALE AND BROKEN THIRDS

★ Refer to pages 46, 47, and the inside back cover for other bowing and scale possibilities.

49. E \flat MAJOR TRAINER

★ Play this exercise with the following bowings:

50. CRUSADER'S HYMN

German Air

Moderato

55. C MINOR SCALES AND ARPEGGIOS

natural minor harmonic minor

melodic minor arpeggios

★ Refer to pages 46, 47, and the inside back cover for other bowing and scale possibilities.

56. C MINOR TRAINER

★ Play this exercise with the following bowings:

a. b. c. d.

57. RISE UP O FLAME

Praetorius-Round

Moderato


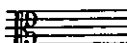



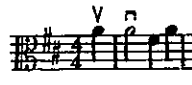

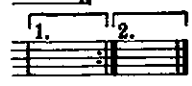




58. FARANDOLE

Bizet







Allegro

GLOSSARY

BASICS

STAFF		five lines and four spaces on which music is written
ALTO CLEF		used for viola
SHARP		raises a note 1/2 step
NATURAL		cancels a sharp
KEY SIGNATURES		sharps at the beginning of a piece that change certain notes throughout the piece
PICK-UP NOTES		note(s) that come before the first full measure of a piece
REPEAT SIGN		play the previous section of music again
FIRST AND SECOND ENDINGS		play the first ending the first time. Then repeat the same music, skip the first ending, and play the second ending.
TIE		a curved line that connects two notes of the same pitch. Hold the note for the combined value of the two notes.
FERMATA ("HOLD")		play the note longer than written. Play the note until your teacher or director signals you to stop.
RITARD	<i>rit. or ritard</i>	gradually slow the tempo
DA CAPO AL FINE	<i>D. C. al Fine</i>	go back to the beginning and stop when you come to the Fine
DA CAPO AL CODA	<i>D. C. al Coda</i>	go back to the beginning. When you come to Coda sign  , skip to the coda.
DAL SEGNO AL FINE	<i>D. S. al Fine</i>	go back to the  sign and stop when you come to Fine
SOLO	solo	only one person plays
ENSEMBLE		a group usually playing different parts
DIVISI	div.	part of the section plays the top note; part plays the bottom note

BOWINGS

ARCO	<i>arco</i>	play with the bow
PIZZICATO	<i>pizz.</i>	pluck the string
DOWN BOW		move the bow toward the tip
UP BOW		move the bow toward the frog
BOW LIFT		lift the bow and return it to the lower half or frog of the bow
SLUR		play 2 or more different notes with one bow. The sound should be smooth and continuous.
WHOLE BOW	W. B.	play with a full bow
LOWER HALF	L. H.	play in the lower half of the bow
UPPER HALF	U. H.	play in the upper half of the bow
MIDDLE OF BOW	M.	play in the middle of the bow
SLURRED STACCATO		a series of separated notes played while the bow moves in one direction
LOURÉ		a series of connected notes distinctly pulsed while the bow moves in one direction

DYNAMIC AND TEMPO MARKINGS

FORTE	<i>f</i>	full volume	ANDANTE	Andante	moderately slow
MEZZO FORTE	<i>mf</i>	medium full volume	MODERATO	Moderato	moderate speed
PIANO	<i>p</i>	soft volume	ALLEGRO	Allegro	quick and lively

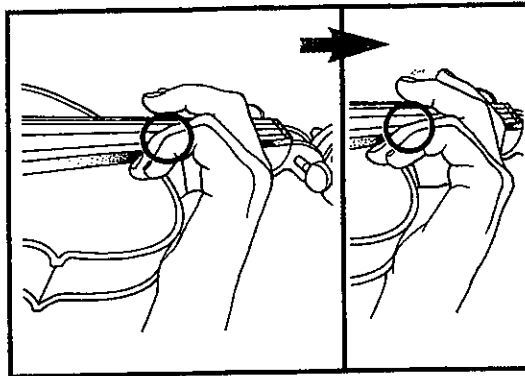
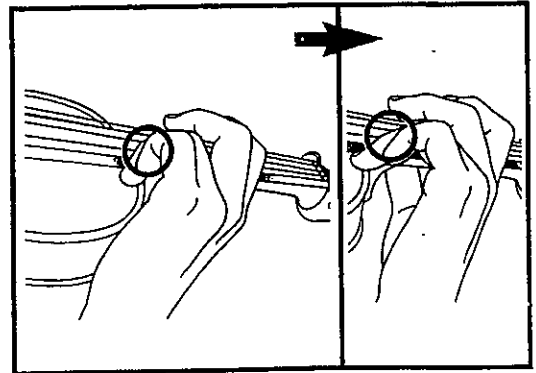
VIBRATO

Work-outs

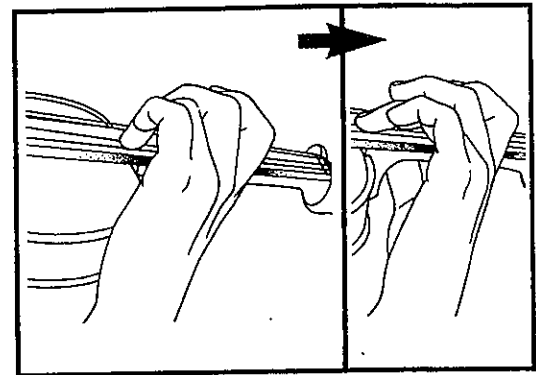
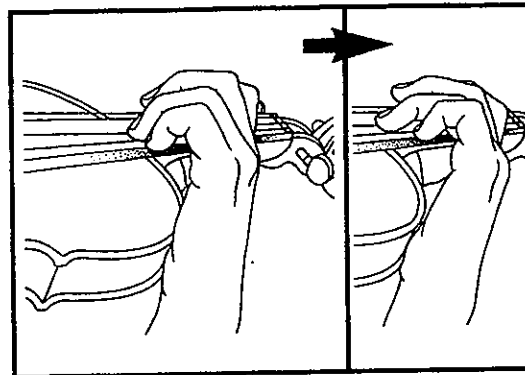
You can add beauty and feeling to your sound with VIBRATO, a smooth pulsation of the tone. It is created by varying the pitch slightly. Use hand or arm vibrato as directed by your teacher.

1. At The Bout

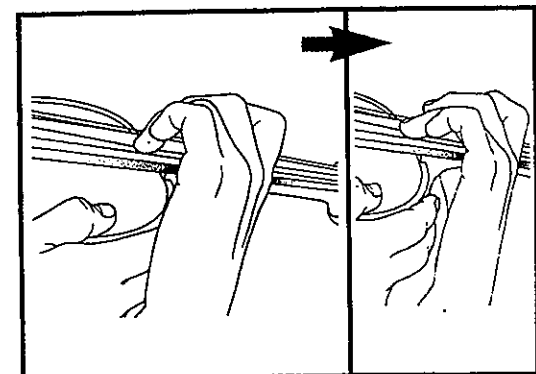
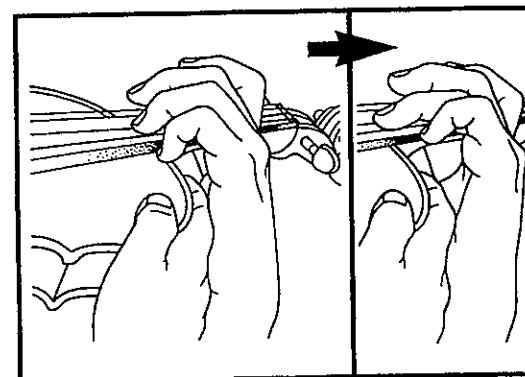
Place your 3rd finger on top of the viola and your hand against the bout. Wave your hand or move your arm as directed by your teacher. In hand vibrato "at the bout," the wrist always touches the bout. For arm vibrato, the wrist remains straight as it moves away. For both, flex the first knuckle.

HAND VIBRATO**ARM VIBRATO****2. On The String**

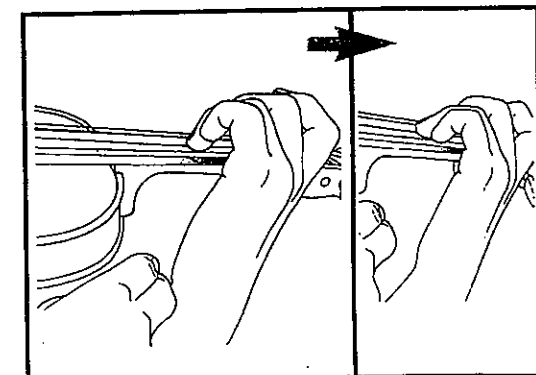
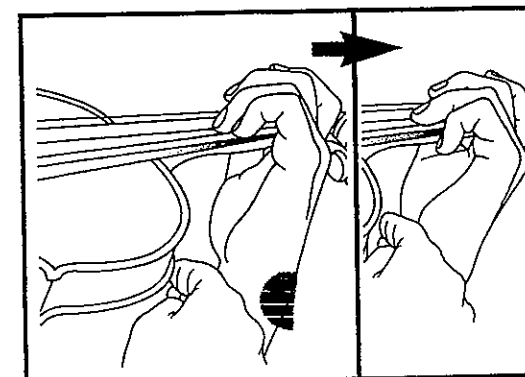
Now do the same motion with your 3rd finger on the A or D string.

**3. Lend A Helping Hand**

Touch the bout with 2 fingers of your right hand as shown. This begins to separate your left hand from the bout.

**4. Back Down The String**

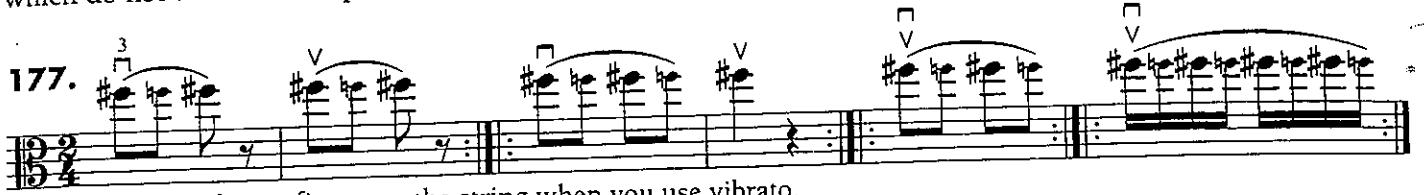
Place your left hand in a lower position with your right hand fingers touching the arm just below the wrist. When you start to feel comfortable with the motion, remove your right hand.



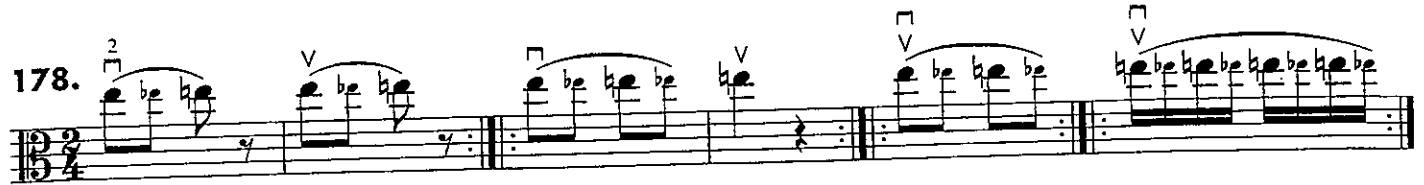
Master these Work-outs before using VIBRATO in your playing!

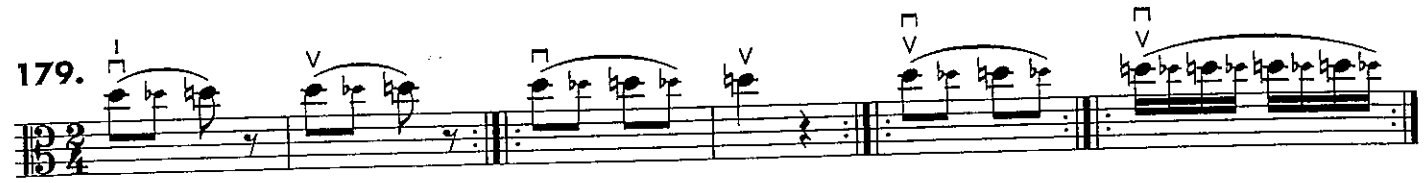
THIRD POSITION VIBRATO EXERCISES

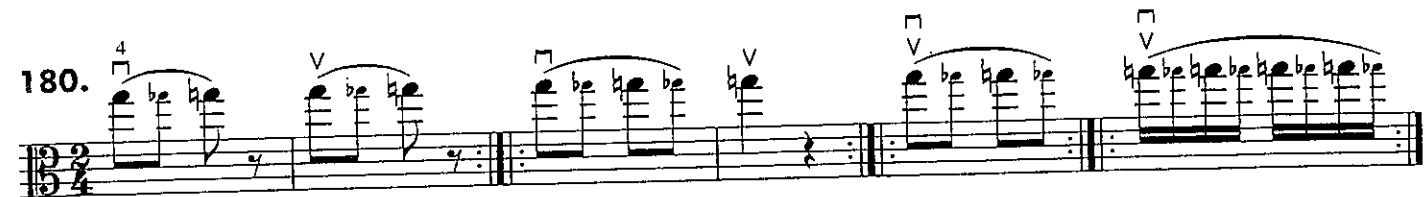
First practice these vibrato exercises without bowing. The lower part of the vibrato motion is shown in small notes, which do not denote actual pitches.

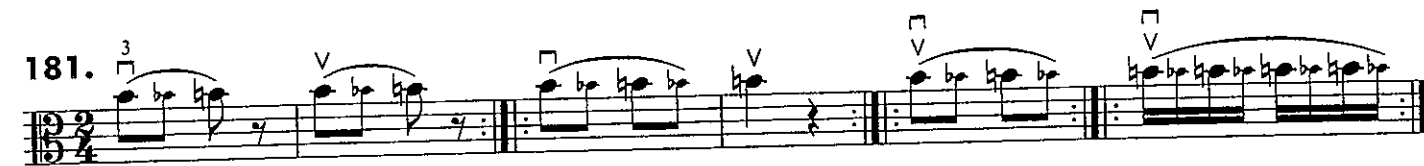
177. 

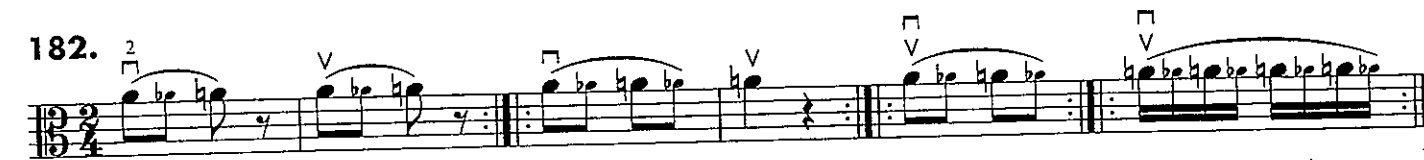
Place only one finger on the string when you use vibrato.

178. 

179. 

180. 

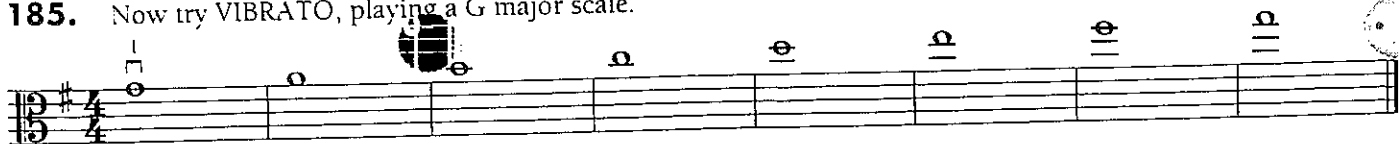
181. 

182. 

183. 

184. 

185. Now try VIBRATO, playing a G major scale.



VIBRATO

Work-outs

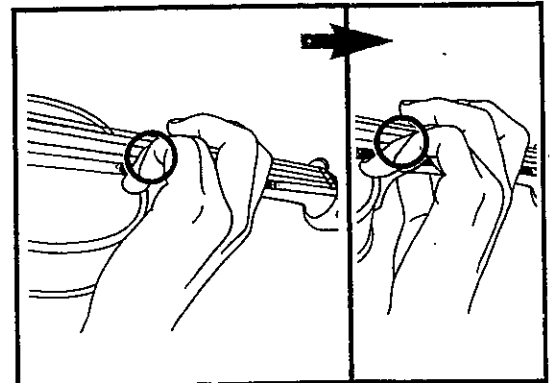
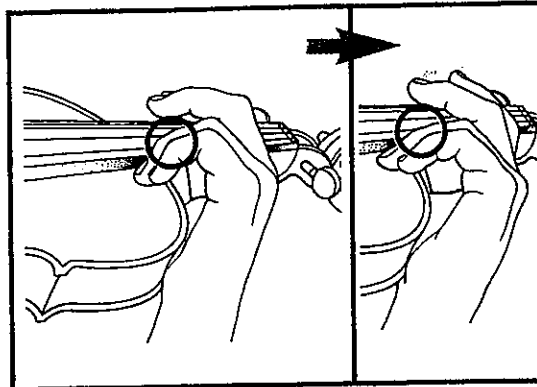
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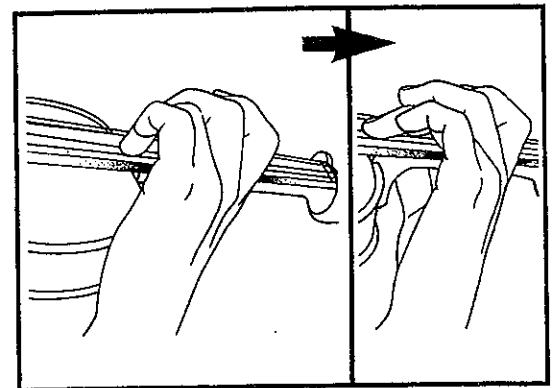
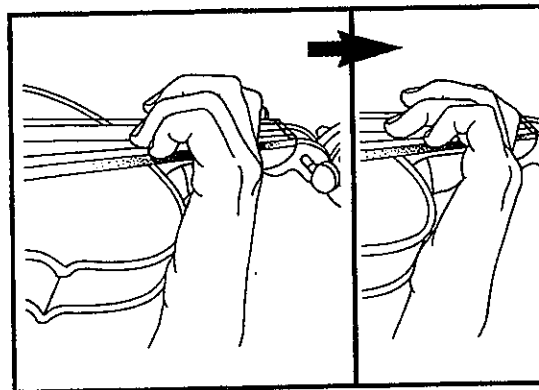
HAND VIBRATO

ARM VIBRATO



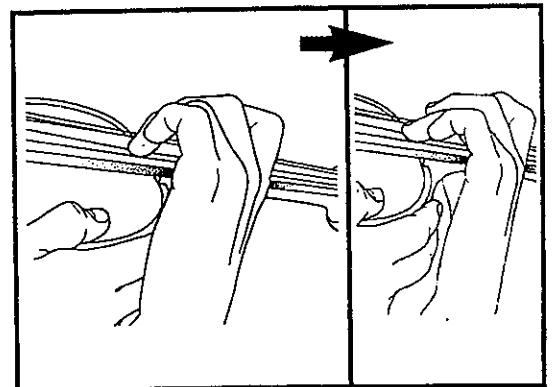
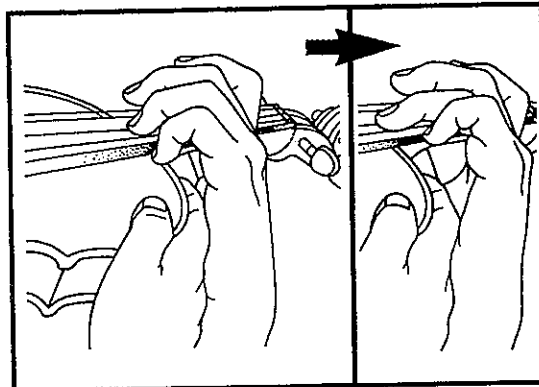
2. On The String

Now do the same motion with your 3rd finger on the A or D string.



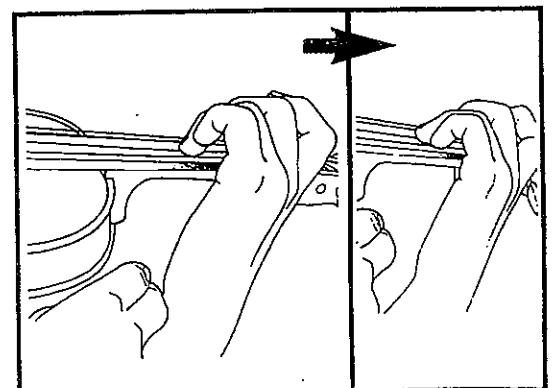
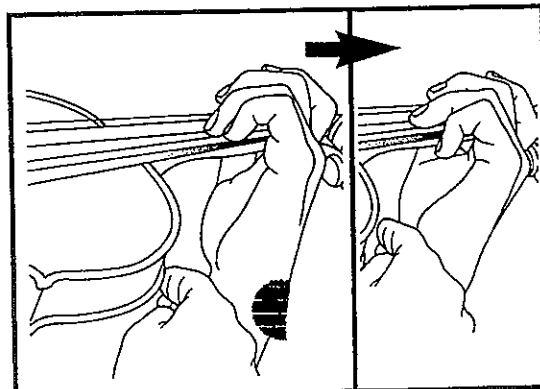
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4. Back Down The String

Place your left hand in a lower position with your right hand fingers touching the arm just below the wrist. When you start to feel comfortable with the motion, remove your right hand.



Master these Work-outs before using VIBRATO in your playing!

FIRST POSITION VIBRATO EXERCISES

186.

187.

188.

189.

190.

191.

192.

193.

194. Use VIBRATO.

VIBRATO

FOR VIOLAS ONLY

FOURTH POSITION ON THE D AND A STRINGS

A
D
G
C

1 2 3 4

A B C# D

A
D
G
C

1 2 3 4

E F# G# A

A.

IV

B.

IV

FIFTH POSITION ON THE D AND A STRINGS

A
D
G
C

1 2 3 4

B \flat C D E \flat

A
D
G
C

1 2 3 4

F G A B \flat

C.

V

D.

V

VIOLA FINGERING CHART

Finger Patterns

These fingering charts include all half steps in the positions shown. Use a combination of half steps and whole steps for most finger patterns.

First and Third Position

A STRING

0 A

1 B \flat 2 B 3 C 4 C \sharp 5 D 6 E \flat 7 E 8 F 9 F \sharp 10 G

D STRING

0 D

1 E \flat 2 E 3 F 4 F \sharp 5 G 6 G \sharp A \flat 7 A 8 B \flat 9 B 10 C

G STRING

0 G

1 G \sharp A \flat 2 A 3 B \flat 4 B 5 C 6 C \sharp 7 D 8 E \flat 9 E 10 F

C STRING

0 C

1 C \sharp 2 D 3 E \flat 4 E 5 F 6 F \sharp 7 G 8 G \sharp A \flat 9 A 10 B \flat

Second Position

A STRING

0 A

1 B 2 C 3 C \sharp 4 D 5 E \flat 6 E 7 F 8 F \sharp

D STRING

0 D

1 E 2 F 3 F \sharp 4 G 5 G \sharp A \flat 6 A 7 B \flat 8 B

G STRING

0 G

C STRING

0 C

FINGERING CHARTS

VIOLA FINGERING CHART

Fourth Position

A STRING
0
A
B C# D E F# G A

D STRING
0
D
E F# G A B C

G STRING
0
G

C STRING
0
C

Fifth Position

A STRING
0
A
B C# D E F G A Bb

D STRING
0
D
E F# G A B C Eb

G STRING
0
G

C STRING
0
C

Enharmonics

All sharps and flats have enharmonics which are usually played at the same place on the string by the next finger up or down. For example, an A \flat on the D string in 1st position is played by low 4th finger at the same spot where G \sharp can be played by high 3rd finger. Common enharmonics:

C \sharp D \flat D \sharp E \flat E F \flat E \sharp F F \sharp G \flat G \sharp A \flat A \sharp B \flat B C \flat B \sharp C

VIOLA FINGERING CHART

Finger Patterns

These fingering charts include all half steps in the positions shown. Use a combination of half steps and whole steps for most finger patterns.

First and Third Position

A STRING

0
A

1
B \flat

1
B

2
C

2
C \sharp

3
D

2
E \flat

2
E

3
F

3
F \sharp

4
G

D STRING

0
D

1
E \flat

1
E

2
F

2
F \sharp

3
G

3
G \sharp A \flat

4
A

3
B \flat

3
B

4
C

G STRING

0
G

1
G \sharp A \flat

1
A

2
B \flat

2
B

3
C

3
C \sharp

4
D

3
E \flat

3
E

4
F

C STRING

0
C

1
C \sharp

1
D

2
E \flat

2
E

3
F

3
F \sharp

4
G

3
G \sharp A \flat

3
A

4
B \flat

Second Position

A STRING

0
A

B

1
C

1
C \sharp

2
D

2
E \flat

3
E

3
F

4
F \sharp

D STRING

0
D

E

1
F

1
F \sharp

2
G

2
G \sharp A \flat

3
A

3
B \flat

4
B

G STRING

0
G

C STRING

0
C

FINGERING CHARTS

1 Sonata in G major

B. Marcello

Realized and edited by Doris Preucil

Largo

Musical score for the Largo section, measures 1-10. The music is in G major (one sharp) and common time (C). It features a series of eighth-note patterns with various dynamics and articulations. Measure 1 starts with a *mf* dynamic and a *p* 2nd time instruction. Measures 4, 7, and 10 include dynamic markings of *mf*, *p*, and *f* respectively. The section concludes with a *rit.* (ritardando) marking.

Allegro

Musical score for the Allegro section, measures 11-16. The music is in G major and common time, characterized by a fast, rhythmic eighth-note pattern. Measure 11 begins with a *f* dynamic. Measures 12, 13, and 16 include dynamic markings of *p*, *f*, and *f* respectively. The section concludes with a *f* dynamic marking.

19 *p*

22 *f* *p*

25 *f*

28 *p* *f* *sempre cresc.*

31 *p* *f*

34 *f* *rit.*

Largo

mp *mp*

6 *p* *mp*

11 *f* *p* *rit.* *pp*

Bourrée - 1st and 3rd Pos

VIOLA $\text{♩} = 112-120$

Edited by Harvey S. Whistler

G. F. HANDEL
Arr. by Herman A. Hummel

Allegro con spirito

The musical score is written for Viola in 3/4 time, marked "Allegro con spirito". It consists of ten staves of music. The key signature has one sharp (F#). The score includes various dynamics: *f* (forte), *p* (piano), *ff* (fortissimo), and *riten.* (ritardando). Performance markings include *IIIp.* (triple bowing), *Ip.* (single bowing), and *V* (bowing) with various fingering numbers (0, 1, 2, 4). Measure numbers are indicated in parentheses: (5), (9), (13), (17), (21), (25), (29), (33), (37), (41), and (45). The score is arranged by Herman A. Hummel.

10 Gavotte

Allegretto

J.B. Lully

mf con grazioso

f

p

mf

f

poco rit. a tempo piu agitato

3rd position

p

Measures 1-37: Musical notation with fingerings (0, 1, 2, 3, 4, 5), dynamics (mf, f, p, poco rit., a tempo piu agitato), and articulation (tr, V). A section from measure 22 to 27 is marked "3rd position".

22
2.4

Gavotte

28 29 30

f 3rd position

31 32 33 34 35

ritard. molto *a tempo*
mf

36 37 38 39

40 41 42 43

44 45 46 47

48 49 50 51

52 53 54 55

tr *rit.*