



VIOLA SUITE
FOR SOLO VIOLA

Ivan Langstroth
(1887–1971)



AVS Publications 022

Preface

Ivan Langstroth was born in Alameda, California, on October 16, 1887, and received his early musical training in San Francisco with the composer Theodore Vogt. He later studied composition at the Hochschule für Musik in Berlin with Paul Juon and piano with Josef Lhévinne; a scholarship allowed further master class studies in composition with Engelbert Humperdinck. After touring as a concert pianist, he taught composition and theory at the New Vienna Conservatory during the 1920s and the Austro-American International Conservatory during the 1930s. Langstroth was back in the United States by 1940, and he taught for several years at the Chatham Square Music School (which later merged with the Mannes College of Music), the City College of New York, and Brooklyn College.

Among Langstroth's many compositions for viola are a sonata for viola and piano, several short works for viola and piano, and this solo suite. This edition is primarily based on two related sources: a holograph facsimile titled *Viola Suite*, published by Independent Music Publishers (IMP), and an earlier manuscript titled *Viola Solo Suite*. Additional manuscript sources from the Ivan Langstroth Scores collection (JPB 06-46) at the New York Public Library for the Performing Arts Music Division indicate that Langstroth repurposed material from a five-movement suite for solo violin when composing this work. Correspondence between the violist Karl Doktor—a personal friend of the composer—and Langstroth in 1943 (part of JPB 06-46) includes compositional and technical suggestions by Doktor, and the many bowings and fingerings included in the holograph facsimile (and reproduced in this edition) were presumably influenced by him. The New York Public Library collection also contains an IMP copy, to which Langstroth added an optional trio for the Scherzetto movement. That optional material (written at an unknown date) has been omitted from this edition as it appears in none of the other sources. This publication is made possible through the generosity of the Jean Gray Hargrove Music Library, University of California, Berkeley.

David M. Bynog, editor

II Scherzetto

Allegro

The musical score for "Scherzetto" is written for viola and consists of 11 staves. The tempo is marked "Allegro". The piece is in 3/4 time and has a key signature of one flat (B-flat). The score alternates between bass and treble clefs. Dynamics include *mf*, *p*, *mp*, and *cresc.*. Fingerings are indicated by numbers 1, 2, 3, and 4. The score includes various musical notations such as accents, slurs, and breath marks.

III

Menuetto

Allegretto

Musical score for Menuetto in G major, Op. 35, No. 3 by Franz Schubert. The score is in 3/4 time and consists of 40 measures. It features various dynamics (mp, pp, sf, p, f, mf, ff), articulations (accents, staccato), and performance instructions (spicattissimo, espress., poco rit., D.C. al Fine). The piece includes a Trio section starting at measure 25.

IV Introduction and Fugue

Introduction Adagio - recitativo

Musical score for the Introduction section, measures 1-9. The piece is in 3/4 time and begins with a forte (*f*) dynamic. It features a series of triplet eighth notes. The first measure is marked *pizz.* (pizzicato), and the second measure is marked *arco* (arco). The tempo is Adagio. The score includes dynamic markings *f*, *pizz.*, *arco*, and *pp*. There are also performance instructions like *p espress.* and *pp*. The key signature has one sharp (F#).

Fugue Allegro energico

Musical score for the Fugue section, measures 10-27. The piece is in 4/4 time and begins with a forte (*f*) dynamic. It features a series of eighth notes. The tempo is Allegro energico. The score includes dynamic markings *f*, *p*, and *mf*. There are also performance instructions like *p*, *pp*, *p*, and *mf*. The key signature has one sharp (F#).

a tempo

30 *rit.* *f*

33 *a tempo*

36 *rit.*

39

41

43 *f*

45

47 *pesante*

49 *rinf.*

51 *allarg.* *rit.* *Adagio*



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VIOLA SOLO

Ivan Langstroth
Viola Suite. AVS 022

Quincy Porter
Suite for Viola Alone. AVS 008

Frederick Slee
Variations on a Hymn Tune for Solo Viola. AVS 003

VIOLA AND PIANO

Blanche Blood
Barcarolle for Viola and Piano. AVS 002

Arthur Foote
Melody for Viola and Piano, op. 44a. AVS 015

Carl Fuerstner
Two Pieces for Viola and Piano. AVS 021

Quincy Porter
Speed Etude for Viola and Piano. AVS 007

Gustav Strube
Regrets for Viola and Piano. AVS 010

Theodore Thomas
Divertissement for Viola and Piano. AVS 006

VIOLIN AND VIOLA

Louise Lincoln Kerr
Etude. AVS 020

J. N. Pychowski
Perpetual Canon. AVS 017

TWO VIOLAS

Felix Mendelssohn-Bartholdy
Canon for Two Violas. AVS 004

THREE VIOLAS

Scott Slapin
Capricious. AVS 012

VIOLA ENSEMBLE (FOUR OR MORE)

J. S. Bach
Sinfonia from the Cantata: Gleichwie der Regen und Schnee vom Himmel fällt. AVS 005

Matthias Durst
Adagio for Four Violas. AVS 001

Felix Mendelssohn-Bartholdy
Adagio from String Sinfonia VIII. AVS 011a

Hendrik Waelput
Cantabile for Four Violas. AVS 018

Max von Weinzierl
Nachtstück für 4 Violen, op. 34. AVS 009

VIOLA AND ORCHESTRA

Cecil Forsyth
The Dark Road for Viola and String Orchestra. AVS 024

W. A. Mozart
Principal Viola Part for Sinfonia Concertante, K. 364, Extended Scordatura Edition. AVS 019

Principal Viola Part for Sinfonia Concertante, K. 364, Scordatura Edition. AVS 019a

MIXED ENSEMBLES

J. S. Bach
Chorale: Ich, dein betrubtes Kind, for Soprano, Viola obligata, and Continuo from the Cantata Mein Herze schwimmt im Blut. AVS 013

Ergieße dich reichlich, du göttliche Quelle, Aria for Tenor, Viola, and Continuo from the Cantata Wo soll ich fliehen hin. AVS 014

Sinfonia from the Cantata: Gleichwie der Regen und Schnee vom Himmel fällt. AVS 005

Michael Colgrass
Revisions to Variations for Four Drums and Viola. AVS 016

Felix Mendelssohn-Bartholdy
Adagio from String Sinfonia VIII. AVS 011

