

The American Viola Society

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TWELVE STUDIES  
FOR VIOLA

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Sven Helge Reher  
(1911-1991)



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AVS Publications 063

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*Procured and prepared by Tanya Solomon, Chair of the Scores Committee for the American Viola Society.*

## About the Composer

Sven Helge Reher (born 1911 in Hamburg, Germany) came to Los Angeles with his family in 1914. His father, Wilhelm Reher, was a violinist who had performed under Nikisch, Mahler and others in the Hamburg Philharmonic. In the period 1914 to 1918 he was a member of the Los Angeles Symphony Orchestra under Adolf Tandler. Frau Reher (née Callesen) was a pianist who had studied in Leipzig, Germany. After sundry continental and transoceanic peregrinations--during which Wilhelm reorganized the Houston Symphony and served among the first stands of the Cincinnati Symphony under Reiner--the Rehers settled permanently in Southern California.

Given his family's inclinations it was inevitable that Sven should become a musician; his first violin lessons were under the supervision of his father. Then, in the mid-nineteen twenties, both Sven and his younger brother Kurt studied at the prestigious Berliner Hochschule für Musik. Trading his violin for the heftier viola, Sven joined the ranks of the Los Angeles Philharmonic, then directed by Otto Klemperer, and served eight years (1934 to 1942).

After a stint in military intelligence in the European Theater, Reher returned to Los Angeles where he has ever since been an outstanding feature in the musical scene: as a member of the Hollywood String Quartet, as a regular performer on the Monday Evening Concerts, as a soloist with community orchestras, as a much-sought-after studio musician, and as an educator. He is the dedicatee of works by Walter Piston, Mario Castel-Nuovo-Tedesco, Ernst Kanitz and others; his recording of the Hindemith Sonata for Viola Unaccompanied was glowingly reviewed in the *New York Times*.

*Tom Bertonneau Biographical Narrative, Finding Aid for the Sven Reher Papers, Library Special Collections, Charles E. Young Research Library, UCLA*

A definitive autobiography of Mr. Reher can be found in a 1981 oral history completed for the *UCLA Center for Oral History Research* (link: [We Must Go Further Yet](#)). Additional physical materials pertaining to his life and career were donated posthumously to the *UCLA Library Department of Special Collections* (link: [Sven Reher Papers](#))

## Compositions

- *Twelve Studies for Viola* (1978)
- *Sonata for Solo Viola: Enigma* (1979)
- *Cuenca – Rapsodia Para Flauta Y Viola* (1982)
- *Essay for Solo Viola and String Orchestra* (1983)
- *Christmas Music for Two Violas* (1984)
- *Twelve Studies for Intermediate Viola* (1986)
- *Music for Viola (In the First Position) With Piano Accompaniment, transcribed, arranged and edited by Sven Reher* (1988)

## Selected Discography

- *Paul Hindemith Anthology, Volumes 2-4* (GSC Recordings 1972-1975; LoC # 74750800)
- *Leon Levitch: Quartet for Flute, Viola, Cello, and Piano* (Orion Records; LoC # 72750191)
- *Leon Levitch: Sonata for Viola and Piano, Op. 11* (Orion Records 1970; LoC # 75751579)
- *Eric Zeisl: Sonata for Viola and Piano in A minor* (Society for Performing Artists; 1950)

In addition to the above recordings, Mr. Reher performed in numerous commercial sound recordings. A partial list of those can be found on the [Discogs](#) web site.

## Tribute

I would like to dedicate the digital conversion of these Viola music compositions to my father the composer, Sven Helge Reher (deceased January 1991). My father was a source of support and musical mentorship from my earliest years. When I was trying to learn the recorder as a young girl, he would sit with me and patiently guide me through the playing of duets. As I grew in life and in music, Sven invited me to join as a flutist in his recreational string quartet (in which he enjoyed playing First Violin). My dad and I later played a number of small concerts together along with a larger one in Los Angeles in which we performed the North American premiere of his work *Cuenca, Rhapsody for Flute and Viola*.

Listening to my father play his beautiful viola, or overhearing him teach his students, was always a source of learning for me; he was a fine and sensitive musician, and very supportive of his students. Toward the end of his life when he was suffering from the effects of a debilitating stroke, I once again learned from dad as I ministered to him with my Music Therapist hat on. I learned about the Spirit within, resonant behind our physical facades, and the power of music.

Sven, I dedicate this electronic modernization of your compositions to you! May your Spirit and contributions live on long past my time, helping to support present and future violists.

## Acknowledgments

Many hands have been involved in this project, from seed to fruition. Violist Bruce Irschick gave initial encouragement for the digitization idea, providing assistance and opinions when needed. The final product would not have been possible without the technical initiative and skill of John Chapman, who completed all the tasks required to digitize the original manuscripts. The project piqued his interest, and his patience and dedication to the goal never waned. We, the family, are the benefactors of his generous time and effort in accomplishing the considerable amount of work required to bring the project to fruition.

I, Mary Reher (Sven's daughter), undertook the proofing of the digitized manuscripts and audio files, communicating corrections and editorial queries to John. Vincent Reher (Sven's son) was a collaborative supporter of the project, providing guidance and technical assistance in several areas including licensing and compiling biographical material. As with everything I undertake, my husband Andy Nowak has patiently offered advice when asked, as well as consistently being a solid base of support behind my back.

After his death, the physical copies of our father's music were distributed to many universities in different countries by David Reher (Sven's son). The current digitization project now brings Sven Reher's music into the modern world, where hopefully its life will continue with the benefit of this new and widely-accessible format.

Mary Reher  
Pender Island, B.C. Canada  
March 2022

## Score Table of Contents

<b>Study 1</b>	<b>1</b>
<b>Study 2</b>	<b>3</b>
<b>Study 3</b>	<b>5</b>
<b>Study 4</b>	<b>8</b>
<b>Study 5</b>	<b>10</b>
<b>Study 6</b>	<b>13</b>
<b>Study 7</b>	<b>15</b>
<b>Study 8</b>	<b>17</b>
<b>Study 9</b>	<b>20</b>
<b>Study 10</b>	<b>23</b>
<b>Study 11</b>	<b>26</b>
<b>Study 12</b>	<b>29</b>

# For Nancy Ross Twelve Studies For Viola

## Study 1

SVEN HELGE REHER

Adagio ♩ = 60

7

44

48

52

56

60

64

69

74

80

86

92

## Study 2

Allegro moderato sempre martele

Musical notation for measures 1-6. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a mezzo-forte (*mf*) dynamic marking. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, 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E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-298, G-298, F#-298, E-298, D-298, C-298, B-299,

46

*f*

52

*p*

58

64

*mf*

70

76

83

89

95

*f poco calando* *poco rit.*

## Study 3

Allegro (♩ = 80)

3

5

7

9

11

13

15

17

19

21



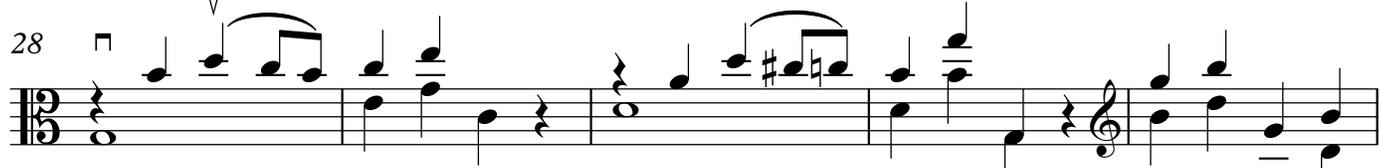
23



25



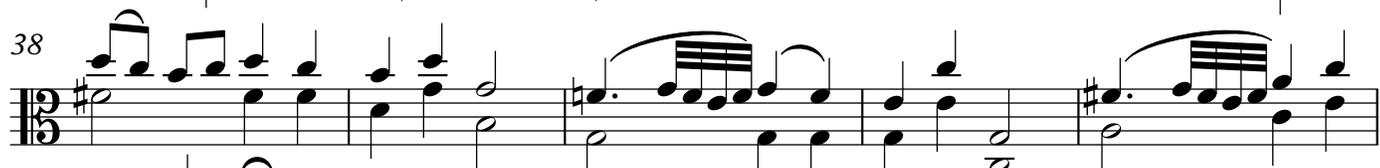
28



33



38



43



**poco accel.**

45



47



49



51



Detailed description: This page contains musical notation for measures 21 through 52 of a piece. The notation is written in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The time signature is 12/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and phrasing marks throughout. A dynamic marking of **poco accel.** (poco accelerando) is placed below the staff at measure 43, with a wedge-shaped hairpin indicating the increase in tempo. A fingering of '5' is shown above a note in measure 44. The page number '6' is located in the top right corner.

53



55



57



59



61



63



65



67



69



71



## Study 4

Andante sostenuto

7

13

20

27

33

39

44

\* *Optional alternative double stop*

49

55

61

68

75

82

86

**molto rit.**

## Study 5

Allegro ♩ = 140

The musical score for Study 5 consists of ten staves of music, each beginning with a measure number (3, 5, 7, 9, 11, 13, 15, 17, 19). The time signature is 2/4, and the tempo is marked Allegro with a quarter note equal to 140 beats per minute. The score is written in a variety of clefs: the first two staves use alto and bass clefs, while the remaining eight staves use the treble clef. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties. The piece concludes with a final double bar line on the tenth staff.



44



46



48



50



52



54



56



58



60



62



## Study 6

## Allegro leggiero

4 *p*

7 *sempre spiccato*

10

13

16

19

22

25

28 *molto sost.*  
*pp* *poco rubato*

32 *pp*

36

*p*

40

*p*

44

*mf*

48

*mf*

51

*mf*

54

*mf*

57

*mf*

60

*mf*

63

*mf*

65

*mf*

68

*ben marcato*

*lunga*

## Study 7

Allegro ♩ = 160

6

12

18

23

29

35

41

46

51

57



62



68



73



78



83



88



93



98



103



108



Detailed description: This page contains ten staves of musical notation for a viola study. Each staff begins with a measure number (57, 62, 68, 73, 78, 83, 88, 93, 98, 103, 108). The music is written in a 12/8 time signature with a key signature of one flat (B-flat). The notation includes eighth and sixteenth notes, rests, and various accidentals (sharps, flats, naturals). Slurs and phrasing marks are used throughout to indicate musical phrasing. The piece concludes with a double bar line at the end of the final staff.

## Study 8

**Allegro vivace**

3

5

7

9

11

13

15

17

19

21

23

Musical staff 23: Bass clef, 12/8 time signature, key signature of two flats (B-flat, E-flat). The staff contains a complex melodic line with many slurs and ties.

25

Musical staff 25: Bass clef, 12/8 time signature, key signature of two flats (B-flat, E-flat). The staff contains a complex melodic line with many slurs and ties.

27

Musical staff 27: Bass clef, 12/8 time signature, key signature of two flats (B-flat, E-flat). The staff contains a complex melodic line with many slurs and ties.

29

Musical staff 29: Bass clef, 12/8 time signature, key signature of three sharps (F-sharp, C-sharp, G-sharp). The staff contains a complex melodic line with many slurs and ties.

31

Musical staff 31: Treble clef, 12/8 time signature, key signature of three sharps (F-sharp, C-sharp, G-sharp). The staff contains a complex melodic line with many slurs and ties.

33

Musical staff 33: Treble clef, 12/8 time signature, key signature of three sharps (F-sharp, C-sharp, G-sharp). The staff contains a complex melodic line with many slurs and ties.

35

Musical staff 35: Treble clef, 12/8 time signature, key signature of three sharps (F-sharp, C-sharp, G-sharp). The staff contains a complex melodic line with many slurs and ties.

37

Musical staff 37: Bass clef, 12/8 time signature, key signature of three sharps (F-sharp, C-sharp, G-sharp). The staff contains a complex melodic line with many slurs and ties.

39

Musical staff 39: Bass clef, 12/8 time signature, key signature of three sharps (F-sharp, C-sharp, G-sharp). The staff contains a complex melodic line with many slurs and ties.

41

Musical staff 41: Treble clef, 12/8 time signature, key signature of three sharps (F-sharp, C-sharp, G-sharp). The staff contains a complex melodic line with many slurs and ties.

43

Musical staff 43: Bass clef, 12/8 time signature, key signature of three sharps (F-sharp, C-sharp, G-sharp). The staff contains a complex melodic line with many slurs and ties.

45

47

49

51

53

55

57

59

61

63

65

## Study 9

Andante con moto

4

7

10

12

15

18

21

24

Measures 24-26: Bass clef, 2/4 time, key of D major. The music consists of eighth-note patterns with trills (tr) and slurs. Measure 24 starts with a trill on D4, followed by eighth notes. Measure 25 continues the pattern with a trill on E4. Measure 26 ends with a trill on F#4.

27

Measures 27-28: Bass clef, 2/4 time, key of D major. Measure 27 features a trill on G4. Measure 28 features a trill on A4.

29

Measures 29-31: Bass clef, 2/4 time, key of D major. Measure 29 features a trill on B4. Measure 30 features a trill on C5. Measure 31 features a trill on D5.

32

Measures 32-33: Bass clef, 2/4 time, key of D major. Measure 32 features a trill on E5. Measure 33 features a trill on F#5.

34

Measures 34-35: Bass clef, 2/4 time, key of D major. Measure 34 features a trill on G5. Measure 35 features a trill on A5.

36

Measures 36-37: Bass clef, 2/4 time, key of D major. Measure 36 features a trill on B5. Measure 37 features a trill on C6.

38

Measures 38-39: Bass clef, 2/4 time, key of D major. Measure 38 features a trill on D6. Measure 39 features a trill on E6.

40

Measures 40-41: Bass clef, 2/4 time, key of D major. Measure 40 features a trill on F#6. Measure 41 features a trill on G6.

42

44

47

50

53

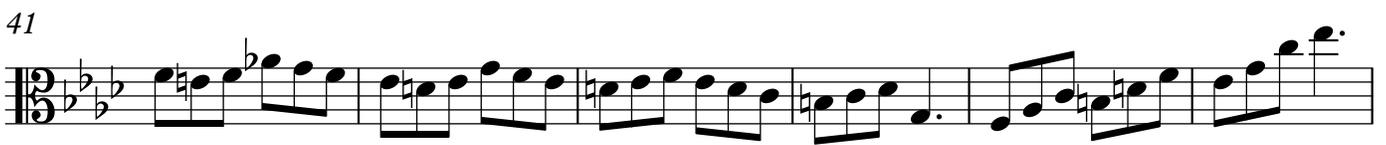
55

57

59

poco rit.

## Study 10

**Molto allegro** ♩. = 144

52



57



63



68



73



78



83



88



93



98



103

108

113

118

123

128

133

138

143

148

## Study 11

Moderato ♩ = 92

3

5

7

9

11

13

15

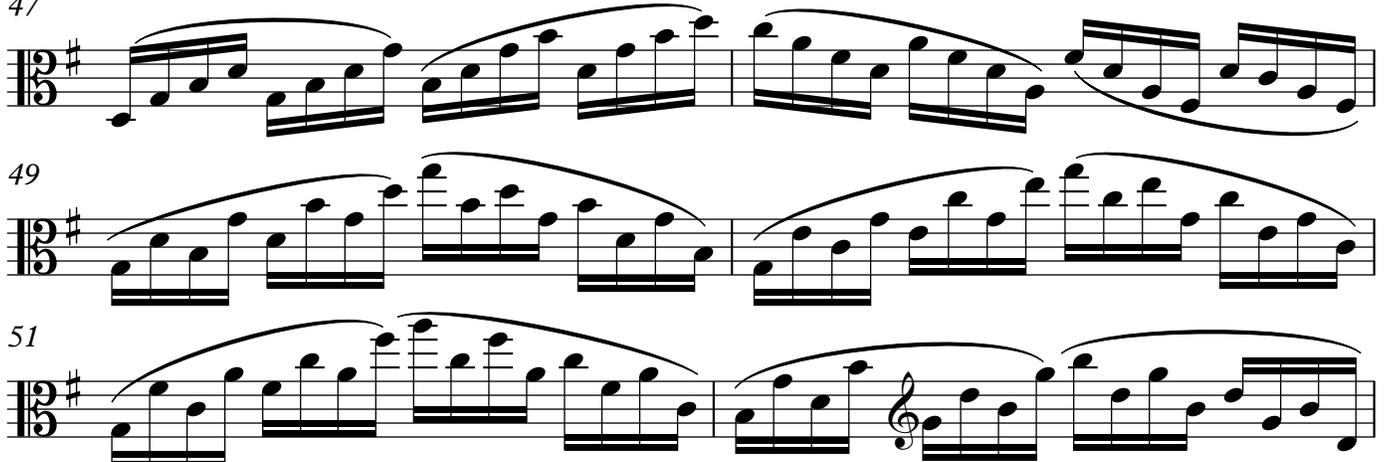
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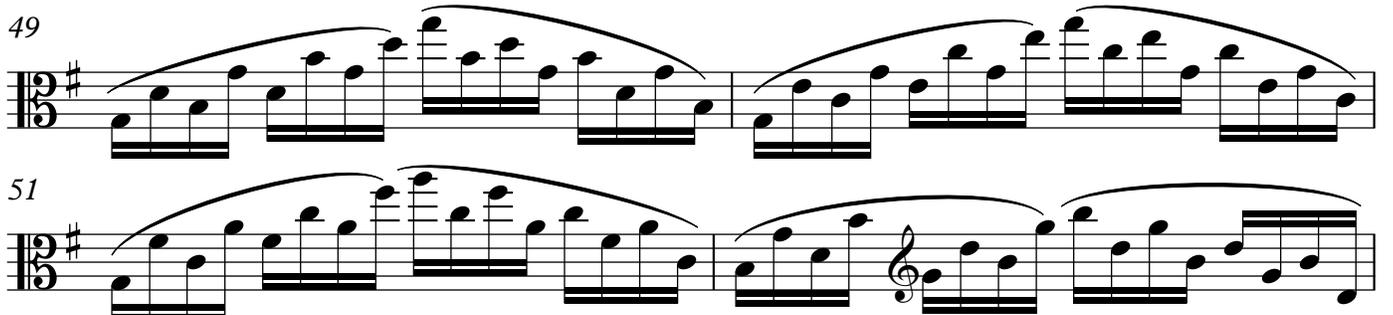
21

Musical score for Viola, measures 23-45. The score is written in 12/8 time and features a key signature of one sharp (F#). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests, often grouped by slurs. The key signature changes to one flat (Bb) at measure 29 and back to one sharp (F#) at measure 33. The score is divided into systems of four measures each, with measure numbers 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, and 45 indicated at the beginning of each system. The notation includes various accidentals (sharps, flats, naturals) and slurs.

47



49



51



53



55



57



59



61



63



65



67



69



Detailed description: This page contains ten staves of musical notation for a Viola study. The music is written in G major (one sharp) and 3/8 time. The notation is primarily in bass clef, with some staves (53, 55, 57, 65, 69) switching to treble clef. The piece features a consistent eighth-note rhythmic pattern with various phrasing and articulation marks. Measure numbers 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, and 69 are printed at the beginning of their respective staves. The notation includes slurs, accents, and dynamic markings such as *mf* and *f*.

## Study 12

Andante

Musical score for Study 12, Andante section, measures 1-12. The score is in 4/4 time, key of B-flat major. It begins with a mezzo-piano (*mp*) dynamic. The first six measures feature a melodic line with eighth-note pairs and quarter notes, with a fermata over the final two notes. Measures 7-12 continue the melodic development, with a crescendo leading to a forte (*f*) dynamic at measure 10. The section concludes with a fermata over the final note.

Var. I Con moto

Musical score for Study 12, Var. I, Con moto section, measures 13-30. The tempo is marked *Con moto* with a mezzo-forte (*mf*) dynamic. The music is in 4/4 time and features a more active melodic line with eighth-note patterns and slurs. The section consists of eight measures, ending with a fermata.

Var. II

Allegro  $\text{♩} = 85$ 

Musical score for Study 12, Var. II, Allegro section, measures 31-34. The tempo is marked *Allegro* with a quarter note equal to 85 beats per minute ( $\text{♩} = 85$ ). The music is in 4/4 time and features a highly rhythmic and technically demanding melodic line with sixteenth-note patterns and slurs. The section consists of four measures, ending with a fermata.

37

39

41

44

46

48

attacca

**Var. III Andante espressivo**

55

59

63

## Var. IV Allegro

Musical notation for measures 65-67. The piece is in 2/4 time with a key signature of one flat (B-flat). The music features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Accents are placed over several notes in the right hand.

68

Musical notation for measure 68. The eighth-note pattern continues, with a sharp sign appearing in the right hand.

69

Musical notation for measure 69. The eighth-note pattern continues, with a sharp sign appearing in the right hand.

70

Musical notation for measure 70. The eighth-note pattern continues, with a sharp sign appearing in the right hand.

71

Musical notation for measure 71. The eighth-note pattern continues, with a sharp sign appearing in the right hand.

72

Musical notation for measure 72. The eighth-note pattern continues, with a sharp sign appearing in the right hand.

73

Musical notation for measure 73. The eighth-note pattern continues, with a sharp sign appearing in the right hand.

74

Musical notation for measure 74. The eighth-note pattern continues, with a sharp sign appearing in the right hand.

75

Musical notation for measure 75. The eighth-note pattern continues, with a sharp sign appearing in the right hand.

76

Musical notation for measure 76. The eighth-note pattern continues, with a sharp sign appearing in the right hand.

77

Musical notation for measures 77-80. The piece is in 12/8 time with a key signature of one flat (B-flat). The notation consists of two staves: a treble clef staff and a bass clef staff. The music features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together in groups of three or six. The texture is dense, with many notes occurring simultaneously in both staves.

78

Musical notation for measures 78-81. The notation continues the dense, rhythmic pattern from the previous measures, maintaining the 12/8 time signature and one-flat key signature. The complexity of the rhythmic figures remains high.

79

Musical notation for measures 79-82. The notation continues the dense, rhythmic pattern from the previous measures, maintaining the 12/8 time signature and one-flat key signature. The complexity of the rhythmic figures remains high.

80

Musical notation for measures 80-83. The notation continues the dense, rhythmic pattern from the previous measures, maintaining the 12/8 time signature and one-flat key signature. The complexity of the rhythmic figures remains high.

81

Musical notation for measures 81-84. The notation continues the dense, rhythmic pattern from the previous measures, maintaining the 12/8 time signature and one-flat key signature. The complexity of the rhythmic figures remains high.

82

Musical notation for measures 82-85. The notation continues the dense, rhythmic pattern from the previous measures, maintaining the 12/8 time signature and one-flat key signature. The complexity of the rhythmic figures remains high.

**Var. V**

Musical notation for measures 85-88. This section is marked 'Var. V' and features a different rhythmic texture. It includes a large slur over a series of notes, with a '7' indicating a seven-measure phrase. The notation is less dense than the previous sections.

85

Musical notation for measures 85-88. This section is marked 'Var. V' and features a different rhythmic texture. It includes a large slur over a series of notes, with a '7' indicating a seven-measure phrase. The notation is less dense than the previous sections.

89

Musical notation for measures 89-92. This section is marked 'Var. V' and features a different rhythmic texture. It includes a large slur over a series of notes, with a '6' indicating a six-measure phrase. The notation is less dense than the previous sections.

91

94

97

**Var. VI Andante maestoso**

*mf*

105

110

**Var. VII Andante sostenuto**

*pp*

121

126

129

*cresc.* *f*