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20 Studies for solo viola
(2022)

[DRAFT]

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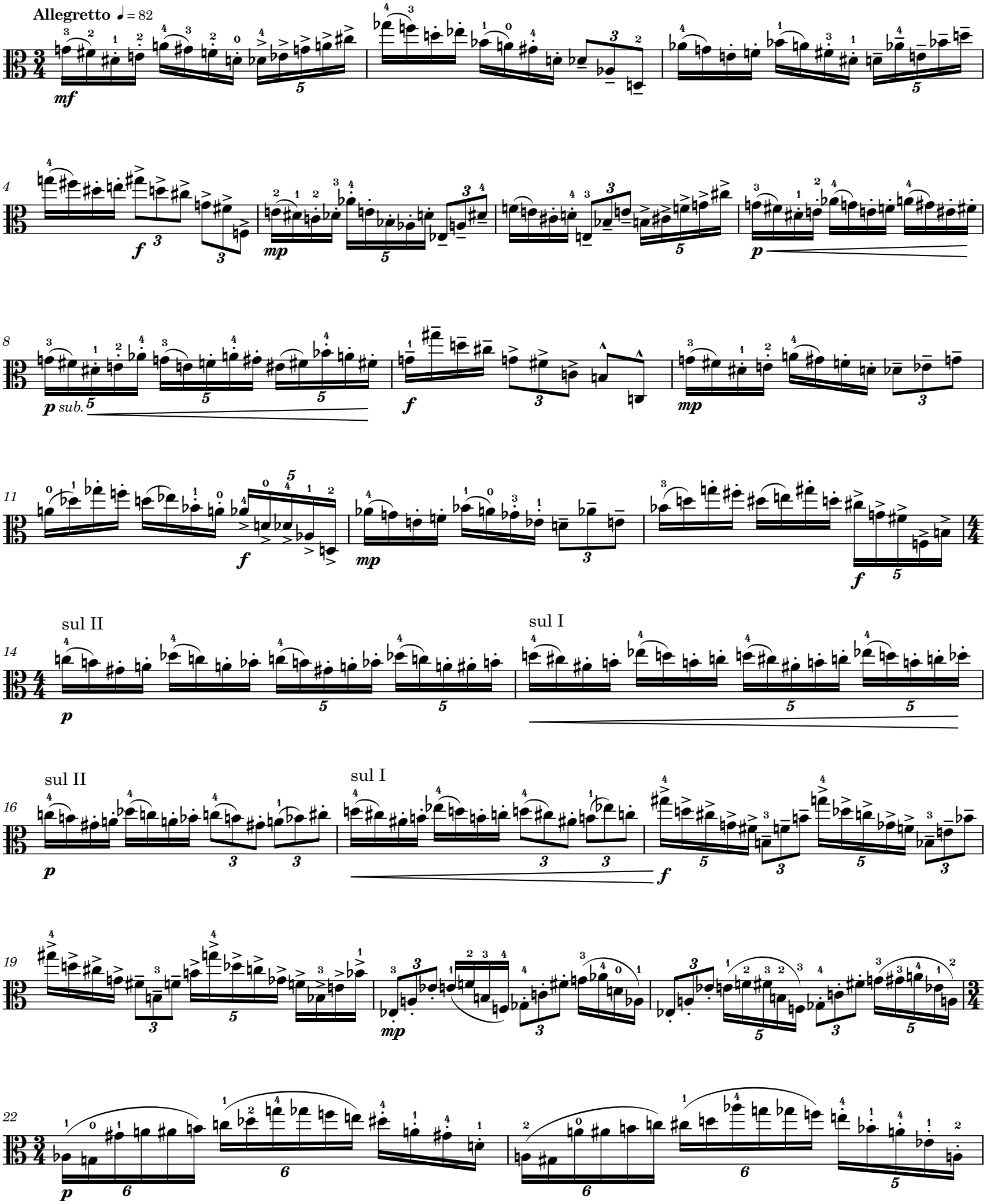
Playing Techniques and Commentary

n - normale | sp - sul ponticello | asp - altissimo sul ponticello | st - sul tasto
ast - altissimo sul tasto (by the LH fingers) | 1/2 ast - half way between the bridge and the left hand fingers | c.lb - col legno battuto

jeté	Thrown bow, ricochet. Should last duration of the note or performed in the written rhythm when noted “Rhythmic”
[M] - Multiphonic	Produced by placing the LH finger lightly on a non-harmonic node while bowing with a slow, heavy stroke close to (but not over) the fingerboard. The resulting sound should be similar to the multiphonic sound of an oboe. The multiphonic glissando in Study #16, M. 3 and similar is produced by fingering an artificial harmonic at the diminished fifth (not on an artifical harmonic node!) with a similar bow stroke while slowly sliding down the fingerboard. This technique requires the violist to search for the precise relation of weight, speed, and contact point respective to their instrument in order to bring out the proper resulting sound.
Pizzicato Fluido	Produced by placing the button of the bow (or the wood of the frog) against the string, pizzing with the left hand, and subsequently sliding the button of the bow along the length of the string to produce a glissando effect. Sounding pitch must be strictly followed.
Seagull Gliss.	A sequence of short harmonic glissandi sounds produced by sliding down or up the entire length of the string while finger an artificial harmonic with a fixed physical distance between the stopped finger and the harmonic finger.
«auf die schnecke»	Bow directly on the beg to produce a white noise
«bruit filtré»	Filtered noise, sound should contain white noise and pitch.
sur le cordier	On the tailpiece
sur le mentonnière	On the chin rest (ossia: on the side of the instrument)
Study #3, M.42:	This should be played as a continual glissando in the left hand, the bow articulating each string in the rhythm indicated. Pitch is approximate.
Study #6, M.23:	Release the left hand finger from the string just after the pizzicato to create a resonant ringing sound
Study #15	This study is an exercise in metric modulation. Each new tempo derives from the notes which immediately precede it (i.e. the quarter notes of measure 4 are the same tempo as the triplet quarter notes of measure 3). The metronome markings are given in order to orientate oneself while practicing; however, in performance the sensation of the metric-modulations should be more important than the metronomic accuracy.
Study #16, M.26:	Octave artificial harmonics, when played high on the C-string these extensions should be feasible, resulting in an artifical harmonic sounding at the 2nd partial one octave above the fundamental. Ossia: play sounding pitch as a real note flautando.
Study #19, M. 36 & 49:	the left hand touches the strings lightly as in a harmonic with two fingers a major second apart.
Study #19, M. 44:	Bow all the way to the LH finger!

Study #1: 9,7,6,5,4,3,2



24

26

ff

29

mf

32

f *mp*

35

p *p sub.*

37

f *ff* *pp*

sul pont.

39

40

cresc. poco a poco

41

ord.

mp

43

mp sub.

45

cresc. poco a poco

47

(cresc.)

48

ff *fff*

49

f

51

53

55

57

sffz

Study #2

Andante ♩ = 56

mp

mp

mp

7

pp

p

12

p

mp

pp

p

II

poco rall.

III

18

pp

pp

IV

p

pp

G.P.

a tempo

mf

III

26

mf

mp

mf

p

p

II

III

32

pp

p

pp

mp

p

ritardando.....

II

III

37

mp

a tempo

III

p

II

IV

III

42

pp

poco

Allegretto ♩. = 112

46

mf

mf

49

mp

52

mp

mp

55

p *cresc. poco a poco*

58

f

dim.

60

mp

mp

63

mf

66

mf

p

69

mp

mf

f

mp

72

p cresc.

74

ff *mp* *ff*

77

mp *f*

79

mp *ff*

81

mf *fff* *f*

84

f

86

f

88

f

90

sffz

Study #3: Some Fifths

Semplice ♩ = 64

mp

6

pp (eco)

mp

11

17

Meno mosso

pp (eco)

p (lontano)

GP

Tempo

23

mp

Meno mosso

30

pp (eco)

p (lontano)

34

GP

5

5

5

calando

GP

calando

Tempo

38

Tempo

(quasi-gliss...)

poco accel.

rit.

p

p

mp

42 Tempo calando Tempo GP

46 Tempo

53 Meno mosso calando Tempo (meno mosso) calando

57 Tempo calando Tempo calando

61 Tempo calando Tempo calando Tempo calando

64 Tempo calando Tempo

67 calando Tempo GP

72

76 Meno mosso

Study #4: Some Tritones

Allegro moderato ♩ = 120

sim. (always extended 4th finger)

mp

6

mp

11

mp

15

mp

mf

19

p sub.

23

f

mf sub.

27

p sub.

mf

p sub.

31

f

mp sub.

35

mp

39

mp

42

mf

46

49

mf

pp

51

cresc. poco a poco

53

mp

mp

56

mf

mp

59

mf

f

62

ff

mp sub.

65

69

72

mf

76

p sub.

p sub.

mf

80

p sub.

85

p sub.

87

p sub.

90

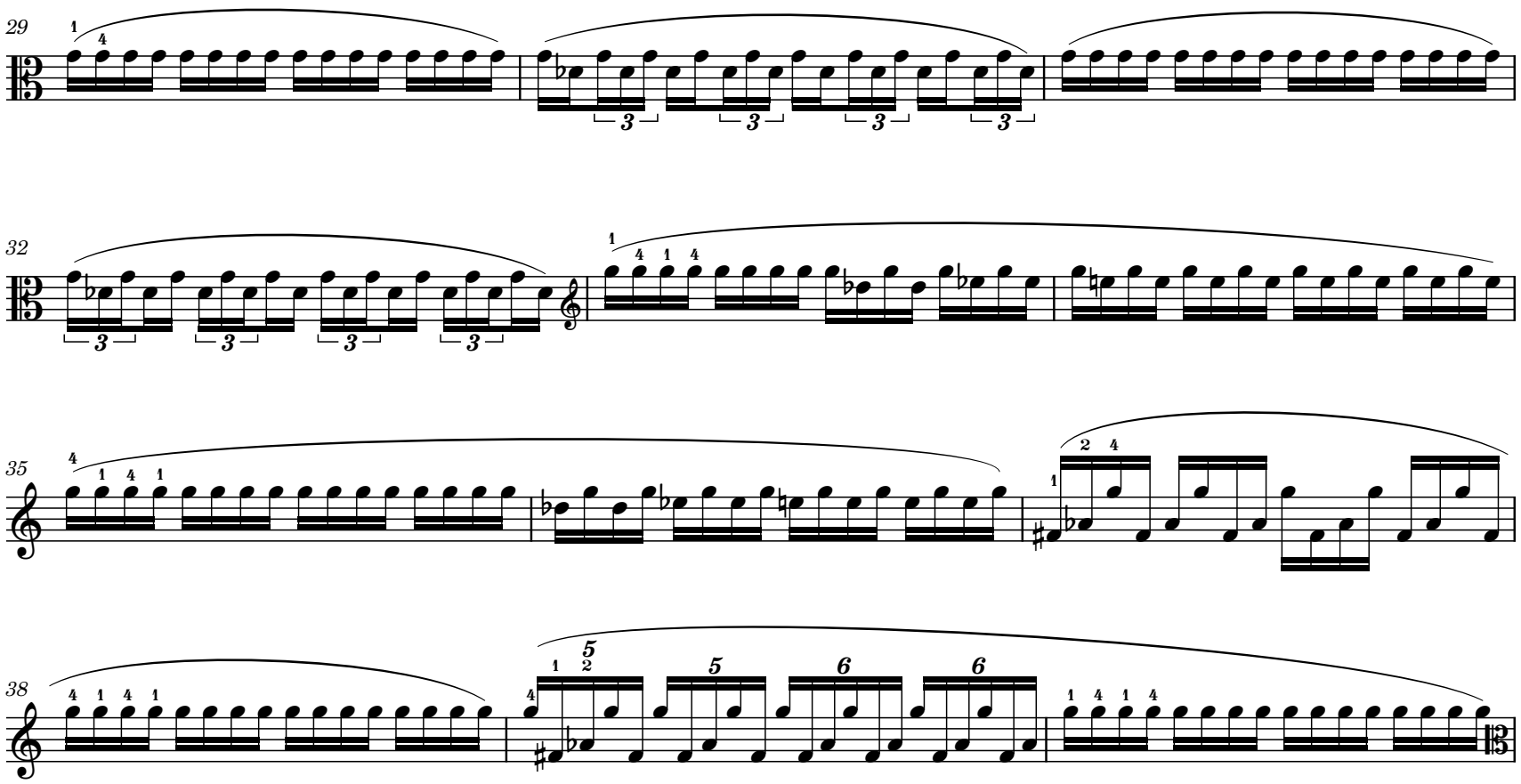
ff

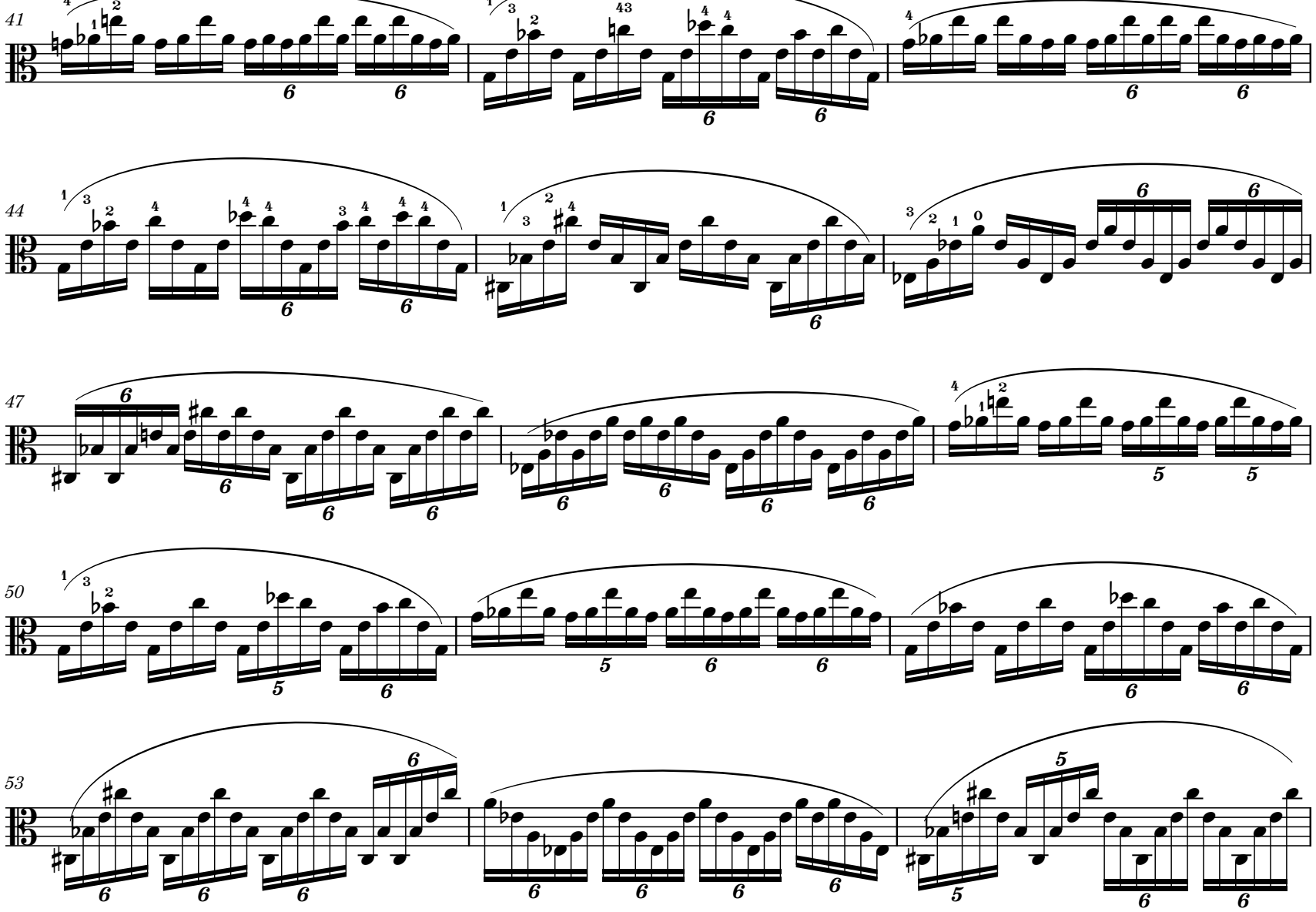
Study #5: Waves

Misterioso ♩ = 68

sim. (always across two strings)

pp *sempre*


29
32
35
38


41
44
47
50
53

56

59

62

65

68

71

74

sul II e III

77

Study #6

Presto possibile ♩ = 180

ff

6

p *ff*

10

mp *ff* *ff* *p*

13

sul II

pp *ff*

18

p *ff* pizz *mp*

22

arco *f* *ff* II *pp*

26

pizz *mp* arco *f*

30

p *pp* pizz *mp*

34 ff pp

38 ff pizza mp

41 arco ff pizza mp arco ff

44 mp pizza p arco

47 mp pizza p mp pizza

50 p sul IV ff pizza mp

54 arco sp pp norm. mp sp II III IV pp norm. mp

58 sp IV III II pp norm. mp ff

61

63
fff
pizza
mp
66
arco
ppp
sp
70
pizza
mp
arco
ppp
sp
74
norm.
ff
mp
cresc. poco a poco
78
fff
81
83
pizza
mp
86
arco
pp
pizza
sffz

[BLANK]

Study #7

Con brio ♪ = 84

sempre sul ponticello

II III II III II IV II III II IV II III II III IV II III II III

tr

fff *sempre*

9

II III IV III II III II IV II III II III IV II III IV III

tr

17

II III II III

tr

24

tr *tr* *tr*

29

tr *tr*

33

tr *tr* *tr*

38

II III II III II III IV III IV III II III IV II III IV II

tr

43

tr

8va

ppp *sub.*

52

fff sub.

61

65

69

72

75

(sempre fff)

81

84

Study #8

Moderato, maniacale ♩ = 56

1 sempre sul IV

jeté

2

3

jeté

jeté

19

21

23

25 flautando

jeté

26

27

29

31 jeté

33

[BLANK]

Study #9

Presto fluido con elegenza ♩ = 66–72

3

5

7

9

11

13

15

17 6 6 6 6 6 6
mp ff mp p

19 6 6 6 6 6
pp mp p mf p

21 6 6 6 6 6
mf ff ff mf p mp

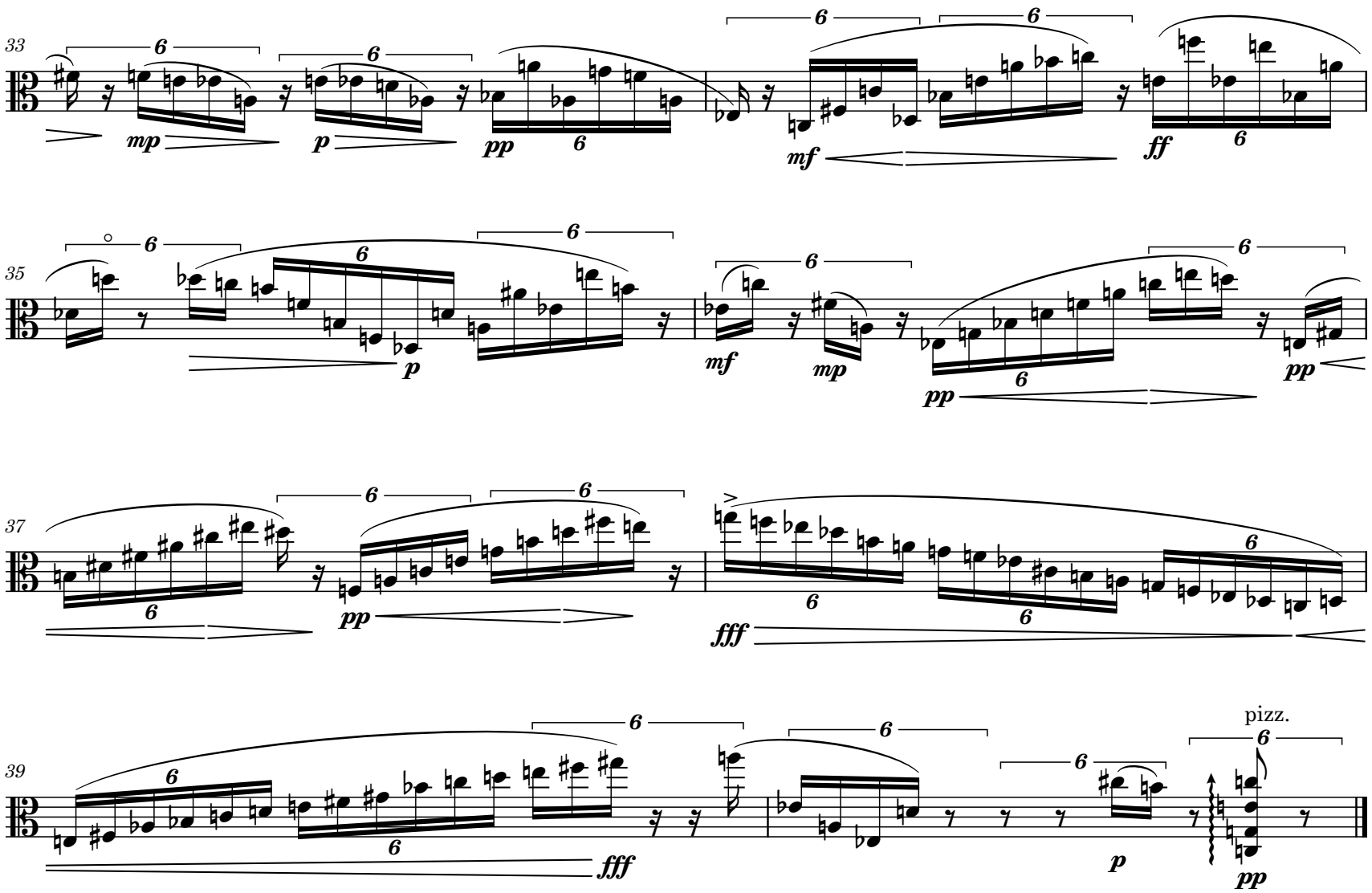
23 6 6 6 6 6 6
f ff f ff dim. poco a poco

25 6 6 6 6 6 6
p poco mp

27 6 6 6 6 6 6
mp mf p mf p

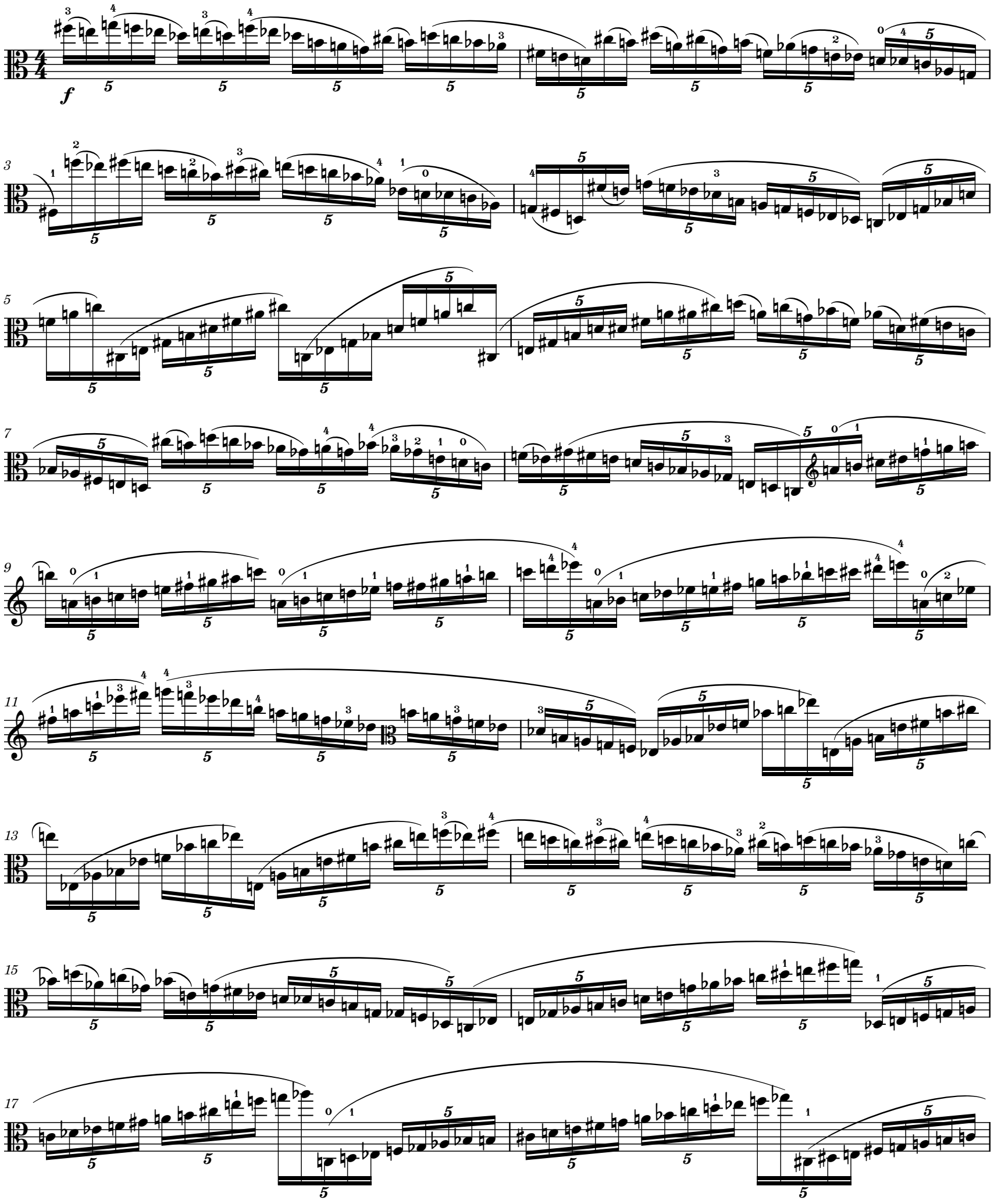
29 6 6 6 6 6
ff ff p

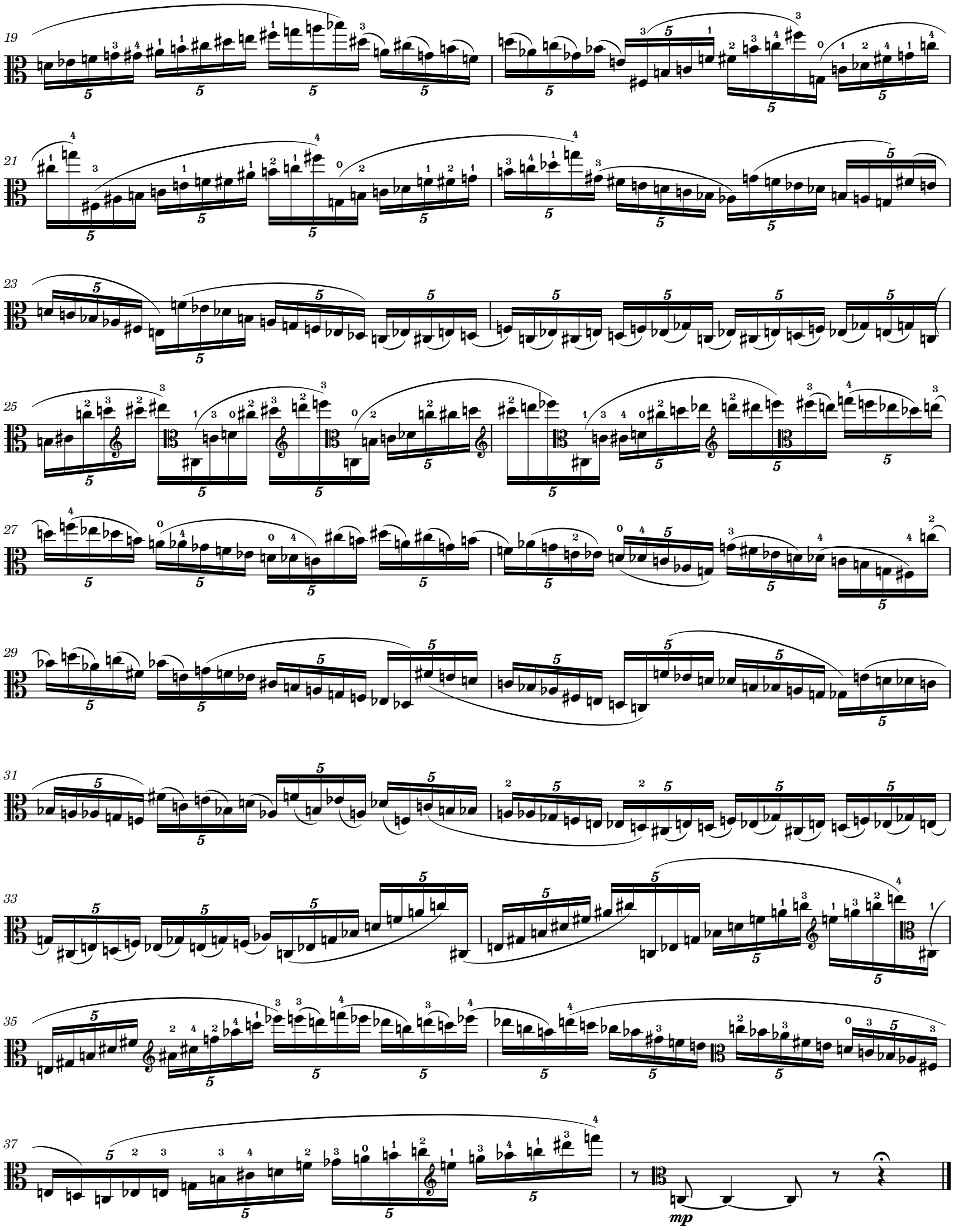
31 6 6 6 6 6 6
pp ff pp f p mf


33
35
37
39
pizz.

Study #10: Some Sieves

Allegro moderato ♩ = 96




19
21
23
25
27
29
31
33
35
37
mp

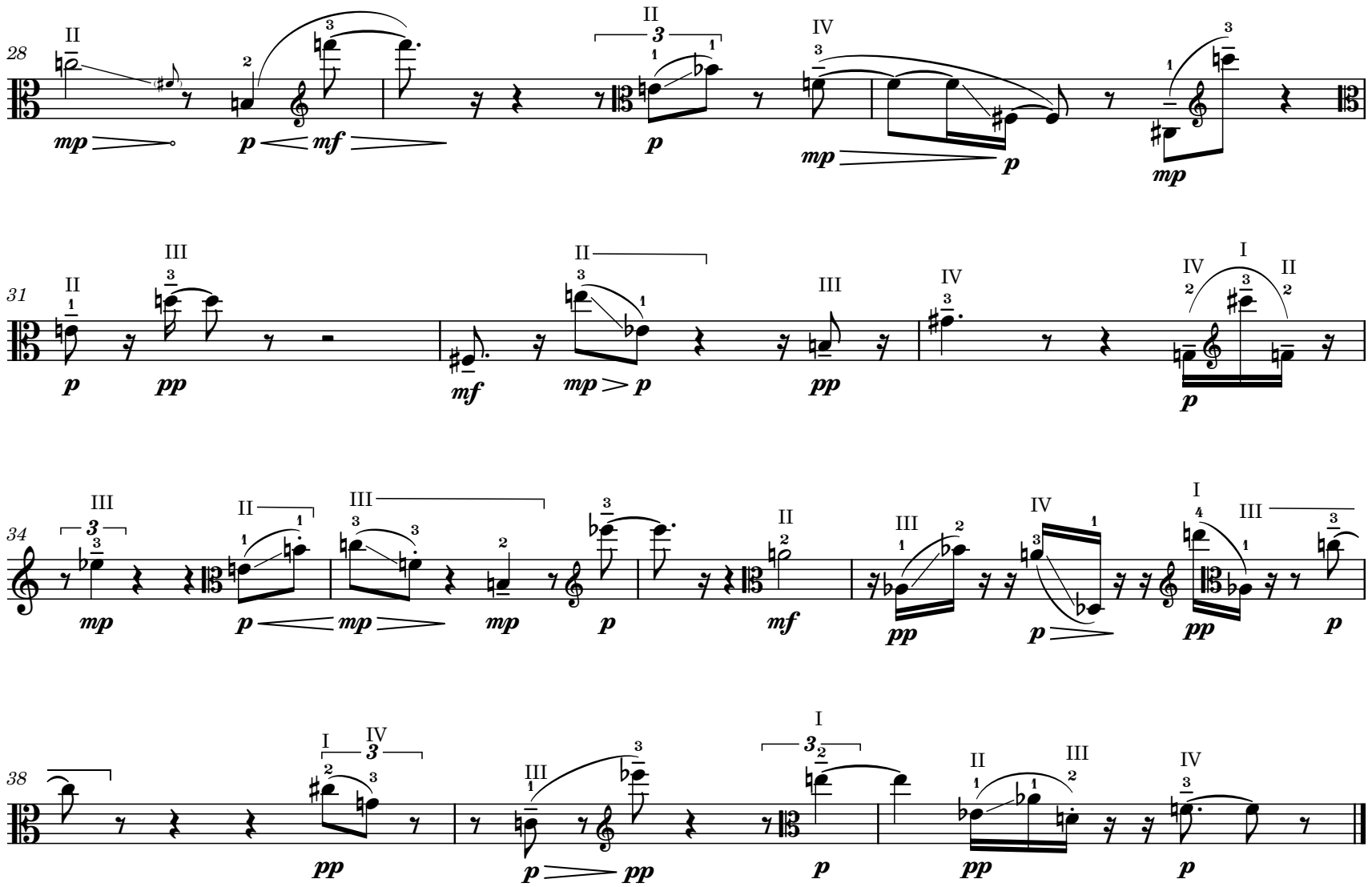
Study 11: Leaps and Slides

Lamentoso ♩ = 42

con sordino

sul IV

(espr.)


28
II
mp
p mf
II
3
p
IV
mp
p
mp
31
II
p
III
pp
II
mf
mp > p
III
pp
IV
p
IV
I
II
34
III
3
mp
II
p
III
mp
mp
p
II
mf
III
pp
IV
p
I
III
pp
p
38
I
IV
3
pp
III
p pp
I
3
p
II
III
pp
IV
p

Study #12: Matinée

Andante ♩ = 60

sul III e IV

Allegro con brio ♩ = 120

41

43

45

47

49

51

53

55

57

59

Tempo primo

mf

mp

p

(senza dim.)

Study #13: Laud

Espressivo, quasi improvisando ♩ = 58

mp p mp p

7

p pp ppp p

14

p sub. mf p p

20

pp p pp mf sub. f

jeté

26

mp sub. f p sub. mp

31

mf p pp ppp p pp

jeté

37

p mp pp ppp mp f ff f

44

mf sub. f f mp p

II

50
jeté
pp
p
pp
pp
56
(scorrevole)
ppp sempre
57
pp
jeté
pp
f 3 ff
f sub.
fff
f sub.
63
mf 5 f
ff
71
p
pp
p
pp
jeté
ppp

Study #14: Lament

Lento doloroso, espressivo ♩ = 42

II

Study #15: Accelerations

Bruscamente ♩ = 60

1

f

sim.

♩ = 90

♩ = 135

7

mp

♩ = 90

mf

13

♩ ~68

f

♩ = 135

p

22

31

♩ ~113

f

♩ = 75

ff

35

2

mf sub.

♩ ~68

41

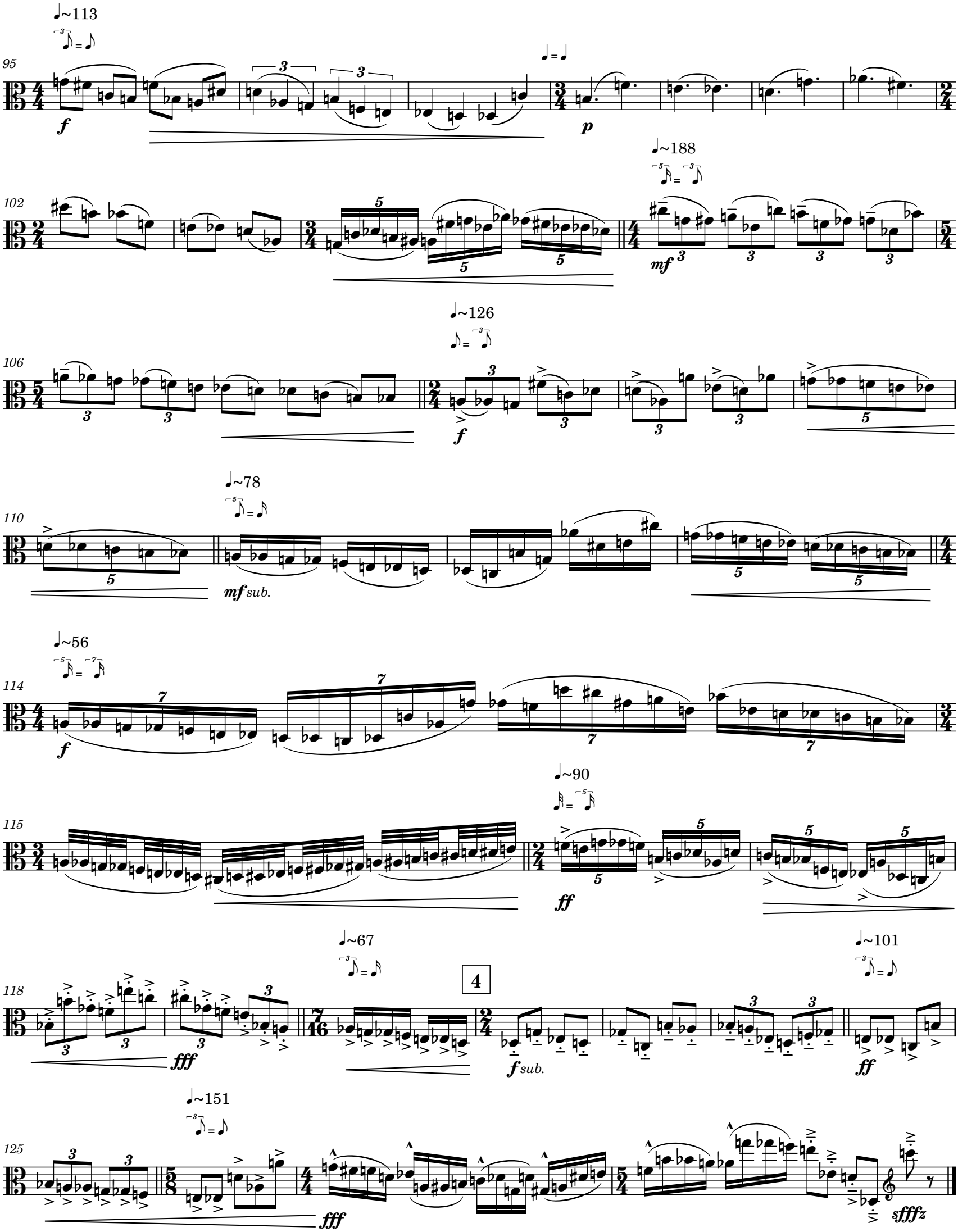
p

♩ ~113

mp

♩ ~169

♩~84
47
♩~169
pp
57
♩~141
65
mf
♩~94
f
♩~117
70
mp sub.
♩~84
77
f
♩~67
80
ff
♩~50
84
ff
3
f sub.
♩~75
♩~113
91
♩~75
mf


♩~113
95
f
p
♩~188
102
mf
♩~126
106
f
♩~78
110
mf sub.
♩~56
114
f
♩~90
115
ff
♩~67
118
fff
4
f sub.
♩~101
ff
♩~151
125
fff
sfffz

Study #16: La haute-ville

Pensieroso ♩ = 54

mp

p

(III)

[M]

mp

4

mp

[M]

mp

7

[M]

p

12

pp

[I]

[II]

[III]

p

12

pp

[I]

[II]

[III]

p

sul III

10 (harmonic gliss.)

pp

[I]

pizz. fluido

mp

[I]

p

(ossia: play real note)

13

ppp

12

mp

[I]

[II]

[III]

[IV]

p

[IV]

[III]

[II]

[I]

15

12

mp

p

pizz.

mp

sul III

seagull gliss

p

sul III

seagull gliss

18

[M]

pp

mp

seagull gliss

p

pizz.

mp

5

22

arco
IV
[M]
pizz.
cl.b
Sul III
pizz.
cl.b
arco
s.p.
pizz.
Sul III

26

[sul III]
Sul IV

28

pizz.
cl.b
pizz.
arco
s.p.
pizz. fluido
[I]
[I]
sul III
seagull gliss
sul IV
seagull gliss

32

[III]
[I]
[III]

35

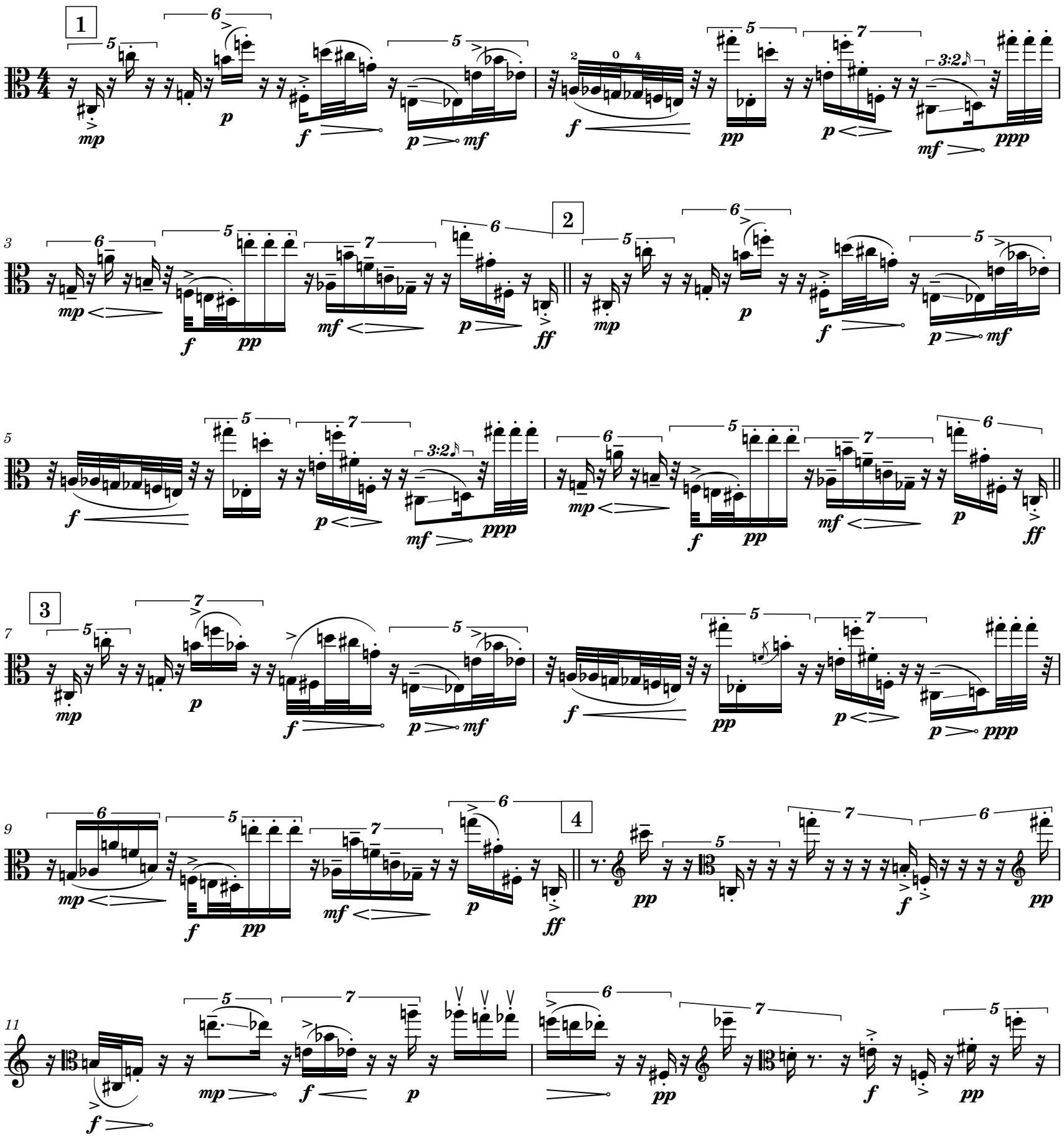
[M]

38

[M]

Study #17: Syncopations

Moderato con eleganza ♩ = 64



jeté (ma ritmico)

13

16

5

18

jeté (ma ritmico)

20

ten.

22

6

24

7 Più mosso

ppp sempre

26

poco

[BLANK]

Study #18: Some Minor Thirds

Tempo comodo e meccanico ♩ = 68

mf *f* *p* *f* *mf*

4

p *mp* *f* *p* *mf* *mp* *p*

6

mf *p* *f* *p* *mf*

9

p *mp* *f* *p*

10

mf *mp* *p*

11

mf *p* *mf* *f* *p* *pp*

12

ff *mp* *p*

13

p *mf*

14

mf *mp* *f* *pp* *mf* *p*

16
mf
mp

17
f
mf
ff

19
mp
mf

21
f

22
mf
f

23
ff
ff
p
ff

25
p
f
p sub.
mf

27
ff
mf
p

29
p
mp
f

30

p *ff*

31

p *mf*

32

ff *pp* *f* *f* *ff*

34

mf *fff*

36

pp *mp*

37

ff *pp*

38

f

39

ff *fff*

40

pp

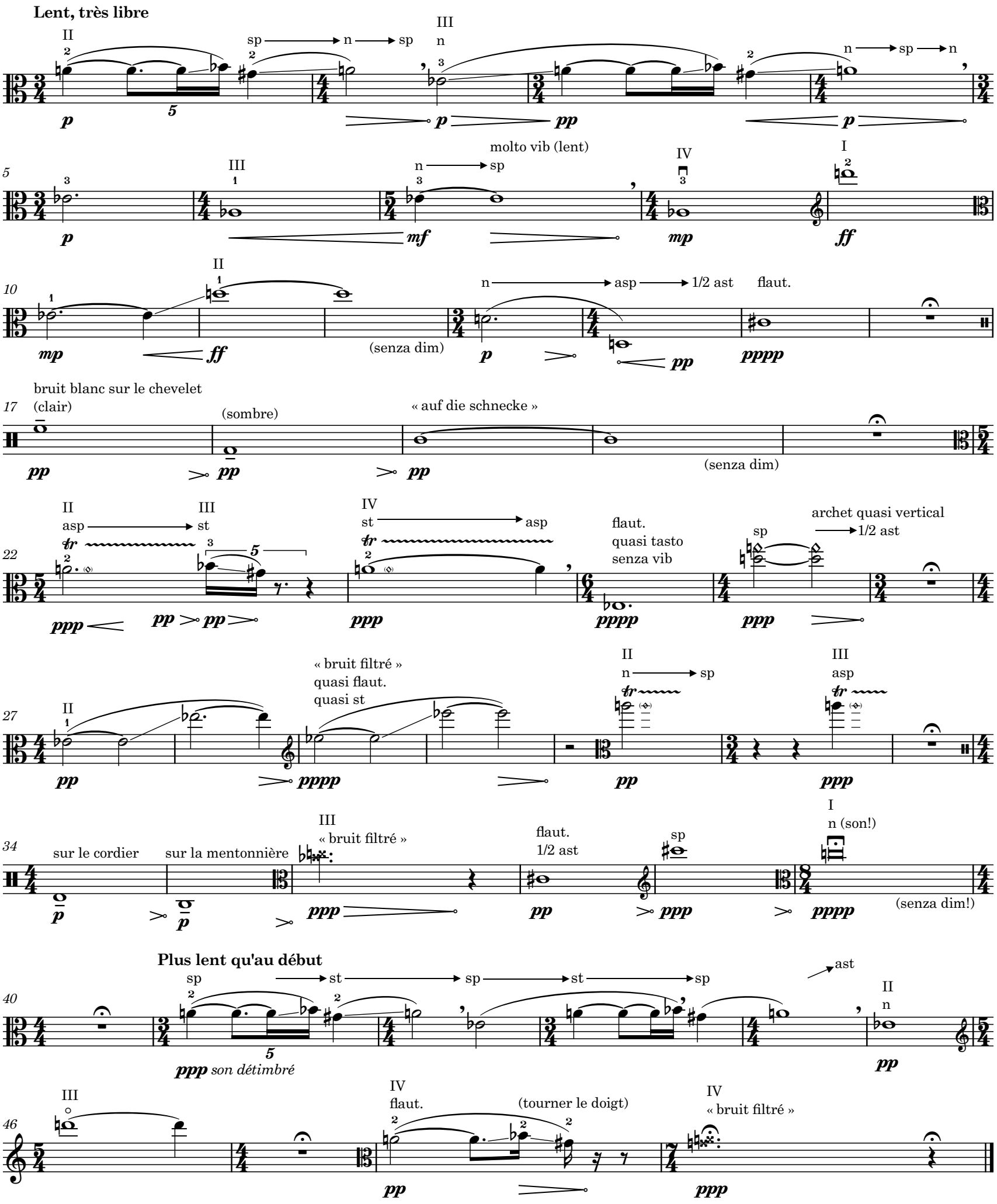
41

mf *mp* *pp*

molto calando

sul III e IV

Study #19: Les arbres de Ni Zan



Study #20: La zanzara

Presto possibile

mf

5

9

13

IV III IV

17

20

23

II

27

III IV

31

III IV

34

37

41

45

49

53

57

61

65

68

71

75

79

83

87

91

94

97

101

"rythmic vibrato"

104

p sub.

scratch!

sffz