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UNIVERSITY OF CALIFORNIA

Santa Barbara

Viola Arrangements: History and Rationale with Focus on New Repertoire for the Young

Violist

A supporting document submitted in partial satisfaction of the
requirements for the degree Doctor of Musical Arts
in Music

by

Tianna Nichole Harjo

Committee in charge:

Professor Robert Koenig, Chair

Professor Clarence Barlow

Professor Steven Gross

Jonathan Moerschel, M.M., Lecturer

January 2018

The supporting document of Tianna Nichole Harjo is approved.

Clarence Barlow

Steven Gross

Jonathan Moerschel

Robert Koenig, Committee Chair

January 2018

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Violist

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by

Tianna Nichole Harjo

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There are many individuals that have helped me throughout the process of completing this degree. First and foremost, my husband Scott. Thank you for always being my biggest cheerleader and supporter. I am so grateful for you and your love. Secondly, I would like to thank my committee, especially Jonathan Moerschel. I am beyond grateful for your time, dedication and patience - from helping prepare me for qualifying exams through the stressful task of writing this document. Next, pianists Michelle Lee and Petra Persolja. Thank you for your help with reading, editing and performing the piano parts. Lastly, my family and closest friends. Mom, Dad, Aunt Tami, Cindy, Richard, Andy, Elizabeth, Sofi, and JaNae – thank you for your continued support and encouragement.

VITA OF TIANNA NICHOLE HARJO
JANUARY 2018

EDUCATION

Sept. 2014 –	Doctor of Music University of California, Santa Barbara ABD, Anticipated Graduation 2018
May 2008	Master of Music with an emphasis in Orchestral Studies University of Nevada, Reno
December 2004	Bachelor of Music – Music Performance University of Nevada, Reno

TEACHING EXPERIENCE

2016—present	Clark County School District - Paraprofessional
2014 – 2017	College of Southern Nevada - Adjunct Faculty Music Appreciation, Applied Viola and Violin Instructor
2009—2015	University of Nevada, Las Vegas -Adjunct Faculty Instructor of Viola, Chamber, Beginning String Methods, Viola Repertoire and Viola Choir
2005—2008	University of Nevada, Reno - Graduate Teaching Assistant, Instructor of Undergraduate Viola, Chamber Music Coach, Viola Sectional, String Methods
2005-2007	Lassen Community College, Susanville, CA - Faculty Orchestra Director, String Sectional Coach

ADDITIONAL TEACHING/CLINICIAN EXPERIENCE

2017 - present	Nevada School of the Arts, Viola and Violin instructor
2016	Fall Fest Clinician, McQueen H.S., Reno, NV
2016	Silver State Competition, String Adjudicator
2015 – 2017	The Boys and Girls Club Violin and Music Program Program Director and Violin Teacher
2015	ViolaFest! - Guest Artist, Las Vegas
2015	Bolognini Music Competition, String Adjudicator
2013-present	Nevada All-State Orchestra, Viola Adjudicator
2011-present	String Basics! Summer Camp, Viola Coach
2011-present	Las Vegas Youth Orchestras, Viola Adjudicator
2009-2010	Green Valley Chamber Music Festival, Faculty
2005-2009	Susanville Symphony Youth Orchestra, Clinician
2004-2008	Reno Phil. Youth Orchestras, Viola Adjudicator

ORCHESTRA and FESTIVAL (abridged)

2017	Il Divo Residency (Venetian, Las Vegas), Lead Viola
2014-2016	Showstoppers (Wynn, Las Vegas), Lead Viola
2014-present	Opera Las Vegas, Principle Viola
2010-present	The Las Vegas Philharmonic, viola
2010-present	Nevada Chamber Symphony, Acting Principle Viola
2010-present	The Nevada Pops, Principle Viola
2010-2011	Lion King (Mandalay Bay, Las Vegas), Viola/Violin
2009-2012	Phantom of the Opera (The Venetian, Las Vegas)
2007	The Nevada Chamber Music Festival, Viola
2004-2012	The Susanville Symphony, Principle Viola
2004-2009	The AVA Ballet Orchestra, viola
2004-2009	The Lake Tahoe Summer Music Festival, viola
2000-2009	The Nevada Opera, viola, tenured
1999-2010	The Reno Chamber Orchestra, viola, tenured
1999-2011	The Reno Philharmonic, viola, tenured member
1996-2008	University of Nevada, Reno Orchestra, Principle Viola

LIVE BROADCAST, DVD and AUDIO RECORDINGS (abridged)

2016, 2017	KJOS Educational Catalog releases
2015	The 16th Latin Grammy Awards
2014	The 49th Academy of Country Music Awards
2014, 2015, 2016	The Star Trek 50 th Anniversary Orchestra
2013	Kelly Clarkson, Christmas Special
2012	The Canadian Tenors –PBS Special Billboard Music Awards – Whitney Houston Tribute Opening Gala at The Smith Center – PBS
2011	The 12 th Annual Latin Grammy Awards Bachelorette (aired on The Oxygen Network)
2010	David Foster and Friends – the Hitman Returns – PBS Special Bell’Aria – PBS Special Michel Legrand – 50 th Celebration, PBS Special

SPECIAL CONCERTS (abridged)

2017	The Symphonic Rock Show Game of Thrones, Live
2016	George Benson Lady Gaga Andrea Bocelli, West Coast Tour Amy Grant Seth MacFarlane
2015	Roberto Carlos, The Latin Grammy Awards Person of the Year Tribute Andrea Bocelli Placido Domingo Frank! The Man The Elvis Experience
2014	The SLS Orchestra Rick Michael, Sinatra Tribute Johnny Mathis Bob Anderson, Sinatra Tribute Gloria Estefan Carrie Underwood Hunter Hayes Hugh Jackman
2013	Celtic Women Residency Jackie Evancho Natalie Merchant
2012	Mannheim Steamroller Residency The Classical Mystery Tour The Irish Tenors Barbra Streisand Il Divo The Canadian Tenors Richard Marx, solo viola
2011	David Foster and Friends Shakira Deep Purple Earth, Wind and Fire
2010	Neil Boyd Cheap Trick Residency – Sargent Pepper Live Transiberian Orchestra
2008	Smokey Robinson
2007	Toni Tennille Leonard Nimoy
2004	Luciano Pavarotti

PRIMARY TEACHERS

2016-present	Jonathan Moerschel – Calder Quartet, Lecturer at the University of California, Santa Barbara
2012-2016	Helen Callus – Professor of Viola at Northwestern University, Chicago, Illinois
2005-2008	Theodore Kuchar – Conductor of the Reno Chamber Orchestra
2000-2008	Philip Ruder – Concertmaster of the Cincinnati Symphony, Professor of Violin at the University of Nevada, Reno (retired)
1996-2000	Virginia Blakeman-Lenz –San Francisco Symphony

RELATED EXPERIENCE

2015—present	Harjo Music Publishing, Owner
2007—2009	Reno Chamber Orchestra Personnel Manager and Librarian
2005—2008	Graduate Teaching Assistant to Phillip Ruder and Stephanie Sant’Ambrogio, University of Nevada, Reno
2005—2009	Assistant to Operations Manager and Librarian, Reno Philharmonic

ABSTRACT

Viola Arrangements: History and Rationale with Focus on New Repertoire for the Young

Violist

by

Tianna Nichole Harjo

When I was a younger viola student, I always felt there was something missing in the music I studied and performed. Often, I either did not like it or did not connect with it. If you ask any violist why they chose the viola, the response you will get most often receive is something to the effect of “because I like the dark, deep sound”. Now as a professional violist and teacher, I understand why I felt that void. Much of the music widely available to the average student and music teacher were written and intended for the violin and simply transposed a fifth lower.

This document contains fifteen new arrangements for viola and piano. The aim of this document is to create repertoire for the young violist that addresses and corrects problems viola students often face. Each piece was written with the intricacies of viola in mind. Far too long have young violists been treated as violinists that play a bigger instrument.

The arrangements were created from works by well-known composers like Tchaikovsky and Dvorak and more obscure composers like Jean Hure and Maria Hester Park.

TABLE OF CONTENTS

I. Introduction	1
II. Arrangements and Transcriptions	3
A. Definitions	3
B. Early Viola Transription Proponents.....	4
III. Quality Literature for Young Violists	6
A. Necessity.....	6
B. From an Early Education Perspective	7
1. Method Books.....	7
2. Suzuki and Barber.....	8
3. Other Options.....	10
C. From a Higher Education Perspective.....	10
1. Personal Reasons	11
D. For the Professional Violist	12
IV. String Instrument Terminology	13
A. Shifting.....	13
B. Articulations.....	13
C. Bowing Patterns	14
D. String Crossings	15
E. Rhythm	15
F. Clefs.....	16
V. Creation of the Harjo Editions	17
A. Sources.....	17

B. Search Parameters	18
C. Duration of Pieces	18
VI. Harjo Edition Arrangements.....	19
A. Admired Airs and Waltzes by Josef Gelinek.....	19
1. Waltzes	24
2. Airs	34
3. Allemandes	42
4. Angloises	47
B. Air by Jean Hure	51
C. Divertimento by Maria Hester Park	53
D. 6 Morceaux (Six Pieces), Op. 19 by Pytor Tchaikovsky	61
1. Op. 19, No. 3: The Feuille d'Album (The Album Leaf)	62
2. Op. 19, No. 4: Nocturne.....	66
E. Op. 7 by Josef Suk.....	70
1. Op. 7, No. 2: Humoreske	71
2. Op. 7, No. 6: Capriccietto	75
F. Romance Sans Parole, Op. 17 by Gabriel Faure.....	77
1. Op. 17, No. 1.....	78
2. Op. 17, No. 3.....	82
G. Op. 75 by Antonin Dvorak.....	88
1. Op. 75, No. 1.....	88
2. Op. 75, No. 3.....	90
H. Samba and Tico-Tico no Fuba by Zequinha de Abreu	93
1. Samba	93

2. Tico-Tico no Fuba	96
J. Op. 64, No. 2 and Op. 152, No. 2 by Ludwig Mendelssohn	99
1. Op. 64, No. 2: Serenata.....	100
2. Op. 152, No. 2: Under the Linden	102
VI. Conclusion.....	106
References.....	107
Appendix.....	113

I. Introduction

The viola has only recently begun to be recognized as a solo instrument. Up until about the 20th century, it was used primarily in an accompanimental role. Though its stature has grown tremendously in the last century, the repertoire available to the novice student, amateur player and instructor has not grown in the same capacity. New works and literature featuring the viola are often quite virtuosic, as the abilities of professional violists have risen exponentially. Pieces accessible by younger players are often poorly written, uninteresting to students and listeners or have been overly performed.

Contained in this document are fifteen compositions transcribed and arranged for viola and piano with the average middle or high school player in mind. The works within this document, along with future endeavors, will begin to bridge the gaps that exist between young students and the standard viola literature. While there is much more music available for students today than even 20 years ago, most pieces for these students were not arranged for pupils with the sound nor the facilities of the viola in mind.

The scope of this document is to not only give a concise historical context of why new transcriptions and arrangements are invaluable, but a rationale for their necessity. The different works provide new material to students to acquire and perfect technical abilities. Furthermore, they provide instructors and performers materials to use in their tutelage, as well as for their personal amusement and the enjoyment of others.

This collection of compositions is not intended with the professional violist in mind, albeit they can benefit from the works. Rather they are intended for study by younger players who are beginning to discover all the viola has to offer. The works in this compilation will not only foster an earlier appreciation of the viola by younger players, but they will provide a

foundation for younger students to master the necessary skills to progress to the next level and commence tackling the standard viola literature with fewer technical gaps than their predecessors had.

II. Arrangements and Transcriptions

“Transcriptions have been grist to the mill of instrumentalists and composers almost since the dawn of music as we know it. Johann Sebastian Bach is a prime example of the composer who helped himself liberally to the confections of his contemporaries”¹

A. Definitions

In modern day practice, the terms arrangement and transcription are used interchangeably, but it is necessary to make a distinction. An arrangement is “the adaptation of music for a medium different from that for which it was originally composed”.² A concerto with a piano reduction of the full orchestra score is an arrangement – which for purists who believe compositions written for one instrument should never be played on another instrument often forget. Transcribing can be explained as “changing the layout or notation”.³ The definition of transcription is paramount, especially in the pieces of Josef Suk and Josef Gelinek discussed later in this document. In each case, rhythms were altered to suit the partnership of the viola and the piano. Additionally, the altered rhythms aim to guide younger players to interpret the musical intentions of the composer.

¹ Dalton, David. *Playing the Viola: Conversations with William Primrose*. Oxford: Oxford University Press, 1988, 184.

² Whittall, Arnold. "arrangement." *The Oxford Companion to Music*. *Oxford Music Online*. Oxford University Press, accessed November 2, 2017, <http://www.oxfordmusiconline.com.proxy.library.ucsb.edu:2048/subscriber/article/opr/t114/e410>.

³ Whittall, Arnold. "transcription." *The Oxford Companion to Music*. *Oxford Music Online*. Oxford University Press, accessed November 2, 2017, <http://www.oxfordmusiconline.com.proxy.library.ucsb.edu:2048/subscriber/article/opr/t114/e6882>.

“There is no reason for not transcribing a work to any medium because it contains, for example, an English horn solo that would not sound right on any other instrument. Any transcription will necessarily sound different from the original. But if we follow the steps for transcribing... if we respect and love the piece we are adapting, and if we know the piece’s form and original orchestration well, we will be able to make a very satisfactory transcription”.⁴

The collection of music in this document includes opuses that were written for an assortment of instruments ranging from piano to harp to cello. There are several works that originally were intended for other members of the string instrument family, but they have been rewritten with the unique timbre of the viola in mind. For the compositions previously written for instruments outside of the string instrument family, these were explored largely out of personal frustration and irritation at the choices of music found within present day collections, such as the Suzuki Method.

B. Early Viola Transcription Proponents

Two violists in the 20th century that had an incredible influence on viola repertoire as we presently know it were Lionel Tertis and William Primrose. Tertis and Primrose each contributed to the promotion of the viola and the development of the literature as performers, educators and arrangers. In addition to encouraging new works for the viola, each transcribed and arranged a large quantity of pieces featuring the viola. These men were the first true solo artists to emerge on the viola and helped to change the way the instrument was perceived.

⁴ Adler, Samuel. *The Study of Orchestration, Third Edition*. New York City: W. W. Norton, 2002, 741-742.

Tertis' earliest musical training was on piano. As a teenager, Tertis would pay for his violin lessons by performing as a professional pianist.⁵ He settled at the Royal Academy of Music (London) in 1897 after brief spurts at Trinity College of Music (London) and the Conservatorium (Leipzig). It was at the Royal Academy where he began to play the viola in a string quartet at the suggestion of a fellow pupil, Percy Hilder Miles.⁶

Throughout his career, Tertis encouraged young British composers to write music for the viola. He also arranged nearly 70 titles originally penned for other instruments including the version of Elgar's Cello Concerto, which was endorsed by Elgar himself who conducted the first public performance on March 21, 1930.⁷

William Primrose was also a prolific arranger, but many of his transcriptions emanated from "envy and coveting melodic line"⁸ and not out of a perceived necessity. Primrose was not a proponent of arrangements for recital or concerting. When asked later in life if he encouraged the use of transcriptions, his reply was, "Not usually, and I tell them [students] that they must avoid an overuse".⁹ While this is certainly true for the older student, which he primarily worked with, I believe he would be much more accepting of transcriptions as training for the younger pupil.

⁵ Riley, Maurice. *The History of the Viola, Volume 1*. Ann Arbor: Braun-Brumfield, 1980, 244.

⁶ Tertis, Lionel. *Cinderella No More*. London: WM. Carling, 1953, 24.

⁷ Tertis, Lionel. *My Viola and I: A Complete Autobiography*. London: Elek Books, 1974, 67.

⁸ Dalton, David. *Playing the Viola: Conversations with William Primrose*. Oxford: Oxford University Press, 1988, 185.

⁹ *Ibid.*

III. Quality Literature for Young Violists

A. Necessity

There is a considerable desire for pieces like this among the present-day viola community, especially for private studio teachers training future performers. Many collections available for purchase today were not written by violists with the viola in mind. The Suzuki Method viola books were edited by Doris Preucil, a violinist who previously held positions with the National Symphony Orchestra and the Rochester Symphony¹⁰ before becoming a Suzuki teacher and teacher trainer. Another popular series, *Solos for the Young Violist*, is a collection of arrangements gathered by violinist Barbara Barber. Many of the arrangements contained in the series were arranged by others.

The arrangements in this document are meant to give alternative choices when selecting works for young students. Each of the pieces in this document can be used for both technical and artistic study. They can help build a solid foundation while leading to works commonly studied within the standard viola repertoire.

This collection is not intended to be a progression of works like the aforementioned collection books – meaning, there is no suggested order in which they should be approached. All the works are suitable for recital, select competitions, progression and advancement, or merely for pure enjoyment.

¹⁰ “Doris Preucil.” Preucil School of Music. <http://preucil.org/faculty/doris-preucil/>. Accessed November 22, 2017.

B. From an Early Education Perspective

A fair amount of my orchestra teaching experience is within the public education system. From teaching, coaching and assisting with various junior high and high school programs, as well as youth orchestra and honor orchestra groups, I've experienced firsthand the frustrations that can plague young students. The general lack of material for the viola section often leaves the players unchallenged and uninspired. While the violas often hold long notes or play repeated rhythmical patterns, the violins often have the melodic lines. Because they have the melody, they learn how to phrase and shape the music. They often have higher pitches and therefore must learn to shift and move their left hands comfortably around their instruments. It is not from the lack of ability of the viola section, but rather the lack of understanding of the viola among composers of literature for this level. From the early stages of learning the instrument, violists are faced with these and other disadvantages.

1. Method Books

There are a wide variety of method books available for the heterogeneous class (where all four instruments of the string family are taught collectively). Most contain similar progressions of concepts learned. It is not the method books that fail the viola section, but the literature that is prepared for school and youth orchestra performances. Beginning and intermediate level orchestras, at roughly ½ -2 years of playing experience begin the disservice to the violas. Other sections are challenged with more perplexing rhythmical figures. While the violins and cellos are challenged with tricky bowing patterns, the viola section in contrast are generally given simpler harmonic material. This process continues to compound itself more and more in the higher levels of orchestra.

The natural retort to this issue is to put them in lessons to challenge them and help them progress. Most young players of the viola do not start in lessons, but in a school orchestra class. Many of our materials for viola students at this ability level are transcriptions of violin pieces that have been transposed a fifth lower. Not much additional thought seems to be put in the pieces. The issue is compounded with not always appealing to students (or teachers for that matter). For a transcription to be successful, the arranger/editor must understand the instrument they are transcribing for. Concretely knowing the intricacies of the viola and its limitations for students in this ability range are crucial for producing quality arrangements suitable for blossoming artists. This is one of the key components that will make the transcriptions in this document popular among both students and teachers.

2. Suzuki and Barber

The Suzuki Method Viola Books are repertoire books found in most lesson studios. The early books (through book 4), with few exception, are a copy of the violin book transposed a fifth lower with the clef changed from treble to alto. There is very little written on the C string in the first two books. However, in book 2 the young player is already encouraged to begin shifting¹¹ and reading treble clef¹². It seems amiss that notes are not learned on the C string before shifting. Most violists are drawn to the dark, rich qualities of the C string. Students need more quality material early on to learn the notes, and to overcome the physical demands (including stamina) behind producing a quality sound on the G and C strings. This

¹¹ Suzuki, Shinichi. *Suzuki Viola School, Volume 2*. Secaucus, NJ: Summy-Birchard/Warner Bros. Publications, 1982, 17.

¹² *Ibid*, 20.

statement is not intended to be an insult on the method, but most viola players do not study the method. They generally use the books for solo literature.

The transcription of Vivaldi's Violin Concerto in a minor¹³ (1st and 3rd movements), found in book 4 of the Suzuki Violin Method, are transcribed to d minor¹⁴ in the same volume for viola. On the violin, it is a lively piece of music. It is a piece every string player knows. At the University of California, Santa Barbara, it is even used in the music history classes when introductions are made about Vivaldi and his many concerti. On the viola, it does not have the same luster, nor should it. But many educators expect it.

Other collections exist for younger players; The Barbara Barber series *Solos for Young Violists* currently contain five volumes. The series *Solos for Young Violinists* currently contain six volumes. A positive attribute of the Barber viola series is that most of the selections are different than pieces from the corresponding level violin book. The few songs that do overlap between the books are pieces that are commonly performed on either instrument (for example, La Cinquantaine [originally for cello and piano] by Gabriel-Marie appears in both Volume 1 books^{15,16}). Both the Barber and the Suzuki series are published by Summy-Birchard creating a major hold in the music industry over the literature designed for younger string students.

¹³ Suzuki, Shinichi. *Suzuki Viola School, Volume 4*, Revised Edition. USA: Summy-Birchard/Alfred Publishing, 2014, 15-20.

¹⁴ Suzuki, Shinichi. *Suzuki Violin School, Volume 4*. Miami, FL: Summy-Birchard/Warner Bros. Publications, 1978, 11-15.

¹⁵ Barber, Barbara. *Solos for Young Violinists, Volume 1*. Van Nuys, CA: Summy-Birchard/Alfred Publishing, 2006, 24-25.

¹⁶ Barber, Barbara. *Solos for Young Violists, Volume 1*. Van Nuys, CA: Summy-Birchard/Alfred Publishing, 2006, 18-19.

3. Other Options

There are not many readily-available options to choose from in the literature to gradually prepare the students for more challenging works. Professor Franz Zeyringer's *Literatur für Viola*, originally published in 1965, and in two subsequent volumes, the last one being published in 1985¹⁷ contains roughly 14,000 selections for viola. Post-1985, it has continued to be updated and is available online through the Primrose International Viola Archive, located on the campus of BYU. This resource contains everything from solo literature to viola with various instrument combinations. What it does not contain is a categorization of difficulty level. The true dedicatees of the viola will use this resource to construct a logical progression for their students.

C. From a Higher Education Perspective

In addition to my work in the public education system, I have significant experience teaching at the collegiate level. I estimate that close to 75% of the viola students I had in my studio were not comparable in facility to their violin or cello colleagues. Several of them enrolled as a music major in college without ever taking a lesson on their instrument. I believe this partially stems from the lack of material previously discussed.

My first-year teaching at The University of Nevada, Las Vegas was in 2009. Many of the entering freshman went from playing basic half notes and quarter notes in high school to attempting to play Don Juan by Richard Strauss. Several of them quit within a year due to being overwhelmed by the significant increase in expectation, the level of difficulty of the symphony orchestra and its demands, or for being underprepared on their instrument for life

¹⁷ "Harold B. Lee Library." Primrose International Viola Archive RSS. <https://sites.lib.byu.edu/piva/research/zeyringer-literatur-fur-viola/>. Accessed December 1, 2017

past high school. A sad result since most of them started playing to have fun and make music.

1. Personal Reasons

Thinking back to when I was a younger student, I craved pieces like these arrangements to learn and grow from. I was not a prodigy who began studying the viola or violin early in life. I began playing the viola at age 12. The first “class” I took had one violin (all the program owned), six violas, four cellos and a bass. The class met twice a week for 25 minutes – not much time to focus on fundamentals. After school, I would go home and attempt to play the limited literature I had access to (the internet was not in existence yet) or had borrowed from older students, most of which was far too advanced and complicated for my faculties. I know my story is not a unique one. Many other viola players have or will experience these same frustrations whether it be from lack of quality instruction or access to music.

With these and forthcoming pieces, I am hoping to save viola students from the fear of performing by giving the repertoire new life where it is needed most – in the early stages. I developed anxiety because of my technical deficiencies. It took years and several college degrees to surmount the self-doubts, to unlearn bad habits and replace them with suitable technique and poise. By empowering students with the competence and confidence to explore their fingerboard sooner, whether exploring the darkness of the C string or promoting shifting outside of *I* and *III* positions, the selections contained in this collection begin to fill the existing void. My vision with these arrangements is to give all viola players a chance to play and perform pieces written for the viola specifically keeping our instrument and the need of its musicians in mind.

D. For the Professional Violist

As a performer there have been numerous occasions in my career where I have been asked to perform a solo for something last minute and had few options available of appropriate music that was quickly accessible. As expressed earlier, most of the literature for the viola is at an arduousness level and not simple enough to be pulled off the shelf and performed at a moment's notice. The intricacies of Bach's Suites of Solo Cello or his Solo Violin Sonatas and Partitas demand the performer to be at their best. The pieces in this anthology are not only enjoyable to listen to, but also to perform. They are works that could easily fit into a program on the concert stage, a private in-home recital, or even those days when you need a break from it all. Within this amassment of arrangements, there is a wide variety of styles and tempi represented.

IV. String Instrument Terminology

There will be mentioned throughout this document terms that are either string instrument specific or techniques that are approached on the viola in specific ways. The following is concise summary of common string instrument terminology to facilitate understanding.

A. Shifting

Shifting on the viola (or any other bowed string instrument) means to move the hand from one place on the fingerboard to another, commonly referred to as positions. Positions are often labeled with roman numerals, i.e. *I* = first position, *III* = third position and so on. When referencing a position, the roman numerals will be italicized in this document to alleviate confusion between them and words such as “I” or “I’ll”.

The easiest way to define a position is to think intervallically. As an example, the note B on the A string is *I* position because it is one interval above the open A. The note C on the same string is *II* position because it is two intervals above the open A. The quality of minor/major, etc. of the interval is of no importance, i.e. C and C# are both *II* position. The placement of the hand within each position is based on the key signature.

B. Articulations

Articulations like legato, slurs, staccato, etc. are shared among all musicians. Learning how to create smooth legato sounds or space with staccato is essential for any musician. The works in the H. Editions will help guide the novice player to new understandings of creating sound with the bow. The figure below shows the staccato dots and the double up-bows marked. The printed articulations make it clear that the downbeat should have a little more

prominence and length while beats 2 and 3 will have a marginal space between them. Up-bows by nature are a weaker stroke, therefore the double up-bows will be slightly softer.



Airs and Waltzes, No. 4. mm. 29—30, H. Ed.

Slurring in dissimilar groupings of rhythmic patterns can alter the emphasis of the beat and therefore change the articulation. In the example below, the slurring of notes in this combination is intended to bring out the syncopated feel and rhythm of the dance.



Samba, mm. 17—18, H. Ed.

C. Bowing Patterns

Various bowing patterns are incorporated not only for musical reasons, but technical ones. Combinations of beats and rhythmic patterns in unorthodox groupings promote bow

control by thinking of the bow division – namely how to use the bow. Bow division choices outline the placement of the bow (frog, middle, tip) on the string, the speed the bow is drawn, and the amount of bow used. Many players choose bowings because they are accustomed to the generic notion that strong beats should begin on a down-bow; and weak beats should begin on an up-bow. Often, students focus all their attention to the development of the left hand – playing in tune, shifting, vibrato, etc. It is frequently forgotten that the bow is responsible for not only producing sound, but also for the quality of the sound that is emitted from their instrument. By having the student focus on diverse bowing combinations in conjunction with the development of the left hand, it will allow the student to become a well-rounded musician much earlier.

D. String Crossings

String crossings or the changing from one string to another can to be problematic no matter the ability level of the player. There are many factors that must be addressed to have successful string crossings. The level of the arm, the amount of weight, the amount of speed you have when drawing the bow – they all contribute to how the crossing is approached.

E. Rhythm

Rhythm in young players is sadly often overlooked. Several of the bowings were chosen with rhythm specifically in mind. The rhythm shown in the figure below is tricky for most string players, not just violists. The pattern often becomes a variation of a triplet and less of the inscribed figure. The bowing below I have found often helps younger players by encouraging both counting and subdividing. Instead of bowing it in the traditional, generic pattern mentioned earlier, this bowing is more likely to have success while the student is becoming familiar and comfortable with the divisions of the beat.

13

The image shows a musical score for a piece titled "Airs and Waltzes: Air No. 2 (No. 12), mm. 13—18, H. Ed." The score is written for a single instrument, likely a viola, and consists of two staves. The upper staff is in alto clef (C-clef on the second line) and contains a melodic line with slurs and a forte (f) dynamic marking. The lower staff is in bass clef and contains a harmonic accompaniment with chords and a forte (f) dynamic marking. The key signature has two flats (B-flat major), and the time signature is 3/4. The score begins at measure 13 and ends at measure 18.

Airs and Waltzes: Air No. 2 (No. 12), mm. 13—18, H. Ed.

F. Clefs

Violists primarily read in alto clef, but more demanding literature usually requires the player to be comfortable in treble clef. A new clef is a daunting task for some young students. Several pieces contain treble clef sections, but they are short enough to give familiarity with the new clef and get the less experienced player more comfortable switching between the two clefs.

V. Creation of the Harjo Editions

This collection contains works by both prominent composers and works by more obscure composers. For the lesser-known composers, the historical background material is lengthier than that of known composers. There is not a specific theme or commonality intended between the composers. Some of them ended up being acquainted, but it was by coincidence and not intentional. The relationship between Antonin Dvorak and Josef Suk, for example: Suk was a pupil of Dvorak's and married his daughter, Otilie.¹⁸

Throughout this document, when talking about the arrangements for viola and piano, they will be known as the H. Editions or H. Ed., both standing for the Harjo Editions. When referencing portions of an original score, it will be notated as O. Ed. standing for the Original Edition.

A. Sources

The pieces originate from a variety of sources. Some pieces were penned first for other string instruments and adapted in the H. Editions for viola. Other works were composed for instruments outside of the string family, such as harp or piano. I did not want to feel constrained within the limits of just the string family. Hundreds of hours were spent sifting through manuscripts on International Music Score Library Project (IMSLP)¹⁹,

¹⁸ Tyrrell, John. "Suk, Josef (i)." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed November 3, 2017, <http://www.oxfordmusiconline.com.proxy.library.ucsb.edu:2048/subscriber/article/grove/music/27094>.

¹⁹ "Main Page." IMSLP/Petrucci Music Library: Free Public Domain Sheet Music. <http://imslp.org/>.

Repertoire International des Sources Musicales (RISM)²⁰, and the New York Philharmonic Archives²¹ for inspiration.

B. Search Parameters

The scope of the search parameters would change each instance of probing for potential material. Considerations included explorations within specific criteria, i.e. short piano works; other pursuits were based on a musical era or by searching for specific composers. The Suk transcriptions were an unintentional triumph. I happened to be listening to his Serenade for Strings and remembering how much I enjoyed performing it years ago. Because of that, I decided to search for material of his that might be suitable to arrange.

C. Duration of the Pieces

The pieces in this collection are all under five minutes in duration (apart from the Admired Airs and Waltzes if performed in its entirety). Players at this ability have usually not yet developed the stamina or focus to perform longer works and these are intended to help build technical adeptness, musicality, and confidence.

²⁰ "Search." RISM online catalog.
<https://opac.rism.info/metaopac/start.do?View=rism&Language=en>.

²¹ "Search the Digital Archives." New York Philharmonic: Digital Archives.
<http://archives.nyphil.org/>.

VI. Harjo Edition Arrangements

A. *Admired Airs and Waltzes by Josef Gelinek*

Josef Gelinek (1758-1825) is likely a composer most musicians have not heard of, with maybe the exception of pianists. Gelinek was a Czech composer, pianist and teacher²² for noble families in Vienna. While most of Gelinek's works are piano variations based on melodies from stage works, instrumental compositions, and Viennese folk tunes, he did publish some of his own original themes²³.

*Admired Airs and Waltzes*²⁴ are a collection of 25 short dances. This harp edition was used for the H. Editions. It is unclear if the harp collection is an arrangement of a piece originally written for another instrument. One critic noted:

“The dance-tunes in this publication are 25 in number, and are such as require the beautiful tones of the harp, elicited by the fingers of a good performer, to render them worth listening to. Mr. Gelineck [sic] has produced a few pleasing compositions, and, as far as our knowledge goes, but a few.”²⁵

The work was likely published in 1815, as the critique above was published in the second half of the year. In his array of works, he ostensibly gives credit to composers when

²² Poštoľka, Milan. "Gelinek, Josef." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 3, 2017, <http://www.oxfordmusiconline.com.proxy.library.ucsb.edu:2048/subscriber/article/grove/music/10843>.

²³ Ibid.

²⁴ Gelinek, Josef. *Admired Airs and Waltzes, arranged for the harp*. London: Preston

²⁵ Urban, Sylvanus. *The Gentleman's Magazine, and Historical Chronical, Volume 85, Part 2*. July—December, 1815, 540.

using their melodies, namely Hummel and Mozart. The title *Admired Airs and Waltzes* leads me to believe that he did not pen the melodies but rather enjoyed them. Collections like this were common in the period, however, and it would be speculation to assert with certainty either way.

The H. Edition of *Admired Airs and Waltzes* are arranged and transcribed for viola and piano. The transcriptions have instances where rhythmic figures were adapted to better suit the instrumentation. For example, the opening of Waltz No. 10, in the treble line of the first full measure of the harp edition, the printed rhythm is replaced in the H. Ed. with the piano playing three eighth notes.



No. 10, mm. 1—3, O. Ed.



No. 10, mm. 1—3, H. Ed.

Between the two instruments, there is more ability to add texture and color with thicker harmonies by changing the voicing of one or both instruments. In Waltz No. 1, the first four measures are an example of creating color with thicker harmonies. The downbeat of the bass line in measures 1 and 2 was doubled an octave lower to create a solid tonal foundation and a deep richness to the sound. Measures 3 and 4, the F in the bass line adds the root of the chord and creates tonal stability.



No. 1, mm. 1—4, O. Ed.



No. 1, mm. 1—4, H. Ed.

The fingerings and bowings in the viola parts are recommendations. As with all fingerings, the player should ultimately choose (or be guided when working with a teacher) a fingering that will yield the most success. With bowings, the player should choose always choose one that highlights and shapes the musical line.

The assortment of dances has numerous applications for the student, teacher and performer. The dances are in either binary or ternary forms. Each piece can be independently performed, coalesced innumerable ways or the anthology can be performed in its entirety. Every dance has its own unique character and melody.

#1 Waltz	#2 Waltz	#3 Waltz	#4 Waltz	#5 Waltz
Bb Major	F Major	Eb Major	C Major	C Major (4 measures of c minor)
#6 Waltz	#7 Waltz	#8 Waltz	#9 Waltz	#10 Waltz
F Major	Bb Major	C Major	C Major	F Major
#11 Air	#12 Air	#13 Allemande	#14 Allemande	#15 Allemande
Bb Major	Bb Major	Eb Major	C Major	G Major
#16 Allemande	#17 Angloise	#18 Angloise	#19 Air De Danse	#20 Air De Danse
F Major	Eb Major / (c minor*)	Eb Major	C Major/ c minor**	Eb Major
#21 Air De Danse	#22 Air De Danse	#23 Air De Danse	#24 Air De Danse	#25 Air De Danse
Bb Major	F Major/(G Major***)	Bb Major	F Major	Eb Major

The table above categorizes the dances by key signature. It is envisioned as a guide for the student who may desire more preparation of playing within a specific key. Essentially all primary string instrument pedagogy books begin in the key of D Major and remain in key signatures containing only sharps and naturals through two and sometimes three volumes. Consequently, many young string players are intimidated by keys with flats due to their unfamiliarity. This collection permits the viola student to develop comfort in new tonal keys at their own individual pace.

Additional notes about the above table:

- No. 17 Anglaise is the first authentic key change we have in this collection (there is a slight modulation from Major to minor in Waltz No. 5, but it is brief and is not being considered a change of key). It is indicated by the single asterisk *.
- No. 19 Air De Danse is the first printed key signature change. The dance modulates in parallel keys from C Major to c minor and back. It is indicated by the double asterisk **.
- The change of key is implied and not printed in No. 22 Air De Danse. The section beginning at measure 9 is being treated as a V/V in F Major. It is indicated by a triple asterisk ***.

#1 Waltz (1)	#2 Waltz (2)	#3 Waltz (3)	#4 Waltz (4)	#5 Waltz (5)
Shifting I, III Phrasing Ornamentation	Shifting I, III Phrasing	Shifting I, II, III Phrasing String Crossings	Various Bowing Patterns String Crossings Phrasing	Various Bowing Patterns String Crossings Shifting I, II or Extensions
#6 Waltz (6)	#7 Waltz (7)	#8 Waltz (8)	#9 Waltz (9)	#10 Waltz (10)
Shifting I, II Various Bowing Patterns	Various Bowing Patterns Treble Clef Shifting I, II	Various Bowing Patterns Shifting I, III	Shifting I, II, III, IV Harmonics Treble Clef Various Bowing Patterns	Rhythm Various Bowing Patterns Shifting I, IV, II
#11 Air (1)	#12 Air (2)	#13 Allemande (1)	#14 Allemande (2)	#15 Allemande (3)
Various Bowing Patterns Shifting I, III Phrasing Optional Ossia V	Treble Clef Shifting I, III, V Various Bowing Patterns	Shifting I, III, V Treble Clef	Shifting I, III Articulations Various Bowing Patterns	Shifting I, III Various Bowing Patterns Extensions Harmonics
#16 Allemande (4)	#17 Angloise (1)	#18 Angloise (2)	#19 Air De Danse (1)	#20 Air De Danse (2)
Syncopation Various Bowing Patterns Articulations	Ornamentation Articulations String Crossings Music Theory understanding	Shifting I, II Various Bowing Patterns Rhythm	Various Bowing Patterns Shifting I, III Key Change	Phrasing Various Bowing Patterns String Crossings
#21 Air De Danse (3)	#22 Air De Danse (4)	#23 Air De Danse (5)	#24 Air De Danse (6)	#25 Air De Danse (7)
Shifting III, IV, V Various Bowing Patterns	Shifting I, II, III Rhythm Various Bowing Patterns	String Crossings Shifting I, II, III Articulations Treble Clef	Shifting I, III Articulations Various Bowing Patterns Chromatic	Various Bowing Patterns Rhythm String Crossings

The above table is meant to assist the teacher in developing a personalized progression of study for their student, but can also be used by students to additional practice.

It is color coded in the same format as the key signature table to correlate the two, if so desired.

1. Waltzes

There are ten waltzes in *Admired Airs and Waltzes*. Each waltz has its own unique character. Most musicians consider a waltz to be a dance with a $\frac{3}{4}$ time signature, a robust down beat, and weaker beats 2 and 3. Each dance offers both technical and musical challenges for the player.

Waltz No. 1 - the piano line has been adapted from the bass line of the O. Ed. The implied harmony of the O. Ed. has been written in the H. Ed. to give added support in the harmonic line.



No. 1, mm. 1—4, O. Ed



No. 1, mm. 1—4, H. Ed.

The ornamentation in the viola line, as seen in measure 5, is envisioned to be played as an acciaccatura²⁶ or as I like to tell students – “a quick twitch of the finger”.

²⁶ McVeigh, Simon and Neal Peres Da Costa. "acciaccatura." *The Oxford Companion to Music*. *Oxford Music Online*. Oxford University Press, accessed November 1, 2017, <http://www.oxfordmusiconline.com.proxy.library.ucsb.edu:2048/subscriber/article/opr/t114/e39>.



No. 1, m. 5, H. Ed.

Waltz No. 2 - the bass line of the O. Ed. is the foundation of the piano line in the H. Edition.



No. 2, mm. 1—4, O. Ed.



No. 2, mm. 1—4, H. Ed.

The crescendos and decrescendos have been added to aid the young musician in phrasing. The dynamics are changed from the O. Ed. to give the H. Edition a stately quality.



No. 2, mm. 13—16, H. Ed.

Waltz No. 3 - feels similar to a lullaby. The added slurs are intended to give a lyrical, singing quality to the melodic line.



No. 3, mm. 1—4, O Ed.



No. 3, mm. 1—4, H. Ed.

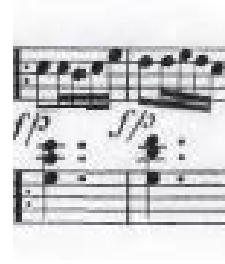
The dynamics have been modified from the O. Ed. The implied chordal structure of the O Ed. has been realized to create a stable harmonic line (see measure 4 above). The bowing choices are to encourage the player to phrase and shape the melodic line.

The da capo has been written out for consistency between all 25 dances. In later dances of this collection, the repeats and del segno signs frequently occur in the middle of measures and can be confusing to younger and seasoned players alike. The piano voice is lowered an octave from the O. Ed. to allow the viola to sing above without having to force sound. Similar to *Waltz No. 1*, the ornaments should be played with “a tasteful twitch”.

Waltz No. 4 - the bowing variations between the opening phrase (measures 1—8) and the second phrase (measures 9—16) give an unassuming and monotonous arpeggiated line musical direction and charisma. The bass line from the O. Ed. became the foundation of the piano line. Beginning in measure 9 the piano line is 8va from the O. Ed. to enhance and compliment the slight variation of melodic viola line.



No. 4, mm. 1—2, O. Ed.



No. 4, mm. 9—10, O. Ed.



No. 4, mm. 1—2, H. Ed.



No. 4, mm. 9—10, H. Ed.

Waltz No. 5 - the trill was omitted in measure 7 of the H. Edition. It does not appear later in the O. Ed. at measure 31 and was deemed superfluous.



No. 5, m. 7 (with trill), O. Ed.



No. 5, m. 31 (without trill), O. Ed.

The rhythm has been altered in measure 20 to create a definitive cadence.



No. 5, m. 20, O. Ed.

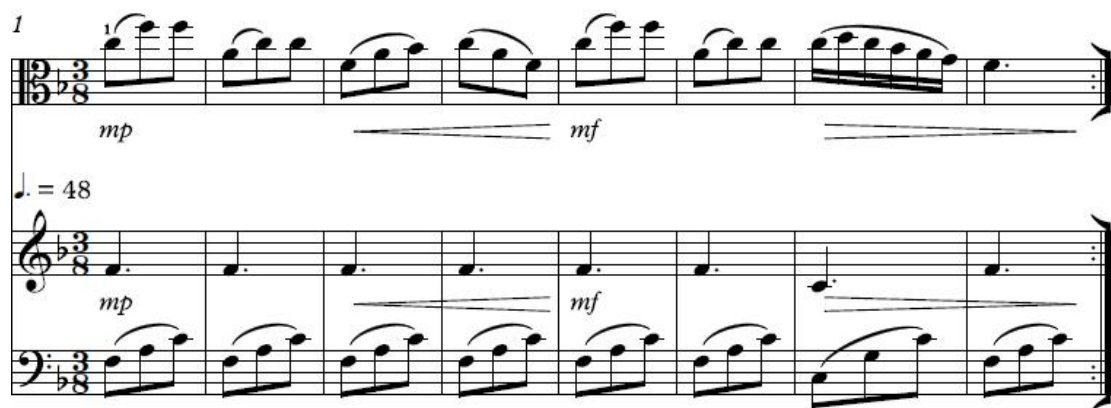


No. 5, m. 20, H. Ed.

Waltz No. 6 - the bowing variations in the viola turn unassuming arpeggiated chords into a charming melody. The right hand of the piano reinforces the tonic and creates chordal structure.



No. 6, mm. 1—8, O. Ed.



No. 6, mm. 1—8, H. Ed.

With the bowing variations, there is no need for multiple dynamic markings within successive measures, as seen in measures 9—11. The bowing changes will naturally emphasize the beat.



No. 6, mm. 9—11, O. Ed.



No. 6, mm. 9—11, H. Ed.

Waltz No. 7 - The viola is an octave lower than the original for the first 8 measures.



No. 7, mm. 1—4, O. Ed.



No. 7, mm. 1—4, H. Ed.

The repeats (including the del segno) have been revised to be less confusing to both players. In the O. Ed. - the repeat in the opening 8 measures (and each subsequent segment) occurs in the middle of the bar.



No. 7, m. 8, O. Ed.

The bass note is doubled an octave higher on the down beat of each measure, beginning in measure 27 through 36 to produce a stronger foundation of the root of the chord.



No. 7, mm. 27—30, O. Ed.



No. 7, mm. 27—30, H. Ed.

Waltz No. 8 - the viola is written an octave lower from the O. Edition for the first eight measures and returns to the same register beginning measure 9. The left hand of the piano is an octave higher than the original for the first 8 measures and each downbeat in the piano has been doubled in octaves. The chords in measures 9—16 of the original bass line have been arpeggiated in the piano in the H. Edition.

WALZ N. O.

1^{re} fois *f*
2^e fois *p*

f *f* *f* *f* *p* *p* *p* *p* 1^{re} fois

Fine

No. 8, mm. 1—16, O. Ed.

V 1 *V* 2 1

= 120

1 2

No. 8, mm. 1—13, H. Ed.

The da capo is written out. The final measure was written and a ritard was added to give the dance of sense of finality.



No. 8, final measure, O. Ed



No. 8, final measure, H. Ed.

Waltz No. 9 – the roman numerals throughout this dance indicate the position of the fingering for the violist. The previous dances do not contain the roman numerals because the fingering suggestions did not need an explanation.



No. 9, mm. 1—7, H. Ed.

Section from measure 41 until the end has been revised and rewritten. In the O. Ed. it undoubtedly works. With the instrument combination of the viola and piano, the waltz was lacking a rhythmical pulse. Additional harmonies were added in the piano to lend the minor section a darker and fuller atmosphere. This waltz is perfectly suited for violists who generally enjoy mysterious sounding keys.



No. 9, m. 41, O. Ed.



No. 9, m. 41, H. Ed.



No. 9, mm. 42—49, O. Ed.



No. 9, mm. 42—49, H. Ed.

Waltz No. 10 - the repeats have been written out. This dance would be an excellent choice of study for the player wanting to develop rhythmical security. Understanding the mathematics of subdivisions and how rhythms relate to each other is a necessary ability that countless players do not possess. In the instance of the viola, rhythm should be a top priority.

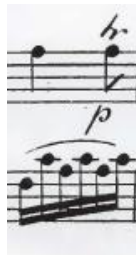
The turns and trills in this dance have been removed from the H. Edition as an editorial choice.



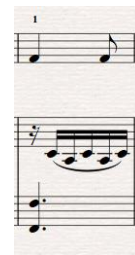
No. 10, m. 27, O. Ed.



No. 10, m. 27, H. Ed.



No. 10, m. 35, O. Ed.



No. 10, m. 35, H. Ed.

2. Airs

The next grouping of dances is the Air, which is simply a melody²⁷. This collection has nine total Airs. Two are simply titled Air and an additional seven at the culmination of the collection (Nos. 19—25) are titled Air de Danse or “a melody to dance to”.

Air No. 1 (No. 11) - the O. Ed. is named Air No. 11, but was renamed the H. Edition to create a clearness when referencing individual dances. The first Air in the collection will

²⁷ Fortune, David. “air.” *The Oxford Companion to Music*. Oxford Music Online. Oxford University Press, accessed December 12, 2017, <https://doi-org.proxy.library.ucsb.edu:9443/10.1093/gmo/9781561592630.article.48638>

be Air No. 1, the second Air No. 2, etc. All remaining dances in the collection follow the same identification.

The viola line is written down an octave from the O. Edition. The off-beats in the right hand of the piano create a strong rhythmic pulse and additional harmonies of the implied chordal structure of the O. Ed.



No. 11, mm. 1—4, O. Ed.

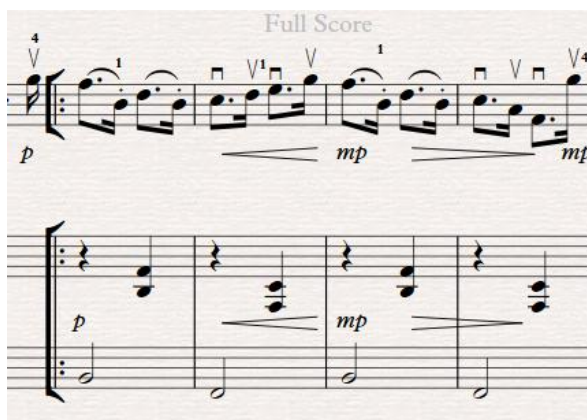


No. 11, mm. 1—4, H. Ed.

Air No. 2 (No. 12) - the added fifths in the left hand of the piano provide a stable chordal structure.



No. 12, mm. 1—4, O. Ed.



No. 12, mm. 1—4, H. Ed.

Air de Danse No. 1 (No. 19) - the piano has been written to fill in the implied harmonic structure.



No. 19, mm. 1—2, O. Ed.



No. 19, mm. 1—2, H. Ed.

The complicated da capo, del segno, coda section has been written out so there is no confusion between the performers. This dance is my absolute favorite. The contrasting sections between C Major and c minor truly create a special piece of music for the viola.

Air de Danse No. 2 (No. 20) - the piano has been modified beginning at measure 10. A lower octave is included in the bass line to give it more depth. The last measure has been rewritten to give finality to the dance.



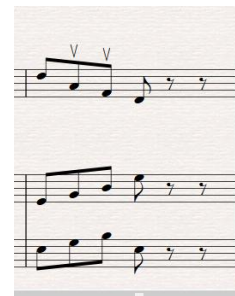
No. 20, mm. 10—11, O. Ed.



No. 20, mm. 10—11, H. Ed.



No. 20, last measure, O. ed.



No. 20, last measure, H. ed.

Air de Danse No. 3 (No. 21) - the da capo has been written out. The piano has been modified from the bass line in the O. Edition. The off-beats in the right hand provide a rhythmic pulse that previously seemed to be absent.



No. 21, mm. 1—2, O. Ed



No. 21, mm. 1—2, H. Ed.

Air de Danse No. 4 (No. 22) - there are several instances where the viola is an octave lower than the O. Edition but returns to the original octave a few measures later. Measure 3, for example, is an octave lower but returns to the original register in measure 5.



No. 22, mm. 3—5, O. Ed.



No. 22, mm. 3—5, H. Ed.

Air de Danse No. 5 (No. 23) - the viola begins an octave lower than in the O. Edition. Similar to *Air de Danse No. 4*, the viola goes back and forth between playing in the same register and then playing an octave lower. This will be a difficult dance for a young violist to

tune and play with the piano because of the many unisons between the viola and piano. The da capo has been written out.



No. 23, mm. 1—4, O. Ed.



No. 23, mm. 1—4, H. Ed.

Air de Danse No. 6 (No. 24) - both the viola and piano start an octave lower than the original treble line in the O. Edition. The second phrase of the melody beginning measure 5, the viola stays in the same register, but the piano goes up an octave to create a little obbligato line above the melodic line of the viola.

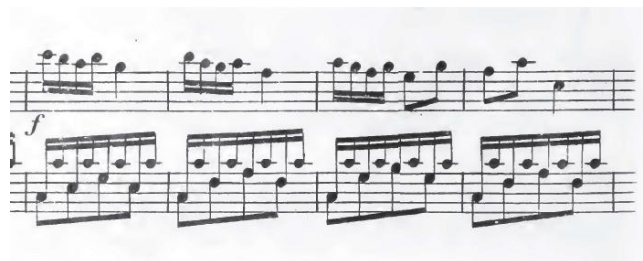


No. 24, mm. 1—6, O. Ed.



No. 24, mm. 1—5, H. Ed.

A simple line has been penned for the right had of the piano beginning at measure 11. It provides harmonic support and texture to create contrast.



No. 24, mm. 9--12, O. Ed.



No. 24, mm. 9—12, H. Ed.

Air de Danse No. 7 (No. 25) - the melodic line in the viola is written an octave lower than the O. Edition for the entire dance.

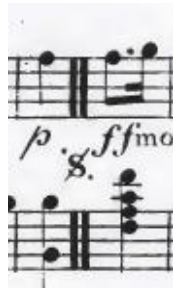


No. 25, mm. 1—4, O. Ed.



No. 25, mm. 1—4, H. Ed.

The del segno indication at measure 24 in O. Edition is being treated as a misprint by the publisher. When attempting to go from measure 24 and insert the first eight measures of the piece (as one would be led to believe by the inclusion of the symbol) it does not work in the context of the phrase or the chordal progressions. It has been intentionally omitted in the H. edition.



No. 25, m. 24, O. ed.

3. Allemandes

An allemande is typically a moderately slow work in binary form and in duple meter²⁸. There are four allemandes contained within the *Admired Airs and Dances*.

Allemande No. 1 (No. 13) - the viola is deliberately an octave below the upper voice of the piano at the start of the allemande. The viola becomes the principal voice at measure 9.

²⁸ Bellingham, Jane. "allemande." *The Oxford Companion to Music*. *Oxford Music Online*. Oxford University Press, accessed December 4, 2017, <http://www.oxfordmusiconline.com.proxy.library.ucsb.edu:2048/subscriber/article/opr/t114/e195>

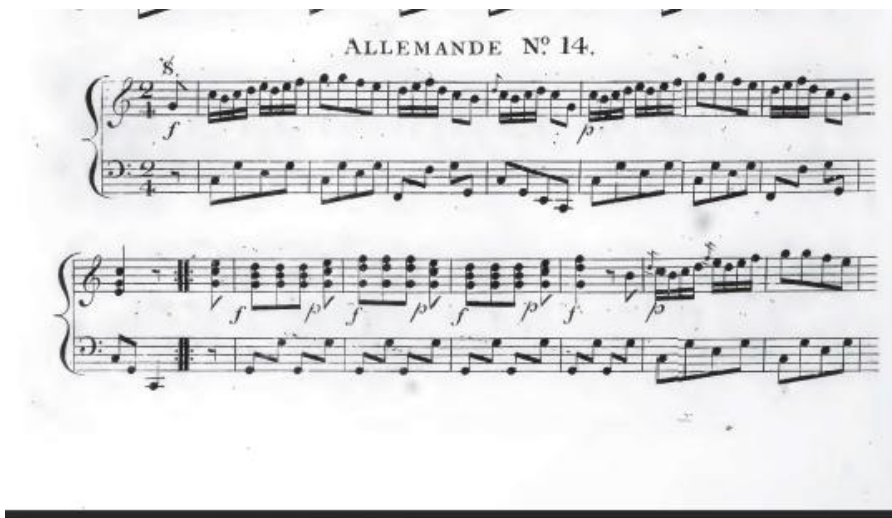


No. 13, mm. 1—4, O. Ed.



No. 13, mm. 1—4, H. Ed.

Allemande No. 2 (No. 14) – in the O. Ed., there is a printed *del segno* at the beginning of the dance but there is no indication within this dance where the player should return to. It is being treated as an error of the publisher and being intentionally omitted, as it appears the D.S. was written out (and ornamented) beginning at measure 12.



The entire *Allemande No. 2* (*No. 14*) including the erroneous del segno, O. ed.

Allemande No. 3 (*No. 15*) - the piano has been rewritten in measures 3—4 and measures 7—8 to include the tonic in the right hand which provides chord stability. The same is true for the recapitulation found at measures 20—21 and 24—25, respectively. The intention is not only to provide chordal structure, but to produce a fuller sound.



No. 15, mm. 3—4, O. Ed.



No. 15, mm. 3—4, H. Ed.

The bowing combinations in measures 9—10 are intended to give tetrachords and scale-like patterns a melodic direction.



No. 15, mm. 9—10, O. Ed.



No. 15, mm. 9—10, H. Ed.

Allemande No. 4 (No. 16) – In the first 8 measures, the viola and piano are in the same octave as the harp, but beginning in measure 9 the viola is intentionally an octave lower to create an interesting variation.

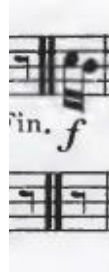


No. 16, mm. 1—12, O. Ed.



No. 16, mm. 1—16, H. Ed.

The rhythm of the viola has been changed to a syncopated figure beginning measure 13 to ensure the violist does not rush. The added staccato dots above select notes aim to indicate there should be space between them. The piano has been intentionally given eighth notes in this same section. The anacrusis to measure 17, the viola is written down an octave from the O. Edition.



No. 16, anacrusis m. 17, O. Ed.

4. Angloises

An anglaise (also known as angloises) is a type of English countryside dance²⁹.

Angloise No. 1 (No. 17) the viola part is an octave lower than the original harp line. The piano part was modified throughout to include the implied harmonic structure and a give a rhythmic pulse.



No. 17, mm. 1—2, O. Ed.



No. 17, mm. 1—2, H. Ed.

The written-out turns in measures 30 and 34 have been replaced with the musical symbol indicating a turn. If turns are not yet comfortable for the performer, may be omitted.

²⁹ Little, Meredith Ellis. "Anglaise." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed December 4, 2017, <http://www.oxfordmusiconline.com.proxy.library.ucsb.edu:2048/subscriber/article/grove/music/00932>.



No. 17, m. 30, O. Ed.

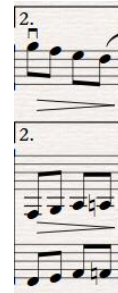


No. 17, m. 30, H. Ed.

Measure 43 has been altered to include a lower octave to match the same idea at measure 19.



No. 17, m. 19, O. Ed.



No. 17, m. 19, H. Ed.



No. 17, m. 43, O. Ed.



No. 17, m. 43, H. Ed.

The da capo has been written out to match the symmetry of the rest of the dances in the collection. In the final measure, the piano part ascends in pitch to give it a feeling of finality.



No. 17, final measure, O. Ed



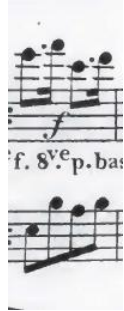
No. 17, final measure, H. Ed.

Angloise No. 2 (No. 18) - the piano is featured. The viola interludes in measures 3—4 and 7—8 are meant to be an echo or an afterthought.



No. 18, mm. 1—4, H. Ed.

Beginning at measure 9, the piano is written to add the implied harmonic structure and to create a rhythmic pulse. The da capo has been written out.



No. 18, m. 9, O. ed.



No. 18, m. 9, H. ed.

The second ending, beginning at measure 17 has been rewritten to correlate to the off-beats of previous section.



No. 18, mm. 17—18, O. ed.



No. 18, mm. 17—18, H. ed.

B. Air by Jean Hure

Jean Hure (1877-1930) was a French composer, organist, pianist and teacher³⁰. He is one of the first documented composers to learn music via correspondence through a program offered through the St. Maurille School.³¹ At the age of 18, he moved to Paris but preferred to teach himself rather than enrolling in the conservatory.³²

Air was written for cello with piano or organ accompaniment³³. Written in 1901 and published in 1902, it was dedicated to the great cellist Pablo Casals (Casals).³⁴

I stumbled across this piece one day by accident while searching through International Music Score Library Project under pieces featuring cello. In the case of *Air*, I wanted to revive a work that is likely unknown to most teachers and performers. I fell in love with this gem. It lets the player express a wide array of emotions and colors and the technical challenges are not overwhelming for the younger student.

The range of the viola fluctuates from being in the same register as the cello to being an octave higher. The viola remains in the same register as the cello at the beginning through measure 20. In measures 21—24, the viola is an octave higher to create intensity and drama.

³⁰ Kelly, Barbara L. "Huré, Jean." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed December 2, 2017, <http://www.oxfordmusiconline.com.proxy.library.ucsb.edu:2048/subscriber/article/grove/music/13584>.

³¹ Dubins, Jerry. "Hure Violin Sonata. Piano Quintet." *Fanfare – The Magazine for Serious Record Collectors*, Volume 35, Issue 2. Tenafly, NJ: November/December 2011), 459.

³² *Ibid.*

³³ Hure, Jean. *Air*. Paris: Durand & Fils, 1902.

Measures 25—50, it is returned to the same octave as the cello. Measures 51—54, it is up an octave from the cello for further dramatic effect. Measure 54 until the end the viola returns to the same octave as the cello.

The metronome marking is a suggestion given to correlate to the original tempo indication of *lent et calme* (slow and calm). In the H. Edition, the tempo indication has been changed to *Lento*.

This work will be a piece that allows the student to further their knowledge of the fingerboard beyond *III* position. It contains several shifts that require the player to play in *IV* position as well as devise a strategy to find the high C natural on the A string (which if played with the fingering suggested, puts the player in *VII* position). This is a piece for students to continue getting comfortable with treble clef. If they are ready to shift as high as the C natural, it is likely that they have already gained some experience with treble clef. The fingerings were chosen not based on what was easiest but with the purpose of shaping the musical line through the color and timbre of each string.

As a teaching piece, *Air* can be used when the student is focusing on sound production and bow control. Lyrical pieces are often overlooked by younger players and teachers because they can be “boring”. This piece is an option for developing a smooth bow arm, smooth string crossings, and producing a velvety sound. Each are necessary skills for the emerging player. The bowings are different from the original score. There is no indication that the cello score was edited by Casals, and they were treated as phrase markings and not bowings.

Vibrato is additional ability that can be developed with this piece. *Air* is not overly complex rhythmically and it gives the student time to focus and concentrate on the

³⁴ *Ibid.*

oscillating motion of vibrato. Vibrating in higher positions requires a variation of the motion in lower positions.

In the original score, there are not many printed dynamics. This was used an opportunity in the H. Edition to show younger players how to phrase and shape musical ideas.

C. *Divertimento by Maria Hester Park*

Maria Hester Park (1760-1813) was an English composer, pianist, and teacher. She played piano and harpsichord in public concerts and taught music to members of the nobility, including the Duchess of Devonshire and her daughters.³⁵

Divertimento, originally for piano with violin obbligato, was published in 1816³⁶. It was composed for and dedicated to Lady Harriet Montagu.³⁷ An accompanied sonata is an unusual genre. It is a work written primarily for keyboard with an accompanying instrument.³⁸

“Thus, one can assume that accompanied sonatas flourished to give women the opportunity to collaborate with their husbands, brothers, fathers, etc. who were less musically proficient than themselves. Women played the demanding keyboard parts, while men rendered the sparse accompaniments.”³⁹

³⁵ Baldwin, Olive and Thelma Wilson. "Park, Maria Hester." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 26, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/41402>.

³⁶ Park, Maria Hester. *Divertimento*. London: Mitchell, 1816.

³⁷ *Ibid.*

³⁸ Morgan, Elizabeth. “The Accompanied Sonata and the Domestic Novel in Britain at the Turn of the Nineteenth Century.” *19th-Century Music, Volume 36, No. 2, Counterpoints: Nineteenth-Century Music and Literature*. Fall 2012, 89.

³⁹ *Ibid.*

In this document, when speaking of the original version of the *Divertimento for keyboard and violin obbligato*, it will be referred to as the KV Ed. When speaking of the transcription, it will be referred to as the H. Ed. When referencing the Andante, it will be referred to as ANTE and when referencing the Allegro Spirituoso, it will be referred to as ALSP

In the H. Ed., there are several locations where the roles of the instruments have been exchanged to create more interaction between the viola and piano. The opening of the ANTE lends itself nicely to the viola – it is in the optimal range for the violist to play out while being able to produce a dark and rich sound.

The length of the sounding pitches in measures 9, 10 and 12 have remained the same, but the notations were chosen to simplify the rhythm for the younger player. Measure 9, the C natural was changed from a quarter note to two tied-eighth notes. This will aid with counting and show the violist where beat 3 belongs. In both measures 10 and 12, the double-dotted quarter note was changed to a quarter note tied to a dotted-eighth note. This rhythmic pattern should be familiar to the young player and should be easier for them to understand the subdivisions.



ANTE, m. 9, KV. Ed.



ANTE, m. 10, KV. Ed



ANTE, m. 12, KV. Ed.



ANTE, mm. 9—10, H. Ed



ANTE, m. 12, H. Ed.

The viola has been lowered an octave from the violin in measure 14 to create more tension and suspense in the music. If the violin had the ability to play this F natural, Park might have written the violin part differently and composed it where the viola is. The violin drops into its lowest register in the middle of the next measure and both instruments are unison.



ANTE, KV Ed., mm. 13—15



ANTE, mm. 13—15, H. Ed.

All doubled sections in the ANTE between the violin and piano were deleted in the H. Ed., as it is not necessary to have both instruments playing the same line.

The ALSP is in Rondo form, following an ABACA format. In all Rondos, there is always a reoccurring theme (the A section). The A section of this Rondo is found in measures 1 through 10, measures 57 through 66 and measure 98 to (a portion of) 108. The B section occurs between measures 11—56; the C section occurs measures 67—97, and a short Codetta beginning in the middle of measure 108 to the end. All repeats have been written with first and second endings to eliminate confusion for the players.

In measures 5—10 (and the second phrases of the other A sections noted above), the roles of the instruments have been exchanged, giving the viola an opportunity to have a musical conversation with the piano.

ALSP, mm. 1—9, KV Ed.

ALSP, mm. 1—7 H. Ed.

In the first ending, labeled measure 9 in the H. Ed., the octave leaps of the D's between beats 3 and 4 have intentionally been altered to give it variety and character. This notion is replicated throughout the ALSP in both the viola and piano.



ALSP, m. 9, KV. Ed.



ALSP, m. 9, H. Ed.

The purpose of the bowing in measure 19 is two-fold. Most importantly, it is to keep the rhythm steady in the viola. String players tend to turn dotted-eighth note/sixteenth note figures into triplets. Often, there is more guessing rather than subdividing the dotted-eighth note into three sixteenth notes. Additionally, by changing bow on the sixteenth note, it will create forward momentum in the musical line without rushing. The same bowing occurs in measure 21, measure 23 and every additional occurrence of the short interlude.



ALSP, mm. 19—20, H. ed.

The printed quarter note in the violin of the KV Ed. on the downbeats of measures 26 and 28 have been changed to a whole note in the viola line. The whole note adds tonal

stability to the measures. In measure 26 the A being held adds the 5th to the tonic I chord (DF#A) in beats 1 and 2 and the root to the dominant V chord (AC#E) in beats 3 and 4. The same I and V chords are repeated for the next several measures. The viola was lowered an octave in measures 27—28 for variety in tonal color.



ALSP, mm. 25—28, KV Ed.



ALSP, mm. 25—28, H. Ed.

There is an ossia line beginning at measure 36 that allows the student to stay in the same register or to play the part an octave higher. Towards the end of the work, in measures 77—83, there is another ossia line added to create an alternate part for those who wish to play it down an octave. It is the choice the performer which version they prefer.



ALSP, mm. 36—38, H. Ed.

In measures 71 and 72, the rhythm in the viola is changed to a dotted-quarter note on each downbeat to ensure the note is held to end the phrase.



ALSP, mm. 71—72, KV Ed.



ALSP, mm. 71—72, H. Ed.

The last measure (measure 109) has been rewritten to create a definitive ending.



ALSP, mm. 108—109, KV Ed.



ALSP, mm. 108—109, H. Ed.

D. 6 Morceaux (Six Pieces), Op. 19. by Pytor Tchaikovsky

Pytor Tchaikovsky (1840-1892) was a Russian composer whose music is still widely performed, transcribed and arranged for many instruments and media.

6 Morceaux, Op. 19 are a collection of six short works written for solo piano⁴⁰. It was commissioned and published by Pyotr Jurgenson, Tchaikovsky's friend and primary

⁴⁰ Tchaikovsky, Pytor. *6 Morceaux, Op. 19*. New York: Kalmus, 1965.

publisher. In January 1874, each piece was published individually. The collection was published as a single volume in May 1874.⁴¹

Nos. 3 and 4 are arranged in the H. Editions. In all figures below, when referring to Op. 19, No. 3, it will be referred to as 19-3. When referring to Op. 19, No. 4, it will be referred to as 19-4.

1. Op. 19, No. 3: The Feuillet d'Album (The Album Leaf)

The Feuillet d'Album (Album Leaf), Op. 19, No. 3 in D Major is dedicated to Anna Avramova⁴² who was a Russian pianist who entered the Moscow Conservatory the same year it opened in 1866. She was ultimately a theory pupil of Tchaikovsky⁴³.

Many of the rhythm changes in the H. Editions were made to simplify the rhythmic notation. The rhythm in measure 1 (see below) was modified from a tied quarter note/eighth note to a dotted-quarter note. In the same measure, the articulations in the viola are vastly different than the original. The new articulations give shape and direction to the tetrachords.

⁴¹ Fanning, David, Liner Notes. *Six morceaux, Op. 19*. Pavel Kolesnikov, Piano. Hyperion, Compact Disc, 2014.

⁴² Ledin, Victor and Marina, Liner Notes. *Tchaikovsky Piano Music, Vol. 2*. Oxana Yablonskaya, Piano. Naxos, Compact Disc, 1995.

⁴³ "Anna Avramova." Tchaikovsky Research. Accessed November 14, 2017, http://en.tchaikovsky-research.net/pages/Anna_Avramova



19-3, m. 1, O. Ed.



19-3, m. 1, H. Ed.

String players often rush dotted-rhythmic patterns (in this dance, measure 9 it is a dotted sixteenth note/thirty-second note pattern). The bowing forces the violist to honor each rhythmic value while at the same time, guiding the player on how to shape the phrase.



19-3, mm. 8—9, H. Ed.

The downbeat of measures 16 and 24 have been lengthened to ensure the violist finishes the phrase. Often, young players will see a single eighth note and play it too short.



19-3, m. 16, O. Ed.

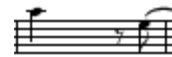


19-3, m. 16, H. Ed.

The rhythm has been altered in measure 28 from a dotted quarter note to a quarter note with an eighth note rest to resolve the cadence and give pause before the new phrase begins.



19-3, m. 28, O. Ed.



19-3, m. 28, H. Ed.

The piano rhythm in measures 32 and 33 was changed from a sixteenth note and rest to an eighth note with a staccato dot to make the notation simpler to read. The same notation with the staccato dot occurs in the viola at measure 40.



19-3, mm. 32—35, O. Ed.

The bowing in measures 32—35 is not simplistic but was chosen nevertheless to add musical variety and texture.



19-3, mm. 32—35, H. Ed.

The last note has been altered to an eighth note rather than being held with a fermata. The fermata was out of place with the rest of the piece having a forward feeling motion.



19-3, last measure, O. Ed.



19-3, last measure, H. Ed.

2. Op. 19, No. 4: Nocturne

Nocturne in c# minor, Op. 19 No. 4 was dedicated to Monika Terminskaya⁴⁴. In 1888, Tchaikovsky himself arranged his piano version of the Nocturne for Cello and Orchestra⁴⁵. I would be amiss if I did not also compare my edition with his.

When Tchaikovsky arranged the piece, he went up a ½ step from the original key of c# minor to d minor for his cello version. By doing this, it lets the open strings of the cello naturally resonate. The cello is lowered an octave from the piano version. After completing my arrangement, I discovered several viola players, including Borissovsky (a very notable Russian violist) had also arranged the Nocturne for viola and piano. All versions discovered kept their editions in d minor and it is presumed the cello version was used as a basis for their arrangements.

For the H. Edition, the original piano score was used for the arrangement. However, I chose the key of c minor for both musical and technical reasons. Personally, I adore the key of c minor on the viola and felt that it fit the character of the movement best. I do like the bowings of the editor Viktor Kubatsky⁴⁶ in the cello transcription.

The articulation in measure 8 has been altered from the original. The cello edition has the same articulation as the H. Edition. It is logical with the resolution of the suspension. While neither score indicates it, it seemed reasonable to add a fermata to the second beat of measure 8 since a natural ritard will occur into this cadence.

⁴⁴ Victor and Marina Ledin, Liner Notes. *Tchaikovsky Piano Music, Vol. 2*. Oxana Yablonskaya, Piano. Naxos, Compact Disc, 1995.

⁴⁵ Ibid.

⁴⁶ Tchaikovsky, Peter. *Nocturne for Cello and Orchestra*. New York: Kalmus, 1965.



Nocturne, m. 8, O. Ed.



Nocturne, m. 8, H. Ed.

Measure 12 is different between the piano solo score and the cello and orchestra score. The H. Edition follows the solo piano edition. In the cello version, the cello in measure 12 is the same as measure 4. The orchestra score in the cello arrangement is the same as the reduced piano part below.



Nocturne, m. 12, O. Ed.



Nocturne, m. 12, H. Ed.



Nocturne, m. 12, Cello and Orch. Ed.

The bowing chosen at measure 14 is unconventional, but students (and professionals alike) often rely too heavily on unwritten rules. One such rule being that a single eighth note should always start up-bow.



Nocturne, mm. 14—15, H. Ed.

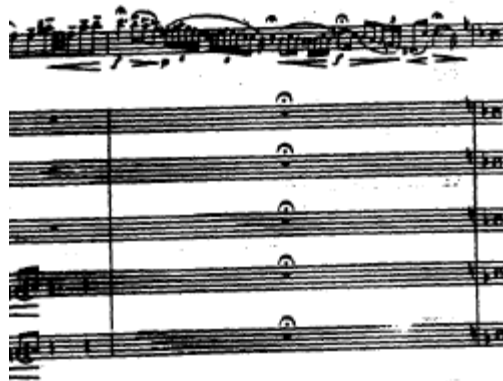
There is a notated cadenza before returning to the Andante (original tempo) in the cello score. The H. Edition duplicates the small-quazi cadenza in the piano score, beginning in measure 43.



Nocturne, mm. 41—44, O. Ed.



Nocturne, mm. 42—44, H. Ed.



Nocturne, mm. 44, Cello and Orch. Ed.

Lastly, the rhythm in measure 46 has been changed to match measure 50 in the right-hand of the piano (the quarter note of beat 2 tied to the first sixteenth note of beat 3).



Nocturne, m. 46, O. Ed.



Nocturne, m. 50, O. Ed.



Nocturne, m. 46, H. Ed.

E. Op. 7 by Josef Suk

Josef Suk (1874-1935) was a Czech violinist and composer. At the end of his tenure at the Prague Conservatory, he began studying composition with Dvorak. Suk enjoyed early success as a composer, writing some of his best-known pieces (*Serenade for Strings* and the “Love Song” from Op. 7) before he was 20; and soon thereafter was regarded as Dvorak’s natural successor.⁴⁷ The Op. 7 collection contain six-short works for solo piano and were written between 1891 and 1893. Each piece is dedicated to a different individual.

Nos. 2 and 6 are arranged and transcribed for viola and piano in the H. Editions. In all figures below, when referring to Op. 7, No. 2, it will be referred to as 7-2. When referring to Op. 7, No. 6, it will be referred to as 7-6.

⁴⁷ Tyrrell, John. "Suk, Josef (i)." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed November 3, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27094>.

1. Op. 7, No. 2: Humoreske

Humoreske is dedicated to “Panu prof. J. Jirankovi⁴⁸” – translated roughly to “Mr. Professor J. Jirankovi”. No further information could be obtained about the professor.

The accents printed in the original edition have been omitted. With the collaboration between the instruments, they are unnecessary. For example, the viola will naturally emphasize the high note in measure 3 by crossing the string and changing the bow direction.



7-2, m. 3, H. Ed.

The rhythm has been revised in the H. Edition in measures 5 and 9 to match the rhythm of measure 39. The rhythm in measure 39 is easily understood by an intermediate violist and suits the musical phrase. The sixteenth note rest if left unaltered would undoubtedly cause the violist to be late to the following sixteenth note.

⁴⁸ Suk, Josef. “*Humoreske*” *Op. 7, No. 2* Prague: Urbanek, 1920.



7-2, m. 5, O. Ed.



7-2, m. 39, O. Ed.

Chromatic passages are difficult to play in tune on any string instrument. To my recollection, there is not an accessible piece for the intermediate violist containing chromatic passages at a moderate or fast tempo.



7-2, mm. 14—15, H. Ed.

Slurs have been added in the passage beginning in measure 14 to give shape to the line. The slurs similarly coincide with the slurred chromatic passage commencing at measure 36. The grace notes in measure 16 have been omitted as they were deemed unnecessary within the chromatic line of the viola.

The rhythm within the phrase at measure 31 has been reworked. The original rhythm will cause the violist to either rush or drag the pulse. This alteration encourages the player to count without being overwhelmed by the rhythmic notation.



7-2, mm. 31—33, O. Ed.



7-2, mm. 31—33, H. Ed.

The pitches in the viola remain true to the original in measures 59—74, but the rhythm has been adjusted to create a feeling of relaxation and winding down without losing interest. The viola line originated as the upper note in the left hand of the piano.



7-2, mm. 59—61, O Ed.



7-2, mm. 59—62, H. Ed.

The grace notes were eliminated from measures 76 and 77. Ornamentation should always have a purpose. Overly ornamenting a phrase can detract from the musical line. With the piece having a naturally written out ritard, the ornamentation was not seen as necessary.

In the final measure, Suk penned a dotted-half note with a fermata. As the piece will subtly slow towards the end, the dotted-half note and fermata made the last note uncomfortably long. The decision to use a half note without a fermata seemed a good compromise between the composer's markings and what most modern players would do.

2. Op. 7, No. 6: Capriccietto

Capriccietto is dedicated to “Panu Anne Voithove baronceze Sterbezu⁴⁹”. It is roughly translated to “Lady Baroness Anne Voithove Sterbezu”. A capriccio is a form-free piece that is lively in tempo and brilliant in style. A Capriccietto is defined as a short capriccio⁵⁰. The metronome markings indicated throughout are intended to create contrast between the sections.

The articulations are different from those of the original piece, but aim to create a brilliant sound between the viola and piano. In measures 1—2 (also in measures 5—6), the staccato dot is intentionally omitted from beat 3 to create a line leading to measure 3. Additionally, a slur was added to naturally create a slight emphasis on the downbeat. In measure 3, the addition of staccato dot on 2nd eighth note creates lift and space between it and the descending eighth note line. The staccato marks have been eliminated from the descending arpeggio in measure 3. All marked staccato notes in the H. Edition should occur on an up-bow – making it more musical and physically simpler for the player.

49 Suk, Josef. “Capriccietto” Op. 7, No. 6. Prague: Urbanek, 1920.

50 “Capriccietto.” Merriam-Webster. Accessed November 29, 2017. <https://www.merriam-webster.com/dictionary/capriccietto>.



7-6, mm. 1—3, O. Ed.



7-6, mm. 1—3, H. Ed.

In measure 12, the piano rhythm has been modified from a tied quarter note/eighth note to a half note. Measure 48 is identical in nature and has been treated in the same manner.



7-6, mm. 11—12, O. Ed.



7-6, mm. 11—12, H. Ed.

Many of the rhythms have been simplified throughout the movement in both instruments to make them easier to read for the players. Measures 23—24 are an example where the small rests have been eliminated. With the added staccato dot and the change of the violist's bow direction, it will have the desired effect naturally.



7-6, mm. 23—24, O Ed.



7-6, m. 23—24, H. Ed.

F. Romance Sans Parole, Op. 17 by Gabriel Faure

Gabriel Faure (1845-1924) was a French composer, teacher, pianist and organist⁵¹. His *Romance Sans Parole (Romance Without Words), Op. 17* was written while he was a student at the Ecole Niedermeyer⁵². There are three individual pieces contained within the Op. 17. Written in 1863 and published 1880⁵³, it was once a popular French counterpart to Mendelssohn's *Song Without Words, Op. 109*⁵⁴.

Faure studied with Louis Niedermeyer until Niedermeyer's death in 1861. Saint-Saens assumed the role of composition teacher at the school following Niedermeyer.

⁵¹ Nectoux, Jean-Michel. "Fauré, Gabriel." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed December 6, 2017, <http://www.oxfordmusiconline.com.proxy.library.ucsb.edu:2048/subscriber/article/grove/music/09366>.

⁵² Anderson, Keith. Liner Notes. *Faure: Nocturnes No. 7-13, Preludes, Op. 103, No. 3 and 9, 3 Romances sans paroles, Op. 17*. Jean Martin, Piano. Naxos Compact Disc, 1993.

⁵³ Faure, Gabriel. *Romances sans paroles, Op. 17, Nos. 1 and 3*. Paris: Hamelle, 1878.

⁵⁴ Ibid.

Because of Saint-Saens, Faure was introduced to contemporary music, namely the composers Schumann, Liszt and Wagner which up until that point, were not part of the curriculum at the school⁵⁵.

In the H. Edition, Nos. 1 and 3 have been transcribed and arranged for viola and piano. In all figures below, Op. 17, No. 1 will be referred to as 17-1. All references to Op. 17, No. 3, will be referred to as 17-3.

1. Op. 17, No. 1

In the H. Ed. of Op. 17, No. 1, modifications were made to the rhythm in the accompaniment figures. The off-beats in the beginning of the accompaniment have been adapted into quarter note syncopations. The result is a rhythmic pulse that supports the lyrical line of the viola. The slurs in the viola are intended to give weight at the beginning of each slur. It is not necessary to accent it, but rather a slight emphasis on the downbeats without sounding repetitive.



17-1, mm. 1—3, O. Ed.

⁵⁵ Nectoux, Jean-Michel. "Fauré, Gabriel." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed December 6, 2017, <http://www.oxfordmusiconline.com.proxy.library.ucsb.edu:2048/subscriber/article/grove/music/09366>.



17-1, mm. 1—3, H. Ed.

The slurs in measure 9 of the viola are written as intended with the eighth note leading to the 3rd beat. With the slight variation of rhythm from measures 1—3, the slurs convince the listener that the rhythm is intentionally different.



17-1, m. 9, O. Ed.



17-1, No. 1, m. 9—13, H. ed.

The rhythm in measure 24, beat 2 has been changed to elongate the melodic line. If desired by the player, a slight breath may be added before beat 3 to give a clear beginning to the new phrase.



17-1, m. 24, O. Ed



17-1, m. 24, H Ed.

The viola becomes the supporting voice in measures 47—54 while the melodic line is in the right hand of the piano. The last melodic statement is in the viola beginning in measure 55.



17-1, mm. 46—55, O. Ed.

Two systems of musical notation. The first system shows a single staff with a treble clef, a key signature of two flats, and a common time signature. It begins with a fermata over a whole note chord, followed by a series of eighth notes with slurs. A dynamic marking *poco a poco cresc.* is placed below the staff. The second system shows a grand staff with treble and bass clefs. The treble staff continues with chords and eighth notes, while the bass staff has a simple eighth-note accompaniment. A dynamic marking *poco a poco cresc.* is also present below the bass staff.

17-1, mm. 47—48, H. Ed.

A system of musical notation for measures 49-53. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass clefs) below. The top staff features a melodic line with slurs and a dynamic marking *f*. The grand staff provides harmonic support with chords in the treble and a rhythmic accompaniment in the bass. A dynamic marking *f* is also present below the grand staff.

A system of musical notation for measures 54-58. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass clefs) below. The top staff begins with a fermata over a whole note chord, followed by a melodic line with slurs and a dynamic marking *ff*. The grand staff features a complex accompaniment with chords and eighth notes in both hands. A dynamic marking *ff* is also present below the grand staff.

17-1, mm. 49—58, H. Ed.

The rhythm was altered in measure 66 and breath marks were added in both 66 and 67 to create a calm, simplistic ending.



17-1, mm. 66—68, O. Ed.



17-1, mm. 66—68, H. ed.

2. Op. 17, No. 3

The most noticeable detail at the opening of Op. 17, No. 3 is the transposition to G Major in the H. Edition from the original key of Ab Major⁵⁶. This transposition allows the open strings to ring and vibrate and is a key an easily obtainable for the intermediate violist.

No. 3 is in a modified ternary form. The A section begins in the middle of measure 4 after a short introduction played by the piano.

⁵⁶ Faure, Gabriel. *Romances sans paroles, Op. 17, No. 3*. Paris: Hamelle, 1878.

17-3, mm. 4—6, H. Ed.

The B section begins at measure 24. The return of A section is in measure 40, occurring on the 2nd beat.

17-3, mm. 24—27, H. Ed.

The return of the A section contains some slight variations of the thematic material in both the original and the arrangement. The H. Edition includes ornamentation and added double stops, which will be discussed later.

Occasionally, rhythms were revised to create a clear beginning and ending of phrases. In measure 8, the tied over quarter note (a C natural in the H. Edition) was shortened to an eighth note to indicate there should be a slight breath. With the shortened rhythm, it is now clear where one phrase ends and another begins. Measures 16 and 20 are identical in approach to measure 8.



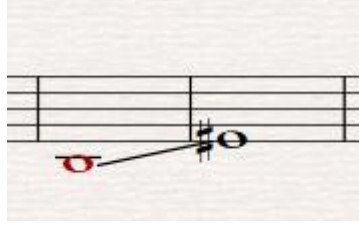
17-3, mm. 7—8, O. Ed.



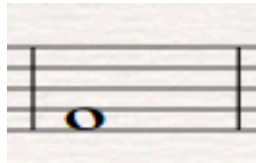
17-3, mm. 7—

8, H. ed.

The fingerings chosen for this piece are suggestions for the younger player based on the tonal color of each string. Each note on the viola higher than the low F# have a least 2 different places on the fingerboard it can be played. Many pitches have three or even four possibilities. Each location will have a variation in the quality of the sound produced. The sounds could be described by adjectives such as bright, harsh, rich, piercing, deep, or dark. Depending on the type of sound the player desires, that quality will help guide to them to the appropriate location on the fingerboard. All players are encouraged to opt for fingerings based on musical choices and not because of technical deficiencies.



Open C – F# are notes that only have one location on the fingerboard.



The low G and notes higher have at least 2 different locations on the fingerboard.

The piano has the melodic line beginning in measure 40. The suggested fingerings in the viola are to assist the violist in the crossing strings without having to skip over a string to play to the low note. The player will be successful with the slur by tracing the contour of the bridge rather than moving the bow in an angular fashion, which many young players do. The second beat of each measure of the viola in this section is intended to be a variation of the previous sections played in the piano by adding additional texture and color. The viola resumes the melodic line going into measure 49. The thematic material returns an octave higher, but is not identical to the original theme.



17-3, mm. 41—42, O. Ed.



17-3, mm. 41—42, H. ed.

In measure 47, the E# in the viola has been respelled enharmonically as an F natural. As a teacher, I often speak in terms of enharmonics with younger students, and as they are the intended audience, I chose to cater towards what would be more comfortable for them to read.

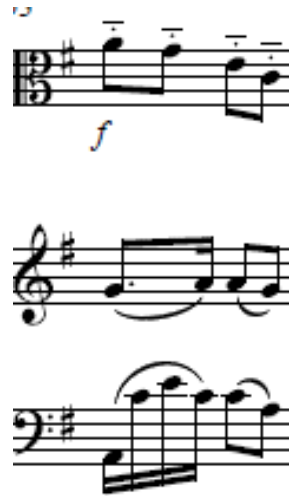


17-3, m. 47, O. Ed.



17-3, m. 47, H. Ed.

In measure 53, the tenuto line and the staccato dot together are to denote the printed rhythm should be played roughly $\frac{3}{4}$ of the length of each printed note. Staccato dots alone indicate the rhythm should be about $\frac{1}{2}$ the length of the printed rhythm with separation or space between each note.



17-3, m. 53, H. Ed.

At measure 58, the violist will notice additions of elements such as grace notes, double stops, etc. They give the player and the listener alike some indication that the piece was nearing the end. It sounds full and concluding without being grotesquely flashy.



17-3, mm. 68—69, H. Ed.

G. Op. 75 by Antonin Dvorak

Antonin Dvorak (1841-1904) was a Czech composer. He is regarded as one of the greatest Czech composers of the 19th century. As a child he studied violin, piano and organ. It is worth noting that he often played viola and worked as a professional violist, including playing in the dance band of Karel Komzak in 1859⁵⁷.

Op. 75, composed in 1887⁵⁸, is a reworking of a composition Dvorak wrote for 2 violins and viola titled *Drobnosti (Miniatures)*, *Op. 75a*⁵⁹. This unusual trio combination was written for his friend, violinist Jan Pelikan, Joseph Kruis⁶⁰ (a student of Pelikan), with the viola part intended for himself. The second violin part proved to be too challenging for Kruis and Dvorak immediately rewrote it using the same melodies for violin and piano.⁶¹

In the H. Edition, Nos. 1 and 3 have been adapted for viola and piano. In all figures below, *Op. 75*, No. 1 will be referred to as 75-1 and *Op. 75*, No. 3 will be referred to as 75-3.

1. *Op. 75*, No. 1

The register of the viola will alternate between the original register of the violin and an octave lower throughout this piece. The melodic line lends itself nicely to the lower register of the viola.

⁵⁷ Döge, Klaus. "Dvořák, Antonín." *Grove Music Online*. 31 Dec. 2017.
<http://www.oxfordmusiconline.com.proxy.library.ucsb.edu:2048/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000051222>.

⁵⁸ Dvorak, Antonin. *4 Romantic Pieces, Op. 75*. Berlin: Simrock, 1887.

⁵⁹ Neill, Edward. Liner Notes. *Dvorak: Piano Quintet, Op. 81, Romantic Pieces, Op. 75*. Dynamic S.r.l. Compact Disc, 1994.

⁶⁰ Stockhem, Michel. Liner Notes. *Dvorak: Violin Concert, Romance, 4 Romantic Pieces*. Fuga Libera. Compact Disc, 2011.

⁶¹ Silberman, Renee. Liner Notes. *Romantic Treasures*. Romeo Records Compact Disc, 2008.

First and second endings have been created in measures 16 and 17. The F natural in the second ending is deliberately an octave lower than in the first ending. The intention is to give a separate identity to the second theme.



75-1, m. 16, O. Ed.



75-1, No. 1, mm. 16—17, H. Ed.

The slurs have been kept near identical to the original as they are intended to guide the violist in phrasing. There are slight variations of the slurs in measures 24 and 28 (23 and 27 respectively in the violin edition). They were changed to ensure the rhythm is honored.



75-1, m. 23, O. Ed.



75-1, m. 27, O. Ed.



75-1, m. 24, H. Ed.



75-1, m. 28, H. Ed.

2. Op. 75, No. 3

The beginning is noticeably transposed to the key of G Major from the original violin key of Ab Major⁶². The key choice allows the open strings and rich overtones of the viola to resonate. The clef changes and 8vb sections have been added in the piano to aid the pianist with the additional ledger lines as a result of the transposition.

The fingering suggestions are minimal. Unless for a specific musical reason, shifts should be approached in the simplest way conceivable. A ½ step shift is the smallest shift possible on a string instrument. Thinking simplistically when shifting is always the best decision. Often students (and professionals alike) make grandiose gestures when a minimal one will suffice.

II position is optimal for the f minor section beginning in measure 16. It keeps the melodic line solely on the D string therefore eliminating string crossings and fluctuations in the brightness of the sound. The bowing has been modified from the violin edition in this section and subsequently each downbeat will not feel emphasized.

⁶² Dvorak, Antonin. *4 Romantic Pieces, Op. 75, No. 3*. Berlin: Simrock, 1887.

75-3, mm. 16—21, H. Ed.

The octaves beginning in measure 25 have been eliminated in the H. Edition to make this work approachable for a violist. Most viola players study octaves later than their violin counterparts and are not feasible for intermediate level players.

75-3, mm. 23—28, O. Ed.

24

26

75-3, mm. 24—28, H. Ed.

The dynamics are those of the composer. The diminuendo at the end of measure 41 has been added in the viola part, as it is implied by the piano part.

H. Samba and Tico-Tico no Fuba by Zequinha de Abreu

Zequinha de Abreu, whose actual name was Jose Gomes de Abreu (1880-1935) was a Brazilian pianist and composer. He was a renowned band leader in San Paolo, Brazil and composer of numerous waltzes and choros⁶³. The choro began as an unwritten performance style in Rio de Janeiro in the mid-1800s and the first printed choro compositions were published around 1870.⁶⁴

1. Samba

Sambas have many rhythmical components. It is a Brazilian ballroom dance with African origins⁶⁵. The dance has a murky, seductive quality to it and lends itself nicely to the silky, rich timbre of the viola.

There is a rhythmic drive throughout Samba⁶⁶, first led in the H. Edition from the syncopation in right hand of the piano.

⁶³ Sica, Renata Cortez. "Zequinha de Abreu, Biography." Accessed December 2, 2017, http://www.imdb.com/name/nm0206841/bio?ref_=nm_ov_bio_sm

⁶⁴ Mair, Marilyn. "A History of Choro in Context." *Mandolin Quarterly, Volume 5, No. 1*, 2000.

⁶⁵ Ibid.

⁶⁶ Abreu, Zequinha. *Samba*. Moscow: Muzyka.



Samba, mm. 5—6, H. Ed.

The slurs throughout are intended to influence the violist to feel the asymmetrical rhythms of the dance. In measure 5, for example, the bowing emphasizes the pulse on beat 1, the and-of beat 2, and beat 4. It is not truly a hemiola; the beat pattern creates a 3-eighth note, 2-eighth note, 3-eighth note groove.

The piece is void of most dynamics. The opening dynamics are the original from the score. The small hairpins between measures 25 and 29 are to encourage the player to phrase the repeated notes to give direction.



Samba, mm. 25—27, H. Ed.

The syncopated rhythmic pattern in the viola beginning in measure 29 is intended to emphasize and exaggerate the pulse. Rather than giving the violist an uninteresting long note, the viola part was written with an interesting rhythmical pattern. It will keep the player engaged in the musical conversation. The same notion could have been employed in the piano part at measure 5 but because of the melody in the viola, it did not appear necessary there.



Samba, mm. 29—30, O. Ed.



Samba, mm. 29—30, H. ed.

First and second endings have been integrated at the end to clarify where the piece finishes. Additionally, if the performers choose to elongate the piece, it gives a clear reference point for a safety or a common place to return to.



Samba, m. 36, O. Ed.



Samba, mm. 36—37, H. Ed.

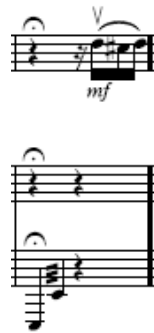
2. Tico-Tico no Fuba

Tico-Tico no Fuba was composed by Abreu in 1917 and published in 1930. He premiered Tico-Tico at a local gig. It received its title after the band finished playing and Abreu commented that the people dancing looked like “tico-ticos” - a type of little bird who peck at cornmeal.⁶⁷

The viola and piano are in unison in the beginning of the choro. Tuning the opening section requires diligence on the part of the viola. Intonation on a string instrument is 50% muscle memory of the finger and 50% the training of the ear. Matching pitch with the piano is a worthwhile skill a string player must learn and possess. This piece is truly a collaboration for viola and piano – a musical conversation between the two instruments. Each part is equally important.

The multiple del segnos in the original were written out to avoid confusion between the players. Dynamics are minimal and are not a priority in this piece.

The tremolo in the piano part in measure 4 has been added to create suspense and anticipation.



Tico-Tico, m. 4, H. Ed.

⁶⁷ Mair, Marilyn. “Zequinha de Abreu (1880-1935) – Choro to the World”. *Mandolin Quarterly, Volume 9, No. 3*, 2004.

Measures 9—11, the viola adds texture and support to the harmonic structure. All places similar in the choro were approached in the same fashion.



Tico-Tico, mm. 9—12, O. Ed.



Tico-Tico, mm. 9—11, H. Ed.

The bowings are intended to give shape to the phrases. The bowings are not simple, but worthwhile and necessary to develop control over the bow. Measures 17—19 are one example of the bowing ideas.

17

Tico-Tico, mm. 17—19, H. Ed.

The second ending at measure 38 is an exact copy of the section beginning at measure 5. In Western music, this choro would be considered a rondo with an ABACA form. The section from measure 71-87 is again identical to measure 5. In the final instance, there is no repeat.

arranged by Tianna Harjo

Tico-Tico, mm. 4 (beat 2)—6, H. Ed.



Tico-Tico, mm. 38 (beat 2)—40, H. Ed.



Tico-Tico, mm. 71 (beat 2)—72, H. Ed.

J. Op. 64, No. 2: Serenata and Op. 152, No. 2: Under the Linden by Ludwig Mendelssohn

Ludwig Mendelssohn (1808-1847) was a Polish pianist, but after an accident made a piano career impossible, he switched to composition, conducting and composing⁶⁸. He composed over 300 works. His son, Felix Robert Mendelssohn, was not the famous

⁶⁸ Fruhauf, Tina. *German-Jewish Organ Music: An Anthology of Works from the 1820s to the 1960s*. Middleton, WI: A-R Editions, 2013. Xiv.

composer, but a well-respected cellist in his day. Mendelssohn was not related to the more famous Mendelssohn family from Berlin that included Felix and Fanny Mendelssohn⁶⁹.

Both *Serenata* and *Under the Linden* were composed by Mendelssohn as short pieces for solo piano. Each melody lends itself nicely to the range of the viola. In all figures below, *Serenata*, Op. 64, No. 2 will be referred to as 64-2 and *Under the Linden*, Op. 152, No. 2 will be referred to as 152-2.

1. Op. 64, No. 2: *Serenata*

Serenata (Serenade), Op. 64, No. 2 was initially the second short song in a three-piece collection for solo piano⁷⁰. *Serenata* was copywritten in 1897 and was presumably composed around the same time.

The bowings chosen are atypical of what an intermediate level player would be accustomed to. The bowings will allow the player to generate a rich and deep viola sound. They will also guide the violist on how to shape the phrase.



64-2, mm. 12—16, H. Ed.

Fingerings are intentionally kept to a minimum to give the player a chance to explore ideas that might suit them. Practical suggestions are made where one would need to would

⁶⁹ Ibid.

⁷⁰ Mendelssohn, Ludwig. *Serenata, Op. 64, No. 2*. Berlin, Kaun, 1897.

shift to minimize string crossings. The most practical shift is the smallest shift possible – though not always musical. In measures 23 and 24, for example, most method books would recommend a harmonic followed by 4th finger G natural. Many young viola players struggle with the whole-step distance of the A to G and will often miss it. The fingering suggestion given has the player shift between the ½ step F and E. This fingering should alleviate most fingering issues in this section.



64-2, mm. 23—24, H. Ed.

Measures 41—52 have been transposed a ½ step higher to D major from the original key of Db major. Additionally, some pitches have been written enharmonically, to simplify the line for the violist. For a novice player, they are more accustomed to reading in key signatures than contain sharps and naturals rather than flats.



64—2, mm. 41—44, O. Ed.



64-2, mm. 41—43, H. Ed.

2. Op. 152, No. 2: Under the Linden

Unter der Dorflinde (Under the Linden), Op. 152, No. 2 is the second piece of a collection of six studies originally for piano⁷¹. A linden tree is “a deciduous tree with heart-shaped leaves and fragrant yellowish blossoms, native to north temperate regions. The pale soft timber is used for carving and furniture”⁷².

In measures 5 and 6 (and each similar occurrence in the composition), the choice was made to change the rhythm on the downbeat from a quarter note to a half note. A similar notion occurs in measure 8 turning the quarter note into a dotted half note.

⁷¹ Mendelssohn, Ludwig. *Unter der Dorflinde (Under the Linden)*, Op. 152, No. 2. Berlin: Kaun, 1907.

⁷² Carroll, Jackie. “Growing Linden Trees – Tips for Planting a Linden Tree.” *Gardening Know How*. March 24, 2015. Accessed December 1, 2017, <https://www.gardeningknowhow.com/ornamental/trees/linden/linden-tree-information.htm>

Ludwig Mendelssohn

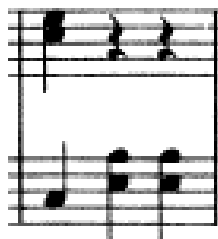


152-2, mm. 5—7, O. Ed



152-2, mm. 5—7, H. Ed.

Flourishes added in the piano part in measures 8, 16, 24, 32, 56, 64, 72, 80 are intended to sound like the wind rustling through the leaves on the tree. The flourishes are slightly varied with each occurrence.



152-2, m. 8, O. Ed.



152-2, m. 8, H. ed.

A coda was added in the H. Edition. With the added flourishes in the edition, they created confusion as to where the piece should end. The original Fine is printed in measure 80.



152-2, mm. 79—80, O. Ed.



152-2, mm. 79—80, H. Ed.



152-2, mm. 143—144, H. Ed.

Under the Linden is in an ABACA Rondo form. The A section consists of measures 1—32, measures 49—80, the Da Capo (again measures 1—32), and the Coda measures 113—144. The B section consists of measures 33—48. The C section consists of measures 81—112.

A correction has been made in the H. Edition in measure 57. In the original, there is a printed C natural in the right hand of the piano, which is being treated as a publisher misprint. The C natural has been changed to an A natural in the H. Edition, as an A natural is the printed pitch in the other two identical sections. All other surrounding material in each of these sections is identical.



152-2, mm. 5—8, O. Ed.



152-2, mm. 57—60, O. Ed.

VI. Conclusion

As the viola has gained notoriety as a solo instrument, the repertoire available to the professional musician has grown exponentially. The viola is no longer the neglected instrument of the string family. Many modern composers have begun to understand the unique qualities of the viola and how it is different from its violin and cello counterparts.

The novice viola student should be afforded the same opportunity as professionals in the choice of literature that is available to them for study and performance. Many music studios use method and repertoire books that were popular 25 years ago. Due to limited other options, they are used because of their convenience and familiarity to teachers. These method books are personally frustrating as a teacher because many of the pieces contained in them do not showcase the unique qualities of the viola.

The Harjo Edition arrangements are an opportunity for viola students to learn music arranged specifically for their instrument by a professional musician who plays their instrument. The viola is not a large violin and should be taught differently than a violin. This includes teaching music that was written for violin and simply transposed a fifth lower, as many method and repertoire books are.

The arrangements in this document have already prompted ideas and excitement for future projects. It is my hope that viola students will discover all that our magical instrument has to offer by studying and performing them.

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Appendix