

# Mazas Thirty Etudes Speciales Op 36 for Viola Solos: Sheet Music Transcribed By Howard Boatwright

30 Etudes Speciales  
Pizzicato with the left hand  
F. MAZAS, Op. 36, Book 1

30. Allegro non troppo.

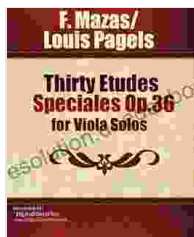
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Jacques-Féréol Mazas' Thirty Etudes Spéciales, Op. 36, is a renowned collection of etudes for the violin. These etudes are highly regarded for their

technical rigor and musicality, making them an essential part of the repertoire for violinists of all levels. Originally composed for the violin, Mazas' etudes have been transcribed for the viola by Howard Boatwright, making them accessible to violists as well.



## Mazas Thirty Etudes Speciales Op.36 for Viola Solos sheet music transcribed by Pagels by Tamara Goranson

★ ★ ★ ★ ☆ 4 out of 5

Language : English  
File size : 3420 KB  
Text-to-Speech : Enabled  
Screen Reader : Supported  
Enhanced typesetting : Enabled  
Print length : 47 pages  
X-Ray for textbooks : Enabled



Boatwright's transcriptions are faithful to Mazas' original intent, while also taking into account the unique characteristics of the viola. The result is a set of etudes that are both challenging and rewarding to play. Violists who work through these etudes will develop a strong technical foundation and a deeper understanding of the instrument's capabilities.

The Thirty Etudes Spéciales are divided into three sets of ten etudes each. Each set focuses on a different aspect of viola technique. The first set focuses on scales and arpeggios, the second set on double stops, and the third set on more advanced techniques such as harmonics and pizzicato.

The etudes in the first set are relatively straightforward, but they provide a solid foundation for the more challenging etudes that follow. The etudes in

the second set are more technically demanding, but they also offer opportunities to develop musicality and expression. The etudes in the third set are the most difficult, but they are also the most rewarding. These etudes will challenge even the most advanced violists and help them to reach new heights of technical and musical proficiency.

Mazas' Thirty Etudes Spéciales, Op. 36, is a valuable resource for violists of all levels. These etudes will help violists to develop a strong technical foundation, improve their musicality, and expand their repertoire.

Boatwright's transcriptions are faithful to Mazas' original intent, while also taking into account the unique characteristics of the viola. The result is a set of etudes that are both challenging and rewarding to play.

### **Etude No. 1**

The first etude in the collection is a simple scale study in C major. This etude is a good way to warm up the fingers and get a feel for the instrument. It also provides an opportunity to work on intonation and bow control.

### **Etude No. 2**

The second etude is a study in double stops. This etude is a good way to develop the left-hand technique and improve coordination between the two hands. It also provides an opportunity to work on intonation and bow control.

### **Etude No. 3**

The third etude is a study in arpeggios. This etude is a good way to develop the right-hand technique and improve coordination between the

two hands. It also provides an opportunity to work on intonation and bow control.

#### **Etude No. 4**

The fourth etude is a study in scales and arpeggios. This etude is a good way to develop the overall technique and improve coordination between the two hands. It also provides an opportunity to work on intonation and bow control.

#### **Etude No. 5**

The fifth etude is a study in double stops. This etude is a good way to develop the left-hand technique and improve coordination between the two hands. It also provides an opportunity to work on intonation and bow control.

#### **Etude No. 6**

The sixth etude is a study in arpeggios. This etude is a good way to develop the right-hand technique and improve coordination between the two hands. It also provides an opportunity to work on intonation and bow control.

#### **Etude No. 7**

The seventh etude is a study in scales and arpeggios. This etude is a good way to develop the overall technique and improve coordination between the two hands. It also provides an opportunity to work on intonation and bow control.

#### **Etude No. 8**

The eighth etude is a study in double stops. This etude is a good way to develop the left-hand technique and improve coordination between the two hands. It also provides an opportunity to work on intonation and bow control.

### **Etude No. 9**

The ninth etude is a study in arpeggios. This etude is a good way to develop the right-hand technique and improve coordination between the two hands. It also provides an opportunity to work on intonation and bow control.

### **Etude No. 10**

The tenth etude is a study in scales and arpeggios. This etude is a good way to develop the overall technique and improve coordination between the two hands. It also provides an opportunity to work on intonation and bow control.

### **Etude No. 11**

The eleventh etude is a study in double stops. This etude is a good way to develop the left-hand technique and improve coordination between the two hands. It also provides an opportunity to work on intonation and bow control.

### **Etude No. 12**

The twelfth etude is a study in arpeggios. This etude is a good way to develop the right-hand technique and improve coordination between the two hands. It also provides an opportunity to work on intonation and bow control.

### **Etude No. 13**

The thirteenth etude is a study in scales and arpeggios. This etude is a good way to develop the overall technique and improve coordination between the two hands. It also provides an opportunity to work on intonation and bow control.

### **Etude No. 14**

The fourteenth etude is a study in double stops. This etude is a good way to develop the left-hand technique and improve coordination between the two hands. It also provides an opportunity to work on intonation and bow control.

### **Etude No. 15**

The fifteenth etude is a study in arpeggios. This etude is a good way to develop the right-hand technique and improve coordination between the two hands. It also provides an opportunity to work on intonation and bow control.

### **Etude No. 16**

The sixteenth etude is a study in scales and arpeggios. This etude is a good way to develop the overall technique and improve coordination between the two hands. It also provides an opportunity to work on intonation and bow control.

### **Etude No. 17**

The seventeenth etude is a study in double stops. This etude is a good way to develop the left-hand technique and improve coordination between the

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### **Etude No. 18**

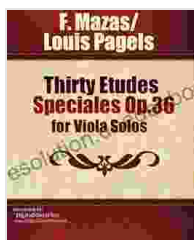
The eighteenth etude is a study in arpeggios. This etude is a good way to develop the right-hand technique and improve coordination between the two hands. It also provides an opportunity to work on intonation and bow control.

### **Etude No. 19**

The nineteenth etude is a study in scales and arpeggios. This etude is a good way to develop the overall technique and improve coordination between the two hands. It also provides an opportunity to work on intonation and bow control.

### **Etude No. 20**

The twentieth etude is a study in double stops. This etude is a good way to develop the left-hand technique and improve coordination between the two hands. It also provides an opportunity to work on intonation and bow control.



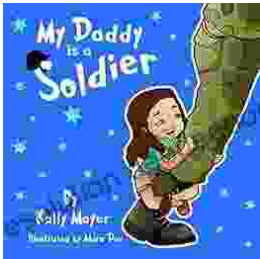
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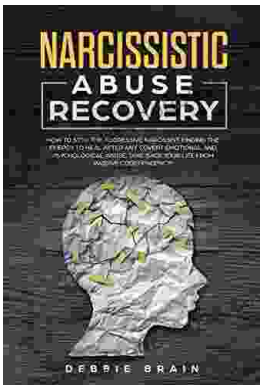
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