

AUGENER'S EDITION

PROGRESSIVE STUDIES

FOR THE

VIOLA

with accompaniment of a second Viola

BY

E. KREUZ

Op. 40

- 7653a BOOK I. Commencing with exercises on the open strings and gradually introducing the notes of C major in the first position.
- 7653b BOOK II. Studies in the first position in the flat keys, major and minor.
- 7653c BOOK III. Studies in the first position in the sharp keys, major and minor.
- 7653d BOOK IV. Introduction of the second and third positions, and studies in the first three positions.

AUGENER

LONDON,

Progressive Studies for the Viola.

PROGRESSIVE STUDIEN FÜR VIOLA.

ÉTUDES PROGRESSIVES POUR L'ALTO.

BY

EMIL KREUZ.

Indications of bowing.

<p>▣ Down bow.</p> <p>∨ Up bow.</p> <p>W.B. Whole bow.</p> <p>H.B. Half bow.</p> <p>H.B.u. Half bow, upper division.</p> <p>H.B.m. Half bow, middle division.</p> <p>H.B.l. Half bow, lower division.</p> <p>3rd P. 3rd Part Stroke.</p> <p>3rd P.u. 3rd Part Stroke, upper division.</p> <p>3rd P.m. 3rd Part Stroke, middle division.</p> <p>3rd P.l. 3rd Part Stroke, lower division.</p> <p>S.St. Short Stroke.</p> <p>S.St.u. Short Stroke, upper division.</p> <p>S.St.m. Short Stroke, middle division.</p> <p>S.St.l. Short Stroke, lower division.</p>	<p>▣</p> <p>∨</p> <p>W.B.</p> <p>H.B.</p> <p>H.B.u.</p> <p>H.B.m.</p> <p>H.B.l.</p> <p>3rd P.</p> <p>3rd P.u.</p> <p>3rd P.m.</p> <p>3rd P.l.</p> <p>S.St.</p> <p>S.St.u.</p> <p>S.St.m.</p> <p>S.St.l.</p>
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Signes pour l'archet.

<p>▣ Tirez.</p> <p>∨ Poussez.</p> <p>W.B. Coup d'archet entier.</p> <p>H.B. Demi coup d'archet.</p> <p>H.B.u. Moitié supérieure.</p> <p>H.B.m. Moitié au milieu.</p> <p>H.B.l. Moitié inférieure.</p> <p>3rd P. Avec le tiers</p> <p>3rd P.u. Avec le tiers supérieur</p> <p>3rd P.m. Avec le tiers au milieu</p> <p>3rd P.l. Avec le tiers inférieur</p> <p>S.St. Coup d'archet bref.</p> <p>S.St.u. Coup bref à la pointe.</p> <p>S.St.m. Coup bref au milieu.</p> <p>S.St.l. Coup bref au talon.</p>	<p>▣</p> <p>∨</p> <p>W.B.</p> <p>H.B.</p> <p>H.B.u.</p> <p>H.B.m.</p> <p>H.B.l.</p> <p>3rd P.</p> <p>3rd P.u.</p> <p>3rd P.m.</p> <p>3rd P.l.</p> <p>S.St.</p> <p>S.St.u.</p> <p>S.St.m.</p> <p>S.St.l.</p>	<p>} de l'archet.</p>
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Erklärung der Zeichen.

<p>▣ Herunterstrich.</p> <p>∨ Hinaufstrich.</p> <p>W.B. ganzer Bogen.</p> <p>H.B. halber Bogen.</p> <p>H.B.u. obere Hälfte</p> <p>H.B.m. mittlere Hälfte</p> <p>H.B.l. untere Hälfte</p> <p>3rd P. Drittel</p> <p>3rd P.u. oberes Drittel</p> <p>3rd P.m. mittleres Drittel</p> <p>3rd P.l. unteres Drittel</p> <p>S.St. kurzer Strich.</p> <p>S.St.u. kurzer Strich an der Spitze.</p> <p>S.St.m. kurzer Strich in der Mitte.</p> <p>S.St.l. kurzer Strich am Frosche.</p>	<p>▣</p> <p>∨</p> <p>W.B.</p> <p>H.B.</p> <p>H.B.u.</p> <p>H.B.m.</p> <p>H.B.l.</p> <p>3rd P.</p> <p>3rd P.u.</p> <p>3rd P.m.</p> <p>3rd P.l.</p> <p>S.St.</p> <p>S.St.u.</p> <p>S.St.m.</p> <p>S.St.l.</p>	<p>} des Bogens.</p>
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Der Schüler muss sich bestreben Studien
N^o 1 bis 21 mit schönem vollem Tone vor-
zutragen.

Die ersten vier Uebungen sind (a) mit
der oberen Hälfte, (b) mit der unteren
Hälfte des Bogens und (c) mit dem ganzen
Bogen zu üben.

The pupil should endeavour to
play Studies N^{os} 1 to 21 with pure
and full tone.

The first four exercises are to be
practised (a) with the upper half of
bow, (b) with the lower half, and (c) with
the whole bow.

L'élève doit s'efforcer de jouer les
études 1 à 21 d'un son pur et plein.

Les quatre premiers exercices doivent être
étudiés (a) avec la moitié supérieure de l'archet.
(b) avec la moitié inférieure et (c) avec tout
l'archet.

Auf der offenen A und D Saite.

ON THE OPEN A AND D
STRINGS.

Sur les cordes, la et ré à vide.

Schüler.
Pupil.
L'élève.

1.

Lehrer.
Teacher.
Le Professeur.

Auf der offenen A, D und G
Saite.

ON THE OPEN A, D AND G
STRINGS.

Sur les cordes, la, ré et sol
à vide.

2.

Auf den vier offenen Saiten.

ON THE FOUR OPEN STRINGS.

Sur les quatre cordes à vide.

3.

The musical score is written for guitar on four open strings. It consists of five systems, each with two staves. The top staff of each system is in treble clef with a 2/4 time signature and contains a simple melodic line of quarter notes. The bottom staff is in bass clef and contains a more complex accompaniment of eighth and sixteenth notes, often beamed together in groups. The key signature is one flat (B-flat), and the piece concludes with a double bar line at the end of the fifth system.

* *Zwei offene Saiten.*

| * TWO OPEN STRINGS.

| * *Deux cordes à vide.*

4.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, each marked with a fermata. The lower staff is in bass clef and contains a melodic line with eighth notes, some of which are beamed together and have slurs over them.

The second system continues the musical piece. The upper staff shows chords with fermatas, and the lower staff continues the melodic line with eighth notes and slurs.

The third system features more complex melodic figures in the bass staff, including some notes with sharps and slurs.

The fourth system shows intricate melodic patterns in the bass staff, with many slurs and some notes with sharps.

The fifth system concludes the piece. The upper staff has chords with fermatas, and the lower staff has sustained chords and melodic fragments.

* Der Schüler kann mit Nutzen Heft I
des "Violist" Op. 13 von Emil Kreuz mit Stu-
dies Nos 4 bis 14 in diesem Heft verbinden

* The pupil might with advantage use
Book I of the "Violist", Op. 13, by Emil Kreuz,
in conjunction with Studies Nos 4 to 14

* L'élève pourrait, avec avantage, se servir
du livre 1 de "Violist" Op. 13 par Emil Kreuz,
concurrentement avec les études 4 à 14 du

In den Uebungen N^o 5 bis 10 werden die ersten drei gegriffenen Noten auf den vier Saiten eingeführt.

Exercises N^{os} 5 to 10 introduce the first three stopped notes on the four strings.

Les exercices 5 à 10 présentent les trois premières notes doigtées sur les quatre cordes.

A Saite.

A STRING.

Corde de la.

5.

W.B.

* $\frac{1}{2}$ bedeutet einen halben Ton

* $\frac{1}{2}$ signifie a semitone

* $\frac{1}{2}$ signifie un demi-ton

D Saite.

D STRING.

Corde de re.

6.

H.B.u.

Auf der A und D Saite.

ON A AND D STRINGS.

Sur les cordes de la, et ré.

7.

H.B.u.

G Saitte.

G STRING.

Corde de sol.

8. H.B.I.

Auf der A, D und G Saite.

ON A, D AND G STRINGS.

Sur les cordes de la, ré et sol.

9.

W.B.

C Saite.

C STRING.

Corde d'ut.

10.

W.B.

C dur Tonleiter auf vier Saiten.

SCALE OF C MAJOR ON FOUR STRINGS.

Gamme d'ut majeur sur quatre cordes.

- a) W.B.
- b) H.B.u.
- c) H.B.l.

Verschiedene Stricharten.

DIFFERENT BOWINGS.

Différents coups d'archet.

11.

- a) W.B.
- b) H.B.u.
- c) H.B.l.

- a) W.B. H.B.u. W.B. H.B.l.
- b) H.B.u. S.St.u. H.B.u. S.St.m.

- a) H.B.l. W.B. H.B.u. W.B.
- b) S.St.m. H.B.u. S.St.u. H.B.u.

- a) W.B.
- b) H.B.u.
- c) H.B.l.

- a) ▽
- b) ▽

H.B.u.

H.B.u.

a) W.B.
b) H.B.u.
c) H.B.l.

a) [square]
b) [inverted triangle]

H.B.u.

a) [square]
b) [inverted triangle]

H.B.u.

H.B.u.

Andante.

12.

W.B.

The musical score is for a piano piece, numbered 12, in 6/8 time, marked Andante. It consists of six systems of two staves each. The upper staff is the right hand and the lower staff is the left hand. The music features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand with various ornaments and slurs. The key signature has one sharp (F#) and the time signature is 6/8. The piece concludes with a double bar line.

Erste Anwendung des vierten Fingers.

FIRST USE OF THE FOURTH FINGER.

Premier usage du quatrième doigt.

13.
 Musical score for exercise 13, consisting of three staves. The first staff is in treble clef with a common time signature (C). It contains a sequence of eighth notes with slurs and accents. The second and third staves are in bass clef and contain similar rhythmic patterns with slurs and accents. Fingerings are indicated by numbers 1-4 and 0.

14. *Con moto.*
 Musical score for exercise 14, marked "Con moto." It is a grand staff piece with multiple systems. The first system shows the beginning of the piece in 3/4 time. The score includes various musical notations such as slurs, accents, and fingerings. The piece concludes with a final cadence.

Der Schüler kann Heft II des "Violist" Op. 13 von Emil Kreuz mit den noch folgenden Studien dieses Heftes verbinden.

The pupil could take Book II of the "Violist" Op. 13, by Emil Kreuz, in conjunction with the remaining studies of this book.

L'élève devrait se servir du deuxième livre de "Violist" Op. 13 par Emil Kreuz, concurremment avec les dernières études du présent livre.

Nº 15 muss mit den folgenden verschiedenen Stricharten geübt werden.

Nº 15 should be studied with the following different bowings.

L'étude Nº 15 doit se travailler avec les différents coups d'archet suivants.

The musical score for Violist Op. 13, No. 15, is presented in a single system with multiple staves. The piece is in the bass clef with a common time signature (C). The score is divided into four sections, labeled a) through d), each demonstrating a different bowing technique:

- a) W.B. (Wolfsbass):** Shows a series of eighth notes with a curved line underneath, indicating a specific bowing style.
- b) H.B.u. (Hauptbogen unten), S.St.u. (Staccato unten), H.B.u., S.St.m. (Staccato mitte):** Demonstrates various bowing techniques, including slurs and staccato markings.
- c) H.B.u. (Hauptbogen unten):** Shows a continuous line of eighth notes with a slur underneath.
- d) W.B. (Wolfsbass):** Shows a series of eighth notes with a curved line underneath.

The main body of the study (labeled 15.) consists of ten staves of music. The first staff is marked H.B.u. and includes fingerings such as 1/2 and 0. The subsequent staves feature various bowing techniques, including slurs, accents, and specific fingerings (1/2, 4, 0). The final staff is marked H.B.l. (Hauptbogen links) and W.B. (Wolfsbass).

Man übe N^o 16 auch mit diesen Stricharten. | Practise N^o 16 also with these bowings. | Etudiez le N^o 16 aussi avec ces coups d'archet.

a) W.B.

b) H.B.u.

c) H.B.u.

d) W.B.

16. 3rd P.u.

Adagio.

17. H.B.u.

Allegretto.

18.

H.B.u.

Musical score for exercise 18, Allegretto. It consists of six staves of music in 2/4 time with a key signature of one sharp (F#). The notation includes various rhythmic patterns, slurs, and fingerings (0, 4). The first staff is marked 'H.B.u.' and has a '0' below it. The second staff has a '0' below it. The third staff has a '0' below it. The fourth staff has a '0' below it. The fifth staff has a '0' below it. The sixth staff has a '0' below it.

Moderato.

19.

3rd P.u.

Musical score for exercise 19, Moderato. It consists of six staves of music in 3/4 time with a key signature of one sharp (F#). The notation includes various rhythmic patterns, slurs, and fingerings (0, 4). The first staff is marked '3rd P.u.' and has a '0' below it. The second staff has a '0' below it. The third staff has a '0' below it. The fourth staff has a '0' below it. The fifth staff has a '0' below it. The sixth staff has a '0' below it.

H.B.l.

Moderato.

20.

W.B.

Die folgenden Stücke für Viola und
Klavier können mit diesen Studien ge-
spielt werden.

The following pieces for Viola and
Piano could be used in conjunction with
these Studies.

Les morceaux suivants pour alto avec
accompagnement de piano, peuvent être joués
conjointement avec ces études.

C dur Tonleiter.

SCALE OF C MAJOR.

Gamme d'ut majeur.

21. 

H.B.u.

Die obige Tonleiter muss täglich mit den folgenden Stricharten geübt werden:

The above scale should be practised daily with the following different bowings:

Cette gamme doit être jouée journellement avec les coups d'archet suivants:



a) H. B. u. H. B. u. H. B. u. S. St. u. H. B. u. S. St. m. S. St. m. H. B. u. S. St. u. H. B. u.

b) H. B. l.



a) H. B. u. H. B. u. a) W. B. W. B.
b) H. B. l. b) H. B. u.



H. B. u. H. B. u. H. B. u. H. B. u.



W. B.

Gebrochene Akkorde.

ARPEGGIOS.

Arpèges.



H. B. u.



Die obigen gebrochenen Akkorde müssen täglich mit folgenden Stricharten geübt werden:

The above arpeggios should be practised daily with the following different bowings:

Les arpèges ci-dessus doivent être traités journellement avec les différents coups d'archet suivants:



martelé

H. B. u. a) W. B. H. B. u. a) W. B. H. B. u. S. St. u. H. B. u.
b) H. B. l. b) H. B. u. b) H. B. u.



a) H. B. u. H. B. u. H. B. u. W. B.
b) H. B. l.



a) W. B. H. B. u. W. B.

In den nach folgenden Studien dieses Heftes sind Vortragszeichen hinzugefügt.

In the remaining studies of this book marks of expression are added.

Dans le reste des études de ce livre les nuances sont indiquées.

Andante espressivo.

22. W.B. *mf*

The musical score for study 22, 'Andante espressivo', is presented in two systems of two staves each. The first system includes the composer's initials 'W.B.' and the dynamic marking 'mf'. The score features various musical notations including slurs, accents, and dynamic markings such as 'mf' and 'p'. Fingering numbers (4, 0, 4) are indicated for certain notes. The piece concludes with a double bar line.

Allegro moderato.

23. *f* 3rd P.u.

0 0 4 4 0 4 0 0 4 0 4 0

4 3 3 *p* 0 0 4 0

0 0 4 *f* 4 4

0 4 *p* 4 4 4 4 3 3

0 4 *cresc.* 4 4 0 4 0 0 4 4 3 3

f

Allegretto.

24. *f* 3rd Pu.S.St.u. 3rd Pu.S.St.m. 3rd Pu.S.St.u. 3rd Pu.S.St.m.

0 0 0 0 0 0 0 0

0 4 4 4 0 4 0 0

0 4 4 4 0 4 0 0

0 6 0 0 0 0 0 0

0 4 4 4 0 4 0 0

mf *mp* 0

dim 0 0

Allegretto.

H.B.u. S.St.u. H.B. S.St.m. H.B. S.St.u. H.B. S.St.u. H.B. S.St.m. H.B. S.St.u. H.B.

p

p

cresc. poco a poco

f

p

f H.B.1. W.B.

Detailed description: This is a musical score for piano, consisting of 12 staves. The top two staves are the grand staff (treble and bass clefs). The remaining staves are for the right hand, with some staves also containing left-hand parts. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings (0-4) are indicated throughout. Dynamics range from piano (*p*) to forte (*f*). A *cresc. poco a poco* marking is present. The score concludes with a final chord marked *f* and the initials H.B.1. and W.B. in parentheses.

MUSIC FOR VIOLA & PIANO

BACH, J. S.	Air from the <i>Orchestral Suite</i> , in D. Kreuz ...
	<i>Gavotte</i> from the <i>French Suite</i> , No. VI. Kreuz ...
BEETHOVEN, L. van.	Sonata No. 2 in G minor for violoncello and piano, arranged for viola and piano by Lionel Tertis.
	Op. 50. <i>Romance</i> in F major. Kreuz
	Sonatina. Kreuz
BURROWS, B.	<i>Lament and Gigue</i>
CARSE, ADAM.	<i>Easy Pieces</i> . Grade I. <i>First Position</i> .
	1. <i>Calm Reflections</i> (G major)
	2. <i>Thoughtfulness</i> (C major)
	3. <i>A Breezy Story</i> (G major)
	<i>Heartache</i> Grade II. 1st to 3rd position
CHOPIN, F.	Op. 37, No. 1. <i>Nocturne</i> . Kreuz
DAVID, F.	Op. 30, No. 1. <i>Scherzo</i> . K. A. Stehling
FITZENHAGEN, W.	Op. 39, No. 1. <i>Cavatina</i> . Kreuz
GIFFORD, ALEXANDER M.	<i>Aria</i> in G
	<i>Madrigal</i>
	<i>Meditation</i>
	<i>Song of the River Lark</i>
	<i>The Snowy-breasted Pearl</i>
GLUCK, C. W.	Air from " <i>Orfeo</i> ." Kreuz
	<i>Ballet</i> from " <i>Orfeo</i> ." Kreuz
GOLTERMANN, G.	Op. 114. <i>Romance</i> from <i>Sonatina</i> . Kreuz
GOODHART, ARTHUR M.	<i>Sympathy</i>
GURLITT, C.	Op. 101, Nos. 6 and 3. <i>Slumber Song and the Sunny Morning</i> . Kreuz
	Op. 107, No. 4. <i>Buds and Blossoms</i> . Kreuz
	Op. 146, No. 1. <i>Slow Waltz</i> . Kreuz
	<i>Serenade, Ständchen; and Hunting Song, Jagdstück</i> , from Op. 140. Kreuz
HANDEL, G. F.	Air from the <i>Overture</i> to " <i>Ariadne</i> ." Kreuz
	<i>Largo</i> . Kreuz
	<i>Sonata</i> in C. Kreuz
HARDEBECK, C. G.	<i>The Lark in the clear air</i>
HAYDN, J.	Air from " <i>The Creation</i> ." Kreuz
	Air from " <i>The Seasons</i> ." Kreuz
HENSELT, A.	<i>La Fontaine</i> . K. A. Stehling
HERMANN, F.	Op. 24, No. 2. <i>Rondino</i> . Kreuz
HOLST, IMOGEN.	<i>Four Easy Pieces</i> :—
	<i>Timothy's Trot; A farewell; Mill-field; Jenny is dancing</i>
IRELAND, JOHN.	<i>Sonata</i>
	<i>The Viola Part</i> arranged and edited by Lionel Tertis.
	<i>Separate Viola Part</i>
JERVIS-READ, H. V.	<i>Melody</i> in G
KJERULF, H.	<i>Longing</i> . Kreuz
KREUZ, EMIL.	Op. 5, No. 2. <i>Liebesbilder</i>
	Op. 9, No. 2. <i>Spring Fancies</i>
	Op. 13a, Nos. 1 and 2. <i>Prelude and Melody</i>
	Op. 13b, No. 8. <i>Gavotte</i>
	Op. 13c, No. 9. <i>Romance</i>
	Op. 13d. <i>Pensée fugitive</i>
	Op. 13e, No. 3. <i>Sketch</i>
	Op. 20. <i>Barcarolle</i> from <i>Concerto for Viola and Orchestra</i>
	Op. 25, No. 22. <i>Melody</i>
LISZT, F.	<i>Consolation</i> . K. A. Stehling
LULLY, J. B.	<i>Gavotte et Rondeau</i> . K. A. Stehling

MACGUNN, HAMISH.	<i>Op. 27. Three Romantic Pieces</i> :—
	No. 1. <i>L'Espérance</i>
	2. <i>Sérénade</i>
	3. <i>Rêve d'amour</i>
MENDELSSOHN.	Op. 19, No. 1. <i>Song without words</i> . Kreuz
	Op. 19, No. 6. <i>Venetian Gondola Song</i> . Kreuz
	Op. 30, No. 3. <i>Song without words</i> . Kreuz
	Op. 38, No. 1. <i>Song without words</i> . Kreuz
	Op. 38, No. 2. <i>Song without words</i> . Kreuz
	Op. 53, No. 4. <i>Song without words</i> . Kreuz
	Op. 58. <i>Sonata</i> in D. <i>Viola part</i> transcribed by H. Tolhurst
	Op. 62, No. 1. <i>Song without words</i> . Kreuz
	Op. 72, Nos. 4 and 5. <i>Christmas Pieces</i> . Kreuz
MOZART.	<i>Adagio</i> . K. 622
	" <i>La ci darem la mano</i> ," from " <i>Don Giovanni</i> ." K. 527. Kreuz
	<i>Song</i> from " <i>Figaro</i> ." K. 492. Kreuz
REBER, H.	<i>Berceuse</i> . K. A. Stehling
REED, W. H.	<i>Rhapsody</i> . L. Tertis
	<i>Orchestral Score and Parts made be had on hire from the publishers.</i>
REINECKE, C.	Op. 88, No. 4. <i>Tears</i> . K. A. Stehling
	Op. 213, No. 10. <i>Farandole</i> . Kreuz
	<i>Abendgebet</i> . K. A. Stehling
	<i>Air and Unconcerned, Unbekümmert</i> , from Op. 213. Kreuz
REINBERGER, J.	<i>Mazurek</i> . K. A. Stehling
RIES, FERDINAND.	<i>Romance</i> . K. A. Stehling
SAINT-GEORGE.	Op. 55. <i>Berceuse plaintive</i>
SAINTON, PHILIP P.	<i>Lament</i>
SCHUBERT, F.	<i>Am Meer</i> . Kreuz
	<i>Ave Maria</i> . Kreuz
	<i>Romance</i> . Kreuz
	<i>Serenade</i> . Kreuz
	<i>The Fishermaiden</i> . Kreuz
SCHUMANN.	Op. 15, No. 7. <i>Revery</i> . Kreuz
	Op. 68, Nos. 1 and 2. <i>Melody and Soldiers' March</i> . Kreuz
	Op. 68, Nos. 3 and 7. <i>Humming Song and Hunting Song</i> . Kreuz
	Op. 68, No. 14. <i>Little Study</i> . Kreuz
	Op. 68, Nos. 19 and 10. <i>Romance and the Merry Peasant</i> . Kreuz
	Op. 68, Nos. 26 and 11. *** and <i>Siciliano Sicilianisch</i> . Kreuz
	Op. 68, Nos. 27 and 18. <i>Canon and the Reaper's Song</i> . Kreuz
	Op. 85, No. 12. <i>Evening Song</i> . Kreuz
	Op. 102, No. 2. <i>Stück im Volkston</i> . Kreuz
	Op. 113, No. 4. <i>Fairy Picture. Märchenbild</i> . Kreuz
SHORE, BERNARD.	<i>Scherzo</i>
SOMERVELL, ARTHUR	<i>School of Melody</i> . 10 <i>Progressive Tunes</i> for Viola, with Piano Accompaniment
SONATAS.	Handel. <i>Sonata</i> in C
	Mendelssohn. Op. 53. <i>Sonata</i> in D
SQUIRE, W. H.	Op. 6. <i>Gavotte Humoristique</i> . Kreuz
	Op. 10. <i>Réverie</i> . Kreuz
THOMAS, EMILE.	<i>Sanssouci. Valse</i> . Kreuz
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