This etude requires LH accuracy (clear lifting of LH fingers and placement in intervals, not finding note by note); RH consciousness (minimal amount of bow in the upper-middle part, moving only a combination of the lower-arm plus slight wrist movement— the fingers should only move as part of the larger movement, not just the fingers on their own); mental stamina (divide the etude into repeating sections, so that when something repeated comes up, you receive a familiar feeling instead of thinking of this etude as one long moto perpetuo)

Tempo di Saltarella, ma non troppo vivo.

= Part A
= Part B
= Part C

4.

spiccato

find LH according to these intervals - put down these fingers together, not one by one

These are done by a 'horizontal push' in terms of bow speed + opening the elbow to increase speed + bow length for the acceleration, with the lower arm

Shape the line w/ the lower voice, but do NOT push the tempo forwards

cresc.

play chords with a very quick but minimal lower note (bass) and then prolonging only the 2 upper strings to create the illusion of 3 notes being played together

see above

pizz.

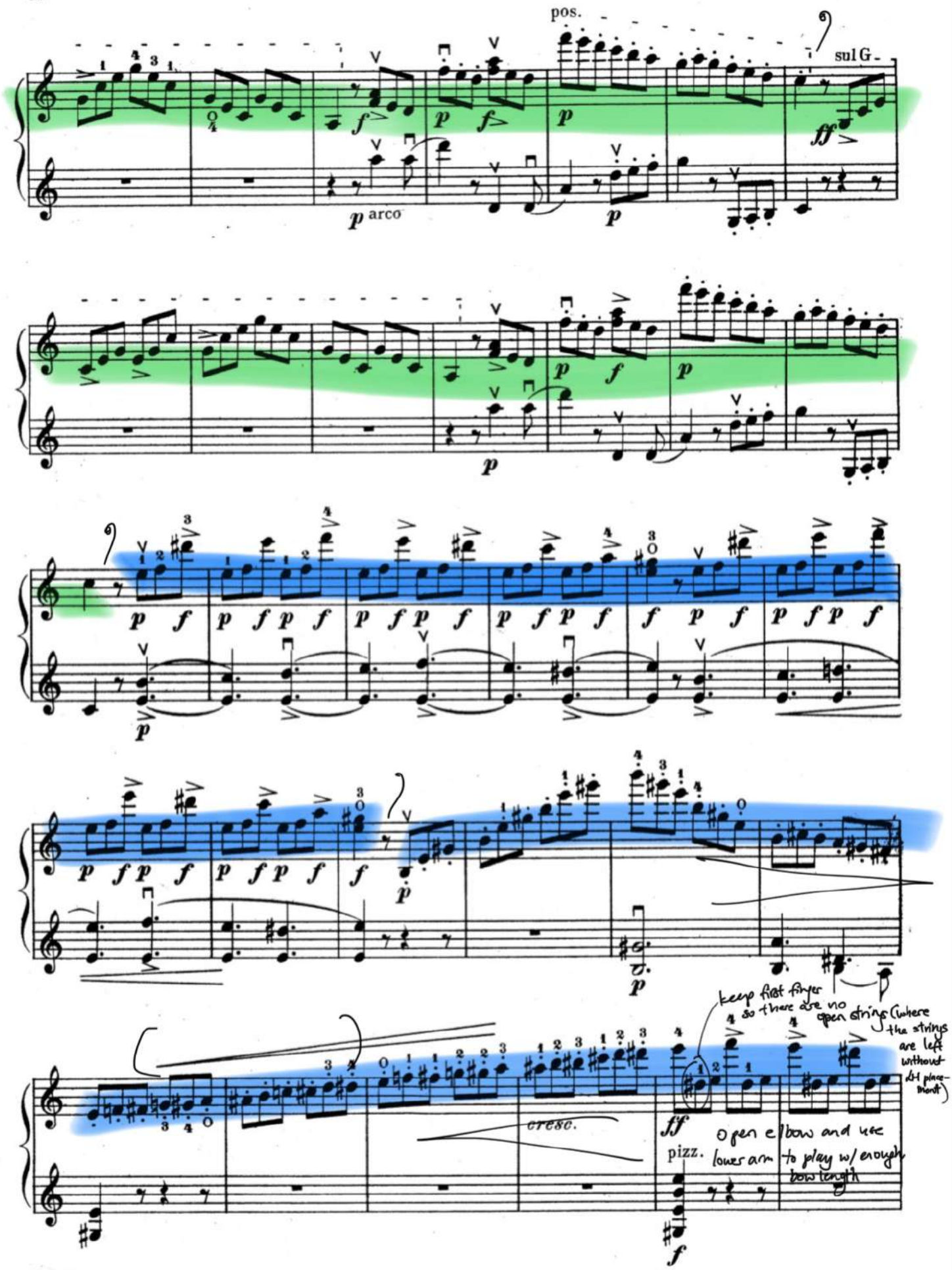
open the elbow and move the lower arm to have optimal sound (not only RH fingers)

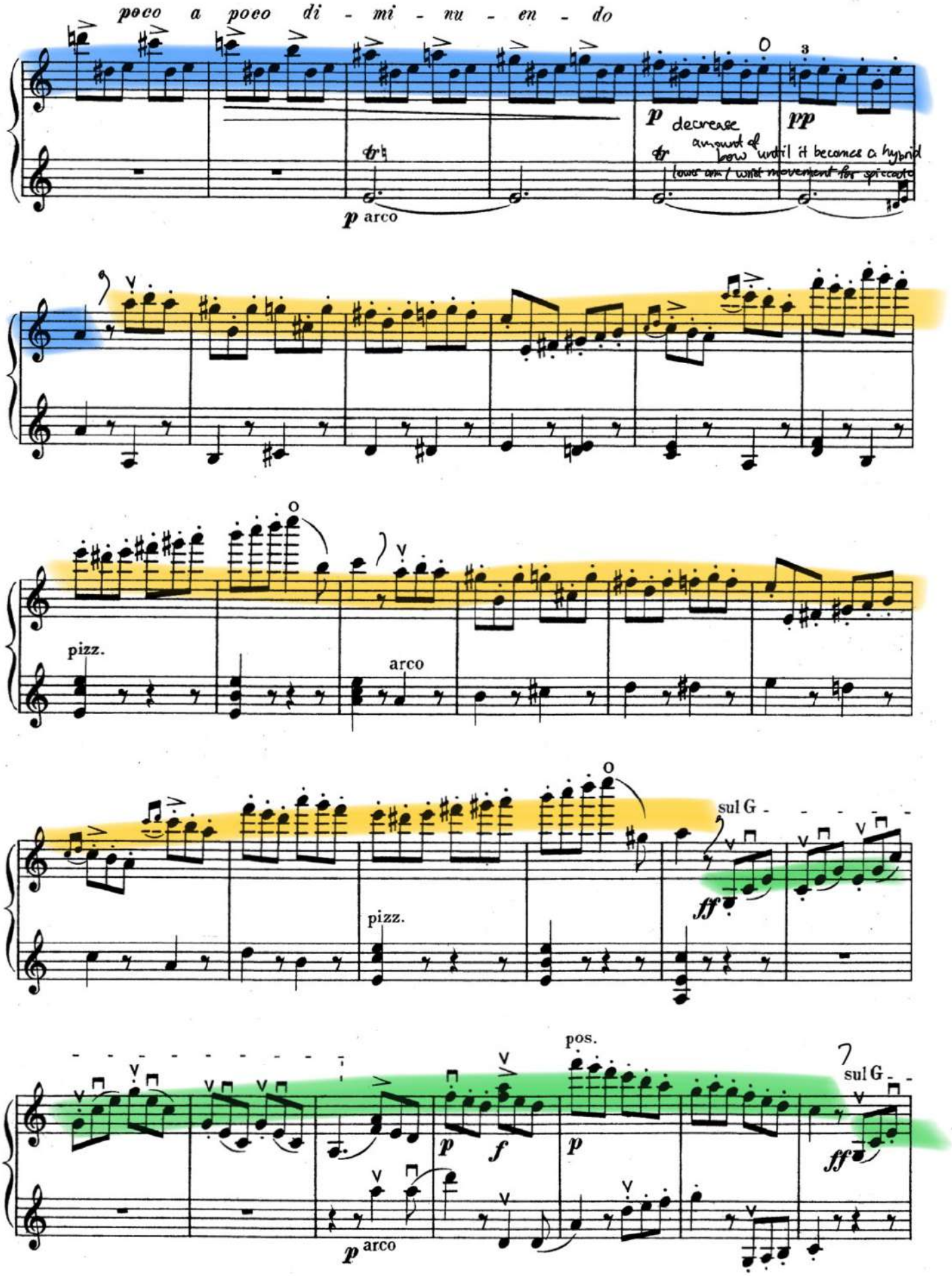
sul G – play closer to the bridge due to the fifth positions on the G-string

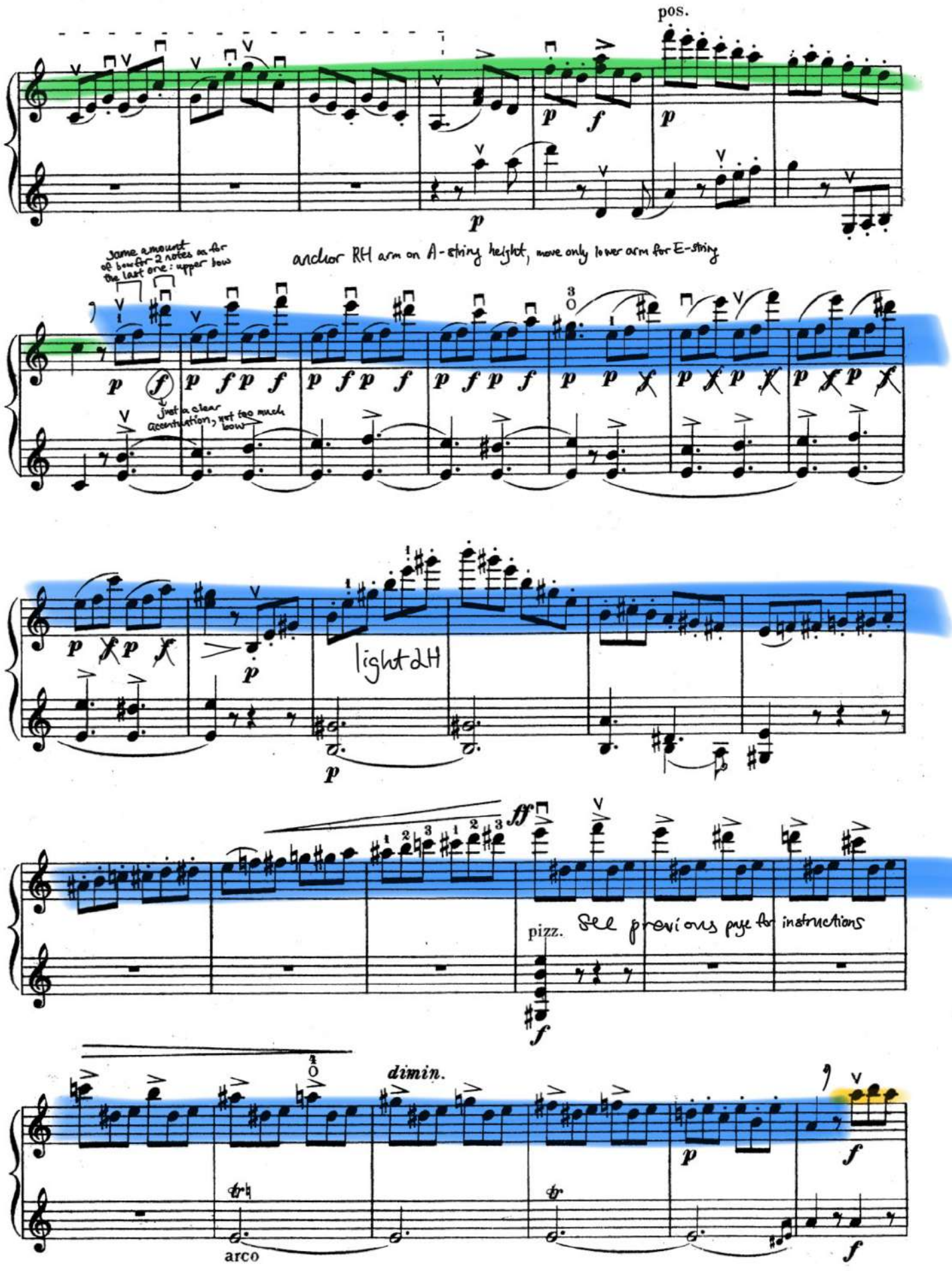
con fuoco

Practice in Rhythms so that the LH shifts are trained to become efficient at different speeds: a great rhythmical pattern for this passage, as you will be forced to shift quickly upwards on the two 16th notes and then quickly changing positions on the way down, ensuring that no matter what tempo you practice in, you have a light LH out of habit (always overpress the LH fingers)

N.B. The notes marked with a dot should be played (*Spiccato*) in the middle of the bow; the others with a sustained *Détaché*.


pos.
sul G
arco
cresc.
pizz.
keep first finger so there are no open strings (where the strings are left without dbl placement)
open elbow and use lower arm to play w/ enough bow length


poco a poco di - mi - nu - en - do
p decrease amount of bow until it becomes a hybrid
lower arm / wrist movement for spiccato
pp
p arco
pizz.
arco
pizz.
sul G
ff
pos.
p
f
p
sul G
ff
p arco


pos.
same amount of bow for 2 notes as for the last one: upper bow
anchor RH arm on A-string height, move only lower arm for E-string
just a clear accentuation, not too much bow
light 2H
pizz.
see previous page for instructions
dimin.
arco