This etude is optimal to have beginners view double stops as an expressive means of enhancing a melodic line - not an additional technical difficulty. To practice, it is advised to first set up the intonation through practicing with one bow per note to avoid compounding LH & RH challenges. Then, play double stops in separate bows, with the singular notes in the slurred bowing: stop slightly every time a double stop is reached to ensure clean intonation. This trains the LH to react & prepare with the timing of the previous stars. Only practice the written bowings once LH proficiency has been reached: then, the focus should be on bow management (more bow for the double stops/notes in melodic line) and division of bow speed according to dynamics and </>.

= vibrato & bring out the melodic line

Andante. *con espressione*

2.

sotto voce

Still, have a contact point near the middle (between bridge & fingerboard) to allow double stops to sound cleanly.

Prepare for upcoming 10th by already extending the 4th finger

Keep the bow on lower voice, even connect LH finger to 2 finger before releasing the 4th finger to prepare for the lower voice of the upcoming 10th

f *p*

soft, singing chords (soft, quick lower string, prolong upper strings/ single upper string with vib. and bow speed)

ritard. *a tempo*

transparency to allow upper voice to come through (clear begins to bows, quicker releases + bowspeed, less vibrato)

sul A

bring out dissonance & ensuing chromaticism

pp sul A *poco rit.*

play more *poco rit.*

ten. *ten.* *ten.* *ten.* *espress.* *ten.* sul D *a tempo* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

rit. sempre

sul D

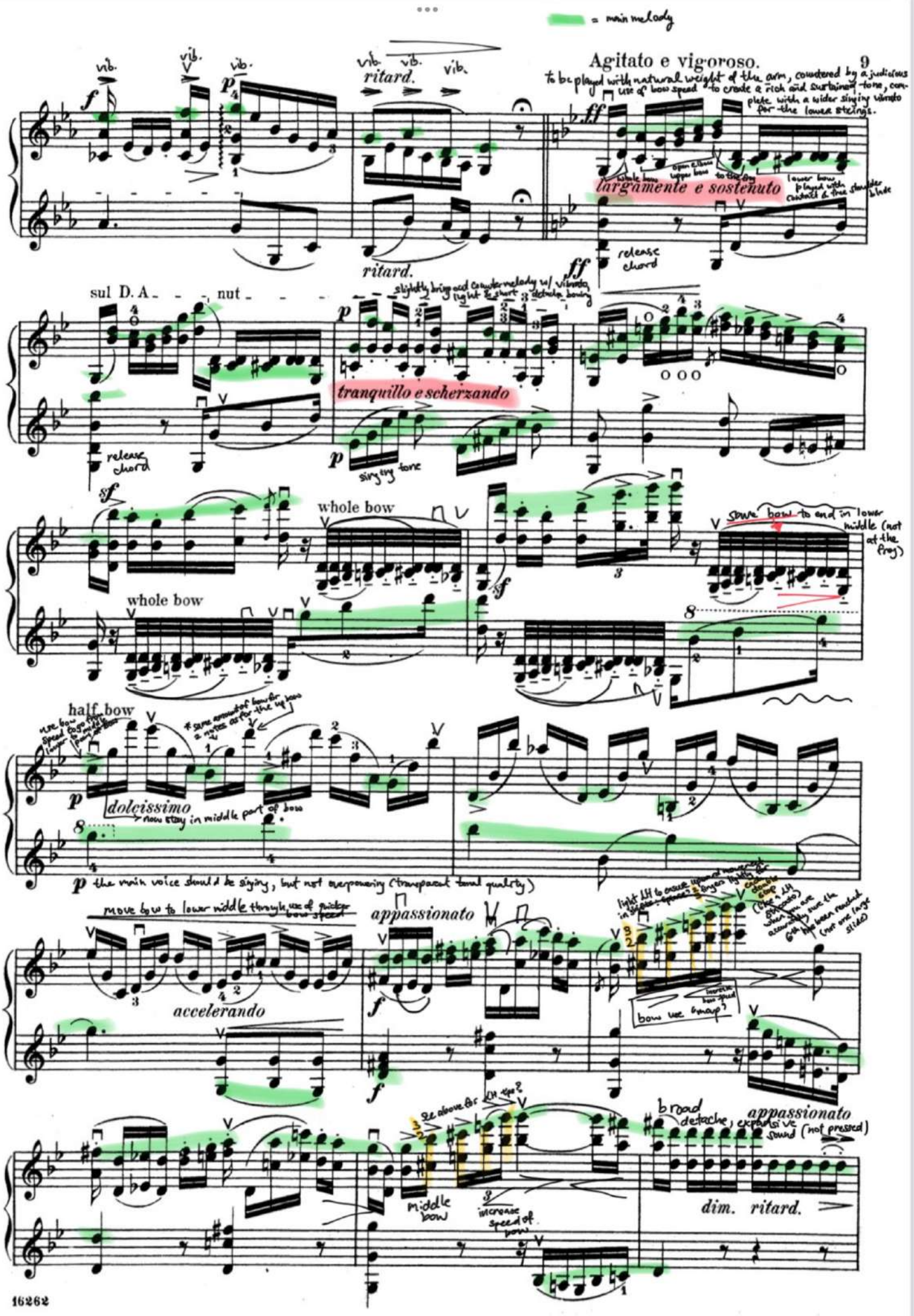
p dolce *a tempo*

actively shape the melodic line with a singing tone to help the upper voice preserve melodic direction

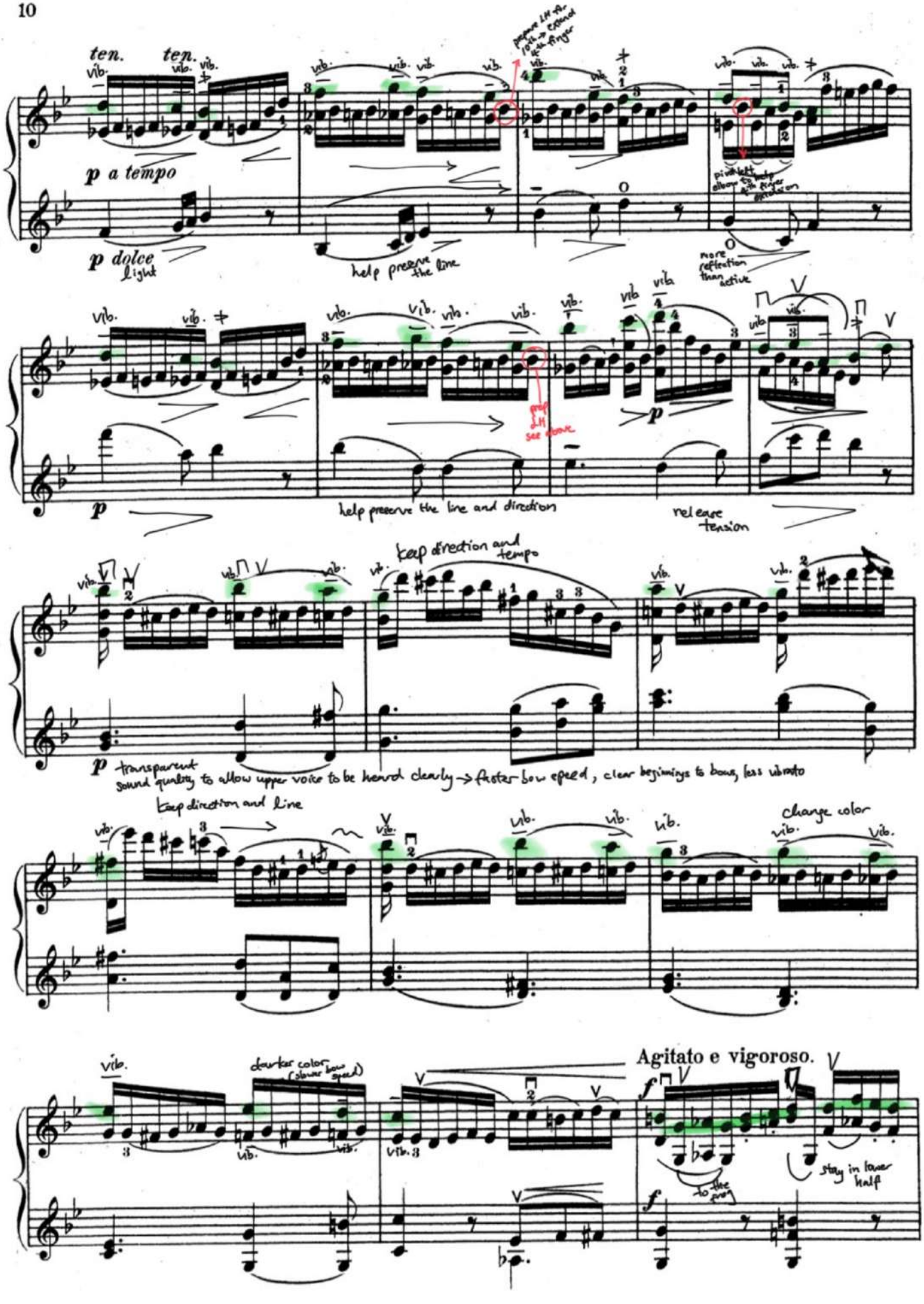
the above for LH preparation (upcoming 10th)

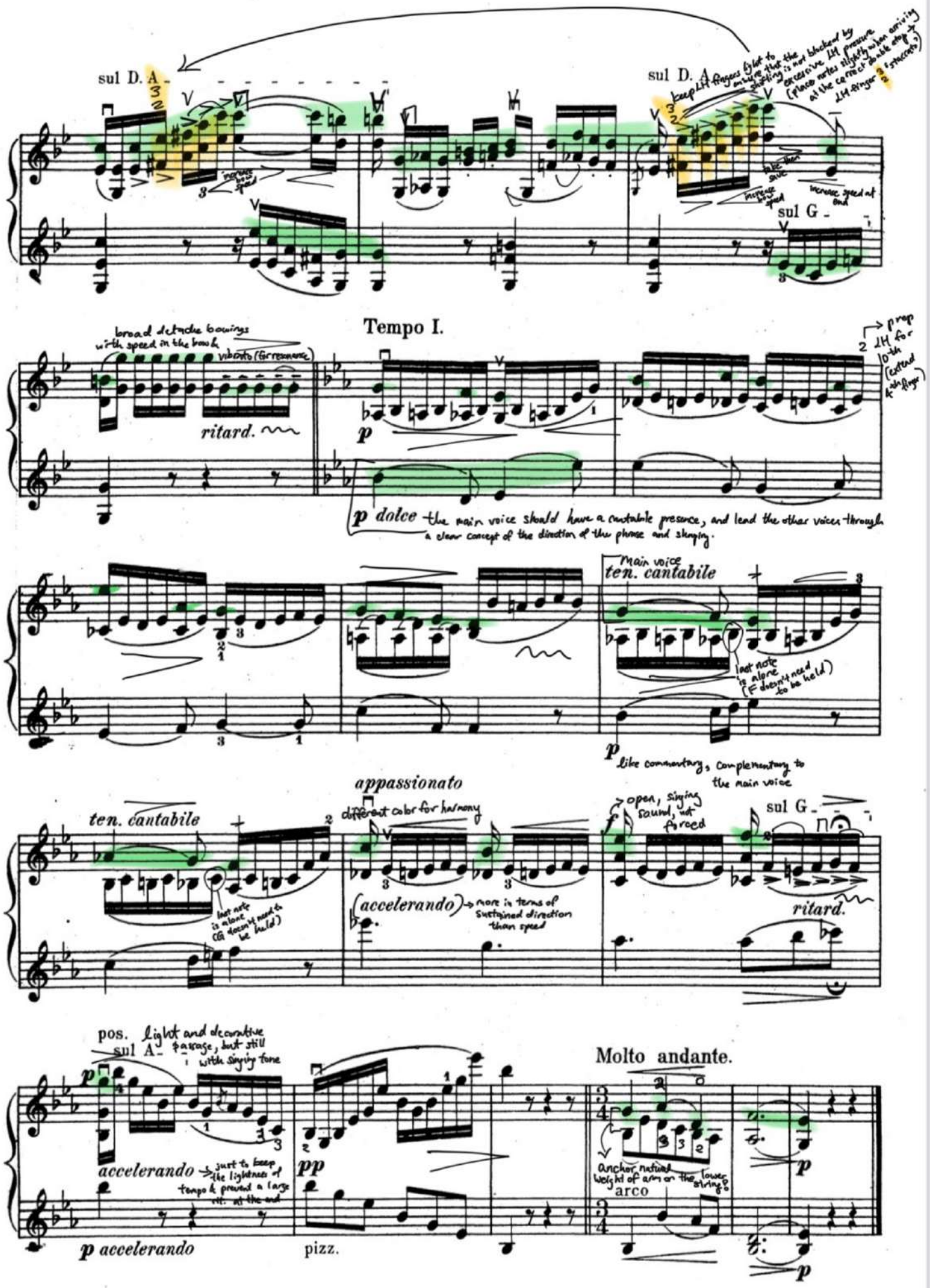
ten. *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

= main melody



Agitato e vigoroso.
9
vib.
ritard.
to be played with natural weight of the arm, countered by a judicious use of bow speed to create a rich and sustained tone, complete with a wider singing vibrato for the lower strings.
largamente e sostenuto
whole bow
open elbow upper bow
to the frog
lower bow played with contact & free shoulder blade
release chord
sul D. A - - - nut - - -
slightly bring out counter melody w/ vibrato, light & short detache bowing
tranquillo e scherzando
singing tone
whole bow
save bow to end in lower middle (not at the frog)
half bow
use bow speed to go from lower to middle part of bow
* same amount of bow for 2 notes as for the up bow
dolcissimo
now stay in middle part of bow
p the main voice should be singing, but not overpowering (transparent tonal quality)
move bow to lower middle through use of quicker bow speed
accelerando
appassionato
light LH to ensure upward movement in shift space? 2 fingers lightly for cadence double stop (like a LH ghost) when you are accurately sure the 6th has been reached (not one large slide)
bow use (map?)
increase bow speed
see above for LH tips?
middle bow
increase speed of bow
broad detache, expansive sound (not pressed)
dim. ritard.


ten.
ten.
vib.
p a tempo
p dolce
light
help preserve the line
prepare LH for 10th → extend 4th finger
pinkt left elbow to help 4th finger extension
more reflection than active
prep LH see above
help preserve the line and direction
release tension
keep direction and tempo
p transparent
sound quality to allow upper voice to be heard clearly → faster bow speed, clear beginnings to bows, less vibrato
keep direction and line
change color
darker color (slower bow speed)
Agitato e vigoroso.
to the freq
stay in lower half


sul D. A
increase bow speed
sul D. A
keep LH fingers light to ensure that the shifting is not blocked by excessive LH pressure (place notes slightly when arriving at the correct double stop → LH finger 3 2 "staccato")
take then save
increase bow speed
increase speed at end
sul G
broad detache bowings with speed in the bow & vibrato (for resonance)
ritard.
Tempo I.
p
prep LH for 10th (extend 4th finger)
p dolce the main voice should have a cantabile presence, and lead the other voices through a clear concept of the direction of the phrase and shaping.
Main voice
ten. cantabile
last note is alone (F doesn't need to be held)
p like commentary, complementary to the main voice
ten. cantabile
last note is alone (G doesn't need to be held)
appassionato
different color for harmony
(accelerando) → more in terms of sustained direction than speed
open, singing sound, not forced
sul G
ritard.
pos. light and decorative passage, but still with singing tone
sul A
p
accelerando → just to keep the lightness of tempo & prevent a large rit. at the end
pp
p accelerando
pizz.
Molto andante.
anchor natural weight of arm on the lower string!
arco
p