

# 4 Humoresque

3rd position can be done in  
renew

Try - escs p. 17

Humoresque Humoreske Humoresque

(go to heel)

A. Dvořák

**A** Balance pt  
Poco lento e grazioso  
squeery baring  
p *leggiero*

Clowns  
vibrato

Character piece - contrasting sections

5  
go to B. Pt.  
Opera Singer

3rd pos  
guide fingers

retake

**B** Shifting escs  
3rd pos  
mf

flexible wrist  
legato baring

13  
3rd pos  
check finger patterns

rit.  
go to heel

**A** Clowns  
a tempo  
p

vibrato  
go to heel

21  
go to B. Pt.  
3rd pos  
rit. e dim.

Bao 9#

**C** 'Elephants'  
a tempo  
D minor  
f

Big, rich, warm sound - vibrato  
Bao 9#

29  
f

Bao 9#



33 *3rd pos* *f* *'tight rope walker'*

37 *3rd pos* *largamente* *rit.* *finger pattern check*

41 *a tempo* *p* *'Clowns'* *heel vibrato*

45 *to B Pt.* *3rd pos* *vib.* *pp* *Bow at*

49 *a tempo* *mf* *3rd pos* *rit. e dim.*

53 *Opera Singer* *f* *3rd pos* *rit. e dim.* *pp* *Harmaline*

### Preliminary Practice

#### Pratique Préliminaire    Vorübung    Práctica Preliminar

Use a very short bow stroke. Keep the bow on the string during the rest.  
 Utilisez un coup d'archet très court. Gardez l'archet sur la corde pendant la silence.

Verwende einen ganz kurzen Bogenstrich. Lass den Bogen während der Pause auf der Saite liegen.

Use un golpe de arco muy corto. Mantenga el arco sobre la cuerda durante el silencio.

- For this passage
- Pour ce passage
- Übe diese Passage
- Para este pasaje

practice shifting as follows:  
 pratiquez le changement ainsi:  
 mit folgenden Lagenwechseln:  
 practique el cambio de posición de la siguiente manera:

# 5 Gavotte

Gavotte Gavotte Gavota

J. Becker

**A**

Allegro moderato

**A** Lead to 1st beat

ending ①

① ② ③  
p  
G minor  
8vb  
hamman (p) in 3rd pos

ending ②

Upper arm for depth  
stop preparation  
move 1st finger  
Bb major scale  
do sep bass first

ff  
Bb major  
f  
13 2 ↓

A1  
p  
G minor  
ending ③

ending ④  
mf  
Fine

**B**

Learn endings as previous ① ② ③ ④

**A** air spaces - staccato, conversational - phrases <sup>air space</sup>

mf  
G major



31 *V* *Basso* *f* *legato* *B*

35 *vibrato*

39 *lift 3rd ds* *mf* *A*

*play with stopped bars*

43

47 *D.S. al Fine*

[String Changing Exercise No. 2]

Changement de cordes Exercise No. 2    Saitenwechselübung Nr. 2    Ejercicio para el cambio de cuerdas No.2

5a *V*

5b *V*



# 6 Gavotte in D Major

Gavotte en ré majeur Gavotte in D-Dur Gavota en Re Mayor

J.S. Bach

Gavotte I

Allegro

Ringing sound Strong left hand  
just above middle Allegro character being

flexible wrist technique

individual finger mvt.

individual finger mvt

resolves in D major

Gavotte II

upper arm weight

Trumpets

3rd pos

conversation - contrasts in baring styles

Bossy prince

lighter sand  
Tiptoe - Princess

4

upper arm weight

ff Trumpets - Bossy Prince

3

Persuasive - Princess

8

upper arm

f Trumpets - Bossy Prince

Princess losing patience

Bao 9+

12

sf p

f Trumpets

left hand 'tunnel' shape

Kind Princess

17

f Try open strings first add fingers

sf p legato

cresc.

21

2v

sf p

B minor

cresc.

string crossing - fast

25

mf fast up bass

29

f Trumpets

(5th lower than Bar 14, 15, (b))

D.C. Gavotte I al Fine



# 7 Bourrée

Lively Allegro character being

J. S. Bach

Bourrée I  
Allegro

Play melody + trill without chord

Play D to produce ringing sound

Play G - ringing sound

windscreens uper nut  
release little finger  
flexible wrist technique

Play melody 1st then add chord

D major melodic notes - bring out

harmony phrase notes

more complex slurs, string crossings, notes

melodic minor ascending

harmony phrase ending

extension

Pass thru D major

return to G major

returns to G major

melodic notes - bring out

Fine

Bourrée II

flexible, fluid bowing

dynamics follow pitch shape

dolce  
waggly wrist  
minor  
melodic minor ascending

Bb major slow speeds/weight

mf Pass thru f major ref D minor

into D minor  
harmony phrase ending

increase depth f powerful G minor melodic ascending

p increase depth + bow length slow bow down D.C. Bourrée I al Fine

Note: This piece was originally composed to be performed unaccompanied, but it is fine to add accompaniment when necessary for group performances.

Note: Ce morceau de musique a été composé sans accompagnement mais on peut en ajouter un si nécessaire pour les grands concerts.

Anmerkung: Dieses Stück ist im Original ohne Begleitung komponiert, jedoch ist es bei Aufführungen in der Gruppe sinnvoll, eine Begleitung hinzuzufügen.

Nota: esta pieza fue originalmente compuesta para ser ejecutada sin acompañamiento, pero está bien si se agrega un acompañamiento cuando sea necesario para ejecuciones en grupo.

First practice

Premièrement

pratiquez

Vorübung

Primer practique

6a

then play  
puis jouez

weiter geht's mit  
luego toque

6b

First practice

Premièrement

pratiquez

Vorübung

Primer practique

6c

then play  
puis jouez

weiter geht's mit  
luego toque

6d

Practice these exercises near the frog.

Pratiquez ces exercices près du talon.

Spiele diese Übungen am Frosch.

Practique estos ejercicios cerca del talón.