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No. 4

An elegant, floating sound produced by a faster-than-usual bow speed (though still tracking in a straight line across the string, and with a fairly light touch) works best for this dreamy etude. Pay extra attention to the rests; try to sustain the eighth note preceding each rest, so that the phrase soars over the pause in sound.

Allegro ma non troppo

mf

6

11

16

cresc.

22

f

27

32

38

44

Studies 16-21

No. 16

The trick in preparing the thumb for action when traveling from the lower non-thumb positions is to keep it as limp as possible before the shift. Any amount of pressure exerted on the back of the neck of the cello in the lower positions will hinder the thumb's natural momentum as it moves into the upper positions. Remember to keep the left elbow high enough. Also, a slight forward rotation of the left forearm just before an upward shift will help to both ready the arm for the new position and to propel the hand forward to the target note.

Allegro con moto

mf grazioso

D-----

A A

p

mp mf f p

mp mf f

61 *mf*

68 *f* *cresc.*

75

83

No. 17

Practicing without the slurs is essential in order to master the left-hand difficulties this etude presents. Try to keep the elbow relatively in line with the wrist and first finger of the left hand. The jumping passages beginning in measure 19 require a very steady left elbow; try to move the arm less and the hand more in order to reduce the total mass being moved.

Allegro ma non troppo

mf

4

7

10

13

16

57

61

65

A

p

No. 26

This etude is similar to an etude by David Popper, and thus serves as an excellent bridge to the thumb position etudes found in that author's *High School of Cello Playing*. The very long slurs cause difficulties in maintaining a beautiful tone, though this can be easily overcome if the bow is placed close to the bridge and moves fairly slowly across the strings. Also listen carefully to the quality of the string crossings. Any bumpiness will mar the beautiful phrases.

Moderato

mf

5

9

14

18

23

27

mf

Fine

D G in Pos. G

Major Scales in Thirds

Apply the same fingering in all other scales.

C Major

D Major

Major Scales in Sixths

C Major

D Major