

# 7 Beneath the stars

Con passione ♩ = 80

Musical staff 1: Treble clef, 4/4 time. Starts with a forte (*f*) dynamic. Includes fingering (2), rests (*restez*), and various bowing techniques (V, 3, 2, 4, 3).

Musical staff 2: Treble clef, 4/4 time. Starts with a mezzo-forte (*f*) dynamic. Includes fingering (2, 1, 2, 4, 2, 0, 2), rests (*restez*), and a "molto rit." marking.

Take time here to cross the string cleanly; in cantabile use adjacent fingers for slurred perfect fifths across strings.

molto espressivo e rubato

Musical staff 3: Treble clef, 4/4 time. Starts with a forte (*f*) dynamic. Includes fingering (2, 1, 2, 1, 2, 2), rests (*restez*), and a "deliberamente" marking.

Sul G until \*

Musical staff 4: Treble clef, 4/4 time. Starts with a sostenuto (*sost.*) dynamic. Includes fingering (1, 2, 1, 2, 1), rests (*restez*), and a "sost." marking.

Musical staff 5: Treble clef, 4/4 time. Starts with a mezzo-forte (*mp*) dynamic. Includes fingering (1, 3, 1, 2, 1, 3), rests (*restez*), and "deliberamente" and "cresc. molto" markings.

Musical staff 6: Treble clef, 4/4 time. Starts with a mezzo-forte (*mp*) dynamic. Includes fingering (3, 1, 1, 3, 2, 3, 3), rests (*restez*), and "mp" and "p" markings.

Musical staff 7: Treble clef, 4/4 time. Starts with a mezzo-forte (*mp*) dynamic. Includes fingering (3, 1, 1, 2, 3), rests (*restez*), and "cresc. molto", "f", and "attacca" markings.

**Allegro vivo** ♩ = 112

23 *mf*

Add I II III or IV where necessary to clarify fingerings.

25

28

In passagework shift via semitones when possible.

31

Change position here using 2nd finger as the guide (C# to D).

34

38

40

Take time

Go for the top F in the next bar! Think of moving the hand frame 1 octave from imaginary low F.

42

44

Con passione

47 **2.** *restez* *f* *V* *3* *V*

50 *3* *4* *2\*1* *2* *restez* *V* *2* *4*

53 *2* *0* *3* *III* *3* *4* *4* *4* *3* *III* *4* *4* *4*

To allow these natural harmonics to "ring" during rests, lift 3rd finger and bow off string simultaneously [D]

57 *4* *4* *3* *4* *4* *4* *4* *1* *4* *4* *4* *3* *4* *1*

Try finger vibrato on long stopped harmonics

62 *3* *4* *4* *4* *III* *4* *4* *4* *4* *4* *1* *4* *4* *4*

67 *4* *4* *4* *4* *4* *1* *4* *3* **Allegro vivo** *2* *V* *0*

71 *2* *V* *3* *V* *1*

73 *0* *3* *2* *V* *2* *3*

75 *1* *2* *3* *2*

77 *3* *V* *cresc.* *2* *1* *2* *4* *3* *0* *2* *f*

# 8 Moths by moonlight

Practise in slow single notes until the pitch is secure. Keep a 1st finger – 4th finger frame in the shifts throughout, with the thumb as relaxed as possible. Use fast, light bow strokes just by the edge of the fingerboard (except for the harmonics). Rest if your arm gets tired. [D]

**Aleggiare** ♩ = 180

*sul tasto* 0 3 4 1 1 4 4 1 0 3 4 1 1 4 1 4

*ppp* Sul D until bar 18

5 *sim.*

*restez*

11 (*ppp*)

15 II

Sul A until bar 29

20

24

29 ord. 4 1 *sul tasto* II 4 1

*p* Normal bow lane *ppp*

34 ord. 4 1 *sul tasto* III

*p* Normal bow lane *ppp*

39

43