

John Stulz

20 Studies for solo viola
(2022)

[DRAFT]

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Playing Techniques and Commentary

n - normale | sp - sul ponticello | asp - altissimo sul ponticello | st - sul tasto
ast - altissimo sul tasto (by the LH fingers) | 1/2 ast - half way between the bridge and the
left hand fingers | c.lb - col legno battuto

jeté	Thrown bow, ricochet. Should last duration of the note or performed in the written rhythm when noted "Rhythmic"
[M] - Multiphonic	Produced by placing the LH finger lightly on a non-harmonic node while bowing with a slow, heavy stroke close to (but not over) the fingerboard. The resulting sound should be similar to the multiphonic sound of an oboe. The multiphonic glissando in Study #16, M. 3 and similar is produced by fingering an artificial harmonic at the diminished fifth (not on an artificial harmonic node!) with a similar bow stroke while slowly sliding down the fingerboard. This technique requires the violist to search for the precise relation of weight, speed, and contact point respective to their instrument in order to bring out the proper resulting sound.
Pizzicato Fluido	Produced by placing the button of the bow (or the wood of the frog) against the string, pizzicating with the left hand, and subsequently sliding the button of the bow along the length of the string to produce a glissando effect. Sounding pitch must be strictly followed.
Seagull Gliss.	A sequence of short harmonic glissandi sounds produced by sliding down or up the entire length of the string while finger an artificial harmonic with a fixed physical distance between the stopped finger and the harmonic finger.
«auf die schnecke»	Bow directly on the beg to produce a white noise
«bruit filtré»	Filtered noise, sound should contain white noise and pitch.
sur le cordier	On the tailpiece
sur le mentonnière	On the chin rest (ossia: on the side of the instrument)
Study #3, M.42:	This should be played as a continual glissando in the left hand, the bow articulating each string in the rhythm indicated. Pitch is approximate.
Study #6, M.23:	Release the left hand finger from the string just after the pizzicato to create a resonant ringing sound
Study #15	This study is an exercise in metric modulation. Each new tempo derives from the notes which immediately precede it (i.e. the quarter notes of measure 4 are the same tempo as the triplet quarter notes of measure 3). The metronome markings are given in order to orientate oneself while practicing; however, in performance the sensation of the metric-modulations should be more important than the metronomic accuracy.
Study #16, M.26:	Octave artificial harmonics, when played high on the C-string these extensions should be feasible, resulting in an artificial harmonic sounding at the 2nd partial one octave above the fundamental. Ossia: play sounding pitch as a real note flautando.
Study #19, M. 36 & 49:	the left hand touches the strings lightly as in a harmonic with two fingers a major second apart.
Study #19, M. 44:	Bow all the way to the LH finger!

Study #1: 9,7,6,5,4,3,2

The image shows six staves of double bass sheet music. The first staff begins with a dynamic of *mf*. The second staff starts with *f*, followed by *mp* and *p*. The third staff starts with *p sub.*, followed by *f*, *mp*, and *p*. The fourth staff starts with *f*, followed by *mp* and *f*. The fifth staff features two sections: "sul II" and "sul I", both starting with *p*. The sixth staff starts with *p*, followed by *f*. The music includes various slurs, grace notes, and fingerings (e.g., 1, 2, 3, 4, 5). Measures 19 and 22 contain sixteenth-note patterns.

24

26

ff

29

mf

32

f *mp*

35

p *p sub.*

37

sul pont.

f *ff* *pp*

39

40

cresc. poco a poco

41

ord.

mp *6*

The musical score consists of ten staves of viola music. Measures 24-26 show sixteenth-note patterns with fingerings (e.g., 2, 3; 0, 1, 4; 2, 1, 3, 4). Measure 27 begins with a bass note at '6' followed by a treble note at '6'. Measure 28 begins with a bass note at '6' followed by a treble note at '6'. Measure 29 starts with a bass note at '3' and includes dynamics *mf*. Measure 30 begins with a bass note at '6' followed by a treble note at '6'. Measure 31 begins with a bass note at '5' followed by a treble note at '5'. Measure 32 begins with a bass note at '5' followed by a treble note at '5'. Measure 33 begins with a bass note at '5' followed by a treble note at '5'. Measure 34 begins with a bass note at '5' followed by a treble note at '5'. Measure 35 begins with a bass note at '5' followed by a treble note at '5'. Measure 36 begins with a bass note at '6' followed by a treble note at '6'. Measure 37 begins with a bass note at '5' followed by a treble note at '5'. Measure 38 begins with a bass note at '3' followed by a treble note at '3'. Measure 39 begins with a bass note at '2' followed by a treble note at '7'. Measure 40 begins with a bass note at '2' followed by a treble note at '7'. Measure 41 begins with a bass note at '2' followed by a treble note at '7'. The score uses various dynamics including *f*, *ff*, *pp*, *p*, *p sub.*, *sul pont.*, *cresc. poco a poco*, and *ord.* (ordinario).

Study #1: 9,7,6,5,4,3,2 (DRAFT)

The image displays ten staves of double bass sheet music, numbered 43 through 57. The music is written in 12/8 time, with some measures in 4/4. The bass clef is used throughout. Measure 43 starts with a dynamic of 4 3 6. Measure 45 begins with a crescendo instruction "cresc. poco a poco". Measure 47 includes a dynamic "(cresc.)". Measure 48 features a dynamic "ff" followed by "fff". Measure 49 has a dynamic "f". Measure 51 shows a dynamic "7 4 1 2". Measure 53 includes a dynamic "6". Measure 55 shows a dynamic "7 2". Measure 57 ends with a dynamic "ff" followed by "sfz". Each staff contains multiple measures of music, with various notes and rests, some with numerical or letter-like markings above them.

Study #2

Andante ♩ = 56

1 ♩ 2 4
Bassoon part with fingerings and dynamics.

7 ♩ 2 3 4
Measure 7: Bassoon part with fingerings and dynamics.

12 ♩ 1 II
Measure 12: Bassoon part with fingerings and dynamics.

18 poco rall. III IV a tempo G.P.
Measure 18: Bassoon part with fingerings, dynamics, and performance instructions.

26 III II
Measure 26: Bassoon part with fingerings and dynamics.

32 II III
Measure 32: Bassoon part with fingerings and dynamics.

37 ritardando..... a tempo III
Measure 37: Bassoon part with fingerings, dynamics, and performance instructions.

42 II IV III
Measure 42: Bassoon part with fingerings, dynamics, and performance instructions.

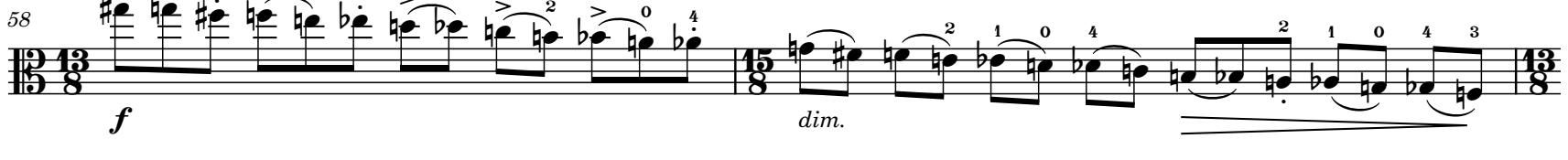
Allegretto $\text{♩} = 112$

46 

49 

52 

55 

58 

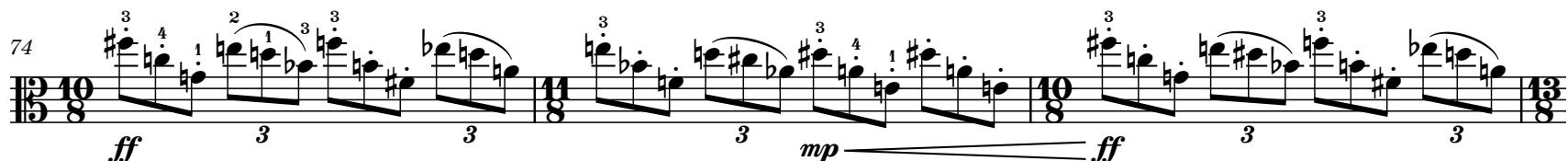
60 

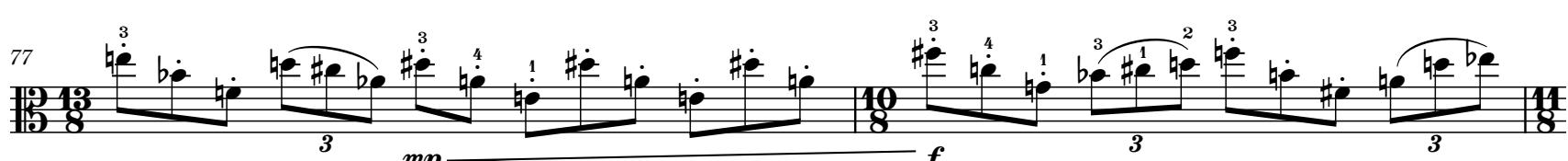
63 

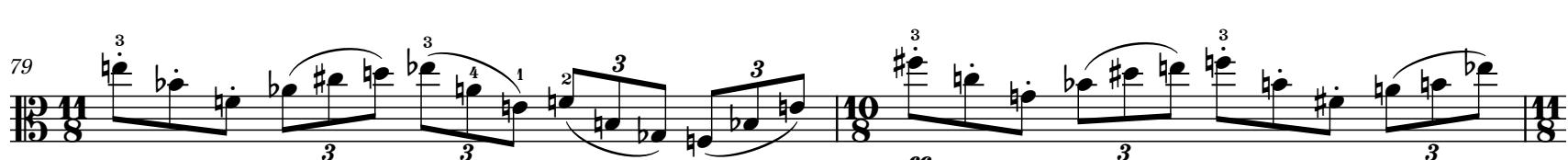
66 

69 

72  **p cresc.**

74 

77 

79 

81 

84 

86 

88 

90 

Study #3: Some Fifths

Semplice ♩ = 64

Meno mosso

Tempo

calando

Tempo (quasi-gliss...)

poco accel.

rit.

mp

GP

calando

Tempo

(quasi-gliss...)

poco accel.

rit.

mp

GP

p

Tempo
calando Tempo
3
42 GP

Tempo
3 4
46 mp

Meno mosso calando Tempo (meno mosso) calando
53 pp (eco) p p calando

Tempo calando Tempo
57 p p 8va

Tempo calando Tempo calando Tempo calando
61 mp mf p calando

Tempo calando Tempo 3:2
64 II I III V V V
mf

Tempo 3:2 3
67 p GP mp

Tempo 4
72 1 1 4 2 2 3 4

Meno mosso
76 pp (eco) p

Study #4: Some Tritones

Allegro moderato ♩ = 120

sim. (always extended 4th finger)

4

5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39

mp

mp

mp

mf

p sub.

f **mf sub.**

p sub. **mf** **p sub.**

f **mp sub.**

mp

42

$\begin{smallmatrix} 3 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 12 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 10 \\ 8 \end{smallmatrix}$

mf

46

$\begin{smallmatrix} 10 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 16 \\ 8 \end{smallmatrix}$

mf

49

$\begin{smallmatrix} 16 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 12 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 8 \\ 8 \end{smallmatrix}$

mf

pp

51

$\begin{smallmatrix} 8 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 10 \\ 8 \end{smallmatrix}$

cresc. poco a poco

53

$\begin{smallmatrix} 8 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 8 \end{smallmatrix}$

mp

mp

56

$\begin{smallmatrix} 6 \\ 8 \end{smallmatrix}$

mf

mp

59

$\begin{smallmatrix} 8 \\ 8 \end{smallmatrix}$

mf

f

62

$\begin{smallmatrix} 8 \\ 8 \end{smallmatrix}$

ff

mp sub.

Study #4: Some Tritones (DRAFT)

65

$\begin{smallmatrix} 10 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 8 \end{smallmatrix}$

69

$\begin{smallmatrix} 8 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 12 \\ 8 \end{smallmatrix}$

72

$\begin{smallmatrix} 12 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 8 \end{smallmatrix}$ mf

76

$\begin{smallmatrix} 10 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 8 \end{smallmatrix}$ $p\ sub.$ $p\ sub.$ mf

80

$\begin{smallmatrix} 15 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 15 \\ 8 \end{smallmatrix}$ $p\ sub.$

85

$\begin{smallmatrix} 15 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 8 \end{smallmatrix}$ $p\ sub.$

87

$\begin{smallmatrix} 7 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 10 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 8 \end{smallmatrix}$

90

$\begin{smallmatrix} 6 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$ ff

Study #5: Waves

Misterioso $\text{♩} = 68$

sim. (always across two strings)

The sheet music consists of eight staves of sixteenth-note patterns. The first staff starts with a grace note (number 1) followed by sixteenth-note pairs (numbers 4, 1, 4). The second staff begins with a grace note (number 2) followed by sixteenth-note pairs (numbers 4, 2, 4). The third staff starts with a grace note (number 2) followed by sixteenth-note pairs (numbers 3, 2, 3). The fourth staff begins with a grace note (number 6) followed by sixteenth-note pairs (numbers 6, 6). The fifth staff starts with a grace note (number 6) followed by sixteenth-note pairs (numbers 6, 6). The sixth staff begins with a grace note (number 1) followed by sixteenth-note pairs (numbers 3, 2, 3). The seventh staff starts with a grace note (number 1) followed by sixteenth-note pairs (numbers 6, 6). The eighth staff begins with a grace note (number 2) followed by sixteenth-note pairs (numbers 3, 2, 1).

pp semper

1 4 1 4
2 4 2 4
2 3 2 3
6 6
6 6
1 3 2 3
1 6 6 6
2 3 2 3
3 2 1
3 2 1
5 5
5 6
5 5

Study #5: Waves (DRAFT)

The image displays ten staves of musical notation for cello, arranged vertically. Each staff begins with a measure number: 29, 32, 35, 38, 41, 44, 47, 50, and 53. The notation consists of vertical stems with horizontal dashes indicating pitch and rhythmic value. Measure 29 starts with a bass clef and a common time signature. Measures 32, 35, 38, 41, 44, and 47 begin with treble clefs and switch to common time. Measures 50 and 53 begin with bass clefs and switch to common time. Measure 53 concludes with a key signature of one sharp. Measure 29 includes a dynamic instruction '1' above the first note. Measures 32, 35, 38, 41, 44, and 47 feature melodic patterns with various slurs and grace notes. Measures 50 and 53 include dynamic markings such as '6', '5', and '5'.

56

59

62

65

68

71

74

sul II e III

Study #6

Presto possibile $\text{♩} = 180$

1

ff

6

p **ff**

10

mp **ff** **ff** **p**

sul II

13

pp **ff**

18

p **ff** **mp**

arco

II

f **ff** **pp**

pizz

26

mp **f**

pizz

30

p **pp** **mp**

34

38

41

44

47

50

54

58

61

Study #6 (DRAFT)

63 *ffff* pizz \circ
 66 arco \circ sp
 70 pizz \circ arco sp
 74 norm. ff mp cresc. poco a poco
 78 fff
 81
 83 pizz
 86 arco pp sffz

[BLANK]

Study #7

Con brio ♫ = 84
sempre sul ponticello

The image displays ten staves of double bass sheet music. The music is set in 2/4 time. The first staff begins with a dynamic of *fff sempre*. Subsequent staves feature various dynamic markings including *tr* (trill), *8va* (octave up), and *ppp sub.* (pianississimo sustained). Measure numbers are present on the left margin of each staff, starting at 1 and continuing sequentially. The notation consists of standard musical symbols like notes, rests, and clefs, typical of classical bass parts.

Study #8

Moderato, maniacale $\text{♩} = 56$

1 sempre sul IV

2

3

19

21

4

23

flautando

25

26

jeté

5

27

29

6 V V

5 3:2

31

33

[BLANK]

Study #9

Presto fluido con eleganza $\text{♩} = 66-72$

The sheet music consists of 16 staves of bassoon part. The key signature is mostly B-flat major (two sharps) with some changes. The time signature is mostly common time (indicated by '3') with some changes. The tempo is Presto fluido con eleganza, indicated by $\text{♩} = 66-72$. The dynamics are varied, including *mp*, *p*, *mf*, *f*, *pp*, and *mf*. Measure numbers 1 through 16 are present above the staves. Measure 1 starts with a sixteenth-note pattern. Measure 2 shows a transition with a single note followed by a sixteenth-note pattern. Measures 3-4 show a continuation of sixteenth-note patterns. Measure 5 features a dynamic change to *f*. Measures 6-7 show more sixteenth-note patterns. Measure 8 starts with *pp*. Measures 9-10 show a continuation of sixteenth-note patterns. Measure 11 features a dynamic change to *mf*. Measures 12-13 show a continuation of sixteenth-note patterns. Measure 14 starts with *pp*. Measures 15-16 show a continuation of sixteenth-note patterns.

Study #9 (DRAFT)

The sheet music consists of 13 staves of musical notation for bassoon, arranged in three columns. Each staff begins with a bass clef, a key signature, and a measure number. The notation includes various note heads (black, white, and shaded), sixteenth-note patterns, grace notes, and dynamic markings such as *mp*, *ff*, *p*, *pp*, *mf*, *f*, *ff*, *poco*, *dim. poco a poco*, and *mf*. Measure 17 starts with *mp* and *ff* dynamics. Measure 19 starts with *pp* and *mp*. Measure 21 starts with *mf* and *ff*. Measure 23 starts with *f* and *ff*. Measure 25 starts with *p* and *poco*. Measure 27 starts with *mp* and *mf*. Measure 29 starts with *ff* and ends with *p*. Measure 31 starts with *pp* and *ff*.

Musical score for solo viola, featuring four staves of music. The score consists of measures 33 through 39. Measure 33 starts with a dynamic of *mp*, followed by *p*, *pp*, and *6* (a sixteenth-note pattern). The dynamic changes to *mf* at the end of the measure. Measure 34 begins with *ff*. Measures 35 and 36 show a continuation of sixteenth-note patterns with dynamics *p*, *mf*, *mp*, *pp*, and *pp*. Measure 37 features a dynamic of *pp* followed by *fff*. Measure 38 concludes with a dynamic of *p* and *pp*. Measure 39 ends with a dynamic of *pizz.*

Study #10: Some Sieves

Allegro moderato $\text{♩} = 96$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

19

21

23

25

27

29

31

33

35

37

mp

Study 11: Leaps and Slides

Lamentoso ♩ = 42
con sordino

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

28

mp $\swarrow \searrow$ $\swarrow \searrow$

$p \swarrow \searrow$ $mf \swarrow \searrow$

p

$mp \swarrow \searrow$ p

31

p

pp

$mp \swarrow \searrow$

p

34

mp

$p \swarrow \searrow$ $mp \swarrow \searrow$

p

mf

pp

38

pp

$p \swarrow \searrow$ pp

p

pp

Study #12: Matinée

Andante $\text{♩} = 60$

10

16

23

28

35

37

39

Allegro con brio $\text{♩} = 120$

41

43

45

47

49

51

53

55

57

59

Tempo primo

mf

mp

p

(senza dim.)

Study #13: Laud

Espressivo, quasi improvisando ♩ = 58

1

7

14

20

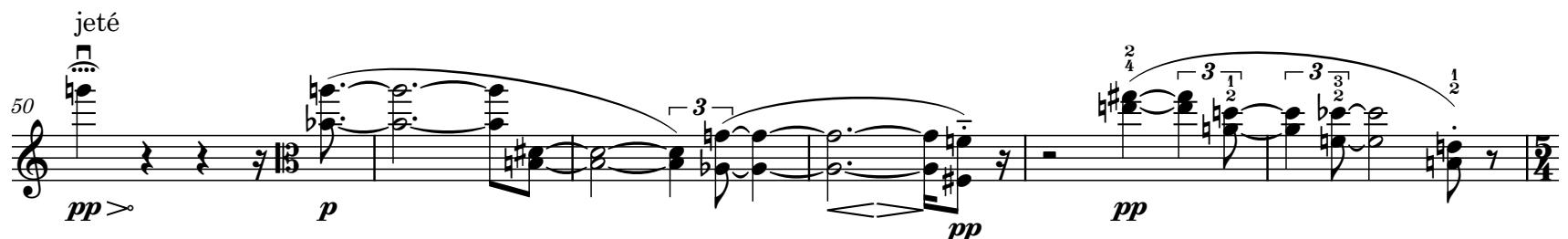
26

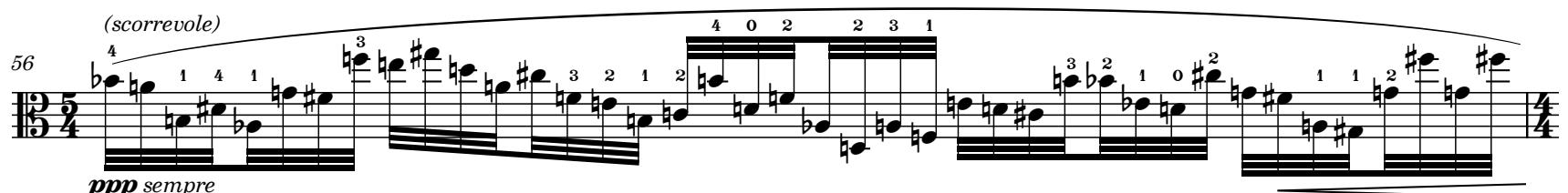
31

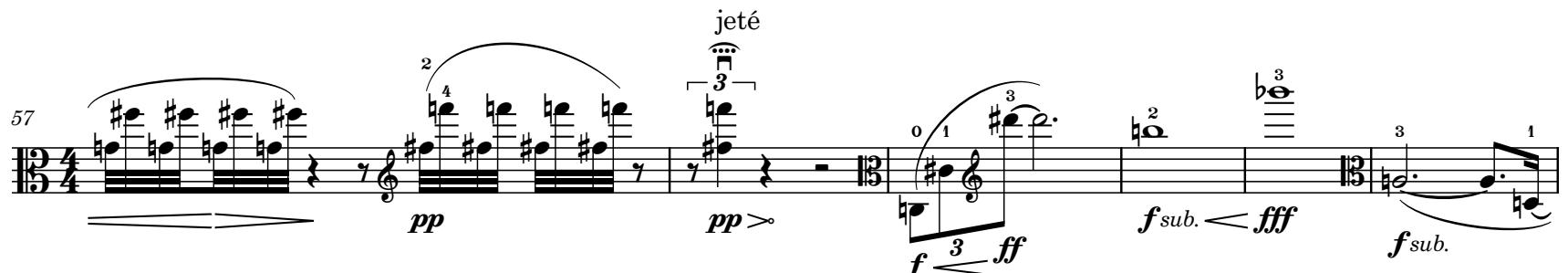
37

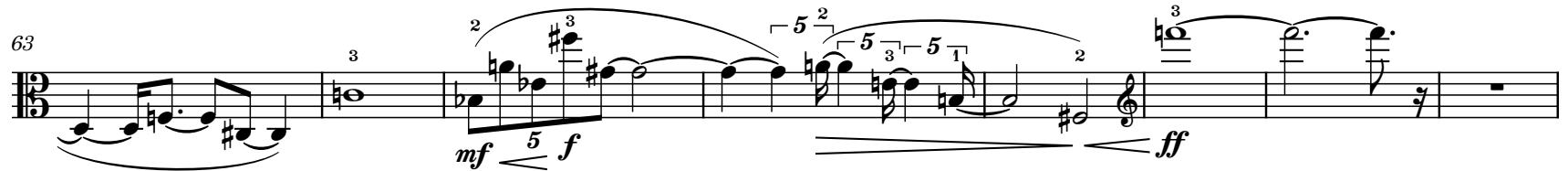
44

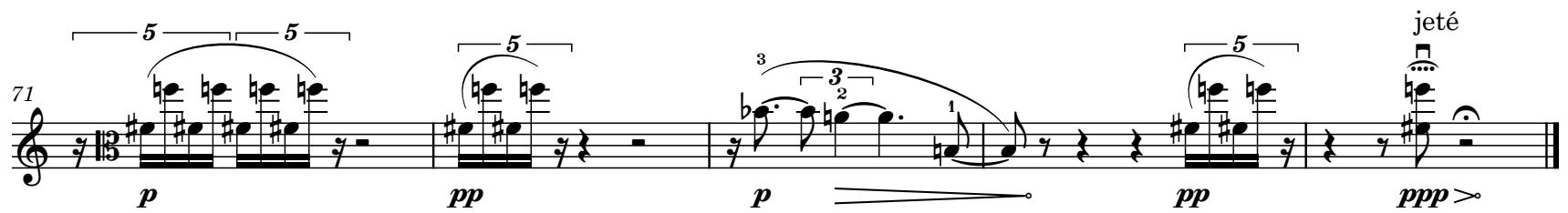
jeté

50 

(scorrevole) 

57 

63 

71 

Study #14: Lament

Lento doloroso, espressivo $\text{♩} = 42$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 II 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44

Study #15: Accelerations

Bruscamente ♩ = 60

♩ = 90 ♩ = 135

1

♩ = 68 ♩ = 135

13

22

♩~113 ♩ = 75

31

2

35

♩~68 ♩~169

41

mf sub.

♩~113

Study #16: Accelerations (DRAFT)

$\text{♩} \sim 84$ $\text{♩} \sim 169$

$\text{♩} = \text{♪}$ $\text{♩} = \text{♪}$

47 

$\text{♩} \sim 141$ $\text{♩} \sim 94$

$\text{♩} = \text{♪}$ $\text{♩} = \text{♪}$

57 

$\text{♩} \sim 117$

$\text{♩} = \text{♪}$

70 

$\text{♩} \sim 84$

$\text{♩} = \text{♪}$

77 

$\text{♩} \sim 67$

$\text{♩} = \text{♪}$

80 

$\text{♩} \sim 50$ $\text{♩} \sim 75$

$\text{♩} = \text{♪}$ $\text{♩} = \text{♪}$

84 

$\text{♩} \sim 113$ $\text{♩} \sim 75$

$\text{♩} = \text{♪}$ $\text{♩} = \text{♪}$

91 

$\text{♩} \sim 113$
 $\text{♩} = \text{♪}$

95
 $\text{♩} \sim 188$
 $\text{♩} = \text{♪}$

102
 $\text{♩} \sim 126$
 $\text{♩} = \text{♪}$

106
 $\text{♩} \sim 78$
 $\text{♩} = \text{♪}$

110
 $\text{♩} \sim 56$
 $\text{♩} = \text{♪}$

114
 $\text{♩} \sim 90$
 $\text{♩} = \text{♪}$

115
 $\text{♩} \sim 67$
 $\text{♩} = \text{♪}$

118
 $\text{♩} \sim 101$
 $\text{♩} = \text{♪}$

125
 $\text{♩} \sim 151$
 $\text{♩} = \text{♪}$

Study #16: La haute-ville

Pensieroso ♩ = 54

4 [M] —

7 [M] —

10 sul III —
(harmonic gliss.)

13 (ossia: play real note)

15 sul III —
seagull gliss

18 [M] —

pizz. fluido

pizz.

pizz.

pp

mp

p

mp

p

mp

p

5

22 arco
IV
[M] pizz. cl.b Sul III pizz. cl.b arco s.p. Sul III

[sul III] Sul IV sul III ——————
seagull gliss sul IV ——————
seagull gliss

26 pizz. arco pizz. fluido [I] [II] 8va- [III]

28 pizz. cl.b pizz. arco s.p. pizz. fluido [I] pp [II] [III] 8va- [IV]

32 ppp pp ppp > pp mp

35 [M] ——————

38 [M] ——————

Study #17: Syncopations

Moderato con eleganza $\text{♩} = 64$

The sheet music consists of six staves of musical notation for a single instrument. The tempo is indicated as $\text{♩} = 64$. The dynamics and performance instructions include:

- Staff 1:** Measure 1 starts with mp , followed by p , f , $p \geq mf$, f , pp , p , $mf \geq ppp$. Measure 2 starts with 2 , 0 , 4 .
- Staff 2:** Measure 3 starts with mp , followed by pp , f , pp , mf , p , $p \geq ff$, ff , p , f , $p \geq mf$.
- Staff 3:** Measure 5 starts with f , followed by p , mf , ppp , pp , mp , p , mf , p , f .
- Staff 4:** Measure 7 starts with mp , followed by p , f , $p \geq mf$, f , pp , p , $p \geq ppp$.
- Staff 5:** Measure 9 starts with mp , followed by pp , f , pp , mf , p , ff , pp , f , f , pp .
- Staff 6:** Measure 11 starts with f , followed by $mp \geq f$, f , p , pp , pp , f , f , pp .

jeté (ma ritmico)

13

jeté (ma ritmico)

16 **5**

18 jeté (ma ritmico)

20 ten.

22 **6**

24 **7** Più mosso

26 poco (ppp)

[BLANK]

Study #18: Some Minor Thirds

Tempo comodo e meccanico $\text{♩} = 68$

1

2

3

4

5

6

7

8

9

10

11

12

13

14

A detailed musical score for orchestra and piano, spanning pages 16 through 29. The score consists of ten staves of music, each with a unique key signature and time signature. The instrumentation includes strings, woodwinds, brass, and percussion. The music features complex rhythmic patterns, including sixteenth-note figures and sustained notes. Dynamic markings such as *mf*, *f*, *ff*, *p*, and *p sub.* are used throughout. Measure numbers 16, 17, 19, 21, 22, 23, 25, 27, and 29 are explicitly labeled at the beginning of their respective staves. The score is written in black ink on white paper, with some markings like '3' and '5' placed above specific notes to indicate groupings or fingerings.

30

31

32

34

36

37

38

39

40

molto calando

41

sul III e IV -----

Study #19: Les arbres de Ni Zan

Study #20: La zanzara

Presto possibile

mf

13

IV
III
IV

17

20

23

II
III
IV

27

III
IV

31

Study #20: La zanzara (DRAFT)

The image displays ten staves of double bass sheet music, each with a measure number at the beginning. The measures show complex rhythmic patterns and fingerings. Measure 34 starts with a 4/4 time signature. Measures 37, 41, 45, 49, 53, 57, 61, and 65 begin with a 2/8 time signature, while measure 68 begins with a 3/8 time signature. The notation includes various note heads, stems, and beams, with fingerings (1, 2, 3, 4) and bowing markings. Measure 68 concludes with a 6/8 time signature.

71

75

79

83

87

91

94

97

101

"rhythmic vibrato"

104