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Violin Course: Grade 3, Studies

Sherwood Music School

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VIOLIN

STUDY 301

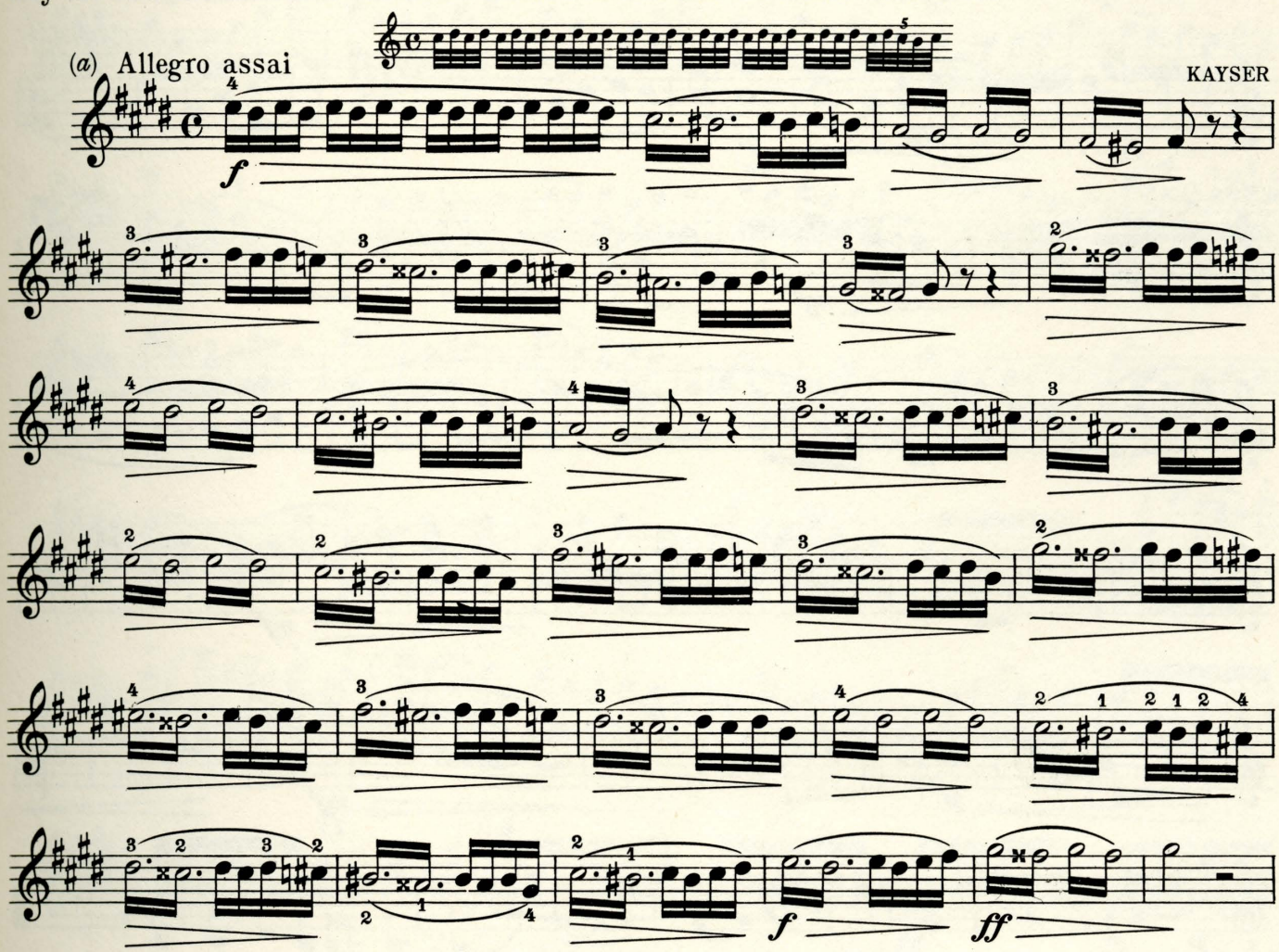
For brevity of notation, many of the trills in section (*a*) of this Study are indicated by half-notes with sixteenth note bars attached to the stems. This means, simply, that you are to trill in sixteenth notes until the time-value of a half note or dotted half note, as the case may be, has been used up. This notation is the same as for the tremolo, which is explained in Lesson 68, GENERAL THEORY.

In practicing any Study which makes persistent use of the trill, you must always be on guard against undue fatigue of the left hand. If your hand feels tired at any time, stop and relax it completely for a bit, before proceeding; or turn to material of a different type for a while. Any feeling of fatigue in your fingers is likely to be a sign that you are trying to trill too fast. The ability to trill rapidly and evenly for an indefinite period comes only from comfortably slow practice, with very gradually increasing speed. (See Lesson 62, TECHNIC.)

The expressive melody of section (*b*), beautifully ornamented with trills, is worthy thematic material for a sonata or concerto. The trill in the first measure is written in full below, so that you may see how the afterbeat should be treated in this and in similar measures.

(*a*) Allegro assai

KAYSER



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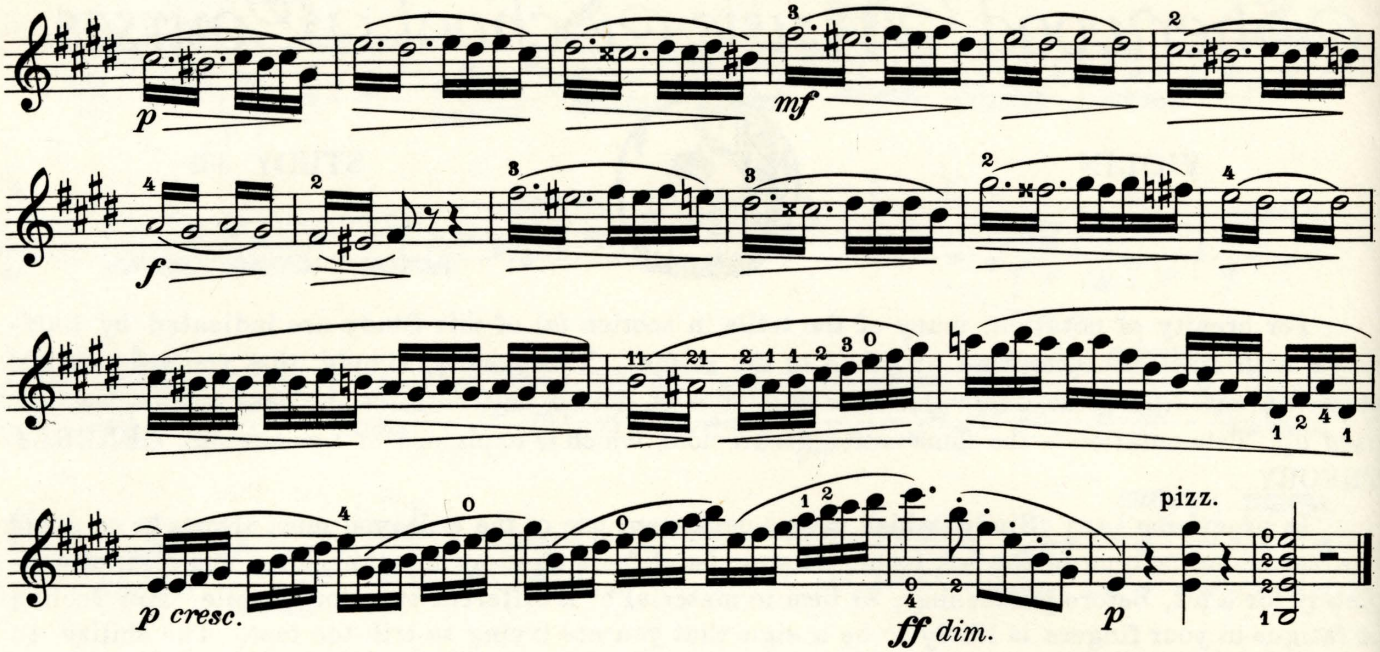
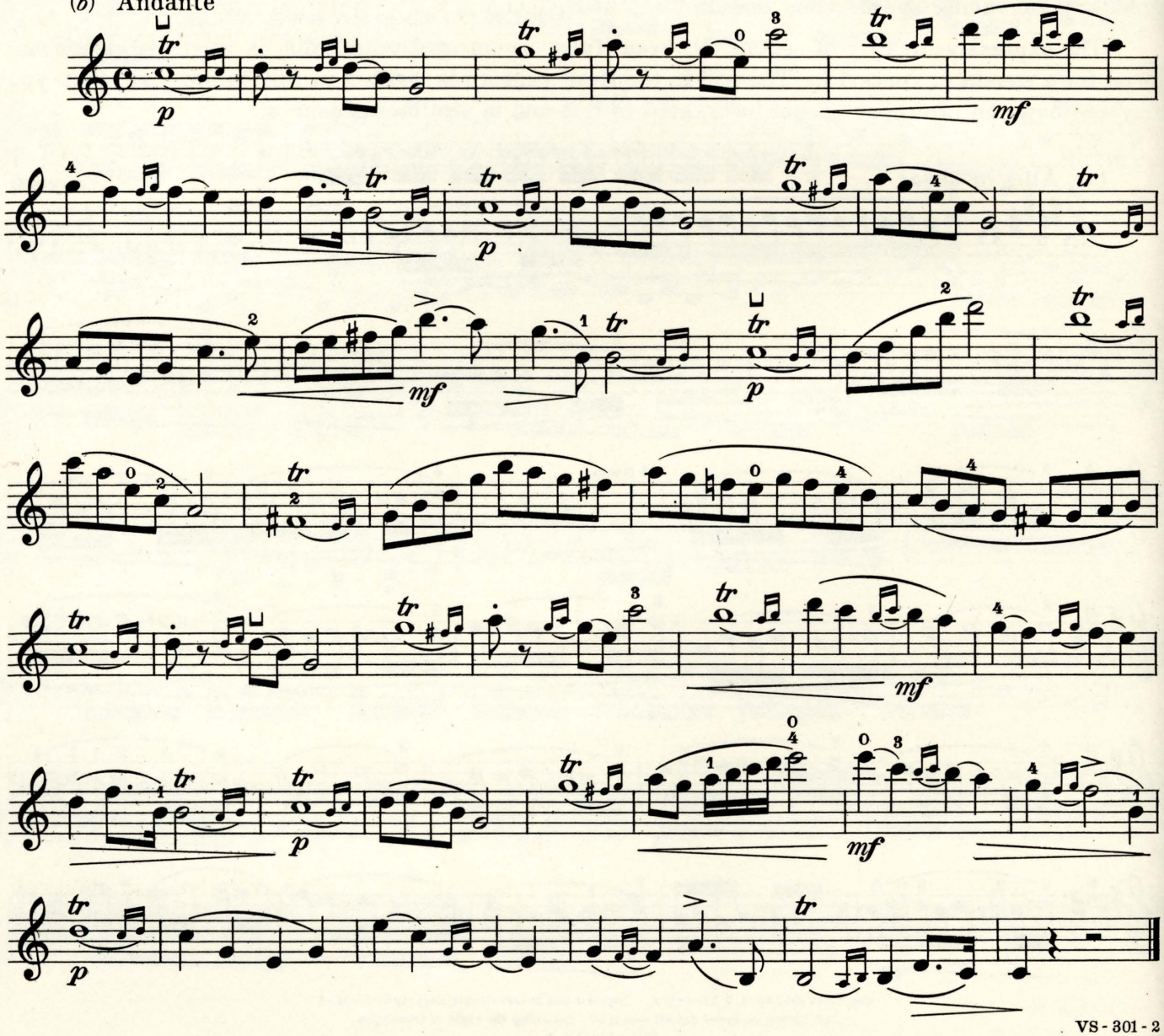


(*b*) Andante

WOHLFAHRT



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VIOLIN

STUDY 302

Before taking up this Study, fix carefully in your mind the range of the tones played by the left hand in the Fifth Position, as shown in Illustration 8 of Lesson 45. Read also the detailed instruction given in the TECHNIC division of that Lesson, on the use of the Fifth Position.

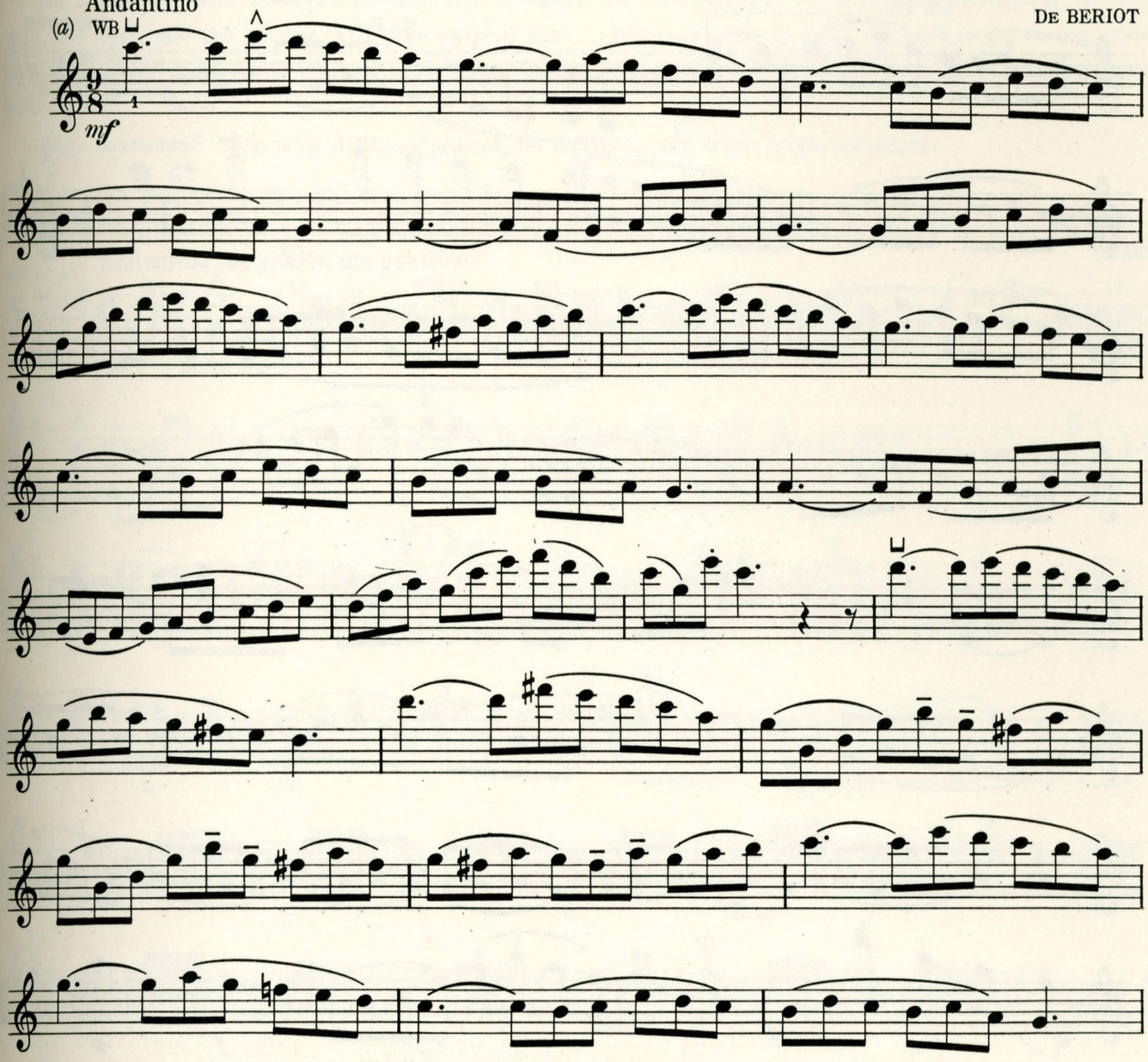
Practice at first with a separate stroke of the bow to each tone, so that you can give more attention to your left hand. Later, use slurred bowing, as indicated. Never forget that as the left hand moves into higher Positions, the space between the fingerboard locations of tones becomes smaller and smaller. (See Lesson 33, TECHNIC.)

Section (*a*) makes use of the Fifth Position only. Section (*b*) requires shifting to other Positions. (See Lesson 31, TECHNIC.)

Andantino

DE BERIOT

(*a*) WB



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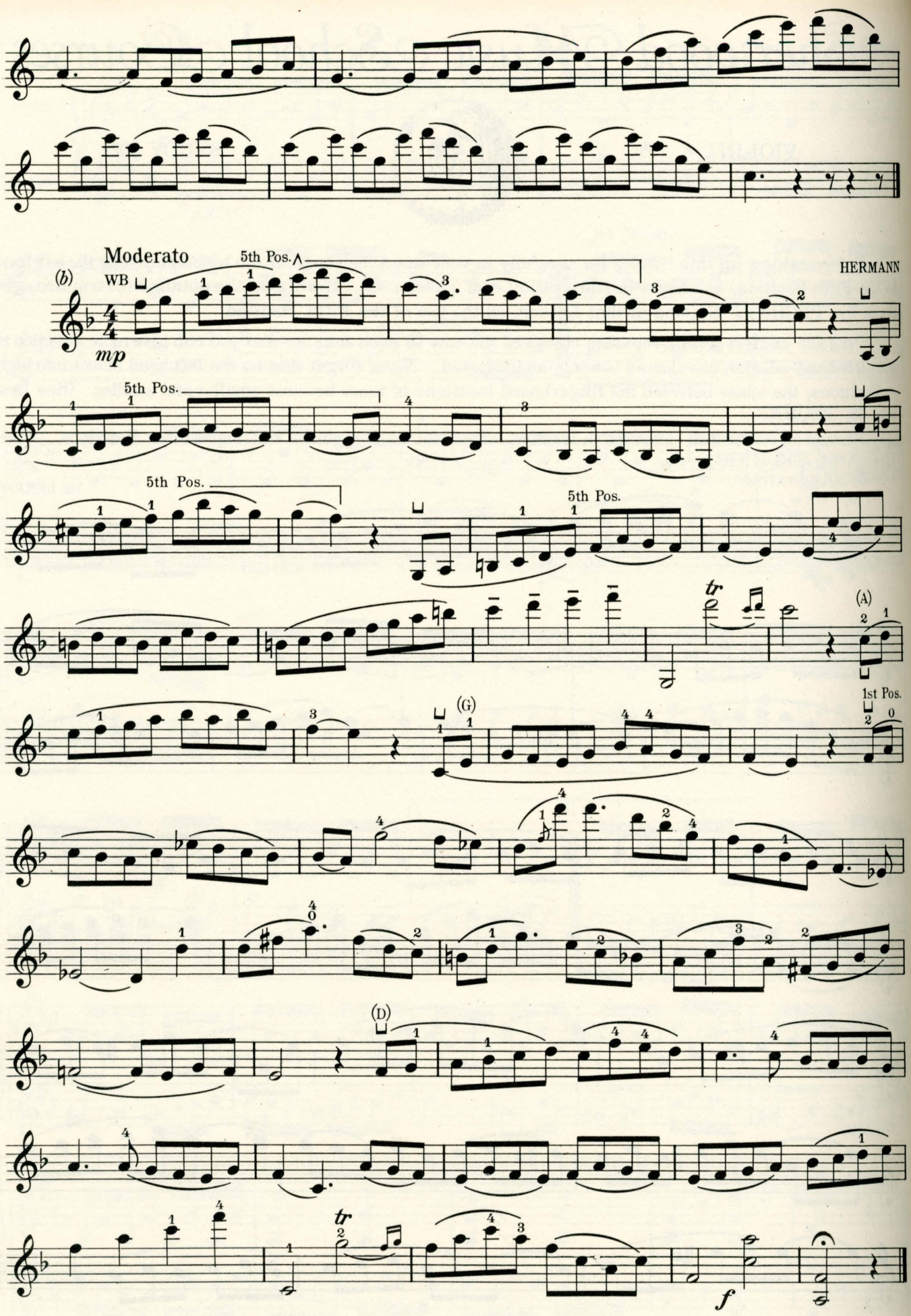
Moderato
5th Pos.
(b)
WB
HERMANN
mp
5th Pos.
5th Pos.
5th Pos.
tr
(A)
1st Pos.
(G)
(D)
tr
f

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VIOLIN

STUDY 303

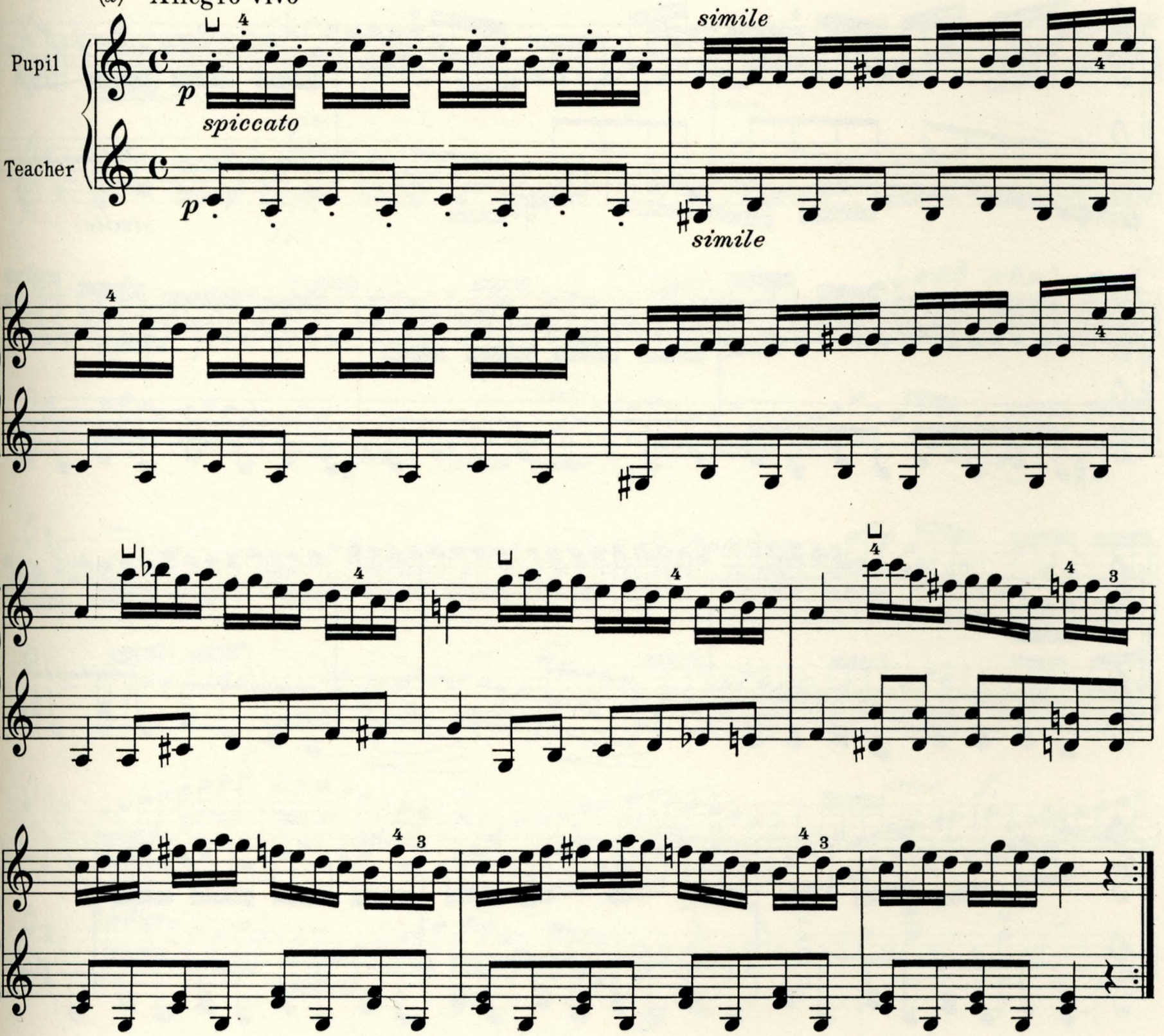
This Study features detached tones.

Sections (*a*) and (*b*) are to be played with natural spiccato bowing (see Lesson 35, TECHNIC); and section (*c*), with broad legato, also grand detache (see Lesson 39, TECHNIC).

All three sections are to be played in fairly rapid tempo. Practice them in slow tempo at first, however, with legato bowing, until your left hand has mastered its part. Then you can concentrate on the bowings mentioned above, at a higher rate of speed.

(*a*) Allegro vivo

DANCLA



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pizz.

arco

simile

(b)

Allegro

p spiccato *cresc.* *p*

cresc. *mf* *cresc.* *f* *mf*

cresc. *f* *dim.* *f* *dim.*

f *dim.* *p* *cresc.* *fz*

fp *cresc.*

f *p* *cresc.*

mf

mf

fp *p*

cresc. *f* *dim.* *f* *dim.* *cresc.* *f.*

fz *ff*

(*c*) Allegro non troppo

simile

mf

f

(*remain*)

diminuendo

crescendo

mf

f

crescendo

f

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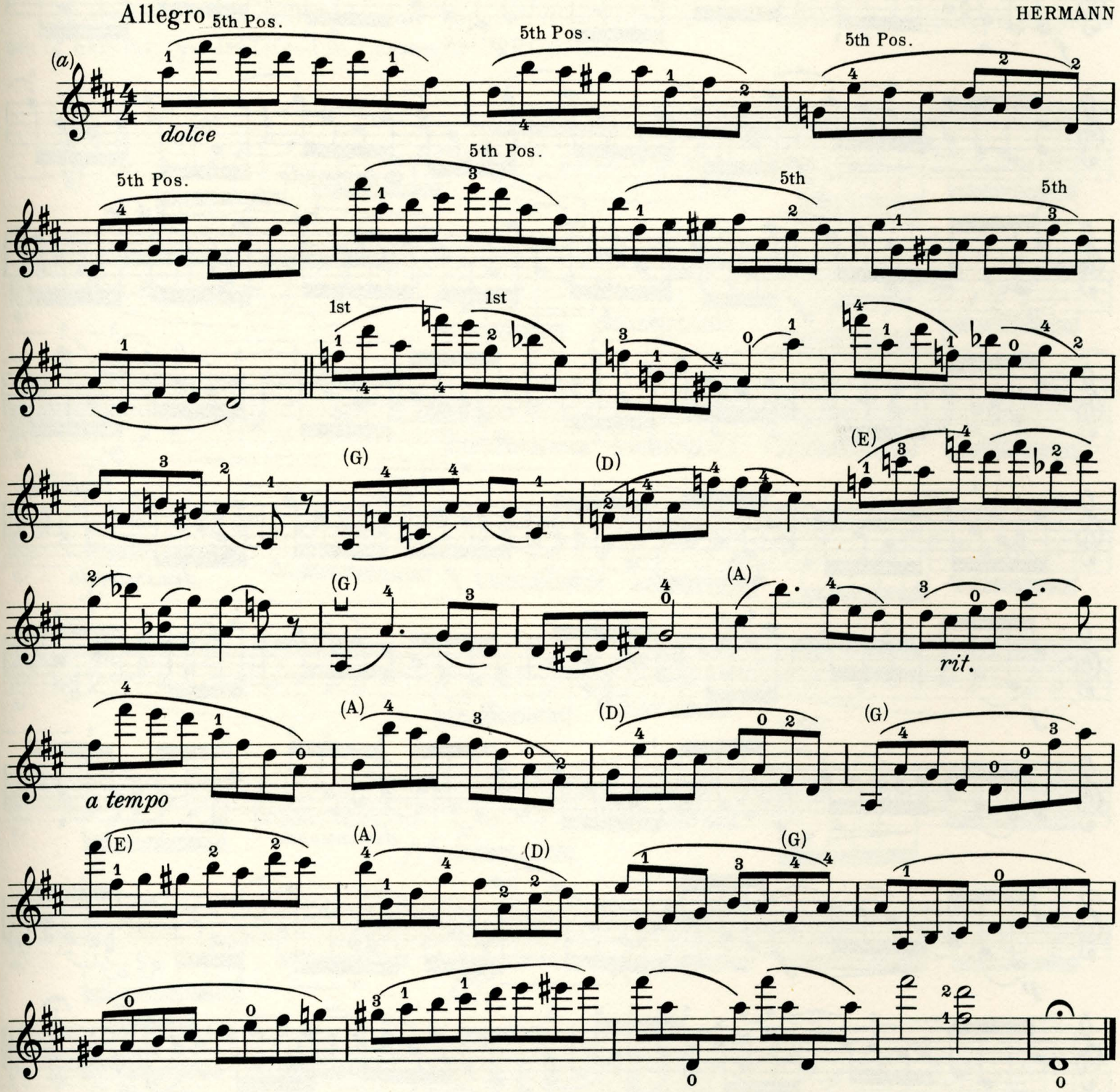
STUDY 304

In preparation for section (*a*) of this Study, review the instruction given in Lesson 31, TECHNIC, on shifting, and that given in Lesson 45, TECHNIC, on the use of the Fifth Position.

Section (*b*) features the alternation of legato and staccato bowing. Practice it first with legato bowing only, one short stroke to each tone, until you have mastered the stopping. You can then concentrate better on the bowing indicated, clearly distinguishing the legato and staccato strokes from one another.


Allegro
HERMANN

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(b) Vivace

PT

f *p* *f* *p* *poco rallentando*

a tempo

f *p* *f* *diminuendo*

p *f*

f *diminuendo* *f* *diminuendo*

f *p*

f *diminuendo*

p *f*

poco rallentando

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VIOLIN

STUDY 305

Try in this Study to perfect the distribution of your strokes, following the instruction given in Lesson 16, TECHNIC. Give attention also to the even distribution of time values, making each sixteenth note exactly equal to all others.

Section (*a*) calls for a wide range of tonal intensity—all the way from *pp* to *fff*. Refer to Lesson 14 for directions on how to accomplish this, through varying degrees of pressure applied to the bow.

In section (*b*) you will find many opportunities for economy of motion in stopping, through the use of barring, as explained in Lesson 11, TECHNIC.

(*a*) Allegretto MEERTS

p grazioso

cresc.

f

ff

cresc.

f

ff

fff

dolce

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f

p

cresc.

f

cresc.

ff

p

cresc.

f

ff

pp

cresc.

f

ff

pp

cresc.

f

ff

pp

cresc.

f

ff

WB

(b) Allegretto

p

f

dimin.

p

sfz

sfz

f

f

p

5th Pos.

sfz

sfz

f

p

dimin.

f

dimin.

p

f

dimin.

p

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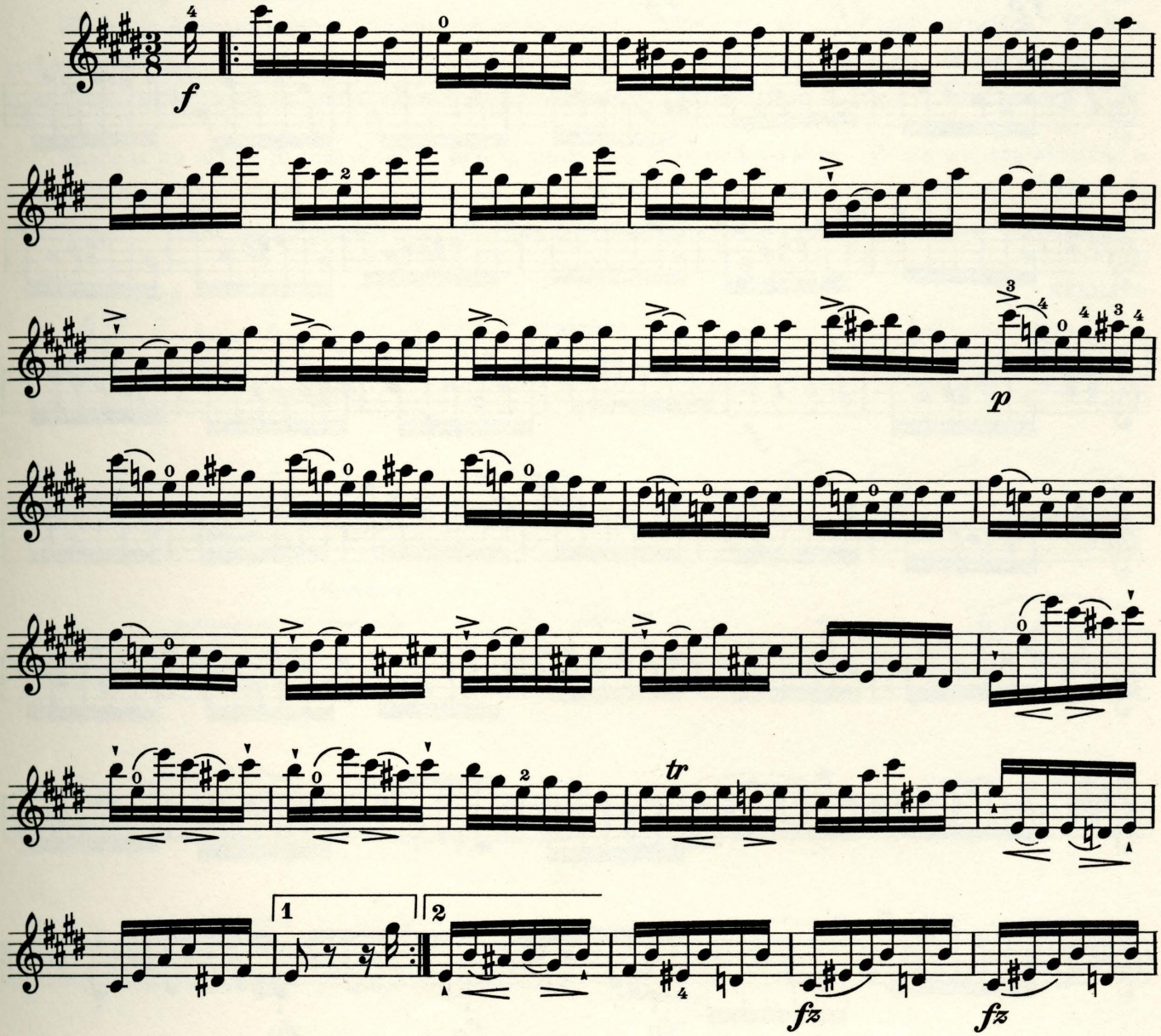
STUDY 306

This Study features the use of the Third Position. (See Lesson 28, TECHNIC.) You will observe that there are frequent string crossings, and that you often have opportunity to test your intonation against the pitch of an open string.

Play this Study in moderately lively tempo, with a vigorous legato stroke, the tones being slightly detached from one another by the momentary stop which inevitably occurs when the bow changes direction. Use the upper third or upper half of the bow.

Allegretto

RODE



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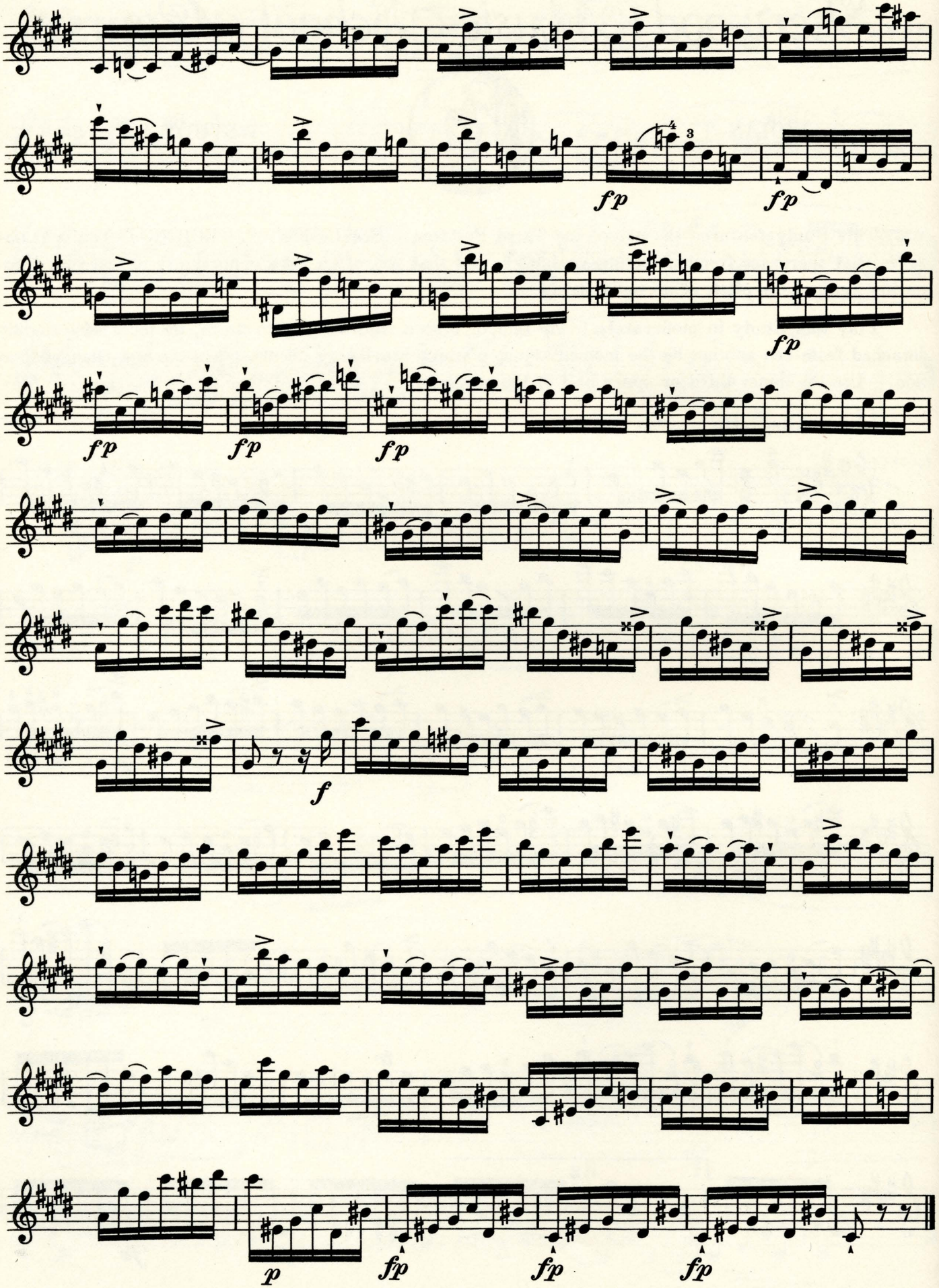
fp
fp
fp
fp
fp
fp
f
p
fp
fp
fp

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VIOLIN

STUDY 307

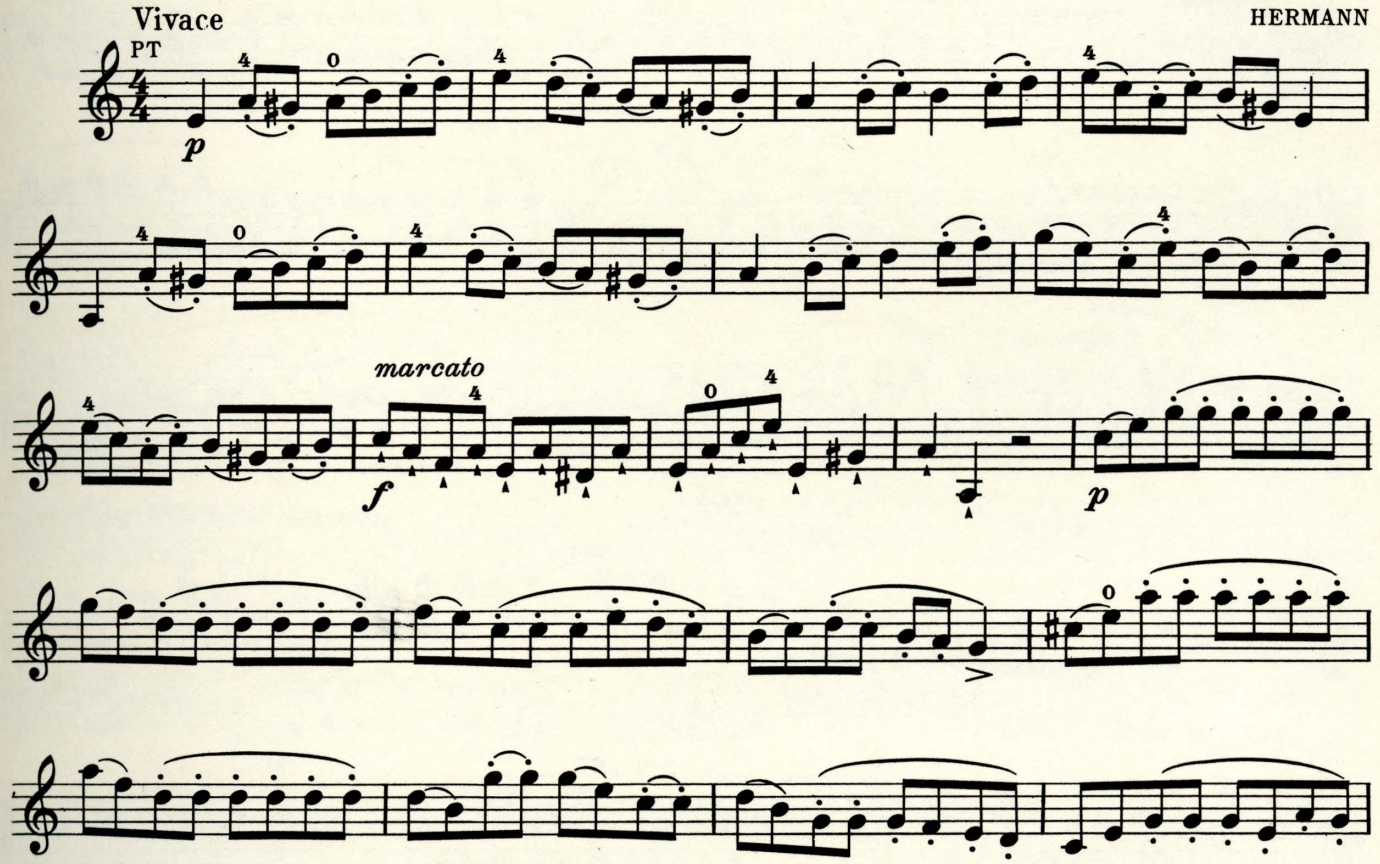
A short section of the bow, at the point, is best suited to the performance of this Study.

You will observe numerous instances in which a pair of legato tones is followed by a pair of staccato tones. Make this contrast clear in your playing by a crisp detachment of the staccato tones. (See Lesson 18, TECHNIC.)

Staccato passages which are marked with points above or below the notes should be played more vigorously than those which are marked with dots.

Vivace is a rapid tempo, but beyond mere speed, it suggests vivacity and animation. So it is perhaps more important that you think about these qualities than about velocity. When you are able to play this Study at such tempo that it seems vivacious and animated — that is fast enough.

There is no magic in fast playing, and at times it is even undesirable. When you are watching a motion picture, you do not want it to be projected so fast that you cannot see it clearly. Neither do your listeners want you to project your tones so fast that they cannot easily catch their significance.



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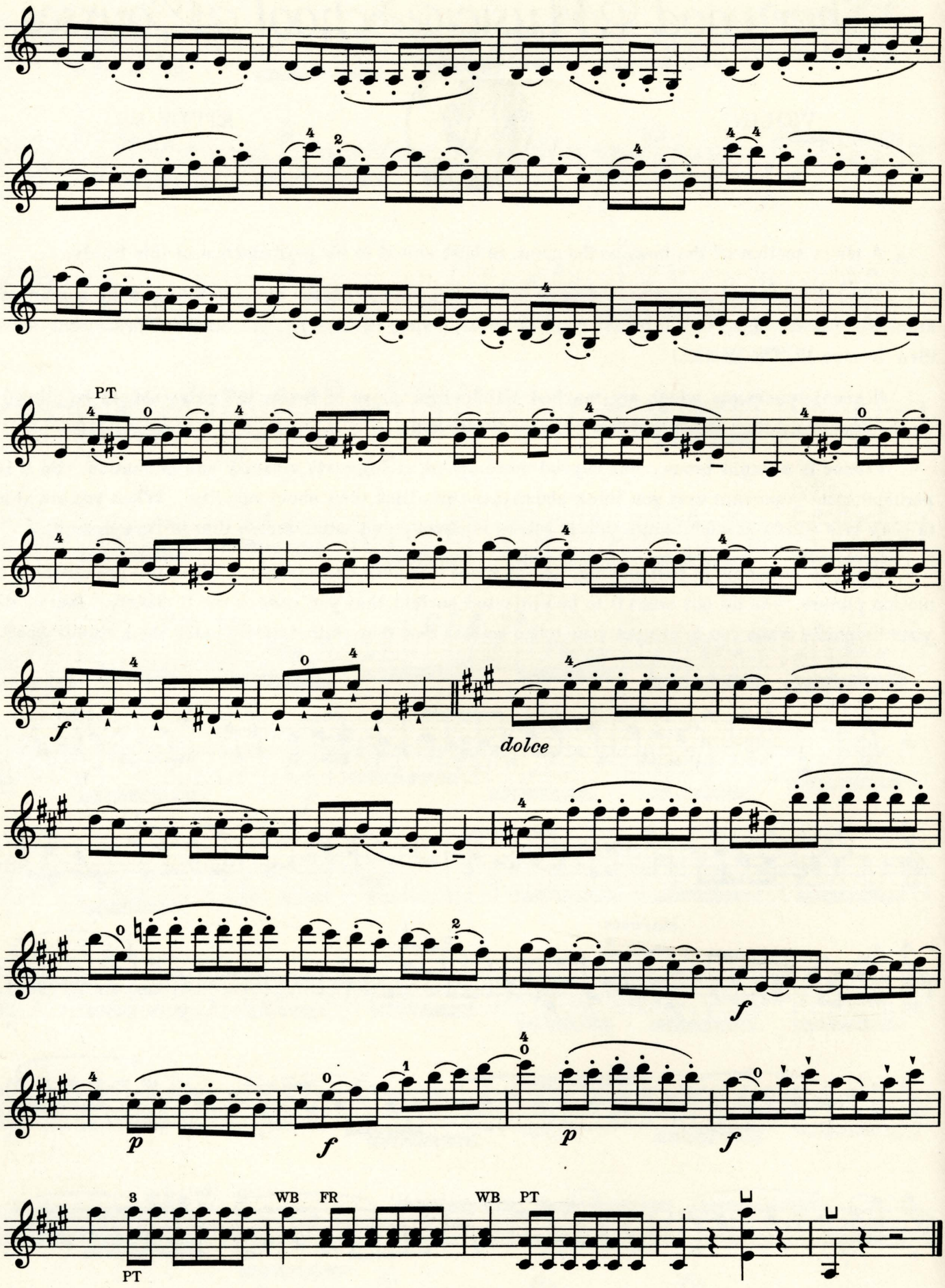
PT
f
dolce
p
f
p
f
WB FR
WB PT
PT

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VIOLIN

STUDY 308

The ricochet is one of the most delightful of the bouncing bow effects, because of the vitality of the rhythmic patterns upon which it is always based. The patterns most commonly used are exemplified in this Study — two, three and four notes, with the bow moving in one direction, followed by a single note with the direction of the bow reversed.

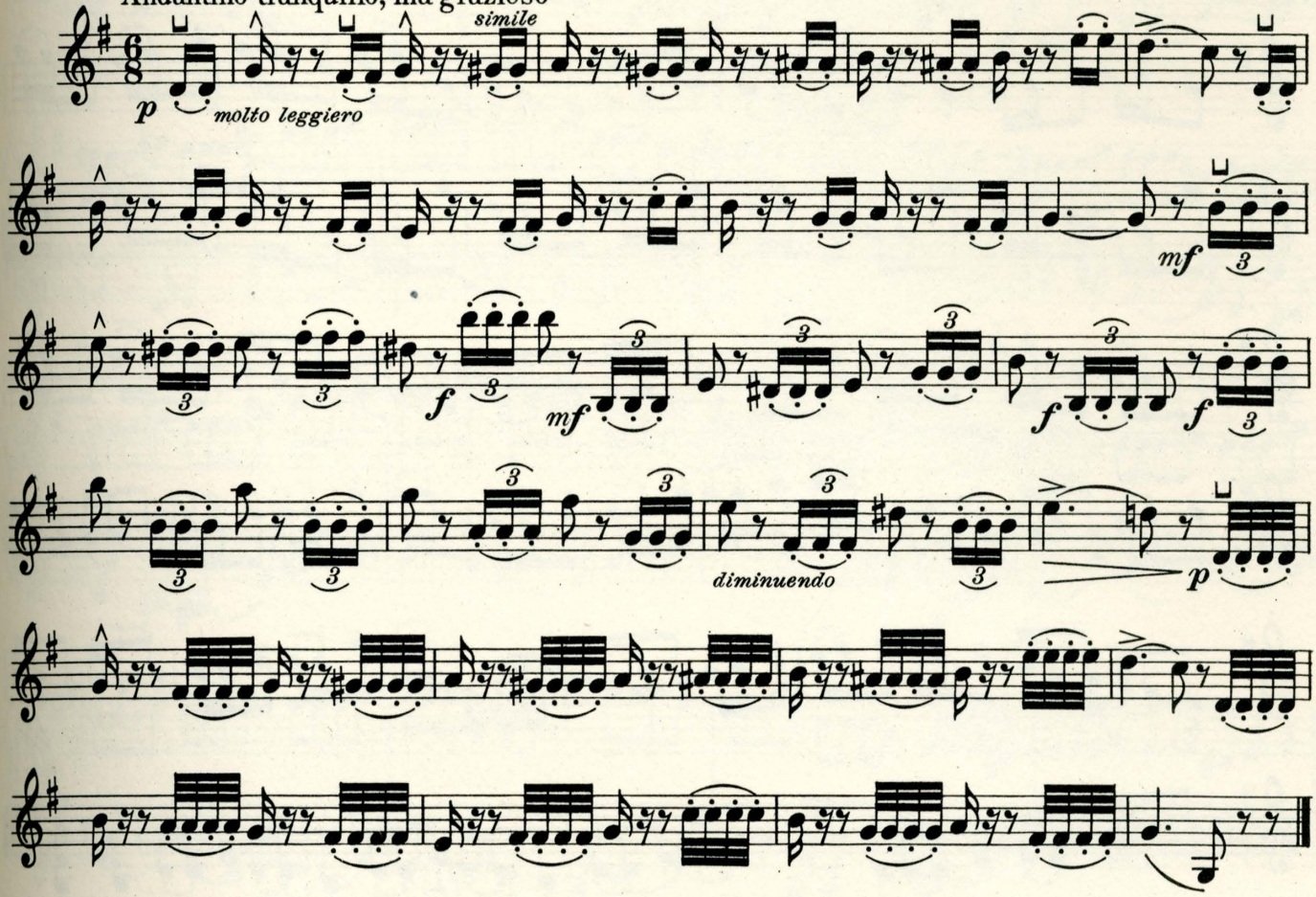
Remember that at the beginning of the pattern the bow should be dropped to the string, and that at the conclusion of the pattern, it should be lifted from the string, ready for the drop which will start the next group. (See Lesson 47, TECHNIC.)

Bear in mind also that you do not have to *make* the bow bounce. The natural resiliency of the stick, the hair, and the string will take care of that. You need only to drop the bow to the string, give it the necessary down- and up-bow movement, control the number of bounces, and lift it from the string again.

Play section (*b*) both with double ricochet, as written, and with triple ricochet.

(*a*) Andantino tranquillo, ma grazioso

TOURS



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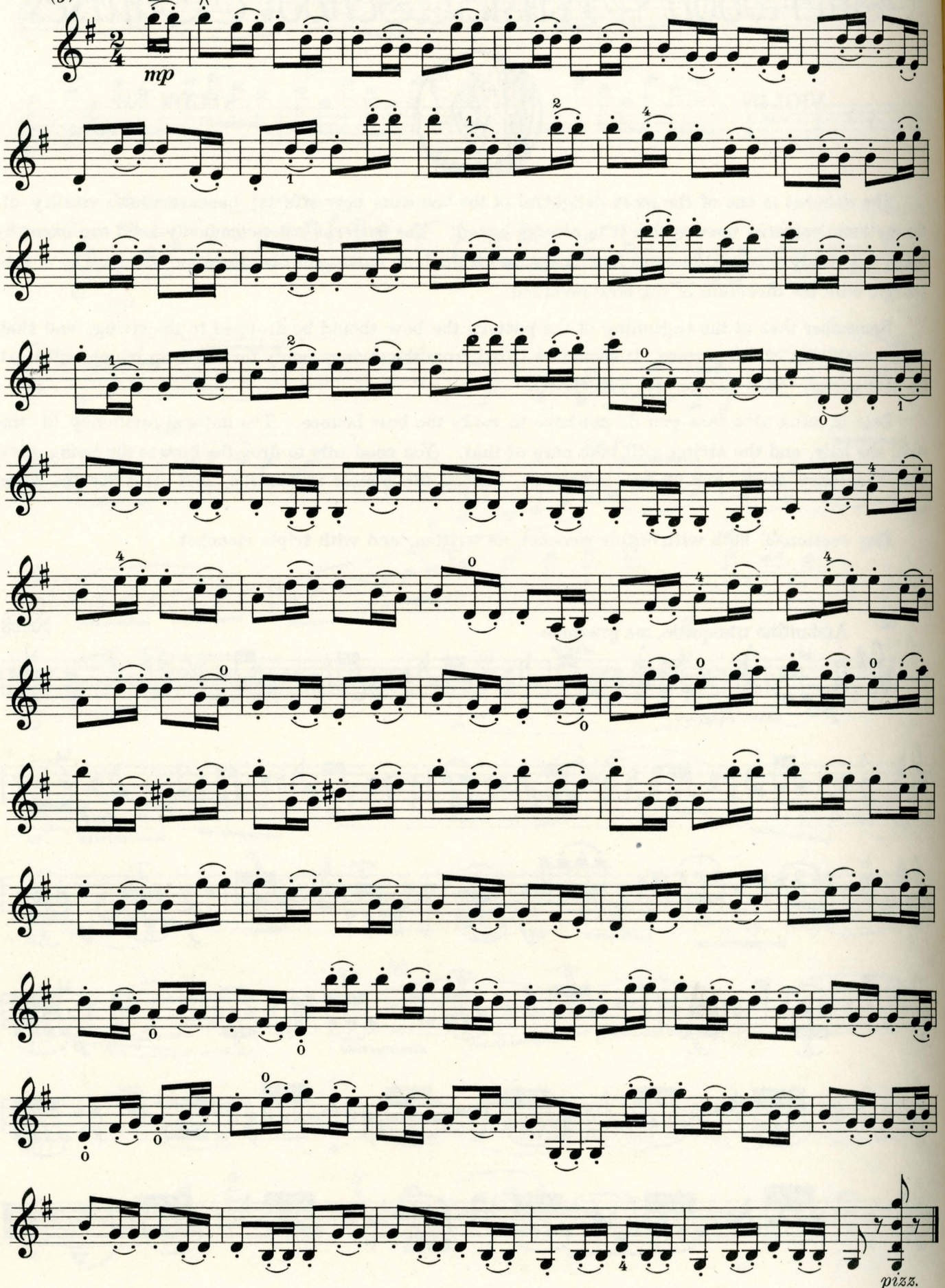
(b)

Allegro scherzando



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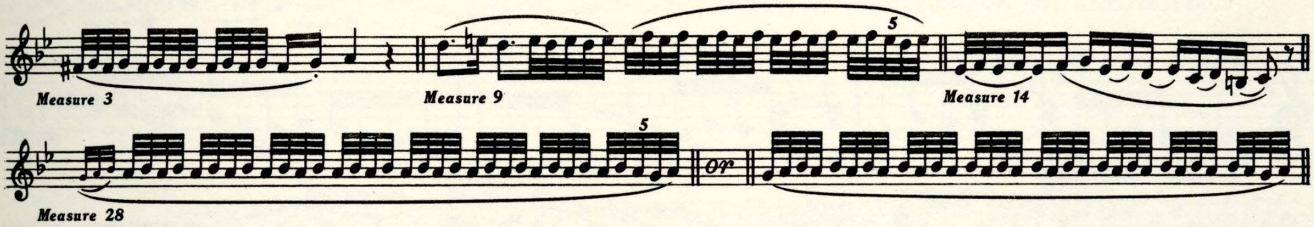
VIOLIN

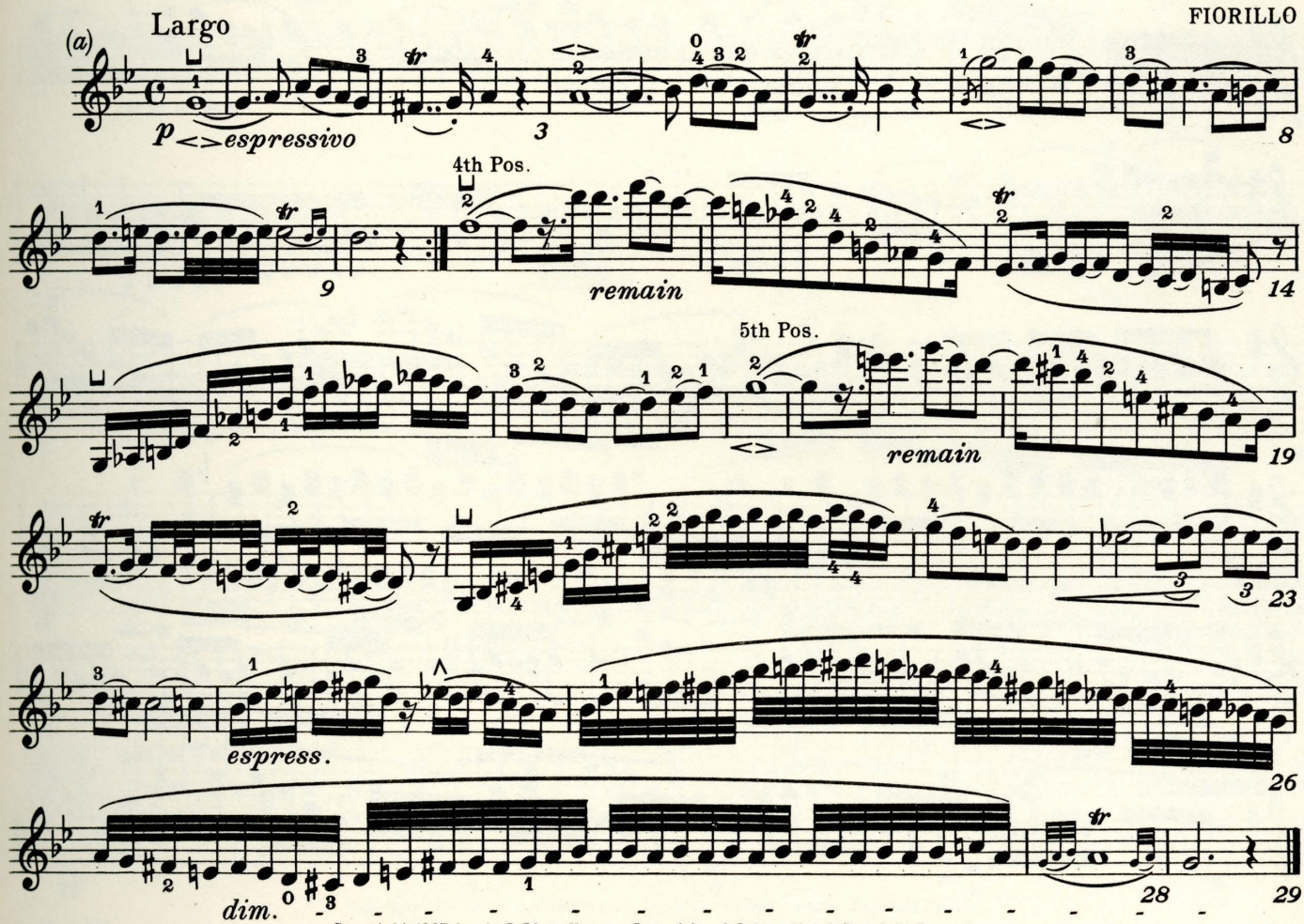
STUDY 309

The *Largo* which comprises section (*a*) of this Study is veritably a song for the violin. To do full justice to its lyric values, you must adopt a very deliberate, unhurried tempo, and observe all the points of "Coördinated Action in Producing Tones of Good Quality" which are summarized in Lesson 19, TECHNIC.

Several typical trills of this section are written in full below. Observe how the trill in measure 3 is brought to a smooth conclusion by making the last note of the trill a sixteenth note. Notice also the two ways in which the trill in measure 28 may be played, one placing the accent on A, the other placing the accent on B.



The trills in section (*b*) present no rhythmic complications. Play these trills in thirty-second notes, following the technical directions given in Lesson 62, TECHNIC. The double stops in this section are preparatory to the double trill. (See Lesson 49, GENERAL THEORY.)



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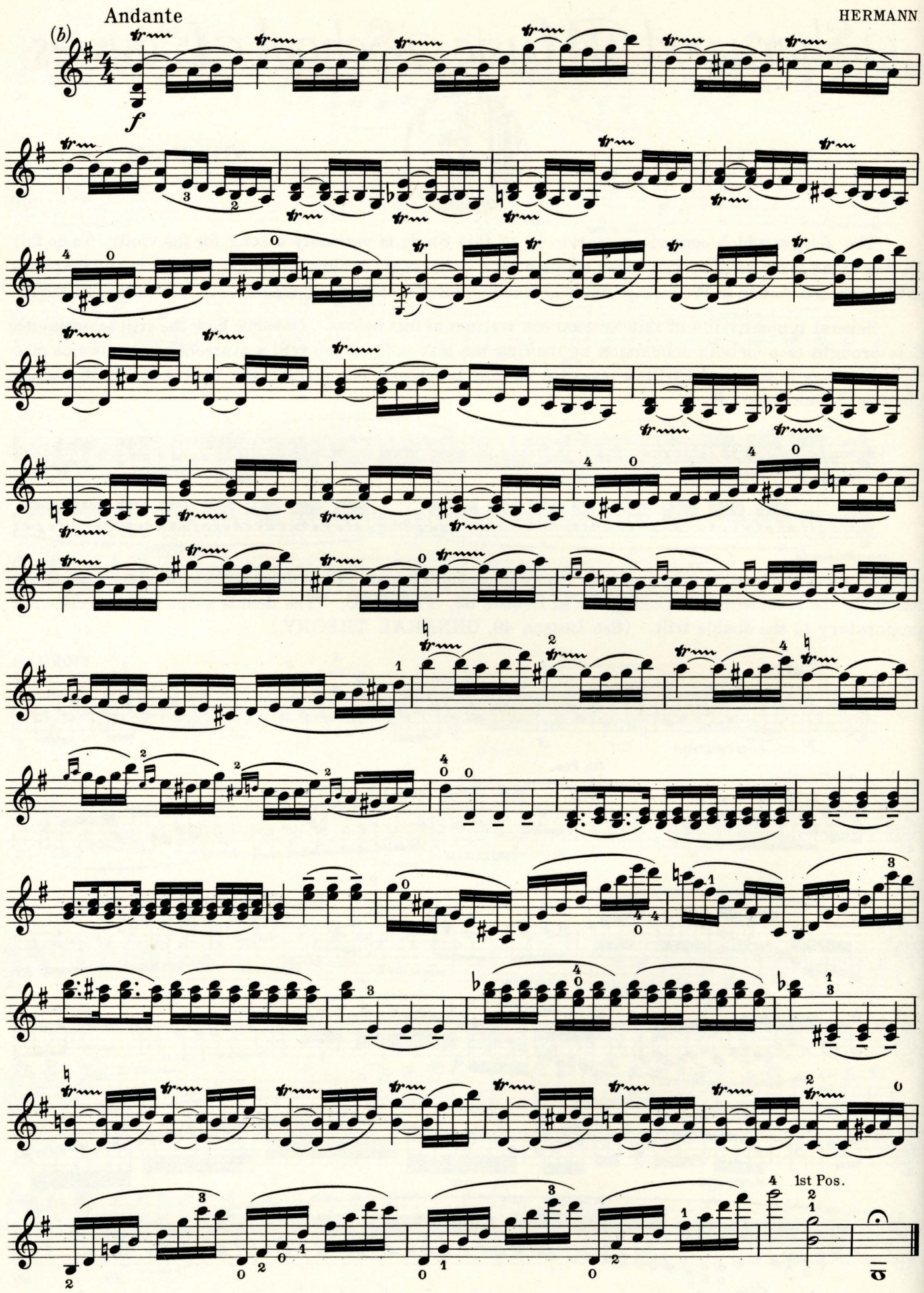
Andante
HERMANN
(b)
f
1st Pos.

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VIOLIN

STUDY 310

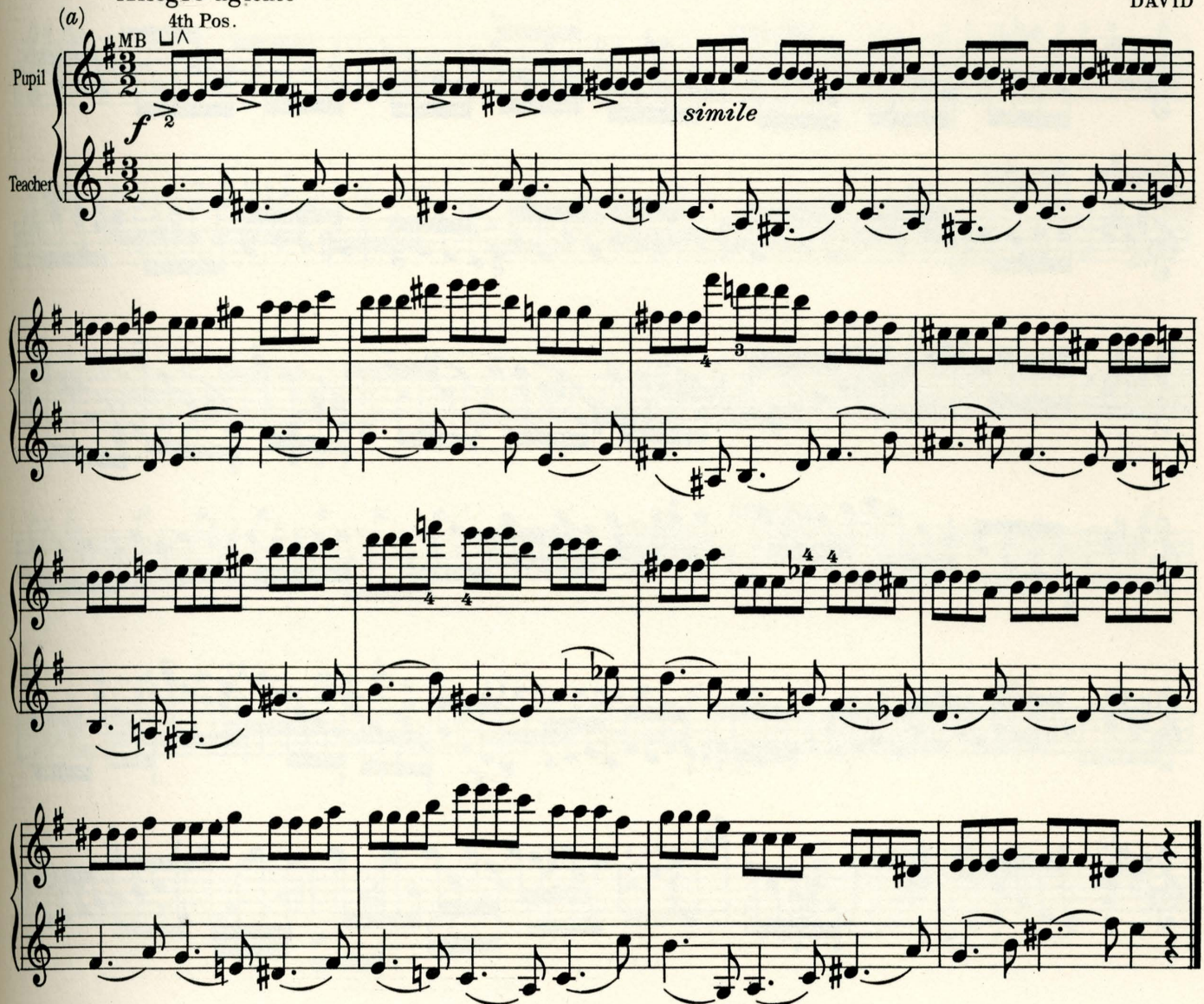
Your chief aim in the practice of this Study besides gaining additional experience in using the Fourth Position, should be to develop greater facility in rapid bowing and stopping, with frequent string crossings. Review, for your guidance on the latter point, the fundamental instruction given in Lesson 8, TECHNIC.

Except for the slurred groups in section (*b*), perform the entire Study with the wrist legato stroke. (See Lesson 10, TECHNIC.) Keep your bow arm, and the wrist joint in particular, as relaxed as possible. Avoid any tightening of the muscles; unnecessary tension is certain to lead to fatigue and to impairment of facility. Play section (*c*) as written, also in triplets, repeating each lower note.

"Make haste slowly" in bringing each section of this Study up to the indicated tempo. First lay a solid foundation for real mastery of the material by slow and meticulously careful practice.

Allegro agitato

DAVID



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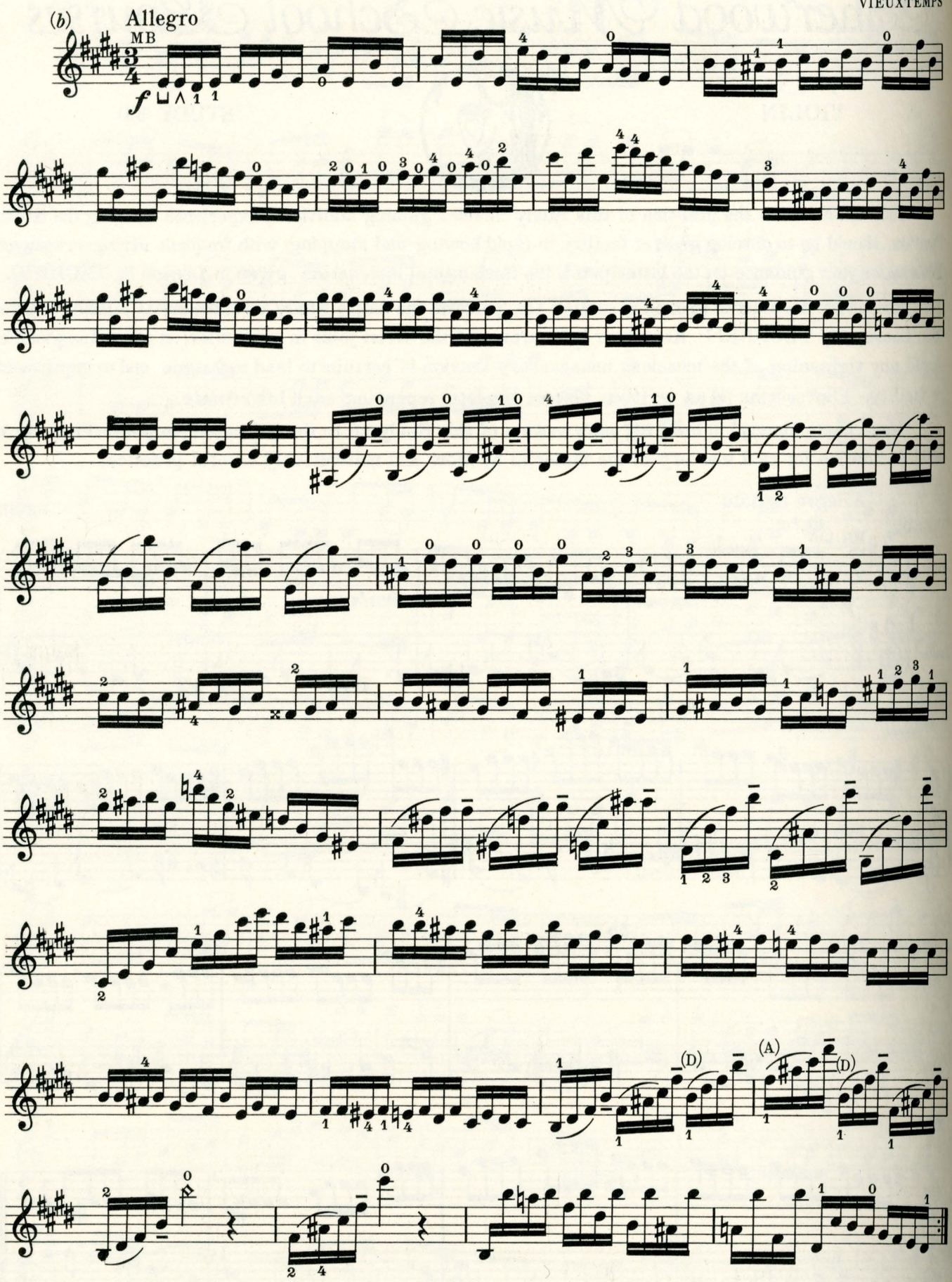
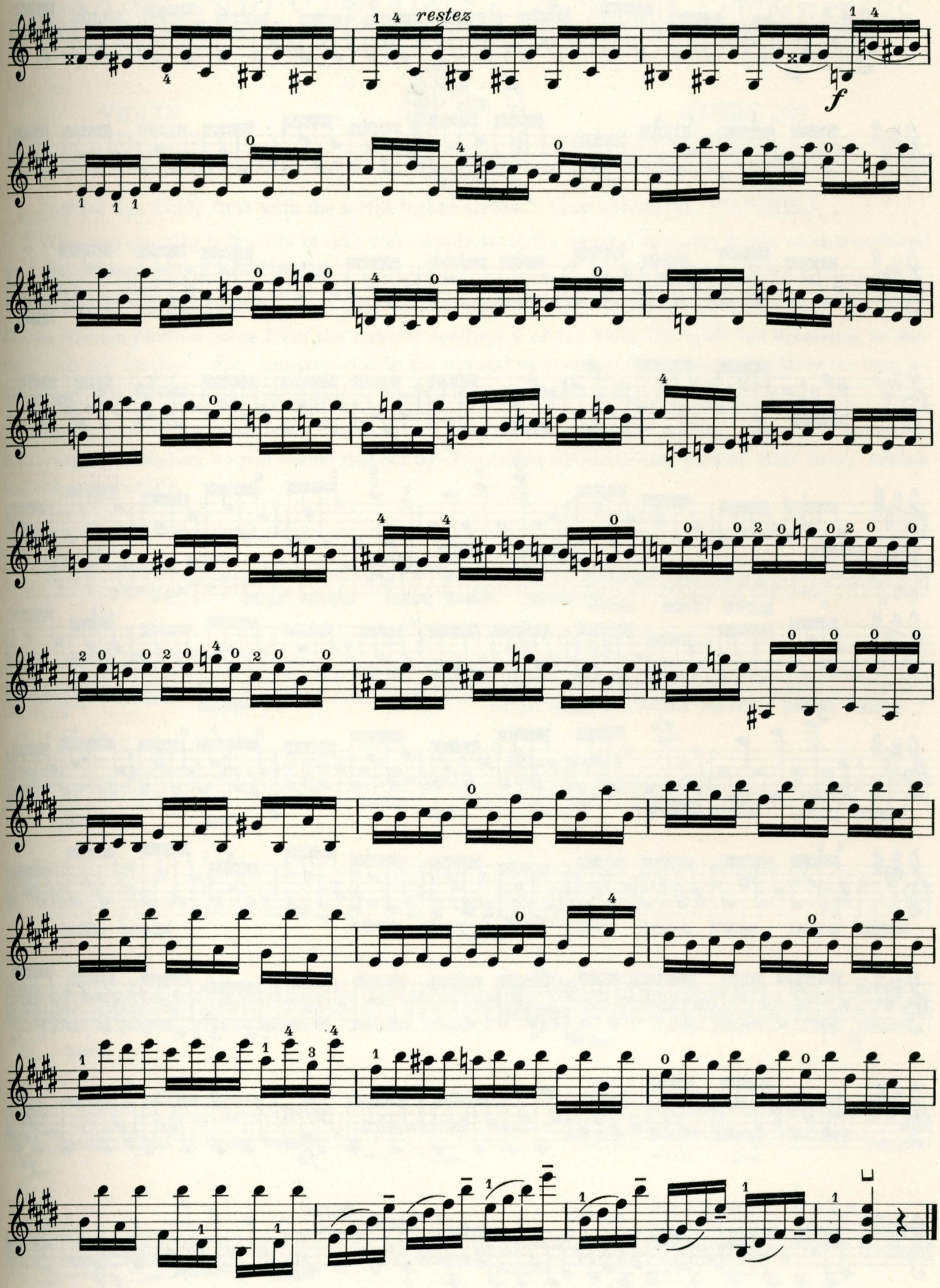
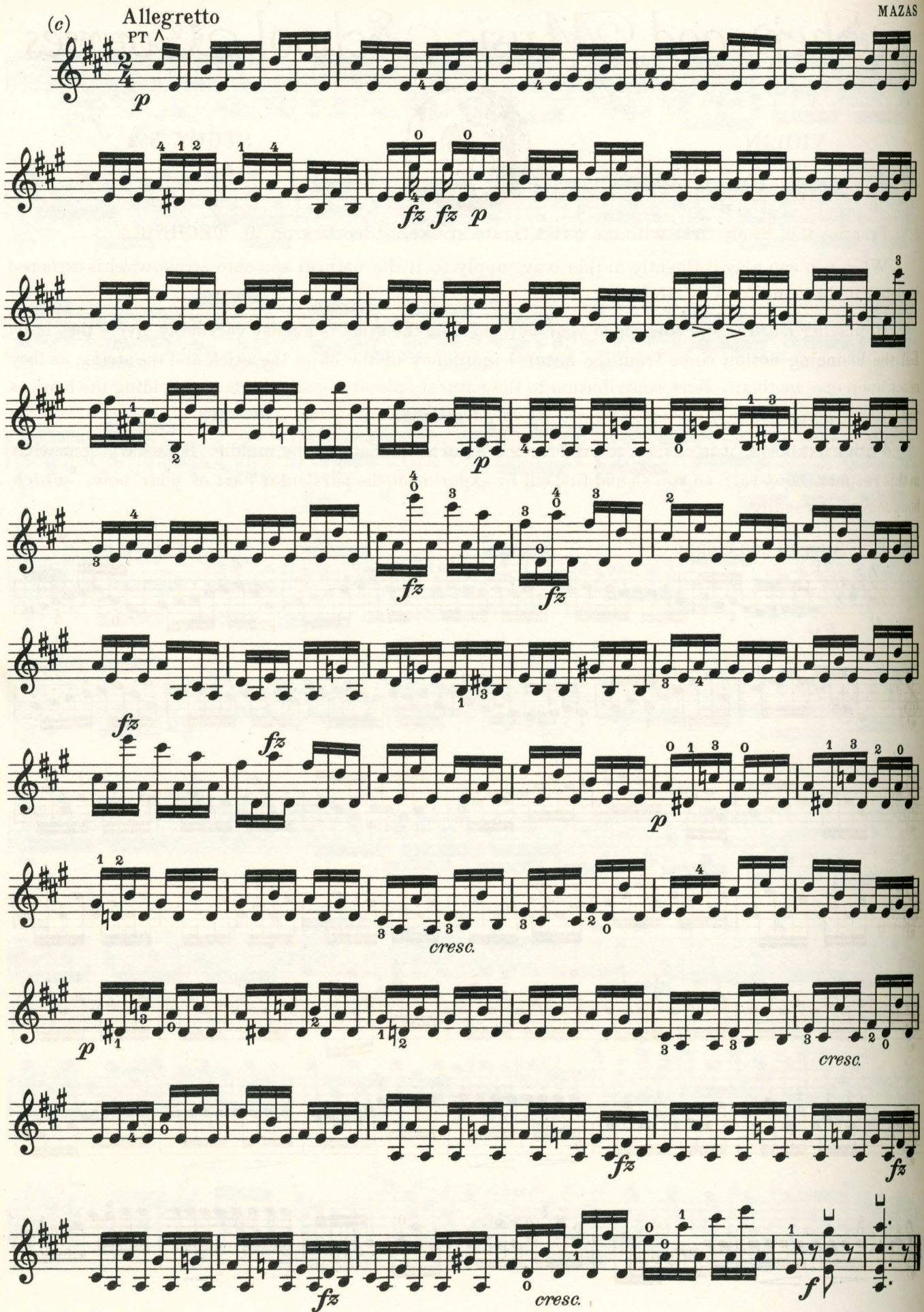

(b)
Allegro
MB
f
(D)
(A)
(D)


restez
f


(c)
Allegretto
PT
p
fz fz p
p
fz
fz
fz
p
cresc.
p
cresc.
fz
fz
fz
cresc.
f

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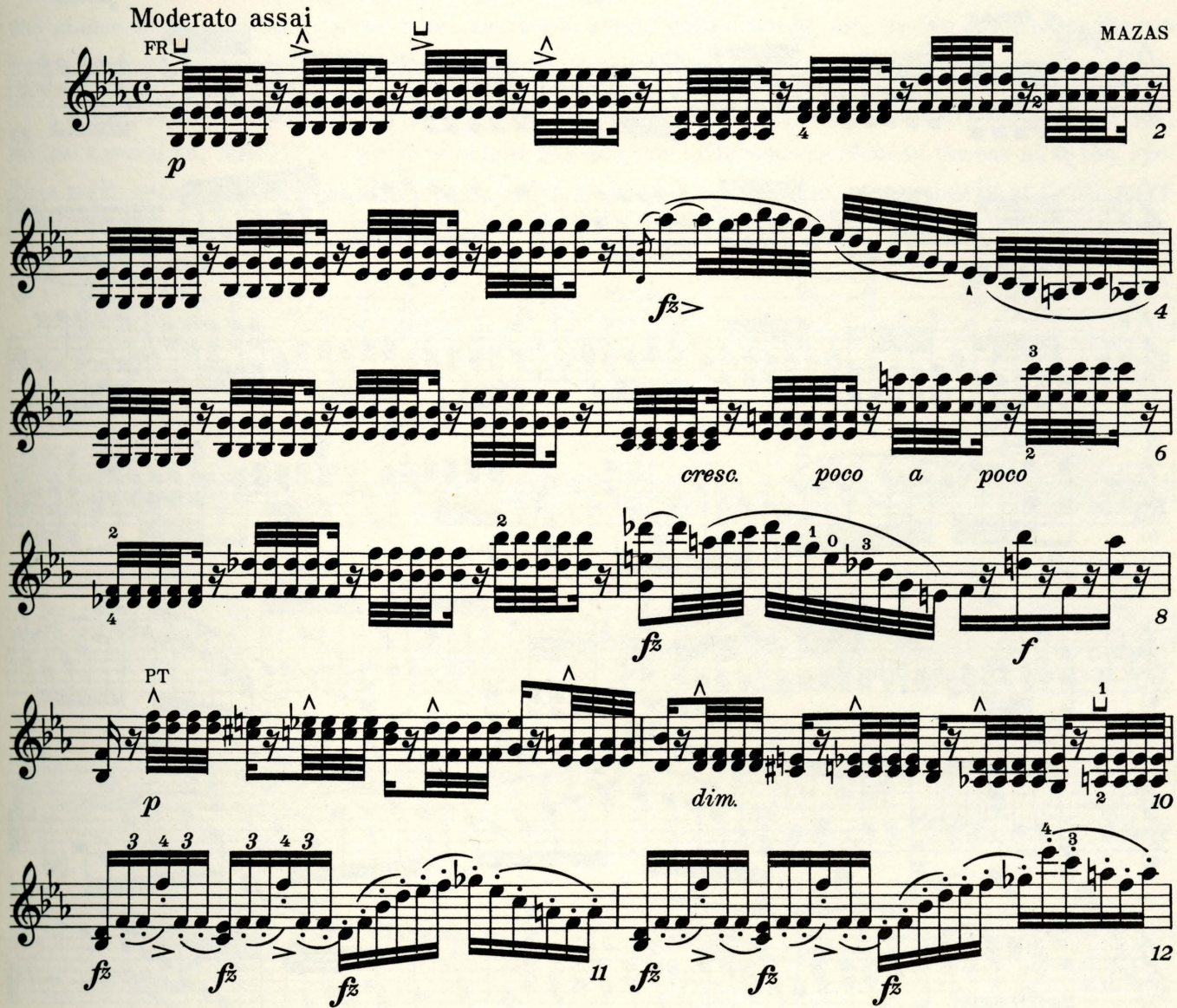
VIOLIN

STUDY 351

The bowing pattern in the first measure of this Study is to be used in all similar passages. As you will notice, it calls for alternating bows, with very short, rapid strokes at the frog, and at the point. Observe carefully the sixteenth rest which concludes each beat. Lift the bow during this rest, and transfer it to the correct position for the following stroke.

Your double stops should be sonorous, even though soft, and this can best be accomplished by bringing the bow to bear with equal weight upon both strings. (See Lesson 16, TECHNIC.)

Measures 11, 12, 31, and 32, should be played with sparkling, connected staccato. (See Lesson 18, TECHNIC.)



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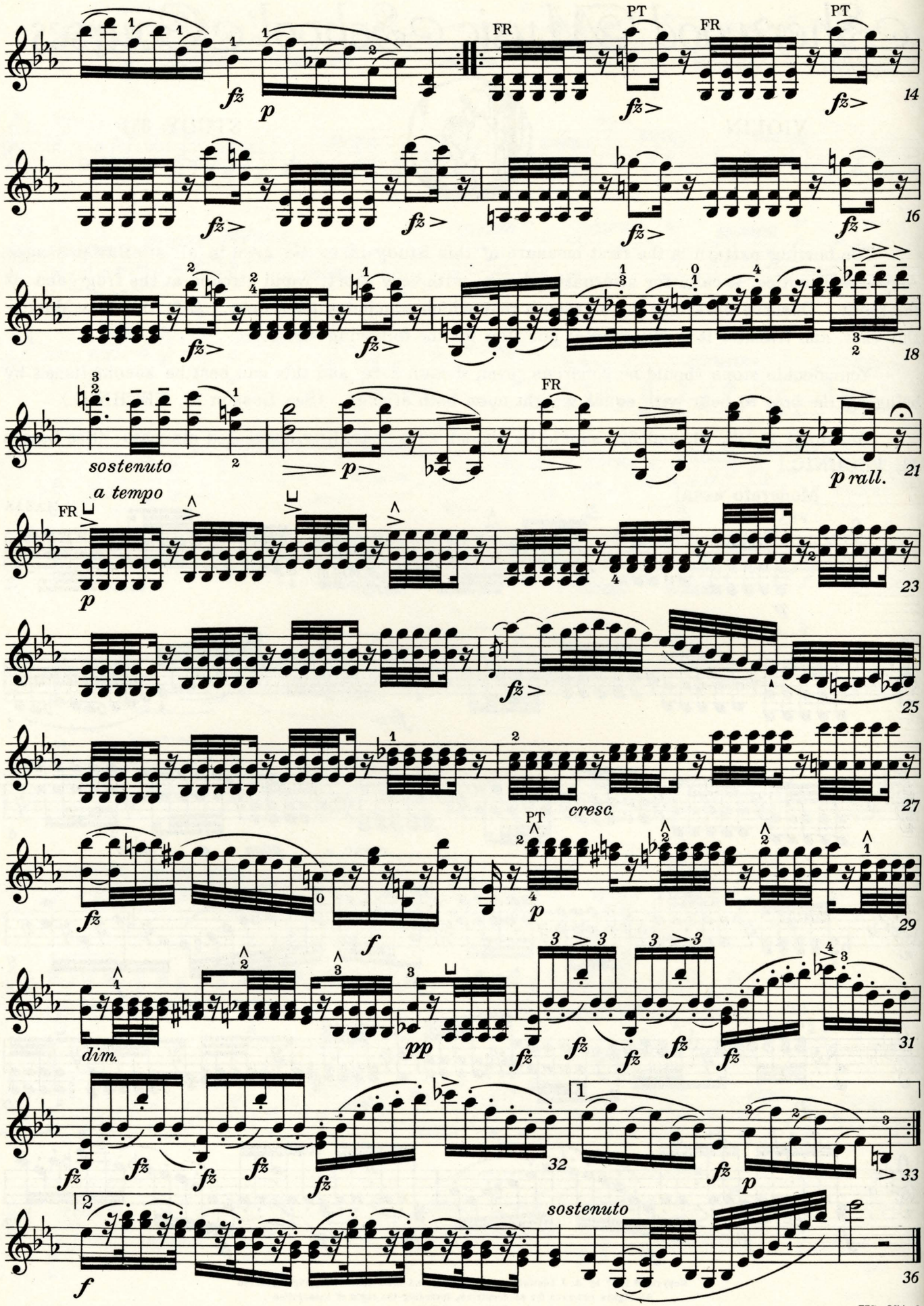
FR
PT
FR
PT
14
16
18
sostenuto
21
p rall.
a tempo
FR
23
25
27
cresc.
PT
29
dim.
31
32
33
sostenuto
36

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VIOLIN

STUDY 352

Practice this Study first with the wrist legato stroke. (See Lesson 10, TECHNIC.)

When you can play it fluently in this way, apply to it the natural spiccato stroke which is explained in detail in Lesson 35, TECHNIC.

In playing natural spiccato, hold your bow so that the stick is almost vertically over the hair. Let the bouncing action come from the natural resiliency of the hair, the stick and the string, as they react upon one another. *Your* contribution to the natural spiccato is simply that of holding the bow as prescribed, and moving it in short strokes, mostly from the wrist joint.

With most bows, it is easiest to produce the natural spiccato at the middle. Bows vary somewhat in this respect, however; so you should find out by experiment the particular part of your bow, which bounces most readily.

MAZAS

Allegro non troppo

MB

p

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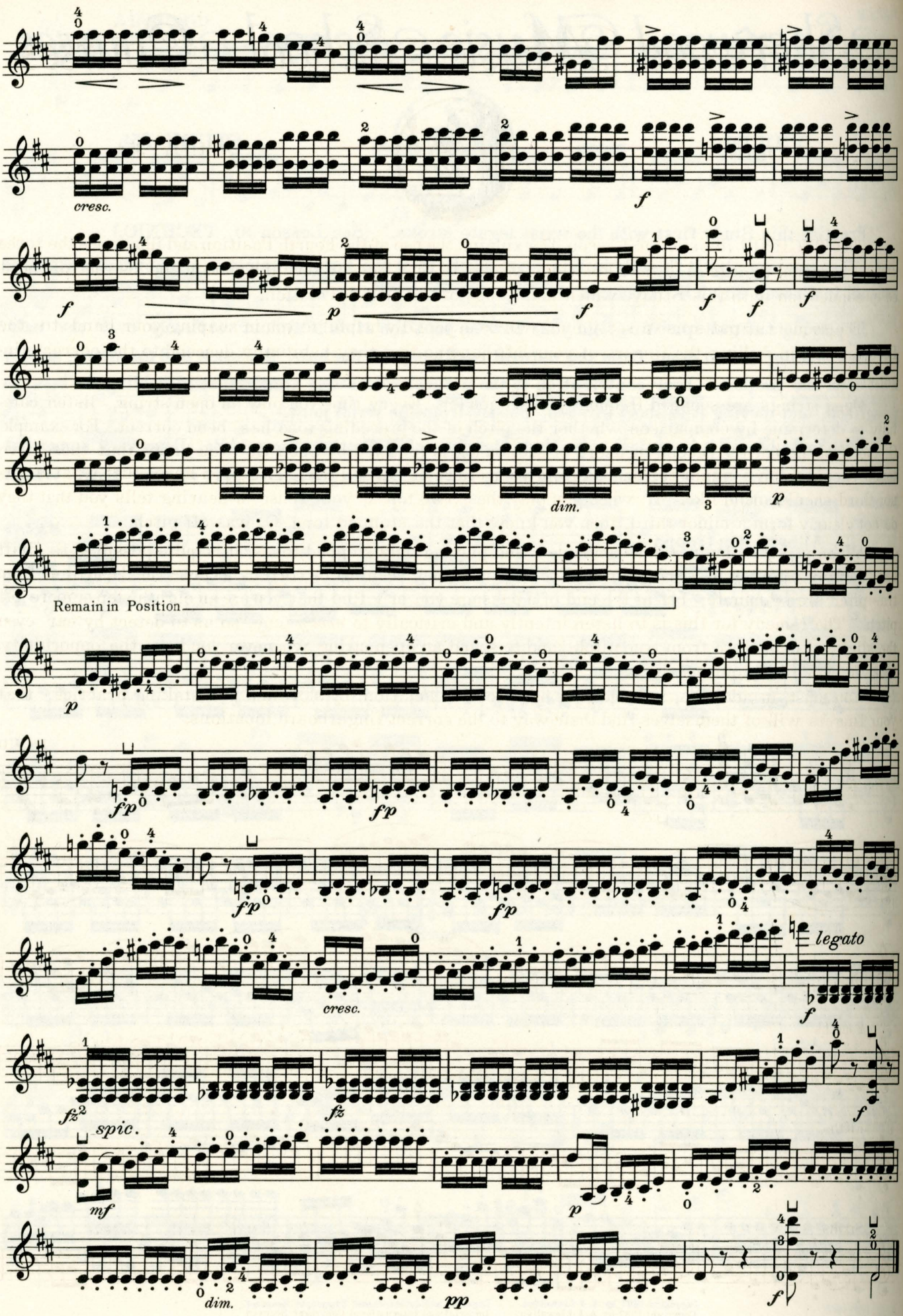
cresc.
f
p
f
f
f
f
dim.
p
Remain in Position
p
fp
fp
fp
fp
cresc.
legato
f
fz
fz
f
spic.
mf
p
dim.
pp
f

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VIOLIN

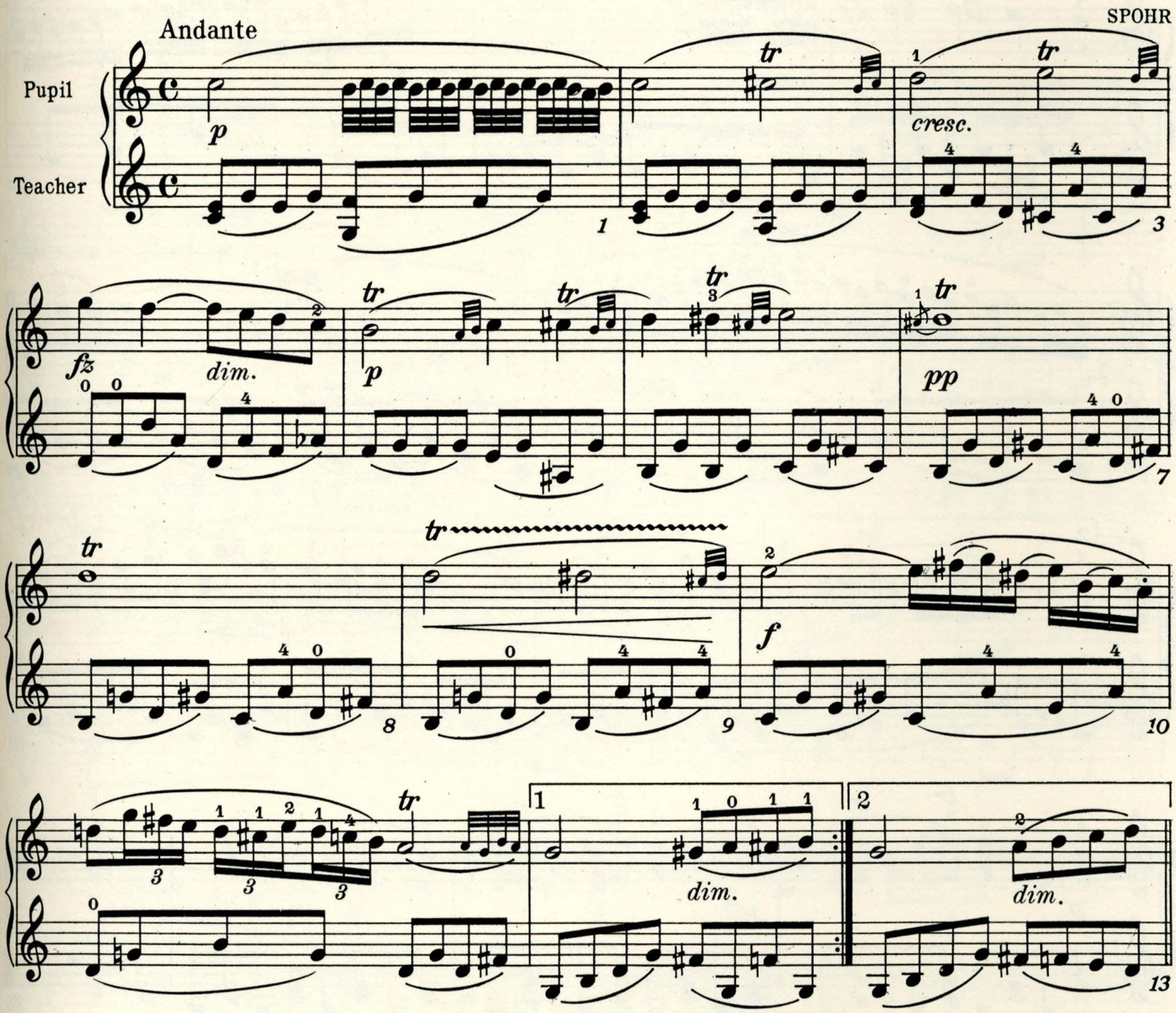
STUDY 353

This melodious Study will help you to acquire facility in playing trills. Before practicing it, review Lesson 49, GENERAL THEORY, which explains trills from a theoretical standpoint; and Lesson 62, TECHNIC, which tells how to play them.

Play very slowly at first, to avoid fatigue, to cultivate precision in stopping, and to give yourself time to work out your trills so that they contain an exact number of notes to each beat, and are brought very smoothly to a conclusion. A trill which is not played in strict rhythmic relation to the beats of the measure, cannot be effective.

In measures 1, 17, 23 and 28, trills have been written in full for your reference in playing other similar trills. Chains of trills, as explained in Lesson 68, GENERAL THEORY, occur in measures 7, 8, 9, 14, 15 and 23.

SPOHR



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p *cresc.* *f*

14 15 17

dim. *p*

21

cresc. *f*

23 24

2nd Pos.

dim. *p*

27

28 31

p *pp*

35

f

p

cresc.

f

ritard.

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VIOLIN

STUDY 354

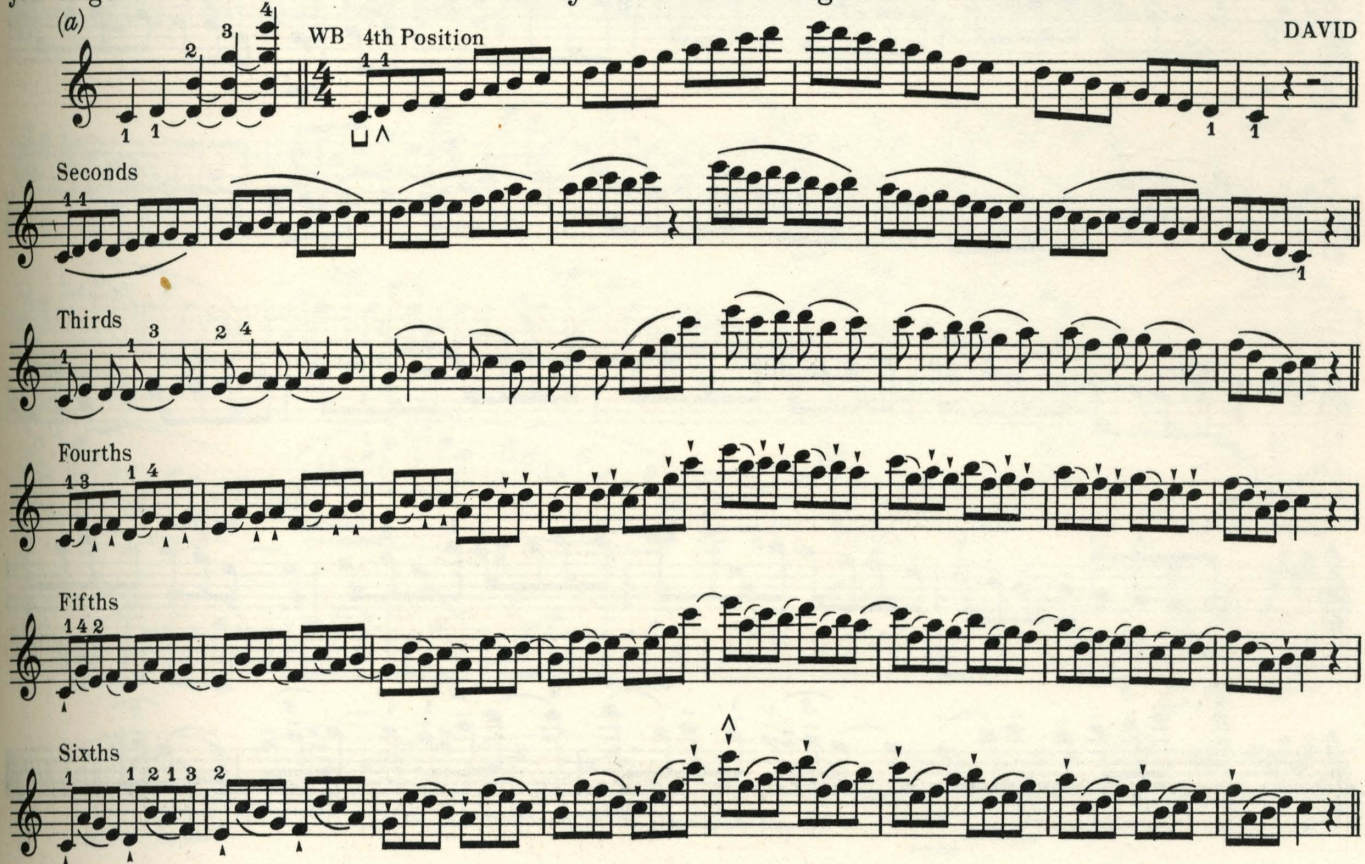
The TECHNIC division of Lesson 47 explains the use of the Fourth Position and illustrates the tones which lie within the range of that Position. Refer to that Lesson for information and instruction needed in connection with this Study, which makes use of the Fourth Position.

The sequential patterns in section (*a*) will be especially helpful to you in shaping your hand to the Position, and in drilling the fingers of your left hand so that they habitually descend to the correct fingerboard locations.

Open strings are sounded frequently in section (*c*). Every time you play an open string, listen carefully to determine by comparison whether the pitch of the preceding tone has been correct. For example, G, the first tone of the second measure of section (*c*), is followed by open E. You know that these two tones should form a minor third, and from your study of EAR TRAINING, you know just what a minor third should sound like. If, when you play these two tones, your sense of hearing tells you that they do not clearly form a minor third, then you know that the stopped tone, G, was off pitch.

When you are playing unaccompanied, and playing only stopped tones, it is quite possible to drift considerably off pitch in a short time. The intervals may seem to be correct because the departures from true pitch are so minute; but at the end of a passage you may find that you are an eighth step or more off pitch. The remedy for this is to listen intently and critically to *every* tone, so as to detect by ear even the slightest departure from true pitch; and to sound an open string whenever you have the opportunity, so as to be sure of your bearings.

You must, in addition, so mold your hand to each Position, by slow and painstaking practice, that your fingers will of themselves find their way to the correct fingerboard locations.



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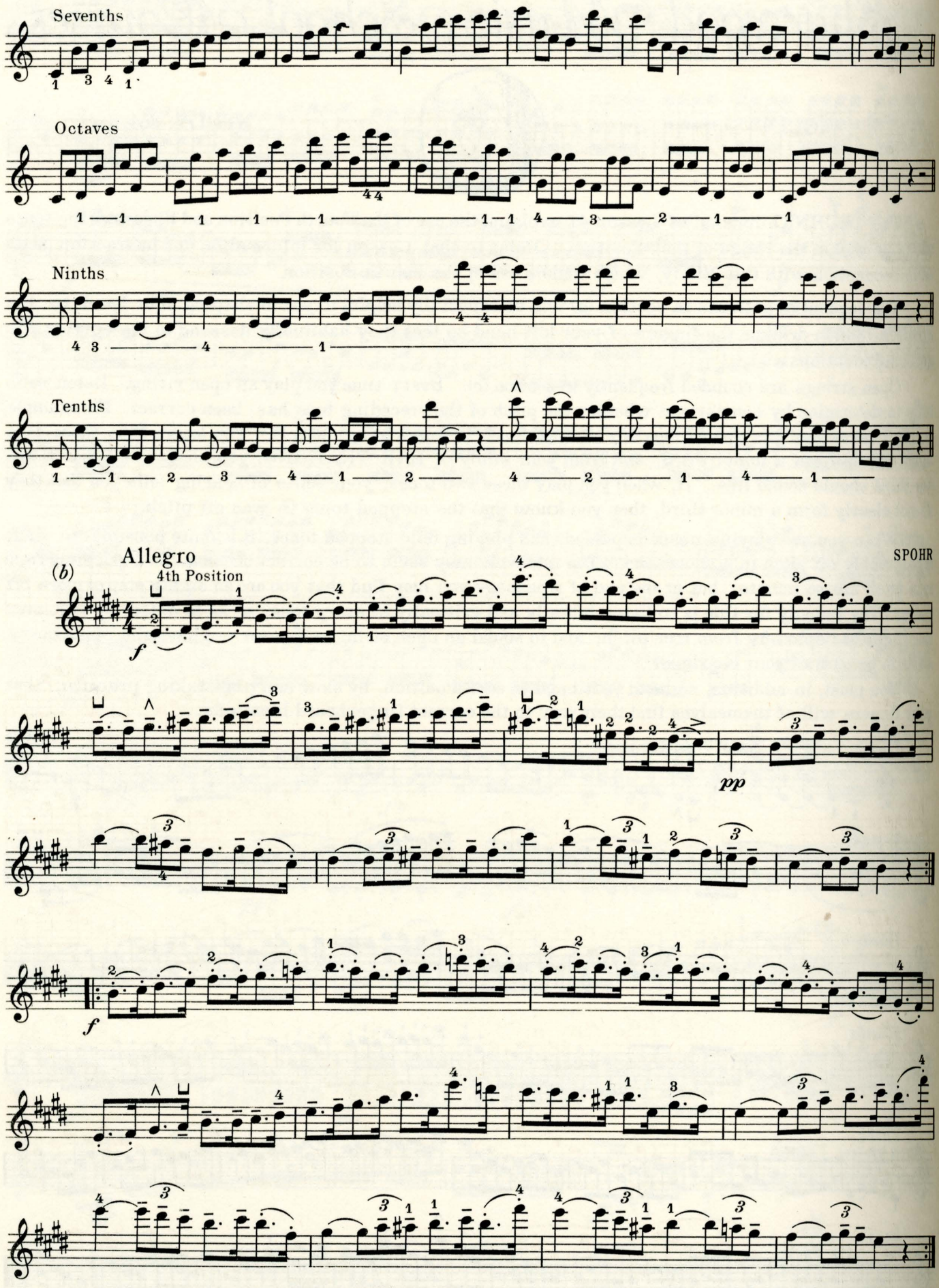
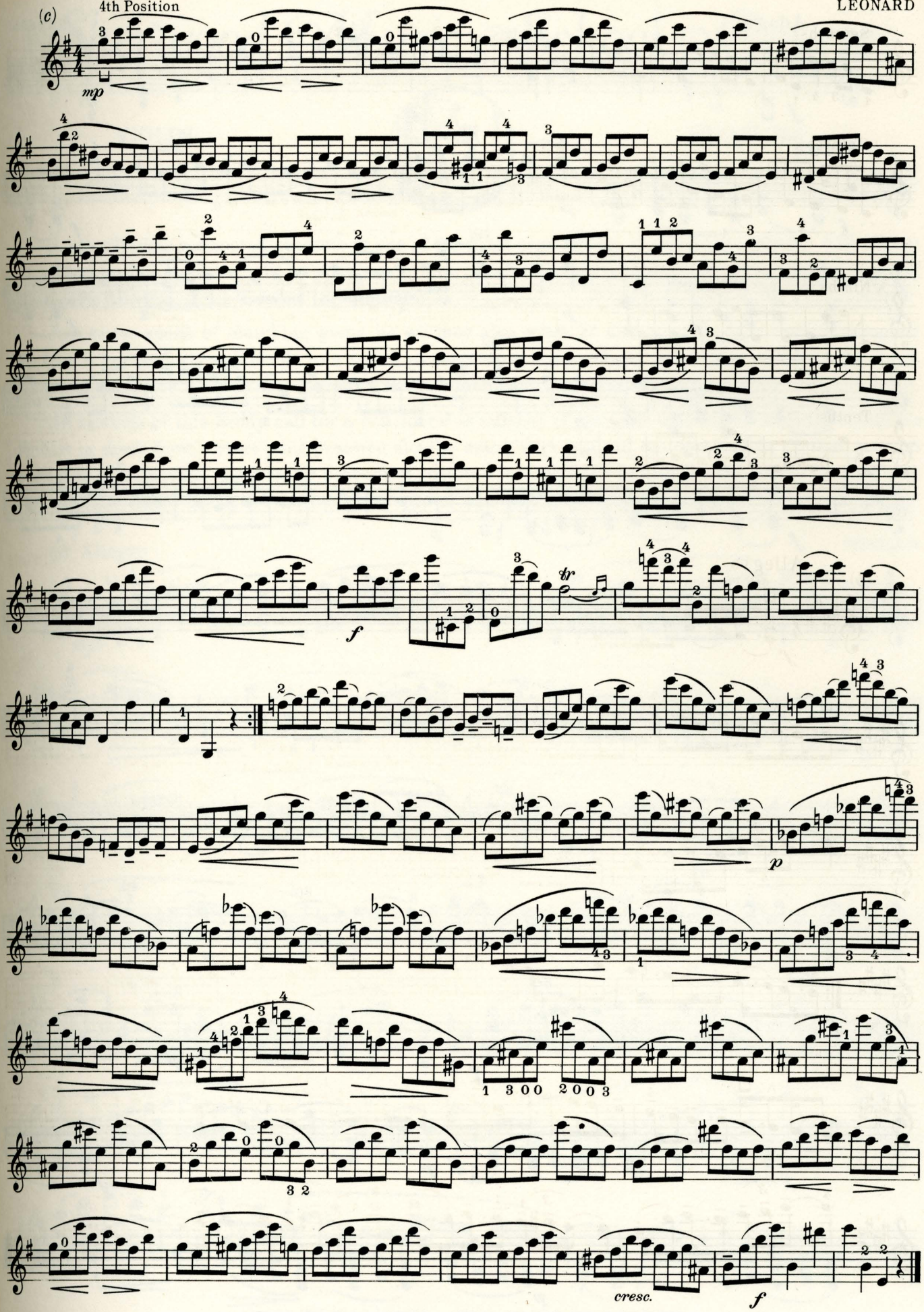
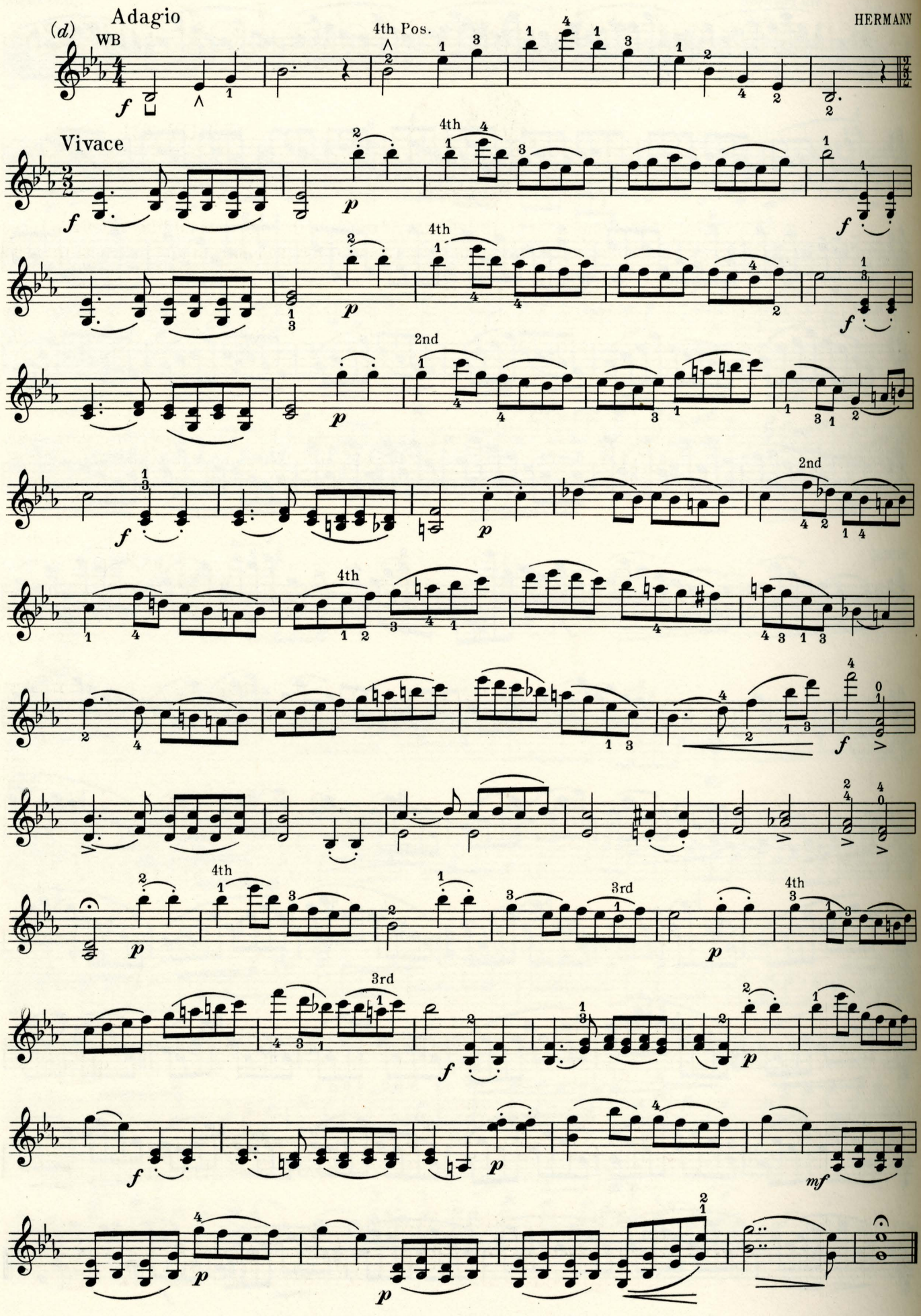

Sevenths
Octaves
Ninths
Tenths
(b)
Allegro
4th Position
SPOHR
f
pp
f

Moderato

4th Position

(c)




(d)
Adagio
WB
4th Pos.
Vivace
4th
2nd
3rd

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VIOLIN

STUDY 355

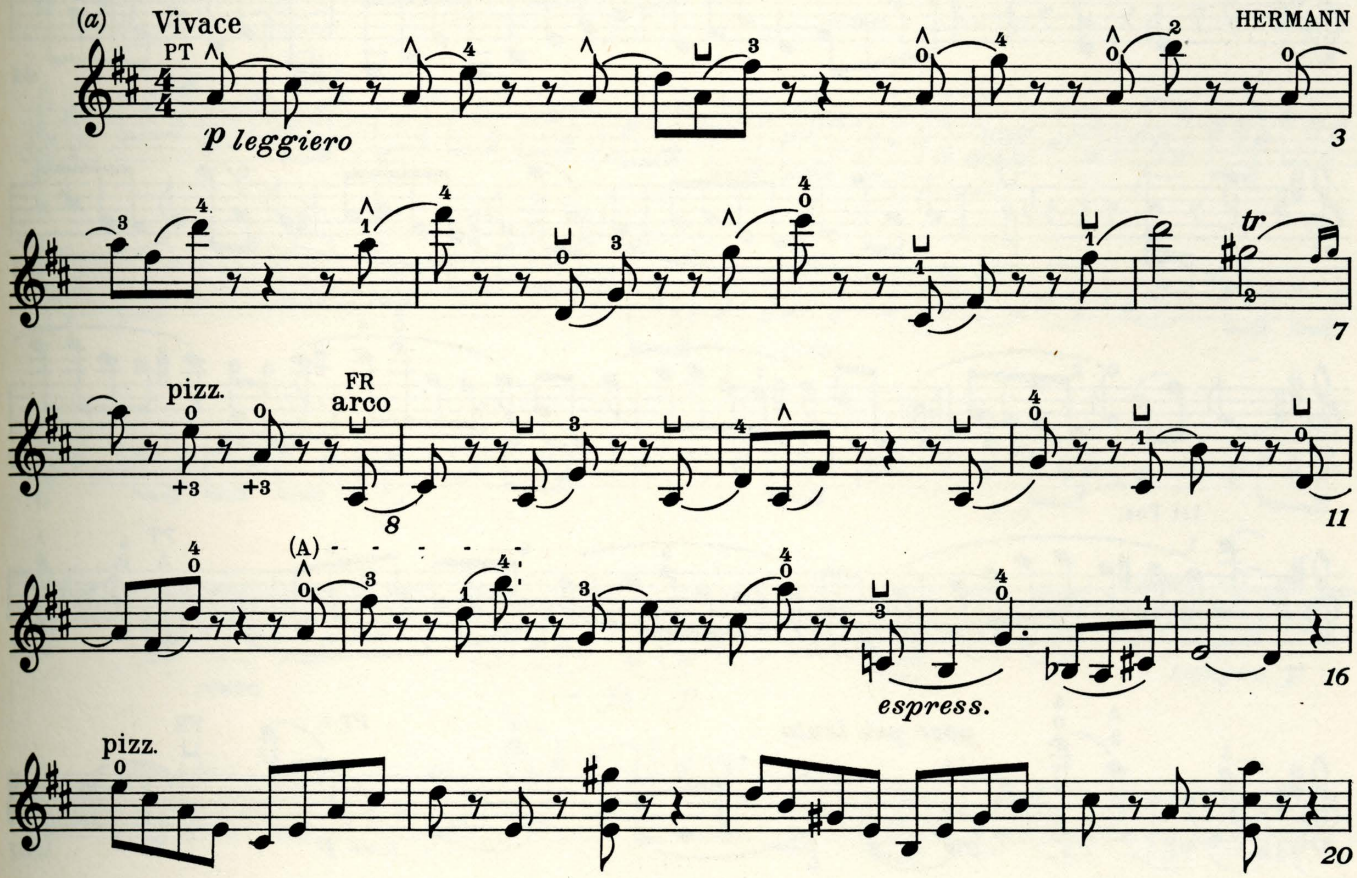
"*Leggiero*" as inscribed at the beginning of section (*a*) of this Study, means "lightly". For the dainty two-note phrases which are so much in evidence, use the tip of the bow.

The coquettish melody and the suspense created by the use of rests combine to make a quaintly humorous effect. The pizzicato passages undoubtedly add to this effect. Observe that beginning with measure 29 there is a section which suggests a duet, with an upper and a lower voice in alternation.

Of quite a different nature, resolute and robust, is section (*b*).

A glance reveals that dotted note rhythms are the characteristic feature of this section. A second glance discloses that in some cases there are actual dotted notes, and that in other cases the pattern is made up by an eighth note, followed by a sixteenth rest and a sixteenth note.

Your musical conscience is sure to bother you if you do not make this distinction clear. First, review Lesson 25, TECHNIC, which tells how to make this difference as clear to the ear as to the eye. Then make careful application of this instruction to the material in hand, very slowly at first, more rapidly later.



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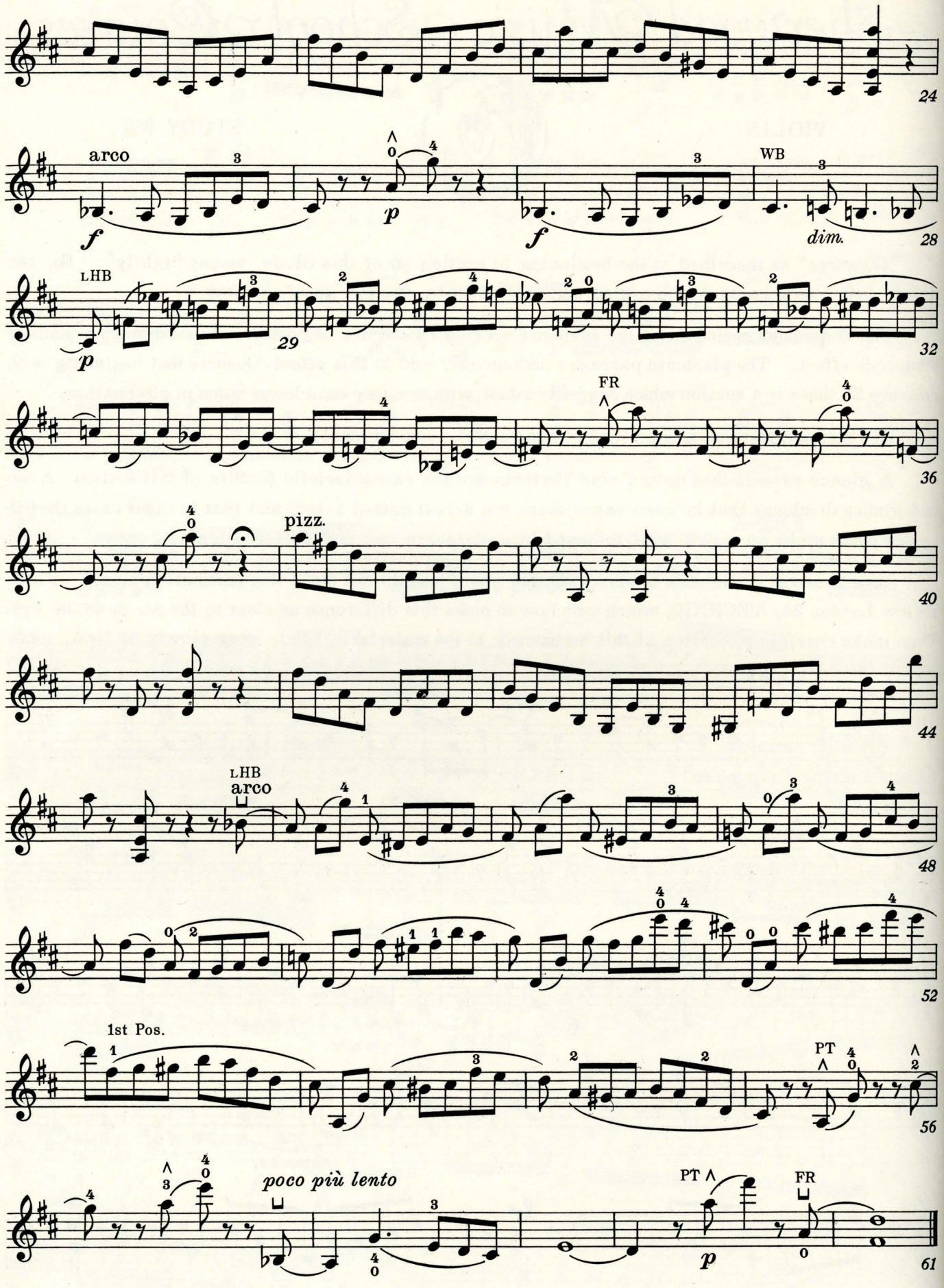
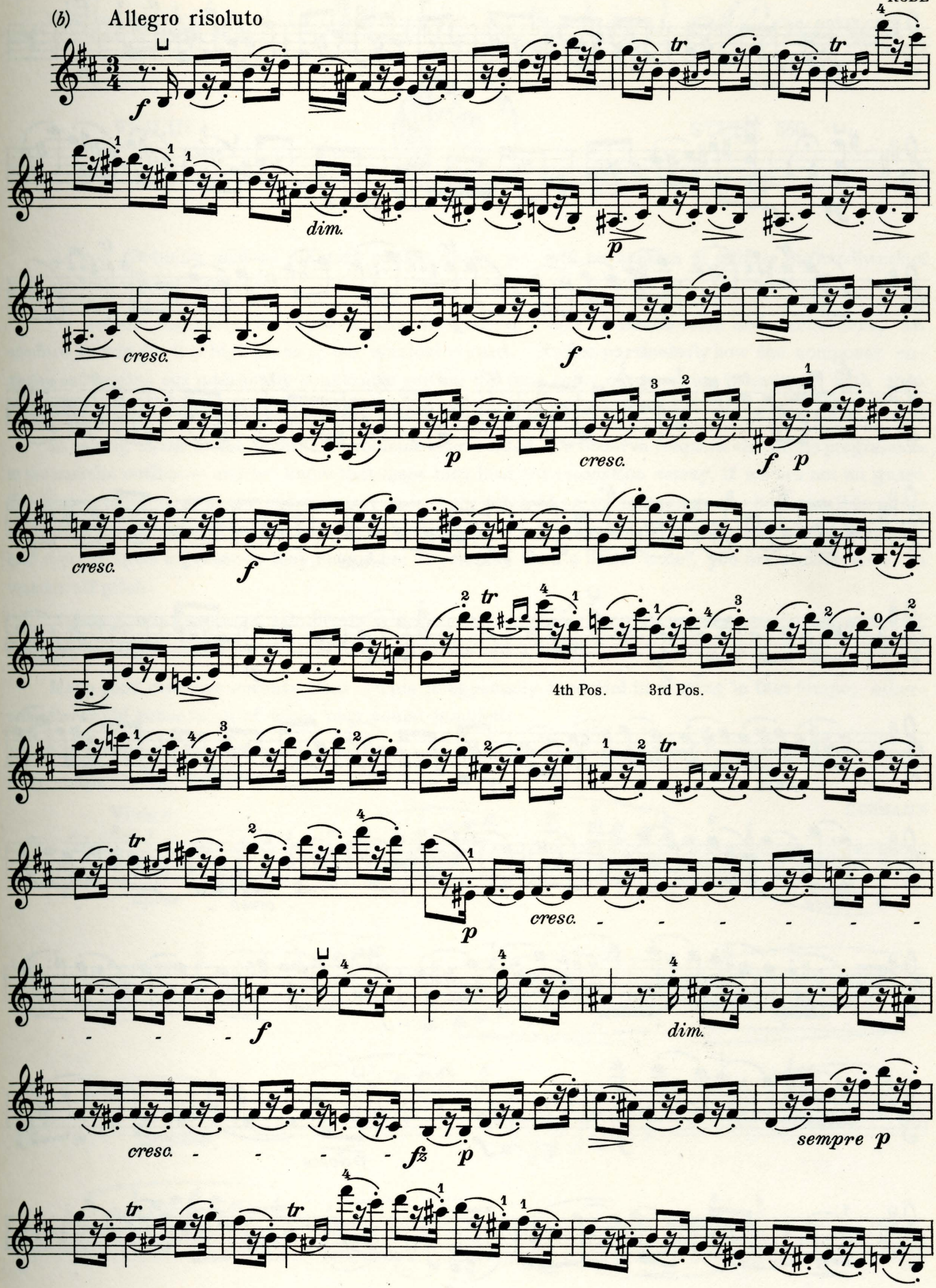
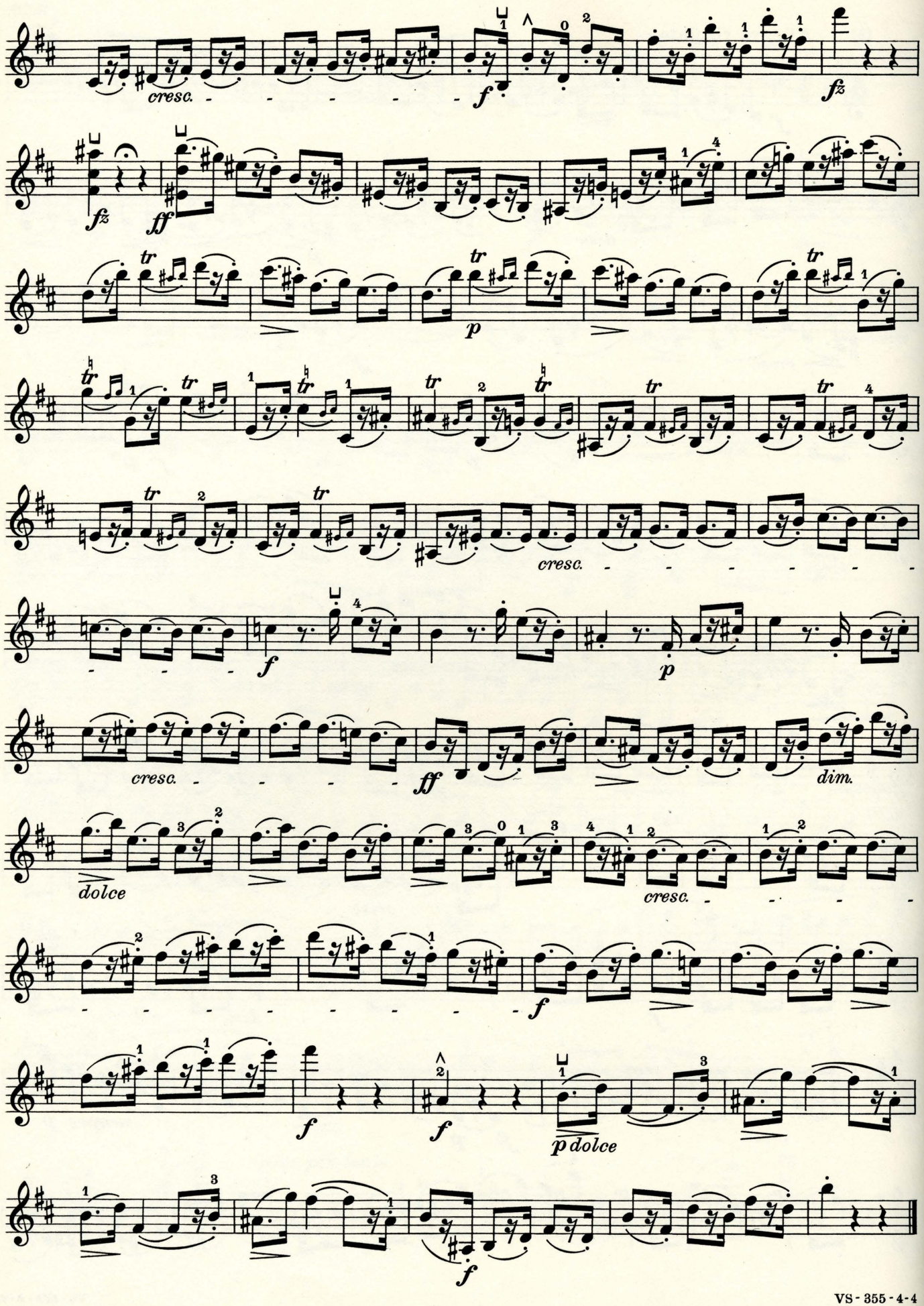

24
arco
f
p
f
WB
dim.
28
LHB
p
29
32
FR
36
pizz.
40
44
LHB
arco
48
52
1st Pos.
PT
56
poco più lento
PT
FR
p
61

(b) Allegro risoluto




cresc.
f
fz
fz
ff
p
cresc.
f
p
cresc.
ff
dim.
dolce
cresc.
f
f
f
p dolce
f

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VIOLIN

STUDY 356

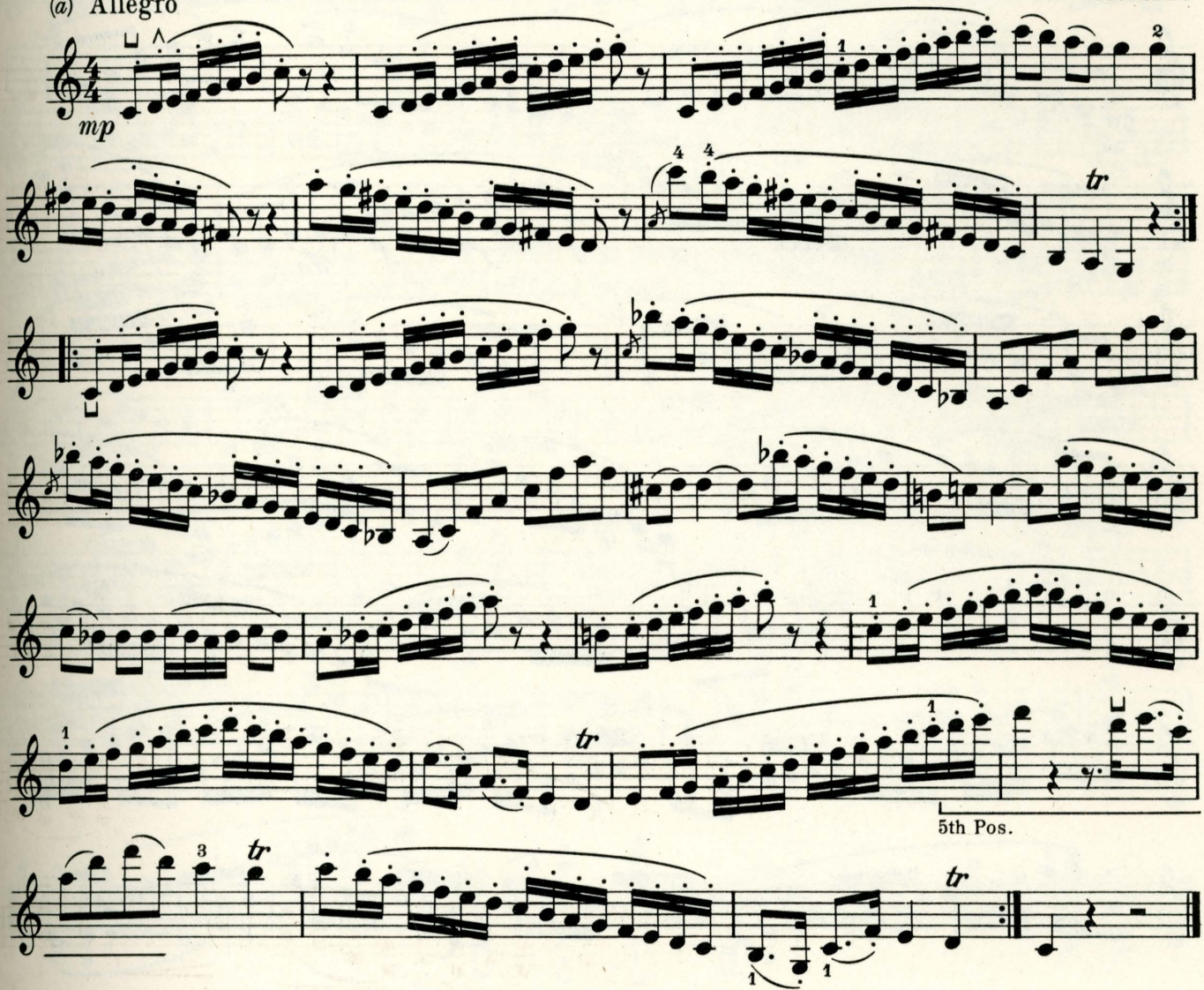
A scintillating connected staccato is one of the most captivating of violinistic effects. The ability to perform such a staccato will be your reward for careful attention to this and other Studies devoted to staccato bowing. (See Lesson 18, TECHNIC.)

Just as we speak of matching gems, so we may also speak of matching tones in violin playing; and the term is particularly applicable to a series of staccato tones produced in a single stroke of the bow. All tones should be alike in the degree of their detachment from one another.

All sections of this Study call for a considerable number of staccato tones to be sounded within one up-bow or down-bow. Start your practice slowly, using very little of the bow length, so that you can perfect in slow motion, the bowing procedure required in connected staccato. Do not try to play any section at the tempo indicated until you are sure of your technical mastery of it.

(a) Allegro

FIORILLO



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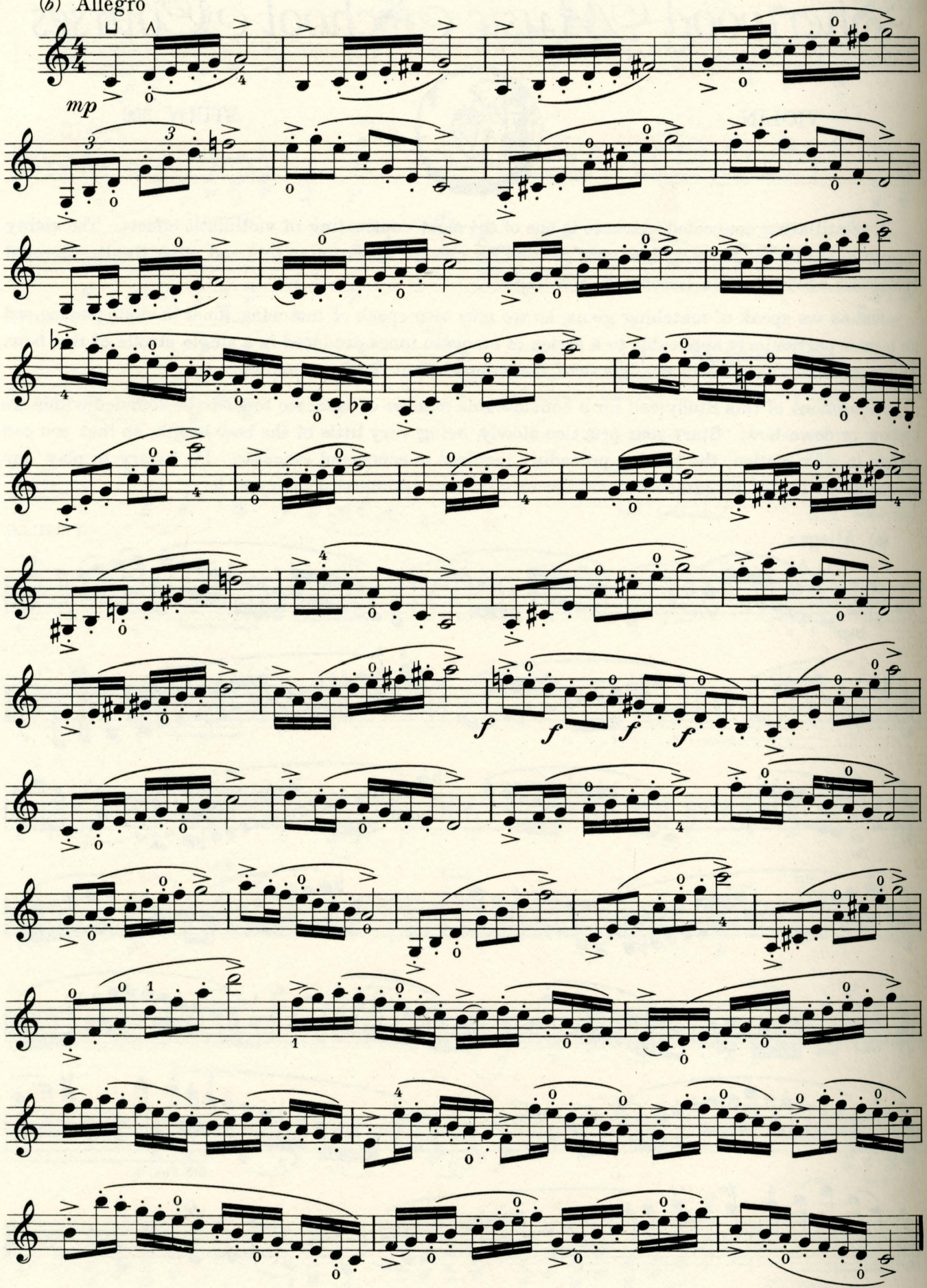
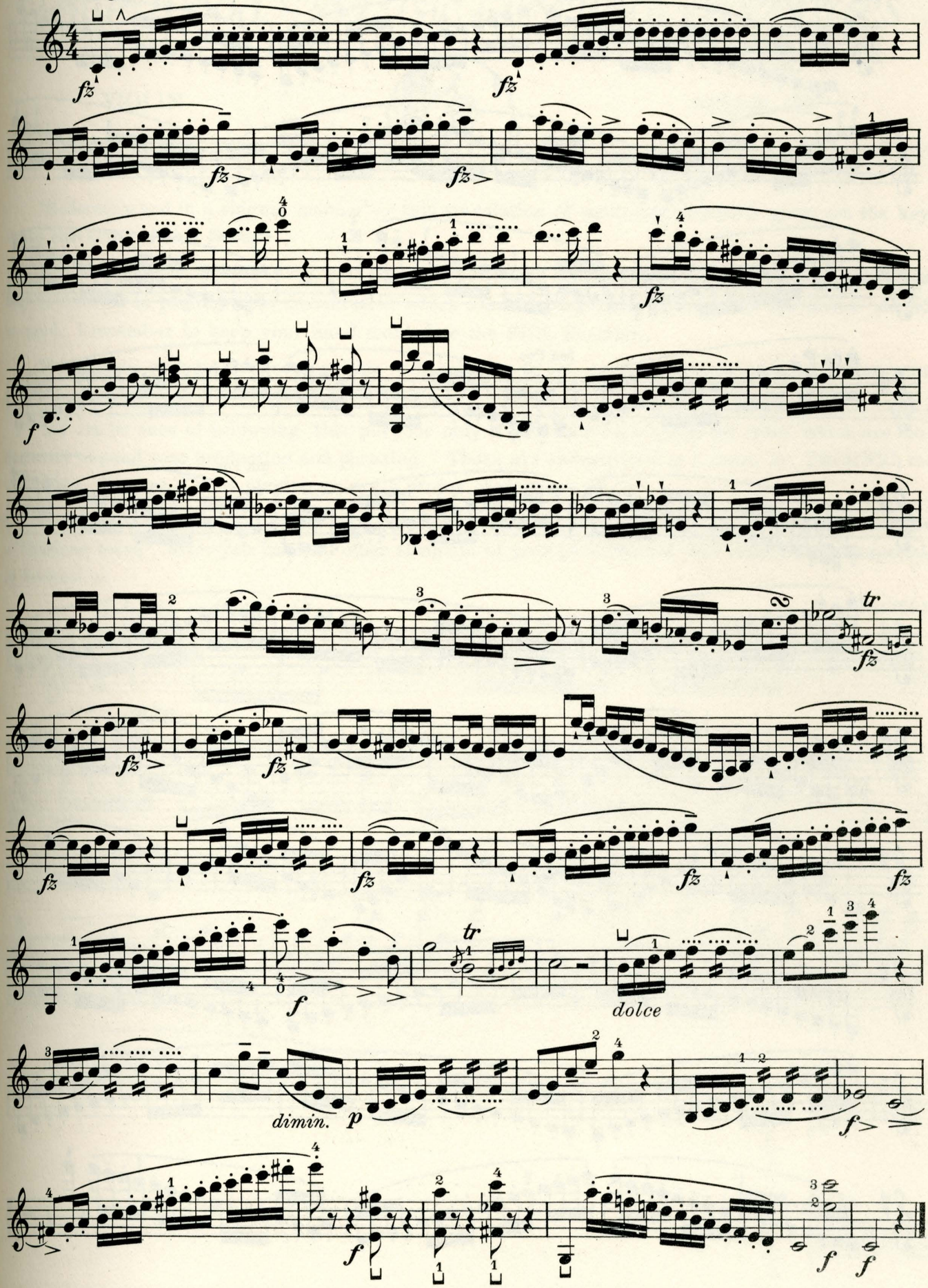
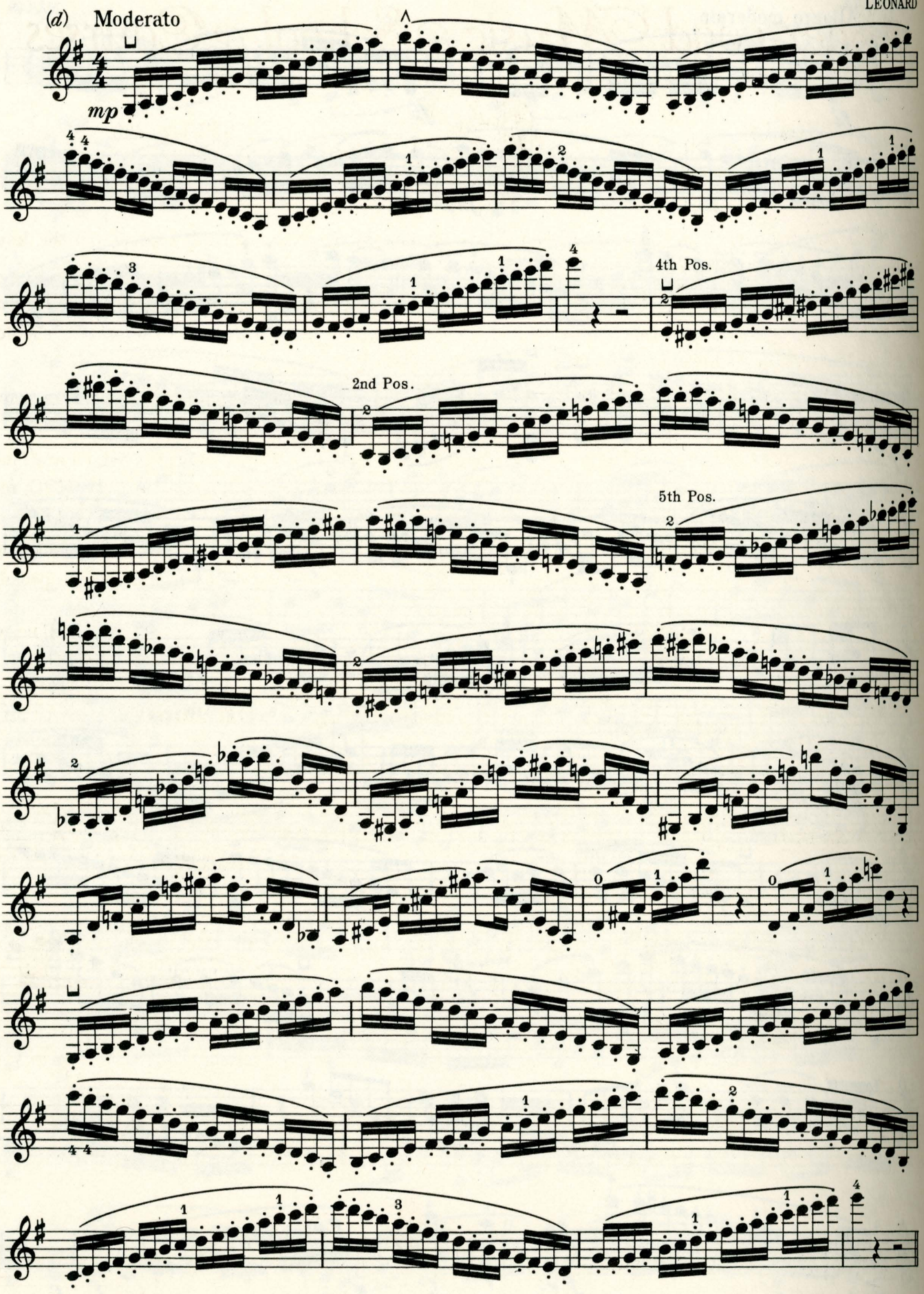
(*b*) Allegro



(c) Allegro moderato




(d) Moderato
mp
4th Pos.
2nd Pos.
5th Pos.

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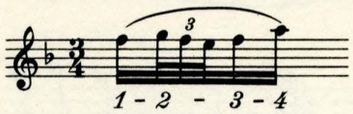
VIOLIN

STUDY 357

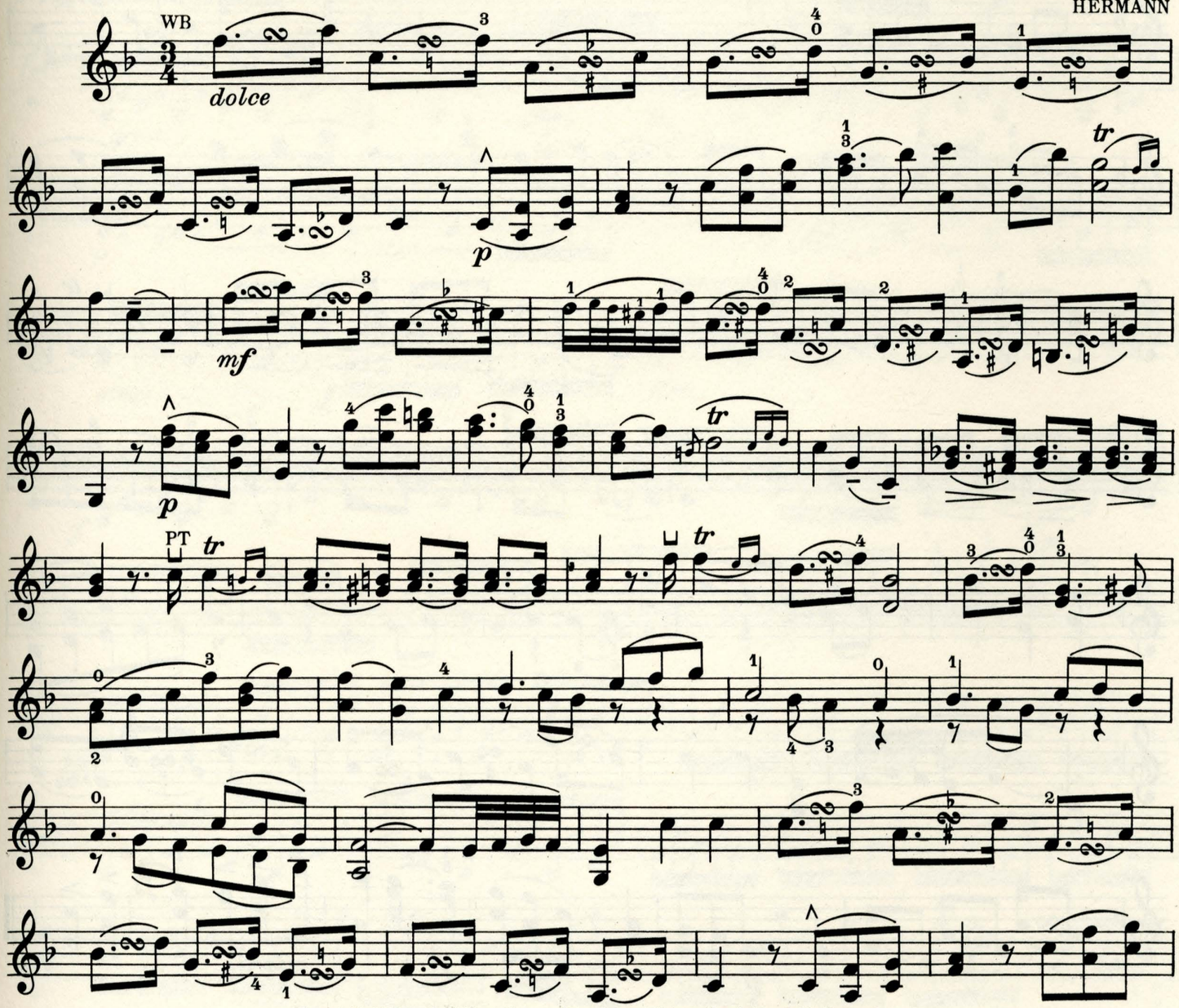
The turn is one of the most graceful of ornaments when it is smoothly fitted into the rhythmic flow of the measure.

Make a preparatory exercise of the first turn in this Study, repeating it a number of times in slow tempo, and counting 1-2-3-4 to the four sixteenth note time-values in the group, so that you may give this and all following turns just the proper rhythmic treatment:



An accidental placed below the sign of the turn affects the note below the principal note; and an accidental above the sign affects the note above the principal note. (See Lesson 44, GENERAL THEORY.)

HERMANN



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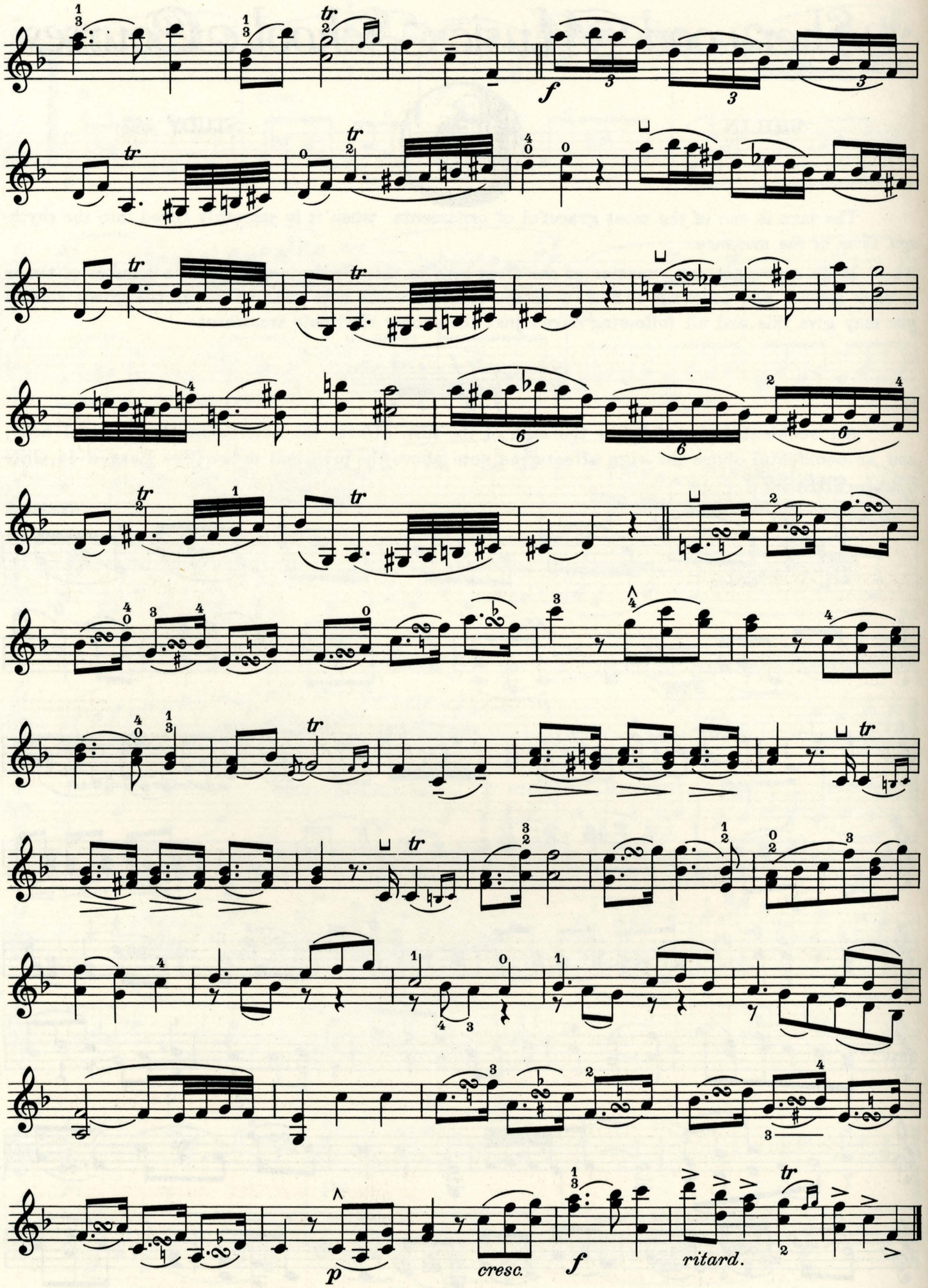
f
p
cresc.
f
ritard.

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VIOLIN

STUDY 358

Apply to this Study the martele stroke described in Lesson 39, TECHNIC, using the upper third or upper half of the bow.

You will find many points at which the bow must be transferred to a non-adjacent string. The TECHNIC division of Lesson 27 gives instruction on the procedure to be followed in meeting this technical problem. Take care that the intervening string is not sounded during the transfer, making the crossing during the time when the bow is momentarily motionless between strokes.

(a) Allegro appassionato

DONT

(G and D)

p *cresc.* *f* *dim.*

(D and A)

p *cresc.* *f* *dim.*

f

p

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cresc. - - - f dim. - - -

(G and D)

p

cresc. - - - f dim. - - - - - -

(D and A)

p

cresc. - - - f dim. - - - - -

f

p

pp *smorzando*

(*b*) Allegretto

RODE

fp *fp* *fp*

fp *f* *p* *cre - - - -*

- - scen - - - - - - do *f* *fz*

fz *f simile - - - - - - -*

- - - - *p* *fp* *fp*

p *fp* *fp* *fp*

fp *fp* *fp*

fp *fp* *fp* *fp*

fp fp fp

fp fp fp

fp fp fp fp fp fp

fp fp p cre - -

- - scen - - - - - - do f simile - - -

- - - - - - - - - - - - - -

ten.

p fp fp

fp fp p

cre - - - scen - - - - do f

fp

fp

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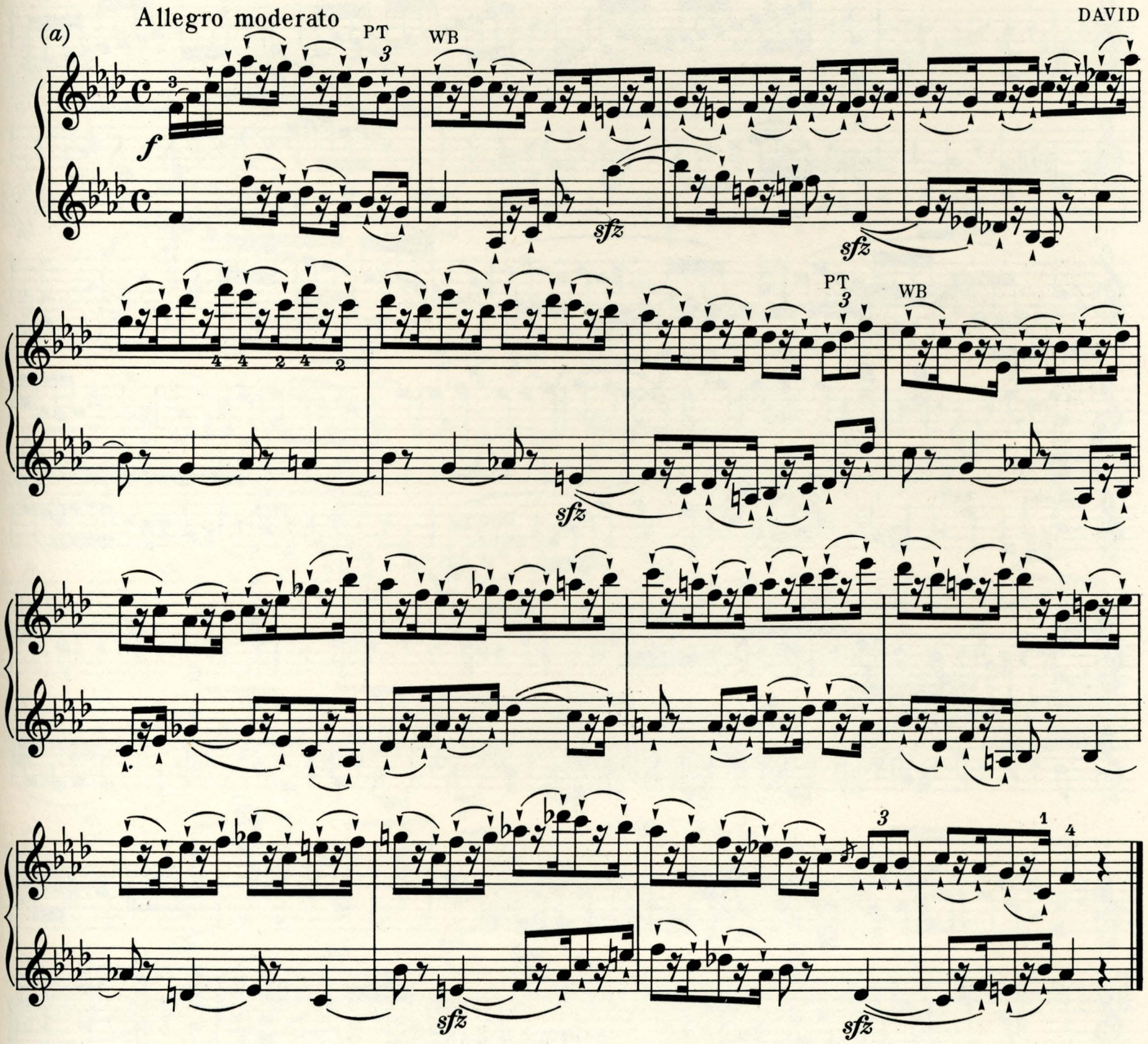
VIOLIN

STUDY 359

This Study calls for various forms of bowing, and you will find the experience it gives you particularly valuable in meeting problems based on the distribution of the bow. (See Lesson 16, TECHNIC.)

In many slurred groups, the motion of the bow upward or downward must be interrupted, for the observance of rests between the notes in the group. Section (*a*), in particular, features this device throughout.

Observe that section (*a*) is in the Fourth Position (see Lesson 45, TECHNIC). Section (*d*) makes use of the Half-Position, a full explanation of which you will find in Lesson 28, TECHNIC.



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(*b*)

Allegro moderato

f

rf *rf*

f *f*

Vivace

HERMANN

(c)

PT

p

f

p

cresc.

1st Pos.

f

sfz *p*

f

sfz

(d) Adagio

Half-Pos.

espressivo

(D)

grandioso

p *dolce*

(A)

(A)

cresc.

f

(G)

(D)

f

cresc.

f *largamente*

dim.

dolce

(A)

f

Half-Pos.

p

dim.

pp

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VIOLIN

STUDY 360

As you gradually achieve mastery of this Study, you will be certain to admire the handiwork of the composer who wrought it.

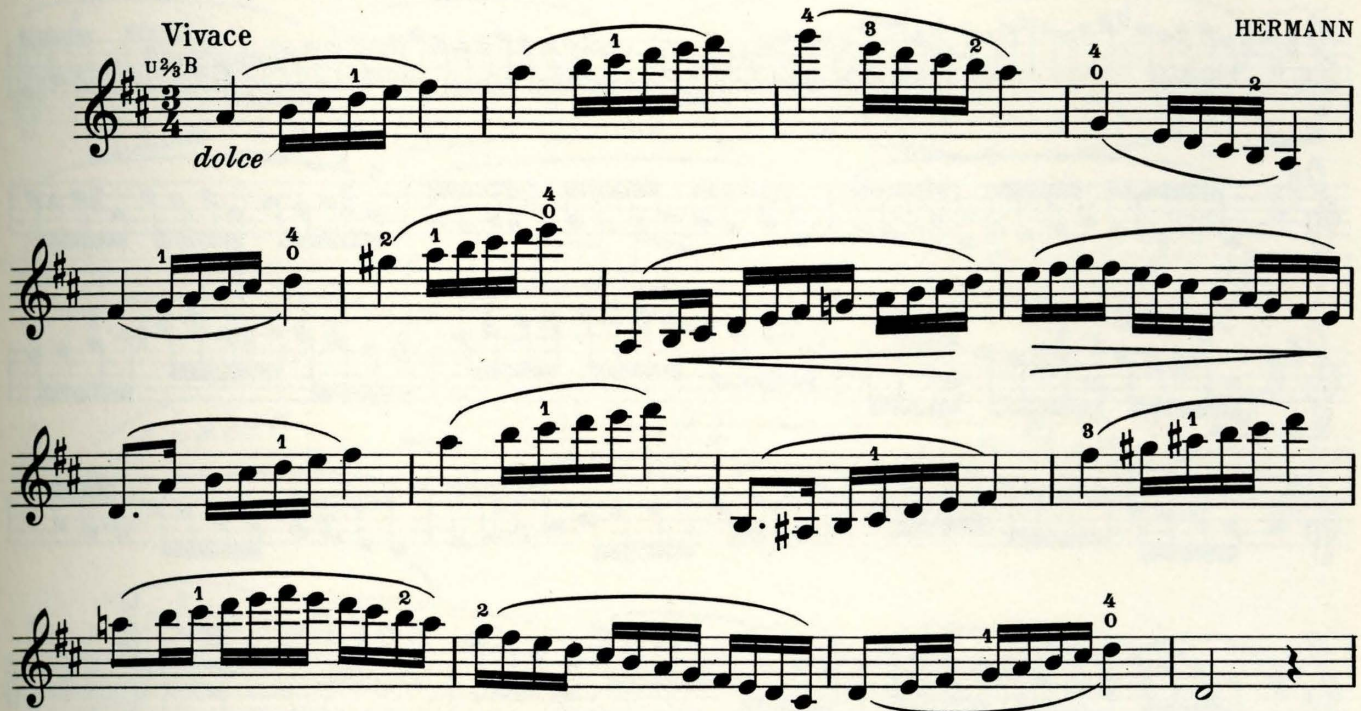
Its melodic ingenuity, its rhythmic life, its general effect of exhilaration and exuberance, all combine to win for it a high place in our musical regard. Notice particularly how the composer engages and retains our interest by constantly setting the tone color of one string in contrast with that of another string. Notice, too, the vigor of the rhythmic pattern most used: 3/4 ♩ ♬ ♩

In taking stock of the technical problems represented, we observe frequent chromatic progressions in the melodic outline — and we know that these may lead our intonation astray, if we are not on guard. Checking intonation at every opportunity against the pitch of an open string is the best possible guide through chromatic progressions, when you are playing unaccompanied. Take special pains to keep your half steps as close together as they should be; if you play them a little "wide", you are almost sure to wander off pitch.

Acquiring the indicated velocity is not of itself a problem if you start your practice slowly and never try to play faster than you can play with ease and clarity.

Make your measure accents clear. This is especially essential in playing in fast tempo, otherwise the rapid succession of tones may sound jumbled.

For instruction on playing natural harmonics, such as are encountered frequently in this Study, refer to Lesson 73, TECHNIC.



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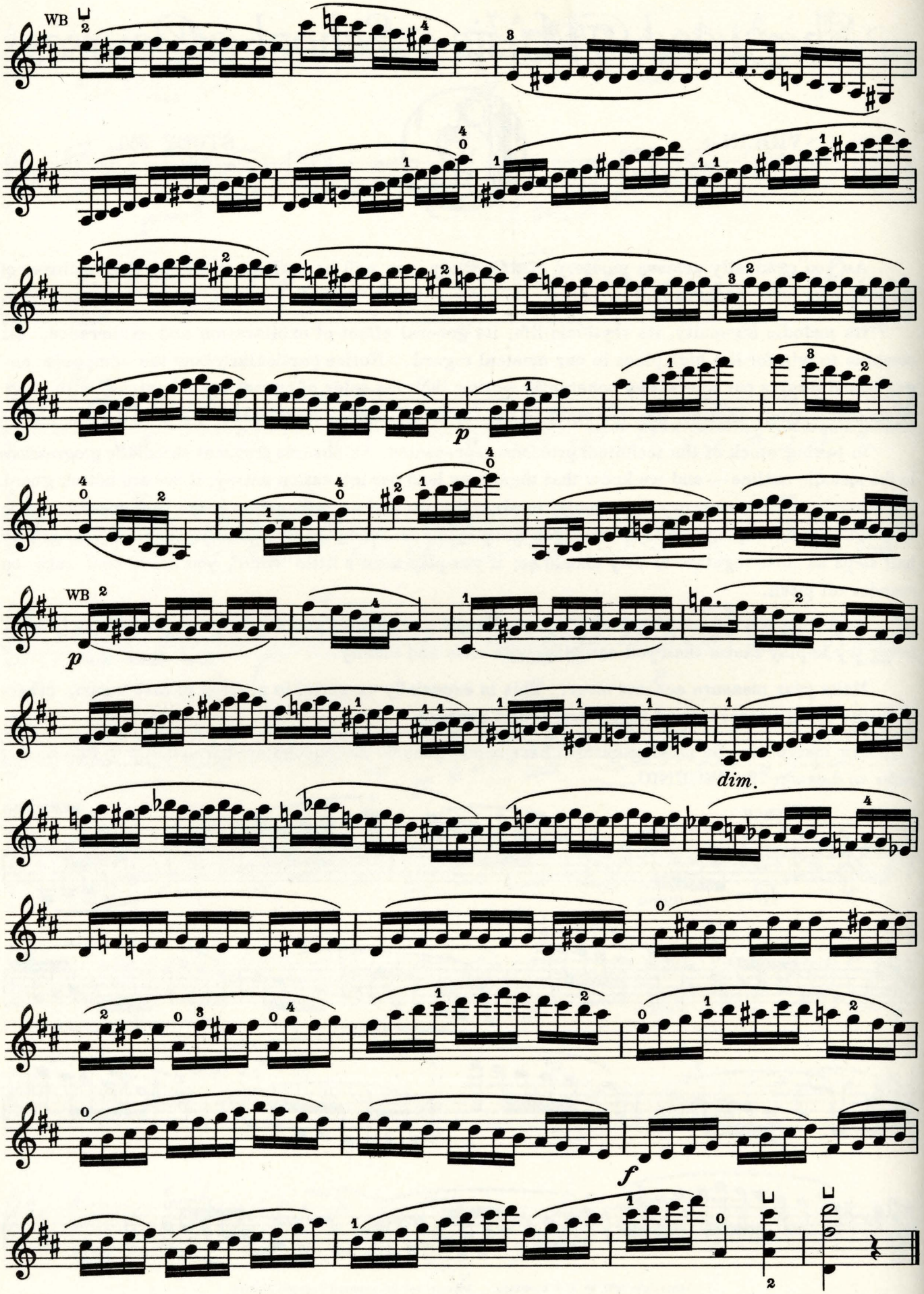
WB
p
WB
p
dim.
f