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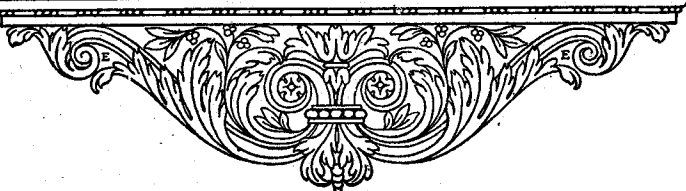
DAILY EXERCISES

FOR THE

VIOLONCELLO

(WILLEM WILLEKE)

Pr. \$1.00



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Vol. 954

FRIEDRICH GRÜTZMACHER

Op. 67

DAILY EXERCISES

FOR THE

VIOLONCELLO

WITH EXPLANATORY NOTES



REVISED AND EDITED

BY

WILLEM WILLEKE

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Daily Exercises for Violoncello

Explanation of Signs

▢ Down-bow. ▽ Up-bow

Nut. At Nut of Bow. M. In Middle of Bow

Pt. At Point of Bow. W.B. With Whole Bow

— Let fingers lie. ◊ Press thumb on strings

⊗ Lift thumb from strings

↑ Raise, ↓ Lower the wrist

reg. Regular (usual) Bowing

* Reserve turn of wrist till the next higher or lower string is reached

I. Regular Bowings

Slowly, with horizontal bow

Friedrich Grützmacher

(1) W.B.

(2) Nut Pt. Nut

(3) W.B.

Exactly with second half of bow

(4) M. Pt. M. Pt.

II. Regular Wrist-movements

Based, with regard to Bowing, upon N° 1 of the preceding Section

(1) W.B.

Corresponds similarly to N° 4 of the preceding Section

(2) M. Pt. M. Pt.

(3) Pt.

III. Finger-exercises, and Exceptional Bowings

Moderato

(1) W.B.

(2)

(3)

(4)

(5) W.B.

(6) W.B.

(7) W.B.

IV. Arpeggios

(a) Over three strings, with regular bowing

(1) Nut..... segue

(2) segue

(3) segue

(4) Pt..... segue


(5) segue


(6)

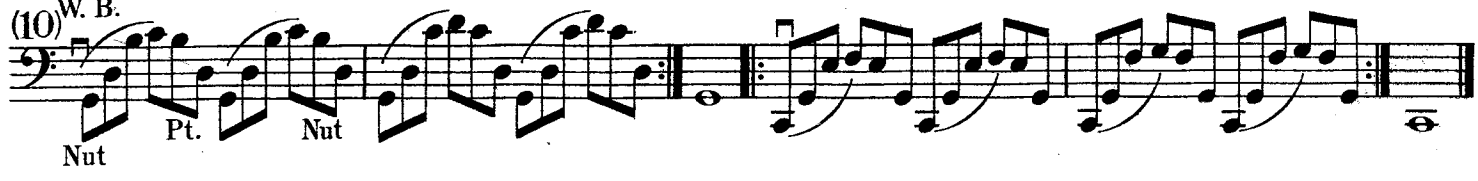
(7)


The image displays seven numbered musical staves, each containing a sequence of arpeggiated notes. The notes are grouped by slurs and often include accents or dynamic markings. Each staff is followed by a 'segue' instruction, indicating a transition to the next exercise. Staff (1) includes a 'Nut' marking and fingerings '1' and '2'. Staff (4) includes a 'Pt' marking and a 'v' marking. Staff (5) includes a 'v' marking. Staff (6) includes a 'V' marking. Staff (7) includes a 'v' marking. The staves are arranged vertically on the page.

(b) Over three strings (exceptional bowing)

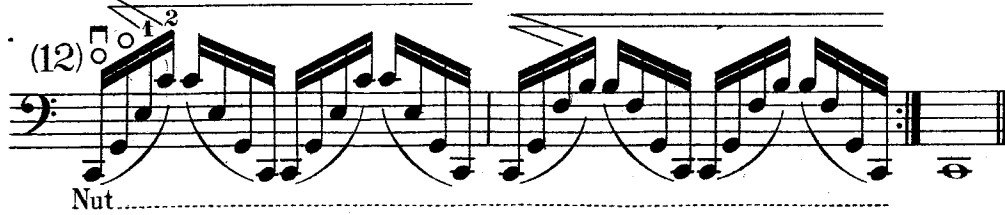
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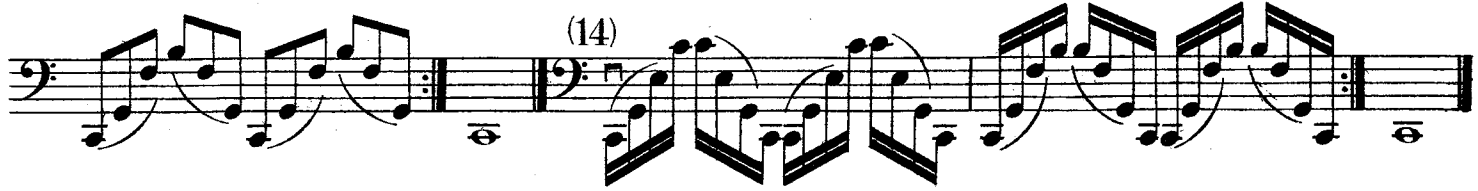
(10) 

(11) 

(c) Over four strings, with regular bowing


(12) 

(13) 


(14) 

(d) Over four strings (exceptional bowing)


(15) 

(16) 

Staccato Arpeggios
Forte; broad strokes with forearm

(17) 

(18) 

(19) 

V. Miscellaneous Exercises
Play throughout in moderate tempo

(1) M. Pt. M. W.B.

reg. Nut Pt. Nut Pt.

(2) M. Pt. M. Pt. M. Pt.

(3) M.Pt. M.

(4) M. W.B. M.Pt. M. Pt. M.

(5) Pt. 1 2 3 4 M. W.B.

(6) W.B.

(7) M. M. Pt. M. Pt. M.

(8) W.B. 1 2 3 4 M. Pt. M. Pt. M.

M. Pt. M. Pt.

(9) Musical notation for exercise 9, first staff. Bass clef, 4/4 time. Includes bowing directions (M., Pt.) and fingering (V.).

(10) Musical notation for exercise 10, first staff. Bass clef, 4/4 time. Includes bowing directions (M., Pt.).

(11) Musical notation for exercise 11, first staff. Bass clef, 4/4 time. Includes bowing directions (M., Pt.).

Musical notation for exercise 11, second staff. Bass clef, 4/4 time. Includes bowing directions (M., Pt.M., Pt.M.).

(12) Musical notation for exercise 12, first staff. Bass clef, 4/4 time. Includes bowing directions (M., Pt.).

(13) Musical notation for exercise 13, first staff. Bass clef, 4/4 time. Includes bowing directions (M., Pt.) and fingering (W.B., 1, 4, 4).

Musical notation for exercise 13, second staff. Bass clef, 4/4 time. Includes bowing directions (M., Pt., V.) and fingering (4, 2, 1, 4, 4, 4, 1, 2, 4).

May also be studied to advantage beginning with up-bow

(14) Musical notation for exercise 14, first staff. Bass clef, 3/4 time. Includes bowing directions (M., Pt., V.).

Musical notation for exercise 14, second staff. Bass clef, 3/4 time. Includes bowing directions (M., V.) and fingering (4, 2, 1, 1, 4, 4, 1, 2, 4, 1, 2, 1, 2).

(15) M. Pt. M. Pt.

(16) M. Pt.

(17) M. Pt.

(18) M. Pt. M. Pt. M. Pt. M.

Use the wrist-movements already learned

(19) W.B. M.

VI. The Scales

To be played with whole bow (taking either each note singly, or two, four, six or eight notes to a bow), without reference to a regular repetition of similar groups of notes. The wrist-movement here employed is like that for the arpeggio (gradually raising and then lowering), but pausing on each separate string. Consequently, the hand

is *constantly bent downward* till the C-string is quitted, to enable it to rise three times up to the A-string; correspondingly, in passing back from the A-string, it is *constantly bent upward*, which position, if it does not result regularly and naturally, must be assumed by means of a previous reserving or saving up in the wrist-movement.

(a) Diatonic Major Scales

C

G

D

A

E

B

F#

Five staves of musical notation for diatonic minor scales in bass clef. Each staff includes a key signature, a scale line with fingerings, and a fingering sequence below. The scales are: F minor (fingerings: 1 2 4 1 2 4 3 2 1 4 2 1 4), Bb minor (fingerings: 2 4 1 2 4 1 2 4 3 2 1 4 2 1 4), Eb minor (fingerings: 2 4 1 2 4 1 2 4 3 2 1 4 2 1 4), Ab minor (fingerings: 1 2 4 1 2 4 1 2 4 3 2 1 4 2 1 4), and Db minor (fingerings: 1 2 4 1 2 4 1 3 1 3 1 2 2 1 3 1 3 1 4 2 1 4 2 1 4 2). The scales are marked with '1a' and '3a' at the bottom.

(b) Diatonic Minor Scales

Four staves of musical notation for diatonic minor scales in bass clef. Each staff includes a key signature, a scale line with fingerings, and a fingering sequence below. The scales are: A minor (fingerings: 1 3 4 1 2 4 1 2 4 3 2 1 4), E minor (fingerings: 2 4 1 2 4 1 2 4 1 3 1 3 1 3 1 4 2 1 4), B minor (fingerings: 2 4 1 2 4 1 2 4 1 2 3 1 2 3 2 1 3 1 4), and F# minor (fingerings: 1 3 4 1 2 4 1 3 1 3 1 3 2 1 3 1 3 1 4 2 1 4 3 1 4 3). The scales are marked with '2a' and '3a' at the bottom.

C#

1 3 4 1 2 4 1 2 4 1 2 4 1 3 1 3 1 2 4 2 1 4 2 1 4 2 1 4 2 1 4 3 1 4 3

1a

G#

1 3 4 1 2 4 1 2 4 1 2 4 1 3 1 3 1 2 3 2 1 3 1 4 2 1 4 2 1 4 3 1 4 3

1a 3a

Instead of D# minor (omitted here), it is easier to play Eb minor

D

1 3 4 1 2 4 1 2 4 1 3 1 3 1 2 4 4 2 1 4 2 1 4 2 1 4 2 1 4 3 1 4 3

G

1 2 4 1 3 1 2 3 2 1 2 1 4 2 1 4 2 1 4 2 1 4 3 1 4 3

C

1 2 4 1 2 4 2 1 4 2 1 4 3 1 4 3 1 2 1 4 3 1 4 3

3a 4a

F

1 3 4 1 2 4 1 2 4 1 2 4 1 3 1 3 1 2 4 2 1 4 2 1 4 2 1 4 3 1 4 3

2a

Bb

1 3 4 1 2 4 1 2 3 1 2 4 1 2 3 2 1 4 2 1 4 2 1 4 2 1 4 3 1 4 3

2a 3a

Eb

1 3 4 1 2 4 1 2 3 1 2 4 1 2 3 2 1 2 1 2 1 4 2 1 4 2 1 4 3 1 4 3

1 3 4 4a

(c) Chromatic Scales

(1) W. B.

Exercise (1) W. B. consists of two staves of music in bass clef, C major, 4/4 time. The first staff shows an ascending chromatic scale from C2 to C4 with fingering 1 2 3 1 2 3 and a repeat sign. The second staff shows a descending chromatic scale from C4 to C2 with fingering 3 2 1 3 2 1 and a repeat sign. Both scales are marked with a 'W. B.' (Whole Bow) instruction.

(2)

Exercise (2) consists of four staves of music in treble clef, C major, 4/4 time. Each staff shows a chromatic scale with specific fingering: 1 2 3 1 2 3, 3 2 1 3 2 1, 1 2 3 1 2 3, and 3 2 1 3 2 1. The scales are marked with a 'W. B.' instruction.

Scales extending further upward (either diatonic or chromatic) cannot be executed till the thumb-position has been learned

Short Scale-Exercises; Passages in Broken Chords

These exercises, which are to be played in slow tempo, may be advantageously transposed to the lower strings

(1)

Exercise (1) consists of two staves of music in bass clef, 4/4 time. The first staff shows four broken chord passages with fingering 1 2 4 2 1, 1 2 4 2 1, 1 3 4 3 1, and 1 2 4 2 1. The second staff shows four broken chord passages with fingering 2, 2, 3, and 2.

(2)

Exercise (2) consists of two staves of music in bass clef, 4/4 time. The first staff shows four broken chord passages with fingering 2, 2, 3, and 2. The second staff shows four broken chord passages with fingering 2, 2, 3, and 2.

(3)

(4)

(5)

(6)

(7)

(8)

(9) Keep 1st finger continually on string

(10) W. B.

Play the following numbers vigorously, with short, sharp strokes and in moderate tempo

(11)

(12)

VII. The Trill

With slow bowing and extremely rapid and *even* finger-motion, but firmly stopped

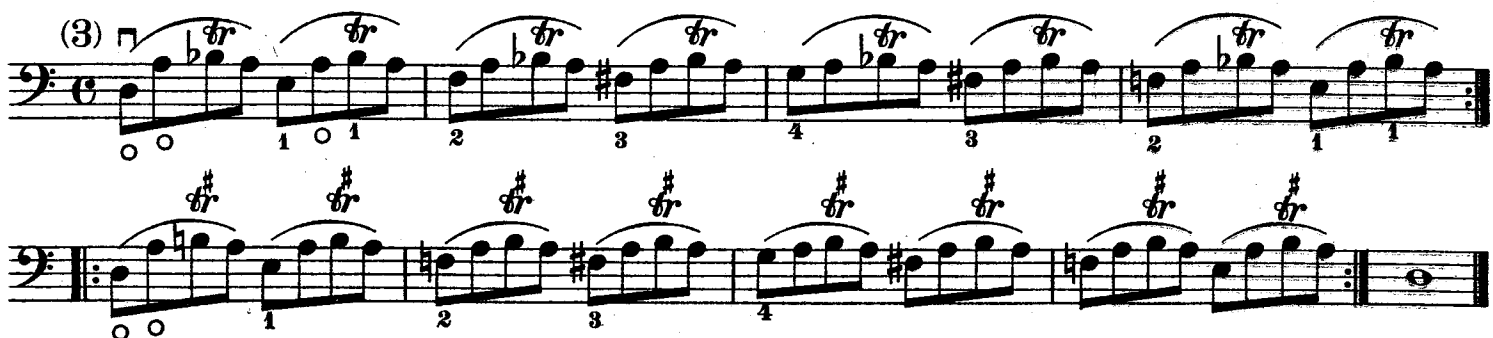
Chain of Trills

The Inverted Mordent

Always execute without after-beat

(1) 

(2) 

(3) 

(4) 

Keep 1st finger continually on the string.....

(5) 

(6) 

(7) 

(7) 

VIII. The Thumb-Position

(1) (2) (3) (4) (5)

(6) A change in the position of the thumb always occurs with the first note on the string in play, even when this note is not stopped by the thumb itself

(7) During the last note before using it, bring the thumb round from its place behind the neck, and hold it (above and nearly touching the string) at the interval of a whole

tone from the first finger; then slide it (always at the same distance) to its place

(8) (9) (10)

(11)

The next number, although a continuation of the preceding exercises, is essentially more difficult, and therefore not to be played till later

(12)

IX. Extended Scales

At the beginning it is best always to connect eight notes in one quiet (whole) bow; but gradually (in more rapid tempo) to take a still greater number. From the

moment (precisely indicated) that the thumb is applied the latter remains, until it again quits the string, at an interval of a whole tone from the first finger.

(a) Diatonic Major Scales

C

All other major scales in the same way as C major

G

D

A

E

B

F#

F

Bb

Eb

Ab

Db

(b) Diatonic Minor Scales

A

All other minor scales in the same way as A minor

E

B

F#

1a 3a

C#

1a 3a 4a

G#

1a 3a

D

1 2 3 4 2

G

1 2 3 2 1 2 2 2

C

1 2 1 1 1 2 2 2 2 2

F

2a 1a 2a

Bb

4 1 2 4 3 2a

Eb

1 3 4 1a 2 2 2 3a

(c) Chromatic Scales

(1)

(Q)

3 2 1 3 2 1 3 2 1 3 2 1 3 2 1

3 2 1 3 2 1 3 2 1 3 2 1 3 2 1

3 2 1 3 2 1 3 2 1 3 2 1 3 2 1

(2) In the same way as the foregoing

Ossia

X. Octaves

These exercises, and later those in Thirds and Tenths, may be played to advantage (with suitable changes) in other keys besides those here given. The two fingers used in producing the intervals should always shift their position *simultaneously*

(1)

M. Pt. M.

(2)

(3)

(4)

M. Pt.

(5) M. Pt. M.

 Musical notation for exercise 5, first system. Bass clef, 12/8 time signature, key signature of two sharps (F# and C#). The notation includes triplets and slurs. Labels 'M.', 'Pt.', and 'M.' are placed above the notes. Below the staff, 'M.Pt. M. Pt.' is written.

(6) W.B.

 Musical notation for exercise 6, first system. Bass clef, 12/8 time signature, key signature of two sharps. The notation includes triplets and slurs. Label 'W.B.' is written below the staff.

(7) M. Pt. M.

 Musical notation for exercise 7, first system. Bass clef, 12/8 time signature, key signature of two sharps. The notation includes triplets and slurs. Labels 'M.', 'Pt.', and 'M.' are placed above the notes. Below the staff, 'M.' is written.

(7) M. Pt. M.

 Musical notation for exercise 7, second system. Treble clef, 12/8 time signature, key signature of two sharps. The notation includes slurs and a fermata at the end.

(8) M. Pt. M.

 Musical notation for exercise 8, first system. Bass clef, 12/8 time signature, key signature of two sharps. The notation includes triplets and slurs. Labels 'M.', 'Pt.', and 'M.' are placed above the notes. Below the staff, 'M. Pt. M.' is written.

(8) M. Pt. M.

 Musical notation for exercise 8, second system. Treble clef, 12/8 time signature, key signature of two sharps. The notation includes slurs and a fermata at the end.

(9) M. Pt. M.

 Musical notation for exercise 9, first system. Bass clef, 12/8 time signature, key signature of two sharps. The notation includes triplets and slurs. Labels 'M.', 'Pt.', and 'M.' are placed above the notes. Below the staff, 'M. Pt. M.' is written.

(9) M. Pt. M.

 Musical notation for exercise 9, second system. Treble clef, 12/8 time signature, key signature of two sharps. The notation includes slurs and a fermata at the end.

(10) W.B.

 Musical notation for exercise 10, first system. Bass clef, 12/8 time signature, key signature of two sharps. The notation includes slurs and a fermata at the end. Above the staff, there are rhythmic diagrams with arrows and dots. Below the staff, 'W.B.' is written.

(10) W.B.

 Musical notation for exercise 10, second system. Treble clef, 12/8 time signature, key signature of two sharps. The notation includes slurs and a fermata at the end.

(10) W.B.

 Musical notation for exercise 10, third system. Treble clef, 12/8 time signature, key signature of two sharps. The notation includes slurs and a fermata at the end.

As before, in N^o 6 of the first exercises in the "Thumb-position," the change in position of thumb is always to be made in the next exercise (measure 7, etc.) with the

first note on the string in play, whether such note be stopped by the thumb itself, or not.

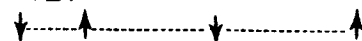
(11) W.B.

(12) W.B.

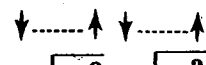
(13) W.B.



(14) W. B.



(15)



(16)

M. Pt. M.



M. Pt. M.

(17)

M. Pt. M.



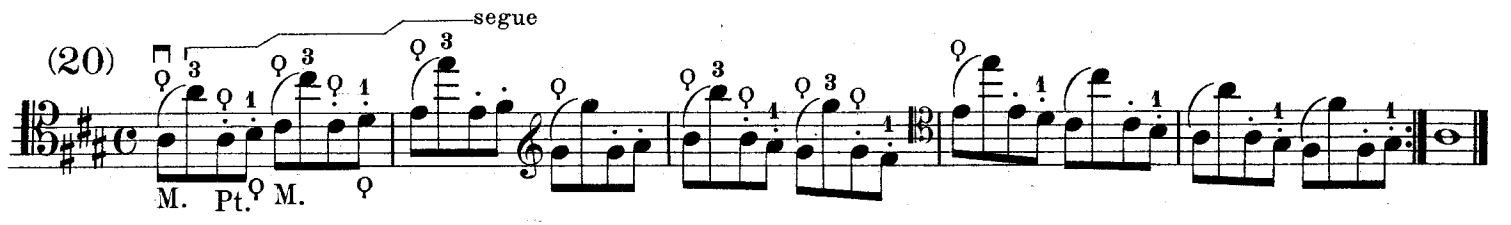
(18) 



(19) 



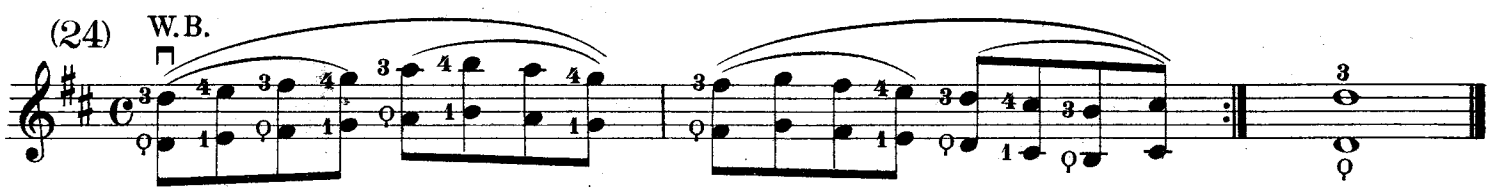


(20) 

(21) 

(22) 

(23) 

(24) 

XI. Thirds

(M.= major; m.= minor)

M. m. m. M.

(1)

W. B.

(2)

M. Pt. M.

(3)

M. Pt M.

(4)

M. Pt. M.

M. Pt. M.

(5)

M. Pt. M.

W. B.

(6)


M.....

(7) 
M. Pt. M..



(8) 
W.B.

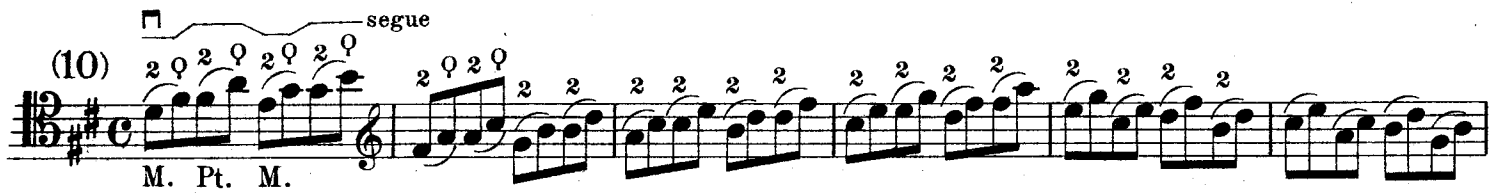







(9) 
M. Pt. M.



(10) 
M. Pt. M.



(11) 
M. Pt. M.



(12) segue

M. Pt. M.

(13) W.B.

(14) W.B.

(15) W.B.

segue

1. 2.

(16) Double Trill

Execution

(as before)

(17)

segue

XII. Tenths

(1) $\begin{matrix} 12 \\ 2a \end{matrix}$ M. Pt. M.

(2)

(3)

(4) W.B.

(5) W.B. Ossia

(6) M. Pt. M.

(7) M. Pt. M.

(8)

M. Pt. M.

(9)

M. Pt. M. segue

(Sixths cannot be practised *systematically*, because they admit of no handy and practical fingering; they must there-

fore be treated, wherever they occur, as an *exceptional* difficulty.)

Appendix

(a) Springing Bow

In the middle of the bow (or, rather, a trifle nearer to the nut). To be played with easy and supple arm and wrist. When executing several springing notes in one bow, the first

note of each group should be taken with a somewhat more vehement spring, in order to gain the necessary impetus for the others.

(1)

(2)

(3)

(4)

(5)

(6)

Musical staff (6) in bass clef, 2/4 time, key of D major. It features a sequence of eighth-note chords with fingerings 1 and 4. The first measure has an open circle above the first note.

Continuation of musical staff (6) with triplets and fingerings 1 and 4.

(7)

Musical staff (7) in bass clef, 2/4 time, key of D major. It features a sequence of eighth-note chords with fingerings 1 and 4. The first measure has an open circle above the first note.

(8)

Musical staff (8) in bass clef, common time, key of D major. It features a sequence of eighth-note chords with fingerings 4 and 4. The first measure has an open circle above the first note.

(9)

Musical staff (9) in bass clef, common time, key of D major. It features a sequence of eighth-note chords with fingerings 1 and 4. The first measure has an open circle above the first note.

(10)

Musical staff (10) in bass clef, common time, key of D major. It features a sequence of eighth-note chords with fingerings 1 and 4. The first measure has an open circle above the first note.

(11)

Position.....

Musical staff (11) in bass clef, common time, key of D major. It features a sequence of eighth-note chords with fingerings 1, 2, 3, 2, 2a, 3a, 4a. The first measure has an open circle above the first note.

Continuation of musical staff (11) with fingerings 1, 2, 3, 2, 2a, 3a, 4a.

(12)

Musical staff (12) in treble clef, common time, key of D major. It features a sequence of eighth-note chords with fingerings 1a and 3. The first measure has an open circle above the first note.

(13)

Musical staff (13) in bass clef, common time, key of D major. It features a sequence of eighth-note chords with fingerings 3 and 3. The first measure has an open circle above the first note.

Musical staff (14) in treble clef, key of D major, common time. It features a melodic line with eighth and sixteenth notes, ending with a double bar line and repeat sign.

(14)

Musical staff (15) in bass clef, key of D major, common time. It features a bass line with eighth and sixteenth notes, including triplets, ending with a double bar line and repeat sign.

(15)

Musical staff (16) in bass clef, key of D major, common time. It features a bass line with eighth and sixteenth notes, including triplets, ending with a double bar line and repeat sign.

(16)

Musical staff (17) in treble clef, key of D major, common time. It features a melodic line with eighth and sixteenth notes, including triplets, ending with a double bar line and repeat sign.

(17)

Musical staff (18) in treble clef, key of D major, common time. It features a melodic line with eighth and sixteenth notes, including triplets, ending with a double bar line and repeat sign.

(18)

Musical staff (19) in treble clef, key of D major, common time. It features a melodic line with eighth and sixteenth notes, including triplets, ending with a double bar line and repeat sign.

(19)

Musical staff (20) in treble clef, key of D major, common time. It features a melodic line with eighth and sixteenth notes, including triplets, ending with a double bar line and repeat sign.

(20)

Musical staff (21) in treble clef, key of D major, common time. It features a melodic line with eighth and sixteenth notes, including triplets, ending with a double bar line and repeat sign.

(21)

Musical staff (22) in bass clef, key of D major, common time. It features a bass line with eighth and sixteenth notes, including triplets, ending with a double bar line and repeat sign.

(b) Staccato

To be executed with rigid arm, each note being brought out by a special pressure of the arm; the wrist, however, remaining supple, to leave play for turns over the strings. The staccato is most conveniently (and therefore usually) executed with up-bow near the point, and, if possible, not passing the middle; occasionally, however, it is played with down-bow (executed from middle to point); it is, therefore,

advisable to play most of the following exercises in the latter manner also, alternately with the prescribed mode of bowing. Besides this, it is well, in learning the staccato, to mark the first note of each accented division of a measure rather sharply, so that the pressure of the arm may coincide more completely with the grip of the fingers.

Staff 1: Bass clef, 3/4 time signature. Features a series of triplets (marked '3') and slurs across the staff.

(4)

Staff 2: Bass clef, 3/4 time signature. Features slurs and a first finger fingering ('1') at the end.

Staff 3: Bass clef, 3/4 time signature. Features slurs and a fourth finger fingering ('4') at the end.

Staff 4: Bass clef, 3/4 time signature. Features slurs and first finger fingerings ('1') at the end.

Staff 5: Bass clef, 3/4 time signature. Features slurs and fourth finger fingerings ('4') at the end.

(5)

Staff 6: Bass clef, 3/4 time signature. Features slurs and first and fourth finger fingerings ('1', '4') at the end.

(6)

Staff 7: Bass clef, 3/4 time signature. Features slurs and first finger fingerings ('1') at the end.

(7)

Staff 8: Bass clef, 3/4 time signature. Features slurs and first finger fingerings ('1') at the end.

(8)

Staff 9: Treble clef, 3/4 time signature. Features slurs and a 'Position 3' marking. Includes fingering numbers 2^a, 3^a, and 4^a.

(9)

Staff 10: Treble clef, 3/4 time signature. Features slurs and extensive fingering numbers (1-4) throughout the staff.

(19)

Staff 11: Bass clef, 3/4 time signature. Features slurs and first and second finger fingerings ('1', '2') at the end.

(11)

Musical notation for exercise (11) in bass clef, 3/4 time. It features a series of eighth-note patterns with various fingering numbers (1, 2, 3, 4) and a circled 'Q' symbol. The exercise is marked with a double bar line and repeat signs.

(12)

Musical notation for exercise (12) in bass clef, 3/4 time. It consists of two staves with eighth-note patterns and fingering numbers. A circled 'Q' symbol is present. The exercise ends with a double bar line and repeat signs.

(13)

Musical notation for exercise (13) in treble clef, 3/4 time. It features eighth-note patterns with fingering numbers and a circled 'Q' symbol. The exercise is marked with a double bar line and repeat signs.

(14)

Musical notation for exercise (14) in bass clef, 3/4 time. It consists of two staves with eighth-note patterns and fingering numbers. A circled 'Q' symbol is present. The exercise is marked with a double bar line and repeat signs.

(15)

Musical notation for exercise (15) in treble clef, 3/4 time. It features eighth-note patterns with fingering numbers. The exercise is marked with a double bar line and repeat signs.

(16)

Musical notation for exercise (16) in treble clef, 3/4 time. It features eighth-note patterns with fingering numbers and a circled 'Q' symbol. The exercise is marked with a double bar line and repeat signs.

(17)

Musical notation for exercise (17) in treble clef, 3/4 time. It features eighth-note patterns with fingering numbers. The exercise is marked with a double bar line and repeat signs.

Musical notation for exercise (17) continuation in treble clef, 3/4 time. It features eighth-note patterns with fingering numbers. The exercise is marked with a double bar line and repeat signs.

(18)

In order to play the first (and only *major*) Third in the next exercise with purity and precision in connection with *all the minor Thirds*, it is necessary to make a slight

pause after the last Third before the repeat, so that the fingers can change their position for the next-following (altered) stop.

(19)

(20)

(21)

(22)

(23)

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