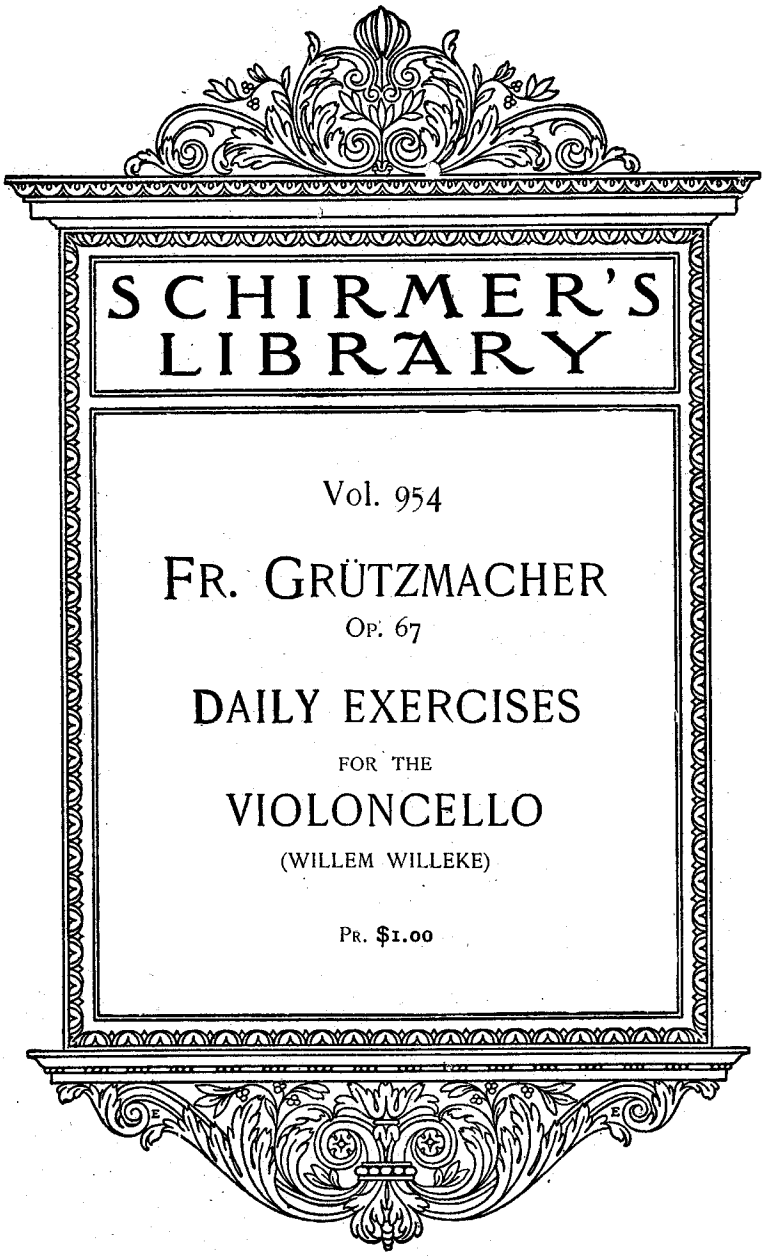
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FOR THE
VIOLONCELLO
(WILLEM WILLEKE)
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FRIEDRICH GRÜTZMACHER

OP. 67

DAILY EXERCISES

FOR THE

VIOLONCELLO

WITH EXPLANATORY NOTES

REVISED AND EDITED
BY
WILLEM WILLEKE

NEW YORK : G. SCHIRMER
BOSTON : BOSTON MUSIC CO.

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Daily Exercises for Violoncello

Explanation of Signs

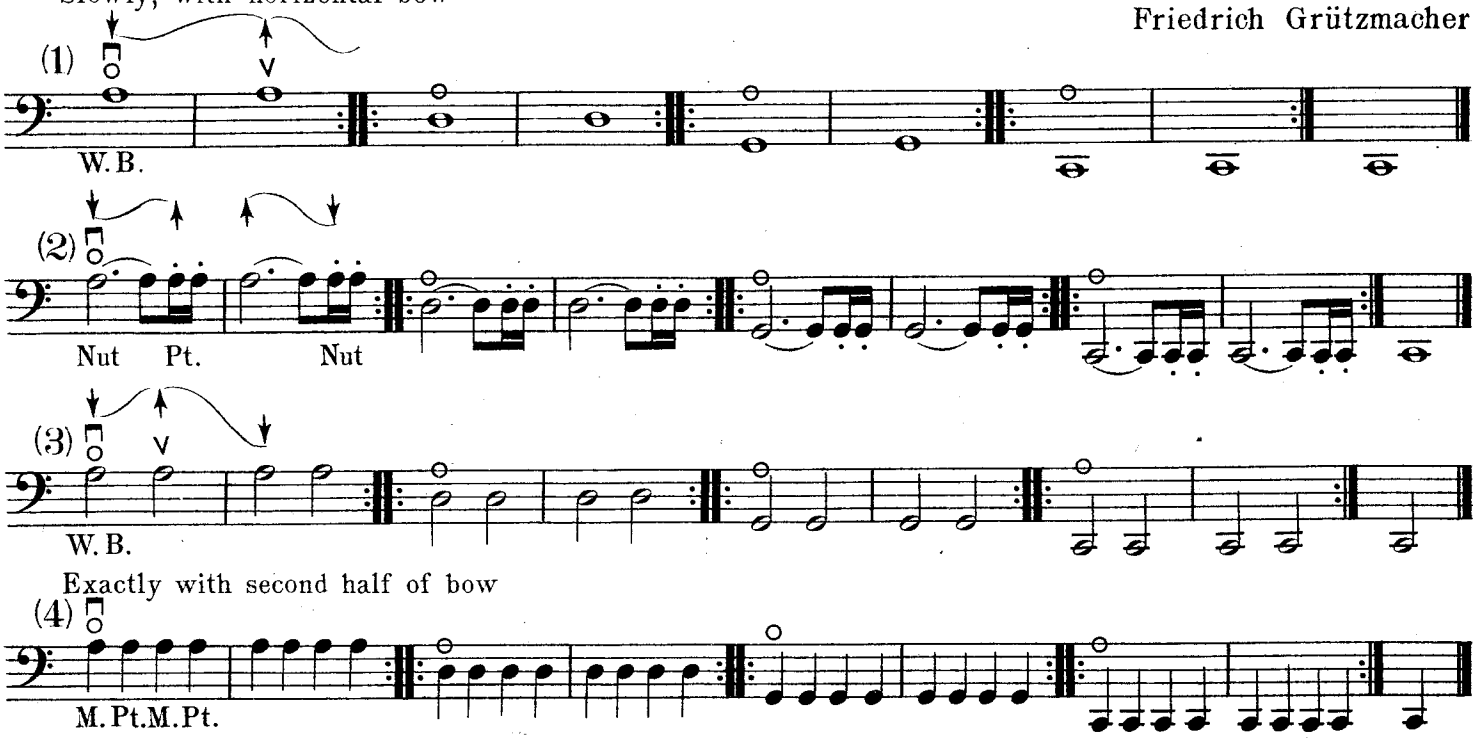
⊓ Down-bow. ∨ Up-bow
Nut. At Nut of Bow. M. In Middle of Bow
Pt. At Point of Bow. W. B. With Whole Bow
⌐ Let fingers lie. ⚲ Press thumb on strings
⊗ Lift thumb from strings

↑ Raise, ↓ Lower the wrist
reg. Regular (usual) Bowing
* Reserve turn of wrist till the next higher or lower string is reached

I. Regular Bowings

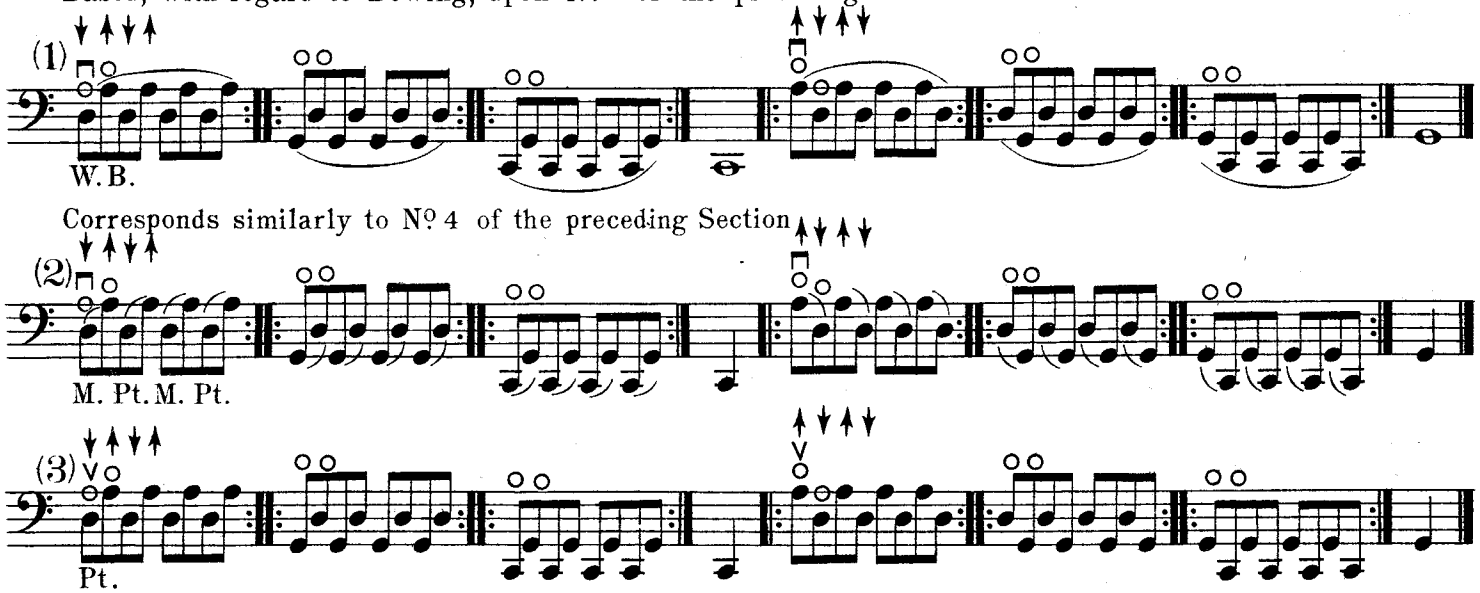
Slowly, with horizontal bow

Friedrich Grützmacher



II. Regular Wrist-movements

Based, with regard to Bowing, upon Nº 1 of the preceding Section



Corresponds similarly to Nº 4 of the preceding Section

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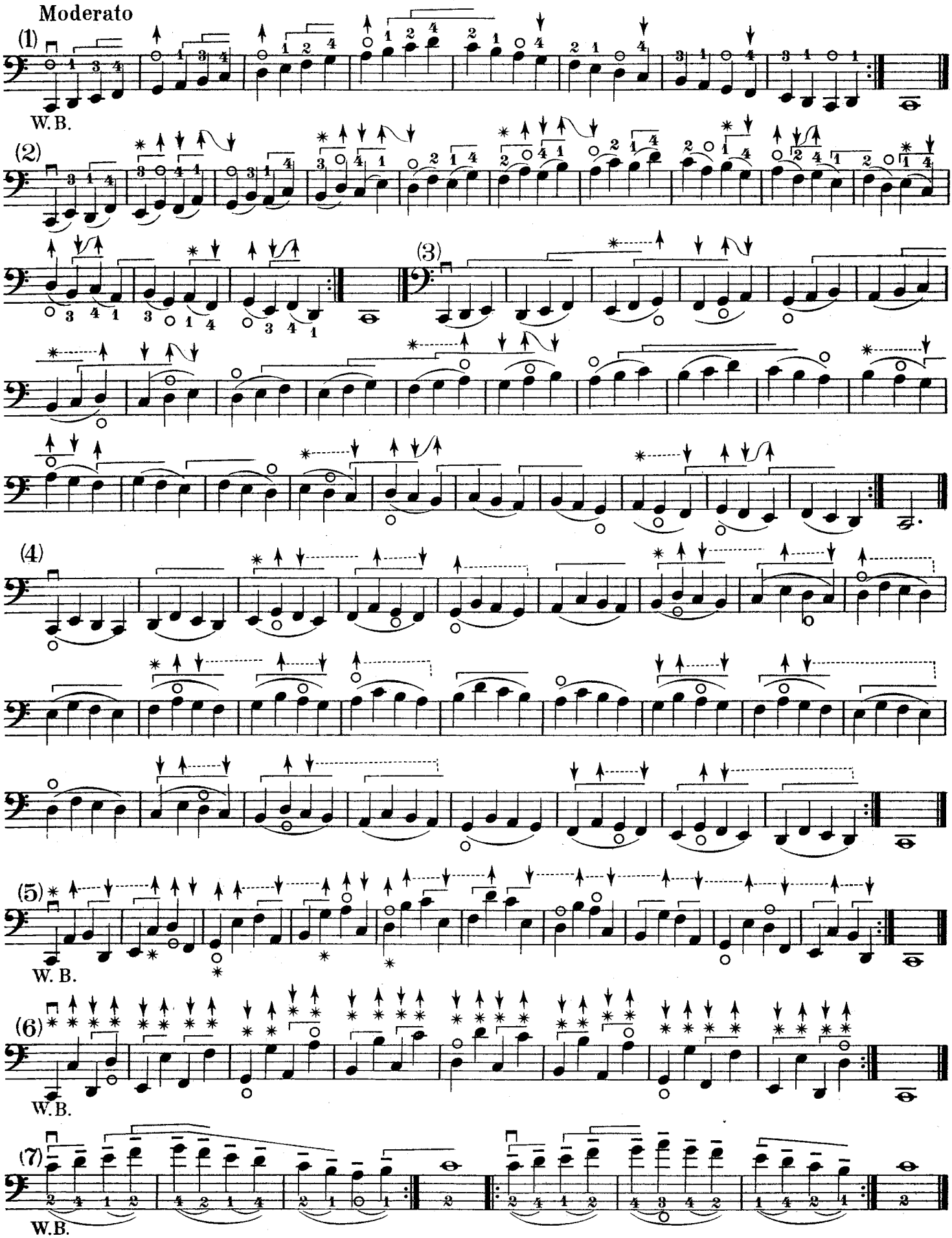
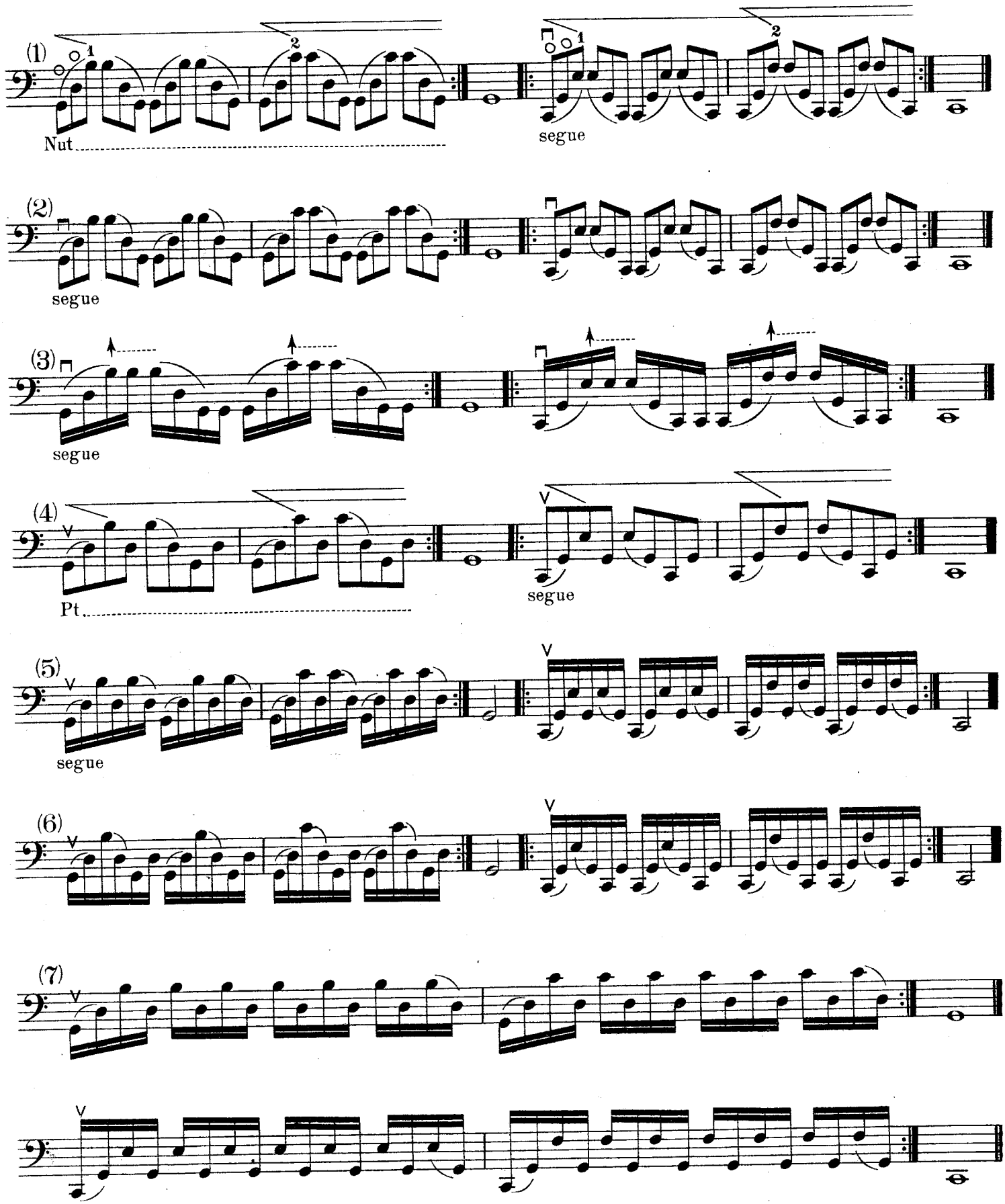
III. Finger-exercises, and Exceptional Bowings

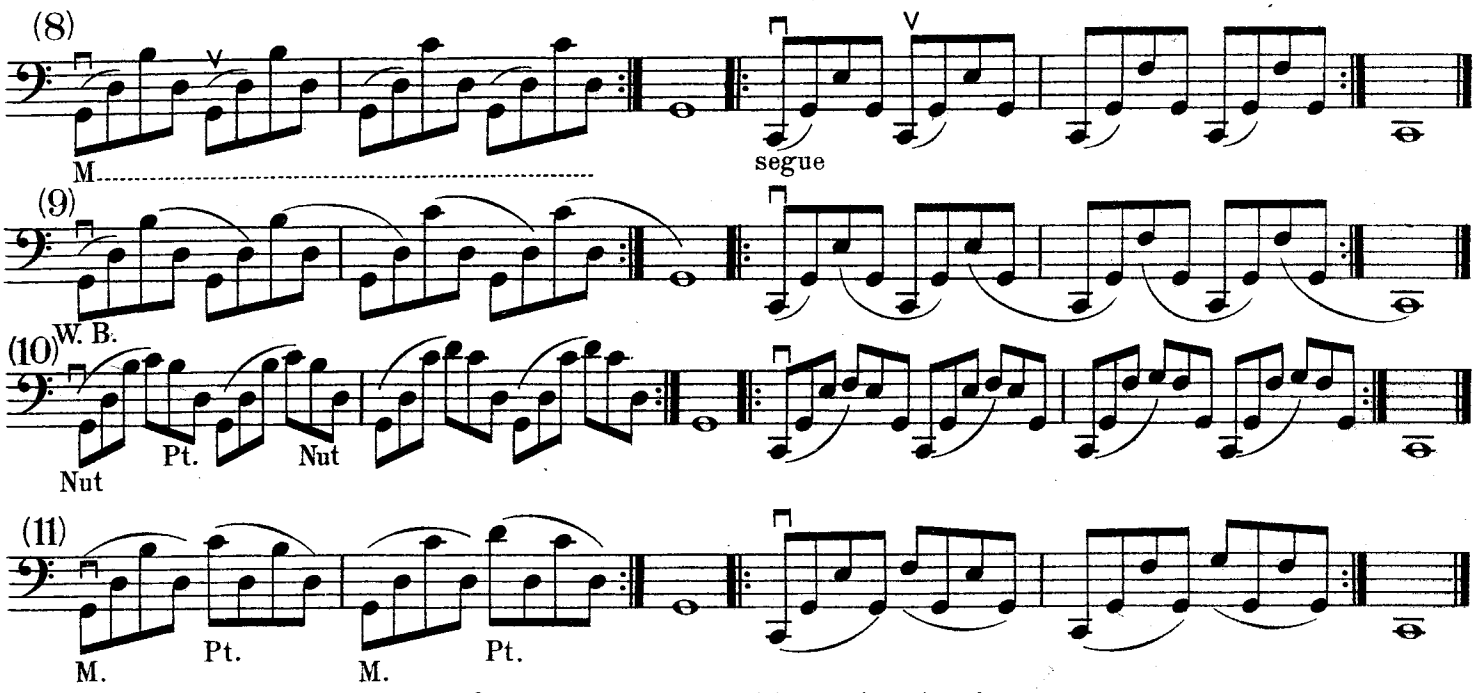


IV. Arpeggios

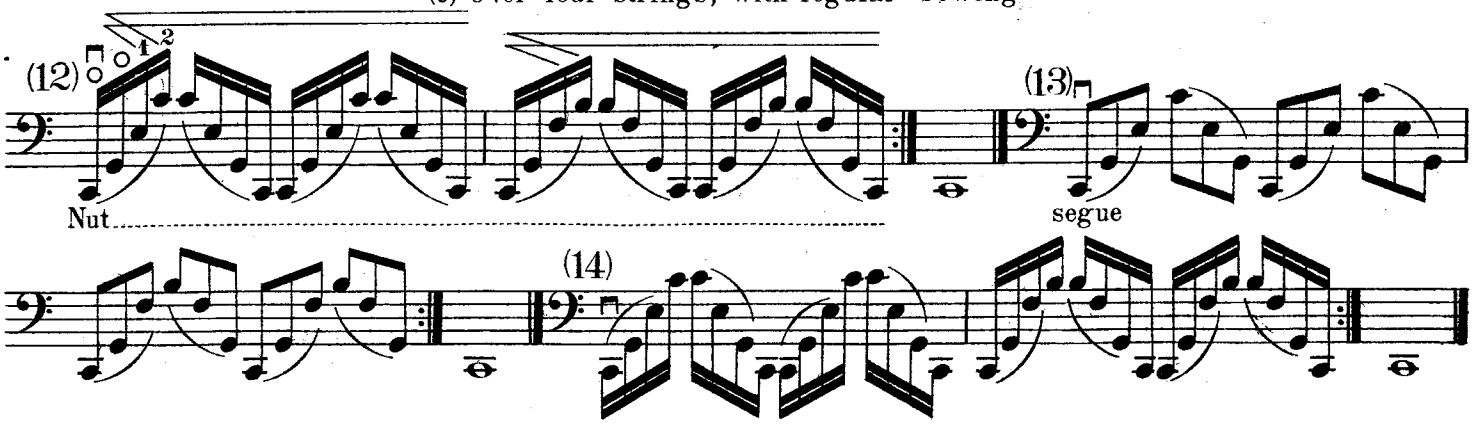
(a) Over three strings, with regular bowing



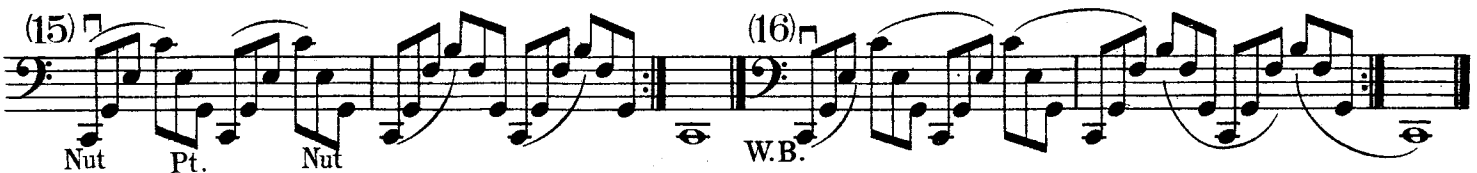
(b) Over three strings (exceptional bowing)



(c) Over four strings, with regular bowing

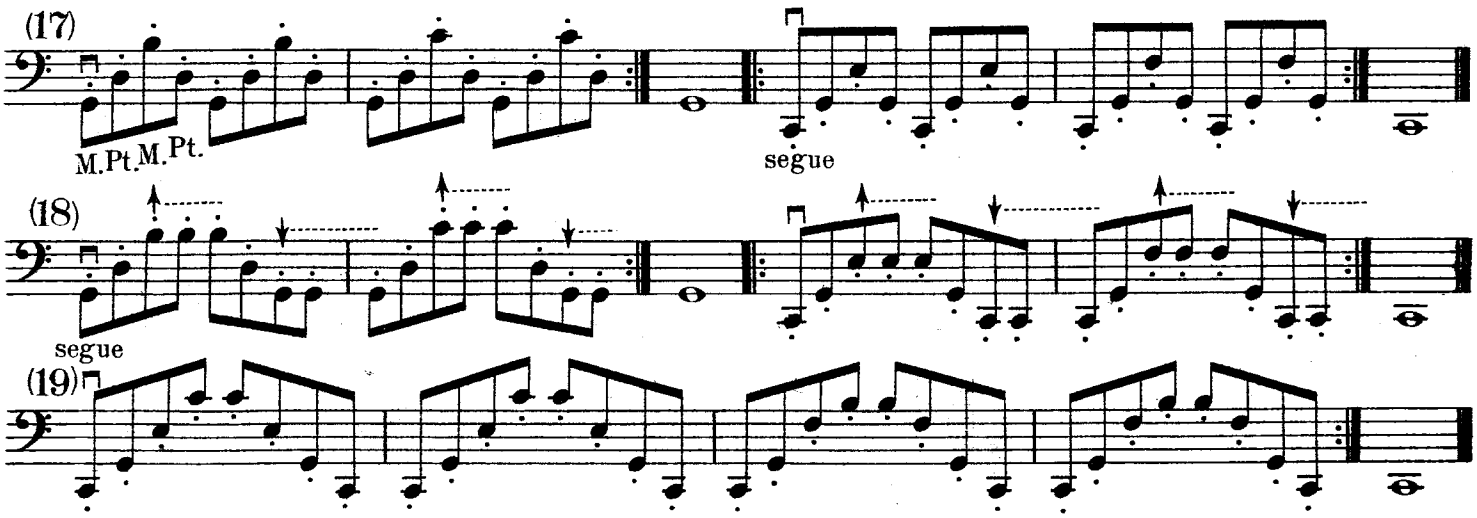


(d) Over four strings (exceptional bowing)



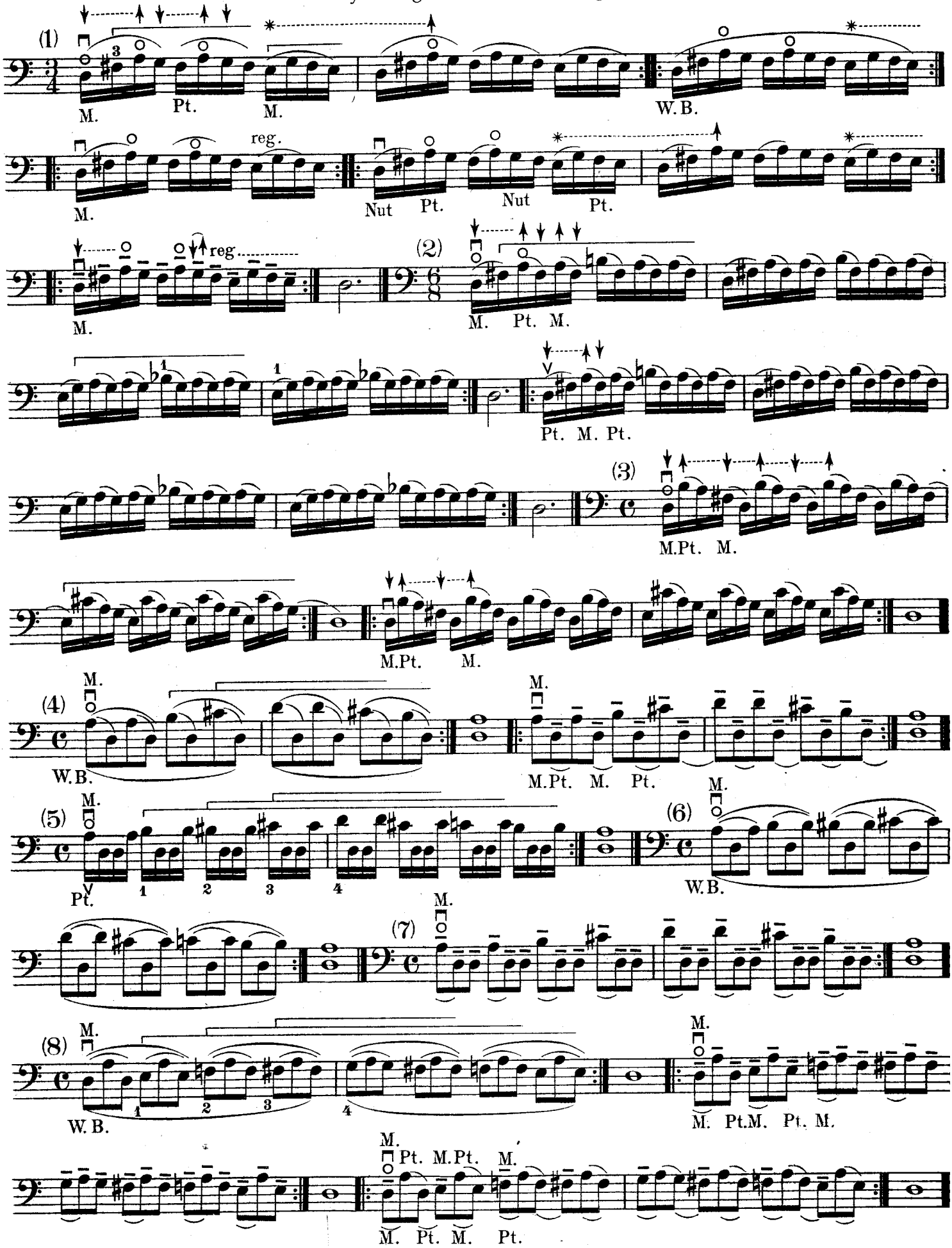
Staccato Arpeggios

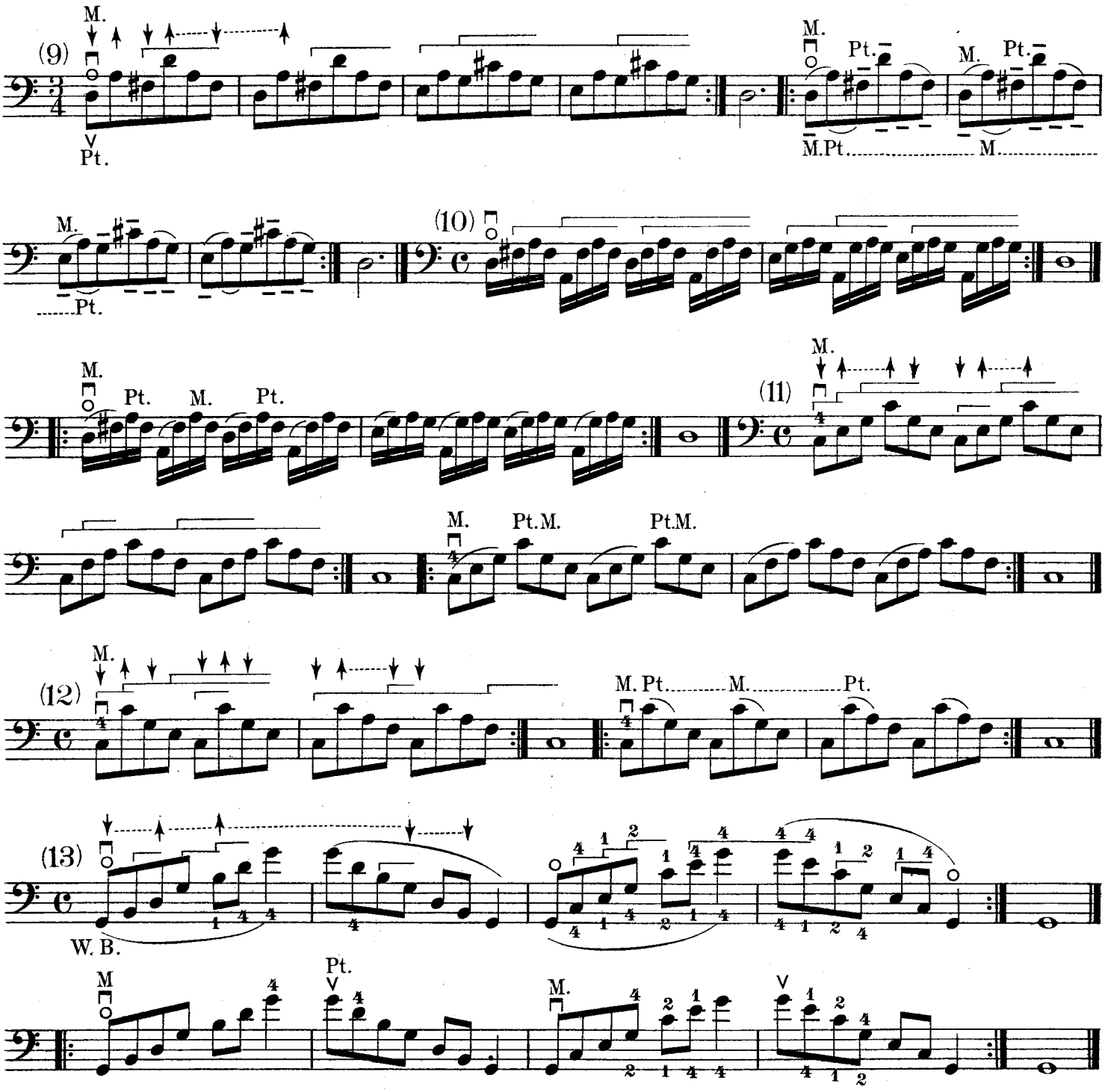
Forte; broad strokes with forearm



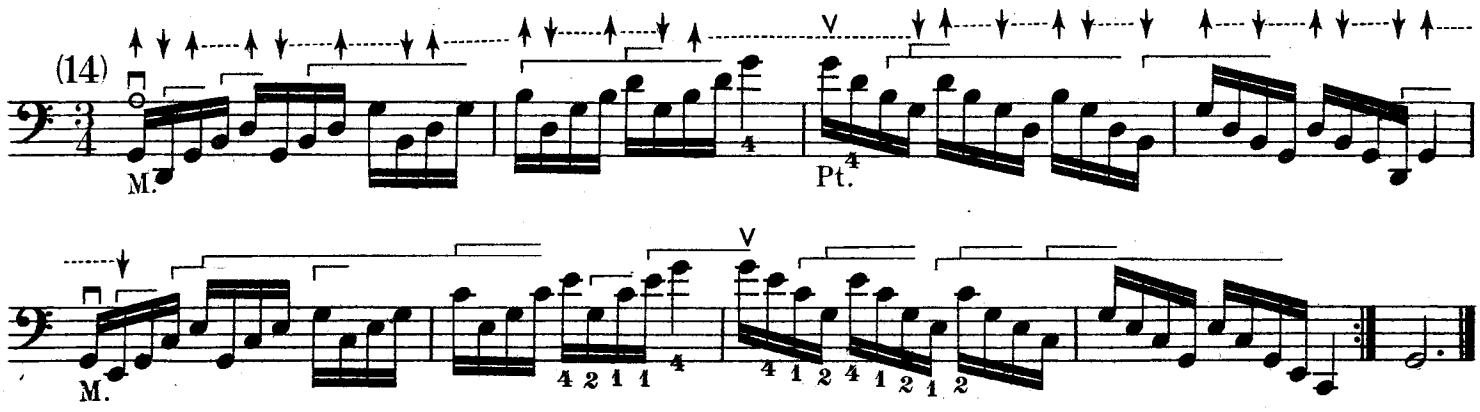
V. Miscellaneous Exercises

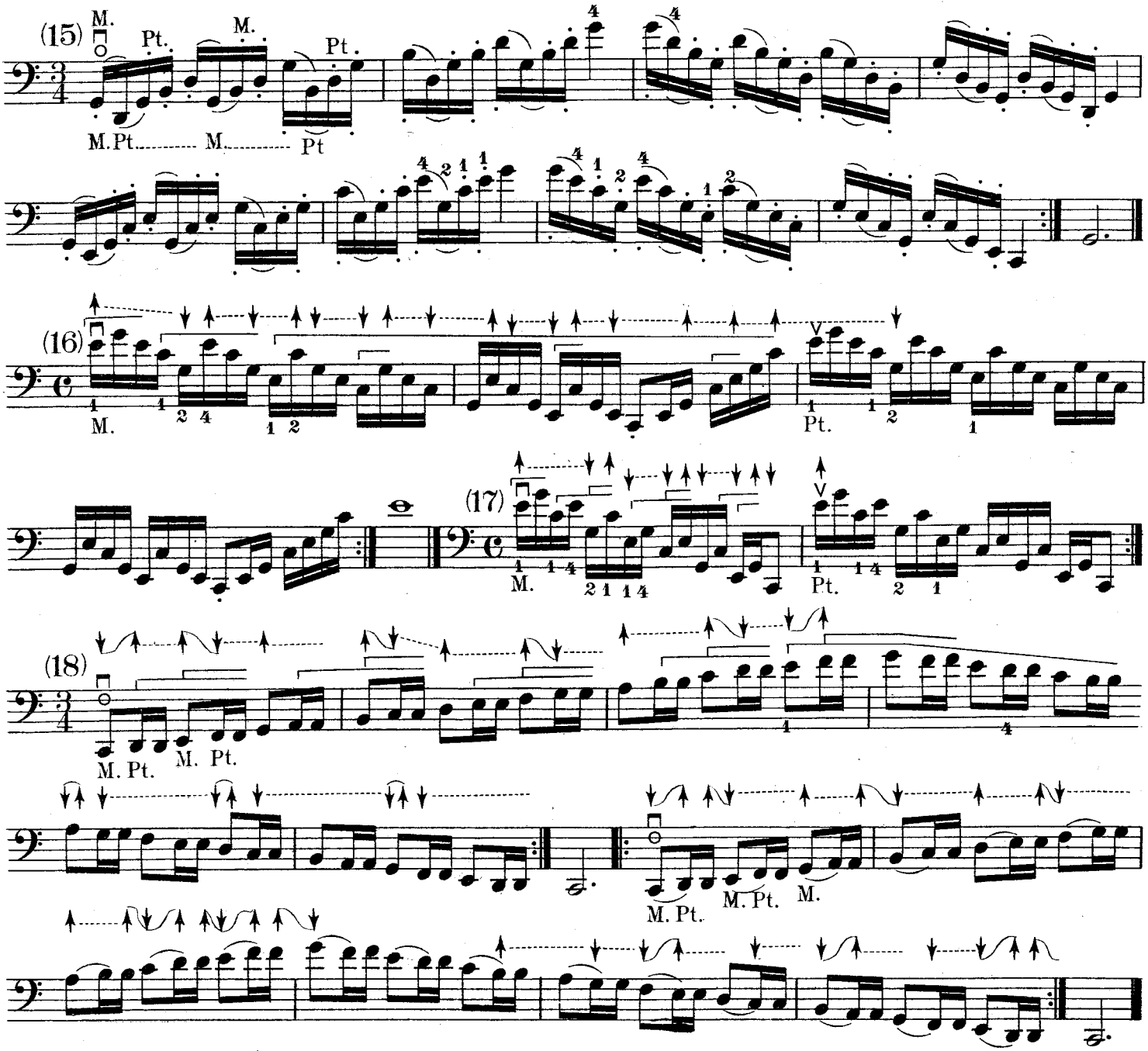
Play throughout in moderate tempo



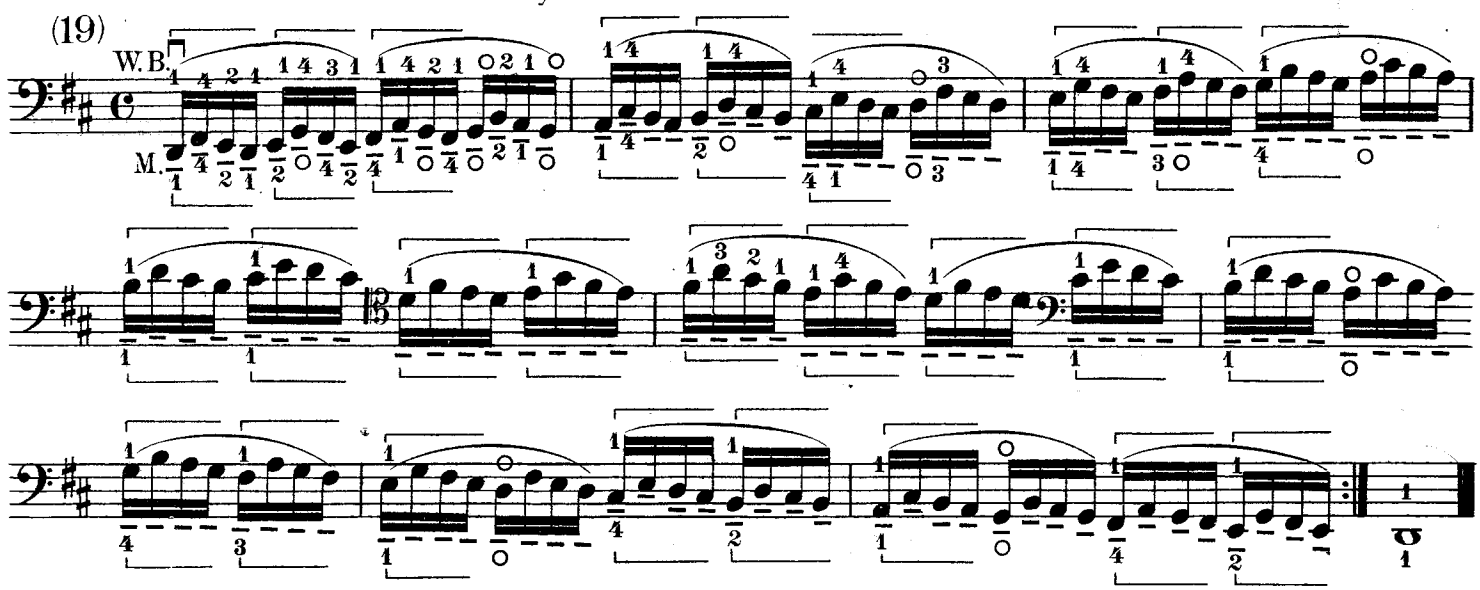


May also be studied to advantage beginning with up-bow





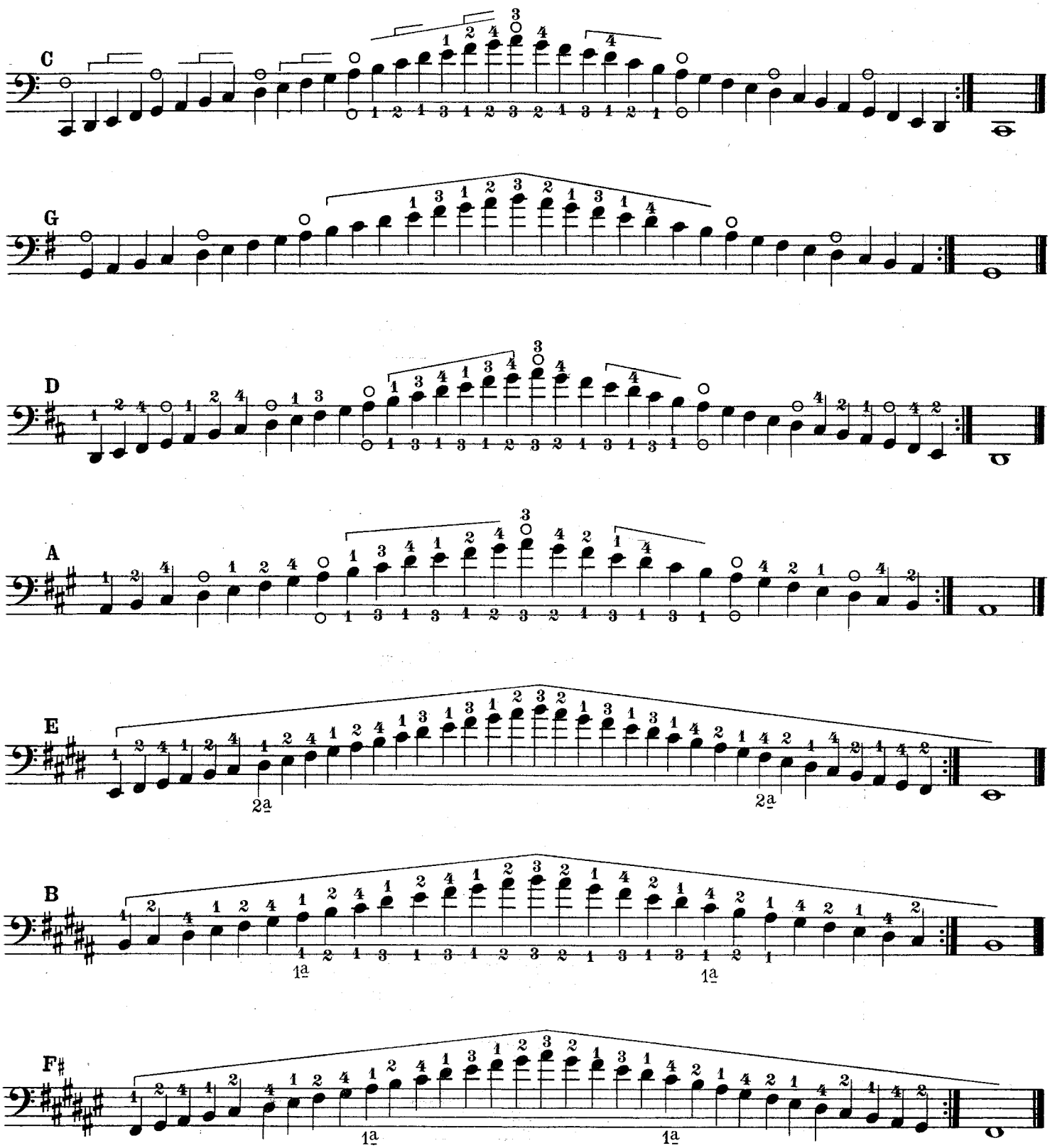
Use the wrist-movements already learned

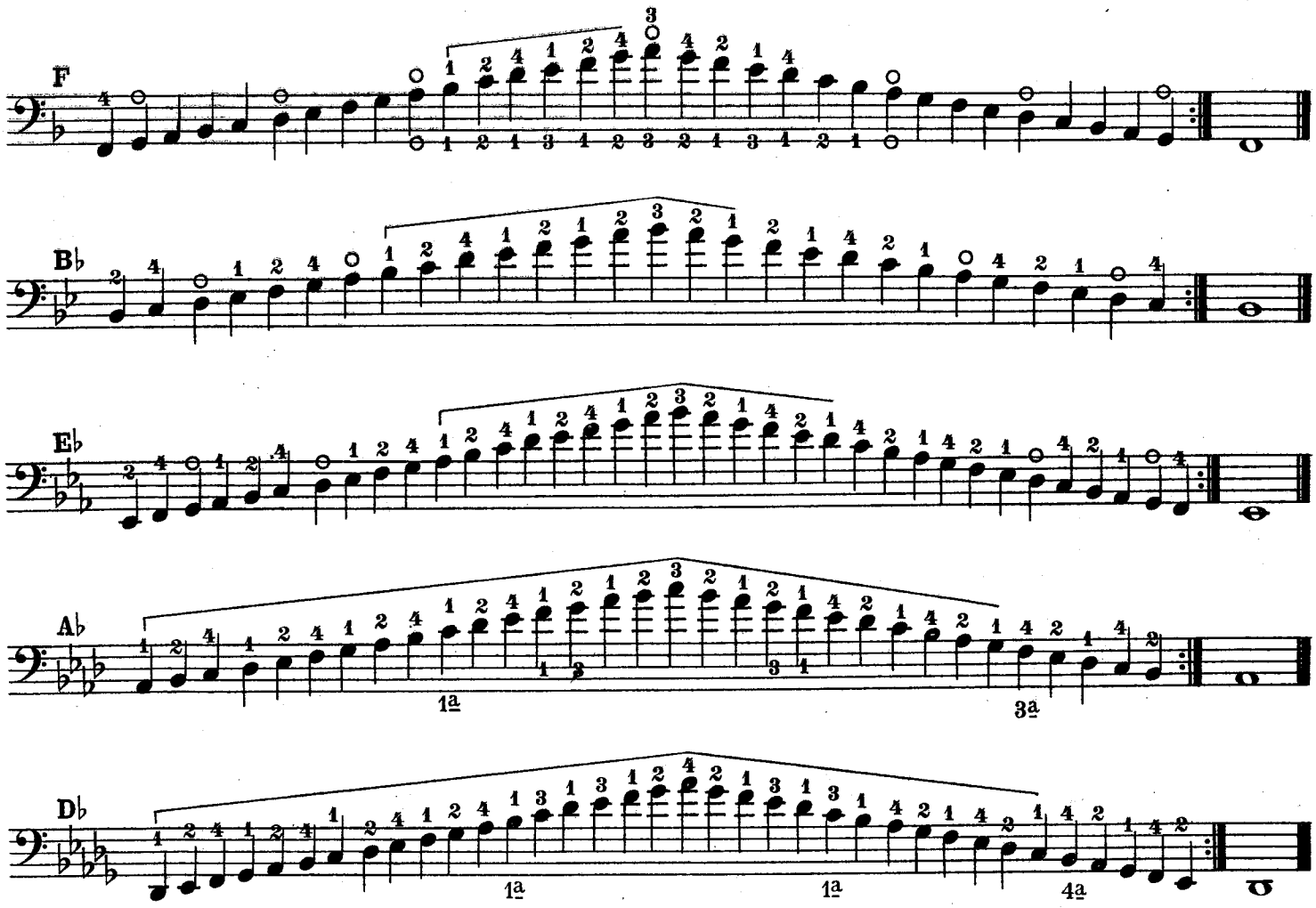


VI. The Scales

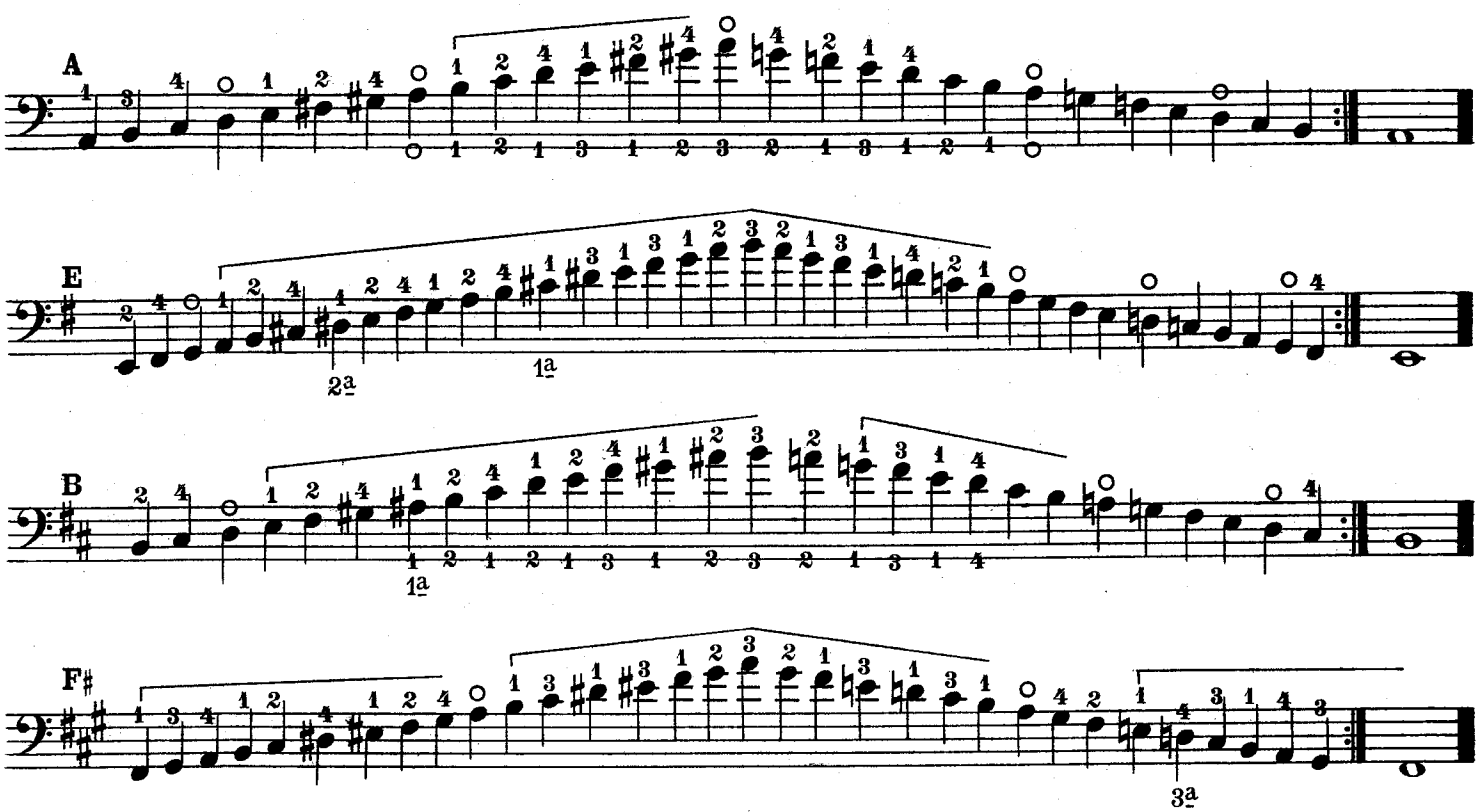
To be played with whole bow (taking either each note singly, or two, four, six or eight notes to a bow), without reference to a regular repetition of similar groups of notes. The wrist-movement here employed is like that for the arpeggio (gradually raising and then lowering), but pausing on each separate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

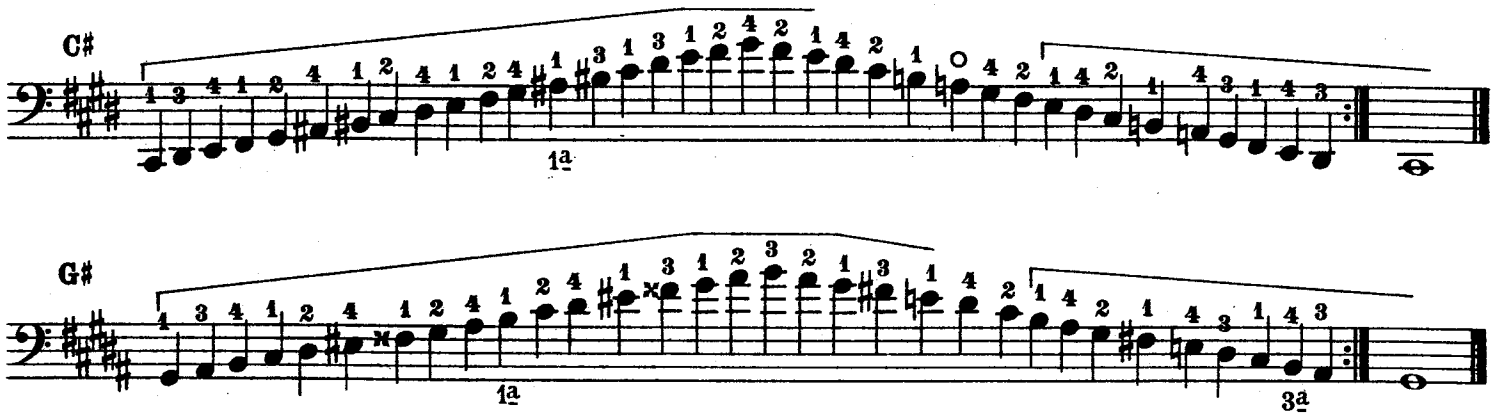
(a) Diatonic Major Scales



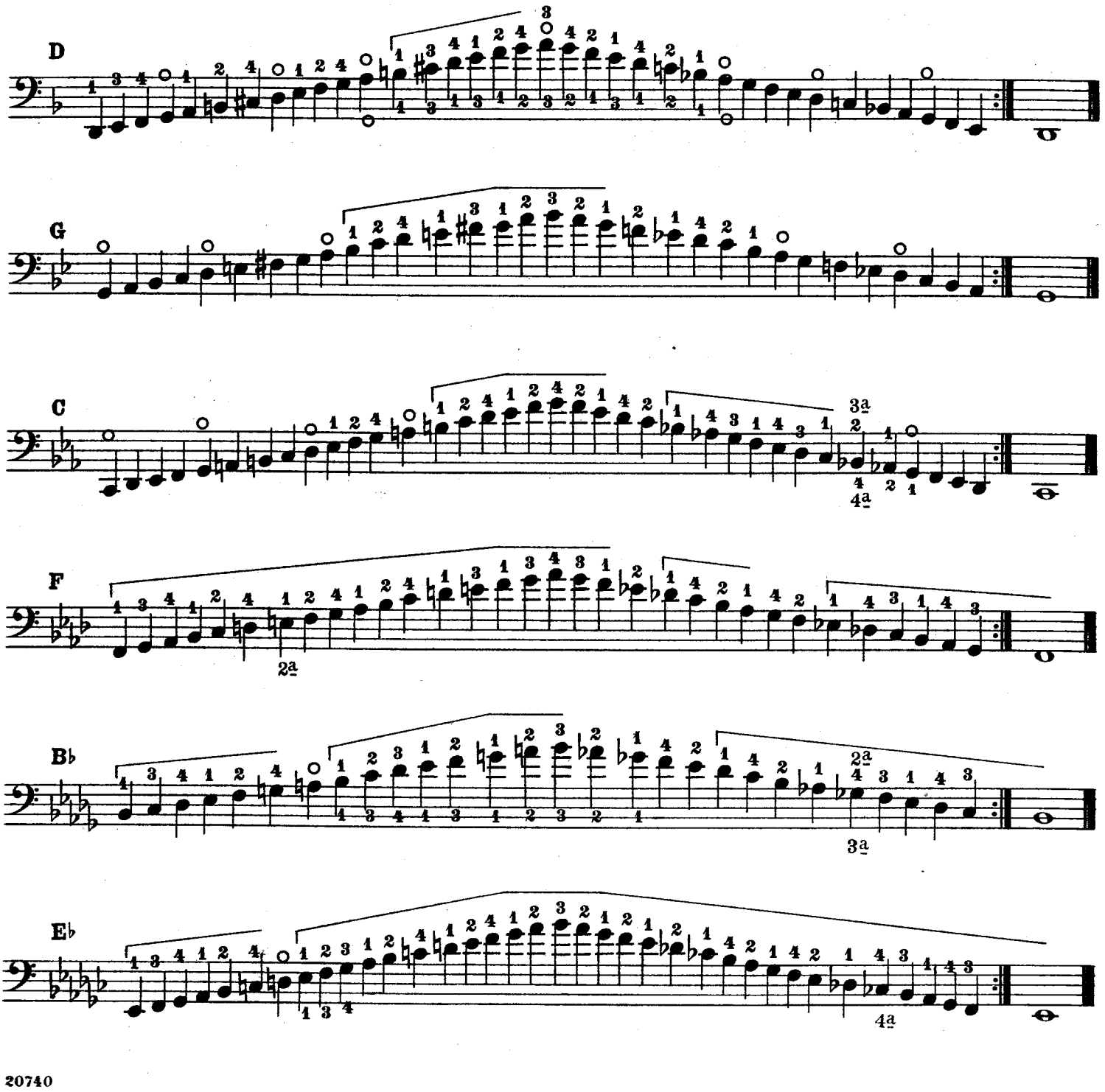


(b) Diatonic Minor Scales

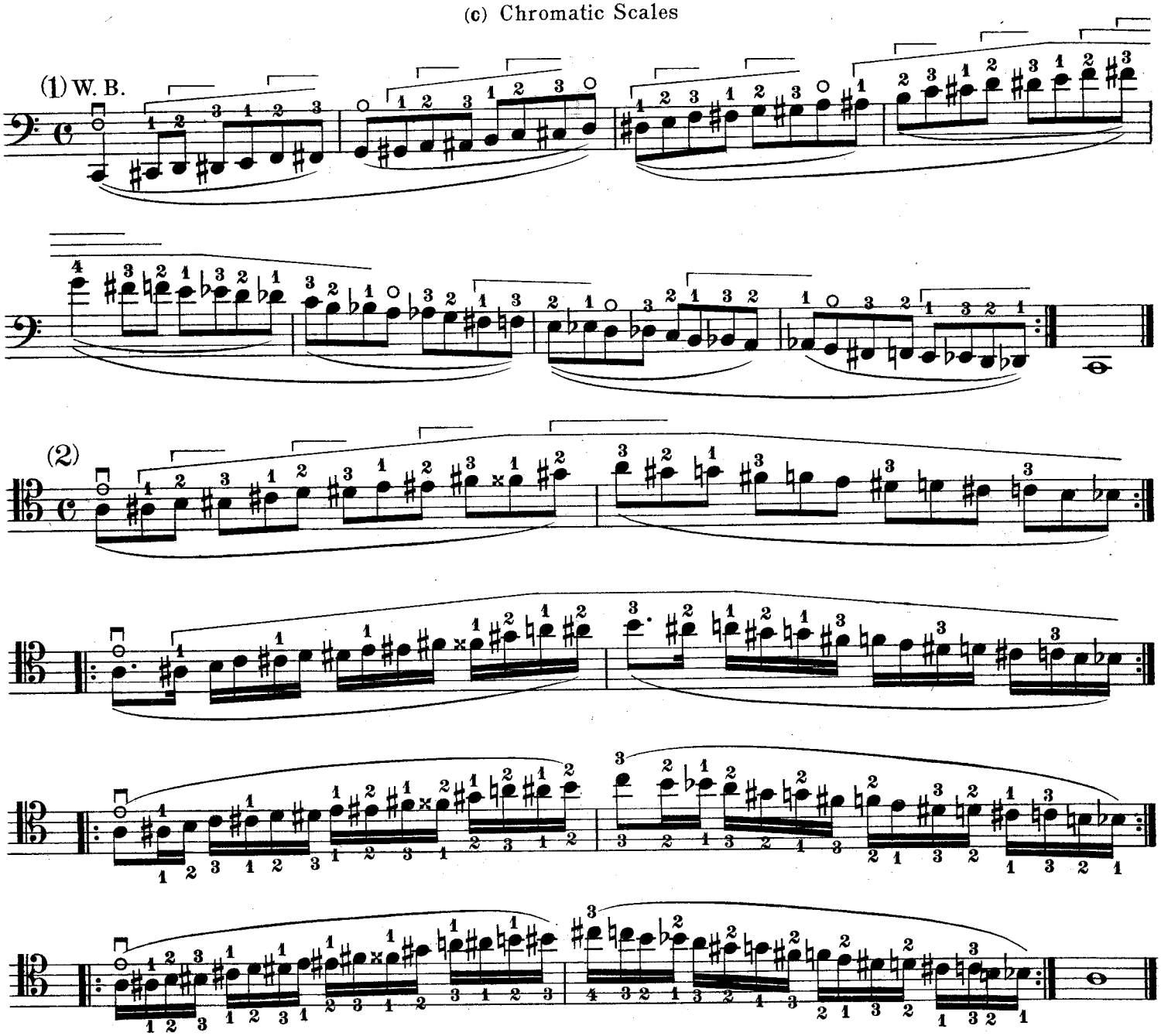




Instead of D♯ minor (omitted here), it is easier to play E♭ minor



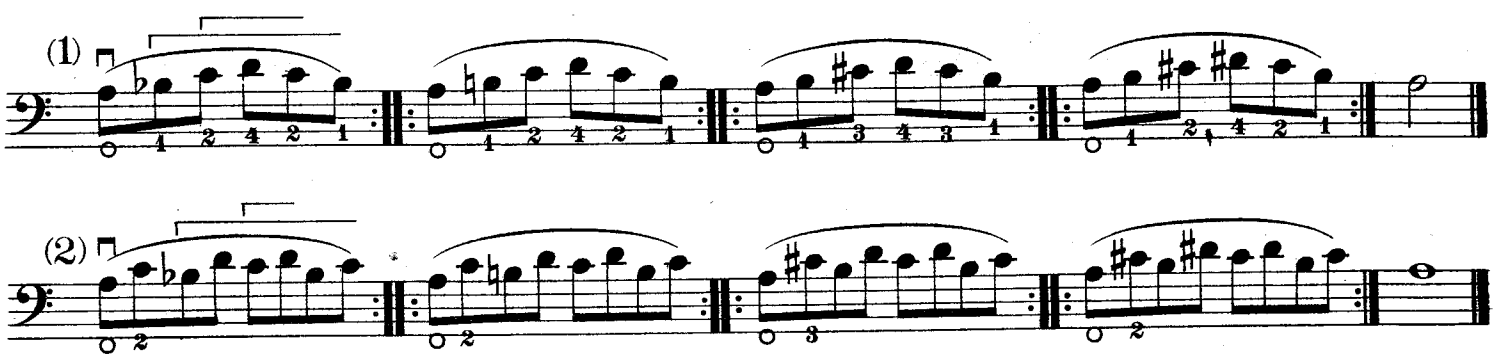
(c) Chromatic Scales

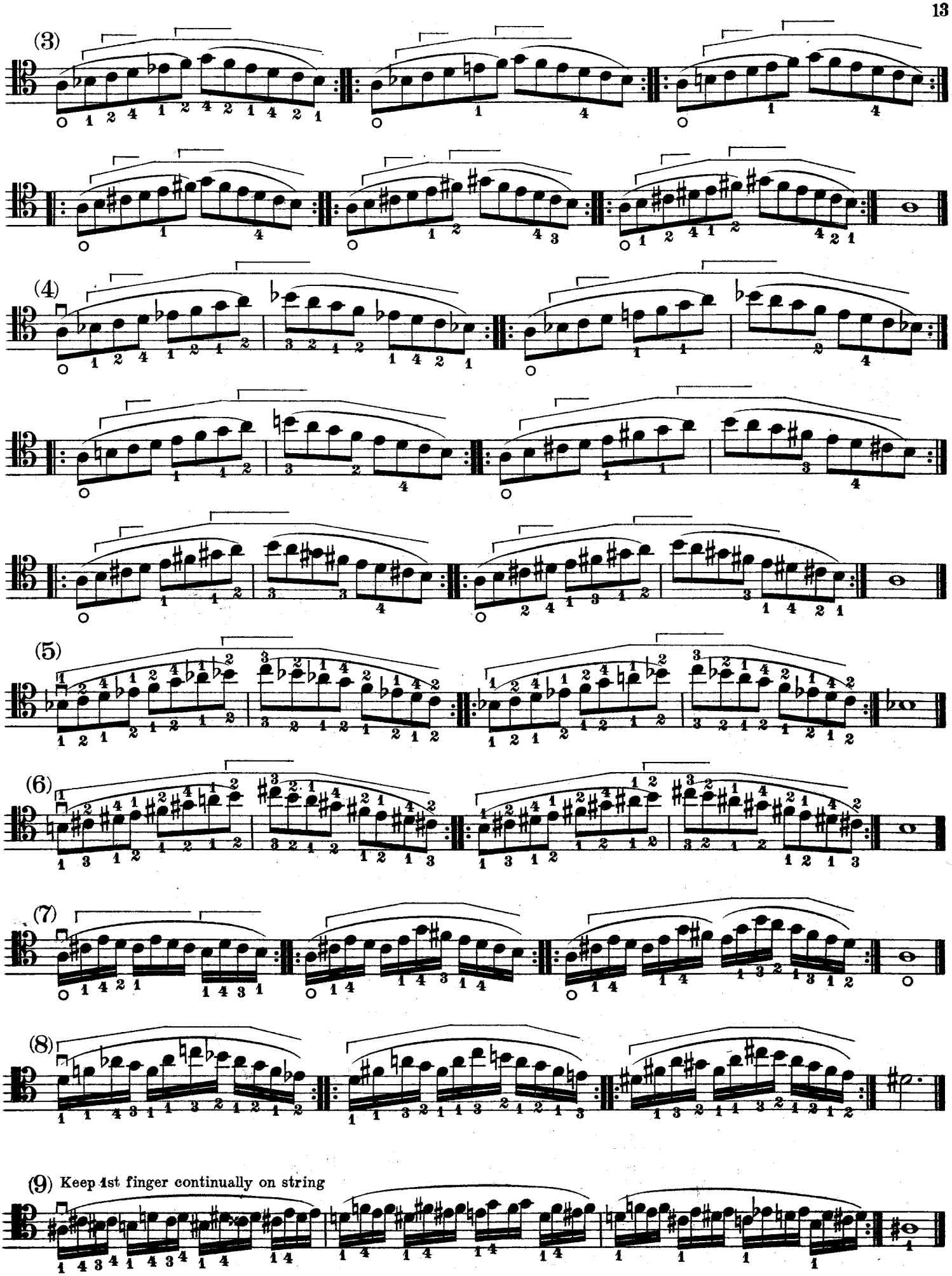


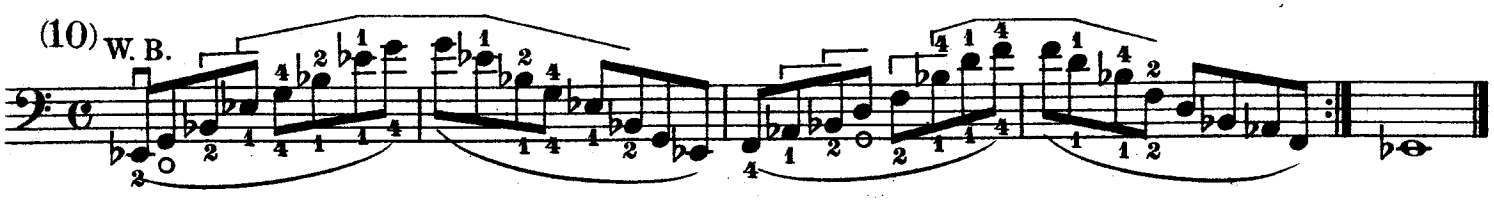
Scales extending further upward (either diatonic or chromatic) cannot be executed till the thumb-position has been learned

Short Scale-Exercises; Passages in Broken Chords

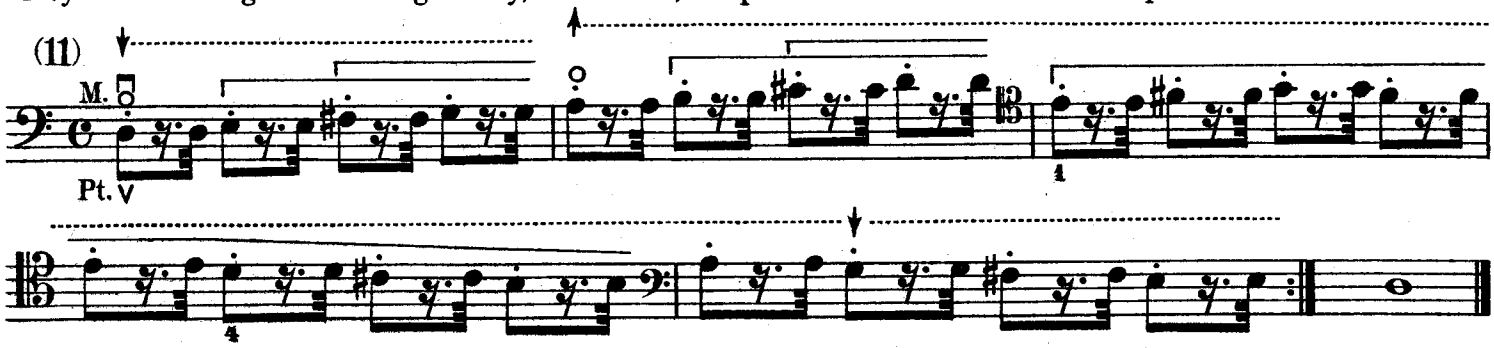
These exercises, which are to be played in slow tempo, may be advantageously transposed to the lower strings

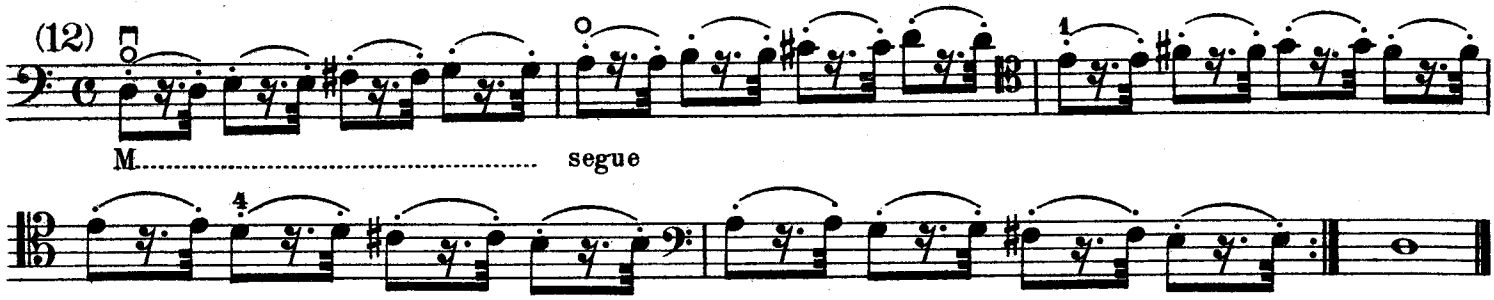



(3)
(4)
(5)
(6)
(7)
(8)
(9) Keep 1st finger continually on string



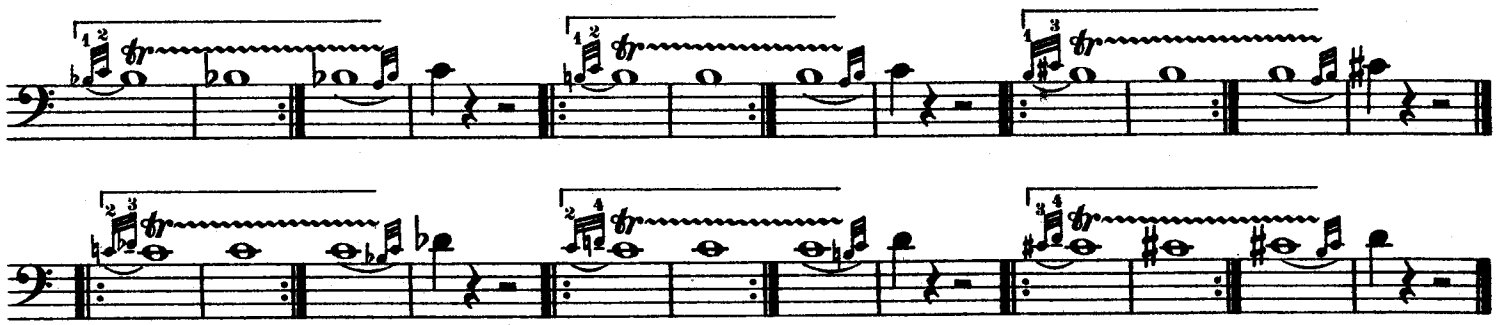
Play the following numbers vigorously, with short, sharp strokes and in moderate tempo



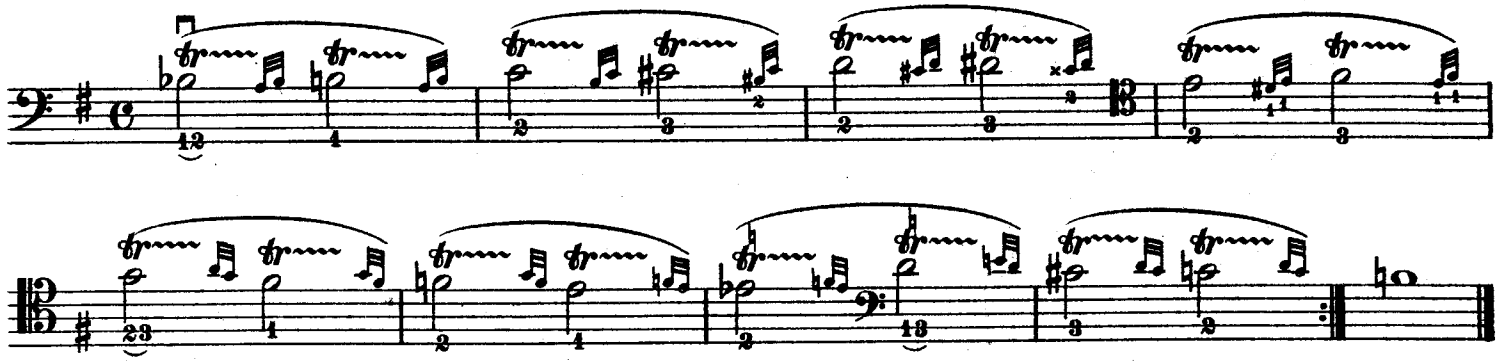


VII. The Trill

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

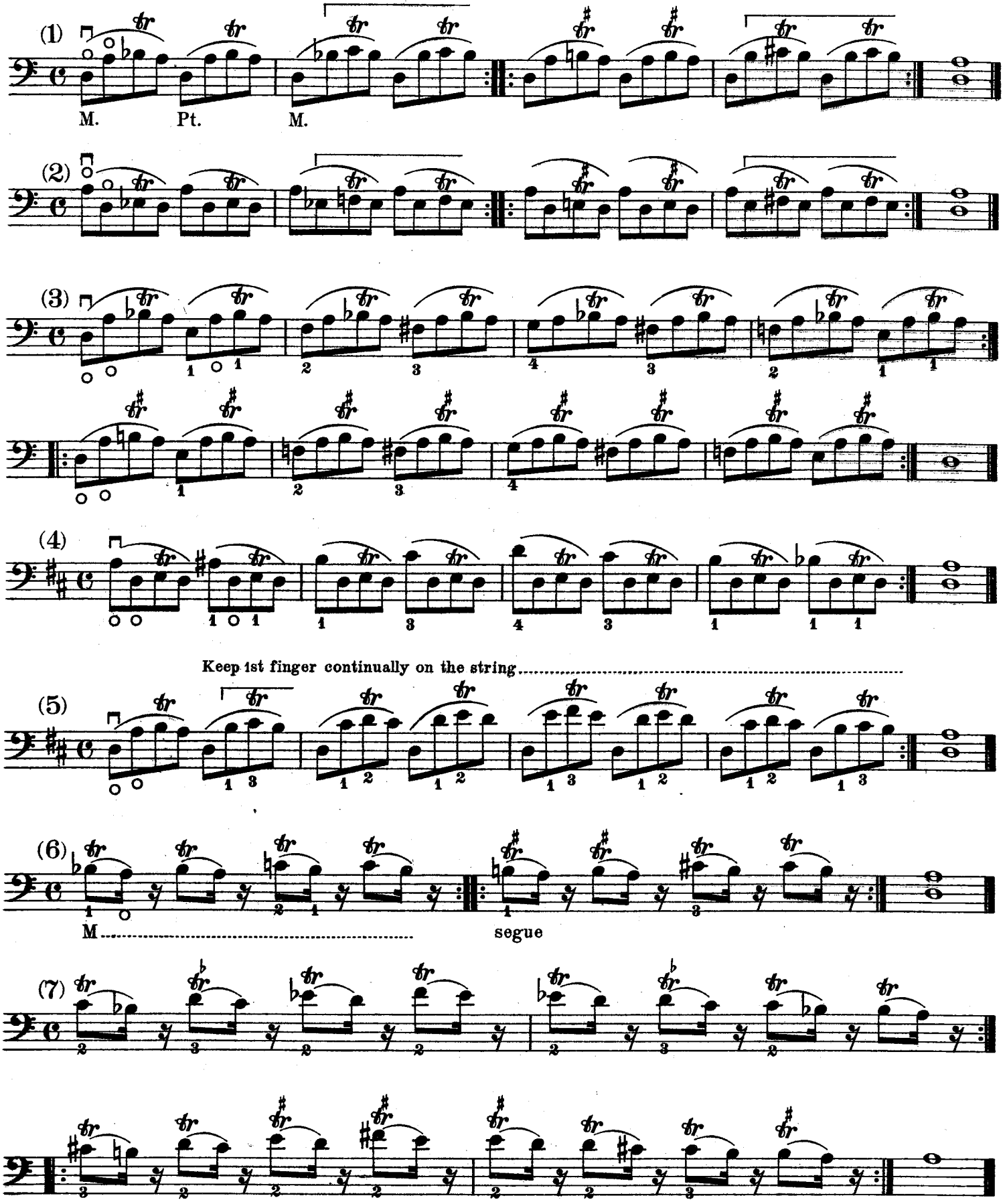


Chain of Trills

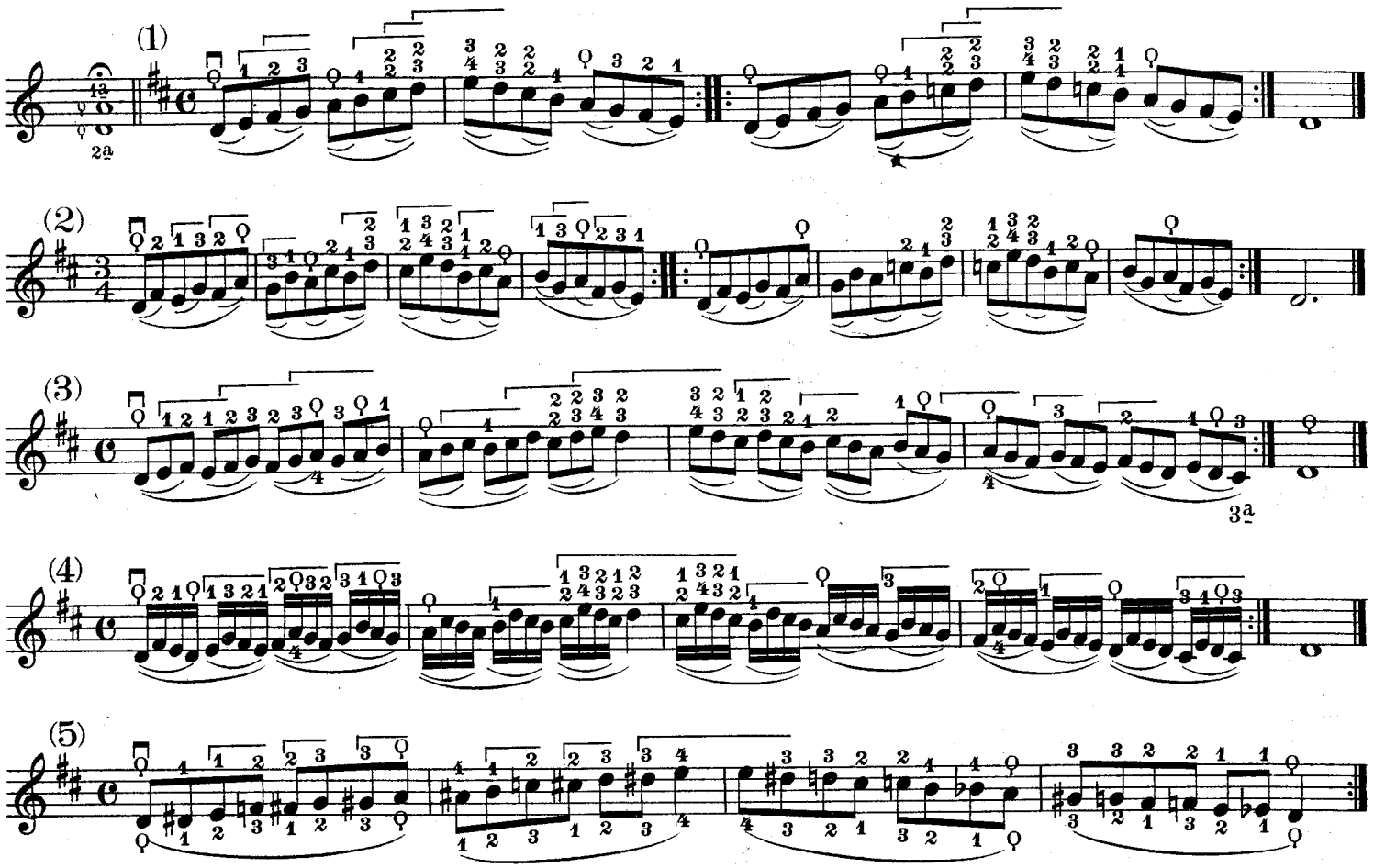


The Inverted Mordent

Always execute without after-beat

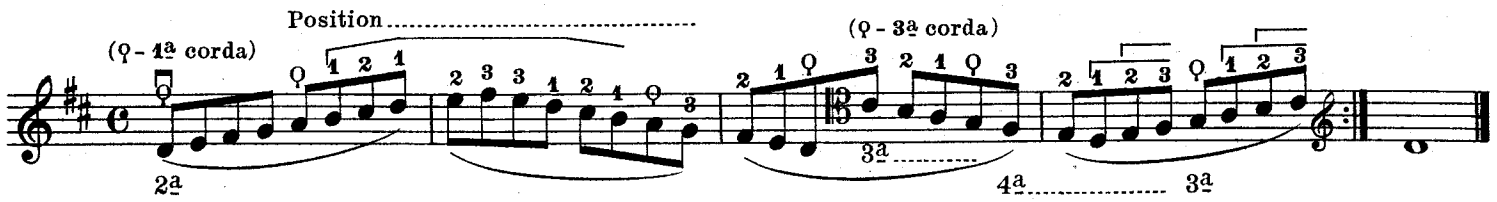


VIII. The Thumb-Position



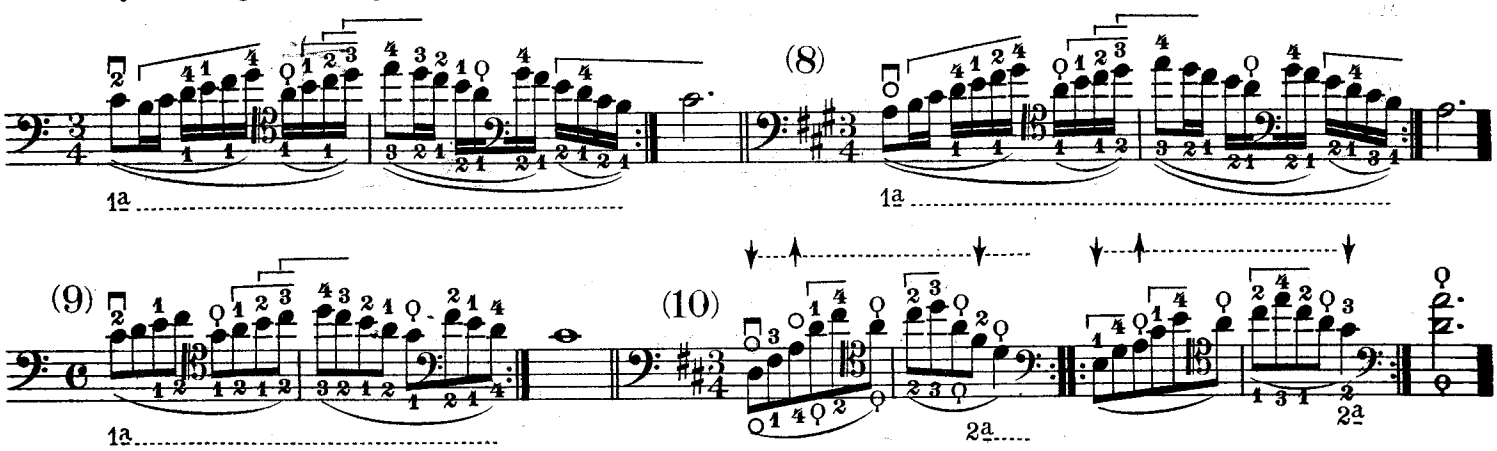
(6)

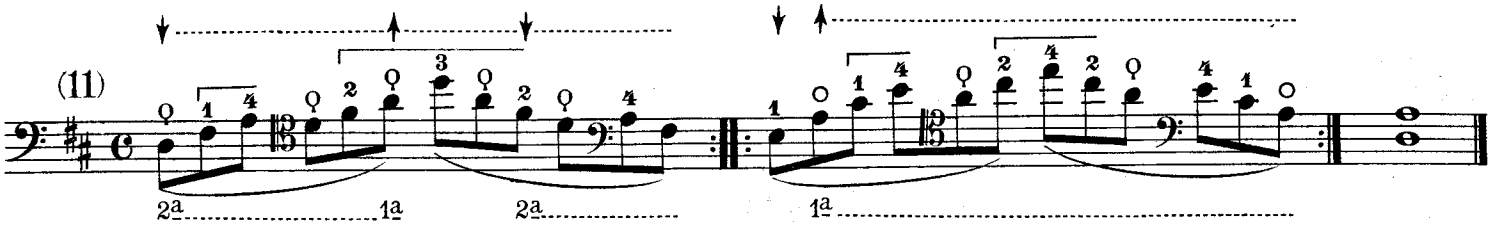
A change in the position of the thumb always occurs with the first note on the string in play, even when this note is not stopped by the thumb itself



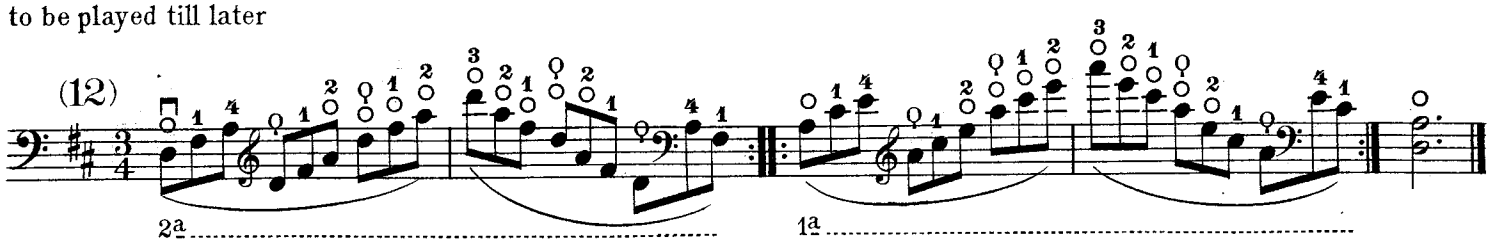
(7)

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





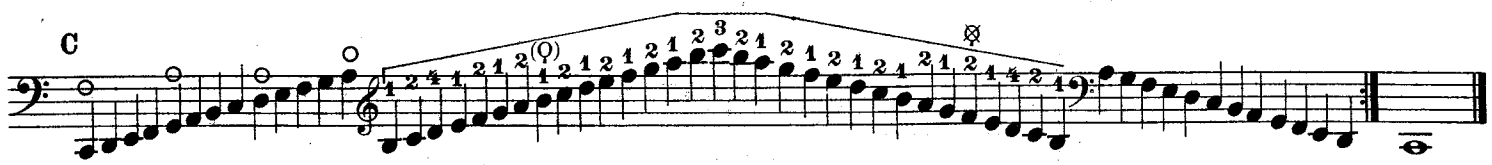
The next number, although a continuation of the preceding exercises, is essentially more difficult, and therefore not to be played till later



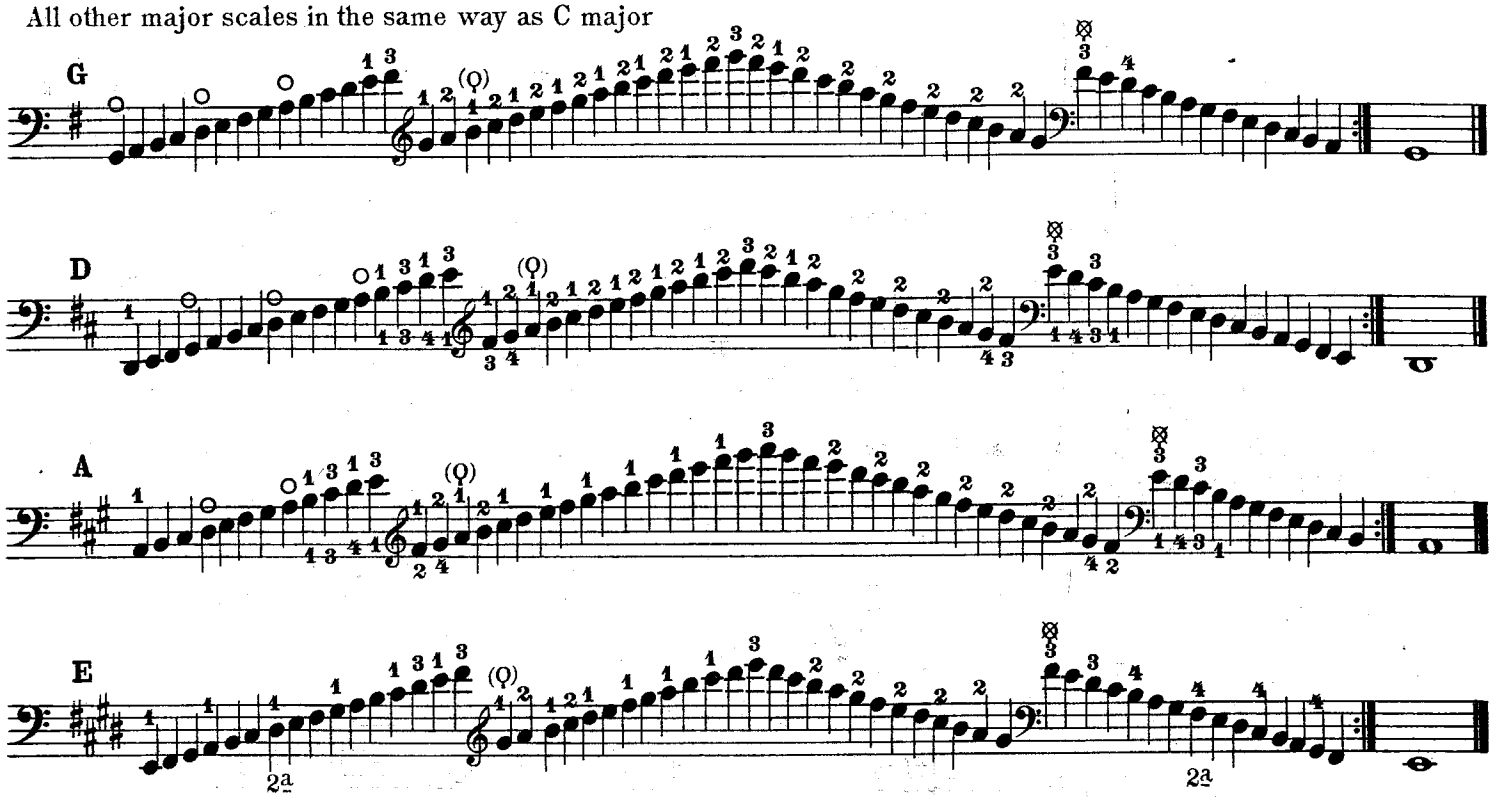
IX. Extended Scales

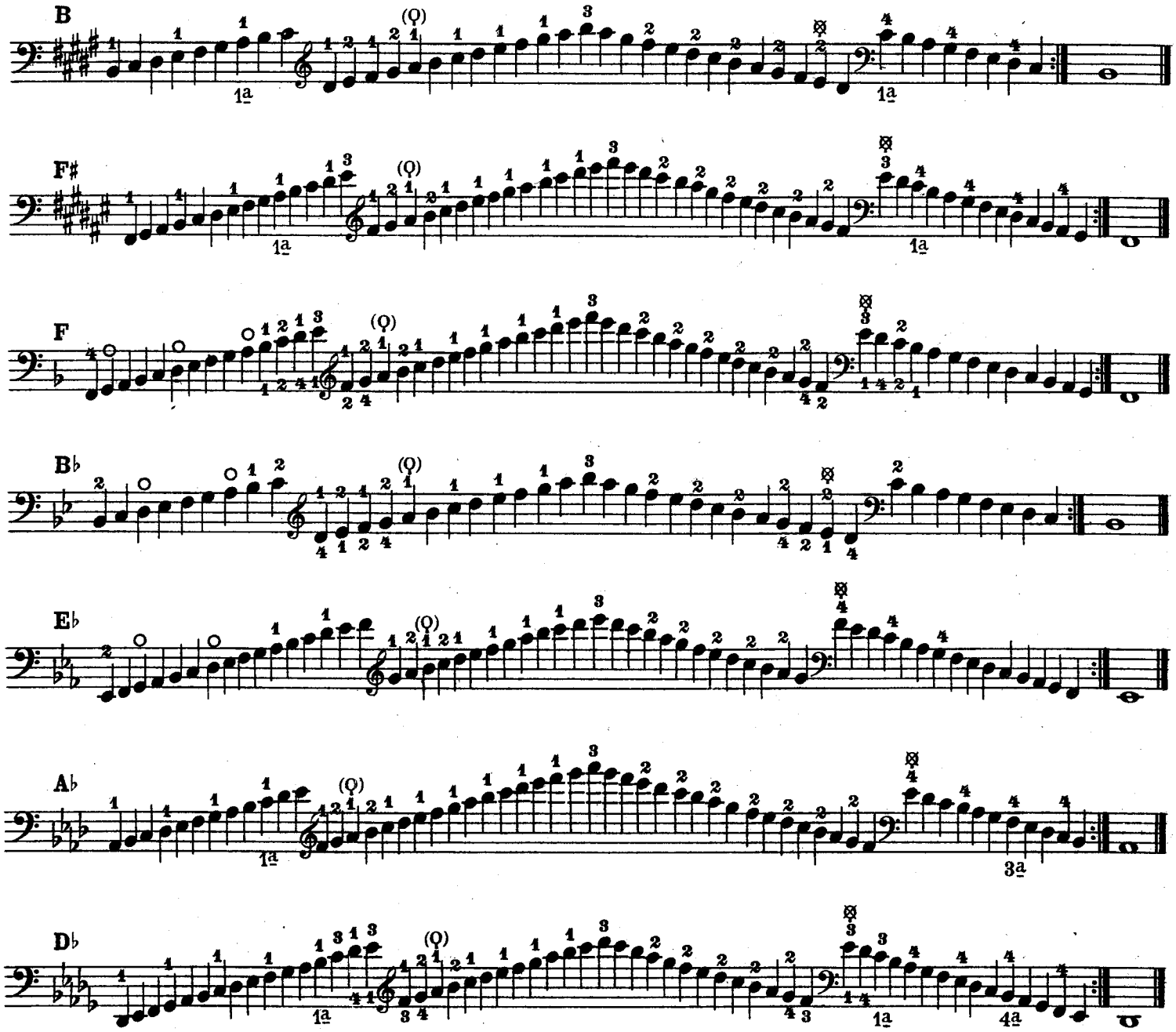
At the beginning it is best always to connect eight notes in one quiet (whole) bow; but gradually (in more rapid tempo) to take a still greater number. From the moment (precisely indicated) that the thumb is applied the latter remains, until it again quits the string, at an interval of a whole tone from the first finger.

(a) Diatonic Major Scales

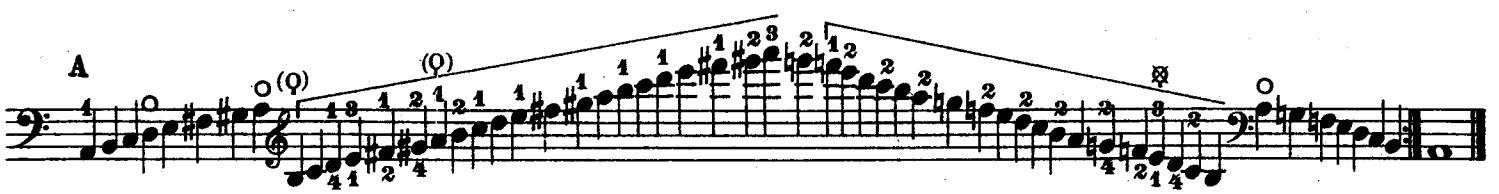


All other major scales in the same way as C major

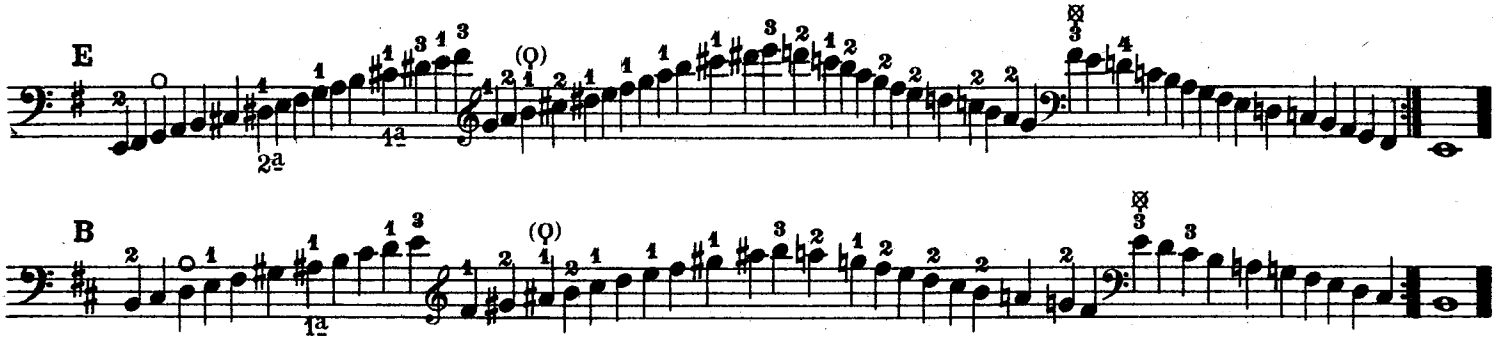


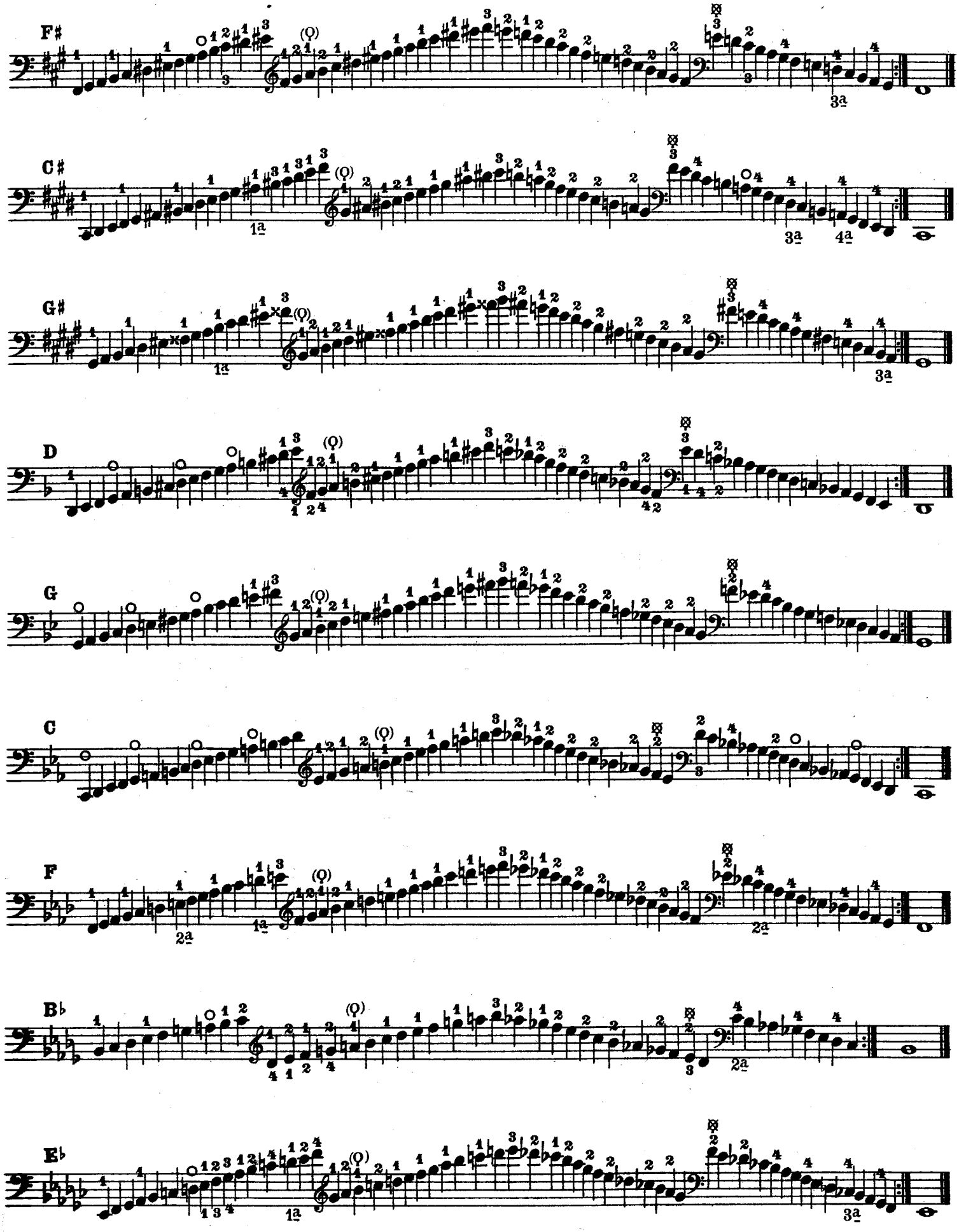


(b) Diatonic Minor Scales



All other minor scales in the same way as A minor




F♯
C♯
G♯
D
G
C
F
B♭
E♭

(c) Chromatic Scales

(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.

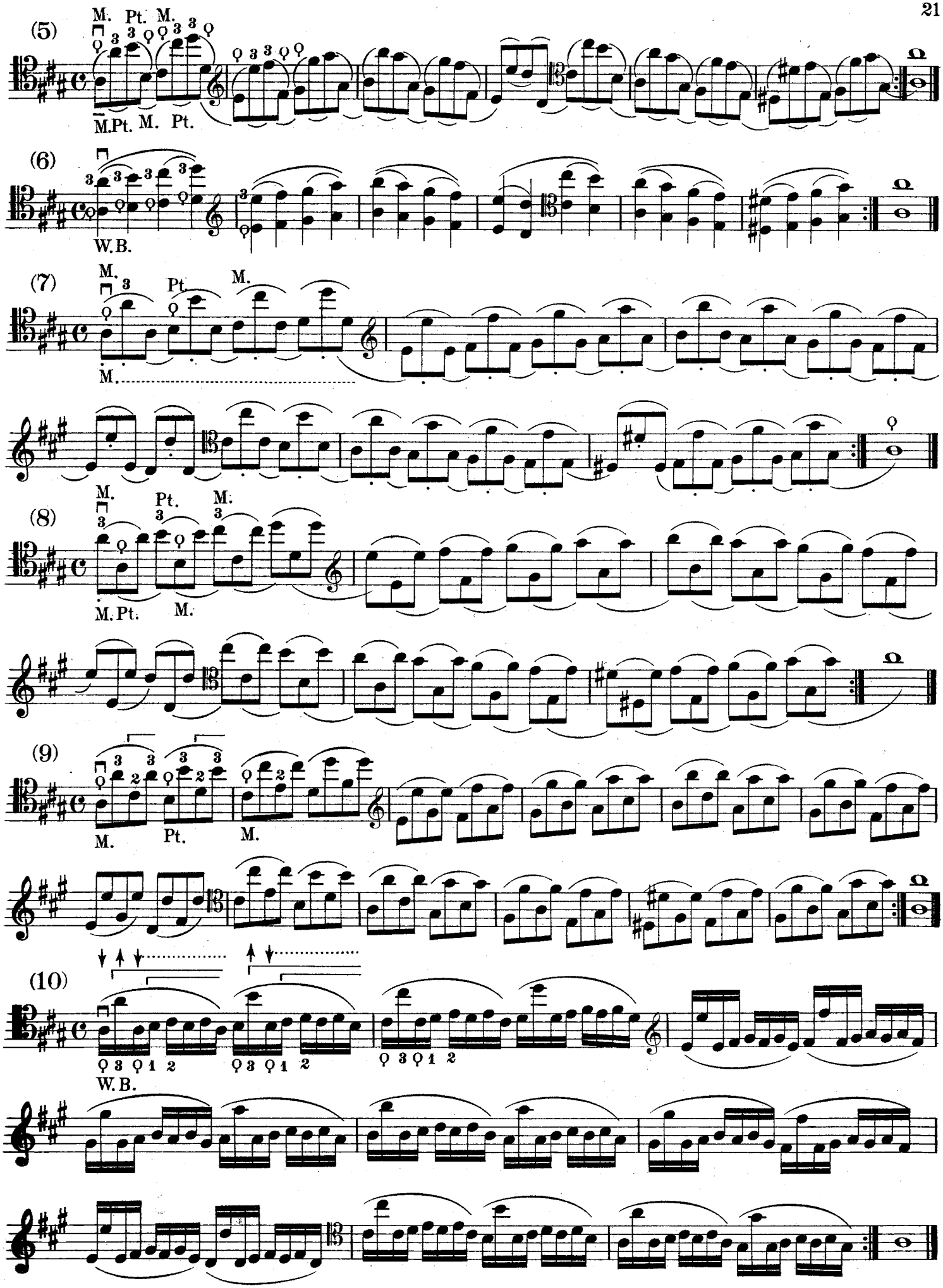
(2)

(3)

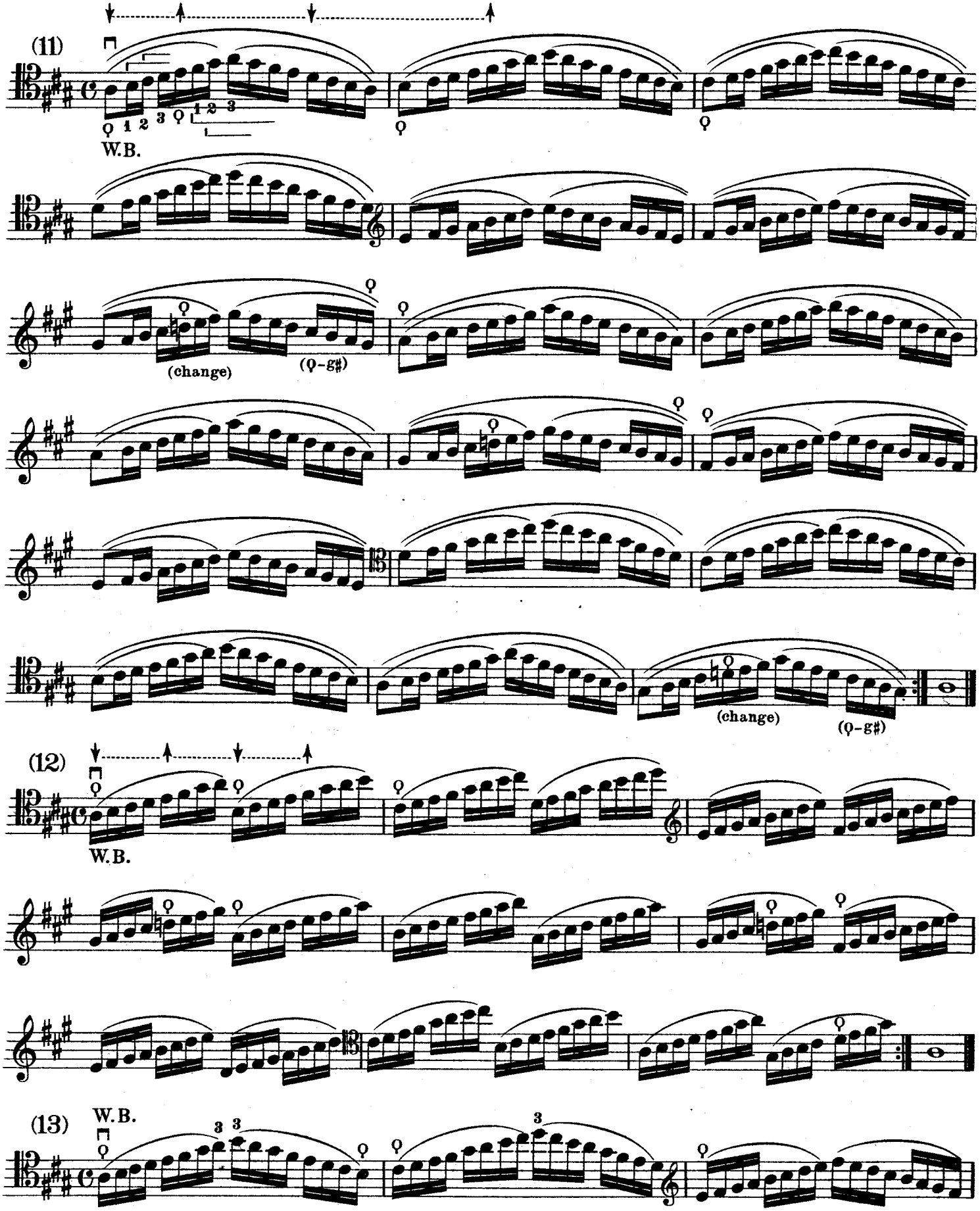
(4)

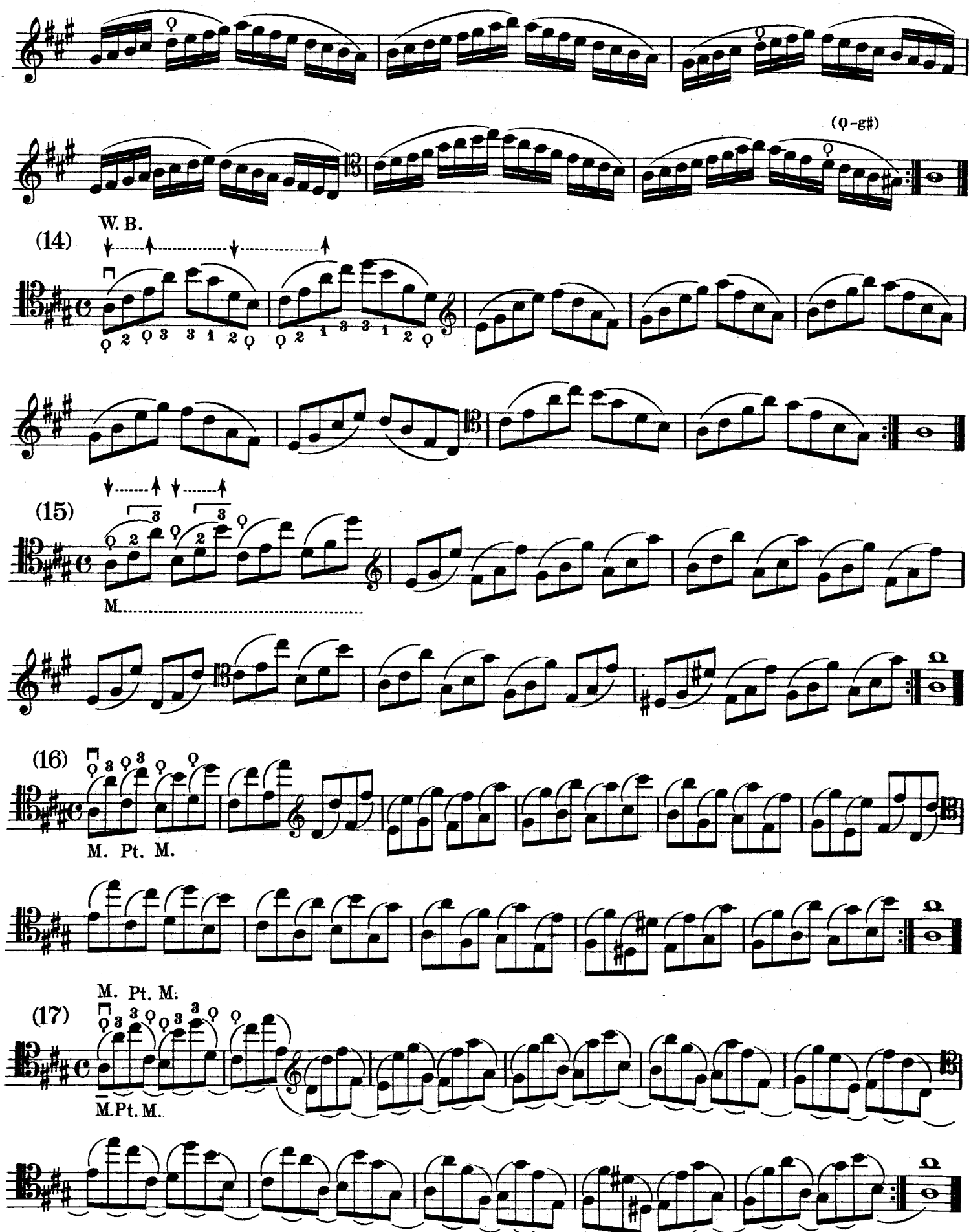
M.

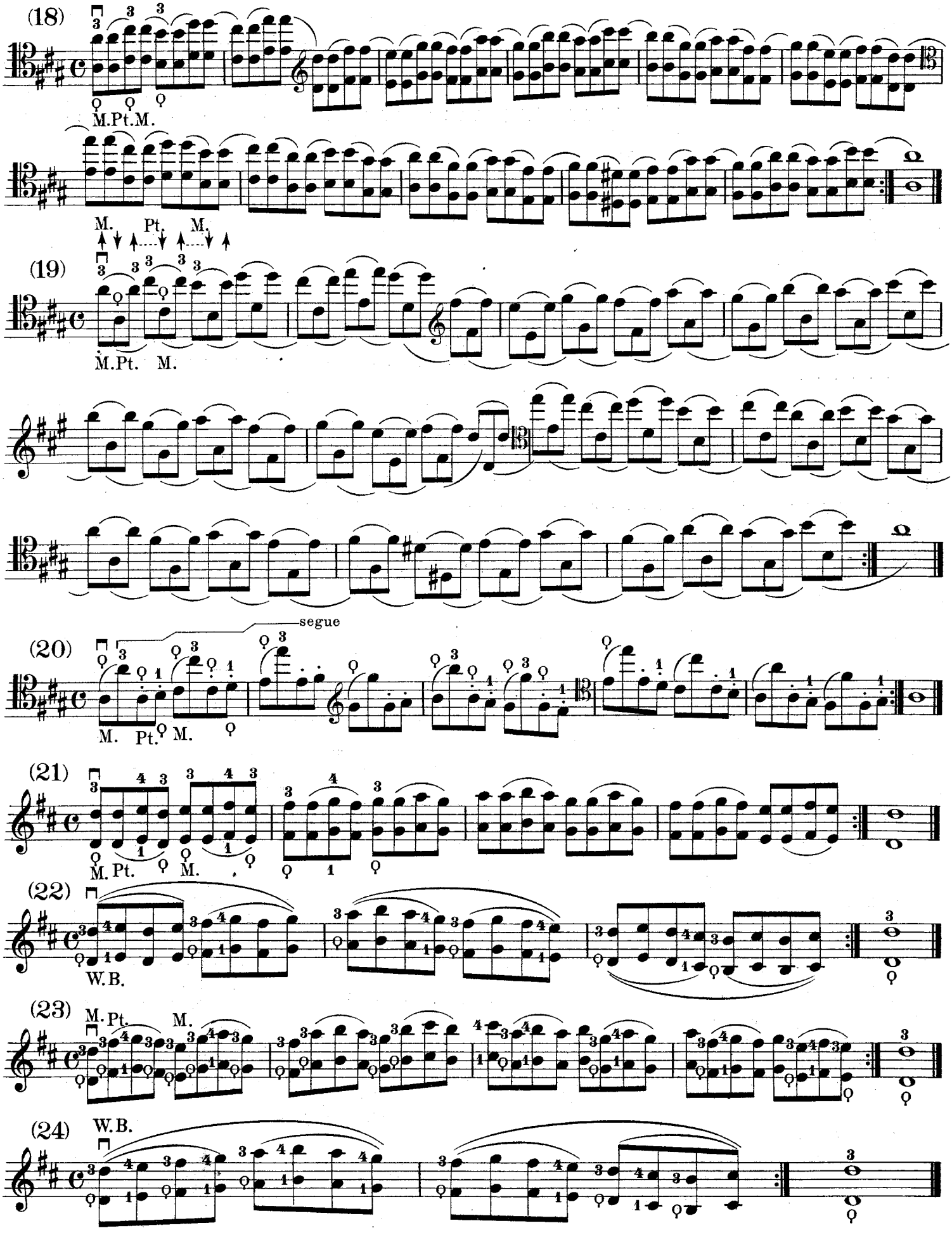
Pt.


(5)
M. Pt. M.
M. Pt. M. Pt.
(6)
W.B.
(7)
M.
Pt.
M.
(8)
M. Pt.
M.
(9)
M.
Pt.
M.
(10)
W.B.

As before, in № 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.

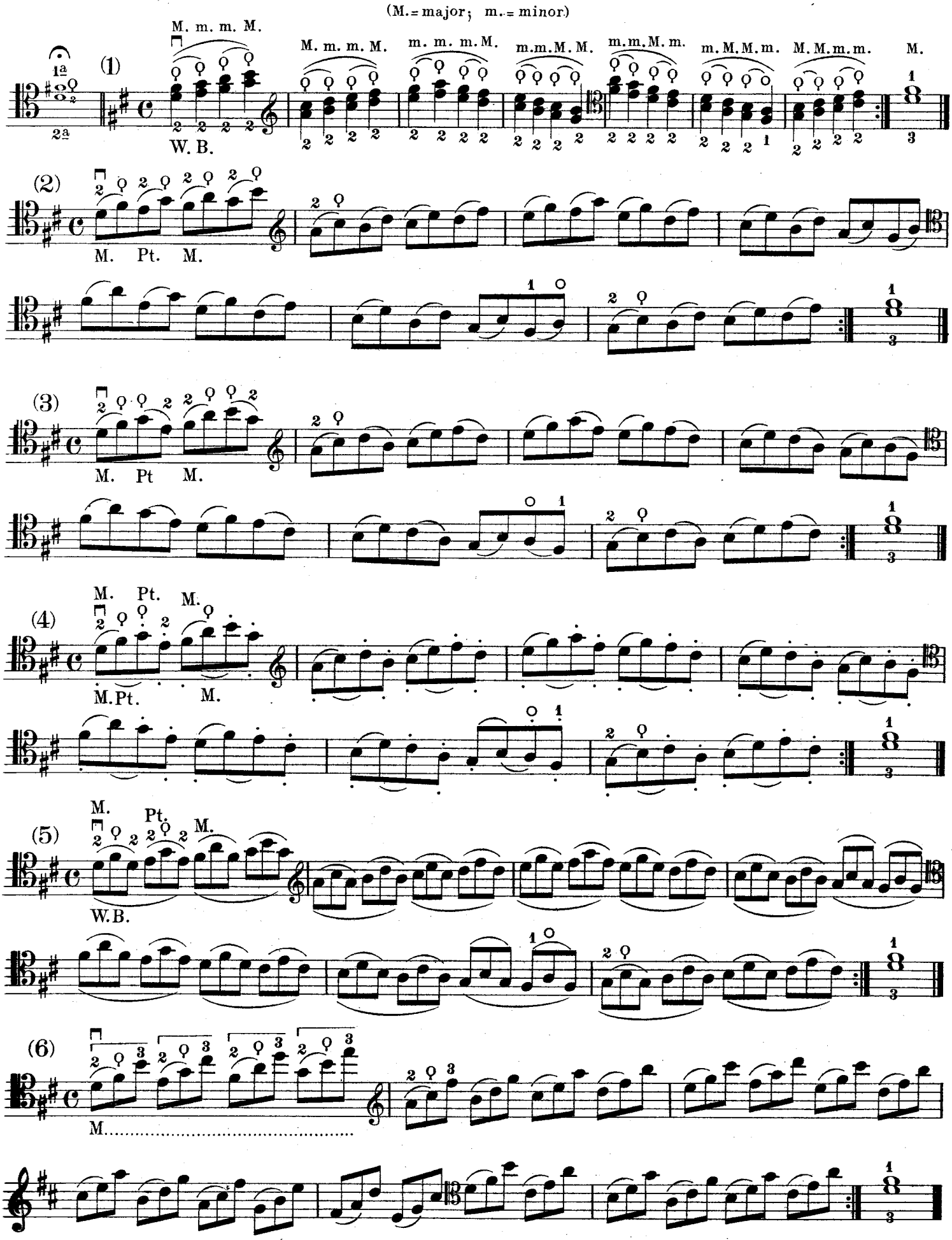


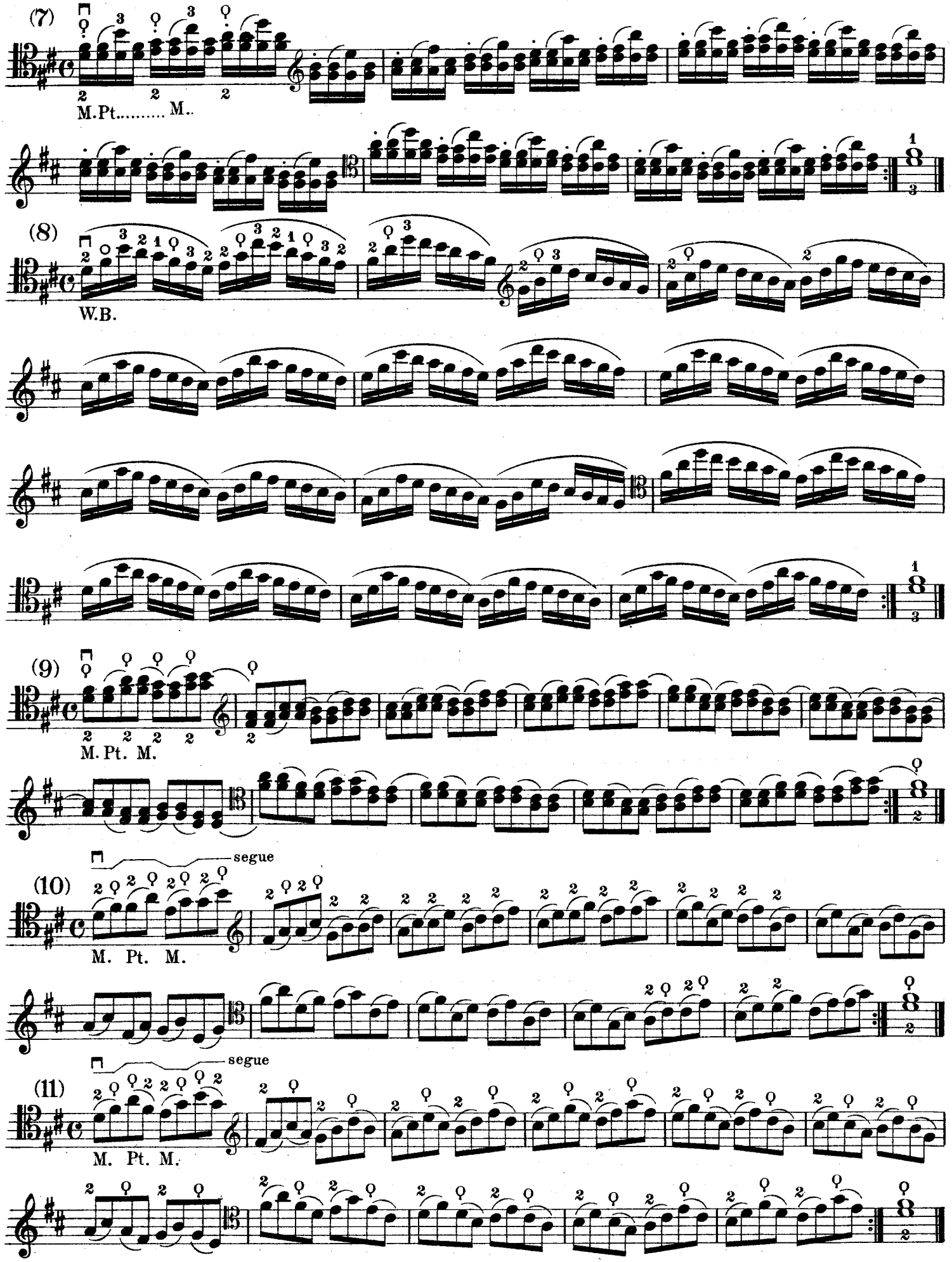

(0-g♯)
W. B.
(14)
(15)
M.
(16)
M. Pt. M.
M. Pt. M.
(17)
M. Pt. M.

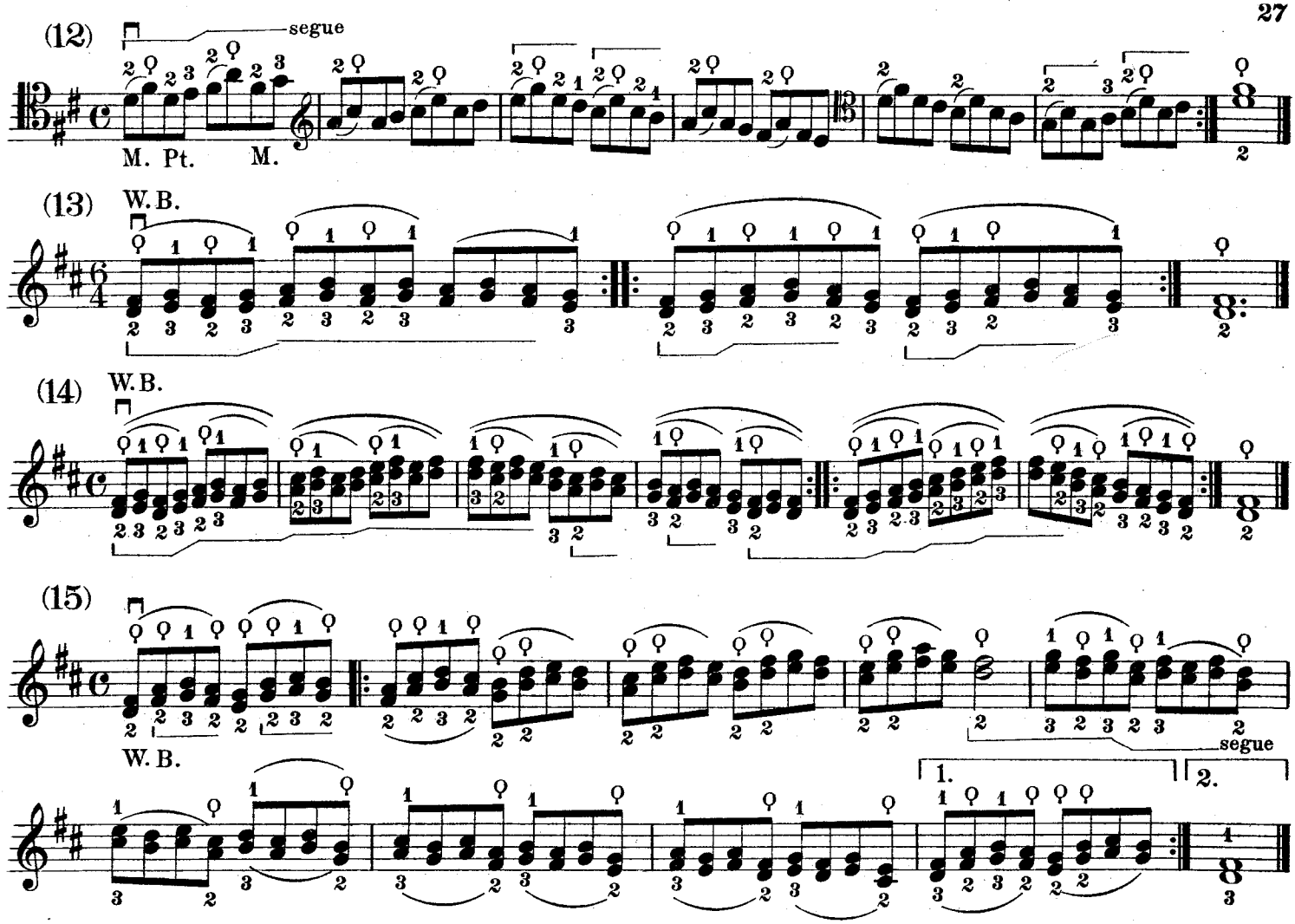

(18)
M. Pt. M.
M. Pt. M.
(19)
M. Pt. M.
segue
(20)
M. Pt. M.
(21)
M. Pt. M.
(22)
W.B.
(23)
M. Pt. M.
(24)
W.B.

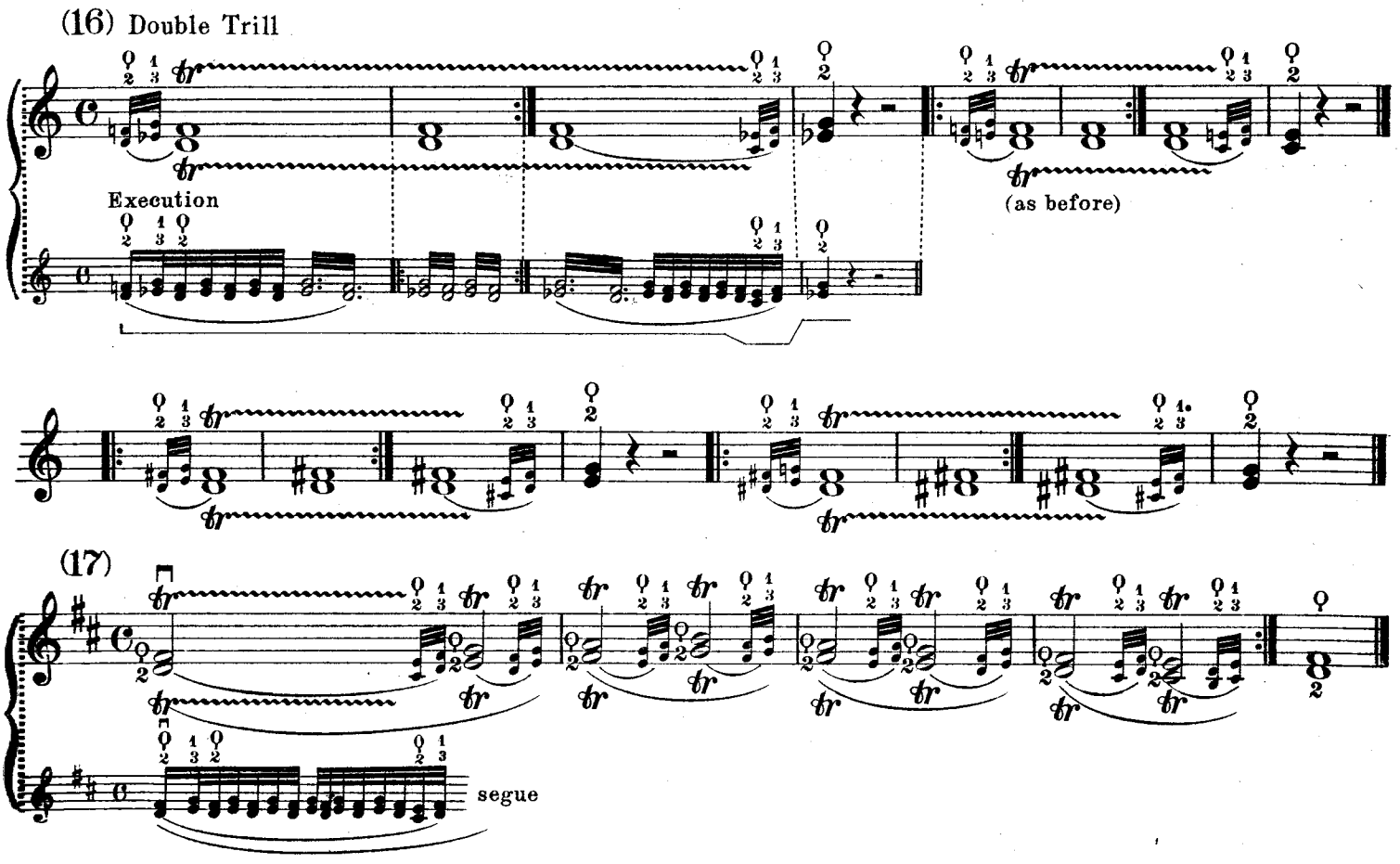
XI. Thirds

(M. = major; m. = minor)

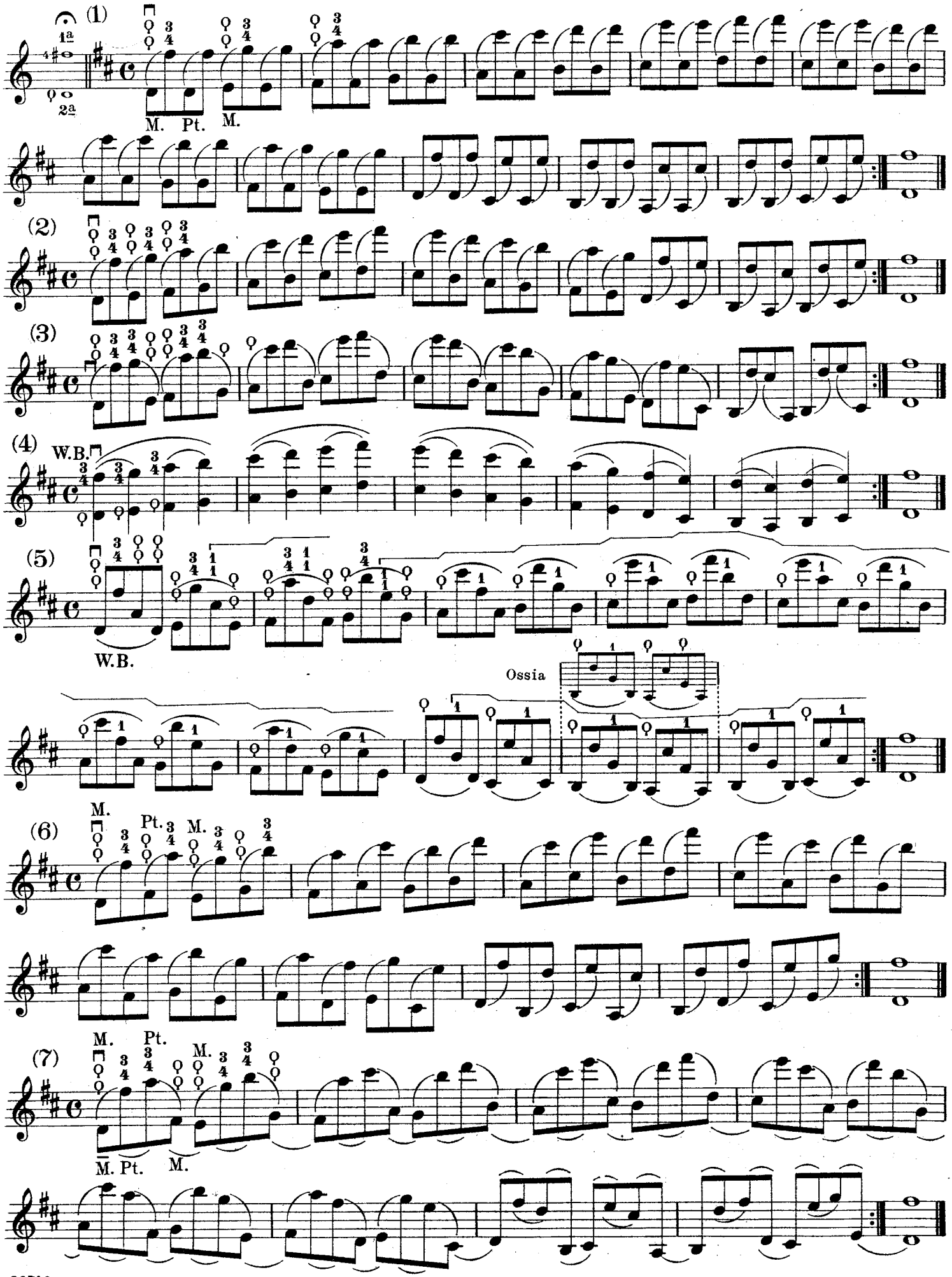


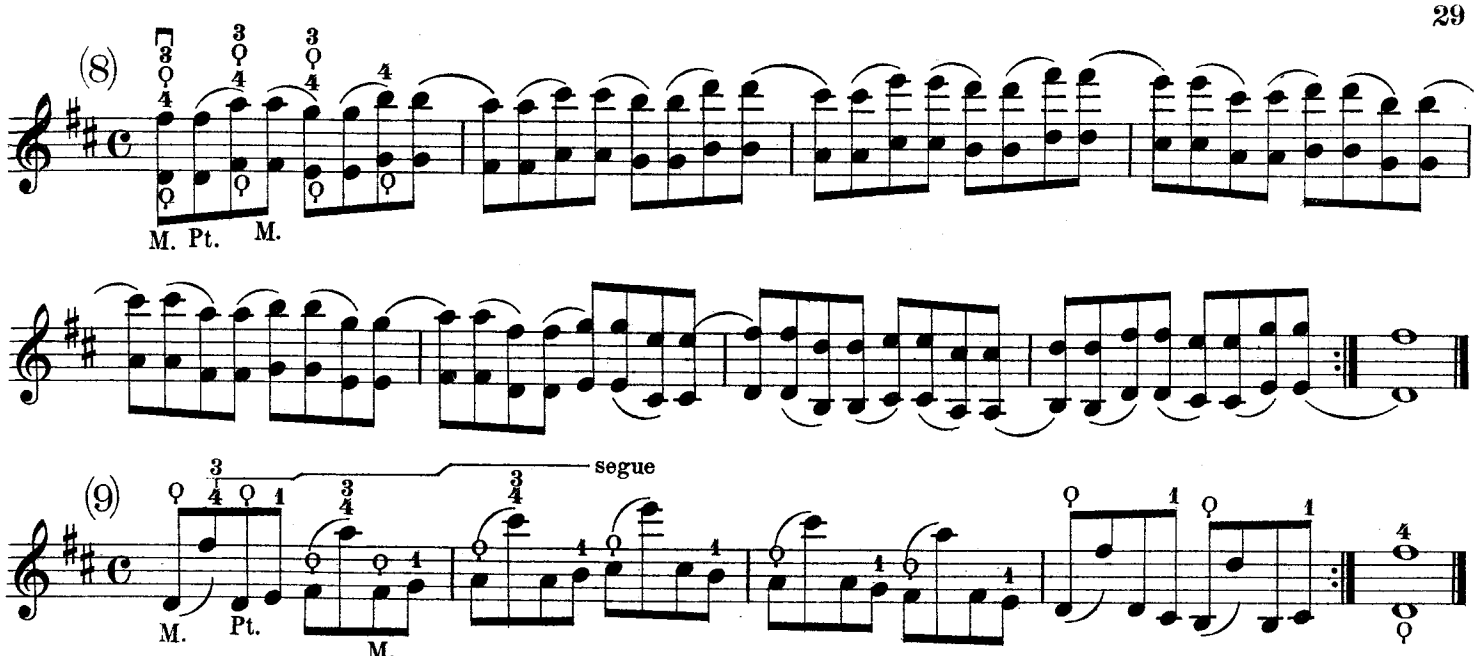

(7)
M. Pt..... M..
(8)
W.B.
(9)
M. Pt. M.
(10)
M. Pt. M.
segue
(11)
M. Pt. M.
segue


(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



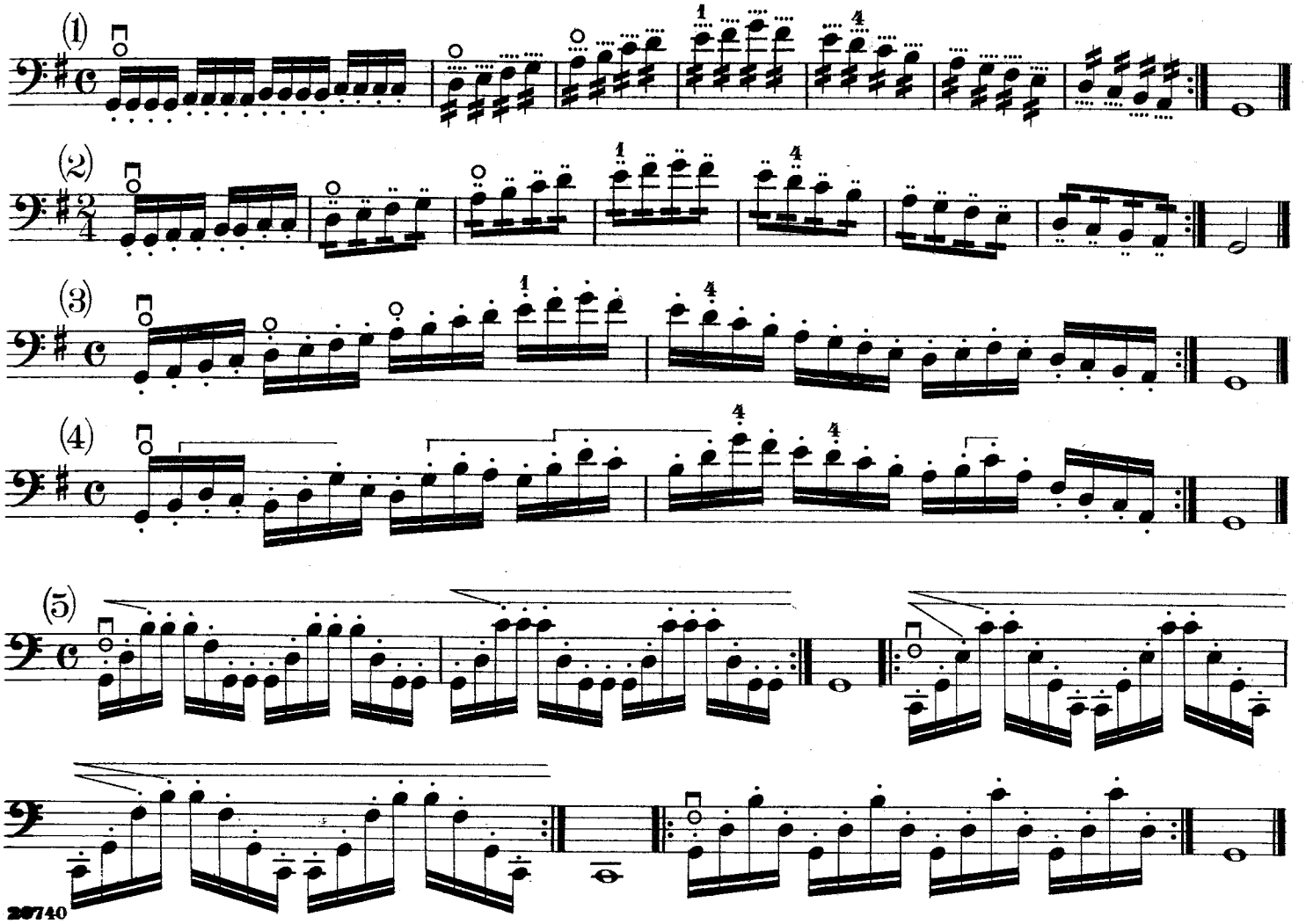


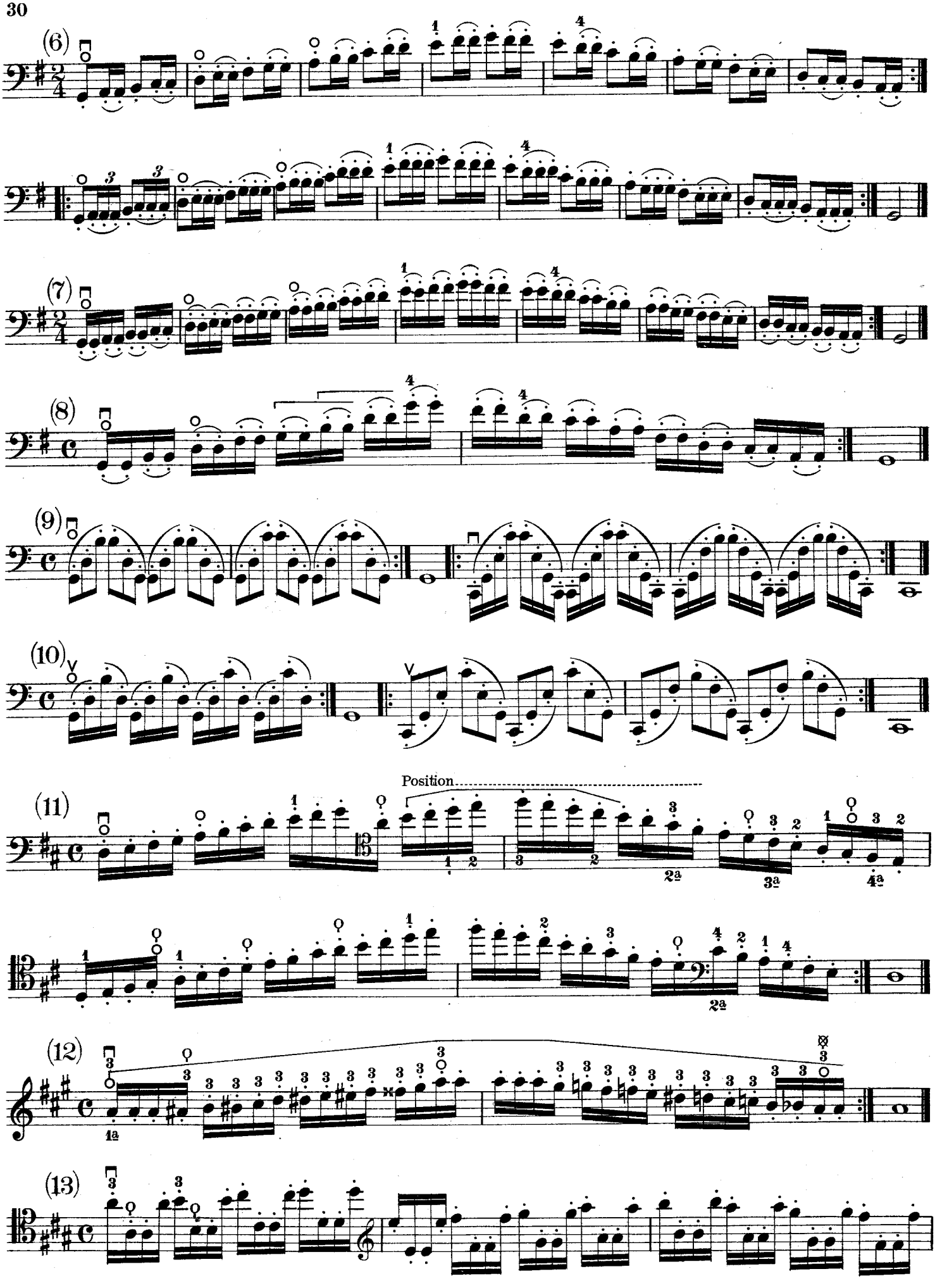
(Sixths cannot be practised *systematically,* because they admit of no handy and practical fingering; they must therefore be treated, wherever they occur, as an *exceptional* difficulty.)

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.

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(11)
Position
(12)
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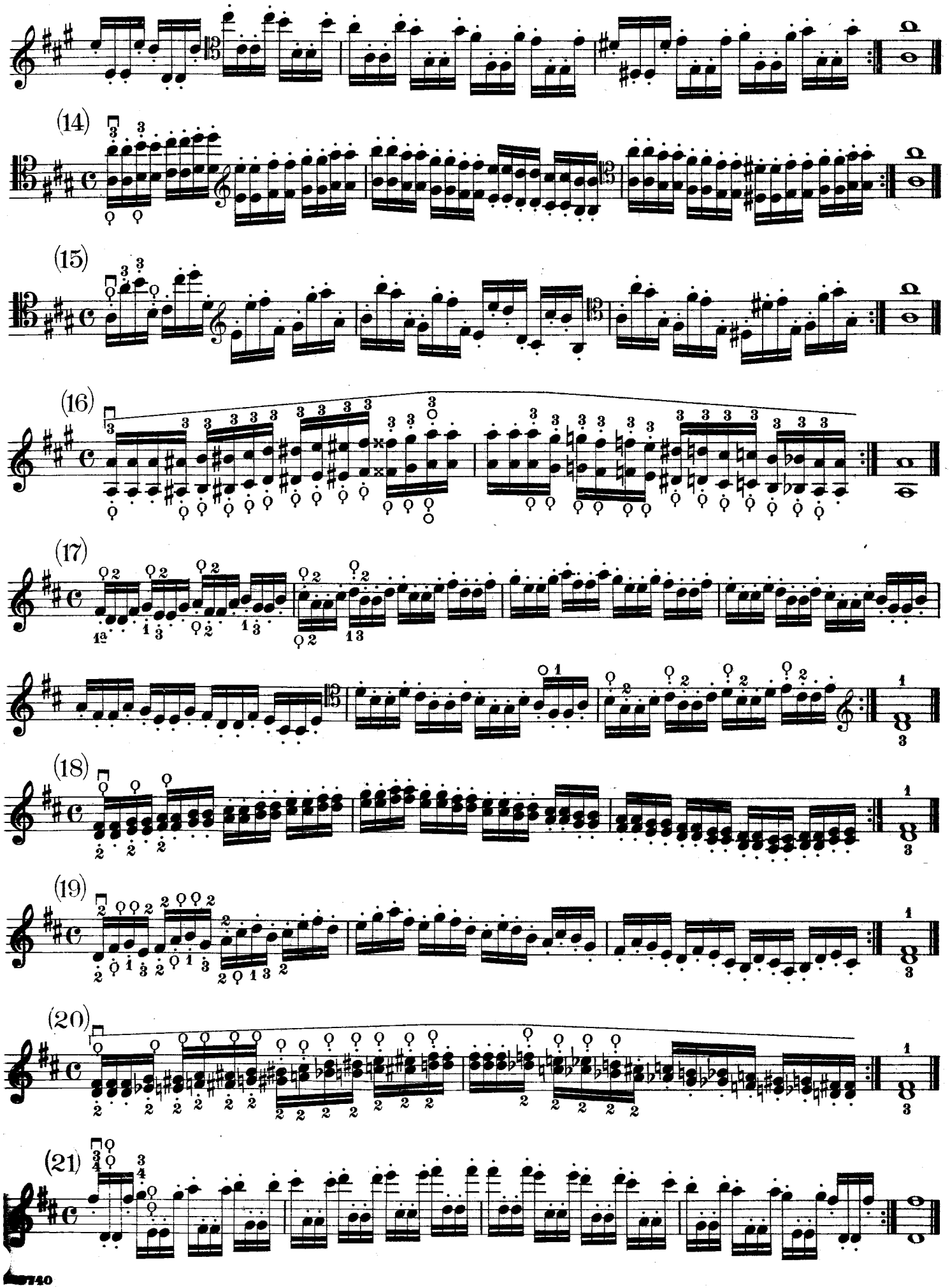
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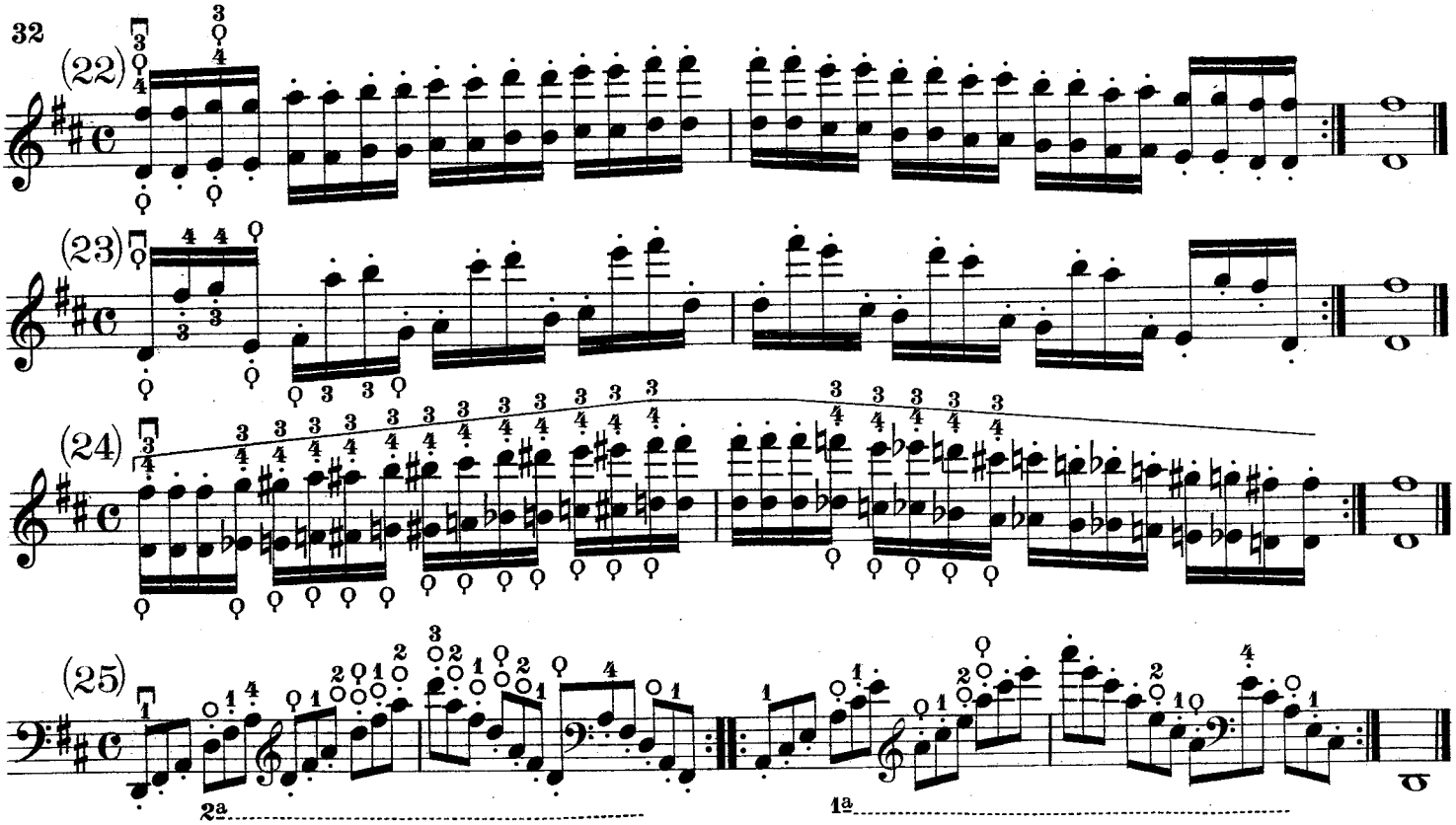
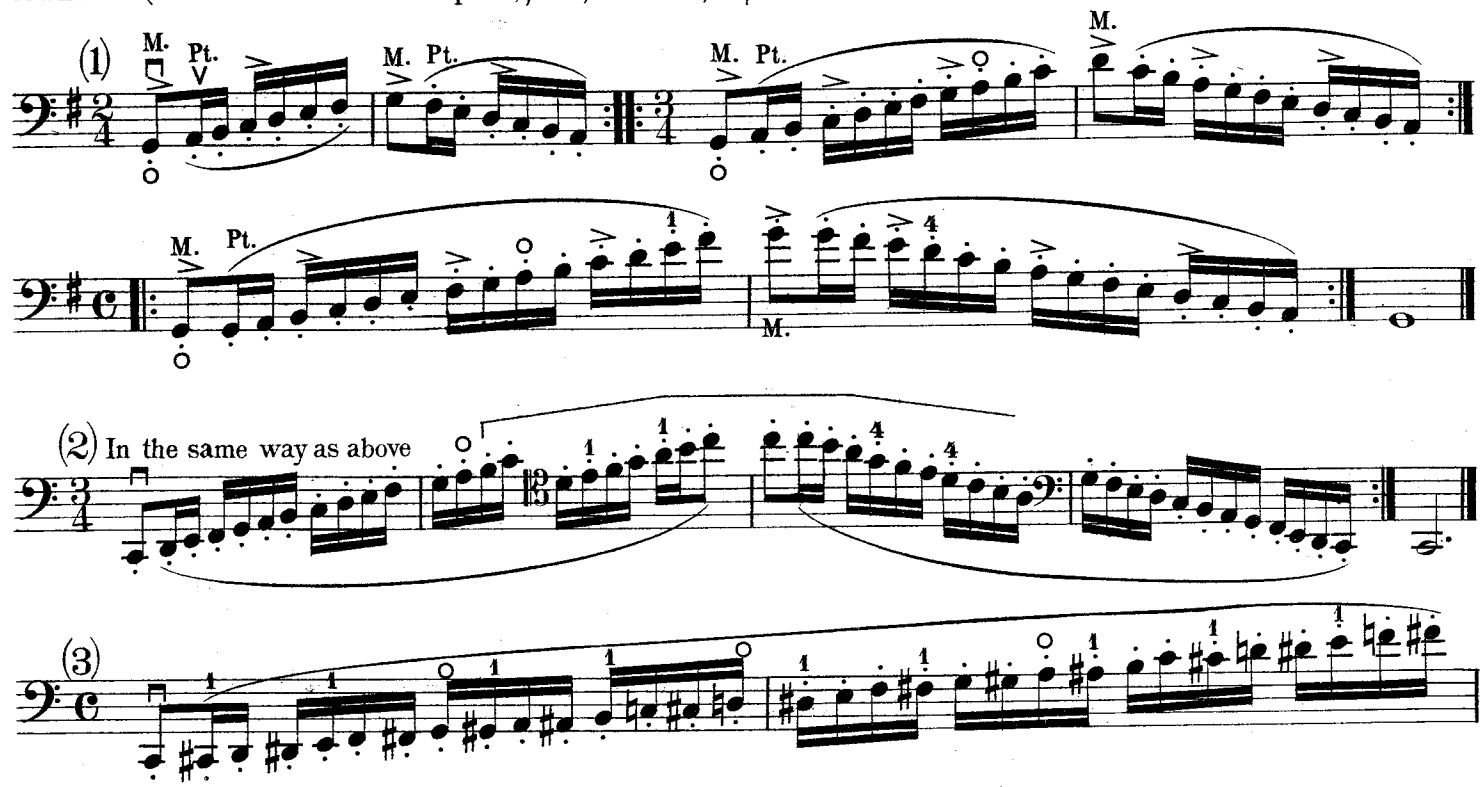
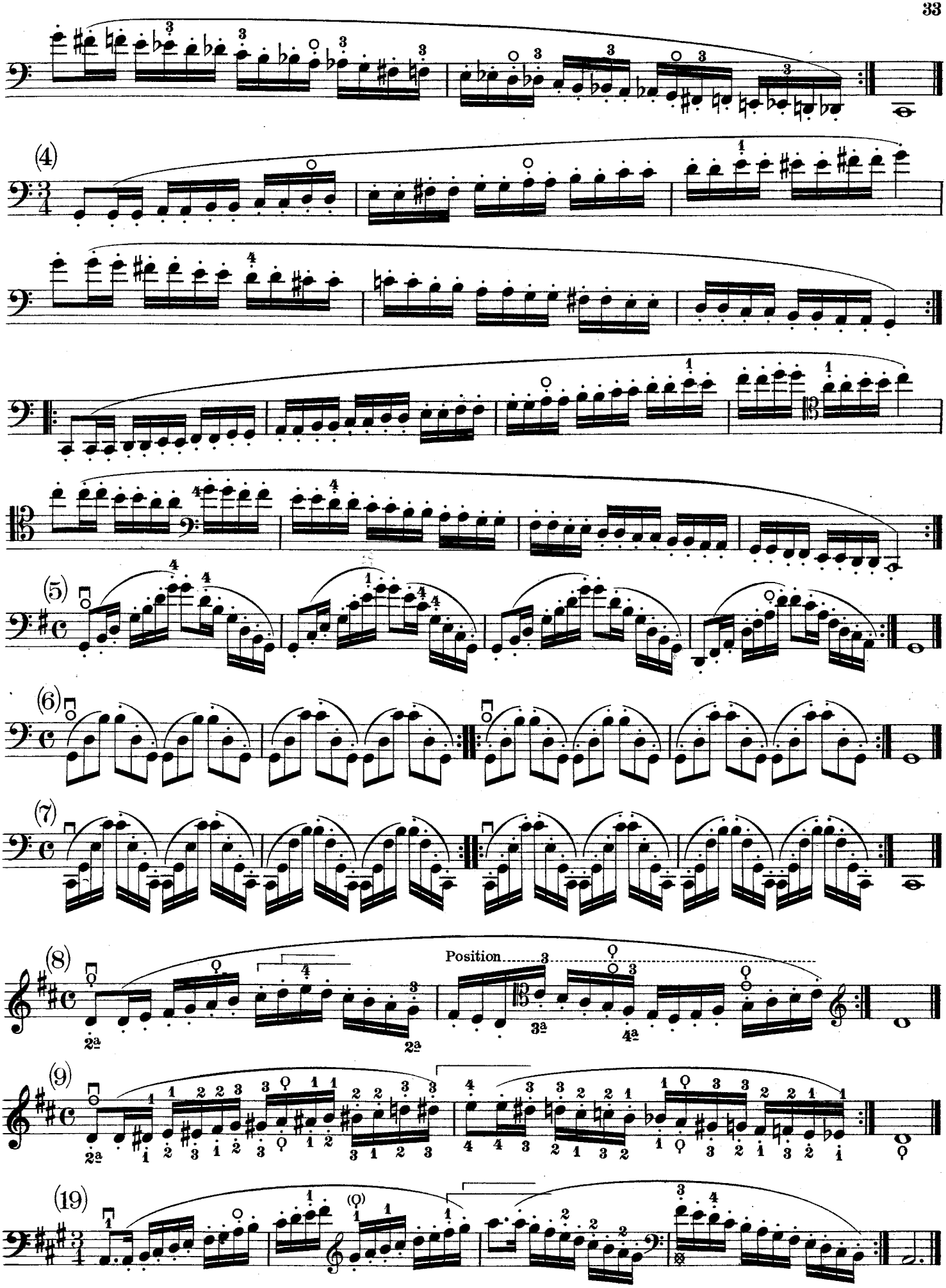


(b) Staccato

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.

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Position
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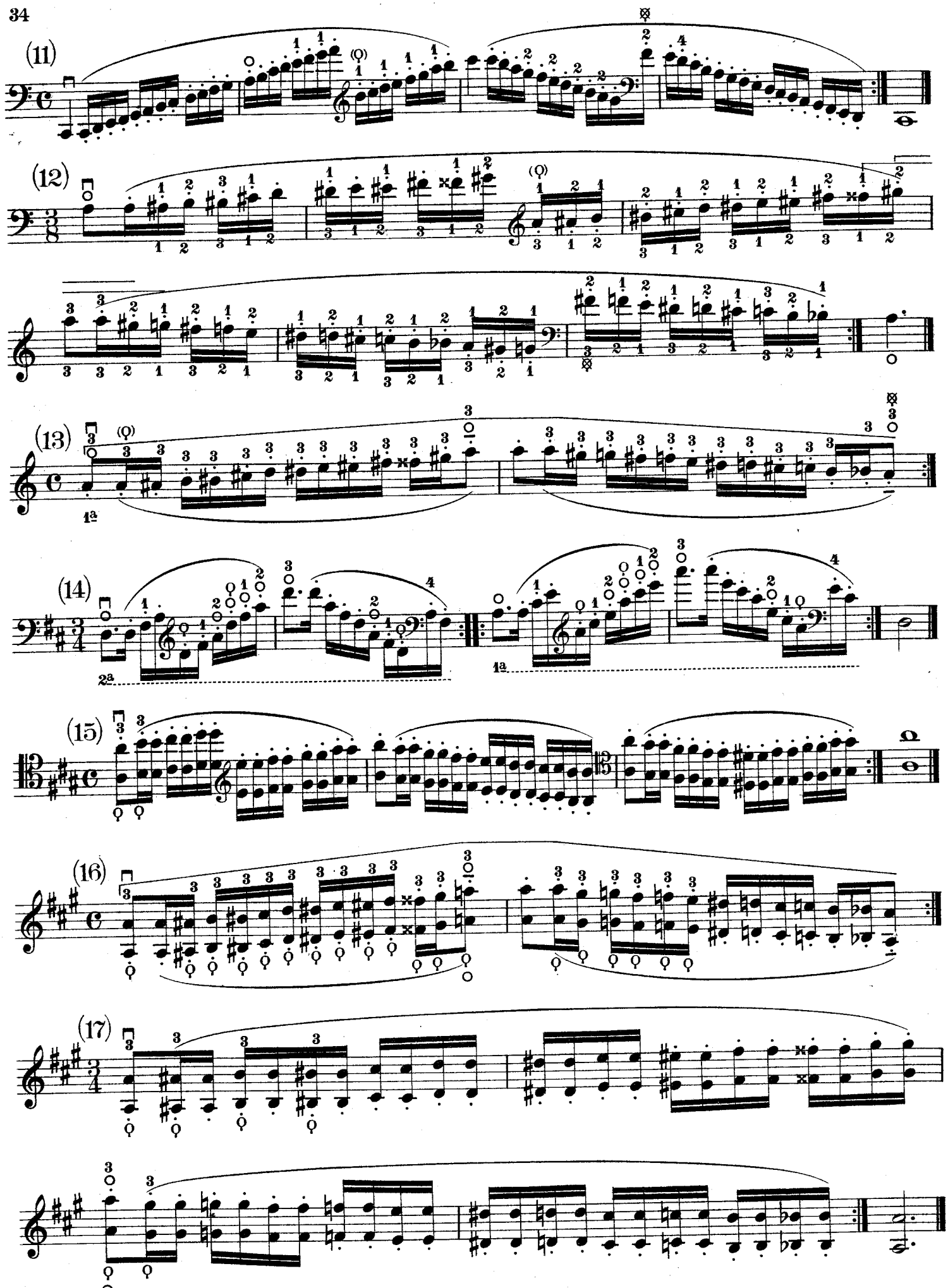
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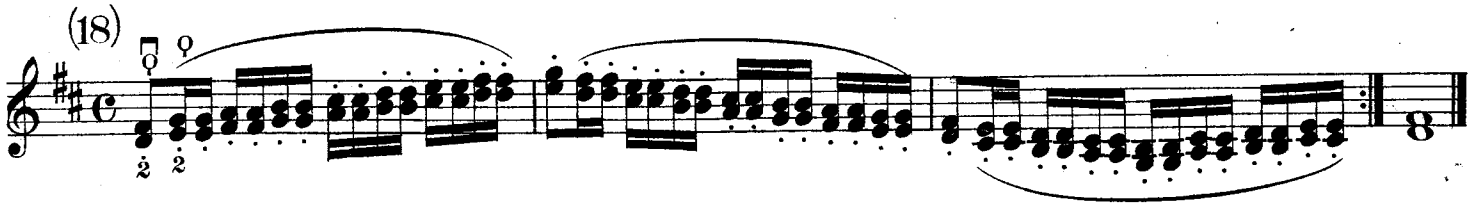
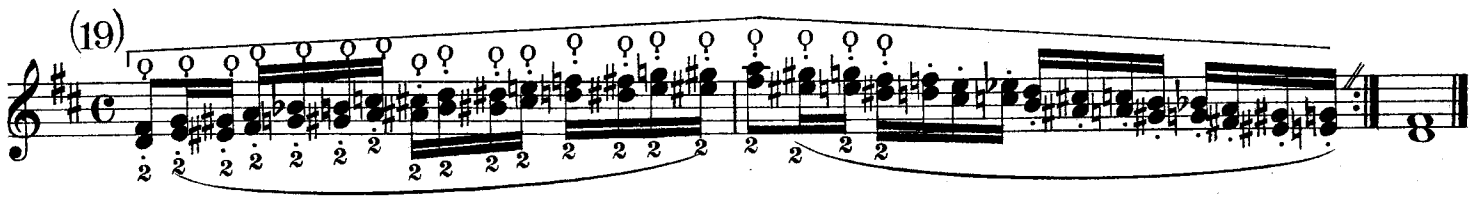


In order to play the first (and only *major)* Third in the next exercise with purity and precision in connection with *all the minor Thirds,* it is necessary to make a slight pause after the last Third before the repeat, so that the fingers can change their position for the next-following (altered) stop.

(19)



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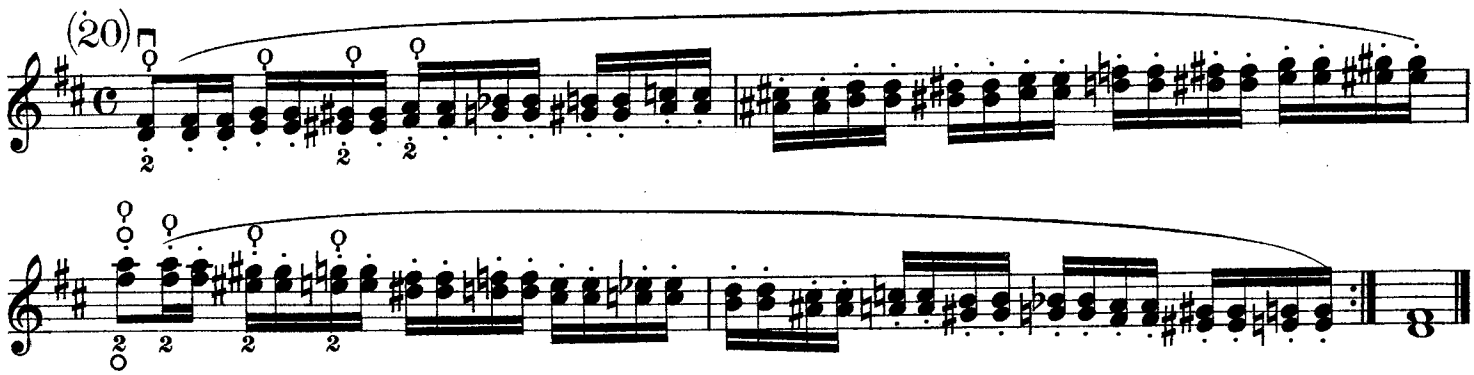

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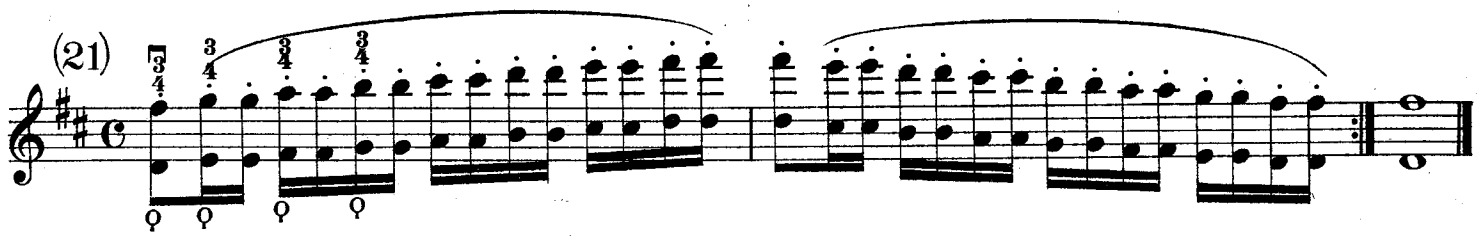

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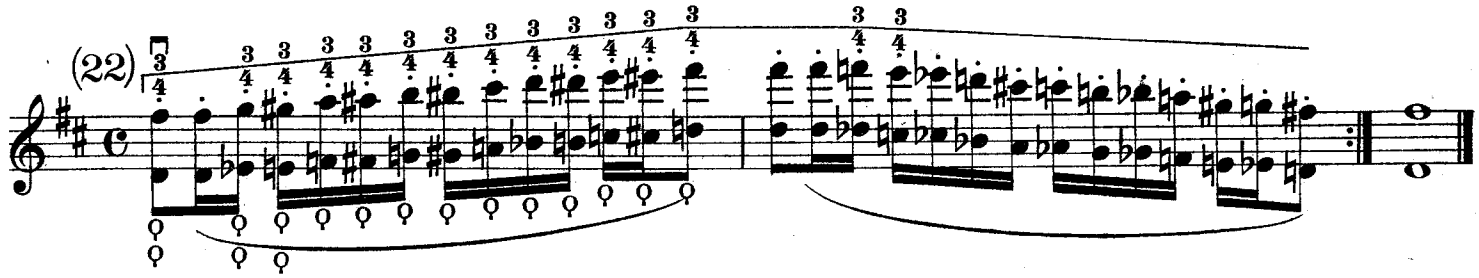

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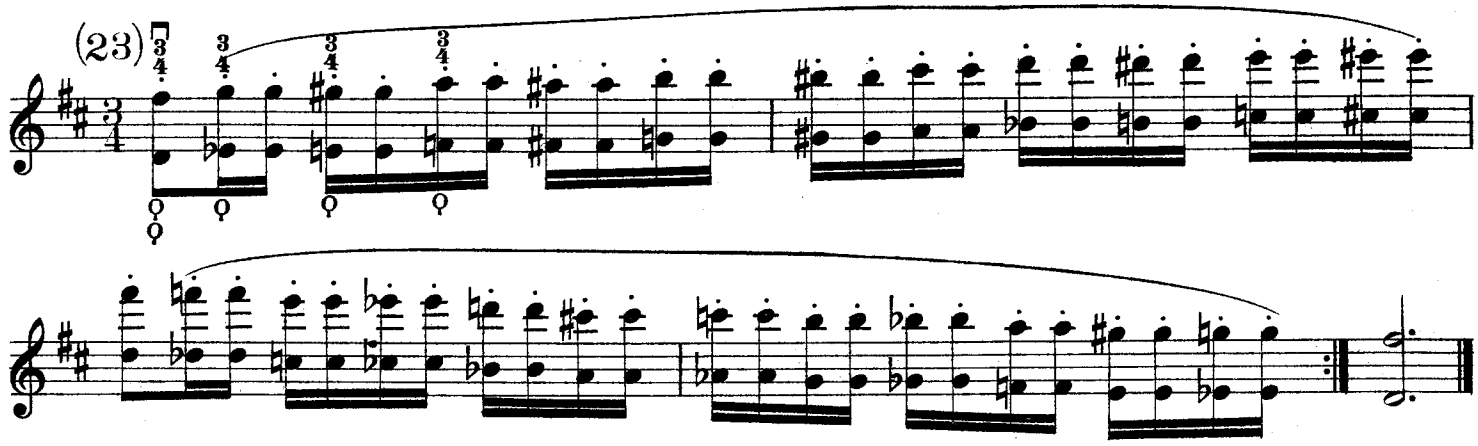

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