GRUETZMACHER

DAILY STUDIES

Opus 67

FOR CELLO SOLO

No. 2682

INTERNATIONAL MUSIC COMPANY
437 FIFTH AVENUE NEW YORK CITY

Printed in U.S.A.

DAILY STUDIES

1. BOWING EXERCISES

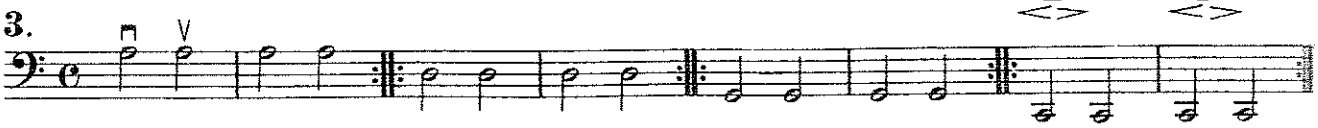
Edited by WALDO LYMAN

FRIEDRICH GRUETZMACHER, Op.67
(1832 – 1903)

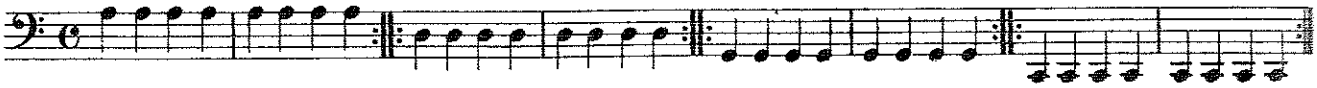
1. Practice slowly, at first without *cresc.* and *decresc.*

2.

3.

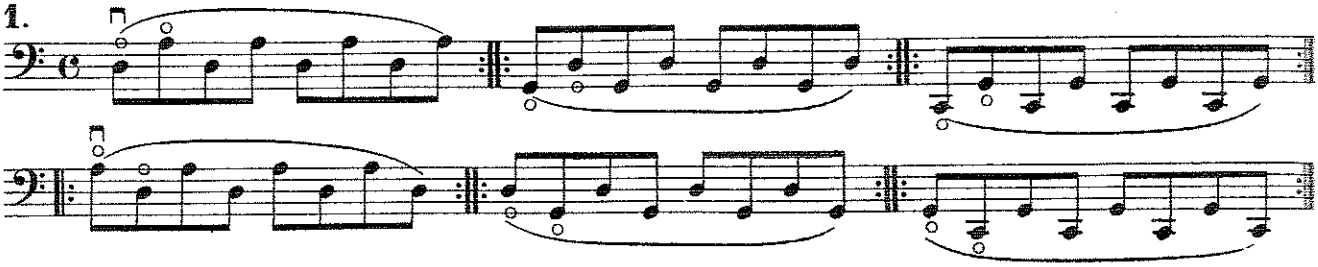


4. Practice *détaché* and *martelé*

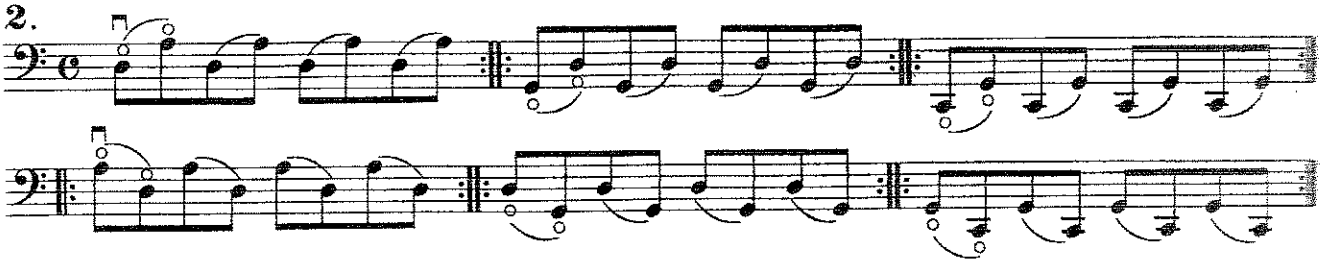


2. WRIST EXERCISES

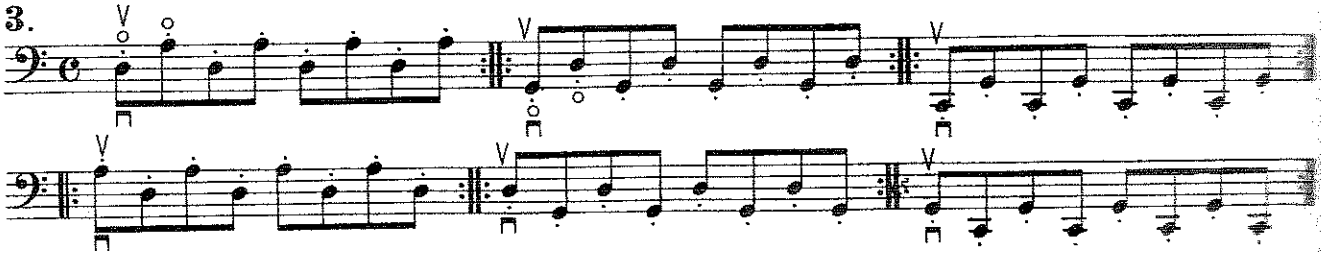
1.



2.



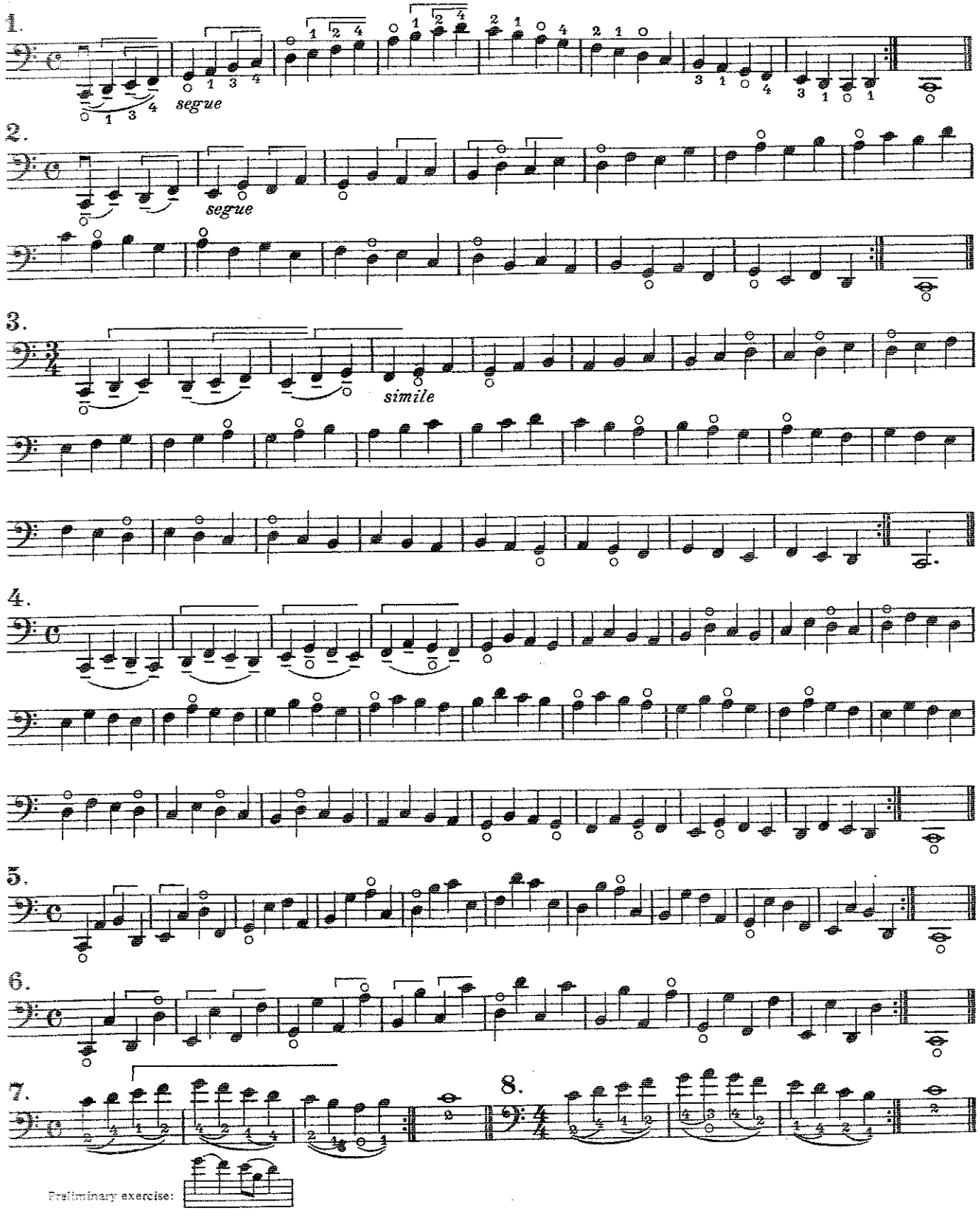
3.



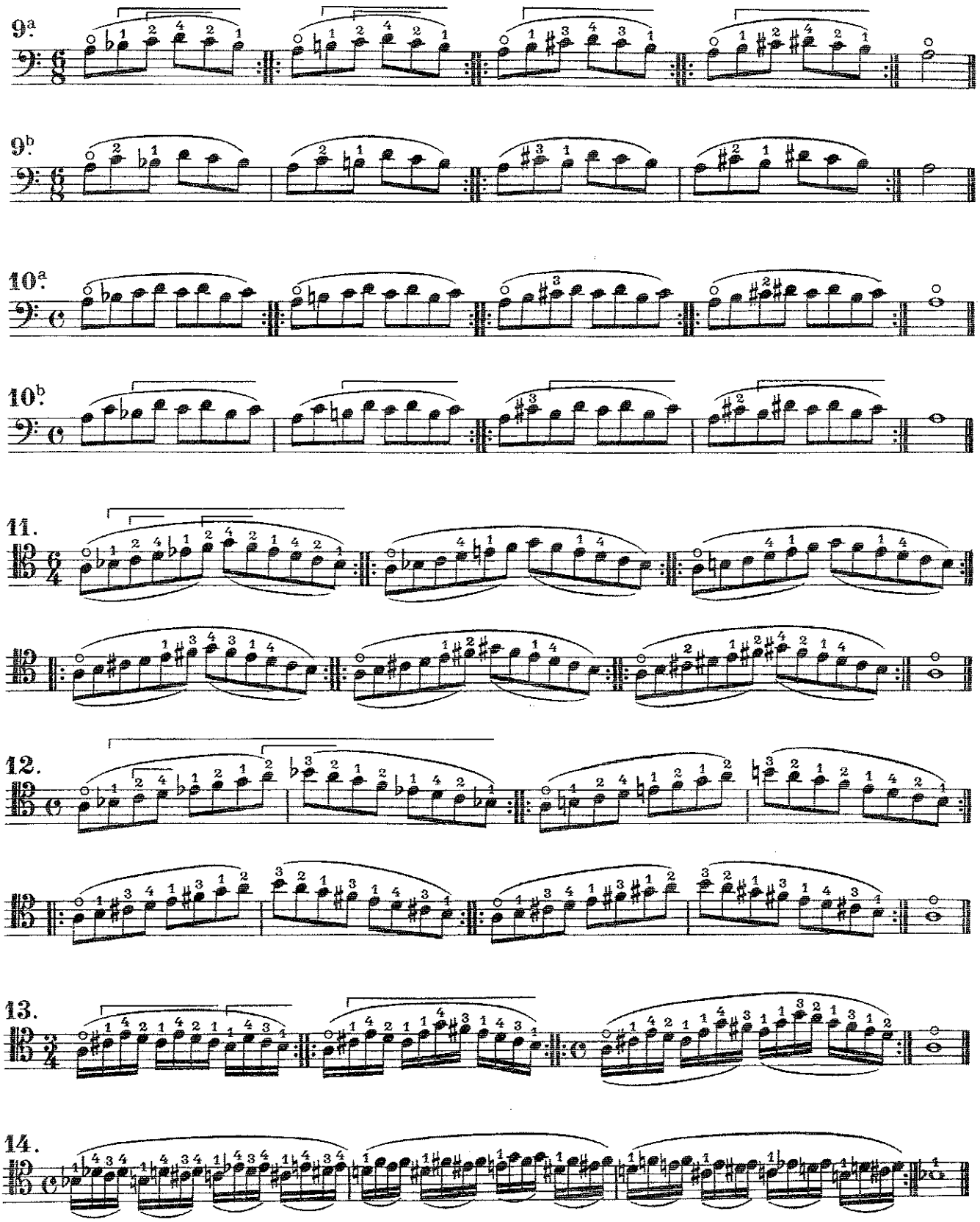
©Copyright 1973 by Interanational Music Company, New York City

3. FINGER EXERCISES

Play at first slowly, then gradually faster

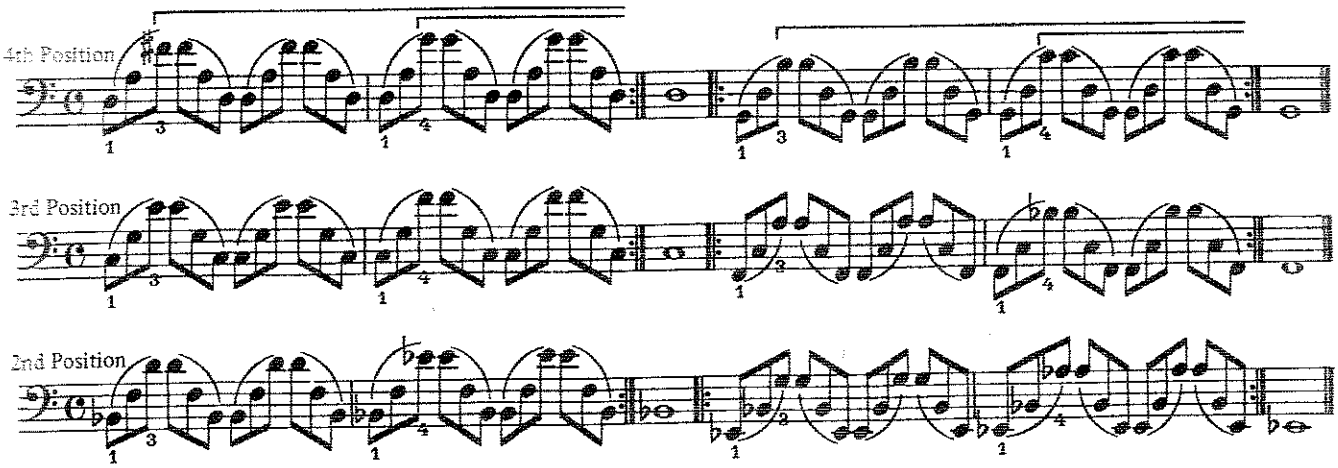


The following exercises to practise on all strings

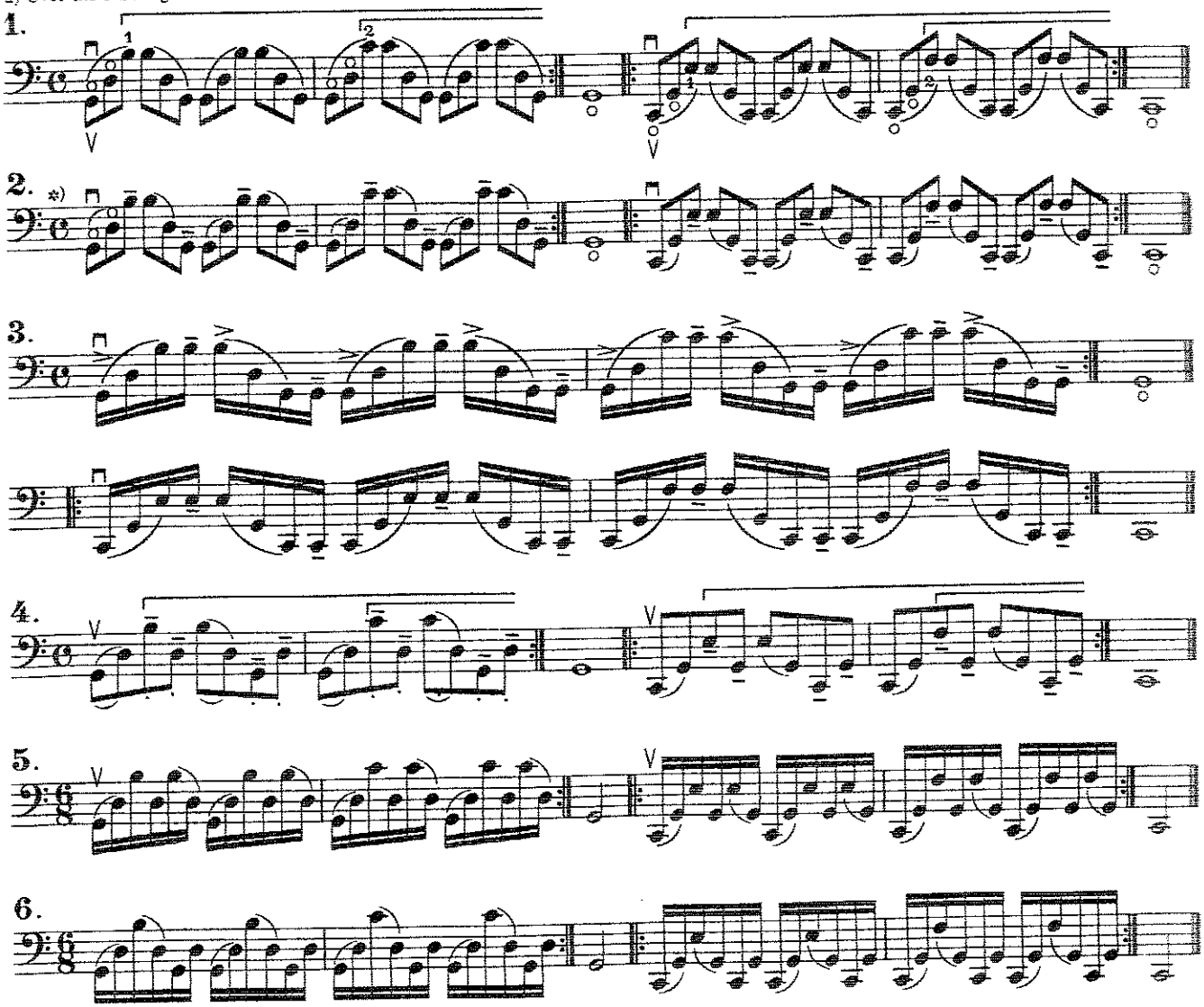


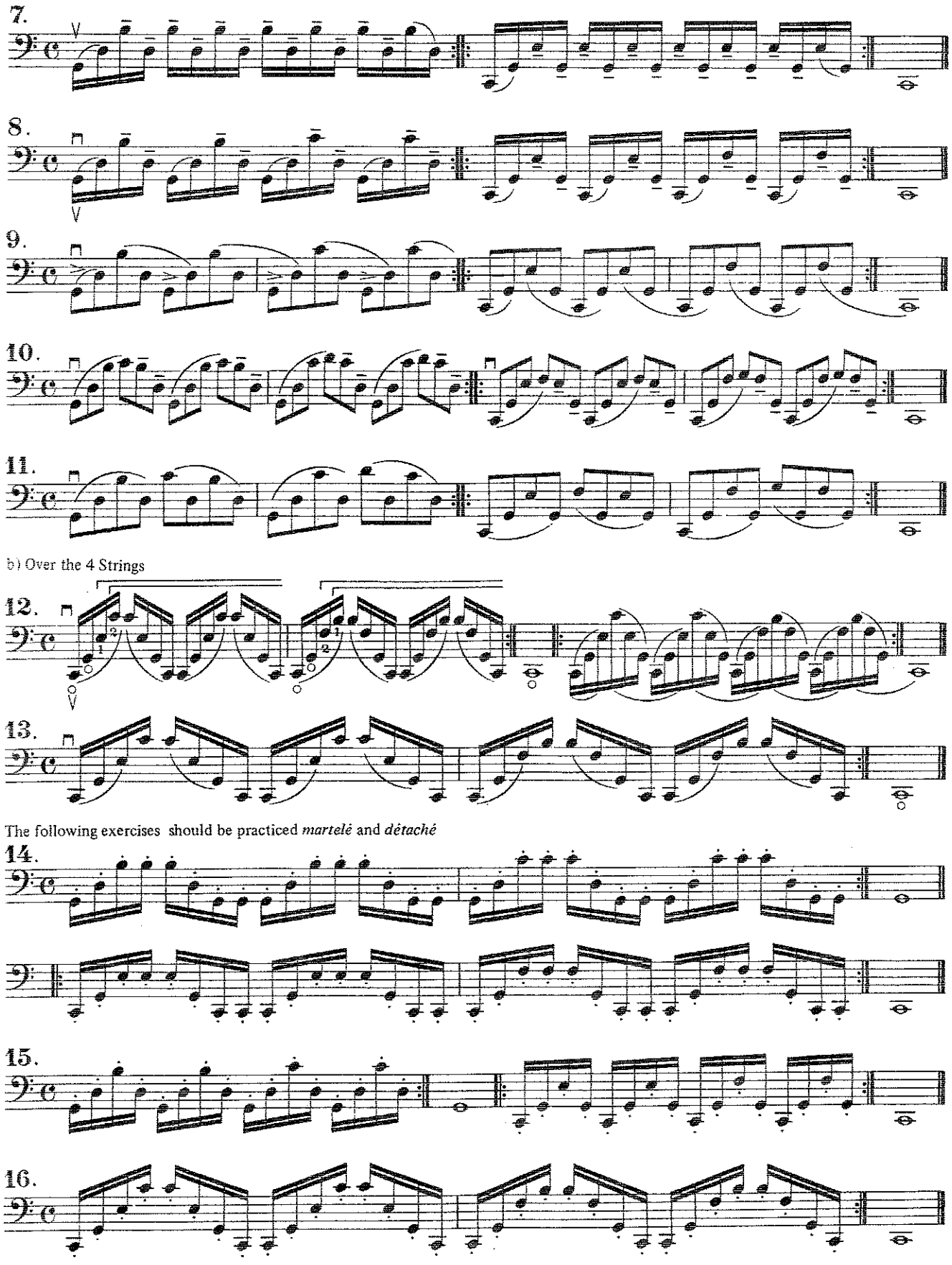
4. ARPEGGIOS

All exercises should be practised in the 4th,3rd and 2nd position



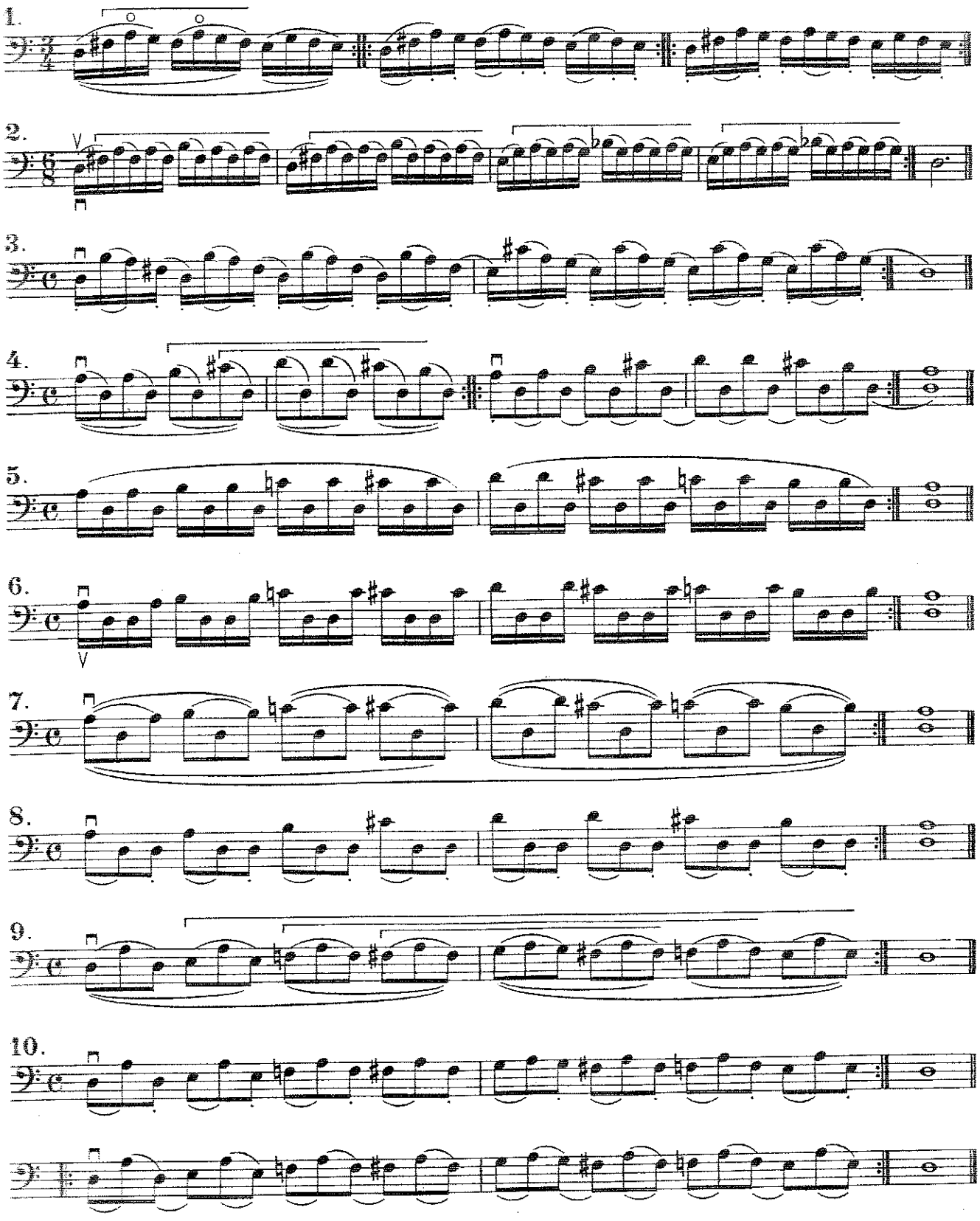
a) Over the 3 Strings

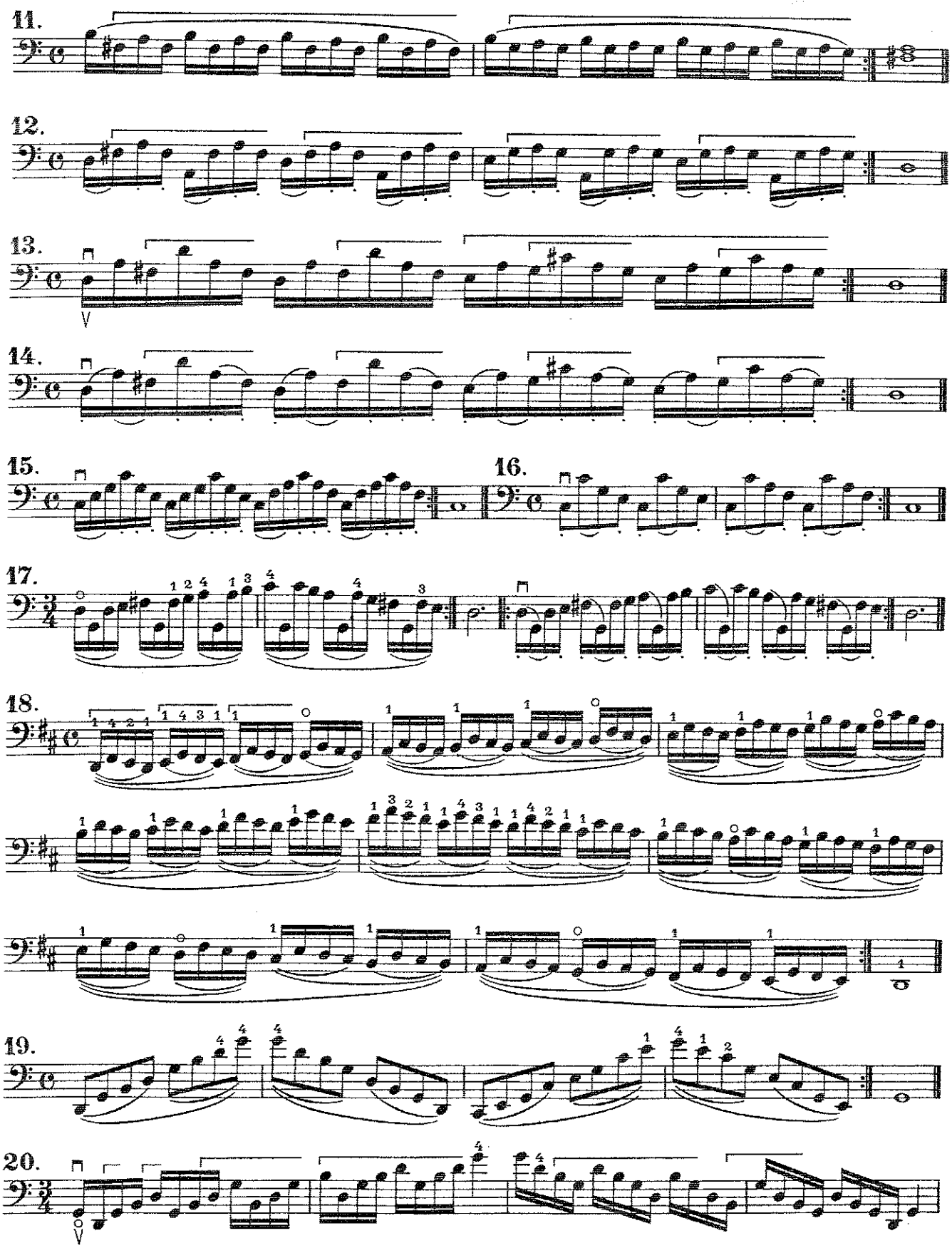


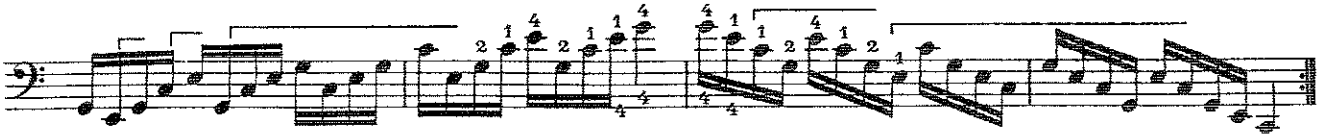

7.
8.
9.
10.
11.
b) Over the 4 Strings
12.
13.
The following exercises should be practiced *martelé* and *détaché*
14.
15.
16.

5. MISCELLANEOUS EXERCISES

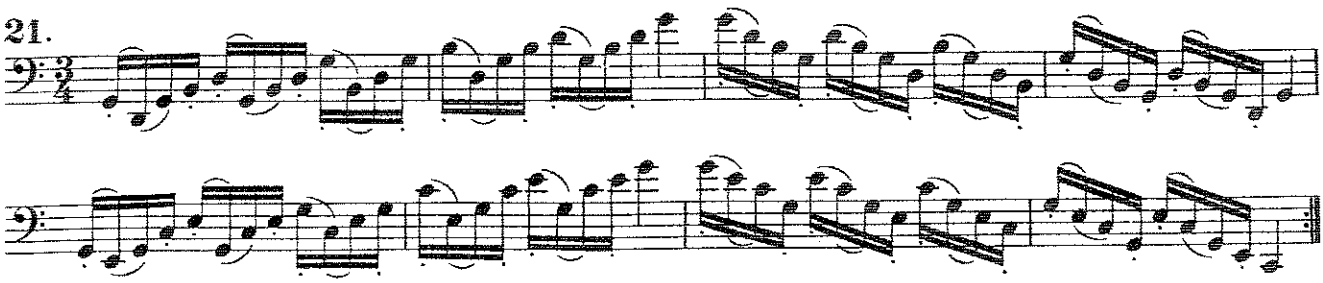
The following Exercises should also be practised first slowly, then in faster Tempo and on the lower strings.




11.
12.
13.
14.
15.
16.
17.
18.
19.
20.

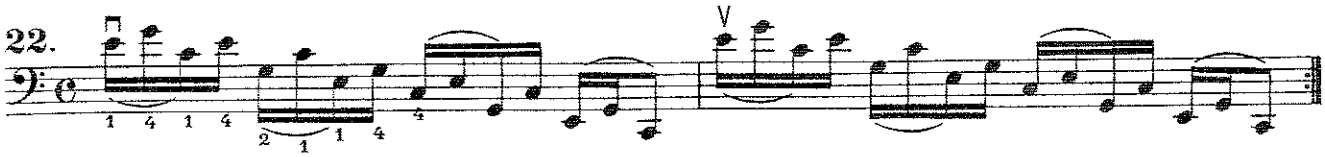


21.

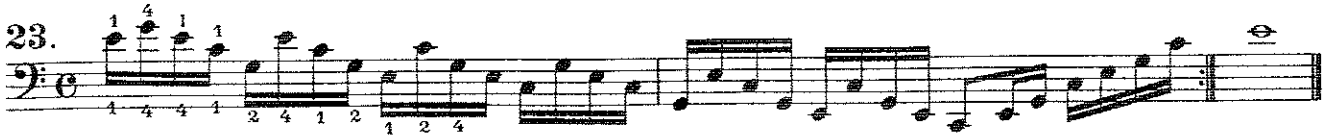


Use various bowings for this exercise

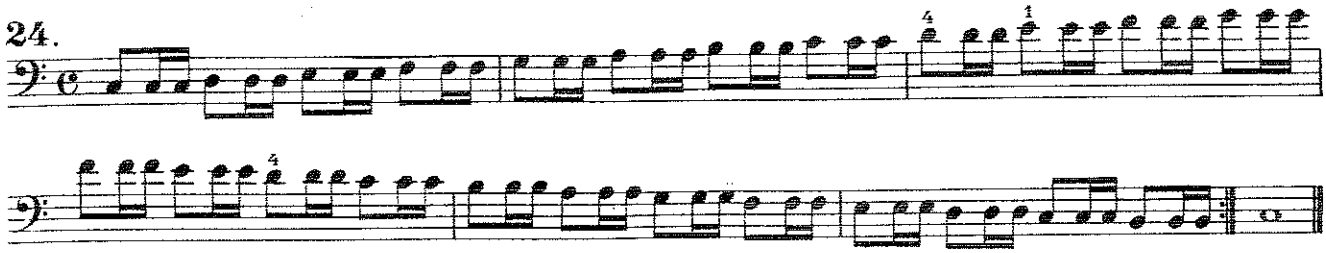
22.



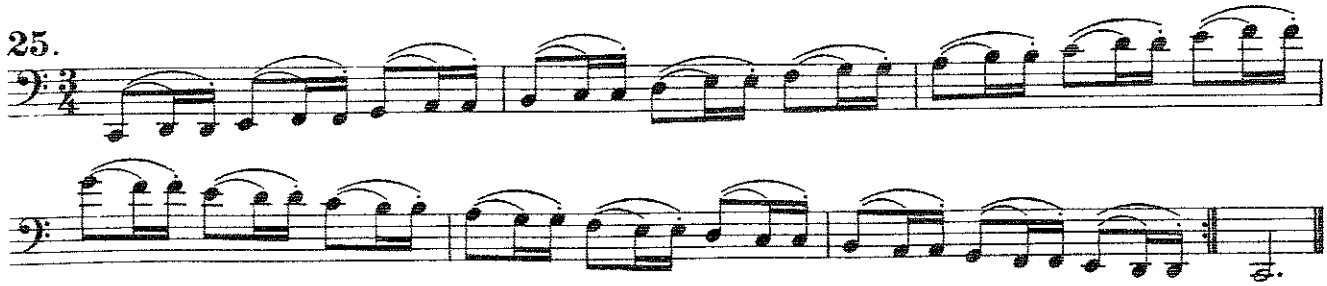
23.



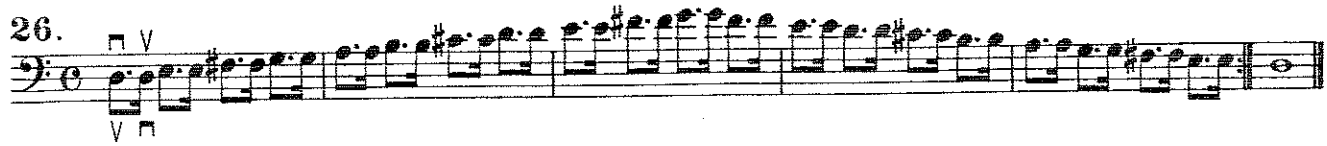
24.



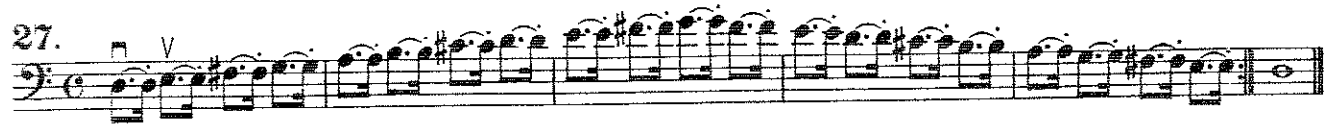
25.



26.

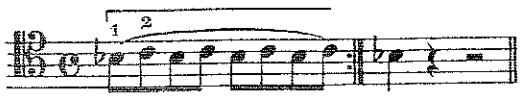


27.



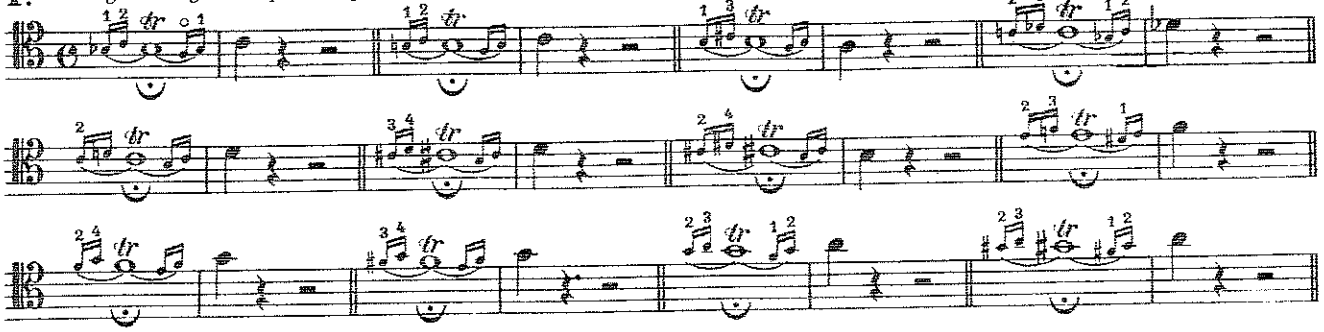
6. TRILLS

Preparatory exercise for No.1

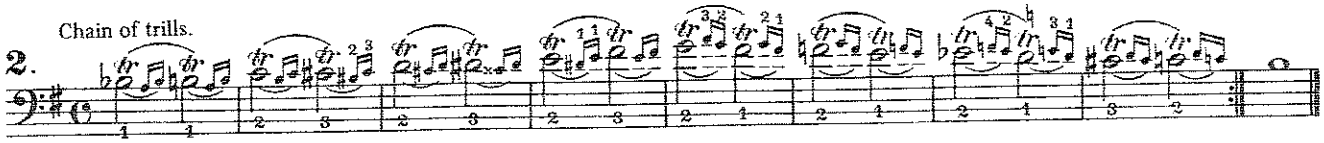


etc.

1. Change bowings when practising trills.

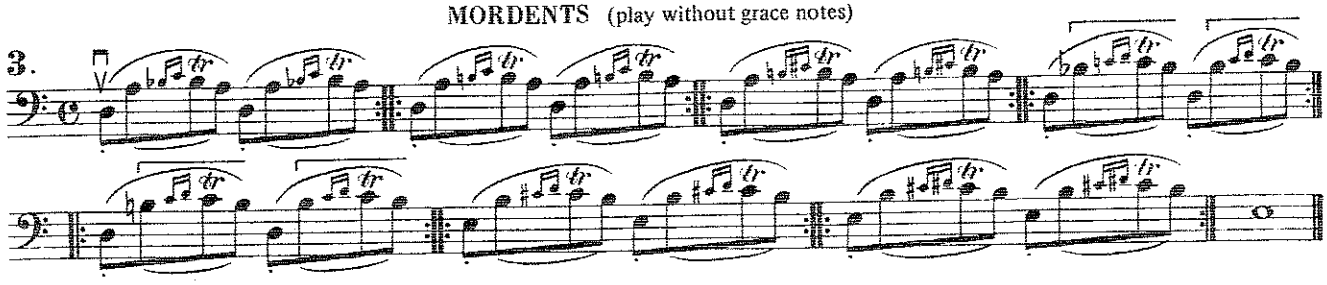


2. Chain of trills.

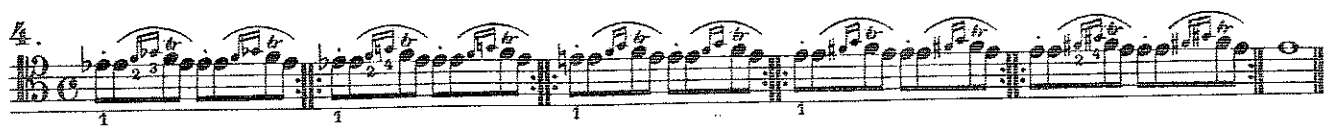


MORDENTS (play without grace notes)

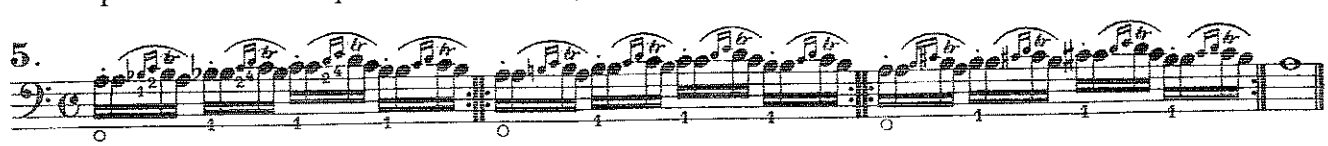
3.



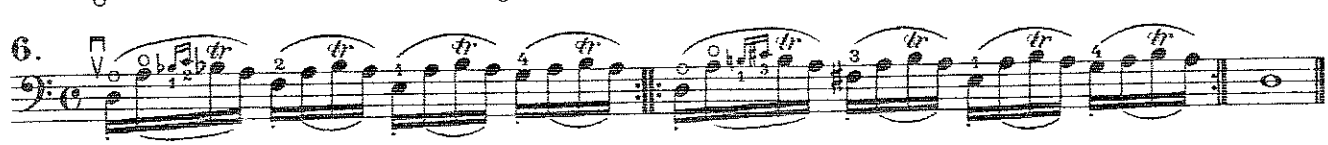
4.



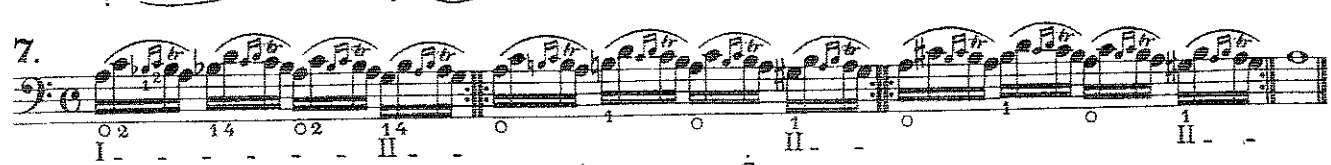
5.



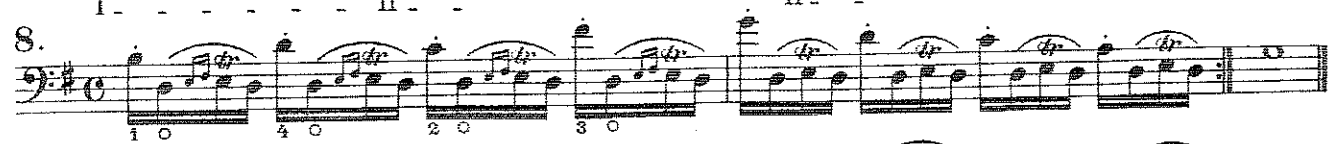
6.



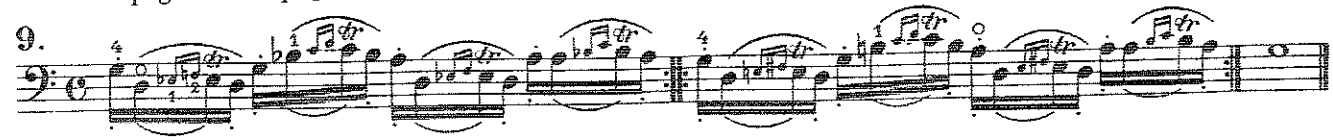
7.



8.



9.

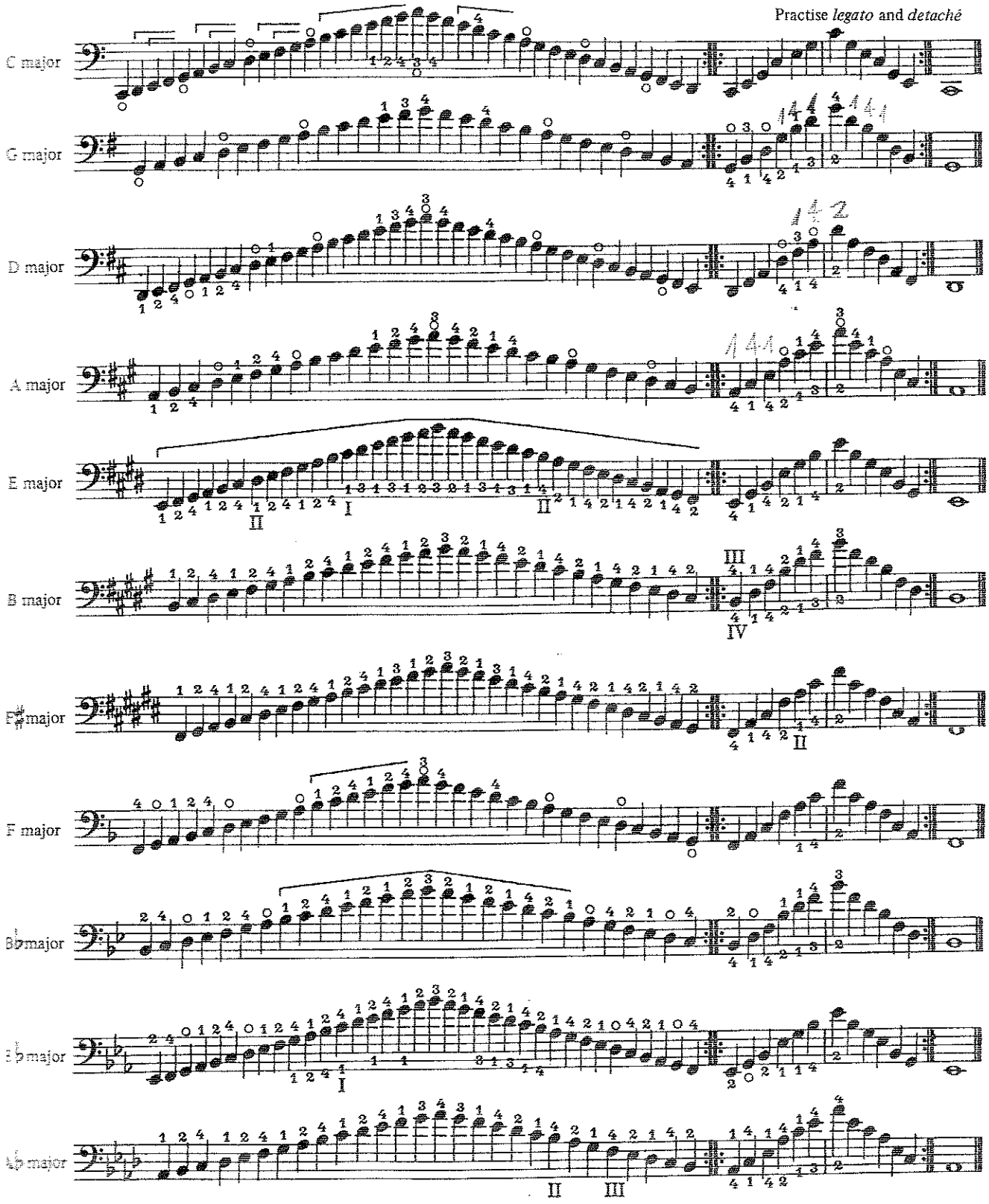


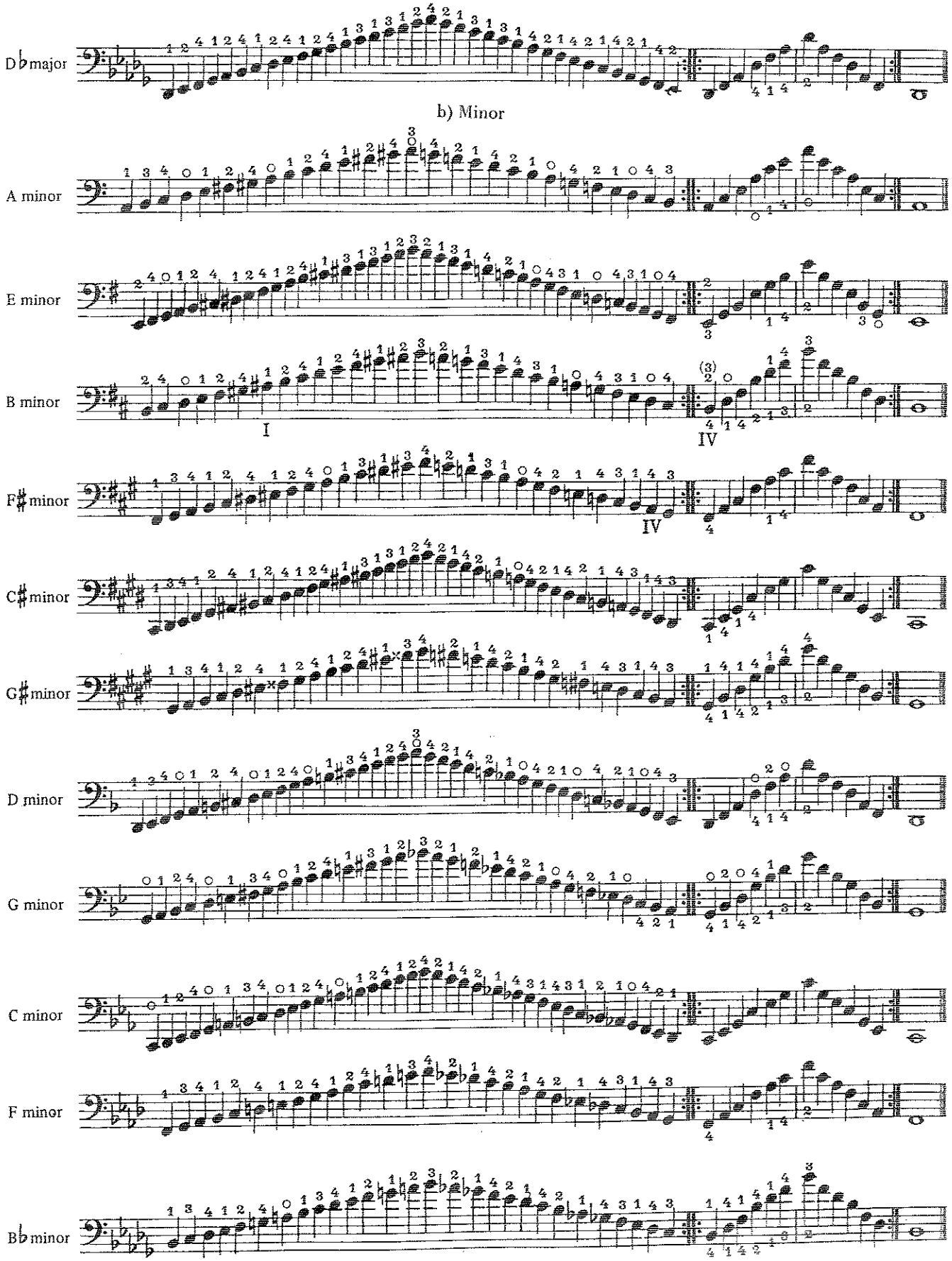
7. SCALES

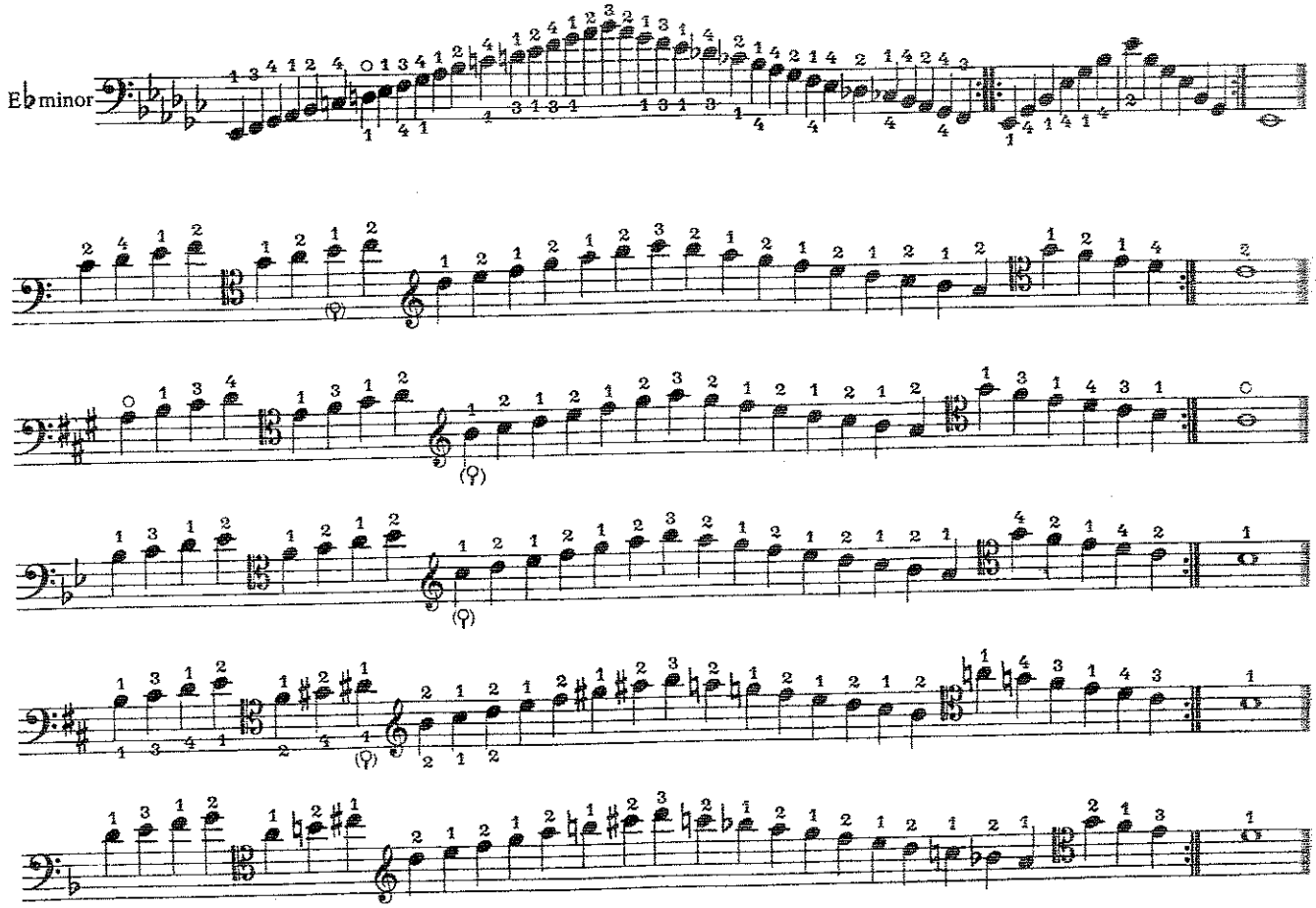
1. DIATONIC SCALES

a) Major

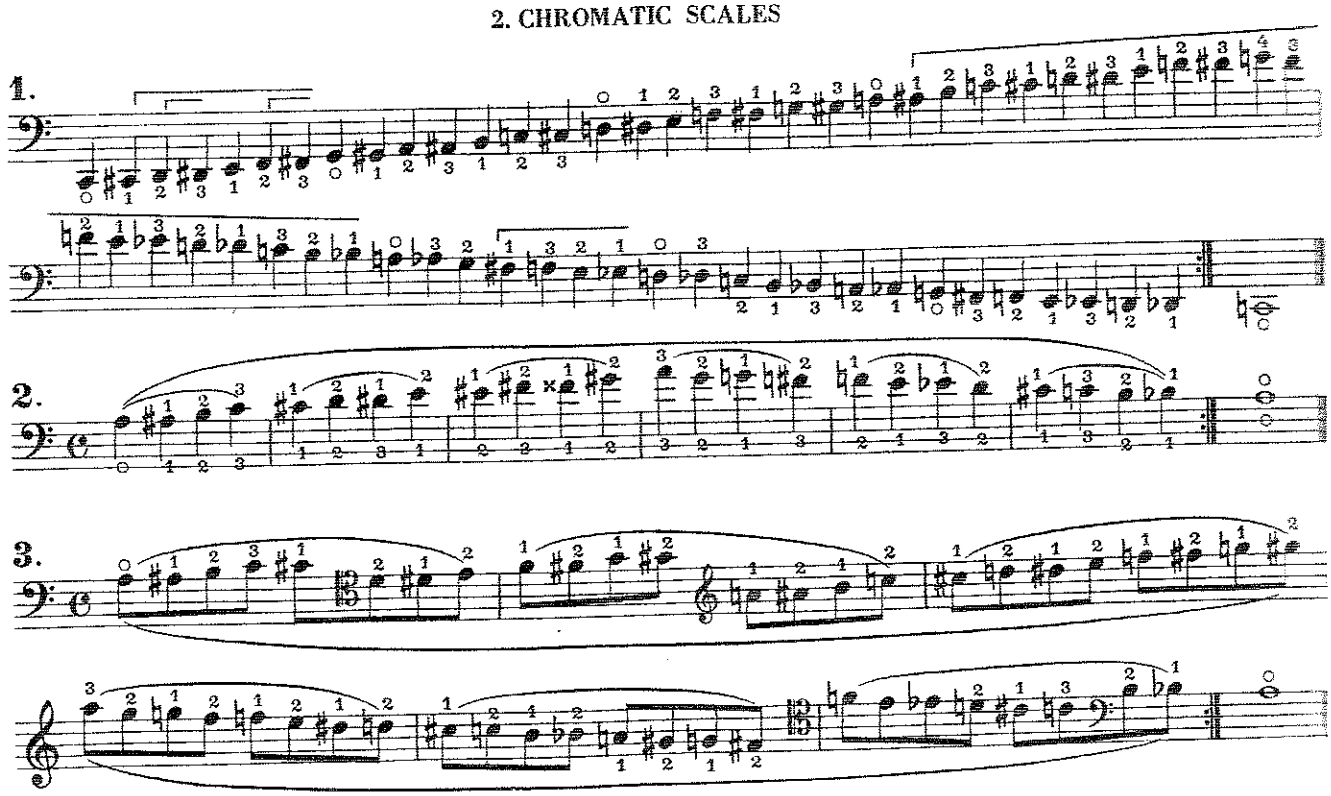
Practise *legato* and *detaché*




D♭major
b) Minor
A minor
E minor
B minor
I
IV
F♯minor
IV
C♯minor
G♯minor
D minor
G minor
C minor
F minor
B♭minor

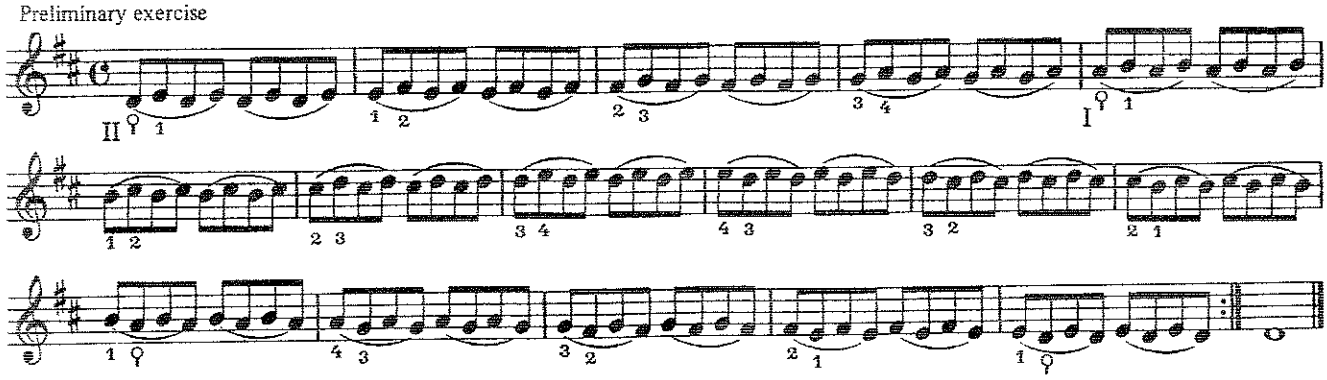


2. CHROMATIC SCALES

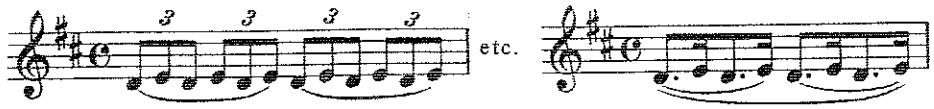


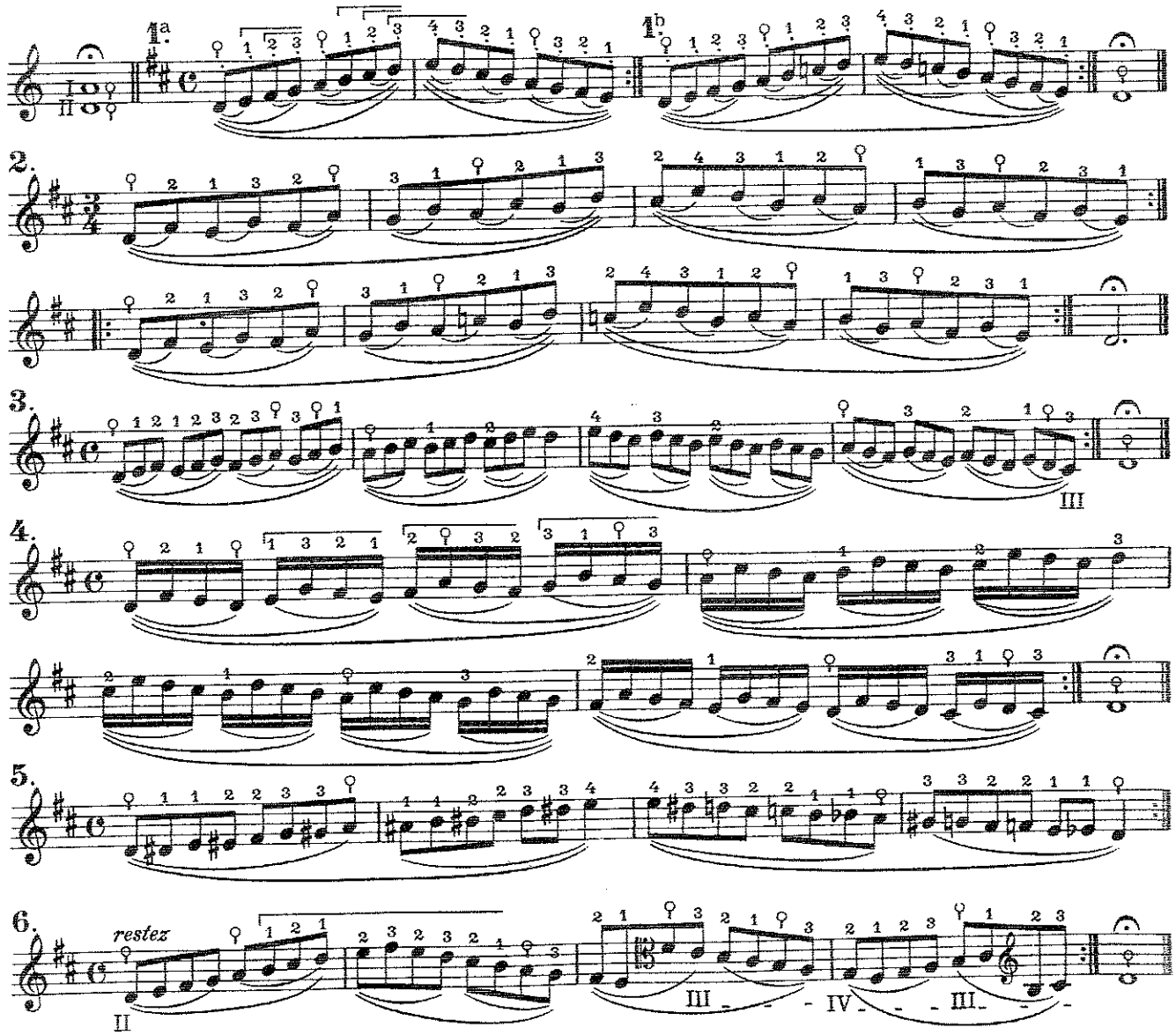
8. THE THUMB POSITION

Preliminary exercise

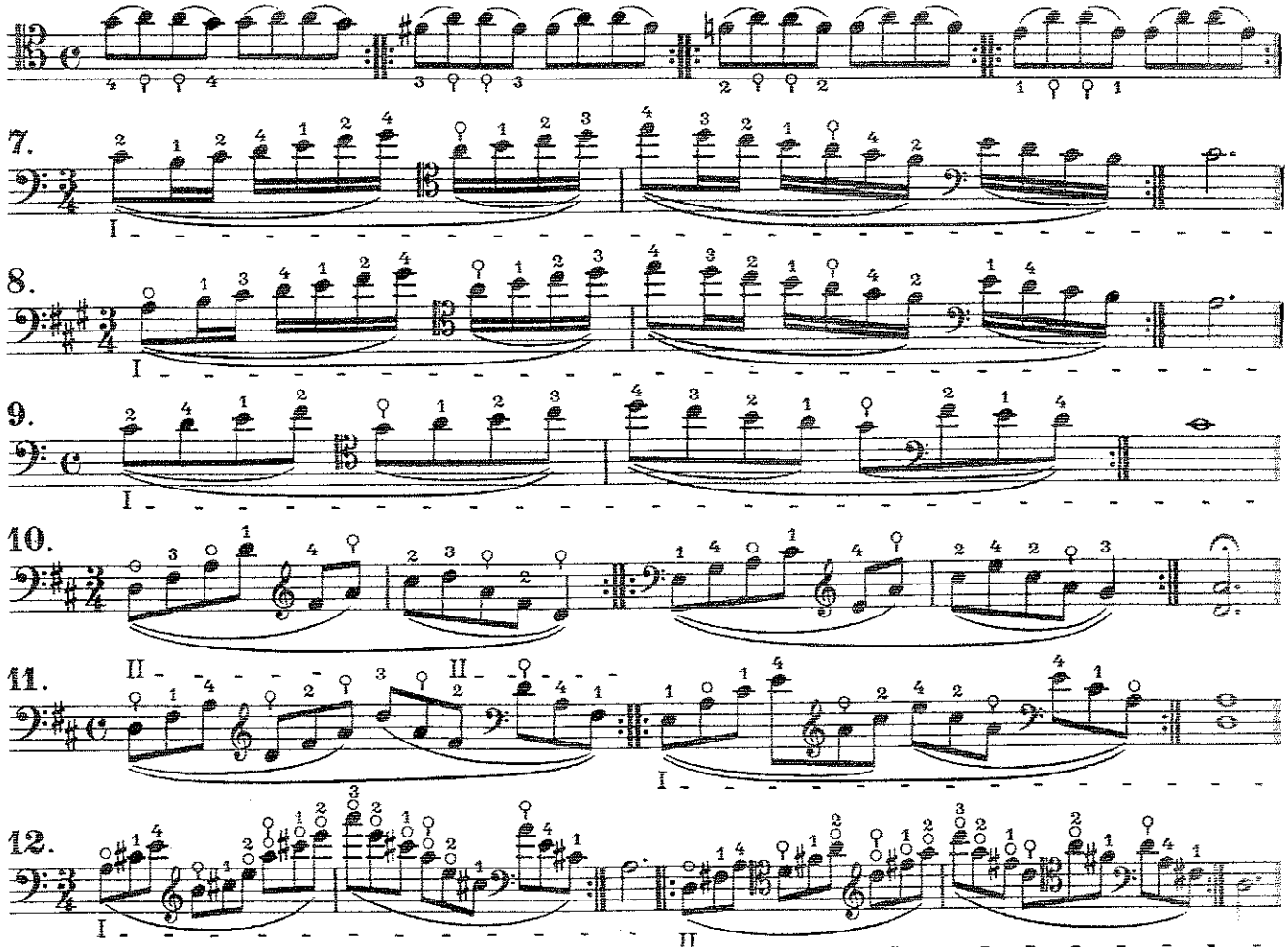


Rhythmical Variations:

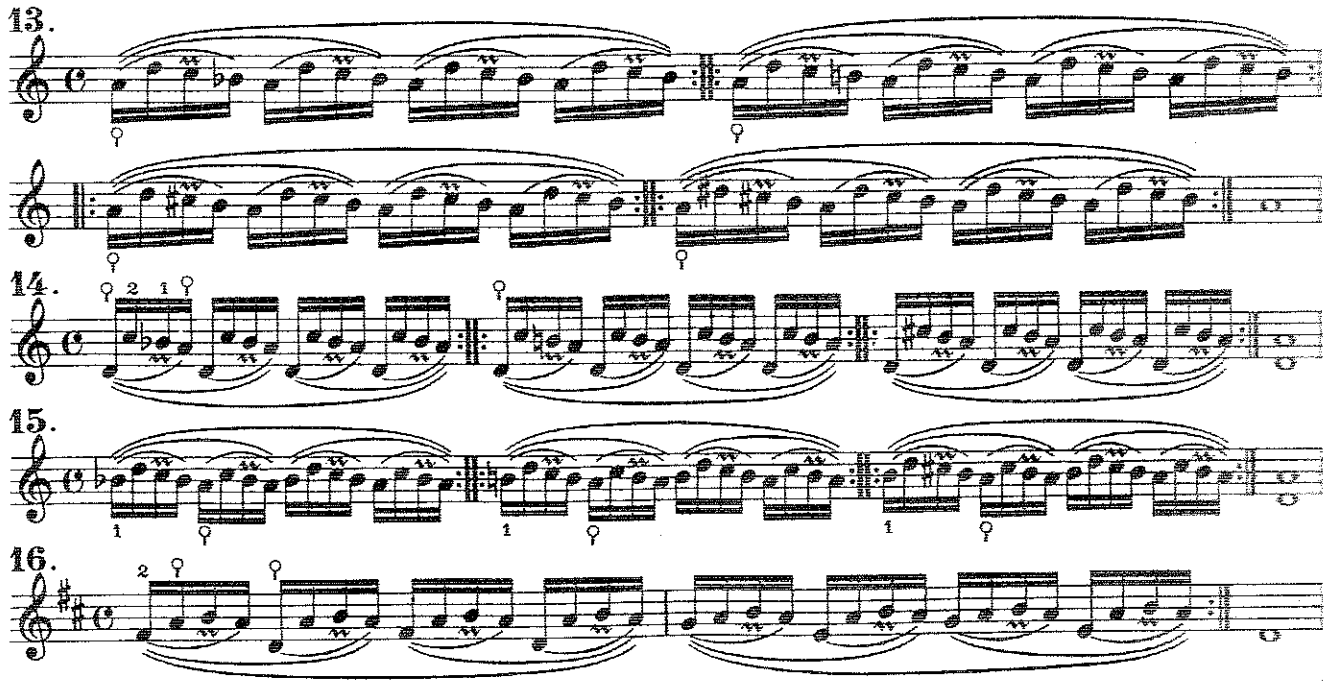




Preparatory exercise for these that follow

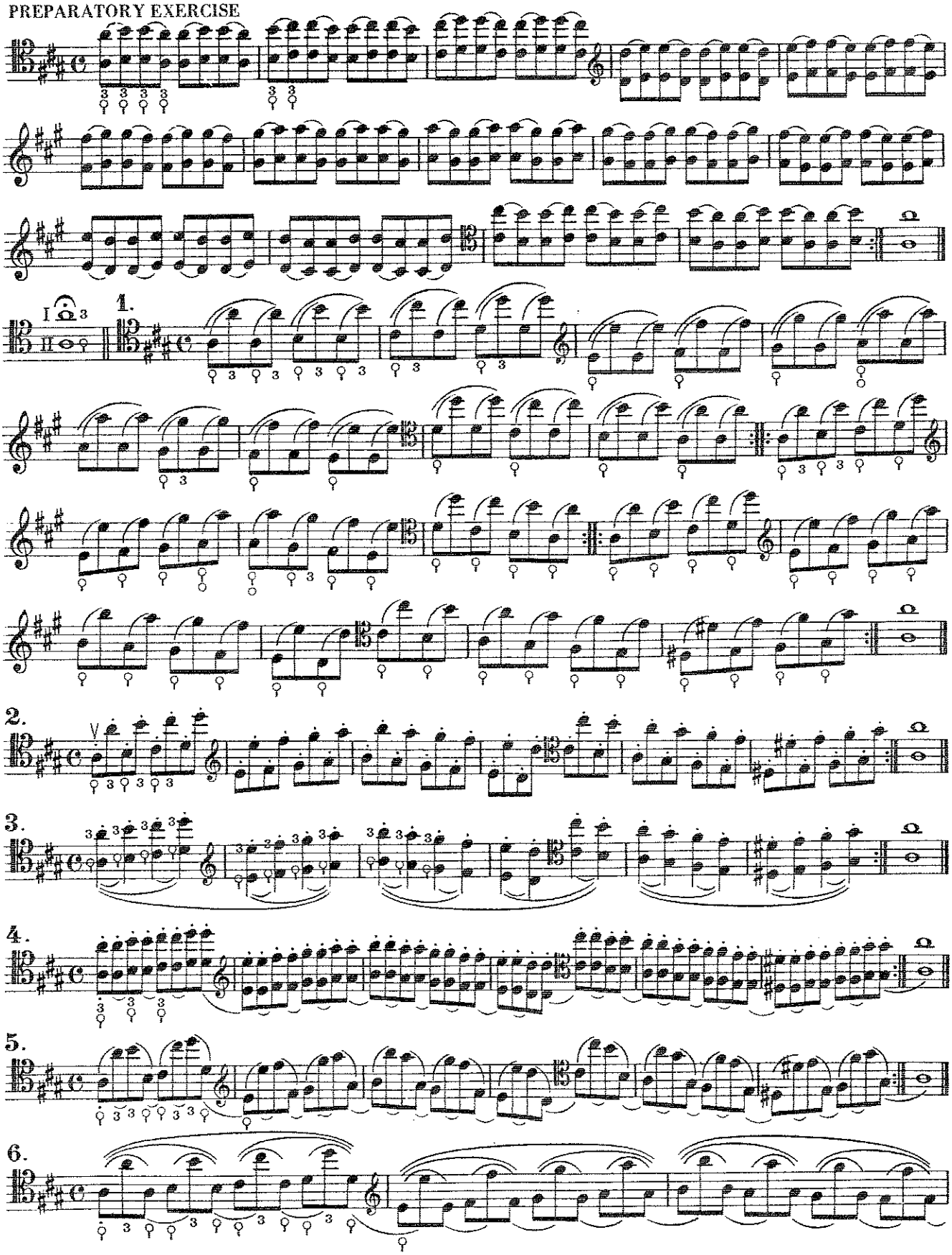


In the same manner on both lower strings



9. OCTAVES

PREPARATORY EXERCISE



1.

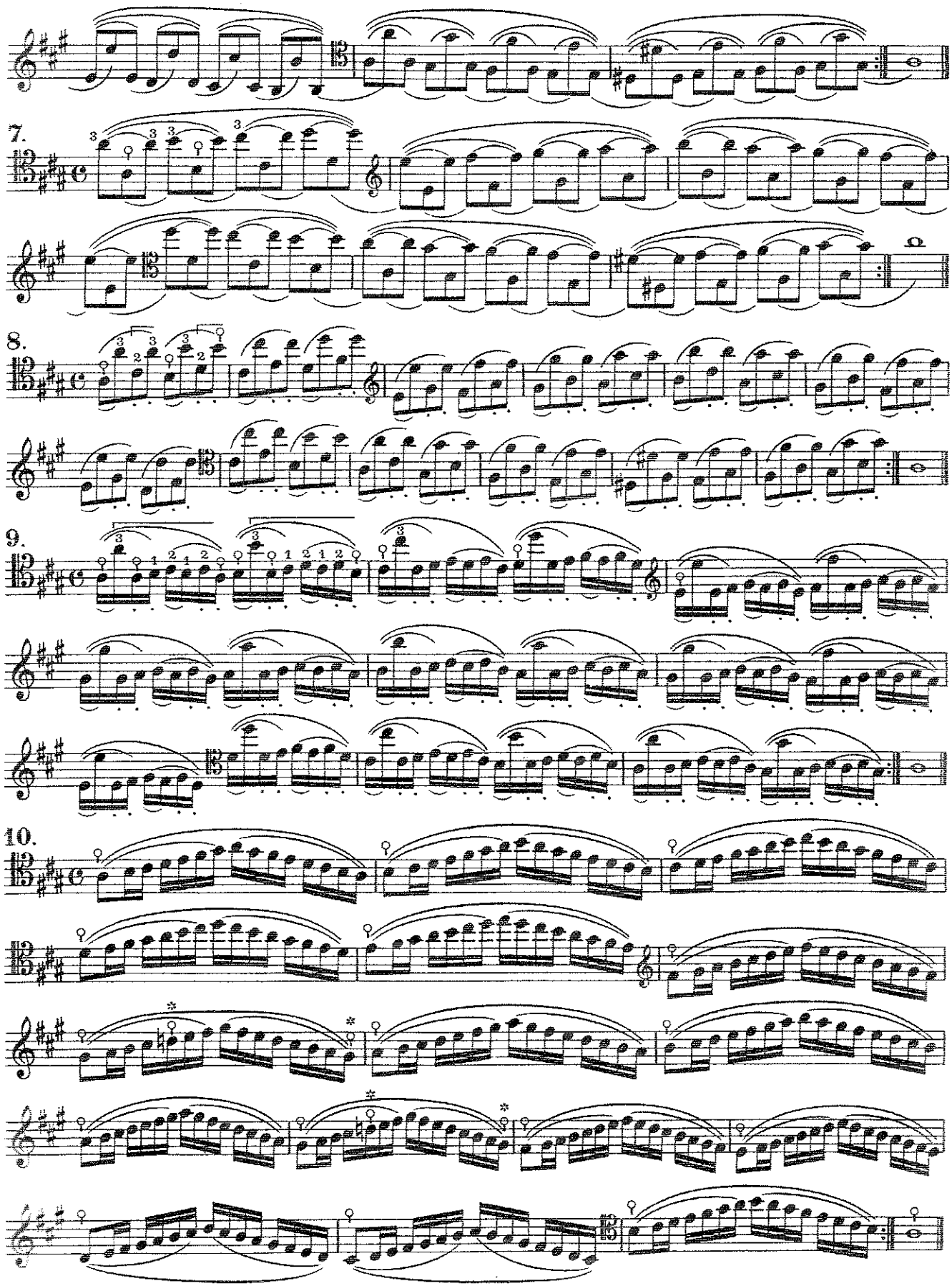
2.

3.

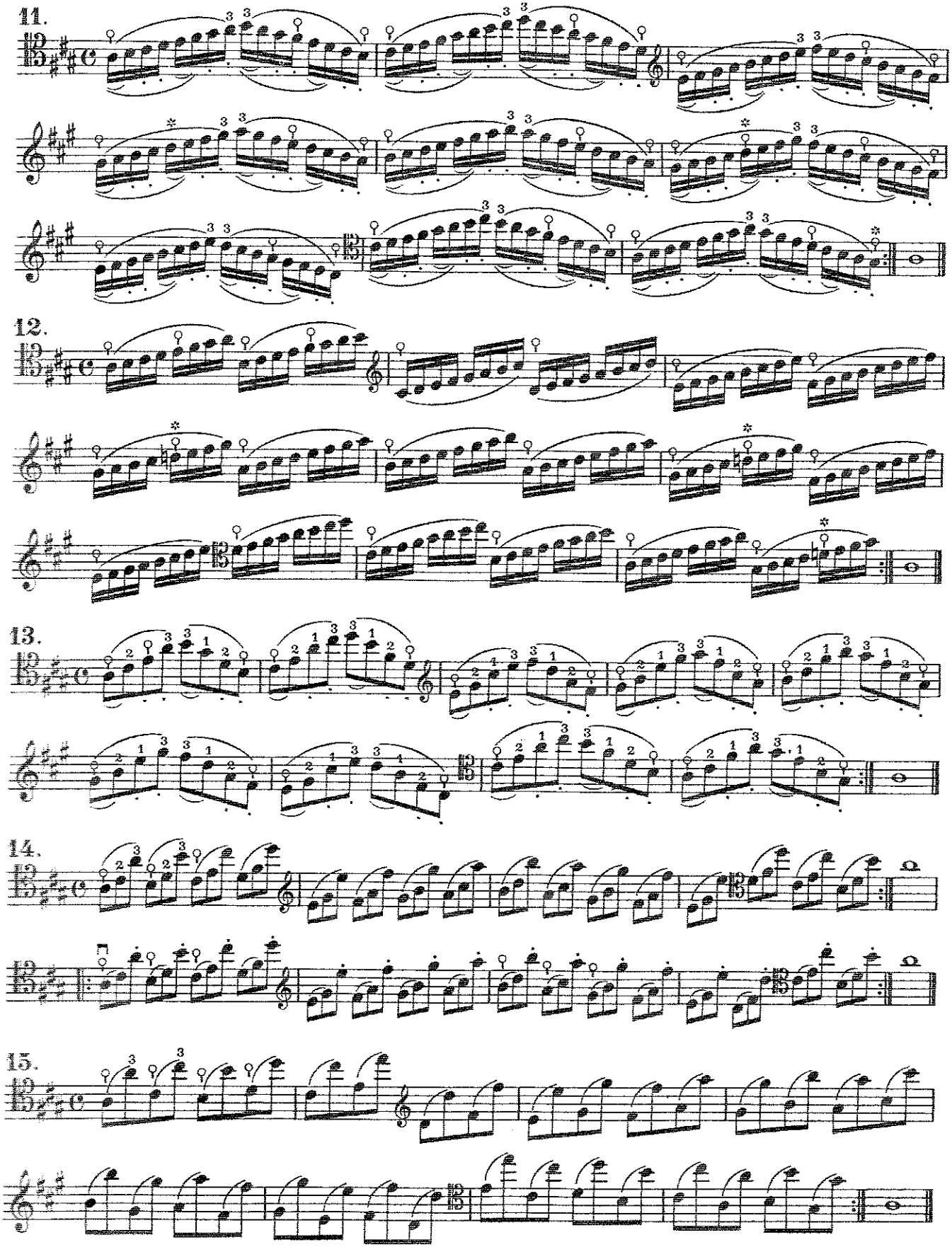
4.

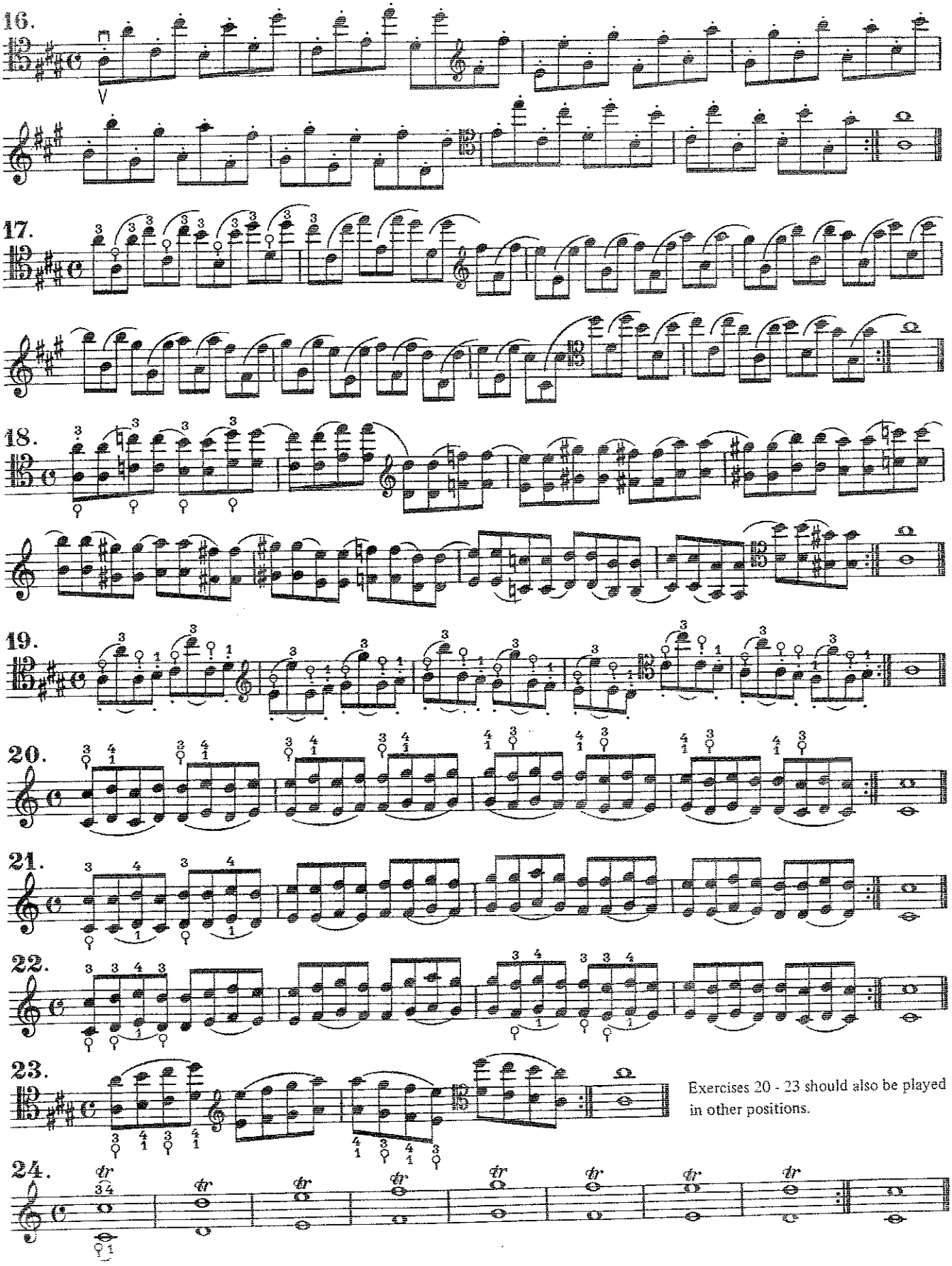
5.

6.

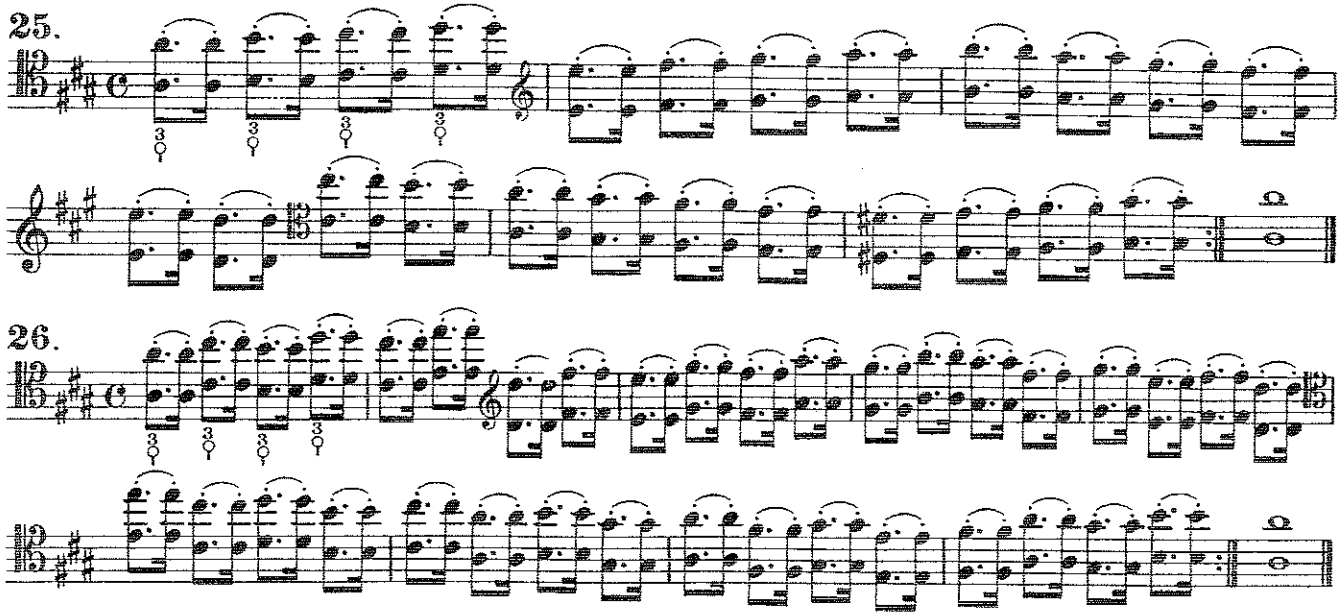


* Change of thumb position

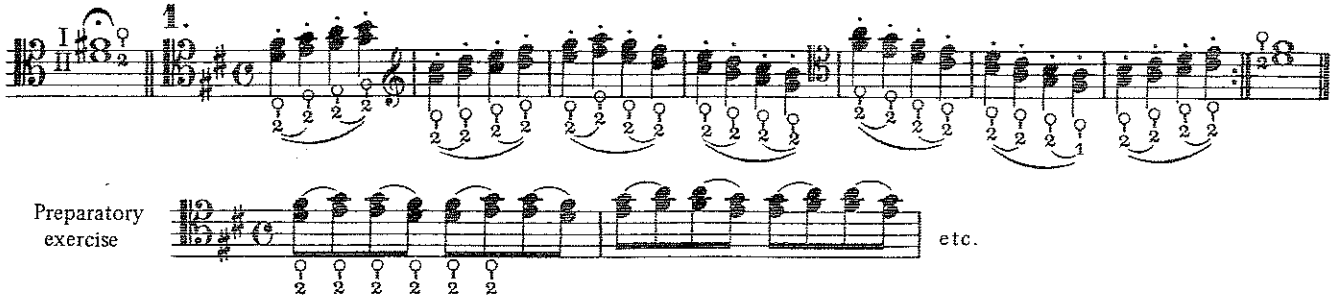

11.
12.
13.
14.
15.

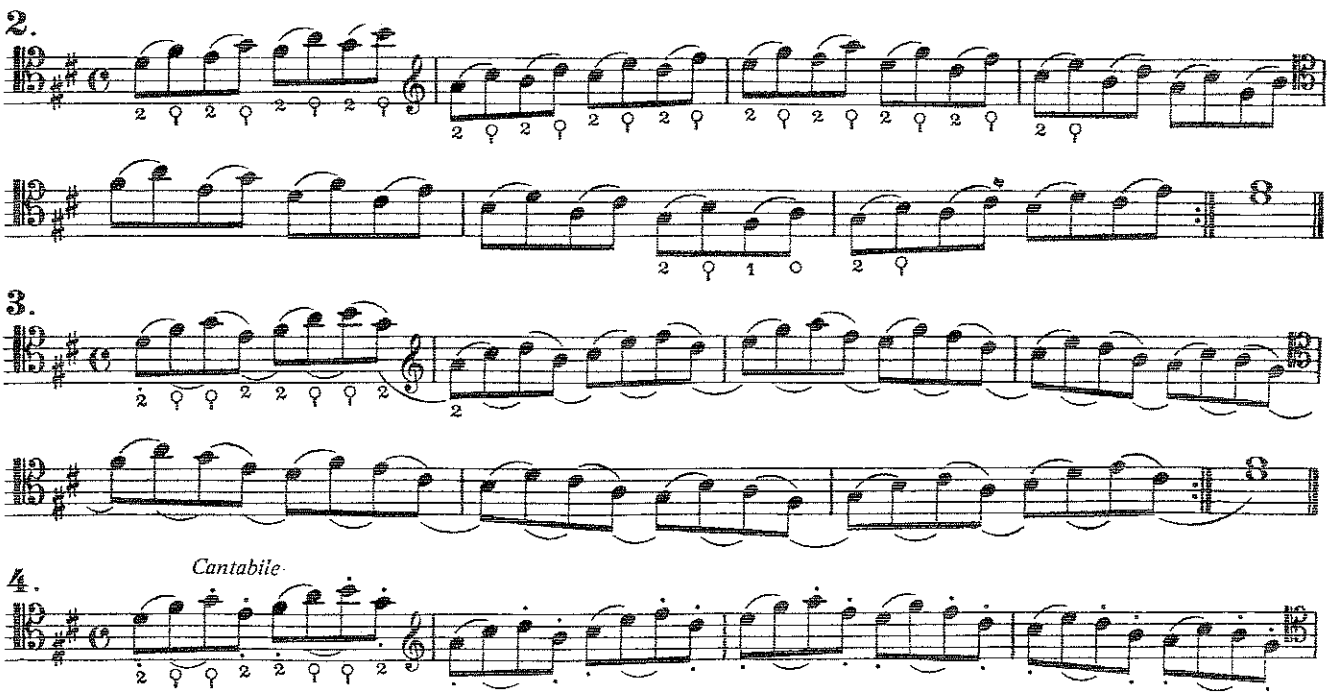


Exercises 20 - 23 should also be played in other positions.



10. THIRDS



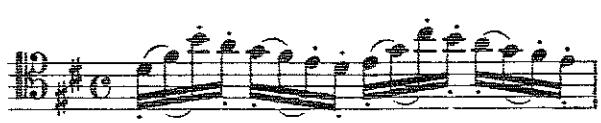


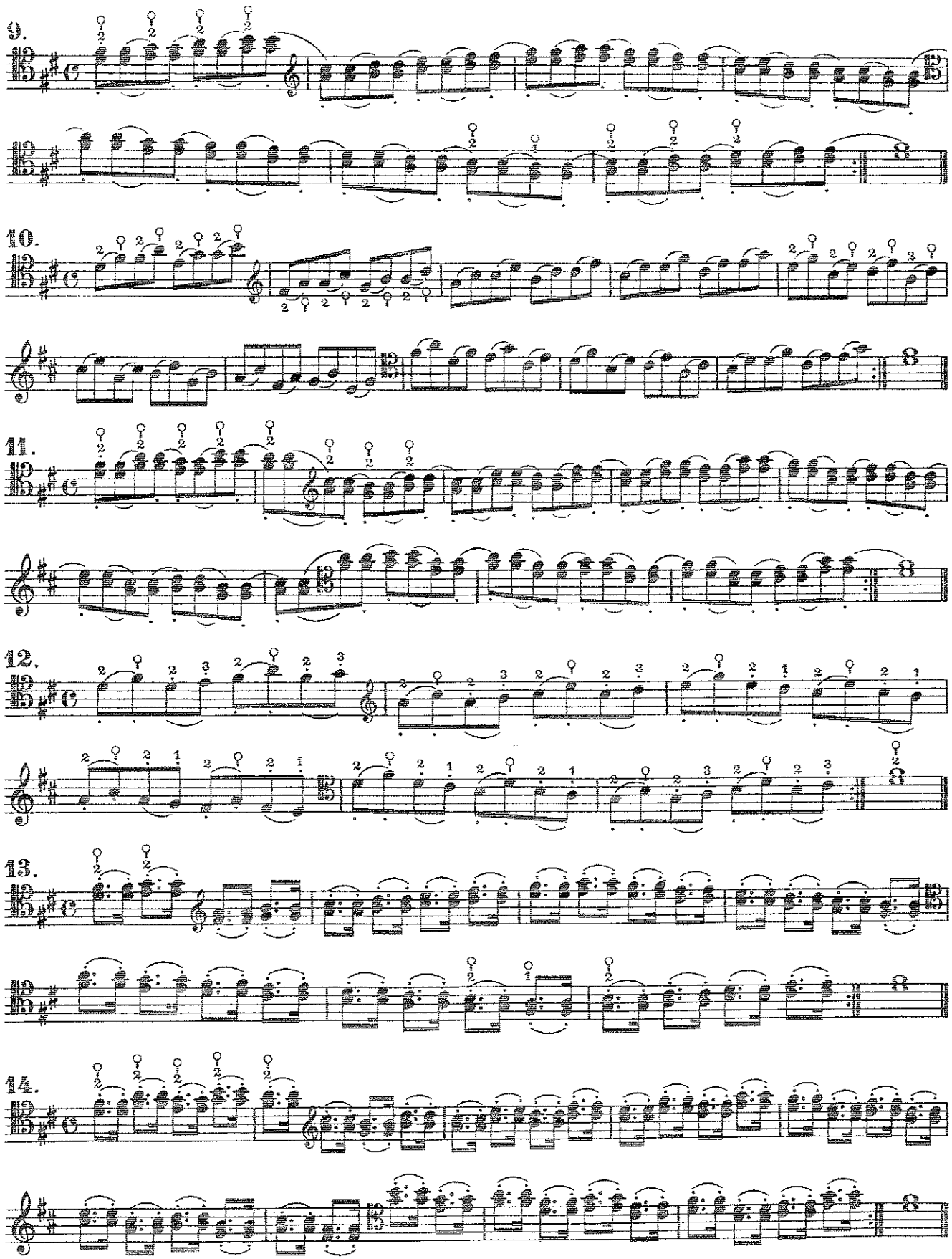
5.

6.

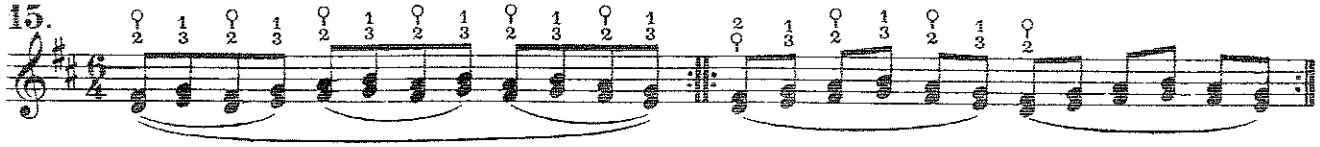
7.

8.

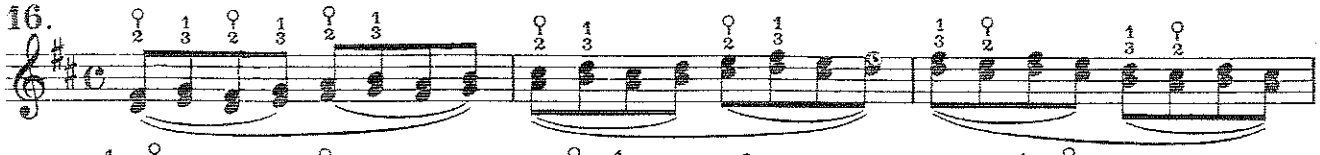
Practise the above exercise with the following bowings:  etc.


9.
10.
11.
12.
13.
14.

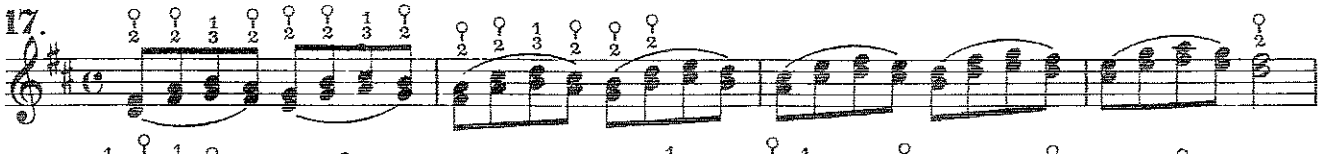
15.



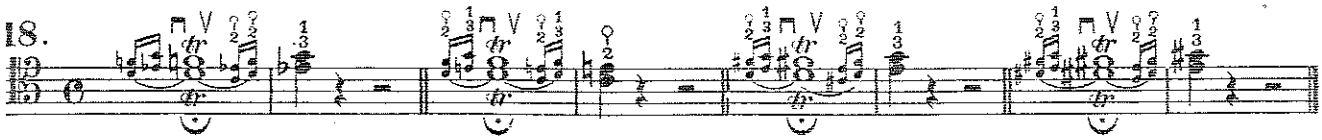
16.



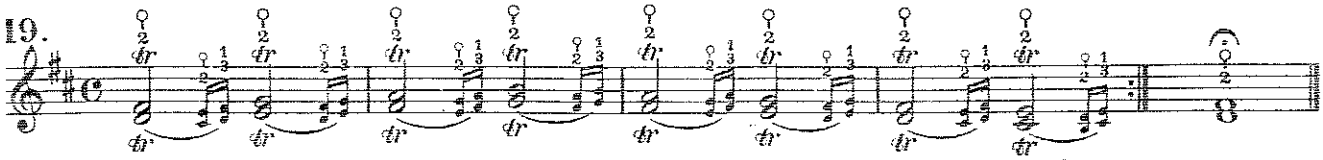
17.



18.

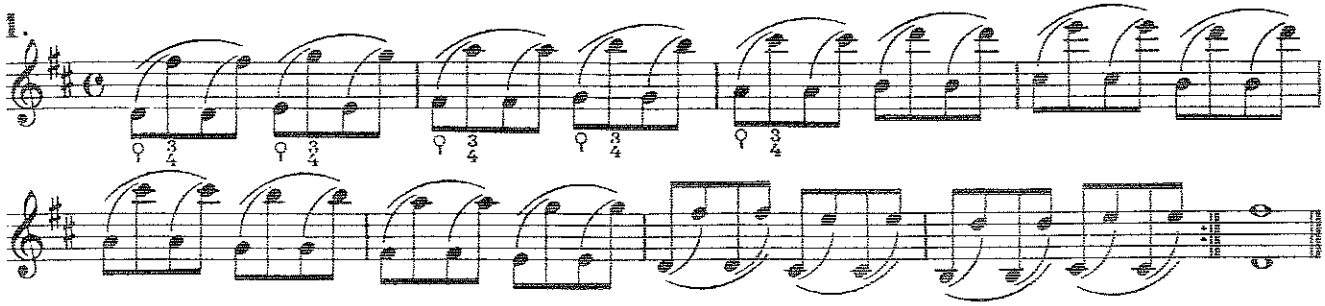


19.

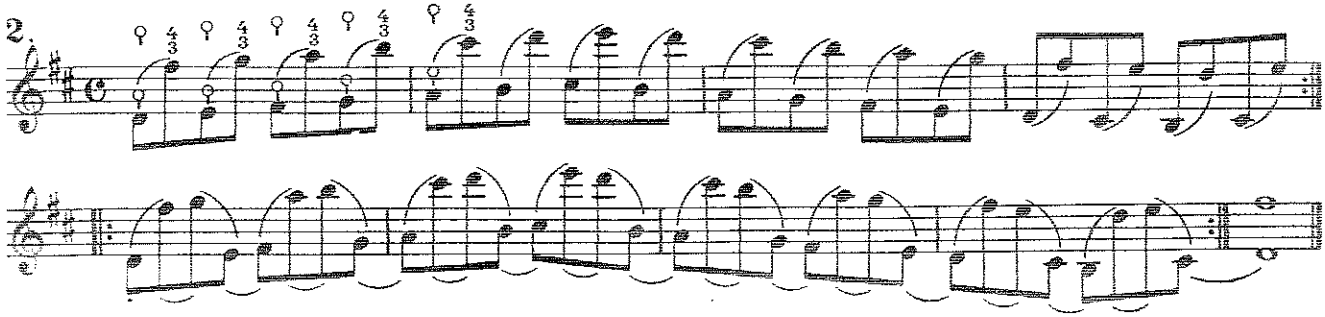


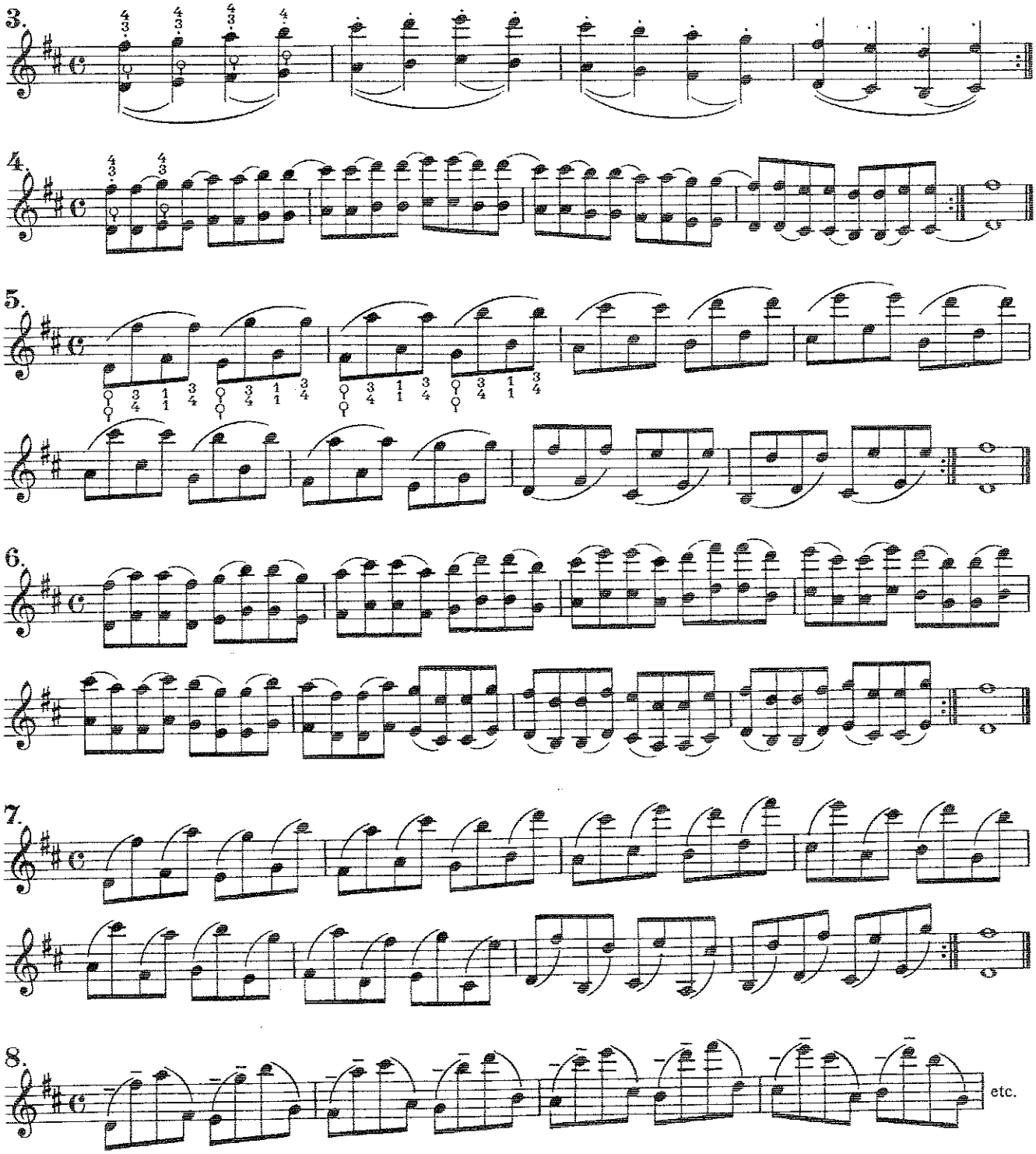
11. TENTHS

1.

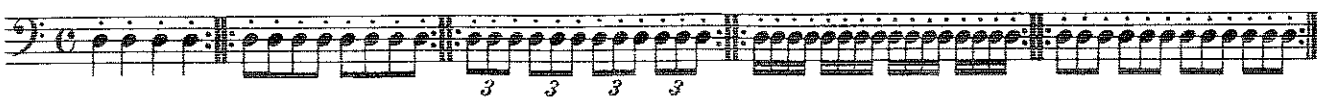


2.

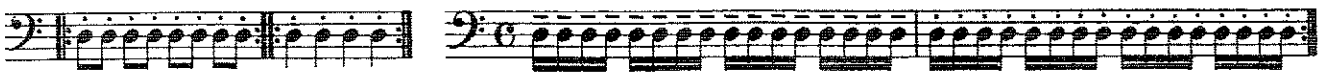




12. SPICCATO

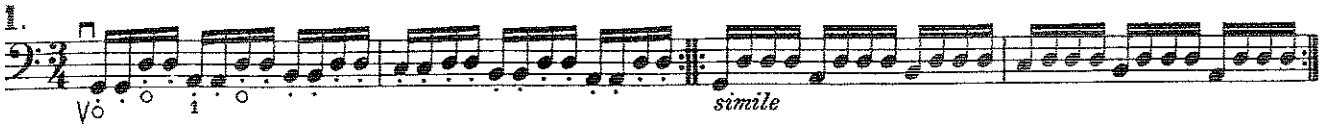


It is recommended to practise one measure *detaché* and one *spiccato*.



It is suggested to start all spiccato exercises with up and then down bow.

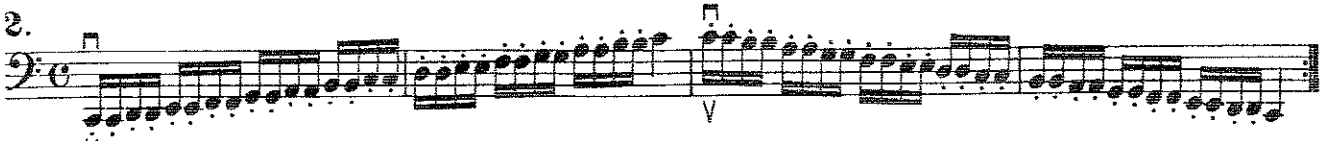
1.



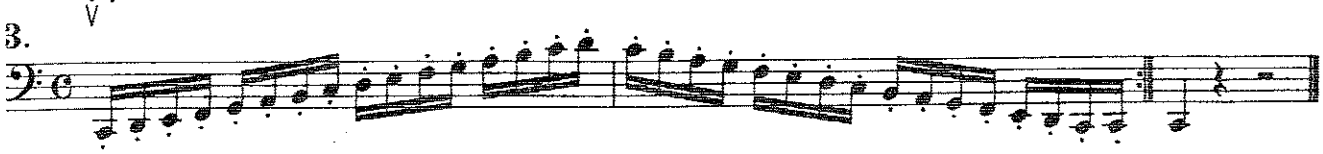
Also practise in reverse:

etc.

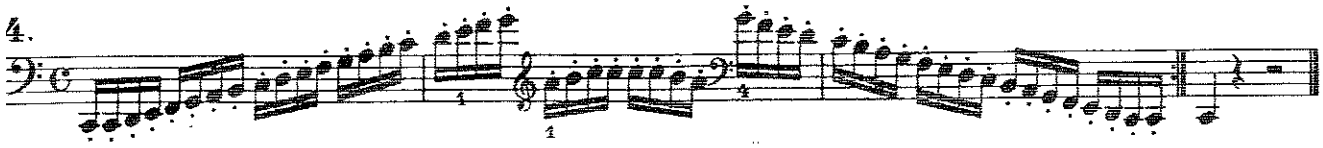
2.



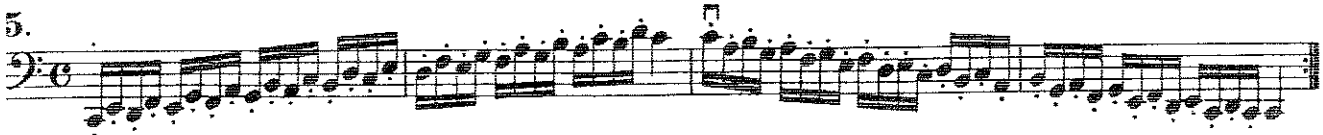
3.



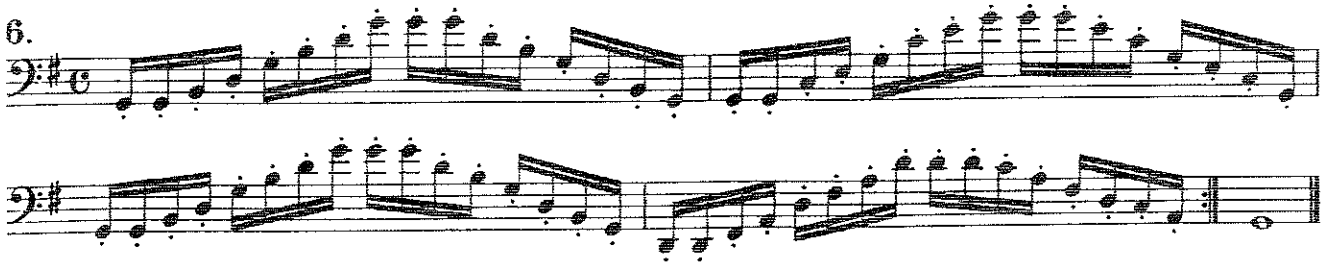
4.



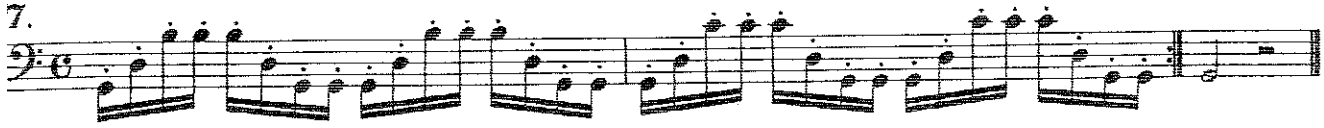
5.



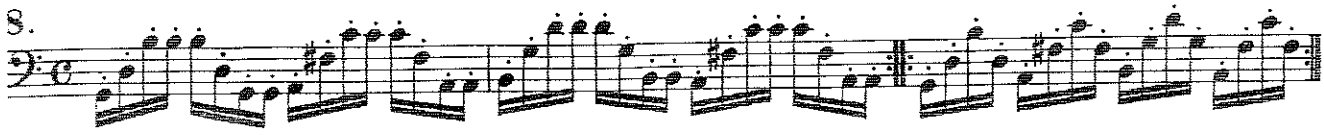
6.

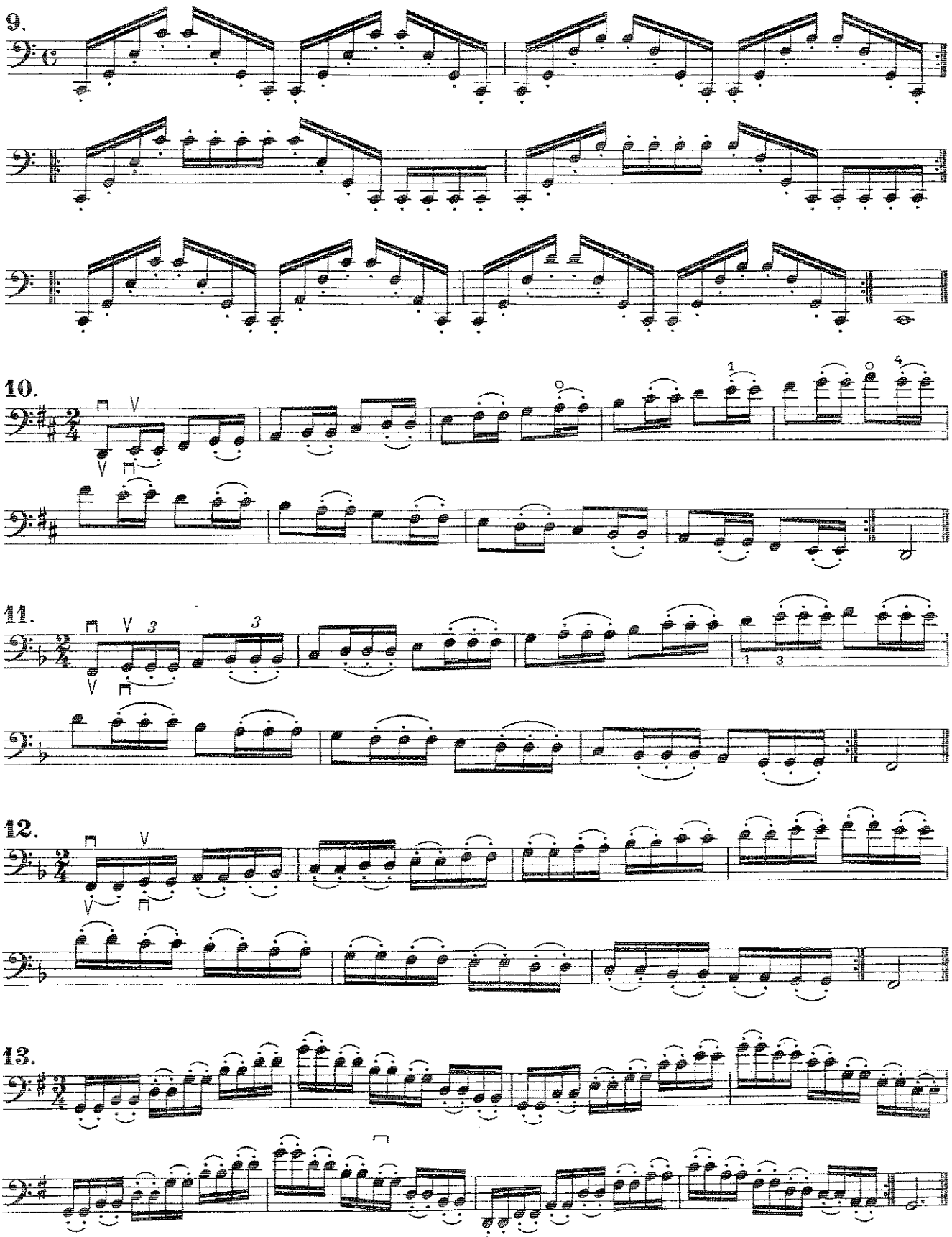


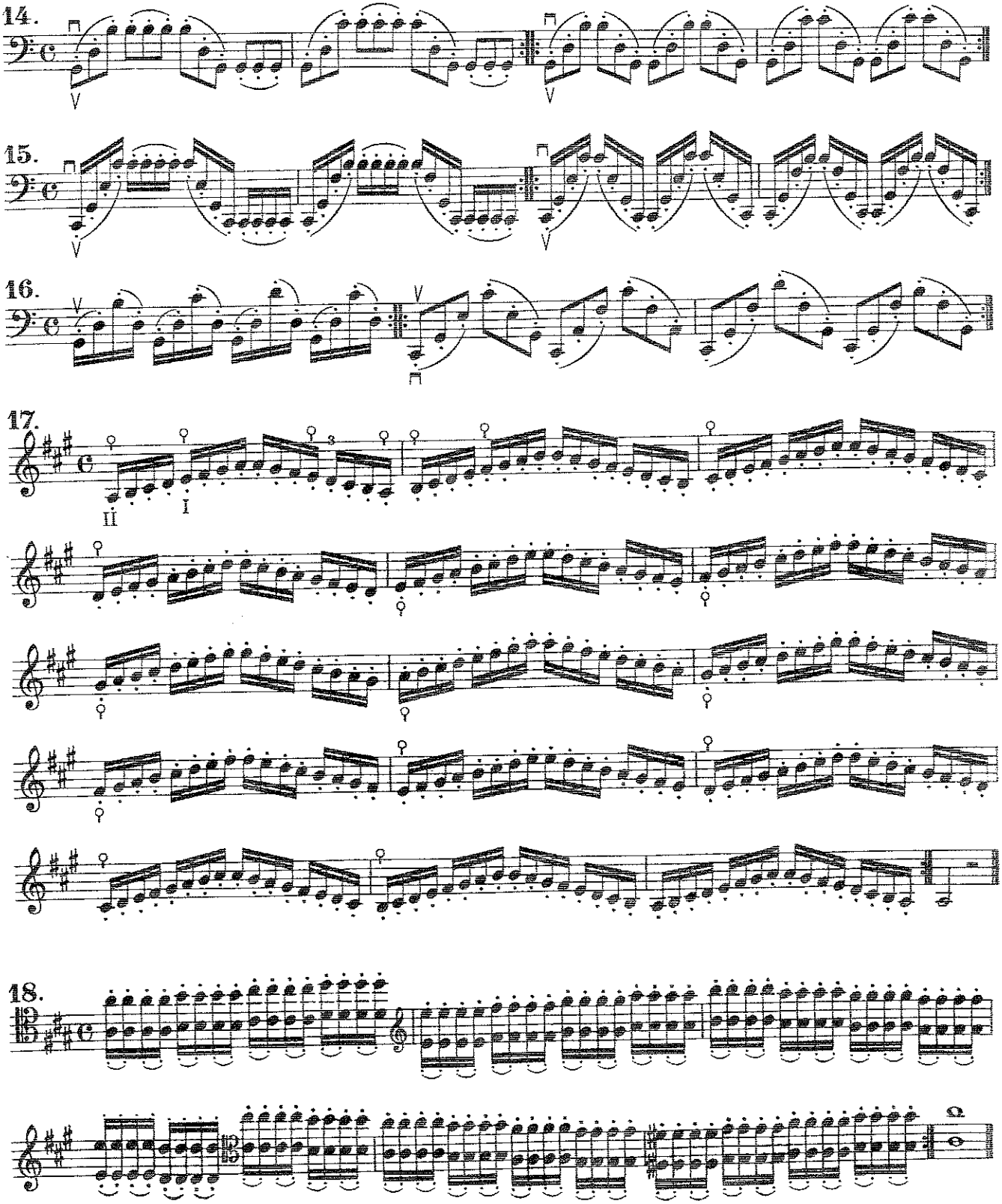
7.



8.

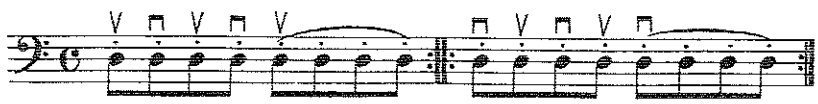



9.
10.
11.
12.
13.

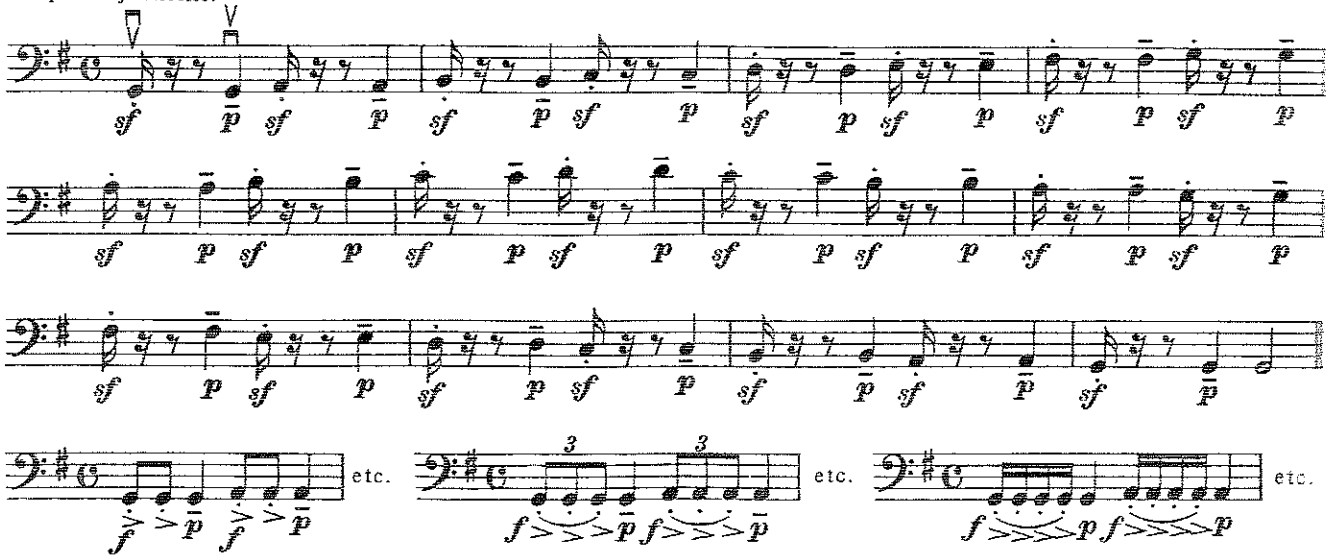

14.
15.
16.
17.
18.

13. STACCATO

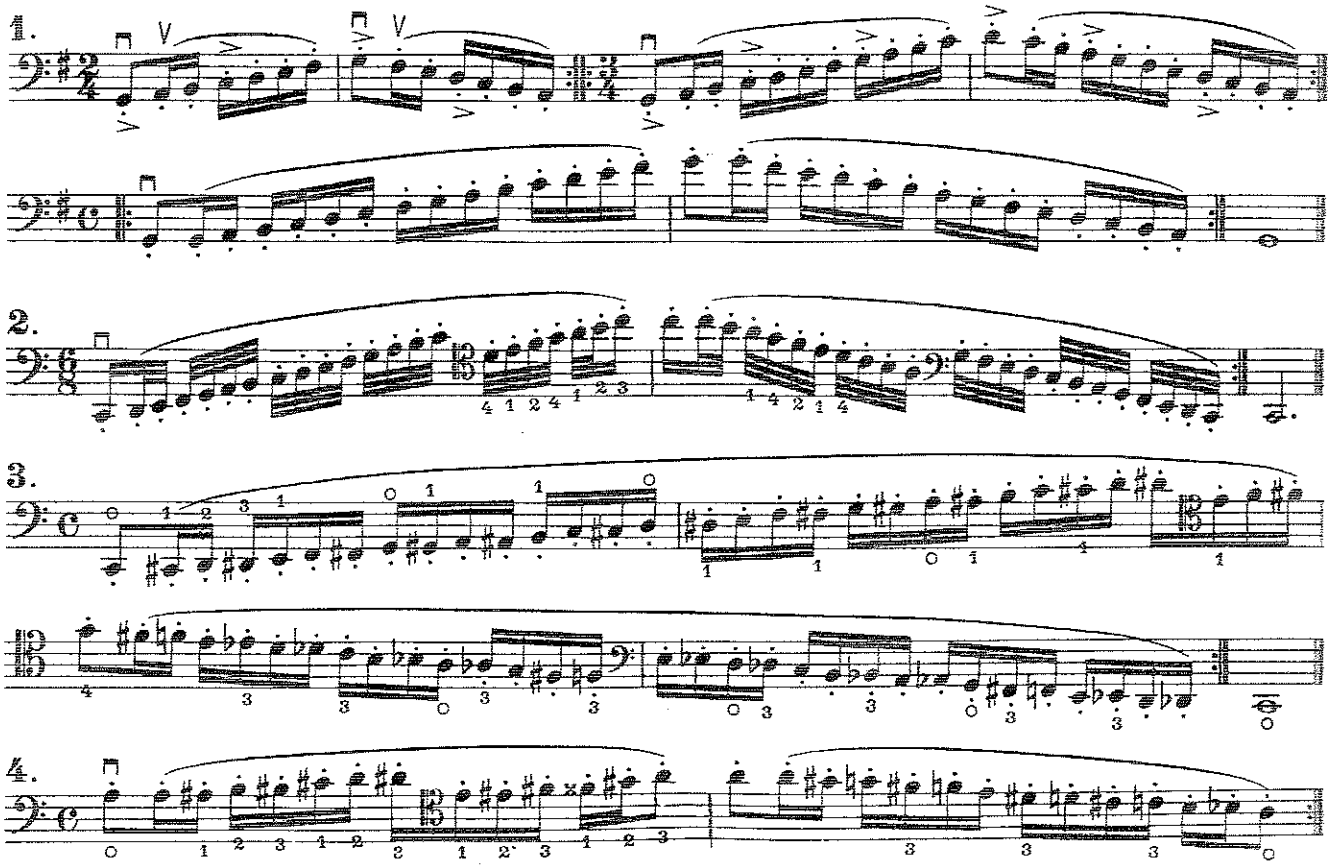
As can be noted from the exercises below, the *Martelé* bowing helps to develop *Staccato*

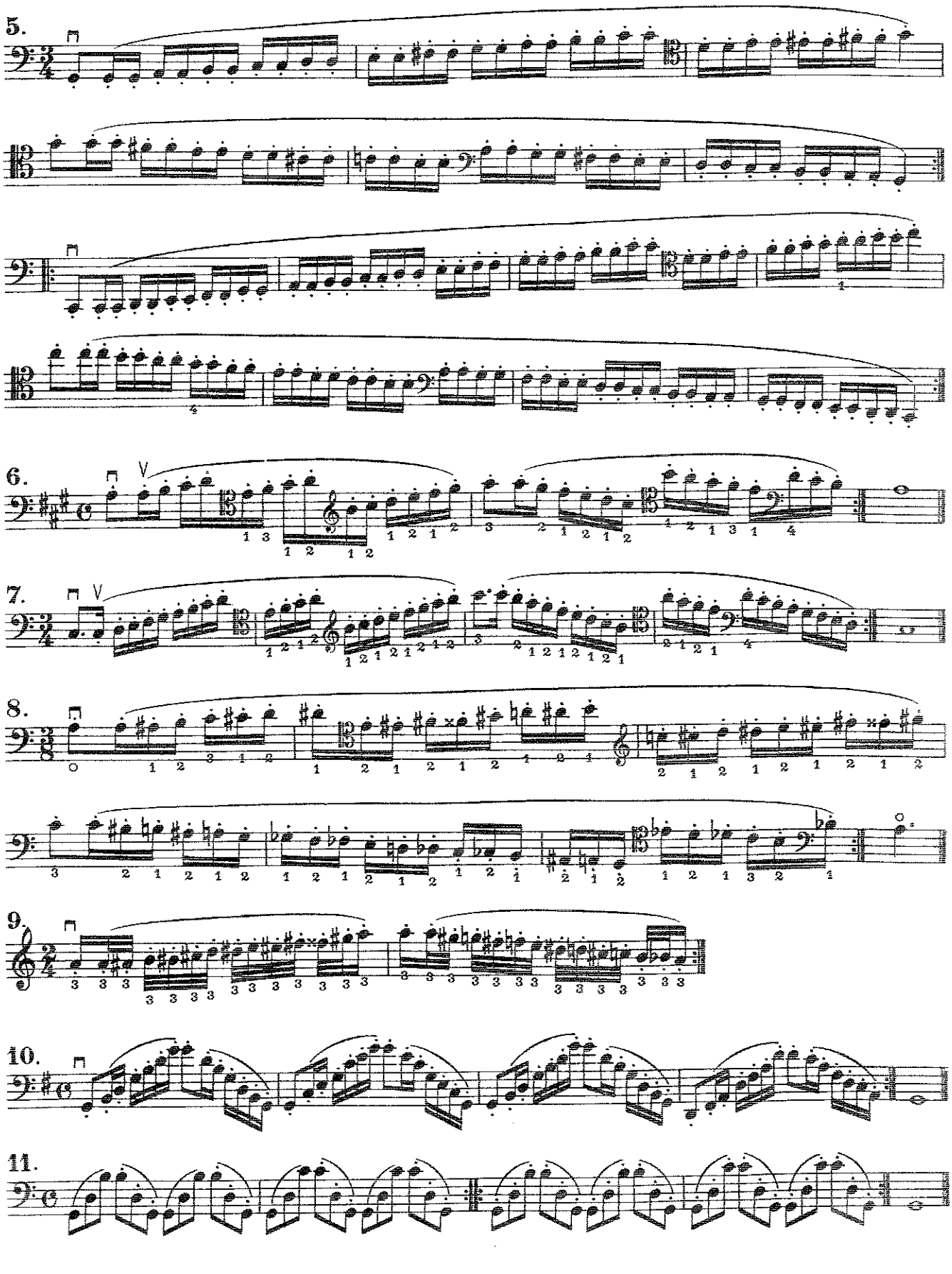


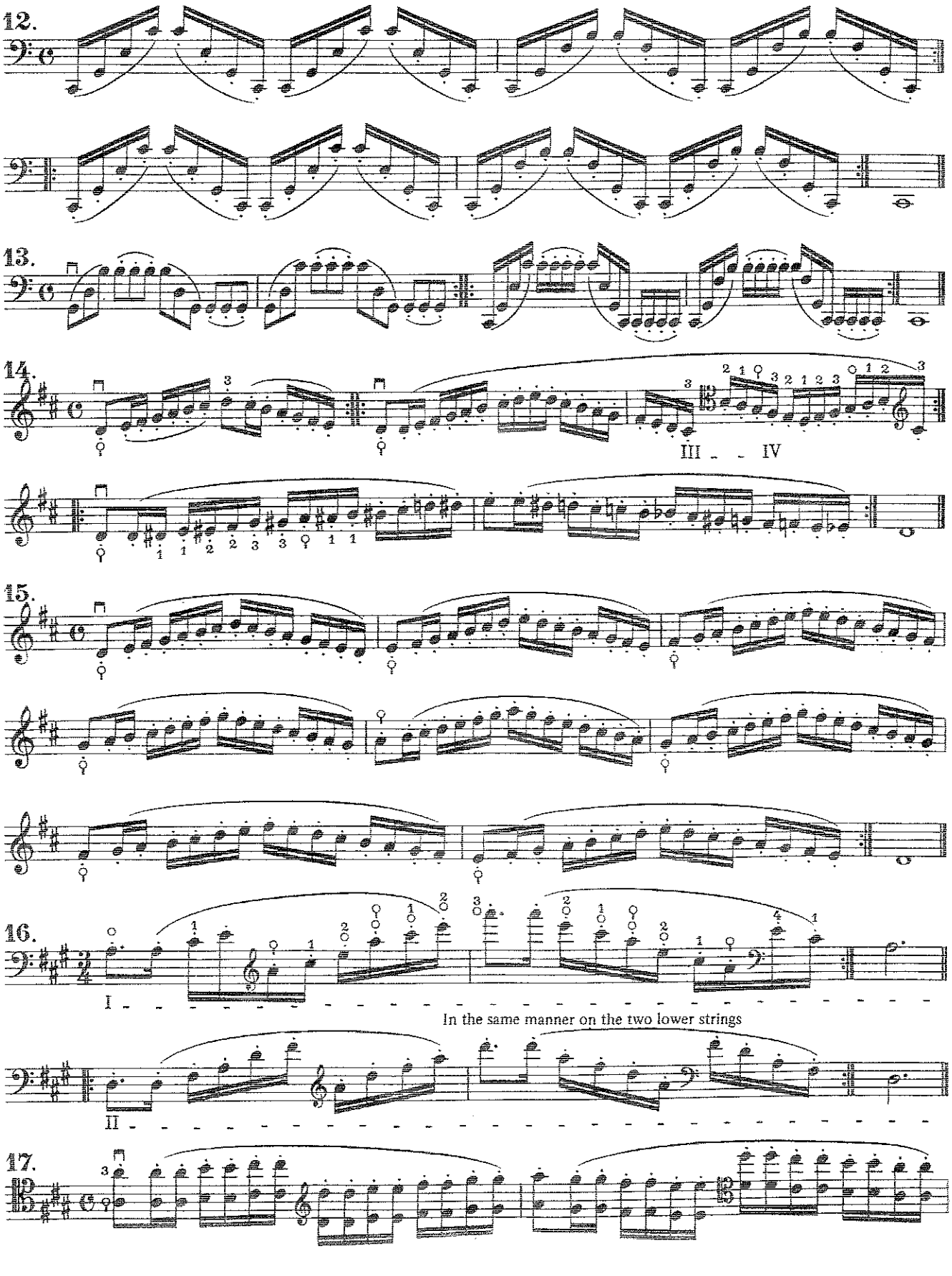
Preparatory exercise:

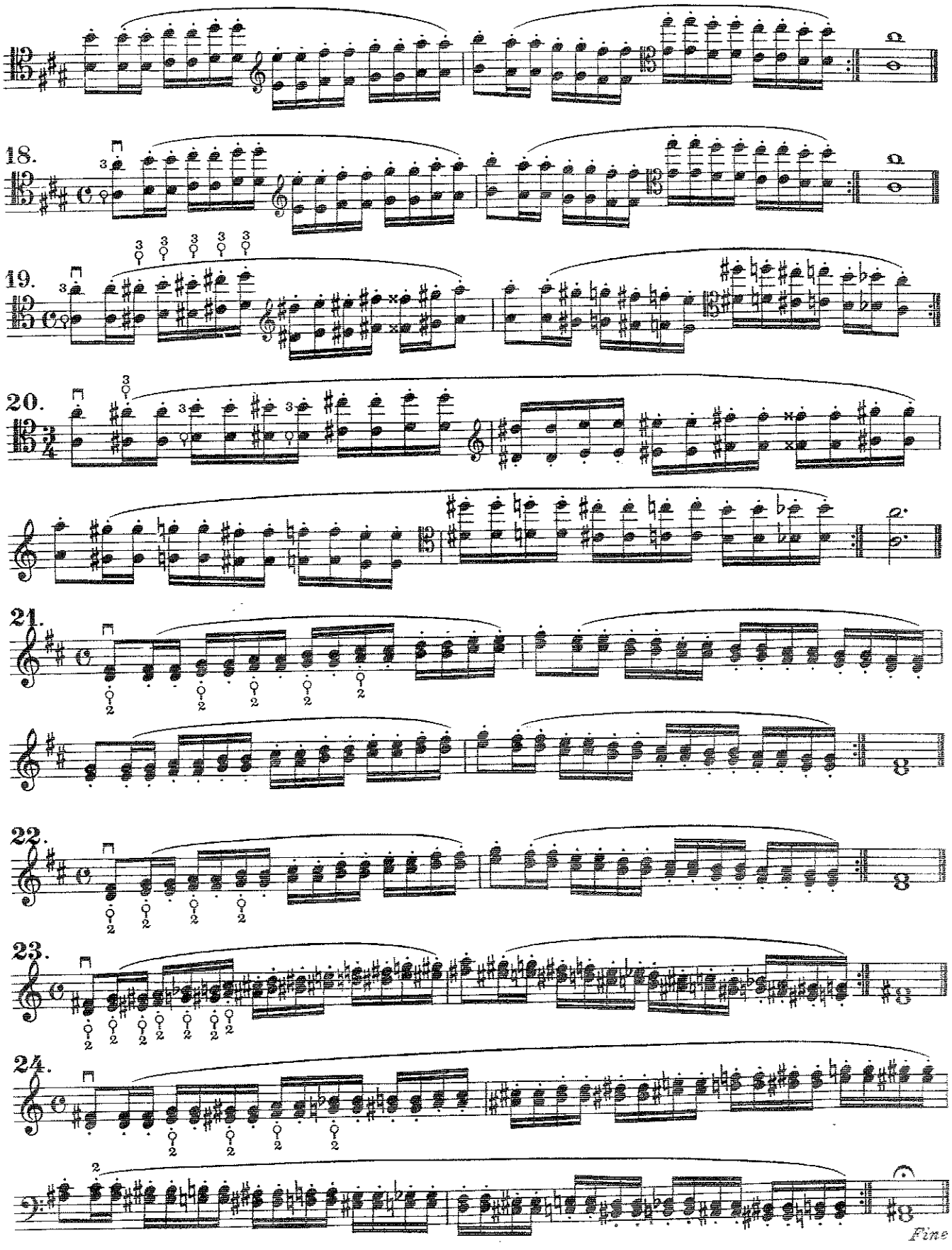


The following exercises to be practised for *Staccato* up bow and down bow.




5.
6.
7.
8.
9.
10.
11.


12.
13.
14.
III
IV
15.
16.
I
In the same manner on the two lower strings
II
17.


18.
19.
20.
21.
22.
23.
24.
Fine