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## Preface

In view of the huge amount of study-material available for the Cello, a careful selection of exercises such as the present, supplied with modern fingering, revised bowing and careful adjustment of dynamics, should prove of utmost serviceability and benefit. Various reasons make it desirable during a course of study to possess a handy volume of reference, in which exercises for specialized technical difficulties or intricate bowings may be found and my object in compiling this volume has been to supply such a collection for the express use of teachers and students in search of carefully selected and graded studies chosen from the very best works in existence.

Many years ago, in fact when I was still a teacher at the Royal Conservatory of Music in Leipzig, Germany, I considered the practical advantages of such a collection and seriously determined to prepare one at first opportunity. But then I was called to America as first cellist of the Boston Symphony Orchestra, and the manifold duties of this position together with those of my String Quartet and solo engagements, took up my time to such an extent, that all plans for work along instructive lines had to be postponed indefinitely.

However, since my retirement from the orchestra and with more time to dispose of for teaching, interest in many of my former plans was revived and the long-cherished idea of a volume of selected studies was taken up without delay and carried to a practical conclusion in the present publication.

In deciding upon the contents of this volume, my own teaching experience prompted me to include only such studies as would be of utmost benefit and importance in a general course, and while it was impossible to include many others which should have been added, owing to lack of space, I feel confident that the selection as a whole covers a very wide field and will offer no end of possibilities for advancement and musicianly culture to everyone who studies them.

*Alwin Schroeder*





7.

Andante

W.B.

8.

Moderato

6 staves of musical notation in bass clef. The notation includes eighth and sixteenth notes, often beamed together. There are various articulations such as slurs and accents throughout the piece.

9.

9 staves of musical notation in bass clef. The first staff begins with a 'U.H.' marking and a forte 'f' dynamic. The notation is more complex, featuring many slurs and specific fingerings (1-4) indicated above the notes. The piece concludes with a double bar line.