

CARL FISCHER'S  
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EDITION

W. FITZENHAGEN

OP. 28

TECHNICAL STUDIES

FOR THE

VIOLONCELLO

(F. GIRARD)

Price \$1.00



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# Technical Studies

## PART ONE.

### Scale Studies.

Explanation of abbreviated signs in reference to bowing, used in these studies:-

Fr. = at the Nut.	M. = in the Middle.
Sp. = at the Tip.	□ = Down-Bow.
V = Up-Bow.	

Edited by  
F. GIRARD.

## Violoncello.

W. FITZENHAGEN, Op. 28.

a) Scales through three and four Octaves.

a) *Scalen in drei und vier Octaven.*

C major.  
*C dur.*

G major.  
*G dur.*

D major.  
*D dur.*

A major.  
*A dur.*

Detailed description: This block contains the musical notation for four scale studies in Cello. Each study is presented in two systems: the first system shows the scale in bass clef (4/4 measure) with up-bow (V) and down-bow (□) markings and fingering (0-4); the second system shows the scale in treble clef (4/4 measure) with fingering. The studies are for C major (C dur.), G major (G dur.), D major (D dur.), and A major (A dur.).

E major.  
E dur.

B major.  
H dur.

Fsharp major.  
Fis dur.

F major.  
F dur.

Bflat major.  
B dur.

E flat major.  
Es dur.

with broad bowing.  
*breit.*  $\sphericalangle$

A flat major.  
As dur.

*spiccato.*

D flat major.  
Des dur.

with broad bowing.  
*breit.*  $\sphericalangle$

A minor.  
A moll.

*spiccato.*

E minor.  
*E moll.*

M.B. 7/4 0 1 2 4 1 2 4 1 2 4 1 2 4 3 4

B minor.  
*H moll.*

Sp. 6/8 0 1 2 4 1 2 4 1 2 4 1 2 3 1 1 2 3

Sp. 4/4 1 3 4 1 2 4 1 2 4 0 1 3 1 3 4 2 1 2 3 1 1 2 3

Sp. 4/4 1 3 4 1 2 4 1 2 4 1 2 4 1 3 4 1 1 2 3 1 1 2 3

M. Sp. 4/4 1 3 4 1 2 4 1 2 4 1 2 4 1 2 3 4 1 1 2 3 1 1 2 3

D minor.  
D moll.

Sp.

G minor.  
G moll.

Fr. B.

C minor.  
C moll.

M. Sp.

F minor.  
F moll.

G. B.

B flat minor.  
B moll.

Fr.

Fr.





b)

NOTE: In order to arrive at the greatest perfection in bowing, as well as independence of the fingers of the left hand, all these scales must be practised with every variety of bowing. To this end it is advisable to practise the scales slowly at first and gradually increase to the greatest possible speed. The same volume or strength of tone (preferably *mezzo forte*) must be preserved in every variety of bowing and in every position and special attention must be directed towards absolute control of the fingers and perfect smoothness in bowing. Furthermore the student must not neglect to exercise his wrist in the correct manner and must remember that the right arm must be held in a perfectly quiet manner, without raising the elbow.

ANMERKUNG: Von diesen Tonleitern muss jede in allen Stricharten studirt werden, wenn man die grösste Vollendung des Striches sowohl, als auch die Unabhängigkeit der Finger anstrebt. Zu diesem Behufe empfiehlt es sich, die Scalen erst langsam, dann bis zur grössten Geschwindigkeit sich steigernd, zu üben. Die Tonstärke (am besten *mezzo forte*) muss sich bei allen Strichen und in jeder Lage gleich bleiben und ist vorzüglich auf die Egalität der Finger und des Bogen's zu sehen. Schliesslich versäume man nicht, die richtigen Handgelenkbewegung zu machen und sich einer ruhigen Haltung des rechten Armes (ohne Ellenbogen zu erhöhen) zu befleissigen.

c) Scale-Studies in Thirds (without Thumb position)

c) Scalen Übungen in Terzen (ohne Daumenaufsatz)

C major. *C dur.*

G major. *G dur.*

D major. *D dur.*

A major. *A dur.*

E major.  
*E dur.*

B major.  
*H dur.*

F sharp major.  
*Fis dur.*

D flat major.  
*Des dur.*

A flat major.  
*As dur.*

E flat major.  
*Es dur.*

B flat major.  
*B dur.*

F major.  
*F dur.*

NOTE: In order to insure absolute purity of intonation, all exercises in Thirds must be practised very slowly at first. Consequently a start should be made by playing every Third with a separate stroke of the bow and gradually increase in speed until six or eight consecutive Thirds can be tied in one bow with ease and with perfect purity of tone. As to strength of tone, all Thirds should be practised *mezzo forte*, with strict attention that every note be equally strong and well sounding.

ANMERKUNG: Sämmtliche Terzen-Übungen müssen erst sehr langsam studiert werden, damit eine absolute Reinheit erzielt wird. Man fange deshalb mit einer Terz auf einen Strich an, steigere sich dann in der Geschwindigkeit, bis man bequem und rein sechs bis acht Terzen auf einen Bogen binden kann. Was die Tonstärke anbetrifft, so empfiehlt es sich alle Terzen *mezzo forte* zu studieren und darauf zu sehen, dass jede Note gleichmässig stark ist und schön klingt!

d) Scale-Studies in Sixths.  
(without Thumb-position.)

d) *Scalaen-Übungen in Sexten.*  
(ohne Daumenaufsatz.)

C major.  
*C dur.*

G major.  
*G dur.*

D major.  
*D dur.*

A major.  
*A dur.*

E major.  
*E dur.*

B major.  
*H dur.*

F sharp major.  
*Fis dur.*

D flat major.  
*Des dur.*

A flat major.  
*As dur.*

E flat major.  
*Es dur.*

B flat major.  
*B dur.*

F major.  
*F dur.*

NOTE: The same suggestions offered for the study of the exercises in Thirds, apply in every way to the exercises in Sixths.

ANMERKUNG: Das von den Terzen-Übungen Gesagte, gilt auch für die Sexten-Übungen.

e) Scale Studies in Chords.

e) *Scalen-Übungen in Accorden.*

C major.  
*C dur.*

G major.  
*G dur.*

D major.  
*D dur.*

A major.  
*A dur.*

E major.  
*E dur.*

B major.  
*H dur.*

F sharp major.  
*Fis dur.*

D flat major.  
*Des dur.*

A flat major.  
*As dur.*

E flat major.  
*Es dur.*

B flat major.  
*B dur.*

F major.  
*F dur.*

**NOTE:** These exercises are to be practised very slowly with broad bowing and good, round tone; care must be taken that the bass note (lowest note) is always heard very distinctly; the chords should not be played with constant down-bows, but with alternating down and up-bows; there should be no pauses between the chords and they should be connected as much as possible. Absolute purity of intonation must be the principal aim.


**ANMERKUNG:** Man studiere diese Übungen sehr langsam, mit breitem Strich und schönem Ton und sehe darauf, dass die Bassnote immer sehr deutlich und sonor erklinge, spiele nicht immer Herunterstrich, sondern Wechsele ab — einmal Herunterstrich, einmal Hinaufstrich, und mache keine Pausen zwischen den Accorden, sondern verbinde sie so viel wie nur möglich. Ausserdem ist absolute Reinheit anzustreben!

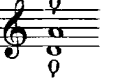
PART TWO.

ZWEITE ABTHEILUNG.

Exercises with use of the Thumb position.

Studien mit stillliegendem Daumen.

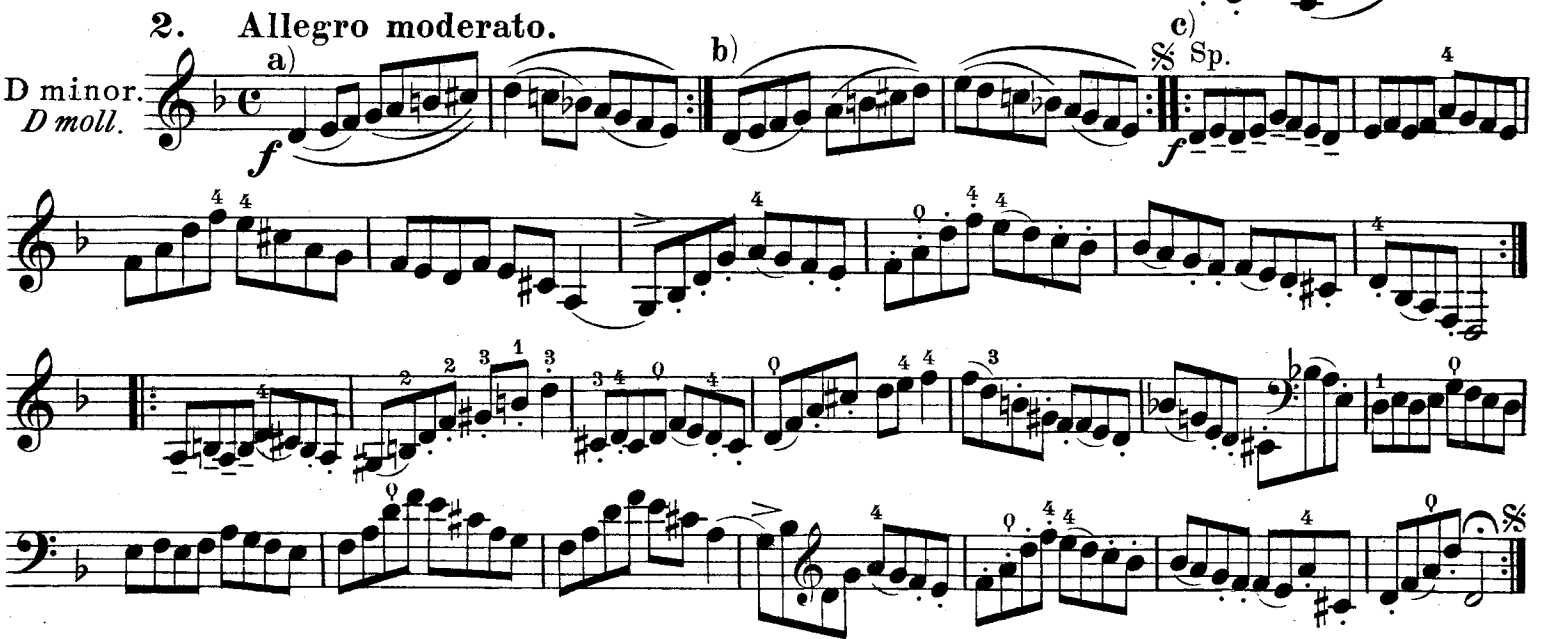
The thumb is to be placed upon  in all of the following exercises.

Bei sämmtlichen Übungen hat der Daumen auf zu stehen! 

1. Allegro.  
D major. D dur.



2. Allegro moderato.  
D minor. D moll.



3. Tempo di Valse.  
B flat major. B dur.



### 4. Allegro.

**C major.**  
*C dur.*

a) *mf* *q* *4* *q* *4* *4* *4* *4*

b) *Sp.* *f* *2*/*4*

c) *M.* *f*

### 5. Tempo di Tyrolienne.

**A minor.**  
*A moll.*

a) *Fr. M.* *q* *mf* *spiccato* *4*

b) *mf* *3*/*4*

### 6. Alla breve.

**B minor.**  
*H moll.*

a) *Sp.* *f con fuoco* *4*

b)

*rit.* *a tempo*

7. Tarantelle.

G major.  
G dur.

$\frac{6}{8}$  M.

*p* spiccato

8. Andante.

G minor.  
G moll.

$\frac{3}{4}$

*mf* dolce

9. Allegro.

C minor.  
C moll.

a)  $\frac{3}{4}$  Sp.

with broad bowing.  
*breit.*

b)

*dim.*

*p*



10. Tempo di Tyrolienne.

E minor.  
E moll.

M.  
mf

11. Moderato.

C minor.  
C moll.

M.  
Sp.

f

12. Saltarello.

E minor.  
E moll.

Sp.

Fr.

mf

Sp.

Allegro.

Fsharp minor.  
Fis moll.

M.

*p* spiccato

Alla Marcia.

E major.  
E dur.

M.

*f*

Fine.

15. Allegro.

Sp.

F major.  
Fdur.

*mf* with broad bowing.  
*breit.*

*p* *cresc.*

*f* *p*

16. Allegro moderato.

D major.  
Ddur.

*p* *spiccato*

*cresc.*

*f*

*p*

*p*

*mf* *p*

### 17. Moderato.

A minor.  
*A moll.*

Sp.  
*f* with broad bowing.  
*breit.*

### 18. Moderato.

B flat major.  
*B dur.*

*p*

## 19. Allegretto.

A flat major.  
As dur.

## 20. Allegro moderato. (Menuetto.)

Fsharp major.  
Fis dur.

NOTE: Object of these exercises is to acquaint the student with every possible fingering in the thumb position and to develop the facility of the fingers (particularly that of the fourth finger) in this position. They must be played with absolute purity of intonation, good tone and decided, firm fingering.

ANMERKUNG: Diese Übungen haben den Zweck, den Schüler mit allen möglichen Fingerstellungen in der Daumenposition bekannt zu machen, sowie die Geläufigkeit der Finger (und ganz besonders des 4ten Fingers) in dieser Lage auszubilden. Es ist deshalb hauptsächlich auf Reinheit, Fingerfestigkeit und schönen Ton

PART THREE.

DRITTE ABTHEILUNG.

Exercises for the change of Positions.

Übungen im Positionswechsel.

a) Exercises in broken Triads and Chords of the Sixth and Fourth in all the Major Keys.

a) Dreiklang und Quartsextaccord-Studien in allen Dur-Tonarten.

C major. *C dur.*

G major. *G dur.*

D major. *D dur.*

A major. *A dur.*

E major. *E dur.*

B major. *H dur.*

F sharp major. *Fis dur.*

D flat major. *Des dur.*

A flat major. *As dur.*

E flat major.  
*Es dur.*

B flat major.  
*B dur.*

F major.  
*F dur.*

NOTE: Special attention to be given to purity of intonation, equality of the fingers; as well as even and uniform tonal strength in all positions.

ANMERKUNG: Man achte sehr auf Reinheit und Egalität der Finger, sowie auf gleichmässige Tonstärke in allen Lagen.

b) Exercises in broken Triads and Chords of the Sixth and Fourth in all the Minor Keys.

b) Dreiklang und Quartsextaccord-Studien in allen Moll-Tonarten.

A minor.  
*A moll.*

E minor.  
*E moll.*

B minor.  
*H moll.*

F sharp minor.  
*Fis moll.*

C sharp minor.  
*Cis moll.*

G sharp minor.  
*Gis moll.*

**E flat minor.**  
*Es moll.*

**B flat minor.**  
*B moll.*

**F minor.**  
*F moll.*

**C minor.**  
*C moll.*

**G minor.**  
*G moll.*

**D minor.**  
*D moll.*

NOTE: The correct placing of the first and third fingers demands special attention in these exercises owing to the very uncomfortable stretches in stopping the Major Thirds. All previous suggestions are equally applicable in these exercises.

ANMERKUNG: Hier gilt es hauptsächlich auf die Reinheit des 1ten und 3ten Finger's zu achten, denen die Spannung der grossen Terzen sehr unbequem ist. Alles früher Gesagte muss auch hier seine Anwendung finden.

c) Exercises in broken Triads through 4 Octaves.

c) Dreiklang Studien in 4 Octaven.

**C major.**  
*C dur.*

**G major.**  
*G dur.*

**D major.**  
*D dur.*



A major.  
*A dur.*

E major.  
*E dur.*

F sharp major.  
\*) *Fis dur.*

D flat major.  
*Des dur.*

A flat major.  
*As dur.*

E flat major.  
\*) *Es dur.*

F major.  
*F dur.*

\*) NOTE: B major and B flat major have been omitted here, as they can be executed only through three Octaves.

\*) ANMERKUNG: H dur und B dur sind nur in 3 Octaven spielbar, deshalb sind sie hier ausgelassen.

These exercises must be practised continuously till they can be easily executed in Presto Tempo!

Diese Übungen studiere man so lange, bis man sie bequem im Presto Tempo spielen kann.

d) Triad-Studies in Double-Stops.

d) Dreiklang-Studien in Doppelgriffen.

C major.  
*C dur.*

G major.  
*G dur.*

**D major.**  
*D dur.*

**A major.**  
*A dur.*

**E major.**  
*E dur.*

**B major.**  
*H dur.*

**F sharp major.**  
*Fis dur.*

**D flat major.**  
*Des dur.*

**A flat major.**  
*As dur.*

**E flat major.**  
*Es dur.*

**B flat major.**  
*B dur.*

**F major.**  
*F dur.*

NOTE: The principal object of these exercises is to attain great dexterity in shifting the left hand while executing double stops. They must therefore be practised continually until they can be executed securely and absolutely true in tone in fairly quick tempo.

ANMERKUNG: Der Hauptzweck dieser Übungen ist die Erzielung einer grossen Leichtigkeit der linken Hand im Rücken in Doppelgriffen. Man versäume deshalb nicht, diese Übungen so lange zu studieren, bis man dieselben in einem ziemlich schnellen Tempo rein und sicher spielen kann.

PART FOUR.

VIERTE ABTHEILUNG.

Exercises with Shifting Thumb.

Studien mit rückendem Daumen.

Allegro moderato.

No. 1.

Allegro.

Nº 2. *Sp.*  
*f* III II I  
 II III

Allegro.

Nº 3. *f*

Allegro.

Nº 4. *f*  
 1<sup>a</sup>

Allegro.

Nº 5. *M.*  
*mf* spicc.

Prelude.

Präludium.

Presto.

No 6. *M. q*

*p spicc.*

This page contains ten staves of musical notation for guitar. The music is written in G major (one sharp) and features a variety of rhythmic patterns and techniques. The first nine staves are in treble clef, while the tenth staff is in bass clef. The notation includes numerous triplets, sextuplets, and other complex rhythmic figures. A 'sul C.' instruction is present in the final staff, indicating a slide on the C string. The piece concludes with a fermata over a final chord.

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Compiled by

**W. F. Ambrosio.**

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