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W. FITZENHAGEN

OP. 28

TECHNICAL STUDIES

FOR THE

VOLONCELLO
(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.

Technische Studien

ERSTE ABTHEILUNG.

Scalen Studien.

Erklärung der Zeichen:

Fr. = Am Frosch. | M. = In der Mitte.

Sp. = An der Spitze. | □ = Herunterstrich.

V = Hinaufstrich.

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.

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.

Musical notation for E flat major (Es dur) in bass clef, 2/4 time signature. The piece features a series of ascending and descending eighth-note patterns with various fingerings (1-4) and a dynamic marking of *f*.

Musical notation for E flat major (Es dur) in treble clef, 2/4 time signature. The piece features a series of ascending and descending eighth-note patterns with various fingerings (1-4) and a dynamic marking of *V*.

Musical notation for E flat major (Es dur) in treble clef, 2/4 time signature. The piece features a series of ascending and descending eighth-note patterns with various fingerings (1-4) and a dynamic marking of *f*.

with broad bowing.
breit. *V*

A flat major.
As dur.

Musical notation for A flat major (As dur) in bass clef, 2/4 time signature. The piece features a series of ascending and descending eighth-note patterns with various fingerings (1-4) and a dynamic marking of *Sp.*

Musical notation for A flat major (As dur) in treble clef, 2/4 time signature. The piece features a series of ascending and descending eighth-note patterns with various fingerings (1-4) and a dynamic marking of *f*.

spiccato.

D flat major.
Des dur.

Musical notation for D flat major (Des dur) in bass clef, 2/4 time signature. The piece features a series of ascending and descending eighth-note patterns with various fingerings (1-4) and a dynamic marking of *M.B.*

Musical notation for D flat major (Des dur) in treble clef, 2/4 time signature. The piece features a series of ascending and descending eighth-note patterns with various fingerings (1-4) and a dynamic marking of *f*.

with broad bowing.
breit. *V*

A minor.
A moll.

Musical notation for A minor (A moll) in bass clef, 2/4 time signature. The piece features a series of ascending and descending eighth-note patterns with various fingerings (1-4) and a dynamic marking of *Sp.*

Musical notation for A minor (A moll) in treble clef, 2/4 time signature. The piece features a series of ascending and descending eighth-note patterns with various fingerings (1-4) and a dynamic marking of *f*.

Musical notation for A minor (A moll) in treble clef, 2/4 time signature. The piece features a series of ascending and descending eighth-note patterns with various fingerings (1-4) and a dynamic marking of *f*.

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.

Sp.

E flat minor.
Es moll.

M. V. 4 1 2 4 0 1 2 3 1 2 4 1 2 4 1 2 1 1 1 1 1 2 3 2

Sp V

M.

The main musical score is written in E flat minor (three flats) and 2/4 time. It consists of four systems of two staves each (treble and bass clef). The first system is marked 'M. V.' and includes fingering numbers (1-4) and accents. The second system is marked 'Sp' and includes 'V' (accents). The third system is marked 'M.' and includes slurs. The fourth system continues the piece with slurs and ties.

b) Chromatic Scale.

b) Chromatische Scala.

a.

The chromatic scale exercises are presented in three systems, each with a treble and bass clef staff. The first system is labeled 'a.' and shows a chromatic scale starting on C4, moving up and then down. The second system continues the scale, and the third system shows the scale in the lower register. Fingering numbers (1-4) are provided for each note.

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!

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.

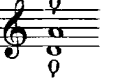
PART TWO.

ZWEITE ABTHEILUNG.

Exercises with use of the Thumb position.

Studien mit stillliegendem Daumen.

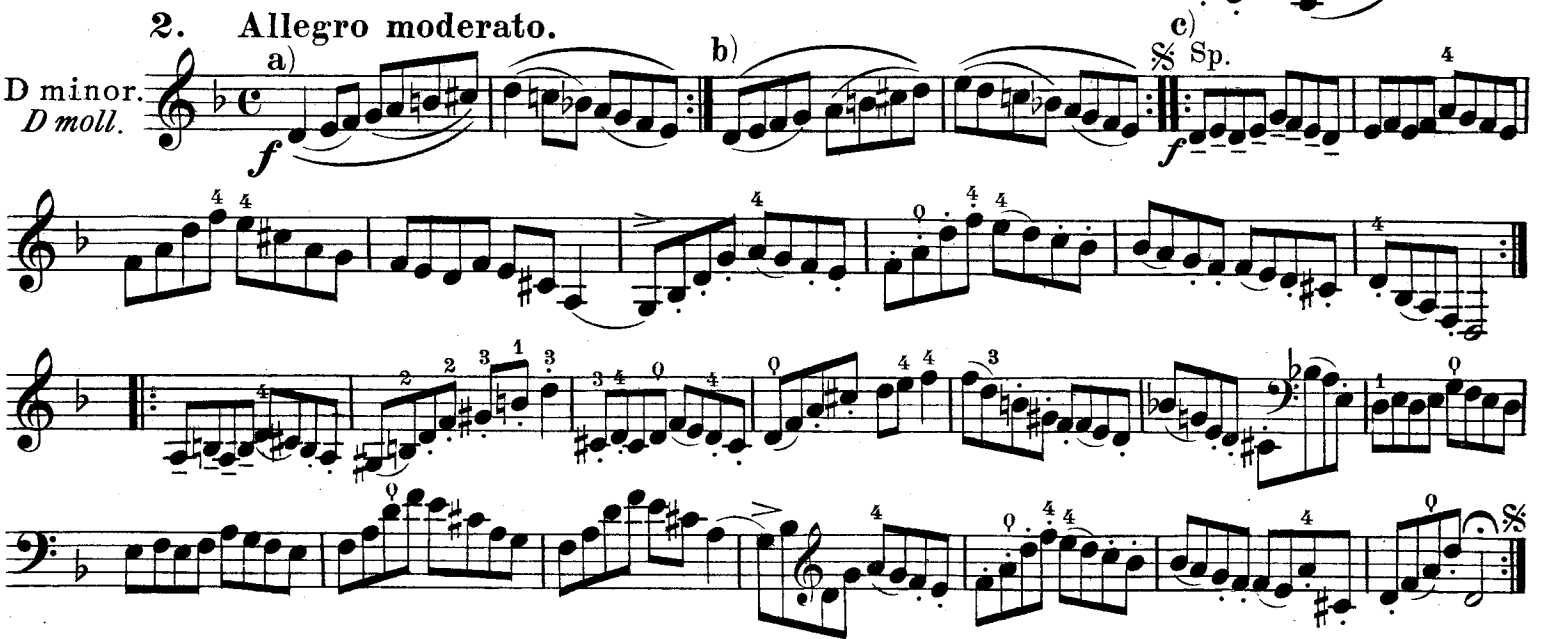
The thumb is to be placed upon  in all of the following exercises.

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.



7. Tarantelle.

G major.
G dur.

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

p spiccato

8. Andante.

G minor.
G moll.

$\frac{6}{8}$

mf dolce

9. Allegro.

C minor.
C moll.

a) $\frac{6}{8}$ 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.* $\frac{2}{4}$ *mf* with broad bowing. *breit.* Fr. $\frac{4}{4}$ $\frac{4}{4}$

16. Allegro moderato.

D major. *Ddur.* $\frac{12}{8}$ *p* *spiccato* M. $\frac{1}{2}$ $\frac{1}{2}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

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^a

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, all in the key of G major (one sharp). The notation includes a variety of rhythmic patterns and techniques:

- Staff 1:** Features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes and a four-measure rest.
- Staff 2:** Continues the melodic line with similar rhythmic values and a four-measure rest.
- Staff 3:** Shows a more rhythmic pattern with eighth notes and a four-measure rest.
- Staff 4:** Includes a triplet of eighth notes and a four-measure rest.
- Staff 5:** Features a melodic line with a four-measure rest.
- Staff 6:** Changes to a bass clef (12-string guitar) and includes a triplet of eighth notes and a four-measure rest.
- Staff 7:** Continues in bass clef with a four-measure rest.
- Staff 8:** Returns to a treble clef with a four-measure rest.
- Staff 9:** Features a melodic line with a four-measure rest.
- Staff 10:** Includes a triplet of eighth notes, a four-measure rest, and concludes with a *sul C.* instruction and a final note.

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Compiled by

W. F. Ambrosio.

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