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OP. 28

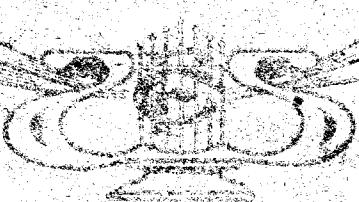
TECHNICAL STUDIES

FOR THE

VIOLONCELLO

(C. GIRARD)

Price \$1.00



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No. 463

W. FITZENHAGEN

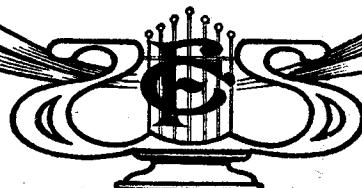
OP. 28

TECHNICAL STUDIES

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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.

# Technische Studien

## ERSTE ABTHEILUNG.

### Scalen Studien.

Erklärung der Zeichen:

Fr. = Am Frosch.      M. = In der Mitte.  
Sp. = An der Spitze.      □ = Herunterstrich.  
V = Hinaufstrich.

### Violoncello.

W. FITZENHAGEN, Op. 28.

a) Scales through three and four Octaves.

a) *Scalen in drei und vier Octaven.*

The sheet music consists of four staves of musical notation for Violoncello, each representing a different major key: C major, G major, D major, and A major. The notation includes fingerings (numbered 1, 2, 3, 4) and bowing markings (V, □, \). The first staff (C major) starts in 2/4 time and transitions to 4/4. The second staff (G major) starts in 2/4 time and transitions to 4/4. The third staff (D major) starts in 2/4 time and transitions to 4/4. The fourth staff (A major) starts in 2/4 time and transitions to 4/4. Each staff contains two measures of music, followed by a repeat sign and two more measures. The music is divided into sections by vertical bar lines.

E major.  
E dur.

B major.  
H dur.

F sharp major.  
Fis dur.

F major.  
F dur.

B flat major.  
B dur.

E flat major.  
*Es dur.*

A flat major.  
*As dur.*

with broad bowing.  
*breit.* V

D flat major.  
*Des dur.*

A minor.  
*A moll.*

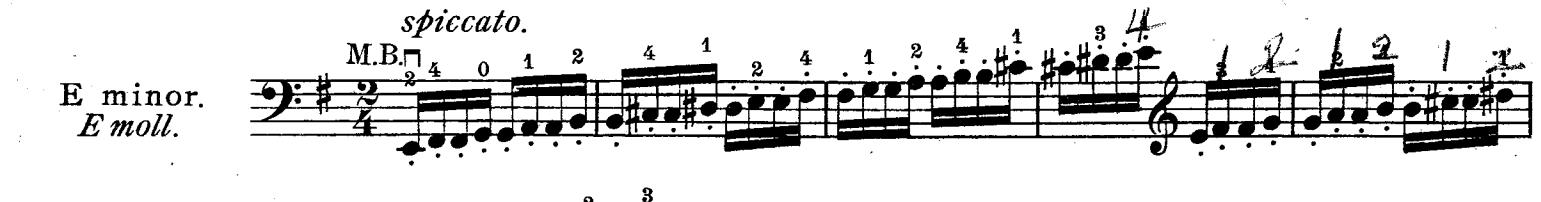
*spiccato.*

with broad bowing.  
*breit.*

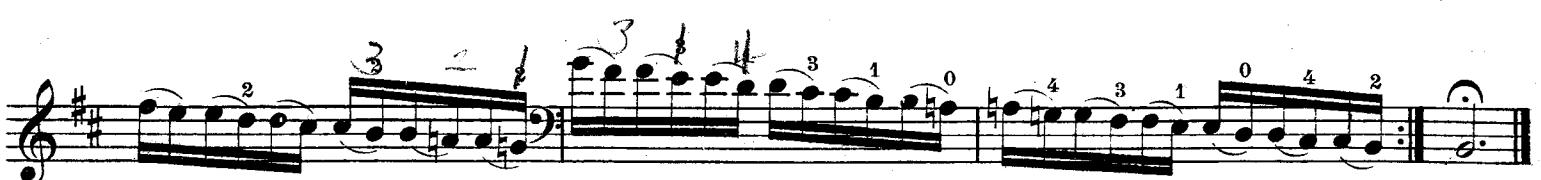
A minor.  
*A moll.*

*spiccato.*E minor.  
E moll.

M.B.

B minor.  
H moll.

Sp.

F sharp minor.  
Fis moll.

Sp.

C sharp minor.  
Cis moll.

Sp.

G sharp minor.  
Gis moll.

M.Sp.



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.*

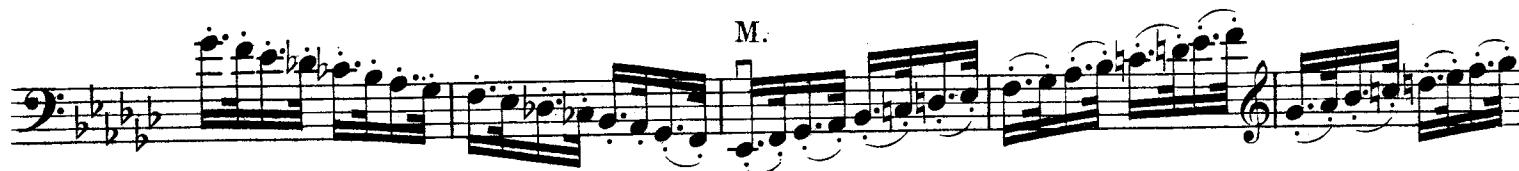
Fr.

Sp.

Fr.

## E flat minor. *Es moll.*

A musical score for piano in E flat minor (Es moll.) featuring ten staves of music. The score includes dynamic markings such as forte (f), piano (p), and sforzando (sf). Measure 10 concludes with a double bar line and repeat dots, indicating a return to a previous section.



### b) Chromatic Scale.



b) *Chromatische Scala.*



The image shows three staves of musical notation for a guitar, labeled 'b)' at the beginning of the first staff. The notation uses a combination of standard musical notation (notes, rests, clefs, and time signatures) and tablature, where numbers above or below the strings indicate specific frets to be played. The first staff begins with a bass clef, a 'C' time signature, and a key signature of one sharp. The second staff begins with a treble clef, a 'G' time signature, and a key signature of one sharp. The third staff begins with a bass clef, a 'C' time signature, and a key signature of one flat.

**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 empfieilt 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) Skalen Übungen in Terzen (ohne Daumenaufsatz)

A musical score for piano featuring a treble clef staff and a bass clef staff. The top staff contains a melodic line with eighth-note pairs and rests, accompanied by a bass line of eighth-note pairs. Above the melodic line, there are two sets of numbers: '0 1' above the first pair and '0 1' above the second pair. The bottom staff shows harmonic chords consisting of four notes per measure, with the bass note repeated. Below the first chord, the numbers '3 4' are written, and below the second chord, the number '3' is written.

## G major. *G dur.*

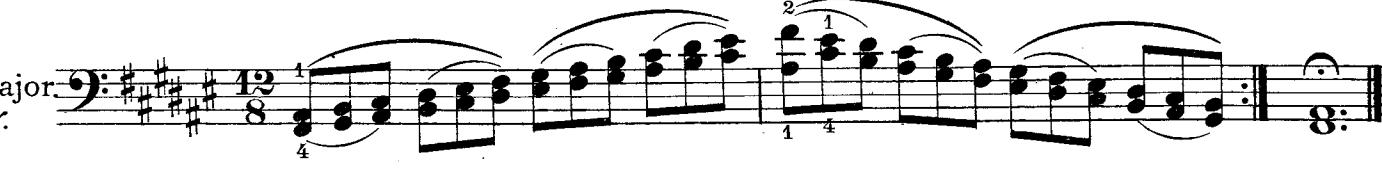
Musical score for bassoon in G major, 12/8 time. The score consists of four measures. Measure 1: Bassoon plays eighth-note chords (G-B-D) at 1-0-1, 4-3-4. Measure 2: Bassoon plays eighth-note chords (G-B-D) at 0-1-1, 3-4-3, followed by sixteenth-note chords (G-B-D-G) at 0-1-1. Measure 3: Bassoon plays eighth-note chords (G-B-D) at 0-1-1, 3-4-3. Measure 4: Bassoon plays eighth-note chords (G-B-D) at 0-1-1, 3-4-3, ending with a fermata over the last note.

## D major. *D dur.*

**A major.**

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 empfiebt 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.)

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.*

d) *Scalen-Übungen in Sexten.*  
(*ohne Daumenauflage.*)

**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.

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

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

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

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

e) *Scalen-Übungen in Accorden.*

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 sei darauf, dass die Bassnote immer sehr deutlich und sonor erklinge, spiele nicht immer Herunterstrich, sondern Wechsle 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.**

Exercises with use of the Thumb position.

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

**ZWEITE ABTHEILUNG.**

*Studien mit stillliegendem Daumen.*

*Bei sämmtlichen Übungen hat der Daumen auf zu stehen!*

**1. Allegro.**

D major.  C *mf*

D dur. 

Hand positions: a) 0 / 2 3 0 / 1 2 3 / 2 3 2 1 b) 4 / 1 2 3 4 / 2 3 2 1 c) 4 / 1 2 3 4 / 2 3 2 1

**2. Allegro moderato.**

D minor.  C *f*

D moll. 

Hand positions: a) 4 / 4 4 b) 4 / 0 4 c) Sp. 4

**3. Tempo di Valse.**

B flat major.  C *mf*

B dur. 

Hand positions: a) 3 2 0 4 b) 4 4 4 c) 3 3 M. 4 Sp.

## 4. Allegro.

C major.  
C dur.

*mf*

a) 3 9 4 9 4 2 4 Sp.

c) M. f

3/4 2/4

## 5. Tempo di Tyrolienne.

A minor.  
A moll.

a) Fr. M. 9

*mf* spiccato

b)

## 6. Alla breve.

B minor.  
H moll.

a) Sp.

*f con fuoco*

b)

rit. a tempo

## 7. Tarantelle.

## G major. *G dur.*

Q # S M.

*p. spiccato*

## 8. Andante.

## G minor *G moll.*

*b*

*mf dolce*

## 9. Allegro.

a) § Sp.

C minor.  
*Cmoll.*

with broad bowing.  
*breit.*

4

b)

3

2

1

2

9

10. *Tempo di Tyrolienne.*

M.

E minor.  
E moll.

*mf*

11. *Moderato.*

M.

Sp.

C minor.  
C moll.

*f*

M.

12. *Saltarello.*

Fr.

E minor.  
E moll.

*mf*

$\frac{12}{8}$  Sp. 4 9

Sp.

## Allegro.

Fsharp minor.  
Fis moll.

M.

*p spiccato*

## Alla Marcia.

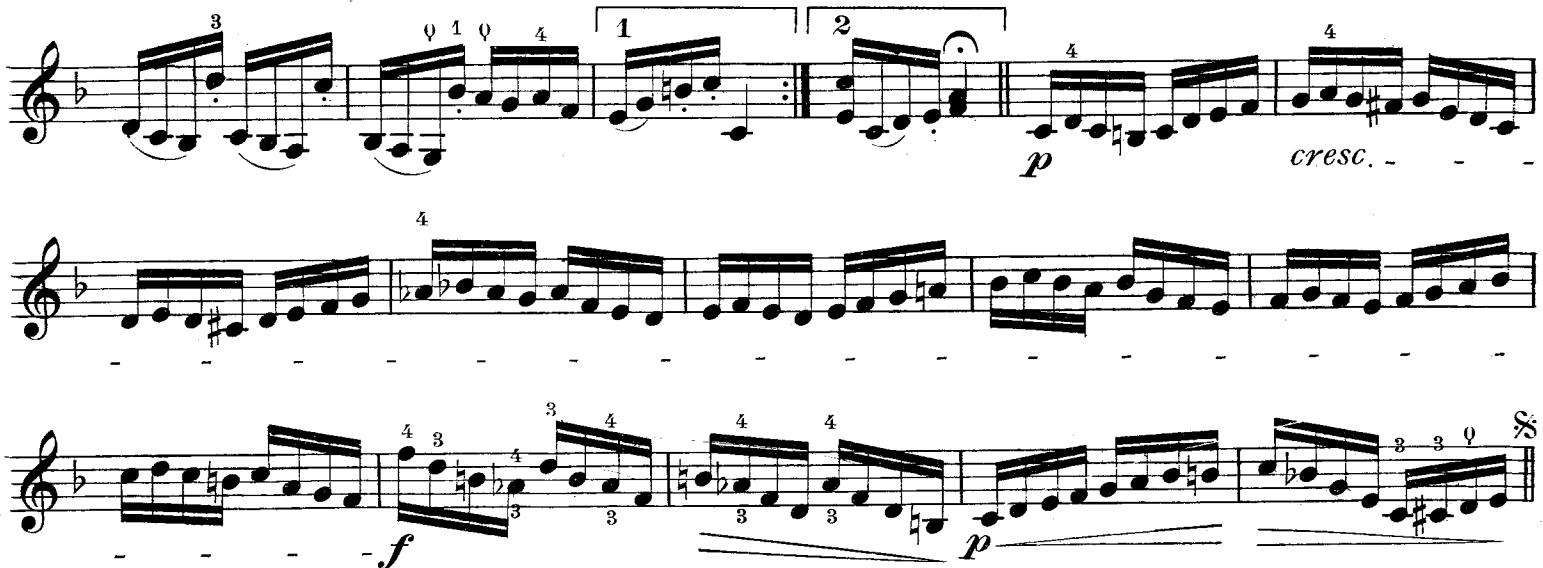
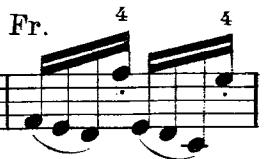
E major.  
E dur.

M.

*f*

## 15. Allegro.

Sp.

F major.  
F dur.*mf* with broad bowing.  
*breit.*

## 16. Allegro moderato.

M. 1 2 3 0

D major.  
D dur.*p spiccato*

## 17. Moderato.

A minor.  
A moll.

Sp. C *broad bowing.*

*f breit.*

## 18. Moderato.

B flat major.  
B dur.

C

**19.** Allegretto.

## A flat maj *As dur.*

M.  
4  
*mf* *espressivo.*

The image shows three staves of musical notation, likely for three voices (Soprano, Alto, and Bass). The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time (indicated by a 'C') and have a key signature of one flat (B-flat). The notation consists of various note heads and stems, with some notes having horizontal dashes above them, suggesting grace notes or specific performance techniques. Measure numbers 1 through 4 are indicated above the staves.

**20.** Allegro moderato. (Menuetto.)

## Fsharp major; *Fis dur*

The image shows six staves of musical notation for a solo instrument, possibly flute or oboe. The music is in common time (indicated by the number '4'). The key signature changes between staves, indicated by sharp and double sharp symbols. Measure numbers 1 through 6 are placed above the staves. The first staff begins with a dynamic 'mf'. The notation includes various slurs and grace notes.

**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.

Exercises for the change of Positions.

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

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.*

## DRITTE ABTHEILUNG.

*Übungen im Positionswechsel.*

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

4 R

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 Quartsextakkord-Studien in allen Moll-Tonarten.*

A minor. *A moll.*

E minor. *E moll.*

2a

B minor. *H moll.*

F sharp minor. *Fis moll.*

C sharp minor. *Cis moll.*

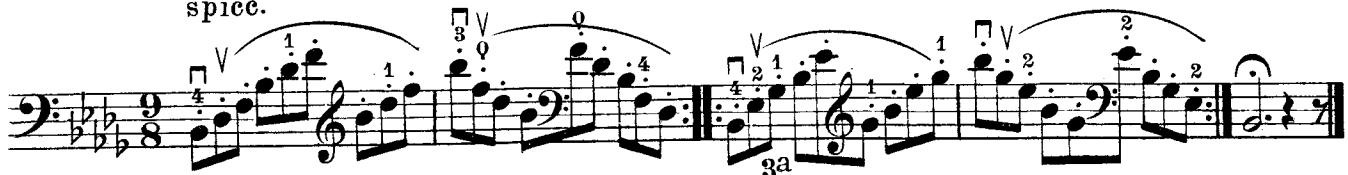
G sharp minor. *Gis moll.*

E flat minor.  
*Es moll.*

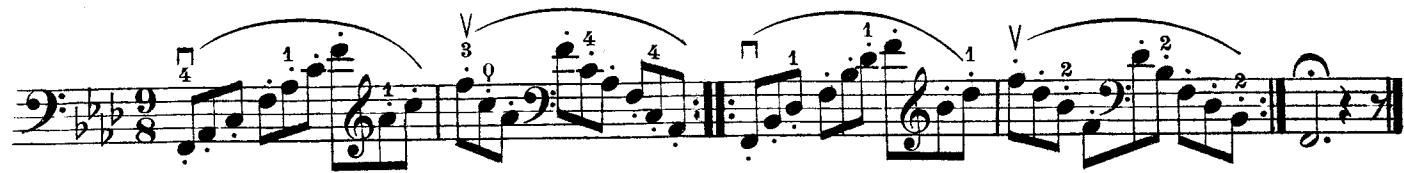


*spicc.*

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 major.  
*C dur.*



c) Dreiklang Studien in 4 Octaven.



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.

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

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

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

d) Triad-Studies in Double-Stops.

C major. *C dur.*

G major. *G dur.*

sul D G

d) Dreiklang-Studien in Doppelgriffen.

D major.  
D dur.

A major.  
A dur.

E major.  
E dur.

B major.  
Hdur.

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.  
Fdur.

**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.

Exercises with Shifting Thumb.

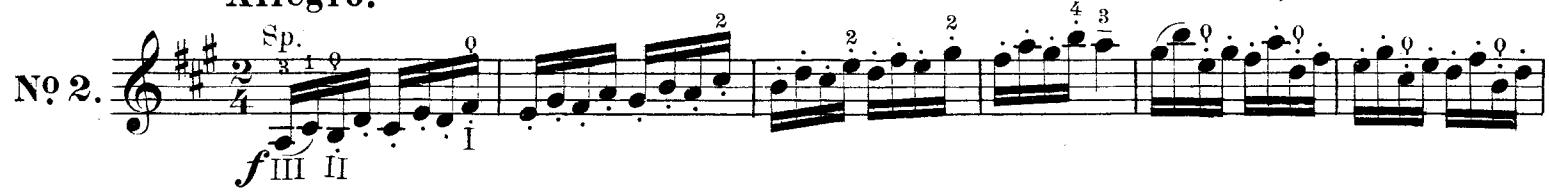
**Allegro moderato.**

Nº 1.

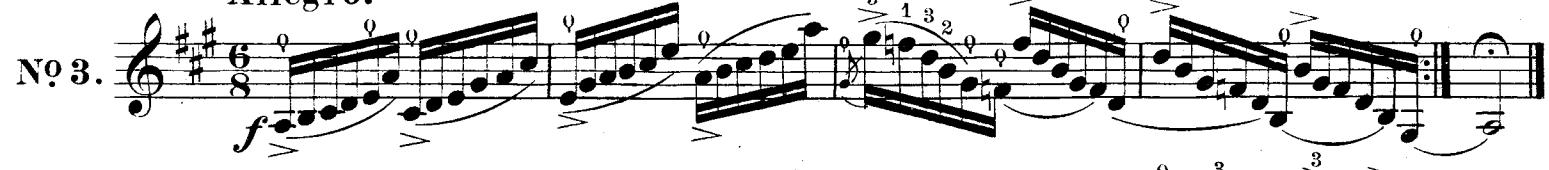
## VIERTE ABTHEILUNG.

*Studien mit rückendem Daumen.*

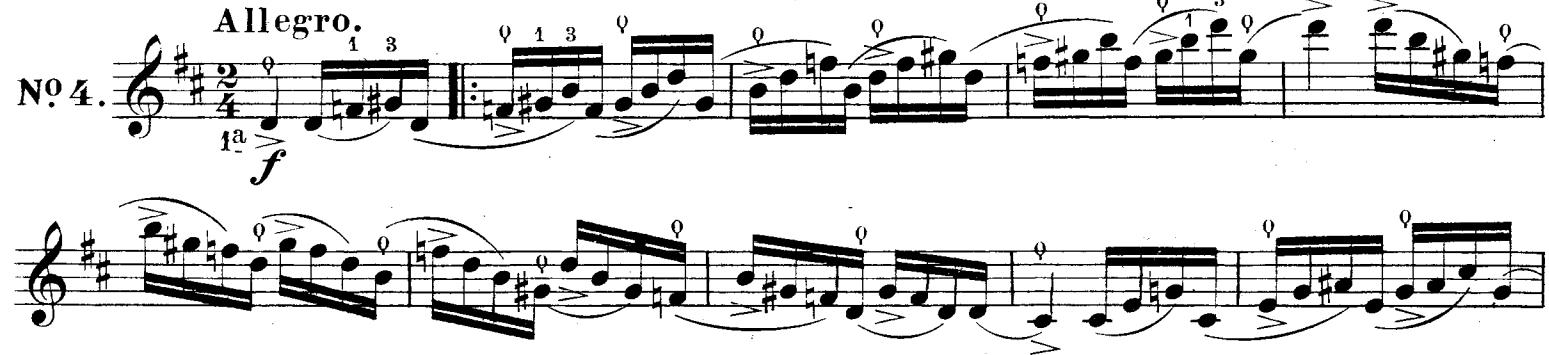
**Allegro.**

Nº 2. *Sp.* *f*  


**Allegro.**

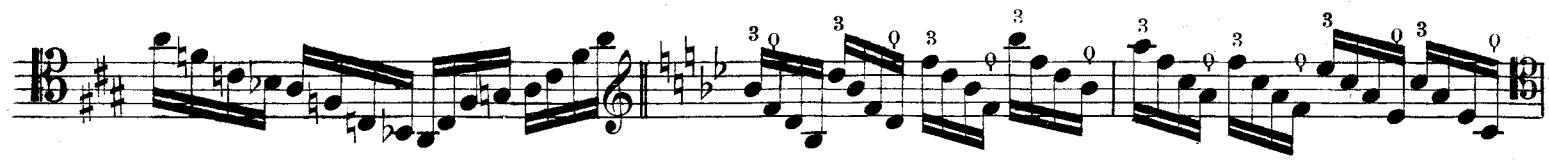
Nº 3. *f*  


**Allegro.**

Nº 4. *ta f*  



**Allegro.**

M.  
Nº 5. *c* *mf* *spicc.*  


## Prelude.

Presto.

Nº 6.

M. 9      9      4      4

*p spicc.*

## Präludium.

The sheet music consists of ten staves of musical notation for piano, arranged in two columns of five staves each. The notation is primarily in common time (indicated by '4') and uses a treble clef. The key signature varies between staves, including G major (no sharps or flats), F# major (one sharp), D major (two sharps), and C major (no sharps or flats). The music features various note values (eighth and sixteenth notes) and rests. Measure numbers are present above some notes. The first staff ends with a repeat sign and a 'B' symbol, indicating a repeat of the previous section. The second staff begins with a 'III' symbol. The final staff concludes with a dynamic instruction 'sul C.' followed by a forte dynamic 'f'.

# Cellist's Solo Album.

A Collection of 24 Selected, Original and Arranged Compositions for Violoncello in Bass Clef with Piano Accompaniment.

Compiled by

W. F. Ambrosio.

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