

# Franz Wohlfahrt

Foundation Studies for the Violoncello, Book 1  
60 Studies (from Opp. 45, 54, 74)

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Selected and Arranged in Progressive Order by K. H. Aiqouni  
Edited by **Richard Hughey**

CARL FISCHER®

## Preface

The violin etudes and exercises of Franz Wohlfahrt have been and continue to be used by violin and recently viola teachers the world over. Franz was the son of Heinrich Wohlfahrt (1797, Kößnitz–1883, Leipzig), a noted piano teacher who also published many studies for piano that were very successful with younger students. Heinrich developed a keen sense for the pedagogical development of children and composed excellent studies accordingly. With the education of his sons Robert (1826, Weimar–death date unknown) and Franz (1833, Frauenpriesnitz–1884, Leipzig), he passed these pedagogical abilities to the next generation.

In the preface to his Violin Studies Opus 45, Franz Wohlfahrt wrote:

The study of the violin presents certain difficulties for beginners which are frequently the cause of a sudden decrease in the pupil's zeal and ambition, even before he has mastered the first fundamentals.

The blame for this is commonly laid on the teacher, who is called incapable or negligent; losing sight of the fact that the pupil began his studies without the slightest notion, not merely of the difficulties to be encountered, but also of the regular and diligent effort indispensable for overcoming them.

It is important, therefore, to smooth these first severities by showing their usefulness and making them agreeable; to this end my Violin Method was published and the present exercises have been written, which latter may be considered as forming a supplement to the former.

If practiced carefully and intelligently, they will serve as a solid foundation for the technique of any player ambitious to become an artist.

These studies have been successful tools for violinists and violists to begin to master the technical difficulties of their instruments. Clearly conceived for a more complete comprehension of the use of the first position on the violin and similarly for the viola, presenting these etudes for the cello presents a new challenge. As ongoing violinists and violists can use the fourth finger to play the note of the next higher open string, this is not possible on the cello. To perform these exercises on the cello, particularly reaching the “E” on the A-string, requires the student to make use of the second and even third positions. The fingerings chosen for these passages reflect the necessity of shifting to these positions. This is of great advantage, as a new set of studies now can be used by the student to practice shifting to and from those positions and thus increases technical proficiency in the second and third positions of the cello.

## About Richard Hughey

Richard Hughey is Director of Orchestral Activities at Western Illinois University. Trained comprehensively in both cello and conducting, he possesses a wealth of experience in the United States and Germany. He was Assistant Conductor of the Omaha Symphony, Music Director and Conductor of the Western Piedmont Symphony and for fifteen years the Artistic Director and Conductor of the university orchestras at the Dresden

University in Germany. He also founded and served as Artistic Director and Principal Conductor of the Lausitzer Opernsommer in the province of Brandenburg, Germany for fifteen years. As a cellist, he has performed with many orchestras in the United States and Germany, and has extensive experience as a cello pedagogue. An avid chamber musician, he has and continues to perform in chamber music ensembles.

# 60 Studies

for Violin transcribed for Violoncello  
**by Franz Wohlfahrt**  
(Foundation Studies)

Selected and Arranged  
in Progressive Order  
by **K. H. AIQOUNI**  
Edited by  
**RICHARD HUGHEY**

Op. 45, No. 1

*Allegro moderato*

1 *f*

5

9

13

17

21

25

Bowing variations:

Op. 45, No. 8

**Largo**

2 *p*

13 *f* *mf* *p*

23 *p* *f*

Op. 45, No. 3

**Moderato**

3 *f*

5

9

13

17

21

26

Allegro moderato

14 *f*

5 *p*

10 *f*

14 *p*

19 *f*

23 *p*

28 *f*

Bowing variations:

1) 2) 3) 4)

Moderato

25 2 4 1 4 2

3

6 2 4 1

9

12 4 1

15 1 0 2 4

18 1

21 2 4

24 1 0 1 4

27 2 4 0 4 V V

30 V V

2) LH lift 3)

Op. 74, No. 14

1)

Moderato

36 *f*

4 *f* *mf*

8 *f*

12

16

Allegro moderato

37 *mf* WB 2

6

11

16

21

27



Allegro con fuoco

41 *f* *mf*

6 *cresc.* *f*

11 *f*

16 *f* *f* *p*

21

26 *p*

31 *cresc.*

37 *f* *mf*

42 *cresc.* *f*

47 *f*

The musical score is written for a bass clef instrument in 2/4 time. It consists of ten staves of music. The key signature has one flat (B-flat). The score includes various dynamics: *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are also markings for *cresc.* (crescendo) and *f* (forte) with dashed lines indicating the duration. Fingering numbers (1, 2, 3, 4) are placed above many notes. The piece concludes with a final measure on the tenth staff.

2) T WB WB

Allegro moderato

Op. 74, No. 21

1) **f**

47

3

6

9

12

14

17

19

22

25

Moderato

60

4

8

12

16

20

23

26

30

33

37