



EDIZIONI ZANIBON

A. CUCCOLI

METODO ELEMENTARE PER VIOLONCELLO

(DIVISO IN TRE PARTI)



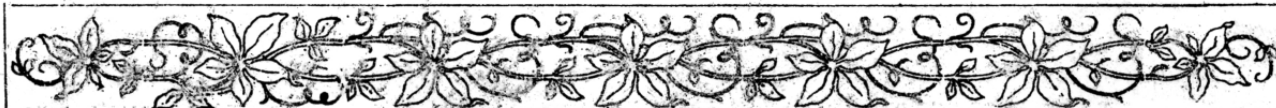
- N. 186 — I. Parte — *Impianto dell'arco ed impostazione della
mano sinistra* Lire 15.00
- » 187 — II. „ — *Impostazione e sviluppo delle posizioni
del manico* » 15.00
- » 188 — III. „ — *Impianto e sviluppo del capotasto* » 15.00

Deposto a norma dei
trattati internazionali



Proprietà riservata
per tutti i paesi " "

Editore - GUGLIELMO ZANIBON - Padova



Metodo elementare per Violoncello

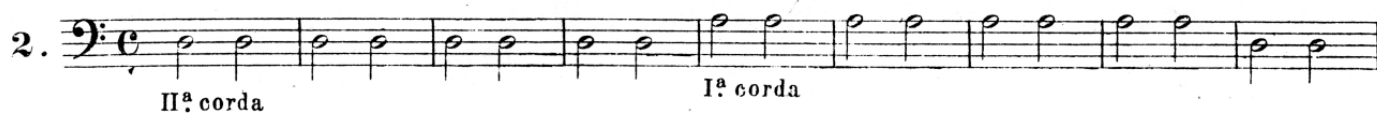
Parte prima

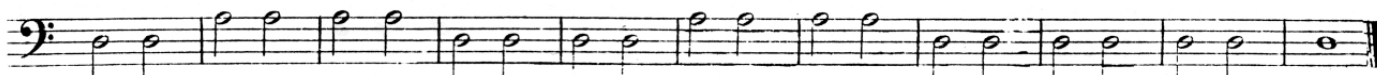
Impianto dell'arco

Arturo Cuccoli

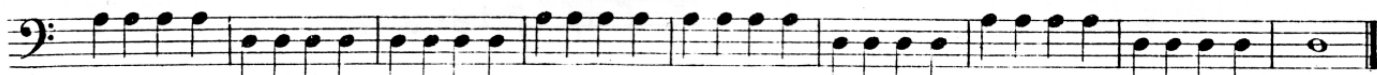
Per gli esercizi dal N° 1 al N° 10 tirare l'arco in tutta la sua lunghezza.

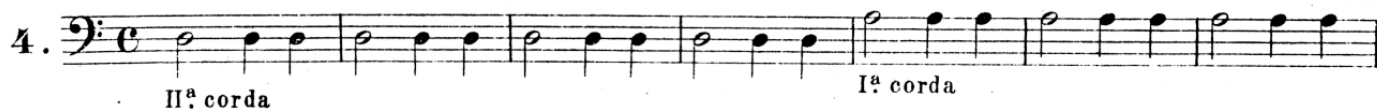
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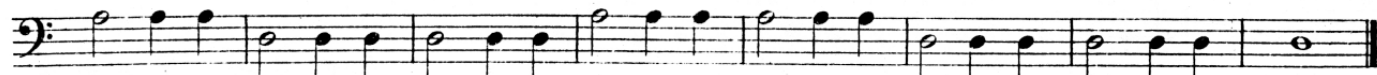
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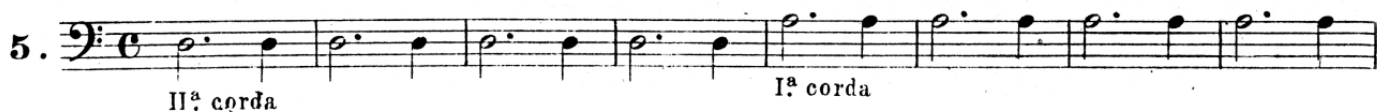


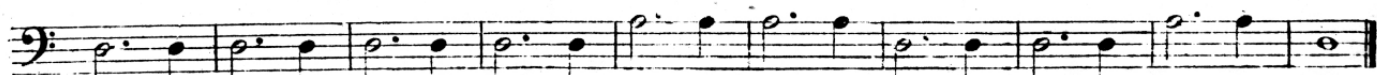
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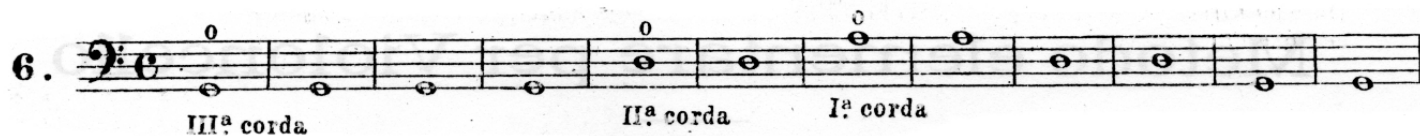


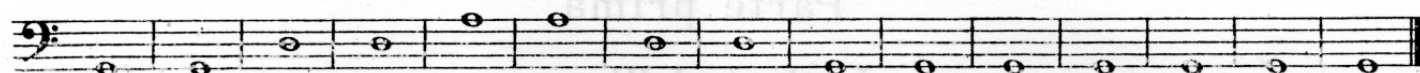
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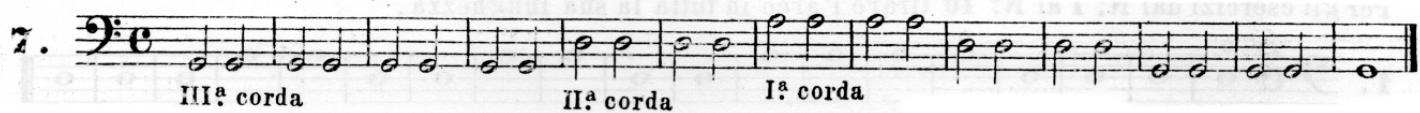


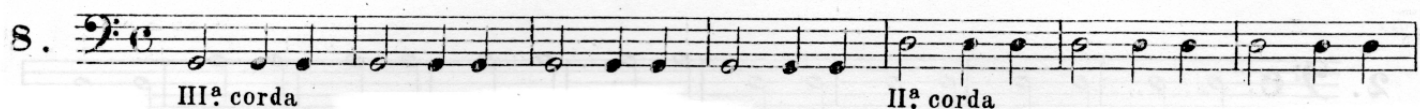
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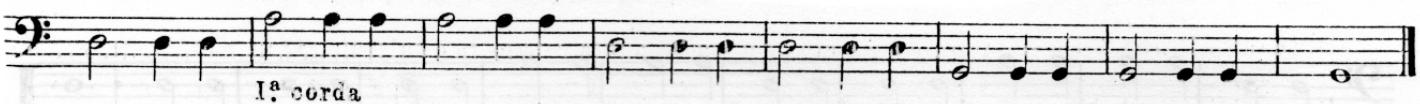


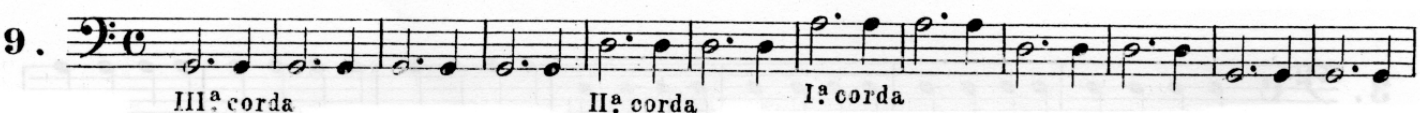
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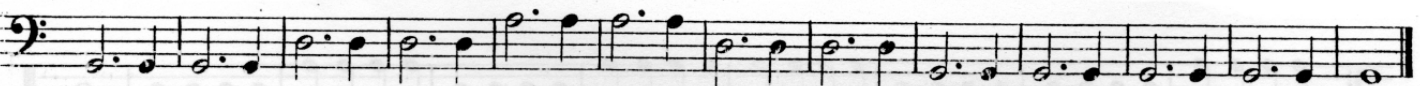


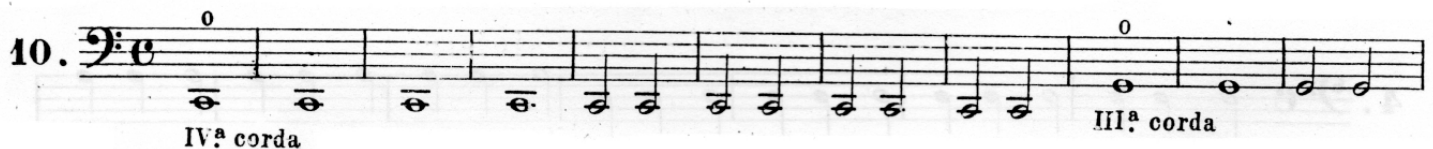
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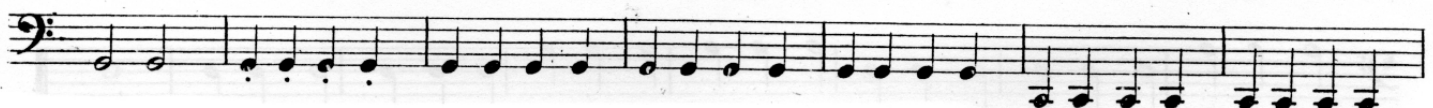
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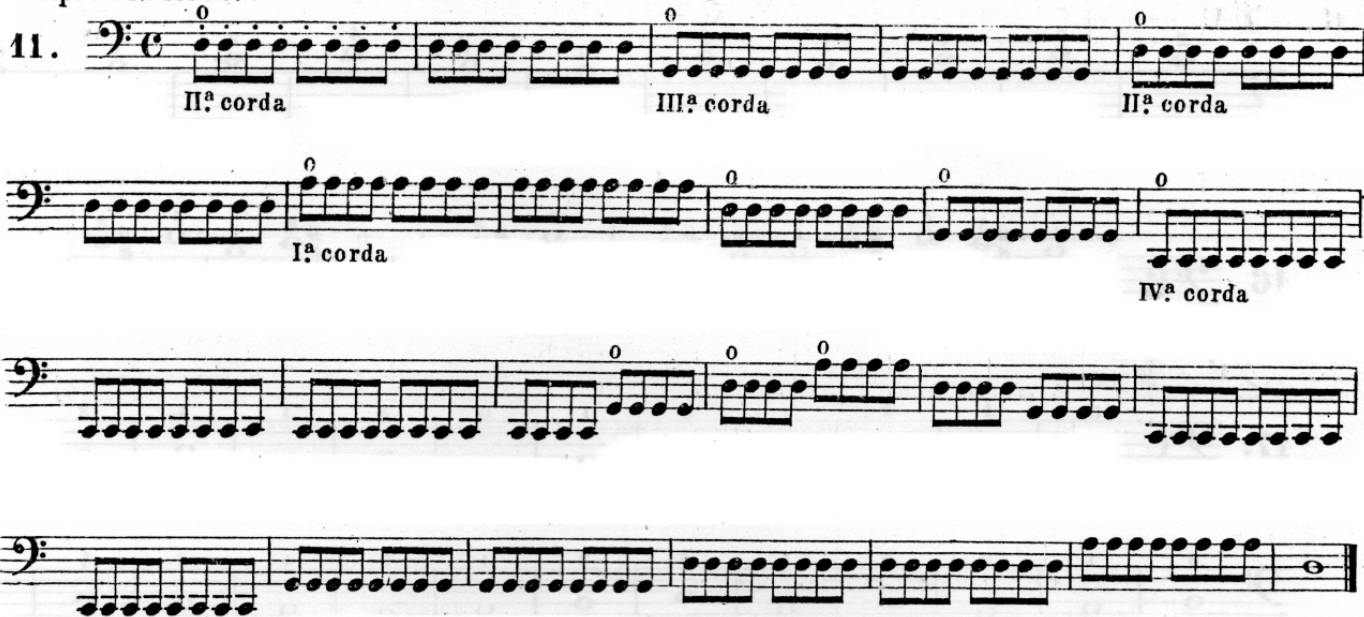
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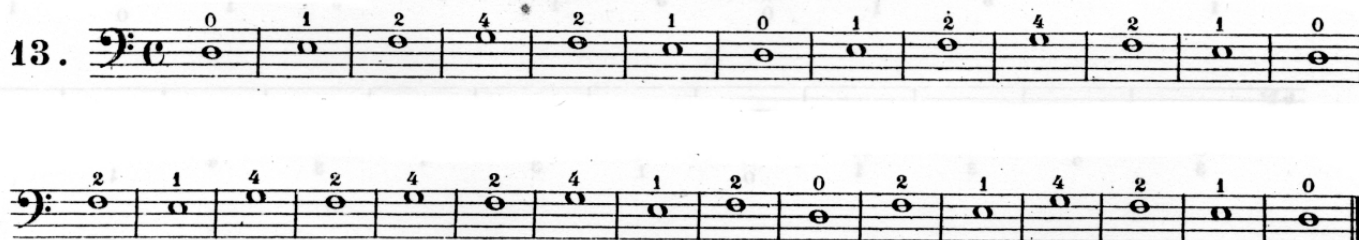
Da eseguirsi due volte: la prima tirando l'arco dal tallone a metà; la seconda da metà dell'arco alla punta; sempre con forza. 3

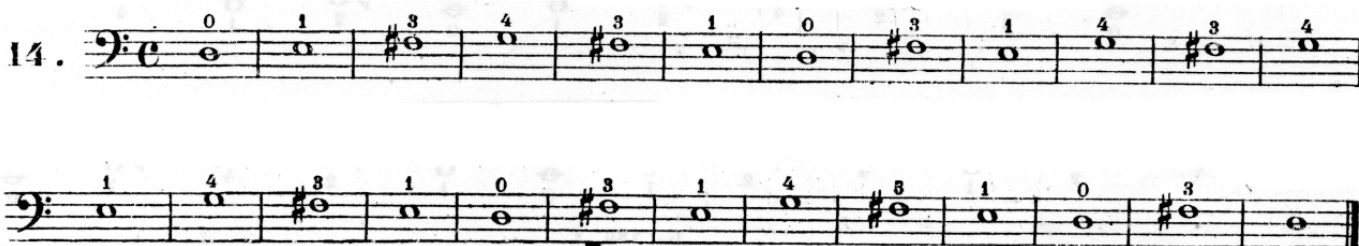
11. 

Tirare tutto l'arco nella semiminima e metà arco (dalla punta alla metà o dal tallone alla metà) nelle crome.

12. 

Impostazione della mano sinistra

13. 

14. 

15.
 Musical staff 15, top line: Bass clef, common time signature. Notes: G2 (0), A2 (1), B2 (2), C3 (4), B2 (2), A2 (1), G2 (0), F2 (2), E2 (1), D2 (4).

Musical staff 15, bottom line: Bass clef. Notes: C2 (2), D2 (4), E2 (2), F2 (1), G2 (2), A2 (0), B2 (1), C3 (4), D3 (2), E3 (1), F3 (0).

16.
 Musical staff 16, top line: Bass clef, common time signature. Notes: G2 (0), A2 (1), B2 (3), C3 (4), B2 (3), A2 (1), G2 (0), F2 (3), E2 (4), D2 (3), C2 (1), B2 (0), A2 (3), G2 (1), F2 (4), E2 (3), D2 (1), C2 (0).

17.
 Musical staff 17, top line: Bass clef, common time signature. Notes: G2 (0), A2 (1), B2 (3), C3 (4), B2 (3), A2 (1), G2 (0), F2 (3), E2 (1), D2 (4), C2 (3), B2 (4).

Musical staff 17, bottom line: Bass clef. Notes: C2 (3), D2 (1), E2 (0), F2 (3), G2 (1), A2 (4), B2 (3), C3 (1), D3 (0), E3 (1), F3 (3), G3 (4), A3 (0).

18.
 Musical staff 18, top line: Bass clef, common time signature. Notes: G2 (0), A2 (1), B2 (2), C3 (4), B2 (2), A2 (1), G2 (0), F2 (2), E2 (1), D2 (4), C2 (2).

Musical staff 18, bottom line: Bass clef. Notes: C2 (4), D2 (2), E2 (1), F2 (0), G2 (2), A2 (0), B2 (1), C3 (2), D3 (4), E3 (2), F3 (1), G3 (0).


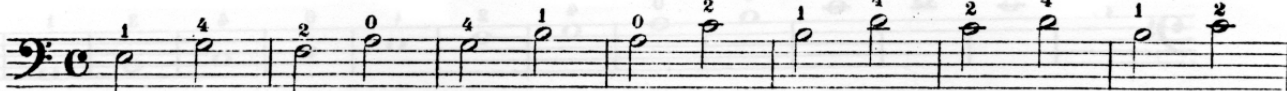
19.
 Musical staff 19, top line: Bass clef, common time signature. Notes: G2 (0), A2 (1), B2 (3), C3 (4), B2 (3), A2 (1), G2 (0), F2 (1), E2 (3), D2 (4), C2 (3).


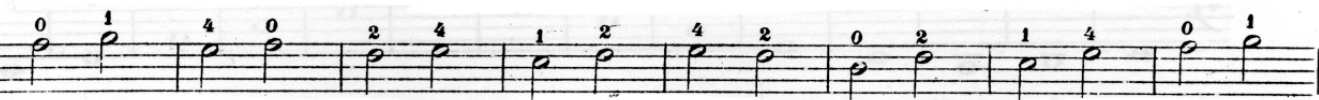
Musical staff 19, bottom line: Bass clef. Notes: C2 (1), D2 (4), E2 (3), F2 (1), G2 (0), A2 (3), B2 (1), C3 (4), D3 (3), E3 (1), F3 (0), G3 (1).


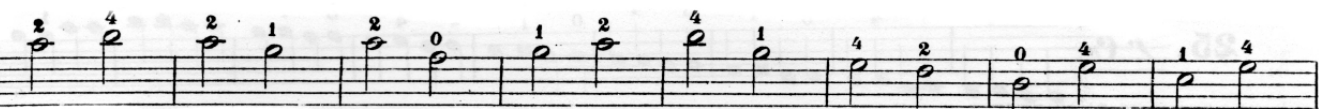
Musical staff 19, bottom line: Bass clef. Notes: C2 (3), D2 (4), E2 (3), F2 (1), G2 (0), A2 (1), B2 (3), C3 (4), D3 (3), E3 (4), F3 (1), G3 (0).


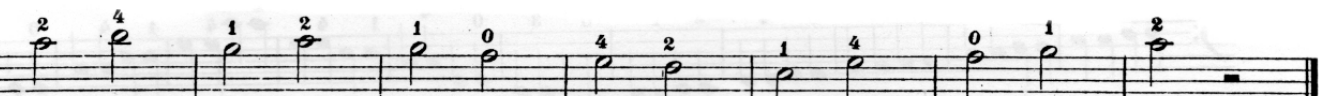
20.
 Musical staff 20, top line: Bass clef, common time signature. Notes: G2 (0), A2 (1), B2 (2), C3 (4), B2 (2), A2 (1), G2 (0), F2 (2), E2 (1), D2 (4), C2 (2).


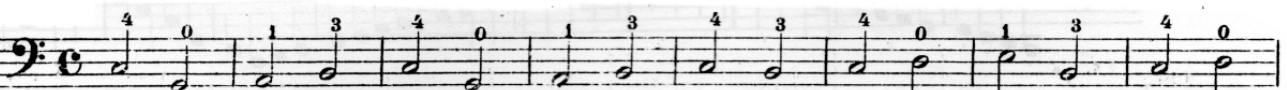
Musical staff 20, bottom line: Bass clef. Notes: C2 (4), D2 (2), E2 (1), F2 (4), G2 (2), A2 (1), B2 (0), C3 (1), D3 (2), E3 (4), F3 (2), G3 (0).


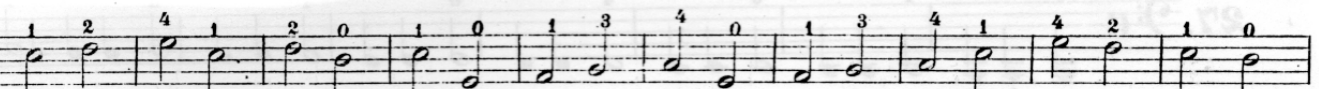
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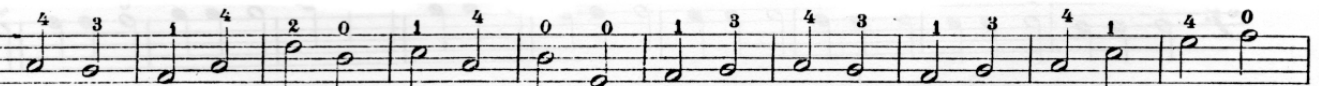
 


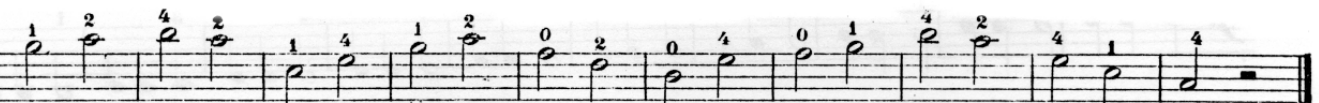
 


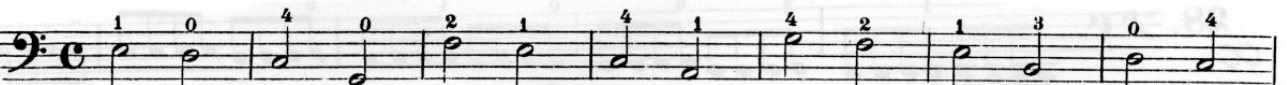
 

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
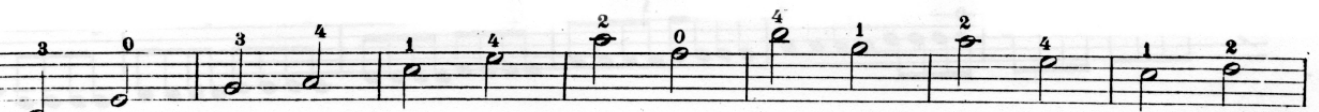
 



 

23.  

24.

tirando tutto l'arco con forza.

25.

26.

27.

Da eseguirsi due volte: la prima tirando l'arco dal tallone a metà; la seconda da metà dell'arco alla punta; sempre con forza.

28.

29.

Exercise 29 consists of six staves of bass clef music in common time. The first staff begins with a triplet of four notes (fingerings 4, 1, 4) followed by a series of eighth and quarter notes with various fingerings (0, 1, 1, 1, 0, 3, 0). The second staff continues with similar rhythmic patterns and fingerings (0, 1, 3, 0, 4, 1, 0, 1, 1). The third staff features a triplet of four notes (fingerings 2, 4, 2) and other notes with fingerings (0, 4, 0, 4, 0, 4, 0, 3). The fourth staff has a triplet of four notes (fingerings 3, 0, 0) and other notes with fingerings (0, 0, 0, 0, 0, 0, 0, 0). The fifth staff includes a triplet of four notes (fingerings 1, 2, 1) and other notes with fingerings (0, 4, 3, 0, 1, 0, 3, 0). The sixth staff concludes with a triplet of four notes (fingerings 0, 4, 2) and other notes with fingerings (4, 4, 0, 3, 0, 0, 0, 0).

tirando tutto l'arco con energia

30.

Exercise 30 consists of five staves of bass clef music in common time, featuring a continuous eighth-note pattern. The first staff starts with a triplet of four notes (fingerings 2, 1, 1) and continues with eighth notes and fingerings (4, 1, 4, 2, 0, 3, 0, 1, 3, 4, 1, 4). The second staff continues with eighth notes and fingerings (0, 3, 0, 4, 0, 4, 1, 4, 2, 4, 1, 4). The third staff features eighth notes with fingerings (2, 0, 0, 1, 3, 0, 3, 0, 3, 0, 4). The fourth staff continues with eighth notes and fingerings (0, 1, 3, 4, 0, 3, 4, 1, 4, 2, 4, 1, 4). The fifth staff concludes with eighth notes and fingerings (0, 1, 3, 4, 0, 3, 4, 1, 4, 2, 4, 1, 4).

tirando tutto l'aro con forza.

31.

Exercise 31 consists of four staves of bass clef music in common time. The first staff begins with a treble clef and a common time signature. The music is written in a single line with various fingerings indicated by numbers 0-4 above the notes. The second and third staves continue the sequence, and the fourth staff concludes with a double bar line and a common time signature.

tirando tutto l'aro con con energia.

32.

Exercise 32 consists of three staves of bass clef music in common time. The first staff begins with a treble clef and a common time signature. The music is written in a single line with various fingerings indicated by numbers 0-4 above the notes. The second and third staves continue the sequence, and the third staff concludes with a double bar line and a common time signature.

Andante

33.

Exercise 33 consists of five staves of bass clef music in common time. The first staff begins with a treble clef and a common time signature. The music is written in a single line with various fingerings indicated by numbers 0-4 above the notes. The second, third, fourth, and fifth staves continue the sequence, and the fifth staff concludes with a double bar line and a common time signature.

Maestoso

34.

Exercise 34 consists of seven staves of music in bass clef and common time. The piece is marked 'Maestoso'. It features a variety of rhythmic patterns and fingerings, including triplets, slurs, and specific fingering numbers (1, 2, 3, 4, 0) placed above the notes. The notation includes eighth and sixteenth notes, often beamed together, and rests.

Maestoso

35.

Exercise 35 consists of seven staves of music in bass clef and common time. It is marked 'Maestoso'. The piece includes complex rhythmic figures with frequent use of slurs and specific fingering numbers (1, 2, 3, 4, 0) above the notes. The notation features eighth and sixteenth notes, often beamed together, and rests.

Lento ed energico

36.

da eseguire al tallone e alla punta dell'arco tirando metà arco con forza.

37.

Da eseguirsi con forza in tallone a metà e alla punta d'arco.

38.

Exercise 38 is a bass clef piece in C major, 6/8 time. It consists of six staves of music. The first staff begins with a treble clef and a common time signature, but the notes are written in the bass clef. The piece features a series of eighth and sixteenth notes with various fingering numbers (0-4) indicated above the notes. The music concludes with a double bar line and a repeat sign.

da eseguirsi con energia in tallone e in punta d'arco.

39.

Exercise 39 is a bass clef piece in D major, 6/8 time. It consists of seven staves of music. The first staff begins with a treble clef and a common time signature, but the notes are written in the bass clef. The piece features a series of eighth and sixteenth notes with various fingering numbers (0-4) indicated above the notes. The music concludes with a double bar line and a repeat sign.

Tirare tutto l'arco con forza e con colpo secco.

Moderato.

40. 

Tirando sempre tutto l'arco.

Lento.

41. 

Tirare metà arco (dal tallone alla metà o dalla punta alla metà) nelle crome e tutto l'arco nelle semiminime.

Andante.

42. 

Tirare tutto l'arco nella minima e metà dell'arco (dalla punta alla metà o dal tallone alla metà) nelle crome.

Andante.

43. 

Mosso.

44.

Adagio.

45.

Adagio.

46.

Da eseguirsi tenendo ferme le dita.

Lento.

47.

Movimento del 1° dito.

48.

49.

mano larga

50.

Lento.

51.

Da eseguirsi in tallone o in punta adoperando una terza parte dell'arco.

Adagio.

52.

Movimento del secondo dito con allargamento della mano.

53.

Mano larga

54.

Tenere la mano larga.

55.

Cambiare la nota legata a metà arco.

56.

Da eseguirsi con le due arcate diverse,

57.

Da eseguirsi nei modi indicati nella prima riga tirando tutto l'arco.

58.

Da eseguirsi in tutti i modi segnati nella prima tirando sempre tutto l'arco.

59.

N.B. l'ultima riga va senza ritornello.

Moderato

60.

This exercise consists of six staves of music in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a bass clef. It features a series of eighth and sixteenth notes, often grouped in pairs or groups of four, with many notes beamed together. The piece concludes with a final whole note chord.

61.

This exercise consists of three staves of music in a single system. It is written in a bass clef with a key signature of one flat and a common time signature. The notation is similar to exercise 60, featuring eighth and sixteenth notes with various beaming patterns. It ends with a final whole note chord.

Largo
tirando sempre tutto l'arco.

62.

This exercise consists of six staves of music in a single system. It is written in a bass clef with a key signature of one flat and a common time signature. The tempo is marked 'Largo'. The instruction 'tirando sempre tutto l'arco' (drawing the bow always) is written above the first staff. The music is characterized by a slow, steady eighth-note pattern across all staves, with some notes beamed together. It concludes with a final whole note chord.

Tirare tre quarti d'arco nelle crome col punto e il resto nelle semicrome.

Adagio.

63.

Andante.

64.

Lento
tirando tutto l'arco

65.

Da eseguirsi due volte: l'una sul tallone; l'altra in punta d'arco.

66.

Adagio
da eseguire al tallone dell'arco

67.

Tirare sempre tutto l'arco.

Adagio.

68.

Adagio

69.

Musical score for exercise 69, Adagio, in bass clef with common time signature. It consists of seven staves of music featuring slow-moving eighth and sixteenth notes with various articulations like slurs and accents.

Allegro moderato

70.

Musical score for exercise 70, Allegro moderato, in bass clef with common time signature. It consists of six staves of music featuring a more rhythmic eighth-note pattern with slurs and accents.

Da eseguirsi al tallone tirando metà dell'arco.

Allegro.

71. 

Exercise 71 consists of four staves of music in bass clef and common time. The first staff begins with a treble clef and a common time signature, followed by a bass clef. The music is a continuous eighth-note pattern, starting with a half rest followed by eighth notes, then moving to a continuous eighth-note line. The piece concludes with a double bar line and a common time signature.

Da eseguirsi due volte: l'una sul tallone; l'altra in punta d'arco.

Allegro.

72. 

Exercise 72 consists of four staves of music in bass clef and common time. The first staff begins with a treble clef and a common time signature, followed by a bass clef. The music is a continuous eighth-note pattern, starting with a half rest followed by eighth notes, then moving to a continuous eighth-note line. The piece concludes with a double bar line and a common time signature.

Da eseguirsi tirando metà arco dal tallone.

73. 

Exercise 73 consists of three staves of music in bass clef and common time. The first staff begins with a treble clef and a common time signature, followed by a bass clef. The music is a continuous eighth-note pattern, starting with a half rest followed by eighth notes, then moving to a continuous eighth-note line. The piece concludes with a double bar line and a common time signature.

Tirare tutto l'arco.

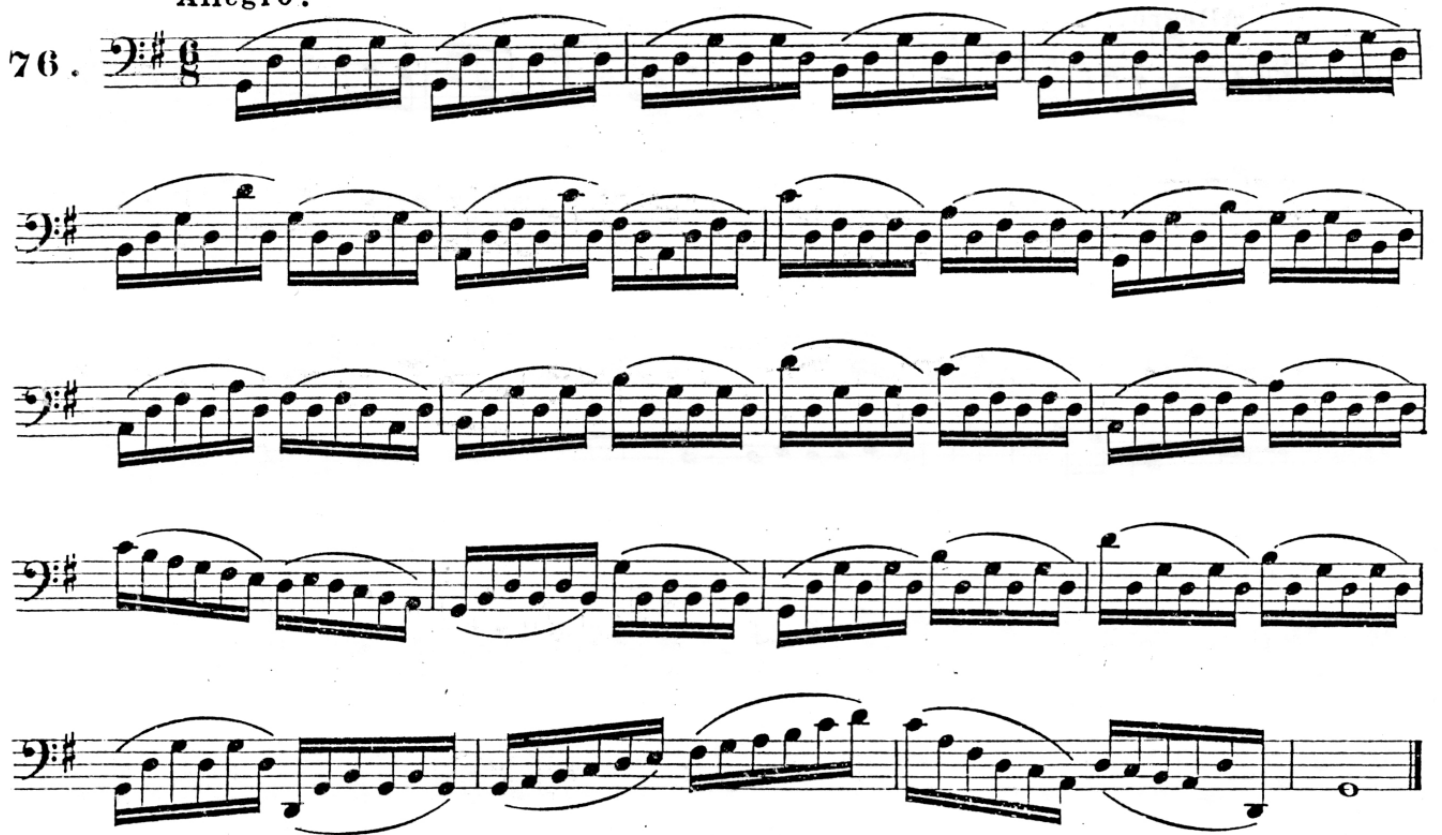
74. 

Exercise 74 consists of three staves of music in bass clef and common time. The first staff begins with a treble clef and a common time signature, followed by a bass clef. The music is a continuous eighth-note pattern, starting with a half rest followed by eighth notes, then moving to a continuous eighth-note line. The piece concludes with a double bar line and a common time signature.

Adagio.

75. 

Allegro.

76. 

Andante.

77. 

Tirare metà arco.

Lento.

78.

Exercise 78 consists of six staves of music in bass clef, 3/8 time, marked Lento. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is composed of eighth and sixteenth notes, often grouped with slurs and accents. The piece concludes with a double bar line and a fermata.

Lento.

79.

Exercise 79 consists of five staves of music in bass clef, 3/8 time, marked Lento. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is composed of eighth and sixteenth notes, often grouped with slurs and accents. The piece concludes with a double bar line and a fermata.

Eeguire le note lunghe e le legate con tutto l'arco e le semicrome staccate colle estremità dell'arco .

80. *Lento.*

Musical score for exercise 80, *Lento*. The piece is in bass clef with a key signature of one sharp (F#) and a 12/8 time signature. It consists of five staves of music. The first staff begins with a treble clef and a sharp sign, indicating the key signature. The music features long notes and slurs, with some notes marked with a dot. The tempo is *Lento*.

Tirare tutto l'arco .

81. *Andante.*

Musical score for exercise 81, *Andante*. The piece is in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. It consists of five staves of music. The music features triplets and slurs. The tempo is *Andante*.

82. *Allegro.*

Musical score for exercise 82, *Allegro*. The piece is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of four staves of music. The music features slurs and eighth notes. The tempo is *Allegro*.

Tirare tutto l'arco.
Andante.

83.

Tirare tutto l'arco nelle note lunghe sincopate e metà arco nelle crome sciolte.
Adagio.

84.

Tirare metà arco dal tallone.
Andante.

85.

Movimento del 1° e 4° dito.

Adagio.

86.

Da eseguirsi due volte a dita ferme tirando una terza parte dell'arco; la prima volta in tallone, la seconda volta in punta.

Andante.

87.

Movimento della mano dalla 1ª posizione alla 1ª avanzata.

88.

89. 

Andante.

90. 

Passaggio dalla mezza alla 1^a posizione.

Andante.

91. 

Moderato.

92. 