



EDIZIONI ZANIBON

# A. CUCCOLI

## METODO ELEMENTARE PER VIOLONCELLO

(DIVISO IN TRE PARTI)



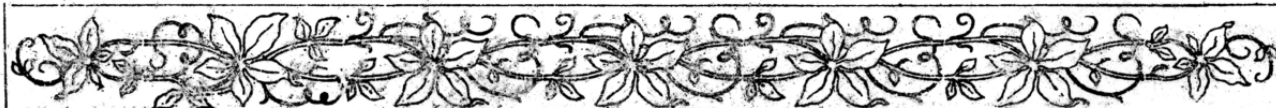
- N. 186 — I. Parte — *Impianto dell'arco ed impostazione della  
mano sinistra* . . . . . Lire 15.00
- » 187 — II. „ — *Impostazione e sviluppo delle posizioni  
del manico* . . . . . » 15.00
- » 188 — III. „ — *Impianto e sviluppo del capotasto* . . . . . » 15.00

Deposto a norma dei  
trattati internazionali



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Editore - GUGLIELMO ZANIBON - Padova



# Metodo elementare per Violoncello

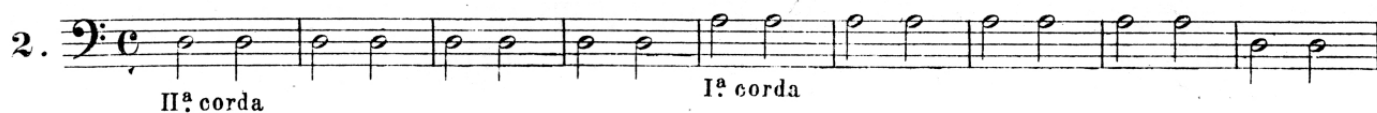
## Parte prima

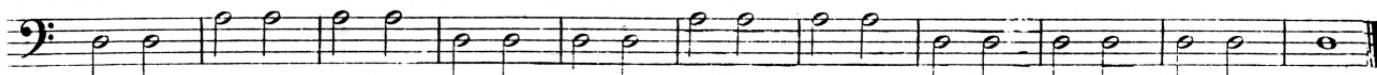
### Impianto dell'arco

Arturo Cuccoli

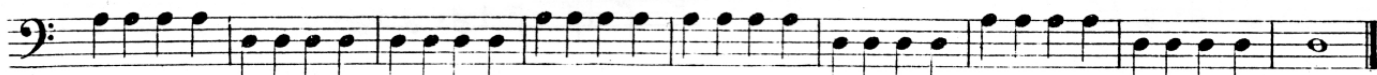
Per gli esercizi dal N° 1 al N° 10 tirare l'arco in tutta la sua lunghezza.

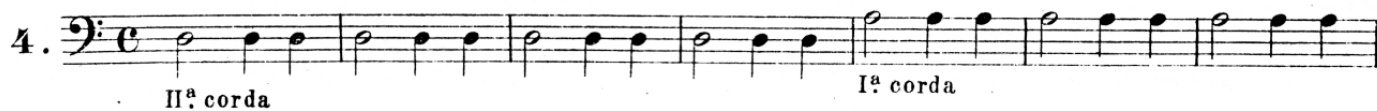
1. 

2. 

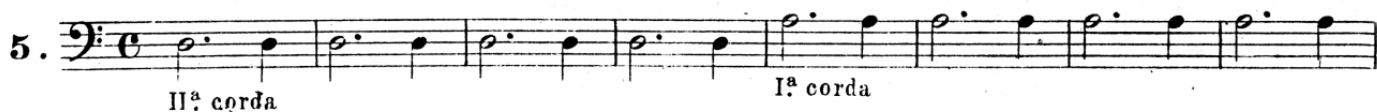


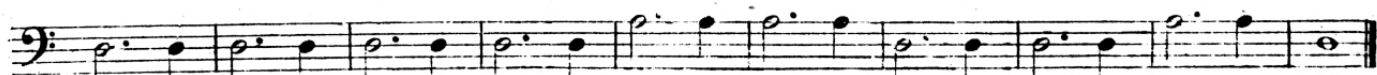
3. 



4. 



5. 



6. Musical staff 6, first system. Bass clef, common time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Fingerings: 0, 0, 0. Labels: III<sup>a</sup> corda, II<sup>a</sup> corda, I<sup>a</sup> corda.

Musical staff 6, second system. Bass clef, common time. Notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5.

7. Musical staff 7, first system. Bass clef, common time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Labels: III<sup>a</sup> corda, II<sup>a</sup> corda, I<sup>a</sup> corda.

8. Musical staff 8, first system. Bass clef, common time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Labels: III<sup>a</sup> corda, II<sup>a</sup> corda.

Musical staff 8, second system. Bass clef, common time. Notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5. Label: I<sup>a</sup> corda.

9. Musical staff 9, first system. Bass clef, common time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Labels: III<sup>a</sup> corda, II<sup>a</sup> corda, I<sup>a</sup> corda.

Musical staff 9, second system. Bass clef, common time. Notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5.

10. Musical staff 10, first system. Bass clef, common time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Labels: IV<sup>a</sup> corda, III<sup>a</sup> corda.

Musical staff 10, second system. Bass clef, common time. Notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5.

Musical staff 10, third system. Bass clef, common time. Notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5.

Musical staff 10, fourth system. Bass clef, common time. Notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5.

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).

15. 
 Musical staff 15, bottom line: Bass clef, common time signature. Notes: D2 (2), E2 (4), F2 (2), G2 (1), A2 (2), B2 (0), C3 (1), D3 (4), E3 (2), F3 (1), G3 (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), C3 (1), B2 (0), A2 (3), G2 (1), F2 (4), E2 (3), D2 (1), C3 (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), C3 (3), B2 (4).

17. 
 Musical staff 17, bottom line: Bass clef, common time signature. Notes: D2 (3), E2 (1), F2 (0), G2 (3), A2 (1), B2 (4), C3 (3), D3 (1), E3 (0), F3 (1), G3 (3), A3 (4), B3 (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), C3 (2).

18. 
 Musical staff 18, bottom line: Bass clef, common time signature. Notes: D2 (4), E2 (2), F2 (1), G2 (0), A2 (2), B2 (0), C3 (1), D3 (2), E3 (4), F3 (2), G3 (1), A3 (0).

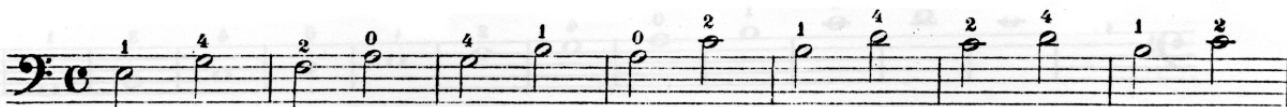
19. 
 Musical staff 19, top line: Bass clef, common time signature. Notes: G2 (0), A2 (1), B2 (3), C3 (4), B2 (3), A2 (1), G2 (0), F2 (1), E2 (3), D2 (4), C3 (3).

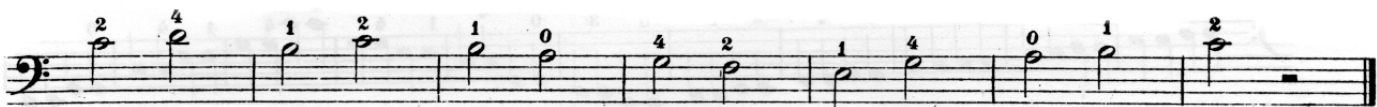
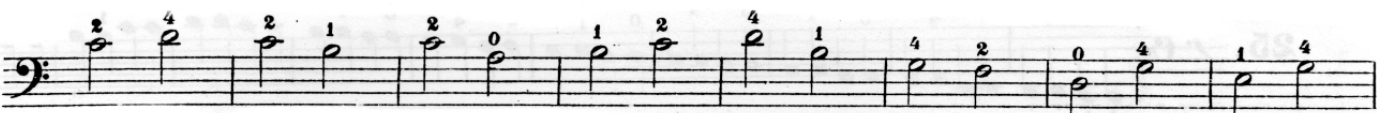
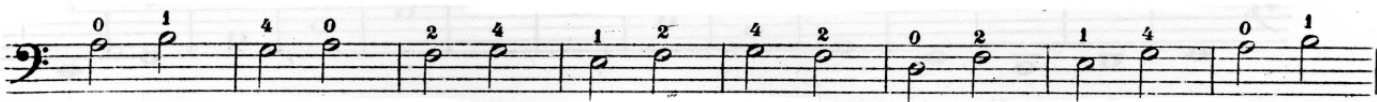
19. 
 Musical staff 19, bottom line: Bass clef, common time signature. Notes: D2 (1), E2 (4), F2 (3), G2 (1), A2 (0), B2 (3), C3 (1), D3 (4), E3 (3), F3 (1), G3 (0), A3 (1).

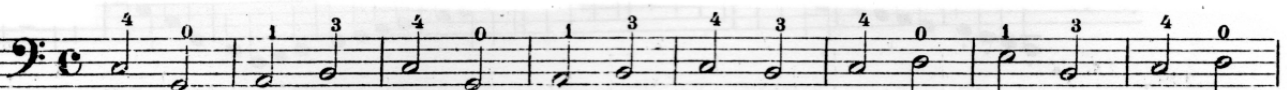
19. 
 Musical staff 19, bottom line: Bass clef, common time signature. Notes: G2 (3), A2 (4), B2 (3), C3 (1), D3 (0), E3 (1), F3 (3), G3 (4), A3 (3), B3 (4), C4 (1), D4 (0).

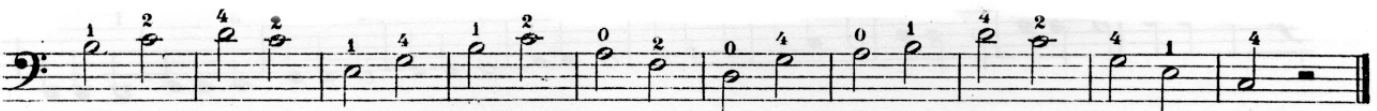
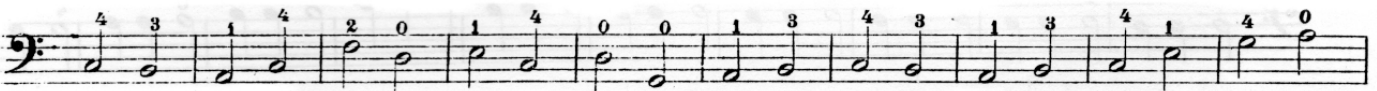
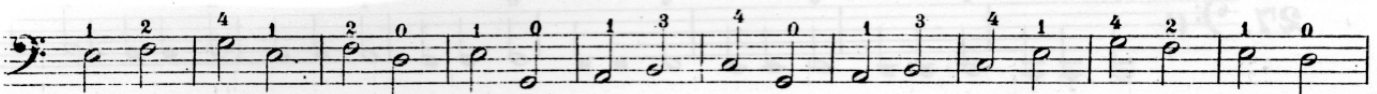
20. 
 Musical staff 20, top line: Bass clef, common time signature. Notes: G2 (0), A2 (1), B2 (2), C3 (4), B2 (2), A2 (1), G2 (0), F2 (2), E2 (1), D2 (4), B2 (2).

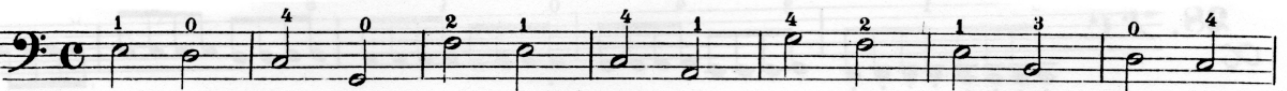
20. 
 Musical staff 20, bottom line: Bass clef, common time signature. Notes: D2 (4), E2 (2), F2 (1), G2 (4), A2 (2), B2 (1), C3 (0), D3 (1), E3 (2), F3 (4), G3 (2), A3 (0).

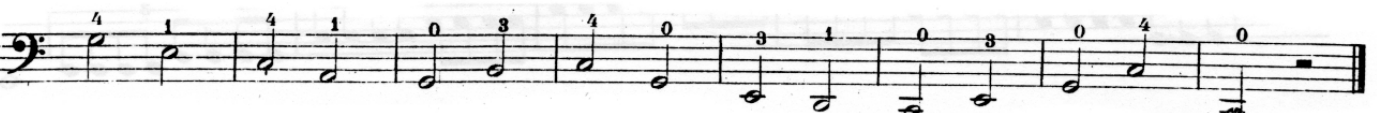
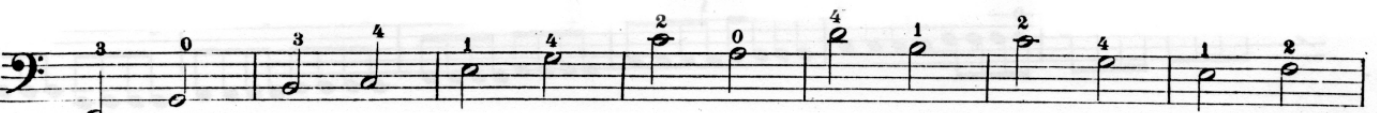
21. 



22. 



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, 1). The fifth staff includes a triplet of four notes (fingerings 1, 2, 1) and other notes with fingerings (0, 4, 0, 3, 0, 1, 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, 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, followed by a bass clef. The music is a sequence of eighth and sixteenth notes with various fingerings indicated by numbers 0-4 above the notes. The second staff continues the sequence with similar fingerings. The third and fourth staves complete the exercise with more complex fingering patterns, including some double and triplets.

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, followed by a bass clef. The music is a sequence of eighth and sixteenth notes with various fingerings indicated by numbers 0-4 above the notes. The second and third staves continue the sequence with similar fingerings, including some double and triplets.

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, followed by a bass clef. The music is a sequence of eighth and sixteenth notes with various fingerings indicated by numbers 0-4 above the notes. The second, third, fourth, and fifth staves continue the sequence with similar fingerings, including some double and triplets.

Maestoso

34.

Exercise 34 consists of seven staves of music in bass clef, common time. The first staff begins with a 4-fingered chord. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above notes. The exercise concludes with a double bar line and a final chord.

Maestoso

35.

Exercise 35 consists of seven staves of music in bass clef, common time. It begins with a 4-fingered chord. The notation includes numerous fingerings (1-4) and articulations. The exercise concludes with a double bar line and a final chord.

## 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 and 6/8 time. It consists of five 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 and 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.

Exercise 60 consists of six staves of music in bass clef with a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. The first staff begins with a series of eighth notes, followed by more complex rhythmic figures in the subsequent staves.

61.

Exercise 61 consists of three staves of music in bass clef with a common time signature. The music is characterized by a steady eighth-note pattern across all staves, with some staves featuring slurs and accents to indicate phrasing.

Largo  
tirando sempre tutto l'arco.

62.

Exercise 62 consists of six staves of music in bass clef with a common time signature. The tempo is marked 'Largo' and the instruction 'tirando sempre tutto l'arco' is present. The music features a slow, steady eighth-note pattern across all staves, with some staves featuring slurs and accents to indicate phrasing.

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

*Adagio.*

63.

Musical score for exercise 63, *Adagio*. It consists of five staves of music in bass clef, 3/4 time. The first staff has a treble clef. The music features a sequence of eighth notes with accents, followed by sixteenth notes, and then a series of dotted eighth notes with accents. The piece concludes with a whole note chord.

*Andante.*

64.

Musical score for exercise 64, *Andante*. It consists of two staves of music in bass clef, 3/4 time. The music features a sequence of eighth notes with accents, followed by sixteenth notes, and then a series of dotted eighth notes with accents. The piece concludes with a whole note chord.

*Lento*  
tirando tutto l'arco

65.

Musical score for exercise 65, *Lento*. It consists of six staves of music in bass clef, 3/4 time. The music features a sequence of eighth notes with accents, followed by sixteenth notes, and then a series of dotted eighth notes with accents. The piece concludes with a whole note chord.

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.

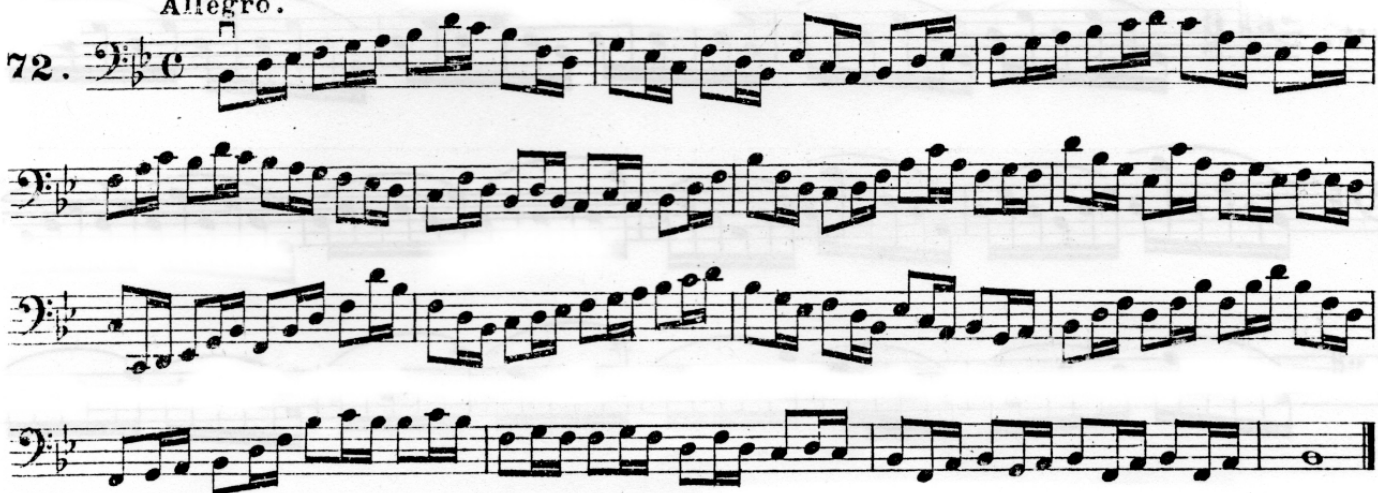
*Allegro.*

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 on the first beat of each measure, followed by eighth notes on the second and third beats, and a half note on the fourth beat. The pattern repeats every two measures.

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 on the first beat of each measure, followed by eighth notes on the second and third beats, and a half note on the fourth beat. The pattern repeats every two measures.

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 on the first beat of each measure, followed by eighth notes on the second and third beats, and a half note on the fourth beat. The pattern repeats every two measures.

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 on the first beat of each measure, followed by eighth notes on the second and third beats, and a half note on the fourth beat. The pattern repeats every two measures.

## Adagio.

75. Musical notation for exercise 75, Adagio, bass clef, D major, 3/4 time signature. The exercise consists of three staves of music.

## Allegro.

76. Musical notation for exercise 76, Allegro, bass clef, D major, 6/8 time signature. The exercise consists of five staves of music.

## Andante.

77. Musical notation for exercise 77, Andante, bass clef, D major, 6/8 time signature. The exercise consists of three staves of music.

Tirare metà arco.

Lento.

78.

Exercise 78 consists of six staves of music in bass clef, 3/8 time. The tempo is marked 'Lento.' and the instruction is 'Tirare metà arco.' The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. The piece concludes with a double bar line.

Lento.

79.

Exercise 79 consists of five staves of music in bass clef, 3/8 time. The tempo is marked 'Lento.' The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. The piece concludes with a double bar line.



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

Lento.

80.

Tirare tutto l'arco .

Andante.

81.

Allegro.

82.

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.

Exercise 89 consists of two staves of music in bass clef and common time. The first staff contains four measures of eighth-note patterns with slurs and fingerings (1, 2, 3, 4). The second staff contains four measures of eighth-note patterns with slurs and fingerings (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4).

Andante.

90.

Exercise 90 consists of three staves of music in bass clef and common time. The first staff contains four measures of eighth-note patterns with slurs and fingerings (3, 0, 3, 1, 4, 3, 1, 3, 3, 0). The second staff contains four measures of eighth-note patterns with slurs and fingerings (0, 0, 2, 3). The third staff contains four measures of eighth-note patterns with slurs and fingerings (0, 0, 2, 3).

Passaggio dalla mezza alla 1<sup>a</sup> posizione.

Andante.

91.

Exercise 91 consists of three staves of music in bass clef and common time. The first staff contains four measures of eighth-note patterns with slurs and fingerings (4, 3, 4, 1, 4, 3, 4, 1). The second staff contains four measures of eighth-note patterns with slurs and fingerings (1, 4, 2, 1, 1, 2, 4, 0, 1, 2, 4, 1). The third staff contains four measures of eighth-note patterns with slurs and fingerings (1, 4, 2, 1, 1, 4, 2, 1, 1).

Moderato.

92.

Exercise 92 consists of four staves of music in bass clef and common time. The first staff contains four measures of eighth-note patterns with slurs and fingerings (0, 1, 2, 1, 2, 3, 4, 0, 2, 1, 0, 1, 2, 3, 4, 3, 2, 1, 1, 1, 2, 3). The second staff contains four measures of eighth-note patterns with slurs and fingerings (0, 1, 1, 2, 2, 3, 3, 1, 1, 3). The third staff contains four measures of eighth-note patterns with slurs and fingerings (1, 1, 2, 2, 3, 3, 1, 1, 3). The fourth staff contains four measures of eighth-note patterns with slurs and fingerings (0, 1, 2, 1, 0, 1, 2, 3, 1, 1, 3).