

E. R. 400

# FORINO

## VENTI STUDI PER VIOLONCELLO

TESTO ITALIANO  
TEXTE FRANÇAIS  
ENGLISH TEXT

EDIZIONE RICORDI

(PRINTED IN ITALY)

(IMPRIMÉ EN ITALIE)

EDIZIONE RICORDI

PRIX NET Frs : 7.00

TOUTE MAJORATION COMPRISE

E. R. 400

AL COLLEGA PROF. ANDREA HEKKING  
DEL CONSERVATORIO NAZIONALE DI MUSICA DI PARIGI.

L. FORINO

VENTI STUDII

TRATTI DALLE OPERE DI CAMPAGNOLI, CRAMER, BERTINI,  
KREUTZER, BACH, FIORILLO E RODE ADATTATI E RIVEDUTI

PER VIOLONCELLO

OPERA ADOTTATA NEL R. LICEO MUSICALE DI S. CECILIA IN ROMA

TESTO ITALIANO  
TEXTE FRANÇAIS  
ENGLISH TEXT

G. RICORDI E C.

EDITORI-STAMPATORI

MILANO - ROMA - NAPOLI - PALERMO - LONDRA  
LIPSIA - BUENOS-AIRES

PARIS - SOC. ANON. DES EDITIONS RICORDI  
NEW-YORK - G. RICORDI E CO., INC.

(COPYRIGHT MCMXXIII, BY G. RICORDI E CO.)





## PREFAZIONE

Nei cinque volumi della mia « *Tecnica razionale e progressiva del Violoncellista* » (edizione Ricordi) ho svolto il meccanismo dell'arco come in nessun'altra opera del genere, sì da renderlo pronto ad ogni possibilità di esecuzione.

Per abituare il giovane violoncellista ad un meccanismo della mano sinistra tutto affatto indipendente dalle qualità intrinseche dell'istrumento e perciò interamente rispondente alle esigenze delle moderne musiche, inserii nella suddetta opera studii originariamente scritti per altri strumenti. Proseguo e svolgo con questi Studii tali concetti che sorsero in me sin da giovinetto quando mi venne fatto di constatare l'assenza di ogni logica preparazione per affrontare l'esecuzione di opere del « Concerto » op. 129 di Schumann.

In questi Studii, che potranno essere percorsi da allievi di 6° e 7° corso, si trovano alcuni *passi* di ottave con due differenti diteggiature: la superiore è la ordinaria, la inferiore è quella di cui maggiormente raccomando lo studio. Queste ottave *diteggiate* nelle posizioni acute, avranno certamente una assai più larga applicazione in un prossimo avvenire in considerazione de' grandi vantaggi pratici che esse offrono.

LUIGI FORINO

Roma, 1923.

## PRÉFACE

*Dans les cinq volumes de notre « Technique rationnelle et progressive du Violoncelliste » (édition Ricordi), nous avons développé le mécanisme de l'archet comme on ne l'a fait dans aucune autre oeuvre et de manière à le rendre véritablement apte à toutes les possibilités d'exécution.*

*Afin d'habituer le jeune violoncelliste à un mécanisme de la main gauche indépendant des qualités intrinsèques de l'instrument, et par cela même qui répond exactement à toutes les exigences de la musique moderne, nous avons inséré dans l'oeuvre mentionnée plus haut des études qui, à l'origine, avaient été écrites pour d'autres instruments. Nous poursuivons, au moyen de ces Etudes le but que dès notre jeunesse nous nous sommes proposé d'atteindre après avoir constaté l'absence totale d'une préparation logique, permettant d'affronter l'exécution d'oeuvres telles que le « Concerto » op. 129 de Schumann.*

*Dans ces Etudes, qui pourront être jouées par les élèves des 6<sup>e</sup> et 7<sup>e</sup> cours, se trouvent quelques passages d'octaves avec deux doigts différents: le doigté supérieur est l'habituel, l'inférieur est celui dont je recommande tout particulièrement l'étude. Ces octaves doigtées dans les positions aiguës auront sans aucun doute une application bien plus large dans un prochain avenir étant donné les grands avantages pratiques qu'elles offrent.*

## PREFACE

In the five books of my « *Tecnica razionale e progressiva del Violoncellista* » Rational & progressive Technique of the Violoncellist (Ricordi edition), the bow mechanism has been developed as in no other work and in such a manner as to make possible to render any execution whatsoever.

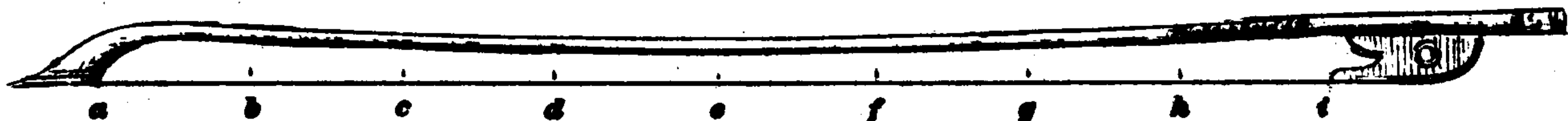
In order to accustom the young violoncellist to a left hand mechanism which should be quite free from every intrinsic quality of the instrument, answering to all exigencies of modern music, I have inserted in the above mentioned work some studies which were originally written for other instruments. By means of these Studies I am pursuing and developing the idea I had in mind when I was a young student at which time I had an opportunity to notice the total lack of any logical preparation permitting the student to face the execution of such works as for instance Schumann's Concerto op. 129.

In these Studies which can be performed by pupils of the 6<sup>th</sup> & 7<sup>th</sup> courses, there are some *passages* in octaves with two different fingerings: the superior is the usual one, the lower is the fingering the study of which I mostly recommend. These *fingered* octaves in the high positions will surely have further on a larger application owing to the great practical advantages they present.

**SEGNI  
ED ABBREVIATURE.**

**SIGNES  
ET ABBRÉVIATIONS.**

**SIGNS  
AND ABBREVIATIONS.**



- Per indicare l'impiego dell'arco preferisco divider questo, in otto parti uguali per mezzo di lettere dall'*a* all'*i*. Tutto l'arco sarà indicato *i - a* oppure *a - i*; metà superiore *e - a* o viceversa; metà inferiore *i - e* o viceversa; centro *g - c* o viceversa, ecc.

Per indicare un terzo d'arco useremo i tre ottavi per esempio *i - f*, ecc. Con tale sistema seguendo l'ordine naturale delle lettere, si potranno, dopo brevissima pratica, applicare le arcate secondo le indicazioni.

Quando, nello stesso brano, l'arco dovrà essere esercitato in varii punti, le indicazioni saranno messe l'una sotto l'altra.

Tale sistema d'indicazione è stato di già praticamente sperimentato.

- Tirare
- ∨ Levare
- Corda vuota
- ┌ Stessa posizione
- Staccato lungo
- ▼ Staccato corto (arco attaccato)
- Staccato corto (arco balzato)
- › Staccato cortissimo (effetto di pizzicato)
- ) Ripresa d'arco
- ♀ Pollice

S.A.C. Da studiarsi sulle altre corde.

*Pour indiquer l'emploi de l'archet, je préfère diviser celui-ci en huit parties égales par le moyen de lettres de l'a à l'i. Tout l'archet sera indiqué: i - a ou bien a - i; la moitié supérieure e - a ou vice versa; la moitié inférieure i - e ou vice versa etc.*

*Pour indiquer un tiers de l'archet nous emploierons les trois huitièmes, par exemple i - f etc. Avec un tel système, en suivant l'ordre naturel des lettres, on pourra, au bout de peu de temps, appliquer les coups d'archet selon les indications.*

*Quand l'archet devra être exercé sur des points différents dans le même fragment, les indications seront placées l'une au-dessous de l'autre.*

*Ce système d'indications a déjà été expérimenté pratiquement.*

- Tirez
- ∨ Poussez
- Corde à vide
- ┌ Même position
- Détaché allongé
- ▼ Détaché court (archet à la corde)
- Détaché court (sautillé)
- › Détaché très bref (effet de pizzicato)
- ) Reprise de l'archet
- ♀ Le pouce

S.A.C. A étudier sur les autres cordes.

As regards the use of the bow, I have divided it into eight equal parts by means of letters *a* to *i*. The use of the full bow will be marked *i - a*, or *a - i*; the upper half *e - a* or vice-versa, the lower half *i - e*, or vice-versa; the middle of the bow *g - c* or vice-versa, etc. A third of the bow is indicated *i - f*. By this system and following the natural order of the letters the student will soon learn which bowing is referred to. When two or more parts of the bow are to be used the signs will be placed under one another. Such a system of signs must be put to a practical test.

- Down-bow
- ∨ Up-bow
- Open string
- ┌ In the same position
- Long staccato
- ▼ Short, united staccato
- Jumping, or flying staccato
- › The quickest and shortest staccato possible (almost the effect of pizzicato)
- ) Renewal of bowing
- ♀ Thumb-position

S.A.C. Practise on the other strings.

Prima di applicare il colpo d'arco indicato in tutti questi Studi è consigliabile di perfezionare l'esecuzione di uno studio con la più semplice e facile applicazione di arco anche a note sciolte, se son legate. Si cominci con lo studiare ad un tempo ben sostenuto, ma ritmico, per raggiungere gradatamente quello indicato dal metronomo.

*Avant d'appliquer les différents coups d'archet indiqués dans toutes ces Etudes, nous conseillons de perfectionner l'exécution de chacun d'elles par l'application la plus simple et la plus aisée de l'archet en jouant séparées même les notes qui sont liées.*

*Commencez à étudier à un mouvement bien soutenu et rythmé, pour arriver graduellement à celui qui est indiqué par le métronome.*

Before applying the bow stroke as indicated in each Study, I advise the pupil to improve the execution of every single Study by using the plainest and easiest bow application, and by playing separately even the tied notes.

Begin studying at a well sustained and rhythmical movement and then by degrees reach the tempo according to the metronome indications.

Arco leggero, perfetta uguaglianza ritmica.

*Archet léger et parfaite égalité de mouvement.*

With a light bow and keeping the evenness of the rhythm perfectly.

Presto ♩ = 132

*simile*

(CAMPAGNOLI)

1.

The musical score consists of a violin part and a piano accompaniment. The violin part begins with a bow stroke 'p' and includes various rhythmic patterns and articulations. The piano accompaniment consists of chords and arpeggiated figures. The score is marked 'Presto' with a tempo of 132 beats per minute. The piece is by Campagnoli.

*f* II

*simile*

*dim.*

II

*pp* *simile*

*p*

1 4 2  
cresc. V

1 V

2 V

4 2 f

dim. p

mf

III

III III

III 3 1

P IV dim.

pp riten:.....





Al secondo *f* arco attaccato, ma per raggiungere il *f* nel crescendo ed il *p* nel diminuendo occorre passare gradatamente dall'arco balzato all'arco attaccato e viceversa.

*Archet à la corde au deuxième f; cependant pour arriver au f dans le crescendo et au p dans le diminuendo, il faut passer, par degrés, de l'archet balzato (rebondi) à l'archet à la corde et vice versa.*

The bow close to the string for the second *f*; however in order to reach the *f* in the crescendo and the *p* in the diminuendo, the executant will have to pass gradually from a detached bow to the bow close to the string and vice-versa.

(CRAMER)

Allegro vivo ♩=120

3. *(g-f)* balzato *p.* *simile* *cresc.* *f* *dim.* *pp* *simile* *cresc.* *(g-e)* *simile* *dim.* *(g-f)* *simile* *p* *cresc.* *(g-o)* *f* *cresc.* *simile* *ff*

Moderato  $\text{♩} = 84$

(CRAMER)

(c-a)  
(f-d)  
(b-g)

4. *mf* *simile*

*dim.*

*p* *cresc.*

*mf*

*p*

*cresc.*

*f* *dim.*

*p*

*dim.*

*riten.* *pp*

3 coups d'archet du/raits

① (c-a) *sempre f* *p* *mf* *pp* *f* *mf* *p*

② (t-a) *mf*

③ (g-a)

④ ⑤ ⑥ (t-a) (a-c) (a-t) (t-g) ⑦ (t-g) (t-a) (a-c) (a-t) ⑧ (f-a)

⑨ (t-a) *mf* ⑩ (g-f) *pp* *balzato* ⑪ ⑫ ⑬

Allegro ♩ = 96

*simile*

(BERTINI)

*p* *cresc.* *Fine*

*ferma restez* *D.C. al Fine*

Moderato energico ♩ = 76

simile

6.

The musical score consists of eight staves. The first six staves are in bass clef, and the last two are in treble clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is 'Moderato energico' with a metronome marking of ♩ = 76. The performance style is 'simile'. The score includes various dynamic markings: *mf*, *p*, *f*, and *cresc.*. It also features technical instructions such as 'ferma restes' and Roman numerals (II, III, IV) indicating fingerings or positions. The notation is highly detailed with numerous slurs, ties, and specific fingering numbers (1-4) for each note.







Ben legato, perfetta uguaglianza ritmica. Polso passivo onde ottenere la maggiore morbidezza ne' continui cambiamenti di corde.

*Bien lié et avec une parfaite égalité de mouvement. Le poignet doit rester passif afin d'obtenir beaucoup de moelleux dans les changements de cordes continuel.*

Smooth and keeping the rhythm perfectly well.

The wrist should remain passive so as to obtain a great softness in the continual changes of strings.

(KREUTZER)

Moderato ♩ = 80

8. *pp dolce*

*simile*

*cresc.*

*mf*

*dim.*

*p*

*dim.*

*pp*

*cresc.*

*mf*

*cresc.*

*f*

*riten.*

*a tempo*

*f pp*

*simile*

posizione estesa  
position élargie  
broad position







*celery*

*mf*

*ferma restez*

I

*dim.*

II

*pp*

II

*cresc.*

I

II

II

*f*

I

II

*cresc.*

I

II

*f p*

I

II

*cresc.*

I

II

*f*

I

II

Moderato ♩ = 80

(KREUTZER)

10. *pp grazioso*





La digitazione della prima parte e simili di questo studio risponde ai criteri dell'originale (revis. Hermann) per violino. Tali passi debbono eseguirsi con graziosi portamenti di suono, con dolcezza ed eleganza.

Le doigté de la première partie et des passages analogues dans cette étude correspond aux intentions de l'original (rev. Hermann) pour le violon. Les passages de ce genre doivent être exécutés, au moyen de gracieux "portamenti" de son, avec douceur et élégance.

The fingering of the front part and similar ones in the study is in accordance with the original (revised by Hermann) for violin. Such passages must be played with "portamenti" gracefully played with much feeling and elegance.

(FIORILLO)

12. **Andante** ♩ = 66

*P dolce* *cresc.*

*mp* *pp* *mp* *pp* *p*

II.....I

*mp* *cresc.* *mf* *dim.* *pp*

II I

**Presto** ♩ = 168

*f* II

*p* *tr*

*p* *simile*

*p* *simile*

*p*

*cresc.* *f*

The musical score consists of ten systems of music, each with a treble and bass staff. The notation is highly detailed, including numerous slurs, trills (tr), and dynamic markings. The first system begins with a *p* (piano) dynamic and features a trill. Subsequent systems include markings for *cresc.* (crescendo), *f* (forte), and *ff* (fortissimo). Section markers I, II, III, and IV are placed throughout the score. Performance instructions such as "ferma restez" are used to indicate where the performer should hold their breath or remain silent. The score concludes with a *cresc.* marking and a final flourish.







(FIORILLO)

Adagio ♩ = 68

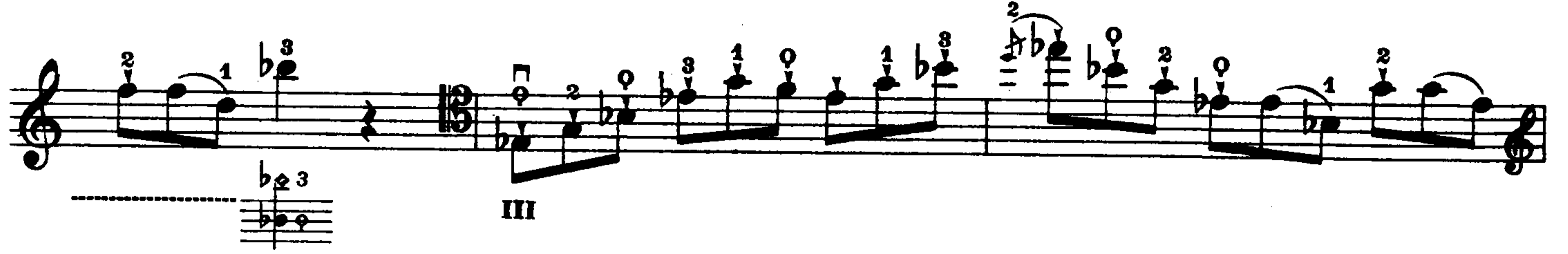
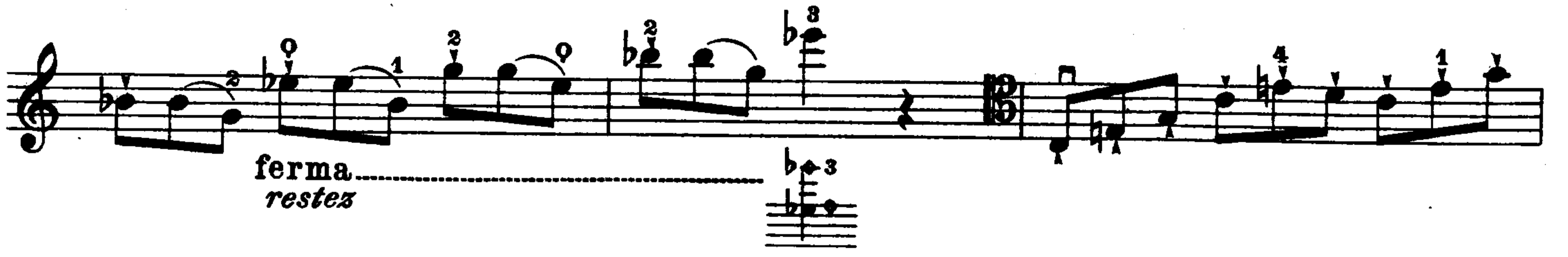
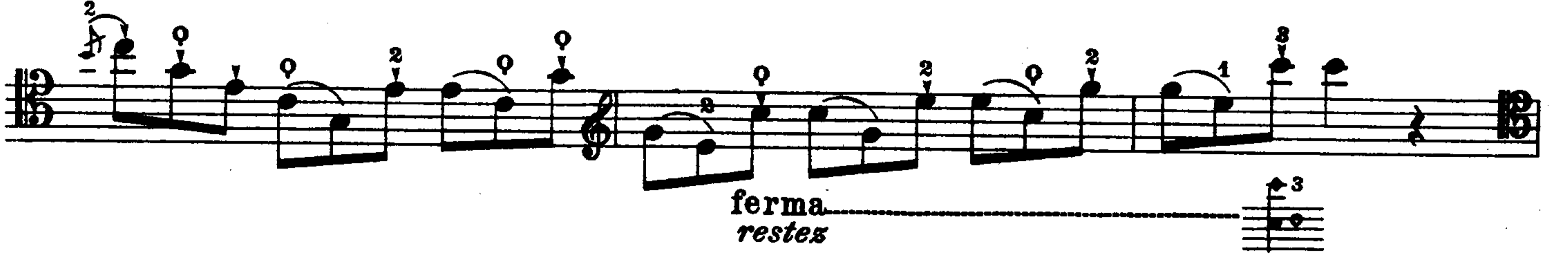
14.

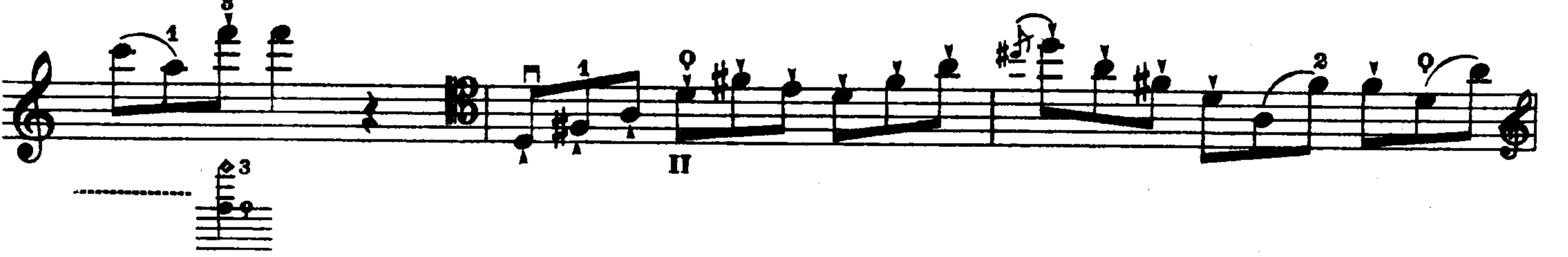
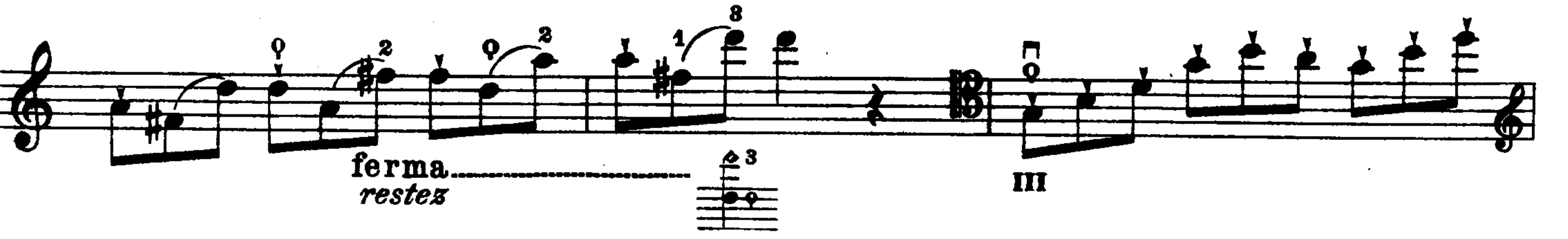
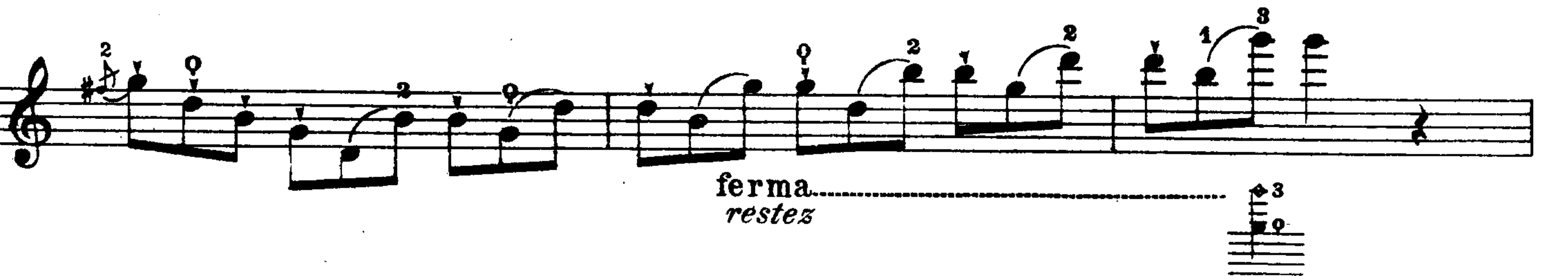
The musical score is written for a single melodic line in 15/4 time. It begins with a tempo marking of Adagio and a metronome setting of 68 beats per minute. The key signature has one sharp (F#). The piece is marked with various dynamics and articulations: *dolce* (first staff), *mf* (second staff), *p* (third staff), *dim.* (sixth staff), *p* and *cresc.* (ninth staff), and *f* (tenth staff). The notation includes numerous slurs, ties, and breath marks. Fingerings are indicated by numbers 1-4. There are several triplet markings, such as (3) and (3) over groups of notes. The score concludes with a final cadence and a fermata.

Allegro ♩=92

(c-a)

15. 

(a-c)  
p  
cresc.  
f  
cresc.  
(f-e)  
p  
(e-t) (t-e) (e-t)  
tr  
II  
(a-t) (t-a)  
f  
IV  
cresc.  
IV  
IV  
ff  
(a-t)  
p  
cresc.  
f  
ferma-reares  
II  
ff  
II

Moderato assai ♩ = 69

(FIORILLO)

*simile*

16.

Handwritten:  $4(c-a)4^2$

*cresc.*

*p*

*cresc.*

*f*, *p*, *f*, *p*

*simile*

*p*, *III*, *I*, *I*

Handwritten:  $4(c-a)$ ,  $4(c-a)$ ,  $(a-t)$ ,  $(t-g)$

*simile*, *cresc.*

*f*, *I*, *III*

*cresc.*

Staff 1: Bass clef, treble clef. Dynamic markings: *f*, *p* IV, *cresc.* II. Includes fingering numbers (1, 2, 3, 4) and slurs.

Staff 2: Bass clef, treble clef. Dynamic markings: *mf*, *pp* II, IV. Includes fingering numbers and slurs.

Staff 3: Bass clef, treble clef. Dynamic marking: *mf*, III. Includes fingering numbers and slurs.

Staff 4: Bass clef, treble clef. Dynamic marking: II. Includes fingering numbers and slurs.

Staff 5: Bass clef, treble clef. Dynamic marking: II. Includes fingering numbers and slurs.

Staff 6: Bass clef, treble clef. Dynamic markings: *p*, *simile*. Includes fingering numbers and slurs.

Staff 7: Bass clef, treble clef. Dynamic markings: III, II, IV, III, *cresc.*. Includes fingering numbers and slurs.

Staff 8: Bass clef, treble clef. Dynamic marking: III. Includes fingering numbers and slurs.

Staff 9: Bass clef, treble clef. Dynamic marking: *cresc.*. Includes fingering numbers and slurs.

Staff 10: Bass clef, treble clef. Dynamic marking: *ff*. Includes fingering numbers and slurs.

Staff 11: Bass clef, treble clef. Dynamic marking: *ff*. Includes fingering numbers and slurs.

Allegretto  $\text{♩} = 96$

(RODE)

17. *(f-g)* *f* *simile* 3 3



This page of musical notation contains ten staves of music, likely for a piano. The notation includes various dynamics such as *f* (forte), *p* (piano), *cresc.* (crescendo), and *p* (piano). It also features articulations like accents and slurs, and fingering numbers (1, 2, 3, 4) are placed above notes. The music is written in a key signature of one sharp (F#) and a time signature of 3/4. The staves are numbered with Roman numerals: II, III, II 1, I, I, II, III, III, and III. The notation is dense with notes and rests, indicating a complex and technically demanding piece.

18. *(t-f)* *(f-g)* *p* *II*

Musical staff 18.1: First staff of music, starting with a treble clef, key signature of two flats, and 2/4 time signature. It begins with a piano (*p*) dynamic and includes fingerings (1, 2, 3, 4) and a second ending bracket labeled *II*.

*simile*

Musical staff 18.2: Second staff of music, continuing the piece with a *simile* instruction. It features various fingerings and dynamic markings.

*sf* *p* *II* *sf* *p* *II*

Musical staff 18.3: Third staff of music, showing alternating dynamics of *sf* and *p*, and second ending brackets labeled *II*.

*sf* *p* *II*

Musical staff 18.4: Fourth staff of music, including a trill (*tr*) and a second ending bracket labeled *II*.

*ferma* *restes* *II cresc.*

Musical staff 18.5: Fifth staff of music, featuring a fermata over a rest and a second ending bracket labeled *II cresc.*

*f* *II*

Musical staff 18.6: Sixth staff of music, starting with a forte (*f*) dynamic and a second ending bracket labeled *II*.

*III* *II* *cresc.* *sf* *p* *I*

Musical staff 18.7: Seventh staff of music, including third and second ending brackets, a crescendo (*cresc.*), and dynamics *sf* and *p*.

*f* *p* *ferma* *restes*

Musical staff 18.8: Eighth staff of music, featuring a fermata over a rest and dynamics *f* and *p*.

*I* *mf*

Musical staff 18.9: Ninth staff of music, starting with a first ending bracket labeled *I* and a mezzo-forte (*mf*) dynamic.

*I cresc.*

Musical staff 18.10: Tenth staff of music, including a first ending bracket labeled *I cresc.* and a trill (*tr*).

This page of musical notation contains ten staves of music, likely for a piano. The notation includes various technical markings and dynamics:

- Staff 1:** Features a key signature of two flats and a 4/4 time signature. It includes fingering numbers (1, 2, 3, 4) and a dynamic marking of *p*.
- Staff 2:** Includes a *cresc.* marking and a dynamic marking of *f*. It features trills and slurs.
- Staff 3:** Shows a dynamic marking of *f* and includes trills and slurs.
- Staff 4:** Contains a dynamic marking of *f* and features slurs and articulation marks.
- Staff 5:** Includes a dynamic marking of *p* and features slurs and articulation marks.
- Staff 6:** Shows a dynamic marking of *sf* and features slurs and articulation marks.
- Staff 7:** Includes a dynamic marking of *cresc.* and features slurs and articulation marks.
- Staff 8:** Features a dynamic marking of *p* and includes trills and slurs.
- Staff 9:** Includes a dynamic marking of *p* and features slurs and articulation marks.
- Staff 10:** Shows a dynamic marking of *p* and features slurs and articulation marks.

Adagio ♩=84

(RODE)

19.

The musical score for Adagio, Op. 84 by Rode, page 82, is written in 3/4 time and consists of 19 measures. The key signature has three sharps (F#, C#, G#). The score is divided into several systems:

- System 1 (Measures 1-4):** Features a melodic line with slurs and ties, and a bass line with triplets. Dynamics include *f* and *sf*. A section marked "III" is indicated.
- System 2 (Measures 5-8):** Continues the melodic development with slurs and ties. Dynamics include *sf* and *p*. A section marked "II" is indicated.
- System 3 (Measures 9-12):** Features a melodic line with slurs and ties, and a bass line with triplets. Dynamics include *sf*, *p*, and *cresc.* (crescendo).
- System 4 (Measures 13-16):** Continues the melodic development with slurs and ties. Dynamics include *sf*, *p*, and *sf*. A section marked "III" is indicated.
- System 5 (Measures 17-19):** Features a melodic line with slurs and ties, and a bass line with sixteenth-note patterns. Dynamics include *sf* and *p*. The piece concludes with a *rit.* (ritardando) marking and a final cadence.

Allegretto ♩.=104

(*sf*)

*simile*

*p*

*cresc.*

This page of musical notation contains 12 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *p*, *mf*, *f*, *cresc.*, *simile*, *dim.*, and *pp*. There are also numerous handwritten annotations, including circled numbers (1, 2, 3, 4, 8, 9, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50), circled letters (B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z), and other markings like *tr* and *ves*. The notation is complex, with many notes and rests, and is set in a key signature of two sharps (F# and C#).

Adagio con espressione ♩ = 72

20.

mp sf sf sf sf

II

(a-t) (a-t)

cresc.

f p

I III

p

I II

Appassionato ♩ = 66

f sf sf

II

tr

tr

tr

ferma restes

1 3

II III IV

This page of musical notation consists of ten staves of music, likely for a piano. The notation includes various musical symbols such as notes, rests, trills (tr), and dynamic markings. The key signature is B-flat major (two flats). The music is characterized by flowing lines with frequent trills and slurs. Dynamics range from *f* (forte) to *p* (piano), with *cresc.* (crescendo) and *poco rit. ferma restez* (slightly ritardando, hold firm, rest) markings. Fingerings are indicated by numbers 1-4. Rehearsal marks (II) are present throughout the piece. A small inset staff is visible at the end of the eighth staff.



*a tempo*

The musical score consists of 11 staves of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked *a tempo*. The first staff features a trill (tr) and a fermata. The second staff includes dynamic markings *sf* and *p*. The third staff has a *sf* marking. The fourth staff includes a *f* marking. The fifth staff has a *sf* marking. The sixth staff includes a *p* marking and a *sf* marking. The seventh staff has a *sf* marking. The eighth staff has a *sf* marking. The ninth staff has a *sf* marking. The tenth staff has a *sf* marking. The eleventh staff has a *f* marking. The score is filled with various musical notations, including slurs, accents, trills, and dynamic markings. Fingerings and bowings are indicated throughout the piece.

