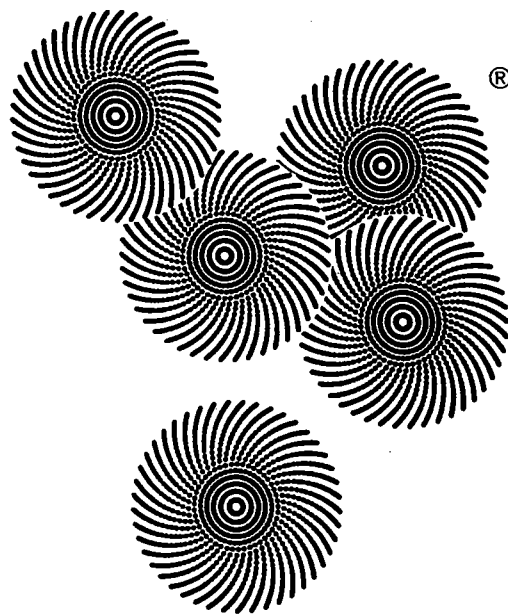


Suzuki[®] Cello School

CELLO PART VOLUME 10



Suzuki Method International

INTRODUCTION

FOR THE STUDENT: This material is part of the worldwide Suzuki Method of teaching. The student is encouraged to listen to different recordings of this concerto to compare performance style.

FOR THE TEACHER: In order to be an effective Suzuki teacher, a great deal of ongoing education is required. Your national Suzuki association provides this for its membership. Teachers are encouraged to become members of their national Suzuki associations and maintain a teacher training schedule, in order to remain current, via institutes, short and long term programs. You are also encouraged to join the International Suzuki Association.

FOR THE PARENT: Credentials are essential for any teacher that you choose. We recommend you ask your teacher for his or her credentials, especially listing those relating to training in the Suzuki Method. The Suzuki Method experience should be a positive one, where there exists a wonderful, fostering relationship between child, parent and teacher. So choosing the right teacher is of the utmost importance.

In order to obtain more information about the Suzuki Method, please contact your country's Suzuki Association, the International Suzuki Association at 3-10-15 Fukashi, Matsumoto City 390, Japan, The Suzuki Association of the Americas, 1900 Folsom, #101, Boulder, Colorado 80302, or Summy-Birchard Inc., c/o Warner Bros. Publications, 15800 N.W. 48th Avenue, Miami, FL 33014, for current Associations' addresses.

Supplementary pieces for Volume 10. Adagio by Bach/Siloti

Toccata by Frescobaldi/Cassado

The Bee by F. Schubert

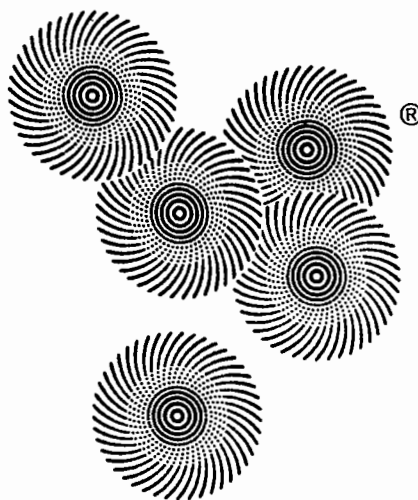
Played before Volume 10:

Suite in G for Solo Cello by Bach

Under the guidance of Dr. Suzuki since 1978, the editing of the Suzuki Cello School is a continuing cooperative effort of the Cello Committees from Talent Education Japan, the European Suzuki Association and the Suzuki Association of the Americas.

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CELLO PART VOLUME 10



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Sole publisher for the entire world except Japan:

Summy-Birchard Inc.
exclusively distributed by
Warner Bros. Publications

15800 N.W. 48th Avenue, Miami, FL 33014

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ISBN 0-87487-366-5

1 3 5 7 9 11 10 8 6 4 2

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Boccherini / Grützmacher

Tonalization

First Movement

No. 1

No. 2a Prepare Thumb

measures 16 and 17

No. 2b Prepare Thumb

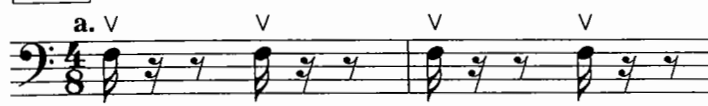
Practice Points


First Movement

No. 3a measures 18 and 20


No. 3b measures 66 and 68

No. 4 measures 5 and 6

a.  **full bow**

b.  **balance frog point**

c.  **balance frog point**

d.  **balance frog point**


e.  **balance frog point**

f.  **full bow**

 **balance frog point**

 **set bow on string**

No. 5a measures 47 to 52


Slide fingers on string without stops (portamento).
 Play on A and D strings. Then play on D and G strings.
 Move bow in . Left arm is free. Left fingers cling to the string.

No. 5b measures 47 to 52


Play on A and D strings.
 Play on D and G strings.



No. 6 Cadenza measures 15 and 16

a. OR b.

No. 7 Octave Shifting Practice

Fingerings:

2 - 2	2 - 2	2 - 1	1 - 2
3 - 3	3 - 3	3 - 1	1 - 3
1 - 1	1 - 1	3 - 2	2 - 3
1 - 2	2 - 1	2 - 3	3 - 2
1 - 3	3 - 1		

Bowings:

□	□	□	□
V	V	V	V

Practice Points

Third Movement

No. 8 measures 18 to 30

*Hand Patterns are marked **I** **II** **III** **IV** . See Book 7.

No. 11 measures 81 to 83

Diminished 7th arpeggio on A

No. 12 measures 148 to 150. Diminished 7th arpeggio on G

No. 13 measures 84 to 96. Pizzicato with thumb and first finger.

a.

Play above arco.

b. Bow sounds like pizz. Ring * Ring ** Ring * Ring ** etc.

* Bow moves quickly to A string and waits.
 ** Bow moves quickly to G string and waits.

No. 14 measures 151 to 163. Pizzicato with thumb and first finger.

a.

Play above arco as 13b

b. Bow sounds like pizz. Ring Ring Ring etc.

Concerto in B \flat Major for Cello and Orchestra

Boccherini/ Grützmacher

Allegro moderato

Tutti

The musical score consists of seven staves of music. The first staff (measures 3-7) is in bass clef and includes dynamics *cresc.*, *poco*, and *a*. The second staff (measures 3-7) is in treble clef and includes dynamics *poco*, *f*, *poco dim.*, and *f*, with a **Solo** marking and a triplet of eighth notes. The third staff (measures 6-10) is in bass clef and includes dynamics *fz* and *mf*, with fingering numbers 2, 1, 1, 2, 3. The fourth staff (measures 8-12) is in bass clef and includes dynamics *cresc.* and *f*, with fingering numbers 0, 1, 4, 4, 4, 3. The fifth staff (measures 10-14) is in bass clef and includes dynamics *fz* and *p*, with fingering numbers 2, 1, 1, 2, 3. The sixth staff (measures 12-13) is in bass clef and includes dynamics *cresc.*, *sf*, and *mf*, with fingering numbers 1, 4, 1, 1, 4. The seventh staff (measures 13-14) is in bass clef and includes dynamics *cresc.*, *f*, and *p*, with fingering numbers 3, 4, 2, and a **II** marking.

14

Musical notation for measure 14, bass clef, featuring a series of eighth notes with accents and fingerings (1, 3, 0).

15

Musical notation for measure 15, bass clef, featuring eighth notes with accents and fingerings (1, 3, 0, 1, 3, 4). *cresc.*

16

Musical notation for measure 16, bass clef, featuring eighth notes with accents and fingerings (1, 2, 3, 2, 3, 3, 1, 4, 2, 1, 3, 3, 3, 2). *calmand.* *f* *p dolce*

18

Musical notation for measure 18, treble clef, featuring eighth notes with accents and fingerings (3, 1, 2, 3, 1, 3, 2, 1, 2, 2, 3, 3, 2, 1). *cresc.*

20

Musical notation for measure 20, treble clef, featuring eighth notes with accents and fingerings (1, 3, 2, 1, 3, 1, 3). *mf* *p* *molto cresc.*

21

Musical notation for measure 21, treble clef, featuring eighth notes with accents and fingerings (1, 2, 3, 2, 1, 2, 3, 2, 1). *f* *pp*

22

Musical notation for measure 22, treble clef, featuring eighth notes with accents and fingerings (2, 2, 3, 1). *cresc.*

23

Musical notation for measure 23, treble clef, featuring eighth notes with accents and fingerings (2, 3, 2, 1, 2, 1, 2, 1). *rit.* *f* *lento* *a tempo* *p ma*

25 **A** *restez* *espress.* *p*

27 *cresc.* *mf*

28 *sf*

29 *p* *cresc.*

30 *f* *Tutti* *f*

34 *fz* *f sempre.*

36 *ffp* *cresc. poco a poco*

38 *f* *dim. e poco calmand.*

Solo tranquillo

40 **B** *p ma espress.* *restez* *cresc.* *sf*

42 *pp* *poco* *mf* *cresc.*

44 *f nobile* *p* *meno* *mf* *dim.*

47 *pp* *poco*

48 *piu*

49 *sf*

50 *f*

51 *mf* *sf* *dim.* *poco* *sf*

Cadenza
Solo
tranquillo

79 *f* *cresc. e rit.* *ff* *p* *un poco*

2 *accel.* *e cresc.*

3 *f* *dim.* *accel.* *calmand.*

4 *p* *tranquillo poco* *accel. e cresc.*

6 *brillante* *p a tempo* *calmand.*

8 *cresc.*

9 *mf accel.* *calmand.* *f* *molto riten.* *p dolce a tempo (tranquill.)*

11 *calmand.*

12 *p* *cresc.* *mf*

Detailed description: This musical score is for a Cadenza Solo, marked 'tranquillo'. It consists of ten staves of music, numbered 79 to 12. The notation is primarily in bass clef with a key signature of one flat. The score includes various dynamics such as *f* (forte), *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *mf dolce*. Performance instructions include *cresc. e rit.*, *accel.*, *dim.*, *molto riten.*, *calmand.*, and *brillante*. Fingerings and bowings are indicated with numbers 1-4 and 'v' for breath marks. The piece concludes with a *mf* dynamic on the final staff.

Adagio (non troppo)

Tutti
p

f

Solo

p

p
con espress.
2a volta *pp*

4

6

8

10

12

15

mf

p dolce

sf

pp

poco

cresc.

f

dim.

p cresc. espres.

mf

p

cresc.

f

pp

17 *cresc.*

18 *f*

19 *p cresc. mf dim. p cresc. e*

21 *riten. f accel. rall.*

non presto

22 *a tempo rit. a tempo*

tr *sonore*

25 *dim. < >*

rall. pp

Rondo
Allegro
Tutti

The musical score is written for a single melodic instrument, likely a violin or flute, in a 3/4 time signature. It consists of ten staves of music, with measure numbers 7, 14, 20, 25, 29, 35, 40, 45, and 50 marked at the beginning of their respective staves. The score includes various musical notations such as slurs, accents, and fingerings. Dynamics range from *mf* (mezzo-forte) to *f* (forte), with markings for *cresc.* (crescendo), *p* (piano), and *rit.* (ritardando). Performance instructions include *restez* (rest), *Solo*, and *Tutti*. The score is divided into sections A and B, marked with boxed letters. Section A begins at measure 14, and Section B begins at measure 35. The piece concludes with a final cadence at measure 50.

Key performance markings include:

- Measures 1-6:** *mf*, *cresc.*, *Solo*, *f energ.*, *restez*, *p*
- Measures 7-13:** *cresc.*, *f*, *restez*, *Tutti*, *f*
- Measures 14-19:** *p*, *cresc.*, *f*, **A**
- Measures 20-24:** *p*, *poco cresc.*, *mf*, *II*
- Measures 25-28:** *II 3*, *più cresc.*, *3*
- Measures 29-34:** *f*, *3 rit.*, *pf a tempo*, *restez*, *Tutti*, *f*
- Measures 35-39:** *p*, *Solo*, *2*, *1*, *1*
- Measures 40-44:** *p scherz.*, *cresc.*, *mf*, *espress.*
- Measures 45-49:** *cresc.*, *p*, *mf*
- Measures 50:** *mf*, *II*

105 **Tutti**
mf cresc. *f*

111 *p* *sffp* *pp* *poco*

Solo I

117 *piu f* *cresc.* *f*

123 *restez* *f* *dim.* *restez*

129 *mf* *p*

134 *cresc.*

138 *f con bravura* *p* *cresc.*

141 *f*

144 *p* *mf*

147 *cresc.* *f* *a tempo* *dim.*

150 *e poco rall.* *p* *dim.*

154 *fz* *fz* *dim.*

158 *fp* *(a tempo)*

162 *fp* *f* *Tutti* *un poco pesante*

167 *f* *mf* *cresc.*

172 *ff* *mf*

177 *cresc.* *e rit.* *f*

30 *ff* *dim.*

33 *e* *rall.* *p* *mf* *a tempo*

37 *pp* *cresc.*

41 *e* *poco* *riten.* *fp* *a tempo (tranquillo)*

45 *pfz* *cresc.* *e poco accel.*

49 *f* *sf* *sf* *fp* *sf cresc.*

53 *ritard.* *ff a tempo*

184 *Tutti* *cresc.* *ff* *pesante*

Cadenza No. 2

The musical score for Cadenza No. 2 is presented across nine staves. The first staff begins with a treble clef, a key signature of one flat, and a dynamic marking of *ff*. The second staff continues with a bass clef and includes a measure number '4'. The third staff features a bass clef, a measure number '8', and dynamic markings of *mf*, *mp rit.*, and *a tempo*. The fourth staff has a bass clef, a measure number '12', and a *rit.* marking. The fifth staff uses a treble clef, a measure number '15', and markings for *a tempo* and *mf*. The sixth staff has a bass clef, a measure number '19', and markings for *p* and *a tempo*. The seventh staff has a bass clef, a measure number '23', and a *mp* marking. The eighth staff has a bass clef, a measure number '27', and a *mf* marking. The ninth staff has a bass clef, a measure number '30', and markings for *dim.*, *rit.*, and *f*. The score includes various musical notations such as slurs, accents, and fingerings.

33 *rit.* *a tempo* *accel.*

37 *mp*

40

43 *f*

46 *rit.* *grandioso*

49 *cresc.* *ff a tempo*

53

57 *rit.*

61

184 *Tutti* *cresc.* *ff* *pesante*

Glossary for Boccherini:

I II III IV	Left hand patterns used in Book 7
I II III IV	Strings used (A D G C)
Tutti	Orchestra part. All play.
Solo	Solo with orchestra.
Cadenza	Solo without orchestra often on the 6/4 chord of the tonic.
Calmand.	Calmando. Calmly, growing quieter.
Dolce	Sweet, soft, suave.
ma espress.	ma espressione. But expressively.
restez	Stay in one position
nobile	In a refined, noble style.
meno	Less; not so...
poco	Little.
molto	Very, much.
acceler	Accelerando. Growing faster, accelerating.
brillante	Brilliant, showy, sparkling.
riten.	Ritenuto. Held back; at slower rate of speed.
ritard.	Ritardando. Growing slower and slower.
rall.	Rallentando. Growing slower and slower.
tranquill.	Tranquillo. Tranquilly, quietly, calmly.
grandioso	With grandeur; majestically, pompously, loftily.
ossia	Or else. An alternative suggestion for a passage.
non troppo	Not too much.
energ.	Energico. With energy. Vigorously accented and distinctly phrased.
scherz.	Scherzoso. In a playful, sportive, toying manner; lightly, jokingly.
gliss.	Glissando. A flowing, unaccented execution of a passage or a smooth, deliberate gliding from one tone to another.
con bravura	With bravura, boldness, spirit, dash, brilliance.
un poco pesante	A little pesant-like. Heavy, ponderous.
piu	More.
leggiere	Light, airy.
accel.	Accelerando; growing faster.
sonore	Sonorous, resonant.



SUMMY-BIRCHARD INC.
Distributed by

WARNER BROS. PUBLICATIONS
15800 NW 48th Avenue • Miami, Florida 33014
A Warner Music Group Company

ISBN: 0-87487-366-5