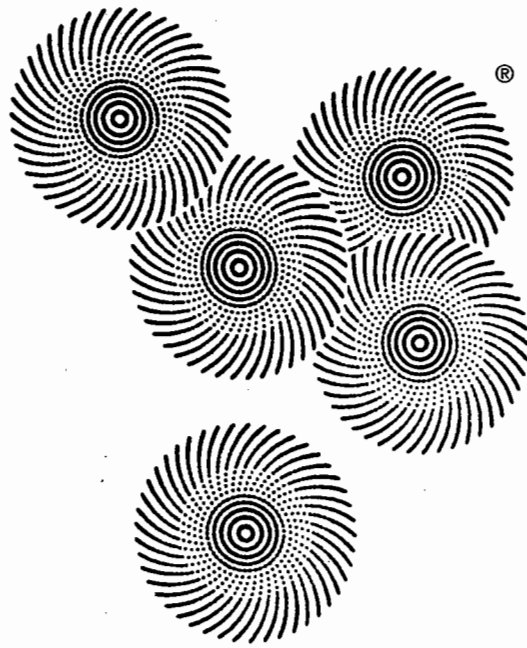


Suzuki[®] Cello School

CELLO PART

VOLUME 4



Suzuki Method International

INTRODUCTION

FOR THE STUDENT: This material is part of the worldwide Suzuki Method of teaching. Companion recordings should be used with these publications. In addition, there are piano accompaniment books that go along with this material.

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.

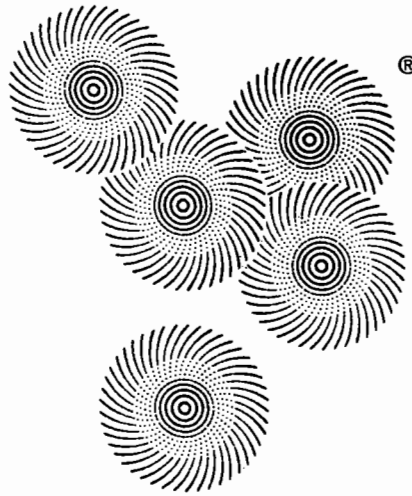
In order to obtain more information about the Suzuki Method, please contact your country's Suzuki Association, the International Suzuki Association at 3-10-15 Fukashi, Matsumoto City 390, Japan, The Suzuki Association of the Americas, 1900 Folsom, #101, Boulder, Colorado 80302 or Summy-Birchard Inc.,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

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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Four Essential Points for Teachers and Parents

1. Children should listen to the reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.
2. Tonalization, or the production of a beautiful tone, should be stressed in the lesson and at home.
3. Constant attention should be given to accurate intonation, correct posture, and the proper bow hold.
4. Parents and teachers should strive to motivate children so they will enjoy practicing correctly at home.

Through the experience I have gained in teaching young children for over thirty years, I am thoroughly convinced that musical ability can be fully cultivated in all children if the above four points are faithfully observed.

Musical ability is not an inborn talent but an ability that can be developed. All children who are properly trained can develop musical ability just as all children develop the ability to speak their mother tongue. For the happiness of children, I hope these four essential points will be carefully observed and put to continual use in the home and in the studio.

Shinichi Suzuki

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Tonalization

D Major

4 1 2 1 2 4 2 1 2 4 2 1 0 3 0

G Major

4 1 2 1 2 4 2 1 2 4 2 1 0 3 0

E Major

4 1 2 1 2 4 2 1 2 4 2 1 1 4 1

A Major

4 1 2 1 2 4 2 1 2 4 2 1 1 4 1

1

Concerto No. 5

1st Movement

F. Seitz

Allegro moderato *risoluto*

14 *rit.* *f a tempo* *mf* *f*

20 *mf* *p*

26 *cresc.* *f* *rit.* *p a tempo*

31

35 *f risoluto* *dim.*

40 *p espress.*

45 *cresc.* *p* *cresc.* *f molto cresc.*

50 *ff* *mf*

54 *cresc.* *f* *p*

57 *cresc.* *f*

60 *tranquillo e dolce*

67

73

79 *brillante*

81

83

85

87

89

91

93

Etude for Changing Strings

S. Suzuki

A

V 3 4 2 1 1 2 2 4 1 1 2

2 4 1 1 2 2 4 1 1 2

1 0 3 4 1 1 2 2 4 1 1 2

rit. *a tempo*

2 4 1 1 2 2 4 1 1 2 0 0

B

C

v v

To be practiced at the frog, middle and tip.

2

Sonata in C Major

Allegro

J. B. Brevall

1 *f* *mf* *f* *mf* *p* *mp* *f* *p* *f* *p* *f* *mf* *f* *p* *f* *p* *f* *mf* *f* *p* *f* *mf*

54 *p*

59 *f*

64 *dim. rit. mf a tempo*

70 *mf p*

75 *mp f p*

81 *f*

86 *f p f*

91 *p f*

94 *p f*

97 *p*

101 *f ff*

Rondo grazioso

106 *p*

111 *p*

117 *f* *f* *f* *p*

124 *f* *p*

130

134 *f* *p*

139 *f* *p* *mf*

145 *p*

152 *f* *dim. e rit.* *p a tempo*

158 *f*

164 *p*

Detailed description of the musical score: The score is written in bass clef with a 6/8 time signature. It begins at measure 106 with a piano (*p*) dynamic. The first staff (106-110) features a melodic line with slurs and a triplet of eighth notes. The second staff (111-116) continues the melody with a piano (*p*) dynamic. The third staff (117-123) includes a forte (*f*) dynamic and a double bar line. The fourth staff (124-129) returns to piano (*p*) dynamics. The fifth staff (130-133) continues the melodic development. The sixth staff (134-138) features a forte (*f*) dynamic followed by piano (*p*). The seventh staff (139-144) includes a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The eighth staff (145-151) is marked piano (*p*). The ninth staff (152-157) starts with a forte (*f*) dynamic, followed by a *dim. e rit.* (diminuendo and ritardando) section, and ends with a piano (*p*) dynamic and the instruction *a tempo*. The tenth staff (158-163) features a forte (*f*) dynamic. The final staff (164-169) begins with a piano (*p*) dynamic and concludes with a forte (*f*) dynamic.

171 *p* *mf*

177

183 *f*

189 *p*

194 *f*

198 *f* *p*

202 *f* *p*

207

213 *rit.* *p a tempo*

219 *f*

225 *p* *f*

Tonalization

G Major

Musical notation for G Major Tonalization exercise. The piece is in G major, 13/8 time, and consists of 11 measures. The melody is written on a treble clef staff. Fingerings are indicated by numbers 1-4 above the notes. Below the staff, the fingering sequence is: II^a (1 4 2) I^a (1 2 3 2 1) II^a (2 3 2 4 1).

G Minor

Musical notation for G Minor Tonalization exercise. The piece is in G minor, 13/8 time, and consists of 11 measures. The melody is written on a treble clef staff. Fingerings are indicated by numbers 1-4 above the notes. Below the staff, the fingering sequence is: II^a (1 4 2) I^a (1 2 3 2 1) II^a (2 3 2 4 1).

Twinkle, Twinkle, Little Star

Musical notation for the first six measures of "Twinkle, Twinkle, Little Star". The piece is in G major, 13/8 time, and consists of 11 measures. The melody is written on a treble clef staff. Fingerings are indicated by numbers 1, 4, 3, 4, 3 above the notes. The bass line is written on a bass clef staff.

Musical notation for the last five measures of "Twinkle, Twinkle, Little Star". The piece is in G major, 13/8 time, and consists of 11 measures. The melody is written on a treble clef staff. Fingerings are indicated by numbers 4, 3, 1, 4, 4 above the notes. The bass line is written on a bass clef staff.

French Folk Song

Musical notation for the first six measures of the French Folk Song. The piece is in G major, 13/8 time, and consists of 11 measures. The melody is written on a treble clef staff. Fingerings are indicated by numbers 4, 1, 2 above the notes. The bass line is written on a bass clef staff.

Musical notation for the last five measures of the French Folk Song. The piece is in G major, 13/8 time, and consists of 11 measures. The melody is written on a treble clef staff. Fingerings are indicated by numbers 4, 1, 1, 3, 4, 1 above the notes. The bass line is written on a bass clef staff.

Musical notation for the last three measures of the French Folk Song. The piece is in G major, 13/8 time, and consists of 11 measures. The melody is written on a treble clef staff. Fingerings are indicated by numbers 0, 4, 4, 4 above the notes. The bass line is written on a bass clef staff.

To be used as a review for tenor clef.

3

Chanson Triste

Allegro non troppo

P. Tchaikovsky

p con molto espressivo

p

mf *p*

p *cresc.*

f *dim.*

f

p poco rit. *p* a tempo

p

mf

p *pp*

ppp

4

Suite No. 1 for Unaccompanied Violoncello

Minuet I

J. S. Bach

1 *p*

5 *mf*

10

15 *p*

20

Detailed description: This block contains the first 24 measures of Minuet I. The music is written in bass clef, G major, and 3/4 time. It features a series of eighth-note patterns with various fingerings (0, 1, 2, 3, 4) and dynamic markings (*p*, *mf*). The piece concludes with a repeat sign and a final cadence.

Minuet II

25

31

37

43

Detailed description: This block contains the second 18 measures of Minuet II. The music is written in bass clef, G minor, and 3/4 time. It features a series of eighth-note patterns with various fingerings (1, 2, 3, 4) and dynamic markings. The piece concludes with a repeat sign and a final cadence.

Minuet I da Capo

Tonalization

Major Scales in Two Octaves

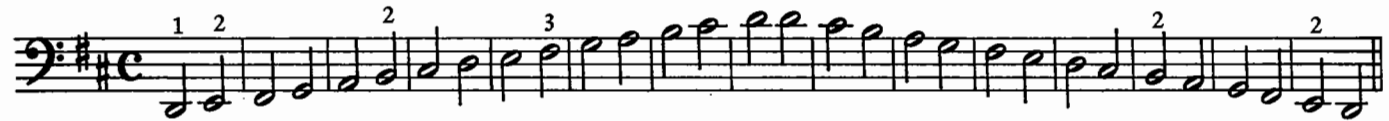
C



G



D



A



E \flat



B \flat



F

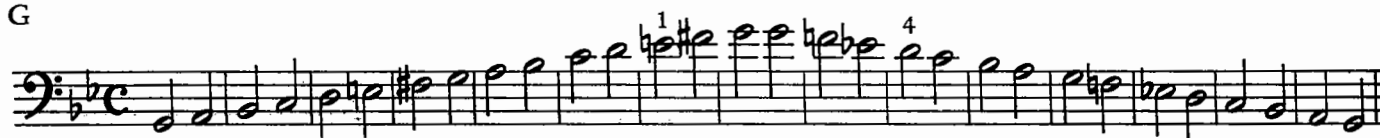


Melodic Minor Scales in Two Octaves

C



G



D



A



E



B



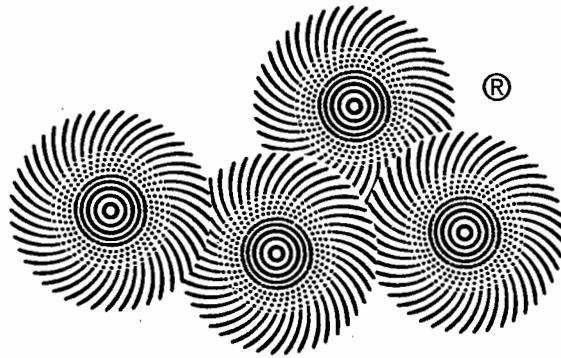
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