

Suzuki[®] Cello School

**CELLO PART
VOLUME 8**



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-term programs and long-term programs. You are also encouraged to join the International Suzuki Association.

FOR THE PARENT: Credentials are essential for any teacher you choose. We recommend you ask your teacher for his or her credentials, especially 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, 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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Pieces en concert, Couperin/Bazelaire

Silcilienne, Maria-Theresia Paradis

Divertimento, Haydn/Piatagorsky

Concerto in c minor, J.C. Bach/Casadesus

Copyright © 1982, 1991 Dr. Shinichi Suzuki

Sole publisher for entire world except Japan:

Summy-Birchard Inc.

exclusively distributed by

Warner Bros. Publications Inc.

15800 N W 48th Avenue

Miami, Florida 33014

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ISBN 0-87487-361-4

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1

Sonata in G Major

I

G. B. Sammartini

Allegro non troppo

Musical notation for measures 1-5. Includes dynamics *f* and *mf*, and fingering numbers 1, 2, 3, 4, 0.

Musical notation for measures 6-10. Includes dynamics *f*, a trill (tr), and fingering numbers 1, 2, 3, 4, 0.

Musical notation for measures 11-14. Includes dynamics *p* and *f*, and fingering numbers 1, 2, 3, 4, 0.

Musical notation for measures 15-18. Includes dynamics *f*, *p*, and *mf*, and fingering numbers 1, 2, 3, 4, 0.

Musical notation for measures 19-22. Includes dynamics *f* and *p*, and fingering numbers 1, 2, 3, 4, 0.

Musical notation for measures 23-27. Includes dynamics *f* and *mf*, and fingering numbers 1, 2, 3, 4, 0.

Musical notation for measures 28-32. Includes dynamics *p dolce*, a trill (tr), and fingering numbers 1, 2, 3, 4, 0.

Musical notation for measures 33-37. Includes dynamics *f* and *p dolce*, and fingering numbers 1, 2, 3, 4, 0.

Musical notation for measures 38-42. Includes dynamics *f* and *p*, and fingering numbers 1, 2, 3, 4, 0.

43 *f* *p*

47 *f* *cresc.* *mf* *f*

51 *p* *mf*

56 *f*

61 *p dolce*

66 *f* *p dolce*

71 *f* *ff*

76

81

* If Cadenza is omitted, cut to pick-up to measure 89.

II

Grave con espressione

1st time *mf* *espressivo*

0 V 2 I 4 V II 4 V 3 V I I

2nd time *p* II *mf*

3 3 2 4 V 4 V V I 3

mp *mf* *p*

6 tr 4 3 4 V 4 V 4 3 V 2 4 1 4 3 tr 0 1

mp *mf* *p*

V I 2 9 3 2 V V 2 4 V V tr 0

f

11 V I 2 3 2 V V 3 2 V V 2 V 4 V 4

mf

14 V V rit. V V // a tempo 0 2 2 4

pp

16 6 4 2 1 V 3 V 4 tr

mf

18 tr 4 3 3 V 3 V 3 4 V 4 rit. tr 1

p dolce

III

Vivace

Musical staff 1: Treble clef, key signature of one sharp (F#), 12/8 time signature. Starts with a repeat sign. Dynamics include forte (*f*) and accents (*V*).

Musical staff 2: Treble clef, key signature of one sharp (F#). Dynamics include piano (*p*) and poco a poco crescendo (*poco a poco cresc.*).

Musical staff 3: Treble clef, key signature of one sharp (F#). Dynamics include forte (*f*), piano (*p*), mezzo-forte (*mf*), and forte (*f*).

Musical staff 4: Treble clef, key signature of one sharp (F#). Dynamics include piano (*p*), mezzo-forte (*mf*), and forte (*f*).

Musical staff 5: Bass clef, key signature of one sharp (F#). Dynamics include forte (*f*) and piano (*p*).

Musical staff 6: Bass clef, key signature of one sharp (F#). Dynamics include mezzo-forte (*mf*) and forte (*f*).

Musical staff 7: Treble clef, key signature of one sharp (F#). Includes a boxed measure number 17. Dynamics include mezzo-forte (*mf*) and forte (*f*).

Musical staff 8: Treble clef, key signature of one sharp (F#). Dynamics include piano (*p*) and forte (*f*).

Musical staff 9: Treble clef, key signature of one sharp (F#). Starts with an asterisk (*) and a measure number 5. Includes an accent (*V*).

23 *p* *mf* *f*

26 *mf* *mp* *p*

29 *mf* *f*

32 *f* *p* *mf* *f* II

35 *p* *mf* *f* III

38 *p* *mf* *f*

41 *f* *p*

44 *mf* *f* *ritard.*

* *f*

Preparatory Exercises for Prelude in G (J.S. Bach)

Chords

A

B

Play slowly and listen for good intonation

String Crossing

A

B

Exercises for Measures 31-38

A

Staff A, measures 1-4. Bass clef, key signature of one sharp (F#), common time (C). The first measure contains a whole rest. The subsequent measures contain eighth-note patterns with various fingerings: 1 3 0, 1 3 4, 1 2 3 1.

Staff A, measures 5-8. Bass clef, key signature of one sharp (F#), common time (C). The first measure contains a whole rest. The subsequent measures contain eighth-note patterns with various fingerings: 2 1 3 1, 3 1 3 1, 2 1 3.

B

Staff B, measures 1-4. Bass clef, key signature of one sharp (F#), common time (C). The first measure contains a whole rest. The subsequent measures contain eighth-note patterns with various fingerings: 0 1 2 1, 2 3 0 1, 2 3 1 2, 3 1 2 3, 4.

C

Keep fingers firmly in place. Let open strings ring.

Staff C, measures 1-8. Bass clef, key signature of one sharp (F#), common time (C). The first measure contains a whole rest. The subsequent measures contain eighth-note patterns with various fingerings: 0 0 1 3 4, 1 1 2 3, 2 1 1 2, 1 1 0.

D

Keep fingers firmly in place. Let open strings ring.

Staff D, measures 1-4. Bass clef, key signature of one sharp (F#), common time (C). The first measure contains a whole rest. The subsequent measures contain eighth-note patterns with various fingerings: 0 0 b1 2 3, 1 2 b3 b1, b2 3 4.

Suite No. 1 in G Major for Unaccompanied Violoncello

Prelude

J. S. Bach

I

1
3
5
7
9
11
13
15
17
19

21

23

25

27

29

31

33

35

37

39

41

II

J. S. Bach

Allemande

3

5

7

9

11

13

15

3

Élégie

Gabriel Fauré

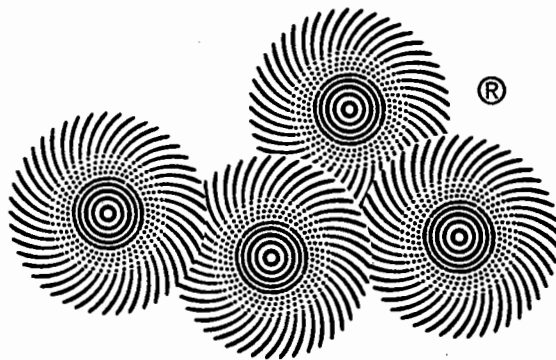
Molto Adagio

The musical score is written in bass clef with a 3/4 time signature. It begins with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Molto Adagio'. The score is divided into measures 1-6, 7-12, 13-18, 19-24, 25-28, 29-31, and 32-35. Dynamics range from *ppp* to *ff*. Articulations include accents, slurs, and breath marks. Fingering is indicated by numbers 1-4 and Roman numerals I-IV. Performance instructions include 'sempre *f*', 'cresc.', 'molto cresc.', 'poco rit.', 'a tempo', 'espressivo', and 'poco a poco'.

ISBN 0-87487-361-4



9 780874 873610



SUZUKI METHOD INTERNATIONAL

Printed in USA



SUMMY-BIRCHARD INC.
distributed by
WARNER BROS. PUBLICATIONS
15800 NW 48th Avenue • Miami, Florida 33014
A Warner Music Group Company



0 29156 11901 5

\$6.95
in USA

0361