Suzuki®

Cello School

Cello Part

Volume 9

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.

Note: The upper fingerings generally indicate across the string fingerings in one position. The lower fingerings generally indicate shifting on one string.

Supplementary pieces for Volume 9:	Scherzo by Van Goens
	Hungarian Rhapsody by Popper
	Kol Nidre by Bruch
Played before Volume 9:	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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Volume 9

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1 **Concerto in C Major, Hob. VIIb. 1,** *J. Haydn* 6

Moderato 6

Adagio 12

Allegro molto 16

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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, Florida 33014

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ISBN 0-87487-365-7

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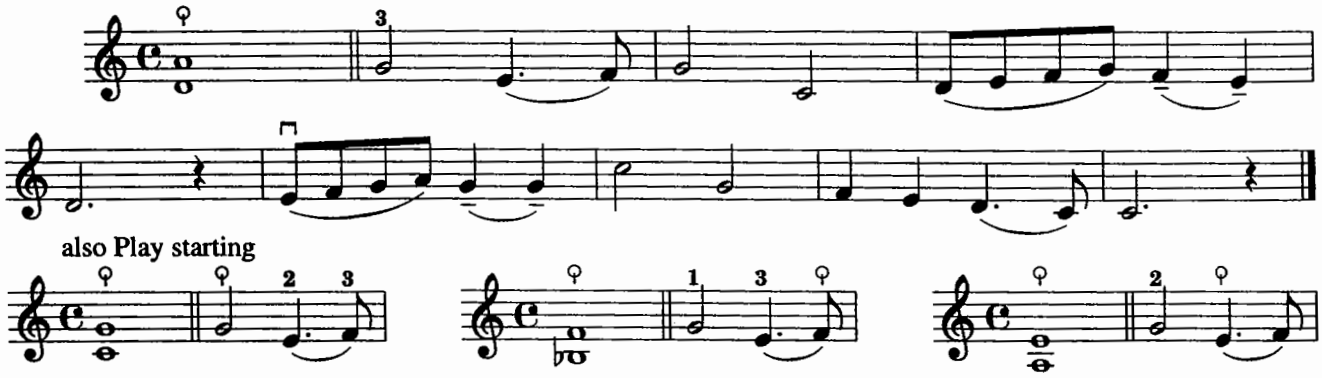
TONALIZATION

1. Prepare

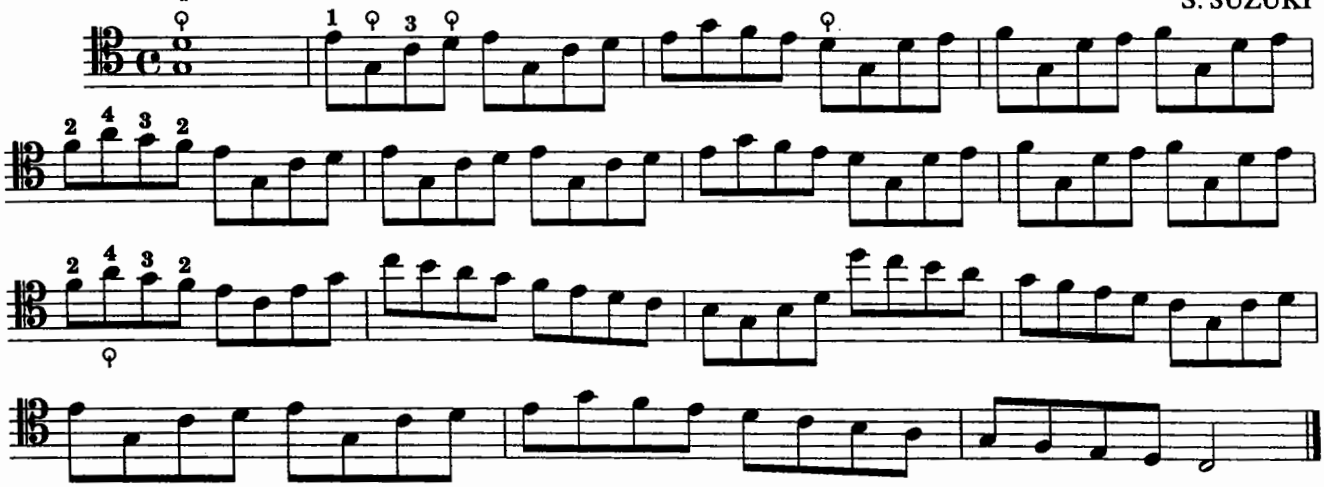


also Play starting

ETUDE

2. Prepare

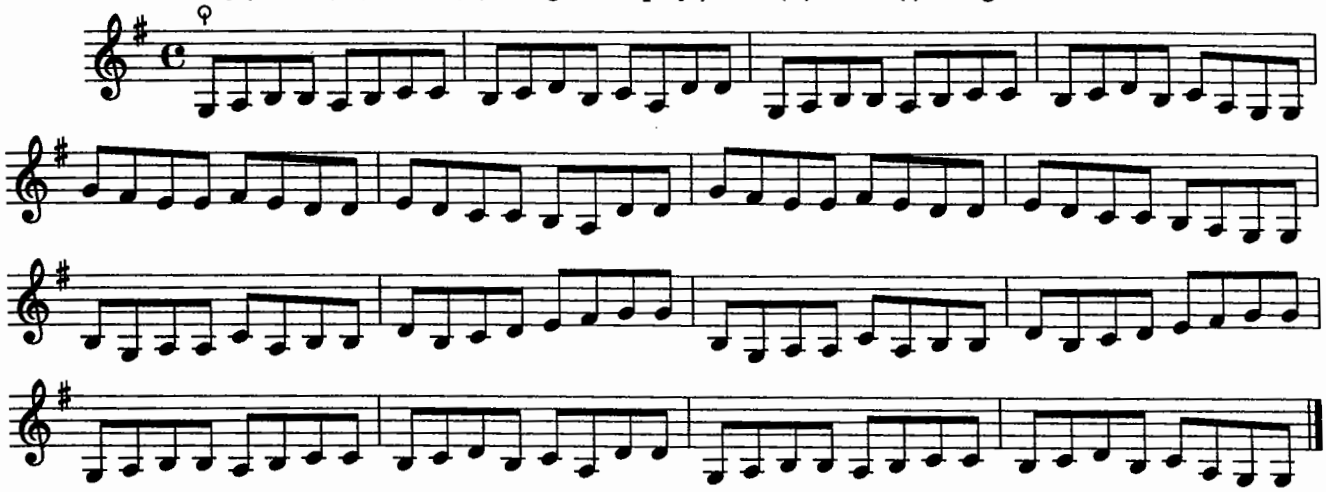
S. SUZUKI



PERPETUAL MOTION

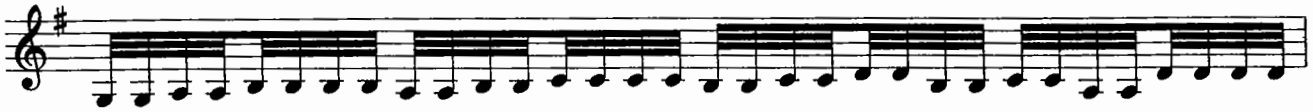
3. Play at tempo of concerto.
Play ♀ on G (III) and D (II) strings; then play ♀ on D (II) and A (I) strings.

S. SUZUKI

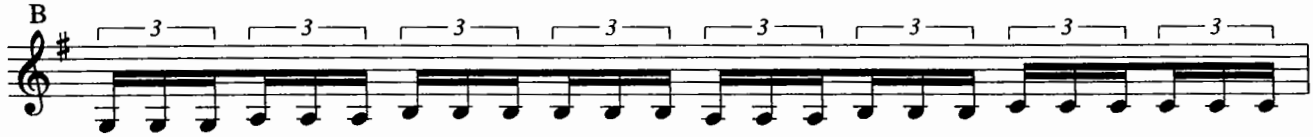


VARIATION

A

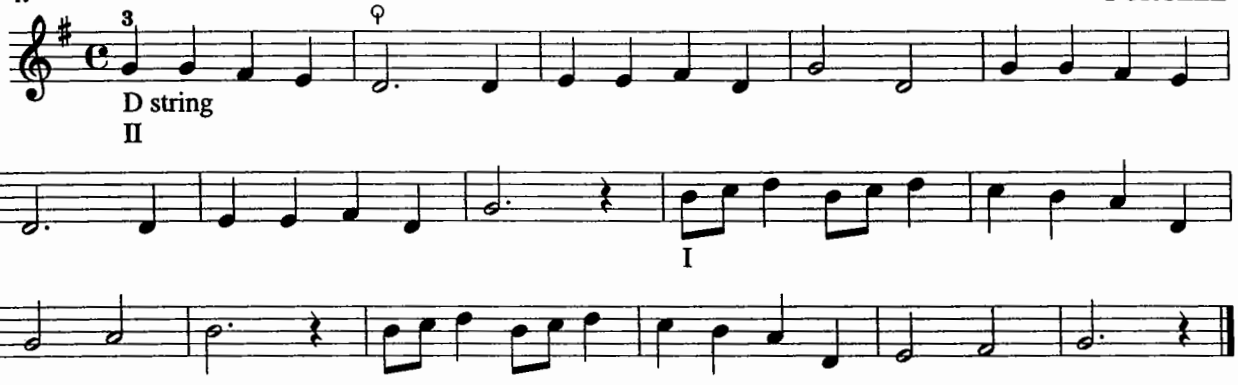


B

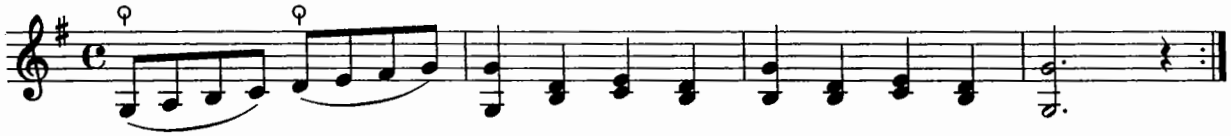


RIGADOON

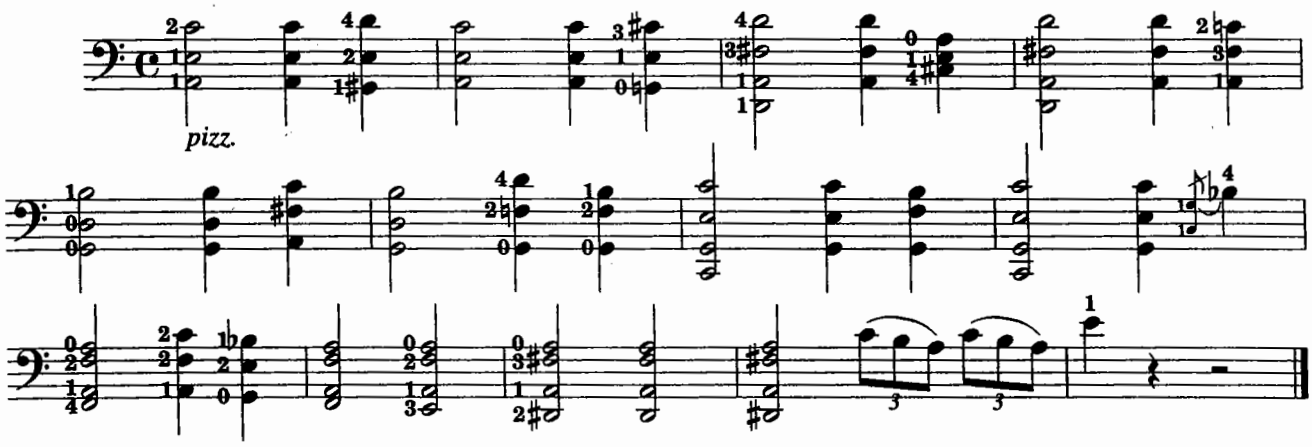
4. PURCELL



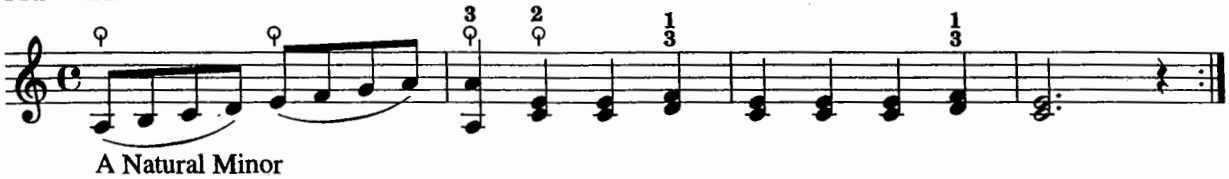
PREPARATION FOR MEASURES 40



PREPARATION FOR MEASURES 71 - 77



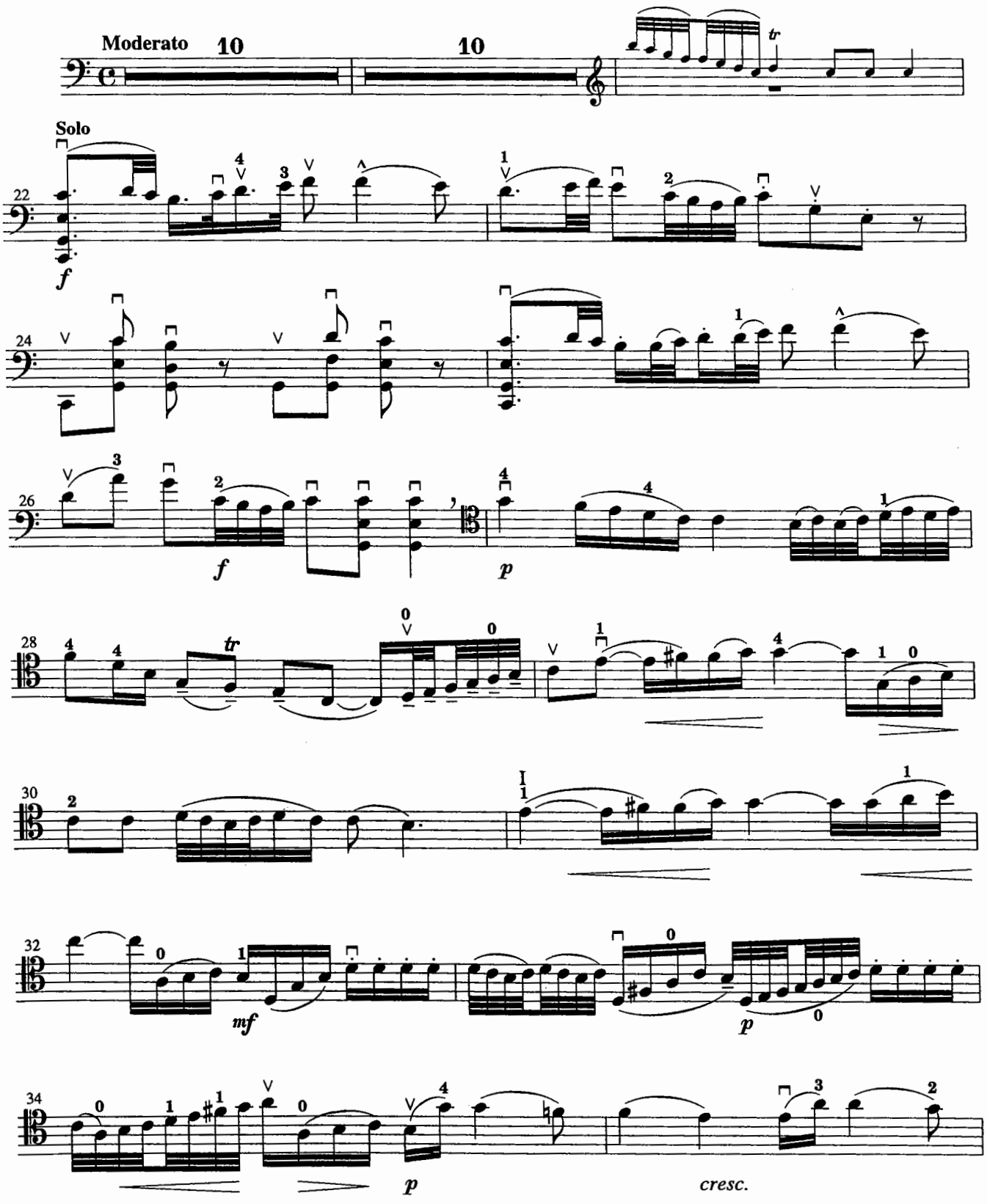
PREPARATION FOR MEASURES 83 - 84

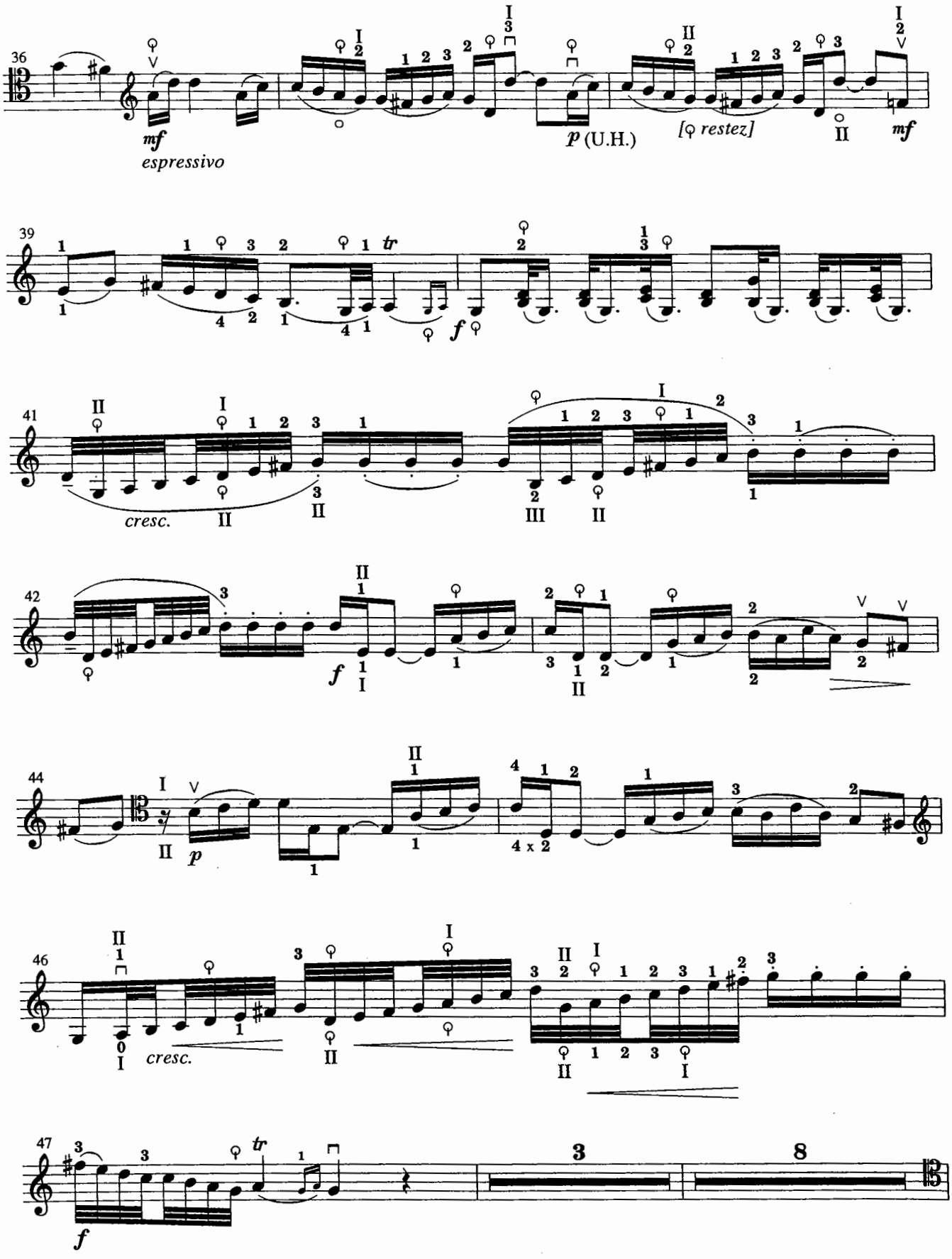


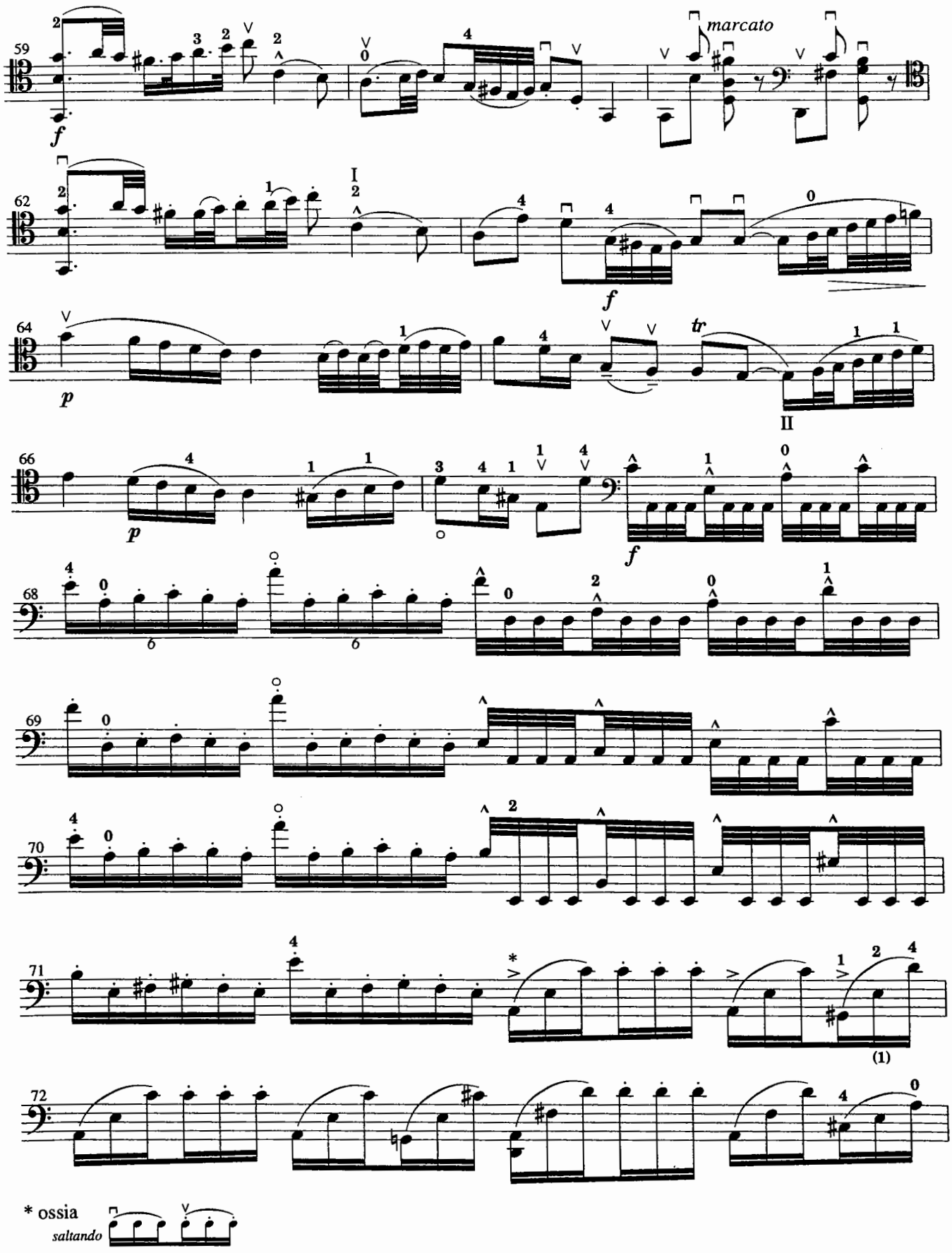
Concerto in C Major

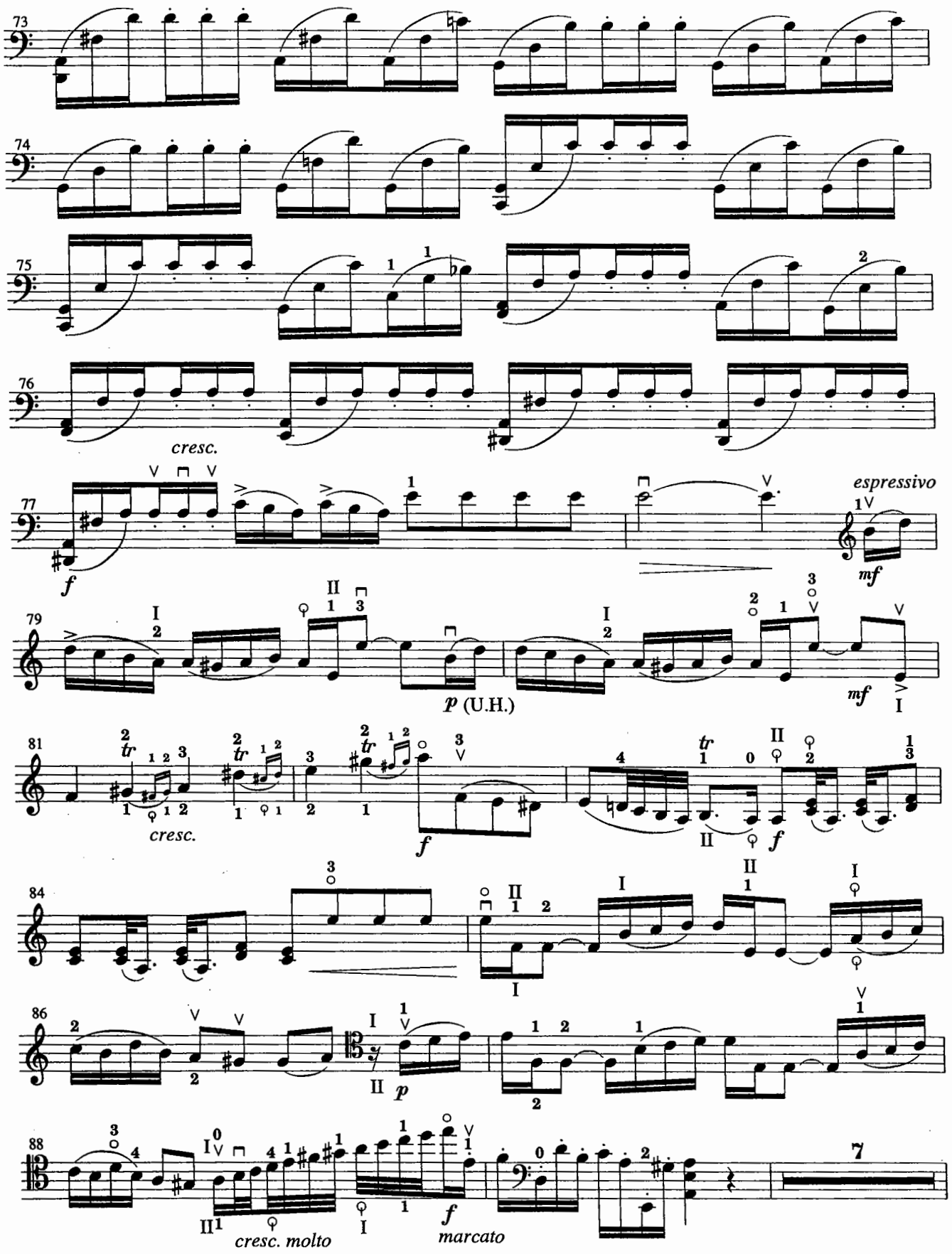
Hob. VIIb. 1

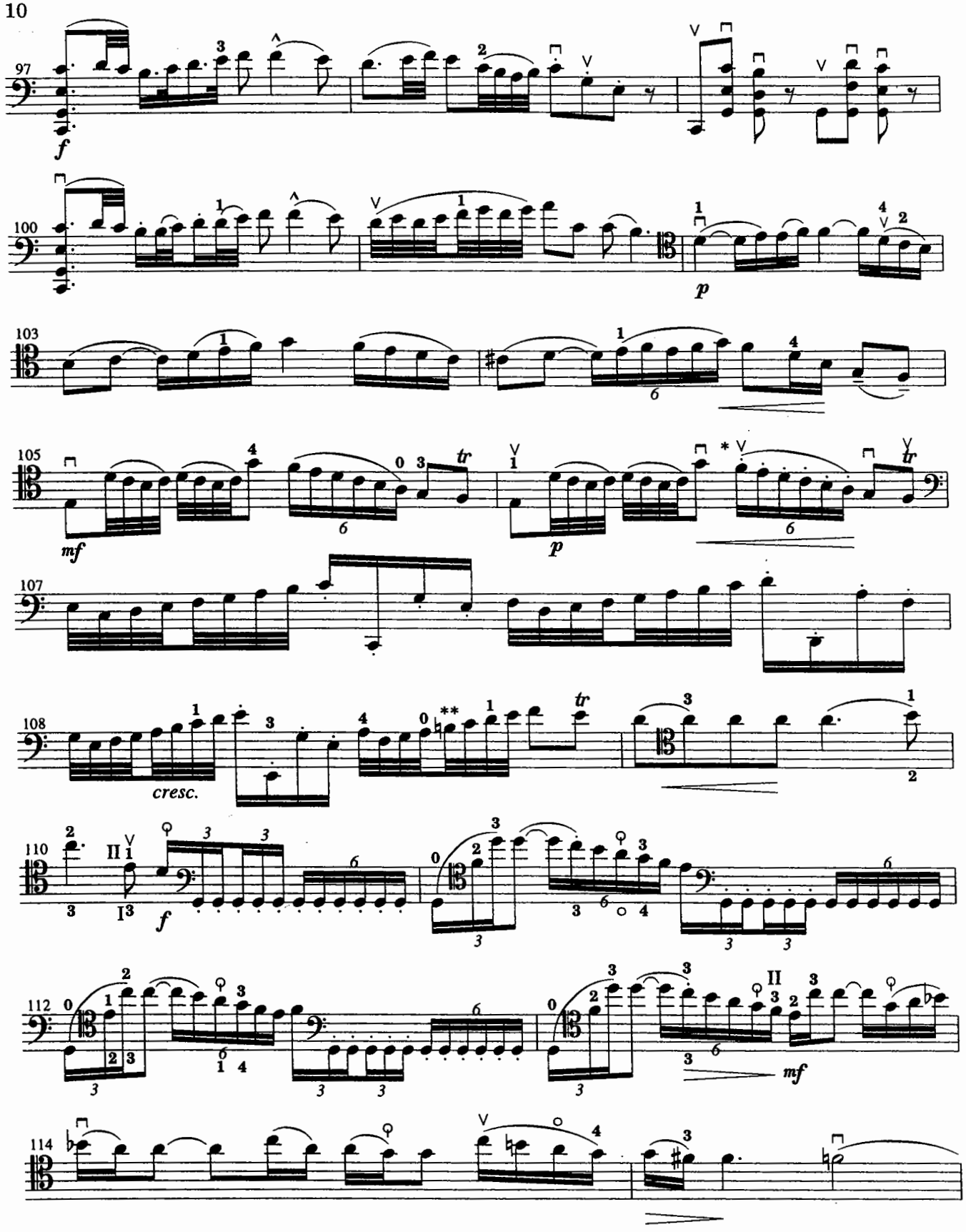
JOSEPH HAYDN




36
mf
espressivo
p (U.H.)
[♀ restez]
mf
39
tr
f
41
cresc.
42
f
44
p
46
cresc.
47
tr
f
3
8

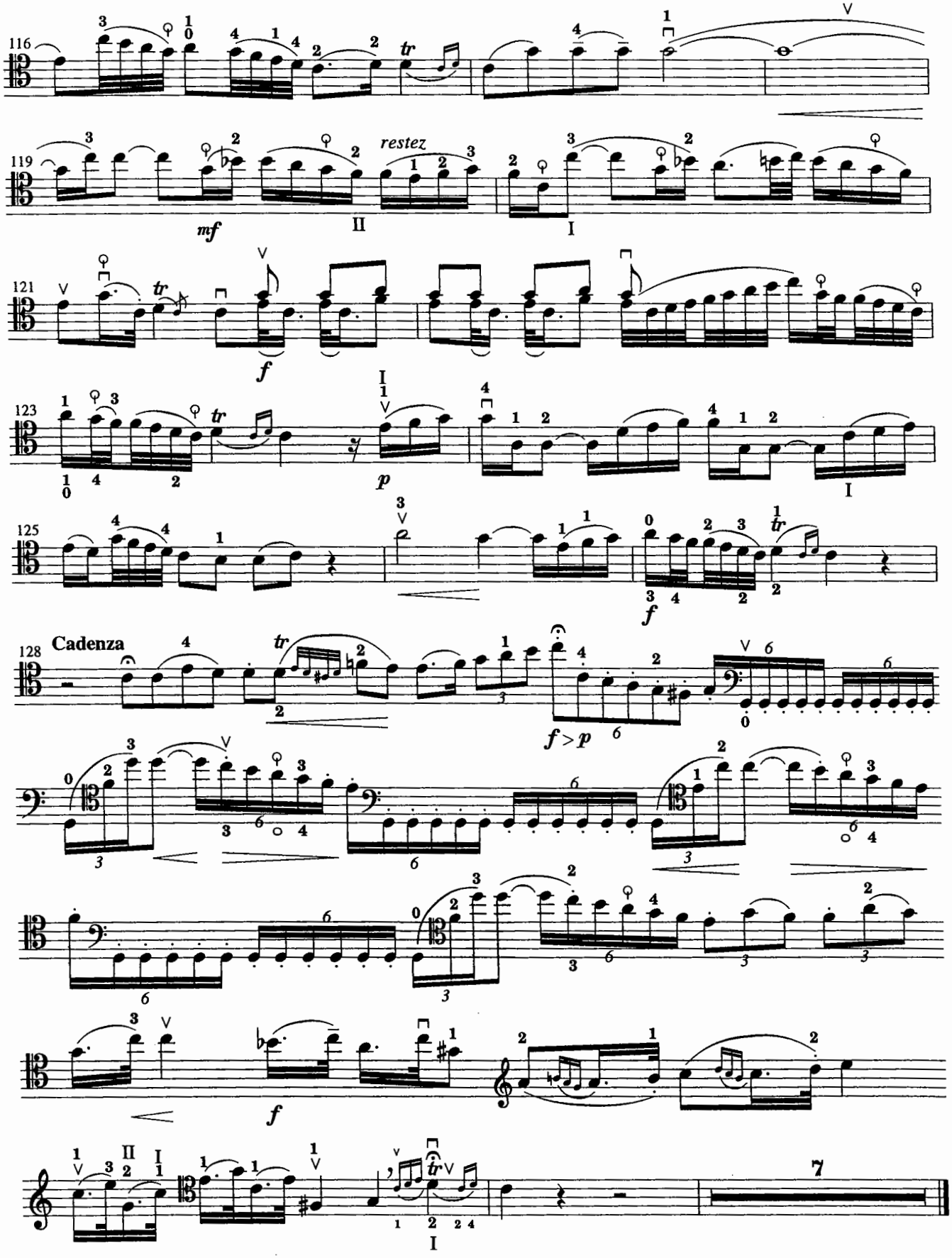

59
marcato
f
62
I
2
f
64
p
tr
II
66
p
f
68
69
70
71
(1)
72
* ossia
saltando


73
74
75
76
cresc.
77
f
espressivo
mf
79
p (U.H.)
mf
81
cresc.
f
84
86
p
88
cresc. molto
f
marcato
7

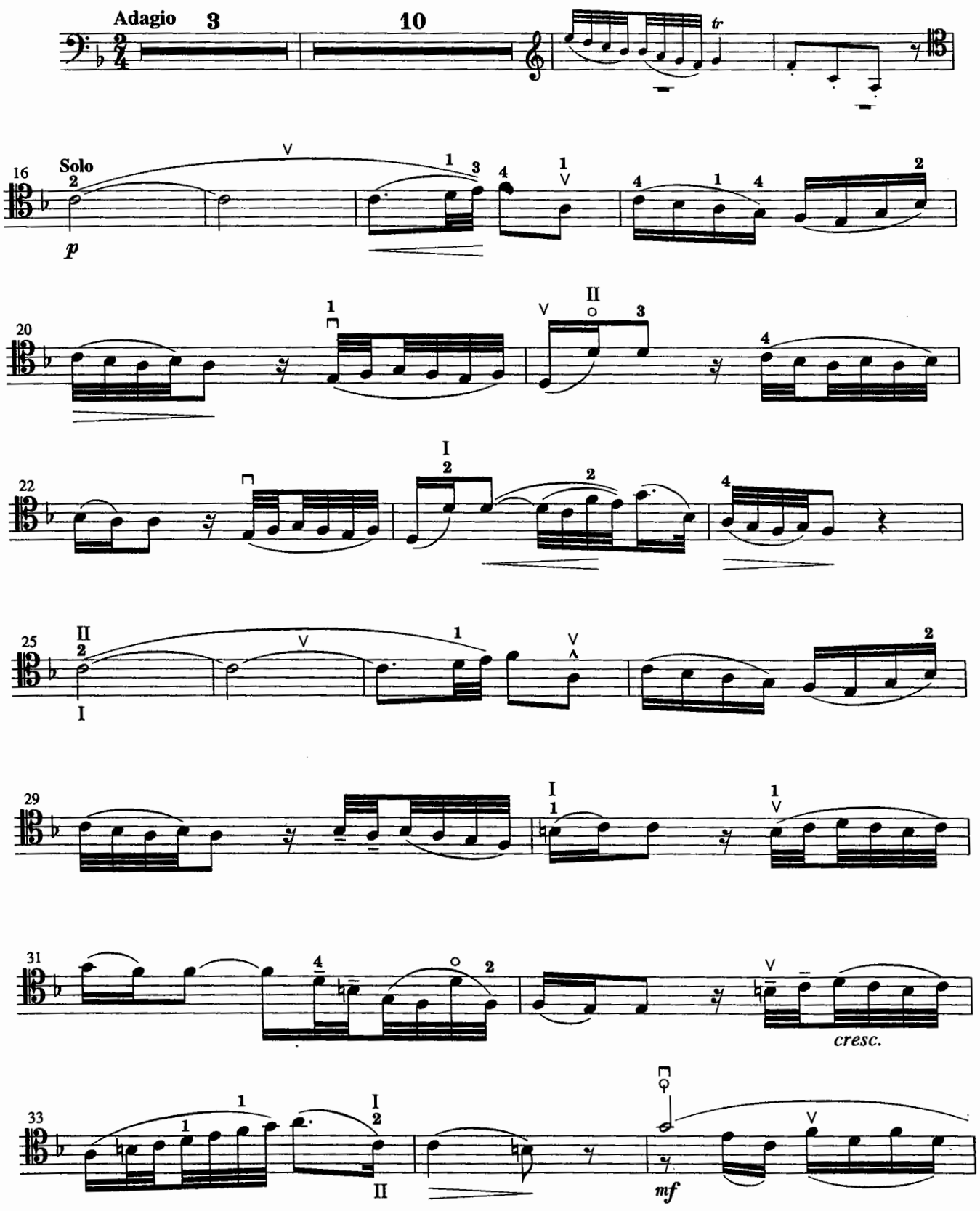


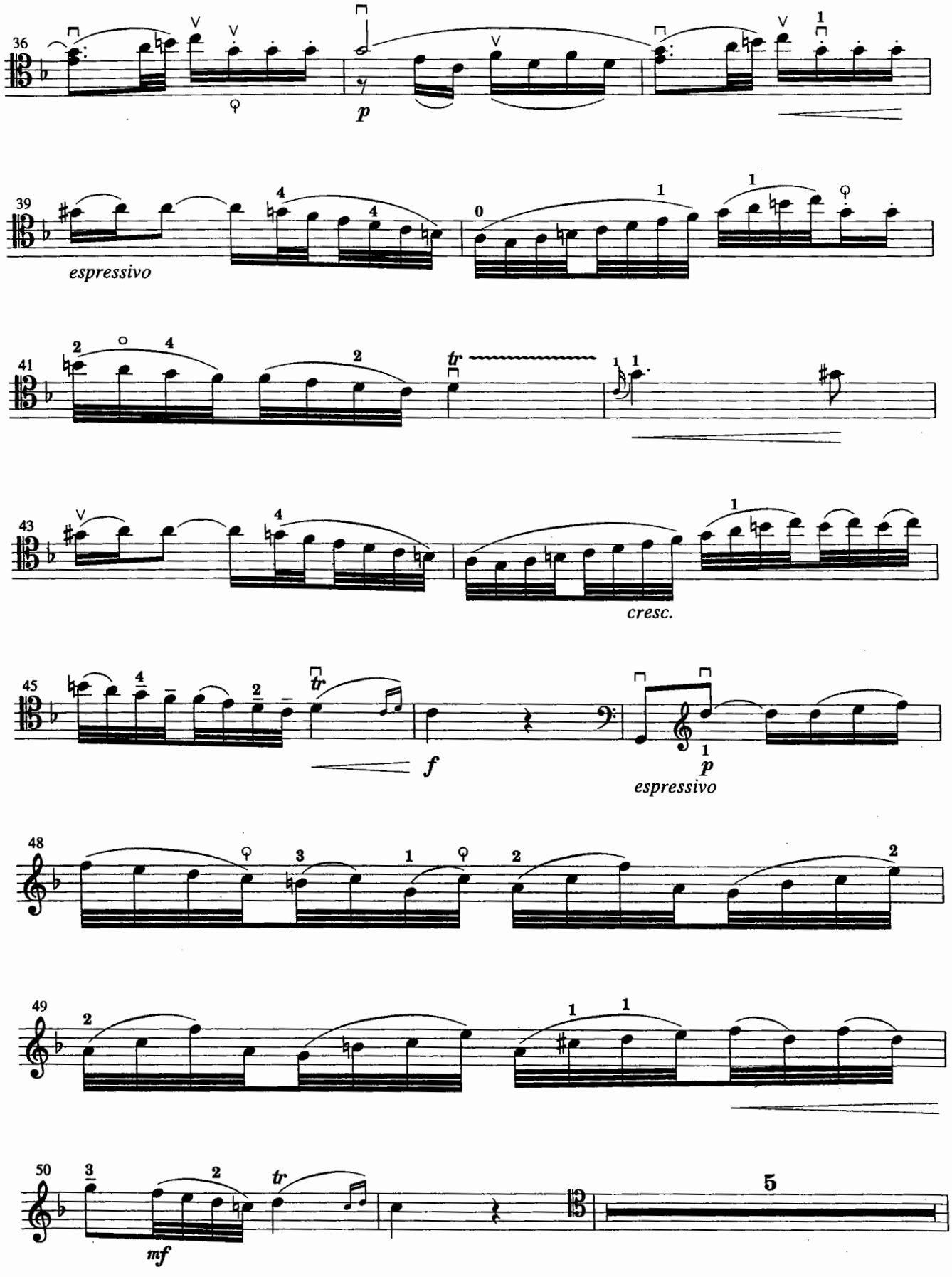
* ossia

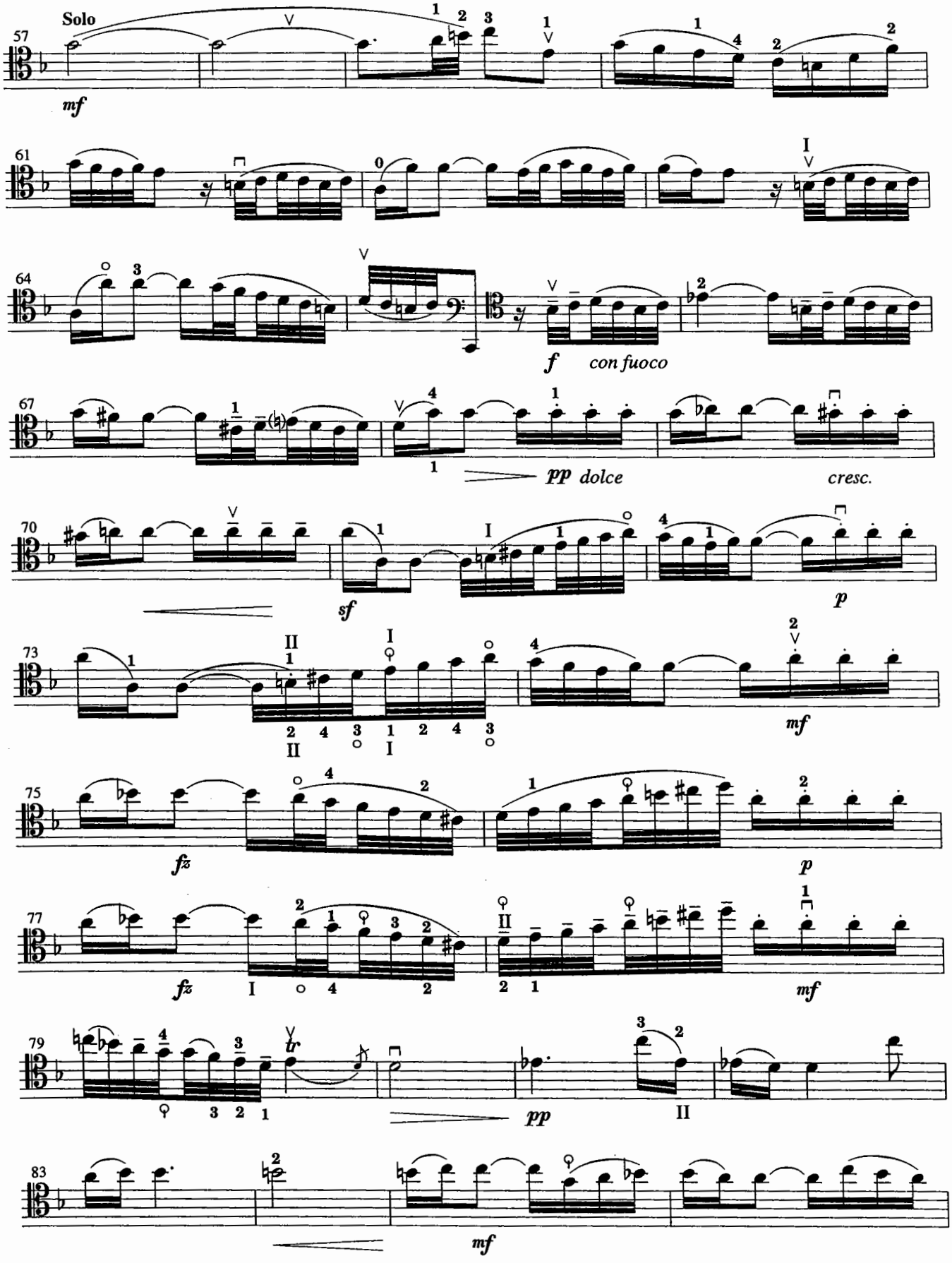
** This note is a B♭ in urtext sources.

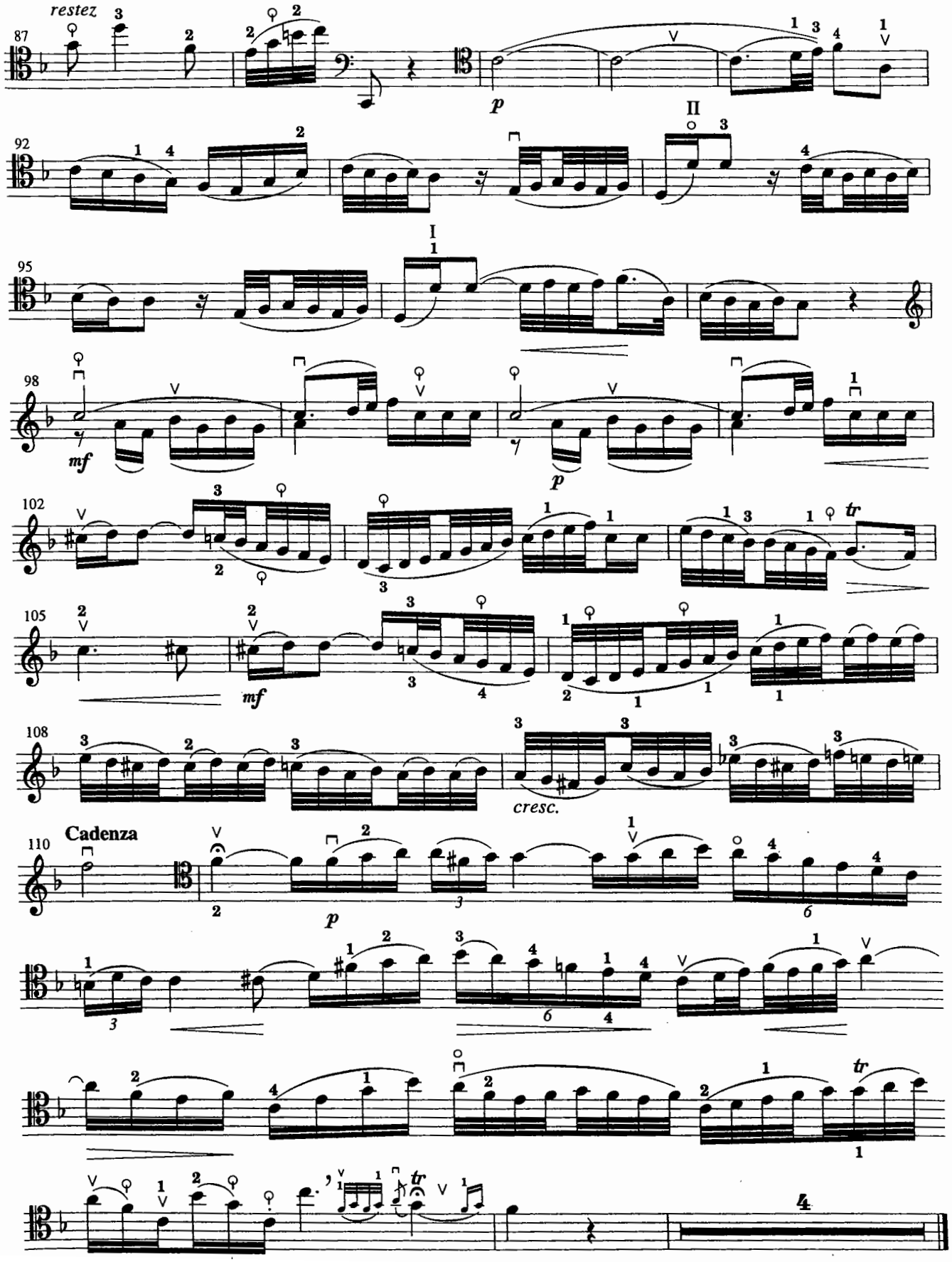

116
119
mf
restez
II
I
121
f
123
tr
p
I
125
f
128
Cadenza
tr
f > p
f
7

II

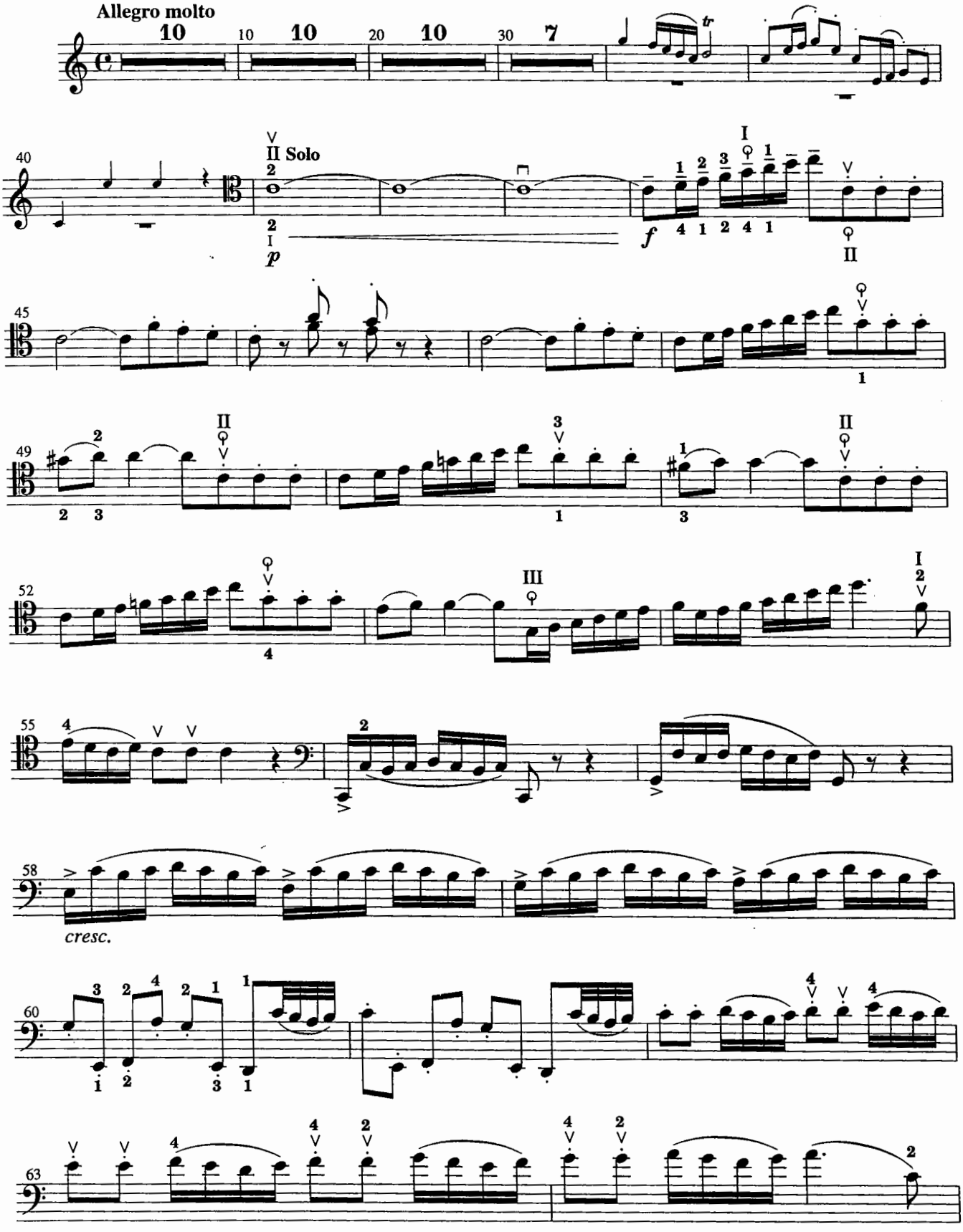


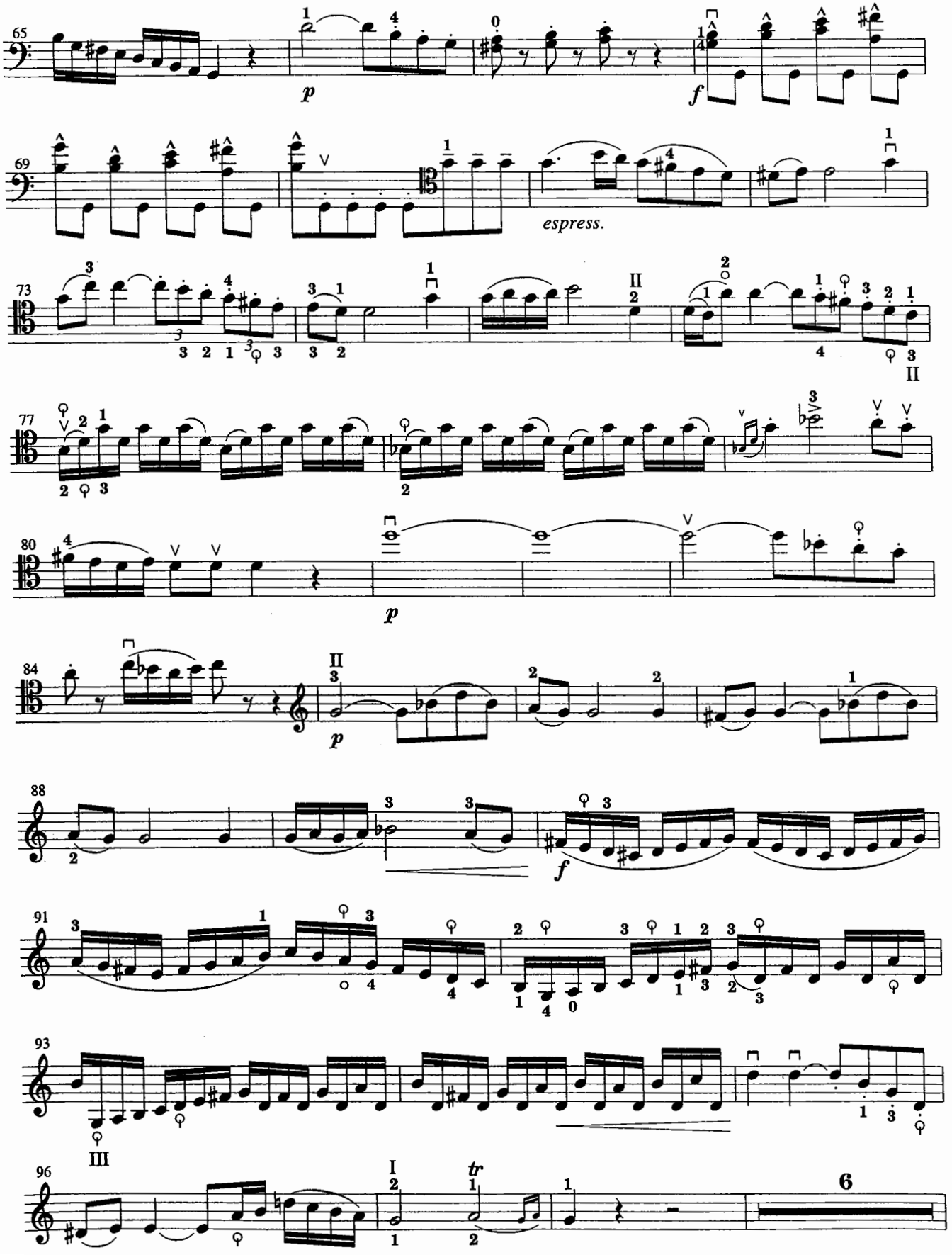

36
p
39
espressivo
41
tr
43
cresc.
45
tr
f
p
espressivo
48
49
50
mf
tr
5

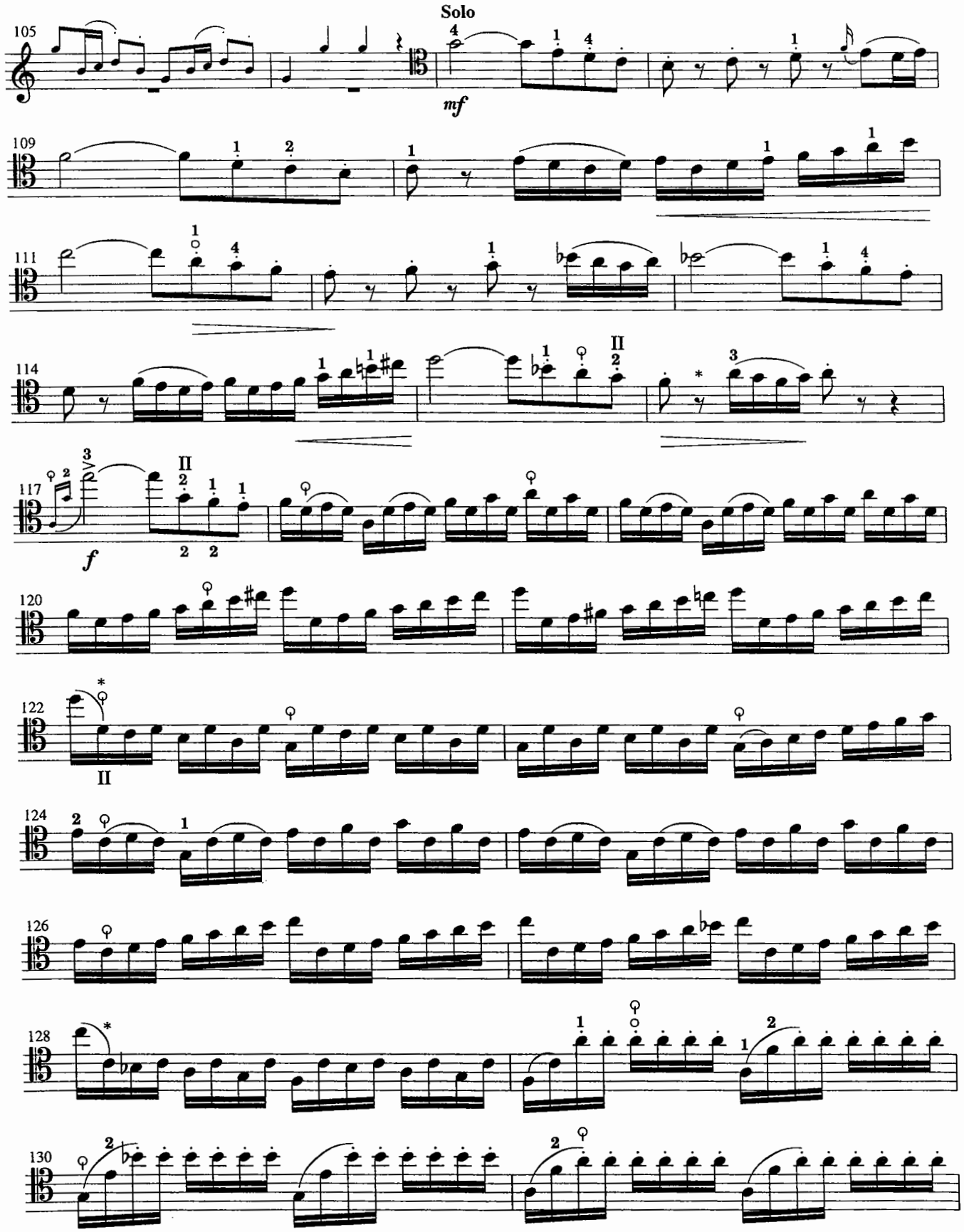

Solo
57
mf
61
64
f
con fuoco
67
pp dolce
cresc.
70
sf
p
73
mf
75
fz
p
77
fz
mf
79
tr
pp
83
mf


restez
87
p
92
II
95
I
98
mf
p
102
tr
105
mf
108
cresc.
Cadenza
110
p
tr
4

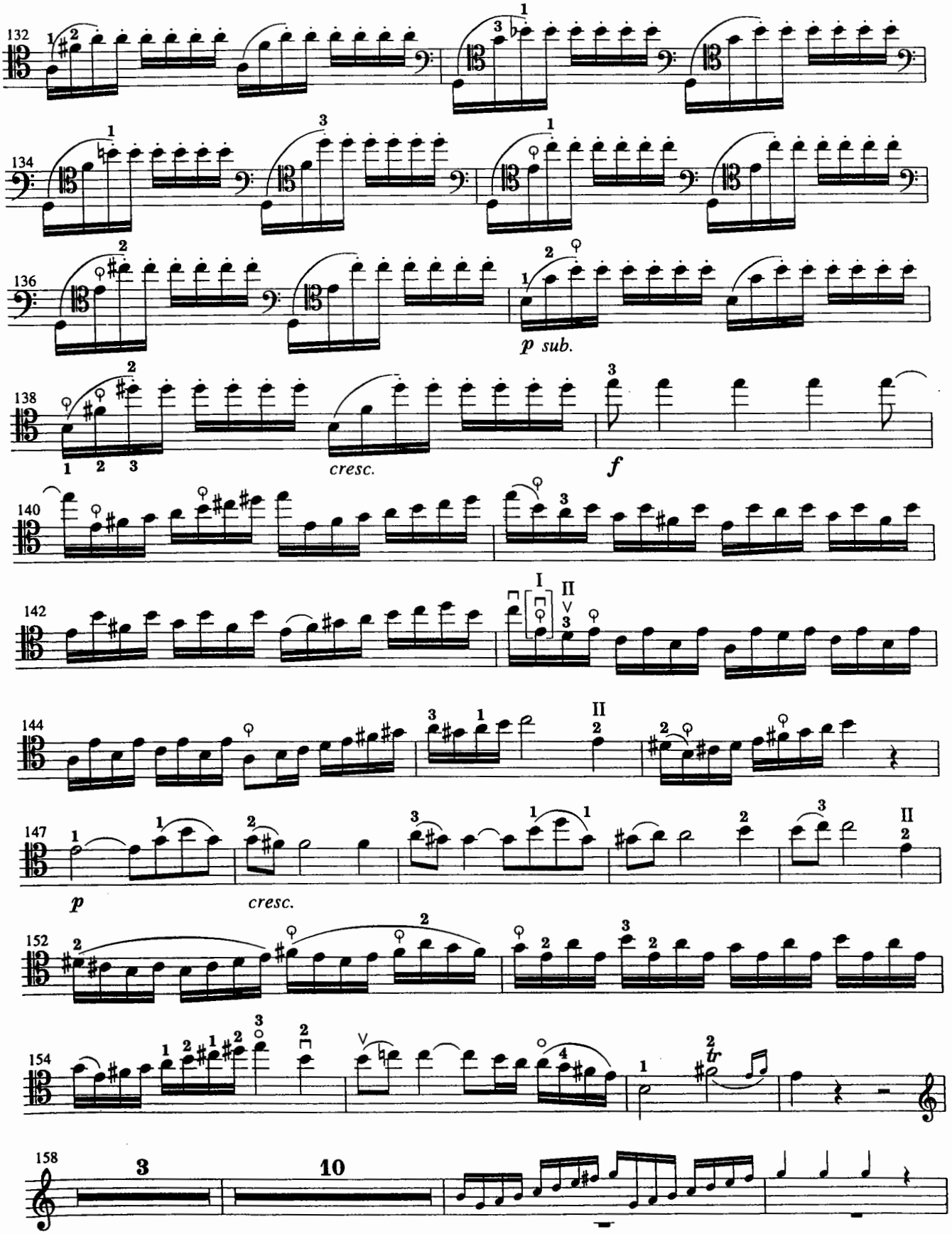
III


Allegro molto
10
10
10
10
7
tr
40
II Solo
p
f
45
49
52
III
55
58
cresc.
60
63

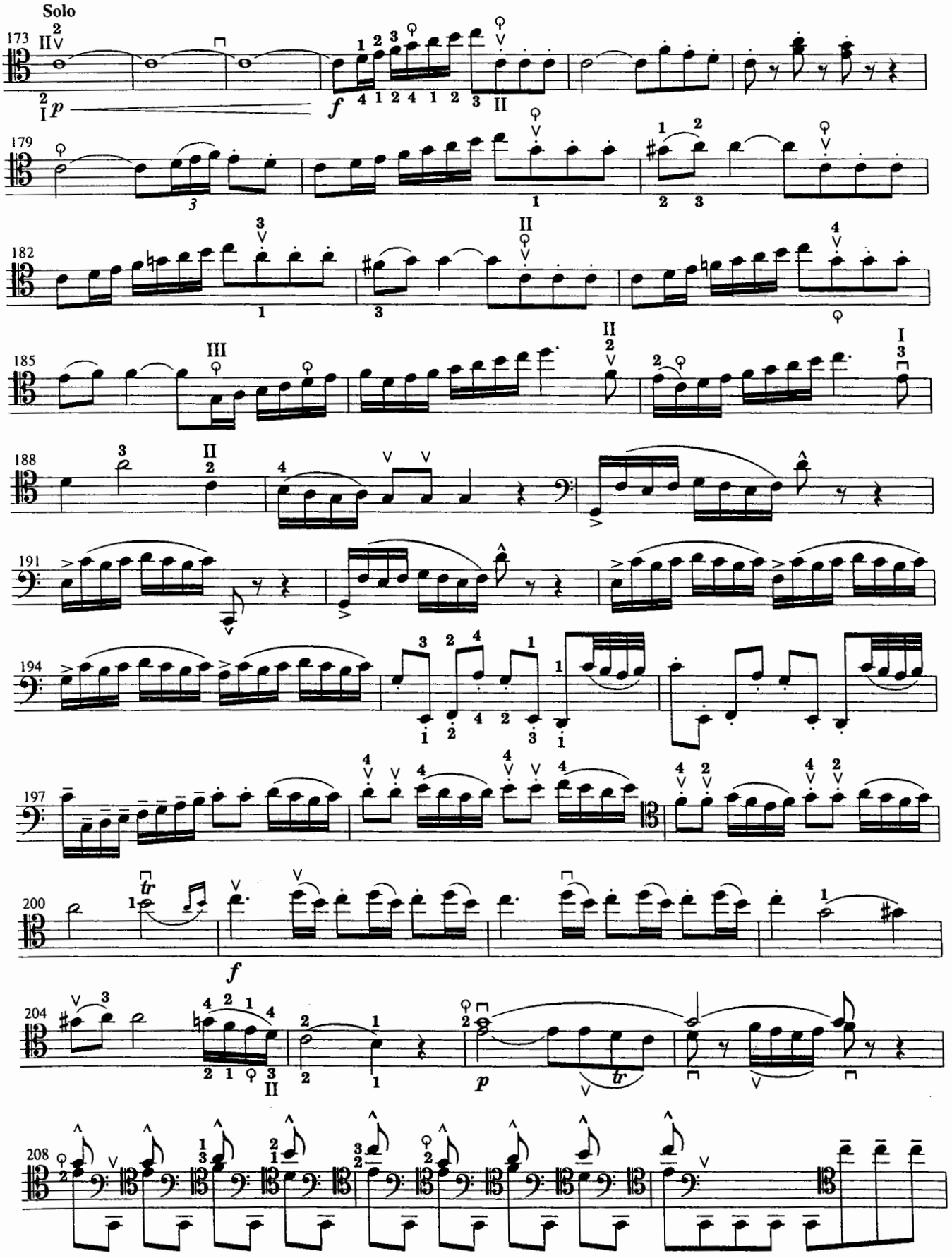

65
p
f
69
espress.
73
II
77
80
p
84
II
p
88
f
91
93
III
96
I
tr
6

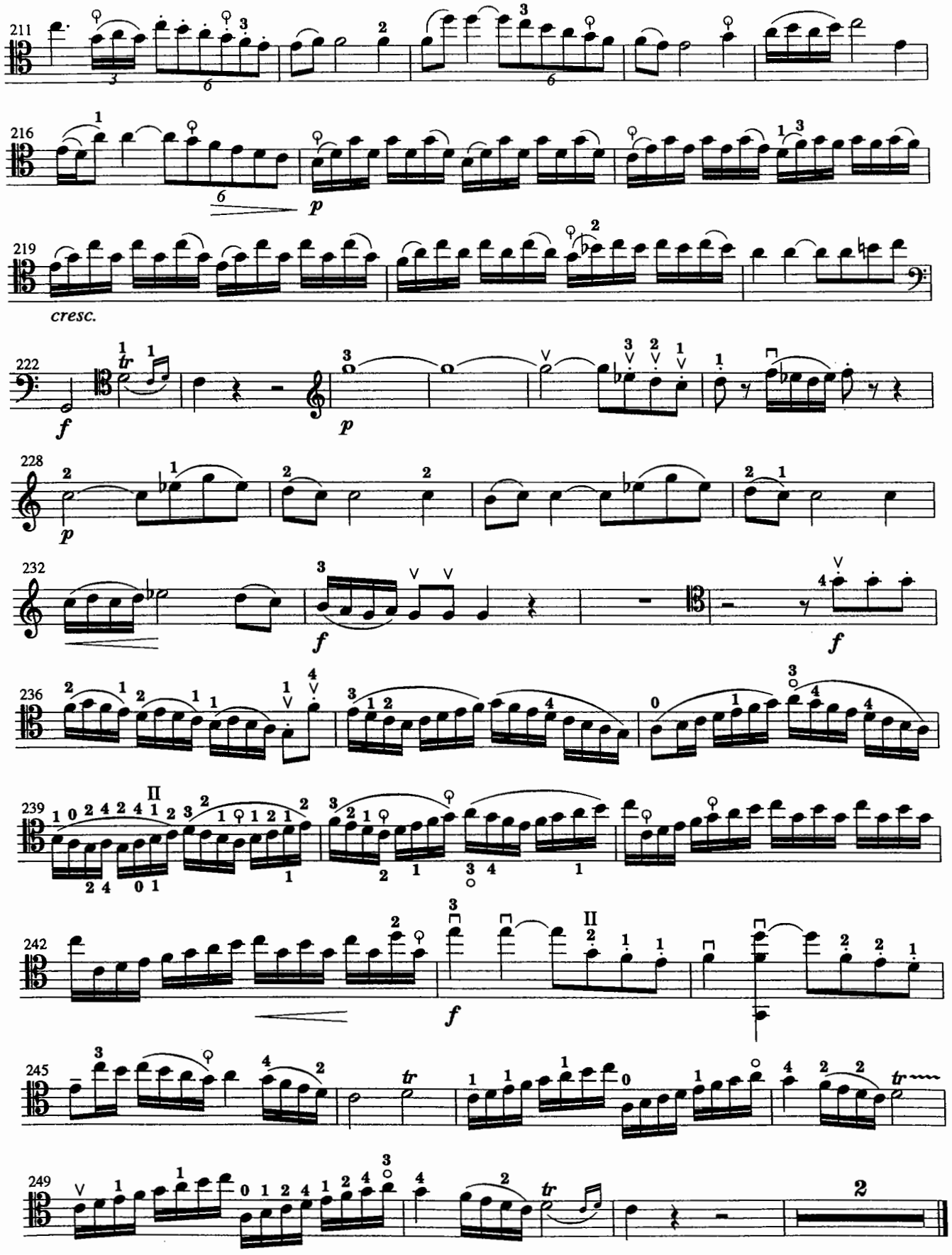


* Move thumb to G and D strings.

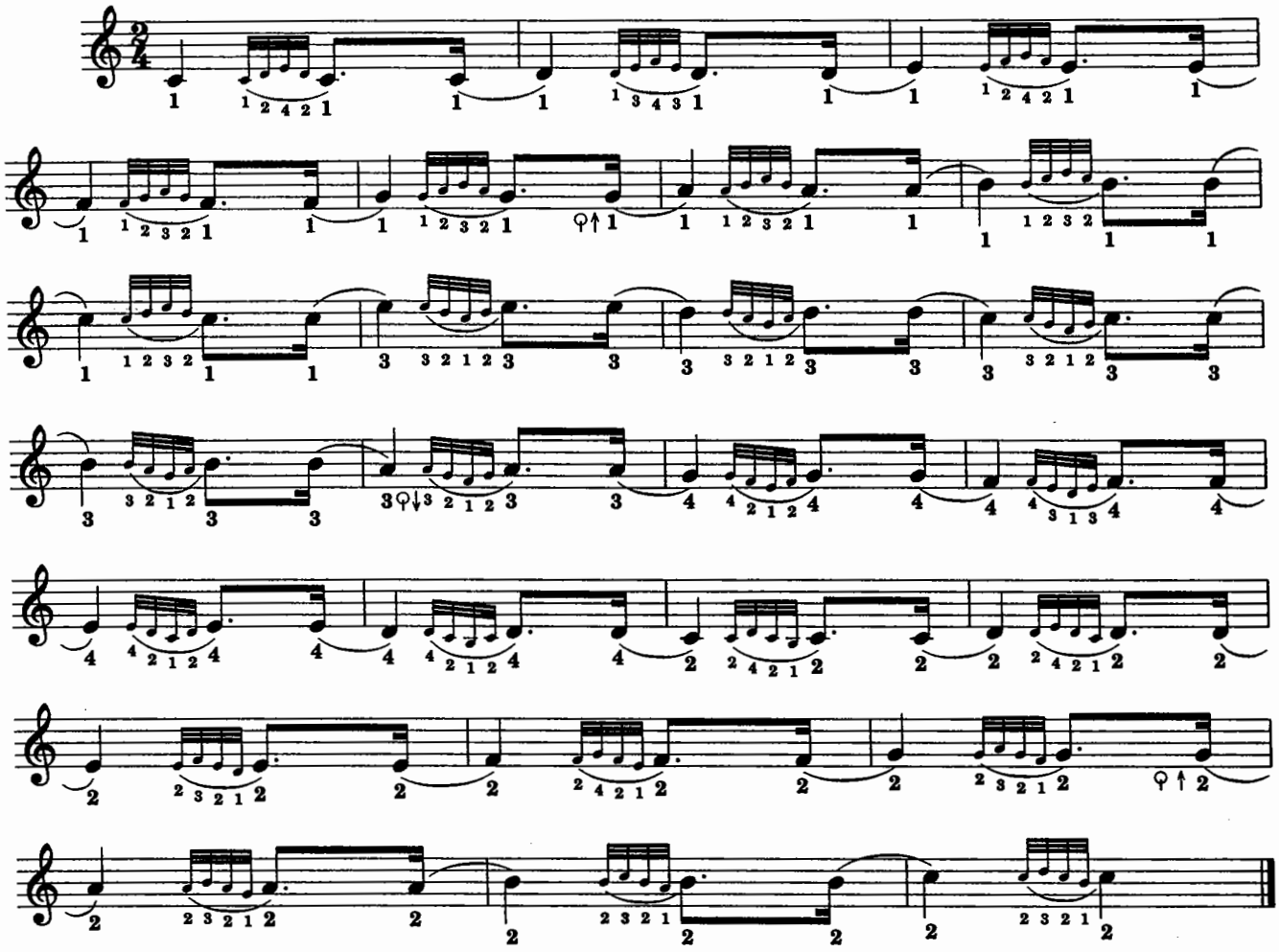

132
134
136
p sub.
138
cresc.
f
140
142
I
II
144
II
147
p
cresc.
152
154
tr
158
3
10

[ ] optional


Solo
173
179
182
185
188
191
194
197
200
204
208

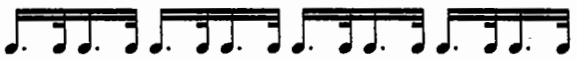

211
216
p
219
cresc.
222
f
p
228
p
232
f
f
236
239
242
f
245
tr
249
tr
2

C MAJOR FILL-IN SCALES

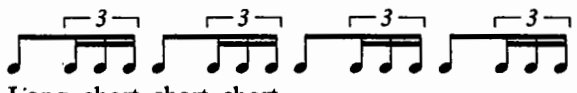


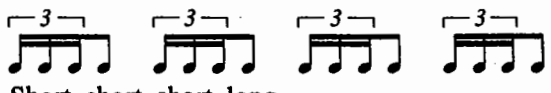
RHYTHM PRACTICE FOR EVEN PASSAGES

Practice sixteenth note (♩♩♩♩) and thirty-second note (♬)passages as follows:

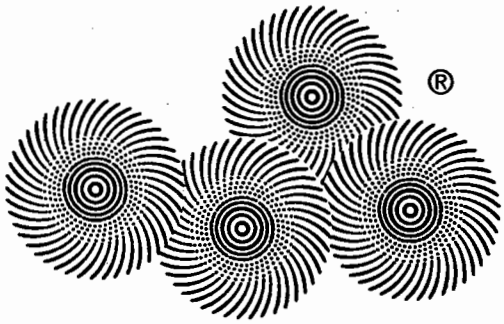
1. 
Long short

2.
Short long

3. 
Long, short, short, short

4. 
Short, short, short, long

Remember to:
- Play the short notes evenly.
- Arrive on the long note easily.
- Think ahead to the next group.



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