

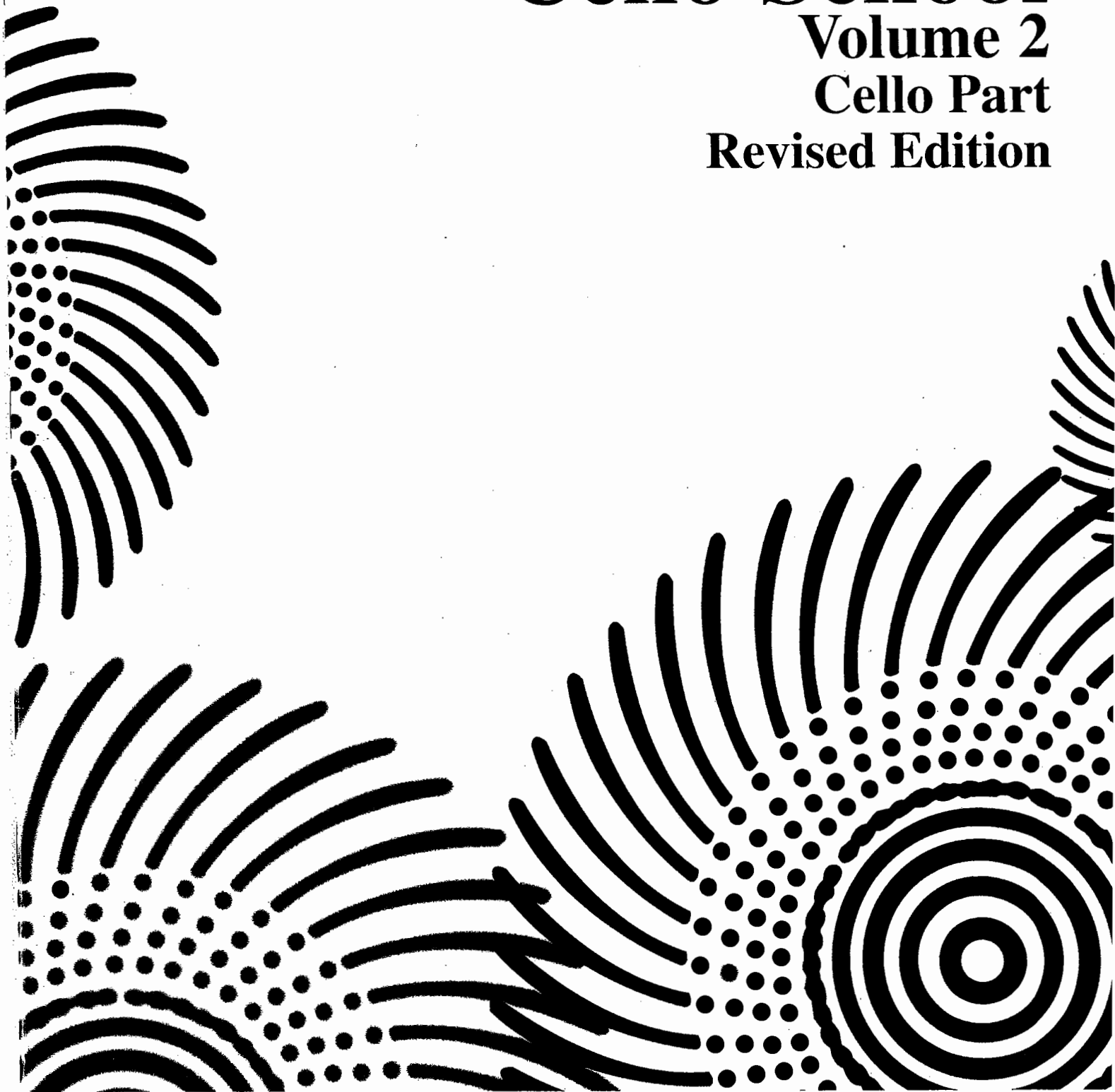
Suzuki[®]

Cello School

Volume 2

Cello Part

Revised Edition



Suzuki[®]

Cello School

Volume 2

Cello Part

Revised Edition

© 1980, 1992 Dr. Shinichi Suzuki
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
All rights reserved Printed in U.S.A.

ISBN 0-87487-481-5

The Suzuki name, logo and wheel device
are trademarks of Dr. Shinichi Suzuki used
under exclusive license by Summy-Birchard, Inc.

Any duplication, adaptation or arrangement of the compositions
contained in this collection requires the written consent of the Publisher.
No part of this book may be photocopied or reproduced in any way without permission.
Unauthorized use may be an infringement of the U.S. Copyright Act and may constitute a violation of the

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 3-10-14 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.

CONTENTS

1	Long, Long Ago, <i>T.H. Bayly</i>	6
2	May Time, <i>W.A. Mozart</i>	7
3	Minuet No. 1, <i>J.S. Bach</i>	8
4	Minuet No. 3, <i>J.S. Bach</i>	9
5	Chorus from "Judas Maccabaeus", <i>G.F. Handel</i>	10
6	Hunters' Chorus, <i>C.M. von Weber</i>	11
7	Musette from English Suite No. 3, <i>J.S. Bach</i>	12
8	March in G, <i>J.S. Bach</i>	13
9	Theme from "Witches Dance", <i>N. Paganini</i>	14
	Tonalization - The Moon Over The Ruined Castle, <i>R. Taki</i>	15
10	The Two Grenadiers, <i>R. Schumann</i>	16
11	Gavotte, <i>F.J. Gossec</i>	17
12	Bourrée, <i>G.F. Handel</i>	18



©1979 Fritz Henle

Maestro Pablo Casals



Photograph by Lawrence Block

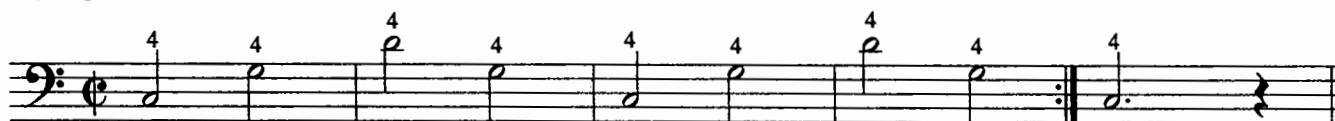


The four main points for study in Volume II:

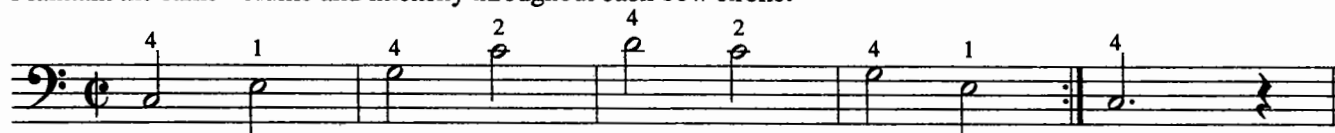
1. The child should listen to the reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.
2. Tonalization, or the production of a beautiful tone, should be stressed in the lesson and at home.
3. The position etudes should be practiced well before each lesson.
4. Constant attention should be given to accurate intonation, correct posture, and the proper bow hold.

Tonalization

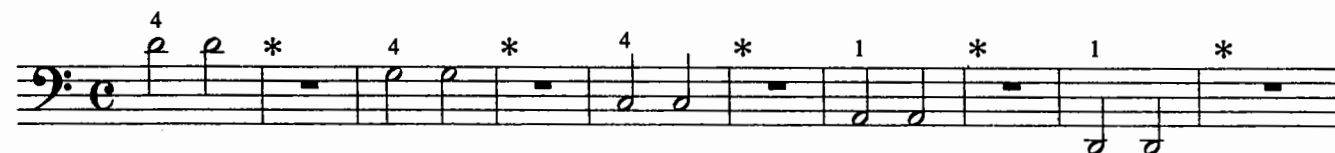
Each lesson should begin with a tonalization.
Try to produce a beautiful tone. Use full bows.



Maintain the same volume and intensity throughout each bow stroke.



Ringing Sound Tonalization



*Listen for ringing sound.

1 Long, Long Ago

Moderato

T. H. Bayly

The main musical score consists of four staves of music in bass clef, 4/4 time. The first staff starts with a dynamic marking of *mf* and includes a trill on the first measure. The second staff continues with *mf*. The third staff features a dynamic shift from *f* to *p*. The fourth staff concludes with *f*. Fingerings are indicated by numbers 1-4 above notes, and slurs are used for phrasing.

Variation

The variation section consists of four staves of music in bass clef, 4/4 time. The first staff begins with a dynamic marking of *mf* and includes trills marked with 'V'. The second staff continues with *mf*. The third staff features a dynamic shift from *f* to *p*. The fourth staff concludes with *f*. The music is characterized by complex rhythmic patterns and frequent use of slurs.

2 May Time

Con moto **W. A. Mozart**

mf

dim. e rit.

Etudes for 2nd Position

Closed hand position is marked with \circ .
 Open hand position is marked with \times .

Forward and backward extension using 2nd position.

Tonalization

3 Minuet No. 1

Allegretto

J. S. Bach

1 4
mf

5 4 2 1 0 2* 4 2 1 0 4 3 1 0 3 4
L - 2nd pos. J

9 1 0 3 1 0 4 0 1 0 4 3 1 0
p

13 4 2 1 0 2* 4 2 1 0 4 3 0 3 4
L - 2nd pos. J mf

17 4 2 1 0 1 0 1 4 2 1 0
mp

21 4 2 1 0 2 4 2 1 0 4 3 1 0 3 4
mf rit. 2nd time

* Practice slowly and accurately in the beginning.

4 2 1 0 ↓ 2 4 2 1 0 2 4

Shift quickly. Practice to increase speed and accuracy.

4 2 1 0 ↓ 2 4 2 1 0 2 4

4 Minuet No. 3

Allegretto

J. S. Bach

mp con grazia

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

6 1 2 1 0 4 3 4 0 1 4 1 0 4 4 0 1 2

10 4 4 0 2 4 0 1 2 4 2 4 2 1 0

14 1 2 1 0 4 0 1 0 4 3 4 2 1 2 0 1 0 2 1 2

mf

17 4 1 x 2 4 1 2 2 0 1 2 0 1 2 4 3 1 3 0

21 1 3 4 0 1 2 1 0 1 0 1 2 2 1

p

26 4 2 1 2 x 1 1 0 4 3 4 0 0 1 3 4 0 1

30 2 1 0 1 4 2 1 2 1 4 4 3 4

L 2nd pos. ...

L 2nd pos. ...

L 2nd pos. ...

L 2nd pos. ...

6 Hunters' Chorus

Allegro

C.M. von Weber

The musical score is written for a single bass clef instrument in 2/4 time, with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and includes fingering numbers 1, 0, 4, 0, 1, 2, 4, 1, 0, 4, 1, 2, 0, 4, 0. The second staff includes fingering numbers 5, 4, 0, 1, 2, 4, 1, 2, 1, 4, 2, 0. A bracket below the second staff indicates a change to the second position: "L-2nd pos. -----". The third staff includes fingering numbers 9, 1, 4, 2, 0, 1, 0, 4, 0, 1, 0. The fourth staff includes fingering numbers 13, 1, 2, 1, 0, 1, 0, 4, 0, 1, 4, 0. The fifth staff includes fingering numbers 17, 1, 4, 2, 1, 1, 0, 4, 0, 1, 0, 4, 0. The sixth staff includes fingering numbers 21, 4, 2, 0, 4, 0, 1, 4, 0, 1. The seventh staff includes fingering numbers 25, 4, 2, 0, 4, 0, 1, 4, 0, 1. The eighth staff includes fingering numbers 29, 4, 1, 4, 1, 4, 0, 1, 4, 0. The ninth staff includes dynamic markings *ff* and *f*. The final staff, starting at measure 33, includes first and second endings: "1. 1, 4, 1, 0, V" and "2. 1, 4, V, V".

7 Musette from English Suite No. 3

Andante pastorale

J. S. Bach

1 *mf*

4 *mp*

7 *mf* 2nd pos.

10 *mp*

13 *cresc.* 2nd pos. - -

16 *mf*

19 *mf* 2nd pos. - -

1. 2. 4. 1. x. 4.

8 March in G

Allegro moderato

J. S. Bach

The musical score is written for a single bass clef line in G major (one sharp). It consists of 32 measures. The tempo is marked 'Allegro moderato'. The score includes various dynamics: *mf* (measures 1, 9, 22), *p* (measures 18, 26), and *f* (measures 11, 19). Fingerings are indicated by numbers 1-4 above notes. Slurs and accents are used for phrasing. There are two first/second endings at measures 14-15 and 29-30. A '2nd pos.' (second position) instruction is placed below measure 22. The piece concludes with a final cadence in measures 31-32.

Exercise for B \flat

Try playing the following exercise silently. Keep second finger in place as the first finger moves back from B \sharp to B \flat .

Practice Twinkle Theme in F major to prepare left hand for backward extension.

Tonalization

The Moon over the Ruined Castle

$\text{♩} = 76$
Andante

R. Taki

10 The Two Grenadiers

R. Schumann

Moderato

1 0 4 0 (↓) 1 0 4 (↓) 1

mf

5 0 4 3 1 0 V 4 0 (↓) 1 0 4 4 V

9 2 (↓) 1 0 4 0 V (↓) 1 2 4 0

p agitato

13 4 0 1 2 V 4 2 0 4 4

cresc.

17 4 0 3 0 V 0 V 4 3 0

più mosso

21 0 4 3 0 V Moderato 4 0 4 1 4

f

25 1 2 1 0 4 0 V 4 0 4 4 1 4

29 1 2 1 0 4 V 0 1 2 1 0 4 0 V 1

mp

33 2 4 2 1 0 1 V 4 4 4 4 0 V

ff

37 4 0 4 1 4 1 2 1 0 4

11 Gavotte

F. J. Gossec

Allegretto

The musical score is written in bass clef with a 3/4 time signature. It consists of nine staves of music. Fingerings are indicated by numbers 1-4 above notes. Dynamic markings include *mf*, *rit.*, *p*, *a tempo*, *mf più cantabile*, *p*, and *pizz.*****. Performance instructions include *Fine* and *D.C. al Fine*. Asterisks (*, **, ***) mark specific passages. The score includes various musical notations such as slurs, accents, and repeat signs.

For asterisked passages, see next page.

D.C. al Fine

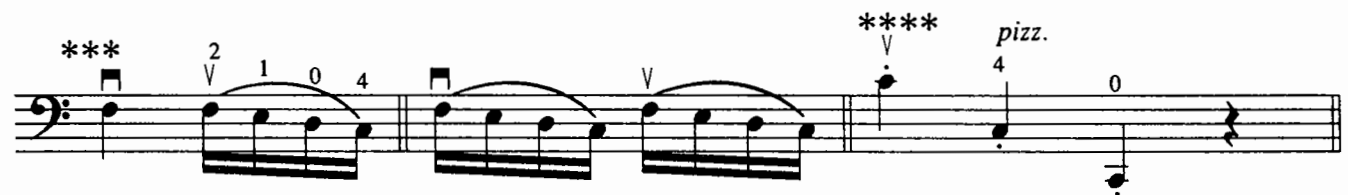
Preparation Exercises for Gossec Gavotte

Procedure for practice:

Listen carefully to the intonation.

Use a short stroke.

Place the bow on the string, then play, keeping the bow on the string during the rest.



****Pluck the string with a finger of the right hand.

12 Bourrée

Allegretto

G. F. Handel



13 1 3 4 1 3 4 0 3 4 0 1 4 0 1 2 0 1 2 4 0 3 4

f

Detailed description: This musical staff contains measures 13 through 16. It features a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 0) and a dynamic marking of *f* (forte).

17 4 1 2 1 0 2 x 1 x 4 4 3 0 1 2 4 2 0 4

mf *p*

┌-----2nd pos.-----┐

Detailed description: This musical staff contains measures 17 through 20. It includes fingerings such as 4, 1, 2, 1, 0, 2, and 4, with dynamic markings of *mf* (mezzo-forte) and *p* (piano). A bracket indicates a "2nd pos." (second position).

21 4 2 1 2 1 0 1 4 0 1 2 4 2 1 0 2 1 2 4 1 0 4 1 2 1 0 4

p

┌-----2nd pos.-----┐

Detailed description: This musical staff contains measures 21 through 24. It features complex fingering patterns and a dynamic marking of *p* (piano). A bracket indicates a "2nd pos." (second position).

26 0 2 1 0 4 2 1 0 1 2 0 1 4 3 4 0 1 4 0 1 2 0 1 2 4 1 2 4 0 2

p

Detailed description: This musical staff contains measures 26 through 29. It includes fingerings like 0, 2, 1, 0, 4, 2, 1, 0, 1, 2, 0, 1, 4, 3, 4, 0, 1, 4, 0, 1, 2, 0, 1, 2, 4, 1, 2, 4, 0, 2, and a dynamic marking of *p* (piano).

31 4 2 1 4 2 4 1 2 1 0 2 x 1 4 4 3 0 1 2 4

f *mf*

┌-----2nd pos.-----┐

┌-----2nd pos.-----┐

Detailed description: This musical staff contains measures 31 through 35. It features fingerings such as 4, 2, 1, 4, 2, 4, 1, 2, 1, 0, 2, 4, 4, 3, 0, 1, 2, 4, with dynamic markings of *f* (forte) and *mf* (mezzo-forte). Brackets indicate "2nd pos." (second position).

36 2 0 4 2 1 2 1 0 1 4 0 1 2 4 2 1 0 2

p

┌-----2nd-----┐

Detailed description: This musical staff contains measures 36 through 39. It includes fingerings like 2, 0, 4, 2, 1, 2, 1, 0, 1, 4, 0, 1, 2, 4, 2, 1, 0, 2, and a dynamic marking of *p* (piano). A bracket indicates "2nd" (second position).

40 1 2 4 1 0 4 1 2 1 0 4 0 2 1 0 4 2 1 0 1 2 0

p

pos.-----┐

Detailed description: This musical staff contains measures 40 through 43. It features fingerings such as 1, 2, 4, 1, 0, 4, 1, 2, 1, 0, 4, 0, 2, 1, 0, 4, 2, 1, 0, 1, 2, 0, and a dynamic marking of *p* (piano). A bracket indicates "pos." (position).

44 1 4 3 4 0 1 4 0 1 2 0 1 2 4 1 2 4 0 2 4 1 4 2

p *f rit.*

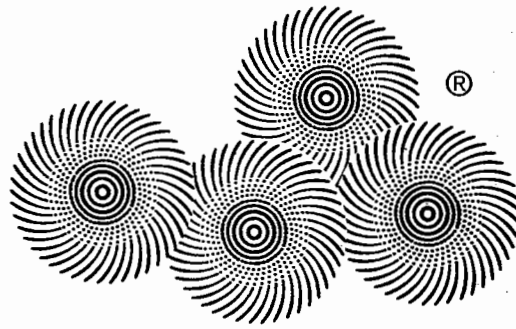
┌-----2nd-----┐

Detailed description: This musical staff contains measures 44 through 47. It includes fingerings like 1, 4, 3, 4, 0, 1, 4, 0, 1, 2, 0, 1, 2, 4, 1, 2, 4, 0, 2, 4, 1, 4, 2, with dynamic markings of *p* (piano) and *f rit.* (forte, ritardando). A bracket indicates "2nd" (second position).

ISBN 0-87487-481-5



9 780874 874815



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



6 54979 00701 2

\$6.95
In USA

0481S