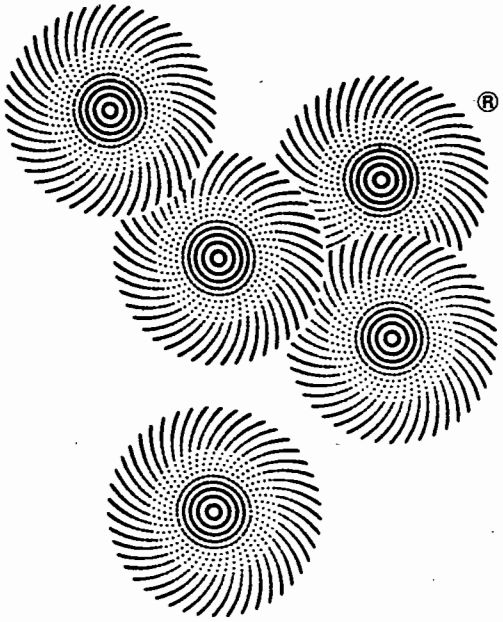
Suzuki® Cello School

CELLO PART
VOLUME 5



Suzuki Method International

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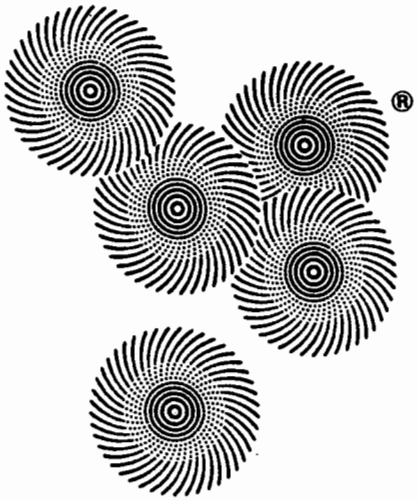
VOLUME 5



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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

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, CO 80302 or Summy-Birchard Inc., c/o Warner Bros. Publication Inc., 15800 N.W. 48th Avenue, Miami, Florida 33014, for current Associations' addresses.

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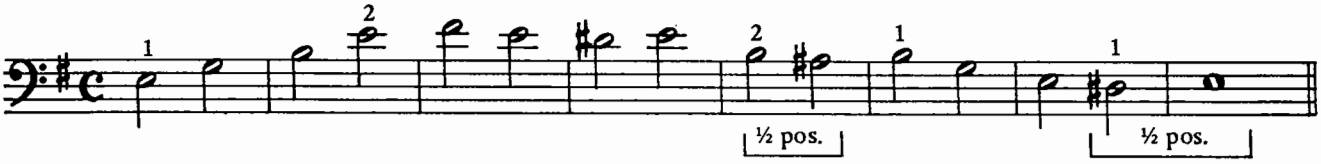
Under the guidance of Dr. Suzuki since 1978, the editing of the Suzuki Cello School is a continuing cooperative effort of the Cello Committees from Talent Education Japan,the European Suzuki Association and the Suzuki Association of the Americas.

Tonalization

E Minor



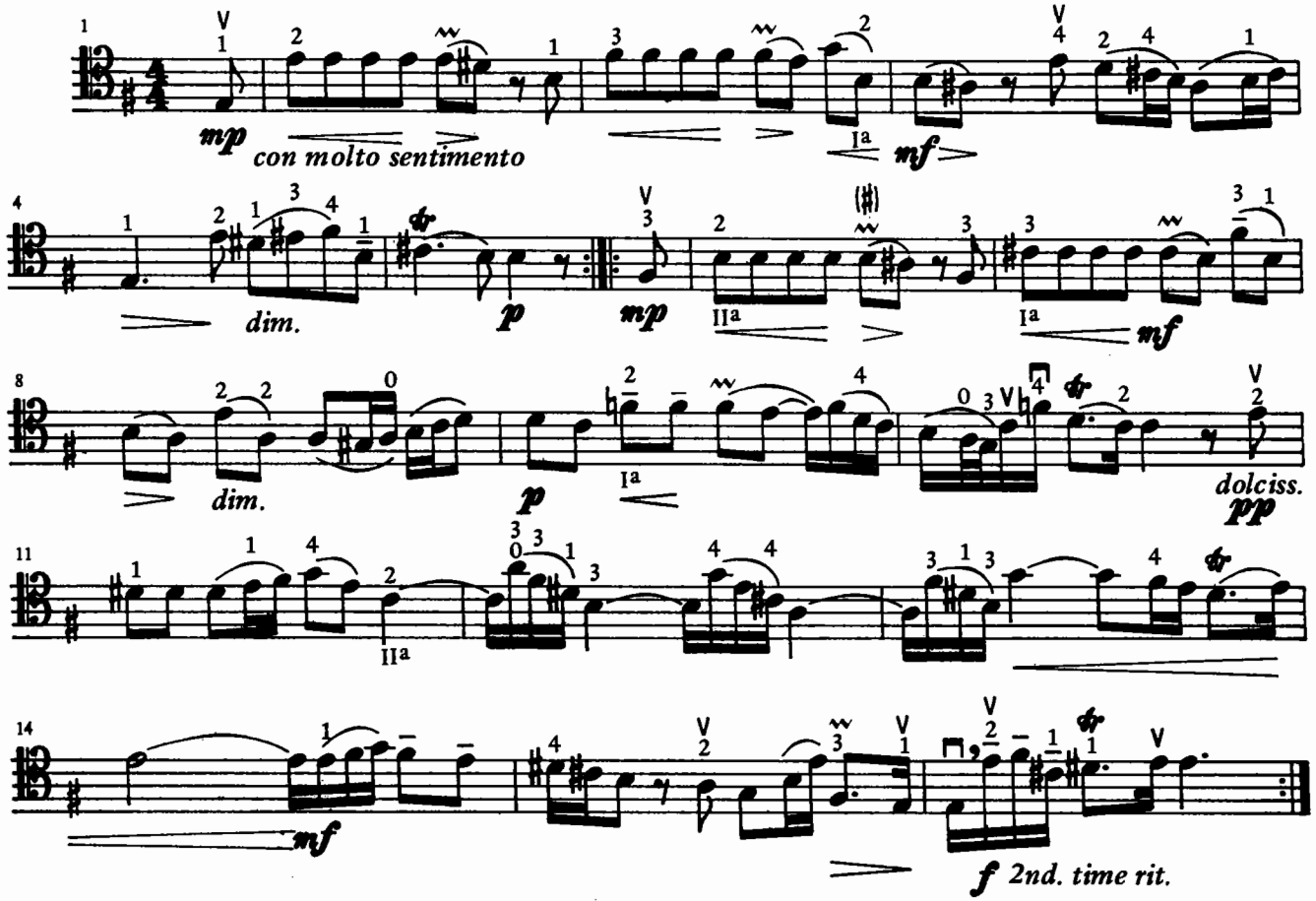
1

Sonata No. 5

A. Vivaldi

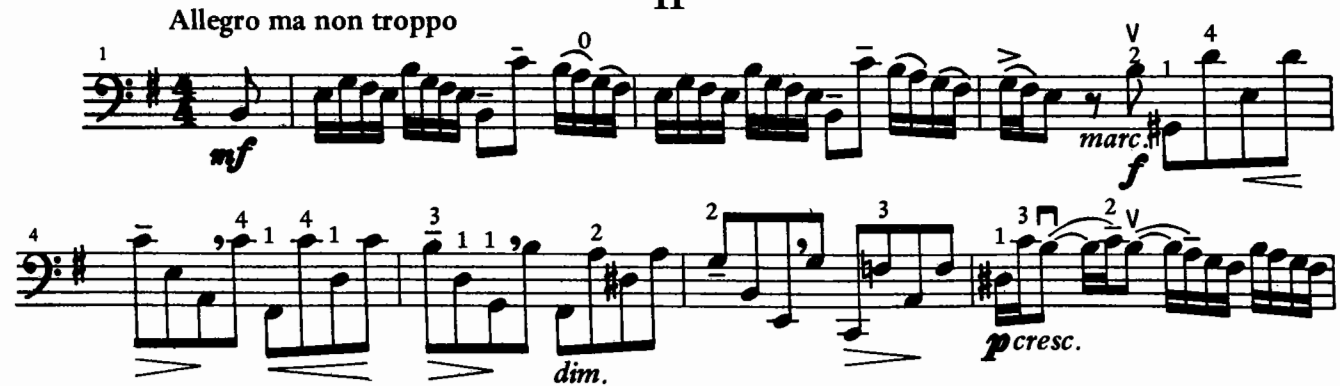
I

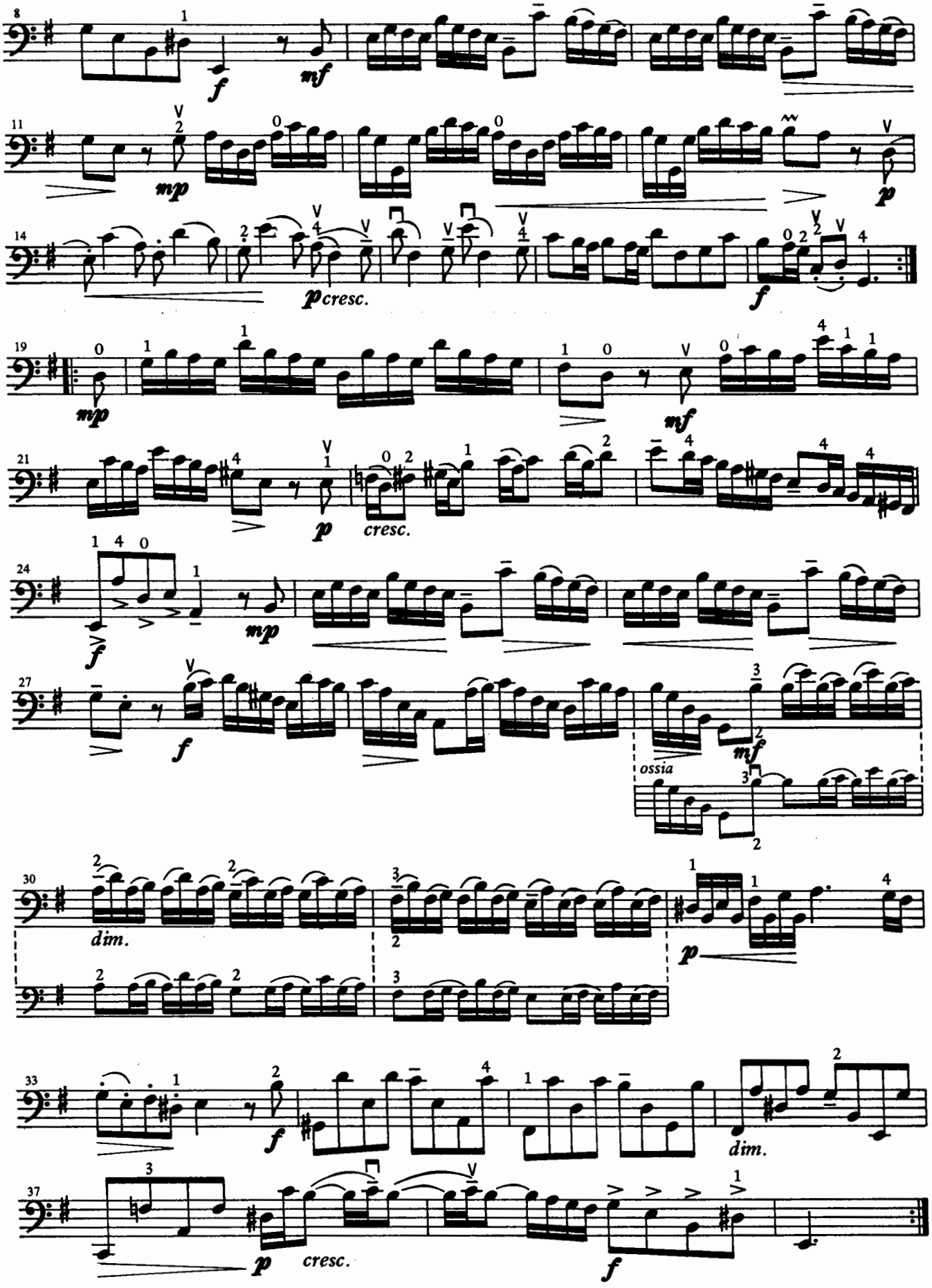
Largo



II

Allegro ma non troppo




8
f
mf
11
mp
p
14
p cresc.
f
19
mp
mf
21
p
cresc.
24
f
mp
27
f
mf
ossia
30
dim.
p
33
f
dim.
37
p
cresc.
f

III

Largo doloroso

mf–p con intimo sentimento

mf *mp* *mf* *mf*

cresc. *f* *f*

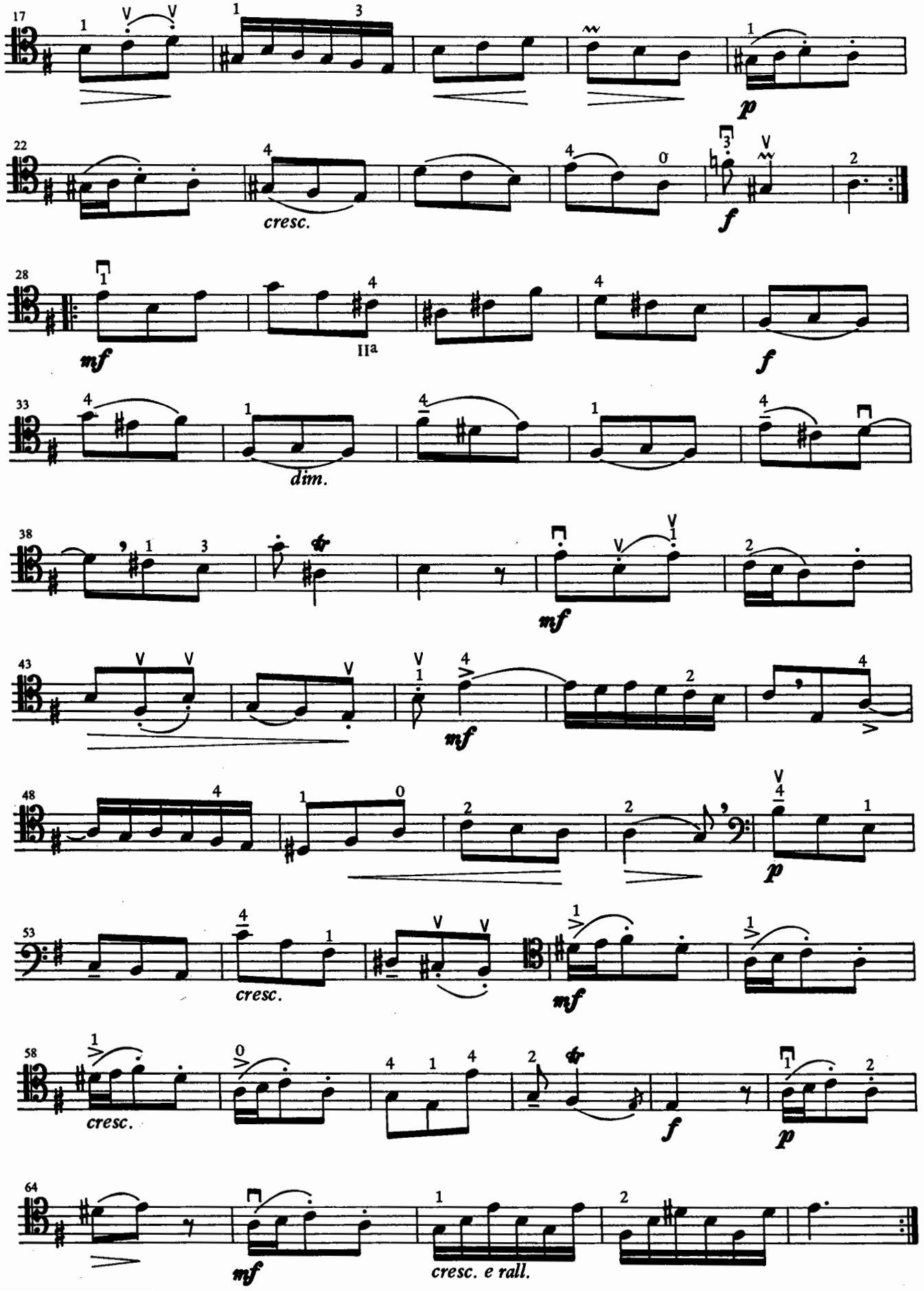
IV

Allegro con spirito

mf

cresc.

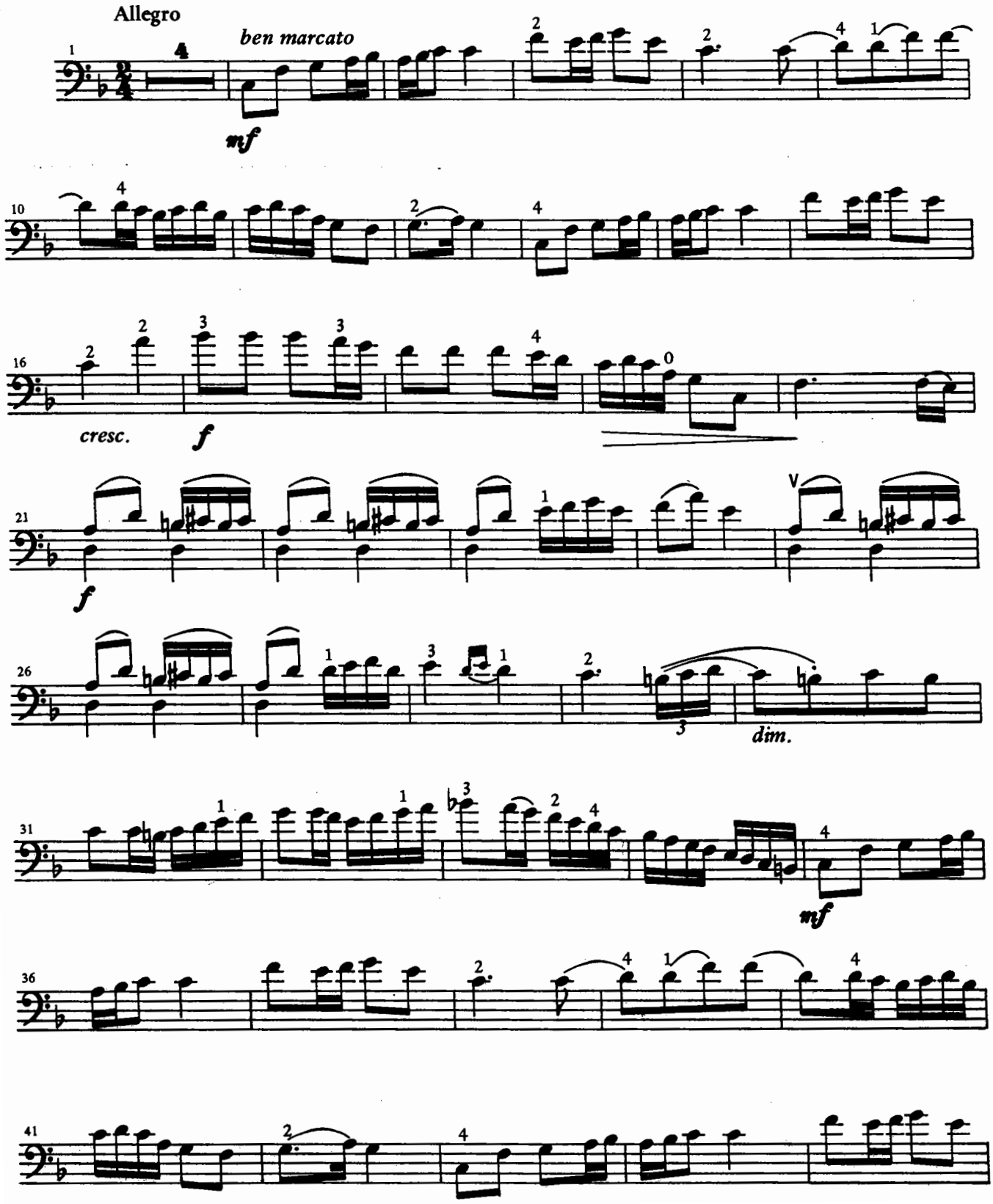
mf *p*

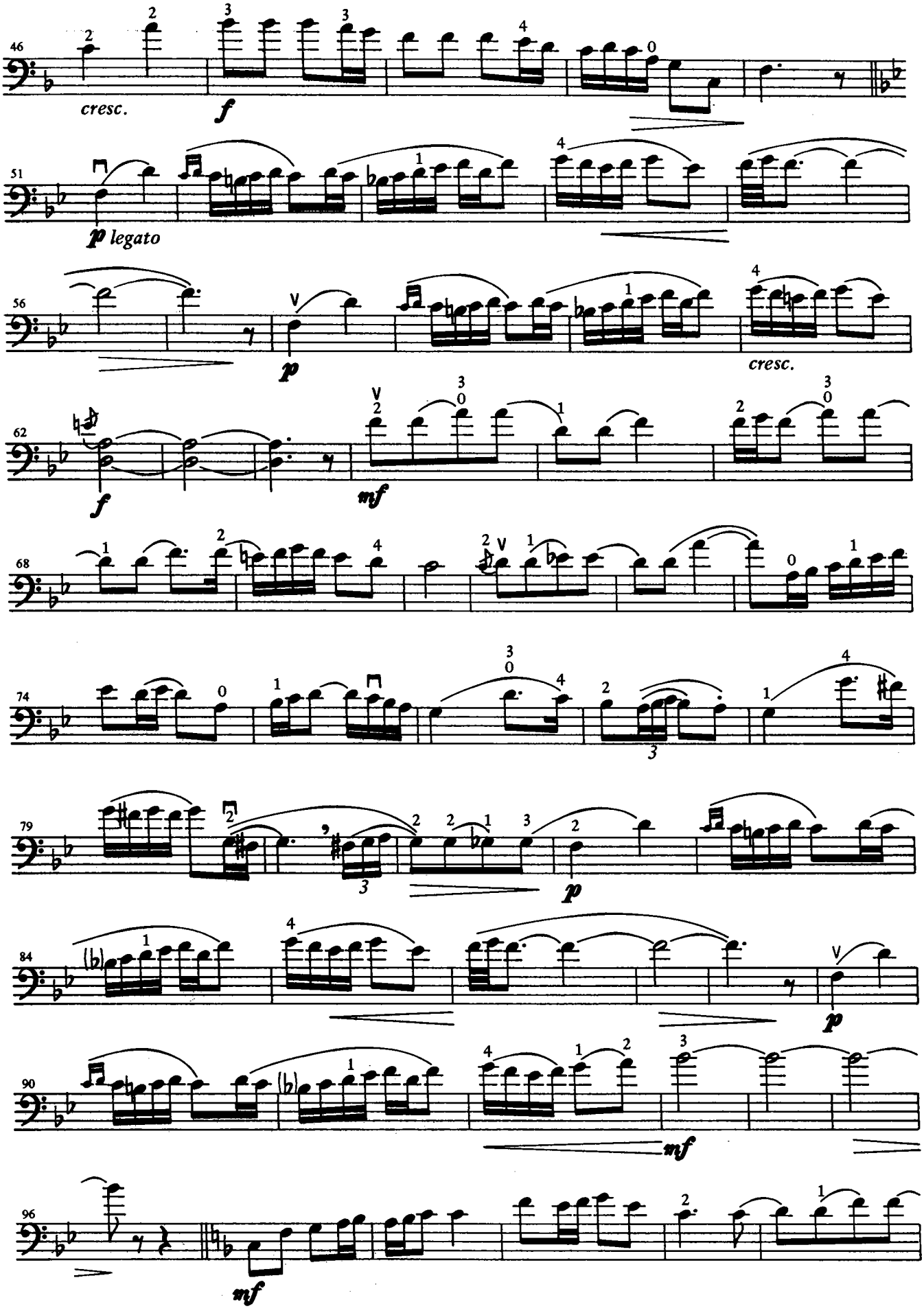

17
p
22
cresc.
f
28
mf
IIa
f
33
dim.
38
mf
43
mf
48
p
53
cresc.
mf
58
cresc.
f
p
64
mf
cresc. e rall.

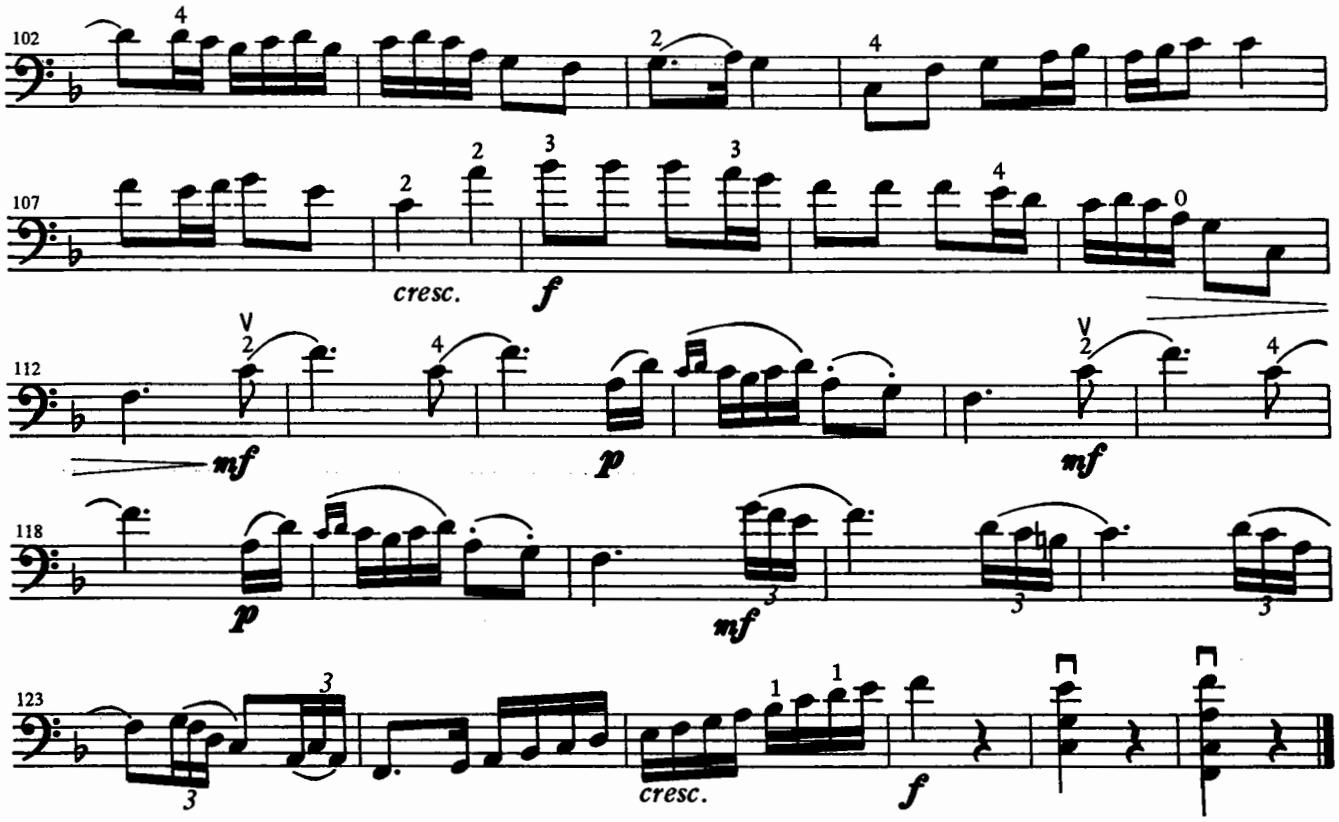
2

Danse Rustique

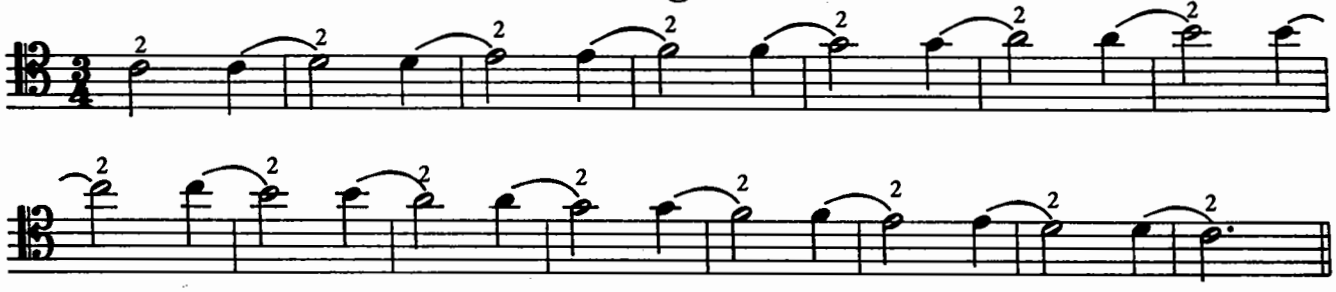
W. H. Squire



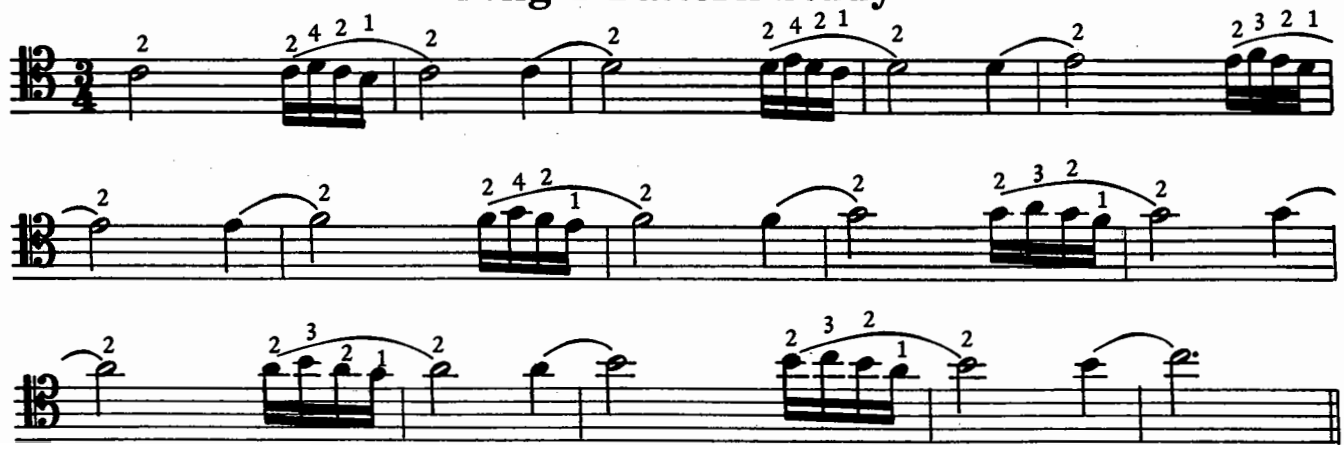

46
cresc.
f
51
p legato
56
p
cresc.
62
f
mf
68
74
79
p
84
p
90
mf
96
mf



One-Finger Scale



Finger Pattern Study

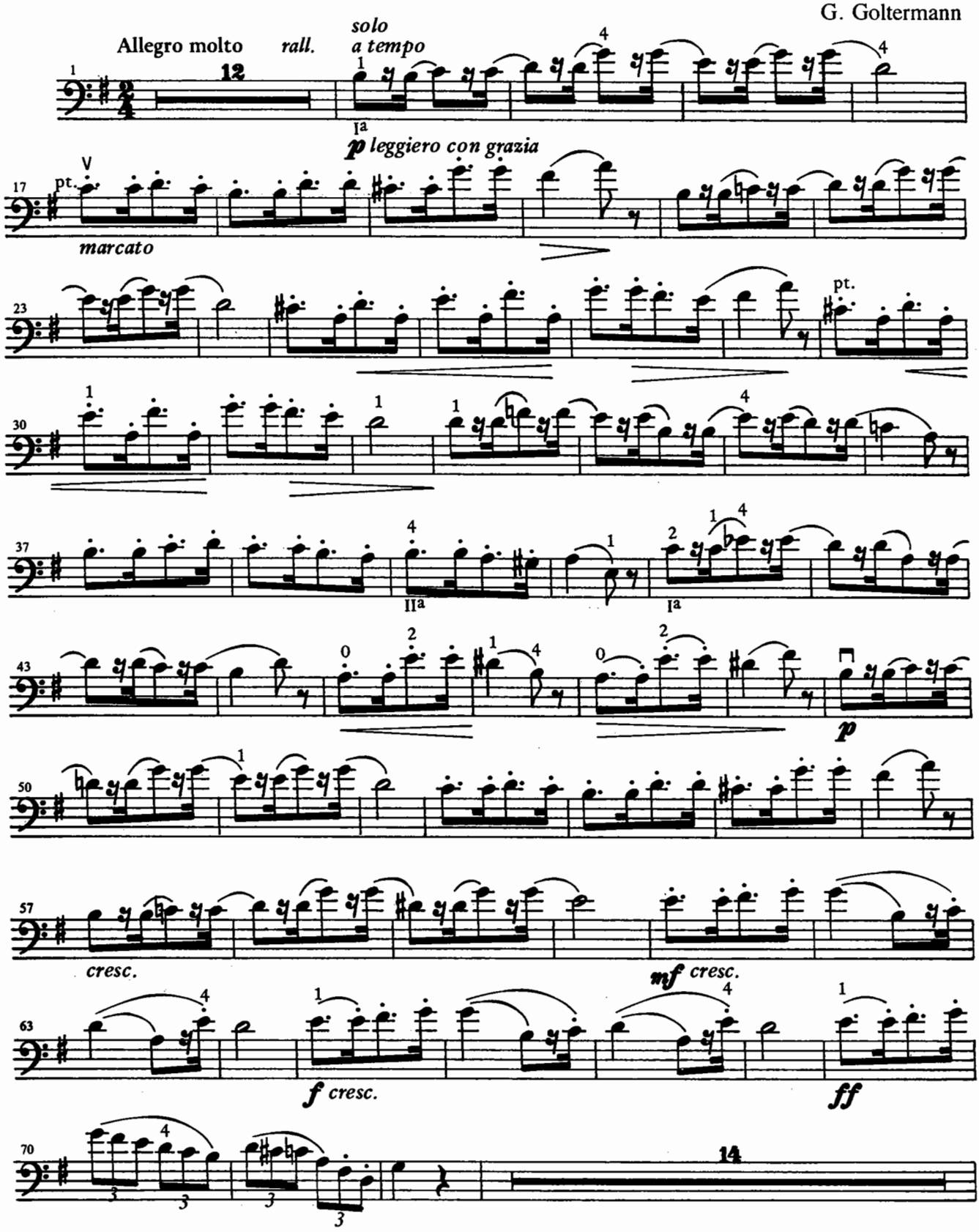


3

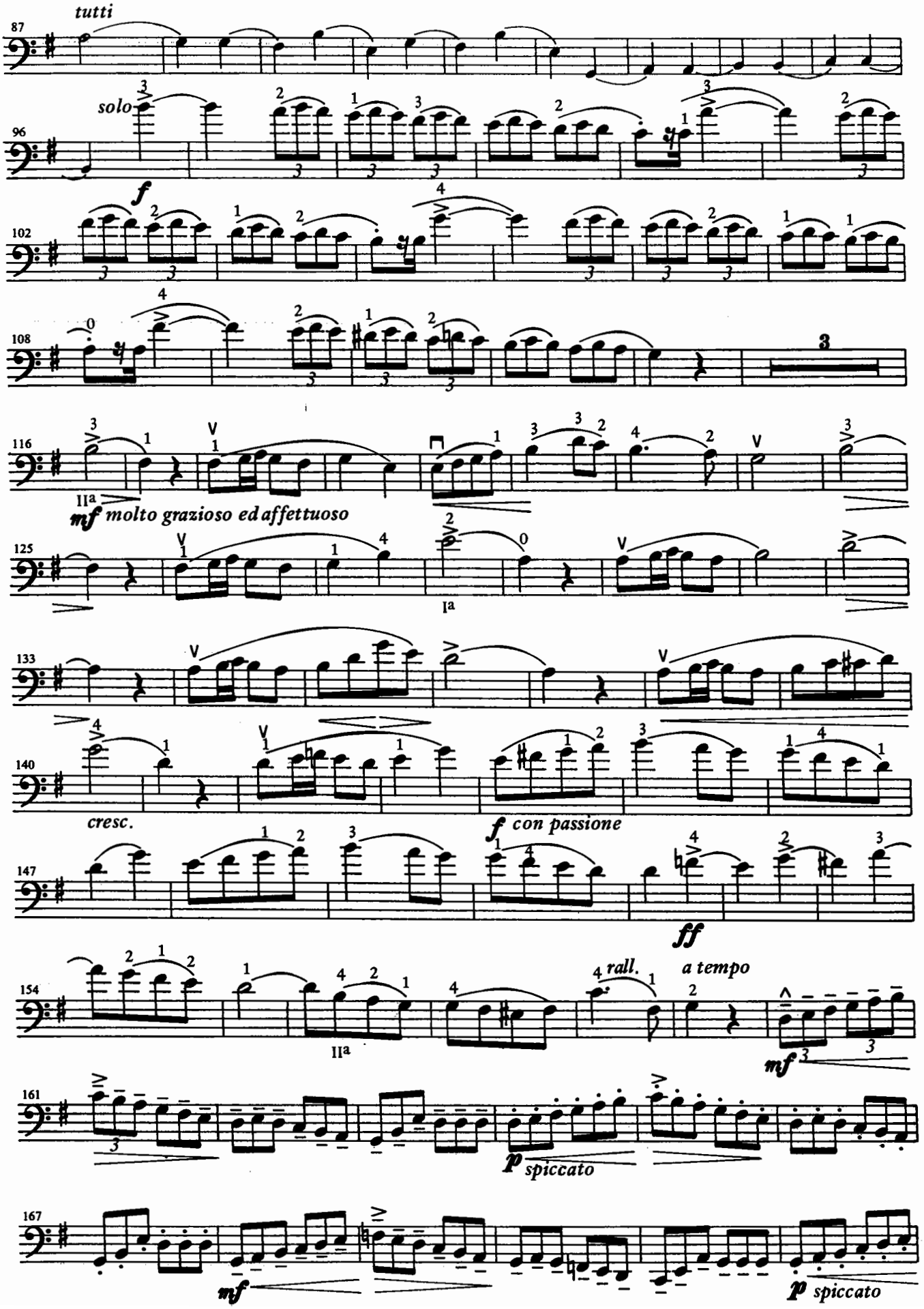
Concerto No. 4

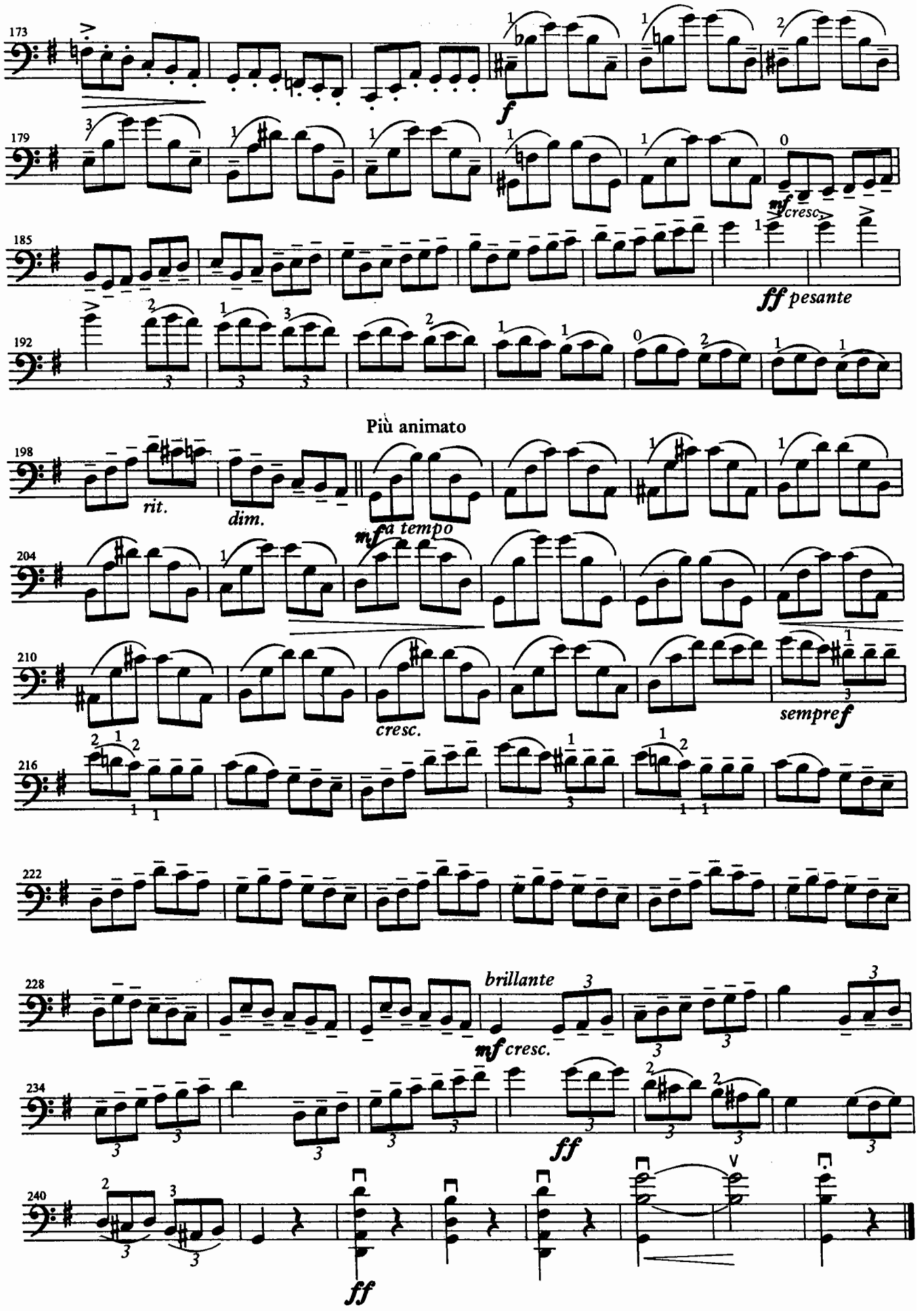
3rd Movement

G. Goltermann



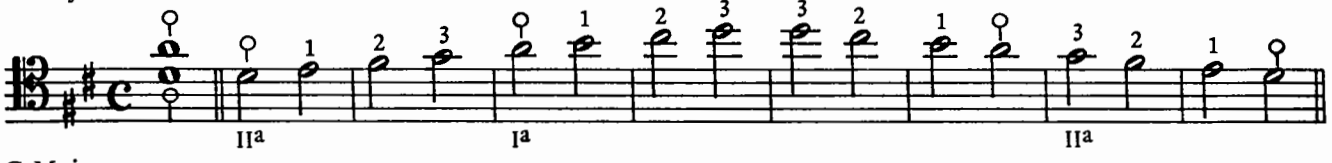
"pt." indicates the point or tip of the bow.


tutti
87
solo
96
f
102
108
116
IIa
mf molto grazioso ed affettuoso
125
Ia
133
140
cresc.
f con passione
147
ff
154
IIa
rall.
a tempo
mf
161
p spiccato
167
mf
p spiccato

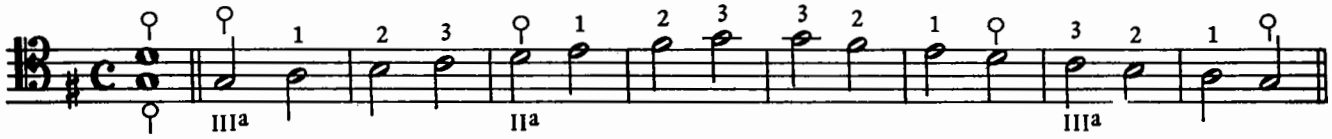

173
f
179
mf cresc.
185
ff pesante
192
Più animato
198
rit.
dim.
mf a tempo
204
210
cresc.
sempre f
216
222
228
brillante
mf cresc.
234
ff
240
ff

Thumb Position

D Major

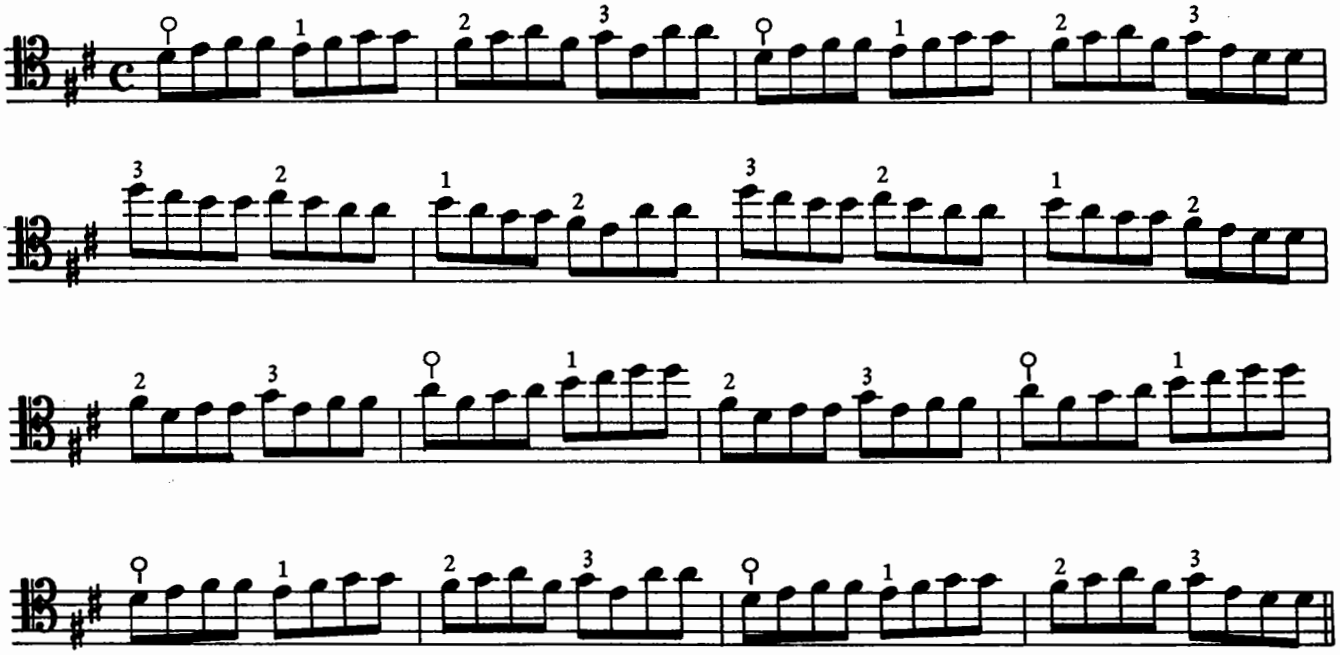


G Major



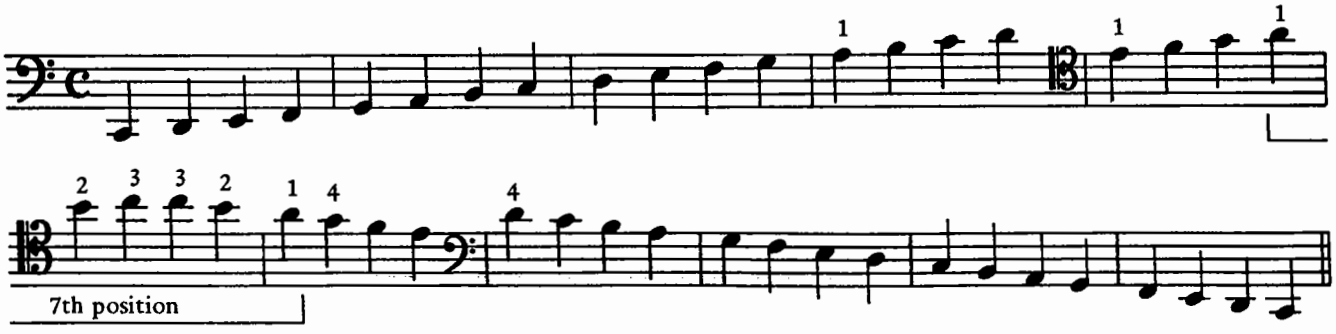
Perpetual Motion

S. Suzuki



For further study, practice all of early Volume 1 in thumb position.

C Major Scale in Three Octaves

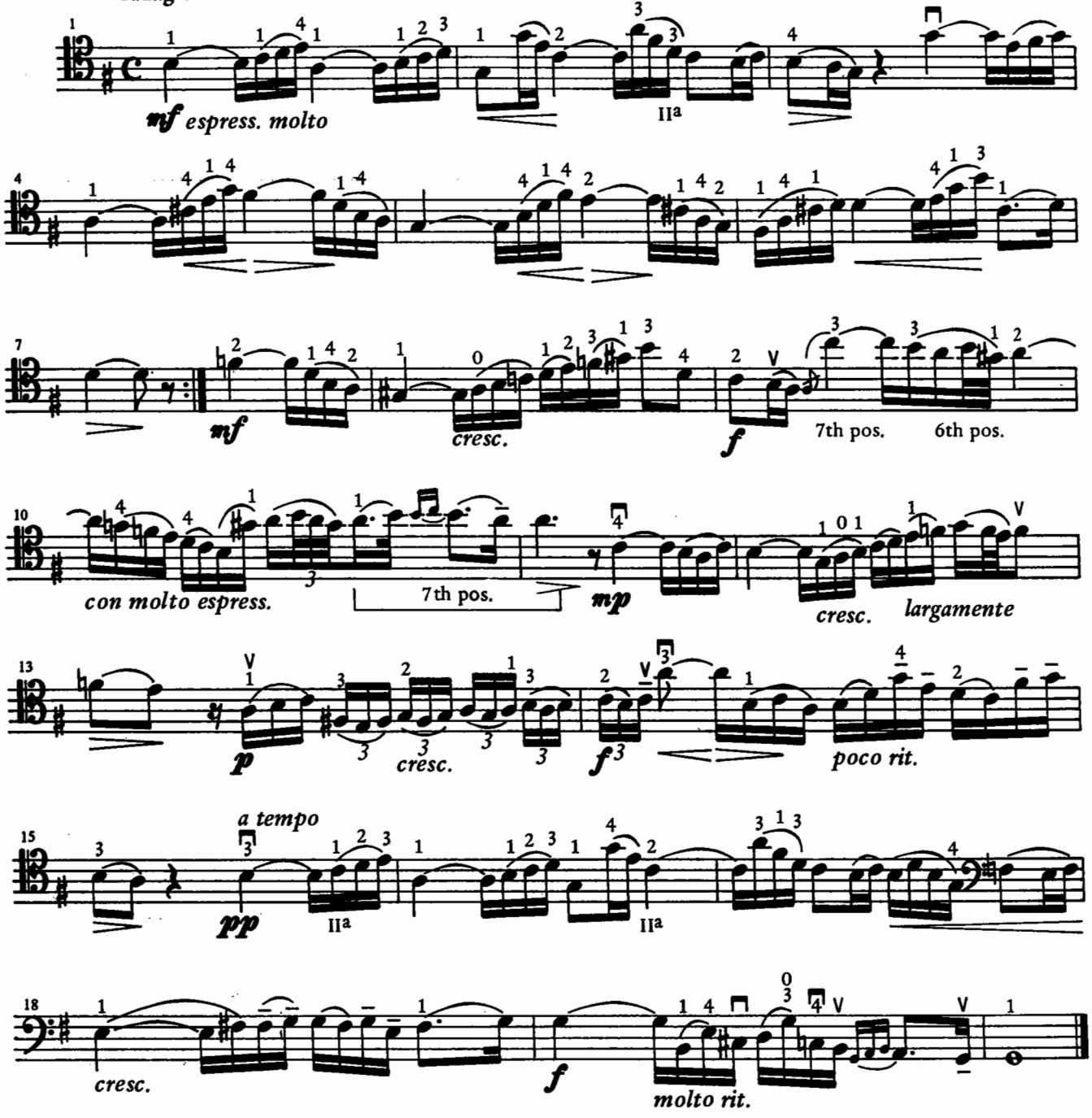


4

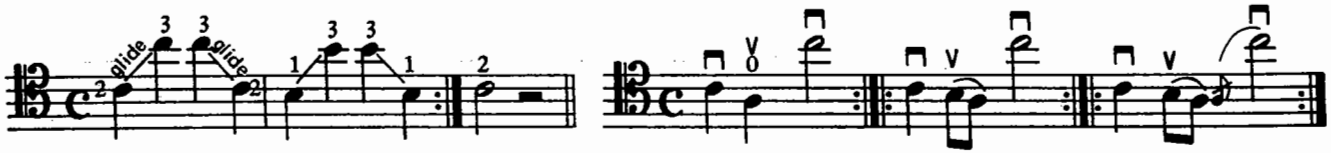
Arioso

J. S. Bach

Adagio



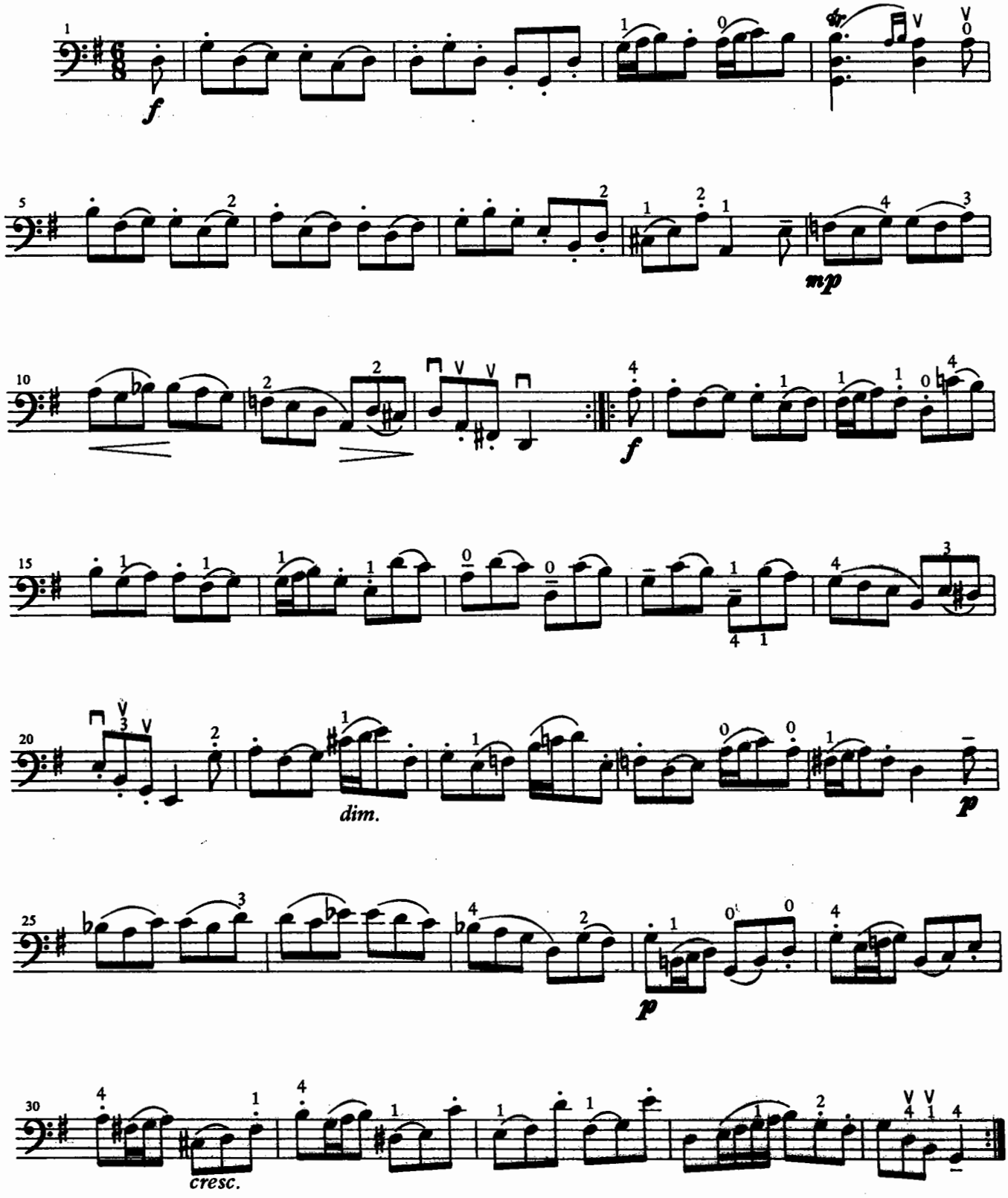
Octave Shifts



5

Gigue
(from Suite No. 1 for Unaccompanied Violoncello)

J. S. Bach



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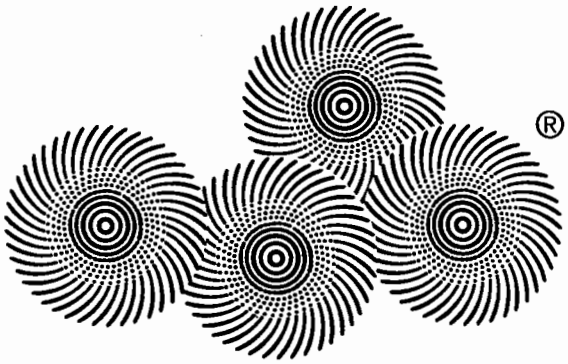

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