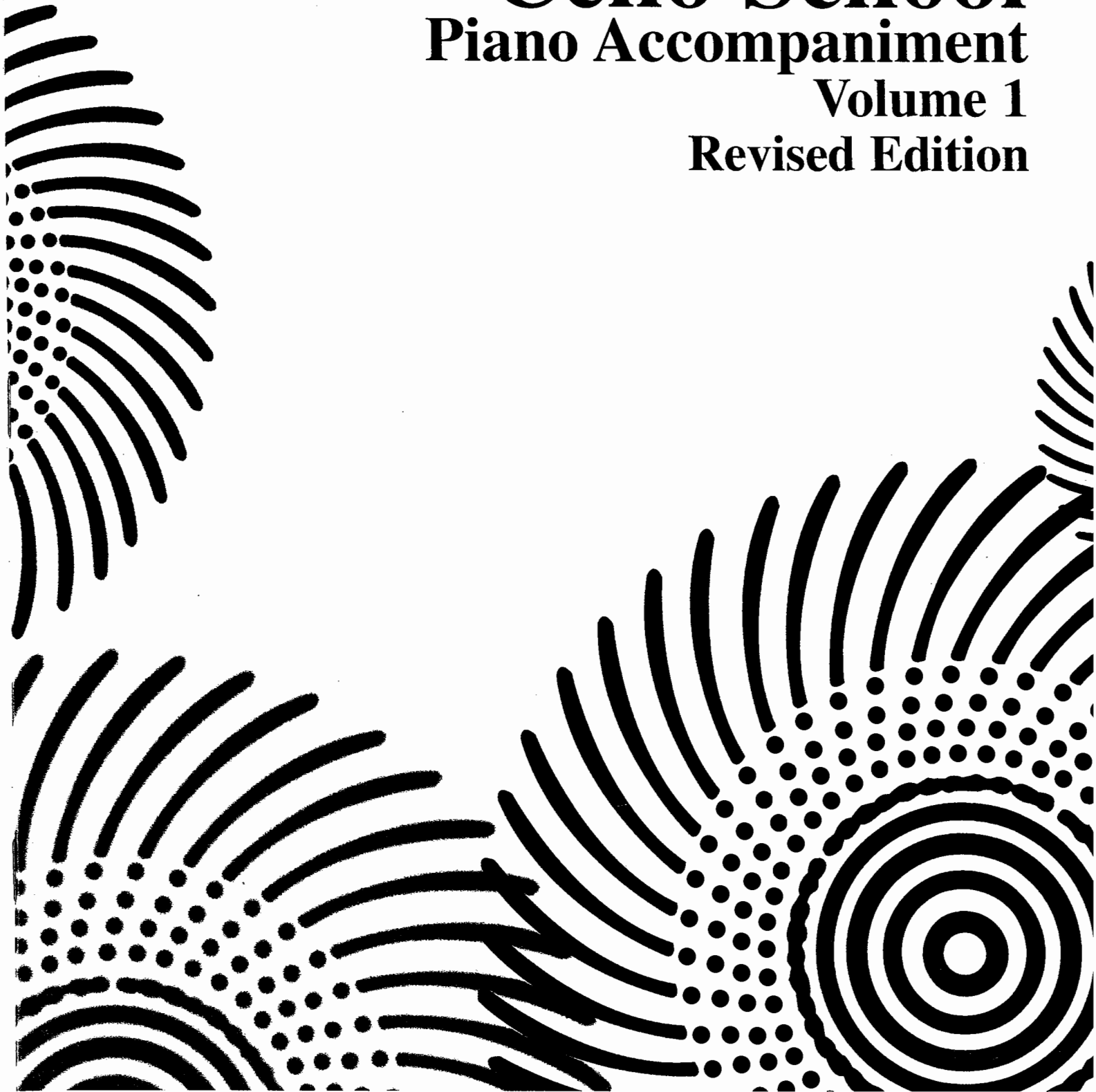


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Cello School Piano Accompaniment Volume 1 Revised Edition



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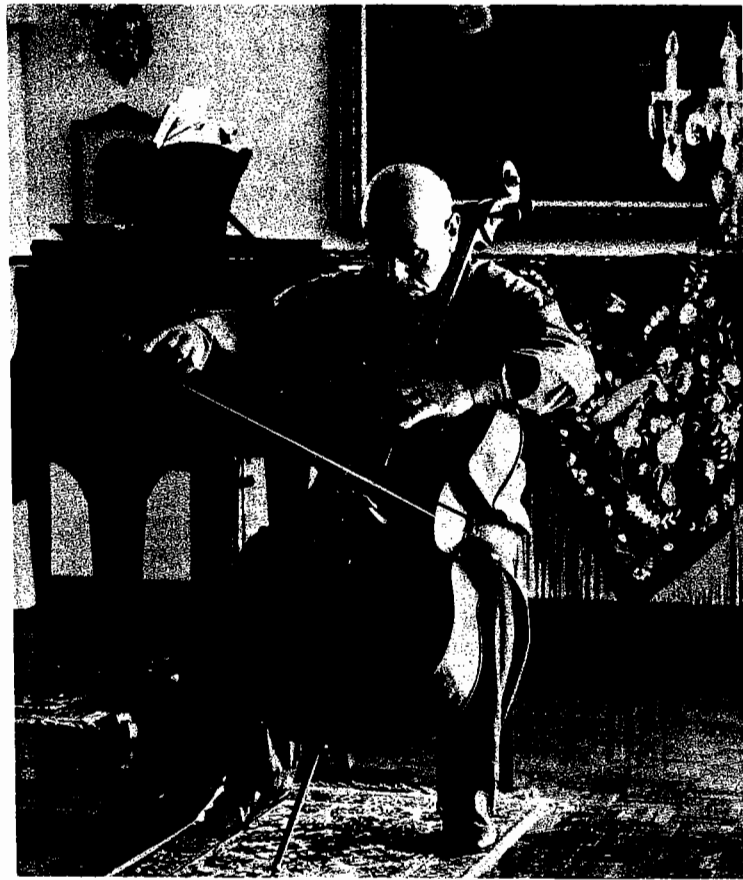
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Maestro Pablo Casals

1 Twinkle, Twinkle, Little Star Variations

Variation A

S. Suzuki

The musical score is presented in a grand staff format, consisting of three staves: a bass staff at the top, a treble staff in the middle, and a bass staff at the bottom. The key signature is one sharp (F#) and the time signature is common time (C). The piece is divided into four systems of music, each starting with a measure number (1, 4, 7, 10) positioned above the first measure of the bass staff. Fingerings are indicated by numbers 0, 1, 3, and 4 above specific notes in the bass staff. The treble staff contains a melodic line with eighth-note patterns, while the bottom bass staff provides a steady accompaniment of quarter notes.

Variation B

Measures 1-3 of Variation B. The piece is in 3/4 time with a key signature of one sharp (F#). The bass line features a rhythmic pattern of eighth notes with accents (v) and rests. The treble line has a melody of eighth notes. The bass clef accompaniment consists of chords with eighth notes.

4

Measures 4-6 of Variation B. The bass line continues with eighth notes and rests. The treble line melody progresses. The bass clef accompaniment remains consistent with eighth-note chords.

7

Measures 7-9 of Variation B. The bass line continues with eighth notes and rests. The treble line melody progresses. The bass clef accompaniment remains consistent with eighth-note chords.

10

Measures 10-12 of Variation B. The bass line continues with eighth notes and rests. The treble line melody progresses. The bass clef accompaniment remains consistent with eighth-note chords.

Variation C

Measures 1-3 of Variation C. The piece is in 3/4 time with a key signature of one sharp (F#). The bass line features a steady eighth-note accompaniment. The right hand consists of a treble clef with a melodic line of eighth notes and a bass clef with a harmonic accompaniment of chords and single notes.

4

Measures 4-6 of Variation C. The musical structure continues with the same rhythmic patterns as the first system, maintaining the eighth-note accompaniment in both hands.

7

Measures 7-9 of Variation C. The musical structure continues with the same rhythmic patterns as the first system, maintaining the eighth-note accompaniment in both hands.

10

Measures 10-12 of Variation C. The musical structure continues with the same rhythmic patterns as the first system, maintaining the eighth-note accompaniment in both hands.

Variation D

Musical score for Variation D, measures 1 through 10. The score is written for three staves: Bass (left), Treble (middle), and Bass (right). The key signature is one sharp (F#) and the time signature is common time (C). The piece features a complex rhythmic pattern of eighth notes in the upper staves and a steady bass line in the lower staff.

Measures 1-3: Bass line includes fingerings 0, 0, 1, 0, 4, 3. The Treble staff has a continuous eighth-note pattern. The Bass staff has a steady eighth-note bass line.

Measures 4-6: Bass line includes fingerings 1, 0. The Treble staff continues the eighth-note pattern. The Bass staff continues the eighth-note bass line.

Measures 7-9: The Treble staff continues the eighth-note pattern. The Bass staff continues the eighth-note bass line.

Measure 10: The Treble staff continues the eighth-note pattern. The Bass staff continues the eighth-note bass line.

Theme

The musical score for "Theme" is written in D major (two sharps) and 3/4 time. It consists of four systems of music, each with a bass line and a piano accompaniment. The piano accompaniment is marked *f marcato*. The bass line includes fingerings: 0, V, 0, 1, 0, 4, 3 in the first system; 4, 1, 0, 0, 4, 3, 1 in the second system; 7, 0, 4, 3, 1, 0, 0 in the third system; and 10, 1, 0, 4, 3, 1, 0 in the fourth system. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand.

2 French Folk Song

Moderato

Folk Song

The musical score is written for guitar and piano. It consists of five systems of music, each with a guitar staff and a piano staff. The guitar staff includes fret numbers (0-4) above the notes. The piano staff is in treble and bass clefs. The tempo is marked 'Moderato' and the dynamics are 'mf'. The key signature has two sharps (F# and C#) and the time signature is 3/4. The score ends with a double bar line.

System 1: Bass clef, 3/4 time. Notes: G2 (4), A2 (3), B2, C3, D3, E3, F#3 (0), G3 (4). Dynamics: *mf*. Tempo: Moderato.

System 2: Measure 6. Notes: G3 (3), A3, B3, C4, D4, E4, F#4 (1), G4 (0), A4 (0), B4 (1), C5 (3), D5 (0), E5 (1), F#5 (3).

System 3: Measure 11. Notes: G4 (0), A4 (1), B4 (3), C5 (4), D5 (1), E5 (3), F#5 (4), G5 (1), A5 (3), B5 (4), C6 (1), D6 (3), E6 (4).

System 4: Measure 16. Notes: G5 (0), A5 (4), B5 (3), C6 (1), D6 (0), E6 (4), F#6 (3), G6 (1), A6 (0), B6 (1), C7 (0). Dynamics: *mf*. Tempo: Moderato.

3 Lightly Row

Folk Song

Moderato

mf

Moderato

mf

5

9

13

The musical score is written for guitar and piano. It consists of four systems of music. Each system has a guitar staff on top and a piano staff on the bottom. The guitar staff is in the key of D major (two sharps) and 3/4 time. The piano staff is in the same key and time. The tempo is marked 'Moderato' and the dynamics are 'mf'. The guitar part features a simple melody with fingerings indicated by numbers 0-4. The piano part features a steady accompaniment with chords and single notes. The score is divided into measures, with measure numbers 5, 9, and 13 marked at the beginning of their respective systems. The piece ends with a double bar line at the end of the fourth system.

4 Song of the Wind

Folk Song

Moderato

Musical notation for measures 1-3. The piece is in G major (one sharp) and 2/4 time. The tempo is Moderato. The dynamic is *mf*. The bass line starts with a fingered G (0), followed by A (1), B (3), and C (4). The treble line features a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. A first finger slur is placed over the treble line in measure 3.

Musical notation for measures 4-7. The bass line continues with D (4), E (0), F (1), G (4), A (4), B (1), and C (0). The treble line has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. A first finger slur is placed over the treble line in measure 5. The bass line has a melodic line of quarter notes: G3, A3, B3, C4, B3, A3, G3.

Musical notation for measures 8-10. The bass line continues with D (4), C (3), B (3), A (1), G (0), F (3), and E (0). The treble line has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line has a melodic line of quarter notes: G3, A3, B3, C4, B3, A3, G3.

Musical notation for measures 11-14. The bass line continues with D (0), E (4), F (4), G (3), A (3), B (1), and C (0). The treble line has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line has a melodic line of quarter notes: G3, A3, B3, C4, B3, A3, G3. The piece concludes with a double bar line and repeat dots.

5 Go Tell Aunt Rhody

Folk Song

Moderato

The musical score is presented in four systems, each with a guitar part and a piano accompaniment. The guitar part is written in bass clef with a key signature of two sharps (D major) and a common time signature (C). The piano accompaniment is written in treble and bass clefs with the same key signature and time signature. The tempo is marked 'Moderato' and the dynamic is 'mf'.

System 1: The guitar part begins with a triplet of eighth notes (D4, E4, F4) followed by quarter notes G4, A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of quarter notes in the right hand.

System 2: The guitar part continues with quarter notes D4, E4, F4, and G4, followed by a triplet of eighth notes (A4, B4, C5) and quarter notes D5, E5, F5. The piano accompaniment continues with the same rhythmic pattern.

System 3: The guitar part starts with a triplet of eighth notes (G4, A4, B4) and quarter notes C5, D5, E5, and F5. The piano accompaniment maintains the accompaniment pattern.

System 4: The guitar part begins with quarter notes G4, A4, B4, and C5, followed by a triplet of eighth notes (D5, E5, F5) and quarter notes G5, A5, B5. The piano accompaniment concludes the piece with a final cadence.

6 O Come, Little Children

Folk Song

Andante

The musical score is written in G major (one sharp) and 2/4 time. It consists of a vocal line and a piano accompaniment. The tempo is marked 'Andante'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand. The vocal line includes fingerings (0, 3, 4, 1, 3) and breath marks (V). The piano accompaniment includes dynamics such as *mf*, *cresc.*, and *f*. The piece concludes with a double bar line and repeat dots.

7 May Song

Folk Song

Allegro Moderato

Allegro Moderato

f

mf

p *f*

p *f*

(2nd time) rit.

(2nd time) rit.

Fingerings: 0, 3, 0, 4, 1, 4, 1, 0, 4, 0, 3, 0, 4, 1, 0, 4, 0, 3, 0, 4, 1, 0, 3, 0, 3, 1, 0, 3, 0, 4, 1, 4, 1, 0, 4, 0, 3, 0, 1, 0

Other markings: V, 1, 3, 3, 3, 3, 3, 3, 1

8 Allegro

S. Suzuki

The musical score is presented in four systems, each with three staves: a bass line, a treble line, and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is common time (C). The piece is marked 'Allegro'.

System 1: The bass line begins with a measure containing a 4-fingered chord (F#4, C4, G3, E3) and a 0-fingered note (F#3). The treble line starts with a half note F#4. The piano accompaniment features a steady eighth-note bass line. Dynamics include *f* (forte) in both the treble and piano parts.

System 2: The bass line continues with notes F#3, C4, G3, and F#2. The treble line has a half note F#4. The piano accompaniment continues with eighth notes. Dynamics include *dolce* (dolce) in both the treble and piano parts.

System 3: The bass line includes notes F#3, C4, G3, F#2, and a 4-fingered chord (F#4, C4, G3, E3). The treble line features a half note F#4. The piano accompaniment includes a *rit.* (ritardando) section followed by a *f* (forte) section. The tempo marking *a tempo* is used in both the treble and piano parts.

System 4: The bass line concludes with notes F#3, C4, G3, F#2, and a 3-fingered chord (F#3, C4, G3). The treble line has a half note F#4. The piano accompaniment continues with eighth notes. Dynamics include *f* (forte) in both the treble and piano parts.

9 Perpetual Motion

S. Suzuki

Allegro

The score is written for piano in G major (one sharp) and common time (C). It consists of four systems of music. The first system starts with a tempo marking of 'Allegro' and a dynamic marking of 'mf'. The bass line is a continuous eighth-note pattern with the following fingering: 0 1 3 1 3 4 3 4 0 3 4 1 0 0 1 3 1 3 4 3 4 0 3 4 1 0. The treble line consists of eighth-note chords. The second system starts at measure 5 with a bass line fingering of 4 3 1 3 1 0 1 0 4 3 1 0 4 3 1 3 1 0 1 0 4 3 1 0. The third system starts at measure 9 with a bass line fingering of 3 0 1 4 1 3 0 3 4 0 1 3 4 3 0 1 4 1 3 0 3 4 0 1 3 4. The fourth system starts at measure 13 with a bass line fingering of 0 1 3 1 3 4 3 4 0 3 4 1 0 0 1 3 1 3 4. It includes first and second endings for the final two measures, with first ending fingering 1 3 4 0 3 4 1 0 and second ending fingering 2 3 4 0 3 4 1 0. The treble line continues with eighth-note chords throughout.

10 Long, Long Ago

T. H. Bayly

Moderato

mf

Moderato

mf

5

9

f *mp*

f *mp*

13

f *poco rit.*

11 Allegretto

S. Suzuki

The musical score is written in G major (one sharp) and common time (C). It consists of four systems of music. The first system (measures 1-4) features a bass line with a melodic line and a piano accompaniment of chords. The second system (measures 5-8) continues the bass line and piano accompaniment. The third system (measures 9-12) includes a 'rit.' (ritardando) marking and a 'mf' (mezzo-forte) dynamic. The fourth system (measures 13-16) concludes with an 'a tempo' marking and a 'mf' dynamic. The bass line includes various fingering numbers (0, 1, 3, 4) and a 'V' (volta) symbol. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

12 Andantino

S. Suzuki

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

mf

5 3 4 0 4 3 1 3 1 0 1 3 4 0 1 3 4 4 3 1 0

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

f *rit.*

13

mf a tempo *rit.*

13 Rigadoon

H. Purcell

Allegro
mf

4 3 1 0 1 3 0 4 0

Allegro
mf

5 4 3 1 0 1 3 0 4

9 1 2 4 2 1 0 0 4 0 1

f

13 1 2 4 1 0 0 1 3 4

17

mf

mf

21

mf

25

f

f

29

f

f

rit.

14 Etude

S. Suzuki

A

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

mf

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

7 2 0 0 1 2 0 0 1 2 0 4 2 1 4 1 4 2 1 0 4 2 1 0 4 3 0 3 0 4 2 1 0

11 4 2 1 0 4 0 4 0 1 0 4 0 1 0 4 0 1 4 2 1 0 4 3 1 0 4 3 1 0

15 The Happy Farmer

R. Schumann

Allegro Giocoso

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

f sempre

Allegro Giocoso

6 marc. 0 2 1 0 0 2 1 0 4 0 0

11 4 1 4 4 2 0 2 0 4 1 2 0 0 2 1 4 0 1 0 3 4 v

16 v

16 Minuet in C

J. S. Bach

Grazioso ♩ = 108

The score is written for a three-part setting: a single bass line, a grand staff (treble and bass clefs), and a single treble line. The key signature is C major and the time signature is 3/4. The piece is marked 'Grazioso' with a tempo of 108 beats per minute. The first system (measures 1-6) features a bass line with fingering (4, 2 1 2, 1, 0 2 1 0, 1, 0 1 4) and dynamics *mf-p*, and a grand staff with dynamics *p-pp*. The second system (measures 7-12) includes a repeat sign and dynamics *mf* and *p*. The third system (measures 13-18) continues the bass line with fingering (2, 2 1 0 4, 3 1 0, 4, 3) and dynamics *p*. The fourth system (measures 19-20) concludes with a repeat sign and dynamics *(2nd time) poco rit.* in both the grand staff and the treble line.

17 Minuet No. 2

J. S. Bach

The image displays a musical score for Minuet No. 2 by J.S. Bach. The score is written in 3/4 time and consists of four systems of music. The first system includes a bass line with fingering (4, 1, 4, 2, 0, 1, 2, 4, V, V, 4, 1, 4, 2, 0, 1, 2, 4, V, V) and a piano accompaniment marked *f*. The second system continues the bass line with fingering (5, 0, 2, 4, 2, 2, 4, 2, 1, 2, 0) and the piano accompaniment. The third system includes a bass line with fingering (9, 4, 1, 4, 2, 0, 1, 2, 4, V, V, 4, 1, 4, 2, 0, 1, 2, 4, V, V) and the piano accompaniment. The fourth system includes a bass line with fingering (13, 0, 4, 2, 1, 0, 4, 2, 1, 0, 4, 0, 1, 2, 0, 3, 4) and the piano accompaniment. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a forte (*f*) dynamic marking.

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

p *mf*

23 1 2 4 1 4 0 4 0 1 2 1 0 4 0 4 2 1 2 1 0 4 3 1 3 0

f

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

p *f*

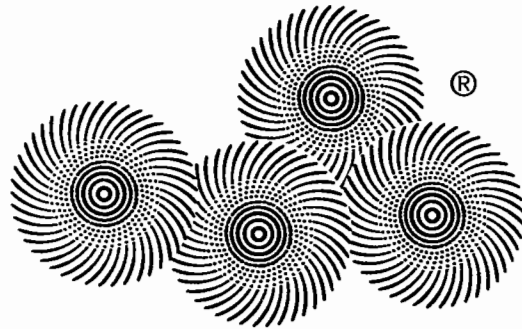
35 0 4 2 1 0 4 2 1 0 4 0 1 2 0 3 4

p *f*

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