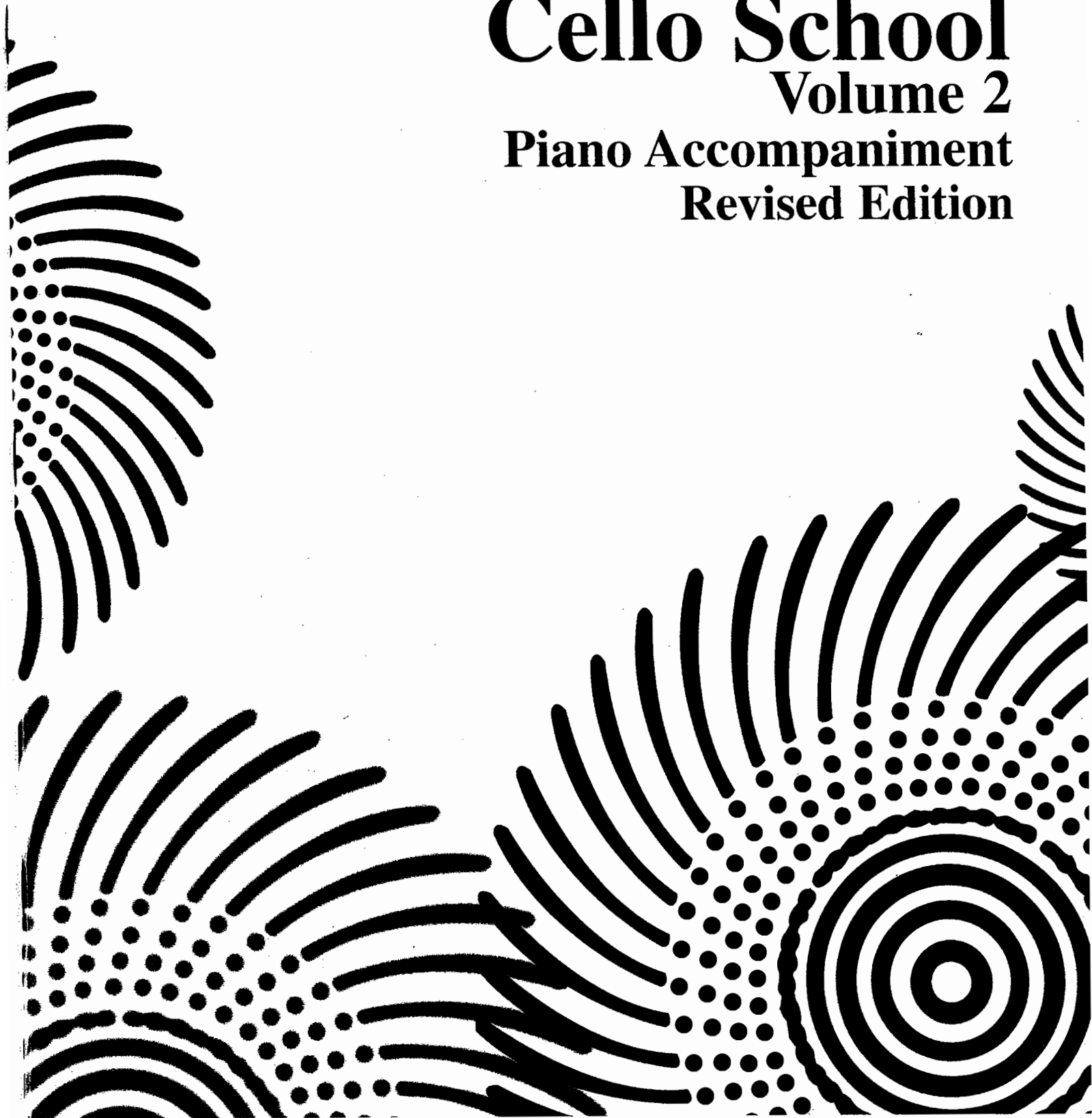


# **Suzuki**<sup>®</sup>

## **Cello School** **Volume 2**

**Piano Accompaniment**  
**Revised Edition**





# Suzuki®

## Cello School Volume 2

### Piano Accompaniment Revised Edition

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## 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 cello part 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.

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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.

# 1 Long, Long Ago

T. H. Bayly

Moderato

1

*mf*

Moderato

*mf*

5

*mf*

*mf*

9

*f* *p*

*f* *p*

13

*f*

(Cello plays variation on repeat)

# 2 May Time

Con moto

W. A. Mozart

The musical score is presented in four systems, each with a bass clef staff on top and a grand staff (treble and bass clefs) below. The time signature is 6/8. The first system (measures 1-3) features a melody in the bass clef staff with accents and slurs, and a piano accompaniment in the grand staff marked *mf*. The second system (measures 4-7) continues the melody and accompaniment. The third system (measures 8-11) shows the melody moving towards a key change, with a sharp sign appearing on the final note. The fourth system (measures 12-16) concludes the piece with a *dim. e rit.* marking in both the melody and piano parts.

# 3 Minuet No. 1

J. S. Bach

Allegretto

The musical score is written for a single melodic line with figured bass accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegretto' and the dynamics are 'mf' (mezzo-forte) and 'p' (piano). The piece consists of 24 measures, divided into two systems of 12 measures each. The first system (measures 1-12) includes a first ending (1.) and a second ending (2.) starting at measure 7. The second system (measures 13-24) includes a first ending (1.) and a second ending (2.) starting at measure 13. The second ending of the first system and the first ending of the second system are marked 'rit. 2nd time'. The score includes various musical notations such as slurs, accents, and dynamic markings.

# 4 Minuet No. 3

J. S. Bach

Allegretto

1

*mp* *Con grazia*

*mp* *Con grazia*

5

9

13

17

4 1 2 4 1 2 2 0 1

*mf*

*mf*

21

1 2

25

2 1 4 2 1 2 1 1

*p*

*p*

29

# 5 Chorus From "Judas Maccabaeus"

G. F. Handel

**Maestoso**

1 *f* **Maestoso** *mf*

7 *p* *p*

13 *mf* *f* *mf* *f*

19 *rall.* *rall.*

# 6 Hunters' Chorus

C. M. Von Weber

**Allegro**

*f*

**Allegro**

*f*

*staccato sempre*

1 2 1 4 2

5 9 14

19

23

27

32

# 7 Musette from English Suite No. 3

J. S. Bach

Andante pastorale

1/5

*mf - mp*

Andante pastorale

*mf - mp*

9

*mf* *p*

13

*cresc.*

*cresc.*

17

*mf* *p* *dim.*

*mf* *p* *dim.*

Detailed description: This page contains the musical score for the piece 'Musette' from J.S. Bach's English Suite No. 3. The score is written for bass and piano. It begins with a tempo marking of 'Andante pastorale'. The first system (measures 1-5) shows the bass line starting with a dynamic of *mf - mp* and the piano accompaniment also marked *mf - mp*. The second system (measures 6-8) continues with the bass line marked *mf* and *p*, and the piano accompaniment marked *mf* and *p*. The third system (measures 9-12) features a crescendo in both parts, marked *cresc.*. The fourth system (measures 13-16) shows the bass line with dynamics *mf*, *p*, and *dim.*, while the piano accompaniment is marked *mf*, *p*, and *dim.*. The score includes various musical notations such as slurs, accents, and dynamic hairpins. Fingering numbers (1-4) are provided for several notes in the bass line. The piece concludes with a repeat sign at the end of the fourth system.

# 8 March in G

J. S. Bach

*Allegro moderato*

*mf*

*Allegro moderato*

*mf*

*p* *f*

*pp* *mf*

*mf*

*mf*

13

1.

2.

17

*p* *f*

*pp* *mf*

21

1 4 3 0

*mf*

*mp*

25

29

# 9 Theme From "Witches' Dance"

N. Paganini

Andante

*mf*

Andante

*p*

6

11

16

*f*

*mp*

21

*f*

*p* meno mosso

26

*rit.*

*rit.*

*p*

32

*mf* a tempo

*mf* a tempo

37

*f*

# The Moon over the Ruined Castle

R. Taki

Andante

*p*

Andante

*p*

5

*mf*

*p*

9

*f*

*mf*

*p*

13

*p*

*pp*

*p*

*pp*

# 10 The Two Grenadiers

R. Schumann

Moderato

Moderato

*mf*

*mf*

1

4

7

The musical score is presented in three systems. Each system contains a single melodic line and a piano accompaniment. The piano accompaniment is divided into two staves: a treble clef staff and a bass clef staff. The melodic line is primarily in the bass clef. The tempo is marked 'Moderato'. The dynamics are marked 'mf' (mezzo-forte) and 'V' (accents). The score is numbered 1, 4, and 7 at the beginning of each system.

10

*P agitato*

*P agitato*

13

*cresc.*

*cresc.*

16

*p*

19

**Più mosso**

*rit.*

*rit.*

**Moderato**

23

*f*

**Moderato**

*f*

27

*f*

*f*

31

*ff*

*ff*

36

*allarg.*

*allarg.*

Detailed description of the musical score: The score is for a piece in G major, 4/4 time. It consists of four systems of music, each with a vocal line (bass clef) and a piano accompaniment (treble and bass clefs).  
- System 1 (measures 23-26): The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, and a half note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics are marked *f*.  
- System 2 (measures 27-30): Similar to the first system, the vocal line continues with quarter notes D5, E5, F5, and a half note G4. The piano accompaniment maintains its rhythmic pattern. Dynamics are marked *f*.  
- System 3 (measures 31-35): The vocal line becomes more active with eighth-note patterns. The piano accompaniment includes some chords with a fermata. Dynamics are marked *ff*.  
- System 4 (measures 36-39): The tempo is marked *allarg.* (ritardando). The vocal line has a fermata on a half note G4. The piano accompaniment concludes with a final chord. Dynamics are marked *allarg.*

**11** Gavotte

F. J. Gossec

**Allegretto**

The musical score is written for a single instrument, likely a harpsichord or spinet, in a 3/4 time signature. It consists of four systems of music, each with a treble and bass staff. The tempo is marked **Allegretto**. The dynamics are marked *mf* (mezzo-forte) at the beginning and *p* (piano) at the end. The score includes performance instructions such as *rit.* (ritardando) and *a tempo*. The piece concludes with a *Fine* marking.

Measures 1-4: *mf*, **Allegretto**

Measures 5-8: *mf*, **Allegretto**

Measures 9-12: *mf*, **Allegretto**

Measures 13-16: *p*, **Allegretto**, *rit.*, *a tempo*, *Fine*

*piu cantabile*

17

*mf piu cantabile*

Musical score for measures 17-20. The top staff is a single melodic line in bass clef. The bottom two staves are a grand staff with treble and bass clefs. Dynamics include *mf* and the instruction *piu cantabile*.

21

*p*

Musical score for measures 21-24. The top staff is a single melodic line in bass clef. The bottom two staves are a grand staff with treble and bass clefs. Dynamics include *p*.

25

*mf*

*mf*

*p*

Musical score for measures 25-28. The top staff is a single melodic line in bass clef. The bottom two staves are a grand staff with treble and bass clefs. Dynamics include *mf* and *p*.

29

*pizz.*

*D. C. al Fine*

Musical score for measures 29-32. The top staff is a single melodic line in bass clef. The bottom two staves are a grand staff with treble and bass clefs. Dynamics include *pizz.* and *D. C. al Fine*.

20

*p*

*p*

24

1 2 4 1 0 4

*p*

*p*

27

*p*

*pp*

30

1 2

*f*

*mf*

*f*

*rit. 2nd time*

*f*

*mf*

*f*

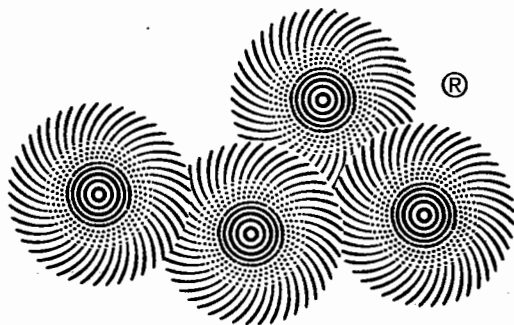
*mf*



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