


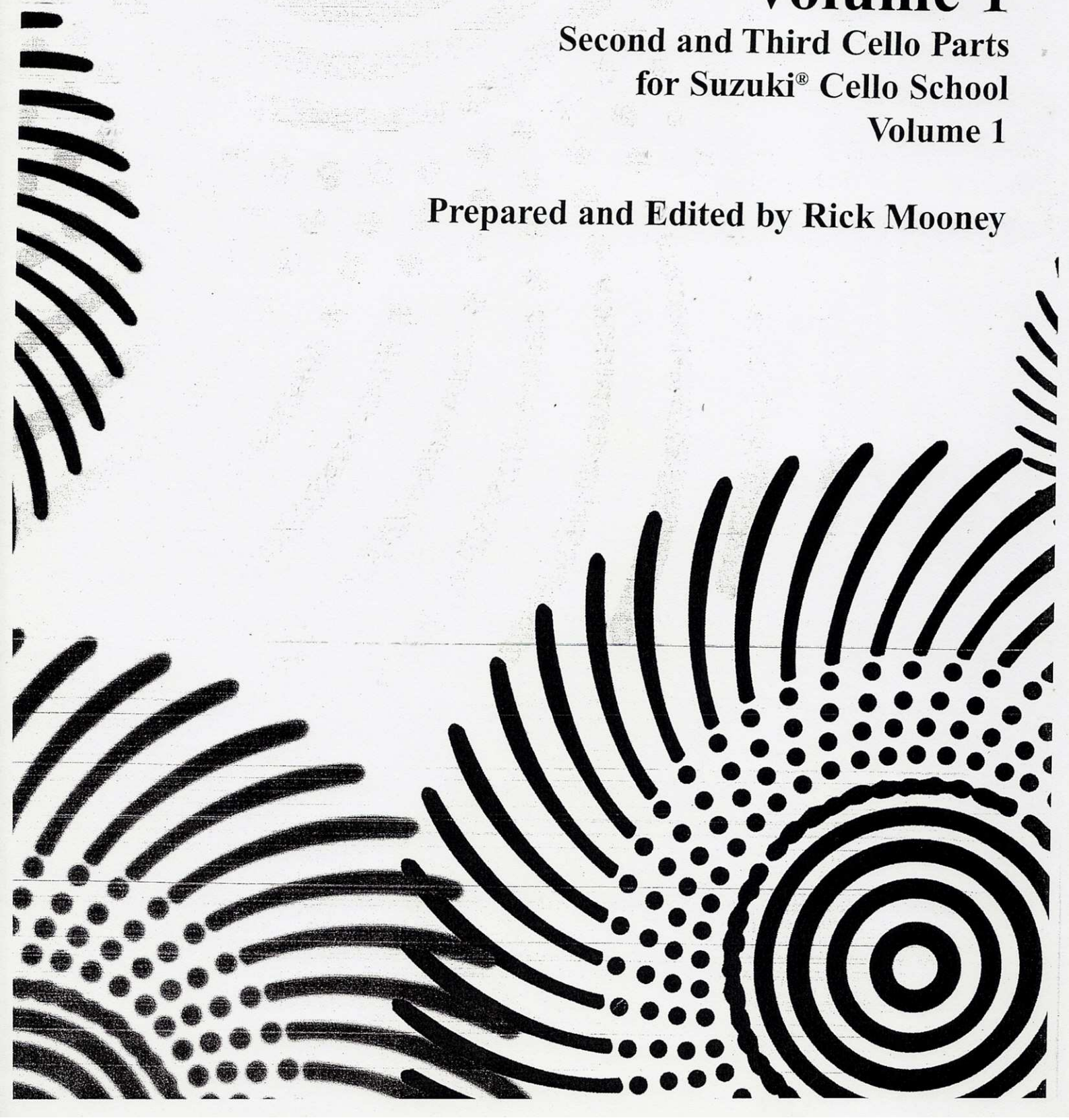
Suzuki[®]



Ensembles for Cello Volume 1

Second and Third Cello Parts
for Suzuki[®] Cello School
Volume 1

Prepared and Edited by Rick Mooney



Suzuki [®]

Ensembles for Cello

Volume 1

**Second and Third Cello Parts
for Suzuki[®] Cello School
Volume 1**

Prepared and Edited by Rick Mooney

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Introduction

This book contains harmony parts to go with each of the pieces in the *Suzuki Cello School Volume 1*. In most cases where a familiar Suzuki harmony part exists for a particular piece, it is used here. Sometimes an additional bass line is included making a cello trio possible. All of these parts have been harmonized to fit with the existing piano accompaniment to *Volume 1*. The versatility inherent in this approach makes this book a valuable tool for cello teachers.

The book is mainly designed for two specific uses:

1. A cello teacher who does not play the piano or has no immediate access to one can play these harmony parts with students to prepare them for the time when a piano and pianist are available.
2. These parts may be played by more advanced cello students during a cello group lesson. This gives those students an additional challenge and the resulting sound makes group participation more enjoyable for all.

Other uses and benefits will also become apparent. Students who play the bass lines will get additional practice using forward extensions, double stops, *pizzicato* chords, and Tenor clef. More ideas should present themselves as this book is used.

Have fun!

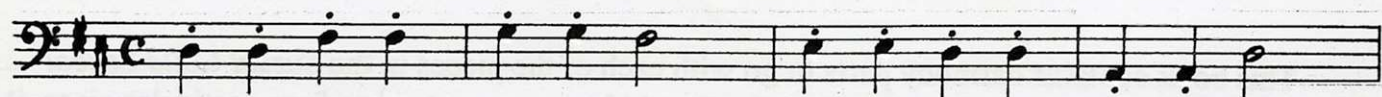
Rick Mooney

1


Twinkle, Twinkle, Little Star Variations

Cello 2 Shinichi Suzuki

Theme



5



9



Variation A




Variation B



Variation C



Variation D



Twinkle, Twinkle, Little Star Variations

Cello 3

Shinichi Suzuki

Three staves of musical notation in bass clef, key of D major, and common time. The first staff starts at measure 1. The second staff starts at measure 5. The third staff starts at measure 9. The notation consists of eighth notes and chords, with some notes beamed together.

Twinkle, Twinkle, Little Star Variations

Shinichi Suzuki

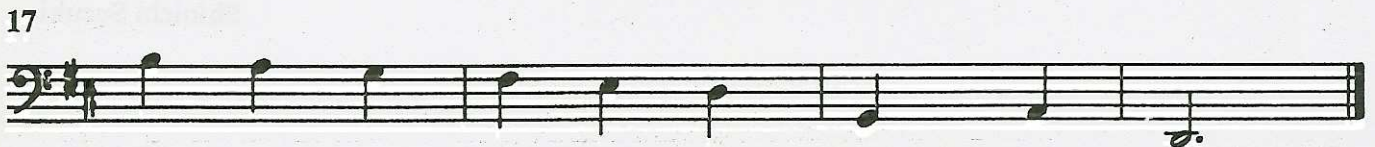
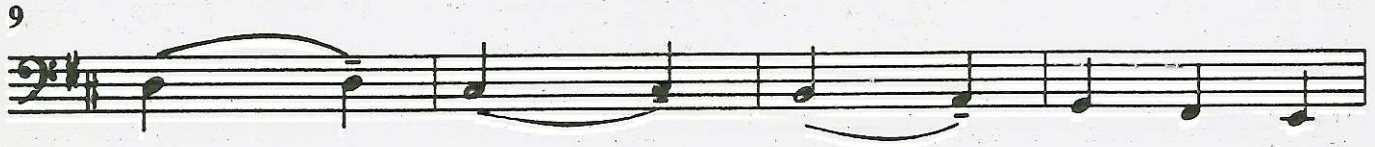
Use this bass line as an alternative to the one above when you want to emphasize the beat, as in Variation D

Three staves of musical notation in bass clef, key of D major, and common time. The first staff starts at measure 1. The second staff starts at measure 5. The third staff starts at measure 9. The notation features a strong bass line with eighth notes and chords, designed to emphasize the beat.

2

French Folk Song

Folk Song



3

Lightly Row

Cello 2

Folk Song

Moderato

Musical score for Cello 2, measures 1-13. The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato'. The music consists of four staves. The first staff (measures 1-4) features a melodic line with a dynamic marking of *mf* and a slur over the first four notes. The second staff (measures 5-8) continues the melodic line with a slur over the first four notes. The third staff (measures 9-12) features a rhythmic accompaniment of eighth notes. The fourth staff (measures 13) concludes the phrase with a final note and a double bar line.

Cello 3

Lightly Row

Folk Song

Moderato

Musical score for Cello 3, measures 1-13. The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato'. The music consists of four staves. The first staff (measures 1-4) features a melodic line with a dynamic marking of *mf* and a slur over the first four notes. The second staff (measures 5-8) continues the melodic line with a slur over the first four notes. The third staff (measures 9-12) features a rhythmic accompaniment of eighth notes. The fourth staff (measures 13) concludes the phrase with a final note and a double bar line. There are asterisks (*) under the notes in measures 4 and 8 of the first two staves.

* Play the lower note if the other harmony is not being played.

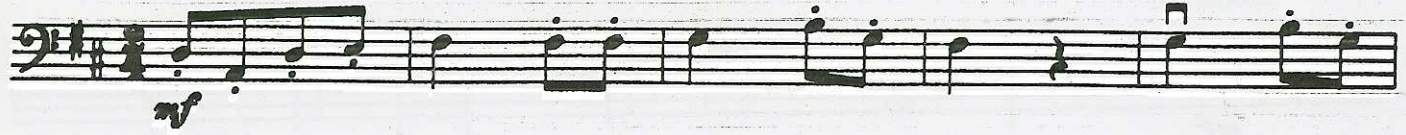
4

Song of the Wind

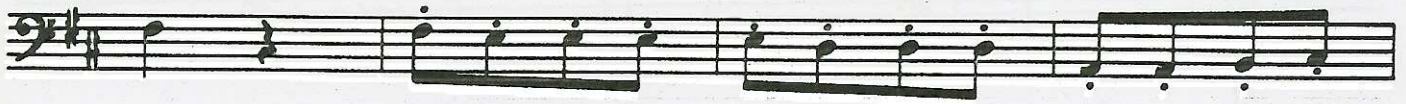
Cello 2

Folk Song

Moderato



6



10



Song of the Wind

Cello 3

Folk Song

Moderato



6



1



5

Go Tell Aunt Rhody

Cello 2

Folk Song

Moderato

Musical staff for Cello 2, measures 1-4. Bass clef, key signature of one sharp (F#), common time signature (C). Dynamics include *mf*.

5

Musical staff for Cello 2, measures 5-8. Dynamics include *f* and *p*.

9

Musical staff for Cello 2, measures 9-12. Dynamics include *f*.

Go Tell Aunt Rhody

Cello 3

Folk Song

Moderato

Musical staff for Cello 3, measures 1-4. Bass clef, key signature of one sharp (F#), common time signature (C). Dynamics include *mf*.

5

Musical staff for Cello 3, measures 5-8. Dynamics include *f* and *p*.

9

Musical staff for Cello 3, measures 9-12. Dynamics include *f*.

6

O Come, Little Children

Cello 2

Folk Song

Andante

Musical score for Cello 2, measures 1-13. The score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a dynamic marking of *mf* and a *v* (vibrato) marking above the first measure. The tempo is marked *Andante*. The score consists of four staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measure 13. A *cresc.* (crescendo) marking is placed below the third staff, and a *f* (forte) marking is placed below the fourth staff. The piece concludes with a double bar line and repeat lines.

O Come, Little Children

Cello 3

Folk Song

Andante

Musical score for Cello 3, measures 1-13. The score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a dynamic marking of *mf*. The tempo is marked *Andante*. The score consists of four staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measure 13. A *cresc.* (crescendo) marking is placed below the third staff, and a *f* (forte) marking is placed below the fourth staff. The piece concludes with a double bar line and repeat lines.

7

May Song

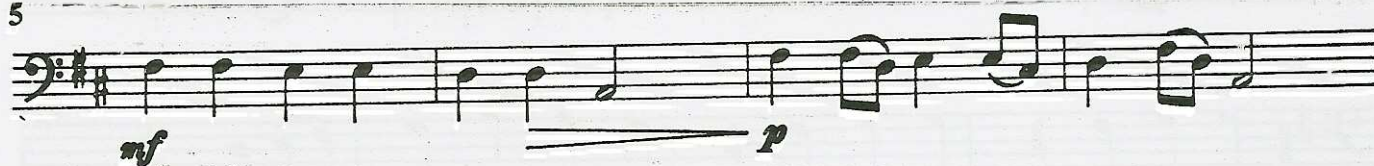
Cello 2

Folk Song

Allegro moderato



5



9

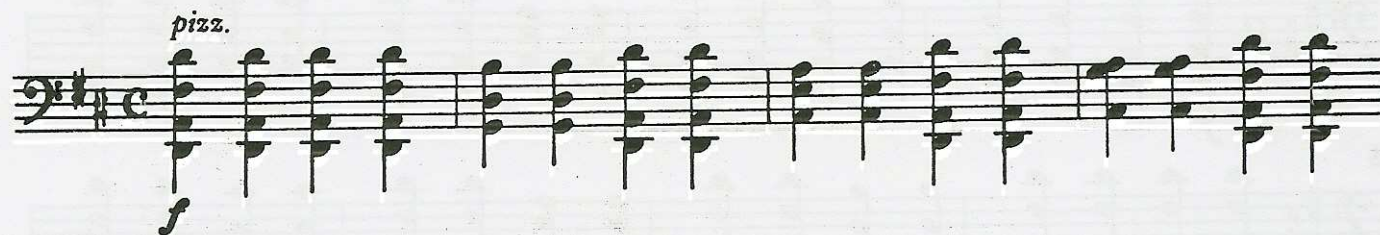


May Song

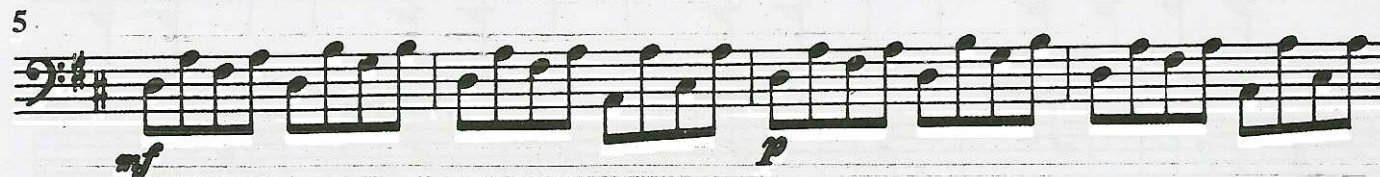
Cello 3

Folk Song

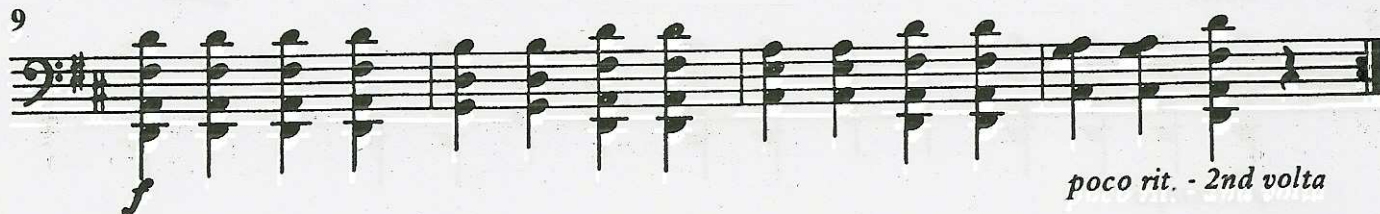
Allegro moderato



5



9



8

Allegro

Cello 2

Shinichi Suzuki

Allegro

Allegro

Cello 3

Shinichi Suzuki

Allegro

pizz.

9

Perpetual Motion

Cello 2

Shinichi Suzuki

Allegro

Musical score for Cello 2, measures 1-13. The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (*mf*) dynamic marking. The music consists of a continuous eighth-note pattern with various slurs and ties. Measure numbers 5, 9, and 13 are indicated at the start of their respective lines.

Perpetual Motion

Cello 3

Shinichi Suzuki

Allegro

Musical score for Cello 3, measures 1-14. The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (*mf*) dynamic marking. The music consists of a continuous eighth-note pattern with various slurs and ties. Measure numbers 5, 9, and 14 are indicated at the start of their respective lines. The final measure (14) includes a first ending (1.) and a second ending (2.) marked with repeat signs.

10

Long, Long Ago

T.H. Bayly

Moderato

Musical score for 'Long, Long Ago' in bass clef, 2/4 time. The score consists of four staves. The first staff begins with a *pizz.* instruction and a *mf* dynamic. The second staff is marked with a measure number '5'. The third staff has a measure number '9' and includes dynamics *f* and *mp*. The fourth staff has a measure number '13' and includes dynamics *f* and *poco rit.* at the end.

11

Allegretto

Shinichi Suzuki

Musical score for 'Allegretto' in bass clef, 2/4 time. The score consists of four staves. The first staff begins with a *sempre pizz.* instruction and a *mf* dynamic. The second staff continues the piece. The third staff includes a *rit.* instruction. The fourth staff begins with a *mf a tempo* instruction.

12

Andantino

Shinichi Suzuki

pizz.
mf

5

9 *arco*
f *rit.*

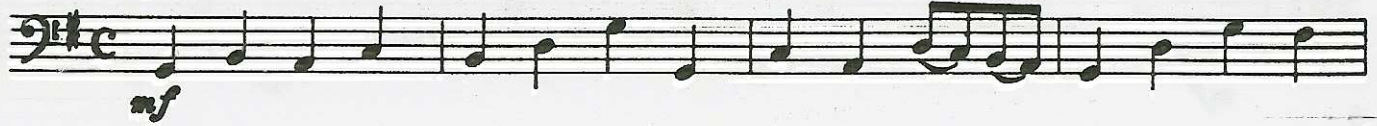
13 *pizz.*
mf a tempo *rit.*

13

Rigadoon

Henry Purcell

Allegro



15

Happy Farmer

Cello 2

Robert Schumann

Allegro giocoso

Musical notation for measures 1-4. The staff is in 2/3 time with a key signature of one flat (B-flat). It begins with a *mf* dynamic marking and a *V* (accents) marking over the first measure. The melody consists of eighth and quarter notes.

Musical notation for measures 5-8. The staff continues the melody from the previous system, ending with a *V* (accents) marking over the final measure.

Musical notation for measures 9-12. The staff continues the melody, featuring a *V* (accents) marking over the first measure of this system.

Musical notation for measures 13-16. The staff continues the melody, featuring a *V* (accents) marking over the first measure of this system.

Musical notation for measures 17-20. The staff continues the melody, featuring *V* (accents) markings over the first and last measures of this system.

16

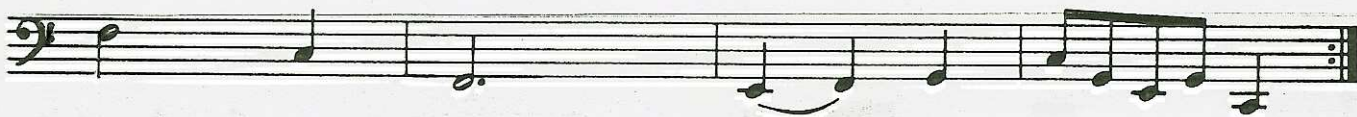
Minuet in C

Johann Sebastian Bach

Grazioso



5



9



13



17



21



17

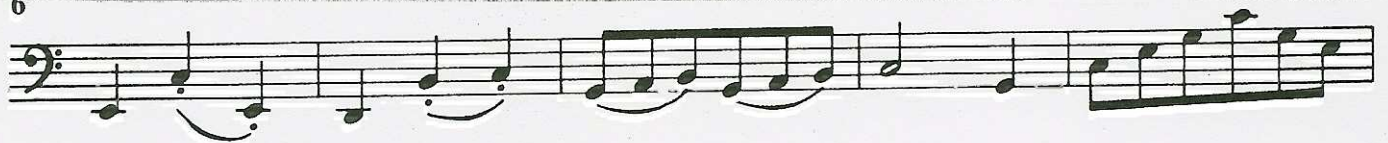
Minuet No. 2

Johann Sebastian Bach

Andantino



6



11



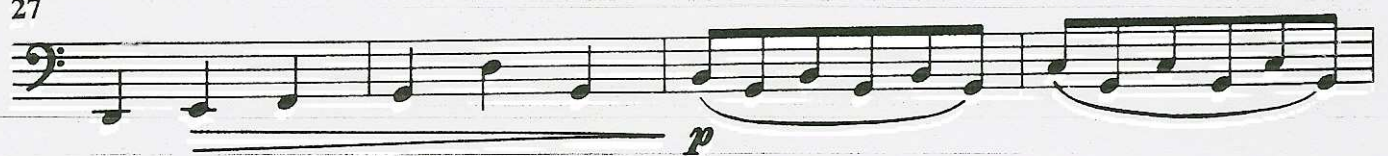
17



22



27



31



36



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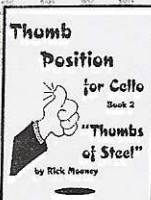
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by Joanne Martin

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(0429)

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by Rick Mooney

Double stops provide the vehicle for excellent learning material for the young and advancing cellist in this newest Rick Mooney book. More than 60 familiar folk songs — many in the Suzuki repertoire — give the student help in such skills as hearing intonation, shaping the hand correctly, shifting, extensions, and preparing for future repertoire.
(0761)

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by Rick Mooney

Position Pieces for Cello is designed to give students a logical and fun way to learn their way around the fingerboard. Each hand position is introduced with exercises called "Target Practice," "Geography Quiz," and "Names and Numbers." Following these exercises are tuneful cello duets that have been specifically composed to require students to play in that hand position.
(0762)

ENSEMBLE Material



SUZUKI ENSEMBLES FOR CELLO
VOLUME 2
by Rick Mooney

This book contains harmony parts to go with many of the pieces in the *Suzuki Cello School*, Volumes 1, 2, and 3. All of these pieces have been arranged to resemble, as much as possible, the existing piano accompaniments. These ensembles enable a cello teacher (who does not play or have access to a piano) to play harmony parts with students to prepare them for the time when a piano and pianist are available. Also, these parts give additional challenges for the more advanced player during a group lesson.
(0298S)

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These books are comprised of works from Volumes 1, 2, and 3 of the *Suzuki Violin School*, which have been arranged for string quartet. With lower string parts providing melodic and rhythmic counterpoint to set off the simple melodies, these quartets are nevertheless simple enough for beginning players ready for their first chamber music experience.
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