



Suzuki®

Cello School

Cello Part

Volume 3

Revised Edition



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Cello School Cello Part Volume 3 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 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-term programs and long-term programs. You are also encouraged to join the International Suzuki Association.

FOR THE PARENT: Credentials are essential for any teacher you choose. We recommend you ask your teacher for his or her credentials, especially 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.

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CONTENTS

1	Berceuse, F. Schubert	4
	Third Position Tonalization - Moon Over the Ruined Castle,	
	<i>R. Taki</i>	5
2	Gavotte, J. B. Lully	6
3	Minuet, L. Boccherini	8
	Fourth Position Tonalization - Moon Over the Ruined Castle,	
	<i>R. Taki</i>	9
4	Scherzo, C. Webster	10
5	Minuet in G, L. van Beethoven	12
6	Gavotte in C Minor, J. S. Bach	14
7	Minuet No. 3, J. S. Bach	16
8	Humoresque, A. Dvořák	18
9	La Cinquantaine, G. Marie	20
10	Allegro Moderato, J. S. Bach	22

3rd Position Tonalization

Moon Over The Ruined Castle

R. Taki

Andante

The musical score consists of four staves of bass clef notation in 3/4 time, marked 'Andante'. The key signature has one flat (B-flat). The first staff starts at measure 1 and ends at measure 8, with a dynamic of *mp*. The second staff starts at measure 5 and ends at measure 12, also with a dynamic of *mp*. The third staff starts at measure 9 and ends at measure 16, with a dynamic of *f*. The fourth staff starts at measure 13 and ends at measure 20, with dynamics ranging from *p* to *pp*. Fingerings are indicated by numbers 1-4 above notes. A dashed line labeled '3rd pos.' spans across the staves, indicating the third position. Slurs and accents are used throughout the piece.

At first, practice in 1st position: later, practice in 3rd position.

D Minor Scale Patterns

Natural

Musical notation for the Natural D minor scale pattern in bass clef, 3/4 time. The scale is: 1 3 4 0 | 1 2 4 0 | 1 2 4 0 | 1x 2 4 | 4 2x 1 | 0 4 2 1 0 | 4 2 1 0 | 4 3 1. The notation includes fingerings and a repeat sign at the end.

Harmonic

Musical notation for the Harmonic D minor scale pattern in bass clef, 3/4 time. The scale is: 1 3 4 0 | 1 2 4 0 | 1 2 4 0 | 1x 3 4 | 4 3x 1 | 0 4 2 1 0 | 4 2 1 0 | 4 3 1. The notation includes fingerings, natural signs over the 3rd and 7th notes, and a repeat sign at the end. Two boxes labeled '2nd pos.' are placed under the first and last measures.

Melodic

Musical notation for the Melodic D minor scale pattern in bass clef, 3/4 time. The scale is: 1 3 4 0 | 1x 2 4 | 1 2 4 0 | 1 3 4 | 4 2x 1 | 0 4 2 1 0 | 4 2 1 0 | 4 3 1. The notation includes fingerings, natural signs over the 3rd and 7th notes, and a repeat sign at the end.

2 Gavotte

J. B. Lully

Allegretto

mf con grazioso

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

5 4 2 4 2 2 1 0 1 2 0 4 0 4 4 0 2 1

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

15 1 2 1 2 4 2 0 // 4 2 2 1 0 1 2 4 2 1 0 1 0 1 2

20 *rit.* *piu mosso* [3rd pos.] 1 2 4 0 1 3 1 4 3 3 x 1 0 4 2 4 2 1 0 4 2 1 0 2 1 0

25 [3rd pos.] 0 1 0 1 2 4 0 1 3 1 4 3 1 3 x 1 0 4 2 4 2 1 0 4 2 1 0 2 1 0 0 1 0 2 1 0

30 [3rd pos.] *rit.* *a tempo* 0 1 0 2 1 0 3 4 1 3 2 4 1 0 1 0 0 0

35 4 2 4 2 2 1 0 1 2 4 2 1 2 1 0 1 1 // 0 0 4 2 4 0

40 2 1 0 V V 4 1 2 0 4 0 // 4 4 0 2 1 2 0 2 1 2

45 1 4 2 0 4 0 1 // 1 2 1 0 4 2 1 0 1 0 1 2 1 2 4

50 2 0 // 0 4 2 4 0 2 1 0 1 2 4 2 1 0 1 0 1 2 tr 0

Backward Extension

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

4 2 1 2 4 2 x 1 x 2 4

Forward Extension

Open hand between 1st and 2nd fingers by moving thumb, 2nd, 3rd and 4th fingers one half-step away from the 1st finger. Keep the same shape in the moving fingers.

1 # 3 4 1 x 2 3 1 # 3 4 1 x 2 3 1

1 2 4 2 1 x 2 # 4 # 2 x 1



3 Minuet

Moderato e grazioso

L. Boccherini

1 *mp* *2nd pos.* *mf*

5 *p* *mf*

8b *mf* *p*

12 *mp* *2nd pos.* *mf*

17 *p* *mf* *20a* *20b* *Fine*

21 *Trio* *p* *mf* (4 2 1 3) (4 2 1)

25 *mf* (1 4 2 1)

29 *mf*

33 *pp* *p*

37 *mf* *f*

41 (1 4 2 1) *D.C.al Fine*

4th Position Tonalization

√ Moon Over The Ruined Castle

R. Taki

mp 4th pos.

mp 4th pos.

9 4th pos.

13 *p* *pp* 4th pos.

4 Scherzo

C. Webster

Presto $\frac{4}{4}$

p

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

9 *4th pos.*

13 *fz* *4th pos.* (2 1) *fz* *4th pos.* (2 1)

17 *p*

21

25 *cresc.* *4th pos.*

29 *f* *rit. e dim.*

Meno mosso

33 *mf* (4 2) 2nd pos.

42 -2nd pos.- [4] 2nd pos. 4th pos. *poco rit.* *a tempo*

51 [4] -2nd pos.- 4th pos.

Tempo I

60 *rit. e dim.* *p*

65 -4th pos.-

69 -4th pos.- (2 1) *fz*

73 -4th pos.- (2 1) *fz* *p*

77 *cresc.*

81 -4th pos.- *f*

* Place only the 4th finger lightly on the A or D string to sound the harmonics.

Half position Exercise

D string

Repeat each exercise on the A string.

5 Minuet in G

L. van Beethoven

Allegretto

Trio
18

mf *più mosso* — 2nd pos. —

22 — half pos. —

26 *f* — 2nd pos. — *p* — 2nd pos. — *cresc.*

30 *mf* — 4th pos. — *dim.* *sostenuto* *D.C. al Fine*

— 2nd pos. —

At first change position slowly and accurately, then practice with increasing speed.

— 4th pos. —

— 4th pos. —

Melodic C Minor Scale

0 1 2 4 0 1 3 4

4 2 x 1 0 4 2 1 0

4 0 ↓ 1 x 2 4 1 3 4

— 4th pos. —

4 2 x 1 4 2 x ↓ 1 0 4

— 4th pos. —

Natural C Minor Scale

6 Gavotte in C Minor

Andante

J.S. Bach

13 4 2 1 0 2 1 0 3 4 3 1 2 2 0 4 // V x 2 4 1
mf 2nd pos.

17 2 4 2 x 1 4 2 V V 1 V x 2 4 2 4 x 1 x 2 V 1 x 2 4 1
4th pos.

21 2 4 2 x 1 4 2 V V x 1 x 2 1 3 V 4 2 V x 1 // 4 0 1 x 2
4th pos. mf 2nd pos. p

25 4 2 1 0 2 1 0 3 4 3 1 2 1 0 4 0 4 3 1 0 4 0 1 2
mf 2nd pos. p

29 4 2 1 0 2 1 0 3 4 3 1 2 1 V 2 0 4 // 4 V
mf 2nd pos. mf

33 3 4 V V 1 0 2 x 1 0 4 0 4 3 1 0 4 V
f (4 2 4 2) 1 mf

37 3 4 V 0 V 1 0 2 1 V 1 2 // 4 V 0 1 2
p 2nd pos. p

41 4 2 x 1 0 1 x 2 1 0 3 4 3 1 2 1 0 4 0 4 3 1 0 4 0 1 x 2
mf 2nd pos. p

45 4 2 x 1 0 1 x 2 1 0 3 4 3 1 2 1 V x 2 0 4
mf 2nd pos. poco rit.

8 Humoresque

A. Dvořák

Poco lento e grazioso

p *leggiero*

2nd pos.

rit.

mf 3rd pos.

f 2nd pos. rit.

p *a tempo* 2nd pos.

2nd pos. 3rd pos. rit. e dim.

f *a tempo* 2nd pos.

f 3rd pos. poco rit.

f *a tempo* 3rd pos. 2nd pos. 4th pos. 2nd pos. 5th pos. poco rit.

9 La Cinquantaine

(Air in the olden style)

G. Marie (1852-1928)

Andantino

pp dolce 3rd pos. 3rd pos.

4th pos. 3rd pos.

10 3rd pos. 4th pos. *mf*

15 *tr* 4th pos. 4th pos. 4th pos. 3rd pos. *poco rit. a tempo*

21 4th pos. 3rd pos. 4th pos. *poco rit. a tempo p* 2nd pos.

26 *cresc.* 2nd pos. *f* 2nd pos. 2nd pos. (1 4 3 1 4)

31 *pp*

36 *mf allargando 2a volta* *tr* **Fine**

41 *f* 2nd pos. *pp* *sotto voce* 2nd pos.

47 2nd pos. *cresc.* 3rd pos. *f*

52 *f* 2nd pos. *pp* *sotto voce* 2nd pos.

58 2nd pos. *cresc.* 3rd pos.

63 *f* *f* 3rd pos.

68 3rd pos. *pp* 2nd pos. 2nd pos.

72 *cresc.* 2nd pos. *f* *tr* *D.C. al Fine*

10 Allegro Moderato

J. S. Bach

Allegro moderato $\text{♩} = 88$

1 *mf* 4 2 1 2 4 1 0 4

11 2 1 1 x 2 4 1 2 4

15 (4) 2 1 0 4 3 0 1 3 4 0 1 3 2 4 2 x 1 1 0 4 3

19 2nd pos. *f* 1 0 1 3 4 0 3 4 0 3 4 1 *mf*

23 (1 4 2) *f* 0 1 3 4 4 0 1 3 3 1 2 4 2 1 x 4

27 4th pos. 2nd pos. 3rd pos. 3 0 4 x 1 0 3 0 0 1 3 4 0 1 2 1 0 4 0 3 4 1 0 4 4 1 0 4

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

34 *f* *mf*

39 *f*

44 *mp*

48 *mf*

52 *mf*

55 *f*

58 *cresc.* *poco rit.* *f*

Position Etudes

3rd Position

A String

D String

* Practice the same on the G and C strings.

4th Position

A String

D String

5th Position

A String

Practice the same on the other strings.



Figure of the 4th position

Major and Minor Scales

D Major

Ascending: 1 x 2 4 0 1 x 2 4 0 1 3 4 0 1 3

Descending: 4 3 1 0 4 3 1 0 4 2 x 1 0 4 2 x 1

D Melodic Minor

Ascending: 1 3 4 0 1 x 2 4 0 1 2 4 0 1 3

Descending: 4 (b)2 x (b)1 0 4 2 1 0 4 2 1 0 4 3 1

G Major

Ascending: 0 1 3 4 0 1 3 4 0 1 2 4 1 3

Descending: 4 3 1 4 2 1 0 4 3 1 0 4 3 1 0

4th pos. —

G Melodic Minor

Ascending: 0 1 2 4 0 1 3 4 0 1 x 2 4 1 3

Descending: 4 (b)2 x (b)1 4 2 x 1 0 4 2 x 1 0 4 2 1 0

4th pos. —

C Major

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

2 1 0 4 2 1 0 4

C Melodic Minor

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

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

4th pos.

A Major

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

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

3rd pos. 5th pos.

A Melodic Minor

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

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

3rd pos. 5th pos.

Trill Drills

Each group should be clear and even



Repeat drill using variants



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