

Suzuki[®]

Cello School

Volume 2

Cello Part

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 among child, parent, and teacher. So choosing the right teacher is of the utmost importance.

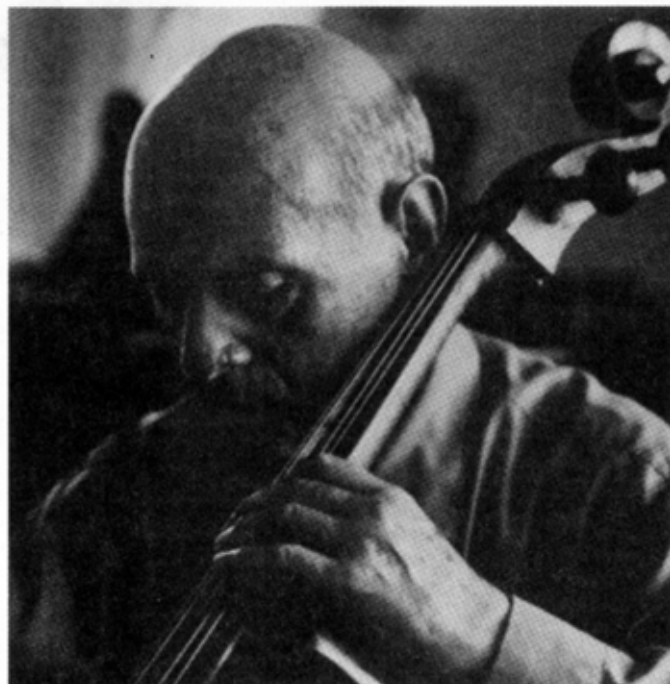
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Under the guidance of Dr. Suzuki since 1978, the editing of the Suzuki Cello School is a continuing cooperative effort of the International Suzuki Association Cello Committee.

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Maestro Pablo Casals



Photograph by Lawrence Block



Mestre Pablo Casals

The four main points for study in Volume II:

1. The child 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. The position etudes should be practiced well before each lesson.
4. Constant attention should be given to accurate intonation, correct posture, and the proper bow hold.

Tonalization

Each lesson should begin with a tonalization.
Try to produce a beautiful tone. Use full bows.



Maintain the same volume and intensity throughout each bow stroke.



Ringing Sound Tonalization



*Listen for ringing sound.

1 Long, Long Ago

Moderato

T. H. Bayly

The main musical score consists of four staves of music in bass clef, 4/4 time. The first staff begins with a *mf* dynamic and includes fingerings 1, 4, 0, 1, 2, 4, 0, 1, 4, 2, 1, 0, 2, 1, 0, 4. The second staff continues with fingerings 5, 4, 0, 1, 2, 4, 0, 1, 4, 2, 1, 0, 1, 0, 4. The third staff starts at measure 9 with a *f* dynamic, followed by a *p* dynamic, with fingerings 4, 2, 1, 0, 0, 2, 1, 0, 4, 4, 2, 1, 0, 0, 2, 1, 0, 4. The fourth staff starts at measure 13 with a *f* dynamic and includes fingerings 4, 0, 1, 2, 4, 0, 1, 4, 2, 1, 0, 1, 0, 4.

Variation

The Variation section consists of four staves of music in bass clef, 4/4 time. The first staff begins with a *mf* dynamic and includes fingerings 1, 4, 4, 0, 1, 1, 2, 4, 0, 0, 4, 1, 0, 4, 0, 2, 1, 0, 0, 2, 0, 1, 0, 4, 0. The second staff continues with fingerings 5, 4, 0, 4, 0, 1, 0, 1, 2, 4, 0, 0, 4, 1, 0, 4, 0, 2, 1, 0, 0, 1, 0, 4, 0, 3, 0, 0. The third staff starts at measure 9 with a *f* dynamic, followed by a *p* dynamic, with fingerings 4, 0, 2, 1, 0, 0, 2, 0, 1, 0, 4, 0, 4, 0, 2, 1, 0, 0, 2, 0, 1, 0, 4, 0. The fourth staff starts at measure 13 with a *f* dynamic and includes fingerings 4, 0, 4, 0, 1, 0, 1, 2, 4, 0, 0, 4, 1, 0, 4, 0, 2, 1, 0, 0, 1, 0, 4, 0, 3, 0, 0.

2 May Time

Con moto

W. A. Mozart

mf

dim. e rit.

Etudes for 2nd Position

Closed hand position is marked with \circ .

Open hand position is marked with \times .

1 2 2 4

Forward and backward extension using 2nd position.

Tonalization

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

3 Minuet No. 1

Allegretto

J. S. Bach

1 4

mf

5 4 2 1 0 * 2 4 2 1 0 4 3 1 0 3 4

L - 2nd pos. J

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

p

13 4 2 1 0 * 2 4 2 1 0 4 3 0 3 4

L - 2nd pos. *mf*

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

mp

21 4 2 1 0 2 4 2 1 0 4 3 1 0 3 4

mf rit. 2nd time

L - 2nd pos. J

* Practice slowly and accurately in the beginning.

4 2 1 0 ↓ 2 4 2 1 0 2 4

Shift quickly. Practice to increase speed and accuracy.

4 2 1 0 ↓ 2 4 2 1 0 2 4

4 Minuet No. 3

Allegretto

J. S. Bach

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

mp con grazia

6 2 1 0 4 3 4 0 1 4 1 0 4 4 0 1 2

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

14 1 2 1 0 4 0 1 0 4 3 4 1 0 2 1 2

L 2nd pos. -----

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

mf

21 1 3 4 0 1 2 1 0 1 0 1 2 2 1

L 2nd pos. -----

26 4 2 1 2 x 1 1 0 4 3 4 0 0 1 3 4 0 1

L 2nd pos. -----

30 2 1 0 1 4 2 1 2 1 4 4 3 4

L 2nd pos. -----

5 Chorus from "Judas Maccabaeus"

G. F. Handel

1 *Maestoso*

f

5

9 *p*

13 *mf*

17 *f*

21 *rall.*

2nd pos. -----

Please remember that the child should listen to the recording every day.

Ear Training

Exercise for perfect octave intonation. Listen to the resonance of the open C, G, and D strings, and try to match the octave pitches perfectly.

6 Hunters' Chorus

Allegro

C.M. von Weber

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

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

9 1 4 2 0 1 0 4 0 1 4

13 1 2 1 0 1 0 4 0 1 4

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

21 4 0 1

25 4 2 0

29 1 4 1 4

33 1. 1 4 1 0 2. 1 4 V V

f

L - 2nd pos. - - - - -

ff *f*

f

7 Musette from English Suite No. 3

Andante pastorale

J. S. Bach

1 *mf*

4 *mp*

7 *mf* 2nd pos.

10 *mp*

13 *cresc.* 2nd pos. - J

16 *mf*

19 *mp* *dim.* *mf* 2nd pos. - J

1. 2.

8 March in G

Allegro moderato

J. S. Bach

The musical score is written for a single bass line in G major, 3/4 time, with a tempo of Allegro moderato. The piece consists of 32 measures. The notation includes various dynamics such as *mf* (mezzo-forte), *p* (piano), and *f* (forte). Fingering is indicated by numbers 1-4 above the notes. There are several slurs and accents throughout the piece. A repeat sign with first and second endings is present at measures 14-15. A double bar line with repeat dots is at measure 22. A bracketed section labeled "2nd pos." spans measures 22-23. The score concludes with a final cadence at measure 32.

1 *mf*

5 *p* *f*

9 *mf* [4] 2]

14 1. 0 2.

18 *p* *f*

22 *mf* [4] 1] 2nd pos.]

26

30 [4] 2]

9 Theme from "Witches' Dance"

Andante

N. Paganini

1 1 0 4 3 4 0 2 1 0 (tr) 4 0 0

mf [3] 4]

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

3 3

9 1 0 4 3 4 0 2 1 0 (tr) 4 0 0

f [3] 4]

13 1 0 4 3 1 3 4 3 0 4 0 3 0

3 3

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

f 3 3 3 3

L 4 2nd pos. J

21 1 0 1 4 1 2 4 1 0 1 4 2

3 3 3 3

L 2nd pos. J

25 4 2 1 0 (tr) 1 2 4 4 2 1 2 4

p (h) 1 2 4 ×

L 2nd pos. J

29 1 0 4 3 4 0 0 1 0 4 3 4 0

rit. *mf* *a tempo*

34 2 1 0 (tr) 4 0 0 1 0 4 3 1 0 1 2 4

[3] 4] L 3 2nd pos. J

38 1 4 2 1 0 4 3 1 0 4 3 1 0 3 0 4 0 3 0

f 3 3 3 3 3 3

Exercise for B \flat

Try playing the following exercise silently. Keep second finger in place as the first finger moves back from B \flat to B \flat .

Practice Twinkle Theme in F major to prepare left hand for backward extension.

Tonalization

The Moon over the Ruined Castle

$\text{♩} = 76$
Andante

R. Taki

10 The Two Grenadiers

R. Schumann

Moderato

1 0 4 0 (↓)1 0 4 (↓)1

mf

5 0 4 3 1 0 V 4 0 (↓)1 0 4 4 V

9 2 (↓)1 0 4 0 V (↓)1 2 4 0

p agitato

13 4 0 1 2 V 4 2 0 4

cresc.

17 4 3 0 V 0 4 3 0 V 0

più mosso

21 0 4 3 0 V 4 0 4 1 4

Moderato

f

25 1 2 1 0 4 0 V 4 0 4 1 4

rit.

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

mp

33 2 4 2 1 0 1 V 4 4 4 4 0 V

ff

37 4 0 1 4 1 2 1 0 4

allarg.

11 Gavotte

F. J. Gossec

Allegretto

1 *mf* 4 0 4 1 2 4 2 0 * 1 2 4 2 0 1 2 1 4 0 * 3 0

5 4 0 4 1 2 4 2 0 4 1 2 4 1 4 1 (1) 4 0 3 4 0

9 0 2 1 4 2 1 0 4 3 0 2 1 4 2 0 4 2 1 0 4 1 4

13 0 4 2 1 0 2 0 2 0 1 3 4 2 0 1 3 4 1 2 4 *a tempo* *mf* *rit.* *p* *Fine*

17 1 2 4 2 1 2 4 4 0 ** 1 4 3 4 0 4 2 1 0 0 3 0 *mf* *più cantabile*

21 1 4 1 0 1 0 4 0 4 0 2 0 1 0 0 1 2 1 0 *p*

25 *** 2 1 0 4 3 1 2 0 4 2 1 0 4 3 1 2 4 1 *mf*

29 1 4 3 1 0 4 0 0 1 0 4 3 4 2 0 4 2 1 0 1 2 pizz.*** *mf*

For asterisked passages, see next page.

D.C. al Fine

Preparation Exercises for Gossec Gavotte

Procedure for practice:

Listen carefully to the intonation.

Use a short stroke.

Place the bow on the string, then play, keeping the bow on the string during the rest.



****Pluck the string with a finger of the right hand.

12 Bourrée

Allegretto

G. F. Handel



13 1 3 4 1 3 4 0 3 4 0 1 4 0 1 2 0 1 2 4 0 3 4

f

Detailed description: This staff contains measures 13 through 16. It features a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 0) and slurs. A dynamic marking of *f* is placed at the end of the staff.

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

mf *p*

2nd pos. -----

Detailed description: This staff contains measures 17 through 20. It includes a double bar line in measure 18. Fingerings and slurs are present throughout. Dynamic markings *mf* and *p* are shown. A bracket labeled "2nd pos." spans measures 18 and 19.

21 4 2 1 2 1 0 1 4 0 1 2 4 2 1 0 2 1 2 4 1 0 4 1 2 1 0 4

p

2nd pos. -----

Detailed description: This staff contains measures 21 through 25. It features continuous eighth-note patterns with slurs and fingerings. A dynamic marking of *p* is present. A bracket labeled "2nd pos." spans measures 23 and 24.

26 0 2 1 0 4 2 1 0 1 2 0 1 4 3 4 0 1 4 0 1 2 0 1 2 4 1 2 4 0 2

p

Detailed description: This staff contains measures 26 through 30. It continues with eighth-note patterns and slurs. A dynamic marking of *p* is shown.

31 4 2 1 4 2 4 1 0 2 x 1 4 3 0 1 2 4

f *mf*

2nd pos. -----

Detailed description: This staff contains measures 31 through 35. It includes a double bar line in measure 32. Dynamic markings *f* and *mf* are present. A bracket labeled "2nd pos." spans measures 33 and 34.

36 2 0 4 2 1 2 1 0 1 4 0 1 2 4 2 1 0 2

p

2nd -----

Detailed description: This staff contains measures 36 through 39. It features eighth-note patterns with slurs and fingerings. A dynamic marking of *p* is shown. A bracket labeled "2nd" is at the end of the staff.

40 1 2 4 1 0 4 1 2 1 0 4 0 2 1 0 4 2 1 0 1 2 0

p

pos. -----

Detailed description: This staff contains measures 40 through 43. It continues with eighth-note patterns and slurs. A dynamic marking of *p* is shown. A bracket labeled "pos." is at the beginning of the staff.

44 1 4 3 4 0 1 4 0 1 2 0 1 2 4 1 2 4 0 2 4 1 4 2

p *f rit.*

2nd -----

Detailed description: This staff contains measures 44 through 47. It features eighth-note patterns with slurs and fingerings. Dynamic markings *p* and *f rit.* are present. A bracket labeled "2nd" is at the end of the staff.

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