

Suzuki[®]

Cello School Volume 7

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.

In order to obtain more information about the Suzuki Association in your region please contact:

International Suzuki Association USA Office
212 S. Cottonwood Dr.
Richardson, TX 75080
www.internationalsuzuki.org

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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NOTE: The ISA Cello Committee recommends that the entire Suite No. 1 in G Major by J. S. Bach be taught before the student completes Book 8. Editing is at the discretion of the teacher.

Largo

3/2

mf

cresc.

f

p

mf

rit.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

Allegro con spirito

1
4
V
f
4
1
4
3
0
V
2
p

5
4
4
V
V
4
3
4
V
2
mf
4
4
4
3

10
V
2
2
V
2
V
3
4
4
cresc.

15
tr.
3
f
II
0
2
4
1.
2
f
2.
1
mf

20
4
V
V
V
V
4
2
2
1
2

25
V
1
0
2
2
3
tr.
1
mp
2
3
tr.
1
3

30
3
p
[optional notes]
0
1
2
cresc.
1
V
V
1
3

36
4
f
4
3
0
4

40
4
V
1.
2
2.
4
V
2

Bourrées

from the Suite in C major, BWV 1009

Johann Sebastian Bach
(1685-1750)

Bourrée I

5

13

17

21

25

Bourrée II

II

32

40

43

47

50

Bourrée I D. C.

Gavotte

Op. 23, No. 2

David Popper
(1843-1913)

Lively

p

6 *mf*

11 *ff*

16 *p*

21 *p*

28

34

38

43 *ff*

* Alternate bowing

51

57 *mp* *f* *mp*

62 *lunga* *p*

67 *ff* *saltato* *pizz.* *Fine*

73 **Mosso** *arco* *ff* *p*

78 *ff*

83 *p*

88 *ff*

93

97 *dim.* *rit.* *D. C. al Fine*

Sicilienne

Maria Theresia von Paradis

(1759-1824)

Revised and Edited for Cello and Piano
by Samuel Dushkin

Andantino

The musical score for 'Sicilienne' is written in 6/8 time and B-flat major. It begins with a 'V' marking above the first measure. The tempo is 'Andantino'. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). It also features articulation such as trills (*tr*) and slurs. Fingerings are indicated by numbers 1-4. The score is divided into systems of four measures each. The tempo changes from 'Andantino' to 'a tempo' at measure 26. The score ends with a 'rit.' (ritardando) marking at measure 26 and a 'pp' (pianissimo) marking at measure 32.

*Trill optional

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