



Suzuki®

Cello School

Volume 2

Cello Part

Revised Edition

Suzuki®

Cello School

Volume 2

Cello Part

Revised Edition

© 1980, 1992 Dr. Shinichi Suzuki
Sole publisher for the entire world except Japan:
Summy-Birchard Inc.
exclusively distributed by
Warner Bros. Publications
15800 N.W. 48th Avenue, Miami, Florida 33014
All rights reserved Printed in U.S.A.

ISBN 0-87487-481-5

The Suzuki name, logo and wheel device
are trademarks of Dr. Shinichi Suzuki used
under exclusive license by Summy-Birchard, Inc.

Any duplication, adaptation or arrangement of the compositions
contained in this collection requires the written consent of the Publisher.
No part of this book may be photocopied or reproduced in any way without permission.
Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.

Solo para uso académico IMAMP

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.

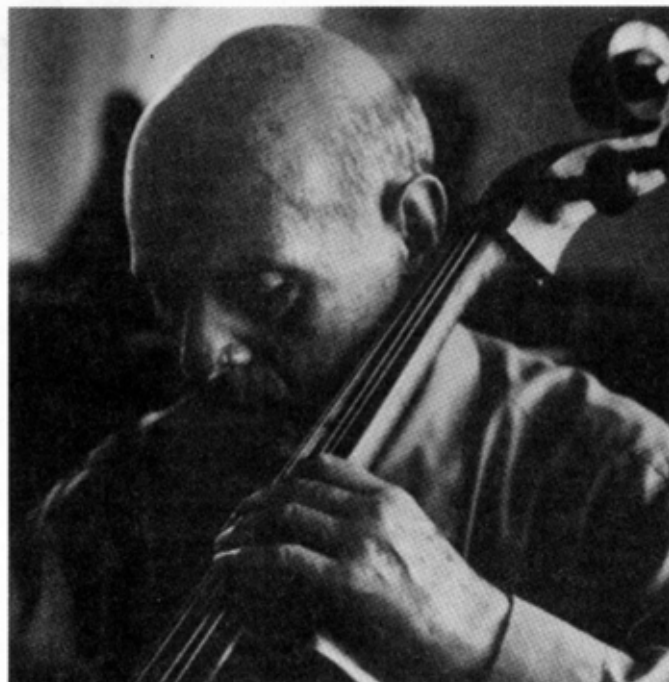
In order to obtain more information about the Suzuki Association in your region please contact:

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.

CONTENTS

1	Long, Long Ago, <i>T. H. Bayly</i>	6
2	May Time, <i>W. A. Mozart</i>.....	7
3	Minuet No. 1, <i>J. S. Bach</i>	8
4	Minuet No. 3, <i>J. S. Bach</i>	9
5	Chorus from “<i>Judas Maccabaeus</i>,” <i>G. F. Handel</i>	10
6	Hunters’ Chorus, <i>C. M. von Weber</i>	11
7	Musette from <i>English Suite No. 3, J. S. Bach</i>.....	12
8	March in G, <i>J. S. Bach</i>.....	13
9	Theme from “<i>Witches Dance</i>,” <i>N. Paganini</i>	14
	Tonalization - <i>The Moon Over the Ruined Castle, R. Taki</i>.....	15
10	The Two Grenadiers, <i>R. Schumann</i>.....	16
11	Gavotte, <i>F. J. Gossec</i>.....	17
12	Bourrée, <i>G. F. Handel</i>	18



© 1979 Fritz Henle

Maestro Pablo Casals

Solo para uso académico IMAMP



Photograph by Lawrence Block

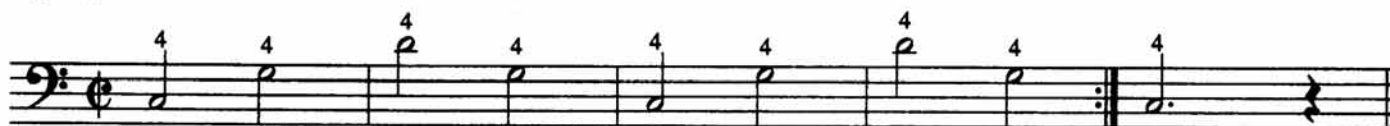


The four main points for study in Volume II:

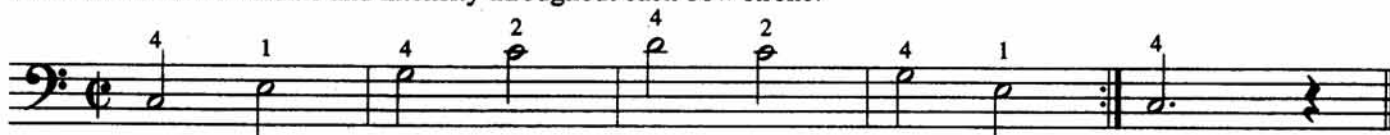
1. The child should listen to the reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.
2. Tonalization, or the production of a beautiful tone, should be stressed in the lesson and at home.
3. The position etudes should be practiced well before 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 for 'Long, Long Ago' consists of four staves of music in bass clef, 4/4 time. The tempo is marked 'Moderato'. The first two staves are marked *mf* (mezzo-forte) and the last two are marked *f* (forte). The score includes various fingering numbers (0-4) and dynamic markings (*mf*, *f*, *p*). The music features a mix of eighth and sixteenth notes, with some measures containing rests.

Variation

The Variation section consists of four staves of music in bass clef, 4/4 time. The first staff is marked *mf* (mezzo-forte) and the last three are marked *f* (forte). The variation includes more complex rhythmic patterns, including triplets and sixteenth notes, and features various fingering numbers (0-4). The music concludes with a double bar line.

2 May Time

Con moto

W. A. Mozart

mf

dim. e rit.

Etudes for 2nd Position

Closed hand position is marked with ○.
Open hand position is marked with ×.

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

mf

2nd pos. \downarrow

p

2nd pos. \downarrow *mf*

mp

mf

rit. 2nd time

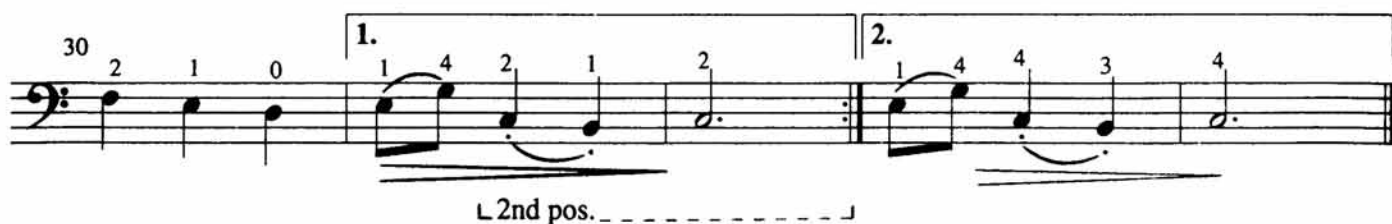
* Practice slowly and accurately in the beginning.

Shift quickly. Practice to increase speed and accuracy.

4 Minuet No. 3

Allegretto

J. S. Bach



5 Chorus from "Judas Maccabaeus"

G. F. Handel

1 **Maestoso**

f

p

mf

f

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 2 0 4 0 1 4 0 1

25 4 2 0 4 0 1 4 0 1

29 4 1 4 1 4 1 4

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

f *ff* *f* *f*

2nd pos. -----

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.

16 *mf*

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

8 March in G

Allegro moderato

J. S. Bach

The musical score is written for a single bass line in G major (one sharp) and 3/4 time. It consists of eight staves of music. The tempo is marked 'Allegro moderato'. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4 above the notes. The piece concludes with a double bar line and repeat signs.

Staff 1: Measures 1-4. Dynamics: *mf*. Fingerings: 1, 0, 4, 3, 1, 0, 1, 3, 4, 0, 1.

Staff 2: Measures 5-8. Dynamics: *p* (measures 5-6), *f* (measures 7-8). Fingerings: 5, 2, 0, 0, 1, 3, 4, 0, 1, 2, 4, 2, 1.

Staff 3: Measures 9-13. Dynamics: *mf*. Fingerings: 1, 0, 0, 1, 4, 4. Includes a bracketed measure [4] and a measure with a 2.

Staff 4: Measures 14-17. Dynamics: *mf*. Fingerings: 3, 1, 0, 4, 3, 1. Includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

Staff 5: Measures 18-21. Dynamics: *p* (measures 18-19), *f* (measures 20-21). Fingerings: 0, 3, 4, 0, 1, 3, 4, 0, 1, 2, 4, 2, 1.

Staff 6: Measures 22-25. Dynamics: *mf*. Includes the instruction '2nd pos.' with a bracket. Fingerings: 1, 4, 3, 0, 2, 1, 0, 4, 3, 4, 1, 0, 4, 3, 1, 0, 3, 0.

Staff 7: Measures 26-29. Dynamics: *mf*. Fingerings: 4, 2, 2, 1.

Staff 8: Measures 30-33. Dynamics: *mf*. Fingerings: 1, 3, 4, 0, 1, 2, 3, 0, 4, 2, 1, 0, 4. Includes a bracketed measure [4] and a measure with a 2.

N. Paganini

Andante

N. Paganini

1

mf

5

9

f

13

17

f

21

25

P meno mosso

29

rit.

mf a tempo

34

38

f

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 \natural .

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 Moderato

mf

5

9

p agitato

13

cresc.

17

più mosso

21

Moderato

f

25

rit.

29

mp

33

ff

37

allarg.

11 Gavotte

Allegretto

F. J. Gossec

The musical score is written for a single bass line in 2/4 time. It consists of eight staves of music. Fingerings are indicated by numbers 1-4 above notes, and 0 for natural harmonics. Dynamic markings include *mf*, *p*, *rit.*, *a tempo*, *più cantabile*, and *pizz.****. Performance instructions include *Fine*, *D.C. al Fine*, and a note to see the next page for asterisked passages. The score includes various musical notations such as slurs, ties, and repeat signs.

1 *mf*

5

9

13 *mf* *rit.* *a tempo* *p* *Fine*

17 *mf* *più cantabile* ****

21 *p*

25 *mf* *****

29 *pizz.****

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.

The image displays three staves of musical notation for guitar, featuring various techniques and fingerings. The first staff begins with a double asterisk (**) and includes fingerings (1, 2, 1, 2, 3, 4, 1, 2, 3, 4, 0) and a vibrato (v) marking. The second staff starts with a double asterisk (**) and shows fingerings (1, 4, 3, 4, 0, 4, 2, 1) and a vibrato (v) marking. The third staff begins with a triple asterisk (***) and includes fingerings (2, 1, 0, 4) and a vibrato (v) marking. The notation also includes a pizzicato (pizz.) marking and a quadruple asterisk (****) marking.

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

12 Bourrée

G. F. Handel

Allegretto **G. F. Handel**

1 \downarrow 1 2 1 0 4 0 2 \downarrow 1 0 4 2 1 0 1 2 0 1 4 0 \downarrow

mp *espressivo* *p*

5 1 3 4 1 3 4 0 3 4 0 1 4 0 1 2 0 1 2 4 0 3 4 // \downarrow

f *mp*

9 4 1 2 1 0 4 0 2 1 0 4 2 1 0 1 2 0 1 4 0 \downarrow

espressivo *p*

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

f

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

mf *p*

2nd pos. -----

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. -----

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

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

f *mf*

2nd pos. -----

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

p

2nd pos. -----

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

p

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 pos. -----

ISBN 0-87487-481-5



9 780874 874815



SUZUKI METHOD INTERNATIONAL

Printed in USA



SUMMY-BIRCHARD INC.
distributed by
WARNER BROS. PUBLICATIONS
Warner Music Group, A Time Warner Company
15800 N.W. 48th Avenue • Miami, Florida 33014



\$6.95
in USA

0481S

6 54979 00701 2

Solo para uso académico IMAMP