

Suzuki®

Cello School

Piano Accompaniments

Volume 9



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INTRODUCTION

FOR THE STUDENT: This material is part of the worldwide Suzuki Method of teaching. The student is encouraged to listen to different recordings of this concerto to compare performance style.

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 and long term programs. You are also encouraged to join the International Suzuki Association.

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Note: The original manuscript version of the cello part is included in the piano part. For ease of performance, the dynamics of the edited cello part are used.

Under the guidance of Dr. Suzuki since 1978, the editing of the Suzuki Cello School is a continuing cooperative effort of the Cello Committees from Talent Education Japan, the European Suzuki Association and the Suzuki Association of the Americas.

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Concerto in C Major

Hob. VIIb. 1

I

JOSEPH HAYDN

Moderato

Violoncello

Piano

3

6

9

12

p f

16 f tr

19 f tr f

Solo f

p marcato

f p f

29

32

35

38

41

44

B. *p*

pp

cresc.

47 *Tutti f*

f

f

50

p

53

p

56 *f*

f

tr

This page contains musical notation for an orchestra, specifically for strings. The score is divided into measures by vertical bar lines. Measure 44 begins with a dynamic marking 'B.' followed by a grace note and a series of sixteenth-note patterns. Measure 47 starts with a tutti dynamic and includes a dynamic 'f' above the staff. Measure 50 shows eighth-note patterns. Measure 53 features sixteenth-note patterns. Measure 56 concludes the page with a dynamic 'f' and a trill instruction. The music is written on four staves, with the top staff using a treble clef and the other three using a bass clef. The page number '7' is located in the top right corner.

Solo

59 *f*

62 *f* *p*

65 *tr* *p*

68

71

Musical score for piano, featuring five systems of music:

- System 1 (Measures 74-76):** Treble and bass staves. Measure 74: Sixteenth-note patterns. Measure 75: Chords. Measure 76: Chords, dynamic *cresc.*, wavy line. Measure 77: Sixteenth-note patterns, dynamic *mf*. Measure 78: Sixteenth-note patterns, dynamic *pp*.
- System 2 (Measures 79-81):** Treble and bass staves. Measure 79: Sixteenth-note patterns. Measure 80: Sixteenth-note patterns, dynamic *mf*, dynamic *cresc.*, dynamic *f*. Measure 81: Chords, dynamic *cresc.*
- System 3 (Measures 82-84):** Treble and bass staves. Measure 82: Sixteenth-note patterns, dynamic *tr*. Measure 83: Sixteenth-note patterns, dynamic *f*, dynamic *mf*.
- System 4 (Measures 85-87):** Treble and bass staves. Measure 85: Sixteenth-note patterns, dynamic *p*. Measure 86: Sixteenth-note patterns, dynamic *cresc. molto*. Measure 87: Sixteenth-note patterns, dynamic *pp*, dynamic *f*.

10

89

Tutti

f

92

94

tr

Solo

97

f

p

100

104

107

110

* This note is a B \natural in the cello part.

113

117

120

123

126 *f*

Cadenza

129 *Tutti* [f]

132

135

Adagio

II

4

8

f *cresc.* *f* *cresc.* *ff* *tr*

12

f *tr*

16

Solo

p

pp

20

24

29

33

37

41

cresc.

45

f

p

48

mf

51

Tutti

f

tr

54

tr

57 Solo *mf*

61 *f*

65 *pp*

69 *cresc.* *sf* *p*

73 *mf* *fs* *fz* *p*

77

81

86

91

95

99

104

108

Cadenza

112

Tutti

III

**Finale
Allegro molto**

Tutti

1 5 9 13 17

21

p

cresc.

26

f

31

34

tr

37

tr

41 Solo

47

52

57

poco cresc.

61

66 *p*

71

75 *cresc.*

79 *p*

83 *p*

pp

This musical score consists of six systems of three staves each. The top staff is bassoon, the middle is trombone, and the bottom is bass. The key signature changes frequently, indicated by various sharps and flats. Measure 66 starts with a dynamic *p*. Measures 71 and 75 also begin with *p*. Measure 75 includes a crescendo instruction. Measures 76 through 80 start with *f*. Measures 81 through 85 start with *p*. Measures 86 through 90 start with *pp*. Articulations such as staccato dots and slurs are used throughout the score. Measure 75 features a dynamic range from *p* to *f*.

A musical score page containing six staves of music. The top staff is for the piano, showing a treble clef and a bass clef. The subsequent five staves are for an orchestra, each with a treble clef. The music includes various dynamics such as *f*, *p*, *tr*, and *[f]*. The score is marked with "Tutti" at the beginning of the third system. Measure numbers 88, 92, 95, 99, and 103 are visible on the left side of the page.

107 Solo
mf

p *poco cresc.*

112

f

[mf] *pp*

116

120

123

126

129

132

135

138

141

144

147

152

155

p

cresc.

pp

cresc.

f

ff

Tutti

f

159

160

161

162

163

164

165

166

167

168

169

170

171

174

179

184

188

[cresc.]

192

196

201

[*f*]

205

p

cresc.

209

[*f*]

214

218

222

226

230

234

238

242

246

250

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Cello Part

Volume 9

Suzuki Method International

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Note: The upper fingerings generally indicate across the string fingerings in one position. The lower fingerings generally indicate shifting on one string.
Supplementary pieces for Volume 9: Scherzo by Van Goens

Hungarian Rhapsody by Popper
Kol Nidre by Bruch

Played before Volume 9: Suite in G for Solo Cello by Bach

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TONALIZATION

1. Prepare

also Play starting

ETUDE

2. Prepare

S. SUZUKI

PERPETUAL MOTION

3. Play at tempo of concerto.

Play ♩ on G (III) and D (II) strings; then play ♩ on D (II) and A (I) strings.

S. SUZUKI

VARIATION

A

B

RIGADOON

PURCELL

4.

³ ♩

PREPARATION FOR MEASURES 40

♩ ♩

PREPARATION FOR MEASURES 71 - 77

PREPARATION FOR MEASURES 83 - 84

Concerto in C Major

Hob. VIIb. 1

JOSEPH HAYDN

Moderato **10**

10

Solo

22

24

26

28

30

32

cresc.

36

espressivo

p (U.H.) [Q restez] II *mf*

39

f Q

41

cresc. II III II

42

f I II

44

p 1

46

cresc. II II

47

f

marcato

p

f

tr

f

(1)

saltando

This page contains ten staves of musical notation for piano, spanning measures 73 through 93. The music is primarily in bass clef, with occasional treble clef sections. Measure 73 shows a series of eighth-note chords. Measures 74-76 continue with eighth-note patterns, with measure 76 featuring a dynamic instruction *cresc.*. Measure 77 begins with a forte dynamic (*f*) and includes performance markings like *V □ V*, *espressivo*, and *mf*. Measures 78-79 show more complex rhythmic patterns with various note heads and stems. Measure 80 starts with a dynamic *cresc.* and includes performance markings *tr*, *mf*, and *I*. Measures 81-82 continue with eighth-note patterns, with measure 82 ending with a dynamic *f*. Measure 83 begins with a dynamic *f* and includes performance markings *tr*, *mf*, and *I*. Measures 84-85 show more complex rhythmic patterns with various note heads and stems. Measure 86 begins with a dynamic *p* and includes performance markings *V*, *I*, and *II*. Measures 87-88 continue with eighth-note patterns, with measure 88 ending with a dynamic *f* and a performance marking *marcato*. Measure 89 concludes the page with a dynamic *cresc. molto*.

This block contains ten staves of musical notation for cello and piano, spanning measures 97 through 114. The cello part is primarily on the bass staff, while the piano part is on the treble and bass staves. Measure 97 starts with a forte dynamic (f) in the piano. Measures 98 and 99 show complex patterns with grace notes and slurs. Measure 100 begins with a piano dynamic (p). Measures 101 and 102 continue the rhythmic patterns. Measure 103 features a sustained note with a grace note. Measures 104 and 105 show more intricate patterns with dynamics (mf, p, tr). Measure 106 is mostly blank. Measure 107 starts with a piano dynamic (p). Measures 108 and 109 show patterns with grace notes and slurs, including a crescendo (cresc.). Measure 110 begins with a forte dynamic (f) in the piano. Measures 111 and 112 continue the patterns, with measure 112 ending with a piano dynamic (mf). Measure 113 is mostly blank. Measure 114 ends the page with a piano dynamic (p).

* ossia □ V □ V □ V

^{**} This note is a B_b in urtext sources.

The sheet music consists of ten staves of musical notation for a solo instrument, likely cello or bassoon. The notation includes various dynamics such as *mf*, *f*, *p*, *tr*, and *Cadenza*. Fingerings are indicated by numbers above the notes, and performance instructions like *restez* and *V* are present. The staves are numbered 116 through 128, with a final measure numbered 7.

II

Adagio 3

10

16 Solo

20

22

25

29

31

33



39

espressivo

41

43

cresc.

45

f

48

49

50

mf

Solo

57 *mf*

61

64 *f con fuoco*

67 *pp dolce* *cresc.*

70 *sf* *p*

73 *mf*

75 *fz* *p*

77 *fz* *I* *o* *4* *2* *1* *II* *2* *1* *mf*

79 *tr* *pp* *II*

83 *mf*

This page contains 12 staves of musical notation for piano, starting with measure 87 and ending at measure 119. The music includes dynamic markings like *p*, *cresc.*, and *tr*, as well as various fingerings (1, 2, 3, 4) and performance instructions such as "restez". Measure 110 is labeled "Cadenza". The notation uses both treble and bass clefs, with some measures in common time and others in 3/4 time.

III

Allegro molto

10 10 20 10 30 7

40 **II Solo**
2
I
f
p

45

49 **II**
2 Q
V
3 V
1 3
II
Q
V
1

52 **III**
Q
V
4
1
3
I
2
V

55 4
V
V
2
V
V

58 **cresc.**

60 3 2 4
1 2 3 1
4
2
V
V

63 4
V
V
2
V
V
4
2
V
V
2

65

Solo

105 

109 

111 

114 

117 

120 

122 

124 

126 

128 

130 

* Move thumb to G and D strings.

132 1 2 3 1 2 3 1 2 3 1 2 3

134 1 3 1 2 3 1 2 3 1 2 3 1 2 3

136 2 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

p sub.

138 2 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

cresc. *f*

140 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

142 1 2 3 I II V 3 1 2 3 1 2 3 1 2 3 1 2 3

144 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

147 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

p *cresc.*

152 2 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

154 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

V 4 1 2 *tr*

158 3 10

[] optional

Solo

The image displays ten staves of piano sheet music, likely from a classical piece. The music is arranged in two systems. The first system starts at measure 211 with a bass clef, followed by measures 216, 219, and 222. The second system begins at measure 228. Measures 232 through 245 form the third system, and the fourth system starts at measure 249. Each staff includes a dynamic marking (e.g., f, p, tr, cresc.) and various fingering numbers (1, 2, 3, 4) above or below the notes. Measure 211 features a bass clef and a dynamic p. Measure 216 has a bass clef and a dynamic p with a 6th finger instruction. Measure 219 has a bass clef and a dynamic cresc. Measure 222 has a bass clef, a dynamic f, and a dynamic p. Measure 228 has a treble clef and a dynamic p. Measure 232 has a treble clef, a dynamic f, and a dynamic V. Measure 236 has a bass clef and a dynamic f. Measure 239 has a bass clef and includes a fingering chart below the staff. Measure 242 has a bass clef and a dynamic f. Measure 245 has a bass clef and a dynamic tr. Measure 249 has a bass clef and a dynamic 2.

C MAJOR FILL-IN SCALES

RHYTHM PRACTICE FOR EVEN PASSAGES

Practice sixteenth note () and thirty-second note () passages as follows:



Remember to:

- Play the short notes evenly.
- Arrive on the long note easily.
- Think ahead to the next group.