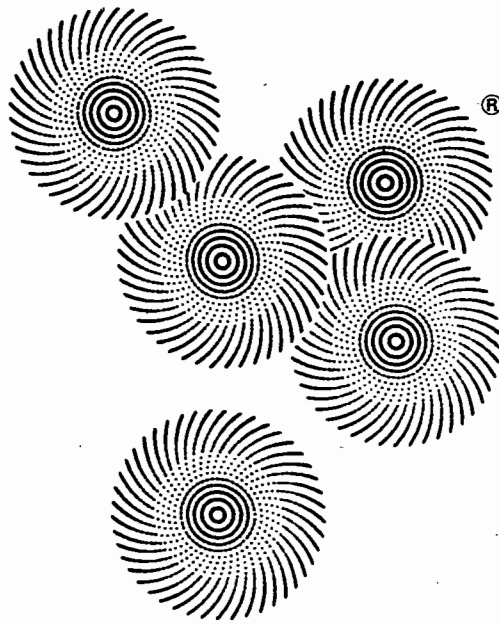


Suzuki[®] Cello School

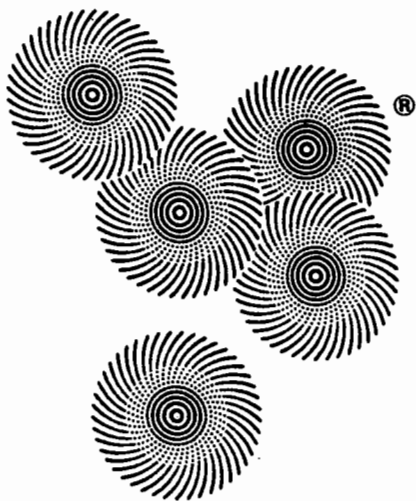
CELLO PART VOLUME 5



Suzuki Method International

Suzuki[®] Cello School

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Four Essential Points for Teachers and Parents

1. Children 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. Constant attention should be given to accurate intonation, correct posture, and the proper bow hold.
4. Parents and teachers should strive to motivate children so they will enjoy practicing correctly at home.

Through the experience I have gained in teaching young children for over thirty years, I am thoroughly convinced that musical ability can be fully cultivated in all children if the above four points are faithfully observed.

Musical ability is not an inborn talent but an ability that can be developed. All children who are properly trained can develop musical ability just as all children develop the ability to speak their mother tongue. For the happiness of children, I hope these four essential points will be carefully observed and put to continual use in the home and in the studio.

Shinichi Suzuki

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

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

In order to obtain more information about the Suzuki Method, please contact your country's Suzuki Association, the International Suzuki Association at 3-10-15 Fukushima, Matsumoto City 390, Japan, The Suzuki Association of the Americas, 1900 Folsom #101, Boulder, CO 80302 or Summy-Birchard Inc., c/o Warner Bros. Publication Inc., 15800 N.W. 48th Avenue, Miami, Florida 33014, for current Associations' addresses.

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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 Cello Committees from Talent Education Japan, the European Suzuki Association and the Suzuki Association of the Americas.

Tonalization

E Minor



1

Sonata No. 5

A. Vivaldi

Largo

I

mp con molto sentimento

mf

dim.

p

mp

mf

dim.

p

Ia

dolciss. pp

mf

f 2nd. time rit.

II

Allegro ma non troppo

mf

marc. f

dim.

p cresc.

8 *f* *mf*

11 *mp* *p*

14 *p cresc.* *f*

19 *mp* *mf*

21 *p cresc.*

24 *f* *mp*

27 *f* *mf* *ossia*

30 *dim.* *p*

33 *f* *dim.*

37 *p cresc.* *f*

III

Largo doloroso

1 *mf-p* con intimo sentimento

3 *mf*

6 *mf* *mp* *mf*

9 *cresc.* *f* *f*

Allegro con spirito

IV

1 *mf*

6 *cresc.*

12 *mf* *p*

17 *p*

22 *cresc.* *f*

28 *mf* *f*

33 *dim.*

38 *mf*

43 *mf*

48 *p*

53 *cresc.* *mf*

58 *cresc.* *f* *p*

64 *mf* *cresc. e rall.*

Detailed description: This musical score is for guitar, spanning measures 17 to 64. It is written in 13/8 time with a key signature of one sharp (F#). The notation includes various guitar-specific techniques such as natural harmonics (marked with 'V'), trills (marked with 'tr'), and complex fingering patterns (indicated by numbers 1-4). Dynamic markings include piano (*p*), mezzo-forte (*mf*), and forte (*f*). Performance instructions like *cresc.* (crescendo), *dim.* (diminuendo), and *cresc. e rall.* (crescendo and rallentando) are present. The score is divided into systems of five measures each, with measure numbers 17, 22, 28, 33, 38, 43, 48, 53, 58, and 64 marking the beginning of each system.

2

Danse Rustique

W. H. Squire

Allegro
ben marcato
mf

10 *cresc.* *f*

21 *f*

26 *dim.*

31 *mf*

36

41

46 *cresc.* *f*

51 *p legato*

56 *p* *cresc.*

62 *f* *mf*

68

74

79 *p*

84 *p*

90 *mf*

96 *mf*

The musical score consists of ten staves of music in bass clef, with a key signature of one flat (B-flat). The notation includes various musical elements such as notes, rests, and fingerings. The first staff (46) begins with a *cresc.* marking and a *f* dynamic. The second staff (51) features a *p legato* marking. The third staff (56) includes a *p* dynamic and a *cresc.* marking. The fourth staff (62) shows a *f* dynamic and a *mf* dynamic. The fifth staff (68) continues the musical line. The sixth staff (74) shows a *p* dynamic. The seventh staff (79) includes a *p* dynamic. The eighth staff (84) features a *p* dynamic. The ninth staff (90) includes a *mf* dynamic. The tenth staff (96) continues the musical line with a *mf* dynamic. Fingerings are indicated by numbers 1-4 above notes, and breath marks (v) are present above notes in measures 56, 68, 74, 84, and 90. Slurs are used to group notes across measures. The notation is written in a standard musical notation style with a bass clef and a key signature of one flat.

102 *4* *2* *4*

107 *2* *3* *3* *4* *0*

cresc. *f*

112 *V* *2* *4* *V* *2* *4*

mf *p* *mf*

118 *p* *mf* *3* *3* *3*

123 *3* *1* *1* *cresc.* *f*

One-Finger Scale

2 2 2 2 2 2 2 2 2 2

Finger Pattern Study

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

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

2 3 2 1 2 2 3 2 1 2

3

Concerto No. 4

3rd Movement

G. Goltermann

Allegro molto *rall.* *solo a tempo*

12

p *leggero con grazia*

17 *pt.* *marcato*

23

30

37

43

50

57 *cresc.*

63 *f* *cresc.* *mf* *cresc.* *ff*

70

14

"pt." indicates the point or tip of the bow.

87 *tutti*

96 *solo*

102 *f*

108

116 *mf* molto grazioso ed affettuoso

125 *IIa*

133 *Ia*

140 *cresc.*

147 *f con passione*

154 *ff*

161 *mf*

167 *mf* *p spiccato*

IIa

4 rall.

a tempo

p spiccato

173

179

185

192

ff pesante

Più animato

198

rit.

dim.

mf a tempo

204

210

cresc.

sempre f

216

222

228

brillante

mf cresc.

234

ff

240

ff

Thumb Position

D Major



G Major



Perpetual Motion

S. Suzuki



For further study, practice all of early Volume 1 in thumb position.

C Major Scale in Three Octaves



4

Arioso

J. S. Bach

Adagio

mf espress. molto

mf cresc. *f* 7th pos. 6th pos.

con molto espress. 7th pos. *mp* cresc. largamente

p cresc. *f* 3 *poco rit.*

a tempo *pp* IIa IIa

cresc. *f* molto rit.

Octave Shifts

2nd glide 3 3 glide 1 3 3 1 2

4 0 3 4 V 1

5

Gigue

(from Suite No. 1 for Unaccompanied Violoncello)

J. S. Bach

The musical score is written for a single staff in bass clef, with a key signature of one sharp (F#) and a time signature of 6/8. The piece consists of 32 measures, divided into eight systems of four measures each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4 above the notes. The piece begins with a forte (f) dynamic and ends with a final double bar line.

1 *f*

5 *mp*

10 *f*

15

20 *dim.* *p*

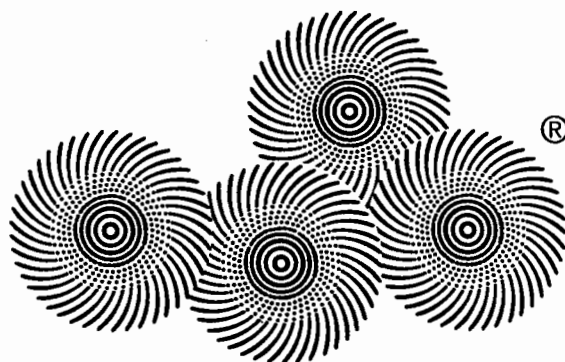
25 *p*

30 *cresc.*

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