

# Suzuki®

## Cello School

### Volume 10

## Piano Accompaniments



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ISBN 0-87487-366-5

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## INTRODUCTION

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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.

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April 16, 1961 - Pablo Casals and Shinichi Suzuki - two humanitarians who share the belief in the power of music to encourage world peace.

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# Concerto in B♭ Major

for Cello and Orchestra

Boccherini/Grützmacher

Violoncello

**Allegro moderato**

Violoncello: Measures 1-2. Key signature: B♭ major (two flats). Time signature: Common time. Dynamics: piano (p) in measure 2. Articulation: staccato in measure 2.

Piano: Measures 1-2. Key signature: B♭ major (two flats). Time signature: Common time. Dynamics: piano (p) in measure 2. Articulation: staccato in measure 2. Performance instruction: cresc. poco a poco.

Piano

Violoncello: Measures 3-4. Key signature: B♭ major (two flats). Time signature: Common time. Dynamics: forte (f) in measure 4. Articulation: staccato in measure 4.

Piano: Measures 3-4. Key signature: B♭ major (two flats). Time signature: Common time. Dynamics: forte (f) in measure 4. Articulation: staccato in measure 4.

4

Violoncello: Measures 5-6. Key signature: B♭ major (two flats). Time signature: Common time. Dynamics: forte (f) in measure 5, piano in measure 6. Articulation: staccato in measure 5, legato in measure 6.

Piano: Measures 5-6. Key signature: B♭ major (two flats). Time signature: Common time. Dynamics: forte (f) in measure 5, piano in measure 6. Articulation: staccato in measure 5, legato in measure 6. Performance instruction: poco dim.

Musical score for piano, four staves, measures 6-12.

**Measure 6:** Bass staff: eighth-note patterns. Treble staff: eighth-note chords. Bass staff: eighth-note patterns. Dynamics: *f*, *mf*.

**Measure 7:** Bass staff: eighth-note patterns. Treble staff: eighth-note chords. Bass staff: eighth-note patterns. Dynamics: *mf*.

**Measure 8:** Bass staff: eighth-note patterns. Treble staff: eighth-note chords. Bass staff: eighth-note patterns. Dynamics: *cresc.*, *f*. Treble staff: *p*, *poco cresc.*

**Measure 9:** Bass staff: eighth-note patterns. Treble staff: eighth-note chords. Bass staff: eighth-note patterns. Dynamics: *p*.

**Measure 10:** Bass staff: eighth-note patterns. Treble staff: eighth-note chords. Bass staff: eighth-note patterns. Dynamics: *f*, *p*. Treble staff: *mf*.

**Measure 11:** Bass staff: eighth-note patterns. Treble staff: eighth-note chords. Bass staff: eighth-note patterns. Dynamics: *p*.

**Measure 12:** Bass staff: sixteenth-note patterns. Treble staff: eighth-note chords. Bass staff: sixteenth-note patterns. Dynamics: *cresc.*, *sf*, *mf*, *cresc.*, *f*, *p*. Treble staff: *p*, *cresc.*, *mfz*, *mp*, *mf*, *p*. Bass staff: *p*.

14

cresc.

*p fz*

*p* cresc.

*f* *p dolce* <>

*mf*

*p*

*ped.* \*

cresc.

*mf* *p* molto cresc. *f* *pp*

*mp* *p* *mf* *pp*

22

*cresc.*

*rit.* *f*

*cresc.*

*rit.* *mf*

24

*p* *ma espress. a tempo*

**A**

*restez*

*a tempo* *p*

*poco cresc.*

26

*p*

*cresc.* *mf*

*p*

*poco*

28

*sf*

*p* <-> *cresc.*

*mf*

*p* *pfz*

30

32

34

36

38

39

*poco calmand.*

40

**B**      *tranquillo*

*p ma espress.*

*cresc.*

**Solo**

*p tranquillo*

*cresc.*

*mf*

42

*pp*

*poco*

*pp*

*poco*

43 *mf* *cresc.* *f nobile* *p*

45 *meno* *mf* *dim.* *meno* *mp* *dim.*

47 *pp* *poco* *poco espress.* *pp* *poco*

48 *più* *più*

Musical score for piano, featuring four staves (treble, bass, and two inner staves) across four systems (measures 49-52).

**Measure 49:** Treble staff:  $\text{F}^{\#}$ ,  $\text{G}^{\#}$ ,  $\text{A}^{\#}$ ,  $\text{B}^{\#}$ ,  $\text{C}^{\#}$ ,  $\text{D}^{\#}$ ,  $\text{E}^{\#}$ ,  $\text{F}^{\#}$ . Bass staff:  $\text{A}^{\flat}$ ,  $\text{B}^{\flat}$ ,  $\text{C}^{\flat}$ ,  $\text{D}^{\flat}$ ,  $\text{E}^{\flat}$ ,  $\text{F}^{\flat}$ ,  $\text{G}^{\flat}$ ,  $\text{A}^{\flat}$ . Inner staves:  $\text{G}^{\#}$ ,  $\text{A}^{\#}$ ,  $\text{B}^{\#}$ ,  $\text{C}^{\#}$ ,  $\text{D}^{\#}$ ,  $\text{E}^{\#}$ ,  $\text{F}^{\#}$ ,  $\text{G}^{\#}$ . Dynamics:  $f$ ,  $mf$ ,  $f$ .

**Measure 50:** Treble staff:  $\text{F}^{\#}$ ,  $\text{G}^{\#}$ ,  $\text{A}^{\#}$ ,  $\text{B}^{\#}$ ,  $\text{C}^{\#}$ ,  $\text{D}^{\#}$ ,  $\text{E}^{\#}$ ,  $\text{F}^{\#}$ . Bass staff:  $\text{A}^{\flat}$ ,  $\text{B}^{\flat}$ ,  $\text{C}^{\flat}$ ,  $\text{D}^{\flat}$ ,  $\text{E}^{\flat}$ ,  $\text{F}^{\flat}$ ,  $\text{G}^{\flat}$ ,  $\text{A}^{\flat}$ . Inner staves:  $\text{G}^{\#}$ ,  $\text{A}^{\#}$ ,  $\text{B}^{\#}$ ,  $\text{C}^{\#}$ ,  $\text{D}^{\#}$ ,  $\text{E}^{\#}$ ,  $\text{F}^{\#}$ ,  $\text{G}^{\#}$ . Dynamics:  $f$ ,  $fz$ ,  $f$ .

**Measure 51:** Treble staff:  $\text{F}^{\#}$ ,  $\text{G}^{\#}$ ,  $\text{A}^{\#}$ ,  $\text{B}^{\#}$ ,  $\text{C}^{\#}$ ,  $\text{D}^{\#}$ ,  $\text{E}^{\#}$ ,  $\text{F}^{\#}$ . Bass staff:  $\text{A}^{\flat}$ ,  $\text{B}^{\flat}$ ,  $\text{C}^{\flat}$ ,  $\text{D}^{\flat}$ ,  $\text{E}^{\flat}$ ,  $\text{F}^{\flat}$ ,  $\text{G}^{\flat}$ ,  $\text{A}^{\flat}$ . Inner staves:  $\text{G}^{\#}$ ,  $\text{A}^{\#}$ ,  $\text{B}^{\#}$ ,  $\text{C}^{\#}$ ,  $\text{D}^{\#}$ ,  $\text{E}^{\#}$ ,  $\text{F}^{\#}$ ,  $\text{G}^{\#}$ . Dynamics:  $f$ ,  $mf$ ,  $dim. \text{ poco a poco}$ ,  $mf$ ,  $dimin. \text{ poco}$ .

**Measure 52:** Treble staff:  $\text{F}^{\#}$ ,  $\text{G}^{\#}$ ,  $\text{A}^{\#}$ ,  $\text{B}^{\#}$ ,  $\text{C}^{\#}$ ,  $\text{D}^{\#}$ ,  $\text{E}^{\#}$ ,  $\text{F}^{\#}$ . Bass staff:  $\text{A}^{\flat}$ ,  $\text{B}^{\flat}$ ,  $\text{C}^{\flat}$ ,  $\text{D}^{\flat}$ ,  $\text{E}^{\flat}$ ,  $\text{F}^{\flat}$ ,  $\text{G}^{\flat}$ ,  $\text{A}^{\flat}$ . Inner staves:  $\text{G}^{\#}$ ,  $\text{A}^{\#}$ ,  $\text{B}^{\#}$ ,  $\text{C}^{\#}$ ,  $\text{D}^{\#}$ ,  $\text{E}^{\#}$ ,  $\text{F}^{\#}$ ,  $\text{G}^{\#}$ . Dynamics:  $e \text{ ritard.}$ ,  $a$ ,  $poco$ ,  $e \text{ ritard.}$

54 C  
*f a tempo*      *f*      *mf*      *cresc.*

*mf*  
*f a tempo*      *p*      *poco cresc.*

57

*f*

*mf*

59

*f*      *p*      *cresc.*      *f*      *p*

*p*      *cresc.*      *mfz*      *p*

61

*poco cresc.*      *mf*      *più cresc.*      *f*

*cresc. poco a poco*      *f*

63 

14

D

73

*poco cresc.*

*p*

74

75

*cresc.*

*poco*

*mf*

*ff*

76

*p*

*cresc.*

*f*

Tutti

1 2 3 4

*mf cresc.*

*p*

*pfz*

79

*Cadenza*

*p tranquillo Solo*

*f*

*cresc. e rit.*

*ff*

*p tranquillo Solo*

*Red.*

\*

*Red.*

\*

2  
*un*      *poco*      *accel.*      *e*      *cresc.*

3  
*f*      *dim.*      *accel.*      *calmand.*

4  
*p tranquillo poco*      *accel. e cresc.*

6  
*f*      *brillante*      *calmand.*

7  
*a tempo*  
*p*      *cresc.*

9  
*mf accel.*      *calmand.*      *f molto riten.*      *p dolce*      *<>*  
*a tempo (tranquillo)*

11  
*restez*  
*p*      *cresc.*      *mf*      *calmand.*

12  
*pp*

13  
*poco*

14

15 *p* cresc. accel.

16 rit.

17 *a tempo*  
*f grandioso* *mf*

18 cresc. rit. *f* — *p* < > accel.

20 *cresc.* *accel.* *calmand.* *e rit. molto* *lento*  
*ffp a tempo*

Musical score for orchestra, page 82, measures 1-2. The score consists of three staves. The top staff is for the strings (Violins I & II, Violas, Cellos, Double Basses), the middle staff for the woodwinds (Flute, Clarinet, Bassoon), and the bottom staff for the brass (Trombones). Measure 1 starts with a dynamic *f a tempo*, followed by a tutti section where all instruments play eighth-note chords. The dynamic changes to *f a tempo* again. Measure 2 begins with a dynamic *sempre f*. The score includes various performance instructions like slurs, grace notes, and dynamic markings such as *f*, *p*, and *dim. poco a poco*.

84

f pesante

volumoso

**Adagio (non troppo)**

**Adagio (non troppo)**

**Tutti**

**Solo**

*p con espress.*

*p*

*f*

*p*

*ff*

*cresc.*

*mf*

*[2a volta pp]*

*cresc.*

*mp*

*p dolce*

*sf*

*p*

*pp*

*poco*

*cresc.*

*f*

*dim.*

*pp*

*cresc.*

*mf*

*dim.*

*pp*

**12**

**1.**

*<>*

18

2.

12 a      13

*dim.*      *p espress.*      *mf* — *p*

*dim.*      *p*      *cresc.*      *mp*

15

*cresc.* — — — *f*      *pp*

*p*      *cresc.*      *f*      *pp*

17

*cresc.*

*cresc.*

18

*f*

*mf*

19

*p cresc.*      *mf*      *dim.*

*p cresc.*      *mp*      *dim.*

*p cresc.*

21

*e riten.*      *f*      *non presto*      *accel.*      *rall.*      *a tempo*      *ritard.*

*e riten.*      *f*

*p*      *a tempo*      *ritard.*

23

*p a tempo*

*sorore*

*dim.*

*p a tempo*

*dim.*

26

*rall.*      *pp*

*rall.*      *pp*

Rondo  
Allegro

*f energ.*

**Tutti**

**Solo**

**mf**

**f**

**mf**

**Red.** \*

5

**p**

**cresc.**

**f**

**p**

**cresc.**

10

**Tutti**

**f**

**p**

15

**A**

**mf**

**cresc.**

**f**

**Solo**

**p**

20

*poco cresc.*

*pp*

*poco cresc.*

25

*più cresc.*

*a tempo*

*f rit.*

*p f*

*a tempo*

*f rit.*

*p*

*mf*

29

*a tempo*

*f rit.*

*p f*

*a tempo*

*f rit.*

*p*

*mf*

34

**Tutti**

*f*

**B**

**Solo**

*p*

39

*p scherz.*

*cresc.*

*cresc.*

43

*espress.*

*mf*

*mp*

47

*p*

*cresc.*

*cresc.*

51

*mf*

*mp*

55 C  
**p** express.

**p cresc.**

**mp**

**pp**

**pp**

**mf sonore**

**dim.**

**dim.**

24

71 **D**

*f con bravura*      *p*      *cresc.*

*mf*      *p*      *cresc.*

*po.*

75

*f*      *p*

*mf*      *p*

*po.*

79

*mf*      *cresc.*      *f*      *dim.*

*mp*      *cresc.*      *fz*      *dim.*

*po.*

83

*e rall.*      *a tempo*      *p*      *f*      *dim.*

*e rall.*      *a tempo*

*sfp*

*po.*

88

93

97

101

105

*mf* *cresc.*

*ff*

*pp*

**F**

*Solo*

*p* *molto*

*sff*

*pp*

*poco*

*più f*

*cresc.*

*poco*

*piu f*

*cresc.*

*f*

*mf*

124

*restez*

*dim.*

129 **G**

*mf*

*p*

*pp*

134

*cresc.*

*f con bravura*

*cresc.*

*mf*

139 **B**

*p*

*cresc.*

*f*

*p*

*cresc.*

*mf*

144

144

*p*      *mf*      *cresc.*

*p*      *mp*      *cresc.*

145

*f*      *dim. e rall.*      *p*

*fz*      *dim. e rall.*

146

**H** *a tempo*

*dim.*      *sf*      *p fz*

147

*sf*      *fr*      *p*

148

*sf*      *p*

149

*sf*      *p*

150

*sf*      *p*

151

*sf*      *p*

152

*sf*      *p*

162      *un poco pesante*      *(a tempo)*  
*f*

*fz*      *p*      *un poco pesante*      *mf*

167      *Tutti*  
*f*      *mf*      *cresc.*

172      *ff*      *mf*

177      *cresc.*      *e riten.*      *tranquillo*  
*p*  
*Solo*  
*f*      *Cadenza*

## Cadenza No. 1

5 *f* *rall.*

9 *p tranquillo* *accel.*

13 *a tempo* *rall.* *accel.* *rall.*

17 *pp leggiero* *cresc. e poco accel.*

21 *p* *cresc.*

25 *più f*

29 *cresc.* *ff*

32 *dim.* *e rall.* *<>* *a tempo.* *p* *mf*

36 *pp* *cresc.*

41 *a tempo (tranquillo)*  
*e poco rit.* *fp* *pft*

46 *cresc.* *e poco accel.* *f* *f* *f*

51 *fp* *f cresc.* *tr* *tr* *tr* *tr* *a tempo*  
*Tutti* *ritard.* *ff* *a tempo*  
*ritard.* *mf* *f*

183 *f*  
*cresc.* *ff*

187 *pesante* *fz* *fz* *v* *v*

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### Volume 10

#### Cello Part

Suzuki Method International

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Supplementary pieces for Volume 10.  
Adagio by Bach/Siloti  
Toccata by Frescobaldi/Cassado  
The Bee by F. Schubert  
Played before Volume 10:  
Suite in G for Solo Cello by Bach

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### Volume 10

#### Cello Part



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ISBN 0-87487-366-5

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# Boccherini / Grützmacher

## Tonalization

First Movement

No. 1

Musical staff for No. 1. The staff begins with a bass clef, a key signature of one flat, and a common time. The notes are primarily eighth notes, with some sixteenth notes and quarter notes. Fingerings are indicated above the notes: 1, 2, 3, 4, 2, 3.

Musical staff for No. 1 continuation. The staff begins with a bass clef, a key signature of one flat, and a common time. The notes are primarily eighth notes, with some sixteenth notes and quarter notes. Fingerings are indicated above the notes: 4, 4, 2.

Musical staff for No. 1 continuation. The staff begins with a bass clef, a key signature of one flat, and a common time. The notes are primarily eighth notes, with some sixteenth notes and quarter notes. Fingerings are indicated above the notes: 2, 4, 2.

No. 2a Prepare Thumb

Musical staff for No. 2a. The staff begins with a bass clef, a key signature of one flat, and a common time. The notes are primarily eighth notes, with some sixteenth notes and quarter notes. Fingerings are indicated above the notes: 1, 2, 3, 4, 3.

Musical staff for No. 2a continuation. The staff begins with a bass clef, a key signature of one flat, and a common time. The notes are primarily eighth notes, with some sixteenth notes and quarter notes. Fingerings are indicated below the notes: 4, 2, 1, 2, 1.

Musical staff for No. 2a continuation. The staff begins with a bass clef, a key signature of one flat, and a common time. The notes are primarily eighth notes, with some sixteenth notes and quarter notes. Fingerings are indicated below the notes: 1, 1, 3, 4.

Musical staff for No. 2a continuation. The staff begins with a bass clef, a key signature of one flat, and a common time. The notes are primarily eighth notes, with some sixteenth notes and quarter notes. Fingerings are indicated below the notes: 1, 1, 2, 4.

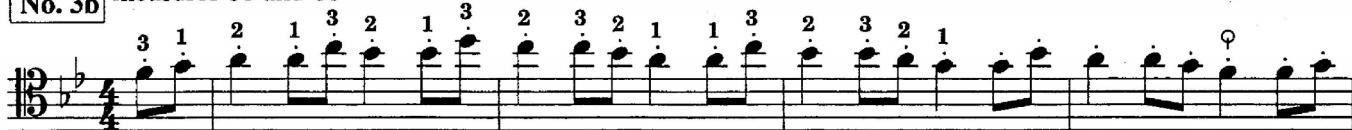
Musical staff for No. 2a continuation. The staff begins with a bass clef, a key signature of one flat, and a common time. The notes are primarily eighth notes, with some sixteenth notes and quarter notes. Fingerings are indicated below the notes: 3, 4, 2, 1, 2, 1.

measures 17 and 18

**No. 2b** Prepare Thumb

## Practice Points

First Movement

**No. 3a** measures 18 and 20**No. 3b** measures 66 and 68

**No. 4** measures 5 and 6

**a.** V V V V

full bow

**b.** V □ V □ V □ V □

balance frog point

**c.** V V V V

**d.** V □ V □ V □

**e.** V □ V □ V □ V □

**f. v**

full bow balance frog set bow on string

**No. 5a** measures 47 to 52

A musical staff in 2/4 time, treble clef, with a key signature of one sharp. The staff begins with a repeat sign. The first ending consists of two measures: the first measure has a single sharp sign above the staff, and the second measure has a double sharp sign above the staff. The second ending consists of two measures: the first measure has a double sharp sign above the staff, and the second measure has a single sharp sign above the staff.

**Slide fingers on string without stops (portamento).**

Play on A and D strings. Then play on D and G strings.

Move bow in  . Left arm is free. Left fingers cling to the string.

**No. 5b** measures 47 to 52

A musical score for bassoon, showing measures 11 and 12. The key signature changes from B-flat major to C major at the beginning of measure 12. Measure 11 consists of eighth-note patterns. Measure 12 begins with a single eighth note followed by sixteenth-note patterns.

Play on A and D strings.

Play on D and G strings.

A musical score for bassoon, page 10. The score features a bass clef, a key signature of one flat, and a tempo marking of quarter note = 120. The music is divided into two staves by a vertical bar line. The first staff begins with a series of eighth-note pairs followed by a measure of sixteenth notes. The second staff continues with eighth-note pairs and concludes with a measure of sixteenth notes.

**No. 6** Cadenza measures 15 and 16

**No. 7** Octave Shifting Practice

Fingerings:

2 - 2	2 - 2	2 - 1	1 - 2
3 - 3	3 - 3	3 - 1	1 - 3
1 - 1	1 - 1	3 - 2	2 - 3
1 - 2	2 - 1	2 - 3	3 - 2
1 - 3	3 - 1		

Bowings:

□	v	□	v	□	v
v	□	v	□	v	□

## Practice Points

## Third Movement

**No. 8** measures 18 to 30

\*Hand Patterns are marked **I** **II** **III** **IV**. See Book 7.

**No. 9** measures 71 to 80

\*Hand **I**  
Patterns

The music is in 9/8 time. The first staff shows a pattern starting with a quarter note followed by sixteenth notes 1, 2, 3. The second staff starts with a quarter note followed by sixteenth notes 1, 2, 3. The third staff starts with a quarter note followed by sixteenth notes 1, 2, 3. The fourth staff starts with a quarter note followed by sixteenth notes 1, 2, 3.

**No. 10** measures 138 to 147

Hand **I**  
Patterns

The music is in 9/8 time. The first staff shows a pattern starting with a quarter note followed by sixteenth notes 1, 2, 3. The second staff starts with a quarter note followed by sixteenth notes 1, 2, 3. The third staff starts with a quarter note followed by sixteenth notes 1, 2, 3. The fourth staff starts with a quarter note followed by sixteenth notes 1, 2, 3. The fifth staff starts with a quarter note followed by sixteenth notes 1, 2, 3.

**No. 11** measures 81 to 83

Diminished 7th arpeggio on A

Handwritten musical score for No. 11, measures 81 to 83. The score is divided into four staves:

- Staff 1:** Bass clef, 3/4 time. Shows a diminished 7th arpeggio on A (A, C, E, G) with fingerings 1, 4, 1, 4.
- Staff 2:** Bass clef, 3/4 time. Shows a diminished 7th arpeggio on A (A, C, E, G) with fingerings 1, 4, 1, 4.
- Staff 3:** Treble clef, 3/4 time. Shows a diminished 7th arpeggio on A (A, C, E, G) with fingerings 1, 3, 1, 2.
- Staff 4:** Treble clef, 3/4 time. Shows a diminished 7th arpeggio on A (A, C, E, G) with fingerings 1, 2, 1, 3.

**No. 12** measures 148 to 150. Diminished 7th arpeggio on G.

Handwritten musical score for No. 12, measures 148 to 150. The score is divided into four staves:

- Staff 1:** Bass clef, 3/4 time. Shows a diminished 7th arpeggio on G (G, B, D, F) with fingerings 1, 4, 1, 4.
- Staff 2:** Bass clef, 3/4 time. Shows a diminished 7th arpeggio on G (G, B, D, F) with fingerings 1, 4, 1, 4.
- Staff 3:** Treble clef, 3/4 time. Shows a diminished 7th arpeggio on G (G, B, D, F) with fingerings 3, II, I, 2.
- Staff 4:** Treble clef, 3/4 time. Shows a diminished 7th arpeggio on G (G, B, D, F) with fingerings 2, 1, 2, 3.

**No. 13** measures 84 to 96. Pizzicato with thumb and first finger.

A bass clef staff with ten vertical lines. Above each line is a number indicating a specific finger position: 3, 4, 3, 2, 4, 2, 2, 4, 2, and 2. The staff begins with a key signature of one flat.

Play above arco.

## Ring :

\* \*

## Ring

\* \*

etc.

b. Bow

~~sound~~

1

Ring

\* Bow moves quickly to A string and waits.

\*\* Bow moves quickly to G string and waits.

**No. 14** measures 151 to 163. Pizzicato with thumb and first finger.

A musical score page featuring a bass clef staff. The staff contains several notes and rests, each marked with a number above it. The numbers indicate specific performance techniques or counts. The notes and their associated numbers are: first note (double bar line) - 4; second note - 2; third note - 3; fourth note - 2; fifth note - 4; sixth note (rest) - 0; seventh note - 1; eighth note - 4; ninth note - 2; tenth note - 1; eleventh note - 4; twelfth note (rest) - 1; thirteenth note - 4; fourteenth note - 3; fifteenth note - 1; sixteenth note - 3.

Play above arco as 13b

## Ring

Ring

Play at  
the Bow

BOW  
scun.

south  
like

pizz. Rizza

# Concerto in B $\flat$ Major

for Cello and Orchestra

Boccherini/ Grützmacher

**Allegro moderato**

**Tutti**

*cresc.*      *poco*      *a*

*poco*      *f*      *Solo*

*poco dim.*      *f*

*fz*      *mf*

*cresc.*      *f*

*fz*      *p*

*cresc.*      *sf*      *mf*

*cresc.*      *f*      II      *p*

14

15

*cresc.*

16

*f*       $\geq p$  *dolce*

*restez*

18

*cresc.*

I

20

*mf*      *p*      *molto cresc.*

21

*f*      *pp*

22

*cresc.*

23

*rit.*      *f*      *lento*      *a tempo*

*p ma*

This block contains measures 14 through 23 of a musical score. The music is for two hands, indicated by two staves. Measure 14 shows eighth-note pairs followed by sixteenth-note patterns. Measure 15 starts with a crescendo, indicated by 'cresc.' below the staff. Measure 16 features dynamic markings 'f' and ' $\geq p$  dolce'. Measure 18 includes a dynamic 'cresc.' and a fingering 'I'. Measure 20 has dynamics 'mf', 'p', and 'molto cresc.'. Measure 21 shows dynamics 'f' and 'pp'. Measure 22 includes a dynamic 'cresc.'. Measure 23 includes dynamics 'rit.', 'f', 'lento', 'a tempo', and 'p ma'. Various fingerings (1, 2, 3, 4) and grace notes are also present throughout the measures.



*Solo tranquillo*

40 **B** ♀ 1 3 restez cresc. sf

p ma espress.

42 I 3 2 1 poco mf cresc.

pp

44 II 3 2 1 3 2 1 3 2 1 f nobile p meno mf dim.

47 III 3 0 1 3 0 1 3 0 1 3 0 1 3 0 pp poco

48 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 piu

49 1 3 0 1 3 0 1 2 1 3 0 1 2 1 3 0 1 2 1 3 0 sf

50 1 3 0 1 3 0 1 2 1 3 0 1 2 1 3 0 1 2 1 3 0 f

51 1 3 0 1 3 0 1 2 1 3 0 1 2 1 3 0 1 2 1 3 0 mf sf dim. poco sf

*reste*

52 *a* *poco* *e rit.*

54 **C** *f* *< fz* *= mf*

56 *cresc.*

58 *fz* *p*

60 *cresc.* *sf* *p*

61 *poco cresc.* *mf* *p più cresc.*

62 *f*

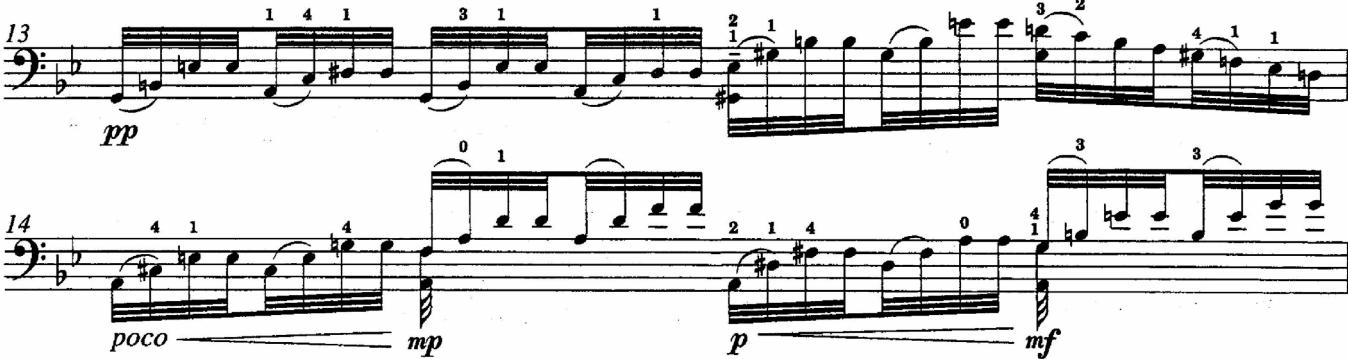
63 *p* *cresc.*

64 *f* *p dolce*

*calmand.*

This page contains 12 staves of musical notation for piano, starting at measure 65 and ending at measure 97. The music is primarily in common time, with some measures in 2/4 indicated by a '2' above the staff. The key signature varies between B-flat major (two flats) and A major (no sharps or flats). The notation includes various dynamics such as *f*, *pp*, *cresc.*, *mf*, *p*, *molto cresc.*, *ritard.*, *lento*, *a tempo*, *espressivo*, and *sf*. Fingerings are marked with numbers 1 through 4 above or below the notes. Performance instructions like 'restez' and 'tr.' (trill) are also present. Measure 65 starts with a treble clef and a bass clef, changing to a bass clef for the remainder of the page. Measures 73-97 begin with a bass clef. Measure 97 concludes with a treble clef. The page number '10' is located in the top right corner of the first staff.

**Cadenza**  
**Solo**  
*tranquillo*

13 

14 

15 

16 

17 

18 

19 

21 

\* ossia 

\*\* ossia 

\*\*\* ossia 

**Adagio (non troppo)**

Tutti      *p*      *f*

**Solo**

*p*

*p*      *con espress.*  
2a volta *pp*

*cresc.* <sup>2</sup>

*p dolce*

*sf*

*p*

*pp*

*poco*

*cresc.*

*f*

*dim.*

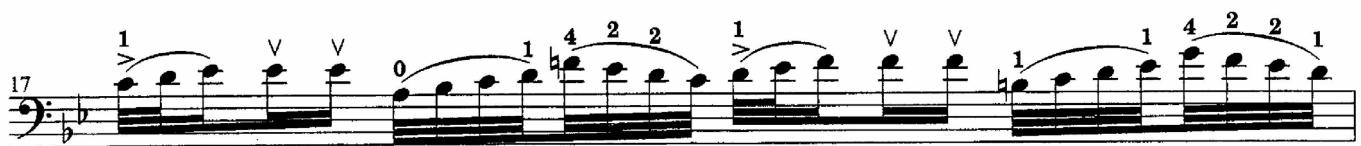
*p cresc. expres.*

*mf*      *p*

*cresc.*

*f pp*

A



18

*f*

19

*p cresc.*

*mf*

*dim.*

*p cresc.*

*e*

21

*non presto*

*riten.*

*f*

*accel.*

*rall.*

22

*a tempo*

*rit.*

*a tempo*

*tr.*

*V*

*1*

*3*

*4*

*sonore*

*tr.*

*p*

*p*

25

*dim. <>*

*q 1 2*

*III*

*e*

*rall.*

*V*

*III*

*3*

*o*

*pp*

**Rondo Allegro**

Tutti      Solo

*mf*      *cresc.*      *I f energ.*      *restez*

7      *restez*      *f*      *Tutti*

14      *p*      *cresc.*      *A*      *Solo*

20      *mf*      *poco cresc.*

25      *II*      *III*      *poco cresc.*      *restez*      *Tutti*

29      *f*      *rit.*      *pfa tempo*      *f*

35      *B*      *Solo*

40      *p scherz.*      *cresc.*      *mf*      *espress.*

45      *cresc.*

50      *mf*      *II*

55 **C**                        <img alt="Handwritten number 1 above the thirti

**Tutti**

105      *mf cresc.*      *f*

111      *p*      *sffp* > *pp*      *poco*

117      *piu f*      *cresc.*      *f*

123      *restez*      *f*      *dim.*      *restez*

129      **G**      *I*      *mf II*      *p*      *II 1 2*

134      *cresc.*

138      *f con bravura*      *p*      *cresc.*

141      *I*

144 II      3 > 1      3 > 1      3 > 1      3 > 1      sf      *mf*

147 *sfp*      3 > 1      2 > 1      3 > 1      2 > 1      1 > 2      1 > 2      *cresc.*      *f*      *a tempo*      *dim.*

150 2 > 1      3 > 1      4 > 1      *e poco rall.*      < >      *p*      *H*      2 > 1      1 > 2      3 > 1      1 > 2      *dim.*

154 3 > 1      1 > 3      2 > 1      3 > 1      *fz*      2 > 1      3 > 1      2 > 1      3 > 1      *dim.*

158 3 > 1      1 > 3      2 > 1      3 > 1      0 > 2      2 > 1      *(a tempo)*      *fp*      2 > 1

162 1 > 4      3 > V.V.      1 > V.V.      3 > 1      *fp*      *Tutti*      *un poco pesante*      *f*

167 1 > 2      *f*      1 > 2      1 > 2      1 > 2      1 > 2      1 > 2      *mf*      *cresc.*

172 1 > 2      1 > 2      1 > 2      1 > 2      1 > 2      1 > 2      1 > 2      *ff*      1 > 2      *mf*

177 1 > 2      1 > 2      1 > 2      1 > 2      1 > 2      1 > 2      1 > 2      *cresc.*      *e*      *rit.*      *f*

## Cadenza No. 1

**Solo**

*p tranquillo*      *accel.*      *f rall.*

*rall.*      *p tranquillo*      *accel.*

*f rall.*      *fz*      *accel.*      *rall.*

*p*

*pp leggiero*      *cresc. e poco accel.*

*animato*

*f*      *p*      *cresc.*

*f*      *III*

*più f*      *cresc.*

Musical score for orchestra, page 30-184. The score consists of ten staves of music with various dynamics, articulations, and performance instructions.

**Page 30:** Measures 30-32. Dynamics: **ff**, **dim.**. Articulations: 1, 2, 3, 4, 5, III, II, I. Measure 33: **e rall.**, **<>**, **p — mf a tempo**.

**Page 37:** Measure 37: **pp**, **cresc.**

**Page 41:** Measures 41-43. Dynamics: **a tempo (tranquillo)**, **fp**. Articulations: 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, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184.

**Page 45:** Measures 45-47. Dynamics: **pff**, **cresc.**, **e poco**, **accel.**

**Page 49:** Measures 49-51. Dynamics: **f**, **sf**, **sf**, **fp**, **sf cresc.**

**Page 53:** Measures 53-55. Dynamics: **tr**, **tr**, **tr**, **tr**, **tr**, **181**, **ritard.**, **ff a tempo**.

**Page 184:** Measures 184-186. Dynamics: **Tutti**, **cresc.**, **ff**, **pesante**.

## 28 Cadenza No. 2

Sheet music for Cadenza No. 2, featuring ten staves of musical notation for cello. The music includes dynamic markings like *ff*, *mf*, *mp rit.*, *rit.*, *a tempo*, *p*, and *f*, as well as performance instructions like "dim." and fingerings (e.g., 1, 2, 3, 4). The style is characteristic of a cello concerto cadenza.

This page contains ten staves of double bass sheet music. The key signature varies throughout the page, with sections in B-flat major, A major, and G major. Measure 33 starts with a ritardando, followed by a tempo, and then an acceleration. Measures 37 and 40 show rhythmic patterns with 'q' and 'v' markings. Measure 43 features a dynamic of **f**. Measure 46 includes a ritardando and a dynamic of **grandioso**. Measure 49 shows a crescendo and a dynamic of **ff a tempo**. Measure 53 consists of eighth-note chords. Measure 57 includes a ritardando. Measure 61 features grace notes with 'tr' markings. The final measure, 184, is labeled **Tutti**, with dynamics of **cresc.**, **ff**, and **pesante**.

## Glossary for Boccherini:

<b>I II III IV</b>	Left hand patterns used in Book 7
<b>I II III IV</b>	Strings used (A D G C)
<b>Tutti</b>	Orchestra part. All play.
<b>Solo</b>	Solo with orchestra.
<b>Cadenza</b>	Solo without orchestra often on the 6/4 chord of the tonic.
<b>Calmand.</b>	Calmando. Calmly, growing quieter.
<b>Dolce</b>	Sweet, soft, suave.
<b>ma espress.</b>	ma espressione. But expressively.
<b>restež</b>	Stay in one position
<b>nobile</b>	In a refined, noble style.
<b>meno</b>	Less; not so...
<b>poco</b>	Little.
<b>molto</b>	Very, much.
<b>acceler</b>	Accelerando. Growing faster, accelerating.
<b>brillante</b>	Brilliant, showy, sparkling.
<b>riten.</b>	Ritenuto. Held back; at slower rate of speed.
<b>ritard.</b>	Ritardando. Growing slower and slower.
<b>rall.</b>	Rallentando. Growing slower and slower.
<b>tranquill.</b>	Tranquillo. Tranquilly, quietly, calmly.
<b>grandioso</b>	With grandeur; majestically, pompously, loftily.
<b>ossia</b>	Or else. An alternative suggestion for a passage.
<b>non troppo</b>	Not too much.
<b>energ.</b>	Energico. With energy. Vigorously accented and distinctly phrased.
<b>scherz.</b>	Scherzoso. In a playful, sportive, toying manner; lightly, jokingly.
<b>gliss.</b>	Glissando. A flowing, unaccented execution of a passage or a smooth, deliberate gliding from one tone to another.
<b>con bravura</b>	With bravura, boldness, spirit, dash, brilliance.
<b>un poco pesante</b>	A little peasant-like. Heavy, ponderous.
<b>piu</b>	More.
<b>leggiero</b>	Light, airy.
<b>accel.</b>	Accelerando; growing faster.
<b>sonore</b>	Sonorous, resonant.