

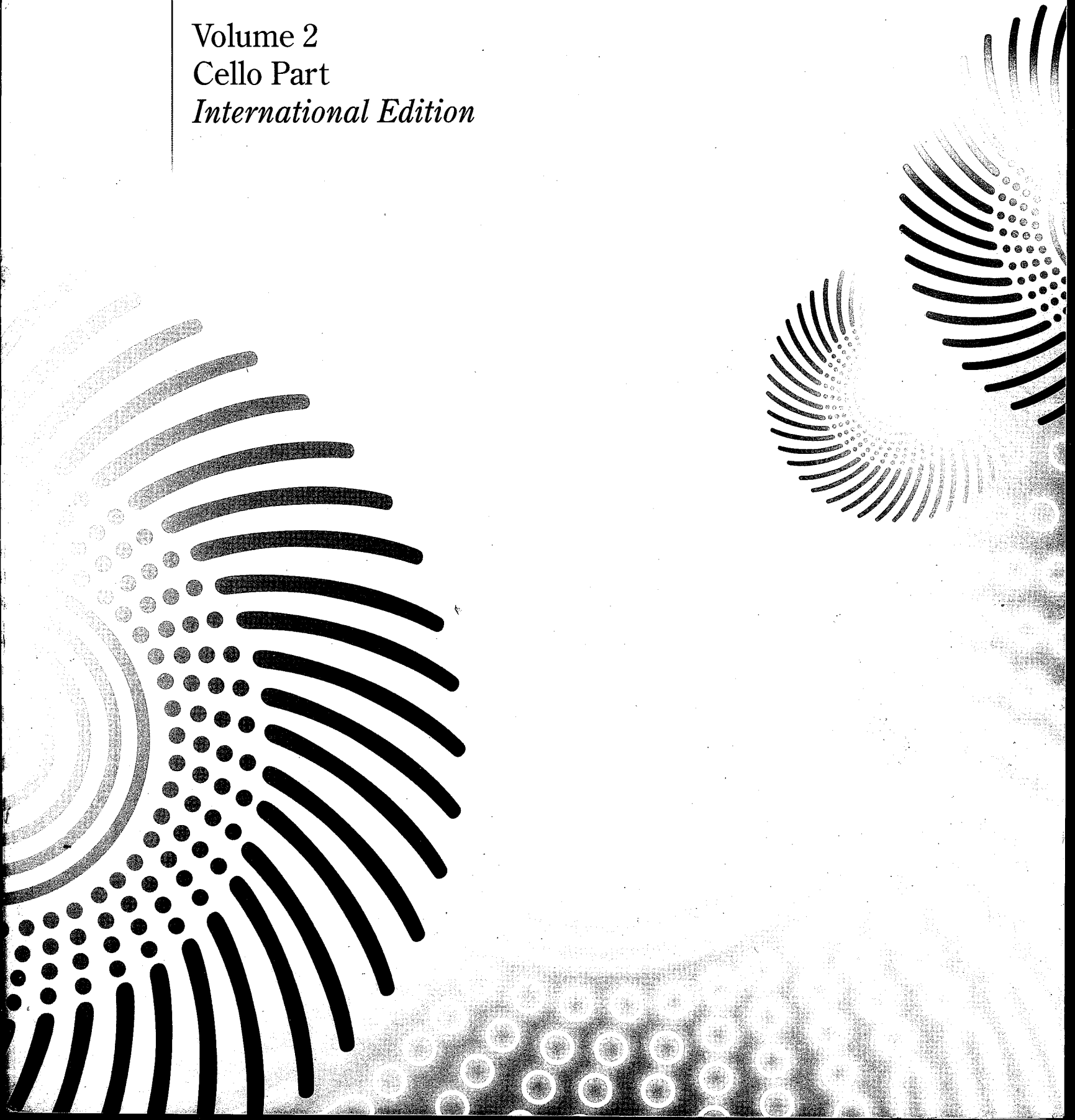
Suzuki®

CELLO SCHOOL

Volume 2

Cello Part

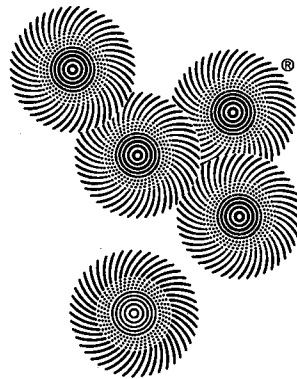
International Edition



Suzuki®

CELLO SCHOOL

Volume 2
Cello Part
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AMPV: 1.01

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INTRODUCTION

FOR THE STUDENT: This volume is part of the worldwide Suzuki Method of teaching. The companion recording should be used along with this publication. A piano accompaniment book is also available for this material.

FOR THE TEACHER: In order to be an effective Suzuki teacher, ongoing education is encouraged. Each regional Suzuki association provides teacher development for its membership via conferences, institutes, short-term and long-term programs. In order to remain current, you are encouraged to become a member of your regional Suzuki association, and, if not already included, the International Suzuki Association.

FOR THE PARENT: Credentials are essential for any Suzuki teacher you choose. We recommend you ask your teacher for his or her credentials, especially those related to training in the Suzuki Method. The Suzuki Method experience should foster a positive relationship among the teacher, parent and child. Choosing the right teacher is of utmost importance.

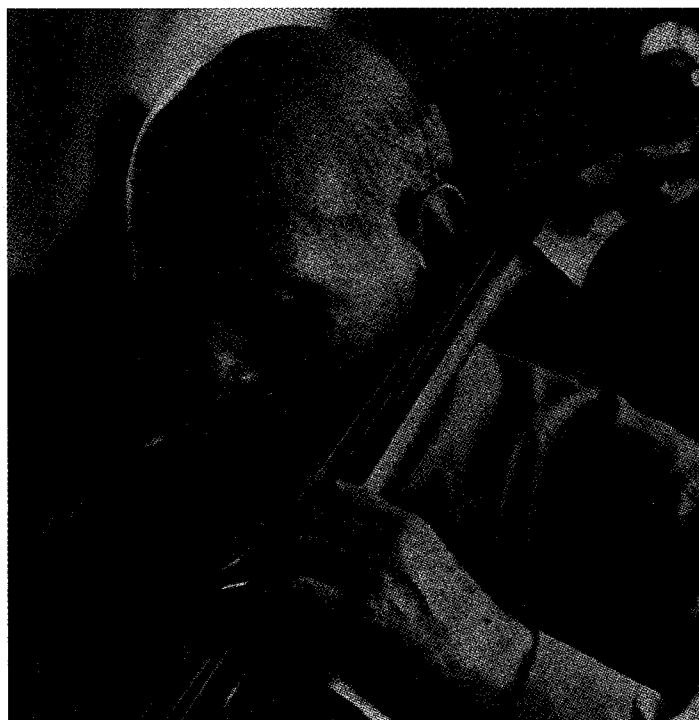
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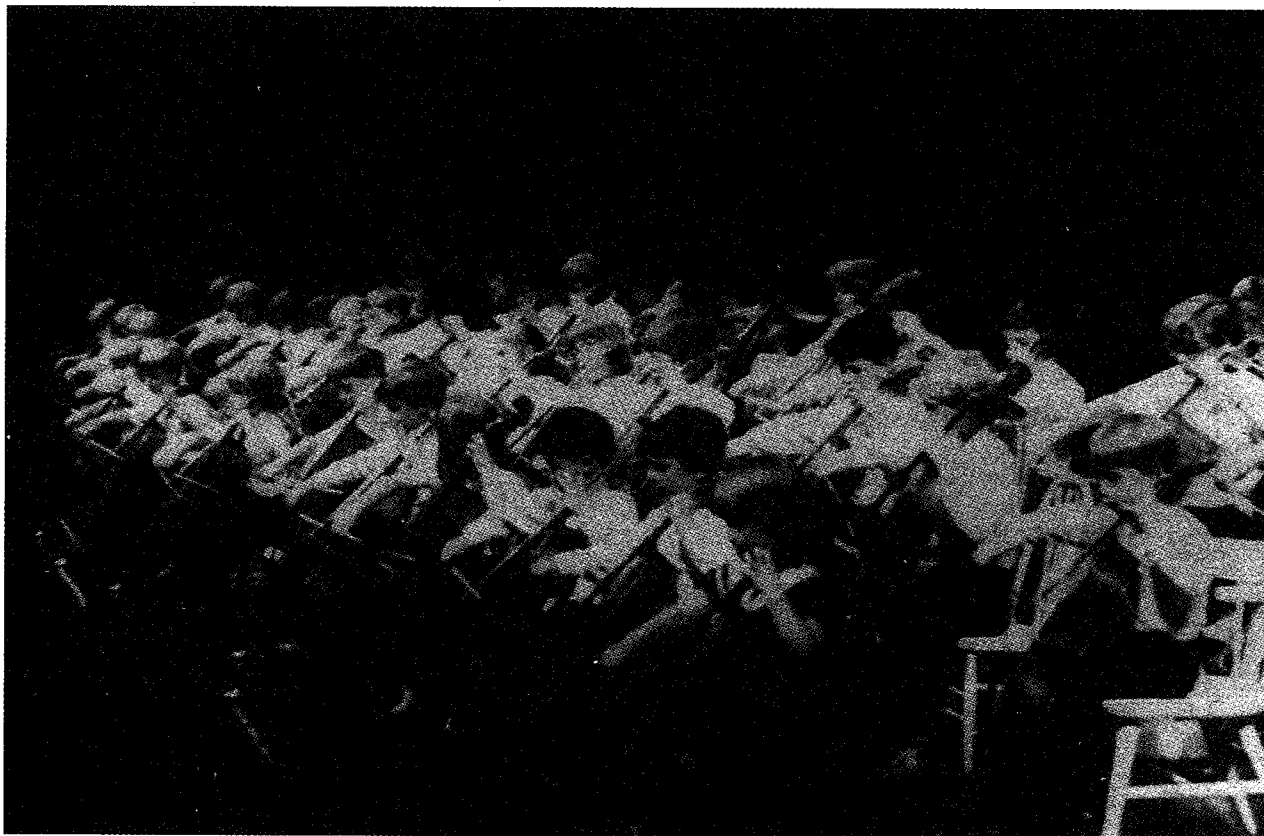
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Maestro Pablo Casals



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The four main points for study in Volume II:

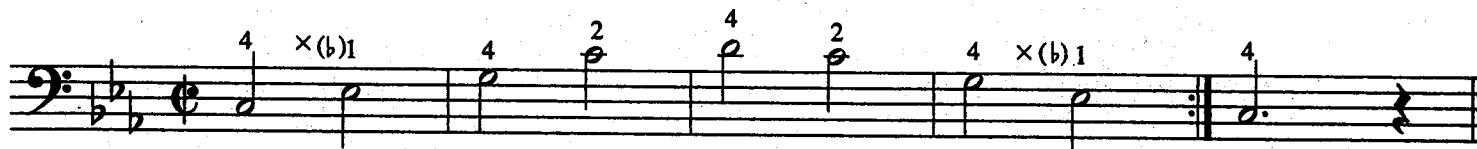
1. The child should listen to the reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.
2. Tonalization, or the production of a beautiful tone, should be stressed in the lesson and at home.
3. The position etudes should be practiced well before 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 staff begins with a measure rest, followed by notes with fingerings 1, 4, 0, 1, 2, 4, 0, 1, 4, 2, 1, 0, 2, 1, 0, 4. The second staff continues with fingerings 5, 4, 0, 1, 2, 4, 0, 1, 4, 2, 1, 0, 1, 0, 4. The third staff has fingerings 9, 4, 2, 1, 0, 0, 2, 1, 0, 4, 4, 2, 1, 0, 0, 2, 1, 0, 4. The fourth staff has fingerings 13, 4, 0, 1, 2, 4, 0, 1, 4, 2, 1, 0, 1, 0, 4. Dynamics include *mf* at the start of the first and second staves, *f* at the start of the third staff, and *p* in the middle of the third staff. There are double bar lines after the first and third staves.

Variation

The Variation section consists of four staves of music in bass clef, 4/4 time. The first staff begins with a measure rest, followed by notes with fingerings 1, 4, 0, 4, 0, 1, 0, 1, 2, 4, 0, 0, 4, 1, 0, 4, 0, 2, 1, 0, 0, 2, 0, 1, 0, 4, 0. The second staff has fingerings 5, 4, 0, 4, 0, 1, 0, 1, 2, 4, 0, 0, 4, 1, 0, 4, 0, 2, 1, 0, 0, 1, 0, 4, 0, 3, 0, 0. The third staff has fingerings 9, 4, 0, 2, 1, 0, 0, 2, 0, 1, 0, 4, 0, 4, 0, 2, 1, 0, 0, 2, 0, 1, 0, 4, 0. The fourth staff has fingerings 13, 4, 0, 4, 0, 1, 0, 1, 2, 4, 0, 0, 4, 1, 0, 4, 0, 2, 1, 0, 0, 1, 0, 4, 0, 3, 0, 0. Dynamics include *mf* at the start of the first staff, *f* at the start of the third staff, and *p* in the middle of the third staff. There are double bar lines after the first and third staves.

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 ×.

Forward and backward extension using 2nd position.

Tonalization

3 Minuet No. 1

Allegretto

J. S. Bach

mf

2nd pos.

p

mf

2nd pos.

mp

mf

2nd pos.

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

mp con grazia

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

6 1 2 1 0 4 3 4 0 1 4 1 0 4 0 1 2

10 4 4 0 2 4 0 1 2 4 2 4 2 1 0

14 1 2 1 0 4 0 1 0 4 3 4 1 0 2 1 2

1. 2. L 2nd pos. ---

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

mf

21 1 3 4 0 1 2 1 0 1 0 1 2 2 1

L 2nd pos. --- *p*

26 4 2 1 2 x 1 1 0 4 3 4 0 0 1 3 4 0 1

30 2 1 0 1 4 2 1 2 1 4 4 3 4

1. 2. L 2nd pos. ---

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

The musical score is written for a single melodic line in bass clef, 2/4 time, with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of ten staves of music, with measures numbered 1 through 33. The first staff begins with a forte (*f*) dynamic. The notation includes various musical symbols: eighth and sixteenth notes, rests, slurs, and fingerings (0, 1, 2, 4). A section labeled '2nd pos.' (2nd position) is indicated by a dashed line between measures 10 and 11. The score concludes with a first ending (marked '1.') and a second ending (marked '2.'). Dynamics include *f* (forte) and *ff* (fortissimo).

1 *f*

5

9

13

17

21

25

29

33

2nd pos. -----

ff *f*

f

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, 3/4 time. It consists of 32 measures, divided into eight systems of four measures each. The tempo is marked 'Allegro moderato'. The score includes various musical notations such as notes, rests, and slurs. Dynamics are indicated by *mf* (mezzo-forte), *p* (piano), and *f* (forte). Fingerings are indicated by numbers 1-4 above the notes. The score also includes a repeat sign with first and second endings at measures 14-15, and a '2nd pos.' (second position) instruction at measure 22. The key signature is one sharp (F#).

1 *mf*

5 *p* *f*

9 *mf*

14 [4] 2] 1. 0 2.

18 *p* *f*

22 *mf* 2nd pos. [4] 1]

26

30 [4] 2]

9 Theme from "Witches' Dance"

Andante

N. Paganini

1 *mf* 2 3 4 0 1 0 4 3 4 0 2 1 0 4 0 3 4

5 1 0 4 3 1 0 0 3 0 4 0 3 0 3

9 *f* 1 0 4 3 4 0 2 1 0 4 0 3 4 0 3

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

17 *f* 2 4 1 0 1 4 2 2 4 1 0 1 4 2 3

21 1 0 1 4 1 4 2 4 1 0 1 4 2 3

25 *p* *meno mosso* 1 0 1 4 2 4 1 0 1 4 2 4

29 *rit.* 1 0 4 3 4 0 1 0 4 3 4 0

34 *mf a tempo* 2 1 0 4 0 1 0 4 3 1 0 4 0 3 4

38 *f* 1 4 2 1 0 4 3 1 0 4 3 1 0 4 0 3 0

Technical markings: 1st pos., 2nd pos., 3rd pos., 4th pos., 5th pos., 6th pos., 7th pos., 8th pos., 9th pos., 10th pos., 11th pos., 12th pos., 13th pos., 14th pos., 15th pos., 16th pos., 17th pos., 18th pos., 19th pos., 20th pos., 21st pos., 22nd pos., 23rd pos., 24th pos., 25th pos., 26th pos., 27th pos., 28th pos., 29th pos., 30th pos., 31st pos., 32nd pos., 33rd pos., 34th pos., 35th pos., 36th pos., 37th pos., 38th pos., 39th pos., 40th pos., 41st pos., 42nd pos., 43rd pos., 44th pos., 45th pos., 46th pos., 47th pos., 48th pos., 49th pos., 50th pos., 51st pos., 52nd pos., 53rd pos., 54th pos., 55th pos., 56th pos., 57th pos., 58th pos., 59th pos., 60th pos., 61st pos., 62nd pos., 63rd pos., 64th pos., 65th pos., 66th pos., 67th pos., 68th pos., 69th pos., 70th pos., 71st pos., 72nd pos., 73rd pos., 74th pos., 75th pos., 76th pos., 77th pos., 78th pos., 79th pos., 80th pos., 81st pos., 82nd pos., 83rd pos., 84th pos., 85th pos., 86th pos., 87th pos., 88th pos., 89th pos., 90th pos., 91st pos., 92nd pos., 93rd pos., 94th pos., 95th pos., 96th pos., 97th pos., 98th pos., 99th pos., 100th pos.

Exercise for B \flat

Try playing the following exercise silently. Keep second finger in place as the first finger moves back from B₄ to B₃.

The musical notation for the bass line of 'The Rose Tree' is shown in two systems. The first system is in 2/4 time and consists of three measures. The first measure contains a half note G2 (labeled 2 3 4), a half note F2 (labeled 2 3 4), and a half note E2 (labeled 2 3 4). The second measure contains a half note D2 (labeled 2 3 4), a half note C2 (labeled 2 3 4), and a half note B1 (labeled 2 3 4). The third measure contains a half note A1 (labeled 2 3 4), a half note G1 (labeled 2 3 4), and a half note F1 (labeled 2 3 4). The second system is in 3/4 time and consists of four measures. The first measure contains a half note G2 (labeled 4), a half note F2 (labeled 2), and a half note E2 (labeled 1). The second measure contains a half note D2 (labeled 4), a half note C2 (labeled 2), and a half note B1 (labeled 1). The third measure contains a half note A1 (labeled 4), a half note G1 (labeled 2), and a half note F1 (labeled 1). The fourth measure contains a half note E1 (labeled 4), a half note D1 (labeled 2), and a half note C1 (labeled 1). The notation includes fingerings (2, 3, 4) and a final double bar line.

Practice Twinkle Theme in F major to prepare left hand for backward extension.

Tonalization

The Moon over the Ruined Castle

1
Andante
R. Taki

0 4 0 x 1 0 4 x 1 0 4 0

p

5
0 4 0 x 1 0 4 x 1 x 4 0 0

mf *p*

9
2 1 0 x 1 0 4 0 x 1 0

f *p*

13
0 4 0 x 1 0 4 x 1 x 4 0 0

p *pp*

10 The Two Grenadiers

Moderato

R. Schumann

1 0 4 0 (♭) 1 0 4 (♭) 1

mf

5 0 4 3 1 0 V 4 0 (♭) 1 0 4

9 2 (♭) 1 0 4 0 V (♭) 1 2 4 0

p agitato

13 4 0 1 2 V 4 2 0 4

cresc.

17 4 0 3 0 V 0 V 4 3 0

più mosso

21 0 4 3 0 V Moderato 4 1 4

f

25 1 2 1 0 4 0 V 4 0 4 1 4

rit.

29 1 2 1 0 4 V 0 1 2 1 0 4 0 V 1

mp

33 2 4 2 1 0 1 4 V 1 4 4 0 V

ff

37 4 0 4 1 4 1 2 1 0 4

allarg.

11 Gavotte

F. J. Gossec

Allegretto

The musical score is written for a single melodic line on a bass clef staff. It consists of eight staves of music, each containing a sequence of notes with fingerings indicated by numbers 1-4 and 0 (for natural). The score includes various dynamic markings and performance instructions:

- Staff 1:** Starts with a *mf* marking. The first measure has a fingering of 1 4 0 4 1 2 4 2 0. The second measure has a fingering of 4 1 2 4. The third measure has a fingering of 2 4 2 0 1 2 1 4. The fourth measure has a fingering of 0 3 0.
- Staff 2:** Continues the melody. The first measure has a fingering of 5 4 0 4 1 2 4 2 0. The second measure has a fingering of 4 1 2 4. The third measure has a fingering of 1 4 1 4. The fourth measure has a fingering of 1 4 0 3 4 0.
- Staff 3:** The first measure has a fingering of 9 0 2 1 4 2 1 0 4. The second measure has a fingering of 3 0 2. The third measure has a fingering of 1 4 2 0 4 2 1 0. The fourth measure has a fingering of 4 1 4.
- Staff 4:** The first measure has a fingering of 13 0 4 2 1 0 2 0. The second measure has a fingering of 4 1 3 4. The third measure has a fingering of 2 0 1 3. The fourth measure has a fingering of 4 1 2 4. The piece ends with a *Fine* marking.
- Staff 5:** The first measure has a fingering of 17 1 2 4 2 1 2 4. The second measure has a fingering of 4 0. The third measure has a fingering of 1 4 3 4 0 4 2 1 0 0 3 0. The piece ends with a *Fine* marking.
- Staff 6:** The first measure has a fingering of 21 1 4 1 0 1 0 4 0 4 0 2 0 1 0 0. The second measure has a fingering of 1 2 1 0.
- Staff 7:** The first measure has a fingering of 25 2 1 0 4 3 1 2 0 4. The second measure has a fingering of 2 1 0 4 3 1 2 4 1.
- Staff 8:** The first measure has a fingering of 29 1 4 3 1 0 4 0 0 1 0 4 3 4 2 0 4 2 1 0. The second measure has a fingering of 1 2 4 0. The piece ends with a *Fine* marking.

For asterisked passages, see next page.

D.C. al Fine

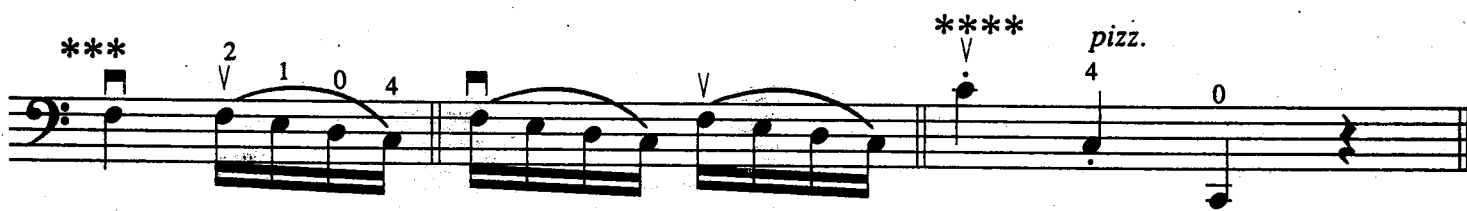
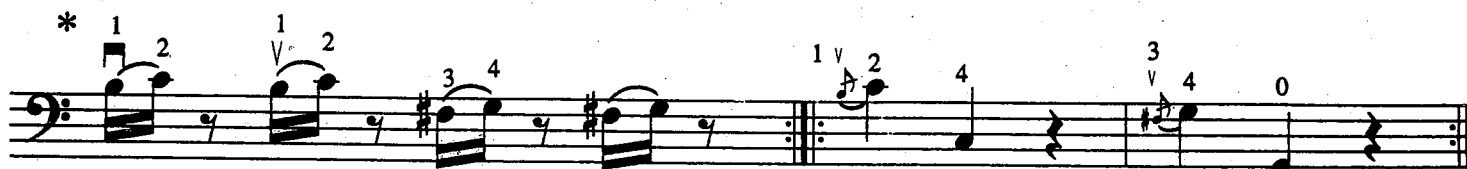
Preparation Exercises for Gossec Gavotte

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.

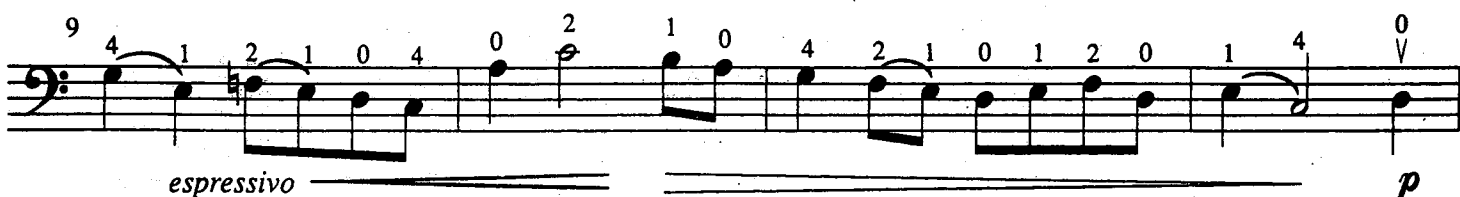
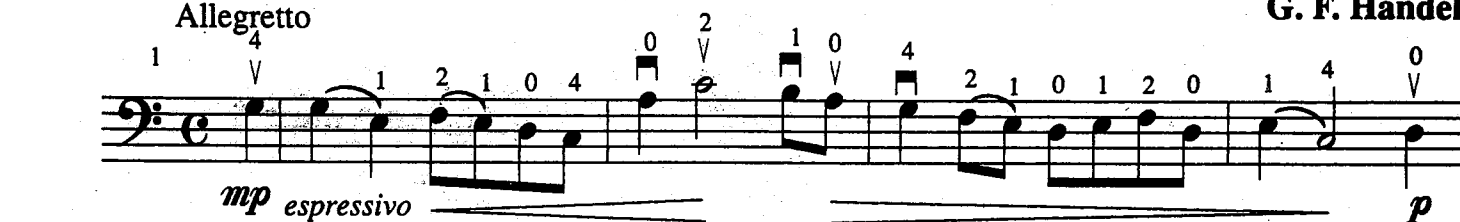


****Pluck the string with a finger of the right hand.

12 Bourrée

Allegretto

G. F. Handel



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*

L --- 2nd pos. --- J

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

L --- 2nd pos. --- J

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 2 0 2 1 4 3 0 1 2 4

f *mf*

L 2nd pos. --- J L --- 2nd pos. --- J

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

p

L 2nd

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

p

pos. --- J

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.*

L 2nd --- J

The Suzuki Method™

ABOUT THE PHILOSOPHY

Introduced by the Japanese violin pedagogue and philosopher Shinichi Suzuki (1898–1998), the Suzuki Method stems from his belief that musical ability is not innate—it is a skill that every child can develop with careful nurturing and training. Suzuki observed that young children learn to speak their native language through listening, imitation, and repetition, and they can master a musical instrument by following this same approach. Using what Suzuki termed “The Mother Tongue Method,” children absorb musical language by listening to music even before beginning instruction. Then, developing good posture, tone, and intonation, they learn to read music once they have reached a certain skill level.

“What I intend is not education for creating prodigies, but rather, a mode of cultivating the abilities of children by means of the violin.”

—Shinichi Suzuki

*“Where love is deep,
much can be accomplished.”*

—Shinichi Suzuki

ABOUT THE METHOD

The Suzuki Method involves the student, the trained Suzuki teacher, and the parent. Parents work with teachers to create a fun, nurturing environment for learning by attending lessons with their child, serving as “home teachers,” and playing music at home. Over time, children develop positive character traits, such as self-esteem, self-discipline, concentration, and determination, as well as a lasting enjoyment of music.

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Shinichi Suzuki championed music for the unique contributions it can offer children and the world as a whole. His success in teaching young children to play music to an unprecedented level revolutionized string pedagogy and had a sweeping, lasting impact on music education. Active worldwide, the Suzuki Method includes instruction within the string, wind, brass, keyboard, vocal, and early childhood families of music.

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