

# Suzuki®

## Cello School

### Volume 2

### Cello Part

### Revised Edition

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## **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.

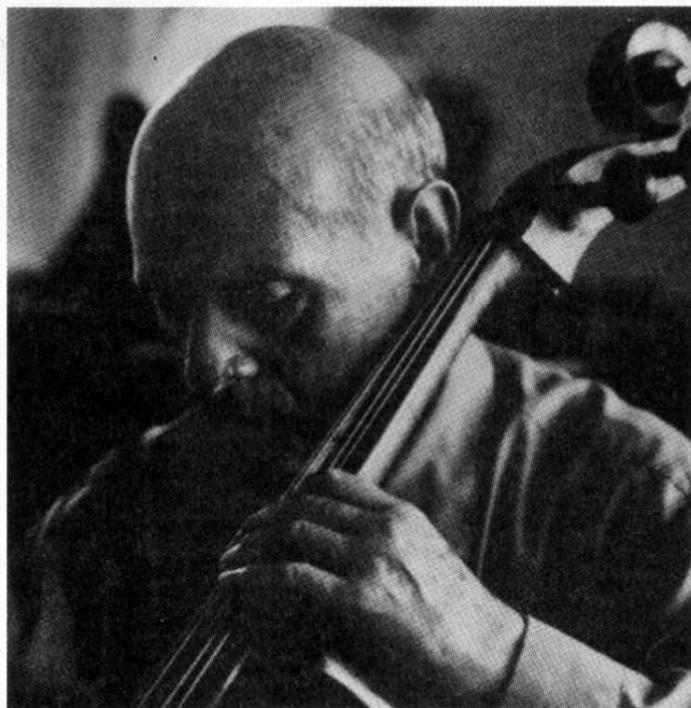
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**Maestro Pablo Casals**



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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

Moderato

**T. H. Bayly**

1      5      9      13

*mf*      *f*      *p*

## Variation

*mf*      *f*

*p*

*f*

## 2 May Time

**Con moto**

**W. A. Mozart**

*mf*

dim. e rit.

### Etudes for 2nd Position

Closed hand position is marked with  $\circ$ .

Open hand position is marked with  $x$ .

Forward and backward extension using 2nd position.

### Tonalization

## 3

## Minuet No. 1

Allegretto

J. S. Bach

1      4  


5      4      2      1      0      \*      2      4  


L - 2nd pos. ↘

9      1      0      3      1      0      4      0      1  


13     4      2      1      0      \*      2      4  

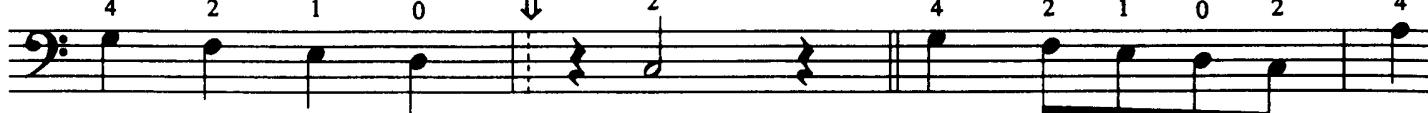

L - 2nd pos. ↘

17     4      2      1      0      1      0      1      4      2  

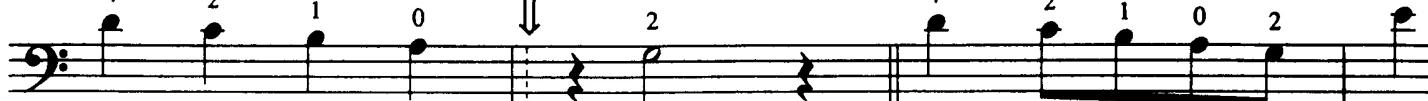

21     4      2      1      0      2      4      2      1      0      4      3      1      0      3      4  


L - 2nd pos. ↘ rit. 2nd time

\* Practice slowly and accurately in the beginning.

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


Shift quickly. Practice to increase speed and accuracy.

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


# 4 Minuet No. 3

**Allegretto**

J. S. Bach

The sheet music consists of ten staves of bassoon or cello music. Staff 1 starts with a dynamic *mp con grazia*. Staff 14 includes first and second endings. Staff 21 has a dynamic *mf*. Staff 26 has a dynamic *p*. Staff 30 includes first and second endings.

**Staff 1:** Allegretto. Dynamic: *mp con grazia*. Fingerings: 1, 4; 4, 0, 1, 2; 4, 4; 0, 2, 4, 0, 1; 2, 4; 2, 4, 2, 1, 0.

**Staff 2:** Fingerings: 1, 2, 1, 0, 4; 3, 4, 0, 1, 4; 1, 0; 4, 0, 1, 2.

**Staff 3:** Fingerings: 4, 4; 0, 2, 4, 0, 1; 2, 4; 2, 4, 2, 1, 0.

**Staff 4:** Fingerings: 1, 2, 1, 0, 4; 0, 1, 0, 4, 3; 4. 1st ending: 1, 0, 2, 1, 0. 2nd ending: 0, 1, 2, 1, 0. Dynamic: *2nd pos.*

**Staff 5:** Fingerings: 4; x, 1, 2, 4, 1; 2, 0, 1; 2, 0, 1, 2, 4; 3, 1, 3, 0. Dynamic: *mf*.

**Staff 6:** Fingerings: 1, 3, 4, 0, 1; 2, 1, 0, 1, 0; 0, 4, 3, 4, 0. Dynamic: *p*. 1st ending: 2, 1. 2nd ending: 0, 1, 3, 4, 0.

**Staff 7:** Fingerings: 4, 2, 1; 2, x, 1, 0, 4, 3, 4, 0; 0, 1, 3, 4, 0, 1.

**Staff 8:** Fingerings: 2, 1, 0; 1, 4, 2, 1, 2; 1, 4, 3, 4, 0. 1st ending: 2, 1, 0, 4, 3, 4. 2nd ending: 1, 4, 3, 4, 0.

**Staff 9:** Fingerings: 2, 1, 0; 1, 4, 2, 1, 2; 1, 4, 3, 4, 0. 1st ending: 2, 1, 0, 4, 3, 4. 2nd ending: 1, 4, 3, 4, 0.

## 5

## Chorus from "Judas Maccabaeus"

G. F. Handel

Maestoso

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

5      1      2      4      0      4      2      1      0      4

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

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

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

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

rall.

Please remember that the child should listen to the recording every day.

## Ear Training

0      4      4      0      4      4      0      4      4      2      2

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

C.M. von Weber

**Allegro**

1      0 4      0 1 2 4      1      0 4      1 2 0 4 0  
**f**

5      4      0 1 2 4      1      2 1 4      2 0  
**- 2nd pos. - - - - -**

9      1      4      2 1 0 4 0      1 0 4 0      1 0  
**v**

13     1      2 1 0 4 0      1 0 4 0      1 0 4 0  
**v**

17     1      4 2 1 0 4 0      1 0 4 0      1 0 4 0  
**v**

21     >      >      >      >      4 0 1 >  
**v**

25     4 2 0      4 2 0      4 2 0      4 2 0      >  
**v**

29     4 2 0      4 2 0      4 2 0      4 2 0      1 4 1 v  
**ff**      1 4 1 v  
**f**

33     1 4 1 v      1 0 v      1 4 v v  
**f**

## 7

## Musette from English Suite No. 3

J. S. Bach

Andante pastorale

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

4      4      0      1      2      4      1      2      0      1      0      1      4      0      4      0      1      0      3  
***mp***

7      4      0      4      0      3      4      0      1      2      4      1      2      0      1      0      3  
***mf*** *L* - - - 2nd pos.

10     2      x      1      0      1      4      0      3      4      0      1      2      4      1      2      0      1      0      0  
***mp***

13     0      v      //      1      4      2      1      2      4      x      1      4      1      2      1      0      4      0      1      2      1  
*cresc.*      *L* 2nd pos. *L*

16     0      4      3      4      0      v      4      3      1      0      //      1      4      0      4      0      1      0      3  
***mf***

19     4      v      0      1      3      4      0      4      v      3      4      0      1      3      4      0      1      4      v      2      4      x      1      x      2.  
***mp***      *dim.*      ***mf*** *L* - - - 2nd pos. *L*

# 8 March in G

Allegro moderato

J. S. Bach

Sheet music for a bassoon march in G major, 8 measures. The music is divided into two staves by a vertical bar line.

**Measure 1:** Bass note (C), followed by eighth-note patterns. Dynamics: *mf*.

**Measure 2:** Bass note (D), eighth-note patterns. Dynamics: *p*, *f*.

**Measure 3-4:** Eighth-note patterns.

**Measure 5:** Bass note (E), eighth-note patterns. Dynamics: *p*, *f*.

**Measure 6-7:** Eighth-note patterns.

**Measure 8:** Bass note (F), eighth-note patterns. Dynamics: *mf*, [4 2].

**Measure 9-10:** Eighth-note patterns.

**Measure 11:** Bass note (G), eighth-note patterns. Dynamics: *mf*, [4 2].

**Measure 12-13:** Eighth-note patterns.

**Measure 14:** Bass note (A), eighth-note patterns. Dynamics: *p*, [4 2].

**Measure 15-16:** Eighth-note patterns.

**Measure 17:** Bass note (B), eighth-note patterns. Dynamics: *f*, [4 2].

**Measure 18-19:** Eighth-note patterns.

**Measure 20:** Bass note (C#), eighth-note patterns. Dynamics: *mf*, 2nd pos..

**Measure 21-22:** Eighth-note patterns.

**Measure 23:** Bass note (D), eighth-note patterns. Dynamics: *mf*, [4 1].

**Measure 24-25:** Eighth-note patterns.

**Measure 26:** Bass note (E), eighth-note patterns. Dynamics: *mf*, [4 2].

**Measure 27-28:** Eighth-note patterns.

**Measure 29:** Bass note (F), eighth-note patterns. Dynamics: *mf*, [4 2].

**Measure 30-31:** Eighth-note patterns.

9

# Theme from "Witches' Dance"

N. Paganini

N. Paganini

**Andante**

*mf*

*f*

*p meno mosso*

*mf a tempo*

*rit.*

*3rd 2nd pos.*

*3rd 2nd pos.*

*3rd 2nd pos.*

*f*

## Exercise for B $\flat$

Try playing the following exercise silently. Keep second finger in place as the first finger moves back from B $\sharp$  to B $\flat$ .

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

*mf*

*p agitato*

*cresc.*

*più mosso*

*Moderato*

*f*

*rit.*

*mp*

*ff*

*allarg.*

# 11 Gavotte

F. J. Gossec

**Allegretto**

The music consists of ten staves of double bass notation. Staff 1 starts with 'mf'. Staff 2 has a dynamic 'rit.'. Staff 3 has a dynamic 'p' followed by 'a tempo'. Staff 4 ends with 'Fine'. Staff 5 begins with 'mf più cantabile'. Staff 6 has a dynamic 'p 1'. Staff 7 starts with 'mf'. Staff 8 ends with 'pizz.\*\*\*\*\*'. Fingerings are indicated above the notes, such as '4 0 4 1 2 4 2 0' and '1 0 4 3 1 2 4 1'. Various dynamics like 'mf', 'p', 'rit.', and 'a tempo' are used throughout.

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.

\*      \*\*      \*\*\*      \*\*\*\*

pizz.

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

### 12 Bourrée

G. F. Handel

**Allegretto**

**C**

*mp espressivo*

**f** *mp*

**pizz.**

*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 V 2 1 0 2 x 1 x 4 3 0 1 2 4 2 0 1 2 4 0 V 4

**mf**    L ----- 2nd pos. ----- **p**

21    4 2 1 2 1 0 1 4 0 1 2 4 2 1 0 2 1 2 4 1 0 V 4 1 2 1 0 4

L --- 2nd pos. - - **p**

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 V 2 1 0 2 x 1 4 3 0 1 2 4 2 0 1 2 4 1 2 4 0 2

**f**    L 2nd pos. - - **mf**    L ----- 2nd pos. -----

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

**p**    L 2nd

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

pos. ----- **p**

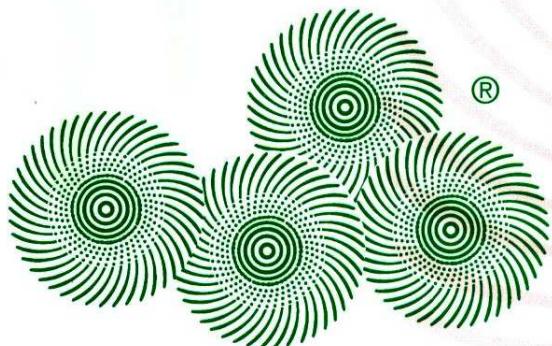
44    1 4 3 4 0 1 4 0 1 2 0 1 2 4 1 2 4 0 2 4 2 1 4 2

**p**    **f** rit. L 2nd - - -

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