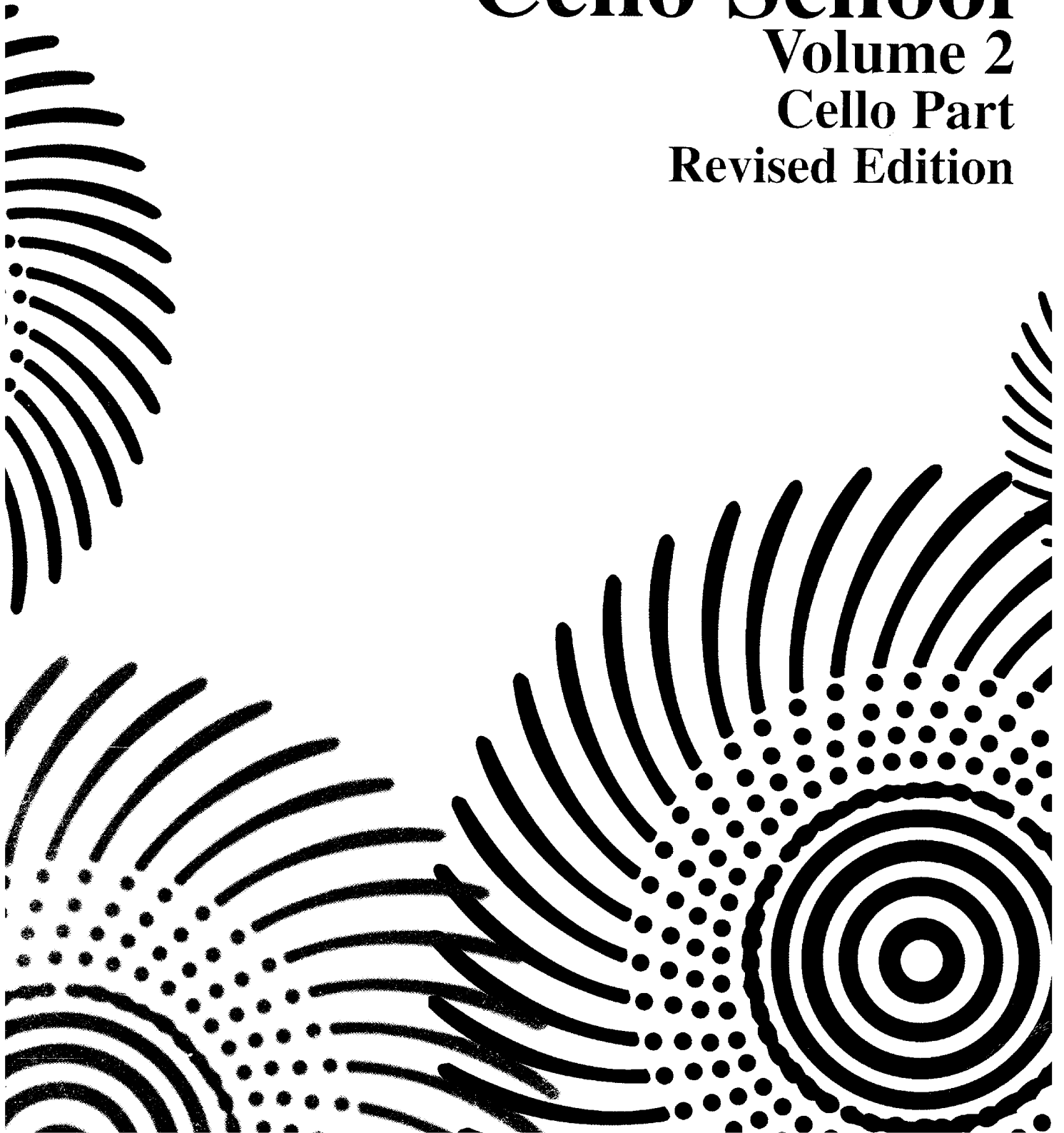


Suzuki[®]

Cello School Volume 2 Cello Part Revised Edition



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.

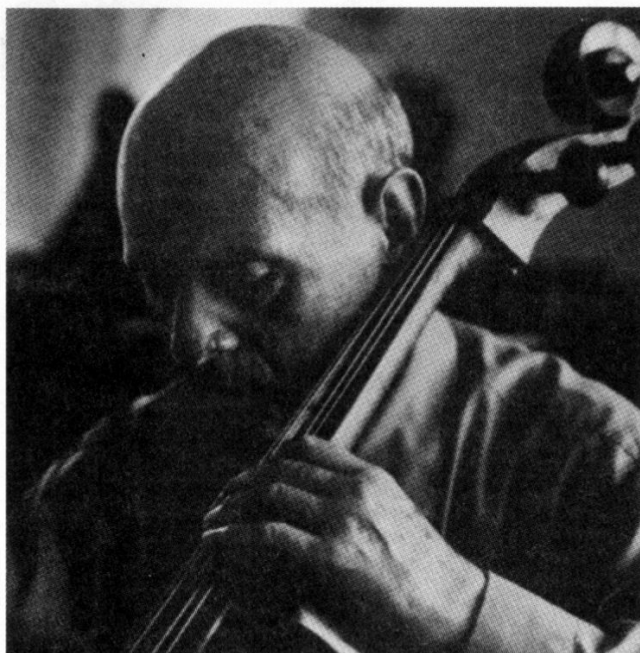
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212 S. Cottonwood Dr.
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Under the guidance of Dr. Suzuki since 1978, the editing of the Suzuki Cello School is a continuing cooperative effort of the International Suzuki Association Cello Committee.

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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 consists of four staves of music in bass clef, 4/4 time. The first staff starts with a *mf* dynamic and includes 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 begins with a *f* dynamic, has a *p* dynamic marking, and includes fingerings 9, 4, 2, 1, 0, 0, 2, 1, 0, 4, 4, 2, 1, 0, 0, 2, 1, 0, 4. The fourth staff ends with a *f* dynamic and includes fingerings 13, 4, 0, 1, 2, 4, 0, 1, 4, 2, 1, 0, 1, 0, 4.

Variation

The variation section consists of four staves of music in bass clef, 4/4 time. The first staff starts with a *mf* dynamic and includes fingerings 1, 4, 4, 0, 1, 1, 2, 4, 0, 0, 4, 1, 0, 4, 0, 2, 1, 0, 0, 2, 0, 1, 0, 4, 0. The second staff continues with 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 begins with a *f* dynamic, has a *p* dynamic marking, and includes 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 ends with a *f* dynamic and includes 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.

2 May Time

Con moto

W. A. Mozart

mf

dim. e rit.

Etudes for 2nd Position

Closed hand position is marked with o.
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 \square $\overset{\frown}{\cdot}$ 1 0 1 4 0 $\overset{\frown}{\cdot}$ ⁴ $\overset{\frown}{\cdot}$ 2 1 0

mf

5 4 2 1 0 ^{*} 2 4 2 1 0 4 3 1 0 3 4

L - 2nd pos. J

9 \square 0 3 1 0 4 0 1 0 4 3 1 0

p

13 \square 2 1 0 ^{*} 2 $\overset{\frown}{\cdot}$ ⁴ 2 1 0 4 3 0 3 4

L - 2nd pos. $\overset{\frown}{\cdot}$ *mf*

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

mp

21 4 2 1 0 2 4 2 1 0 4 3 1 0 3 $\overset{\frown}{\cdot}$ ⁴

mf rit. 2nd time

* Practice slowly and accurately in the beginning.

4 2 1 0 \Downarrow 2 4 2 1 0 2 4

Shift quickly. Practice to increase speed and accuracy.

4 2 1 0 \Downarrow 2 4 2 1 0 2 4

4 Minuet No. 3

Allegretto

J. S. Bach

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

mp con grazia

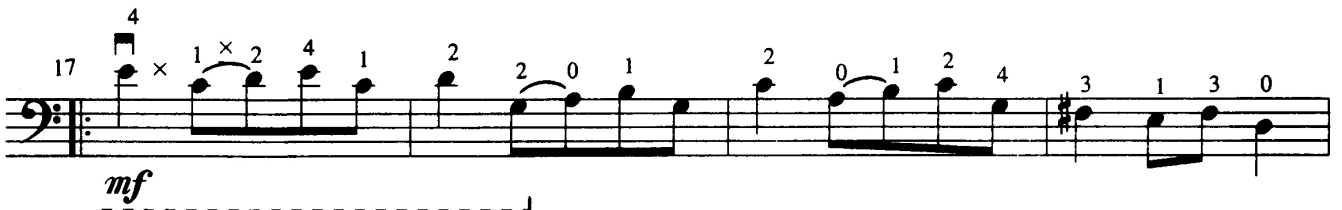
6 1 2 1 0 4 3 4 0 1 4 1 0 4 0 1 2

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



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



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



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



5 Chorus from "Judas Maccabaeus"

G. F. Handel

1 *Maestoso*

5

9 *p* 2nd pos. -----

13 *mf*

17 *f*

21 *rall.*

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 bass clef instrument in 2/4 time, with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and includes fingerings (1, 0, 4, 0, 1, 2, 4, 1, 0, 4, 1, 2, 0, 4, 0) and a breath mark (V). The second staff includes a breath mark (V) and a fingering (0). The third staff includes a fingering (2) and a breath mark (V). The fourth staff includes a fingering (4) and a breath mark (V). The fifth staff includes a fingering (4) and a breath mark (V). The sixth staff includes a fingering (4) and a breath mark (V). The seventh staff includes a fingering (4) and a breath mark (V). The eighth staff includes a fingering (4) and a breath mark (V). The ninth staff includes a fingering (4) and a breath mark (V). The tenth staff includes a fingering (4) and a breath mark (V). The score also includes a section marked "2nd pos." and dynamic markings of *ff* and *f*.

7 Musette from English Suite No. 3

Andante pastorale

J. S. Bach

The musical score is written for the bass clef in the key of D major (one sharp). It consists of seven staves of music, each with a measure number and specific performance instructions.

- Staff 1 (Measures 1-3):** Starts with a dynamic of *mf*. Fingering includes 1, 0, 1 4, 0, 4 0, 1, 0 3, 4 0, 4 0 3.
- Staff 2 (Measures 4-6):** Dynamic changes to *mp*. Fingering includes 4, 4 0, 1 2, 4 1, 2 0, 1 V, 0, 1 4, 0 4 0, 1 0 3.
- Staff 3 (Measures 7-9):** Dynamic changes to *mf*. Fingering includes 4 0, 4 0 3, 4 0, 1 2, 4 1, 2 0, 1 V, 2, 4 x 1 x. Includes the instruction "2nd pos." with a dashed line.
- Staff 4 (Measures 10-12):** Dynamic is *mp*. Fingering includes 2 x 1 0, 1 4 0 3, 4 0, 1 V, 0 4 0, 1 0 4 0 1 0 0.
- Staff 5 (Measures 13-15):** Dynamic is *cresc.*. Fingering includes 0 V, 1 4, 2 1, 2, 4 x 1, 4 1, 2, 1 0 4, 0 1 2 1. Includes the instruction "2nd pos." with a dashed line.
- Staff 6 (Measures 16-18):** Dynamic is *mf*. Fingering includes 0, 4 3 4, 0 V, 4 3 1, 0, 1 4, 0 4 0 1 0 3.
- Staff 7 (Measures 19-21):** Dynamic is *mf*. Fingering includes 4 V, 0, 1 3 4 0, 4 V, 3 4 0, 1 3 4 0. Includes first and second endings: "1. 4 2 4 x 1 x" and "2. 4". Includes the instruction "2nd pos." with a dashed line.

8 March in G

Allegro moderato

J. S. Bach

The musical score is written for a single bass clef instrument in G major. It consists of ten staves of music. The tempo is marked 'Allegro moderato'. The score includes various dynamic markings: *mf* (mezzo-forte), *p* (piano), and *f* (forte). Fingerings are indicated by numbers 1-4 above the notes. There are several slurs and accents throughout the piece. A repeat sign with first and second endings is present at measures 14-15. A '2nd pos.' (second position) instruction is given at measure 22. The piece concludes with a final cadence at measure 32.

9 Theme from "Witches' Dance"

N. Paganini

Andante

The musical score is presented in ten systems, each containing a staff of music. The piece is written in bass clef, 2/4 time signature, and A major key. The tempo is marked 'Andante'.

- Staff 1:** Measures 1-4. Dynamics include *mf*. Fingerings are indicated above notes.
- Staff 2:** Measures 5-8. Dynamics include *f*.
- Staff 3:** Measures 9-12. Dynamics include *f*.
- Staff 4:** Measures 13-16. Dynamics include *f*.
- Staff 5:** Measures 17-20. Dynamics include *f*. Includes '2nd pos.' marking.
- Staff 6:** Measures 21-24. Dynamics include *p*. Includes '2nd pos.' marking.
- Staff 7:** Measures 25-28. Dynamics include *p*. Includes '2nd pos.' marking.
- Staff 8:** Measures 29-32. Dynamics include *rit.* and *mf a tempo*.
- Staff 9:** Measures 33-37. Dynamics include *f*. Includes '2nd pos.' marking.
- Staff 10:** Measures 38-41. Dynamics include *f*.

Exercise for B \flat

Try playing the following exercise silently. Keep second finger in place as the first finger moves back from B \natural 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

1 0 4 0 (↓) 1 0 4 (↓) 1

mf

5 0 4 3 1 0 4 0 (↓) 1 0 4 4

9 2 (↓) 1 0 4 0 (↓) 1 2 4 0

p agitato

13 4 0 1 2 4 0 4

cresc.

17 4 3 0 0 4 3 0

più mosso

21 0 4 3 0 4 1 4

Moderato

f

25 2 1 0 4 0 4 1 4

rit.

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

mp

33 2 4 2 1 0 1 4 4 4 0

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 bass clef line. It consists of eight staves of music, each with a measure number at the beginning. Fingerings are indicated by numbers 1-4 above notes. Dynamics include *mf*, *rit.*, *p*, *mf più cantabile*, and *pizz.*****. The piece concludes with a double bar line and repeat dots.

Staff 1: Measure 1, *mf*. Fingerings: 1, 4, 0, 4, 1, 2, 4, 2, 0, 4, * 1 2, 4, 2, 4, 2, 0, 1, 2, 1, 4, 0* 3, 0.

Staff 2: Measure 5, 4, 0, 4, 1, 2, 4, 2, 0, 4, 1 2, 4, 1, 4, 1 4, 1 (1) 4, 0, 3, 4, 0.

Staff 3: Measure 9, 0, 2, 1, 4, 2, 1, 0, 4, 3, 0, 2, 1, 4, 2, 0, 4, 2, 1, 0, 4, 1, 4.

Staff 4: Measure 13, 0, 4, 2, 1, 0, 2, 0, 4, 1, 3, 4, 2, 0, 1, 3, 4, 1, 2, 4, 4. Dynamics: *mf*, *rit.*, *a tempo*, *p*, *Fine*.

Staff 5: Measure 17, 1, 2, 4, 2, 1, 2, 4, 4, 0, **, 1 4 3 4, 0 4 2 1, 0 0 3 0. Dynamics: *mf più cantabile*.

Staff 6: Measure 21, 1, 4, 1, 0, 1, 0, 4, 0, 4, 0, 2, 0, 1, 0, 0, 1, 2, 1, 0. Dynamics: *p*.

Staff 7: Measure 25, **, 2, 1, 0, 4, 3, 1, 2, 0, 4, 2, 1, 0, 4, 3, 1, 2, 4, 1. Dynamics: *mf*.

Staff 8: Measure 29, 1, 4, 3, 1, 0, 4, 0, 0, 1, 0, 4, 3, 4, 2, 0, 4, 2, 1, 0, 1, 2, 4, 0. Dynamics: *pizz.*****.

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.

Exercise * consists of two measures on a bass clef staff. The first measure contains a quarter note G2 (fingering 1), a quarter rest (fingering 2), a quarter note A2 (fingering 1), and a quarter note B2 (fingering 2). The second measure contains a quarter note C3 (fingering 3), a quarter note D3 (fingering 4), a quarter rest, a quarter note E3 (fingering 1), a quarter note F3 (fingering 2), a quarter note G3 (fingering 4), and a whole rest (fingering 0).

Exercise ** consists of two measures on a bass clef staff. The first measure contains a quarter note G2 (fingering 1), a quarter note A2 (fingering 4), a quarter note B2 (fingering 3), a quarter note C3 (fingering 4), a quarter note D3 (fingering 0), a quarter note E3 (fingering 4), a quarter note F3 (fingering 2), and a quarter note G3 (fingering 1). The second measure contains a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3, all beamed together.

Exercise *** consists of two measures on a bass clef staff. The first measure contains a quarter note G2 (fingering 2), a quarter note A2 (fingering 1), a quarter note B2 (fingering 0), and a quarter note C3 (fingering 4). The second measure contains a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3, all beamed together. A plucked note (pizz.) is indicated above the second measure.

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

12 Bourrée

G. F. Handel

Allegretto

Measures 1-4 of the Bourrée on a bass clef staff. Measure 1: G2 (1), A2 (V), B2 (1), C3 (2), D3 (1), E3 (0), F3 (4), G3 (0). Measure 2: A2 (2), B2 (1), C3 (0), D3 (4), E3 (0), F3 (1), G3 (0), A3 (4). Measure 3: B2 (2), C3 (1), D3 (0), E3 (1), F3 (2), G3 (0), A3 (1), B3 (2), C4 (0). Measure 4: D3 (1), E3 (4), F3 (0), G3 (V).

Measures 5-8 of the Bourrée on a bass clef staff. Measure 5: A2 (1), B2 (3), C3 (4), D3 (1), E3 (3), F3 (4), G3 (0), A3 (3), B3 (4), C4 (0), D4 (1), E4 (4), F4 (0), G4 (1), A4 (2), B4 (0), C5 (1), D5 (2), E5 (4), F5 (0), G5 (3), A5 (4), B5 (V). Measure 6: A2 (4), B2 (1), C3 (2), D3 (1), E3 (0), F3 (4), G3 (0), A3 (2), B3 (1), C4 (0), D4 (1), E4 (2), F4 (0), G4 (1), A4 (2), B4 (0), C5 (1), D5 (4), E5 (0), F5 (V). Measure 7: A2 (4), B2 (1), C3 (2), D3 (1), E3 (0), F3 (4), G3 (0), A3 (2), B3 (1), C4 (0), D4 (1), E4 (2), F4 (0), G4 (1), A4 (4), B4 (0), C5 (V). Measure 8: A2 (4), B2 (1), C3 (2), D3 (1), E3 (0), F3 (4), G3 (0), A3 (2), B3 (1), C4 (0), D4 (1), E4 (2), F4 (0), G4 (1), A4 (4), B4 (0), C5 (V).

Measures 9-12 of the Bourrée on a bass clef staff. Measure 9: A2 (4), B2 (1), C3 (2), D3 (1), E3 (0), F3 (4), G3 (0), A3 (2), B3 (1), C4 (0), D4 (1), E4 (2), F4 (0), G4 (1), A4 (4), B4 (0), C5 (V). Measure 10: A2 (4), B2 (1), C3 (2), D3 (1), E3 (0), F3 (4), G3 (0), A3 (2), B3 (1), C4 (0), D4 (1), E4 (2), F4 (0), G4 (1), A4 (4), B4 (0), C5 (V). Measure 11: A2 (4), B2 (1), C3 (2), D3 (1), E3 (0), F3 (4), G3 (0), A3 (2), B3 (1), C4 (0), D4 (1), E4 (2), F4 (0), G4 (1), A4 (4), B4 (0), C5 (V). Measure 12: A2 (4), B2 (1), C3 (2), D3 (1), E3 (0), F3 (4), G3 (0), A3 (2), B3 (1), C4 (0), D4 (1), E4 (2), F4 (0), G4 (1), A4 (4), B4 (0), C5 (V).

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

f

Detailed description: This musical staff contains measures 13 through 16. It features a sequence of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 0) and a dynamic marking of *f* (forte) at the end.

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

mf *p*

2nd pos. - - - - -

Detailed description: This musical staff contains measures 17 through 20. It includes fingerings (4, 1, 2, 1, 0, 2, x, 1, x, 4, 3, 0, 1, 2, 4, 2, 0, 4) and dynamic markings of *mf* (mezzo-forte) and *p* (piano). A bracket indicates a "2nd pos." (second position) shift.

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

2nd pos. - - - - -

Detailed description: This musical staff contains measures 21 through 25. It features fingerings (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) and a dynamic marking of *p* (piano). A bracket indicates a "2nd pos." shift.

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

Detailed description: This musical staff contains measures 26 through 30. It includes fingerings (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) and a dynamic marking of *p* (piano).

31 4 2 1 4 2 4 1 2 1 0 2 x 1 4 3 0 1 2 4

f *mf*

2nd pos. - - - - - 2nd pos. - - - - -

Detailed description: This musical staff contains measures 31 through 35. It features fingerings (4, 2, 1, 4, 2, 4, 1, 2, 1, 0, 2, x, 1, 4, 3, 0, 1, 2, 4) and dynamic markings of *f* (forte) and *mf* (mezzo-forte). Two brackets indicate "2nd pos." shifts.

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

p

2nd

Detailed description: This musical staff contains measures 36 through 39. It includes fingerings (2, 0, 4, 2, 1, 2, 1, 0, 1, 4, 0, 1, 2, 4, 2, 1, 0, 2) and a dynamic marking of *p* (piano). A bracket indicates a "2nd" position shift.

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. - - - - -

Detailed description: This musical staff contains measures 40 through 43. It features fingerings (1, 2, 4, 1, 0, 4, 1, 2, 1, 0, 4, 0, 2, 1, 0, 4, 2, 1, 0, 1, 2, 0) and a dynamic marking of *p* (piano). A bracket indicates a "pos." shift.

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.*

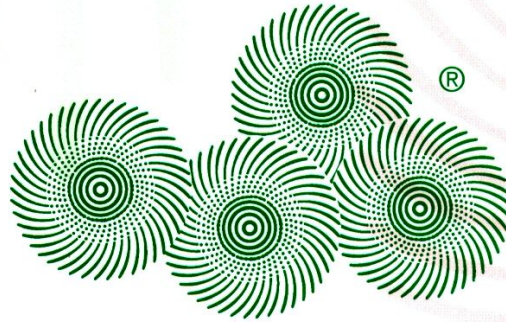
2nd - - - - -

Detailed description: This musical staff contains measures 44 through 47. It includes fingerings (1, 4, 3, 4, 0, 1, 4, 0, 1, 2, 0, 1, 2, 4, 1, 2, 4, 0, 2, 4, 1, 4, 2) and dynamic markings of *p* (piano) and *f rit.* (forte, ritardando). A bracket indicates a "2nd" position shift.

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