

# Suzuki<sup>®</sup>

## Cello School

Volume 2  
Cello Part  
Revised Edition

# **Suzuki**<sup>®</sup>

## **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.

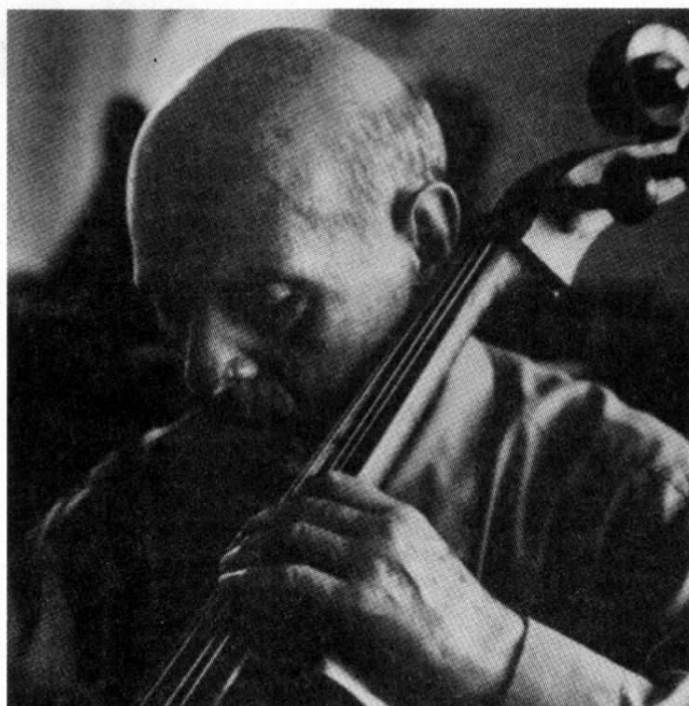
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International Suzuki Association USA Office  
212 S. Cottonwood Dr.  
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[www.internationalsuzuki.org](http://www.internationalsuzuki.org)

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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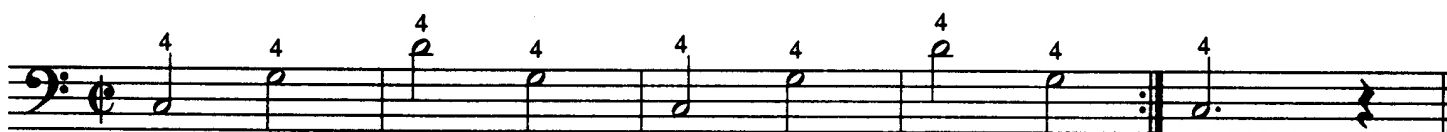
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## The four main points for study in Volume II:

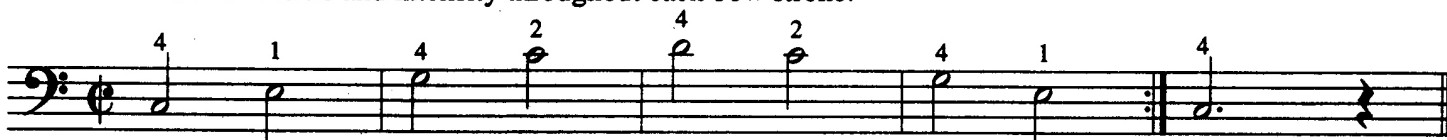
1. The child should listen to the reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.
2. Tonalization, or the production of a beautiful tone, should be stressed in the lesson and at home.
3. The position etudes should be practiced well before 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 begins with a *mf* dynamic and contains measures 1-8. The second staff continues with measures 9-12. The third staff contains measures 13-16, with a *f* dynamic at the start and a *p* dynamic later. The fourth staff contains measures 17-20, starting with a *f* dynamic. Fingerings are indicated by numbers 0-4 above the notes.

## Variation

The Variation section consists of four staves of music in bass clef, 4/4 time. The first staff begins with a *mf* dynamic and contains measures 1-4. The second staff contains measures 5-8. The third staff contains measures 9-12, with a *f* dynamic at the start and a *p* dynamic later. The fourth staff contains measures 13-16, starting with a *f* dynamic. This section features more complex rhythmic patterns, including triplets and sixteenth notes, and includes fingerings and slurs.

# 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





# 4 Minuet No. 3

Allegretto

J. S. Bach

1 4 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 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 0 1 0 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

L 2nd pos. ---

# 5 Chorus from "Judas Maccabaeus"

G. F. Handel

Maestoso

1 *f*

5

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

13 *mf*

17 *f*

21 *rall.*

Detailed description of the musical score: The score is written for a bass clef instrument in 4/4 time. It consists of six staves of music. The first staff starts with a dynamic of *f* and a tempo marking of *Maestoso*. The second staff continues the melody. The third staff begins with a dynamic of *p* and includes a dashed line indicating a second position. The fourth staff starts with a dynamic of *mf*. The fifth staff returns to a dynamic of *f*. The sixth staff concludes with a *rall.* (ritardando) marking. Fingerings are indicated by numbers 1-4 above the notes. Slurs and ties are used throughout to indicate phrasing and articulation.

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

## Ear Training

Detailed description of the ear training exercise: The exercise is written in a bass clef with a 4/4 time signature. It consists of a single staff of music. The notes are: C2 (open), G2 (open), D2 (open), C3 (open), G3 (open), D3 (open), C4 (open), G4 (open), D4 (open), C5 (open), G5 (open), D5 (open). The notes are grouped into pairs of octaves: C2-G2, G2-D2, D2-C3, C3-G3, G3-D3, D3-C4, C4-G4, G4-D4, D4-C5, C5-G5, G5-D5. The exercise is designed to help the student identify and match the resonance of the open C, G, and D strings across two octaves.

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

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.

Detailed description of the score: The piece is in G major (one sharp) and 3/4 time. It begins with a *mf* dynamic. The first staff (measures 1-4) features a descending eighth-note pattern with a *mf* dynamic. The second staff (measures 5-8) continues the pattern with a *mp* dynamic. The third staff (measures 9-12) includes a repeat sign and a *mf* dynamic, with a note marked '2nd pos.' indicating a second ending. The fourth staff (measures 13-16) features a *cresc.* (crescendo) marking and a *mp* dynamic. The fifth staff (measures 17-20) includes a *mf* dynamic and a *dim.* (diminuendo) marking. The sixth staff (measures 21-24) concludes with a *mf* dynamic and a *dim.* marking, followed by a first ending (measures 23-24) and a second ending (measures 25-26) marked '2nd pos.'.

# 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 nine staves of music, each containing a line of notes with various fingerings and dynamics. The tempo is marked 'Allegro moderato'. The score includes several dynamic markings: *mf* (mezzo-forte), *p* (piano), and *f* (forte). There are also articulation marks such as accents and slurs. The piece features several technical challenges, including triplets, sixteenth-note runs, and complex fingerings. The score is divided into measures, with measure numbers 1, 5, 9, 14, 18, 22, 26, and 30 indicated. A repeat sign with first and second endings is present at measure 14. A '2nd pos.' (second position) instruction is given at measure 22. The piece concludes with a final cadence at measure 34.

1 *mf*

5 *p* *f*

9 *mf* [4] [2]

14 [4] [2] 1. 2.

18 *p* *f*

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

26

30 [4] [2]



## 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

1 *mf*

5 *mf*

9 *p agitato*

13 *cresc.*

17 *più mosso*

21 *Moderato* *f*

25 *rit.*

29 *mp*

33 *ff*

37 *allarg.*

The musical score is written in bass clef with a common time signature. It features ten staves of music. The first staff begins with a measure rest and a dynamic marking of *mf*. The second staff continues the melody with a dynamic of *mf*. The third staff introduces a dynamic of *p agitato*. The fourth staff is marked *cresc.*. The fifth staff is marked *più mosso*. The sixth staff returns to *Moderato* with a dynamic of *f*. The seventh staff includes a *rit.* marking. The eighth staff is marked *mp*. The ninth staff is marked *ff*. The tenth and final staff is marked *allarg.*. The score includes various fingering numbers (0-4), slurs, and dynamic hairpins throughout.

# 11 Gavotte

F. J. Gossec

Allegretto

The musical score is written for a single bass clef instrument. It consists of eight staves of music, numbered 1 through 29. The piece is in 3/4 time and begins with a tempo marking of 'Allegretto'. The dynamics range from *mf* (mezzo-forte) to *p* (piano), with a section marked 'rit.' (ritardando) and another 'a tempo'. The score includes various fingerings (0-4) and articulation marks such as accents and slurs. There are three asterisked passages: one at measure 4, one at measure 17, and a longer one at measure 25. The piece concludes with a 'Fine' marking and a 'D.C. al Fine' instruction.

For asterisked passages, see next page.

D.C. al Fine

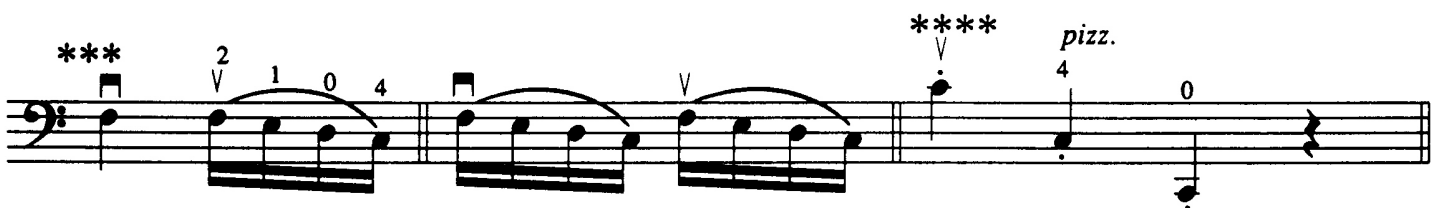
## Preparation Exercises for Gossec Gavotte

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.

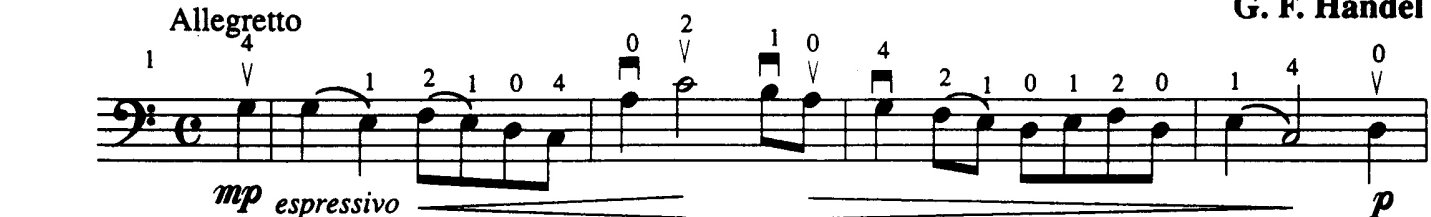


\*\*\*\* Pluck the string with a finger of the right hand.

## 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*

Detailed description: This musical staff contains measures 13 through 16. It features a series 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 a dynamic marking of *mf* (mezzo-forte) at the beginning and *p* (piano) at the end. A bracket labeled "2nd pos." spans measures 18 and 19. There are also some 'x' marks above notes in measures 18 and 19.

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 a dynamic marking of *p* (piano) and a bracket labeled "2nd pos." spanning measures 23 and 24.

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 features a dynamic marking of *p* (piano) and a series of eighth and sixteenth notes.

31 4 2 1 4 2 4 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 dynamic markings of *f* (forte) and *mf* (mezzo-forte). Two brackets labeled "2nd pos." are present, one spanning measures 32-33 and another spanning measures 34-35.

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 features a dynamic marking of *p* (piano) and a bracket labeled "2nd" at the end.

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

*p*

pos. -----

Detailed description: This musical staff contains measures 40 through 43. It features a dynamic marking of *p* (piano) and a bracket labeled "pos." at the beginning.

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.*

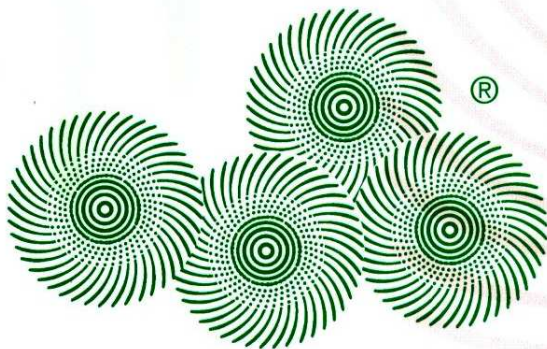
2nd -----

Detailed description: This musical staff contains measures 44 through 47. It features dynamic markings of *p* (piano) and *f rit.* (forte, ritardando). A bracket labeled "2nd" is at the end.

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