



Suzuki[®]

Cello School

Volume 2
Cello Part
Revised Edition

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© 1980, 1992 Dr. Shinichi Suzuki
Sole publisher for the entire world except Japan:
Summy-Birchard Inc.
exclusively distributed by
Warner Bros. Publications
15800 N.W. 48th Avenue, Miami, Florida 33014
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ISBN 0-87487-481-5

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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.

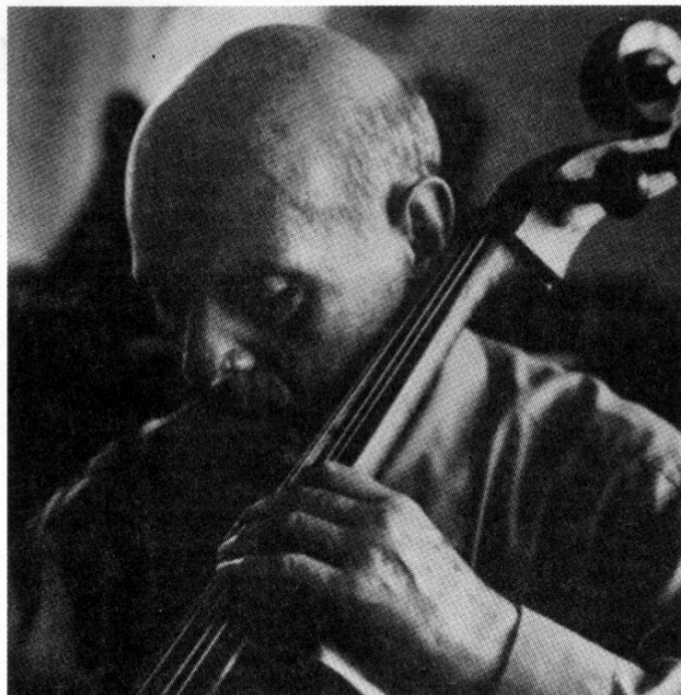
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Under the guidance of Dr. Suzuki since 1978, the editing of the Suzuki Cello School is a continuing cooperative effort of the International Suzuki Association Cello Committee.

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Maestro Pablo Casals



Photograph by Lawrence Block



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, 6/8 time. The tempo is marked 'Moderato'. The first staff begins 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 starts with a *f* dynamic, followed by a *p* dynamic, with fingerings 9, 4, 2, 1, 0, 0, 2, 1, 0, 4, 4, 2, 1, 0, 0, 2, 1, 0, 4. The fourth staff begins 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, 6/8 time. The first staff begins with a *mf* dynamic and includes 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 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 starts with a *f* dynamic, followed by a *p* dynamic, with 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 begins 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 ○.
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

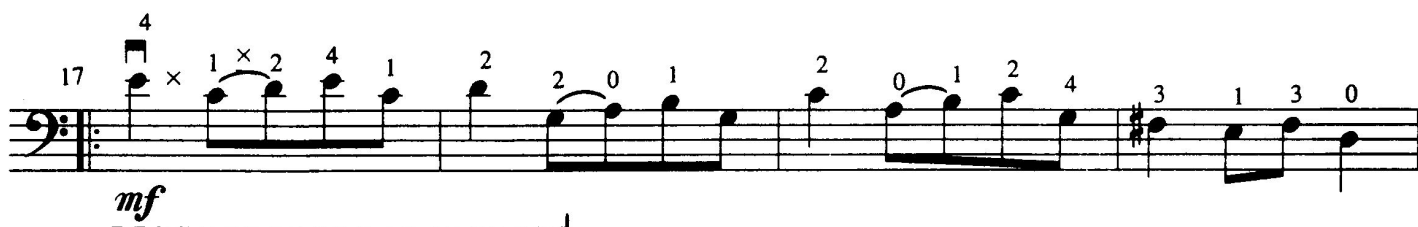
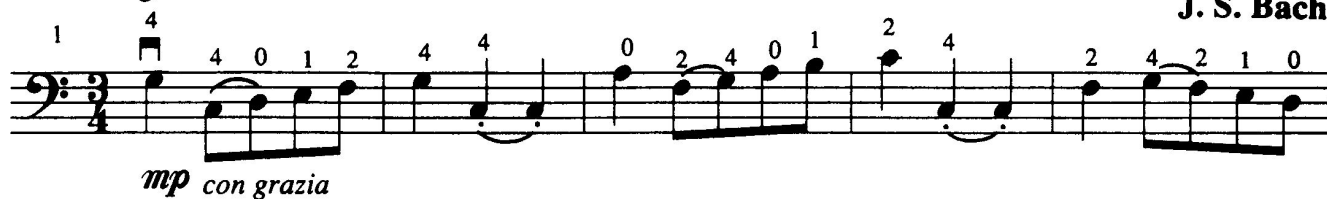
* Practice slowly and accurately in the beginning.

Shift quickly. Practice to increase speed and accuracy.

4 Minuet No. 3

Allegretto

J. S. Bach



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

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 0 1 0 4 0 1 4

13 1 2 1 0 1 0 4 0 1 4

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

21 > > > > > 4 0 1 >

25 4 2 0 4 4 4 > >

29 4 1 4 1 4 >

ff *f*

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

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 melodic line in bass clef, with a key signature of one sharp (F#). It consists of 32 measures, divided into eight systems of four measures each. The tempo is marked 'Allegro moderato' and the composer is 'J. S. Bach'.

Measure 1: Starts with a half note G2 (fingering 1), followed by a half note A2 (fingering 1), a half note B2 (fingering 0), and a half note C3 (fingering 4). Dynamics: *mf*.

Measure 2: Starts with a half note D3 (fingering 3), followed by a half note E3 (fingering 1), a half note F#3 (fingering 0), and a half note G3 (fingering 3). Dynamics: *p*.

Measure 3: Starts with a half note A3 (fingering 4), followed by a half note B3 (fingering 2), a half note C4 (fingering 2), and a half note D4 (fingering 1). Dynamics: *f*.

Measure 4: Starts with a half note E4 (fingering 0), followed by a half note F#4 (fingering 4), a half note G4 (fingering 2), and a half note A4 (fingering 1). Dynamics: *f*.

Measure 5: Starts with a half note B4 (fingering 0), followed by a half note C5 (fingering 4), a half note D5 (fingering 4), and a half note E5 (fingering 4). Dynamics: *mf*.

Measure 6: Starts with a half note F#5 (fingering 0), followed by a half note G5 (fingering 4), a half note A5 (fingering 4), and a half note B5 (fingering 4). Dynamics: *mf*.

Measure 7: Starts with a half note C6 (fingering 0), followed by a half note D6 (fingering 4), a half note E6 (fingering 4), and a half note F#6 (fingering 4). Dynamics: *mf*.

Measure 8: Starts with a half note G6 (fingering 0), followed by a half note A6 (fingering 4), a half note B6 (fingering 4), and a half note C7 (fingering 4). Dynamics: *mf*.

Measure 9: Starts with a half note D7 (fingering 0), followed by a half note E7 (fingering 4), a half note F#7 (fingering 4), and a half note G7 (fingering 4). Dynamics: *mf*.

Measure 10: Starts with a half note A7 (fingering 0), followed by a half note B7 (fingering 4), a half note C8 (fingering 4), and a half note D8 (fingering 4). Dynamics: *mf*.

Measure 11: Starts with a half note E8 (fingering 0), followed by a half note F#8 (fingering 4), a half note G8 (fingering 4), and a half note A8 (fingering 4). Dynamics: *mf*.

Measure 12: Starts with a half note B8 (fingering 0), followed by a half note C9 (fingering 4), a half note D9 (fingering 4), and a half note E9 (fingering 4). Dynamics: *mf*.

Measure 13: Starts with a half note F#9 (fingering 0), followed by a half note G9 (fingering 4), a half note A9 (fingering 4), and a half note B9 (fingering 4). Dynamics: *mf*.

Measure 14: Starts with a half note C10 (fingering 0), followed by a half note D10 (fingering 4), a half note E10 (fingering 4), and a half note F#10 (fingering 4). Dynamics: *mf*.

Measure 15: Starts with a half note G10 (fingering 0), followed by a half note A10 (fingering 4), a half note B10 (fingering 4), and a half note C11 (fingering 4). Dynamics: *mf*.

Measure 16: Starts with a half note D11 (fingering 0), followed by a half note E11 (fingering 4), a half note F#11 (fingering 4), and a half note G11 (fingering 4). Dynamics: *mf*.

Measure 17: Starts with a half note A11 (fingering 0), followed by a half note B11 (fingering 4), a half note C12 (fingering 4), and a half note D12 (fingering 4). Dynamics: *mf*.

Measure 18: Starts with a half note E12 (fingering 0), followed by a half note F#12 (fingering 4), a half note G12 (fingering 4), and a half note A12 (fingering 4). Dynamics: *mf*.

Measure 19: Starts with a half note B12 (fingering 0), followed by a half note C13 (fingering 4), a half note D13 (fingering 4), and a half note E13 (fingering 4). Dynamics: *mf*.

Measure 20: Starts with a half note F#13 (fingering 0), followed by a half note G13 (fingering 4), a half note A13 (fingering 4), and a half note B13 (fingering 4). Dynamics: *mf*.

Measure 21: Starts with a half note C14 (fingering 0), followed by a half note D14 (fingering 4), a half note E14 (fingering 4), and a half note F#14 (fingering 4). Dynamics: *mf*.

Measure 22: Starts with a half note G14 (fingering 0), followed by a half note A14 (fingering 4), a half note B14 (fingering 4), and a half note C15 (fingering 4). Dynamics: *mf*.

Measure 23: Starts with a half note D15 (fingering 0), followed by a half note E15 (fingering 4), a half note F#15 (fingering 4), and a half note G15 (fingering 4). Dynamics: *mf*.

Measure 24: Starts with a half note A15 (fingering 0), followed by a half note B15 (fingering 4), a half note C16 (fingering 4), and a half note D16 (fingering 4). Dynamics: *mf*.

Measure 25: Starts with a half note E16 (fingering 0), followed by a half note F#16 (fingering 4), a half note G16 (fingering 4), and a half note A16 (fingering 4). Dynamics: *mf*.

Measure 26: Starts with a half note B16 (fingering 0), followed by a half note C17 (fingering 4), a half note D17 (fingering 4), and a half note E17 (fingering 4). Dynamics: *mf*.

Measure 27: Starts with a half note F#17 (fingering 0), followed by a half note G17 (fingering 4), a half note A17 (fingering 4), and a half note B17 (fingering 4). Dynamics: *mf*.

Measure 28: Starts with a half note C18 (fingering 0), followed by a half note D18 (fingering 4), a half note E18 (fingering 4), and a half note F#18 (fingering 4). Dynamics: *mf*.

Measure 29: Starts with a half note G18 (fingering 0), followed by a half note A18 (fingering 4), a half note B18 (fingering 4), and a half note C19 (fingering 4). Dynamics: *mf*.

Measure 30: Starts with a half note D19 (fingering 0), followed by a half note E19 (fingering 4), a half note F#19 (fingering 4), and a half note G19 (fingering 4). Dynamics: *mf*.

Measure 31: Starts with a half note A19 (fingering 0), followed by a half note B19 (fingering 4), a half note C20 (fingering 4), and a half note D20 (fingering 4). Dynamics: *mf*.

Measure 32: Starts with a half note E20 (fingering 0), followed by a half note F#20 (fingering 4), a half note G20 (fingering 4), and a half note A20 (fingering 4). Dynamics: *mf*.

The score includes various musical notations such as fingerings (numbers 1-4), dynamics (*mf*, *p*, *f*), articulation (accents, slurs), and repeat signs. The key signature is one sharp (F#), and the time signature is 4/4.

9 Theme from "Witches' Dance"

Andante

N. Paganini

The musical score is written for a single bass line in 2/4 time, featuring a variety of musical notations and dynamics. The piece is divided into several measures, each with specific instructions and fingerings.

- Measures 1-4:** Starts with a *mf* dynamic. Fingerings include 1, 0, 4, 3, 4, 0, 2, 1, 0, 4, 0. There are triplets and a 4-measure rest.
- Measures 5-8:** Continues the melodic line with fingerings 5, 1, 0, 4, 3, 1, 0, 0, 3, 0, 4, 0, 3, 0. Includes triplets.
- Measures 9-12:** Dynamics change to *f*. Fingerings include 1, 0, 4, 3, 4, 0, 2, 1, 0, 4, 0, 0. Includes triplets and a 4-measure rest.
- Measures 13-16:** Fingerings include 1, 0, 4, 3, 1, 3, 4, 3, 0, 4, 0, 3, 0. Includes triplets.
- Measures 17-20:** Dynamics change to *f*. Fingerings include 2, 4, 1, 0, 1, 4, 2, 2, 4, 1, 0, 1, 4, 2. Includes triplets and a 2nd position instruction.
- Measures 21-24:** Fingerings include 1, 0, 1, 4, 1, 4, 2, 4, 1, 0, 1, 4, 2. Includes triplets and a 2nd position instruction.
- Measures 25-28:** Dynamics change to *p* *meno mosso*. Fingerings include 4, 2, 1, 0, 1, 2, 4, 2, 1, 2, 4. Includes triplets, a 2nd position instruction, and a 4-measure rest.
- Measures 29-32:** Dynamics change to *mf a tempo*. Fingerings include 1, 0, 4, 3, 4, 0, 1, 0, 4, 3, 4, 0. Includes triplets and a 2nd position instruction.
- Measures 33-36:** Fingerings include 2, 1, 0, 4, 0, 1, 0, 4, 3, 1, 0, 1, 2, 4. Includes triplets and a 2nd position instruction.
- Measures 37-40:** Dynamics change to *f*. Fingerings include 1, 4, 2, 1, 0, 4, 3, 1, 0, 4, 3, 1, 0, 4, 0, 3, 0. Includes triplets.

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 3/4 time, featuring a key signature of one flat (B-flat) and a common time signature. The melody consists of a series of eighth and quarter notes, with a final measure containing a quarter rest. The second system is in 4/4 time, also featuring a key signature of one flat. The melody consists of a series of quarter notes, with a final measure containing a quarter rest. The notation includes fingerings (1, 2, 3, 4) and a repeat sign at the end of the second system.

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

Tonalization

The Moon over the Ruined Castle

R. Taki

$\text{♩} = 76$
Andante

1 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

R. Schumann

Moderato

1

mf

5

9

p agitato

13

cresc.

17

più mosso

21

Moderato

f

25

rit.

29

mp

33

ff

37

allarg.

11 Gavotte

F. J. Gossec

Allegretto

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

mf

5 4 0 4 1 2 4 2 0 4 1 2 4 1 4 1 (1) 4 0 3 4 0

9 0 2 1 4 2 1 0 4 3 0 2 1 4 2 0 4 2 1 0 4 1 4

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

mf *rit.* *p* *a tempo* *Fine*

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

mf *più cantabile*

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

p

25 *** 2 1 0 4 3 1 2 0 4 2 1 0 4 3 1 2 4 1

mf

29 1 4 3 1 0 4 0 0 1 0 4 3 4 2 0 4 2 1 0 1 2 pizz.*** 4 0

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

mf *p*

2nd pos. - - - - -

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. - - - - -

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 1 0 2 x 1 4 3 0 1 2 4

f *mf*

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

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

p

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. - - - - -

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

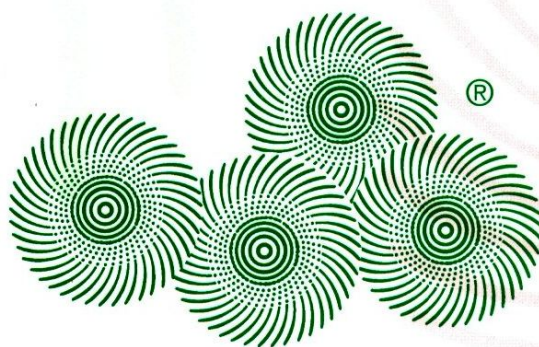
p *f rit.*

2nd - - - - -

ISBN 0-87487-481-5



9 780874 874815



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distributed by

WARNER BROS. PUBLICATIONS

Warner Music Group, A Time Warner Company
15800 N.W. 48th Avenue • Miami, Florida 33014



6 54979 00701 2

\$6.95
in USA

0481S