Suzuki®

Cello School

Cello Part

Volume 9

Suzuki Method International

INTRODUCTION

FOR THE STUDENT: This material is part of the worldwide Suzuki Method of teaching. The student is encouraged to listen to different recordings of this concerto to compare performance style.

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 and long term programs. You are also encouraged to join the International Suzuki Association.

FOR THE PARENT: Credentials are essential for any teacher that you choose. We recommend you ask your teacher for his or her credentials, especially listing those relating to training in the Suzuki Method. The Suzuki Method experience should be a positive one, where there exists a wonderful, fostering relationship between child, parent and teacher. So choosing the right teacher is of the utmost importance.

In order to obtain more information about the Suzuki Method, please contact your country's Suzuki Association, the International Suzuki Association at 3-10-15 Fukashi, Matsumoto City 390, Japan, The Suzuki Association of the Americas, 1900 Folsom, #101, Boulder, Colorado 80302, or Summy-Birchard Inc., c/o Warner Bros. Publications, 15800 N.W. 48th Avenue, Miami, FL 33014, for current Associations' addresses.

Note: The upper fingerings generally indicate across the string fingerings in one position. The lower fingerings generally indicate shifting on one string.

Supplementary pieces for Volume 9:	Scherzo by Van Goens
	Hungarian Rhapsody by Popper
	Kol Nidre by Bruch
Played before Volume 9:	Suite in G for Solo Cello by Bach

Under the guidance of Dr. Suzuki since 1978, the editing of the Suzuki Cello School is a continuing cooperative effort of the Cello Committees from Talent Education Japan, the European Suzuki Association and the Suzuki Association of the Americas.

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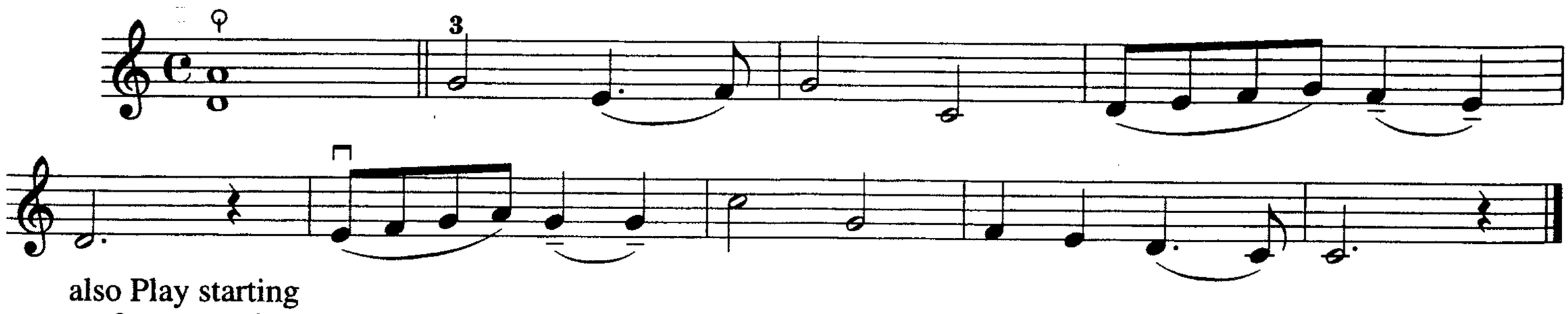
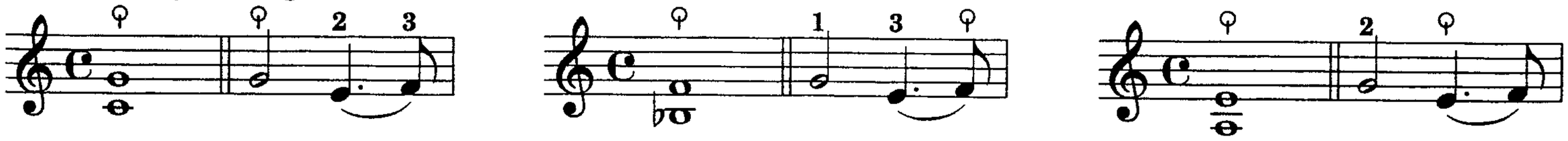
TONALIZATION

1. Prepare



also Play starting



ETUDE

2. Prepare

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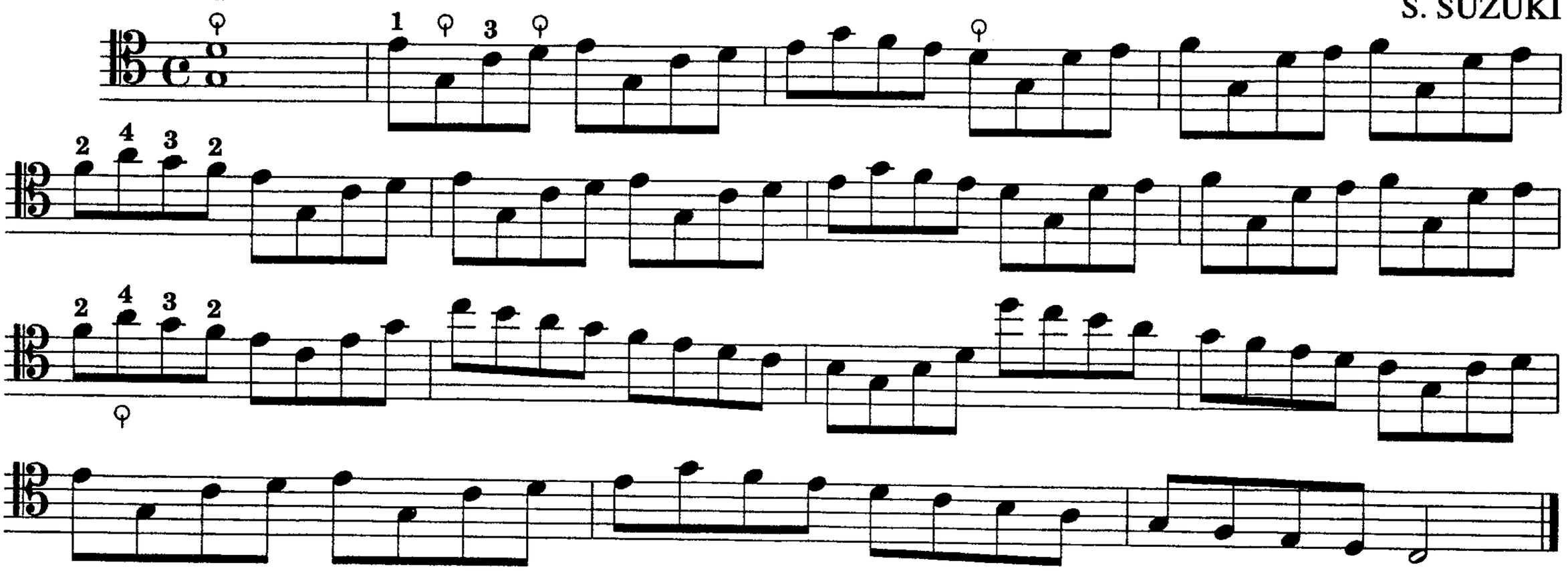

PERPETUAL MOTION

3. Play at tempo of concerto.
Play ♀ on G (III) and D (II) strings; then play ♀ on D (II) and A (I) strings.

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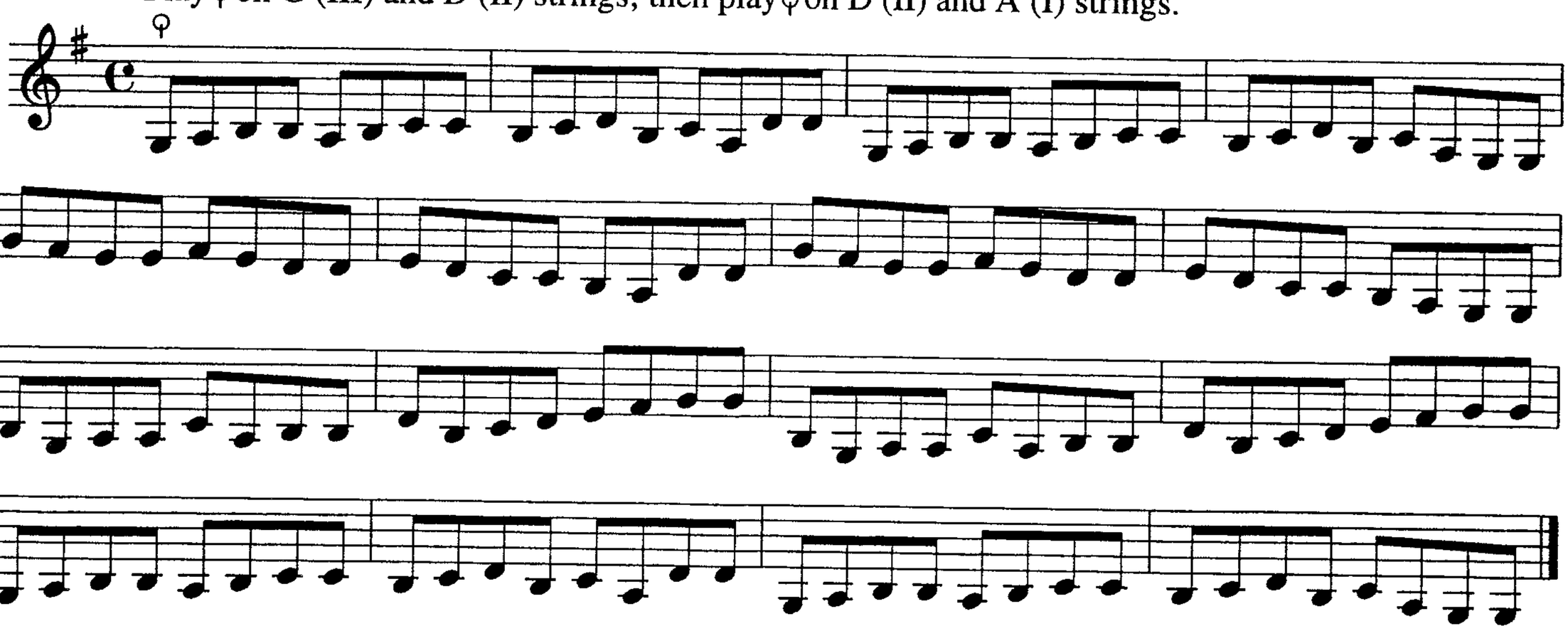
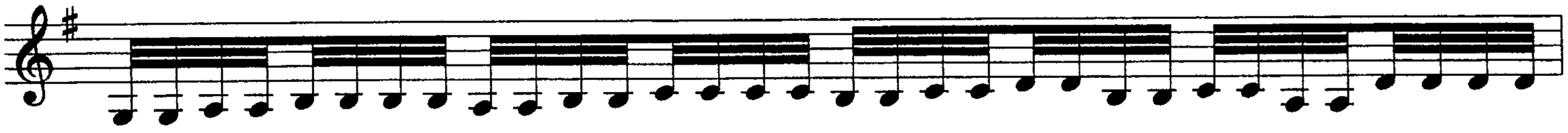
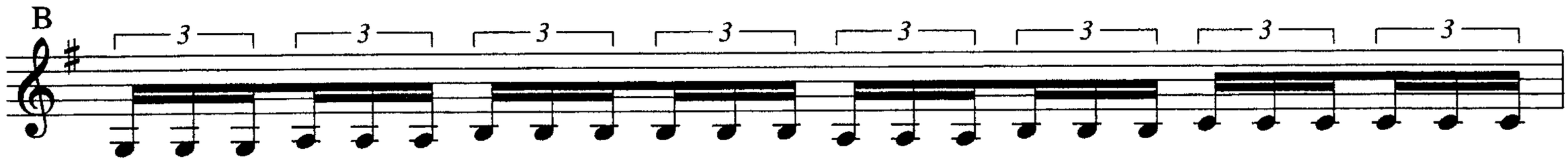


VARIATION

A



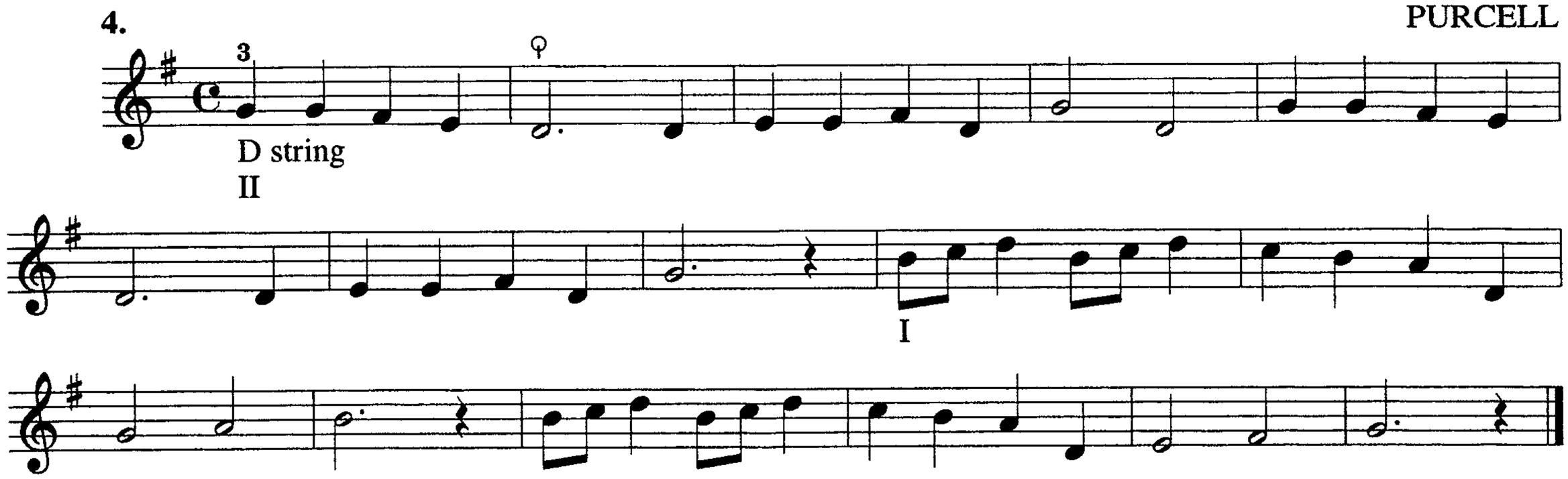
B



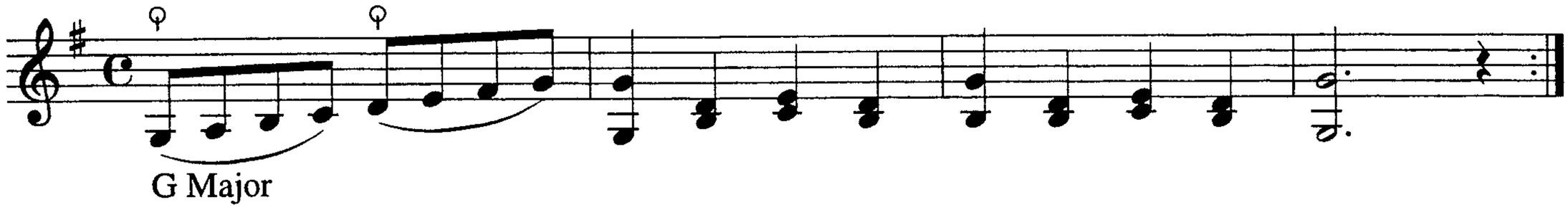
RIGADOON

PURCELL

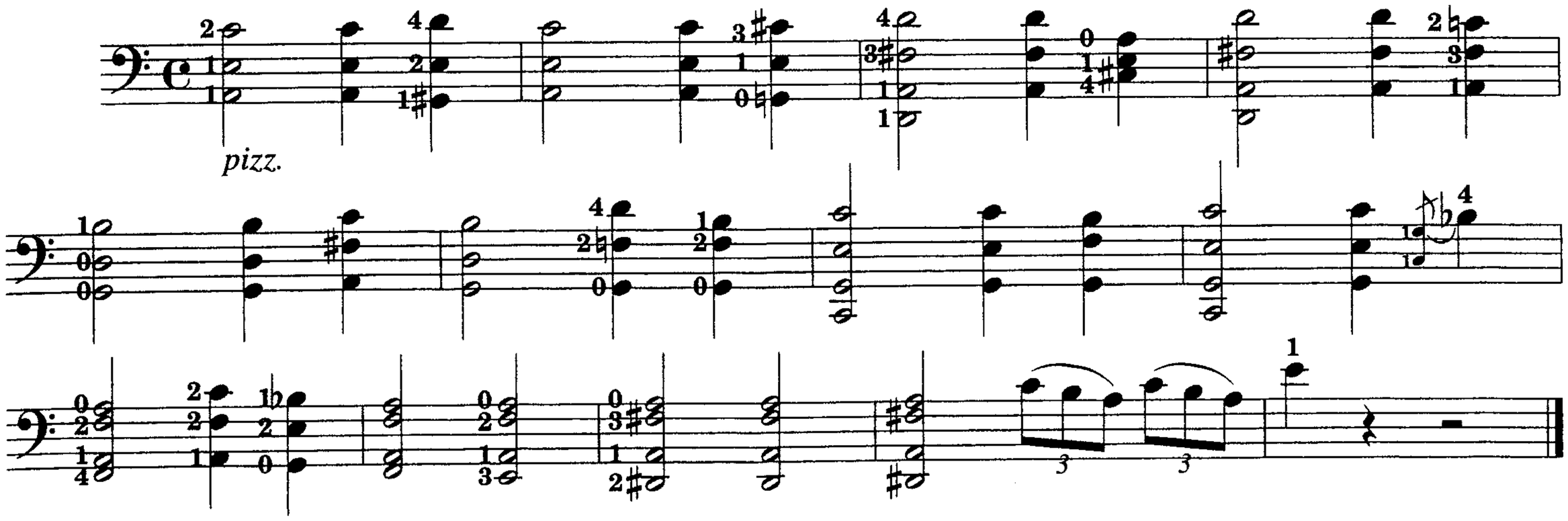
4.



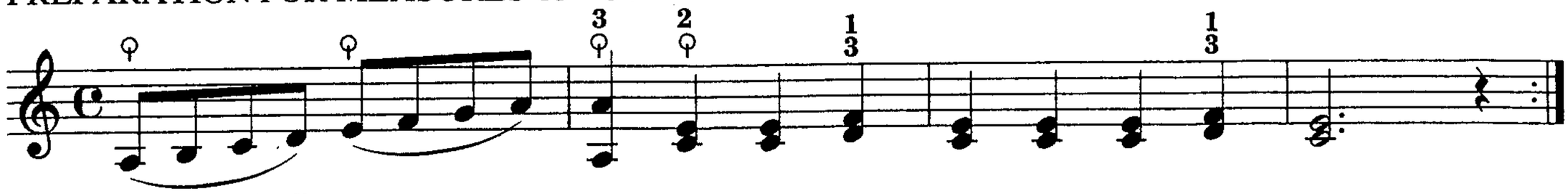
PREPARATION FOR MEASURES 40



PREPARATION FOR MEASURES 71 - 77



PREPARATION FOR MEASURES 83 - 84



Concerto in C Major

Hob. VIIb. 1

JOSEPH HAYDN

Moderato

Solo

f

p

mf

cresc.

36

mf
espressivo

p (U.H.)

[restez]

II

mf

39

tr

f

41

cresc.

III

42

f

44

p

46

cresc.

47

f

tr

3

8

59 *f* *marcato*

62 *f*

64 *p* tr II

66 *p* *f*

68

69

70

71 (1)

72

* ossia
saltando

73

74

75

76

cresc.

77

espressivo

f

mf

79

p (U.H.)

mf

81

cresc.

f

84

86

II *p*

88

cresc. molto

f

marcato

97

f

100

p

103

6

105

mf

6

p

6

107

108

cresc.

tr

2

110

I 3

f

3

6

3

6

3

112

3

6

3

3

3

II

mf

114

* ossia

** This note is a B♭ in urtext sources.

116

119

mf

restez

II

I

121

f

123

tr

p

I

125

f

Cadenza

128

tr

f > p

f

7

II

Adagio 3 10 tr

16 Solo

p

20

cresc.

22

25

29

31

33

mf

36

p

39

espressivo

41

tr

43

cresc.

45

tr

f

p

espressivo

48

49

50

tr

mf

Solo

57

mf

61

64

f *con fuoco*

67

pp *dolce*

cresc.

70

sf

p

73

mf

75

fz

p

77

fz

mf

79

pp

83

mf

87 *restez*

p

92

I
1

II

95

98

mf

p

102

tr

105

mf

108

cresc.

110 **Cadenza**

p

tr