

# Suzuki<sup>®</sup>



## Cello School Volume 7 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.

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NOTE: The ISA Cello Committee recommends that the entire Suite No. 1 in G Major by J. S. Bach be taught before the student completes Book 8. Editing is at the discretion of the teacher.

# Largo and Allegro

from the Sonata in G minor

Henry Eccles  
(1670-1742)

**Largo**

II  
*mf*

I

V

3

3

4

3

1

0

V

I

3

3

I

1

1

4

1

4

1

4

1

II

*cresc.*

5

*f*

1.

*tr*

2

2.

*tr*

4

II

*p*

*mf*

8

V

2

4

4

2

4

2

2

1

4

3

11

4

*tr*

V

2

1

4

*tr*

1

1

3

1

II

3

I

2

3

1

3

14

1

*f*

1.

1

*tr*

4

2.

1

*tr*

4

*mf*

*rit.*

Allegro con spirito

The musical score is written for a bass clef instrument in 3/4 time. It begins with a dynamic of *f* and includes various articulations such as *V* (accents) and *tr* (trills). Fingerings are indicated by numbers 1-4. The score contains several repeat signs and first/second endings. Dynamics vary throughout, including *f*, *mf*, *p*, *cresc.*, and *mp*. The piece concludes with a final *V* articulation.

# Bourrées

from the Suite in C major, BWV 1009

Johann Sebastian Bach  
(1685-1750)

## Bourrée I

5

13

17

21

25

### Bourrée II

The musical score for Bourrée II is written in bass clef with a 2/4 time signature. It consists of eight staves of music. The first staff begins with a 'V' marking above the first measure and a 'II' marking below the first measure. The second staff starts at measure 32 and includes fingering numbers 1, 2, 4, 1, 2, and II. The third staff has a 'V' marking above the first measure and fingering numbers 1, 4, 2, and 4. The fourth staff starts at measure 40 and has a 'V' marking above the first measure and a '1' marking above the fifth measure. The fifth staff starts at measure 43 and includes fingering numbers 2, 1, 4, 0, 1, 2, 1, and 3. The sixth staff starts at measure 47 and includes fingering numbers 1, 1, 4, and 3. The seventh staff starts at measure 50 and includes fingering numbers 0, 1, 3, and 4. The piece concludes with a double bar line and repeat dots.

*Bourrée I D. C.*

# Gavotte

Op. 23, No. 2

David Popper  
(1843-1913)

Lively

\* Alternate bowing



51

57

62

67

73

Mosso

arco

78

83

88

93

97

# Sicilienne

Maria Theresia von Paradis  
(1759-1824)

Revised and Edited for Cello and Piano  
by Samuel Dushkin

Andantino

The musical score is written on a single staff with a bass clef and a 6/8 time signature. It begins with a dynamic marking of *p* and a fingering of 1. The piece is marked *Andantino*. The score includes various musical notations such as slurs, accents, and trills. Dynamics range from *p* to *f*. There are two first and second endings. The piece concludes with a *rit.* (ritardando) section followed by a *a tempo* section ending in *pp* (pianissimo). Fingering numbers 1-4 are used throughout. Trills are marked with *tr* and *\*tr*. The score is divided into measures 1-4, 8-12, 16-19, 22-26, and 26-30.

\*Trill optional

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(The **Bourrées** from Suite in C Major by J. S. Bach in the Cello Part book are unaccompanied.)

# Largo and Allegro

from the Sonata in G minor

Henry Eccles  
(1670-1742)

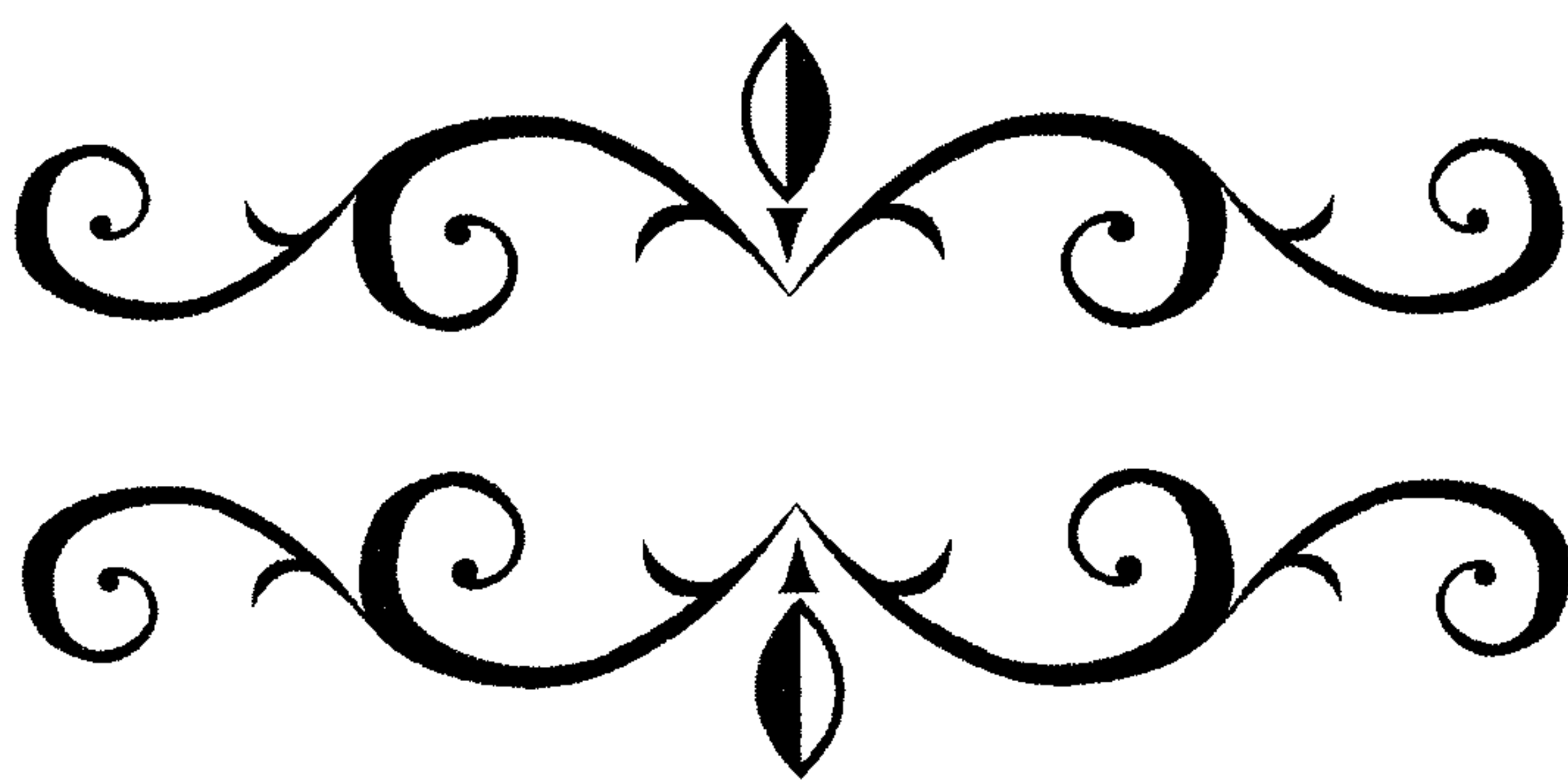
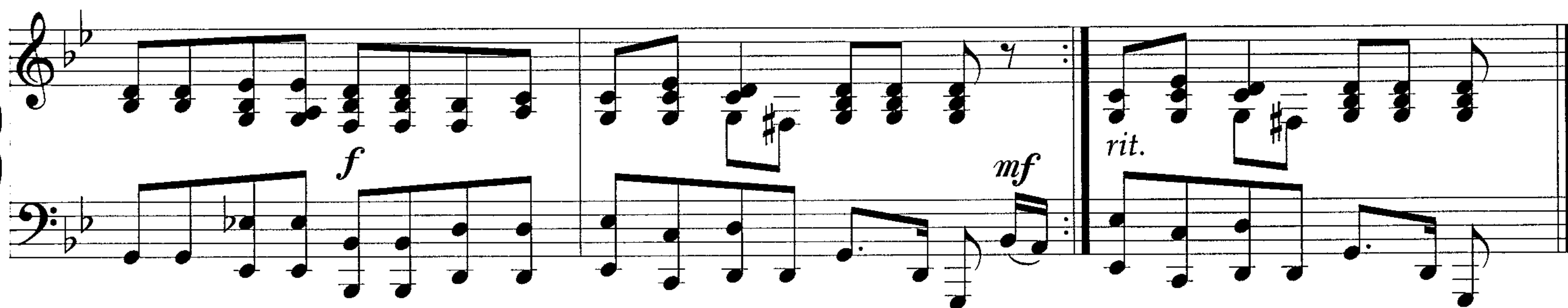
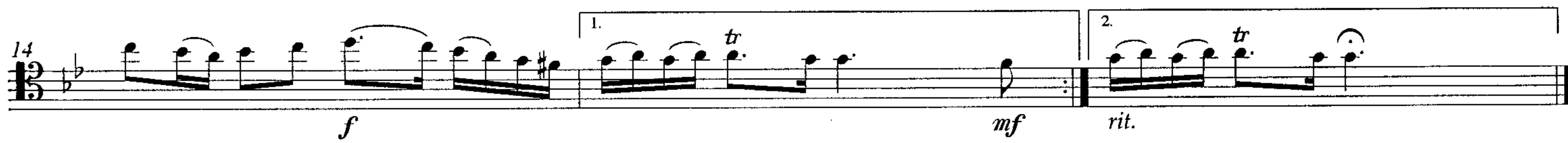
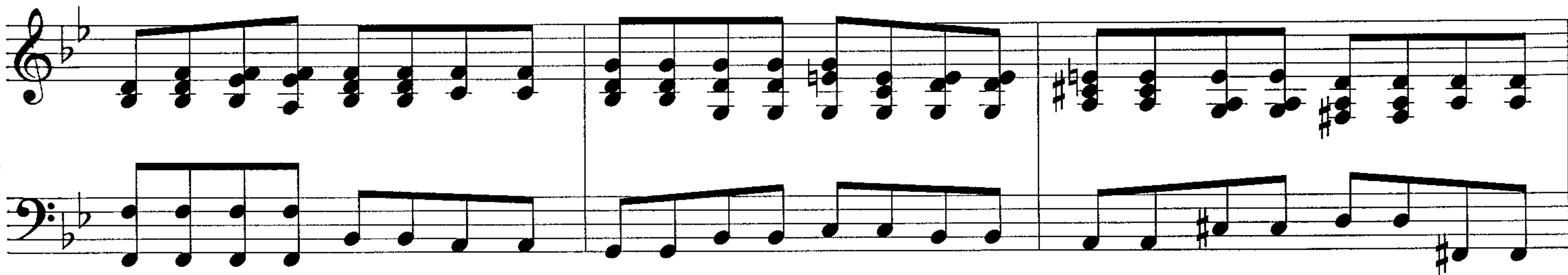
Largo

Musical notation for measures 1-2. The system includes a single treble clef staff and a grand staff (treble and bass clefs). The key signature is G minor (two flats) and the time signature is common time (C). The first measure starts with a mezzo-forte (*mf*) dynamic. The music features a melodic line in the treble clef with slurs and a steady accompaniment in the grand staff.

Musical notation for measures 3-5. The system includes a single treble clef staff and a grand staff. Measure 3 is marked with a first ending bracket and a mezzo-forte (*mf*) dynamic. The music shows a crescendo (*cresc.*) leading to a forte (*f*) dynamic by measure 5. The accompaniment in the grand staff consists of chords and moving lines.

Musical notation for measures 6-7. The system includes a single treble clef staff and a grand staff. Measure 6 is marked with a first ending bracket, a trill (*tr*) over a note, and a piano (*p*) dynamic. Measure 7 is marked with a second ending bracket, a trill (*tr*) over a note, and a mezzo-forte (*mf*) dynamic. The music features a melodic line with trills and a steady accompaniment.

Musical notation for measures 8-11. The system includes a single treble clef staff and a grand staff. Measure 8 is marked with a first ending bracket and a mezzo-forte (*mf*) dynamic. The music features a melodic line with slurs and a steady accompaniment. Measure 11 ends with a triplet of eighth notes marked with a '3' above them.



Allegro con spirito

Measures 1-4 of the musical score. The piece is in 3/4 time with a key signature of two flats. The bass line starts with a forte (*f*) dynamic and includes several trills (*V*). The piano accompaniment also begins with a forte (*f*) dynamic. The music concludes the first system with a piano (*p*) dynamic marking.

Measures 5-9 of the musical score. The bass line continues with trills (*V*) and a mezzo-forte (*mf*) dynamic. The piano accompaniment starts with a piano (*p*) dynamic and transitions to mezzo-forte (*mf*) in the final measure of the system.

Measures 10-14 of the musical score. The bass line features trills (*V*) and a crescendo (*cresc.*) dynamic. The piano accompaniment also includes a crescendo (*cresc.*) dynamic. The system ends with a forte (*f*) dynamic.

Measures 15-18 of the musical score. The bass line includes a trill (*tr.*) and a forte (*f*) dynamic, followed by a first ending (*1.*) and a second ending (*2.*) with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a forte (*f*) dynamic and concludes with a first ending (*1.*) and a second ending (*2.*).



20

Musical score for measures 20-25. The system includes a bass line with trills (V) and a piano accompaniment. Dynamics include *mf* and *cresc.*

26

Musical score for measures 26-31. The system includes a bass line with trills (tr) and a piano accompaniment. Dynamics include *f*, *mp*, and *p*. A bracketed section is labeled "[optional notes]".

32

Musical score for measures 32-37. The system includes a bass line with trills (V) and a piano accompaniment. Dynamics include *cresc.* and *f*.

38

Musical score for measures 38-43. The system includes a bass line with trills (V) and a piano accompaniment. It features a first ending (1.) and a second ending (2.) leading to a trill (V). Dynamics include *f*.

# Gavotte

Op. 23, No. 2

David Popper  
(1843-1913)

Lively

The musical score is written for a single melodic line and piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Lively'. The score is divided into four systems. The first system (measures 1-4) begins with a piano (*p*) dynamic. The second system (measures 5-8) features a mezzo-forte (*mf*) dynamic. The third system (measures 9-11) and fourth system (measures 12-15) feature a fortissimo (*ff*) dynamic. The score includes a double bar line at measure 9, indicating a repeat section. The piece concludes with a final cadence in measure 15.