



SUZUKI®

Cello School

Volume 8

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 regional and/or country Suzuki association provides this for its membership. Teachers are encouraged to become members of their regional or country Suzuki associations and commit to ongoing training via institutes, workshops, and other teacher training programs.

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. Choosing the right teacher is of the utmost importance.

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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.

Sonata in G major

Giovanni Battista Sammartini
(1698-1755)

Allegro

The musical score consists of eight staves of music for a solo instrument, likely a bassoon or cello, in G major. The score is in common time (indicated by '2' over '4') and features various dynamics and performance instructions.

- Staff 1:** Dynamics include **f**, **V**, **4**, **1**, **2**, **4**, **1**, **3**, **5**, **1**.
- Staff 2:** Dynamics include **4**, **I**, **3**, **V**, **1**, **0**, **1**, **tr**, **V**.
- Staff 3:** Dynamics include **p**, **II**, **1**, **3**, **0**, **1**, **0**, **1**.
- Staff 4:** Dynamics include **II**, **3**, **0**, **1**, **2**, **3**, **4**, **V**, **0**, **f**, **p**, **f**.
- Staff 5:** Dynamics include **p**.
- Staff 6:** Dynamics include **f**, **V**, **0**, **3**, **2**, **3**, **4**, **#**, **0**, **2**, **3**, **4**, **3**, **2**, **1**.
- Staff 7:** Dynamics include **p**, **dolce**, **3**, **4**, **f**.
- Staff 8:** Dynamics include **p**, **V**, **2**, **4**, **3**, **4**, **f**.

39

40

49

55

61

67

73

79

85

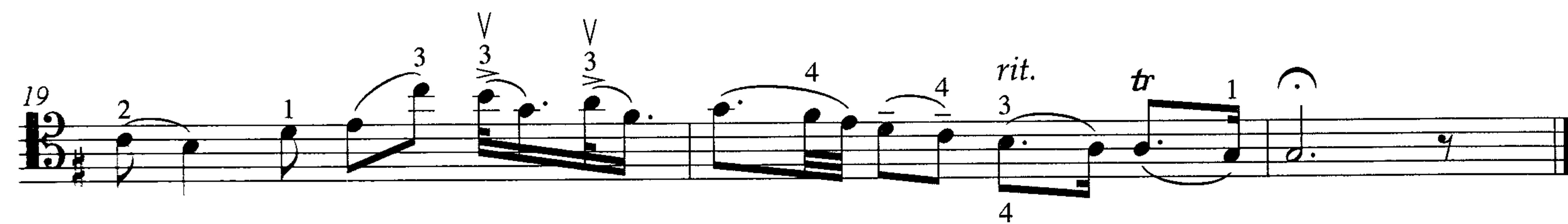
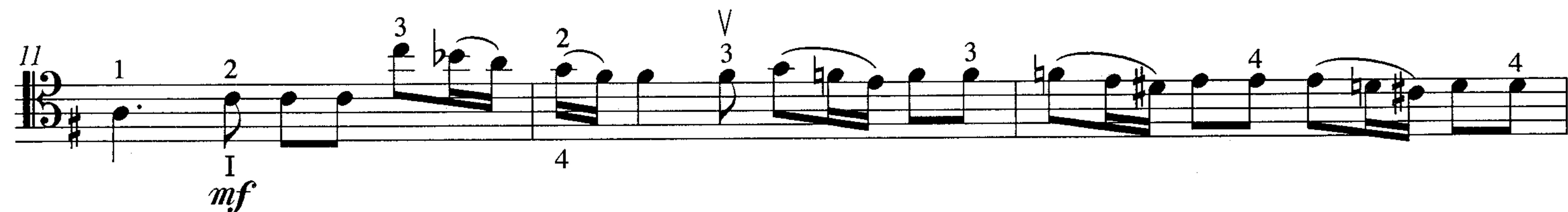
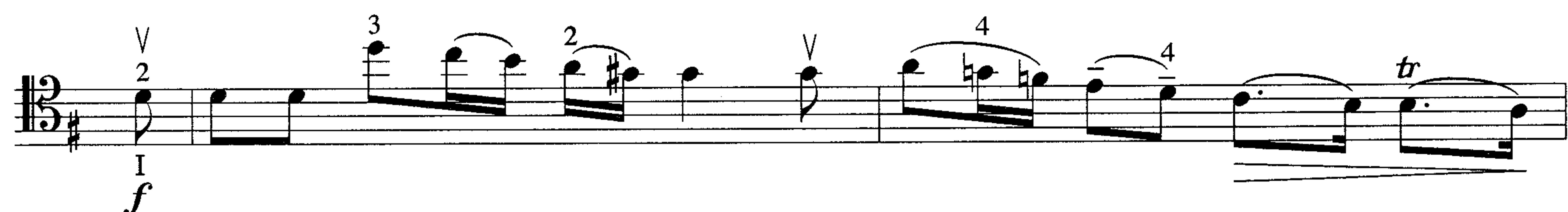
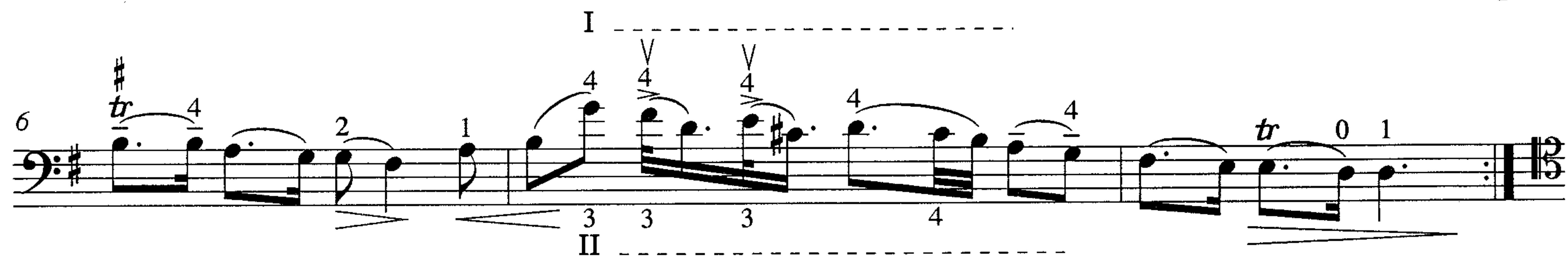
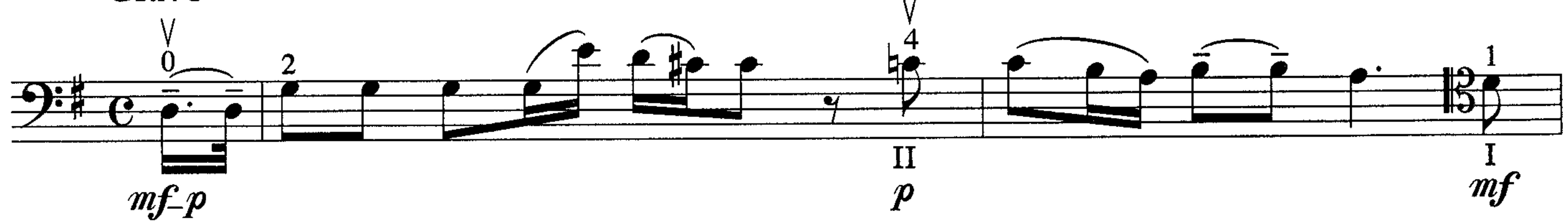
94

99

102

105

108

Grave

Vivace

12

f

4

p cresc 3

7

f *p* *f*

10

p *f* II

13

f *p*

15

f

18

mf I 3 II 3 4 2 1 3 9 3 f II

20

4 I 2 1 3 9 3 1 p f

The image displays ten staves of musical notation for cello, arranged vertically. The staves are as follows:

- Staff 1: Measure 23. Dynamics: *p*, *f*. Fingerings: 1, 2, 3.
- Staff 2: Measure 26. Dynamics: *mf*, 2 2, *mp*, *p*. Fingerings: 3, 2, 1.
- Staff 3: Measure 29. Dynamics: *cresc*, 0. Fingerings: II 3, I 1, 1, 1, 1, 1.
- Staff 4: Measure 32. Dynamics: *f*, *p*, *f*, II. Fingerings: 1 2, 1 2, 1 2, 1 2, V.
- Staff 5: Measure 35. Dynamics: *p*, *f*, III. Fingerings: 0.
- Staff 6: Measure 38. Dynamics: *p*, *f*. Fingerings: 1, 2, 3, 4.
- Staff 7: Measure 41. Dynamics: *f*, *p*. Fingerings: 1 4 3, 3 2 0 4, 0, 4 1 0 2, 0.
- Staff 8: Measure 44. Dynamics: *f*. Fingerings: 0 4, 4, 4, 4, 4, 3, 0.

Allegro Appassionato

Op. 43

Camille Saint-Saëns
(1835-1921)

Allegro

10

18

26

34

42

50

59

66

f

sf

ff

p

mp

mf

III dim.

I

II

V

pp

*Alternate bowing

A musical score page showing a staff with six measures of music. The key signature is B major (two sharps). Measures 1-5 show eighth-note patterns starting on the second line of the staff. Measure 6 shows a single eighth note on the fourth line.

143

p — *f*

150

156

f

162

4

170

4

p legg.

177

4

p

dim.

184

dolce

poco meno mosso

2

3

3

1

rit.

4

a tempo

cresc.

193

2

3

3

2

3

4

f

202

3

ff

1

4

1

1

4

1

208

4

I

II

1

3

V

I

3

IV

1

III

Élégie

Op. 24

Gabriel Fauré
(1845-1924)

Molto Adagio

4

f

III

II *sempre f*

6

II *pp*

I

cresc.

II

f

4

p

molto cresc.

16

ff

II *ppp*

III

21

pp

26

2

4

1

3

4

3

sempre pp

poco rit.

a tempo

30

espressivo

4

1

2

3

4

32

0

1

3

poco a poco cresc.

II

2

4

I

1

3

2

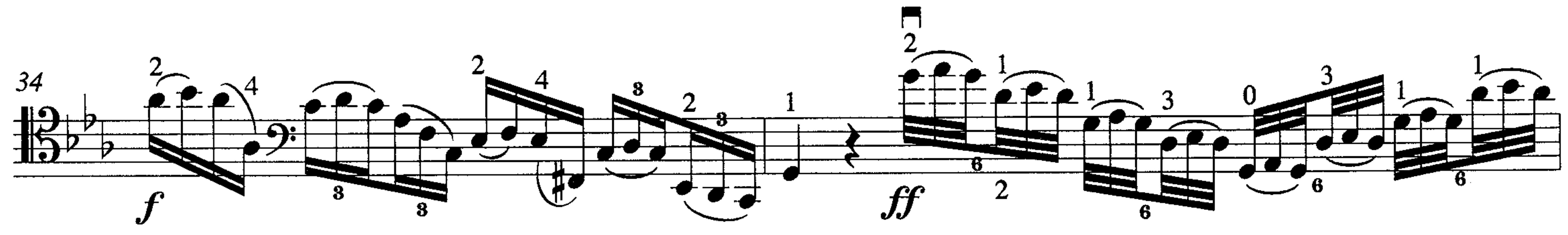
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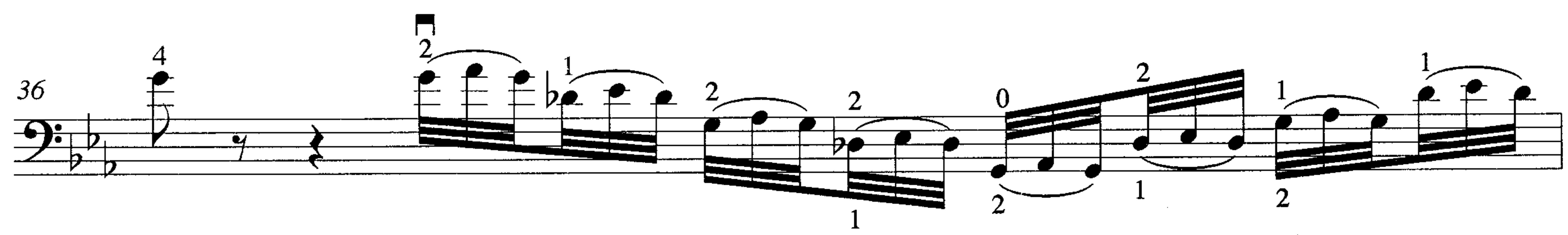
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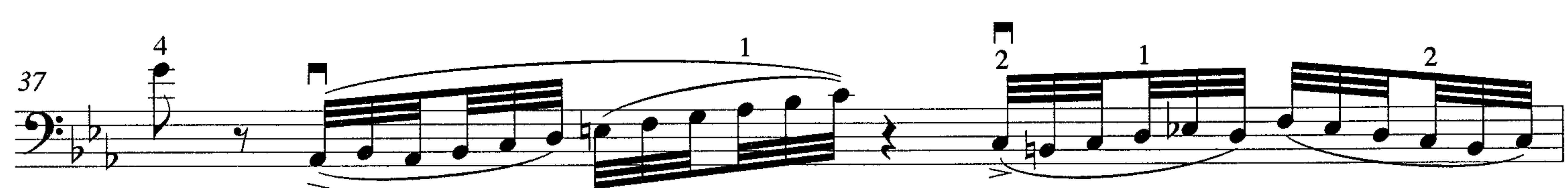
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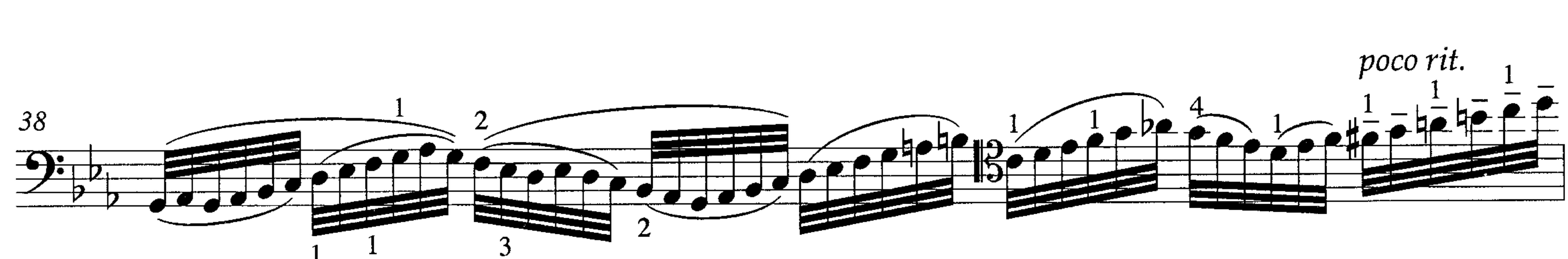
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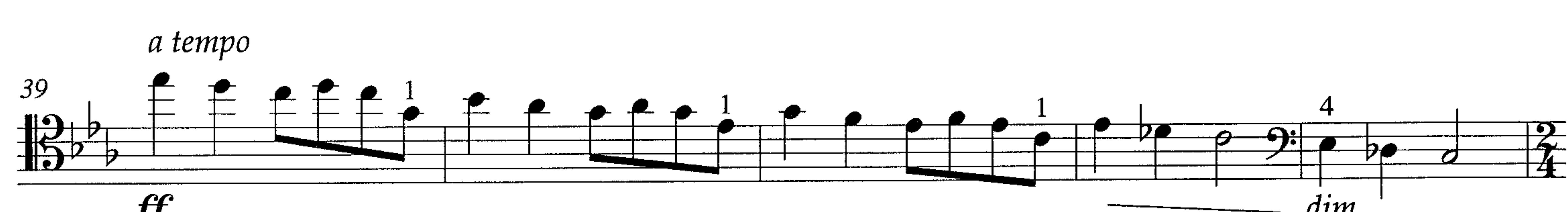
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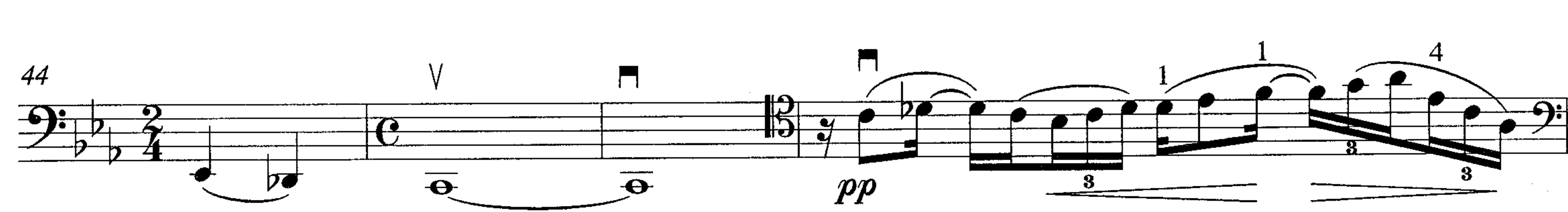
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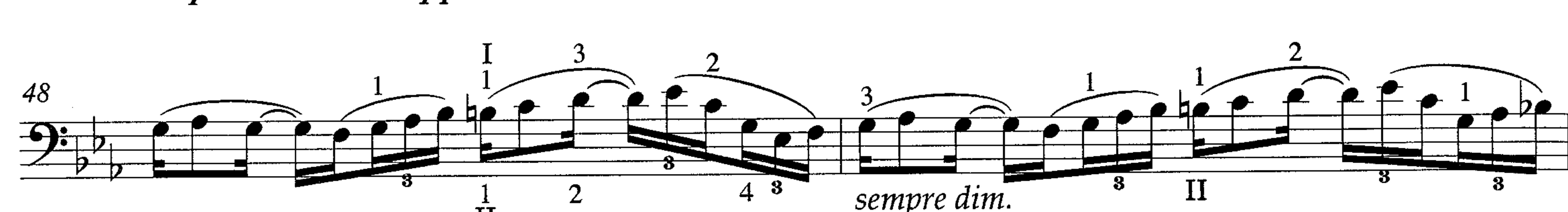
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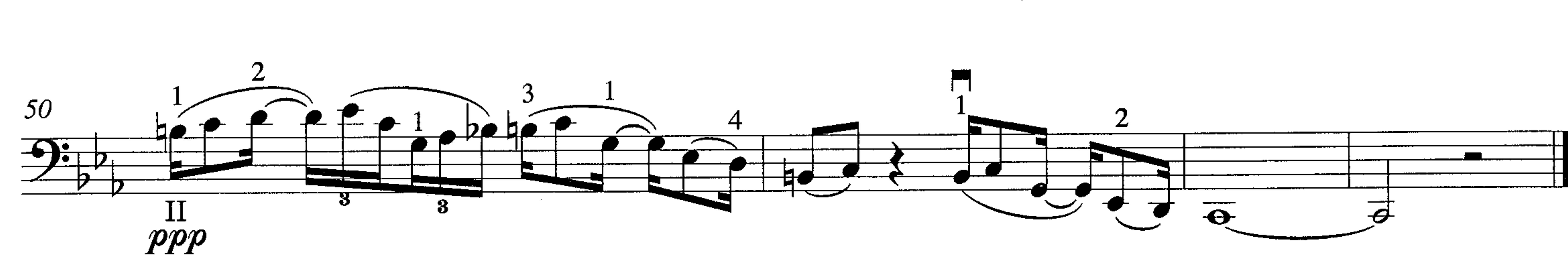
38 

a tempo

39 

44 

48 

50 

Scherzo

Op. 12

Daniel van Goens
(1904-1930)

Vivace molto e con spirito

13 1 4 1 4
2 2

25 1 1 2 3
2

30 0

42 2 0

48 0 2 0 2

54 0 2 0 0 2 0 2
cresc.

59 0 2 0 2
f

65

71 1 1 1 2 3 pizz.
p

Cantando

79 arco
dolce grazioso

85

92 1 1 2 2 4 3 4
rall. II III molto animato

99

106 2 3 4 3 a tempo 2 rall. cresc. e con fuoco

113

121 4 1 2 a tempo dolce 1 4 2 0
con grazia dolce

127 2 1 1 2 3 4 1

133 1 3 4 1 1 1 2 3 4 1

140 **Tempo I**

140 **Tempo I**

p

146

152 *cresc.*

157 *p*

162

168

174

180 *cresc.*

185 *f*

191

197 *pizz.* *p*



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Sonata in G major

Giovanni Battista Sammartini
(1698-1775)

Allegro

The musical score consists of four systems of three staves each, representing a three-part setting (likely strings, woodwind, and basso continuo). The key signature is one sharp (G major), and the time signature varies between common time and 2/4.

- System 1:** Starts with a forte dynamic (f) in common time. The top staff uses a bass clef, the middle staff a treble clef, and the bottom staff an bass clef. Measures 1-6 are shown.
- System 2:** Measures 7-12. The dynamics change to piano (p) and forte (f).
- System 3:** Measures 13-18. The dynamics alternate between piano (p) and forte (f).
- System 4:** Measures 19-24. The dynamics change to piano (p) and forte (f).

Articulation marks, including short vertical strokes and dots, are placed above various notes throughout the score. Measure numbers 1, 7, 12, 17, and 24 are indicated at the beginning of their respective systems.

Musical score page 5, measures 1-2. The score consists of three staves: Bass (C-clef), Treble (G-clef), and Bass (C-clef). The key signature is one sharp. Measure 1 starts with a dynamic *f*. Measure 2 continues with eighth-note patterns.

Musical score page 5, measures 28-30. Measure 28 begins with a dynamic *p dolce*. Measure 29 continues with eighth-note patterns, also marked *p dolce*. Measure 30 concludes with a dynamic *f*.

Musical score page 5, measures 34-36. Measure 34 starts with a dynamic *p*. Measure 35 begins with a dynamic *p*. Measure 36 concludes with a dynamic *f*.

Musical score page 5, measures 40-42. Measure 40 starts with a dynamic *p*. Measure 41 begins with a dynamic *f*. Measure 42 concludes with a dynamic *f*.

45

p *tr*
cresc. *mf*
cresc.
f
p

53

f
mf
f
p

62

p dolce
p dolce
f
p

72

ff
f
ff

81

ritenuto

a tempo

p

ritenuto

f

89

dim.

p

p

99

cresc.

f

p

cresc.

cresc.

f

105

f

p

Grave

1

2

3

13

17

p

rit.

tr.

Vivace

f

p

5

f

p

f

p

f

tr.

13

f *p* *f*

f

p

mf

f

mf

f

p

21

p

f

p

p

f

p

25

f

mf

mp

p

f

mf

mp

p

Musical score page 11, measures 29-30. The score consists of three staves. The top staff is bass clef, B-flat key signature, common time. It shows eighth-note patterns with dynamic markings: *cresc.*, *f*, and *p*. The middle staff is treble clef, G major key signature, common time. It shows quarter-note chords with dynamic markings: *cresc.*, *f*, and *p*. The bottom staff is bass clef, G major key signature, common time. It shows eighth-note patterns with dynamic markings: *f* and *p*.

Musical score page 11, measures 33-34. The top staff is bass clef, B-flat key signature, common time. It shows eighth-note patterns with dynamic markings: *f*, *p*, and *f*. The middle staff is treble clef, G major key signature, common time. It shows quarter-note chords with dynamic markings: *f*, *p*, and *f*. The bottom staff is bass clef, G major key signature, common time. It shows eighth-note patterns with dynamic markings: *f*, *p*, and *f*.

Musical score page 11, measures 37-38. The top staff is bass clef, B-flat key signature, common time. It shows eighth-note patterns with dynamic markings: *tr*, *p*, and *f*. The middle staff is treble clef, G major key signature, common time. It shows quarter-note chords with dynamic markings: *p* and *f*. The bottom staff is bass clef, G major key signature, common time. It shows eighth-note patterns with dynamic markings: *f*, *p*, and *f*.

Musical score page 11, measures 42-43. The top staff is bass clef, B-flat key signature, common time. It shows eighth-note patterns with dynamic markings: *f*, *p*, and *f*. The middle staff is treble clef, G major key signature, common time. It shows quarter-note chords with dynamic markings: *f*, *p*, and *f*. The bottom staff is bass clef, G major key signature, common time. It shows eighth-note patterns with dynamic markings: *f*, *p*, and *f*.

Allegro Appassionato

Op. 43

Camille Saint-Saëns
(1835-1921)

Allegro

f

dim.

p

p

10

p

19

sf

sf

28

dim.

p

ff

mp

pp

f

mp

39

mf

p

ff

f

46

mp

8va

dim.

p

53

p

pp

62

pp

pp

70 *più lento* *cresc. e string.*

80 *a tempo* *f dim.* *p* *sempre p* *a tempo*

89

98

107

cresc.

dim.

114

p

ff

mp

120

mf

p

125

ff

mp

f

mp

131

dim.

p

138

cresc.

cresc.

144

p

f

p

f

150

ff

156

162

168

174

182

poco meno mosso
dolce

rit.

pp poco meno mosso

rit.

192

a tempo
cresc.

cresc.

f

201

ff

mf

cresc.

209

ff

ff

Élégie

Op. 24

Gabriel Fauré
(1845-1924)

Molto Adagio

f

mf

p

pp dolcissimo

cresc.

mf

p

molto cresc.

ff

17

dolcissimo

22

sempre molto adagio

24

cantabile espressivo

3

3

sempre legato

25

3

3

26

espressivo

(27)

sempre pp

dolce

29

poco rit.

a tempo

poco rit.

a tempo

espressivo

pp

(30)

32

poco a poco cresc.

cresc.

(33)

f

f

fed. *

fed. *

35

ff

ff

8va

36

ff

8va

v

v

v

v

37

8va

poco rit.

38

poco rit.

39

a tempo

ff

a tempo

ff

40

41

42

(43)

(45)

(47)

49

sempre dim.

50

ppp

ppp

dolcissimo

51

pp

Scherzo

Op. 12

Daniel van Goens
(1904-1930)

Vivace molto e con spirito

1

f

p

très léger

8

15

sempre pp

22

29

Three staves of musical notation. The top staff uses a treble clef and consists of six measures of sixteenth-note patterns. The middle staff uses a treble clef and consists of six measures featuring eighth-note chords with wavy stems. The bottom staff uses a bass clef and consists of six measures of eighth-note chords. A crescendo line is present above the middle staff, and a dynamic marking 'p' (pianissimo) is located in the middle staff.

35

Three staves of musical notation. The top staff uses a treble clef and consists of six measures of sixteenth-note patterns. The middle staff uses a treble clef and consists of six measures featuring eighth-note chords with wavy stems. The bottom staff uses a bass clef and consists of six measures of eighth-note chords. A crescendo line is present above the middle staff, and a dynamic marking 'p' (pianissimo) is located in the middle staff.

41

Three staves of musical notation. The top staff uses a treble clef and consists of six measures of sixteenth-note patterns. The middle staff uses a treble clef and consists of six measures featuring eighth-note chords with wavy stems. The bottom staff uses a bass clef and consists of six measures of eighth-note chords. A crescendo line is present above the middle staff, and a dynamic marking 'p' (pianissimo) is located in the middle staff.

47



Three staves of musical notation. The top staff uses a treble clef and consists of six measures of sixteenth-note patterns. The middle staff uses a treble clef and consists of six measures featuring eighth-note chords with wavy stems. The bottom staff uses a bass clef and consists of six measures of eighth-note chords. A crescendo line is present above the middle staff, and a dynamic marking 'pp' (pianississimo) is located in the middle staff.

53

cresc.

très léger

f

Ped. *

Ped. *

Ped. *

pizz.

p

pp

Cantando

79 *arco*
dolce grazioso

p leggiero

87

rall.

rall.

p

95 *molto animato*

dolce animato

dolce cantando

104 *rall.*

a tempo

rall.

a tempo

rall.

a tempo

cresc. e con fuoco

cresc.

113

con grazia

123 *a tempo*
dolce

131

rall.

140 **Tempo I**

p

148

cresc.

155

p

162

p

169

v

176

cresc.

183

190

f

pp

pizz.

p

pp