

Suzuki[®]



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.

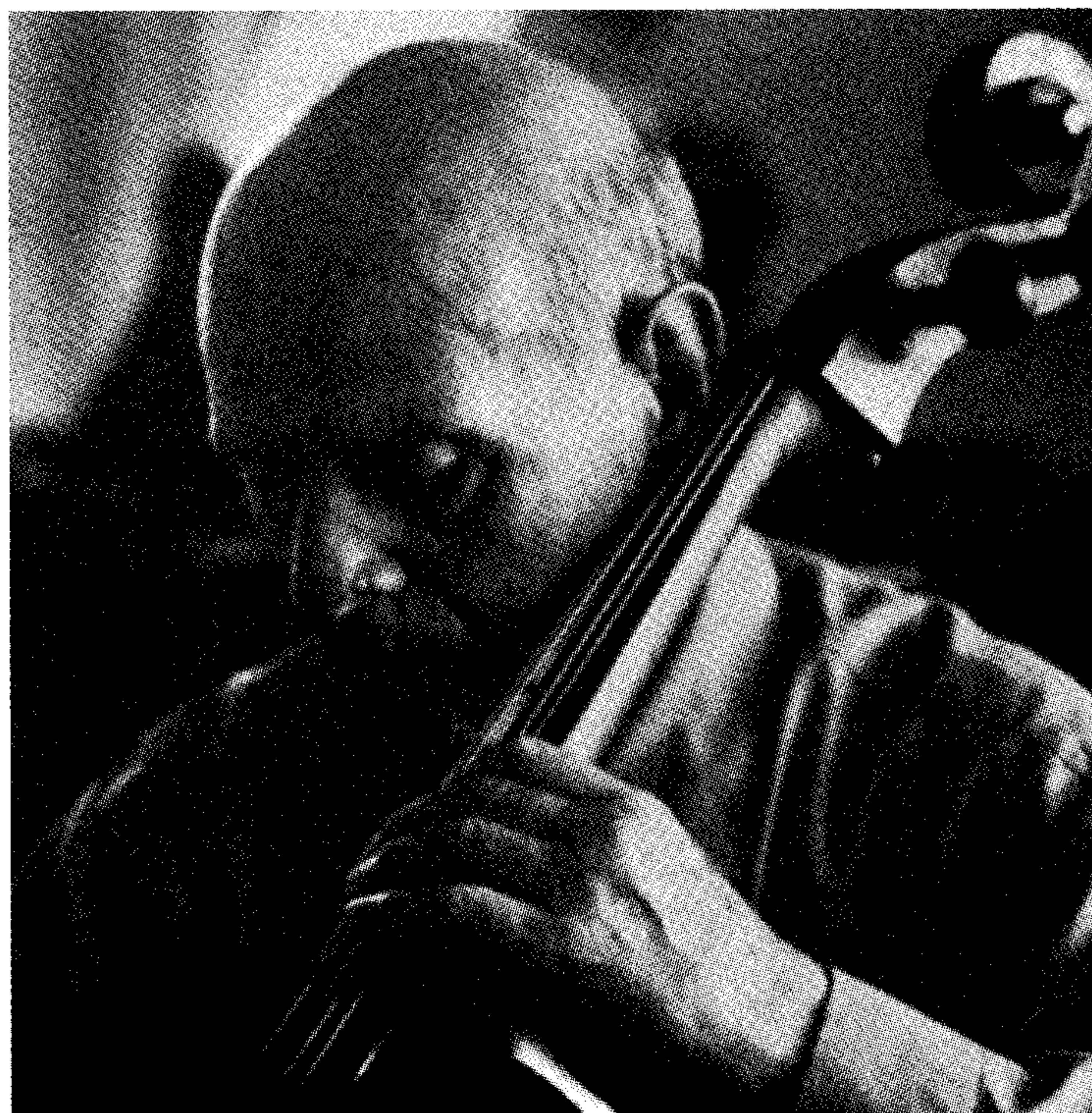
In order to obtain more information about the Suzuki Association in your region please contact:

International Suzuki Association USA Office
212 S. Cottonwood Dr.
Richardson, TX 75080
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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The four main points for study in Volume II:

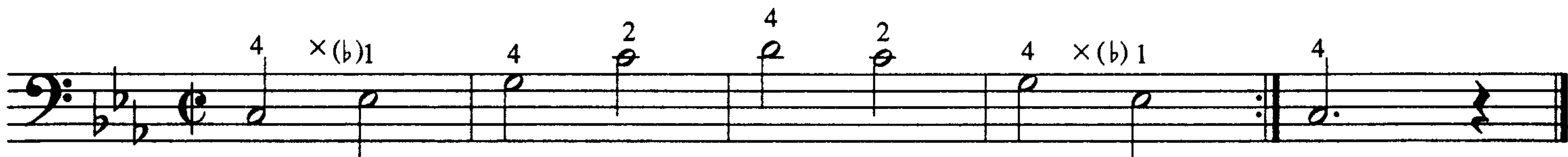
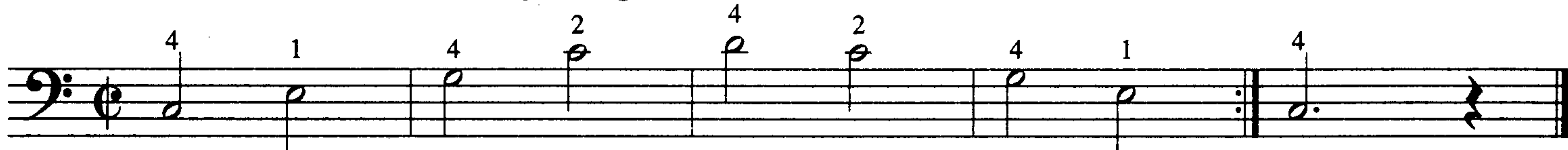
1. The child should listen to the reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.
2. Tonalization, or the production of a beautiful tone, should be stressed in the lesson and at home.
3. The position etudes should be practiced well before 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, 4/4 time. The first staff begins with a dynamic marking of *mf* and includes a fingering '4' above the first measure. The second staff also begins with *mf*. The third staff starts with a dynamic marking of *f* and includes a *p* marking later in the staff. The fourth staff begins with *f*. The music features a consistent rhythmic pattern of eighth and quarter notes with various fingerings indicated 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 dynamic marking of *mf* and includes fingering '4' above the first measure. The second staff begins with a dynamic marking of *f*. The third staff begins with *f* and includes a *p* marking later in the staff. The fourth staff begins with *f*. The variation features a more complex rhythmic pattern with many beamed eighth notes and various fingerings indicated above the notes.

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

1 4

mf

5 4 2 1 0 * 2 4 2 1 0 4 3 1 0 3 4

L - 2nd pos. J

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

p

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

L - 2nd pos. J *mf*

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

mp

21 4 2 1 0 2 4 2 1 0 4 3 1 0 3 4

L - 2nd pos. J *mf* rit. 2nd time

* Practice slowly and accurately in the beginning.

4 2 1 0 ↓ 2 4 2 1 0 2 4

Shift quickly. Practice to increase speed and accuracy.

4 2 1 0 ↓ 2 4 2 1 0 2 4

4 Minuet No. 3

Allegretto

J. S. Bach

mp con grazia

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

6 1 2 1 0 4 3 4 0 1 4 1 0 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 2 1 2 0 1 0 2 1 2

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

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. L 2nd pos. L 2nd pos.

6 Hunters' Chorus

C.M. von Weber

Allegro

The musical score is written for a bass clef instrument in 2/4 time, with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and includes fingerings 1, 0, 4, 0, 1, 2, 4, 1, 0, 4, 1, 2, 0, 4, 0. The second staff includes fingerings 5, 4, 0, 1, 2, 4, 1, 2, 1, 4, 2, 0. A bracket labeled "2nd pos." spans the second and third staves. The third staff includes fingerings 9, 1, 4, 2, 0, 0, 0, 0. The fourth staff includes fingerings 13, 1, 2, 1, 0, 1, 0, 4, 0, 1, 4. The fifth staff includes fingerings 17, 1, 4, 2, 1, 1, 0, 4, 0, 1, 0, 4, 0. The sixth staff includes fingerings 21, 4, 0, 1. The seventh staff includes fingerings 25, 4, 2, 0. The eighth staff includes fingerings 29, 1, 4, 1, 4. The ninth staff includes dynamics *ff* and *f*. The final staff, starting at measure 33, includes first and second endings with fingerings 1, 4, 1, 0, 1, 4, 1, 4 and dynamics *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 musical score: The piece is in bass clef with a key signature of one sharp (F#) and a common time signature. It consists of eight staves of music. The first staff (measures 1-3) starts with a dynamic of *mf*. The second staff (measures 4-6) has a dynamic of *mp*. The third staff (measures 7-9) has a dynamic of *mf* and includes a first ending bracket and a '2nd pos.' instruction. The fourth staff (measures 10-12) has a dynamic of *mp*. The fifth staff (measures 13-15) starts with a dynamic of *cresc.* and includes a first ending bracket and a '2nd pos.' instruction. The sixth staff (measures 16-18) has a dynamic of *mf*. The seventh staff (measures 19-21) starts with a dynamic of *mp*, followed by a *dim.* instruction, and ends with a first ending bracket and a '2nd pos.' instruction. The eighth staff (measures 22-24) continues the first ending with two endings, the second ending ending with a repeat sign. Fingering numbers (0-4) and breath marks (V) are present throughout. Some notes are marked with an 'x' to indicate natural harmonics.

8 March in G

Allegro moderato

J. S. Bach

The musical score is written for a bass clef instrument in G major (one sharp) and 3/4 time. It consists of 8 staves of music. The tempo is marked 'Allegro moderato'. The composer is J.S. Bach. The score includes various dynamics such as *mf*, *p*, and *f*. Fingering numbers (1-4) are placed above notes to indicate fingerings. Some notes have a 'V' symbol above them, possibly indicating a breath mark or a specific articulation. There are also some bracketed numbers like [4] and [2] under notes. The score ends with a double bar line and a final chord.

1 *mf*

5 *p* *f*

9 *mf* [4] [2]

14 1. 2.

18 *p* *f*

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

26

30 [4] [2]

9 Theme from "Witches' Dance"

Andante

N. Paganini

The musical score is written for a single bass clef instrument in 2/4 time. It consists of ten staves of music, numbered 1 through 38. The key signature has one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes. The piece starts with a *mf* dynamic and an *Andante* tempo. It features several triplet and sextuplet patterns. The dynamic changes to *f* at measure 9 and back to *mf* at measure 29. The tempo changes to *p meno mosso* at measure 25 and back to *mf a tempo* at measure 29. The score concludes with a *f* dynamic at measure 38. There are also markings for "2nd pos." (second position) at measures 17, 21, and 25.