# Suzuki®

# Cello School
## Volume 2
## Piano Accompaniment
## Revised Edition

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# INTRODUCTION

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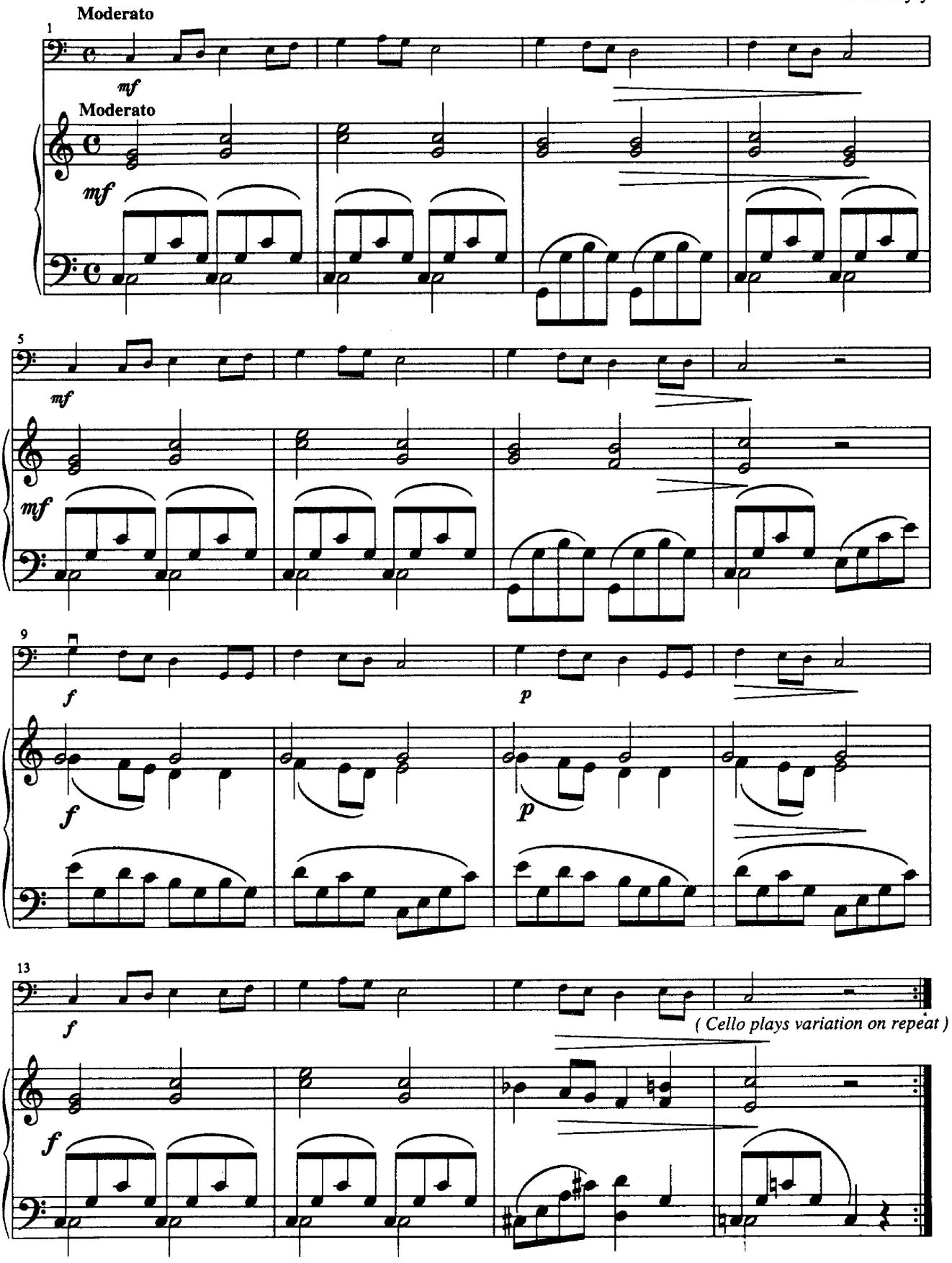
In order to obtain more information about the Suzuki Method, please contact your country's Suzuki Association; the International Suzuki Association at 3-10-15 Fukashi, Matsumoto City 390, Japan; The Suzuki Association of the Americas, P.O. Box 17310, Boulder, Colorado 80308; or Summy-Birchard Inc., c/o Warner Bros. Publications, 15800 N.W. 48th Avenue, Miami, Florida 33014, for current Associations' addresses.

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.

# 1 Long, Long Ago

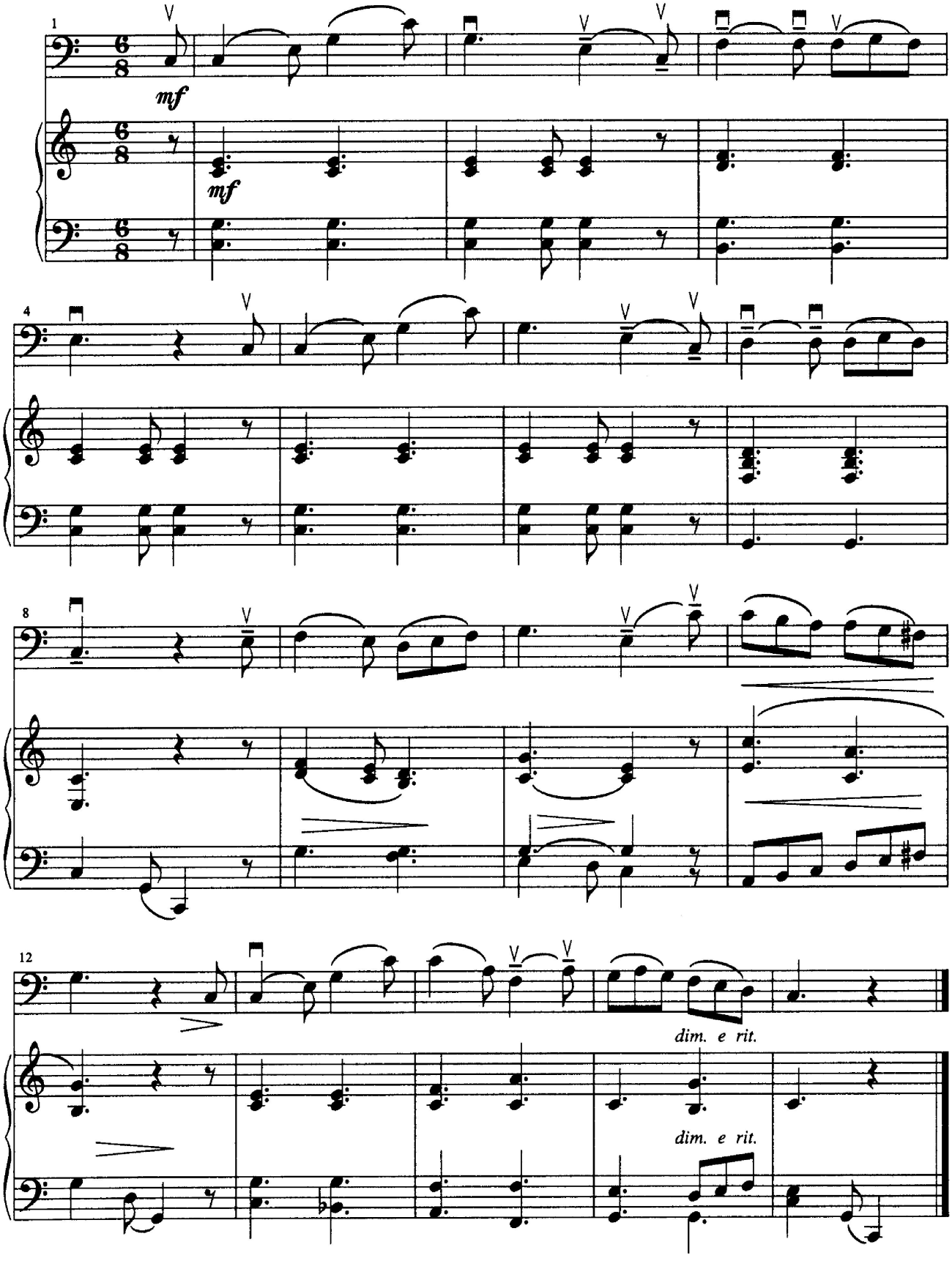
T. H. Bayly



# 2 May Time

Con moto

W. A. Mozart



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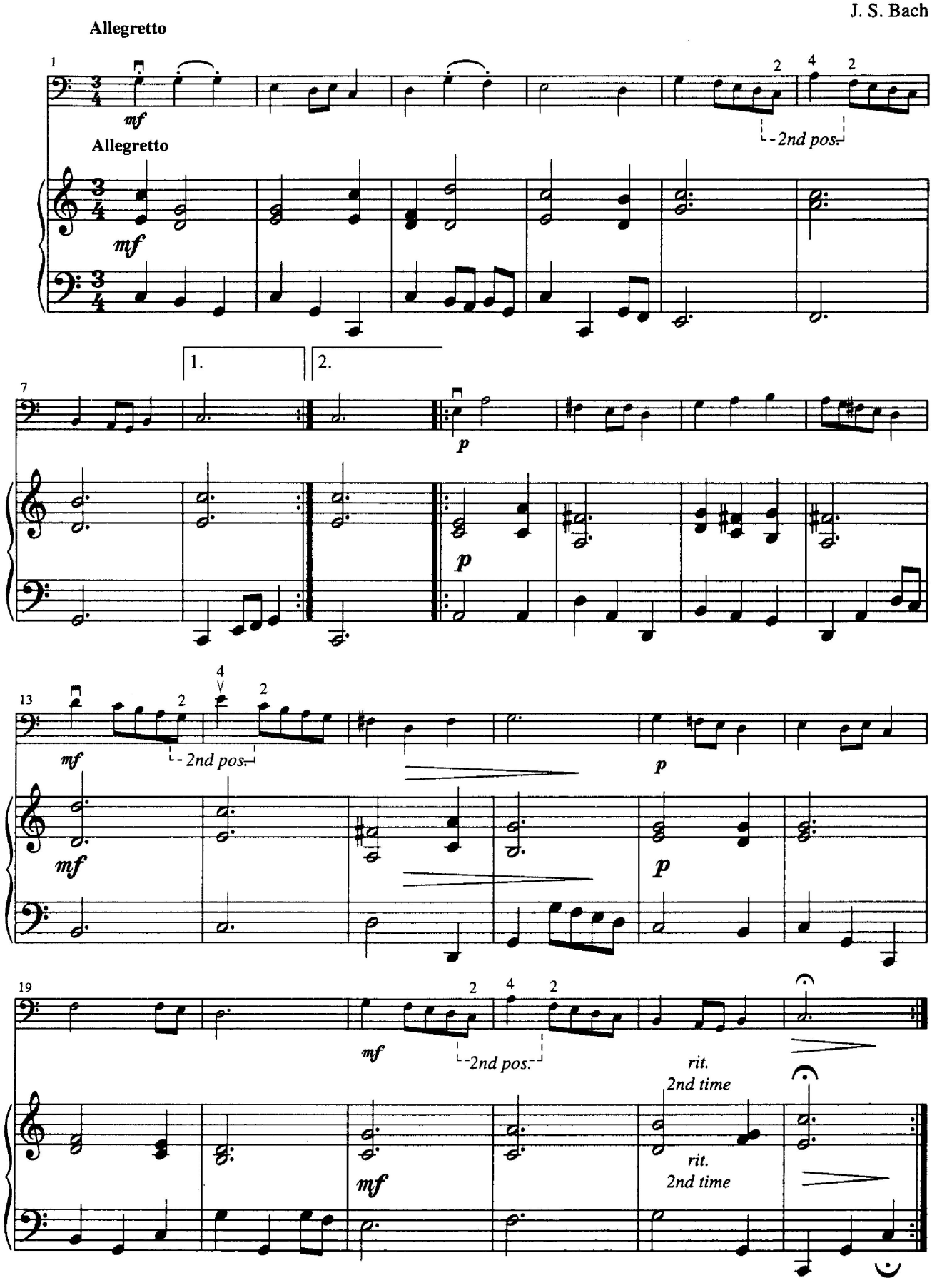
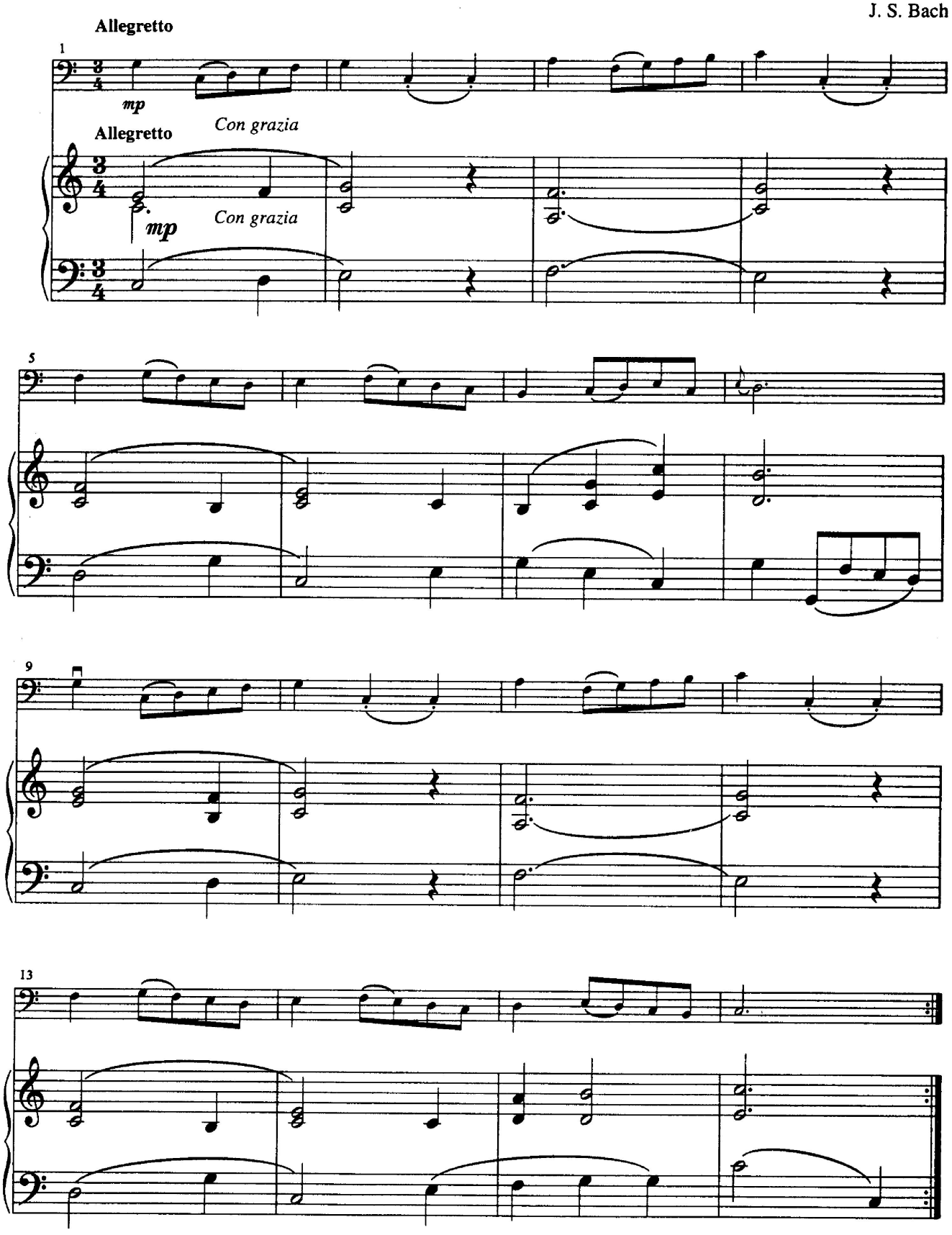
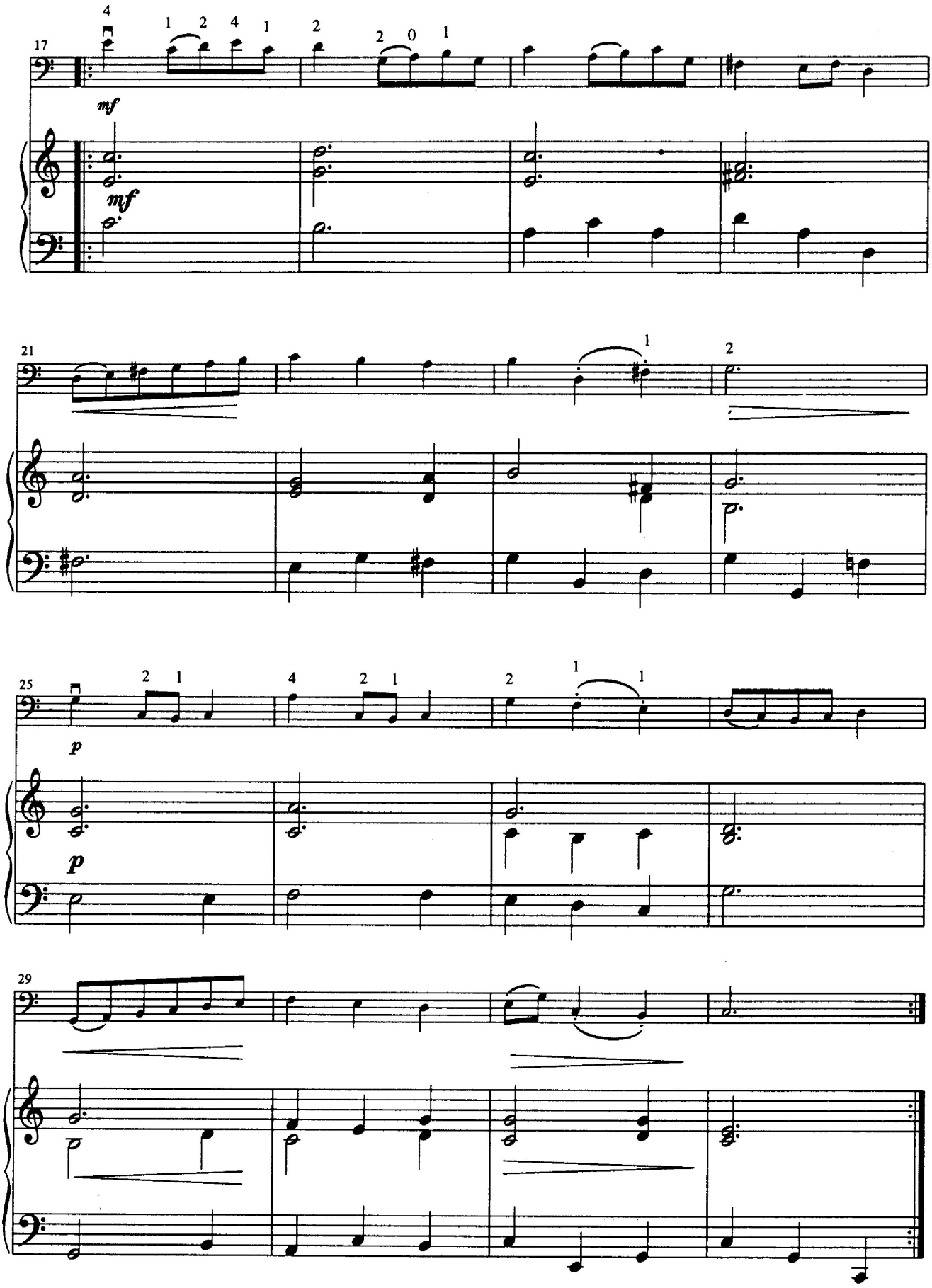
J. S. Bach



# 4 Minuet No. 3

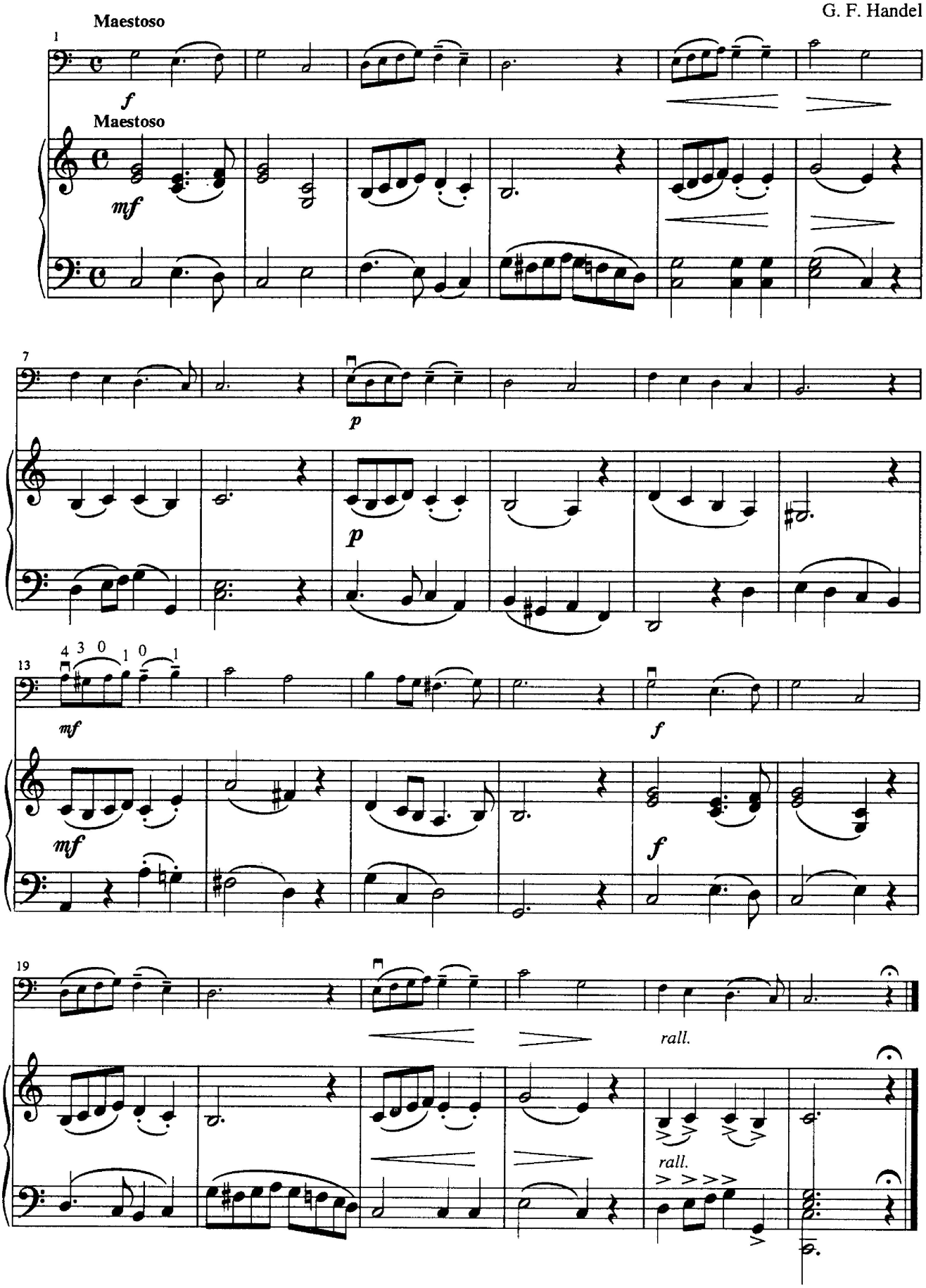
J. S. Bach




17
mf
mf
21
25
p
p
29

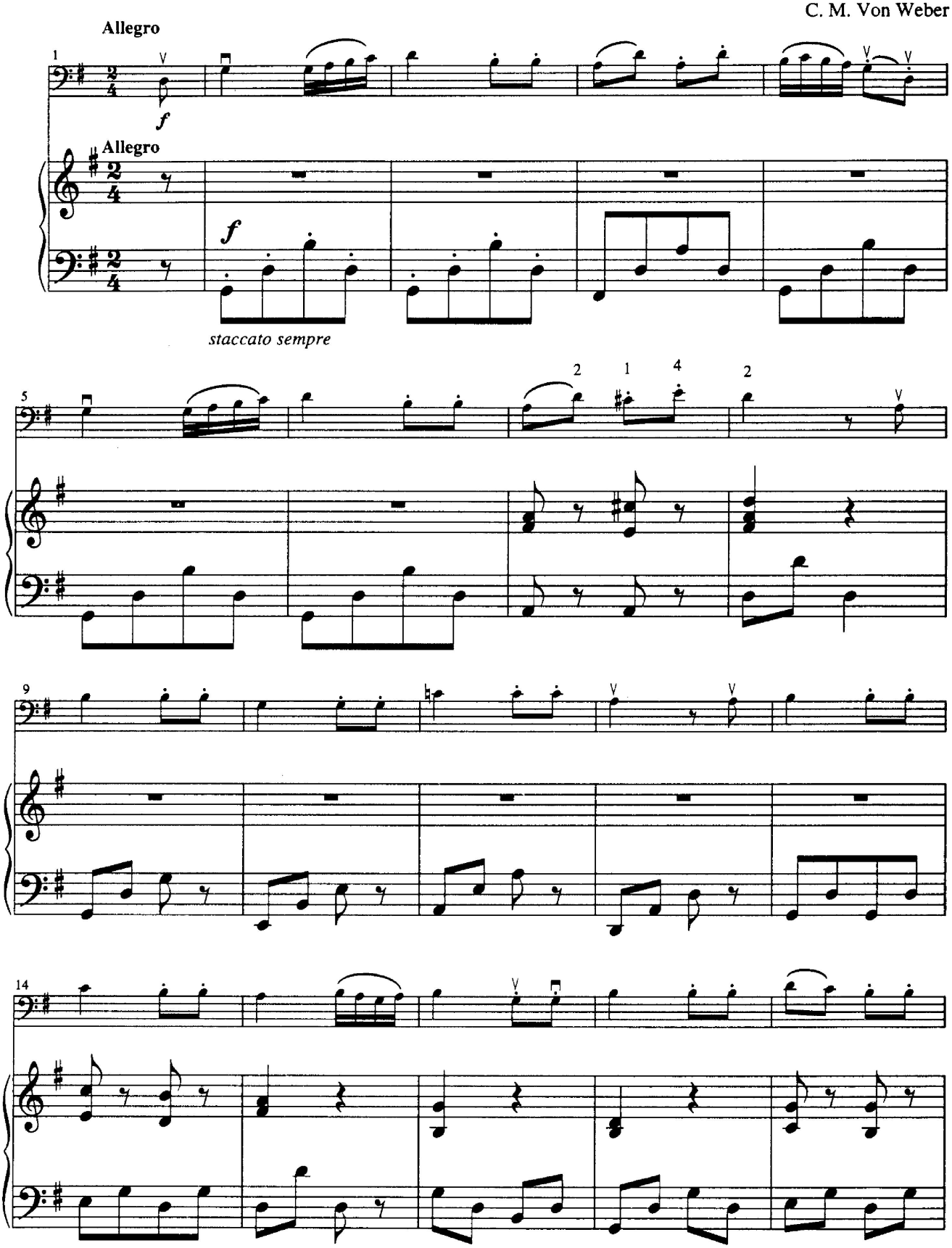
# 5 Chorus From "Judas Maccabaeus"

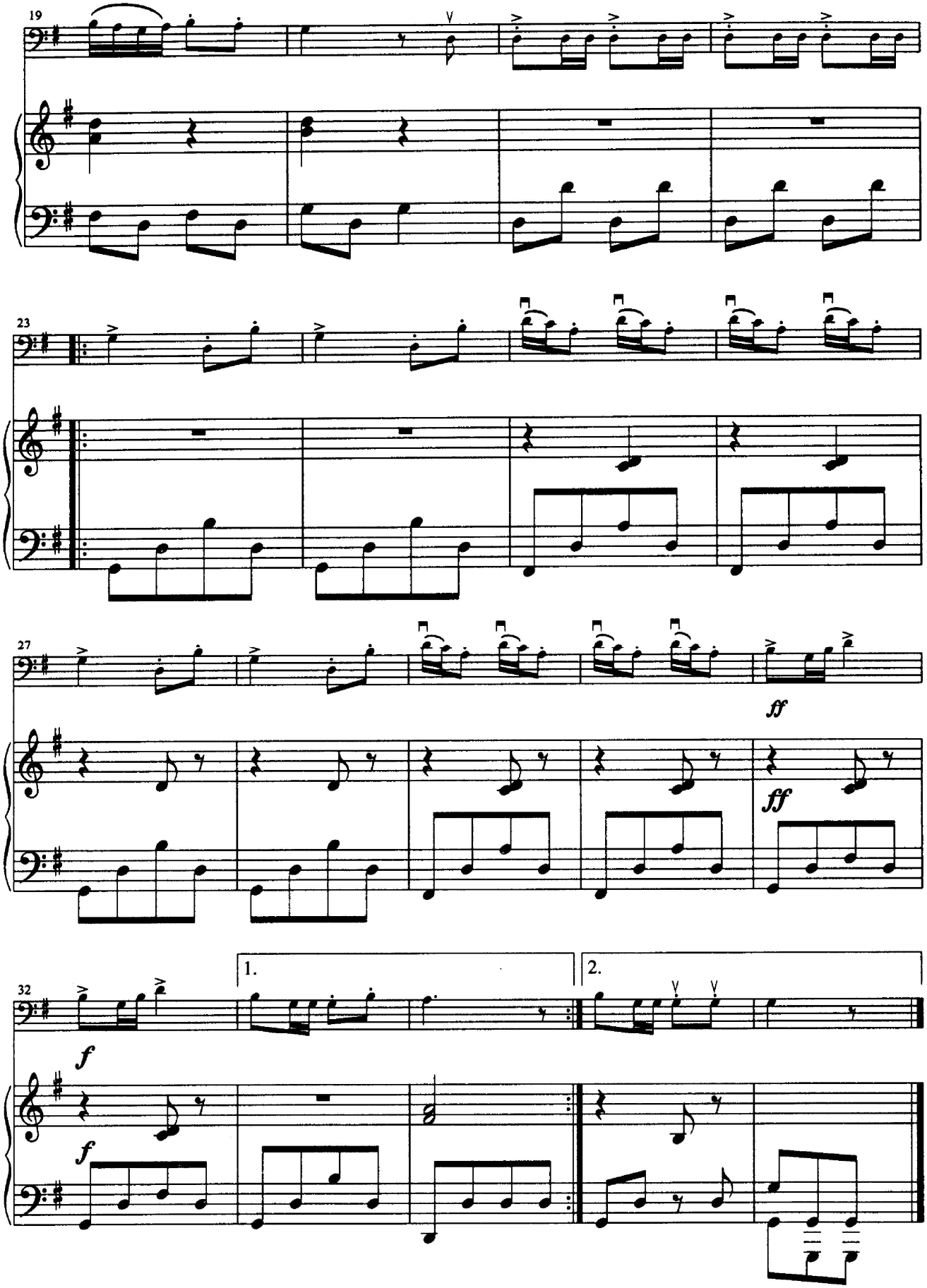
G. F. Handel



# 6 Hunters' Chorus

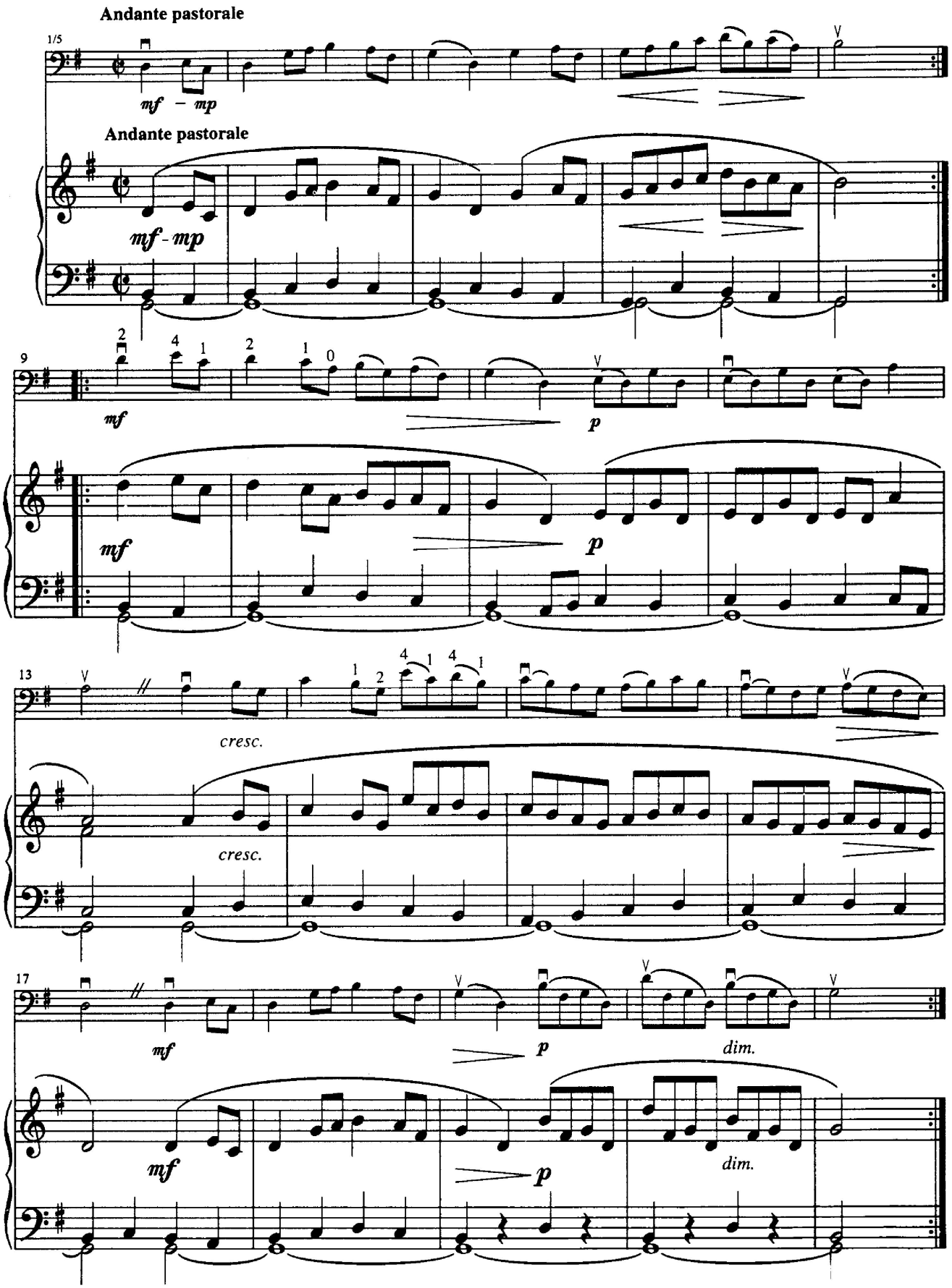
C. M. Von Weber




19
23
27
ff
ff
32
1.
2.
f
f

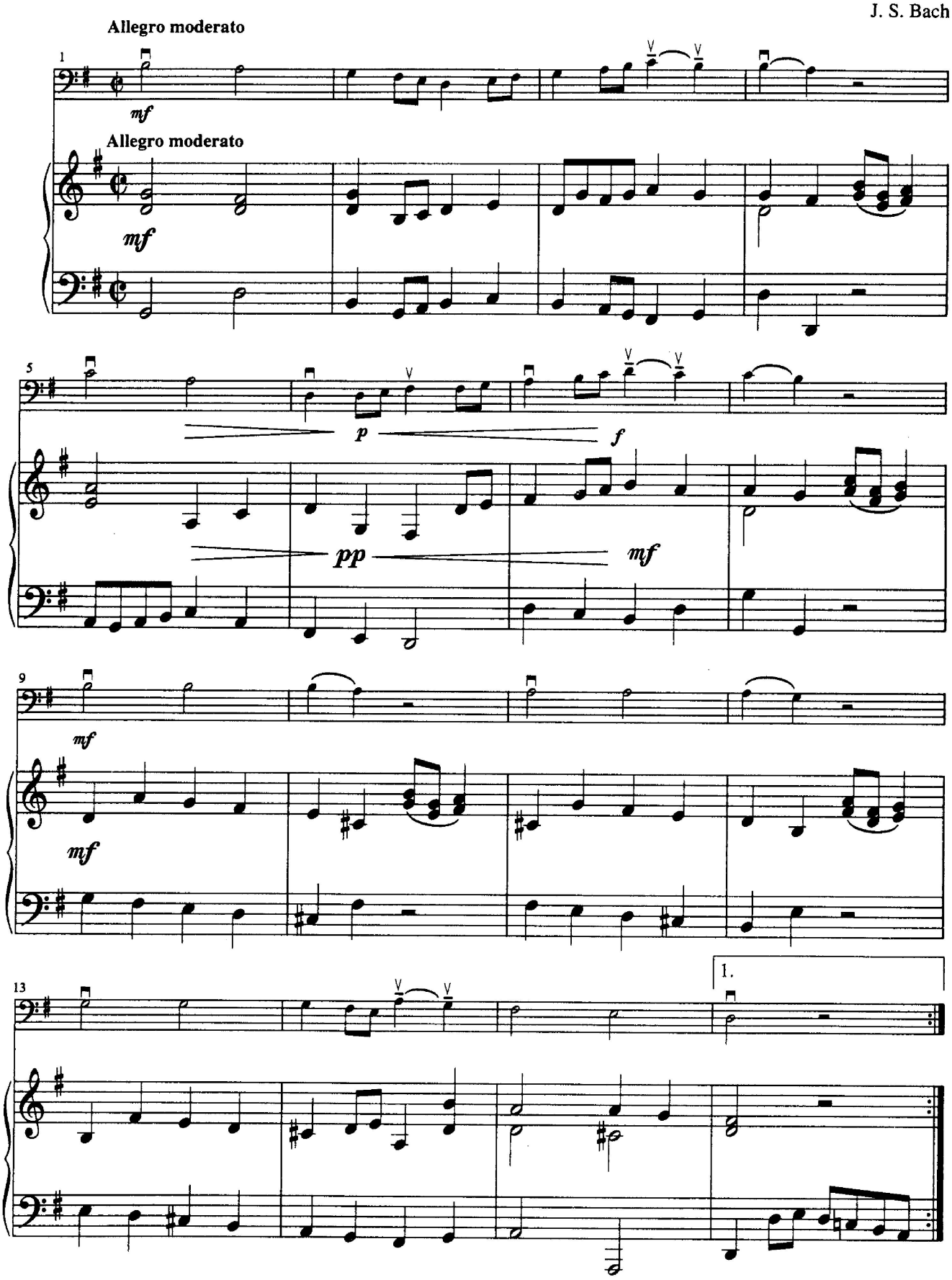
# 7 Musette from English Suite No. 3

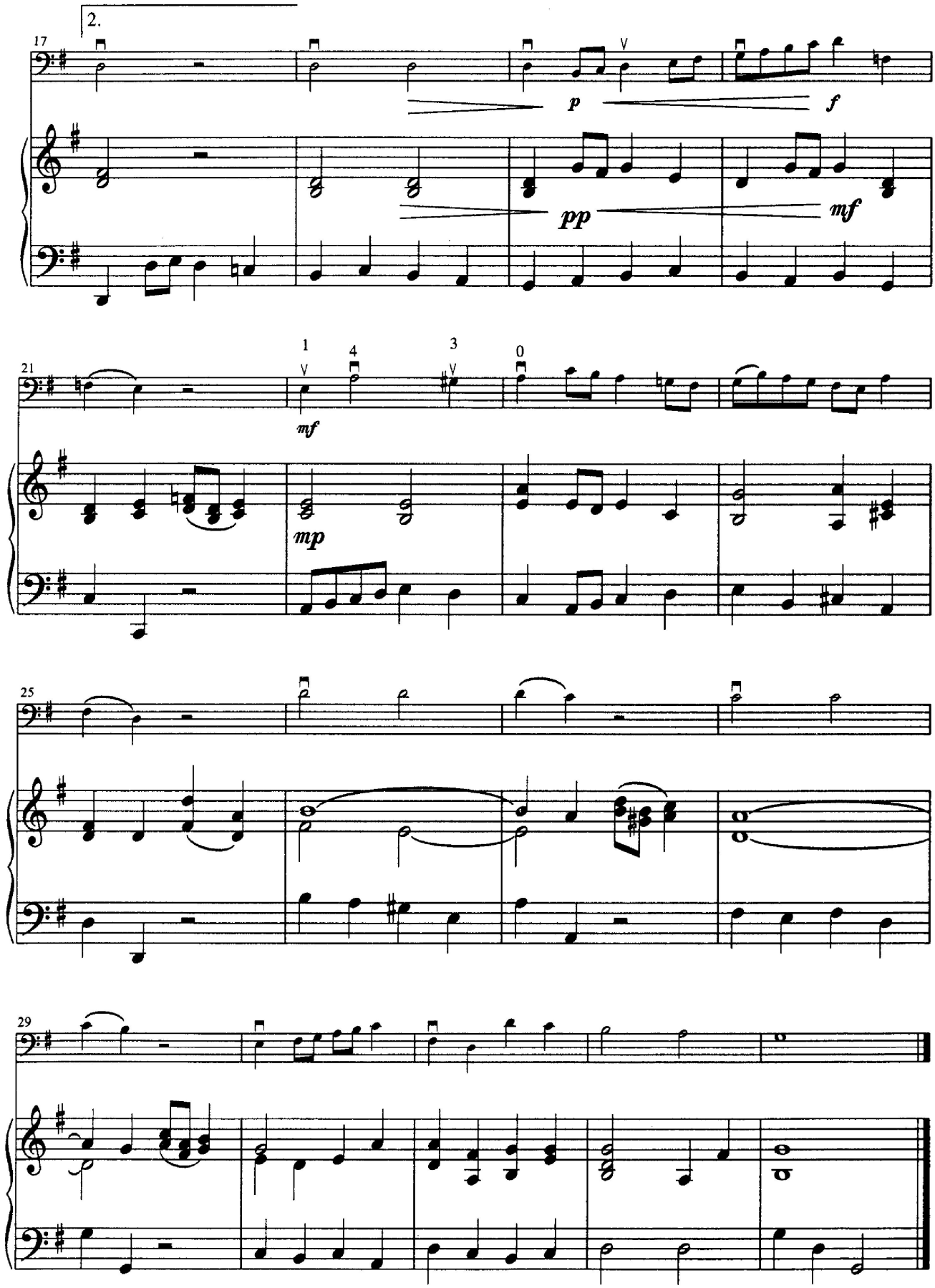
J. S. Bach



# 8 March in G

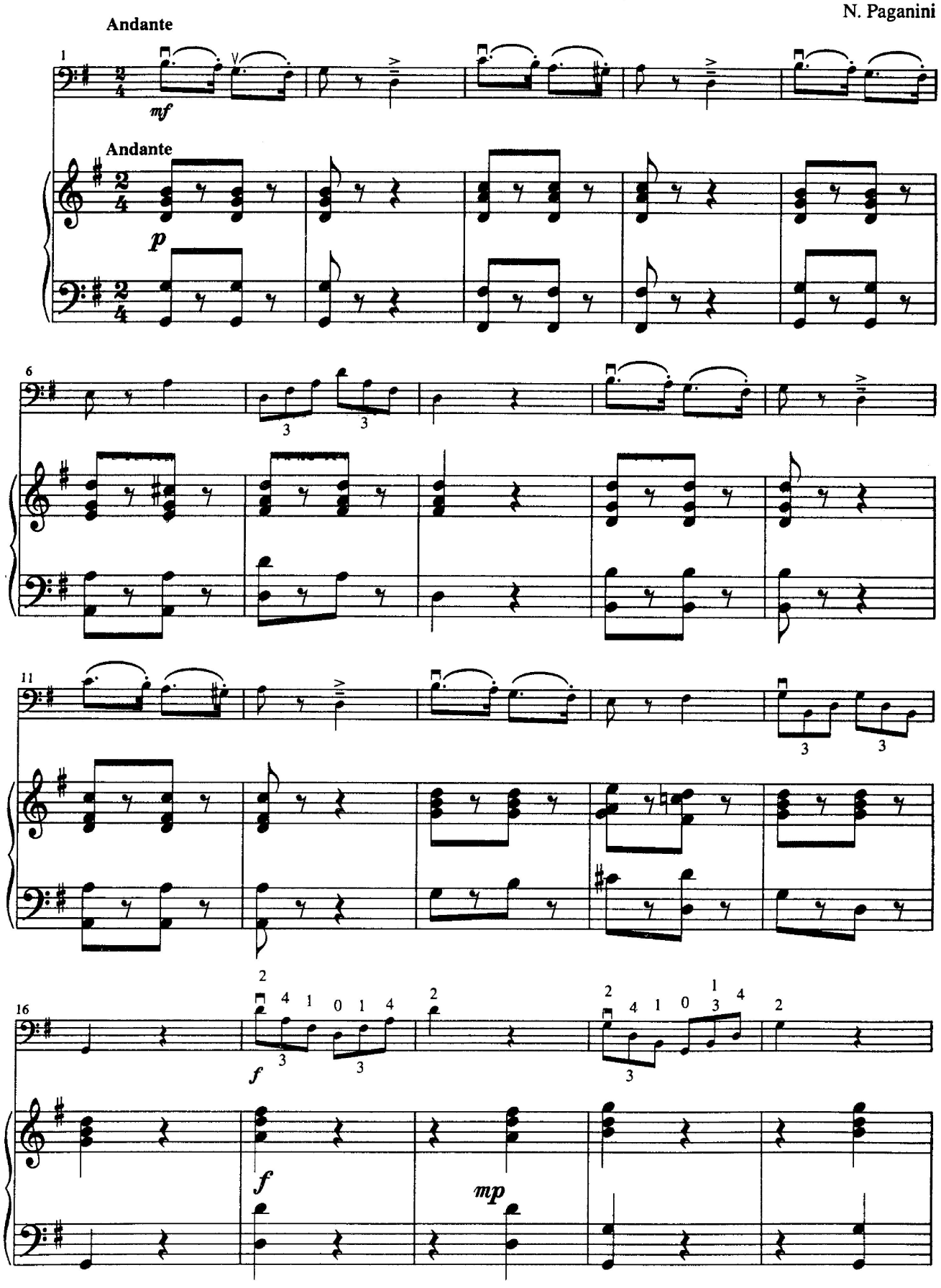
J. S. Bach

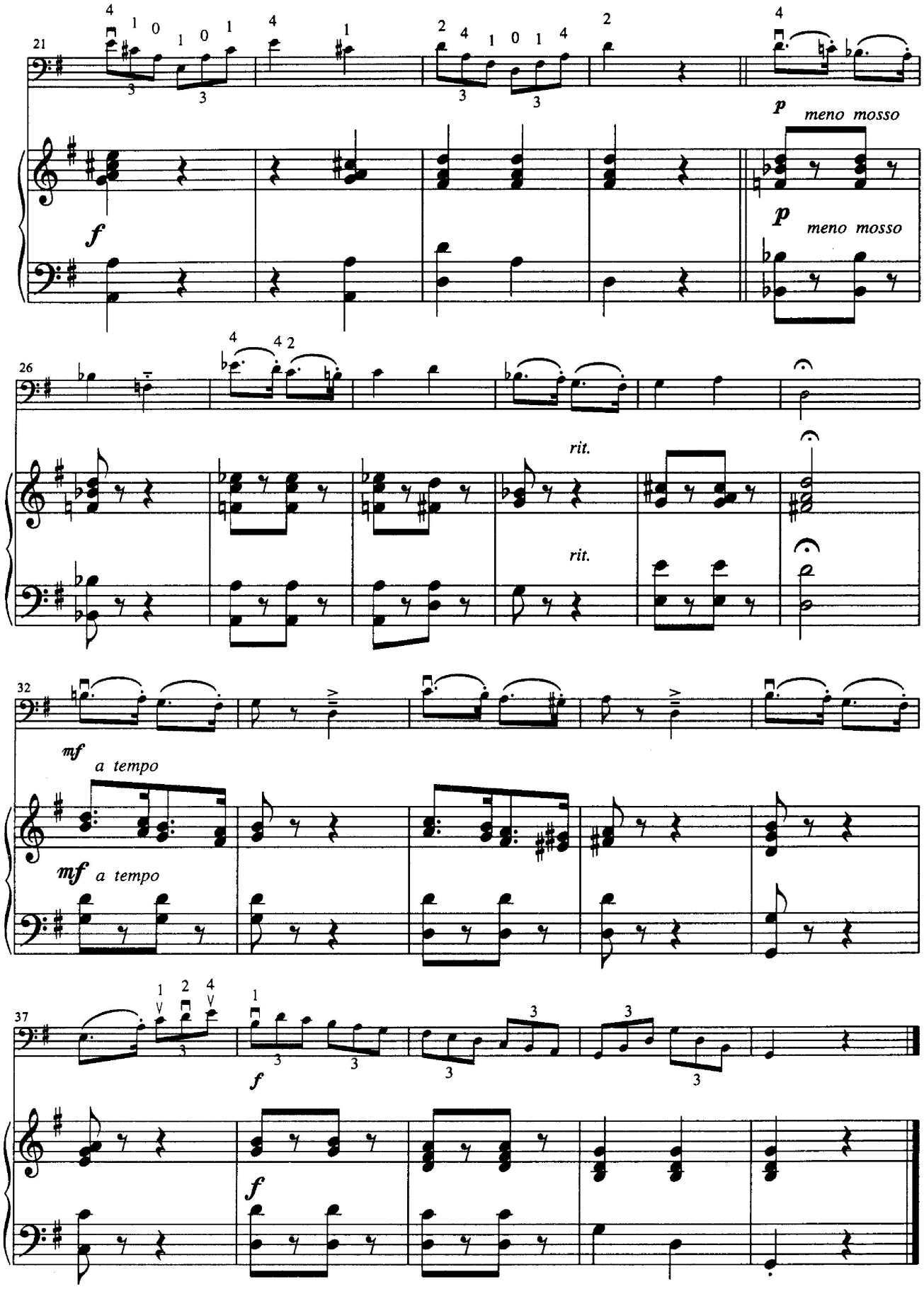



2.
17
p
f
pp
mf
21
1
4
3
0
mf
mp
25
29

# 9 Theme From "Witches' Dance"

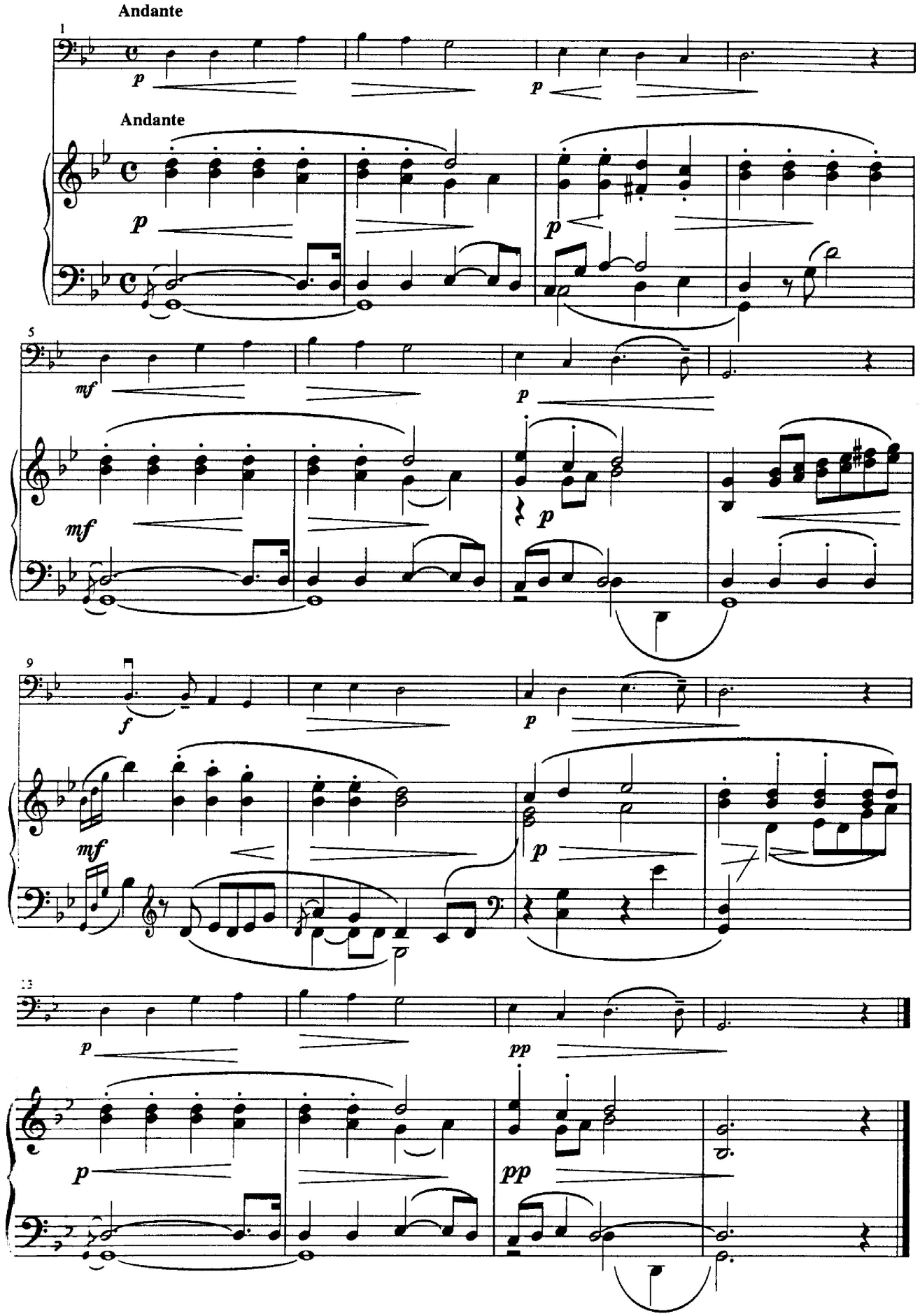
N. Paganini




21
f
p
meno mosso
p
meno mosso
26
rit.
rit.
32
mf
a tempo
mf
a tempo
37
f
f

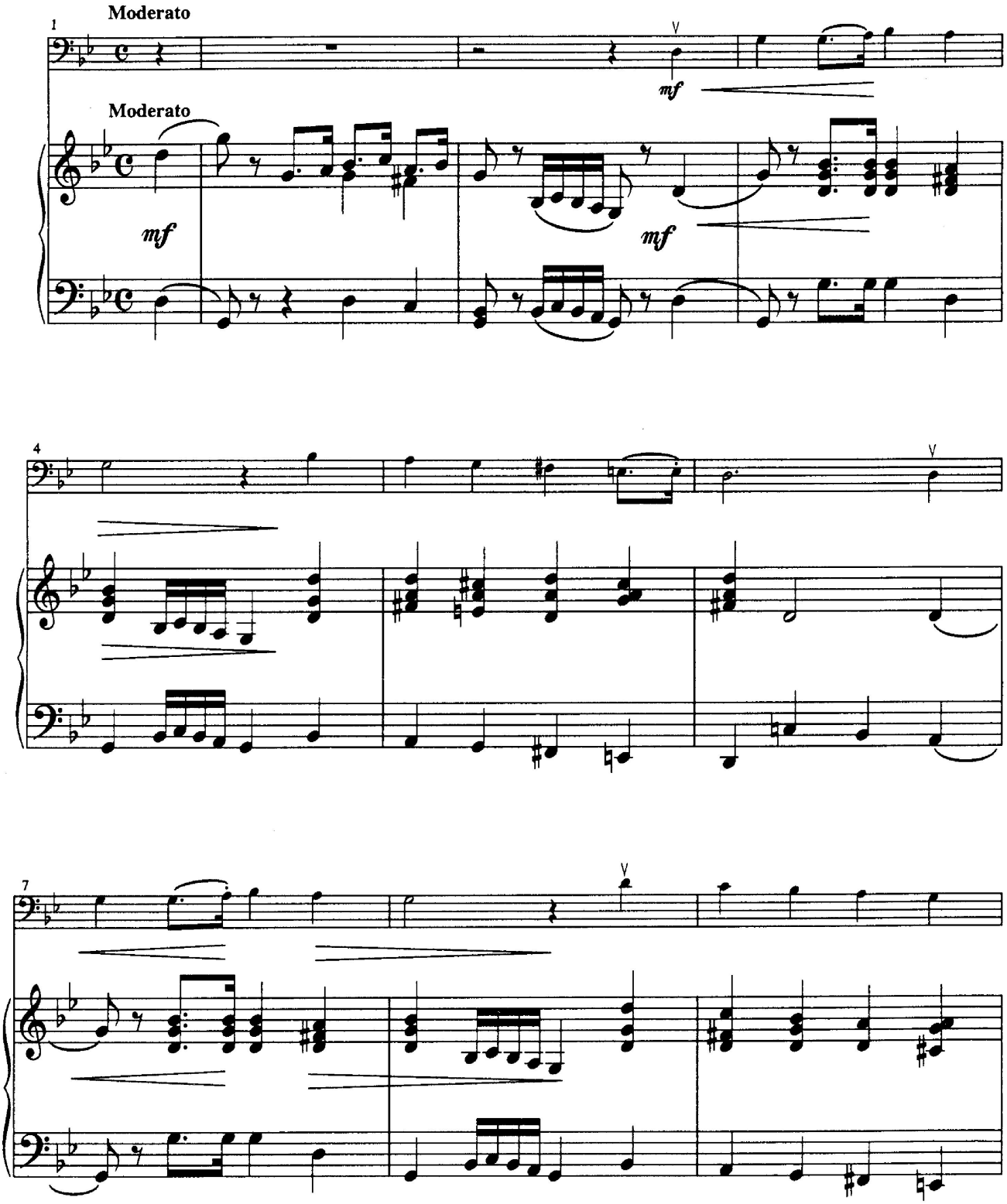
# The Moon over the Ruined Castle

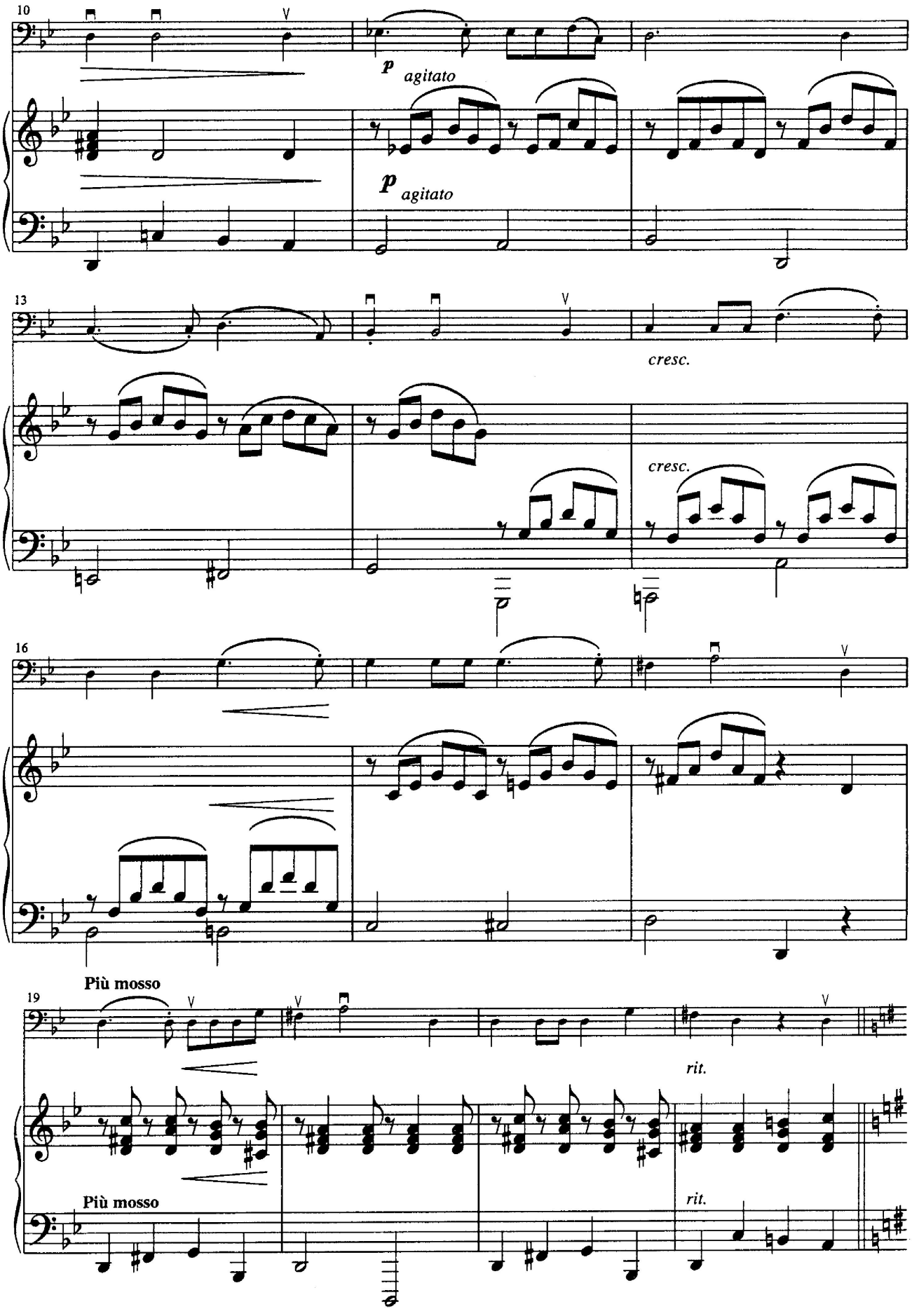
R. Taki

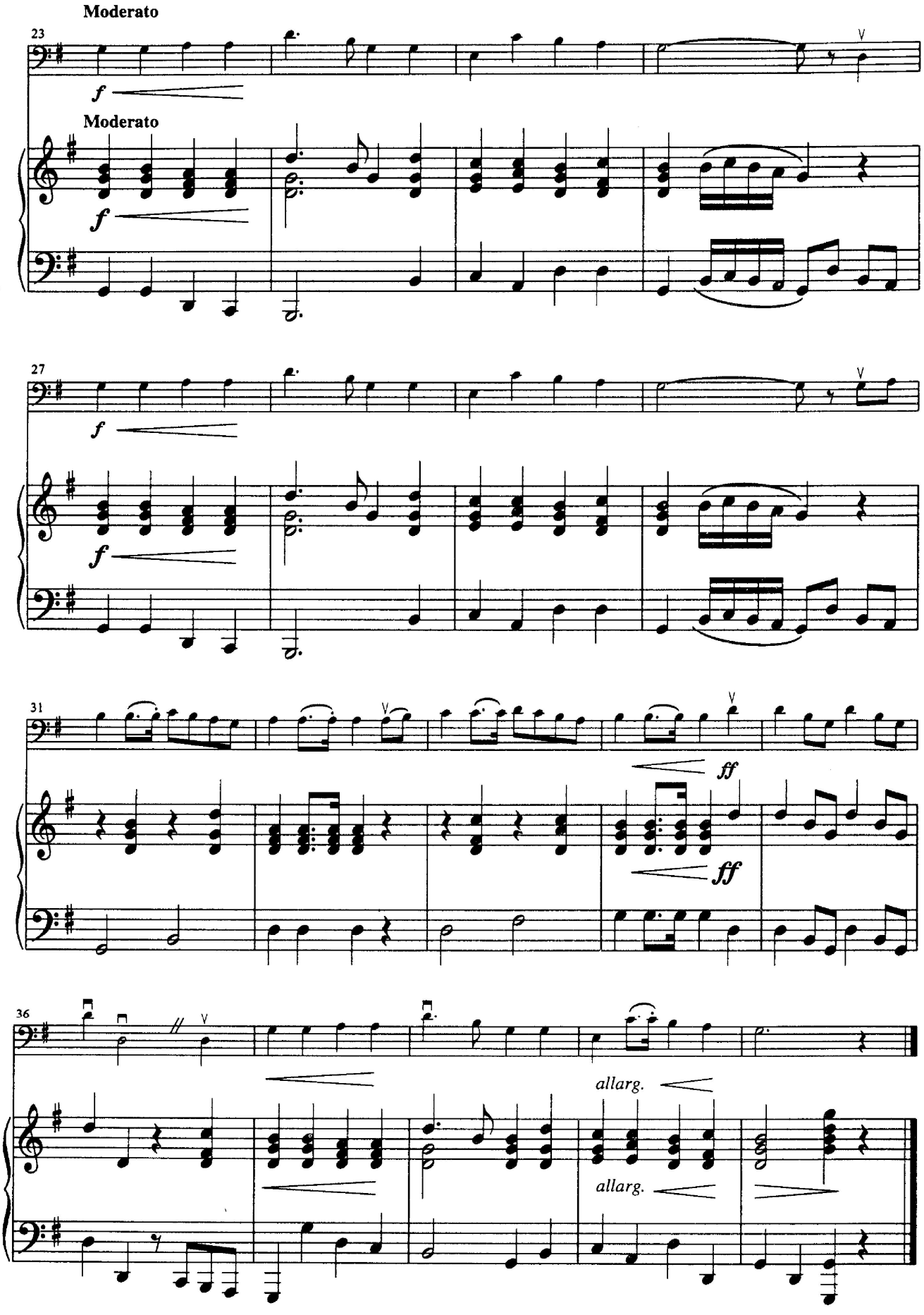


# 10 The Two Grenadiers

R. Schumann

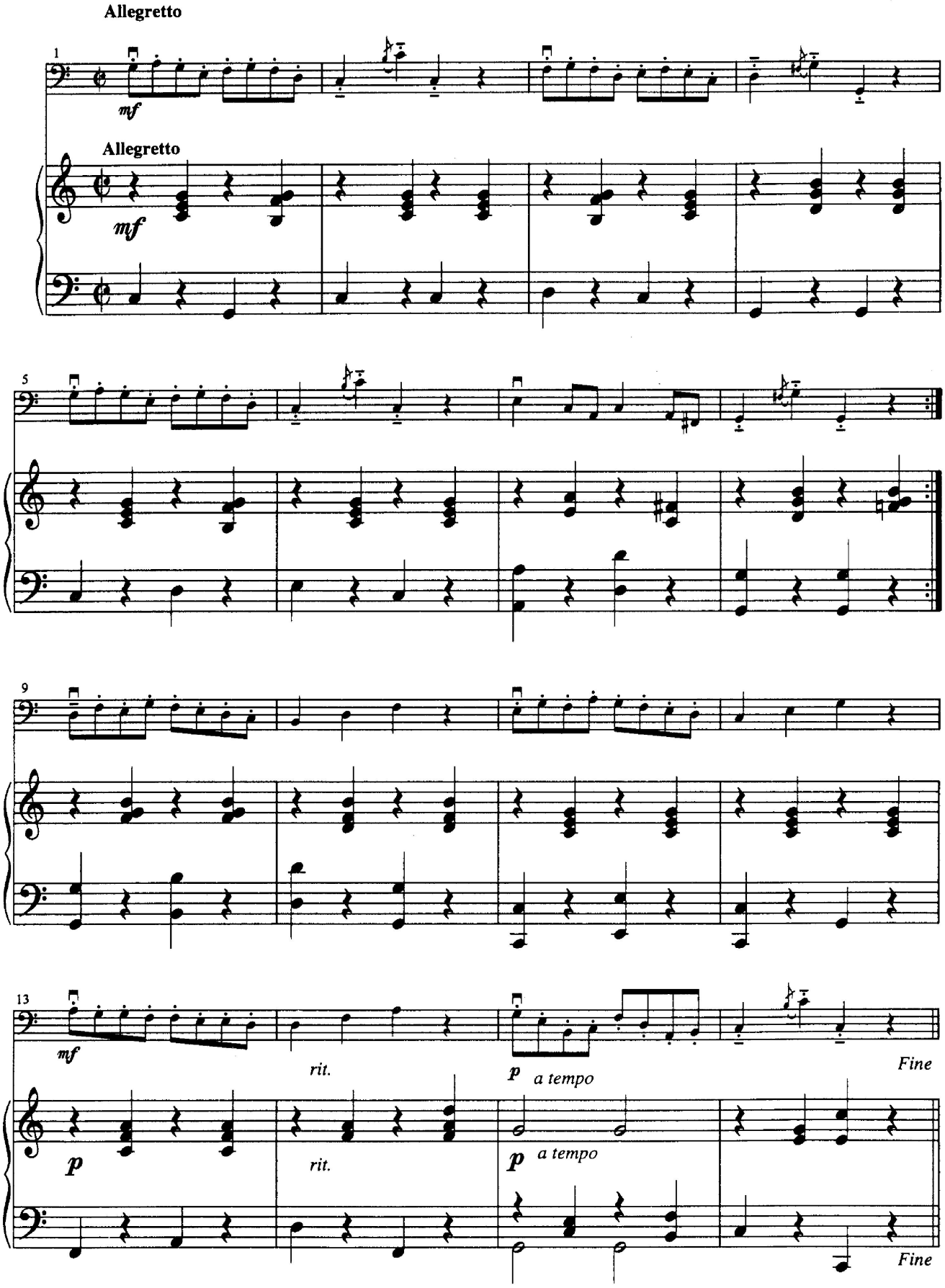


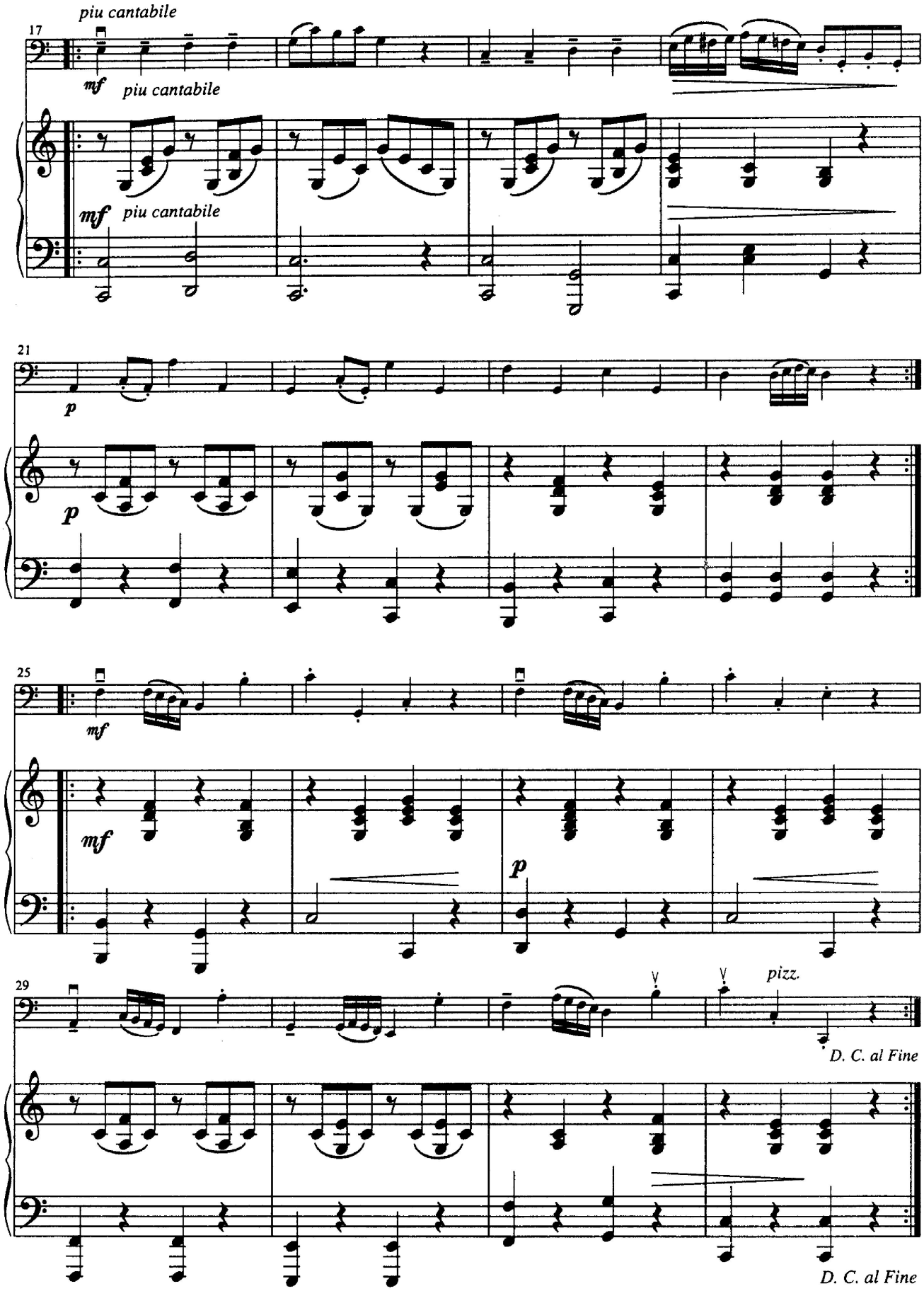

10
p agitato
p agitato
13
cresc.
cresc.
16
Più mosso
19
rit.
Più mosso
rit.


Moderato
23
f
Moderato
f
27
f
f
31
ff
ff
36
allarg.
allarg.

# 11 Gavotte

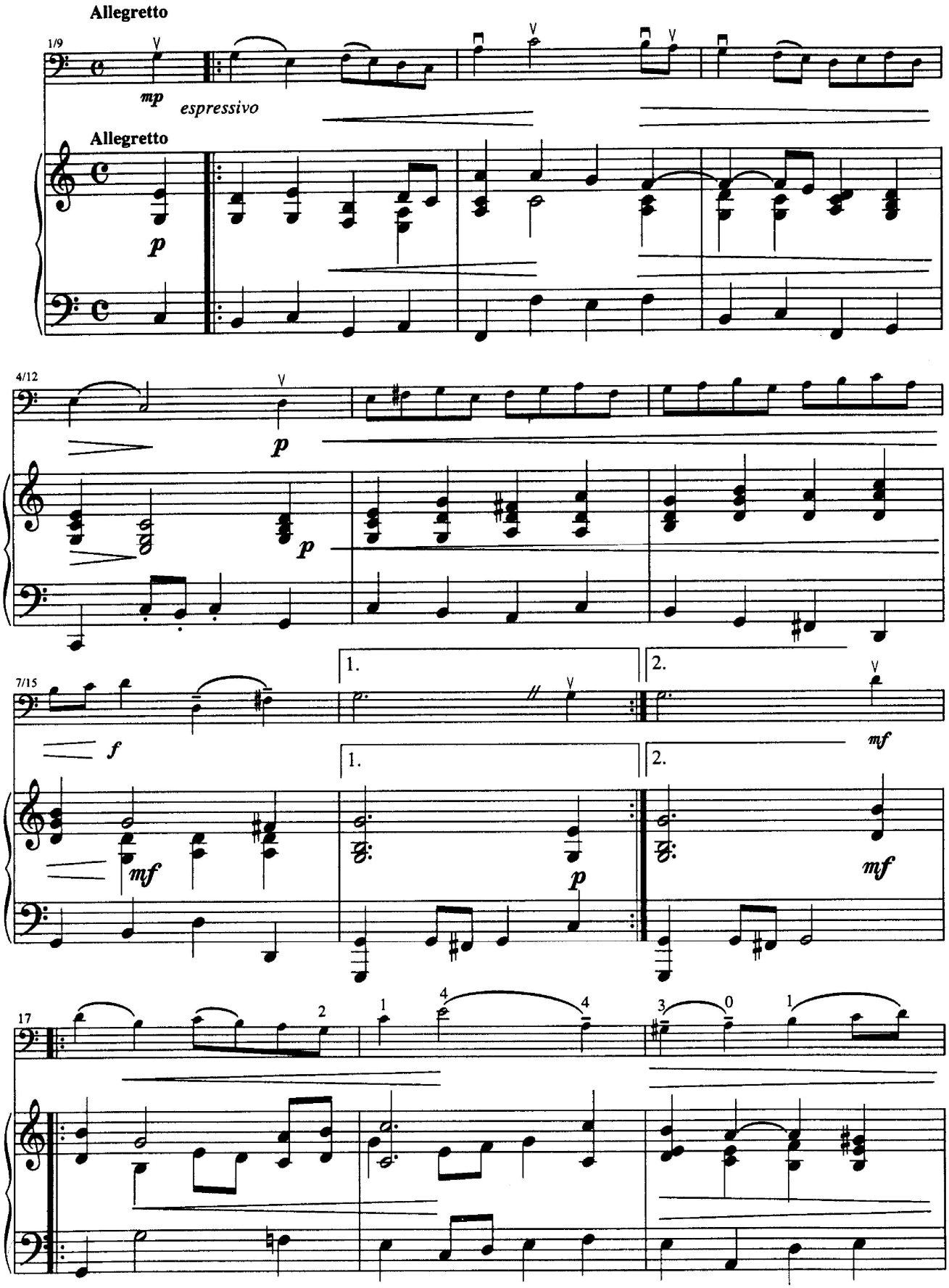
F. J. Gossec

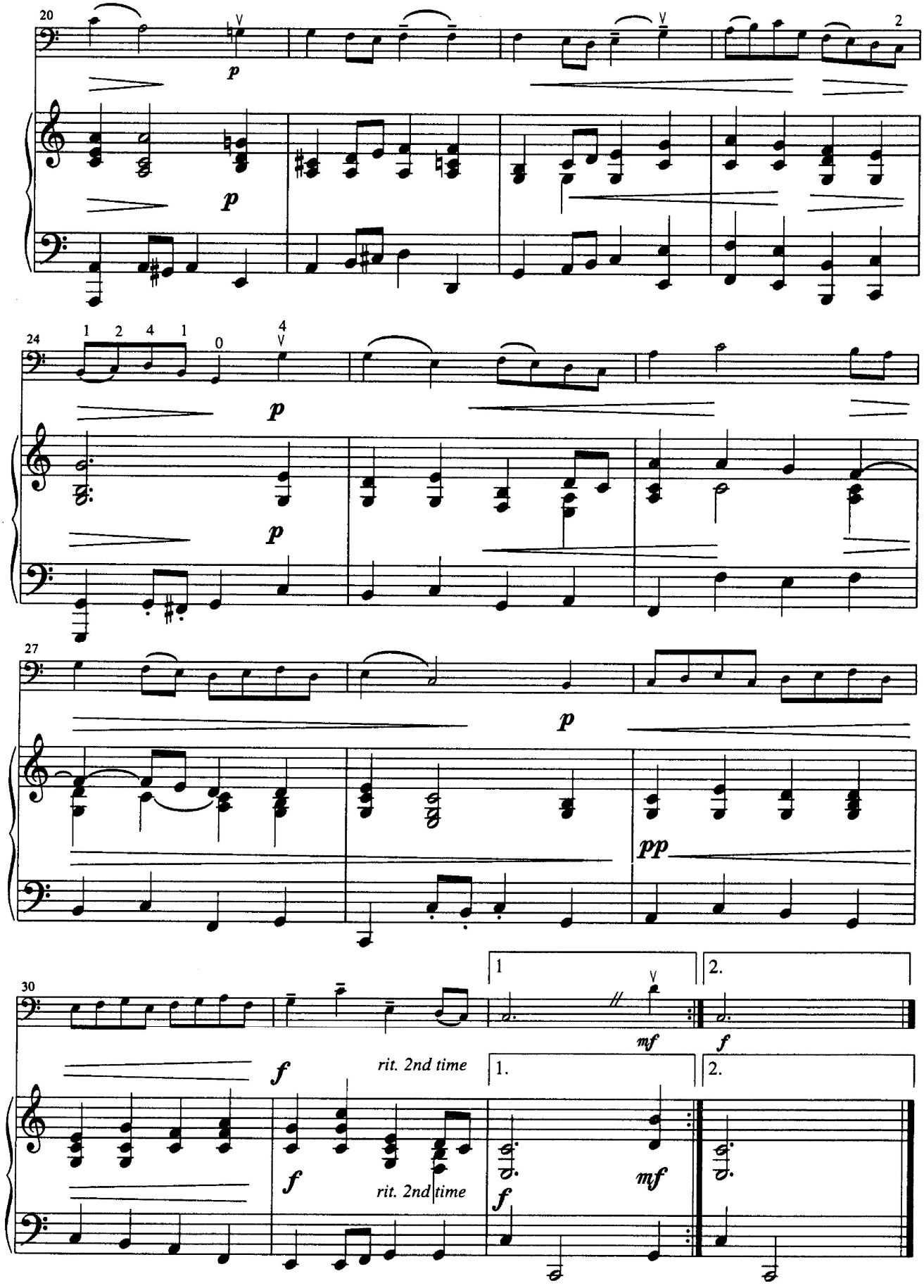



piu cantabile
17
mf
piu cantabile
mf
piu cantabile
21
p
p
25
mf
mf
p
29
pizz.
D. C. al Fine
D. C. al Fine

# 12 Bourrée

G. F. Handel




20
p
p
24
1 2 4 1
0
4
p
p
27
p
pp
30
1
2.
mf
f
f
rit. 2nd time
1.
2.
f
rit. 2nd time
f
mf

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## Volume 2

## Cello Part

## Revised Edition

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212 S. Cottonwood Dr.
Richardson, TX 75080
www.internationalsuzuki.org

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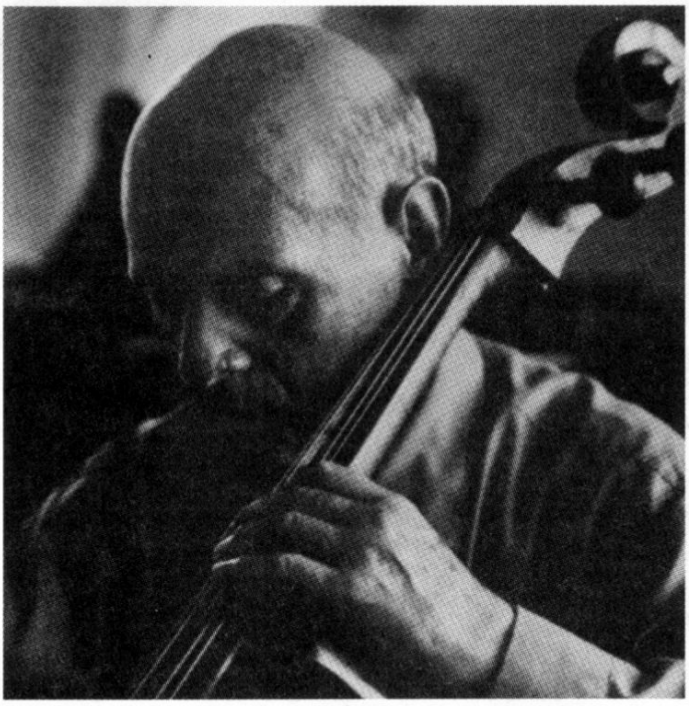

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**Maestro Pablo Casals**

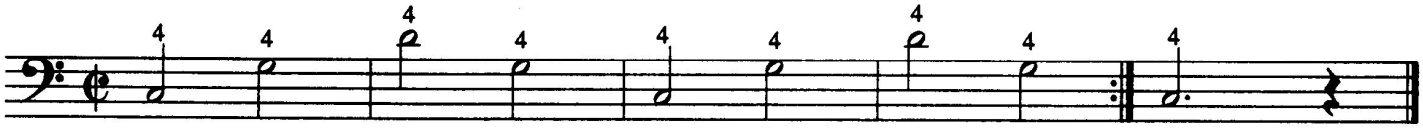
Photograph by Lawrence Block

## The four main points for study in Volume II:

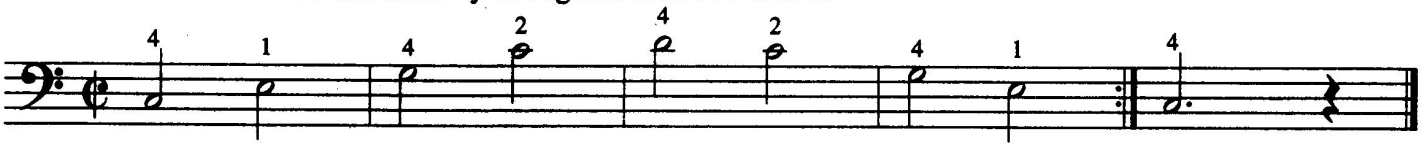
1. The child should listen to the reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.
2. Tonalization, or the production of a beautiful tone, should be stressed in the lesson and at home.
3. The position etudes should be practiced well before each lesson.
4. Constant attention should be given to accurate intonation, correct posture, and the proper bow hold.

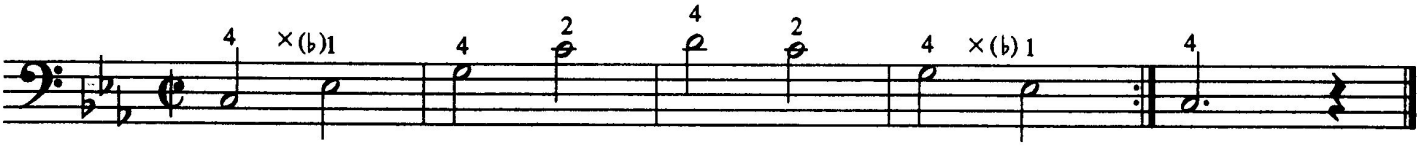
# Tonalization

Each lesson should begin with a tonalization.
Try to produce a beautiful tone. Use full bows.

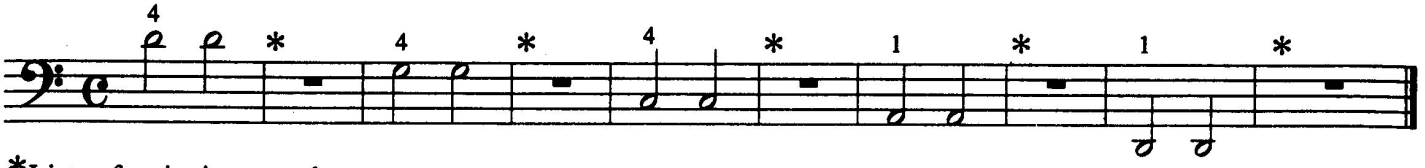


Maintain the same volume and intensity throughout each bow stroke.





# Ringing Sound Tonalization

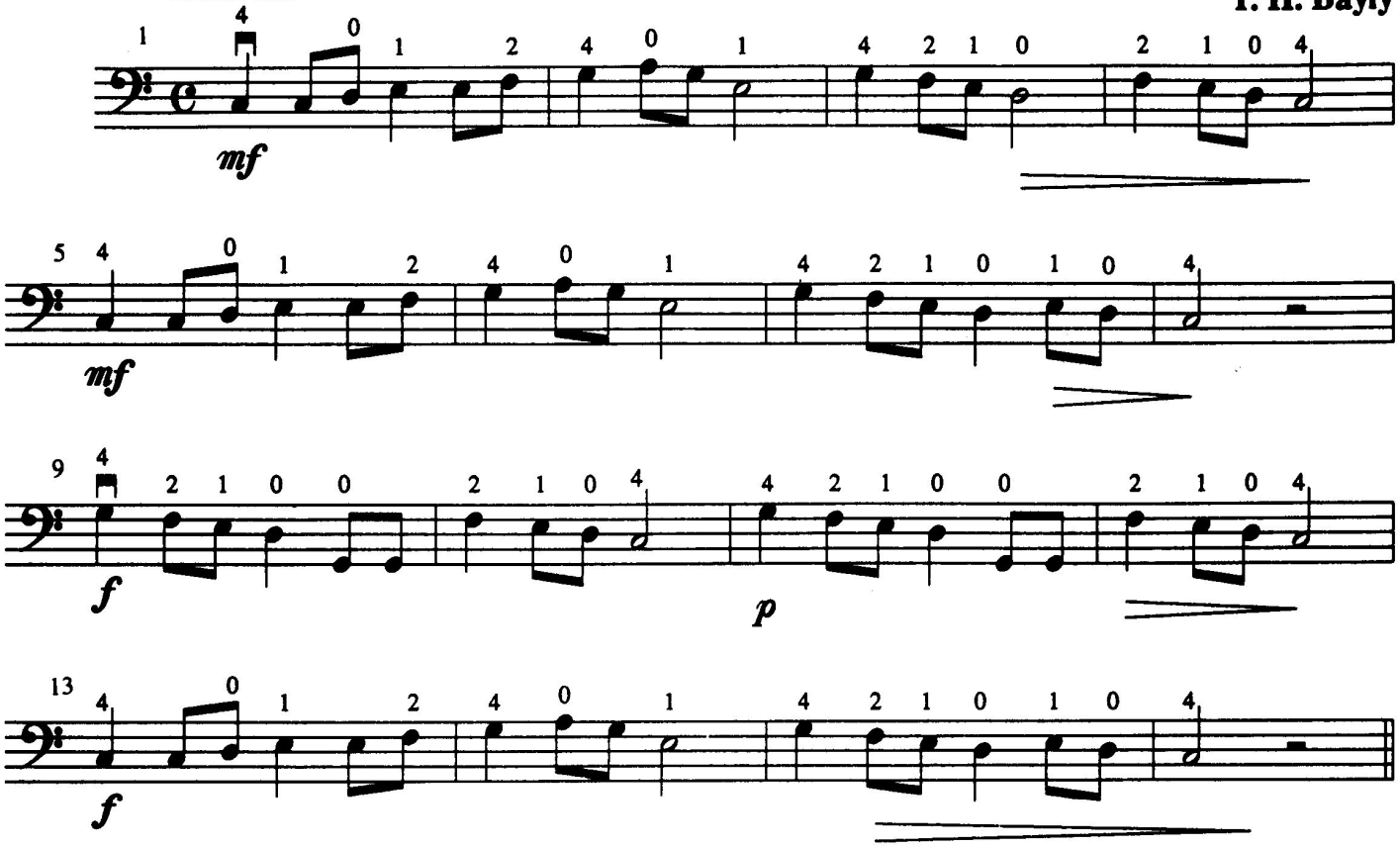


*Listen for ringing sound.

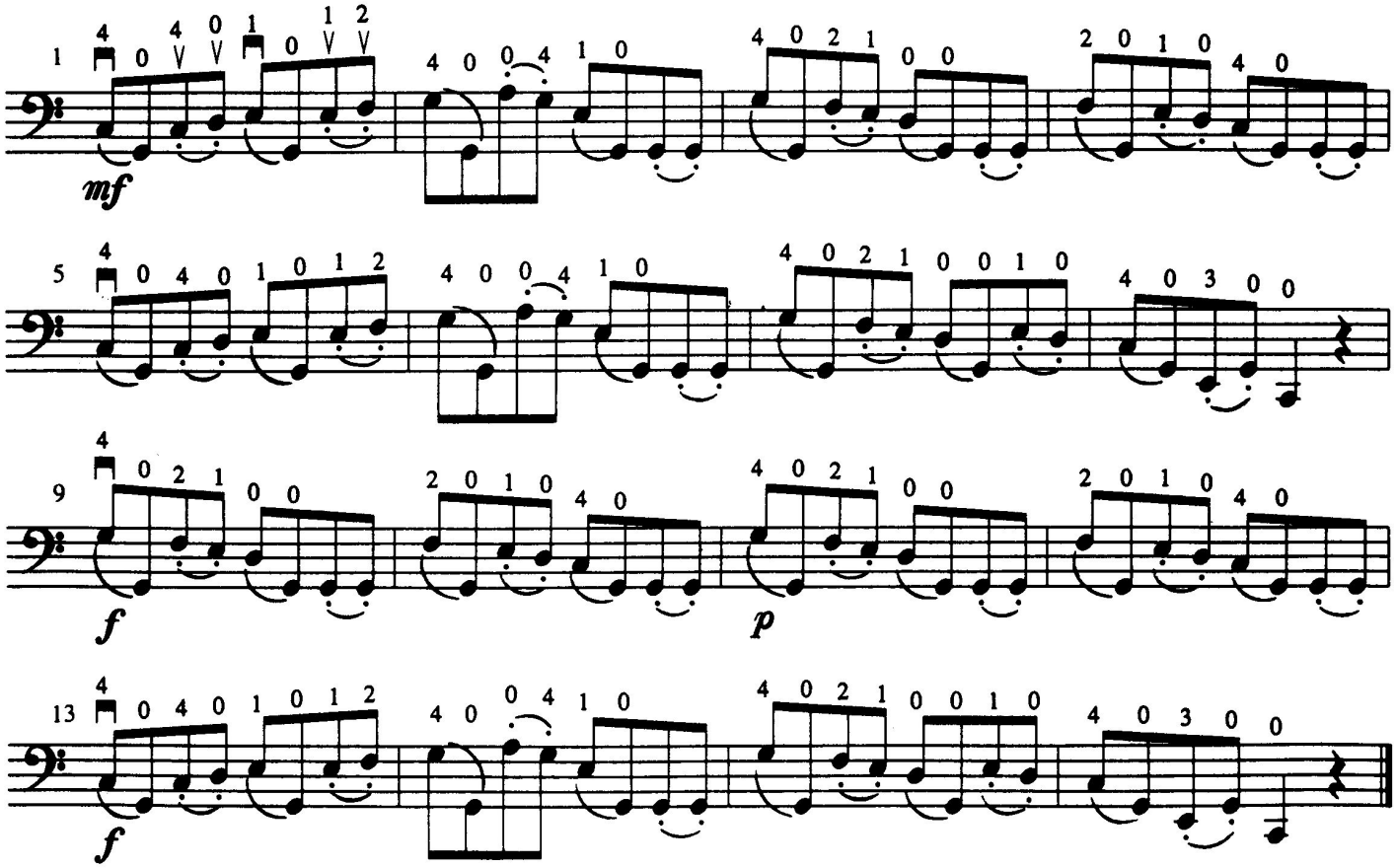
# 1 Long, Long Ago

Moderato

T. H. Bayly



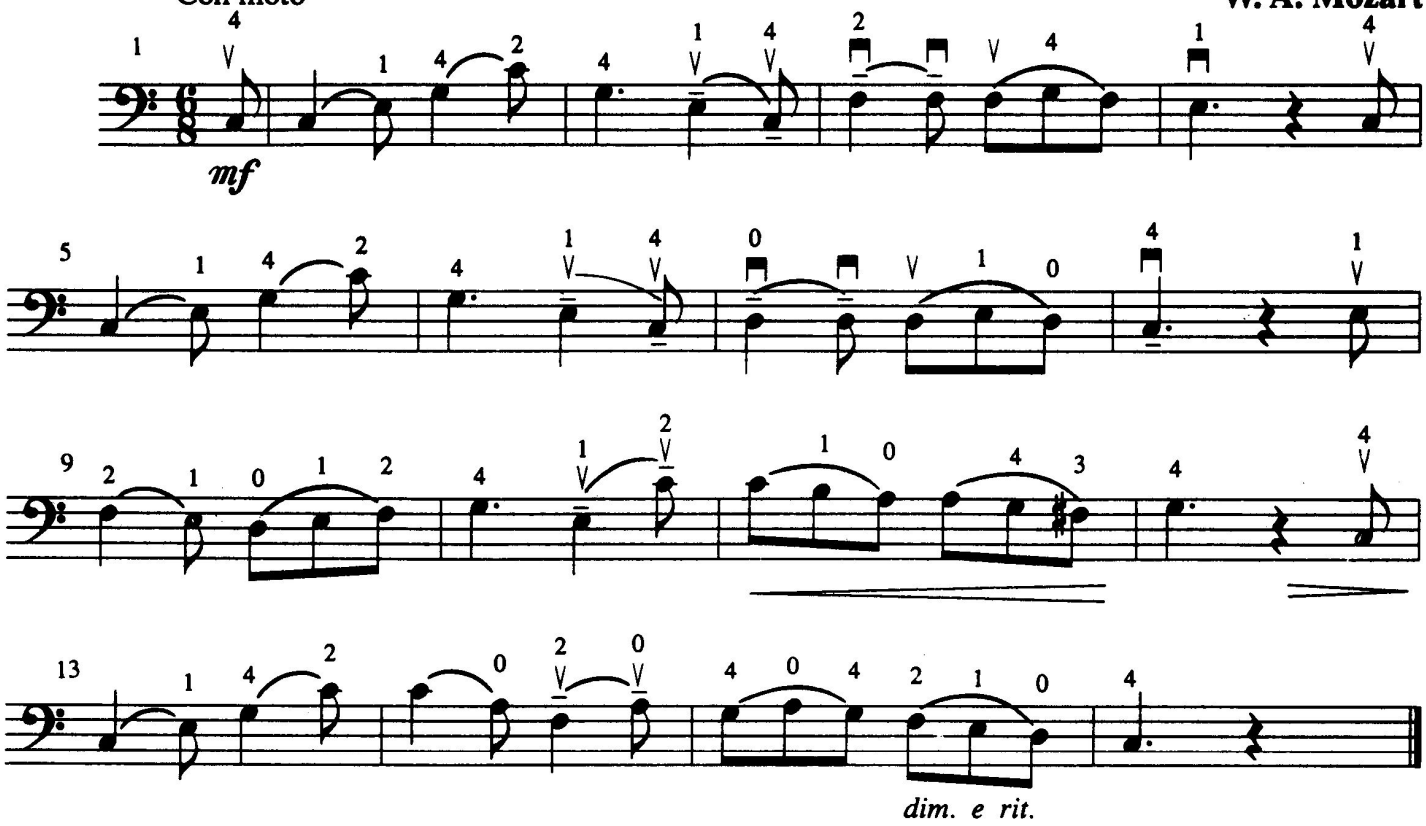

## Variation



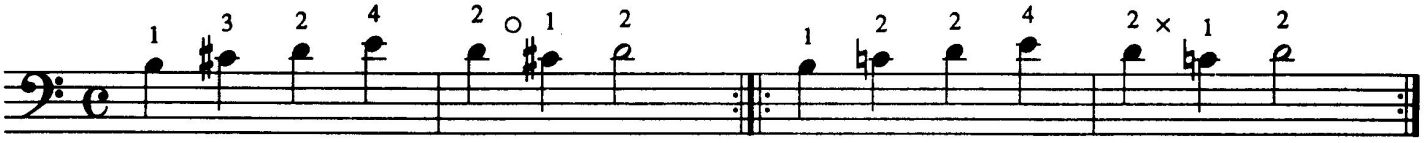
# 2 May Time

Con moto

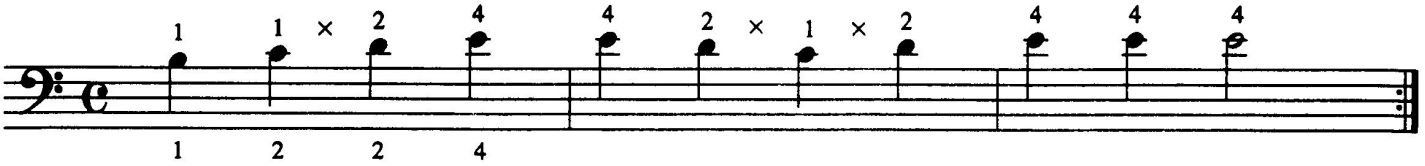
W. A. Mozart




## Etudes for 2nd Position

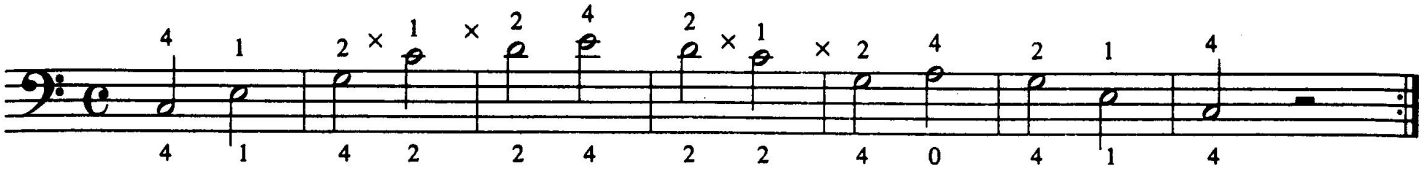


Closed hand position is marked with ○.
Open hand position is marked with ×.



Forward and backward extension using 2nd position.

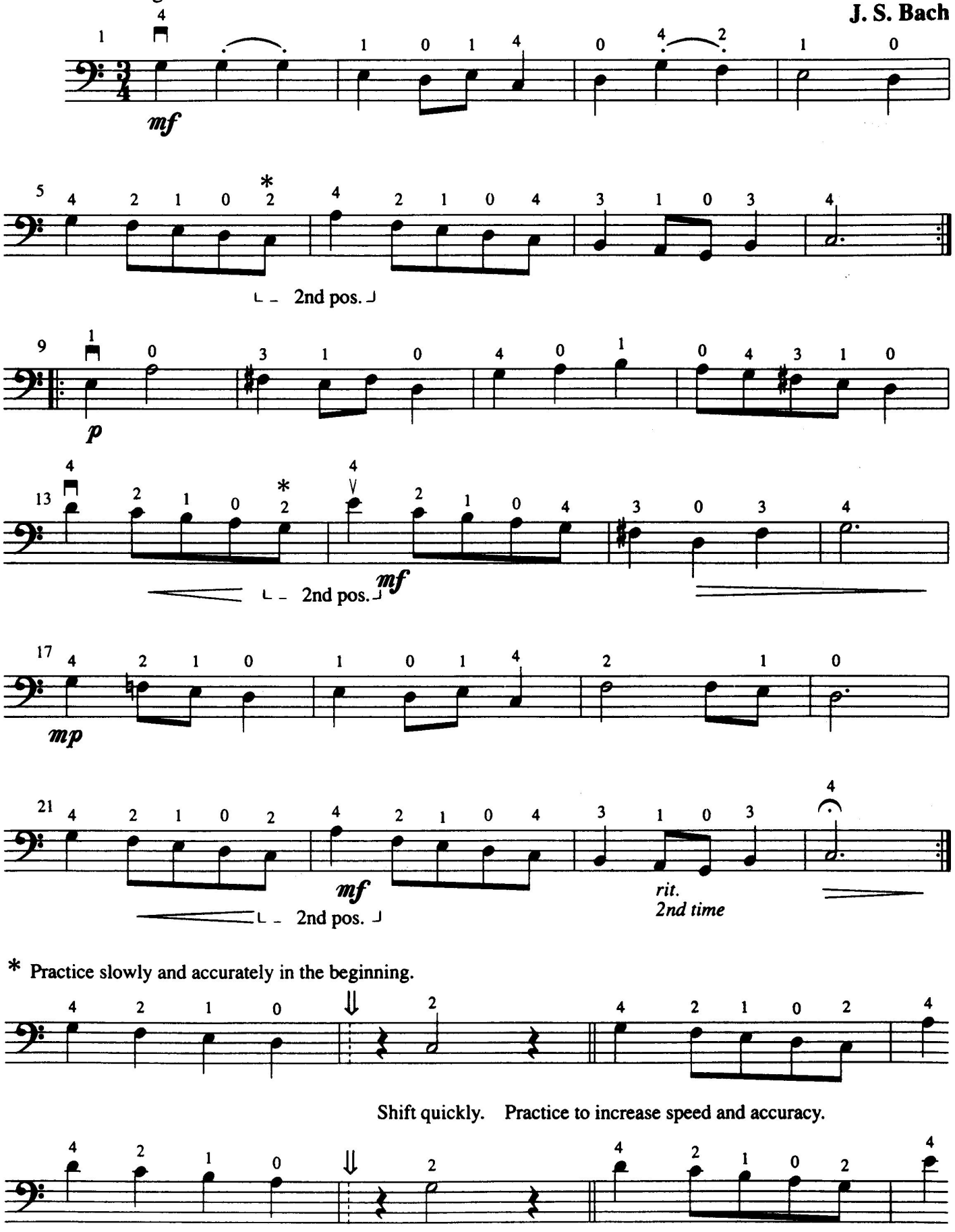
## Tonalization



# 3 Minuet No. 1

Allegretto

**J. S. Bach**




* Practice slowly and accurately in the beginning.

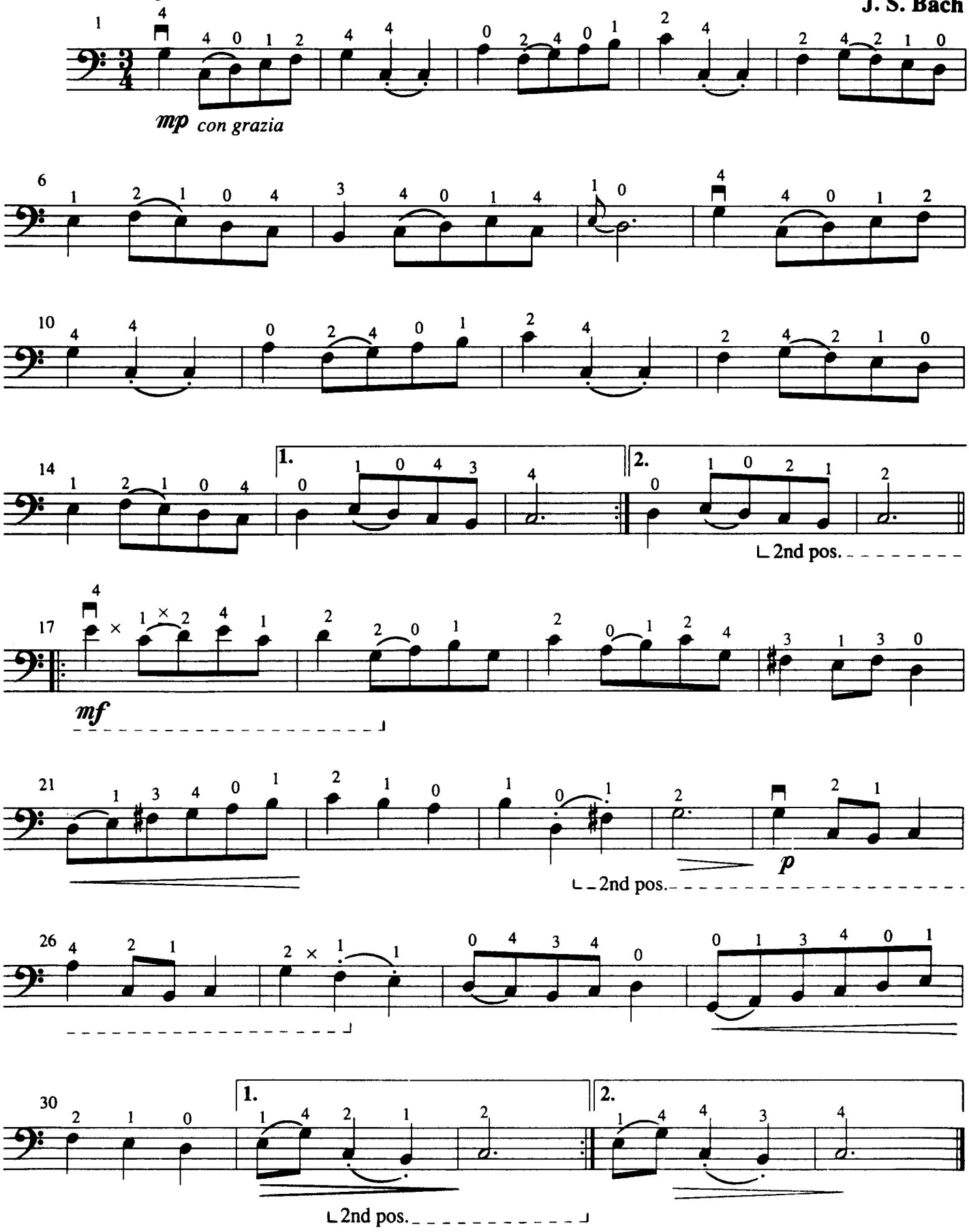


Shift quickly. Practice to increase speed and accuracy.

# 4 Minuet No. 3

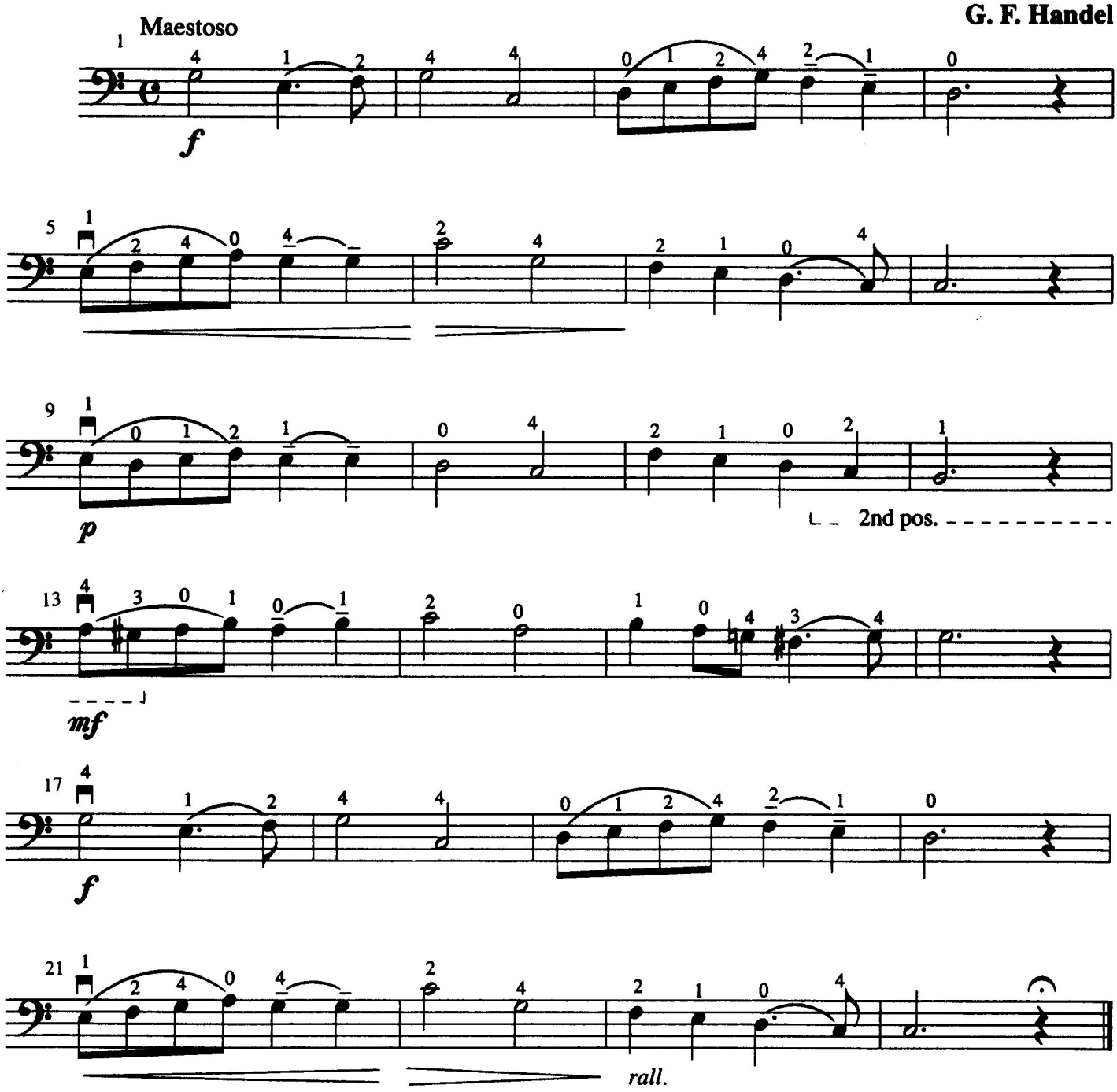
Allegretto

J. S. Bach



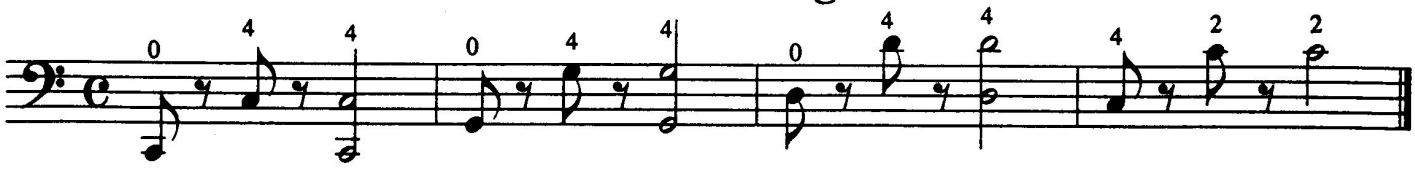
# 5 Chorus from "Judas Maccabaeus"

G. F. Handel




Please remember that the child should listen to the recording every day.

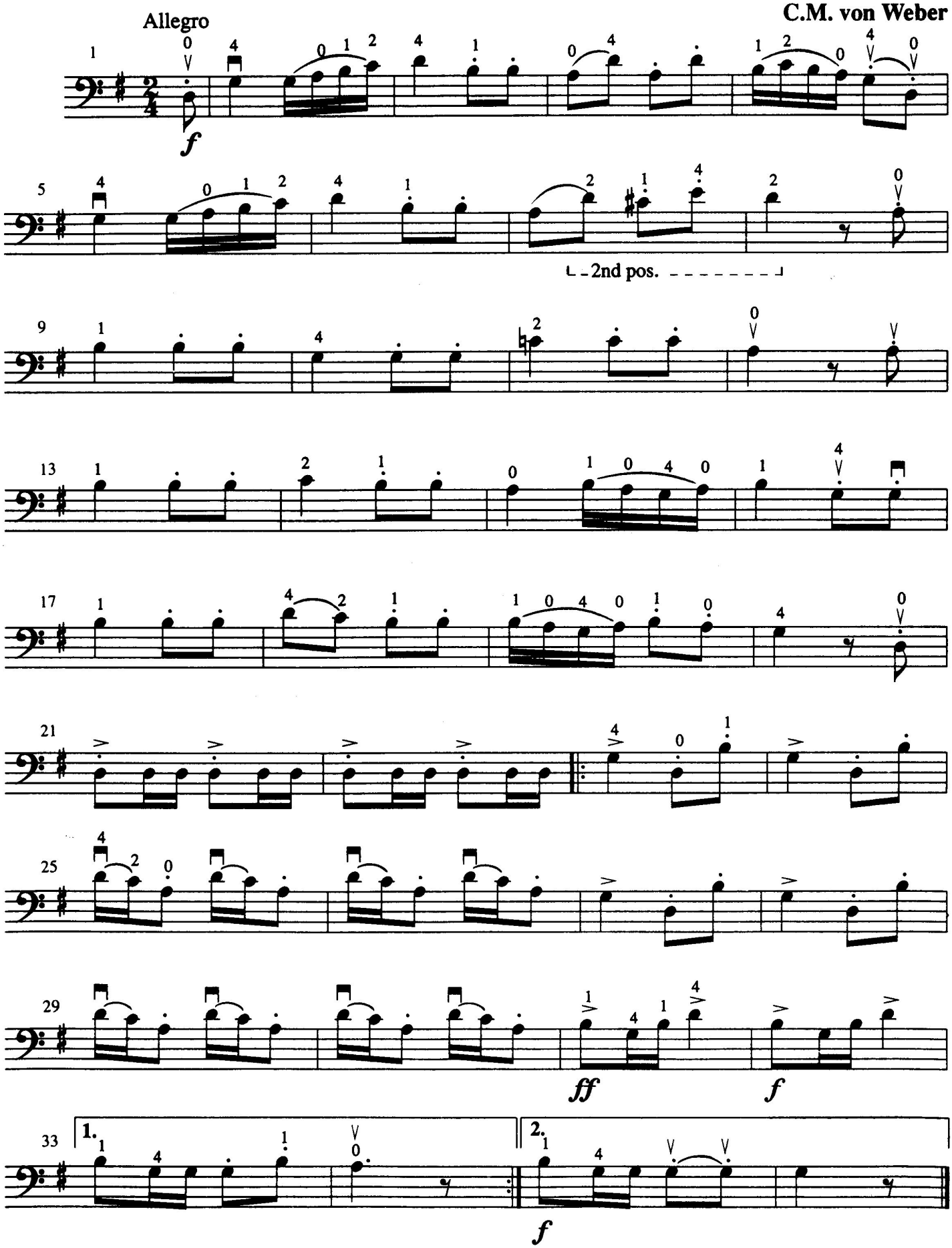
## Ear Training



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

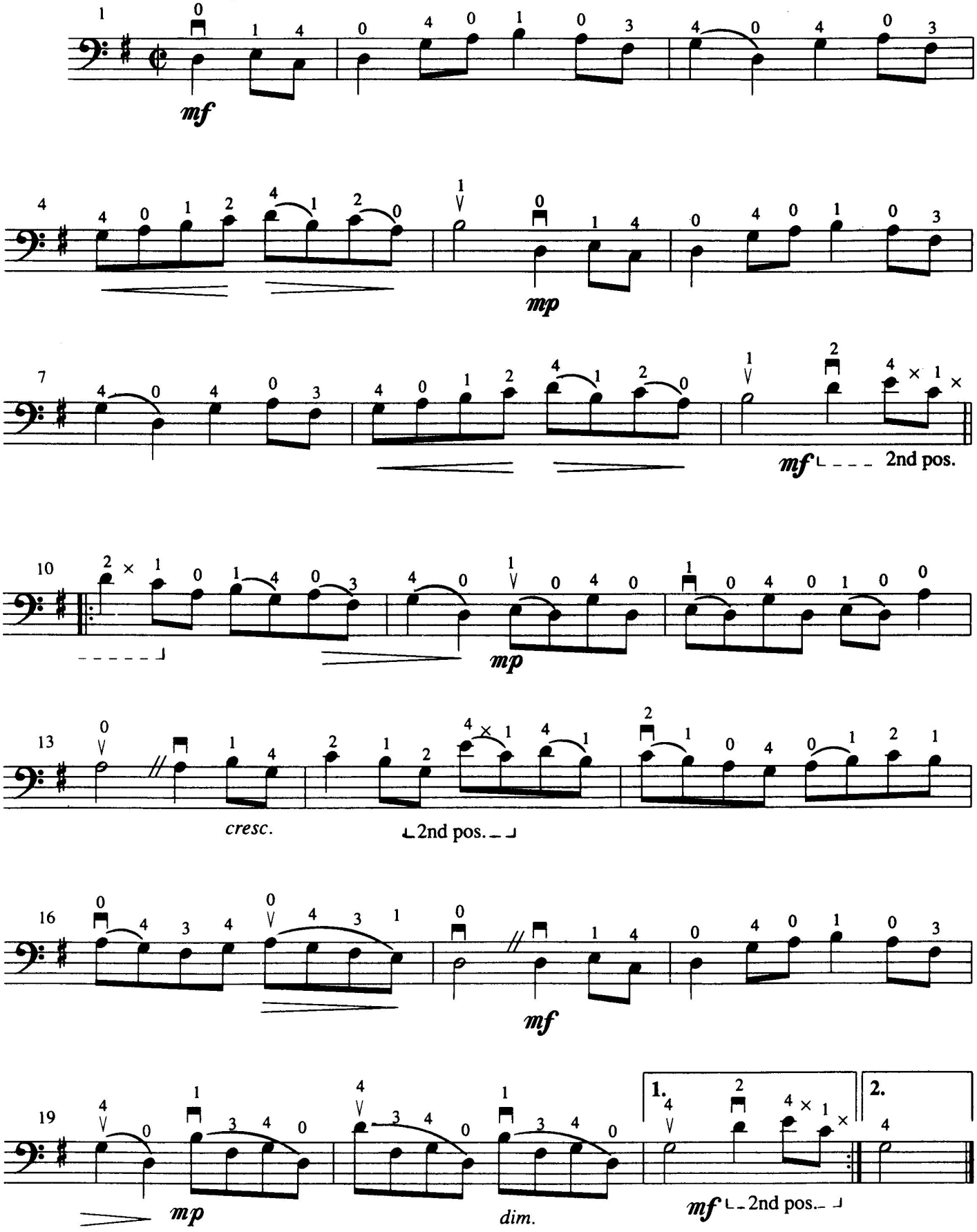
C.M. von Weber



# 7 Musette from English Suite No. 3

Andante pastorale

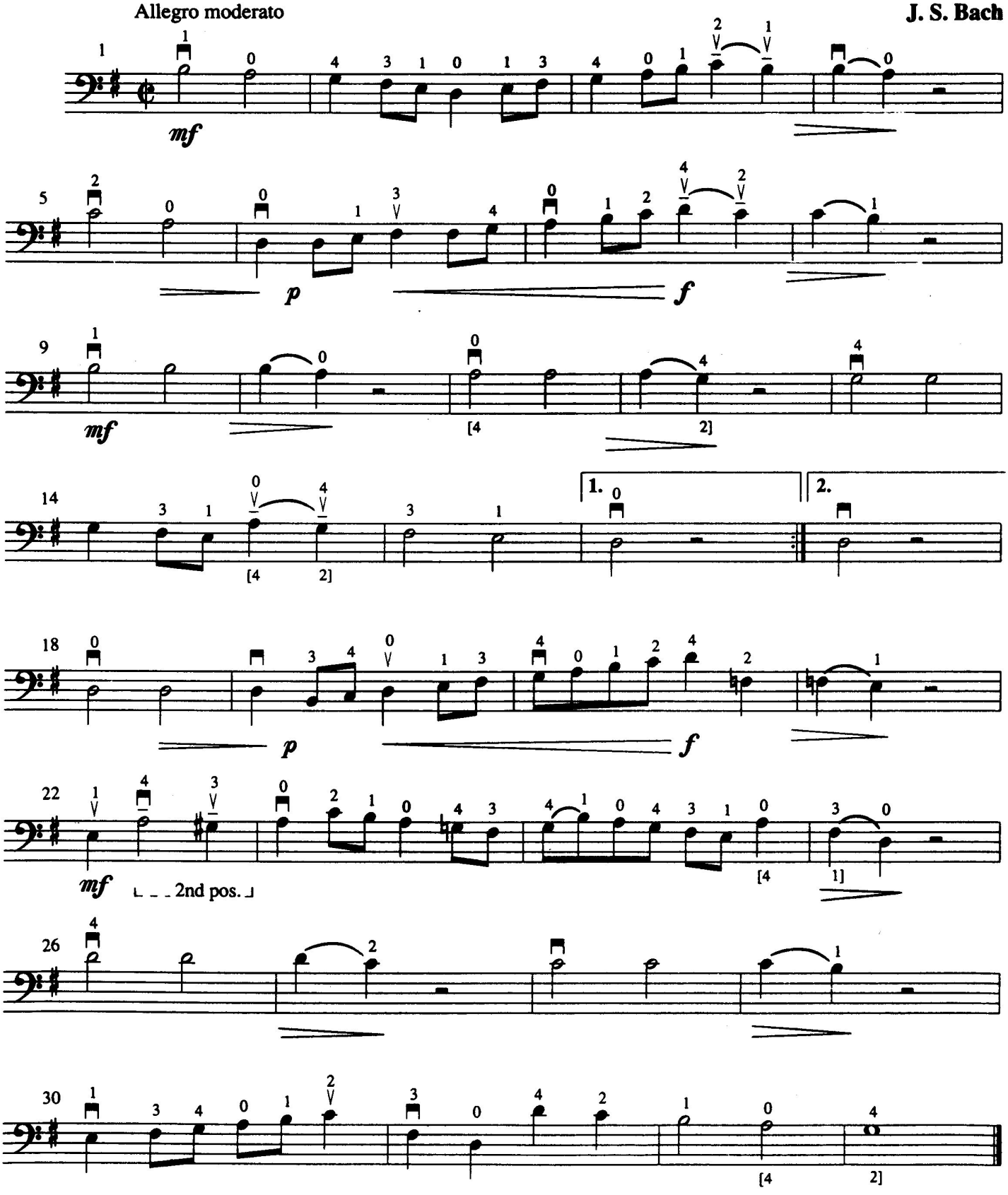
J. S. Bach



# 8 March in G

Allegro moderato

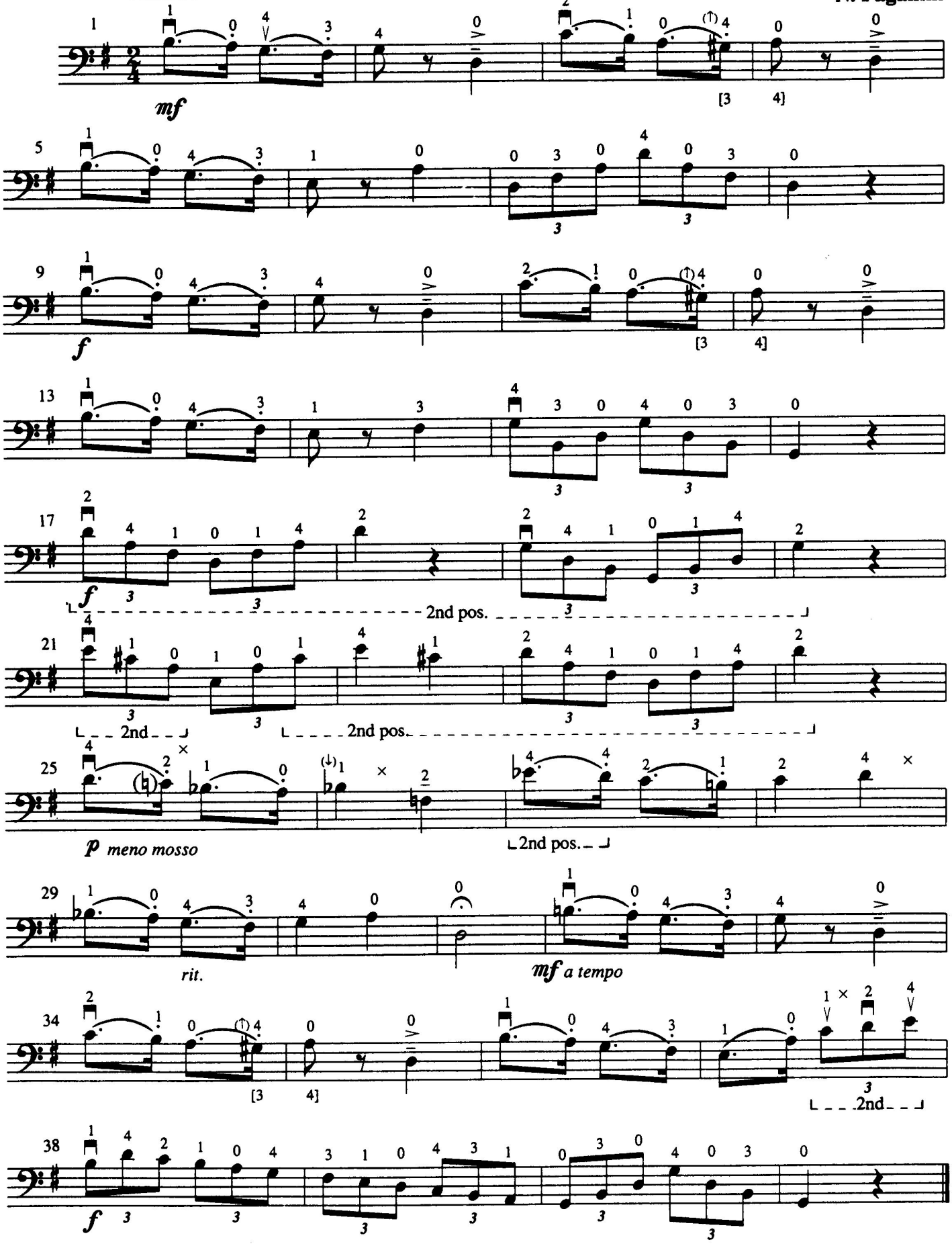
J. S. Bach



# 9 Theme from "Witches' Dance"

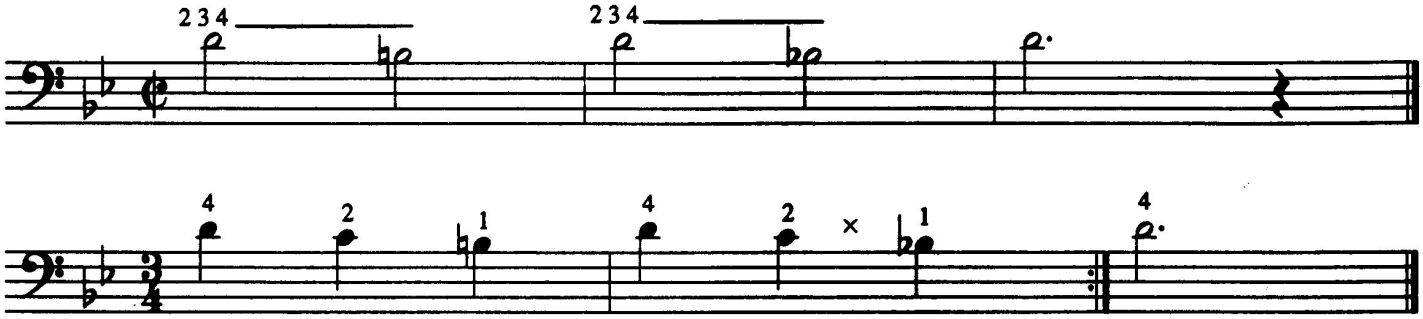
Andante

N. Paganini



# Exercise for B♭

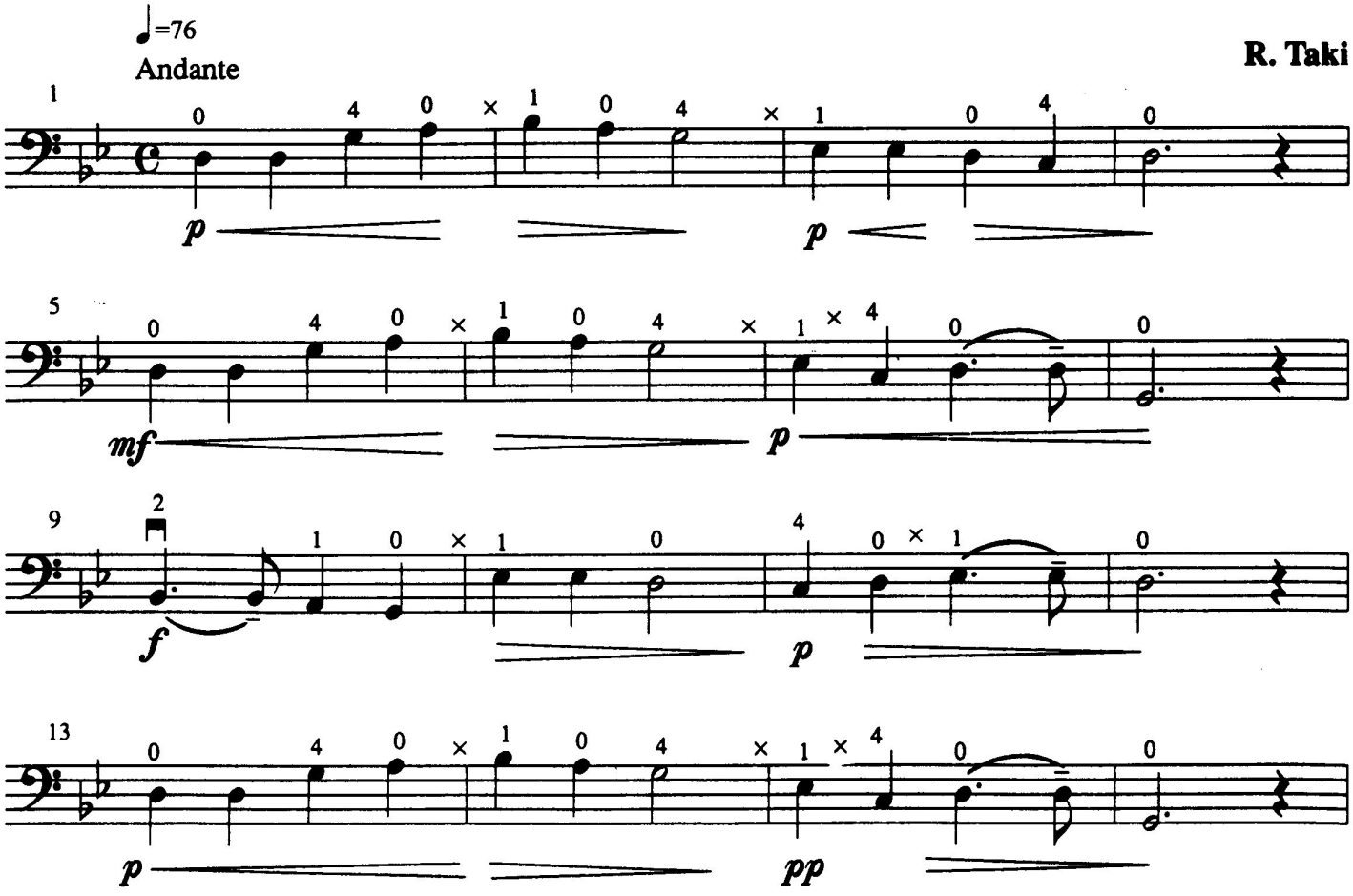
Try playing the following exercise silently. Keep second finger in place as the first finger moves back from B♮ to B♭.



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

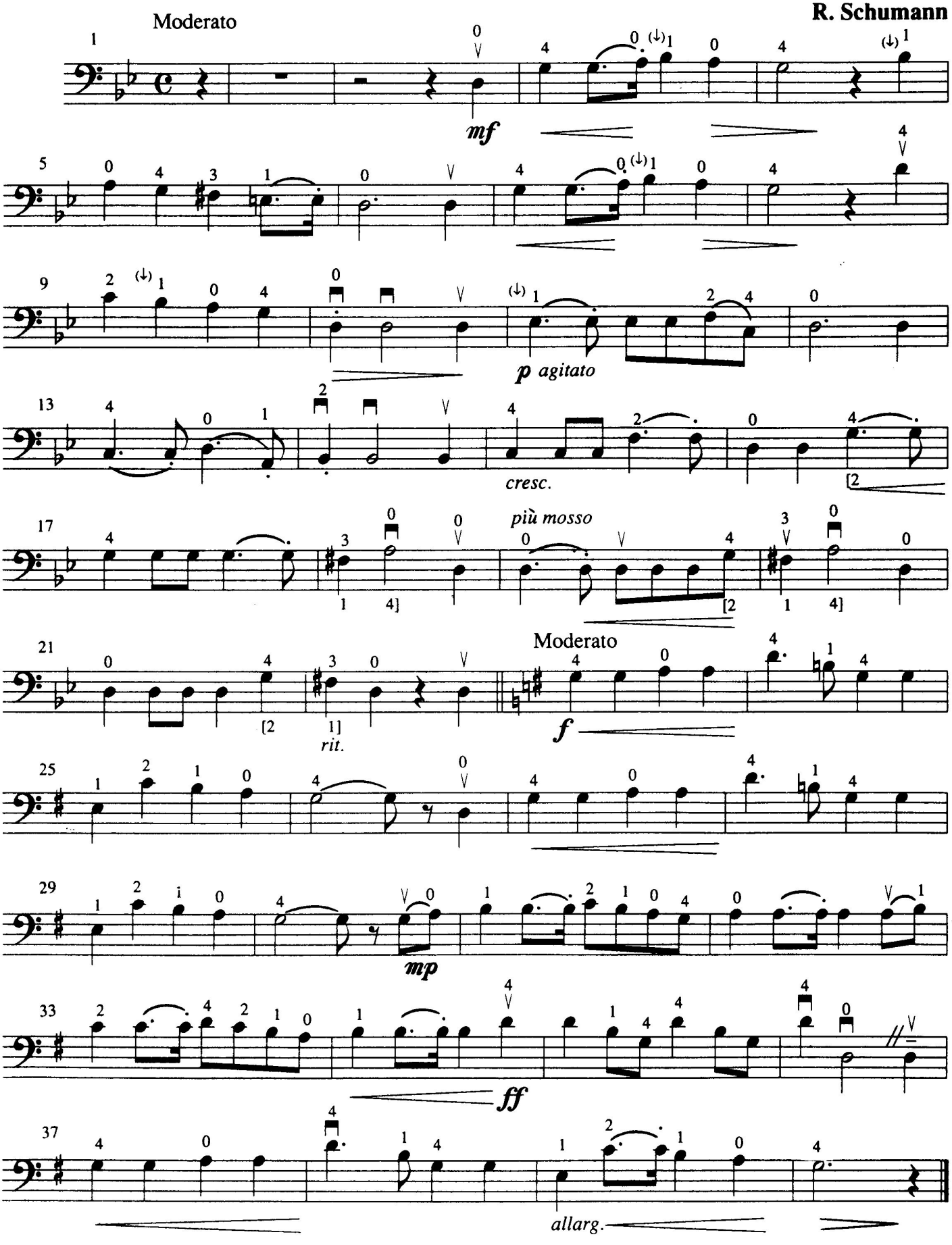
## Tonalization

# The Moon over the Ruined Castle



# 10 The Two Grenadiers

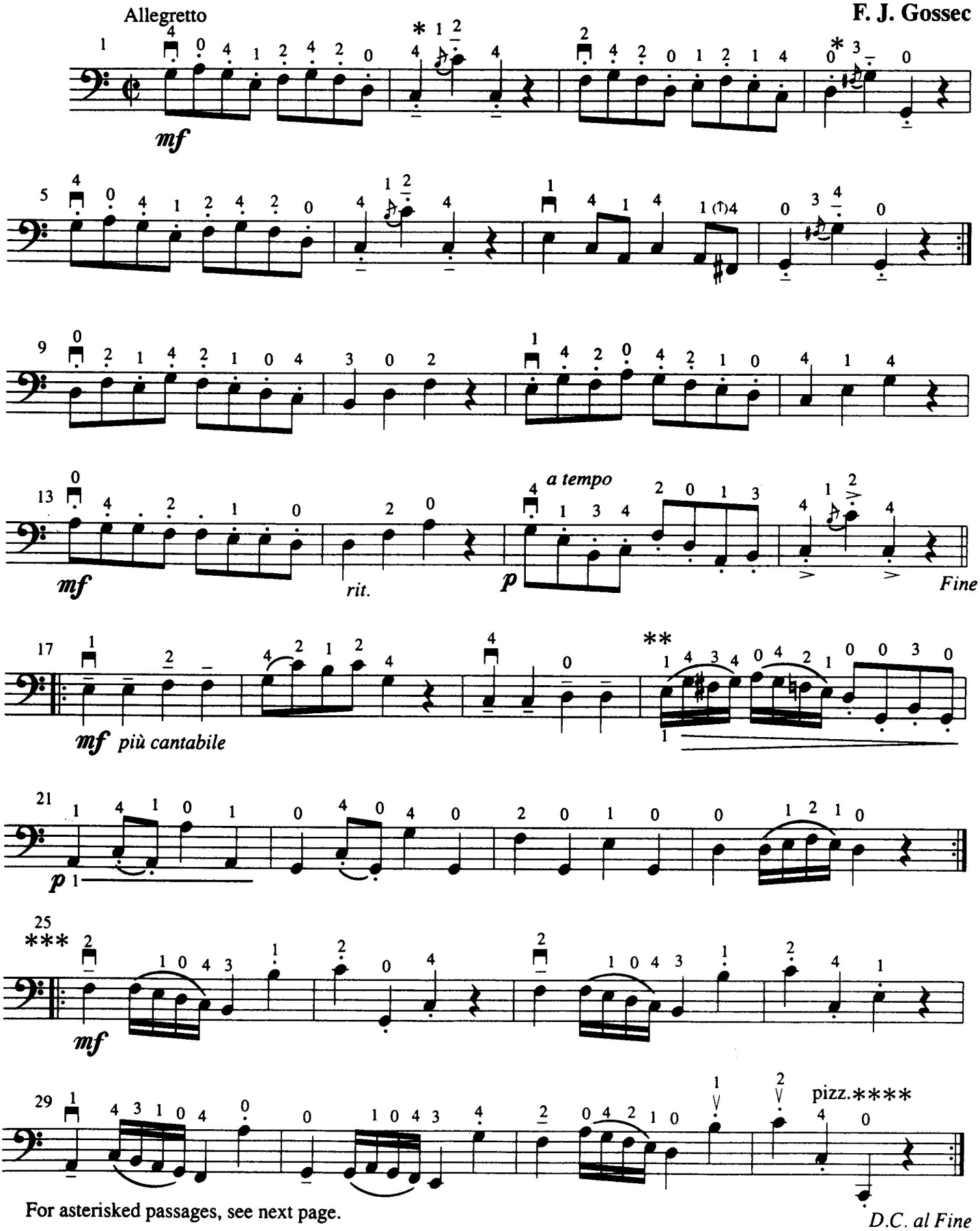
**R. Schumann**



# 11 Gavotte

Allegretto

F. J. Gossec

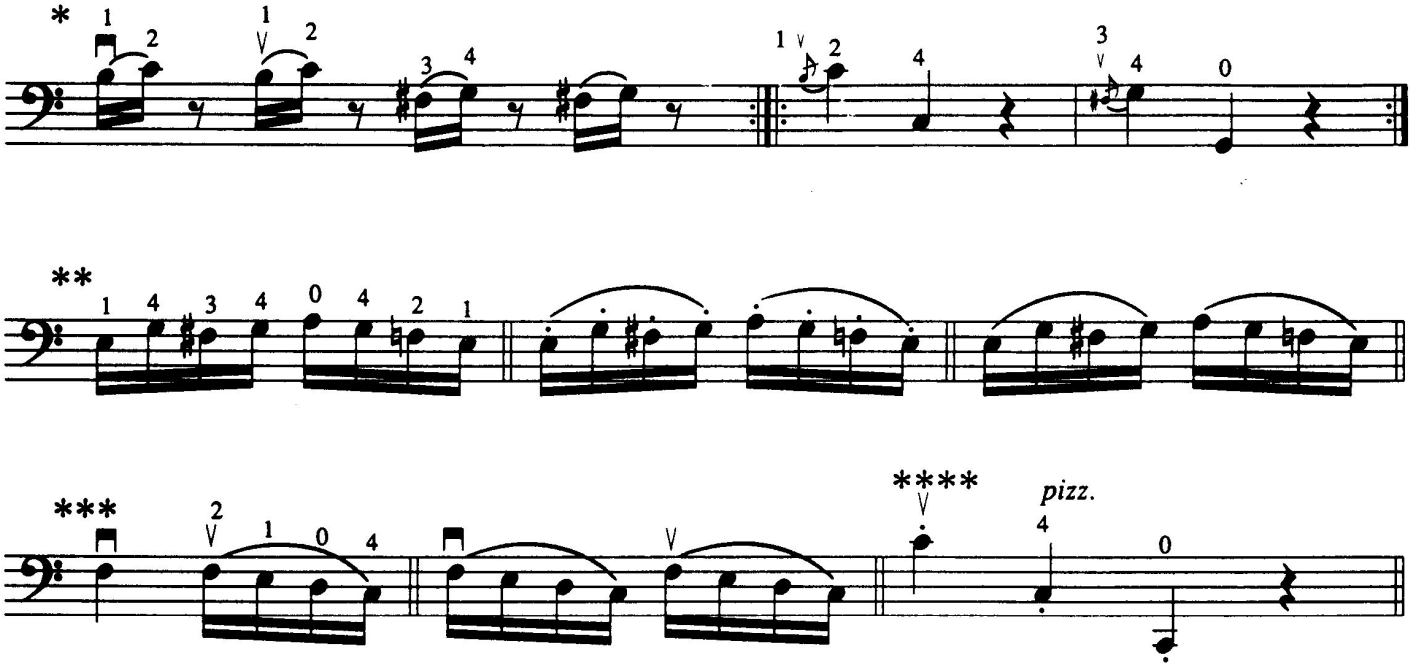



For asterisked passages, see next page.

# Preparation Exercises for Gossec Gavotte

Procedure for practice:

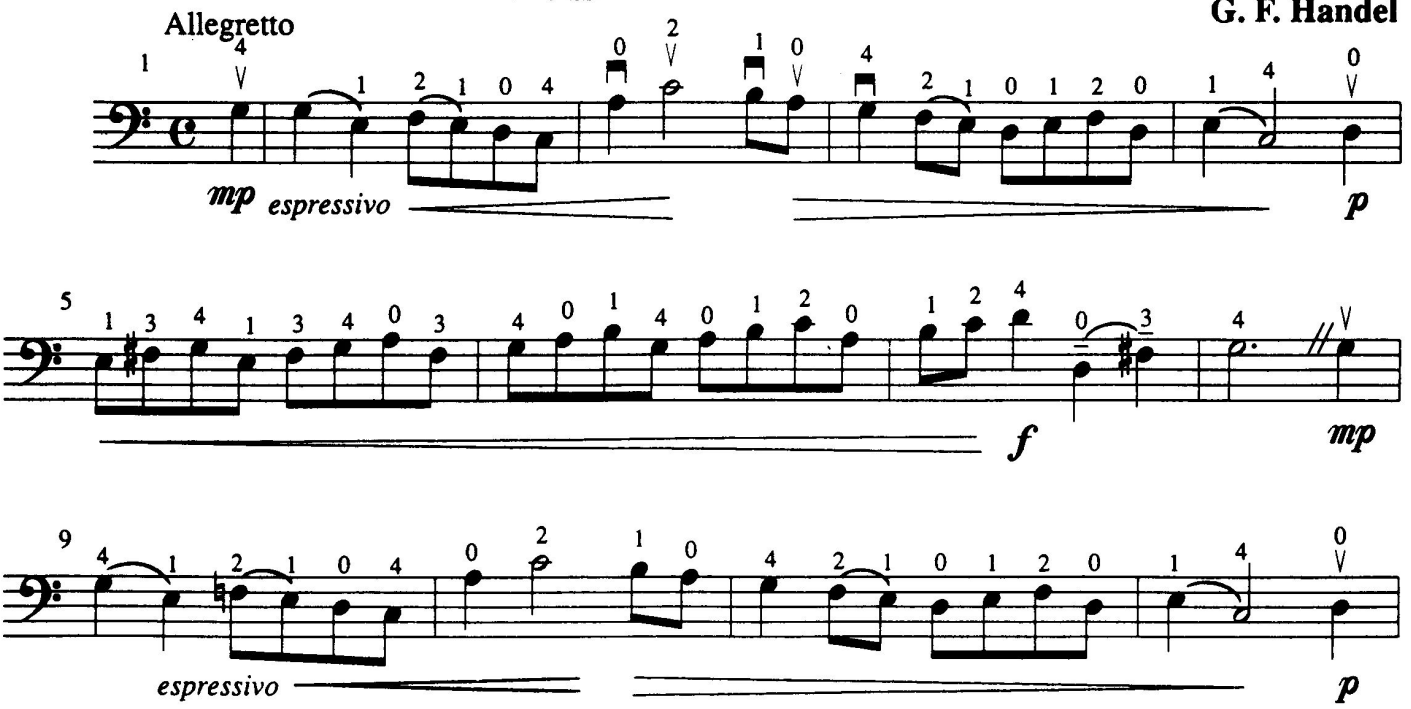
Listen carefully to the intonation.
Use a short stroke.
Place the bow on the string, then play, keeping the bow on the string during the rest.

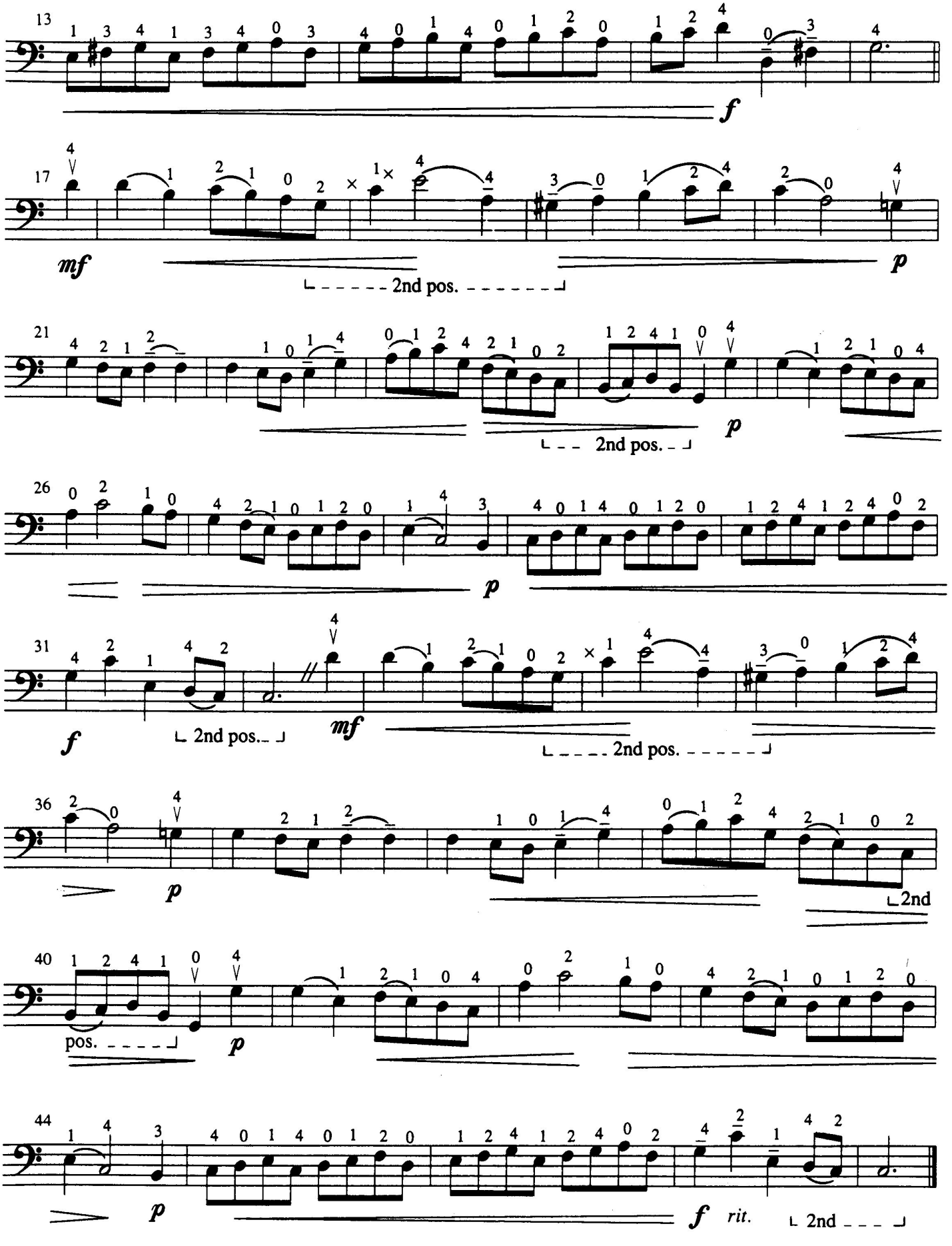



****Pluck the string with a finger of the right hand.

## 12 Bourrée

G. F. Handel




13
f
17
mf
2nd pos.
p
21
p
2nd pos.
26
p
31
f
2nd pos.
mf
2nd pos.
36
p
2nd
40
pos.
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44
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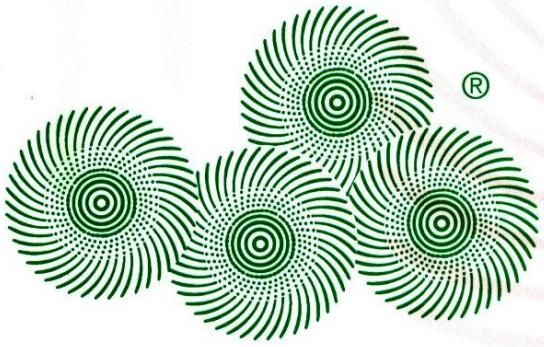

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