

# Suzuki®

## Cello School Volume 2

### Piano Accompaniment 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 cello part 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 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, 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

**Moderato**

1 *mf* **Moderato**

5 *mf*

9 *f* *p*

13 *f* (Cello plays variation on repeat)

# 2 May Time

Con moto

W. A. Mozart

The musical score is presented in a grand staff format, consisting of a bass clef staff at the top, a treble clef staff in the middle, and a bass clef staff at the bottom. The key signature is one flat (B-flat major) and the time signature is 6/8. The piece is marked 'Con moto' and 'mf' (mezzo-forte). The score is divided into four systems, each starting with a measure number: 1, 4, 8, and 12. The first system (measures 1-3) features a melodic line in the bass staff with slurs and accents, and a piano accompaniment in the treble and bass staves. The second system (measures 4-6) continues the melodic development. The third system (measures 7-9) shows a change in the piano accompaniment texture. The fourth system (measures 10-12) concludes with a decrescendo and ritardando ('dim. e rit.') in both the melodic and piano parts.

# 3 Minuet No. 1

J. S. Bach

Allegretto

The image displays a musical score for Minuet No. 1 by J.S. Bach, arranged in two systems. Each system consists of a bass clef staff (left) and a treble clef staff (right). The music is in 3/4 time and begins with a tempo marking of 'Allegretto' and a dynamic of 'mf'. The first system covers measures 1 through 6. The second system starts at measure 7 and includes first and second endings, marked with '1.' and '2.' above the staff. Dynamics shift to 'p' in the second system. The third system begins at measure 13 and features a '2nd pos.' marking with a dashed line and a downward arrow. Dynamics include 'mf' and 'p'. The fourth system starts at measure 19 and concludes with a 'rit. 2nd time' instruction. The score includes various musical notations such as slurs, accents, and fingering numbers (1, 2, 4) above notes.

# 4 Minuet No. 3

J. S. Bach

Allegretto

The musical score is presented in three systems, each containing three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Allegretto' and the dynamics are 'mp' (mezzo-piano). The phrase 'Con grazia' is written above the first two staves of each system. Measure numbers 1, 5, 9, and 13 are indicated at the beginning of their respective systems. The notation includes eighth and sixteenth notes, rests, and various articulation marks such as slurs and accents.

17

4 1 2 4 1 2 2 0 1

*mf*

*mf*

21

1 2

25

2 1 4 2 1 2 1 1

*p*

*p*

29

# 5 Chorus From "Judas Maccabaeus"

Maestoso

G. F. Handel

1

*f*  
Maestoso

*mf*

7

*p*

*p*

13

4 3 0 1 0 1

*mf* *f*

*mf* *f*

19

*rall.*

*rall.*



# 6 Hunters' Chorus

C. M. Von Weber

**Allegro**

**f**

**Allegro**

**f**

*staccato sempre*

5

2 1 4 2

9

14

19

23

27

32

# 7 Musette from English Suite No. 3

J. S. Bach

Andante pastorale

1/5

*mf - mp*

Andante pastorale

*mf - mp*

9

*mf* *p*

*mf* *p*

13

*cresc.*

*cresc.*

17

*mf* *p* *dim.*

*mf* *p* *dim.*

# 8 March in G

J. S. Bach

Allegro moderato

The musical score is written for a single melodic instrument and piano accompaniment. It consists of four systems of music, each with a single staff and a grand staff (treble and bass clefs). The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegro moderato'. The score begins with a first ending bracket at measure 1. The piano accompaniment starts at measure 1 with a mezzo-forte (*mf*) dynamic. The melodic line features several slurs and accents, with 'V' markings above measures 2, 4, 6, 8, 10, and 12. The piano accompaniment includes dynamic markings: *mf* at the start, *pp* (pianissimo) at measure 5, *p* (piano) at measure 6, *f* (forte) at measure 7, and *mf* at measure 8. The score concludes with a first ending bracket at measure 13, marked with a '1.' above the staff.

2.

17

*p* *f*

*pp* *mf*

21

1 4 3 0

*mf*

*mp*

25

29

Detailed description: This page of a musical score contains four systems of piano music, numbered 17 through 32. Each system consists of a bass staff and a grand staff (treble and bass). The key signature is one sharp (F#). The first system (measures 17-20) features a second ending bracket over measures 17-18. Dynamics include *p*, *f*, *pp*, and *mf*. The second system (measures 21-24) includes fingering numbers 1, 4, 3, and 0 above the bass staff, and dynamics *mf* and *mp*. The third system (measures 25-28) shows a long melodic line in the treble staff. The fourth system (measures 29-32) concludes the piece with a double bar line.

# 9 Theme From "Witches' Dance"

N. Paganini

Andante

*mf*

*p*

*f*

*mp*

1

6

11

16

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

21

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

*f* *p* *meno mosso*

26

4 4 2

*rit.*

32

*mf* *a tempo*

37

1 2 4 1 3 3 3 3

*f*

# The Moon over the Ruined Castle

R. Taki

*Andante*

1 *p* *p*

*Andante*

5 *mf* *p*

9 *f* *p*

13 *p* *pp*



# 10 The Two Grenadiers

R. Schumann

1 Moderato

*mf*

Musical notation for measures 1-3. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderato'. The first system shows the beginning of the piece, starting with a bass clef staff and a treble clef staff. The piano part features a rhythmic pattern of eighth and sixteenth notes. The first measure of the piano part is marked with a dynamic of *mf*. The first measure of the bass part is marked with a dynamic of *mf* and a hairpin crescendo.

4

Musical notation for measures 4-6. The piano part continues with its rhythmic pattern. The bass part has a melodic line with some chromaticism. The first measure of this system is marked with a dynamic of *mf* and a hairpin crescendo.

7

Musical notation for measures 7-9. The piano part continues with its rhythmic pattern. The bass part has a melodic line with some chromaticism. The first measure of this system is marked with a dynamic of *mf* and a hairpin crescendo.

10

*p agitato*

*p agitato*

13

*cresc.*

*cresc.*

16

*p*

19

**Più mosso**

*rit.*

*rit.*

Moderato

23

Musical score for measures 23-26. The system includes a vocal line and a piano accompaniment. The vocal line starts with a fermata on a dotted quarter note, followed by a half note, and ends with a quarter note marked with a 'V' (crescendo). The piano accompaniment features a bass line with eighth notes and a treble line with chords and eighth notes. A dynamic marking of *f* is present in both staves.

27

Musical score for measures 27-30. The vocal line continues with a fermata on a dotted quarter note, followed by a half note, and ends with a quarter note marked with a 'V'. The piano accompaniment maintains the same rhythmic pattern. A dynamic marking of *f* is present in both staves.

31

Musical score for measures 31-35. The vocal line features a series of eighth notes with a 'V' marking above the first measure. The piano accompaniment includes chords and eighth notes. Dynamic markings of *ff* are present in both staves.

36

Musical score for measures 36-40. The vocal line starts with a fermata on a dotted quarter note, followed by a half note, and ends with a quarter note marked with a 'V'. The piano accompaniment features chords and eighth notes. Dynamic markings of *allarg.* are present in both staves.

# 11 Gavotte

F. J. Gossec

Allegretto

1 *mf* *mf*

5

9

13 *mf* *rit.* *p a tempo* *Fine*  
*p* *rit.* *p a tempo* *Fine*

17 *piu cantabile*

*mf piu cantabile*



21

*p*



25

*mf*

*p*



29

*pizz.*

*D. C. al Fine*



# 12 Bourrée

G. F. Handel

Allegretto

1/9 V *mp espressivo* **Allegretto** *p*

4/12 V *p* *p*

7/15 1. 2. V *f* *mf* *p* *mf*

17 2 1 4 4 3 0 1 V

20

First system of music, measures 20-23. It consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and another single bass staff at the bottom. The music is marked with a piano (*p*) dynamic. There are slurs over the notes in the top and bottom staves. A fermata is placed over the first measure of the middle staff. A 'v' marking is present above the first measure of the top staff. A '2' is written at the end of the system.

24

Second system of music, measures 24-26. It consists of three staves: a single bass staff at the top, a grand staff in the middle, and another single bass staff at the bottom. The music is marked with a piano (*p*) dynamic. Fingerings are indicated above the notes in the top staff: 1, 2, 4, 1, 0, 4. A 'v' marking is above the first measure of the top staff.

27

Third system of music, measures 27-29. It consists of three staves: a single bass staff at the top, a grand staff in the middle, and another single bass staff at the bottom. The music is marked with a piano (*p*) dynamic. A *pp* marking appears in the middle staff towards the end of the system.

30

Fourth system of music, measures 30-32. It consists of three staves: a single bass staff at the top, a grand staff in the middle, and another single bass staff at the bottom. The music is marked with a forte (*f*) dynamic. A *rit. 2nd time* instruction is present. A first ending bracket spans measures 31 and 32, with a *mf* dynamic marking. A second ending bracket also spans measures 31 and 32, with a *f* dynamic marking. A 'v' marking is above the first measure of the top staff. The system ends with a double bar line and repeat signs.



# Suzuki<sup>®</sup>

## Cello School

Volume 2  
Cello Part  
Revised Edition





# **Suzuki**<sup>®</sup>

## **Cello School**

### **Volume 2**

#### **Cello Part**

#### **Revised Edition**

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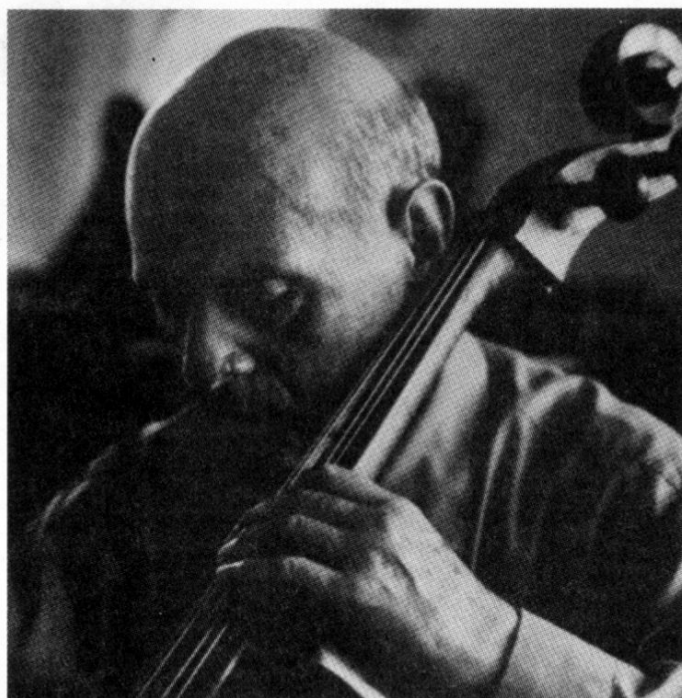
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**Maestro Pablo Casals**



Photograph by Lawrence Block



Violinists of the State

## 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 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 trill on the first measure. The second staff continues the melody with a *mf* dynamic. The third staff features a dynamic shift to *f* followed by *p*. The fourth staff returns to *f*. Fingerings are indicated by numbers 0-4 above the notes. Slurs and hairpins are used throughout to indicate phrasing and dynamics.

## Variation

The variation section consists of four staves of music in bass clef, 4/4 time. It begins with a *mf* dynamic and features more complex rhythmic patterns, including triplets and sixteenth notes. The dynamic shifts to *f* in the third staff and then to *p* in the fourth. Fingerings are indicated by numbers 0-4. Slurs and hairpins are used to indicate phrasing and dynamics.

# 2 May Time

Con moto

W. A. Mozart

*mf*

*dim. e rit.*

## Etudes for 2nd Position

Closed hand position is marked with o.  
Open hand position is marked with x.

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

2nd pos.

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

*p*

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

2nd pos. *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

*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

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

*mp con grazia*

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

L 2nd pos. ---

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

*p*

L 2nd pos. ---

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. ---

# 5 Chorus from "Judas Maccabaeus"

G. F. Handel

**1** *Maestoso*

*f*

*p*

*mf*

*f*

*rall.*

2nd pos. -----

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

Allegro

C.M. von Weber

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

*f*

5 4 0 1 2 4 1 2 1 4 2 0

L - 2nd pos. - - - - -

9 1 4 2 0 1 4 0 1 0 4 0 1 4 0

13 1 2 1 0 1 0 4 0 1 4 0

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

21 > > > > > > 4 0 1 >

25 4 2 0 > > > > > >

29 > > > > > > 1 4 1 4 >

*ff* *f*

33 1. 1 4 1 0 2. 1 4 1 0

*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 score is for a bass clef instrument in G major (one sharp) and 3/4 time. It consists of eight staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#), indicating the piece is in G major. The tempo is 'Andante pastorale'. The dynamics are marked as *mf* (mezzo-forte), *mp* (mezzo-piano), *cresc.* (crescendo), and *dim.* (diminuendo). The score includes various fingering numbers (1-4) and breath marks (V). There are two first endings (1.) and two second endings (2.) marked with '2nd pos.'. The piece concludes with a double bar line and repeat dots.

# 8 March in G

Allegro moderato

J. S. Bach

The musical score is written for a single bass clef line in G major. It consists of nine staves of music. The tempo is marked 'Allegro moderato'. The score includes various dynamics: *mf* (mezzo-forte), *p* (piano), and *f* (forte). Fingering is indicated by numbers 1-4 above notes. Slurs and accents are used throughout. A repeat sign with first and second endings is present between measures 14 and 17. A double bar line with repeat dots is at the end of measure 22. A bracketed instruction '2nd pos.' is located below measure 22. The piece concludes with a final cadence in measures 30-31.

# 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. 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. Dynamics range from *mf* (mezzo-forte) to *f* (forte) and *p* (piano). The tempo is marked *Andante* and *meno mosso*. There are several trills and triplets throughout the piece. The score is divided into measures, with measure numbers 1, 5, 9, 13, 17, 21, 25, 29, 34, and 38 clearly marked. The piece concludes with a final measure on the tenth staff.

1 *mf* [3 4]

5 3 3

9 *f* [3 4]

13 3 3

17 *f* 2nd pos. 3 3

21 3 3 2nd pos. 3 3

25 *p* *meno mosso* 2nd pos. 4 × (h) 1 × 2 4 ×

29 *rit.* *mf a tempo*

34 [3 4] 1 × 2 4 3 2nd pos.

38 *f* 3 3 3 3 3 3



# 10 The Two Grenadiers

R. Schumann

Moderato

1 0 4 0 (↓)1 0 4 (↓)1

*mf*

5 0 4 3 1 0 V 4 0 (↓)1 0 4

9 2 (↓)1 0 4 0 V (↓)1 2 4 0

*p agitato*

13 4 0 1 2 V 4 2 0 4

*cresc.*

17 4 0 3 0 V 0 4 3 0

*più mosso*

21 0 4 3 0 V 4 0 4 1 4

Moderato

*f*

25 1 2 1 0 4 0 V 4 0 4 4 1 4

*rit.*

29 1 2 1 0 4 V 0 1 2 1 0 4 0 V 1

*mp*

33 2 4 2 1 0 1 V 4 4 4 0

*ff*

37 4 0 4 1 4 1 2 1 0 4

*allarg.*



# 11 Gavotte

Allegretto

F. J. Gossec

1 4 0 4 1 2 4 2 0 \* 1 2 4 2 0 1 2 1 4 0 \* 3 0

*mf*

5 4 0 4 1 2 4 2 0 4 1 2 4 1 4 1 (↑) 4 0 3 4 0

9 0 2 1 4 2 1 0 4 3 0 2 1 4 2 0 4 2 1 0 4 1 4

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

*mf* *rit.* *p* *a tempo* *Fine*

17 1 2 4 2 1 2 4 4 0 \*\* 1 4 3 4 0 4 2 1 0 0 3 0

*mf* *più cantabile*

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

*p* 1

25 \*\*\* 2 1 0 4 3 1 2 0 4 2 1 0 4 3 1 2 4 1

*mf*

29 1 4 3 1 0 4 0 1 0 4 3 4 2 0 4 2 1 0 1 2 pizz.\*\*\* 4 0

For asterisked passages, see next page.

*D.C. al Fine*

## 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

Allegretto

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

*f*

Detailed description: This musical staff contains measures 13 through 16. It features a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 0) and accents. A dynamic marking of *f* is placed below the staff.

17 4 1 2 1 0 2 x 1 x 4 3 0 1 2 4 2 0 4

*mf* *p*

L - - - 2nd pos. - - - J

Detailed description: This musical staff contains measures 17 through 20. It includes fingerings (4, 1, 2, 1, 0, 2, x, 1, x, 4, 3, 0, 1, 2, 4, 2, 0, 4) and accents. A dynamic marking of *mf* is at the start, and *p* is at the end. A bracket labeled "L - - - 2nd pos. - - - J" spans measures 18-19.

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

*p*

L - - - 2nd pos. - - - J

Detailed description: This musical staff contains measures 21 through 25. It features fingerings (4, 2, 1, 2, 1, 0, 1, 4, 0, 1, 2, 4, 2, 1, 0, 2, 1, 2, 4, 1, 0, 4, 1, 2, 1, 0, 4) and accents. A dynamic marking of *p* is at the end. A bracket labeled "L - - - 2nd pos. - - - J" spans measures 23-24.

26 0 2 1 0 4 2 1 0 1 2 0 1 4 3 4 0 1 4 0 1 2 0 1 2 4 1 2 4 0 2

*p*

Detailed description: This musical staff contains measures 26 through 30. It features fingerings (0, 2, 1, 0, 4, 2, 1, 0, 1, 2, 0, 1, 4, 3, 4, 0, 1, 4, 0, 1, 2, 0, 1, 2, 4, 1, 2, 4, 0, 2) and accents. A dynamic marking of *p* is at the end.

31 4 2 1 4 2 4 1 0 2 x 1 4 3 0 1 2 4

*f* *mf*

L 2nd pos. - - - J L - - - 2nd pos. - - - J

Detailed description: This musical staff contains measures 31 through 35. It includes fingerings (4, 2, 1, 4, 2, 4, 1, 0, 2, x, 1, 4, 3, 0, 1, 2, 4) and accents. Dynamic markings of *f* and *mf* are present. Two brackets labeled "L 2nd pos. - - - J" are shown.

36 2 0 4 2 1 2 1 0 1 4 0 1 2 4 2 1 0 2

*p*

L 2nd

Detailed description: This musical staff contains measures 36 through 39. It features fingerings (2, 0, 4, 2, 1, 2, 1, 0, 1, 4, 0, 1, 2, 4, 2, 1, 0, 2) and accents. A dynamic marking of *p* is at the start, and "L 2nd" is at the end.

40 1 2 4 1 0 4 1 2 1 0 4 0 2 1 0 4 2 1 0 1 2 0

*p*

pos. - - - J

Detailed description: This musical staff contains measures 40 through 43. It features fingerings (1, 2, 4, 1, 0, 4, 1, 2, 1, 0, 4, 0, 2, 1, 0, 4, 2, 1, 0, 1, 2, 0) and accents. A dynamic marking of *p* is at the start, and "pos. - - - J" is at the end.

44 1 4 3 4 0 1 4 0 1 2 0 1 2 4 1 2 4 0 2 4 1 4 2

*p* *f rit.*

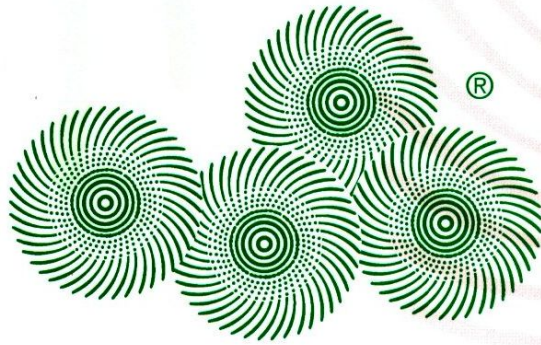
L 2nd - - - J

Detailed description: This musical staff contains measures 44 through 47. It features fingerings (1, 4, 3, 4, 0, 1, 4, 0, 1, 2, 0, 1, 2, 4, 1, 2, 4, 0, 2, 4, 1, 4, 2) and accents. Dynamic markings of *p* and *f rit.* are present. A bracket labeled "L 2nd - - - J" is at the end.

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