

# Suzuki®

## Cello School

### Volume 8

## Piano Accompaniment

## Revised Edition

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ISBN 0-87487-363-0

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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 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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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.

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# Sonata in G major

Giovanni Battista Sammartini  
(1698-1775)

**Allegro**

The musical score consists of four systems of music, each with three staves: Treble, Bass, and a continuo staff (indicated by a basso continuo symbol). The key signature is one sharp (G major), and the time signature is common time (indicated by a '4'). The dynamics and performance instructions include:

- System 1 (Measures 1-4):** Dynamics: **f**, **p**. Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Continuo staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Continuo staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Continuo staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Continuo staff has eighth-note pairs.
- System 2 (Measures 5-8):** Dynamics: **p**, **f**. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Continuo staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Continuo staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Continuo staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Continuo staff has eighth-note pairs.
- System 3 (Measures 9-12):** Dynamics: **p**, **f**. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Continuo staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Continuo staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Continuo staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Continuo staff has eighth-note pairs.
- System 4 (Measures 13-16):** Dynamics: **p**, **f**, **p**. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Continuo staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Continuo staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Continuo staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Continuo staff has eighth-note pairs.

Musical score page 5, measures 1-2. The score consists of three staves. The top staff is bass clef, B-flat key signature, and common time. It has dynamic *f*. The middle staff is treble clef, F major key signature, and common time. It has dynamic *f*. The bottom staff is bass clef, D major key signature, and common time. It has dynamic *f*.

Musical score page 5, measures 28-30. The top staff is bass clef, B-flat key signature, and common time. It has dynamic *p dolce* and *f*. The middle staff is treble clef, F major key signature, and common time. It has dynamic *p dolce* and *f*. The bottom staff is bass clef, D major key signature, and common time. It has dynamic *f*.

Musical score page 5, measures 34-36. The top staff is bass clef, B-flat key signature, and common time. It has dynamic *p* and *f*. The middle staff is treble clef, F major key signature, and common time. It has dynamic *p* and *f*. The bottom staff is bass clef, D major key signature, and common time. It has dynamic *f*.

Musical score page 5, measures 40-42. The top staff is bass clef, B-flat key signature, and common time. It has dynamic *p* and *f*. The middle staff is treble clef, F major key signature, and common time. It has dynamic *p* and *f*. The bottom staff is bass clef, D major key signature, and common time. It has dynamic *f*.

45

53

62

72

81

*p*

*ritenuto*

*a tempo*

*f*

*ritenuto*

89

*dim.*

*p*

99

*cresc.*

*f*

*cresc.*

*cresc.*

*f*

*p*

105

**Grave**

4

13

17

**Vivace**

5

9

13

*f*      *p*      *f*

*mf*      *f*

21

*p*      *f*      *p*

25

*f*      *mf*      *mp*      *p*

*f*      *mf*      *mp*      *p*

29

*cresc.*      *f*      *p*

33

*f*      *p*      *f*

37

*tr*      *p*      *f*

42

*f*      *p*      *f*

# Allegro Appassionato

Op. 43

Camille Saint-Saëns  
(1835-1921)

**Allegro**

1      *f*

10     *dim.*    *p*

19     *sf*       *sf*

28     *dim.*    *ff*      *mp*

pp      *f*      *mp*

39

46

53

62

70                              *v più lento*                              *cresc. e string.*

*più lento*                              *cresc. e string.*

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

89

98

107

*cresc.*

*dim.*

114

*p*

*ff*

*f*

*mp*

120

*mf*

*p*

125

*ff*

*f*

*mp*

131

138

144

150

156

162

168

174

182

*poco meno mosso*

*dolce*

*rit.*

*pp* *poco meno mosso*

*rit.*

192

*a tempo*

*cresc.*

*f*

*a tempo*

*cresc.*

*f*

201

*ff*

*mf*

*cresc.*

209

*ff*

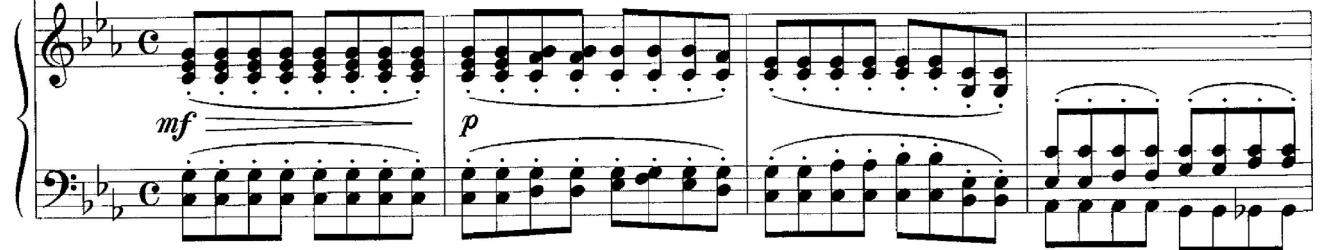
*ff*

# Élégie

Op. 24

Gabriel Fauré  
(1845-1924)

Molto Adagio



5

9

13

17

*PPP*

*dolcissimo*

22

*sempre molto adagio*

*pp*

*pp*

24

*cantabile espressivo*

*3*

*3*

*sempre legato*

25

*3*

*3*

26

*espressivo*

(27)

*sempre pp*

*dolce*

29

*poco rit.*

*a tempo*

*espressivo*

*poco rit.*

*a tempo*

(30)

32

(33)

35

36

37

8va

poco rit.

38

poco rit.

Red.

a tempo

ff

a tempo

ff

39

40

41

42

(43)

(45)

(47)

48

*semper dim.*

49

*semper dim.*

50

*ppp*

*dolcissimo*

51

*pp*

# Scherzo

Op. 12

Daniel van Goens  
(1904-1930)

Vivace molto e con spirito

1

8

15

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 four measures, with the first and fourth measures featuring wavy vertical lines above the notes. The bottom staff uses a bass clef and consists of four measures, showing chords with a bass line. A dynamic marking 'p' is placed below the third measure of the bottom staff.

35

Three staves of musical notation. The top staff uses a treble clef and consists of two measures of sixteenth-note patterns. The middle staff uses a treble clef and consists of two measures, with the first and second measures featuring wavy vertical lines above the notes. The bottom staff uses a bass clef and consists of two measures, showing a bass line. Measures 35 and 36 are shown, with a dynamic marking 'p' at the start of measure 36.

41

Three staves of musical notation. The top staff uses a treble clef and consists of five measures of sixteenth-note patterns. The middle staff uses a treble clef and consists of five measures, with the first and fifth measures featuring wavy vertical lines above the notes. The bottom staff uses a bass clef and consists of five measures, showing a bass line. Measures 41 through 45 are shown, with a dynamic marking 'p' at the start of measure 45.

47

Three staves of musical notation. The top staff uses a treble clef and consists of five measures of sixteenth-note patterns. The middle staff uses a treble clef and consists of five measures, with the first and fifth measures featuring wavy vertical lines above the notes. The bottom staff uses a bass clef and consists of five measures, showing a bass line. Measures 47 through 51 are shown, with a dynamic marking 'pp' at the start of measure 51.

53

*très léger*

cresc.

59

f

60

61

62

63

64

65

66

67

68

69

70

71

pizz.

pp

ff

**Cantando**

79 *arco*  
*dolce grazioso*

87

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.*

*dim.*

155

*p*

*f*

162

*p*

*f*

169

*p*

*f*

176

183 *cresc.*

190 *f*

197 *pizz.* *p*

*pp* *pp*

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ISBN 0-87487-361-4

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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 bassoon music. Staff 1 (measures 1-4) starts with a dynamic **f**. Staff 2 (measures 5-10) includes fingerings (1-4) and a trill instruction (*tr*). Staff 3 (measures 10-15) includes dynamics (**p**, **I**, **II**) and fingerings (0-3). Staff 4 (measures 15-19) includes dynamics (**f**, **p**, **p**, **f**) and fingerings (0-9). Staff 5 (measures 19-28) includes dynamics (**p**, **f**) and fingerings (0-4). Staff 6 (measures 28-34) includes dynamics (**p**, **dolce**, **f**) and fingerings (0-4). The score concludes with a final dynamic **f**.

39

40

49

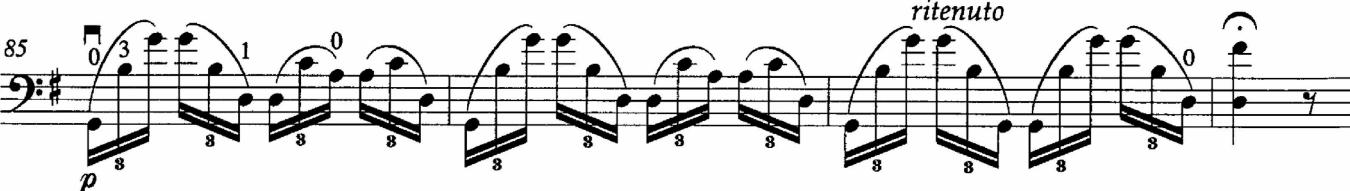
55

61

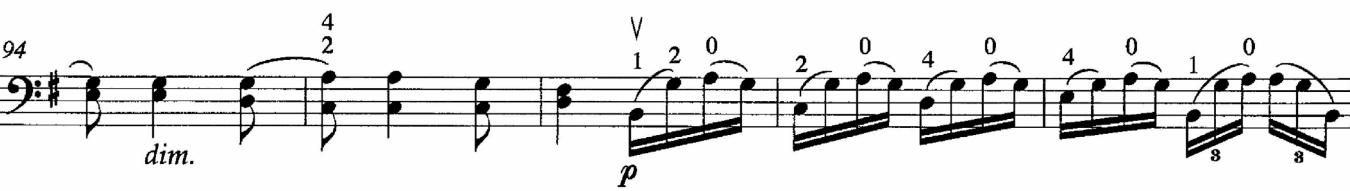
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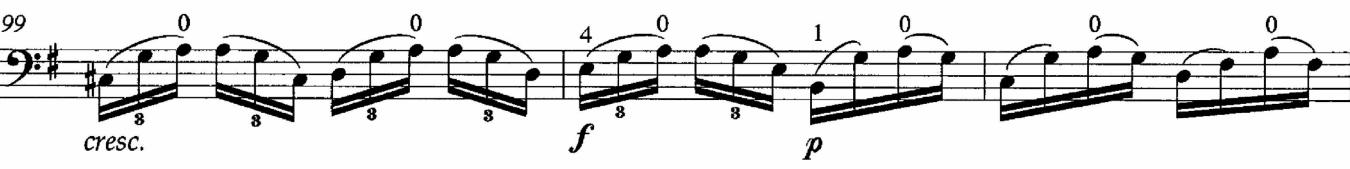
73

79

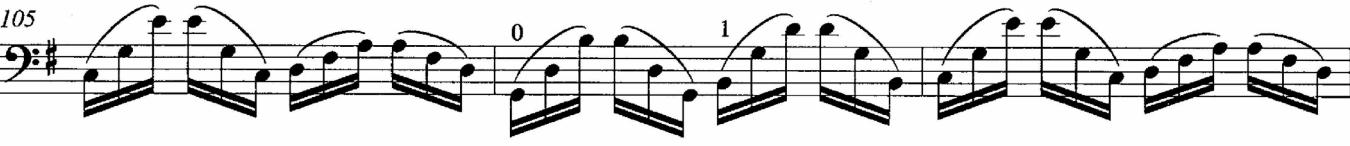
85 

*a tempo* V 4 

94 

99 

102 

105 

108 

**Grave**

12/8 time signature throughout.

Measure 1: Grave,  $\text{C}^{\#}$ ,  $mf-p$ . Fingerings: 0, 2, 4, 1.

Measure 2:  $p$ . Fingerings: II, I.

Measure 3:  $mp$ . Fingerings: 3, 4, 8, 1.

Measure 4:  $mf$ . Fingerings: 4, 1.

Measure 5:  $p$ . Fingerings: II, I.

Measure 6:  $tr$ . Fingerings: 4, 2, 1.

Measure 7:  $tr$ . Fingerings: 4, 4, 4, 4, 4, 0, 1.

Measure 8:  $f$ . Fingerings: II, I.

Measure 9:  $mf$ . Fingerings: 1, 2.

Measure 10:  $rit.$  Fingerings: 3, 2.

Measure 11:  $pp$ . Fingerings: 0, 2.

Measure 12:  $I$ . Fingerings: 4, 3, 8, 8.

Measure 13:  $p$ . Fingerings: 4, 4.

Measure 14:  $tr$ . Fingerings: 4, 3, 4.

Measure 15:  $p$ . Fingerings: 4, 4.

Measure 16:  $rit.$  Fingerings: 3, 3.

Measure 17:  $tr$ . Fingerings: 4, 3, 4.

Measure 18:  $tr$ . Fingerings: 4, 1.

Measure 19:  $4$ .

**Vivace**

1      *f*

4      *p*      *cresc*      3

7      *f*      *p*      *f*

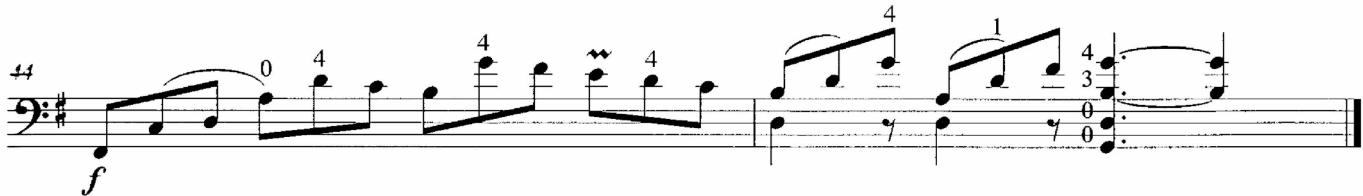
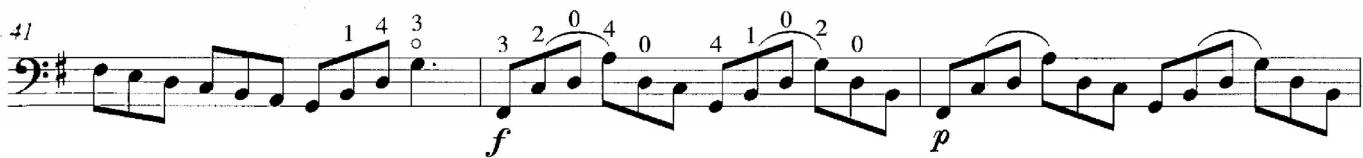
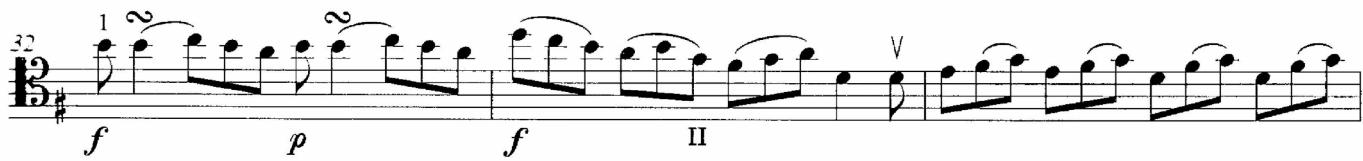
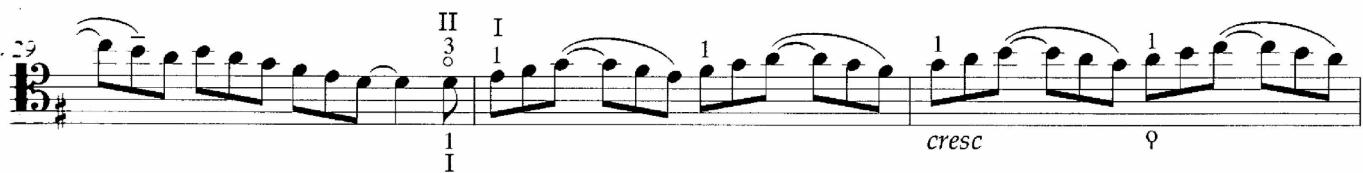
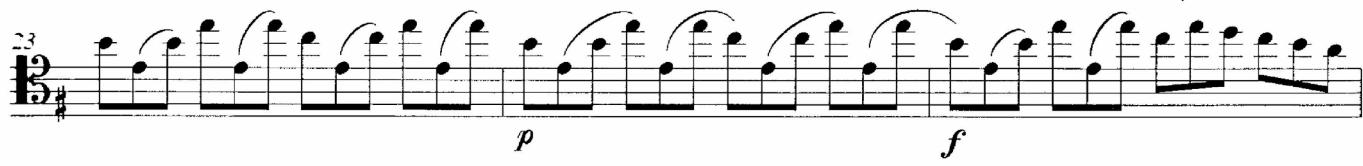
10     *p*      *f*      II      *tr.*

13     *f*      *p*

15     *f*

18     *mf*      3      4      3      0      3      4      I      3      V

20     I      4      3      II      2      1      3      1      *p*      *f*



# Allegro Appassionato

Op. 43

Camille Saint-Saëns  
(1835-1921)

**Allegro**

4

10

18

26

34

42

50

59

66

*f*

*sf*

*ff*

*mp*

*mf*

*dim.*

I

II

*pp*

73 *più lento*      2 *cresc. e string.*      3      *a tempo*  
*f dim.*

82 \*      1 4      2 1 4      3  
*p*      *sempre p*

89      4      2      4      1 4      2  
*p*

97      3      2      1 3      4  
I      2 4      4      1      1 2      3 3      3 3

105      4      1      3      2      4      1      2  
*cresc.*      4      4      4      4      4

113      II      4      2      4      4      1  
*dim. III*      3      4      3      *p*      *ff*  
*mp*

120      1      2      0      2      1      2  
*mf*      3      *ff*      *mp*

127      1      2      3      2      4      1  
*dim.*      3      4

134      0 1      4 0      2 3      2 4      4 4      2 4  
*cresc.*

\*Alternate bowing



143

150

156

162

170

177

184

193

202

208

# Élégie

Op. 24

Gabriel Fauré  
(1845-1924)

Molto Adagio

The musical score consists of ten staves of music for cello, arranged in two systems. The first system starts with a dynamic of **f** and includes measures 1 through 15. The second system starts with a dynamic of **ff** and includes measures 16 through 32. Measure numbers are indicated at the beginning of each staff. Various performance instructions are included, such as *cresc.*, *sempre f*, *ppp*, *poco rit.*, *a tempo*, *espressivo*, *poco a poco cresc.*, and *molto cresc.*. Fingerings are marked above the notes throughout the score.

34

Scherzo  
Op. 12

Daniel van Goens  
(1904-1930)

Vivace molto e con spirito

16

Scherzo  
Op. 12

Daniel van Goens  
(1904-1930)

Vivace molto e con spirito

*f*      *p*

7

13

19

25

30

36

42

48

54

59

cresc.

*f*

65

*Cantando*

79      *arco*  
dolce grazioso

85

92      *rall.*      II      III      *molto animato*

99

106     II      III      *a tempo*      *rall.*      *a tempo*      *cresc. e con fuoco*

113

121     *con grazia*      *dolce*      *a tempo*      *rall.*

127

133     *rall.*      II      III

140 **Tempo I**

*p*

146

152 *cresc.*

157 *p*

162

168

174

180 *cresc.*

185 *f*

191

197 *pizz.* *p*