

# Suzuki<sup>®</sup>

## Cello School

### Volume 10

## Piano Accompaniments

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## INTRODUCTION

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Note: The original manuscript version of the cello part is included in the piano part. For ease of performance, the dynamics of the edited cello part are used.

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.





April 16, 1961 - Pablo Casals and Shinichi Suzuki - two humanitarians who share the belief in the power of music to encourage world peace.

# CONTENTS

<b>1</b>	<b>Concerto in B<math>\flat</math> Major, Boccherini/Grützmacher .....</b>	<b>4</b>
	<b>Allegro moderato .....</b>	<b>4</b>
	<b>Cadenza, by Frederich Grützmacher .....</b>	<b>14</b>
	<b>Adagio (non troppo).....</b>	<b>17</b>
	<b>Rondo - Allegro .....</b>	<b>20</b>
	<b>Cadenza 1, by Frederich Grützmacher.....</b>	<b>29</b>

# Concerto in B $\flat$ Major

for Cello and Orchestra

Boccherini/Grützmacher

**Violoncello** *Allegro moderato*

**Piano** *Allegro moderato*  
*Tutti*  
*p*  
*cresc. poco a poco*

2

4

*f* *poco dim.* **Solo** *f*

6

mf

*fz* *mf*

This system contains measures 6 and 7. The bass line features a complex, rhythmic pattern with many sixteenth notes, marked with accents and slurs. The treble line has a more melodic line with slurs and ties. Dynamics include *mf* in the treble and *fz* and *mf* in the bass.

8

*p* *poco cresc.* *f*

This system contains measures 8 and 9. The bass line continues with its rhythmic pattern, marked with *cresc.* and *f*. The treble line has rests in measure 8, followed by notes in measure 9, marked with *p* and *poco cresc.*

10

*mf* *fz* *p*

This system contains measures 10 and 11. The bass line has a dynamic shift from *fz* to *p*. The treble line has *mf* in measure 10 and rests in measure 11.

12

*cresc.* *sf* *mf* *cresc.* *f* *p*

*p* *cresc.* *mfz* *mp* *mf* *p*

This system contains measures 12 and 13. The bass line has a series of dynamics: *cresc.*, *sf*, *mf*, *cresc.*, *f*, and *p*. The treble line has *p*, *cresc.*, *mfz*, *mp*, *mf*, and *p*.

14

*cresc.*  
*pfz* *p* *cresc.*

16

*calmand.*  
*f* *p dolce*  
*calmand.*  
*mf* *p*

*And.* \*

18

*cresc.*  
*cresc.*

20

*tr*  
*mf* *p* *molto cresc.* *f* *pp*  
*mp* *p* *mf* *pp*

22

*lento*

Musical score for measures 22-23. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a trill at the end of measure 23. The grand staff contains a piano accompaniment. Dynamics include *cresc.*, *rit.*, *f*, and *mf*. The tempo is marked *lento*.

24

Musical score for measures 24-25. The system consists of three staves. A box labeled 'A' is placed above the first staff in measure 24. The top staff has a melodic line with a *restez* marking. The grand staff has a piano accompaniment. Dynamics include *p ma espress. a tempo*, *a tempo*, *p*, and *poco cresc.*.

26

Musical score for measures 26-27. The system consists of three staves. The top staff has a melodic line with a *p* dynamic. The grand staff has a piano accompaniment. Dynamics include *p*, *cresc.*, *mf*, and *poco*.

28

Musical score for measures 28-29. The system consists of three staves. The top staff has a melodic line with a *cresc.* dynamic. The grand staff has a piano accompaniment. Dynamics include *mf*, *p*, and *pfz*.

30

*f*

*cresc.* *mf* *cresc.*

This system contains measures 30 and 31. It features a single staff at the top with a treble clef and a key signature of one flat. Below it are two staves for the piano, with a grand staff brace on the left. The piano part begins with a *cresc.* marking, followed by a *mf* dynamic. The right hand of the piano has a melodic line with a slur over measures 30-31, and the left hand has a rhythmic accompaniment. A *cresc.* marking is also present in the right hand of the piano for measure 31.

32

**Tutti**

*f*

This system contains measures 32 and 33. The piano part is marked **Tutti** and *f*. The right hand features a complex, rapid melodic line with many slurs and ties. The left hand has a steady eighth-note accompaniment. The key signature changes to two flats at the start of measure 33.

34

*ff* *f sempre*

This system contains measures 34 and 35. The piano part continues with the *f* dynamic, which is further specified as *f sempre*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The key signature remains two flats.

36

*ffp* *cresc. poco a poco*

This system contains measures 36 and 37. The piano part is marked *ffp*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The key signature changes to one flat at the start of measure 37. A *cresc. poco a poco* marking is present in the right hand of the piano for measure 37.

38

Musical score for measures 38-39. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It features a melodic line with slurs and ties. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with triplets of eighth notes.

39

Musical score for measures 39-40. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It features a melodic line with slurs and ties, marked *poco calmand.* The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with triplets and a *f* dynamic marking. There are also markings *red.* and *\** below the staff.

40

Musical score for measures 40-41. The system consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature, marked *tranquillo* and *p ma espress.* The middle staff is in treble clef with a key signature of one flat and a common time signature, marked *Solo* and *p tranquillo*. The bottom staff is in bass clef with a key signature of one flat and a common time signature, marked *p tranquillo*. Dynamics include *cresc.* and *sf*.

42

Musical score for measures 42-43. The system consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature, marked *pp*. The middle staff is in treble clef with a key signature of one flat and a common time signature, marked *pp*. The bottom staff is in bass clef with a key signature of one flat and a common time signature, marked *pp*. Dynamics include *pp* and *poco*.

43

mf *cresc.* *f nobile* *p*

*p* *cresc.* *mf* *p*

Detailed description: This system covers measures 43 and 44. The bass staff begins with a mezzo-forte (mf) dynamic and a crescendo (cresc.) leading to a forte (f) section marked 'nobile', which then decrescendos to piano (p). The treble staff starts piano (p), crescendos to mezzo-forte (mf), and then decrescendos back to piano (p). The bass line features a rhythmic pattern of eighth notes with accents, while the treble line has a melodic line with slurs and ties.

45

*meno* *mf* *dim.*

*meno* *mp* *dim.*

Detailed description: This system covers measures 45 and 46. The bass staff starts with a mezzo-forte (mf) dynamic and a decrescendo (dim.) to mezzo-piano (mp). The treble staff starts with a mezzo-piano (mp) dynamic and a decrescendo (dim.). The bass line continues with the eighth-note rhythmic pattern, and the treble line features a melodic line with slurs and ties.

47

*pp* *poco*

*poco espress.* *pp* *poco*

Detailed description: This system covers measures 47 and 48. The bass staff starts with a pianissimo (pp) dynamic and a poco (poco) marking. The treble staff starts with a pianissimo (pp) dynamic and a poco (poco) marking, followed by a poco espress. (poco espress.) marking. The bass line features a complex rhythmic pattern with many sixteenth notes, and the treble line has a melodic line with slurs and ties.

48

*più*

*più*

Detailed description: This system covers measures 49 and 50. The bass staff starts with a più (più) marking. The treble staff starts with a più (più) marking. The bass line continues with the complex rhythmic pattern, and the treble line has a melodic line with slurs and ties.



49

*f*

*mf*

50

*f*

*fz*

51

*mf* *f* *dim. poco a poco*

*mf* *dimin. poco*

52

*e ritard.*

*a poco* *e ritard.*

54 C

*f a tempo* *f* *mf* *cresc.*

*mf* *f a tempo* *p* *poco cresc.*

57

*f*

*mf*

59

*f* *p* *cresc.* *f* *p*

*p* *cresc.* *mfz* *p*

61

*poco cresc.* *mf* *più cresc.* *f*

*cresc. poco a poco* *f*

63

*p* *cresc.* *f* *p dolce* *calmand.*

*p* *cresc.* *mf*

*ad.* \*

65

*p* *cresc.* *f*

*p* *cresc.*

68

*mf* *p* *molto cresc.* *f* *pp*

*mp* *p* *mf* *pp*

70

*cresc.* *rit.* *f* *p ma espresso* *a tempo*

*cresc.* *rit.* *mf* *a tempo*

D

73

*p*

*p*

*poco cresc.*

*p*

75

*cresc.*

*mf*

*f*

*poco*

*mf*

76

*p*

*cresc.*

*f*

*p*

*pfz*

**Tutti**

*mf cresc.*

1

2

3

3

4

79

**Cadenza**

*p tranquillo*

**Solo**

*f*

*cresc. e rit.*

*ff*

Red.

\*

Red.

\*

1 *un poco accel. e cresc.*

3 *f dim. accel. calmand.*

4 *p tranquillo poco accel. e cresc.*

6 *f brillante calmand.*

7 *a tempo p cresc.*

9 *mf accel. calmand. f molto riten. p dolce*

11 *calmand.*

12 *restez p cresc. mf*

13 *pp*

14 *poco p mf*

15 *p* *cresc.* *accel.*

16 *rit.*

17 *a tempo*  
*f grandioso* *mf*

18 *cresc.* *rit.* *f* *p* *accel.*

20 *ffp* *a tempo* *cresc.* *accel.* *calmand.* *e rit. molto* *lento*

*mf*

82 *f a tempo*  
**Tutti**  
*f a tempo* *sempre f* *dim. poco a poco*

84 *p* *f* *pesante*

Adagio (non troppo)

*p con espress.*

**Tutti**

**Solo**

*p* *f* *p*

red. \*

[2a volta *pp*]

*cresc.* *mf*

*cresc.* *mp*

tr

*p dolce* *sf* *p* *pp*

*p* *sf* *p*

3 3

10 *pp* *poco* *cresc.* *f* *dim.* *pp*

*cresc.* *mf* *dim.* *pp*

12

12 a 13

*dim.* *p espress.* *mf* *p*

*dim.* *p* *cresc.* *mp*

15

*cresc.* *f* *pp*

*p* *cresc.* *f* *pp*

17

*cresc.* *f*

*cresc.*

18

*f* *mf*

*mf*



19

*p cresc.* *mf* *dim.* *p cresc.*

*p cresc.* *mp* *dim.* *p cresc.*

Musical score for measures 19-20. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *p cresc.* dynamic, followed by *mf*, *dim.*, and *p cresc.*. The piano accompaniment features a *p cresc.* dynamic, then *mp*, *dim.*, and *p cresc.*. The music is in a minor key and features a complex melodic line with many accidentals.

21

*e riten.* *f* *non presto* *accel.* *rall.* *p a tempo* *ritard.*

*e riten.* *f* *p a tempo* *ritard.*

Musical score for measures 21-22. The system includes a vocal line and a piano accompaniment. The vocal line starts with *e riten.*, followed by *f*, *non presto*, *accel.*, *rall.*, and *p a tempo*. The piano accompaniment features *e riten.*, *f*, *p a tempo*, and *ritard.*. The music is in a minor key and features a complex melodic line with many accidentals.

23

*p a tempo* *dim.*

*p a tempo* *dim.*

Musical score for measures 23-25. The system includes a vocal line and a piano accompaniment. The vocal line starts with *p a tempo* and *dim.*. The piano accompaniment features *p a tempo* and *dim.*. The music is in a minor key and features a complex melodic line with many accidentals.

26

*rall.* *pp*

*rall.* *pp*

Musical score for measures 26-27. The system includes a vocal line and a piano accompaniment. The vocal line starts with *rall.* and *pp*. The piano accompaniment features *rall.* and *pp*. The music is in a minor key and features a complex melodic line with many accidentals.

Rondo Allegro

Musical score for measures 1-4. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by notes with dynamics *f energ.* and *f*. The piano accompaniment is in 3/4 time, with dynamics *mf*, *f*, and *mf*. A *Red.* (ritardando) marking is present in the bass line, and an asterisk *\** is placed below the piano part.

Musical score for measures 5-9. The vocal line features dynamics *p*, *cresc.*, and *f*. The piano accompaniment includes dynamics *p* and *cresc.*.

Musical score for measures 10-14. The piano part is marked *Tutti* and includes dynamics *f* and *p*.

Musical score for measures 15-19. The piano part includes dynamics *cresc.*, *f*, and *p*. A box labeled *A* is placed above the vocal line in measure 17. The vocal line has dynamics *mf* and *p*.

20

*p* *poco cresc.*

*pp* *poco cresc.*

Detailed description: This system contains measures 20 through 24. The top staff is a single melodic line in a treble clef with a key signature of one flat and a 12/8 time signature. It begins with a piano (*p*) dynamic and includes a *poco cresc.* marking. The middle and bottom staves are a grand piano accompaniment. The middle staff starts with a pianissimo (*pp*) dynamic and also includes a *poco cresc.* marking. The bottom staff provides harmonic support with sustained chords and moving bass lines.

25

*più cresc.*

*più cresc.*

Detailed description: This system contains measures 25 through 28. The top staff continues the melodic line, marked with *più cresc.*. The middle and bottom staves of the piano accompaniment also feature *più cresc.* markings, indicating a further increase in volume and intensity across the system.

29

*f* *rit.* *a tempo* *p f*

*f* *rit.* *p* *mf* *a tempo*

Detailed description: This system contains measures 29 through 33. The top staff starts with a forte (*f*) dynamic, followed by a *rit.* (ritardando) and then *a tempo*. It ends with a *p f* marking. The middle staff begins with *f*, *rit.*, and *p*, then transitions to *mf* and *a tempo*. The bottom staff provides a steady accompaniment with sustained notes and chords.

34

**Tutti** *f* **Solo** *p*

**B**

Detailed description: This system contains measures 34 through 37. The top staff has a **B** section marker. The middle staff is marked **Tutti** with a forte (*f*) dynamic and then **Solo** with a piano (*p*) dynamic. The bottom staff continues with accompaniment. The **Solo** section features a more active melodic line in the middle staff.

39

*p scherz.* *cresc.*

*cresc.*

43

*espress.* *mf*

*mp*

47

*p* *cresc.*

*p* *cresc.*

51

*mf*

*mp*

55 C

*p espress.* *mf*

*p cresc.* *mp*

59

*pp*

*pp*

63

*mf sonore*

*mf*

67

*dim.*

*dim.*

24

71 **D**

*f con bravura* *p* *cresc.*

*mf* *p* *cresc.*

75

*f* *p* *cresc.*

*mf* *p*

79

*sf* *mf* *cresc.* *f* *dim.*

*mp* *cresc.* *ff* *dim.*

83 **E**

*e rall.* *a tempo* *p* *f* *dim.*

*e rall.* *a tempo* *sfp*

88

88

*pfz* *fz* *dim.* *sfz*

This system covers measures 88 to 92. The bass line features a melodic line with slurs and accents, marked with *fz* and *dim.* The piano accompaniment consists of sustained chords in the right hand and moving lines in the left hand, marked with *pfz* and *sfz*.

93

93

*fp* *fp* *f* *un poco pesante*

*fz* *p* *fz* *un poco pesante* *p* *f*

This system covers measures 93 to 96. The bass line has a steady eighth-note accompaniment, marked with *fp* and *f*. The piano accompaniment features chords and slurs, with the instruction *un poco pesante* appearing above the right hand in measures 94 and 96. Dynamics include *fz*, *p*, and *f*.

97

97

*(a tempo)* *p* *cresc.*

*(a tempo)* *p* *cresc.*

This system covers measures 97 to 100. Both the bass and piano parts are marked *(a tempo)*. The bass line includes accents and a *cresc.* marking. The piano accompaniment features chords with slurs and a *cresc.* marking.

101

101

*mf* *mp* *Tutti* *red.* \*

This system covers measures 101 to 104. The bass line has a melodic line with slurs, marked with *mf*. The piano accompaniment features chords and slurs, marked with *mp*. The instruction *Tutti* appears above the right hand in measure 103. The system concludes with *red.* and an asterisk.





124

restez

Musical score for measures 124-128. The system includes a vocal line and a piano accompaniment. The vocal line starts with a dynamic of *f* and ends with *dim.*. The piano accompaniment starts with *mf* and ends with *dim.*. The key signature has two flats, and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

129

G

Musical score for measures 129-133. The system includes a vocal line and a piano accompaniment. The vocal line starts with *mf* and ends with *p*. The piano accompaniment starts with *p* and ends with *pp*. The key signature changes to one flat (F major) at measure 129, indicated by a 'G' in a box. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

134

Musical score for measures 134-138. The system includes a vocal line and a piano accompaniment. The vocal line starts with *cresc.* and ends with *f con bravura*. The piano accompaniment starts with *cresc.* and ends with *mf*. The key signature has one flat (F major). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

139

Musical score for measures 139-143. The system includes a vocal line and a piano accompaniment. The vocal line starts with *p* and ends with *f*. The piano accompaniment starts with *p* and ends with *mf*. The key signature has one flat (F major). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

144

*p* *mf* *cresc.*

*p* *mp* *cresc.*

148

*f* *dim. e rall.* *p*

*fz* *dim. e rall.*

152 **H** *a tempo*

*fz* *dim.* *fz*

*a tempo* *sfp* *pfz*

157

*dim.* *sf* *fz*

*sfp* *sf* *fz* *p*

162 *un poco pesante* *(a tempo)*  
*fp* *f*  
*fz* *p* *un poco pesante* *mf* *(a tempo)*

167 **Tutti**  
*f* *mf* *cresc.*

172 *ff* *mf*  
*Red.* \*

177 *tranquillo* *p* **Solo**  
*cresc.* *e riten.* *f* *Cadenza*

Cadenza No. 1

*f rall.*

*p tranquillo*  
*accel.*

*f rall.*  
*accel. rall.*

*a tempo*  
*p*

*pp leggiero*  
*cresc. e poco accel.*

*f*  
*p cresc.*

*f*  
*più f*

*cresc.*  
*ff*

*dim.*  
*e rall.*  
*a tempo*  
*p* — *mf*

*pp*  
*cresc.*

41 *a tempo (tranquillo)*  
*e poco rit.* *fp* *ff*

46 *cresc.* *e poco accel.* *f* *f* *f*

51 *fp* *mf cresc.* *tr* *tr* *tr* *tr* *tr* *ritard.* *ff* *a tempo* *Tutti* *a tempo*

183 *cresc.* *ff*

187 *pesante* *fs* *fs*

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**Cello Part**

**Suzuki Method International**

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Toccata by Frescobaldi/Cassado  
The Bee by F. Schubert  
Played before Volume 10: Suite in G for Solo Cello by Bach

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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### Volume 10

### Cello Part

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# CONTENTS

<b>1</b>	<b>Concerto in B<math>\flat</math> Major, Boccherini/Grützmacher .....</b>	<b>12</b>
	<b>Allegro moderato.....</b>	<b>12</b>
	<b>Cadenza, by Frederich Grützmacher .....</b>	<b>18</b>
	<b>Adagio (non troppo).....</b>	<b>20</b>
	<b>Rondo - Allegro .....</b>	<b>22</b>
	<b>Cadenza 1, by Frederich Grützmacher .....</b>	<b>26</b>
	<b>Cadenza 2, by Pablo Casals .....</b>	<b>28</b>

# Boccherini / Grützmacher

## Tonalization

### First Movement

No. 1

4 2 3 4 2 3 4 2 3 4

4 4 2 3 4 2 3 4

2 2 4 2 3 4

No. 2a Prepare Thumb

3

4 2 3 1 2 1

1 1 3 4

1 1 1 2 4

3 4 2 1 2 1

**No. 2b** measures 17 and 18  
Prepare Thumb

Musical notation for No. 2b, measures 17 and 18. The piece is in 3/4 time and features a sequence of eighth notes across four staves. The first staff includes a fermata over the first measure, a triplet of eighth notes in the second measure, and a fermata over the final measure. The second and third staves continue the eighth-note sequence, with a fermata over the final measure of the third staff. The fourth staff concludes the sequence with a final fermata.

Practice Points

First Movement

**No. 3a** measures 18 and 20

Musical notation for No. 3a, measures 18 and 20. The piece is in 4/4 time and features a sequence of eighth notes across two staves. The first staff includes a fermata over the first measure, a first finger (1) on the second, a second finger (2) on the third, and a triplet of eighth notes (1, 3, 2) on the fourth. The second staff continues with a triplet (2, 1, 1) on the first, a first finger (1) on the second, a first finger (1) on the third, a triplet (3) on the fourth, a triplet (3) on the fifth, and a fermata over the final measure.

**No. 3b** measures 66 and 68

Musical notation for No. 3b, measures 66 and 68. The piece is in 4/4 time and features a sequence of eighth notes across two staves. The first staff includes a triplet (3, 1, 2) on the first, a triplet (1, 3, 2) on the second, a triplet (1, 3, 2) on the third, a triplet (2, 3, 2) on the fourth, a triplet (1, 1, 3) on the fifth, a triplet (2, 3, 2) on the sixth, and a fermata over the final measure. The second staff continues with a first finger (1) on the first, a first finger (1) on the second, a triplet (3) on the third, a triplet (3) on the fourth, and a fermata over the final measure.

**No. 4** measures 5 and 6

a. v full bow

b. v balance frog point


c. v

d. v

e. v

f. v full bow balance frog set bow on string

**No. 5a** measures 47 to 52

Slide fingers on string without stops (portamento).  
 Play on A and D strings. Then play on D and G strings.  
 Move bow in . Left arm is free. Left fingers cling to the string.

**No. 5b** measures 47 to 52

Play on A and D strings.  
 Play on D and G strings.

**No. 6** Cadenza measures 15 and 16

a. OR b.

**No. 7** Octave Shifting Practice

Fingerings:

2 - 2	2 - 2	3 - 1	1 - 2
3 - 3	3 - 3	3 - 1	1 - 3
1 - 1	1 - 1	3 - 2	2 - 3
1 - 2	2 - 1	2 - 3	3 - 2
1 - 3	3 - 1		

Bowings

∇	∇	∇	∇
∇	∇	∇	∇

Practice Points

Third Movement

**No. 8** measures 18 to 30

A string

D string

\*Hand Patterns are marked **I** **II** **III** **IV**. See Book 7.

\*Hand Patterns are marked **I** **II** **III** **IV**. See Book 7.

No. 9 measures 71 to 80

Hand I

Patterns

I III I

I III I

I III I

No. 10 measures 138 to 147

Hand I

Patterns

I III I

I III I

I III I

**No. 11** measures 81 to 83

Diminished 7th arpeggio on A

1 4 1 4

1 4 1 4 3

1 3 1 2

1 2 1 2 3

**No. 12** measures 148 to 150. Diminished 7th arpeggio on G.

1 4 1 4

1 4 1 4

3 II 1 I 2 1

2 1 2 3 4

**No. 13** measures 84 to 96. Pizzicato with thumb and first finger.

a.

Play above arco.

b. Bow sounds like pizz. Ring \* Ring \*\* etc.

\* Bow moves quickly to A string and waits.  
 \*\* Bow moves quickly to G string and waits.

**No. 14** measures 151 to 163. Pizzicato with thumb and first finger.

a.

Play above arco as 13b

b. Bow sounds like pizz. Ring Ring Ring etc.



# Concerto in B $\flat$ Major for Cello and Orchestra

Boccherini/ Grützmacher

**Allegro moderato**

**Tutti**

*cresc.*      *poco*      *a*

*poco*      *f*      *poco dim.*      *Solo*      *f*

*fz*      *mf*

*cresc.*      *f*

*fz*      *p*

*cresc.*      *sf*      *mf*

*cresc.*      *f*      *p*

14

III

15

*cresc.*

16

*calmand.*

*f* *p dolce*

18

*restez*

*cresc.*

20

*mf* *p* *molto cresc.*

21

*f* *pp*

22

*cresc.*

23

*rit.* *f* *lento* *p ma*

25 **A** *restez* *espress.* *p*

27 *cresc.* *mf*

28 *sf*

29 *p* *cresc.*

30 *f* *Tutti* *f*

34 *fz* *f sempre*

36 *ffp* *cresc. poco a poco*

38 *f* *dim. e poco calmand.*

Solo  
tranquillo

40 **B** *p ma espress.* *restez* *cresc.* *sf*

42 *pp* *poco* *mf* *cresc.*

44 *f nobile* *p* *meno* *mf* *dim.*

47 *pp* *poco*

48 *piu*

49 *sf*

50 *f*

51 *mf* *sf* *dim.* *poco* *sf*

Detailed description: This page contains a musical score for a solo piece, marked 'Solo tranquillo'. It consists of nine staves of music, numbered 40 to 51. The notation is primarily in bass clef, with some treble clef staves at the beginning. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings range from *pp* (pianissimo) to *sf* (sforzando), with various crescendos and decrescendos. Performance instructions include 'restez' (rest), 'poco' (a little), 'piu' (more), and 'meno' (less). Fingerings and articulation are indicated with numbers 1-4 and slurs. A box labeled 'B' is present at the start of measure 40.

restez

52 *a* *poco* *e rit.*

54 *f* *fz* *mf*

56 *cresc.* *f*

58 *fz* *p*

60 *cresc.* *sf* *p*

61 *poco cresc.* *mf* *più cresc.*

62 *f*

63 *p* *cresc.*

64 *f* *p dolce* *calmand.*

Detailed description: This is a page of musical notation for a bass clef instrument, likely a double bass. The page contains ten staves of music, numbered 52 through 64. The notation includes various dynamics such as *a* (accanto), *poco*, *e rit.* (e ritardando), *f* (forte), *fz* (forzando), *mf* (mezzo-forte), *cresc.* (crescendo), *sf* (sforzando), *p* (piano), *poco cresc.*, *più cresc.*, and *p dolce*. Fingering numbers (1, 2, 3, 4, 0) are placed above notes to indicate fingerings. There are also accents (>) and breath marks (V) above notes. A 'C' in a box is present above measure 54. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The overall style is characteristic of a 19th-century technical study or concerto movement.



Cadenza Solo tranquillo

79 *f* *cresc. e rit.* *ff* *p* *un poco*

2 *accel.* *e cresc.*

3 *f* *dim.* *accel.* *calmand.*

4 *P tranquillo poco* *accel. e cresc.*

6 *brillante* *calmand.* *p a tempo*

8 *cresc.*

9 *mf accel.* *calmand.* *f molto riten.* *p dolce a tempo (tranquill.)*

11 *calmand.*

12 *p* *cresc.* *mf*





Adagio (non troppo)

Tutti

*p*

*f*

Solo

4

*p*

*p*

con espress.  
2a volta *pp*

Musical staff 4-5: Bass clef, 2/4 time signature. Staff 4 starts with a measure rest, then a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Staff 5 continues with a quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. Dynamics: *p* to *f*. Fingerings: 4, 2, 4, 3, 1.

Musical staff 6-7: Bass clef. Staff 6 starts with a measure rest, then a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Staff 7 continues with a quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. Dynamics: *mf* to *p dolce*. Fingerings: 2, 4, 1, 2.

Musical staff 8-9: Bass clef. Staff 8 starts with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Staff 9 continues with a quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. Dynamics: *sf* to *p*. Fingerings: 1, 2, 3, 2, 1, 2.

Musical staff 10-11: Bass clef. Staff 10 starts with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Staff 11 continues with a quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. Dynamics: *pp* to *f*. Fingerings: 1, 3, 2, 1, 4, 1, 2, 3, 2, 1.

Musical staff 12-13: Bass clef. Staff 12 starts with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Staff 13 continues with a quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. Dynamics: *dim.* to *mf*. Fingerings: 3, 1, 1, 2, 4, 2.

Musical staff 14-15: Bass clef. Staff 14 starts with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Staff 15 continues with a quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. Dynamics: *p cresc. espres.* to *p*. Fingerings: 1, 2, 1, 2, 4, 2, 1, 4, 4.

Musical staff 16-17: Bass clef. Staff 16 starts with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Staff 17 continues with a quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. Dynamics: *cresc.* to *f pp*. Fingerings: 1, 2, 1, 2, 4, 2, 1, 4, 4.

17

*cresc.*

18

*f*

19

*p cresc.*

*mf*

*dim.*

*p cresc.*

*e*

21

*riten.*

*f*

*accel.*

*rall.*

22

*a tempo*

*rit.*

*a tempo*

*sonore*

*p*

*p*

1 ♩

25

*dim.*

♩ 1 2

3

III

*rall.*

*pp*



55 **C** *p espress.* *mf* *pp* *gliss. 4*

61 *mf sonore* *dim.*

69 **D** *f con bravura* *p* *cresc.*

74 *f* *p*

78 *mf* *cresc.* *f*

82 *dim.* *e rallent.* *a tempo fz* *dim.* **E**

87 *fz* *dim.* *un poco pesante* *(a tempo)*

93 *fp* *f* *p*

98 *cresc.* *mf* **B**

105 **Tutti**  
*mf cresc.* *f*

111 *p* *sffp* *pp* *poco*  
Solo I **F**

117 *piu f* *cresc.* *f*

123 *restez* *f* *dim.* *restez*

129 **G** *mf* *p* II 1 2

134 *cresc.*

138 *f con bravura* *p* *cresc.* II 3 1

141 *f* I 3 1 3 1 3 1 3

144 *p* *mf*

147 *sf* *cresc.* *f* *a tempo* *dim.*

150 *e poco rall.* *p* *dim.*

154 *fz* *fz* *dim.*

158 *fp* *(a tempo)*

162 *fp* *f* *Tutti* *un poco pesante*

167 *f* *mf* *cresc.*

172 *ff* *mf*

177 *cresc.* *e* *rit.* *f*

Cadenza No. 1

**Solo**  
*p* tranquillo  
*accel.*  
*f* *rall.*  
*gliss.*

*fz*  
*rall.*  
*p* tranquillo  
*accel.*

*f* *rall.*  
*fz*  
*accel.*  
*rall.*  
*gliss.*

*p*

*pp* leggiero  
*cresc. e poco accel.*  
*animato*

*f*  
*p* *cresc.*

*f*

*piú f*  
*cresc.*

Detailed description: This is a musical score for a bass clef instrument, titled 'Cadenza No. 1'. The score is written on a single staff and consists of 27 measures. It begins with a 'Solo' marking and a dynamic of *p* (piano) with the instruction 'tranquillo'. The first measure has a finger number '1' above it. The second measure has a finger number '2' above it. The third measure has a finger number '1' above it. The fourth measure has a finger number '0' above it. The fifth measure has a finger number '1' above it. The sixth measure has a finger number '1' above it. The seventh measure has a finger number '1' above it. The eighth measure has a finger number '1' above it. The ninth measure has a finger number '1' above it. The tenth measure has a finger number '1' above it. The eleventh measure has a finger number '1' above it. The twelfth measure has a finger number '1' above it. The thirteenth measure has a finger number '1' above it. The fourteenth measure has a finger number '1' above it. The fifteenth measure has a finger number '1' above it. The sixteenth measure has a finger number '1' above it. The seventeenth measure has a finger number '1' above it. The eighteenth measure has a finger number '1' above it. The nineteenth measure has a finger number '1' above it. The twentieth measure has a finger number '1' above it. The twenty-first measure has a finger number '1' above it. The twenty-second measure has a finger number '1' above it. The twenty-third measure has a finger number '1' above it. The twenty-fourth measure has a finger number '1' above it. The twenty-fifth measure has a finger number '1' above it. The twenty-sixth measure has a finger number '1' above it. The twenty-seventh measure has a finger number '1' above it. The score includes various performance instructions such as 'tranquillo', 'accel.', 'f', 'rall.', 'gliss.', 'pp leggiero', 'animato', 'piú f', and 'cresc.'. There are also several slurs and accents throughout the piece.

30 *ff* *dim.*

33 *e rall.* *p* *mf* *a tempo*

37 *pp* *cresc.*

41 *e poco riten.* *fp* *a tempo (tranquillo)*

45 *pfz* *cresc.* *e poco accel.*

49 *f* *sf* *sf* *fp* *sf cresc.*

53 *tr* *181* *ritard.* *ff a tempo*

184 *Tutti* *cresc.* *ff* *pesante*



28 Cadenza No. 2

Musical score for Cadenza No. 2, measures 1-30. The score is written in bass clef with a key signature of one flat (B-flat). It features various dynamics and articulations:

- Measures 1-3: *ff* (fortissimo), starting with a *V* (vibrato) marking.
- Measure 4: *mf* (mezzo-forte).
- Measures 5-7: *mp rit.* (mezzo-piano, ritardando).
- Measures 8-11: *a tempo* (ad libitum).
- Measures 12-14: *rit.* (ritardando).
- Measures 15-18: *a tempo* (ad libitum).
- Measures 19-22: *p* (piano), *a tempo* (ad libitum).
- Measures 23-26: *mp* (mezzo-piano).
- Measures 27-29: *mf* (mezzo-forte).
- Measures 30-31: *dim.* (diminuendo), *rit.* (ritardando), and *f* (fortissimo).

The score includes numerous fingerings (e.g., 1, 2, 3, 4, 0), slurs, and accents. A double bar line with repeat dots is present at measure 7.

33 *rit.* *a tempo* *accel.*

37 *mp*

40

43 *f*

46 *rit.* *grandioso*

49 *cresc.* *ff a tempo*

53

57 *rit.*

61

184 *Tutti* *cresc.* *ff* *pesante*

## Glossary for Boccherini:

<b>I II III IV</b>	Left hand patterns used in Book 7
<b>I II III IV</b>	Strings used (A D G C)
<b>Tutti</b>	Orchestra part. All play.
<b>Solo</b>	Solo with orchestra.
<b>Cadenza</b>	Solo without orchestra often on the 6/4 chord of the tonic.
<b>Calmand.</b>	Calmando. Calmly, growing quieter.
<b>Dolce</b>	Sweet, soft, suave.
<b>ma espress.</b>	ma espressione. But expressively.
<b>restez</b>	Stay in one position
<b>nobile</b>	In a refined, noble style.
<b>meno</b>	Less; not so...
<b>poco</b>	Little.
<b>molto</b>	Very, much.
<b>acceler</b>	Accelerando. Growing faster, accelerating.
<b>brillante</b>	Brilliant, showy, sparkling.
<b>riten.</b>	Ritenuo. Held back; at slower rate of speed.
<b>ritard.</b>	Ritardando. Growing slower and slower.
<b>rall.</b>	Rallentando. Growing slower and slower.
<b>tranquill.</b>	Tranquillo. Tranquilly, quietly, calmly.
<b>grandioso</b>	With grandeur; majestically, pompously, loftily.
<b>ossia</b>	Or else. An alternative suggestion for a passage.
<b>non troppo</b>	Not too much.
<b>energ.</b>	Energico. With energy. Vigorously accented and distinctly phrased.
<b>scherz.</b>	Scherzoso. In a playful, sportive, toying manner; lightly, jokingly.
<b>gliss.</b>	Glissando. A flowing, unaccented execution of a passage or a smooth, deliberate gliding from one tone to another.
<b>con bravura</b>	With bravura, boldness, spirit, dash, brilliance.
<b>un poco pesante</b>	A little peasant-like. Heavy, ponderous.
<b>piu</b>	More.
<b>leggiero</b>	Light, airy.
<b>accel.</b>	Accelerando; growing faster.
<b>sonore</b>	Sonorous, resonant.