

# Suzuki<sup>®</sup>



## Cello School Volume 2 Cello Part Revised Edition

© 1992, 1980 Dr. Shinichi Suzuki  
Sole publisher for the world excluding Japan: Summy-Birchard Inc.  
Exclusive print rights administered by Alfred Publishing Co., Inc.  
All rights reserved Printed in USA

ISBN 0-87487-481-5

The Suzuki name, logo and wheel device  
are trademarks of Dr. Shinichi Suzuki used  
under exclusive license by Summy-Birchard, Inc.

Any duplication, adaptation or arrangement of the compositions  
contained in this collection requires the written consent of the Publisher.  
No part of this book may be photocopied or reproduced in any way without permission.  
Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.

## 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.

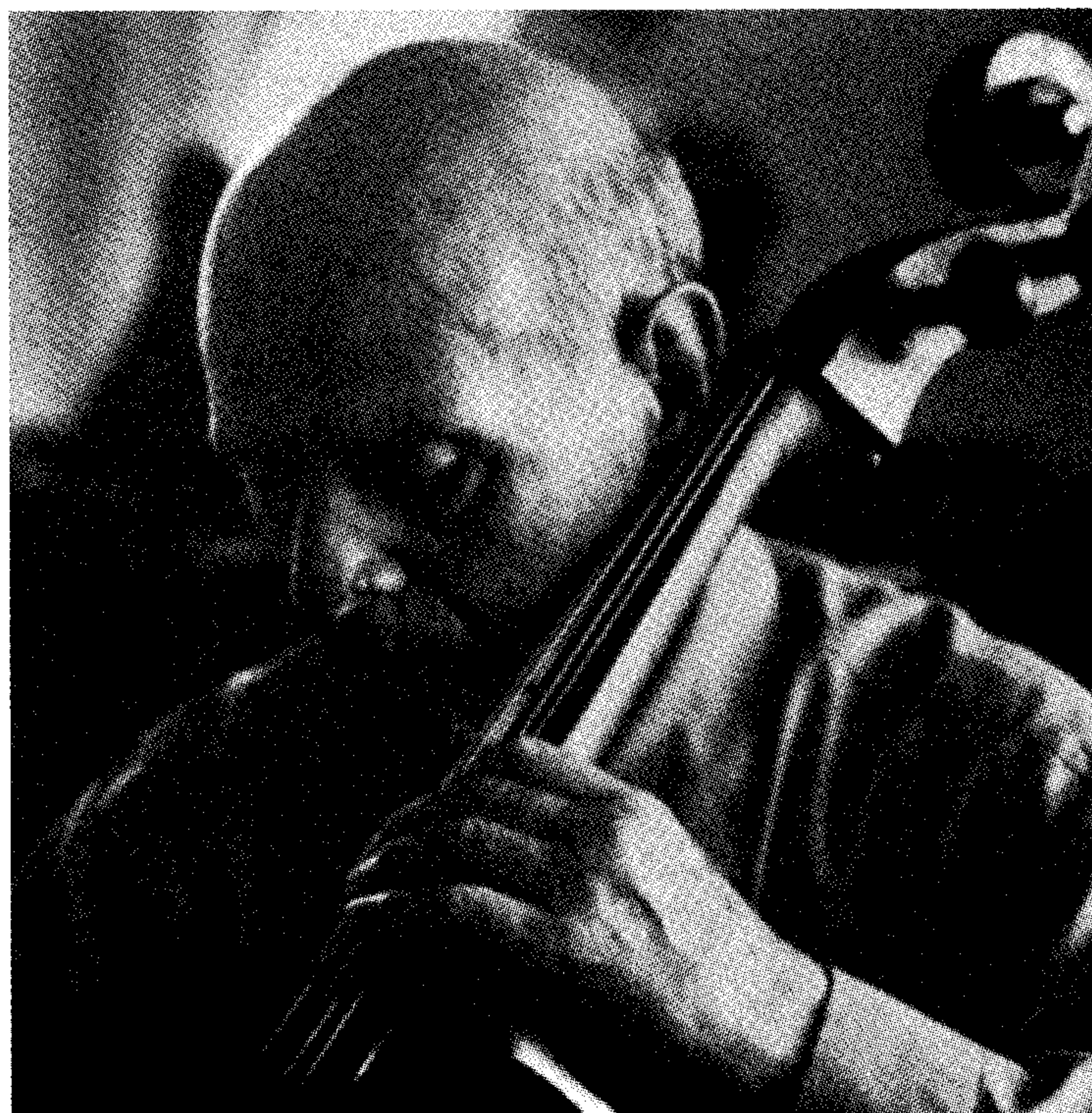
In order to obtain more information about the Suzuki Association in your region please contact:

International Suzuki Association USA Office  
212 S. Cottonwood Dr.  
Richardson, TX 75080  
[www.internationalsuzuki.org](http://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.

# CONTENTS

<b>1</b>	<b>Long, Long Ago, <i>T. H. Bayly</i> .....</b>	<b>6</b>
<b>2</b>	<b>May Time, <i>W. A. Mozart</i>.....</b>	<b>7</b>
<b>3</b>	<b>Minuet No. 1, <i>J. S. Bach</i> .....</b>	<b>8</b>
<b>4</b>	<b>Minuet No. 3, <i>J. S. Bach</i> .....</b>	<b>9</b>
<b>5</b>	<b>Chorus from “<i>Judas Maccabaeus</i>,” <i>G. F. Handel</i> .....</b>	<b>10</b>
<b>6</b>	<b>Hunters’ Chorus, <i>C. M. von Weber</i> .....</b>	<b>11</b>
<b>7</b>	<b>Musette from <i>English Suite No. 3</i>, <i>J. S. Bach</i>.....</b>	<b>12</b>
<b>8</b>	<b>March in G, <i>J. S. Bach</i>.....</b>	<b>13</b>
<b>9</b>	<b>Theme from “<i>Witches Dance</i>,” <i>N. Paganini</i> .....</b>	<b>14</b>
	<b>Tonalization - <i>The Moon Over the Ruined Castle</i>, <i>R. Taki</i>.....</b>	<b>15</b>
<b>10</b>	<b>The Two Grenadiers, <i>R. Schumann</i>.....</b>	<b>16</b>
<b>11</b>	<b>Gavotte, <i>F. J. Gossec</i>.....</b>	<b>17</b>
<b>12</b>	<b>Bourrée, <i>G. F. Handel</i> .....</b>	<b>18</b>



© 1979 Fritz Henle

**Maestro Pablo Casals**





Photograph by Lawrence Block





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

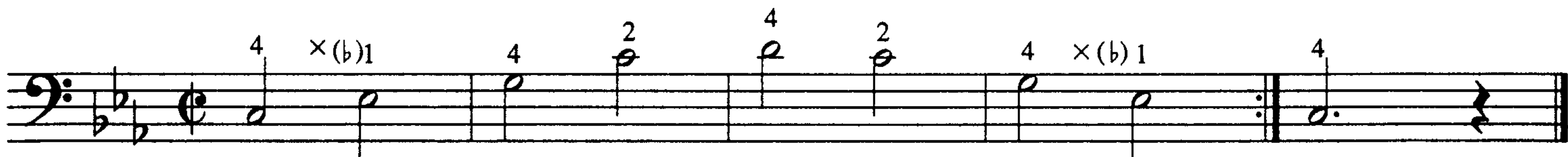
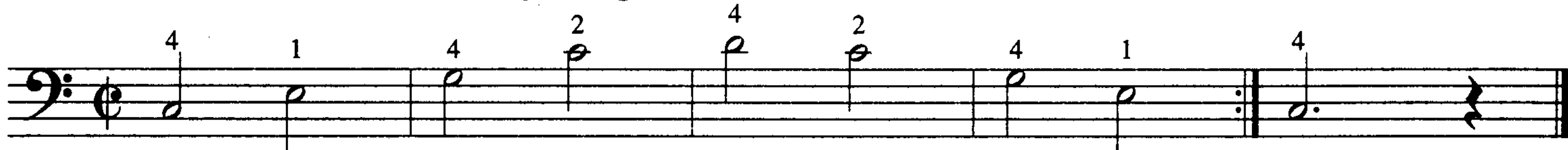
1. The child should listen to the reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.
2. Tonalization, or the production of a beautiful tone, should be stressed in the lesson and at home.
3. The position etudes should be practiced well before 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

The main musical score consists of four staves of music in bass clef, 4/4 time. The first staff starts with a dynamic of *mf* and includes a 4-measure rest at the beginning. The second staff also starts with *mf*. The third staff begins with a dynamic of *f* and includes a *p* dynamic marking later in the piece. The fourth staff starts 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 starts with a dynamic of *mf* and includes several slurs and accents. The second staff continues with *mf*. The third staff begins with a dynamic of *f* and includes a *p* dynamic marking. The fourth staff starts with *f*. The variation features more complex rhythmic patterns, including triplets and sixteenth notes, with detailed fingerings and slurs throughout.

# 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 1 0 1 4 0 1 0

*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 2 4 3 1 3 0

*mf*

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

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

*p*

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*

*p*

*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

C.M. von Weber

Allegro

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

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

↳ 2nd pos. -----

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

1. 2.

# 8 March in G

Allegro moderato

J. S. Bach

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 piece begins with a dynamic of *mf* and a tempo of *Andante*. The notation includes various fingerings (1-4), slurs, accents, and dynamic markings such as *f*, *p*, *meno mosso*, *rit.*, and *mf a tempo*. There are also indications for "2nd pos." (second position) and "2nd" (second ending). The score concludes with a final dynamic of *f*.