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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 piano accompaniment books that go along with this material.

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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 International Suzuki Association Cello Committee.

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Sonata in C major

Op. 40, No. 1

Jean Baptiste Bréval
(1753-1823)

Allegro

f *mf* *mf* *p* *mp* *f* *p* *f* *mf* *p* *f* *p* *f* *mf*

54 *p*

59 *f*

64 *dim.* *rit.* *a tempo* *mf*

70 *tr* *mf* *p*

75 *mp* *f* *p*

81 *f*

86 *f* *p* *f* *tr*

90 *p* *f*

94 *p* *f*

97 *p* *cresc.*

101 *f*

Rondo grazioso

p

6 *f* *p*

13 *f* *f*

21 *p*

27 *f* *p* *tr*

33 *f* *p* *tr*

39 *mf* *p*

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

52 *p*

58 *f* *p* *f*

Detailed description: This is a musical score for a piece titled "Rondo grazioso". It is written in bass clef with a 6/8 time signature. The score is divided into ten systems, each starting with a measure number. The first system (measures 1-5) begins with a *p* dynamic and includes a triplet of eighth notes. The second system (measures 6-12) features a *f* dynamic followed by a *p* dynamic. The third system (measures 13-20) contains two *f* dynamics. The fourth system (measures 21-26) starts with a *p* dynamic. The fifth system (measures 27-32) includes a *f* dynamic, a *p* dynamic, and a trill (*tr*). The sixth system (measures 33-38) also includes a *f* dynamic, a *p* dynamic, and a trill. The seventh system (measures 39-45) starts with a *mf* dynamic and a *p* dynamic. The eighth system (measures 46-51) features a *f* dynamic, a *rit.* (ritardando) section, and an *a tempo* section with a *p* dynamic. The ninth system (measures 52-57) includes a *p* dynamic and a triplet. The tenth system (measures 58-64) starts with a *f* dynamic, followed by a *p* dynamic, and ends with a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

66 *p* 1. 4. 1. 1. *f*

Musical staff 66-72: Bass clef, starting with a piano (*p*) dynamic. The music features eighth and sixteenth notes with slurs. Fingering numbers 1 and 4 are indicated above the notes. A crescendo hairpin leads to a forte (*f*) dynamic.

73 *f*

Musical staff 73-79: Bass clef, continuing with a forte (*f*) dynamic. The music includes slurs and some chromatic movement.

80

Musical staff 80-85: Bass clef, featuring slurs and a dynamic increase towards the end of the staff.

86 *p* *f*

Musical staff 86-90: Bass clef, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. The music consists of slurred eighth notes.

91 *f* *tr*

Musical staff 91-95: Bass clef, featuring a trill (*tr*) and a forte (*f*) dynamic. The music includes slurs and chromatic lines.

96 *p* *f* *tr*

Musical staff 96-100: Bass clef, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic and a trill (*tr*). The music features slurs and chromatic movement.

101 *p* 2. 0 1

Musical staff 101-107: Bass clef, starting with a piano (*p*) dynamic. The music includes slurs and fingering numbers 2, 0, and 1.

108 *p* *rit.* *a tempo*

Musical staff 108-113: Bass clef, starting with a piano (*p*) dynamic, including a ritardando (*rit.*) and a return to *a tempo*. The music features slurs and fingering numbers 0 and 1.

114 *f* 3

Musical staff 114-119: Bass clef, featuring a forte (*f*) dynamic and a triplet of eighth notes (marked with a '3'). The music includes slurs and a dynamic increase.

120 *p* *f*

Musical staff 120-125: Bass clef, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. The music includes slurs and a final cadence.

Adagio and Allegro

from the Sonata in E minor, Op. 1, No. 2

Benedetto Marcello
(1686-1739)

Adagio

mf

p

mp

f

rit. tr

Allegro

p

f p f p

f

4
V
mp

15
2
V
p
4
1
0
4
0
2
f
2

18
4
2
2

20

22
2
2
0
2
4
1
1
2

24
3
1
2
0
4
4

26
tr
p
4
1
1
2

28
f
4
tr
1

Minuets

from the Suite in G major, BWV 1007

Johann Sebastian Bach
(1685-1750)

Minuet I

Measures 1-20 of Minuet I. The piece is in G major, 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a single line. Measure 1 starts with a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 2 has eighth notes D5, E5, and F#5. Measure 3 has eighth notes G5, F#5, and E5. Measure 4 has eighth notes D5, C5, and B4. Measure 5 has eighth notes A4, G4, and F#4. Measure 6 has eighth notes E4, D4, and C4. Measure 7 has eighth notes B3, A3, and G3. Measure 8 has eighth notes F#3, E3, and D3. Measure 9 has eighth notes C3, B2, and A2. Measure 10 has eighth notes G2, F#2, and E2. Measure 11 has eighth notes D2, C2, and B1. Measure 12 has eighth notes A1, G1, and F#1. Measure 13 has eighth notes E1, D1, and C1. Measure 14 has eighth notes B0, A0, and G0. Measure 15 has eighth notes F#0, E0, and D0. Measure 16 has eighth notes C0, B0, and A0. Measure 17 has eighth notes G0, F#0, and E0. Measure 18 has eighth notes D0, C0, and B0. Measure 19 has eighth notes A0, G0, and F#0. Measure 20 has eighth notes E0, D0, and C0. The piece ends with a double bar line and repeat signs.

Minuet II

Measures 21-43 of Minuet II. The piece is in G minor, 3/4 time. It begins with a bass clef and a key signature of two flats (Bb, Eb). The melody is written in a single line. Measure 21 starts with a quarter note G2, followed by eighth notes Ab2, Bb2, and C3. Measure 22 has eighth notes D3, Eb3, and F3. Measure 23 has eighth notes G3, Ab3, and Bb3. Measure 24 has eighth notes C4, D4, and Eb4. Measure 25 has eighth notes F4, G4, and Ab4. Measure 26 has eighth notes Bb4, C5, and D5. Measure 27 has eighth notes Eb5, F5, and G5. Measure 28 has eighth notes Ab5, Bb5, and C6. Measure 29 has eighth notes D6, Eb6, and F6. Measure 30 has eighth notes G6, Ab6, and Bb6. Measure 31 has eighth notes C7, D7, and Eb7. Measure 32 has eighth notes F7, G7, and Ab7. Measure 33 has eighth notes Bb7, C8, and D8. Measure 34 has eighth notes Eb8, F8, and G8. Measure 35 has eighth notes Ab8, Bb8, and C9. Measure 36 has eighth notes D9, Eb9, and F9. Measure 37 has eighth notes G9, Ab9, and Bb9. Measure 38 has eighth notes C10, D10, and Eb10. Measure 39 has eighth notes F10, G10, and Ab10. Measure 40 has eighth notes Bb10, C11, and D11. Measure 41 has eighth notes Eb11, F11, and G11. Measure 42 has eighth notes Ab11, Bb11, and C12. Measure 43 has eighth notes D12, Eb12, and F12. The piece ends with a double bar line and repeat signs.

Minuet I D. C.

Tonalization Chanson Triste

Piotr Illyich Tchaikovsky
(1840-1893)

Op. 40, No. 2

Allegro non troppo

p con molto espressivo

mf

p

p

cresc.

f dim.

poco rit.

a tempo

p

p

mf

p

pp

ppp

Etude for Changing Strings

Shin'ichi Suzuki

3 4 2 4 1 2 1 2

4 2 4 1 2 1 2

7 *rit.* *a tempo*

II 2 1

Bowing variant:

V etc.

To be practiced at the frog and middle.

Tenor Clef

Middle C Open Strings

The diagram shows two systems of a tenor clef staff. The first system, labeled 'Middle C', shows a single note on the second line from the bottom. The second system, labeled 'Open Strings', shows notes on the second line (G), the first space (D), and the second space (A) from the bottom.

Most Commonly Used Notes

A single staff showing a sequence of notes from B to E in both directions. The notes are: B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E. Each note is placed on the appropriate line or space of the tenor clef staff.

Twinkle, Twinkle Little Star

The first system of the piece, consisting of two measures. The first measure contains the notes G, A, B, C, D, E, F, G. The second measure contains the notes G, A, B, C, D, E, F, G. Fingerings 1 and 4 are indicated above the first notes of each measure.

The second system of the piece, consisting of two measures. The first measure contains the notes G, A, B, C, D, E, F, G. The second measure contains the notes G, A, B, C, D, E, F, G. Fingerings 4, 3, 4, and 3 are indicated above the first notes of each measure.

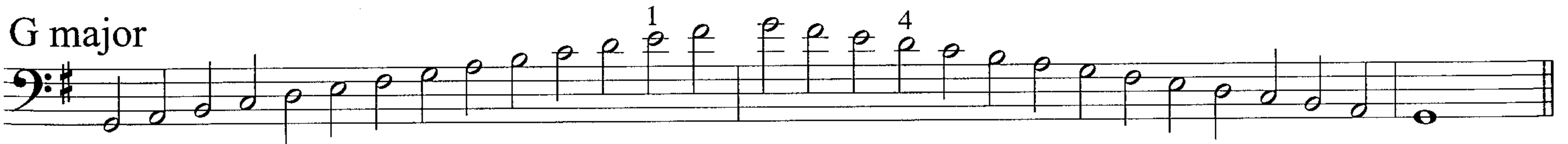
The third system of the piece, consisting of two measures. The first measure contains the notes G, A, B, C, D, E, F, G. The second measure contains the notes G, A, B, C, D, E, F, G. Fingerings 1 and 4 are indicated above the first notes of each measure.

Major Scales in Two Octaves

C major



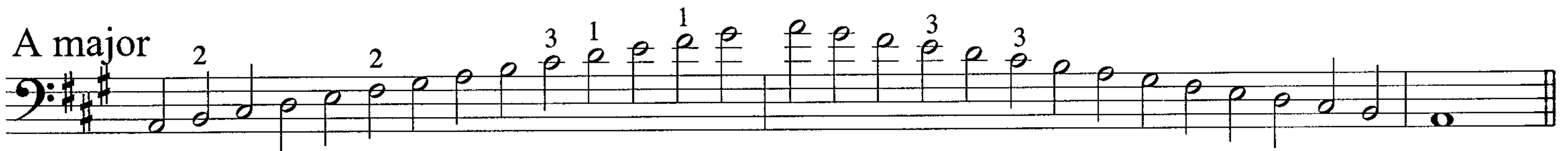
G major



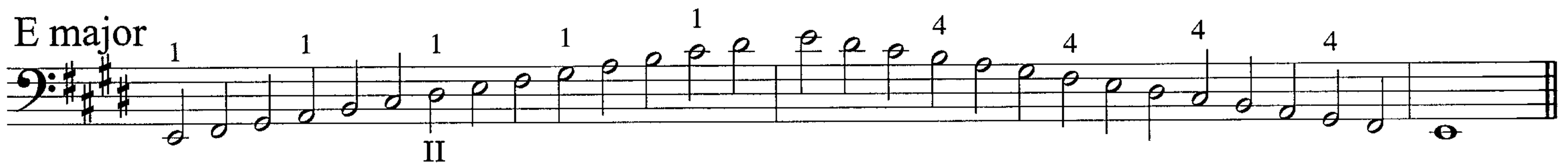
D major



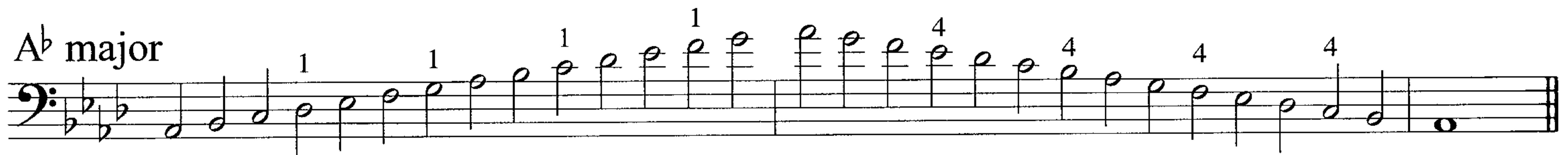
A major



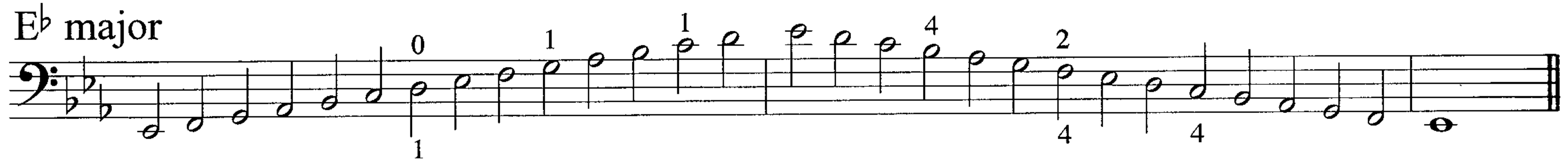
E major



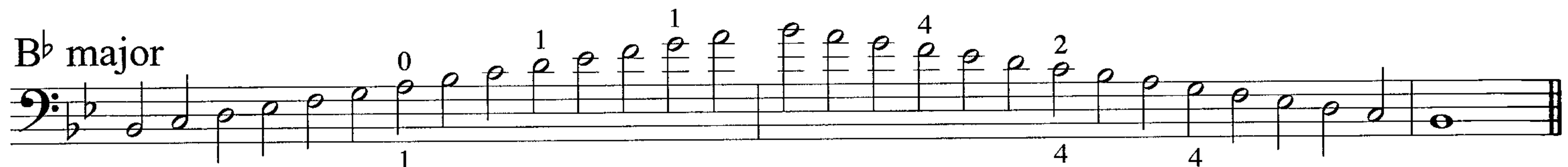
A^b major



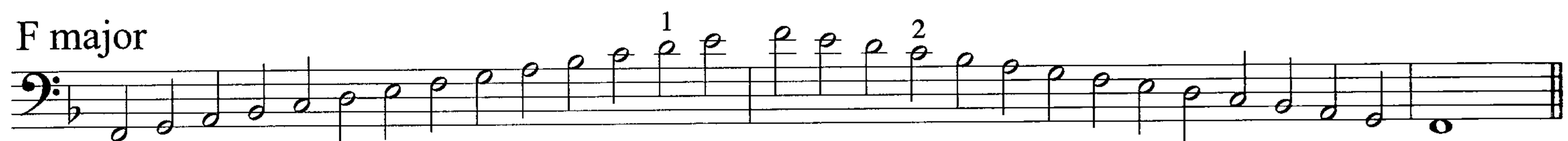
E^b major



B^b major



F major



Melodic Minor Scales in Two Octaves

A minor

E minor

B minor

F# minor

C# minor

F minor

C minor

G minor

D minor

One-Finger Scale

Musical notation for "One-Finger Scale" in 3/4 time. The piece consists of two staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written on a single line and uses only the second finger (finger 2). It starts with a quarter rest, followed by a quarter note G4 with an accent and finger number 2. The next two notes are eighth notes A4 and B4, beamed together with a slur and finger number 2. This pattern repeats for the next two measures. The final measure of the first staff has a quarter note C5 with a slur and finger number 2. The second staff continues the scale with eighth notes D5, E5, and F5, each with a slur and finger number 2. The final measure of the second staff has a quarter note G5 with a slur and finger number 2, followed by a double bar line.

simile

Finger Pattern Study

Musical notation for "Finger Pattern Study" in 3/4 time. The piece consists of five staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written on a single line and uses only the second finger (finger 2). It starts with a quarter rest, followed by a quarter note G4 with an accent and finger number 2. The next two notes are eighth notes A4 and B4, beamed together with a slur and finger number 2. This pattern repeats for the next two measures. The final measure of the first staff has a quarter note C5 with a slur and finger number 2. The second staff continues the scale with eighth notes D5, E5, and F5, each with a slur and finger number 2. The final measure of the second staff has a quarter note G5 with a slur and finger number 2, followed by a double bar line. The third staff continues the scale with eighth notes A5, B5, and C6, each with a slur and finger number 2. The final measure of the third staff has a quarter note D6 with a slur and finger number 2, followed by a double bar line. The fourth staff continues the scale with eighth notes E6, F6, and G6, each with a slur and finger number 2. The final measure of the fourth staff has a quarter note A6 with a slur and finger number 2, followed by a double bar line. The fifth staff continues the scale with eighth notes B6, C7, and D7, each with a slur and finger number 2. The final measure of the fifth staff has a quarter note E7 with a slur and finger number 2, followed by a double bar line.

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