

Suzuki®

Cello School
Cello Part
Volume 9

INTRODUCTION

FOR THE STUDENT: This material is part of the worldwide Suzuki Method of teaching. The student is encouraged to listen to different recordings of this concerto to compare performance style.

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 and long term programs. You are also encouraged to join the International Suzuki Association.

FOR THE PARENT: Credentials are essential for any teacher that you choose. We recommend you ask your teacher for his or her credentials, especially listing 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 Fukushima, Matsumoto City 390, Japan, The Suzuki Association of the Americas, 1900 Folsom, #101, Boulder, Colorado 80302, or Summy-Birchard Inc., c/o Warner Bros. Publications, 15800 N.W. 48th Avenue, Miami, FL 33014, for current Associations' addresses.

Note: The upper fingerings generally indicate across the string fingerings in one position. The lower fingerings generally indicate shifting on one string.

Supplementary pieces for Volume 9: Scherzo by Van Goens
Hungarian Rhapsody by Popper
Kol Nidre by Bruch
Played before Volume 9: 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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TONALIZATION

1. Prepare

Musical notation for '1. Prepare' in C major, 4/4 time. It consists of two main staves. The first staff begins with a whole note chord (C4, E4, G4) marked with a fermata (φ) and a triplet (3) over the next three notes. The second staff continues the melodic line. Below these are three smaller staves labeled 'also Play starting', each showing a different starting point for the exercise with various fingerings (φ, 2, 3, 1, 3, 2).

ETUDE

2. Prepare

S. SUZUKI

Musical notation for '2. Prepare' in C major, 4/4 time, by S. Suzuki. It features four staves. The first staff starts with a whole note chord (C4, E4, G4) marked with a fermata (φ) and a triplet (3) over the next three notes. The subsequent staves show a complex melodic line with various fingerings (1, 3, 2, 4, 3, 2) and slurs. The piece concludes with a final whole note chord.

PERPETUAL MOTION

3. Play at tempo of concerto.
 Play φ on G (III) and D (II) strings; then play φ on D (II) and A (I) strings.

S. SUZUKI

Musical notation for '3. Perpetual Motion' in C major, 4/4 time, by S. Suzuki. It consists of four staves, each containing a continuous eighth-note pattern. The first staff starts with a whole note chord (C4, E4, G4) marked with a fermata (φ). The patterns are designed to be played on specific strings as indicated in the text above.

VARIATION

A

B

RIGADOON

4.

PURCELL

D string
II

I

PREPARATION FOR MEASURES 40

G Major

PREPARATION FOR MEASURES 71 - 77

pizz.

PREPARATION FOR MEASURES 83 - 84

A Natural Minor

Concerto in C Major

Hob. VIIb. 1

JOSEPH HAYDN

Moderato 10

10

Musical notation for measures 1-10. The piece begins in the bass clef with a common time signature (C). The first ten measures are represented by a solid black bar. The notation then continues in the treble clef, featuring a trill (tr) and several eighth notes.

Solo

Musical notation for measures 22-25. Measure 22 is marked with a forte dynamic (*f*). The notation includes various fingerings (4, 3, 1, 2) and articulation marks (accents, slurs).

Musical notation for measures 24-27. Measure 24 is marked with a forte dynamic (*f*). The notation includes various fingerings (1, 2) and articulation marks (accents, slurs).

Musical notation for measures 26-29. Measure 26 is marked with a forte dynamic (*f*). Measure 28 is marked with a piano dynamic (*p*). The notation includes various fingerings (3, 2, 4, 4, 1) and articulation marks (accents, slurs).

Musical notation for measures 28-31. Measure 28 is marked with a piano dynamic (*p*). The notation includes various fingerings (4, 4, 1, 4, 1, 0) and articulation marks (trills, accents, slurs).

Musical notation for measures 30-33. Measure 30 is marked with a piano dynamic (*p*). The notation includes various fingerings (2, 1, 1, 1) and articulation marks (accents, slurs).

Musical notation for measures 32-35. Measure 32 is marked with a mezzo-forte dynamic (*mf*). Measure 34 is marked with a piano dynamic (*p*). The notation includes various fingerings (0, 1, 0, 0, 0) and articulation marks (accents, slurs).

Musical notation for measures 34-37. Measure 34 is marked with a piano dynamic (*p*). Measure 36 is marked with a crescendo (*cresc.*). The notation includes various fingerings (0, 1, 1, 4, 3, 2) and articulation marks (accents, slurs).

36 *mf* *espressivo* *p* (U.H.) [*restez*] *mf*

39 *f*

41 *cresc.*

42 *f*

44 *p*

46 *cresc.*

47 *f*

59 *f* *marcato*

62 *f*

64 *p* *tr*

66 *p* *f*

68

69

70

71 ***

72

* ossia
saltando

73

74

75

76

77

cresc.

f

espressivo

mf

79

p (U.H.)

mf

81

cresc.

f

f

84

86

p

88

cresc. molto

f marcato

97 *f*

100 *p*

103

105 *mf* *p*

107

108 *cresc.*

110 *f*

112 *mf*

114

* ossia 

** This note is a B \flat in urtext sources.

116 *mf* *tr* *V*

119 *mf* *tr* *restez* *V*

121 *f* *tr* *V*

123 *p* *tr* *V*

125 *f* *tr*

128 *Cadenza* *f > p* *tr* *V*

130 *f* *V*

132 *f* *V*

134 *f* *V*

136 *f* *tr* *V* *7*

II

Adagio 3 10

16 Solo 2 p

20

22

25 II 2 I

29

31

33

36

p

39

espressivo

41

tr

43

cresc.

45

f
p
espressivo

48

Fingerings: 3, 1, 2, 2

49

Fingerings: 2, 1, 1

50

mf

Fingerings: 3, 2, tr, 5

57 **Solo**

mf

61

64

f con fuoco

67

pp dolce *cresc.*

70

sf *p*

73

mf

75

fz *p*

77

fz *mf*

79

pp

83

mf

87 *restez* 3 2 2 2 1 3 4 1 V

Musical staff 87-91 in bass clef, 3/4 time. It begins with a fermata over a quarter note, followed by a triplet of eighth notes. The melody continues with eighth and quarter notes, ending with a fermata over a quarter note. Dynamics include *p* and *mf*. Fingerings and articulation marks like accents and slurs are present.

92 1 4 2 2 3 4

Musical staff 92-94 in bass clef, 3/4 time. Features a series of eighth and quarter notes with various slurs and articulation marks.

95 I 1

Musical staff 95-97 in bass clef, 3/4 time. Continues the melodic line with slurs and articulation marks.

98 V V V V 1

Musical staff 98-101 in treble clef, 3/4 time. Features a melodic line with slurs and articulation marks. Dynamics include *mf* and *p*.

102 V 3 2 3 1 1 1 3 1 tr

Musical staff 102-104 in treble clef, 3/4 time. Includes a triplet of eighth notes and a trill. Dynamics include *p*.

105 2 V 2 V 3 4 2 1 1 1

Musical staff 105-107 in treble clef, 3/4 time. Features a melodic line with slurs and articulation marks. Dynamics include *mf*.

108 3 2 3 3 3 3

Musical staff 108-110 in treble clef, 3/4 time. Includes a triplet of eighth notes and a crescendo. Dynamics include *cresc.*

110 **Cadenza** V 2 3 1 V 4 4

Musical staff 110-112 in treble clef, 3/4 time. Labeled "Cadenza". Features a melodic line with slurs and articulation marks. Dynamics include *p*.

1 3 1 2 3 4 1 4 V

Musical staff 112-114 in bass clef, 3/4 time. Continues the melodic line with slurs and articulation marks.

2 4 1 2 1 tr

Musical staff 114-116 in bass clef, 3/4 time. Includes a trill and slurs. Dynamics include *p*.

V 1 2 1 tr V 4

Musical staff 116-118 in bass clef, 3/4 time. Ends with a trill and a fermata. Dynamics include *p*.