

Suzuki®

Cello School
Volume 10
Cello Part

Suzuki Method International

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 Fukashi, 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.

Supplementary pieces for Volume 10. Adagio by Bach/Siloti
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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Cello School Volume 10 Cello Part

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CONTENTS

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

Boccherini / Grützmacher

Tonalization

First Movement

No. 1

2 3 4 2 3 4 2 3 4 2 3

4 4 2 3 4 2 3 4 2 3

2 4 2 4 2 3 4 2 3 4

No. 2a Prepare Thumb

3

4 2 1 2 1

1 1 3 4

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 B-flat major. The notation consists of four staves. The first staff begins with a breath mark (φ) and a triplet of eighth notes (3). The second staff continues the eighth-note sequence with a breath mark (φ) above the final note. The third and fourth staves complete the melodic line with various note values and a final breath mark (φ).

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 B-flat major. The notation consists of two staves. The first staff starts with a breath mark (φ) and a fingering 'I' below the first note. It features a sequence of eighth notes with various fingering numbers (1, 2, 3) and breath marks (φ). The second staff continues this sequence, ending with a final breath mark (φ).

No. 3b measures 66 and 68

Musical notation for No. 3b, measures 66 and 68. The piece is in 4/4 time and B-flat major. The notation consists of two staves. The first staff features a sequence of eighth notes with various fingering numbers (1, 2, 3) and breath marks (φ). The second staff continues this sequence, ending with a final breath mark (φ).

No. 4 measures 5 and 6

Part a: **a. v** full bow. Four measures of eighth notes with upward bow strokes (v) above the notes.

Part b: **b.** balance frog point. Four measures of eighth notes with upward bow strokes (v) above the notes.

Part c: **c.** Four measures of eighth notes with upward bow strokes (v) above the notes.

Part d: **d.** Four measures of eighth notes with upward bow strokes (v) above the notes.

Part e: **e.** Eight measures of eighth notes with upward bow strokes (v) above the notes.

Part f: **f. v** full bow balance frog set bow on string. Eight measures of eighth notes with upward bow strokes (v) above the notes.

No. 5a measures 47 to 52

Portamento exercise on the bass clef staff, showing a slide from a sharp note to a natural note and back to a sharp note.

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

First line of musical notation for No. 5b, measures 47 to 52, showing triplets and fingerings (1, 2, 3).

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

Second line of musical notation for No. 5b, measures 47 to 52, showing triplets and fingerings (1, 2, 3).

No. 6 Cadenza measures 15 and 16

a.

OR b.

No. 7 Octave Shifting Practice

Fingerings:

2 - 2	2 - 2	2 - 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

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

No. 9 measures 71 to 80

Hand I Patterns

III I

This staff shows the first line of music for No. 9, measures 71-80. It features a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes with slurs and accents. Fingerings 1, 2, and 3 are indicated above the notes. Below the staff, the fingering patterns III and I are boxed.

*Hand I
Patterns

I III I

This staff shows the second line of music for No. 9, measures 71-80. It continues the melody from the first line. Below the staff, the fingering patterns I, III, and I are boxed.

I III I

This staff shows the third line of music for No. 9, measures 71-80. It continues the melody. Below the staff, the fingering patterns I, III, and I are boxed.

I III I

This staff shows the fourth line of music for No. 9, measures 71-80. It concludes the melody. Below the staff, the fingering patterns I, III, and I are boxed.

No. 10 measures 138 to 147

Hand I Patterns

II I

This staff shows the first line of music for No. 10, measures 138-147. It features a bass clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes with slurs and accents. Fingerings 1, 2, and 3 are indicated above the notes. Below the staff, the fingering patterns II and I are boxed.

Hand I
Patterns

I III I

This staff shows the second line of music for No. 10, measures 138-147. It continues the melody. Below the staff, the fingering patterns I, III, and I are boxed.

I III I

This staff shows the third line of music for No. 10, measures 138-147. It continues the melody. Below the staff, the fingering patterns I, III, and I are boxed.

I III I

This staff shows the fourth line of music for No. 10, measures 138-147. It concludes the melody. Below the staff, the fingering patterns I, III, and I are boxed.

No. 11 measures 81 to 83

Diminished 7th arpeggio on A

1 4 1 4

1 4 1 4 3 0

1 3 1 2

1 2 1 2 3 0 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 0

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

a.

Play above arco.

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

The musical score consists of seven staves. The first two staves are for the Cello and Orchestra. The first staff (Cello) starts with a **Tutti** marking and includes dynamic markings *cresc.*, *poco*, and *a*. The second staff (Orchestra) includes *poco*, *f*, *poco dim.*, and *f*. A **Solo** marking with a Solo symbol is placed above the final measure of the second staff. The remaining five staves (measures 3-13) are for the Cello, featuring detailed fingering (0-4) and dynamic markings: *fz*, *mf*, *cresc.*, *f*, *fz*, *p*, *cresc.*, *sf*, *mf*, *f*, and *p*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

14

Musical notation for measure 14, bass clef, featuring a series of eighth notes with accents and fingerings (1, 3, 0).

15

Musical notation for measure 15, bass clef, featuring a series of eighth notes with accents and fingerings (1, 3, 0). *cresc.*

16

Musical notation for measure 16, bass clef, featuring a series of eighth notes with accents and fingerings (1, 2, 3, 2, 1, 4, 2, 1). *calmand.* *f* *p dolce*

18

Musical notation for measure 18, treble clef, featuring a series of eighth notes with accents and fingerings (3, 1, 2, 3, 2, 1, 2, 2, 3). *restez* *cresc.*

20

Musical notation for measure 20, treble clef, featuring a series of eighth notes with accents and fingerings (1, 3, 2, 1, 3). *mf* *p* *tr* *molto cresc.*

21

Musical notation for measure 21, treble clef, featuring a series of eighth notes with accents and fingerings (2, 1, 2, 1, 2, 1, 2). *f* *pp*

22

Musical notation for measure 22, treble clef, featuring a series of eighth notes with accents and fingerings (2, 1, 2, 3, 2, 1). *cresc.*

23

Musical notation for measure 23, treble clef, featuring a series of eighth notes with accents and fingerings (2, 1, 2, 3, 2, 1). *rit.* *f* *tr* *lento* *a tempo* *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*

restez

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

54 **C** *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.*

65 *restez*

3 2 1 3 1 2 3 3 1 2 3 1 1 2 3 1 2 3 2 3 1 2 3 4

67 *cresc.* *mf* *p* *molto cresc.*

69 *f* *pp*

70 *cresc.*

71 *ritard.* *f* *lento* *a tempo* *p ma*

73 *D* *espressivo* *p*

75 *cresc.* *mf* *sf*

77 *p* *cresc.* *f* **Tutti**