

Suzuki[®]



Cello School Volume 5 Cello Part Revised Edition

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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.

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:

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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 E minor

Op. 14, No. 5

Antonio Vivaldi
(1678-1741)

Largo

mp-p *cresc.* *mp* *cresc.* *f* *pp* *f*

Allegro

mf *p* *p* *p*

11 *mf* *p*

13 *p* *cresc.* *p*

16 *cresc.* *f*

mp *mf*

21 *f*

24 *f*

27 *f* *mf*

30 *cresc.*

33 *mf*

37 *cresc.* *f*

Largo

Musical score for the Largo section, measures 1-8. The music is in 12/8 time with a key signature of one sharp (F#). The first staff (measures 1-2) starts with a dynamic of *mf-p* and includes fingerings 1, 2, and 4. The second staff (measures 3-4) includes a double bar line with a repeat sign, a dynamic of *mf*, and fingerings 3, 1, 4, 3, 1, 4, 4. The third staff (measures 5-6) includes a dynamic of *mf*, *mp*, and *mf*, with fingerings 1, 3, 4, 1, 3, 4, 3. The fourth staff (measures 7-8) includes a dynamic of *cresc.* and *f*, with fingerings 4, 2, 1, 2, 4, 2, 1.

Allegro

Musical score for the Allegro section, measures 9-22. The music is in 3/8 time with a key signature of one sharp (F#). The first staff (measures 9-11) starts with a dynamic of *mf* and includes fingerings 1, 2, and 1. The second staff (measures 12-13) includes a dynamic of *mf* and fingerings 1, 1, 1, 1, 3, 3. The third staff (measures 14-15) includes a dynamic of *p* and *mf*, with fingerings 1, 3, 1, 3, 1, 1. The fourth staff (measures 16-17) includes a dynamic of *mf* and fingerings 1, 3, 1, 1. The fifth staff (measures 18-22) includes a dynamic of *cresc.* and fingerings 4, 4, 0, 3, 1.

28 *mf* 1 4 4 II

33 *cresc.* 4 1 4 1

38 1 3 4 mf 2

43 V V 4 1 1 2 4

48 4 0 2 4 1 p

53 2 0 1 4 1 mf 0 2

58 1 0 4 4 mf p 1 2

64 0 1 2 2 mf cresc. e rall.

Danse Rustique

Op. 20, No. 5

William Henry Squire
(1871-1963)

Allegro

ben marcato

mf

11 *cresc.*

17 *f*

23 *f*

28

34 *mf*

40

45 *cresc.* *f*

51 *p legato*

56 *p* *cresc.*

62 *f* *mf*

68 *mf*

74 *p*

79 *p*

84 *p*

90 *mf*

97 *mf*

103 *cresc.* *f*

110 *mf* *p*

116 *mf* *p* *mf*

123 *cresc.* *f*

Arioso

from the Cantata 156

Johann Sebastian Bach
(1685-1750)

Adagio

mf-p

mf *cresc.* *f*

mp

p *cresc.*

pp

cresc. *f* *molto rit.*

Rondo

from the Concerto No. 4, Op. 65
(excerpt)

Georg Goltermann
(1824-1898)

Allegro molto
12 *rall.* *a tempo*

p *leggiero con grazia*

17 *marcato*

23

30

37

43

50

57 *cresc.* *mf cresc.*

62 *f cresc.*

69 *ff*

23

12

96

103

110

120

130

139

148

157

164

170

176

182 *mf* *cresc.*

188 *ff pesante*

195 *rit.* *dim.* *mf* **Piu animato**

201

207 *cresc.*

213 *f*

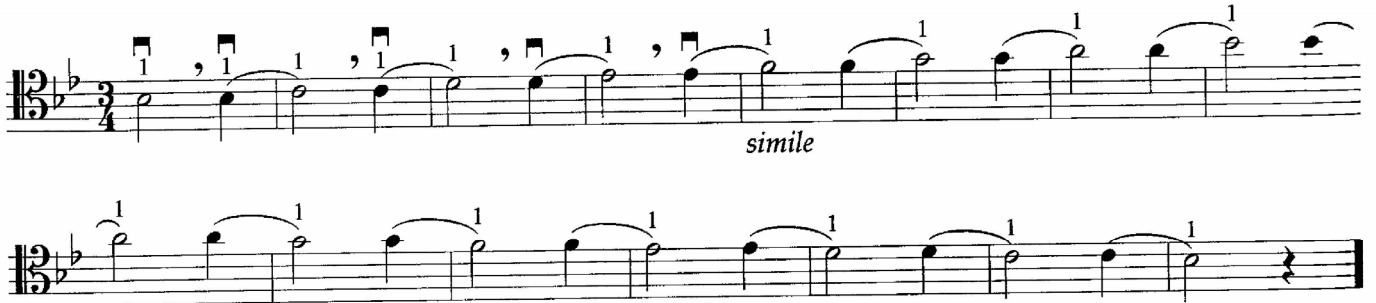
219

225 *brillante* *mf* *cresc.*

232 *ff*


239 *ff*

One-Finger Scale



Two staves of musical notation for a one-finger scale exercise. The key signature is one flat (B-flat) and the time signature is 3/4. The first staff contains the ascending scale: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The second staff contains the descending scale: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). The word *simile* is written below the first staff.

Finger Pattern Study



Five staves of musical notation for a finger pattern study exercise. The key signature is one flat (B-flat) and the time signature is 3/4. The first staff begins with a quarter note G2, followed by a sixteenth-note triplet (A2, B2, C3), a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The subsequent four staves show the same pattern repeated, with the first note of each staff being a half note (G2, F3, E3, D3) and the rest of the pattern being a quarter note (A3, B3, C4) followed by a sixteenth-note triplet (A3, B3, C4) and a quarter note (G3, F3, E3, D3). The final staff ends with a quarter rest.