

Suzuki[®]

Cello School Volume 7

Piano Accompaniment 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 cello part 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.

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(The **Bourrées** from Suite in C Major by J. S. Bach in the Cello Part book are unaccompanied.)

Largo and Allegro

from the Sonata in G minor

Henry Eccles
(1670-1742)

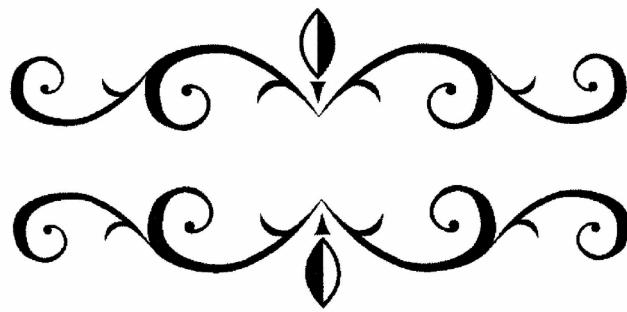
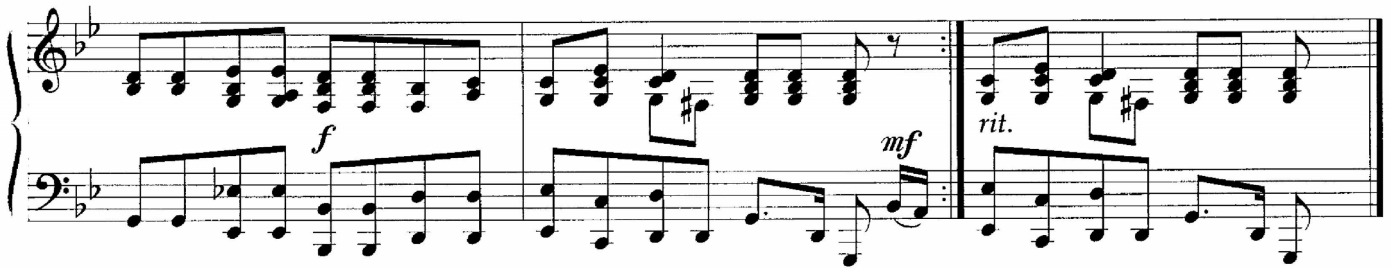
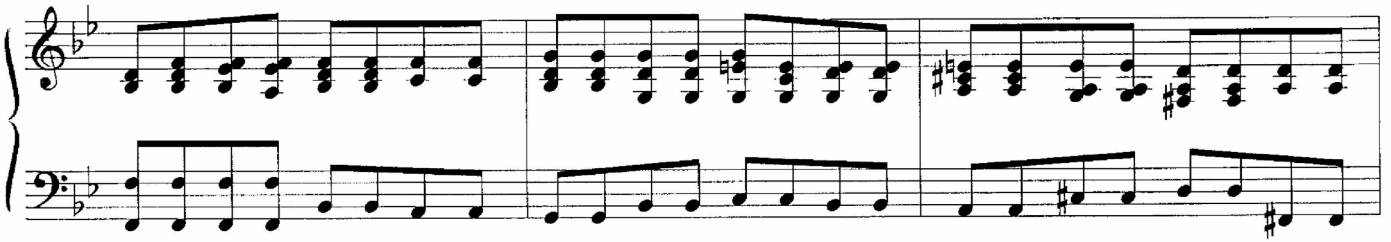
Largo

mf

cresc. *f*

tr *p* *mf*

V



Allegro con spirito

Measures 1-4 of the musical score. The piece is in 3/4 time with a key signature of two flats. The first system consists of three staves: a single bass staff with a forte (*f*) dynamic and a trill (tr) over the first measure, and a grand staff (treble and bass) with a forte (*f*) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes.

Measures 5-8 of the musical score. The second system continues the piece. The bass staff starts with a mezzo-forte (*mf*) dynamic, while the grand staff begins with a piano (*p*) dynamic. The music maintains the established rhythmic and melodic motifs.

Measures 9-14 of the musical score. The third system shows a crescendo (*cresc.*) in both the bass and grand staves. The music builds in intensity and complexity, with more active bass lines and dense harmonic textures.

Measures 15-18 of the musical score. The fourth system begins with a forte (*f*) dynamic. It includes a trill (tr) in the bass staff at measure 15 and a first ending (1.) leading to a second ending (2.) at measure 18. The piece concludes with a mezzo-forte (*mf*) dynamic.

20

mf *cresc.* *cresc.*

26

f *mp* *p* [optional notes]

32

cresc. *f* *cresc.* *f*

38

1. 2. *V*

Gavotte

Op. 23, No. 2

David Popper
(1843-1913)

Lively

p

mf

ff

16

p
ff
pp

20

p
p

25

p
p

29

p
p

33 ²

mf

This system contains measures 33 through 36. The top staff is a single melodic line in bass clef with a dynamic marking of *mf*. A first ending bracket labeled '2' spans measures 33 and 34. The piano accompaniment consists of two staves: the upper staff has chords and some melodic fragments, while the lower staff has a simple bass line. The key signature has two sharps (F# and C#).

37

pp

This system contains measures 37 through 41. The top staff continues the melodic line from the previous system. The piano accompaniment features more complex chordal textures in the upper staff and a steady bass line in the lower staff. The dynamic marking is *pp*. The key signature remains two sharps.

42

p *ff* *pp* *f*

This system contains measures 42 through 47. The top staff has sparse notes with a dynamic marking of *p* and a *ff* marking at the end. The piano accompaniment is more active, with the upper staff showing chords and the lower staff showing a rhythmic bass line. Dynamic markings include *pp* and *f*. The key signature is two sharps.

48

This system contains measures 48 through 51. The top staff features a melodic line with accents and slurs. The piano accompaniment has a more rhythmic and melodic texture in both staves. The key signature is two sharps.

52

Musical score for measures 52-55. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). Measure 52 starts with a piano (*p*) dynamic. The music features a melodic line in the bass staff and a rhythmic accompaniment in the grand staff.

56

Musical score for measures 56-59. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps. Measure 56 starts with a mezzo-piano (*mp*) dynamic, which increases to a forte (*f*) dynamic by measure 59. The music features a melodic line in the bass staff and a rhythmic accompaniment in the grand staff.

60

Musical score for measures 60-63. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps. Measure 60 starts with a mezzo-piano (*mp*) dynamic. The music features a melodic line in the bass staff and a rhythmic accompaniment in the grand staff.

64

Musical score for measures 64-67. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps. Measure 64 starts with a piano (*p*) dynamic. A *lunga* marking is present above the first measure. A *Gua* marking with a dashed line is present above the grand staff in measure 65. The dynamic increases to fortissimo (*ff*) by measure 67. The music features a melodic line in the top treble staff and a rhythmic accompaniment in the grand staff.

68 *saltato* *p* *pizz.* *Fine*

pp *ppp* *Fine*

Mosso
73 *arco* *ff* *f*

77 *p* *p*

81 *ff* *f*

85

p

pp

89

ff

f

93

ppp

98

dim. *rit.* *D. C. al Fine*

dim. *rit.* *D. C. al Fine*

Sicilienne

Maria Theresia von Paradis
(1759-1824)
arr. S. Dushkin

Andantino

The musical score is written in 6/8 time and consists of four systems. Each system includes a bass line, a grand staff (treble and bass clefs), and a piano accompaniment. The tempo is marked 'Andantino'. The key signature has two flats (B-flat and E-flat). The score includes dynamic markings such as 'p' (piano), 'f' (forte), and 'f-p' (fortissimo-piano). It also features a trill (tr) in the first system, a first and second ending in the third system, and a repeat sign in the fourth system.

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16 *mf*

mf

20 *p* *f* *tr*

p *f*

24 *p* *p*

p *p*

28 *tr* *rit.* *a tempo* *pp* *a tempo* *rit.*

tr *rit.* *a tempo* *pp* *a tempo* *rit.*

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NOTE: The ISA Cello Committee recommends that the entire Suite No. 1 in G Major by J. S. Bach be taught before the student completes Book 8. Editing is at the discretion of the teacher.

Largo and Allegro

from the Sonata in G minor

Henry Eccles
(1670-1742)

Largo

mf

cresc.

f

p

mf

mf

rit.

Allegro con spirito

f *p*

5 *mf*

10 *cresc.*

15 *f* II *f* *mf*

20

25 *cresc.* *f* *mp*

30 *p* *cresc.*

[optional notes]

36 *f*

40 1. 2. *V*

Bourrées

from the Suite in C major, BWV 1009

Johann Sebastian Bach
(1685-1750)

Bourrée I

5

13

17

21

25

Bourrée II

II

32

1 2 4 1 2 4 II

V

40

V

43

2 1 4 0 1 2 1 3

47

1 1 4 3

50

0 1 3 4

Bourrée I D. C.

Gavotte

Op. 23, No. 2

David Popper
(1843-1913)

Lively

p

mf

ff

p

p

p

p

ff

* Alternate bowing

ff

51

57

62

67

Mosso
73 *arco*

78

83

88

93

97

Sicilienne

Maria Theresia von Paradis
(1759-1824)

Revised and Edited for Cello and Piano
by Samuel Dushkin

Andantino

The musical score for 'Sicilienne' is written in bass clef with a 6/8 time signature. The key signature has two flats (B-flat major). The piece starts with a piano (*p*) dynamic and a V-shaped fingering. The tempo is marked 'Andantino'. The score includes various dynamics such as *p*, *mf*, *f*, and *pp*, and includes trills (*tr*) and a trill with a mordent (**tr*). There are first and second endings at measures 11-12 and 22-23. The piece concludes with a ritardando (*rit.*) and a piano-piano (*pp*) dynamic.

*Trill optional

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