

## Solo Repertoire Progressively Presented

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October 2021

This list is NOT complete, nor intended to be, but rather is a “coat rack” where you can find pieces that climb up the technical geography of the cello, matched with advancing rhythmic and melodic growth. Keeping the coat rack analogy, find your spot and try things on! Many of these pieces are included in the Suzuki Books, sequentially presented in rankings starting in Book I and continuing. Order Suzuki Books with piano accompaniment to truly get the full musical experience intended by the composer.

### [Easy Solos in First Position, Grant, Ludwig Music](#)

Well-known, short melodies for cello and piano, 1st position with some stretch, can be used for sight reading and/or adding one's own position practice.

### [Bach for the Cello, Book I, Krane, Schirmer](#)

First book with piano accompaniment, great for character and dynamics, easy to “hear”, uses stretch and up to fourth position, good for sight reading practice for more advanced players.

### [Musik fur Violoncello, Book I or II, Lengyel/Pejtsik, Musical Budapest](#)

Non-Western harmonies in dance forms for cello and piano, Book I uses stretch, Book II uses more advanced rhythms and bowings.

### [Rondo, Wagner/Applebaum, Belwin-Mills](#)

ABA form, cello and piano, longer piece, quick tempo.

### [Sonata in C Major, Breval \(Schoroeder-Rose, eds\), International](#)

Only 2 movements (not 3 or 4) using 1st, 2nd and 4th positions. Brisk tempo is important!

### [Danse Rustique, Op. 20, Squire, Fischer](#)

Zippy fun piece with lots of shifting to 4th position, uses double stops with open strings.

### [Orientale, Cui, Everybody's Favorite Cello Series, No 40](#)

Experience in going from arco to pizza quickly, Eastern harmonies with sustained sections.

### [La Cinquantaine, Marie, Suzuki Book 3](#)

Found in lots of cello collections, short work with staccato articulation, lots of 3rd position.

### [Sonata in Bb Major, Op 43, No. 1, Romberg, International](#) and

### [Sonata in E minor, Op 38, No 1, Romberg, International](#)

Longer 3 movements works, using spiccato, string crossings in E minor, but both pieces should be able to be played through with appropriate mood/tempo changes and dynamics.

### [Nina, Pergolesi, \(Cellists Favorite Contest Album, Collier, ed\), Fischer](#)

This piece needs to be approached like an operatic aria - full of expression, rubato, vibrato.