

# **Suzuki<sup>®</sup> Violin School**

## **VIOLIN PART VOLUME 5**

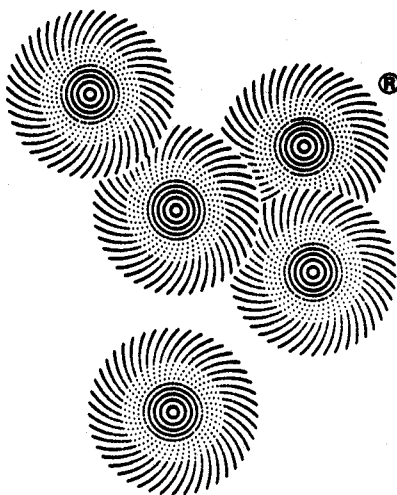


**Suzuki Method International**

# **Suzuki<sup>®</sup> Violin School**

## **VIOLIN PART**

### **VOLUME 5**



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**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 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, CO 80302 or Summy-Birchard Inc., c/o Warner Bros. Publication Inc., 15800 N.W. 48th Avenue, Miami, Florida 33014, for current Associations' addresses.

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(No. 1 is unaccompanied)

# Tonalization

## トナリゼイション

Tonalisation Tonführung Sonidización

毎レッスン指導

美しい音とビブラートの練習

Tonalization exercises should be practiced at each lesson.  
Exercise for beautiful tone and vibrato.

*Les exercices de tonalisation devraient être exécutés à chaque leçon.*

*Exercice pour obtenir un beau ton et un beau vibrato.*

*Tonführung-Übungen sollten in jeder Unterrichtsstunde geübt werden.*

*Übung für schönen Ton und Vibrato.*

Los ejercicios de sonidización deben ser practicados en cada lección.

Ejercicio para tono y vibrato hermoso.



### *f*(フォルテ)と*p*(ピアノ)の練習

Exercise for forte and piano

*Übungen für forte und piano*

*Exercice pour forte et piano*

Ejercicios para forte y piano

1. *f* = (B) の位置 (駒の近く) を弓を最後までまっすぐにひく。
2. *p* = (A) の位置をまっすぐにひく。

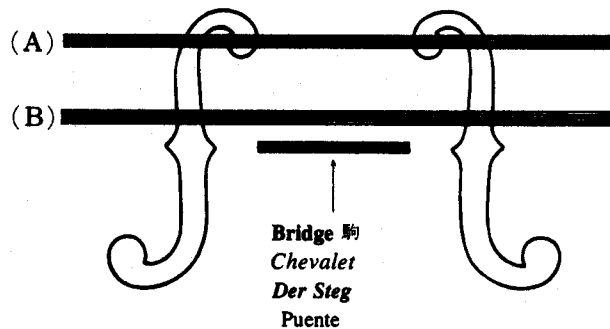
音色と音量の変化に注意すること。

1. For forte: Place the bow near the bridge (B) and use a whole, straight bow.
2. For piano: Place the bow away from the bridge (A) and use a whole, straight bow.

1. Für forte: Den Bogen nahe dem Steg (B) setzen und einen ganzen, geraden Bogenstrich gebrauchen.
2. Für piano: Den Bogen weiter weg vom Steg (A) setzen und einen ganzen, geraden Bogenstrich gebrauchen.

1. Pour forte: Placer l'archet près du chevalet (B) et utiliser tout l'archet dans un coup droit.
2. Pour piano: Placer l'archet loin du chevalet (A) et utiliser tout l'archet dans un coup droit.

1. Para forte: Coloque el arco cerca del puente (B) y arquee en una línea recta, en su totalidad.
2. Para piano: Coloque el arco lejos del puente (A) y emplee el arco derecho, en su totalidad.



# Position Etude, 4th position

## ポジション・エチュード 第4ポジション

*Etude de Position, 4ème position*

*Lagen-Etüde, vierte Lage*

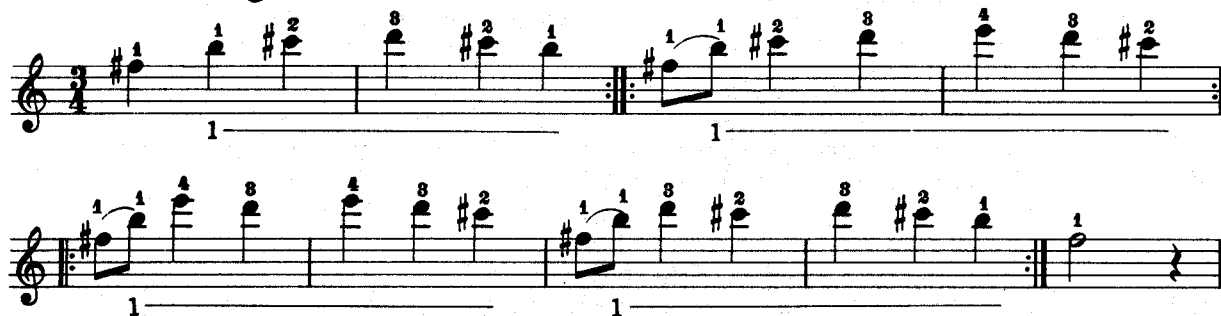
*Estudio de Posición, 4ta posición*

### E String

*Corde du mi*

*E-Saite*

*Cuerda mi*



### A String

*Corde du la*

*A-Saite*

*Cuerda la*



### D String

*Corde du ré*

*D-Saite*

*Cuerda re*



### G String

*Corde du sol*

*G-Saite*

*Cuerda sol*



# II

## E String    *Corde du mi*    *E-Saite*    *Cuerda mi*

## A String    *Corde du la*    *A-Saite*    *Cuerda la*

## D String    *Corde du ré*    *D-Saite*    *Cuerda re*

## G String    *Corde du sol*    *G-Saite*    *Cuerda sol*

## Gavotte

ガボット

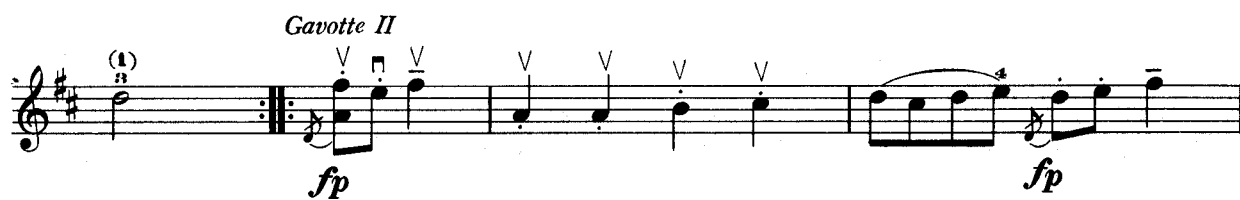
## Gavotte I

Allegro moderato

J. S. Bach

ハッハ

The musical score for Gavotte I by J.S. Bach is presented in a single system of eight staves. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Allegro moderato'. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4 and 0 (for natural). Dynamics include *f* (forte) and *p* (piano). Articulation is marked with 'V' (accents) and 'V' (trills). The score begins with a forte (*f*) dynamic and ends with a forte (*f*) dynamic. The piece is in 3/4 time.





# Concerto in A Minor

## 2nd Movement

ラルゴ

「協奏曲イ短調」から

A. Vivaldi  
ビバルディ

**Largo**

*pp cantabile e molto sentito*

*p* *mf* *p*

*mf* *pp* *pp* *misterioso*

*p* *poco animando*

*mf* *cresc.* *f* *A* *molto* *p*

*pp* *espress.* *f* *pp* *rit.*

# Etude for Changing Strings

移弦の練習曲

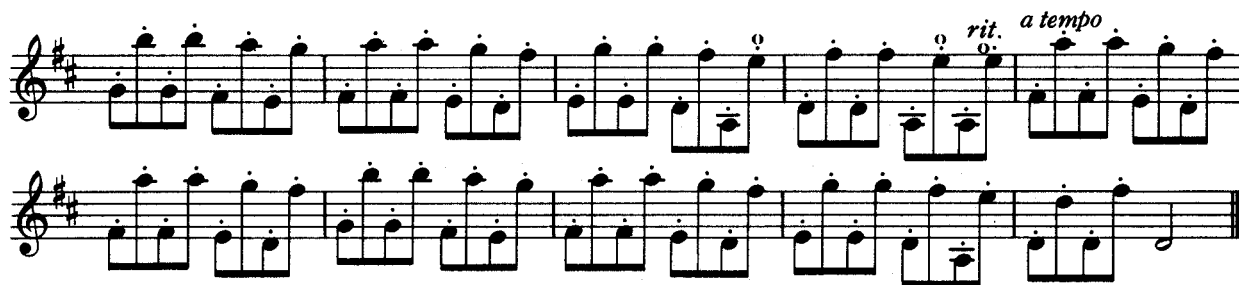
Etude pour le changement des cordes

Etüde für Saitenwechsel

Estudio para el cruzar de cuerdas

Shinichi Suzuki

*A* *V*



速度は速すぎないように注意し、確実な音とテンポでひく。

Try to maintain a constant tone and tempo, taking care not to get too fast.

Versuche, einen gleichmässigen Ton und Tempo durchzuhalten, gib Acht, nicht zu schnell zu werden.

Essayer de maintenir le ton et le tempo de manière constante, en faisant attention à ne pas aller trop vite.

Trate de mantener un tono constante y un tiempo constante, esforzándose por no hacerlo demasiado ligero.



## Position Etude, 5th Position

### ポジション・エチュード 第5ポジション

Etude de Position, 5<sup>ème</sup> position

Lagen-Etüde, fünfte Lage

Estudio de Posición, 5<sup>ta</sup> posición

#### E String Corde du mi E-Saite Cuerda mi



#### A String Corde du la A-Saite Cuerda la



#### D String Corde du ré D-Saite Cuerda re



**G String**    *Corde du sol*    **G-Saite**    *Cuerda sol*

## II

**E String**    *Corde du mi*    **E-Saite**    *Cuerda mi*

**A String**    *Corde du la*    **A-Saite**    *Cuerda la*

**D String**    *Corde du ré*    **D-Saite**    *Cuerda re*

**G String**    *Corde du sol*    **G-Saite**    *Cuerda sol*

# Concerto in G Minor

協奏曲 ト短調

**Allegro**

Tutti

A. Vivaldi

ビバルディ

The musical score is written for a single melodic line in G minor, 2/4 time, with an Allegro tempo. It consists of nine staves of music. The score includes various dynamics such as *mf* (mezzo-forte), *f* (forte), *p* (piano), and *espress* (espresso). Articulations include slurs, accents, and trills. Fingerings are indicated by numbers 1-4. The score is marked with 'Tutti' at the beginning and end, and 'Solo' in the middle. The key signature has two flats (B-flat and E-flat).

Concerto en sol mineur

Konzert in G-Moll

Concierto en sol menor

Musical score for a solo instrument, featuring 12 staves of music. The key signature is G-flat major (three flats). The score includes various musical notations such as slurs, ties, trills (tr), and dynamic markings. The score is divided into sections with different dynamics and articulations.

Dynamics and markings include: *p* (piano), *f* (forte), *pespress.* (pizzicato), *martellato* (hammered), *cresc.* (crescendo), *a tempo Tutti*, *poco allargando*, *largamente*, *mf dolce*, and *Solo*.

\* 記法  
 written  
 écrit  
 geschrieben  
 escrito

奏法  
 played  
 joué  
 gespielt  
 tocado

Musical score for a single melodic line, likely for a violin or flute. The key signature is B-flat major (two flats). The time signature is 4/4. The score consists of 12 staves.

Dynamics and performance markings include:

- mf* (mezzo-forte)
- cresc.* (crescendo)
- Tutti*
- A* (Allegretto)
- E* (Elegante)
- largamente* (largely)
- f* (forte)
- molto rit.* (molto ritardando)
- a tempo*
- f* (forte)
- f espressivo* (forte, expressive)
- Solo*
- p* (piano)
- p dolce* (piano, dolce)
- mf* (mezzo-forte)
- f* (forte)
- largamente* (largely)
- p* (piano)
- dolce* (dolce)
- f* (forte)
- rit.* (ritardando)
- Tutti*
- f* (forte)
- a tempo*
- f* (forte)
- poco a poco allargando* (poco a poco allargando)
- ff* (fortissimo)

## Adagio

Adagio

Solo

*p* *piu p*

*p molto espress.*

*dolce e pp*

*p* *p*

*f*

sul A *pp espress.* *pp*

sul A *f* *pp* *tr tr tr*

*p* *poco rit.*

*p* *pp* *ppp rit.*

## Allegro

## Tutti

Musical score for "L'Allegretto" by Franz Schubert, Op. 137, in 3/8 time. The score is for a single melodic line, likely for a violin or flute. It consists of 10 staves of music. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score includes various dynamics (*f*, *p*, *mf*, *p dolce*, *f a tempo*) and articulations (trills, slurs, accents). The piece is in 3/8 time. The first staff starts with a "Tutti" marking. The second staff has a "Solo" marking. The third staff has a "Solo" marking. The fourth staff has a "Solo" marking. The fifth staff has a "Solo" marking. The sixth staff has a "Solo" marking. The seventh staff has a "Solo" marking. The eighth staff has a "Solo" marking. The ninth staff has a "Tutti" marking. The tenth staff has a "Tutti" marking.



sul E  
*f*  
*p grazioso*  
*mf*  
*p dolce*  
*cresc.*  
*poco allargando*  
 Tutti *a tempo*  
*f*  
*p*  
*f*  
 sul E  
*p*  
*dolce*  
*mf*  
*p leggiero*  
*dolce*

\* 記法  
 written  
 écrit  
 geschrieben  
 escrito



奏法  
 played  
 joué  
 gespielt  
 tocado



*p espress.* *poco rall.* - -  
*Tutti a tempo*  
*f*  
*f*  
*Solo*  
*f largamente*  
*mf*  
*cresc.*  
*f*  
*mf dolce*  
*f espress.* *Tutti a tempo* *largamente* *molto*  
*rit.* *f* *p*  
*f*  
*ff* *molto rit.*



# German Dance

ドイツ舞曲

K. D. von Dittersdorf  
デッターズドルフ

Moderato

*p con grazia* *mf*

*p*

*mf* *p espressivo*

*p*

*mf* *p* *mf*

*mf* *p*

*mf* *rit.*

Danse Allemande

Deutscher Tanz

Danza Alemana

# Gigue from Sonata in D Minor

ジーガ 「ソナタニ短調」 から

**Allegro Vivace**

F.M. Veracini  
ベラチーニ

Gigue de la Sonate en ré mineur

Gigue aus Sonate in D-Moll

Giga de la Sonata en re menor

*f* *p dolce* *f*  
*p* *f* *p*  
*f*  
*f*  
*mf* *f* *p*  
*cresc.* *cresc.*  
*f* *p* *cresc.*  
*f* *p*  
*cresc.*  
*f* *poco largamente*

# Concerto for Two Violins

## 1st Movement

ビバーチェ

「二つのバイオリンのための協奏曲」から

第1バイオリン

Violin I

Vivace

J.S. Bach

バッハ

*Concerto pour Deux Violons, 1er mouvement*

*Konzert für zwei Geigen, Erster Satz*

*Concierto para Dos Violines, 1er movimiento*

This page of musical notation is for a solo violin, likely from a 19th-century concertino. It consists of ten staves of music, each with a key signature of one flat (B-flat) and a time signature of 4/4. The notation is highly technical, featuring rapid sixteenth-note passages, slurs, and various articulations. Performance markings include dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano), as well as *cresc.* (crescendo). Specific sections are marked with *Tutti* and *Solo*. The piece includes several repeat signs and first/second endings. The notation is written in a standard musical staff with a treble clef and a B-flat key signature.



This page of musical notation is for guitar, written in E-flat major (three flats). It consists of nine staves of music. The notation includes various techniques such as triplets, slurs, and vibrato, along with dynamic markings like *p*, *f*, and *Tutti*.

The first staff begins with a 4-measure rest, followed by a series of eighth and sixteenth notes. The second staff features a *f* dynamic marking at the end. The third staff starts with a key signature change to E-flat major (three flats) and includes a *p* dynamic marking. The fourth staff begins with a *p* dynamic marking. The fifth staff includes a *f* dynamic marking. The sixth staff continues the melodic line. The seventh staff includes a *f* dynamic marking. The eighth staff includes a *f* dynamic marking. The ninth staff begins with a *f* dynamic marking and includes a *Tutti* marking.