

Suzuki[®] Violin School

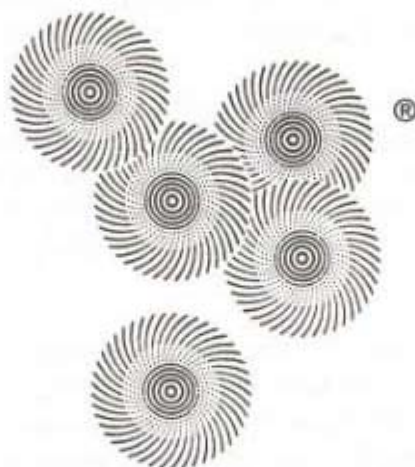
VIOLIN PART VOLUME 8



Suzuki Method International

Suzuki[®] Violin School

VIOLIN PART VOLUME 8



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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 and long term programs. You are also encouraged to join the International Suzuki Association.

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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.

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1 Sonata in G Minor

ソナタ ト短調

H. Eccles
エックレス

Grave

p *cresc.* *f* *p* *rit.*

Courante
Allegro con spirito

f *mf*

13 *tr*

16 *f* 1. *V*

19 2. *mf* *V*

23 *f* *V* (0)

26 *V* 2 1 *tr* *mf* 1 3

29 3 4 1 *tr* 2 3 4 0 4 2 4

32 2 3 0

35 *V* 3 4 2 4

38 *f* *V* 3 4 1 2 4 3 *ff* *V*

41 1. *mf* 2. *V*

Adagio

Musical score for Adagio, measures 1-24. The score is in 3/4 time with a key signature of two flats. It features various musical notations including dynamics (*mf*, *pp*, *f*, *p*, *rit.*, *attacca*), articulation (accents, slurs, trills), and fingerings (numbers 1-4). Rehearsal marks V, A, and D are present throughout the piece.

Measures 1-4: *mf*, V, A.

Measures 5-8: V, A, D.

Measures 9-11: V, D.

Measures 12-14: (D), *pp*, *f*, V.

Measures 15-17: V, *f*.

Measures 18-20: V, *f*.

Measures 21-23: D, V, *p*, *f*, *rit.*.

Measure 24: V, *attacca*.

Vivace

8

mf

3 3

2

5

2 4

1 4

V

3 4

9

2 1 1

(3 2 1)

1

13

p

17

mf

2 1 3 3 1

V

21

2 1 2 0

25

f

V

2

29

p

cresc.

33 *f* *tr* 1. *V* 2. *V* *mf*

37 2 *p*

41 *V* *V*

45 *mf* *V*

49 *f* *p* 2 3

53 4 1 2 4

57 2 *tr* 1 3 1 4 1 3 1 1 3 1 0 4

61 3 1 0 2 0 2 0 1 3 1 4 *V* *V*

Detailed description: This is a musical score for guitar, spanning measures 33 to 61. The music is written in a single staff with a key signature of one flat (B-flat). The score includes various musical notations such as dynamics (*f*, *mf*, *p*), articulation marks (accents, slurs), and specific guitar techniques (trills, vibrato, bends). Measure 33 starts with a forte (*f*) dynamic and a trill. Measures 37-40 show a descending scale with a piano (*p*) dynamic. Measures 41-44 feature a series of slurs and accents. Measures 45-48 continue with slurs and accents, marked mezzo-forte (*mf*). Measures 49-52 show a descending scale with a forte (*f*) dynamic, ending with a piano (*p*) dynamic and a triplet. Measures 53-56 show a descending scale with a forte (*f*) dynamic. Measures 57-60 show a descending scale with a forte (*f*) dynamic, ending with a bend. Measure 61 shows a descending scale with a forte (*f*) dynamic, ending with a bend.

2 Tambourin

タンブラン

Allegretto

A.E. Grétry
グレトリ

The musical score is written for a single melodic line in treble clef, 2/4 time. It consists of eight staves of music, with measures numbered 1 through 31. The tempo is marked 'Allegretto'. The score includes various musical ornaments and fingerings:

- Staff 1 (Measures 1-4):** Starts with a grace note (V), followed by eighth and sixteenth notes. Measure 4 has a trill (4).
- Staff 2 (Measures 5-8):** Continues the melodic line. Measure 8 has a trill (2) and a dynamic marking of *p*. Measure 9 has a trill (1) and a dynamic marking of *f*.
- Staff 3 (Measures 10-13):** Features a trill (0) in measure 10, followed by eighth notes. Measure 13 has a trill (4).
- Staff 4 (Measures 14-17):** Measure 14 has a trill (2). Measure 15 has a trill (V) and a dynamic marking of *p*. Measure 16 has a trill (1) and a dynamic marking of *mf*. Measure 17 has a trill (1).
- Staff 5 (Measures 18-21):** Measure 18 has a trill (1). Measure 19 has a trill (2). Measure 20 has a trill (1). Measure 21 has a trill (1).
- Staff 6 (Measures 22-25):** Measure 22 has a trill (4). Measure 23 has a trill (2). Measure 24 has a trill (1). Measure 25 has a trill (V) and a dynamic marking of *p*.
- Staff 7 (Measures 26-29):** Measure 26 has a trill (4). Measure 27 has a trill (4). Measure 28 has a trill (V). Measure 29 has a trill (1).
- Staff 8 (Measures 30-31):** Measure 30 has a trill (V) and a dynamic marking of *p*. Measure 31 has a trill (V) and a dynamic marking of *f*.

35 *mf* *f*

39

42 *ff*

45 *p*

50

54 **Con fuoco** *f*

58 *ff*

61

3 Largo

ラルゴ

J.S. Bach

1878

Cantabile ed espressivo

dolce

[illegible]

4 Allegro

アレグロ

J.S. Bach

No. 100

Allegro

f

cresc.

f

dim.

p

dim.

f

4th position
4ème position
vierte Lage
4th posición

トリルの新しい練習の仕方

トリルはつぎの2つの条件によってリッパな装飾音となり、すぐれた演奏になります。1つは正しい使いです。そしてもう1つは指の正確な動きです。トリルは強い指の訓練が第1と考えやすく、指の訓練だけが行なわれがちですが、しかしリッパな音を出すための正しい使いがないかぎり、どんな指の訓練をしても無駄です。トリルは正しい使いの研究を進めることによって、はじめてリッパなものになることがわかります。さらにもっと速い指の動きが必要なトリルになると、あいかわらうまうできません。その原因は「準備がおそい」。つまり指の準備がおそいということです。この1つの欠点のためにトリルが不得意になっているのです。つぎに示すのはこの欠点をなくすためのもっともよい方法です。

New Method for Trill Practice

Trills are not only expressive ornaments but also serve as excellent technical exercises, provided that the bow coordinates with finger action at exactly the right time. Pupils are often too ready to believe that the most important factor in playing trills is well-trained, strong fingers. Consequently, they are likely to devote themselves solely to finger training exercises. However, without a correct bow technique that enables them to produce beautiful sound, the whole process of training fingers is totally useless. If trills are to be executed perfectly, a careful study of bowing is crucial. Even so, pupils may still not be able to execute perfectly those trills which require very rapid motion of the fingers. This is due primarily to a "too late preparation," that is, the fingers are not prepared soon enough. This defect alone is enough to make for a weakness in executing trills. What I am going to suggest here is the most effective means to rid oneself of this weakness.

Nouvelle méthode pour l'exercice des trilles

Les trilles ne sont pas seulement des indications d'expression, elles sont aussi d'excellents exercices techniques pourvu que l'archet et l'action des doigts coordonnent exactement au bon moment. Les élèves sont beaucoup trop souvent prêts à croire que le plus important dans l'exécution des trilles est d'avoir des doigts forts et bien entraînés. Ils se consacrent par conséquent uniquement aux exercices de doigter. Cependant sans une technique correcte de l'archet qui leur permet d'obtenir de beaux sons, tout le travail de doigter reste complètement inutile. Une étude soignée du travail de l'archet est cruciale à l'exécution parfaite des trilles. Néanmoins, il se peut que les élèves ne parviennent pas à exécuter parfaitement ces trilles qui demandent un déplacement très rapide des doigts. Ceci est dû principalement à une "préparation trop tardive", c'est à dire que les doigts ne sont pas préparés assez tôt. Et ce défaut à lui seul est suffisant pour affaiblir l'exécution des trilles. Ce que je vais suggérer ici est la façon la plus efficace de se débarrasser de cette faiblesse.

Neue Methode für Triller-Übung.

Triller sind nicht nur ausdrucksvolle Verzierungen, sondern dienen auch als ausgezeichnete technische Übungen, vorausgesetzt dass der Bogen mit der Fingertätigkeit in genau richtiger Zeiteinhaltung koordiniert wird. Schüler glauben oft zu leicht, dass das Wichtigste für das Triller-Spielen wohltrainierte, starke Finger sind. Folglich geben sie sich ausschliesslich dem Training der Finger hin. Jedoch, ohne die korrekte Bogenführung, die die schöne Klangfarbe ermöglicht, ist das ganze Finger-Training umsonst. Um vollendete Triller hervorzubringen, ist ein sorgfältiges Studium der Bogenführung unerlässlich. Trotzdem mögen Schüler nicht fähig sein solche Triller perfekt auszuführen, welche sehr grosse Fingerfertigkeit erfordern. Dies beruht hauptsächlich auf "zu später Bereitschaft", das heisst, dass die Finger nicht rechtzeitig bereitgehalten werden. Und dieser Defekt allein ist genug, eine Schwäche in der Trillerdurchführung hervorzurufen. Was ich hiermit vorschlage, ist der erfolgreichste Weg diese Schwäche los zu werden.

Neuvo Método para la Práctica de Trinos

Los trinos no sólo son adornos expresivos sino que también sirven como excelentes ejercicios técnicos, siempre que el arco coordine con la acción de los dedos en el exacto tiempo correcto. Los alumnos están a menudo listos para creer que lo que es de mayor importancia para ejecutar trinos es la presencia de dedos fuertes y bien entrenados. Consecuentemente están prontos a dedicarse solamente al entrenamiento de los dedos. Sin embargo, la práctica del entrenamiento de los dedos sería totalmente en vano, sin un correcto arqueo que les permita obtener un bello sonido. Si se van a ejecutar los trinos de una manera perfecta, es esencial un cuidadoso estudio del arqueo. Aun así, puede que los alumnos no logren aquellos trinos que requieren un movimiento rápido de los dedos. Ello se debe principalmente a una «preparación muy tardía», o sea, que los dedos no están preparados en el tiempo indicado. Este defecto, por sí solo, es suficiente para causar debilidad al ejecutar sus trinos. Lo que voy a sugerir es la manera más eficaz para libertarse de esta debilidad.

How To Practice

練習の方法

Comment s'exercer

Wie man üben soll

Como se practica



Eの開放弦をひくと同時に、
2・3の指をA弦のサード
ポジションの正しい音程の
位置に押える。音は出さな
くともよい。

While playing the open E-string silently shift the left hand to the 2nd and 3rd fingers in 3rd position on the A-string.

Auf der offenen E-Saite lasse die linke Hand lautlos zu den zweiten und dritten Fingern in der dritten Lage auf der A-Saite gleiten.

Pendant la corde libre du mi, placez (silencieusement) le 2ème et le 3ème doigt en 3ème position sur la corde du la.

En el mi al aire silenciosamente cambie la mano izquierda al segundo y tercer dedo en la tercera posición de la cuerda la.

これをゆっくりひきなさい。

Eの開放弦の音と同時にテンポがみだれないようにA弦を2・3の指で押える練習です。

Practice the following at a slow tempo. While bowing the E-string, put the 2nd and 3rd fingers down on the A-string without changing the tempo.

Übe das folgende in langsamem Tempo. Während die E-Saite gestrichen wird, setze den zweiten und dritten Finger auf die A-Saite nieder, ohne das Tempo zu verändern.

Effectuer les exercices suivants dans un tempo relativement lent. Pendant que vous travaillez l'archet sur la corde du mi, placez le 2ème et le 3ème doigt sur la corde du la sans changer le tempo.

Practique lo siguiente en tempo lento. Mientras arquea la cuerda mi, coloque los dedos segundo y tercero sobre la cuerda la, sin perturbar el tempo.



つぎに、2・3の指で速く押えるだけでなく、トリルを行なう練習です。前と同じようにE弦はひいていなければなりません。

Then execute the trill silently on the A-string, while still bowing on the open E-string.

Dann führe den Triller tonlos auf der A-Saite aus, während die offene E-Saite noch mit dem Bogen gestrichen wird.

Puis exécutez silencieusement la trille sur la corde du la, tout en continuant le travail de l'archet sur la corde libre du mi.

Entonces ejecute silenciosamente el trino el la cuerda la, mientras que arquea en la cuerda mi abierta.

A D弦の場合も同じように練習する。

Practice in the same way on the A- and D-strings.

Exercez-vous de la même façon sur les cordes du la et du ré.

Übe in der gleichen Weise auf den A- und D-Saiten.

Practique de la misma forma en las cuerdas la y re.

D G弦の場合も同じように練習する。

Practice in the same way on the D- and G-strings.

Exercez-vous de la même façon sur les cordes du ré et du sol.

Übe in der gleichen Weise auf den D- und G-Saiten.

Practique de la misma forma en las cuerdas re y sol.



このトリルは



This trill should be played like this:
 Cette trille devrait être jouée comme suit:
 Dieser Triller sollte wie folgt gespielt werden:
 Este trino debe ser ejecutado como sigue:



とひく。

Get fingers prepared here

Préparez les doigts

Halte die Finger hier in Bereitschaft

Tenga los dedos preparados aquí.



指の準備がいかに速くできるかを訓練の目的とする。

Practice the above, preparing fingers as quickly as possible.

Übe das Obige, und habe die Finger so schnell wie möglich bereit.

Pratiquez l'exercice ci-dessus en préparant les doigts
 aussi vite que possible

Practique lo de arriba, preparando los dedos tan rápido como sea
 posible.



この指の準備の問題はトリルだけの問題ではなく、1 指
 2 3 3 発車の原理にすぎないわけですから。すべての場
 合にこのことを応用すべきです。

The preparation or readiness of fingers is not simply an exercise
 to develop the trill. It is based on the principle: "Fingers first,
 bow on string second, then start" in order to develop a clear,
 clean attack at the bow change.

Die Vorbereitung oder Bereitschaft der Finger ist nicht nur eine
 Übung um Triller zu entwickeln, sondern sie basiert auf dem
 Prinzip: "Erst die Finger, dann den Bogen auf die Saite als
 Zweites, und dann beginnen" – um einen klaren, sauberen
 Ansatz beim Bogenwechsel zu entwickeln.

La préparation des doigts n'est pas seulement un exercice
 destiné à développer les trilles. Ceci est basé sur le principe:
 "Les doigts d'abord, l'archet sur la corde ensuite, puis
 commencer" afin de développer une attaque claire et nette au
 moment du changement d'archet.

La preparación o prontitud de los dedos no es solamente un ejercicio
 para desarrollar los trinos. Está basada en el principio «dedos
 primero, arco en las cuerdas, y entonces comience» para
 desarrollar un ataque claro y limpio en el cambio del arco.

5 Largo Espressivo

ラルゴ エスプレッシーボ

G. Pugnani

プニャーニ

p dolce

p

f

a tempo

poco rit.

molto espress e poco

riten.

p

cresc.

f

dim.

a tempo

p

a tempo

poco rit.

f rapido

molto rit.

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6 Sonata

コンチェルト ソナタ

F.M. Veracini

ペラチーニ

Ritornello
Largo

Klav.

cantabile

pp

f

pp

cresc.

f

pp

cresc.

ff

sempre f

f

pp tranquillo

cresc.

mf

cresc.

f

ff

attacca

Allegro con fuoco

This musical score is for a piece titled "Allegro con fuoco". It is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The tempo and mood are indicated by the title. The score consists of 35 measures, organized into 10 staves of 4 measures each, with the final staff containing 3 measures. The notation includes various musical symbols such as slurs, ties, trills (tr), triplets (3), and dynamic markings (f, sf, ff, p, pp, cresc., dim.). Measure numbers 4, 8, 11, 14, 18, 22, 26, 29, 32, and 35 are placed at the beginning of their respective staves. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from fortissimo (ff) to pianissimo (pp), with many measures marked sf (sforzando). The tempo is marked as "Allegro con fuoco".

38 *p* *dim.*

42 *pp* *f* *sf* *sf* *sf* *sf* *sf*

45 *sf* *cresc.* *ff* *sf* *sf*

48 *sf* *mf* *cresc.*

51 *ff* *sf* *sf* *pp* *cresc.*

54 *ff* *pp* *cresc.* *ff* *p*

57 *cresc.* *f* *p*

60 *dim.* *pp* *f* *sf* *sf* *sf*

64 *sf* *p* *sf*

67 *cresc.* *3*

70 *sf* *f* *cresc.* *ff* *attacca*

Minuet

Musical score for Minuet, measures 1-26. The piece is in 3/4 time, key of D major. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo/mood is marked *p affettuoso*. The score includes various musical notations such as slurs, trills (tr), and dynamic markings: *p*, *pp*, *cresc.*, *mf*, *pp*, *cresc. molto*, *f*, *sf*, and *fE*. There are also first and second endings marked 1. and 2. The piece concludes with the instruction *attacca Fine*.

Gavotte
Allegro

Musical score for Gavotte, measures 1-20. The piece is in 3/4 time, key of D major. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked *Allegro*. The score includes various musical notations such as slurs, trills (tr), and dynamic markings: *p*, *sf*, *p*, *f*, *pp*, *ff*, *sf*, *p*, *f*, and *pp*. There are also first and second endings marked 1. and 2. The piece concludes with the instruction *attacca Fine*.

*Minuet D. C. senza replica
sin' al Fine, poi attacca*

Gigue
Presto

The image shows the first system of a musical score, measures 1 through 48. The music is written on a single staff in G major (one sharp) and 6/8 time. The key signature is one sharp (F#). The tempo/mood is marked 'Allegretto'. The score includes various dynamic markings such as *f*, *sf*, *p*, *pp*, and *ff*, as well as articulation marks like accents and slurs. There are also performance instructions like 'cresc.' and 'tr.'. The measures are numbered 1, 8, 16, 23, 29, 35, and 41. The system ends with a double bar line and a repeat sign.

47 *f sf sf p*

53 *f sf* (1) *cresc.*

59 *f sf sf*

65 *f*

71 *p sf sf p*

77 *sf p*

83 *f*

89 *p cresc. f*

95 *cresc. ff*

101 *f p p* (3)

106 *f*

The musical score is written for guitar in treble clef with a key signature of one sharp (F#). It consists of ten staves of music, numbered 47 to 106. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Dynamics like *f* (forte), *sf* (sforzando), *p* (piano), and *ff* (fortissimo) are used throughout. Performance instructions include *cresc.* (crescendo) and *tr.* (trill). Fingerings are indicated by numbers 1-4 above notes. Some notes have wavy lines above them, possibly indicating vibrato or a specific playing technique. The score ends with a double bar line and repeat dots at measure 106.

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