

Suzuki[®] Violin School

VIOLIN PART

VOLUME 7

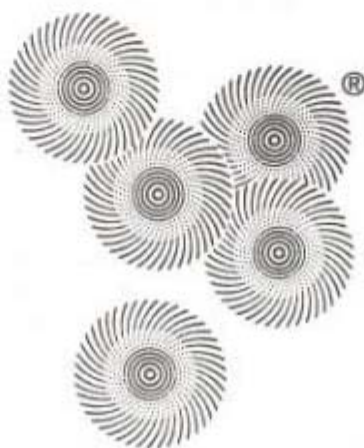


Suzuki Method International

Suzuki[®] Violin School

VIOLIN PART

VOLUME 7



Copyright © 1978 Dr. Shinichi Suzuki
Sole publisher for the world except Japan:
Summy-Birchard, Inc.
All Rights Reserved Printed in U.S.A.

Summy-Birchard Inc.
exclusively distributed by
Warner Bros. Publications Inc.
15800 N.W. 48th Avenue
Miami, Florida 33014

ISBN 0-87487-156-5

The Suzuki name, logo and wheel
are trademarks of Dr. Shinichi Suzuki used under
exclusive license by Summy-Birchard, Inc.

Any duplication, adaptation or arrangement of the compositions
contained in this collection requires the written consent of the Publisher.
No part of this book may be photocopied or reproduced in any way without permission.
Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by Law.

Solo para uso académico IMAMP

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.

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, Colorado 80302, or Summy-Birchard Inc., c/o Warner Bros. Publications, 15800 N.W. 48th Avenue, Miami, FL 33014, for current Associations' addresses.

CONTENTS

1	Minuet, <i>W.A. Mozart</i>	4
2	Courante, <i>A. Corelli</i>	5
3	Sonata No. 1, <i>G. F. Handel</i>	6
4	Concerto No. 1, <i>J.S. Bach</i>	14
5	Gigue, <i>J.S. Bach</i>	21
6	Courante, <i>J.S. Bach</i>	22
7	Allegro, <i>A. Corelli</i>	23

(Nos. 5 and 6 are unaccompanied)

1 Minuet

メヌエツト

W.A. Mozart

モータールー

Allegretto

Allegretto

モーツァルト

7

13

20

27

34

f

p

dim.

pp

f

Fine

Trio

基本練習

Fundamental Exercise:
Exercice Fondamental:

Grundlegende Übung:
Ejercicio Fundamental:

2da volta rit. Minuet D. C.

The first system of musical notation for 'The Bird Song' is in treble clef, 2/4 time. It consists of two measures. The first measure contains a quarter note G4 (labeled 1), a quarter note A4 (labeled 1), and a quarter note B4 (labeled 3). The second measure contains a quarter note C5 (labeled 2), a quarter note D5 (labeled 1), a quarter note E5 (labeled 3), and a quarter note F5 (labeled 4). Below the staff, the notes are labeled with their letter names: A, G, E, C, E, G, F.

各弦の練習も同二通り。

Practice the same on the other strings, too.

Faire le même exercice sur les autres cordes.

Das Gleiche auch auf den anderen Saiten üben.

Practique lo mismo en las otras cuerdas también.

2 Courante

クーラント

A. Corelli
コレリ

Vivace

mf *cresc.* *p*₁

6 4 2 3 0 1 3 1 4 2 1 4

11 3 0 1 2 3 1 4 2 2 1 4

16 2 3 2 3 *tr* *V* *p*

22 *mf*

26 *f* (3 2 1 3 2 1 3) *p* (3 4 2 3)

31 2 3 2 3 1 2 1

36 *cresc.* *f* (1 3 3 4 2 3)

41 *dim.* *2da volta rit.* *p*

2・3の指によるトリルの練習をゆっくり正確によくおこなうこと。

Practice the above trills slowly and exactly.
Exercer les trilles ci-dessus lentement et exactement.

Die obigen Trillernoten langsam und genau üben.
Practique los trinos de arriba despacio y exactamente.

3 Sonata No. 1

ソナタ第一番

G. F. Handel

ヘンデル

Andante

The musical score is written for a single melodic line in treble clef, key of D major (two sharps), and 3/4 time. It consists of 27 measures. The tempo is marked 'Andante'. The score includes various musical notations such as trills (tr), slurs, and fingerings (1-4). Dynamics include *mf cantabile*, *cresc.*, *mf*, *mp*, *f*, *p*, and *f energico*. There are two repeat signs with first and second endings. The first ending is marked 'A.-----' and the second ending is marked 'A.-----'. The tempo changes to 'Adagio' at measure 19 and back to 'Allegro' at measure 23. The score ends with a final cadence at measure 27.

4 *mf cantabile* *cresc.* *mf* *mp* *f* *p* *Adagio* *Allegro* *f energico*

31 *f*

35 *p*

38 *f* *p*

41 *cresc.*

43

45 *f* *restez*

4th position
4ème position
vierte Lage
4ta posición

48 *ff*

50

3rd position
3ème position
dritte Lage
tercera posición

diminuendo
2nd position
2ème position
zweite Lage
2da posición

52 *p*

54 *f*

57 *p*

60 *cresc.*

63 *f*

66 *5f*

69 *f*

72 *poco ritenuto*

75 **Adagio**
mf espressivo

77 *largamente* *f* *D*

80 **Allegro**
p grazioso *mf* *p*

83 *mf* *p* *cresc.*

Detailed description: This is a page of musical notation for guitar, measures 57 through 83. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various guitar-specific symbols such as natural harmonics (indicated by 'V' and a vertical line), fret numbers (0-4), and fingerings (1-4). Dynamic markings include piano (*p*), fortissimo (*f*), mezzo-forte (*mf*), and crescendo (*cresc.*). Performance instructions include *poco ritenuto* (slightly slowing down), **Adagio** (slow), *largamente* (very slow), and **Allegro** (fast). The piece concludes with a *p* (piano) dynamic and a *cresc.* (crescendo) marking.

87 *f* *p*

90 *f* *p*

93 *f*

96 *p*

99 *f* *p*

102 *cresc. molto* *f*

105 *p* *f*

108 *f* *p*

111 *p* *f*

114 1. 4 4 2. *riten.* 3 *V* *G*

Elementary Practice for Concerto No. 1

「コンチェルト第1番」の 基本練習

Exercice élémentaire pour le "Concerto No. 1"

Grundlegende Übung für "Konzert Nr. 1"

Práctica elementaria para «Concierto Núm. 1»

つぎのA B C記号はバイオリンパートの各A B Cのとこの基本練習です。

The following elementary exercises marked with A, B, C, are for the parts in the score marked with the corresponding letters.

Les exercices de base suivants marqués A, B, C sont pour les parties de la partition marquées des lettres correspondantes.

Die folgenden grundlegenden, mit A, B, C gekennzeichneten Übungen sind für die Teile im Notenblatt, die mit den entsprechenden Buchstaben markiert sind.

Los siguientes ejercicios elementarios marcados con A, B, C son para las partes en la partitura marcadas con las correspondientes letras.

The First Movement

第一楽章

Le Premier Mouvement

Erster Satz

El Primer Movimiento



弓中央から弓巾小さく

Draw a short stroke from the middle of the bow.

Donner un coup d'archet court en commençant au milieu de l'archet.

Einen kurzen Strich von der Mitte des Bogens ziehen.

Haga un golpe corto desde la mitad del arco.



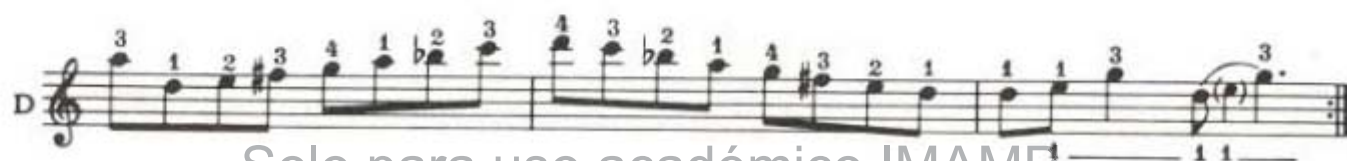
ゆっくりと、しかしポジションの用意は速く、正確な音程でひく。

Play slowly with correct intonation and with quick preparation for the shifts.

Jouer lentement avec une intonation juste, et avec une préparation rapide des positions.

Spielen langsam in den genauen Tonhöhen und mit schneller Vorbereitung des Lagenwechsels.

Toque lentamente con afinación buena, y con preparación rápida para cambiar la posición.





† • と記したのは前の音との間隔を示す。† は一音の間隔、• は半音、 $\frac{3}{2}]$ は指を近くつけた位置であることを示す。

The mark † or • shows the interval from the preceding tone; † means a whole interval and • a semitone. $\frac{3}{2}]$ indicates a position where these two fingers should be placed closely together.

Das Zeichen † oder • zeigt das Intervall vom vorhergehenden Ton; † zeigt ein Ganzton-Intervall und • ein Halbton. $\frac{3}{2}]$ zeigt eine Lage an, wo diese zwei Finger dicht nebeneinander gesetzt werden sollen.

La marque † ou • montre la nature de l'intervalle entre le ton précédent et le nouveau ton; † signifie un intervalle d'un ton entier et • signifie un intervalle d'un demi-ton. $\frac{3}{2}]$ indique une position dans laquelle ces deux doigts doivent être placés très près l'un de l'autre.

La marca † o • muestra el intervalo desde el tono precedente; † significa un intervalo de tono entero y • un semitono. $\frac{3}{2}]$ indica una posición en cual estos dos dedos se deben colocar juntos.



4 Concerto No. 1

コンチェルト第一番

J. S. Bach

Allegro moderato

The musical score is written for a single melodic line, likely for a violin or flute. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *Allegro moderato*. The score is divided into measures, with measure numbers 6, 12, 19, 25, 30, 35, 40, 45, 50, and 56 indicated. The piece starts with a forte (*f*) dynamic. Various musical notations are used, including slurs, ties, and fingerings (1-4). There are also dynamic markings such as *pespr.* (pizzicato), *cresc.* (crescendo), and *mf* (mezzo-forte). The score concludes with a final measure at measure 56.

61

66

73

p legg.

78

f

84

p espr.

90

p

95

mf

100

f

105

p

111

p

117

mf

122

f

p

cresc.

127 4 4 0 2 2 2 4 2 4 1 2

131 3 3 1 2 3 4 2 0

135 *mf* 1 2 2 4 0

139 1 1 V *f*

143 V V V V 3 0 2 2 1 1 3

148 1 2 1 3 4 1 3 4 V

153 V 4 1 3 1 1 3 4 1 2

158 1 3 1 *p legg.* 2 3 4 3 2 4 1 4

163 1 3 3 1 3 0 1 3 4 0 4 3 *crescendo f*

167 1 2 1 3 4 *Andante rit.* (2 3 1 1)

dolce ed espr.

9 *p* 4 0 4 *tr* 3 2 3 1 4 4 1 3

Allegro assai

The image displays a page of a musical score for 'The Swan' by Camille Saint-Saëns. It consists of two staves: a piano solo (A) and a vocal line (B). The piano part is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a forte (f) dynamic and includes various musical notations such as slurs, ties, and fingerings. The vocal line is also in treble clef with the same key signature and time signature, starting with a mezzo-forte (mf) dynamic. The score includes measure numbers 5, 10, 14, 19, 23, 28, 32, 36, 40, and 44. The piano part ends with a forte (f) dynamic, while the vocal line ends with a mezzo-forte (mf) dynamic.

50

53

56

60

65

70

74

78

82

85

88

f

p

cresc.

f

91

96

101

104

107

110

cresc.

113

116

120

124

128

133

137

Solo para uso académico IMAMP

Detailed description: This is a musical score for guitar, spanning measures 91 to 137. The notation is in standard musical notation with a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. Fingerings are indicated by numbers 1-4 and 0 (natural). Dynamic markings include *sp* (sustained piano) and *f* (forte). A crescendo marking *cresc.* is followed by a dotted line between measures 110 and 113. The score concludes with a double bar line and repeat dots at measure 137.

5 Gigue

ジーク

J. S. Bach

バハ

Vivace

Musical score for J. S. Bach's 5th Gigue (BWV 1000). The score is written for a single melodic line on a treble clef staff in 6/8 time. It consists of 32 measures. The tempo is marked **Vivace**. The key signature has two sharps (F# and C#). The score includes various musical notations such as slurs, ties, and fingerings (1-4). Dynamics include **f** (forte), **p** (piano), **mf** (mezzo-forte), and **ff** (fortissimo). There are also markings for **dim.** (diminuendo) and **cresc.** (crescendo). A repeat sign is present at measure 12. The piece ends with a double bar line at measure 32.

6 Courante

クーラント

J. S. Bach

Allegro

Fundamental Exercise:
Practice for playing fifths simultaneously.
Exercice fondamental:
S'exercer à jouer les cinqs simultanément.

从本练习 右段を同時に押える練習

Grundlegende Übung:
Übe, Quinten gleichzeitig zu spielen.
Ejercicio Fundamental:
Práctica para tocar quintas simultáneamente.

7 Allegro

23

アレグロ

A. Corelli

コレリ

Exercise 7, Allegro, by A. Corelli. The score is written for a single melodic line in G major (one sharp) and 3/4 time. It consists of 28 measures. The piece is marked 'Allegro'. The score includes various dynamic markings: f (forte), mf (mezzo-forte), cresc. (crescendo), and p (piano). It also includes articulation marks like accents and slurs. Fingerings are indicated by numbers 1-4 above the notes. The piece ends with a 'poco rit.' (poco ritardando) marking.

Exercise for the 3rd and 4th fingers. Practice accurately and slowly.

Exercice pour le 3^{ème} et le 4^{ème} doigt.
S'exercer lentement et correctement.

Übung für die dritten und vierten Finger.
Übe genau und langsam.

Ejercicio para los dedos tercero y cuarto.
Practique en forma exacta y lentamente.

ISBN 0-87487-156-5



SUZUKI METHOD INTERNATIONAL

U.S.A.



SUMMY-BIRCHARD INC.
Distributed by
WARNER BROS. PUBLICATIONS
Warner Music Group
An AOL Time Warner Company
15800 NW 48th Avenue • Miami, Florida 33014



\$6.95
in U.S.A.

0 29156 11906 0 0156

Solo para uso académico IMAMP