

# Suzuki® Viola School

## VIOLA PART VOLUME 5



**Suzuki Method International**

# Suzuki<sup>®</sup> Viola School

## VIOLA PART VOLUME 5



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## ACKNOWLEDGEMENTS

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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.

***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 Fukushima, 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 Inc., 15800 N.W. 48th Avenue, Miami, Florida 33014, for current Associations' address.

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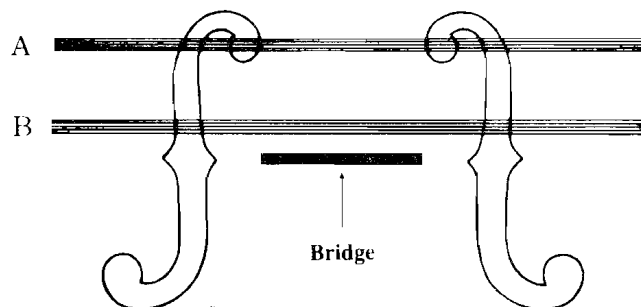
## Tonalization

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

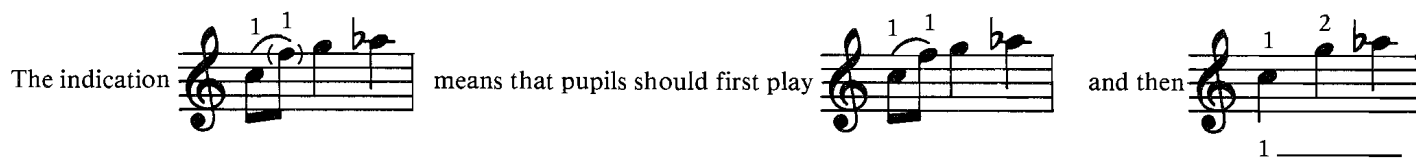


Exercise for *Forte* and *Piano*

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.

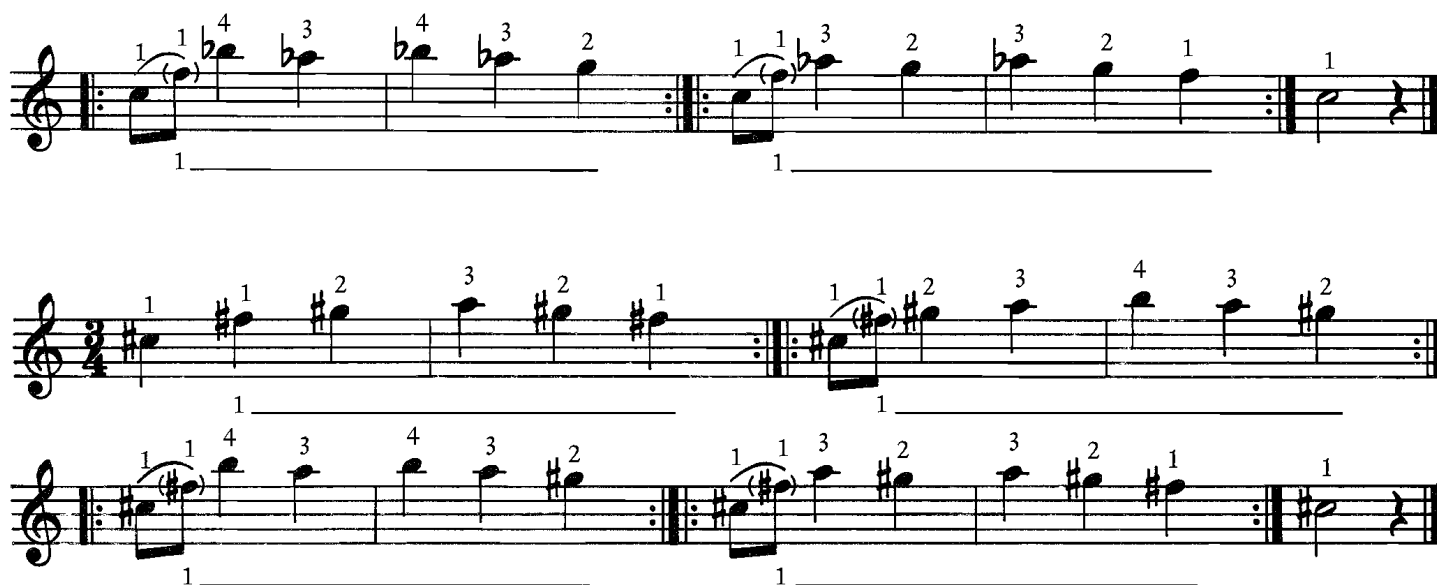


## Position Etudes - 5th Position



A string:





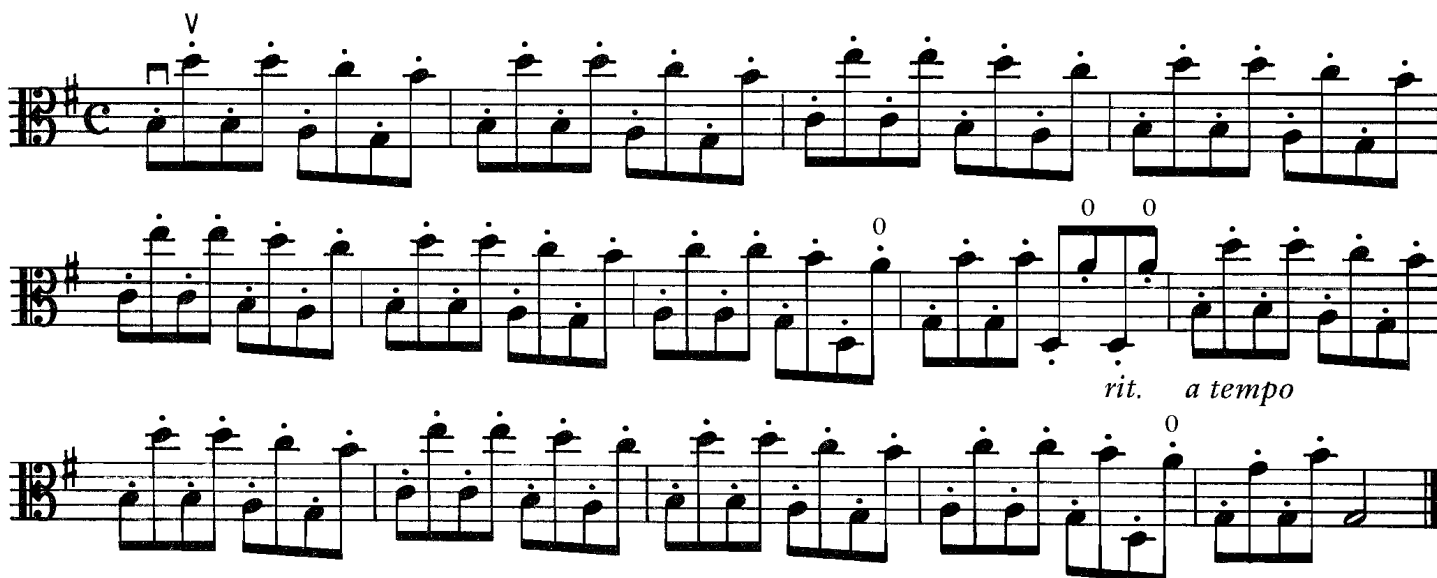
The first finger should always stay down in such practice. Try stopped bows on the slurs at first.

When this exercise is mastered on one string, practice on the next string. Position practice should always be done by memory.

Please review Etudes for 2nd, 3rd, and 4th position in Suzuki Viola Volumes 3 and 4.

## Etude for Changing Strings

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



Bowing variants:



# 1 Sonata in G major

B. Marcello

Realized and edited by Doris Preucil

Largo

mf-p

mf

p

f

Allegro

f

p

f

p

f

p

f

19 *p*

22 *f* *p*

25 *f*

28 *p* *sempre cresc.*

31 *f* *p*

34 *f rit.*

Largo

*mp* *mp*

6 *p*

11 *f* *rit.* *pp*



**Presto**

1. *mf* *cresc.*

6 *f* *p*

11 *cresc.*

16 *f* *mf* *mf*

21 *cresc.* *f*

27 *p*

33 *mp*

39 *mp*

45 *f* *rit.*

## 2

## Country Dance

C. M. von Weber

*Allegretto*

*mf*

*p*

*p*

*Agitato*

*rit.* *fine* *p*

*mf* *sf*

*sf* *sf* *sf*

*Agitato*

*p*

*rit.* *D.C. al fine*

## 3

## Spinning Wheel

N. Rubinstein

Allegro moderato

*con sord.*

The musical score for 'Spinning Wheel' by N. Rubinstein is written for a single melodic line in 3/4 time, key of B-flat major. The tempo is marked 'Allegro moderato' and the performance instruction is 'con sord.' (con sordina). The score consists of 24 measures, with measure numbers 4, 7, 10, 13, 16, 19, and 22 indicated at the start of their respective lines. The piece begins with a four-measure rest, followed by a series of eighth-note patterns. Dynamics include *mf* (mezzo-forte) at measure 4 and *cresc. poco a poco* (crescendo poco a poco) starting at measure 22. The score includes various articulations such as slurs, ties, and fingerings (e.g., 4, 6, 0, 3). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece concludes with a final cadence in measure 24.

25 *f* *p* *cresc. poco a poco*

28 *f* *dim. poco a poco*

31 *mf*

35

39 *V* 0 2 1 2 1 0

42

45

48 *pizz.* *p*

Detailed description: This is a musical score for guitar, spanning measures 25 to 48. The music is written in a key with two flats (B-flat and E-flat) and a 12/8 time signature. The score is divided into systems of five staves each. The first system (measures 25-29) begins with a forte (*f*) dynamic and a crescendo marking (*p cresc. poco a poco*). The second system (measures 30-34) starts with a forte (*f*) dynamic and a decrescendo marking (*dim. poco a poco*). The third system (measures 35-39) features a mezzo-forte (*mf*) dynamic. The fourth system (measures 40-44) includes a breath mark (*V*) and fingerings (0, 2, 1, 2, 1, 0). The fifth system (measures 45-49) shows various fingerings and a pizzicato (*pizz.*) marking, ending with a piano (*p*) dynamic. The notation includes many slurs, accents, and specific fingering numbers (0-4) for the left hand.

## 4

## Gigue

Allegro vivace

F. M. Veracini

Musical score for Gigue by F. M. Veracini, Allegro vivace. The score is in 12/8 time, key of B-flat major, and consists of 27 measures. It features various dynamics (f, mf, p, cresc., dolce) and articulations (accents, slurs, trills).

Measures 1-4: *f*, *mf*, *p*.  
 Measures 5-8: *cresc.*, *f*, *p*, *mf*.  
 Measures 9-12: *cresc.*, *p*.  
 Measures 13-16: *f*, *p*.  
 Measures 17-20: *f*, *p*.  
 Measures 21-24: *mf*, *sf*, *f*, *mf*, *sf*, *f*, *p*, *dolce*.  
 Measures 25-27: *f*, *p*, *f*.

30 *p*

33 *f*

36 *mf*

39 *f* *p*

41 *sim.* *cresc.*

44 *cresc.* *f* *p* *cresc.*

47 *f*

50 *p*

52 *cresc.*

54 *f* *poco largamente*

Detailed description: This is a musical score for guitar, spanning measures 30 to 54. The music is written in a single system with a key signature of one flat (B-flat) and a 12/8 time signature. The notation includes various guitar-specific techniques such as natural harmonics (marked with '0'), artificial harmonics (marked with 'b'), vibrato (marked with 'v'), and fingerings (indicated by numbers 0-4). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamic markings include piano (*p*), forte (*f*), mezzo-forte (*mf*), and crescendo (*cresc.*). The piece concludes with a *poco largamente* (slightly more slowly) marking. The page number 13 is located in the top right corner.

## Exercises for Shaping the Left Hand\*

- ① Place 1st finger as indicated. Touch first finger to neck without gripping.



- ② As the pitch of the 3rd or 4th finger is the same as, or an octave from its neighboring string, produce the same pitch by listening for resonance. Do not use vibrato so that the resonance can easily be heard. Keep fingers from touching neighboring strings to allow the resonance to sound.



- ③ Observe carefully the form of the hand and fingers.



Repeat many times.  
Also play this finger  
pattern on the D, G,  
and C strings.

- 4 Test for exact pitch of the 4th finger. Also practice this starting on the D and G strings.



- 5 Second Position



- 6 Third Position



- 7 On one string



The downward shift of the left hand will be difficult if the viola is not held properly.



# Suite I in G major

## Johann Sebastian Bach

# Prelude

10

*f*

*p*

*mf*

*p* *sempre*

*simile*

*sempre cresc.*

*dim.*

*cresc.*

*ff*

10

Detailed description: This page contains ten staves of musical notation for guitar. The key signature is G major (one sharp). The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo), *sempre cresc.* (always crescendo), and *dim.* (diminuendo). Techniques like triplets, sixteenth-note runs, and slurs are used throughout. The page number 17 is in the top right, and a small '10' appears at the top left and bottom right.

# Courante

(♩ = 100)

*f*

*sempre leggiero*

The musical score for 'Courante' is written for a single melodic line in 3/4 time, with a key signature of one sharp (F#). The tempo is indicated as (♩ = 100). The piece begins with a forte (*f*) dynamic and the instruction *sempre leggiero* (always light). The notation includes numerous slurs, ties, and fingerings (0, 1, 2, 3, 4) to guide the performer. The score consists of ten staves, with the final staff ending in a repeat sign and a final measure.



## Gigue

(♩. = 96)

Second system of musical notation, measures 1-12. The key signature is one sharp (F#). The time signature is 13/8. The notation includes various note values, rests, and fingerings (0, 1, 2, 3, 4). The piece concludes with a repeat sign.

# 6 Moto Perpetuo\*

Carl Bohm

**Allegro**

*f* *sim.* *p* *a tempo* *un poco rit.* *f* *p* *mf* *f* *p* *f* *ff* *poco rit.*

\* After learning this on the string (detaché), practice bouncing bow (sautillé).

69 *p a tempo*

76 *p*

83 *p*

90 *p*

97 *ff*

104 *p*

111 *p cresc. poco a poco*<sup>3</sup>

117 *f* *p cresc. poco a poco*<sup>3</sup>

124 *ff sempre al fine*

130

# 7 Old French Dances

M. Marais

## I. L'Agréable

Moderato

The musical score for 'L'Agréable' is written in 13/8 time and consists of ten staves of music. The key signature is one sharp (F#). The tempo is marked 'Moderato'. The score includes various musical notations such as fingerings (0, 1, 2, 3, 4), slurs, and dynamic markings (*p*, *mf*, *cresc.*, *f*). The piece concludes with a 'poco rall.' marking and a repeat sign.

\* Slight retake

*poco rall.*

Gaiamente

## II. La Provençale

Musical score for "La Provençale" by Gaiamente. The score is written for a single melodic line on a grand staff (treble and bass clefs). It features various musical notations including notes, rests, slurs, and fingerings. Dynamics include *p*, *mf*, *pp*, *f*, *cresc.*, *mp*, and *f e più mosso*. The tempo/mood is indicated as "Gaiamente" and "poco rit." at the end.

The score is divided into measures, with measure numbers 9, 17, 26, 35, 45, 54, 61, 69, 77, and 85 marked. The key signature is one sharp (F#). The time signature is 3/8.

Dynamics and markings include:
 

- p* (piano)
- mf* (mezzo-forte)
- pp* (pianissimo)
- f* (forte)
- cresc.* (crescendo)
- mp* (mezzo-piano)
- f e più mosso* (forte e più mosso)
- poco rit.* (poco ritardando)



### III. La Matelotte

Gaiamente

The musical score for "III. La Matelotte" is written in 13/8 time and consists of ten staves of music. The key signature has one sharp (F#). The score includes various dynamics and articulations:

- Staff 1:** Starts with a forte (*f*) dynamic and a *martelé* articulation. It features a sequence of eighth and sixteenth notes with fingerings (1, 2, 0, 1, 1) and a breath mark.
- Staff 2:** Continues the melody with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section. It includes a repeat sign and various fingerings.
- Staff 3:** Features a piano-piano (*pp*) section followed by a forte (*f*) section. It includes a sequence of eighth notes and a breath mark.
- Staff 4:** Continues the forte (*f*) section with eighth notes and fingerings (1, 1, 2, 0, 1).
- Staff 5:** Starts with a forte (*f*) dynamic, followed by a piano (*p*) section, and ends with a forte (*f*) section. It includes a sequence of eighth notes and fingerings (1, 2, 3, 3, 4).
- Staff 6:** Continues the forte (*f*) section with eighth notes and fingerings (1, 1, 2, 3, 3).
- Staff 7:** Features a piano (*p*) section followed by a forte (*f*) section. It includes a sequence of eighth notes and fingerings (1, 2, 1, 1).
- Staff 8:** Starts with a piano (*p*) section, followed by a *più f* (more forte) section. It includes a sequence of eighth notes and fingerings (4, 2, 1, 3, 2, 0, 1, 0, 4, 3, 2).
- Staff 9:** Features a fortissimo (*ff*) section with a *poco rall.* (poco rallentando) marking. It includes a sequence of eighth notes and fingerings (1, 1, 3, 2, 1, 2, 3, 3, 3, 3).
- Staff 10:** Continues the fortissimo (*ff*) section with a *poco rit.* (poco ritardando) marking. It includes a sequence of eighth notes and fingerings (1, 2, 1, 2, 1, 2, 1, 1).

#### IV. Le Basque

# Vivace

*vspiccato*

## Tonalization

Use full bows with smooth bow and string changes.

I - A string  
II - D "  
III - G "  
IV - C "

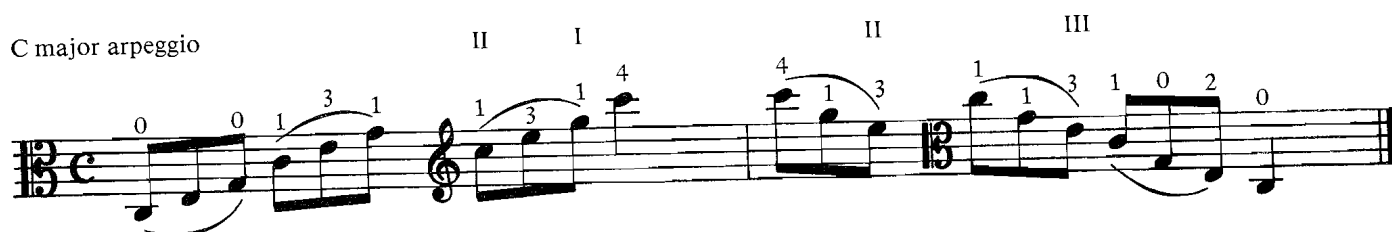
C major scale - 3 octaves



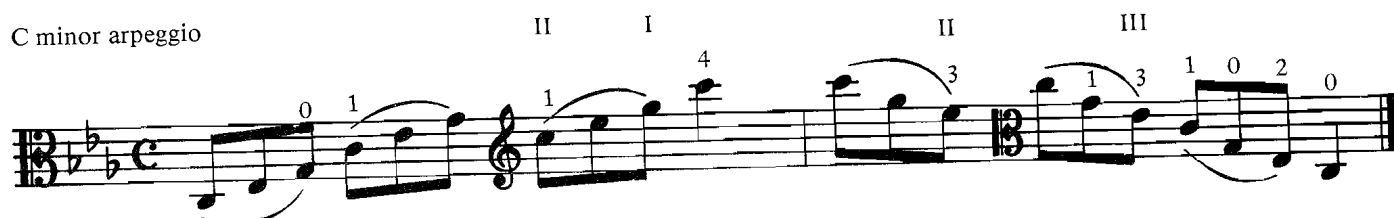
C minor scale (melodic)




C major arpeggio



C minor arpeggio



## Shifting Studies

- 1) Practice each exercise with the various finger combinations indicated.
- 2) Practice without vibrato, then with vibrato.
- 3) Also practice using dotted rhythm (  ).
- 4) After learning these studies on the A string, transpose to the other strings.

a) 1 1 1 1 1 1 1 1 *sim.*

b) 1 2 2 1 1 2 2 1 *sim.*

c) 1 2 2 1 1 3 3 1 1 3 3 1 *sim.*

d) 1 2 2 1 1 3 3 1 1 4 4 1 1 4 4 1 *sim.*



a) 2 2 2 2 *sim.*

b) 2 1 1 2 2 1 *sim.*

c) 2 3 3 2 2 3 3 2 *sim.*

d) 2 3 3 2 2 4 4 2 2 4 *sim.*



a) 3 3 3 3 *sim.*

b) 3 4 4 3 3 4 4 3 *sim.*

c) 3 2 2 3 3 2 2 3 *sim.*

d) 3 1 1 3 3 1 1 3 *sim.*



a) 4 4 4 4 *sim.*

b) 4 3 3 4 4 3 3 4 *sim.*

c) 4 2 2 4 4 2 2 4 *sim.*

d) 4 1 1 4 4 1 1 4 *sim.*



Always shift on the finger last used.

# 8 Concerto in C minor

J. C. Bach

Reconstituted and harmonized  
by Henri CasadesusAllegro molto ma maestoso ( $\text{♩} = 84$ )

The musical score is written for a single melodic line in 3/2 time, C minor. It consists of 53 measures, divided into systems of five measures each. The tempo is marked 'Allegro molto ma maestoso' with a quarter note equal to 84 beats per minute. The score includes various musical notations such as slurs, ornaments (V), fingerings (1, 2, 3, 4), and dynamics (f, p, mf, cresc.).

Measures 1-5: Measure 1 has a first ending bracket (1) and a measure rest. Measure 2 has a first ending bracket (1) and a measure rest. Measure 3 has a first ending bracket (1) and a measure rest. Measure 4 has a first ending bracket (1) and a measure rest. Measure 5 has a first ending bracket (1) and a measure rest.

Measures 6-10: Measure 6 has a first ending bracket (1) and a measure rest. Measure 7 has a first ending bracket (1) and a measure rest. Measure 8 has a first ending bracket (1) and a measure rest. Measure 9 has a first ending bracket (1) and a measure rest. Measure 10 has a first ending bracket (1) and a measure rest.

Measures 11-15: Measure 11 has a first ending bracket (1) and a measure rest. Measure 12 has a first ending bracket (1) and a measure rest. Measure 13 has a first ending bracket (1) and a measure rest. Measure 14 has a first ending bracket (1) and a measure rest. Measure 15 has a first ending bracket (1) and a measure rest.

Measures 16-20: Measure 16 has a first ending bracket (1) and a measure rest. Measure 17 has a first ending bracket (1) and a measure rest. Measure 18 has a first ending bracket (1) and a measure rest. Measure 19 has a first ending bracket (1) and a measure rest. Measure 20 has a first ending bracket (1) and a measure rest.

Measures 21-25: Measure 21 has a first ending bracket (1) and a measure rest. Measure 22 has a first ending bracket (1) and a measure rest. Measure 23 has a first ending bracket (1) and a measure rest. Measure 24 has a first ending bracket (1) and a measure rest. Measure 25 has a first ending bracket (1) and a measure rest.

Measures 26-30: Measure 26 has a first ending bracket (1) and a measure rest. Measure 27 has a first ending bracket (1) and a measure rest. Measure 28 has a first ending bracket (1) and a measure rest. Measure 29 has a first ending bracket (1) and a measure rest. Measure 30 has a first ending bracket (1) and a measure rest.

Measures 31-35: Measure 31 has a first ending bracket (1) and a measure rest. Measure 32 has a first ending bracket (1) and a measure rest. Measure 33 has a first ending bracket (1) and a measure rest. Measure 34 has a first ending bracket (1) and a measure rest. Measure 35 has a first ending bracket (1) and a measure rest.

Measures 36-40: Measure 36 has a first ending bracket (1) and a measure rest. Measure 37 has a first ending bracket (1) and a measure rest. Measure 38 has a first ending bracket (1) and a measure rest. Measure 39 has a first ending bracket (1) and a measure rest. Measure 40 has a first ending bracket (1) and a measure rest.

Measures 41-45: Measure 41 has a first ending bracket (1) and a measure rest. Measure 42 has a first ending bracket (1) and a measure rest. Measure 43 has a first ending bracket (1) and a measure rest. Measure 44 has a first ending bracket (1) and a measure rest. Measure 45 has a first ending bracket (1) and a measure rest.

Measures 46-50: Measure 46 has a first ending bracket (1) and a measure rest. Measure 47 has a first ending bracket (1) and a measure rest. Measure 48 has a first ending bracket (1) and a measure rest. Measure 49 has a first ending bracket (1) and a measure rest. Measure 50 has a first ending bracket (1) and a measure rest.

Measures 51-53: Measure 51 has a first ending bracket (1) and a measure rest. Measure 52 has a first ending bracket (1) and a measure rest. Measure 53 has a first ending bracket (1) and a measure rest.

58

64

70

76

82

87

91

95

101

106

*f poco rit.*

119 *p*

125 *p*

130 *p*

137 *p*

142 *cresc.* *poco allarg.*

146 *f* *a tempo*

152 *molto rit.*

Adagio molto espressivo (♩ = 52)

*p sostenuto*

6 *pp*

12 *cresc.*

18 *p* *pp* *mp* *poco rit.*

24 *a tempo* *pp* *Più mosso*

31 *mf* *p* *cresc.*

35 *mf* *p* *cresc.*

38 *pp* *cresc.*

43 *mf* *pp subito* *cresc.*

47 *f* *poco rit. V* *pp a tempo*

52 *p* *pp a tempo*

56 *p* *pp* *V*

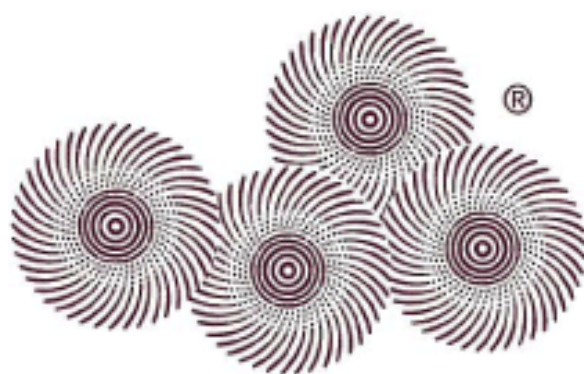
61 *pp* *V*

67 *cresc.* *V*

71 *f* *Largo legatissimo* *p* *Largo*

75 *f* *molto rit.*





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