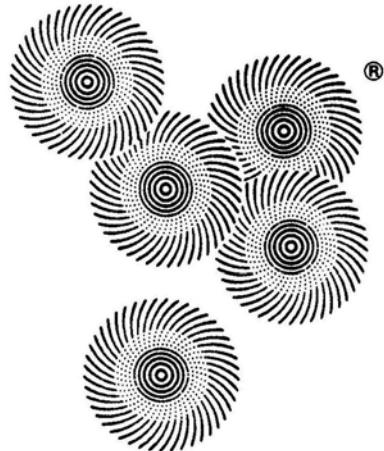


Violin

VIOLIN PART

VOLUME 1



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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 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 Inc., 15800 N.W. 48th Avenue, Miami, Florida 33014.

Suzuki violin method

Principles of Study and Guidance

Four Essential Points for Teachers and Parents

1. The child should listen to the reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.
2. Tonalization, or the production of a beautiful tone, should be stressed in the lesson and at home.
3. Constant attention should be given to accurate intonation, correct posture, and the proper bow hold.
4. Parents and teachers should strive to motivate the child so he will enjoy practicing correctly at home.

Through the experience I have gained in teaching young children for over thirty years, I am thoroughly convinced that musical ability can be fully cultivated in every child if the above four points are faithfully observed.

Musical ability is not an inborn talent but an ability that can be developed. Any child who is properly trained can develop musical ability just as all children develop the ability to speak their mother tongue. For the happiness of children, I hope these four essential points will be carefully observed and put to continual use in the home and studio.

Guidance for music reading will begin in Vol. 4. Just as the alphabet is not taught when children first learn their mother language, so music reading should not be included in violin study until children have sufficiently developed their musical sensitivity, playing skill, and memory. In the Suzuki Violin School this should occur by the end of Vol. 3. Even after acquiring the ability to read music, however, the children should, as a rule, play from memory during lessons.

Education for musical sensitivity

Every day, children should listen to the recordings of the music they are currently studying. This listening helps them make rapid progress. It is the most important factor in the development of musical ability. Those children who have not had enough listening will lack musical sensitivity.

Tonalization for beautiful tone

Just as vocalization is studied in vocal music, so I have introduced tonalization into violin study as a new method of education. It has proved to be most effective. Tonalization should always be included at each lesson and should be a part of the daily practice at home.

Group lessons

The adoption of a new kind of group lesson in which more advanced and younger students play together is extremely effective. The students progress remarkably while enjoying the lessons. I recommend that group lessons be held once a week or at least twice a month.

Private lessons to develop ability

A child should not proceed to a new piece simply because he has learned the fingering and bowing of the present one. His ability must be cultivated further as he plays his piece. I would say to the child, "Now that you know the notes, we can start very important work to develop your ability," and then I would proceed to improve his tone, movements, and musical sensitivity.

The following point is also important. When the child can perform piece A satisfactorily and is given a new piece, B, he should not drop A but should practice both A and B at the same time. Continuously reviewing pieces that he knows as new pieces are added will develop his ability to a higher degree.

Mothers and children should always observe the private lessons of other children. Lessons should vary in length according to the needs of the child. Sometimes a child may have a short lesson, stop and watch another child, and then return for more instruction.

Shinichi Suzuki

Posture:

The nose,
↓
the strings,
↓
the elbow,
↓
the left foot,
↓
**in a
straight
line**

Haltung:

Die Nase,
↓
die Saiten,
↓
der Ellbogen,
↓
der linke Fuss,
↓
**in einer
geraden
linie**

Posture:

Le nez,
↓
les cordes,
↓
le coude,
↓
le pied gauche,
↓
**dans une
ligne droite**

Postura:

La nariz,
↓
las cuerdas,
↓
el codo,
↓
el pie izquierdo,
↓
**en una
línea recta**

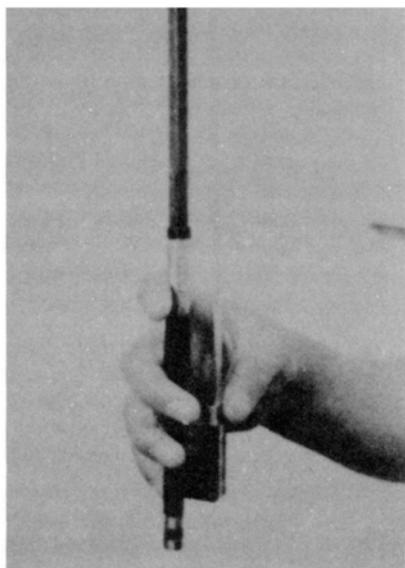


Fig. 2

Beginner's bow hold. Thumb below frog.
Tenue de l'archet pour les débutants. Le pouce sous le talon.
Bogenhaltung des Anfängers. Den Daumen unterhalb des Frosches.
Manera de sujetar el arco para principiante. El pulgar bajo del talón.

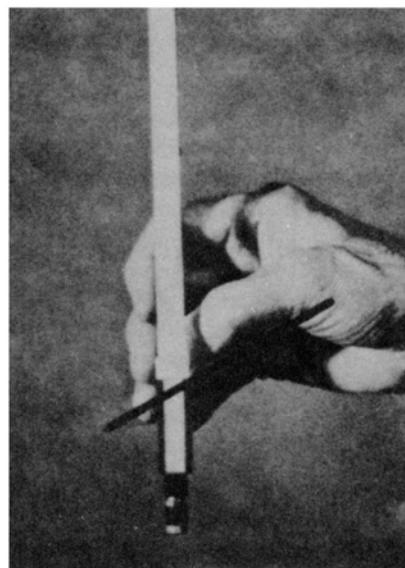


Fig. 3

The thumb and the bow make an oblique angle.
Le pouce et l'archet forment un angle oblique.
Der Daumen und der Bogen formen einen schrägen Winkel.
El pulgar y el arco forman un ángulo oblicuo.

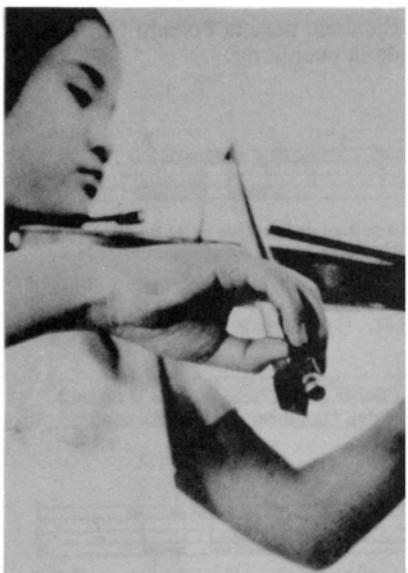


Fig. 4

The thumb and the middle finger form a circle when holding the bow.
Le pouce et le majeur forment un cercle quand la main tient l'archet.
Der Daumen und der Mittelfinger formen beim Halten des Bogens einen Kreis.
El pulgar y el dedo medio forman un círculo cuando sujetar el arco.



Fig. 5

The basic posture is the E-String posture.
La posture de base est la position sur la corde du mi.
Die Grundhaltung ist die E-Saiten Haltung.
La postura básica es la postura de la cuerda mi.



Fig. 6

Correct hold of the left hand.
Position correcte de la main gauche.
Korrekte Haltung der linken Hand.
Posición correcto de la mano izquierda.

Exercise for Proper E-String Posture

S'exercer afin d'obtenir la position correcte sur la corde du mi.

The E-string posture is fundamental and should be completely mastered.

La posture sur la corde du mi est fondamentale et devrait être parfaitement maîtrisée.

Place bow as in Figure 5, page 11. Use a short bow stroke.

Placer l'archet comme indiqué sur la figure 5, page 11. Donner un coup d'archet court.

Übung für die richtige E-Saiten Haltung.

Die E-Saiten Haltung ist grundlegend und sollte völlig gemeistert werden.

Setze den Bogen wie in Figur 5, Seite 11, Nimm kurzen Bogenstrich.

Ejercicio para la Postura Correcta de la cuerda mi.

La postura de la cuerda mi es fundamental y debe ser dominada completamente.

Coloque el arco como se ve en la Figura 5, página 11. Use un golpe de arco corto.



Exercise for Changing Strings

S'exercer pour le changement des cordes

Übung für Wechsel der Saiten

Ejercicio para Cruzar Cuerdas

Change strings quickly here.
Changer rapidement les cordes.
Die Saiten hier schnell Wechseln.
Cambie cuerdas en forma rápida, aquí.



Exercises for Quick Placement of Fingers

S'exercer pour un placement rapide des doigts.

Übungen für schnelle Fingersetzung.

Ejercicios para colocación Rápida de Dedos.

Place fingers 1, 2, 3 quickly and accurately during the rests.

Pendant les silences, placer correctement et rapidement les doigts 1, 2, et 3.

Setze die Finger 1, 2, 3 schnell und genau während der Pausen.

Coloque los dedos 1, 2, 3 rápidamente y en forma exacta durante los silencios.

Twinkle, Twinkle, Little Star

Variations

To play stop the bow without pressure after each eighth note. Bow smoothly and unhurriedly, with a short pause between bow strokes.

Pour jouer arrêter l'archet sans appuyer après chaque croche. Manier l'archet avec souplesse et lentement avec une courte pause entre chaque coup d'archet.

Um zu spielen, halte den Bogen ohne Druck nach jeder Achtelnote an. Streiche ebenmässig und ohne Eile mit einer kurzen Pause zwischen den Bogenstrichen.

Para tocar detenga el arco sin presionar después de cada corchea. Use el arco en forma ligada y sin prisa, con una pausa corta entre los golpes de arco.

Variation A

The sheet music for Variation A is in G major (one sharp) and 4/4 time. It features five staves of sixteenth-note patterns. Each staff is labeled with a number (0, 1, 2, 3) above it, indicating a specific bowing variation. The first staff starts with a sixteenth note followed by a eighth note.

Variation B

etc.
etc.
usw.
etc.

Variation C

etc.
etc.
usw.
etc.

Variation D

etc.
etc.
usw.
etc.

Stop the bow without pressure after each note.
Arrêter l'archet sans appuyer après chaque note.

Den Bogen nach jeder Note ohne Druck anhalten.
Detenga el arco sin presionar después de cada nota.

Theme

Thème Thema Tema

f

Lightly Row

Moderato

Folk Song
Chanson populaire
Volkslied
Canción Folklórica

Doucement à l'Aviron

Rudere Sanft

Remando Suavemente

Folk Song
Chanson populaire
Volkslied
Canción Folklórica

Song of the Wind

Folk Song
Chanson populaire
Volkslied
Canción Folklórica

Chanson du Vent

Windgesang

Canción del Viento

Go Tell Aunt Rhody

Folk Song
Chanson populaire
Volkslied
Canción Folklórica

Vas le Dire á Tante Rhody Geh, erzähl es Tante Rody Ve y Dile a Tía Ródi

O Come, Little Children

Folk Song
Chanson populaire
Volkslied
Canción Folklórica

Andante

Venez, Petits Enfants Ihr Kinderlein kommet Venid, Pequeños Niños

Tonalization

Tonalisation

Tonführung

Sonidización

This should be taught at each lesson.
Pluck the open string and listen to the sound of the vibrating string.

Ceci devrait être enseigné à chaque leçon.
Pincer la corde libre et écouter le son de la corde qui vibre.

*Sie sollte in jeder Stunde gelehrt werden.
Zupfe die offene Saite und lausche dem Klang der vibrierenden Saite.*

Esto debe ser enseñado en cada lección.
Tire la cuerda al aire y escuche el sonido de la cuerda vibrante.



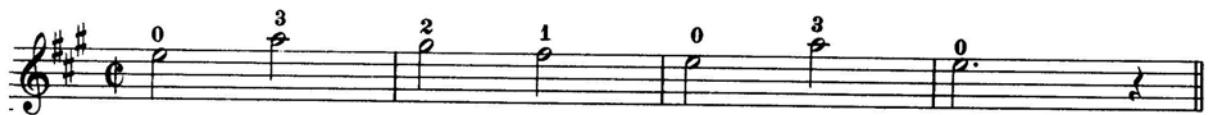
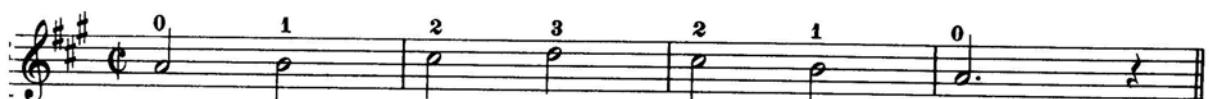
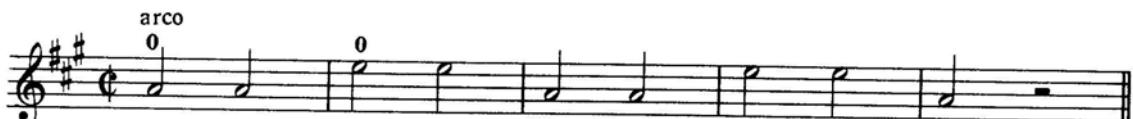
美しい弦のひびきをよく聞いて鳴らす。

With the bow, try to play tones with the same resonance.

Avec l'archet, essayer de jouer des tons qui ont la même résonance.

Versuche mit dem Bogen Töne mit der gleichen Resonanz zu spielen.

Con el arco, trate de tocar tonos con la misma resonancia.



May Song

Folk Song
Chanson populaire
Volkslied
Canción Folklórica

Allegro Moderato

0 2 0 3 1 3 0 0 3 0 2 0 1 0
0 3 2 0 1 2 0 3 2 1 2 0 1 0
0 2 0 3 1 3 0 0 3 0 2 0 1 0

2da volta poco rit.

Chanson de Mai Mai Gesang Canción de Mayo

Long, Long Ago

T. H. Bayly

Moderato

0 0 1 2 3 0 1 0 2 0 3 2 1 3 2 1 0
0 1 2 3 0 1 0 2 0 3 2 1 2 1 0
0 3 2 1 1 3 2 1 0 0 3 2 1 1 3 2 1 0
0 0 1 2 3 0 1 0 2 0 3 2 1 2 1 0

Il y a Très, Très Longtemps

Lang, Lang ist's her

Hace Mucho, Mucho Tiempo

Allegro

The musical score for 'Allegro' is composed of four staves of music for bowed string instruments. The key signature is G major (two sharps). The time signature is 2/4. Fingerings are indicated above the notes, and dynamics like *f*, *dolce*, and *rit.* are used. The music includes slurs and grace notes.

Perpetual Motion in A major

Play this piece at the middle of the bow using a very short stroke.
Stop the bow after each note. Play slowly at first and then gradually speed up the tempo.

*Jouer ce morceau au milieu de l'archet avec un coup très court.
Arrêter l'archet après chaque note. Jouer lentement au début puis accélérer petit à petit le tempo.*

Spiele dieses Stück mit der Mitte des Bogens unter Anwendung eines ganz kurzen Striches. Halte den Bogen nach jeder Note an. Spiele erst langsam und dann beschleunige das Tempo allmählich.

Toque esta pieza en el medio del arco usando un golpe muy corto.
Detenga el arco después de cada nota. Toque lentamente al principio y luego en forma gradual apresure el tempo.

Allegro

The musical score for 'Perpetual Motion in A major' is composed of two staves of music for bowed string instruments. The key signature is A major (no sharps or flats). The time signature is 2/4. Fingerings are indicated above the notes, and dynamics like *mf* are used. The music includes slurs and grace notes.

*Ständige Bewegung in A-Dur
Mouvement perpétuel en la majeur Movimiento Perpetuo en la mayor*

The image shows four staves of musical notation for guitar, each with fingerings above the notes. The first three staves are short exercises, while the fourth staff is a longer sequence of notes.

Variation

After A, play B. *Après A, jouer B.* *Nach A spiele B.* Después de A la toque B.

B

A staff of musical notation for guitar, labeled "B" at the beginning. It consists of two measures of eighth-note patterns.

Procedure for practice *Comment s'exercer.* *Verfahren zur Übung.* Procedimiento para práctica.

A staff of musical notation for guitar, showing a repeating pattern of eighth-note pairs with rests. The pattern is: 0, 1, 2, 1, 2, 3, followed by 2, 3, 0, 2, 3, 1, 0. The word "etc." is written next to the last note.

Exercise for the 4th Finger

Exercer le quatrième doigt. *Übung für den vierten Finger.* *Ejercicios para el cuarto dedo.*

Do not raise the 1st finger from the string.
Ne pas relever le premier doigt de la corde.

Hebe den ersten Finger von der Saite nicht.
No levante el primer dedo de la cuerda.



Tonalization

Tonalisation

Tonführung

Sonidización

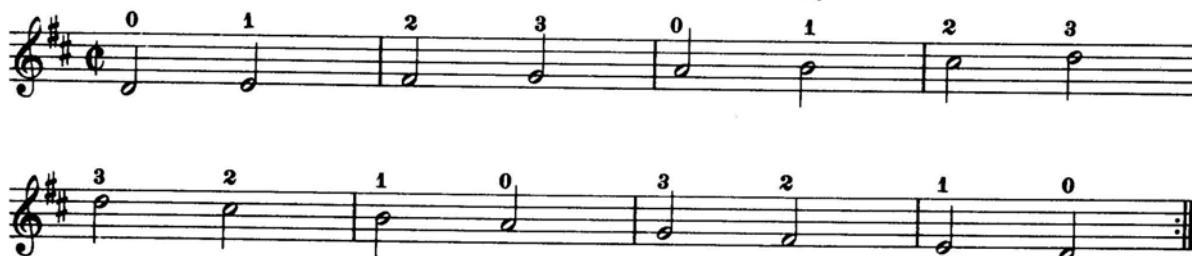
This should be taught at each lesson. Pupils should always strive for a more beautiful and resonant tone.
Ceci devrait être enseigné et répété à chaque leçon. Les élèves devraient s'efforcer d'obtenir un ton toujours plus beau et plus résonant.

Sie sollte in jeder Stunde gelehrt werden. Die Schüler sollten immer nach einem schöneren und klingenderem Ton streben.
Esto debería ser enseñado en cada lección. Los alumnos deben siempre esforzarse por obtener un tono más hermoso y resonante.



D Major Scale

Gamme de ré majeur *D-Dur Tonleiter* *Escala de re mayor*



Perpetual Motion in D major

*Mouvement Perpétuel en
ré majeur*

*Ständige Bewegung in
D-Dur*

*Movimiento Perpetuo en
re mayor*

A 

Variation

Variation Variation Variación

B 

Allegretto



Andantino

The musical score for 'Andantino' is composed of four staves of music in G major (two sharps) and 4/4 time. The first three staves begin with a dynamic of *mf*. The fourth staff begins with *a tempo* and *mf*. Fingerings are indicated above the notes: (4) over a group of four notes in the first staff; 2 3 0 over a group of three notes in the second staff; 3 2 1 over a group of three notes in the third staff; 2 1 0 over a group of three notes in the fourth staff; 2 3 0 over a group of three notes in the fifth staff; 1 2 3 over a group of three notes in the sixth staff; 3 2 1 over a group of three notes in the seventh staff; and 0 over a note in the eighth staff. The music includes various slurs and grace notes.

Tonalization

Tonalisation

Tonführung

Sonidización

This should be taught at each lesson.

Ceci devrait être enseigné à chaque
leçon.

Sie sollte in jeder Stunde gelehrt werden.

Esto debería ser enseñado en cada lección.

The musical score for 'Tonalization' is composed of two staves of music in G major (two sharps) and 2/4 time. The tempo is marked $d = 60$. Fingerings are indicated above the notes: 3 over a note in the first staff; 1 over a note in the second staff; 3 over a note in the first staff; 2 over a note in the second staff; 3 over a note in the first staff; 2 over a note in the second staff; 3 over a note in the first staff; and 1 over a note in the second staff. The music consists of eighth-note patterns.

G Major Scale

Gamme du sol majeur G-Dur Tonleiter Escala de sol mayor.



*Place the 2nd finger close to the 1st finger. Keep the 1st finger down.

*Placer le deuxième doigt près du premier doigt. Garder le premier doigt sur la corde.

*Setze den zweiten Finger dicht neben den ersten Finger. Halte den ersten Finger heruntergedrückt.

*Coloque el segundo dedo cerca del primer dedo. Mantenga el primer dedo en la cuerda.



Etude

Stop the bow after each note. Arrêter l'archet après chaque note. Den Bogen nach jeder Note an halten. Detenga el arco después de cada nota

A

mf 1 1 1 1 1 1

(4) 1 1 1 1 1 1

1 1 1 1 1 1

1 1 1 1 1 1

1 1 1 1 1 1

1 1 1 1 1 1

1 1 1 1 1 1

1 1 1 1 1 1

Variation

Variation Variation Variación

Second time play B following A. La deuxième fois, jouez B après A. Zum zweitenmal, spiele B nach A. La segunda vez, toque B siguiendo A

B

1 1 1 1 1 1

Minuet 1

Allegretto $\text{J}.=66$

J. S. Bach

The sheet music consists of six staves of musical notation for a solo instrument, likely a flute or recorder. The key signature is one sharp (F#). The time signature varies between common time (indicated by 'C') and 2/4 time (indicated by '2'). The tempo is Allegretto, with a tempo marking of $\text{J}.=66$. The dynamics include *mf*, *p*, and *mf*. The first staff begins with a dynamic *mf*. The second staff starts with a dynamic *p*. The third staff ends with a dynamic *mf*. The fourth staff begins with a dynamic *p*. The fifth staff begins with a dynamic *mf*. The sixth staff concludes with the instruction *2da volta rit.* (Second ending, ritardando).

Minuet 2

J. S. Bach

Andantino

The sheet music consists of ten staves of musical notation for a bowed instrument, likely cello or bassoon. Each staff is in common time with a key signature of one sharp. Fingerings are indicated above the notes, and dynamic markings (f, mf, p) are placed below the staves. The first staff begins with a forte dynamic (f). The second staff starts with a piano dynamic (p). The third staff starts with a piano dynamic (p). The fourth staff starts with a piano dynamic (p). The fifth staff starts with a piano dynamic (p). The sixth staff starts with a piano dynamic (p). The seventh staff starts with a piano dynamic (p). The eighth staff starts with a piano dynamic (p). The ninth staff starts with a piano dynamic (p). The tenth staff starts with a piano dynamic (p). The music includes various弓法 (bowing) instructions such as "Donner un coup d'archet court.", "Use a short stroke.", "Wende kurze Striche an.", and "Use un golpe corto.".

Minuet 3

Allegretto $\text{d} = 66$

J. S. Bach

The sheet music consists of six staves of musical notation for a single instrument, likely a violin or cello. The key signature is one sharp (F#). The time signature changes between common time (indicated by a 'C') and 3/4 time (indicated by a '3'). Fingerings are indicated above the notes, such as '3 0 1 2' or '(4) 0'. Dynamics include 'mf', 'f', and 'p'. The music is divided into measures by vertical bar lines.

*Place the 4th finger accurately. The 2nd finger should touch the 1st finger.

*Placer correctement le quatrième doigt.
Le deuxième doigt devrait toucher le premier.

*Setze den vierten Finger genau. Der zweite Finger sollte den ersten Finger berühren.

*Coloque el cuarto dedo en forma exacta. El segundo dedo debe tocar al primer dedo.

The Happy Farmer

Allegro giocoso

R. Schumann

The musical score consists of five staves of music for a single instrument, likely a guitar or mandolin, given the fingerings. The key signature is one sharp (F#). The time signature varies between common time and 2/4 time. The tempo is Allegro giocoso. The dynamics include **f** (fortissimo) and **f sempre**. Fingerings are indicated above the notes, such as 0, 1, 2, 3, 4, 5, and 7. The lyrics at the bottom are *Le Gai Laboureur*, *Fröhlicher Landmann*, and *El Granjero Feliz*.

Gavotte

Allegretto

F. J. Gossec

The sheet music consists of six staves of musical notation for a bowed instrument, likely a cello or double bass. The music is in common time and G major.

- Staff 1:** Fingerings: 3 4 3 1 2 3 2 0, 3 1 2* 3, 2 3 2 0, 1 2 1 3, 0 1 2 3* 0. Dynamics: *mf*.
- Staff 2:** Fingerings: 3 4 3 1 2 3 2 0, 3 1 2 3, 1 3 4 3 1 (4) #3, 0 1 2 3 0.
- Staff 3:** Fingerings: 0 2 1 3 2 1 0 3, 2 0 2, 1 3 2 0 3 2 1 0, 3 1 3.
- Staff 4:** Fingerings: 4 3 3 2 2 1 0, 0 2 0, 3 1 2 3 2 0 1 2, 3 1 2 3. Dynamics: *mf*, *rit.*, *p a tempo*. Text: *Fine*.
- Staff 5:** Fingerings: 1 2, 3 2 1 2 3, 3 0, ** 4, 0 0 2 0. Dynamics: *mf*.
- Staff 6:** Fingerings: 1 3 1 0 1 0, 3 0, 2 0 1 0, 0 1 2 1 0. Dynamics: *p*.
- Staff 7:** Fingerings: 2 1 0 3 2, 1 2 0 3 2, 2 1 0 3 2, 1 2 3 1. Dynamics: *mf*. Text: (*arco*).
- Staff 8:** Fingerings: 1 3 2 1 0 3 (4) 0, 0 0 1 0 3 2, 3 2 4 3 2 1 0, 1 2 3. Dynamics: *pizz.* Text: *D.C. al Fine*.

Procedure for Practice.

Listen carefully to the intonation. Use a short stroke.
Place the bow on the string, then play, keeping the
bow on the string during the rest.

Comment s'exercer.

*Ecouter attentivement l'intonation. Donner
un coup d'archet court. Placer l'archet sur la
corde, puis jouer, en gardant l'archet sur la
corde pendant le silence.*

Verfahren zur Übung.

*Lausche aufmerksam auf die Intonierung.
Wende einen kurzen Strich an. Setze den Bogen auf die
Saite, dann spiele; lasse den Bogen während
der Pause auf der Saite.*

Procedimiento para práctica.

Escuche cuidadosamente la afinación. Use un golpe
corto. Coloque el arco en la cuerda, entonces toque,
manteniendo el arco sobre la cuerda
durante el silencio.

The musical score consists of two staves of music for violin. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music, each with a vertical bar line. The first measure has a '1' under the first note and a '2' above it. The second measure has a '1' under the first note and a '2' above it. The third measure has a '2' under the first note and a '3' above it. The fourth measure has a '2' under the first note and a '3' above it. The fifth measure has a '1' under the first note and a '2' above it. The sixth measure has a '3' under the note. The bottom staff starts with a treble clef, a key signature of one sharp, and a common time signature. It contains four measures of music, each with a vertical bar line. The first measure has a '1' under the first note and a '3' above it. The second measure has a '#2' under the first note and a '3' above it. The third measure has a '4' under the first note and a '3' above it. The fourth measure has a '3' under the first note and a '2' above it. The notes are represented by small circles with stems, and the弓 (bow) is indicated by a curved line above the notes.

Suzuki® Violin School

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VOLUME 2

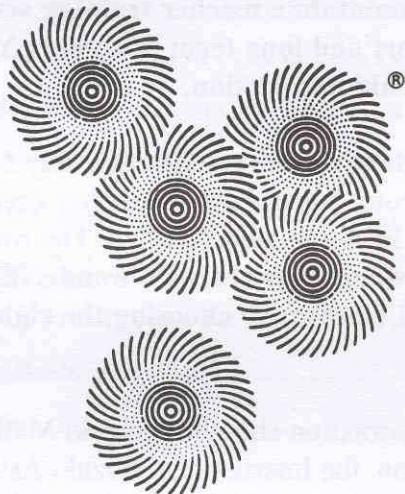


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VOLUME 2



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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 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 Inc., 15800 N.W. 48th Avenue, Miami, Florida 33014.

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Study Points for Volume 2

第2巻の学習の要点

Points d'Étude pour le Volume 2

Studium Hinweise für Band 2

Puntos de Estudio para el Vol. 2

1. 子どもに、できるだけ毎日レコードを聞かせることによって音楽的感覚を向上させる。それは同時にやはりはやい進歩をうながす。
2. トナリゼイション、つまり美しい音の指導は、教室や家庭においてかならず行なわれなければならない。
3. 不断の注意によって、正しい音程、正しい姿勢、正しい弓の持ち方が得られる。

1. The child should listen to the reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.
2. Tonalization, or the production of a beautiful tone, should be stressed in the lesson and at home.
3. Constant attention should be given to accurate intonation, correct posture, and the proper bow hold.

1. L'enfant devrait écouter le disque de référence chaque jour à la maison, afin de développer une sensibilité musicale. Des progrès rapides dépendent de cette audition.
2. La tonalisation, ou la production de beaux tons, devrait être travaillée pendant la leçon et à la maison.
3. Une attention constante devrait être donnée afin d'obtenir une intonation exacte, une posture correcte et une bonne tenue de l'archet.

1. Das Kind sollte jeden Tag die diesbezügliche Schallplatten-Aufnahme daheim anhören, um seine musikalische Empfindsamkeit zu entwickeln. Rascher Fortschritt hängt von diesem Zuhören ab.
2. Tonführung oder das Hervorbringen eines schönen Tones sollte im Unterricht und daheim besonders betont werden.
3. Ständige Aufmerksamkeit sollte der genauen Intonierung, korrekter Haltung und richtiger Bogenführung gezielt werden.

1. El niño debe escuchar los discos de referencia cada día en su casa para desarrollar sensibilidad musical. El progreso rápido depende de esta audición.
2. Sonidización, o producción de un tono hermoso debe ser enfatizada en la lección y en casa.
3. Una atención constante debe ser prestada a una afinación exacta, postura correcta y la forma debida de sujetar el arco.

Tonalization

トナリゼイション

Tonalisation

Tonführung

Sonidización

(つぎのト短調の練習はヘンデルのブーレを学習するとき
に教えはじめる。)(毎レッスン)

(This exercise in G minor should be taught
in the same time the child is studying
the Bourrée of Händel.)

(Cet exercice en sol mineur devrait être
enseigné au moment où l'enfant étudie la
Bourrée de Händel.)

(Diese Übung in G-Moll sollte sur gleichen
Zeit gelehrt werden, wenn das Kind Bourrée
von Händel studiert.)

(Este ejercicio en sol menor debe ser enseñado
al mismo tiempo que el niño está estudiando la
Chamarasca de Händel)



指導。1の指だけさげる練習（3の指がさかりやすいので）
音を出さず、3の指を押えたままで1の指だけ半音さげ
る練習。

This is the first time the lowered first finger is used. When this finger is placed on the string, the third finger has the tendency to pull back out of proper placement, toward the first finger. To avoid this, try playing the following exercise silently. Keep the third finger in place as the first finger moves back from B \natural to B \flat .

C'est la première fois que le premier doigt reculé est utilisé.
Quand ce doigt descend sur la corde, le troisième doigt a une tendance de reculer aussi de sa position correcte, vers le premier doigt. Pour éviter ceci, essayer de jour l'exercice suivante en silence. Garder le troisième doigt en place pendant que le premier doigt recule de si \natural à si \flat .

Dies ist das erste Mal, dass der gesenkte erste Finger benutzt wird.
Wenn dieser Finger an die Saite gesetzt wird, so hat der dritte Finger die Tendenz, von seiner korrekten Lage und nach dem ersten Finger zurückzuziehen. Um dies zu vermeiden, versuche, die folgende Übung lautlos zu spielen. Halte den dritten Finger an seiner Stelle, während der erste Finger sich von H nach B zurückbewegt.

Ésta es primera vez que se usa el primer dedo bemolado. Cuando este dedo está colocado en la cuerda, el tercer dedo tiene tendencia de quitarse de la posición correcta, por moverse hacia el primer dedo. Para evitar éste trate de ejecutar el ejercicio siguiente en silencio. Mantenga el tercer dedo en su lugar mientras el primer dedo retorna de si \natural a si \flat .



Chorus from “Judas Maccabaeus”

合 唱 「ユダスマカベウス」から

Maestoso 莊重に

G. F. Handel
ヘンデル

Choeur de “Judas Maccabaeus”

Chor aus “Judas Maccabaeus”

Coro de “Judas Macabeo”

毎日レコードを聞いて学習するように。

Please remember that the child should listen
to the recordings every day.

Surtout ne pas oublier que l'enfant doit
écouter les disques tous les jours.

Bitte daran denken, dass das Kind jeden Tag
die Schallplatten anhören soll.

Por favor recuerde que el niño debe escuchar
los discos cada día.

Musette

Andante pastorale

ミュゼット

J. S. Bach

バッハ

Hunters' Chorus

狩人の合唱

C. M. v. Weber
ウェーバー

Allegro

Sheet music for 'Hunters' Chorus' by C.M.v. Weber, featuring ten staves of musical notation for a single instrument. The music is in common time, key signature of one sharp, and dynamic *f*. Measures 1-33 are shown, with measure 33 ending on a forte dynamic *ff*.

Choeur des Chasseurs

Jäger Chor

Coro de los Cazadores

4

Long, Long Ago

ロング ロング アゴー

T. H. Bayly
ベーリー

Moderato

Sheet music for 'Long, Long Ago' in 3/4 time, key of G major. The music consists of four staves of sixteenth-note patterns. Measure 1 starts with a dynamic 'mf'. Measures 5 and 13 start with 'f'. Measures 5 and 13 end with a dynamic 'p'. Measure 9 ends with a dynamic 'p'.

Variation (変奏曲)

Variation Variation Variacion

Sheet music for the 'Variation' section in 3/4 time, key of G major. It features four staves of sixteenth-note patterns. Measures 1-4 start with 'mf'. Measures 5-8 start with 'f'. Measure 9 starts with 'f' and ends with a dynamic 'p'. Measures 10-13 start with 'mf'.

Il y a Très, Très Longtemps

Lang, Lang ist's her

Hace Mucho, Mucho Tiempo

5

Waltz

ワルツ

J. Brahms

ブラームス

Moderato

Moderato

p dolce

f

pp

poco rit. *a tempo*

poco cresc.

poco rit. *a tempo*

poco rit.

Valse

Walzer

Vals

Bourrée

ブルー

Allegretto

G. F. Handel
ヘンデル

p espressivo

mf *p espressivo*

mf *mf*

p

pp

f *mf*

p

p

pp

p

p

f *rit.*

The Two Grenadiers

二人の擲弾兵

R. Schumann
シューマン

Moderato

Sheet music for 'The Two Grenadiers' by R. Schumann, featuring ten staves of musical notation. The music is in common time, mostly in G major, with some sections in A major. Fingerings (e.g., 1, 2, 3, 0) and dynamics (e.g., mf, pagitato, cresc., f, ff, rit.) are indicated throughout. The piece starts with a 'Moderato' tempo and transitions through various sections including 'pagitato' and 'Più mosso'.

12 7 13 17 21 25 29 33 37

mf *agitato* *cresc.* *Più mosso* *Moderato* *f* *ff* *allarg.*

Theme from “Witches’ Dance”

主題 「妖精の踊り」から

N. Paganini
パガニーニ

Andante *mf*

The sheet music consists of ten staves of musical notation for violin. The first staff begins with a dynamic of *mf*. Subsequent staves include dynamics such as *f*, *p*, *p meno mosso*, *rit.*, *p*, *f a tempo*, and *f*. Fingerings are indicated above the notes, and slurs connect groups of notes. The music is in common time, with various key signatures (G major, A major, D major) throughout.

Gavotte from “Mignon”

「ミニヨン」のガボット

A. Thomas

トーマ

Allegretto

Gavotte de “Mignon”

Gavotte aus “Mignon”

Gavota de “Miñón”

Sheet music for violin, page 15, showing measures 45 to 67. The music includes fingerings and dynamic markings like 'rit.', 'mf a tempo', and 'pizz.'

Ear Training

耳の訓練

Entrainement de l'oreille

Gehörübung

Entrenamiento del oído

完全オクターブ調弦法。

G . D . A の開放弦を鳴らし、そのひびきをよく聞いて完全
なオクターブをひく練習。

Exercise for perfect octave intonation.

Listen to the resonance of the open G, D, and A strings, and try to match the octave pitches perfectly.

S'exercer à obtenir une intonation d'octave parfaite.

Ecouter la résonance des cordes libres du sol, ré et du la, et essayer d'accorder parfaitement les diapasons d'octaves.

Übung für die vollendete Oktaven-Intonierung.

Dem Klange der offenen G, D, und A Saiten lauschen; die Oktaven-Höhen genau zu treffen versuchen.

Ejercicio para la perfecta afinación de octava.

Escuche la resonancia de las cuerdas al aire de sol, re, y trate de acertar los dipasones de octava perfectamente.

Sheet music for ear training exercise, showing a series of eighth-note chords in common time (C).

先生は毎レッスン指導して、完全に合わせるように、ま
たレッスンの前にはからずみるよう。

This exercise should be practiced daily until it is mastered. The teacher should hear this at the beginning of each lesson.

Cet exercice devrait être effectué tous les jours jusqu'à ce qu'il soit parfaitement maîtrisé. Le professeur devrait l'entendre au commencement de chaque leçon.

Diese Übung sollte täglich gespielt werden, bis sie völlig beherrscht wird. Der Lehrer sollte dies bei Beginn jeder Stunde anhören.

Este ejercicio se debe practicar diariamente hasta que se domine. El maestro debe escuchar esto al comienzo de cada lección.

Gavotte

ガボット

Allegretto

J. B. Lully

リュリ

grazioso
mf

The sheet music consists of six staves of fingerings for a harpsichord or similar instrument. The first five staves are in common time (indicated by 'C') and the last staff is in 12/8 time (indicated by '12'). The clef is treble (G). Fingerings are indicated above the notes, such as '0', '1', '2', '3', '4', and '0'. Measure numbers 1 through 24 are present at the beginning of each staff. Dynamic markings include 'grazioso' and 'mf' on the first staff, and 'poco rit.' and 'a tempo ma più agitato' on the 20th measure. The 24th measure ends with a repeat sign and the number '3'.

Sheet music for guitar practice, featuring eight staves of musical notation with fingerings and performance instructions:

- Staff 1 (Measures 28-29): Fingerings: 0 3 2 1, 0 2 1 0. Dynamic: (4) 0 1.
- Staff 2 (Measures 30-31): Fingerings: 0 2 1 0, 0 2 1 0. Dynamic: (4) 0 1.
- Staff 3 (Measures 32-33): Fingerings: 3 4 3 4, 2 3 2 3. Dynamic: ritard. (ritardando). Fingerings: 1 0, V 0. Dynamic: a tempo.
- Staff 4 (Measures 34-35): Fingerings: 3 2 3 0, 3 2 3 0. Dynamic: (4) 0.
- Staff 5 (Measures 36-37): Fingerings: 2 1 0 0, 1 2 3 2 1 2. Dynamic: 1 0.
- Staff 6 (Measures 38-39): Fingerings: 1 1 0 0, 1 1 0 0. Dynamic: (4) 0.
- Staff 7 (Measures 40-41): Fingerings: 3 2 3 0, 3 2 3 0. Dynamic: (4) 0.
- Staff 8 (Measures 42-43): Fingerings: 2 1 0 0, 3 2 3 2. Dynamic: 2 1.
- Staff 9 (Measures 44-45): Fingerings: 2 0 2 1 2, 1 3 2 0 3 0. Dynamic: 1 1.
- Staff 10 (Measures 46-47): Fingerings: 2 1 0 0, 3 2 3 0. Dynamic: 2 1.
- Staff 11 (Measures 48-49): Fingerings: 1 0 0, 1 2 1 2 3. Dynamic: 2 0.
- Staff 12 (Measures 50-51): Fingerings: 3 2 3 0, 3 2 3 0. Dynamic: (4) 0.
- Staff 13 (Measures 52-53): Fingerings: 2 1 0 0, 1 2 3. Dynamic: rit.
- Staff 14 (Measures 54-55): Fingerings: 1 0 0, 1 0 1 2. Dynamic: rit.
- Staff 15 (Measures 56-57): Fingerings: 1 0 0, 1 0 1 2. Dynamic: rit.

練習の方法 第3指を押えたまま。音程を正しく

Procedure for practice Comment s'exercer Verfahren zur Übung Procedimiento para práctica

Technical diagram showing fingerings for specific notes on the 3rd string:

- Notes 1-4: * 3 4 4 3 3 4 3
- Notes 5-8: ** #2 1 0 3 2 3 2 1

String 3

Minuet in G

メヌエットト長調

Allegretto

L. van Beethoven

ベートーベン

p con grazia

espress.

f

Trio

mf

più mosso

D.C. al Fine

Menuet en sol Menuett in G Minué en sol

12

Minuet

メヌエット

Moderato e grazioso

L. Boccherini

ボッケリーニ

Musical score for a Minuet by L. Boccherini, arranged for a bowed instrument like cello or bassoon. The score consists of six staves of music, each with a treble clef and a key signature of two sharps (F major). The tempo is indicated as 'Moderato e grazioso'.

Measure 1: The first staff begins with a sixteenth-note pattern: $\begin{smallmatrix} \text{V} \\ 3 & 2 & 3 & 4 \end{smallmatrix}$, followed by eighth notes 0, 2, 4, 4, 3, and sixteenth-note patterns $\begin{smallmatrix} \text{V} \\ 3 & 2 & 3 & 4 \end{smallmatrix}$, 3, 1, 1, 3, 3, 2, 3, 4. Dynamics: *mp*, *p*, *mf*.

Measure 8: The second staff continues with sixteenth-note patterns and eighth notes, ending with a dynamic *mf*.

Measure 12: The third staff begins with a sixteenth-note pattern: $\begin{smallmatrix} \text{V} \\ 3 & 2 & 3 & 4 \end{smallmatrix}$, followed by eighth notes 0, 2, 4, 4, 3, and sixteenth-note patterns $\begin{smallmatrix} \text{V} \\ 3 & 2 & 3 & 4 \end{smallmatrix}$, 3, 1, 1, 3, 3, 2, 3, 4. Dynamics: *mp*.

Measure 17: The fourth staff concludes with a sixteenth-note pattern: $\begin{smallmatrix} \text{V} \\ 3 & 2 & 3 & 4 \end{smallmatrix}$, followed by eighth notes 0, 2, 4, 4, 3, and sixteenth-note patterns $\begin{smallmatrix} \text{V} \\ 3 & 2 & 3 & 4 \end{smallmatrix}$, 3, 1, 1, 3, 3, 2, 3, 4. Dynamics: *mf*.

Trio (Measure 21): The fifth staff begins with a sixteenth-note pattern: $\begin{smallmatrix} \text{V} \\ 3 & 2 & 3 & 4 \end{smallmatrix}$, followed by eighth notes 0, 2, 4, 4, 3, and sixteenth-note patterns $\begin{smallmatrix} \text{V} \\ 3 & 2 & 3 & 4 \end{smallmatrix}$, 3, 1, 1, 3, 3, 2, 3, 4. Dynamics: *p*.

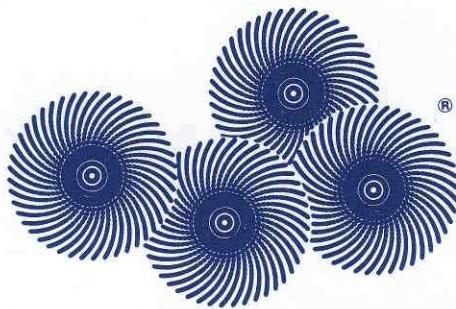
Measure 26: The sixth staff begins with a sixteenth-note pattern: $\begin{smallmatrix} \text{V} \\ 3 & 2 & 3 & 4 \end{smallmatrix}$, followed by eighth notes 0, 2, 4, 4, 3, and sixteenth-note patterns $\begin{smallmatrix} \text{V} \\ 3 & 2 & 3 & 4 \end{smallmatrix}$, 3, 1, 1, 3, 3, 2, 3, 4. Dynamics: *mf*.

Measure 29: The fifth staff continues with sixteenth-note patterns and eighth notes, ending with a dynamic *mf*.

Measure 33: The sixth staff continues with sixteenth-note patterns and eighth notes, ending with a dynamic *pp*.

Measure 37: The fifth staff continues with sixteenth-note patterns and eighth notes, ending with a dynamic *f*.

Measure 41: The sixth staff concludes with sixteenth-note patterns and eighth notes, ending with a dynamic *D.C. al Fine*.



SUZUKI METHOD INTERNATIONAL



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Suzuki® Violin School

VIOLIN PART

VOLUME 3



Suzuki Method International

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第3巻の学習の要点

1. 家庭で毎日学習用のレコードを聞かせて音楽的センスを育てる。それによって上達も早い。
2. トナリゼイションを毎レッスン指導して音をりっぱに育てる。
3. 正確な音程が身につくように育てる。
4. 特にこの第3巻では、フレーズの表現の指導を行なうことをめざし、フレーズをピアニシモで美しくひけるようにする。

Instructions for the Study of Vol. 3

1. Have the children listen daily to the recordings of the music they are currently studying. This listening helps them make rapid progress.
2. Tonalization should always be included at each lesson and should be a part of the daily practice at home.
3. Constant attention should be given to accurate intonation.
4. In Vol. 3, particular emphasis should be placed on the study of phrasing. Children should learn to end each phrase pianissimo.

Instructions pour l'étude du Vol. 3

1. Veillez à ce que les enfants écoutent quotidiennement les enregistrements des morceaux qu'ils sont en train d'étudier. Cette audition les aide à faire de rapides progrès.
2. La tonalisation devrait toujours faire partie des leçons et des exercices quotidiens à la maison.
3. Une attention constante devrait être donnée afin d'obtenir une intonation correcte.
4. Dans le Vol. 3 on devrait mettre l'accent sur l'étude du phrasé. Les enfants devraient apprendre à finir chaque phrase pianissimo.

Anweisung für das Studium von Band 3

1. Die Kinder sollten die Tonwiedergaben der Stücke, die sie augenblicklich lernen, täglich anhören.
2. Tonführung sollte in jede Unterrichtsstunde immer eingeschlossen werden und sollte auch ein Teil der täglichen Übung daheim sein.
3. Ständige Aufmerksamkeit sollte auf die genaue Intonierung gerichtet werden.
4. In Band 3 soll besonderer Nachdruck auf das Studium der Phrasierung gelegt werden. Kinder sollten lernen, jede Phrase pianissimo (ganz leise) zu beenden.

Instrucciones para el Estudio del Tomo 3

1. Haga que los niños escuchen diariamente los discos de la música que están estudiando en el momento. Esta audición les ayuda a efectuar un progreso rápido.
2. La sonidización debe ser incluida en cada lección y debe ser parte de la práctica diaria en casa.
3. Se debe prestar constante atención a una correcta afinación.
4. En el Tom. 3 se debe prestar un énfasis particular en el estudio del fraseo. Los niños deben aprender a terminar cada frase pianissimo.

Tonalization

トナリゼイション

Tonalisation Tonführung Sonidización
毎レッスン指導

声楽における発声法の教育と同じように、器楽でも音を
りっぱに育てる新しい教育を行なう。
音をりっぱに育てる教育
指導には □ と V との 2 種を指導する。

Each lesson should begin with tonalization. Tonalization should be stressed constantly in order to improve and refine the tone.

At the lesson use both bowing alternatives (□ and V) for beginning each exercise.

Chaque leçon devrait commencer par la tonalisation. On devrait toujours insister sur la tonalisation afin d'améliorer et d'affiner le ton.

Pendant la leçon utiliser les deux alternatives de maniement de l'archet (□ et V) pour commencer chaque exercice.

Jede Stunde sollte mit Tonführung beginnen. Tonführung sollte ständig hervorgehoben werden, um den Ton zu verbessern und zu verfeinern.

Beide Bogenstrich-Möglichkeiten (□ und V) am Anfang jeder Übung im Unterricht benutzen.

Cada lección debe comenzar con sonidización. La sonidización se debe enfatizar en forma constante para mejorar y refinar el tono.

En la lección use los dos arqueos alternativos (□ y V) para comenzar cada ejercicio.

1.

2.

3.

S. C. Foster
フォスター

Exercises for Changing Strings

移弦の練習

Exercices pour le Changement des Cordes

Übungen für Saitenwechsel

Ejercicios para Cambiar las cuerdas

毎レッスン指導

つぎの練習は、はじめゆっくり行なう。

熟練したらしだいにテンポを速めて練習する。

テンポが速くなるにつれて、弓はばを小さくひく。

These exercises should be taught at each lesson, and should be practiced very slowly at first. Increase the speed as the child's ability develops. As the speed increases, the bow strokes should become shorter.

Ces exercices devraient être enseignés à chaque leçon et devraient être pratiqués très lentement au début. Puis plus rapidement lorsque l'habileté de l'enfant s'est développée. Plus le tempo est rapide, plus les coups d'archet devraient être courts.

Diese Übungen sollten in jeder Stunde gelehrt werden und sollten im Anfang sehr langsam geübt werden. Mit Entwicklung der Fähigkeit des Kindes soll die Geschwindigkeit erhöht werden. In dem Masse wie die Geschwindigkeit zunimmt, sollten die Bogenstriche kürzer werden.

Estos ejercicios deben ser enseñados en cada lección y deben ser practicados muy lentamente al principio. Aumente la rapidez a medida que la habilidad del niño se desarrolle. Al tiempo que la velocidad aumenta, los golpes de arco deberán hacerse más cortos.

1. 

2. 

3. 

4. 

5. 

6. 

7. 

Gavotte

ガボット

Allegro moderato

P. Martini
マルティーニ

The sheet music consists of ten staves of musical notation for a solo instrument, likely a guitar or mandolin. The music is in common time and major key. Fingerings are indicated above the notes, and dynamics such as *mf*, *p*, *p dolce*, and *f* are used. The first staff begins with a *mf* dynamic. The second staff begins with a *p* dynamic. The third staff begins with an *mf* dynamic. The fourth staff begins with *sf* dynamics. The fifth staff begins with a *p* dynamic. The sixth staff begins with an *mf* dynamic. The seventh staff begins with a *p* dynamic. The eighth staff begins with an *mf* dynamic. The ninth staff begins with a *f* dynamic. The tenth staff concludes with a *f* dynamic.

Musical score for solo instrument (likely flute or oboe) in G major (one sharp). The score consists of nine staves of music, numbered 1 through 11. The music includes various dynamics and performance instructions:

- Staff 1:** Dynamics include **ff**, **p**, and **rall.**
- Staff 2:** Dynamics include **mf**.
- Staff 3:** Dynamics include **f**, **p**, **sf**, and **sff**.
- Staff 4:** Dynamics include **mf**.
- Staff 5:** Dynamics include **mf**.
- Staff 6:** Dynamics include **p**.
- Staff 7:** Dynamics include **mf**, **p**, and **f**.
- Staff 8:** Dynamics include **p**.
- Staff 9:** Dynamics include **mf**, **f**, and **rall.**

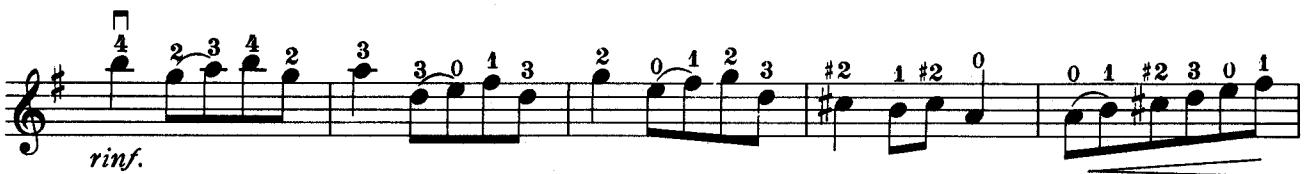
Minuet

メヌエット

Allegretto

J. S. Bach

バッハ



Sheet music for guitar, featuring six staves of music with fingerings and performance instructions.

Staff 1: Treble clef, key signature of one sharp. Fingerings: 1, 2, 3, 4, 3, 2, 1, 2, 3, 0, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. Dynamic: *dolce*.

Staff 2: Treble clef, key signature of one sharp. Fingerings: 2, 3, 2, 1, 2, 0, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. Dynamic: *dolce*.

Staff 3: Treble clef, key signature of one sharp. Fingerings: 1, 2, 3, 4, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. Dynamic: *rinf.*

Staff 4: Treble clef, key signature of one sharp. Fingerings: 1, 2, 3, 4, 3, 2, 1, 2, 3, 0, 1, 2, 3, 4, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. Dynamic: *p*.

Staff 5: Treble clef, key signature of one sharp. Fingerings: 3, 4, 3, 4, 3, 3, 2, 1, 0, 1, 2, 3, 0, 1, 2, 1, 0, 1, 2, 3, 3, 2, 3. Dynamics: *mf*, *rit.*, *pp*.

Staff 6: Treble clef, key signature of one sharp. Fingerings: 1, 2, 3, 4, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. Dynamics: *p con grazia*, *mp*.

Staff 7: Treble clef, key signature of one sharp. Fingerings: 1, 2, 3, 4, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. Dynamics: *mp*, *calando*, *rit.*, *p*.

Gavotte in G Minor

ガボット(ト短調)

Allegretto

J. S. Bach

*Gavotte en sol mineur**Gavotte in G-Moll**Gavota en sol menor*

mf

⁴ 3
⁴ 0
⁴ 0
⁴ 3
p

⁴ 3
⁴ 0
⁴ 0
⁴ 3
p

⁴ 3
⁴ 0
⁴ 0
⁴ 3
p

⁴ 3
⁴ 0
⁴ 0
⁴ 3
p

poco rit.

*p*のときは弓はばをせまく、*f*のときは弓はばを大きくとる。

各フレーズの終わりは、弓を小さく、かるく、*p*で美しく表現する。

Use a short bow stroke at the indication *p*, and a long stroke at *f*. Practice to finish each phrase beautifully, pianissimo, using a short and soft stroke.

Lorsque vous voyez l'indication *p*, donnez un coup d'archet court, lorsque vous voyez l'indication *f*, donnez un coup d'archet long. Exercer vous à finir chaque phrase élégamment, pianissimo, en donnant un coup d'archet court et doux.

Benutze einen kurzen Bogenstrich beim Zeichen *p*, und einen langen bei *f*. Übe, jede Phrase schön zu beenden, pianissimo, unter Anwendung eines kurzen sanften Striches.

Use un golpe de arco corto cuando se indica *p* y un golpe largo cuando se indica *f*. Practique para terminar cada frase hermosamente, pianissimo, usando un golpe de arco suave y corto.

Tonalization

トナリゼイション

Tonalisation Tonführung Sonidización

毎レッスン指導

美しい弦のひびきが得られるように練習する。

Try to make all the tones have the resonance of the open strings.

Essayez de donner à tous les tons la résonance des cordes libres.

Versuche, allen Tönen den Klang der offenen Saiten zu geben.

Trate de hacer que todos los tonos tengan la resonancia de las cuerdas al aire.

3 0 1 2 3 0 #1 2

2 1 4 3 2 1 (4) 0 3

4

Humoresque

ユーモレスク

Poco lento e grazioso

A. Dvořák
ドヴォルジャーク

The sheet music consists of eight staves of musical notation for violin. The first staff starts with a dynamic *f*, followed by a bowing instruction with the numbers 3 4 2 0 1 3. The second staff begins with *f a tempo*. The third staff starts with *f* and includes the instruction *poco rit.*. The fourth staff begins with *f a tempo* and ends with *largamente 3 rit.*. The fifth staff starts with *p a tempo*. The sixth staff ends with *rit. e dim. pp*. The seventh staff starts with *f a tempo*. The eighth staff ends with *rit. e dim. ppp*.

準備練習

弓はばをきわめて小さく。休符の間も弓を弦につけて。

Preliminary Practice
Use a very short bow stroke.
Keep the bow on the string
during the rest.

Pratique préliminaire
Donnez un coup d'archet très court. Gardez l'archet sur la corde pendant la silence.

Vorläufige Übung.
Verwende einen ganz kurzen Bogenstrich. Halte den Bogen während der Pause auf den Saiten.

Práctica Preliminar
Use un golpe de arco muy corto.
Mantenga el arco sobre la cuerda durante el silencio.

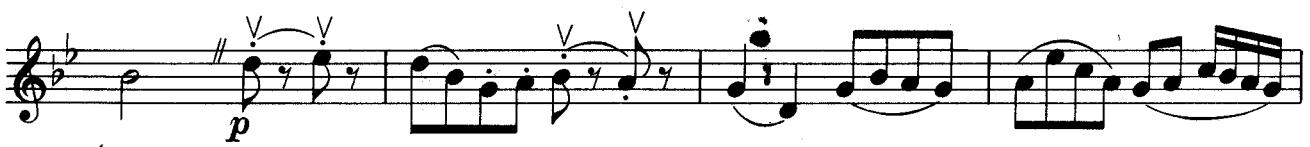
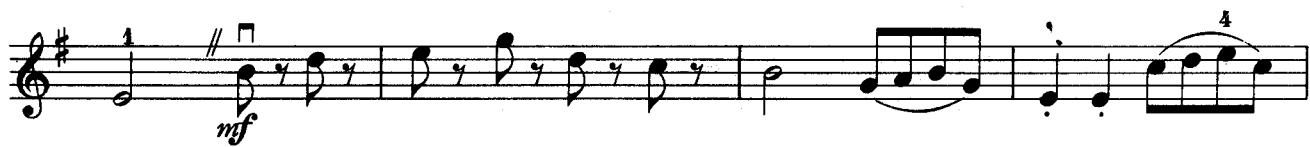
The sheet music shows two staves of preliminary practice exercises. The first staff consists of six eighth-note pairs, each pair starting with a vertical bar above the note head and ending with a vertical bar below it. The second staff consists of four eighth-note pairs, also with vertical bars above and below the note heads.

Gavotte

ガボット

Jean Becker
ベッカー

The sheet music consists of ten staves of musical notation for a single instrument, likely a bowed string or harp. The music is in common time and uses a treble clef. The key signature changes frequently, including sections in C major, G major, and various minor keys. The notation includes many grace notes and slurs. Fingerings are indicated above the notes, such as '3 b4' or '2 3 b4'. Dynamic markings like 'p', 'ff', and 'mf' are present. The music is divided into measures by vertical bar lines.



Gavotte in D Major

ガボット(ニ長調)

Gavotte I

Allegro

J. S. Bach
バッハ

The music is composed of eight staves of music for a single melodic instrument. The key signature is one sharp (D major). The tempo is Allegro. The dynamics include *f*, *mf*, *tr*, and *p*. The music concludes with a final cadence labeled *Fine*.

Gavotte II

The sheet music for Gavotte II consists of ten staves of musical notation for a single player. The music is in common time and uses a treble clef. Fingerings are indicated above the notes, and dynamics such as *ff*, *p*, *f*, *s*, *p*, *cresc.*, *tr*, and *marc.* are used throughout. The music begins with a dynamic *ff* and fingerings $\begin{smallmatrix} 3 \\ \square \end{smallmatrix}$ $\begin{smallmatrix} \#2 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 0 \end{smallmatrix}$, followed by $\begin{smallmatrix} \#2 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 2 \\ 0 \end{smallmatrix}$, $\begin{smallmatrix} 4 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 0 \end{smallmatrix}$, and $\begin{smallmatrix} 0 \\ 0 \end{smallmatrix}$. Subsequent staves continue with various patterns, including $\begin{smallmatrix} 1 \\ 0 \end{smallmatrix}$ $\begin{smallmatrix} \#2 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 2 \\ 0 \end{smallmatrix}$, $\begin{smallmatrix} \#2 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 2 \\ 0 \end{smallmatrix}$, $\begin{smallmatrix} 4 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 0 \end{smallmatrix}$, and $\begin{smallmatrix} 0 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} \#2 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 0 \\ 0 \end{smallmatrix}$. The music concludes with a dynamic *f* and fingerings $\begin{smallmatrix} 3 \\ 0 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 0 \end{smallmatrix}$.

ガボット I, IIをつづけてひいて、Iにもどって終わる。

Iにもどったときは、くり返しをしない。

Play Gavottes I and II in succession, then repeat Gavotte I.

Spiele Gavotten I und II nacheinander, dann wiederhole Gavotte I.

Jouez successivement les Gavottes I et II, puis répétez la Gavotte I.

Toque las Gavotas I y II en sucesión, luego repita la Gavota I.

Bourrée

ブルー

Allegro ($\text{J} = 84$)

J. S. Bach

The sheet music consists of ten staves of music for a single instrument, likely a harpsichord or organ. Each staff is in common time and uses a treble clef. Fingerings are indicated above the notes, and dynamics such as *mf*, *cresc.*, *mf*, *p*, *f*, *f*, *p*, *f*, *p*, and *Fine* are used throughout. The music is divided into sections by vertical bar lines and includes a section marked *dolce*. The final measure ends with a double bar line and the number *1*.

Trill Exercise

Play with a strong tone. Use a short bow stroke.

Exercice de Trille

Jouez avec un ton fort. Donnez un coup d'archet court.

Triller Übung

Spiel mit einem starken Ton; verwende kurze Bogenstriche.

Ejercicio de Trino

Toque con un tono fuerte. Use un golpe de arco corto.

トリルの練習
小さい弓はばで、シャープにひく。

Chord Exercises

Play with the same resonant sound as that produced when tuning. In practicing chords, the forefinger should be lifted off the bow. The bow should be held and controlled principally by the third and fourth fingers.

Exercices d'accord

Jouer avec le même son résonant que celui produit quand vous accordez l'instrument. Lorsque vous pratiquez les accords l'index devrait être relevé de l'archet. L'archet devrait être tenu et contrôlé principalement par le troisième et le quatrième doigt.

Akkord Übungen.

Spiele mit dem gleichen rezonierenden Klang wie dem, der beim Stimmen der Geige erzeugt wird. Bei der Übung von Akkorden sollte der Zeigefinger vom Bogen weggehoben werden. Der Bogen sollte hauptsächlich mit dem dritten und vierten Finger gehalten und kontrolliert werden.

Ejercicios de Acordes

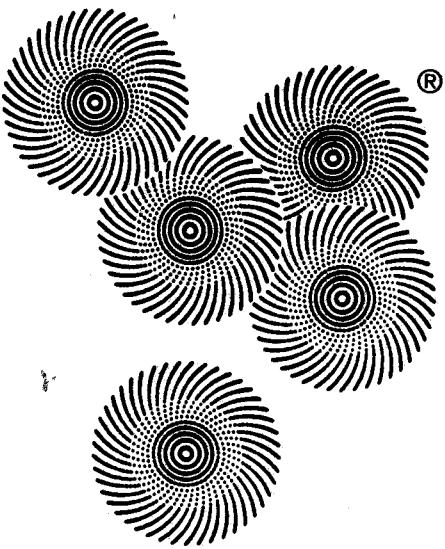
Toque con el mismo sonido resonante como el producido en afinar el violín. Al practicar los acordes, el dedo índice debe ser levantado del arco. El arco se debe sostener y controlar principalmente por los dedos tercero y cuarto.

アコードの練習
調弦のときのように、美しい音と音量でひく。
アコードをひくとき、弓をもつ人さし指をはなしてひく練習をする。
弓をもつ力の中心は、中指と薬指と親指の3本にある。

Suzuki® Violin School

VIOLIN PART

VOLUME 4



Suzuki Method International

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第4巻の学習の要点

1. トナリゼイションとポジション・エチュードは毎レッスン順次指導し、熟練するまで行なう。
2. ピバルディの「協奏曲 イ短調」にはいってからビブラートの練習を加え指導する。
3. 年令に応じ、第4巻から読譜の指導を行なう。第1巻から楽譜をみてひかせながら順次教える。
4. トリルの練習は適当な時期に指導しレッスンを行なう。
5. ポジション・ゲームでは、楽しみながら実力を高める。

Instructions for the Study of Vol. 4

1. At the beginning of every lesson, have the student practice the tonalization and position etudes step by step to master the techniques.
2. Begin to teach vibrato when the student begins to study the Vivaldi A minor Concerto.
3. Music reading should begin with Vol. 4, although the student's age should be taken into consideration. Have the student watch the music as he reviews the pieces in Vols. 1, 2, and 3.
4. Introduce trill practice (page 23) when you decide the student is ready for this.
5. The position game (page 24) gives the student pleasure and helps him to improve his skills at the same time.

Instructions pour l'étude du Vol. 4

1. Au début de chaque leçon veillez à ce que l'étudiant pratique la tonalisation et les études de position, étape par étape afin de maîtriser les techniques.
2. Commencez à enseigner le vibrato quand l'étudiant commence l'étude du Concerto en la mineur de Vivaldi.
3. La lecture de la musique devrait commencer au Vol. 4, mais l'âge de l'étudiant devrait être pris en considération. Veillez à ce que l'étudiant regarde la partition quand il joue les morceaux des Vol. 1, 2, et 3.
4. Introduire la pratique des trilles (page 23) quand vous pensez que l'étudiant est prêt pour cela.
5. Le jeu des positions (page 24) donne du plaisir à l'étudiant et l'aide à améliorer son habileté en même temps.

Anweisungen für das Studium von Band 4.

1. Am Anfang jeder Unterrichtsstunde soll der Schüler die Tonführung-Übungen und die Lagen-Etüden Schritt für Schritt zur Meisterung der Technik üben.
2. Vibrato kann gelehrt werden, wenn der Schüler mit dem Studium von Vivaldis A-Moll Concerto beginnt.
3. Notenlesen sollte mit Band 4 beginnen, obwohl des Schülers Alter berücksichtigt werden sollte. Den Schüler die Noten beobachten lassen während er die Stücke aus Band 1, 2 und 3 wiederholt.
4. Übungen mit Triller-Noten werden eingeführt, wenn der Schüler dafür bereit gefunden wird. (Seite 23).
5. Das Lagen-Spiel (Seite 24) macht dem Schüler Spass und hilft gleichzeitig seine Fertigkeit zu verbessern.

Instrucciones para el Estudio del Tomo 4

1. Al comienzo de cada lección, haga que el alumno practique la sonidización y los estudios de posición paso por paso para dominar las técnicas.
2. Comience a enseñar vibrato cuando los alumnos comiencen a estudiar el Concierto de Vivaldi en la menor.
3. La lectura de música debe empezar con el Tomo 4, aunque se debe tomar en cuenta la edad del alumno. Haga que el alumno observe la música cuando repasa las piezas del Tomo. 1, y los Tomos 2 y 3.
4. Introduzca la práctica de trino (página 23) cuando usted decida que el alumno está listo para ello.
5. El juego de posición (página 24) le da al alumno placer y le ayuda a mejorar su destreza al mismo tiempo.

Tonalization トナリゼイション

2nd Position 第2ポジション

2ème Position

Zweite Position

2do Posición

毎レッスン指導

1回めは第1ポジションでひき、2回めは第2ポジション
でひく

Always practice as follows:
Play the two lines below in first position, then in second position.

Toujours pratiquer de la façon suivante:
Jouer les deux lignes ci-dessous dans la première position,
puis dans la seconde position.

Übe immer wie folgt:
Spiele die beiden unteren Reihen in erster Lage und dann
in zweiter Lage.

Siempre practique como se indica:
Toque las dos líneas de abajo en la primera posición, luego
en la segunda posición.

3rd Position 第3ポジション

3ème Position Dritte Position

3er Posición

はじめは第1ポジションでひき、2回めは第3ポジション
でひく。

Play the two lines below in first position, then in third position.

**Jouer les deux lignes ci-dessous dans la première position,
puis dans la troisième position.**

**Spiele die beiden unteren Reihen in erster Lage, dann in
dritter Lage.**

**Toque las dos líneas de abajo en la primera posición, luego
en la tercera posición.**

指導の方法

1. ポジション・エチュードは毎レッスン1つの弦だけを
指導し、正しくなってからつきの弦を学習させレッス
ンを行なう。

2. トナリゼイションも同様に順次、毎レッスン指導し熟
練させる。

1. At the beginning, the student should practice the position etudes (pages 6 and 7) on one string at a time. When he has mastered them on one string, he may practice them on the next string.

2. The preceding Tonalization exercises should also be practiced at the beginning of each lesson.

1. Au début, l'élève devrait pratiquer les études de position sur une seule corde à la fois. Lorsqu'il a maîtrisé ces positions sur une corde, il peut alors s'exercer sur la corde suivante.

2. Les exercices de tonalisation précédents devraient aussi être pratiqués au début de chaque leçon.

1. Im Anfang sollte der Schüler die Lagen-Etüden (Seite 6 und 7) jeweils auf einer Saite üben. Wenn er sie auf einer Saite beherrscht, so mag er sie auf der nächsten Saite üben.

2. Die zuvorgehenden Tonführung-Übungen sollten auch am Anfang jeder Unterrichtsstunde geübt werden.

1. Al principio, el alumno debe practicar los estudios de posición (páginas 6 y 7) en una cuerda a la vez. Cuando él los ha dominado en una cuerda, él puede practicarlos en la cuerda vecina.

2. Los ejercicios de sonidización precedentes deben ser practicados también al comienzo de cada lección.

Position Etude, 2nd position

ポジション・エチュード 第2ポジション

Etude de Position, 2ème position

Lagen-Etude, zweite-Lage

Estudio de Posición, 2do posición

毎レッスン指導

熟練するまでつづける。

The student should continue practicing until he becomes skillful at these etudes.

Der Schüler sollte weiterhin üben, bis er Fertigkeit in diesen Übungen bekommt.

L'élève devrait continuer à s'exercer jusqu'à ce qu'il soit habile dans l'exécution de ces exercices.

El alumno debe continuar practicando hasta que sea diestro en estos estudios.

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

Position Etude, 3rd position

ポジション・エチュード 第3ポジション

Etude de position, 3ème Position

Lagen-Etüde, dritte Lage

Estudio de Posición, 3er 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

1

Concerto No. 2

3rd Movement

協奏曲 第2番 第3楽章

Allegretto moderato

F. Seitz
ザイツ

Sheet music for Concerto No. 2, 3rd Movement, Allegretto moderato. The page contains 12 staves of musical notation for a solo instrument (likely violin) and orchestra. The music includes dynamic markings like *p*, *ff*, *f*, and *mf*, and performance instructions like "grazioso", "Tutti", "espressivo e tranquillo", "cresc.", and "rit.". Fingerings are indicated above the notes. The score is in 6/8 time, with various key changes.

a tempo

68 *p grazioso*

72 *p*

76 *p*

80 *p*

84 *brillante* *cresc.*

87 *mf* *cresc.*

90 *f* *cresc.*

93 *ff risoluto*

97 *cresc.*

103 *ff*

106 *ff*

Measure numbers: 68, 72, 76, 80, 84, 87, 90, 93, 97, 103, 106.

Performance instructions: *a tempo*, *grazioso*, *brillante*, *cresc.*, *mf*, *cresc.*, *f*, *cresc.*, *ff risoluto*, *cresc.*, *ff*.

Concerto No. 5

1st Movement

協奏曲 第5番 第1楽章

F. Seitz
ザイツ

Allegro moderato

The sheet music consists of ten staves of musical notation. Staff 1 starts with a treble clef, two sharps, and common time. Staff 2 starts with a treble clef, one sharp, and common time. Staff 3 starts with a bass clef, one sharp, and common time. Staff 4 starts with a bass clef, one sharp, and common time. Staff 5 starts with a bass clef, one sharp, and common time. Staff 6 starts with a bass clef, one sharp, and common time. Staff 7 starts with a bass clef, one sharp, and common time. Staff 8 starts with a bass clef, one sharp, and common time. Staff 9 starts with a bass clef, one sharp, and common time. Staff 10 starts with a bass clef, one sharp, and common time.

56 

60 *tranquillo e dolce*

68 *cresc.* *f*

75 *mf brillante*

80

82 *p*

84

86 *cresc.*

88

90 *f* *mf* *(4)*

93 *cresc.* *f*

Concerto No. 5

3rd Movement

協奏曲 第5番 第3楽章(ロンド)

F. Seitz
ザイツ
ritard.

Allegretto

102

107 (h) 2 3 4
cresc.

112

117 mf 3 3 2 4 1 2 1 0 p

122

127 0 1 2 1 0 1 3 cresc.

132 f

137 ff 1 1 2 1 0 1 3

143 ten. ff p espress. ritard. a tempo pp legg.

151 V

158 cresc. fp più mosso

164 ff V 1 0 0 0

Tonalization

トナリゼイション

Tonalisation

Tonführung

Sonidización

Lullaby

子守歌

Andante

F. Schubert
シューベルト

The musical score consists of three staves of music. Staff 1 starts with a quarter note followed by eighth notes. Staff 2 starts with eighth notes. Staff 3 starts with a quarter note followed by eighth notes.

Lullaby

子守歌

Andante

J. Brahms
ブラームス

The musical score consists of five staves of music. Staff 1 starts with a half note followed by eighth notes. Staff 2 starts with eighth notes. Staff 3 starts with eighth notes. Staff 4 starts with eighth notes. Staff 5 starts with eighth notes.

上の2曲は、運指、運弓、フレージングが省略されている
ので、指導者がそれぞれの方法によって指示するよう。
また、ビブラートをつけて練習すること。

Fingerings, bowings, and phrasings have purposely been omitted in these Lullabies in order to give the instructor an opportunity to indicate his own ideas. These pieces may also be practiced with vibrato.

Le doigtier, le maniement de l'archet et le phrasé ont été omis à dessein dans ces berceuses, ceci afin de donner au professeur l'opportunité d'exprimer ses idées personnelles. Ces morceaux peuvent aussi être pratiqués avec vibrato.

Berceuse

Wiegenlied

Canción de Cuna

Fingersatz, Bogenführung und Phrasierung wurden in diesen Wiegenliedern absichtlich weggelassen, um dem Lehrer die Möglichkeit zu geben, seine eigenen Ideen kundzutun. Diese Stücke können auch mit Vibrato geübt werden.

Las digitaciones, los arqueos y los fraseos se han omitido de propósito en estas Canciones de Cuna para darle al instructor una oportunidad de indicar sus propias ideas. Estas piezas pueden ser practicadas también con vibrato.

Concerto in A Minor

1st Movement

協奏曲 イ短調 第1楽章

A. Vivaldi
ビバルディ

Allegro

Tutti

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

Solo

martellato

p dolce

Tutti

Solo

martellato

f

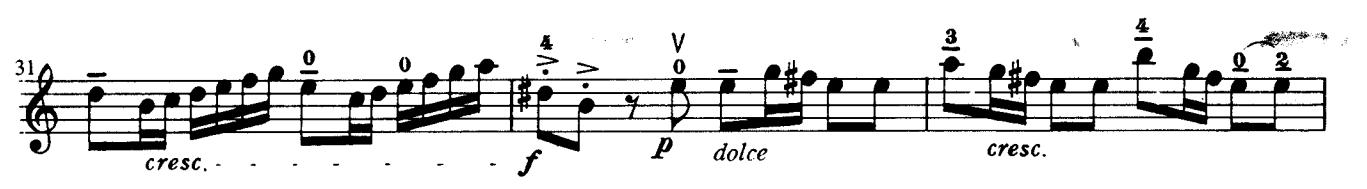
p dolce

V

Concerto en la mineur, 1^{er} mouvement Konzert in A-Moll, Erster Satz

Concierto en la menor, 1^{er} movimiento

28 

31 

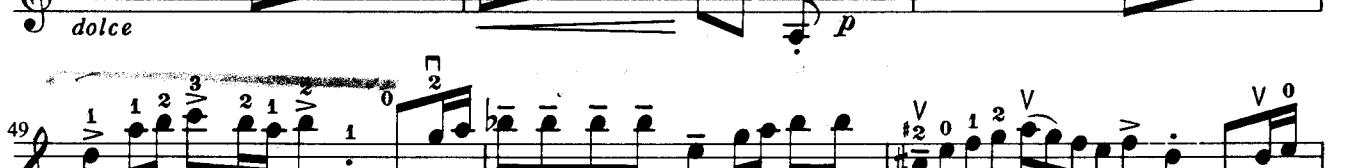
34 

37 

40 

43 

46 

49 

52 

55 

58 Solo *p*

61 *p*

63 *p* (1 3 2 1 4)

65 *pp* *cresc.*

67 *f* (4) *Tutti*

69 *p dolce* *martellato*

72 *f*

74 *f* *Tutti*

77 *rall. molto* *f*

5

Concerto in A Minor

3rd Movement

協奏曲 イ短調 第3楽章

Presto

Tutti

The sheet music consists of ten staves of musical notation for a solo instrument (likely violin) and orchestra. The first staff begins with a dynamic **f**. The second staff starts with **p** and includes the instruction **martellato**. The third staff begins with **largamente**. The fourth staff features dynamics **sffz** and **sffz**. The fifth staff is labeled **Solo** and includes dynamics **f**, **p dolce**, and **f largamente**. The sixth staff begins with **p**. The seventh staff shows fingerings like (4 2 1 2) and (1 3 2 1). The eighth staff includes dynamics **f** and **p**. The ninth staff begins with **f martellato**. The tenth staff ends with **p**.

A. Vivaldi

ビバルディ

Concerto en la mineur, 3^{ème} mouvement

Konzert in A-Moll, Dritter Satz

Concierto en la menor, 3^{er} movimiento

55 *dolce e lusingando*

59 *Tutti* *f*

63 *sfp* *sfp*

69 *Solo* *p leggiero*

74 *p*

78 *p*

82 *cresc.* *f*

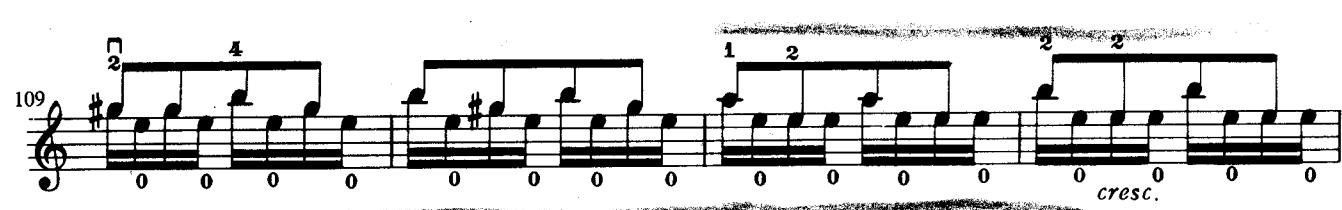
86

90 *Tutti* *f martellato* *p*

95 *f martellato*

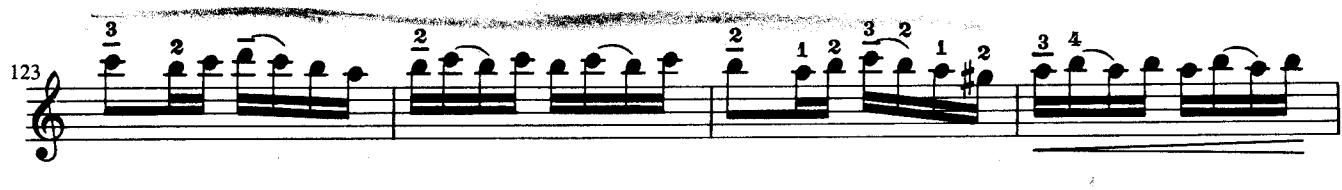
100 

105 

109 

113 

118 

123 

127 

131 

136 

141 

Concerto for Two Violins

1st Movement

2つのバイオリンのための協奏曲 第1楽章 第2バイオリン

Violin II

J. S. Bach

Vivace

Violin II Part (Vivace)

Measure 4: **Tutti** (f)

Measure 8: **f**

Measure 11: **f**

Measure 15: **p** **mf**

Measure 20: **A 3** **f**

Measure 27: **poco dim.**

Measure 30: **mf**

Measure 34: **poco dim.**

Measure 37: **f**

Concerto pour Deux Violons, 1er mouvement

Concierto para Dos Violines, 1er movimiento

Konzert für zwei Geigen, Erster Satz

40 (>) 3 2 2 3 2 1 0 4 (>) 4 2 4 3 (>) 0 3 4 2 1 2 V V 4
dim. *mf*

43 V 0 V 4 V 3 V 4 V 0
poco dim.

46 Tutti 4 V 1 2 1 2 3 1 2 3 2 1 4 3 2 1 0 3 2 3 V 2 3 V V
f Tutti

51 C 4 1 4 0 0 # 4 4 3 2 3 3 4 2 3 1 2 0 3 4 2 1 0
mf *cresc.*

55 0 2 1 1 2 3 4 1 0 1 2 3 4 1 2 3 4 1 0 1 2 3 4 1 0
f

59 Solo V 1 2 1 2 0 3 4 2 V 4 3 2 1 3 2 4 1 3 4 2 1 3 1 1
mp

63 1 3 4 2 1 3 4 1 3 1 2 3 1 1 2 0 1 0 2 1 0 3 2 1 2 3 1 2 0 1 2
mf

67 4 3 0 1 0 1 2 0 1 1 0 3 0 2 1 1 3 4 0 2 3 3 1 2 3 2 1 0 1 3 1 1 3 1
mf

71 2 1 0 4 2 2 4 3 1 0 1 4 2 1 0 3 1 3 1 1 3 1
p

74 0 1 2 4 V 4 V 1 2 V 0 1 3 1 4 1 3 1 0 1 3 2 4 2 3 1
mf

77 0 1 3 1 4 0 4 1 3 0 4 F 3
83 1 0 2 1 0 4
86 Tutti V 1 3 2 4 2 3 3 1 2 3 2 1 4 3 2 1 2 3 ritard.

Trill Study

トリルの練習

Etude des Trilles

Triller Studium

Estudio de Trino

毎レッスン指導

Always practice as follows:

Toujours pratiquer de la façon suivante:

Übe immer wie folgt:

Siempre practique como se indica:

Position Game

ポジション・ゲーム

Jeu de Position Lagen-Spiel Juego de Posición

だれが一番正確な音程でひけるでしょうか。

楽しいゲームの仕方——正確に4拍子でひきながら、休止符の間に速く左手で左足をさわる。

みんな楽しく正確になるようにひきましょう。

This position game is not only enjoyable for the student, but it also helps him to learn to place his hand precisely in second and third positions. This game can be used in private or group lessons.

The tempo should remain steady throughout each exercise. The student should lower his left arm during the rest, touch his left leg with his left hand, and then try to bring his left hand back up into the correct position for the next note.

Ce jeu de position n'est pas seulement un plaisir pour l'élève, mais il l'aide aussi à placer sa main d'une manière précise dans la deuxième et la troisième position. Ce jeu peut être pratiqué lors des leçons de groupe ou des leçons particulières.

Le tempo devrait rester le même pendant toute la durée de l'exercice. L'élève devrait abaisser son bras gauche pendant les silences, toucher sa jambe gauche avec sa main gauche, puis essayer de ramener sa main gauche en position correcte pour la note suivante.

Diese Lagen-Spiel macht dem Schüler nicht nur Freude, sondern es hilft ihm auch, seine Hand genau in die zweite und dritte Lage zu bringen. Das Spiel kann im Privat- oder Gruppen-Unterricht benutzt werden.

Das Tempo sollte durch jede Übung gleichmäßig gehalten werden. Der Schüler sollte seinen linken Arm während der Pause senken, sein linkes Bein mit der linken Hand berühren, und dann versuchen, die linke Hand wieder zurück in die richtige Lage für die nächste Note zu bringen.

Este juego de posición no sólo es agradable para el alumno, sino que también le ayuda a aprender a colocar su mano en forma precisa en la segunda y en la tercera posición. Este juego se puede usar en lecciones individuales o de grupo.

El tiempo debe permanecer firme durante cada ejercicio. El alumno debe bajar el brazo izquierdo durante el silencio, tocar la pierna izquierda con la mano izquierda, y luego levantar la mano izquierda en la posición correcta para la próxima nota.

3rd Position

第3ポジション

3ème Position Dritte Lage 3er Posición

同じメロディーを、第2、3、4弦のどの弦でも行なう。

Play the same melody on each string.

Jouer la même mélodie sur chaque corde.

Spiele die gleiche Melodie auf jeder Saite

Toque la misma melodía en cada cuerda.

2nd Position

第2ポジション

2ème Position Zweite Lage 2do Posición

Suzuki® Violin School

VIOLIN PART

VOLUME 5



Suzuki Method International

Suzuki® Violin School

VIOLIN PART

VOLUME 5



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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

Exercice pour forte et piano

Übungen für forte und piano

Ejercicios para forte y piano

1. *f*=(B)の位置(駒の近く)を行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.

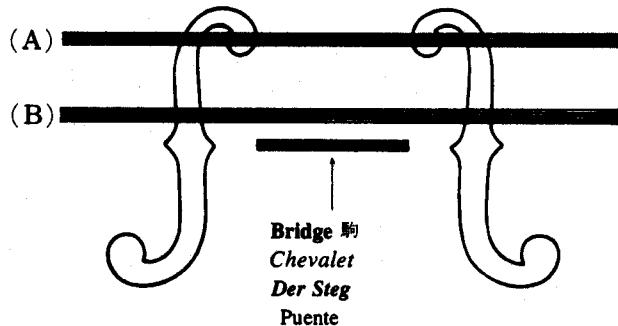
1. Für forte: Den Bogen nahe dem Steg (B) setzen und einen ganzen, geraden Bogenstrich gebrauchen.
2. Für piano: Den Bogen weiter weg vom Steg (A) setzen und einen ganzen, geraden Bogenstrich gebrauchen.

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*

Sheet music for the E String (Corde du mi, E-Saite, Cuerda mi) in 3/4 time. The notes are mostly eighth notes with some sixteenth-note patterns. Fingerings 1, 2, 3, and 4 are indicated above the notes.

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

Sheet music for the A String (Corde du la, A-Saite, Cuerda la) in 3/4 time. The notes are mostly eighth notes with some sixteenth-note patterns. Fingerings 1, 2, 3, and 4 are indicated above the notes.

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

Sheet music for the D String (Corde du ré, D-Saite, Cuerda re) in 3/4 time. The notes are mostly eighth notes with some sixteenth-note patterns. Fingerings 1, 2, 3, and 4 are indicated above the notes.

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

Sheet music for the G String (Corde du sol, G-Saite, Cuerda sol) in 3/4 time. The notes are mostly eighth notes with some sixteenth-note patterns. Fingerings 1, 2, 3, and 4 are indicated above the notes.

1

Gavotte

ガボット

*Gavotte I***Allegro moderato**J. S. Bach
バッハ

The sheet music consists of ten staves of musical notation for a bowed instrument. The key signature is G major (two sharps). The tempo is Allegro moderato. The dynamics include **f**, **p**, and **p**. Fingerings are indicated above the notes, such as 1, 0, 3, 0, 1, 2. Slurs and bowing are also shown.



Gavotte II

The second system begins with a dynamic **fp**. Fingerings (1), (2), (3), and (4) are used. The dynamic changes to **p** at the end of the measure.

The third system continues with fingerings (1), (2), (3), and (4). The dynamic **fp** is marked at the end of the measure.

The fourth system continues with fingerings (1), (2), (3), and (4). The dynamic **fp** is marked at the end of the measure.

The fifth system continues with fingerings (1), (2), (3), and (4). The dynamic **fp** is marked at the end of the measure.

The sixth system begins with a dynamic **mf**. Fingerings (1), (2), (3), and (4) are used throughout the measure.

The seventh system begins with a dynamic **pp**. Fingerings (1), (2), (3), and (4) are used throughout the measure.

The eighth system continues with fingerings (1), (2), (3), and (4). The dynamic **fp** is marked at the end of the measure.

The ninth system continues with fingerings (1), (2), (3), and (4). The dynamic **fp** is marked at the end of the measure. The section concludes with *D.C. Gavotte I*.

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

Etude for Changing Strings

移弦の練習曲

Etude pour le changement des cordes

Etude für Saitenwechsel

Estudio para el cruzar de cuerdas

Shinichi Suzuki

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, 5ème position

Lagen-Etüde, fünfte Lage

Estudio de Posición, 5ta 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*

3

Concerto in G Minor

協奏曲 ト短調

Allegro

Tutti

A. Vivaldi
ビバルディ

*Concerto en sol mineur**Konzert in G-Moll**Concierto en sol menor*

Sheet music for a solo instrument, likely a woodwind, featuring 14 staves of musical notation with various performance instructions and fingerings.

Staff 1: Fingerings 1-2-3, dynamic *p*.

Staff 2: Fingerings 1-2-3, dynamic *tr*.

Staff 3: Fingerings 1-2-3, dynamic *p*, instruction *Solo*.

Staff 4: Fingerings 1-2-3, dynamic *f*, dynamic *p*.

Staff 5: Fingerings 1-2-3, dynamic *tr*, dynamic *pespress.*, dynamic *p*.

Staff 6: Fingerings 1-2-3, dynamic *f*.

Staff 7: Fingerings 1-2-3, dynamic *tr*, dynamic *cresc.*, dynamic *a tempo Tutti*, dynamic *f*, dynamic *poco allargando*.

Staff 8: Fingerings 1-2-3, dynamic *tr*, dynamic *largamente*.

Staff 9: Fingerings 1-2-3, dynamic *mf dolce*.

Staff 10: Fingerings 1-2-3, dynamic *p*, instruction *Solo*, dynamic *largamente*.

Staff 11: Fingerings 1-2-3, dynamic *p dolce*.

Staff 12: Fingerings 1-2-3, dynamic *p dolce*.

Staff 13: Fingerings 1-2-3, dynamic *p dolce*.

Staff 14: Fingerings 1-2-3, dynamic *p dolce*.

Legend:

- * 記法 written
- écrit
- geschrieben
- escrito
- 奏法 played
- joué
- gespielt
- tocado

Sheet music for a piece of music, likely for a bowed instrument like the cello or double bass. The music is in 3/4 time, mostly in G major (indicated by a treble clef) with some sections in E major (indicated by a C-clef). The key signature changes between G major and E major throughout the piece.

The music consists of 14 staves of musical notation. The first staff begins with a dynamic of *mf*. The second staff starts with a dynamic of *V*. The third staff includes markings *Tutti*, *cresc.*, *A*, and *E*. The fourth staff features *largamente* and *f molto rit.* The fifth staff is labeled *f espressivo*. The sixth staff is marked *Solo* and *p*. The seventh staff starts with *p dolce*. The eighth staff includes *mf*. The ninth staff features *a tempo* and *p*. The tenth staff is marked *dolce* and *f*. The eleventh staff includes *largamente* and *p*. The twelfth staff starts with *Tutti* and *rit.* The thirteenth staff is marked *a tempo* and *f*. The fourteenth staff ends with *poco a poco allargando* and *ff*.

Adagio

The sheet music contains 12 staves of musical notation for violin. The key signature is mostly B-flat major (two flats), with some changes in staff 11 and 12. The time signature varies between common time (indicated by '4') and 3/4. The dynamics include *p*, *pp*, *f*, *molto espress.*, *solo*, *dolce e pp*, *sul A*, *A f*, *poco rit.*, and *ppp rit.*. Articulations include slurs, grace notes, and fingerings (e.g., 1, 2, 3, 4, 1, 2, 3, 4). Performance instructions like *solo* and *dolce e pp* are placed above certain staves. The music is divided into measures by vertical bar lines.

Allegro
Tutti

Solo

f largamente

mf

p dolce

f

p poco rall. e dolce

Tutti

f a tempo

p

sul E

p grazioso

p dolce

cresc.

poco allargando

Tutti a tempo

f

dolce

Solo

p leggiero

dolce

* 記法
written
écrit
geschrieben
escrito

奏法
played
joué
gespielt
tocado

The sheet music consists of 12 staves of musical notation for a solo instrument. The key signature is one flat, and the time signature varies between common time and 8/8. The music begins with a dynamic of *p* *espress.*, followed by *poco rall.*. The second staff starts with *Tutti a tempo* at *f*. The third staff is labeled *Solo* and *f largamente*. The fourth staff has a dynamic of *mf*. The fifth staff shows a *cresc.* followed by *f*. The sixth staff ends with *mf dolce*. The seventh staff begins with *f espress.* and ends with *molto*. The eighth staff starts with *Tutti a tempo* at *f*, followed by *rit.* and *p*. The ninth staff ends with *molto rit.* The tenth staff begins with *ff*. The eleventh staff ends with a trill. The twelfth staff concludes with a fermata.

Country Dance

カントリー ダンス

C. M. von Weber
ウェバー

Allegretto

Danse Champêtre

Ländlicher Tanz

Danza Campestre

5

German Dance

ドイツ舞曲

Moderato

K. D. von Dittersdorf
ディッタースドルフ

Danse Allemande

Deutscher Tanz

Danza Alemana

6

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

Giga de la Sonata en re menor

Gigue aus Sonate in D-Moll

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

Concerto for Two Violins

1st Movement

ビバーチエ

「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

Tutti

J.S. Bach

Concerto pour Deux Violons, 1er mouvement

Konzert für zwei Geigen, Erster Satz

Concierto para Dos Violines, 1er movimiento

The sheet music consists of six staves of musical notation for a solo instrument, likely a woodwind. The music is in common time and uses a treble clef. The notation includes various fingerings (e.g., 1, 2, 3, 4, 0) and slurs. Performance instructions and dynamics are included throughout:

- Staff 1:** Dynamics include **f** and **v**. Fingerings: 1, 2, 3, 2; 1, 2; 0, 1, 2.
- Staff 2:** Dynamics include **mf** and **f**. Fingerings: 1, 3, 2; 3, 1; 0, 1, 3; 0, 4; **B**, 3; 0, 4; **v**.
- Staff 3:** Fingerings: 4, 3, 2; 2; 1, 0; 1, 3, 2; 3, 2, 1, 0, 4; 0, 4, 2.
- Staff 4:** Dynamics include **f**. Fingerings: 4, 3, 2; 1, 0, 3; **Tutti**; 1, 2, 0; 1, 0, 3.
- Staff 5:** Dynamics include **p** and **cresc.** Fingerings: 4, 3, 2; 1, 0, 1; **Solo**; **C**, 4; 4, 4; 3, 4, 1, 1, 2, 0; **p**; 1, 3, 2.
- Staff 6:** Dynamics include **f**. Fingerings: 1, 0, 1; **Tutti**; 1, 0, 1; **cresc.** Fingerings: 4, 3, 2; 1, 0, 1; **Solo**; **D**; 1, 3, 2.
- Staff 7:** Dynamics include **mf**. Fingerings: 1, 3, 1; 1, 3, 1; 4; 1, 3, 1; **mf**; **v**.

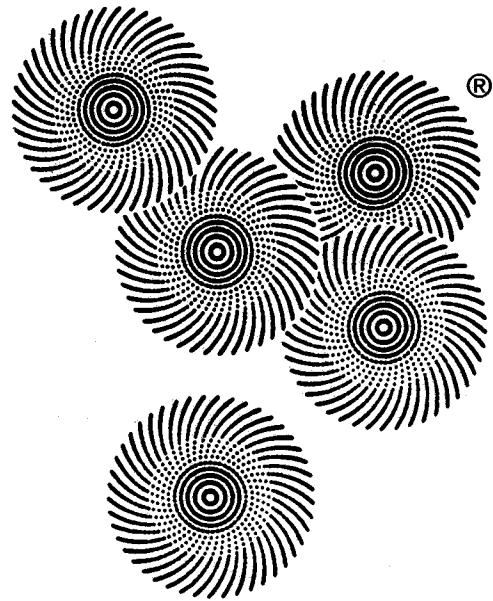
Tutti

f

Suzuki® Violin School

VIOLIN PART

VOLUME 6



Suzuki Method International

Suzuki® Violin School

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VOLUME 6

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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.

Tonführung-Ubungen sollten in jeder Unterrichtsstunde geübt werden.

Übung für schönen Ton und Vibrato.

Les exercices de tonalisation devraient être exécutés à chaque leçon.
Exercice pour obtenir un beau ton et un beau vibrato.

Los ejercicios de sonidización deben ser practicados en cada lección.
Ejercicio para tono y vibrato hermoso.



共鳴の一音の練習

Exercises for finding exact intonation
Exercices destinés à trouver l'intonation exacte

Übungen, um die genaue Intonierung zu finden

Ejercicios para encontrar la afinación exacta



Tonalization

トナリゼイション

Tonalisation

Tonführung

Sonidización

音に強弱をつけて表情をゆたかに、美しくうたう練習。

Exercises for beautiful singing tone, good intonation, and expressive melodic line.

Exercices pour obtenir un beau ton chantant, une bonne intonation, et un ligne de mélodie expressive.

Übungen für schönen singenden Ton, gute Intonierung, und ausdrucksvolle melodische Wiedergabe.

Ejercicios para un hermoso tono cantante, buena afinacion y linea melódica expresiva.

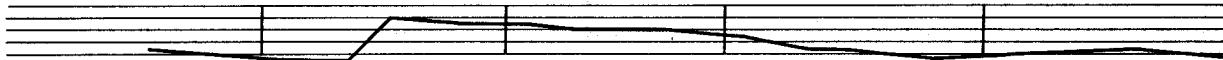
Annie Laurie

アニーローリー

Lady John Scott

シット

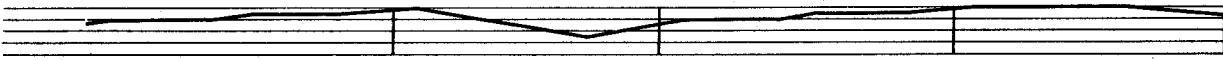
Musical score for 'Annie Laurie' in G major (two sharps). The key signature is two sharps. The time signature is common time (C). The vocal line starts with a dynamic of *mf*. The lyrics are: 'V (3) 8 2 2 1 V (3) 2 2 V'. The vocal line ends with a dynamic of *f*.



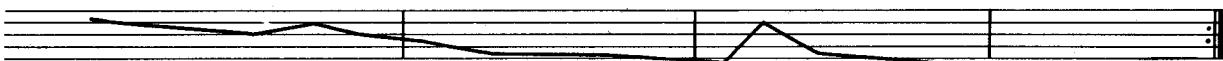
Musical score for 'Annie Laurie' continuing in G major (two sharps). The vocal line starts with a dynamic of *D*. The lyrics are: '8 V 2 2 8 2 2 2 V'. The vocal line ends with a dynamic of *f*.



Musical score for 'Annie Laurie' continuing in G major (two sharps). The vocal line starts with a dynamic of *f*. The lyrics are: '1 2 8. 2 1 2 8. 2 1 2 8. V'. The vocal line ends with a dynamic of *mf*.



Musical score for 'Annie Laurie' continuing in G major (two sharps). The vocal line starts with a dynamic of *mf*. The lyrics are: '8 1 1 8 2 V 0 8 2 8'. The vocal line ends with a dynamic of *rit.*



Position Etude, 6th Position

ポジション エチュード 第6ポジション

Etude de Position, 6ème position Lagen-Etude, sechste Lage

Estudio de Posición, 6ta 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

練習の方法

How to practice $\frac{2}{3}$ fingering.

Comment exercer le doigté de $\frac{2}{3}$

Wie man die $\frac{2}{3}$ Fingerhaltung übt.

Como practicar la digitación $\frac{2}{3}$.

Position Etude, 7th Position

ポジション エチュード 第7ポジション

Etude de Position, 7ème position Lagen-Etüde, siebte Lage

Estudio de Posición, 7ta 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

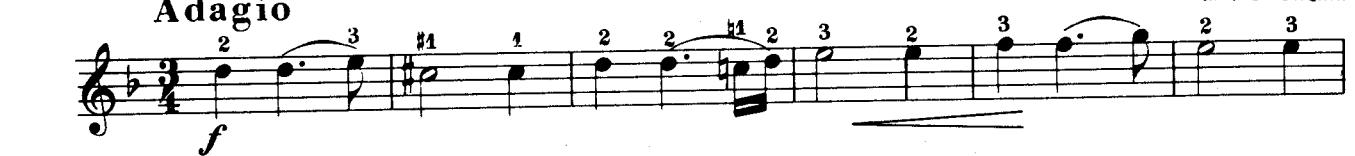
Corde du sol G-Saite Cuerda sol

1 La Folia

ラ・フォリア

A. Corelli
コレルリ
arr. S. Suzuki

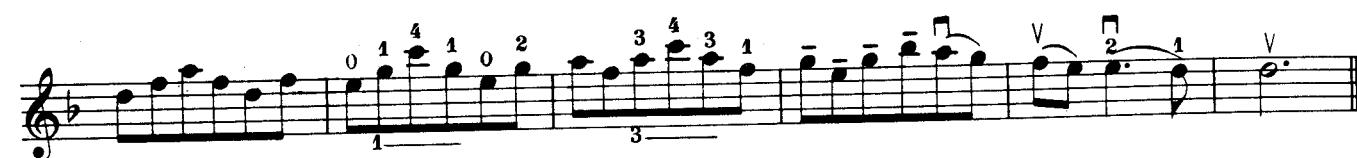
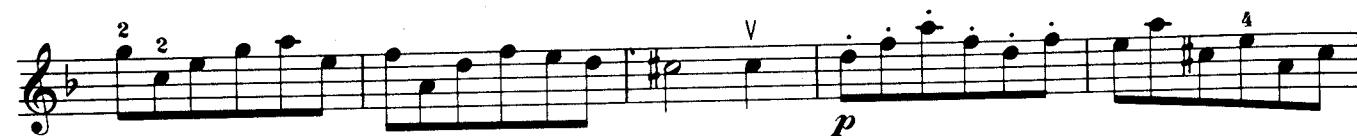
Adagio



Allegretto



Allegro moderato



Poco meno mosso

Sheet music for guitar, featuring six staves of musical notation. The first five staves are in common time (indicated by a 'C') and the last staff is in 2/4 time (indicated by a '2'). The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, B major, and A major. Dynamic markings include **f**, **p**, **cresc.**, **mf**, and **V** (slurs). Fingerings are indicated above the strings.

Andante

Sheet music for guitar, showing one staff of musical notation in common time. The key signature is A major. The dynamic is **p** (pianissimo). Fingerings are indicated above the strings.

Allegro

Sheet music for guitar, showing two staves of musical notation. The first staff is in common time and the second is in 2/4 time. Both staves have a key signature of A major. The dynamics are **f** (fortissimo) and **f** (fortissimo). Fingerings are indicated above the strings.

12

Adagio

rit. **p**

Allegro

f

Sheet music for a musical instrument, likely a harp or similar plucked string instrument, featuring ten staves of music.

The music is in common time and includes the following performance instructions and dynamics:

- Staff 1: f , $\square\frac{3}{1}$, $\square\frac{3}{1}$, $\square\frac{3}{1}$, $\square\frac{3}{1}$, $\square\frac{4}{2}$, $\square\frac{4}{2}$, $\square\frac{4}{2}$, $\square\frac{4}{2}$, $\square\frac{4}{2}$
- Staff 2: p , $\square\frac{3}{0} \square\frac{1}{2}$, $\square\frac{2}{1} \square\frac{2}{1}$, $\square\frac{3}{2} \square\frac{3}{2}$, $\square\frac{4}{2} \square\frac{4}{2}$, $\square\frac{3}{2} \square\frac{3}{2}$, $\square\frac{3}{2} \square\frac{3}{2}$, $\square\frac{3}{2} \square\frac{3}{2}$, $\square\frac{3}{2} \square\frac{3}{2}$
- Staff 3: p , $\square\frac{0}{0} \square\frac{0}{0}$, $\square\frac{0}{0} \square\frac{0}{0}$
- Staff 4: *simile*, $\square\frac{3}{2} \square\frac{2}{2}$, $\square\frac{3}{2} \square\frac{2}{2}$
- Staff 5: *mf*, $\square\frac{3}{2} \square\frac{2}{2}$, $\square\frac{3}{2} \square\frac{2}{2}$
- Staff 6: f , $\square\frac{1}{0} \square\frac{1}{2}$, $\square\frac{2}{1} \square\frac{2}{1}$, $\square\frac{3}{1} \square\frac{3}{1}$, $\square\frac{3}{1} \square\frac{3}{1}$, $\square\frac{3}{0} \square\frac{3}{1}$, $\square\frac{2}{1} \square\frac{0}{2}$, $\square\frac{1}{0} \square\frac{3}{1}$
- Staff 7: f , $\square\frac{4}{1}$, $\square\frac{4}{2}$, $\square\frac{4}{3}$, $\square\frac{4}{4}$, $\square\frac{4}{5}$, $\square\frac{4}{6}$, $\square\frac{4}{7}$, $\square\frac{4}{8}$, $\square\frac{4}{9}$
- Staff 8: $\square\frac{2}{1} \square\frac{2}{2}$, $\square\frac{3}{1} \square\frac{3}{2}$, $\square\frac{4}{1} \square\frac{4}{2}$, $\square\frac{5}{1} \square\frac{5}{2}$, $\square\frac{6}{1} \square\frac{6}{2}$, $\square\frac{7}{1} \square\frac{7}{2}$, $\square\frac{8}{1} \square\frac{8}{2}$, $\square\frac{9}{1} \square\frac{9}{2}$
- Staff 9: $\square\frac{3}{1} \square\frac{3}{2}$, $\square\frac{4}{1} \square\frac{4}{2}$, $\square\frac{5}{1} \square\frac{5}{2}$, $\square\frac{6}{1} \square\frac{6}{2}$, $\square\frac{7}{1} \square\frac{7}{2}$, $\square\frac{8}{1} \square\frac{8}{2}$, $\square\frac{9}{1} \square\frac{9}{2}$, $\square\frac{10}{1} \square\frac{10}{2}$, $\square\frac{11}{1} \square\frac{11}{2}$, $\square\frac{12}{1} \square\frac{12}{2}$
- Staff 10: $\square\frac{3}{1} \square\frac{3}{2}$, $\square\frac{4}{1} \square\frac{4}{2}$, $\square\frac{5}{1} \square\frac{5}{2}$, $\square\frac{6}{1} \square\frac{6}{2}$, $\square\frac{7}{1} \square\frac{7}{2}$, $\square\frac{8}{1} \square\frac{8}{2}$, $\square\frac{9}{1} \square\frac{9}{2}$, $\square\frac{10}{1} \square\frac{10}{2}$, $\square\frac{11}{1} \square\frac{11}{2}$, $\square\frac{12}{1} \square\frac{12}{2}$
- Staff 11: f , $\square\frac{0}{1} \square\frac{0}{2}$, $\square\frac{1}{1} \square\frac{1}{2}$, $\square\frac{2}{1} \square\frac{2}{2}$, $\square\frac{3}{1} \square\frac{3}{2}$, $\square\frac{4}{1} \square\frac{4}{2}$, $\square\frac{5}{1} \square\frac{5}{2}$, $\square\frac{6}{1} \square\frac{6}{2}$, $\square\frac{7}{1} \square\frac{7}{2}$, $\square\frac{8}{1} \square\frac{8}{2}$, $\square\frac{9}{1} \square\frac{9}{2}$, $\square\frac{10}{1} \square\frac{10}{2}$, $\square\frac{11}{1} \square\frac{11}{2}$, $\square\frac{12}{1} \square\frac{12}{2}$
- Staff 12: $rit.$

2 Sonata No. 3

ソナタ 第3番

G.F. Handel
ヘンデル

Adagio

The sheet music consists of 12 staves of musical notation for a single instrument. The key signature is mostly B-flat major (two flats), with some sharps appearing in later sections. The time signature is primarily common time (indicated by '4'). The dynamics and performance instructions include:

- Adagio**: The tempo marking at the beginning.
- f sonore**: Dynamic instruction for the first staff.
- mf**: Dynamic instruction for the second staff.
- A**: Section label for the third staff.
- p**: Dynamic instruction for the fourth staff.
- cresc.**: Dynamic instruction for the fifth staff.
- mf**: Dynamic instruction for the sixth staff.
- B**: Section label for the seventh staff.
- f**: Dynamic instruction for the eighth staff.
- D**: Section label for the ninth staff.
- mf**: Dynamic instruction for the tenth staff.
- C₂**: Section label for the eleventh staff.
- p**: Dynamic instruction for the twelfth staff.
- A**: Section label for the first staff of the next section.
- cresc.**: Dynamic instruction for the second staff of the next section.
- D**: Section label for the third staff of the next section.
- V**: Section label for the fourth staff of the next section.
- pp**: Dynamic instruction for the fifth staff of the next section.
- cresc.**: Dynamic instruction for the sixth staff of the next section.
- E**: Section label for the ninth staff of the next section.
- f**: Dynamic instruction for the tenth staff of the next section.
- tr riten.**: Performance instruction for the eleventh staff of the next section.
- ***, **=**, **tr**: Various other performance markings and symbols.

Allegro

f

V

f

(4) (4)

A

f

mf

f

B

p poco a poco cresc.

C

f *f* *p*

f

p *f*

Largo

Largo

Allegro

f

ritenuto

cresc -

pp

mf

p

A

f

p

The sheet music consists of 12 staves of musical notation for piano, arranged in three columns of four staves each. The music is in common time and uses a treble clef throughout. The first staff begins with a dynamic of *f*. The second staff starts with *mf*. The third staff begins with *mp*. The fourth staff ends with *p dolce*. The fifth staff contains two groups of measures labeled *B* and *D*, with fingerings (2 1 4 2 1) and (2 1 4 z 1) respectively. The sixth staff begins with *f*. The seventh staff ends with *p*. The eighth staff begins with *f*. The ninth staff begins with *p*. The tenth staff begins with *f*. The eleventh staff begins with *p*. The twelfth staff begins with *cresc.* and ends with *ff*. Various performance instructions are scattered throughout the music, such as *tr*, *V*, *sonore*, and *molto*.

*この強弱記号はオリジナル

* The dynamic marks are given by the composer.

* Les indications dynamiques sont données par le compositeur.

* Die dynamischen Zeichen sind vom Komponist gegeben.

* Los matices son indicadas por el compositor.

3 Allegro
アレグロ

J.-H. Fiocco

Allegro

フィオッコ

The sheet music consists of ten staves of musical notation. The first staff begins with a dynamic **f**. The second staff starts with a dynamic **p**. The third staff features dynamics **cresc.**, **f**, and **p**. The fourth staff includes dynamics **f**, **mf**, and **f**. The fifth staff starts with a dynamic **p**. The sixth staff features dynamics **cresc.**. The seventh staff includes dynamics **f** and **mf**. The eighth staff starts with a dynamic **p**. The ninth staff features dynamics **f** and **mf**. The tenth staff concludes with a dynamic **p**.

記法
* written
écrit
geschrieben
escrito

奏法
played
joué
gespielt
tocado

dim. *poco a poco* *cresc.*

ff *p* *poco a poco cresc.*

(8)

poco rit. a tempo

f

poco a poco cresc. *cresc.* *1*

f *poco a poco dim.*

poco a poco cresc. *f* *ff*

rit. *a tempo* *f*

p

Sheet music for a solo instrument, likely flute or piccolo, featuring ten staves of musical notation. The music is in common time and consists of measures 16 through the end of the piece.

Measure 16: Treble clef, key signature of one sharp. Dynamics: *p*, *cresc.*

Measure 17: Dynamics: *f*, *p*, *f*, *mf*

Measure 18: Dynamics: *f*, *p*

Measure 19: Measures 19-20 show a transition with various dynamics including *ff*, *mf*, *f*, *cresc.*, and *dim. poco a poco*.

Measure 21: Measures 21-22 show a transition with dynamics including *cresc.*, *ff*, *p*, *poco a poco*, and *poco cresc.*

Measure 23: Measures 23-24 show a transition with dynamics including *(8) 1*, *(8) 3*, *4 3*, *4 3*, *0*, and *(8) 3*.

Measure 25: Dynamics: *f*

4 Gavotte

ガボット

Gavotte I
Allegretto

J. Ph. Rameau

ラモー

f

dolce

f

p

f

tr

mf

f

dolce

Gavotte II

dolce

tr

(0)

dolce

(1)

(2)

(3)

(4)

(5)

(6)

(7)

(8)

(9)

(10)

p

rit.

f

dolce

f

mf

f

tr

f

tr

rit.

Fine

5 Sonata No. 4

ソナタ 第4番

G. F. Handel ハンデル

Affettuoso ($\text{♩} = \text{ca.} 60$)

f *serioso*

tr *energico*

A. p. *cresc.*

f

p *f*

f

mf

f

cresc.

f *1 1* *mp*

f *riten.*

Allegro ($\text{♩} = \text{ca. } 100$)

f *vigoroso, martelé*

tr

f

p

(0)

V

semre cresc.

sfmf

f

p

cresc.

fp

V

p

f

f

3 2 0

V

p

fp

The sheet music consists of ten staves of musical notation for a solo instrument, likely a guitar or mandolin. The music is in common time and uses a treble clef. The key signature changes between G major and A major throughout the piece. The notation includes various performance techniques such as slurs, grace notes, and dynamic markings like crescendo (cresc.), mezzo-forte (mf), forte (f), and piano (p). The tempo markings include 'poco a poco cresc.' and 'riten.'. A note at the bottom left indicates that asterisks (*) and sharp signs (#) are equivalent to eighth-note triplets.

Larghetto ($\text{♩} = \text{ca.} 72$)

p elegante

cresc. - - - - *mf*

p *cresc.* - - - -

p dolce

poco cresc. - - - - *f*

p

Allegro ($\text{♩} = \text{ca.} 108$)

f giocoso

f *p*

f *p*

f *mf*

A page of sheet music for piano, consisting of ten staves of musical notation. The music is in common time and uses a treble clef with a key signature of two sharps (F major). The notation includes various note heads, stems, and beams, with some notes having numerical or letter-like markings above them (e.g., '0', '1', '2', '3', 'tr'). The dynamics indicated include *cresc.*, *f*, *p*, *mf*, and *tr*. The music is divided into measures by vertical bar lines.

Suzuki® Violin School

VIOLIN PART

VOLUME 7



Suzuki Method International

Suzuki® Violin School

VIOLIN PART

VOLUME 7



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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.

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(Nos. 5 and 6 are unaccompanied)

1 Minuet

メヌエット

W.A. Mozart

モーツアルト

Allegretto

Violin sheet music for 'Minuet' by W.A. Mozart. The music is divided into two staves. The first staff begins in common time (C) and transitions to 3/4 time at measure 40. The second staff begins at measure 40. The music consists of six measures per staff, with a total of 12 measures per section. The notation includes various弓 (V) and fingerings (1-4) for each note. The first staff ends with a 'Fine' at measure 34. The second staff begins with a 'Trio' section at measure 40, marked 'sempre p'. The music returns to its original form at measure 59.

Fundamental Exercise:
Exercice Fondamental:Grundlegende Übung:
Ejercicio Fundamental:

2da volta rit. . . . Minuet D.C.

各弦の練習をおこなう。

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
コレルリ

Vivace

2 - 3の指によるトリルの練習をゆっくり正確に。(2da volta rit.)

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

Andante

mf cantabile

A.....

cresc. A.....

mf *mp*

f

p

cresc.

Adagio

Allegro

f energico

p

27

31

35 *p*

38

41

43

45

cresc.

f

restez

4th position
4ème position
vierte Lage
4ta posición

ff

50

3rd position
3ème position
dritte Lage
tercera posición

diminuendo

2nd position
2ème position
zweite Lage
2da posición

p

54

f

($\frac{2}{4}$ 1)

The sheet music consists of ten staves of guitar tablature. Measure 31 starts with a dynamic *f*. Measures 35 and 38 show fingerings like 4 3, 3 2 0, 2, 4, 1 3, 2 3 2. Measure 41 has a dynamic *cresc.*. Measure 45 ends with a dynamic *f* and the instruction *restez*. Fingerings for the 4th position are shown in measure 45. Measure 48 begins with a dynamic *ff*. Measures 50 and 52 show fingerings for the 3rd and 2nd positions respectively. Measure 54 ends with a dynamic *f* and a fingering of ($\frac{2}{4}$ 1).

57

60

CRESCE.

63

f

66

ff

69

ff

72

poco ritenuto

Adagio

73

mf espressivo

77

largamente f

D

80

Allegro

p grazioso

83

mf p cresc.

87

90

93

96

99

102

105

108

111

114

This page contains ten staves of musical notation for a solo instrument, likely flute or oboe. The music is in common time and consists of measures numbered 87 through 114. The key signature changes from G major (no sharps or flats) to A major (one sharp) at measure 90. Measure 90 includes dynamic markings *f* and *p*, and a performance instruction *(0)*. Measures 93 and 96 show eighth-note patterns with grace notes and dynamic markings *f* and *p*. Measure 99 features sixteenth-note patterns with dynamic markings *f* and *p*. Measure 102 begins with *cresc. molto*. Measures 105 and 108 continue the sixteenth-note patterns with dynamic markings *p* and *f*, and performance instructions *(0)* and *(2)*. Measure 111 ends with a dynamic marking *p*. Measure 114 concludes with a dynamic marking *f*, a performance instruction *1. 4 4*, another instruction *2. rilen.*, and a tempo marking *3 v*.

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»

つきのA B C 記号はバイオリンパートの各A B C のところの基本練習です。

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



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.



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.

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

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





2の指に3をつける

Place the 3rd finger close to the 2nd.

Placer le 3ème doigt près du 2ème.

Setze den dritten Finger nahe neben den zweiten.

Coloque el tercer dedo cerca del segundo.



The Second Movement

第二樂章

Le deuxième mouvement

Der zweite Satz

El Segundo Movimiento



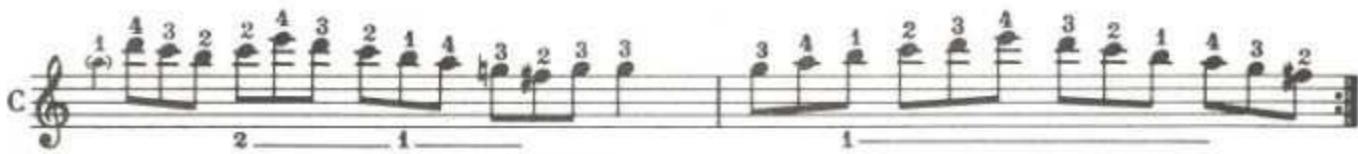
A弦だけ

Play on the A string alone.

Jouer uniquement sur la corde du la.

Spiel nur auf der A-Saite.

Toque solamente en la cuerda la.



The Third Movement

第三樂章

Le Troisième Mouvement *Der dritte Satz* *El Tercer Movimiento*



† * 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、[]は指を近くつけた位置を示す。

The mark † or * shows the interval from the preceding tone; † means a whole tone interval and * a semitone. [] indicates a position where these two fingers should be placed closely together.

Das Zeichen † oder * zeigt das Intervall vom vorhergehenden Ton; † zeigt ein Ganztон-Intervall und * ein ein Halbton. [] 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. [] 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. [] indica una posición en la 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

Sheet music for Concerto No. 1, Movement 4, for oboe and orchestra. The page shows measures 1 through 56. The music is in common time, treble clef, and includes dynamic markings like *f*, *tr*, *cresc.*, and *mf*. Fingerings are indicated above the notes. The score consists of two staves: the top staff for the oboe and the bottom staff for the bassoon. The bassoon staff starts at measure 40.

61

c

73 *p legg.*

cresc.

78 *f*

84 *p espr.*

90 *p*

95 *mf*

100 *f*

105 *p*

D

E

F

mf

117 *p*

122 *f*

16

127

131

135 G *mf*

139

143

148

153 C

158 *p legg.*

163

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

dolce ed espr.

p

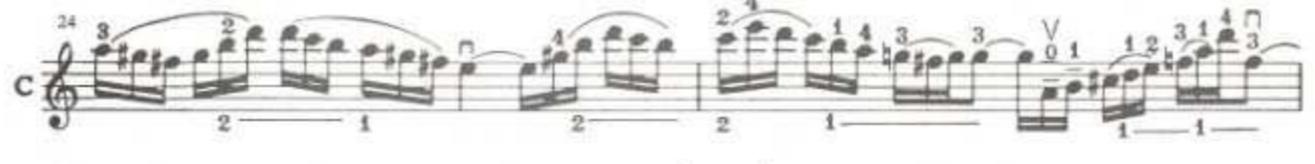
This page contains ten staves of guitar sheet music. The first six staves are in common time, while the last four are in 3/4 time. Measure 127 starts with a descending scale pattern. Measures 131 and 135 show rhythmic patterns with grace notes. Measure 135 includes a dynamic marking 'mf'. Measures 139 through 148 feature various slurs and grace notes. Measure 153 begins a section in 3/4 time. Measures 158 and 163 continue the 3/4 time, with measure 163 containing a dynamic 'crescendo' and a 'rit.' instruction. The final two staves (measures 167 and 168) are labeled 'Andante' and include a dynamic 'rit.' and a fingering '(2 3 4 1)'. The bottom staff concludes with a dynamic 'p'.

11 2 4 V


A 13 b 2 2 1 2 2 1 3 2 2 1 2 4 (1) 3 2 1 1 3 4 1 1 2 4


B 17 b 2 1 3 2 1 3 2 1 2 2 1 2 3 2 1 2 2 1 2 3 2 1 2 2 1 2


C 20 2 1 0 4 2 3 1 2 2 4 4 0 2 3 1 2 4 4 0 2 3 1 2 4 4 0


D 24 3 2 4 2 3 2 4 2 3 2 4 2 3 2 4 2 3 2 4 2 3 2 4 2 3 2 4 2


E 26 1 2 3 2 1 3 2 1 0 1 1 2 3 2 1 2 3 2 1 0 1 1 2 3 2 1 2 3 2 1


F 28 4 2 3 2 1 3 2 1 0 1 1 2 3 2 1 2 3 2 1 0 1 1 2 3 2 1 2 3 2 1


G 32 1 4 2 3 2 1 3 2 1 0 1 1 2 3 2 1 2 3 2 1 0 1 1 2 3 2 1 2 3 2 1

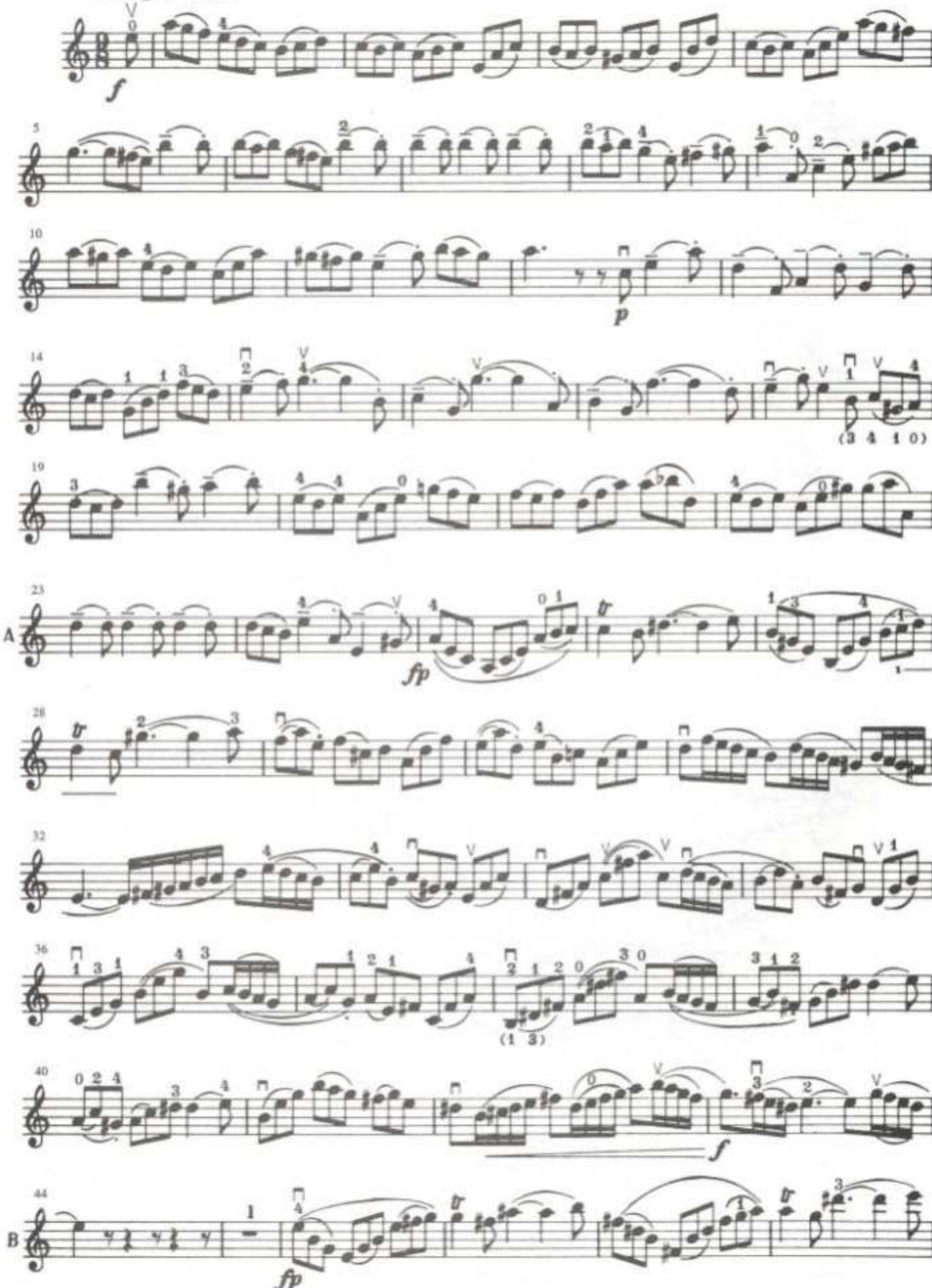

H 35 2 3 4 2 3 2 1 2 3 2 1 0 1 1 2 3 2 1 2 3 2 1 0 1 1 2 3 2 1 2 3 2 1


I 39 4 2 3 2 1 0 1 1 2 3 2 1 2 3 2 1 0 1 1 2 3 2 1 2 3 2 1 0 1 1 2 3 2 1 2 3 2 1


J 41 2 3 2 1 2 3 2 1 0 1 1 2 3 2 1 2 3 2 1 0 1 1 2 3 2 1 2 3 2 1 0 1 1 2 3 2 1 2 3 2 1


K 45 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1


Allegro assai

1 

The musical score consists of ten staves of music for violin. The tempo is Allegro assai. Measure 1 starts with a forte dynamic (f) and includes grace notes. Measures 2-4 show eighth-note patterns. Measure 5 features sixteenth-note patterns. Measures 6-10 continue sixteenth-note patterns with dynamic changes. Measure 11 includes a dynamic marking *p*. Measures 12-16 show eighth-note patterns. Measure 17 includes a dynamic marking *f*. Measures 18-22 show sixteenth-note patterns. Measure 23 begins with a dynamic marking *fp*. Measures 24-28 show eighth-note patterns. Measures 29-33 show sixteenth-note patterns. Measures 34-38 show eighth-note patterns. Measure 39 includes a dynamic marking *f*. Measures 40-44 show sixteenth-note patterns.

Sheet music for a solo instrument, likely flute or oboe, featuring six staves of musical notation. The music is numbered 50 through 88. The staves are labeled C, D, E, F, G, and H. Fingerings are indicated above the notes, and dynamics such as *p*, *f*, and *cresc.* are used. The music consists of six measures per staff, with measure 88 concluding with a final dynamic *f*.

91

96

101

104

G

107

110

Cresc.

113

116

120

124

128

133

137

5 Gigue

ジーク

J. S. Bach

Vivace

The sheet music consists of ten staves of musical notation for a solo instrument, likely a violin or cello. The music is in common time and major key. The notation includes various bowing techniques indicated by 'V' and 'v' above the bow, and fingerings indicated by numbers (1, 2, 3, 4) placed near the notes. The dynamics are marked with 'f' (fortissimo), 'p' (pianissimo), 'mf' (mezzo-forte), 'dim.' (diminuendo), and 'cresc.' (crescendo). The tempo is Vivace. The piece is attributed to J. S. Bach and is labeled 'Gigue'.

1 *V* *v* *f*

2 *V* *v* *dim.*

3 *p*

4 *V* *p*

5 *f*

6 *V* *dim.*

7 *p* *A* *cresc.* *f*

8 *cresc.*

9 *f* *2da volta rit.* *ff*

6 Courante

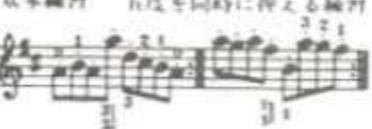
クーラント

J. S. Bach

Allegro

The musical score consists of 12 staves of music for a solo instrument. The key signature is A major (three sharps). The tempo is Allegro. The score includes dynamic markings such as *p*, *cresc.*, *mf*, *dim.*, *pf*, *mf*, *p*, *cresc.*, *pf*, *p*, *cresc.*, *f*, and *p*. Fingering markings (e.g., 1, 2, 3, 4, 5) are placed above or below the notes. Measure numbers 1 through 38 are indicated at the beginning of each staff.

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



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

7 Allegro

23

アレグロ

A. Corelli

コレルリ

The sheet music contains ten staves of sixteenth-note exercises for violin. Fingerings are marked above the notes. Dynamics include **f**, **mf**, **cresc.**, and **p**. Measure numbers 0 through 28 are indicated at the start of each staff.

3・4の指の音程を正確に練習する。
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.

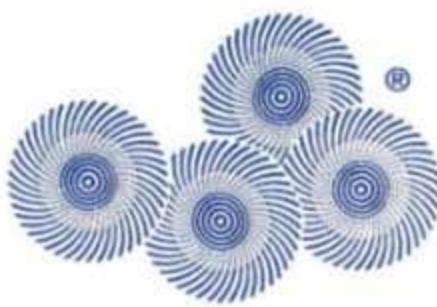
Übung für die dritten und vierten Finger.
Übe genau und langsam.

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

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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.

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1 Sonata in G Minor

ソナタ ト短調

H. Eccles
エックレス

Grave

Courante
Allegro con spirito

13. *p* *tr.*

16. *f* [1.]

19. *mf* [2.]

23. *f* (0)

26. *mf*

29. *p*

32.

35.

38. *f ff*

41. [1.] *mf* [2.]

The music consists of ten staves of musical notation for a solo instrument. The first staff begins with a dynamic *p* and a trill instruction. The second staff starts with *f* and a first ending bracket. The third staff begins with a second ending bracket and *mf*. The fourth staff starts with *f* and a dynamic marking (0). The fifth staff begins with *mf*. The sixth staff starts with *p*. The seventh staff begins with a dynamic marking (2). The eighth staff begins with a dynamic marking (3). The ninth staff begins with *f ff*. The tenth staff begins with *mf* and a second ending bracket.

Adagio

The sheet music consists of eight staves of musical notation for guitar, arranged vertically. Each staff begins with a treble clef, a key signature, and a time signature of $\frac{3}{4}$. The first staff starts with a dynamic *mf*. Fingerings are indicated above the notes, such as '1' or 'V'. Articulation marks like *tr* (trill) and *rit.* (ritardando) are also present. The music includes various note values including eighth and sixteenth notes, and rests. The final staff ends with the instruction *attacca*.

1 V
mf

2 A.....

3 A..... D.....
D.....

4 (s)

5 3 2 1

6 4 3 2 2 1)

7 3 2 1

8 4 3 2 2 1)

9 3 2 1

10 4 3 2 1

11 2 1

12 (D)..... pp f

13 2 1

14 2 1

15 2 1

16 2 1

17 2 1

18 2 1

19 2 1

20 2 1

21 p f

22 3 2 1

23 2 1

24 rit. attacca



Sheet music for a wind instrument, featuring eight staves of musical notation. The music is in common time and includes the following measures:

- Measure 33: Dynamics *f*, *tr*, *V*, *V*, *mf*.
- Measure 37: Dynamics *p*, *V*.
- Measure 41: *V*.
- Measure 45: Dynamics *mf*, *V*.
- Measure 49: Dynamics *f*, *p*, *V*, *2*, *3*.
- Measure 53: *V*, *4*, *1*, *2*, *V*.
- Measure 57: Dynamics *f*, *tr*, *V*, *3*, *1*, *4*, *V*, *3*, *1*, *0*.
- Measure 61: *V*, *3*, *1*, *0*, *2*, *V*, *2*, *0*, *1*, *3*, *1*, *V*.

2 Tambourin

タンブラン

Allegretto

A.E. Grétry
グレトリー

The sheet music consists of eight staves of musical notation for a solo instrument, likely a tambourine or similar percussive instrument. The music is in common time and Allegretto tempo. The notation includes various rhythmic patterns, dynamic markings (e.g., *p*, *f*, *mf*), and performance instructions like grace notes and fingerings (e.g., 1, 2, 3, 4). The key signature changes between staves, with some staves in G major and others in A major.

1. *p grazioso*

2. *p*

3. *f*

4. *mf*

5. *p*

6. *f*

7. *mf*

8. *p*

9. *f*

10. *mf*

11. *p*

12. *mf*

13. *p*

14. *mf*

15. *p*

16. *mf*

17. *p*

18. *mf*

19. *p*

20. *mf*

21. *p*

22. *mf*

23. *p*

24. *mf*

25. *p*

26. *mf*

27. *p*

28. *mf*

29. *p*

30. *mf*

31. *f*

Sheet music for guitar, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is one sharp (F#). The notation includes various performance techniques such as hammer-ons, pull-offs, slurs, grace notes, and dynamic markings like *mf*, *ff*, and *p*. Fingerings are indicated above the strings, and strumming patterns are shown below the strings. Measure 35 starts with a hammer-on (0) to string 3, followed by a pull-off (3) to string 0. Measure 39 features a series of eighth-note pairs. Measure 42 includes a hammer-on (2) to string 3, followed by a pull-off (3) to string 2. Measure 45 shows a transition with a hammer-on (0) to string 4. Measure 50 ends with a dynamic *ff*. Measure 54 is marked *Con fuoco*. Measure 58 begins with a hammer-on (2) to string 1. Measure 61 concludes the page.

3 Largo

ラルゴ

J.S. Bach
s'c' - s'v'

Cantabile ed espressivo

dolce

1 3 0 3 0 2 V

3 2 1 1 4 tr 3 0 4

3 1 2 3 2 1 V

V 1 3 1 1 3 ~ tr 0 1 3

p 1 2 3 2 1 A

V 2 0 2 f

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

p 1 2 3 3 2 ~ 1 3 3 ~ tr

pp 1 2 3 1 2 0 1 (0 2 1)

4 3 2 1 1) f dim. p espressivo

4 Allegro

アレグロ

J.S. Bach
J.S.バッハ

Allegro

4th position
4ème position
vierte Lage
4th posición

トリルの新しい練習の仕方

トリルはつきの2つの条件によってりっぱな装飾音となり、すぐれた演奏になります。1つは正しい弓使いです。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、しかしりっぱな音を出すための正しい弓使いがないかぎり、どんな指の訓練をしても無駄です。トリルは弓使いの研究を進めるこことによって、はじめてりっぱ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、あいかわらずうまくできません。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。つき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 prêt 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 un technique correct de l'archet qui leur permet d'obtenir de beaux sons, tout le travail de doigter reste complètement inutile. Une étude soigneuse 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 Zeiteinheit 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.

Neujo 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 listos 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 si 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 en 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。

D G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.

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

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

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

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

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

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

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



上の訓練が十分にできてから同じようにつぎのトリルの練習を正しく行なう。

When all this has been well practiced, work at the following trill exercise in the same way.

Quand tout ceci est bien exercé, travaillez l'exercice de trille suivant de la même façon.



2・3の指を同時に押え、2の指の音からひきはじめる。

Put the 2nd and 3rd fingers down together, then lift the 3rd finger and start bowing with the 2nd finger down.

Posez ensemble le 2^eme et le 3^eme doigt, puis relevez le 3^eme doigt et commencez le travail de l'archet, le 2^eme doigt toujours en place.

Wenn dies alles gut geübt worden ist, arbeite in der gleichen Weise an den folgenden Triller-Übungen.

Cuando todo esto se haya practicado, trabaje en el siguiente ejercicio de trinos de la misma forma.

以上の練習がすんだらつぎをおこなう。

After enough practice of the above, advance to the following.

Après avoir suffisamment pratiqué les exercices précédents, passez aux exercices suivants.

Nach genügender Übung des Obigen, schreite zu dem folgenden fort.

Después de una práctica suficiente, avance a lo siguiente.



注意：2本の指のうち上の音の指がおくれてはいけません。

以上のこととどの指の場合でもできるように、いつもよく訓練して、速く準備できる習慣をつくること。

Note: Of the two fingers, that for the upper tone should react immediately.

Through steady practice, try to make it a rule to get fingers prepared quickly enough so that any finger may be able to perform the above motion.

Remarque: à propos des deux doigts, celui pour l'exécution du ton supérieur doit réagir immédiatement.

Grâce à pratique régulière, essayez de préparer les doigts suffisamment rapidement de manière à ce que tous les doigts soient préparés à exécuter le mouvement ci-dessus.

Beachtung: von den beiden Fingern, soll der für den oberen Ton sofort reagieren.

Durch regelmäßige Übung versuche es zur Regel zu machen, die Finger schnell genug bereit zu haben, sodass jeder Finger die obige Bewegung ausführen kann.

Nota: De los dos dedos, el que corresponde al tono superior debe reaccionar inmediatamente.

A través de una práctica constante, trate como regla de que los dedos estén preparados lo suficientemente rápido, de tal forma que cualquier dedo sea capaz de ejecutar el movimiento de arriba.

Exercises for Trills Appearing in Veracini Sonata

コンチェルトソナタに出てくる トリルの練習

Exercices pour exécuter les trilles de la Sonate de Veracini

Übungen für Triller, die in der Veracini Sonate vorkommen

Ejercicios para los trinos que aparecen en la Sonata de Veracini





このトライルは

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.

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

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

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

この指の準備の問題はトライルだけの問題ではなく、1指
2と3 先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.

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.

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 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
ブニヤーニ

p dolce

f

a tempo

riten.

cresc.

dim.

poco rit.

f rapido

molto rit.

6 Sonata

コンチエルト ソナタ

F.M. Veracini
ベラチーニ

Ritornello
Largo

Klav. cantabile

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

14 0 3 4 2 3 1 2 3 3 3 3 0 3 1 1 0 2 4 2

16 3 2 0 1 A 3 1 4 3 2 1 p 3 1 1 0 2 4 2

19 3 2 0 1 V 2 1 V 0 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1

24 3 2 0 1 V 2 1 V 0 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1

27 3 2 0 1 V 2 1 V 0 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1

30 3 2 0 1 V 2 1 V 0 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1

33 3 2 0 1 V 2 1 V 0 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1

35 3 2 0 1 V 2 1 V 0 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1

38 3 2 0 1 V 2 1 V 0 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1

attacca

Allegro con fuoco

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

38

p

Fr.

dim.

42

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

45

cresc. *ff* *sf* *sf*

48

sf *mf* *cresc.*

51

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

54

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

57

cresc. *f* *3* *3* *p*

60

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

64

p *p* *p* *p* *p* *p*

67

cresc. *3*

70

sf *sf* *cresc.* *ff* *attacca*

Minuet

Minuet

Minuet

1. *p affettuoso* (4)

7. *V* (1) (2) (3) (4)

13. *p* (3) *cresc.* *mf* (3) *pp* *cresc. molto*

20. *f* *f* *E* *sf* *sf* *sf*

26. *p* *f* *attacca* *Fine*

Gavotte Allegro

5. *p* (3) (1) *f*

10. *p* *sf* *p* *f* *pp*

15. *ff* *sf* *p* *f* *0*

20. *p* *f* *pp*

Detailed description: The musical score consists of two parts. The first part, 'Minuet', starts with a treble clef, a key signature of three sharps, and common time. It features six staves of music with various dynamics like *p*, *f*, *pp*, and *cresc.*. The second part, 'Gavotte Allegro', begins with a treble clef, a key signature of one sharp, and common time. It also has six staves of music with dynamics such as *p*, *sf*, *ff*, and *0*. Both sections include performance instructions like 'attacca' and 'Fine'.

25 ff sf p

30 f

34 sf ff sf p

38 f

43 pp ff

Gigue
Presto

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

16 f sf p

23 sf p pp cresc.

29 f (2) cresc. ff

35 f sf p sf (3)

41 w¹ w² w¹ w⁰ w² w¹ w² w¹

47

53

(1) *cresc.*

59

65

71

77

83

89

cresc.

95

101

106

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VIOLIN PART

VOLUME 9



Suzuki Method International

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VOLUME 9

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Concerto in A Major

コンチェルト

イ長調

Wolfgang Amadeus Mozart
Joachim - Suzuki

Allegro aperto ($\text{♩} = 132\text{--}144$)

Tutti

5

9

13

17

21

25

29

33

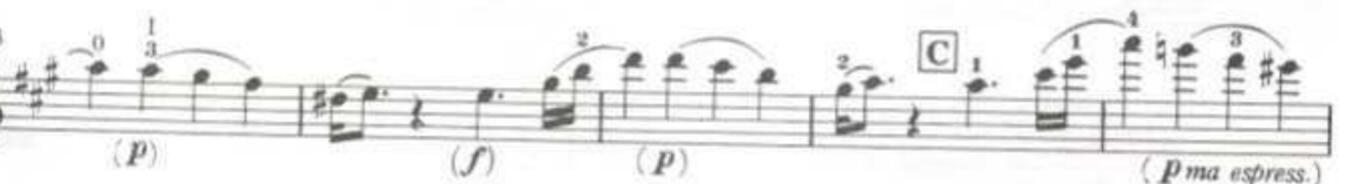
36

all'acca

Adagio ($\text{♩} = 80-100$)



Allegro aperto



74 Solo 

(mf) (p) 4 3 2 0(mf)

77 

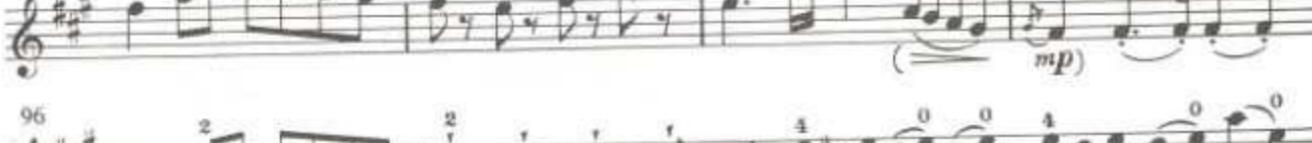
81 

III. (mf) V 2

85 (legg.) 

f p f p f

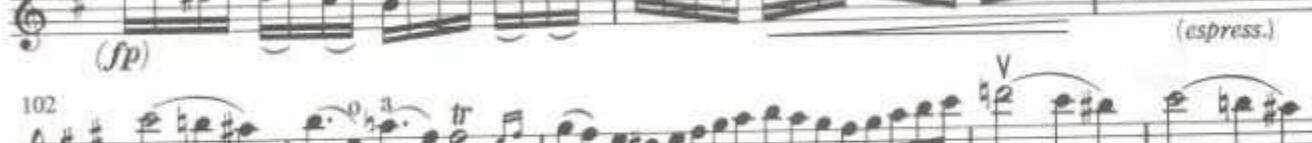
89 

92 

(mp)

96 

(f) V

99 

(fp) (espress.)

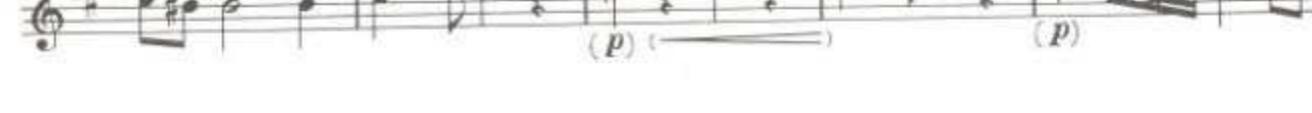
102 

107 

cresc. brillante Solo (f)

111 

Tutti (f espress.)

120 

(p) (p)

125 Tutti Solo $\frac{4}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$

(f) (p)

130 $\frac{4}{3}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ (cresc.)

(f) **F** $\frac{4}{3}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$

(p) **G** $\frac{4}{3}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ (dim) (f)

145 $\frac{4}{3}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$

148 $\frac{4}{3}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ Solo

152 Tutti $\frac{4}{3}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$

(f) (p)

157 $\frac{4}{3}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$

160 $\frac{4}{3}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ Tutti

(f) (p)

164 Solo $\frac{4}{3}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$

(p) (f) (p) (f) (p) (f) (p)

171 $\frac{4}{3}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$

176 [H] Solo
(mf) (p) (mf)
179 (p)
183
187 0 4 2 3 0 2 4 mf
191 2 3 1 4 1 2 3 1 2 1 0 p f p f
194 2 3 1 4 1 2 3 1 2 1 0 mp
198 J 1 4 1 2 3 1 2 1 0 (f)
201 (p)
203 (espress.)
207 K tr cresc.
211 tr (brillante) 1
214 recit. Tutti

This is a page of sheet music for a solo instrument, likely a flute or piccolo, featuring ten staves of musical notation. The music is numbered from 176 to 214. The notation includes various dynamics such as (mf), (p), and (mf). There are also performance instructions like 'Solo' at measure 176, 'J' at measure 198, 'K' at measure 207, 'cresc.' at measure 207, 'recit.' at measure 214, and 'Tutti' at measure 214. The music consists of ten staves of musical notation, each with a key signature of two sharps.

218 [Cadenza] di Joseph Joachim
Solo

222 cresc.

226

229 dim. 3 calando

233 espress. dolce

237 largamente

241 cresc. a string.

245 ff con fuoco

249

252 rit. slungo

255 Tutti

258

This musical score page contains ten staves of music for violin and orchestra. The top staff begins with a solo violin part, marked 'Solo' and 'Cadenza' by Joseph Joachim. The score includes dynamic markings such as crescendo (cresc.) and decrescendo (dim.), as well as performance instructions like 'espress.' and 'dolce'. The instrumentation is indicated by various symbols: 'string.' for strings, 'ff' for fortissimo, and 'rit.' for ritardando. The score concludes with a tutti entry, where all instruments play together. The page number 218 is at the top left, and the measure numbers 222 through 258 are listed vertically along the left margin.

Adagio ($\text{♩} = 72 - 80$)

Tutti

7

12

16

20 Solo
(*dolce*)

24

28 A

32

35 (soavamente)

39 B

42 C

45 (lusingando)

Sheet music for piano, page 9, featuring 11 staves of musical notation. The music is in 2/4 time and consists of two systems. The first system starts at measure 48 and ends at measure 79. The second system starts at measure 80 and ends at measure 98. The key signature changes from G major (no sharps or flats) to A major (one sharp) at measure 53. Measure 48 begins with a dynamic of *f*, followed by *fp* and *f*. Measures 51 and 53 show eighth-note patterns with dynamics *f* and *p*. Measure 53 includes a tempo marking $\frac{5}{4}$. Measure 63 features a dynamic *f*. Measure 67 includes a dynamic *espress.*. Measure 70 begins with a dynamic *f*, followed by *cresc.* Measures 74 and 79 show eighth-note patterns with dynamics *f*, *p*, *f*, *p*, *(mf)*, and *(=p)*. Measure 85 includes a tempo marking $\frac{3}{4}$. Measure 90 includes a dynamic *cresc.* Measure 95 includes a dynamic *p*. Measure 98 concludes the piece.

101 

106 

109 

112 

115 

118 

122 

127 

131 

135 

139 

143 

Rondo
Tempo di Minuetto (\downarrow - 112-126)

Solo A (amabile)

6 Tutti

13 Solo (graz.)

19 B

24

30 C (graz.) (V) (V)

35 D (mf)

40 (p lusingando)

44 p p

50 f dim. p (graz.)

56 Cadenza di Joseph Joachim molto rit. dim. in tempo D.....

61 Tutti

67 Solo
E IV

75 Tutti Solo

80 (p)

83 F

87 Tutti Solo

92 (p)

98 mf) p

103 G (s)

106 Cadenza di Joseph Joachim riten. a tempo dim.

110

116 Tutti

123 Solo *f* (p)

128

Allegro ($\text{♩} = 138 - 160$)

Tutti **I** *V*

fp (mf)

7

12 *p*

19 (mf)

25

31 Tutti

39

47 **J** *cresc.* (p)

53 (f)

The musical score consists of ten staves of music. Staff 1 (top) starts at measure 123 with a solo part, followed by a tutti section starting at measure 128. Staff 2 starts at measure 7 with a tutti section. Staff 3 starts at measure 12. Staff 4 starts at measure 19. Staff 5 starts at measure 25. Staff 6 starts at measure 31. Staff 7 starts at measure 39. Staff 8 starts at measure 47. Staff 9 starts at measure 53. Various dynamics are indicated throughout, including *f*, *p*, *cresc.*, and *mf*. Tempo markings like $\text{♩} = 138 - 160$ are present. Section changes are marked with Roman numerals I and J.

58 *Tutti*

67

(fp) (fp) (fp) (fp)

73

(p) (mf) (p)

79

86

92

Tutti

97

Solo

(mf)

105

(p)

109

Tutti

p CFCSC. f CFCSC.

116

Solo

f CFCSC. f (p) CFCSC.

123

L IV

M Cadenza di Joseph Joachim

127

135

142

148

153

157

161

167

171

175

179

183 <img alt="Musical score page 16 showing measures 183 to 235. The score is for two violins, viola, cello, double bass, and piano. Measure 183: Violin 1 plays eighth-note pairs, Violin 2 eighth-note pairs, Viola eighth-note pairs, Cello eighth-note pairs, Double Bass eighth-note pairs, Piano eighth-note pairs. Dynamics: (graz.), (V), (V). Measure 188: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Viola eighth-note pairs, Cello eighth-note pairs, Double Bass eighth-note pairs, Piano eighth-note pairs. Dynamics: (mf). Measure 193: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Viola eighth-note pairs, Cello eighth-note pairs, Double Bass eighth-note pairs, Piano eighth-note pairs. Dynamics: p. Measure 197: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Viola eighth-note pairs, Cello eighth-note pairs, Double Bass eighth-note pairs, Piano eighth-note pairs. Dynamics: (mf). Measure 201: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Viola eighth-note pairs, Cello eighth-note pairs, Double Bass eighth-note pairs, Piano eighth-note pairs. Dynamics: p, f, dim., p. Measure 205: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Viola eighth-note pairs, Cello eighth-note pairs, Double Bass eighth-note pairs, Piano eighth-note pairs. Dynamics: (mf). Measure 210: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Viola eighth-note pairs, Cello eighth-note pairs, Double Bass eighth-note pairs, Piano eighth-note pairs. Dynamics: dim., rit. Measure 211: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Viola eighth-note pairs, Cello eighth-note pairs, Double Bass eighth-note pairs, Piano eighth-note pairs. Dynamics: dolce. Measure 215: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Viola eighth-note pairs, Cello eighth-note pairs, Double Bass eighth-note pairs, Piano eighth-note pairs. Dynamics: Tutti. Measure 221: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Viola eighth-note pairs, Cello eighth-note pairs, Double Bass eighth-note pairs, Piano eighth-note pairs. Dynamics: f. Measure 229: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Viola eighth-note pairs, Cello eighth-note pairs, Double Bass eighth-note pairs, Piano eighth-note pairs. Dynamics: p, Solo. Measure 235: Violin 1 eighth-note pairs, Violin 2 eighth-note pairs, Viola eighth-note pairs, Cello eighth-note pairs, Double Bass eighth-note pairs, Piano eighth-note pairs. Dynamics: (p).</p>

The First Movement

17

第一樂章

Allegro aperto

A



Point of Practice

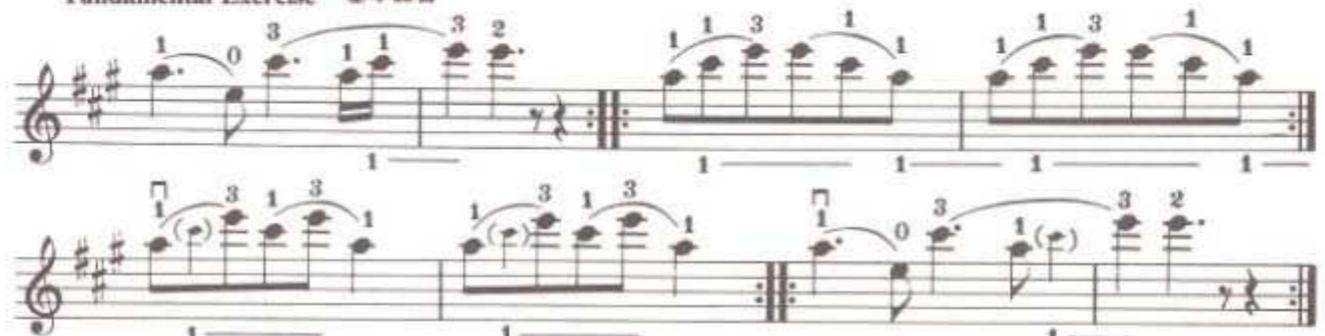
Many pupils, when they have learned to play, are apt to become self-satisfied and give up further practice. But if they ever want to cultivate superior ability, they still need to continue their daily practice, always trying to improve their performance, even if they already can play 'correctly'. One should never forget that one's ability will be fostered in proportion to the amount of one's diligent and steady practice.

学習の仕方

どうにか弾けるようになると、多くの人は安心して訓練をやめてしまいがちです。高い能力を得た人はまちがいなく弾けるようになってからも、さらによりよくなるために毎日繰り返しているのです。

本当の能力といいうものは、どれほどそれを繰り返したかによって育っていくものなのです。

Fundamental Exercise 基本練習



Practise each exercise over and over, and do not proceed to the next section before you are sure of playing this one well. Each succeeding repetition should be practised in this way.

Note: play slowly and accurately.

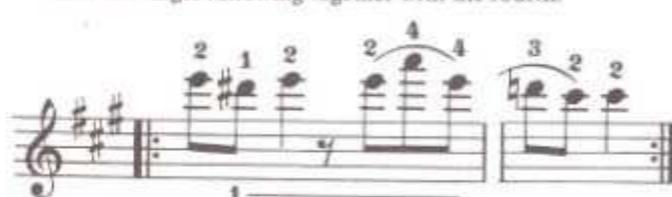
リピートのあるところを納得のいくまで繰り返し、つづいて次の小節へ弾きつづけていくやり方をしてください。
以下全部このやり方で行ない、毎日繰り返す。

注意：ゆっくりと、正しく弾ける速さで。



In this placing of fingers, the descending movement of the fourth finger (4-4) is likely to become unsteady if it is done by moving the fourth finger independently. In order to give it stability, learn to change position with the first finger following together with the fourth.

この抑え方は、単に4-4だけで下ると不安定です。そのため1の指をつけたままポジションの移動を訓練し安定感をつくります。

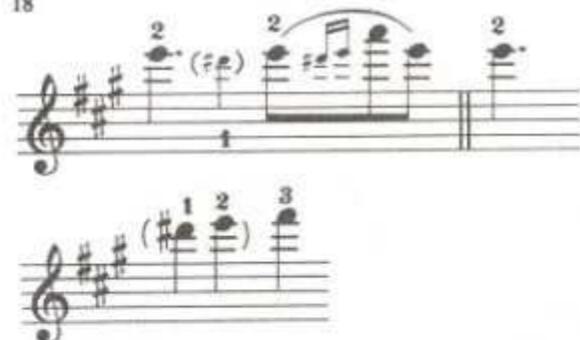


4の指を押えたとき、2をはなして1-4の形にし、そして1-4のまま下っていきます。

When you have placed the fourth finger, raise the second finger to form the shape 1-4, and continue to descend with this shape unchanged.

Note: Where the indication tr. is given, first practise without the ornament, and then practise as designated.

注意：トリル記号のあるものは、はじめトリルをつけないで、まず上記のように原形を練習して、その後に装飾をつけること。



Note: Make sure that the two fingers are prepared in place before you start to play the trill.



B

Point of Practice



For detailed explanation, the position of the right hand to play should be slightly raised toward the position of double stopping on the E and the A strings. Then change strings by slightly raising the right hand fingers (which hold the bow) when the third finger is moved to the A string. The wrist should not be raised.



Preparation of the First Finger

The following instruction for practice will serve further to improve you in executing downward changes of position.

While the second finger in third position is playing this passage, keep the first finger attached to the second finger, and the moment you place the fourth finger, lift the second finger alone, leaving the first finger where it is. In other words, the movement which starts with the fourth finger should proceed downward led by the first finger, thus changing to the first position through shifting from the first to the second finger. If the second finger of the third position were given the initiative in such change of position, (that is, the fourth, the third and the second fingers were placed separately one after another centering around the second finger), the pitches would easily become faulty because you will then have to place the first finger anew, which in turn must be immediately shifted to the second finger of the first position.

This should always be kept in mind as it is applicable to many cases appearing later.

このとき1の指をあらかじめ押ておくこと。

To play this figure, the first finger should be placed beforehand.

トリルを弾く前に3の指を迅速に押える練習をすること。このとき前以って1の指が押してあることは最も効果的である。

Before actually playing the trill, go through the exercise for rapid placing of the third finger. This figure can be executed most effectively if the first finger is placed in advance.

注意：トリルは事前に2つの指の準備完了を行なうこと。

前例と同じように2のときに1の指をつけることと、トリルのための3の指を速く準備する練習が必要です。

In playing this figure, you again need to place the first and second fingers together and rapidly get the third finger prepared for the trill.

学習の仕方

E弦からA弦へ移るときの左手の練習で、A弦→D弦、D弦→G弦の場合も同じです。

Train the left hand for changing strings from E to A. Also practise change of strings from A to D, and from D to G.

くわしく説明すると、 のときに右手の位置がE弦、A弦の重音を弾く位置へかすかにあげられ、3の指でA弦に移るときに右手指(1)をもつ指)がわずかに上へあがることによって移弦をする。手首が上へあがるのはいけない。

同じようにそれぞれの移弦の練習をゆっくりと練習する。

In the same way practice changing strings carefully on each pair of strings.

1の指の準備

下向へのポジション移動の熟練のために、練習の仕方を参考に記しておきましょう。

諸のように、サード・ポジションの2の指を弾いているときは2の指に1の指C#をつけておき、4の指を弾くと同時に1の指だけを残して2の指を離す。すなわち4の指からの進行を、1の指を基本として下行して、1から2の指(ファースト・ポジション)へ移す練習をする。サード・ポジションで2の指を基本にして4・3・2と弾いていくと、1の指を新たに押さなければならず。押さるとすぐにまたファースト・ポジションの2の指へ戻っていくことになり、不安定になるからです。

このことは今後いろいろな場合に応用ができます。

C

1 3 4 3 2

Fundamental Exercise 基本練習

1 — 1 — 1 —

D

Fundamental Exercise 基本練習

2 — 2 — 2 — 2 —

2 の指は迅速に移動し、弾く以前に準備完了する。
Move the second finger quickly to get it prepared in advance.

While playing the second finger, be sure to attach the first finger to it.

2 の指を弾いている間に 1 の指をつける練習をする。

4 の指を正確に押える練習。このときの 2 の指を押えたとき 4 の指も押えてみる。小指が高いところに位置する習慣を少しでも正していく。

Place the fourth finger accurately.
When you place the second finger to play this note, also put the fourth finger down by way of trial just to avoid forming the bad habit of letting it play sharp.

2 — 2 —

E

Point of Practice
学習の仕方

F

五度を押える練習。
Practise accurate fingering for the fifth.

Point of Practice

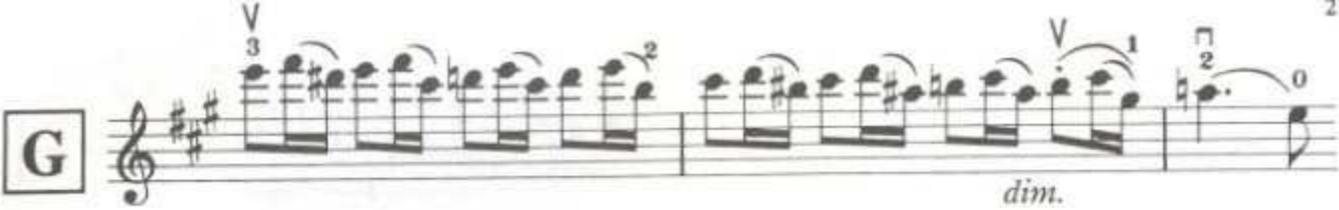
学習の仕方

**Exercise of Changing Strings,
Which Corresponds with **B****

Do not strain the right wrist. This is especially important for those who are liable to pull back their elbow. You must not allow the bow to bounce and must play legato. In practising change of strings, it is essential to play slowly and repeatedly.

Bと同じ移動の訓練

右手首をかたくならないようにし、とくに右のひじがうしろへひき気味の人は注意すること。また弓をはずませないでレガートで弾きます。とくに移弦の練習は、ゆっくりと繰り返し行なうことがたいせつです。



Point of Practice 学習の仕方

1 1を離さずに移動。
Shift the first finger without raising it.

3 3に2をつける。
Attach the second finger to the third finger, keeping the first finger placed on the string.

1 1は離さず1に2をつける
Keep the first finger down.

3 3に2をつける。
Attach the second finger to the third finger.

1 1に2をつける。
Attach the second finger to the first finger.

H

1 1
2 2
3 3
4 4

1 1
2 2
3 3
4 4

1 1
2 2
3 3
4 4

Point of Practice

Practise the whole passage every day, repeating the fundamental figures until you can play them with confidence.

mf

弓をA弦の位置に安定させてから次をひく。
(Put the bow firmly on the A string before proceeding to the next notes.)

学習の仕方

基本的な練習を納得のいくまで繰り返しながら、毎日通してひく。

22

mf

A.....

3に2をつける
Join the second finger to the third finger.

(1)

0

Prepare the first finger beforehand.

あらかじめ1の指を準備する。



While playing the open E string, put the first finger at its proper place on the A string, and prepare it in advance so that the $\overline{1} \text{---} 4$ fingering may be fixed accurately. Always try to obtain exact pitches, aiming at still more improved and refined performance.

音程を正しくとり、よりいっそう洗練された演奏になるよう心がける。

E弦の開放を弾いている間に1の指をA弦に正しく位置し、 $\overline{1} \text{---} 4$ の指使いが正確に押えられるように、あらかじめ準備する。



Practice should always be done thoughtfully and with the greatest possible care.

訓練は常に細心の注意と合理的の上に行なわれなければならぬ。

I

**Point of Practice**

Practise each fundamental exercise twenty times every day, and as you get skilful, gradually increase the speed.

学習の仕方

それぞれの基本練習は毎日20回くらい繰り返して弾き、熟練するにしたがって速度を速くする。

This is how I usually study a piece of music myself. Daily repetition will make it seem easier and easier, and that means genuine ability is being developed. If you continue to practise every day even after you have learned to play fairly well, you will certainly gain substantial proficiency, which then will grow to be superior capability applicable to any piece of music.

私が学習するときはいつもこのようにやっています。毎日繰り返してやっている間にだんだんやさしく感じられてくるようになり、それが実力の育った証拠です。一応演奏できていてもなお毎日繰り返している間に、本当の能力が高められ、他の曲の場合においても応用できる、すぐれた能力へ育っていくわけです。

J

Point of Practice

While Joachim gave the above fingering to this passage, the second position, as shown below, was indicated by Karl Klingler, my old teacher. The merit of the latter might be that there is no positional unsteadiness in the first and the second beats of the third measure.

学習の仕方

上の譜の指使いはヨアヒムのものであるが、私の師事したカール・クリンクラーはセカンド・ポジションを示したので、参考に記しておく。3小節目の1、2拍のポジションの不安定感がないのが特徴といえるであろう。

クリングラーの指使い
(Klingler's fingering)

Play the second measure *p*, and study how to make obvious the contrast between *f* and *p*
Play accurately in pitch.

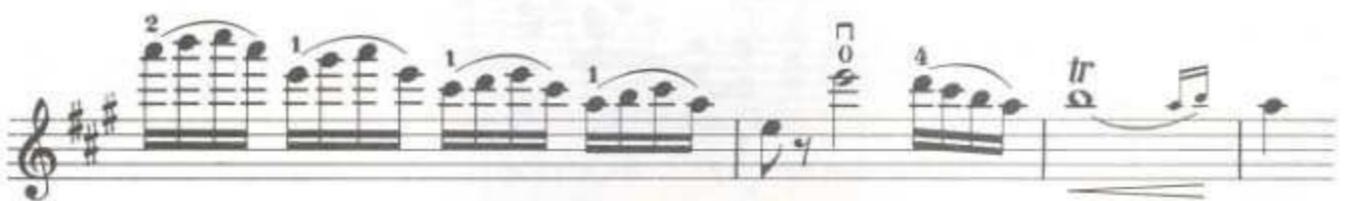
2小節目の最初の一音を*p*でひく練習を行ない、*f*と*p*のはっきりした差をつくる訓練を行なう。
音程を正しくすること。

Play slowly at first with accurate intonation, and then gradually increase speed.

おそらくでも正しい音程で弾きながら、しだいに速度をあげる。

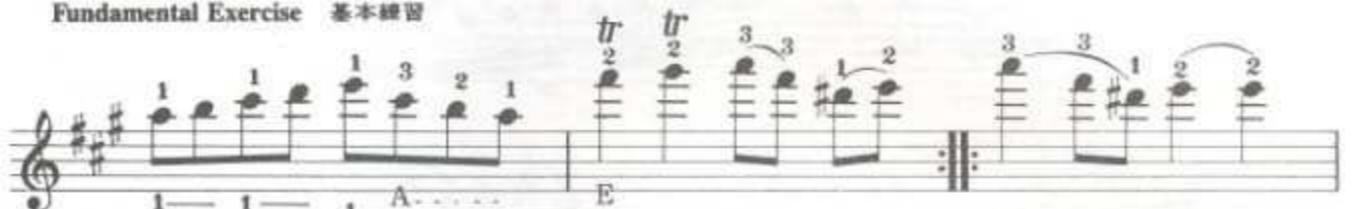


25



Point of Practice 学習の仕方

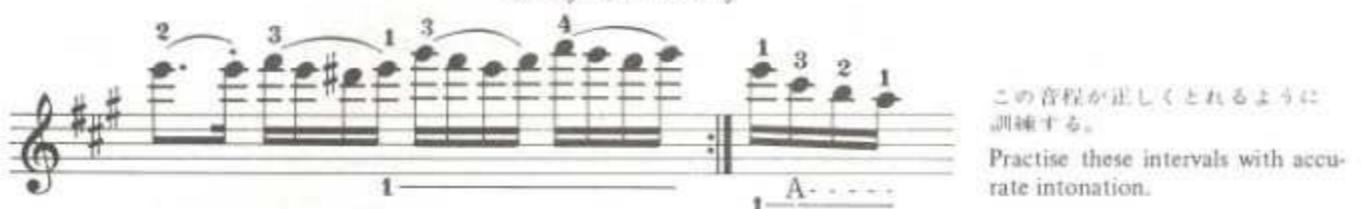
Fundamental Exercise 基本練習



音程を正確に。
Accurate intonation

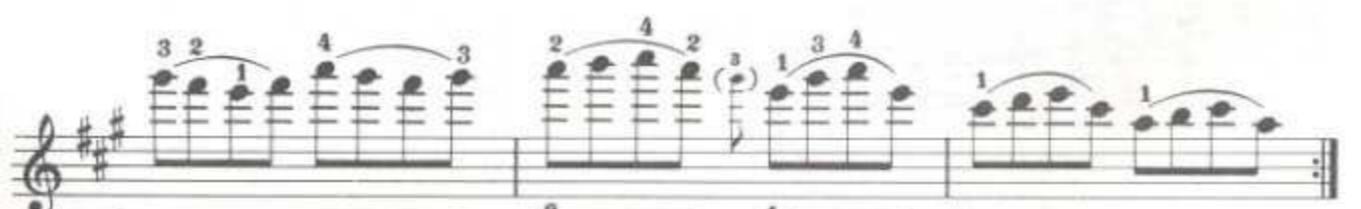
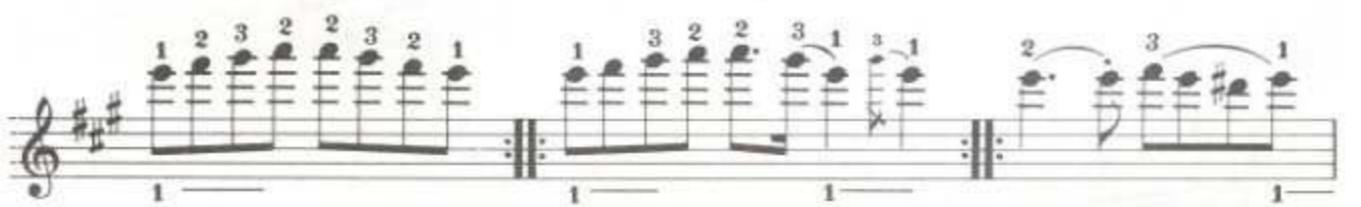


ゆっくり正確に。
Slowly and accurately



この音程が正しくとれるように
訓練する。

Practise these intervals with accurate intonation.



To secure correct pitch, place the first finger accurately
and then play the fourth, the third, the second and the
first fingers in this order.

音程を正しくとるために1の指を正確に押えて4321と
練習する。

Cadenza

カデンツ

Point of Practice 学習の仕方

Play slowly and accurately, making contrast between *f* and *p* ゆっくり正確にひき、*f*と*p*の差の練習を行なう。

1の指を離さない。
Do not raise the first finger.

CRES.C.

In order to obtain the exact pitch, the fourth finger should be played while the first finger is kept on the string.
Learn to place the fourth finger almost in advance.

音程を正しくとるために、1を押えたまま4を弾く練習。
4の指を先に押えるくらいに練習すること。

移弦の練習
Exercise for changing strings

ゆっくり音程の練習。
Play slowly with accurate pitch.

2に1の指をつける。
Keep the first finger close to the second finger.

$\frac{2}{3}$ で押える音を正確にすること。
The pitches of $\frac{2}{3}$ should be accurate.

洗練された音を出す練習。
Try to produce refined tone.

Count exactly, and play the slur with moderate bow.
拍子を正しくとり、スラーで弾くときは余裕をもって弾く。

トリルの基本練習——トリルを弾くまえに2, 3の指を迅速に押える。
Fundamental Trill Exercise: Place the second and the third fingers rapidly before playing the trill.

音程の練習
Exercise for Exact Intervals



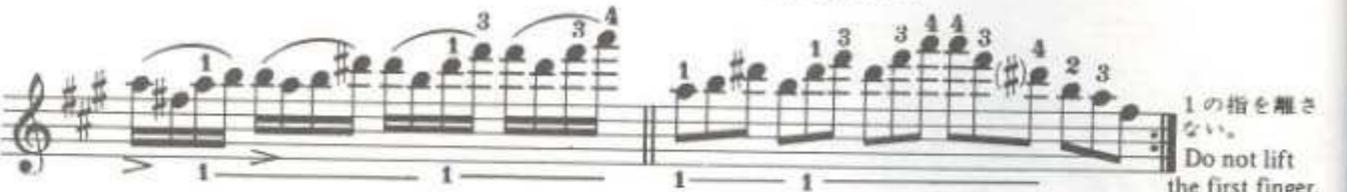
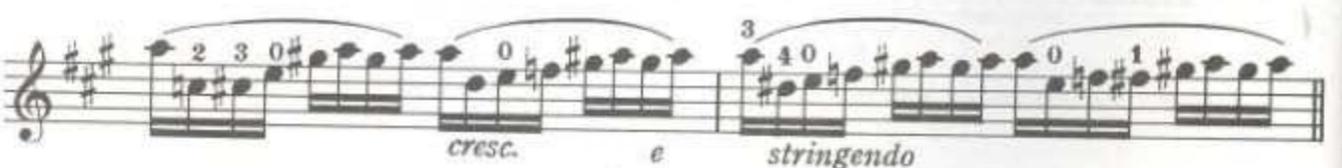
Learn to place fingers at the correct interval, and play slowly at first without slurring. After you have learned to play the slur, there shouldn't be the least unevenness.

最初にスラー無しでゆっくり練習し、指と音程の練習をする。拍子に乱れがあってはいけません。

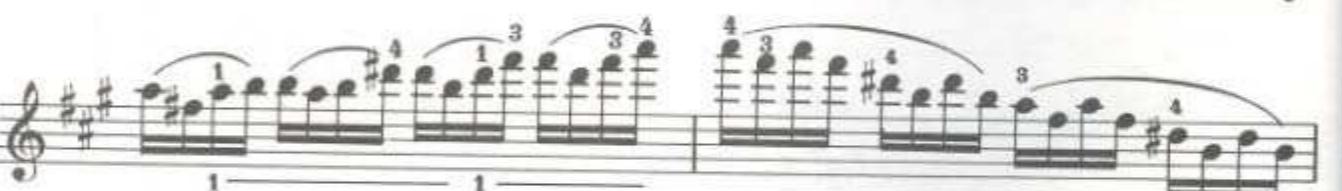


音程訓練
Exercise for
Correct Intervals

1, 2 の指をつける。
Keep the first and second fingers close together.



1 の指を離さない。
Do not lift
the first finger.



sfのアコードの練習
Practise the sf chord.



移弦の鮮明さを出す。
Change strings as clearly
as possible.



3 つに分れている弓の位置
を正確に。
Learn the exact positions of
these three stages in bowing.



sf

Practise the fundamental exercises every day, especially concentrating on such passages as you find difficult. First try to play accurately even in the slowest tempo according to your own ability at the moment, and then gradually accelerate till you get to the required speed.

Keep the third finger close to the second finger, and the fourth finger close to the third finger for an accurate interval.

basic的な訓練を毎日繰り返し、とくにむずかしいと感するところを重点的に行なう。速度は自分の能力に応じて、はじめはなるべくゆっくり正確に弾き、しだいに速度をあげ、必要な速さにまで達する。

rit. *lungo*

The fourth, the third and the second fingers are close together.

Make sure that the tone marked with \times is accurate in pitch.

The Second Movement

Adagio

第二樂章 アダージョ

A

Point of Practice 学習の仕方

2, 3 の指の準備
Prepare the second and the third fingers properly.

B

Point of Practice 学習の仕方

ヨアヒムの指使いです。3—3の移り方を美しくうたうように練習する。
This is Joachim's fingering. Try to make the 3-3 shift sing beautifully.

2の指に1の指をつける練習。
(2の指の位置を先に)
Keep the first finger close to the second finger.
(Place the second finger in advance.)

C

A.....

1— 1— 1— E----- 1— A-----



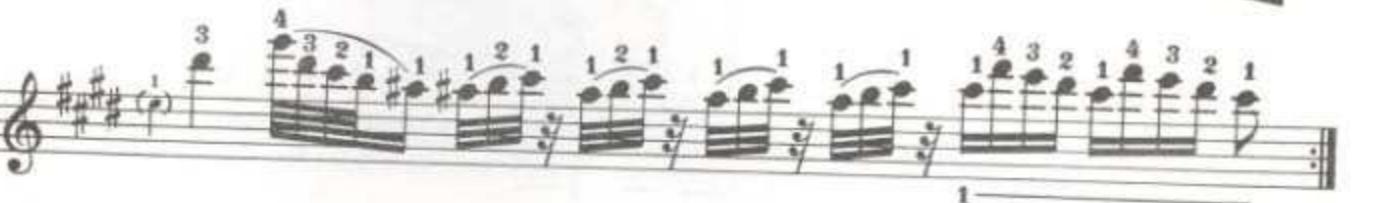
Before playing D \sharp make sure that the E's on the E string and the A string are a perfect unison.

D \sharp を弾くときには、E弦とA弦のEの正確な音を確かめてから。

2の指を3の指につける。
Keep the second finger close to the third finger.



Point of Practice 学習の仕方



32

E

cresc.

Point of Practice

学習の仕方

音程を正しくとる。2の指に1の指をつける。
Play with accurate pitch. Keep the first finger close to the second finger.

2の指に1の指をつける。
Keep the first finger close to the second finger.

3の指を押えたときに1の指を押える練習をする。
When you place the third finger, be sure to keep the first finger down.

上の指をつけて上下するときの音程の正しさを得る練習。
Learn to obtain accurate pitches in changing position with the first finger down.

The musical score consists of four staves of piano music. The first three staves are standard notation with treble clefs, while the fourth staff begins with a large square bracket labeled 'F' and continues with a bass clef. Fingerings are indicated above the notes, such as '1 1 1' and '3 1'. Dynamics include 'f', 'p', and 'mf'. The music includes various note heads, stems, and beams.

Point of Practice 学習の仕方

Fundamental Exercise 基本練習

This section contains four staves of piano music, labeled 'Fundamental Exercise' and '基本練習'. It features fingerings like '1 4', '3 1', and '4 3'. The music includes various note heads, stems, and beams, with dynamics like 'f' and 'p'.

Cadenza

カ テンツ

Point of Practice 学習の仕方

正確な移弦と音程の訓練
Play interval accurately.

A弦の1の指を押えたままD弦の4の指を正確に押える練習。
Place the fourth finger on the D string accurately, keeping the first finger on the A string.

はじめはゆっくり正確に音程をとる。
しだいに速く繰り返す。
First play slowly in correct pitch. Play over again gradually increasing speed.

3の指にD弦の4の指をつける。
Keep the fourth finger on the D string close to the third finger.

3, 4の指で押える音を正確にする。
Be sure to place the third and the fourth fingers accurately.

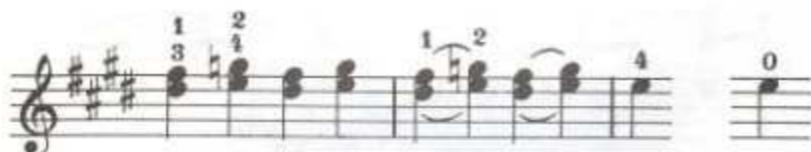
3の指を2の指につける。
Keep the third finger close to the second finger.

2, 3の指で押える音の正確さを練習する。
Be sure to make the pitches of the $\frac{2}{3}$ fingering accurate.

1, 3指とも半音の移動。
Simultaneous half-step progression with both the first and the third fingers.

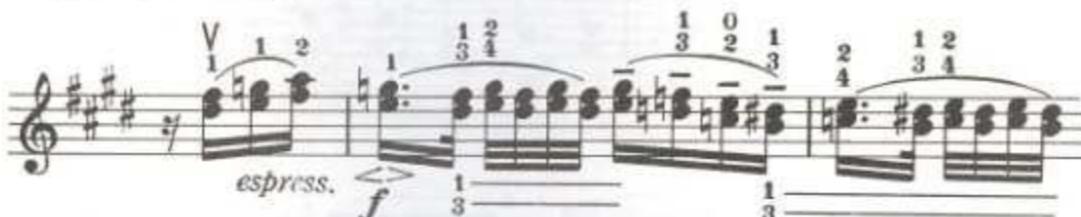
2, 4指とも全音の移動。
Whole-step ascending fingering by the second and the fourth fingers.

3の指が低くなりやすいので注意。
Be careful not to let the third finger play flat.



Make sure that the E tone on the A string and that of the open E string are exactly in the same pitch. Keep the second finger close to the first finger, and the fourth finger to the third finger.

A弦のEの音がE弦と同じであるように確かめる。
1の指に2の指を、3の指に4の指をつける練習。



Keep the $\frac{2}{4}$ fingers close to the $\frac{1}{3}$ fingers for correct intervals.
Practise without raising the first and the third fingers.

$\frac{1}{3}$ の指に $\frac{2}{4}$ の指をつけ、音程を正しくとる。1と3の指を押えたまままで行なう。



重音を正しく美しく弾くこと。
Try to play the double stops accurately and beautifully.



The above fingering is Joachim's indication. Also practise the alternative fingering given below. It will serve as a good exercise for playing without letting the fingers slide.

以上はヨアヒムの指使いです。終りの部分のもう1つの指づかいを示して置くので、この方も練習するように。指をずらすことなく弾く指づかいです。



3の指をDの1の指につける。
Keep the third finger close to the first finger on the D string.



Keep the three fingers close together, with the first and the second fingers down.

3本の指をつける。1, 2の指を押えたまま。
D弦の3の指によるフナ音の音を正確に。

Play the F# note on the D string accurately with the third finger.

B

C

練習A、B、Cを順に仕上げていくこと。

音程を確かめて、音程を正しく。
Be careful to make each interval exact.

Fundamental Exercise 基本練習

A..... E 1----- 1----- 2-----

Practice this exercise with accurate time and pitch. Play slowly at first according to your ability, and gradually add speed. Unreasonable acceleration will cause unevenness.

この練習では、拍子を正しく、音程を確実に練習します。速度は自分の能力に応じて、はじめはゆっくりひき、だんだん速く練習する。無理をすると乱れのもとになります。

in tempo

A..... E.....

Fundamental Exercise 基本練習

A..... E.....

小さいスラーを1つずつ弓を止めて練習。

For exercise, divide the legato slur into pairs of notes
and play each small slur with interrupted bow.

Practise very carefully, counting the four beats strictly,
until you can play the double-note trill perfectly.
Diligent daily practice will surely enable you to play
it well.

拍子を4つ正しくとって重音トリルができるまでていね
いに練習する。毎日繰り返している人は必ずできるよ
うになります。

拍子を4つとりながら行なうトリルの練習。
Practise these trills, counting four beats accurately.

The Third Movement

Rondo

第三樂章 ロンド

A

D.....

Point of Practice 学習の仕方

Fundamental Exercise 基本練習

D..... D.....

Do not lift the first finger. Move the first finger accurately to the fifth position.

1の指を離さない。第5ポジションへの1の指の正確な移動を練習する。

D.....

注意：最後の音が大きくならないように。

Note: Be careful not to let the last note sound too loud.

B

A.....

Point of Practice 学習の仕方

Fundamental Exercise 基本練習

2の指に1をつける。
Keep the first finger close to the second finger.

弓の元の方で。
Use the lower third of the bow.

A.....

A.....

正確なセカンド・ポジション
をとるように。
Fix the second position exactly.

この音の正しい音程を
確かめる。
Make sure that the pitch
is correct.

Fundamental Exercise 基本練習

C

Point of Practice

Direct your attention to *grazioso* performance in practising this passage, and aim at beautiful expression.

Consider for yourself whether the figure

should be played like

or otherwise, after actually listening to various excellent performances.

The above fingering is Klingler's indication, and the following is Joachim's. Either fingering will result in fine bowing, depending on how it is executed.

学習の仕方

grazioso (優美に) を学習の目標とし、美しい表現を練習する。

この音形を <> のように弾くか。
どのように演奏すべきかについては、いろいろ名演奏を聞き、自分でも考えてみてください。

上に記したのは使いは、クリンクラーの示したものであり、
下に記したのはヨアヒムのものです。弾き方によっては
そのいずれもよい使いであると思う。

弓の中央から弾きはじめて

を速い弓の動きで表現する練習。*grazioso*を忘れないように。

Start playing in the middle of the bow, and try to execute the ornament

with a swift motion. Keep in mind the indication *grazioso*.

D

p lusingando

Point of Practice

While this passage is not necessarily as difficult to play as it looks, there are very few pupils who play it beautifully and perfectly. The most important point in practice is to have sufficient drill on such passages if you are to attain the finest possible performance. Listen carefully to virtuosos' performances and try to realize how they achieve their exquisite niceties.

However hard you may practice every day, it would be impossible to become skilful in a month or so. This passage will provide a great deal of study material.

学習の仕方

楽譜どおりに弾くことはそれほどむずかしいことではない。しかしこれを美しく立派に弾く人は極めて少ない。名手達の演奏に注意し、いかに妙味を發揮して弾いているかに気づかなければならない。たとえ毎日練習しても短期間の訓練で立派になり得るわけがありません。この所は最も学習のために役にたつよい小節であると思う。

Fundamental Exercise 基本練習

The bowing indication at *lusingando* (p) is what Joachim designated. Try it.

We should always appreciate and carefully study what has been recommended by Joachim, a great musician of profound and varied attainments.

lusingando (p) のところの楽譜の下に示した弓はヨアヒムの示した弓です。試みてください。

極めて博学であり深い研究をなしたヨアヒムの示すところのものを深く味わい研究すべきです。

E

f

G

Point of Practice 学習の仕方

Fundamental Exercise 基本練習

G 線上の音階

Scale on the G string

Fundamental Exercise 基本練習

Pitches are likely to become inaccurate at the shift, for example, from the third position to the second. Strict training is required to obtain exact pitches.

学習の仕方

サード・ポジションからセカンド・ポジションへの移動など、音程が不正確になり易いところですから、訓練によって正確さを獲得すべきです。

2と1の指をつける。
Keep the second and first fingers close together.

Fundamental Exercise 基本練習



Point of Practice

Pierre Rode's Chromatic Fingering

Pierre Rode, noted for his violin concertos, was born in 1744 at Bordeaux, France and died in 1830 near Damazan. He was a pupil of Viotti and was a professor at the Paris Conservatoire. The excellent chromatic fingering he developed has now come to be accepted by many people.

Basically it is made up as follows:

(Ascending) 1 2 3 2 3 4 0
(Descending) 0 4 3 2 3 2 1 0

学習の仕方

ピエール・ロード (Pierre Rode) の Chromatic Fingeringについて。

バイオリン協奏曲でピエール・ロードの名前はよく人に知られている。彼は Viotti の弟子で1774年フランスのボルドーで生まれ、パリ音楽院の教授になり、1830年ダマゾンで没した大家である。彼の考案したすぐれた半音階の指使いは、現在多くの人々に用いられるようになってきた。

上行 1 2 3 2 3 4 0
下行 0 4 3 2 3 2 1 0 } を基本としたものである。

正確な音程へ熟練すること。
Practise until you can be sure of obtaining correct pitches.

The chromatic fingering is characterized by the clarity of each tone, which is produced without letting fingers slide, and which is as clear as if the chromatic scale were played on the piano keyboard.

半音階指使いの特長は、指をすらすことなく各音鮮明に、ちょうどピアノの鍵盤上で半音階を弾くように鮮かであること。

I

Point of Practice

The change of strings is so difficult here that many pupils become desperate or confused. To gain sufficient skill, it is particularly necessary to learn how to count correctly and to attain enough technique for changing strings.

Do the exercise every day carefully and repeatedly, and try to avoid unevenness.

学習の仕方

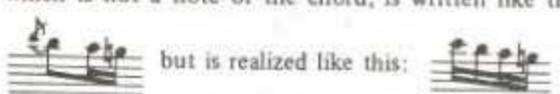
これは移弦のむずかしいところで、多くの生徒はここであせったり混乱したりする。易しそうでけっして易しくなく、十分熟練を要するところです。とくに拍子のとり方、移弦のうまさを自然する必要がある。
毎日ていねいに繰り返し練習し、乱れをなくすように。

J

Point of Practice

学習の仕方

As usual in the old notation, the first note of this figure, which is not a note of the chord, is written like this:



Since Mozart himself did not clearly differentiate this point in his notation, later performers seem to have interpreted this notation according to their idea of how it might have been executed in Mozart's days. Joachim, too, indicated two alternatives;

古典の書法として、このはじめの音は和声外の音から始まる場合に記され、 と演奏されます。

モーツアルト自身がこの点をあまり明確に区別して記していないかったために、後から演奏者たちが、実際に演奏されたであろうものを想像して、いろいろ区分して弾いているのではないかと考えられます。
ヨアヒムもこの点について2つを示している。

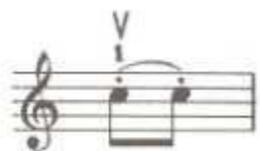
The notation chosen here is what has been widely adopted among performers.

ここには、今日多くの演奏家が弾いている方法を採り上げた。

K

Point of Practice

学習の仕方



ここで左手の形をととのえ、2と3の指を迅速に動かす
トリルの準備練習をする。

Fix the posture of the left hand, and move the second
and the third fingers rapidly in preparation for playing
the trill.



A musical example in G major (one sharp) with a tempo of 120 BPM. It consists of two measures of eighth-note pairs. The first measure starts with a single note followed by a pair of eighth notes. The second measure starts with a pair of eighth notes followed by a single note. The first note of each measure is marked with a vertical bar above it. The first measure has a dynamic marking of **fp** (fortississimo-pianississimo).

A musical example in G major (one sharp) with a tempo of 120 BPM. It consists of two measures of eighth-note pairs. The first measure starts with a single note followed by a pair of eighth notes. The second measure starts with a pair of eighth notes followed by a single note. The first note of each measure is marked with a vertical bar above it. The first measure has a dynamic marking of **fp** (fortississimo-pianississimo). Fingerings are indicated: 1 for the first note of the first measure, 2 for the first note of the second measure, 3 for the second note of the first measure, and 4 for the second note of the second measure. The second measure ends with a repeat sign.

はじめはゆ
っくり弾く。
Play slowly
at first.

A musical example in G major (one sharp) with a tempo of 120 BPM. It consists of two measures of eighth-note pairs. The first measure starts with a single note followed by a pair of eighth notes. The second measure starts with a pair of eighth notes followed by a single note. The first note of each measure is marked with a vertical bar above it. The first measure has a dynamic marking of **fp** (fortississimo-pianississimo). Fingerings are indicated: 1 for the first note of the first measure, 2 for the first note of the second measure, 3 for the second note of the first measure, and 4 for the second note of the second measure.

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L

A musical example in G major (one sharp) with a tempo of 120 BPM. It consists of two measures of eighth-note pairs. The first measure starts with a single note followed by a pair of eighth notes. The second measure starts with a pair of eighth notes followed by a single note. The first note of each measure is marked with a vertical bar above it. The first measure has a dynamic marking of **G**.

A musical example in G major (one sharp) with a tempo of 120 BPM. It consists of two measures of eighth-note pairs. The first measure starts with a single note followed by a pair of eighth notes. The second measure starts with a pair of eighth notes followed by a single note. The first note of each measure is marked with a vertical bar above it. The first measure has a dynamic marking of **G**. Fingerings are indicated: 1 for the first note of the first measure, 2 for the first note of the second measure, 3 for the second note of the first measure, and 4 for the second note of the second measure. The second measure ends with a dynamic marking of **rit.** (ritardando).

Point of Practice

学習の仕方

A musical example in G major (one sharp) with a tempo of 120 BPM. It consists of two measures of eighth-note pairs. The first measure starts with a single note followed by a pair of eighth notes. The second measure starts with a pair of eighth notes followed by a single note. The first note of each measure is marked with a vertical bar above it. The first measure has a dynamic marking of **G**. Fingerings are indicated: 1 for the first note of the first measure, 2 for the first note of the second measure, 3 for the second note of the first measure, and 4 for the second note of the second measure. The second measure ends with a dynamic marking of **sul** (sul ponte).

A musical example in G major (one sharp) with a tempo of 120 BPM. It consists of two measures of eighth-note pairs. The first measure starts with a single note followed by a pair of eighth notes. The second measure starts with a pair of eighth notes followed by a single note. The first note of each measure is marked with a vertical bar above it. The first measure has a dynamic marking of **G**. Fingerings are indicated: 1 for the first note of the first measure, 2 for the first note of the second measure, 3 for the second note of the first measure, and 4 for the second note of the second measure. The second measure ends with a dynamic marking of **sul** (sul ponte).

M Cadenza 45

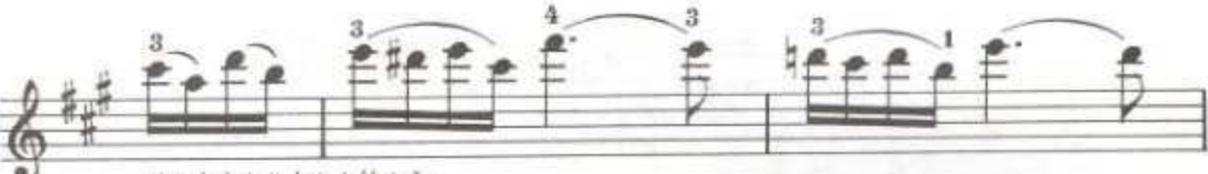
Point of Practice 学習の仕方

音程を正確にする訓練。
Play intervals accurately.

Do not proceed to practising the cadenza before you have enough drill in these figures.

First practise without playing the trills, then add them when you have gained sufficient skill.

これを十分訓練した後にカデンツの練習に入ってください。最初はトライルなしで練習し、熟練したうえでトライルを加える。

N

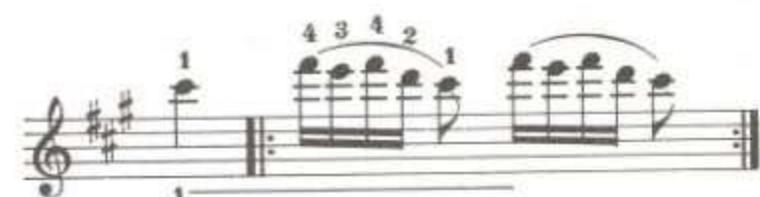
弓の中央より上から始める。
Start bowing in the upper part of the bow.

O

Point of Practice 学習の仕方



4と2の指に注意し、第5ポジションへの正確な移行を訓練。
Shift accurately to the fifth position giving care especially to the fourth and second fingers.



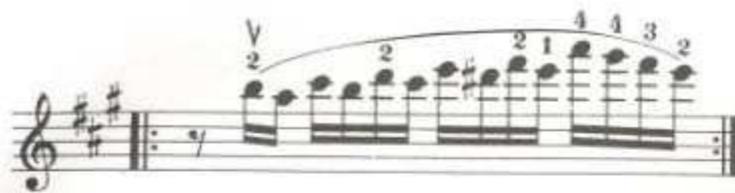
4と2の指の熟練、とくに3の指を訓練。
Try to make the fourth and second fingers skilled, and train the third finger properly.

P

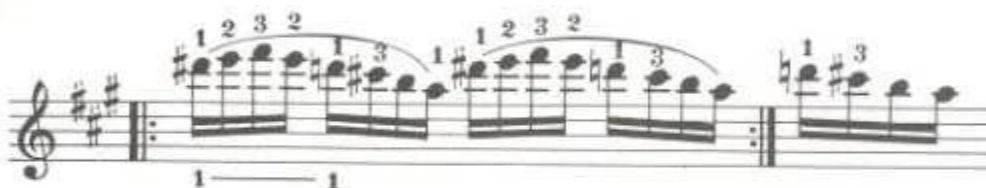
Point of Practice 学習の仕方

Fundamental Exercise
基本練習

Concentrate on gaining accurate pitches. 正確な音程を得る練習。



拍子を正しくとり、繰り返し練習で弾けるようにならう。
Counting accurately, practise this figure until you can repeat it fluently.

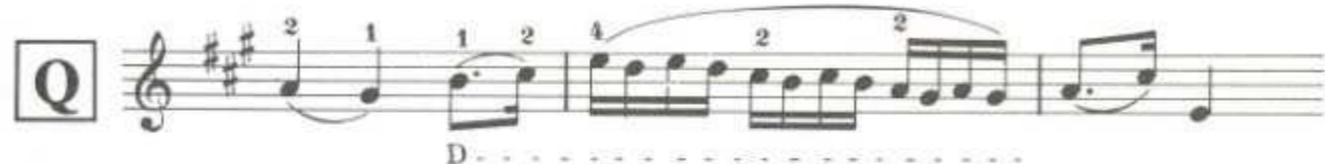


Train the first and third fingers for correct pitches, and each finger for accurate shift.

1と3の指の音程と指の移動の練習。

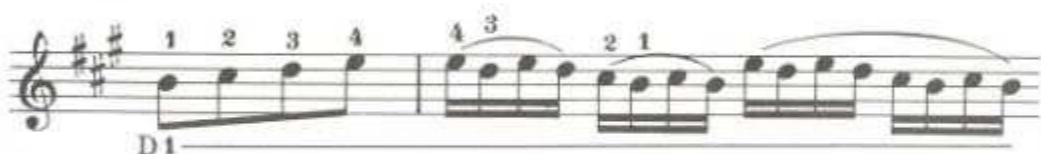


dim. *rit.*



D - - - - - - - - - -

Point of Practice 学習の仕方



In playing , pitches often become inaccurate and the rhythm easily becomes uneven. Since the reason is insufficient practice on the D string, pupils need to do these exercises repeatedly every day.

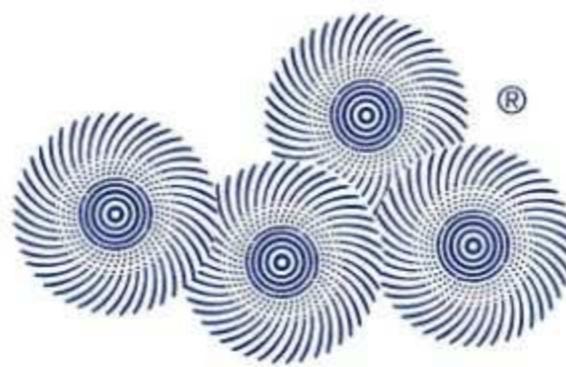
音程が不正確になりやすく拍子がそろいにくい。D弦で弾くためであり、D弦上の練習不足のためであるので毎日繰り返す必要がある。



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VIOLIN PART VOLUME 10



Suzuki® Violin School

VIOLIN PART

VOLUME 10



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Concerto in D Major

5

コンチェルト
二長調

Wolfgang Amadeus Mozart
Joachim - Suzuki

Allegro ($\text{J} = 120 - 144$)

Tutti

6

10

14

18

22

26

31

35

38

42 **A** Solo *f* (p)

46

49

52 **B**

55

60

63

66 **C** (mf) ²

69

72 **D** (legg.) (mf) ³ (espr.) ⁴ ⁰ ⁴

75

77

77

(*p*) (f)

V

E

V *n*

F

G (*brillante*)

V

(*p*)

Tutti

cresc.

p

Solo

115. 

151

151

155 *p* (mf)

159 *tr*

162 *mf*

165 J (legg.)

167 *tr*

169 *f* (p) *tr*

173 K

175 *tr* (f) *tr* *p*

181 IV *p* *tr*

185 II *p* *tr*

189 V *tr* *mf*

192 L V
 (brillante) A.....

196 V 4 3
 (p)

199 tr 0 2 4 3 0
 (—) #

202 0 4 1 (—)
 (—)

204 CRES.
 1 3 1 3 1 1 1 1

207 Tutti

211 Solo Cadenza
 1 2 3 1 2 3 1 2 dim.

215 p delicatamente expr.

219 calando in tempo

222

225 p scherzando

228

228

cresc. *brillante*

231

234

cresc. - -

237

poco *poco* *ed* *allarg.*

239 *in tempo*

243 *brillante*

246

p

249

cresc.

252 *f con fuoco*

256 *Tutti*

260 *p*

Andante cantabile ($\text{♩} = 52 - 63$)

Tutti

6

9

14

18

22

26

30

33

36

Solo

(A.....)

sfp

(3 2 2 3)

(espr.)

(1)

A

IV

(1)

dolce

V

2

3

0 4

V

3

0

V

4

5

2 1

V

3

40 1 4 B 2 3 V IV

Cadenza

76

Rondeau
Andante grazioso ($\text{♩}=\text{ca. } 63$)



Solo

f

p

Tutti

Allegro ma non troppo ($\text{♩}=\text{ca. } 100$)

51

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

Andante grazioso

Tutti

Solo

Allegro ma non troppo

fp

fp

97

124 Andante grazioso ($\text{d} = \text{ca. } 60$)

129

134 D

140

148

(legg.)

(—)

(—) (mf)

Andante grazioso

Allegro ma non troppo

(f)

(mf)

203

The First Movement

Allegro

第一楽章

アレグロ

A

Point of Practice 学習の仕方

Shape the left hand properly (see **B** of the Third Movement), and use the bow a little distance from the frog, always keeping the right elbow moving correctly.

It is important to obtain beautiful sound not only in the contrasting **f** and **p** parts but also in bringing out the theme.

I would like to suggest to those who cannot play a trill correctly, that if the first finger is held down unconsciously, the second and third fingers will not move quickly enough. It is out of the question to try to play a trill with the first finger fixed firmly on the string. For the purpose of practice, raise the first finger and then place the second and third fingers on the string before starting to play the trill. This practice is also very effective for a trill starting with the second finger.

左手の正しい形に注意。弓の元の少し上方で弾き、正確なひじの動きを忘れてはならない。(第3楽章Bを参照)

fのところと**p**のところの美しいコントラストを表現する練習。工夫が大切で、また主題を力強く美しい音にする練習が必要。

トリルのうまくできない人のために私の経験を記して置こう。気がつかぬままに1の指を押えたままでトリルするのは、2、3の指の動きをにおらせる。ましてや1の指を強く押えたままでトリルを弾こうとしてもできない。ここは弾く前に1の指を離して2、3の指を押え、トリルをするように練習をしてみてください。2の指から音を出す場合でもこの練習は鮮かなトリルをつくるよい方法です。

指の準備



Point of Practice 学習の仕方

In the beginning, practice at about half speed.

最初は倍くらいテンポをおそく練習をはじめること。

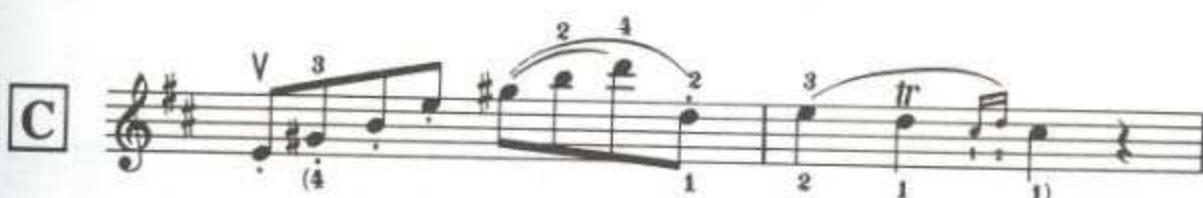


指の準備（準備とともに1の指をはなす）

Prepare the fingers and immediately raise
the first finger.

Somewhat advanced pupils, beginning to play up to speed are likely to fluctuate in tempo and in pitch. This means that there has been insufficient practice and still more careful study is necessary.

少し熟練して本來のテンポで弾きはじめるとき、多くの人の欠点として、拍子がせき込みがちになってくることと、音程が不正確になりやすいことです。この2つのことをマスターできないかぎりまだ練習不足ですから、よく注意して学習すること。



Point of Practice

Start bowing with the upper part of the bow.
The fingering given above the score is Joachim's indication, and the fingering below is that based on my own practice. Whichever fingering is adopted must be practiced carefully.

Shifting Exercises for Second and Third Positions.

学習の仕方

弓の上部で弾きはじめる。

音符の上に記した指づかいはヨアヒムの示したもので、五線の下の指づかいは私が試みている指づかいです。熟練すればいずれでもよいかと思う。

3 および 2 ポジションの移り方の訓練。



D

Point of Practice

Even if pupils have learned the notes, they should remember that, without good tone and rhythm they cannot claim to be able to play. With this in mind, they should listen carefully to all aspects of virtuosos' performances.

The sixteenth notes should be played evenly and with beautiful tone. Most pupils are inclined to play too fast.

学習の仕方

音符が一応弾けるようになっても、音の表現が静かで、テンポがしっかりとしないうちはまだ弾けないのだということを忘れてはならない。このことをいつも自分に言いきかせ、名人達の演奏を部分的によく観察して聞く必要がある。

このところはテンポを正しく、16分音符が美しく響く鳴ることが必要です。多くの人ははやくなりがちに弾いています。

Raise the first finger.



この場合はビブラートするために1の指を離して弾くこと。左手の形を正しくしたもの。指はなるべく よりも の方向で押える。

For the purpose of vibrato, play this note with the first finger raised. Shape the left hand correctly. The left hand fingers should be placed on the string like this: rather than like this:

美しいビブラートとトリルの訓練を正しいテンポで試みる。
Try to play vibrato and trill beautifully at the correct tempo.

テンポを正しく弾く練習。
Keep the tempo steady.

音符の下の指づかいは私の試みている指づかいです。
The fingering shown below the notes is based on my own practice.

E

Point of Practice 学習の仕方



この2箇所のテンポが速すぎて乱れる人が多い。落ち着いて弾けるように熟練すること。G線の1の指を離さないように。
Many pupils play these pairs of notes too fast to keep the tempo steady.
Learn to play them without haste.
Do not raise the first finger off the G-string.

F

Point of Practice

Practice for smooth change of strings with beautiful tone and good intonation by using the upper third of the bow.

学習の仕方

弓の上部を使い、弓巾せまくはっきりとした音で、鮮かな移弦の練習と美しい表現の練習をすること。

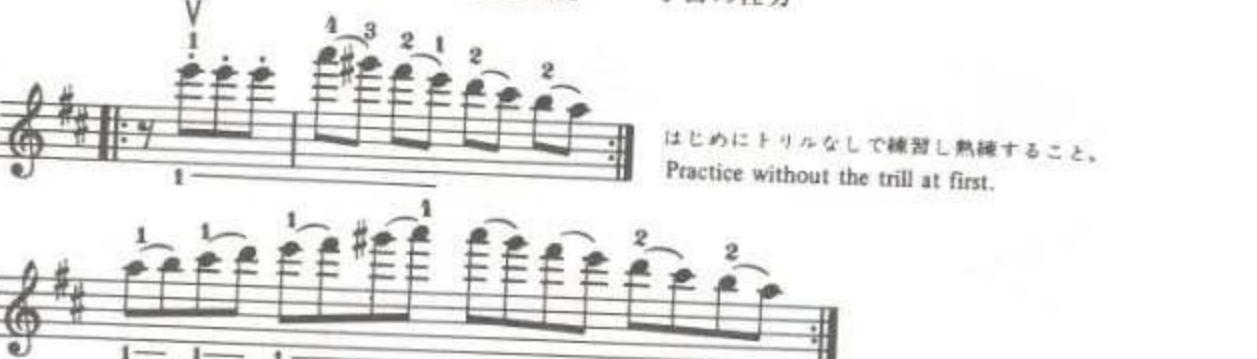
G 

brillante

Point of Practice 学習の仕方



はじめにトリルなしで練習し熟練すること。
Practice without the trill at first.



Continue to practice until both the ascending and descending notes are performed accurately. Keep the descending notes steady.

上行と下行が正しく弾けるまで訓練する必要がある。一般に下行が不安定になりやすい。

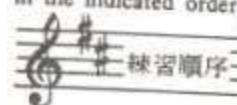


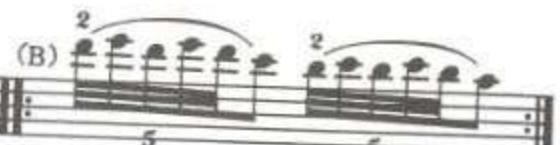
4, 3 の指の正確な音程がとれるようになること。
Learn to get the exact interval between the fourth and third fingers.



事前に2, 3の指の準備の練習をする。
Before practicing, silently prepare the second and third fingers.

Practice the following
in the indicated order.

(A) 

(B) 

Fine performance can never be expected unless constant training is continued every day for at least a month. Do not forget that virtuosos' brilliant performances are the result of many years' persevering efforts.

Pattern of Practice.



Place the second and third fingers together on the string without using the bow, and test the pitch of each note. If all pitches are found to be accurate in five successive trials, correct intonation can be expected. Then try to play the actual trill.

少なくとも1か月くらい毎日忘れずに訓練しなければ鮮かな演奏はできないでしょう。名人達の鮮かな演奏は長い間の努力によって生れていることを忘れてはならない。



試みに弓を使わないで2, 3の指を瞬間に押えそれぞれの音の音程を調べてごらんなさい。5回とも正確だったらトリルが正確にできるでしょう。それからトリルをやってみてください。

After the above practice, proceed to the following exercise.

以上のような練習を経て次のように練習を試みるのがよいでしょう



Continue to practice until you achieve exact pitches instantaneously with the first, second and third fingers. In moving the fingers, concentrate on the second finger and fix the first finger according to the position of the second finger.

1, 2, 3の指を瞬間に押えて正しい音程であるように訓練する。感覚は2の指を中心位置として移し、1の指は2の指にしたがって位置をつくる。



H

Point of Practice

Make the aim of practice here to fix the second position steadily, to change strings accurately and to produce refined sound in the *p* passages.

学習の仕方

第2ポジションの確実性をやしなうことと移弦の訓練、および*p*のときの音形の美しさを訓練することの2つを目指すべきである。

四度を正確にひくこと。
Try to play the fourths accurately.

I

弓の練習
Exercise for Bowing.

Point of Practice 学習の仕方

Practice the notes exactly as they are printed, to attain perfect accuracy in playing each note so that the whole passage is executed correctly however often it may be repeated.

音符のとおりひき、1音づつ立派に熟練した上、正しく何回でもひけるように試みること。

Practice without the trill at first.

最初トライルなしで正しく弾けるように。

この3の指の準備がおそらくいちからであるから、Dを弾いた瞬間に3の指を準備する練習を行なう。この訓練ができるればトライルができる第一歩に入る。
Train the third finger to be prepared the moment D is played. This practice is the first step in playing trills.

Exercise for Accurate Tempo.

正しいテンポを守る練習。

Pupils are apt to hurry and accordingly find difficulty in playing. It would be easier by far to play strictly at the correct tempo.

一般にテンポがはやくなりやすく、そのためにはいっそうむずかしくなる。正しいテンポを守ればはるかに弾きやすくなります。



Point of Practice

学習の仕方

Keep the second finger close to the third finger.

Point of Practice

学習の仕方

Fundamental Exercise



このトリルへの移り方がなかなかむずかしい。Gの2の指のあと瞬間に2、3のトリルの指の準備をする練習をしなければいけません。そのためには次の練習をすすめます。

It is rather difficult to go into this trill. Sufficient practice is necessary to prepare the second and third fingers for the trill, immediately after playing G with the second finger. The following exercise is recommended for this purpose:

はじめゆっくり Play slowly in the beginning.

Point of Practice

学習の仕方



この練習が正しく弾けなければいけません。どのポジションでも美しくそろうようになってからトリルの練習にすすんでください。

練習をしていく上の参考。

ポジションを移ったときのトリルがきれいにできないのは、多くの場合、まずポジションを移る手の速さが定まらないということ、それから左手の形が移る以前の形と変わってしまうという2つの欠点が原因です。このような比較的やさしい譜で、鮮かさ、美しさを学んではいいと思います。

It is important to be able to play this exercise correctly. Do not proceed to the trill exercise before beautiful sound is achieved in every position.

Practical advice for this exercise:

Imperfect trills after a position change are often due to two causes: the hand doesn't shift positions quickly enough; and the left hand is not shaped properly when the position change is made. Relatively easy exercises such as the above example would be helpful in attaining brilliant and beautiful expression.



Cadenza

カデンツ

Point of Practice 学習の仕方

Fundamental Exercise
基本練習

Pay special attention to the shape of the left hand and fingers at the position shift. (See B of the Third Movement.)

ポジションを移るときに左手の形、指の形に注意。(第3楽章Bを参照のこと)

Exercise for the Fourth Finger and Shape of the Left Hand. (The first finger should be raised.)

4の指と左手の形の訓練。(1の指を離す)

この2の指で押えた音Dが開放弦にひびいて鳴るようにし、その余韻が次の音を彈くまではほしい。

The second finger should place D where the open string resonates so that the sound continues until the next note is played.

dim. - - - p

delicatamente

To make the intervals accurate, practice slowly at first, omitting the slurs.

音程を正しくするためにはじめはスラーをとってゆっくり練習すること。

espressivo

1 4 3 1 4 3

Try to produce beautiful legato sound with accurate intervals.

レガートで美しく、音程がそろうように。



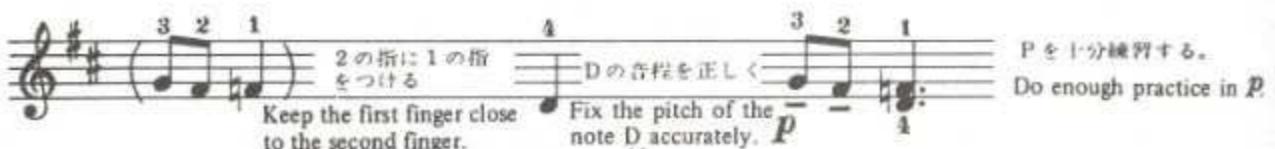
余韻が美しく鳴るように訓練。
Make the tones vibrate beautifully.



速くひきがちなので、滑らかに本来のテンポで弾くことができるよう注意。
Be careful about the tempo, which is likely to get too fast, and try to play smoothly in tempo.



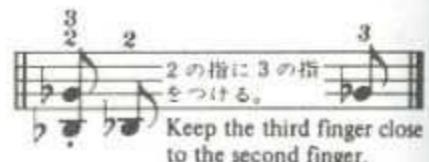
静かに
Softly.
 $\frac{1}{4}$ (3 2 4)



Pを十分練習する。
Do enough practice in p.



美しく歌うように。
Play beautifully as if singing.



2の指に3の指をつける。
Keep the third finger close to the second finger.



第1ポジションから第5ポジションへの敏速な移動と安定性を訓練し獲得することが必要です。このとき第5ポジションの左手の形を正しくするように。(第3楽章図参照)



このポジション移動のとき1の指が2の指についているかどうかを見るように。これは上行、下行とも同じことです。



上行: BからCへ上行する前に1の指が2の指についているかどうかを調べる。

Ascending: Before ascending from B to C, make sure that the first finger is close to the second finger.



下行: G#へ下行の際、1の指に2の指がついているかどうか調べる。

Descending: When descending to G#, make sure that the second finger is close to the first finger.

p scherzando

4度を正しく練習すること。
Practice the fourth accurately.

Fix the intonation of the fourth accurately.

四度の音程を正しく。 基本

この音を正しく
Play this note accurately.

cresc.

1の指は2の指をつける
Keep the second finger close to the first finger.



1の指を正しく
Place the first finger correctly.

指の正しい位置の練習と1の指をつけたままの訓練。
Exercise for Correct Placement of Fingers without Raising the First Finger.

1の指に2の指をつける
Keep the second finger close to the first finger.

Practice the following with the left hand shaped correctly. 左手の形を正しくし、そのまま弾く練習。

五度 Fifth

五度 Fifth

五度 Fifth

基本：押えた指を離さないように。

Do not raise the finger.

五度

Fifth



五度

Fifth



(※押えている3の指へ2の指をつける)

(※Keep the second finger close to the third finger.)



くり返し練習し確実な音程を得ること。
Continue practice until intervals are accurate.



Musical score for piano, page 34, featuring six staves of music. The first two staves show a melodic line with dynamic markings p and v . The third staff contains fingerings (1, 2, 3) and Japanese text: "2の指に1の指をつける" (Keep the first finger close to the second finger) and "3の指に2の指をつける" (Keep the second finger close to the third finger). The fourth staff includes a trill symbol (tr) and a grace note. The fifth staff is labeled "Fundamental Exercise" and "基本練習". The sixth staff is also labeled "Fundamental Exercise" and "基本練習".

Fundamental Exercise

基本練習

tr

2の指に1の指をつける
Keep the first finger close to the second finger.

3の指に2の指をつける
Keep the second finger close to the third finger.

v

tr

Fundamental Exercise

基本練習

v

tr

Fundamental Exercise

基本練習

The Second Movement

Andante Cantabile

第二樂章
アンダンテ カンタービレ

A

Point of Practice 学習の仕方

左手の指の形が丸くそして弦に対し直角に近いくらいに押える。

Curve the third finger and place it almost at a right angle to the string.

Study and improve the shape of the left hand. (See [B] of the Third Movement.)

左手の形の研究と矯正を行なう。(第3楽章参照)

B

Point of Practice 学習の仕方

sfp は、sf(スフォルツァンド(特に強く))の後すぐpで弾くという意味です。sfの音の強さはその曲の感覚をよく考えて適切に弾くべきです。

sfp means that *p* must be played immediately after *sf* (sforzando; especially with force). The degree of *sf* should be determined according to the character of the passage.



Point of Practice

Play this passage as expressively as you can. Compare your performance with those of virtuosos and study their tempo as well as their beautiful sound and vibrato. One of the surest ways to improve is to study excellent performances, comparing them with your own performance in four aspects: tempo, tone, pitch and vibrato. By constantly studying virtuosos' recordings, comparing them with your own performance in these four points, you will come to realize after what careful study they attained their accuracy and beauty. I expect pupils to understand step by step their execution, such as handling of the bow, speed of bowing and action of the right elbow.

学習の仕方

この美しいメロディーをどれだけ美しい音とテンポで弾けるかを試してください。テンポ、音の美しさ、ビブラートの美しさの研究など、名人達の演奏を聞いて自分と比較してみてください。常に優れたものと自分とを、テンポ、音色、音程、ビブラートの4つの点に分けて比較して研究するのが上達の1つの道です。すぐれたレコードをこのように部分的に比較して聞いているうちに、名人達がどのように細心な研究をして、正しく美しく弾いているかを知るようになるでしょう。また、彼らの弓の扱かい方、スピードの具合、右ひじの運びなどまで、その奏法をだんだんに感じようになってください。

この2オクターブの音を正しくひく。
Play this two-octave interval accurately.

D

Point of Practice 学習の仕方

(弦) D - A - D - E (2の指に3の指をつける)
Strings: D-A-D-E (Keep the third finger close to the second finger.)

音程を正確にするために練習
Exercise for Correct Intervals.

E

Point of Practice

Note: 1) Pupils are apt to press the bow too firmly on the string when they play the notes in higher positions on the G string. Enough care must be taken so that the bow is used on the string in the same way as if tuning on the open string. Many pupils usually produce excellent sound in tuning, and they should apply the same control of the bow and sound to all the notes they play.

Note: 2) Left hand fingers should be rounded on the fingerboard, almost at a right angle to the string. The relation of the string and the finger should be rather than , and in higher positions the angle must be .

学習の仕方

注意:(1)G弦の高いポジションの音を弾くとき、一般的に弾く弓で弦を押さえすぎます。十分注意して開放弦で調弦するときの弓と同じように弦を鳴らすべきです。調子を合わせるとき多くの人が実に上手に弦を鳴らしております。そのときの弓の加減、弦の鳴り方をそのままにすべての音の鳴り方に用いることが必要です。

(2)左手の指の形が指板の上で、まるく、指の方向がなるべく弦に向って直角に近づくくらいに心がけるべきです。よりもの方がよく、高いポジションのときはさらにとなる。

Be careful about the shape of the left hand while practicing. (See **B** of the Third Movement.)

左手の形に注意し練習すること。(第3楽章図を参照)

Cadenza

カデンツ

Point of Practice 演習の仕方

p *ff* *espressivo*

2, 4 の指に 1, 3 の指をつける。
(Keep the first and the third fingers close to the second and fourth fingers.)

音程を正確にする
The intervals must be made accurate.

を押えたとき同時に左手指の形を熟練する。
When the fingers are placed for these notes, also try to improve the shape of the left hand.

1 を押える訓練をする。
Learn to place the finger properly for this note.

できるだけ練習をおこたらないように。
Continue to practice till you can play well.

半音 半音

くり返し練習する。
Practice repeatedly.

(1) 半音 半音 (1) 半音 半音

V 0 1 2 3 V 2 3 2 3 4 4 4 4 f

0 1 2 2 0 2 1 3

mf calando in tempo

3 1 4 1 1 0 2 1 Note: Practice double stops slowly with accurate intervals. Play with short bowing and do not press the string with the bow.

3 2 0 1 2 0 3 1 dolce

(4) (Fixing of the first finger for G# is made easier by keeping the third finger on the string.) 3の指を離さないようにすればG#の1の指が正確につかみやすい。

3 ritenuto f 弦を押さないよう。 Do not press down on the string.

G 3 2 2 1 2 1 2 3 3 2 2 1 2 1 2 3 Form the correct shape of the left hand fingers, and try to produce beautiful sound without pressing down on the string.

3 2 3 2 1 2 3 tr 2 3 2 3 0 V 1 1

(1) 3 4 4 4 4 4 1

40

V

2, 3, 4の指を順次つける。次の1, 2, 3の指も同じ。
Join the second, third and fourth fingers one after the other. Do the same with the first, second and third fingers in the following figure.

(2 2 3 0)

この1の指を離さないようとする訓練が必要。
It is necessary to learn not to raise the first finger.

1の指を離さないことがここで効果を示す。
This can be played effectively by not raising the first finger.

速くならないようテンポを正しく練習。
Practice at the proper tempo without getting too fast.

(A) 1

静かなトリンから始める練習をする。
Start the trill softly.

トリンを強いアクセントで大きな音からはじめるとDの音を弾いたとき貧弱な感じとなる。
ヨアヒムは次のように指示しています。
If the trill is begun with a big sound and strong accent, the note D will sound weak when it is played. Joachim's indication is as follows:

tr in tempo

アコードの弾き方はこのようにします。
The chord should be played like this:

この部分もクレシエンドのトリンに注意。これもヨアヒムの指示です。
Be careful about the crescendo in the trill. This is also Joachim's indication.

F

pp

restez (そのポジションのまま)
Keep the same position.

Point of Practice 学習の仕方

1 1 4 1 4 1 4 1 2 3 1 1 2 3 1 1 1

G... D... A... G D

このD弦の1の指の位置を正確に。
Place the first finger accurately on the D string.

The Third Movement

第三樂章

A

Point of Practice 学習の仕方

This solo part must be studied very carefully with beautiful and cheerful expression in mind. Start playing with the middle part of the bow.

このソロの部分は、美しくかつ軽快な表現を十分に研究しなければならない。弓の中央あたりから弾きはじめるのがよいと思う。

Play each of these notes lightly and try to express the contrast between the delicate legato and staccato.

この1つずつの音を美しく軽快な音で弾き、デリケートなレガートと美しいスタッカートとのコントラストを出すようにしてほしい。

Staccato in Allegro ma non troppo and staccato in Andante grazioso are so different in character that they must be made clearly contrasted in tone color.

アレグロ マ ノン トロッポのときのスタッカートとアンダンテ グラツィオーソのときのスタッカートはその性質が違うので音色などに変化をつけなければならぬ。

弓の下書きあたりから弾きはじめる。

Start playing with the lower third of the bow.

要熟練

Adequate practice is necessary.

Practice this eighth note with short bowing, using the middle part of the bow.

この8分音符は引させなく、弓の中央で練習して確実にすること。



またはスラーをつける。
or with a slur.

Point of Practice 学習の仕方



Note: When the first finger is shifted from the third position to the fifth, pay attention to the shape of the left hand. If the angle of the little finger to the fingerboard is not like this: but like this: , it means that the correct position is not secured yet.

A wrong shape of the left hand will prevent the fingers from moving freely. Training of the left hand for the correct shape should be considered of prime importance.

注意：1の指が第3ポジションから第5ポジションへ移ったときの左手の形に注意してください。小指が指板に對してのような角度ではなくの形にならなければ正しい形ではなく。正しいポジションの位置にならないのです。

左手の形が悪い人は、指の動きが悪く、思うように弾けません。左手の形の矯正をまず第一とすべきです。



Those who play this figure faster than the correct tempo will also play the following part too fast. Learn to play at the correct tempo.

これが正しいテンポではなく、速くなってしまう人は次のところでも速くなり、乱れて弾けなくなります。正しいテンポで弾く練習をしてください。



C

(f) 1— 2— 3— (fp) legg.

1— (f)

(fp) legg. 1— (f) 2—

1— 2— (fp) legg. 1— 1— 1—

Point of Practice

Notice that *f* is indicated for the first two measures and *fp* leggiero for the following two measures. Training is especially necessary here. Although the indication is staccato for both pairs of measures, *f* should be played loudly with long bowing while *p* must be played with short bowing almost like spiccato. In other words, for *p* there is more elasticity of the bow with short bowing, and in the case of *f* the bowing should be more like legato. The indication *fp* means that *f* should immediately be followed by *p*, thus amounting to a kind of accent.

学習の仕方

注意：表現上の注意としては、はじめの2小節が*f*で、その後の2小節が*fp* leggiero（軽く、やわらかく）という指がしてあることです。この表現はとくに訓練が必要です。同じスタッカートでも*f*の場合は弓巾を大きくつかい音量を出し、*p*の場合は弓巾をせまく、スピッカートに近いような弾き方にする。つまり弓巾せまくかつ弓の弾力をよけいつかい。*f*のときはそれよりもよけいレガートに近いような弾き方です。*fp*は*f*のすぐあと*p*で弾くことで、これにより一種のアクセントが生まれるわけです。



Only the first D and F# are played *f*, immediately followed by *p*. Then the succeeding figure, which descends gradually, should be played decrescendo. Read the score as groups of four measures.

はじめのD、F#だけを*f*で弾いて、次からすぐ*p*にし、しだいに下行音型ですからテクレッシュンドして弱めていく。楽譜4小節ずつ見てください。



ゆっくり弾き正確なポジションの練習をする。
Play slowly and learn to attain an accurate position.



ここでヨアヒムは次のように弾いててもよいと
いう指示をしている。
Joachim gave an alternative indication here.
This part may be played as follows:



After accurate placement of fingers is attained, then play
with *fp* at first and try to make the *leggiero* smooth.

正確に押さえられるようになった後、最初に*fp*をつけ、
*leggiero*で美しい表現の練習をしてください。

Note: Carefully read the note at [B] and pay attention
to the shape of the left hand.

注意：ポジション下行の場合に図の注意事項をよく読み
で左手の形に注意すること。

D

Musical notation for the D string in G major. Fingerings: 3, 2, 3, 2, 3, 2, 2, 1, 4, tr. Articulations: p, (z).

Point of Practice

Practice this melody on the D string correctly.
Pay special attention to the position of the left hand
and to the shape of the fingers. Don't start to play
before you have learned to fix the left hand firmly
after the position shift.

次は一番訓練の必要なところです。
Training is especially necessary for the following part:

学習の仕方

D弦上のこの美しいメロディーを単音で正しく弾く訓練
を行ないます。
左手の位置、指の形に特に注意し、ポジションの移動で
左手がしっかりと定まらないうちに弾かないようにしてく
ださい。

Musical notation for the D string in G major. Fingerings: 3, 1, 2, 4, tr.



Point of Practice 学習の仕方

A close-up of a sixteenth-note pattern with fingerings: 1 1 2 2 3 3 4 1 | 1 1 3 2 1 2 2 3. The note 'G' is highlighted at the beginning of the first measure.

The note G pressed by the third finger is likely to be played too high in pitch. Try to get accurate pitches.

3の指で押えるGの音が高くなりやすいから注意し、正確にする訓練。



Start playing with the upper end of the bow.

弓の先の方で弾きはじめめる。

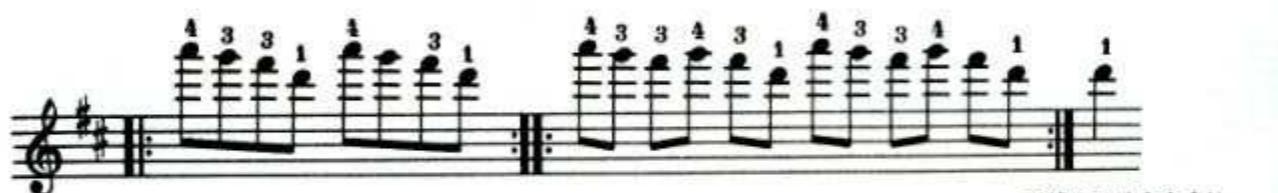
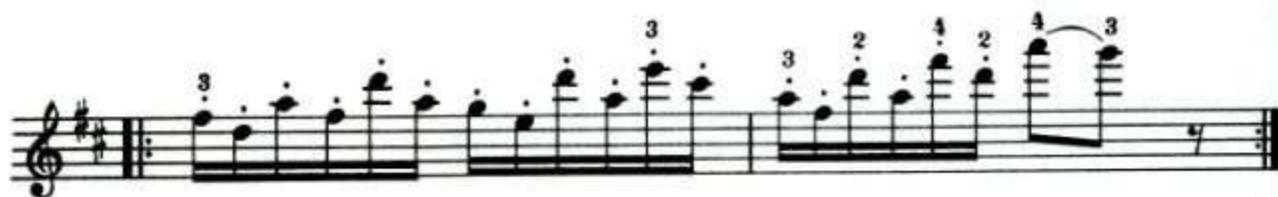
This bowing is indicated by Joachim, but here I give my own bowing for reference because I find his indication causes me some difficulty.

これはヨアヒムの弓づかいですが、私の弓には少し表現上の無理があり、次のように試みているので参考までに記しておきます。

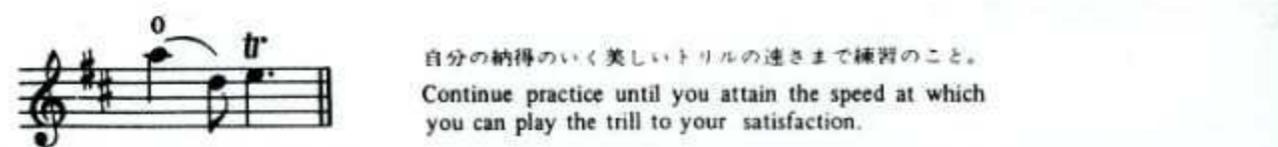




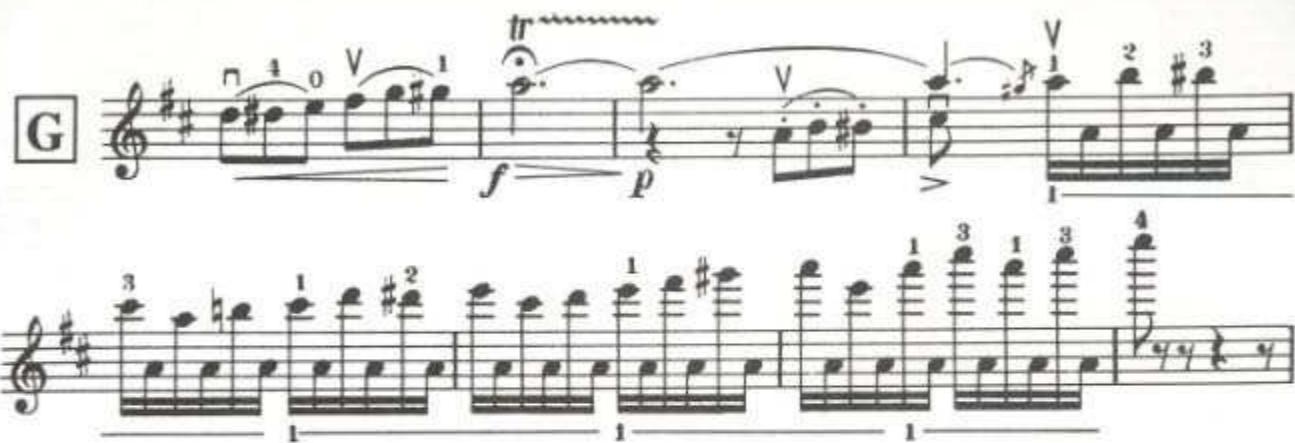
Point of Practice 学習の仕方



正確にひけるように。
Learn to play accurately.



自分の納得のいく美しいトライルの速さまで練習のこと。
Continue practice until you attain the speed at which
you can play the trill to your satisfaction.



Point of Practice

Learn to place the first finger accurately without raising the second finger.

学習の仕方

2の指を押えたまま1の指を正確に押える練習。



この形を押さるよう1の指を準備する
Prepare the first finger for this note.

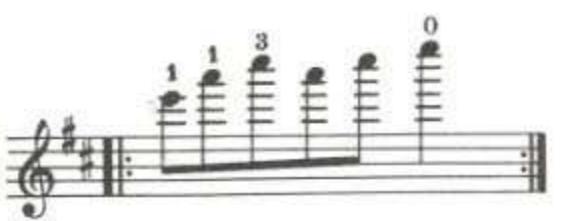


次にこの形を弾けるようにする訓練が必要。
Then learn to play this figure.



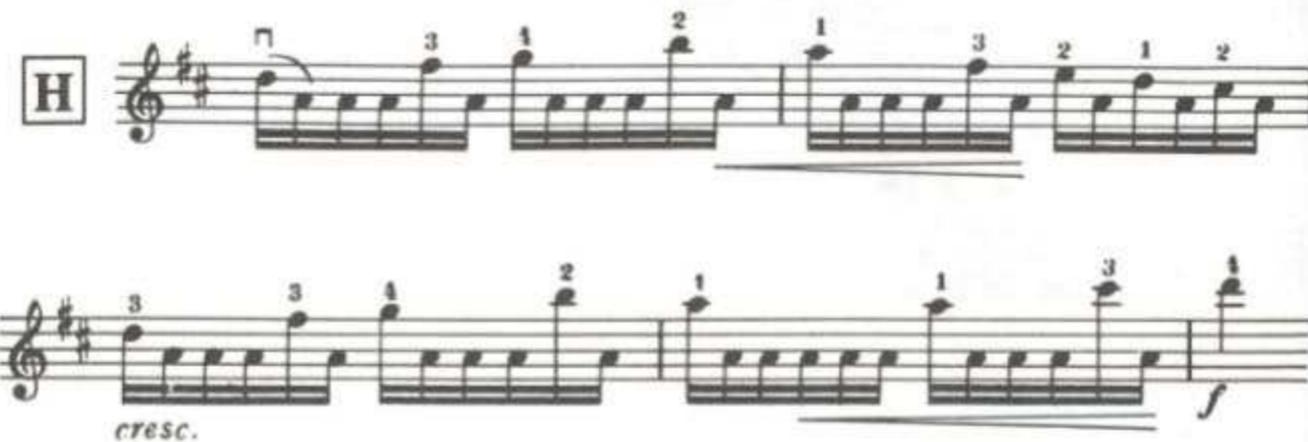
このポジションのときの左手の正しい形を忘れず、親指はバイオリンの胸の肩に位置する。

In this position, with the correct shape of the left hand in mind, place the thumb at the shoulder of the body of the violin.



以上十分熟練したのち、これを音楽的にも技術的にも立派に弾く練習をしてください。

Pupils must acquire enough skill for the above points before proceeding to practice G so that they may play well both musically and technically.



Point of Practice

Training for changing strings is necessary for this part. If excessively long bowing is used, beautiful sound cannot be expected and speed cannot be attained. A different bowing is given below for study of changing strings. This bowing may be adequate for expressing the melody effectively.

学習の仕方

ここでは移弦の訓練が必要です。また弓巾を大きく使いすぎるとよい音が出ませんし、速度がおそくなりやすいのです。

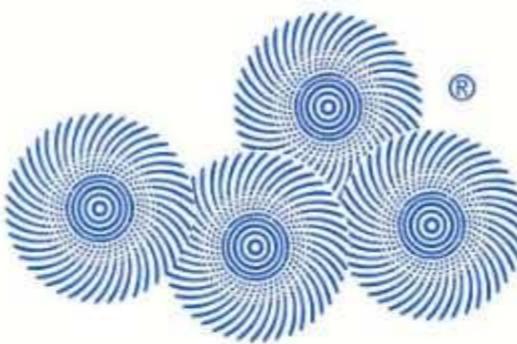
次に移弦の練習のために他の弓づかいを参考に記しておきます。旋律をよく表現するためにこの弓づかいも良いのではないかと思います。



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