

Suzuki® Violin School



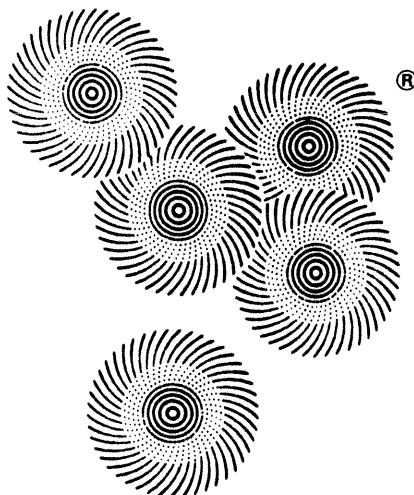
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Suzuki® Violin School

VIOLIN PART

VOLUME 1



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Método de violín Suzuki

Principios de Estudio y Guía

Cuatro Puntos Esenciales para Maestros y Padres

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. Se debe dar énfasis la sonidización, o la producción de un tono hermoso, en la lección y en casa.
3. Se debe prestar atención constante a la afinación exacta, la postura correcta y la manera exacta de sujetar el arco.
4. Los padres y los maestros deben esforzarse por motivar al niño de tal forma que él goce de practicar correctamente en casa.

A través de la experiencia que he ganado, enseñando a niños por más de treinta años, estoy totalmente convencido de que la habilidad musical puede ser cultivada totalmente en cada niño si los cuatro puntos mencionados arriba se sigan fielmente.

La habilidad musical no es un talento innato sino una habilidad que puede ser desarrollada. Cualquier niño que es entrenado debidamente puede desarrollar habilidad musical, así como todos los niños desarrollan la habilidad de hablar su lengua materna. Por la felicidad de los niños, espero que estos cuatro puntos esenciales sean cuidadosamente observados y puestos en uso continuo en casa y en el estudio.

La guía para la lectura de la música comenzará en el Tom 4. Así como el alfabeto no se enseña cuando los niños aprenden primero su lengua materna, la lectura de la música no se debe incluir en el estudio del violín hasta que los niños hayan desarrollado suficientemente su sensibilidad musical, su destreza de ejecución y su memoria. En la Escuela de Violín Suzuki esto debe ocurrir al finalizar el Tom. 3. Aún después de adquirir la habilidad de leer música, empero, los niños deben, por lo general, ejecutar de memoria durante las lecciones.

Educación para la sensibilidad musical

Cada día, los niños deben escuchar los discos de la música que están estudiando en el momento. Esta audición les ayuda a efectuar un progreso rápido. Es el factor más importante en el desarrollo de la habilidad musical. Aquellos niños que no han escuchado suficientemente, carecerán de sensibilidad musical.

Sonidización para un hermoso tono

Así como la vocalización se estudia en la música vocal, de tal forma yo he introducido la sonidización en el estudio del violín como un nuevo método de educación. Ha demostrado ser del mayor provecho. La sonidización se debe incluir siempre en cada lección y debe ser parte de la práctica diaria en casa.

Lecciones de grupo

La efectuación de una nueva clase de lección de grupo, en la cual los alumnos más avanzados y los más jóvenes ejecutan conjuntos, es extremadamente eficaz. Los alumnos progresan notablemente mientras gozan sus lecciones. Recomiendo que las lecciones de grupo se celebren una vez por semana o por lo menos dos veces por mes.

Lecciones individuales para desarrollar habilidad

Un niño no debe proseguir con una nueva pieza simplemente porque ha aprendido la digitación y el arqueo de la presente. Su habilidad debe ser cultivada más aún cuando el ejecuta esta pieza. Yo le diría al niño "Ahora que tú conoces las notas, podemos comenzar trabajo muy importante para desarrollar tu habilidad" y luego procedería a mejorar su tono, movimientos y sensibilidad musical.

El punto siguiente es también importante. Cuando el niño puede ejecutar la pieza A en forma satisfactoria y se le da una nueva pieza B, él no debe dejar A, pero debe practicar A y B, ambas al mismo tiempo. Repasando continuamente las piezas que conoce al tiempo que nuevas piezas son agregadas, desarrollará su habilidad a un grado más alto.

Las madres y los niños siempre deben observar las lecciones individuales de otros niños. Las lecciones deben variar en longitud de acuerdo a las necesidades del niño. Algunas veces un niño puede tener una lección corta, parar y observar a otro niño, y luego regresar para mayor instrucción.

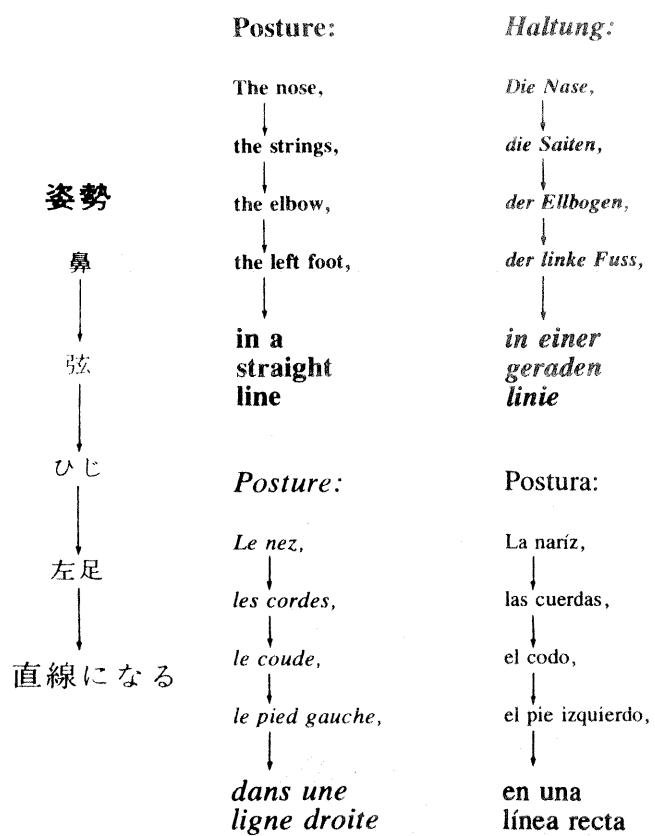


Fig. 1

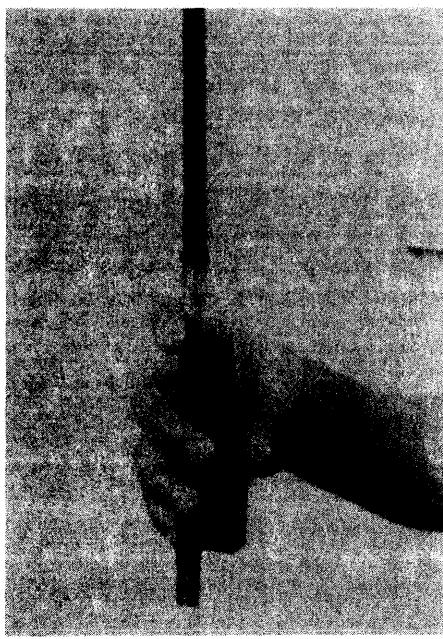


Fig. 2
幼い子どもたちには弓の棒を親指で持たせる。
Beginner's bow hold. Thumb below frog.
Tenue de l'archet pour les débutants. Le pouce sous le talon.
Bogenhaltung des Anfängers. Den Daumen unterhalb des Frosches.
Manera de sujetar el arco para principiante. El pulgar bajo del talón.

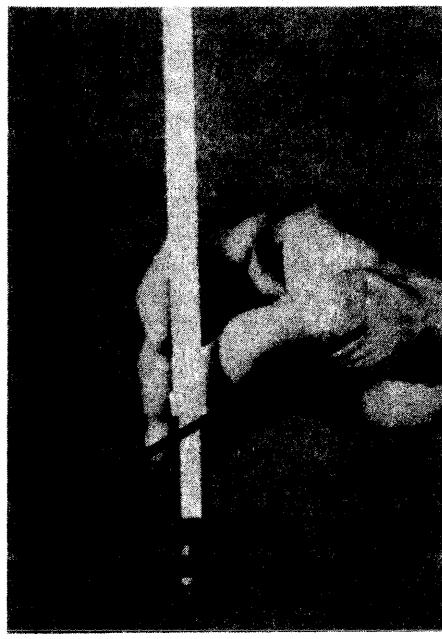


Fig. 3
親指は弓に対して斜めになるように持つ。
The thumb and the bow make an oblique angle.
Le pouce et l'archet forment un angle oblique.
Der Daumen und der Bogen formen einen schrägen Winkel.
El pulgar y el arco forman un ángulo oblicuo.



Fig. 4

弓をもったとき親指と中指は円になる。

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

E弦をひく基本的な姿勢。

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

左手のよい形をつくるように。

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

E弦による正しい姿勢の練習

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

Übung für die richtige E-Saiten Haltung.

Ejercicio para la Postura Correcta de la cuerda mi.

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

E弦をひく姿勢を基本に、よい姿勢を徹底して指導する。

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

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

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

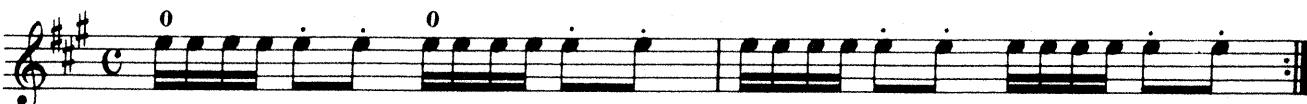
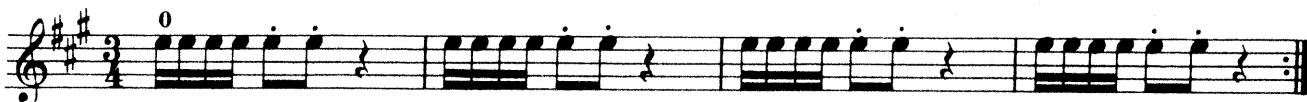
Place bow as in Figure 5, page 11. Use a short bow stroke.

11ページの写真を参照。弓はばを小さくとる。

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

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

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



Exercise for Changing Strings

移弦の練習

S'exercer pour le changement des cordes

Übung für Wechsel der Saiten

Ejercicio para Cruzar Cuerdas

ここで速く移弦。

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

速く指を準備する練習

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.

1 . 2 . 3 の休符のところで正確に速く指を置きます。

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

キラキラ星 变奏曲

 のひき方=各8分音符は弓を抑えつけずレガートに、1弓ごとにとめる。(B.Cも同じ)

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

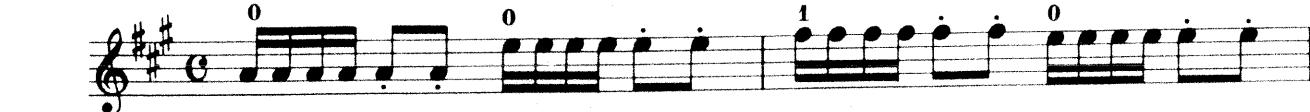
Pour jouer  arrête l'archet sans appuyer après chaque croche. Manier l'archet avec souplesse et lentement avec une courte pause entre chaque coup d'archet.

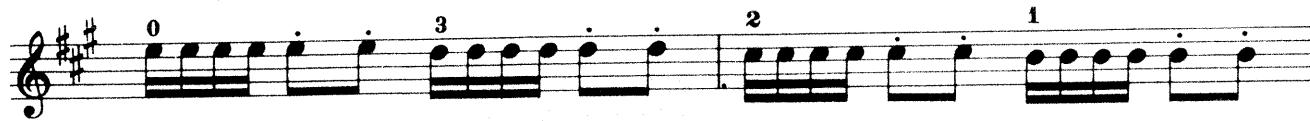
Um  zu spielen, halte den Bogen ohne Druck nach jeder Achtelnote an. Streiche ebenmässig und ohne Eile mit einer kurzen Pause zwischen den Bogenstrichen.

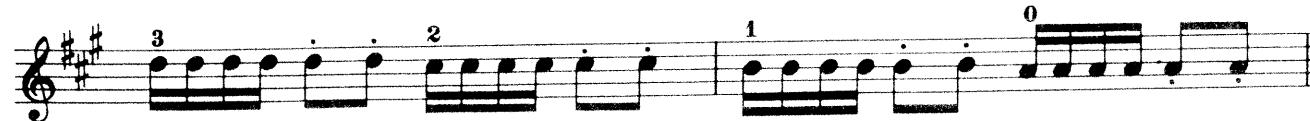
Para tocar  detenga el arco sin presionar después de cada corchea. Use el arco en forma ligada y sin prisa, con una pausa corta entre los golpes de arco.

Variation A

Shinichi Suzuki
鈴木 鎮一





“Glitzre, glitzre, kleiner Stern”-Variationen

“Ah, Vous Dirais-je, Maman” variations Variaciones de “Centellea, Centellea, Pequeña Estrella”

Variation B

15

Variation C

Variation D

それぞれの音は、弓を押さえつけることなくとめる。

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

2

Lightly Row

ちょう ちょう

ドイツ民謡

Folk Song
Chanson populaire
Volkslied
Canción Folklórica

Moderato

Volkslied
Canción Folklórica

The sheet music consists of four staves of musical notation for a folk song. The first staff starts with a dynamic *mf*. The second staff begins with a dynamic *v*. The third staff starts with a dynamic *f*. The fourth staff starts with a dynamic *p*. Below the music, there are three lyrics in French, German, and Spanish:

Doucement à l'Aviron *Rudere Sanft* Remando Suavemente

3

Song of the Wind

こ ぎ つ ね

ドイツ民謡

Folk Song
Chanson populaire
Volkslied
Canción Folklórica

Canción Folklórica

Chanson du Vent

Windgesang

Canción del Viento

4

Go Tell Aunt Rhody

むすんでひらいで

フランス民謡

Folk Song
Chanson populaire
Volkslied
Canción Folklórica

Vas le Dire á Tante Rhody

Geh, erzähl es Tante Rody

Ve y Dile a Tía Ródi

5

O Come, Little Children

クリスマスの歌

ドイツ民謡
Folk Song
Chanson populaire
Volkslied
Canción Folklórica

Andante

Venez, Petits Enfants

Ihr Kinderlein kommet

Venid, Pequeños Niños

Tonalization

トナリゼイション

Tonalisation

Tonführung

Sonidización

ひいたあとのひびきをよく聞いて。

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.



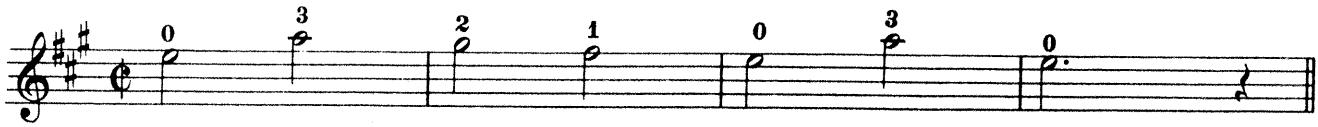
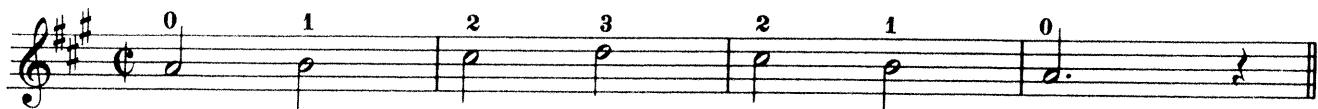
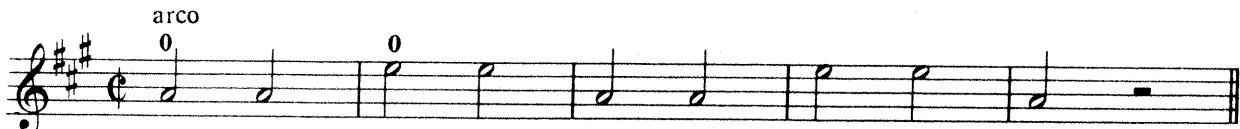
美しい弦のひびきをよく聞いて鳴らす。

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

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

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

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



指導の要点

家庭で毎日学習曲のレコードをきかせているか。

美しい音に進歩しているか。

よい姿勢を保っているか。

弓の持ち方は正しいか。

Questions teachers and parents must ask every day:

Are the pupils listening to the reference records at home every day?

Has the tone improved?

Is the intonation correct?

Has the proper playing posture been acquired?

Is the bow being held correctly?

Questions que les professeurs et les parents doivent poser tous les jours:

Est-ce-que les élèves écoutent tous les jours à la maison les disques de références?

Est-ce-que le ton a été amélioré?

Est-ce-que l'intonation est correcte?

Est-ce-que la posture correcte a été acquise?

Est-ce-que l'archet est tenu correctement?

Fragen, die Lehrer und Eltern täglich stellen müssen:

Hören die Schüler täglich die diesbezüglichen Schallplatten?

Hat sich der Ton verbessert?

Ist die Intonierung richtig?

Wird die richtige Haltung beim Spielen eingenommen?

Wird der Bogen richtig gehalten?

Preguntas que los padres y maestros deben preguntar cada día:

¿Están escuchando los alumnos los discos de referencia en sus casas cada día?

¿Ha mejorado el tono?

¿Es correcta la afinación?

¿Ha sido adquirida la postura correcta de ejecución?

¿Se sujetó correctamente el arco?

6

May Song

かすみか雲か

ドイツ民謡
Folk Song
Chanson populaire
Volkslied
Canción Folklórica

Allegro Moderato

Chanson de Mai Mai Gesang Canción de Mayo

7

Long, Long Ago

ロング ロング アゴー

T. H. Bayly

Moderato

*Il y a Très, Très Longtemps**Lang, Lang ist's her**Hace Mucho, Mucho Tiempo*

8

Allegro

アレグロ

Shinichi Suzuki
鈴木 鎮一

9

Perpetual Motion in A major

無窮動 イ長調

弓の中央で、弓はばを小さくとてひく。弓は1音ごとにおさえつけないでとめる。

はじめはゆっくりおけいこし、子どもの能力にあわせてしだいに速くひかせる。

**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.

Shinichi Suzuki
鈴木 鎮一

Allegro

Ständige Bewegung in A-Dur

Mouvement perpétuel en la majeur *Movimiento Perpetuo en la mayor*

Variation

変奏

2回目にはBのようにひく。

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

B

練習の仕方

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

etc.
etc.
usw.
etc.

Variation Variation Variación

Exercise for the 4th Finger

第4指の練習

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

1の指を弦からはなさないように。

Do not raise the 1st finger from the string. **Hebe den ersten Finger von der Saite nicht.**
Ne pas relever le premier doigt de la corde. **No levante el primer dedo de la cuerda.**

Tonalization

トナリゼイション

Tonalisation

Tonführung

Sonidización

毎レッスン指導

さらに美しくひびく音になるように練習する。

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 résonnant.

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

二長調の音階練習

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

Perpetual Motion in D major

無窮動ニ長調

23

A. D弦で練習

*Mouvement Perpétuel en ré majeur**Ständige Bewegung in D-Dur**Movimiento Perpetuo en re mayor*

A

etc.
etc.
usw.
etc.

Variation

変奏

Variation Variation Variación

B

etc.

10

Allegretto

アレグレット

Shinichi Suzuki
鈴木 鎮一

a tempo

11

Andantino

楽しい朝

Shinichi Suzuki
鈴木 鎮一

Tonalization

トナリゼイション

Tonalisation

Tonführung

Sonidización

毎レッスン指導

This should be taught at each lesson.

Sie sollte in jeder Stunde gelehrt werden.

Ceci devrait être enseigné à chaque leçon.

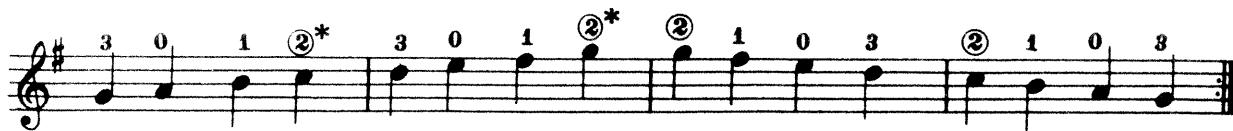
Esto debería ser enseñado en cada lección.

G Major Scale

25

ト長調の音階練習

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



*2の指を1の指につけておさえる。

*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.



12

Etude

習作

Shinichi Suzuki
鈴木 鎮一

それぞれの音をひいたあと弓をとめる。

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

Variation

変奏

Variation Variation Variación

2回めはBをAにつづけて演奏する。

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

13

Minuet 1

メヌエット第1

Allegretto $\text{J} = 66$

J. S. Bach

バッハ

The musical score consists of six staves of music for a single performer, likely a harpsichord or keyboard instrument. The music is in common time and major key. Fingerings are indicated above the notes, and dynamics such as *mf*, *p*, and *mf* are used. The score includes a section labeled *2da volta rit.* (ritardando on the second ending).

14

Minuet 2

メヌエット第2

Andantino

J. S. Bach

バッハ

The sheet music consists of ten staves of guitar tablature. The first staff begins with a dynamic *f*. The second staff starts with a *p*. The third staff features a short stroke instruction with an arrow pointing to a note. The fourth staff begins with a *p* dynamic. The fifth staff starts with a *mf* dynamic. The sixth staff begins with a *p* dynamic. The seventh staff begins with a *p* dynamic. The eighth staff begins with a dynamic *f*. The ninth staff begins with a dynamic *p*.

Fingerings:

- Staff 1: 3 1 3 2 0 1, 2 3
- Staff 2: 0 2 3 2 2 3 1 0
- Staff 3: 0 3 2 1 0, 3 2 1 0 3, 0 1 2 0 2, 3
- Staff 4: (4) 0 3 2 1 0, 3 2 1 0 3, 0 1 2 0 2, 3
- Staff 5: 3 0 1 0 3 2, 3 1, 2 1 0 2 1 0, 1
- Staff 6: 2 1 0 2 1 0, 1 0, 1 2 3 1 0 3, 2, 1 2 0
- Staff 7: 2 1 0 3 2 1 0, 2, 1 0 3, 2, 1 2 0
- Staff 8: 0 0 1 0 2 3 1 0, 2, 3 1 0
- Staff 9: 0 3 2 1 0, 3 2 1 0 3, 0 1 2 0 2, 3

Dynamics:

- Staff 1: *f*
- Staff 2: *p*
- Staff 3: Short stroke (indicated by an arrow)
- Staff 4: *p*
- Staff 5: *mf*
- Staff 6: *p*
- Staff 7: *p*
- Staff 8: *p*
- Staff 9: *f*
- Staff 10: *p*

15

Minuet 3

メヌエット第3

J. S. Bach

バッハ

Allegretto $\text{d} = 66$

The sheet music consists of six staves of fingerings for a guitar or mandolin. The first staff begins with a dynamic *mf*. The second staff begins with a dynamic *f*. The third staff begins with a dynamic *p*. Fingerings are indicated above the notes, such as '3 0 1 2' or '(4) 0 2 3 0 1'.

*4の指を正確な位置に、2の指を1の指につける。

*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.

16

The Happy Farmer

樂しき農夫

Allegro giocoso

R. Schumann

シューマン

f *sempre*

Le Gai Laboureur *Fröhlicher Landmann* El Granjero Feliz

17

Gavotte

ガボット

Allegretto

F. J. Gossec

ゴセック

Sheet music for Gavotte, measures 1-5. The music is in common time with a key signature of one sharp. Measure 1 starts with a sixteenth-note pattern (mf). Measures 2-4 continue the sixteenth-note patterns. Measure 5 ends with a dynamic *p a tempo* and a *Fine*.

Sheet music for Gavotte, measures 6-7. The music is in common time with a key signature of one sharp. Measure 6 begins with a dynamic *mf* and includes fingerings like 1, 2, 3, 2, 1, 2, 3. Measure 7 continues with a dynamic *p* and fingerings like 1, 3, 1, 0, 1, 0.

Sheet music for Gavotte, measures 8-9. The music is in common time with a key signature of one sharp. Measure 8 begins with a dynamic *mf* and includes fingerings like 2, 1, 0, 3, 2, 1, 2, 3. Measure 9 continues with a dynamic *p* and fingerings like 1, 3, 1, 0, 1, 0.

Sheet music for Gavotte, measures 10-11. The music is in common time with a key signature of one sharp. Measure 10 begins with a dynamic *mf* and includes fingerings like 1, 3, 2, 1, 0, 3, 2, 1, 2, 3. Measure 11 continues with a dynamic *p* and fingerings like 1, 3, 2, 1, 0, 3, 2, 1, 2, 3.

Sheet music for Gavotte, measures 12-13. The music is in common time with a key signature of one sharp. Measure 12 begins with a dynamic *p* and fingerings like 1, 3, 2, 1, 0, 3, 2, 1, 2, 3. Measure 13 concludes with a dynamic *pizz.* and a *D.C. al Fine*.

練習の仕方

音程を正しくひくこと。

練習の方法=弓はばを小さくつかう。弓を弦上において音をはっきりと。

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.

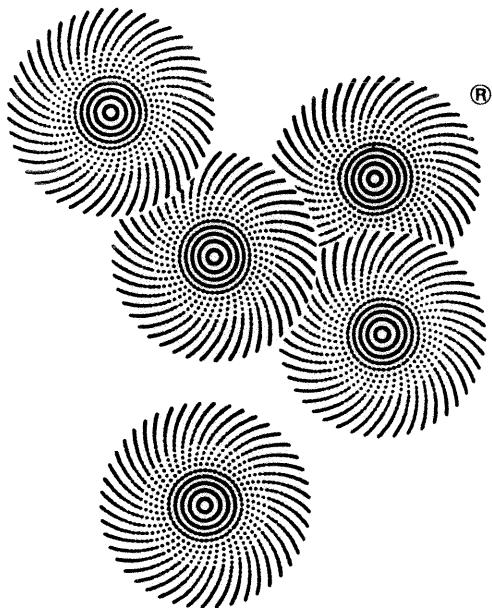
Escuche cuidadosamente la afinación. Use un golpe corto. Coloque el arco en la cuerda, entonces toque, manteniendo el arco sobre la cuerda durante el silencio.

The musical score consists of two staves of music for violin. The top staff (marked *) starts with a short弓 (bow) stroke (1) followed by a note (2). This pattern repeats with a slight variation in the second measure. The bottom staff (marked **) shows a sequence of notes with fingerings: 1, 3, #2, 3, 4, 3, #2, 1. The music is in common time, with a key signature of one sharp (F#). Fingerings are indicated above the notes, and bowing markings (V) are placed above certain notes.

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Suzuki® Violin School

VIOLIN PART VOLUME 2



Suzuki Method International

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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 gezollt 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

いつもレッスンで美しい音の指導を行なう。(毎レッスン)

全弓で美しい音の訓練。3の指による正しい音程。

**Each lesson should begin with tonalization.
Try to produce a beautiful tone. Use full bows.**

**Jede Stunde sollte mit Tonführung beginnen.
Einen schönen Ton hervorzu bringen
versuchen. Volle Bögen verwenden.**

*Chaque leçon devrait commencer par la
tonalisation. Essayer d'obtenir un beau
ton. Utiliser l'archet tout entier.*

Cada lección debe ser comenzada con
sonidización. Trate de producir un tono
hermoso. Use todo el arco.



全弓でどこでも同じ音量を保つ。(毎レッスン)

**Maintain the same volume and intensity
throughout each bow stroke.**

**Die gleiche Tonstärke und Intensität
während jeden Bogenstriches bewahren.**

*Maintenir le même volume et la même
intensité pendant tout le coup d'archet.*

Mantenga el mismo sonoridad e intensidad
durante cada golpe de 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.)

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

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

(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 \flat to B \natural .

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 jouer l'exercice suivante en silence. Garder le troisième doigt en place pendant que le premier doigt recule de si \flat à si \natural .

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 \flat a si \natural .



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

Musette

Musette

Museta

Hunters' Chorus

狩人の合唱

C. M. v. Weber
ウエーバー

Allegro

Sheet music for 'Hunters' Chorus' by C.M. v. Weber. The music is in 2/4 time, major key, and consists of ten staves of musical notation. The notation includes various note heads (0, 1, 2, 3, 4) and rests, with some notes having vertical stems and others horizontal stems. Measure numbers 1 through 33 are indicated above the staves. The dynamic marking 'f' appears at the beginning of the first staff and again at the end of the tenth staff. The tempo 'Allegro' is specified at the top left.

Chœur des Chasseurs

Jäger Chor

Coro de los Cazadores

4

Long, Long Ago

ロング ロング アゴー

Moderato

T. H. Bayly
ベーリー

Variation (変奏曲)

Variation Variation Variacion

Il y a Très, Très Longtemps

Lang, Lang ist's her

Hace Mucho, Mucho Tiempo

5

Waltz

ワルツ

J. Brahms

Brahms

Moderato

Moderato

p dolce

p

poco cresc.

f

poco rit. **a tempo**

poco cresc.

f

pp

poco rit. **a tempo**

poco rit.

Valse

Walzer

Vals

Bourrée

ブルー

G. F. Handel
ハンデル

Allegretto

The sheet music consists of 14 staves of musical notation for a single instrument, likely a harpsichord or keyboard. The key signature is one sharp (F#). The tempo is Allegretto. The dynamics include *p*, *mf*, *pp*, and *f*. The first staff begins with *p espressivo*. The second staff starts with *mf*. The third staff starts with *p*. The fourth staff starts with *mf*. The fifth staff starts with *p*. The sixth staff starts with *pp*. The seventh staff starts with *f*. The eighth staff starts with *p*. The ninth staff starts with *p*. The tenth staff starts with *p*. The eleventh staff starts with *p*. The twelfth staff starts with *p*. The thirteenth staff starts with *p*. The fourteenth staff ends with *rit.*

The Two Grenadiers

二人の擲弾兵

R. Schumann
シューマン

Moderato

The sheet music consists of ten staves of musical notation for a single performer. The tempo is indicated as 'Moderato' at the beginning. The key signature changes throughout the piece, starting in C minor and moving through various sharps and flats. Fingerings are marked above the notes, and dynamics such as 'mf', 'p agitato', 'cresc.', 'Più mosso', 'rit.', 'f', 'ff', and 'allarg.' are used. The music includes various note values like eighth and sixteenth notes, and rests.

Theme from “Witches’ Dance”

主題 「妖精の踊り」から

N. Paganini
パガニーニ

Andante *mf*

5 *f*

9

13

17 *f*

21

25 *p meno mosso*

29 *rit.* *p* *f a tempo*

34

38 *f*

Thème de la “Danse des Sorcières” *Thema aus “Hexentanz”* *Tema de “La Danza de las Brujas”*

Gavotte from “Mignon”

「ミニヨン」のガボット

A. Thomas
トーマス

Allegretto

The music is in 2/4 time, major key, with a tempo of Allegretto. The score consists of two staves: a treble staff for the right hand and a bass staff for the left hand. Fingerings and dynamic markings are provided throughout the piece. The music includes measures 1 through 41, with a ritardando and tempo change indicated around measure 25.

Gavotte de “Mignon”

Gavotte aus “Mignon”

Gavota de “Miñón”

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, du 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.

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ならずみるよう。

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.

10

Gavotte

ガボット

Allegretto

J. B. Lully

リュリ

Sheet music for Gavotte, page 16, measure 1. Treble clef, common time. The first measure consists of two eighth notes followed by a sixteenth-note group: (0), (0), V, 3, 2, 3, 0. The tempo is Allegretto and the dynamic is *grazioso* and *mf*.

Sheet music for Gavotte, page 16, measure 2. Treble clef, common time. The second measure continues the pattern: 1, 1, #, 0, 0, 3, 2, 3, 0. The tempo is Allegretto and the dynamic is *grazioso* and *mf*.

Sheet music for Gavotte, page 16, measure 3. Treble clef, common time. The third measure continues the pattern: 4, #, 3, 3, 0, 2, 1, 2, 0, 2, 1, 2, 0, 3, 0.

Sheet music for Gavotte, page 16, measure 4. Treble clef, common time. The fourth measure continues the pattern: 1, 1, #, 1, 2, 1, 0, 3, 2, 1, 0, 1, 0, 0, 1, 2, 1, 2, 3.

Sheet music for Gavotte, page 16, measure 5. Treble clef, common time. The fifth measure continues the pattern: 2, 0, #, 0, 0, 3, 2, 3, 0, 2, 1, 2, 3, 2, 1, 0, 1, 2, 1, 2, 3.

Sheet music for Gavotte, page 16, measure 6. Treble clef, common time. The sixth measure starts with a trill: tr, 1, 0, 0, 1, 2, 3, 0, #, 1, 2, 3, 0, 3, 4, 4, 3*, #, 2, 1, 0, 3, 2, 3, 2, 1, **. The tempo is *poco rit.* and *a tempo ma più agitato*.

Sheet music for Gavotte, page 16, measure 7. Treble clef, common time. The seventh measure continues the pattern: 0, 3, 2, 1, 0, 0, 2, 1, 0, 0, 1, 2, 3, 0, #, 1, 2, 3, 0, 3, 4, 4, 3, #, 2, 1, 0, 3, 2, 3, 2, 1.

28

32

ritard.

a tempo

36

40

(4)

44

48

(4)

52

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

The image shows a single line of sheet music for a six-string guitar. The staff begins with a treble clef and a key signature of one sharp. The first six measures feature a repeating pattern of notes: a dotted quarter note followed by three eighth notes. Fingerings above the notes indicate the following sequence: *3, 4, 4, 3, 3, 3. The next measure starts with a double bar line and a repeat sign. The subsequent measures show a continuation of the pattern with fingerings: **#2, #1, 0, 3, 2, 3, 2, 1. A dynamic instruction '3' is placed below the staff at the beginning of the first measure.

Minuet in G

メヌエット ト長調

Allegretto

L. van Beethoven

ベートーベン

11

p con grazia

(2)

1.

11

15

20

24

28

32

espress.

Trio

Fine

mf

più mosso

f

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

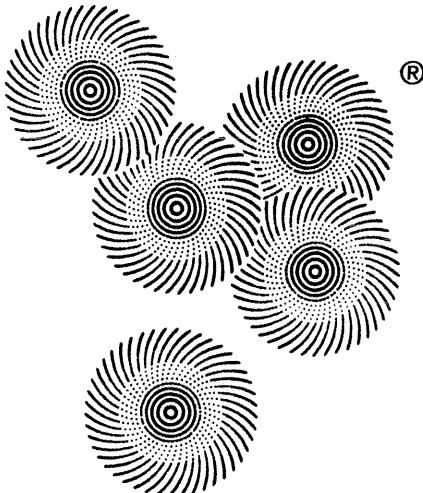
Musical score for a Minuet by L. Boccherini, arranged for a single performer (likely a cello or bassoon). The score consists of six staves of music, each with a treble clef and a key signature of two sharps (F major). The tempo is indicated as "Moderato e grazioso". Fingerings are shown above the notes, and dynamics such as *mp*, *p*, *mf*, *tr*, and *f* are used throughout. The score includes sections labeled "Trio" and "Fine". The music concludes with a repeat sign and the instruction "D.C. al Fine".

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Suzuki® Violin School

VIOLIN PART

VOLUME 3



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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 √) 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 √) 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 (\sqcap und \vee) 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 (\square y \vee) 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.

The exercises consist of six pairs of musical staves. Each staff begins with a treble clef and a key signature of one sharp. The first five exercises are in 3/4 time, while the sixth is in common time. The music includes various note values (eighth and sixteenth notes) and rests. Fingerings are indicated above the notes: 1, 2, 3, 0, 1, 2, 3, 4, 3, 1, 0, 1, 3, 1, 0, 1, 3, 2, 3, 1, 3, 0, 2, 0, 3, 2, 0, 3, 1, 3, 2. Slurs and grace notes are also present.

1

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 single instrument, likely a bowed string or harp. The music is in common time and major key. Fingerings are indicated above the notes, and dynamics such as *mf*, *p*, *sf*, *dolce*, and *f* are used. The notation includes various note heads (circles, squares, triangles) and rests, with some notes having horizontal stems extending from them.

Sheet music for a solo instrument, likely flute or oboe, featuring ten staves of musical notation. The music is in G major (one sharp). Measures 1-10 are shown.

Measure 1: Dynamics: ff, p. Articulation: slurs, grace notes. Fingerings: 2, 3, 2, 3.

Measure 2: Dynamics: mf. Articulation: slurs, grace notes.

Measure 3: Dynamics: f. Articulation: slurs, grace notes. Fingerings: 1, 3, 0, 4.

Measure 4: Dynamics: mf. Articulation: slurs, grace notes. Fingerings: 2, 0, 3, #2, 3, 0.

Measure 5: Dynamics: p. Articulation: slurs, grace notes. Fingerings: 1, 3, 0, 4.

Measure 6: Dynamics: mf. Articulation: slurs, grace notes.

Measure 7: Dynamics: p. Articulation: slurs, grace notes. Fingerings: 1, 0, #3.

Measure 8: Dynamics: mf. Articulation: slurs, grace notes. Fingerings: 4, 1, 4, 0, 4.

Measure 9: Dynamics: p. Articulation: slurs, grace notes. Fingerings: 1, 0, #3.

Measure 10: Dynamics: f. Articulation: slurs, grace notes. Fingerings: 3, 1.

Measure 11: Dynamics: p. Articulation: slurs, grace notes.

Measure 12: Dynamics: rall. Articulation: slurs, grace notes.

Minuet

メヌエット

Allegretto

J. S. Bach

バッハ

mf con grazia

The sheet music consists of eight staves of musical notation for a bowed instrument, likely cello or bassoon. Each staff is in G major (one sharp) and common time (indicated by '4'). Fingerings are indicated above the notes, such as '3 0 1 2' or '2 3 0 1'. Dynamic markings include *mf con grazia*, *più p*, *rinf.*, and *p*. The music is divided into measures by vertical bar lines.



dolce

dolce

rinf.

p

mf

rit.

pp

Tempo I

p con grazia

mp

mp

calando

rit.

p

Gavotte in G Minor

ガボット（ト短調）

Allegretto

J. S. Bach

バッハ

The sheet music consists of ten staves of musical notation for a single instrument, likely a harpsichord or keyboard. The music is in G minor, indicated by a key signature of one flat. The tempo is Allegretto. Fingerings are shown above the notes, and dynamics (p, mf) are indicated below the staff. The music is divided into measures by vertical bar lines.

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

The image shows four staves of musical notation for violin. Each staff begins with a vertical stroke indicating the direction of the bow. The first staff starts with *mf*, followed by a dynamic marking with a vertical stroke and a horizontal bar. The second staff starts with *mf*, followed by *f*. The third staff starts with *p*, followed by *mf*. The fourth staff starts with *p*, followed by *mf* and *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.

The image shows two staves of musical notation for violin. The top staff has fingerings above the notes: 3, 0, 1, 2, 3, 0, #1, 2. The bottom staff has fingerings above the notes: 2, 1, 4, 3, 2, 1, (4), 3. There is also a dynamic marking (4) above the notes on the bottom staff.

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 six staves of musical notation for violin. The first staff starts with a dynamic *f*, followed by a sequence of notes with fingerings 3 4 2 0 1 3. It ends with a dynamic *f* and a measure with a dynamic *poco rit.*. The second staff begins with *f a tempo*, followed by a dynamic *f* and a measure with a dynamic *poco rit.*. The third staff begins with *f a tempo*, followed by *largamente*, *3*, and *rit.*. The fourth staff begins with *p a tempo*. The fifth staff ends with *pp* and *rit. e dim.*. The sixth staff begins with *f a tempo* and ends with *rit. e dim.* and *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 rhythmic exercises for violin. The first staff consists of six measures of sixteenth-note patterns with bowing markings *1 0*, *1 0*, *1 0*, *1 0*, *1 0*, and *1 0*. The second staff consists of three measures of sixteenth-note patterns with bowing markings *0 1 0*, *0 1 0*, and *0 1 0*.

Gavotte

ガボット

Jean Becker

ベッカー

The sheet music consists of ten staves of musical notation for a single performer. The music is in common time and starts in G major (indicated by a G clef). The first five staves are in G major, while the last five staves switch to E major (indicated by a C clef). The key signature changes from no sharps or flats to one sharp (F#) and one flat (B flat). The tempo is marked as 'Moderato'.

Staff 1: Dynamics include *p* (piano) and *ff* (fortissimo). Fingerings: 3, 3 b4 3 0, 3 b4 3 0 4, 3 0 b4 3.

Staff 2: Fingerings: 0 3, 3 #2 3 0 (4), 3 b4 3 0 4, 3 0 b4 3.

Staff 3: Dynamics *ff*. Fingerings: 2 3 b4 2 b4 0, 3 b4 3 0, 2 3 b4 3 0, 3 b4 3 0, 3 b4 3 0.

Staff 4: Fingerings: 3 2 b4 3 0, 3 2 b4 3 0, 3 b4 3 0, 3 b4 3 0, 3 b4 3 0.

Staff 5: Dynamics *f*. Fingerings: 3 b4 3 0, 3 b4 3 0, 3 b4 3 0, 3 b4 3 0.

Staff 6: Dynamics *p*. Fingerings: 1 b4 3 2, 1 b4 3 2, 1 b4 3 2, 1 b4 3 2, 1 b4 3 2.

Staff 7: Dynamics *mf*. Fingerings: 3 b4 3 2, 3 b4 3 2, 3 b4 3 2, 3 b4 3 2, 3 b4 3 2.

Staff 8: Dynamics *mf*. Fingerings: 2 3 1 b4 3 2 b4 0, 2 3 1 b4 3 2 b4 0, 2 3 1 b4 3 2 b4 0, 2 3 1 b4 3 2 b4 0.

Staff 9: Fingerings: 1 3, 2 3, 1 3, 2 3, 1 3.

Staff 10: Dynamics *f*. Fingerings: 1 #3 0 2, 1 0 #3, 1 0 #3, 1 0 #3, 1 0 #3.

Handwritten musical score for a solo instrument, likely flute or oboe, featuring nine staves of music. The score includes dynamic markings (mf, p, ff), performance instructions (cresc., dec.), and fingerings (numbered 1-4). The music consists of various note patterns, slurs, and grace notes.

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

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

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

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

Staff 5: Treble clef, key signature of one sharp. Fingerings: 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4.

Staff 6: Treble clef, key signature of one sharp. Fingerings: 1, 1, 2, 1, 0, 3, 2, 1, 0, 3, #2, 3, 0, 1. Dynamic: *cresc.*

Staff 7: Treble clef, key signature of one sharp. Fingerings: 1, 1, 2, 1, 0, 3, 2, 1, 0, 3, #2, 3, 0, 1. Dynamic: *ff*.

Staff 8: Treble clef, key signature of one sharp. Fingerings: 1, 1, 2, 1, 0, 3, 2, 1, 0, 3, #2, 3, 0, 1.

Staff 9: Treble clef, key signature of one sharp. Fingerings: 1, 1, 2, 1, 0, 3, 2, 1, 0, 3, #2, 3, 0, 1. Dynamic: *f*.

Gavotte in D Major

ガボット（二長調）

Gavotte I

Allegro

J. S. Bach
バッハ

The music is in common time (indicated by 'C') and D major (indicated by a single sharp sign). The notation uses a soprano clef and includes fingerings (e.g., 0, 1, 2, 3, 4) and dynamics (e.g., f, mf, p, tr).

Gavotte en ré majeur Gavotte in D-Dur Gavota en re mayor

Gavotte II

The sheet music for Gavotte II consists of eight staves of musical notation for a single player. The key signature is A major (two sharps). The time signature varies between common time and 3/4. Fingerings are indicated above the notes, and dynamics such as *ff*, *p*, *f*, *sf*, *p*, *f*, *cresc.*, *tr*, and *f marc.* are used. The music begins with a dynamic *ff* and transitions through various rhythmic patterns and dynamics, including a section marked *f marc.*. The final staff begins with a dynamic *f* followed by *p*.

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.

Spiel 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

J. S. Bach

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

The sheet music consists of ten staves of musical notation. The first nine 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 from one sharp throughout the first nine staves to one flat in the final staff. Fingerings are indicated above the notes, and dynamics such as *mf*, *cresc.*, *p*, and *f* are used. The tempo is Allegro ($\text{d} = 84$). The music concludes with a *Fine* and a final dynamic *p*. The title "Bourrée" and the name "J. S. Bach" are at the top right, and the number "7" is at the top center. The first staff includes a grace note with a '7' above it. The ninth staff ends with a fermata over the first note of the 10th staff, which begins with a '1' below the staff line.

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

Spiele mit einem starken Ton; verwende kurze Bogenstriche.

Ejercicio de Trino

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

f

p

D. C. al Fine

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

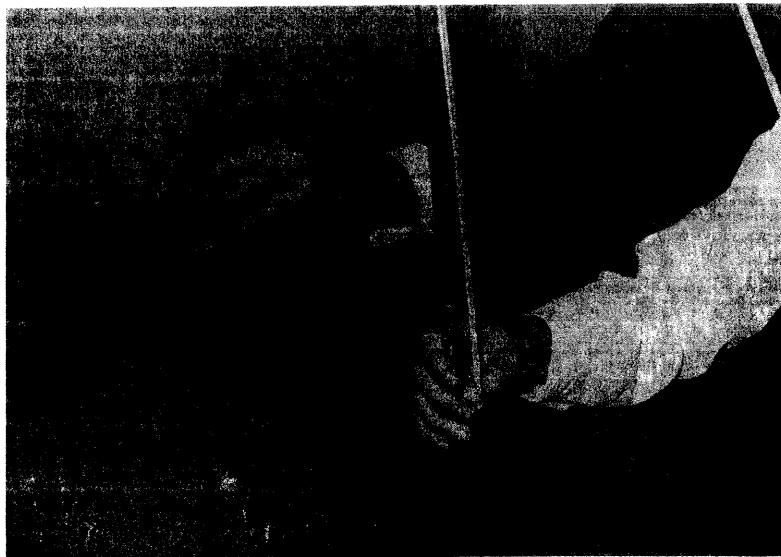
Jouer avec le même son résonant que celui produit quand vous accordez l'instrument. Lorsque vous pratiquez les accords l'index devrait être relevé de l'archet. L'archet devrait être tenu et contrôlé principalement par le troisième et le quatrième doigt.

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.



親指の先の右側と、親指に向かいあうように位置する中指と薬指の3本が弓を持つ力の中心になり、もっともよい持ち方です。

It is best to hold the bow with the right corner of the tip of the thumb placed opposite the third and fourth fingers. The power of the thumb pressing at this location is an important factor in tone production.

Il est préférable de tenir l'archet avec le coin droit du bout du pouce placé en opposition avec le troisième et le quatrième doigt. La pression du pouce à cet endroit est un facteur important dans la réalisation du ton.

この位置における親指の力のいれ方が、美しい音を生むためのたいせつな要素です。

Am besten wird der Bogen gehalten, wenn man die rechte Ecke der Daumenspitze gegenüber dem dritten und vierten Finger setzt. Die Druckstärke des Daumens an dieser Stelle ist ein wichtiger Faktor in der Tonerzeugung.

Es mejor sujetar el arco con la esquina derecha de la punta del pulgar colocada en oposición a los dedos tercero y cuarto. El poder del pulgar ejerciendo presión en este lugar es un factor importante en la producción del tono.



いつでも、弓の先が少しもふらつかないように持つことを練習します。すぐれた音はこのように弓を持つことによって生まれます。また、人さし指で弓を押さえて音を

The student should always play with the bow held firmly so that the tip of the bow remains steady. A superior tone depends on this bow hold.

L'élève devrait toujours jouer en tenant l'archet fermement, afin que la pointe de l'archet reste ferme. Un ton de qualité supérieure dépend de cette bonne tenue de l'archet.

出そうとしないように、ときどき人さし指をはなして練習をします。

Der Schüler sollte immer mit sicher gehaltenem Bogen spielen, sodass die Bogenspitze stetig bleibt. Ein hervorragender Ton hängt von dieser Bogenhaltung ab.

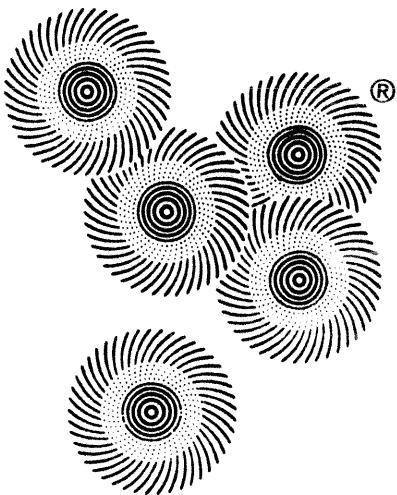
El alumno debe siempre ejecutar con el arco sostenido firmemente de tal modo que la punta del arco permanezca firme. Un tono superior depende de este sostén de arco.

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Suzuki® Violin School

VIOLIN PART

VOLUME 4



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INTRODUCTION

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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・ショートは毎レッスン順次指導し、熟練するまで行なう。
2. ビバルディの「協奏曲 A短調」にはいつ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.

第2ポジション

Zweite Position

2do 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, 2^{ème} 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 études.

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.

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

E String

Corde du Mi.

E-Saite

Cuerda mi

The image shows two staves of sheet music. The top staff is in 3/4 time with a treble clef, featuring a sequence of eighth notes with fingerings: 1, 2, 3, b4, 1, 1, 1, 2, b3, 2. The bottom staff is in common time with a treble clef, showing a repeating pattern of eighth-note pairs with fingerings: 1 1, 2 b3, 4 b3 2, 1 1 4 b3, 4 b3 2, 1 1 b3 2, b3 2 1. Measures are separated by vertical bar lines, and repeat signs with endings are present.

A String

Corde du La

A-Saite

Cuerda la

The first ending of the piece begins with a treble clef, a key signature of one flat, and a time signature of 2/4. The melody consists of eighth-note patterns. Fingerings are indicated above the notes: 1, 2, 3, 4, 3, 2, 1, 1, 2, 3, 2, 1. The measure ends with a repeat sign and a bassoon dynamic (mf).

D String

Corda du Rêve

D. Saito

Cuadra et al.

G String

Corde du Sol

G-Suite

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

Sheet music for the E String (3rd position) in 3/4 time. The music consists of two staves. The top staff starts with a note at the 1st fret, followed by eighth-note patterns with fingers 1, 2, and 3. The bottom staff continues the pattern with finger 1. Fingerings are indicated above the notes.

A String

Corde du La

A-Saite

Cuerda la

Sheet music for the A String (3rd position) in 3/4 time. The music consists of two staves. The top staff starts with a note at the 1st fret, followed by eighth-note patterns with fingers 1, 2, 3, and 4. The bottom staff continues the pattern with finger 1. Fingerings are indicated above the notes.

D String

Corde du Ré

D-Saite

Cuerda re

Sheet music for the D String (3rd position) in 3/4 time. The music consists of two staves. The top staff starts with a note at the 1st fret, followed by eighth-note patterns with fingers 1, 2, 3, and 4. The bottom staff continues the pattern with finger 1. Fingerings are indicated above the notes.

G String

Corde du Sol

G-Saite

Cuerda sol

Sheet music for the G String (3rd position) in 3/4 time. The music consists of two staves. The top staff starts with a note at the 1st fret, followed by eighth-note patterns with fingers 1, 2, 3, and 4. The bottom staff continues the pattern with finger 1. Fingerings are indicated above the notes.

1

Concerto No. 2

3rd Movement

協奏曲 第2番 第3樂章

F. Seitz
ザイツ

Allegretto moderato

8 Solo *grazioso*

14 ff

20 Tutti *f*

27 Solo *grazioso*

33 Tutti *f*

47 Solo *espressivo e tranquillo*

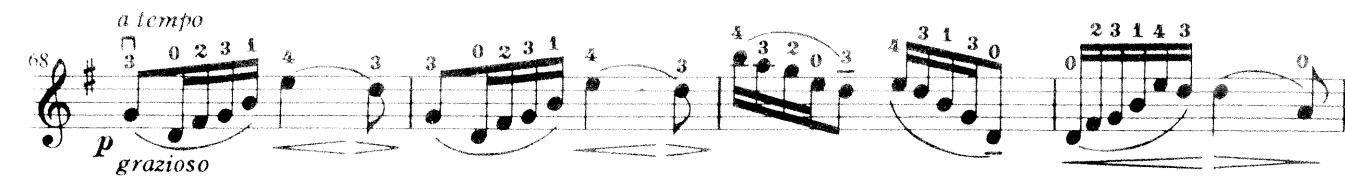
53 *f*

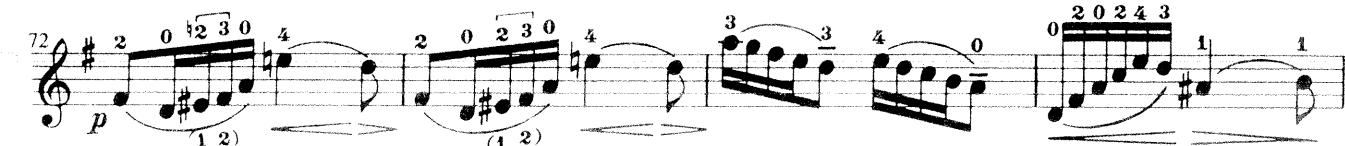
58

63 *cresc.* *ff tenuto* *rit.*

Q

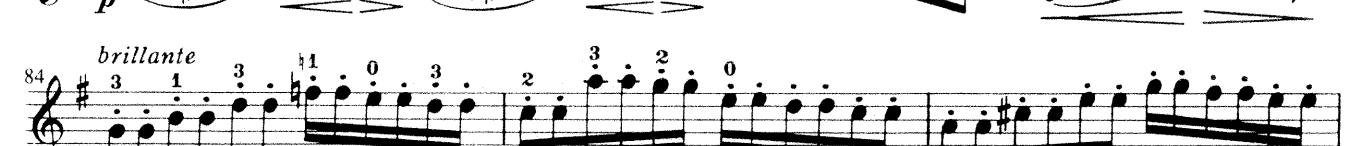
a tempo

68 

72 

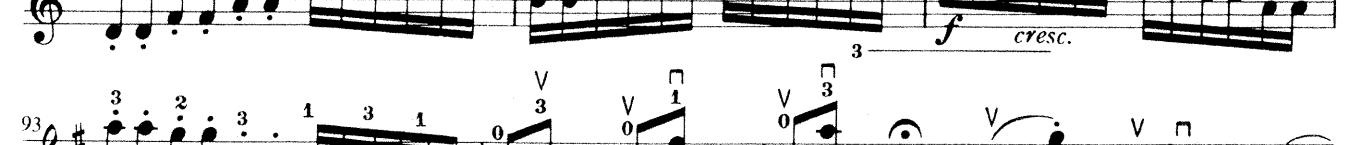
76 

80 

84 *brillante* 

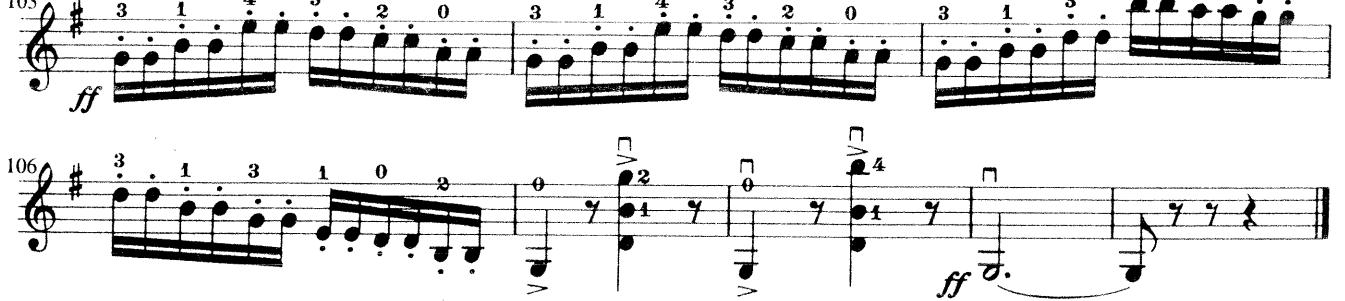
87 *cresc.* 

90 

93 

97 

103 *più mosso* 

106 

Concerto No. 5

1st Movement

協奏曲 第5番 第1楽章

Allegro moderato

F. Seitz
ザイツ

The sheet music consists of six staves of musical notation for a solo instrument. The key signature is two sharps (G major). The time signature is 2/4. Various dynamics and performance instructions are included, such as *rall.*, *a tempo*, *f risoluto*, *ritard.*, *a tempo*, *cresc.*, *dim.*, *molto cresc.*, and *p espress.*. Fingerings are marked above the notes throughout the piece.

56

3

Concerto No. 5

3rd Movement

協奏曲 第5番 第3楽章(ロンド)

F. Seitz
ritard.

Allegretto

ritard.

— 1 —

The image shows ten staves of musical notation for guitar, arranged vertically. The music is in 2/4 time with a key signature of one sharp. Each staff includes fingerings above the notes and dynamic markings below them. The first staff begins with a treble clef and a sharp sign. Staff 2 starts with a bass clef and includes the instruction "Solo V a tempo". Staff 3 continues with a bass clef. Staff 4 starts with a treble clef. Staff 5 starts with a bass clef and includes "a tempo". Staff 6 starts with a treble clef and includes "Tutti". Staff 7 starts with a bass clef and includes "cresc.". Staff 8 starts with a treble clef and includes "Solo meno mosso". Staff 9 starts with a bass clef and includes "mf". Staff 10 starts with a treble clef and includes "mf". Staff 11 starts with a bass clef and includes "poco rit. a tempo". Staff 12 starts with a treble clef and includes "dolce". The notation consists of sixteenth-note patterns and includes various slurs and grace notes.

This block contains 14 staves of musical notation for guitar, starting at measure 102 and ending at measure 164. The music is in common time and consists of two systems. The first system ends with a repeat sign and begins again at measure 137. The notation includes standard staff markings, dynamic markings like *cresc.*, *p*, *ff*, *mf*, *ritard.*, *pp legg.*, and *a tempo*. Fingerings are indicated above the strings, such as '1' or '2' over a string. Performance instructions include *ten.*, *meno mosso*, and *più mosso*. Measures 143-150 show a transition with *ritard.*, *v a tempo*, and *pp legg.* Measures 151-158 show a section with *cresc.*, *fp*, and *cresc.* Measures 159-164 conclude the piece.

Tonalization

トナリゼイション

Tonalisation

Tonführung

Sonidización

Lullaby

子守歌

F. Schubert
ショーベルト

Andante

Lullaby

子守歌

J. Brahms
ブラームス

Andante

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に。
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 doigter, 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.

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.

Berceuse

Wiegenlied

Canción de Cuna

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



Concerto en la mineur, 1er mouvement

Konzert in A-Moll, Erster Satz

Concierto en la menor, 1er movimiento

28 *largamente*

31 *cresc.* *f* *p* *dolce* *cresc.*

34 *Tutti* *f* *martellato*

37 *p* *3*

40 *f* *4*

43 *Solo* *f* *p*

46 *dolce* *p* *4*

49 *p* *2*

52 *p* *0*

55 *cresc.* *largamente* *f* *Tutti* *V*

58 Solo *p*

61 *p*

63 *p*

65 *pp* *cresc.*

67 *f* (4) *Tutti*

69 *p dolce* *martellato*

72 *f* *Tutti*

74 *rall. molto*

77 *sforzando* (4) *f*

Concerto in A Minor

3rd Movement

協奏曲 イ短調 第3楽章

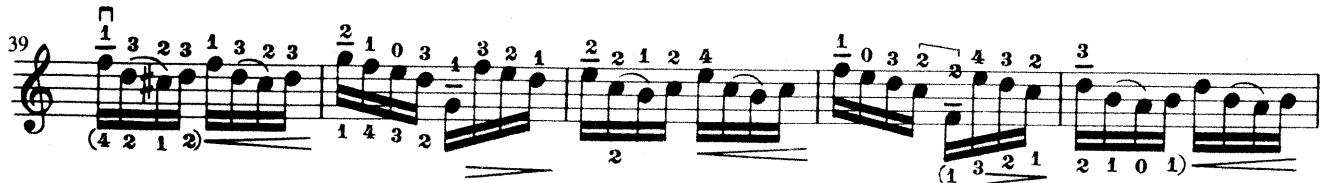
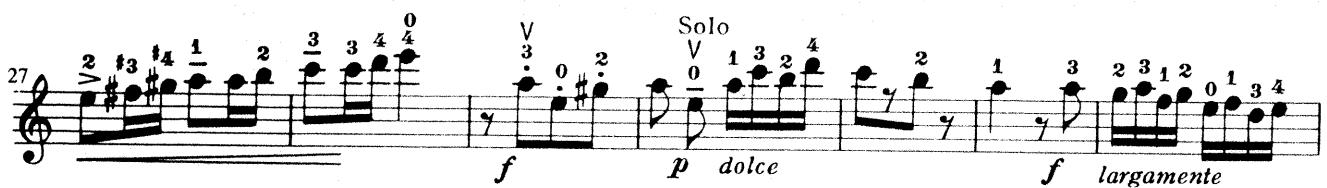
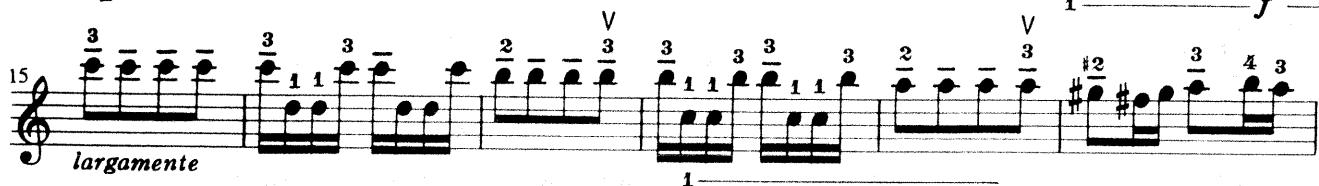
Presto

Tutti



A. Vivaldi

ビバルディ



Concerto en la mineur, 3^{ème} mouvement

Konzert in A-Moll, Dritter Satz

Concierto en la menor, 3er movimiento

55 
dolce e lusingando

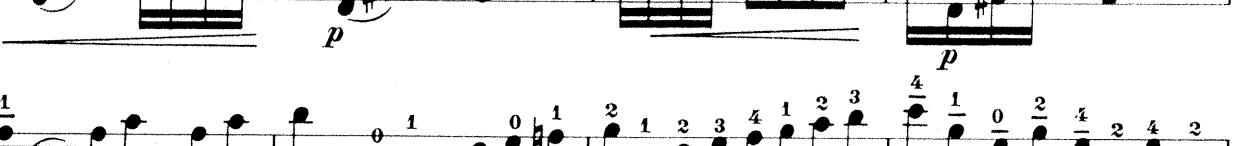
59 
Tutti
f

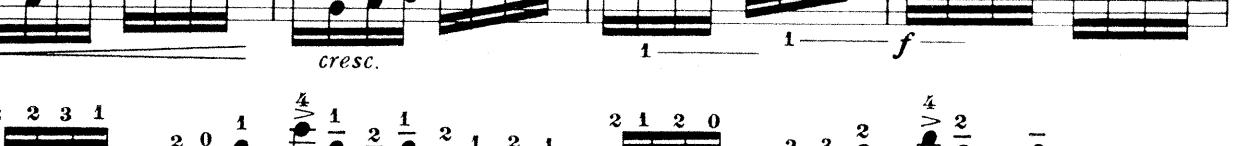
63 
sffz
sffz

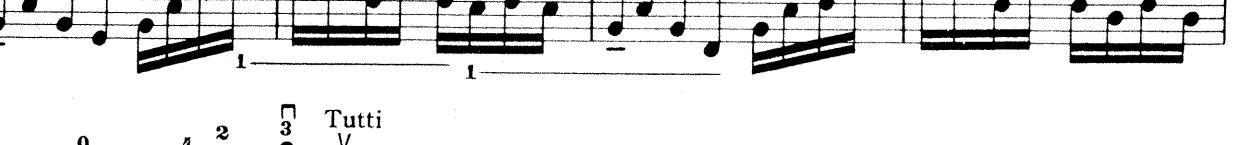
69 
Solo
p
leggiero

74 
p

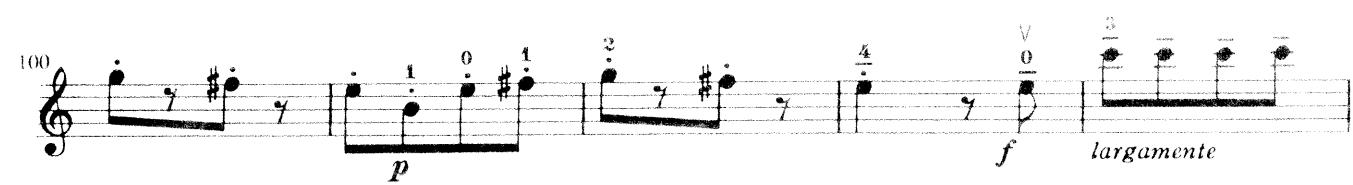
78 
p

82 
cresc.
f

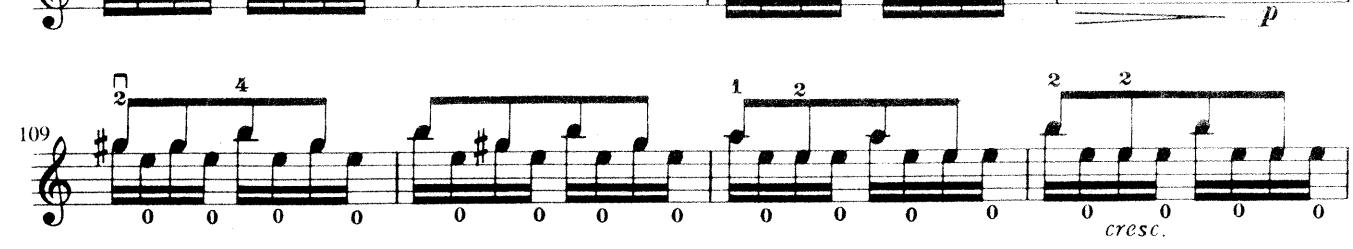
86 
f

90 
Tutti
f martellato
p

95 
f
f martellato

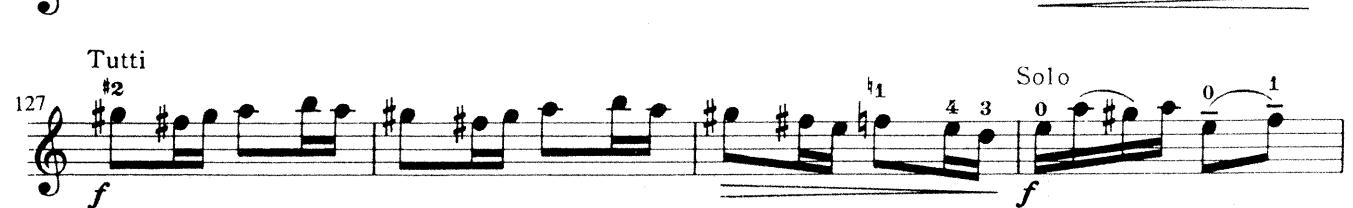
100 

105 

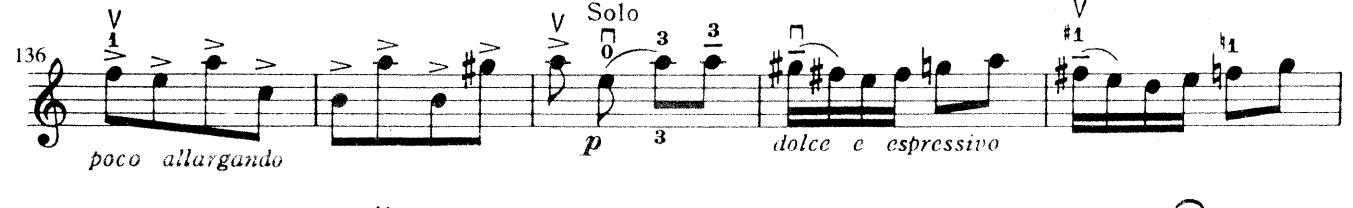
109 

113 

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

Vivace

J. S. Bach

バッハ

Violin II part of the score, showing measures 4 through 37. The music is in common time, mostly in G major. The notation includes fingerings (e.g., 1, 2, 3, 4) and various dynamics like *f*, *mf*, *p*, and *poco dim.*. The score is for two violins and a basso continuo.

Concerto pour Deux Violons, 1er mouvement

Concierto para Dos Violines, 1er movimiento

Konzert für zwei Geigen, Erster Satz

77 0 1 3 1 4 0 4 1 3 0 4 F 3
 83 1 0 4 2 1 0 4 2 3 2 2 2 1 4 3 2 1 2 3
 86 Tutti 0 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:

Übe immer wie folgt:

Toujours pratiquer de la façon suivante:

Siempre practique como se indica:

1. tr 1. 2. tr 2. 3. tr 3. 4. tr 2. 5. tr 2. 6. tr 2. 7. tr 3. 8. tr 2. 9. tr 3. 10. tr 1. 11. tr 1. 12. tr 1. 13. tr 2. 14. tr 2. 15. tr 3. 16. tr 2. 17. tr 3. 18. tr 2. 19. tr 1. 20. tr 1. 21. tr 1. 22. tr 2. 23. tr 2. 24. tr 3. 25. tr 2. 26. tr 3. 27. tr 2. 28. tr 1. 29. tr 1. 30. tr 1. 31. tr 2. 32. tr 2. 33. tr 3. 34. tr 2. 35. tr 3. 36. tr 2. 37. tr 1. 38. tr 1. 39. tr 1. 40. tr 2. 41. tr 2. 42. tr 3. 43. tr 2. 44. tr 3. 45. tr 2. 46. tr 1. 47. tr 1. 48. tr 1. 49. tr 2. 50. tr 2. 51. tr 3. 52. tr 2. 53. tr 3. 54. tr 2. 55. tr 1. 56. tr 1. 57. tr 1. 58. tr 2. 59. tr 2. 60. tr 3. 61. tr 2. 62. tr 3. 63. tr 2. 64. tr 1. 65. tr 1. 66. tr 1. 67. tr 2. 68. tr 2. 69. tr 3. 70. tr 2. 71. tr 3. 72. tr 2. 73. tr 1. 74. tr 1. 75. tr 1. 76. tr 2. 77. tr 2. 78. tr 3. 79. tr 2. 80. tr 3. 81. tr 2. 82. tr 1. 83. tr 1. 84. tr 1. 85. tr 2. 86. tr 2. 87. tr 3. 88. tr 2. 89. tr 3. 90. tr 2. 91. tr 1. 92. tr 1. 93. tr 1. 94. tr 2. 95. tr 2. 96. tr 3. 97. tr 2. 98. tr 3. 99. tr 2. 100. tr 1. 101. tr 1. 102. tr 1. 103. tr 2. 104. tr 2. 105. tr 3. 106. tr 2. 107. tr 3. 108. tr 2. 109. tr 1. 110. tr 1. 111. tr 1. 112. tr 2. 113. tr 2. 114. tr 3. 115. tr 2. 116. tr 3. 117. tr 2. 118. tr 1. 119. tr 1. 120. tr 1. 121. tr 2. 122. tr 2. 123. tr 3. 124. tr 2. 125. tr 3. 126. tr 2. 127. tr 1. 128. tr 1. 129. tr 1. 130. tr 2. 131. tr 2. 132. tr 3. 133. tr 2. 134. tr 3. 135. tr 2. 136. tr 1. 137. tr 1. 138. tr 1. 139. tr 2. 140. tr 2. 141. tr 3. 142. tr 2. 143. tr 3. 144. tr 2. 145. tr 1. 146. tr 1. 147. tr 1. 148. tr 2. 149. tr 2. 150. tr 3. 151. tr 2. 152. tr 3. 153. tr 2. 154. tr 1. 155. tr 1. 156. tr 1. 157. tr 2. 158. tr 2. 159. tr 3. 160. tr 2. 161. tr 3. 162. tr 2. 163. tr 1. 164. tr 1. 165. tr 1. 166. tr 2. 167. tr 2. 168. tr 3. 169. tr 2. 170. tr 3. 171. tr 2. 172. tr 1. 173. tr 1. 174. tr 1. 175. tr 2. 176. tr 2. 177. tr 3. 178. tr 2. 179. tr 3. 180. tr 2. 181. tr 1. 182. tr 1. 183. tr 1. 184. tr 2. 185. tr 2. 186. tr 3. 187. tr 2. 188. tr 3. 189. tr 2. 190. tr 1. 191. tr 1. 192. tr 1. 193. tr 2. 194. tr 2. 195. tr 3. 196. tr 2. 197. tr 3. 198. tr 2. 199. tr 1. 200. tr 1. 201. tr 1. 202. tr 2. 203. tr 2. 204. tr 3. 205. tr 2. 206. tr 3. 207. tr 2. 208. tr 1. 209. tr 1. 210. tr 1. 211. tr 2. 212. tr 2. 213. tr 3. 214. tr 2. 215. tr 3. 216. tr 2. 217. tr 1. 218. tr 1. 219. tr 1. 220. tr 2. 221. tr 2. 222. tr 3. 223. tr 2. 224. tr 3. 225. tr 2. 226. tr 1. 227. tr 1. 228. tr 1. 229. tr 2. 230. tr 2. 231. tr 3. 232. tr 2. 233. tr 3. 234. tr 2. 235. tr 1. 236. tr 1. 237. tr 1. 238. tr 2. 239. tr 2. 240. tr 3. 241. tr 2. 242. tr 3. 243. tr 2. 244. tr 1. 245. tr 1. 246. tr 1. 247. tr 2. 248. tr 2. 249. tr 3. 250. tr 2. 251. tr 3. 252. tr 2. 253. tr 1. 254. tr 1. 255. tr 1. 256. tr 2. 257. tr 2. 258. tr 3. 259. tr 2. 260. tr 3. 261. tr 2. 262. tr 1. 263. tr 1. 264. tr 1. 265. tr 2. 266. tr 2. 267. tr 3. 268. tr 2. 269. tr 3. 270. tr 2. 271. tr 1. 272. tr 1. 273. tr 1. 274. tr 2. 275. tr 2. 276. tr 3. 277. tr 2. 278. tr 3. 279. tr 2. 280. tr 1. 281. tr 1. 282. tr 1. 283. tr 2. 284. tr 2. 285. tr 3. 286. tr 2. 287. tr 3. 288. tr 2. 289. tr 1. 290. tr 1. 291. tr 1. 292. tr 2. 293. tr 2. 294. tr 3. 295. tr 2. 296. tr 3. 297. tr 2. 298. tr 1. 299. tr 1. 300. tr 1. 301. tr 2. 302. tr 2. 303. tr 3. 304. tr 2. 305. tr 3. 306. tr 2. 307. tr 1. 308. tr 1. 309. tr 1. 310. tr 2. 311. tr 2. 312. tr 3. 313. tr 2. 314. tr 3. 315. tr 2. 316. tr 1. 317. tr 1. 318. tr 1. 319. tr 2. 320. tr 2. 321. tr 3. 322. tr 2. 323. tr 3. 324. tr 2. 325. tr 1. 326. tr 1. 327. tr 1. 328. tr 2. 329. tr 2. 330. tr 3. 331. tr 2. 332. tr 3. 333. tr 2. 334. tr 1. 335. tr 1. 336. tr 1. 337. tr 2. 338. tr 2. 339. tr 3. 340. tr 2. 341. tr 3. 342. tr 2. 343. tr 1. 344. tr 1. 345. tr 1. 346. tr 2. 347. tr 2. 348. tr 3. 349. tr 2. 350. tr 3. 351. tr 2. 352. tr 1. 353. tr 1. 354. tr 1. 355. tr 2. 356. tr 2. 357. tr 3. 358. tr 2. 359. tr 3. 360. tr 2. 361. tr 1. 362. tr 1. 363. tr 1. 364. tr 2. 365. tr 2. 366. tr 3. 367. tr 2. 368. tr 3. 369. tr 2. 370. tr 1. 371. tr 1. 372. tr 1. 373. tr 2. 374. tr 2. 375. tr 3. 376. tr 2. 377. tr 3. 378. tr 2. 379. tr 1. 380. tr 1. 381. tr 1. 382. tr 2. 383. tr 2. 384. tr 3. 385. tr 2. 386. tr 3. 387. tr 2. 388. tr 1. 389. tr 1. 390. tr 1. 391. tr 2. 392. tr 2. 393. tr 3. 394. tr 2. 395. tr 3. 396. tr 2. 397. tr 1. 398. tr 1. 399. tr 1. 400. tr 2. 401. tr 2. 402. tr 3. 403. tr 2. 404. tr 3. 405. tr 2. 406. tr 1. 407. tr 1. 408. tr 1. 409. tr 2. 410. tr 2. 411. tr 3. 412. tr 2. 413. tr 3. 414. tr 2. 415. tr 1. 416. tr 1. 417. tr 1. 418. tr 2. 419. tr 2. 420. tr 3. 421. tr 2. 422. tr 3. 423. tr 2. 424. tr 1. 425. tr 1. 426. tr 1. 427. tr 2. 428. tr 2. 429. tr 3. 430. tr 2. 431. tr 3. 432. tr 2. 433. tr 1. 434. tr 1. 435. tr 1. 436. tr 2. 437. tr 2. 438. tr 3. 439. tr 2. 440. tr 3. 441. tr 2. 442. tr 1. 443. tr 1. 444. tr 1. 445. tr 2. 446. tr 2. 447. tr 3. 448. tr 2. 449. tr 3. 450. tr 2. 451. tr 1. 452. tr 1. 453. tr 1. 454. tr 2. 455. tr 2. 456. tr 3. 457. tr 2. 458. tr 3. 459. tr 2. 460. tr 1. 461. tr 1. 462. tr 1. 463. tr 2. 464. tr 2. 465. tr 3. 466. tr 2. 467. tr 3. 468. tr 2. 469. tr 1. 470. tr 1. 471. tr 1. 472. tr 2. 473. tr 2. 474. tr 3. 475. tr 2. 476. tr 3. 477. tr 2. 478. tr 1. 479. tr 1. 480. tr 1. 481. tr 2. 482. tr 2. 483. tr 3. 484. tr 2. 485. tr 3. 486. tr 2. 487. tr 1. 488. tr 1. 489. tr 1. 490. tr 2. 491. tr 2. 492. tr 3. 493. tr 2. 494. tr 3. 495. tr 2. 496. tr 1. 497. tr 1. 498. tr 1. 499. tr 2. 500. tr 2. 501. tr 3. 502. tr 2. 503. tr 3. 504. tr 2. 505. tr 1. 506. tr 1. 507. tr 1. 508. tr 2. 509. tr 2. 510. tr 3. 511. tr 2. 512. tr 3. 513. tr 2. 514. tr 1. 515. tr 1. 516. tr 1. 517. tr 2. 518. tr 2. 519. tr 3. 520. tr 2. 521. tr 3. 522. tr 2. 523. tr 1. 524. tr 1. 525. tr 1. 526. tr 2. 527. tr 2. 528. tr 3. 529. tr 2. 530. tr 3. 531. tr 2. 532. tr 1. 533. tr 1. 534. tr 1. 535. tr 2. 536. tr 2. 537. tr 3. 538. tr 2. 539. tr 3. 540. tr 2. 541. tr 1. 542. tr 1. 543. tr 1. 544. tr 2. 545. tr 2. 546. tr 3. 547. tr 2. 548. tr 3. 549. tr 2. 550. tr 1. 551. tr 1. 552. tr 1. 553. tr 2. 554. tr 2. 555. tr 3. 556. tr 2. 557. tr 3. 558. tr 2. 559. tr 1. 560. tr 1. 561. tr 1. 562. tr 2. 563. tr 2. 564. tr 3. 565. tr 2. 566. tr 3. 567. tr 2. 568. tr 1. 569. tr 1. 570. tr 1. 571. tr 2. 572. tr 2. 573. tr 3. 574. tr 2. 575. tr 3. 576. tr 2. 577. tr 1. 578. tr 1. 579. tr 1. 580. tr 2. 581. tr 2. 582. tr 3. 583. tr 2. 584. tr 3. 585. tr 2. 586. tr 1. 587. tr 1. 588. tr 1. 589. tr 2. 590. tr 2. 591. tr 3. 592. tr 2. 593. tr 3. 594. tr 2. 595. tr 1. 596. tr 1. 597. tr 1. 598. tr 2. 599. tr 2. 600. tr 3. 601. tr 2. 602. tr 3. 603. tr 2. 604. tr 1. 605. tr 1. 606. tr 1. 607. tr 2. 608. tr 2. 609. tr 3. 610. tr 2. 611. tr 3. 612. tr 2. 613. tr 1. 614. tr 1. 615. tr 1. 616. tr 2. 617. tr 2. 618. tr 3. 619. tr 2. 620. tr 3. 621. tr 2. 622. tr 1. 623. tr 1. 624. tr 1. 625. tr 2. 626. tr 2. 627. tr 3. 628. tr 2. 629. tr 3. 630. tr 2. 631. tr 1. 632. tr 1. 633. tr 1. 634. tr 2. 635. tr 2. 636. tr 3. 637. tr 2. 638. tr 3. 639. tr 2. 640. tr 1. 641. tr 1. 642. tr 1. 643. tr 2. 644. tr 2. 645. tr 3. 646. tr 2. 647. tr 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1177. tr 2.

Position Game

ポジション・ゲーム

Jeu de Position Lagen-Spiel Juego de Posición

だれか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 hindurch 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

RENTAL 824

Suzuki® Violin School

VIOLIN PART

VOLUME 5



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gement of the compositions

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FOR THE STUDENT: This material is part of the worldwide Suzuki Method of teaching. Companion recordings should be used with these publications. In addition, there are piano accompaniment books that go along with this material.

FOR THE TEACHER: In order to be an effective Suzuki teacher, a great deal of ongoing education is required. Your national Suzuki association provides this for its membership. Teachers are encouraged to become members of their national Suzuki associations and maintain a teacher training schedule, in order to remain current, via institutes, short and long term programs. You are also encouraged to join the International Suzuki Association.

FOR THE PARENT: Credentials are essential for any teacher that you choose. We recommend you ask your teacher for his or her credentials, especially listing those relating to training in the Suzuki Method. The Suzuki Method experience should be a positive one, where there exists a wonderful, fostering relationship between child, parent and teacher. So choosing the right teacher is of the utmost importance.

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(No. 1 is unaccompanied)

Tonalization

トナリゼイション

Tonalisation Tonführung Sonidización

毎レッスン指導

美しい音とビブラートの練習

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

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

Tonführung-Übungen sollten in jeder Unterrichtsstunde geübt werden.
Übung für schönen Ton und Vibrato.

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

f(フォルテ)と*p*(ピアノ)の練習

Exercise for forte and piano Übungen für forte und piano
Exercice pour forte et piano Ejercicios para forte y piano

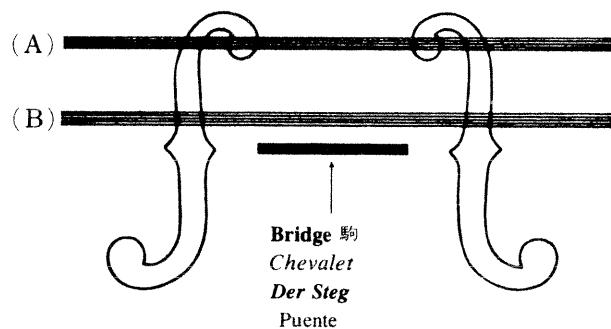
1. *f* = (B)の位置(駒の近く)を弓を最後までまっすぐにひく。
 2. *p* = (A)の位置をまっすぐにひく。
- 音色と音量の変化に注意すること。

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

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

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 music consists of two staves. The first staff starts with a note followed by a grace note (1), then a note with a number 1 above it. The second staff starts with a grace note (1), then a note with a number 1 above it.

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 music consists of two staves. The first staff starts with a note followed by a grace note (1), then a note with a number 1 above it. The second staff starts with a grace note (1), then a note with a number 1 above it.

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 music consists of two staves. The first staff starts with a note followed by a grace note (1), then a note with a number 1 above it. The second staff starts with a grace note (1), then a note with a number 1 above it.

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 music consists of two staves. The first staff starts with a note followed by a grace note (1), then a note with a number 1 above it. The second staff starts with a grace note (1), then a note with a number 1 above it.

1

Gavotte

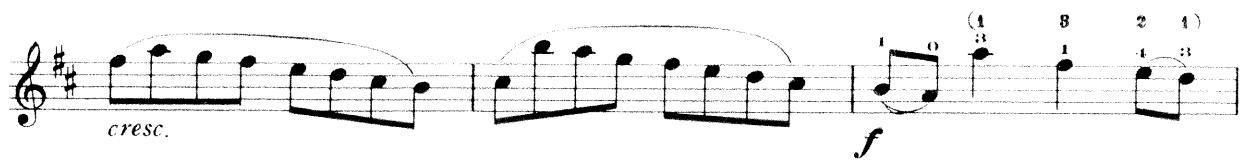
ガボット

Gavotte I

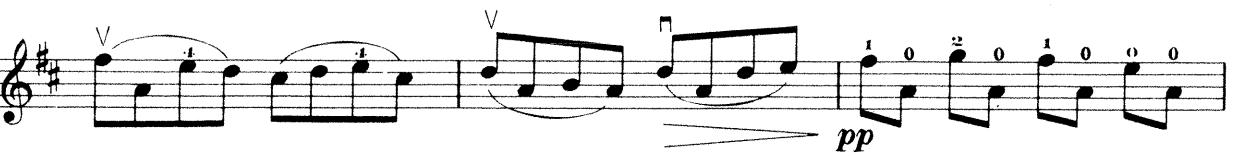
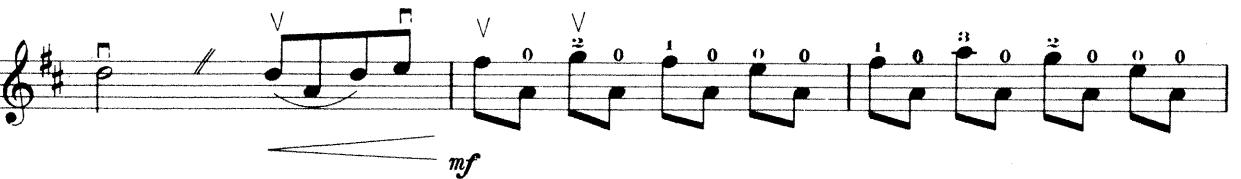
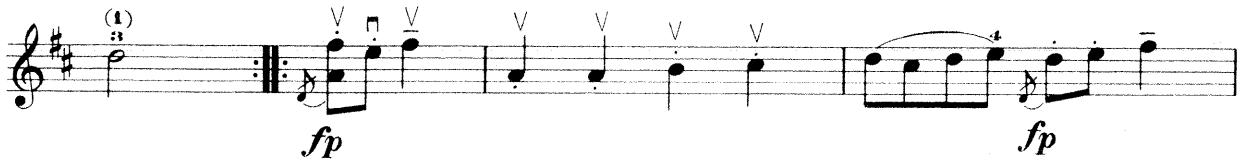
Allegro moderato

J. S. Bach
バッハ

The sheet music consists of ten staves of musical notation for a solo instrument, likely a violin or cello. The music is in common time and is set in G major (indicated by a treble clef and two sharps). The tempo is Allegro moderato. The dynamics include forte (f), piano (p), and sforzando (sf). Fingerings are indicated above the notes, such as 1, 2, 3, 4, and 5. The music features various bowing patterns, including sustained notes and sixteenth-note figures. The notation includes both standard note heads and square note heads.



Gavotte II



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**

pp cantabile e molto sentito

Etude for Changing Strings

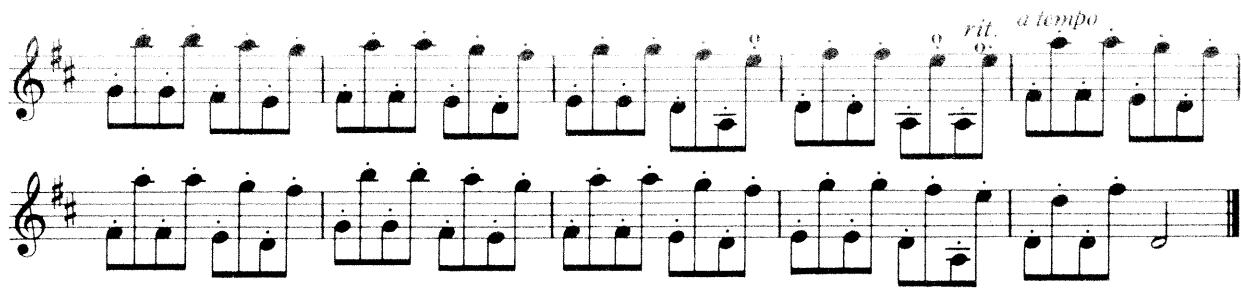
移弦の練習曲

*Etude pour le changement des cordes**Etude für Saitenwechsel*

Estudio para el cruzar de cuerdas

Shinichi Suzuki

A



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

Concerto in G Minor

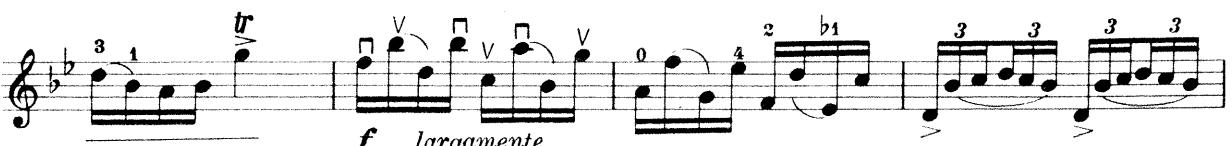
協奏曲 ト短調

Allegro

Tutti 2 2 1 3



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 12 staves of musical notation. The music is in common time and includes the following performance instructions:

- Staff 1:** No specific instruction.
- Staff 2:** No specific instruction.
- Staff 3:** Solo dynamic *p*.
- Staff 4:** Dynamic *f*.
- Staff 5:** Dynamic *p*, *pespress.*
- Staff 6:** Dynamic *f*.
- Staff 7:** *martellato*, dynamic *f*, *cresc.*, *a tempo*, *Tutti*.
- Staff 8:** *poco allargando*, dynamic *f*.
- Staff 9:** Dynamic *largamente*.
- Staff 10:** *mf dolce*.
- Staff 11:** *Solo*, dynamic *p*.
- Staff 12:** *p dolce*.

* 記法
written
écrit
geschrieben
escrito

奏法
played
joué
gespielt
tocado

The sheet music consists of ten staves of musical notation for a solo instrument, likely a flute or piccolo. The music is in common time and uses a treble clef. The notation includes various dynamic markings such as *mf*, *cresc.*, *f*, *p*, *dolce*, *molto rit.*, *a tempo*, *Tutti*, *rit.*, *ff*, and *ff*. Performance instructions like "largamente" and "espressivo" are also present. Fingerings are indicated above the notes in some staves. The music is divided into sections by measure numbers and section labels like "Solo".

Adagio

p *più p*

Solo

p *molto espress.*

dolce e pp

V *p* *V* *f* *tr*

sul A *pp* *espress.* *pp*

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

V *p*

sul A *p* *sul D* *A* *poco rit.*

p *pp* *ppp rit.*

Allegro

Tutti

Solo

f largamente

mf

p dolce

(3)

f

p poco rall. e dolce

Tutti

f a tempo

f

p

sul E

Solo *p grazioso*

mf

p dolce

cresc.

poco allargando

Tutti a tempo

f

p

dolce

sul E

mf

p leggiero

dolce

* 記法
written
écrit
geschrieben
escrito



奏法
played
joué
gespielt
tocado



A page from a musical score for piano, featuring ten staves of music. The music is primarily in common time, with some measures in 2/4 indicated by a '2' above the staff. The key signature varies between G major (one sharp) and E major (two sharps). The score includes dynamic markings such as *p*, *f*, *mf*, *ff*, *tr* (trill), *Tutti a tempo*, *rit.* (ritardando), *cresc.* (crescendo), *dolce*, *molto*, *poco rall.* (poco rallentando), and *Solo*. The notation uses various note heads and stems, with some notes having numbers (1, 2, 3, 4) above them, likely indicating fingerings or specific hand movements. The music consists of a mix of harmonic patterns and melodic lines, typical of a piano concerto's piano part.

Country Dance

カントリー ダンス

C. M. von Weber
ウエバー

Allegretto

1 2 3 4 5 6 7 8 9 10 11 12

rit. - agitato

1. 2. agitato

rit. f

Danza Campestre Ländlicher Tanz Danse Champêtre

5

German Dance

ドイツ舞曲

K. D. von Dittersdorf
ディッタースドルフ**Moderato**

p con grazia *mf*

A *p*

mf *p espressivo*

p

mf

p

mf

p

mf

p

mf

rit.

*Danse Allemande**Deutscher Tanz**Danza Alemana*

Gigue from Sonata in D Minor

ジーガ 「ソナタニ短調」から

Allegro Vivace

F.M.Veracini
ベラチーニ

The sheet music displays eight staves of musical notation for a single instrument. The key signature is one sharp (D major). The time signature is 12/8. The tempo is Allegro Vivace. The dynamics include forte (f), mezzo-forte (mf), piano (p), crescendo (cresc.), and sforzando (sf). The notation features sixteenth-note patterns with various slurs and grace notes.

Gigue de la Sonate en ré mineur

Giga de la Sonata en re menor

Gigue aus Sonate in D-Moll

Sheet music for piano, page 21, featuring ten staves of musical notation. The music is in common time and consists of two systems. The first system starts with a dynamic of ***f***, followed by ***p dolce***. The second system begins with ***p***, followed by ***f***, then ***p***. The notation includes various dynamics such as ***v***, ***mf***, ***cresc.***, and ***poco largamente***. Performance instructions like ***4***, ***0***, and ***2*** are also present.

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
バッハ

The musical score for Violin I of J.S. Bach's Concerto for Two Violins, 1st Movement, page 7. The score is in common time (indicated by '4') and uses a treble clef. The key signature changes throughout the piece. The first staff is labeled 'Tutti' and 'f'. The second staff begins with 'f' and includes fingerings like 2, 0, 2, 0, 2, 0. The third staff begins with 'f' and includes fingerings like 3, 0, 1, 2, 3, 0, 1. The fourth staff is labeled 'Solo' and 'A' and includes fingerings like 3, 2, 1, 4, 3, 2, 1. The fifth staff includes fingerings like 2, 0, 2, 3, 1, 4, 1, 2, 0. The sixth staff ends with 'p'.

*Concerto pour Deux Violons, 1er mouvement**Konzert für zwei Geigen, Erster Satz**Concierto para Dos Violines, 1er movimiento*

A musical score for piano featuring a single melodic line on a treble clef staff. The piece begins with a forte dynamic (f) and consists of six measures. Measure 1 contains six eighth-note pairs with grace notes. Measures 2-4 show eighth-note pairs followed by sixteenth-note patterns. Measures 5-6 continue with eighth-note pairs and grace notes. Various dynamics are indicated throughout, including accents and slurs.

A musical score for piano featuring a single melodic line. The key signature is B-flat major (two flats). The time signature is common time. The dynamic marking 'mf' (mezzo-forte) is present at the beginning. The melody consists of eighth-note patterns with grace notes indicated by small numbers above the stems. The first measure ends with a fermata. The second measure begins with a sharp sign. The third measure starts with a natural sign. The fourth measure starts with a sharp sign. The fifth measure starts with a natural sign. The sixth measure starts with a sharp sign. The seventh measure starts with a natural sign. The eighth measure starts with a sharp sign. The ninth measure starts with a natural sign. The tenth measure starts with a sharp sign. The eleventh measure starts with a natural sign. The twelfth measure starts with a sharp sign. The thirteenth measure starts with a natural sign. The fourteenth measure starts with a sharp sign. The fifteenth measure starts with a natural sign. The sixteenth measure starts with a sharp sign. The sixteenth measure concludes with a forte dynamic 'f' and a fermata.

A musical score for piano featuring two staves. The left staff uses a treble clef and the right staff uses a bass clef. Measure 4 begins with a forte dynamic. Measure 5 starts with a half note followed by eighth-note pairs. Fingerings are indicated above the notes: 3, 2, 1, 0, 3, 2, 3, 2, 1, 0, 4, 0, 4, 2.

Tutti

f

p *tr*

Solo *C*

p

Solo

mf

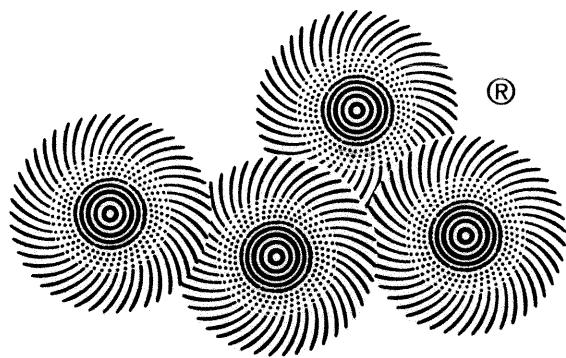
A musical score for piano, showing measures 13 through 15. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 13 starts with a forte dynamic (F) and includes a tempo marking of 13-1. Measures 14 and 15 continue the rhythmic pattern, with measure 15 concluding with a dynamic of mf and a tempo marking of V.

The image shows six staves of musical notation for a solo instrument, possibly trumpet or flute. The music is in common time and consists of six measures per staff. Fingerings are indicated above the notes, such as '0 1' or '2 3'. Dynamics include 'f' (fortissimo), 'p' (pianissimo), and 'V' (vibrato). Measure 1 starts with a treble clef and a key signature of one sharp. Measures 2-6 start with a bass clef and a key signature of one sharp. Measure 6 concludes with a dynamic 'f' and a trill instruction '(tr)'.

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