

Suzuki[®] Viola School

VIOLA PART VOLUME 5



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Summy-Birchard Inc.
exclusively distributed by
Warner Bros. Publications Inc.

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

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ISBN 0-87487-249-9

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ACKNOWLEDGEMENTS

The compositions in this volume were arranged for viola and piano by Doris Preucil. The viola parts were edited by William and Doris Preucil with the assistance of Suzuki Association of America Viola Committee members Leroy Bauer, Louita Clothier, William Foster, Virginia Schneider, and Elizabeth Stuen-Walker.

INTRODUCTION

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

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

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

In order to obtain more information about the Suzuki Method, please contact your country's Suzuki Association, the International Suzuki Association at 3-10-15 Fukashi, Matsumoto City 390, Japan, The Suzuki Association of the Americas, 1900 Folsom #101, Boulder, Colorado 80302 or Summy-Birchard Inc., c/o Warner Bros. Publications Inc., 15800 N.W. 48th Avenue, Miami, Florida 33014, for current Associations' address.

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Tonalization

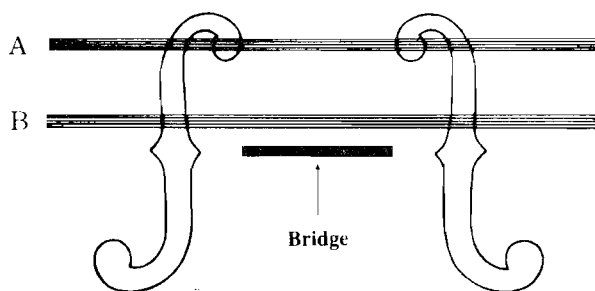
Tonalization exercises should be practiced at each lesson.

Exercise for beautiful tone and vibrato.

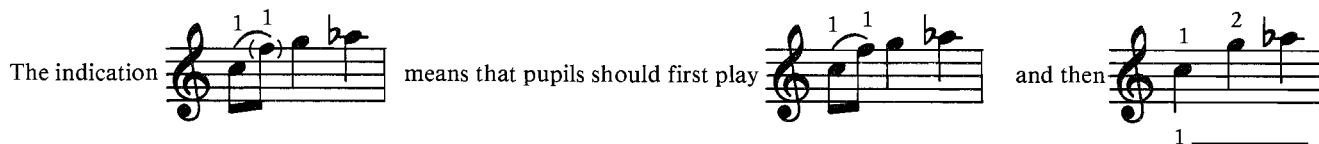


Exercise for *Forte* and *Piano*

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

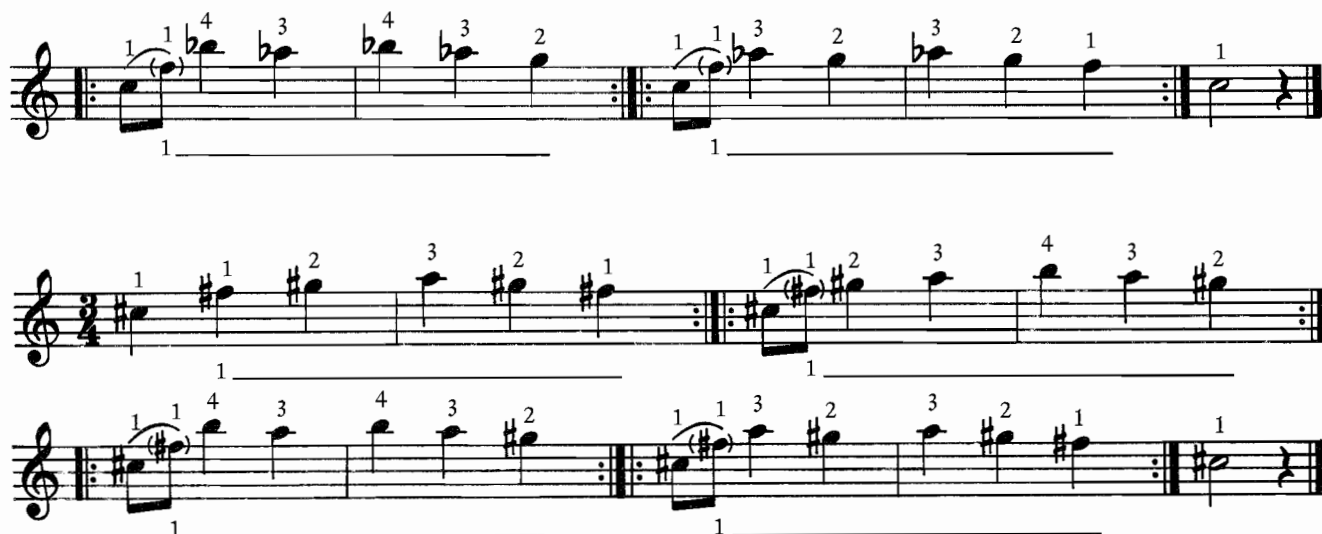


Position Etudes - 5th Position



A string:





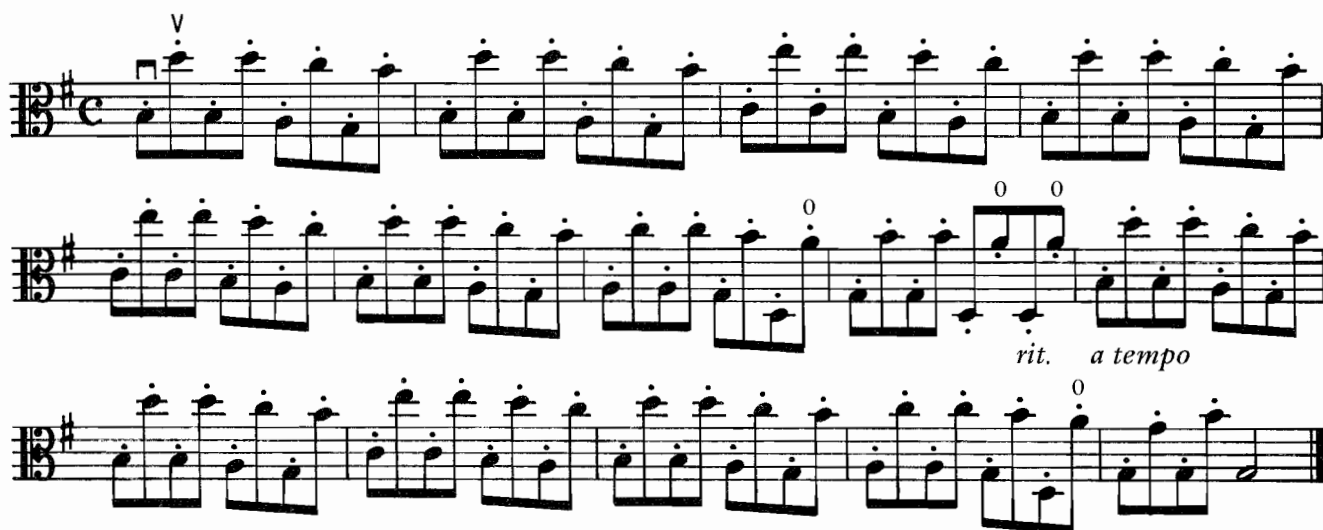
The first finger should always stay down in such practice. Try stopped bows on the slurs at first.

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

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

Etude for Changing Strings

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



Bowing variants:



Realized and edited by Doris Preucil

Musical score for "The Swan" by Camille Saint-Saëns, featuring a piano solo. The score is in 3/4 time, key of D major, and consists of four staves. It includes various musical notations such as notes, rests, and dynamic markings like *mf*, *p*, and *f*. Fingerings and breath marks are also indicated.

Musical score for "The Swan" by Camille Saint-Saëns, featuring a single melodic line on a grand staff. The score includes dynamic markings (*f*, *p*), articulation (accents, slurs), and fingerings (0, 1, 3, 4).

19 *p*

22 *f* *p*

25 *f*

28 *p* *sempre cresc.*

31 *f* *p*

34 *f rit.*

Largo

6 *mp* *p*

11 *f* *rit.* *pp*

Presto

8

Presto

mf

cresc.

6

f

p

11

cresc.

16

f

mf

mf

21

cresc.

f

27

p

33

mp

39

45

f

rit.

3

Spinning Wheel

N. Rubinstein

Allegro moderato

con sord.

The musical score is written for a single melodic line in a 3/4 time signature, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro moderato' and the performance instruction is 'con sord.' (con sordina). The score consists of 24 measures, organized into six systems of four measures each. Measure numbers 4, 7, 10, 13, 16, 19, and 22 are indicated at the start of their respective systems. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. A *mf* (mezzo-forte) marking appears under the first measure of the second system. Fingerings (4, 6, 0) and articulation (accents) are indicated throughout. A crescendo marking 'cresc. poco a poco' is placed at the bottom of the final system, spanning measures 22 through 24. The piece concludes with a treble clef in the final measure.

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

28 *f* *dim. poco a poco*

31 *mf*

35

39 *V* 0 2 1 2 1 0 2

42 0 2 1 2 1 0 1 2 1 2

45 3 2 3 2 1 2 1 0 1 2 1 2

48 *pizz.* *p*

4

Gigue

Allegro vivace

F. M. Veracini

Musical score for "The Swan" by Camille Saint-Saëns, Op. 20, No. 6. The score is for a single melodic line in 12/8 time, featuring various dynamics and articulations.

The score consists of 27 measures, organized into systems of four staves each. The key signature is one flat (B-flat), and the time signature is 12/8.

Dynamics and articulations include:

- Measures 1-4:** *f* (forte), *mf* (mezzo-forte), *p* (piano).
- Measures 5-8:** *cresc.* (crescendo), *f* (forte), *p* (piano), *mf* (mezzo-forte).
- Measures 9-12:** *cresc.* (crescendo), *p* (piano).
- Measures 13-16:** *f* (forte), *p* (piano).
- Measures 17-20:** *f* (forte), *mf* (mezzo-forte), *sf* (sforzando), *f* (forte), *mf* (mezzo-forte).
- Measures 21-24:** *sf* (sforzando), *f* (forte), *p* (piano), *dolce* (dolce).
- Measures 25-27:** *f* (forte), *p* (piano), *f* (forte).

The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 0, 1, 2, 3, 4).

30

sf

p

4

[illegible]

41 *sim.* *cresc.*

44

cresc.

f

p

cresc.

sim.

V

V

50

p

4

V 4

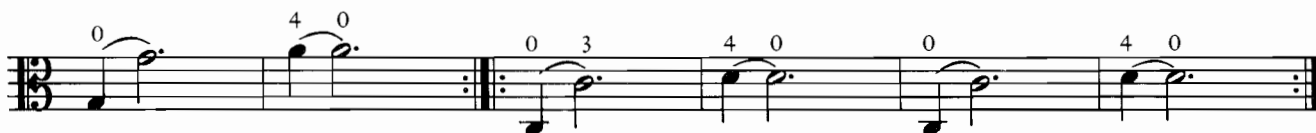
54  *poco largamente*

Exercises for Shaping the Left Hand*

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



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



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



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

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



- 5** Second Position



- 6** Third Position



- 7** On one string



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

5 Suite I in G major

Johann Sebastian Bach

Prelude

(♩ = 69)

mf

The musical score is written for a single melodic line on a five-line staff in G major (one sharp, F#) and 4/4 time. It consists of 10 staves of music. The tempo is marked as quarter note = 69 (♩ = 69). The dynamics start at mezzo-forte (mf). The piece features a variety of musical techniques including slurs, ties, and fingerings (indicated by numbers 0-4). The final measure of the piece is marked with a crescendo (cresc.) and a sharp sign, indicating a key change to A major.

17

f

p

mf

p *sempre*

simile

sempre cresc.

dim.

cresc.

ff

Courante

(♩ = 100)

f
sempre leggiero

The musical score is written for a single melodic line in G major (one sharp) and 3/4 time. It consists of ten staves of music. The tempo is marked as quarter note = 100. The piece begins with a forte (*f*) dynamic and the instruction *sempre leggiero*. The notation includes various fingerings (0-4), slurs, and articulations such as staccato (*stacc.*) and accents (*acc.*). The piece concludes with a repeat sign and a final cadence.



Gigue

(♩. = 96)

10 staves of musical notation for the "Gigue" section in 6/8 time, key of D major. The notation includes various fingerings (0, 1, 2, 3, 4), articulations (accents, slurs, breath marks), and dynamic markings (f). The piece concludes with a double bar line.

6

Moto Perpetuo*

Carl Bohm

Allegro

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

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

69 *p a tempo*

76 *p*

83 *p*

90 *p*

97 *ff*

104 *p*

111 *p cresc. poco a poco*

117 *f* *p cresc. poco a poco*

124 *ff sempre al fine*

130 *ff*

7 Old French Dances

M. Marais

I. L'Agréable

Moderato

The musical score for "L'Agréable" is written in 13/8 time, featuring a single melodic line with various ornaments and dynamics. The score is divided into measures, with measure numbers 7, 14, 21, 27, 34, 41, 48, 54, and 59 indicated. The key signature is one sharp (F#). The tempo is marked "Moderato".

The score includes several dynamic markings: *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte). It also includes performance instructions: *poco rall.* (poco rallentando) and ** Slight retake*.

The score is divided into measures, with measure numbers 7, 14, 21, 27, 34, 41, 48, 54, and 59 indicated. The key signature is one sharp (F#). The tempo is marked "Moderato".

The score includes several dynamic markings: *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte). It also includes performance instructions: *poco rall.* (poco rallentando) and ** Slight retake*.

Gaiamente

II. La Provençale

Musical score for "II. La Provençale" by Gaiamente. The score is written for guitar in 3/8 time, featuring various musical notations including notes, rests, and dynamic markings. The piece is divided into measures, with measure numbers 9, 17, 26, 35, 45, 54, 61, 69, 77, and 85 indicated. The key signature is one sharp (F#). The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), *f* (forte), and *cresc.* (crescendo). It also features articulation marks like accents and breath marks (V). The piece concludes with the instruction *f e più mosso* and *poco rit.* (poco ritardando).

III. La Matelotte

Gaiamente

Musical score for "III. La Matelotte" in 13/8 time. The piece is marked "Gaiamente" (cheerfully). The score consists of ten staves of music, each with a measure number at the beginning. The key signature is one sharp (F#). The dynamics and articulations are as follows:

- Staff 1 (Measures 1-6):** Starts with a forte (*f*) dynamic and a "martelé" (hammered) articulation. Fingerings 1, 2, and 0 are indicated.
- Staff 2 (Measures 7-12):** Features a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. Includes a repeat sign and various fingerings.
- Staff 3 (Measures 13-18):** Includes piano (*pp*) and forte (*f*) dynamics. Fingerings 1, 2, and 0 are shown.
- Staff 4 (Measures 19-24):** Continues with forte (*f*) dynamics and various fingerings.
- Staff 5 (Measures 25-30):** Features forte (*f*) and piano (*p*) dynamics. Includes a 25-measure rest and various fingerings.
- Staff 6 (Measures 31-36):** Includes piano (*p*) and forte (*f*) dynamics. Features triplets and various fingerings.
- Staff 7 (Measures 37-41):** Continues with forte (*f*) dynamics and various fingerings.
- Staff 8 (Measures 42-46):** Includes a "più *f*" (more forte) dynamic. Features various fingerings and a 4-measure rest.
- Staff 9 (Measures 47-51):** Features a fortissimo (*ff*) dynamic and a "fa tempo" (return to tempo) marking. Includes a "poco rall." (slightly slowing down) marking.
- Staff 10 (Measures 52-56):** Ends with a "poco rit." (slightly slowing down) marking. Includes various fingerings.

IV. Le Basque

Vivace
spiccato

Musical score for "IV. Le Basque" in 12/8 time. The score consists of ten staves of music. The tempo is marked "Vivace" and the articulation is "spiccato". The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings.

Dynamics and markings include: *f-p*, *f*, *sfz*, *p*, *Double*, *f*, *p*, *f*, *sfz*, *mf*, *Vspiccato*, *f*, *p più mosso*, *sfz*, *p*, and *poco rit.*

Fingerings are indicated by numbers 1, 4, 0, and 4. The score also includes a repeat sign at the beginning of the second staff.

Tonalization

Use full bows with smooth bow and string changes.

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

C major scale - 3 octaves

(♩ = 60-80)

reach

C minor scale (melodic)

(shift hand)


C major arpeggio

II I II III

C minor arpeggio

II I II III

Shifting Studies

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

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

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

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

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



a) 2 2 2 2 *sim.*

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

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

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



a) 3 3 3 3 *sim.*

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

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

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



a) 4 4 4 4 *sim.*

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

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

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



Always shift on the finger last used.

8

Concerto in C minor

J. C. Bach

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

11 *f* *p* *cresc.* *mf* *p*

17 2 *p*

22 *p*

27 0 1 0 2 4 1 *p*

32 4 2 0 2 4 3 2 1 *p*

38 1 2 3 3 3 1 3 3 *cresc.*

44 3 1 3 0 *mf*

48 *p* *cresc.*

53 4 *p*



119 *p*

125 *p*

130 *p*

137 *p*

142 *cresc.* *poco allarg.*

146 *f* *a tempo*

152 *molto rit.*

Adagio molto espressivo (♩ = 52)

1 *p sostenuto*

6 *pp*

12 *cresc.*

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

24 *a tempo* *pp* *Più mosso*

31 *mf* *p* *cresc.*

35 *mf* *p* *cresc.*

38 *pp* *cresc.*

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

47 *f* *V* *(3)* *dr*

52 *p* *poco rit. V* *pp a tempo*

56 *pp* *V* *dr*

61 *pp* *V* *dr*

67 *cresc.* *V* *0* *2*

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

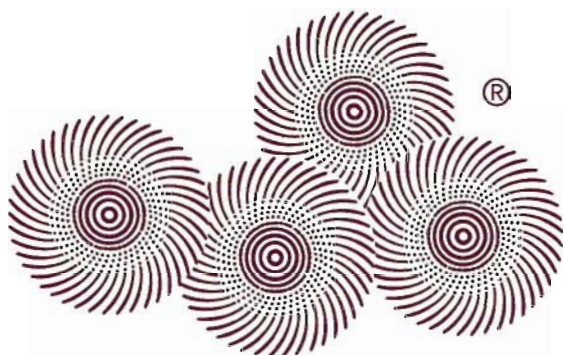
75 *f* *molto rit.*

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