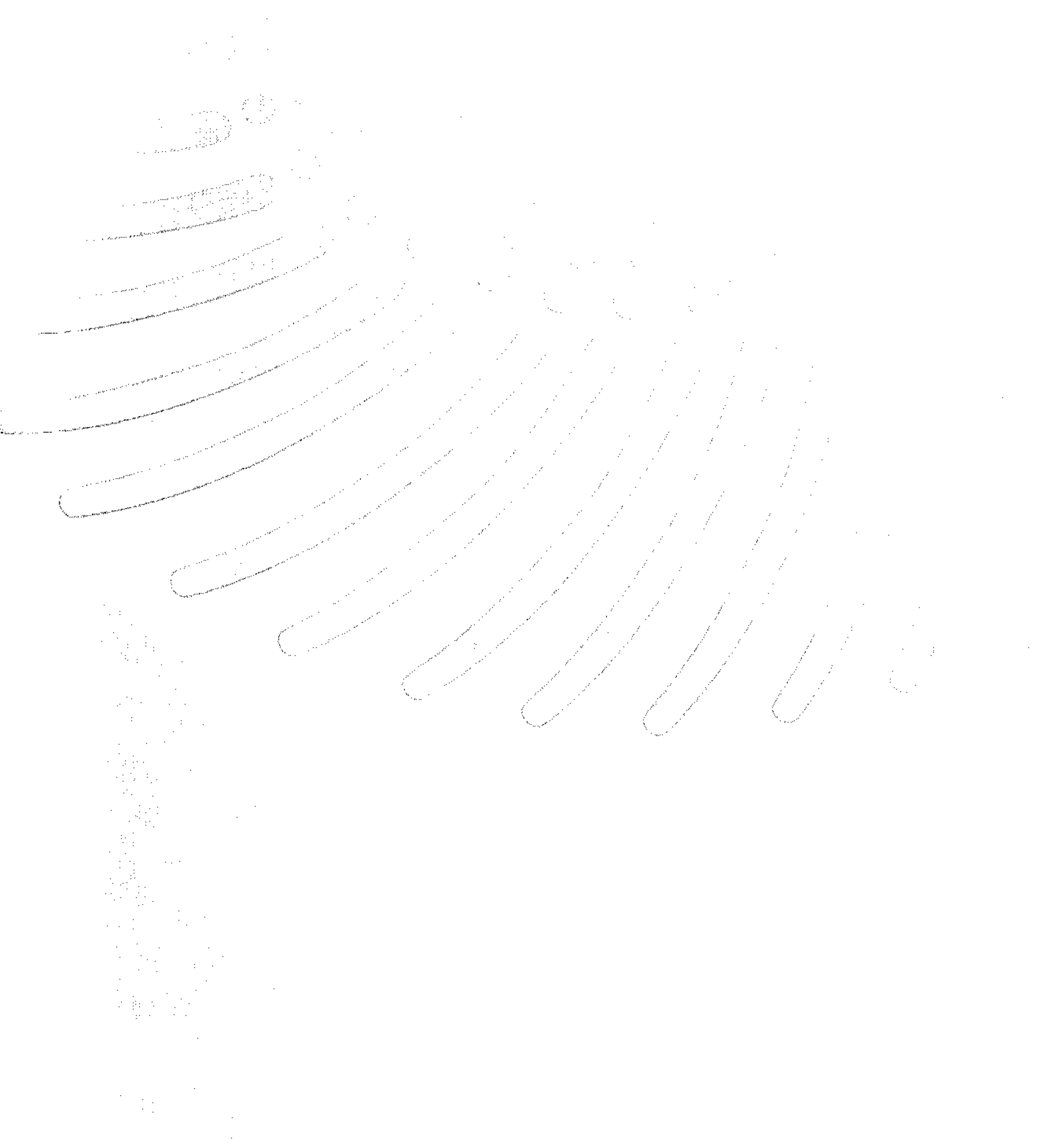


Suzuki®

BASS SCHOOL

Volume 4

Bass Part



Suzuki[®]

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Bass Part

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CONTENTS

[1]	Theme from the Mahler Symphony No.1, <i>G. Mahler</i>	6
	Piano part arranged by Domenick Fiore	
[2]	Chorus from “Judas Maccabaeus,” <i>G. F. Handel</i>	7
[3]	Die Meistersinger, <i>Richard Wagner</i>	8
	Piano part arranged by Virginia Dixon	
[4]	Tempo di Polacca, <i>Franz Simandl</i>	10
[5]	Gavotte in G Minor, <i>J. S. Bach</i>	12
[6]	La Cinquantaine, <i>Gabriel-Marie</i>	14
[7]	Humoresque, <i>A. Dvořák</i>	16
[8]	Sonata in E minor, <i>B. Marcello</i>	18
	Two Octave Major and Relative Minor Scales	20

INTRODUCTION

FOR THE STUDENT: This material is part of the worldwide Suzuki Method® of teaching. The companion recording should be used along with this publication. In addition, there are piano accompaniment books that go along with this material.

FOR THE TEACHER: In order to be an effective Suzuki teacher, ongoing education is encouraged. Each regional Suzuki association provides teacher development for its membership via conferences, institutes, short-term and long-term programs. In order to remain current, you are encouraged to become a member of your regional Suzuki association, and, if not already included, the International Suzuki Association.

FOR THE PARENT: Credentials are essential for any Suzuki teacher you choose. We recommend you ask your teacher for his or her credentials, especially those related to training in the Suzuki Method®. The Suzuki Method® experience should foster a positive relationship among the teacher, parent and child. Choosing the right teacher is of utmost importance.

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Preparation for Thumb Positon and finger spacing
for One Whole-Step and One Half-step

Preparation exercises in 3/4 time. The first staff is in bass clef, showing ascending and descending scales with triplets marked '3'. The subsequent four staves are in treble clef, showing ascending and descending scales with fingerings (1, 2, 1) and female symbols (♀) indicating specific positions or techniques.

1

Theme from Mahler Symphony No. 1

G. Mahler
1860 - 1911

Theme from Mahler Symphony No. 1 in D major, 3/4 time. The notation shows the first three staves of the theme, including fingerings (1, 2) and female symbols (♀) indicating specific positions or techniques.

Chorus from "Judas Maccabaeus"

G.F. HANDEL
1685-1759

Maestoso

1 2 2 (3)

5 3

9

13 1 + 1 3 1 2 3 1 3 3

17

21

f *mf* *ff* *rall.*

*The symbol + unaccompanied by a circle indicates that the thumb will not play a harmonic.

Two Octave C Major scale

Two Octave C Major scale in bass and treble clef. The bass clef line starts on C2 and goes up to C4, with fingerings 2, 1, +, 4, 1, 2, 3, 3. The treble clef line starts on C4 and goes up to C6, with fingerings 2, 1, +, 4, 1, 2, 3, 3.

3

Die Meistersinger

Richard Wagner
1813 - 1883

7 *molto marcato*
mf

14 *poco a poco più di forza*

20 *molto sostenuto*
f

26 *più f*

31 *ff* *più f*

37 *5th Pos.* *ff*

42 *Molto pesante* *simile*
sempre ff

Staff 42-46: Bass clef, 5/4 time. Measures 42-46 contain dense sixteenth-note passages. Fingering numbers (4, 2, 1, 4, 1, 1, 0, 2, 4, 2, 4) are placed above the notes. The tempo/style marking 'Molto pesante' and the dynamic 'sempre ff' are at the end of the staff.

47

Staff 47-49: Bass clef, 5/4 time. Measures 47-49 continue the sixteenth-note passages. Fingering numbers (4, 1, 4, 2, 1, 1, 2, 1, 1) are placed above the notes.

50

Staff 50-52: Bass clef, 5/4 time. Measures 50-52 continue the sixteenth-note passages.

53 *simile*
ff

Staff 53-54: Bass clef, 5/4 time. Measures 53-54 contain eighth-note passages. Fingering numbers (3, 1, 1, 1, 2, 4, 2, 0, 2) are placed above the notes. The dynamic 'ff' and the marking 'simile' are at the beginning of the staff.

55 *ff*

Staff 55-58: Bass clef, 5/4 time. Measures 55-58 contain eighth-note passages. Fingering numbers (4, 2, 2, 2, 4, 2, 0, 4) are placed above the notes. The dynamic 'ff' is at the beginning of the staff. Measures 57-58 feature a slur over two notes with a 'V' marking above.

59 *ff*

Staff 59-63: Bass clef, 5/4 time. Measures 59-63 contain eighth-note passages. The dynamic 'ff' is at the beginning of the staff. Measures 61-62 feature a slur over two notes with a 'V' marking above.

64

Staff 64-68: Bass clef, 5/4 time. Measures 64-68 contain eighth-note passages. Fingering numbers (1, 2) are placed above the notes. Measures 66-67 feature a slur over two notes with a 'V' marking above.

69

Staff 69-72: Bass clef, 5/4 time. Measures 69-72 contain eighth-note passages. Fingering numbers (2, 4) are placed above the notes. Measures 71-72 feature a slur over two notes with a 'V' marking above.

Tempo di Polacca

Franz Simandl
1840 - 1912

Tempo di Polacca

The musical score is written for the bass clef in 3/4 time, with a key signature of one sharp (F#). It consists of seven staves of music, each containing various musical notations and performance instructions.

Staff 1: Starts with a measure rest marked '2'. The first note is a half note F#2, marked with a forte *f* dynamic. The melody continues with eighth and sixteenth notes, including fingering numbers 2, 4, 2, 4, 0, 1, and a fermata. The staff ends with a series of ascending sixteenth notes, with fingering numbers 2, 4, 2, 1, 2, and 4.

Staff 2: Begins with a measure rest marked '6'. The melody continues with eighth and sixteenth notes, including a first position change marked '1st Pos.'. Fingering numbers include 1, 2, 4, 2, 1, 0, 2, 4, 2, and 4.

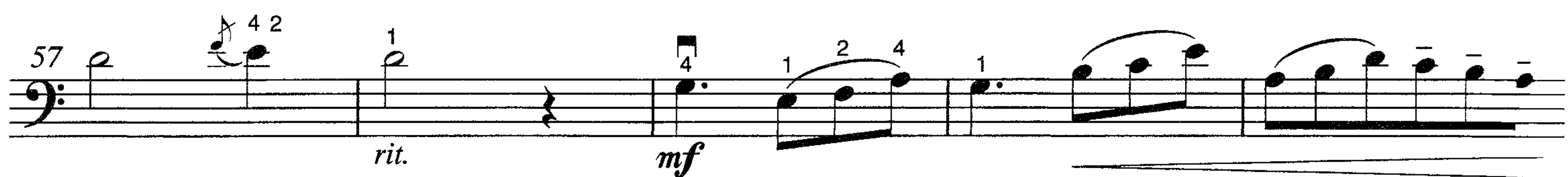
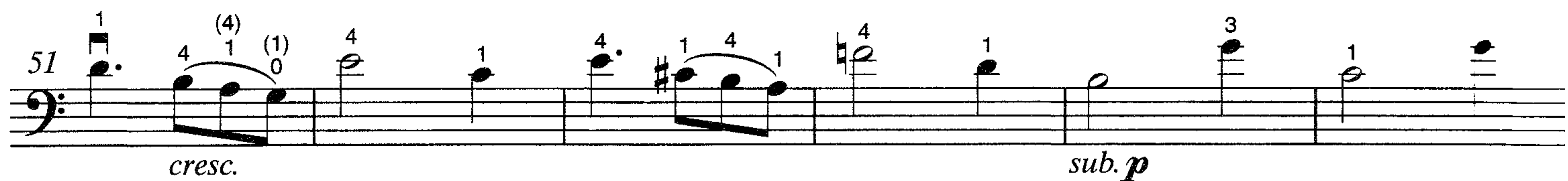
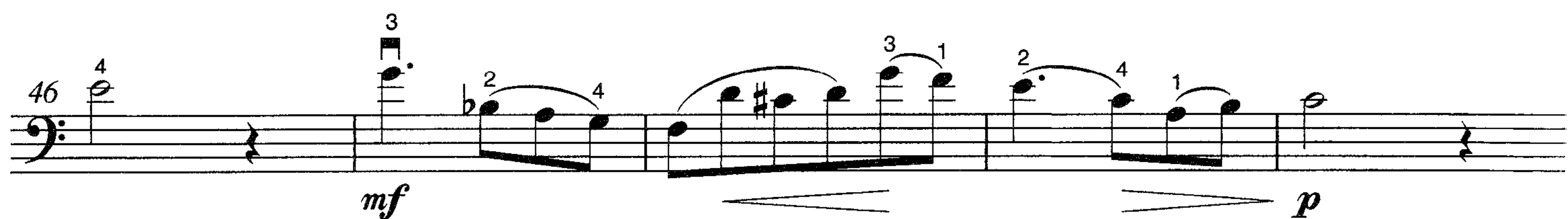
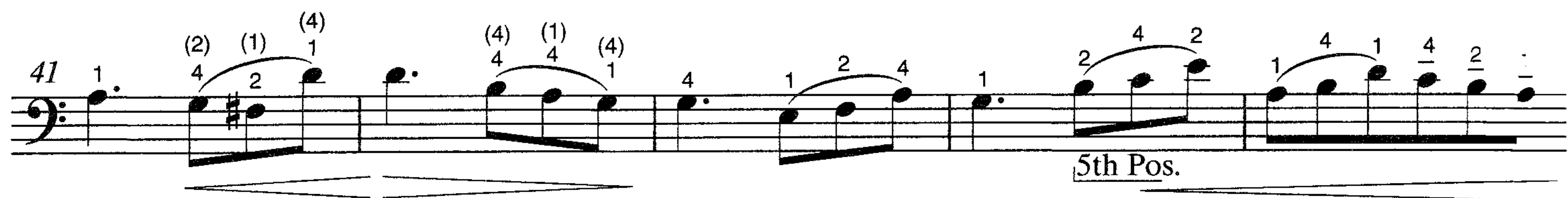
Staff 3: Starts with a measure rest marked '10'. The melody continues with eighth and sixteenth notes, including a fermata. Fingering numbers include 2, 4, 2, 1, 4, and 4.

Staff 4: Starts with a measure rest marked '14'. The melody continues with eighth and sixteenth notes, including a fermata. Fingering numbers include 2, 4, 2, 1, 4, and 4. The staff ends with a whole note rest marked 'Fine'.

Staff 5: Starts with a measure rest marked '19'. The melody continues with eighth and sixteenth notes, including a fermata. Fingering numbers include 1, 4, 2, 4, 1, 2, 4, 0, 3, (1), and 0. The staff ends with a half note rest marked '1'.

Staff 6: Starts with a measure rest marked '23'. The melody continues with eighth and sixteenth notes, including a third position change marked '3rd Pos.'. Fingering numbers include 2, 4, 2, 1, 4, 4, 0, 1, 4, 4, 1, 0, 2, 4, 2, 1, and 1.

Staff 7: Starts with a measure rest marked '27'. The melody continues with eighth and sixteenth notes, including a fermata. Fingering numbers include 1, 4, 4, 1, 0, 2, 4, 2, 1, and 1.



Gavotte in G minor

J.S. Bach
1685 - 1750

Andante

3

p *mf*

8

p *mf* *p*

13

mf

18

2nd Pos. *p*

23

27

mf

31

35

p

40

poco rit.

La Cinquantaine

Gabriel-Marie
1852 - 1928

Andantino

pp

5

10

mf

14

18

p

5th Pos.

4th Pos. *pp*

22

cresc.

f

dim.

pp

26

2nd Pos.

4th Pos.

5th Pos.

4th Pos. *pp*

cresc.

f

dim.

pp

30 *f* *tr* *Fine*

34 *f* 4th Pos. 2nd Pos. 4th Pos. *pp*

38 *cresc.*

42 *f* sul D

46 *f* 2nd Pos. *dim.* 3rd Pos.

50 *pp*

53 *cresc.* *f*

57 4th Pos. 5th Pos. 4th Pos. *pp* D.C. al Fine

Humoresque

A. Dvorak
1841 - 1904

Poco lento e grazioso

p *leggiero*

4th Pos. 5th Pos. 4th Pos. 1st Pos.

4th Pos. 5th Pos. 4th Pos.

3rd Pos. 5 1/2 Pos.

mf *f*

mf *f*

a tempo

rit. *p*

rit. e dim.

a tempo

f

28

2 1 2

2 4

f

36

rit.

f

1 a tempo

largamente

46

rit. e dim. *pp*

49 *a tempo*

mf

53

mf

rit. e dim.

pp

Sonata in E minor

Benedetto Marcello
1686 - 1739

Adagio

mf

p

f

p

p

f

rit.

Allegro

f

4th Pos.

f

p

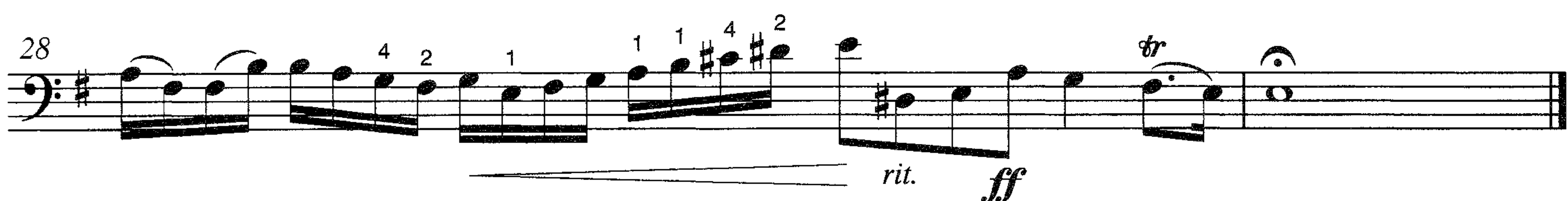
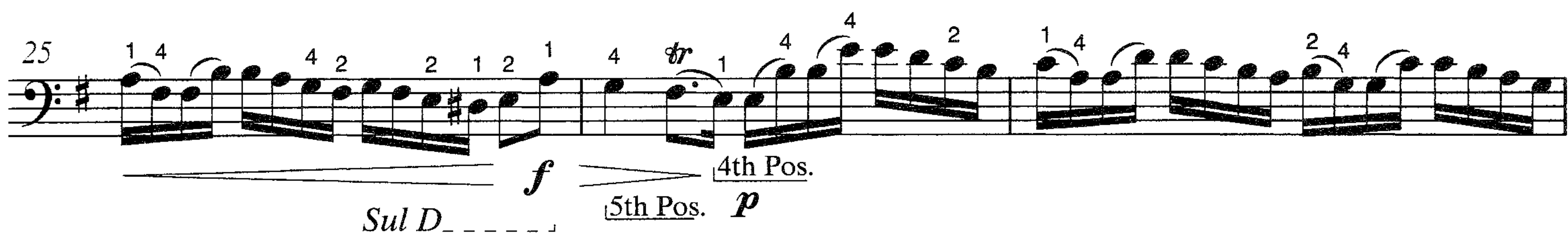
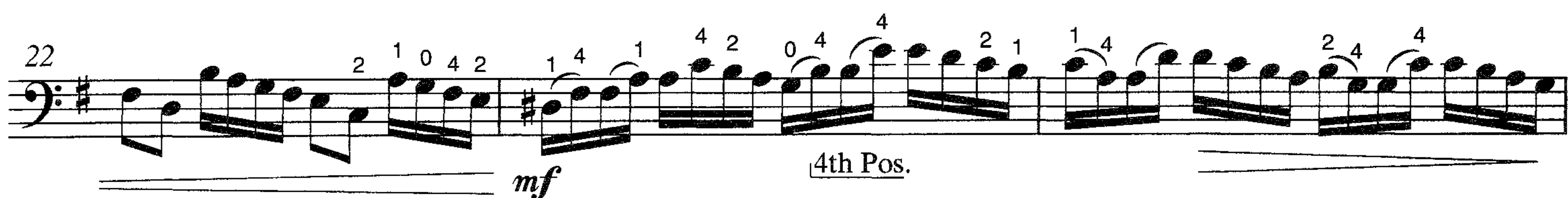
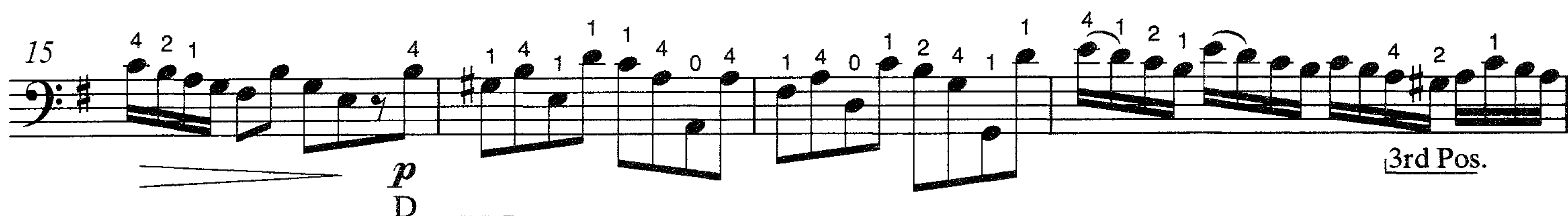
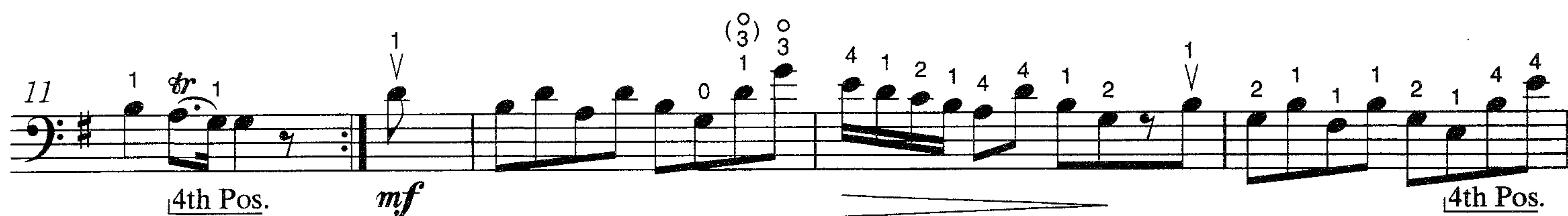
f

6th Pos.

p

f

4th Pos.



× Begin trills with the upper note.

Two Octave Major and Relative Minor Scales

C Major

C Major scale notation in bass and treble clefs. The bass clef line shows the first octave (C2 to C3) with fingerings: 2, 0, 1, 2, 0, 1, 4, 1, 4. The treble clef line shows the second octave (C3 to C4) with fingerings: 2, 4, ♀, 1, 2, 3, 2, 1, ♀, 4. The ♀ symbol indicates a natural harmonic or a specific fingering technique.

A Minor

A Minor scale notation in bass and treble clefs. The bass clef line shows the first octave (A2 to A3) with fingerings: 0, 1, 2, 0, 1, 4, 1, 1, 4. The treble clef line shows the second octave (A3 to A4) with fingerings: 1, 4, 1, 4, 2, 3, 1, 4, 2, 4. The scale is written in natural A minor (no sharps or flats).

G Major

G Major scale notation in bass and treble clefs. The bass clef line shows the first octave (G2 to G3) with fingerings: 2, 0, 1, 2, 0, 1, 4, 0, 1. The treble clef line shows the second octave (G3 to G4) with fingerings: 2, 4, 1, 4, 2, 3, 2, 4, 1, 4. The scale is written in G Major (one sharp: F#).

E Minor

0 1 2 0 1 4 1 1 4

0 1 1 4 2 4 1 4 2 1

0 4 1 0 2 1 0 2 1 0

D Major

0 1 4 0 1 4 2 4 1

4 ♀ 1 3 2 3 2 3 1 ♀

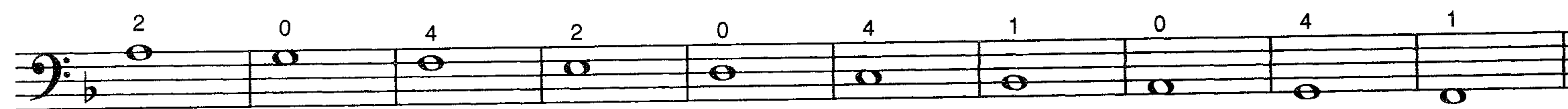
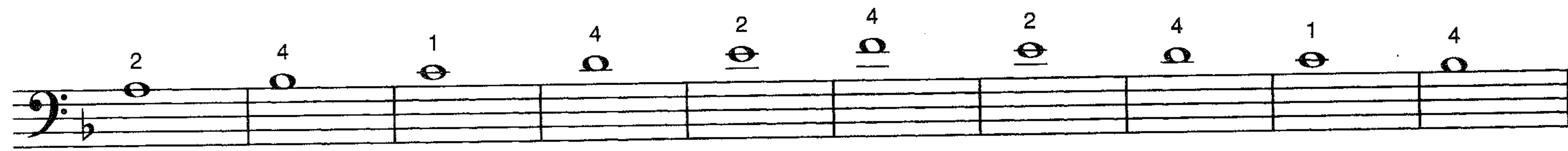
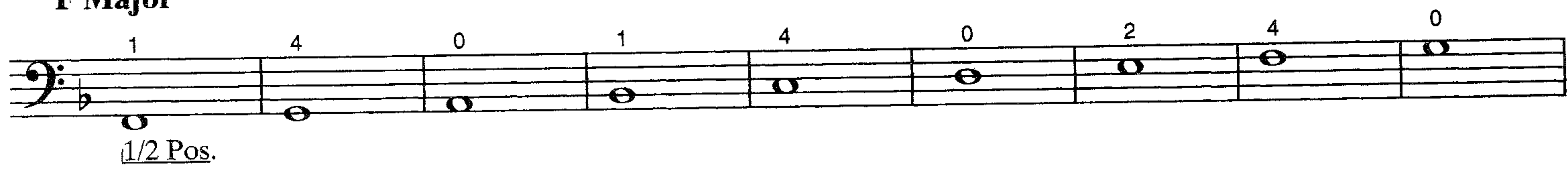
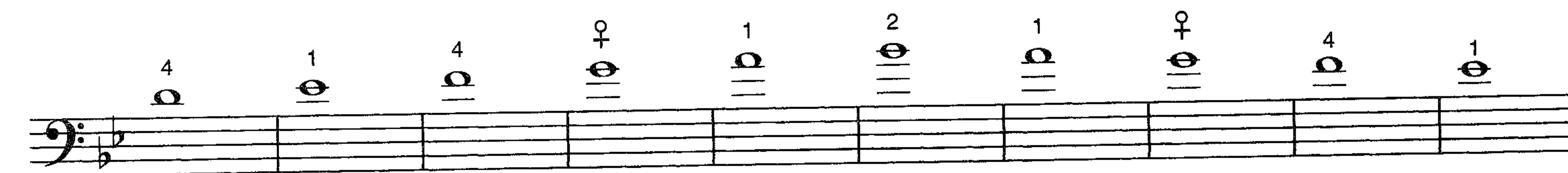
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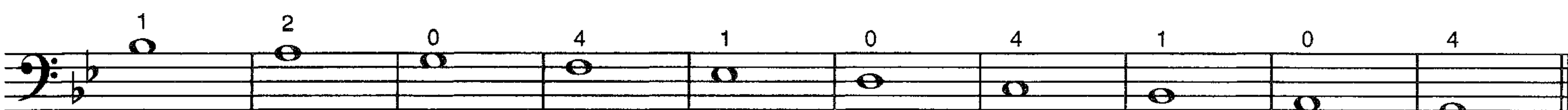
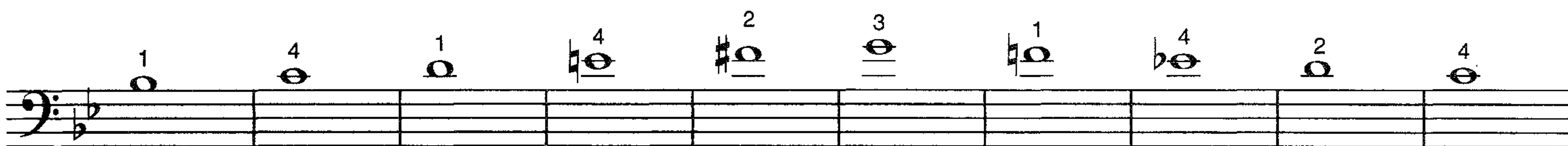
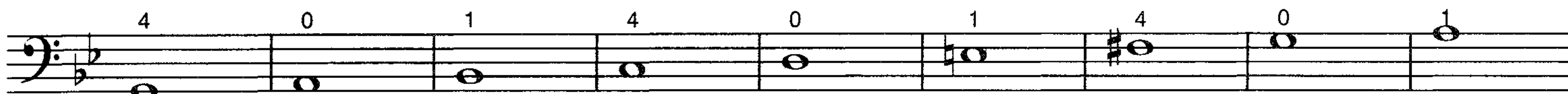
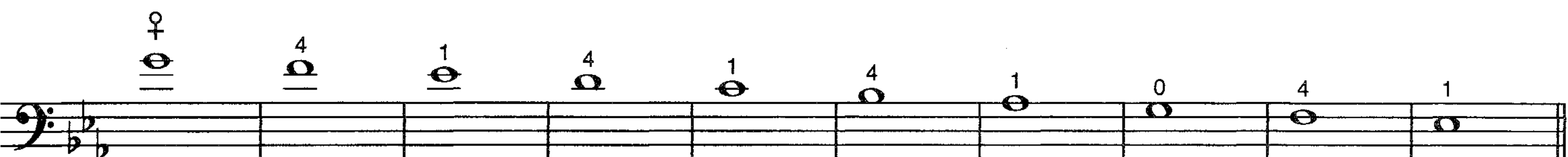
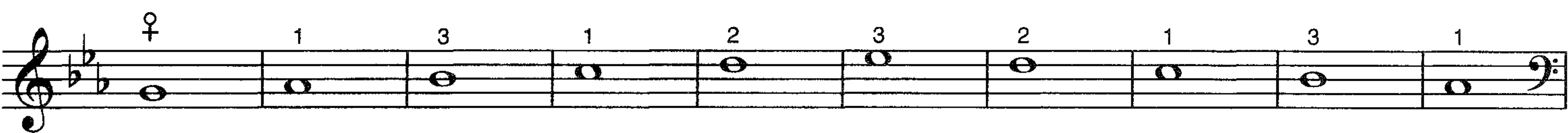
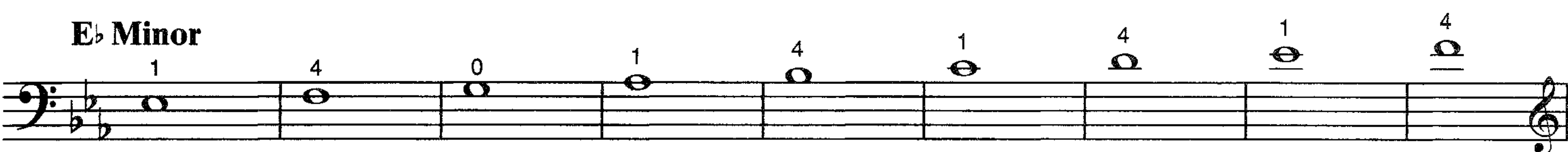
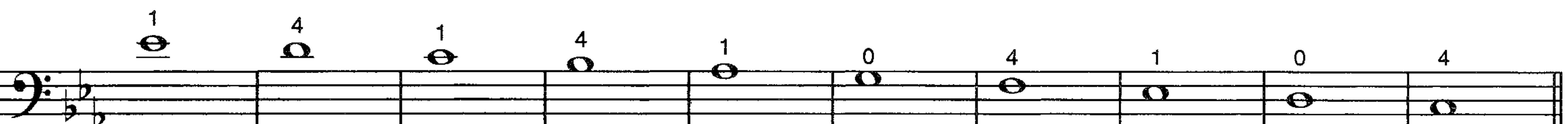
B Minor

1 4 0 1 4 1 4 1 4

1 4 1 3 2 3 (1) (♀) 4 1

4 2 4 1 0 4 1 0 4 1

F Major**D Minor****B♭ Major**

G Minor**E \flat Minor****C Minor**1st Pos.

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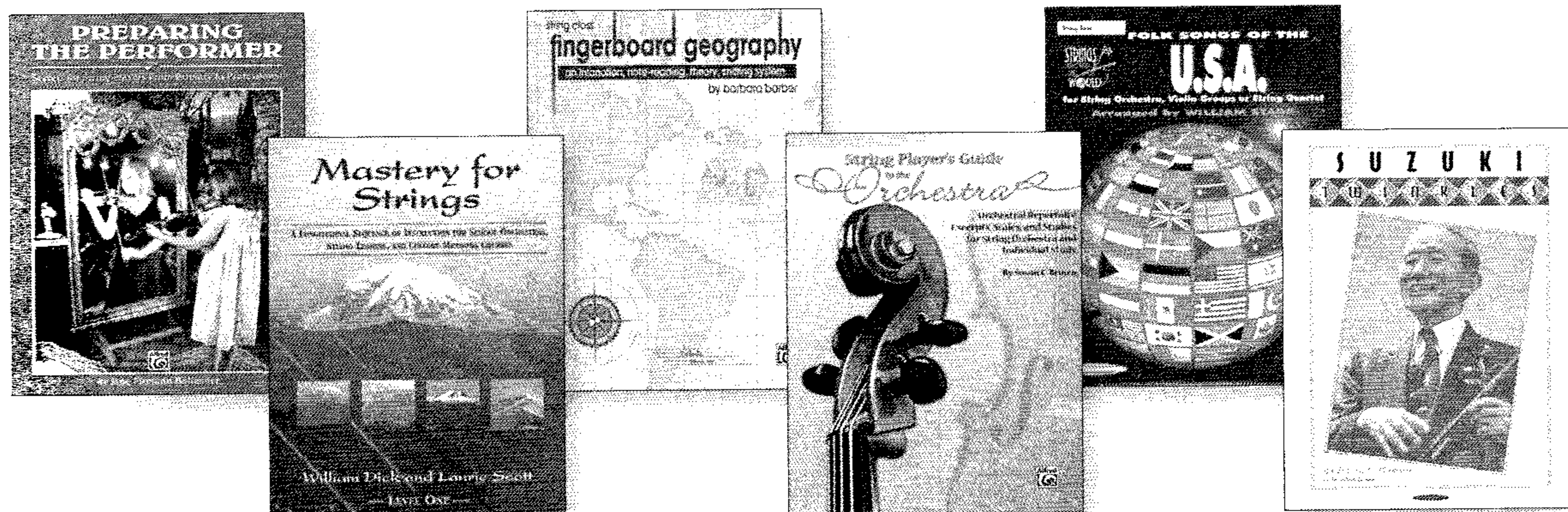
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