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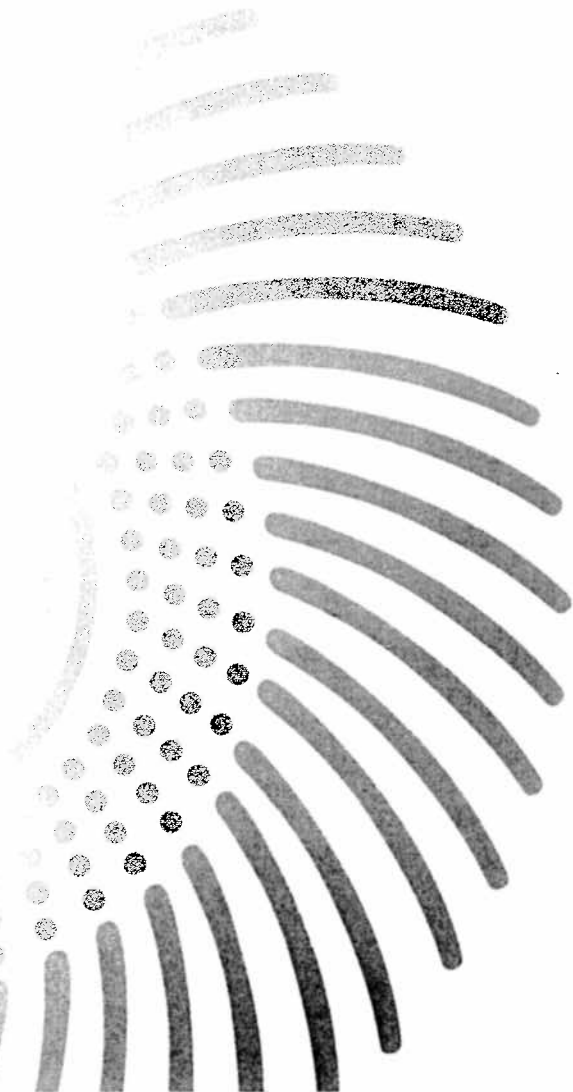
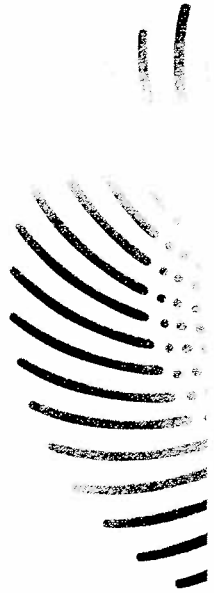
# Suzuki®

## BASS SCHOOL

Volume 3

Bass Part

*Revised Edition*





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## CONTENTS

<b>1</b>	<b>Moon Over the Ruined Castle, R. Taki</b> .....	3
<b>2</b>	<b>Minuet No. 2, J. S. Bach</b> .....	4
<b>3</b>	<b>Ode to Joy, L. van Beethoven</b> .....	6
<b>4</b>	<b>Andantino (Enjoyable Morning), S. Suzuki</b> .....	7
<b>5</b>	<b>Trilling Waltz, V. Dixon</b> .....	8
<b>6</b>	<b>Sweet Georgia Brown, B. Bernie, M. Pinkard and K. Casey</b> .....	11
<b>7</b>	<b>Largo From the New World Symphony, A. Dvořák</b> .....	12
<b>8</b>	<b>Bourrée, G. F. Handel</b> .....	13
<b>9</b>	<b>Gavotte, F. Gossec</b> .....	14
<b>10</b>	<b>So What, M. Davis</b> .....	17
<b>11</b>	<b>A Gaelic Melody, C. Minkler, arr. V. Dixon</b> .....	18
<b>12</b>	<b>L' Elephant, C. Saint-Saëns</b> .....	20
<b>13</b>	<b>Scherzo, C. Webster</b> .....	22

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ISBN 0-87487-376-2

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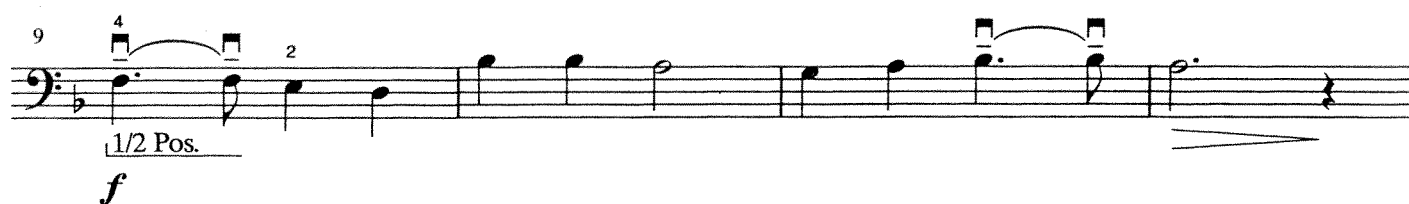
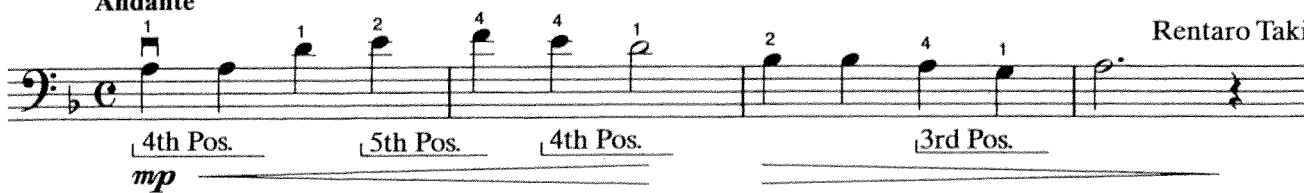
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1

# Moon Over the Ruined Castle

Andante

Rentaro Taki



# Shifting Preparation

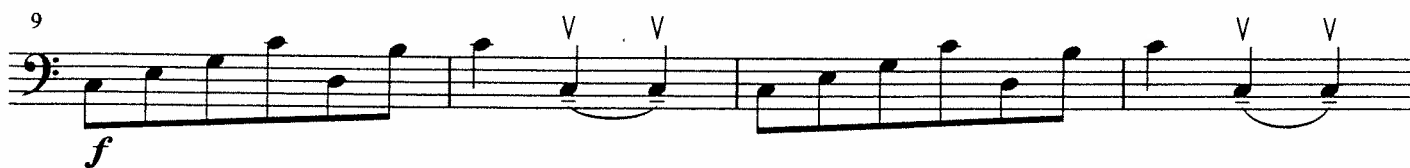
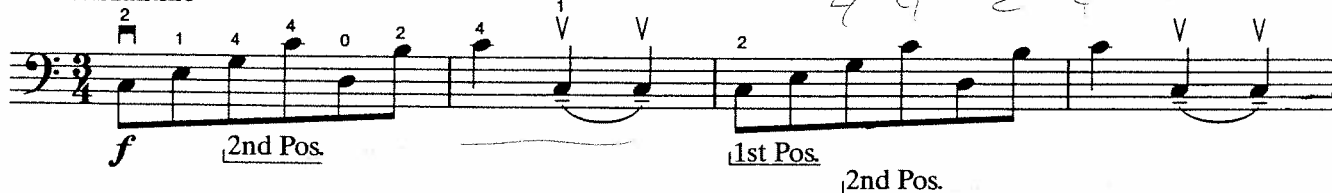


2

## Minuet No. 2

Andantino

J.S. Bach



17 *p*

2nd Pos. 1st Pos. 2nd Pos. 1st Pos.

21

3rd Pos. 1/2 Pos. 2nd Pos.

25 *f* 1st Pos. *dim.*

29 *p* 2nd Pos. 3rd Pos. 2nd Pos. 1st Pos.

33 *f*

37



4

# Andantino

(Enjoyable Morning)

S. Suzuki

2nd Pos. 1st Pos. 2nd Pos. 6th Pos. 4th Pos.

*mf* 3rd Pos.

5th Pos. 3rd Pos.

Thumb Pos. 5 1/2 Pos. 3rd Pos. *rit.* 1st Pos.

*f*

13 5th Pos. 3rd Pos. *rit.*

*mf* *cresc.*

## Tonalization

### E $\flat$ Major Scale

1/2 Pos. 2nd Pos. 3 1/2 Pos.

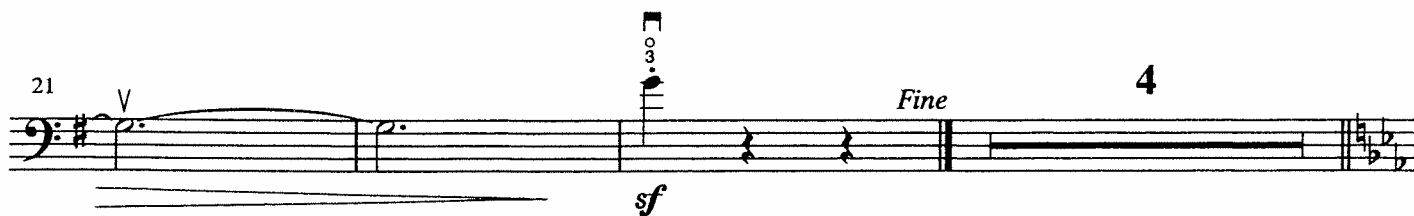
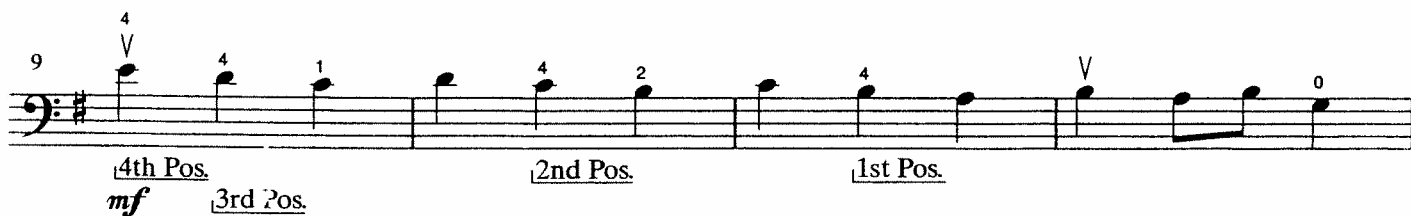
2nd Pos. 1/2 Pos.

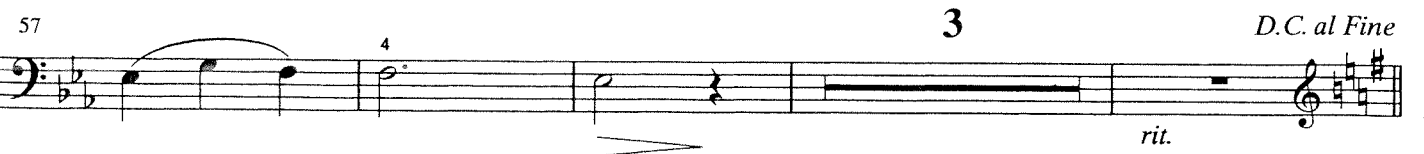
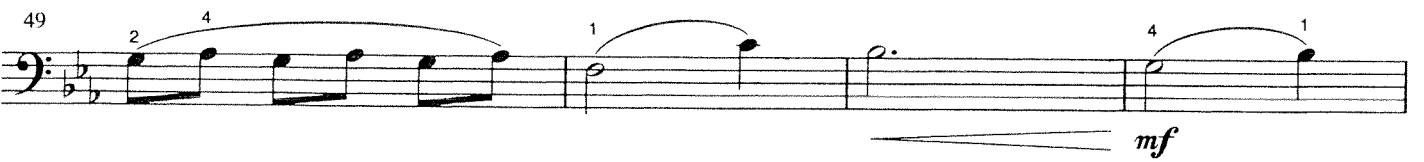
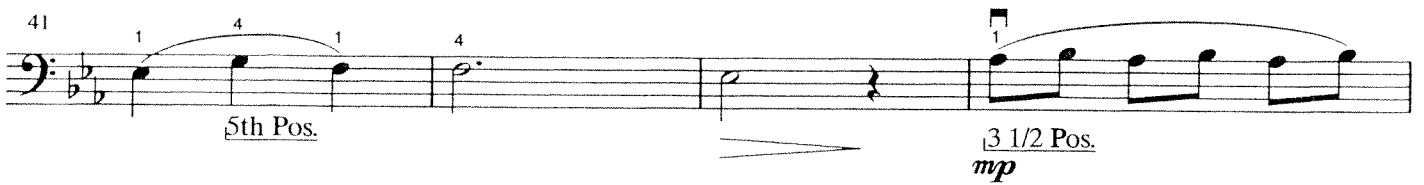
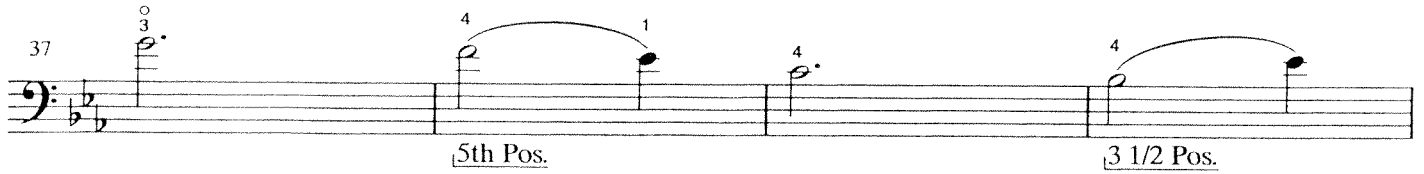
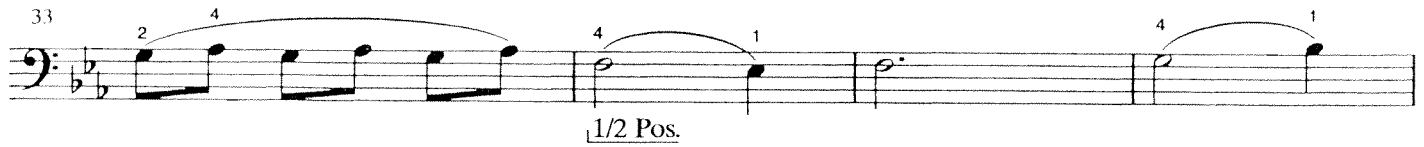


# Trilling Waltz

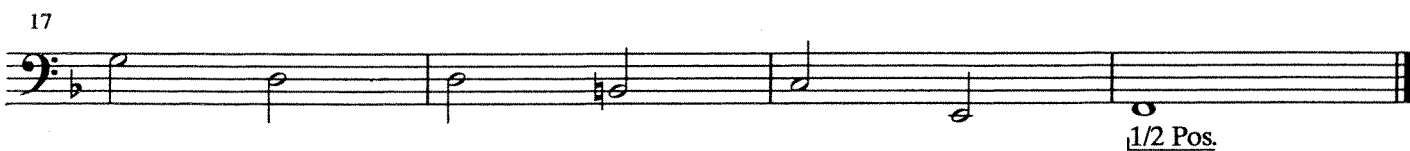
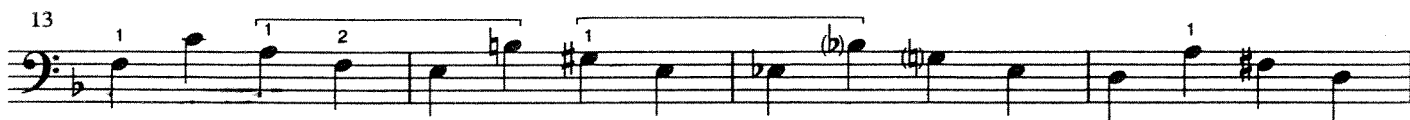
Tempo di valse

Virginia Dixon





## Preparation for Sweet Georgia Brown



# Sweet Georgia Brown

Words and Music by  
Ben Bernie, Maceo Pinkard and  
Kenneth Casey  
Arranged by Daniel Swaim

Medium swing

*pizz.* 4 4 2 1 1 1

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

**f**

6 4th Pos. 1st Pos.

11 4th Pos. 1st Pos. 2nd Pos. 1st Pos.

16 1/2 Pos. 1st Pos.

21 4th Pos. 1st Pos.

26 4th Pos. 1st Pos. 4th Pos. *glissando*

31 1st Pos. 2nd Pos. 1st Pos. 1/2 Pos. 1st Pos. *swing*

36 *softer* *still softer* **ff**

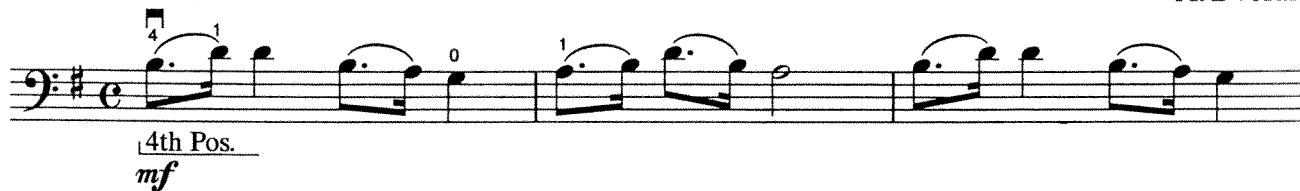
\*Bar and lift the fourth finger after playing **pizzicato**. Play **pizzicato** with the right thumb at the lower end of the fingerboard for this double-stop chord.

7

# Largo from the "New World Symphony"

Cantabile

A. Dvůřak



# 8 Bourree

13

Allegretto

G.F. Handel

*mp* *espress.*

4th Pos. 3rd Pos. 2 1/2 Pos.

1. 2. *p* *mf* 4th Pos.

3 1/2 Pos. *mf*

*p*

*p*

*f* rit. 2nd time *mf*

# 9 Gavotte

F.J. Gossec

Allegretto

4th Pos. 3rd Pos. 6th Pos. 3rd Pos. 2 1/2 Pos. 3rd Pos.

*mf*

4th Pos. 3rd Pos. 1st Pos. 3rd Pos.

2 1/2 Pos. 1st Pos. 2nd Pos. 3rd Pos. 2 1/2 Pos. 4th Pos. 3rd Pos.

2 1/2 Pos. 3rd Pos. 4th Pos. 2nd Pos. 1st Pos.

5th Pos. 6th Pos. 3rd Pos.

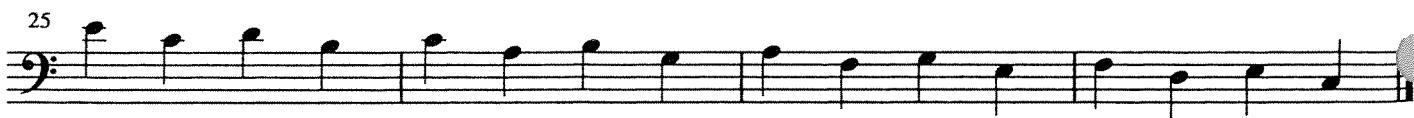
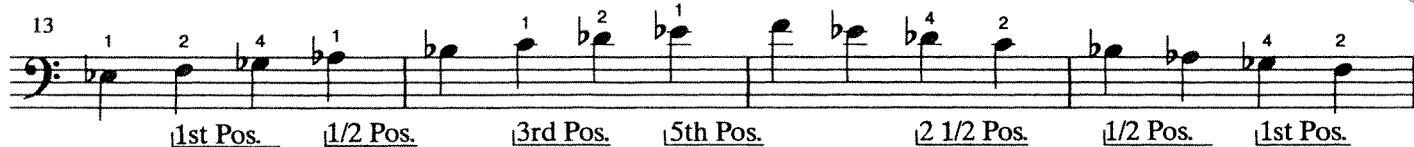
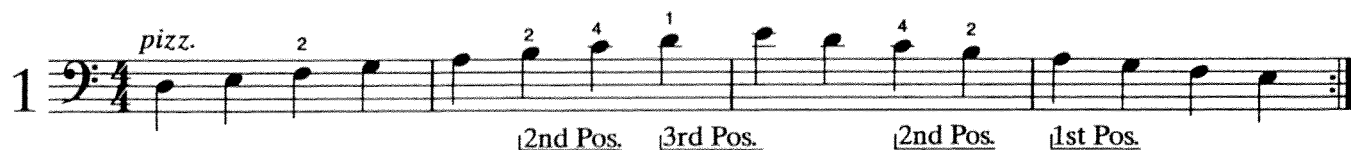
4th Pos. 3rd Pos. 1st Pos.

6th Pos. 2nd Pos. 1st Pos.

3rd Pos.

*L.H. pizz. D.C. al Fine*

# Preparatory Exercises for So What





## Preparatory Exercises for So What

2 *pizz.*

Right Hand  
Fingers

or

3 *pizz.*

1st Pos. 2nd Pos. 1st Pos. 2nd Pos.

2 1/2 Pos. 2nd Pos. 2 1/2 Pos. 3rd Pos.

## 10

## So What

### Medium swing

M. Davis  
*Arranged by Daniel Swaim*

[illegible]

## 11

## A Gaelic Melody

Chester Minkler

**Moderato**

3

*mp*

*cantabile*

4th Pos.

6

1st Pos.

2nd Pos.

*f*

9

1.

*mp*

12

2.

*mf*

**Piu mosso**

15

4th Pos.

2nd Pos.

1st Pos.

3rd Pos.

18

4th Pos.

21

*rall.*

24 *Espressivo*

*p* *ff*

28

31

34 *mf* *mp rall.*

37 *Allargando*

*glissando* *f*

## Preparatory Exercise for L' Elephant

1/2 Pos. 2 1/2 Pos. 3 1/2 Pos. 2nd Pos. 1/2 Pos. 1st Pos. 3rd Pos. 2 1/2 Pos. 4th Pos.

2 1/2 Pos. 3rd Pos. 1st Pos. 1/2 Pos.

## 12

## L' Elephant

from Le Carnaval des Animaux

Allegretto pomposo

C. Saint-Saens

4 *f* 1/2 Pos.

10

16 *mf* 3rd Pos. 3 1/2 Pos. 3rd Pos. 1/2 Pos. 2nd Pos.

22 3 1/2 Pos. 2nd Pos. 2 1/2 Pos. 2nd Pos. 3 1/2 Pos. 2 1/2 Pos. 4th Pos. 3rd Pos. 3rd Pos. 2 1/2 Pos.

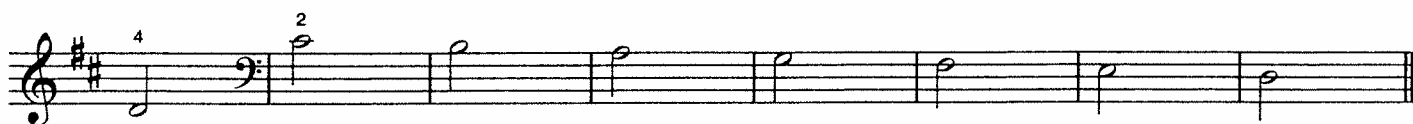
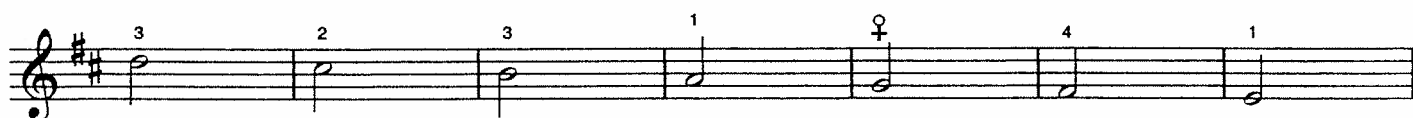
28 1st Pos. 1/2 Pos. 1st Pos. 1/2 Pos. 1st Pos. 1/2 Pos.

33 *f*

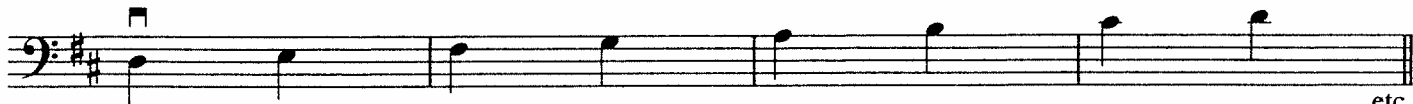
40 *ff* 2 1/2 Pos.

46 2nd Pos. 1/2 Pos. 2nd Pos. 3 1/2 Pos.

## Preparation for Scherzo



Var. 1



Var. 2



Var. 3



Var. 4



## 13

## Scherzo

C. Webster

Presto

4

Musical score for Scherzo, C. Webster, Presto, 4/4 time. The score is written in bass clef with a key signature of two sharps (F# and C#). The tempo is marked Presto. The piece consists of 32 measures.

Measures 1-4: Introduction, marked *p* (piano). Measure 1 contains a whole rest. Measures 2-4 contain eighth-note patterns with fingerings 0, 1, 4, 2, 4, 2.

Measures 5-8: Continuation of the eighth-note pattern, marked *p*. Measure 8 is labeled "4th Pos." (4th Position).

Measures 9-12: Continuation of the eighth-note pattern, marked *fz* (forzando). Measure 12 is labeled "fz" (forzando).

Measures 13-16: Continuation of the eighth-note pattern, marked *p* (piano). Measure 16 is labeled "2 1/2 Pos." (2 1/2 Position), "3rd Pos." (3rd Position), and "1st Pos." (1st Position).

Measures 17-20: Continuation of the eighth-note pattern, marked *p*. Measure 20 is labeled "3rd Pos." (3rd Position), "2 1/2 Pos." (2 1/2 Position), "3rd Pos." (3rd Position), and "1st Pos." (1st Position).

Measures 21-24: Continuation of the eighth-note pattern, marked *p*. Measure 24 is labeled "2nd Pos." (2nd Position), "1st Pos." (1st Position), "2 1/2 Pos." (2 1/2 Position), "cresc." (crescendo), "3rd Pos." (3rd Position), and "2 1/2 Pos." (2 1/2 Position).

Measures 25-28: Continuation of the eighth-note pattern, marked *f* (forte). Measure 28 is labeled "4th Pos." (4th Position), "6th Pos." (6th Position), "5 1/2 Pos." (5 1/2 Position), "3rd Pos." (3rd Position), and "1st Pos." (1st Position).

Measures 29-32: Continuation of the eighth-note pattern, marked *mf* (mezzo-forte). Measure 32 is labeled "2 1/2 Pos." (2 1/2 Position). The piece concludes with a whole note chord in measure 32, marked *rit. e dim.* (ritardando and diminuendo).

The tempo changes to *Meno mosso* at the end of the piece.

36 4 1 4 4 1 4 1 4 2 4 4

3rd Pos. 1st Pos. 3rd Pos. 5th Pos. 5th Pos. 4th Pos.

45 2 1 4 1 4 0 2 1 4 2

2 1/2 Pos. 4th Pos. *poco rit.* 2 1/2 Pos.

*a tempo*

54 1 2 4 1 2 0 1 4 2 1 2

1st Pos. 2nd Pos. *rit. e dim.*

63 **Tempo I** 0 2

*p*

67

71 1 2 2 4

*fz* *fz*

75 *stringendo* 2 4 1 2

*p* 1st Pos.

79 4 1 1 1

*cresc.*

82 4 2 4

*f*

