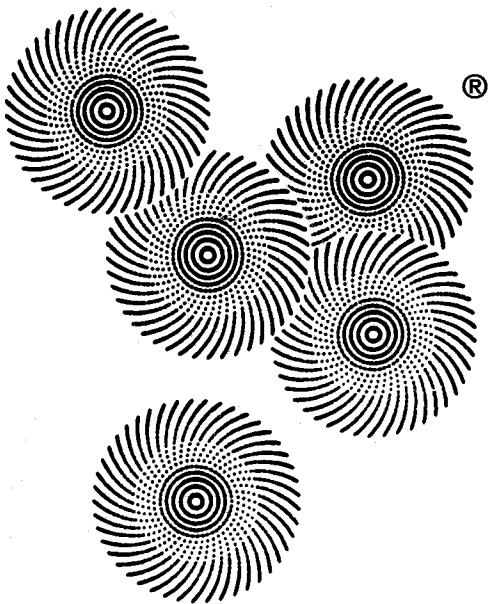


Suzuki® Violin School

VIOLIN PART

VOLUME 3



Suzuki Method International

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第3巻の学習の要点

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

Instructions for the Study of Vol. 3

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

Instructions pour l'étude du Vol. 3

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

Anweisung für das Studium von Band 3

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

Instrucciones para el Estudio del Tomo 3

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

Tonalization

トナリゼイション

Tonalisation Tonführung Sonidización
毎レッスン指導

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

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

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

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

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

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

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

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

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

1.

2.

3.

S. C. Foster
フォスター

Exercises for Changing Strings

移弦の練習

Exercices pour le Changement des Cordes

Übungen für Saitenwechsel

Ejercicios para Cambiar las cuerdas

毎レッスン指導

つぎの練習は、はじめゆっくり行なう。

熟練したらしだいにテンポを速めて練習する。

テンポが速くなるにつれて、弓はばを小さくひく。

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

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

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

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

1.

2.

3.

4.

5.

6.

Gavotte

ガボット

Allegro moderato

P. Martini
マルティーニ

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

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

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

Minuet

メヌエット

Allegretto

J. S. Bach

バッハ



Sheet music for a solo instrument, likely guitar, featuring six staves of music. The music is in common time and includes various dynamics and performance instructions.

Staff 1: Treble clef, key signature of one sharp. Measures show eighth-note patterns and a sixteenth-note run.

Staff 2: Treble clef, key signature of one sharp. Measure 1 starts with a sixteenth-note pattern. The instruction *dolce* appears below the staff.

Staff 3: Treble clef, key signature of one sharp. Measure 1 starts with a sixteenth-note pattern. The instruction *dolce* appears below the staff.

Staff 4: Treble clef, key signature of one sharp. Measure 1 starts with a sixteenth-note pattern. The instruction *rit.* appears below the staff.

Staff 5: Treble clef, key signature of one sharp. Measure 1 starts with a sixteenth-note pattern. The instruction *p* appears below the staff.

Staff 6: Treble clef, key signature of one sharp. Measure 1 starts with a sixteenth-note pattern. The instruction *mf* appears below the staff. Measure 2 ends with *rit.* and *pp*.

Staff 7: Treble clef, key signature of one sharp. Measure 1 starts with a sixteenth-note pattern. The instruction *p con grazia* appears below the staff.

Staff 8: Treble clef, key signature of one sharp. Measure 1 starts with a sixteenth-note pattern.

Staff 9: Treble clef, key signature of one sharp. Measure 1 starts with a sixteenth-note pattern. The instruction *mp* appears below the staff. Measure 2 ends with *calando*, *rit.*, and *p*.

Gavotte in G Minor

ガボット(ト短調)

Allegretto

J. S. Bach

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

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. Exercez-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.

4

Humoresque

ユーモレスク

Poco lento e grazioso

A. Dvořák
ドヴォルジャーク

The sheet music consists of eight staves of musical notation for violin. The first two staves are in common time (indicated by 'C') and the remaining six are in 2/4 time (indicated by '2'). The key signature changes from G major (one sharp) to A major (two sharps). The notation includes various bowing techniques such as 'f' (fortissimo), 'p' (pianissimo), 'a tempo', 'poco rit.', 'largamente', 'rit. e dim.', and 'pp'. There are also dynamic markings like '3 4 2 0 1 3' and '4 4' above the notes. The music is divided into sections by vertical bar lines.

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.

This section contains two staves of musical notation for violin, specifically for preliminary practice. The notation uses a 2/4 time signature and an A major key signature. It features eighth-note patterns with various bowing markings, including '1 0' and 'V' above the notes, and dynamic markings like '2' and '0 1 0' below the notes.

5

Gavotte

ガボット

Jean Becker
ベッカー

The image shows ten staves of musical notation for a single instrument. The music is written in common time with a key signature of one flat. Each staff begins with a dynamic instruction: 'p' (piano) for the first four staves, 'ff' (fortissimo) for the fifth, 'f' (forte) for the sixth, 'mf' (mezzo-forte) for the seventh, and 'f' (forte) for the last two staves. Fingerings are indicated above the notes, such as '3 0' or '2 3'. Articulation marks like dots and dashes are placed under some notes. The music consists of eighth and sixteenth note patterns, with occasional quarter notes and rests.

Handwritten musical score for a solo instrument, likely trumpet or flute, featuring eight staves of music. The score includes dynamic markings (mf, p, ff, cresc.), performance instructions (e.g., '1 b1 11', '2 1 #3', '3 2 1 0', '2 3 0 1'), and grace note markings (V).

Staff 1:

- Measure 1: Treble clef, key signature of one sharp. Notes: 1, b1, 11.
- Measure 2: Notes: 2, 1, #3.
- Measure 3: Notes: 4, 3, 2, 1, 0.
- Measure 4: Notes: 3, #2, 3, 0, 1.

Staff 2:

- Measure 1: Dynamics: *mf*. Notes: 1, 2, 3, 4.
- Measure 2: Notes: 5, 6, 7, 8.
- Measure 3: Notes: 9, 10, 11, 12.
- Measure 4: Notes: 13, 14, 15, 16.

Staff 3:

- Measure 1: Notes: 1, 2, 3, 4.
- Measure 2: Notes: 5, 6, 7, 8.
- Measure 3: Notes: 9, 10, 11, 12.
- Measure 4: Notes: 13, 14, 15, 16.

Staff 4:

- Measure 1: Dynamics: *p*. Notes: 1, 2, 3, 4.
- Measure 2: Notes: 5, 6, 7, 8.
- Measure 3: Notes: 9, 10, 11, 12.
- Measure 4: Notes: 13, 14, 15, 16.

Staff 5:

- Measure 1: Notes: 1, 2, 3, 4.
- Measure 2: Notes: 5, 6, 7, 8.
- Measure 3: Notes: 9, 10, 11, 12.
- Measure 4: Notes: 13, 14, 15, 16.

Staff 6:

- Measure 1: Dynamics: *ff*. Notes: 1, 2, 3, 4.
- Measure 2: Notes: 5, 6, 7, 8.
- Measure 3: Notes: 9, 10, 11, 12.
- Measure 4: Notes: 13, 14, 15, 16.

Staff 7:

- Measure 1: Notes: 1, 2, 3, 4.
- Measure 2: Notes: 5, 6, 7, 8.
- Measure 3: Notes: 9, 10, 11, 12.
- Measure 4: Notes: 13, 14, 15, 16.

Staff 8:

- Measure 1: Dynamics: *p*. Notes: 1, 2, 3, 4.
- Measure 2: Notes: 5, 6, 7, 8.
- Measure 3: Notes: 9, 10, 11, 12.
- Measure 4: Notes: 13, 14, 15, 16.

Staff 9:

- Measure 1: Dynamics: *f*. Notes: 1, 2, 3, 4.
- Measure 2: Notes: 5, 6, 7, 8.
- Measure 3: Notes: 9, 10, 11, 12.
- Measure 4: Notes: 13, 14, 15, 16.

6

Gavotte in D Major

ガボット(ニ長調)

Gavotte I

Allegro

J. S. Bach
バッハ

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

Gavotte II

The sheet music for Gavotte II consists of ten staves of musical notation. Each staff begins with a treble clef, a key signature of two sharps, and a common time signature. Fingerings are indicated above the notes, and dynamics such as *ff*, *p*, *f*, *sf*, *p*, *cresc.*, *tr*, and *marc.* are used throughout. The music includes various note values like eighth and sixteenth notes, and rests. The style is characteristic of a gavotte, with its distinct rhythmic patterns and melodic flow.

ガボット I, IIをつづけてひいて、Iにもどって終わる。

Iにもどったときは、くり返しをしない。

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

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

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

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

Bourrée

ブルー

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

J. S. Bach

バッハ

The sheet music consists of ten staves of musical notation for a bowed instrument, likely cello or bassoon. Each staff is marked with a treble clef and a key signature of one sharp. Fingerings are indicated above the notes, and dynamic markings like *mf*, *cresc.*, *mf*, *p*, *f*, *f*, *p*, *f*, *p*, and *Fine* are placed between staves. The tempo is Allegro ($\text{J} = 84$). The music concludes with a final staff marked *dolce* and a repeat sign at the beginning of the next staff.

Trill Exercise

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

Exercice de Trille

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

Triller Übung

Spiel mit einem starken Ton; verwende kurze Bogenstriche.

Ejercicio de Trino

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

トリルの練習
小さい弓はばで、シャープにひく。

Chord Exercises

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

Exercices d'accord

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

Akkord Übungen.

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

Ejercicios de Acordes

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

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