

Suzuki[®] Violin School

VIOLIN PART VOLUME 2



Suzuki Method International

Suzuki[®] Violin School

VIOLIN PART

VOLUME 2



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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.

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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。それは同時によ
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

(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.)

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

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

(Este ejercicio en sol menor debe ser enseñado al mismo tiempo que el niño está estudiando la Chamarasca de Händel.)



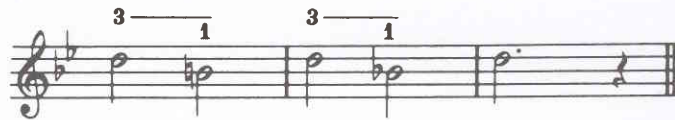
指導。1の指だけさげる練習(3の指がさかりやすいので)
音を出さず、3の指を押えたままで1の指だけ半音さげる練習。

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_♯ to B_♭.

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_♯ à si_♭.

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_♯ a si_♭.



Chorus from "Judas Maccabaeus"

合唱 「ユダスマカベウス」から

Maestoso 荘重に

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

3

Hunters' Chorus

狩人の合唱

C. M. v. Weber

ウェーバー

Allegro

The musical score consists of ten staves of music in G major and 2/4 time. It begins with a forte (f) dynamic and an Allegro tempo. The score includes various musical notations such as slurs, accents, and dynamic markings like *ff*. Fingerings are indicated by numbers 0-3 above notes. The piece concludes with a first ending (marked 1.) and a second ending (marked 2.), both starting with a forte (f) dynamic.

Choeur des Chasseurs

Jäger Chor

Coro de los Cazadores

Long, Long Ago

ロング ロング アゴー

T. H. Bayly
ベ-リー

Moderato

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

ブラームス

Moderato

Valse

Walzer

Vals

Bourrée ブーレ

Allegretto

G. F. Handel
ヘンデル

The musical score consists of ten staves of music in G major, 3/4 time. The piece is marked 'Allegretto'. The dynamics range from *pp* (pianissimo) to *f* (forte). The score includes various fingering techniques such as triplets, sixteenth-note runs, and slurs. The piece concludes with a *rit.* (ritardando) marking.

Staff 1: *p espressivo*. Includes a triplet of eighth notes and a slur over a group of notes.

Staff 2: *mf* and *p espressivo*. Features a sixteenth-note run and a triplet.

Staff 3: *mf* and *mf*. Includes a triplet and a slur.

Staff 4: *mf* and *mf*. Features a triplet and a slur.

Staff 5: *p* and *p*. Includes a triplet and a slur.

Staff 6: *pp*. Features a triplet and a slur.

Staff 7: *f* and *mf*. Includes a triplet and a slur.

Staff 8: *p*. Features a triplet and a slur.

Staff 9: *pp* and *f*. Includes a triplet and a slur.

Staff 10: *f* and *rit.*. Features a triplet and a slur.

7

The Two Grenadiers

二人の擲弾兵

R. Schumann

シューマン

Moderato

The musical score is written for guitar and consists of ten staves of music. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The score includes various dynamic markings: *mf* (mezzo-forte), *p agitato* (piano agitato), *cresc.* (crescendo), *Più mosso* (faster), *rit.* (ritardando), *f* (forte), *ff* (fortissimo), and *allarg.* (allargando). The piece features numerous triplets and fingerings indicated by numbers 0-3. A double bar line with repeat dots appears at measure 21, where the key signature changes to two sharps (D major). The score concludes with a double bar line at measure 40.

Les Deux Grenadiers

Die zwei Grenadiere

Los Dos Granaderos

Theme from "Witches' Dance"

主 題 「妖精の踊り」から

N. Paganini

パガニーニ

Andante *mf*

5

9 *f*

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

Allegretto

mf

5

9

13

17

21

25

rit. mf a tempo

29

33

37

41

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, rim 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 diapasones de octava perfectamente.

先生は毎レッスン指示して、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に。

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

0 V 0 3 2 3 (4) 0 2 1 0 0 1 2 3 2 1 2 1 0

grazioso
mf

4 1 1 // 0 0 3 2 3 (4) 0 2 1 0 0 3 1 2 0 (#)3

8 4 // 3 3 (4) 0 2 1 2 0 2 1 2 1 3 2 0 3 0

12 1 // 1 V 1 2 1 0 3 2 1 (4) 0 1 0 0 1 2 1 2 3

16 2 0 // 0 0 3 2 3 (4) 0 2 1 0 1 2 3 2 1 0 1 0 1 2

20 12 tr 1 V 0 0 1 2 3 0 # 1 # 2 0 3 4 4 3 * # 2 1 0 3 2 3 2 1 **

poco rit. *a tempo ma più agitato* 3

24 0 3 2 1 0 2 1 0 (4) 0 1 0 1 2 3 0 # 1 # 2 0 3 4 4 3 # 2 1 0 3 2 3 2 1

3

28 *0 3 2 1* *0 2 1 0* *(4)* *0 1* *0 2 1 0* *(4)* *0 1* *0 2 1 0* *0 0 1 0 1 0 1*

32 *3 4 3 4 2 3 2 3* *1* *V* *0* *1* *//* *0* *0* *3 2 3* *(4)* *0*

ritard. *a tempo*

36 *2* *1 0 0* *1 2* *3* *2 1 2* *1 0* *1 1* *//* *0* *0* *3 2 3* *(4)* *0*

40 *2* *1 0 0* *3* *1 2 0* *3* *4* *//* *3 3* *0* *2 1* *(4)* *0*

44 *2 0 2* *1 2* *1 3* *2 0 3 0* *1* *//* *1* *V* *1* *2 1 0 3 2*

48 *1* *(4)* *0* *1 0* *0* *1 2 1 2 3* *2 0* *//* *0* *0* *3 2 3* *(4)* *0*

52 *2* *1 0* *1 2 3* *2* *1 0* *1 0 1 2* *12* *1* *V* *0* *0*

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*

* *3 4 4 3 3 4 4 3* **** *#2 1 0 3 2 3 2 1*

11

Minuet in G

メヌエット 長調

L. van Beethoven

ベートーベン

Allegretto

p con grazia

The musical score is written for a single melodic line in G major, 3/4 time. It consists of two main sections: a main section (measures 1-14) and a Trio section (measures 15-32). The main section begins with a first ending (measures 1-2) and a second ending (measures 3-4). The Trio section starts at measure 15 and includes a 'Fine' marking at measure 21. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 and 0 (for natural). The piece concludes with a first ending (measures 31-32) and a second ending marked 'D.C. al Fine' (Da Capo al Fine).

Minuet

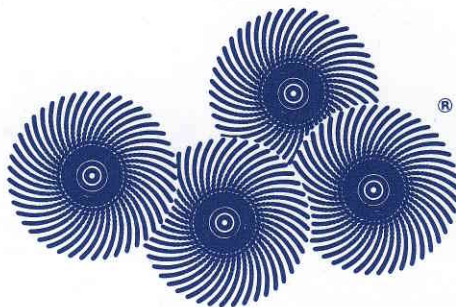
メヌエット

Moderato e grazioso

L. Boccherini

ボッケリーニ

The musical score consists of ten staves of music in G major, 3/4 time. It includes various dynamics such as *mp*, *p*, *mf*, *pp*, and *f*. The score features numerous fingerings, slurs, and trills. A *Trio* section begins at measure 21, and the piece concludes with a *D.C. al Fine* instruction at the end of the final staff.



SUZUKI METHOD INTERNATIONAL



NUOVA CARISCH s.r.l.
VIA CAMPANIA, 12 - Zona Industriale Sesto Ulteriano
20098 S. GIULIANO MILANESE (MI)
UFF. CLIENTI - Tel. 02-98.221.212
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