

Suzuki[®] Violin School

VIOLIN PART VOLUME 7

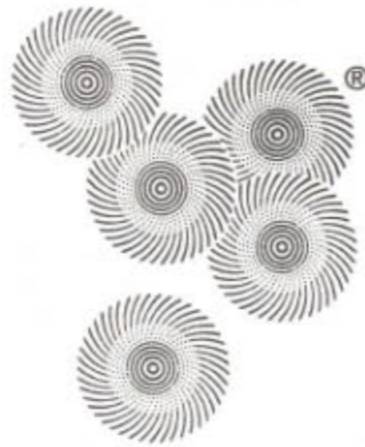


Suzuki Method International

Suzuki[®] Violin School

VIOLIN PART

VOLUME 7



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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, 15800 N.W. 48th Avenue, Miami, FL 33014, for current Associations' addresses.

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(Nos. 5 and 6 are unaccompanied)

1 Minuet

メヌエット

W.A. Mozart

モーツァルト

Allegretto

7
13
20
27
34

f
f
p
dim.
pp
f

Fine

40 **Trio**
sempre p
(A 1 3 3 2)

44
49
54
59

(1)
(A 1 3 3 2)

基本練習

Fundamental Exercise:
Exercice Fondamental:Grundlegende Übung:
Ejercicio Fundamental:

2da volta rit. Minuet D. C.

A E A E A E A E

各弦の練習もおこなう。

Practice the same on the other strings, too.

Faire le même exercice sur les autres cordes.

Das Gleiche auch auf den anderen Saiten üben.

Practique lo mismo en las otras cuerdas también.

2 Courante

クーラント

A. Corelli
コレルリ

Vivace

mf *cresc.* *p*₁

6 *f* *cresc.* *f*

11 *cresc.* *f*

16 *p*

22 *mf*

26 *f* *p*

31

36 *cresc.* *f*

41 *dim.* *2da volta rit.* *p*

2・3の指によるトリルの練習をゆっくり正確によくおこなうこと。

Practice the above trills slowly and exactly.
Exercer les trilles ci-dessus lentement et exactement.

Die obigen Trillernoten langsam und genau üben.
Practique los trinos de arriba despacio y exactamente.

3 Sonata No. 1

ソナタ第一番

G. F. Handel

ヘンデル

Andante

The musical score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Andante' at the beginning. The score consists of ten staves of music, numbered 1 through 27. The first staff (measures 1-3) begins with a dynamic marking of *mf cantabile* and includes a trill (tr) and a triplet (3). The second staff (measures 4-6) continues the melodic line with various ornaments and fingerings. The third staff (measures 7-9) features a *cresc.* marking and a repeat sign (A.....). The fourth staff (measures 10-12) shows a dynamic shift to *mp* and includes a trill. The fifth staff (measures 13-15) is marked *f* and contains a trill. The sixth staff (measures 16-18) is marked *p*. The seventh staff (measures 19-22) is marked *f* and includes a trill, with a dynamic shift to *p* and a *cresc.* marking. The tempo changes to 'Allegro' at measure 23. The eighth staff (measures 23-26) is marked *f energico*. The ninth staff (measures 27-28) ends with a dynamic marking of *p*. The score is filled with musical notation including notes, rests, trills, triplets, and various ornaments.

31 *f*

35 *p*

38 *f* *p*

41 *f* *cresc.*

43 *f*

45 *f* *restez*

4th position
4ème position
vierte Lage
4ta posición

48 *ff*

50 *ff* *diminuendo*

3rd position
3ème position
dritte Lage
tercera posición

2nd position
2ème position
zweite Lage
2da posición

52 *p*

54 *f*

37 Musical notation for measures 37-59. Includes fingerings (0, 1, 4, 0, 4, 0), a 'p' dynamic marking, and a 'V' (vibrato) marking.

60 Musical notation for measures 60-62. Includes fingerings (4, 3, 4, 0, 1, 1, 2, 4, 3, 3, 3, 2), a 'cresc.' dynamic marking, and a 'V' marking.

63 Musical notation for measures 63-65. Includes fingerings (1, 3, 1, 2, 1, 3, 2, 0), a 'f' dynamic marking, and a 'V' marking.

66 Musical notation for measures 66-68. Includes fingerings (0, 4, 4(3), 4, 0, 1, 4), a 'sf' dynamic marking, and a 'V' marking.

69 Musical notation for measures 69-71. Includes a 'ff' dynamic marking and a 'br' (breath mark) marking.

72 Musical notation for measures 72-74. Includes a 'poco ritenuto' marking and a 'br' marking.

Adagio

75 Musical notation for measures 75-76. Includes a 'mf espressivo' dynamic marking and fingerings (0, 2, 3, 1, 3, 1, 2).

77 Musical notation for measures 77-79. Includes a 'largamente' marking, a 'f' dynamic marking, and a 'D' marking.

Allegro

80 Musical notation for measures 80-82. Includes a 'p grazioso' dynamic marking, a 'mf' dynamic marking, and a 'p' dynamic marking.

83 Musical notation for measures 83-85. Includes a 'mf' dynamic marking, a 'p' dynamic marking, and a 'cresc.' dynamic marking.

87 *f* *p*

90 *f* *p*

93 *f*

96 *p*

99 *f* *p*

102 *cresc. molto* *f*

105 *p* *f*

108 *f* *p*

111 *p* *f*

114 1. 4 4 2. *riten.* *f* *G*.....

Elementary Practice for Concerto No. 1

「コンチェルト第1番」の基本練習

Exercice élémentaire pour le "Concerto No. 1"

Grundlegende Übung für "Konzert Nr. 1"

Práctica elemental para «Concierto Núm. 1»

つぎのABC記号はバイオリンパートの各ABCのとこ
ろの基本練習です。

The following elementary exercises marked with A, B, C, are for the parts in the score marked with the corresponding letters.

Les exercices de base suivants marqués A, B, C sont pour les parties de la partition marquées des lettres correspondantes.

Die folgenden grundlegenden, mit A, B, C gekennzeichneten Übungen sind für die Teile im Notenblatt, die mit den entsprechenden Buchstaben markiert sind.

Los siguientes ejercicios elementarios marcados con A, B, C son para las partes en la partitura marcadas con las correspondientes letras.

The First Movement

第一楽章

Le Premier Mouvement

Erster Satz

El Primer Movimiento



弓中央から弓巾小さく

Draw a short stroke from the middle of the bow.

Donner un coup d'archet court en commençant au milieu de l'archet.

Einen kurzen Strich von der Mitte des Bogens ziehen.

Haga un golpe corto desde la mitad del arco.



ゆっくりと、しかしポジションの用意は速く、正確な音程でひく。

Play slowly with correct intonation and with quick preparation for the shifts.

Jouer lentement avec une intonation juste, et avec une préparation rapide des positions.

Spiele langsam in den genauen Tonhöhen und mit schneller Vorbereitung des Lagenwechsels.

Toque lentamente con afinación buena, y con preparación rápida para cambiar la posición.



Staff E: Musical notation with notes and fingerings (1, 3, 1, 2, 3, 4, 1, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1). Includes a 'V' marking above the first note.

Staff F: Musical notation with notes and fingerings (1, 1, 3, 2, 1, 1, 3, 2, 1, 1, 3, 2, 1, 1).

Staff G: Musical notation with notes and fingerings (1, 2, 3, 2, 1, 2, 1, 2, 3, 2, 3, 1, 2, 3, 1, 2, 3).

2の指に3をつける
 Place the 3rd finger close to the 2nd.
 Placer le 3^{ème} doigt près du 2^{ème}.
 Setze den dritten Finger nahe neben den zweiten.
 Coloque el tercer dedo cerca del segundo.

Staff: Musical notation with notes, fingerings, and 'V' markings.

The Second Movement

第二楽章

Le deuxième mouvement

Der zweite Satz

El Segundo Movimiento

Staff A: Musical notation with notes and fingerings (1, 2, 1, 3, 1, 3, 1, 1, 3, 1, 1, 4, 1, 3, 1, 3, 1, 4).

Staff B: Musical notation with notes and fingerings (3, 2, 3, 2, 3, 2, 1, 2, 1, 4, 4, 2, 3, 2, 1, 2, 1, 4, 4, 2).

Aのだけ
 Play on the A string alone.
 Jouer uniquement sur la corde du la.
 Spiele nur auf der A-Saite.
 Toque solamente en la cuerda la.

Musical notation for C and D staves. The C staff contains a sequence of notes with fingerings: 1, 4, 3, 2, 2, 4, 3, 2, 1, 4, 4, 3, 2, 3, 3, 3, 4, 1, 2, 3, 4, 3, 2, 1, 4, 3, 2. The D staff contains notes with fingerings: 3, 1, 2, 3, 2, 3, 2, 1, 2, 3, 2, 3, 2, 4, 3, 1, 2. There are also chord symbols 'A' and 'E' below the D staff.

The Third Movement

第三樂章

Le Troisième Mouvement *Der dritte Satz* *El Tercer Movimiento*

Musical notation for A, B, C, and D staves. The A staff has notes with fingerings: 1, 0, 1, 2, 1, 3, 4, 1, 1, 2, 3, 2, 1, 2. The B staff has notes with fingerings: 2, 1, 3, 1, 3, 4, 2, 1, 3, 1, 3, 4, 1, 3, 4, 2, 1, 1. The C staff has notes with fingerings: 1, 2, 4, 1, 2, 3, 4, 1, 4, 2, 1, 4, 1, 2, 3, 4, 2, 4, 2. The D staff has notes with fingerings: 0, 2, 1, 3, 2, 4, 0, 2, 1, 3, 2, 4, 3, 4, 3, 2, 1, 2, 4, 2.

†・と記したのは前の音との間隔を示す。†は一音の間隔、・は半音、3]は指を近くつけた位置であることを示す。

The mark † or • shows the interval from the preceding tone; † means a whole interval and • a semitone. 3] indicates a position where these two fingers should be placed closely together.

Das Zeichen † oder • zeigt das Intervall vom vorhergehenden Ton; † zeigt ein Ganzton-Intervall und • ein Halbton. 3] zeigt eine Lage an, wo diese zwei Finger dicht nebeneinander gesetzt werden sollen.

La marque † ou • montre la nature de l'intervalle entre le ton précédent et le nouveau ton; † signifie un intervalle d'un ton entier et • signifie un intervalle d'un demi-ton. 3] indique une position dans laquelle ces deux doigts doivent être placés très près l'un de l'autre.

La marca † o • muestra el intervalo desde el tono precedente; † significa un intervalo de tono entero y • un semitono. 3] indica una posición en cual estos dos dedos se deben colocar juntos.

4 Concerto No. 1

コンチェルト第一番

J. S. Bach

Allegro moderato

The musical score is written on a single staff in treble clef with a 2/4 time signature. It begins with a forte (*f*) dynamic and an *Allegro moderato* tempo. The piece is characterized by a continuous stream of sixteenth-note patterns, often with grace notes and mordents. Fingerings are indicated by numbers 1-4, and breath marks (V) are placed above the notes. The score includes several trills (tr) and ornaments (represented by a square symbol with a vertical line). Dynamics vary throughout, including *pespr.* (pizzicato), *cresc.* (crescendo), and *mf* (mezzo-forte). The piece concludes with a final flourish. Measure numbers 6, 12, 19, 25, 30, 35, 40, 45, 50, and 56 are marked at the beginning of their respective staves.

61 *V*

66 *V* *tr*

73 *p legg.* *cresc.*

78 *f* *tr*

84 *p espr.* *p*

90 *p* *p*

95 *mf*

100 *f*

105 *p* *p*

111 *D* *E* *p* *p*

117 *F* *mf*

122 *f* *p*

Detailed description of the musical score: This page contains ten staves of guitar music. The first staff (61-65) is in treble clef with a key signature of one sharp (F#). It features several slurs and accents, with a 'V' marking above the first measure. The second staff (66-72) continues the melodic line, including a trill ('tr') at the end. The third staff (73-77) is marked 'p legg.' and 'cresc.', with various fingerings and a 'V' marking. The fourth staff (78-83) is marked 'f' and includes a trill. The fifth staff (84-89) is marked 'p espr.' and 'p'. The sixth staff (90-94) is marked 'p'. The seventh staff (95-99) is marked 'mf'. The eighth staff (100-104) is marked 'f'. The ninth staff (105-110) is marked 'p' and 'p'. The tenth staff (111-116) is marked 'D', 'E', 'p', and 'p'. The eleventh staff (117-121) is marked 'F', 'mf', and '3'. The twelfth staff (122) is marked 'f' and 'p'.

127

131

135 *mf*

139

143

148

153

158 *p legg.*

163 *crescendo* *f*

167

Andante *rit.* (2 3 1 1)

dolce ed espr.

9 *p*

This page contains ten staves of musical notation for guitar, numbered 11 through 50. The notation includes various techniques such as triplets, slurs, and vibrato, along with dynamic markings like *p*, *mf*, and *f*. The score is divided into sections labeled A, B, C, and D. Section A spans from measure 13 to 17, B from 20 to 24, C from 26 to 28, and D from 32 to 35. The music is written in a single melodic line on a treble clef staff.

Staff 11: Measures 11-12. Includes a triplet of eighth notes and a vibrato marking (V).
 Staff 13: Measures 13-17. Section A. Includes a triplet of eighth notes and a dynamic marking of *f*.
 Staff 17: Measures 17-19. Includes a vibrato marking (V) and dynamic markings of *p* and *mf*.
 Staff 20: Measures 20-24. Section B. Includes a dynamic marking of *p* and a vibrato marking (V).
 Staff 24: Measures 24-25. Includes a vibrato marking (V) and dynamic markings of *p* and *mf*.
 Staff 26: Measures 26-28. Section C. Includes a dynamic marking of *f* and a vibrato marking (V).
 Staff 32: Measures 32-35. Section D. Includes a dynamic marking of *mf* and a vibrato marking (V).
 Staff 35: Measures 35-39. Includes a dynamic marking of *p*.
 Staff 39: Measures 39-41. Includes a dynamic marking of *p* and a vibrato marking (V).
 Staff 41: Measures 41-45. Includes a dynamic marking of *f* and a vibrato marking (V).
 Staff 45: Measures 45-50. Includes a dynamic marking of *mf*.

Allegro assai

Musical score for a piece titled "Allegro assai" on page 18. The score consists of ten staves of music, primarily in treble clef, with the final staff in bass clef. The music is written in 2/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Dynamics include forte (*f*), piano (*p*), fortissimo (*fp*), and fortissimo piano (*fp*). Fingerings and bowings are indicated throughout. The score is divided into sections A and B. Section A starts at measure 23 and ends at measure 43. Section B starts at measure 44. The piece concludes with a final chord in measure 47.

50 C 

53 D 

56 

60 

65 

70 

74 

78 E 

82 F 

85 F 

88 

91

96

101

104

107

110

cresc. - - - - -

113

116

120

124

128

133

137

Trills (tr) and accents (v) are used in measures 91, 96, 101, 104, 116, 124, and 137. Fingerings (0-3) are indicated above notes. A 'p' dynamic marking is present in measure 96. A 'cresc.' marking is between measures 110 and 113. A 'f' dynamic marking is present in measure 116. The piece concludes with a final chord in measure 137.

5 Gigue

ジーク

J. S. Bach

バハ

Vivace

The musical score consists of ten staves of music in G major, 3/4 time, with a tempo marking of *Vivace*. The piece begins with a forte (*f*) dynamic and includes various performance instructions such as *dim.*, *p*, *mf*, *cresc.*, and *ff*. Fingerings and articulation marks (accents, slurs) are provided throughout. The score concludes with a *2da volta rit.* marking.

Staff 1: *f*, *V*, *1*, *2*, *0*, *1*

Staff 2: *4*, *1*, *V*, *0*, *2*, *V*, *4*, *4*, *4*, *dim.*, *(2)*

Staff 3: *8*, *4*, *V*, *4*, *1*, *3*, *2*, *4*, *p*

Staff 4: *12*, *4*, *V*, *4*, *4*, *p*

Staff 5: *15*, *1*, *1*, *V*, *0*, *0*, *4*, *1*, *4*, *1*, *3*, *f*

Staff 6: *19*, *3*, *1*, *1*, *1*, *2*, *0*, *V*, *4*, *4*, *dim.*, *(3 2 3)*

Staff 7: *23*, *0*, *4*, *V*, *2*, *3*, *2*, *1*, *3*, *mf*, *p*, *A..... cresc.*, *f*

Staff 8: *27*, *1*, *2*, *0*, *3*, *4*, *0*, *4*, *4*, *3*, *4*, *2*, *cresc.*

Staff 9: *31*, *3*, *1*, *1*, *1*, *1*, *1*, *2*, *1*, *2*, *ff*, *f*, *2da volta rit.*

6 Courante

クーラント

J. S. Bach

バッハ

Allegro

5 *p* *cresc.* *f* *mf* (1)

9 *dim.*

13 *p* *cresc.*

17 *f* *mf*

22 *p* *cresc.*

26 *f* *p*

30 *cresc.*

34 *f* *p* *cresc.*

38 *f*

Fundamental Exercise:
Practice for playing fifths simultaneously.
Exercice fondamental:
S'exercer à jouer les cinqs simultanément.

从本练习 练习同时演奏五度音程

Grundlegende Übung:
Übe, Quinten gleichzeitig zu spielen.
Ejercicio Fundamental:
Práctica para tocar quintas simultáneamente.

7 Allegro

アレグロ

A. Corelli

コレリ

Musical score for Exercise 7, Allegro by A. Corelli. The score consists of ten staves of music in G major, 3/4 time. It features intricate sixteenth-note patterns and slurs. Fingerings are indicated by numbers 1-4 above notes. Dynamics include forte (f), mezzo-forte (mf), crescendo (cresc.), piano (p), decrescendo (dim.), and poco ritardando (poco rit.).

3・4の指の音程を正確に正してゆっくり練習する。

Exercise for the 3rd and 4th fingers. Practice accurately and slowly.

Exercice pour le 3^{ème} et le 4^{ème} doigt. S'exercer lentement et correctement.

Übung für die dritten und vierten Finger. Übe genau und langsam.

Ejercicio para los dedos tercero y cuarto. Practique en forma exacta y lentamente.

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