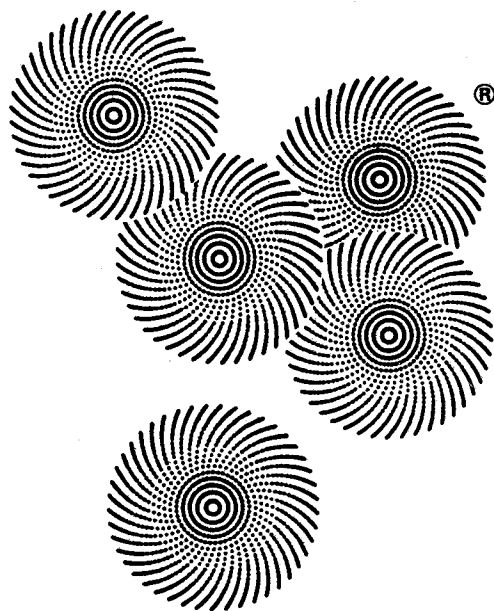


Suzuki[®] Violin School

VIOLIN PART VOLUME 2



Suzuki Method International

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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
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

いつもレッスンで美しい音の指導を行なう。(毎レッスン)

全弓で美しい音の訓練。3の指による正しい音程。

Each lesson should begin with tonalization.
Try to produce a beautiful tone. Use full bows.

*Jede Stunde sollte mit Tonführung beginnen.
Einen schönen Ton hervorzubringen
versuchen. Volle Bögen verwenden.*

*Chaque leçon devrait commencer par la
tonalisation. Essayer d'obtenir un beau
ton. Utiliser l'archet tout entier.*

Cada lección debe ser comenzada con
sonidización. Trate de producir un tono
hermoso. Use todo el arco.



全弓でどこでも同じ音量を保つ。(毎レッスン)

Maintain the same volume and intensity
throughout each bow stroke.

*Die gleiche Tonstärke und Intensität
während jeden Bogenstriches bewahren.*

*Maintenir le même volume et la même
intensité pendant tout le coup d'archet.*

Mantenga el mismo sonoridad e intensidad
durante cada golpe de 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.)



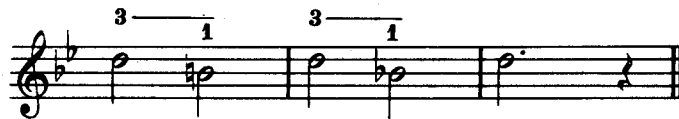
指導。1の指だけさげる練習(3の指がさがりやすいので)
音を出さず、3の指を押えたままで1の指だけ半音さげる練習。

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.



1

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.

2

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. The first staff begins with a forte (*f*) dynamic and includes fingerings (0, 1, 2, 3) and a breath mark (V). The second staff continues with similar fingerings and a breath mark. The third staff features a breath mark and a fingering of 1. The fourth staff includes fingerings (1, 2, 1, 0, 1, 0, 3, 0) and a breath mark. The fifth staff has fingerings (1, 3, 2, 1) and a breath mark. The sixth staff starts with a forte (*f*) dynamic and includes fingerings (0, 0, 0) and a breath mark. The seventh staff includes fingerings (3, 2, 0) and a breath mark. The eighth staff features a fortissimo (*ff*) dynamic and includes fingerings (3, 2, 0) and a breath mark. The ninth staff includes fingerings (1, 3, 1) and a breath mark. The tenth staff is divided into two first endings, both starting with a forte (*f*) dynamic and including fingerings (1, 3, 1, 0) and a breath mark.

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

The main musical score consists of four staves of music in G major and 3/4 time. The first staff begins with a *mf* dynamic and includes fingerings such as 3, 0, 1, 3, 4, 1, 3, 2, 1, 0, 2, 1, 0, 3. The second staff continues with similar patterns and ends with a *p* dynamic. The third and fourth staves feature a *f* dynamic at the start and a *p* dynamic at the end, with various fingerings throughout.

Variation (変奏曲)

Variation Variation Variacion

The variation section consists of four staves of music, each featuring a different rhythmic pattern of eighth and sixteenth notes. The first staff starts with a *mf* dynamic and includes fingerings like 3, 0, 3, 0, 1, 0, 1, 2, 3, 0, 4, 3, 1, 0, 0, 3, 0, 2, 1, 0, 0, 0, 2, 0, 1, 0, 3, 0, 0. The second and third staves include a *f* dynamic, and the fourth returns to *mf*. Fingerings are consistently used to guide the player through the complex patterns.

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

p dolce

p

poco cresc.

f

poco rit. p a tempo

p

poco cresc.

f

poco rit. pp a tempo

poco rit.

Valse

Walzer

Vals

6

Bourrée

ブーレ

G. F. Handel
ヘンデル

Allegretto

The musical score consists of ten staves of music in G major, 3/4 time, marked Allegretto. The piece is characterized by its rhythmic complexity and technical demands, including numerous triplets, sixteenth-note runs, and slurs. The dynamics range from *pp* (pianissimo) to *f* (forte). The score includes various fingering suggestions (e.g., 1, 2, 3, 4, 0) and breath marks (V). The piece concludes with a *rit.* (ritardando) marking.

Staff 1: *p espressivo*

Staff 2: *mf*, *p espressivo*

Staff 3: *mf*, *mf*

Staff 4: *p*, *p*

Staff 5: *pp*

Staff 6: *f*, *mf*

Staff 7: *p*

Staff 8: *p*

Staff 9: *pp*, *f*, *rit.*

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. It begins with a **Moderato** tempo marking. The first staff starts with a **mf** dynamic and includes a natural harmonic (V) and a triplet of eighth notes. The second staff continues with a triplet and a slur. The third staff features a **p agitato** dynamic and a slur. The fourth staff includes a **cresc.** marking and a slur. The fifth staff is marked **Più mosso** and includes a slur. The sixth staff returns to **Moderato** with a **rit.** marking and a **f** dynamic. The seventh staff continues with a slur. The eighth staff features a **ff** dynamic and a slur. The ninth staff concludes with an **allarg.** marking. The score is heavily annotated with guitar-specific notation, including fret numbers (0, 1, 2, 3), natural harmonics (V), and various slurs and accents.

Theme from "Witches' Dance"

主 題 「妖精の踊り」から

N. Paganini

パガニーニ

Andante

mf

f

p meno mosso

rit. *p* *f a tempo,*

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

rit. mf a tempo

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, du 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導して、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.

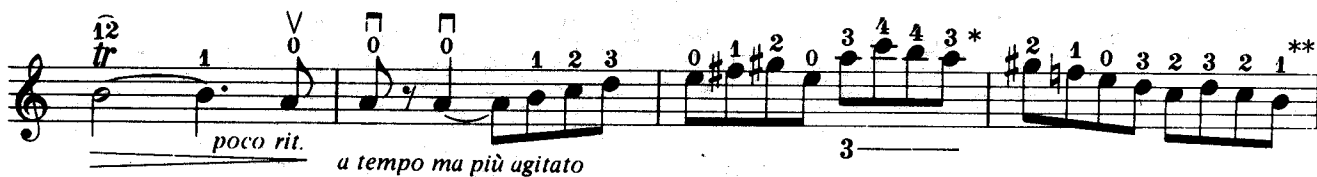
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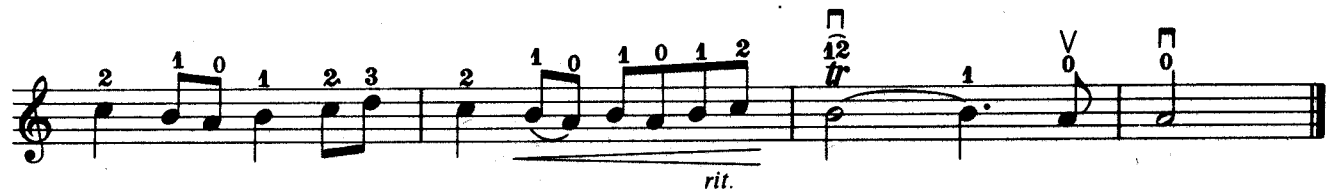
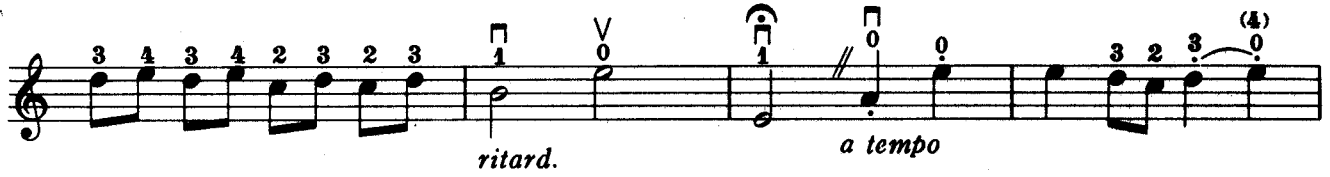
Gavotte
ガボット

Allegretto

J. B. Lully

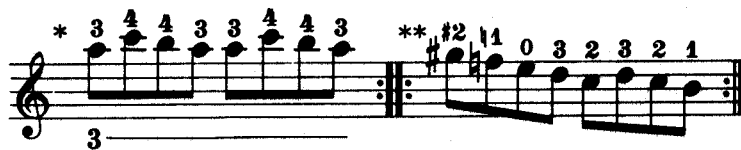
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練習の方法 第3指を押えたまま。音程を正しく

Procedure for practice Comment s'exercer Verfahren zur Übung Procedimiento para práctica



11

Minuet in G

メヌエット 長調

Allegretto

L. van Beethoven

ベートーベン

p con grazia

p *mf* *espress.* *f*

Trio *mf* *più mosso*

f

p

1. *D.C. al Fine*

Minuet

メヌエット

L. Boccherini

ボッケリーニ

Moderato e grazioso

The musical score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo and mood are indicated as "Moderato e grazioso".

The score is divided into several sections:

- Main Section:** The first section begins with a dynamic of *mp* and includes various ornaments (marked with a 'V' and a checkmark) and fingerings. It features a first ending (1.) and a second ending (2.) that leads to a repeat.
- Trio Section:** This section starts with a dynamic of *p* and is characterized by a more rhythmic, triplet-like pattern. It includes a *tr* (trill) and ends with a *Fine* marking.
- Final Section:** This section begins with a dynamic of *mf* and features a *pp* (pianissimo) section. It concludes with a *f* (forte) section and a *D.C. al Fine* instruction.

The score is heavily annotated with fingerings (numbers 1-4) and dynamic markings (*mp*, *p*, *mf*, *pp*, *f*) to guide the performer. The piece concludes with a final cadence in the key of D major.