

Suzuki[®] Violin School

VIOLIN PART VOLUME 7

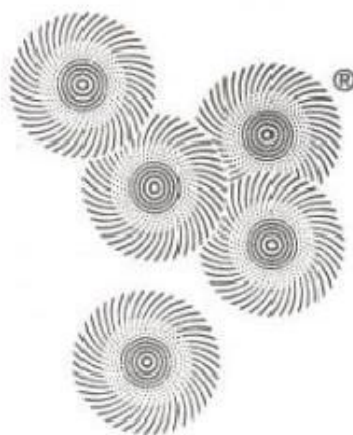


Suzuki Method International

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.

CONTENTS

1	Minuet, <i>W.A. Mozart</i>	4
2	Courante, <i>A. Corelli</i>	5
3	Sonata No. 1, <i>G. F. Handel</i>	6
4	Concerto No. 1, <i>J.S. Bach</i>14
5	Gigue, <i>J.S. Bach</i>21
6	Courante, <i>J.S. Bach</i>22
7	Allegro, <i>A. Corelli</i>23

(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

(A 1 3 3 2)

基本練習

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

2da volta rit. Minuet D.C.

A 1 E 1 E 1

各弦の練習も併せなす。

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
コレリ

Vivace

mf *cresc.* *p*₁

6 4 2 3 0 1 3 1 4 2 1 4

11 3 0 1 2 3 1 4 2 2 1 4

16 (1 3) *p*

22 mf

26 *f* *p* (3 4 2 3)

31 1 2 3 1 2 1

36 *cresc.* *f* (1 3 3 4 2 3)

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

2・3の指によるトリルの練習をゆっくり正確によく行
なすこと。

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

Allegro

31 *f*

35 *p*

38 *f* *p*

41 *cresc.*

43

45 *f* *restez*

4th position
4ème position
vierte Lage
4ta posición

48 *ff*

50 *diminuendo*

3rd position
3ème position
dritte Lage
tercera posición

2nd position
2ème position
zweite Lage
2da posición

52 *p*

54 *f*

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 *f* *p* *riten.* *V*

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 elementaria 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



弓中央から弓の中小さく

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.





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.



The Second Movement

第二楽章

Le deuxième mouvement

Der zweite Satz

El Segundo Movimiento



A 弦だけ
 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 (treble clef) contains a sequence of notes with fingerings: 1, 4, 3, 2, 2, 4, 3, 2, 1, 4, 3, 2, 3, 3. The D staff (treble clef) contains notes with fingerings: 3, 1, 2, 3, 2, 3, 2, 1, 2, 3, 2, 3, 2, 4, 3, 1, 2. There are slurs under the first two groups of notes in both staves. The D staff ends with a double bar line, a fermata, and the letters 'A' and 'E' below it.

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 (treble clef) contains notes with fingerings: 4, 1, 0, 1, 2, 1, 3, 1, 1, 1, 2, 3, 2, 1, 2. The B staff (treble clef) contains notes with fingerings: 2, 1, 3, 1, 3, 4, 2, 1, 3, 1, 3, 4, 1, 3, 4, 2, 1, 1. The C staff (treble clef) contains 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 (treble clef) contains notes with fingerings: 0, 2, 1, 3, 2, 4, 0, 2, 1, 3, 2, 4, 3, 4, 3, 2, 1, 2, 4, 2. There are slurs under the first two groups of notes in the A, B, C, and D staves.

127

131

135

139

143

148

153

158

163

167

Andante

This page of musical notation for guitar consists of ten staves, each containing a system of music. The staves are labeled with their respective strings: C (C6), D (D5), E (E4), F (F3), and F (F2). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. Specific techniques like vibrato (V) and accents (>) are also present. The music is written in a key with one sharp (F#) and a common time signature. The piece concludes with a final chord and a fermata.

50 C

53 D

56 E

60 F

65 F

70 F

74 F

78 E

81 F

85 F

88 F

f

p

crise.

f

91

96

101

104

107

110

cresc.

113

116

120

124

128

133

137

The image shows a musical score for guitar, consisting of 12 staves of music. The staves are numbered 91, 96, 101, 104, 107, 110, 113, 116, 120, 124, 128, and 137. The music is written in a single system with a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. There are also dynamic markings like *mp* and *f*, and a *cresc.* marking with a dotted line. The piece concludes with a final chord and a fermata.

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. The tempo is marked 'Vivace'. The piece begins with a forte (*f*) dynamic and a breath mark (*v*). The first staff contains measures 1-3. The second staff (measures 4-7) includes a dynamic change to *dim.* and a breath mark. The third staff (measures 8-11) starts with a piano (*p*) dynamic. The fourth staff (measures 12-14) also begins with *p*. The fifth staff (measures 15-18) returns to *f*. The sixth staff (measures 19-22) features a *dim.* dynamic and includes fingerings (3 2 3) and a breath mark. The seventh staff (measures 23-26) shows dynamics of *mf*, *p*, and *f*, with a crescendo (*cresc.*) and a breath mark. The eighth staff (measures 27-30) continues with *cresc.*. The ninth staff (measures 31-34) concludes with *f* and a *2da volta rit.* marking.

6 Courante

クーラント

J. S. Bach

バッハ

Allegro

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

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.

以 4 拍 7 1 1 2 3 4 5 6 7 1 1 2 3 4 5 6 7 1

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

3・4の指の合奏を正確に練習する。

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

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

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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