

# Suzuki<sup>®</sup> Violin School

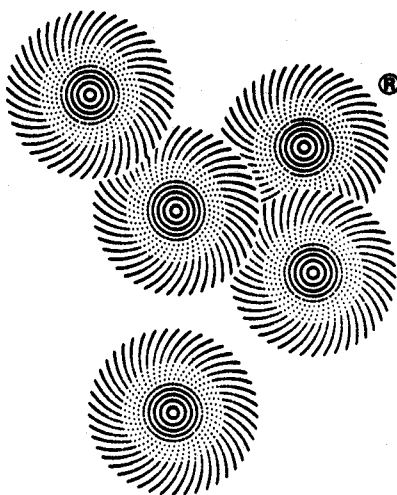
## VIOLIN PART VOLUME 5



**Suzuki Method International**

# Suzuki<sup>®</sup> Violin School

## VIOLIN PART VOLUME 5



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Summy-Birchard, Inc.  
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ISBN 0-87487-152-2

**Summy-Birchard Inc.**  
exclusively distributed by  
Warner Bros. Publications Inc.  
15800 N.W. 48th Avenue  
Miami, Florida 33014

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**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, CO 80302 or Summy-Birchard Inc., c/o Warner Bros. Publication Inc., 15800 N.W. 48th Avenue, Miami, Florida 33014, for current Associations' addresses.

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(No. 1 is unaccompanied)

# Tonalization

## トナリゼイション

Tonalisation    Tonführung    Sonidización

毎レッスン指導

美しい音とビブラートの練習

Tonalization exercises should be practiced at each lesson.  
Exercise for beautiful tone and vibrato.

Les exercices de tonalisation devraient être exécutés à chaque leçon.

Exercice pour obtenir un beau ton et un beau vibrato.

Tonführung-Übungen sollten in jeder Unterrichtsstunde geübt werden.

Übung für schönen Ton und Vibrato.

Los ejercicios de sonidización deben ser practicados en cada lección.

Ejercicio para tono y vibrato hermoso.



### *f*(フォルテ)と*p*(ピアノ)の練習

Exercise for forte and piano

Übungen für forte und piano

Exercice pour forte et piano

Ejercicios para forte y piano

1. *f* = (B) の位置 (駒の近く) を弓を最後までまっすくにひく。
2. *p* = (A) の位置をまっすくにひく。

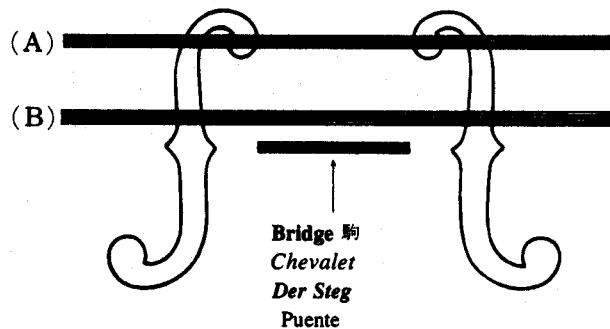
音色と音量の変化に注意すること。

1. For forte: Place the bow near the bridge (B) and use a whole, straight bow.
2. For piano: Place the bow away from the bridge (A) and use a whole, straight bow.

1. Für forte: Den Bogen nahe dem Steg (B) setzen und einen ganzen, geraden Bogenstrich gebrauchen.
2. Für piano: Den Bogen weiter weg vom Steg (A) setzen und einen ganzen, geraden Bogenstrich gebrauchen.

1. Pour forte: Placer l'archet près du chevalet (B) et utiliser tout l'archet dans un coup droit.
2. Pour piano: Placer l'archet loin du chevalet (A) et utiliser tout l'archet dans un coup droit.

1. Para forte: Coloque el arco cerca del puente (B) y arquee en una línea recta, en su totalidad.
2. Para piano: Coloque el arco lejos del puente (A) y emplee el arco derecho, en su totalidad.



# Position Etude, 4th position

## ポジション・エチュード 第4ポジション

*Etude de Position, 4ème position*

*Lagen-Etüde, vierte Lage*

*Estudio de Posición, 4ta posición*

### E String *Corde du mi E-Saite* Cuerda mi

### A String *Corde du la A-Saite* Cuerda la

### D String *Corde du ré D-Saite* Cuerda re

### G String *Corde du sol G-Saite* Cuerda sol

## II

### E String *Corde du mi* E-Saite *Cuerda mi*

First system of musical notation for the E string. It consists of two staves. The first staff has a treble clef and a 3/4 time signature. It contains two measures of music with various notes and accidentals, including a first ending bracket. The second staff continues the melody with similar notation and a second ending bracket.

### A String *Corde du la* A-Saite *Cuerda la*

First system of musical notation for the A string. It consists of two staves. The first staff has a treble clef and a 3/4 time signature. It contains two measures of music with various notes and accidentals, including a first ending bracket. The second staff continues the melody with similar notation and a second ending bracket.

### D String *Corde du ré* D-Saite *Cuerda re*

First system of musical notation for the D string. It consists of two staves. The first staff has a treble clef and a 3/4 time signature. It contains two measures of music with various notes and accidentals, including a first ending bracket. The second staff continues the melody with similar notation and a second ending bracket.

### G String *Corde du sol* G-Saite *Cuerda sol*

First system of musical notation for the G string. It consists of two staves. The first staff has a treble clef and a 3/4 time signature. It contains two measures of music with various notes and accidentals, including a first ending bracket. The second staff continues the melody with similar notation and a second ending bracket.

1

# Gavotte

ガボット

Gavotte I

Allegro moderato

J. S. Bach  
バハ

The musical score consists of eight staves of music in G major, 3/4 time. The piece is marked 'Allegro moderato'. The dynamics range from *f* (forte) to *p* (piano). The score includes various musical notations such as slurs, accents, and fingering numbers (1-4). The first staff begins with a forte (*f*) dynamic and a slur over the first two notes. The second staff features a forte (*f*) dynamic followed by a piano (*p*) dynamic. The third staff starts with a forte (*f*) dynamic. The fourth staff begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The fifth staff starts with a piano (*p*) dynamic. The sixth staff begins with a piano (*p*) dynamic. The seventh staff starts with a forte (*f*) dynamic. The eighth staff begins with a forte (*f*) dynamic. The score concludes with a final forte (*f*) dynamic.

*cresc.* *f*

(1) 8 2 1)

*Gavotte II*

(1) *fp* *fp*

*p*

*fp*

*fp*

*mf*

*pp*

*fp*

*D.C. Gavotte I*

*fp*



# Concerto in A Minor

## 2nd Movement

ラルゴ

「協奏曲イ短調」から

A. Vivaldi  
ビバルディ

**Largo**

*pp cantabile e molto sentito*

*p* *mf* *p*

*mf* *pp* *pp* *misterioso*

*p* *poco animando*

*mf* *cresc.* *f* *A* *molto* *p*

*pp* *espress.* *f* *pp* *Vrit.*

# Etude for Changing Strings

移弦の練習曲

Etude pour le changement des cordes

Etüde für Saitenwechsel

Estudio para el cruzar de cuerdas

Shinichi Suzuki

速度は速すぎないように注意し、確実な音とテンポでひく。

Try to maintain a constant tone and tempo, taking care not to get too fast.

Versuche, einen gleichmässigen Ton und Tempo durchzuhalten, gib Acht, nicht zu schnell zu werden.

Essayer de maintenir le ton et le tempo de manière constante, en faisant attention à ne pas aller trop vite.

Trate de mantener un tono constante y un tiempo constante, esforzándose por no hacerlo demasiado ligero.

### Position Etude, 5th Position

### ポジション・エチュード 第5ポジション

Etude de Position, 5<sup>ème</sup> position

Lagen-Etüde, fünfte Lage

Estudio de Posición, 5<sup>ta</sup> posición

#### E String Corde du mi E-Saite Cuerda mi

#### A String Corde du la A-Saite Cuerda la

#### D String Corde du ré D-Saite Cuerda re

**G String** *Corde du sol* **G-Saite** **Cuerda sol**

## II

**E String** *Corde du mi* **E-Saite** **Cuerda mi**

**A String** *Corde du la* **A-Saite** **Cuerda la**

**D String** *Corde du ré* **D-Saite** **Cuerda re**

**G String** *Corde du sol* **G-Saite** **Cuerda sol**

# Concerto in G Minor

協奏曲 ト短調

**Allegro**

Tutti

A. Vivaldi  
ビバルディ

*mf dolce*

*mf*

*f*

*mf*

*f*

*Solo*  
*p*

*espress*  
*p*

*p*

*f largamente*

*Tutti*  
*f*

Concerto en sol mineur

Konzert in G-Moll

Concierto en sol menor

*p*  
*f*  
*p*  
*pespress.*  
*p*  
*f*  
*martellato*  
*f*  
*cresc.*  
*a tempo*  
*Tutti*  
*f*  
*poco allargando*  
*f*  
*largamente*  
*mf dolce*  
*Solo*  
*largamente*  
*p*  
*p dolce*

\* 記法  
written  
écrit  
geschrieben  
escrito

奏法  
played  
joué  
gespielt  
tocado

mf

largamente

f molto rit.

a tempo

f

Tutti

cresc.

A

E

f espressivo

Solo

p

p dolce

mf

f

largamente

p

dolce

f

rit.

f

Tutti

a tempo

poco a poco allargando

ff

Adagio

The musical score consists of ten staves of music in a 3/4 time signature with a key signature of two flats. The tempo is marked 'Adagio'. The score includes various dynamics such as *p*, *pp*, *f*, and *ppp*, along with performance instructions like *Solo*, *dolce e pp*, *espress.*, and *poco rit.*. Fingerings and articulation marks (trills, accents) are indicated throughout the piece.

Staff 1: *p* *piu p*

Staff 2: *Solo* *p molto espress.*

Staff 3: *dolce e pp*

Staff 4: *p* *p*

Staff 5: *f*

Staff 6: *sul A* *pp espress.* *pp*

Staff 7: *sul A* *A* *f* *pp* *tr tr tr*

Staff 8: *tr tr tr* *p*

Staff 9: *sul A* *p* *sul D* *A poco rit.*

Staff 10: *p* *pp* *ppp rit.*





Musical score for guitar, consisting of ten staves of notation. The score includes various dynamics (f, p, mf, cresc.), articulations (accents, trills), and performance instructions like "Solo", "Tutti a tempo", and "sul E". Fingerings and breathings are indicated throughout the piece.

*dolce*

\* 記法  
 \* written  
 écrit  
 geschrieben  
 escrito



奏法  
 played  
 joué  
 gespielt  
 tocado



*p espress.* *poco rall.*

*f* *Tutti a tempo*

*f*

*f* *Solo*

*mf*

*f* *cresc.*

*f*

*mf dolce*

*f espress.* *largamente* *molto*

*rit.* *f* *p*

*f*

*ff* *molto rit.*



5

# German Dance

ドイツ舞曲

K. D. von Dittersdorf  
ディッターズドルフ

Moderato

*p con grazia* *mf*

*p*

*mf* *p espressivo*

*p*

*mf* *p* *mf*

*mf* *p*

*mf* *rit.*

Danse Allemande

Deutscher Tanz

Danza Alemana

# Gigue from Sonata in D Minor

ジーガ 「ソナタニ短調」 から

Allegro Vivace

F.M.Veracini  
ベラチーニ

The musical score is written in treble clef with a key signature of two flats (D minor) and a 12/8 time signature. It begins with a forte (*f*) dynamic and an accent (*V*) on the first note. The first staff includes a staccato (*stacc.*) marking. The second staff starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The third staff features a crescendo (*cresc.*) marking. The fourth staff has dynamics of *f*, *p*, and *mf*. The fifth staff begins with a crescendo (*cresc.*) and ends with a piano (*p*) dynamic. The sixth staff has dynamics of *f*, *p*, and *f*. The seventh staff starts with a mezzo-forte (*mf*) dynamic and includes fingerings (2, 1, 2, 3) and accents (*V*). The eighth staff has dynamics of *mf*, *sf*, *f*, *mf*, and *sf*, with accents (*V*) and a triplet (*3*) marking.

Gigue de la Sonate en ré mineur

Gigue aus Sonate in D-Moll

Giga de la Sonata en re menor

*f* *p dolce* *f*

*p* *f* *p*

*f*

*mf* *f* *p*

*cresc.* *cresc.*

*f* *p* *cresc.*

*f* *p*

*cresc.*

*f* *poco largamente*

# Concerto for Two Violins

## 1st Movement

ビバーチェ

「二つのバイオリンのための協奏曲」から  
第1バイオリン

### Violin I

Vivace

J.S. Bach  
バッハ

*Tutti*

*f*

*f*

*mf*

*Solo*

*p*

*Concerto pour Deux Violons, 1er mouvement*

*Konzert für zwei Geigen, Erster Satz*

*Concierto para Dos Violines, 1er movimiento*

Musical staff 1: Treble clef, key signature of one flat. Starts with a forte (*f*) dynamic. The melody consists of eighth and sixteenth notes with various fingerings indicated above the notes.

Musical staff 2: Treble clef, key signature of one flat. Starts with a mezzo-forte (*mf*) dynamic, marked with a *V* (vibrato) hairpin. The piece transitions to a section labeled **B** with a *3* (triple) marking. It ends with a forte (*f*) dynamic and a *V* hairpin.

Musical staff 3: Treble clef, key signature of one flat. Continues the melodic line with various fingerings and articulations.

Musical staff 4: Treble clef, key signature of one flat. Marked *Tutti* and *f*. The melody features eighth notes and rests.

Musical staff 5: Treble clef, key signature of one flat. Starts with a *p* (piano) dynamic and a *tr* (trill) marking. A *Solo* section is indicated. The piece then moves to section **C** with a *4* (quadruple) marking. It ends with a *p* dynamic and a *V* hairpin.

Musical staff 6: Treble clef, key signature of one flat. Starts with a *cresc.* (crescendo) marking and a *f* dynamic. Marked *Tutti*. The melody includes complex fingerings such as 8 1 4, 4 1 3, and 4 1 3 1. It ends with a *V* hairpin.

Musical staff 7: Treble clef, key signature of one flat. Marked *Solo* and *mf*. The piece transitions to section **D**. The melody features eighth notes and rests.

Musical staff 8: Treble clef, key signature of one flat. Continues the melodic line, ending with a mezzo-forte (*mf*) dynamic and a *V* hairpin.



