

Suzuki[®] Violin School

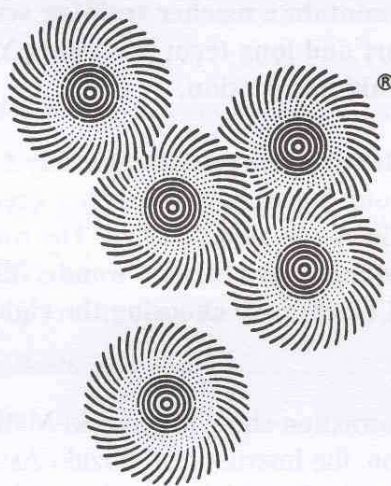
VIOLIN PART VOLUME 2



Suzuki Method International

Suzuki[®] Violin School

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Sole publisher for the entire world except Japan:

Summy-Birchard Inc.

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

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ISBN 0-87487-146-8

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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
りはやい進歩をうながす。
2. トナリゼーション、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.

トナリゼイション

Sonidización

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



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 $\flat$ a si $\flat$.



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

狩人の合唱

ウェーバー

This page contains ten staves of musical notation for guitar. The notation includes various guitar-specific symbols such as fret numbers (0, 1, 2, 3), natural notes, and dynamic markings like 'f' (forte) and 'ff' (fortissimo). The music is written in a key with one sharp (F#) and a 4/4 time signature. The piece concludes with a double bar line and repeat signs.

Coro de los Cazadores

Long, Long Ago

ロング ロング アゴー

T. H. Bayly
ベーリー

Moderato

The main musical score for 'Long, Long Ago' is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff begins with a mezzo-forte (mf) dynamic. The second staff continues with mf and ends with a piano (p) dynamic. The third staff starts with a forte (f) dynamic and includes a piano (p) dynamic marking. The fourth staff begins with f and ends with p. Fingerings are indicated by numbers 0-4 above the notes. Slurs are used to group notes across measures.

Variation (変奏曲)

Variation Variation Variacion

The variation section consists of four staves of music, each starting with a mezzo-forte (mf) dynamic. The first staff includes a 'V' marking above a measure. The second staff includes a 'V' marking above a measure. The third staff begins with a forte (f) dynamic and includes a piano (p) dynamic marking. The fourth staff begins with mf. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Fingerings are indicated by numbers 0-4 above the notes. Slurs are used to group notes across measures.

Il y a Très, Très Longtemps

Lang, Lang ist's her

Hace Mucho, Mucho Tiempo

Waltz ワルツ

J. Brahms

ブラームス

Moderato

1 *p dolce*
 5 *p*
 10
 15 *p* *poco cresc.*
 20 *f* *poco rit.* *p a tempo*
 25
 30 *p* *poco cresc.*
 35 *f* *poco rit.* *pp a tempo*
 40 *poco rit.*

Valse

Walzer

Vals

Bourrée

ブーレ

Allegretto

G. F. Handel

ヘンデル

p espressivo

mf

p espressivo

mf

mf

p

pp

f

mf

p

p

pp

f

rit.

The Two Grenadiers

二人の擲弾兵

R. Schumann

シューマン

Moderato

mf

p agitato

cresc.

Più mosso

rit.

Moderato

f

ff

allarg.

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

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, rim ré et du la, et essayer d'accorder parfaitement les diapasons d'octaves.

Übung für die vollendete Oktaven-Intonation. 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 dipasones 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.

Gavotte

ガボット

Allegretto

J. B. Lully

リュリ

grazioso

mf

The musical score is written for a single melodic line on a treble clef staff. It consists of 24 measures, divided into six systems of four measures each. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 0-4 above the notes. The tempo is marked 'Allegretto' at the beginning and 'a tempo ma più agitato' later in the piece. The dynamics range from 'mf' to 'poco rit.'.

Measures 1-4: *grazioso* *mf*. Measure 1 has a 'V' marking above the first note. Measure 3 has a '(4)' marking above the fourth note.

Measures 5-8: Measure 5 has a '(4)' marking above the fourth note. Measure 8 has a '(4)' marking above the fourth note.

Measures 9-12: Measure 9 has a '(4)' marking above the fourth note. Measure 12 has a '(4)' marking above the fourth note.

Measures 13-16: Measure 13 has a '(4)' marking above the fourth note. Measure 16 has a '(4)' marking above the fourth note.

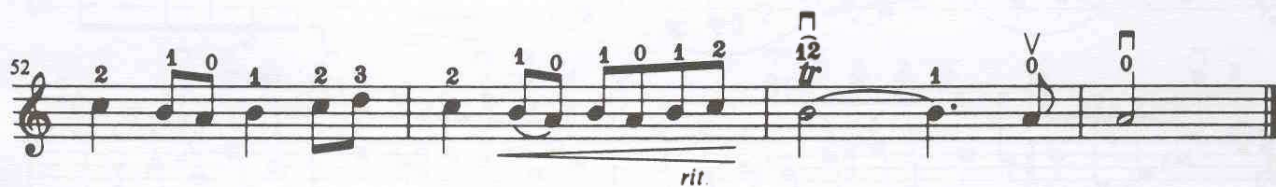
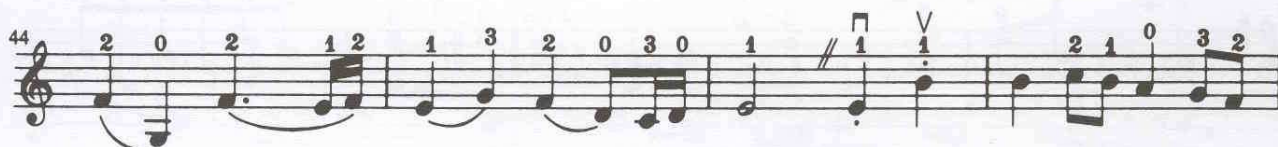
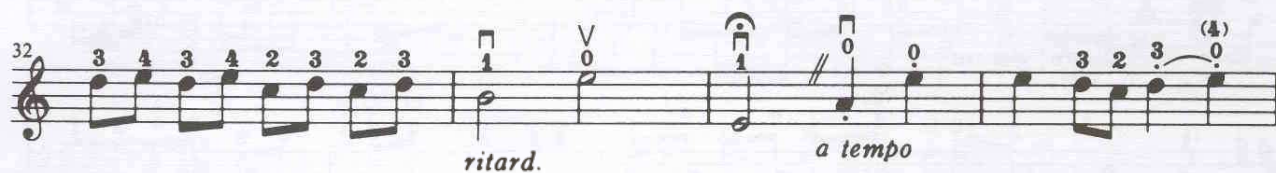
Measures 17-20: Measure 17 has a '(4)' marking above the fourth note. Measure 20 has a '(4)' marking above the fourth note.

Measures 21-24: Measure 21 has a '(4)' marking above the fourth note. Measure 24 has a '(4)' marking above the fourth note.

Tempo markings: *poco rit.* (measures 17-18), *a tempo ma più agitato* (measures 19-20).

Dynamic markings: *mf* (measures 1-4), *poco rit.* (measures 17-18).

Other markings: 'V' (measures 1, 5, 9, 13, 17, 21), '(4)' (measures 3, 5, 9, 13, 17, 21), 'tr' (measure 20), '3' (measures 19, 23).



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



ベートーベン

Menuet en sol Menuett in G Minué en sol

Minuet

メヌエット

Moderato e grazioso

L. Boccherini

ボッケリーニ

mp

p

mf

mp

p

mf

mp

p

mf

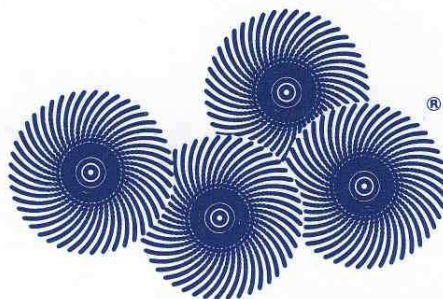
mf

pp

mf

f

D.C. al Fine



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20098 S. GIULIANO MILANESE (MI)
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WARNER BROS. PUBLICATIONS
15800 N.W. 48th Avenue • Miami, Florida 33014
A Warner Music Group Company

ISBN 88-507-0235-3



MK 1802

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