

Suzuki®

VIOLIN SCHOOL

Volume 4
Violin Part
International Edition



AMPV: 1.06

Copyright © 2022, 2019, 2008 International Suzuki Association

Sole publisher for the entire world except Japan:

Summy-Birchard, Inc.

Exclusive print rights administered by Alfred Music

All rights reserved. Printed in USA.

Available in the following formats: Book (0150S), Book & CD Kit (50106), CD (50107)

Book

ISBN-10: 0-7390-5462-7

ISBN-13: 978-0-7390-5462-8

Book & CD Kit

ISBN-10: 1-4706-5163-7

ISBN-13: 978-1-4706-5163-3

The Suzuki name, alone and in combination with “Method” or “Method International”, International Suzuki Association, and the Wheel device logos are trademarks (TM) or Registered Trademarks of the International Suzuki Association, used under exclusive license by Alfred Music.

Any duplication, adaptation or arrangement of the compositions contained in this collection requires the written consent of the Publisher.

No part of this book may be photocopied or reproduced in any way without permission.

Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.

CONTENTS

		Page	Track Numbers*
	Tonalization / Tonalisation / Tonalization / Tonalización	4	
	Shifting Positions: 4th Position / Changement de positions: 4 ^{ème} position / Lagenwechsel: 4. Lage / Cambio de posiciones: 4 ^{ta} . posición	5	
	Position Exercise / Exercice de position / Lagenwechselübungen / Ejercicio de posición.....	6	
	Fundamental Trill Exercise / Exercice de base pour le trille / Basis Triller-Übung / Ejercicio fundamental para los trinos.....	6	
	Lullaby (Tonalization) / Berceuse (Tonalisation) / Wiegenlied (Tonalization) / Canción de cuna (Tonalización), <i>F. Schubert</i>	7	1
	Lullaby (Tonalization) / Berceuse (Tonalisation) / Wiegenlied (Tonalization) / Canción de cuna (Tonalización), <i>J. Brahms</i>	7	2
	Practice Suggestions for Double Stops / Suggestions d'exercices pour les doubles cordes / Übevorschläge für die Doppelgriffe / Sugerencias de práctica para las dobles cuerdas.....	8	
	Scale and Arpeggio in E Major / Gamme et arpège en mi majeur / Tonleiter und gebrochene Akkorde in E-Dur / Escala y arpeggio de mi mayor.....	9	
1	Concerto No. 2 in G Major, Op. 13, 3rd Mvt. / Concerto N°2 en sol majeur, Op 13, 3 ^{ème} Mvmt. / Konzert Nr. 2 in G-Dur, Op. 13, 3. Satz / Concierto n.º2 en sol mayor, Op. 13, 3 ^{er} . Mov., <i>F. Seitz</i>	10	3
2	Concerto No. 5 in D Major, Op. 22, 1st Mvt. / Concerto N°5 en ré majeur, Op 22, 1 ^{er} Mvmt. / Konzert Nr. 5 in D-Dur, Op. 22, 1. Satz / Concierto n.º5 en re mayor, Op. 22, 1 ^{er} . Mov., <i>F. Seitz</i>	12	4
3	Concerto No. 5 in D Major, Op. 22, 3rd Mvt. (Rondo) / Concerto N°5 en ré majeur, Op 22, 3 ^{ème} Mvmt. (Rondo) / Konzert Nr. 5 in D-Dur, Op. 22, 3. Satz (Rondo) / Concierto n.º5 en re mayor, Op. 22, 3 ^{er} . Mov. (Rondó), <i>F. Seitz</i>	14	5
4	Concerto in A Minor, Op. 3, No. 6, 1st Mvt. / Concerto en la mineur, Op 3, N°6, 1 ^{er} Mvmt. / Konzert in a-Moll, Op. 3, Nr. 6, 1. Satz / Concierto en la menor, Op. 3, n.º6, 1 ^{er} . Mov., <i>A. Vivaldi/T. Nachéz</i>	16	6
5	Concerto in A Minor, Op. 3, No. 6, 3rd Mvt. / Concerto en la mineur, Op 3, N°6, 3 ^{ème} Mvmt. / Konzert in a-Moll, Op. 3, Nr. 6, 3. Satz / Concierto en la menor, Op. 3, n.º6, 3 ^{er} . Mov., <i>A. Vivaldi/T. Nachéz</i>	19	7
6	Perpetual Motion, <i>Little Suite No. 6</i> / Mouvement perpétuel, « Petite suite N°6 » / Perpetuum mobile, „Kleine Suite Nr. 6“ / Movimiento perpetuo, “Pequeña suite n.º6”, <i>K. Bohm</i>	22	8
	Etude for Changing Strings / Etude pour les changements de cordes / Saitenwechsel-Etüde / Estudio para el cambio de cuerdas.....	24	
	Practice Suggestions and Preparation Exercises for Bach Concerto for Two Violins / Travaillez les exercices de préparation et suggestions concernant le Concerto pour deux violons de Bach / Übevorschläge und Vorbereitungsübungen für das Bach-Konzert für zwei Violinen / Sugerencias de práctica y ejercicios de preparación para el Concierto para dos violines de Bach	24	
7	Concerto for Two Violins in D Minor, BWV 1043, 1st Mvt., Violin II / Concerto pour 2 violons en ré mineur, BWV 1043, 1 ^{er} Mvmt., 2 ^{ème} Violon / Konzert für 2 Violinen in d-Moll, BWV 1043, 1. Satz / Concierto para dos violines en re menor, BWV 1043, 1 ^{er} . Mov., Violín II, <i>J. S. Bach</i>	25	9-11
	New Musical Terms / Nouveaux termes musicaux / Neue musikalische Begriffe / Nuevos términos musicales.....	30	
	Composers / Les Compositeurs / Komponisten / Compositores	30	

*Piano accompaniments begin on track 12.

*Les accompagnements au piano commencer sur la piste 12.

*Die Klavierbegleitungen beginnen bei Track 12.

*Los acompañamientos de piano comienzan en la pista 12.

Tonalization

Tonalisation Tonalization Tonalización

Practice the following listening carefully to the resonance points.
Travaillez l'exemple suivant en écoutant le point de résonance.

Übe hierbei, sorgfältig auf die Resonanzpunkte zu hören.
Practique lo siguiente escuchando con atención los puntos de resonancia.

G Major
sol Majeur
G-Dur
sol mayor

G Minor
sol mineur
g-Moll
sol menor

C Major
do Majeur
C-Dur
do mayor

C Minor
do mineur
c-Moll
do menor

The image shows four musical staves, each representing a different scale. Each staff includes a treble clef, a key signature (one sharp for G Major, one flat for G Minor, no sharps/flats for C Major, and two flats for C Minor), and a common time signature. The notes are written as quarter notes. Fingerings are indicated by numbers 1-4 above the notes. The scales are: G Major (D4-G4), G Minor (D4-Bb4), C Major (C4-G4), and C Minor (C4-Bb4). Each scale is repeated twice, with a repeat sign at the end of the second iteration.

[Scale and Arpeggios in D Major]

Gamme et arpèges en ré majeur Tonleiter und gebrochene Akkorde in D-Dur Escala y arpeggios de re mayor

The image shows three staves of musical notation for the D Major scale and its arpeggios. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It shows the scale ascending and descending, with fingerings (0, 1, 2, 3, 4) indicated above the notes. The second staff is in bass clef with the same key signature and time signature, showing the scale ascending and descending with fingerings (2, 2, 2, 2, 2, 3) indicated below the notes. The third staff is in treble clef with the same key signature and time signature, showing the scale ascending and descending with fingerings (2, 3, 2) indicated below the notes.

[Scale and Arpeggios in D Melodic Minor]

Gamme et arpèges en Ré mineur mélodique Tonleiter und gebrochene Akkorde in Die melodische Moll-Tonleiter
Escala y arpeggios de Re menor melódica

The image shows three staves of musical notation for the D Melodic Minor scale and its arpeggios. The first staff is in treble clef with a key signature of one flat (Bb) and a common time signature. It shows the scale ascending and descending, with fingerings (0, 1, 2, 3, 4) indicated above the notes. The second staff is in bass clef with the same key signature and time signature, showing the scale ascending and descending with fingerings (2, 2, 2, 2, 2, 3) indicated below the notes. The third staff is in treble clef with the same key signature and time signature, showing the scale ascending and descending with fingerings (2, 3, 2) indicated below the notes.

Be sure the placement of the first finger is accurate on each string. The first finger is the anchor for each position. (In 3rd position, the placement of the first finger is on the notes C, G, D, A.)

Assurez-vous du bon placement du premier doigt sur chaque corde. Le premier doigt est pivot pour chaque position. (En troisième position le premier doigt est placé sur les notes do, sol, ré et la.)

Setze den ersten Finger auf jeder Saite ganz genau auf. Der erste Finger gleicht einem Anker, der in jeder Lage gesetzt wird. (In der dritten Lage sitzt der erste Finger auf den Tönen C, G, D, A.)

Asegúrese de que el primer dedo se coloque en el lugar correcto sobre cada cuerda. El primer dedo es el ancla para cada posición. (En tercera posición, la colocación del primer dedo es sobre las notas do, sol, re y la.)

7 Concerto for Two Violins in D Minor, BWV 1043, 1st Mvt., Violin II

Concerto pour deux violons en ré mineur, BWV 1043, 1^{er} Mvmt., 2^{ème} Violon

Konzert für 2 Violinen in d-Moll, BWV 1043, 1. Satz, Violine II

Concierto para dos violines en re menor, BWV 1043, 1^{er}. Mov., Violín II

J. S. Bach

Violin 1

Vivace
(Tutti)

Violin 2

(f)

(f)

Tutti

(mf)

(f)

(mf)

(f)

(mf)

*As there are no dynamic markings in Bach's manuscript, the suggested dynamics are indicated in parentheses.

*Bach écrivait sans nuance dans ses manuscrits, les nuances suggérées ici sont entre parenthèses.

*Weil Bach in seinem Manuskript keine Dynamik vermerkt hat, wird die vorgeschlagene Dynamik hier in Klammern gesetzt.

*Como no hay anotaciones de dinámica en el manuscrito de Bach, las dinámicas sugeridas están indicadas entre paréntesis.

†Generally, the trill in Bach's music starts from the upper note.

†En général, le trille dans la musique de Bach commence avec la note supérieure.

†Grundsätzlich beginnt der Triller bei Bachs Musik immer mit der oberen Note.

†Generalmente, el trino en la música de Bach comienza en la nota superior.