

# Suzuki®

Guitar School  
Volume 8  
Guitar Part



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# Sonata

## Preparation Exercises

### No. 1, Measures 11-12

11

VII V I

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

④

### No. 2, Measures 29-30

29

CII

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

### No. 3, Measures 31-32

31

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

# Sonata

Dominico Cimarosa

*Allegro*

The musical score is written on a grand staff with a treble clef on the upper line and a bass clef on the lower line. The key signature consists of three sharps (F#, C#, G#), and the time signature is common time (C). The tempo is marked *Allegro*. The score is divided into measures, with measure numbers 1, 3, 5, 7, and 9 indicated at the beginning of their respective lines. Various musical notations are used throughout, including eighth and sixteenth notes, rests, and fingerings (e.g., 1, 2, 3, 4, 0, -1, -2, -4). Dynamic markings such as *m* (mezzo) and *a* (accent) are present. Performance instructions include fingering patterns like "1 7 7" and "3 2 4". Roman numerals (CII, CVII, II, I) are placed above the staff to indicate specific fingering or articulation points. The word "Sonata" is written above the staff in several places, likely as a decorative element or to indicate the piece's title. The score concludes with a final measure in the fifth line.

11

VII V I

13

CII CII

15

i m a CII

17

19

21

23

*m* *i* *V* *a* *II* *m a m* *i m*

⑤ *p*

25

*i* *m*

27

29

*CII*

31

*m a m i*

33

*CV*

# Sakura, Theme and Variations

## Preparation Exercises

### No. 1, Measures 41-42

### No. 2, Measures 42-43

# Sakura, Theme and Variations

Arr. by Yuquijiro Yocoh

## Introduction

CV CVII

5

*pizz.*

9 *i i i i i i i i*

10 *pizz.*

## Theme

CV CVII CV CVII

11 CV CVII CV CVII

19 CVII

24 CV CVII CV CVII





53

57

V I

Variation 3

63

65

67

69

CVII

harm. VII XII VII

Variation 4

CV  
p a m i  
p

CVII CV

74 CVII V

77 I

80

83

86

89 CV

CVII

CV

CVII

92

95

98

Coda

103

105

106

107

# Gavotte II en Rondo

Preparation Exercise

## No. 1, Measures 6-8

6

m a i m i

V

CII

0 3 4 -3 1 4 0 3 4 2

3 1 2 -2 -2 0

⑤

## No. 2, Measures 12-14

12

m i m p i

CVII

III

CIII

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

1 2 0 1 2 -1

⑤

# El Testament d'Amelia

Preparation Exercises

Measures 5-8

Musical score for Measures 5-8, featuring a treble clef, 3/4 time signature, and a key signature of one flat (B-flat). The score includes fingerings (1-4), a circled 6 = D, a circled 5, a circled 4, and a circled 2. A curved line labeled 'CV' spans measures 5 and 6. A dashed line labeled 'harm. VII' spans measures 7 and 8. The score concludes with a double bar line.

# Gavotte I

(BWV 995)

J. S. Bach

CV  
m i a  
CIII  
m a m i  
CI  
m i

a i m i m  
III  
I

CVIII  
V  
II

CVII  
a m a i m i

CII

a m i a m i m i m i

CIII ————— a ————— CI



# Gavotte II en Rondo

(BWV 995)

J. S. Bach

The first system of musical notation for Gavotte II en Rondo. It consists of a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody begins with a triplet of eighth notes (a, i, m) followed by another triplet (a, i). The piece is marked *sim.* (sostenuto). The bass line features a steady eighth-note accompaniment. Fingerings and articulation marks are provided throughout.

The second system of musical notation. It continues the melody and accompaniment from the first system. A section of the melody is marked with a fermata and the Roman numeral **CIII**. The bass line continues with its eighth-note accompaniment. The system concludes with a repeat sign.

The third system of musical notation. It continues the piece, featuring a section of the melody marked with a fermata and the Roman numeral **CIII**. The bass line maintains the eighth-note accompaniment. The system ends with a repeat sign.

The fourth system of musical notation. It continues the melody and accompaniment. A section of the melody is marked with a fermata and the Roman numeral **V**. Another section is marked with a fermata and the Roman numeral **CII**. The bass line continues with the eighth-note accompaniment. A circled number 5 is located below the bass line.

The fifth system of musical notation, starting at measure 8. It continues the melody and accompaniment. The piece concludes with a final cadence in the bass line.

10 *i m a i m a i m* **CIII**

12 *m i m p i m i m i m i m* **CVII** **III** **CIII**

14 *i m i m a a m i m i a m*

16 *a m i m i m a m i m a m i m i m i*

18 *m a i m i m i m i m i m i m a m i m* **IV** **CIII**

20 *i m i m i m i m i m i m* **CIII**

# El Testament d'Amelia

Popular Catalan Melody  
Arr. Miguel Llobet

*Andante espressivo*

②-----CVII

⑥ = D

CV

harm. VII

CV

CI

Melody with right hand harmonics

CVII

CVII

29

CV

harm. VII

33

CV

37

CI

Melody with right hand harmonics

41

45

CI

49

CIII

CV

CIII

53

CV

CIII

harm. XII

# Minuet I

from the Cello Suite in G Major (BWV 1007)

J. S. Bach

⑥ = D

CII

m i m i m i a i m tr

5 VI ② i m i m i m II i m i

9 i m i m CII CII

13 a m i ② m m

17 i m a i m i CII

21 V i a i m i m a

# Minuet II

from the Cello Suite in G Major (BWV 1007)

J. S. Bach

⑥ = D

m a i m i

m a

i m a m a

CII

5

9

i a i m i m a m

V i m

CIII

CI

13

p

CIV

CIII

II

CI

17

i m i m

i m i m i m

II m

CI

21

i m i m

i m i m i m

i m a i m

VI

Minuet 1 da Capo

# Prelude

## Preparation Exercises

### No. 1, Measures 5-6

5

m a m i m i m i m

⑥ = D

③

IV

p

### No. 2, Measure 20

20

p p a m i a m

VI

3

# Prelude

from the Cello Suite in G Major (BWV 1007)

J. S. Bach

i m a a i a i p i a a i a i

⑥ = D

IV

IV I CII

CV I

II

CII



15 *p i a m i m i*

17

19 *a m i* VI *p p a m i a m*

21 *p p p m i p m i* CV *p p p i a m i m i m i*

23 *a m i m i m i a m i m a i m* III *a m i a*

25 CII *p p i m a m a m i m i* *p p i m a m a m i m i m*

27 *i m i a m i p i m i m i* *a m i m i a i m i*

29

31

33

35

37

39

41