Suzuki®

Piano School

Volume 1

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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.

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-term programs and long-term programs. You are also encouraged to join the International Suzuki Association.

FOR THE PARENT: Credentials are essential for any teacher you choose. We recommend you ask your teacher for his or her credentials, especially 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, P.O. Box 17310, Boulder, Colorado 80308; or Summy-Birchard Inc., c/o Warner Bros. Publications, 15800 N.W. 48th Avenue, Miami, Florida 33014, for current Associations' addresses.

CONTENTS

	New and Effective Education in Music	4
1	**Twinkle, Twinkle, Little Star Variations,** *Shinichi Suzuki*	12
2	**The Honeybee,** *Folk Song*	16
3	**Cuckoo,** *Folk Song*	17
4	**Lightly Row,** *Folk Song*	18
5	**French Children's Song,** *Folk Song,*	19
6	**London Bridge,** *Folk Song*	20
7	**Mary Had a Little Lamb,** *Folk Song*	20
8	**Go Tell Aunt Rhody,** *Folk Song*	21
9	**Au Clair de la Lune,** *J.B. Lully*	22
10	**Long, Long Ago,** *T.H. Bayly*	23
11	**Little Playmates,** *F.X. Chwatal*	24
12	**Chant Arabe,** *Anonymous*	25
13	**Allegretto 1,** *C. Czerny*	26
14	**Good-bye to Winter,** *Folk Song*	27
15	**Allegretto 2,** *C. Czerny*	28
16	**Christmas-Day Secrets,** *T. Dutton*	28
17	**Allegro,** *Shinichi Suzuki*	30
18	**Musette,** *Anonymous*	31

鈴木ピアノメソード

新しい教育法（１）

どの子どもにも優れた音楽的センスを育てる教育法
（才能の教育法）

どのベビーでも，音程のひどくはずれたレコードを毎日聞かせて育てれば，子どもはそれをほとんど身につけ，音痴の人間に育ってしまいます。ちょうど，方言のある地方の子どもが，みなその方言で話すのと同じことです。

音楽的なセンスや能力も，生まれつきのものではなく，生まれて後の環境，すなわち，育て方によって進歩していくものであるということが明らかになりました。私は過去30年にわたる数多くの経験から，このことを知るとともに実証してきたのです。

音楽センス豊かな人間に育てるために，先生も親も，毎日何回でもレコードを聞かせ練習する教育に着眼し指導することが，いかに子どもたちが早く育っていくものであるかを，知っていただきたいと思います。家庭において，毎日レコードを聞かせる回数の多いほど，進歩の速度が早いことも事実です。そうすることによって，子どもたちは，ひけるようになった曲をますますよく聞いて，レコードに負けないくらい立派にひこうと努力することでしょう。

この指導方法によって子どもたちに，すばらしい音楽的感覚が養なわれるのです。これがもっとも重要な私の教育法です。

新しい教育法（２）

Tonalization（トナリゼイション）について

この言葉は，３年ほど前に生まれた新しい言葉です。声楽の教育における発声法（Vocalization）と同じ意味で，器楽においてもこの教育法を新しくはじめたわけです。声楽において発声法が指導されなかったとしたら，どのようなひどいことになるでしょうか。これは器楽の場合も同じことです。

美しい音を，立派な表現を！　とつねにレッスンの曲とともに指導し学習させるのがトナリゼイションです。

これはバイオリンの教育においては，たいへんに大きな効果が生まれています。

ピアノにおいても同じことだと思います。この教育法こそ，美しい音への耳を育て，美しい音を出す奏法を追求し，ピアノの大家たちのあの美しい音やその表現の立派さをねらって育てる教育法です。

付記

このピアノ教本は，鈴木メソードによる才能教育ピアノ科の指導者鈴木静子先生，および片岡治子先生が，過去20年にわたり実際に指導された経験から，今回これをまとめて編集したものです。

指導の要点

1．たのしくおけいこする心を育てる

「たのしく，よくおけいこする心」を育てるにはどうしたらよいか。これは先生と親にとって一番大きい課題です。それによって，子どもが正しく家庭でおけいこすることができるかどうかということになるからです。両者とも，いろいろな場合を考え検討し，さらに子どもの心を十分に感じなければいけません。「おけいこしなさい」という毎日の要求は，もっともよくない教育法で，やがておけいこをいやがる子どもにしてしまうにきまっています。

2．レコードを聞かせる

家庭において毎日学習曲のレコードを聞かせ，よく学習する習慣をつけることを守らせると上達が早くなります。週1回あるいは2回のレッスンよりも，家庭における6日間の学習の多寡によって，能力の育ちや上達の速度が決定されていきます。

3．読譜の能力

レッスンはいつも暗譜で行なわれます。この方法は，子どもの記憶力を高め，同時に進歩を早めるからです。

読譜の学習は年令と能力の育ちによって指導が行なわれます。読譜能力は重要ですが，しかしいつも譜を見て育ったものは，楽譜がないと不安を感じ，能力が十分発揮できなくなっていきます。それは，毎日の習慣のとおりに能力は育っていくからです。

母国語の言葉の教育では，話すことからはじまりやがて文字を読む能力を育てていきます。それと同様に，暗譜でひく能力をつくり，それから読譜能力を育てます。ただしそれは，暗譜で演奏するために読譜能力を育てるのであることを忘れてはいけません。

4．能力を育てる教育法

学習している曲をまちがいなくひけるようになったときが，すなわち，能力を育てるための準備ができたときです。私はそのとき“さあ，準備ができたね，それではこれからりっぱな能力を育てるレッスンにはいりましょう”といって，いっそう美しい音，立派な表現などのレッスンにはいります。指導の上での先生のこの仕上げの指導能力の優劣が，生徒の育ちの優劣となっていきます。

もうひとつ大事なことは，たとえばAの曲がよくできてきたら，新しいBの曲を加え，AとBをともに学習させていきます。この方法は新しい曲がはいったときいつでも行なわれます。このようにして能力をより高く伸ばしていきます。

5．個人レッスンによる育て方

親も子どもも，他の子どもたちのレッスンを観察しなければいけません。よい刺激になり，子どもはそれによって，もっとじょうずにもっと多く練習しようとします。

レッスンの時間は子どもの集中力の長さを考慮にいれて必要に応じて変えられます。小さい子どもほど短かくなり，場合によっては5分のときもあれば，30分のときもあります。

Suzuki Piano Method

New and Effective Educational Method

Through the experience I have gained by conducting experiments in teaching young children for over thirty years, I have come to the definite conclusion that musical ability is not an inborn talent but an ability which can be developed. Any child, properly trained, can develop musical ability just as all children in the world have developed the ability to speak their mother tongue. Children learn the nuances of their mother tongue through repeated listening, and the same process should be followed in the development of an ear for music. Every day children should listen to the recordings of the music which they are studying or about to study. This listening helps them to make rapid progress. The children will begin to try their best to play as well as the performer on the recording. By this method the child will grow into a person with fine musical sense. It is the most important training of musical ability.

Tonalization

The word "tonalization" is a new word coined to apply to violin training as an equivalent to vocalization in vocal training. Tonalization has produced wonderful results in violin education. It should be equally effective in piano and all instrumental education.

Tonalization is the instruction given the pupil, as he learns each new piece of music, to help him produce a beautiful tone and to use meaningful musical expression. We must train the pupil to develop a musical ear that is able to recognize a beautiful tone. He must then be taught how to reproduce the beautiful tone and fine musical expression of the piano artists of the past and present.

Important Points in Teaching

1. Getting Children to Enjoy Practicing

"What is the best way to make a pupil enjoy learning and practicing?" This is the principal problem for the teacher and parents: motivating the child properly so that he will enjoy practicing correctly at home. They should discuss this matter together, considering and examining each case in order to help the child enjoy the lessons and practice. They should be sensitive to the feelings of the child. Forcing the child every day, saying, "Practice, practice, practice," is the worst method of education and only makes the child hate practicing.

2. Having the Child Listen to the Records

If in addition to daily practice at home, the pupil listens to the recording of the piece he is learning, every day and as often as possible, progress will be rapid. Six days a week of practice and listening at home will be more decisive in determining the child's rate of advancement than one or two lessons a week.

3. Instruction in Reading Music

The pupil should always play without music at the lessons. This is the most important factor in improving the pupil's memory. It also speeds the pupil's progress.

Instruction in music reading should be given according to the pupil's age and capability. It is very important for the pupil to learn to read music well, but if the child is forced to read music at the very outset of his study, and always practices with music, he will, in performance, feel quite uneasy playing from memory and therefore will not be able to show his full ability.

In acquiring a skill, ability grows through daily habit. In learning his mother tongue, the child begins to read only after he is able to speak. The same approach should be followed in music.

Music reading should be taught only after the child's musical sensitivity, playing skill, and memory have been sufficiently trained. It must not be forgotten, however, that reading music is taught in order to be able to play without it. Even after they have acquired the ability to read music, the children as a rule play from memory at all lessons.

4. The Educational Method To Develop Ability
When a pupil gets to the stage where he can play a piece without a mistake in notes or fingering, the time is ripe for cultivating his musicianship. I would say to the child, "Now you are ready. We can start very important work to develop your ability," and then I would proceed to teach a beautiful tone, fine phrasing, and musical sensitivity. The quality of the pupil's performance depends greatly on the teacher's constant attention to these important musical points.

The following point is very important. When the child can perform piece A satisfactorily and is given a new piece, B, he should not drop A but practice both A and B at the same time. This procedure should continue as new pieces are added. He should always be reviewing pieces that he knows well in order to develop his ability to a higher degree.

5. Private Lessons
Mothers and children should always watch private lessons of other children. This is an added motivation. When the child hears music played well by other children, he will want to be able to play as well, and so his desire to practice will increase.

Lessons should vary in length according to the needs of the child. The attention span of the child should be taken into account. If the small child is able to concentrate only for a short time, it is better to shorten the lesson time. At one time the lesson may be only five minutes, at another, thirty minutes.

Shinichi Suzuki

Suzuki Méthode d'Etude du Piano

Méthod d'Enseignement Nouvelle et Efficace

De par l'expérience que j'ai acquise en enseignant la musique à de jeunes enfants pendant plus de trente ans, je suis tour á fait convaincu que l'habileté musicale n'est pas un talent inné mais une habileté qui peut être développée. Tout enfant correctement entraîné peut développer un talent musical de la même manière que tous les enfants du monde développent peu à peu une habileté à parler leur langue maternelle. Les enfants apprennent les nuances de leur langue maternelle à force d'écouter bien des fois cette langue, et le même procédé devrait avoir lieu dans le développement de leur oreille musicale. Tous les jours, les enfants devraient écouter les enregistrements des morceaux qu'ils sont en train d'étudier ou qu'ils vont étudier. Cette audition les aide à faire de rapides progrès. Les enfants commenceront à essayer de leur mieux à jouer aussi bien que l'exécutant au disque. Avec cette méthode l'enfant developera un sens musical raffiné. Ceci est l'élément le plus important dans la formation de l'habileté musicale.

Tonalisation

Le mot "tonalisation" est un nouveau mot introduit dans l'étude du violon, comparable au mot "vocalisation" dans l'étude du chant. Les exercices de tonalisation ont donnés de très bons résultats dans l'étude du violon. Ils devraient être aussi efficaces dans l'étude du piano ou de tout autre instrument.

La tonalisation est l'instruction donnée à l'élève chaque fois qu'il apprend un nouveau morceau de musique; instruction destinée à l'aider à produire un beau ton et une expression musicale intelligente et expressive. Nous devons former l'élève afin qu'il développe une oreille musicale apte à reconnaître un beau ton. On doit alors lui enseigner à reproduire les beaux tons et les expressions musicales de qualité des pianistes virtuoses du passé et du présent.

Enseignement: Points Importants

1. Comment Faire les Enfants Prendre Plaisir à Pratiquer
Quelle est la meilleure façon un élève prendre du plaisir à apprendre et à pratiquer? Ceci est le problème principal pour les professeurs et les parents: motiver l'enfant de telle sorte qu'il prenne du plaisir à pratiquer correctement à la maison. Ils devraient discuter de ce sujet ensemble en considérant et en examinant chaque cas particulier, ceci afin d'aider l'enfant à prendre du plaisir aux leçons et aux exercises. Ils devraient considérer les sensibilités de l'enfant. Pousser l'enfant tous les jours en disant "fais tes exercices, fais tes exercices," est la pire méthode et ne fait que rendre l'étude plus désagréable á l'enfant.

2. L'Importance de l'Audition des Disques
Si l'élève, en plus de son travail quotidien à la maison, écoute tous les jours et aussi souvent que possible, l'enregistrement des morceaux qu'il apprend, les progrès seront rapides. Six jours par semaine de pratique et d'audition à la maison seront plus déterminants pour les progrès de l'enfant qu'une ou deux leçons par semaine.

3. L'Instruction dans la Lecture des Notes
Pendant les leçons l'élève devrait toujours jouer sans partition. Ceci est très important pour le développement de la mémoire de l'élève et accélère les progrès.

L'Enseignement de la lecture des notes devrait être donné en fonction de l'âge et de l'aptitude de l'élève. Il est très important pour l'élève d'apprendre à lire correctement la musique, mais si l'enfant est forcé à lire la musique dès le début de son étude, et s'il pratique toujours avec une partition, il se sentira mal à l'aise quand il faudra jouer de mémoire et par conséquent ne pourra pas montrer son habileté au maximum.

Dans tout apprentissage l'habileté croît grâce à un entraînement journalier. Lorsque l'enfant apprend sa langue maternelle, il ne commence à lire que lorsqu'il est capable de parler. La même approche devrait être suivie en musique.

La lecture de la musique devrait seulement être enseignée lorsque la sensibilité musicale de l'enfant, son habileté à jouer et sa mémoire sont suffisamment entraînés. Il faut surtout se rappeler qu'on apprend à lire les notes afin qu'on puisse, finalment, se débarrasser des notes. Même après avoir appris à lire la musique, les enfants devraient toujours jouer de mémoire à toutes les leçons.

4. La Méthode d'Enseignement pour Développer l'Habileté
Quand un élève atteint un niveau où il peut jouer un morceau sans erreur de doigter ou de note, il est mûr pour développer l'art musical. Je dirais à l'enfant, "maintenant que tu es prêt, nous pouvons commencer le travail très important qui consiste à développer ton habileté," puis je lui apprendrais à trouver un beau ton, un phrasé de qualité et une bonne sensibilité musicale. La qualité des exécutions de l'élève dépend largement de l'attention constante portée par le professeur à ces points musicaux essentiels.

Le point suivant est très important. Quand l'enfant peut jouer de manière satisfaisante un morceau A et qu'il reçoit un nouveau morceau B, il ne devrait pas abandonner le morceau A, mais il devrait pratiquer les deux morceaux à la fois. Ceci devrait continuer quand de nouveaux morceaux sont ajoutés. Il devrait toujours répéter les morceaux qu'il connaît afin de développer son habileté à un plus haut degré.

5. Leçons Particulières
Les mères et les enfants eux-mêmes devraient toujours assister aux leçons particulières des autres enfants. Ceci constitue une autre motivation. Quand un enfant entend une musique bien jouée par un autre enfant, il voudra être capable de la jouer aussi bien, ainsi son désir de pratiquer augmentera-t-il.

La durée des leçons devrait varier en fonction des besoins de l'enfant, on devrait considérer la faculté d'attention de l'enfant. Si un jeune enfant ne peut se concentrer que pendant un court moment, il vaut mieux raccourcir la durée de la leçon. Une leçon peut parfois durer cinq minutes et d'autres fois trente minutes.

Shinichi Suzuki

Suzuki Klavier Methode

Neue und wirkungsvolle Lehrmethode

Durch die Erfahrung, die ich in über dreissig Jahren in Lehrversuchen mit jungen Kindern gewonnen habe, bin ich zu dem definitiven Schluss gekommen, dass musikalische Fähigkeit kein angeborenes Talent ist sondern eine Fähigkeit, die entwickelt werden kann. Jedes Kind kann mit richtiger Anleitung musikalische Fähigkeit entwickeln, geradeso wie alle Kinder dieser Welt die Fähigkeit entwickelt haben, ihre Muttersprache zu erlernen. Kinder lernen die Nuancen ihrer Muttersprache durch wiederholtes Lauschen, und der gleiche Vorgang sollte für die Entwicklung des musikalischen Gehöres befolgt werden. Jeden Tag sollten die Kinder Tonbandaufnahmen von der Musik, die sie gerade studieren oder demnächst studieren werden, anhören. Dieses Zuhören hilft ihnen zu besonders schnellem Fortschritt. Die Kinder werden ihr Bestes im Versuch, so gut zu spielen wie der Spieler auf der Tonwiedergabe, hergeben. Durch diese Methode wird das Kind zu einer Person mit feinem musikalischen Gehör heranwachsen. Dies ist das wichtigste Training für musikalische Fähigkeit.

Tonführung

Das Wort "Tonführung" ist ein neues Wort, geschöpft zur Anwendung im Geigenunterricht, so wie "Stimmführung" im Stimmunterricht verwendet wird. Tonführung hat wundervolle Resultate in der Geigen-Erziehung hervorgebracht. Sie sollte im Unterricht für Klavier und alle Instrumente ebenso wirksam sein.

Tonführung ist die Anweisung, die dem Schüler bei der Erlernung jedes neuen Musikstückes gegeben wird, um ihm zu helfen, einen schönen Klang und sinnvollen musikalischen Ausdruck hervorzubringen. Wir müssen den Schüler trainieren, das musikalische Gehör, das ihn befähigt, einen schönen Klang zu erkennen, zu entwickeln. Danach muss er gelehrt werden, wie er den schönen Klang und den feinen musikalischen Ausdruck alter und gegenwärtiger Klavierkünstler selbst wieder hervorbringen kann.

Wichtige Punkte für den Unterricht.

1. Die Kinder dazu anzuregen, dass ihnen das Üben Spass macht
"Was ist der beste Weg, dass ein Schüler mit Freude lernt und übt?" Dies ist das grundlegende Problem für Lehrer und Eltern: wie man das Kind richtig motivieren kann, so dass es mit Freude in der richtigen Weise daheim übt. Sie sollten diese Frage gemeinsam besprechen, wobei jeder Fall insbesondere betrachtet und berücksichtigt werden muss, um dem Kind zu helfen, die Stunden und Übungen mit Freude zu betreiben. Sie sollten ein Gefühl für den Geisteszustand des Kindes haben. Es ist die schlimmste Methode der Erziehung, wenn man das Kind jeden Tag zwingt, indem man sagt: "Übe, übe, übe," und es macht dem Kind das Üben bloss verhasst.

2. Den Kindern Schallplatten hören lassen
Wenn, zusätzlich zu dem täglichen Üben daheim, das Kind die Tonaufnahmen von dem Stück, das es gerade lernt, jeden Tag und so oft wie möglich anhört, so wird der Fortschritt schnell sein. Sechs Tage die Woche an Übung und Zuhören daheim wird wesentlich mehr entscheidend für die Geschwindigkeit des Fortschrittes des Kindes sein als ein oder zwei Unterrichtsstunden die Woche.

3. Anweisung in Notenlesen
Der Schüler soll immer während der Unterrichtsstunde ohne Notenblatt spielen. Dies ist der wichtigste Faktor für die Gedächtnis-Stärkung des Schülers. Es beschleunigt gleichzeitig des Schülers Fortschritt.

Anweisung in Notenlesen sollte dem Alter und der Fähigkeit des Schülers angepasst werden. Es ist sehr wichtig, dass der Schüler das Notenlesen gut lernt, aber wenn das Kind gleich am Anfang seines Studiums gezwungen wird, Noten zu lesen und immer nach Noten zu üben, so wird er sich bei der Vorführung aus dem Gedächtnis sehr unbehaglich fühlen und wird seine volle Fähigkeit nicht zeigen können.

In der Erwerbung einer Geschicklichkeit wächst die Fähigkeit durch tägliche Gewohnheit. In der Erlernung seiner Muttersprache beginnt das Kind mit Lesen erst nachdem es sprechen kann. Der gleiche Vorgang sollte in der Musik befolgt werden.

Notenlesen sollte erst gelehrt werden, wenn des Kindes musickalische Empfindsamkeit, seine Geschicklichkeit im Spielen und sein Gedächtnis genügend trainiert worden sind. Man darf dabei jedoch nicht übersehen, dass das Notenlesen gelehrt wird, so dass die Schüler ohne Noten zu spielen lernen. Selbst nachdem sie die Fähigkeit des Notenlesens erworben haben, spielen die Kinder in der Regel im Unterricht aus dem Gedächtnis.

4. Die Lehrmethode zur Entwicklung der Geschicklichkeit
Wenn ein Schüler die Stufe erreicht, wo er ein Stück ohne Fehler in Noten oder Fingersatz spielen kann, dann ist die Zeit reif, seine Künstlerschaft zu kultivieren. Ich würde zu dem Kinde sagen: "Jetzt bist Du bereit. Wir können nun mit der sehr wichtigen Aufgabe beginnen, deine Geschicklichkeit zu entwickeln." Und ich würde dann dazu übergehen, ihm einen schönen Klang, feine Wiedergabe und musikalische Empfindsamkeit zu lehren. Die Qualität in des Schülers Vorführung hängt weitgehend von des Lehrers ständiger Aufmerksamkeit auf jene wichtigen musikalischen Punkte ab.

Der jetzt folgende Punkt ist sehr wichtig. Wenn das Kind Stück A zufriedenstellend spielen kann und ein neues Stück B zu spielen bekommt, so sollte er A nicht fallen lassen, sondern beide Stücke A und B zur gleichen Zeit weiter üben. Dieses Vorgehen sollte beibehalten werden, wenn immer neue Stücke hinzugefügt werden. Er sollte immer Stücke, die er gut kennt, wiederholen, um seine Fähigkeit in höherem Grade zu entwickeln.

5. Privatunterricht
Mütter und Kinder sollten immer die Privatstunden anderer Kinder beobachten. Dies erhöht die Motivierung. Wenn das Kind andere Kinder gut spielen hört, so möchte es auch so gut spielen können, und auf diese Weise wird sein Wunsch zu üben verstärkt. Die Dauer der Unterrichtsstunden sollte je nach Bedarf des Kindes wechseln. Die Aufmerksamkeits-Spanne des Kindes sollte dabei in Betracht gezogen werden. Wenn das kleine Kind sich nur für kurze Zeit konzentrieren kann, ist es besser, die Stunde zu kürzen, bis es sich besser anpassen kann. Einmal mag der Unterricht nur fünf Minuten dauern, und ein andermal dreissig Minuten.

El Método de Piano Suzuki

Método Educativo Nuevo y Eficaz

Através de la experiencia que he ganado efectuando experimentos en la enseñanza de niños pequeños, por más de treinta años, he llegado a la conclusión de que la habilidad musical no es un talento innato, sino una habilidad que puede ser desarrollada. Cualquier niño, con el entrenamiento adecuado, puede desarrollar habilidad musical, de la misma forma en que todos los niños del mundo han desarrollado la habilidad de hablar su lengua materna. Los niños aprenden los matices de su lengua natal a través de una audición repetida, y el mismo proceso se debe seguir en el desarrollo de un oído para la música. Cada día los niños deben escuchar los discos de la música que están estudiando o van a estudiar. Esta audición les ayuda a efectuar un progreso rápido. Los niños comenzarán a esmerarse en ejecutar tan bien como el artista en el disco. De esta forma el niño se convertirá en una persona con un buen sentido musical. Esto es el entrenamiento más importante de la habilidad musical.

Sonidización

La palabra «sonidización» es una nueva palabra acuñada para aplicarse al entrenamiento de violín como un equivalente a la vocalización en el entrenamiento vocal. La sonidización ha producido resultados maravillosos en la educación de violín. Debería ser igualmente eficaz en el entrenamiento de piano y toda educación instrumental.

La sonidización es la instrucción que se le da al alumno, a medida que aprende cada nueva pieza de música, para ayudarle a producir un bello tono y usar una expresión musical significativa. Debemos entrenar al alumno para que desarrolle un oído musical que sea capaz de reconocer un tono hermoso. Se debe enseñarle entonces como producir el bello tono y la hermosa expresión musical de los artistas del pasado y del presente.

Puntos Importantes en la Enseñanza

1. Para Conseguir que a los Niños les Guste Practicar
«¿Cuál es la mejor forma de hacer que un alumno goce de aprender y practicar?» Este es el problema principal para el maestro y los padres, el de motivar a los niños correctamente de tal modo que a él le gusta practicar en forma apropiada en casa. Ellos deben tratar con este tópico conjuntos, considerando y examinando cada caso para ayudar al niño a gozar las lecciones y a practicar. Deben ser atentivas a los sentimientos del niño. Forzar al niño cada día, diciéndole: «Práctica, práctica, práctica» es el peor método de educación y sólo hace que el niño odie practicar.

2. La Importancia de Escuchar los Discos
Quando, además de la práctica diaria en casa, el alumno escucha el disco de la pieza que está aprendiendo, cada día, tan a menudo como sea posible, el progreso será rápido. Seis días por semana de práctica y audición en casa serán más decisivos en determinar la velocidad de avance del niño que una o dos lecciones por semana.

3. La Instrucción para Leer la Música
El alumno debe siempre tocar sin música en las lecciones. Este es el factor más importante en mejorar la memoria del alumno. También acelerá su progreso.

La instrucción en la lectura de música se debe administrar de acuerdo a la edad del niño y su capacidad. Es muy importante para el niño aprender bien a leer música, pero si se forza al niño a leer música al comienzo de su estudio y siempre practica con música, él se sentirá durante la ejecución bastante incómodo tocando de memoria y de esta forma no será capaz de mostrar todo su éxito.

Al adquirir una nueva habilidad, la aptitud crece con el hábito diario. Al aprender su lengua materna, el niño comienza a leer sólo después de que él puede hablar. Este mismo método se debe seguir en música.

La lectura de música debe ser enseñada solamente cuando la sensibilidad musical del niño, su destreza de ejecución, y su memoria hayan sido suficientemente entrenadas. No se debe olvidar que se aprende a leer música para poder tocar sin usarla. Aún después de que los niños han adquirido la habilidad de leer música, ellos tocan de memoria en todas las lecciones, por lo general.

4. El Método Educativo para Desarrollar la Habilidad
Cuando un alumno llega al estado en que puede tocar una pieza sin un error en las notas o en la digitación, se ha llegado al tiempo de cultivar su maestría de música. Yo le Diría al niño «Ahora tú estás listo. Podemos comenzar un trabajo muy importante para desarrollar tu habilidad» y entonces,, procedería enseñarle un tono hermoso, un bello fraseo y sensibilidad musical. La calidad de la ejecución del alumno depende en gran parte de la constante atención del maestro a estos importantes puntos musicales.

El siguiente punto es muy importante. Cuando el niño puede tocar la pieza A en forma satisfactoria y se le da una nueva pieza B, el no debe dejar A sino debe practicar A y B, ambas al mismo tiempo. Este procedimiento debe continuar a medida que se agregan nuevas piezas. El debe repasar siempre las piezas que el conoce bien para desarrollar su habilidad a un grado más alto.

5. Lecciones Privadas
Las madres y los niños deben siempre observar las lecciones individuas de otros niños. Ésta es una motivación agregada. Cuando el niño escucha música bien ejecutada por otros niños, el querrá ser capaz de tocar de tal manera, y su deseo de practicar crecerá.

Las lecciones deben variar en longitud de acuerdo a la necesidad del niño. Se debe tener en cuenta el lapso de atención del niño. Si puede concentrar sólo por un corto tiempo, es mejor acortar el tiempo de la lección. En un día la lección puede ser de solamente cinco minutos, y otra vez puede ser de treinta minutos.

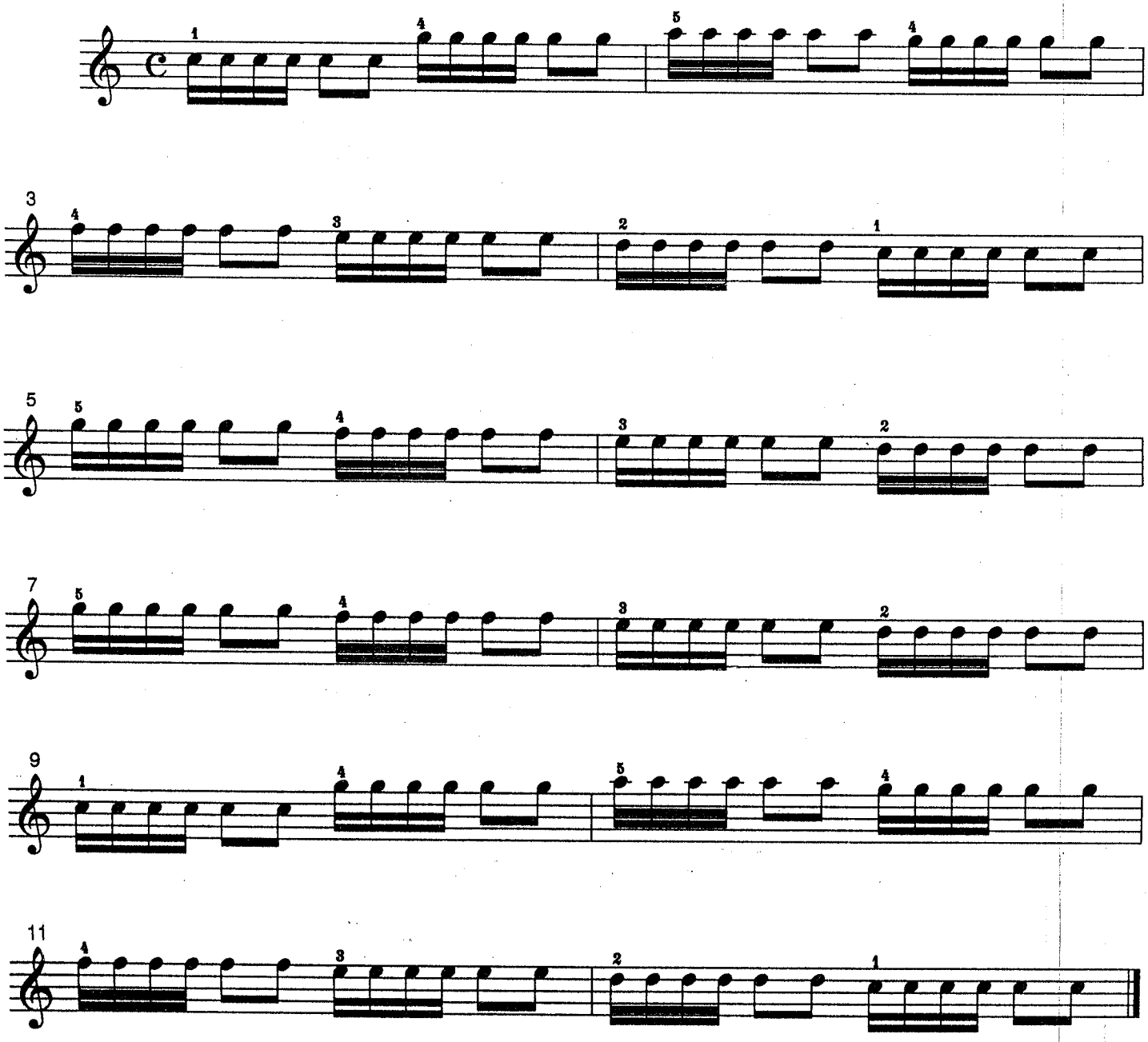
1

Twinkle, Twinkle, Little Star Variations

キラキラ星 変奏曲

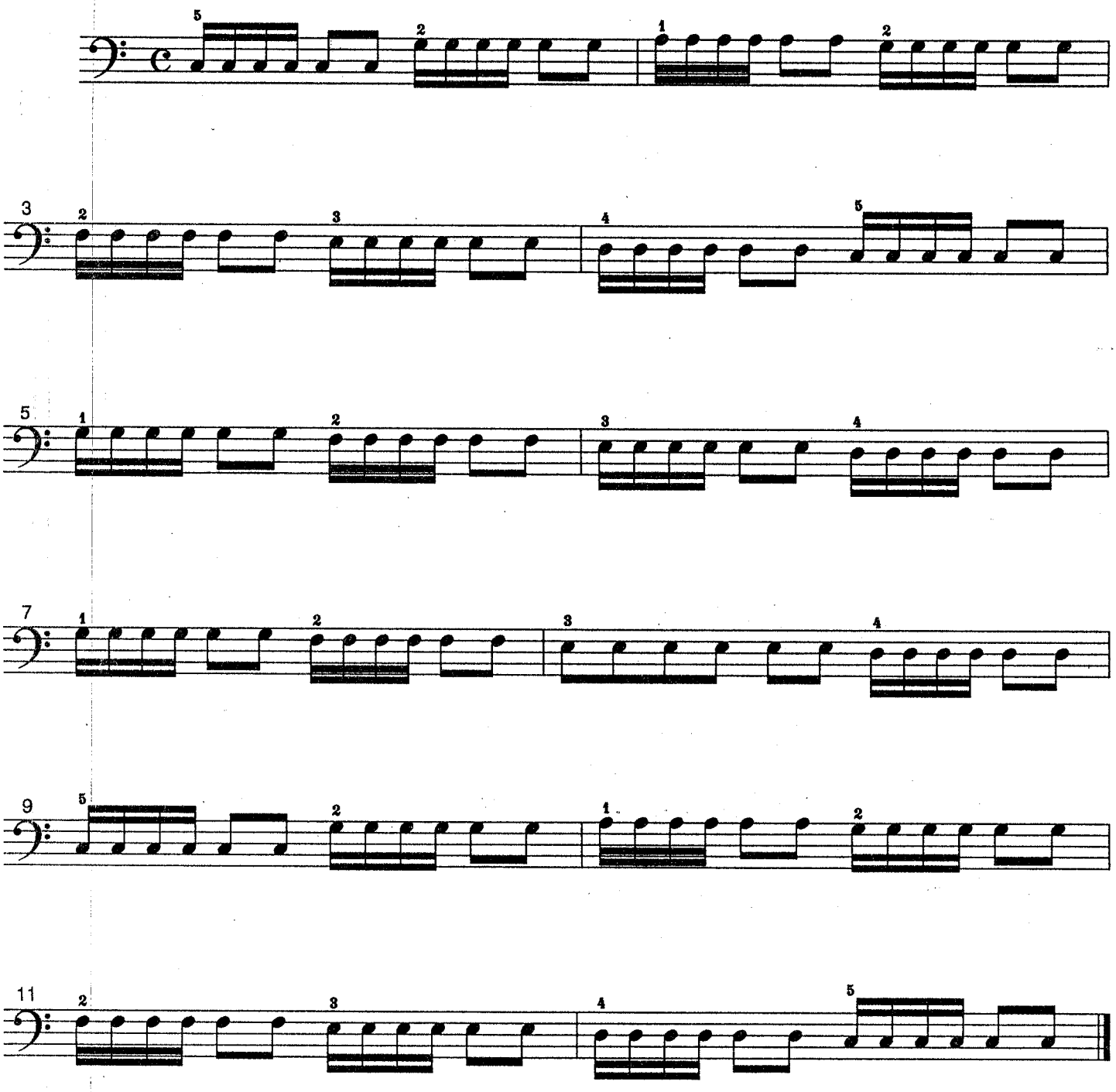
Shinichi Suzuki
鈴木鎮一

Variation A



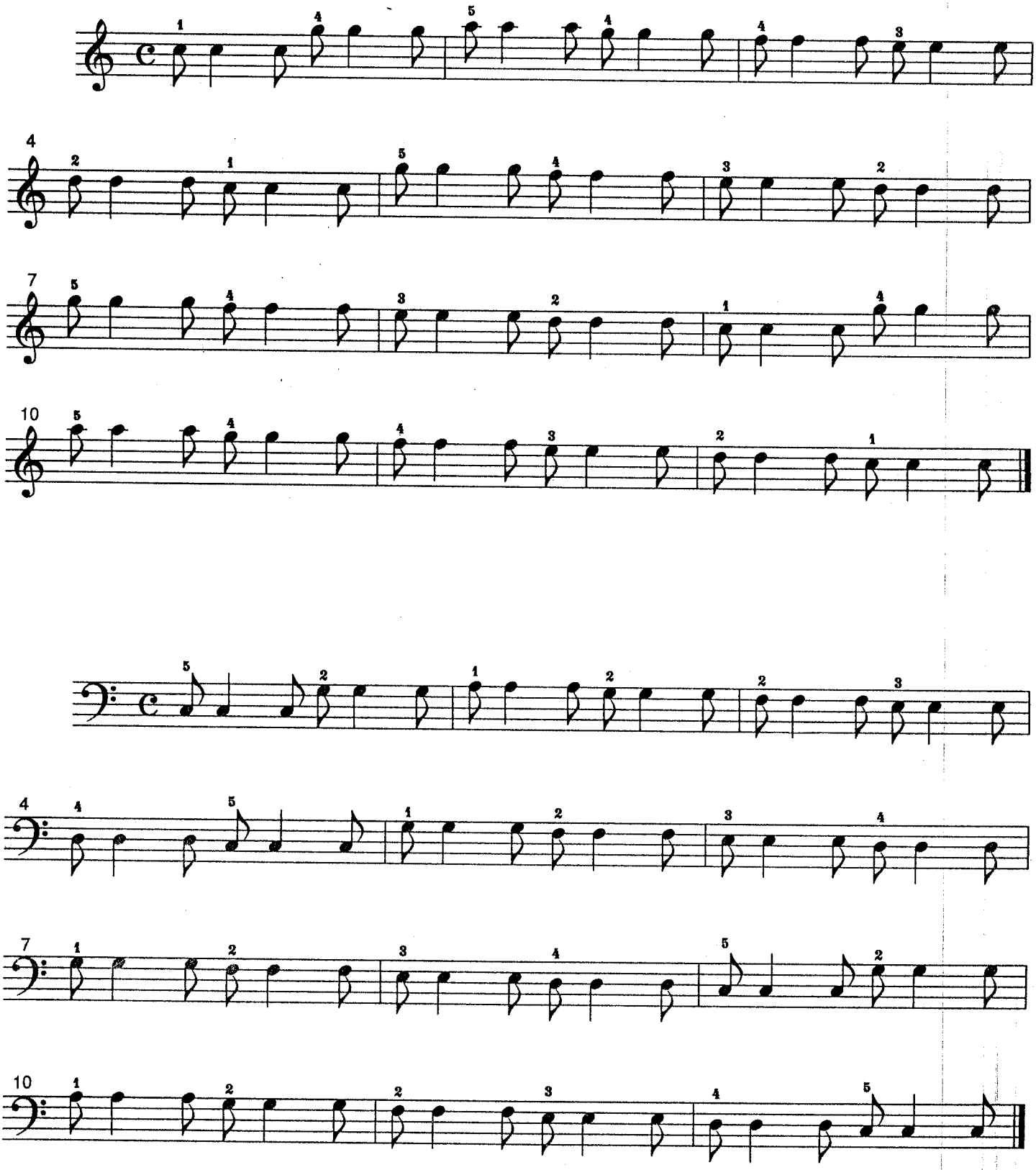
Right hand optional fingering for all the Twinkle variations: 1 4 | 5 4 | 3 2 | 1 1 | 5 4 | 3 2 | etc.

"Ah, Vous Dirais-je, Maman" Variations
"Glitzre, Glitzre, kleiner Stern"-Variationen
Variaciones de «Centellea, Centellea, Pequeña Estrella»

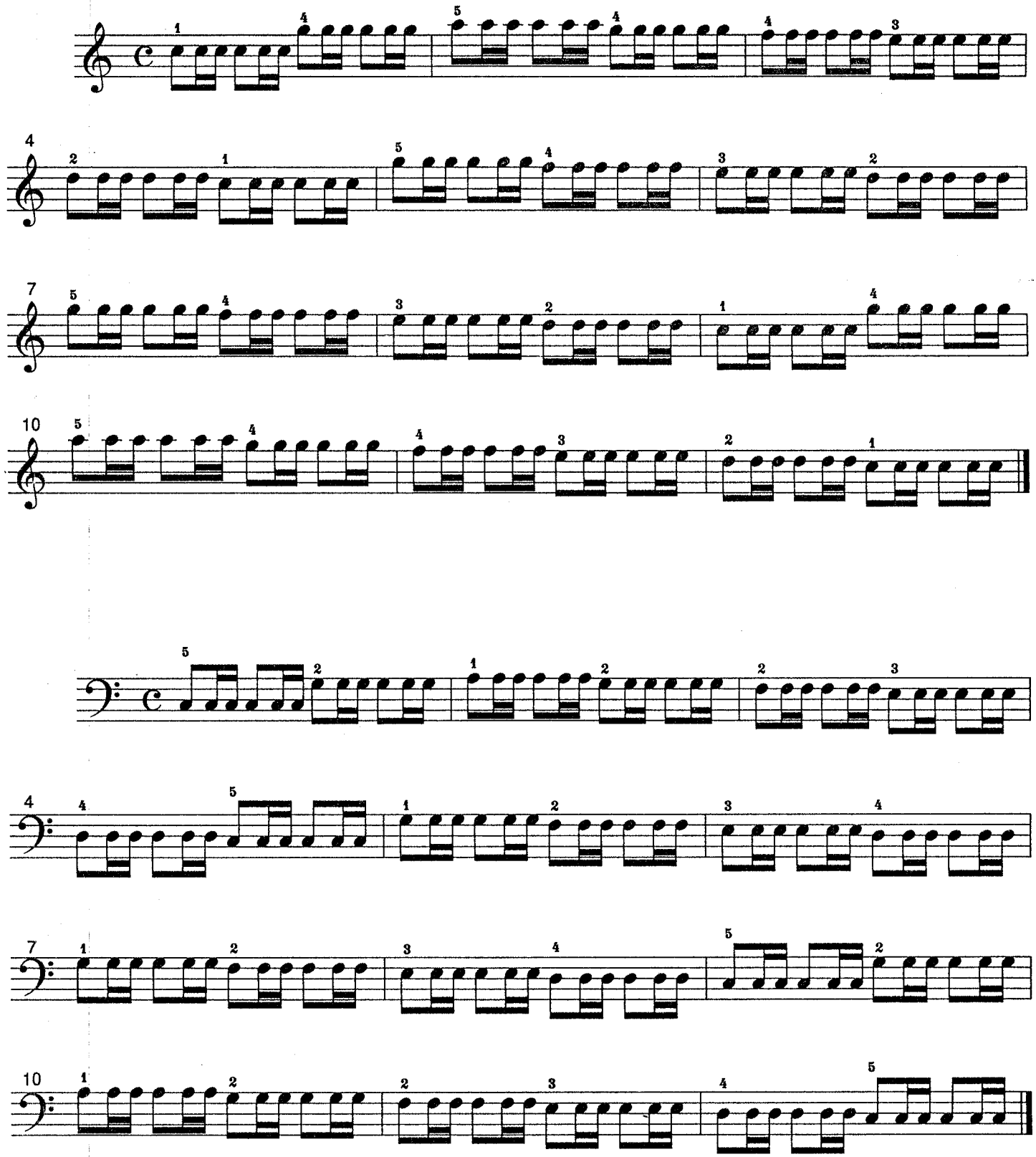


Left hand optional fingering for all the Twinkle variations: 5 2 | 1 2 | 3 4 | 5 5 | 1 2 | 3 4 | etc.

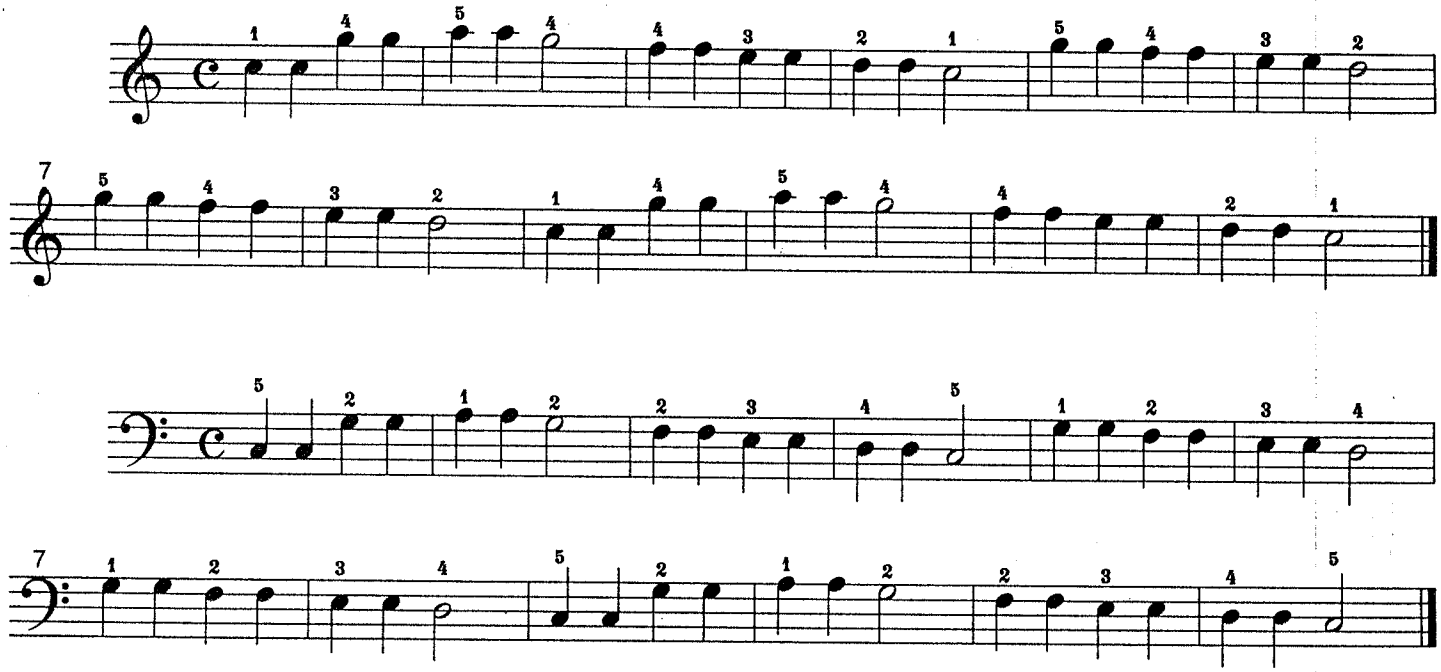
Variation B



Variation C



Variation D



Teacher may play accompaniment with students for all the Twinkle variations.

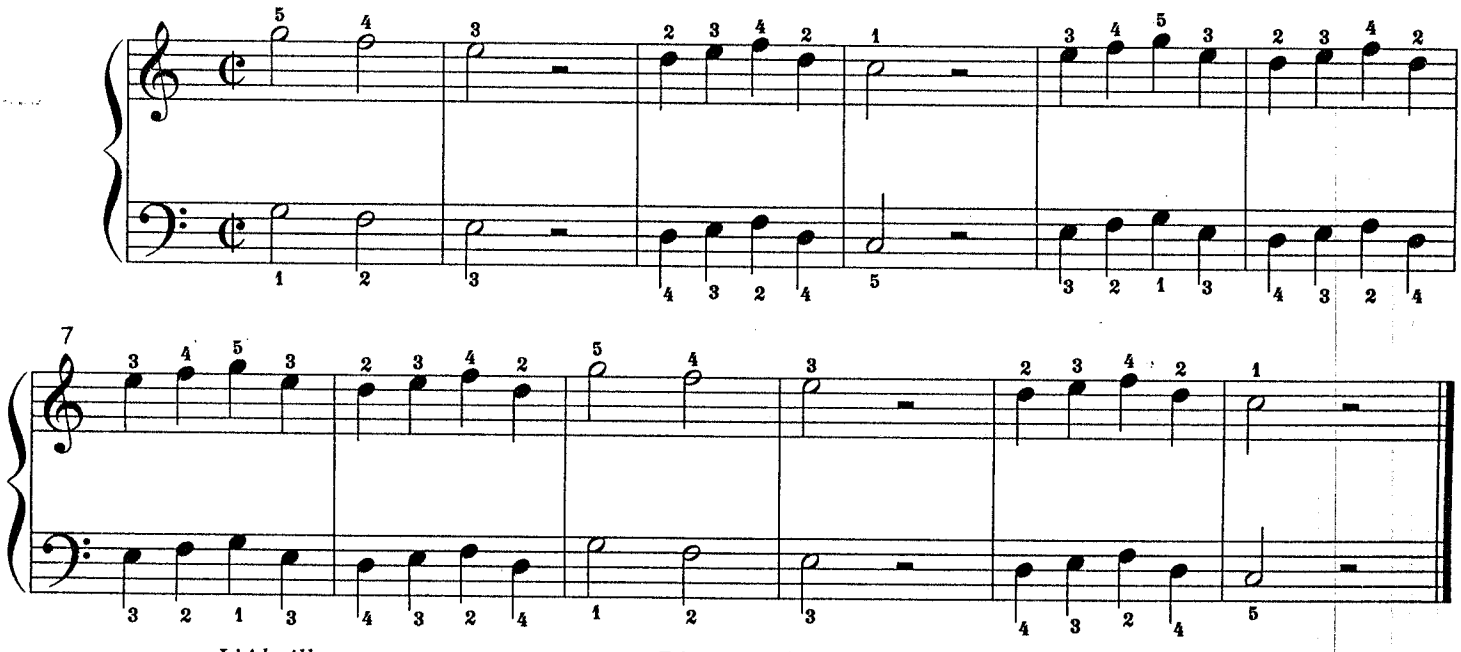
きらきら星の伴奏に合わせて弾くこともする.

2

The Honeybee

ぶん ぶん ぶん

ボヘミア民謡
Bohemian Folk Song
Chanson populaire
Volkslied
Canción Folklórica



L'Abeille ***Die Honigbiene*** La Abeja

Tonalization | ***Tonführung*** | Sonidización

指導　美しい音と抑揚の指導。フレーズを静かに美しく。

Note: This melody should be played with excellent tone quality and sensitive phrasing.

Bemerkung: Diese Melodie sollte mit ausgezeichneter Tonqualität und empfindsamer Phrasierung gespielt werden.

Remarque: Cette mélodie devrait être jouée avec un ton d'une exellente qualité et un phrasé sensible.

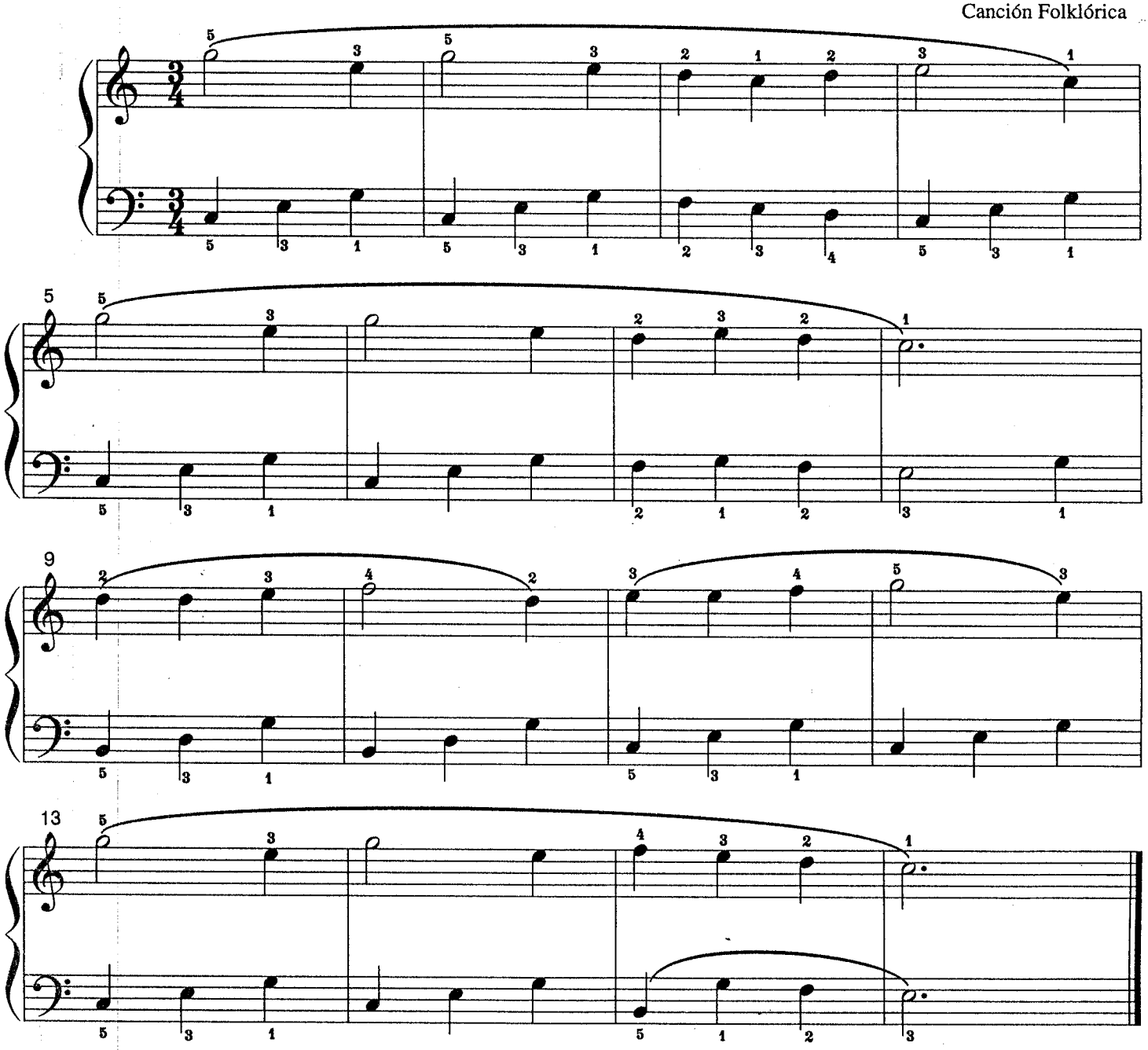
Nota: Esta melodia debe ser ejecutada con una calidad excelente de tono y un sensible fraseo.

3

Cuckoo

かっこう

ドイツ民謡
German Folk Song
Chanson populaire
Volkslied
Canción Folklórica



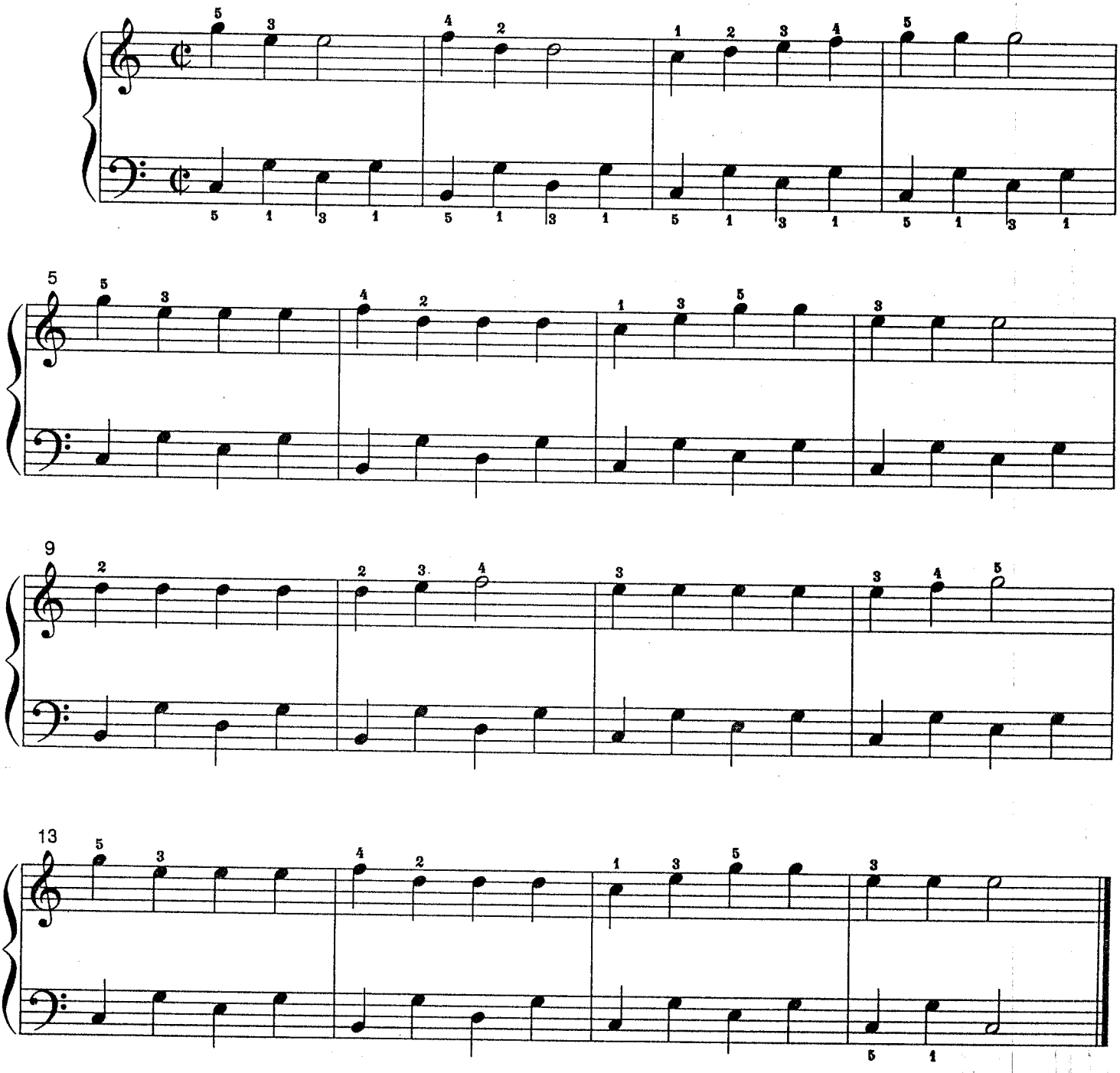
Le Coucou | ***Kuckuck*** | El Cuco

4

Lightly Row

ちょう ちょう

ドイツ民謡
German Folk Song
Chanson populaire
Volkslied
Canción Folklórica



Students may play this piece in unison also as "The Honeybee."

Doucement à l'Aviron ***Rudere sanft*** Remando Suavemente

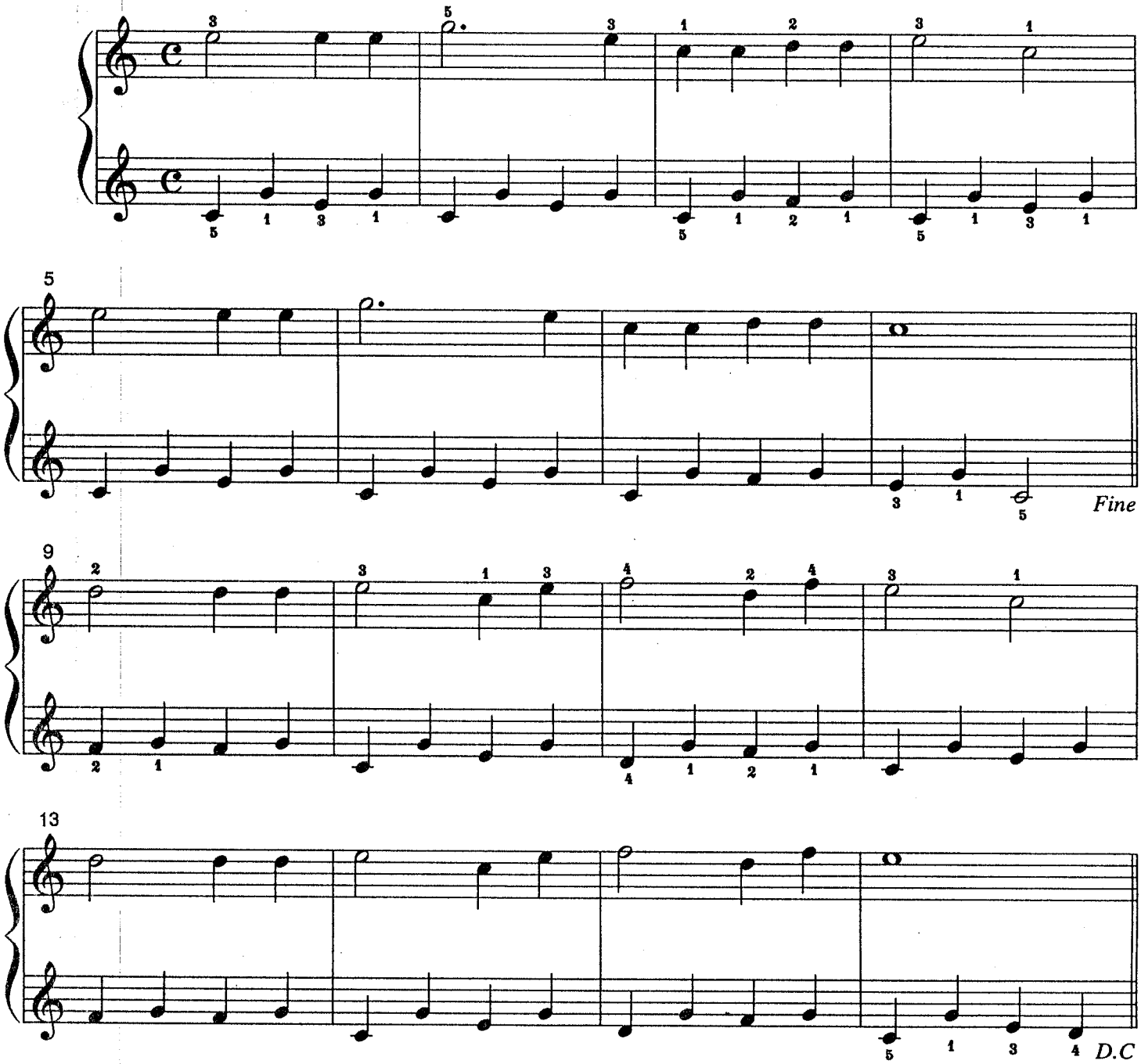
5

French Children's Song

(Petit Papa)

こ ど も の 歌

ドイツ民謡
French Folk Song
Chanson populaire
Volkslied
Canción Folklórica



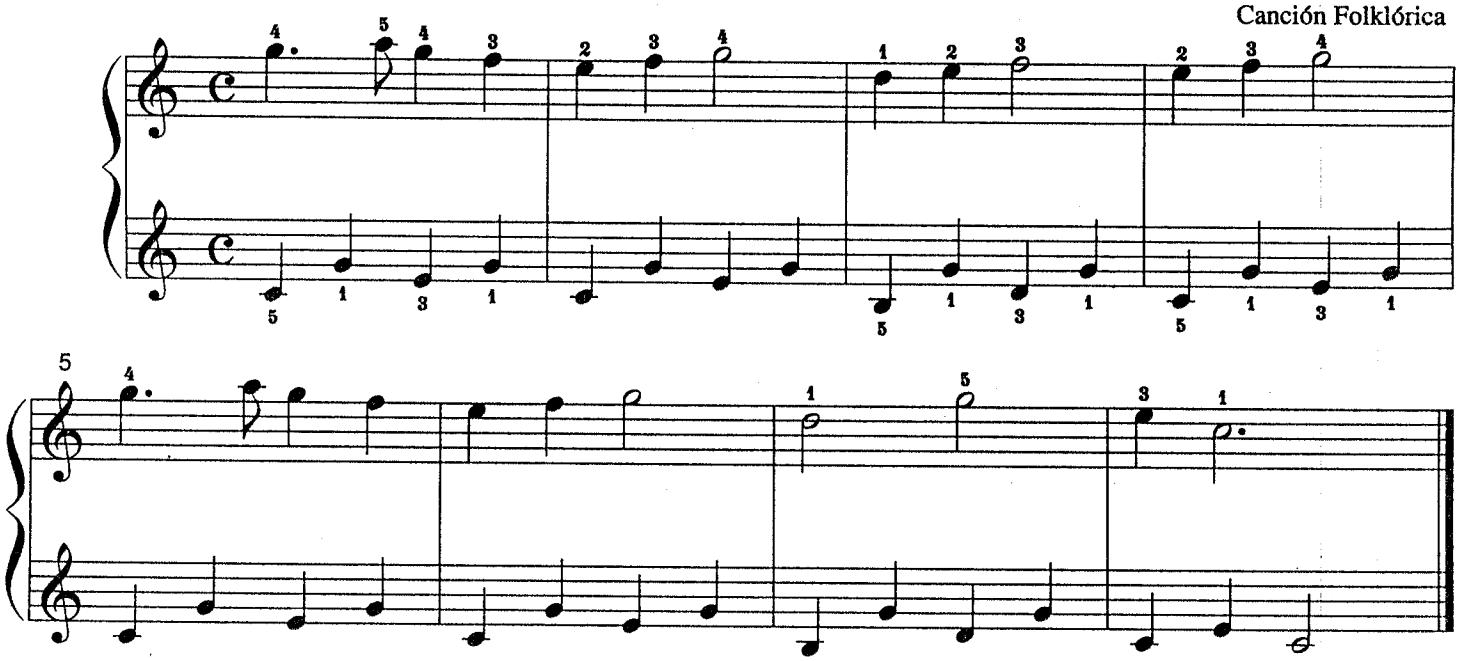
Chanson des Enfants Français ***Französisches Kinderlied*** Canción de Niños Francesas

6

London Bridge

ロンドン橋

イギリス民謡
English Folk Song
Chanson populaire
Volkslied
Canción Folklórica



Le Pont de Londres

London Brücke

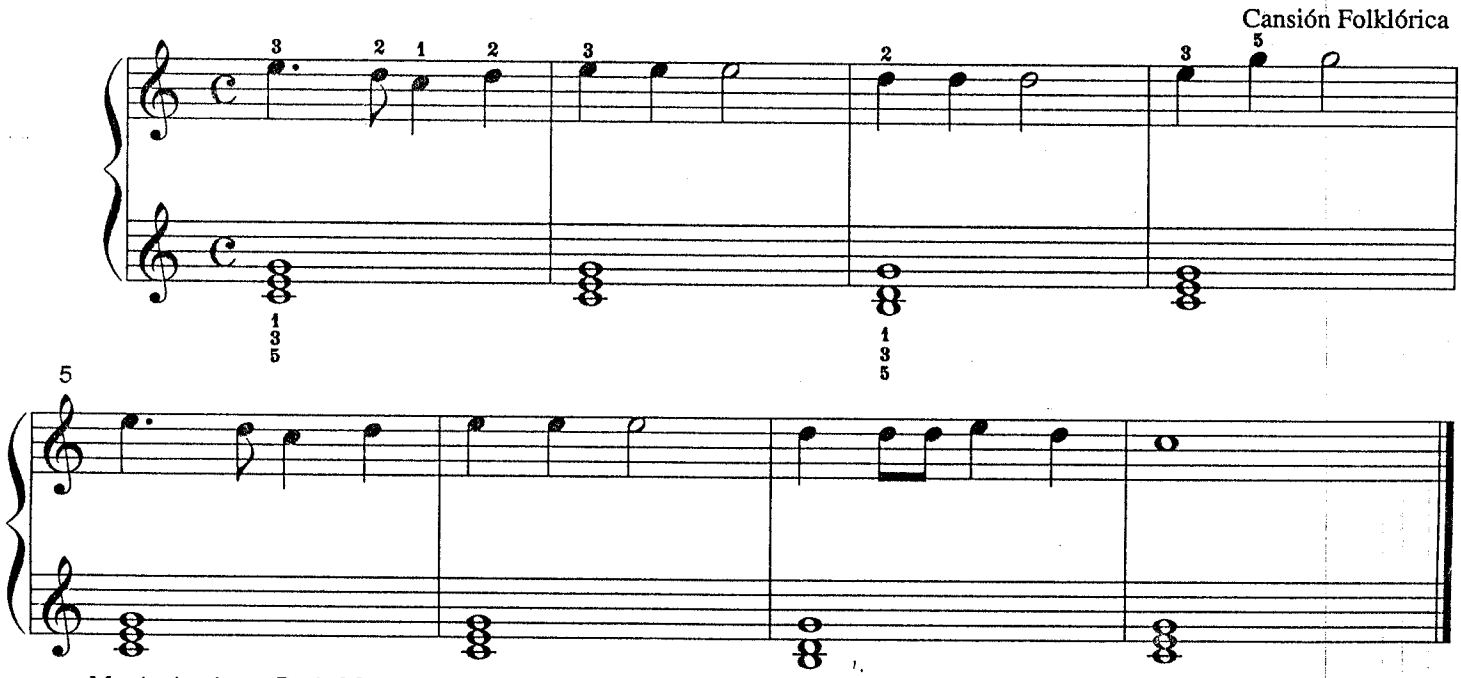
El Puente de Londres

7

Mary Had a Little Lamb

メリーさんの羊

外国曲
Folk Song
Chanson populaire
Volkslied
Cansión Folklórica



Marie Avait un Petit Mouton

Marie hatte ein kleines Lamm

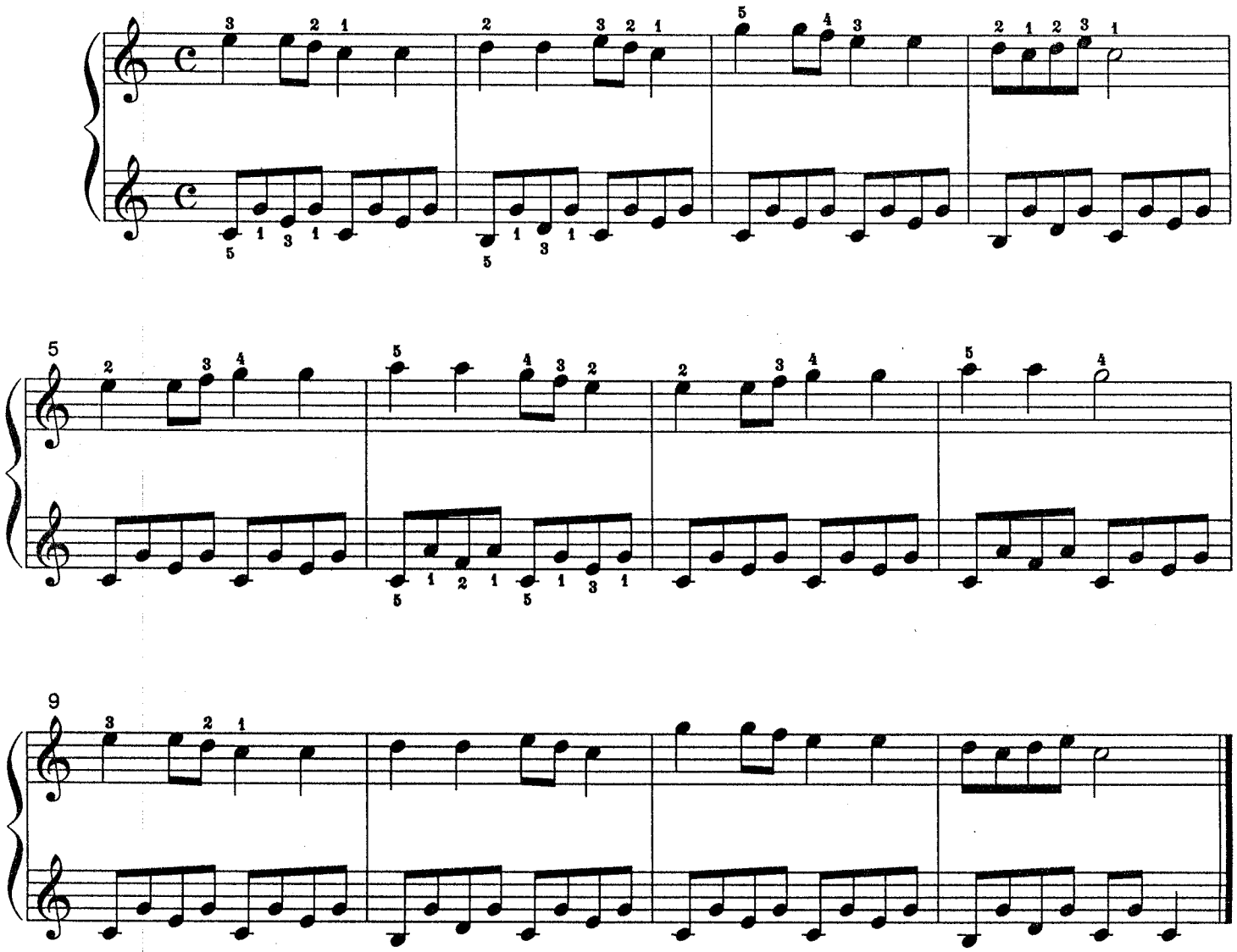
Maria tenia una Ovejita

8

Go Tell Aunt Rhody

むすんでひらいて

Rousseau
ルソー
Folk Song
Chanson populaire
Volkslied
Cansión Folklórica



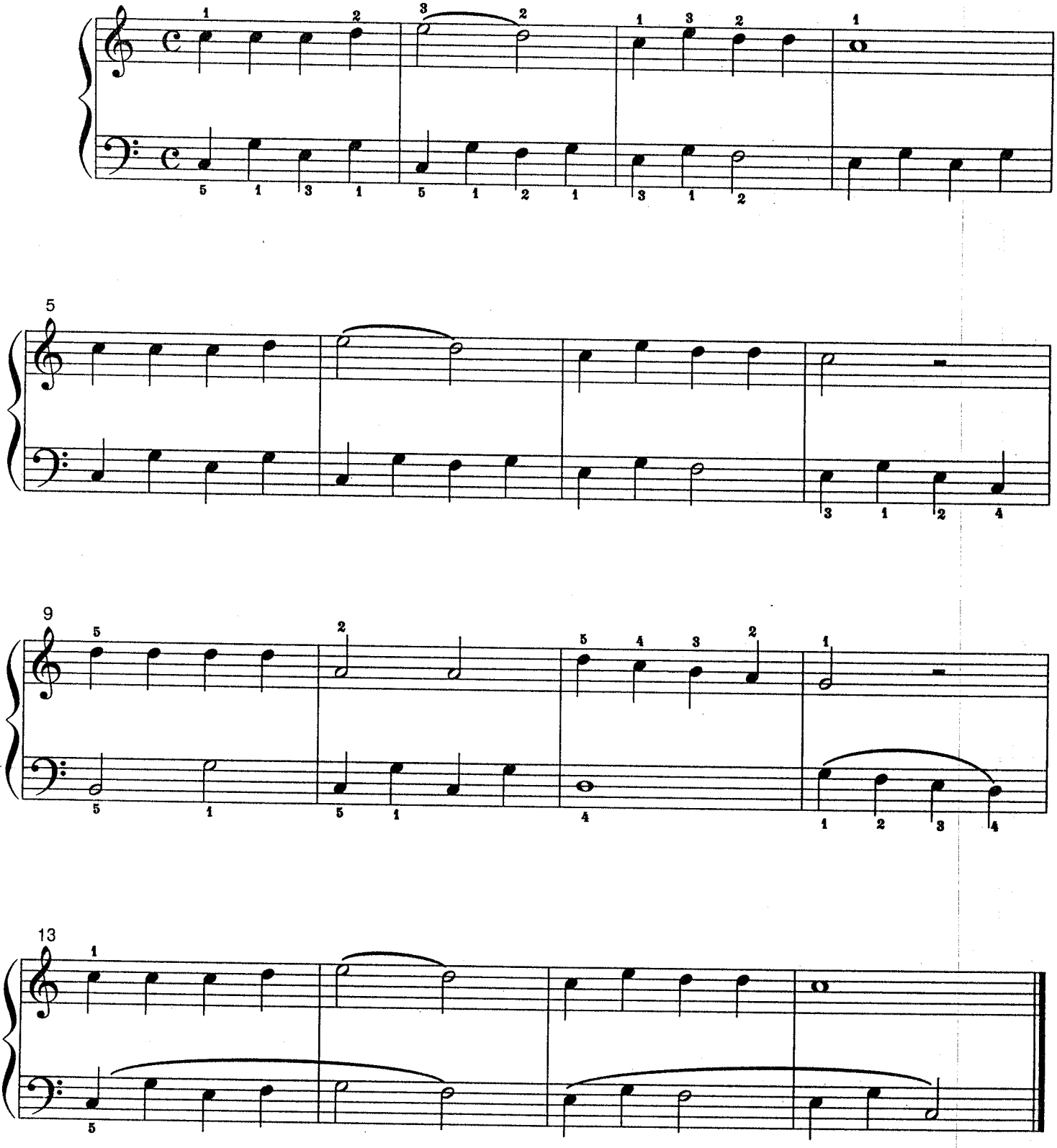
Vas le Dire à Tante Rhody ***Geh, erzähl es Tante Rhody*** Ve Dile a Tía Rodi

9

Au Clair de la Lune

月　の　光

J.B. Lully
リュリ

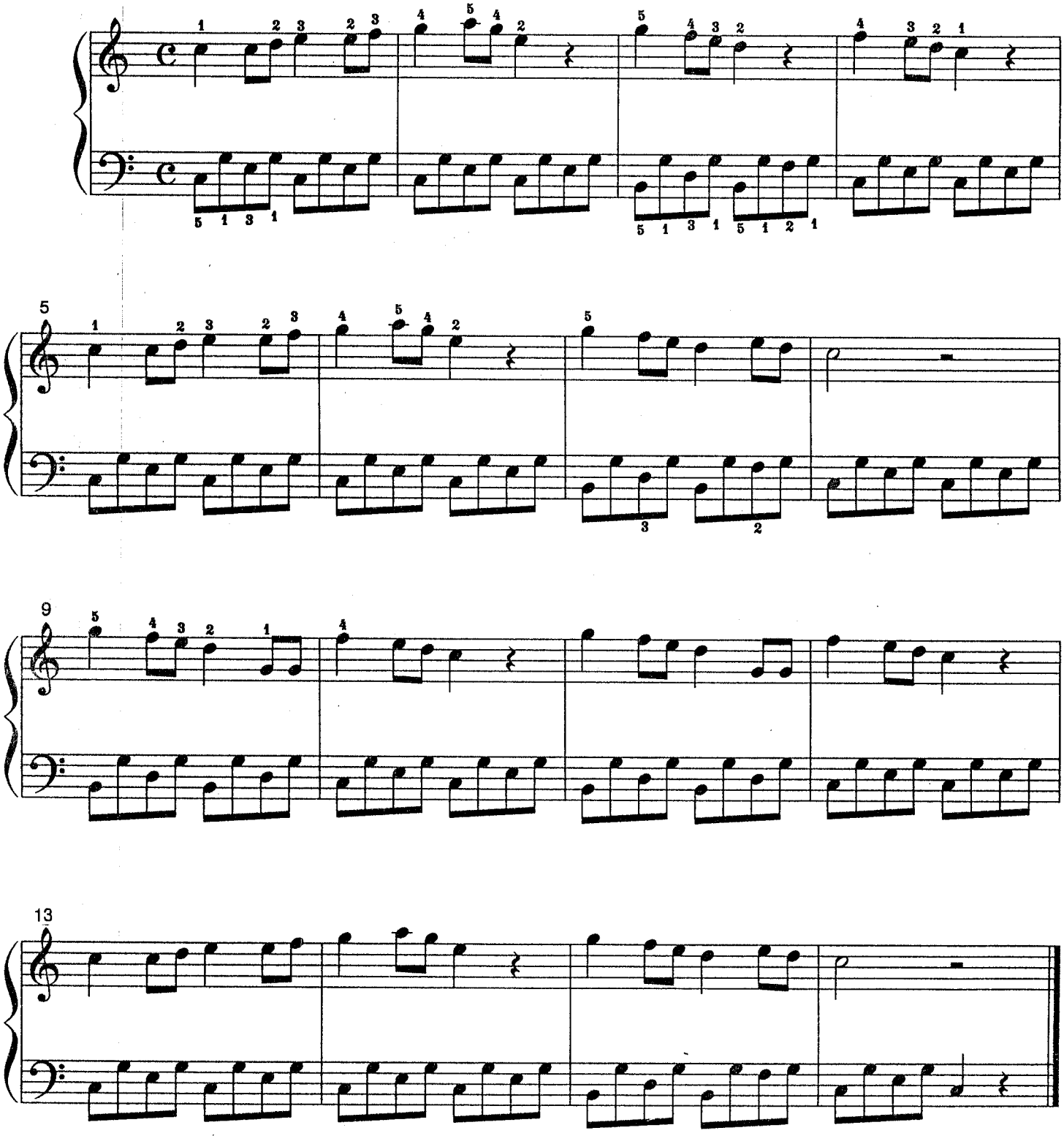


Au Clair de la Lune　　***Mondschein***　　Claro de Luna

10

Long, Long Ago
ロング ロング アゴー

T.H. Bayly
ベーリー



Il y à Très, Très Longtemps *Lang, Lang ist's her* Hace Mucho, Mucho Tiempo

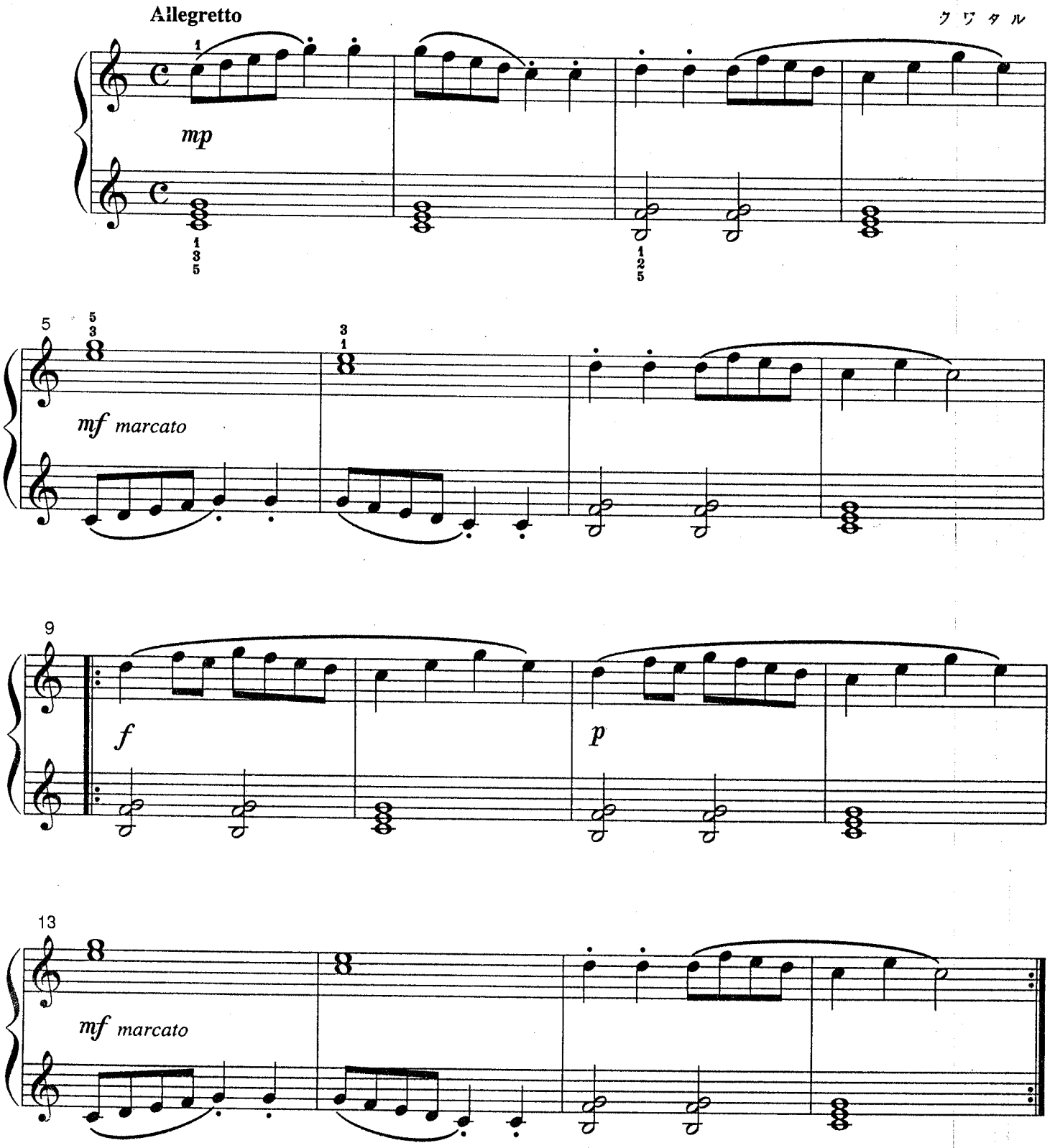
11

Little Playmates

お と も だ ち

F.X. Chwatal

クワタル



Les Petites Camarades

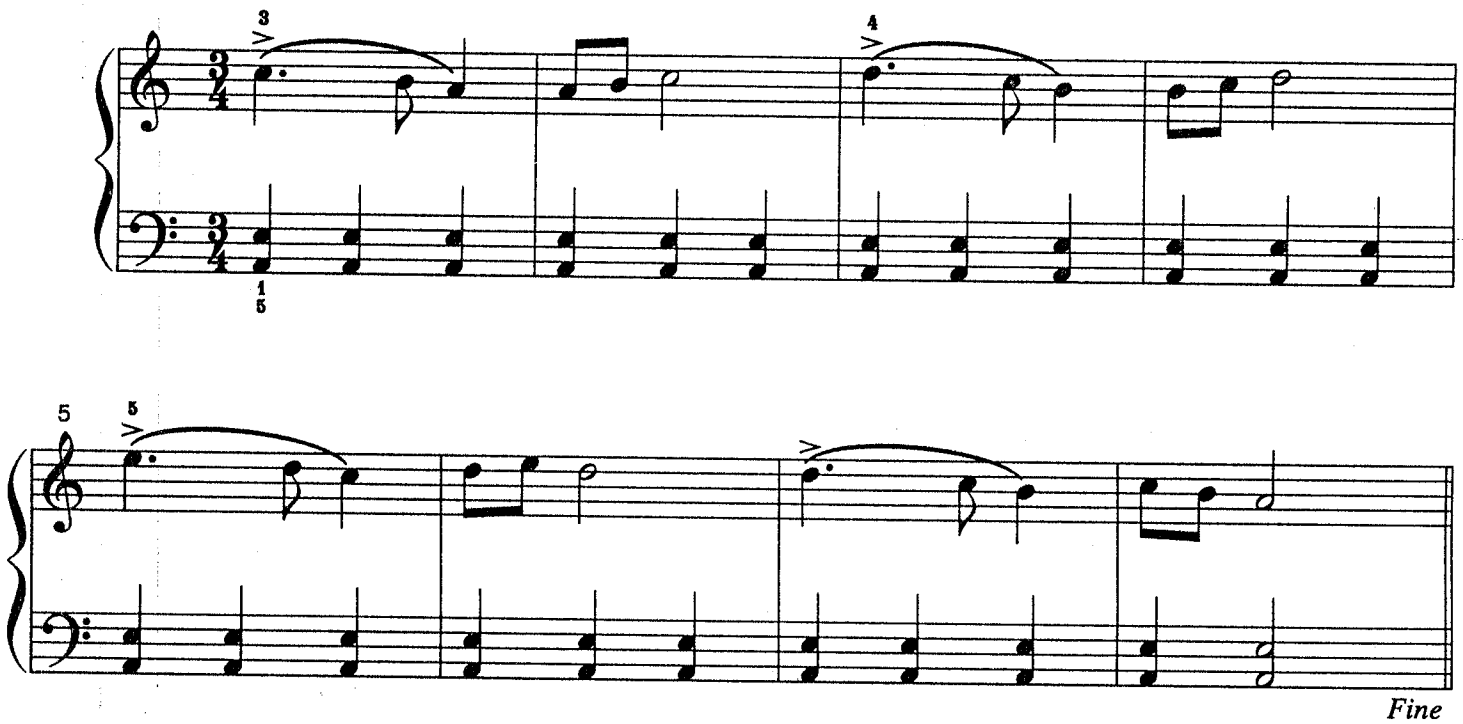
Kleine Spielfreunde

Pequeños Compañeros de Juego

12

Chant Arabe
アラビアの歌

Anon.
不 明



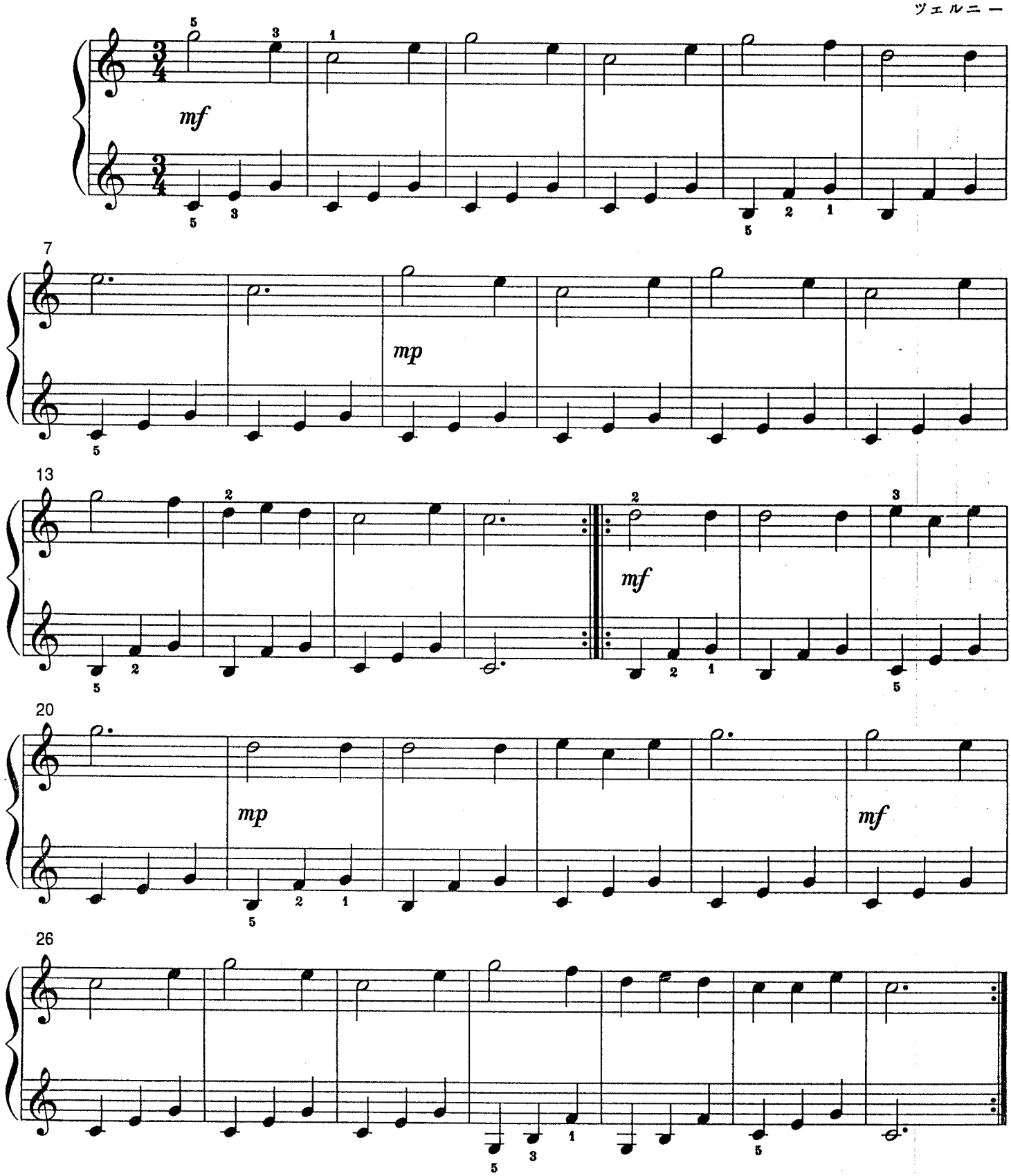
Chant Arabe ***Arabisches Lied*** Canto Arabe

13

Allegretto 1

アレグレット 1

C. Czerny
ツェルニー



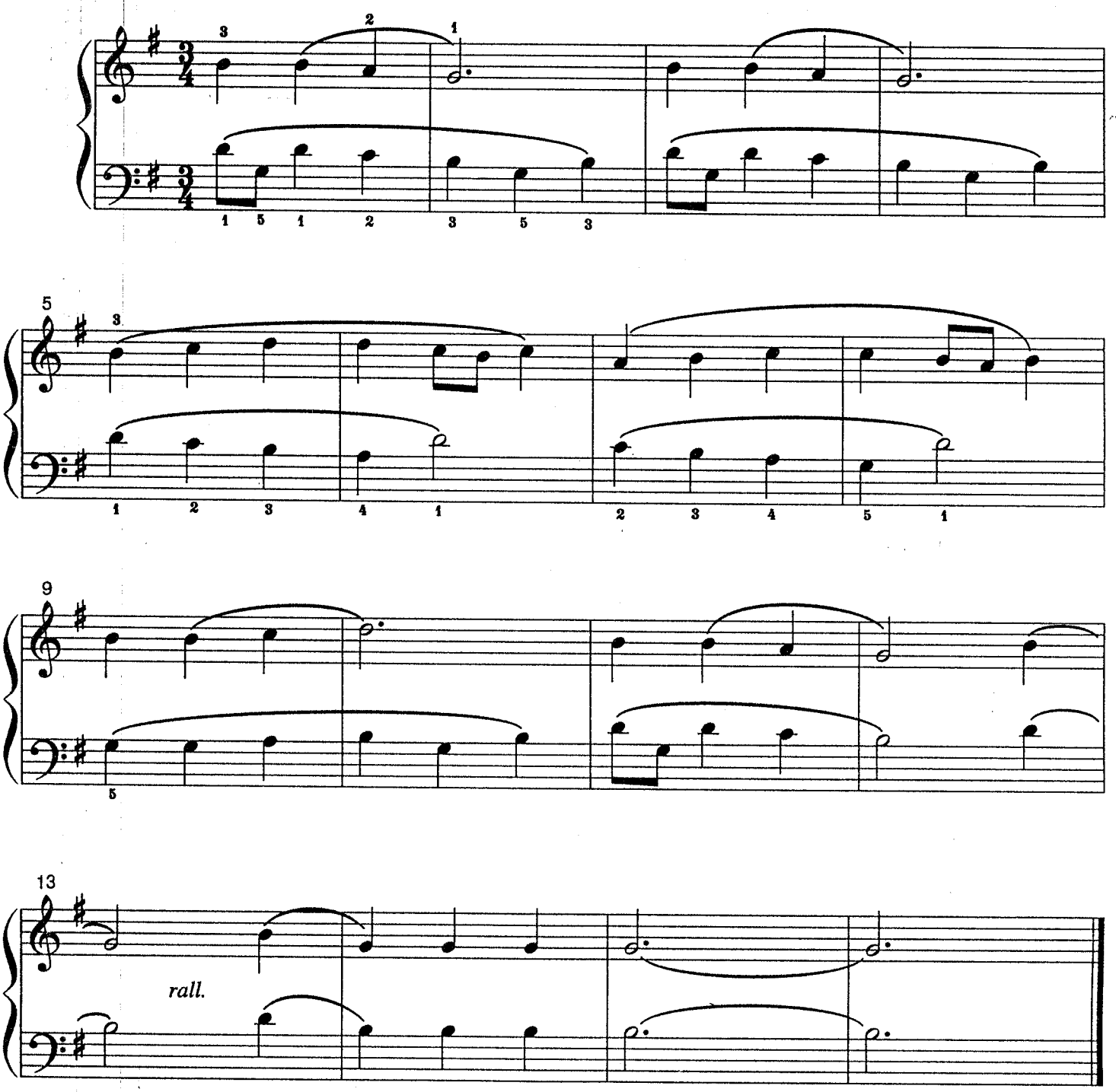
14

Good-bye to Winter

(Hiver, adieu!)

さようなら

ドイツ民謡
Folk Song
Chanson populaire
Volkslied
Canción Folklórica



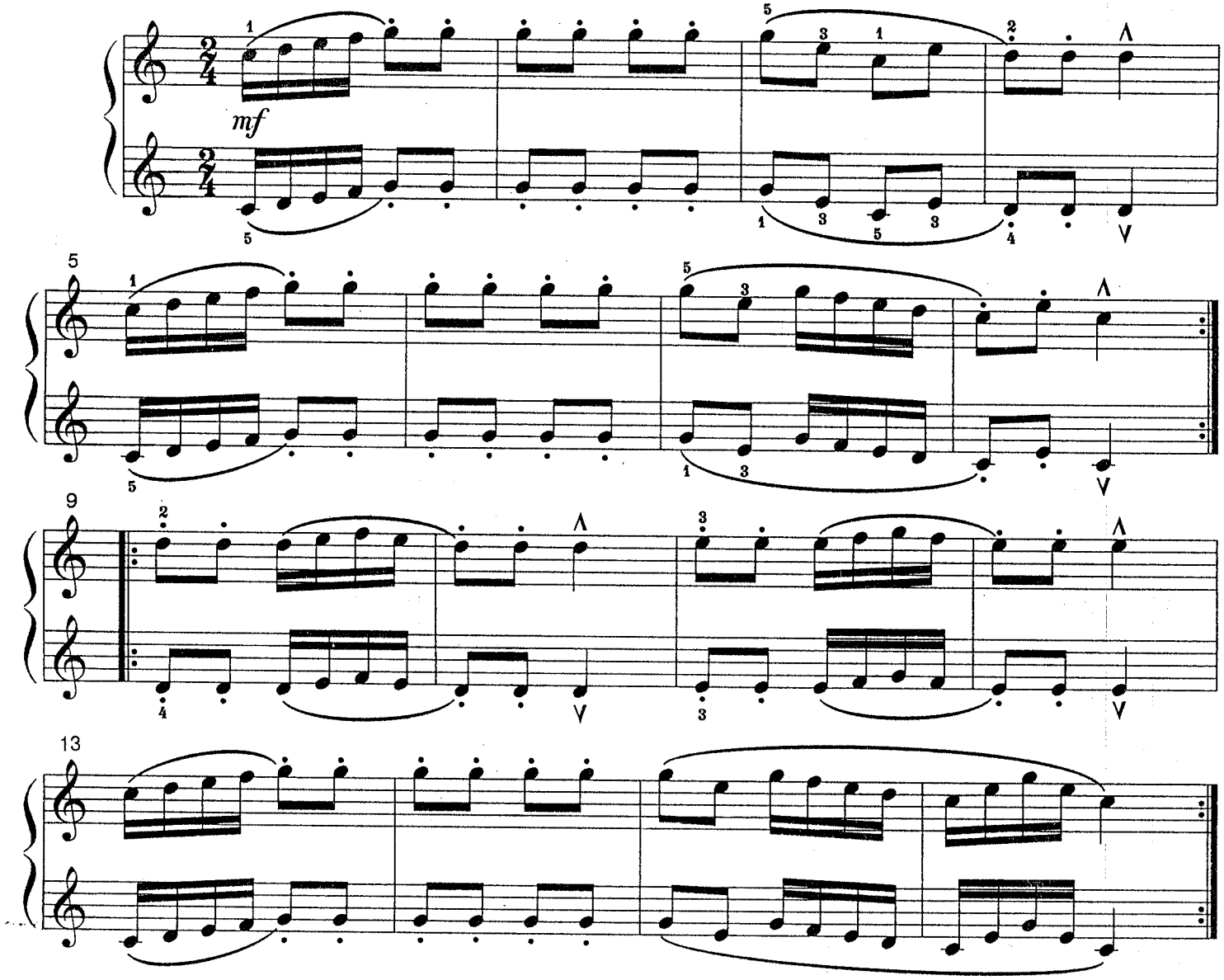
Adieu à l'Hiver ***Winters Abschied*** Adios al Invierno

15

Allegretto 2

アレグレット 2

C. Czerny
ツェルニー

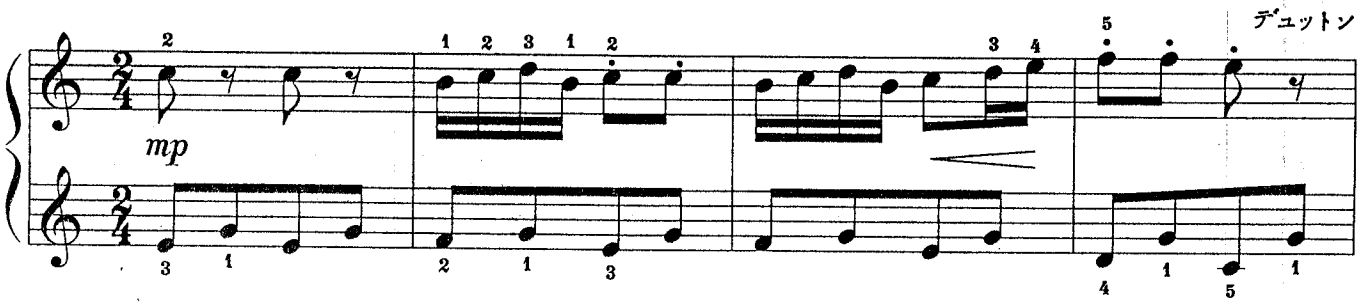


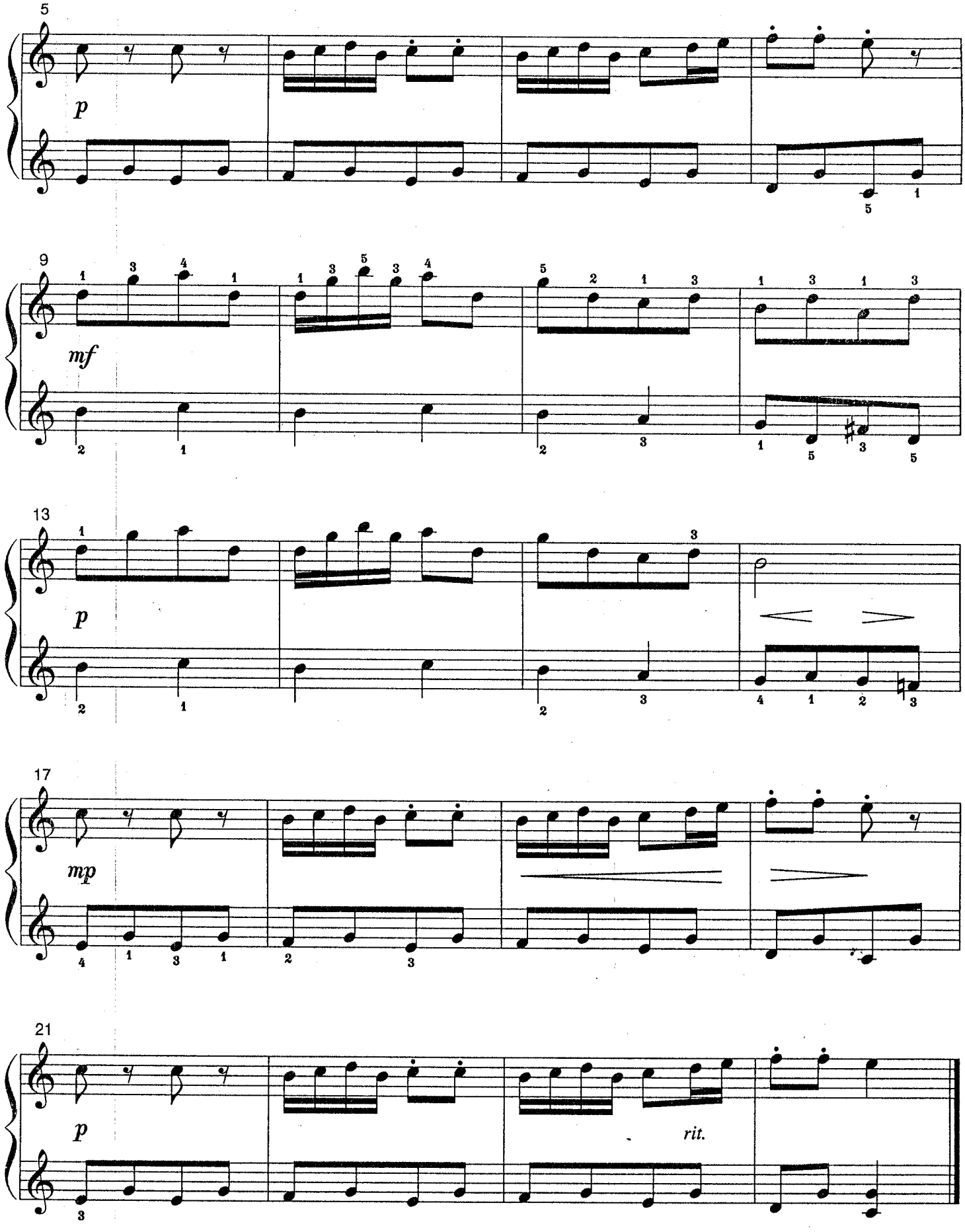
16

Christmas-Day Secrets

クリスマスデイ・シークレット

T. Dutton
デュットン




5
p
9
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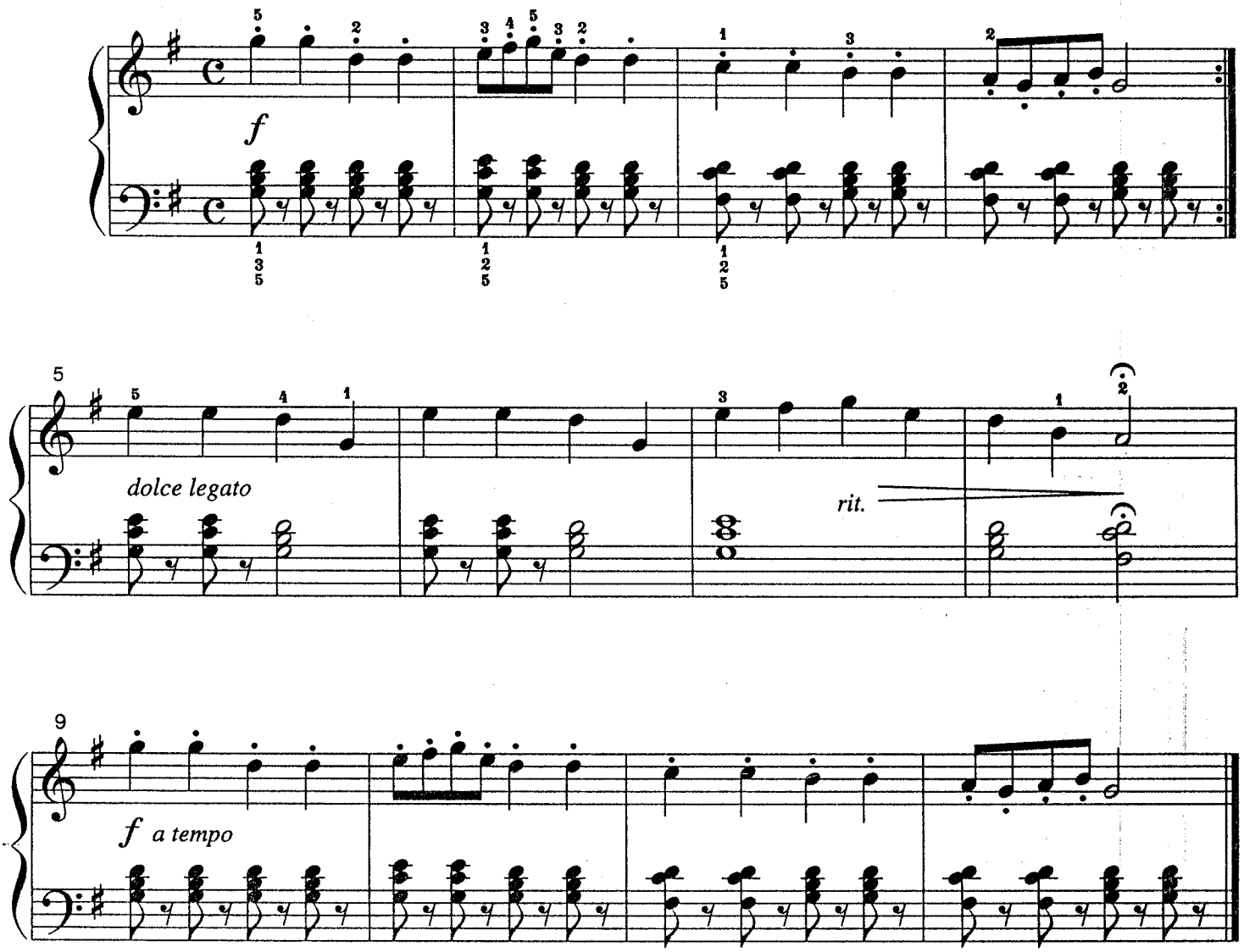
rit.

17

Allegro

アレグロ

Shinichi Suzuki
鈴木鎮一



Allegro （アレグロ） 元気よく、いきいきと。
Allegretto （アレグレット） 軽快に

Note: Allegro means cheerful, lively.
Allegretto means quickly, but not as lively as Allegro.

Remarque: Allegro signifie joyeux, vif.
Allegretto signifie rapide, mais pas aussi vif que Allegro.

Bemerkung: Allegro bedeutet fröhlich, lebhaft.
Allegretto bedeutet schnell, aber nicht so lebhaft wie Allegro.

Nota: Allegro significa alegre, con vivacidad.
Allegretto significa rápido, pero no tan vivaz como Allegro.

18

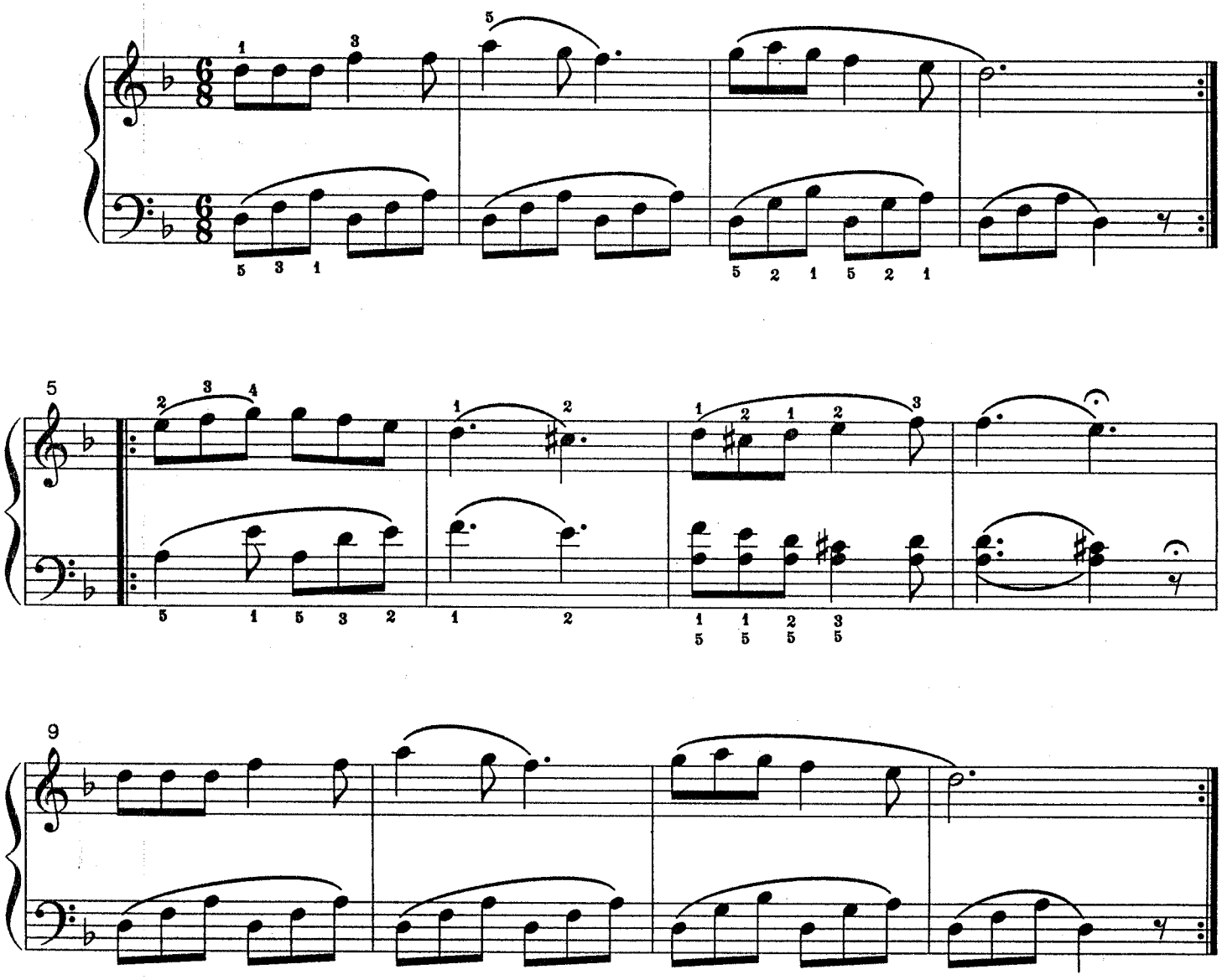
Musette

(Oh ma tendre musette!)

ミュゼット

Anon.

不 明



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Piano School

Volume 2

Revised Edition

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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.

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-term programs and long-term programs. You are also encouraged to join the International Suzuki Association.

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CONTENTS

1 **Ecossaise,** *J. N. Hummel* 5

2 **A Short Story,** *H. Lichner* 6

3 **The Happy Farmer,** *from the "Album for the Young"* Op. 68, No. 10, *R. Schumann* 8

4 **Minuet 1,** from the "Klavier Suite in g minor," *J. S. Bach* 9

5 **Minuet 2,** from the "Notebook for Anna Magdalena Bach," *Anonymous* ... 10

6 **Minuet 3,** from the "Notebook for Anna Magdalena Bach," *C. Petzold* 12

7 **Minuet,** from the "Klavier Suite in g minor," *J. S. Bach* 14

8 **Cradle Song,** *C. M. von Weber* 15

9 **Minuet K.2,** *W. A. Mozart* 16

10 **Arietta,** *W. A. Mozart* 17

11 **Melody,** from "Album for the Young," Op. 68, No. 1, *R. Schumann* 19

12 **Sonatina,** Kinsky - Halm Anh. 5, *L. van Beethoven* 20

Moderato 20

Romance - Allegretto 22

13 **Musette,** from "English Suite No. 3, Gavotte II," *J. S. Bach* 24

14 **Minuet,** from the "Notebook for Anna Magdalena Bach," *C. Petzold* 25

About This Edition

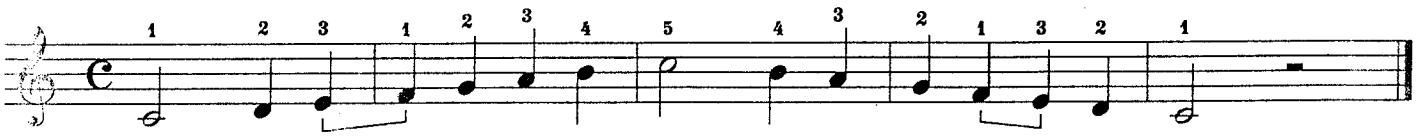
The notes and performance indications (dynamics, articulation, phrasing, pedalings and ornaments) of this edition for some pieces correspond with authenticated Urtext sources. Additional markings are identified as "editorial" by use of parentheses and broken lines (slurs). All fingerings are editorial.

Scale Exercise　C major　音階練習　ハ長調

Exercice de Gamme en do majeur　***Tonleiter-Übung in C-Dur***　Ejercicio de Escala en do mayor

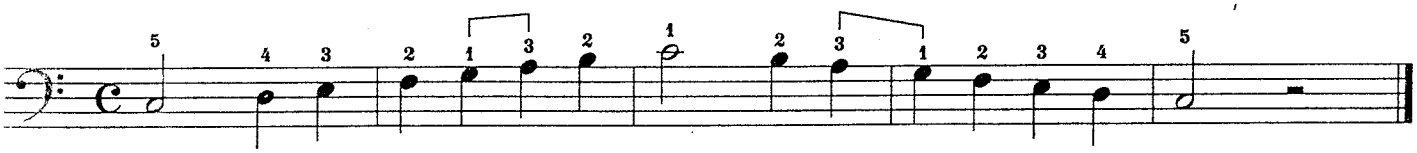
Right Hand　右　手

Main Droite　***Rechte Hand***　Mano Derecha



Left Hand　左　手

Main Gauche　***Linke Hand***　Mano Izquierda



指導　両手で同時にひく練習も行なう。(つぎの２オクターブの練習も同様に行なう。)

Note: After each hand is practiced alone, practice the scale hands together.

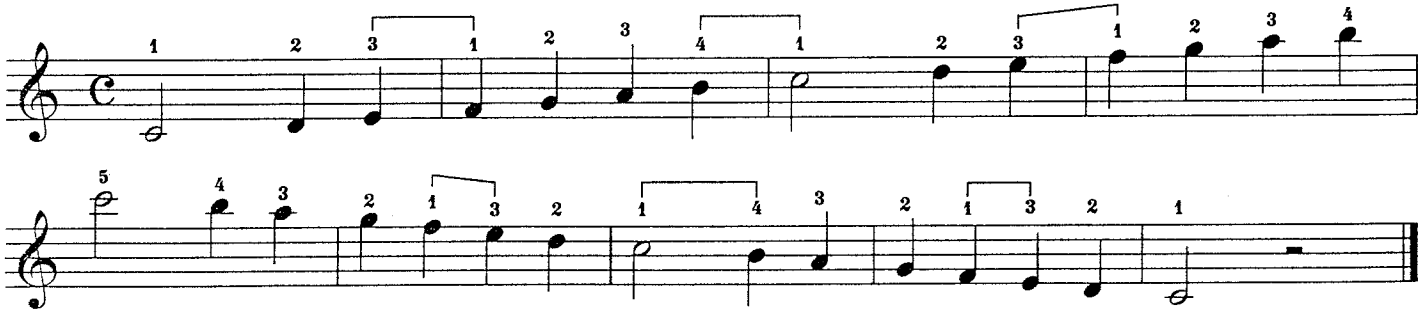
Remarque: Après avoir pratiquer les deux mains séparément, practiquer la gamme les deux mains ensembles.

Bemerkung: Nachdem jede Hand für sich allein geübt worden ist, übe die Tonleiter mit beiden Händen zusammen.

Nota: Después de que cada mano se haya practicado individualmente, practique la escala con ambas manos a la vez.

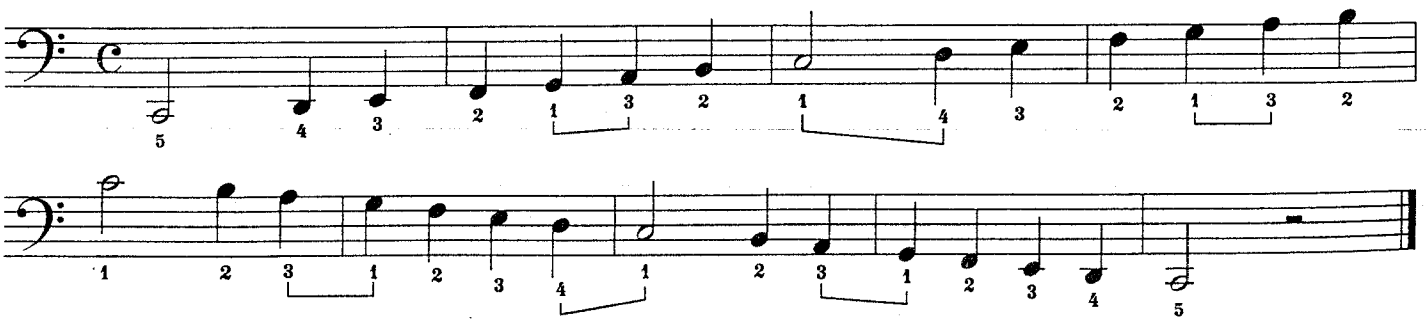
Two Octaves: Right Hand　２オクターブ　右　手

Deux Octaves: Main Droite　***Zwei Oktaven: Rechte Hand***　Dos Octavas: Mano Derecha



Two Octaves: Left Hand　２オクターブ　左　手

Deux Octaves: Main Gauche　***Zwei Oktaven: Linke Hand***　Dos Octavas: Mano Izquierda



All other major and minor scales to be followed.

続いて、全ての長調・短調の音階も学ぶ。

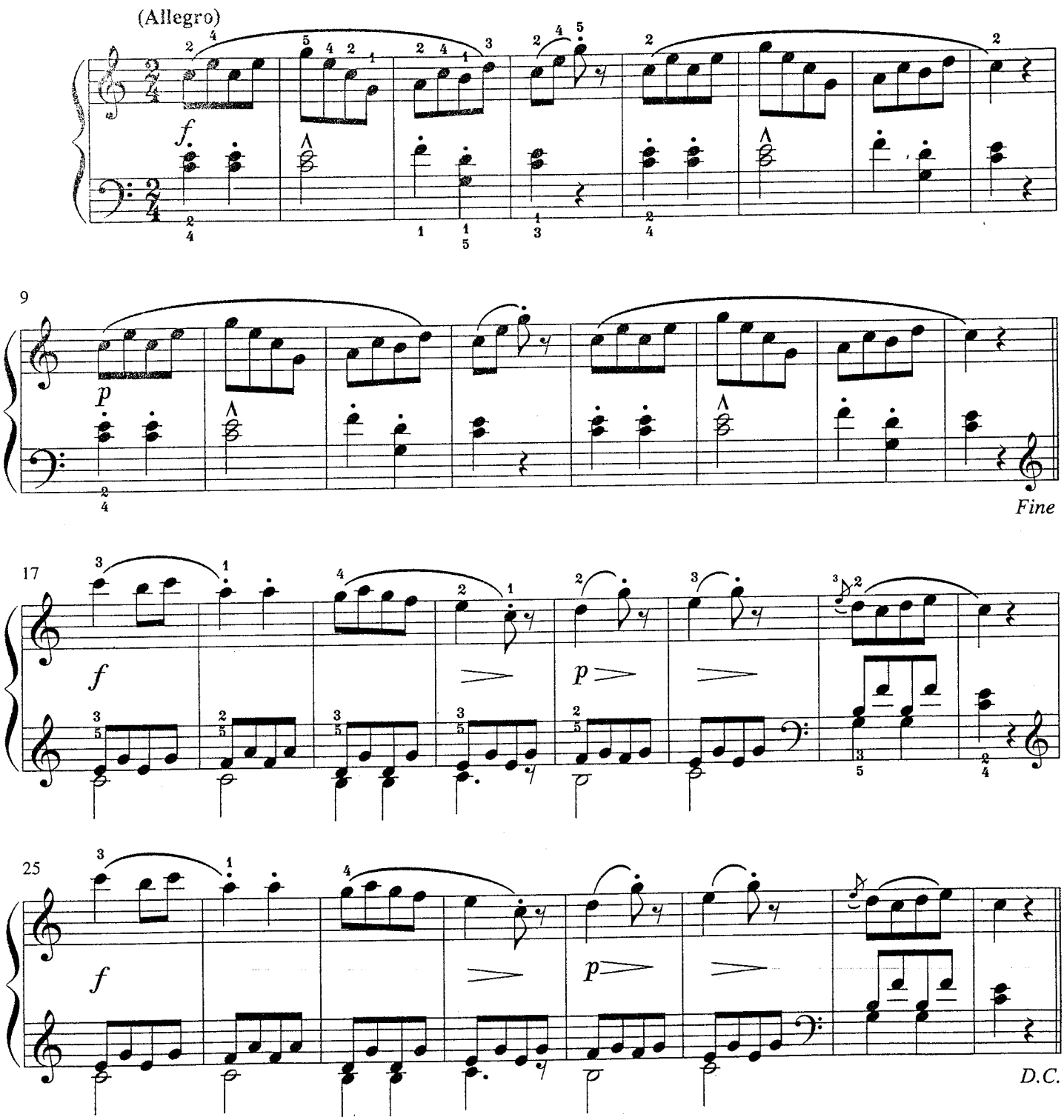
1

Ecossaise

エコセーズ

J. N. Hummel

フンメル



Ecossaise *Schottischer* Escocesa

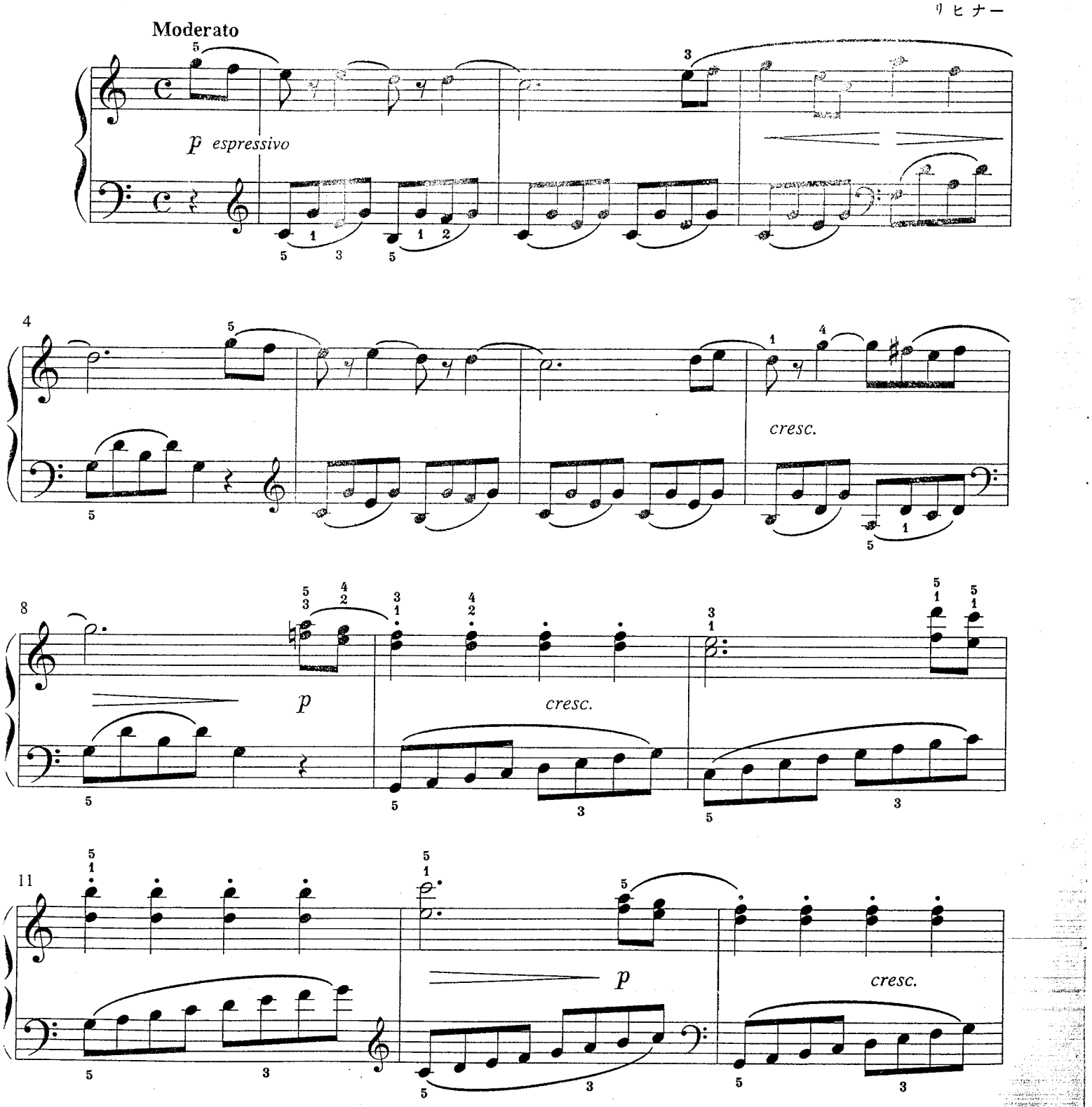
2

A Short Story

短かい物語

H. Lichner

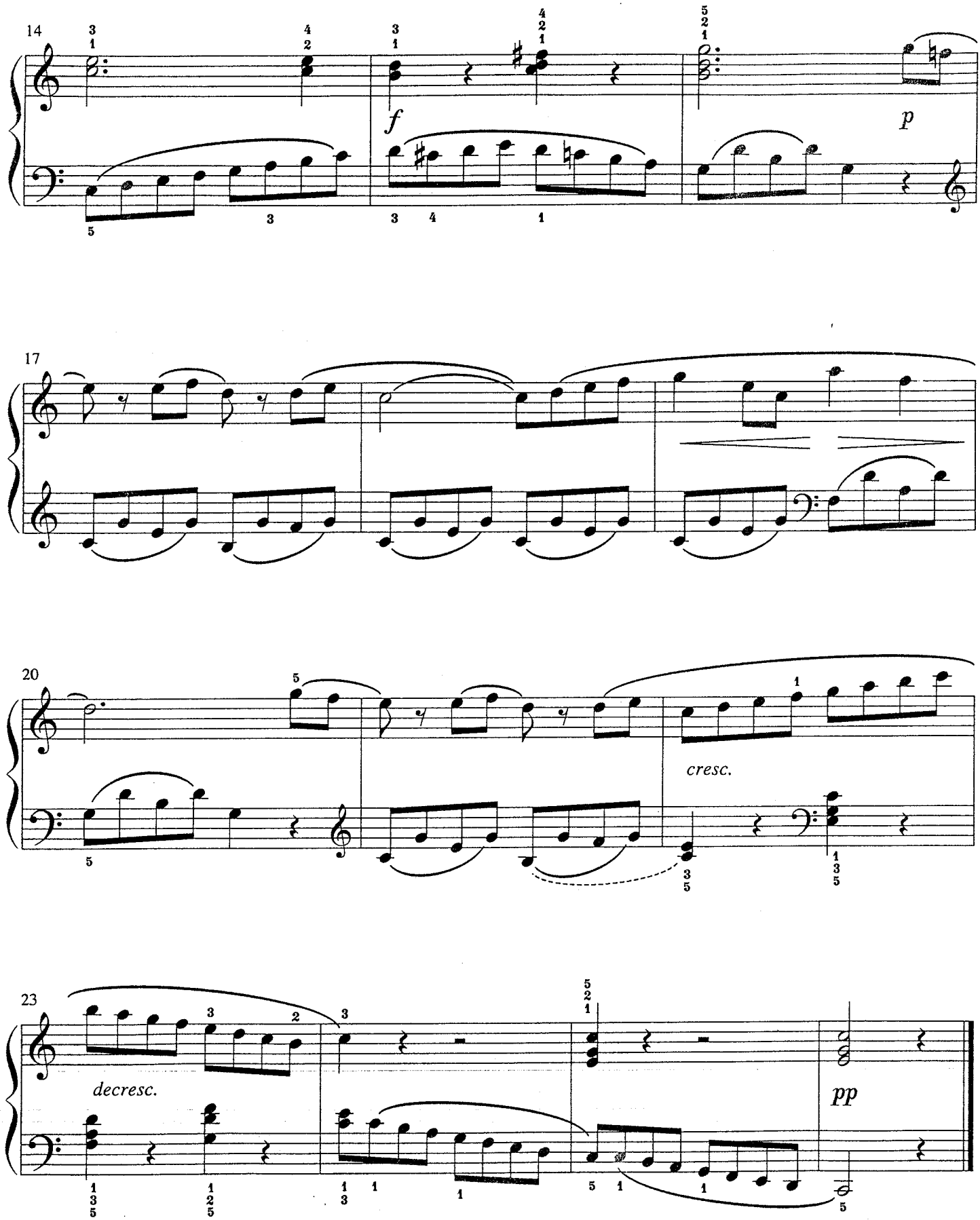
リヒナー



Une Petite Histoire

Ein kleines Gedicht

Un Cuento Corto


14
f
p
17
20
cresc.
23
decresc.
pp

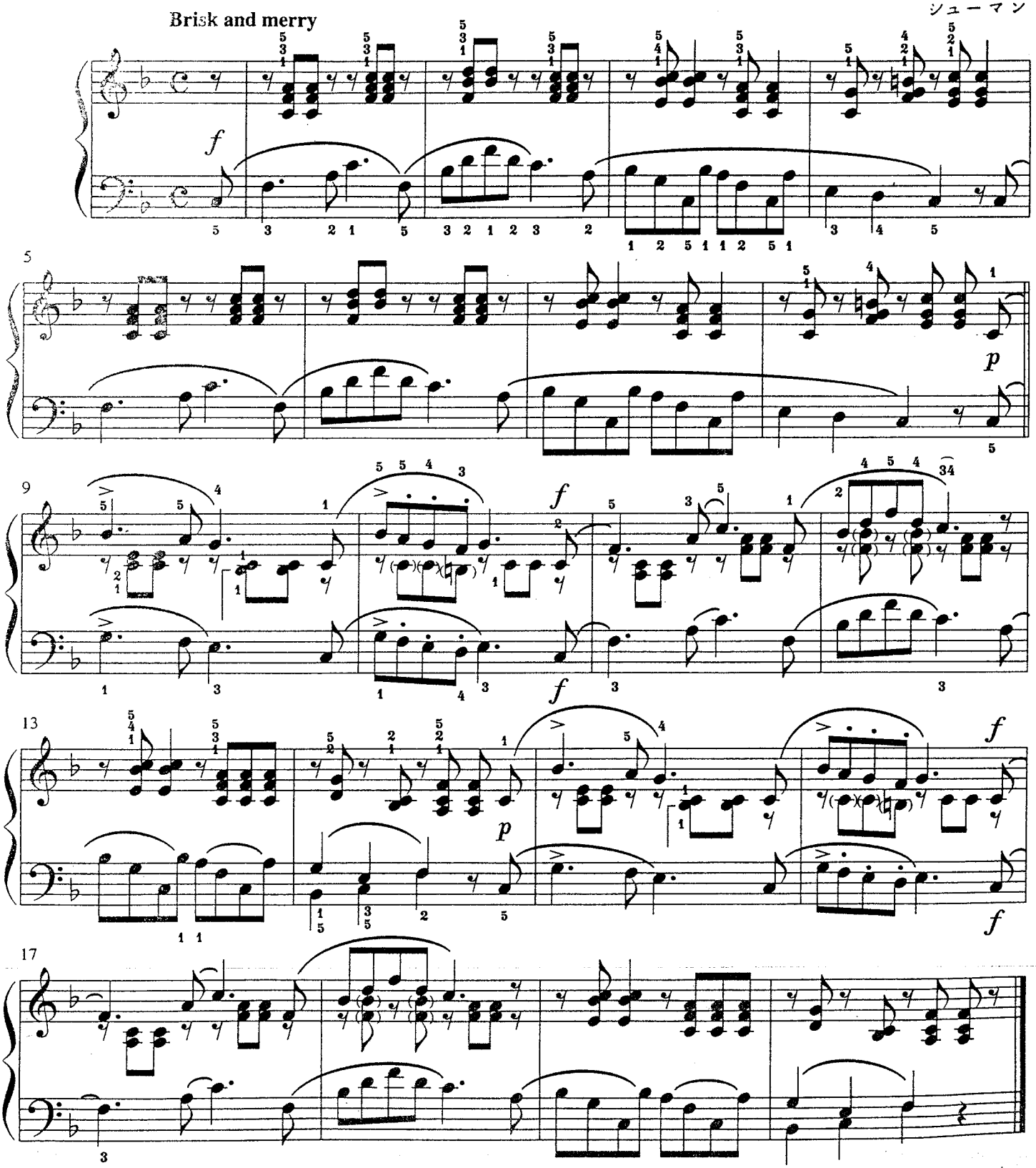
3

The Happy Farmer

楽しき農夫

from "Album for the Young,"
Op. 68, No. 10
R. Schumann
シューマン

Brisk and merry



Le Gai Laboureur ***Fröhlicher Landmann*** El Granjero Felíz

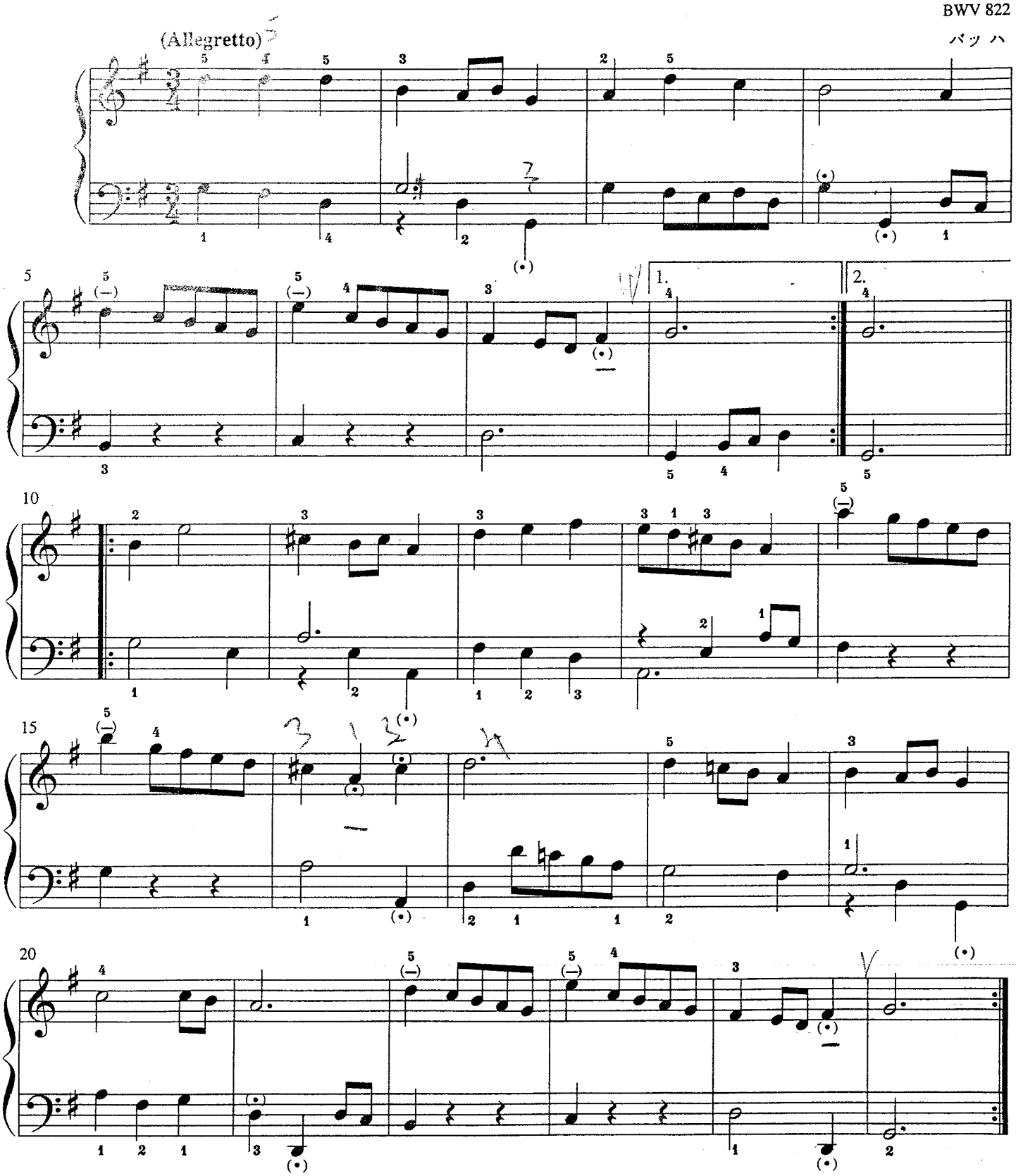
4

Minuet 1

メヌエット 1

Minuet from "Klavier Suite in G minor"
J.S. Bach
BWV 822

バッハ

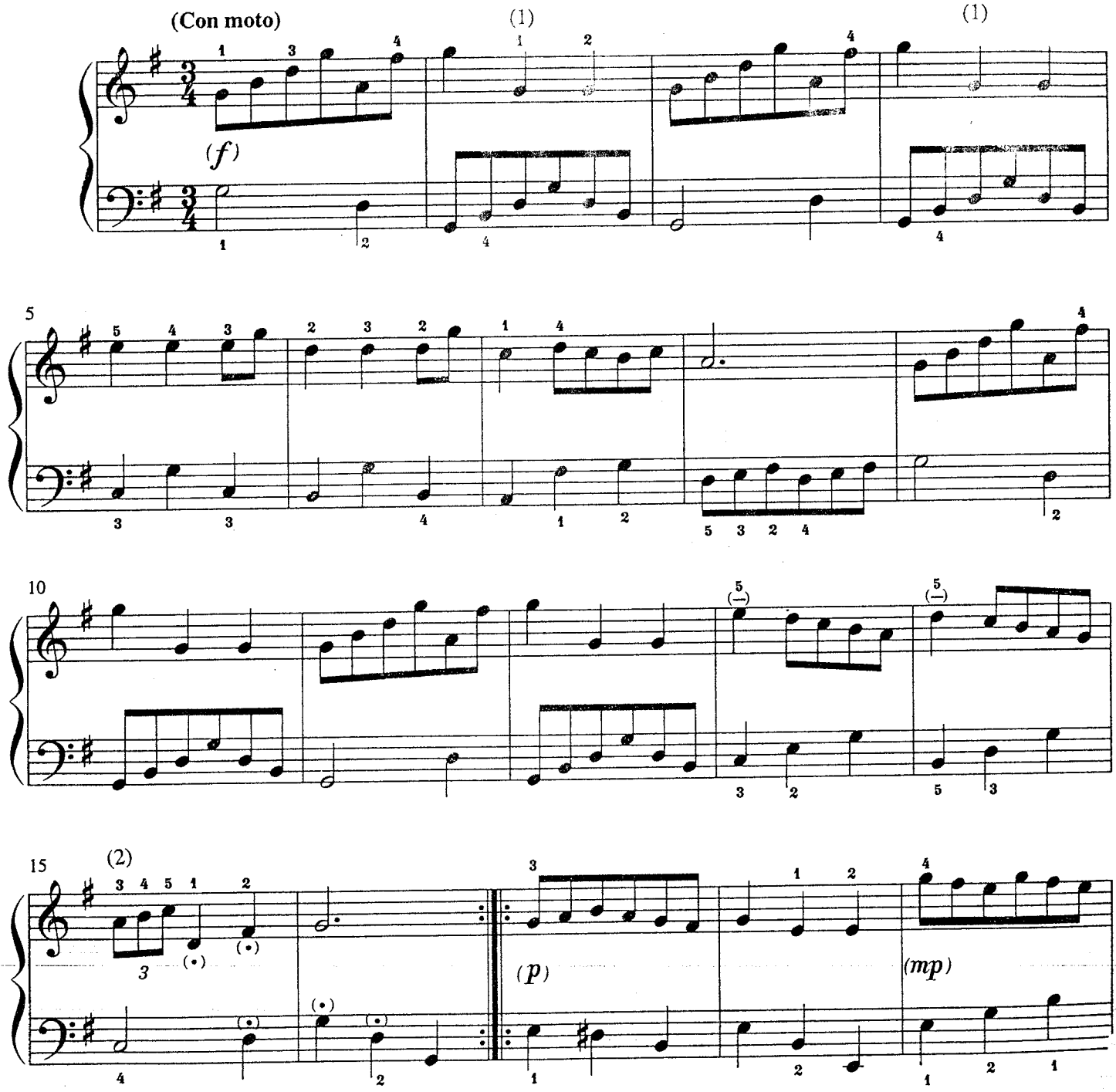


5

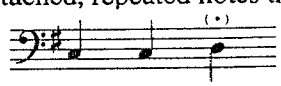
Minuet 2

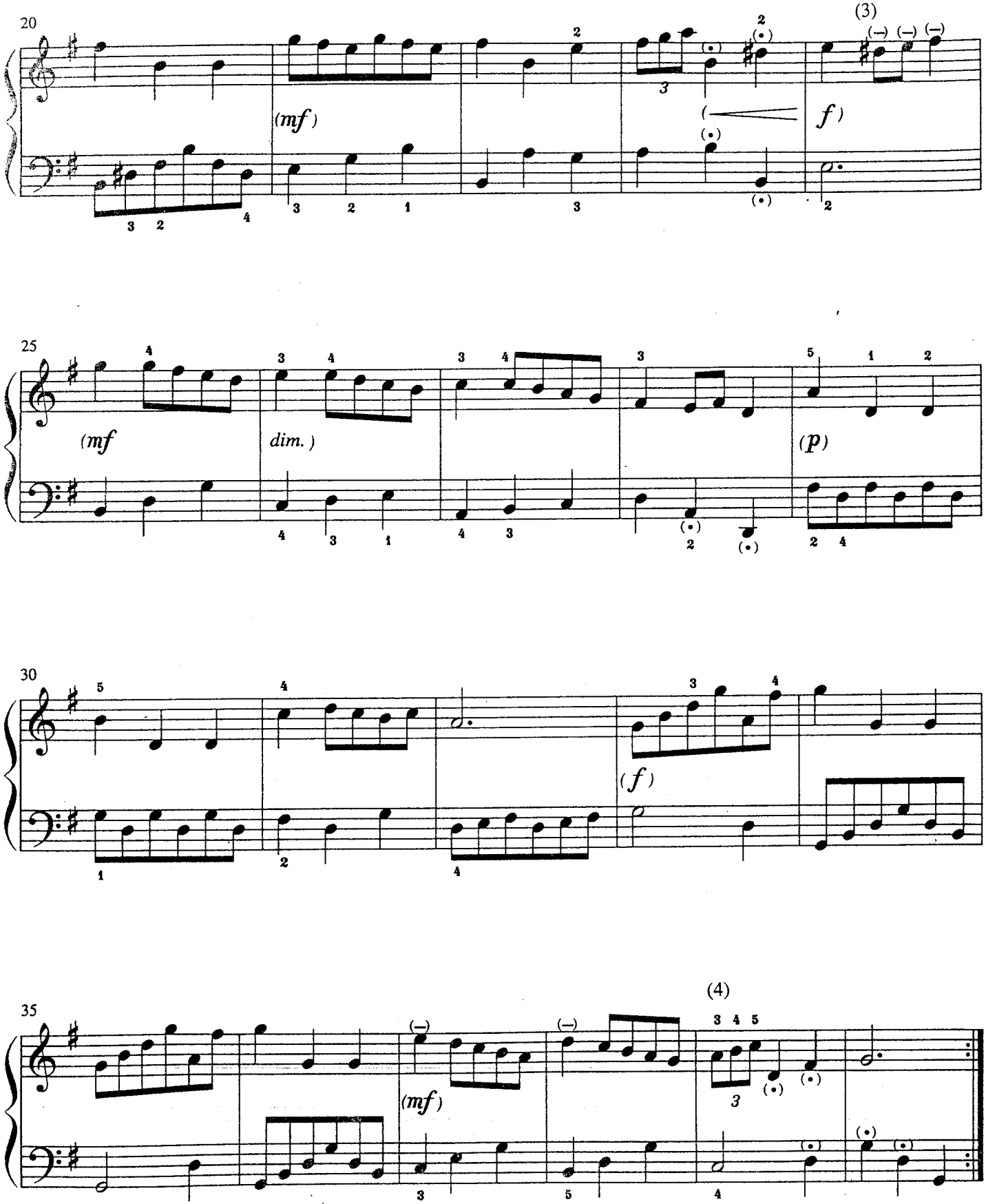
メヌエット 2

Minuet from the "Notebook for Anna Magdalena Bach"
Anonymous

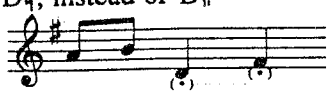


(1) Play as detached, repeated notes throughout the piece.

(2) May play 



(3) May play D♮, instead of D♯

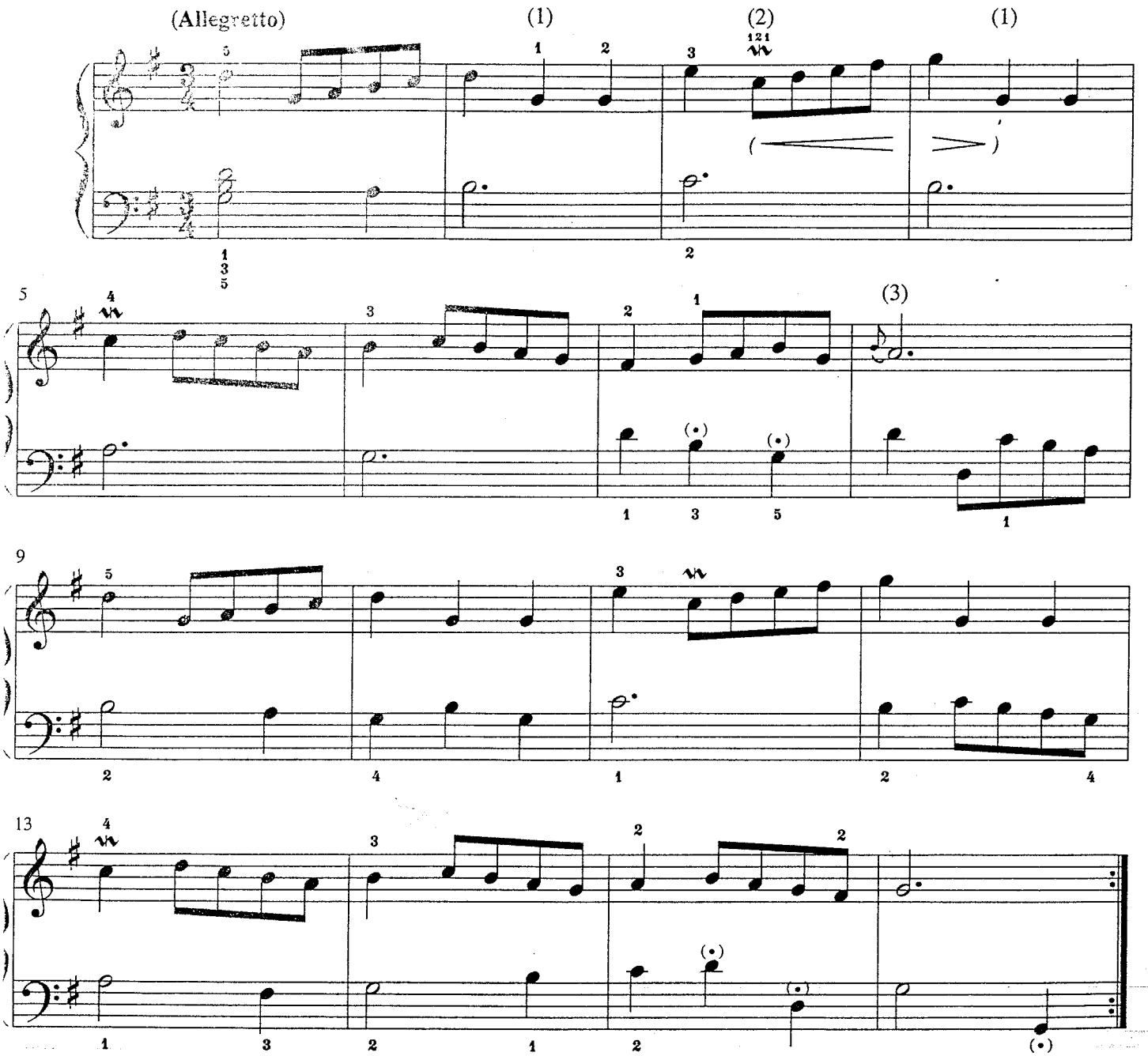
(4) May play 

6

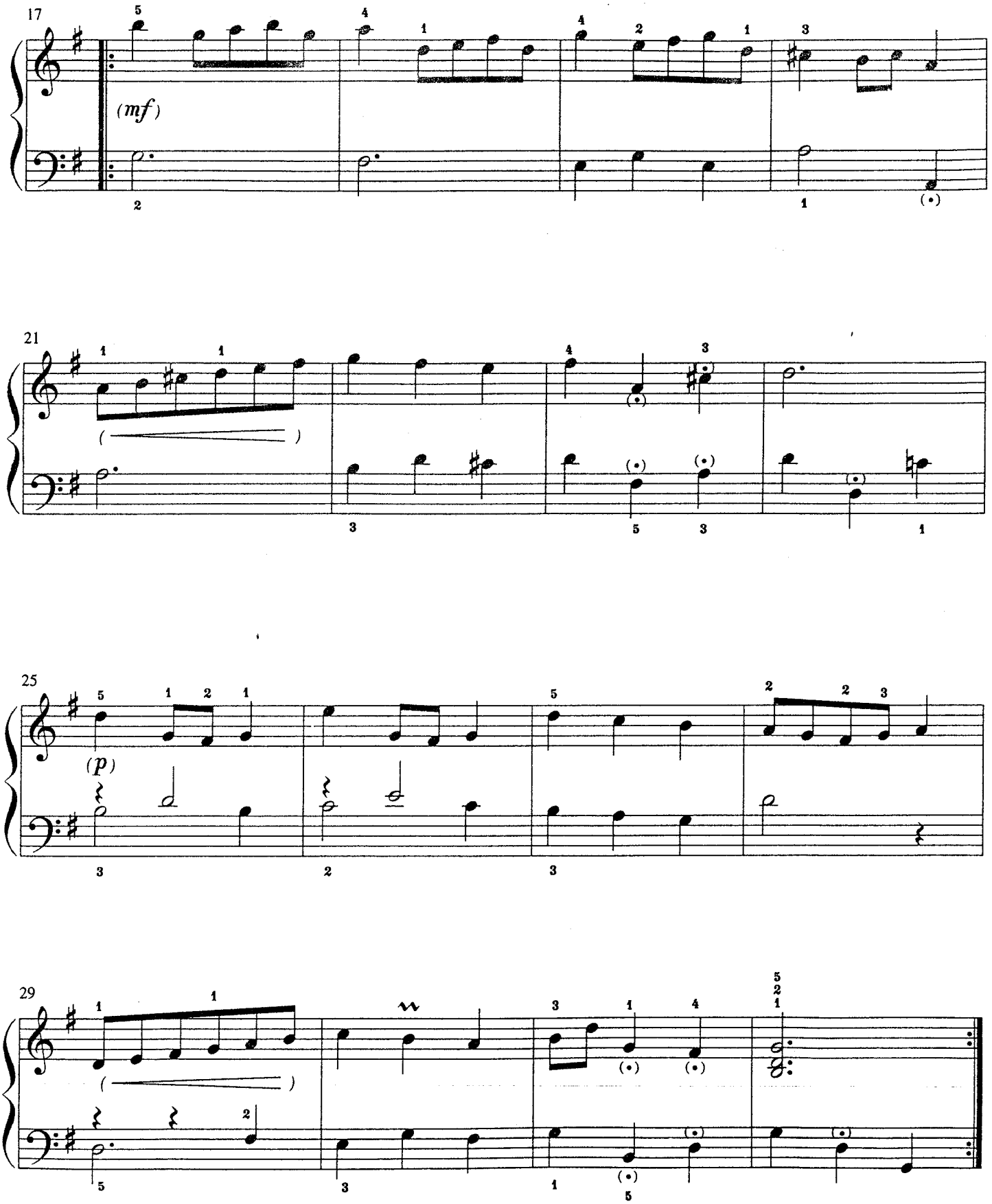
Minuet 3

メヌエット 3

Minuet from the "Notebook for Anna Magdalena Bach"
C. Petzold



(1) Play as detached, repeated notes throughout the piece.
(2) May be played without ornaments.
(3)


17
(mf)
21
25
(p)
29

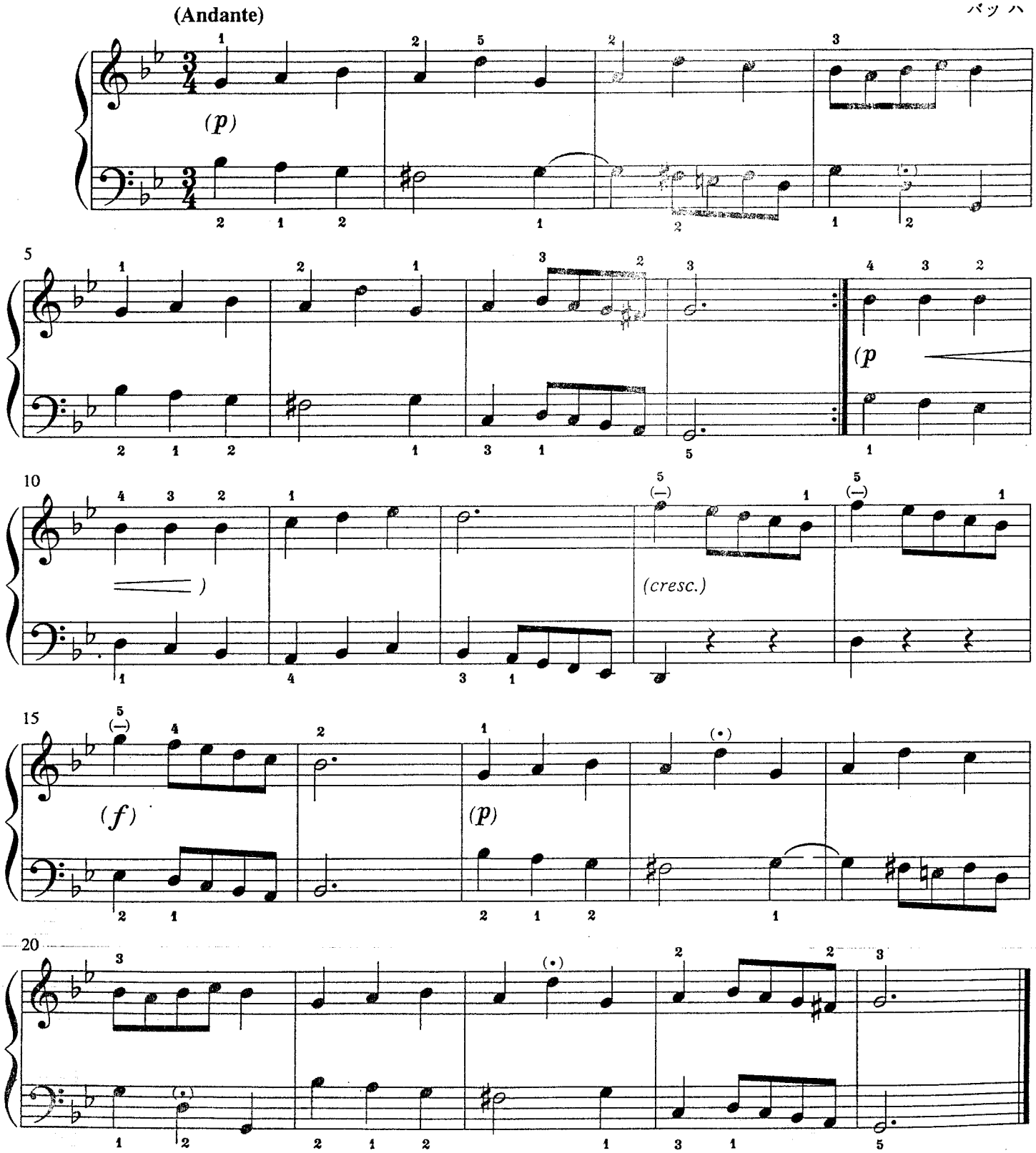
7

Minuet

メヌエット

Minuet from "Klavier Suite in G minor"
J.S. Bach
BWV 822

バッハ



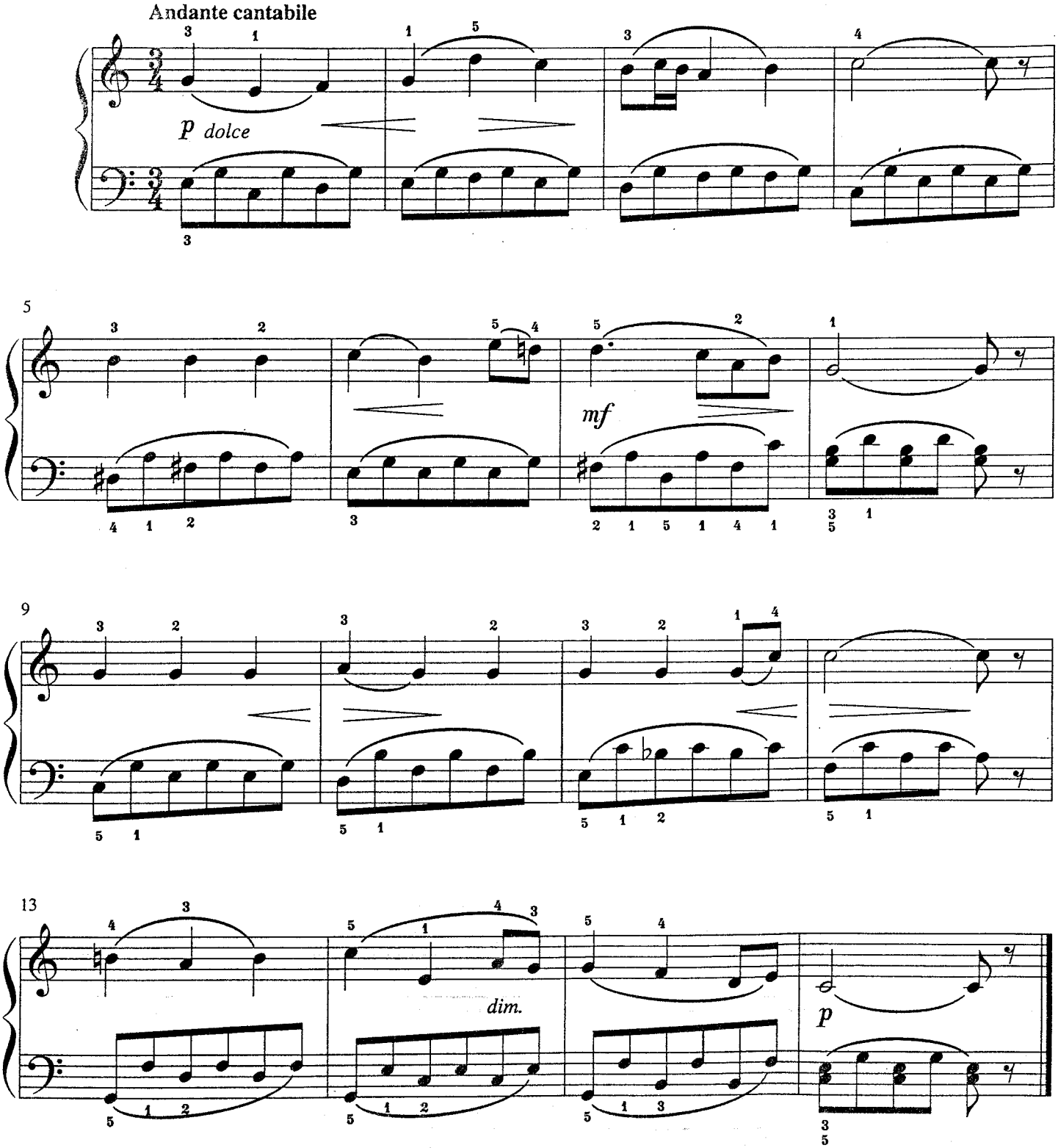
8

Cradle Song

子　守　歌

C.M. von Weber

ウェーバー



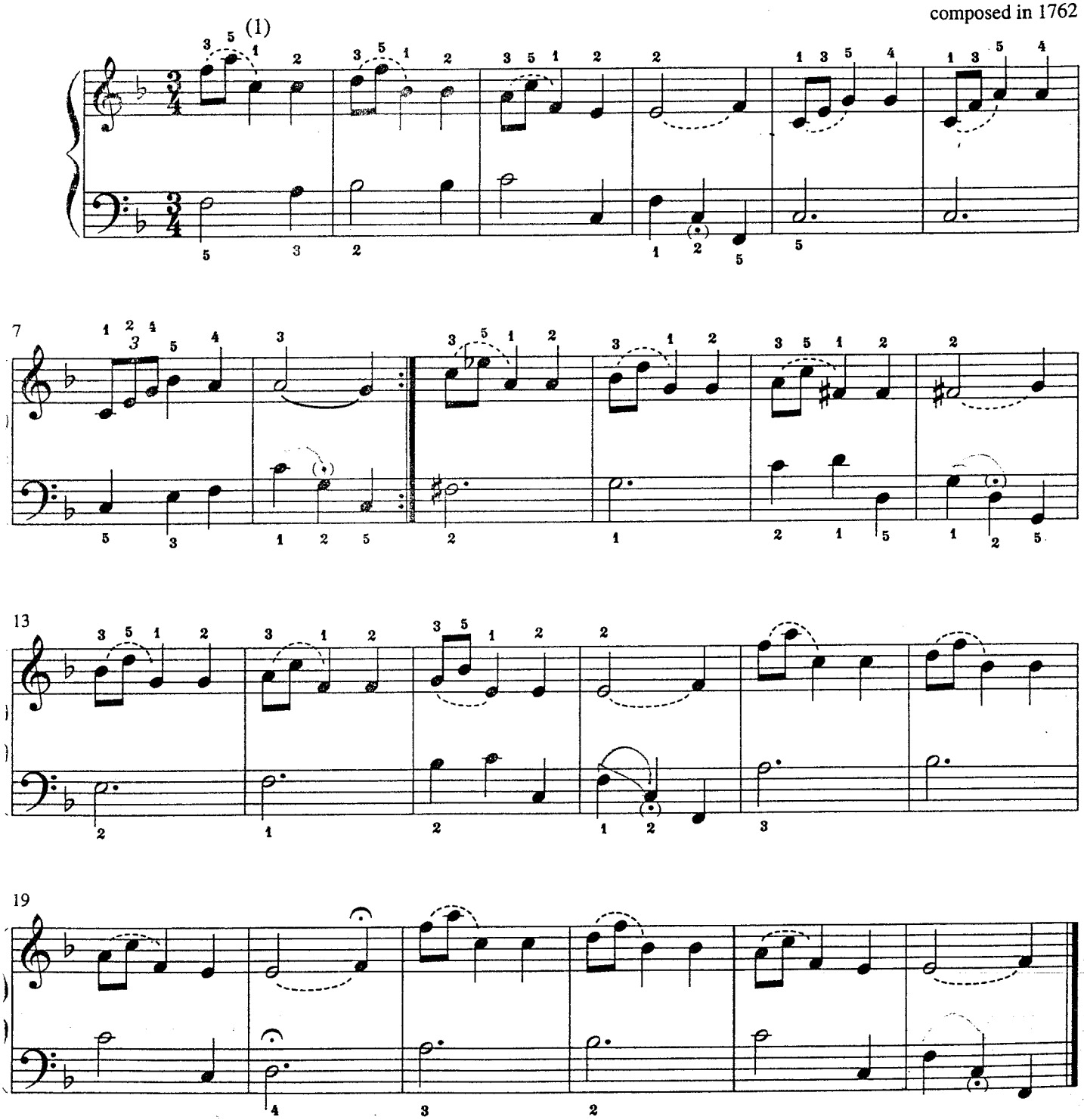
Berceuse　　***Wiegenlied***　　Canción de Cuna

9

Minuet

メヌエット

W.A. Mozart
モーツァルト
K. 2
composed in 1762



(1) Play as detached, repeated notes throughout the piece.
Use the same articulations for measures 3, 7, 19, 23.

10

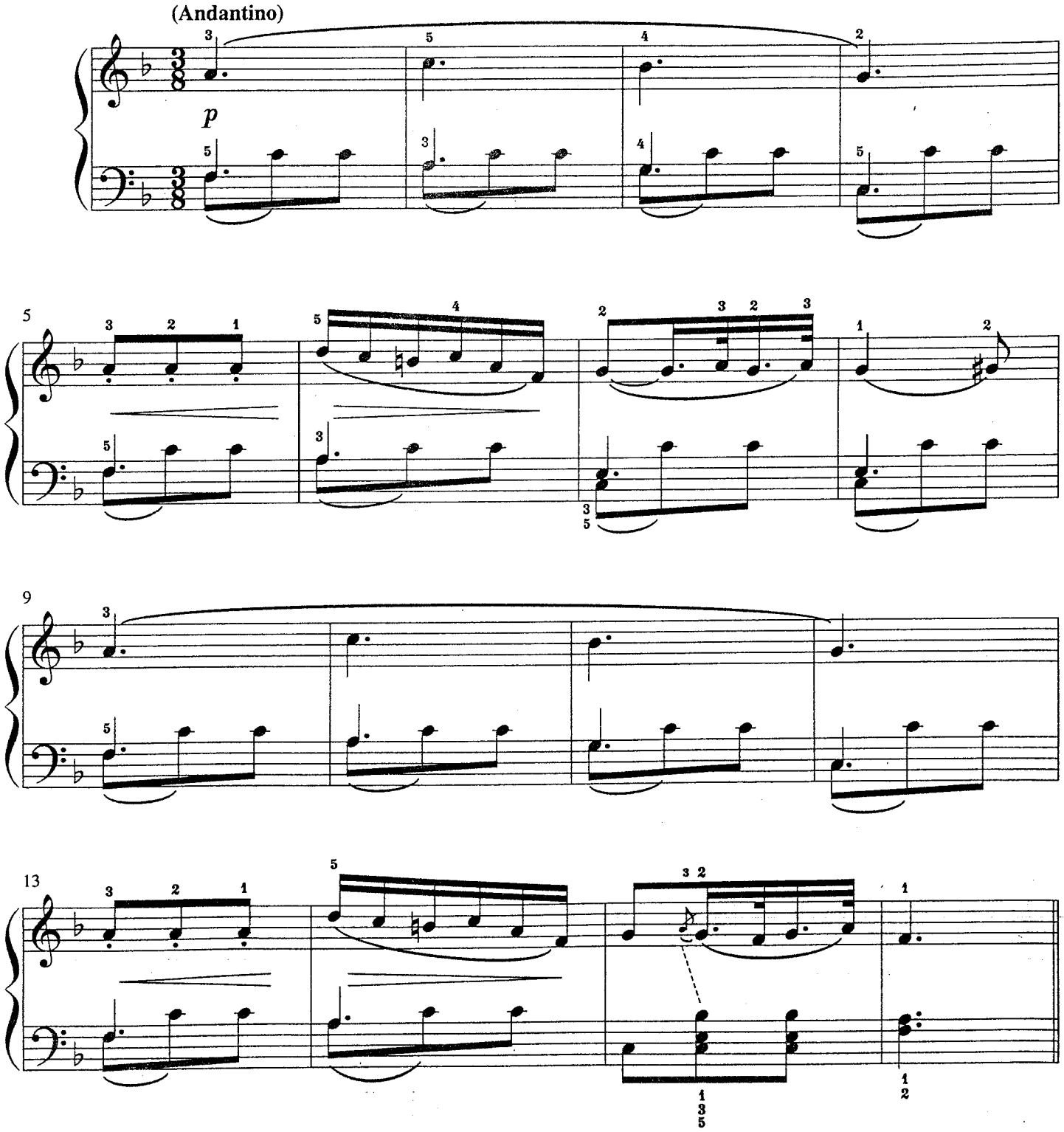
Arietta

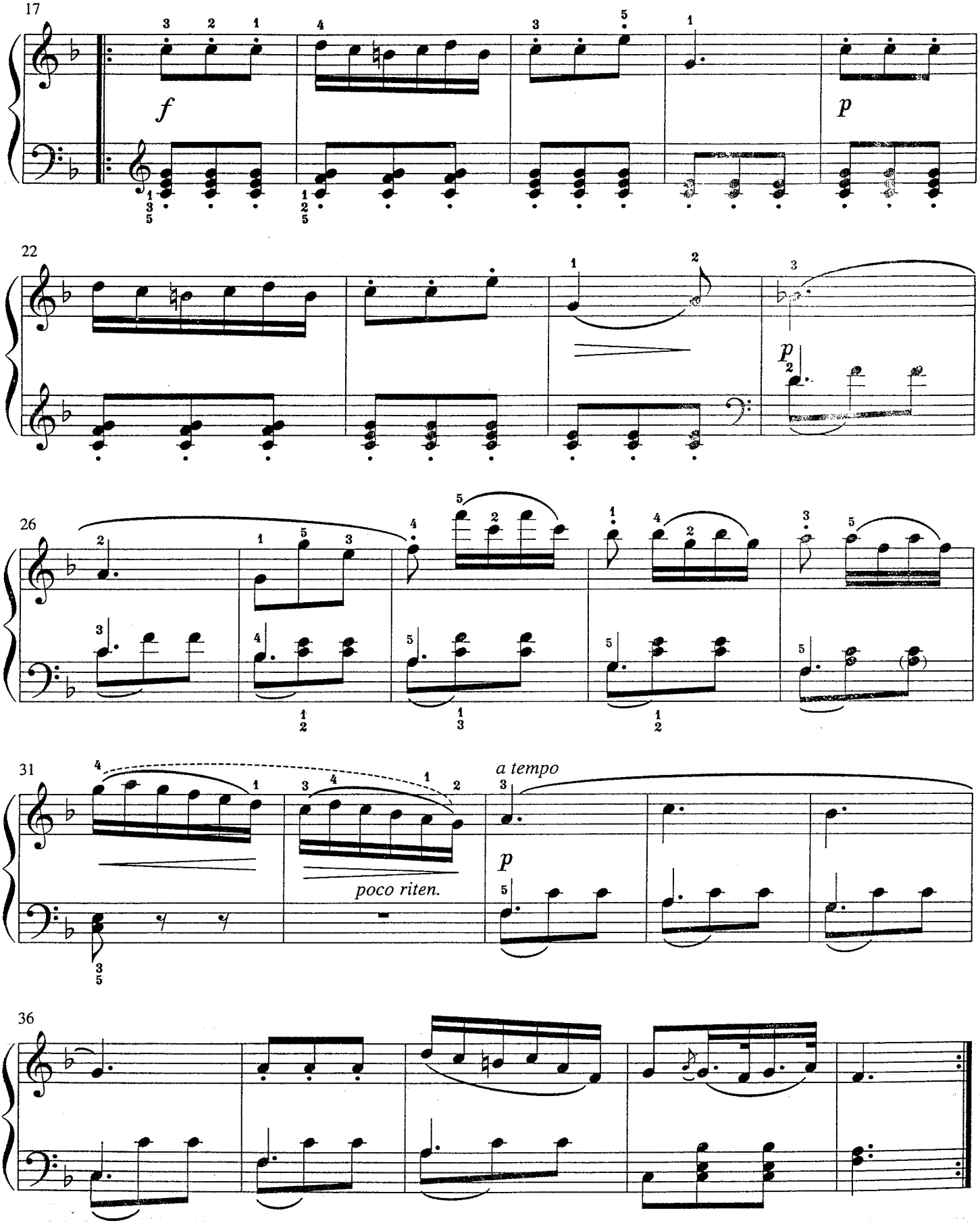
アリエッタ

W.A. Mozart

モーツァルト

composed around 1770

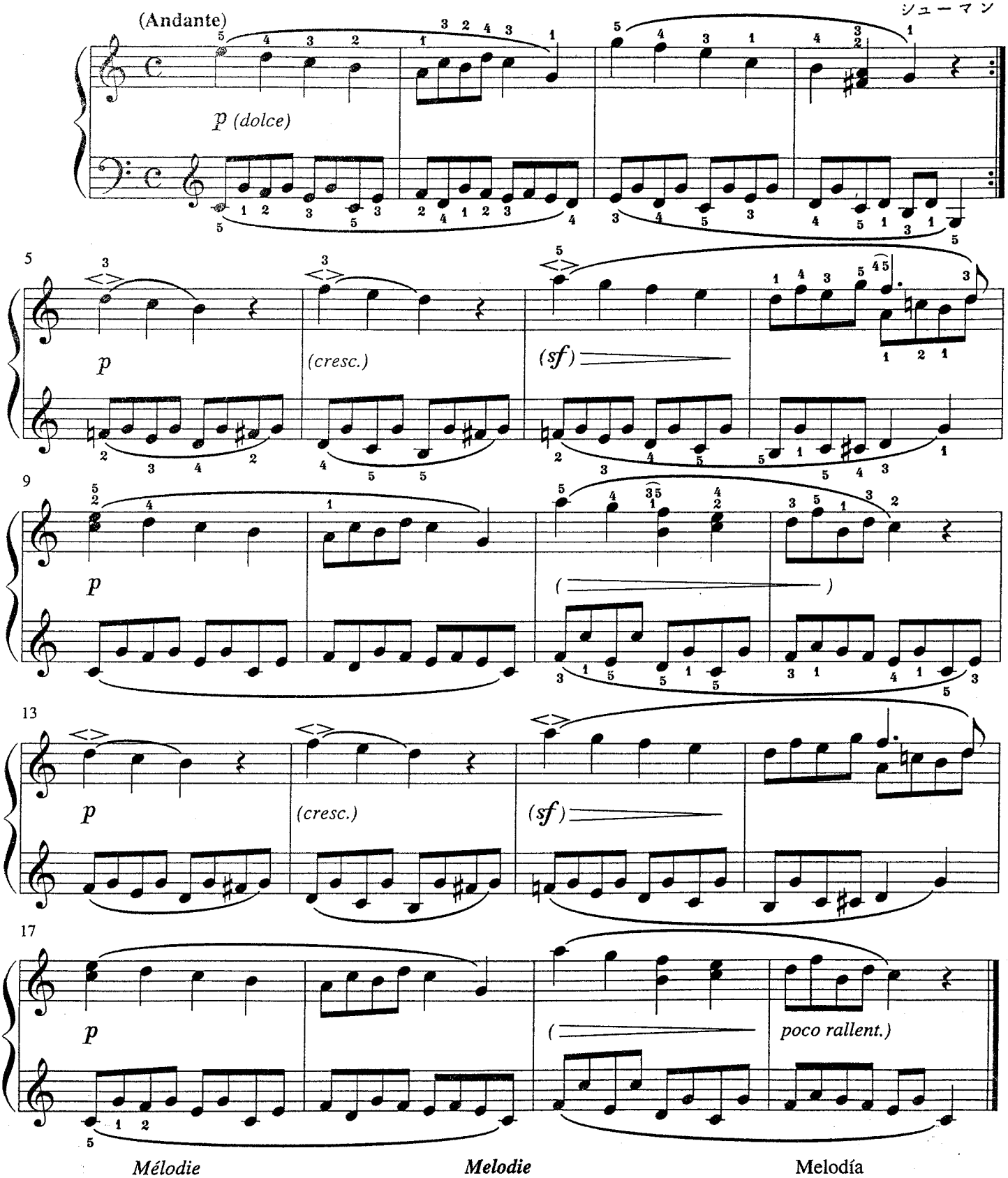



17
f
p
22
p
26
31
a tempo
poco riten.
p
36

11

Melody
メロディー

from the "Album for the Young," Op. 68, No. 1
R. Schumann
シューマン



Mélodie ***Melodie*** Melodía

12

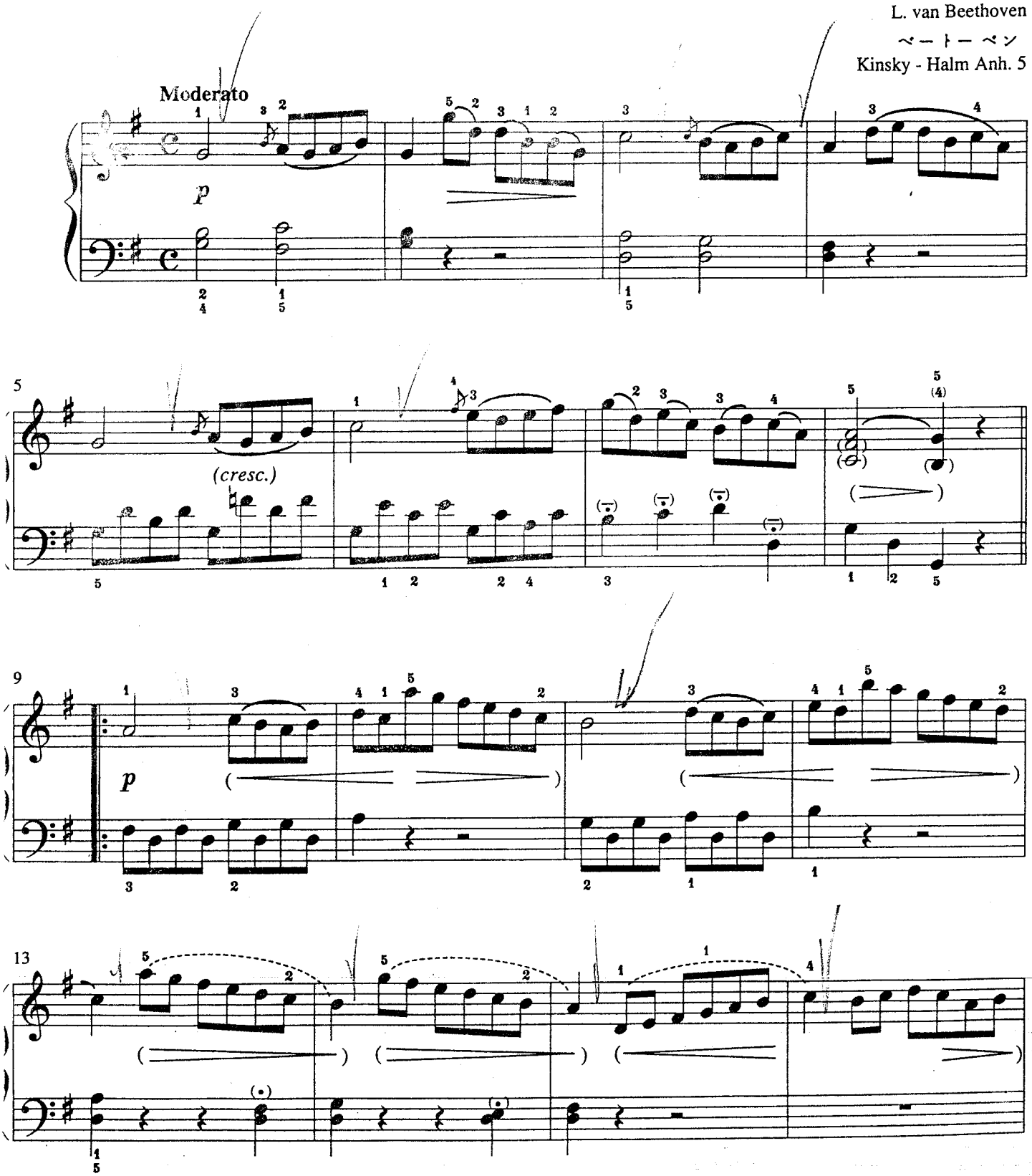
Sonatina

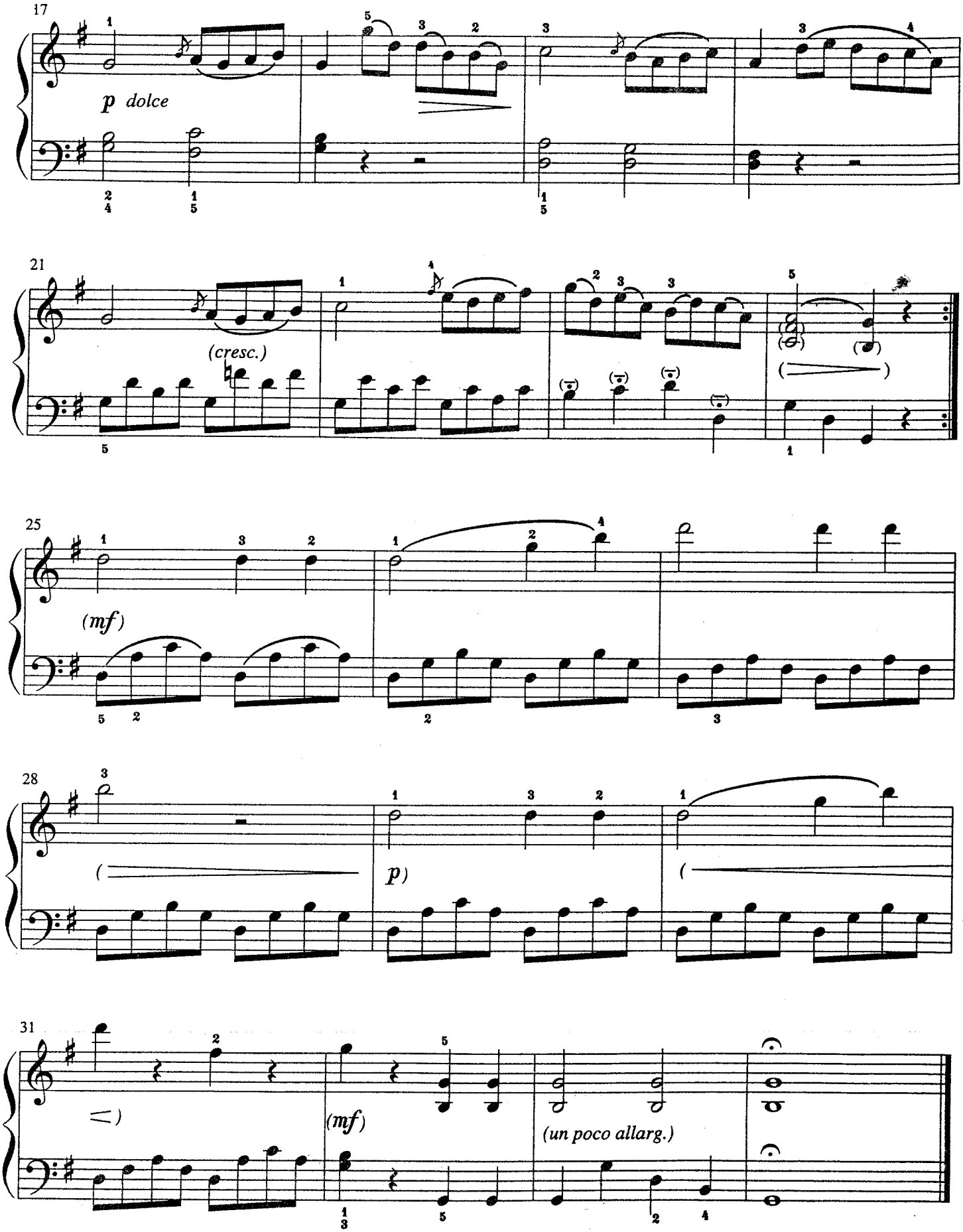
ソナチネ

L. van Beethoven

ベートーベン

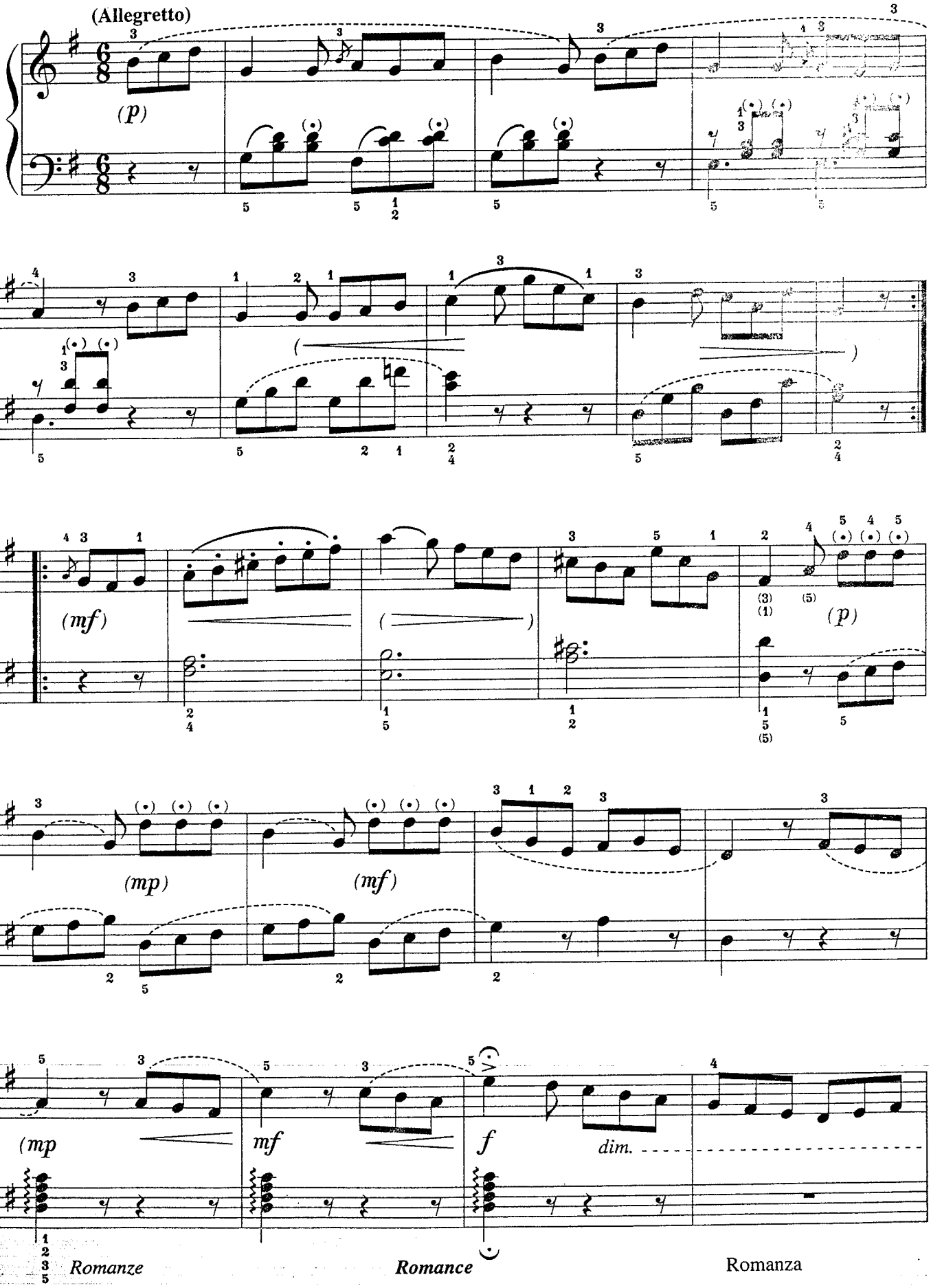
Kinsky - Halm Anh. 5

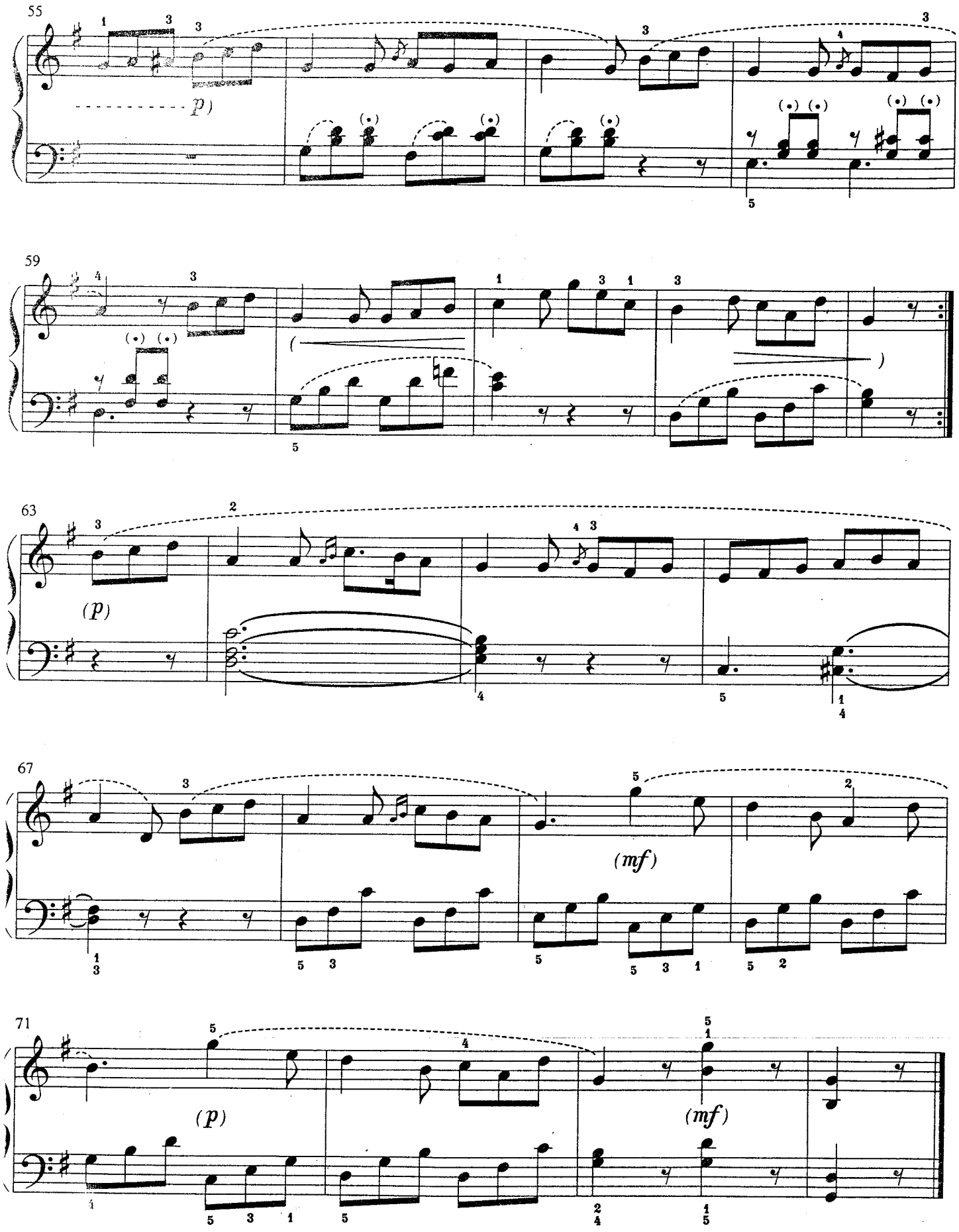



17
p dolce
21
(cresc.)
25
(mf)
28
p)
31
(mf)
(un poco allarg.)

Romance

(Allegretto)



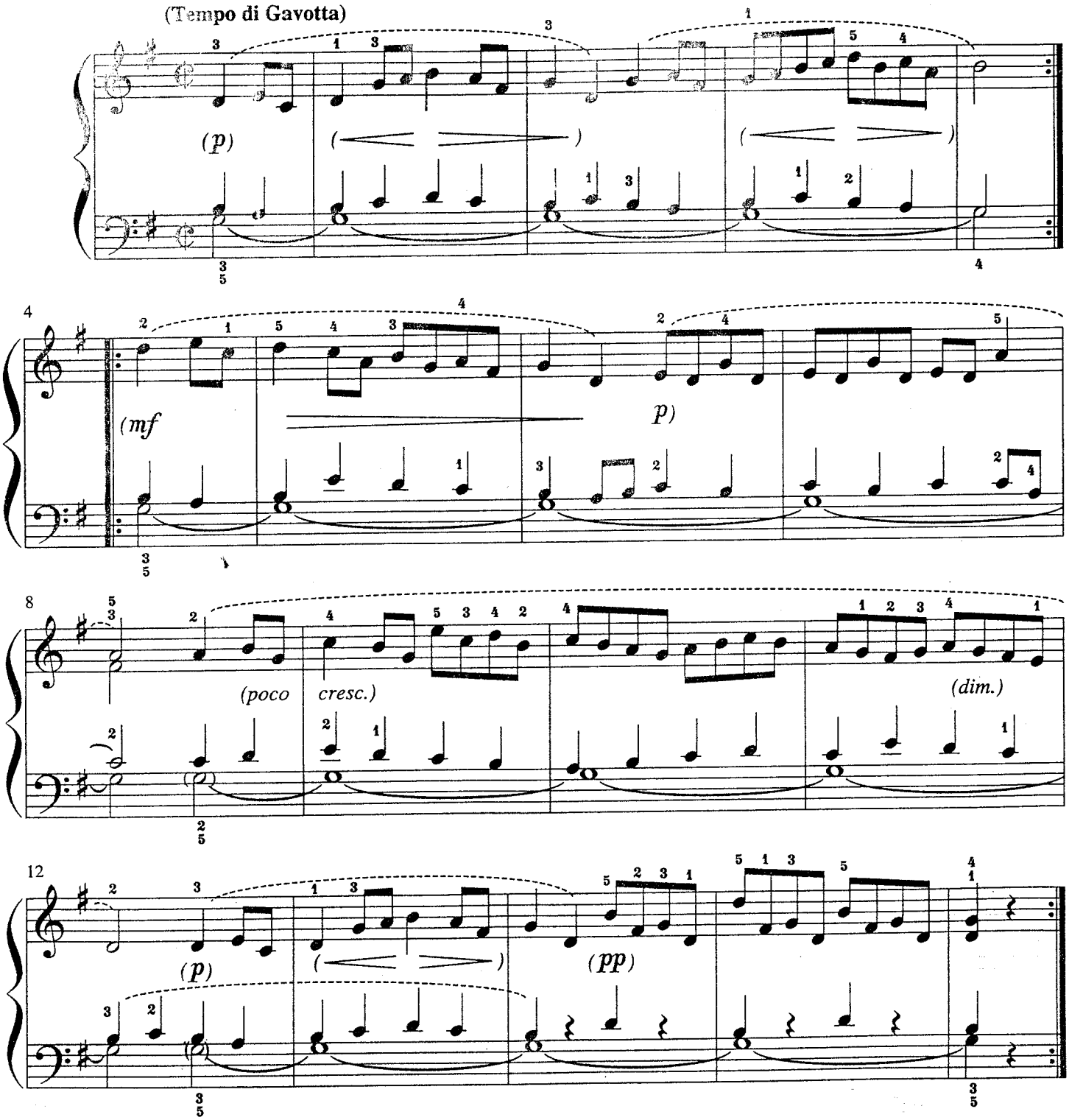

55
p)
59
63
(p)
67
(mf)
71
(p)
(mf)

13

Musette

ミュゼット

from "English Suite No. 3, Gavotte II au la Musette"
J.S. Bach
バッハ

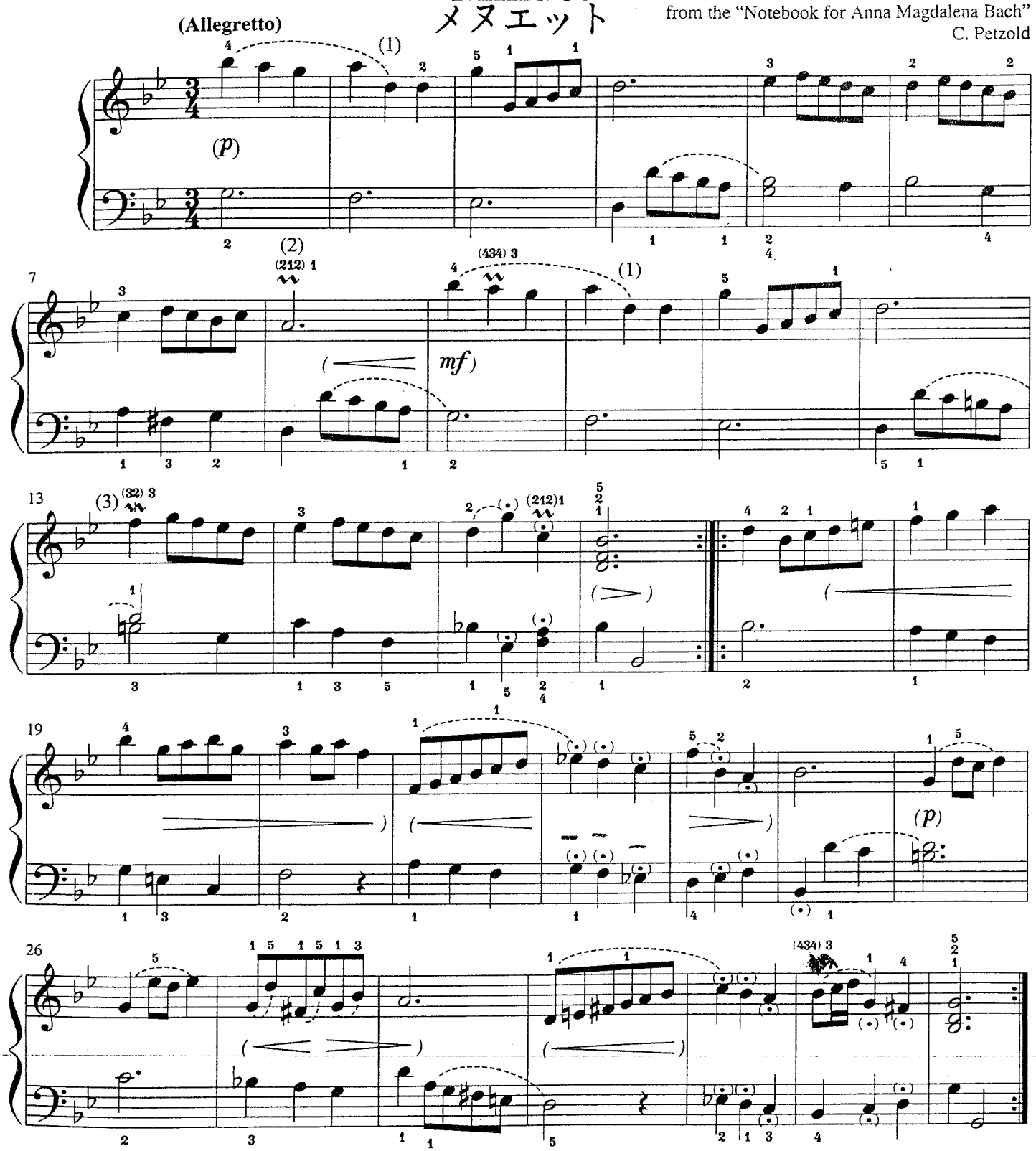


14

Minuet

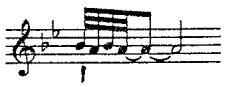
メヌエット

from the "Notebook for Anna Magdalena Bach"
C. Petzold



(1) Play as detached, repeated notes throughout the piece.

(2) May be played without ornaments.



(3) May be played without the ornament.

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VOLUME 3

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INTRODUCTION

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CONTENTS

1 **Sonatina, Op. 36, No. 1,** *M. Clementi*. 4
Allegro
Andante
Vivace

2 **Sonatina, Op. 55, No. 1,** *Fr. Kuhlau* 10
Allegro
Vivace

3 **Theme,** *Arr. from L. van Beethoven.* 16

4 **The Wild Rider, from "Album for the Young," Op. 68, No. 8,** *R. Schumann* . . .18

5 **Ecossaise,** *L. van Beethoven.* 19

6 **Sonatina, Op. 36, No. 3,** *M. Clementi*. 20
Spiritoso

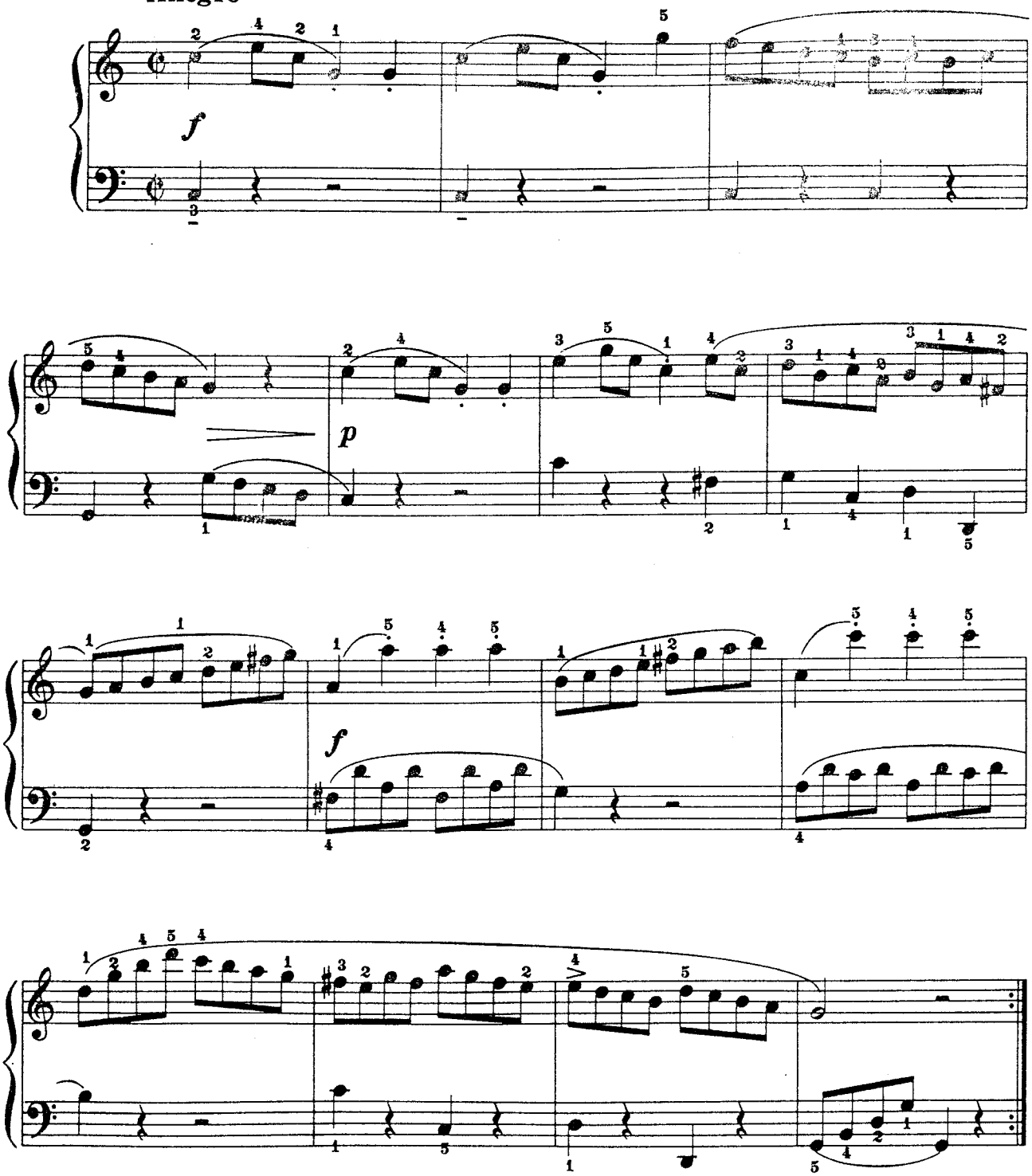
7 **Sonatina,** *W.A. Mozart.* 24

1

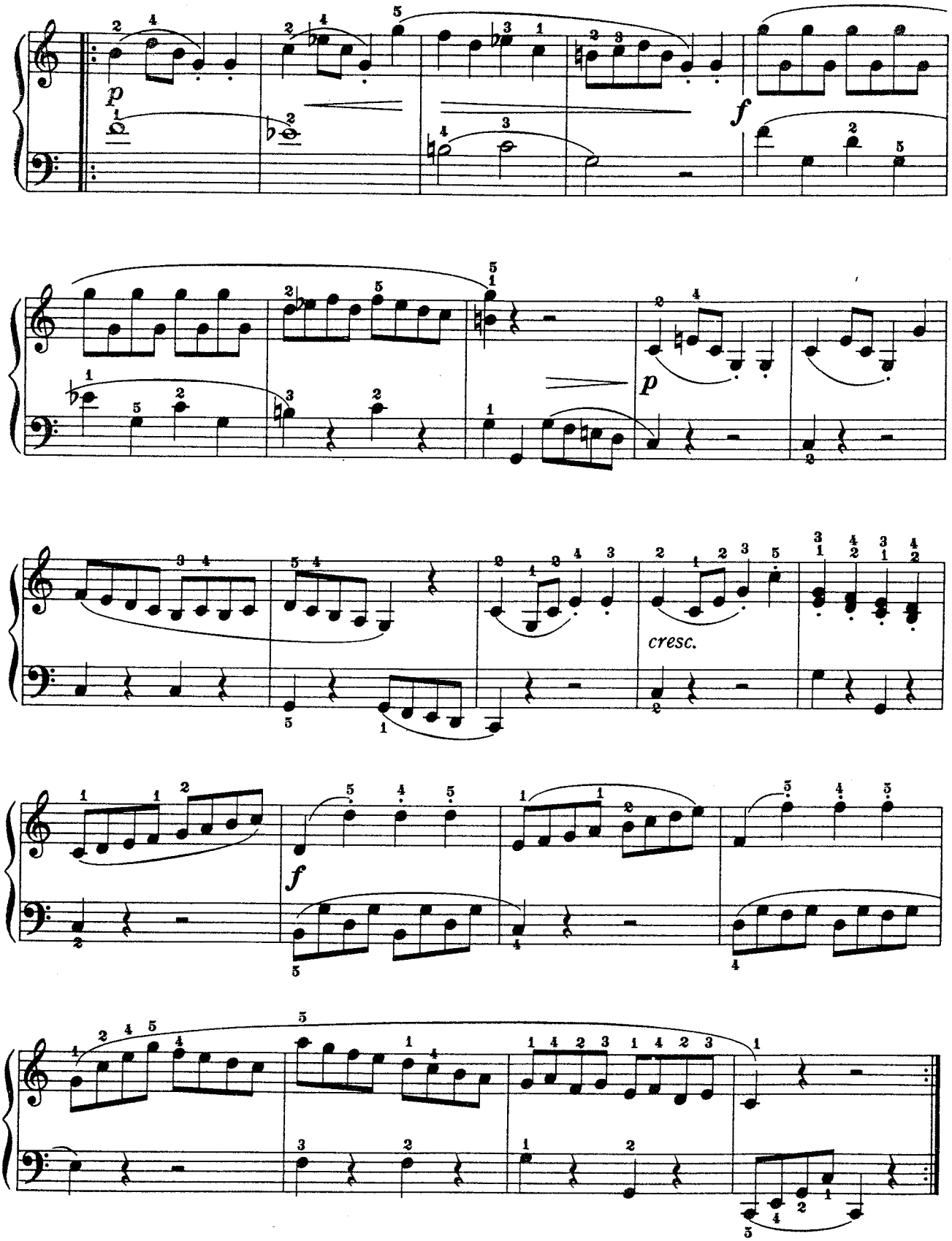
Sonatina
Op. 36, No. 1
ソナチネ

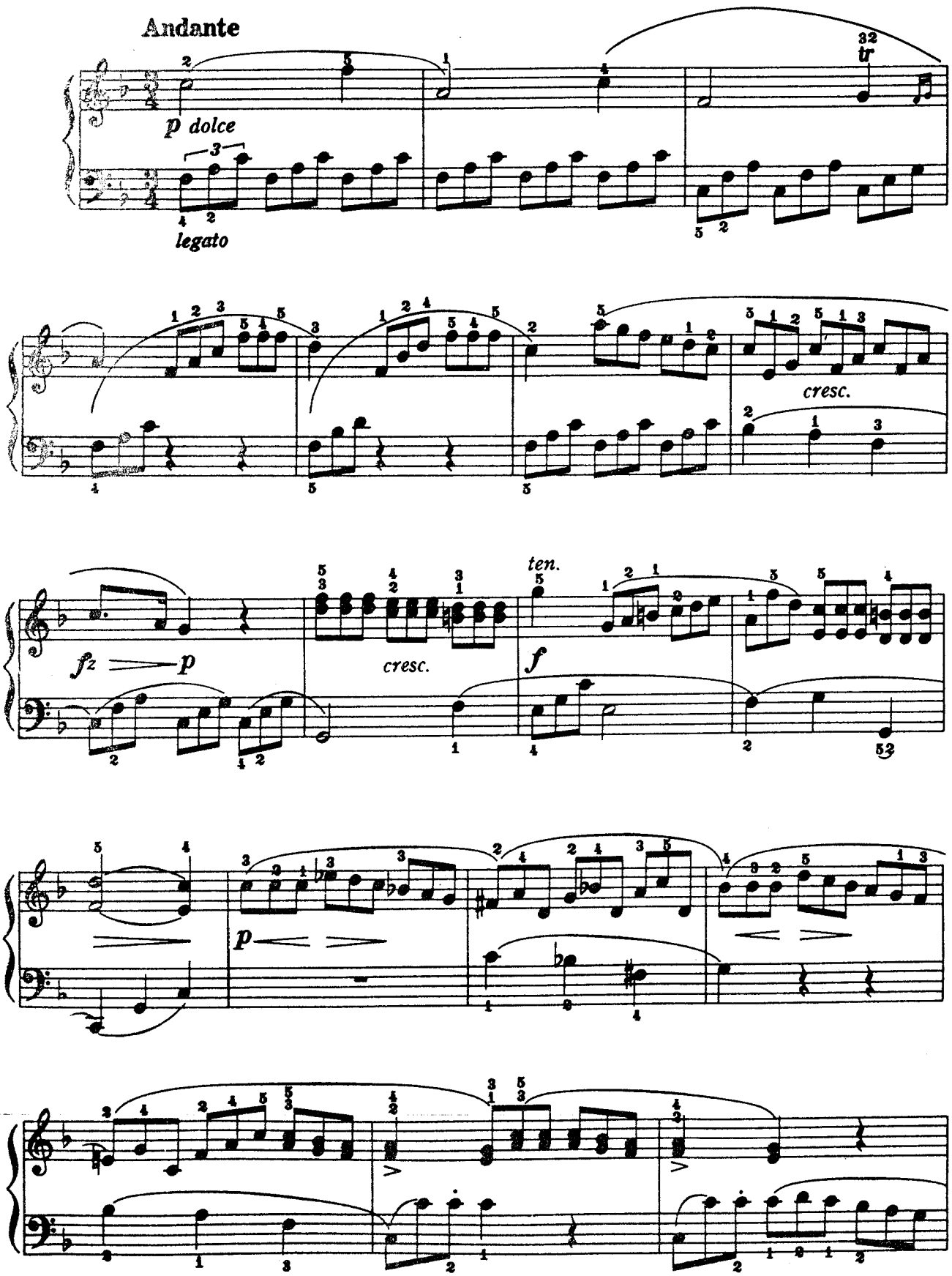
M. Clementi
クレメンティ

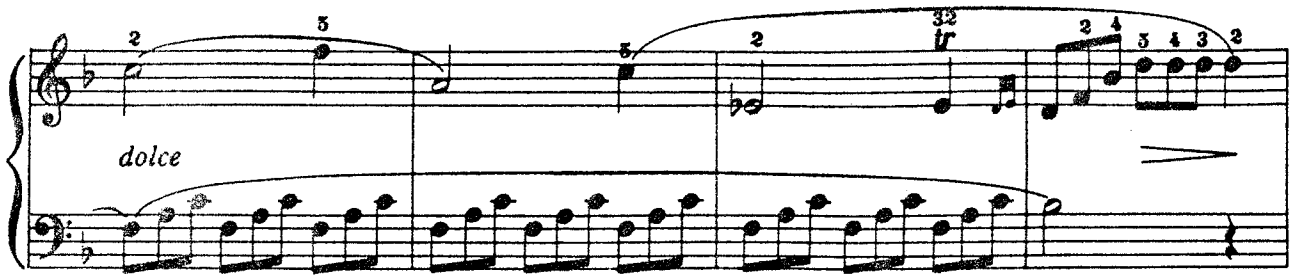
Allegro

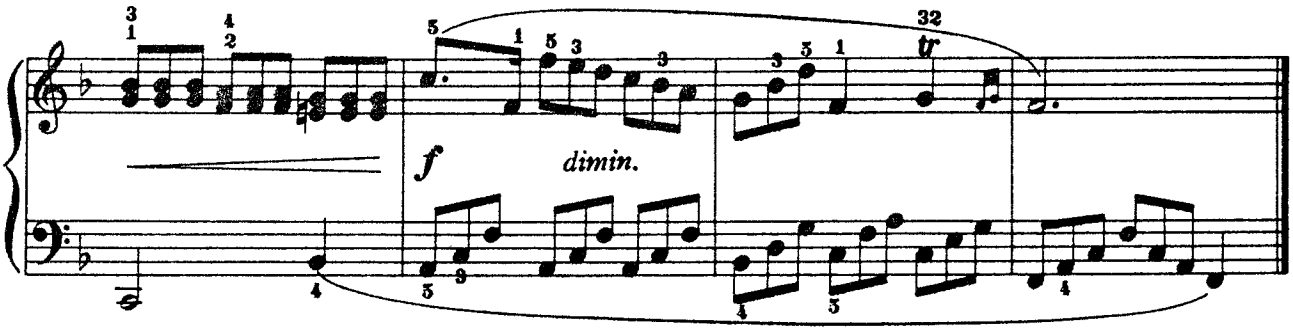


Sonatina, Op. 36, No. 1 ***Sonatine, Op. 36, Nr. 1*** Sonatina, Op. 36, No. 1


p
f
p
cresc.
f


Andante
p dolce
legato
tr
cresc.
fz
p
cresc.
ten.
f
p



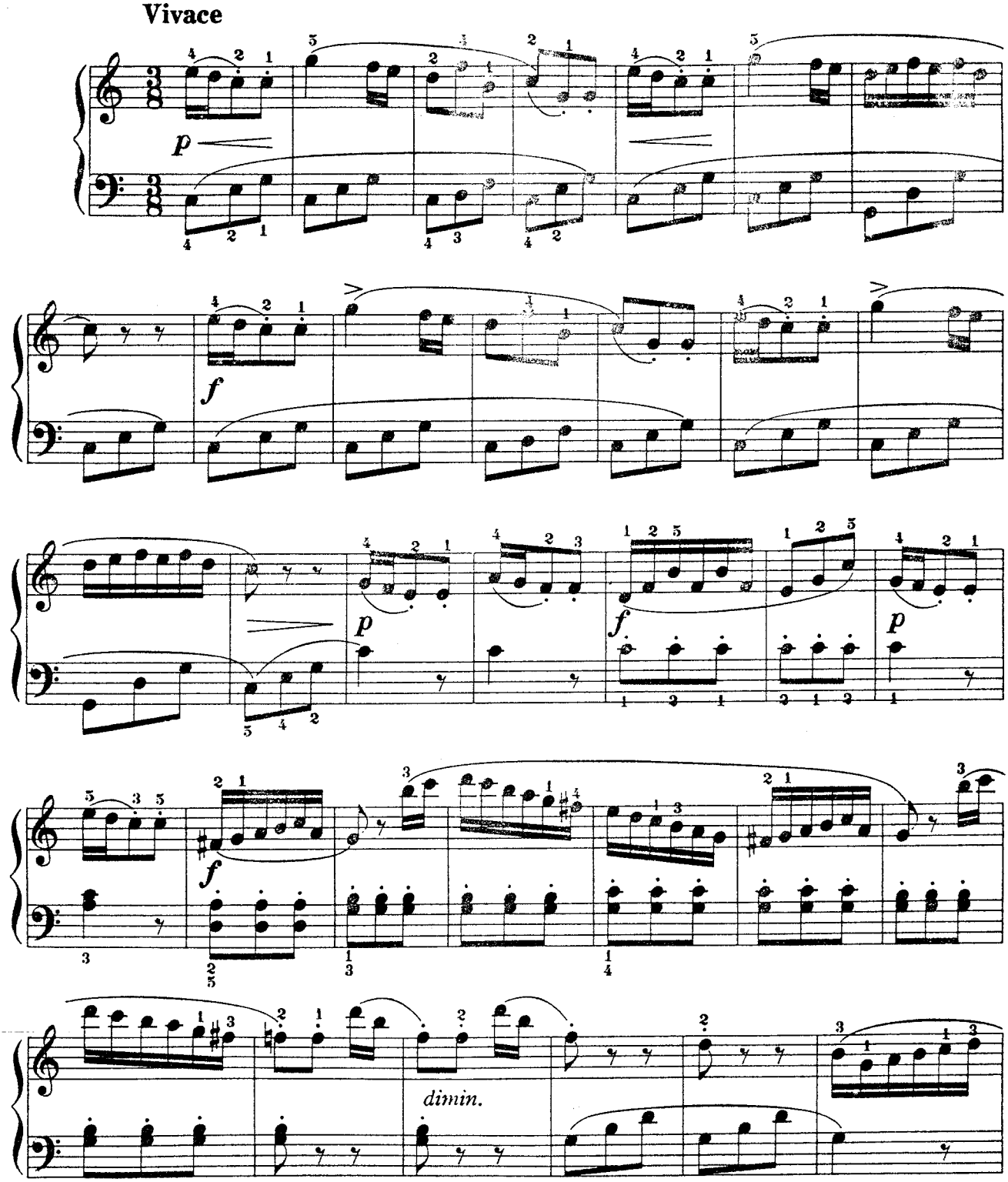


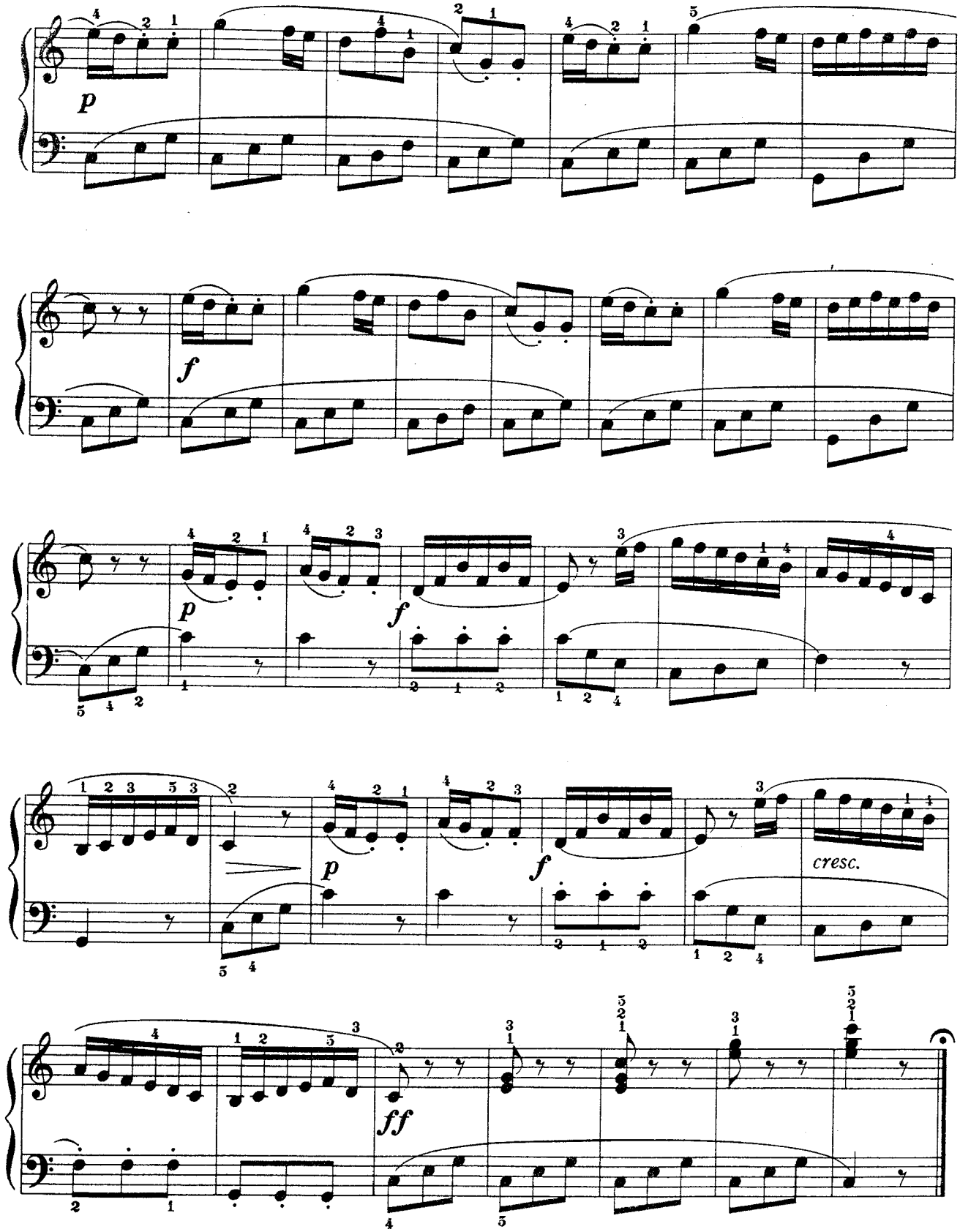
Tonalization

トナリゼイション

Tonalisation ***Tonführung*** Sonidización

Vivace

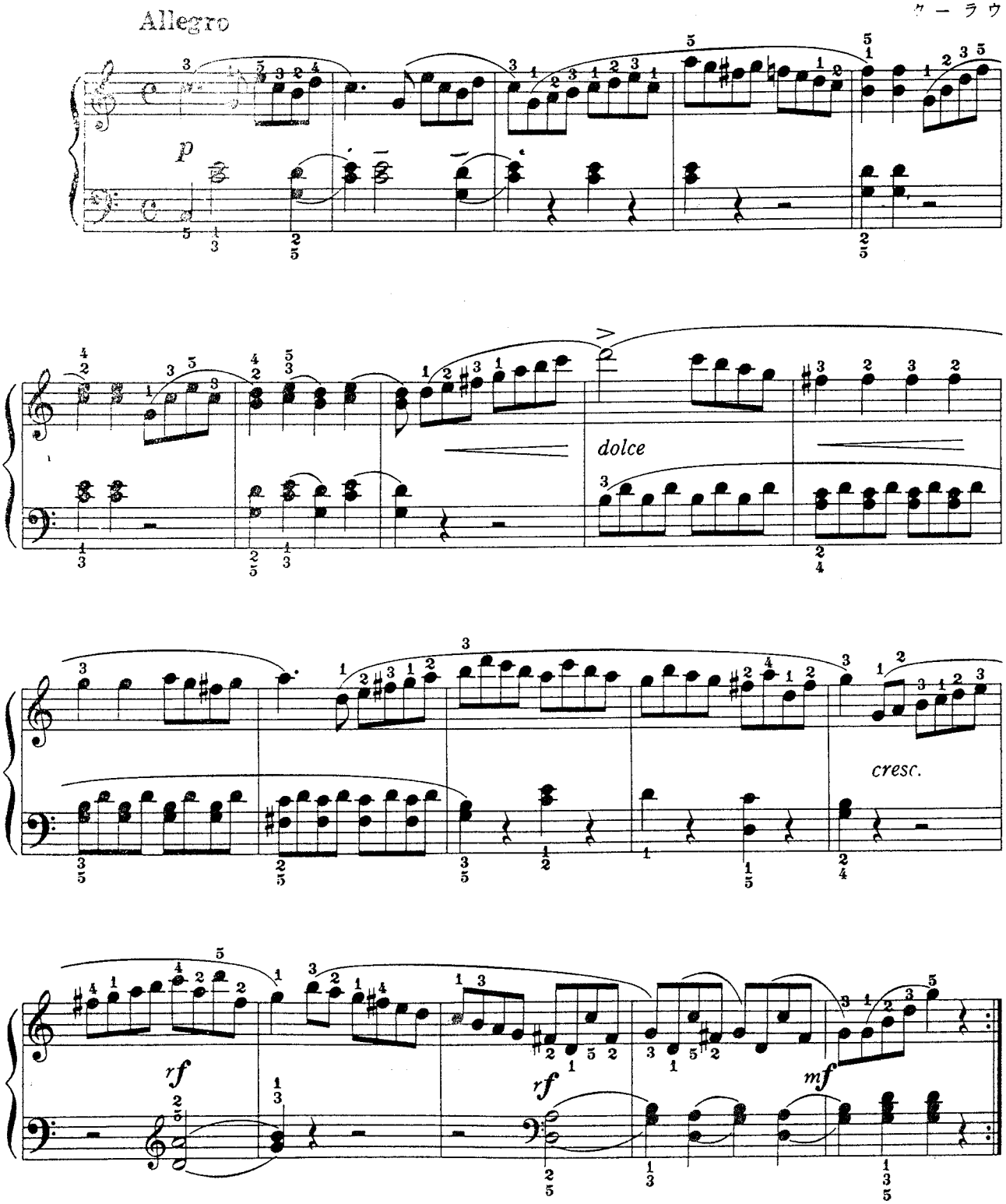

Vivace
p
f
p
f
p
f
dimin.


p
f
p
f
p
f
cresc.
ff

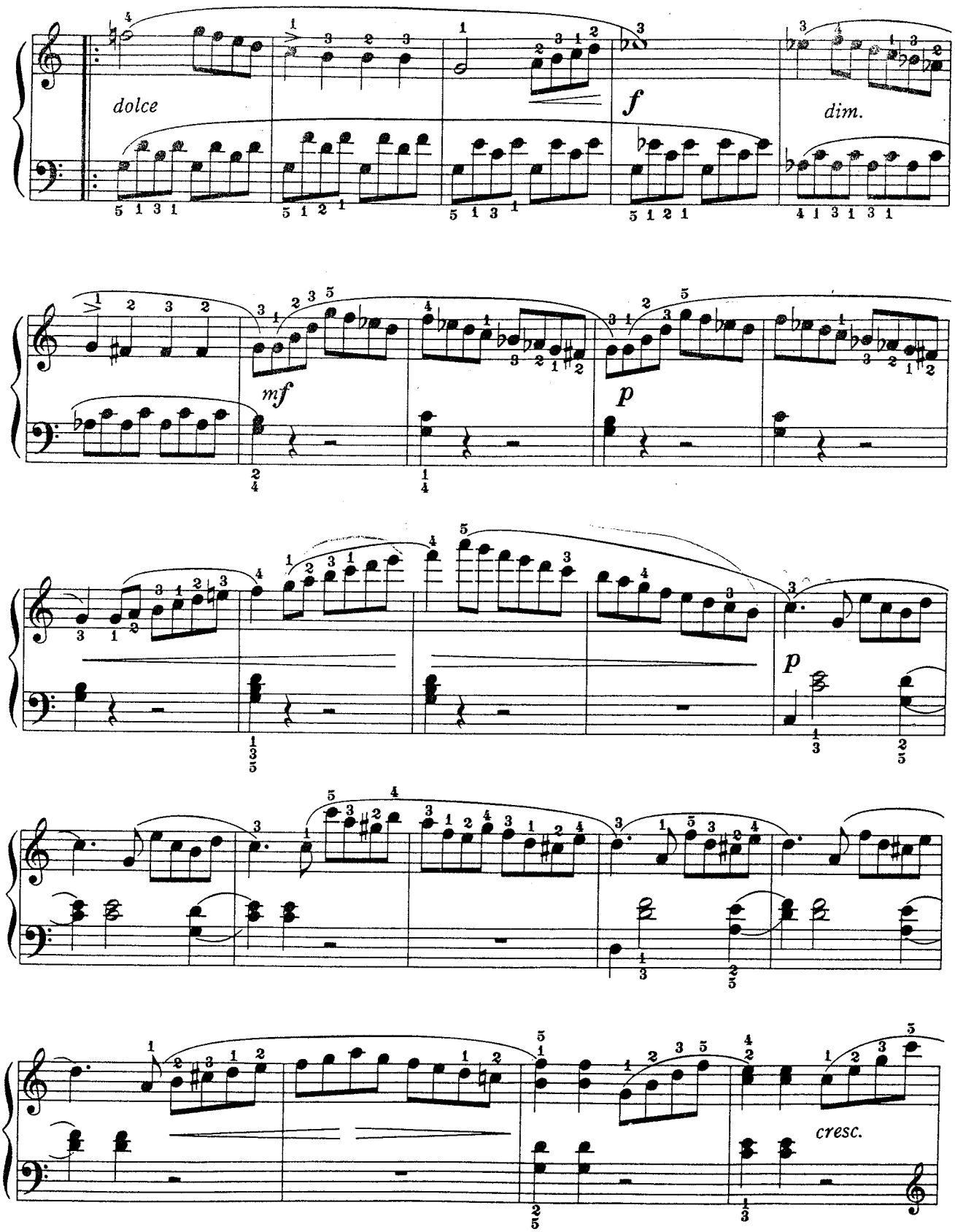
2

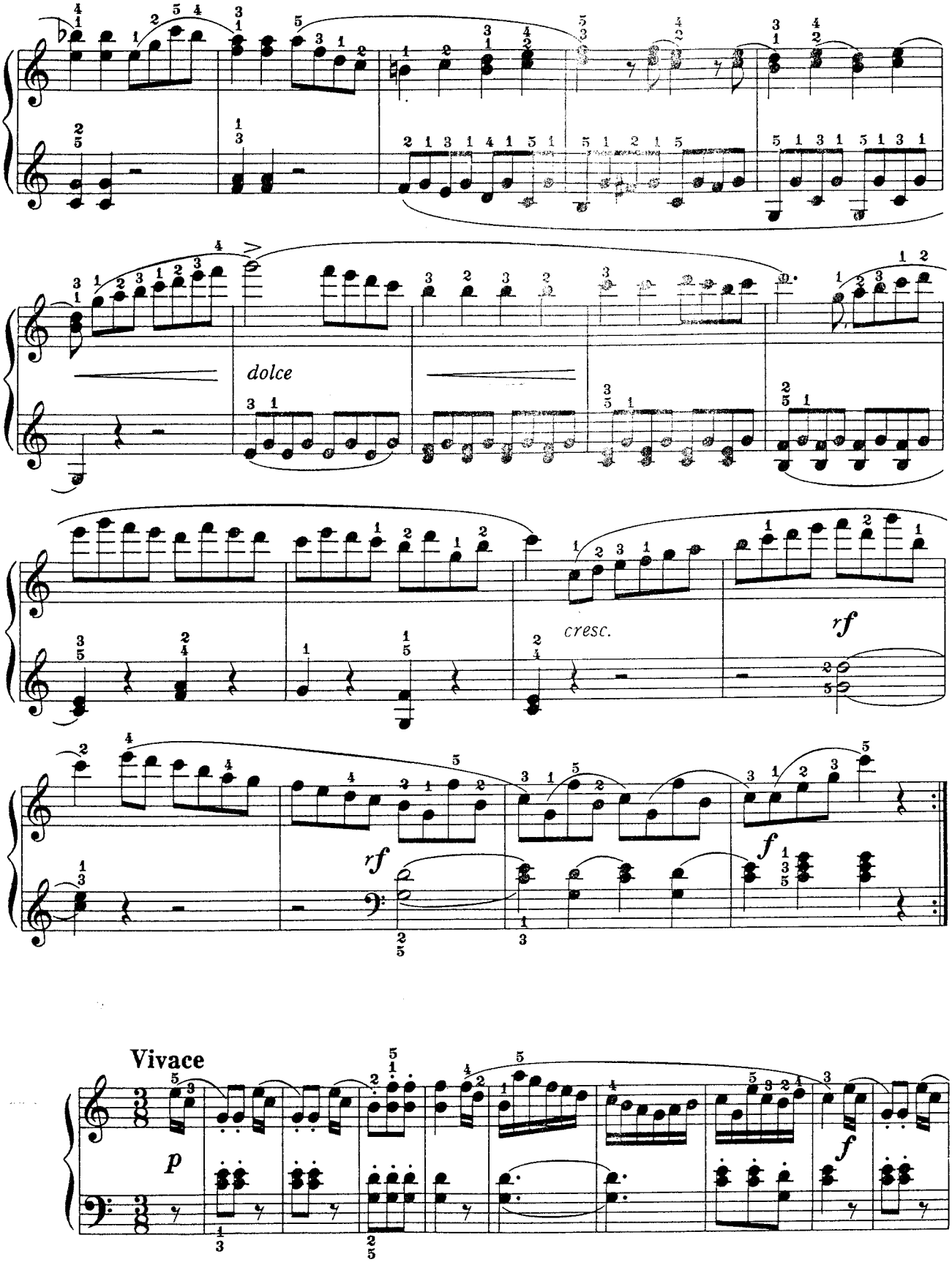
Sonatina
Op. 55, No. 1
ソナチネ

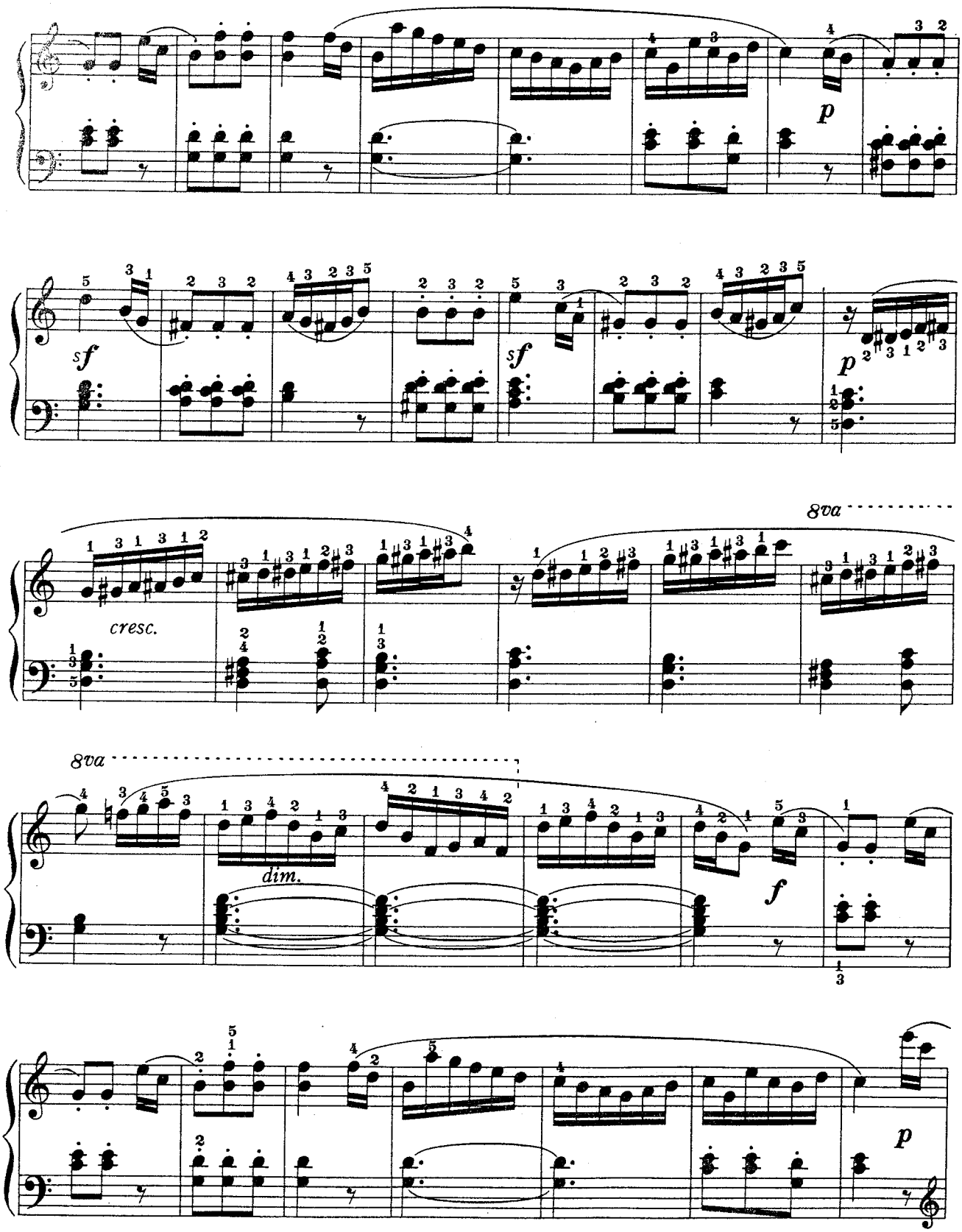
Fr. Kuhlau
ク ー ラ ウ

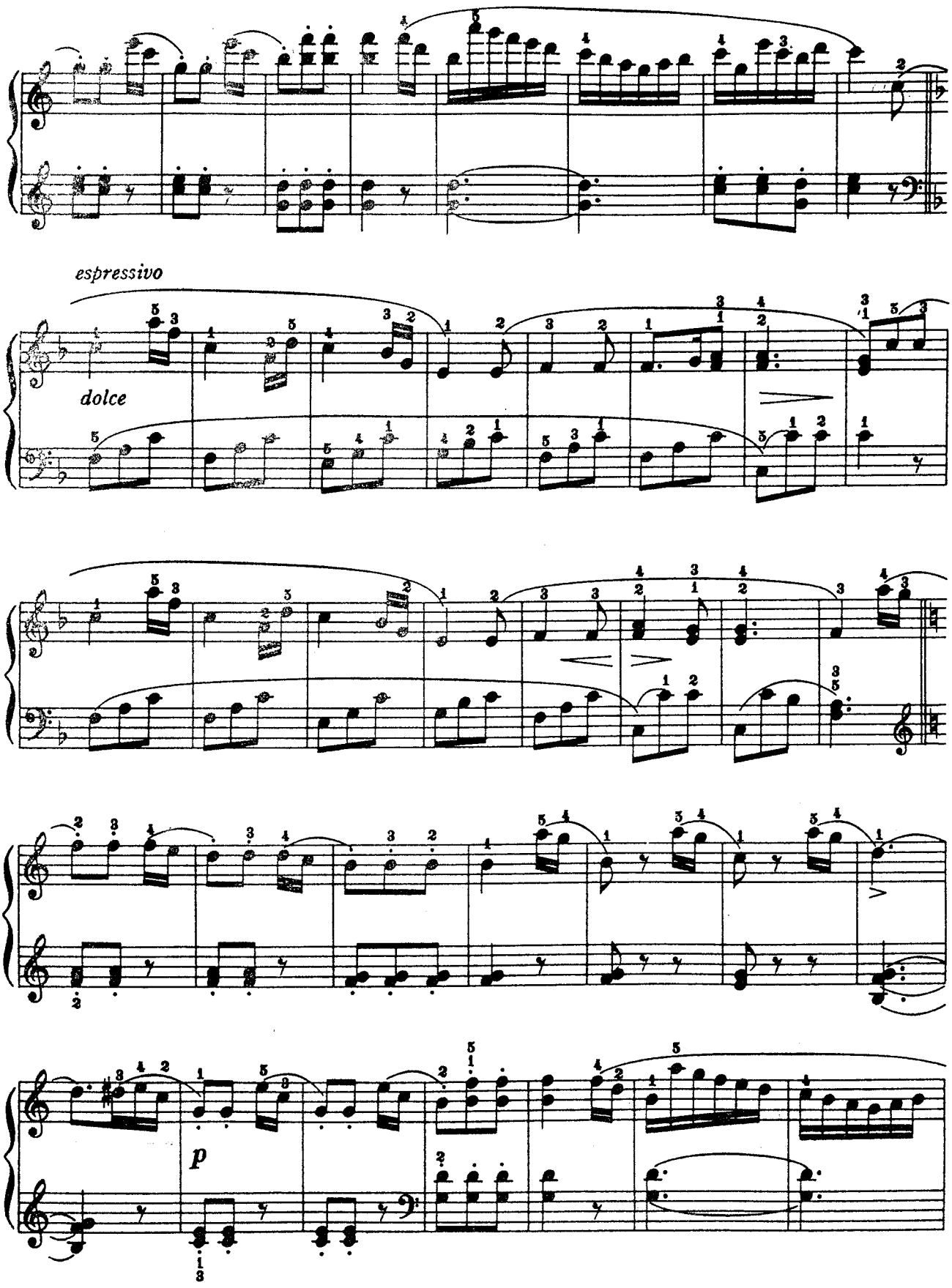


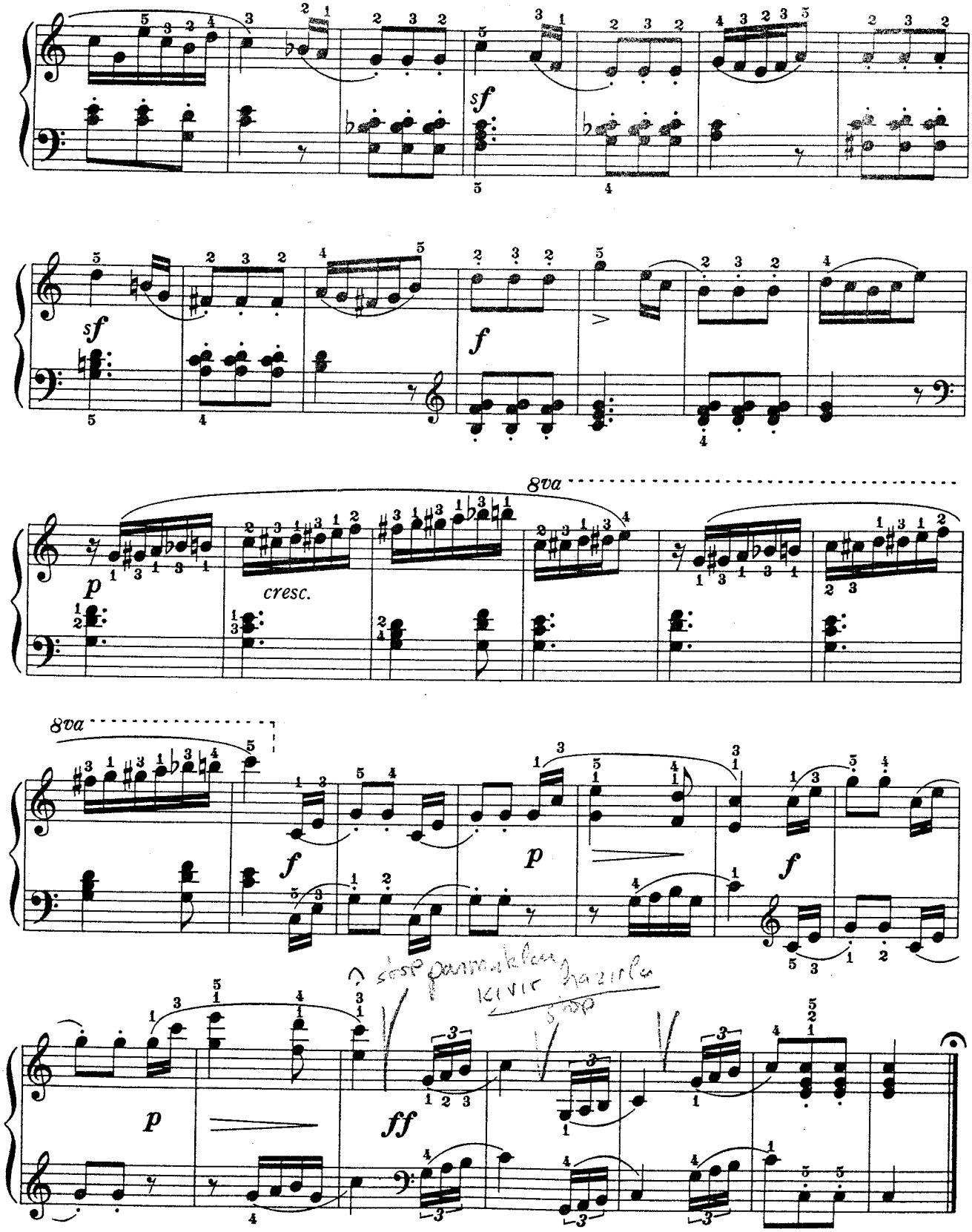
Sonatina, Op. 55, No. 1 ***Sonatine, Op. 55, Nr. 1*** Sonatina, Op. 55, No. 1


dolce
f
dim.
mf
p
p
cresc.


dolce
cresc.
rf
rf
f
Vivace
p
f


p
sf
sf
p
8va
cresc.
8va
dim.
f
p


espressivo
dolce
p


sf
sf
f
8va
p
cresc.
8va
f
p
f
p
ff

3

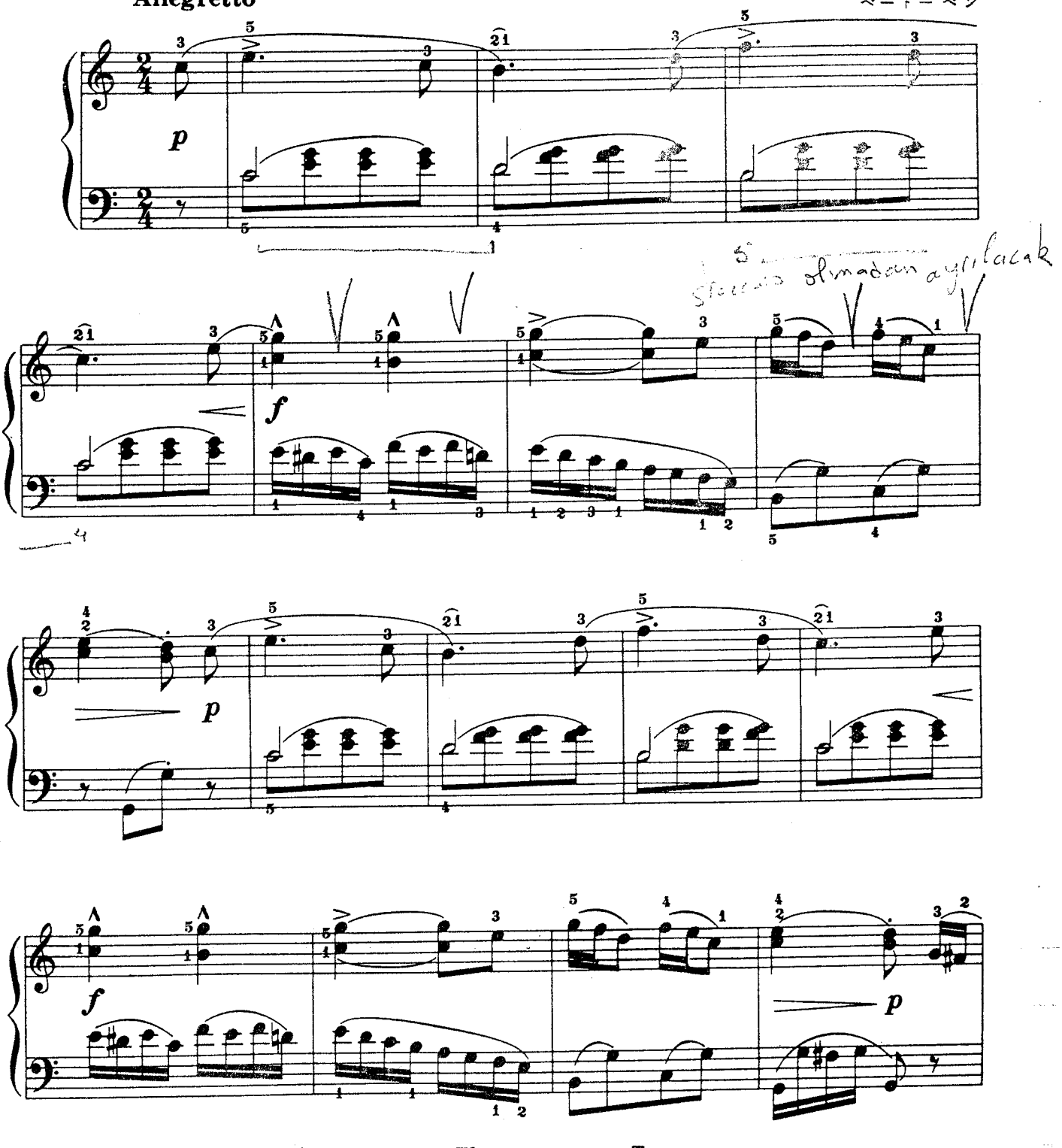
Theme

主　題

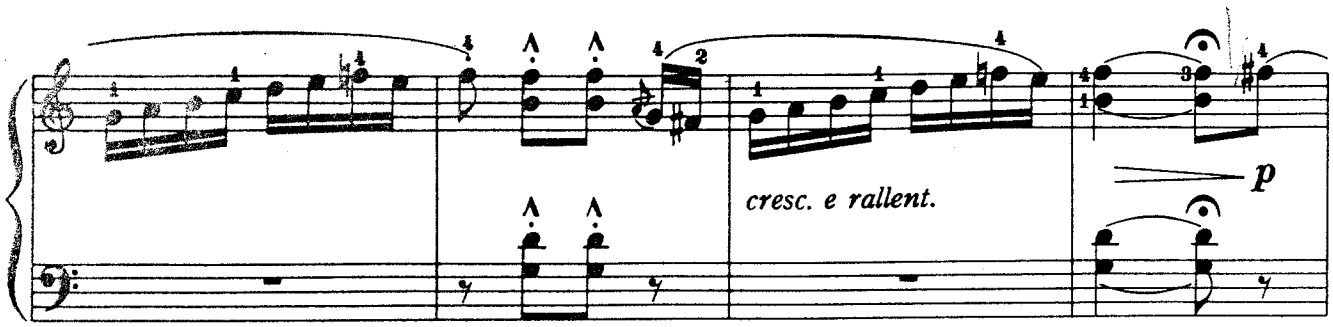
Arr. from L. van Beethoven

ベートーベン

Allegretto



Thème　　*Thema*　　Tema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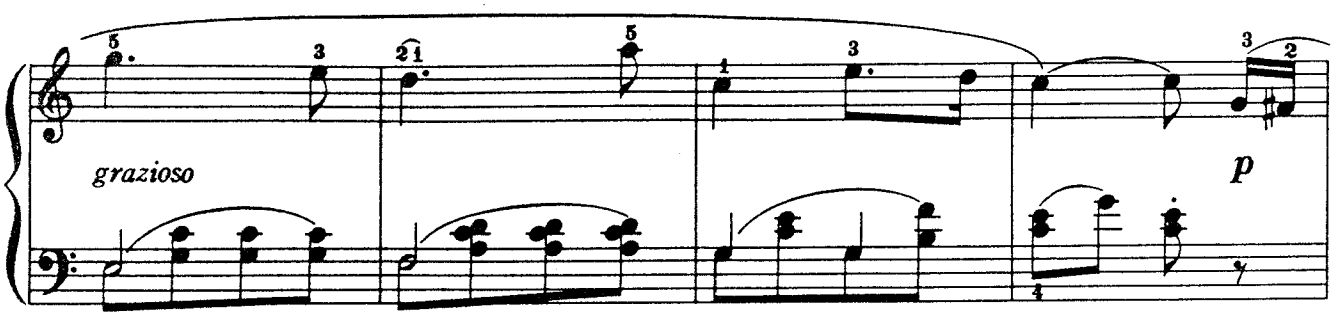
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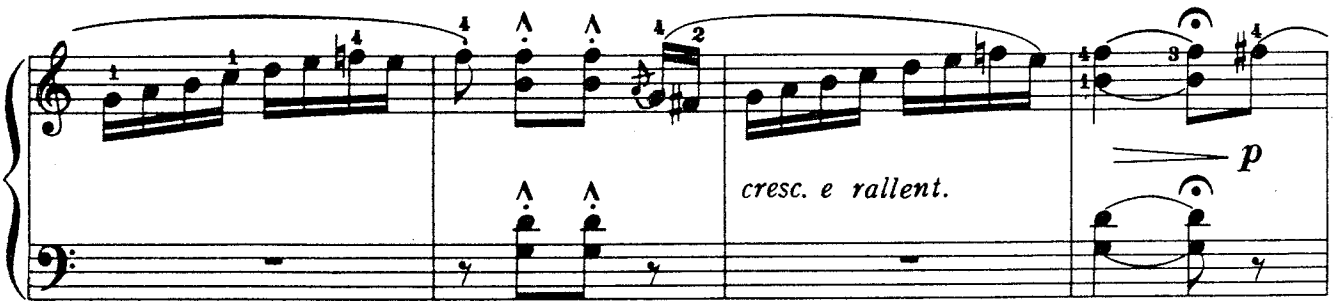
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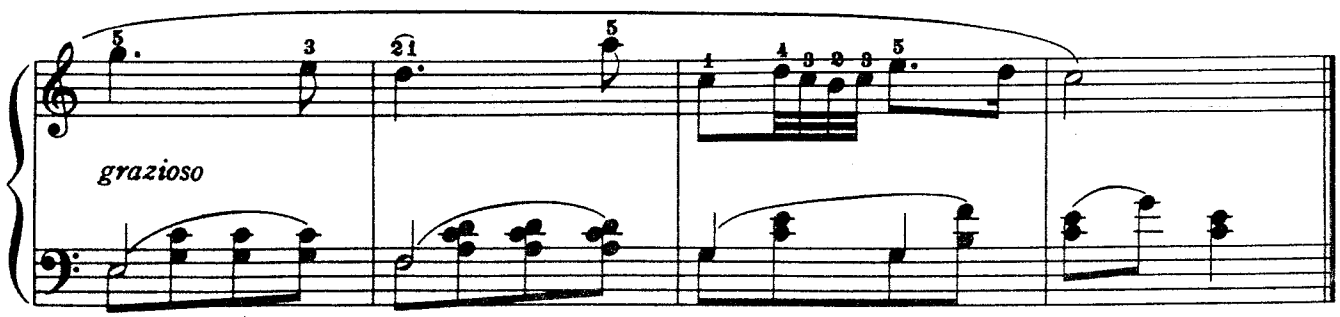

grazioso

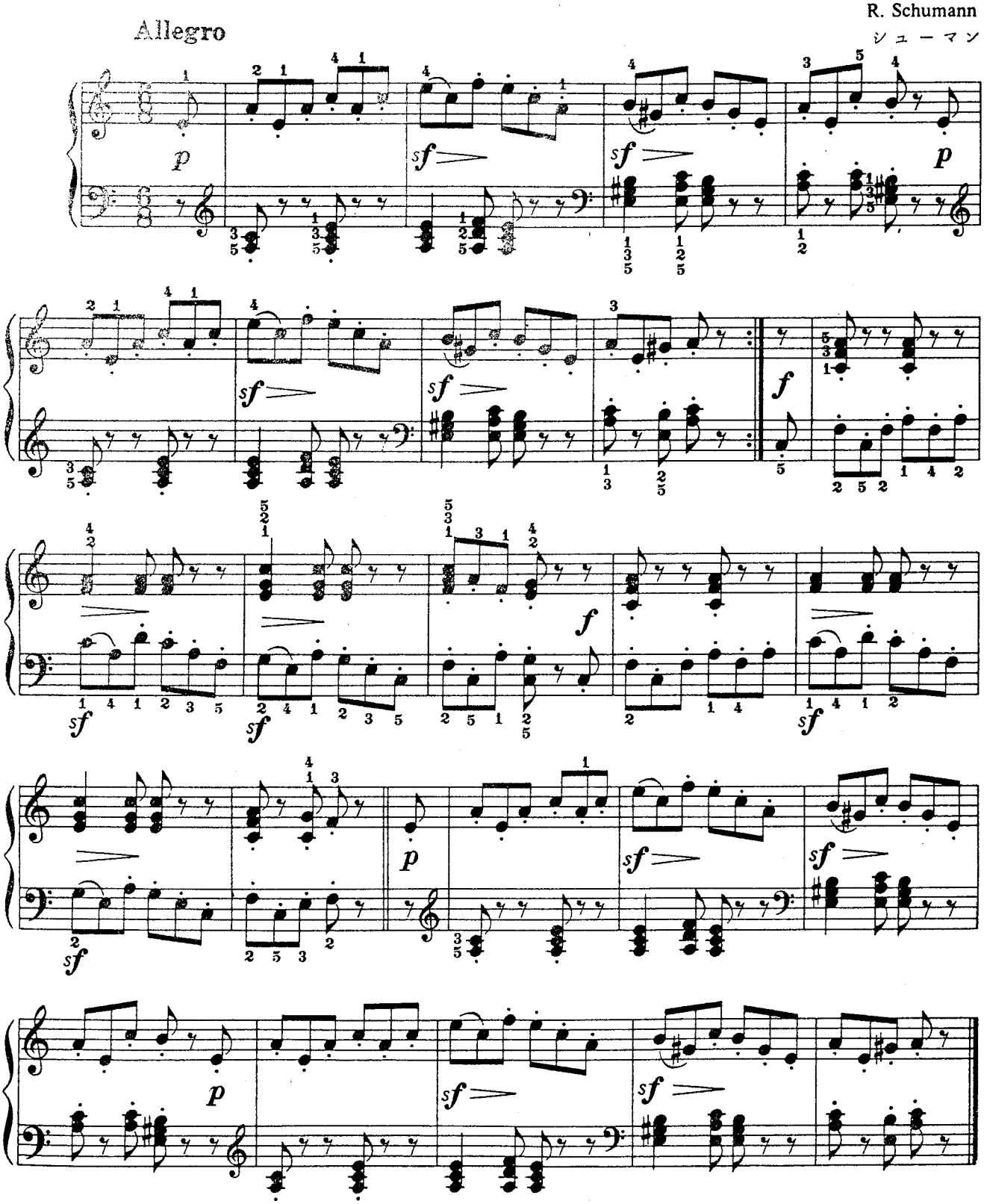
4

The Wild Rider

勇 敢 な 騎 手

R. Schumann

シューマン



Cavalier Sauvage ***Wilder Reiter*** El Caballero Rusticano

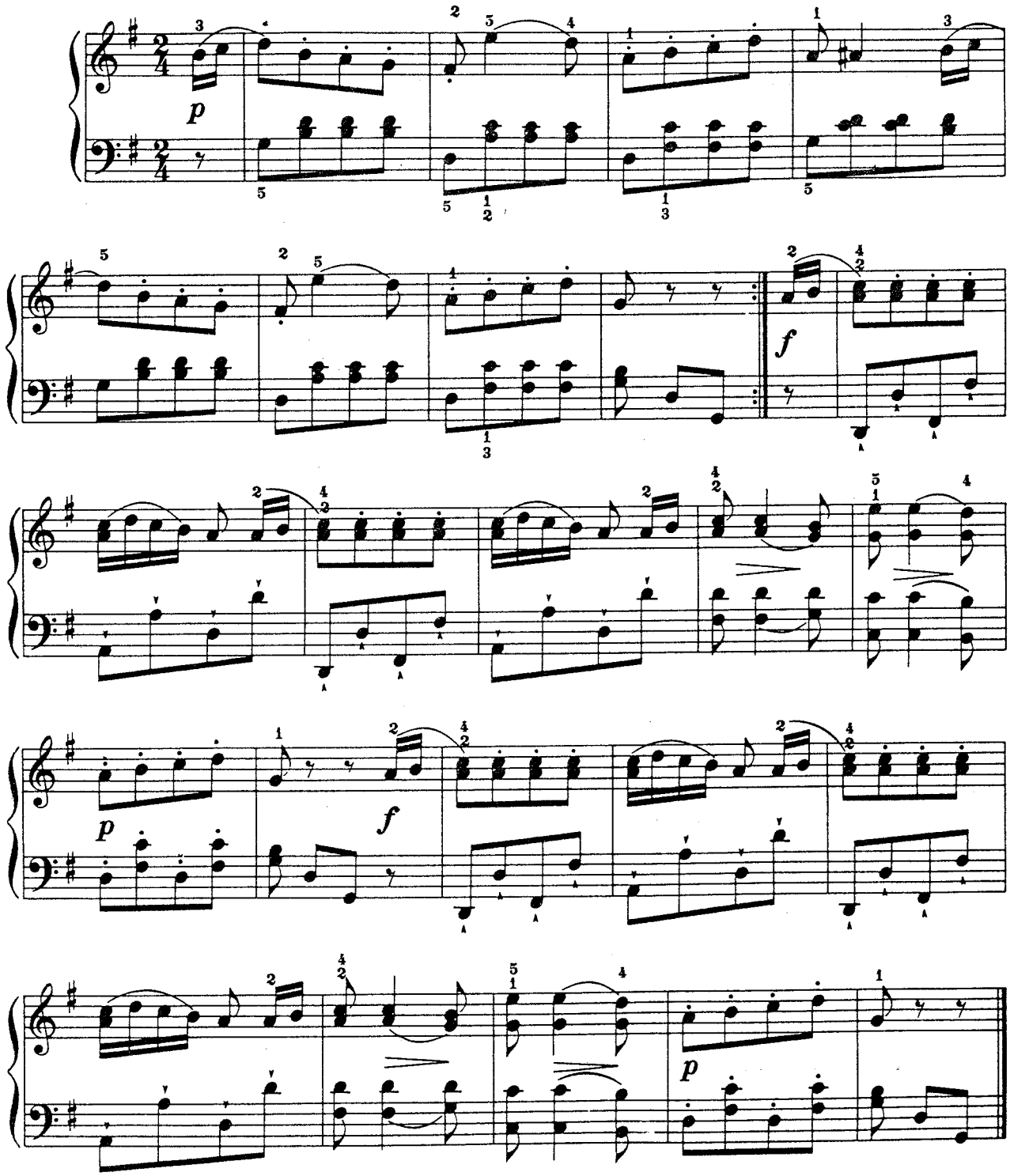
5

Ecossaise

エコセーズ

L. van Beethoven
ベートーベン

Allegro



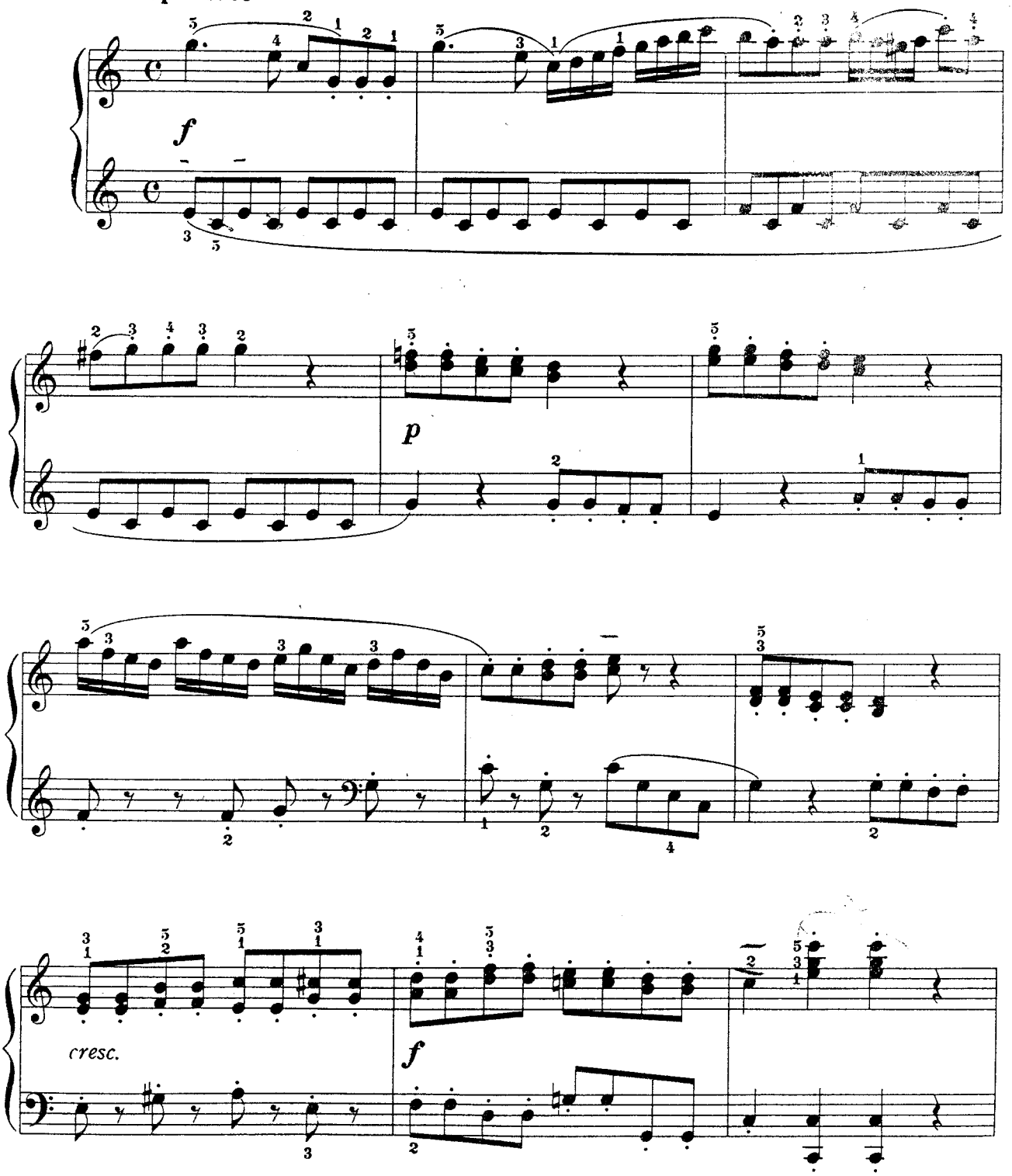
Ecossaise ***Schottischer*** Escocesa

6

Sonatina
Op. 36, No. 3
ソナチネ

M. Clementi
クレメンティ

Spiritoso



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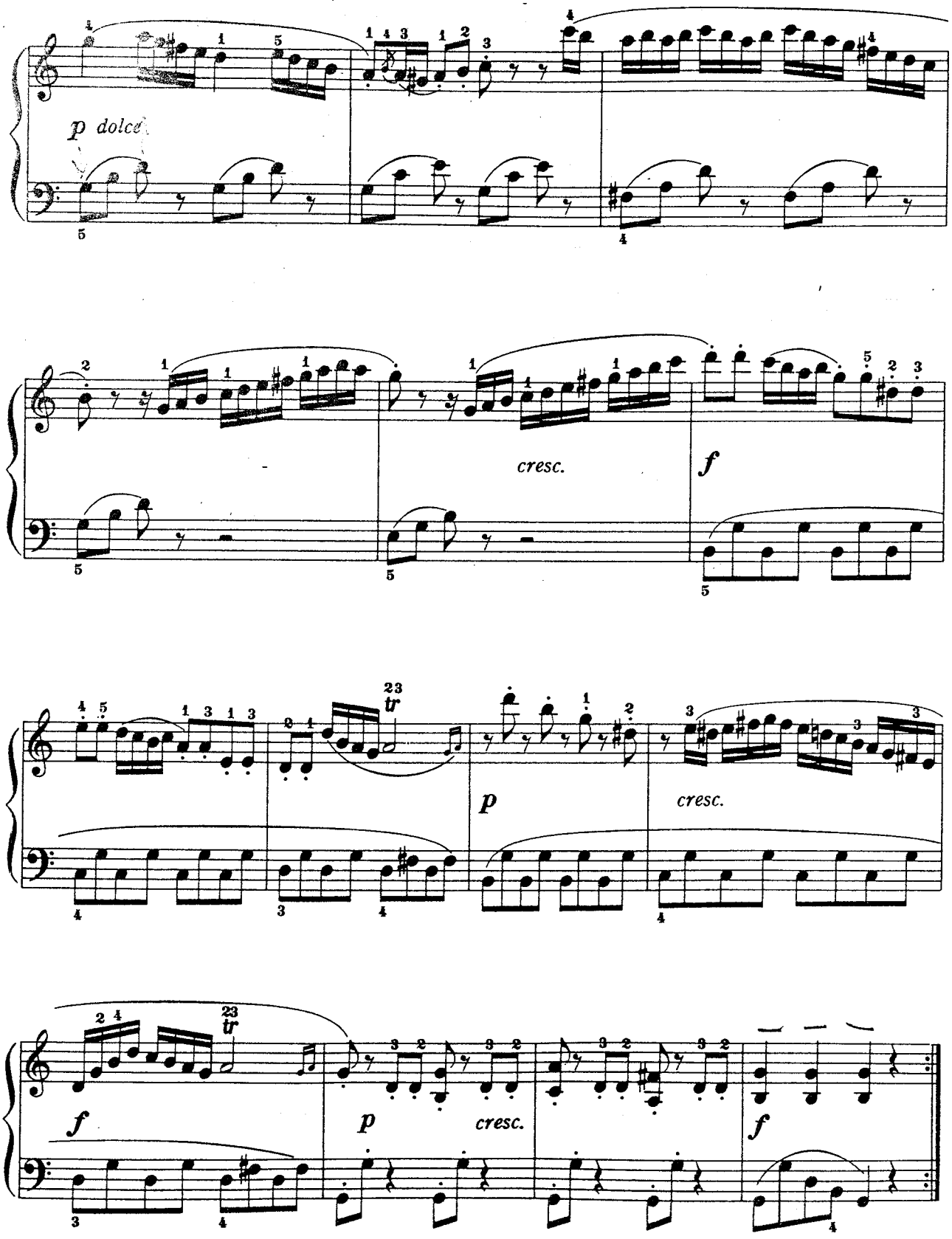
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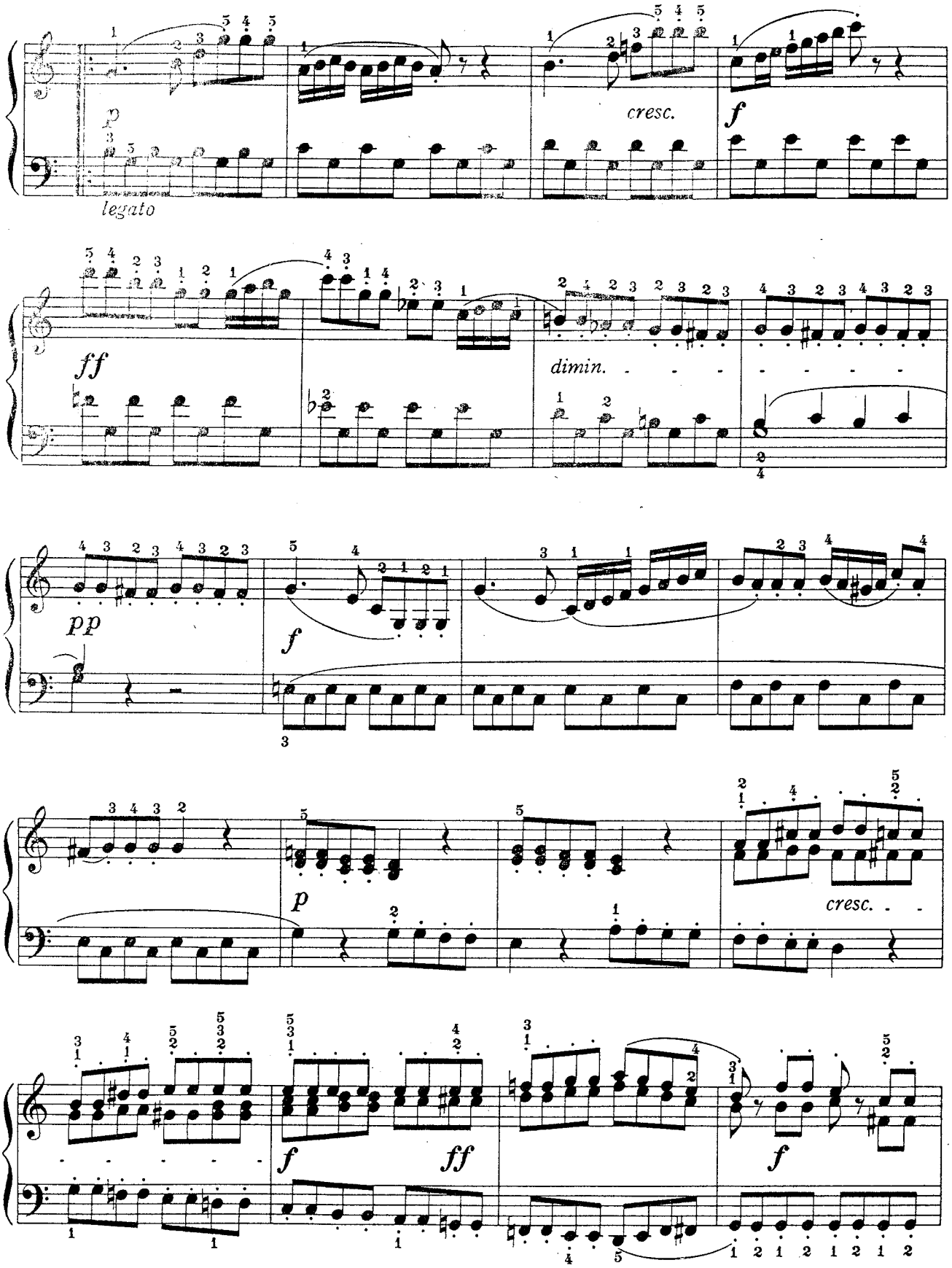
cresc.
f
tr
p
cresc.
f
tr
f
p
cresc.
f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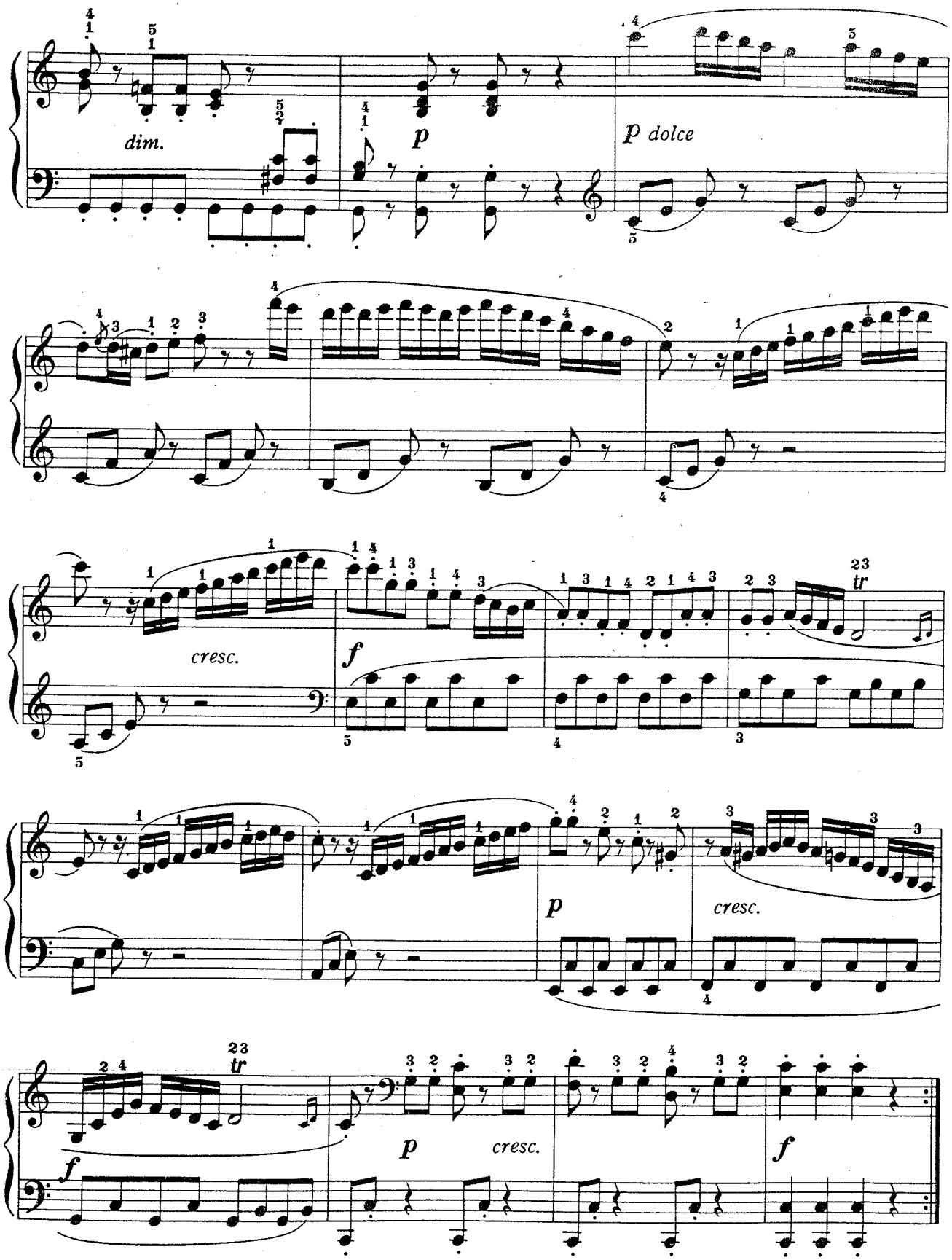
legato
cresc.
f
ff
dimin.
pp
f
p
cresc.
f
ff
f

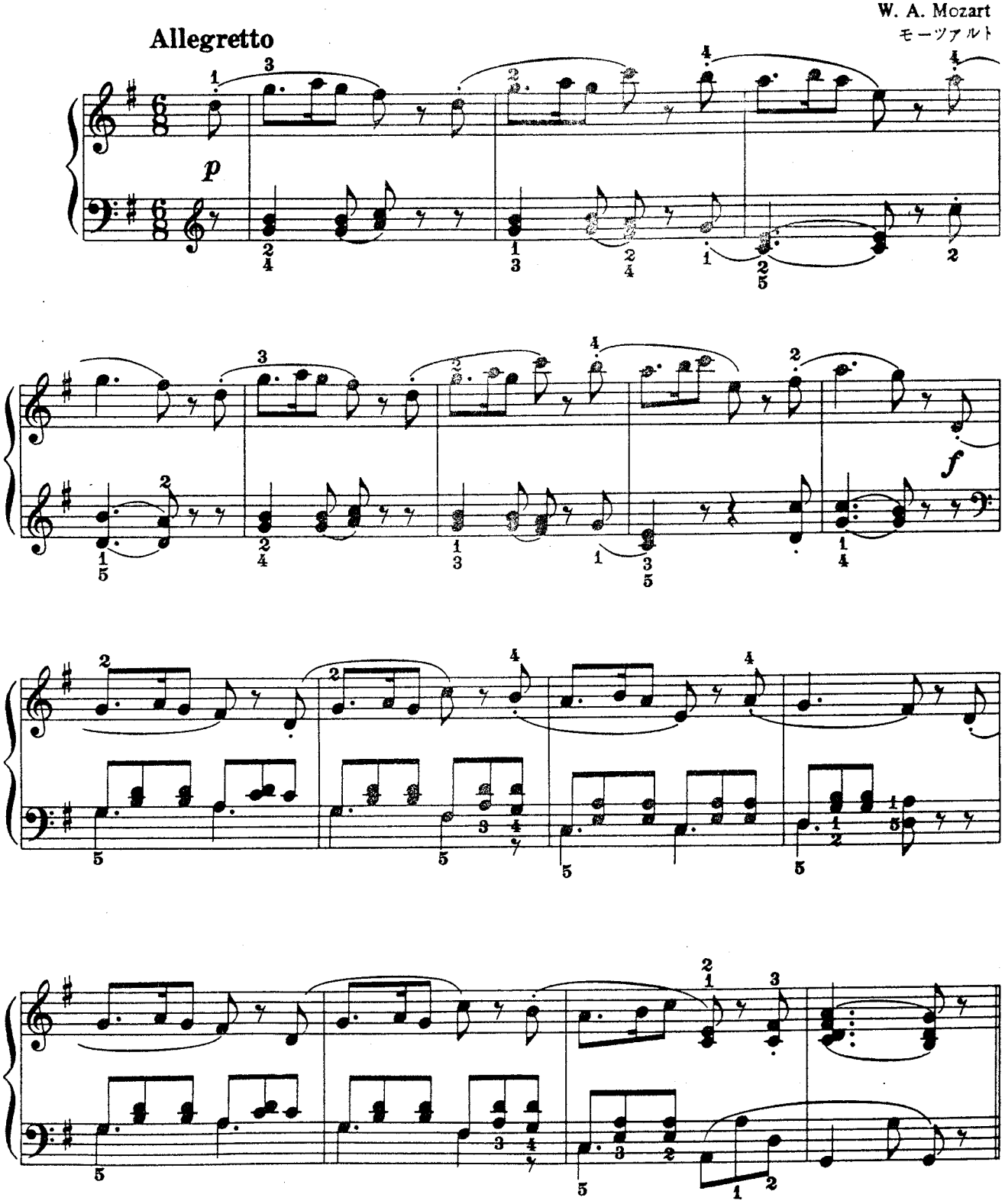

dim.
p
p dolce
cresc.
f
tr
p
cresc.
f
tr
p
cresc.
f

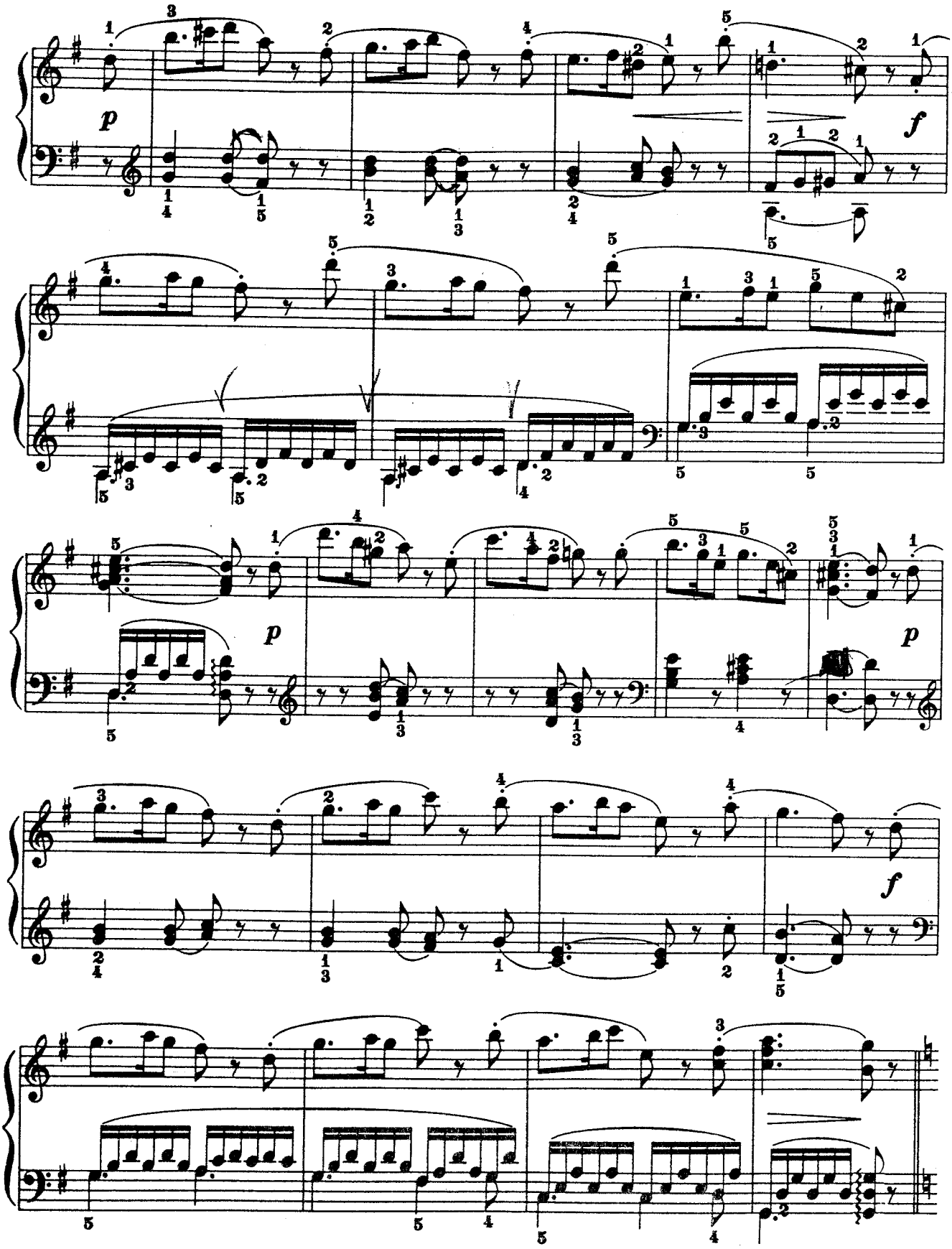
7

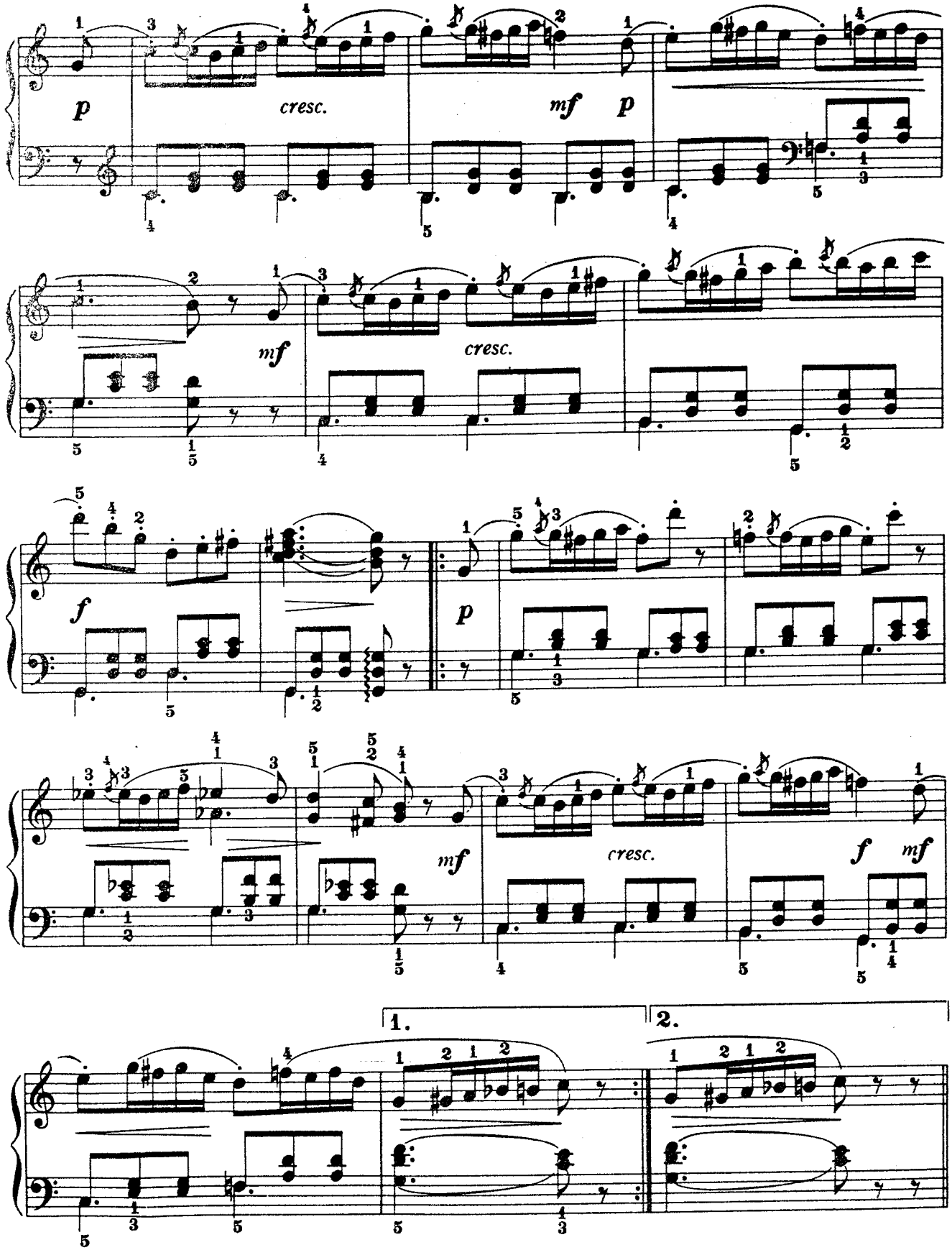
Sonatina

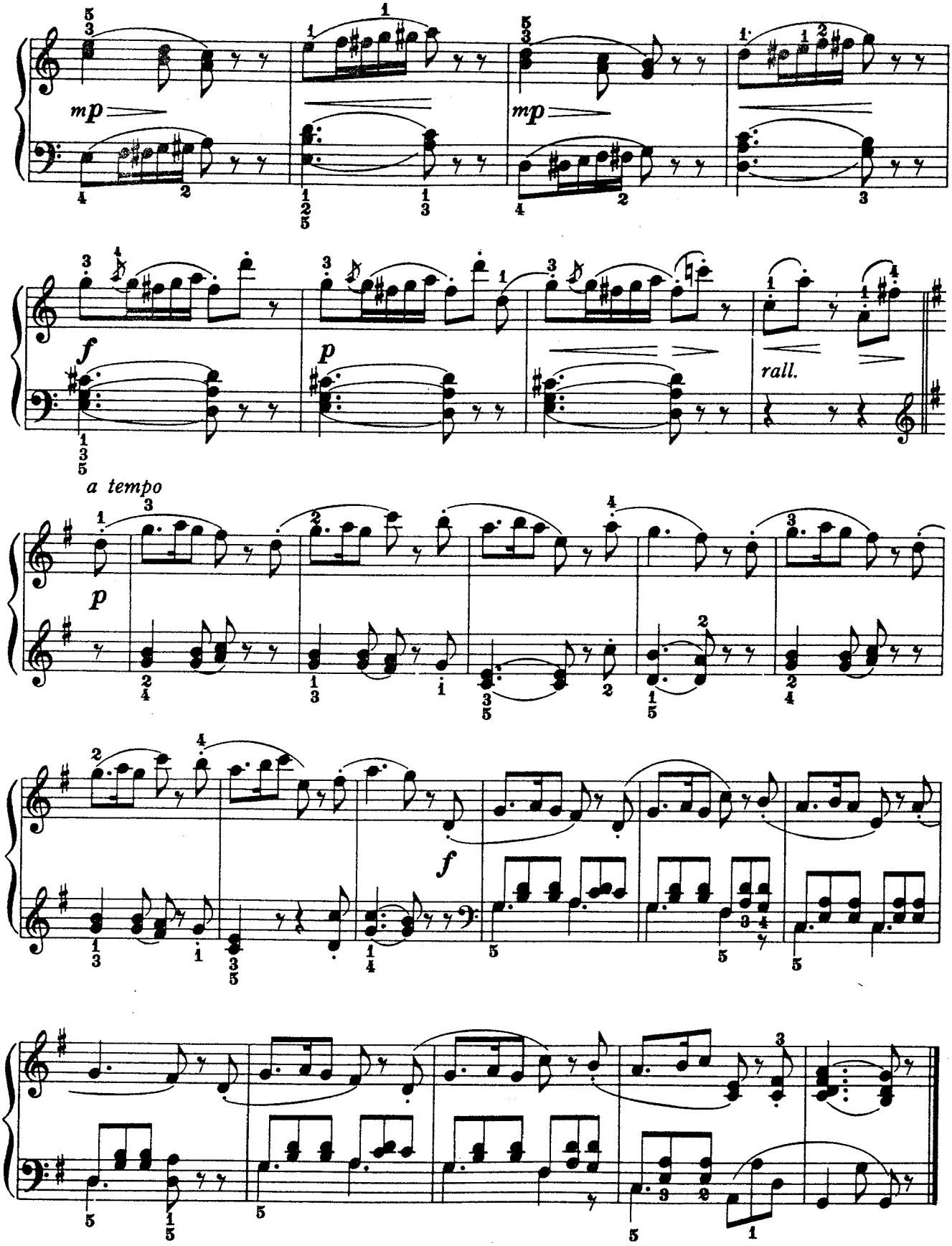
ソナチネ

W. A. Mozart
モーツァルト




p
f
p
p
f


p
cresc.
mf
p
mf
cresc.
f
p
mf
cresc.
f
mf
1.
2.


mp
mp
f
p
rall.
a tempo
p
f

Suzuki®

Piano School

Volume 4

Suzuki®

Piano School

Volume 4

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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.

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-term programs and long-term programs. You are also encouraged to join the International Suzuki Association.

FOR THE PARENT: Credentials are essential for any teacher you choose. We recommend you ask your teacher for his or her credentials, especially 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, P.O. Box 17310, Boulder, Colorado 80308; or Summy-Birchard Inc., c/o Warner Bros. Publications, 15800 N.W. 48th Avenue, Miami, Florida 33014, for current Associations' addresses.

CONTENTS

1 **Rondo,** *W. A. Mozart* 4

2 **Minuet I from 8 Minuets with Trio,** *W. A. Mozart* 6

3 **Minuet III from 8 Minuets with Trio,** *W. A. Mozart* 7

4 **Minuet VIII from 8 Minuets with Trio,** *W. A. Mozart* 8

5 **Musette** *J. S. Bach* 9

6 **Sonata, Op. 49, No. 2,** *L. van Beethoven* 10
Allegro, ma non troppo
Tempo di Minuetto

7 **Gavotte,** *J. S. Bach* 22

8 **Minuets I & II from Partita in B♭,** *J. S. Bach* 24

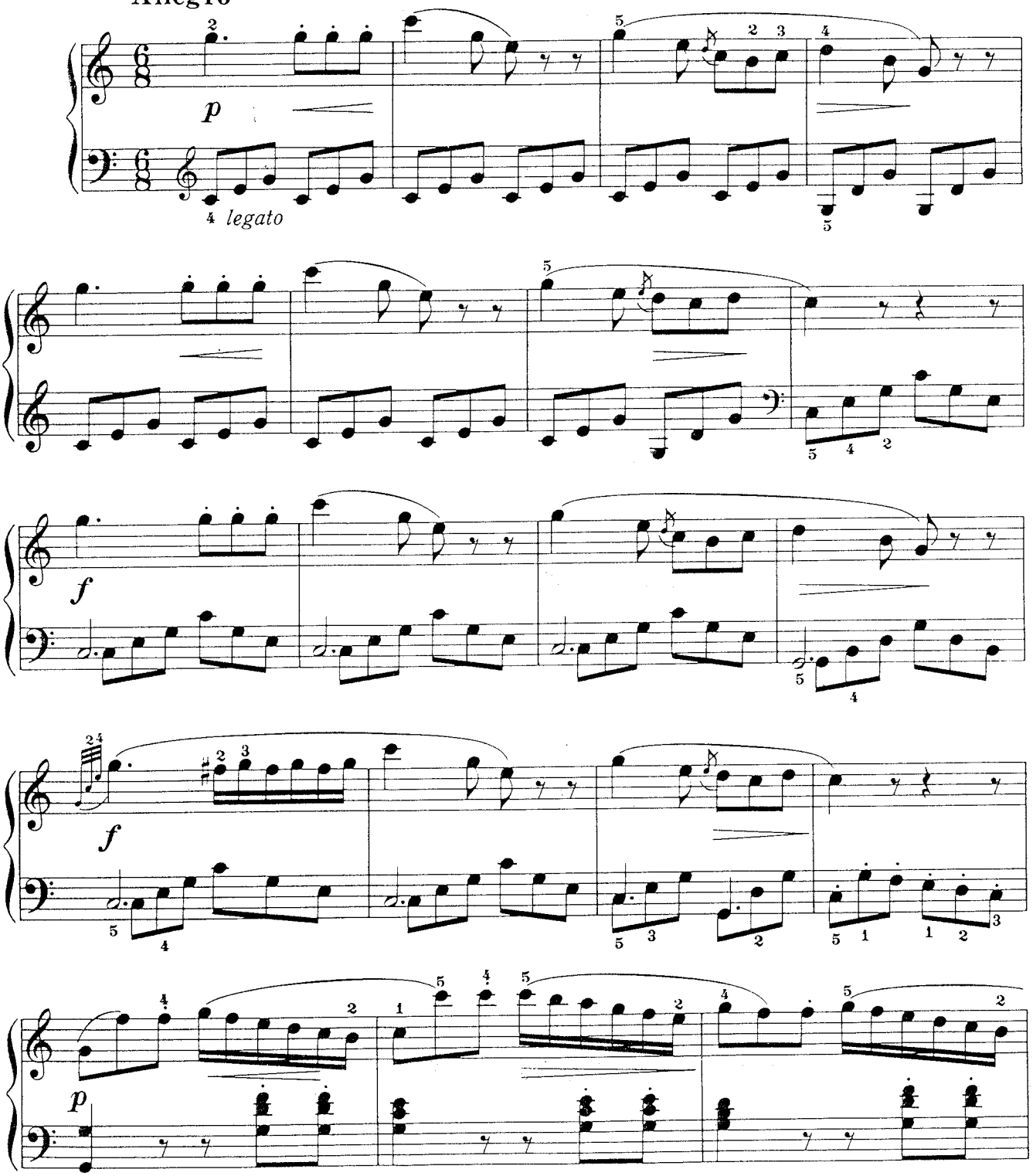
9 **Gigue from Partita in B♭,** *J. S. Bach* 26

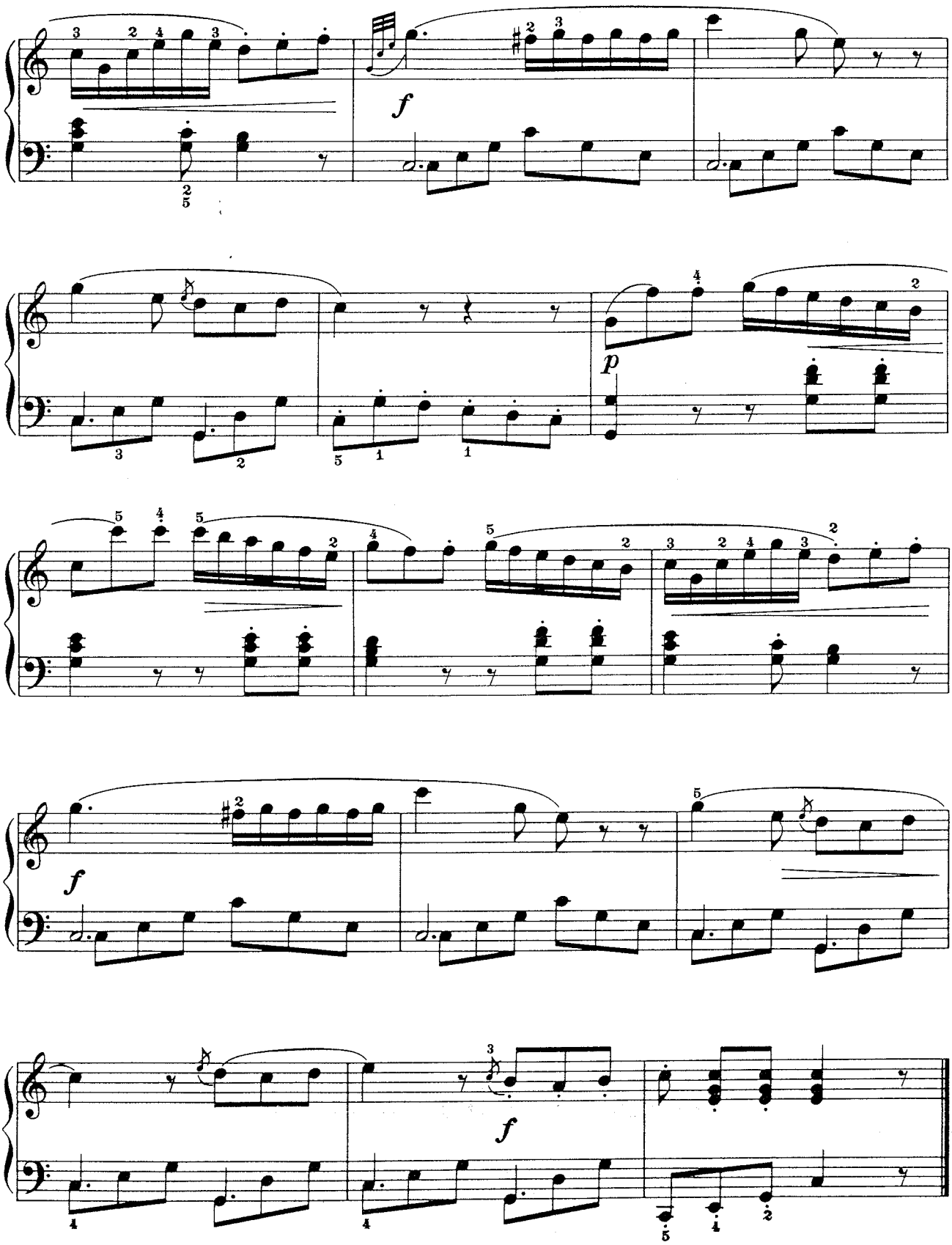
1

Rondo
ロンド

W. A. Mozart
モーツァルト

Allegro




f
p
f
f

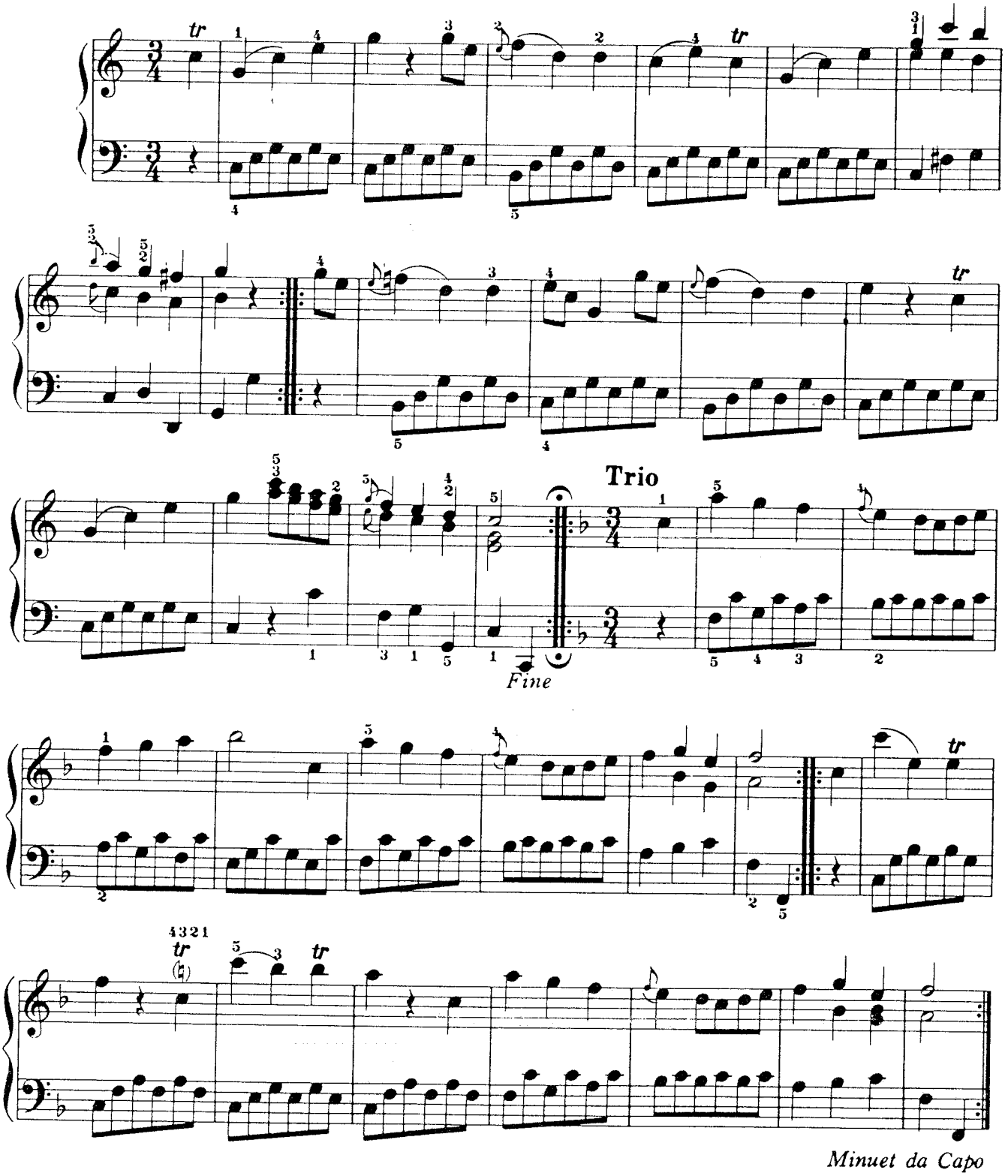
2

Minuet I

from 8 Minuets with Trio

メヌエット 1

W. A. Mozart
モーツァルト



Menuet I des 8 Menuets avec Trio

Menuett I aus 8 Menuette mit Trio

Minué I de Ocho Minués con Trio

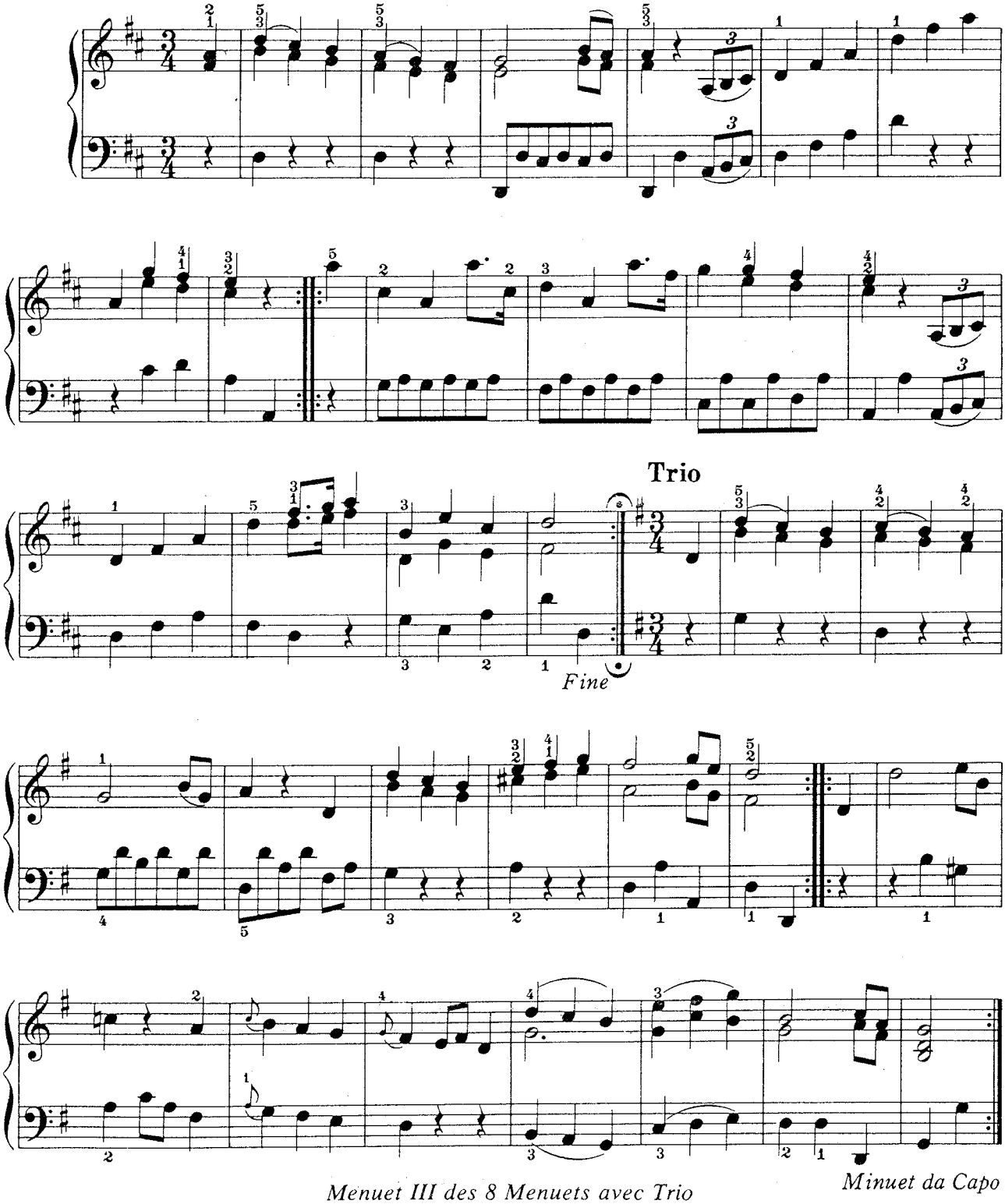
3

Minuet III

from 8 Minuets with Trio

メヌエット 3

W. A. Mozart
モーツァルト



Menuet III des 8 Menuets avec Trio

Menuett III aus 8 Menuette mit Trio

Minué III de Ocho Minués con Trío

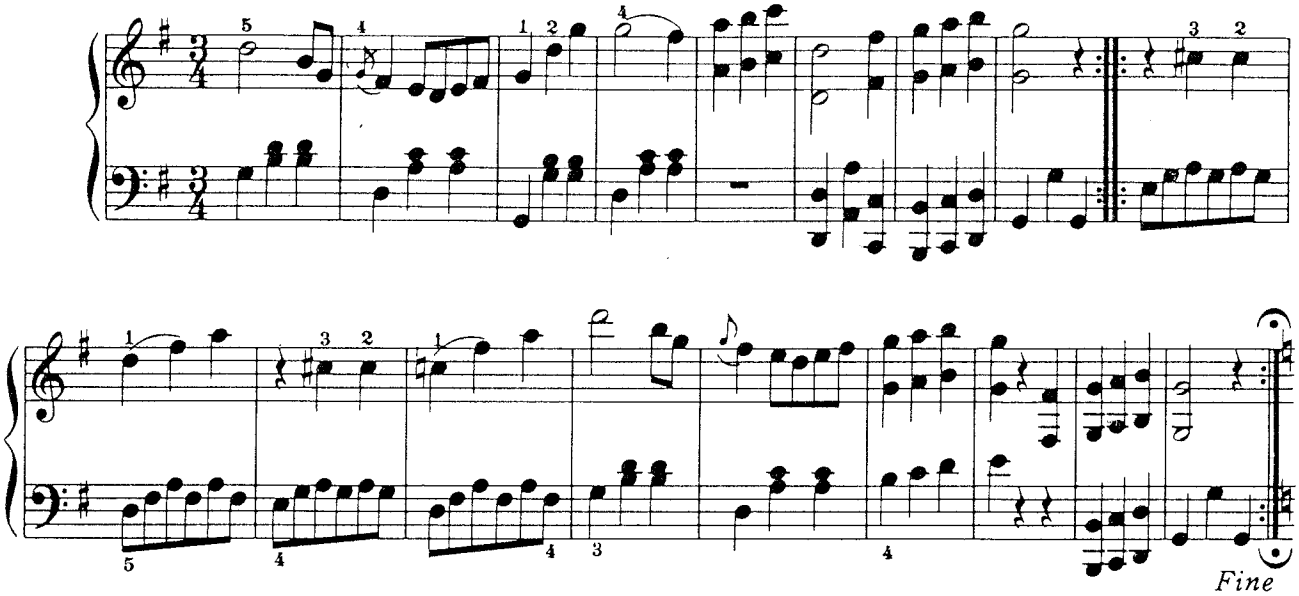
4

Minuet VIII

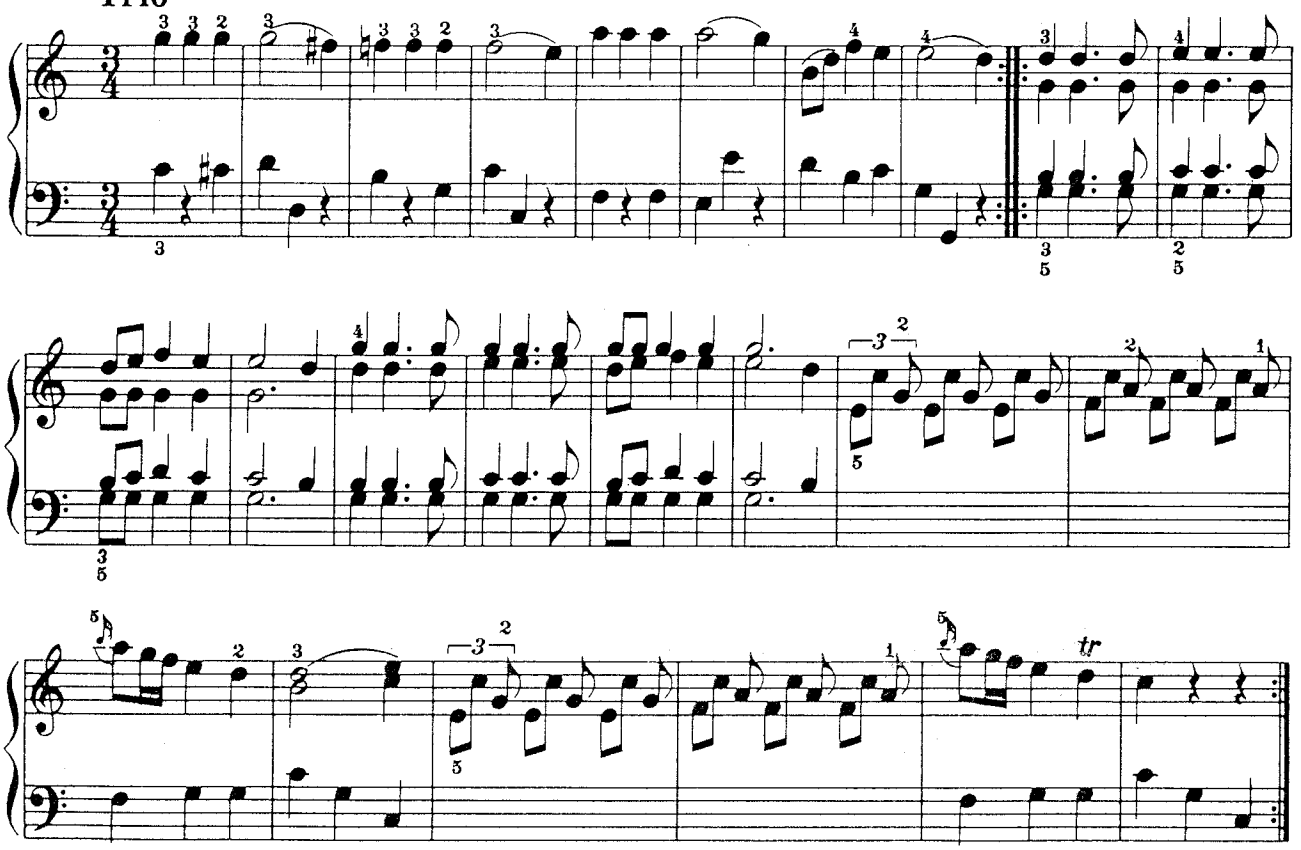
from 8 Minuets with Trio

メヌエット 8

W. A. Mozart
モーツァルト



Trio



Menuet VIII des 8 menuets avec Trio *Minuet da Capo*

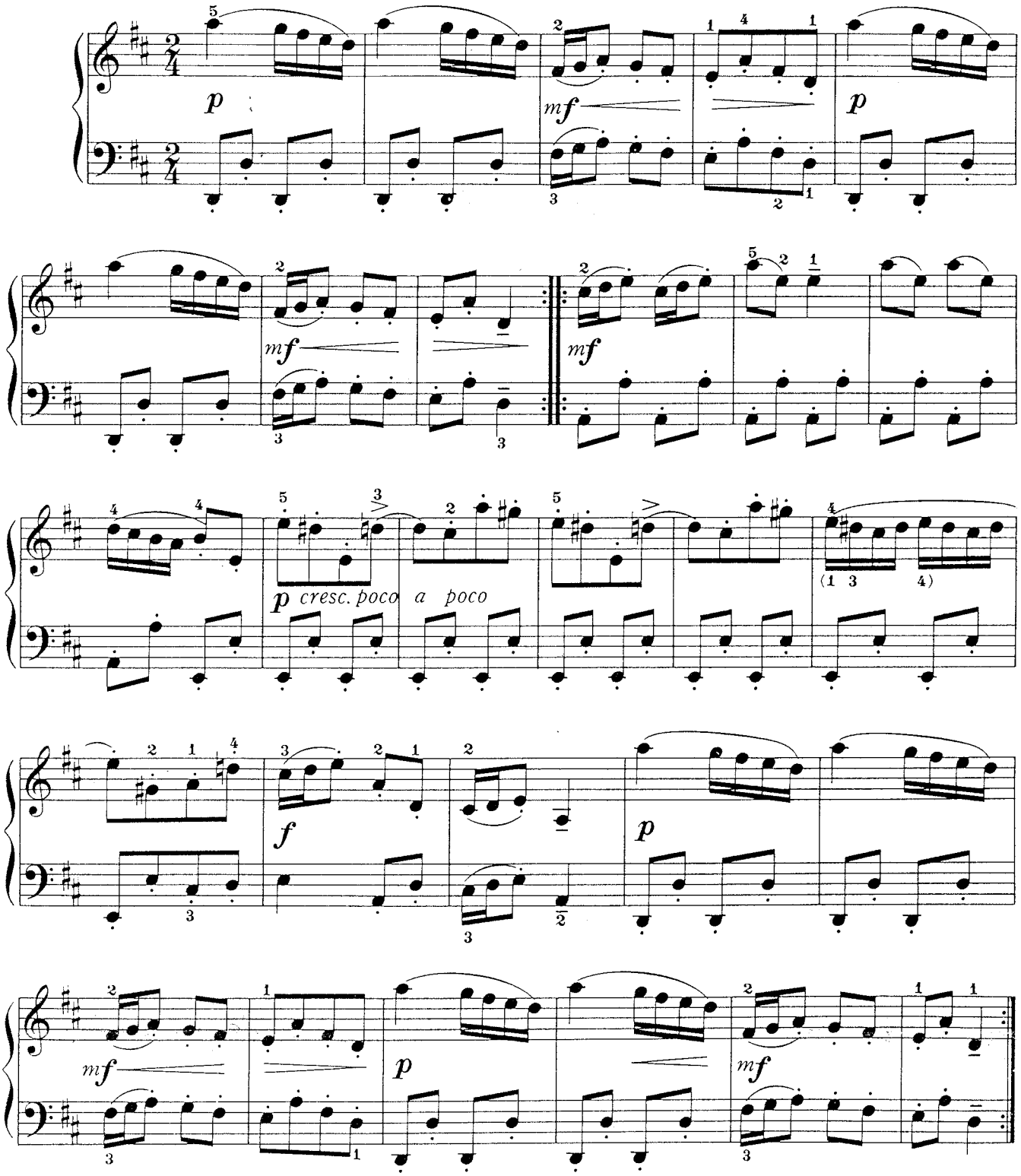
Menuett VIII aus 8 Menuette mit Trio Minué VIII de Ocho Minués con Trío

5

Musette
ミュゼット

J. S. Bach
バッハ

Allegro con brio

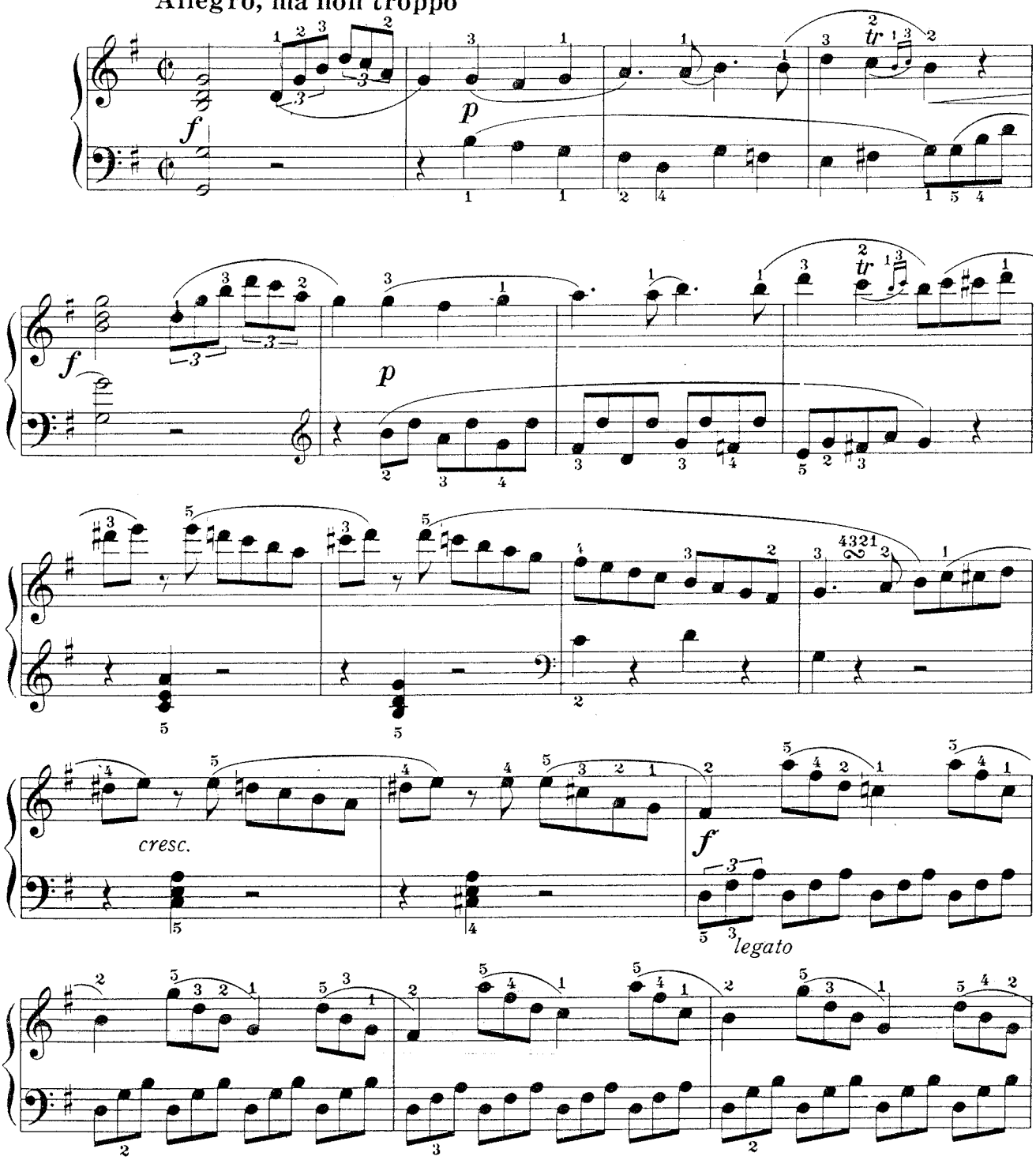


6

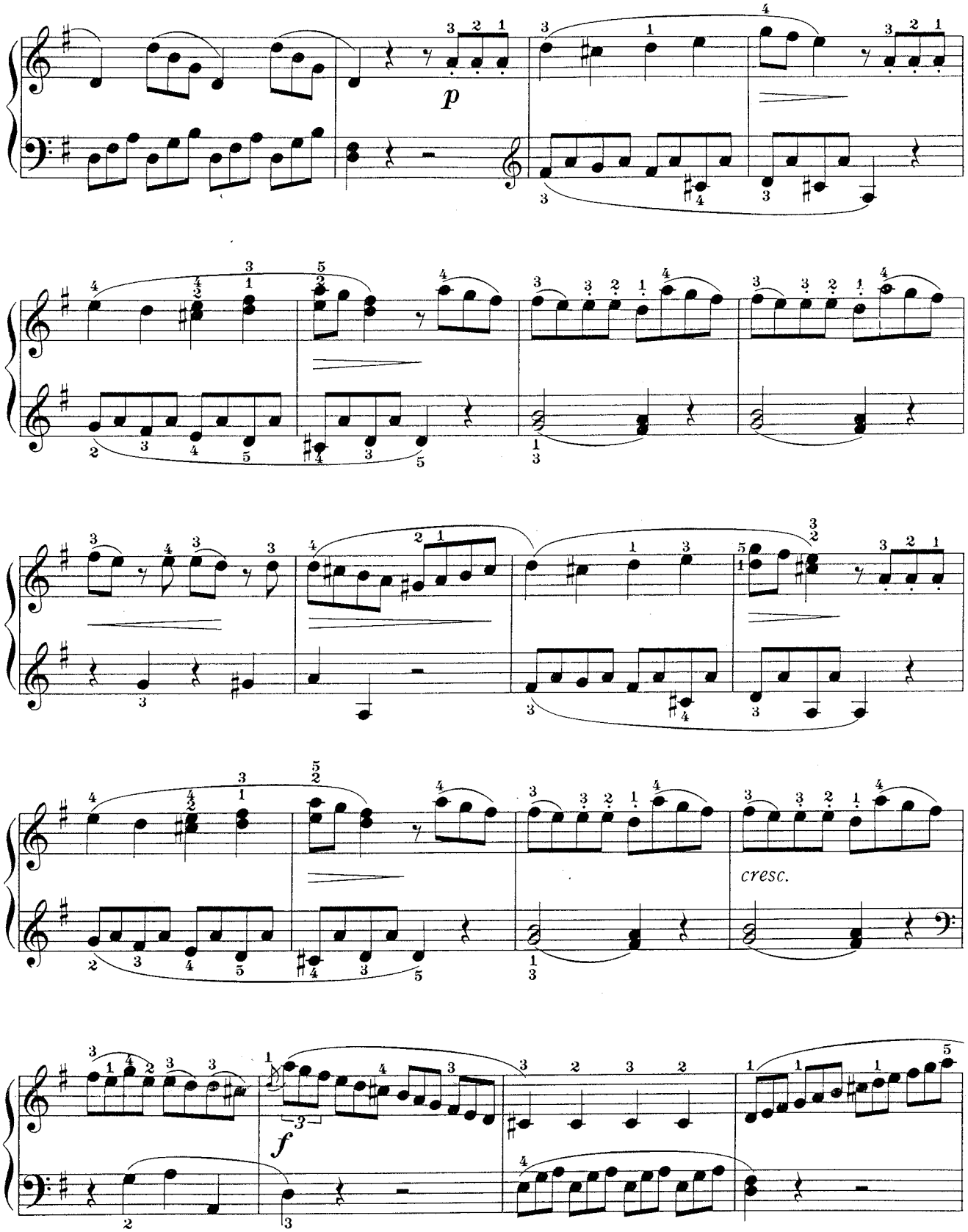
Sonata
Op. 49, No. 2
ソナタ

L. van Beethoven
ベートーベン

Allegro, ma non troppo



Sonate, Op, 49, No, 2 ***Sonate, Op. 49, Nr. 2*** Sonata, Op. 49, No. 2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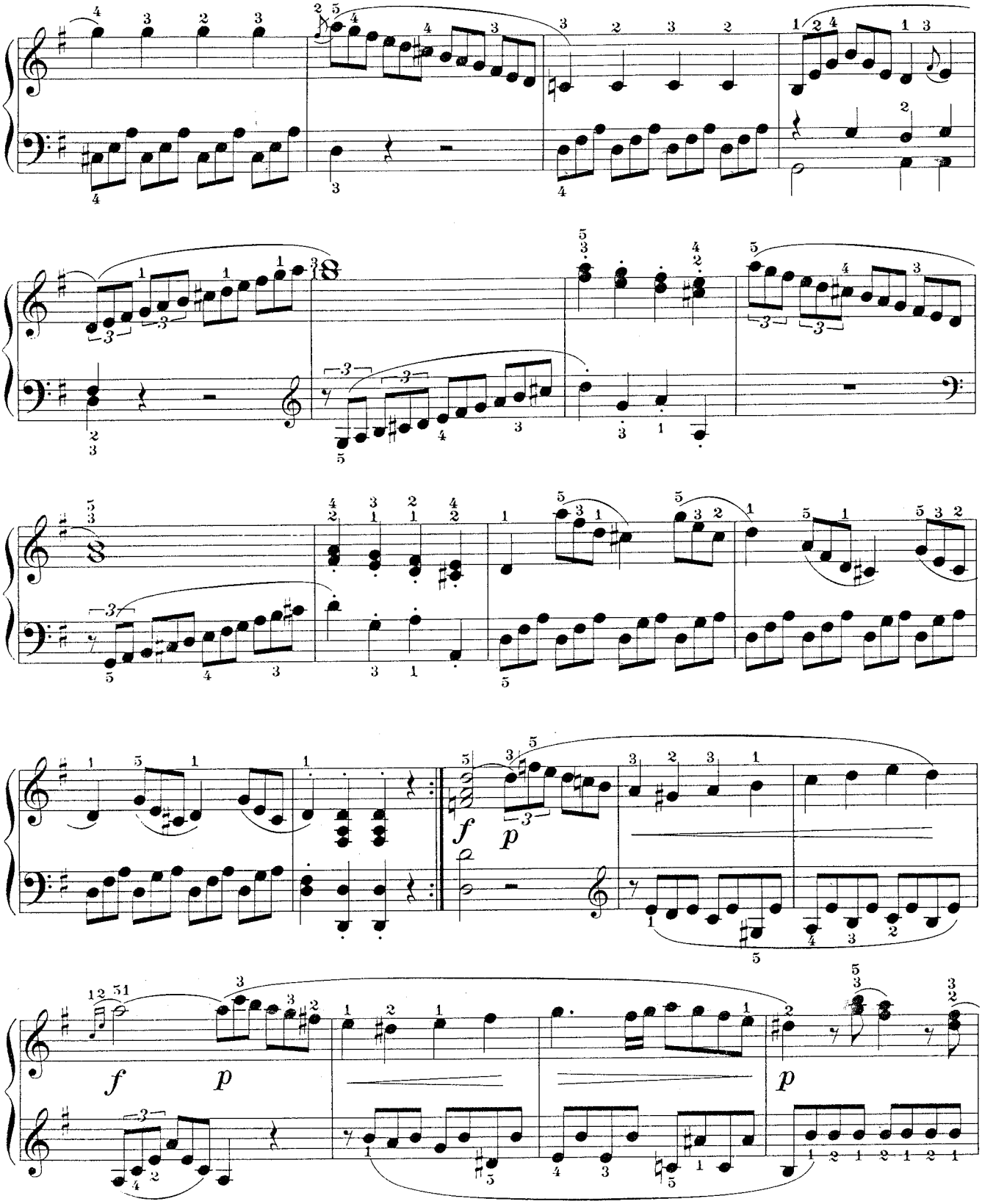
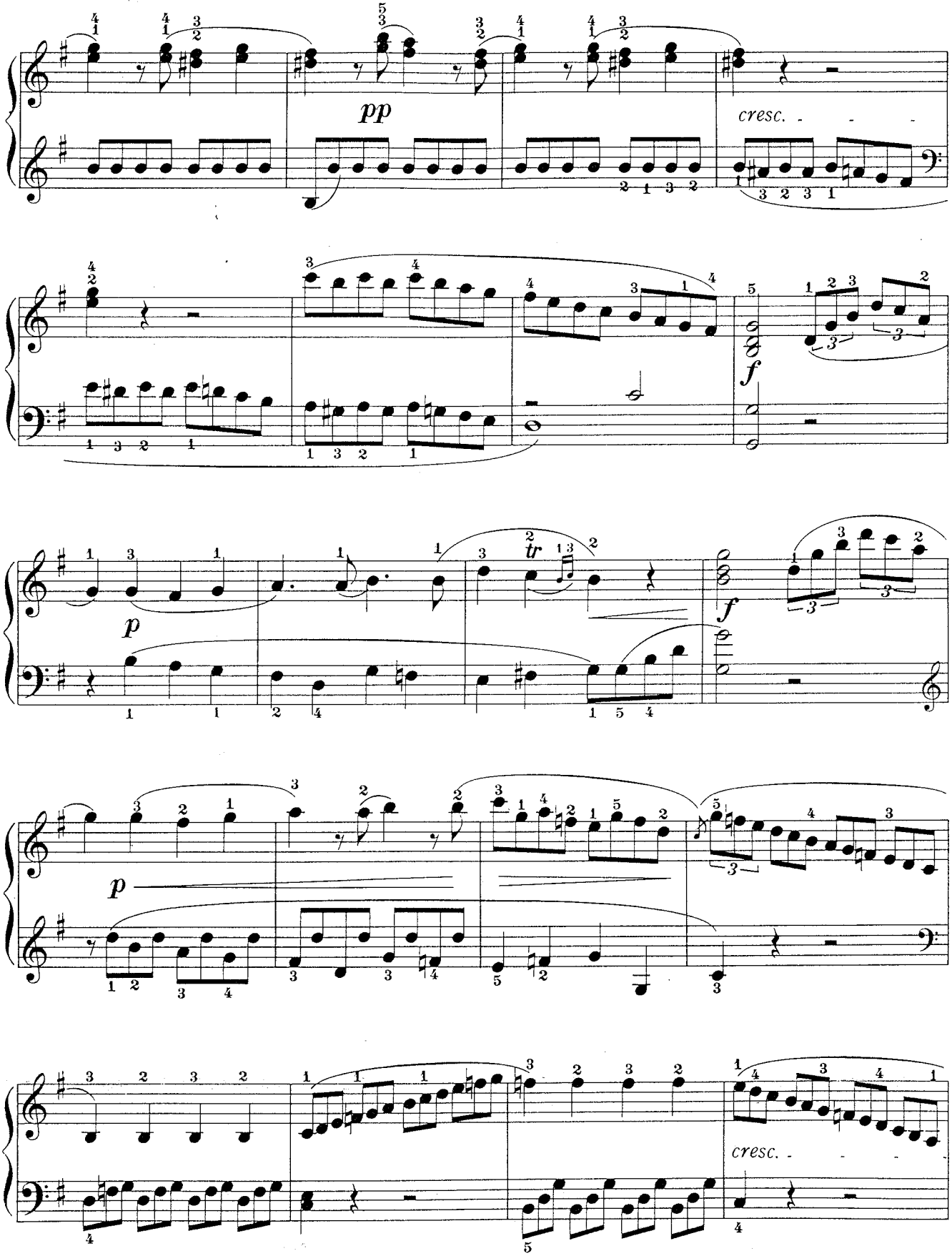
f


f
p
f
p
p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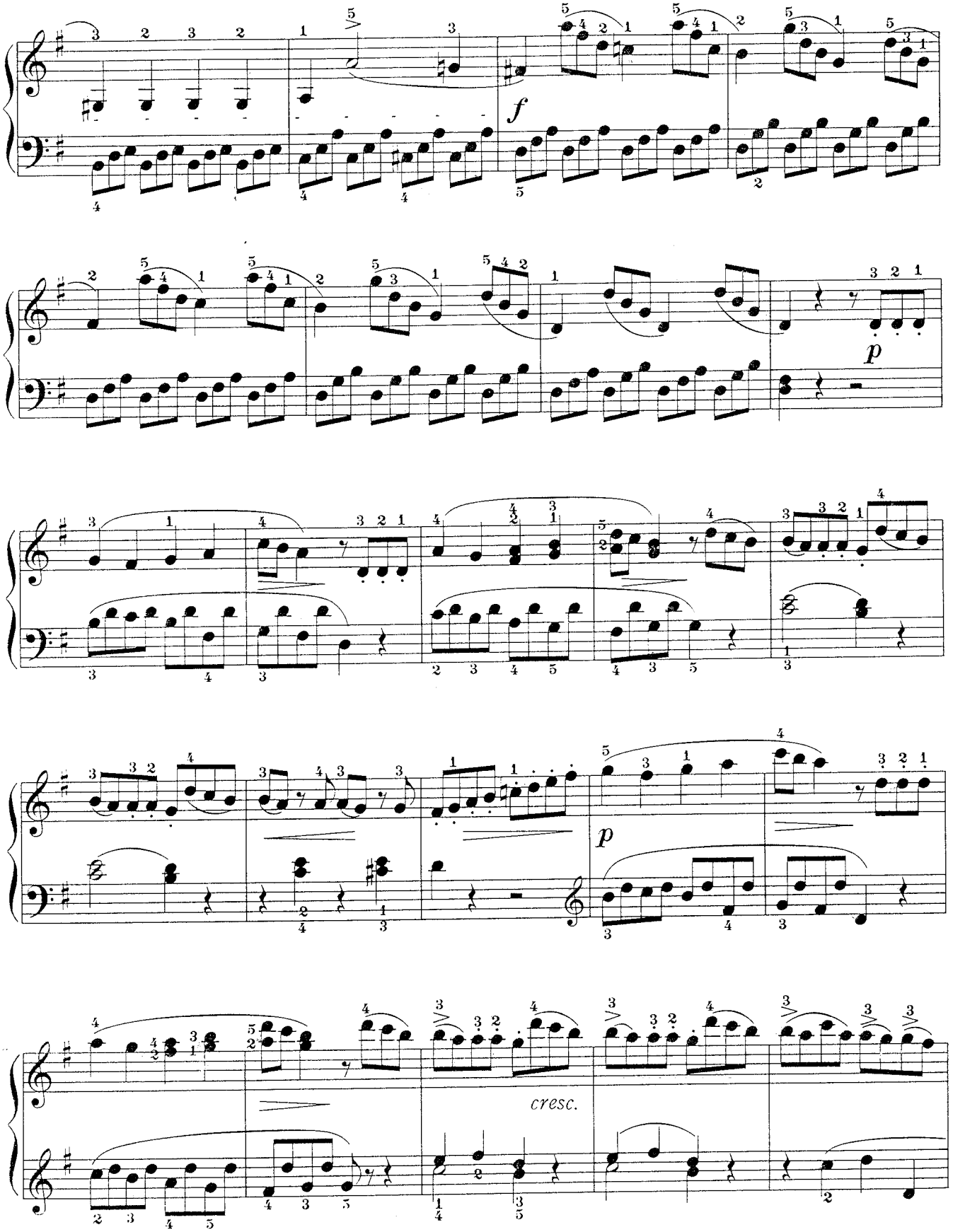
cresc.
f
p
tr
f
p
cresc.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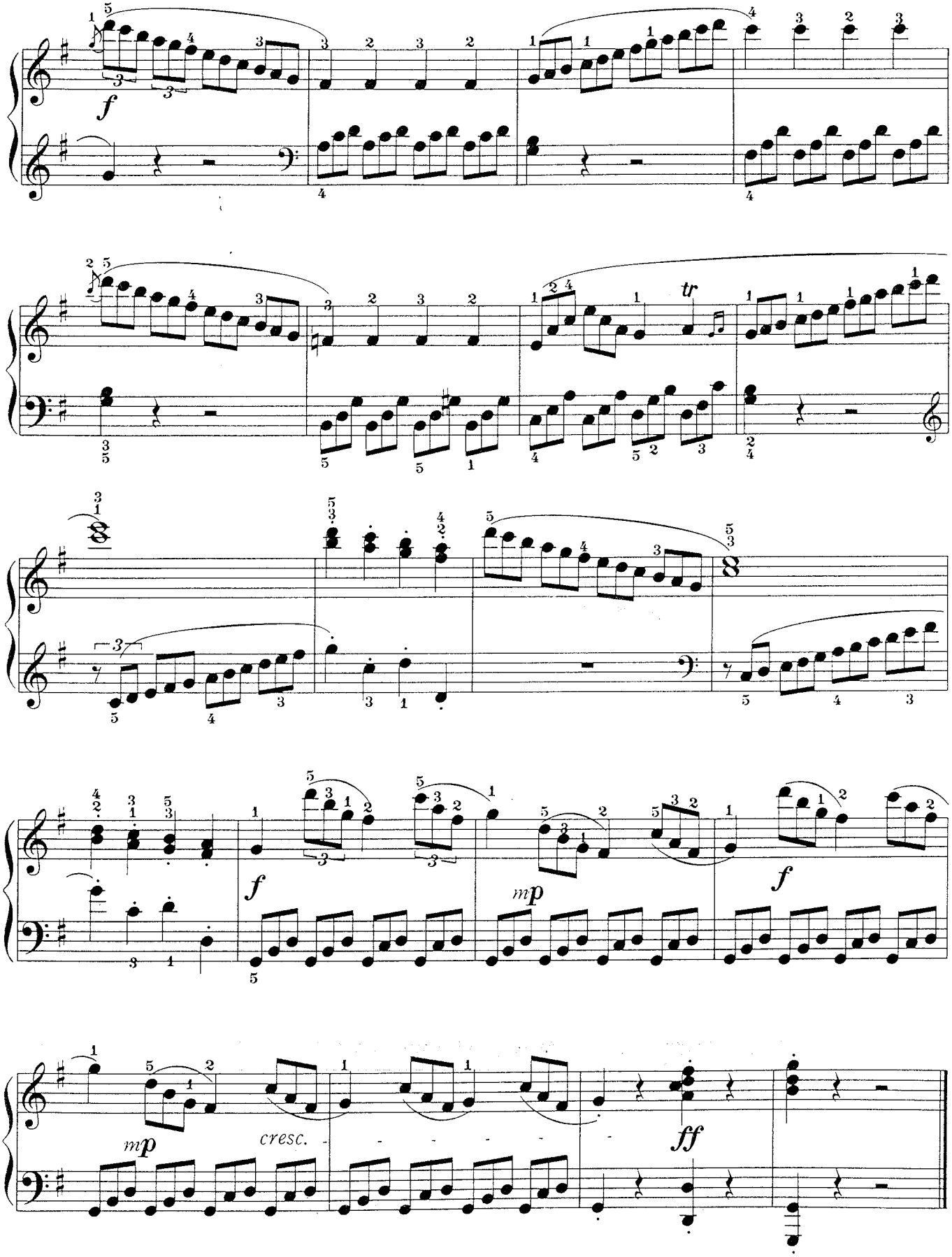
p
cresc.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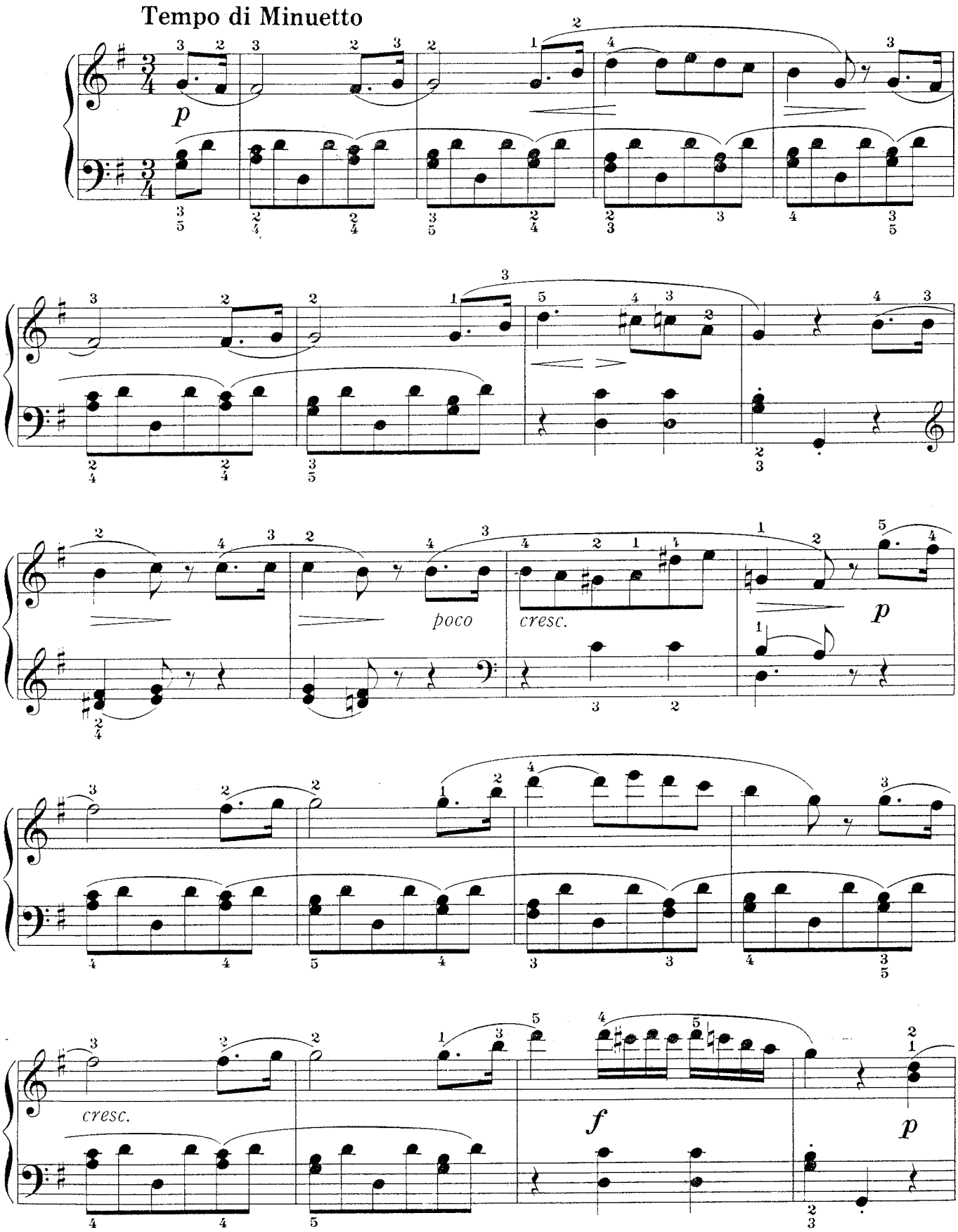
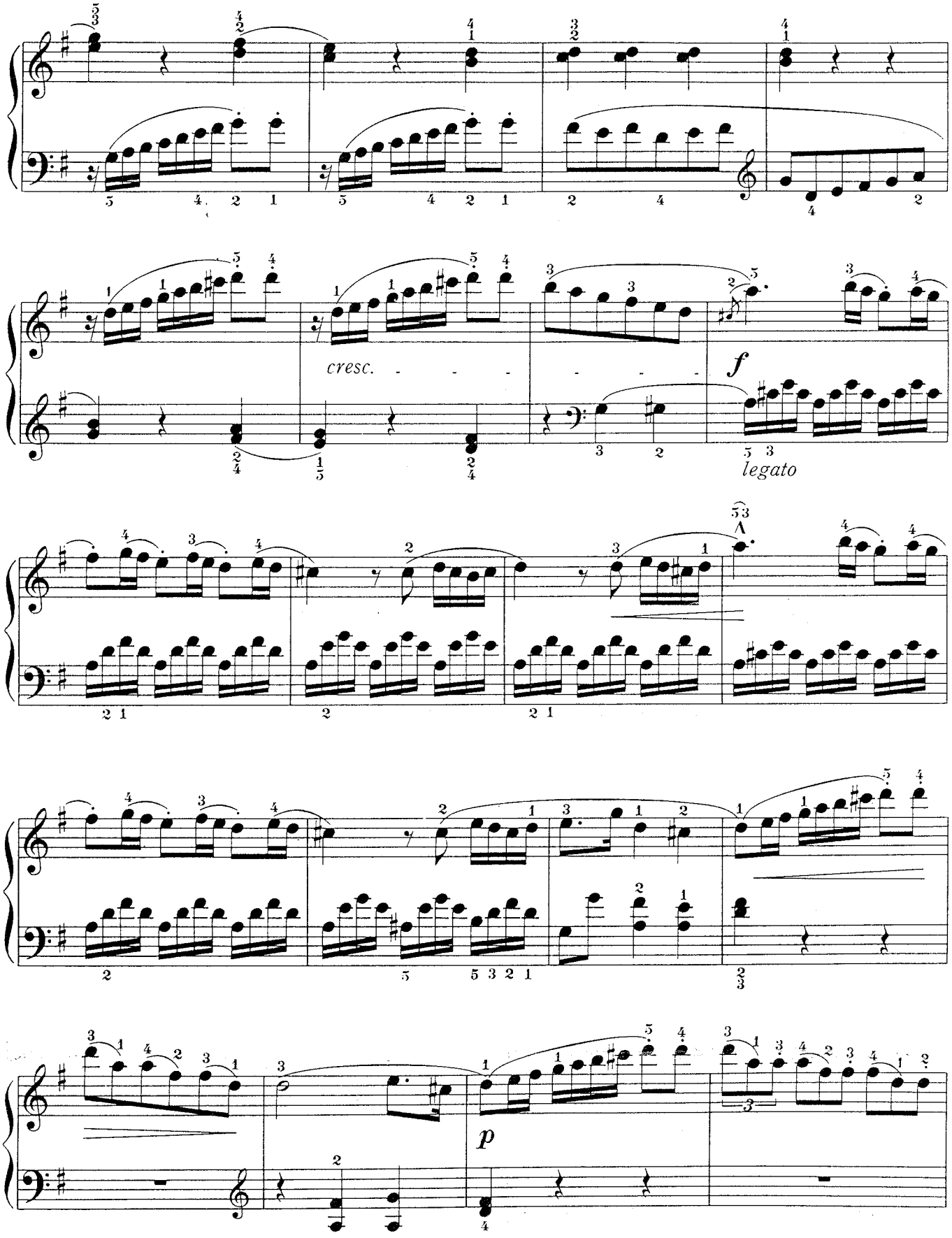
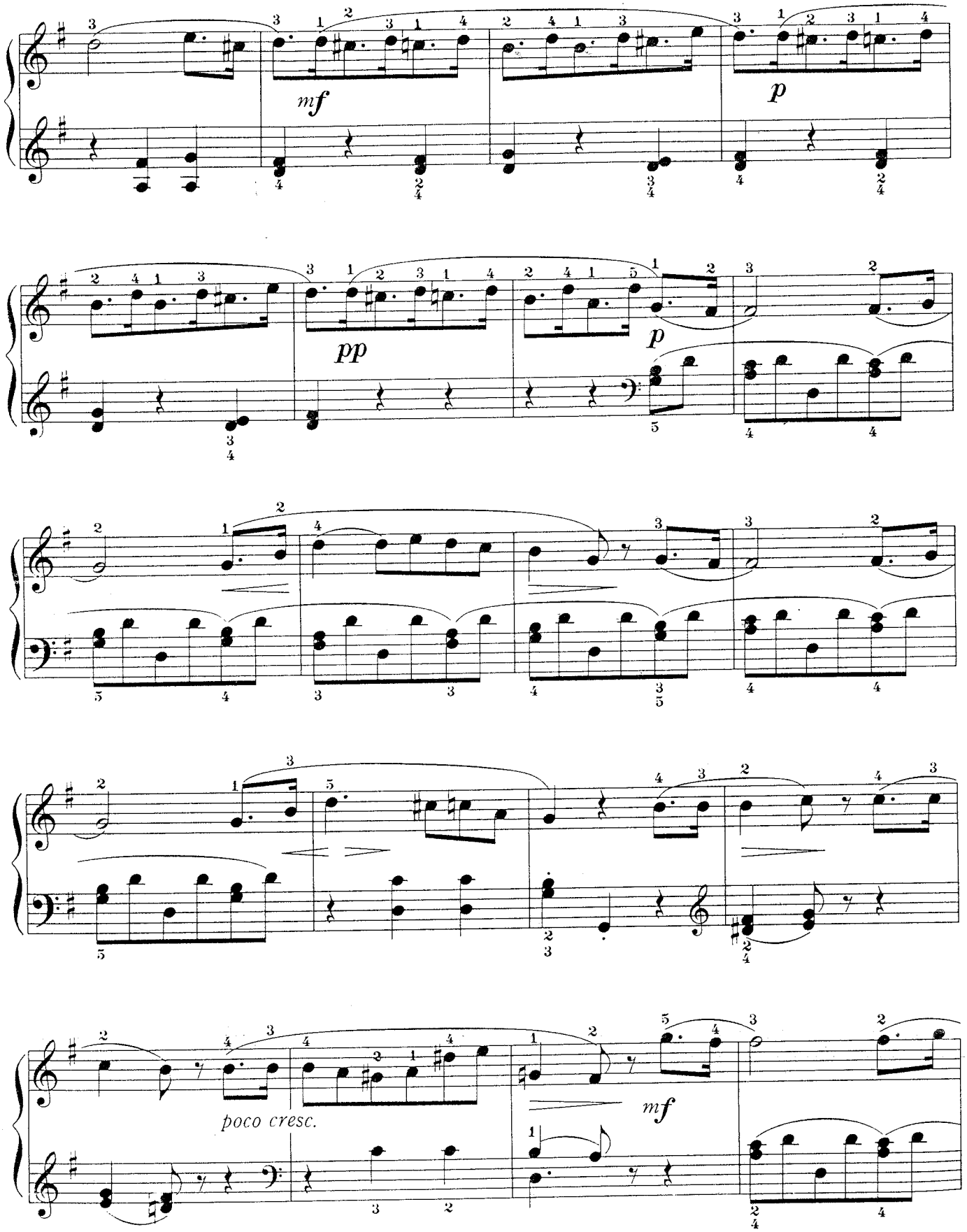
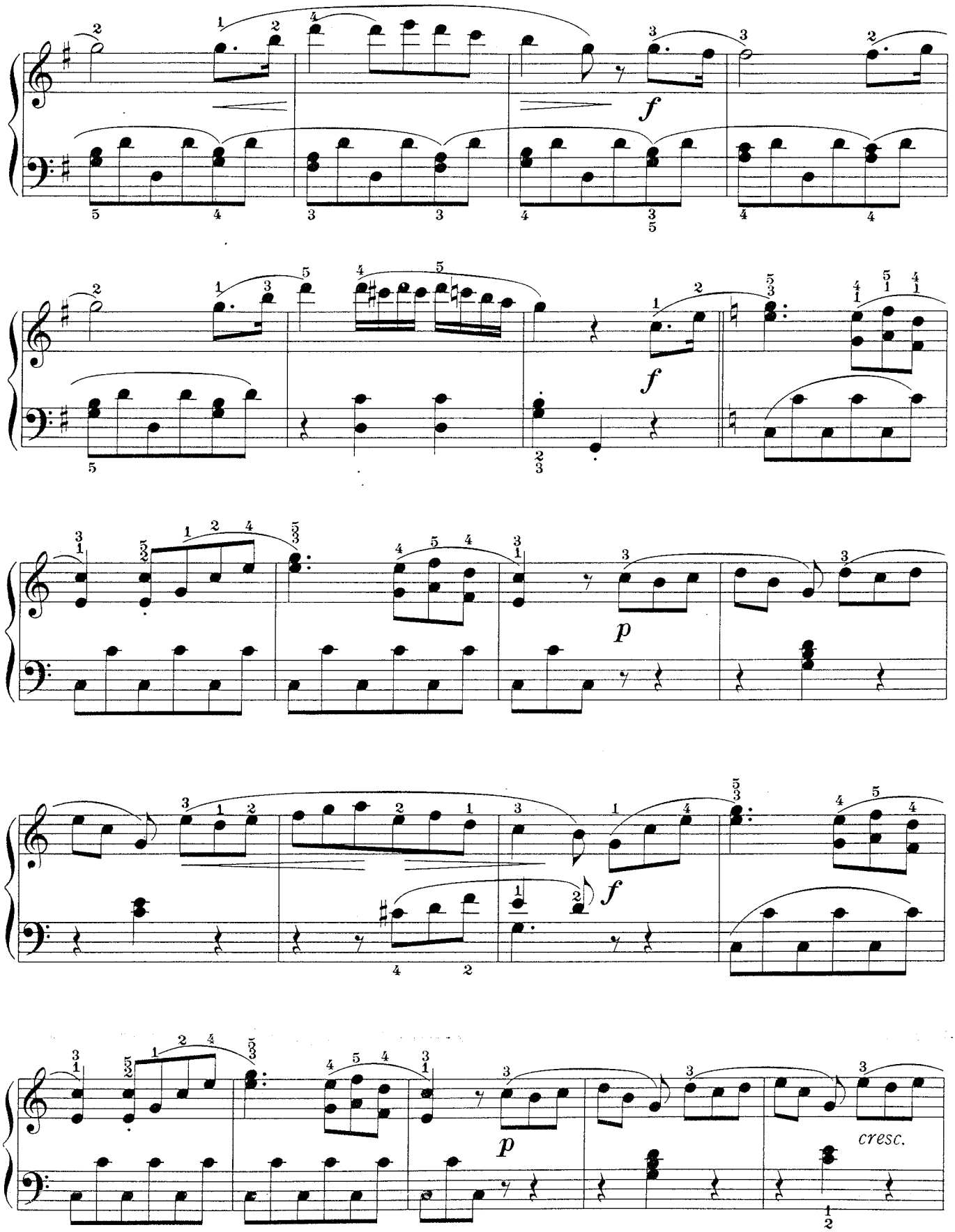
tr
f
mp
f
mp
cresc.
ff


Tempo di Minuetto
p
poco
cresc.
p
cresc.
f
p


cresc.
f
legato
p


mf
p
pp
p
poco cresc.
mf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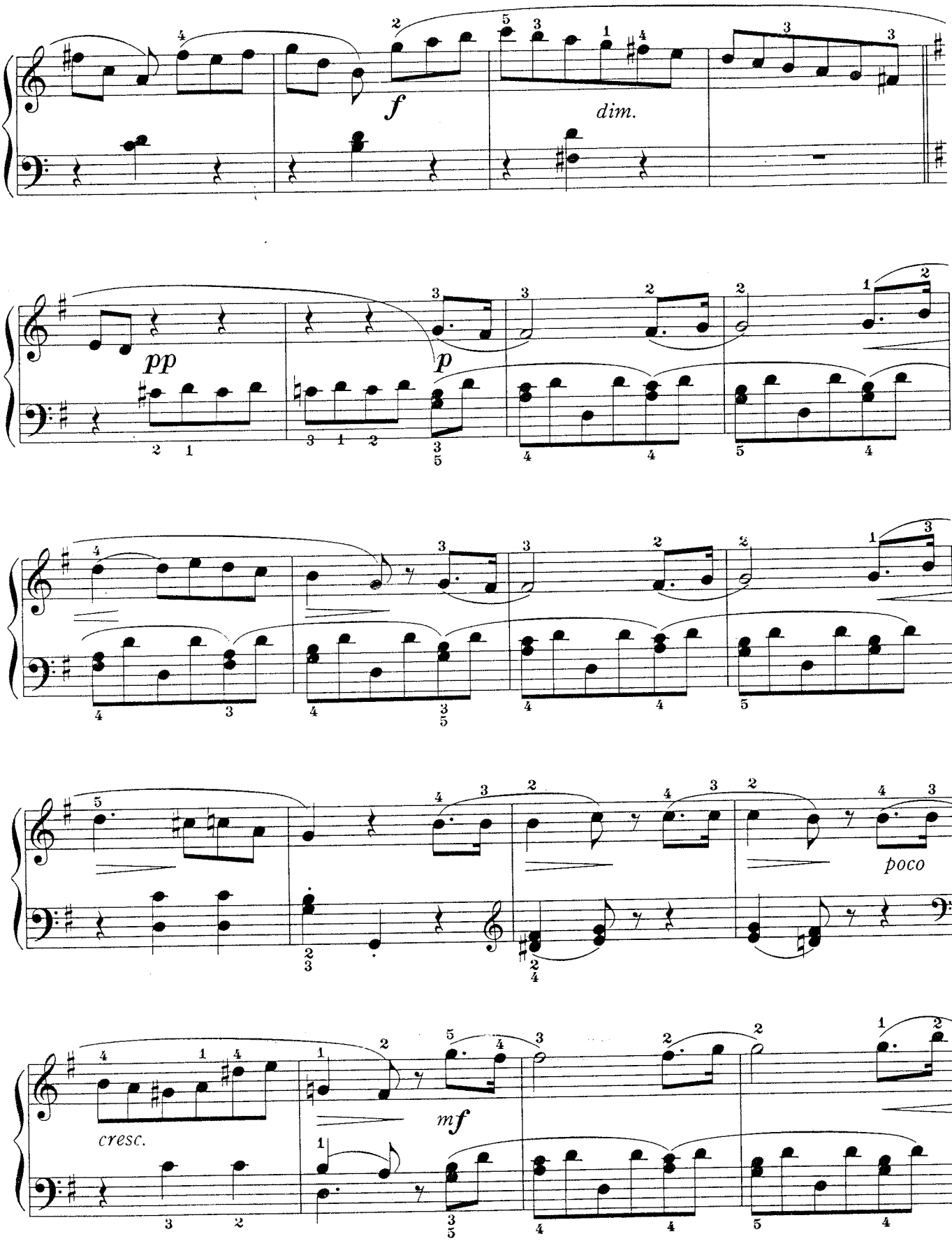
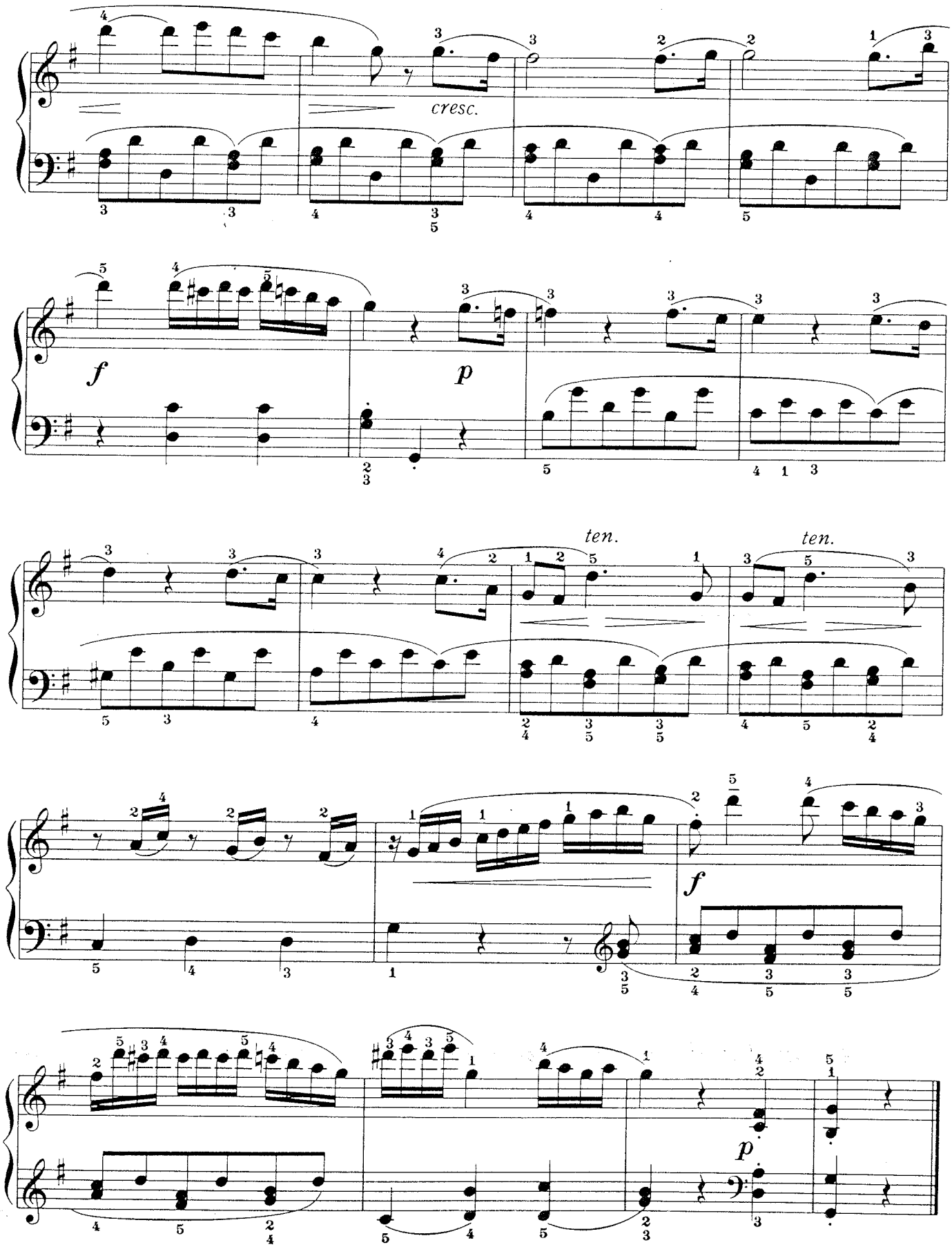
f
p
f
p
cresc.


f
dim.
pp
p
poco
cresc.
mf


cresc.
f
p
ten.
ten.
f
p

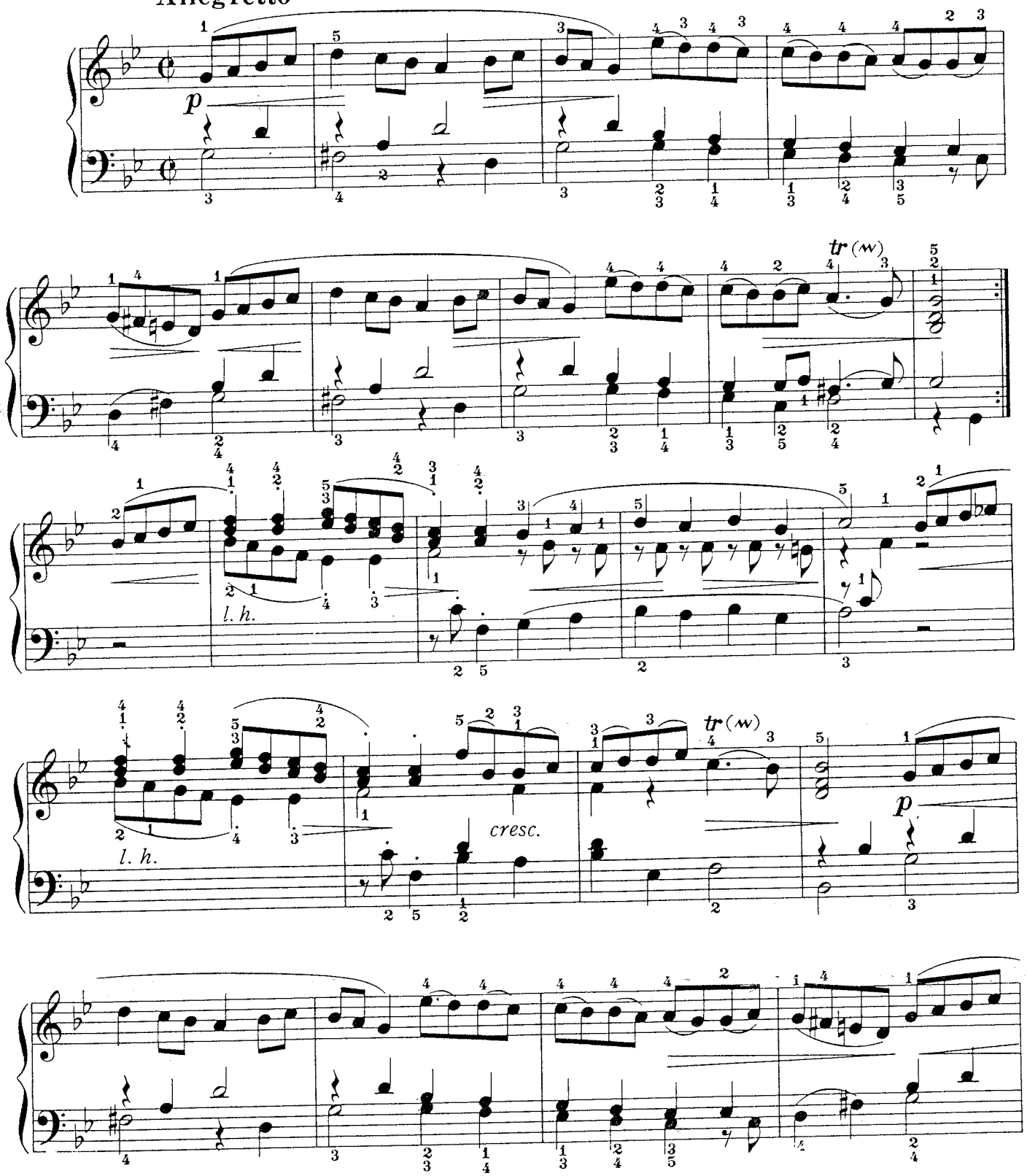
7

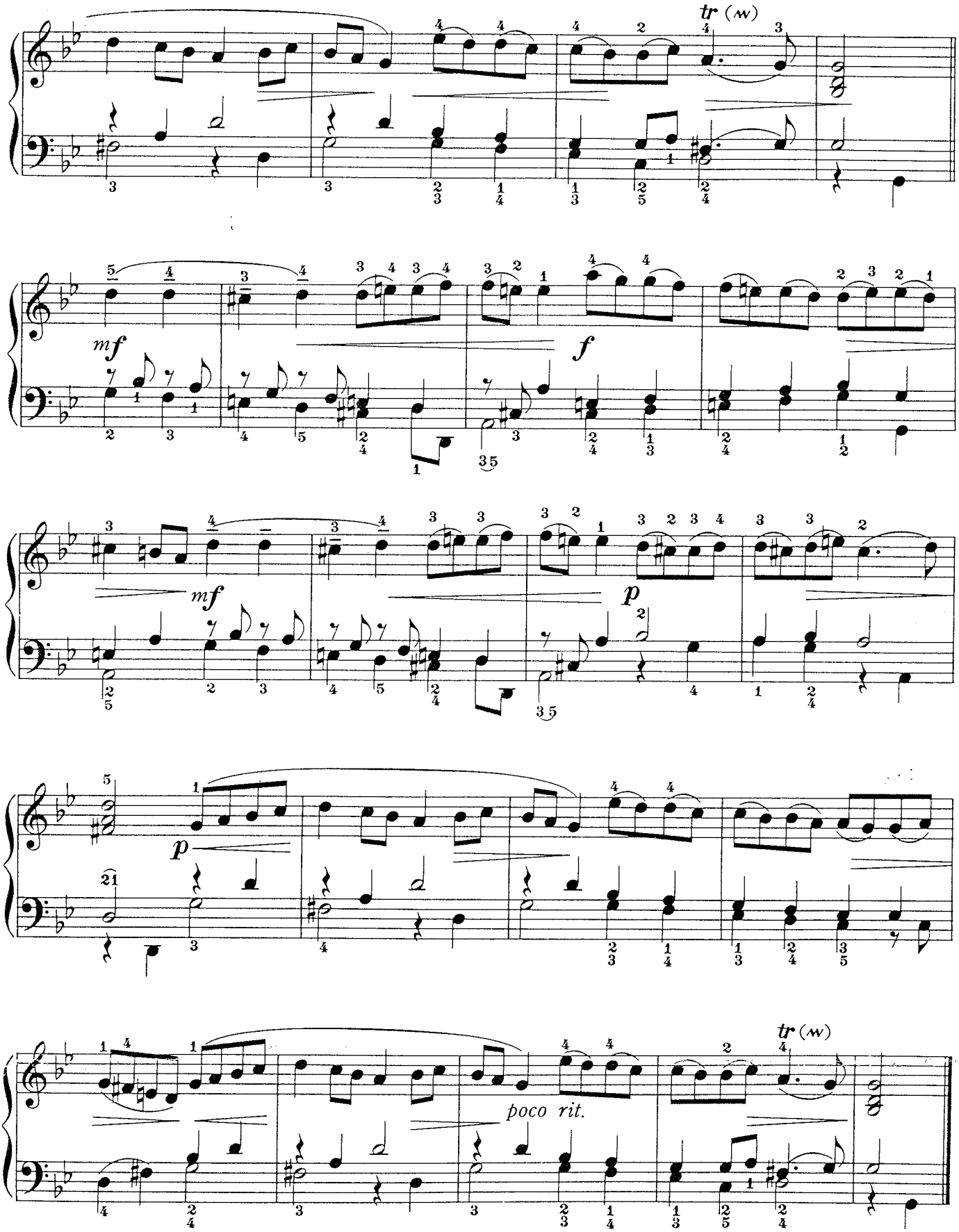
Gavotte

ガボット

J. S. Bach
バッハ

Allegretto




tr (w)
mf
f
mf
p
p
poco rit.
tr (w)

8

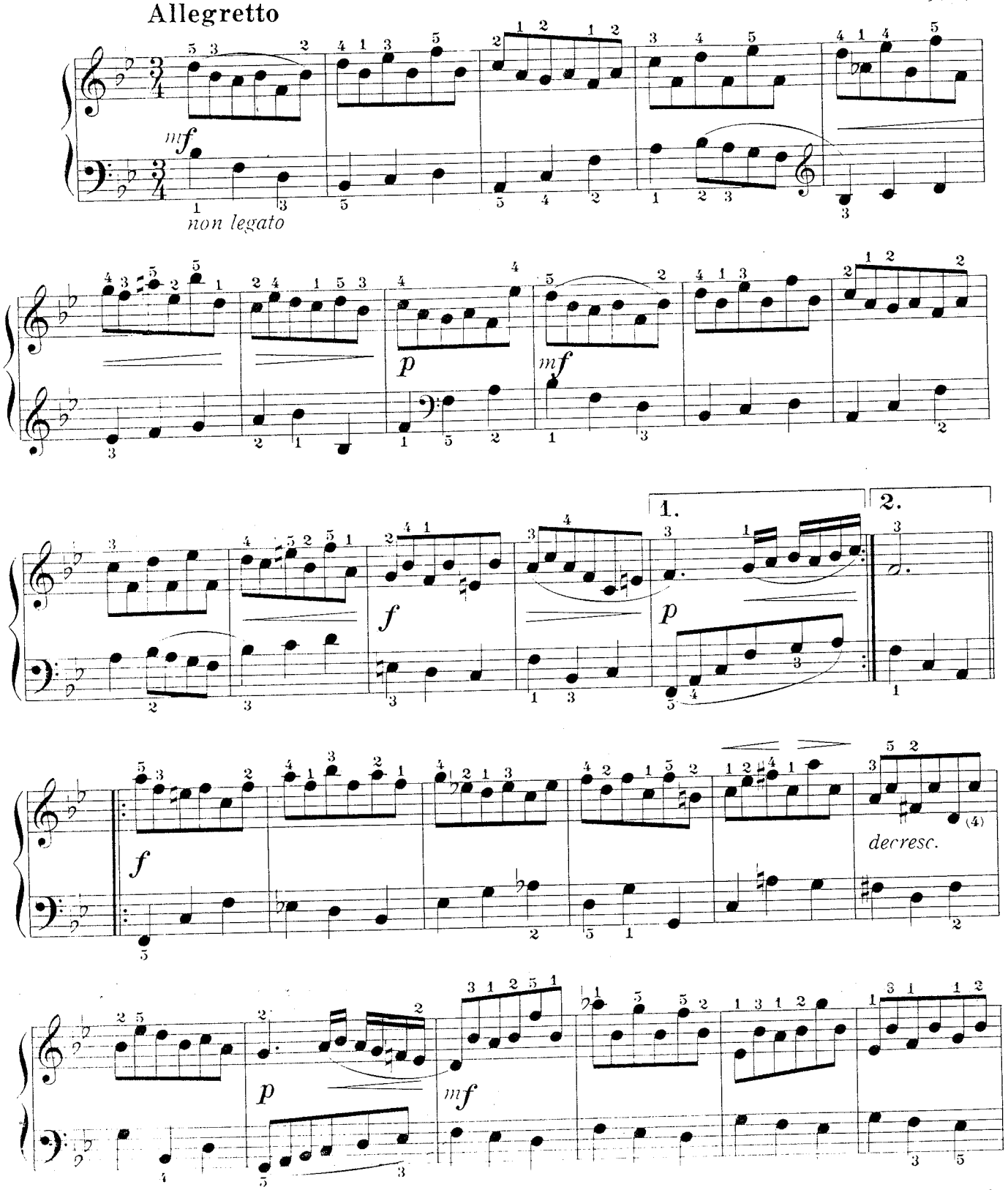
Minuet I

from Partita in B♭

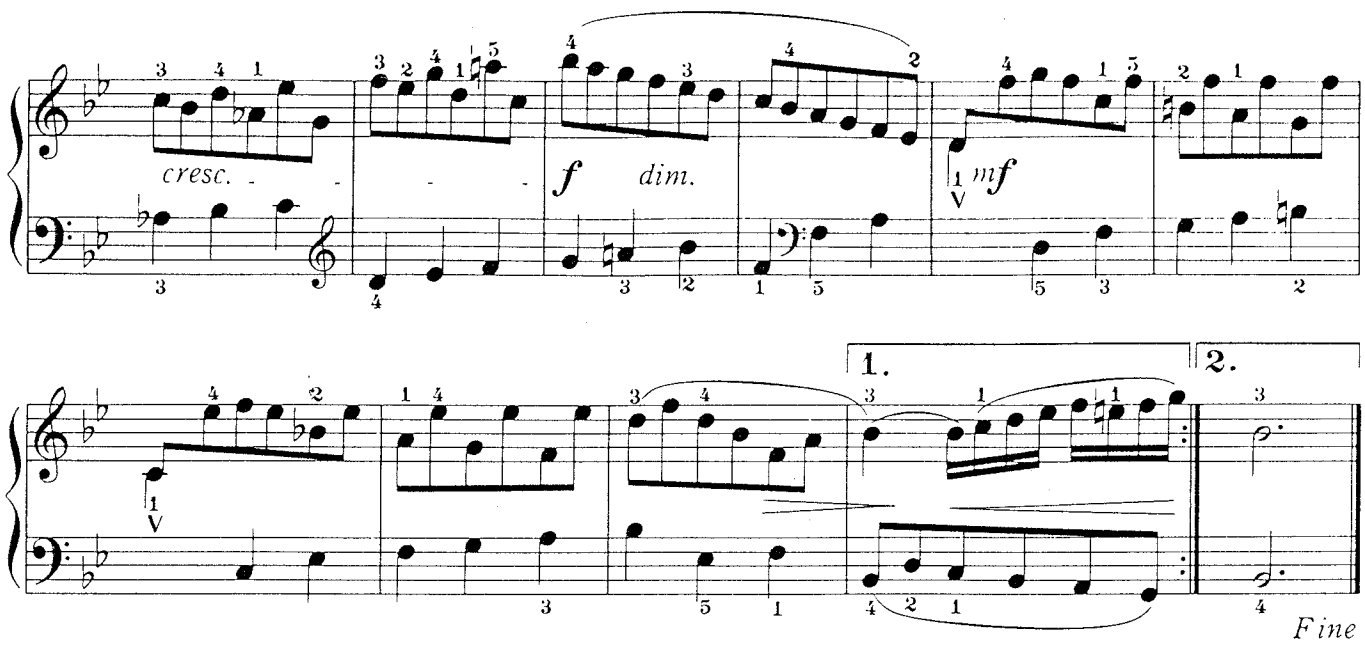
メヌエット 1

J. S. Bach

Allegretto

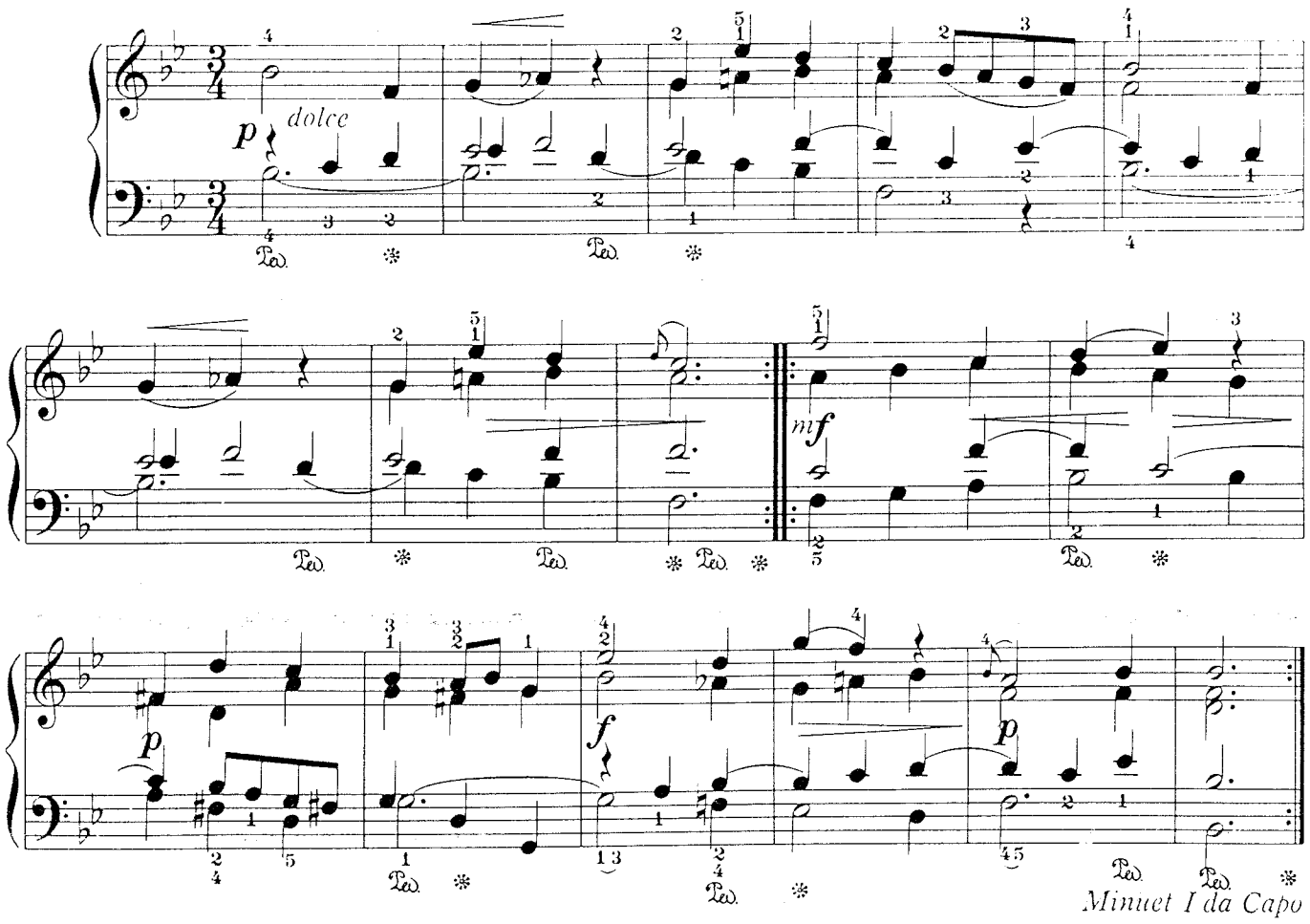


Menuet de la Partita en si bémol **Menuett aus Partita in B** Minué *de Partitura en si bemol*



Minuet II

メヌエット　2



9

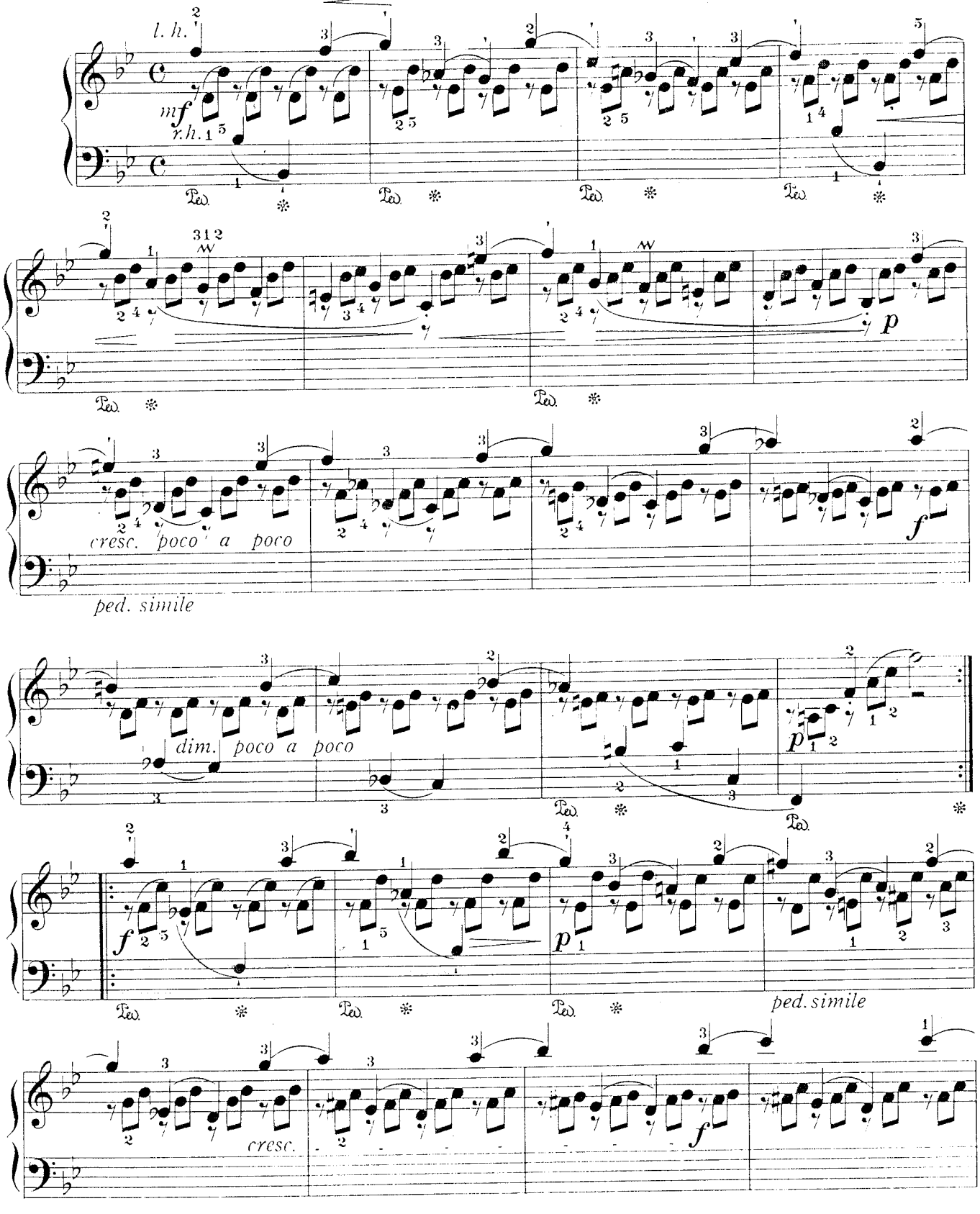
Gigue

from Partita in B♭

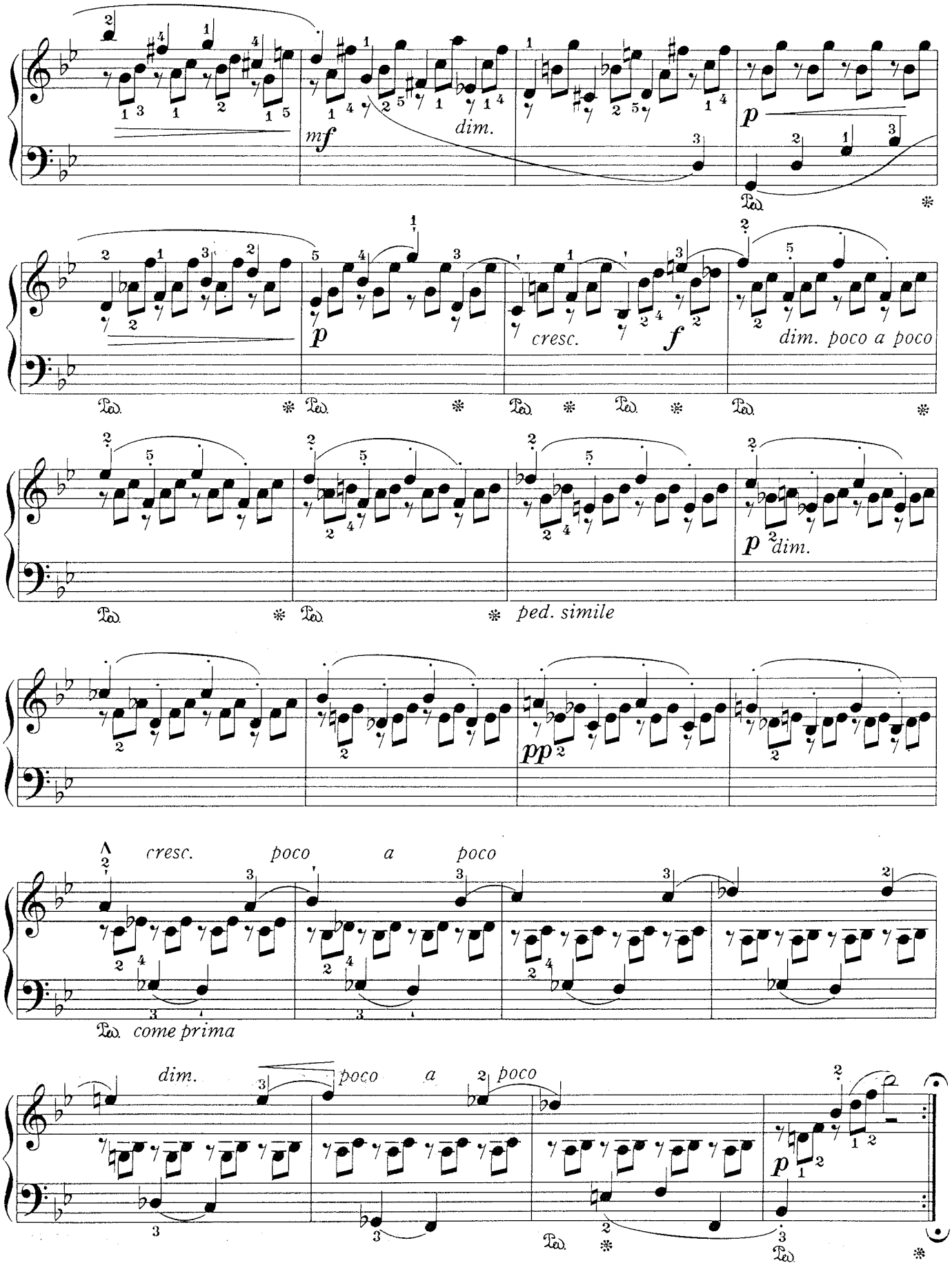
ジーグ

J. S. Bach
バッハ

Allegro, ma espressivo



Gigue de la Partita en si bémol ***Gigue aus Partita in B*** Gigue de Partitura en si bemol


mf
dim.
p
p
cresc.
f
dim. poco a poco
p
dim.
ped. simile
pp
cresc.
poco
a
poco
come prima
dim.
poco
a
poco
p

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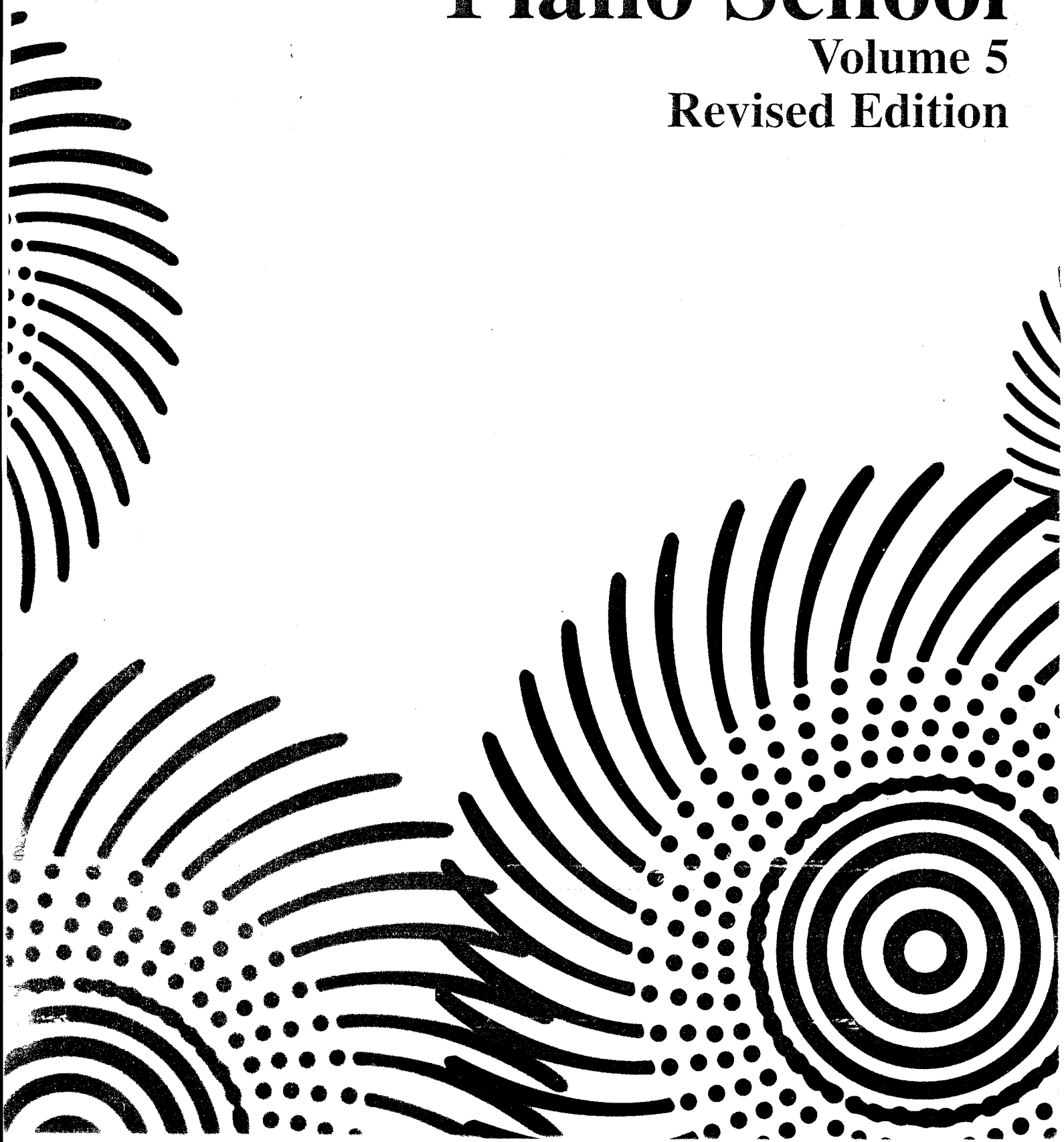
Volume 5
Revised Edition



Suzuki®

Piano School
Volume 5
Revised Edition

CONTENTS

1 **Für Elise,** Wo059, *L. van Beethoven* 2
2 **Arabesque** from the "25 Easy and Progressive Studies," Op. 100, No. 2, *F. Burgmüller* 8
3 **By the Limpid Stream** from the "25 Easy and Progressive Studies," Op. 100, No. 7, *F. Burgmüller* 10
4 **Sonatina in F Major,** from Zwei Sonatinen No. 2, Kinsky-Halm Anh. 5, *L. van Beethoven* 11
Allegro assai 11
Rondo - Allegro 14
5 **Old French Song** from the "Album for the Young" Op. 39, No. 16, *P. I. Tchaikovsky* 19
6 **Prelude** from "The Well-Tempered Clavier" Vol. I, BWV 846, *J. S. Bach* 20
7 **Invention No. 1,** from Two-Part Inventions, BWV 772, *J. S. Bach* 24
8 **Sonata No. 48,** Hob XVI/35, *J. Haydn* 26
Allegro con brio 26
Adagio 36
Finale - Allegro 40
9 **Siciliano** from the "Album for the Young" Op. 68, No. 11, *R. Schumann* 45
10 **First Loss** from the "Album for the Young" Op. 68, No. 16, *R. Schumann* 47

About This Edition

The notes and performance indications (dynamics, articulation, phrasing, pedaling and ornaments) of this edition correspond with authenticated Urtext sources.

Additional markings are identified as "editorial" by use of parentheses and broken lines (slurs). All fingerings are editorial.

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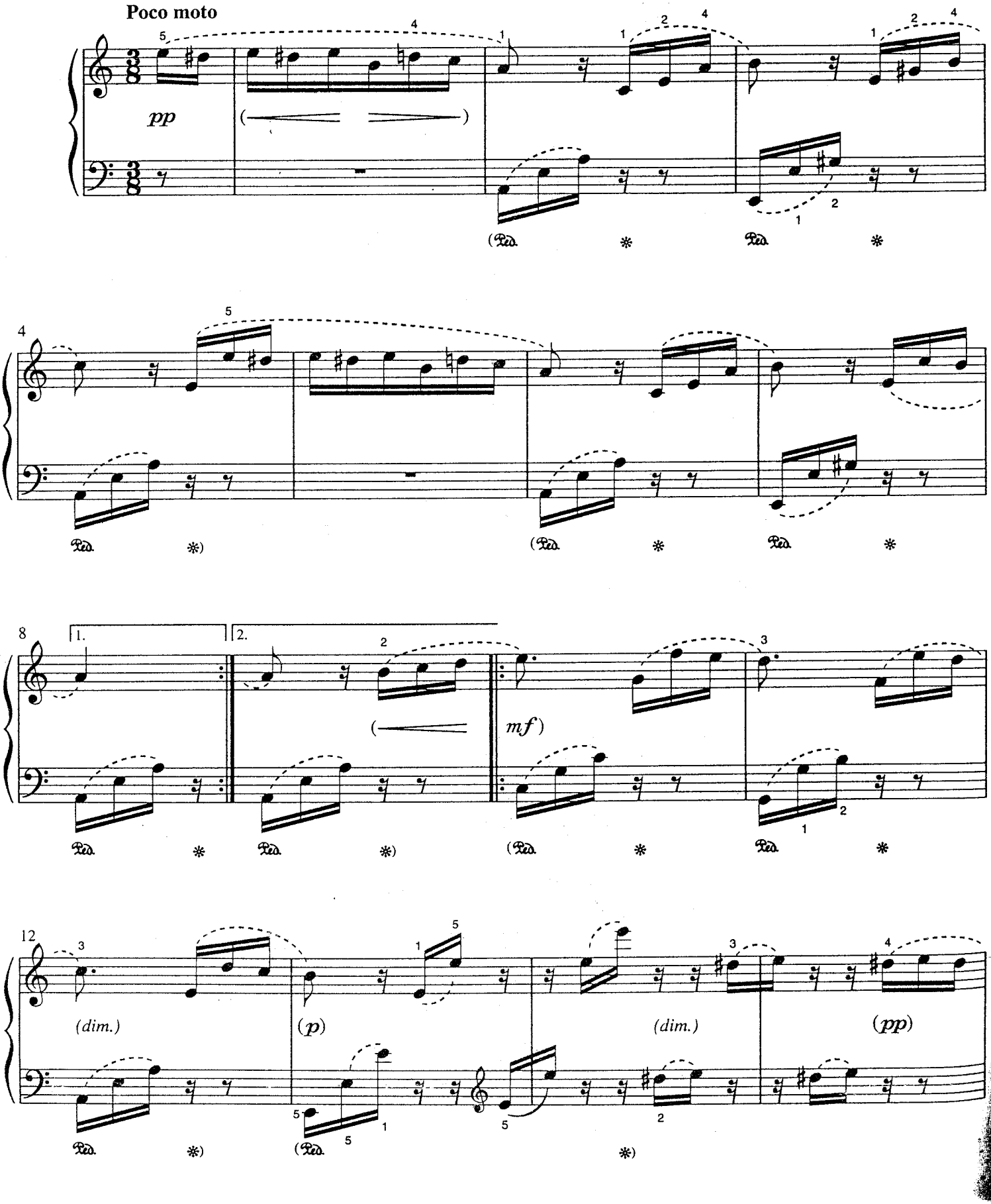
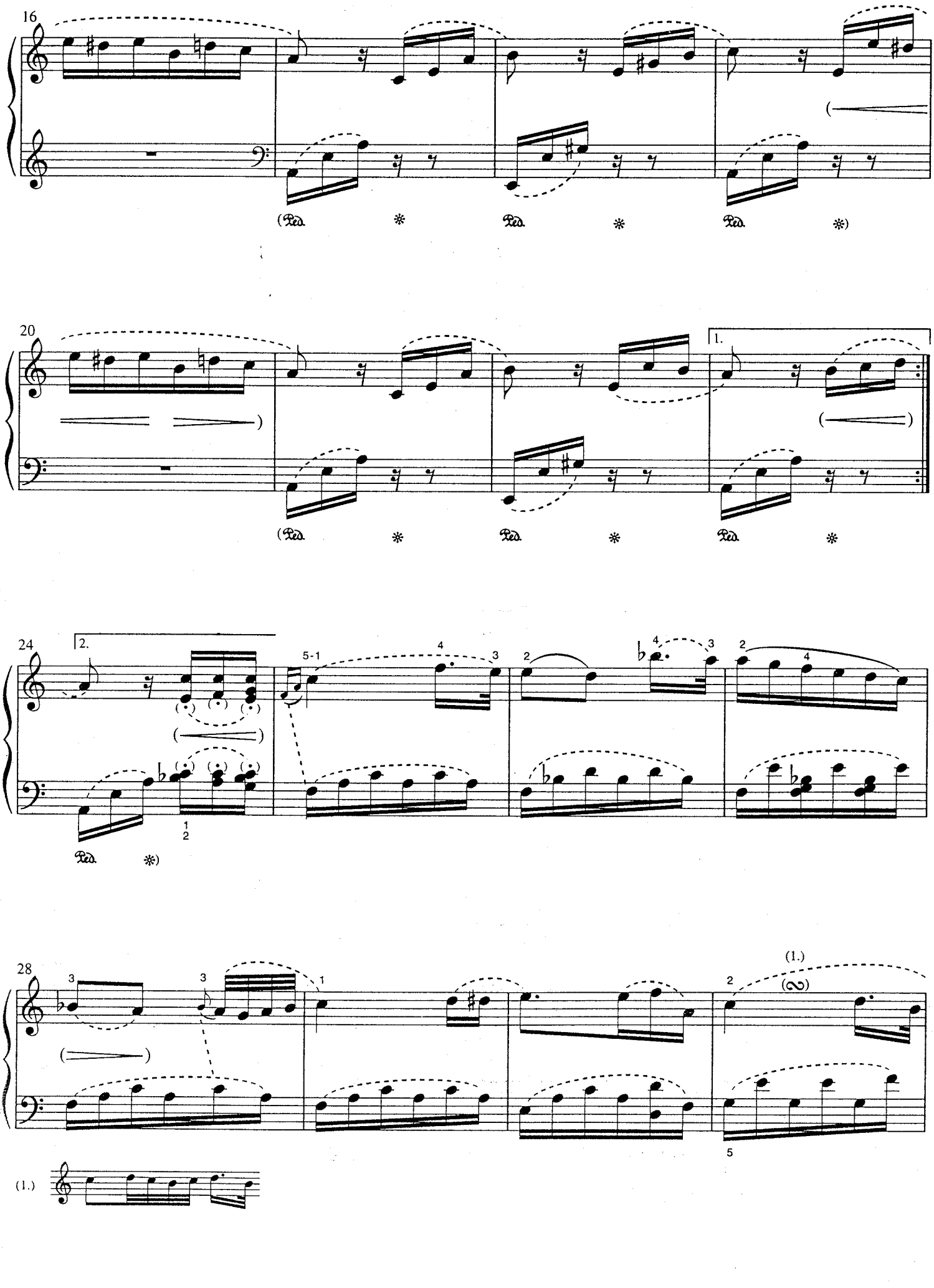
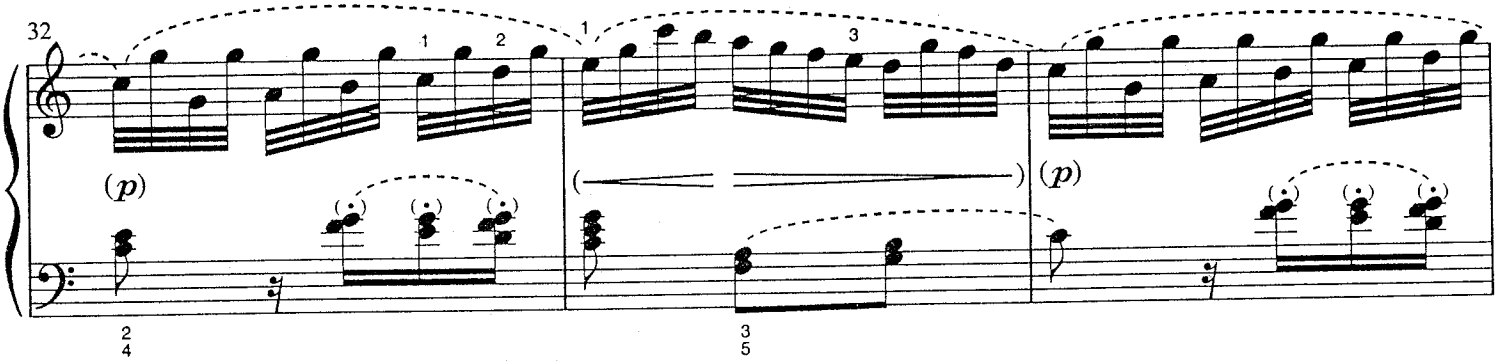
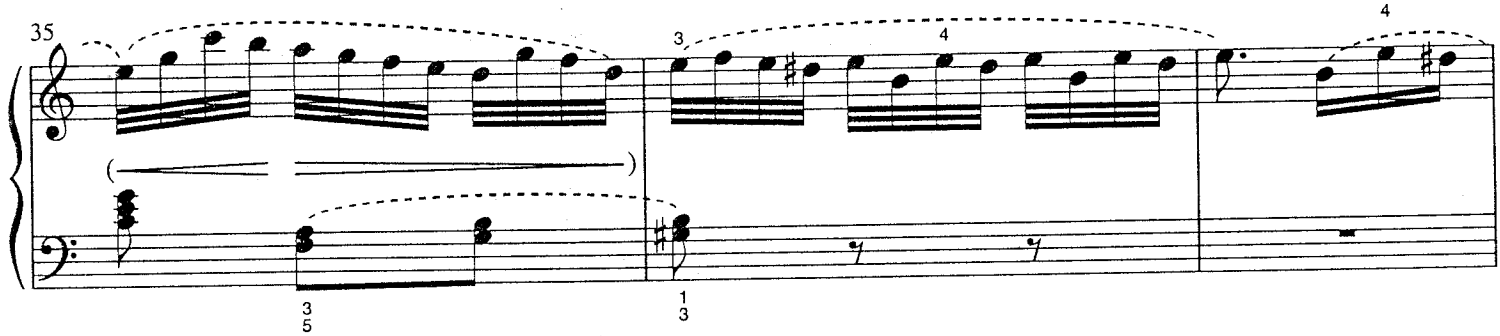
1 Für Elise

L. van Beethoven
WoO 59




16
20
1.
24
2.
5-1
28
(1.)
(1.)


32
(p)
(p)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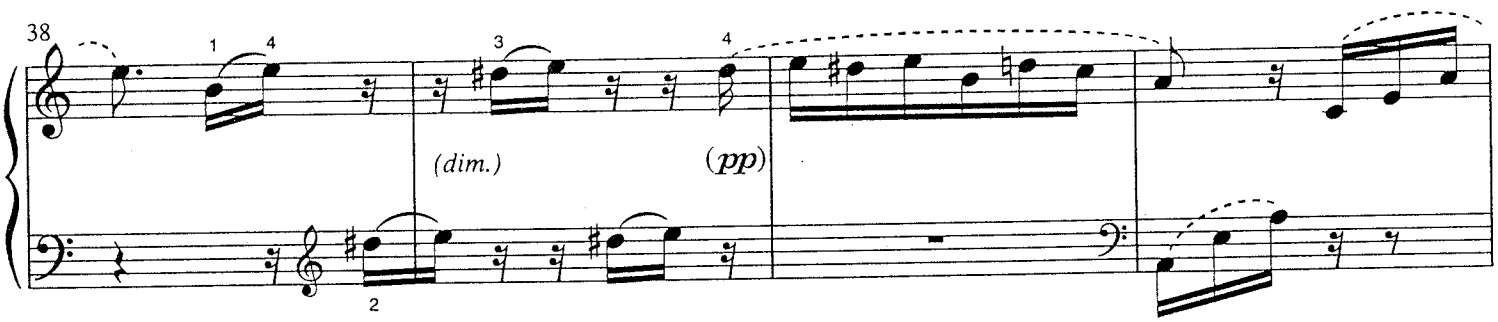
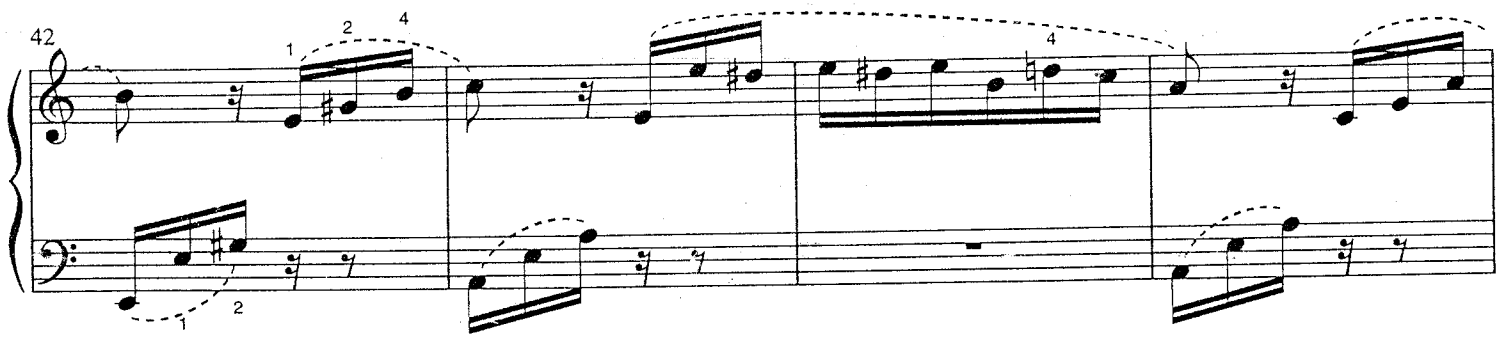

38
(dim.)
(pp)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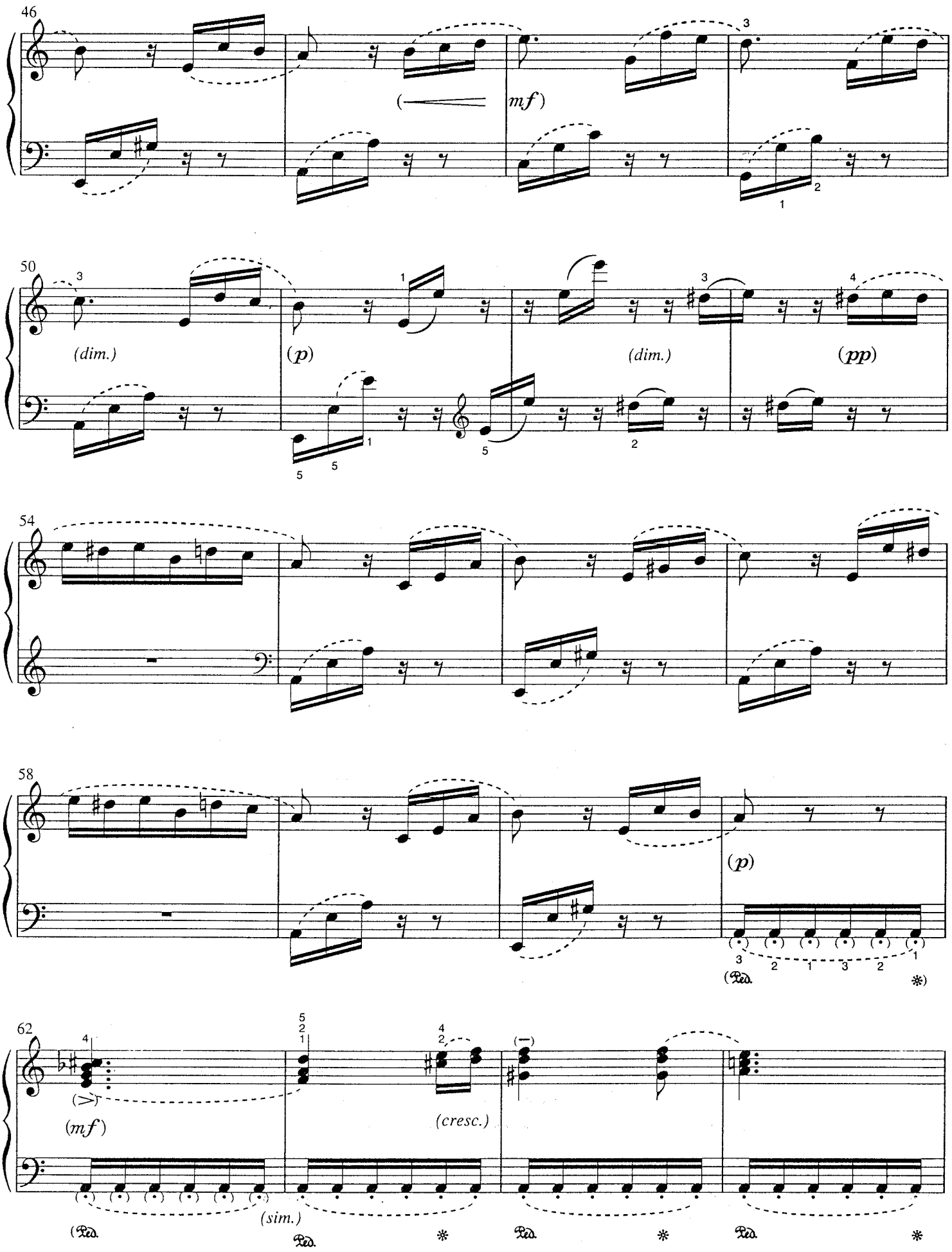
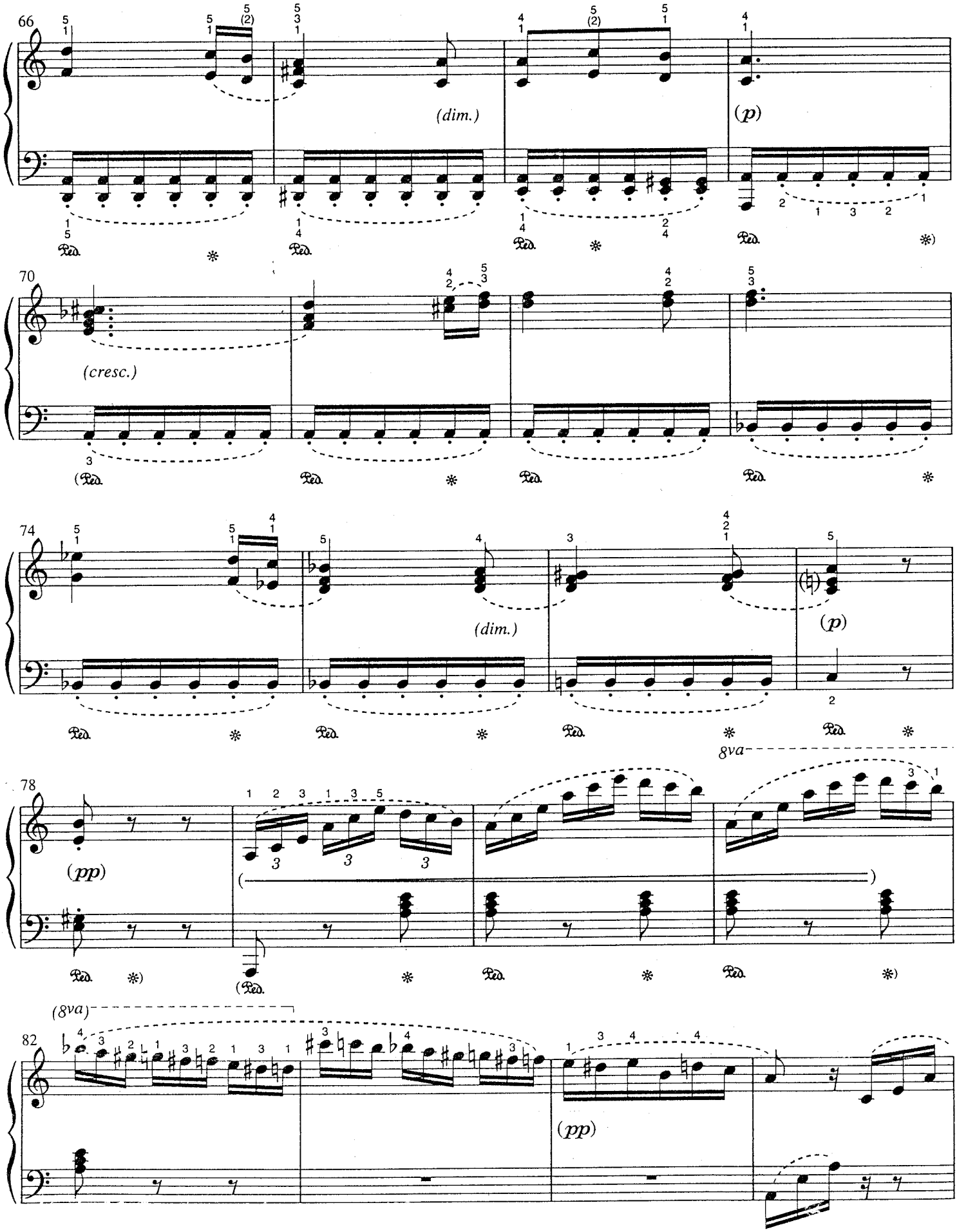
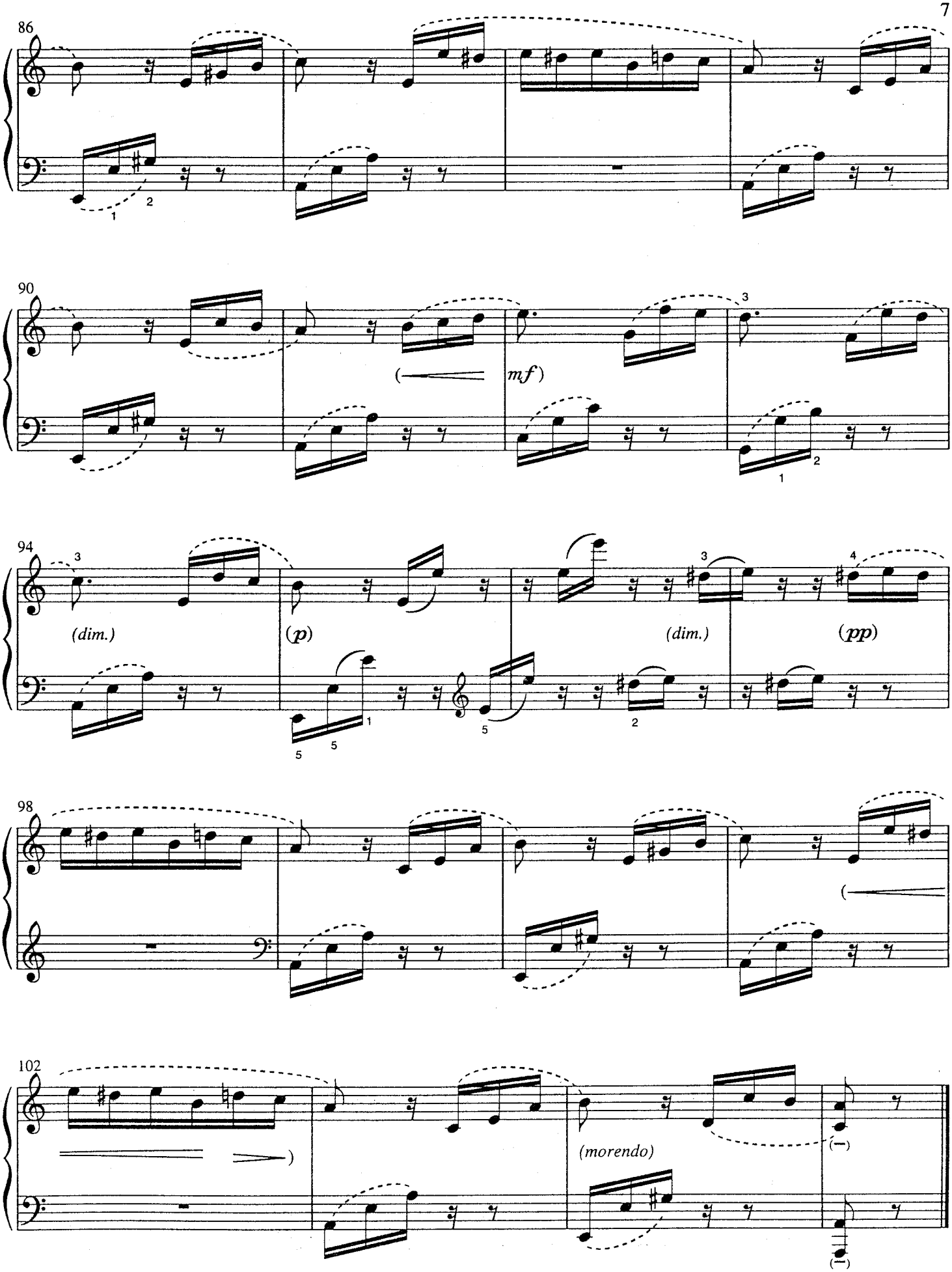

46
(mf)
50
(dim.)
(p)
(dim.)
(pp)
54
58
(p)
(Ped.
*)
62
(mf)
(cresc.)
(sim.)
(Ped.
*
Ped.
*
Ped.
*

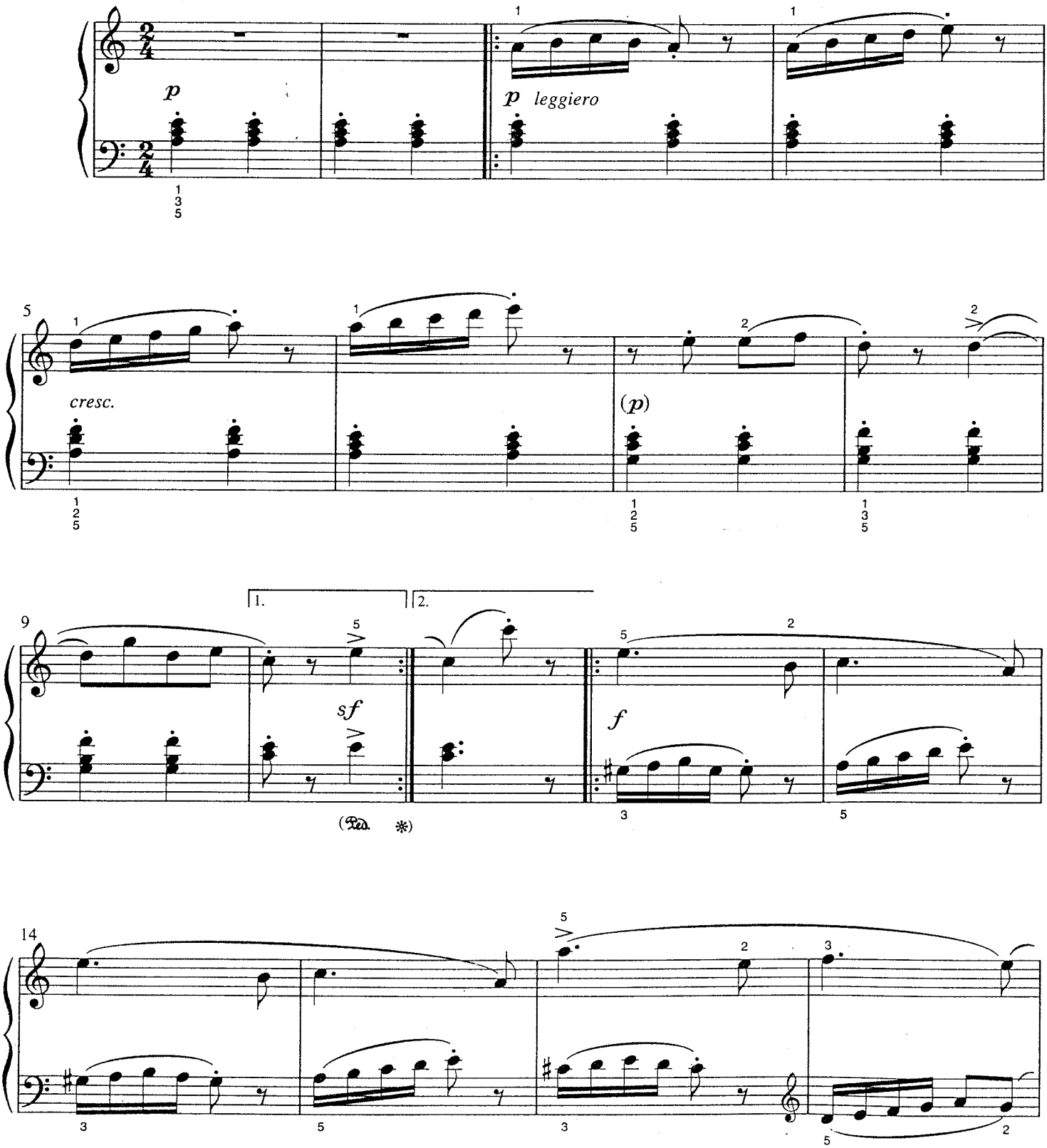

66
(dim.)
(p)
70
(cresc.)
74
(dim.)
(p)
78
(pp)
8va
(8va)
82
(pp)

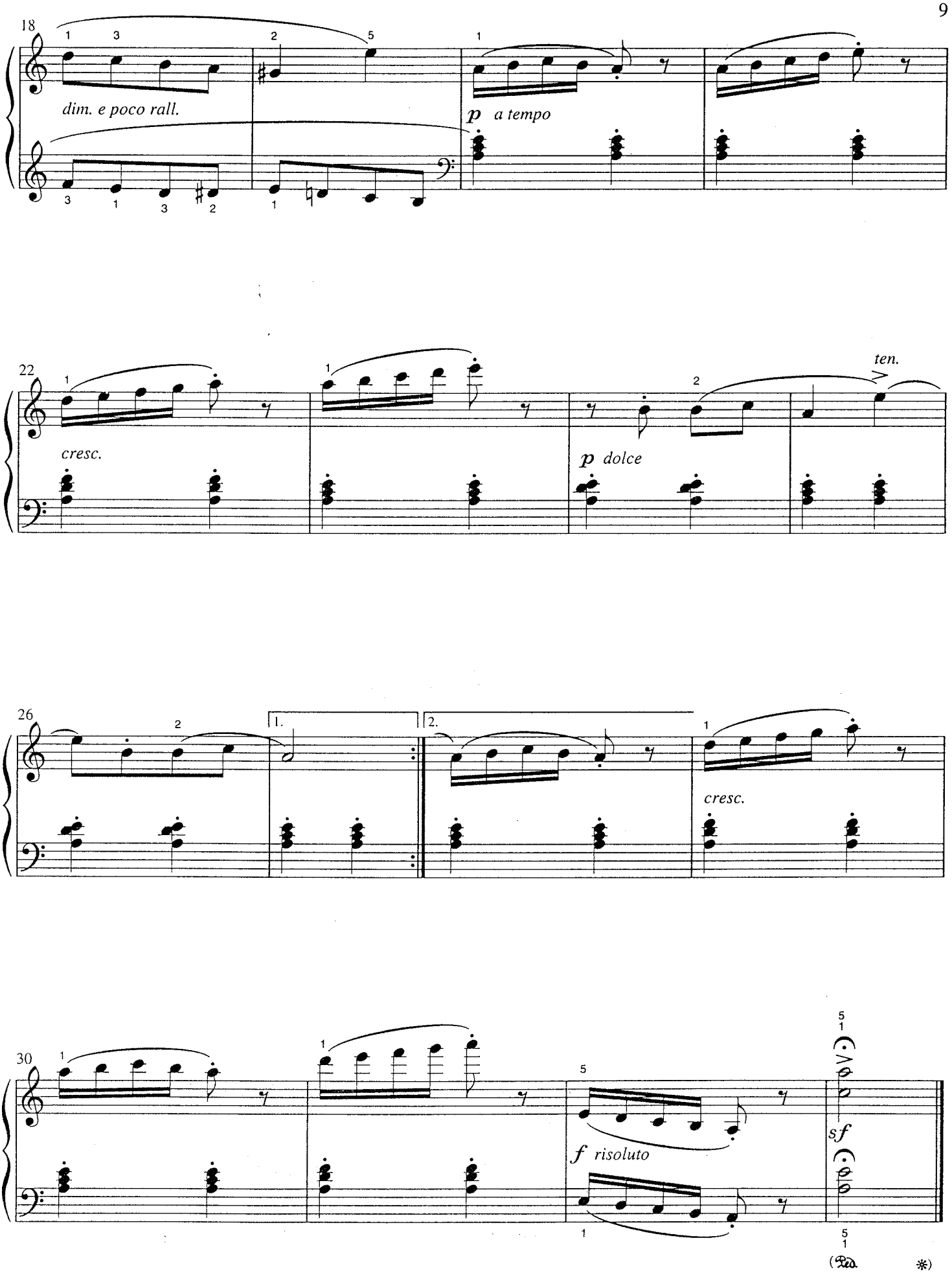

86
90
mf
94
(dim.)
(p)
(dim.)
(pp)
98
102
(morendo)

2 Arabesque

From the "25 Easy and Progressive Studies"
Op. 100, No. 2
F. Burgmüller

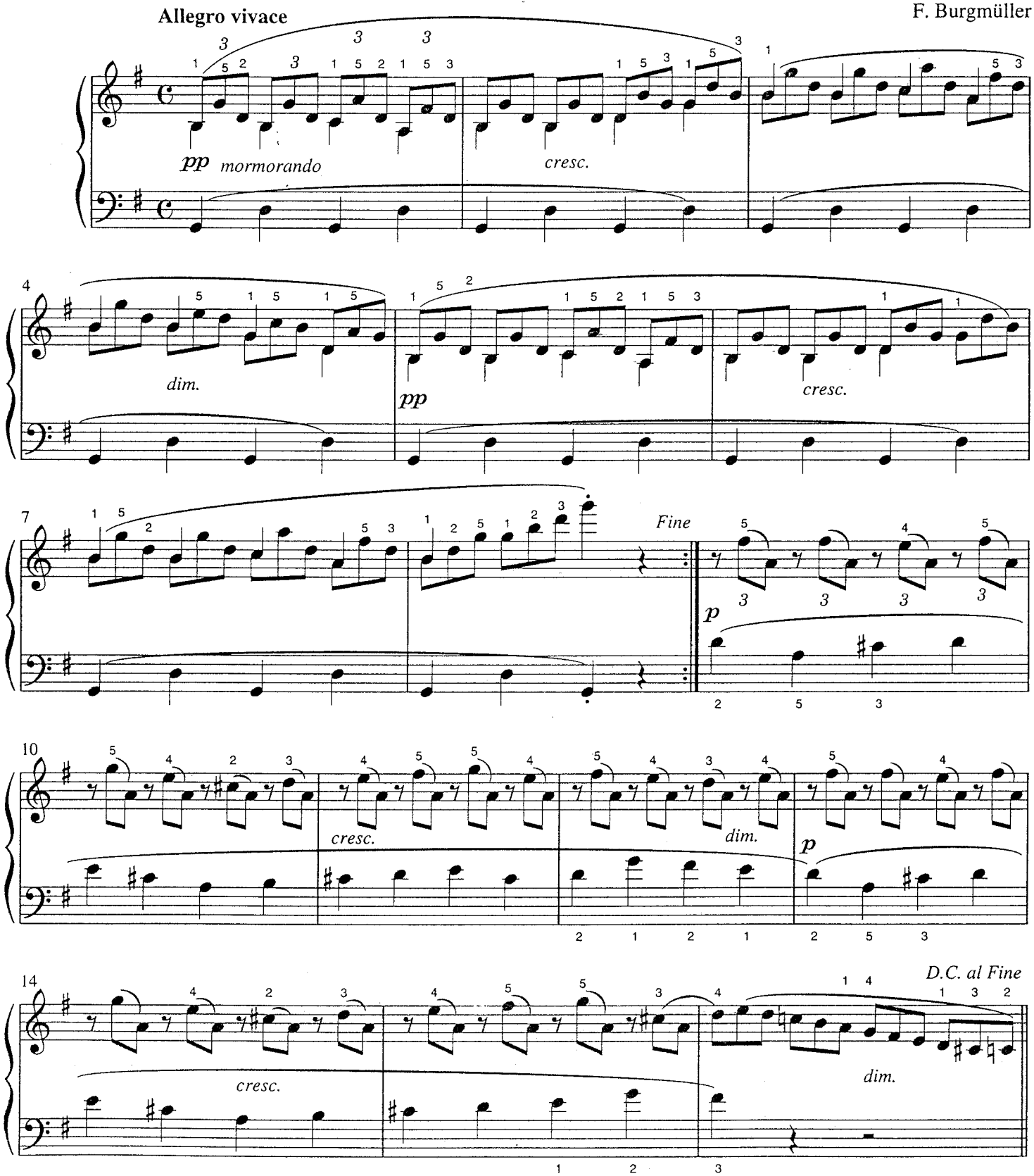
Allegro scherzando




18
dim. e poco rall.
p a tempo
22
cresc.
p dolce
ten.
26
1.
2.
cresc.
30
f risoluto
sf
(Ped.
*)

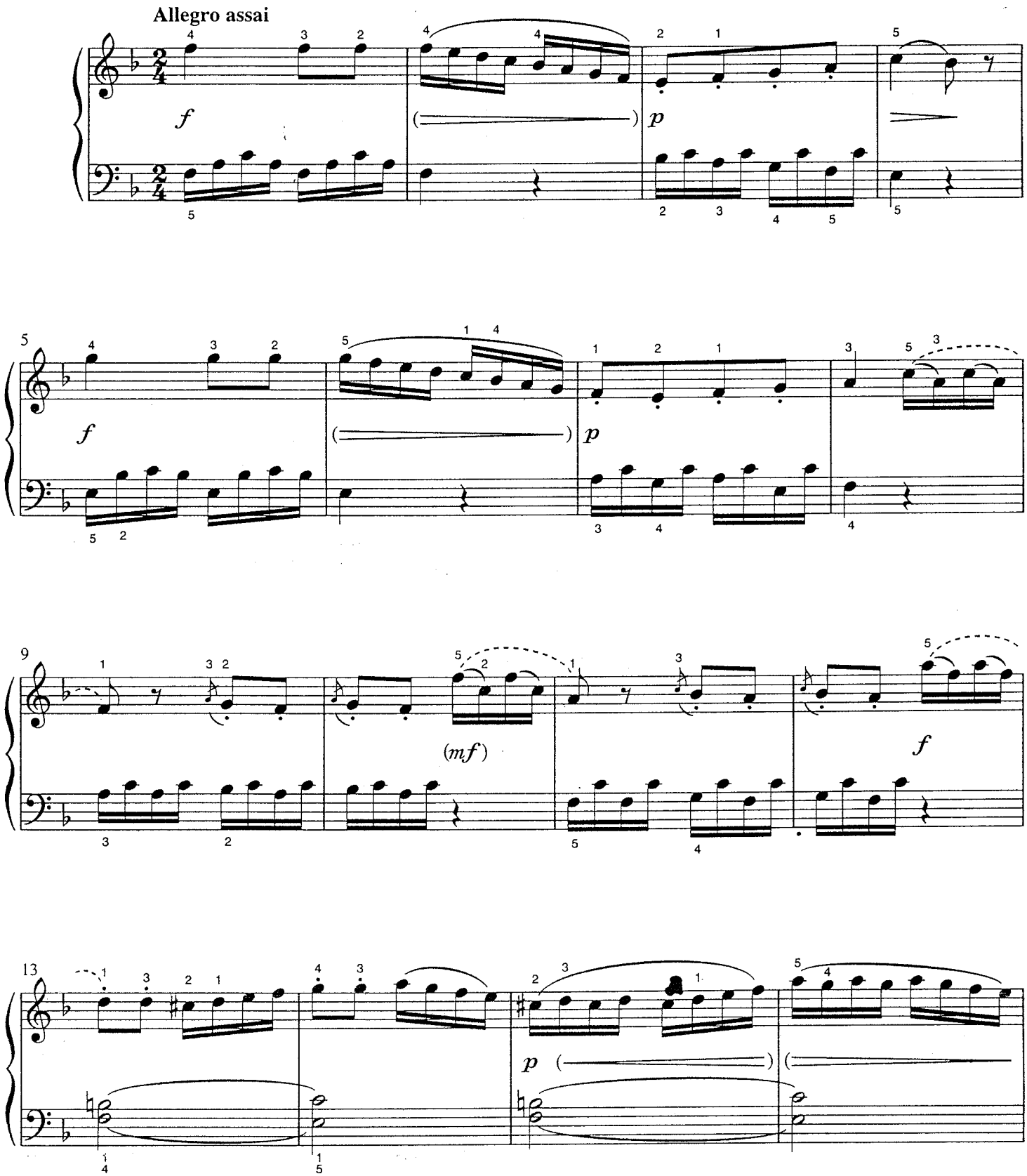
3 By The Limpid Stream

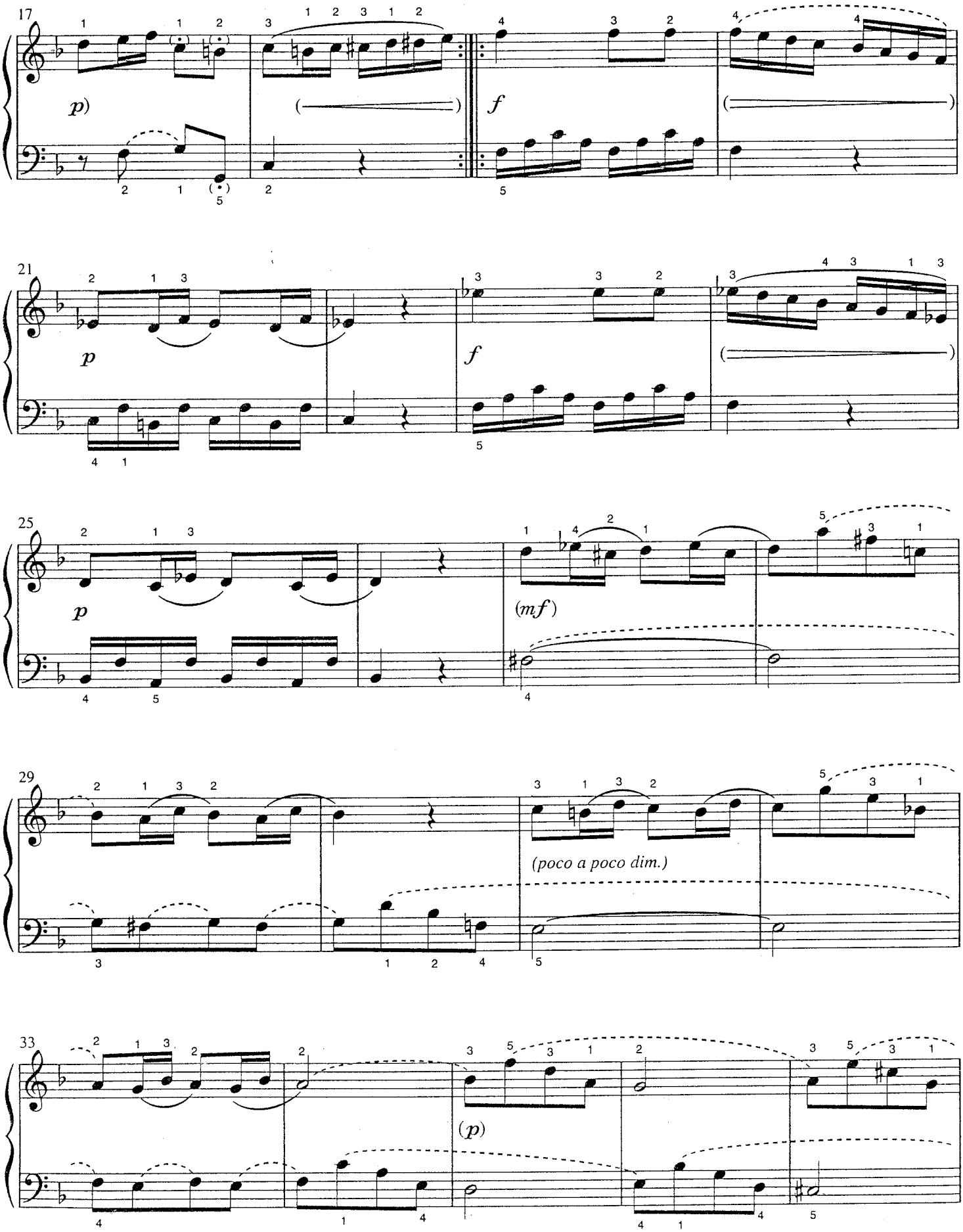
From the "25 Easy and Progressive Studies"
Op. 100, No. 7
F. Burgmüller

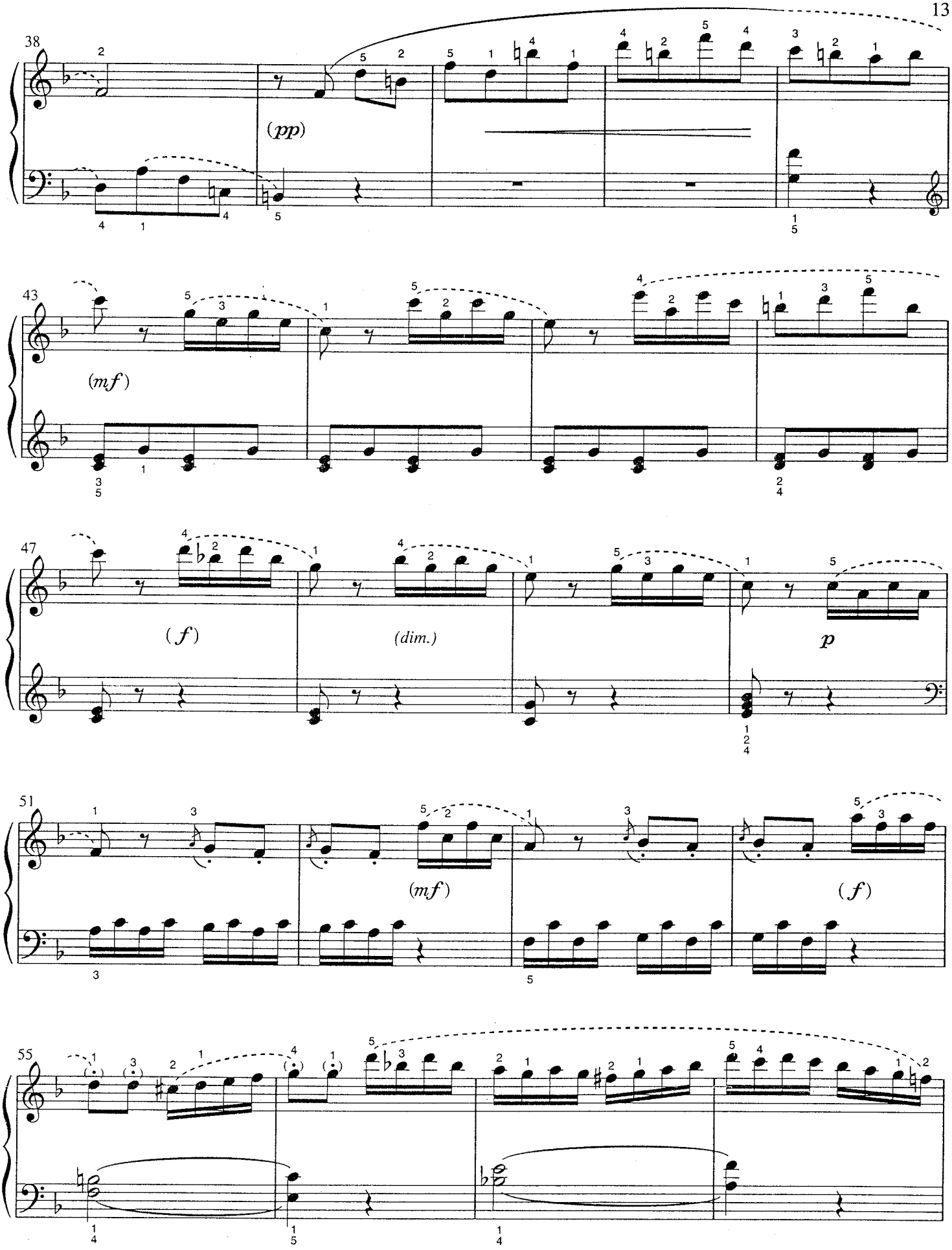


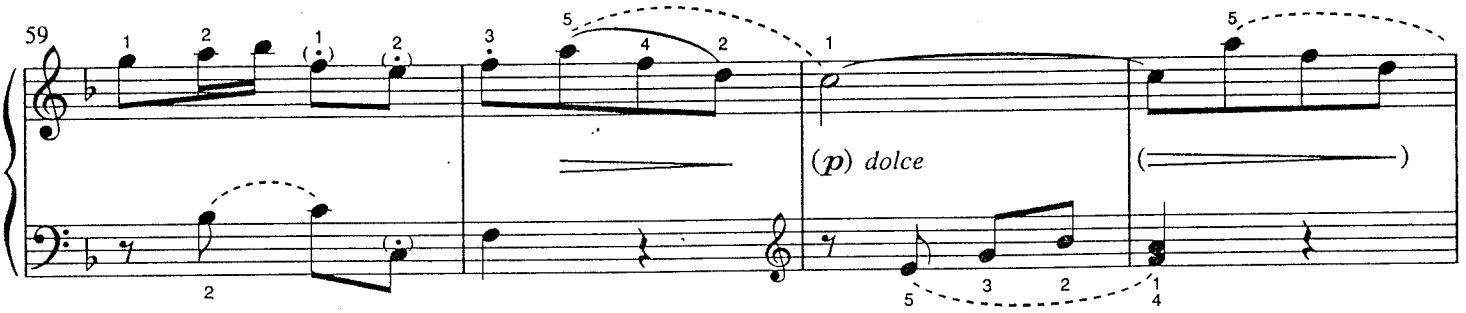
4 Sonatina in F Major

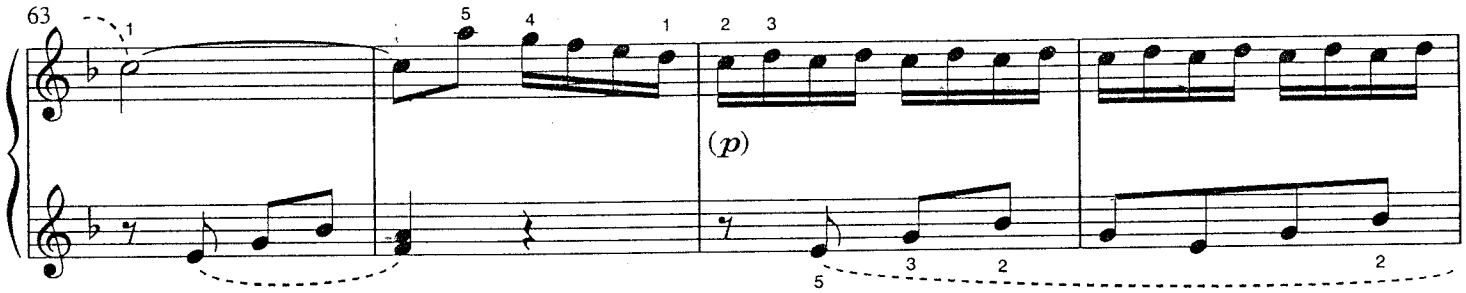
L. van Beethoven
Kinsky-Halm Anh. 5

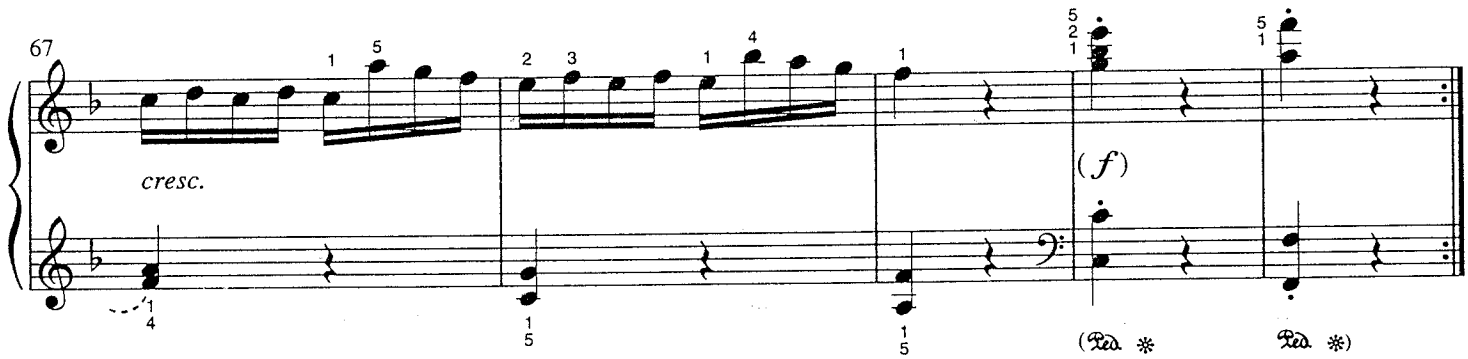



17
p)
f
21
p
f
25
p
(mf)
29
(poco a poco dim.)
33
(p)

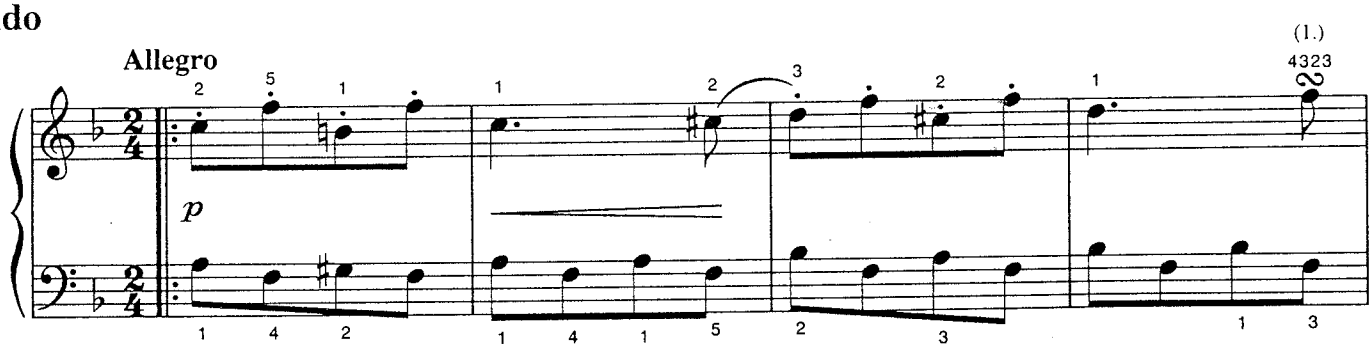

38
(pp)
43
(mf)
47
(f)
(dim.)
p
51
(mf)
(f)
55

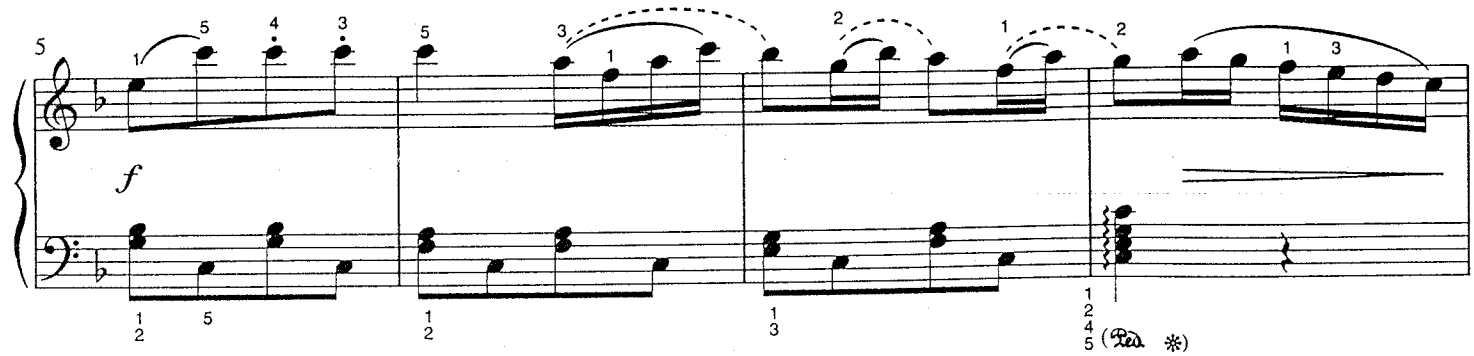


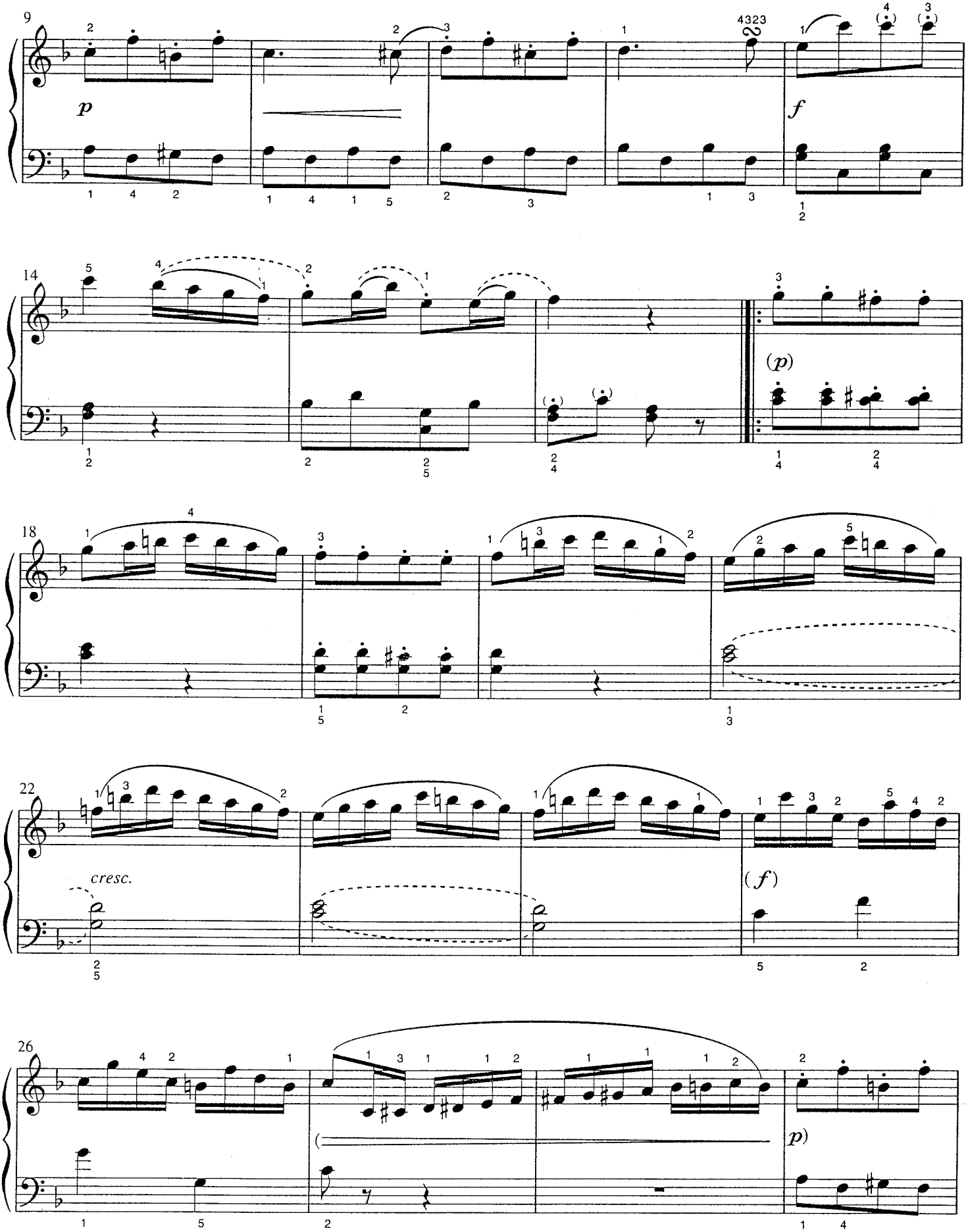


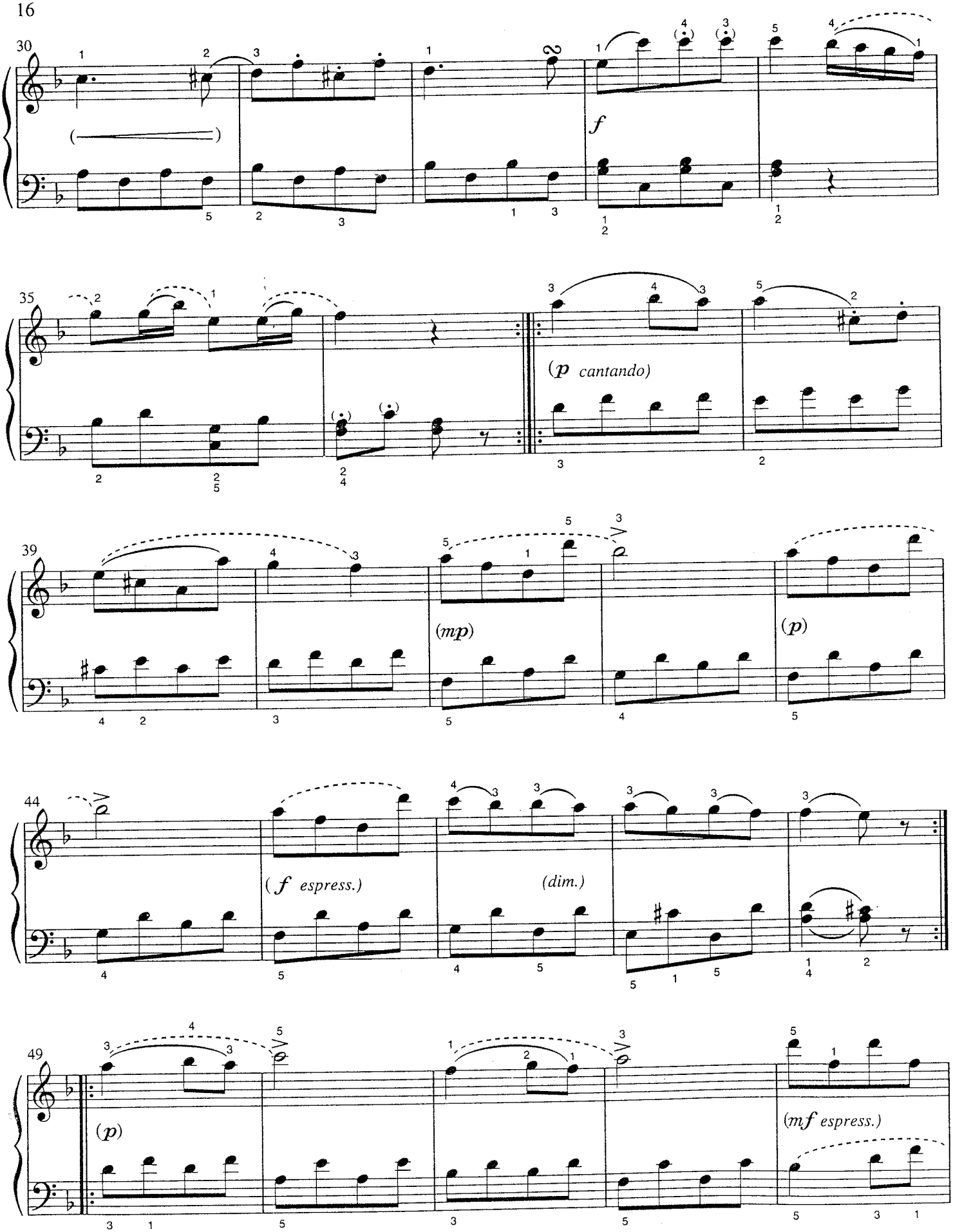


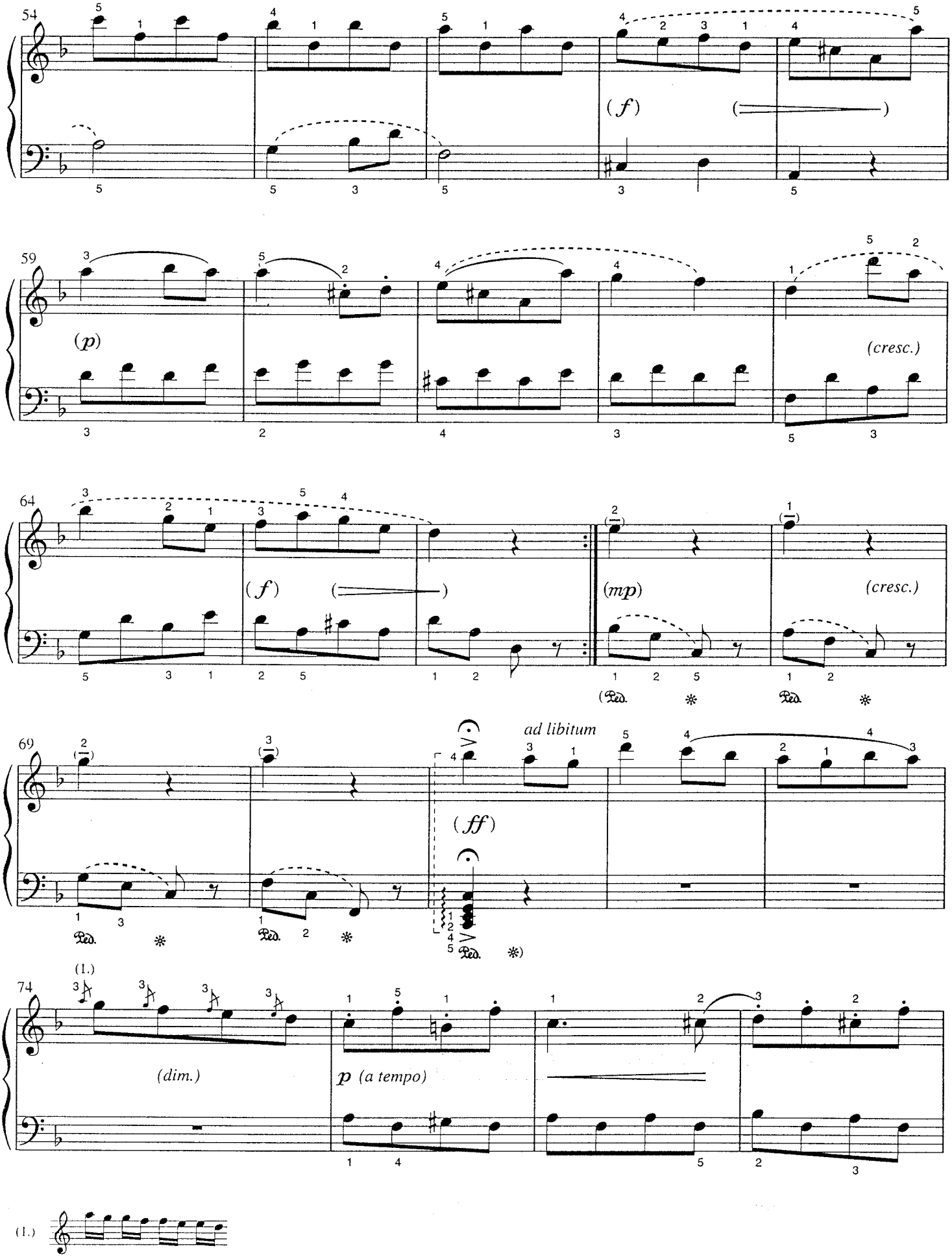
Rondo

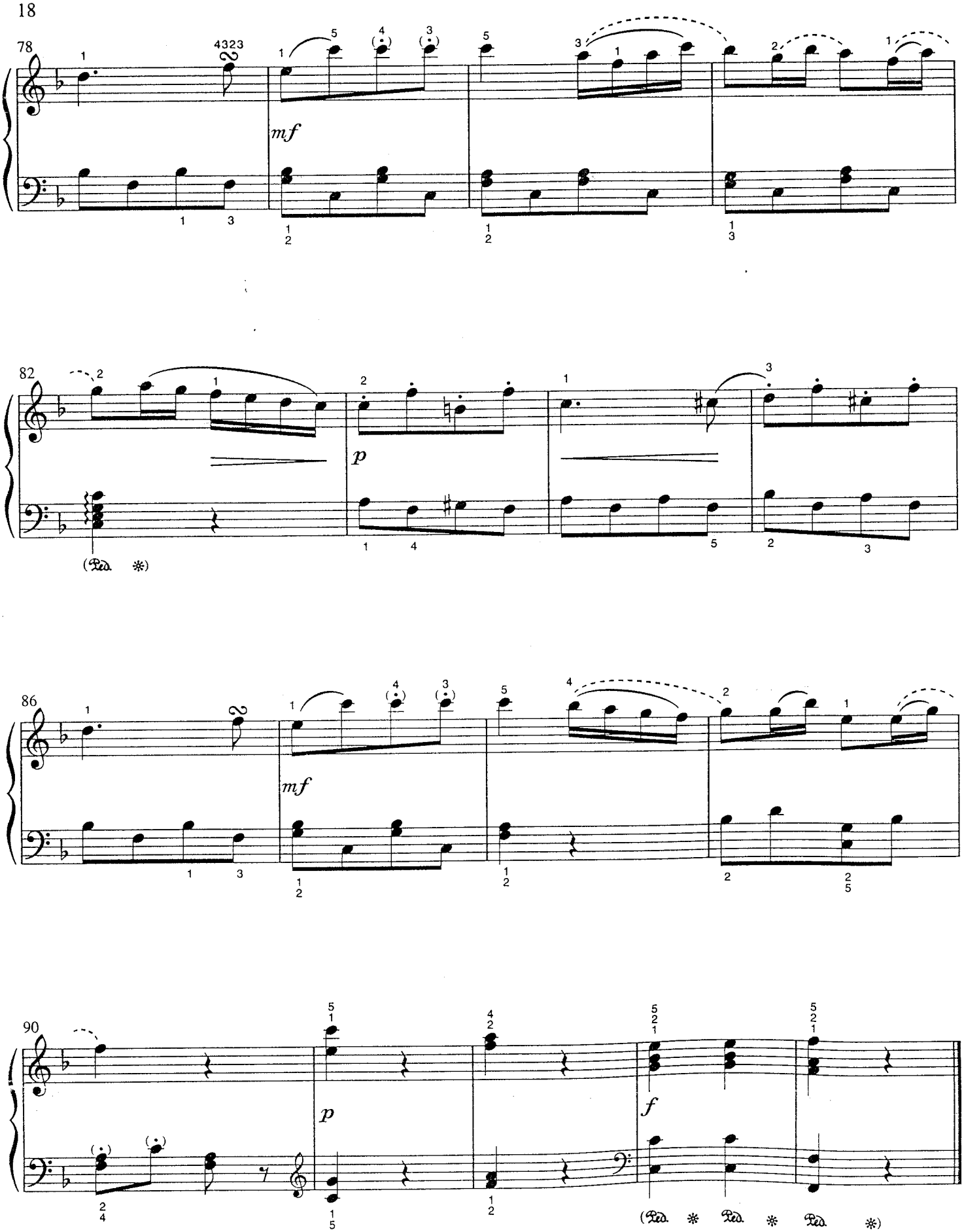





9
p
f
14
(p)
18
22
cresc.
(f)
26
p)

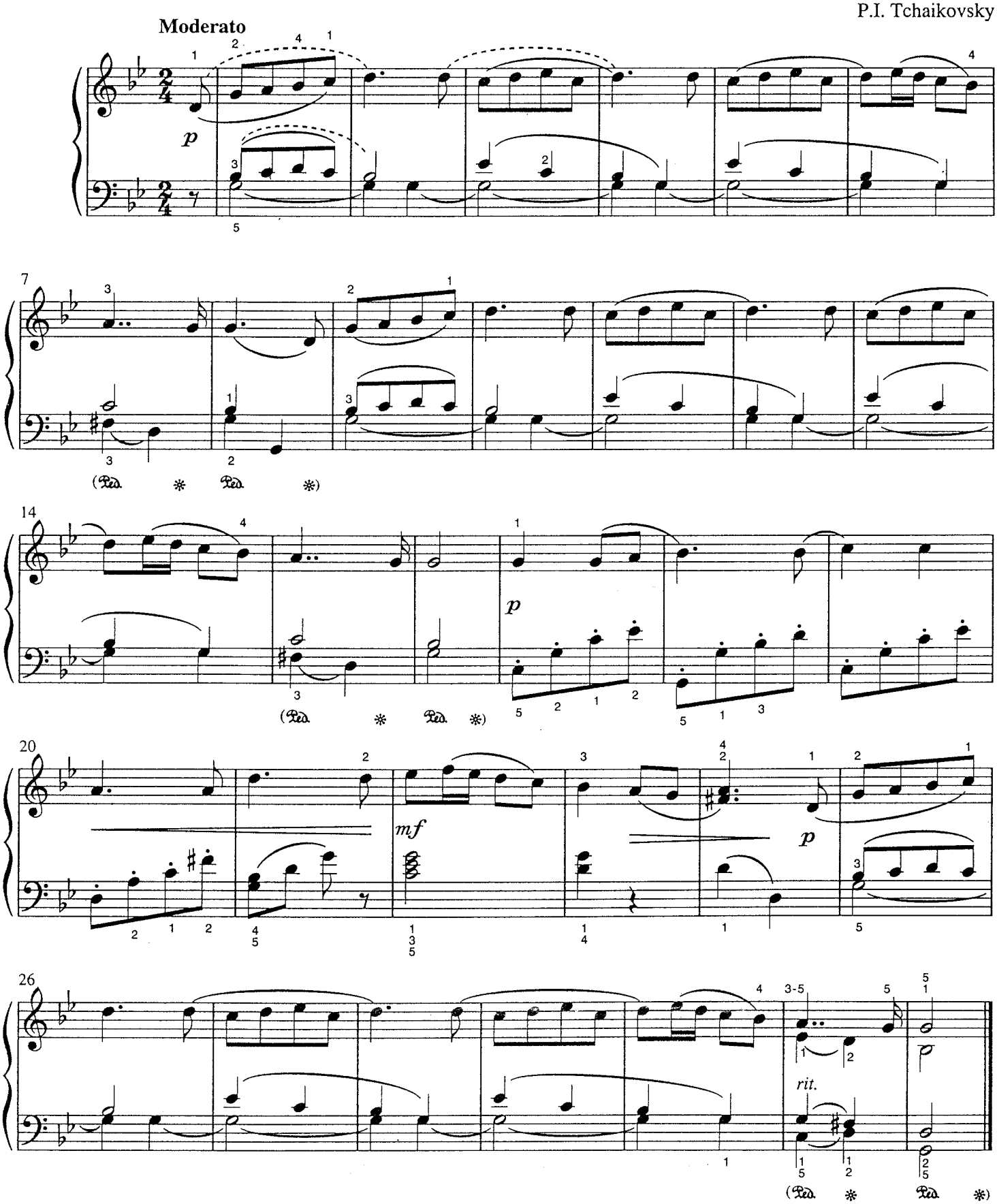

30
f
35
(p cantando)
39
(mp)
(p)
44
(f espress.)
(dim.)
49
(p)
(mf espress.)


54
(f)
59
(p)
(cresc.)
64
(f)
(mp)
(cresc.)
69
ad libitum
(ff)
(1.)
74
(dim.)
p (a tempo)
(1.)


78
mf
82
p
(Ped. ✻)
86
mf
90
p
f
(Ped. ✻ Ped. ✻ Ped. ✻)

5 Old French Song

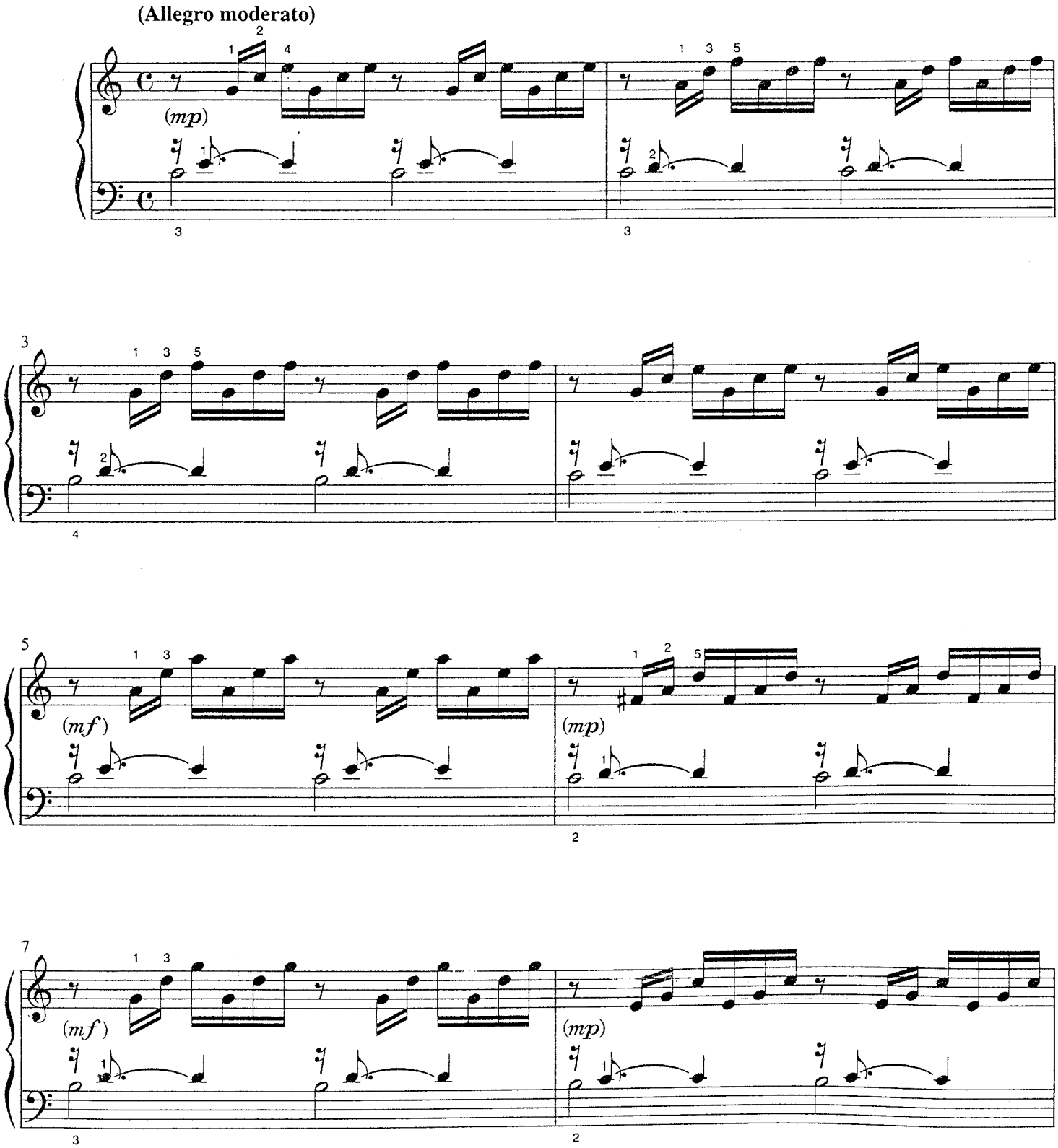
From *Album for the Young*
Op. 39, No. 16
P.I. Tchaikovsky

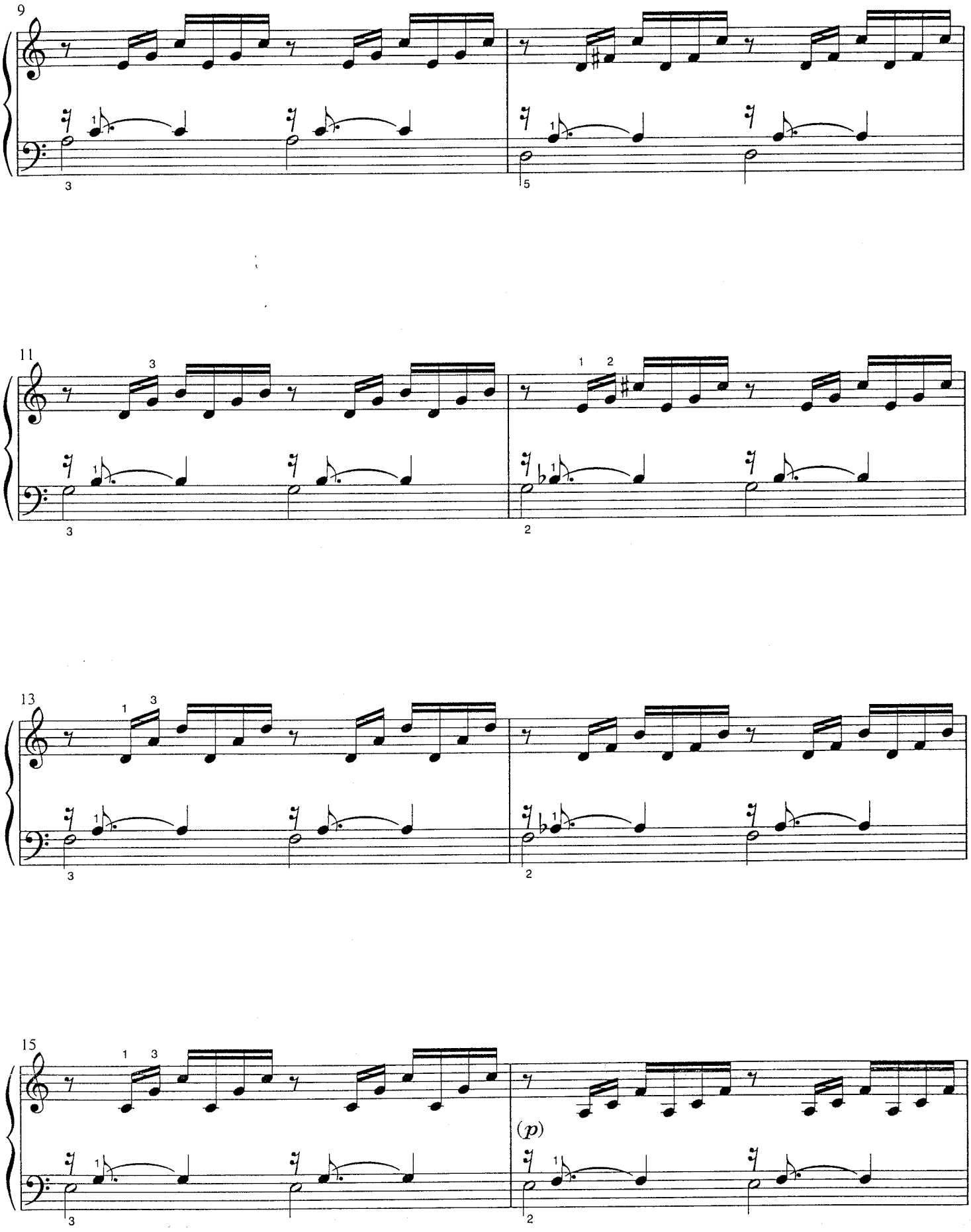


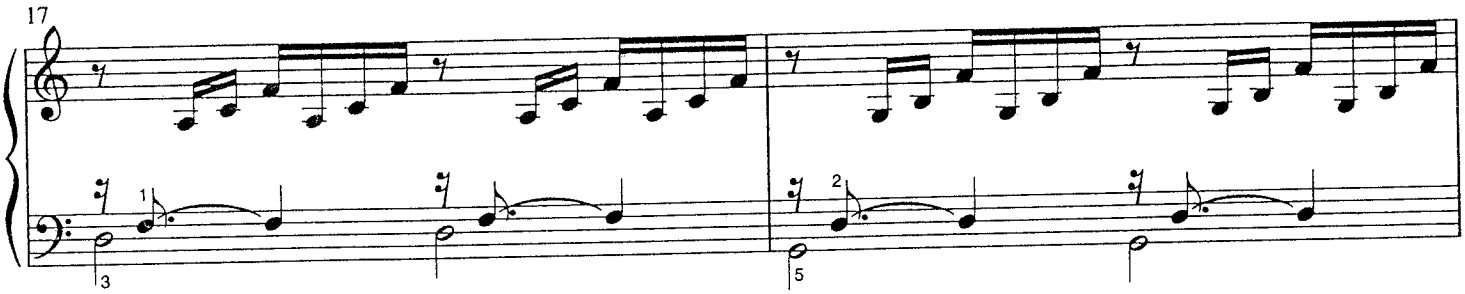
6 Prelude

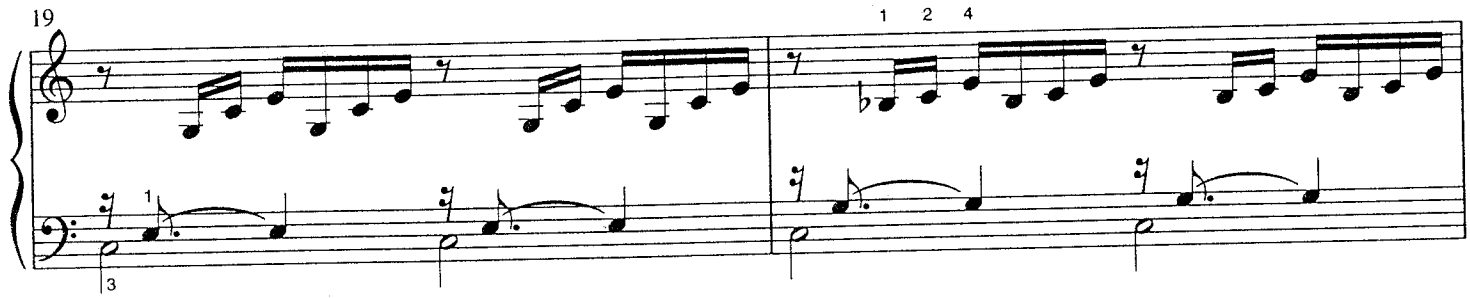
(from Prelude and Fugue No. 1)

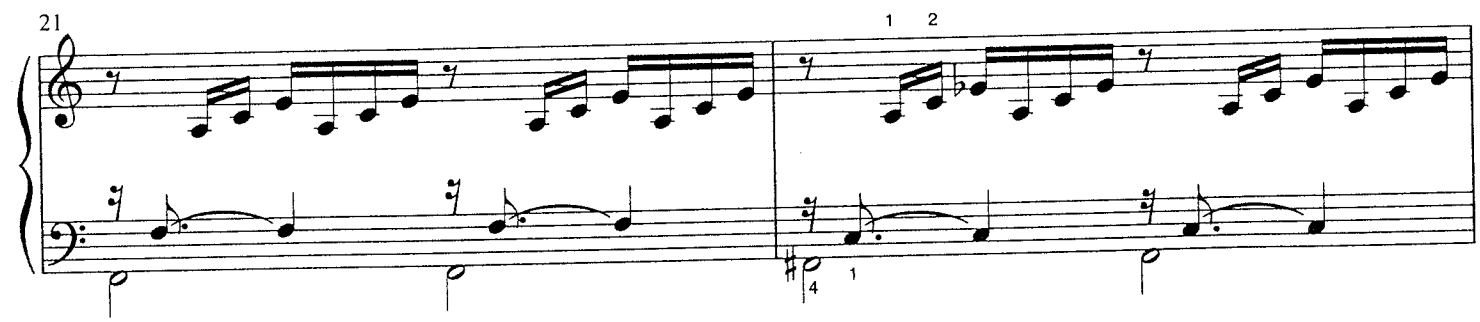
From *The Well Tempered Clavier* Vol. 1
J.S. Bach
BWV 846

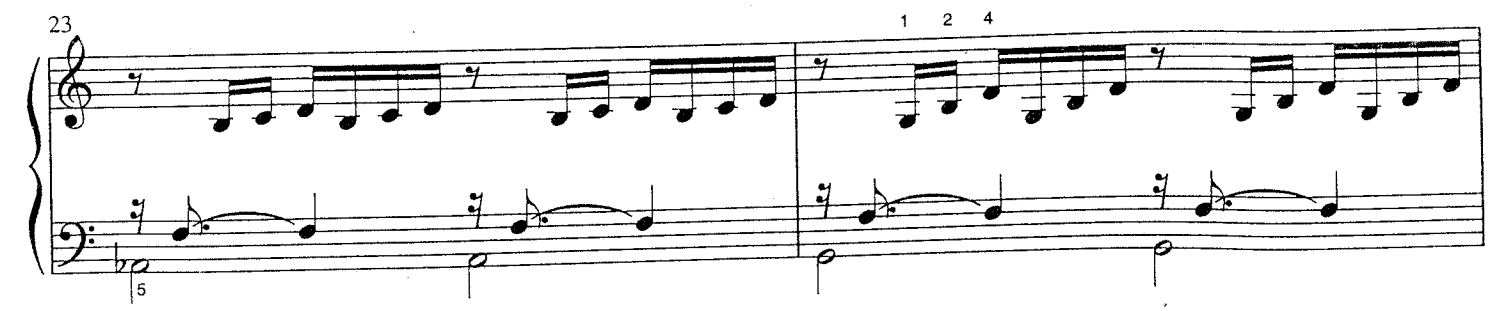


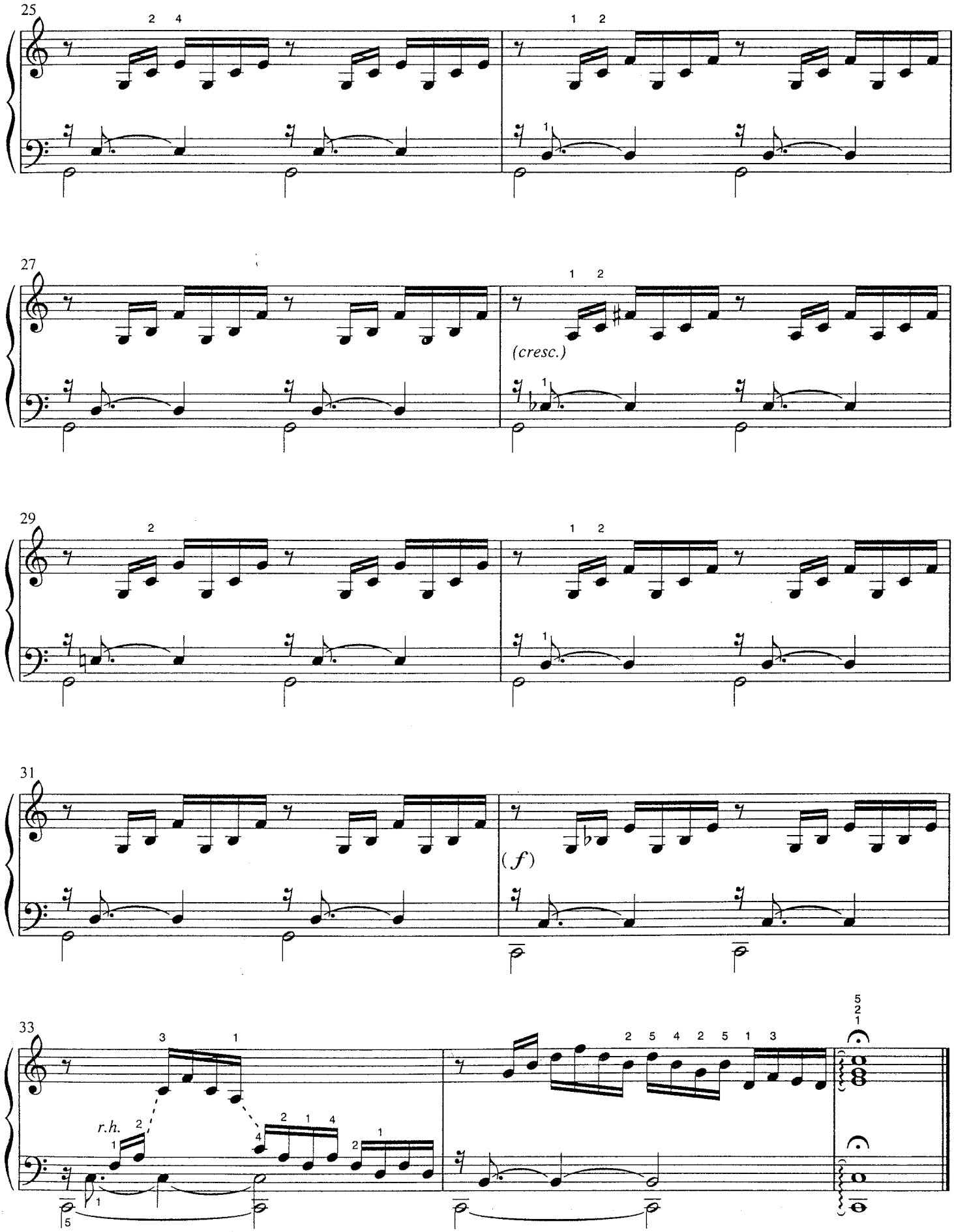

9
11
13
15
(p)


17
1
2
3
5


19
1 2 4
1
3

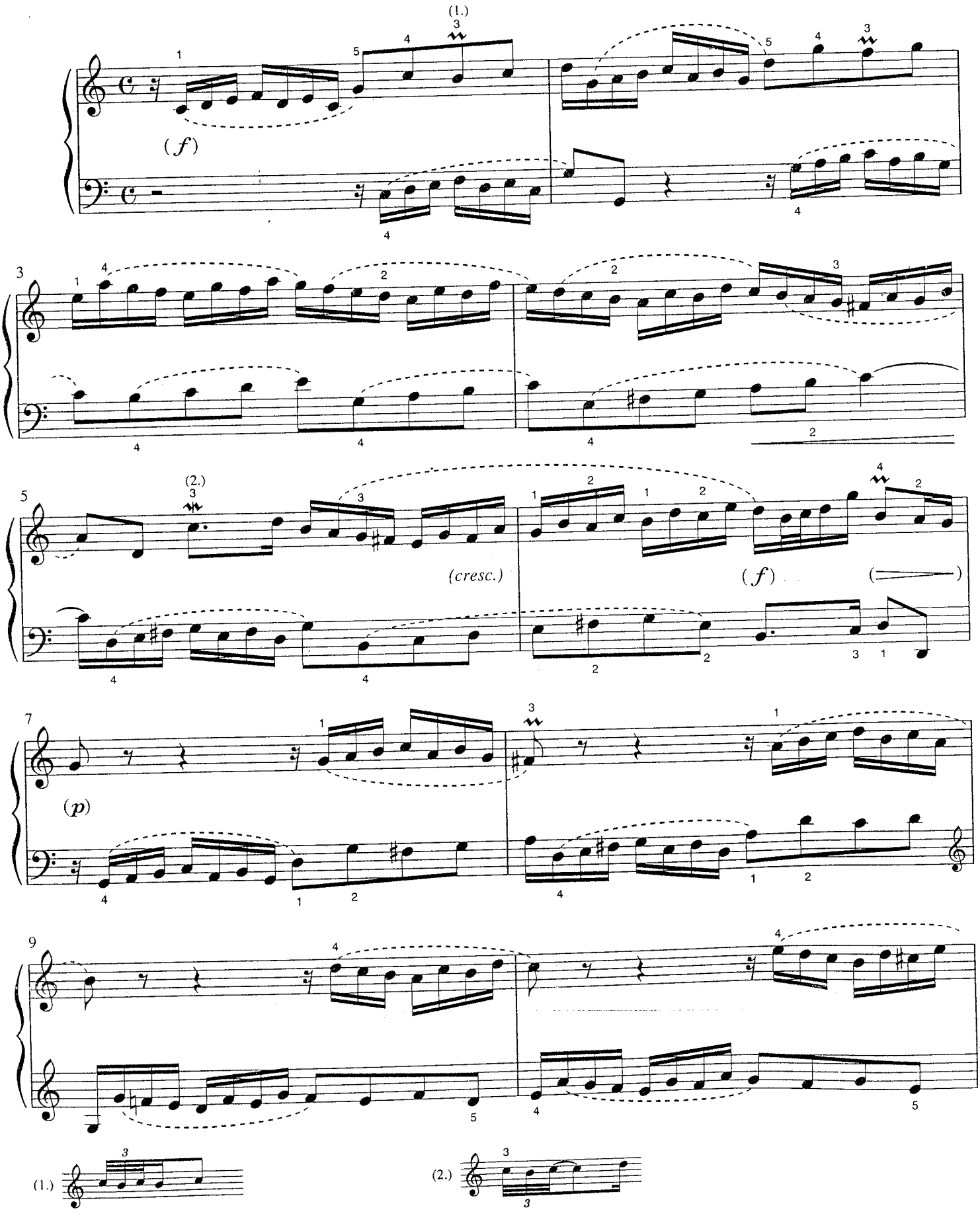

21
1 2
4
1

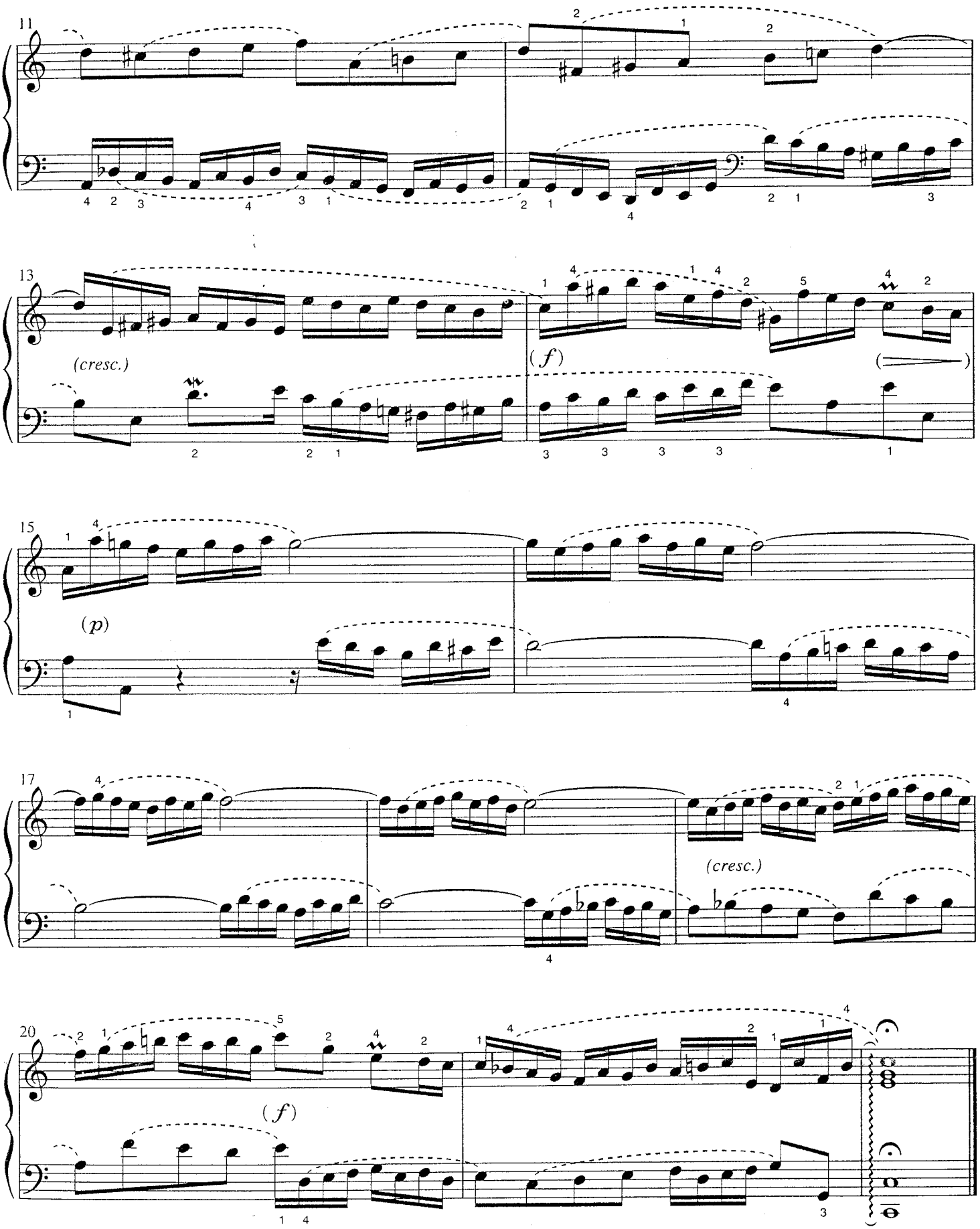

23
1 2 4
5


25
27
(cresc.)
29
31
(f)
33
r.h.

7 Invention No. 1

J.S. Bach
BWV 772

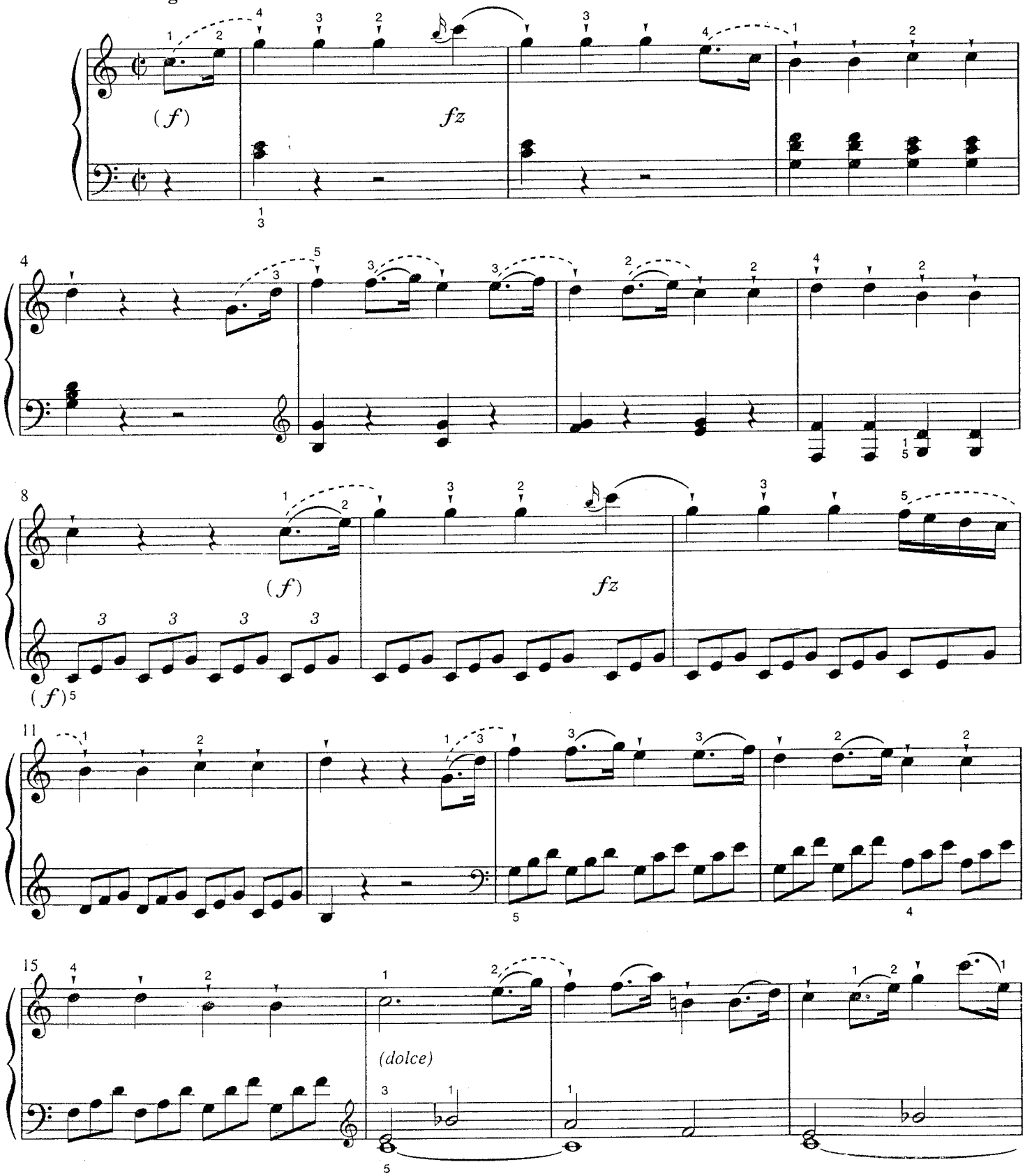


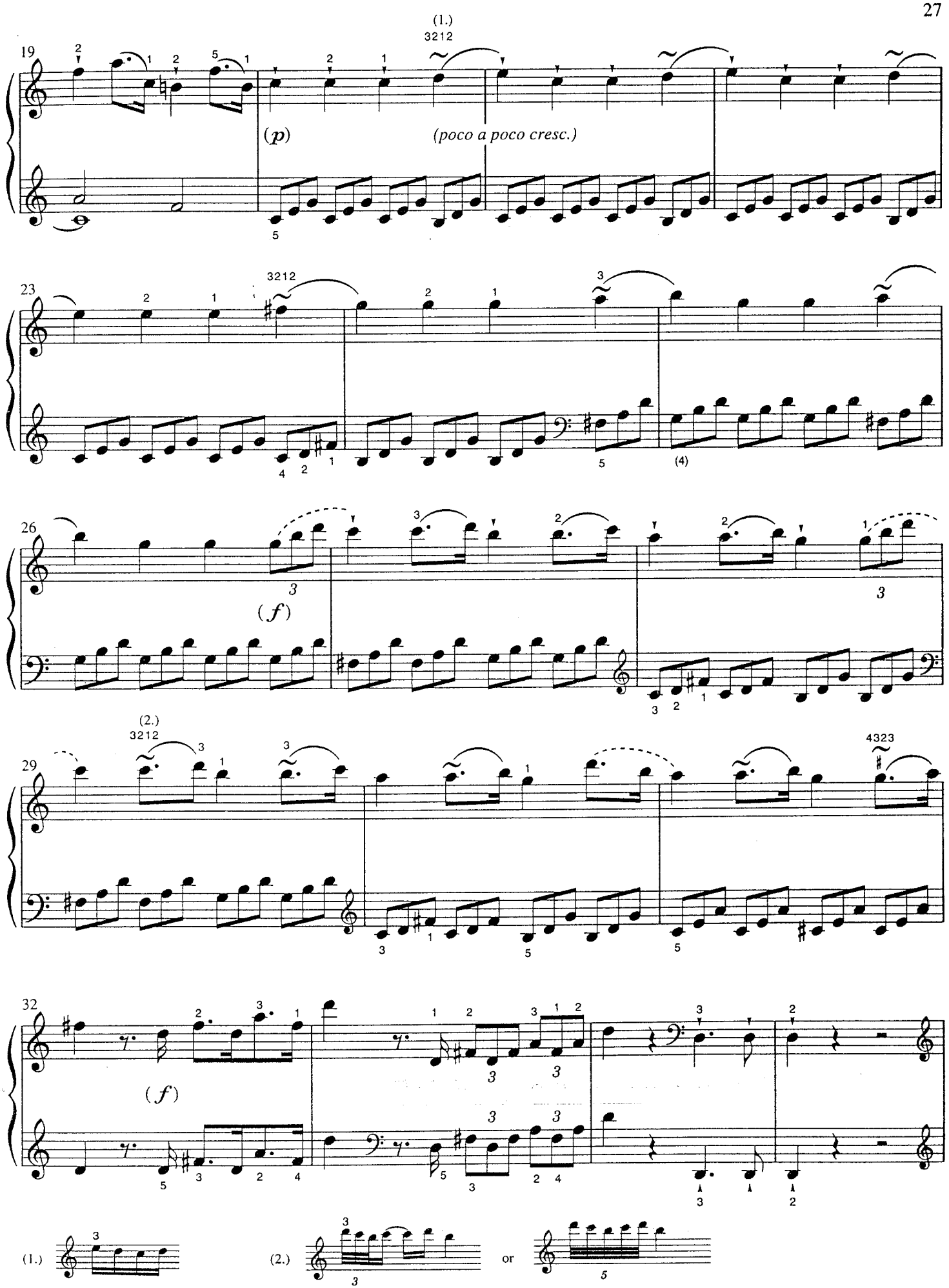

11
13
(cresc.)
(f)
15
(p)
17
(cresc.)
20
(f)

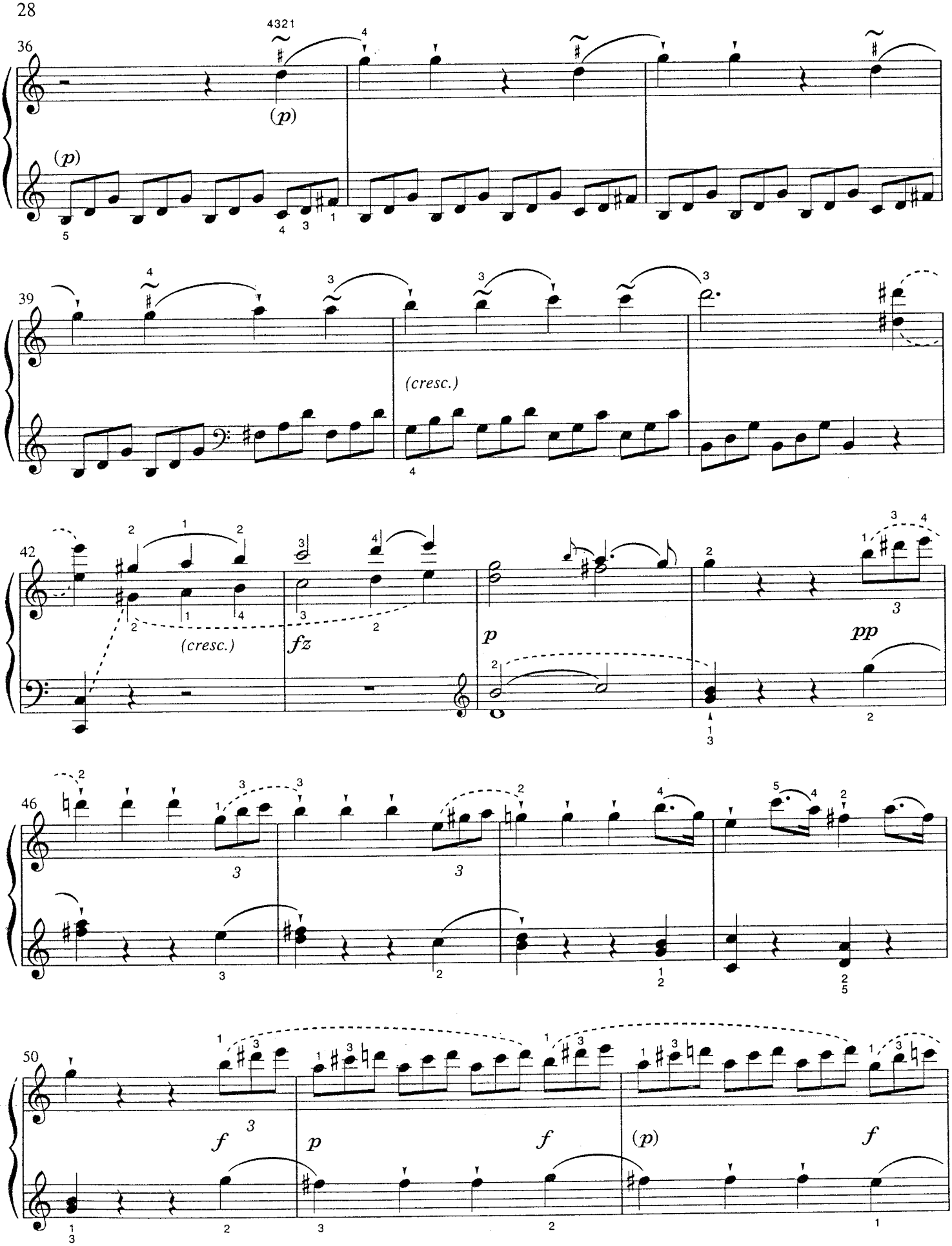
8 Sonata No. 48

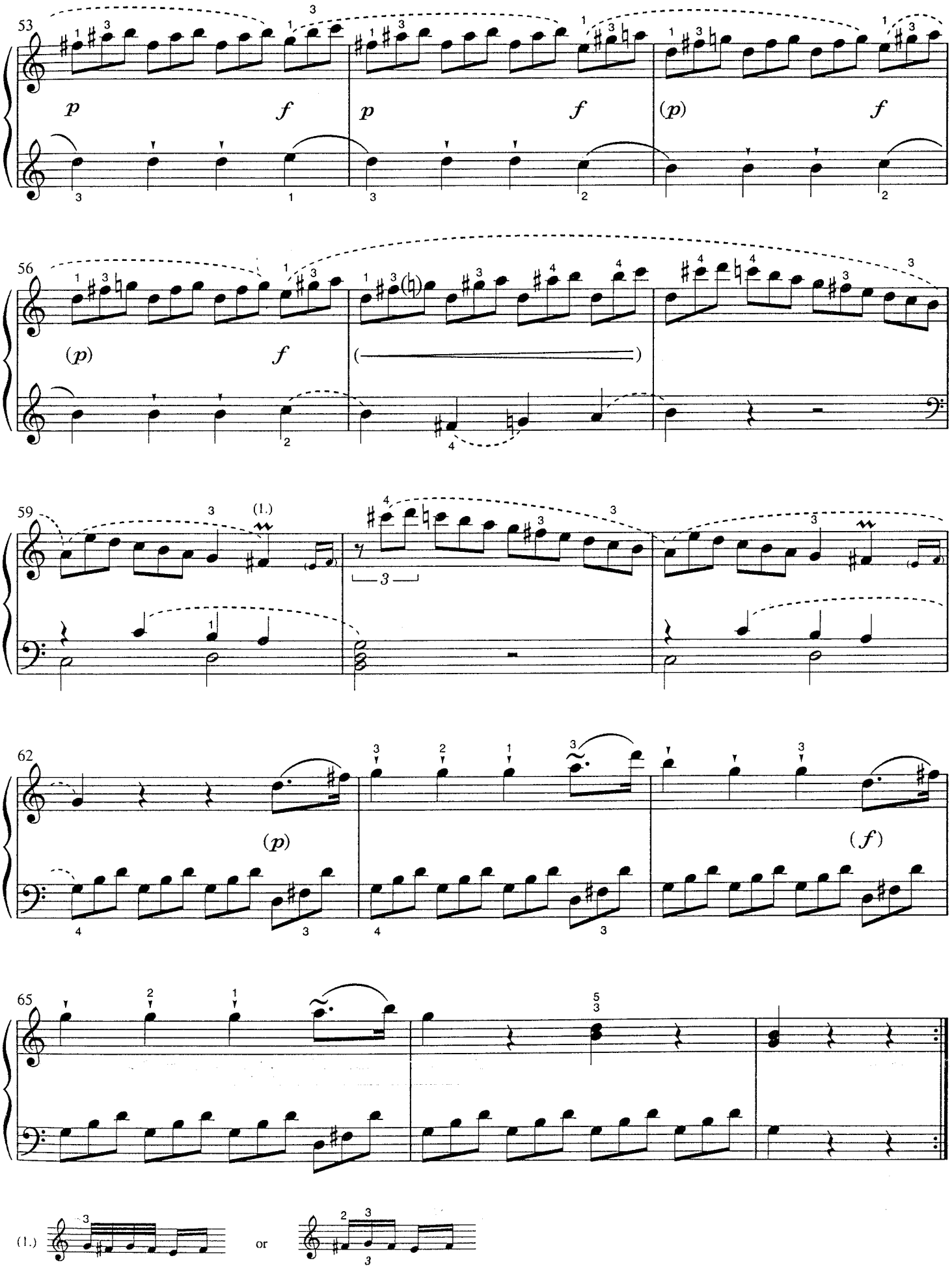
J. Haydn
Hob. XVI/35

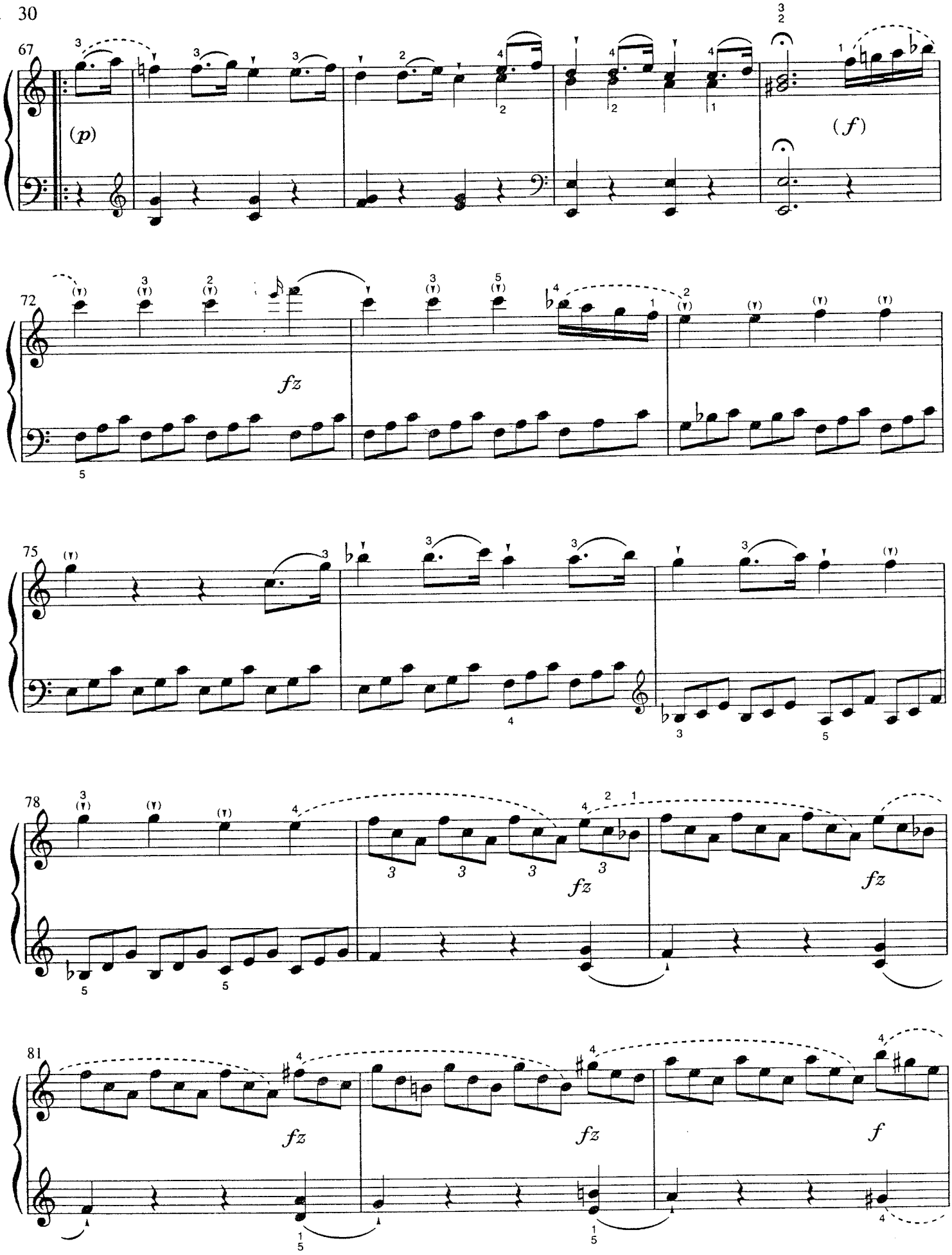
Allegro con brio

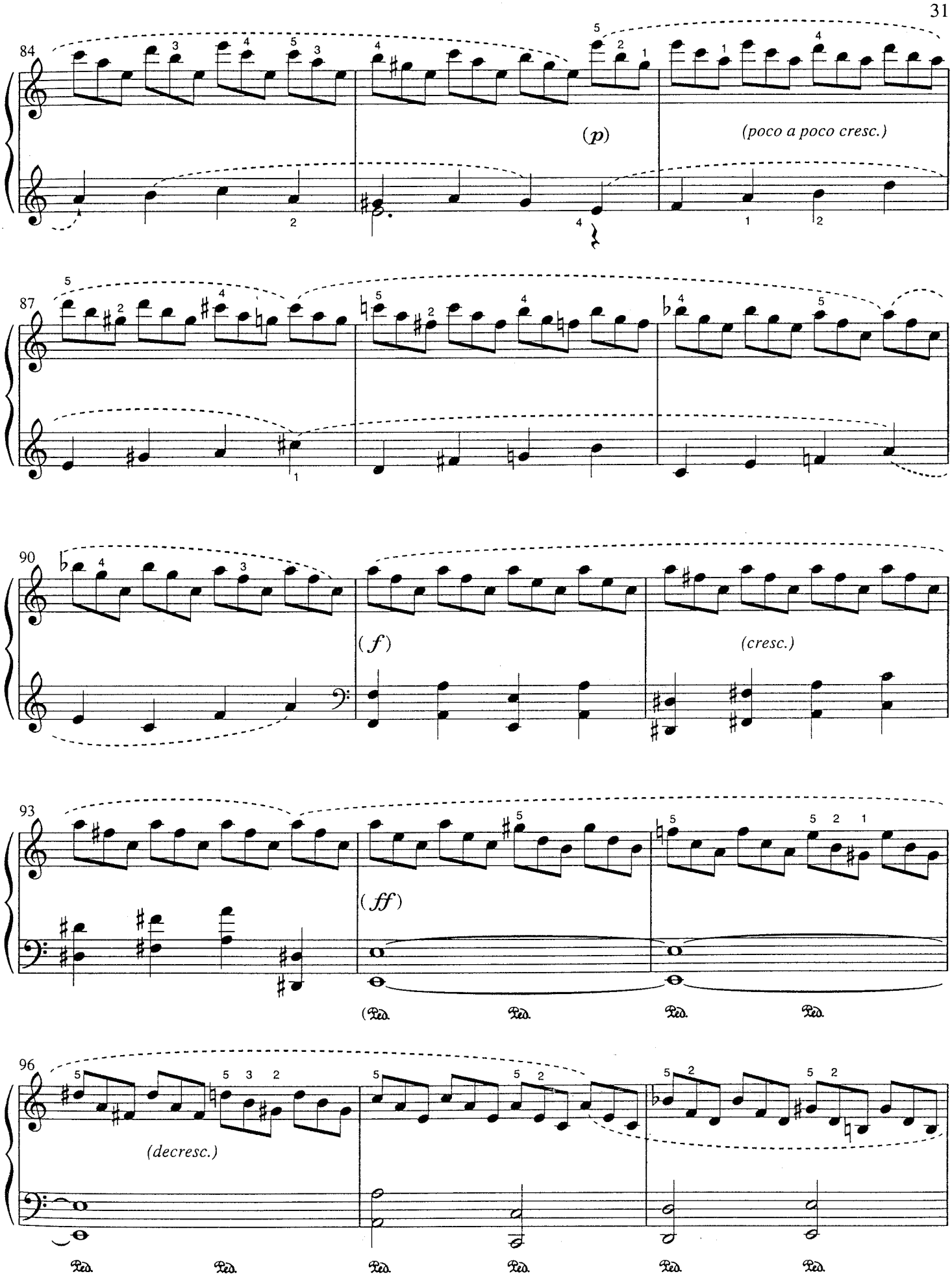


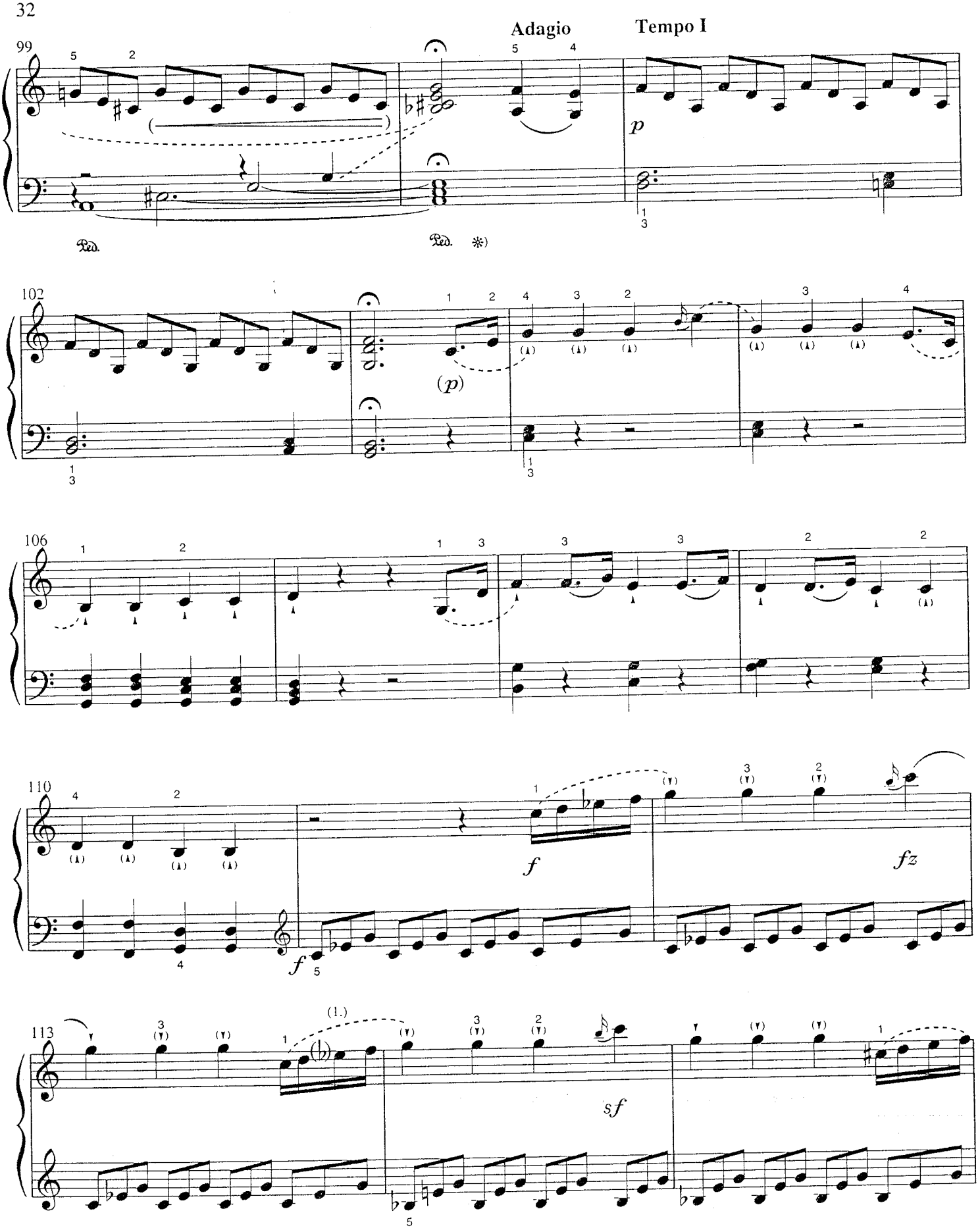

(1.)
3212
19
(p)
(poco a poco cresc.)
23
3212
(4)
26
(f)
(2.)
3212
29
4323
32
(f)
(1.)
(2.)
or


36
(p)
(p)
39
(cresc.)
42
(cresc.)
fz
p
pp
46
50
f
p
f
(p)
f

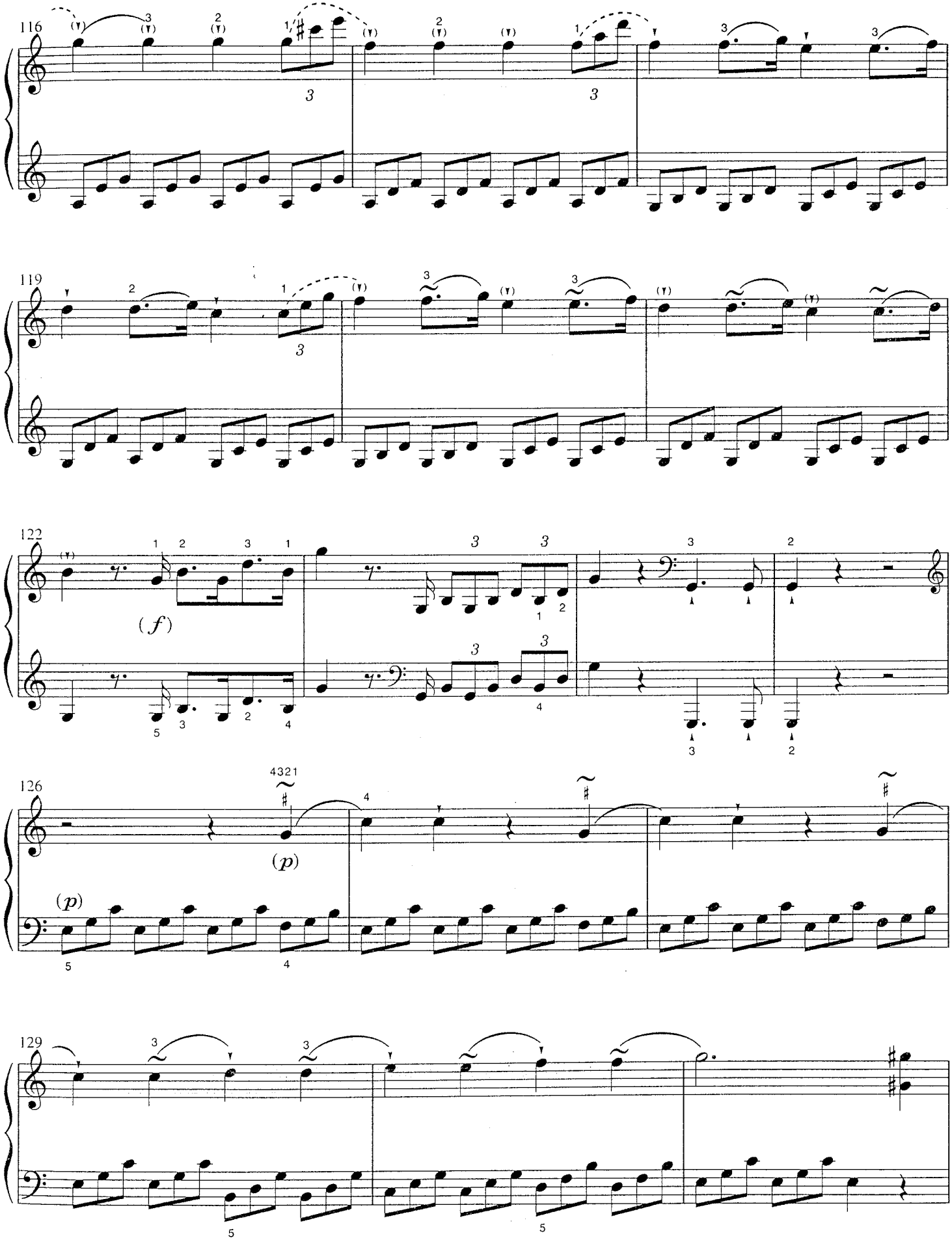

53
p
f
p
f
(p)
f
56
(p)
f
59
(1.)
3
62
(p)
(f)
65
(1.)
or

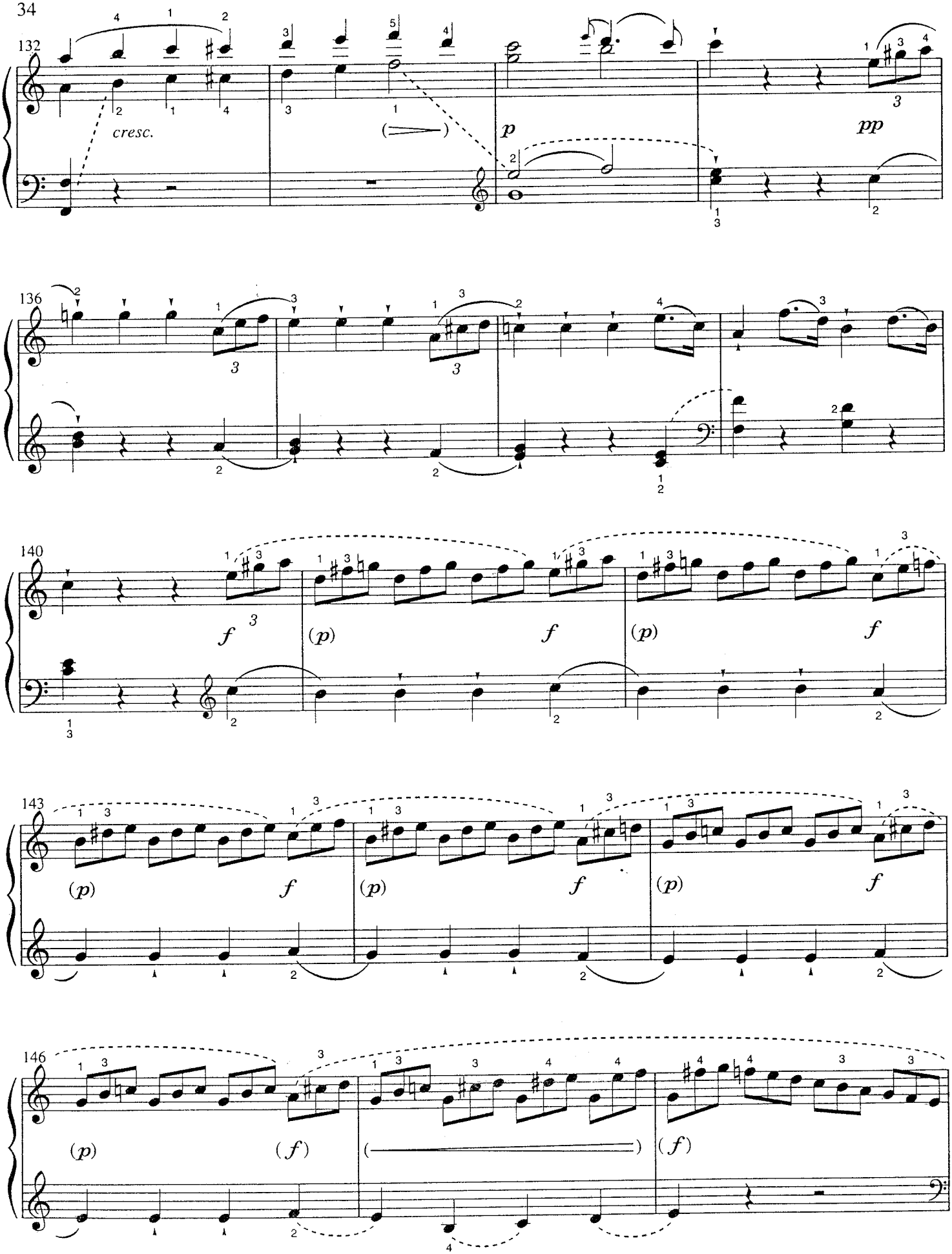

67
(p)
(f)
72
fz
75
78
fz
fz
81
fz
fz
f

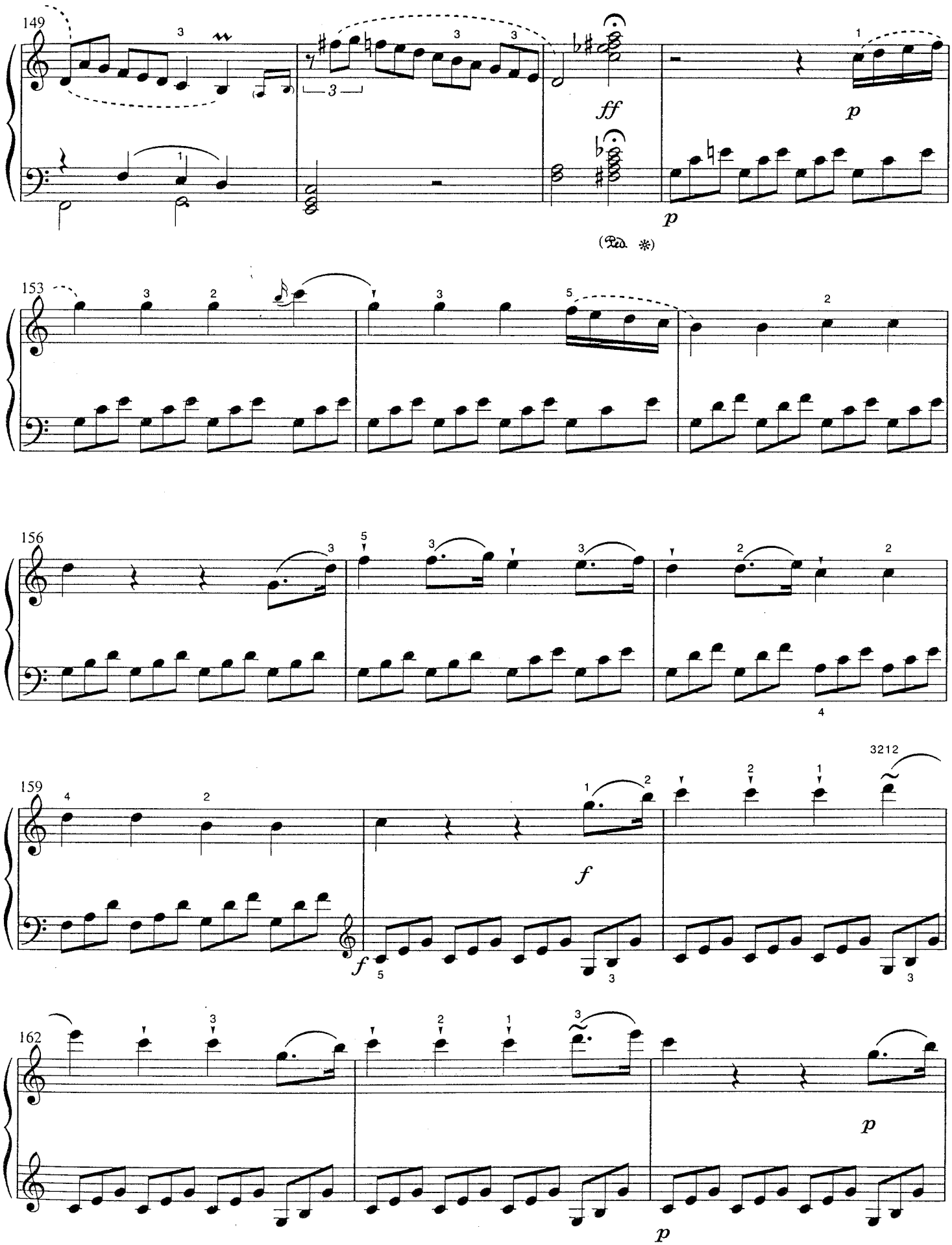

84
(p)
(poco a poco cresc.)
87
90
(f)
(cresc.)
93
(ff)
(Ped.
96
(decresc.)
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

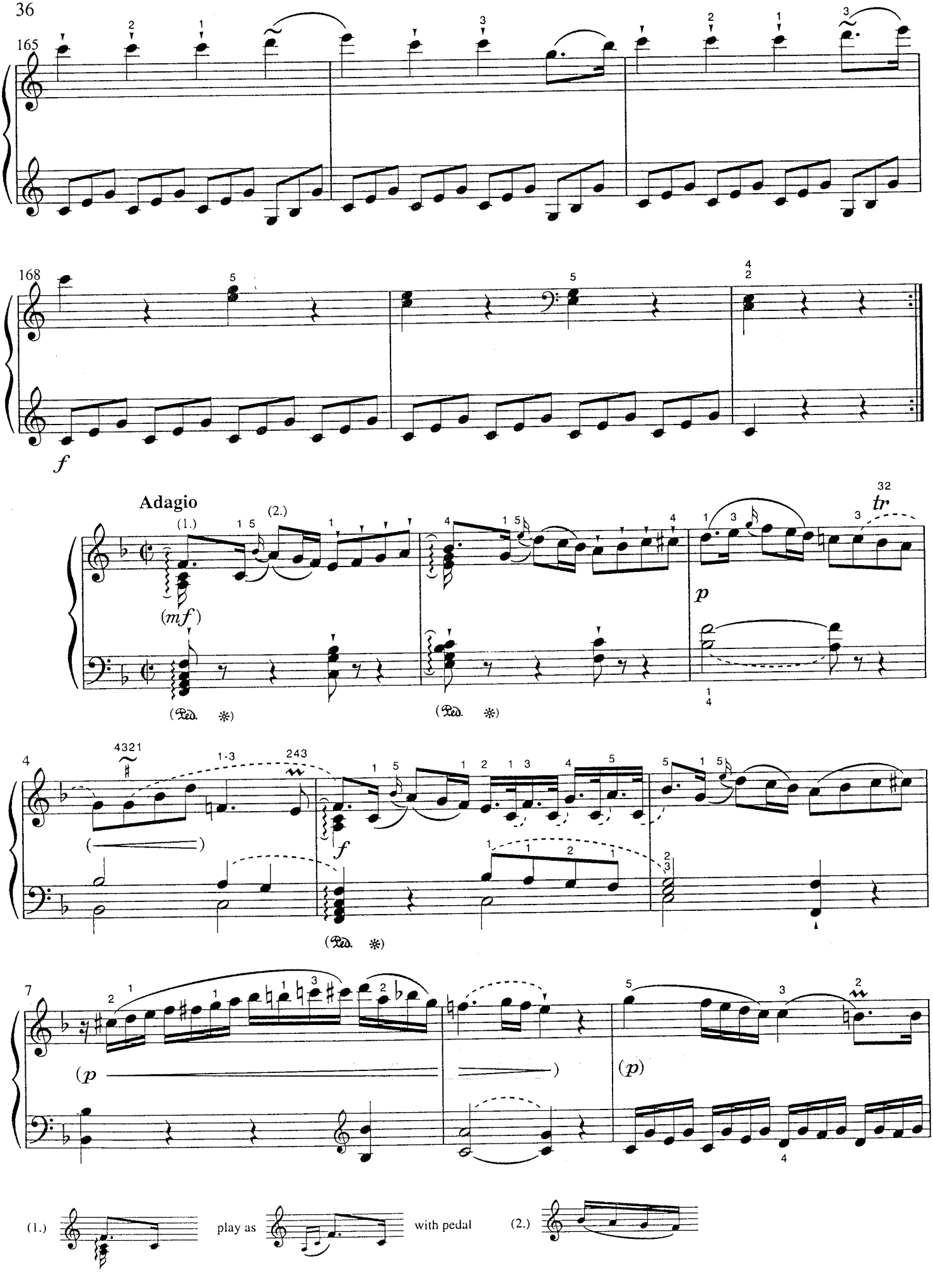


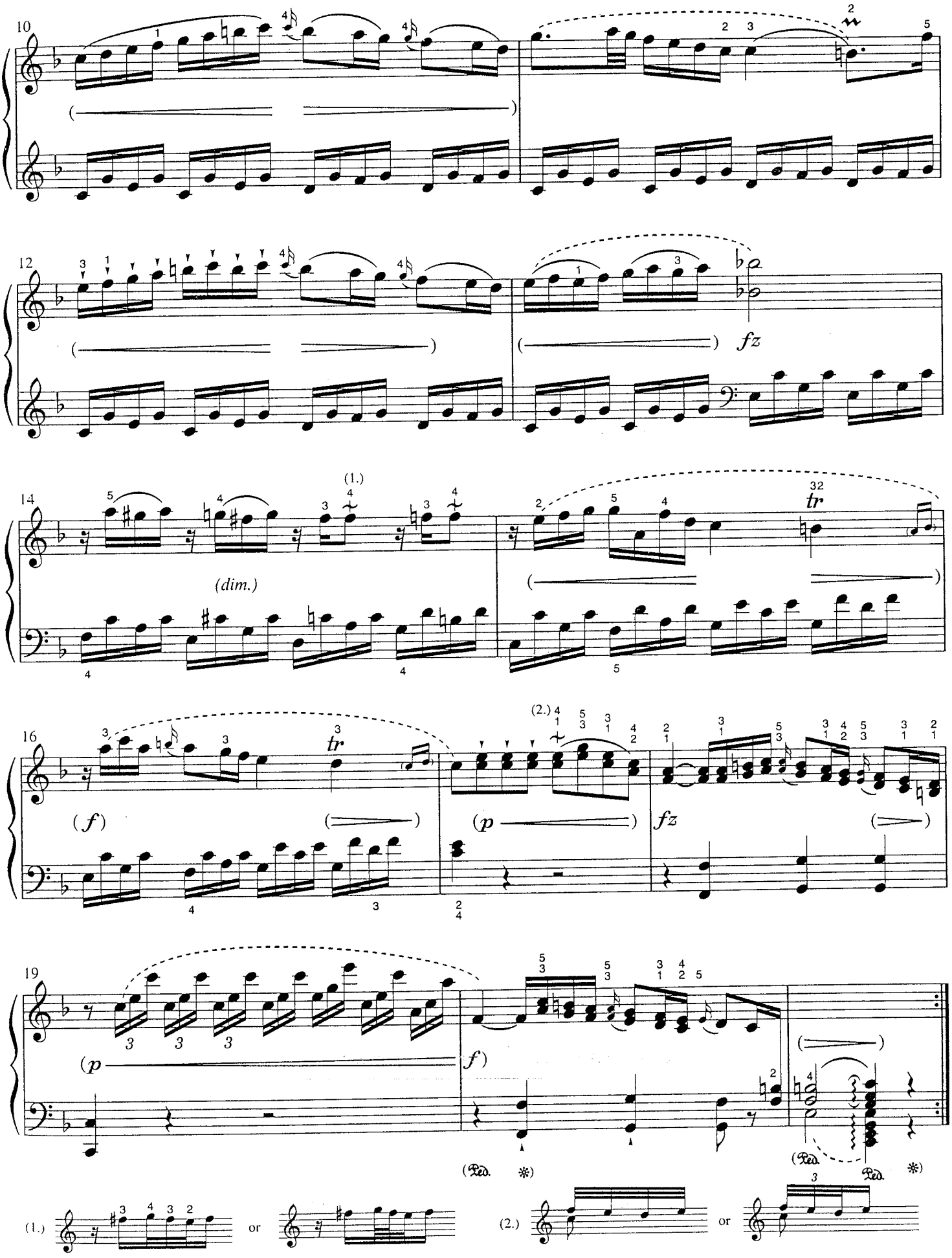
(1.) Some urtexts show E♮.

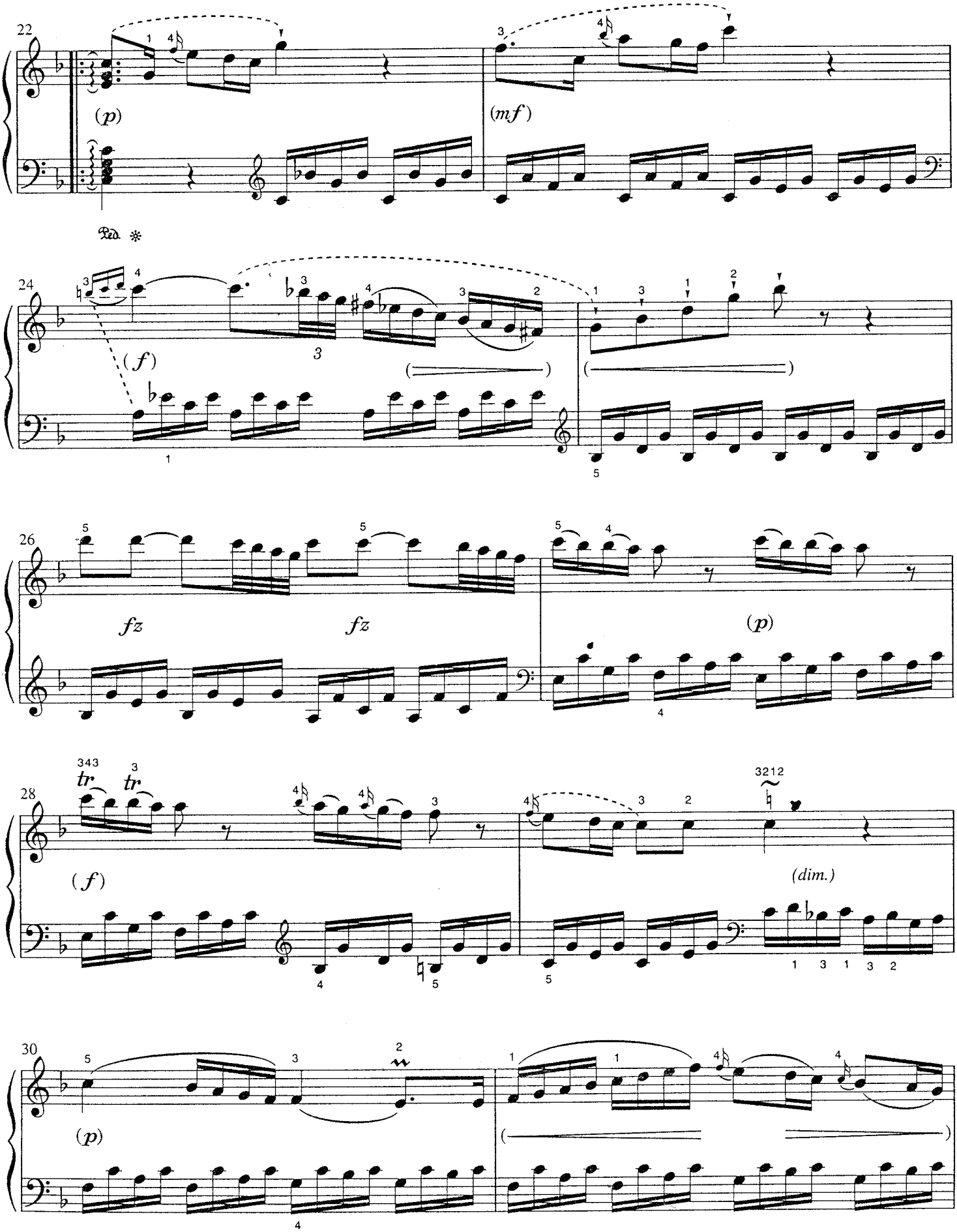

116
119
122
(f)
126
(p)
(p)
129

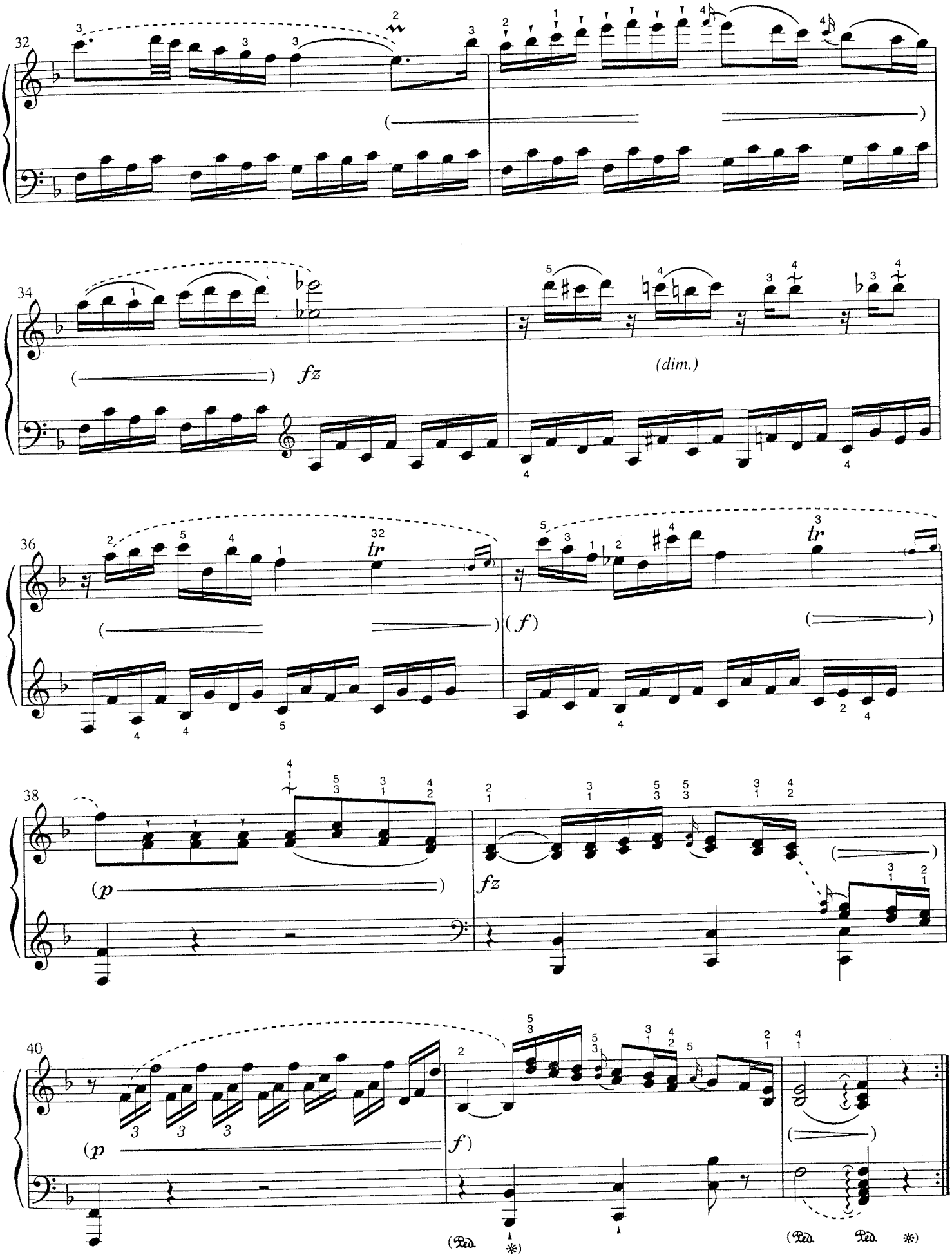

132
cresc.
p
pp
136
140
f
(p)
f
(p)
f
143
(p)
f
(p)
f
(p)
f
146
(p)
(f)
(f)


149
ff
p
p
(Ped. *)
153
156
4
159
3212
f
f
162
p
p

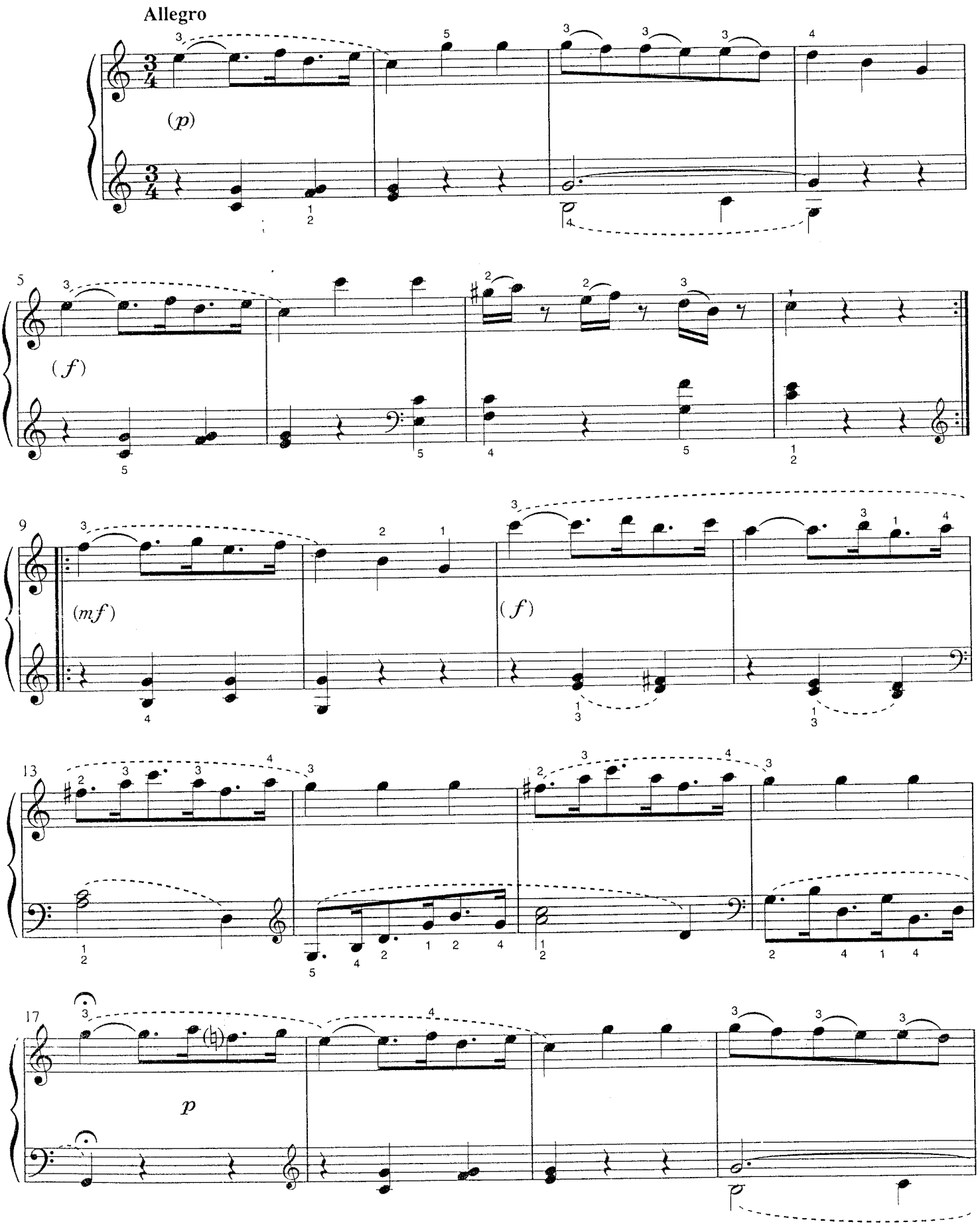

165
168
f
Adagio
(1.)
(2.)
(mf)
(Ped. *)
p
tr
4
4321
1-3
243
f
(p
(p)
(1.)
play as
with pedal
(2.)

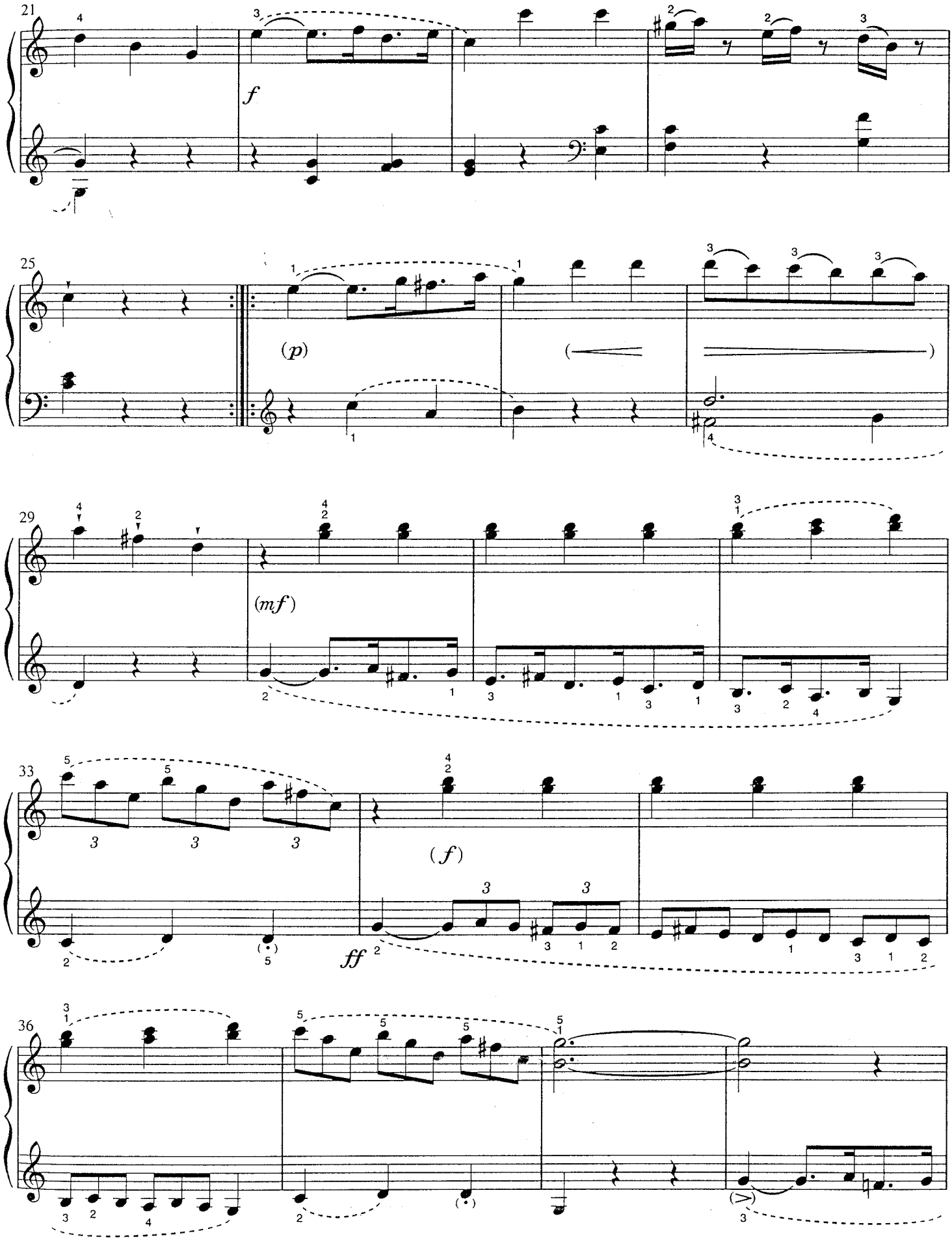

10
12
fz
14
(1.)
(dim.)
32
tr
16
(2.)
(f)
(p
fz
19
(p
f)
(Ped.
*)
(1.)
or
(2.)
or

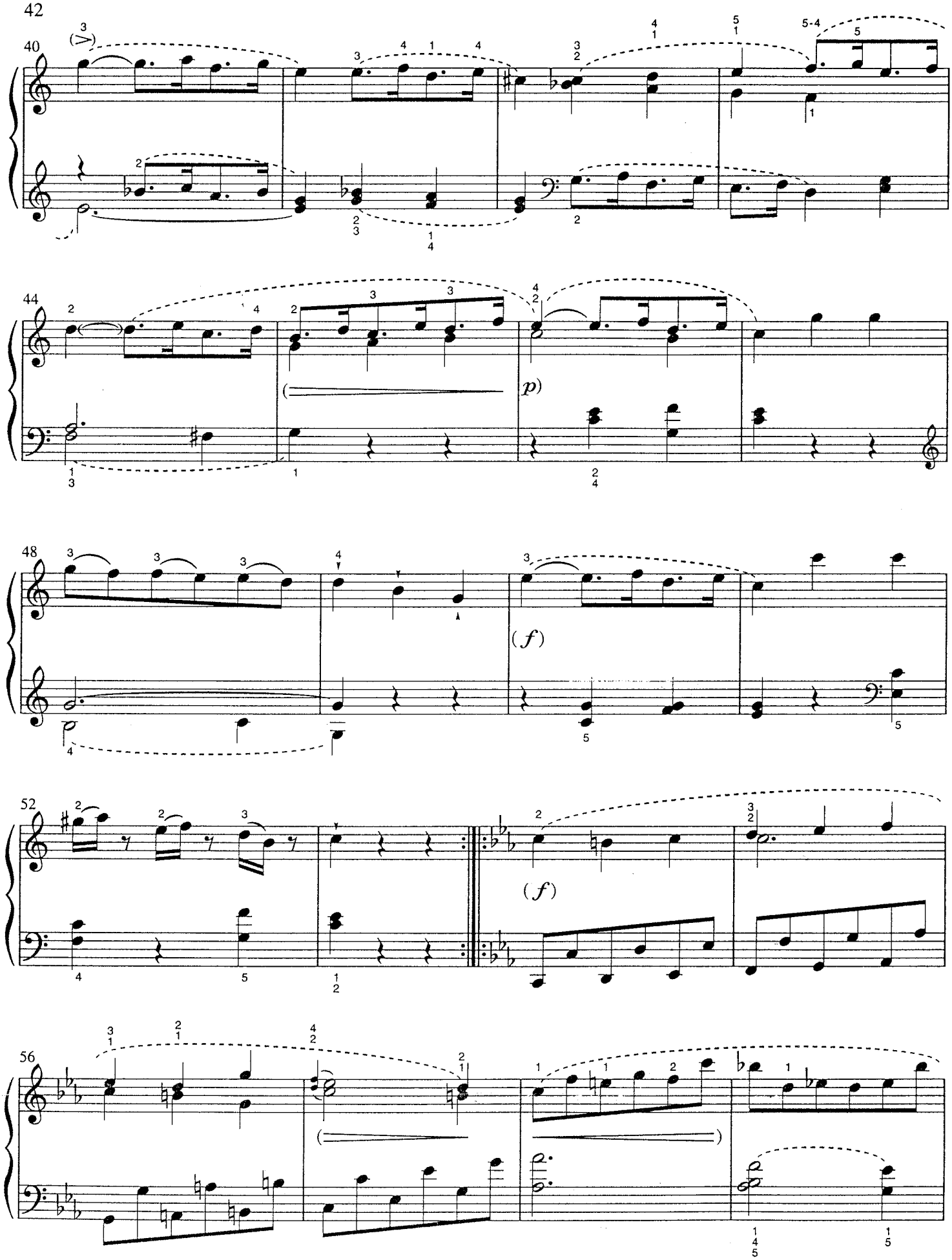

22
(p)
(mf)
Ped. *
24
(f)
3
26
fz
fz
(p)
28
tr
tr
(f)
(dim.)
30
(p)

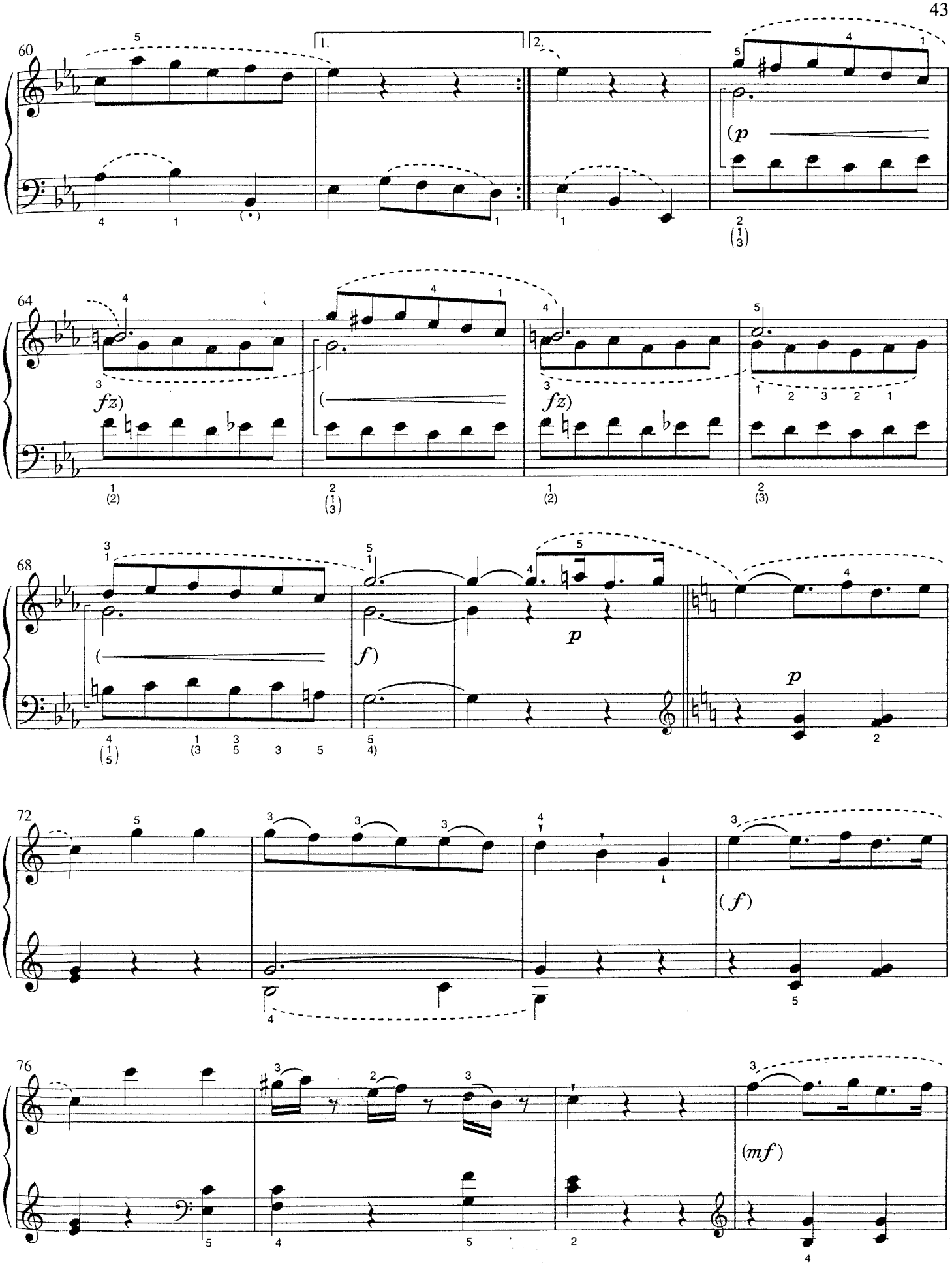

32
34
fz
(dim.)
36
tr
(f)
38
(p
fz
40
(p
f)
Ped.
*)
Ped.
Ped.
*)

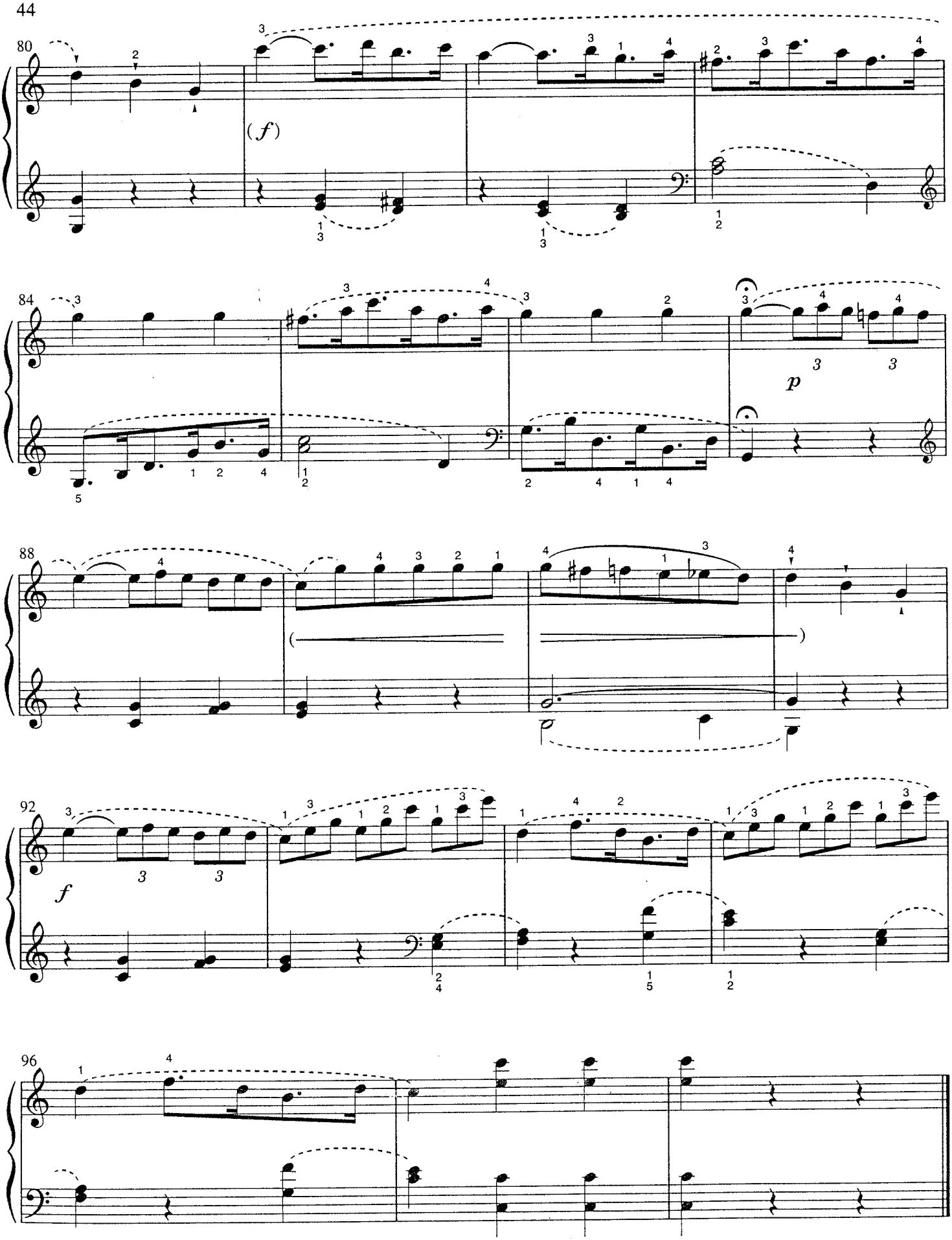
Finale




21
f
25
(p)
29
(mf)
33
(f)
ff
36

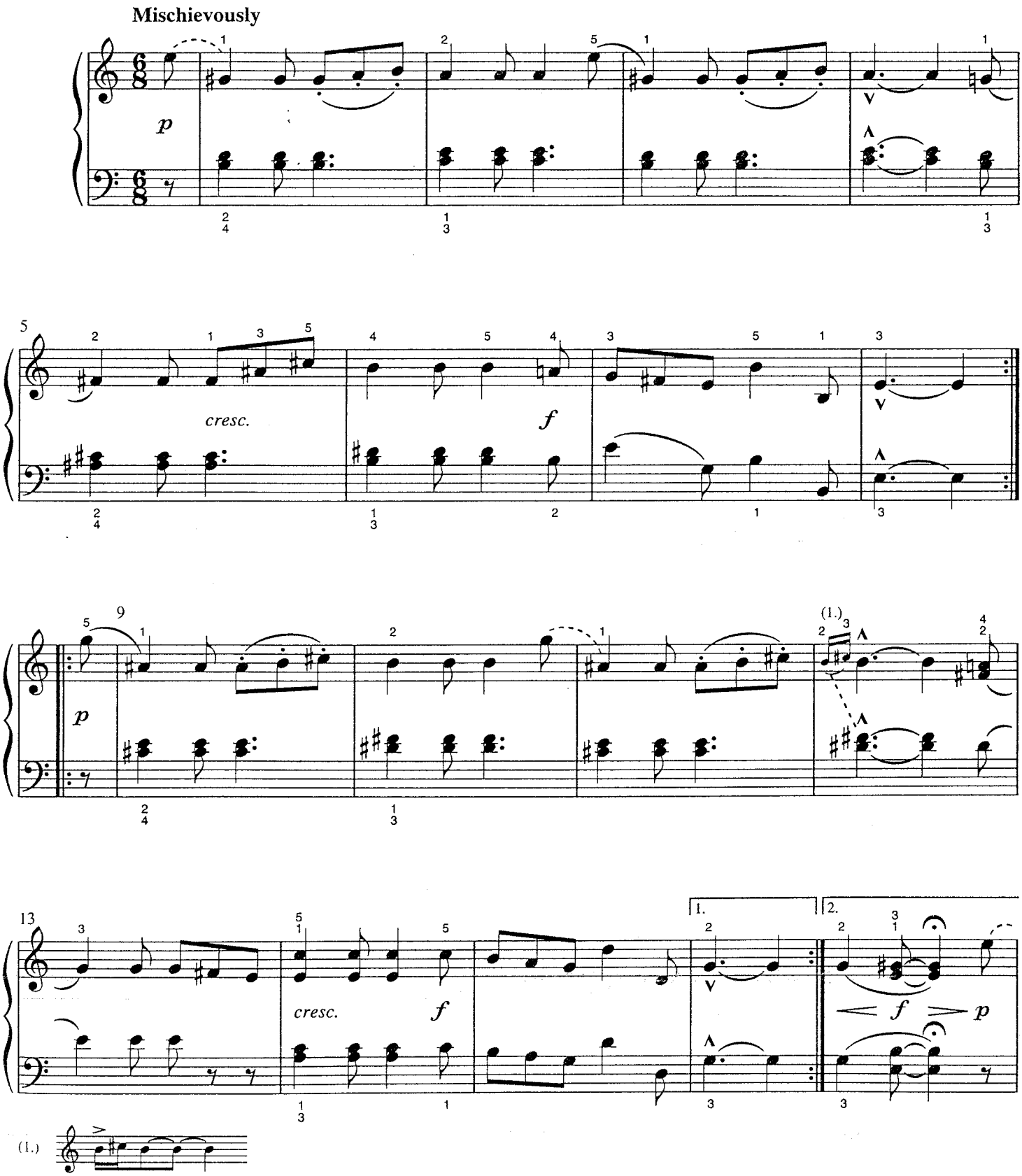

40
44
48
52
56
(f)
(f)
p)

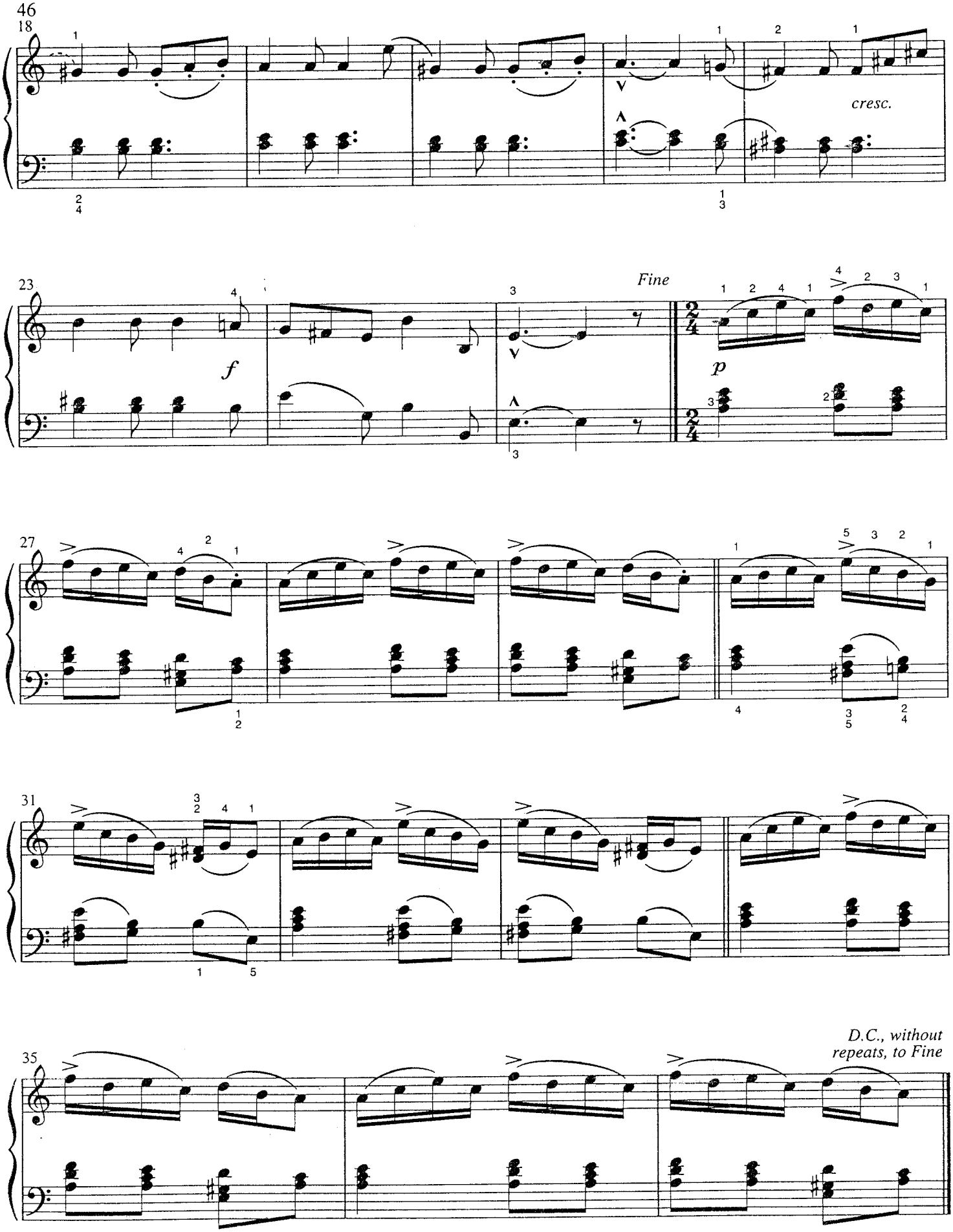

60
1.
2.
(p
64
fz)
fz)
68
(
f)
p
p
72
(f)
76
(mf)


80
(f)
84
p
88
92
f
96

9 Siciliano

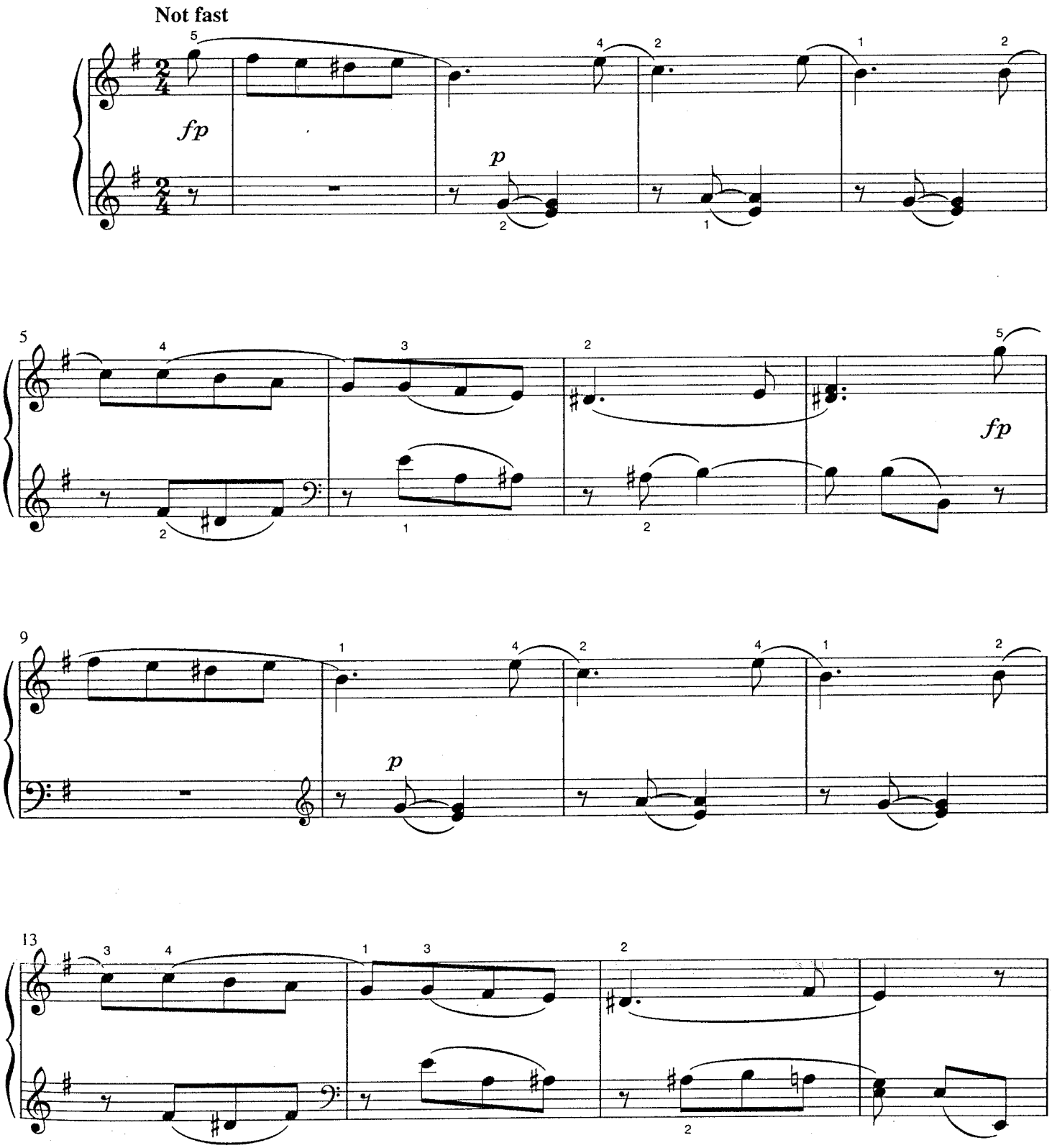
From *Album for the Young*
Op. 68, No. 11
R. Schumann

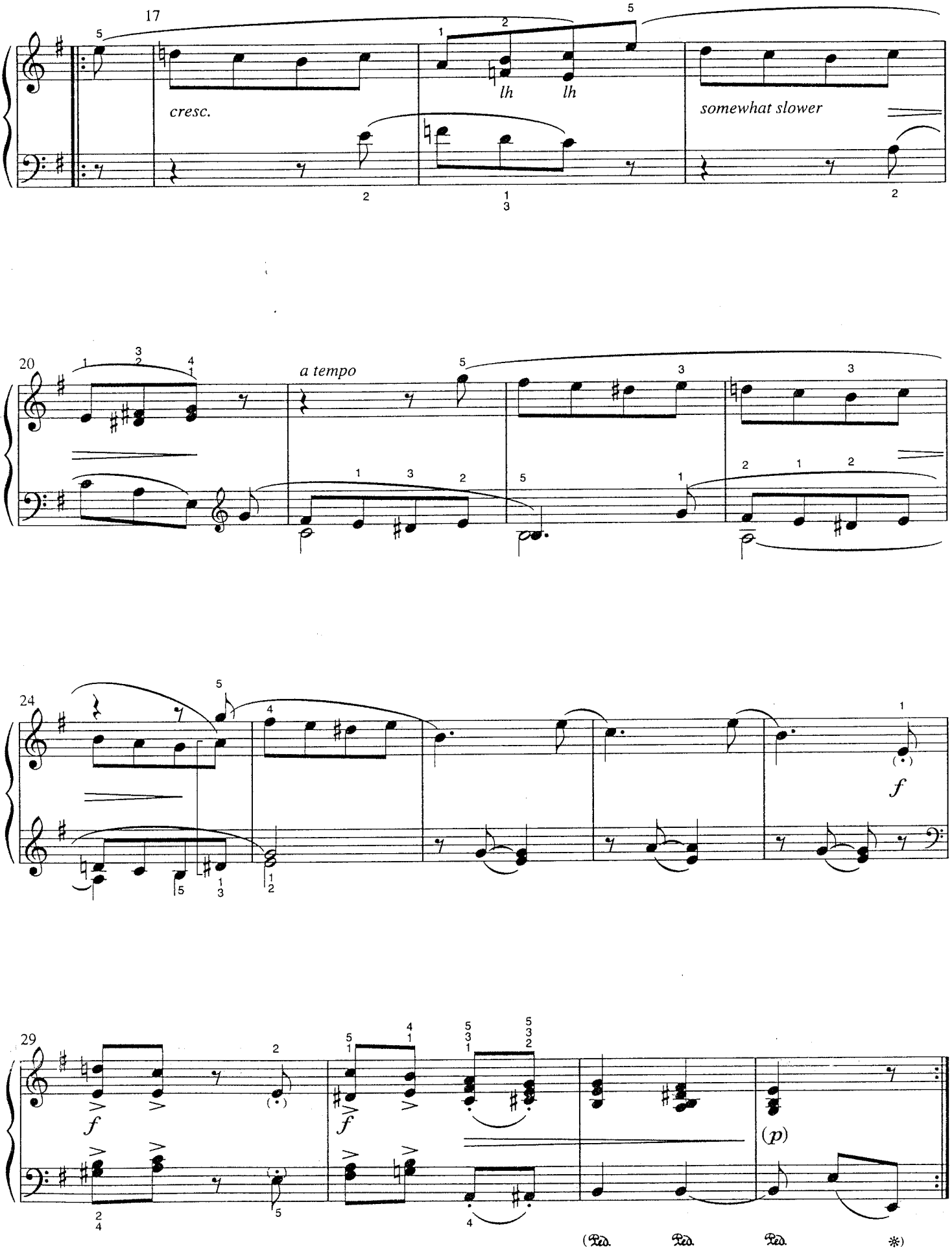



18
cresc.
23
f
Fine
p
27
31
35
D.C., without repeats, to Fine

10 First Loss

from *Album for the Young*
Op. 68, No. 16
R. Schumann




17
cresc.
lh
lh
somewhat slower
20
a tempo
24
f
29
f
f
(p)
(Ped.
Ped.
Ped.
*)

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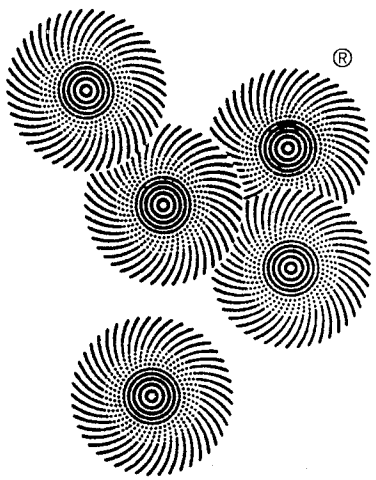
Suzuki® Piano School

VOLUME 6

Revised Edition



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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.

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.

CONTENTS

1 **Le coucou,** *L.C. Daquin* 4

2 **Little Prelude, BWV 999,** *J.S. Bach* 8

3 **Sonata K. 330,** *W.A. Mozart* 11

I. Allegro moderato 11
II. Andante cantabile 20
III. Allegretto 23

4 **Sonata K. 545,** *W.A. Mozart* 32

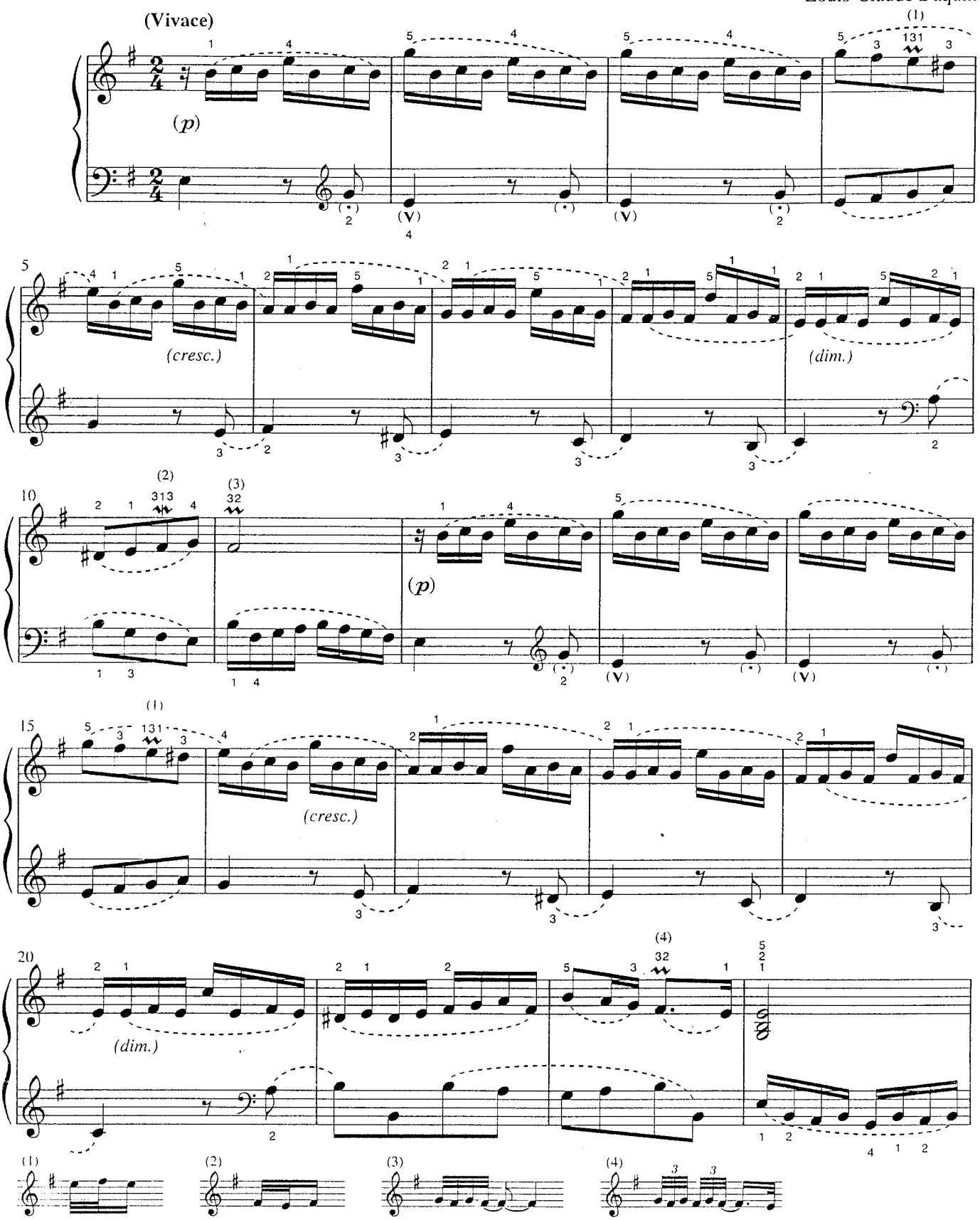
I. Allegro 32
II. Andante 37
III. Rondo 42

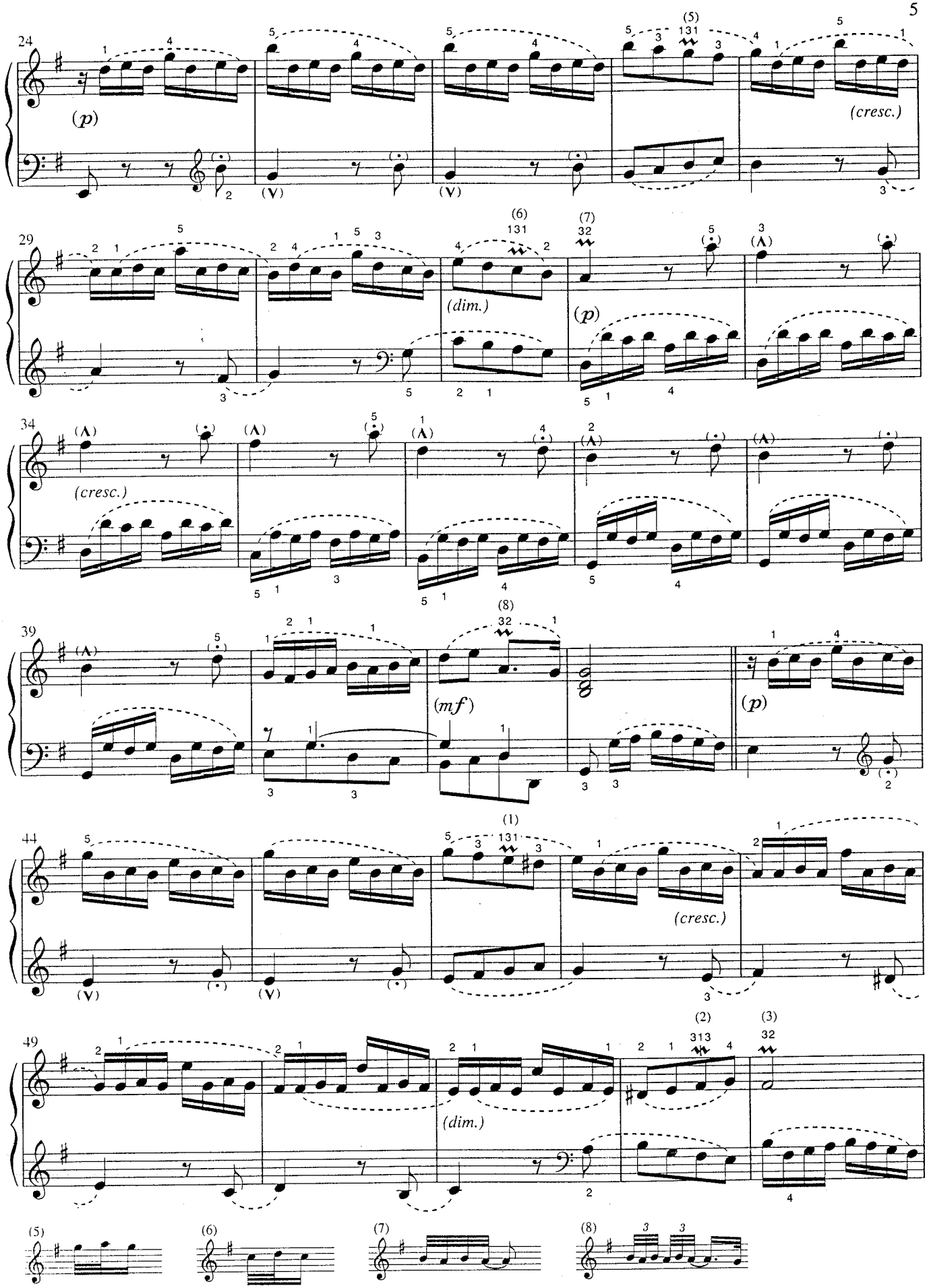
5 **Sonata "Pastorale", K.9; L. 413,** *D. Scarlatti* 45

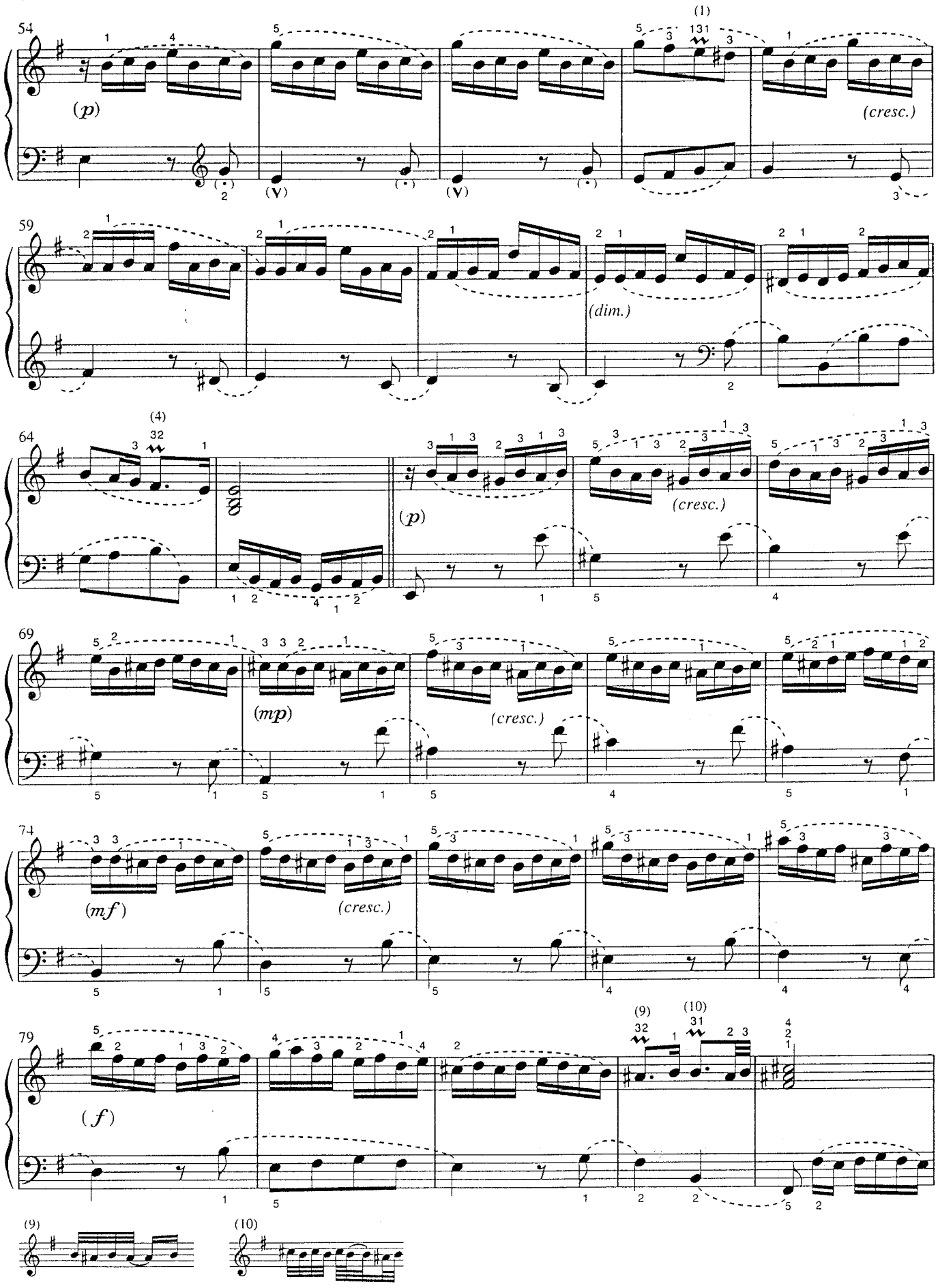
1 Le Coucou

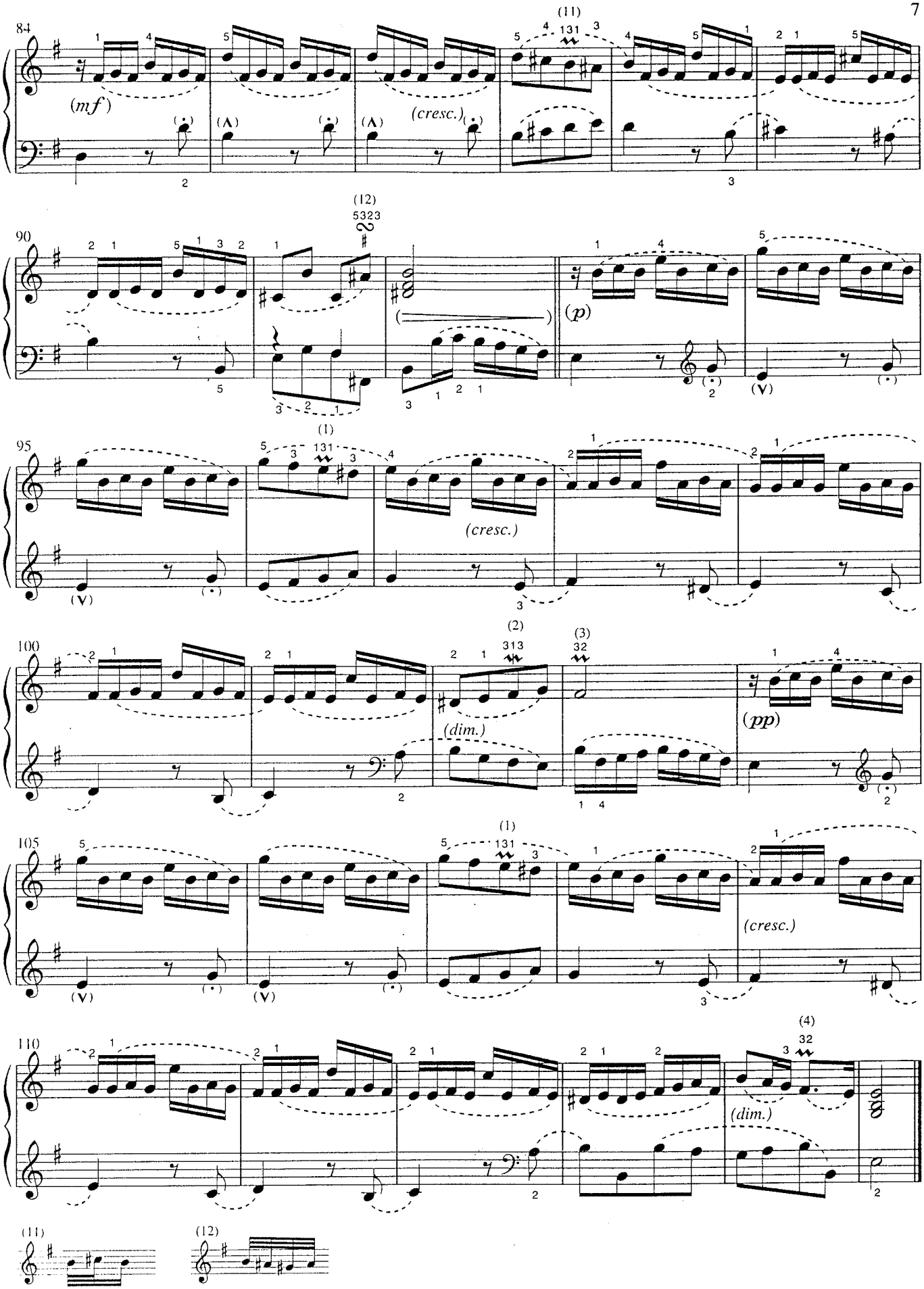
(Rondeau pour le clavecin)

Louis-Claude Daquin




24
(p)
(cresc.)
29
(dim.)
(p)
34
(cresc.)
39
(mf)
(p)
44
(cresc.)
49
(dim.)
(5)
(6)
(7)
(8)

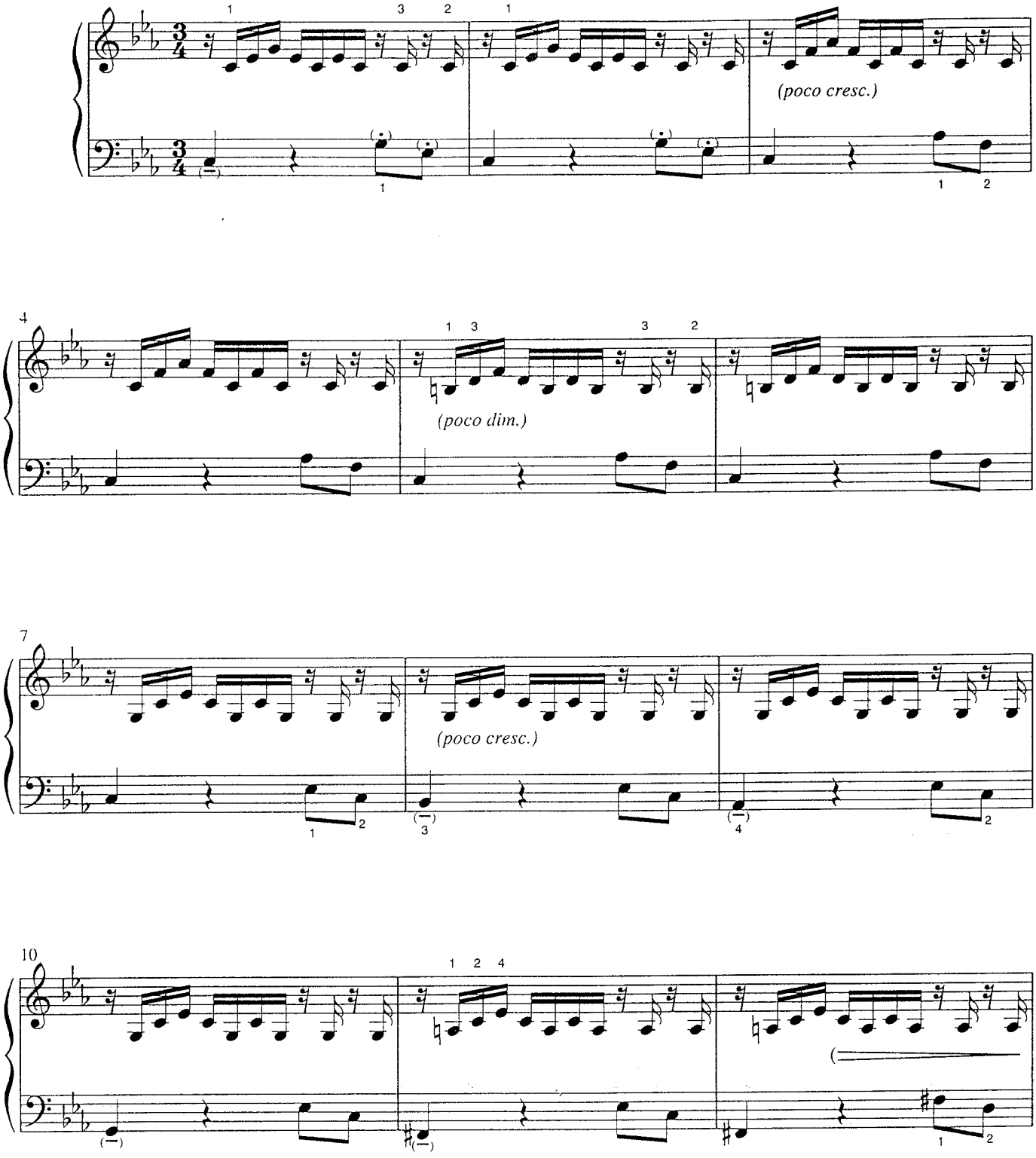

54
(p)
(cresc.)
59
(dim.)
64
(p)
(cresc.)
69
(mp)
(cresc.)
74
(mf)
(cresc.)
79
(f)
(9)
(10)

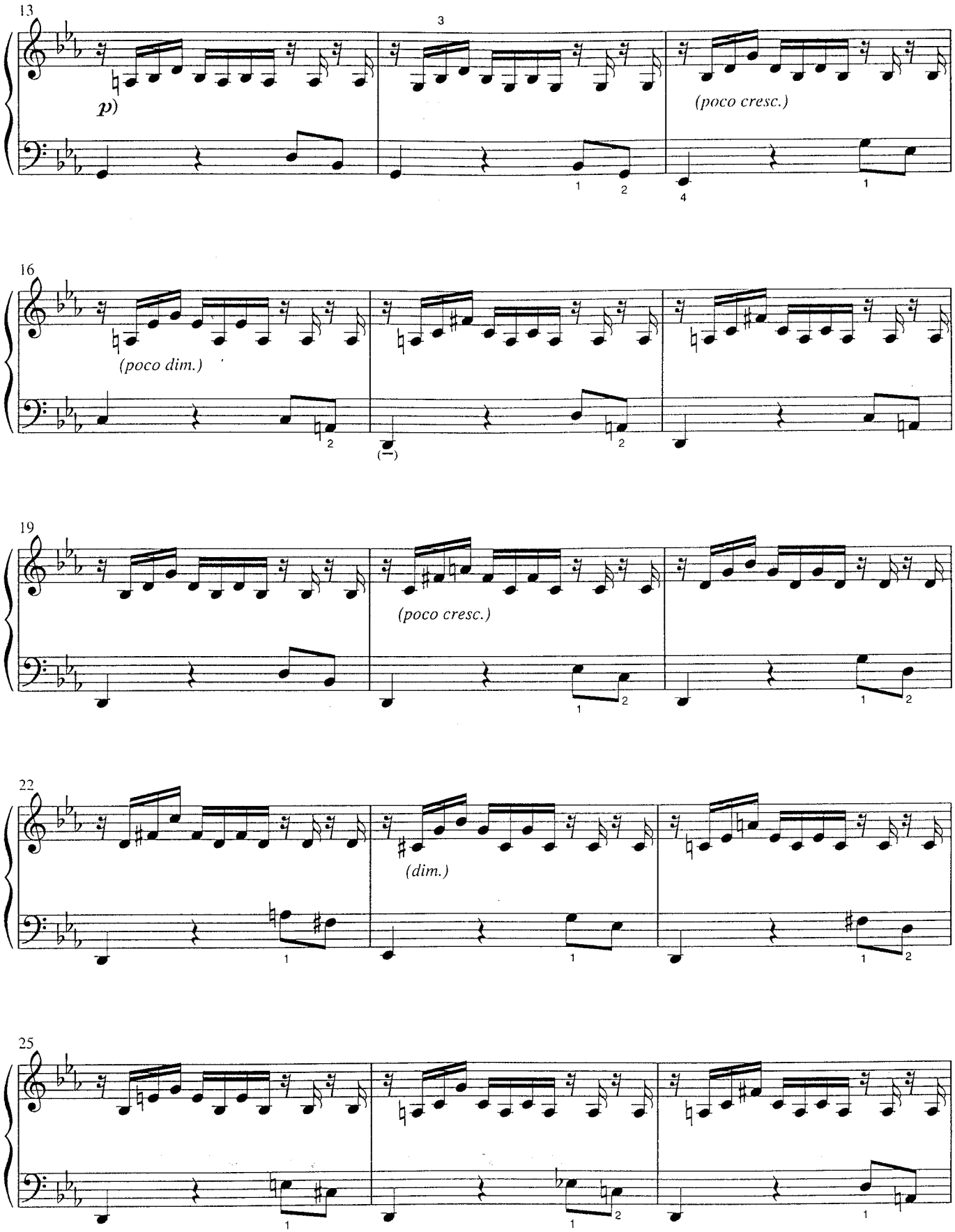

84
(mf)
(cresc.)
(11)
131
90
(12)
5323
(p)
95
(1)
131
(cresc.)
100
(2)
313
(3)
32
(dim.)
(pp)
105
(1)
131
(cresc.)
110
(4)
32
(dim.)
(11)
(12)

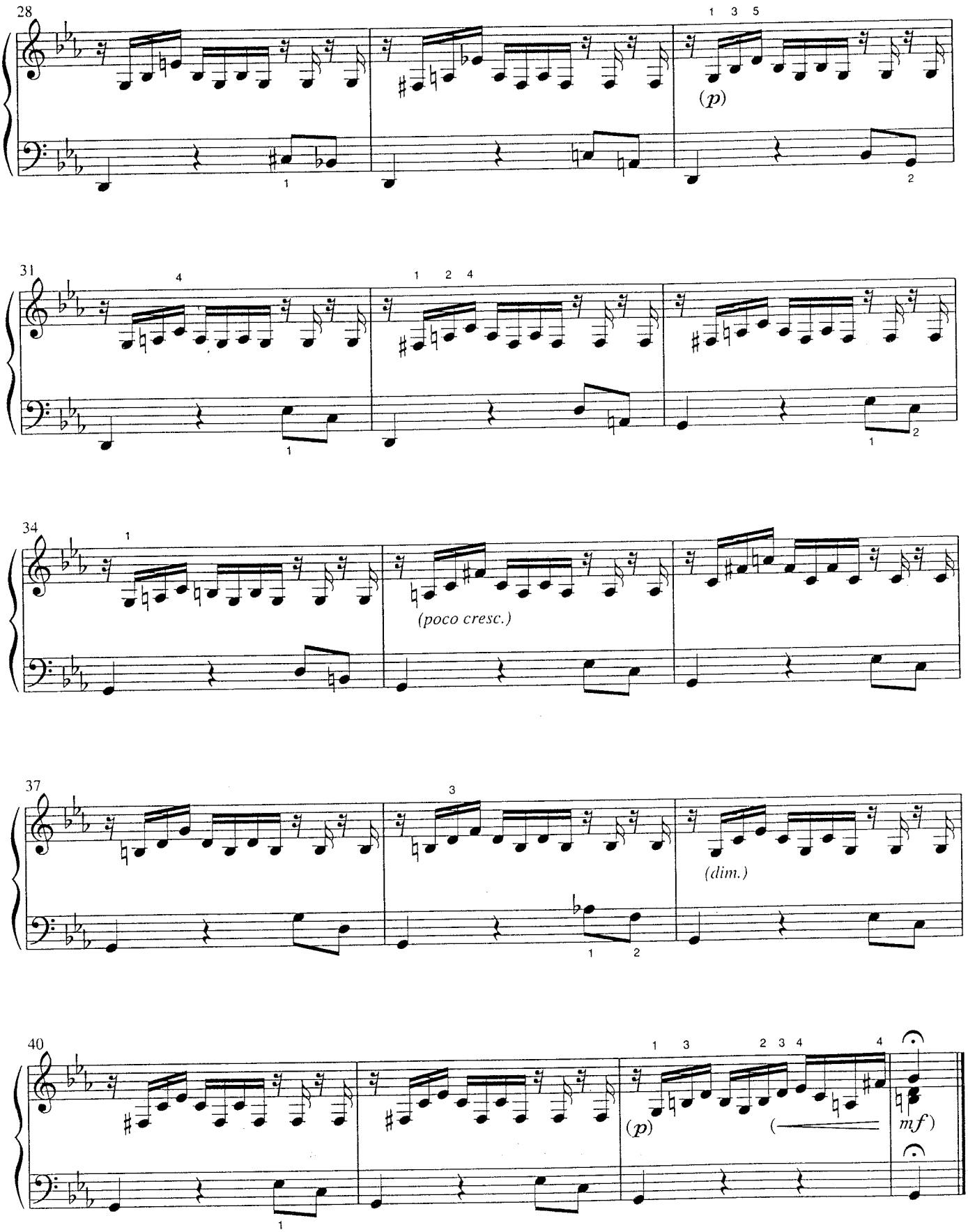
2 Little Prelude

(Prelude in C Minor for the Lute)

J.S. Bach
BWV 999



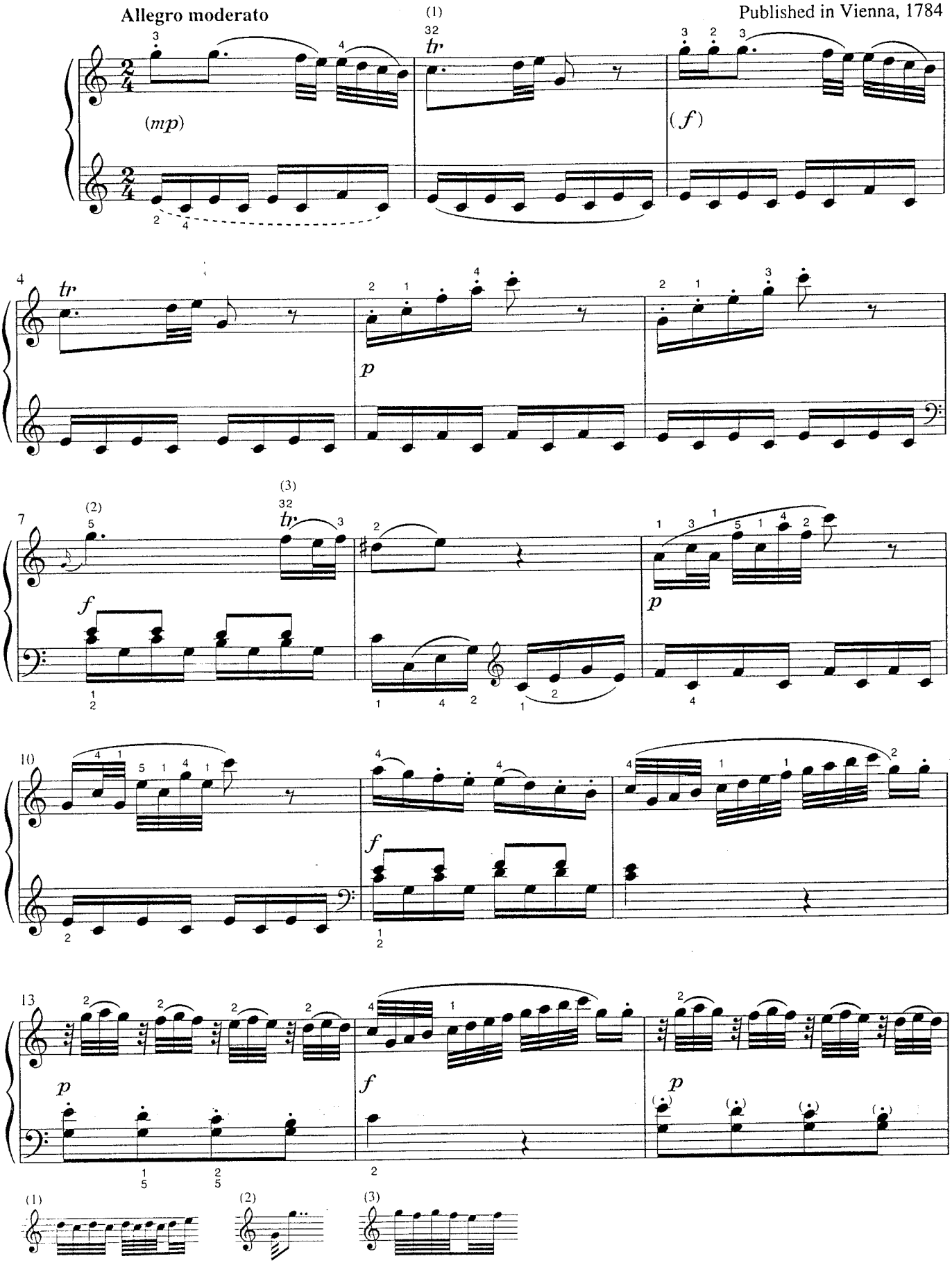

13
3
p)
(poco cresc.)
16
(poco dim.)
19
(poco cresc.)
22
(dim.)
25

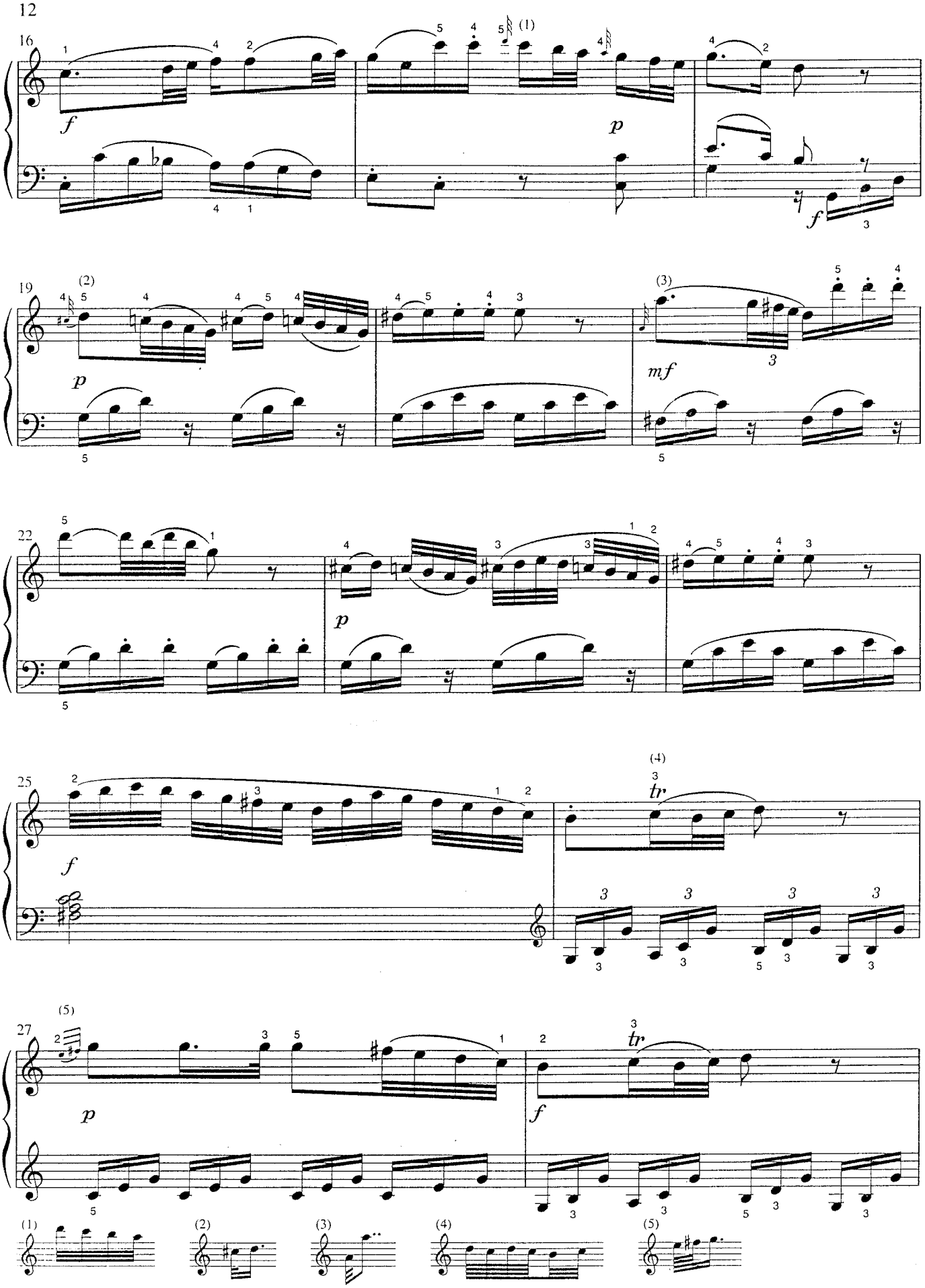

28
1 3 5
(p)
31
4
1 2 4
34
1
(poco cresc.)
37
3
(dim.)
40
1 3
2 3 4
4
(p)
mf)

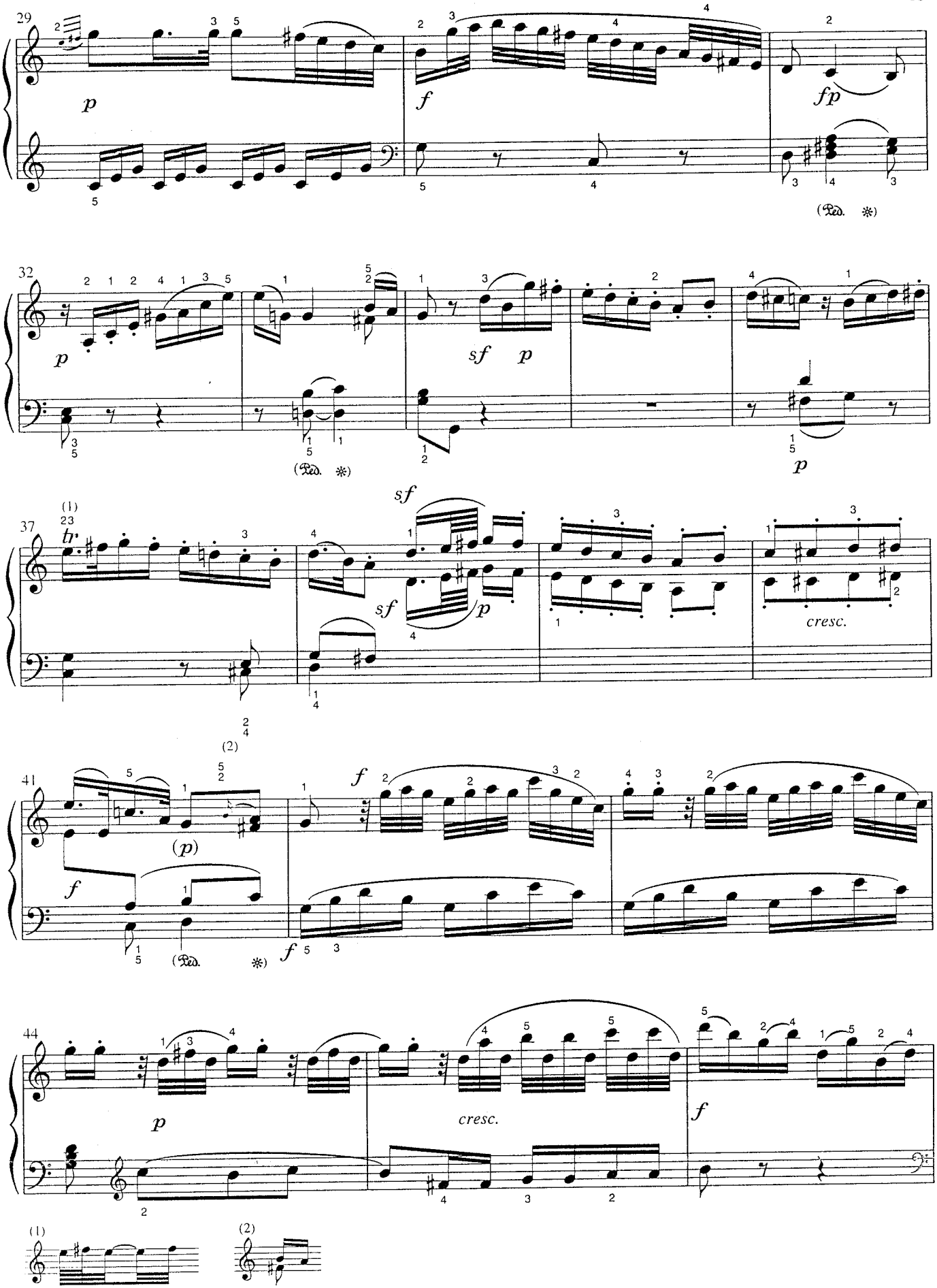
3 Sonata

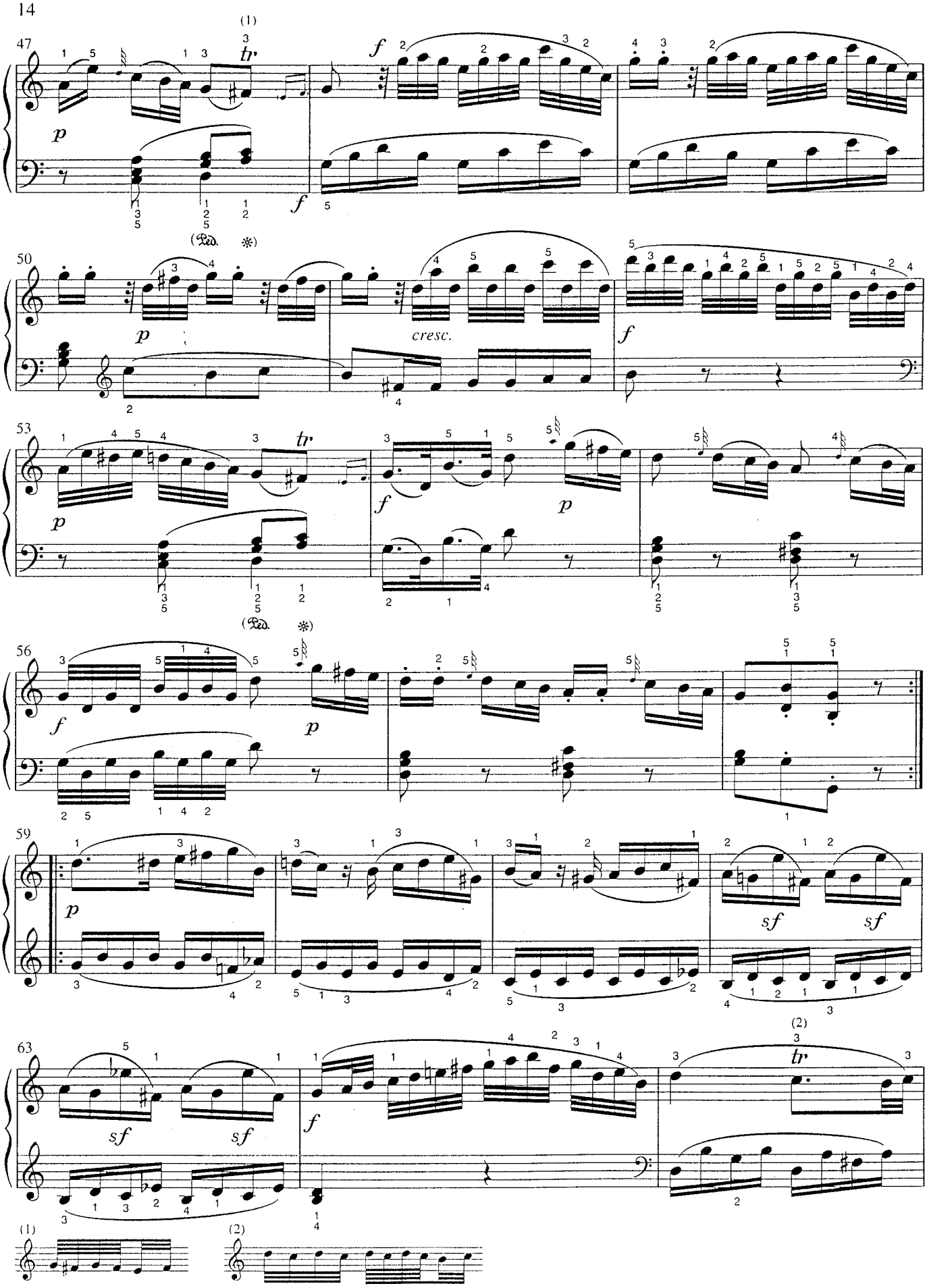
W.A. Mozart
K 330
Published in Vienna, 1784

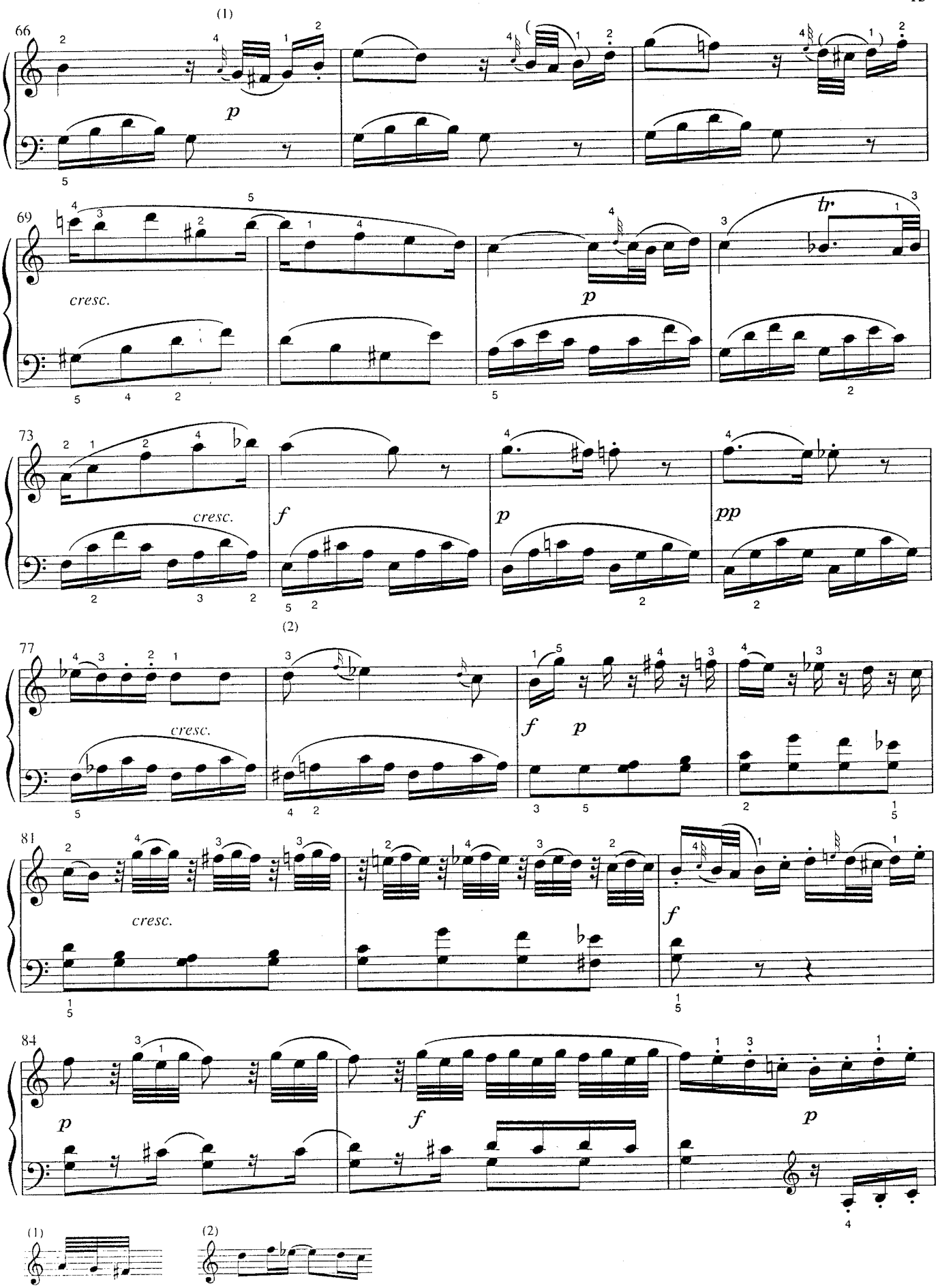
Allegro moderato

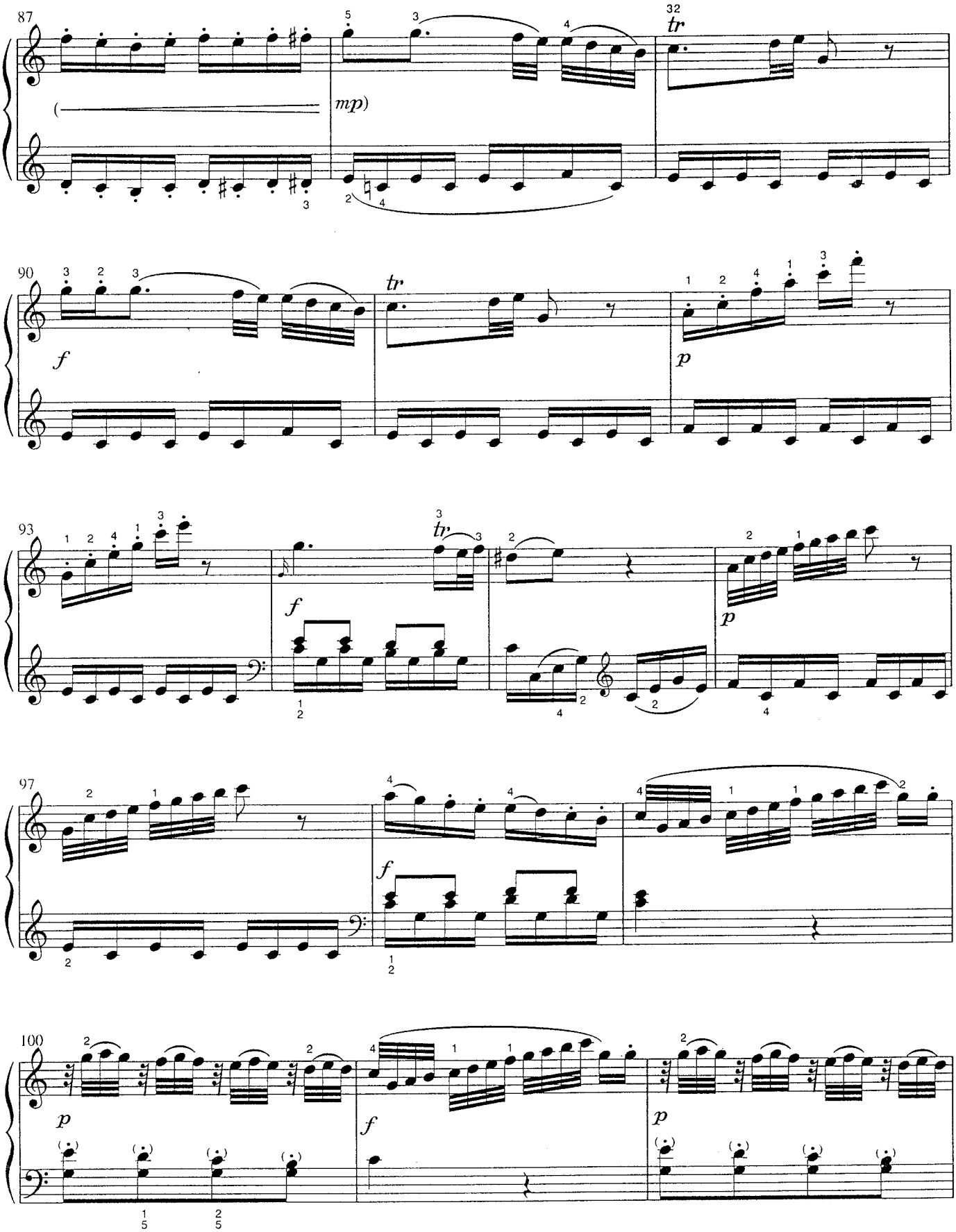


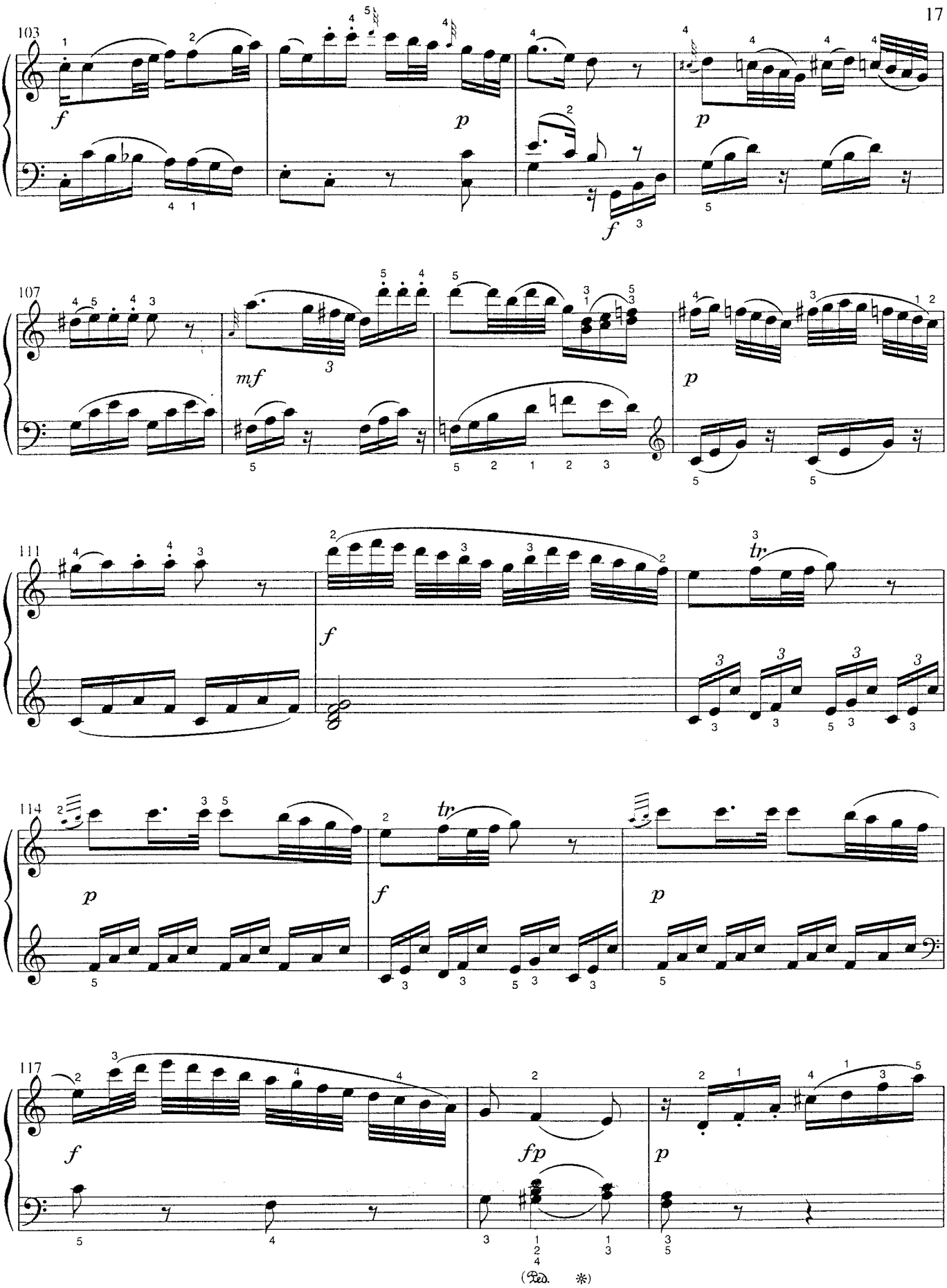

16
(1)
f
p
f
19
(2)
p
(3)
mf
22
p
25
f
(4)
tr
27
(5)
p
f
tr
(1)
(2)
(3)
(4)
(5)

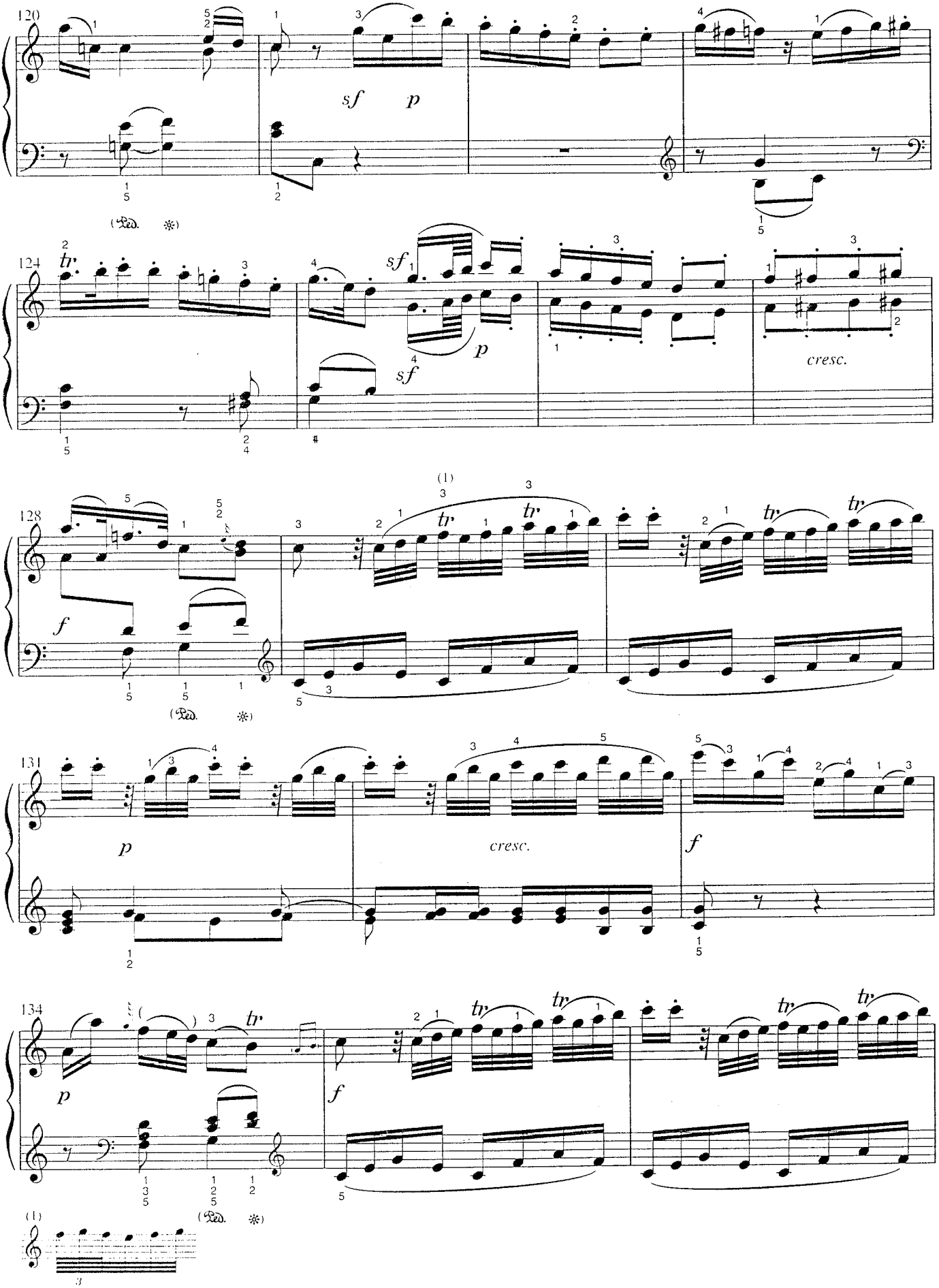

29
p
f
fp
(Ped. *)
32
p
sf p
(Ped. *)
p
37
(1)
tr
sf
sf p
cresc.
(2)
41
(p)
f
f
(Ped. *)
44
p
cresc.
f
(1)
(2)

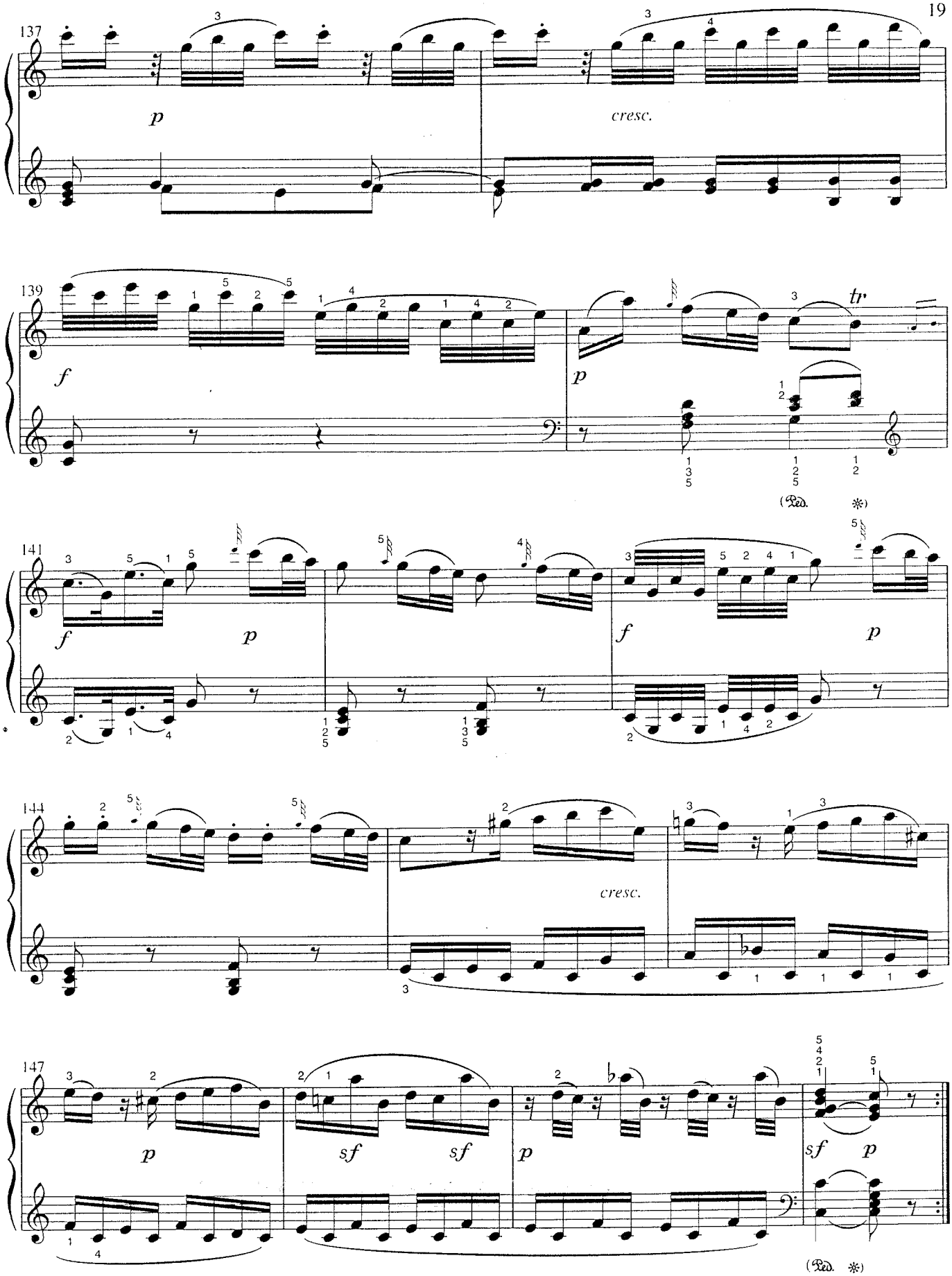

47
(1)
tr
p
f
(Ped. *)
50
p
cresc.
f
53
tr
p
f
p
(Ped. *)
56
f
p
59
p
sf
sf
63
sf
sf
f
(2)
tr
(1)
(2)

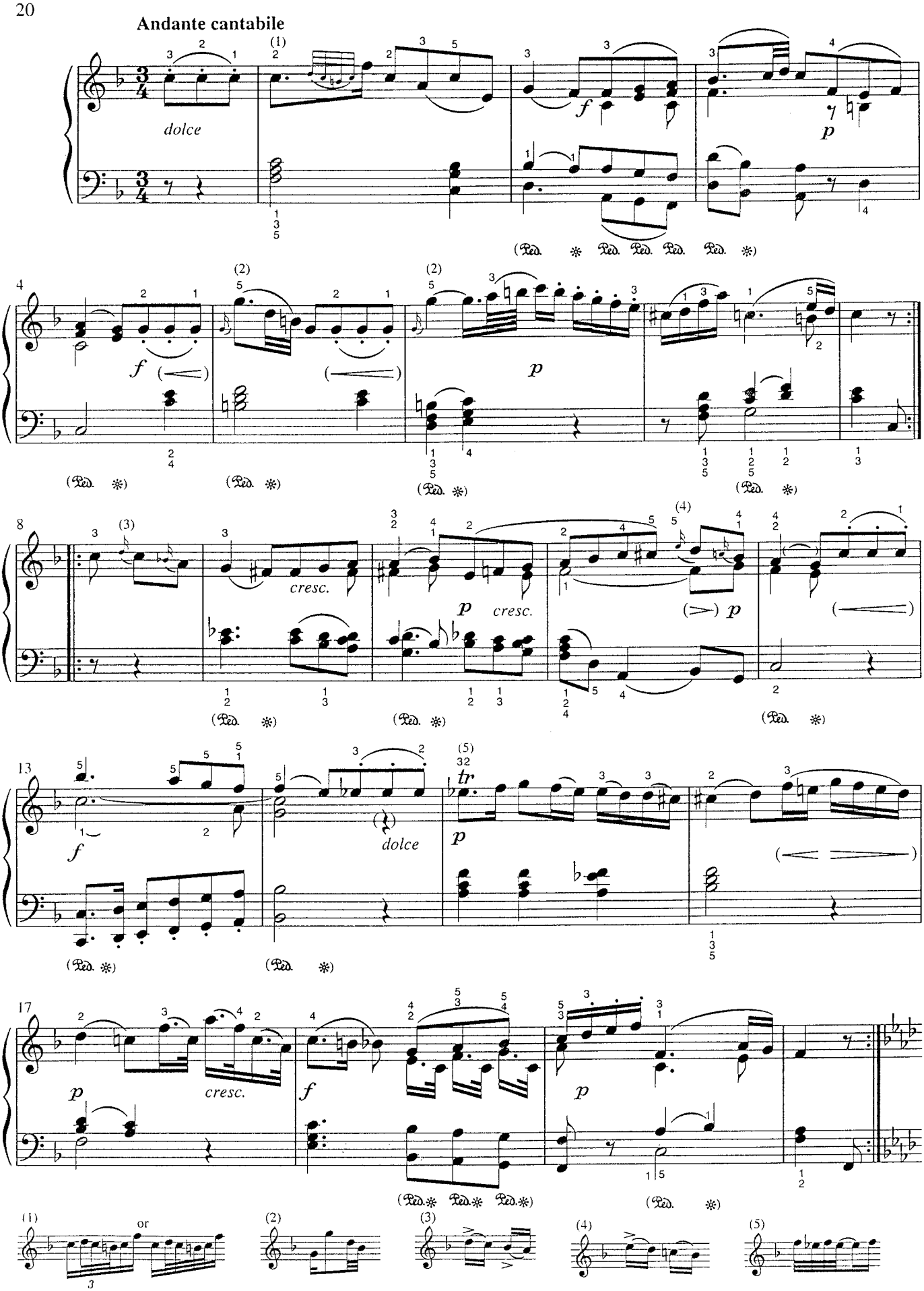

66
(1)
p
69
cresc.
p
tr
73
cresc.
f
p
pp
(2)
77
cresc.
f
p
81
cresc.
f
84
p
f
p
(1)
(2)

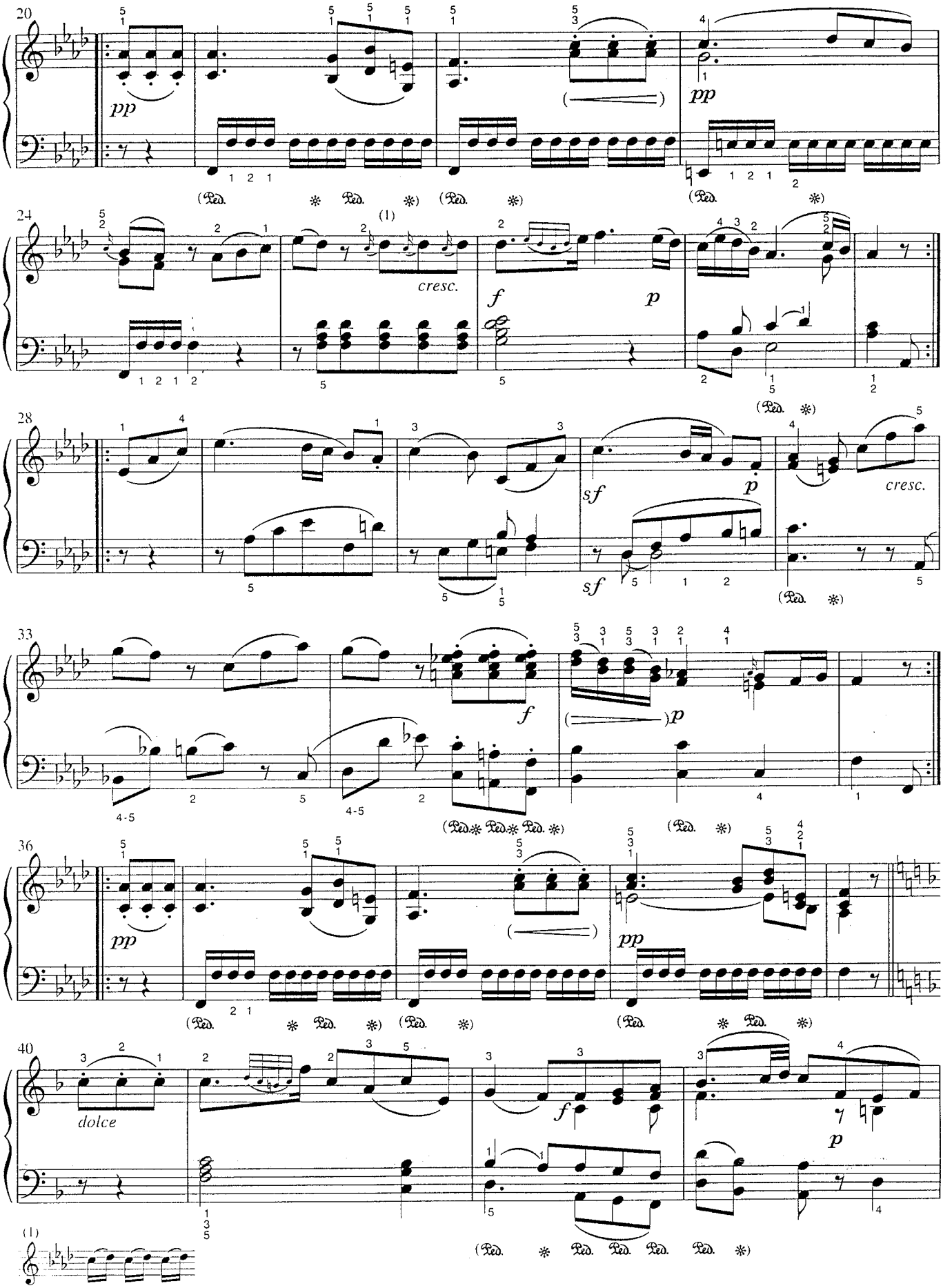

87
(
mp)
32
tr
90
f
tr
p
93
f
tr
p
97
f
100
p
f
p

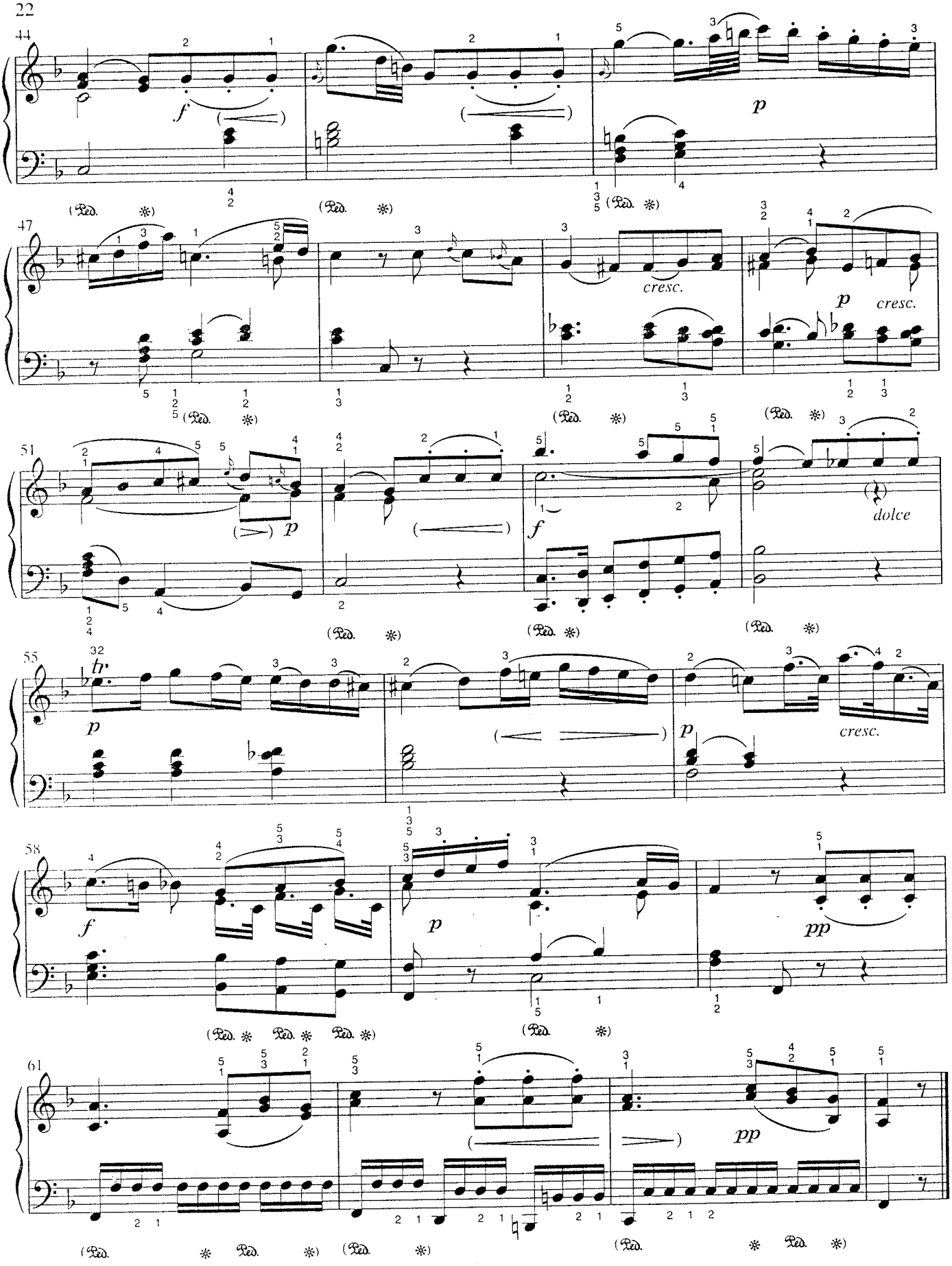

103
f
p
f
p
107
mf
p
111
f
tr
114
p
tr
f
p
117
f
fp
p
(Ped. ✻)

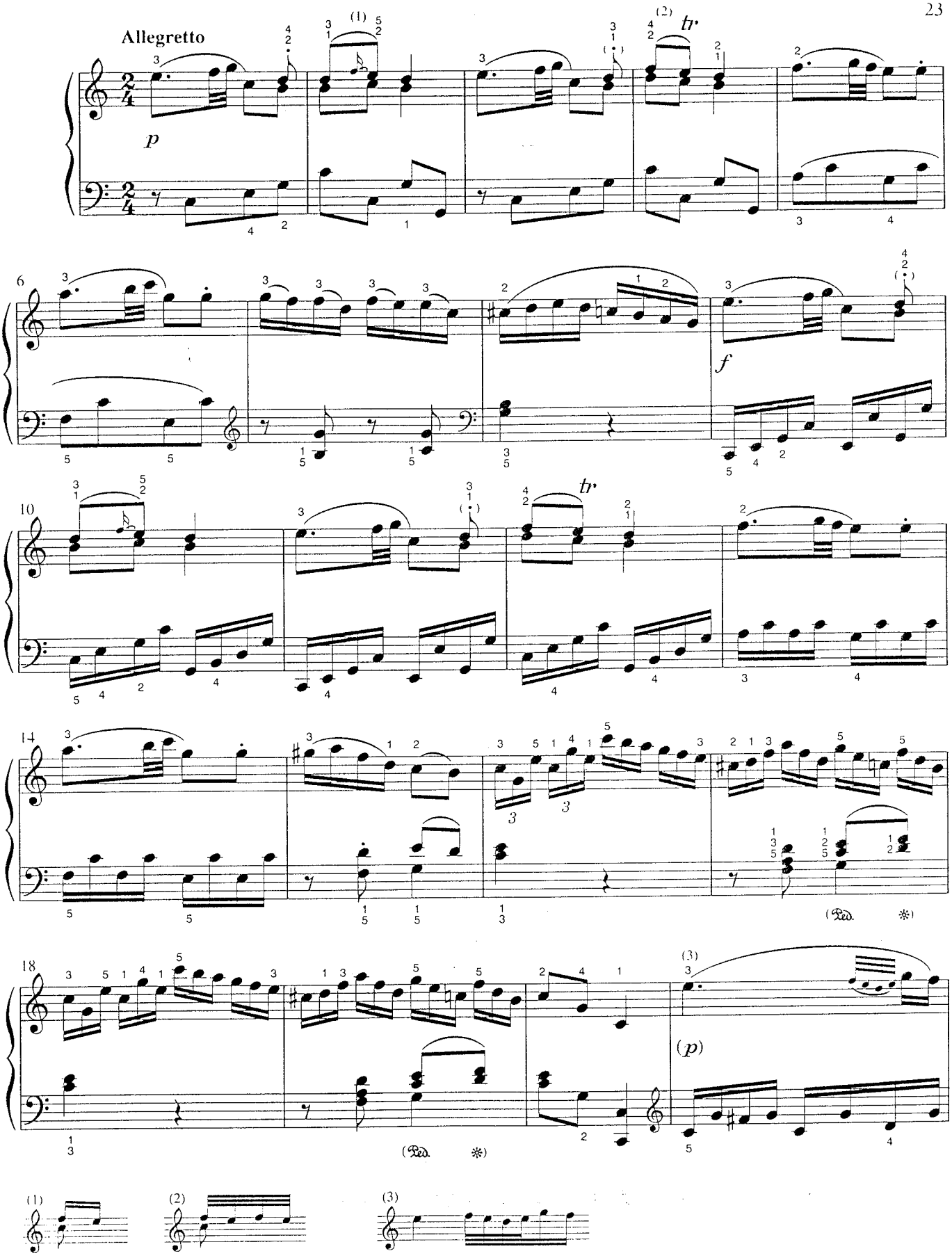

120
sf
p
(Ped.
124
sf
p
sf
cresc.
128
(1)
f
(Ped.
131
p
cresc.
f
134
p
f
(Ped.
(1)

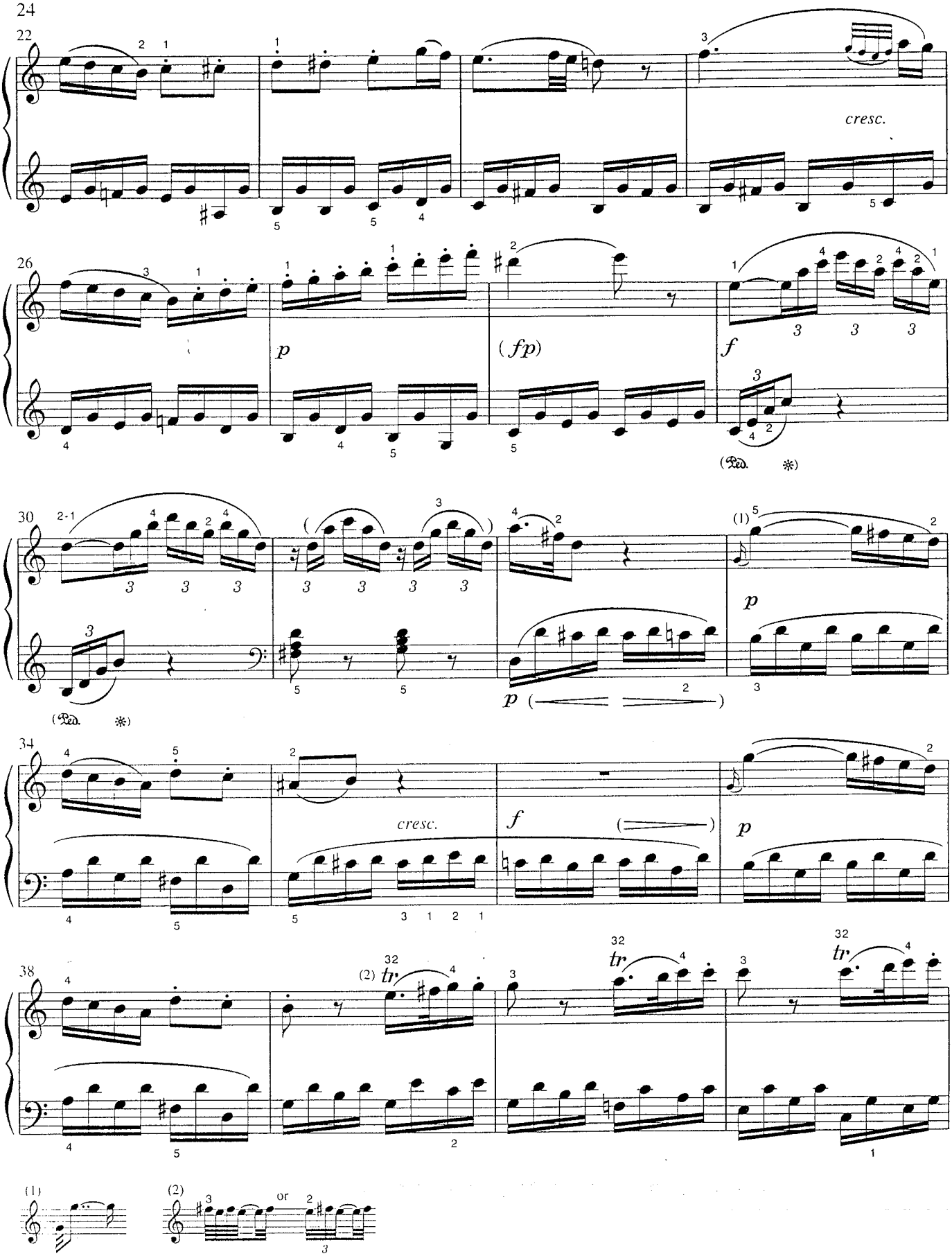

137
p
cresc.
139
f
p
tr
(Ped. *)
141
f
p
f
p
144
cresc.
147
p
sf
sf
p
sf
p
(Ped. *)

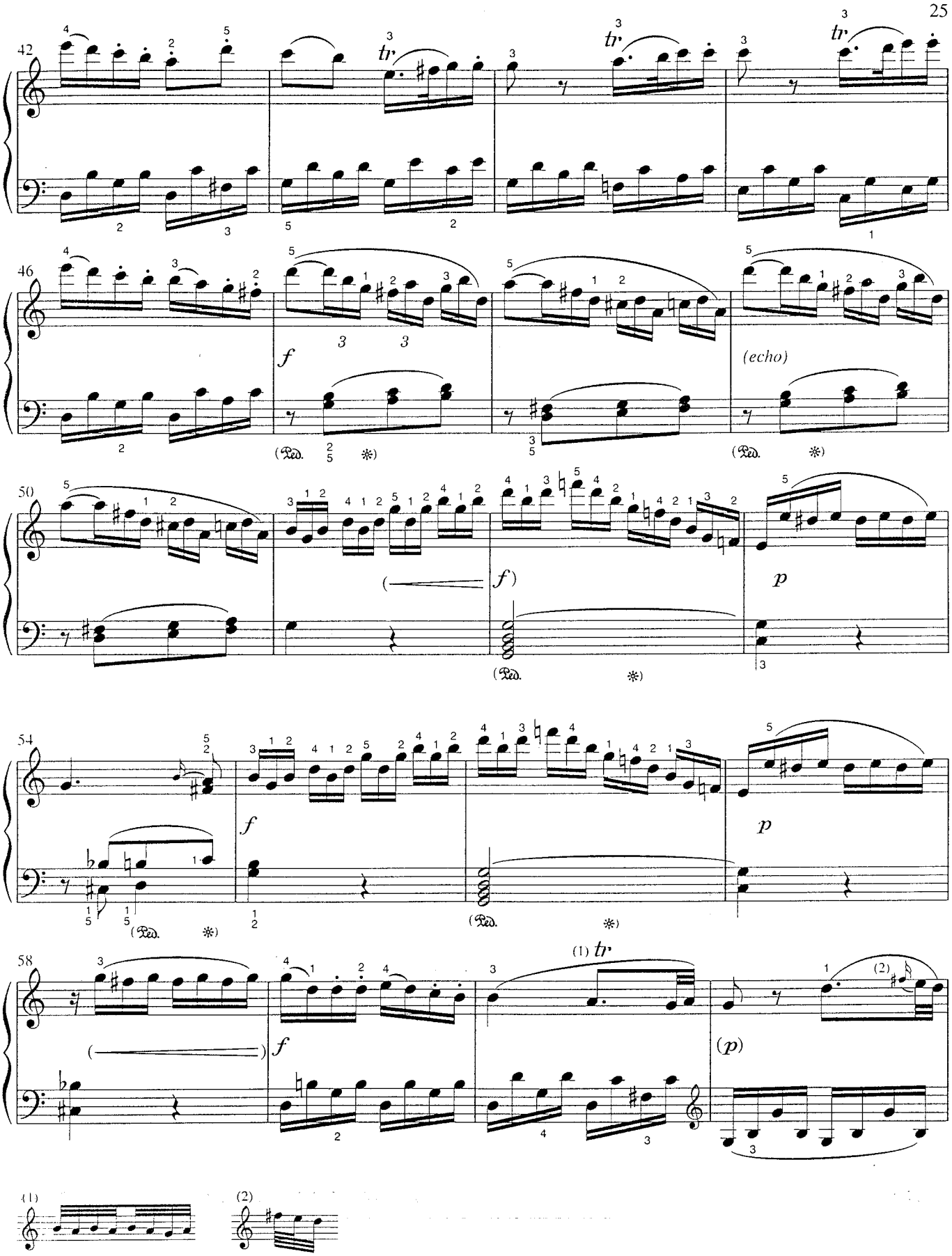

Andante cantabile
dolce
cresc.
dolce
cresc.
or

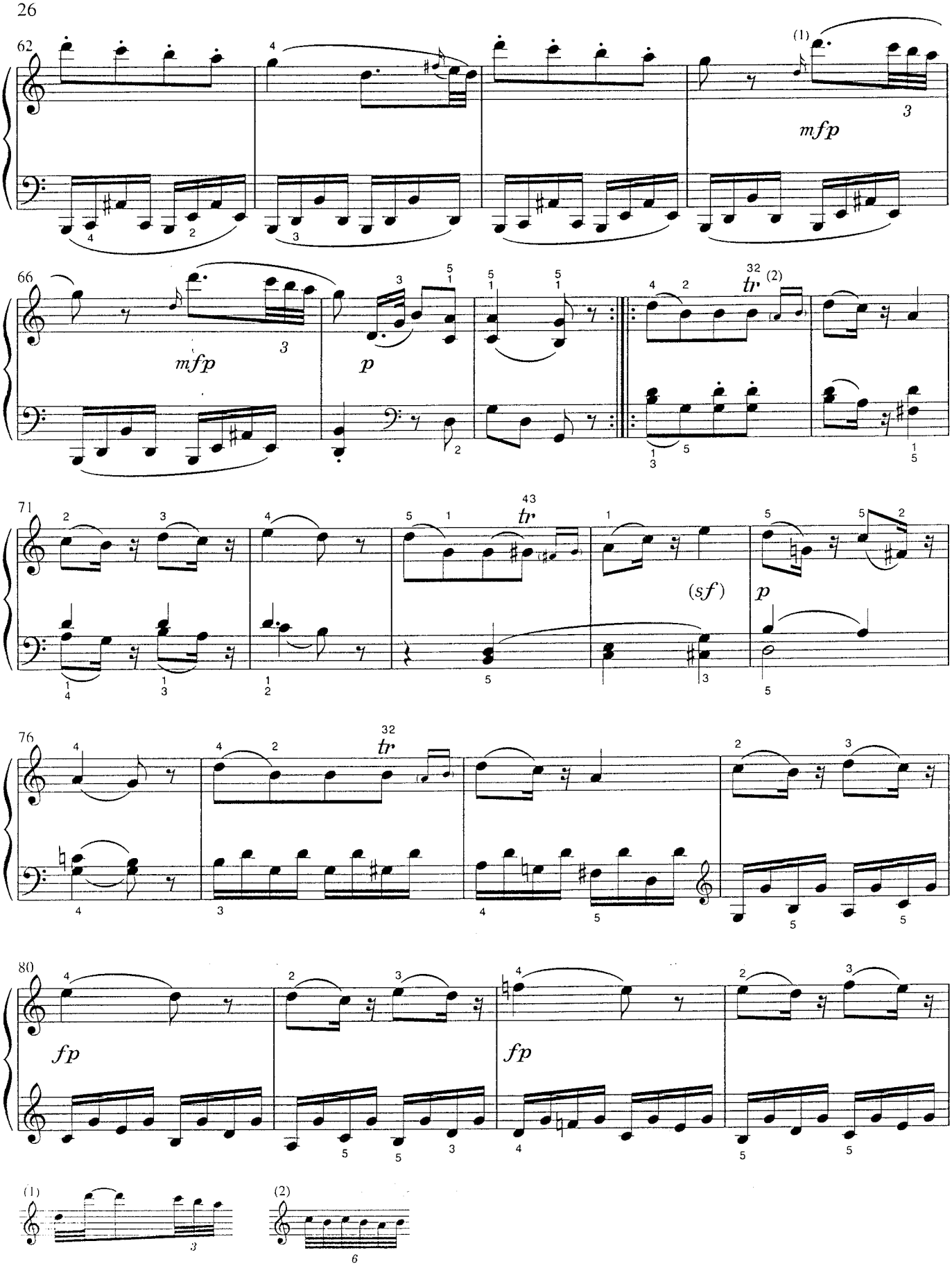

20
pp
(Ped. * Ped. *) (Ped. *)
pp
(Ped. *)
24
(1)
cresc.
f
p
28
sf
p
cresc.
sf
(Ped. *)
33
f
p
(Ped. * Ped. * Ped. *)
(Ped. *)
36
pp
(Ped. * Ped. *) (Ped. *)
pp
(Ped. * Ped. *)
40
dolce
f
p
(1)
(Ped. * Ped. Ped. Ped. Ped. *)

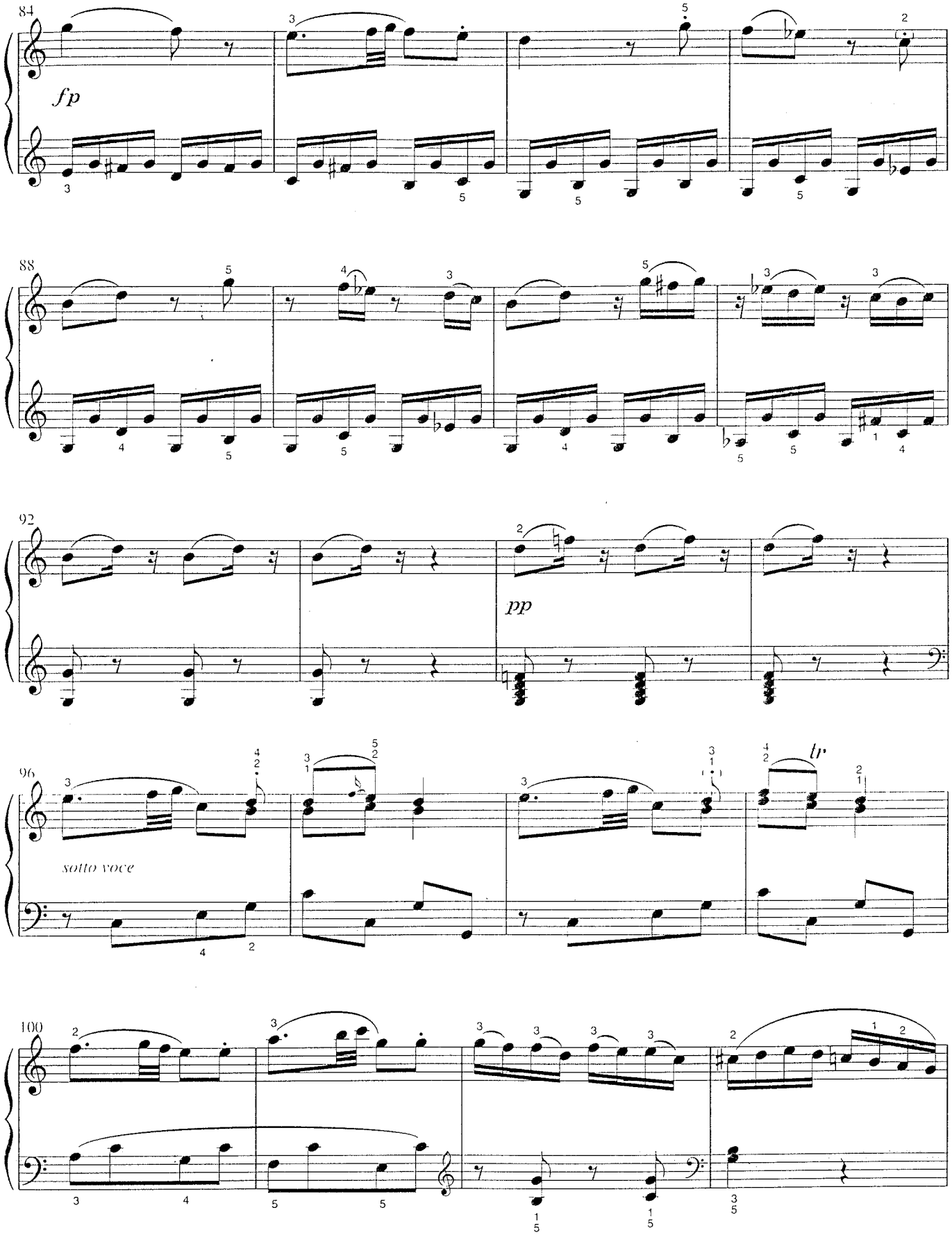

44
f
p
47
cresc.
p
cresc.
51
p
f
dolce
55
th
p
p
cresc.
58
f
p
pp
61
pp

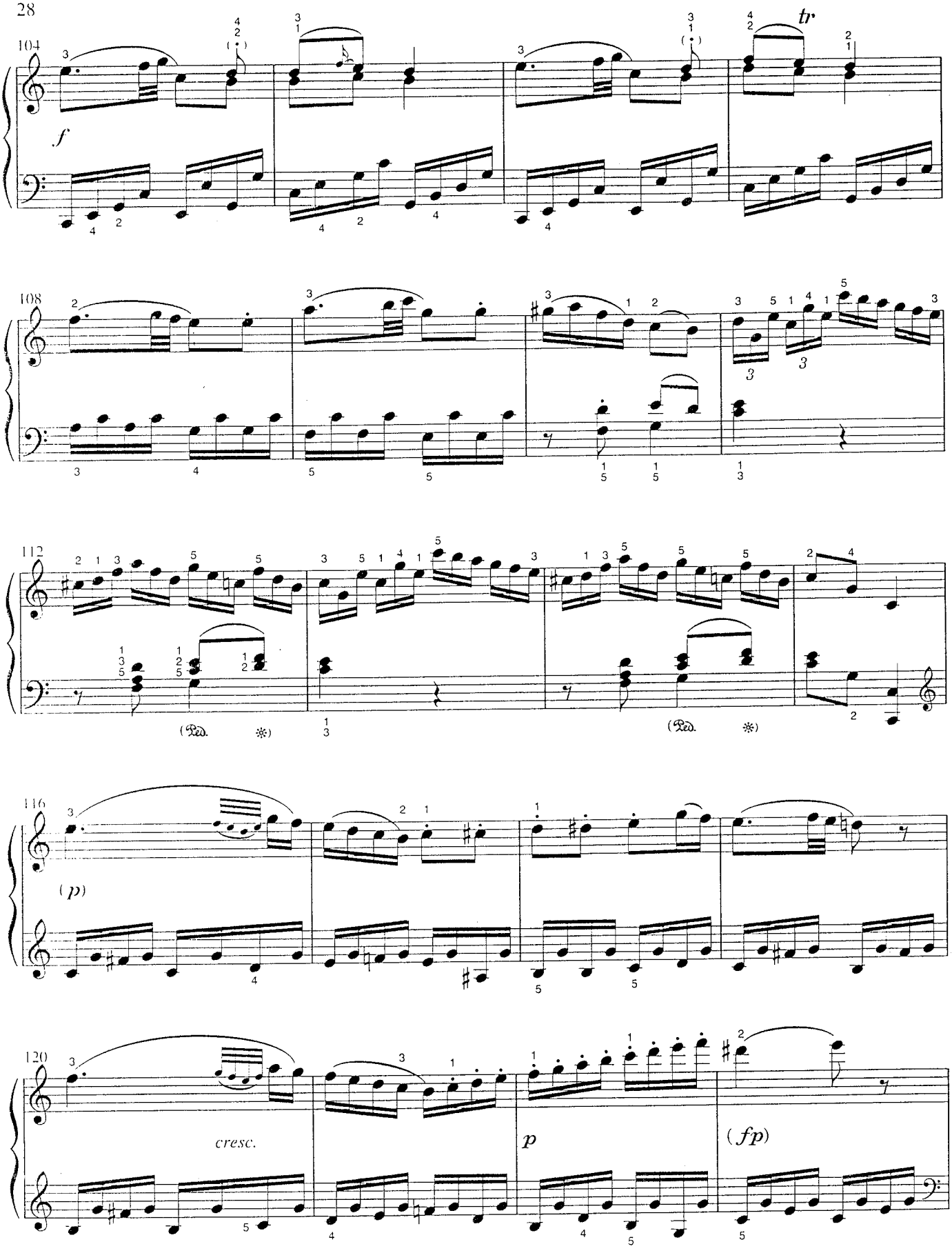

Allegretto
p
f
tr
(p)
(Ped.)

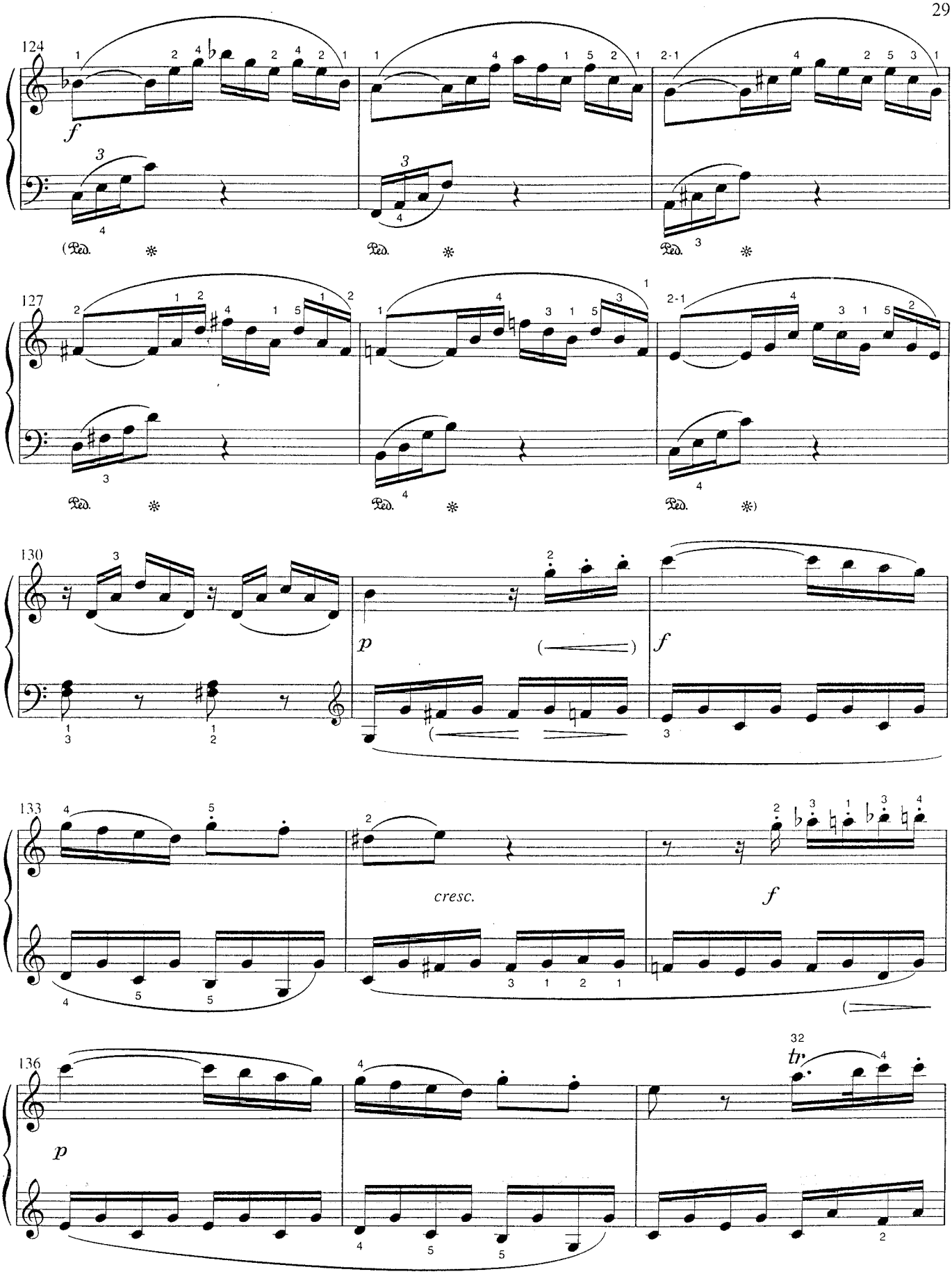

22
cresc.
26
p
(fp)
f
(Ped. *)
30
2-1
(Ped. *)
(1)
p
p
34
cresc.
f
p
38
(2)
tr
32
tr
32
tr
32
(1)
(2)
or

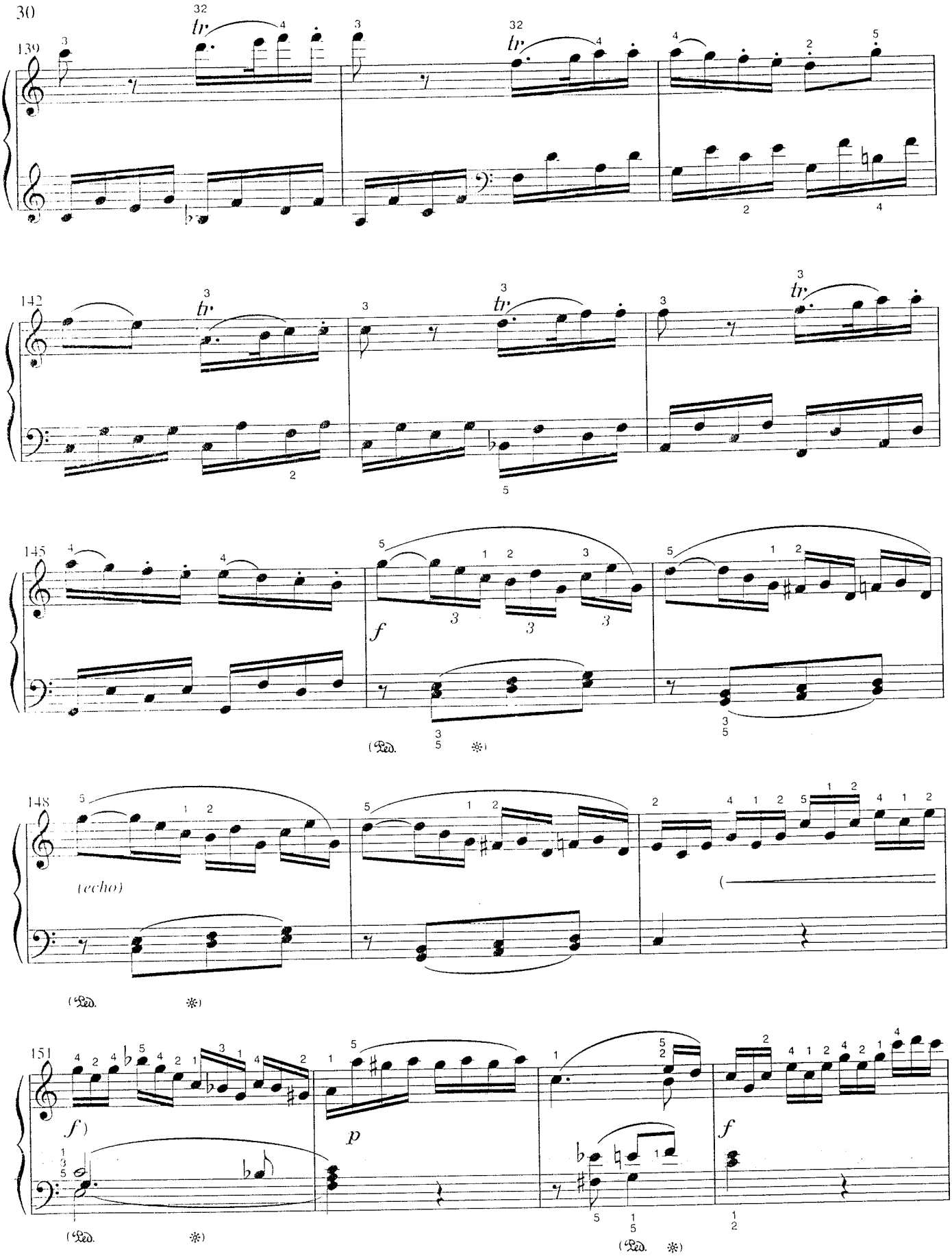

(echo)
(Ped.)
(1) tr
(2)

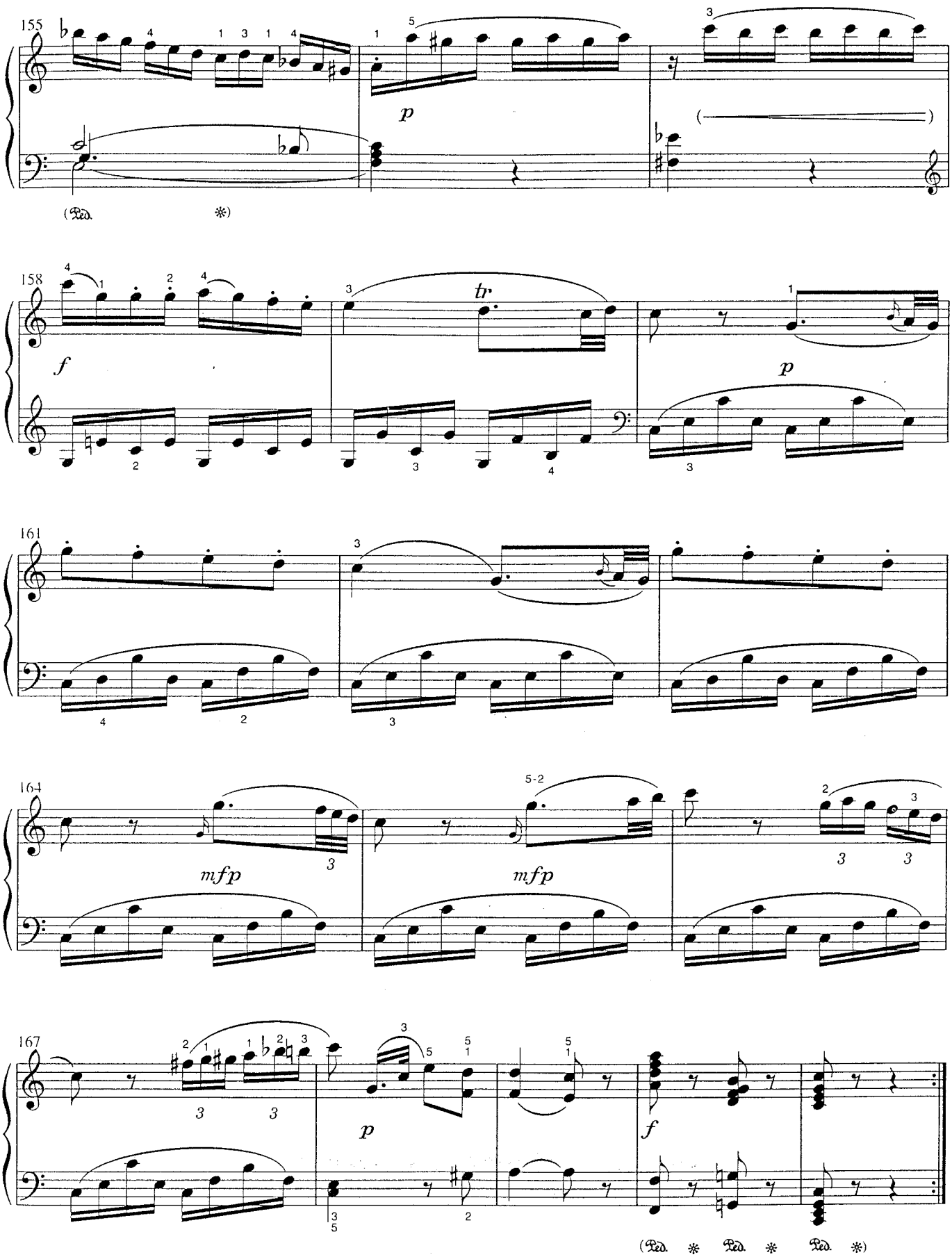

62
(1)
mfp
66
mfp
p
32
tr
(2)
71
43
tr
(sf)
p
76
32
tr
80
fp
fp
(1)
(2)


84
fp
88
92
pp
96
sotto voce
tr
100


104
f
tr
108
112
(Ped. ✻)
(Ped. ✻)
116
(p)
120
cresc.
p
(fp)

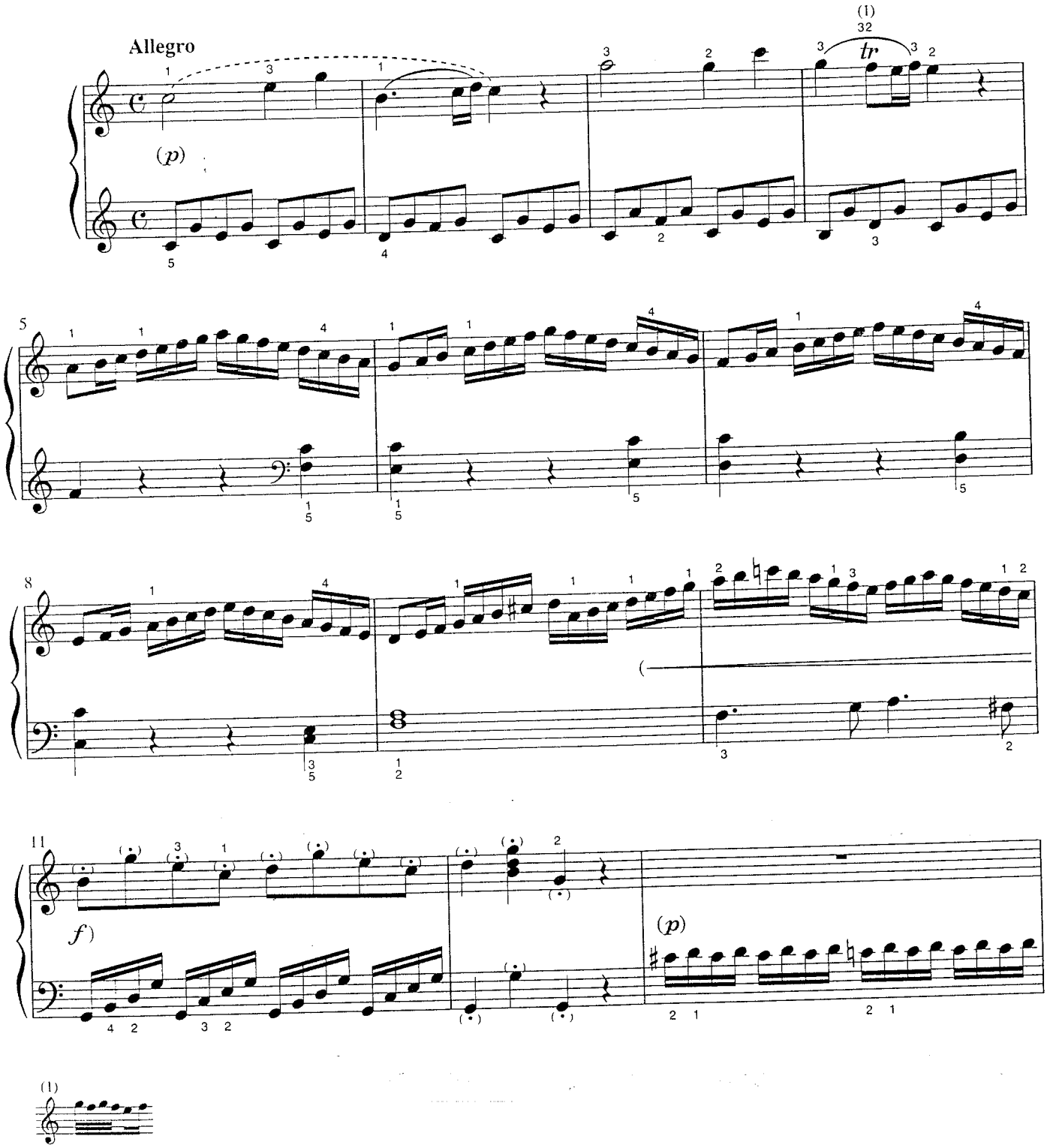

124
f
Ped.
127
Ped.
130
p
f
133
cresc.
f
136
p
32
tr

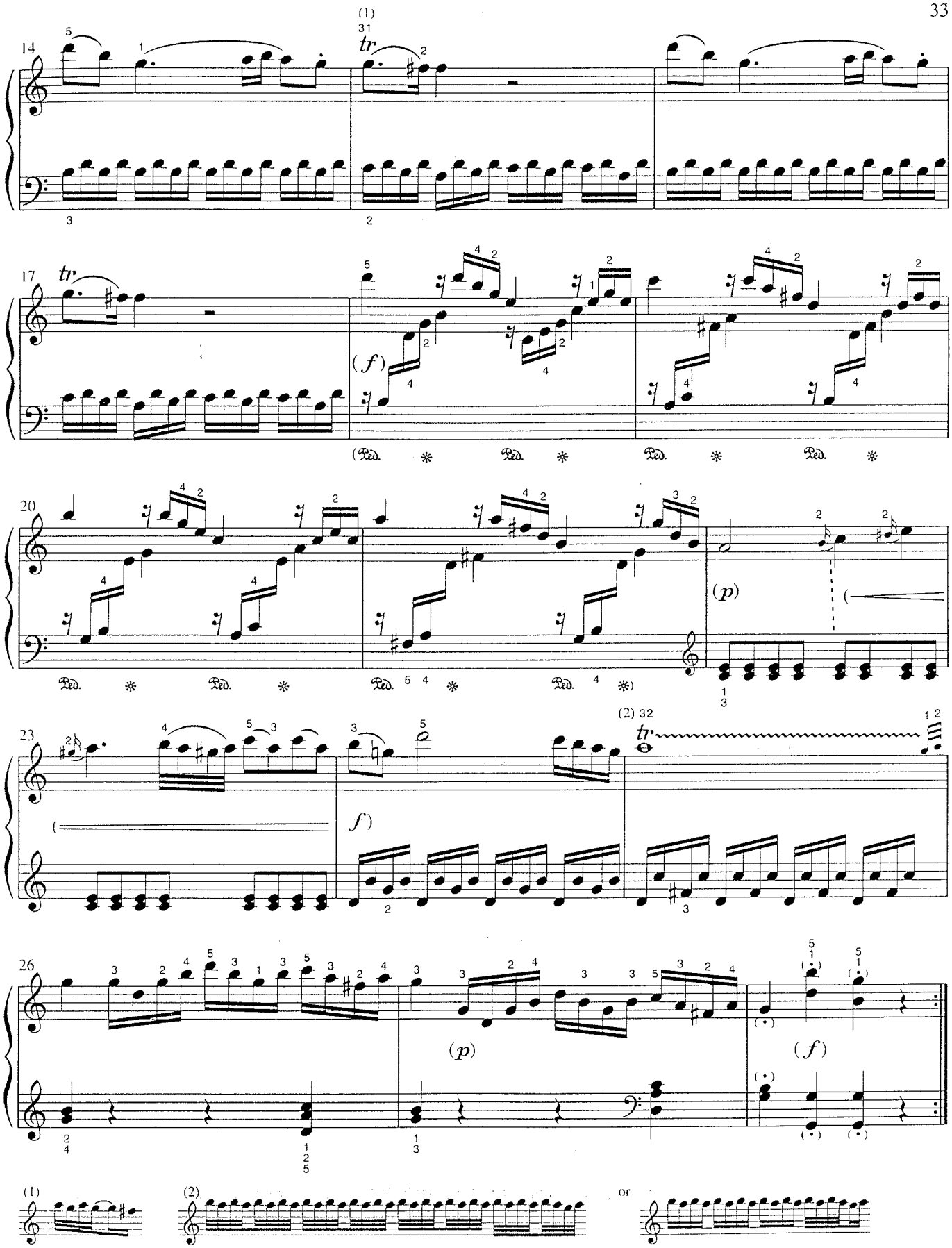

139
tr
142
tr
145
f
(Ped. ✻)
148
(echo)
(Ped. ✻)
151
f)
p
f
(Ped. ✻)
(Ped. ✻)

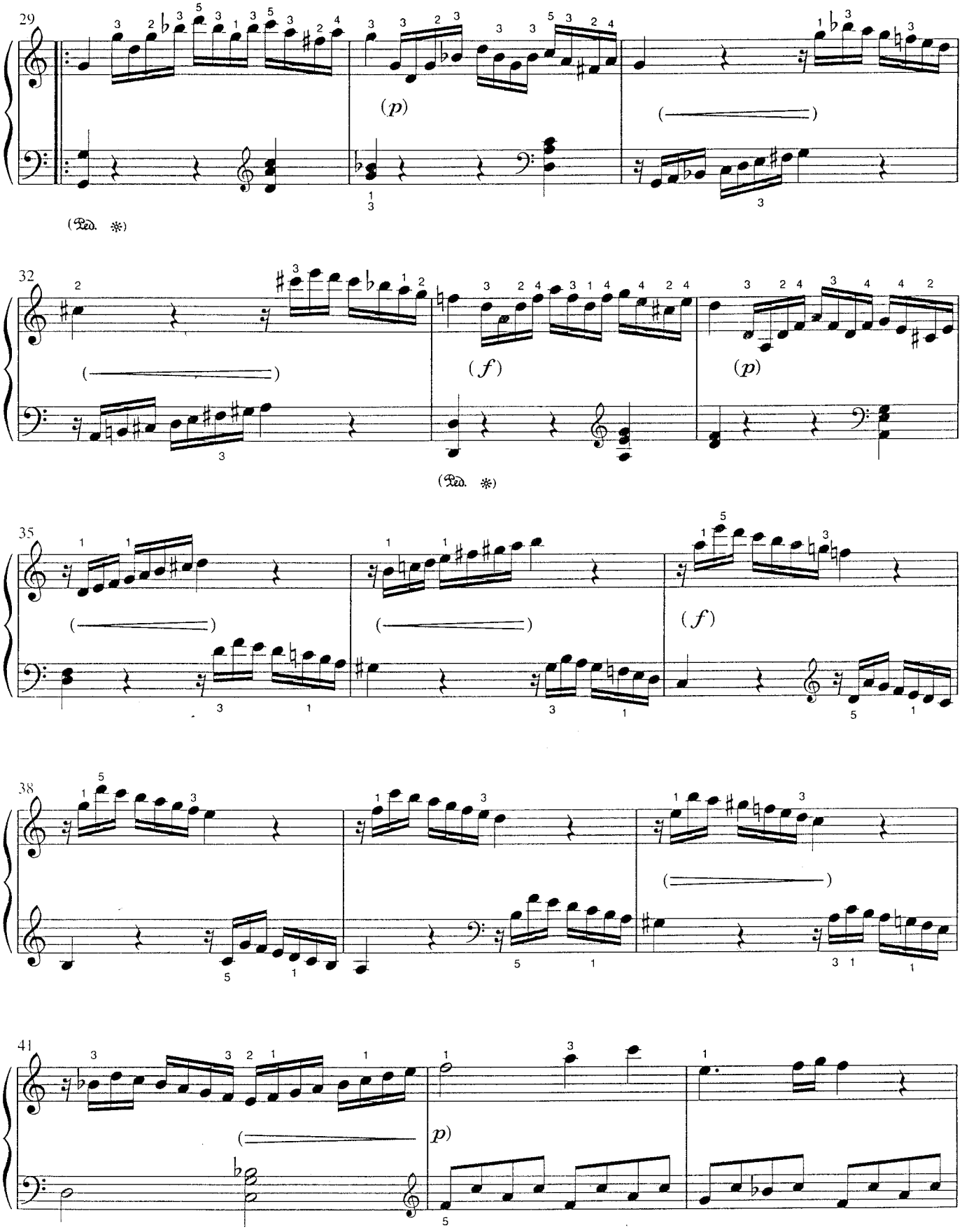

155
p
158
f
tr
p
161
164
mfp
mfp
167
p
f

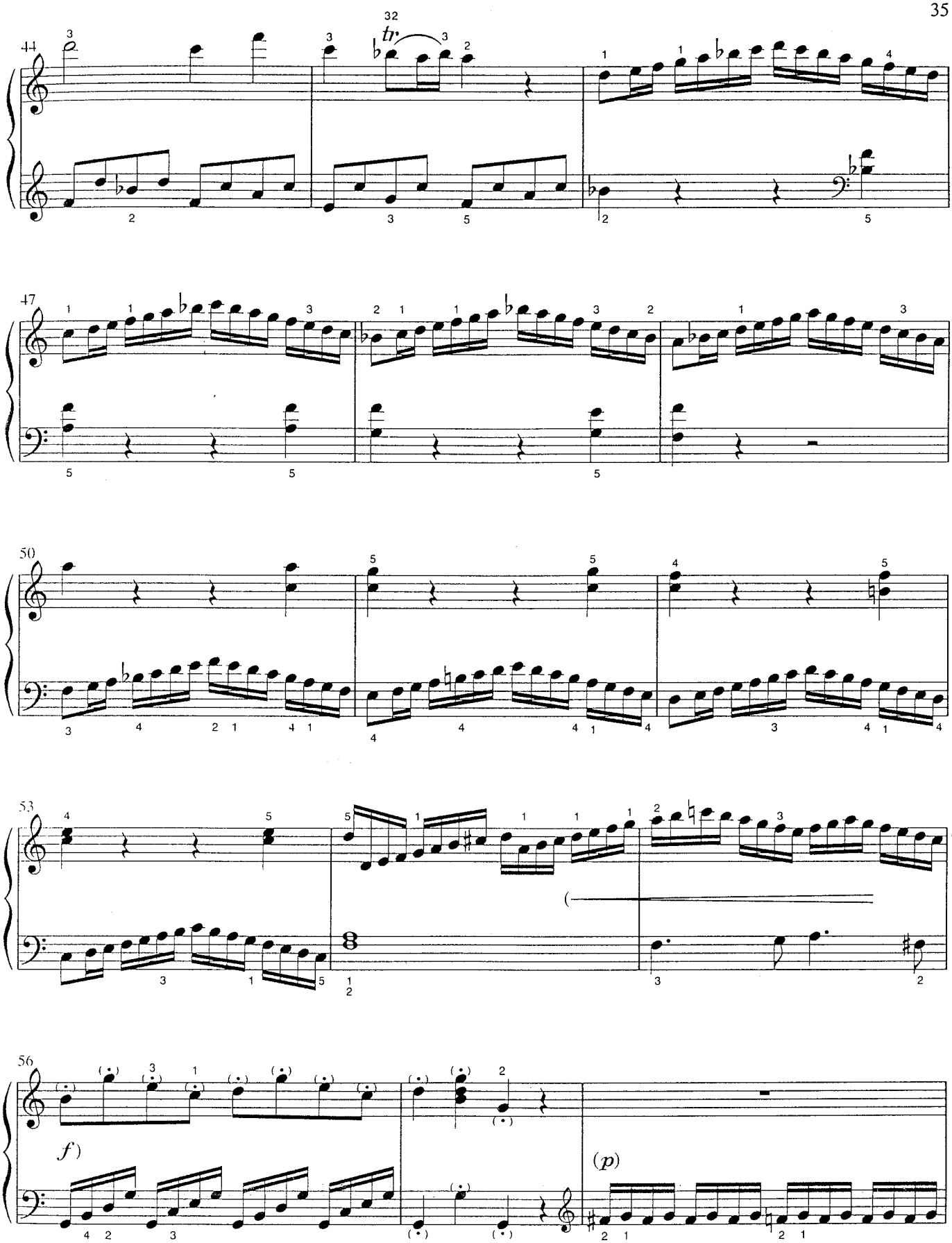
4 Sonata

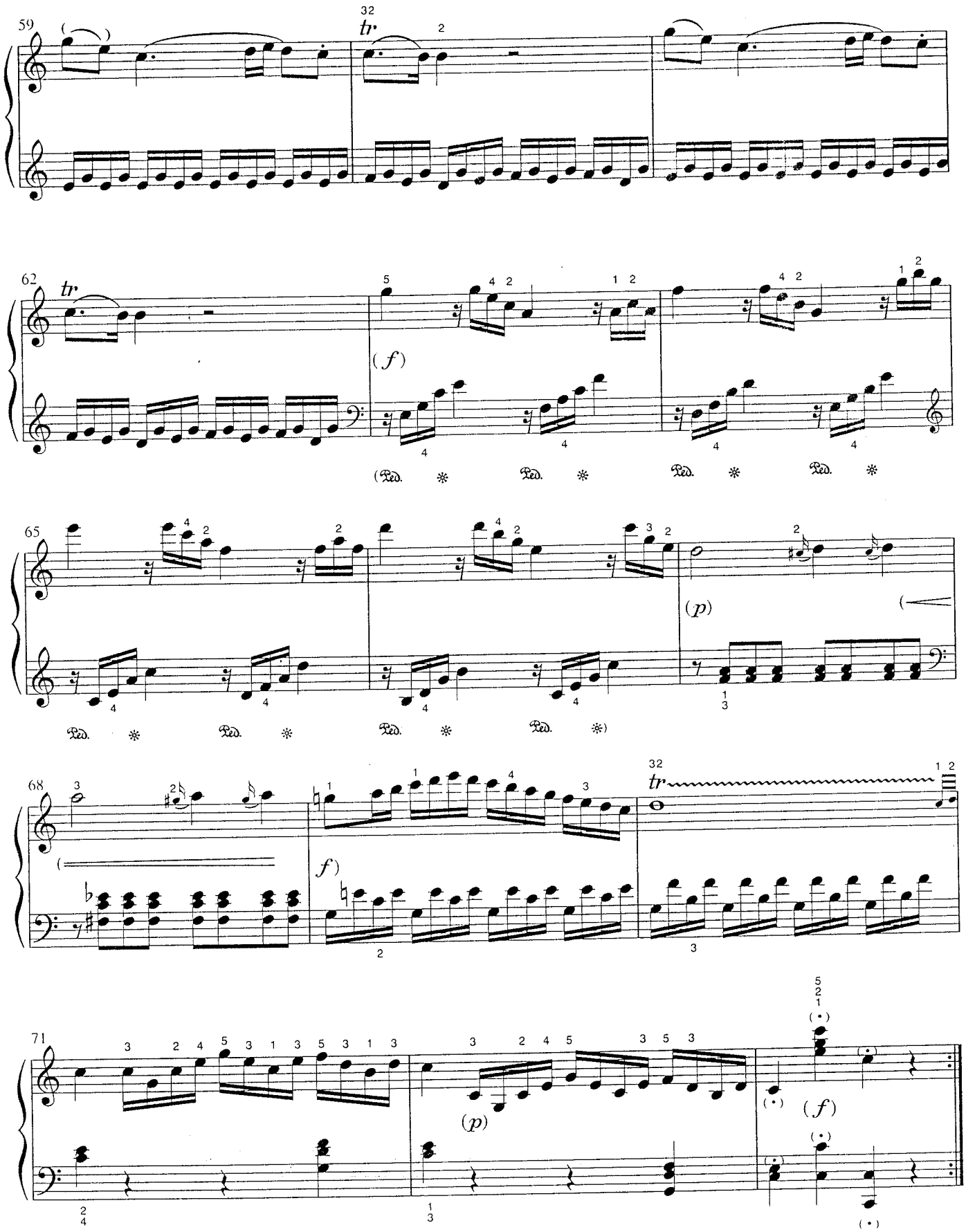
W. A. Mozart
K 545
Composed in Vienna 1788

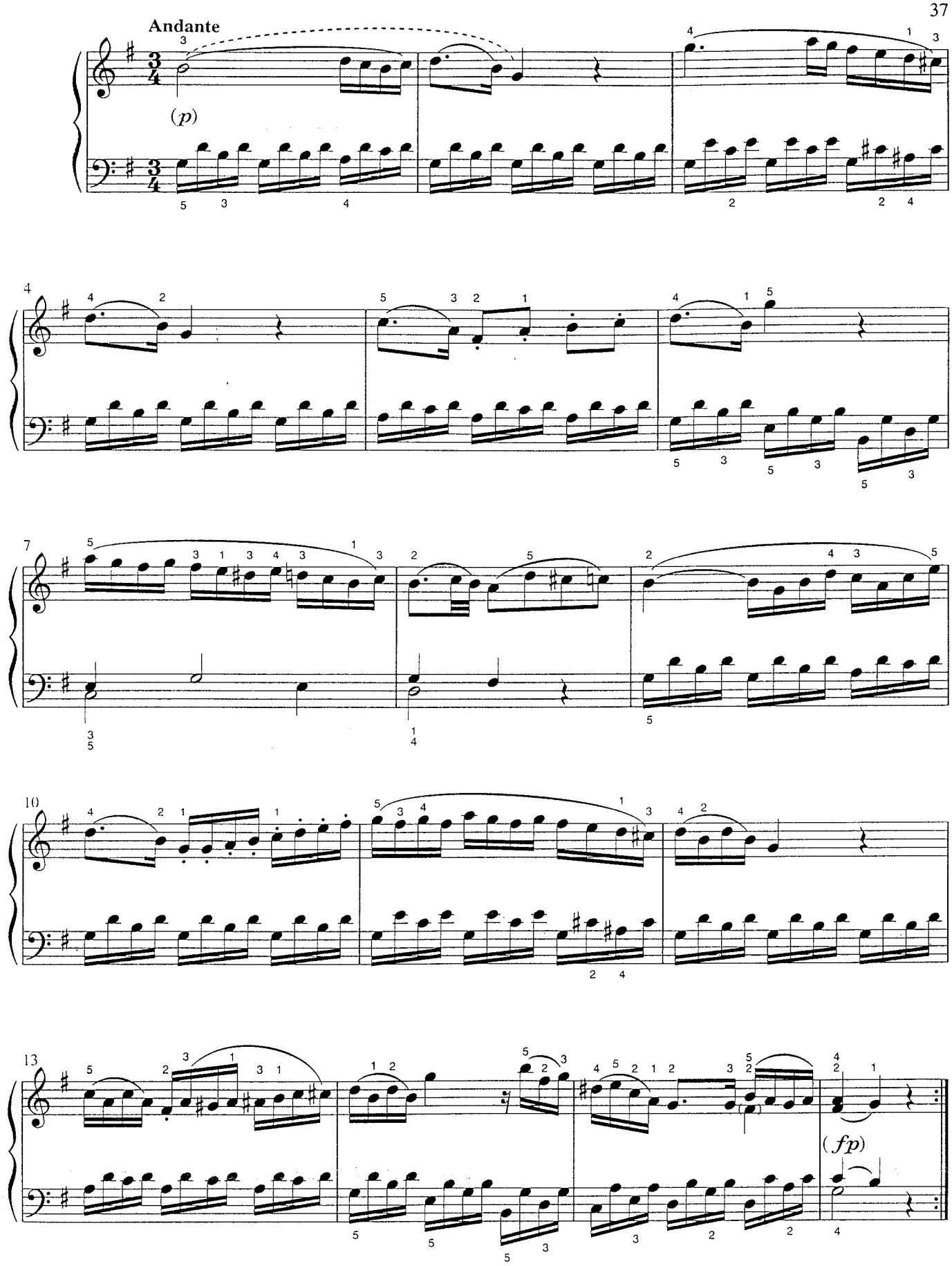


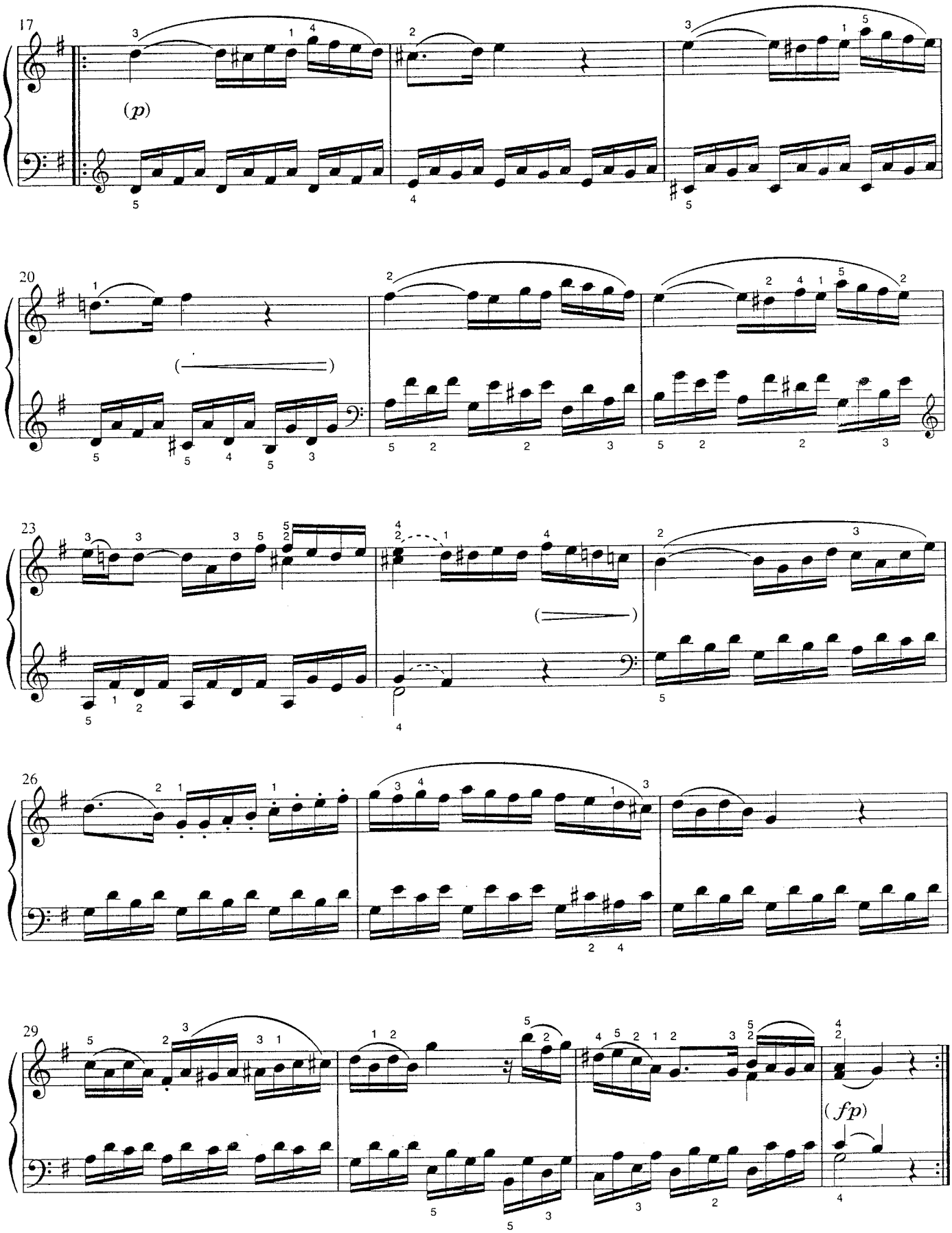

14
(1)
tr
17
tr
(f)
20
(p)
23
(2)
tr
f)
26
(p)
(f)
(1)
(2)
or

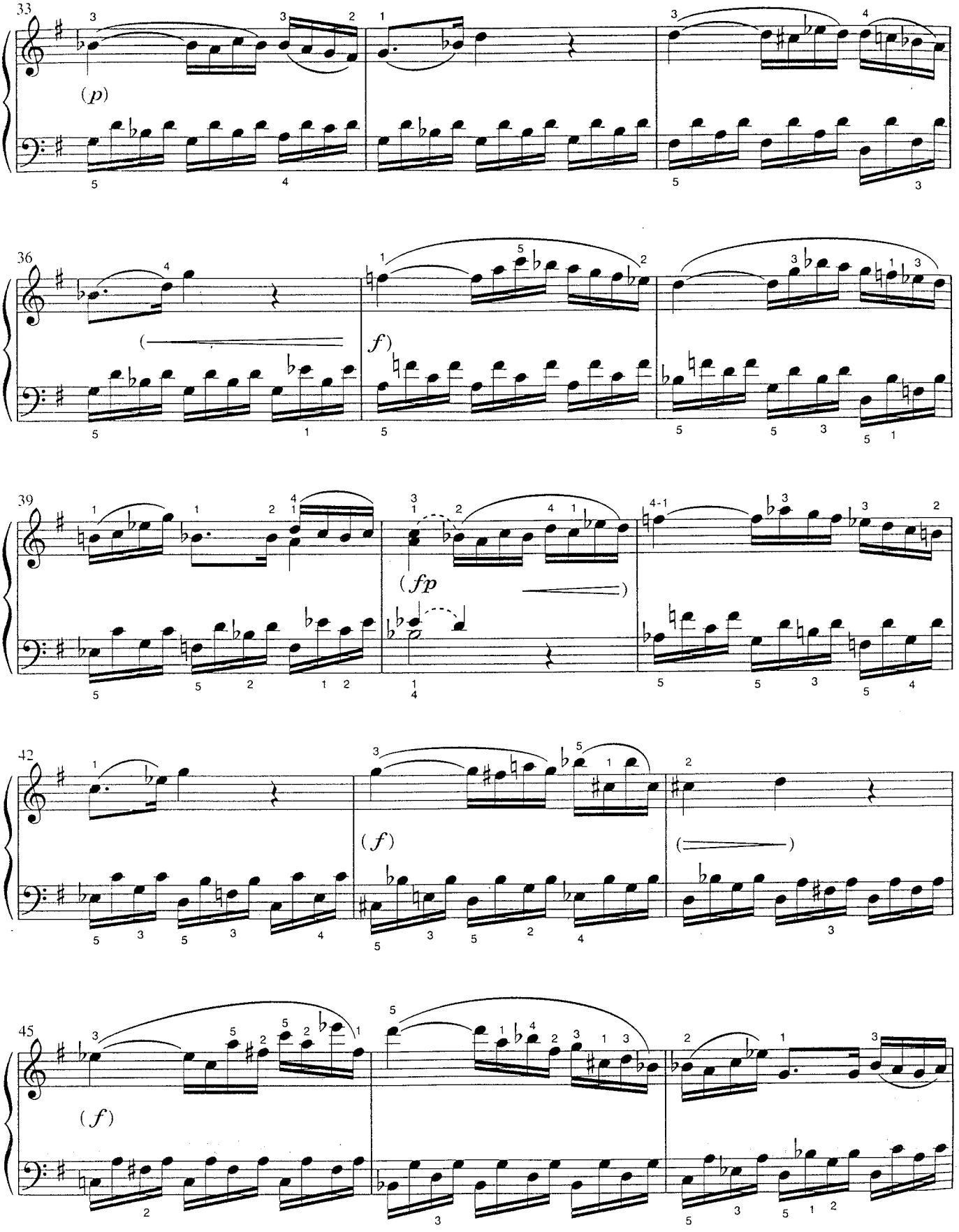

29
(p)
(Ped. ✻)
32
(f)
(p)
(Ped. ✻)
35
(f)
38
41
(p)

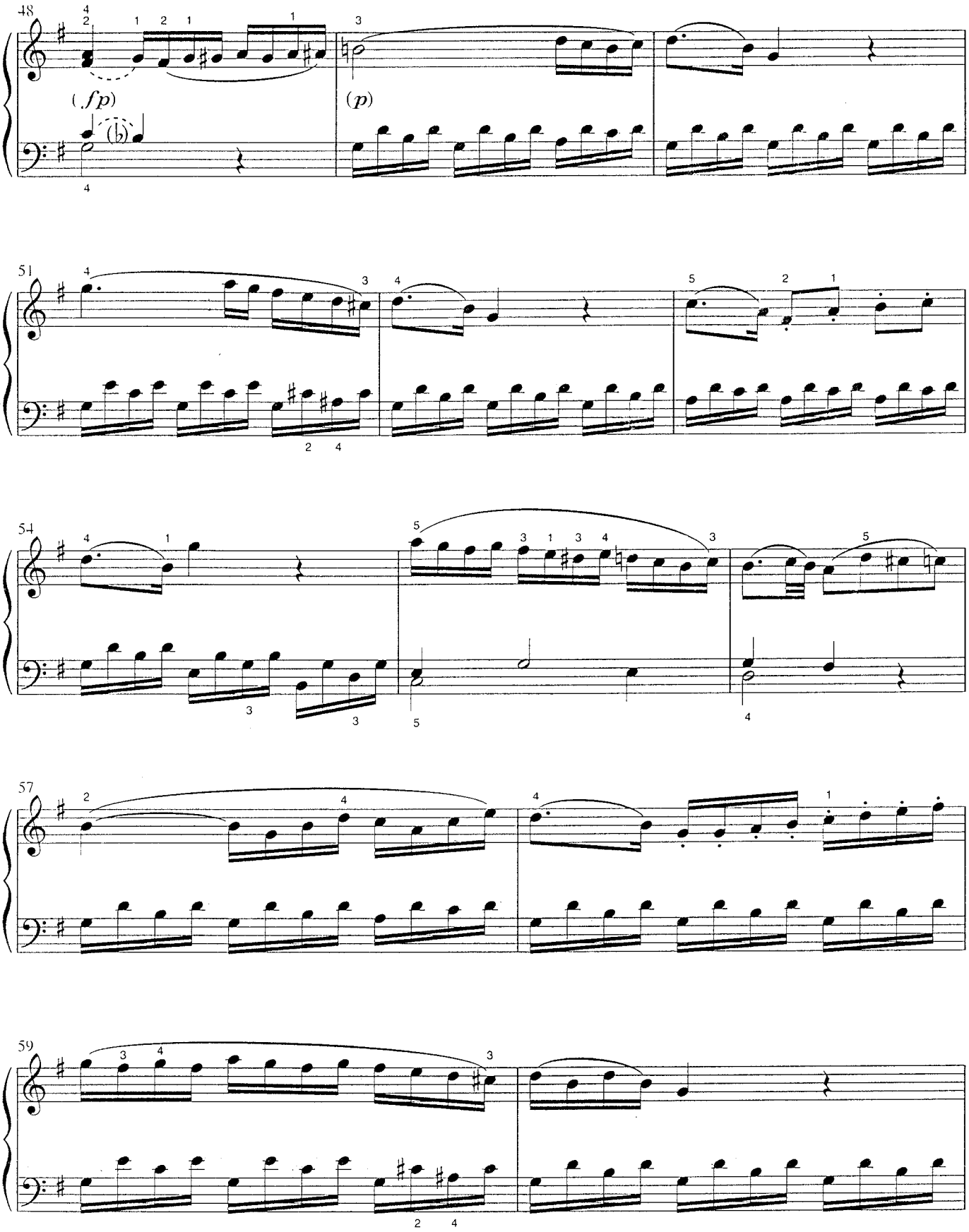

32
tr
44
47
50
53
56
f)
(p)

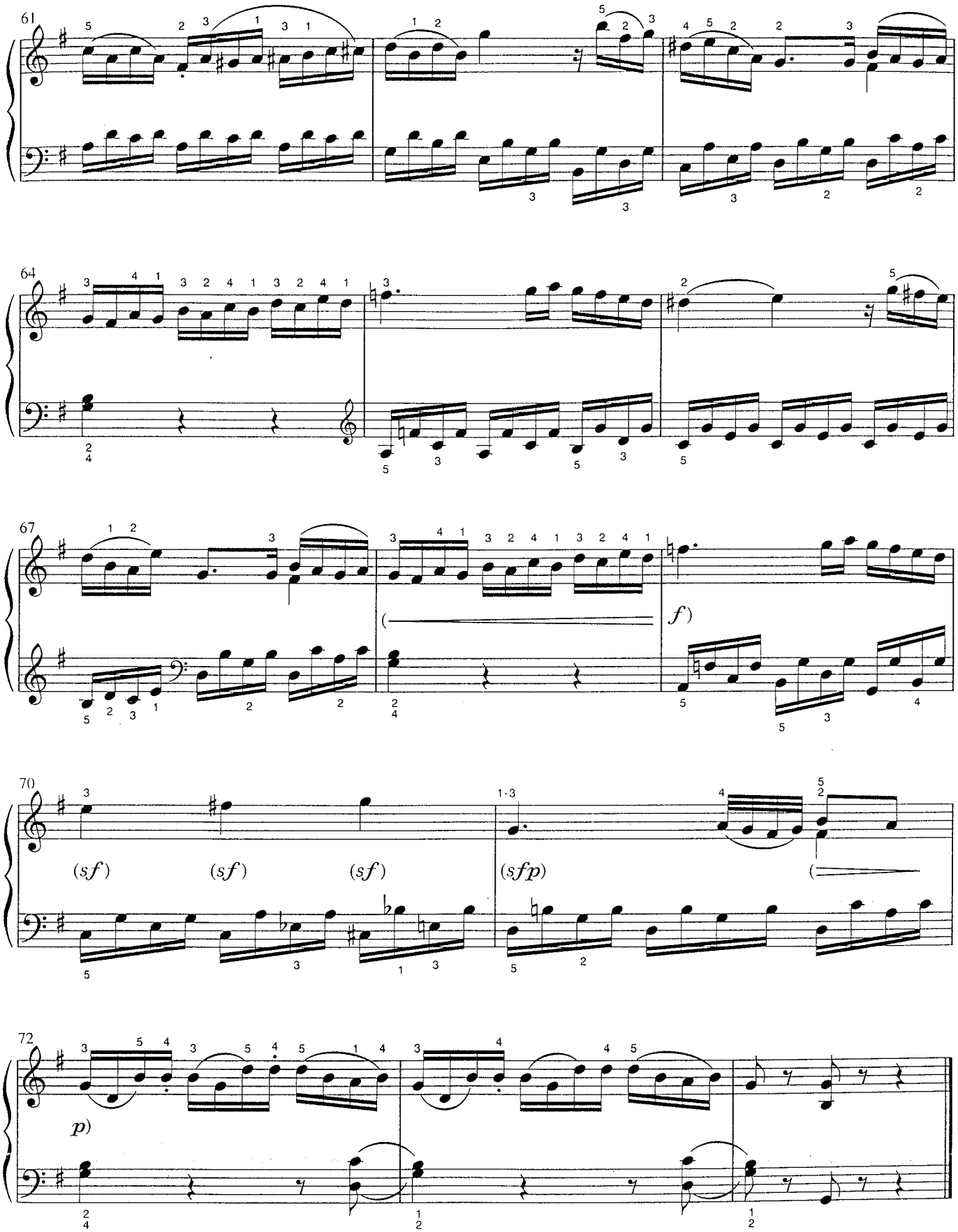

59
32
tr
62
tr
(f)
(Ped. * Ped. * Ped. * Ped. *
65
(p)
Ped. * Ped. * Ped. * Ped. *)
68
(f)
32
tr
71
(p)
(f)


Andante
(p)
4
7
10
13
(fp)

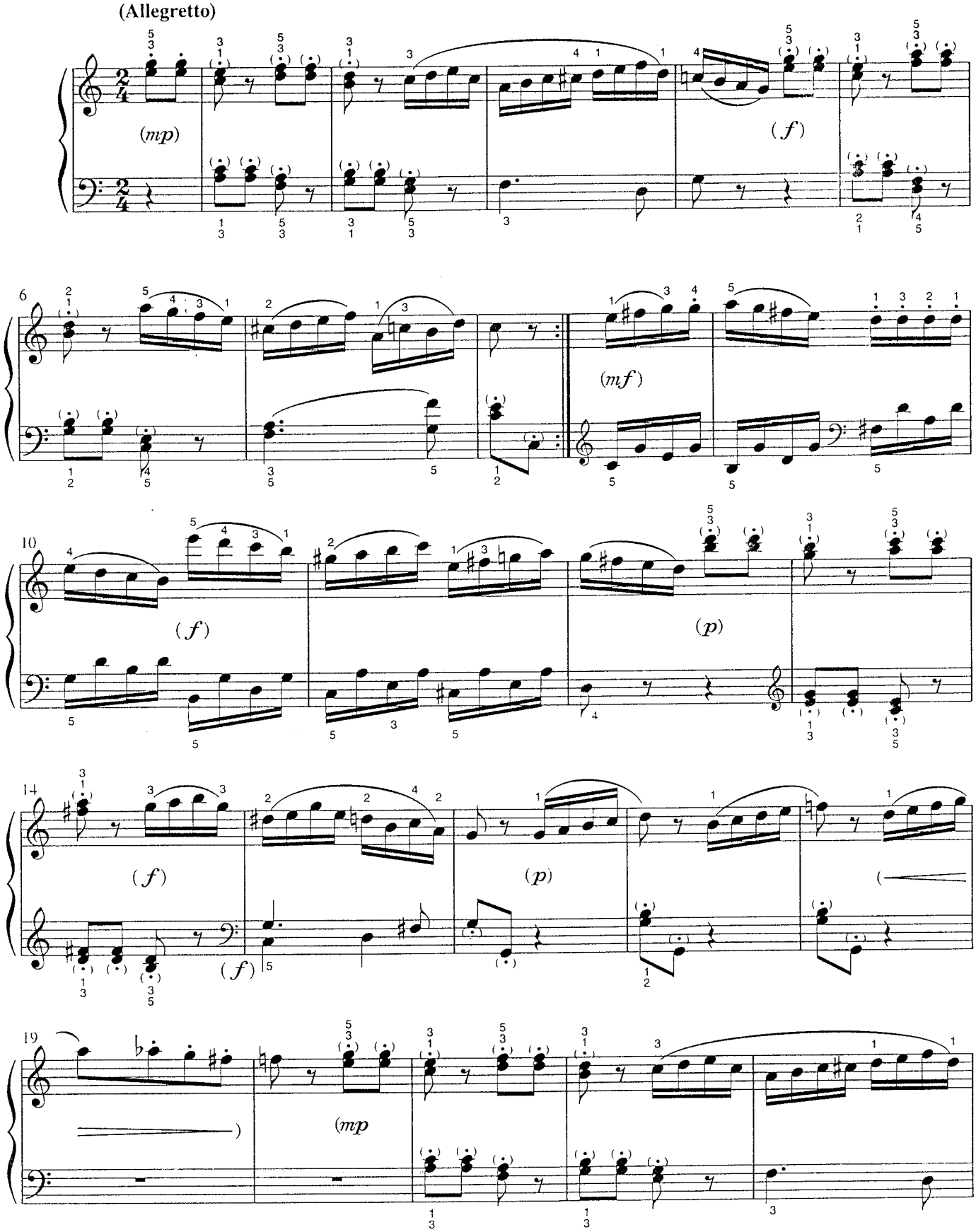

17
(p)
20
23
26
29
(fp)

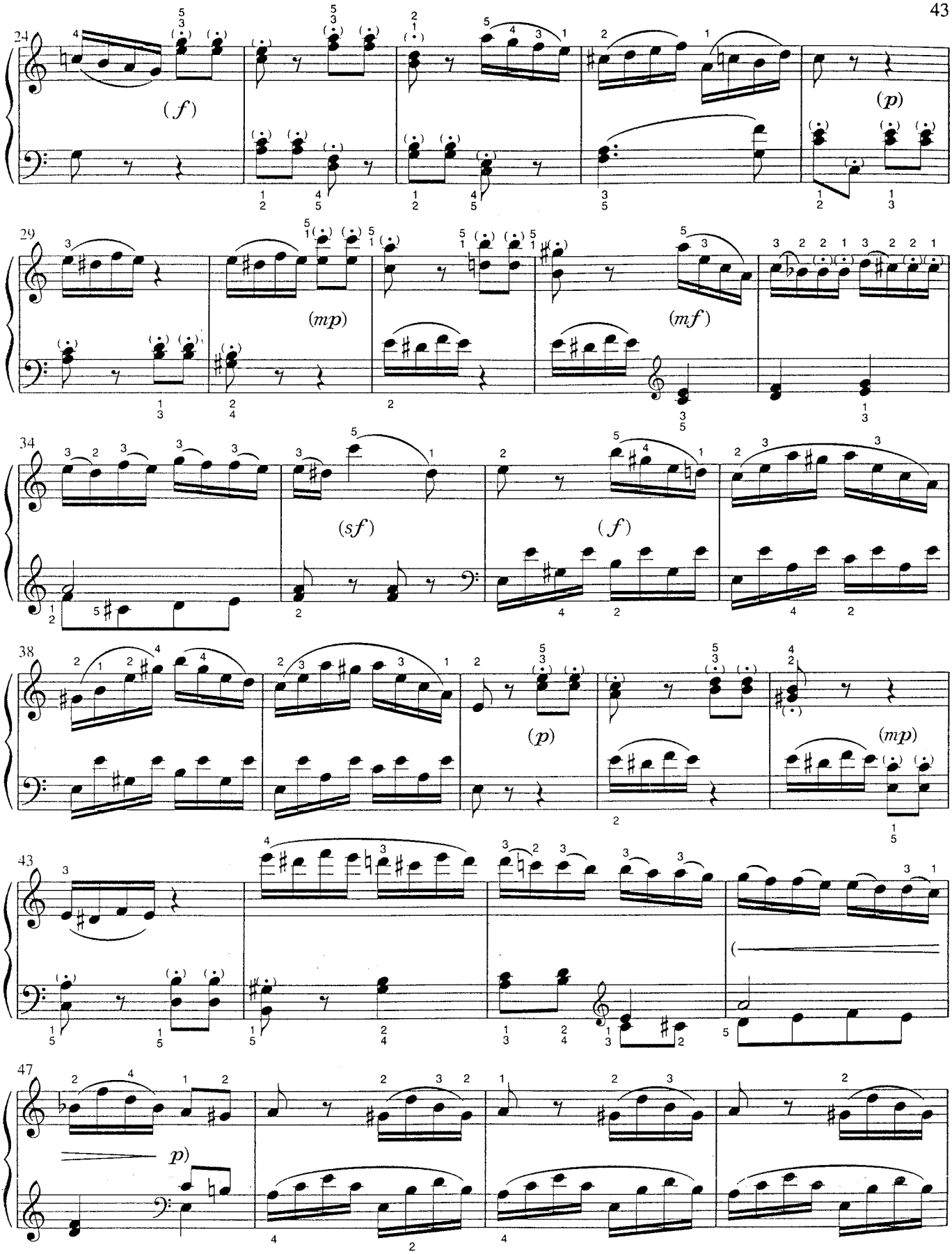

33
(p)
36
(
f)
39
(fp
)
42
(f)
(
)
45
(f)

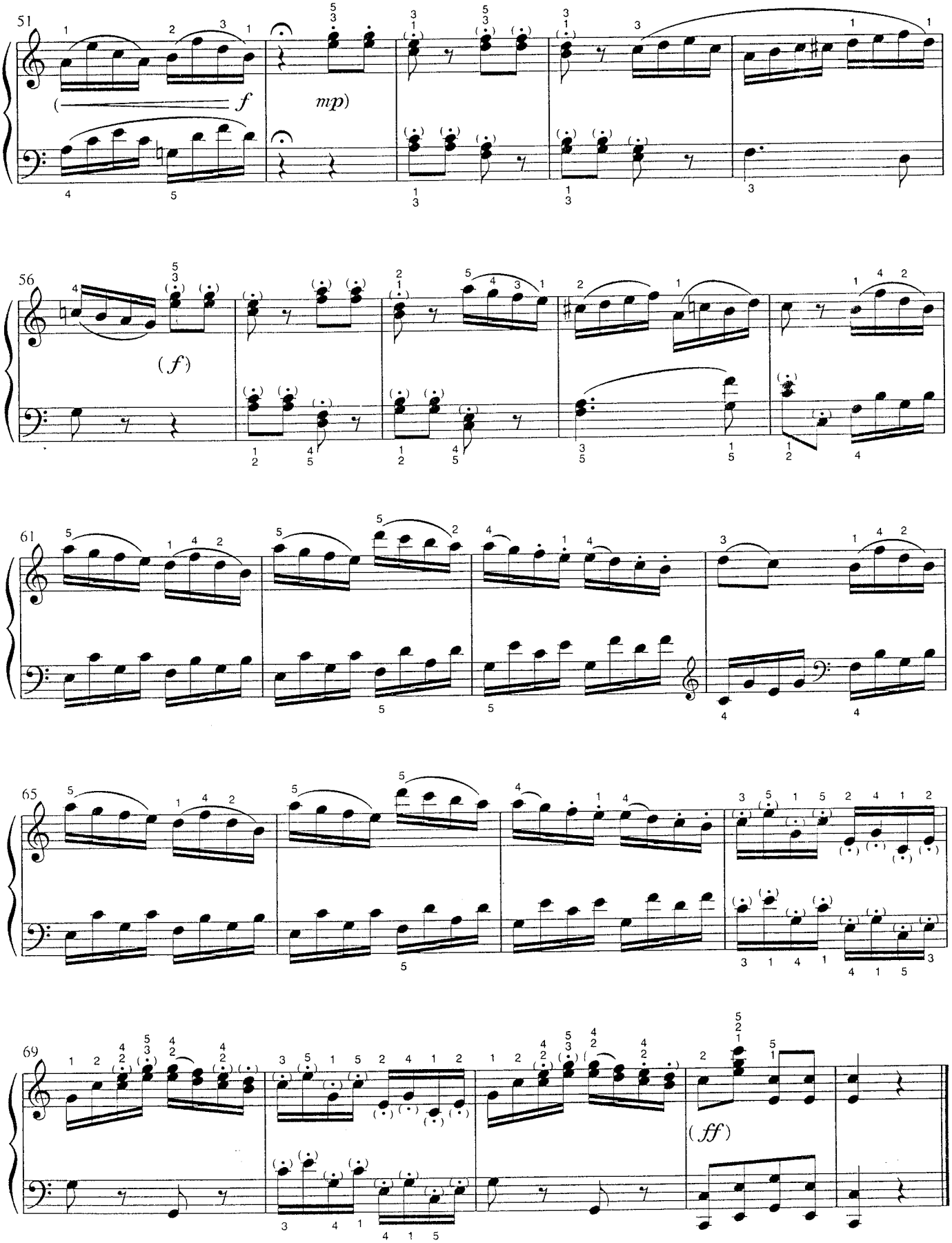

48
(fp)
(p)
51
54
57
59


61
64
67
(
f)
70
(sf)
(sf)
(sf)
(sfp)
(
72
p)

RONDO
(Allegretto)

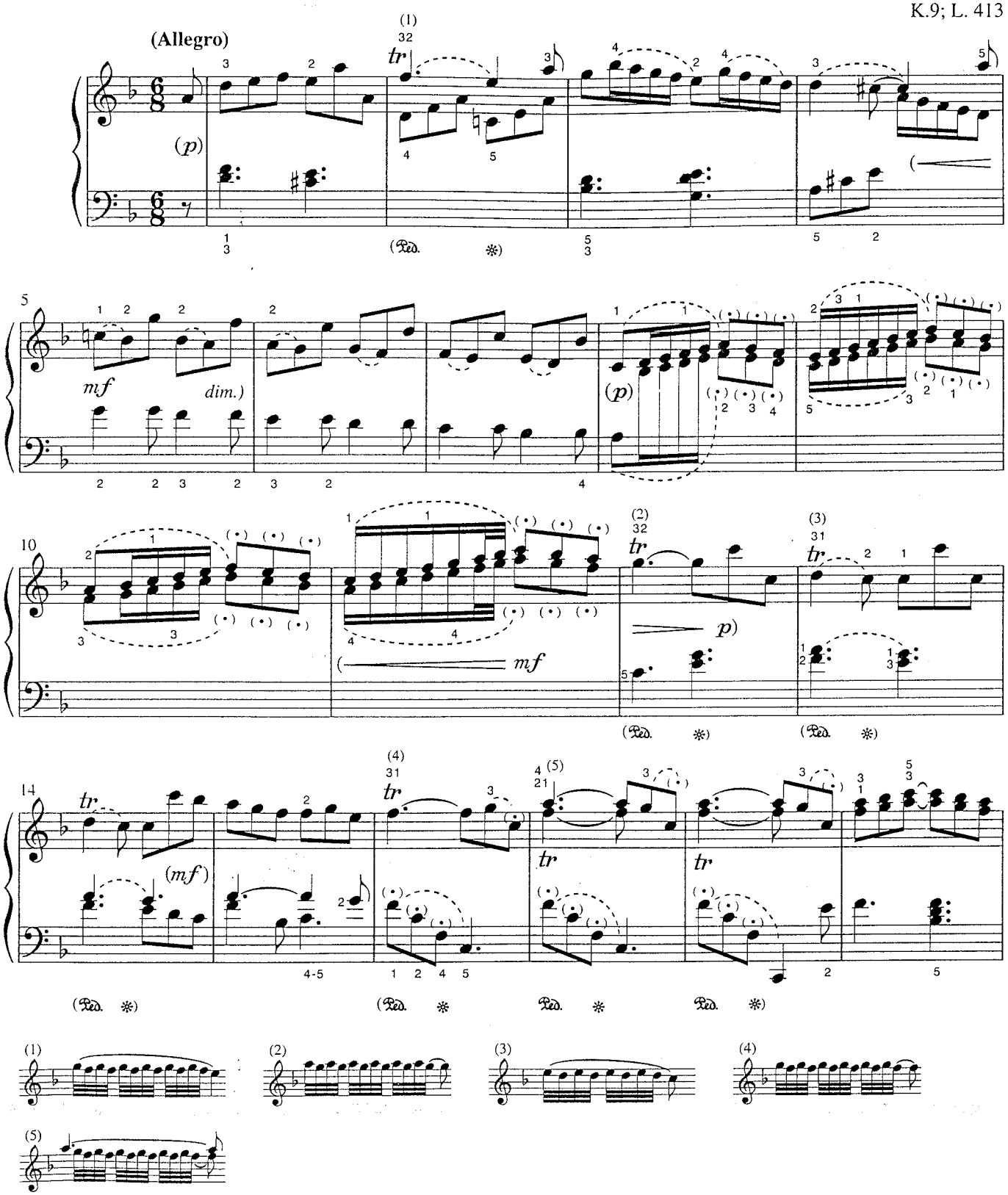


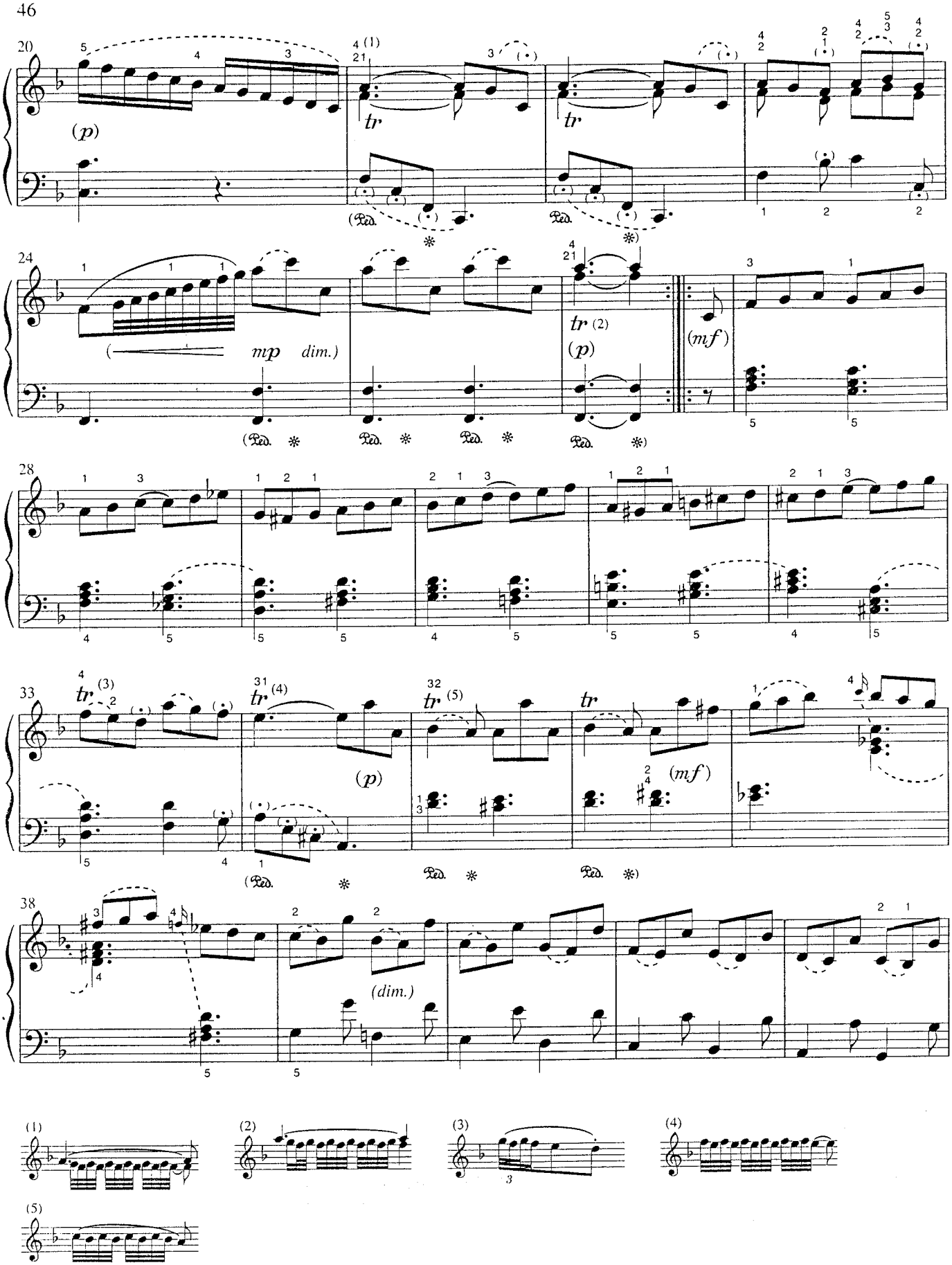

24
(f)
(p)
29
(mp)
(mf)
34
(sf)
(f)
38
(p)
(mp)
43
47
p)

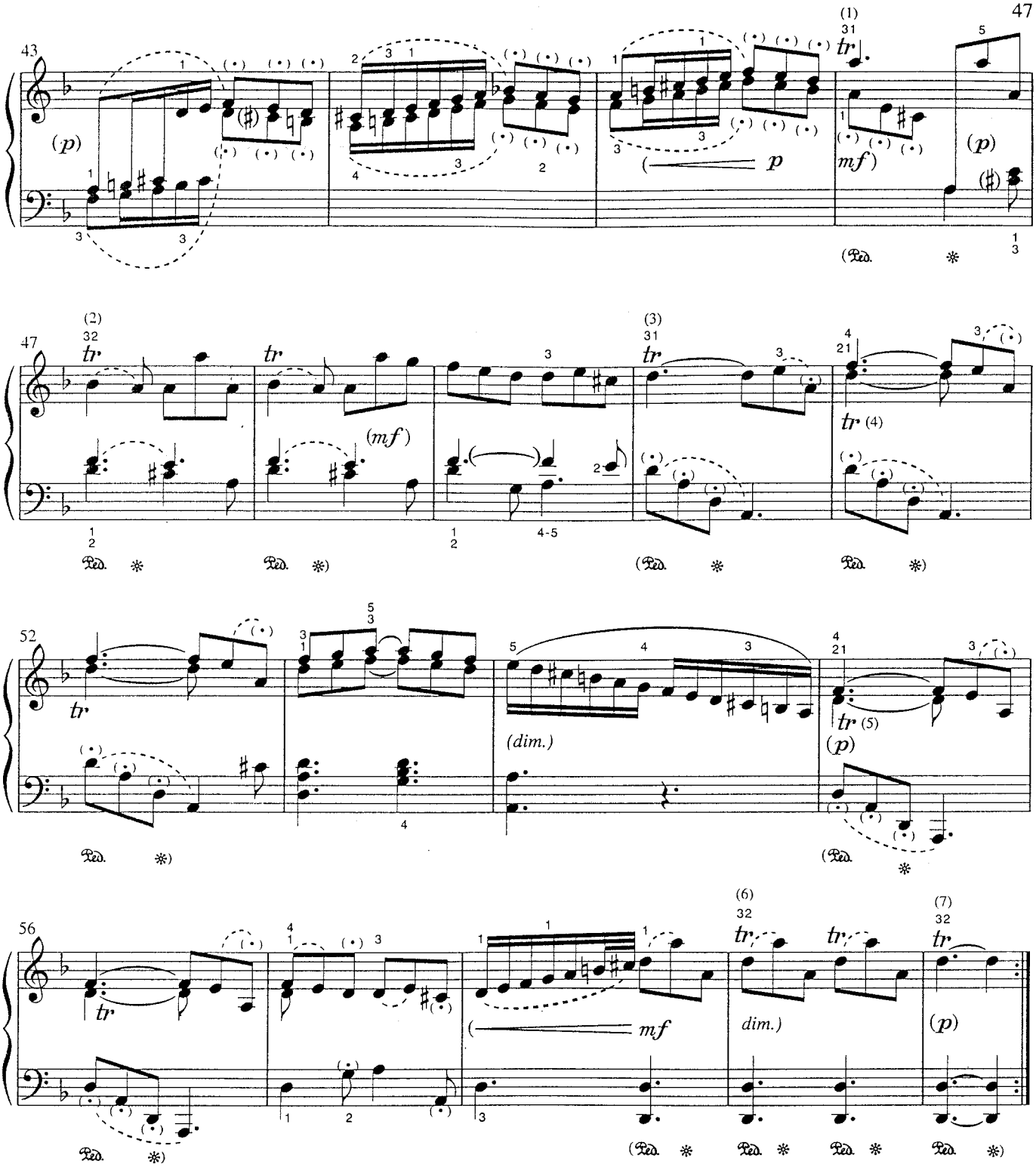

51
f
mp)
56
(f)
61
65
69
(ff)

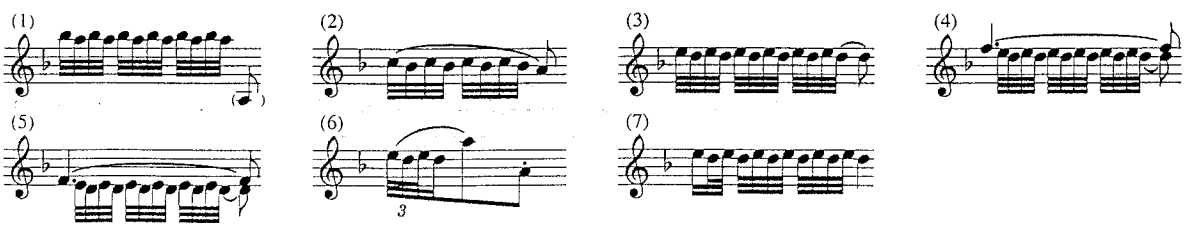
5 Sonata "Pastorale"

D. Scarlatti
K.9; L. 413




20
(p)
tr
tr
24
mp dim.)
tr (2)
(p)
(mf)
28
33
tr (3)
tr (4)
tr (5)
tr
(p)
(mf)
38
(dim.)
(1)
(2)
(3)
(4)
(5)


43
(p)
(1)
tr
mf
p
(p)
47
(2)
tr
(mf)
(3)
tr
tr (4)
52
tr
(dim.)
tr (5)
(p)
56
tr
mf
(6)
tr
dim.)
(7)
tr
(p)

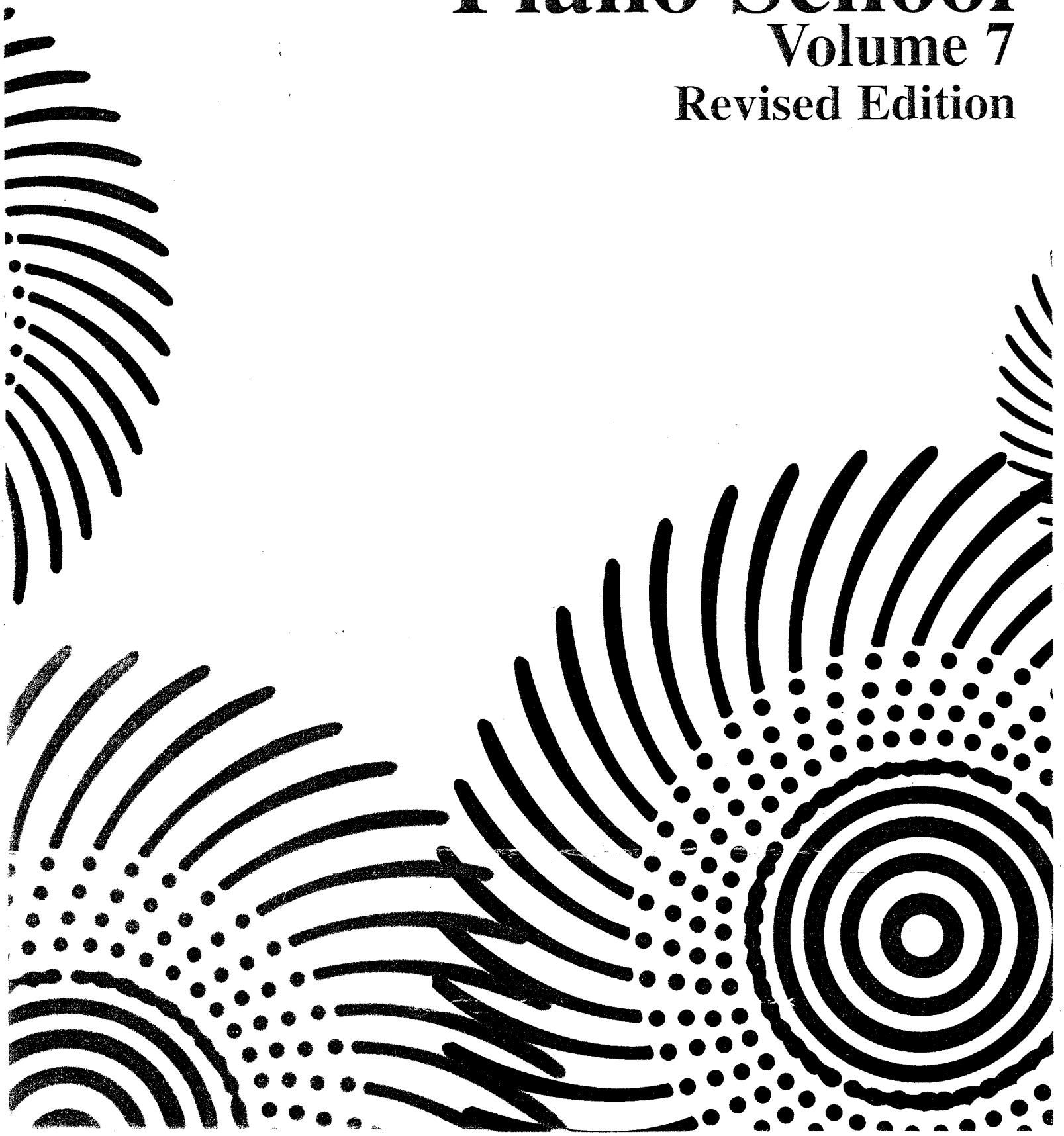

(1)
(2)
(3)
(4)
(5)
(6)
(7)

Suzuki®

Piano School

Volume 7

Revised Edition



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Volume 7
Revised Edition

CONTENTS

1 **Sonata K. 331,** *W. A. Mozart* 2
I. Andante grazioso 2
II. Menuetto with Trio 12
III. Alla turca - Allegretto 16

2 **Prelude from "Suite No. 14 in G Major, Allegro,"** *G. F. Handel* 20

3 **The Harmonious Blacksmith from "Suite No. 5 in E Major,"** *G. F. Handel* 22

4 **Minuet, Op. 14, No. 1,** *I. J. Paderewski* 26

About This Edition

The notes and performance indications (dynamics, articulation, phrasing, pedalings and ornaments) of this edition correspond with authenticated Urtext sources.

Additional markings are identified as "editorial" by use of parentheses and broken lines (slurs). All fingerings are editorial.

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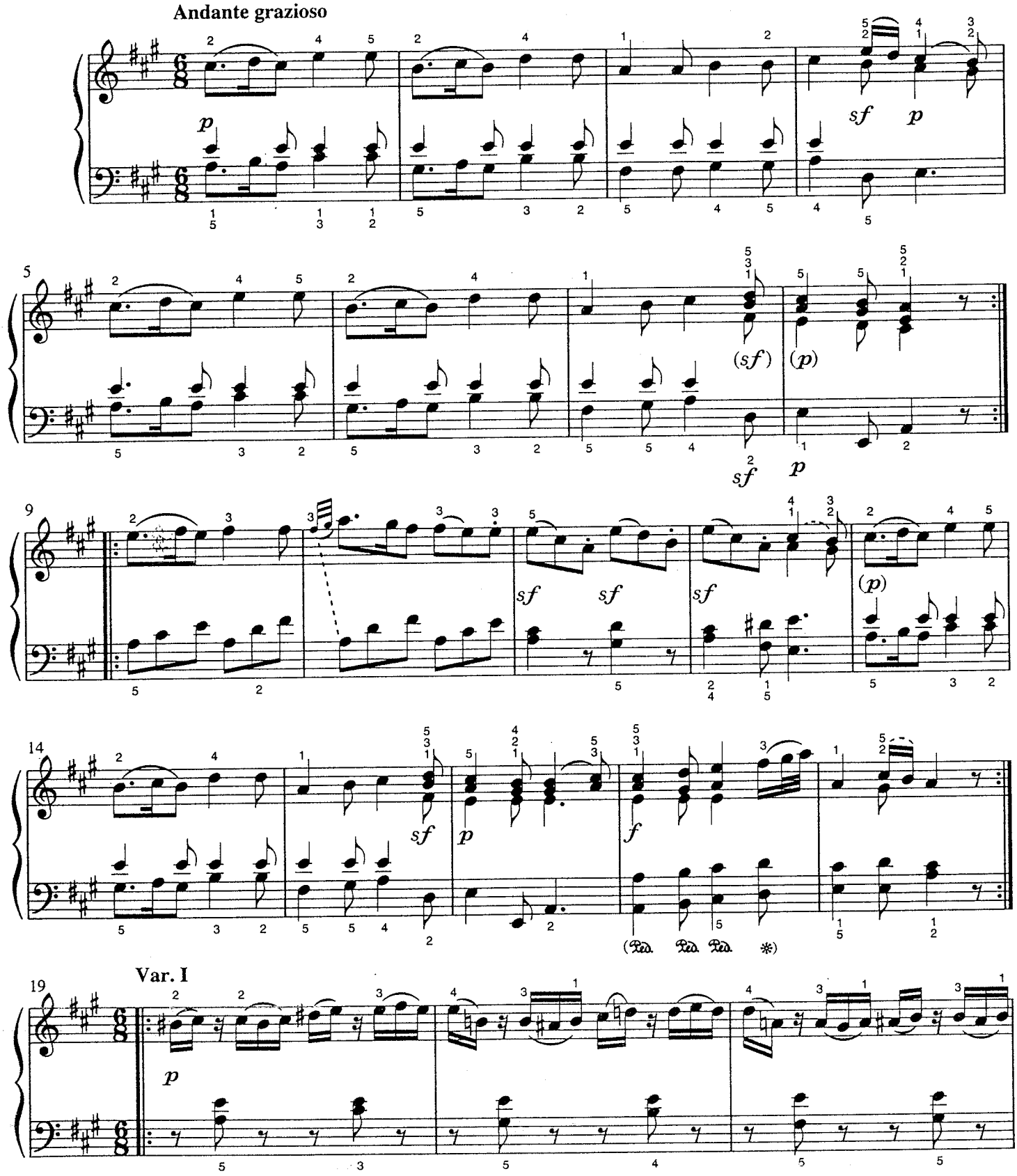
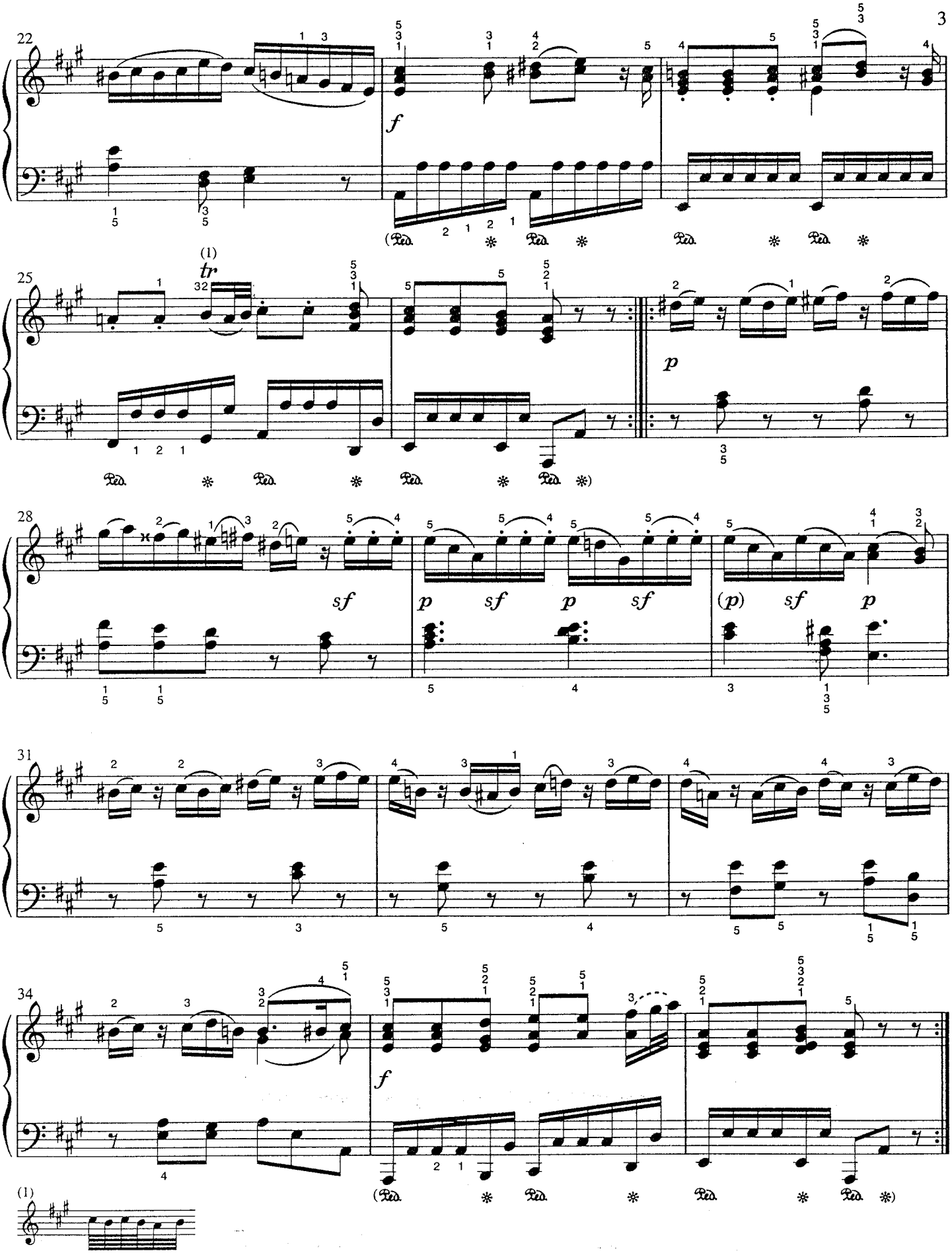
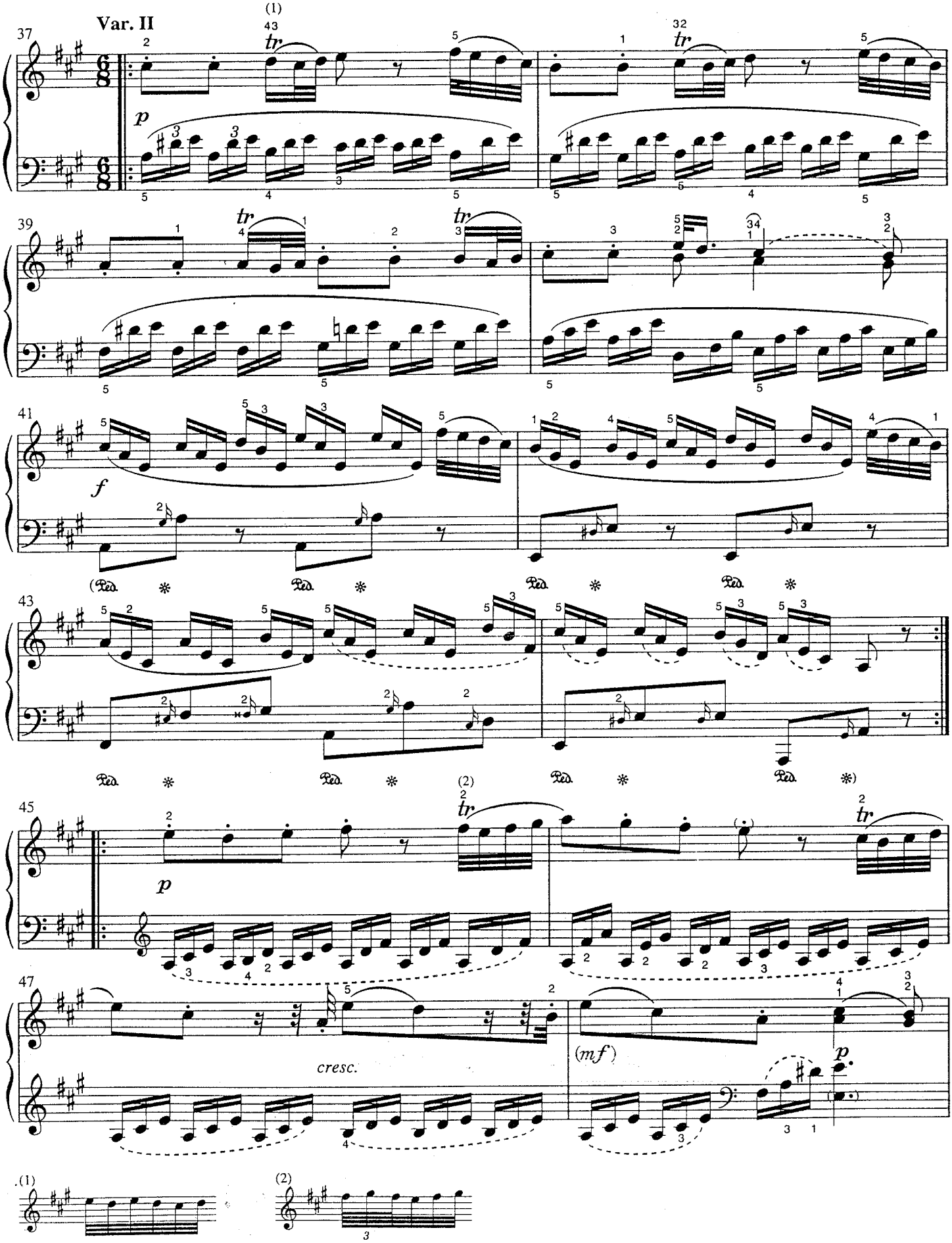
1 Sonata

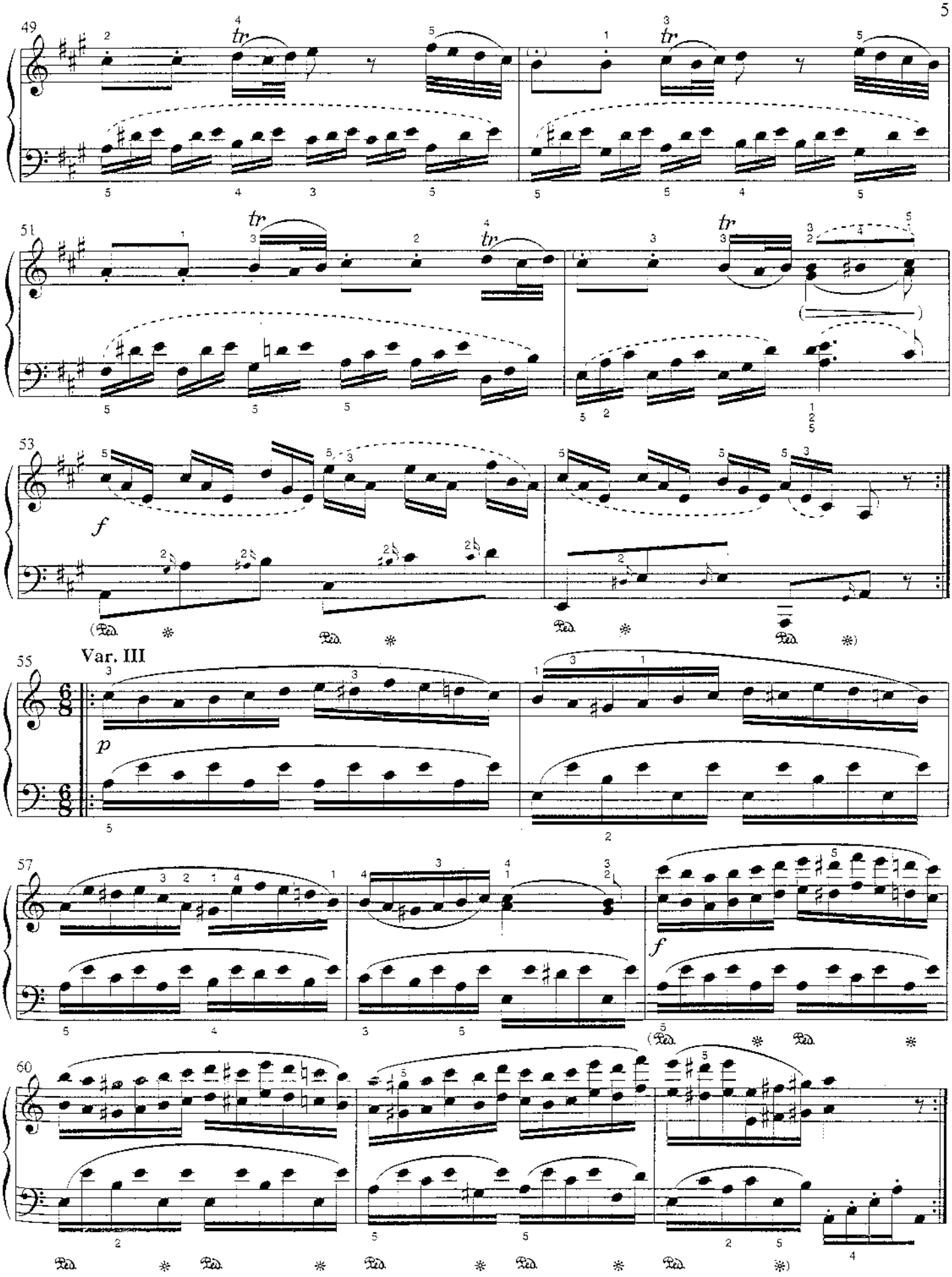
W.A. Mozart
K331
Published in Vienna, 1784

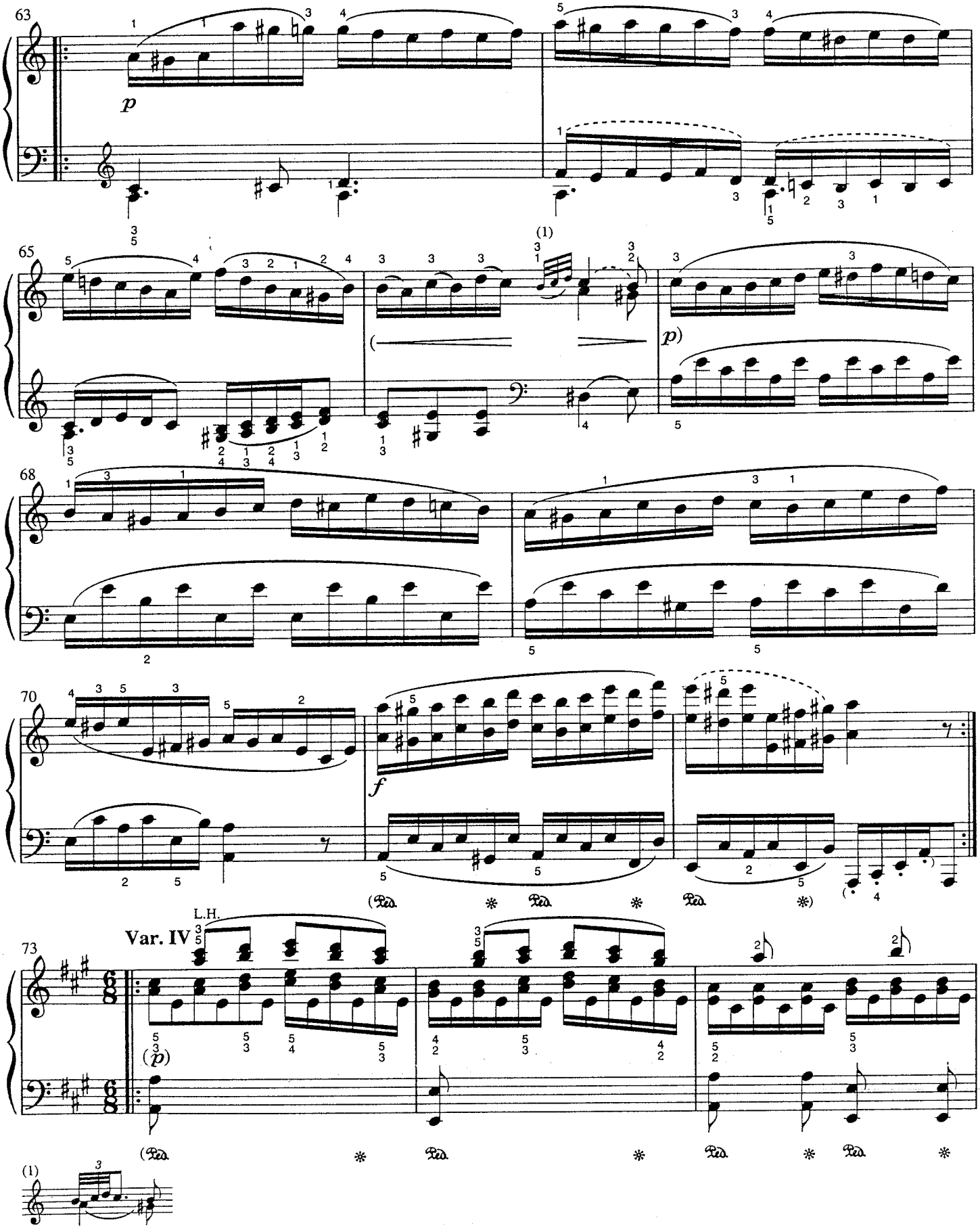
Andante grazioso

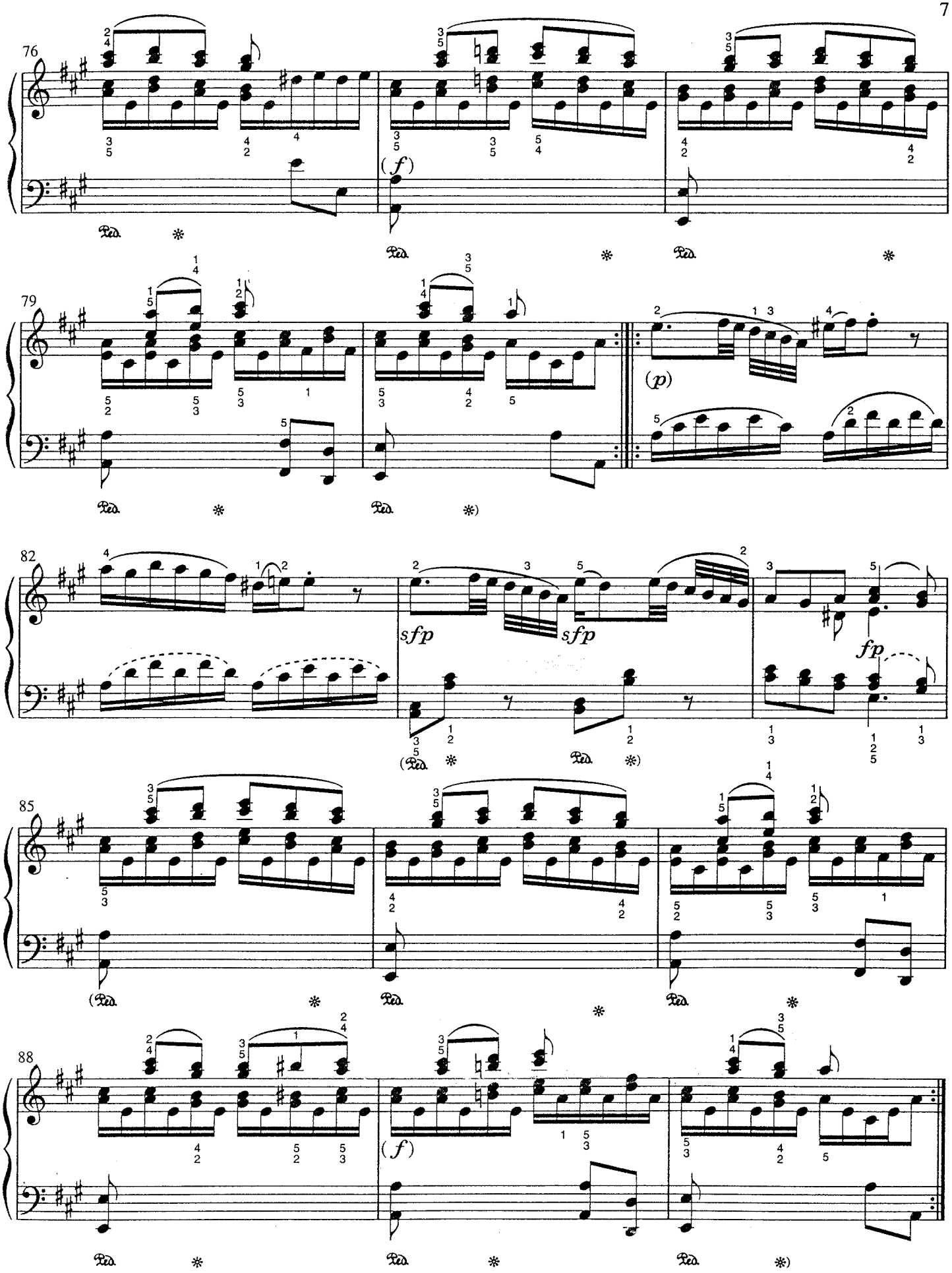



22
f
25
(1)
tr
p
28
sf
p sf p sf
(p) sf p
31
34
f
(1)

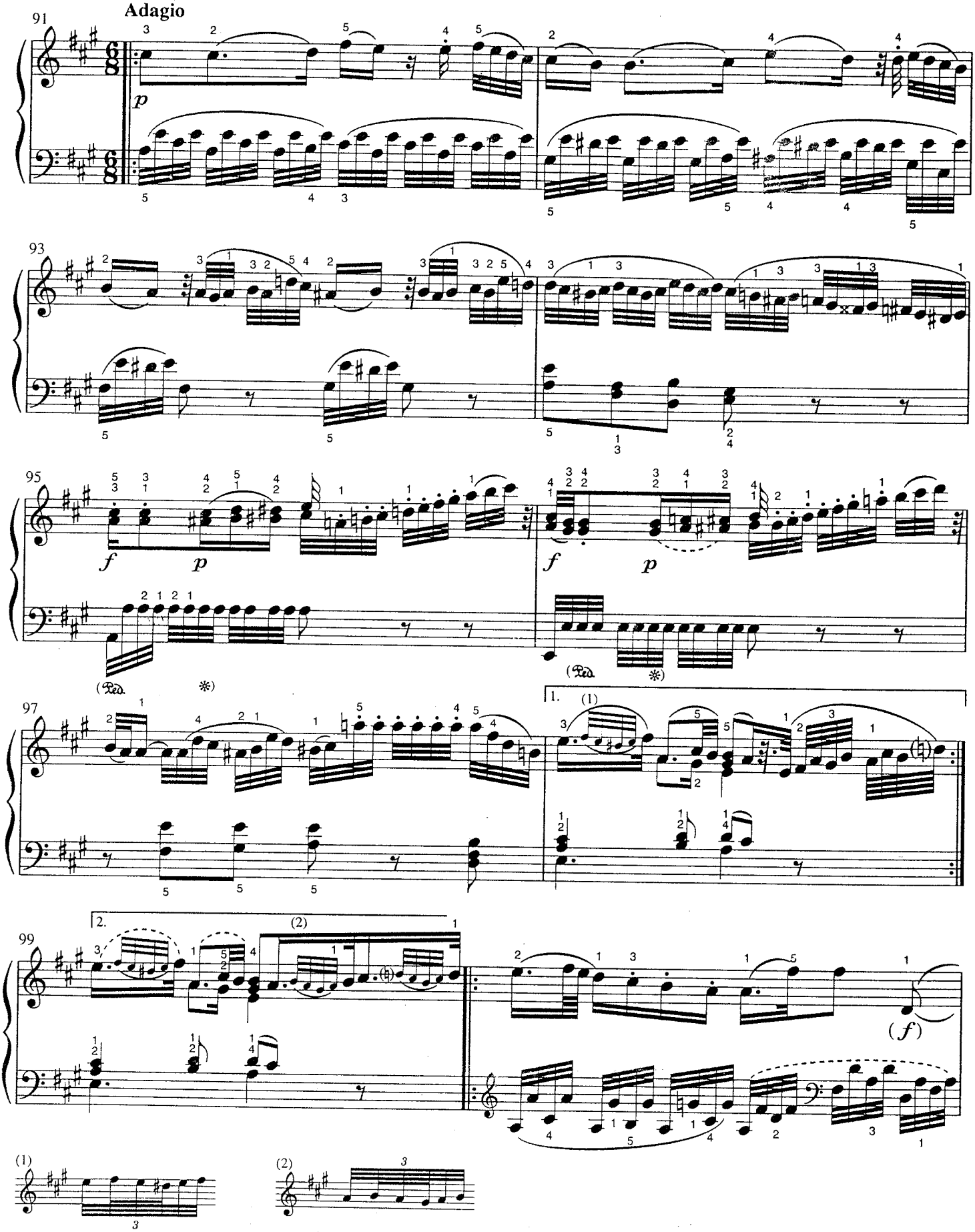

Var. II
37
39
41
43
45
47
(1)
(2)
tr
p
f
(mf)
cresc.
Ped.

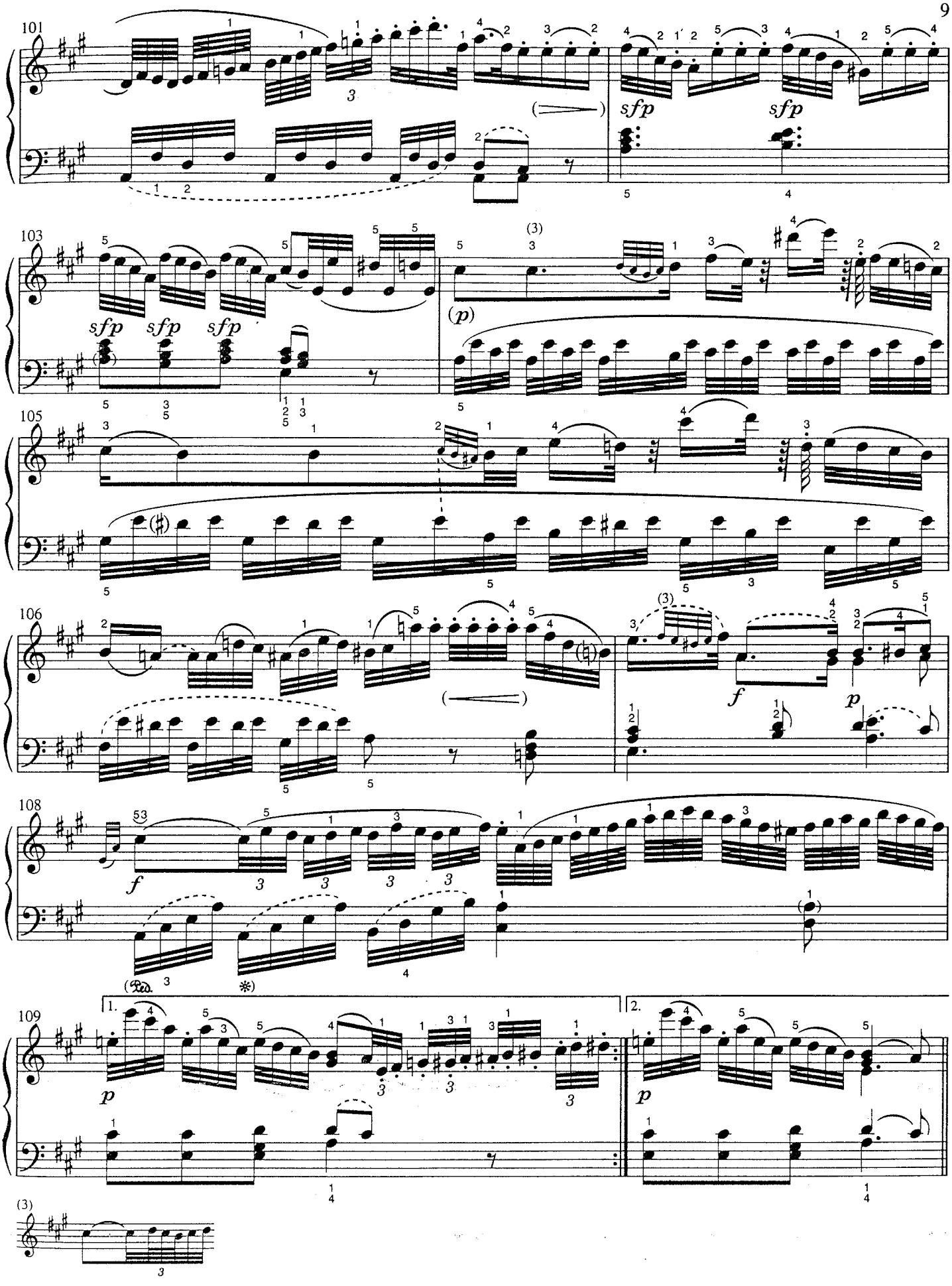

49
51
53
f
55
Var. III
p
57
f
60


63
p
(1)
65
(
p)
68
70
f
(Ped. * Ped. * Ped. *)
L.H.
Var. IV
73
(p)
(Ped. * Ped. * Ped. * Ped. *
(1)

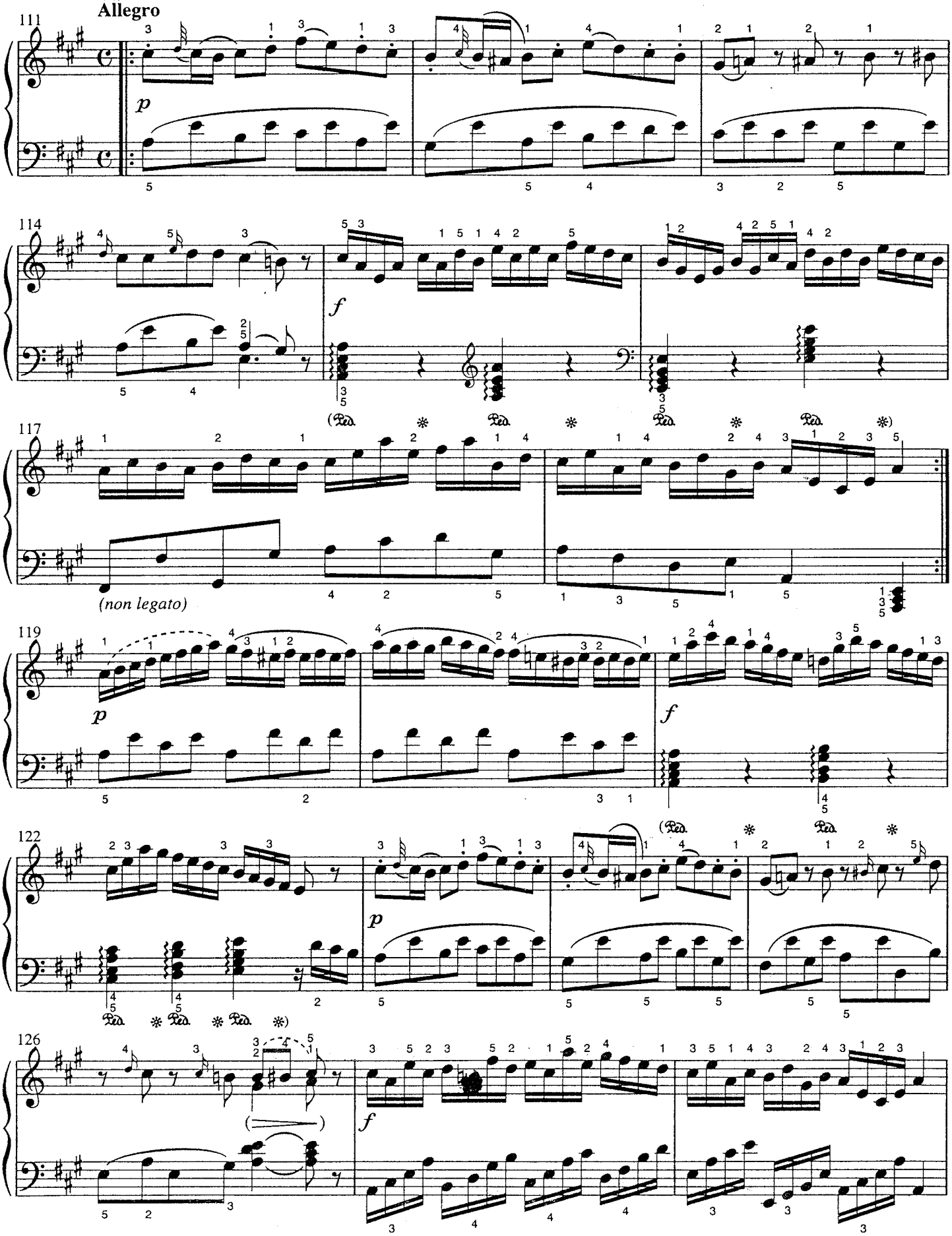

76
(f)
79
(p)
82
sfp
sfp
fp
85
88
(f)

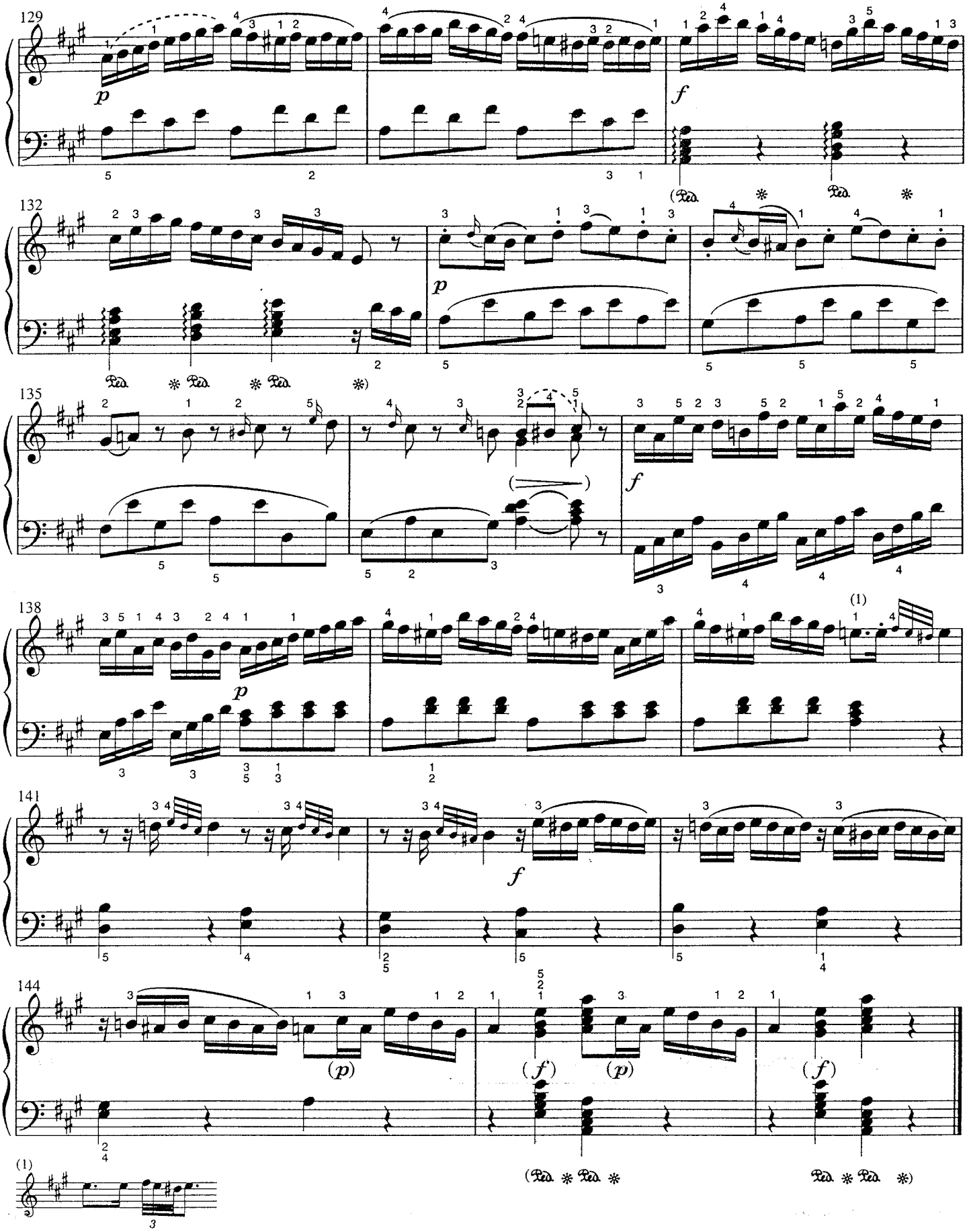
Var. V
Adagio



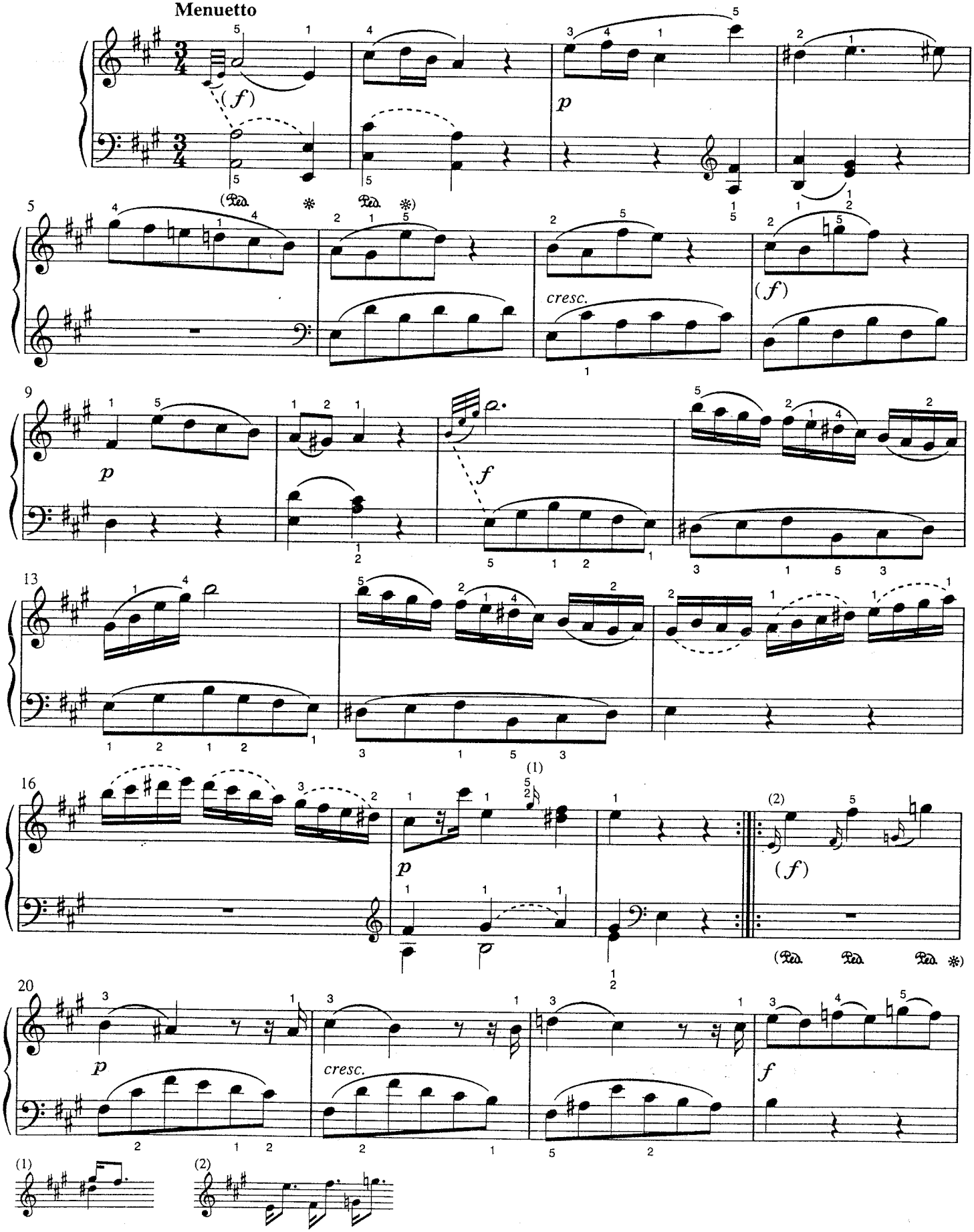

101
sfp
sfp
103
sfp
sfp
sfp
(p)
105
106
f
p
108
f
109
1.
2.
p
p

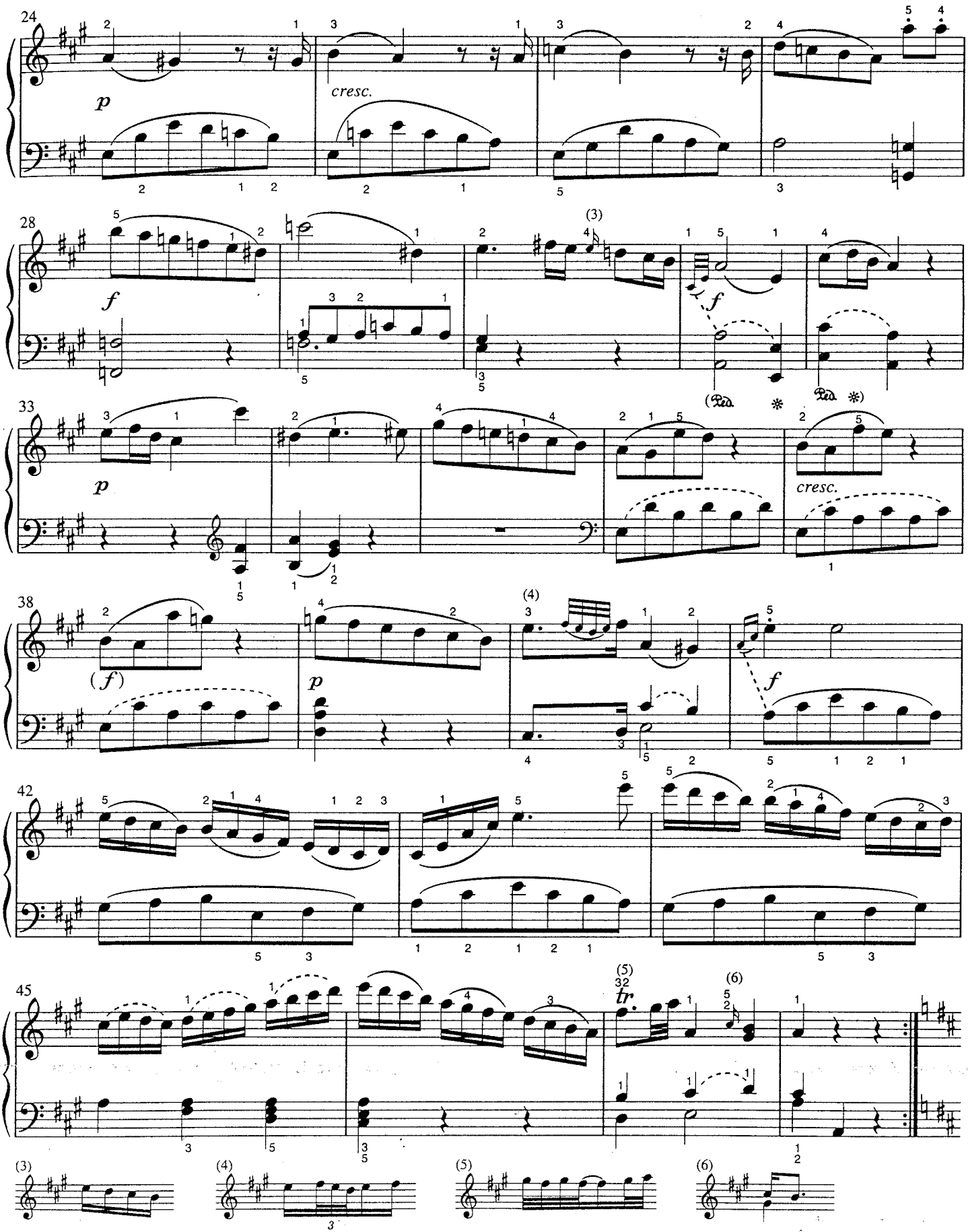
Var. VI
Allegro

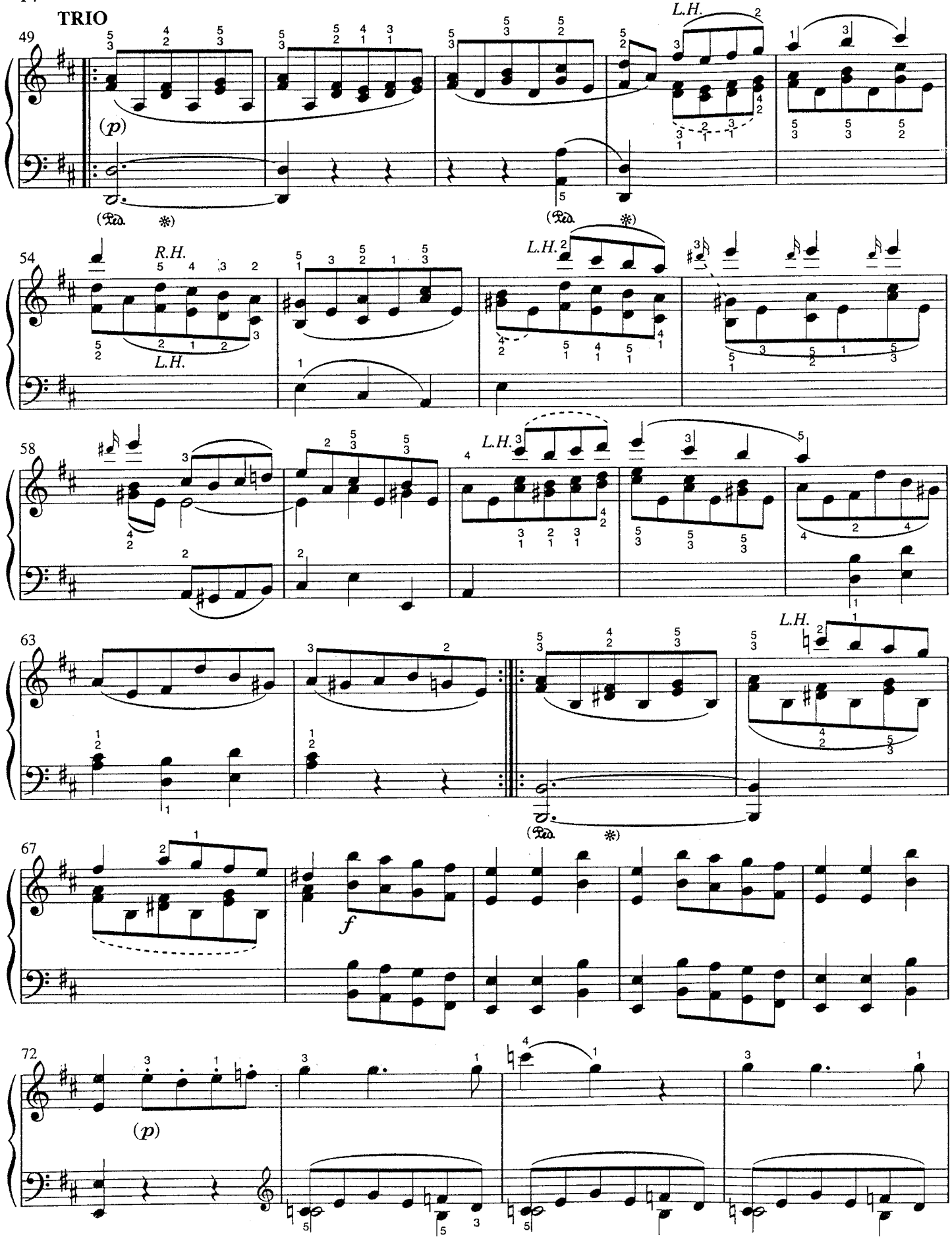


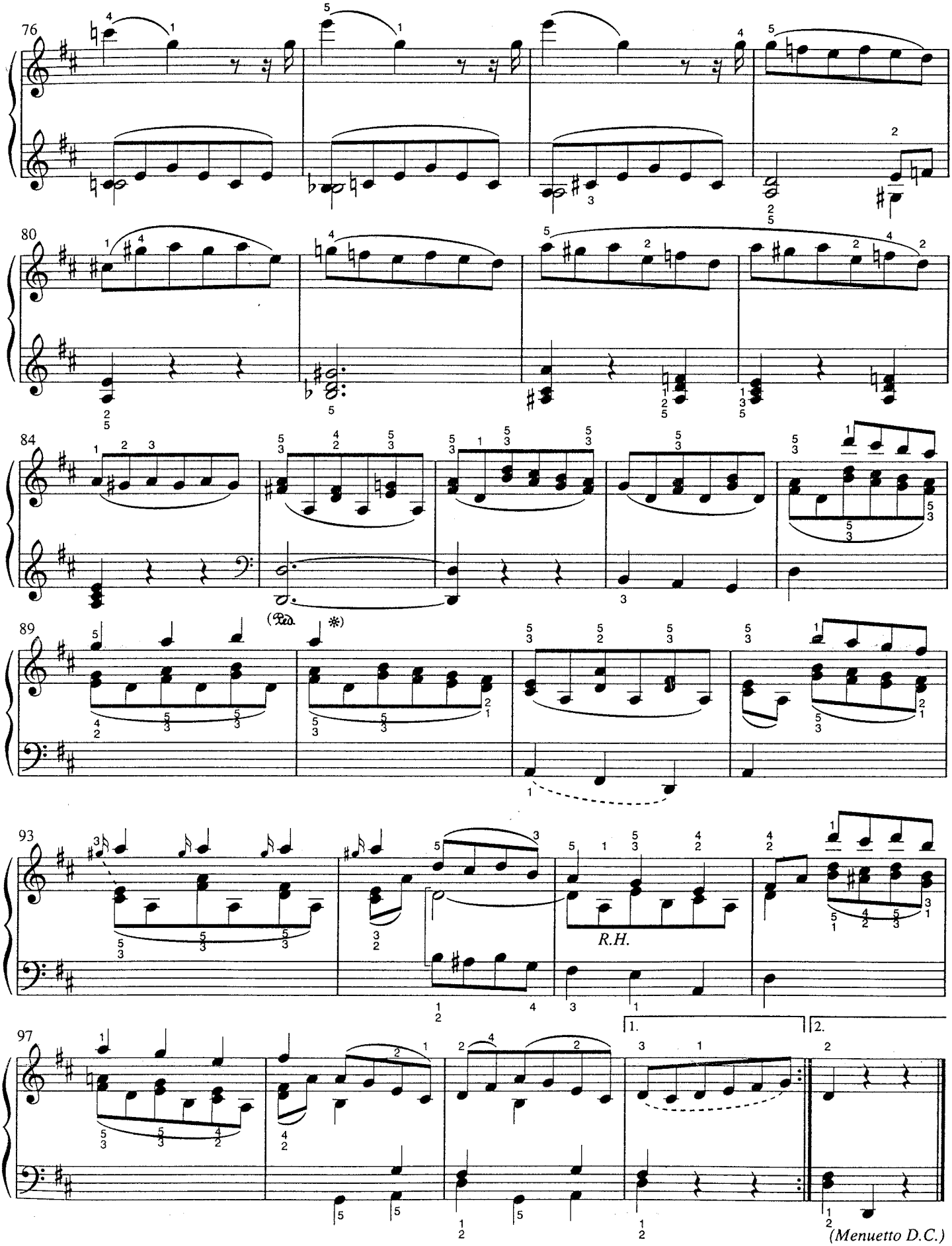

129
132
135
138
141
144

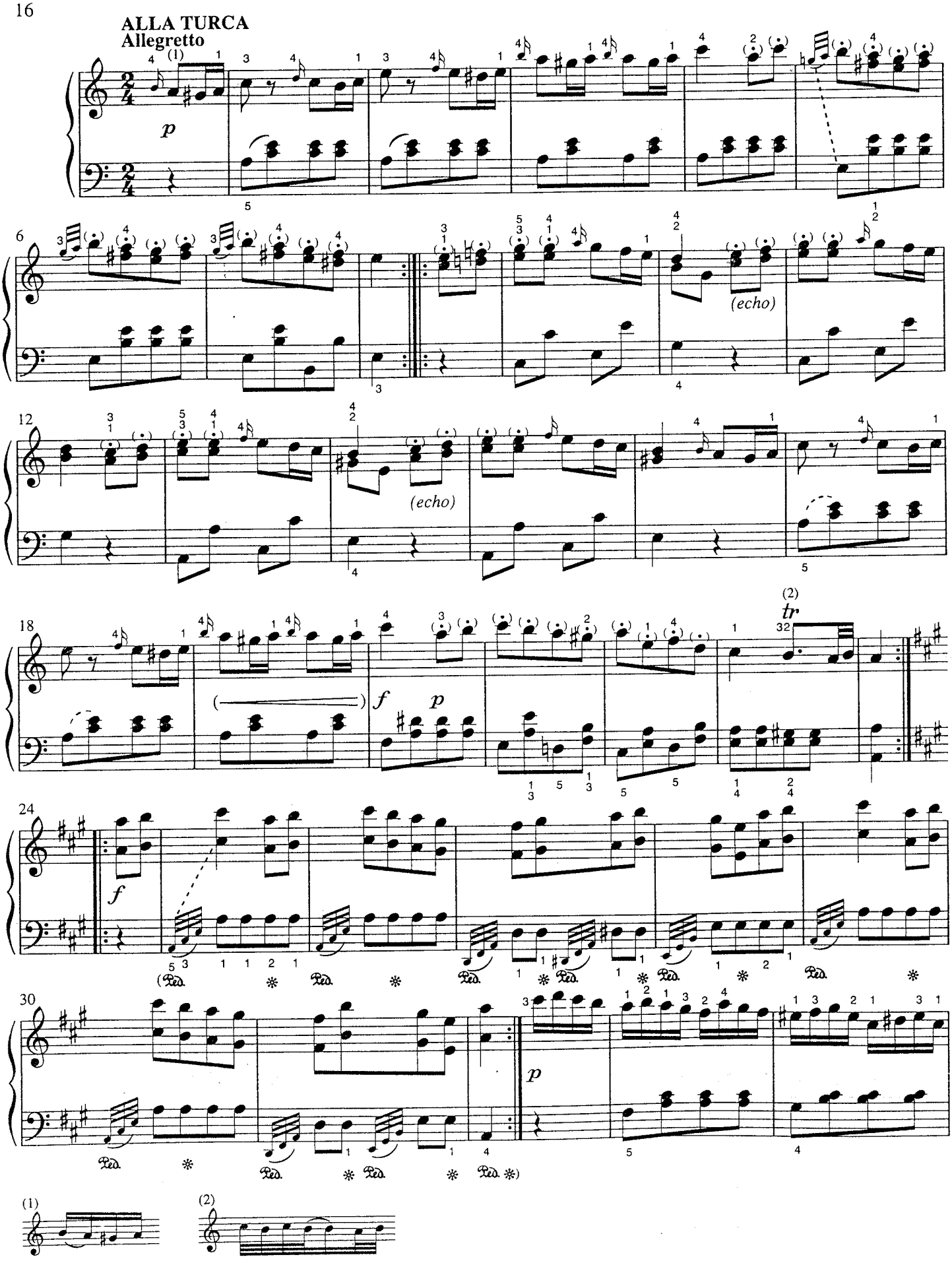
Menuetto

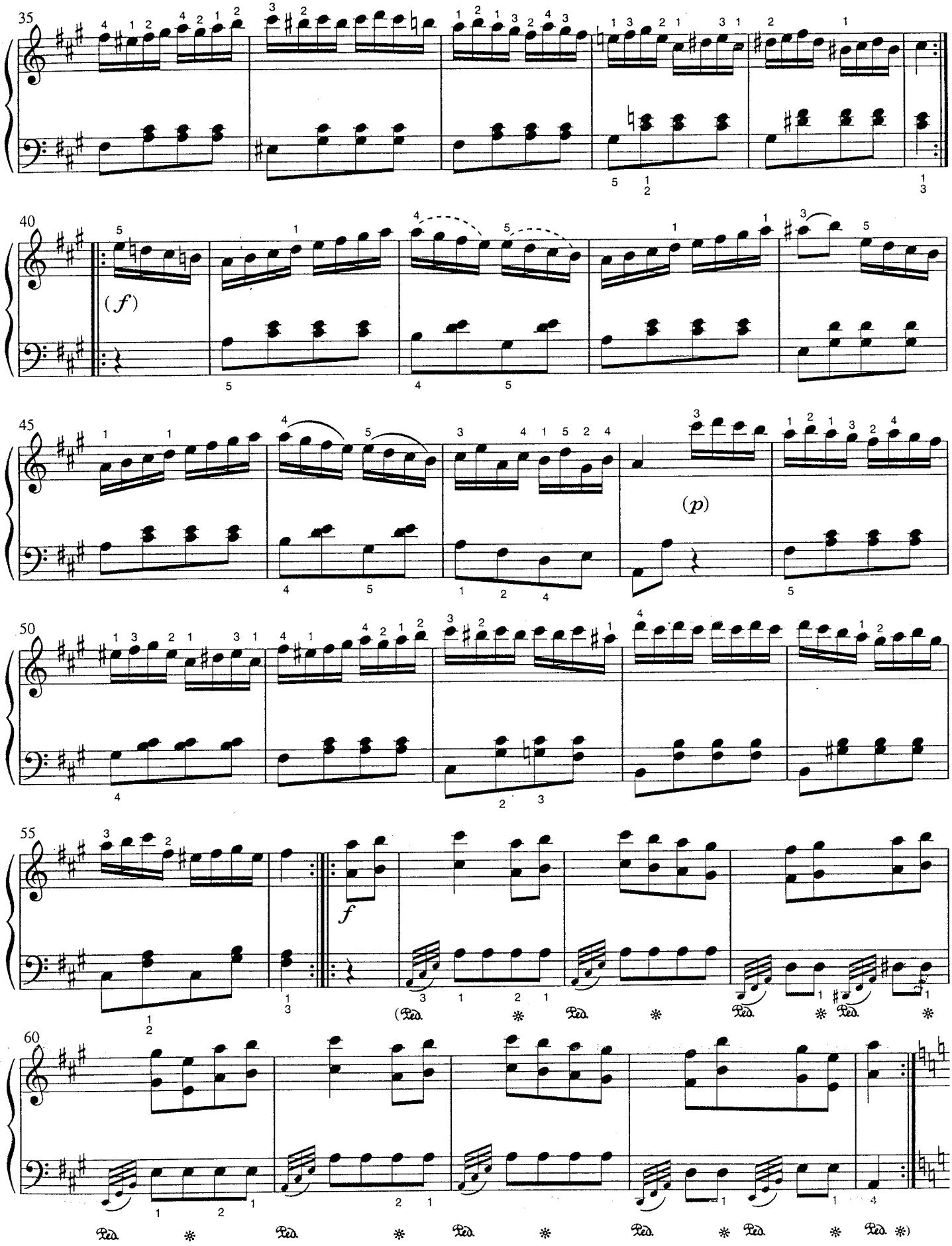


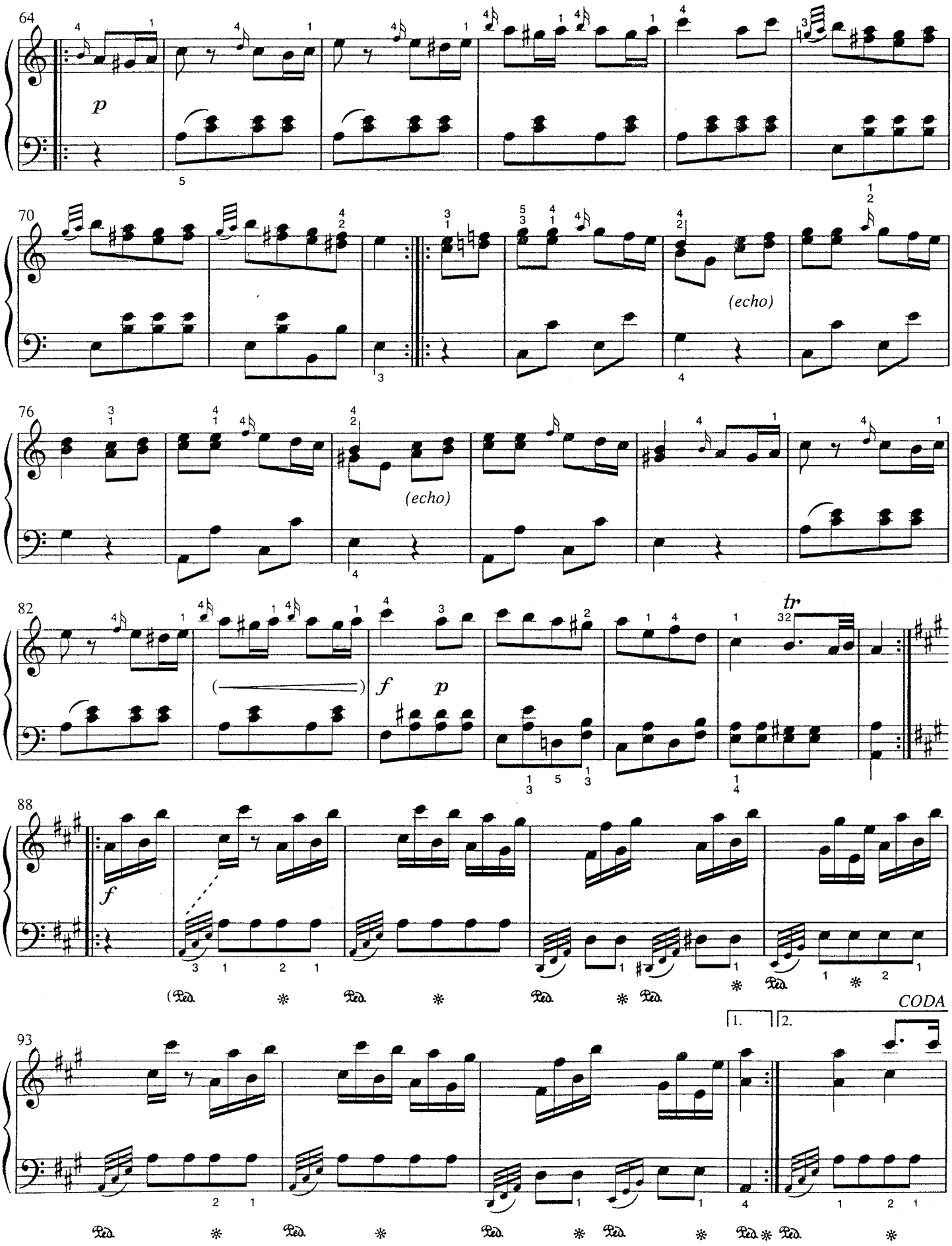

24
cresc.
28
33
cresc.
38
42
45
tr.

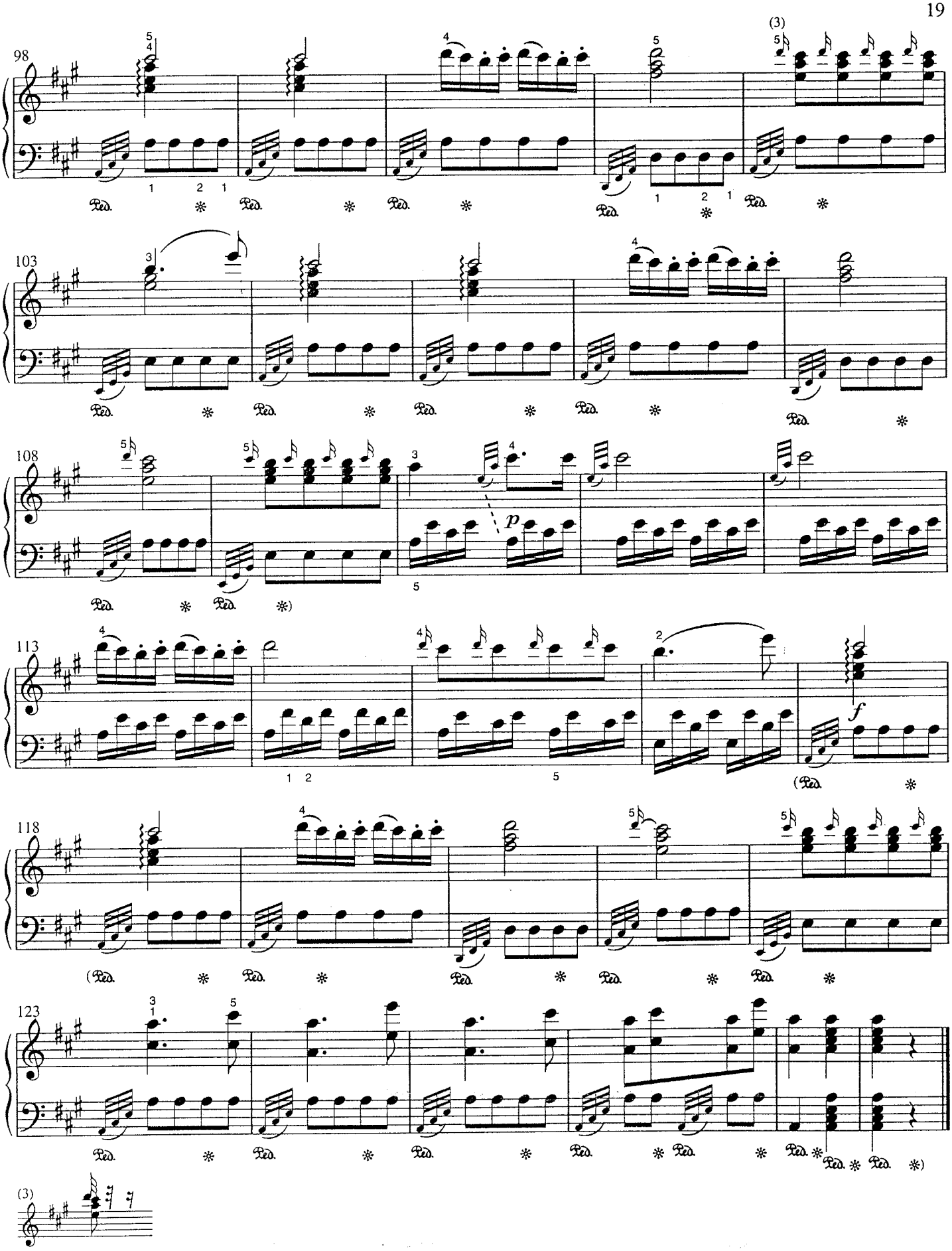

TRIO
49
(p)
L.H.
54
R.H.
L.H.
L.H.
58
L.H.
63
L.H.
67
f
72
(p)


76
80
84
89
93
97
(Ped.)
(*)
R.H.
1.
2.
(Menuetto D.C.)


ALLA TURCA
Allegretto
p
(echo)
(echo)
f
p
(2)
tr
f
p
(1)
(2)


35
40
(f)
45
(p)
50
55
f
60
Ped.

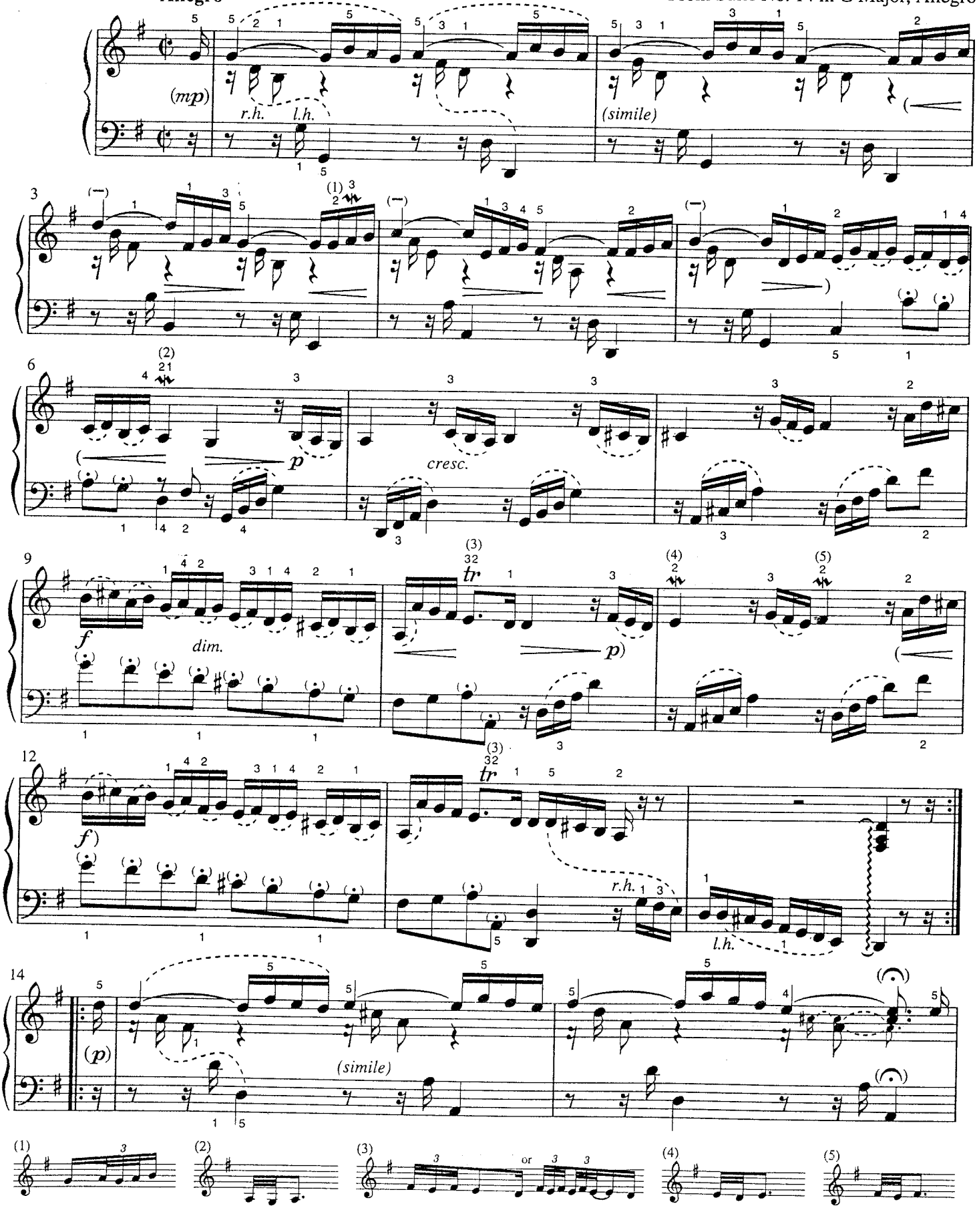

64
p
70
(echo)
76
(echo)
82
f
p
tr
88
f
(Ped. * Ped. * Ped. * Ped. * Ped. *
CODA
1.
2.
93
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

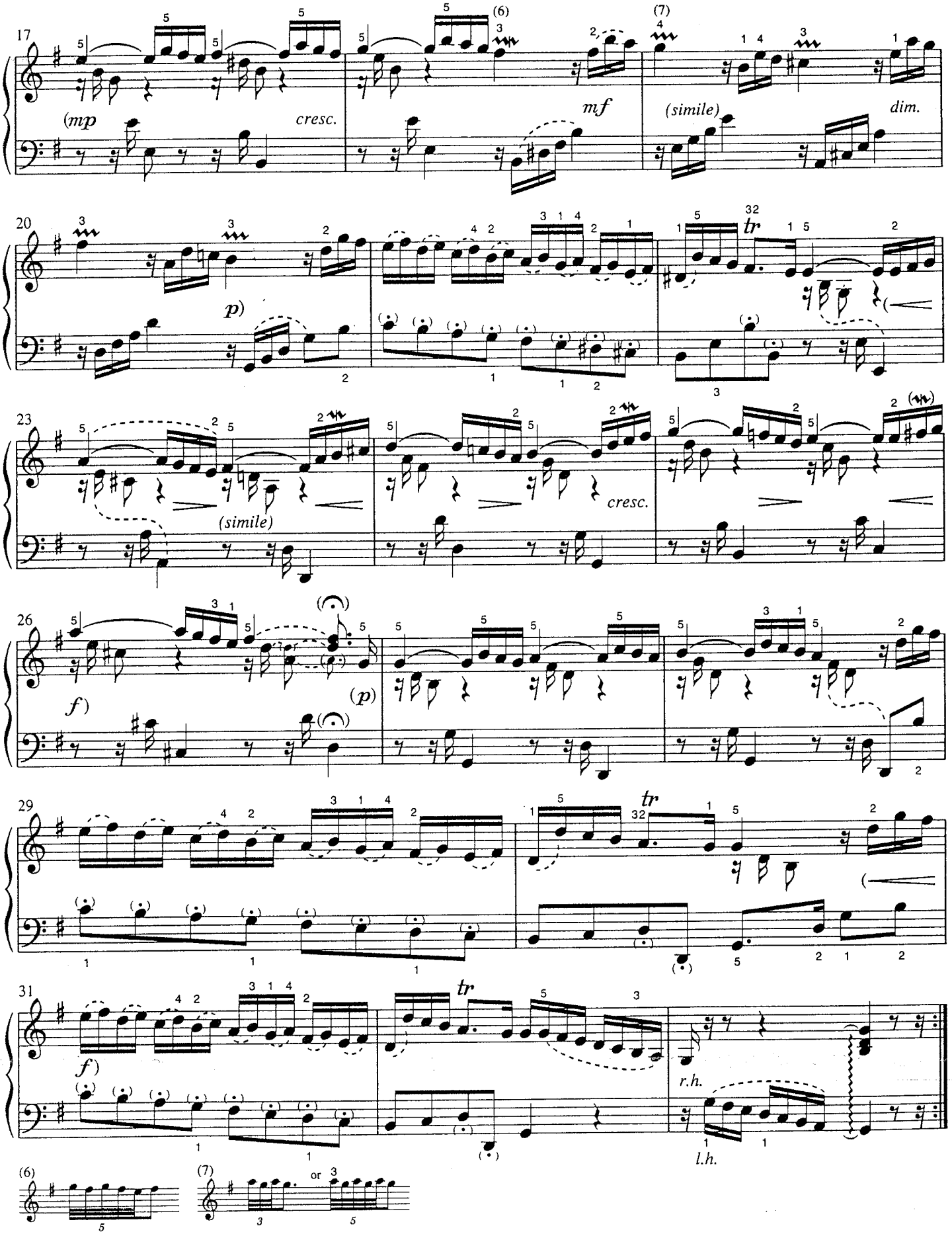

98
103
108
113
118
123
(3)
p
f
Ped.

2 Prelude

G.F. Händel
From Suite No. 14 in G Major, Allegro

Allegro

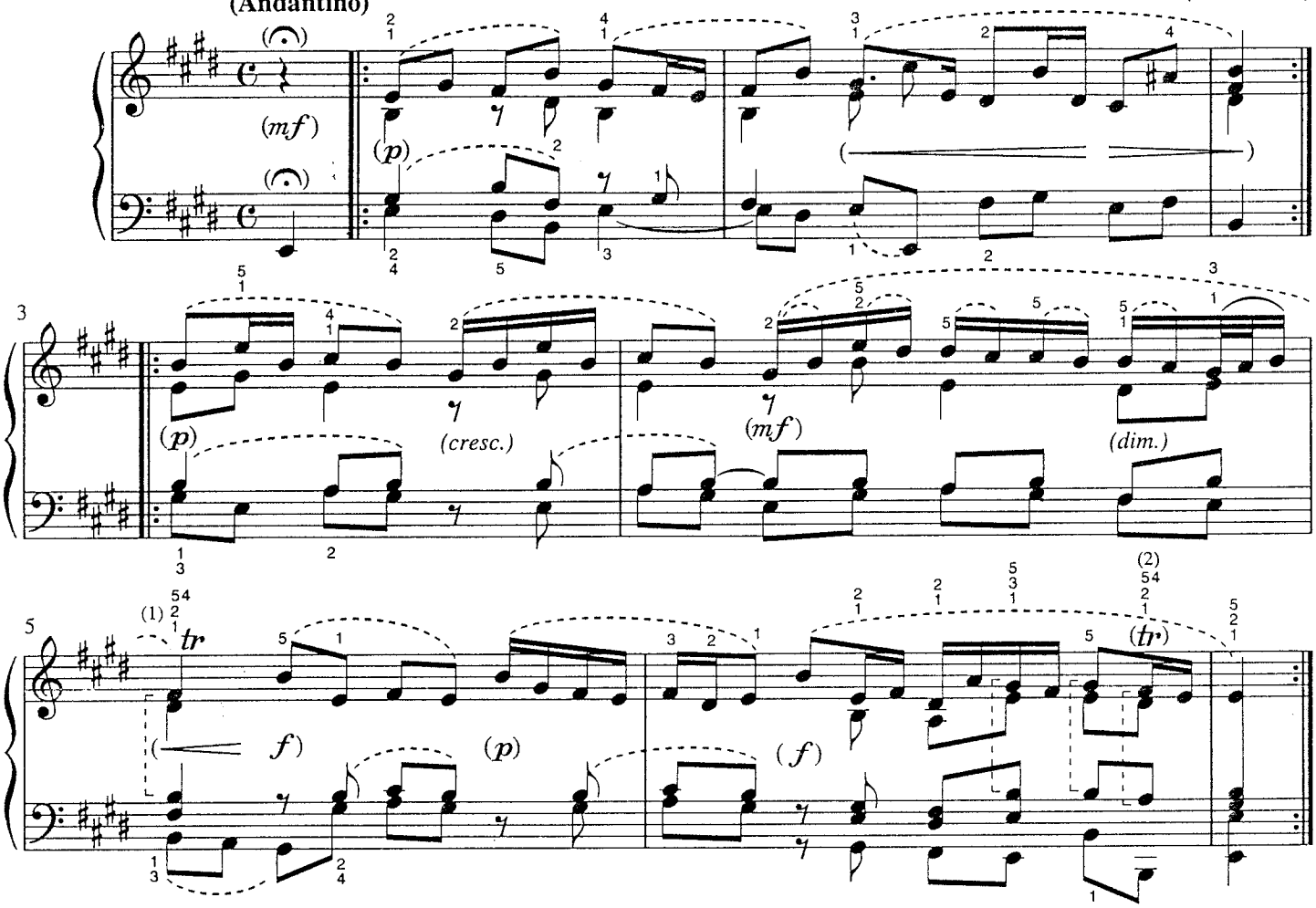



17
(mp
cresc.
mf
(simile)
dim.
20
p)
23
(simile)
cresc.
26
f)
(p)
29
tr
31
f)
tr
r.h.
l.h.
(6)
(7)
or

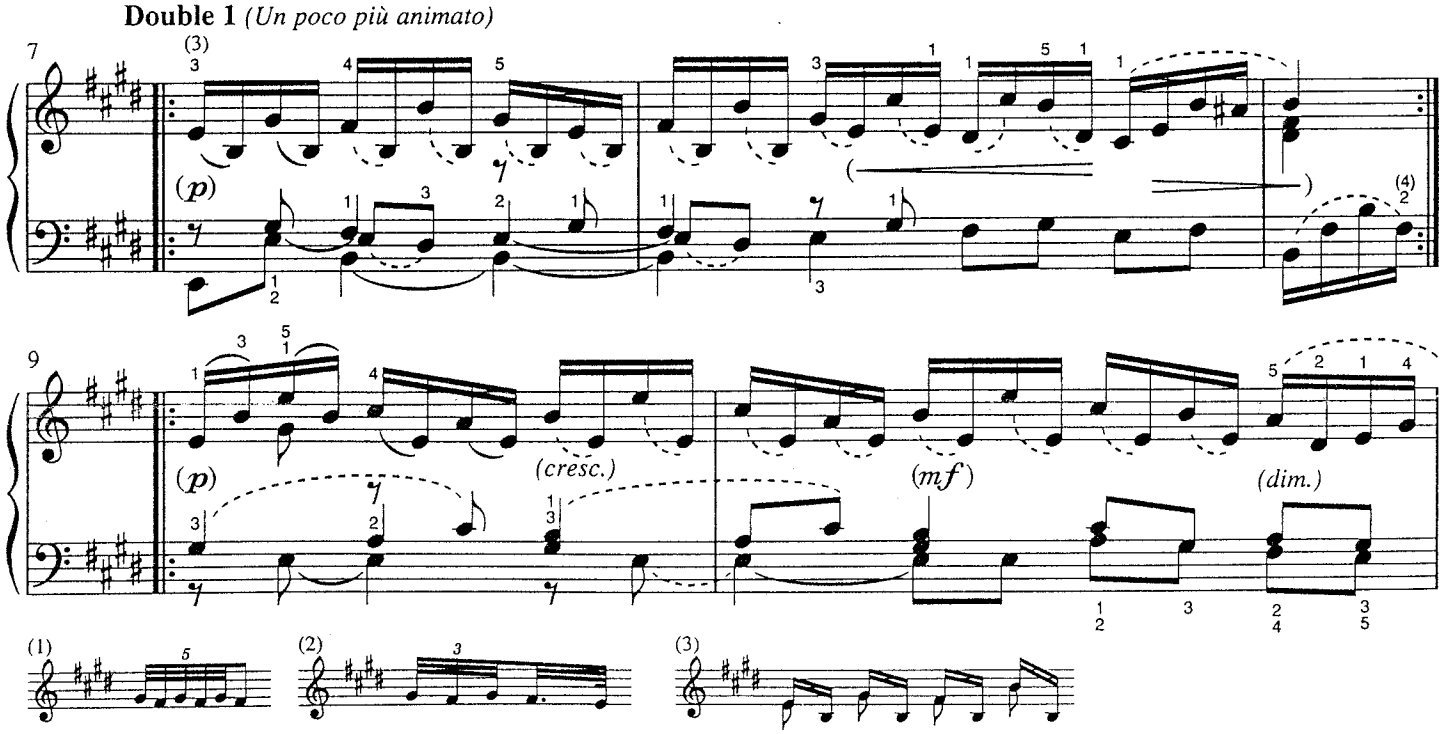
3 The Harmonious Blacksmith

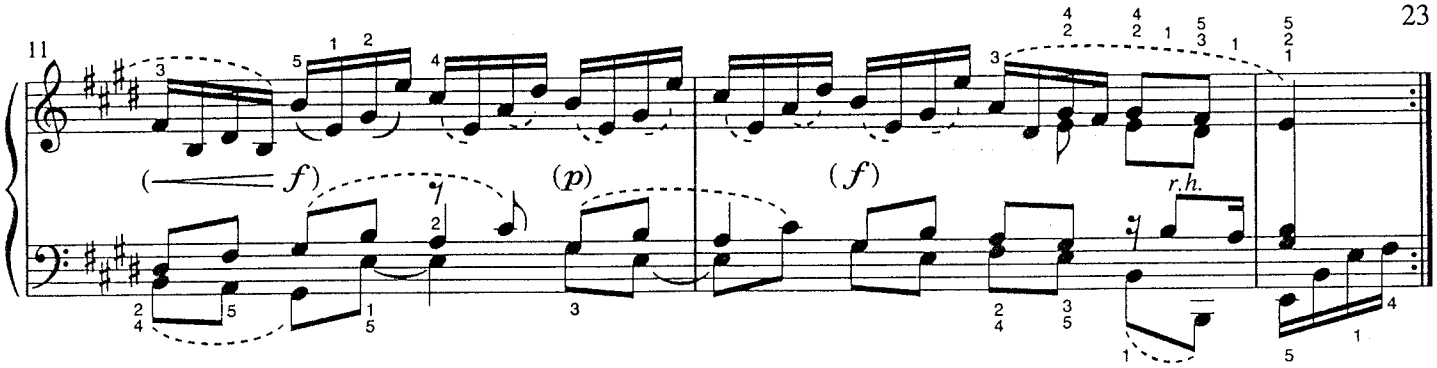
G.F. Händel
From Suite No. 5 in E Major
Air with Doubles (Variations)

Air
(Andantino)

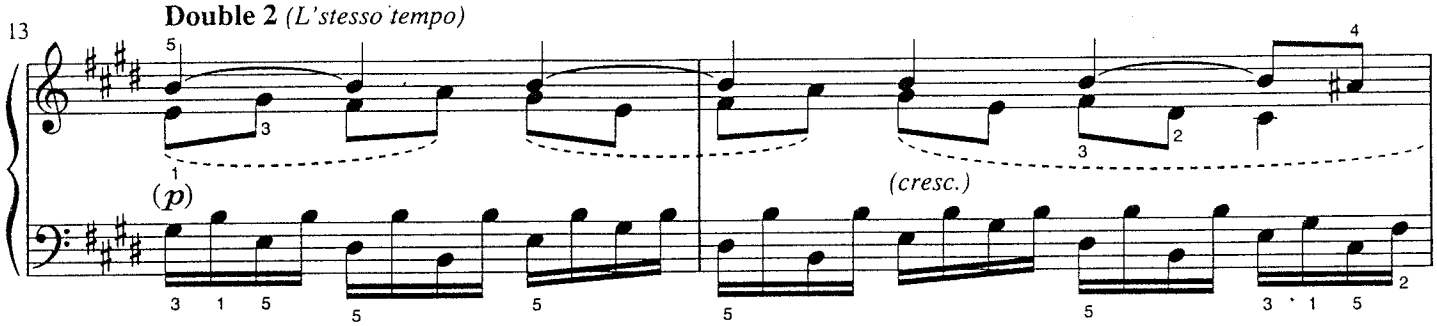


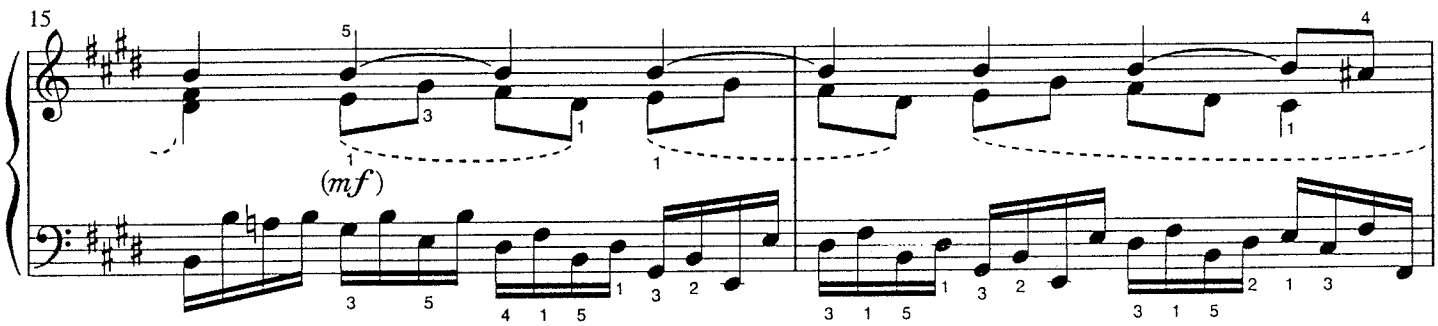
Double 1 *(Un poco più animato)*

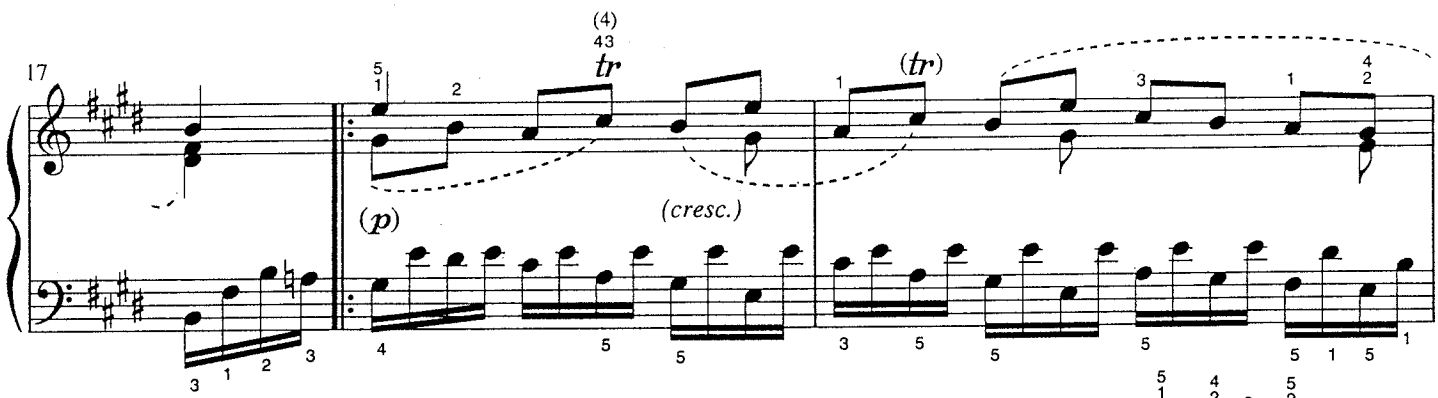


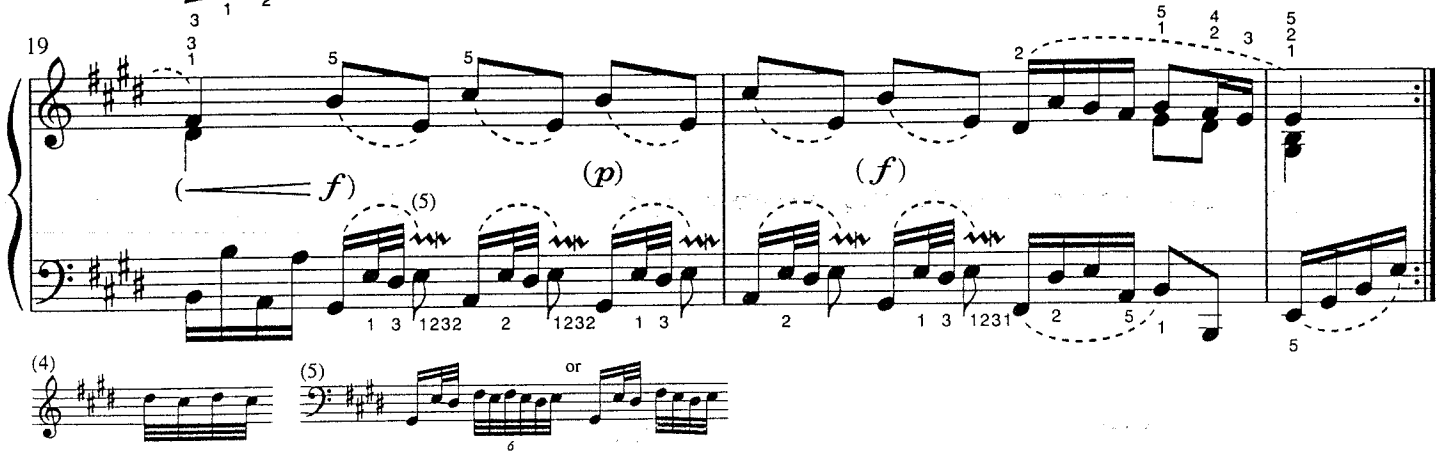


Double 2 *(L'stesso tempo)*

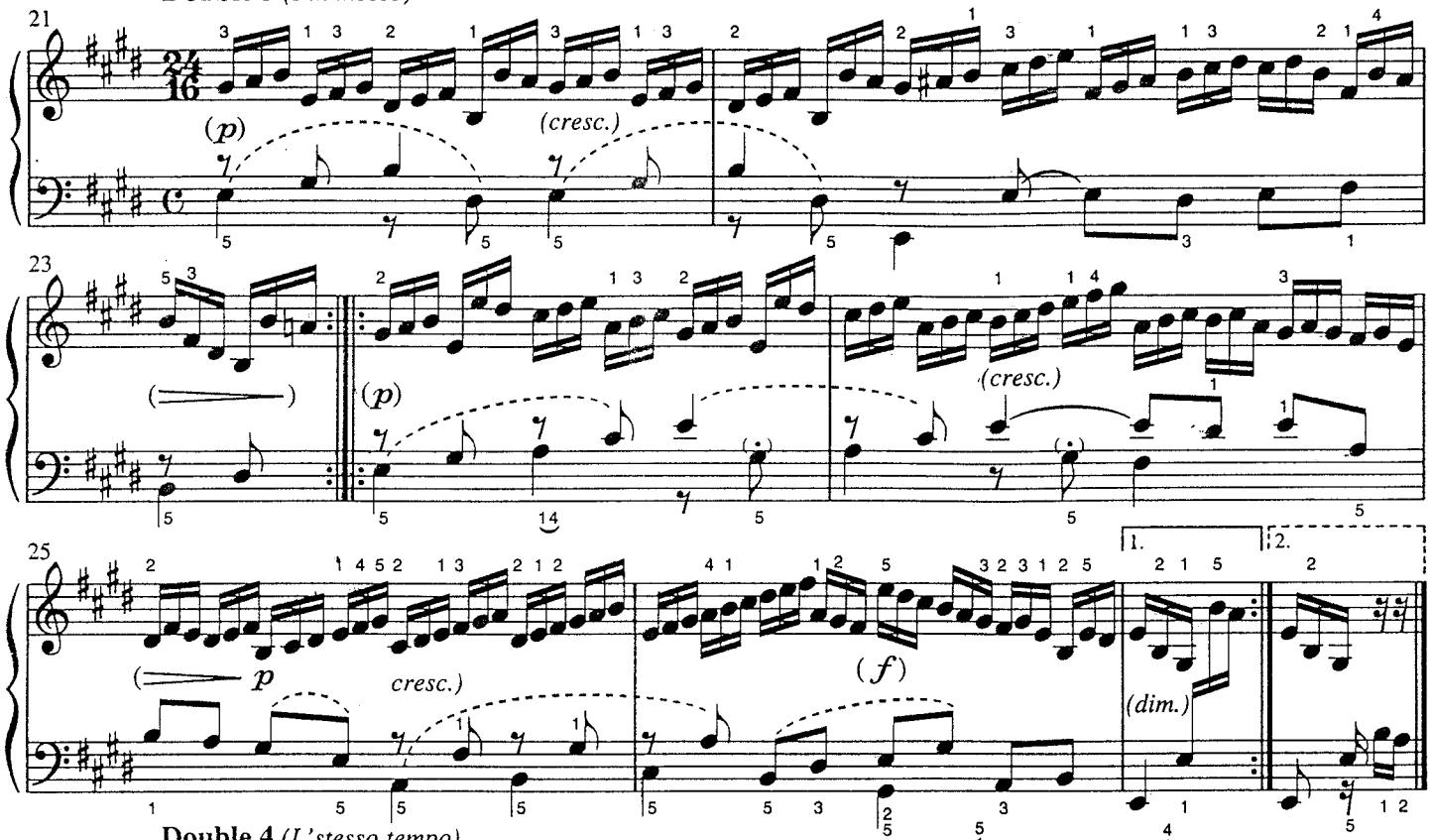




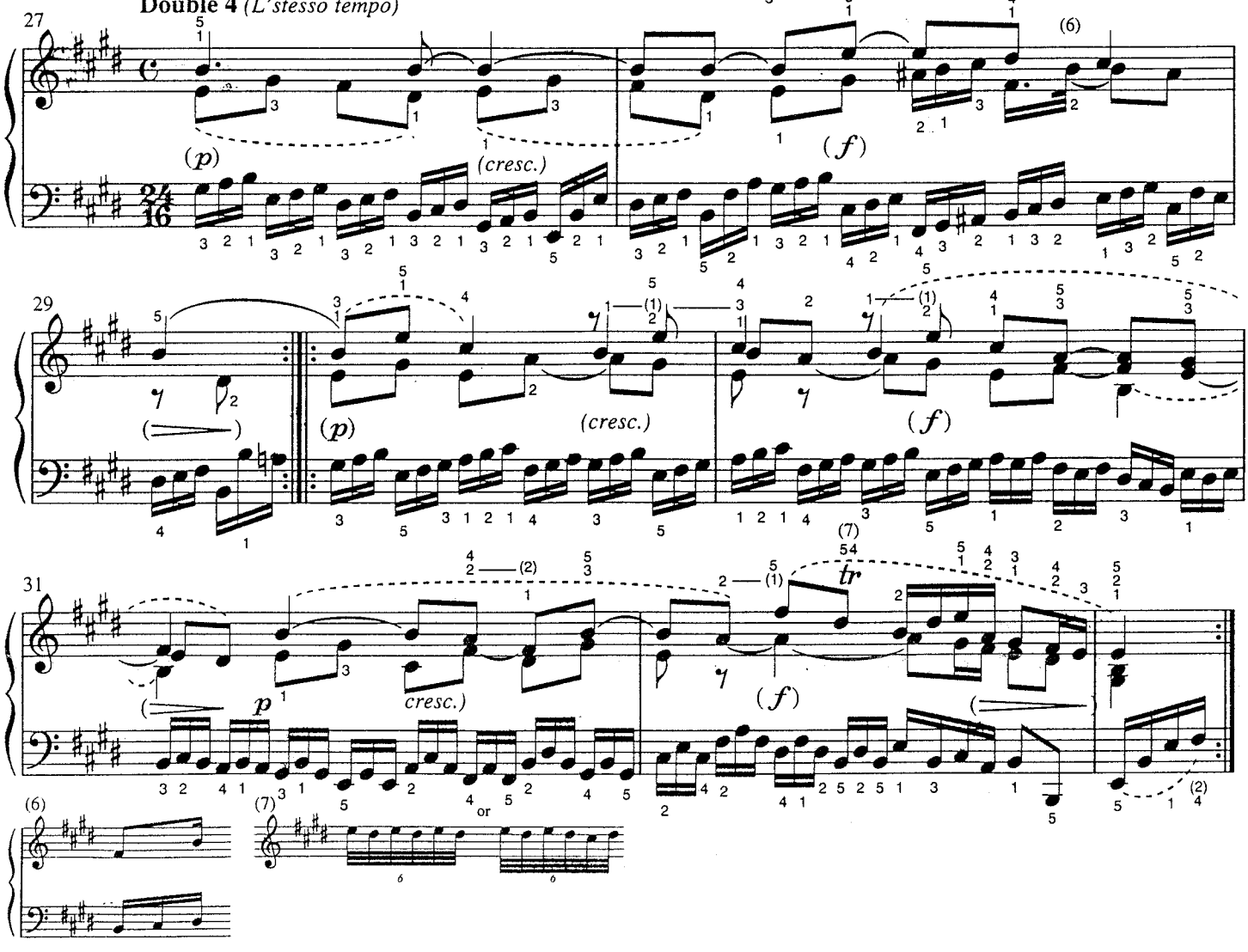




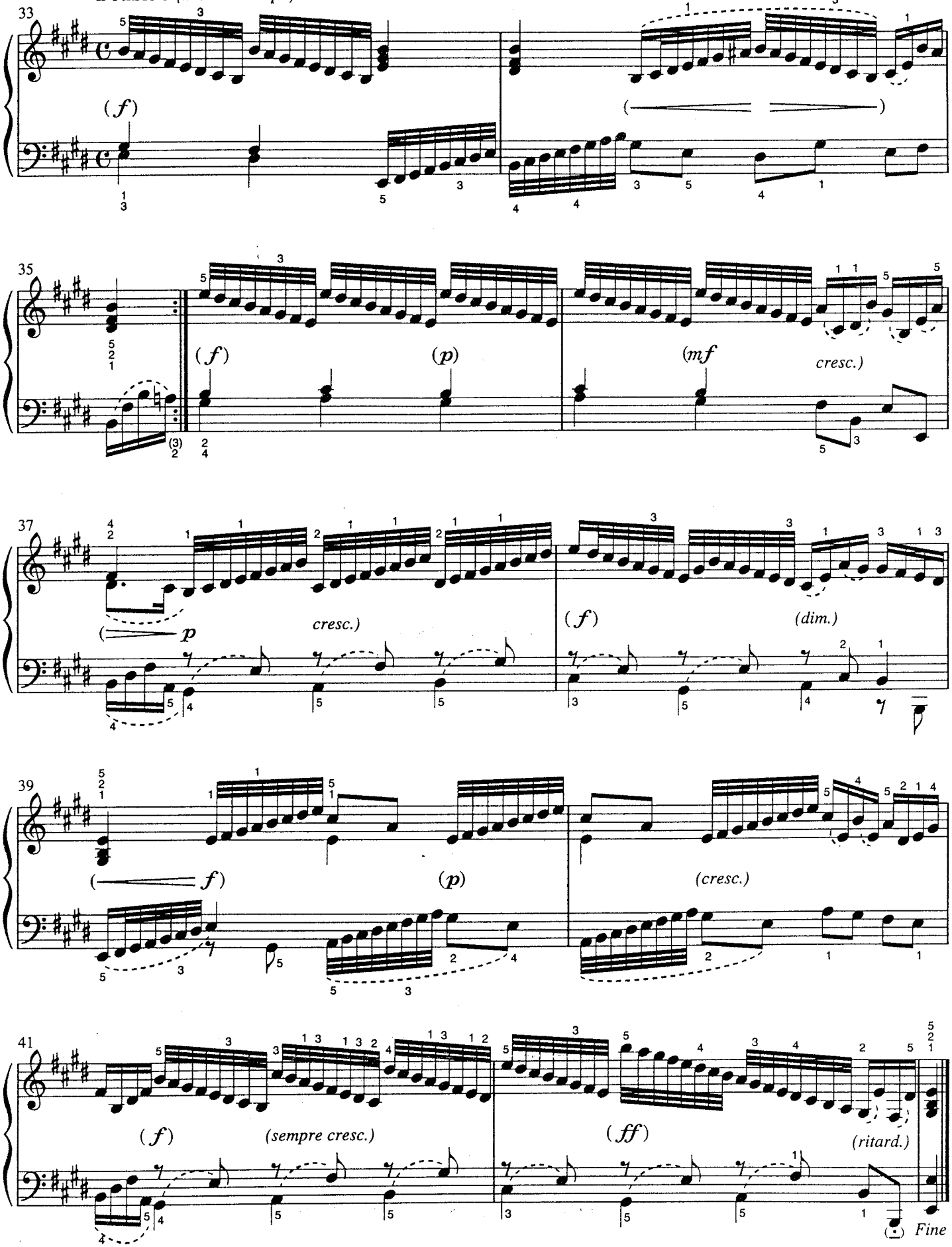
Double 3 *(Più mosso)*



Double 4 *(L'stesso tempo)*

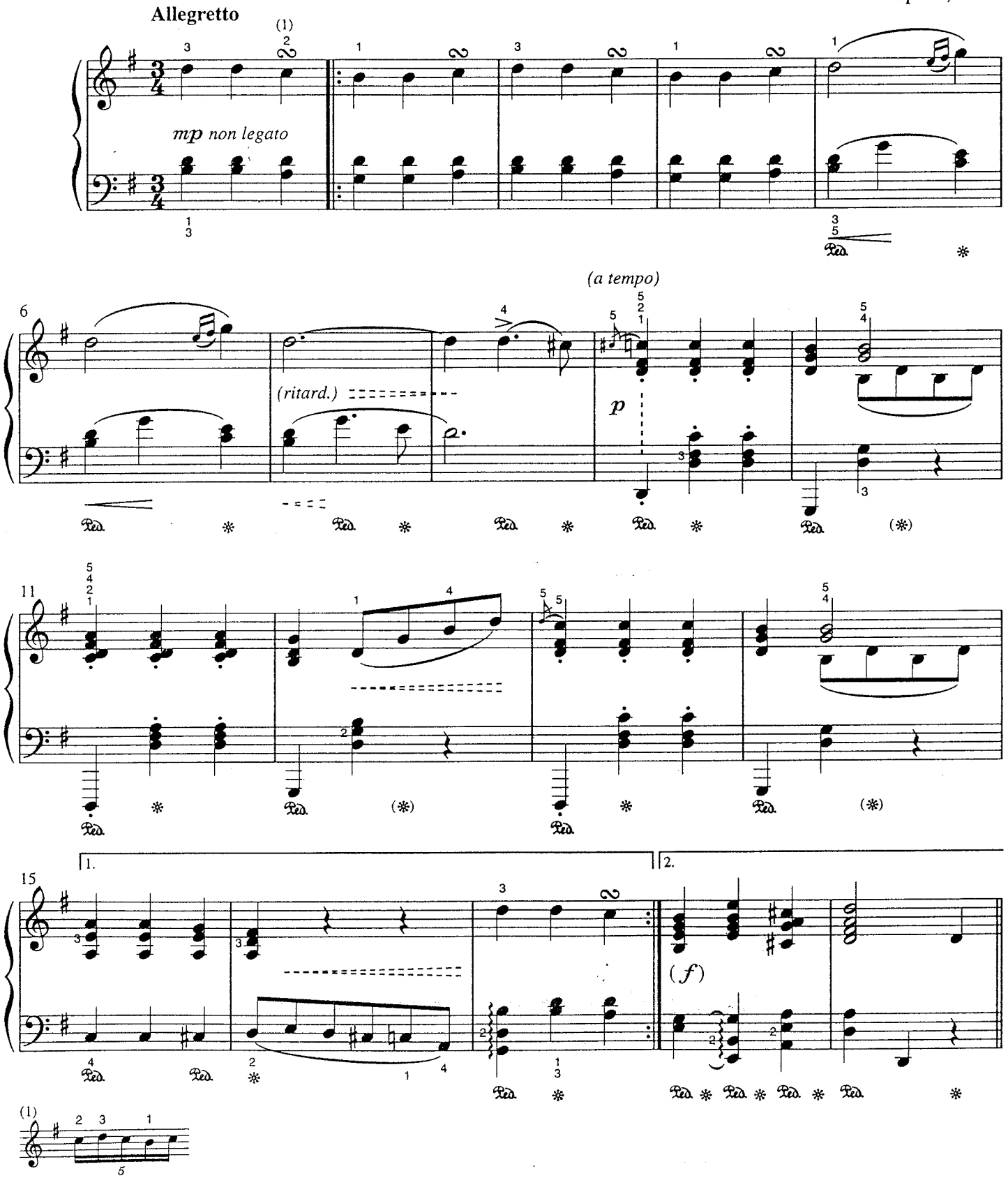


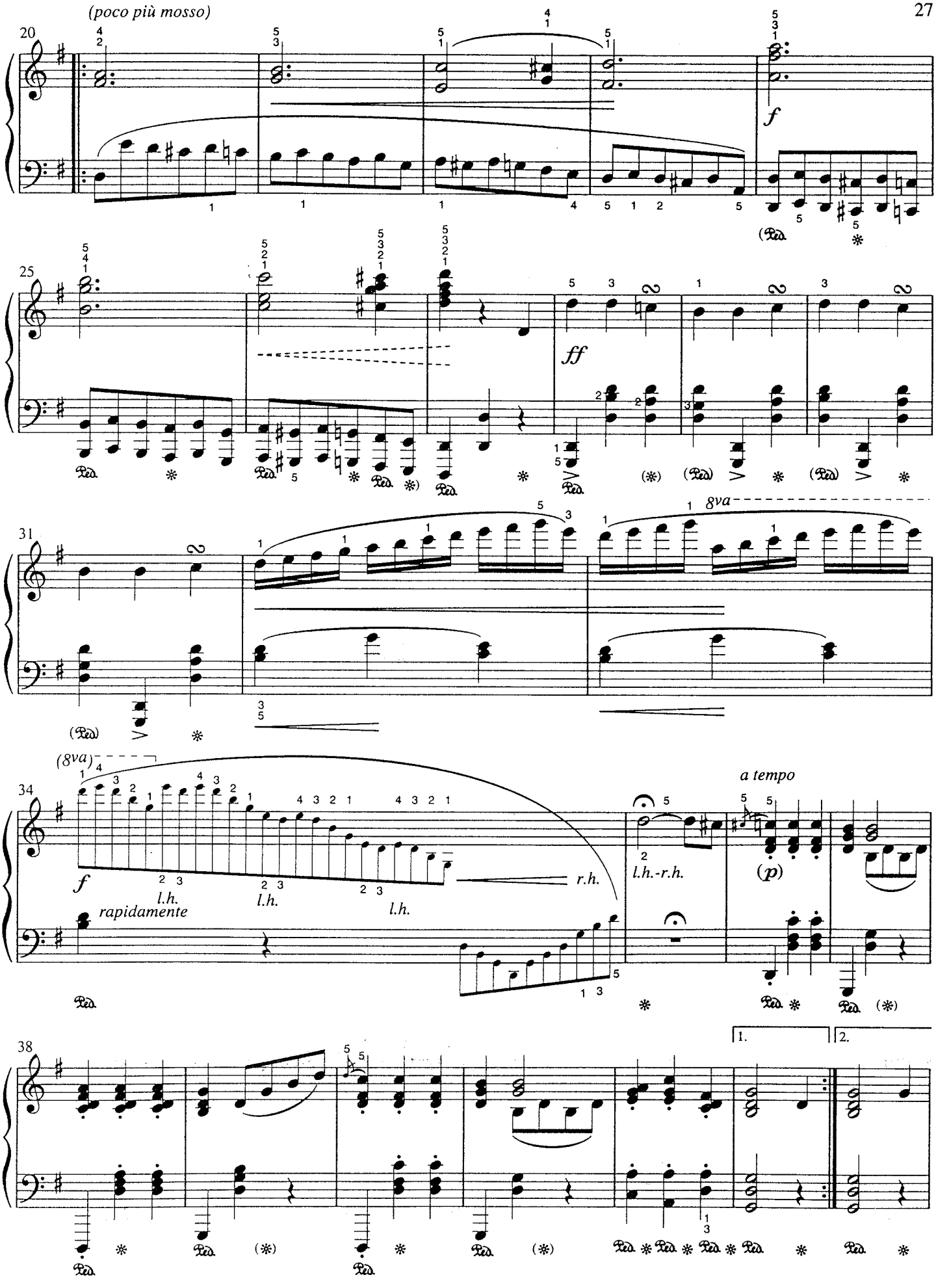
Double 5 *(L'stesso tempo)*

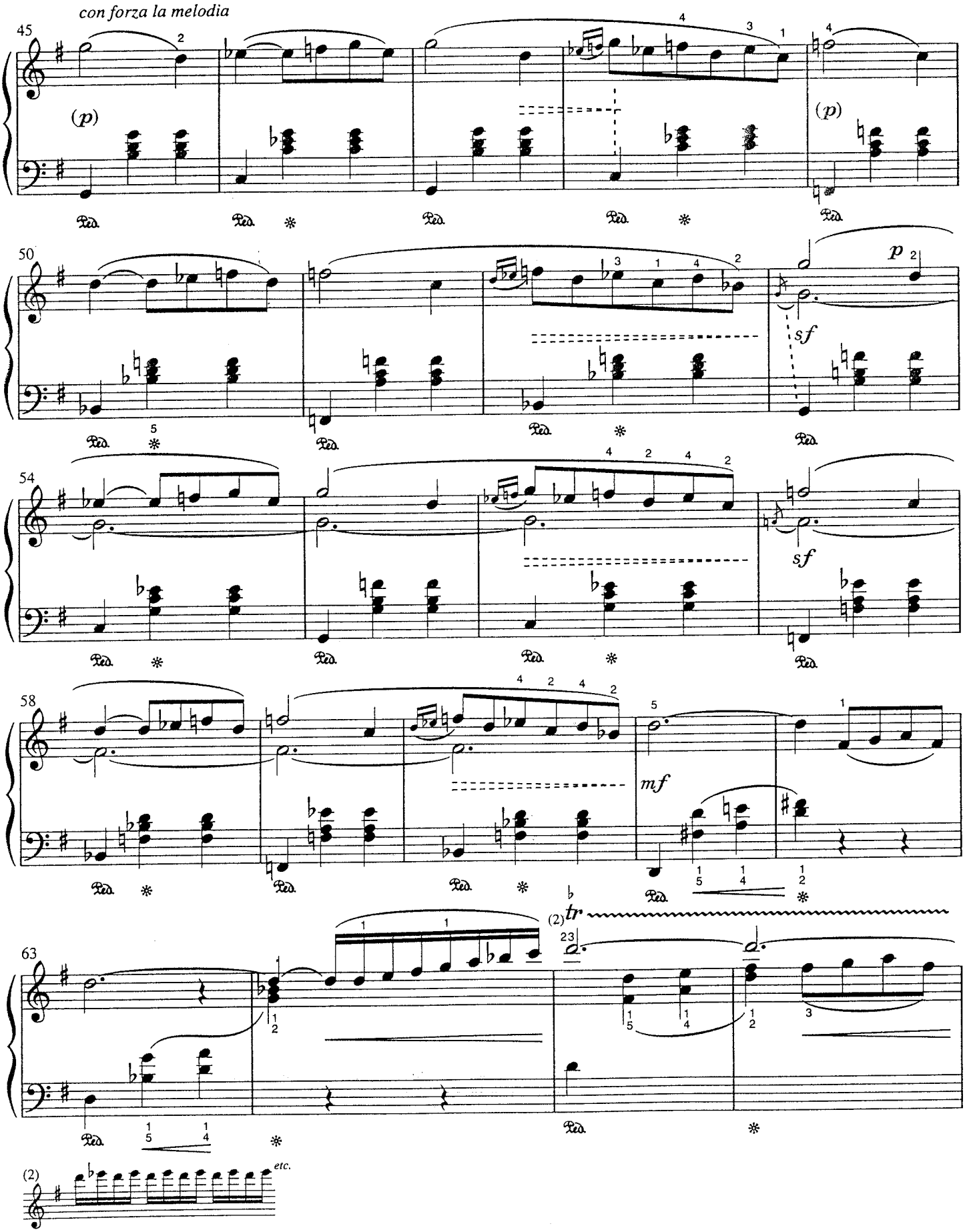


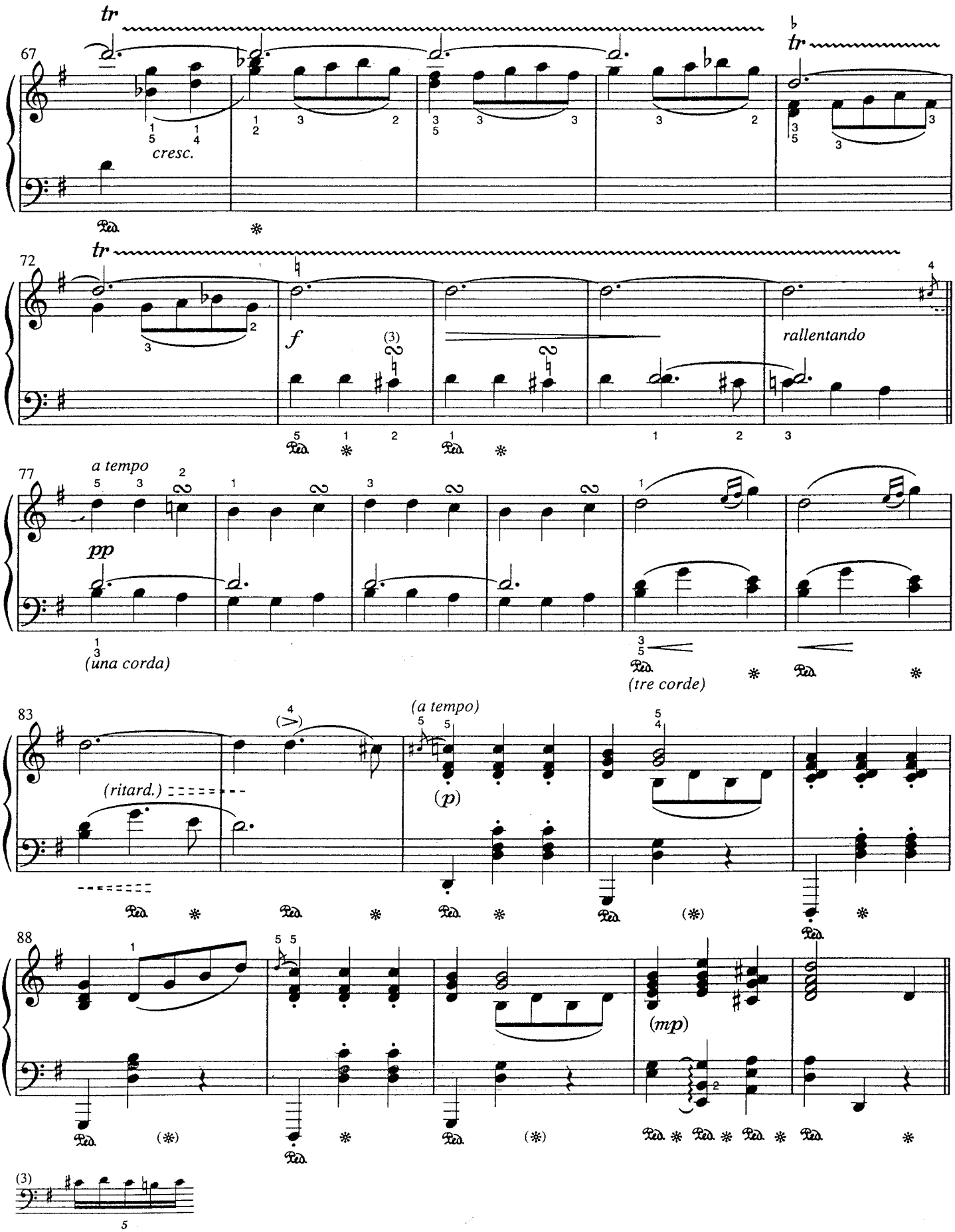
4 Minuet

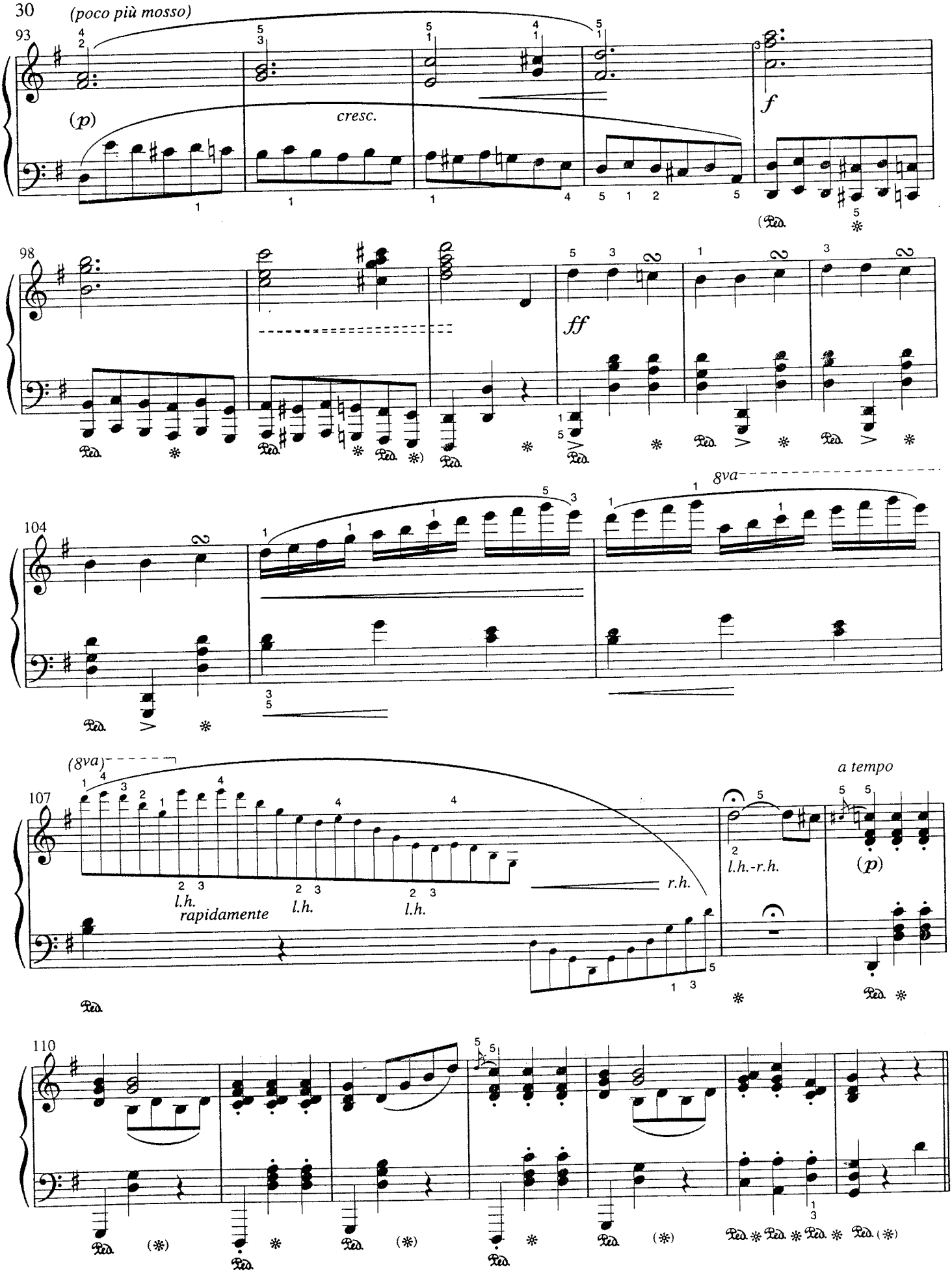
I.J. Paderewski
Op. 14, No. 1

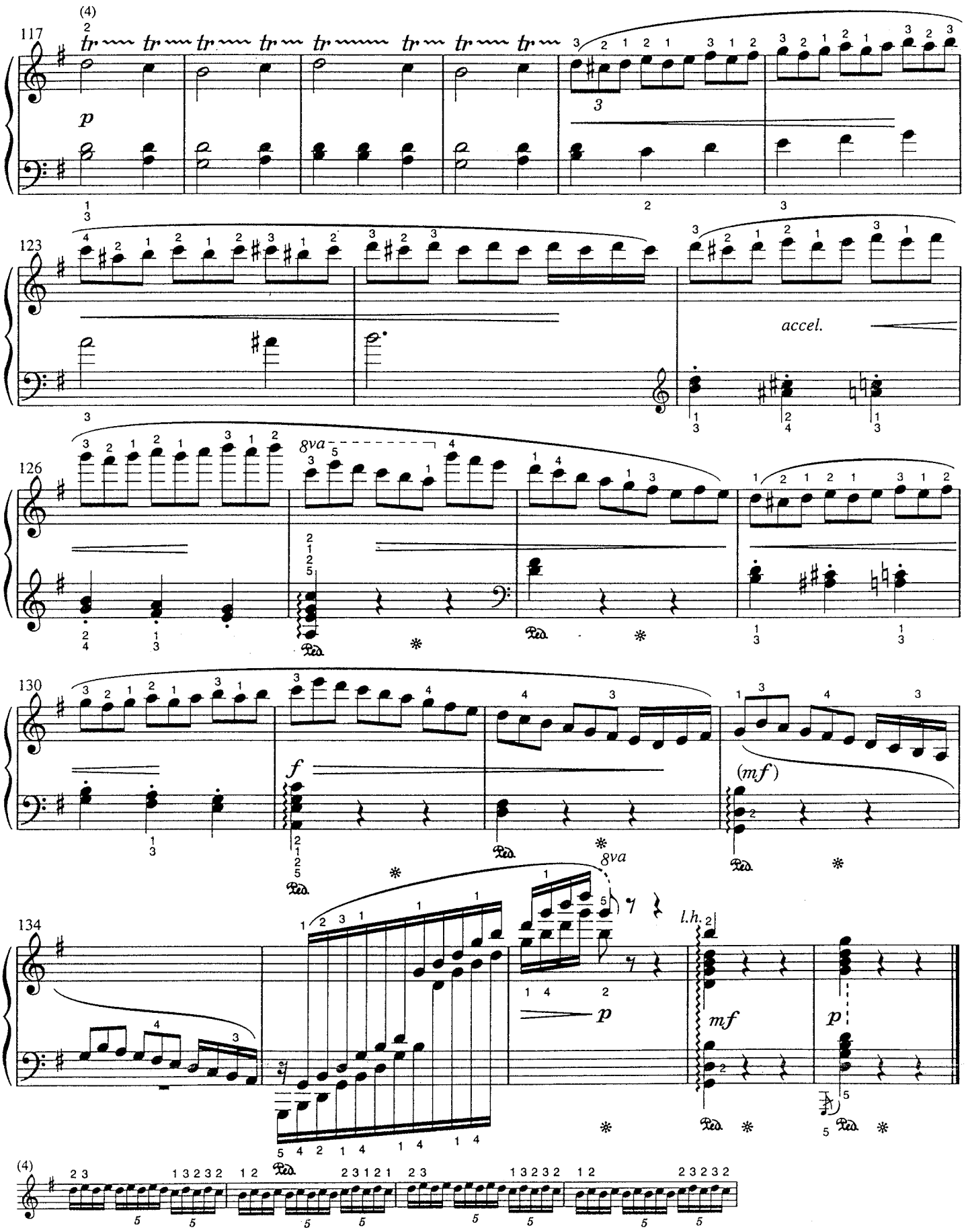



(poco più mosso)
20
f
25
ff
31
8va
(8va)
34
f
l.h.
rapidamente
l.h.
l.h.
r.h.
l.h.-r.h.
a tempo
(p)
38
1.
2.


con forza la melodia
45
(p)
(p)
50
p
sf
sf
54
58
mf
63
(2)
tr
(2)
etc.


67
tr
cresc.
72
tr
f
rallentando
77
a tempo
pp
(una corda)
(tre corde)
83
(ritard.)
(a tempo)
(p)
88
(mp)
(3)
5


(poco più mosso)
93
(p)
cresc.
f
98
ff
104
8va
(8va)
107
l.h.
rapidamente
l.h.
l.h.
r.h.
l.h.-r.h.
a tempo
(p)
110

Coda

Vivo