

# SUZUKI®

## Piano School

### Volume 1

### 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.

**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.

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## 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よ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）

#### トナリゼイション Tonalization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つたら、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、しかしこれ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しまいます。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、いつそう美しい音、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ました。

もうひとつ大事なことは、たとえばAの曲がよくでききたら、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.

# 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 tout à 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 développera 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 donné 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.*

**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

## 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 exercices. 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 à 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, gerade so 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 Gehörs 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 Klavierspieler 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.*

# El Método de Piano Suzuki

*Notenlesen sollte erst gelehrt werden, wenn des Kindes musikalische 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.*

## Método Educativo Nuevo y Eficaz

A través 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 fuerza 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 individuales 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

### Variation A

Shinichi Suzuki  
鈴木 鎮一

The musical score consists of six staves of piano notation. Each staff begins with a treble clef and a common time signature. The first staff starts with a single note followed by a series of eighth-note patterns. Subsequent staves introduce more complex patterns and fingerings, such as '1' over a group of notes, '4' over another, and so on. The staves are separated by vertical bar lines.

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»

The image shows six staves of musical notation for a bassoon. Each staff begins with a bass clef and a 'C' key signature. The staves are numbered 5, 6, 7, 8, 9, and 11 from top to bottom. Each staff contains a series of eighth-note patterns. Fingering numbers (1, 2, 3, 4, 5) are placed above specific notes to indicate left-hand technique. The patterns generally involve a combination of open and closed holes to produce different notes.

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

## Variation B

The sheet music consists of six staves of musical notation. The first four staves are in common time (indicated by a 'C') and feature a treble clef. The first staff begins with a quarter note followed by eighth notes. Subsequent measures show various patterns of eighth and sixteenth notes, each marked with a number from 1 to 5 indicating a specific finger or stroke. The second staff continues this pattern. The third staff begins with a quarter note followed by eighth notes, with a measure containing a single eighth note marked with a 3. The fourth staff concludes with a measure ending in a half note. The fifth staff is in bass clef (F clef) and common time. It features eighth and sixteenth notes, with a measure ending in a half note. The sixth staff is also in bass clef and common time, showing a continuation of the eighth and sixteenth note patterns, ending with a measure containing a single eighth note marked with a 5.

## Variation C

The sheet music for Variation C is divided into two staves. The top staff uses a treble clef and common time. It contains five lines of sixteenth-note patterns, each starting with a vertical bar line. Fingerings 1 through 5 are placed above the notes in a repeating sequence. The bottom staff also uses a treble clef and common time. It contains five lines of eighth-note patterns, each starting with a vertical bar line. Fingerings 1 through 5 are placed above the notes in a repeating sequence. The music is numbered 1 through 10.

## Variation D

The image shows four staves of sheet music, likely for a string quartet or similar ensemble. Each staff consists of five horizontal lines representing a single string's pitch. The music is written in common time (indicated by a 'C'). Fingerings are indicated above the notes on each staff:

- Top Staff:** Fingerings include 1, 4, 5, 4, 4, 3, 2, 1, 5, 4, 3, 2.
- Second Staff:** Fingerings include 7, 5, 4, 3, 2, 1, 4, 5, 4, 4, 2, 1.
- Third Staff (Bass):** Fingerings include 5, 2, 1, 2, 2, 3, 4, 5, 1, 2, 3, 4.
- Bottom Staff (Bass):** Fingerings include 7, 1, 2, 3, 4, 5, 2, 1, 2, 2, 3, 4, 5.

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をします。

2

# The Honeybee

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

Diction & Ornamentation

The sheet music consists of three staves of musical notation. The top two staves are in treble clef and the bottom one is in bass clef. Each staff has five measures. Fingerings are indicated above the notes: 5, 4, 3, 2, 3, 4, 2, 1, 3, 4, 5, 3, 2, 1, 3, 4, 3, 2, 1, 3, 4, 5, 3, 4, 2, 3, 4, 2. The lyrics are: *L'Abeille*, *Die Honigbiene*, and *La Abeja*.

*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.

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

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

Nota: Esta melodía 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

The musical score consists of four systems of music, each with a treble clef staff and a bass clef staff. The music is in 3/4 time. Fingerings (1, 2, 3, 5) are indicated above the notes. Measure numbers (5, 9, 13) are placed at the beginning of the first, third, and fourth systems respectively.

*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

The musical score consists of four staves of music. The top two staves are in treble clef (G), and the bottom two are in bass clef (F). The music is in common time (indicated by a 'C'). The first staff begins with a note on the 5th line, followed by a note on the 3rd line, a note on the 2nd space, and a note on the 1st line. The second staff begins with a note on the 5th line, followed by a note on the 1st line, a note on the 3rd space, and a note on the 1st line. The third staff begins with a note on the 1st line, followed by a note on the 2nd space, a note on the 3rd line, and a note on the 4th line. The fourth staff begins with a note on the 5th line, followed by a note on the 3rd line, a note on the 2nd space, and a note on the 1st line. Measures are separated by vertical bar lines.

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

*Doucement à l'Aviron*

*Rudere sanit*

*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*

5

9

13

Fine

D.C.

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*  
*Canción 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<sup>一</sup>  
 Folk Song  
*Chanson populaire*  
*Volkslied*  
 Canción Folklórica

Musical score for the first system of 'Go Tell Aunt Rhody'. The score consists of two staves. The top staff is for the right hand (fingers 1, 2, 3, 4, 5) and the bottom staff is for the left hand (fingers 1, 3, 5). The music is in common time (C). Fingerings are indicated above the notes: 3 2 1, 2, 3 2 1, 5, 4 3, 2 1 2 3 1.

Musical score for the second system of 'Go Tell Aunt Rhody'. The score consists of two staves. The top staff is for the right hand (fingers 1, 2, 3, 4, 5) and the bottom staff is for the left hand (fingers 1, 3, 5). The music is in common time (C). Fingerings are indicated above the notes: 5, 2, 3 4, 5, 4 3 2, 2, 3 4, 5, 4.

Musical score for the third system of 'Go Tell Aunt Rhody'. The score consists of two staves. The top staff is for the right hand (fingers 1, 2, 3, 4, 5) and the bottom staff is for the left hand (fingers 1, 3, 5). The music is in common time (C). Fingerings are indicated above the notes: 9, 3, 2 1, 2, 3 2 1, 5, 4 3, 2 1 2 3 1.

# Au Clair de la Lune

月 の 光

J.B. Lully  
リュリ

Musical score for the first system of *Au Clair de la Lune*. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a common time signature. The music begins with a treble note followed by a bass note. The melody consists of eighth and sixteenth notes, with fingerings (1, 2, 3, 4, 5) indicated above the notes. The bass part provides harmonic support with sustained notes and eighth-note patterns.

Musical score for the second system of *Au Clair de la Lune*. The score continues with two staves: treble and bass. The treble staff starts with a note followed by a bass note. The melody continues with eighth and sixteenth notes, including a grace note (acciaccatura) before the second measure. The bass part features eighth-note patterns. Fingerings (1, 2, 3, 4, 5) are marked above the notes.

Musical score for the third system of *Au Clair de la Lune*. The score continues with two staves: treble and bass. The treble staff starts with a note followed by a bass note. The melody includes a grace note and a sixteenth-note cluster. The bass part features eighth-note patterns. Fingerings (1, 2, 3, 4, 5) are marked above the notes.

Musical score for the fourth system of *Au Clair de la Lune*. The score continues with two staves: treble and bass. The treble staff starts with a note followed by a bass note. The melody includes a grace note and a sixteenth-note cluster. The bass part features eighth-note patterns. Fingerings (1, 2, 3, 4, 5) are marked above the notes.

*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  
～ - リ -

The sheet music contains four systems of musical notation:

- System 1 (Measures 1-4):** Treble clef, common time. Fingerings: 1, 2, 3, 2, 3; 4, 5, 4, 2; 5, 4, 3, 2; 4, 3, 2, 1.
- System 2 (Measures 5-8):** Treble clef, common time. Fingerings: 5, 1, 3, 1; 5, 1, 3, 1; 5, 4, 2, 1.
- System 3 (Measures 9-12):** Treble clef, common time. Fingerings: 1, 2, 3, 2, 1; 4, 5, 4, 2; 5, 4, 3, 2; 4, 3, 2, 1.
- System 4 (Measures 13-16):** Treble clef, common time. Fingerings: 5, 4, 3, 2; 4, 3, 2, 1; 5, 4, 3, 2; 4, 3, 2, 1.

*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  
クリタル

Allegretto

The musical score consists of four staves of music for two players. The top two staves are for Player 1, and the bottom two staves are for Player 2. The music is in common time (indicated by 'C') and is set in a 2/4 time signature. The key signature is C major.

- Staff 1 (Player 1):** Dynamics include *mp* (mezzo-piano) and *f* (forte). Measure 1 starts with eighth-note pairs. Measures 2-3 show sustained notes with grace notes. Measures 4-5 show eighth-note pairs. Measures 6-7 show sustained notes with grace notes. Measures 8-9 show eighth-note pairs. Measures 10-11 show sustained notes with grace notes. Measures 12-13 show eighth-note pairs.
- Staff 2 (Player 1):** Measures 1-5 show sustained notes with grace notes. Measures 6-13 show eighth-note pairs.
- Staff 3 (Player 2):** Measures 1-5 show sustained notes with grace notes. Measures 6-13 show eighth-note pairs.
- Staff 4 (Player 2):** Measures 1-5 show sustained notes with grace notes. Measures 6-13 show eighth-note pairs.

*Les Petites Camarades**Kleine Spielfreunde**Pequeños Compañeros de Juego*

# Chant Arabe

## アラビアの歌

Anon.  
不明

Fine

D.C.

13

## Allegretto 1

## アレグレット 1

C. Czerny  
ツェルニー

Sheet music for two staves, Treble and Bass, in 3/4 time. The music consists of five systems.

**System 1:** Measures 1-4. Dynamic: *mf*. Fingerings: 5, 3, 1, 2, 1, 5.

**System 2:** Measures 5-8. Dynamic: *mp*.

**System 3:** Measures 9-12. Fingerings: 2, 1, 2, 1, 5.

**System 4:** Measures 13-16. Dynamic: *mf*. Fingerings: 2, 1, 2, 1, 5.

**System 5:** Measures 17-20. Dynamic: *mp*. Fingerings: 2, 1, 2, 1, 5.

**System 6:** Measures 21-24. Fingerings: 1, 2, 1, 2, 1, 5.

**System 7:** Measures 25-28. Fingerings: 3, 1, 2, 1, 5.

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

Sheet music for two staves, measures 1-13. The top staff uses a treble clef and a 2/4 time signature. The bottom staff also uses a treble clef. Measure 1 starts with a dynamic *mf*. Measures 1-4 show eighth-note patterns with fingerings 1, 2, 3, and 5. Measures 5-8 continue the pattern with fingerings 1, 3, 5, and 3. Measures 9-12 show eighth-note patterns with fingerings 2, 3, and 3. Measures 13-16 show eighth-note patterns with fingerings 1, 2, 3, and 1.

16

# Christmas-Day Secrets

# クリスマスデイ・シークレット

T. Dutton  
デュットン

Musical score for 'Duet' featuring two staves. The top staff is for Player 1 and the bottom staff is for Player 2. Both staves are in 2/4 time. The key signature is one sharp (F#). The tempo is indicated as *mp*. The score consists of four measures. Measure 1: Player 1 plays eighth notes at positions 2, 3, 1, 2; Player 2 plays eighth notes at positions 3, 1. Measure 2: Player 1 plays eighth notes at positions 1, 2, 3, 1, 2; Player 2 plays eighth notes at positions 2, 1, 3. Measure 3: Player 1 plays eighth notes at positions 1, 2, 3, 1, 2; Player 2 plays eighth notes at positions 1, 2, 3. Measure 4: Player 1 plays eighth notes at positions 3, 4, 5; Player 2 plays eighth notes at positions 4, 1, 5. The score concludes with the text 'デュエット' (Duet) in the top right corner.

5

*p*

9

*mf*

13

*p*

17

*mp*

21

*p*

rit.

# 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

# SUZUKI®

## 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.

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## 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

1 2 3 1 2 3 4 5 4 3 2 1 3 2 1

## Left Hand

## 左 手

Main Gauche

Linke Hand

Mano Izquierda

5 4 3 2 1 3 2 1 2 3 4 5

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, pratiquer la gamme les deux mains ensemble.

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

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

5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

## Two Octaves: Left Hand 2オクターブ 左 手

Deux Octaves: Main Gauche

Zwei Oktaven: Linke Hand

Dos Octavas: Mano Izquierda

5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

1 2 3 1 2 3 4 1 2 3 1 2 3 4 5

All other major and minor scales to be followed.

続いて、全ての長調・短調の音階を学ぶ。

1

## Ecossaise エコセーズ

J. N. Hummel  
フンメル

(Allegro)

2 4 5 4 2 1 2 4 1 3 2 4 5 2 2 4 5 2

*f.*

1 1 3 4 5

9

p

2 4

Fine

17 8 1 3 2 3 3 5 3 5 2 5 2 3 2 3 5 2

*f*

p >

25 3 1 4 2 3 2 1 3 2 4 3 2 3 2 3 5 2

*f*

p >

D.C.

### *Ecossaise*

## *Schottischer*

## Escocesa

2

## A Short Story

## 短かい物語

H. Lichner

リビナー

### **Moderato**

*p espressivo*

5

4

5

- 1 -

— 1 —

cresc.

5

1

8

5

окт 3

5

5

5

1

1

•

5

1

1

## *Une Petite Histoire*

### *Ein kleines Gedicht*

Un Cuento Corto

14

*f*

*p*

3 4 1

17

20

*cresc.*

5 3 1 3 5

23

*decresc.*

3 2 3

1 2 5 3 1 1 1 5 1 1 5

*pp*

3

# The Happy Farmer

## 樂しき農夫

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 Feliz*

# Minuet 1

## メヌエット 1

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

BWV 822

(Allegretto)

バッハ

The musical score consists of six staves of music for two hands. The top staff uses a treble clef and the bottom staff uses a bass clef. Fingerings are indicated above the notes, such as '5', '4', '3', '2', '1', and '(-)'. Rests are marked with '(.)' or '—'. Measure numbers 1 through 20 are present at the beginning of each staff. The score is divided into measures by vertical bar lines.

# Minuet 2

## メヌエット 2

Minuet from the "Notebook for Anna Magdalena Bach"  
Anonymous

(Con moto)

5

10

15

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

(2) May play

20

(mf)

3 2 4

3 2 1

3

2

(3) (f) 2

25

(mf)

dim.)

4

3 4

3 4

3

5 1 2

(p)

4

3 1

4 3

(\*) 2

2 4

30

5

4

1

2

4

(f)

3 4

(4)

35

(mf)

3

5

4

3 4 5

(\*)

(\*)

(3) May play D $\natural$ , 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

(Allegretto)

The musical score consists of five systems of music, each with a treble staff and a bass staff. The key signature is A major (no sharps or flats). The time signature varies between common time and 12/8. Performance instructions are placed above the notes:

- System 1: (1) above the first measure.
- System 2: (2) above the third measure, with a 12/8 time signature indicator above the bass staff.
- System 3: (1) above the first measure.
- System 4: (3) above the first measure.
- System 5: (1) above the first measure.
- System 6: (2) above the first measure.
- System 7: (3) above the first measure.
- System 8: (1) above the first measure.
- System 9: (2) above the first measure.
- System 10: (3) above the first measure.
- System 11: (1) above the first measure.
- System 12: (2) above the first measure.
- System 13: (3) above the first measure.

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

(2) May be played without ornaments.

(3)



17

(mf)

2 1 (•)

21

(—) 3 4 5 3 1

25

(p) 3 2 3

29

(—) 5 2 3 1 4 5 2 1

# Minuet

## メヌエット

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

バッハ

(Andante)

1

*(p)*

2 1 2

1 2

3 2

4 3 2

5

2 1 2

1 3 1

3 1 5

4 3 2

10

4 3 2 1

5 (—) 1 (—) 1

*(cresc.)*

1 4

3 1

5 (—) 1 (—) 1

15

5 (—) 4 2 1 (•) 1

*(f)* (p)

2 1 2 1 4 2 3

20

3 (•) 2 2 3

1 2 2 1 2 1 3 1 5

8

# Cradle Song

## 子守歌

C.M. von Weber  
ウェーバー

Andante cantabile

Musical score for measures 1-4. Treble clef, 3/4 time. Dynamics: *p dolce*. Fingerings: 3, 1; 1, 5; 3; 4. Measure 4 ends with a repeat sign.

Musical score for measures 5-8. Treble clef, 3/4 time. Dynamics: *mf*. Fingerings: 3, 2; 5, 4; 5, 2; 1. Measure 8 ends with a repeat sign.

Musical score for measures 9-12. Treble clef, 3/4 time. Fingerings: 3, 2; 3, 2; 3, 2; 1, 4. Measure 12 ends with a repeat sign.

Musical score for measures 13-16. Treble clef, 3/4 time. Dynamics: *dim.*, *p*. Fingerings: 4, 3; 5, 4; 5, 4; 3, 5.

*Berceuse**Wiegenlied**Canción de Cuna*

# Minuet

## メヌエット

W.A. Mozart  
モーツアルト  
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

モーツアルト

composed around 1770

(Andantino)

The sheet music consists of four systems of music. The first system starts at measure 3. The second system starts at measure 5. The third system starts at measure 9. The fourth system starts at measure 13. Each system contains two staves: a soprano staff (treble clef) and a bass staff (bass clef). The piano part is represented by a bass staff with horizontal lines indicating the harmonic progression. Measure numbers are placed above the staves. Fingerings are indicated above the notes. Measure 13 includes a dynamic marking 'p'.

17

*f*

*p*

22

*p*

*p*

26

*p*

*p*

31

*a tempo*

*poco riten.*

*p*

36

*p*

*p*

11

# Melody

メロディー

from the "Album for the Young," Op. 68, No. 1

R. Schumann

シューマン

(Andante)

*p (dolce)*

*p*      *(cresc.)*      *(sf)*

*p*

*p*      *(cresc.)*      *(sf)*

*p*

*p*      *(cresc.)*      *(sf)*

*p*

*Mélodie*      *Melodie*      *Melodía*

## Sonatina

ソナチネ

L. van Beethoven

ペートベン

Kinsky - Halm Anh. 5

Moderato

Moderato

*p*

1, 3, 2; 5, 2, 3, 1, 2; 3; 3, 4

5

(cresc.)

1, 3; 2, 3, 3, 4; 5 (4); 1, 2, 5

9

*p*

1, 3, 4, 1, 5; 2; 3; 4, 1, 5; 2

13

5, 2; 5, 2; 1; 4

17

21

25

28

31

## Romance

(Allegretto)

Musical score for piano, page 2, measures 1-38. The score consists of two staves: treble and bass. The key signature is one sharp (F#). Measure 1 starts with a dynamic (p) and a sixteenth-note pattern. Measures 2-3 show eighth-note pairs. Measures 4-5 continue the eighth-note pairs. Measures 6-7 show eighth-note pairs. Measures 8-9 show eighth-note pairs. Measures 10-11 show eighth-note pairs. Measures 12-13 show eighth-note pairs. Measures 14-15 show eighth-note pairs. Measures 16-17 show eighth-note pairs. Measures 18-19 show eighth-note pairs. Measures 20-21 show eighth-note pairs. Measures 22-23 show eighth-note pairs. Measures 24-25 show eighth-note pairs. Measures 26-27 show eighth-note pairs. Measures 28-29 show eighth-note pairs. Measures 30-31 show eighth-note pairs. Measures 32-33 show eighth-note pairs. Measures 34-35 show eighth-note pairs. Measures 36-37 show eighth-note pairs. Measure 38 ends with a dynamic (p).

Musical score for piano, page 2, measures 38-42. The score consists of two staves: treble and bass. The key signature is one sharp (F#). Measure 38 starts with a dynamic (p) and a sixteenth-note pattern. Measures 39-40 show eighth-note pairs. Measures 41-42 show eighth-note pairs.

Musical score for piano, page 2, measures 42-47. The score consists of two staves: treble and bass. The key signature is one sharp (F#). Measure 42 starts with a dynamic (mf) and a sixteenth-note pattern. Measures 43-44 show eighth-note pairs. Measures 45-46 show eighth-note pairs. Measure 47 ends with a dynamic (p).

Musical score for piano, page 2, measures 47-51. The score consists of two staves: treble and bass. The key signature is one sharp (F#). Measure 47 starts with a dynamic (mp) and a sixteenth-note pattern. Measures 48-49 show eighth-note pairs. Measures 50-51 show eighth-note pairs.

Musical score for piano, page 2, measures 51-55. The score consists of two staves: treble and bass. The key signature is one sharp (F#). Measure 51 starts with a dynamic (mp) and a sixteenth-note pattern. Measures 52-53 show eighth-note pairs. Measures 54-55 show eighth-note pairs.

Romanze

Romance

Romanza

55

*p*

1 3 3      3      4      (.) (. )      (.) (. )

5

59

(.) (. )      3      1      3 1      3

5

63

(p)      3      2      4 3      4

4      5      1  
4

67

3      5      2

1 3      5 3      5      5 3 1      5 2

71

5      4      1

1      5      2      4      5

(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

(Tempo di Gavotta)

1

(*p*) (— — — — —) (— — — — —)

3 5 4

4

(*mf*) (— — — — —) (— — — — —) (— — — — —) (— — — — —)

3 5 2 4 5

8

(*poco cresc.*) (— — — — —) (— — — — —) (— — — — —) (— — — — —) (— — — — —) (— — — — —) (— — — — —) (— — — — —)

5 3 4 2 4 1 2 3 4 1

2 5

12

(*p*) (— — — — —) (— — — — —) (— — — — —) (— — — — —) (— — — — —)

3 2 1 3 5 2 3 1 5 1 3 5 4 1

3 5

14

# Minuet

メヌエット

(Allegretto)

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

The sheet music contains five staves of musical notation for two voices. The music is in common time, key signature of one flat. Measures 1-6 show the beginning of the piece with various fingerings like (1), (2), and (3). Measures 7-12 continue the pattern with fingerings (1) and (2). Measures 13-18 show more complex patterns with fingerings (1), (2), and (3). Measures 19-24 continue the pattern with fingerings (1), (2), and (3). Measures 25-26 conclude the piece with fingerings (1), (2), and (3).

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

(2) May be played without ornaments.

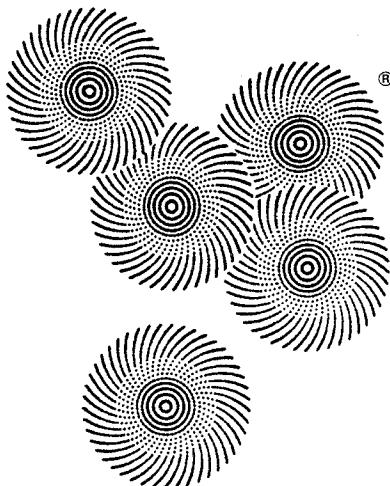


(3) May be played without the ornament.



# Suzuki® Piano School

## VOLUME 3



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## 1

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

ソナチネ

M. Clementi  
クレメンティ

**Allegro**

The sheet music is divided into four systems of four measures each. The first system starts with a forte dynamic (f). The second system begins with a piano dynamic (p). The third system contains a dynamic marking 'f' under a slur. The fourth system ends with a dynamic marking 'f' under a slur.

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

Musical score for piano, two staves. Treble staff: dynamic *p*, measure 1 starts with eighth-note pairs (2,4), (2,4), (5). Measure 2 starts with eighth-note pairs (2,4), (2,4), (5). Bass staff: measure 1 has eighth-note pairs (2,4), (2,4), (5). Measure 2 has eighth-note pairs (4,3), (2,4), (2,4), (5).

Treble staff: measure 3 has eighth-note pairs (2,4), (2,4), (5). Bass staff: measure 3 has eighth-note pairs (1,5), (2,3), (2,3). Measure 4 starts with eighth-note pairs (1,5), (2,3), (2,3), followed by sixteenth-note pairs (1,2), (3,2), (1,2), (3,2).

Treble staff: measure 5 has eighth-note pairs (3,4), (5,4). Bass staff: measure 5 has eighth-note pairs (5,4). Measure 6 has eighth-note pairs (2,1), (2,4), (3,2), (2,1), (2,3), (5). Dynamic *cresc.* is indicated.

Treble staff: measure 7 has eighth-note pairs (1,2), (1,2). Bass staff: measure 7 has eighth-note pairs (5,4). Measure 8 starts with eighth-note pairs (f), (5,4), (5,4), followed by sixteenth-note pairs (1,2), (1,2), (5).

Treble staff: measure 9 has eighth-note pairs (2,4,5), (4). Bass staff: measure 9 has eighth-note pairs (3,2). Measure 10 has eighth-note pairs (1,4,2,3), (1,4,2,3), (1).

## Andante

*p dolce*

*legato*

32  
tr.

This musical section starts with a treble clef and a bass clef. The melody is played in the treble clef, with the bass providing harmonic support. Fingerings like 2, 5, 1, and 3 are indicated above the notes. The dynamic is marked as *p dolce* (pianissimo) and *legato*. The measure ends with a trill, indicated by the number 32 and the letter *tr.*

1 2 3 5 4 5 3 1 2 4 5 2 5 5 1 2 5 1 3  
cresc.

This section continues the melodic line. Fingerings include 1, 2, 3, 5, 4, 5, 3, 1, 2, 4, 5, 2, 5, 5, 1, 2, 5, 1, 3. The dynamic changes to *cresc.* (crescendo).

5 3 4 2 3 1 ten.  
f<sub>2</sub> = p cresc. f  
2 4 2 1 3 5 5 4  
53

This section features a dynamic transition from *f<sub>2</sub> = p* (fortissimo) to *cresc.* (crescendo) and then to *f* (forte). Fingerings are shown above the notes: 5, 3, 4, 2, 3, 1, followed by tenuto marks. The measure ends with a forte dynamic and fingerings 2, 4, 2, 1, 3, 5, 5, 4, and a measure number 53.

5 4 3 2 1 3 2 4 2 4 3 5 4 3 2 1 3  
p

This section shows a melodic line with fingerings: 5, 4, 3, 2, 1, 3, 2, 4, 2, 4, 3, 5, 4, 3, 2, 1, 3. The dynamic is marked as *p* (pianissimo).

3 4 2 4 5 3 4 3 1 3 5 4 3 2 1 3  
V V V

This section concludes the melodic line. Fingerings are: 3, 4, 2, 4, 5, 3, 4, 3, 1, 3, 5, 4, 3, 2, 1, 3. Measure endings are marked with *V*.



## Tonalization

トナリゼイション

*Tonalisation Tonführung Sonidización*

**Vivace**



**Vivace**

The sheet music is composed of five staves of musical notation for piano, set in 3/8 time. The tempo is indicated as **Vivace**. The dynamics and performance instructions include:

- p**: piano dynamic in the first staff.
- f**: forte dynamic in the second staff.
- p**: piano dynamic in the third staff.
- f**: forte dynamic in the fourth staff.
- p**: piano dynamic in the fifth staff.
- dimin.**: diminuendo instruction in the fifth staff.

Handwritten numbers above the notes indicate fingerings: 4, 2, 1; 5, 2, 1; 4, 2, 1; 4, 2, 3; 1, 2, 5; 1, 2, 5; 4, 2, 1; 5, 3, 5; 2, 1; 3; 1; 1, 4; 2, 1; 3.

Sheet music for piano, five staves:

- Staff 1 (Treble): Dynamics *p*, *f*. Fingerings: 421, 421, 421, 5.
- Staff 2 (Treble): Fingerings: 12353, 421, 423, 312, 5.
- Staff 3 (Treble): Dynamics *p*, *f*. Fingerings: 421, 423, 312, 4.
- Staff 4 (Treble): Fingerings: 12353, 421, 423, 312, 4. Dynamic *cresc.*
- Staff 5 (Bass): Dynamics *p*, *f*, *ff*. Fingerings: 521, 312, 521.

# Sonatina

## Op. 55, No. 1

ソナチネ

Fr. Kuhlau

クーラウ

Allegro

The sheet music consists of four staves of musical notation for two hands. The top staff is in treble clef, and the bottom staff is in bass clef. Fingerings (e.g., 1, 2, 3, 4, 5) are indicated above the notes. Dynamics like 'p' (piano), 'dolce' (dolce), and 'cresc.' (crescendo) are also present. Measure numbers 1 through 5 are marked below each staff.

*Sonatina, Op. 55, No. 1*

*Sonatine, Op. 55, Nr. 1*

*Sonatina, Op. 55, No. 1*

Sheet music for guitar, five staves:

- Staff 1:** Melodic line. Fingerings: 5 1 3 1, 5 1 2 1, 5 1 3 1, 5 1 2 1, 4 1 3 1 3 1. Dynamics: *dolce*, *f*, *dim.*
- Staff 2:** Melodic line. Fingerings: 2 4, 1 4.
- Staff 3:** Melodic line. Fingerings: 3 1 5, 4, 3 1 5, 4. Dynamics: *mf*, *p*.
- Staff 4:** Melodic line. Fingerings: 3 1 5, 4, 3 1 5, 4. Dynamics: *p*.
- Staff 5:** Melodic line. Fingerings: 3 1 5, 4, 3 1 5, 4. Dynamics: *cresc.*

Sheet music for piano, featuring four staves of musical notation. Fingerings are indicated above the notes, and dynamics like *dolce*, *cresc.*, and *rif* are used. The music consists of eighth and sixteenth note patterns.

**Vivace**

*p*

Sheet music for piano, showing a single staff in 3/8 time. The tempo is marked **Vivace**. Dynamics include *p* (piano) and *f* (forte). The music features eighth and sixteenth note patterns.

Measures 1-2: Right hand plays eighth-note chords and sixteenth-note patterns. Left hand provides harmonic support. Measure 2 ends with a dynamic *p*.

Measures 3-4: Right hand continues with sixteenth-note patterns. Left hand provides harmonic support. Measures 3-4 end with dynamics *sf* and *p* respectively.

Measures 5-6: Right hand plays sixteenth-note patterns. Left hand provides harmonic support. Measures 5-6 end with dynamics *cresc.* and *8va* respectively.

Measures 7-8: Right hand plays sixteenth-note patterns. Left hand provides harmonic support. Measures 7-8 end with dynamics *dim.* and *f* respectively.

Measures 9-10: Right hand plays eighth-note chords and sixteenth-note patterns. Left hand provides harmonic support. Measure 10 ends with a dynamic *p*.

espressivo

dolce

p

This image shows a handwritten musical score for piano, consisting of four staves of music. The score includes dynamic markings such as *sf*, *f*, *p*, *cresc.*, *ff*, and *8va*. Fingerings are indicated above the notes, and a handwritten note in the middle staff reads "stop pianissimo 16/15 Nazir". The music is written in common time and includes bass and treble clefs.

## 3

## Theme

主題

2 cel biffleit

Arr. from L. van Beethoven

ペー ト ペン

Allegretto

2 cel biffleit

Staccato sfumato agitata

Thème Thema Tema

Musical score page 10, measures 11-15. The score consists of two staves. The top staff is for the right hand (piano) and the bottom staff is for the left hand (piano). Measure 11: Right hand plays eighth-note chords (F#-A-C#-E) with dynamics 1 and 4. Left hand rests. Measure 12: Right hand plays eighth-note chords (G-B-D-G) with dynamics 1 and 4. Left hand rests. Measure 13: Right hand plays eighth-note chords (F#-A-C#-E) with dynamics 1 and 4. Left hand rests. Measure 14: Right hand plays eighth-note chords (G-B-D-G) with dynamics 1 and 4. Left hand rests. Measure 15: Right hand plays eighth-note chords (F#-A-C#-E) with dynamics 1 and 4. Left hand plays eighth-note chords (G-B-D-G) with dynamics 1 and 4. The dynamic instruction "cresc. e rallent." is placed between measures 13 and 14. The dynamic "p" is placed at the beginning of measure 15.

Musical score for piano, page 10, system 2. The top staff shows a melodic line with various dynamics and fingerings (e.g., 5, 3, 2, 1, 5, 3, 3, 2). The bottom staff provides harmonic support with sustained notes and chords. The tempo is marked as *grazioso*. The dynamic for the final note is *p*.

cresc. e rallent.

*p*

# The Wild Rider

勇 敢 な 騎 手

Allegro

R. Schumann  
シューマン

The sheet music consists of five staves of musical notation for a solo instrument, likely a guitar or mandolin. The staves are arranged vertically. The first four staves begin in common time (indicated by '8') and transition to 6/8 time. The fifth staff begins in common time. Fingerings are indicated above the notes, such as '1', '2 1', '4 1', '4', '3 1', '5 2', etc. Dynamics include 'p' (piano), 'sf' (sforzando), and 'f' (forte). The music is labeled 'Allegro' at the top left and 'R. Schumann' with 'シューマン' below it at the top right.

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

5

## Ecossaise

エコセーズ

L. van Beethoven

八二

## **Allegro**

The image shows five staves of piano sheet music. The top staff uses a treble clef and has a dynamic marking 'p' (piano). The second staff uses a bass clef. The third staff uses a treble clef. The fourth staff uses a bass clef. The fifth staff uses a treble clef. Each staff consists of four measures. Measure 1: Treble staff has eighth-note pairs (3, 4) and sixteenth-note pairs (5, 6). Bass staff has eighth-note pairs (5, 6). Measure 2: Treble staff has eighth-note pairs (2, 3) and sixteenth-note pairs (4, 5). Bass staff has eighth-note pairs (5, 6). Measure 3: Treble staff has eighth-note pairs (1, 2) and sixteenth-note pairs (3, 4). Bass staff has eighth-note pairs (1, 2). Measure 4: Treble staff has eighth-note pairs (1, 2) and sixteenth-note pairs (3, 4). Bass staff has eighth-note pairs (1, 2). Measure 5: Treble staff has eighth-note pairs (2, 3) and sixteenth-note pairs (4, 5). Bass staff has eighth-note pairs (2, 3). Measure 6: Treble staff has eighth-note pairs (1, 2) and sixteenth-note pairs (3, 4). Bass staff has eighth-note pairs (1, 2). Measure 7: Treble staff has eighth-note pairs (2, 3) and sixteenth-note pairs (4, 5). Bass staff has eighth-note pairs (2, 3). Measure 8: Treble staff has eighth-note pairs (1, 2) and sixteenth-note pairs (3, 4). Bass staff has eighth-note pairs (1, 2). Measure 9: Treble staff has eighth-note pairs (2, 3) and sixteenth-note pairs (4, 5). Bass staff has eighth-note pairs (2, 3). Measure 10: Treble staff has eighth-note pairs (1, 2) and sixteenth-note pairs (3, 4). Bass staff has eighth-note pairs (1, 2). Measure 11: Treble staff has eighth-note pairs (2, 3) and sixteenth-note pairs (4, 5). Bass staff has eighth-note pairs (2, 3). Measure 12: Treble staff has eighth-note pairs (1, 2) and sixteenth-note pairs (3, 4). Bass staff has eighth-note pairs (1, 2). Measure 13: Treble staff has eighth-note pairs (2, 3) and sixteenth-note pairs (4, 5). Bass staff has eighth-note pairs (2, 3). Measure 14: Treble staff has eighth-note pairs (1, 2) and sixteenth-note pairs (3, 4). Bass staff has eighth-note pairs (1, 2).Measure 15: Treble staff has eighth-note pairs (2, 3) and sixteenth-note pairs (4, 5). Bass staff has eighth-note pairs (2, 3).Measure 16: Treble staff has eighth-note pairs (1, 2) and sixteenth-note pairs (3, 4). Bass staff has eighth-note pairs (1, 2).Measure 17: Treble staff has eighth-note pairs (2, 3) and sixteenth-note pairs (4, 5). Bass staff has eighth-note pairs (2, 3).Measure 18: Treble staff has eighth-note pairs (1, 2) and sixteenth-note pairs (3, 4). Bass staff has eighth-note pairs (1, 2).Measure 19: Treble staff has eighth-note pairs (2, 3) and sixteenth-note pairs (4, 5). Bass staff has eighth-note pairs (2, 3).Measure 20: Treble staff has eighth-note pairs (1, 2) and sixteenth-note pairs (3, 4). Bass staff has eighth-note pairs (1, 2).

## *Ecossaise*

## *Schottischer*

Escocesa

6

# **Sonatina**

## **Op. 36, No. 3**

ソナチネ

M. Clementi  
クレメンティ

## Spiritoso

Sheet music for piano, four staves:

- Staff 1: Treble clef, common time. Dynamics: *f*. Fingerings: 5, 4, 2, 1; 5, 3, 1; 1, 2, 3, 4, 5.
- Staff 2: Treble clef, common time. Dynamics: *p*. Fingerings: 3, 5.
- Staff 3: Treble clef, common time. Fingerings: 2, 3, 4, 3, 2; 5; 5.
- Staff 4: Bass clef, common time. Fingerings: 2; 1, 2; 2; 4, 3, 5; 5.
- Staff 5: Treble clef, common time. Dynamics: *cresc.*, *f*. Fingerings: 3, 1; 5, 2; 5, 1; 3, 1; 4, 1; 5, 3; 2, 1.

*Sonatina, Op. 36, No. 3*

*Sonatine, Op. 36, Nr. 3*

Sonatina, Op. 36, No. 3

Musical score page 2, measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 1 starts with a dynamic *p dolce*. Measure 2 shows a melodic line with fingerings 1, 4, 3, 1, 2, 3. Measure 3 continues the melodic line. Measure 4 concludes the section.

Musical score page 2, measures 5-8. The score continues with two staves. Measure 5 begins with a melodic line. Measure 6 shows a melodic line with fingerings 1, 2, 3. Measure 7 begins with a dynamic *cresc.* Measure 8 concludes with a dynamic *f*.

Musical score page 2, measures 9-12. The score continues with two staves. Measure 9 begins with a melodic line. Measure 10 shows a melodic line with fingerings 1, 3, 1, 3. Measure 11 begins with a dynamic *p*. Measure 12 concludes with a dynamic *cresc.*

Musical score page 2, measures 13-16. The score continues with two staves. Measure 13 begins with a dynamic *f*. Measure 14 shows a melodic line with fingerings 2, 4. Measure 15 begins with a dynamic *p*. Measure 16 concludes with a dynamic *f*.

1 5 4 5  
2 3 5 2 1 2 3 5 4 5  
3 5 2 1 2 3 5 4 5

*legato*

*cresc.* **f**

Measure 1: Treble clef, G clef, B-flat clef. Bassoon part has grace notes. Fingerings: 1, 2, 3, 5, 4, 5; 2, 3, 5, 2, 1, 2, 3, 5, 4, 5; 3, 5, 2, 1, 2, 3, 5, 4, 5. Dynamics: *p*, *p*. Articulation: *legato*. Performance instruction: cresc., **f**.

Measure 2: Treble clef, G clef, B-flat clef. Bassoon part has grace notes. Fingerings: 1, 2, 3, 5, 4, 5; 2, 3, 5, 2, 1, 2, 3, 5, 4, 5; 3, 5, 2, 1, 2, 3, 5, 4, 5. Dynamics: *p*, *p*. Articulation: *legato*. Performance instruction: cresc., **f**.

Measure 3: Treble clef, G clef, B-flat clef. Bassoon part has grace notes. Fingerings: 1, 2, 3, 5, 4, 5; 2, 3, 5, 2, 1, 2, 3, 5, 4, 5; 3, 5, 2, 1, 2, 3, 5, 4, 5. Dynamics: *p*, *p*. Articulation: *legato*. Performance instruction: cresc., **f**.

Measure 4: Treble clef, G clef, B-flat clef. Bassoon part has grace notes. Fingerings: 1, 2, 3, 5, 4, 5; 2, 3, 5, 2, 1, 2, 3, 5, 4, 5; 3, 5, 2, 1, 2, 3, 5, 4, 5. Dynamics: *p*, *p*. Articulation: *legato*. Performance instruction: cresc., **f**.

5 4 2 3 1 2 1 4 3 1 4 2 3 1 2 4 2 3 2 3 4 3 2 3 4 3 2 3  
2 3 5 4 2 3 1 2 1 4 3 1 4 2 3 1 2 4 2 3 2 3 4 3 2 3 4 3 2 3  
dimin.

**ff**

*dimin.*

**ff**

Measure 5: Treble clef, G clef, B-flat clef. Bassoon part has grace notes. Fingerings: 5, 4, 2, 3, 1, 2, 1, 4, 3, 1, 4, 2, 3, 1, 2, 4, 2, 3, 2, 3, 4, 3, 2, 3, 4, 3, 2, 3. Dynamics: **ff**. Articulation: *dimin.* Performance instruction: **ff**.

Measure 6: Treble clef, G clef, B-flat clef. Bassoon part has grace notes. Fingerings: 2, 3, 5, 4, 2, 3, 1, 2, 1, 4, 3, 1, 4, 2, 3, 1, 2, 4, 2, 3, 2, 3, 4, 3, 2, 3, 4, 3, 2, 3. Dynamics: **ff**. Articulation: *dimin.* Performance instruction: **ff**.

Measure 7: Treble clef, G clef, B-flat clef. Bassoon part has grace notes. Fingerings: 1, 2, 3, 5, 4, 2, 3, 1, 2, 1, 4, 3, 1, 4, 2, 3, 1, 2, 4, 2, 3, 2, 3, 4, 3, 2, 3, 4, 3, 2, 3. Dynamics: **ff**. Articulation: *dimin.* Performance instruction: **ff**.

Measure 8: Treble clef, G clef, B-flat clef. Bassoon part has grace notes. Fingerings: 1, 2, 3, 5, 4, 2, 3, 1, 2, 1, 4, 3, 1, 4, 2, 3, 1, 2, 4, 2, 3, 2, 3, 4, 3, 2, 3, 4, 3, 2, 3. Dynamics: **ff**. Articulation: *dimin.* Performance instruction: **ff**.

4 3 2 3 4 3 2 3 5 4 2 1 2 1 3 1 1 2 3 4 4  
pp f

*pp*

**f**

Measure 9: Treble clef, G clef, B-flat clef. Bassoon part has grace notes. Fingerings: 4, 3, 2, 3, 4, 3, 2, 3, 5, 4, 2, 1, 2, 1, 3, 1, 1, 2, 3, 4, 4. Dynamics: *pp*, **f**. Articulation: *pp*, **f**.

Measure 10: Treble clef, G clef, B-flat clef. Bassoon part has grace notes. Fingerings: 4, 3, 2, 3, 4, 3, 2, 3, 5, 4, 2, 1, 2, 1, 3, 1, 1, 2, 3, 4, 4. Dynamics: *pp*, **f**. Articulation: *pp*, **f**.

Measure 11: Treble clef, G clef, B-flat clef. Bassoon part has grace notes. Fingerings: 4, 3, 2, 3, 4, 3, 2, 3, 5, 4, 2, 1, 2, 1, 3, 1, 1, 2, 3, 4, 4. Dynamics: *pp*, **f**. Articulation: *pp*, **f**.

Measure 12: Treble clef, G clef, B-flat clef. Bassoon part has grace notes. Fingerings: 4, 3, 2, 3, 4, 3, 2, 3, 5, 4, 2, 1, 2, 1, 3, 1, 1, 2, 3, 4, 4. Dynamics: *pp*, **f**. Articulation: *pp*, **f**.

3 4 3 2 5 5 1 2 1 3 1 2 5 2 1 2 4 2 1 2 5 2 1 2  
p 2 1 2 1 3 1 2 5 2 1 2 1 3 1 2 5 2 1 2 4 2 1 2 5 2 1 2  
cresc.

**p**

2 1 2 1 3 1 2 5 2 1 2 1 3 1 2 5 2 1 2 4 2 1 2 5 2 1 2

*cresc.*

Measure 13: Treble clef, G clef, B-flat clef. Bassoon part has grace notes. Fingerings: 3, 4, 3, 2, 5, 5, 1, 2, 1, 3, 1, 2, 5, 2, 1, 2, 4, 2, 1, 2, 5, 2, 1, 2. Dynamics: **p**. Articulation: *cresc.* Performance instruction: **p**, *cresc.*

Measure 14: Treble clef, G clef, B-flat clef. Bassoon part has grace notes. Fingerings: 3, 4, 3, 2, 5, 5, 1, 2, 1, 3, 1, 2, 5, 2, 1, 2, 4, 2, 1, 2, 5, 2, 1, 2. Dynamics: **p**. Articulation: *cresc.* Performance instruction: **p**, *cresc.*

Measure 15: Treble clef, G clef, B-flat clef. Bassoon part has grace notes. Fingerings: 3, 4, 3, 2, 5, 5, 1, 2, 1, 3, 1, 2, 5, 2, 1, 2, 4, 2, 1, 2, 5, 2, 1, 2. Dynamics: **p**. Articulation: *cresc.* Performance instruction: **p**, *cresc.*

Measure 16: Treble clef, G clef, B-flat clef. Bassoon part has grace notes. Fingerings: 3, 4, 3, 2, 5, 5, 1, 2, 1, 3, 1, 2, 5, 2, 1, 2, 4, 2, 1, 2, 5, 2, 1, 2. Dynamics: **p**. Articulation: *cresc.* Performance instruction: **p**, *cresc.*

3 1 4 1 5 2 3 2 5 3 1 4 2 3 1 2 4 2 3 1 2 5 2 1 2  
f ff f

**f**

**ff**

**f**

Measure 17: Treble clef, G clef, B-flat clef. Bassoon part has grace notes. Fingerings: 3, 1, 4, 1, 5, 2, 3, 2, 5, 3, 1, 4, 2, 3, 1, 2, 4, 2, 3, 1, 2, 5, 2, 1, 2. Dynamics: **f**. Articulation: **f**.

Measure 18: Treble clef, G clef, B-flat clef. Bassoon part has grace notes. Fingerings: 3, 1, 4, 1, 5, 2, 3, 2, 5, 3, 1, 4, 2, 3, 1, 2, 4, 2, 3, 1, 2, 5, 2, 1, 2. Dynamics: **ff**. Articulation: **ff**.

Measure 19: Treble clef, G clef, B-flat clef. Bassoon part has grace notes. Fingerings: 3, 1, 4, 1, 5, 2, 3, 2, 5, 3, 1, 4, 2, 3, 1, 2, 4, 2, 3, 1, 2, 5, 2, 1, 2. Dynamics: **f**. Articulation: **f**.

Measure 20: Treble clef, G clef, B-flat clef. Bassoon part has grace notes. Fingerings: 3, 1, 4, 1, 5, 2, 3, 2, 5, 3, 1, 4, 2, 3, 1, 2, 4, 2, 3, 1, 2, 5, 2, 1, 2. Dynamics: **f**. Articulation: **f**.

Sheet music for piano, page 23, featuring five staves of musical notation:

- Staff 1:** Treble clef. Fingerings: 4 1, 5 1, dim., 5 2, 4 1, p, 5. Dynamic: *p dolce*.
- Staff 2:** Bass clef. Fingerings: 5.
- Staff 3:** Treble clef. Fingerings: 4 3, 1 2 3, 4, 2, 1. Dynamic: *f*.
- Staff 4:** Treble clef. Fingerings: 1, 1 4, 1 3, 1 4, 3, 1 3 1 4 2 1 4 3, 2 3. Dynamics: *cresc.*, *f*, *tr*.
- Staff 5:** Bass clef. Fingerings: 5. Dynamics: *p*, *cresc.*
- Staff 6:** Treble clef. Fingerings: 2 4, 3 2, 3 2, 4, 3 2, 3 2. Dynamics: *f*, *tr*, *p*, *cresc.*, *f*.
- Staff 7:** Bass clef.

## Sonatina

ソナチネ

W. A. Mozart

モーツアルト

**Allegretto**

*p*

The musical score consists of four staves. The top two staves are for the Alto Recorder (Treble clef) and the bottom two staves are for the Piano (Bass clef). The key signature is one sharp (F# major). The time signature is common time (indicated by '8'). The tempo is Allegretto. The score includes dynamic markings such as *p* (piano) and *f* (forte). Fingerings are indicated above the notes: 1, 2, 3, 4, 5. Measure numbers are present below the bass staff.

Sheet music for piano, 2 staves, treble and bass clef, common time, key signature 1 sharp.

Measure 1: Dynamics p, f. Fingerings: 1, 2, 3, 4, 5. Measure 2: Fingerings: 1, 2, 3, 4, 5. Measure 3: Fingerings: 1, 2, 3, 4, 5. Measure 4: Fingerings: 1, 2, 3, 4, 5. Measure 5: Rests. Fingerings: 1, 2, 3, 4, 5. Measure 6: Rests. Fingerings: 1, 2, 3, 4, 5.

Sheet music for piano, page 26, featuring five staves of musical notation. The music includes dynamic markings such as *p*, *cresc.*, *mf*, *p*, *f*, and *mf*. Fingerings are indicated above the notes, such as 1, 3, 4, 2, 5, etc. The bass staff uses Roman numerals (I, II, III) below the notes. The music consists of two systems separated by a double bar line. The first system ends with a repeat sign and leads into the second system. The second system concludes with a final dynamic marking of *f* and *mf*.

**1.**

**2.**

mp

f

p

rall.

a tempo

1 3 5

5 3 5 3 5 3 4 2 4

5 3 5 3 5 3 4 2 4

5 3 5 3 5 3 4 2 4

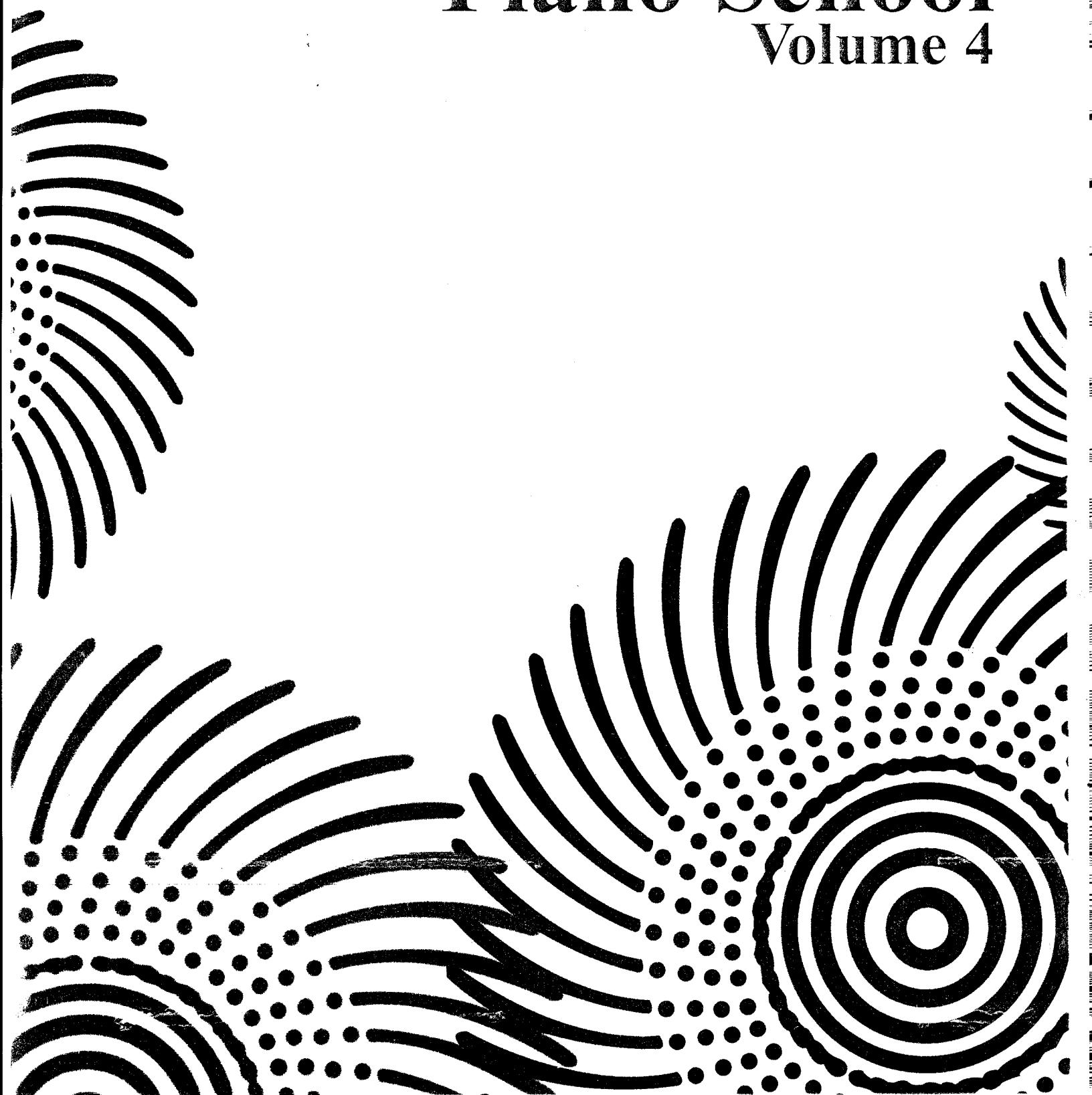
5 3 5 3 5 3 4 2 4

5 3 5 3 5 3 4 2 4

5 3 5 3 5 3 4 2 4

# SUZUKI®

## Piano School Volume 4



# Suzuki®

## Piano School

### Volume 4



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## INTRODUCTION

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1

# Rondo

ロンド

W. A. Mozart  
モーツァルト

**Allegro**

Sheet music for Rondo by W.A. Mozart, Op. 1, No. 1. The music is in 6/8 time, Allegro tempo, featuring two staves: treble and bass. The treble staff has a dynamic of *p* (pianissimo) and includes fingerings 2, 3, 4, 5, and 4 *legato*. The bass staff includes fingerings 5, 4, 2, 5, 3, 2, 5, 1, 1, 2, 3, and 5, 2. The music consists of five systems of six measures each.

Musical score for piano, two staves. Treble staff: measure 1, fingers 3, 2, 4, 3; measure 2, dynamic *f*; measure 3, finger 2. Bass staff: measure 1, finger 5; measure 2, finger 2; measure 3, finger 1.

Treble staff: measure 4, finger 3; measure 5, finger 2. Bass staff: measure 4, finger 3; measure 5, finger 1; measure 6, dynamic *p*.

Treble staff: measure 7, finger 5; measure 8, finger 4; measure 9, finger 5. Bass staff: measure 7, finger 5; measure 8, finger 4; measure 9, finger 3.

Treble staff: measure 10, dynamic *f*; measure 11, finger 2; measure 12, finger 5. Bass staff: measure 10, finger 1; measure 11, finger 1; measure 12, finger 1.

Treble staff: measure 13, finger 4; measure 14, finger 4; measure 15, finger 5. Bass staff: measure 13, finger 4; measure 14, finger 4; measure 15, finger 2.

**Minuet I**  
**from 8 Minuets with Trio**  
**メヌエット 1**

W. A. Mozart  
モーツルト

The sheet music consists of five systems of musical notation. The first system starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. The second system begins with a bass clef and a 3/4 time signature. The third system returns to a treble clef and a 3/4 time signature. The fourth system starts with a bass clef and a 3/4 time signature. The fifth system starts with a treble clef and a 3/4 time signature. The music includes various dynamics such as 'tr' (trill), '1', '2', '3', '4', '5', and 'tr' (trill). The word 'Trio' appears above the staff in the third system. The word 'Fine' appears at the end of the third system. The word '4321' appears above the staff in the fourth system. The word 'Minuet da Capo' appears at the end of the fifth system.

*Menuet I des 8 Menuets avec Trio*

*Menuett I aus 8 Menuette mit Trio*

*Minué I de Ocho Minués con Trio*

*Minuet da Capo*

## 3

**Minuet III**  
**from 8 Minuets with Trio**  
**メヌエット 3**

W. A. Mozart  
モーツアルト

*Menuet III des 8 Menuets avec Trio*

*Minuet da Capo*

*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  
モーツアルト

The musical score is divided into two systems. The first system, starting in common time (indicated by a 'C'), consists of two staves: treble and bass. The music begins with a forte dynamic (f) and transitions to 3/4 time. The second system begins with a 'Trio' section, also in 3/4 time, followed by another section in 3/4 time. The music includes various dynamics like forte (f), piano (p), and trill (tr). Measure numbers are indicated above the notes.

*Menuet VIII des 8 menuets avec Trio*

*Menuett VIII aus 8 Menuette mit Trio*

*Minuet da Capo*

*Minué VIII de Ocho Minués con Trío*

## 5

# Musette

## ミュゼット

J. S. Bach  
バッハ

**Allegro con brio**

The musical score consists of five staves of music for two voices (treble and bass). The music is in 2/4 time with a key signature of one sharp. The score includes dynamic markings like *p*, *mf*, *f*, and *cresc. poco a poco*, and fingerings such as 1, 2, 3, 4, and 5. The music is divided into measures by vertical bar lines.

Sonata  
Op. 49, No. 2

ソナタ

L. van Beethoven

ペートーペン

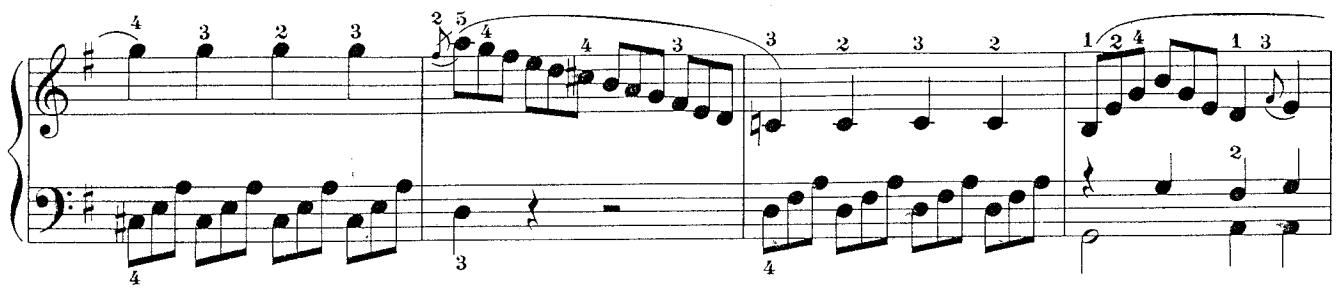
*Allegro, ma non troppo*

*Sonate, Op. 49, No. 2*

*Sonate, Op. 49, Nr. 2*

Sonata, Op. 49, No. 2

The sheet music consists of five staves of musical notation for piano, arranged vertically. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in common time (indicated by 'C') and includes various dynamics such as *p* (piano), *cresc.* (crescendo), and *f* (forte). Fingerings are indicated above the notes, such as '3 2 1' or '4'. Measure numbers are present at the beginning of some staves. The music includes a variety of note values, including eighth and sixteenth notes, and features both single and double bar lines.



Musical score for piano, page 12, measures 53-54. The score consists of two staves: treble and bass. The key signature is one sharp (F# major). Measure 53 starts with a treble note (F#) followed by a bass note (D). The treble staff has a sixteenth-note pattern: (F#) 1, (E) 3, (D) 1, (C) 3. The bass staff has eighth-note pairs: (D) 2, (C) 3. Measure 54 begins with a bass note (B) followed by a treble note (A). The treble staff continues the sixteenth-note pattern: (F#) 3, (E) 2, (D) 5, (C) 3.

Musical score for piano, page 12, measures 55-56. The score consists of two staves: treble and bass. The key signature is one sharp (F# major). Measure 55 starts with a treble note (F#) followed by a bass note (D). The treble staff has a sixteenth-note pattern: (F#) 5, (E) 3, (D) 2, (C) 1, (B) 4, (A) 1. The bass staff has eighth-note pairs: (D) 5, (C) 4, (B) 3. Measure 56 begins with a bass note (B) followed by a treble note (A). The treble staff continues the sixteenth-note pattern: (F#) 5, (E) 3, (D) 2, (C) 1, (B) 5, (A) 3.

Musical score for piano, page 12, measures 57-58. The score consists of two staves: treble and bass. The key signature is one sharp (F# major). Measure 57 starts with a treble note (F#) followed by a bass note (D). The treble staff has a sixteenth-note pattern: (F#) 1, (E) 5, (D) 1. The bass staff has eighth-note pairs: (D) 5, (C) 4. Measure 58 begins with a bass note (B) followed by a treble note (A). The treble staff has a sixteenth-note pattern: (F#) 5, (E) 3, (D) 2, (C) 1. The bass staff has eighth-note pairs: (D) 5, (C) 4.

Musical score for piano, page 12, measures 59-60. The score consists of two staves: treble and bass. The key signature is one sharp (F# major). Measure 59 starts with a treble note (F#) followed by a bass note (D). The treble staff has a sixteenth-note pattern: (F#) 3, (E) 2, (D) 1, (C) 2, (B) 1. The bass staff has eighth-note pairs: (D) 5, (C) 4. Measure 60 begins with a bass note (B) followed by a treble note (A). The treble staff has a sixteenth-note pattern: (F#) 5, (E) 3, (D) 2, (C) 1. The bass staff has eighth-note pairs: (D) 5, (C) 4.

This page contains five staves of musical notation for piano, arranged in two columns. The top row consists of two staves, and the bottom row consists of three staves. The music is in common time and uses a key signature of one sharp (F#). Fingerings are indicated above the notes, and dynamics such as *pp*, *cresc.*, and *f* are used. Measure numbers 4, 5, and 6 are present above the first staff. Measure numbers 1 through 5 are present below the second staff. Measure numbers 1 through 5 are also present below the third staff. Measure numbers 1 through 5 are present below the fourth staff. Measure numbers 1 through 5 are present below the fifth staff.

Sheet music for piano, 5 staves. The music is in 4/4 time with a key signature of 2 sharps (F# major). The piano part consists of two voices: treble and bass.

**Staff 1 (Treble):**

- Measures 1-2: Fingerings 3 2 3 2, 1. Dynamics: dynamic 5 above measure 1, dynamic 3 above measure 2.
- Measure 3: Fingerings 5, dynamic f.
- Measures 4-5: Fingerings 5 4 2 1, 5 4 1 2, 5 3 1.
- Measure 6: Fingerings 5 4 1 2, 5 3 1.
- Measure 7: Fingerings 5 3 1, 5 3 1.
- Measure 8: Fingerings 5 3 1, 5 3 1.

**Staff 2 (Bass):**

- Measures 1-2: Fingerings 4, 4/4 time signature.
- Measures 3-4: Fingerings 4, 4/4 time signature.
- Measures 5-6: Fingerings 5, 4/4 time signature.
- Measures 7-8: Fingerings 2, 4/4 time signature.

**Staff 3 (Treble):**

- Measures 1-2: Fingerings 2, 5 4 1 2, 5 3 1.
- Measures 3-4: Fingerings 5 4 2 1, 5 3 1.
- Measures 5-6: Fingerings 1, 3 2 1.
- Measures 7-8: Fingerings 3 2 1.

**Staff 4 (Bass):**

- Measures 1-2: Fingerings 4/4 time signature.
- Measures 3-4: Fingerings 4/4 time signature.
- Measures 5-6: Fingerings 4/4 time signature.
- Measures 7-8: Fingerings 4/4 time signature.

**Staff 5 (Treble):**

- Measures 1-2: Fingerings 3 2 1, 4.
- Measures 3-4: Fingerings 3 2 1, 4.
- Measures 5-6: Fingerings 2 3 1, 5.
- Measures 7-8: Fingerings 4.
- Measures 9-10: Fingerings 3 2 1, 4.

**Performance Instructions:**

- Dynamic markings: f (fortissimo), p (pianissimo).
- Articulation: slurs, grace notes.
- Tempo: indicated by a metronome marking of 120 BPM.
- Performance style: legato, staccato.

Sheet music for piano, 2 staves.

Staff 1 (Treble Clef):

- Measure 1:  $f$ . Hand positions: 1, 2, 3, 4, 5. Fingerings: 3, 3, 2, 3, 2, 1, 1, 1, 1, 1, 4, 3, 2, 3.
- Measure 2:  $f$ . Hand positions: 4. Fingerings: 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4.
- Measure 3:  $f$ . Hand positions: 4. Fingerings: 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4.
- Measure 4:  $f$ . Hand positions: 4. Fingerings: 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4.

Staff 2 (Bass Clef):

- Measure 1:  $f$ . Hand positions: 3, 5. Fingerings: 3, 3, 2, 3, 2, 1, 1, 1, 1, 1, 4, 3, 2, 3.
- Measure 2:  $f$ . Hand positions: 5, 5, 1. Fingerings: 5, 5, 1, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4.
- Measure 3:  $tr$ . Hand positions: 4, 1. Fingerings: 4, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.
- Measure 4:  $tr$ . Hand positions: 4, 1. Fingerings: 4, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

Staff 1 (Treble Clef):

- Measure 5:  $\mathfrak{f}$ . Hand positions: 3, 1. Fingerings: 3, 3, 2, 3, 2, 1, 1, 1, 1, 1, 4, 3, 2, 3.
- Measure 6:  $\mathfrak{f}$ . Hand positions: 3, 1. Fingerings: 3, 3, 2, 3, 2, 1, 1, 1, 1, 1, 4, 3, 2, 3.
- Measure 7:  $\mathfrak{f}$ . Hand positions: 3, 1. Fingerings: 3, 3, 2, 3, 2, 1, 1, 1, 1, 1, 4, 3, 2, 3.
- Measure 8:  $\mathfrak{f}$ . Hand positions: 3, 1. Fingerings: 3, 3, 2, 3, 2, 1, 1, 1, 1, 1, 4, 3, 2, 3.

Staff 2 (Bass Clef):

- Measure 5:  $f$ . Hand positions: 3, 4, 5. Fingerings: 3, 1, 3, 3, 1, 2, 1, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1.
- Measure 6:  $mp$ . Hand positions: 3, 4, 5. Fingerings: 3, 1, 3, 3, 1, 2, 1, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1.
- Measure 7:  $f$ . Hand positions: 3, 4, 5. Fingerings: 3, 1, 3, 3, 1, 2, 1, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1.
- Measure 8:  $f$ . Hand positions: 3, 4, 5. Fingerings: 3, 1, 3, 3, 1, 2, 1, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1.

Staff 1 (Treble Clef):

- Measure 9:  $mp$ . Hand positions: 5, 2. Fingerings: 5, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.
- Measure 10:  $cresc.$  Hand positions: 5, 2. Fingerings: 5, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.
- Measure 11:  $ff$ . Hand positions: 5, 2. Fingerings: 5, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.
- Measure 12:  $ff$ . Hand positions: 5, 2. Fingerings: 5, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

Staff 2 (Bass Clef):

- Measure 9:  $mp$ . Hand positions: 5, 2. Fingerings: 5, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.
- Measure 10:  $cresc.$  Hand positions: 5, 2. Fingerings: 5, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.
- Measure 11:  $ff$ . Hand positions: 5, 2. Fingerings: 5, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.
- Measure 12:  $ff$ . Hand positions: 5, 2. Fingerings: 5, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

## Tempo di Minuetto

Tempo di Minuetto

*p*

*poco cresc.*

*f*

*p*

333

5 4 2 1    5 4 2 1    2 4 3 2    4 1

cresc.

f

legato

1 5 4    1 5 4    3 2 5    3 4

2 1    2    2 1    2 1

2    5 3 2 1    2    3

3, 4, 2, 3, 4; 3; 1, 5, 4; 3, 4, 2, 3, 4, 1, 2

p

3    2    4    1    5    4    3    2    3    4    1    2

Musical score for piano, page 1. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measure 1 starts with a dynamic *mf*. Measure 2 starts with a dynamic *p*.

Measure 3 starts with a dynamic *pp*. Measure 4 starts with a dynamic *p*.

Measure 5 starts with a dynamic *p*. Measure 6 starts with a dynamic *p*.

Measure 7 starts with a dynamic *p*. Measure 8 starts with a dynamic *p*.

Measure 9 starts with a dynamic *poco cresc.* Measure 10 starts with a dynamic *mf*.

Sheet music for piano, five staves:

- Staff 1 (Treble):** Key signature of one sharp. Dynamics: *f*. Fingerings: 2, 1, 2, 2, 3, 3, 3, 3, 4, 4, 5.
- Staff 2 (Bass):** Key signature of one sharp. Fingerings: 5, 4, 3, 3, 4, 4, 5, 5.
- Staff 3 (Treble):** Key signature of one sharp. Dynamics: *p*. Fingerings: 3, 1, 2, 4, 5, 4, 3, 3, 4, 4, 5.
- Staff 4 (Bass):** Key signature of one sharp. Dynamics: *f*. Fingerings: 4, 2, 1, 2, 3, 3, 4, 4, 5.
- Staff 5 (Treble):** Key signature of one sharp. Dynamics: *cresc.* Fingerings: 3, 1, 2, 4, 5, 4, 3, 3, 4, 4, 5.

Musical score for piano, page 1. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. Measure 1: Treble staff has eighth-note pairs (4). Bass staff has eighth notes (2). Measure 2: Treble staff has sixteenth-note pairs (2). Bass staff has eighth notes (2). Measure 3: Treble staff has eighth-note pairs (5, 3). Bass staff has eighth notes (1). Measure 4: Treble staff has eighth-note pairs (3, 3). Bass staff has eighth notes (1).

Musical score for piano, page 1. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. Measure 5: Treble staff has eighth-note pairs (3, 3). Bass staff has eighth-note pairs (2, 2). Measure 6: Treble staff has eighth-note pairs (2, 2). Bass staff has eighth-note pairs (3, 3). Measure 7: Treble staff has eighth-note pairs (1, 2). Bass staff has eighth-note pairs (2, 2). Measure 8: Treble staff has eighth-note pairs (1, 2). Bass staff has eighth-note pairs (2, 2).

Musical score for piano, page 1. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. Measure 9: Treble staff has eighth-note pairs (4, 4). Bass staff has eighth-note pairs (4, 4). Measure 10: Treble staff has eighth-note pairs (3, 3). Bass staff has eighth-note pairs (4, 4). Measure 11: Treble staff has eighth-note pairs (2, 2). Bass staff has eighth-note pairs (4, 4). Measure 12: Treble staff has eighth-note pairs (1, 3). Bass staff has eighth-note pairs (2, 2).

Musical score for piano, page 1. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. Measure 13: Treble staff has eighth-note pairs (5, 5). Bass staff has eighth-note pairs (2, 2). Measure 14: Treble staff has eighth-note pairs (4, 3). Bass staff has eighth-note pairs (2, 2). Measure 15: Treble staff has eighth-note pairs (4, 3). Bass staff has eighth-note pairs (2, 2). Measure 16: Treble staff has eighth-note pairs (4, 3). Bass staff has eighth-note pairs (2, 2).

Musical score for piano, page 1. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. Measure 17: Treble staff has eighth-note pairs (4, 1, 4). Bass staff has eighth-note pairs (3, 2). Measure 18: Treble staff has eighth-note pairs (1, 2). Bass staff has eighth-note pairs (3, 2). Measure 19: Treble staff has eighth-note pairs (5, 4, 3). Bass staff has eighth-note pairs (2, 2). Measure 20: Treble staff has eighth-note pairs (2, 2). Bass staff has eighth-note pairs (5, 4).

This page contains five staves of musical notation for piano, arranged in two columns. The top two staves begin with a dynamic of *cresc.* The third staff starts with *f*, followed by *p*. The fourth staff includes dynamics *ten.* and *ten.* The bottom two staves end with a dynamic of *p*.

**Staff 1:** Treble clef, key signature of one sharp. Fingerings: 4, 3, 3, 4, 3, 3, 4, 2, 2, 1, 3. Measure 1: 4. Measure 2: 3. Measure 3: 4. Measure 4: 3. Measure 5: 4. Measure 6: 5. Measure 7: 2. Measure 8: 2. Measure 9: 1. Measure 10: 3.

**Staff 2:** Bass clef, key signature of one sharp. Fingerings: 3, 3, 4, 3, 3, 4, 5. Measure 1: 3. Measure 2: 3. Measure 3: 4. Measure 4: 3. Measure 5: 4. Measure 6: 4. Measure 7: 5. Measure 8: 2. Measure 9: 3. Measure 10: 4.

**Staff 3:** Treble clef, key signature of one sharp. Fingerings: 5, 4, 5, 3, 3, 4, 2, 1, 2, 5, 1, 3, 5, 3. Measure 1: 5. Measure 2: 3. Measure 3: 4. Measure 4: 2. Measure 5: 1. Measure 6: 2. Measure 7: 5. Measure 8: 1. Measure 9: 3. Measure 10: 5. Measure 11: 3.

**Staff 4:** Bass clef, key signature of one sharp. Fingerings: 3, 3, 4, 2, 1, 1, 2, 1, 2, 5, 2, 3, 5, 3, 4, 5, 2, 4. Measure 1: 3. Measure 2: 3. Measure 3: 4. Measure 4: 2. Measure 5: 1. Measure 6: 2. Measure 7: 5. Measure 8: 3. Measure 9: 5. Measure 10: 2. Measure 11: 4. Measure 12: 5. Measure 13: 3.

**Staff 5:** Treble clef, key signature of one sharp. Fingerings: 5, 4, 2, 1, 1, 2, 1, 2, 5, 2, 3, 5, 3, 4, 5, 2, 4. Measure 1: 5. Measure 2: 4. Measure 3: 2. Measure 4: 1. Measure 5: 1. Measure 6: 2. Measure 7: 5. Measure 8: 2. Measure 9: 3. Measure 10: 5. Measure 11: 3. Measure 12: 4. Measure 13: 5. Measure 14: 2. Measure 15: 4.

## Gavotte

ガボット

J. S. Bach

バッハ

Allegretto

The sheet music consists of five staves of musical notation for a solo instrument, likely a harpsichord or keyboard. The music is in common time and is set in a key signature of one flat (B-flat). The tempo is Allegretto.

- Staff 1:** Treble clef. Dynamics: *p*. Fingerings: 1, 5, 3, 4, 3, 4, 4, 4, 2, 3. Measures 1-8.
- Staff 2:** Bass clef. Fingerings: 3, 4, 2, 3, 3, 2, 1, 1, 1, 2, 3. Measures 1-8.
- Staff 3:** Treble clef. Fingerings: 1, 4, 1, 4, 2, 3, 4, 2, 4, 2, 2, 1, 5, 2. Measures 1-8.
- Staff 4:** Bass clef. Fingerings: 4, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. Measures 1-8. Includes markings: *l. h.*, *cresc.*, *tr. (w)*.
- Staff 5:** Treble clef. Fingerings: 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5. Measures 1-8. Includes marking: *p*.

Musical score for piano, two hands. Treble and bass staves. Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 3, 3, 3, 4. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 3, 3, 2, 1. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 3, 3, 2, 1. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 3, 3, 2, 1. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 3, 3, 2, 1.

Musical score for piano, two hands. Treble and bass staves. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 2, 3, 4, 5. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 4, 5, 2, 3. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 3, 4, 3, 4. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 3, 2, 1. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 4, 4, 2, 3, 2, 1.

Musical score for piano, two hands. Treble and bass staves. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 2, 3, 4, 5. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 4, 5, 2, 3. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 3, 4, 3, 4. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 3, 2, 1. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 3, 2, 1.

Musical score for piano, two hands. Treble and bass staves. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 2, 3, 4, 5. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 4, 5, 2, 3. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 3, 4, 3, 4. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 3, 2, 1. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 3, 2, 1.

Musical score for piano, two hands. Treble and bass staves. Measure 21: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 2, 3, 4, 5. Measure 22: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 4, 5, 2, 3. Measure 23: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 3, 4, 3, 4. Measure 24: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 3, 2, 1. Measure 25: Treble staff has eighth-note pairs. Bass staff has eighth notes with fingerings 4, 4, 2, 3, 2, 1.

**Minuet I**  
from Partita in B<sup>b</sup>  
メヌエット 1

J. S. Bach  
バッハ

**Allegretto**

The sheet music consists of five staves of musical notation for a solo instrument, likely a violin or cello. The first staff is in common time (indicated by a 'C') and has a treble clef. The second staff is in common time with a bass clef. The third staff is in common time with a bass clef. The fourth staff is in common time with a treble clef. The fifth staff is in common time with a bass clef. Fingerings are indicated above the notes, such as '5 3' and '2'. Dynamics include 'mf', 'p', 'mf', 'f', and 'decresc.'. Measure numbers are present at the beginning of each staff.

*Menuet de la Partita en si bémol*

*Menuett aus Partita in B*

*Minué de Partitura en si bemol*

Sheet music for Minuet II, featuring two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Fingerings (1, 2, 3, 4, 5) and dynamics (cresc., f, dim., mf) are indicated. The music concludes with a repeat sign, first ending, and a final dynamic of *Fine*.

## Minuet II

メヌエット 2

Sheet music for Minuet II, featuring three staves of musical notation. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. Fingerings (1, 2, 3, 4, 5) and dynamics (p, dolce, mf) are indicated. The music concludes with a repeat sign, first ending, and a final dynamic of *Minuet I da Capo*.

## 9

# Gigue

## from Partita in B<sup>b</sup>

ジー グ

*Allegro, ma espressivo*J. S. Bach  
バッハ

The sheet music consists of six staves of musical notation for a solo instrument, likely a harpsichord or cello. The music is in common time and B-flat major. The notation includes various dynamic markings such as *mf*, *dim.*, *cresc.*, *poco a poco*, and *ped. simile*. Fingerings are indicated by numbers above the notes, such as 1, 2, 3, 4, and 5. The first staff uses a treble clef, while the remaining five staves use a bass clef. The music is divided into measures by vertical bar lines, and some measures contain multiple vertical bar lines indicating different note values.

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

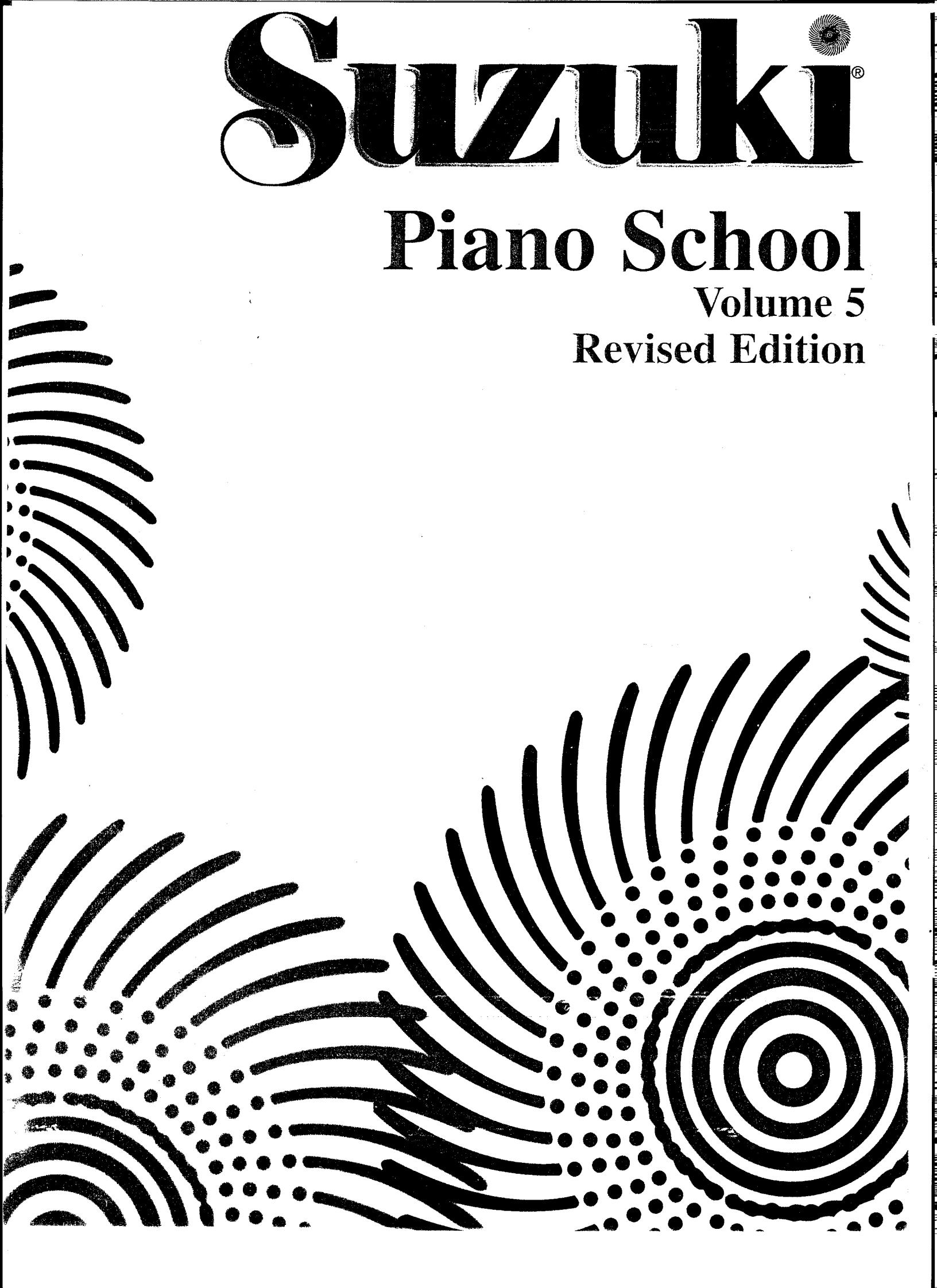
Musical score for piano, page 27, featuring six staves of music. The score includes dynamic markings such as *mf*, *dim.*, *p*, *cresc.*, *f*, *dim. poco a poco*, *p*, *2 dim.*, *pp*, *cresc.*, *poco*, *a*, *poco*, *ped. simile*, *come prima*, *dim.*, *poco*, *a*, *poco*, and *p*. Fingerings are indicated by numbers above the notes. Performance instructions include *ped. simile* and *come prima*.

1 3 1 2 1 5      *mf*      *dim.*      3      *p*  
*Ped.* \*      \*  
2 1 3 2 5 1      *p*      *cresc.*      *f*      *dim. poco a poco*  
*Ped.* \*      \*  
2 5 1 2 4 2      *p* <sup>2</sup> *dim.*  
*Ped.* \*      \*      *ped. simile*  
*Ped.* \*      \*  
*Ped.* come prima  
*dim.*      3      *poco*      *a*      *poco*      *p*  
3      3      *Ped.* \*      3      *Ped.* \*      \*

# Suzuki®

## Piano School

Volume 5  
Revised Edition





# Piano School

## Volume 5

### Revised Edition

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#### 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**Poco moto**

*pp*      (pianissimo)

(*Ped.*) \*      (*Ped.*) \*

4      5

(*Ped.*) \*      (*Ped.*) \*

1.      2.      3.

(*Ped.*) \*      (*Ped.*) \*      (*Ped.*) \*      (*Ped.*) \*

3.      5.      1.      3.      4.

(*dim.*)      (*p*)      (*dim.*)      (*pp*)

(*Ped.*) \*      (*Ped.*) 5      1      2      (\*)

16

(Ped.) \* Ped. \*

20

(Ped.) \* Ped. \* Ped. \* Ped. \*

24

(Ped.) \* 1 2

28

(Ped.) (1.) (2.) 5

(1.)

4

32

(*p*)

*(— — — —)* (*p*)

2 4                    3 5

4

35

*(— — — —)*

3 5                    1 3

38

1 4                    3 4

(*dim.*)              (*pp*)

2

42

1 2                    4

1 2

46

50

54

58

62

6

66

(dim.) (p)

Ped. \* Ped. \* Ped. \* Ped. \*

70

(cresc.)

(Ped. \*) (Ped. \*) (Ped. \*) (Ped. \*)

74

(dim.) (p)

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

78

(pp)

Ped. \*) (Ped. \*) (Ped. \*) (Ped. \*) (Ped. \*)

82

(pp)

Ped. \*) (Ped. \*) (Ped. \*) (Ped. \*)

86

7

This page contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measures 2 and 3 show eighth-note patterns with some slurs and grace notes. Measure 4 is mostly rests. Measures 5 and 6 continue the eighth-note patterns. Measure 7 begins with a dotted half note.

90

(—) *mf*)

3

1

This page contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures. Measures 1-4 show eighth-note patterns with slurs and grace notes. Measure 5 is mostly rests. Measure 6 begins with a dotted half note. Measure 7 starts with a dotted half note.

94

3

(*dim.*)

(*p*)

5

5

3

2

4

(*dim.*)

(*pp*)

5

This page contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures. Measures 1-4 show eighth-note patterns with slurs and grace notes. Measure 5 is mostly rests. Measure 6 begins with a dotted half note.

98

(—)

This page contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures. Measures 1-4 show eighth-note patterns with slurs and grace notes. Measure 5 is mostly rests. Measure 6 begins with a dotted half note.

102

— — )

(*morendo*)

(—)

(—)

This page contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures. Measures 1-4 show eighth-note patterns with slurs and grace notes. Measure 5 is mostly rests. Measure 6 begins with a dotted half note.

## 2

## Arabesque

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

**Allegro scherzando**

**Measure 1:** Treble staff:  $p$ . Bass staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ .

**Measure 2:** Treble staff:  $p$  *leggiero*. Bass staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ .

**Measure 3:** Treble staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ . Bass staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ .

**Measure 4:** Treble staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ . Bass staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ .

**Measure 5:** Treble staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ . Bass staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ .

**Measure 6:** Treble staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ . Bass staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ .

**Measure 7:** Treble staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ . Bass staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ .

**Measure 8:** Treble staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ . Bass staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ .

**Measure 9:** Treble staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ . Bass staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ .

**Measure 10:** Treble staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ . Bass staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ .

**Measure 11:** Treble staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ . Bass staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ .

**Measure 12:** Treble staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ . Bass staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ .

**Measure 13:** Treble staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ . Bass staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ .

**Measure 14:** Treble staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ . Bass staff:  $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix}$ .

18

*dim. e poco rall.*

*p a tempo*

3 1 3 2

22

*cresc.*

*p dolce*

1 2 1

26

2 1 2

*cresc.*

30

1 1 1

*f risoluto*

*sf*

(2a) \*

## 3

## By The Limpid Stream

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

Allegro vivace

*pp mormorando*

*cresc.*

*dim.*

*pp*

*cresc.*

*Fine*

*p*

*cresc.*

*dim.*

*p*

*D.C. al Fine*

*cresc.*

*dim.*

4

## Sonatina in F Major

L. van Beethoven  
Kinsky-Halm Anh. 5

*Allegro assai*

4

*f*

( ) *p*

5 2 3 4 1 2 3 4 5

5

*f*

( ) *p*

5 2 3 4 1 2 3 4 5

9

(*mf*)

*f*

3 2 1 5 2 1 3 5 2

13

*p*

1 3 2 1 4 3 2 3 1 5 4

17

*p*

*f*

21

*p*

*f*

*(—)*

25

*p*

*(mf)*

29

*(poco a poco dim.)*

33

*(p)*

Sheet music for piano, page 10, measures 38-40. The music is in common time. The left hand plays a bass line with fingerings: 4, 1, 4, 5. The right hand plays a treble line with fingerings: 2, 5, 2, 5, 1, 4, 1, 4, 2, 5, 4, 3, 2, 1. The dynamic is (pp). Measure 40 ends with a fermata over the first two notes of the right-hand melody.

43

(mf)

44

Musical score for piano, page 15, measures 51-52. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 51 starts with a forte dynamic. Measure 52 begins with a dynamic marking of *(mf)*. Measure 53 begins with a dynamic marking of *(f)*.

Sheet music for piano, page 10, measures 55-58. The music is in common time. The left hand (bass) starts with a sustained note on the fourth line, followed by eighth-note patterns. The right hand (treble) plays sixteenth-note patterns with fingerings 1, 3, 2, 4, 1, 5, 3, 2, 1, 2, 1, 5, 4, 1, 2. The bass clef is in the treble staff, and the bass clef is in the bass staff. Measure 55 ends with a fermata over the bass note. Measure 56 begins with a bass note on the fifth line. Measure 57 begins with a bass note on the fourth line. Measure 58 begins with a bass note on the fifth line.

59

(p) dolce

63

(p)

67

cresc.

(f)

(Rd. \*)

(Rd. \*)

## Rondo

Allegro

(1.)

4323

p

f

(Rd. \*)

(1.)

9

14

18

22

26

16

30

35

39

44

49

54

(*f*) (—)

59

(*p*) (cresc.)

64

(*f*) (—) (mp) (cresc.)

(*Red.*) \* *Red.* \*

69

ad libitum

*ff*

(*Red.*) \* *Red.* 2 \* *Red.* 5 *Red.* \*

(1.)

74

(dim.)

*p* (a tempo)

2, 3, 2

(1.)

78

4323  
mf

1 3 1 2 1 2 1 3

82

p

(Ped. \*)

2 1 2 1 3 1 4 5 2 3

86

mf

1 3 1 2 2 5

90

p f

(Ped. \*) (Ped. \*) (Ped. \*) (Ped. \*)

5 1 4 2 5 2 1 1 5 1 2 1 2 1 5

## 5

## Old French Song

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

Moderato

Moderato

5

7 (Red. \*) Red. \*)

14 (Red. \*) Red. \*) 5 2 1 2 5 1 3

20 2 1 2 4 1 3 5 1 4 1 5

26 4 3-5 5 1 rit. 1 5 1 2 5 1 2 5 (\*)

6      Prelude  
(from Prelude and Fugue No. 1)

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

**(Allegro moderato)**

Musical score for measure 2 of Prelude No. 6. The score consists of two staves: treble and bass. The treble staff has a common time signature and a key signature of one sharp. The bass staff has a common time signature and a key signature of one sharp. The music is divided into measures by vertical bar lines. Measure 2 starts with a bass note followed by a treble note. The treble part consists of eighth-note pairs (1-2, 3-4) and sixteenth-note groups (1-2-3-4, 5-6-7-8). The bass part consists of eighth-note pairs (1-2, 3-4) and sixteenth-note groups (1-2-3-4, 5-6-7-8).

3

3

Musical score for measure 3 of Prelude No. 6. The score consists of two staves: treble and bass. The treble staff has a common time signature and a key signature of one sharp. The bass staff has a common time signature and a key signature of one sharp. The music is divided into measures by vertical bar lines. Measure 3 starts with a bass note followed by a treble note. The treble part consists of eighth-note pairs (1-2, 3-4) and sixteenth-note groups (1-2-3-4, 5-6-7-8). The bass part consists of eighth-note pairs (1-2, 3-4) and sixteenth-note groups (1-2-3-4, 5-6-7-8).

4

4

Musical score for measure 5 of Prelude No. 6. The score consists of two staves: treble and bass. The treble staff has a common time signature and a key signature of one sharp. The bass staff has a common time signature and a key signature of one sharp. The music is divided into measures by vertical bar lines. Measure 5 starts with a bass note followed by a treble note. The treble part consists of eighth-note pairs (1-2, 3-4) and sixteenth-note groups (1-2-3-4, 5-6-7-8). The bass part consists of eighth-note pairs (1-2, 3-4) and sixteenth-note groups (1-2-3-4, 5-6-7-8).

2

Musical score for measure 7 of Prelude No. 6. The score consists of two staves: treble and bass. The treble staff has a common time signature and a key signature of one sharp. The bass staff has a common time signature and a key signature of one sharp. The music is divided into measures by vertical bar lines. Measure 7 starts with a bass note followed by a treble note. The treble part consists of eighth-note pairs (1-2, 3-4) and sixteenth-note groups (1-2-3-4, 5-6-7-8). The bass part consists of eighth-note pairs (1-2, 3-4) and sixteenth-note groups (1-2-3-4, 5-6-7-8).

3

2

Musical score page 21, measures 9-10. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 9 starts with a rest followed by eighth-note pairs (3, 5). Measure 10 continues with eighth-note pairs (3, 5).

Musical score page 21, measures 11-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 starts with a rest followed by eighth-note pairs (3, 5). Measure 12 continues with eighth-note pairs (1, 2).

Musical score page 21, measures 13-14. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 13 starts with a rest followed by eighth-note pairs (1, 3). Measure 14 continues with eighth-note pairs (2).

Musical score page 21, measures 15-16. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 15 starts with a rest followed by eighth-note pairs (1, 3). Measure 16 begins with a dynamic marking (p) followed by eighth-note pairs (2).

22

17

This musical score page contains two measures of music. The top staff is in treble clef and the bottom staff is in bass clef. Measure 17 starts with a rest followed by a sixteenth-note pattern. Measure 18 begins with a bass note (indicated by a circled '3') followed by a sixteenth-note pattern.

19

1 2 4

This musical score page contains two measures of music. The top staff is in treble clef and the bottom staff is in bass clef. Measure 19 starts with a rest followed by a sixteenth-note pattern. Measure 20 begins with a bass note (indicated by a circled '3') followed by a sixteenth-note pattern. Measure 20 includes a dynamic marking '1 2 4' above the notes.

21

1 2

This musical score page contains two measures of music. The top staff is in treble clef and the bottom staff is in bass clef. Measure 21 starts with a rest followed by a sixteenth-note pattern. Measure 22 begins with a bass note (indicated by a circled '1') followed by a sixteenth-note pattern. Measure 22 includes a dynamic marking '1 2' above the notes.

23

1 2 4

This musical score page contains two measures of music. The top staff is in treble clef and the bottom staff is in bass clef. Measure 23 starts with a rest followed by a sixteenth-note pattern. Measure 24 begins with a bass note (indicated by a circled '5') followed by a sixteenth-note pattern. Measure 24 includes a dynamic marking '1 2 4' above the notes.

25                  2 4                  1 2

27                  (cresc.)

29                  2                  1 2

31                  (f)

33                  r.h. 2                  3 1                  4 2 1 4                  2 5 4 2 5 1 3                  5 2 1

Detailed description: The image shows five staves of piano sheet music. Staff 1 (treble) has two measures with fingerings 2 4 and 1 2. Staff 2 (bass) has two measures. Staff 3 (treble) has two measures. Staff 4 (bass) has two measures. Staff 5 (treble) has three measures, with the first ending having fingerings 3 1 and 4 2 1 4, and the second ending having fingerings 2 5 4 2 5 1 3. Measure 33 ends with a bass note having a 5 2 1 fingering. Dynamics include (cresc.) in measure 27 and (f) in measure 31. Pedal marks are present in measures 31 and 33.

7

## Invention No. 1

J.S. Bach  
BWV 772

The sheet music displays ten staves of sixteenth-note patterns for two hands (treble and bass). The first staff begins with dynamic *(f)*. Subsequent staves include dynamics *(cresc.)*, *(f)*, *(—)*, *(p)*, and *(1.)* and *(2.)*. Fingering numbers (1 through 5) are placed above or below the notes to indicate fingerings. The music is in common time, with a key signature of one sharp.

11

12

13 (cresc.) (f) (a)

14

15 (p) (a)

16

17 (cresc.)

18

19 (f)

20

## 8

## Sonata No. 48

J. Haydn  
Hob. XVI/35

Allegro con brio

1 3

4 3 2 1 5 3 2 1 4 3 2 1 5

8 (f) 3 3 3 3

11 1 3 1 3 2 3 2 1 2 1 2

15 4 2 1 1 2 3 2 1 1 2 1 2 1

18 (dolce) 3 1 1 5

19 1 2 1 1

(1.) 3212

(p) (poco a poco cresc.) 5

23 3212

(4)

26 (f)

3

(2.) 3212 4323

3 5 5

32 (f)

5 3 2 4 3 3 2 4 3 3 2

(1.) (2.) or

28

4321

(p)

5 4 3 1

39

(cresc.)

4

42

(cresc.) fz p pp

2 1 3 4

3 2

2 3

1 3

46

3 3 2 4 5

2 1 2

1 2 2 5

50

f 3 p f (p) f

1 2 3 2 1 2 3 1

53

*p*                    *f*                    *p*                    *f*                    (*p*)                    *f*

56

(*p*)                    *f*                    (—)                    *f*

59

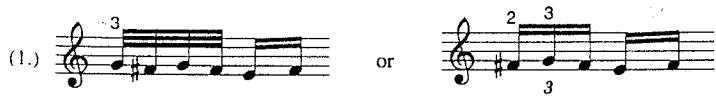
3 (1.)                    4                    3                    3

62

(*p*)                    (f)

65

2                    1                    5



67

(p)

(f)

72

fz

5

75

4

3

5

78

5

5

fz

3

3

3

3

3

3

3

3

3

2

1

1

1

fz

81

fz

5

fz

5

1

f

4

84 

(p) (poco a poco cresc.)

87

(f) (cresc.)

93 (ff)

(pianissimo) (pianissimo) (pianissimo) (pianissimo)

(decresc.)

pianissimo pianissimo pianissimo pianissimo

## Adagio

## Tempo I

99      5      2

*Reed.*

*Reed. \**

*p*

*1*      *3*

102

*(p)*

*1*      *3*

106      1      2

*1*      *3*

*3*

*2*      *2*

110      4      2

*f*

*1*      *(Y)*

*3*      *(Y)*

*2*      *(Y)*

*fz*

113      3      (Y)

*(1.)*

*1*      *(Y)*

*3*      *(Y)*

*2*      *(Y)*

*sf*

*5*

(1.) Some urtexts show E<sup>b</sup>.

116

119

122

126

129

34

132

136

140

143

146

149

ff

p

(2a \*)

153

156

4

159

f

3212

162

p

165

168

*f*

**Adagio**

(1.) 1 5 (2.) 1 4 1 5 1 3 32 *tr.*

(*mf*) 1 4

(*p*) 1 4

4321 1-3 243 4

(—) *f* 1 2 1 3 4 5 5 1 5

(*p*) 1 1 2 1 2 3

7 2 1 1 3 2 5 3 2

(*p*) — (p) 4

(1.) play as (2.) with pedal

10

(—————)

12

(—————) fz

14

(dim.) (—————) tr

16

(f) (—————) (p —————) fz (—————)

19

(p —————) f (—————) (—————) (Red. \*) (Red. \*)

(1.) (2.)

22

(p)

(mf)

*Rit.* \*

24

(f)

( )

1

5

26

fz

fz

(p)

4

28

tr

tr

(f)

343

3212

(dim.)

4

5

5

1 3 1 3 2

30

(p)

( )

4

32

( ) ( )

*fz*

*(dim.)*

*tr*

*(f)*

*p*

*fz*

*(p)*

*f*

*(Ped. \*)*

*(Ped. \*)*

## Finale

**Allegro**

3  
 (p)

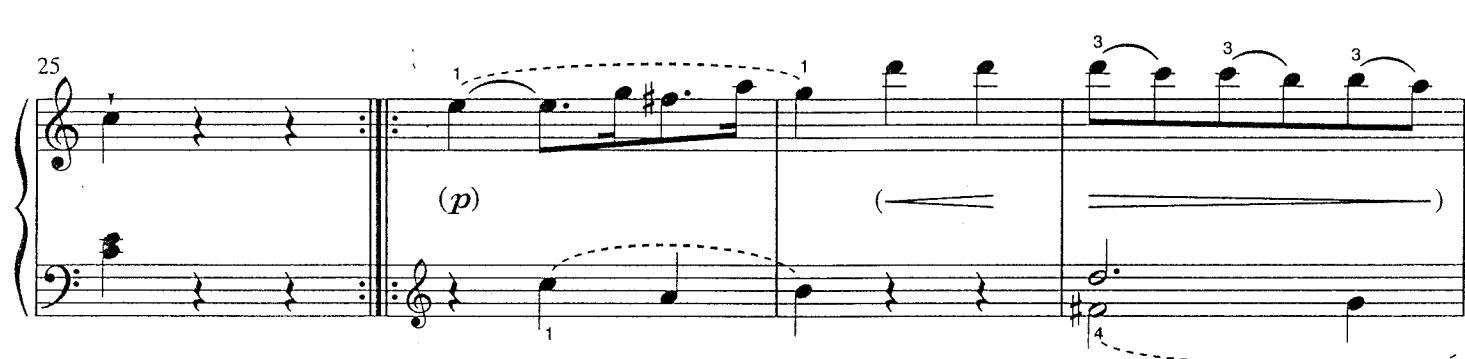
5  
 (f)

9  
 (mf) (f)

13

p

21                  4                  3  


25  


29                  4                  2  
                       (mf)  


33                  5  
                       3                  3                  3  
                       (f)  
                       ff                2  


36                  3                  1  
                       5                  5                  5  
                       (.)  
                       (>)                3  


42

40 (>)

44 2 4 3 3 4 2 (p) 2 4

48 3 3 3 4 (f) 5

52 2 3 2 (f) 3 2

56 3 1 2 1 4 2 ( ) 1 1 2 1 4 5 1 5

This block contains five staves of musical notation. The first four staves are in common time, while the last one is in 2/4 time. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like (f) for forte and (p) for piano. Fingerings are indicated above the notes in several measures.

60

5 1. 2. 4 1 (p) 2 (1) 3

64

4 3 (fz) 1. 2 (3) 4 1 (3) 5 1. 2 (3)

68

3 1 5 1. 2 (f) 4 1. 2 (p) 4 1. 2 (p) 2

(1) 5 (3) 5 3 5 (5) 4

72

5 3 3 3 4 (f) 5

76

5 4 5 2 3 (mf) 4

80

(*f*)

1 3 1 2

84

3 1 2 4 1 2 5

*p* 3 3

88

4 3 2 1 4 1 3 4

( )

*p*

92

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

*f*

4 5 1 2

96

1 4 1 2 1 3 1 2 1 3

9

# Siciliano

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

## Mischievously

The image shows four staves of musical notation, likely for a solo instrument and piano. The top staff uses a treble clef and a common time signature (indicated by 'g'). It features dynamic markings 'p' and 'v', and fingerings 1, 2, 3, 4, 5, and 1. The second staff uses a bass clef and a common time signature (indicated by 'g'). It includes fingerings 2, 4, 1, 3, and 1. The third staff continues the treble clef and common time, with fingerings 5, 2, 1, 3, 5, 4, 3, 5, 1, 3, and dynamics 'cresc.', 'f', and 'v'. The fourth staff continues the bass clef and common time, with fingerings 2, 4, 1, 3, and 1. The bottom staff uses a treble clef and common time, with fingerings 5, 1, 2, 3, 1, 3, and 2. It includes dynamic markings 'p', 'cresc.', 'f', 'v', and 'A'. The final staff uses a bass clef and common time, with fingerings 3, 1, 2, 3, 1, 3, and 2. It includes dynamics 'f' and 'p', and a performance instruction '(1.)'.

46  
18

This musical score page shows two staves for piano. The top staff (treble clef) has a key signature of one sharp (F#) and a time signature of common time (indicated by '1'). The bottom staff (bass clef) has a key signature of one sharp (F#) and a time signature of common time (indicated by '2'). Measure 18 consists of six eighth-note chords. Measure 19 begins with a single eighth note followed by a sixteenth-note休止符 (rest), then continues with eighth-note chords. Fingerings are indicated above the notes: '1' over the first note of measure 18, '2' over the first note of measure 19, '3' over the third note of measure 19, and 'cresc.' over the last note of measure 19.

23

*f*

*Fine*

*p*

This page contains two staves for piano. The top staff (treble clef) has a key signature of one sharp (F#) and a time signature of common time (indicated by '1'). The bottom staff (bass clef) has a key signature of one sharp (F#) and a time signature of common time (indicated by '2'). Measure 23 ends with a dynamic *f*. Measure 24 begins with a dynamic *p*. The section concludes with a vertical bar line and the word *Fine* above it.

27

This page shows two staves for piano. The top staff (treble clef) has a key signature of one sharp (F#) and a time signature of common time (indicated by '1'). The bottom staff (bass clef) has a key signature of one sharp (F#) and a time signature of common time (indicated by '2'). Both staves feature sixteenth-note patterns with fingerings: '1' over the first note of each measure, '2' over the second note, '3' over the third note, and '4' over the fourth note. Measures 27 and 28 end with a vertical bar line.

31

This page shows two staves for piano. The top staff (treble clef) has a key signature of one sharp (F#) and a time signature of common time (indicated by '1'). The bottom staff (bass clef) has a key signature of one sharp (F#) and a time signature of common time (indicated by '2'). Both staves feature sixteenth-note patterns with fingerings: '1' over the first note of each measure, '2' over the second note, '3' over the third note, and '4' over the fourth note. Measures 31 and 32 end with a vertical bar line.

35

*D.C., without repeats, to Fine*

This page shows two staves for piano. The top staff (treble clef) has a key signature of one sharp (F#) and a time signature of common time (indicated by '1'). The bottom staff (bass clef) has a key signature of one sharp (F#) and a time signature of common time (indicated by '2'). Both staves feature sixteenth-note patterns with fingerings: '1' over the first note of each measure, '2' over the second note, '3' over the third note, and '4' over the fourth note. Measures 35 and 36 end with a vertical bar line and the instruction *D.C., without repeats, to Fine*.

10

## First Loss

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

Not fast

17

*cresc.*

*lh*

*somewhat slower*

*a tempo*

20

*a tempo*

1 3 2 5

1 2 1 2

*f*

24

*f*

1 2

1 2

*(p)*

29

*f*

*f*

(Rd.)

(Rd.)

(Rd.)

(\*)

# **Suzuki® Piano School**

## **VOLUME 6**

### **Revised Edition**



**Suzuki Method International**

# Suzuki® Piano School

## VOLUME 6 Revised Edition



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1 Le Coucou  
(Rondeau pour le clavecin)

Louis-Claude Daquin

**(Vivace)**

**(1)**

**(2)**

**(3)**

**(4)**

**(1)**

**(2)**

**(3)**

**(4)**

24 (p) (V) (V) (cresc.)

29 5 2 1 5 3 (dim.) (p) (A) (A)

34 (A) (A) (A) (A) (A) (A) (A) (A) (cresc.)

39 5 2 1 1 (mf) 32 1 1 4 (p)

44 5 3 131 3 1 (cresc.) (1) 2 1

49 2 1 2 1 2 1 2 1 2 1 313 4 32 (dim.) (2) (3)

(5) (6) (7) (8)

<img alt="Sheet music for piano, 8 staves, measures 24-49. Staff 1: Treble clef, key signature 1 sharp. Measures 24-27: (p), (V), (V). Measure 28: (cresc.). Staff 2: Bass clef, key signature 1 sharp. Measures 24-27: (V), (V). Measures 28-31: (dim.), (p). Staff 3: Treble clef, key signature 1 sharp. Measures 24-31: (A), (A), (A), (A), (A), (A), (A), (A). Measure 32: (cresc.). Staff 4: Bass clef, key signature 1 sharp. Measures 24-31: (V), (V), (V), (V). Measures 32-35: (8). Staff 5: Treble clef, key signature 1 sharp. Measures 24-31: (A), (A), (A), (A), (A), (A), (A), (A). Measures 32-35: (1). Staff 6: Bass clef, key signature 1 sharp. Measures 24-31: (V), (V), (V), (V). Measures 32-35: (3). Staff 7: Treble clef, key signature 1 sharp. Measures 24-31: (A), (A), (A), (A), (A), (A), (A), (A). Measures 32-35: (2). Staff 8: Bass clef, key signature 1 sharp. Measures 24-31: (V), (V), (V), (V). Measures 32-35: (4). Measure 36: (dim.). Measure 37: (2). Measure 38: (3). Measure 39: (4). Measure 40: (5). Measure 41: (6). Measure 42: (7). Measure 43: (8). Measure 44: (1). Measure 45: (2). Measure 46: (3). Measure 47: (4). Measure 48: (5). Measure 49: (6). Measure 50: (7). Measure 51: (8). Measure 52: (9). Measure 53: (10). Measure 54: (11). Measure 55: (12). Measure 56: (13). Measure 57: (14). Measure 58: (15). Measure 59: (16). Measure 60: (17). Measure 61: (18). Measure 62: (19). Measure 63: (20). Measure 64: (21). Measure 65: (22). Measure 66: (23). Measure 67: (24). Measure 68: (25). Measure 69: (26). Measure 70: (27). Measure 71: (28). Measure 72: (29). Measure 73: (30). Measure 74: (31). Measure 75: (32). Measure 76: (33). Measure 77: (34). Measure 78: (35). Measure 79: (36). Measure 80: (37). Measure 81: (38). Measure 82: (39). Measure 83: (40). Measure 84: (41). Measure 85: (42). Measure 86: (43). Measure 87: (44). Measure 88: (45). Measure 89: (46). Measure 90: (47). Measure 91: (48). Measure 92: (49). Measure 93: (50). Measure 94: (51). Measure 95: (52). 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Measure 998: (955). Measure 999: (956). Measure 1000: (957).</p>

The image shows six staves of piano sheet music, likely from a technical exercise book. The music is in common time and consists of six measures per staff. The key signature is one sharp (F#). The notation includes various dynamic markings such as *p*, *mp*, *cresc.*, *dim.*, and *f*. Fingerings are indicated by numbers above or below the notes. Measure 54 starts with a piano dynamic and a 1-4-5 pattern. Measure 59 begins with a 2-1 pattern and ends with a dynamic of *dim.*. Measure 64 features a 3-2-1 pattern followed by a crescendo. Measure 69 includes a dynamic of *mp* and a crescendo. Measure 74 starts with a dynamic of *mf* and a crescendo. Measure 79 begins with a dynamic of *f*.

84

(mf)

(A)

(cresc.)

(11)

(12)

5323

(p)

(V)

(cresc.)

(1)

(2)

313

(dim.)

(3)

32

(pp)

(1)

(cresc.)

(4)

32

(dim.)

(11)

(12)

**2** Little Prelude  
 (Prelude in C Minor for the Lute)

J.S. Bach  
 BWV 999

The musical score consists of four staves of music for lute, arranged vertically. Each staff begins with a treble clef, a key signature of one flat (F#), and a common time signature. The first staff starts with a measure of three eighth notes followed by a fermata. The second staff starts with a measure of two eighth notes followed by a fermata. The third staff starts with a measure of two eighth notes followed by a fermata. The fourth staff starts with a measure of two eighth notes followed by a fermata.

Measure 1 (Treble Clef): 1 3 2 1

Measure 2 (Bass Clef): 1 2

Measure 3 (Treble Clef): (poco cresc.)

Measure 4 (Bass Clef): 1 3 3 2

Measure 5 (Treble Clef): (poco dim.)

Measure 6 (Bass Clef): 1 2

Measure 7 (Treble Clef): (poco cresc.)

Measure 8 (Bass Clef): 1 3 4

Measure 9 (Treble Clef): (—)

Measure 10 (Bass Clef): 1 2

13

*p)*

3

(*poco cresc.*)

1 2 4

16

(*poco dim.*)

2 (—) 2

19

(*poco cresc.*)

1 2 1 2

22

(*dim.*)

1 1 1 2

25

1 1 1 2 1

10

28

10  
28

(p)

1 3 5

1 2 3

2

31

4

1 2 4

31

4

1 2 4

1 2

34

1

(poco cresc.)

34

1

(poco cresc.)

1 2

37

3

(dim.)

37

3

(dim.)

1 2

40

1

3

2

3

4

4

(mf)

40

(p)

(mf)

1

## 3

## Sonata

W.A. Mozart  
K 330

Published in Vienna, 1784

Allegro moderato

32

(1) *tr.*

(*mp*)

(*f*)

4

*tr.*

*p*

(2)

(3) *tr.*

*f*

*p*

10

*f*

13

*p*

*f*

*p*

(1)

(2)

(3)

16

*f*

*p*

*f*

19

*p*

*mf*

5

5

22

*p*

5

25

*f*

*tr*

3

3

3

5

3

3

(5)

27

*p*

*f*

3

5

(1) (2) (3) (4) (5)

29

*p*

*f*

*fp*

(Rd. \*)

32

*p*

*sf* *p*

(Rd. \*)

*p*

37 (1)

23

*sf*

*p*

*cresc.*

(2)

*p*

*f*

41

*(p)*

*f*

*f*

*(Rd. \*)*

*f*

44

*p*

*cresc.*

*f*

(1)

(2)

This page contains six staves of piano sheet music, numbered 47 through 63. The music is written in two systems, indicated by Roman numerals (1) and (2). Measure 47 starts with a forte dynamic (f) in the right hand, followed by a piano dynamic (p) and a trill. Measure 48 continues with a piano dynamic (p) and a forte dynamic (f). Measure 49 begins with a piano dynamic (p), followed by a crescendo (cresc.) and a forte dynamic (f). Measure 50 concludes with a forte dynamic (f). Measure 51 starts with a piano dynamic (p) and a trill. Measure 52 begins with a forte dynamic (f) and a piano dynamic (p). Measure 53 concludes with a piano dynamic (p). Measure 54 starts with a piano dynamic (p) and a trill. Measure 55 begins with a forte dynamic (f) and a piano dynamic (p). Measure 56 concludes with a piano dynamic (p). Measure 57 starts with a piano dynamic (p) and a forte dynamic (f). Measure 58 begins with a piano dynamic (p) and a forte dynamic (f). Measure 59 concludes with a forte dynamic (f). Measure 60 starts with a piano dynamic (p) and a forte dynamic (f). Measure 61 begins with a piano dynamic (p) and a forte dynamic (f). Measure 62 concludes with a forte dynamic (f). Measure 63 starts with a forte dynamic (f) and a piano dynamic (p). Measure 64 begins with a piano dynamic (p) and a forte dynamic (f). Measure 65 concludes with a forte dynamic (f).

(1)

66 2 (1) 4 1 2  
5 p

69 4 3 5 2 1 4 1 2 3 4 5 3 tr 1 3  
cresc. p

73 2 1 2 4 b  
cresc. f p pp

77 4 3 2 1 3 5 1 5 4 3 2 1 3 4 5 3 5 2 1 5  
cresc. f p

81 2 4 3 2 1 3 5 1 5 2 4 3 2 1 4 1 5 1  
cresc. f

84 3 1 1 3 1 1 1 3 1 1  
p f p

(1) (2)

87

*mp)*

3 5 3 4 32 *tr*

3 2 4

90 3 2 3 *tr* 1 2 4 1 3 *p*

*f*

93 1 2 4 1 3 *tr* 3 2 *p*

*f*

2 4 2 4

97 2 1 4 4 1 2 *f* 1

2 1

100 2 2 4 1 1 2 *p* (.) (.) (.) (.) *f* 1 2 *p* (.) (.) (.) (.)

5 5



Sheet music for piano, page 3, showing measures 120-134. The music is in common time. The left hand is primarily responsible for the harmonic structure, while the right hand provides the melodic line and rhythmic drive. Fingerings are indicated above the notes, and dynamic markings such as *sff*, *p*, *tr.*, *sff*, *p*, *cresc.*, *f*, *p*, *cresc.*, *f*, *p*, *f*, and *tr.* are used throughout. Measure 120 starts with a forte dynamic. Measures 121-122 show a transition with dynamic changes from *sff* to *p*. Measures 123-124 feature trills and dynamic shifts between *tr.*, *sff*, *p*, and *cresc.*. Measures 125-128 continue with trills and dynamic markings. Measures 129-130 show a continuation of the melodic line with dynamic changes. Measures 131-132 show a return to a more sustained harmonic pattern with dynamic markings. Measures 133-134 conclude the section with a final dynamic shift.

137

*p*

*cresc.*

19

139

*f*

*p*

*tr*

(R<sup>ed.</sup> \*)

141

*f*

*p*

*f*

*p*

144

*cresc.*

147

*p*

*sf*

*sf*

*p*

*sf p*

(R<sup>ed.</sup> \*)

## Andante cantabile

2      (1)      3      2      1      (2)

*dolce*

1      3      5

(2)      (2)      (2)      (2)      (2)      (2)      (\*)

4      2      1      (2)      5      2      1      (2)      3      2      1      5      1      3      2      1      5

*f* (—)      (—)      *p*      1      3      4      1      3      5      1      3      2      5      1      3      2      1      3

(\*)      (\*)      (\*)      (\*)      (\*)      (\*)      (\*)

8      3      (3)      3      2      4      1      2      3      2      4      5      1      3      2      4      1      2      1

*cresc.*      *p*      *cresc.*      (=>) *p*      (—)      1      2      3      1      2      3      2      4      5      1      2      3      1

1      2      1      3      (2)      1      3      (\*)      1      2      3      2      4      5      1      2      1      3      (\*)

13      5      1      5      5      1      3      2      (5)      32      *tr*      *dolce*      *p*      (—=—)

*f*      1      2      dolce      p      1      3      5

(\*)      (\*)      (\*)      1      3      5

17      2      3      4      2      4      5      3      4      5      3      2      3      1      3      2      1      5      1      2

*p*      *cresc.*      *f*      *p*      1      5      1      2

(\*)      (\*)      (\*)      (2)      (3)      (4)      (5)

(1)      or      (2)      (3)      (4)      (5)

3

This page contains six staves of musical notation for piano, spanning measures 20 through 40. The music is in common time and uses a key signature of four flats. The notation includes various dynamic markings such as *pp*, *f*, *p*, *sff*, and *dolce*. Fingerings are indicated above the notes, and performance instructions like *(Red.)*, *\**, and *(1)* are present. Measure 20 starts with a forte dynamic followed by a piano dynamic. Measure 24 features a crescendo and a decrescendo. Measure 28 includes a dynamic transition from *sff* to *p*. Measure 33 shows a dynamic transition from *f* to *p*. Measure 36 includes a dynamic transition from *pp* to *p*. Measure 40 concludes with a dynamic transition from *f* to *p*.

44

47

51

55

58

61

### Allegretto

24

22

23

24

*cresc.*

25

26

*p*

(*fp*)

*f*

27

28

*p*

(*fp*)

29

30

2-1

3

*p*

(*fp*)

31

3

*p*

(*fp*)

32

3

*p*

(*fp*)

33

34

4

5

*cresc.*

*f*

(—)

*p*

35

4

5

36

3

1

2

1

*p*

37

38

4

5

(2) *tr*

4

3

2

*tr*

4

3

1

*tr*

4

1



This block contains six staves of sheet music for piano, spanning measures 42 through 58. The music is written in two systems. The top system starts at measure 42 with a treble clef, a key signature of one sharp, and a common time signature. The bottom system starts at measure 46 with a bass clef, a key signature of one sharp, and a common time signature. Measure 42 features sixteenth-note patterns with fingerings (e.g., 4, 2, 5) and dynamic markings like *tr.* Measure 46 begins with a forte dynamic (*f*) and includes dynamic markings for an echo. Measure 50 shows a transition with a dynamic marking *f*) and a piano dynamic (*p*). Measure 54 continues the pattern with a forte dynamic (*f*) and a piano dynamic (*p*). Measure 58 concludes the page with a dynamic marking (1) *tr.* and (2) *p*. The music includes various performance techniques such as grace notes, slurs, and dynamic markings.

62

*mf*

(1)

3

66

*mf*

3

*p*

5 1

5 1

5 1

4 2

*tr*

(2)

32

1 5

1 5

71

2 3

4

5 1

*tr*

1

5

5 2

(*sf*)

*p*

1 4

3

2

5

3

5

43

5

1 3

5

3

5

76

4

4 2

*tr*

2

4

5

2

3

5

5

4

32

5

4

5

5

5

80

4

2

3

4

2

3

*fp*

5

5

3

4

2

3

5

5

4

3

5

(1)

3

(2)

6

84

*fp*

3 5 5 5 5 2

88

5 4 5 5 4 5 5 1 4

92

*pp*

2 3 3 3 3 3

96

*sotto voce*

3 4 2 3 1 2 3 1 1 2 1

100

2 3 3 3 3 2 1 2

3 4 5 5 1 5 1 5 3 5

28

104

*f*

*tr*

108

3

4

5

1

5

1

5

1

112

(Rd. \*)

3

(Rd. \*)

2

116

(*p*)

4

5

5

120

*cresc.*

*p*

(*fp*)

5

4

5

5

124

<img alt="Sheet music for piano, treble and bass staves. Measure 124 starts with dynamic f. Fingerings: 1, 2, 4; 2, 4; 2, 1; 1. Measure 125: 4; 1, 5, 2, 1; 2-1. Measure 126: 4; 2, 5, 3, 1. Pedal markings: Red., \*; Red., \*; Red., 3, \*. Measures 127-130 show similar patterns with fingerings like 1, 2, 4; 1, 5, 1, 2; 4; 1, 3, 1, 5, 3; 1, 2-1, 4; 3, 1, 5, 2. Pedal markings: Red., \*; Red., 4, \*; Red., \*). Measures 131-133 show patterns with fingerings like 3; 2, 3; 1, 2, 1, 2; 2, 3, 1, 2, 1, 2; 2, 3, 1, 2, 1, 2. Dynamics: p, cresc., f. Measures 134-136 show patterns with fingerings like 4; 5; 2, 3, 1, 2, 1, 2; 3, 1, 2, 1, 2; 4; 5; 2, 3, 1, 2, 1, 2; 4; 5; 2, 3, 1, 2, 1, 2. Dynamics: p, tr.</p>

127

130

133

136

This block contains five staves of sheet music for piano, spanning measures 30 through 151. The music is divided into four systems by vertical bar lines. Measure 30 starts at 139 BPM with a treble clef, a key signature of one sharp, and a common time signature. The first system ends at measure 37. Measures 38-45 show a bass line with eighth-note patterns. Measures 46-53 continue the bass line. Measures 54-61 feature a treble line with sixteenth-note patterns. Measures 62-69 show a bass line with eighth-note patterns. Measures 70-77 continue the bass line. Measures 78-85 feature a treble line with sixteenth-note patterns. Measures 86-93 show a bass line with eighth-note patterns. Measures 94-101 continue the bass line. Measures 102-109 feature a treble line with sixteenth-note patterns. Measures 110-117 show a bass line with eighth-note patterns. Measures 118-125 continue the bass line. Measures 126-133 feature a treble line with sixteenth-note patterns. Measures 134-141 show a bass line with eighth-note patterns. Measures 142-149 continue the bass line. Measures 150-151 feature a treble line with sixteenth-note patterns.

155

4

## Sonata

W. A. Mozart  
K 545  
Composed in Vienna 1788

## Allegro

This block contains six staves of piano sheet music, numbered 14 through 26. The music is in common time. Measure 14 starts with a treble clef, a bass clef, and a key signature of one sharp. Measure 15 begins with a treble clef and a key signature of one sharp. Measure 16 starts with a bass clef and a key signature of one sharp. Measures 17-20 show a transition with dynamic markings like *tr.*, *(f)*, and *(p)*. Measure 21 starts with a treble clef and a key signature of one sharp. Measures 22-23 show a continuation of the melodic line. Measure 24 starts with a bass clef and a key signature of one sharp. Measures 25-26 show a final section with dynamic markings like *f* and *(f)*.

29

(p)

(—)

(Ped. \*)

32

(—)

(f)

(p)

(Ped. \*)

35

(—)

(—)

(f)

38

(—)

5 1 3

3 1 1

41

(—)

p

5

44

32

45

47

48

50

51

53

54

56

f)

(p)

57

59

32

tr. 2

62

5 4 2 1 2 4 2 1 2

(f) 4 4 4 4

(Ped. \*) (Ped. \*) (Ped. \*) (Ped. \*)

65

4 2 2 4 2 4 2 3 2 2

(p) 1 3

(Ped. \*) (Ped. \*) (Ped. \*) (Ped. \*)

68

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

f) 4 3 2 1

tr. 32

71

3 2 4 5 3 1 3 5 3 1 3 3 2 4 5 3 5 3

(p) 1 3

(f) 5 2 1 (•)

2 4 1 3

Andante

(p)

Fingerings: 3, 5, 3, 4, 2, 2, 4.

4

Fingerings: 4, 2, 5, 3, 2, 1, 4, 1, 5, 5, 3, 3.

7

Fingerings: 5, 3, 1, 3, 4, 3, 1, 3, 2, 5, 2, 4, 3, 5.

10

Fingerings: 4, 2, 1, 1, 5, 3, 4, 1, 3, 4, 2, 2, 4.

13

Fingerings: 5, 2, 3, 1, 3, 1, 5, 2, 5, 2, 1, 2, 3, 5, 2, 4, 1, (fp).

17

(p)

20

(—)

23

(—)

26

(fp)

33

(p)

3 2 1

5 4

3

36

4

1 5 2

f)

5 3 1

39

1 2 1 3 2 4

(fp) —

5 5 2 1 2 1 4

4-1 3 3 2

5 5 3 1 5 4

42

1 3 5 3 3 4

(f) —

5 3 5 2 4

5 3 2

45

3 5 2 1

(f)

2 3 3 5 1 2

5 2 3 1 3 2 1

3 5 1 2 3

48

51

54

57

59

61

64

67

70

72

## **RONDO** (Allegretto)

The image shows five staves of musical notation for piano, likely from a technical exercise book. The notation includes fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings (e.g., *mp*, *f*, *mf*, *p*). The first staff begins with a treble clef and a 2/4 time signature. The second staff begins with a bass clef and a 2/4 time signature. The third staff begins with a treble clef and a 2/4 time signature. The fourth staff begins with a bass clef and a 2/4 time signature. The fifth staff begins with a treble clef and a 2/4 time signature. The music consists of various note patterns, including eighth and sixteenth notes, and rests. The notation is organized into measures separated by vertical bar lines.

The image shows a page of sheet music for piano, page 43. It consists of six staves of musical notation. The top staff starts at measure 24, followed by measures 29, 34, 38, 43, and 47. The bottom staff begins at measure 47. Each staff includes fingerings (e.g., 1, 2, 3, 4, 5) and dynamics (e.g., f, mp, mf, sf). The music is written in common time, with various key signatures and accidentals. Measure 24 ends with a dynamic (p). Measure 29 starts with a dynamic (mp). Measure 34 starts with a dynamic (sf). Measure 38 starts with a dynamic (p). Measure 43 starts with a dynamic (mf). Measure 47 starts with a dynamic (p).

Sheet music for piano, page 51, measures 1-5. The music is in common time. The left hand (bass) plays eighth-note chords. The right hand (treble) plays sixteenth-note patterns. Measure 1: Treble staff has eighth notes (1, 2, 3, 1). Bass staff has eighth-note chords (4, 5). Measure 2: Treble staff has eighth notes (5, 3). Bass staff has eighth-note chords (5, 3). Measure 3: Treble staff has eighth notes (3, 1). Bass staff has eighth-note chords (1, 3). Measure 4: Treble staff has eighth notes (5, 3). Bass staff has eighth-note chords (1, 3). Measure 5: Treble staff has eighth notes (3, 1). Bass staff has eighth-note chords (3). Dynamics: dynamic markings include *f* (fortissimo), *mp* (mezzo-forte), and *p* (pianissimo).

56 (f)

57 58 59 60

10

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 65 begins with a single note on the first ledger line above the treble staff. Measures 66-68 show a continuous eighth-note pattern on the treble staff, with measure 66 starting with a note on the second ledger line above the staff, measure 67 with a note on the first ledger line, and measure 68 with a note on the second ledger line. Measures 66-68 also feature a bass line consisting of eighth notes on the B and A ledger lines below the staff. Measures 69-70 continue the eighth-note pattern on the treble staff, with measure 69 starting on the second ledger line and measure 70 on the first ledger line. The bass line continues with eighth notes on the B and A ledger lines.

Sheet music for piano, page 10, measures 69-70. The music is in common time. The left hand plays a bass line with eighth-note chords. The right hand plays a treble line with sixteenth-note patterns. Measure 69 starts with a forte dynamic. Measure 70 begins with a piano dynamic. Fingerings are indicated above the notes.

69

1 2 (.) 4 5 3 4 2 (.) 4 2 (.) 3 5 1 5 2 4 1 2 1 2 (.) 4 2 5 3 4 2 (.) 4 2 2 5 2 1 5 1 (ff)

3 4 1 4 1 5

# 5 Sonata "Pastorale"

D. Scarlatti  
K.9; L. 413

**(Allegro)**

(1)

(2)

(3)

(4)

(5)

Sheet music for piano, page 10, measures 20-38. The music is in common time and consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 20 starts with a dynamic *p*. Measure 21 contains grace notes and trills. Measures 22-23 show a transition with *ped.* markings. Measure 24 features a dynamic *mp dim.* Measure 25 includes a dynamic *(mf)*. Measure 26 shows a dynamic *tr (2) (p)*. Measure 27 continues the pattern with *tr (2) (p)*. Measure 28 shows a dynamic *tr (2) (p)*. Measure 29 includes a dynamic *tr (2) (p)*. Measure 30 shows a dynamic *tr (2) (p)*. Measure 31 includes a dynamic *tr (2) (p)*. Measure 32 shows a dynamic *tr (2) (p)*. Measure 33 includes a dynamic *tr (2) (p)*. Measure 34 shows a dynamic *tr (2) (p)*. Measure 35 includes a dynamic *tr (2) (p)*. Measure 36 shows a dynamic *tr (2) (p)*. Measure 37 includes a dynamic *tr (2) (p)*. Measure 38 shows a dynamic *tr (2) (p)*.



43

(1) 31  
(2) 3  
(3) 2  
(4) 3  
(5) 1  
(p)  
(mf)

(Ped.) \*

47

(1) 2  
(2) 3  
(3) 4-5  
(4) 21  
tr (mf)  
(mf)

(Ped.) \*

52

(1) 3  
(2) 4  
(3) 5  
(4) 21  
tr (dim.)  
(p)

(Ped.) \*

56

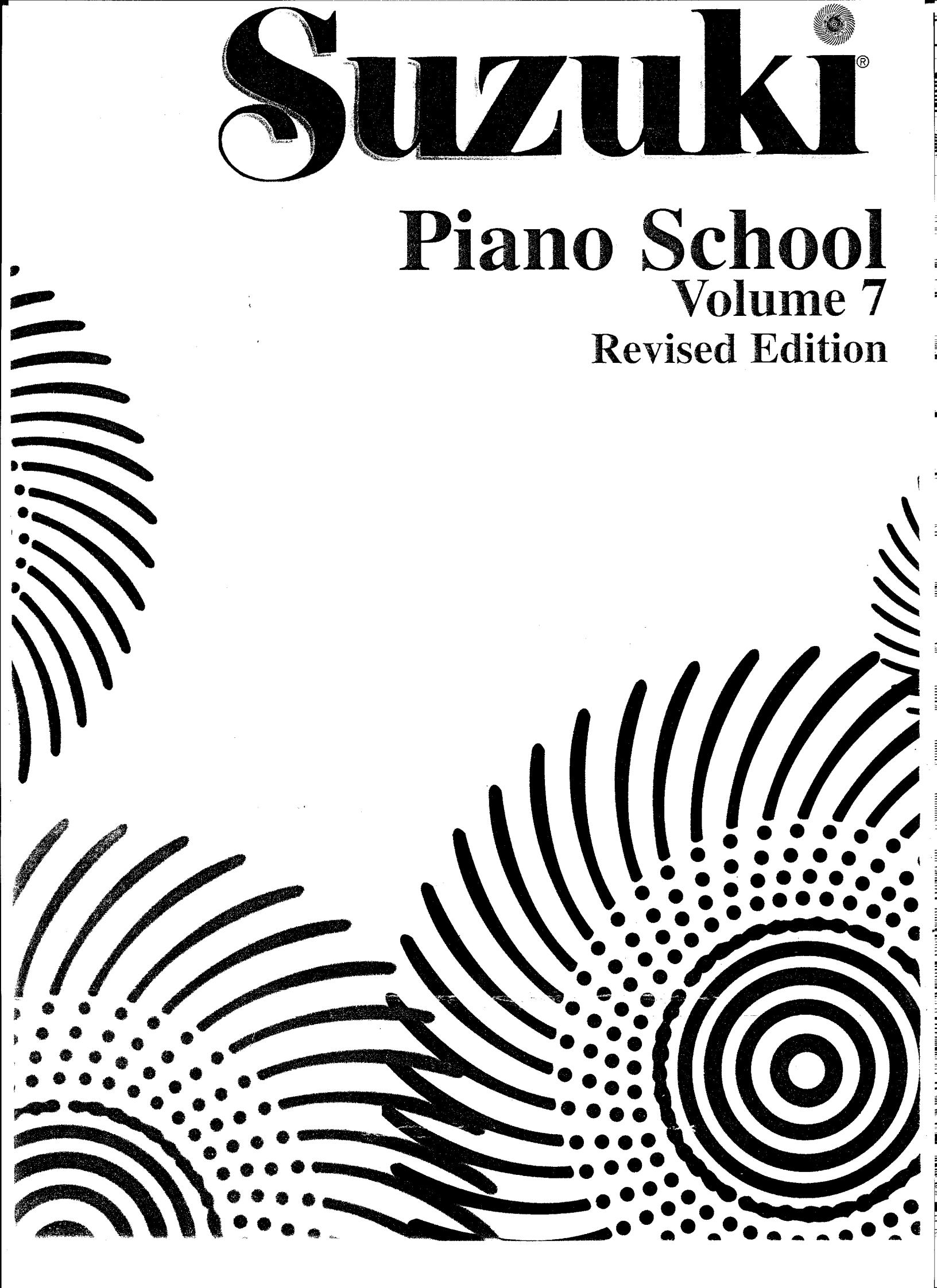
(1) 1  
(2) 2  
(3) 3  
(4) 1  
(5) 1  
(6) 1  
(7) 1  
tr  
mf  
dim.  
(p)

(Ped.) \*

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

# SUZUKI®

## Piano School Volume 7 Revised Edition



# SUZUKI® Piano School Volume 7 Revised Edition



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### 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**

Sheet music for piano, 2 hands, in G major (two sharps). The music consists of six staves of music, each with a dynamic marking and fingerings.

**Staff 1:** Dynamics: *p*, *sf*, *p*. Fingerings: 2, 4, 5; 2, 4; 1. Measure 5: Fingerings: 5, 3, 2; 1, 3, 2.

**Staff 2:** Dynamics: *p*, *(sf)*, *(p)*. Fingerings: 5, 3, 2; 1, 3, 2.

**Staff 3:** Dynamics: *p*. Fingerings: 2, 4, 5; 2, 4; 1. Measure 9: Fingerings: 2, 3; 3, 5; 4, 1, 2; 2, 4, 5.

**Staff 4:** Dynamics: *sf*, *sf*, *sf*; *(p)*. Fingerings: 5, 3, 2; 1, 3, 2.

**Staff 5:** Dynamics: *sf*, *p*, *f*. Fingerings: 2, 4, 5; 1, 3, 2; 5, 3, 1; 1, 3, 2.

**Staff 6:** Dynamics: *p*. Fingerings: 2, 4, 5; 1, 3, 2; 5, 3, 1; 1, 3, 2; 5, 3, 1; 1, 3, 2; 5, 3, 1; 1, 3, 2.

**Var. I:** Dynamics: *p*. Fingerings: 2, 4, 5; 1, 3, 2; 5, 3, 1; 1, 3, 2; 5, 3, 1; 1, 3, 2; 5, 3, 1; 1, 3, 2.

Sheet music for piano, featuring five staves of musical notation with various dynamics and fingerings:

- Staff 1 (Measures 22-24): Treble clef, key signature of A major (two sharps). Fingerings: 1 3, 5 3 1, 3 1 4 2, 5 4, 5 3 1, 5 3. Dynamics: *f*. Pedal markings: (Ped.) 2 1 2 1 \*, (Ped.) \*, (Ped.) \*, (Ped.) \*, (Ped.) \*.
- Staff 2 (Measures 25-27): Bass clef, key signature of A major. Fingerings: 1, 3 2 1, 5 3 1, 5 2 1, 2, 1. Dynamics: *p*. Pedal markings: (Ped.) 1 2 1, (Ped.) \*, (Ped.) \*, (Ped.) \*, (Ped.) \*, (Ped.) \*).
- Staff 3 (Measures 28-30): Treble clef, key signature of A major. Fingerings: 2, 1 3 2, 5 4, 5, 5 4, 5, 5 4, 4 1, 3 2. Dynamics: *sf*, *p*, *sf*, *p*, *sf*, *(p)*, *sf*, *p*. Pedal markings: 1 5, 1 5, 5, 4, 3, 1 3 5.
- Staff 4 (Measures 31-33): Treble clef, key signature of A major. Fingerings: 2, 2, 3, 4, 3 1, 3, 4, 4, 3. Pedal markings: 5, 3, 5, 4, 5, 5, 5, 5, 1 5, 1 5.
- Staff 5 (Measures 34-36): Treble clef, key signature of A major. Fingerings: 2, 3, 3 2 1, 5 3 1, 5 2 1, 5 1, 5 3 2 1, 5. Dynamics: *f*. Pedal markings: 4, (Ped.) 2 1, (Ped.) \*, (Ped.) \*, (Ped.) \*, (Ped.) \*, (Ped.) \*).

## Var. II

(1)

43

*tr*

5

1

32

*tr*

5

1

5

5

39

1

2

*tr*

3

3

5

2

34

2

3

2

1

3

2

3

2

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1

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2

3

2

Sheet music for piano, featuring six staves of musical notation. The music is in common time, with a key signature of one sharp (F#). The notation includes various dynamics such as *tr*, *f*, and *p*, and fingerings like 1, 2, 3, 4, and 5. The music consists of six staves, each starting with a different measure number (49, 51, 53, 55, 57, 60) and ending with a circled '5'. The first five staves are grouped by a brace, while the last staff is ungrouped. The music is divided into sections by measure numbers and section labels.

49

51

53

55 Var. III

57

60

63

65

68

70

73

L.H.

Var. IV

(p)

*(Rea)*

\*

*(Rea)*

\*

*(Rea)*

\*

*(Rea)*

\*

*(Rea)*

\*

*(Rea)*

\*

The image shows five staves of piano sheet music, likely from a Chopin etude, arranged vertically. The music is in common time and consists of measures 76 through 88. The notation includes treble and bass staves, with various dynamic markings such as *f*, *p*, *sfp*, and *fp*. Fingerings are indicated above the notes, often showing two or three fingers together. Measures 76-78 show a repetitive pattern of eighth-note chords. Measure 79 begins a new section with more complex rhythms and dynamics. Measures 80-82 continue this style, with measure 82 featuring a dynamic transition from *sfp* to *fp*. Measures 83-85 return to a simpler eighth-note chord pattern. Measures 86-88 conclude the section with a final set of eighth-note chords and dynamics.

Var. V  
Adagio

91

93

95

97

99

(1)

(2)

3

3

Sheet music for piano, page 9, featuring two staves (treble and bass) in G major (two sharps). The music consists of nine measures, numbered 101 through 109. Measure 101 starts with a treble clef, a key signature of two sharps, and a tempo marking of 101. The music is highly technical, involving complex fingerings (e.g., 1, 2, 3, 4, 5, 1', 2', 3', 4', 5') and dynamic markings like *sfp* and *p*. Measure 102 begins with a bass clef. Measures 103-105 continue in the treble clef. Measure 106 starts with a bass clef. Measures 107-108 continue in the treble clef. Measure 109 is divided into two parts: 1. and 2. The page number 9 is located in the top right corner.

101 103 105 106 108 109

102 104 106 107 108 109

103 104 105 106 107 108 109

104 105 106 107 108 109

105 106 107 108 109

106 107 108 109

107 108 109

108 109

109

10

Var. VI  
Allegro

111

114

117

(*Rea.*) \* *Rea.* \* *Rea.* \*

*Rea.* \* 1 2 3 5

(*non legato*) 4 2 5 1 3 5

119

*p*

f

122

*p*

(*Rea.*) \* 2 3 5 1 2 3 5 1 3 4 5 1 2 5

126

(=) *f*



## Menuetto

Sheet music for Menuetto, featuring two staves (treble and bass) in 3/4 time with a key signature of two sharps. Fingerings and dynamics are indicated throughout the piece.

**Measures 1-4:** Treble staff starts with a dotted half note (5), followed by eighth-note pairs (1, 4) and (3, 4, 1). Bass staff starts with a dotted half note (5), followed by eighth-note pairs (2, 1, 5) and (2, 5).

**Measure 5:** Treble staff: eighth-note pairs (4, 1, 5) and (2, 1, 5). Bass staff: eighth-note pairs (2, 1, 5) and (2, 5). Dynamics: *p*.

**Measure 6:** Treble staff: eighth-note pairs (cresc.) (1, 5) and (2, 1, 5). Bass staff: eighth-note pairs (2, 1, 5) and (2, 5). Dynamics: *(f)*.

**Measure 7:** Treble staff: eighth-note pairs (1, 2, 1) and (5, 2, 1). Bass staff: eighth-note pairs (2, 1, 5) and (1, 5, 3).

**Measure 8:** Treble staff: eighth-note pairs (1, 2, 1) and (5, 2, 1). Bass staff: eighth-note pairs (2, 1, 5) and (1, 5, 3). Dynamics: *f*.

**Measure 9:** Treble staff: eighth-note pairs (1, 2, 1) and (5, 2, 1). Bass staff: eighth-note pairs (2, 1, 5) and (1, 5, 3).

**Measure 10:** Treble staff: eighth-note pairs (1, 2, 1) and (5, 2, 1). Bass staff: eighth-note pairs (2, 1, 5) and (1, 5, 3).

**Measure 11:** Treble staff: eighth-note pairs (1, 2, 1) and (5, 2, 1). Bass staff: eighth-note pairs (2, 1, 5) and (1, 5, 3).

**Measure 12:** Treble staff: eighth-note pairs (1, 2, 1) and (5, 2, 1). Bass staff: eighth-note pairs (2, 1, 5) and (1, 5, 3).

**Measure 13:** Treble staff: eighth-note pairs (1, 2, 1) and (5, 2, 1). Bass staff: eighth-note pairs (2, 1, 5) and (1, 5, 3).

**Measure 14:** Treble staff: eighth-note pairs (1, 2, 1) and (5, 2, 1). Bass staff: eighth-note pairs (2, 1, 5) and (1, 5, 3).

**Measure 15:** Treble staff: eighth-note pairs (1, 2, 1) and (5, 2, 1). Bass staff: eighth-note pairs (2, 1, 5) and (1, 5, 3).

**Measure 16:** Treble staff: eighth-note pairs (1, 2, 1) and (5, 2, 1). Bass staff: eighth-note pairs (2, 1, 5) and (1, 5, 3). Dynamics: *p*. Measures 17-18: Treble staff: eighth-note pairs (1, 2, 1) and (5, 2, 1). Bass staff: eighth-note pairs (2, 1, 5) and (1, 5, 3). Dynamics: *(f)*. Measures 19-20: Treble staff: eighth-note pairs (1, 2, 1) and (5, 2, 1). Bass staff: eighth-note pairs (2, 1, 5) and (1, 5, 3). Dynamics: *p*, *cresc.*, *f*.

**Measure 21:** Treble staff: eighth-note pairs (2, 1, 2) and (1, 2, 1). Bass staff: eighth-note pairs (2, 1, 2) and (1, 2, 1). Dynamics: *(Rita Rita Rita \*)*.

**Measure 22:** Treble staff: eighth-note pairs (2, 1, 2) and (1, 2, 1). Bass staff: eighth-note pairs (2, 1, 2) and (1, 2, 1).

24

*p*

*cresc.*

*f*

*(Pia)* \*

*(Pia)* \*

*p*

*cresc.*

*(f)*

*p*

*tr.*

*(6)*

*(3)*

*(4)*

*(5)*

*(6)*

TRIO

76

80

84

89

93

97

(Menuetto D.C.)

**ALLA TURCA**  
**Allegretto**

5

6 (echo)

12 (echo)

18 (tr)

24 f

30 p

(1)

(2)

35

5 1 2 1 3 1 2 1

40

(f)

5 4 5 1 2 3 4 5

45

(p)

1 2 3 4 5 1 2 3 4

50

4 2 3 1 2 3 4

55

f

1 2 3 1 2 1 3 1 2 1 \*

60

1 2 3 1 2 1 3 1 2 1 \*

Ped. \* Ped. \* Ped. \* Ped. \*

64

*p*

5

1 2

70

3 1 2 4 2 1 5 3 4 1 4 2 1 2

(echo)

3 4

76

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

(echo)

4

82

4 1 4 2 1 3 4 1 2 3 4 1 4 1 32 1 4 tr

(—) *f* *p* 1 5 3 1 4

88

*f* 3 1 2 1 1 2 1 1 2 1 1 2 1

(Rd.) \* Rd. \* Rd. \* Rd. \* Rd. 1. 2. CODA

93

2 1 1 2 1 1 2 1 1 2 1 1 2 1

Rd. \* Rd. \* Rd. \* Rd. \* Rd. \*

Sheet music for piano, featuring six staves of musical notation with various dynamics and performance instructions. The music is in common time, with a key signature of two sharps. The notation includes eighth and sixteenth notes, as well as rests. Performance instructions such as 'Ped.', '\*', and '(Ped.)' are placed below the staves. Measure numbers 98, 103, 108, 113, 118, and 123 are indicated at the beginning of each staff.

## 2

## Prelude

G.F. Händel

From Suite No. 14 in G Major, Allegro

Allegro

Sheet music for the Prelude from Suite No. 14 in G Major, Allegro. The music is for two hands (r.h. and l.h.) and consists of eight staves of music. The key signature is one sharp (G major). The tempo is Allegro.

**Staff 1:** Measures 1-5. Dynamics: (mp), r.h., l.h., (simile). Fingerings: 5, 5, 2, 1; 5, 3, 1; 5, 3, 1; 3, 1, 5; 2. Measure 5 ends with a bracketed measure repeat sign.

**Staff 2:** Measures 6-10. Fingerings: 1, 3, 5; 1, 3, 4, 5; 2. Measure 10 ends with a bracketed measure repeat sign.

**Staff 3:** Measures 11-15. Dynamics: (cresc.), p. Fingerings: 4, 2, 1; 3; 3; 3; 3. Measure 15 ends with a bracketed measure repeat sign.

**Staff 4:** Measures 16-20. Dynamics: f, dim. Fingerings: 1, 4, 2; 3, 1, 4; 2, 1. Measure 20 ends with a bracketed measure repeat sign.

**Staff 5:** Measures 21-25. Dynamics: tr, p. Fingerings: 1, 5, 2; 3, 2, 1; 3, 2, 1; 3, 2, 1. Measure 25 ends with a bracketed measure repeat sign.

**Staff 6:** Measures 26-30. Dynamics: f. Fingerings: 1, 4, 2; 3, 1, 4; 2, 1. Measure 30 ends with a bracketed measure repeat sign.

**Staff 7:** Measures 31-35. Dynamics: r.h. 1, 3, l.h. 1. Fingerings: 5, 1, 3, 5; 5, 1, 3, 5; 5, 1, 3, 5; 5, 1, 3, 5. Measure 35 ends with a bracketed measure repeat sign.

**Staff 8:** Measures 36-40. Dynamics: (p). Fingerings: 5, 1, 3, 5; 5, 1, 3, 5; 5, 1, 3, 5; 5, 1, 3, 5. Measure 40 ends with a bracketed measure repeat sign.

**Staff 9:** Measures 41-45. Dynamics: (simile). Fingerings: 3, 3, or 3, 3; 3, 3, or 3, 3.

Sheet music for piano, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The notation includes various dynamics such as *mp*, *cresc.*, *mf*, *(simile)*, *dim.*, *p*, *f*, *tr*, and *r.h.* and *l.h.*. Fingerings are indicated by numbers above the notes, such as 1, 2, 3, 4, and 5. Performance instructions include *(simile)*, *cresc.*, *dim.*, *p*, *f*, *tr*, *r.h.*, and *l.h.*. Measure numbers 17, 20, 23, 26, 29, and 31 are visible at the beginning of each staff.

## 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)**

11

(f) (p) (f) r.h.

Fingerings: 3, 1, 2, 4, 5; 2, 1, 3, 4; 3, 2, 1, 5; 4, 2, 1, 3, 1; 5, 2, 1.

13 Double 2 (*L' stesso tempo*)

(p) (cresc.)

Fingerings: 5, 3, 2, 1; 5, 3, 2, 1; 5, 3, 2, 1; 5, 3, 2, 1.

15

(mf)

Fingerings: 5, 3, 1, 2; 5, 3, 1, 2; 5, 3, 1, 2; 5, 3, 1, 2.

17

(p) (tr) (cresc.)

Fingerings: 5, 1, 2, 3; 4, 1, 2, 3; 5, 1, 2, 3; 5, 1, 2, 3; 5, 1, 2, 3; 5, 1, 2, 3.

19

(f) (5)

Fingerings: 3, 1, 5, 2, 4; 1, 3, 1, 2, 3, 2; 2, 1, 2, 3, 2, 1; 2, 1, 2, 3, 2, 1; 2, 1, 2, 3, 2, 1.

(4) (5) or 6

### **Double 3 (*Più mosso*)**

This block contains ten pages of sheet music for piano, numbered 21 through 31. The music is arranged in two staves: treble and bass. The key signature varies between G major (one sharp) and C major (no sharps or flats). The time signature is mostly common time (indicated by 'C') but includes measures in 16th-note time (indicated by '16'). The tempo is marked as 'L'istesso tempo'.

The music features various performance techniques indicated by markings such as '(p)', '(cresc.)', '(f)', '(dim.)', and '(tr)'. Fingerings are shown above the notes, and dynamic markings like 'cresc.' and 'dim.' are placed within the musical flow. Measures 21-25 show a series of eighth-note patterns with dynamic changes. Measures 26-30 continue this pattern with more complex fingerings and dynamics. Measures 31-35 conclude the section with a final dynamic marking and a measure ending with a repeat sign.

Double 5 (*L' stesso tempo*)

33

(*f*)

1 3 5 3 4 4 3 5 4 1

1 1 5 5

*cresc.*

1 2 1 1 2 1 1 2 1 1

*p* *cresc.* (*f*) (*dim.*)

1 2 1 1 2 1 1 2 1 1

*f* (*p*) (*cresc.*)

1 2 1 1 2 1 1 2 1 1

1 2 1 1 2 1 1 2 1 1

(*f*) (*sempre cresc.*) (*ff*) (*ritard.*)

1 2 1 1 2 1 1 2 1 1

Fine

# 4 Minuet

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

**Allegretto**

1. 15. 2.

(1)



28

*con forza la melodia*

45

(p) *Rea* \* *Rea* *Rea* \* *Rea* (p)

50 *p* 2 *sf* *Rea* 5 \* *Rea* \* *Rea* 4 2 4 2 *sf* *Rea*

54 *p* *p* *p* *p* *p* *sf* *Rea* \* *Rea* *Rea* \* *Rea*

58 *p* *p* *p* *mf* *Rea* \* *Rea* \* *Rea* 5 1 1 2 *tr* 1 1 1

63 *p* *d.* *d.* *etc.* *Rea* 1 2 *Rea* 1 5 1 4 \* (2) *Rea* 1 2 3

(2) *Rea* 1 5 1 4 \* etc.

67 *tr.*

*cresc.*

*tr.*

*rallentando*

*a tempo*

*pp*

*(una corda)*

*(tre corde)*

*(ritard.)*

*(p)*

*(\*)*

*(mp)*

*(3)*

5

Sheet music for piano, page 30, measures 93-110.

Measure 93: Treble clef, key signature of one sharp. Dynamics: (p), cresc. Measure 94: Bass clef, dynamic f. Measure 95: Treble clef, dynamic ff. Measure 96: Bass clef, dynamic ff. Measure 97: Treble clef, dynamic ff. Measure 98: Bass clef, dynamic ff. Measure 99: Treble clef, dynamic ff. Measure 100: Bass clef, dynamic ff. Measure 101: Treble clef, dynamic ff. Measure 102: Bass clef, dynamic ff. Measure 103: Treble clef, dynamic ff. Measure 104: Bass clef, dynamic ff. Measure 105: Treble clef, dynamic ff. Measure 106: Bass clef, dynamic ff. Measure 107: Treble clef, dynamic ff. Measure 108: Bass clef, dynamic ff. Measure 109: Treble clef, dynamic ff. Measure 110: Bass clef, dynamic ff.

⊕ *Coda* Vivo

This block contains six staves of musical notation for guitar, starting from measure 117 and ending at measure 144. The notation includes fingerings (e.g., 1, 2, 3, 4, 5), dynamic markings (e.g., *p*, *f*, *mf*, *accel.*), and performance instructions (e.g., *trum*, *8va*, *l.h. 2*). The music is primarily in common time, with some measures featuring a different time signature indicated by a '2'. Measures 117-122 show a repetitive pattern of eighth-note chords. Measures 123-125 show a transition with a bass line and a treble clef change. Measures 126-130 show a continuation of the melodic line with dynamic changes. Measures 131-134 show a complex section with multiple voices and dynamic markings. Measure 144 concludes the page with a final set of chords and fingerings.