

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.

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.

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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

Left Hand

左手

Main Gauche

Linke Hand

Mano Izquierda

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

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

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

Remarque: Après avoir pratiqué les deux mains séparément, pratiquez la gamme les deux mains ensemble.

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

Two Octaves: Right Hand

2オクターブ 右手

Deux Octaves: Main Droite

Zwei Oktaven: Rechte Hand

Dos Octavas: Mano Derecha

Two Octaves: Left Hand

2オクターブ 左手

Deux Octaves: Main Gauche

Zwei Oktaven: Linke Hand

Dos Octavas: Mano Izquierda

All other major and minor scales to be followed.

続いて、全ての長調・短調の音階も学ぶ。

1

Ecossaise

エコセーズ

J. N. Hummel
フンメル

(Allegro)

Ecossaise

Schottischer

Escocesa

2

A Short Story

短かい物語

H. Lichner

リヒナー

Moderato

p *espressivo*

Musical notation for measures 1-3. Treble clef with a 5-measure rest, then notes. Bass clef with notes and fingerings (5, 1, 3, 5, 1, 2).

Musical notation for measures 4-6. Treble clef with notes and fingerings (5, 1, 4). Bass clef with notes and fingerings (5, 1). Includes "cresc." marking.

Musical notation for measures 7-10. Treble clef with chords and fingerings (5, 3, 4, 2, 3, 1, 4, 2, 3, 1, 5, 1, 5, 1). Bass clef with notes and fingerings (5, 5, 3, 5, 3). Includes "p" and "cresc." markings.

Musical notation for measures 11-13. Treble clef with chords and fingerings (5, 1). Bass clef with notes and fingerings (5, 3, 5, 3). Includes "p" and "cresc." markings.

Une Petite Histoire

Ein kleines Gedicht

Un Cuento Corto

14

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

f *p*

5 3 3 4 1

17

20

5 1 3 5

cresc.

23

3 2 3 1 5 2 1 1 5 1

decresc. *pp*

1 2 5 1 3 1 5 1 1 5

The Happy Farmer

楽しき農夫

from "Album for the Young,"

Op. 68, No. 10

R. Schumann

シューマン

Brisk and merry

The musical score is written for piano and consists of 17 measures. It is in 3/4 time and features a treble and bass clef. The piece is marked 'Brisk and merry' and includes dynamics such as *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-5. The score includes various musical notations such as chords, arpeggios, and slurs. The piece is divided into three sections: measures 1-5, 9-13, and 17.

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

バッハ

(Allegretto)

The musical score for Minuet 1 by J.S. Bach, BWV 822, is presented in five systems. Each system contains two staves: the upper staff in treble clef and the lower staff in bass clef. The key signature is G minor (one sharp, F#) and the time signature is 3/4. The tempo is marked as (Allegretto). Fingerings are indicated by numbers 1 through 5 above or below notes. Ornaments, represented by a circled dot above a note, are placed on notes in measures 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, and 24. A first ending (1.) and second ending (2.) are shown in measures 18 and 19, respectively. The piece concludes with a double bar line in measure 24.

Minuet 2

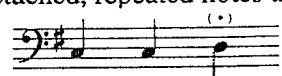
メヌエット 2

Minuet from the "Notebook for Anna Magdalena Bach"
Anonymous

(Con moto)

The score is written for piano and bass. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "(Con moto)". The piece starts with a forte (*f*) dynamic. The first system (measures 1-4) includes fingerings 1, 3, 4 in the treble and 1, 2, 4 in the bass. The second system (measures 5-8) includes fingerings 5, 4, 3, 2, 3, 2, 1, 4 in the treble and 3, 3, 4, 1, 2, 5, 3, 2, 4 in the bass. The third system (measures 9-12) includes fingerings 5, 5 in the treble and 3, 2, 5, 3 in the bass. The fourth system (measures 13-16) includes fingerings 3, 4, 5, 1, 2 in the treble and 4, 2, 1, 2, 1 in the bass. Dynamics include *f*, *(p)*, and *(mp)*. There are two first endings marked (1) and two second endings marked (2). A repeat sign is present at the end of the piece.

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

(2) May play 

20

(mf) (f)

25

(mf) dim. (p)

30

(f)

35

(mf)

(3) May play D₄, instead of D_#

(4) May play 

Minuet 3

メヌエット 3

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

(Allegretto)

1 3 5

2

5 4 3 2 1 (3)

1 3 5 1

9 5 3 2 4

2 4 1 2 4

13 4 3 2 2

1 3 2 1 2 (2)

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

(2) May be played without ornaments.

(3)

17

(mf)

2 1 (•)

21

(mf)

3 5 3 1

25

(p)

3 2 3

29

(p)

5 3 1 (•) 5

Minuet

メヌエット

Minuet from "Klavier Suite in G minor"

J.S. Bach

BWV 822

バッハ

(Andante)

1 2 5 2 3

(p)

2 1 2 1 2 3 1 2

5

1 2 1 3 2 3 4 3 2

(p)

2 1 2 1 3 1 5 1

10

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

(cresc.)

1 4 3 1 2

15

5 (-) 4 2 1 (-) 1

(f) (p)

2 1 2 1 2 1

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 notation for measures 1-4. Treble clef, 3/4 time. Bass clef accompaniment. Dynamics: *P dolce*. Fingerings: 3, 1, 1, 5, 3, 4.

Musical notation for measures 5-8. Treble clef, 3/4 time. Bass clef accompaniment. Dynamics: *mf*. Fingerings: 3, 2, 5, 4, 5, 2, 1, 4, 1, 3, 5, 1.

Musical notation for measures 9-12. Treble clef, 3/4 time. Bass clef accompaniment. Fingerings: 3, 2, 3, 2, 1, 4, 5, 1, 5, 1, 5, 1, 2, 5, 1.

Musical notation for measures 13-16. Treble clef, 3/4 time. Bass clef accompaniment. Dynamics: *dim.*, *p*. Fingerings: 4, 3, 5, 1, 4, 3, 5, 4, 5, 1, 3, 3, 5.

Berceuse

Wiegenlied

Canción de Cuna

9

Minuet

メヌエット

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

(1)

5 3 2 1 2 5 5

7 1 2 4 3 5 4 3 3 5 1 2 3 1 2 3 5 1 2 2

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

13 3 5 1 2 3 1 2 3 5 1 2 2

2 1 2 1 2 3

19 4 3 2

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

10

Arietta
アリエッタ

W.A. Mozart
モーツァルト
composed around 1770

(Andantino)

17

f *p*

22

p

26

1 2 1 3 1 2

31

poco riten. *a tempo* *p*

36

11

Melody
メロディー

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

(Andante)

p (dolce)

5

p (*cresc.*) (*sf*)

9

p

13

p (*cresc.*) (*sf*)

17

p (*poco rallent.*)

Mélodie

Melodie

Melodia

12

Sonatina

ソナチネ

L. van Beethoven
ベートーベン
Kinsky - Halm Anh. 5

Moderato

p

5

(cresc.)

9

p

13

(cresc.)

17

p dolce

2 4 1 5 5 1 5

21

(cresc.)

5 1 2 3 3 5 1

25

(mf)

5 2 2 3

28

(p)

31

(mf) *(un poco allarg.)*

1 3 5 2 4

Romance

(Allegretto)

38

42

47

51

1
2
3
5

Romanze

Romance

Romanza

55

Musical score for measures 55-58. The treble clef contains a melodic line with slurs and fingerings (1, 3, 3, 3, 4, 3). The bass clef contains a supporting line with slurs and fingerings (5, 5, 5, 5, 5, 5). Dynamics include *p* and *mf*. There are also some circled notes in the bass line.

59

Musical score for measures 59-62. The treble clef contains a melodic line with slurs and fingerings (4, 3, 1, 3, 1, 3). The bass clef contains a supporting line with slurs and fingerings (5, 5, 5, 5, 5, 5). Dynamics include *p* and *mf*. There are also some circled notes in the bass line.

63

Musical score for measures 63-66. The treble clef contains a melodic line with slurs and fingerings (3, 2, 4, 3). The bass clef contains a supporting line with slurs and fingerings (4, 5, 1, 4). Dynamics include *p* and *mf*. There are also some circled notes in the bass line.

67

Musical score for measures 67-70. The treble clef contains a melodic line with slurs and fingerings (3, 5, 2). The bass clef contains a supporting line with slurs and fingerings (1, 3, 5, 3, 5, 5, 3, 1, 5, 2). Dynamics include *mf*.

71

Musical score for measures 71-74. The treble clef contains a melodic line with slurs and fingerings (5, 4, 5, 1). The bass clef contains a supporting line with slurs and fingerings (1, 5, 3, 1, 5, 2, 4, 1, 5). Dynamics include *p* and *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)

The musical score is presented in four systems, each consisting of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 3/5. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *(p)*, *(mf)*, *(poco cresc.)*, *(dim.)*, and *(pp)*. The score includes various musical ornaments such as slurs, ties, and accents. The first system (measures 1-4) starts with a piano (*(p)*) dynamic and features a triplet in the treble staff. The second system (measures 5-8) begins with a mezzo-forte (*(mf)*) dynamic. The third system (measures 9-12) includes a *(poco cresc.)* marking followed by a *(dim.)* marking. The fourth system (measures 13-16) concludes with a pianissimo (*(pp)*) dynamic. The piece ends with a repeat sign and a final cadence.

14

Minuet

メヌエット

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

(Allegretto)

The musical score is presented in a grand staff format with two systems of two staves each. The key signature is one flat (B-flat) and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The first system (measures 1-6) includes a first ending bracket over measures 1-4. The second system (measures 7-12) includes a mezzo-forte (*mf*) dynamic marking and a first ending bracket over measures 7-10. The third system (measures 13-18) includes a repeat sign and a first ending bracket over measures 13-16. The fourth system (measures 19-25) includes a piano (*p*) dynamic marking and a first ending bracket over measures 19-22. The fifth system (measures 26-32) includes a first ending bracket over measures 26-29. Fingerings are indicated by numbers 1-5 above or below notes. Various ornaments and slurs are used throughout the piece.

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

(2) May be played without ornaments.



(3) May be played without the ornament.

