El Método Suzuki

Método Educativo Nuevo y Eficaz

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

Sonidización

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

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

Puntos Importantes en la Enseñanza

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

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

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

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

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

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

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

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

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

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

Solo para uso académico UNAM

Suzuki®

Guitar School

Volume 1

Guitar Part

Revised Edition

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INTRODUCTION

Summy-Birchard Inc. is proud to be able to present this material for you.

The development of this work is the result of an ongoing study and has been compiled, tested and revised many times over the course of several years. This, however, will continue to be an ongoing process. Interested individuals should get in touch with the publisher at the indicated address.

FOR THE STUDENT: This material is part of the worldwide Suzuki Method of teaching. Companion recordings should be used with these publications. In addition, there are guitar accompaniment books that go along with this material.

FOR THE TEACHER: In order to be an effective Suzuki teacher, a great deal of ongoing education is required. Your national Suzuki association provides this for its membership. Teachers are encouraged to become members of their national Suzuki associations and maintain a teacher training schedule, in order to remain current, via institutes, short and long term programs. You are also encouraged to join the International Suzuki Association.

FOR THE PARENT: Credentials are essential for any teacher that you choose. We recommend you ask your teacher for his or her credentials, especially listing those relating to training in the Suzuki Method. The Suzuki Method experience should be a positive one, where there exists a wonderful, fostering relationship between child, parent and teacher. So choosing the right teacher is of the utmost importance.

In order to obtain more information about the Suzuki Method, please contact your country's Suzuki Association, the International Suzuki Association at 3-10-15 Fukashi, Matsumoto City 390, Japan, the Suzuki Association of the Americas, 1900 Folsom, #101, Boulder, Colorado 80302, or Summy-Birchard Inc., c/o Warner Bros. Publications Inc., 15800 N.W. 48th Avenue, Miami, Florida 33014, for current Associations' addresses.

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Suzuki Guitar Method

Principles of Study and Guidance

Four Essential Points for Teachers and Parents

1. The child should listen to reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.

2. Tonalization, or the production of beautiful tone, should be stressed in the lesson and at home.

3. Constant attention should be given to correct posture and proper hand positioning.

4. Parents and teachers should strive to motivate the child so he will enjoy practicing correctly at home.

Through his experience in teaching young children for over thirty years, Dr. Suzuki has become thoroughly convinced that musical ability can be fully cultivated in every child if the above four points are faithfully observed.

Musical ability is not an inborn talent but an ability that can be developed. Any child who is properly trained can develop musical ability, just as all children develop the ability to speak their mother tongue. To insure the happy, effective progress of students, the four essential points listed above should be carefully observed and put to continual use in the home and studio.

Just as the alphabet is not taught when children first learn their mother language, so music reading should not be included in the study of the guitar until children have sufficiently developed their musical sensitivity, playing skill, and memory. Even after acquiring the ability to read music, however, the children should, as a rule, play from memory during lessons.

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Education for Musical Sensitivity
Every day, children should listen to the recordings of the music they are currently studying. This listening helps them make rapid progress. It is the most important factor in the development of musical ability. Those children who have not had enough listening will lack musical sensitivity.

Tonalization for Beautiful Tone
Just as vocalization is studied in vocal music, tonalization on the guitar is introduced as an essential element of study. Tonalization should always be included at each lesson and should be a part of the daily practice at home.

Group Lessons
The group lesson is an extremely effective instructional and motivational tool. The students progress remarkably while enjoying these lessons. Dr. Suzuki recommends that group lessons be held once a week or at least twice a month.

Private Lessons to Develop Ability
A child should not proceed to a new piece simply because he has learned the fingering or notes of the present one. His ability must be cultivated further as he plays his piece. It should be said to the child, "Now that you know the notes, we can start the very important work of developing your ability, " and then procedures may be made to improve his tone, movements, and musical ability.

The repertoire found in these volumes has been carefully chosen to provide an enjoyable path towards technical proficiency. It is important that when a child can perform piece A satisfactorily and is given a new piece, B, he should not drop A but should practice both A and B at the same time. By continuously reviewing and refining pieces that he knows, as new pieces are added, he will develop his ability to a higher degree.

Parents and children should always observe the private lessons of other children. Lessons should vary in length according to the needs of the child. Sometimes a child may have a short lesson, stop and watch another child, and then return for more instruction.

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Basic Technique

The establishment of an attentive but relaxed body position is extremely important. A comfortable but firm chair should be used. The student's particular body dimensions will determine the proper height of the footstool and chair. The student should sit on the front edge of the chair with the left foot elevated and the right foot placed securely on the floor. The left, lower leg should remain vertical.

The shoulders should remain down and relaxed with the torso straight and balanced but not rigid. The waist of the guitar rests on the left leg with the right arm draped gently at the lower bout.

Fig. 1. The guitar contacts the body at four points:

1. The left leg.
2. The center of the chest.
3. The inner right upper leg.
4. The right forearm near the elbow.

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The Right Arm and Hand

Attention should be paid to the positioning and movements of the upper arm, shoulder, elbow and forearm before emphasis is given to the hands and fingers. The hand should remain a natural extension of the right arm. It should have a roundness (fingers curved) with the thumb slightly forward of the fingers.

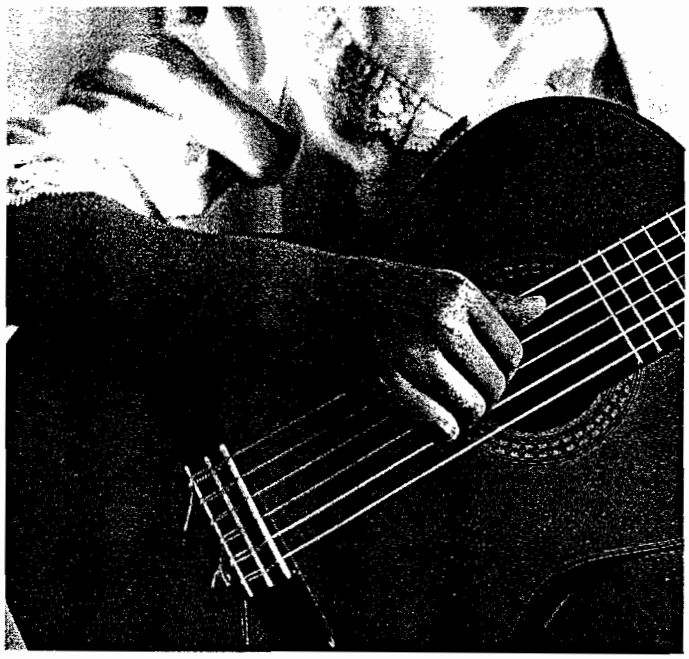

Fig. 2. Correct Right Arm Position with the forearm resting on the lower bout.

Fig. 3. Preparation for the G string rest stroke.

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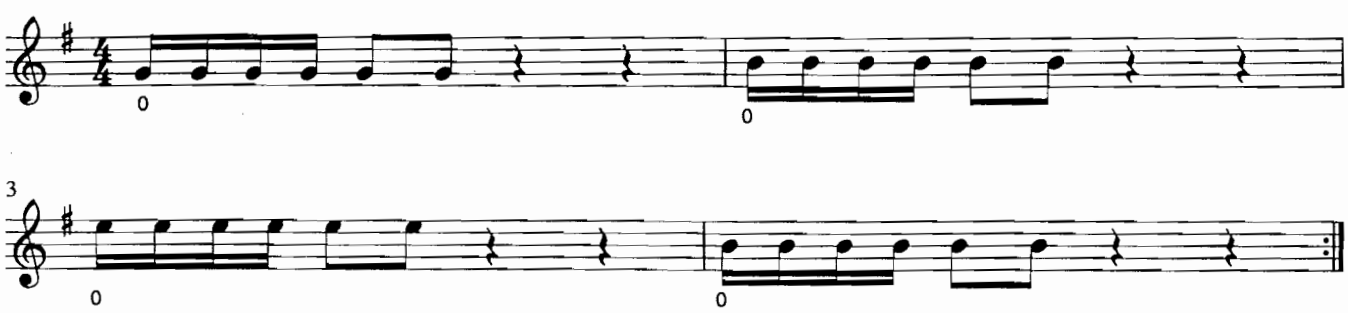
Exercises for Changing Strings

Place arm and hand as in Fig. 2. Change strings quickly.
All finger combinations (im, mi, ia, ai, ma, am) should eventually be used.

No. 1

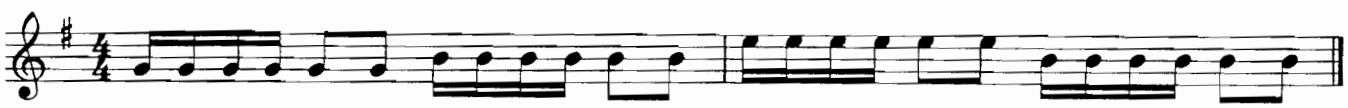
i m i m i m change play etc. . . .



No. 2

i m i m i m change etc. . . .

No. 3



No. 4

i m i m i m i m i m i m i m

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The Left Arm and Hand

A symmetrical, balanced left hand position should be established. The palm of the left hand should be parallel to the lower edge of the fingerboard. The wrist should remain straight or gently arched. The arm and hand should be relaxed with little pressure from the thumb when depressing strings with the fingertips.

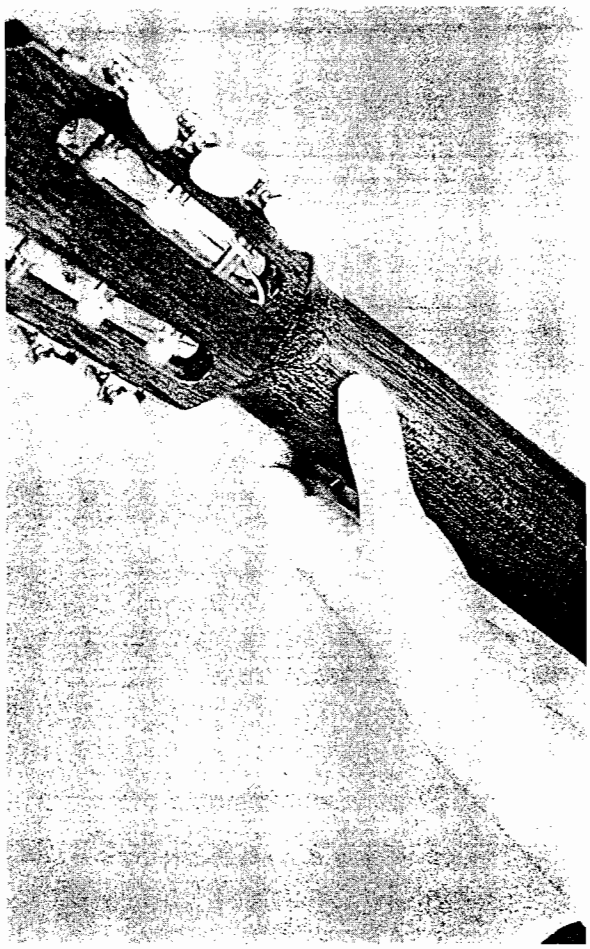

Fig. 4. The left hand thumb should be flat and favoring the left side of the hand. The wrist should remain essentially straight.

Fig. 5. The correct left hand position is balanced, with the palm essentially parallel to the neck of the instrument. The third finger is on the B string.

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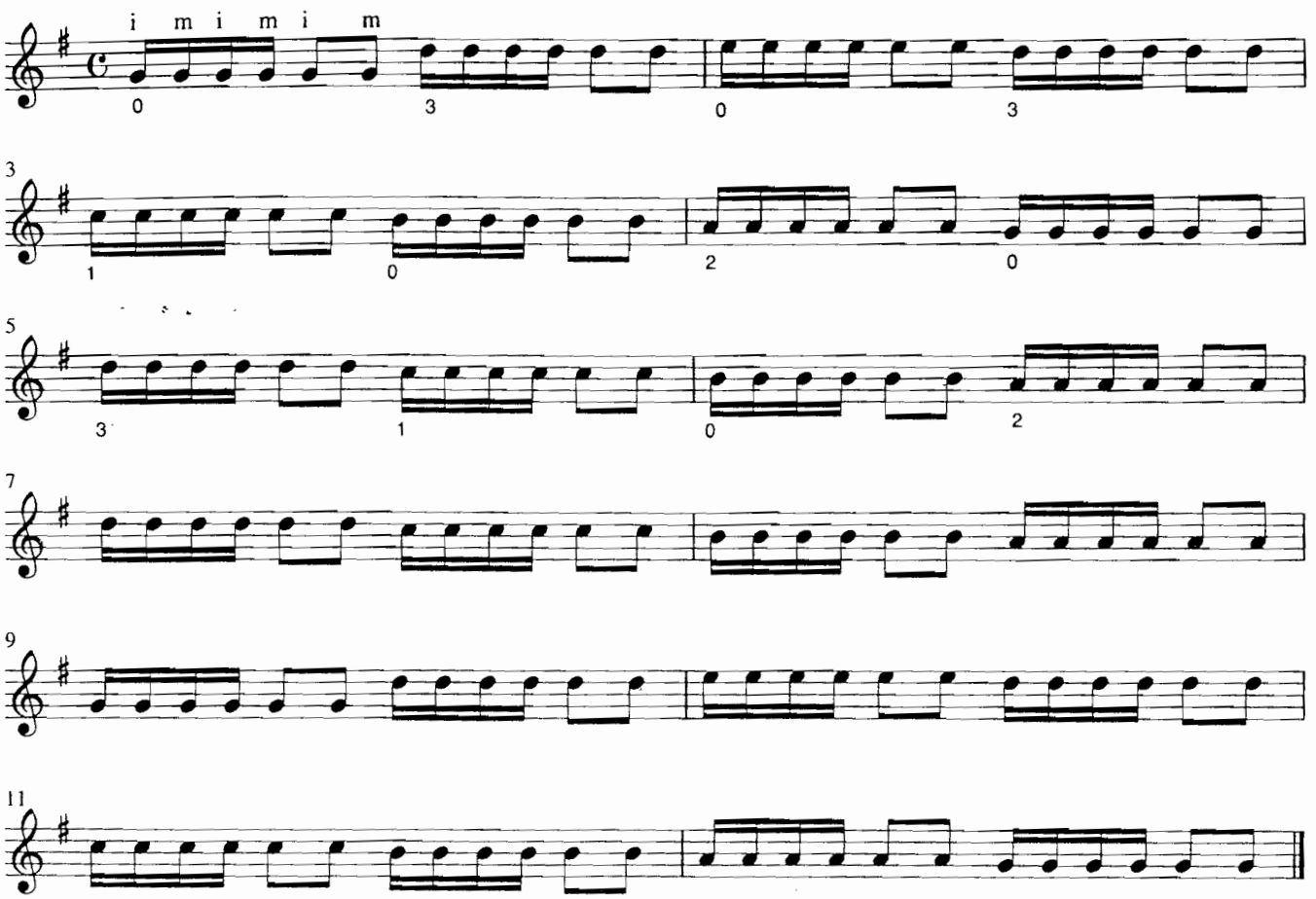
1

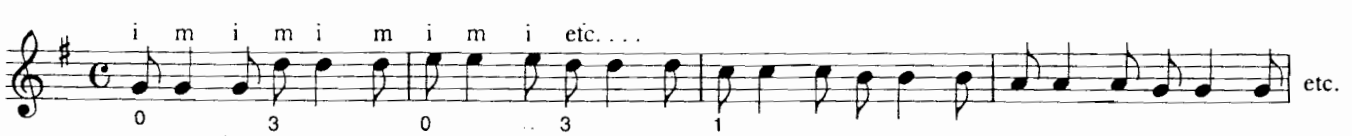
Twinkle, Twinkle, Little Star Variations

S. Suzuki

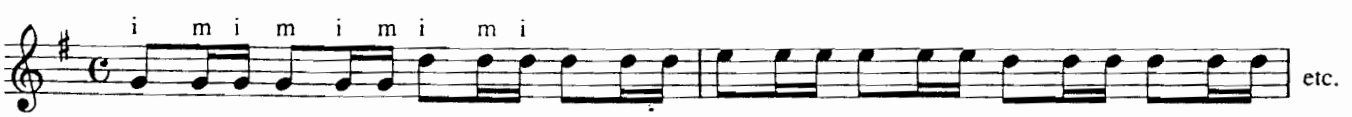
Variation A



Variation B



Variation C



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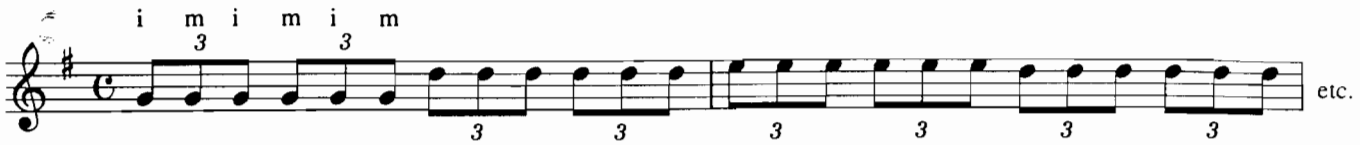
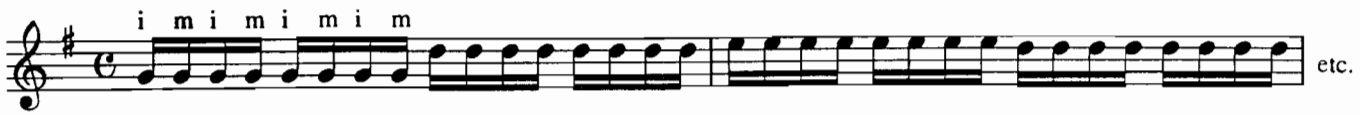
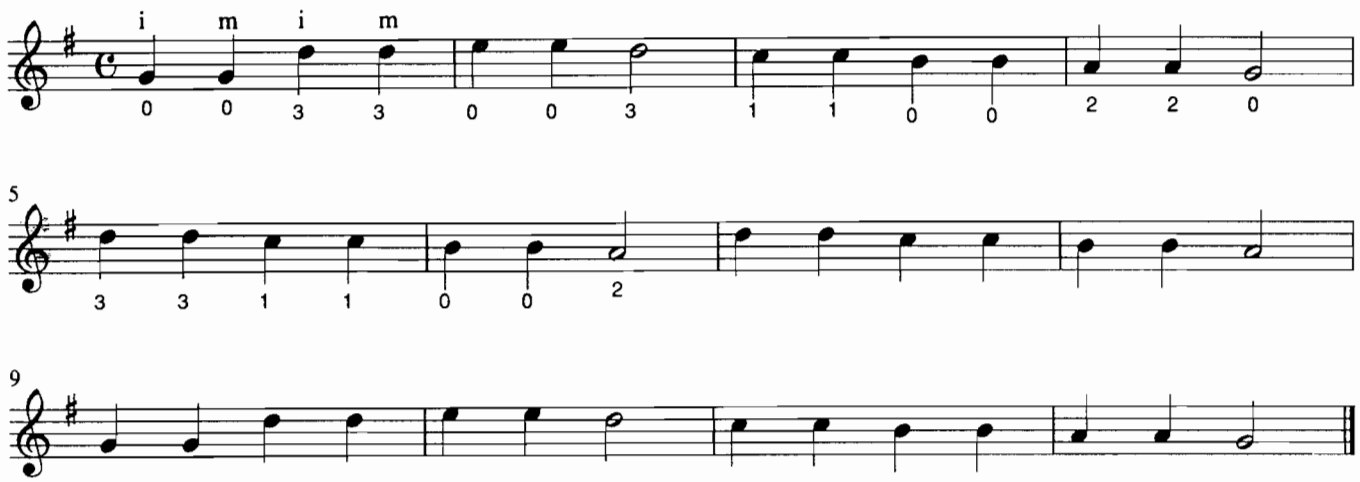
Variation D



Variation E

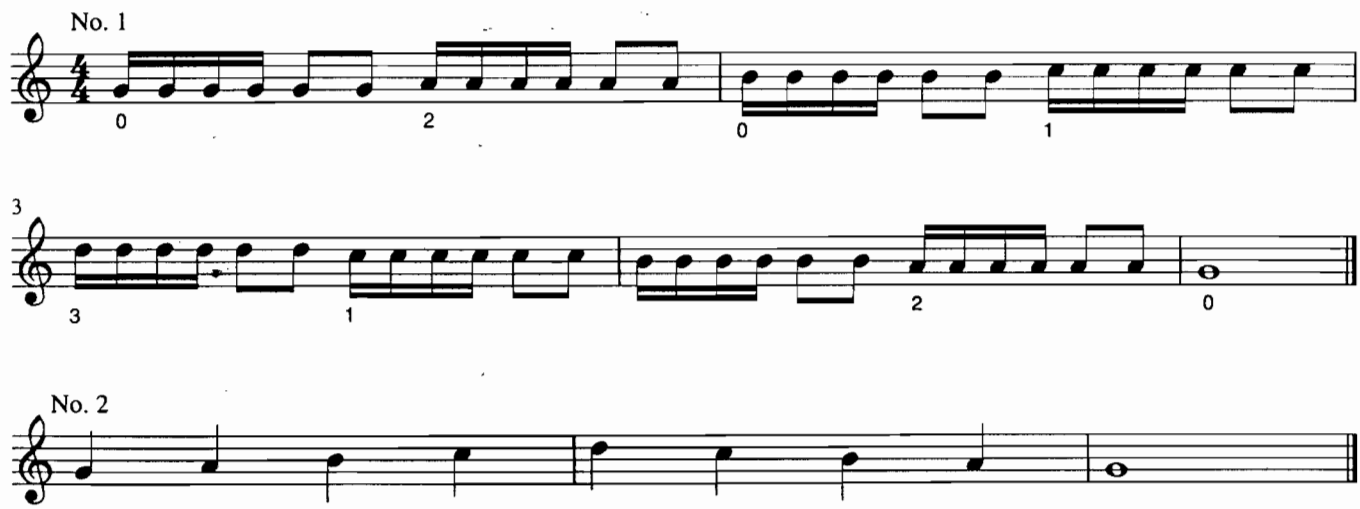


Theme



Tonalization in G #1

Be sure to alternate the right hand fingers.



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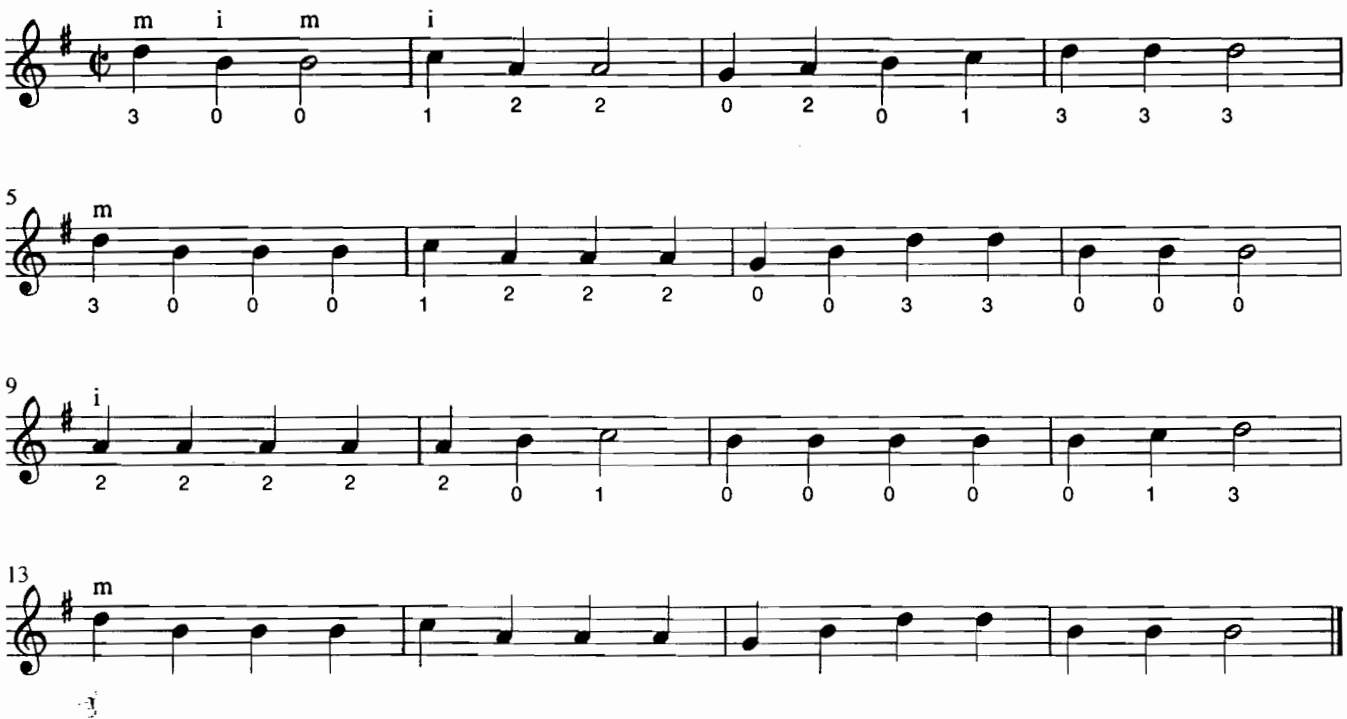
2

Lightly Row

Folk Song

Moderato

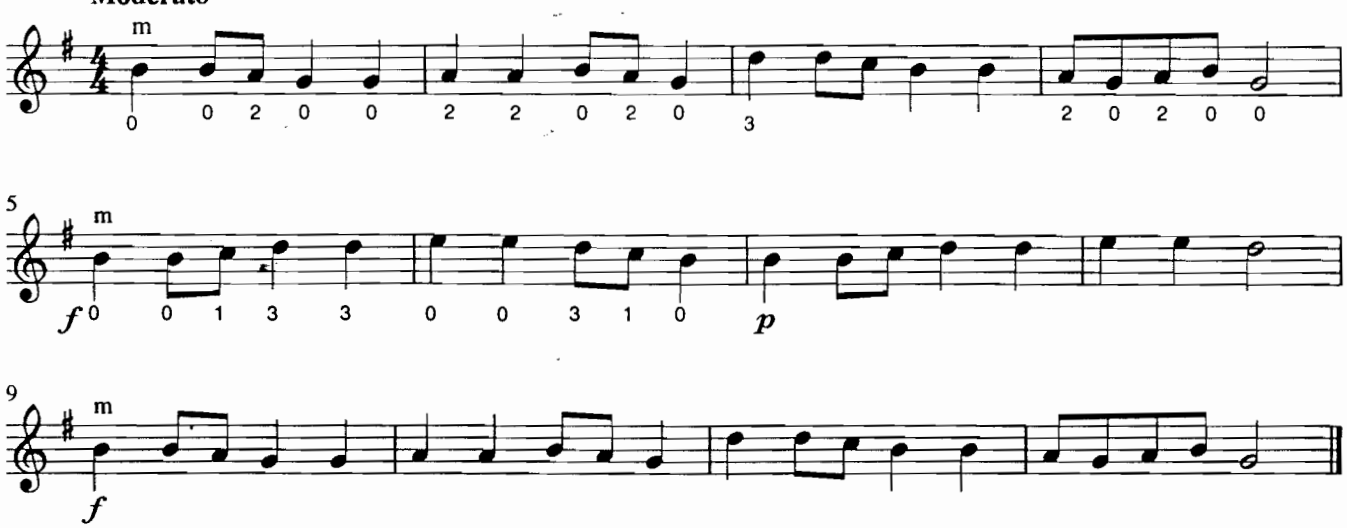


3

Go Tell Aunt Rhody

Folk Song

Moderato



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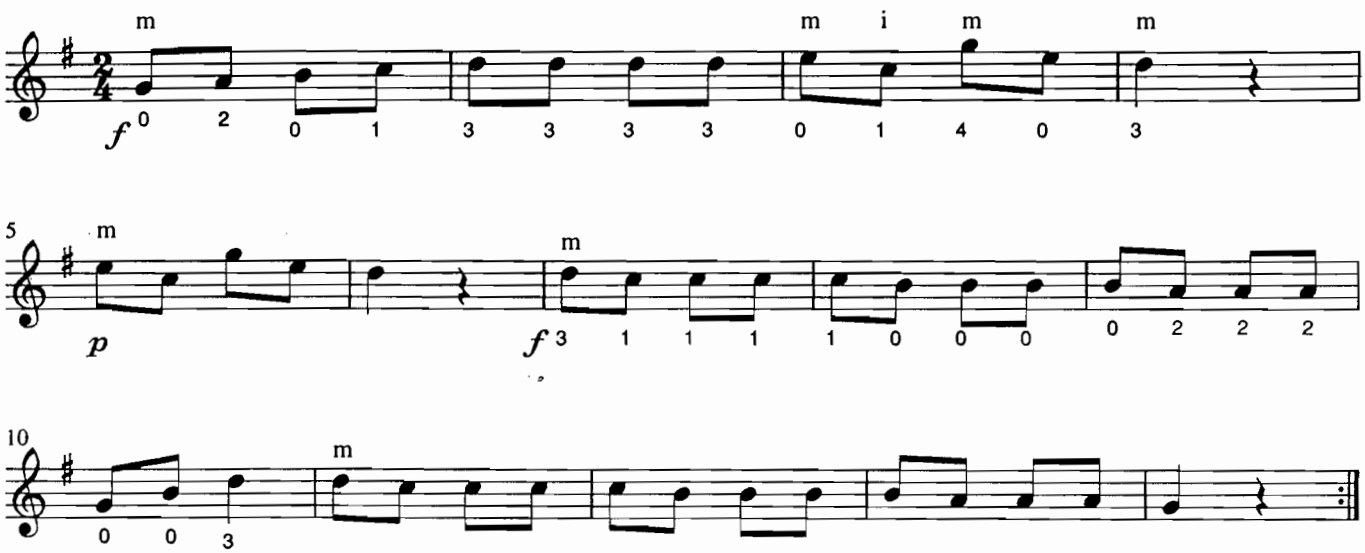
4

Song of the Wind

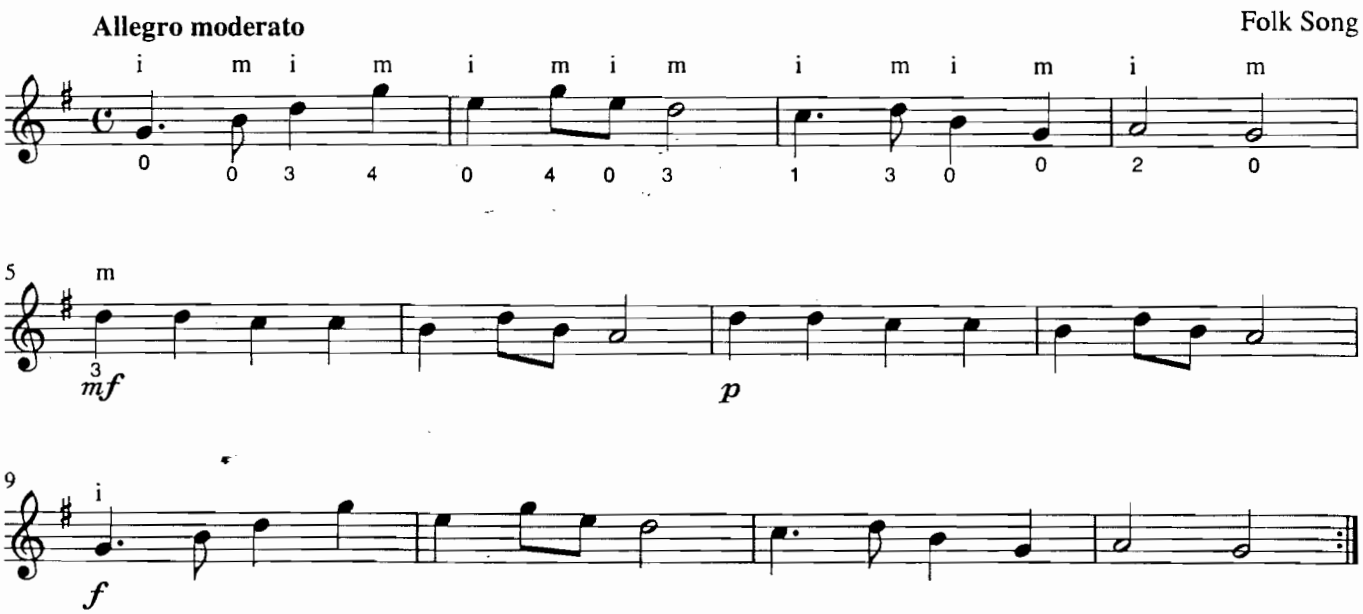
Moderato Folk Song



5

May Song

Allegro moderato Folk Song



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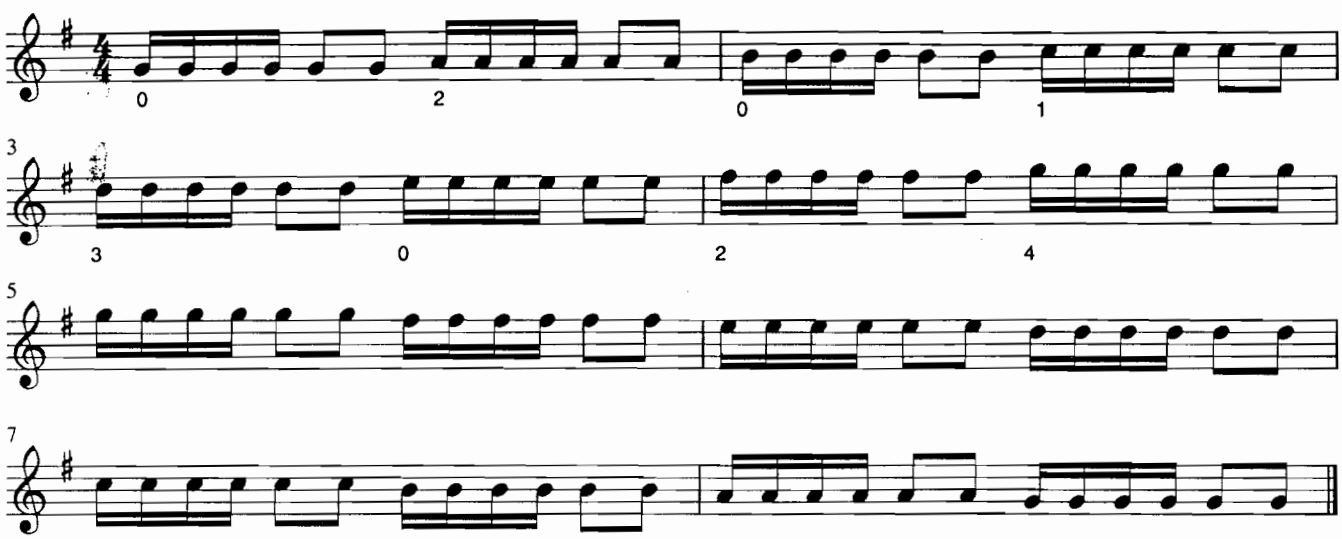
Tonalization in G #2

No. 1

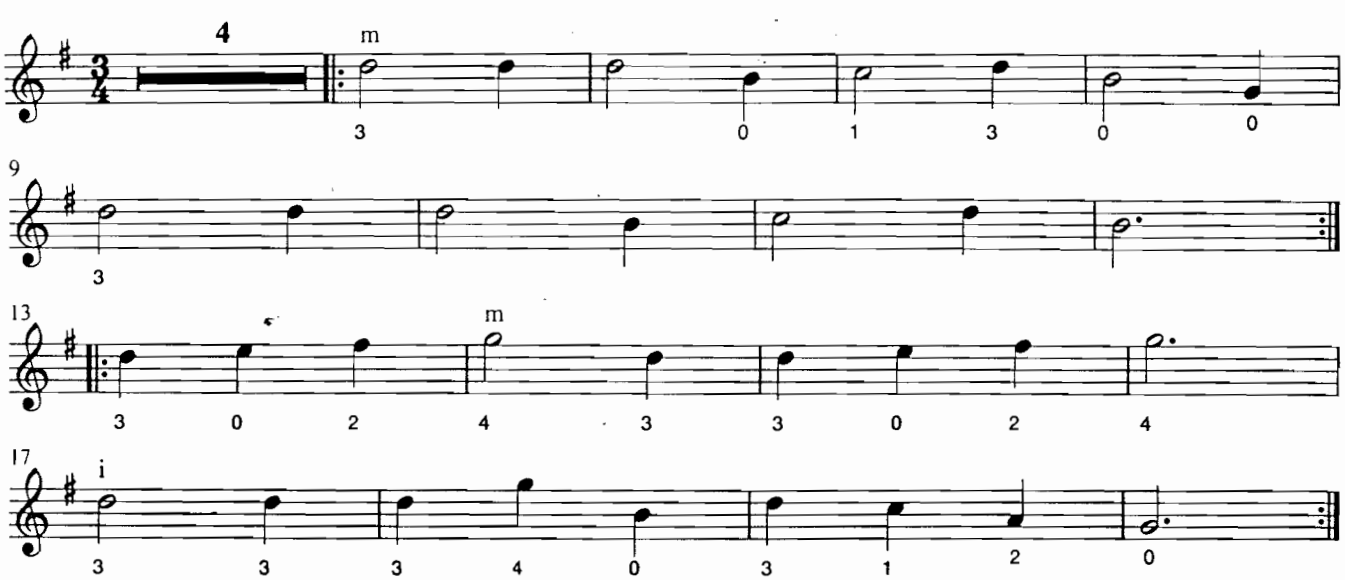


No. 2

6

Allegretto

M. Giuliani



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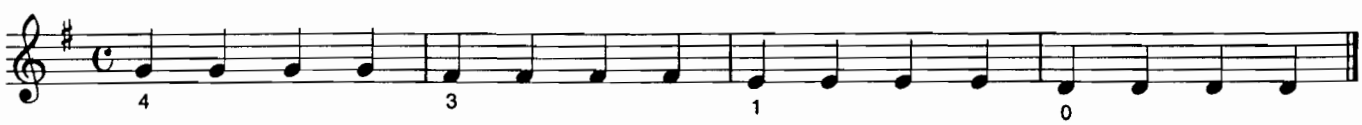
Preliminary Exercise

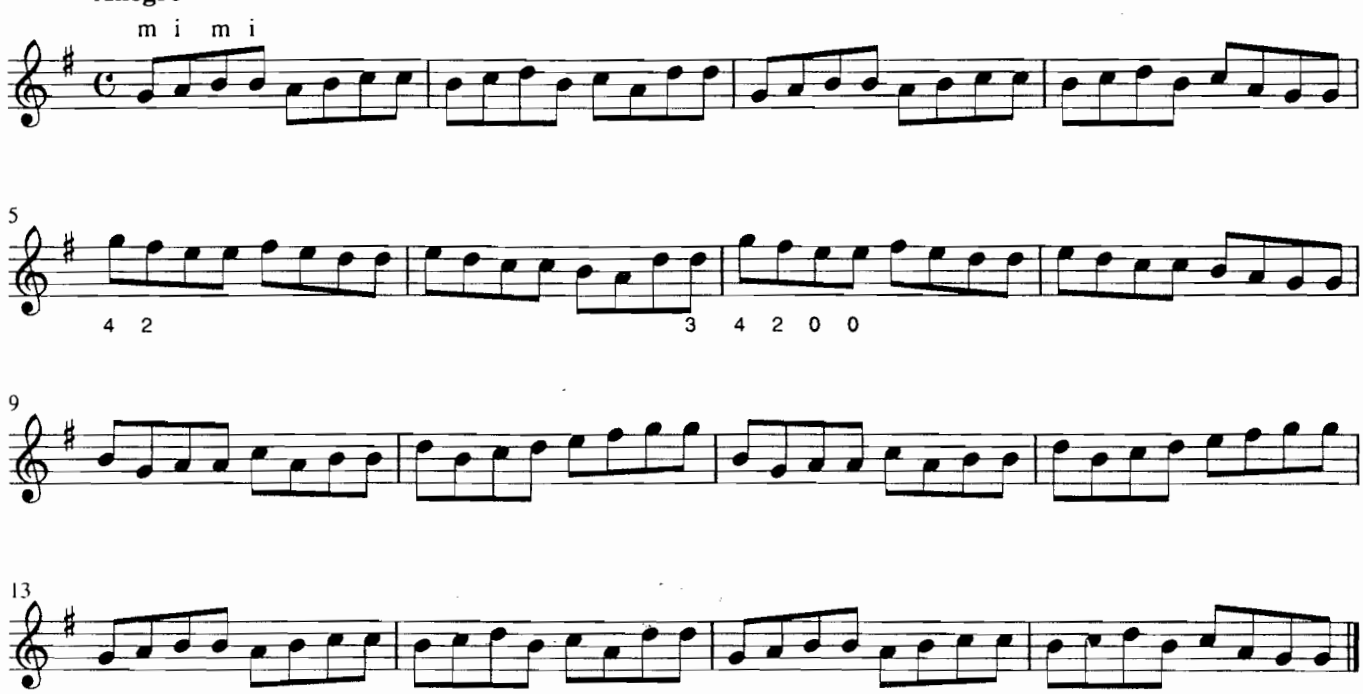
Pos. II



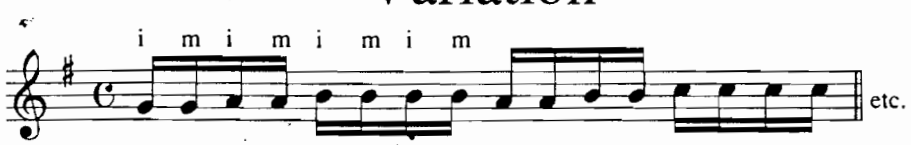
7

Perpetual Motion

Allegro S. Suzuki



Variation



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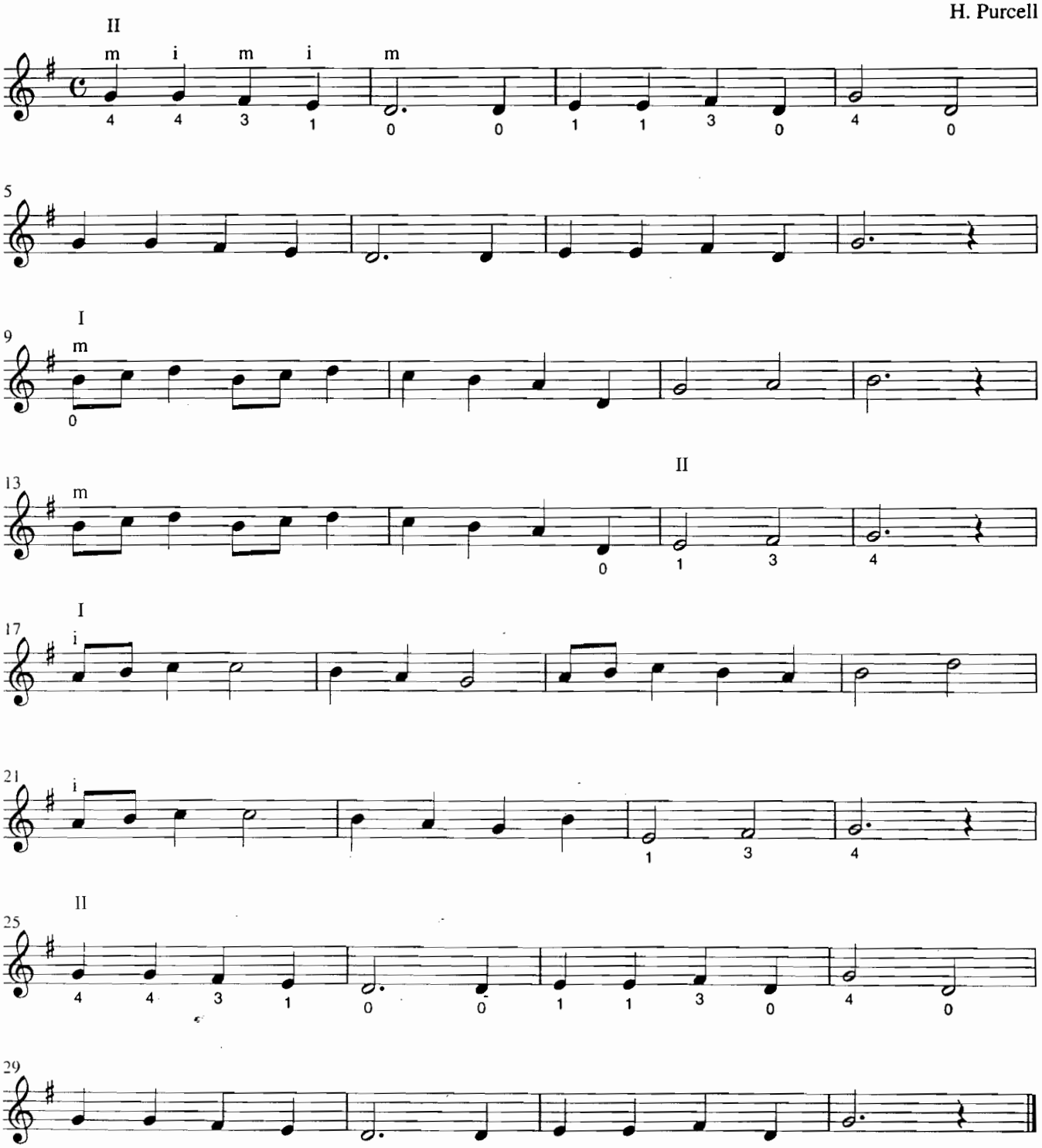
8

Rigadoon

H. Purcell



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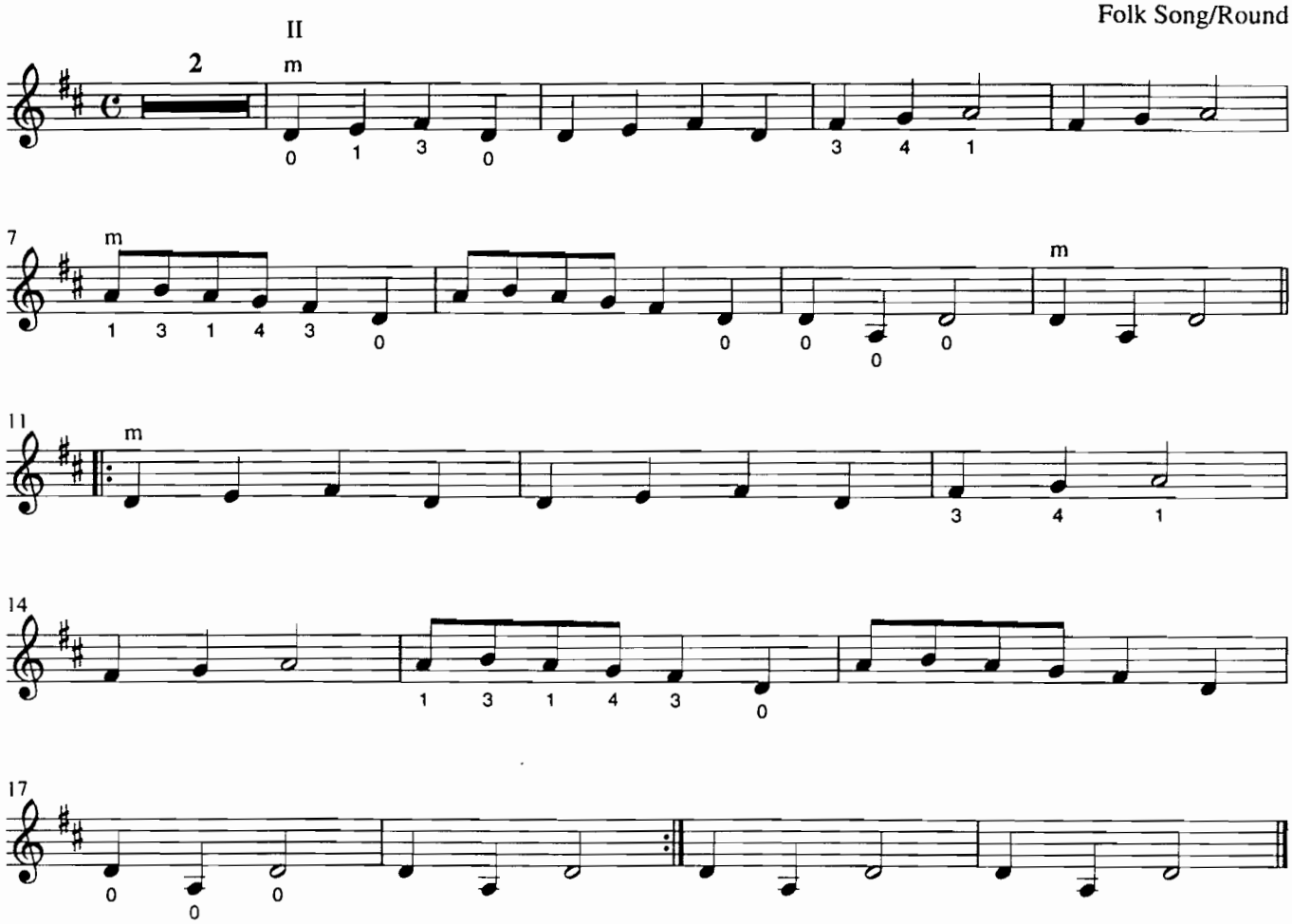
9

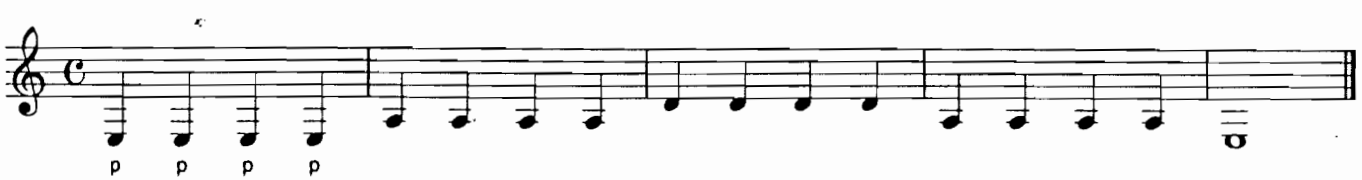
Are You Sleeping, Brother John?

Folk Song/Round



Preliminary Thumb Stroke Exercise

Rest the fingers on the G string.
The Thumb touches the Index Finger after each stroke.



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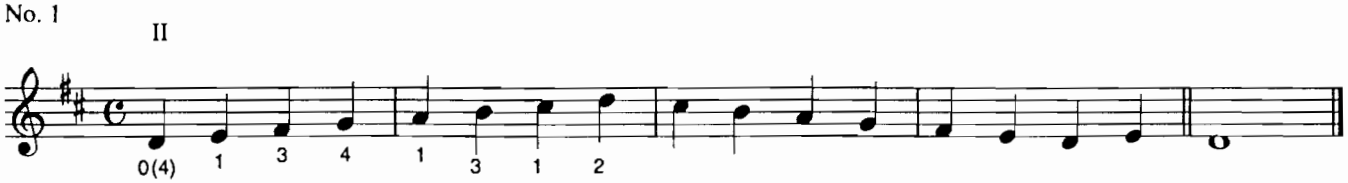
Tonalizations in D Major

No. 1



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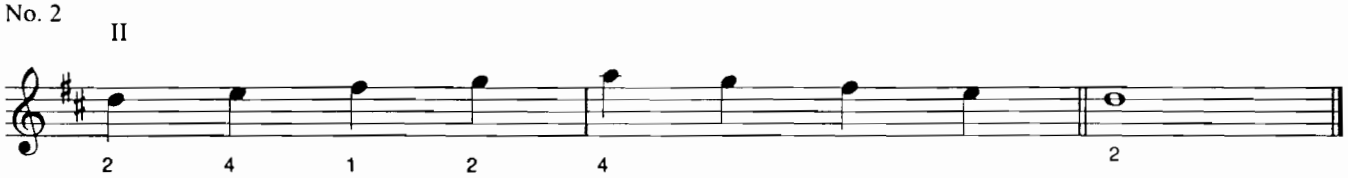

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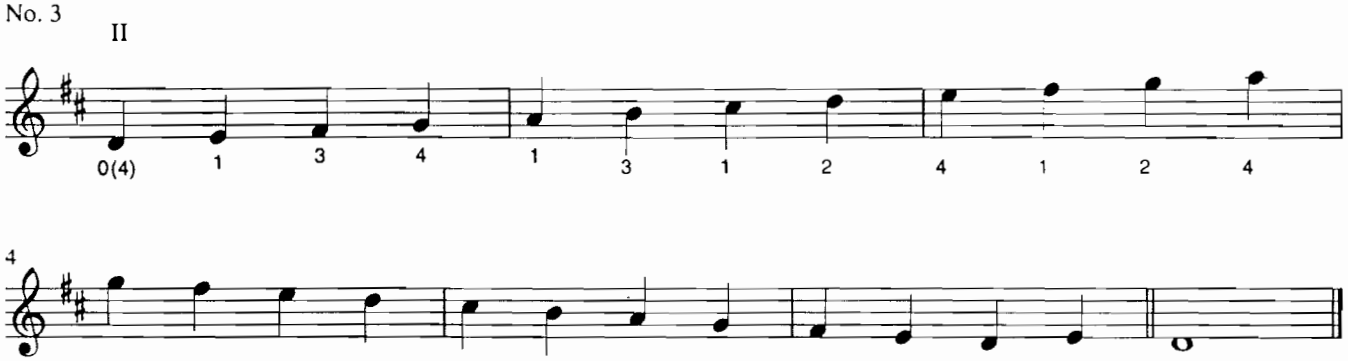

Review these considerations regularly:

- The responsibility of motivating the child belongs to the parent and the teacher.
- Listening to the recordings is essential to rapid progress and the development of musical sensitivity.
- Correct posture, and proper arm, hand and finger placement should receive constant attention.
- Tonalization, or the production of beautiful tone, should always be stressed.

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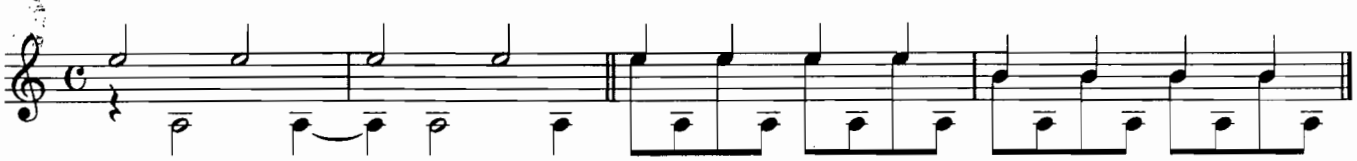
Preliminary Exercises for the Fingers and the Thumb

1. Be sure to keep the right hand steady.
2. Use alternate fingers with the thumb, (i p i p, m p m p, i p m p, m p i p, etc. . . .)



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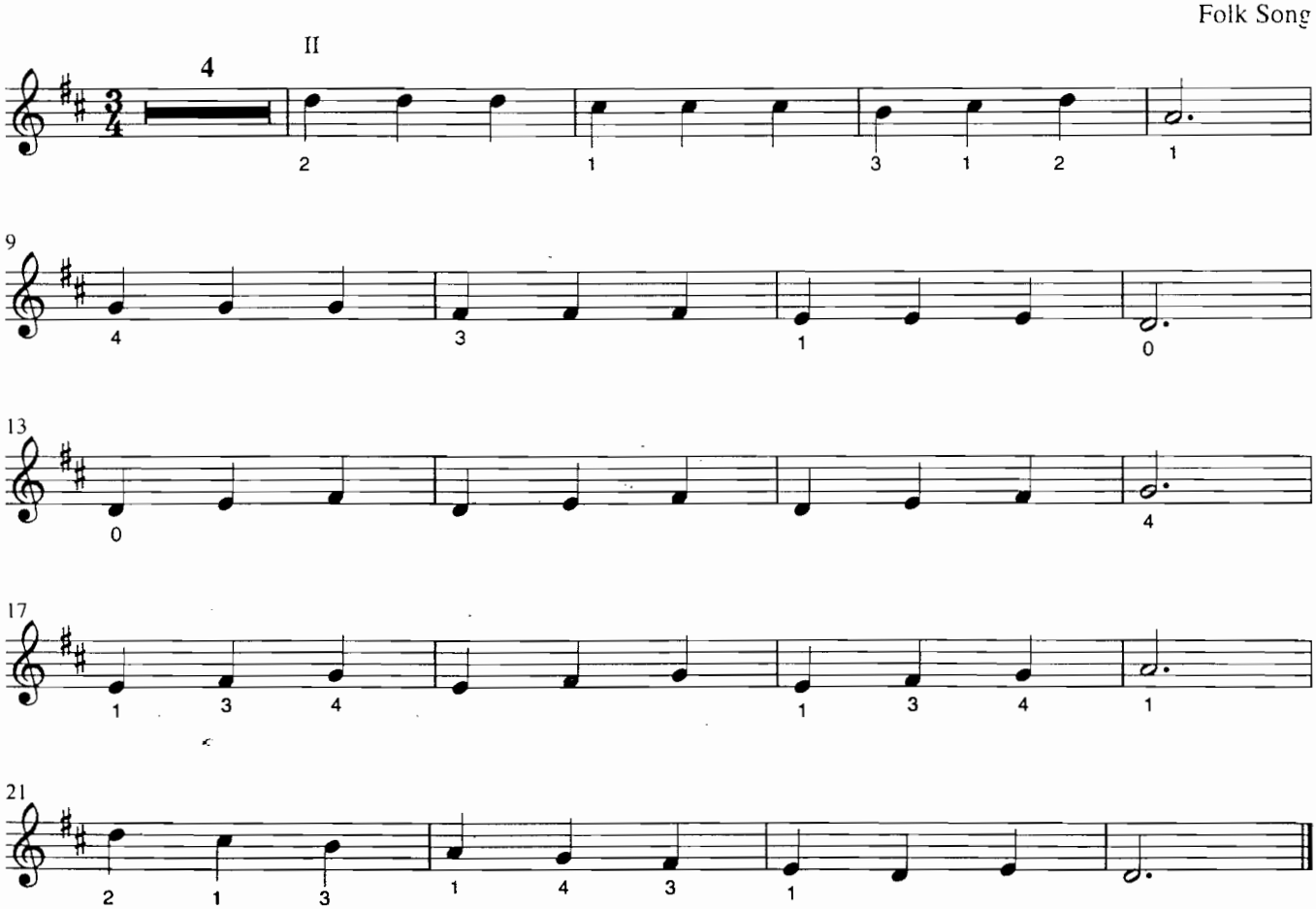
French Folk Song

Folk Song



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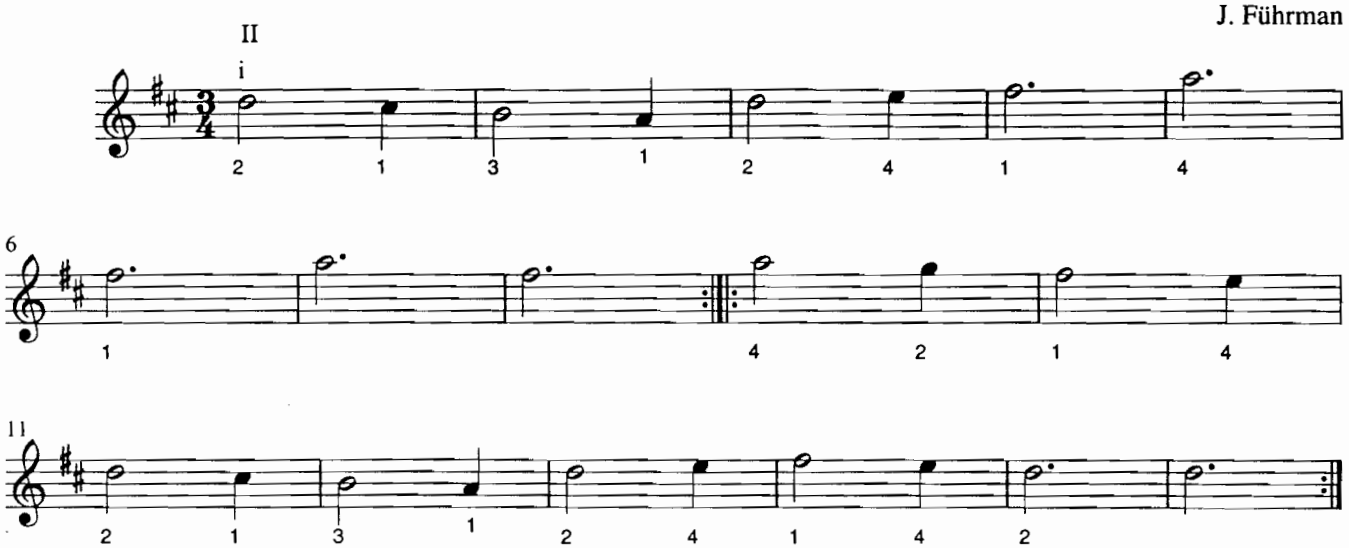
11

Tanz

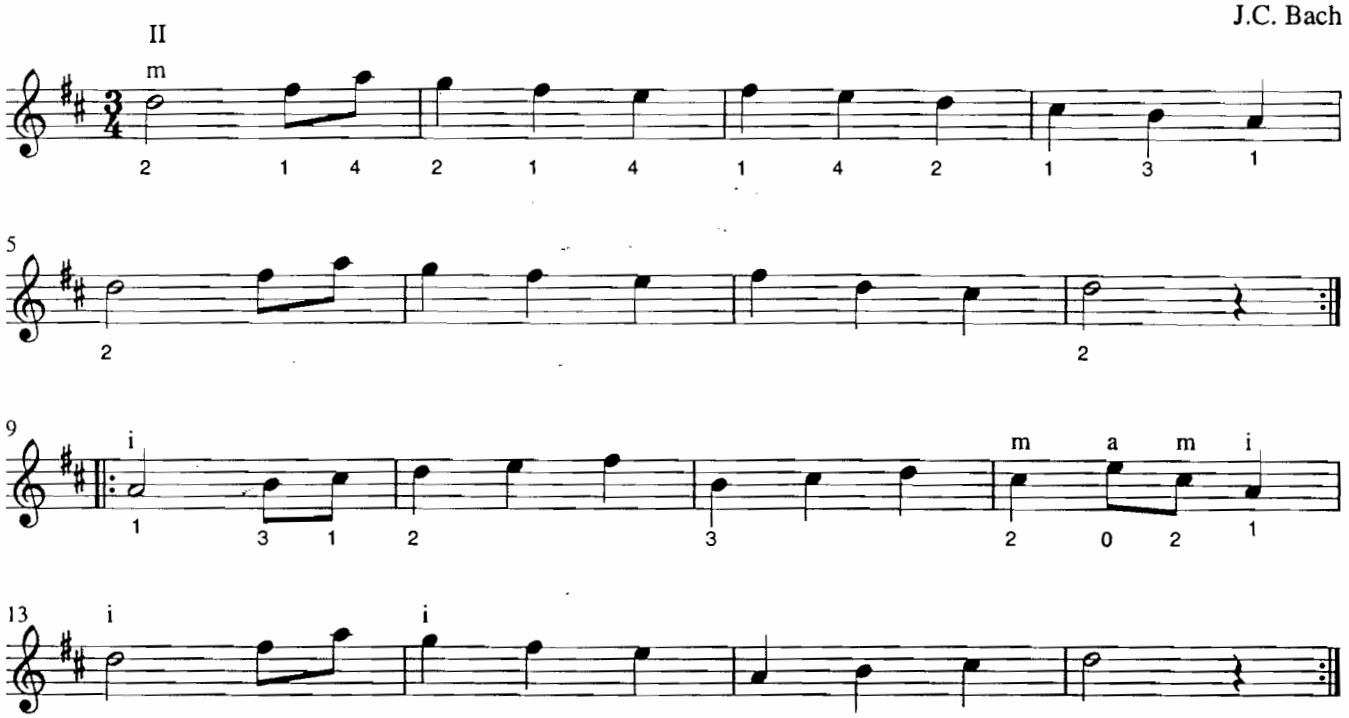
J. Führman



12

Tanz

J.C. Bach



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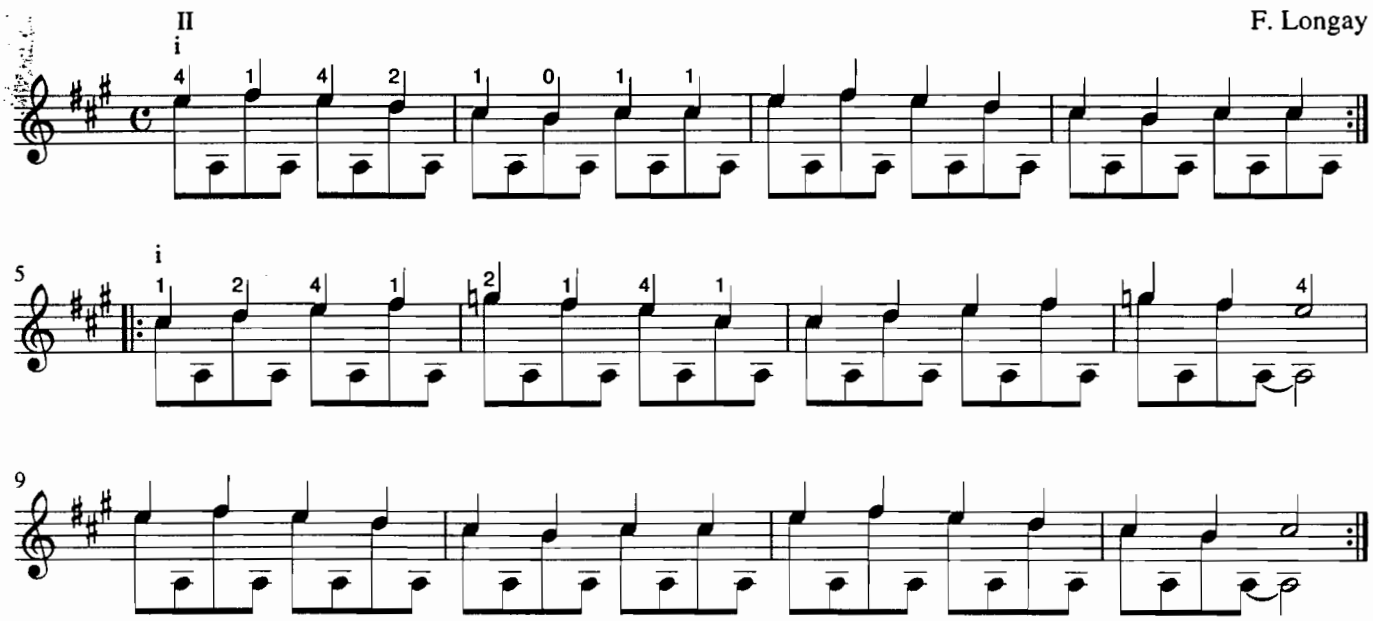
13

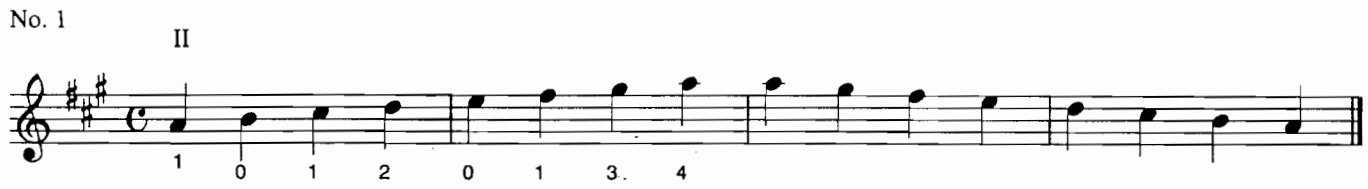
With Steady Hands

F. Longay



Tonalizations in A Major

No. 1



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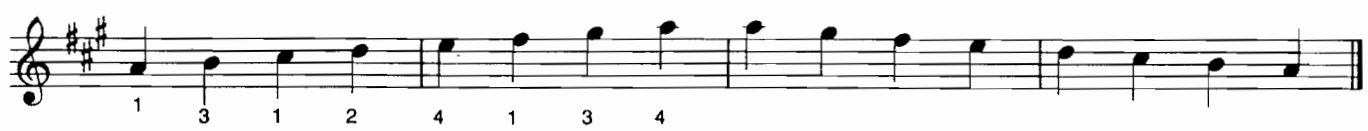

Remember:

- Each piece should be thoroughly mastered before moving to the next.
- Review learned pieces on a regular basis.

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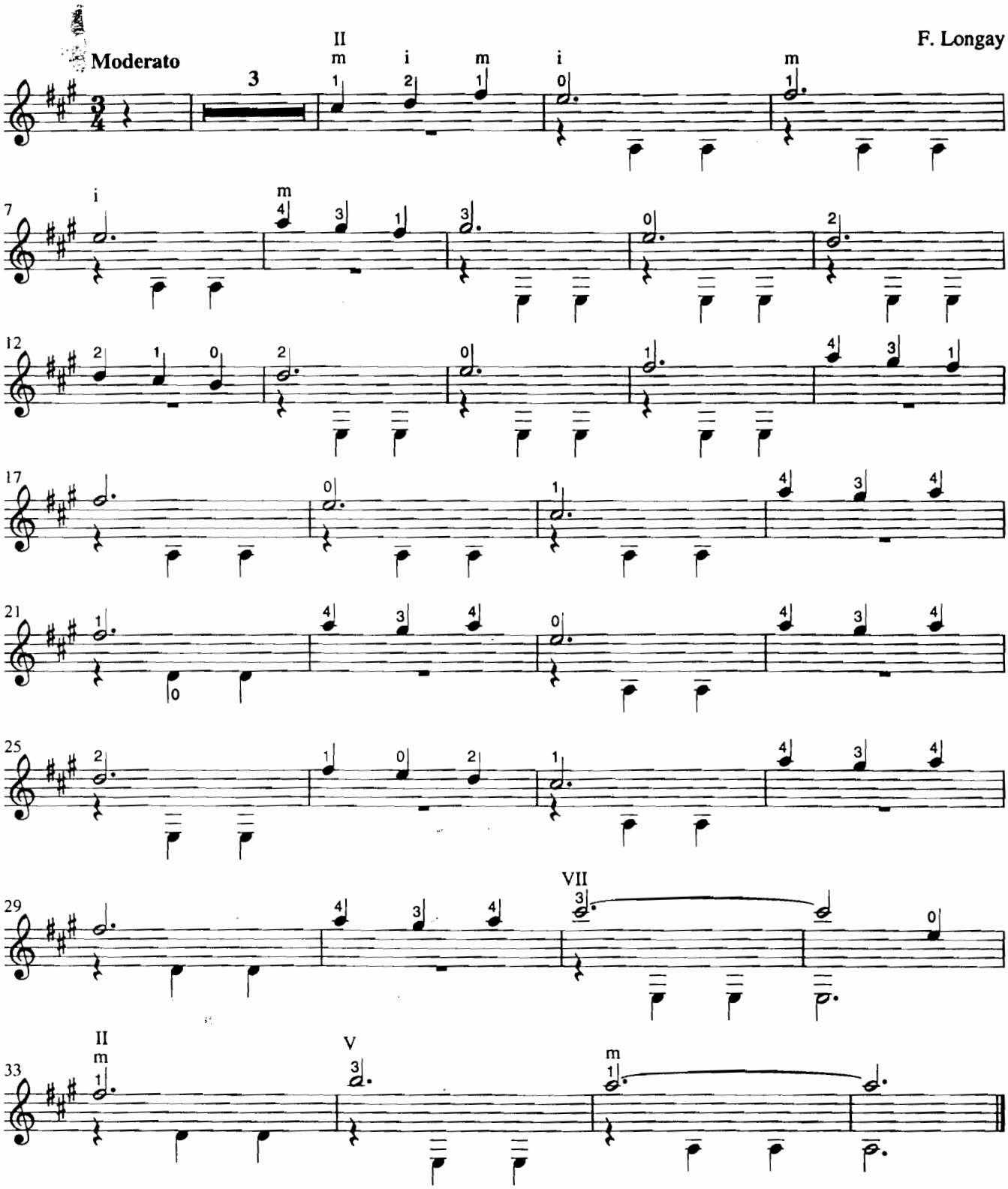
Meadow Minuet



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Suzuki®

Guitar School

Guitar Accompaniment

Volume I

Revised Edition

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INTRODUCTION

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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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***Meadow Minuet** and **With Steady Hands** are reversed to facilitate page turns.

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Suzuki Guitar Method

Principles of Study and Guidance

Four Essential Points for Teachers and Parents

1. The child should listen to reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.

2. Tonalization, or the production of beautiful tone, should be stressed in the lesson and at home.

3. Constant attention should be given to correct posture and proper hand positioning.

4. Parents and teachers should strive to motivate the child so he will enjoy practicing correctly at home.

Through his experience in teaching young children for over thirty years, Dr. Suzuki has become thoroughly convinced that musical ability can be fully cultivated in every child if the above four points are faithfully observed.

Musical ability is not an inborn talent but an ability that can be developed. Any child who is properly trained can develop musical ability, just as all children develop the ability to speak their mother tongue. To insure the happy, effective progress of students, the four essential points listed above should be carefully observed and put to continual use in the home and studio.

Just as the alphabet is not taught when children first learn their mother language, so music reading should not be included in the study of the guitar until children have sufficiently developed their musical sensitivity, playing skill, and memory. Even after acquiring the ability to read music, however, the children should, as a rule, play from memory during lessons.

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Education for Musical Sensitivity
Every day, children should listen to the recordings of the music they are currently studying. This listening helps them make rapid progress. It is the most important factor in the development of musical ability. Those children who have not had enough listening will lack musical sensitivity.

Tonalization for Beautiful Tone
Just as vocalization is studied in vocal music, tonalization on the guitar is introduced as an essential element of study. Tonalization should always be included at each lesson and should be a part of the daily practice at home.

Group Lessons
The group lesson is an extremely effective instructional and motivational tool. The students progress remarkably while enjoying these lessons. Dr. Suzuki recommends that group lessons be held once a week or at least twice a month.

Private Lessons to Develop Ability
A child should not proceed to a new piece simply because he has learned the fingering or notes of the present one. His ability must be cultivated further as he plays his piece. It should be said to the child, "Now that you know the notes, we can start the very important work of developing your ability, " and then procedures may be made to improve his tone, movements, and musical ability.

The repertoire found in these volumes has been carefully chosen to provide an enjoyable path towards technical proficiency. It is important that when a child can perform piece A satisfactorily and is given a new piece, B, he should not drop A but should practice both A and B at the same time. By continuously reviewing and refining pieces that he knows, as new pieces are added, he will develop his ability to a higher degree.

Parents and children should always observe the private lessons of other children. Lessons should vary in length according to the needs of the child. Sometimes a child may have a short lesson, stop and watch another child, and then return for more instruction.

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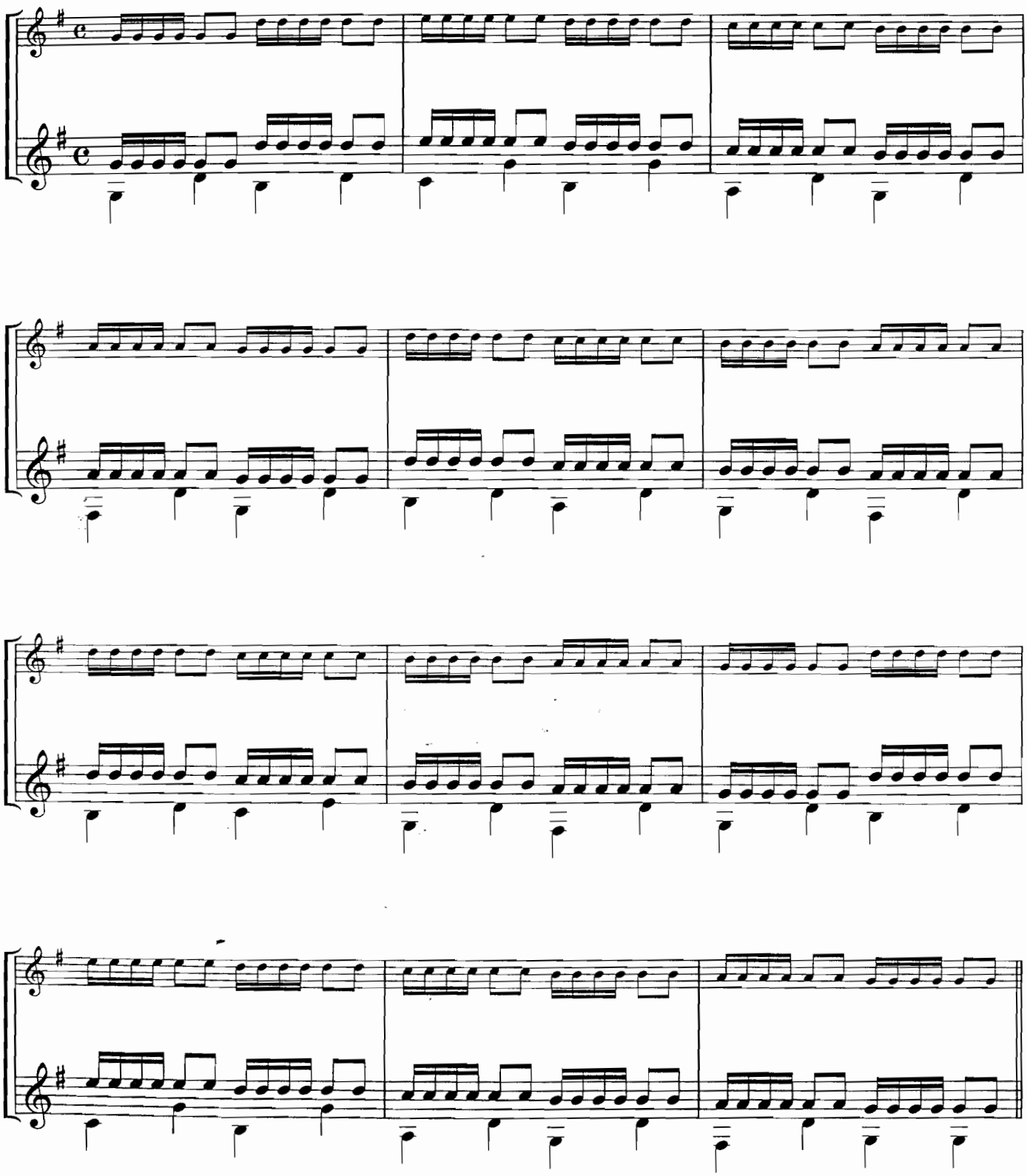
1

Twinkle, Twinkle, Little Star-Variations and Theme

Variation A

S. Suzuki



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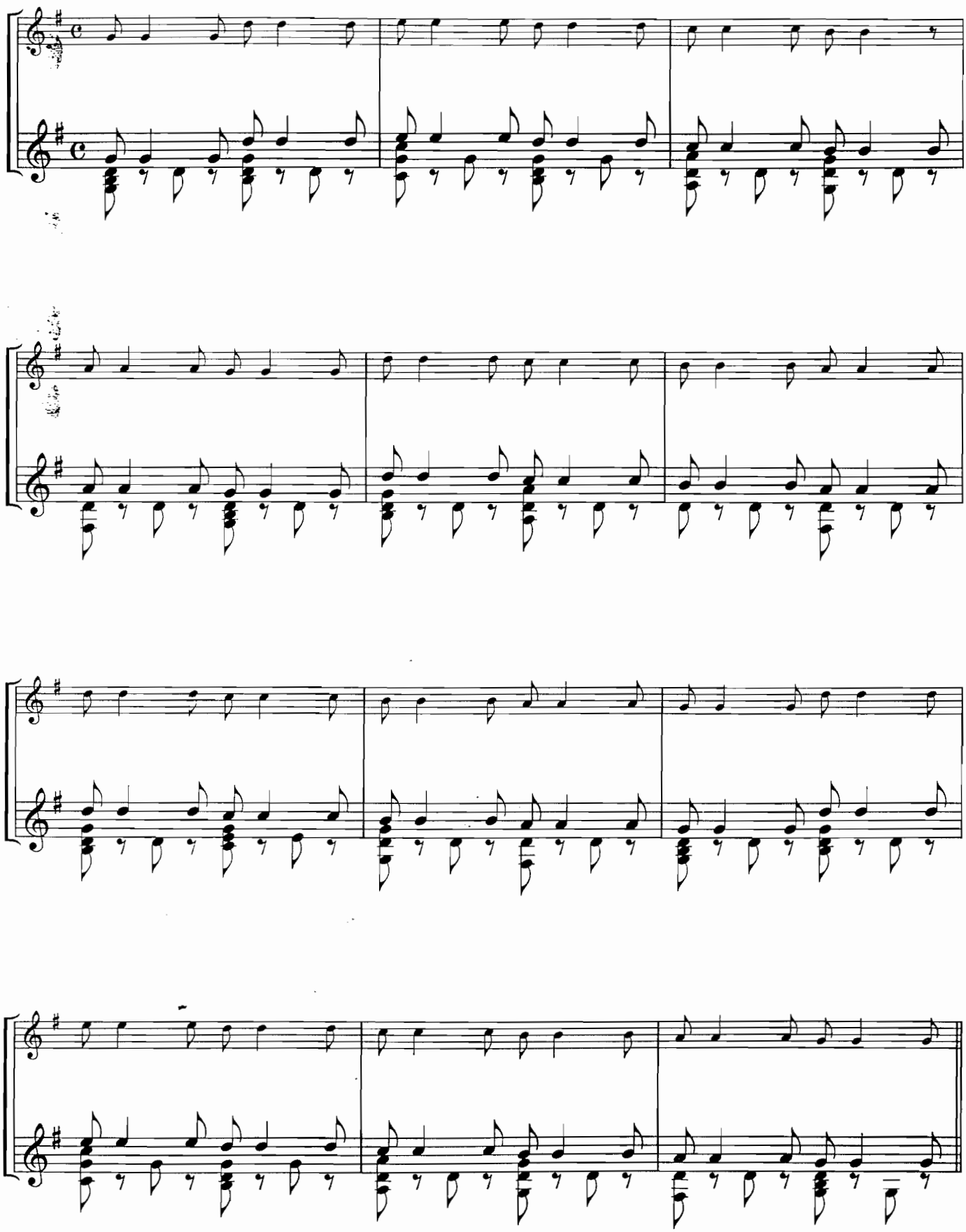
Variation B



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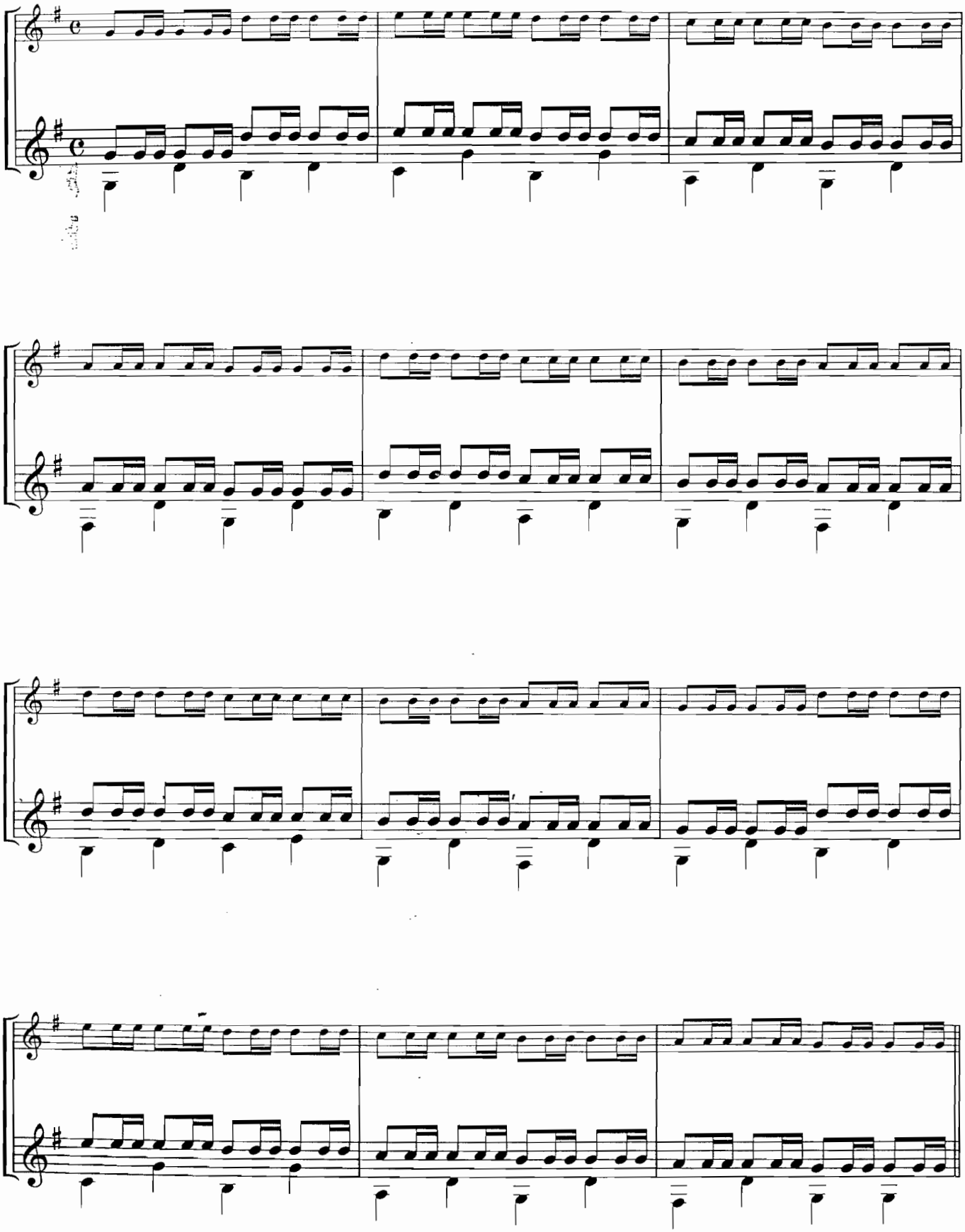
Variation C



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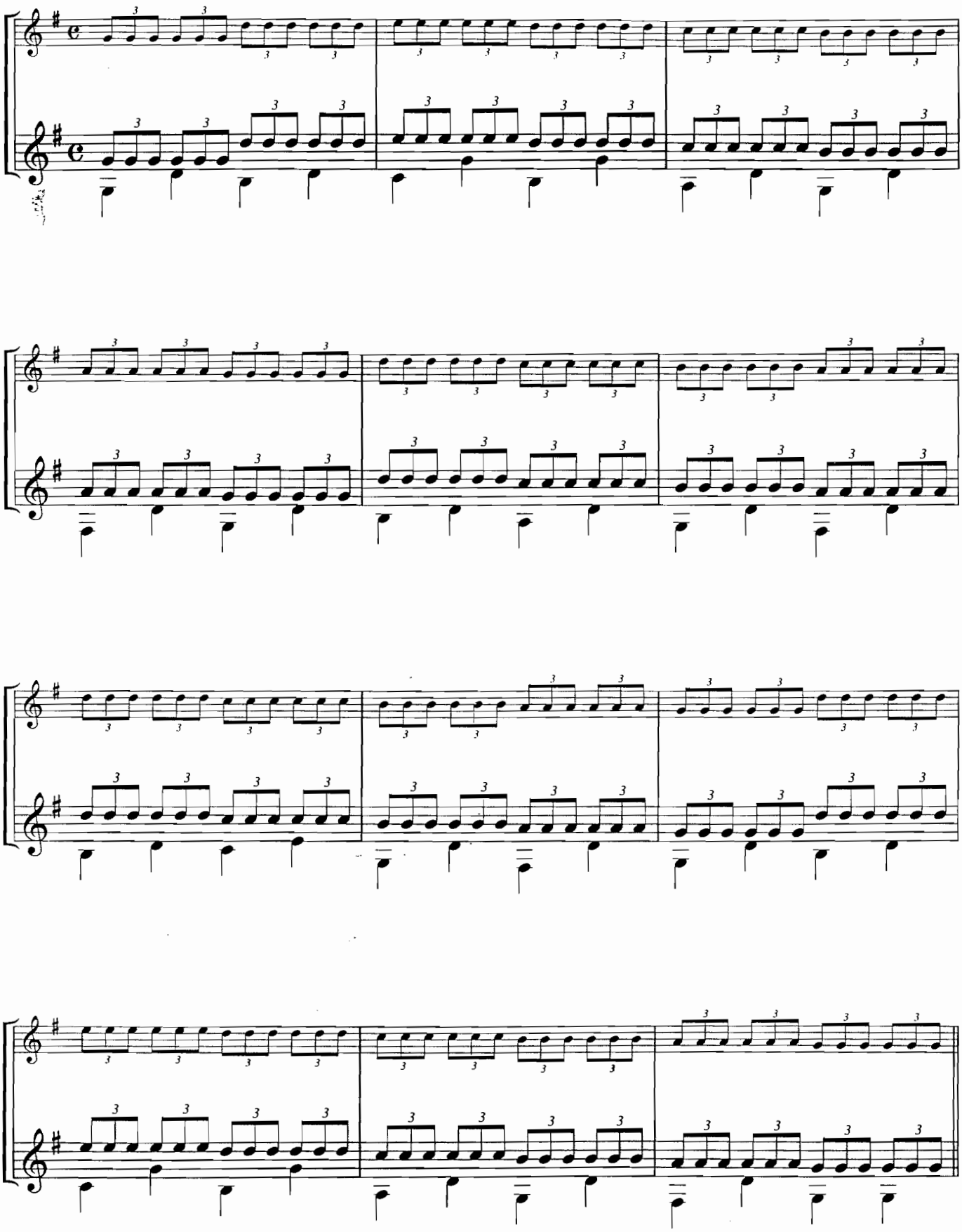
Variation D



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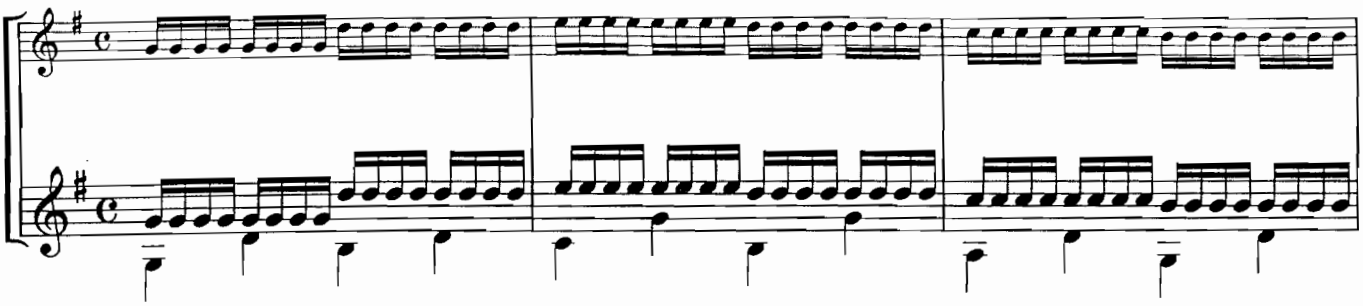
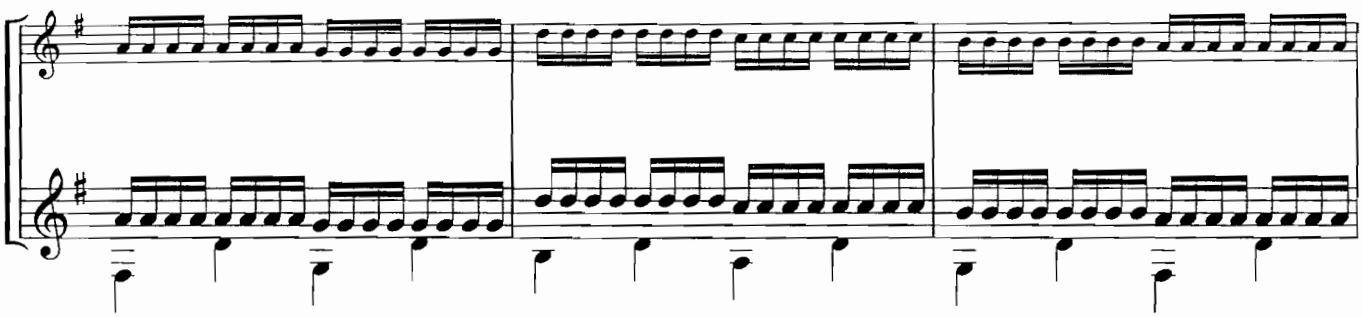
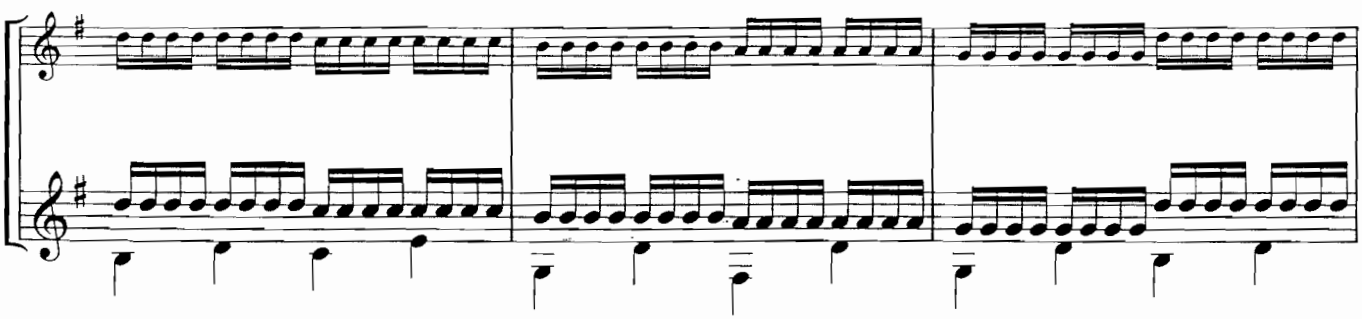
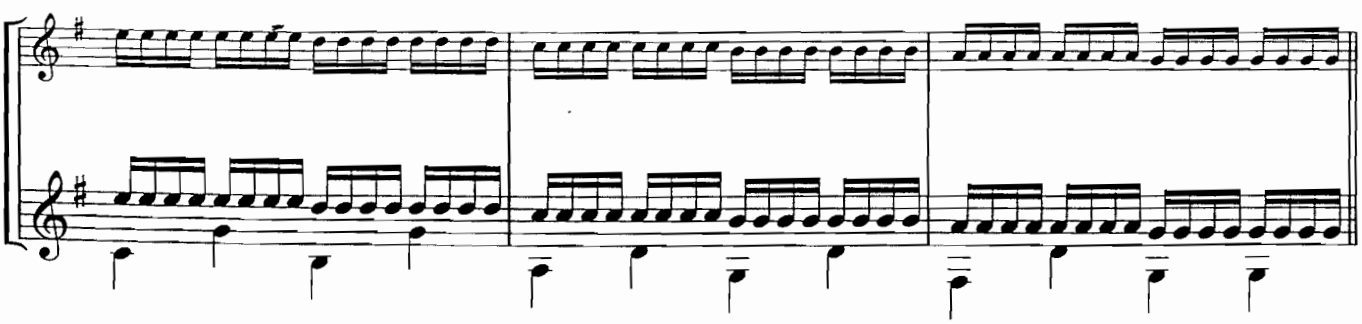
Variation E









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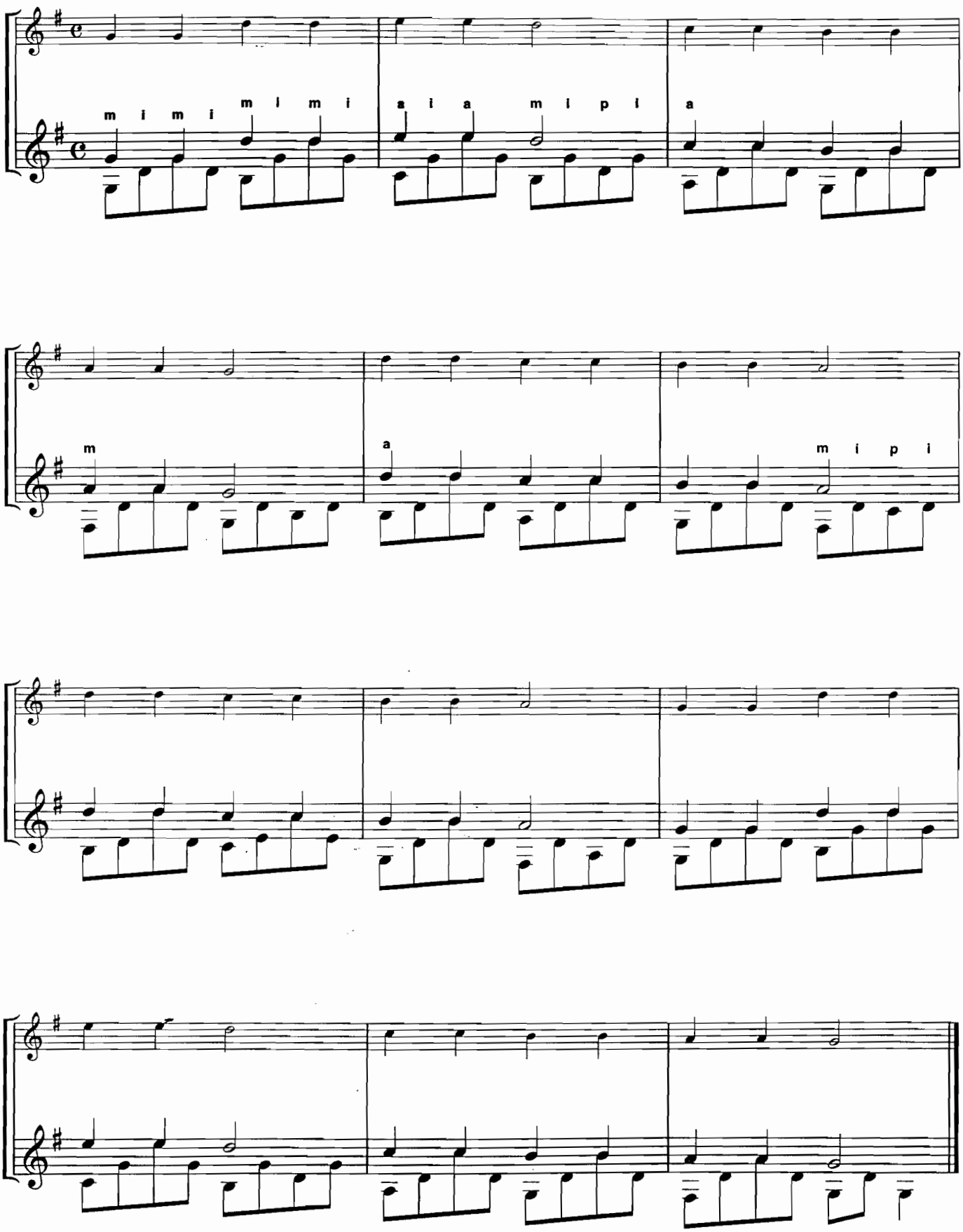
Theme



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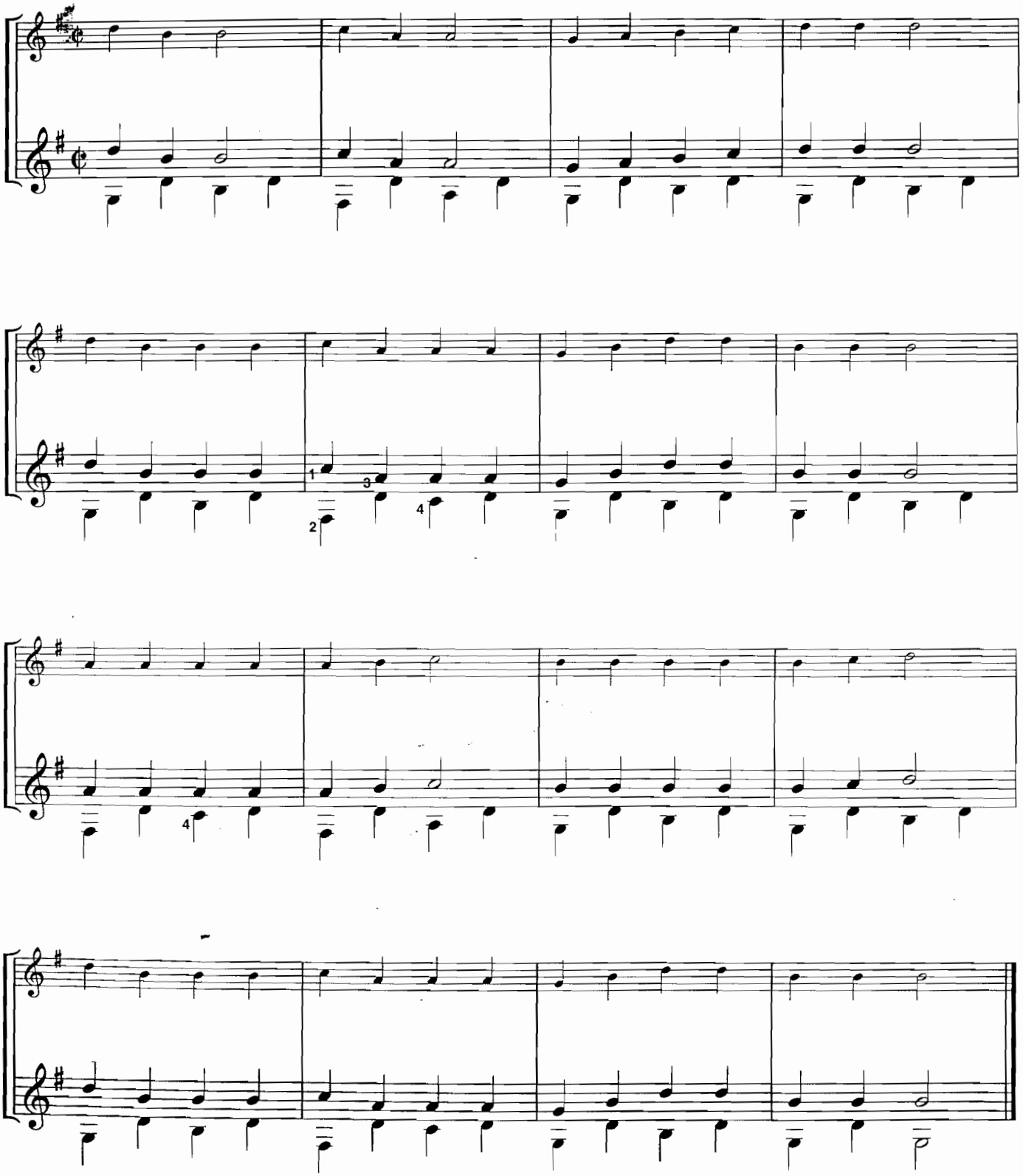
2

Lightly Row

Folk Song

Moderato



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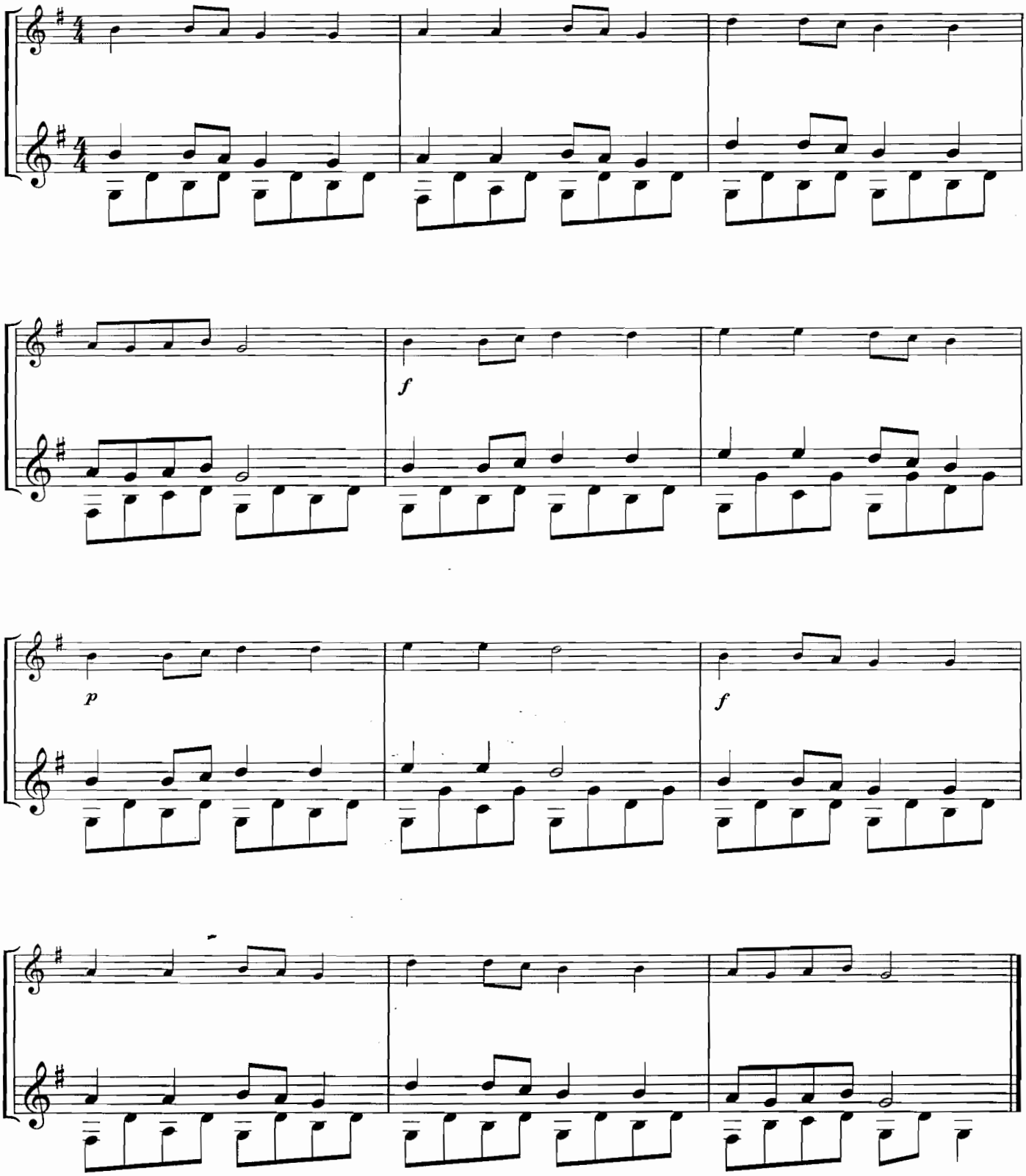
3

Go Tell Aunt Rhody

Folk Song

Moderato



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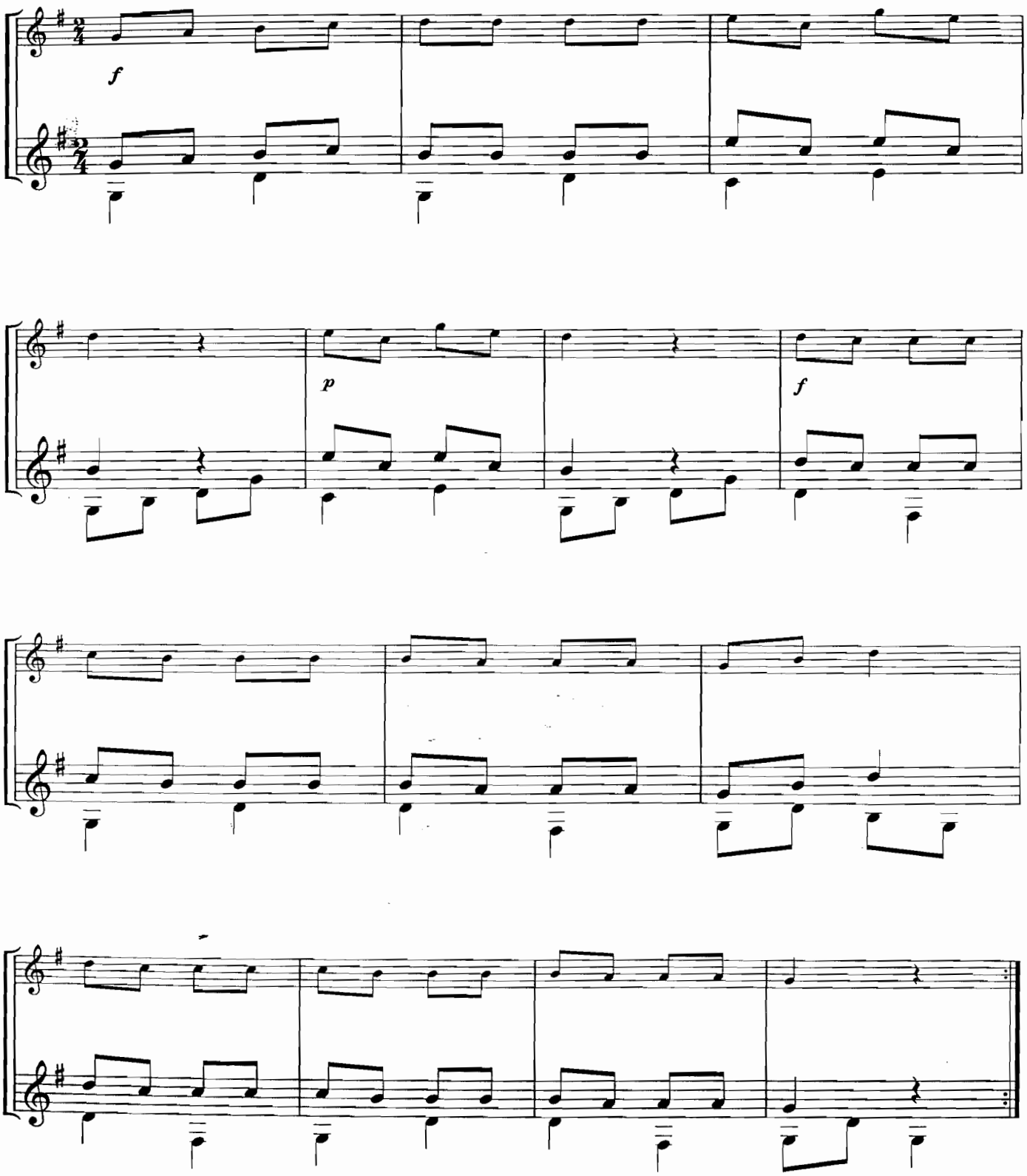
4

Song of the Wind

Folk Song

Moderato



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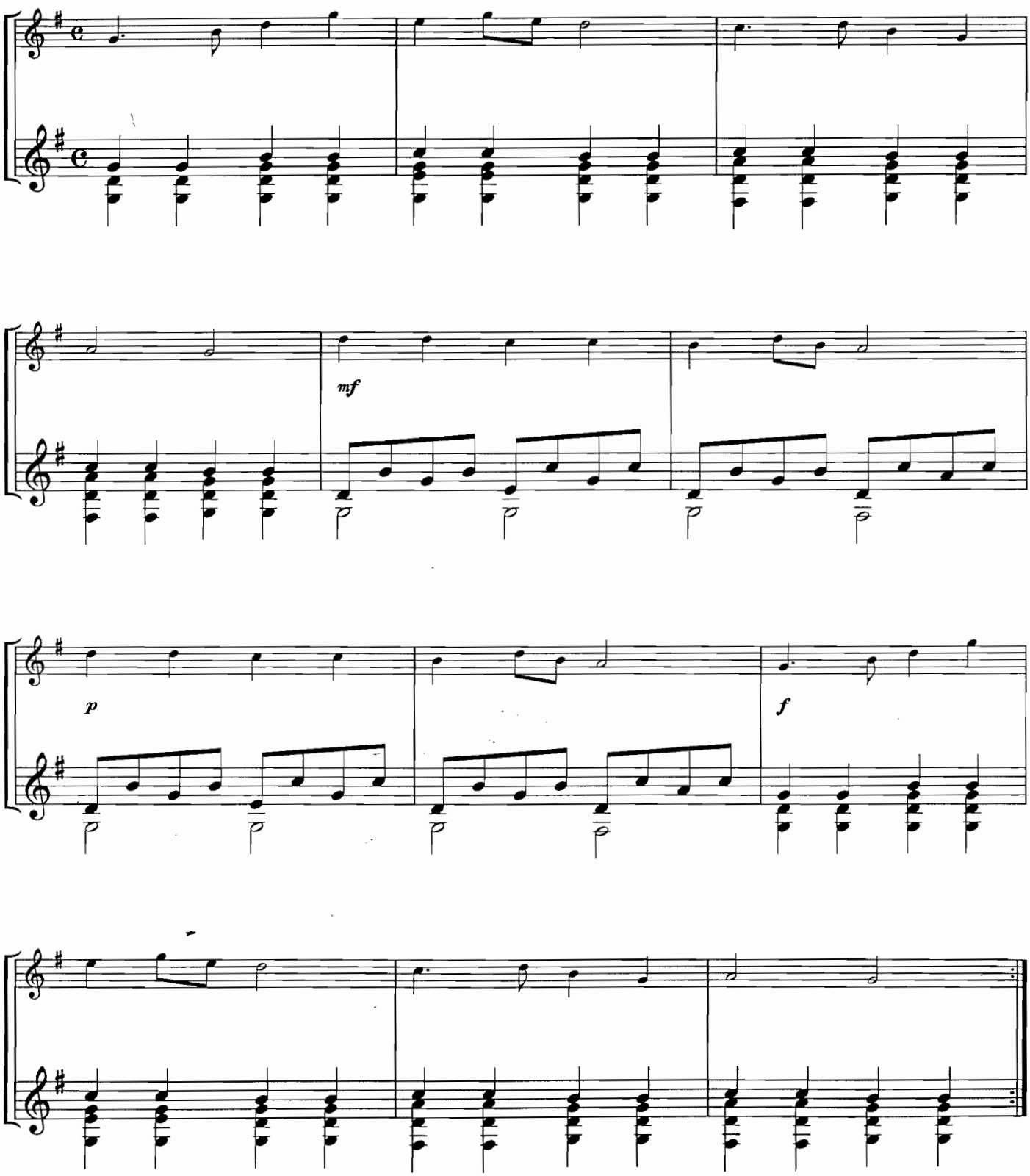
5

May Song

Folk Song

Allegro moderato



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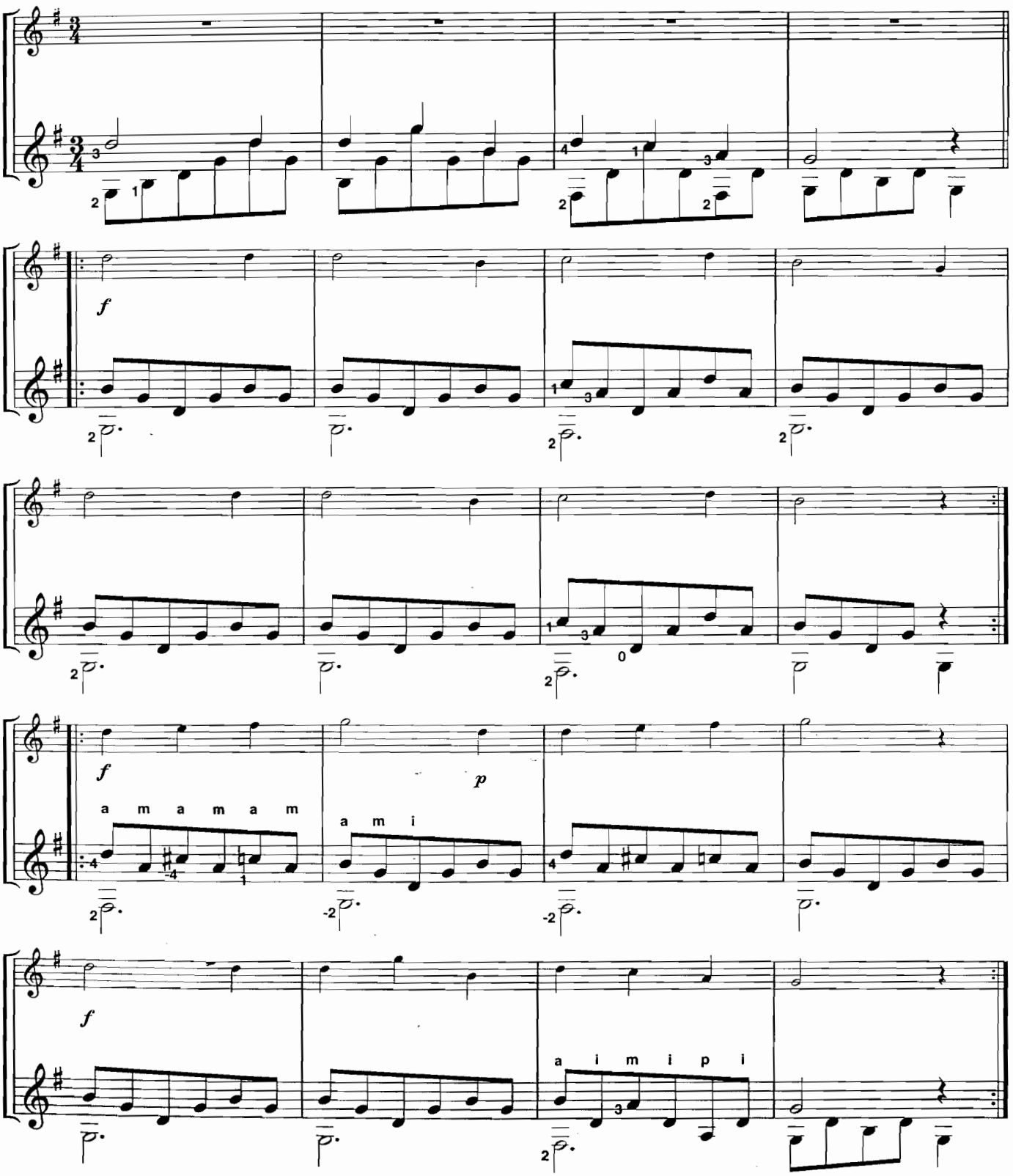
6

Allegretto

M. Giuliani

Moderato



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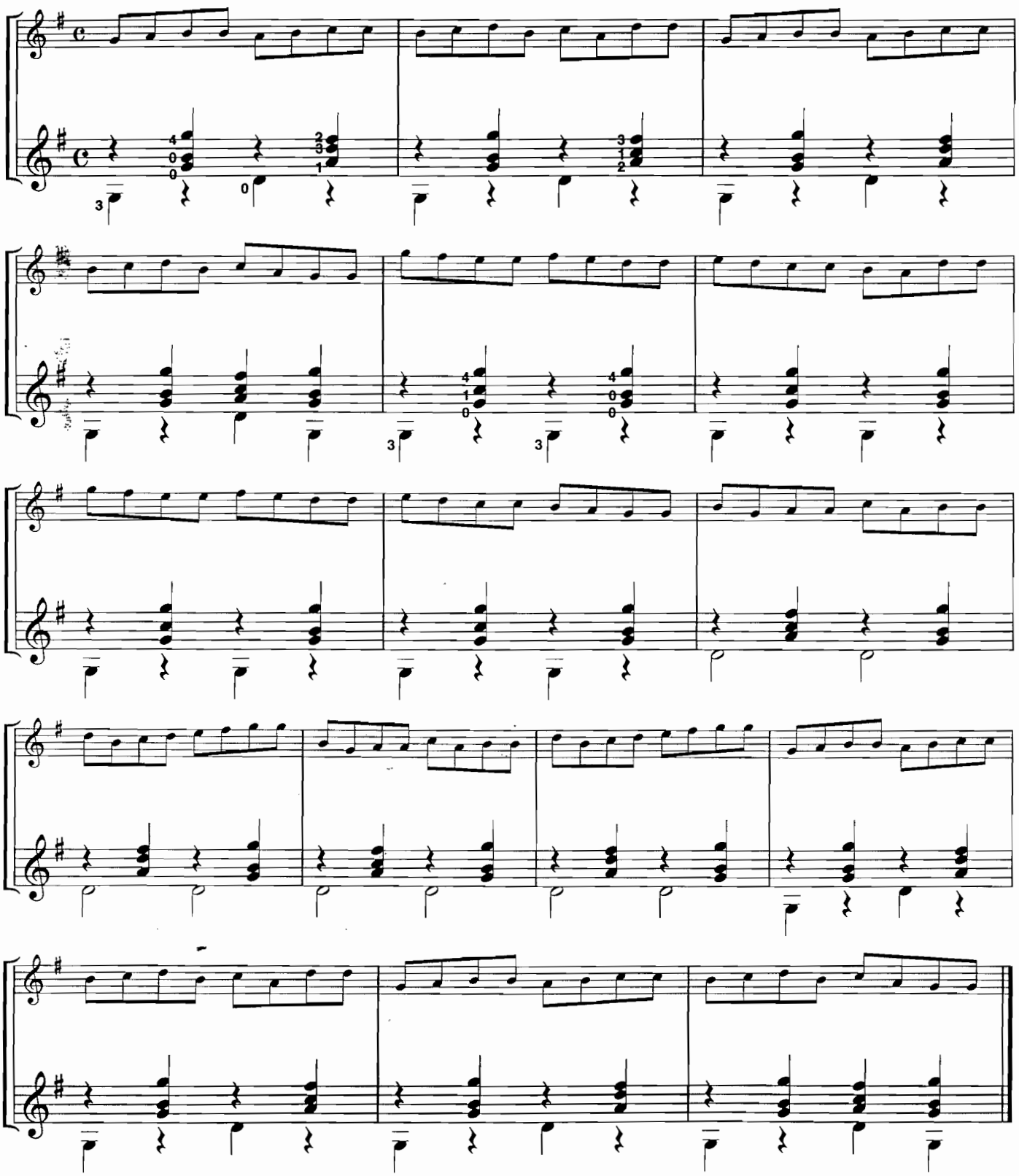
7

Perpetual Motion

S. Suzuki

Allegro



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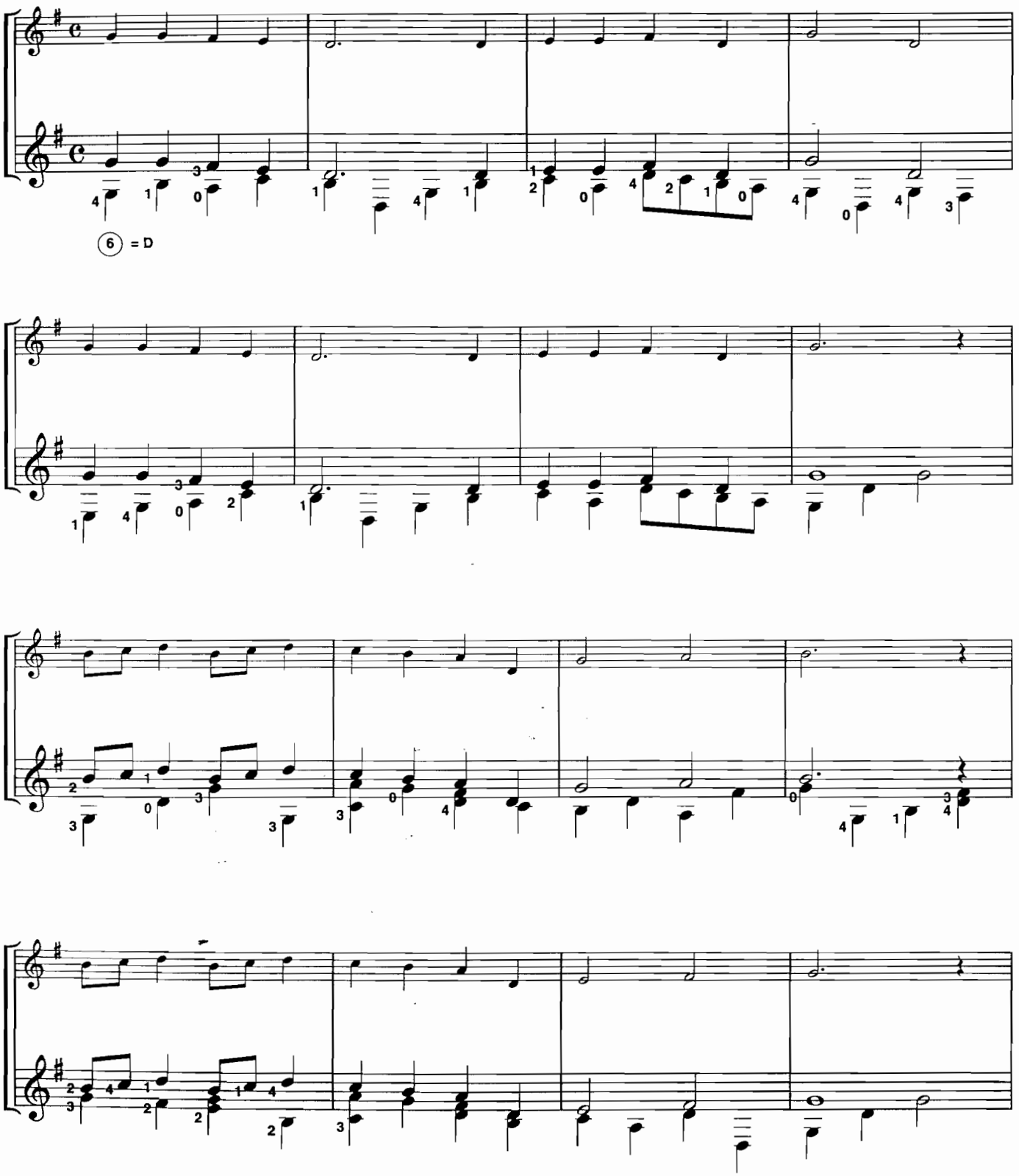
8

Rigadoon

H. Purcell



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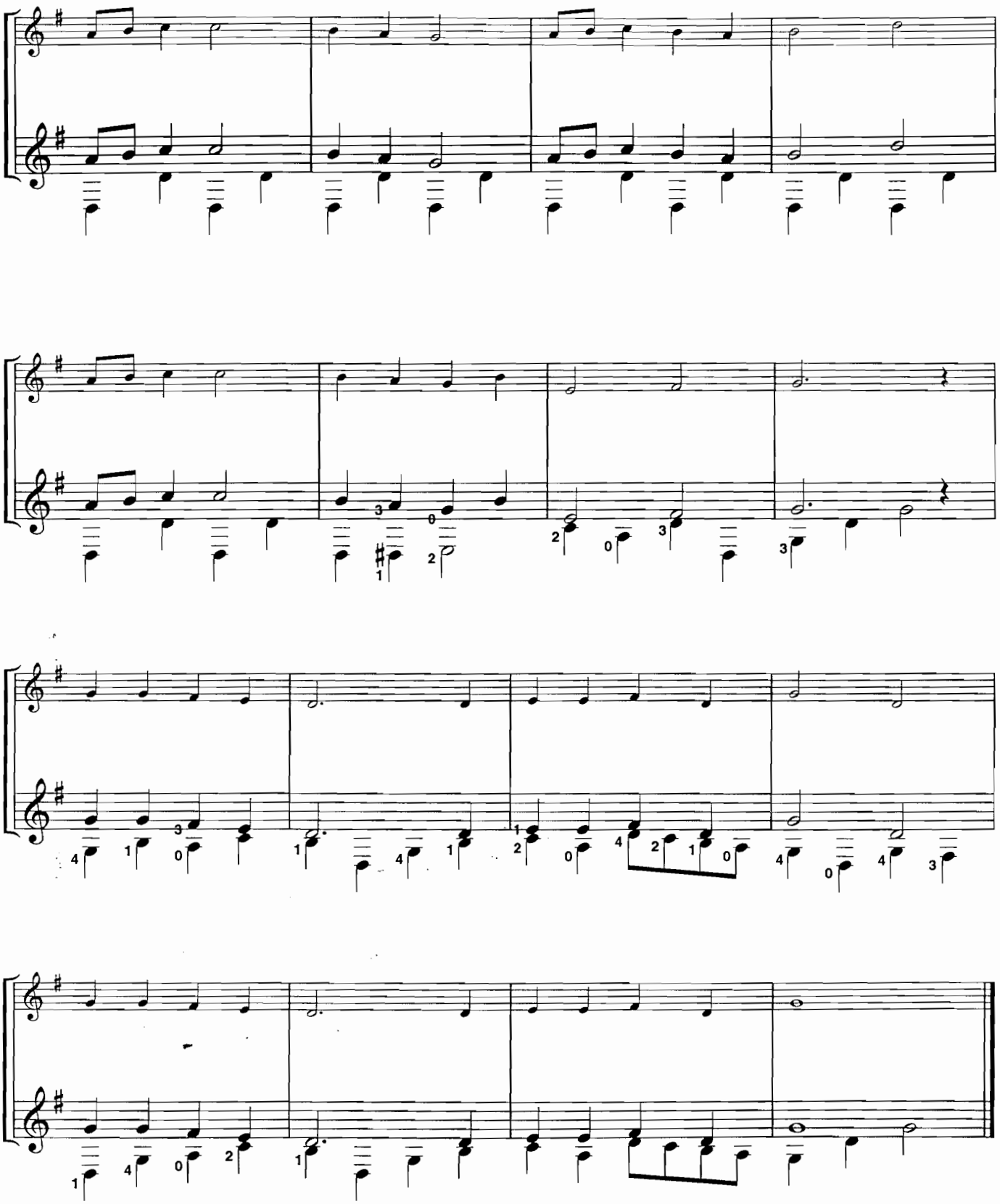

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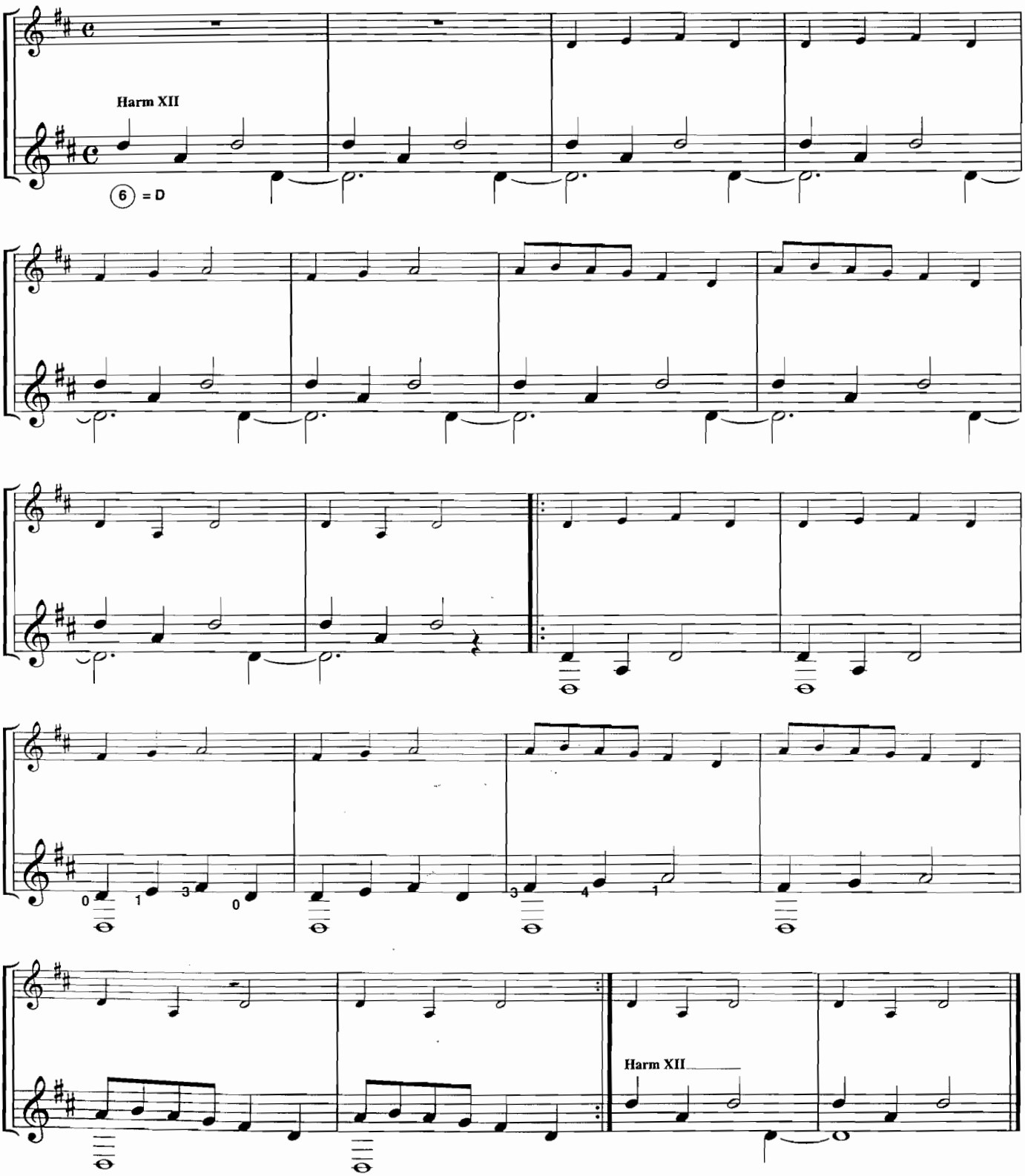
9

Are You Sleeping, Brother John?

Folk Song



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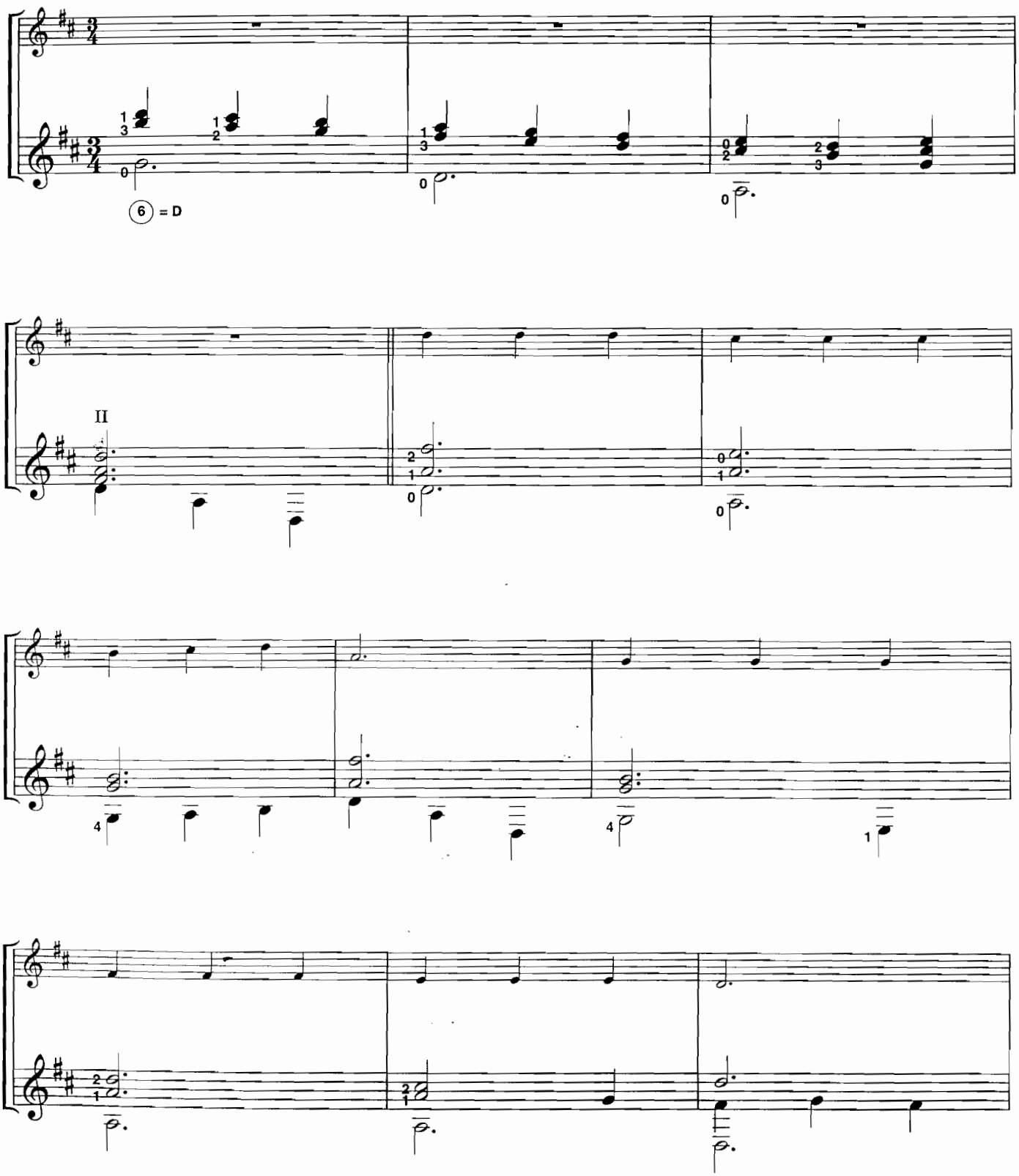
10

French Folk Song

Folk Song

Allegretto



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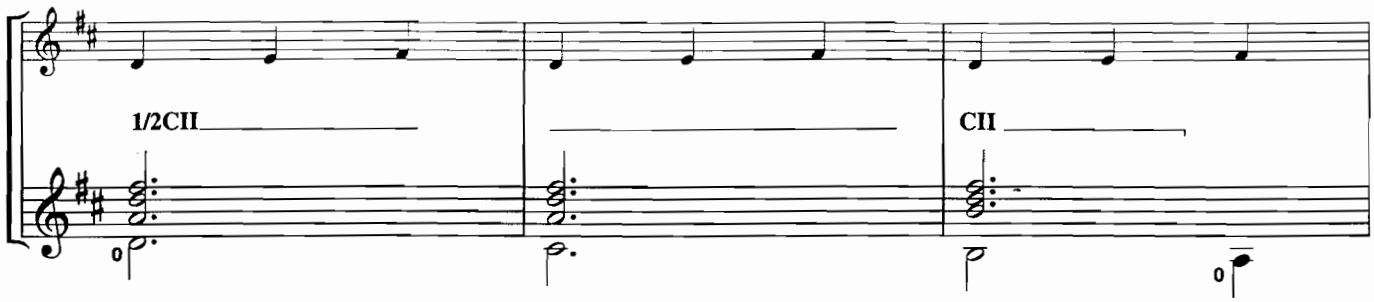

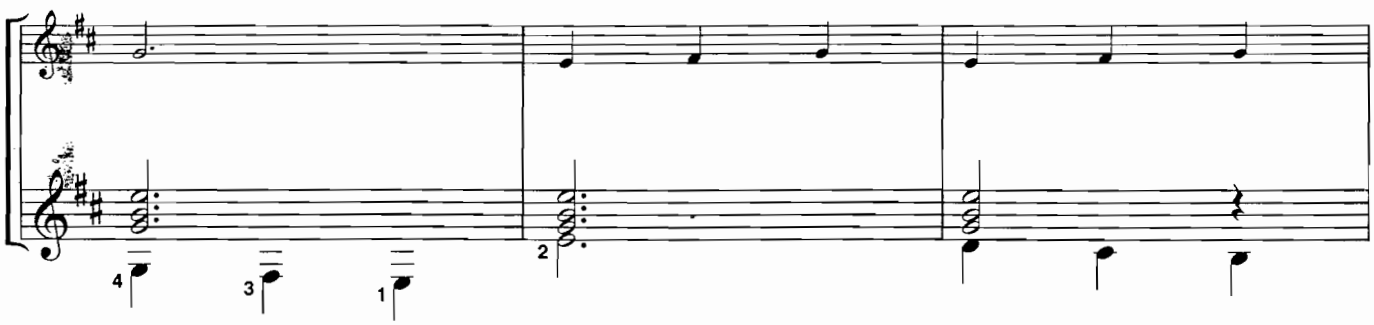

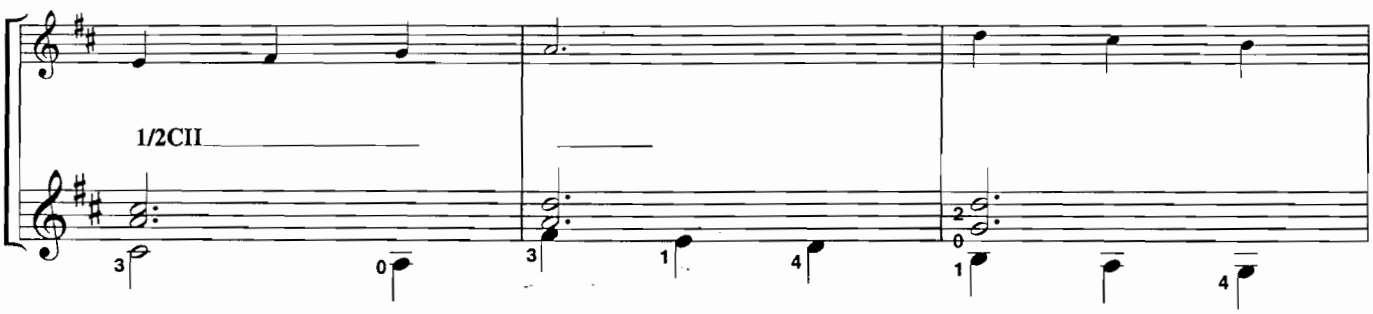

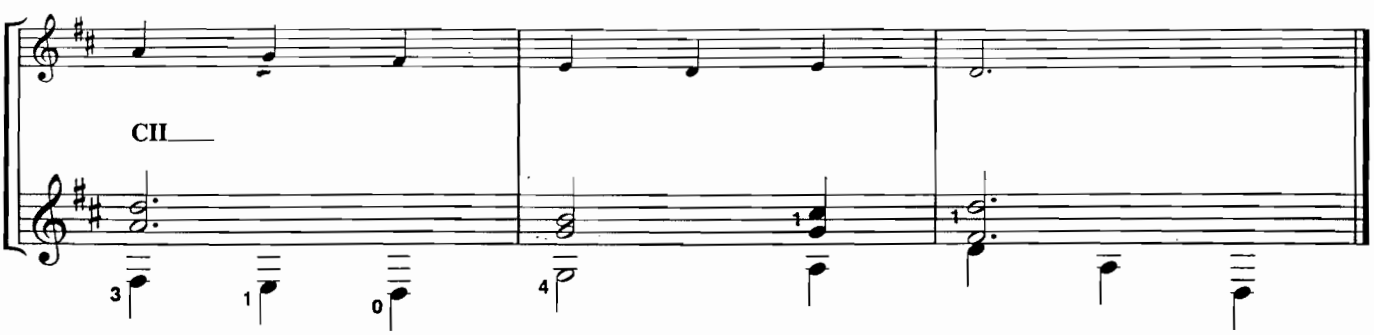

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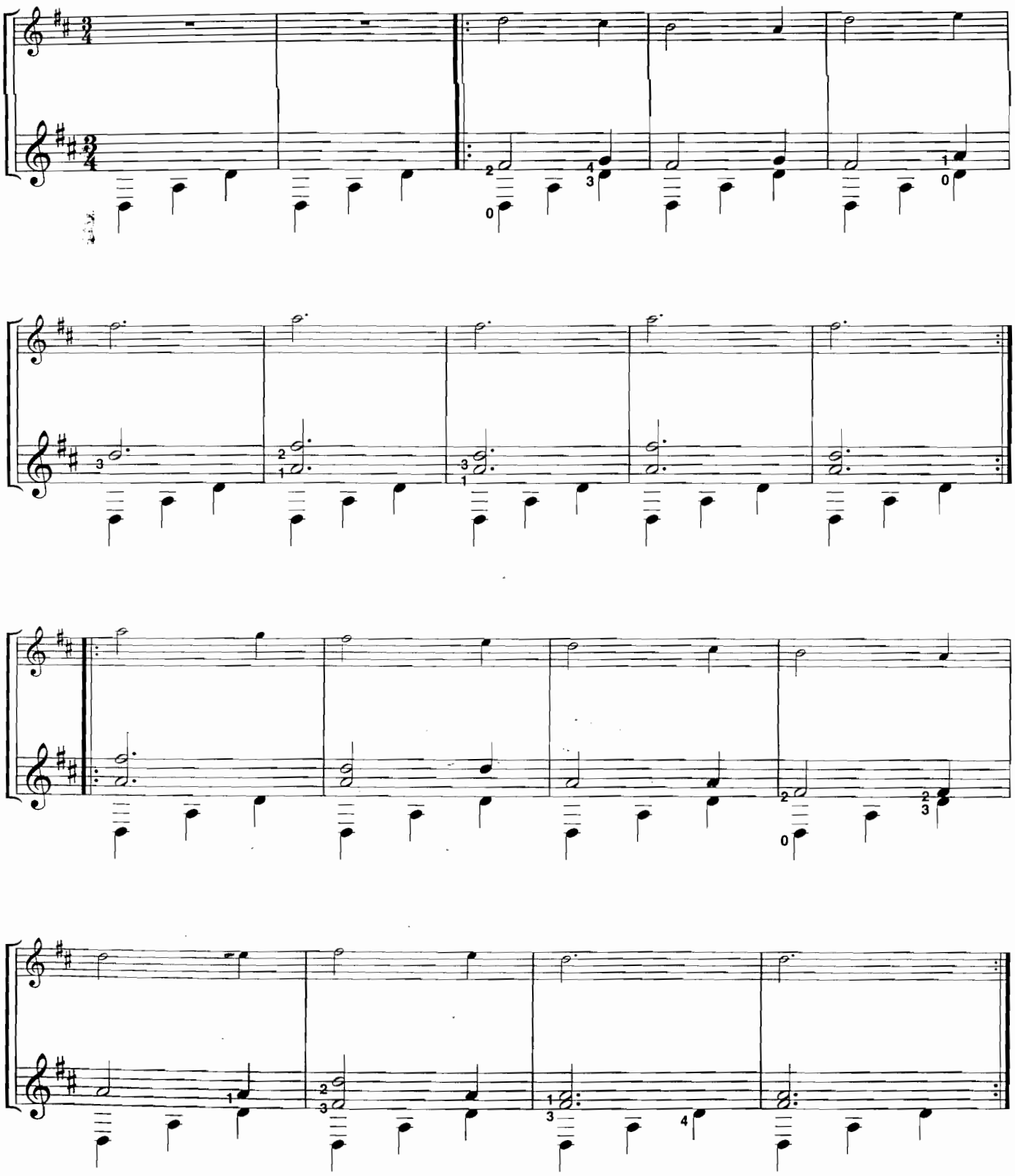

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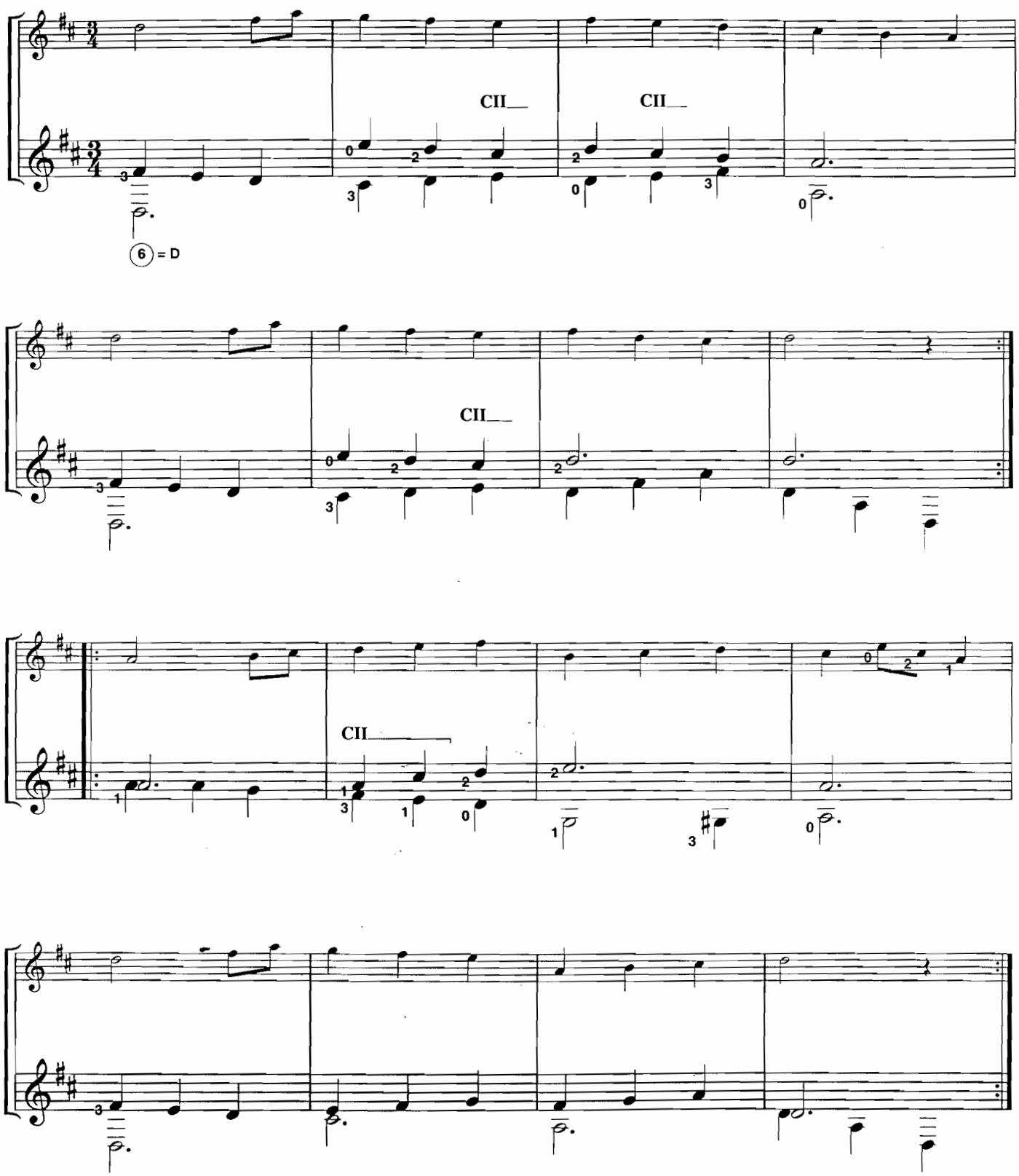

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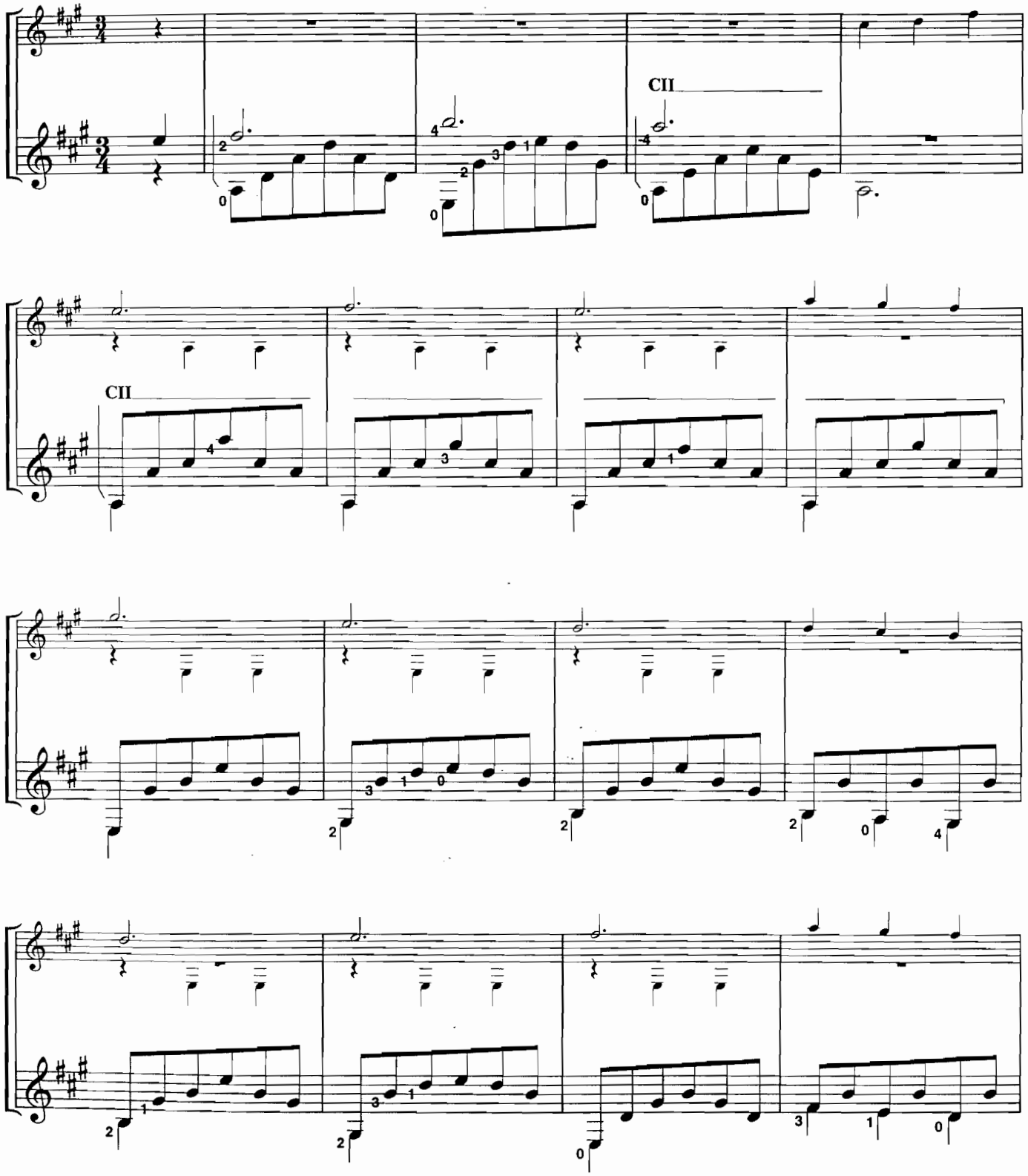
Meadow Minuet

F. Longay

Moderato



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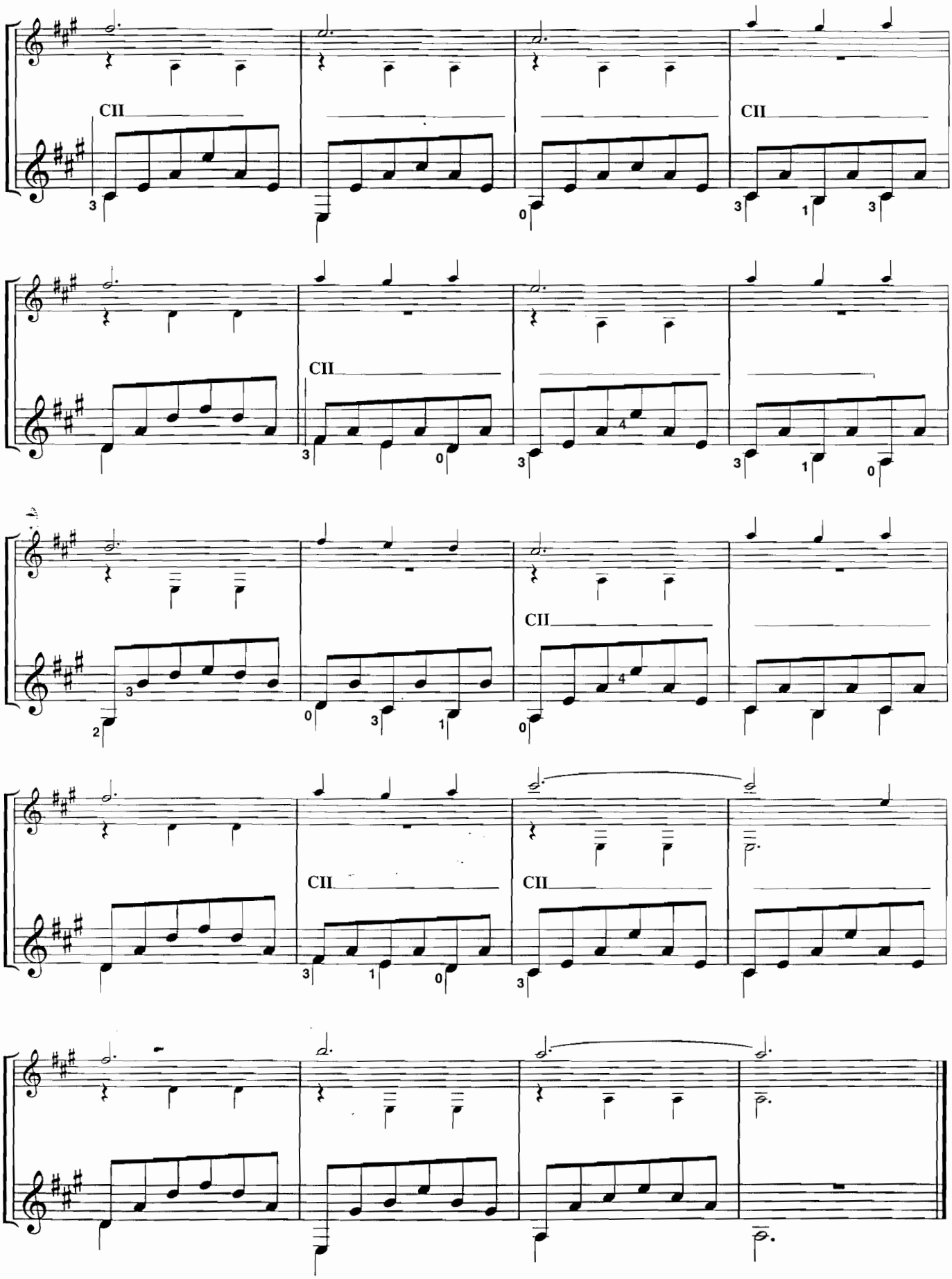

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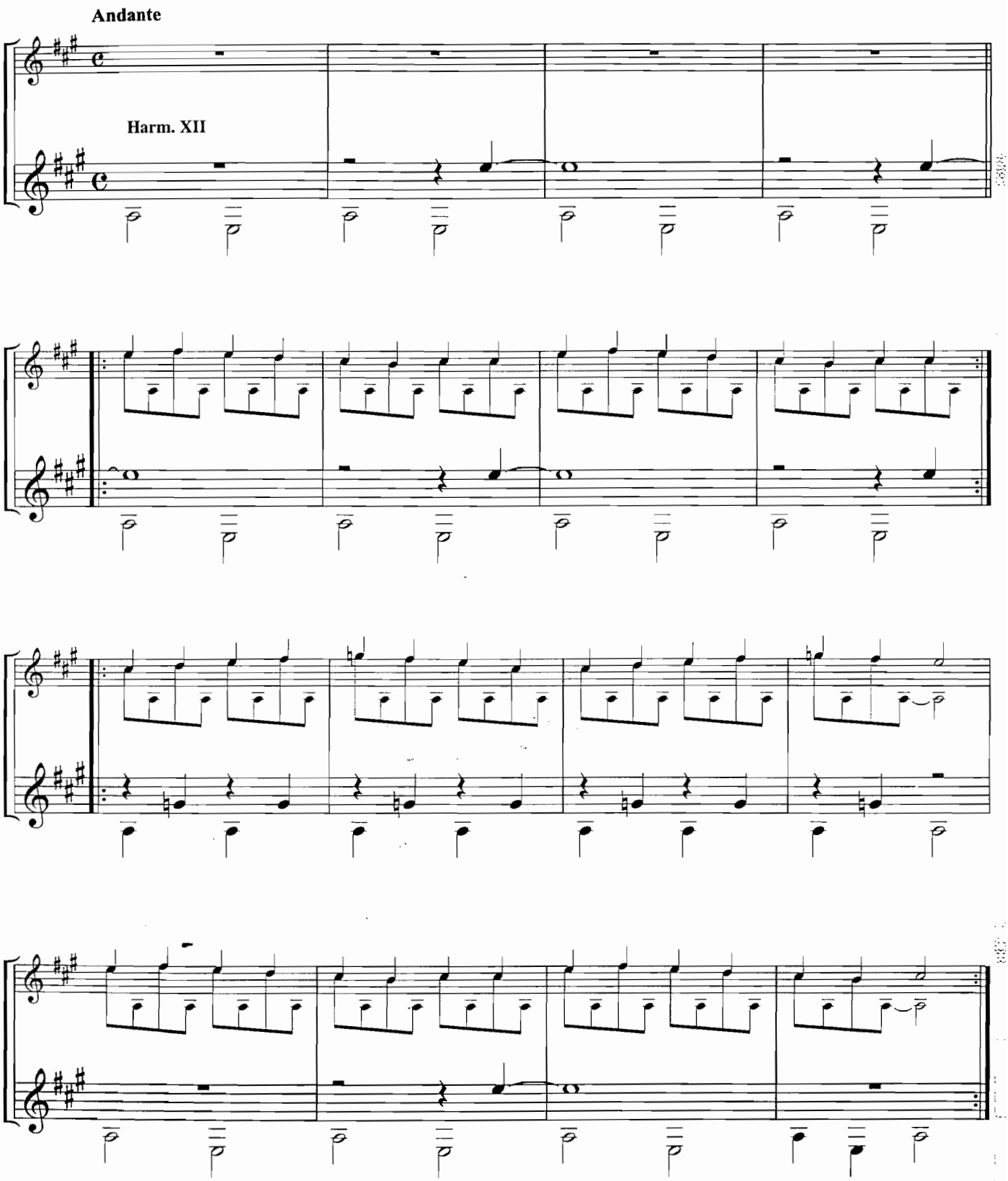
With Steady Hands

F. Longay



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Guitar School

Guitar Accompaniment

Volume I

Revised Edition

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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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***Meadow Minuet** and **With Steady Hands** are reversed to facilitate page turns.

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Suzuki Guitar Method

Principles of Study and Guidance

Four Essential Points for Teachers and Parents

1. The child should listen to reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.

2. Tonalization, or the production of beautiful tone, should be stressed in the lesson and at home.

3. Constant attention should be given to correct posture and proper hand positioning.

4. Parents and teachers should strive to motivate the child so he will enjoy practicing correctly at home.

Through his experience in teaching young children for over thirty years, Dr. Suzuki has become thoroughly convinced that musical ability can be fully cultivated in every child if the above four points are faithfully observed.

Musical ability is not an inborn talent but an ability that can be developed. Any child who is properly trained can develop musical ability, just as all children develop the ability to speak their mother tongue. To insure the happy, effective progress of students, the four essential points listed above should be carefully observed and put to continual use in the home and studio.

Just as the alphabet is not taught when children first learn their mother language, so music reading should not be included in the study of the guitar until children have sufficiently developed their musical sensitivity, playing skill, and memory. Even after acquiring the ability to read music, however, the children should, as a rule, play from memory during lessons.

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Education for Musical Sensitivity
Every day, children should listen to the recordings of the music they are currently studying. This listening helps them make rapid progress. It is the most important factor in the development of musical ability. Those children who have not had enough listening will lack musical sensitivity.

Tonalization for Beautiful Tone
Just as vocalization is studied in vocal music, tonalization on the guitar is introduced as an essential element of study. Tonalization should always be included at each lesson and should be a part of the daily practice at home.

Group Lessons
The group lesson is an extremely effective instructional and motivational tool. The students progress remarkably while enjoying these lessons. Dr. Suzuki recommends that group lessons be held once a week or at least twice a month.

Private Lessons to Develop Ability
A child should not proceed to a new piece simply because he has learned the fingering or notes of the present one. His ability must be cultivated further as he plays his piece. It should be said to the child, "Now that you know the notes, we can start the very important work of developing your ability, " and then procedures may be made to improve his tone, movements, and musical ability.

The repertoire found in these volumes has been carefully chosen to provide an enjoyable path towards technical proficiency. It is important that when a child can perform piece A satisfactorily and is given a new piece, B, he should not drop A but should practice both A and B at the same time. By continuously reviewing and refining pieces that he knows, as new pieces are added, he will develop his ability to a higher degree.

Parents and children should always observe the private lessons of other children. Lessons should vary in length according to the needs of the child. Sometimes a child may have a short lesson, stop and watch another child, and then return for more instruction.

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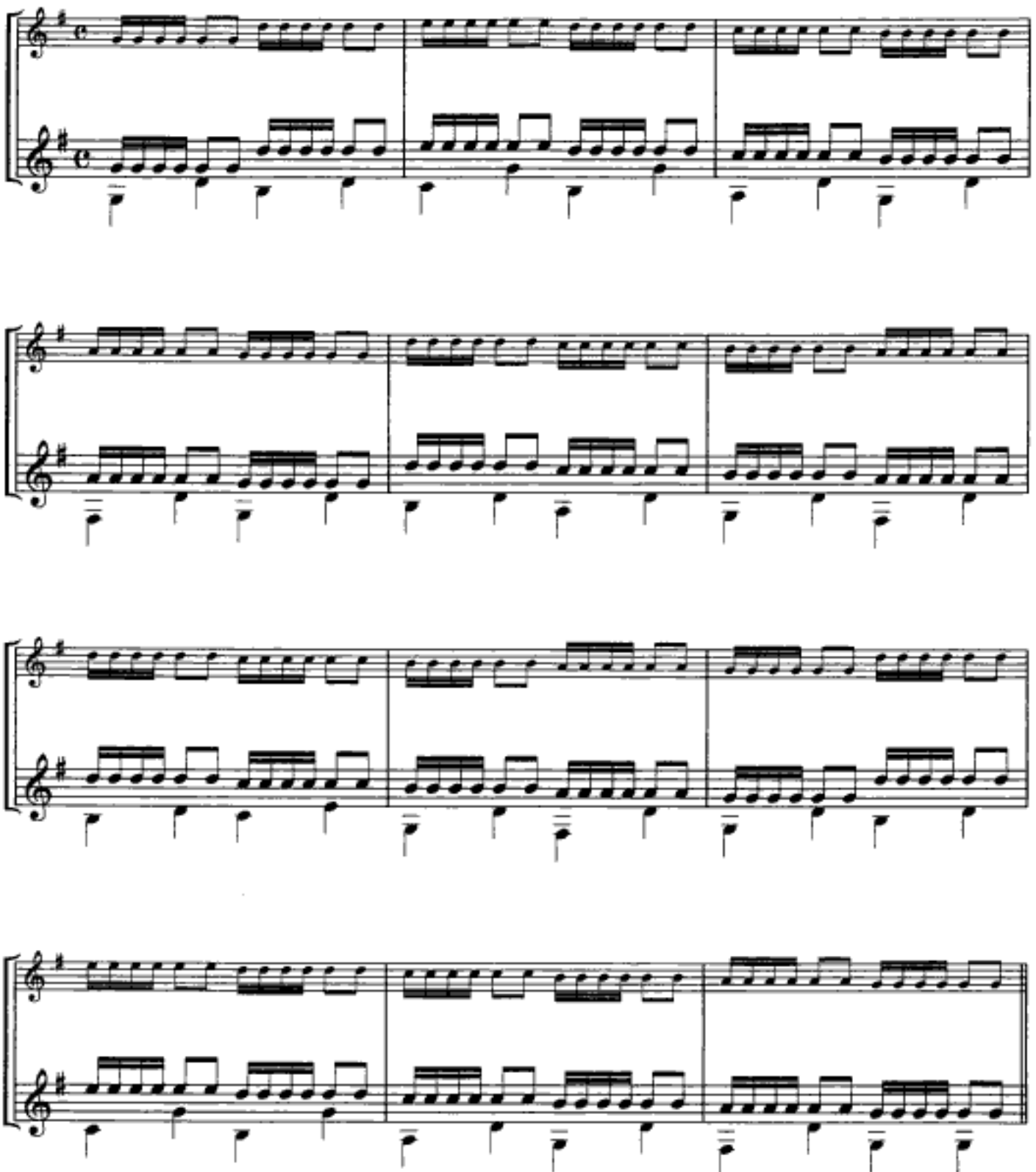
1

Twinkle, Twinkle, Little Star-Variations and Theme

Variation A

S. Suzuki



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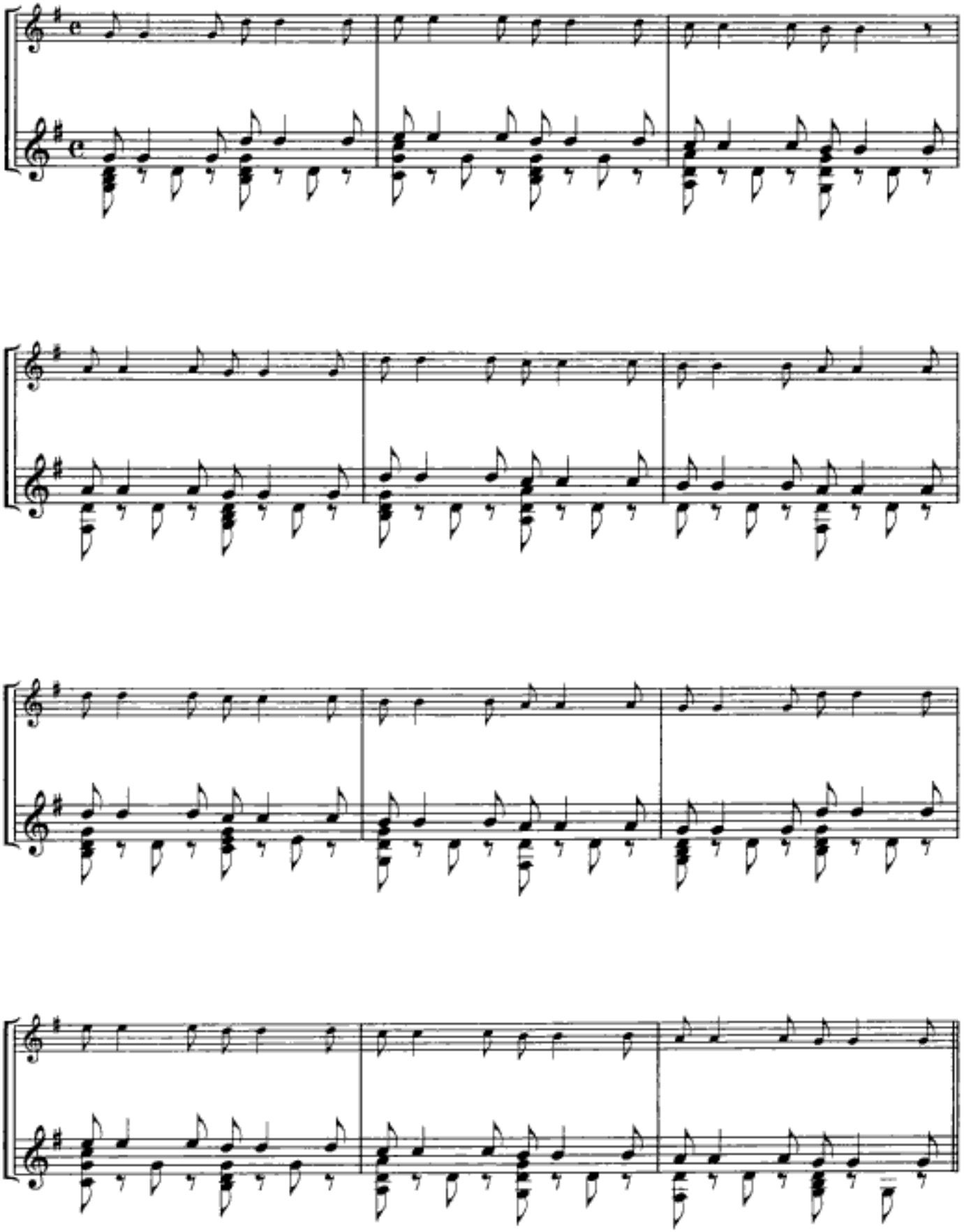
Variation B



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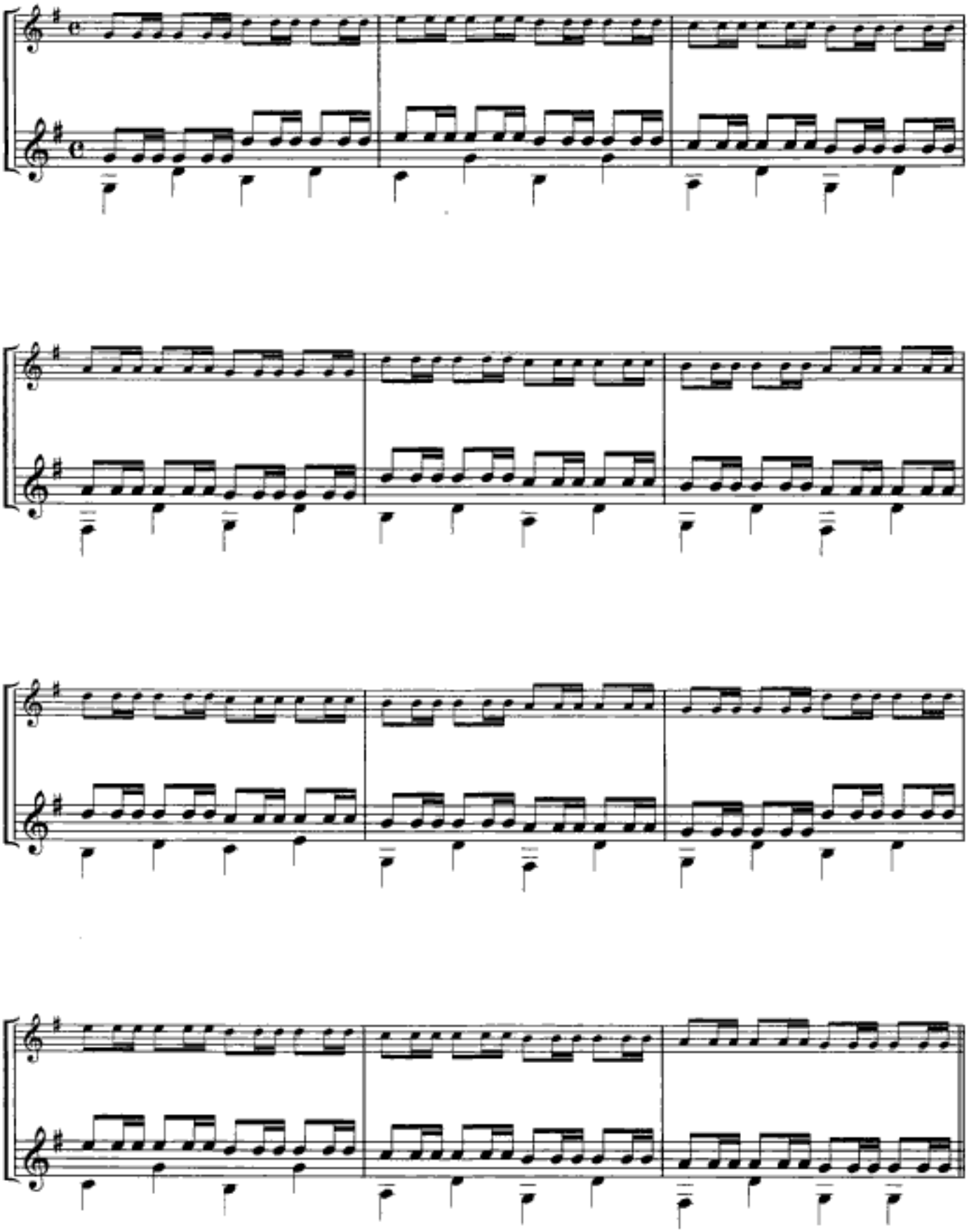
Variation C



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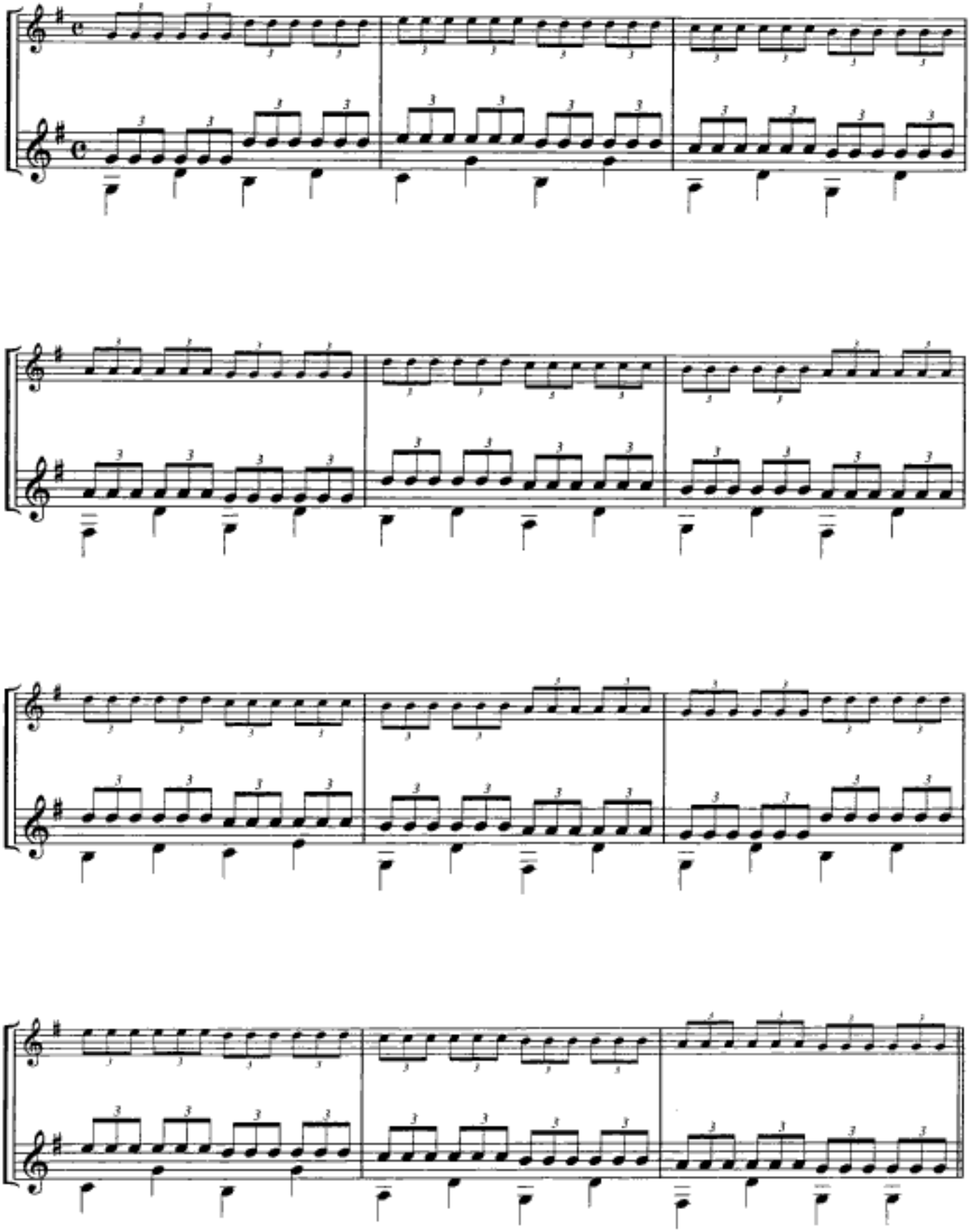
Variation D



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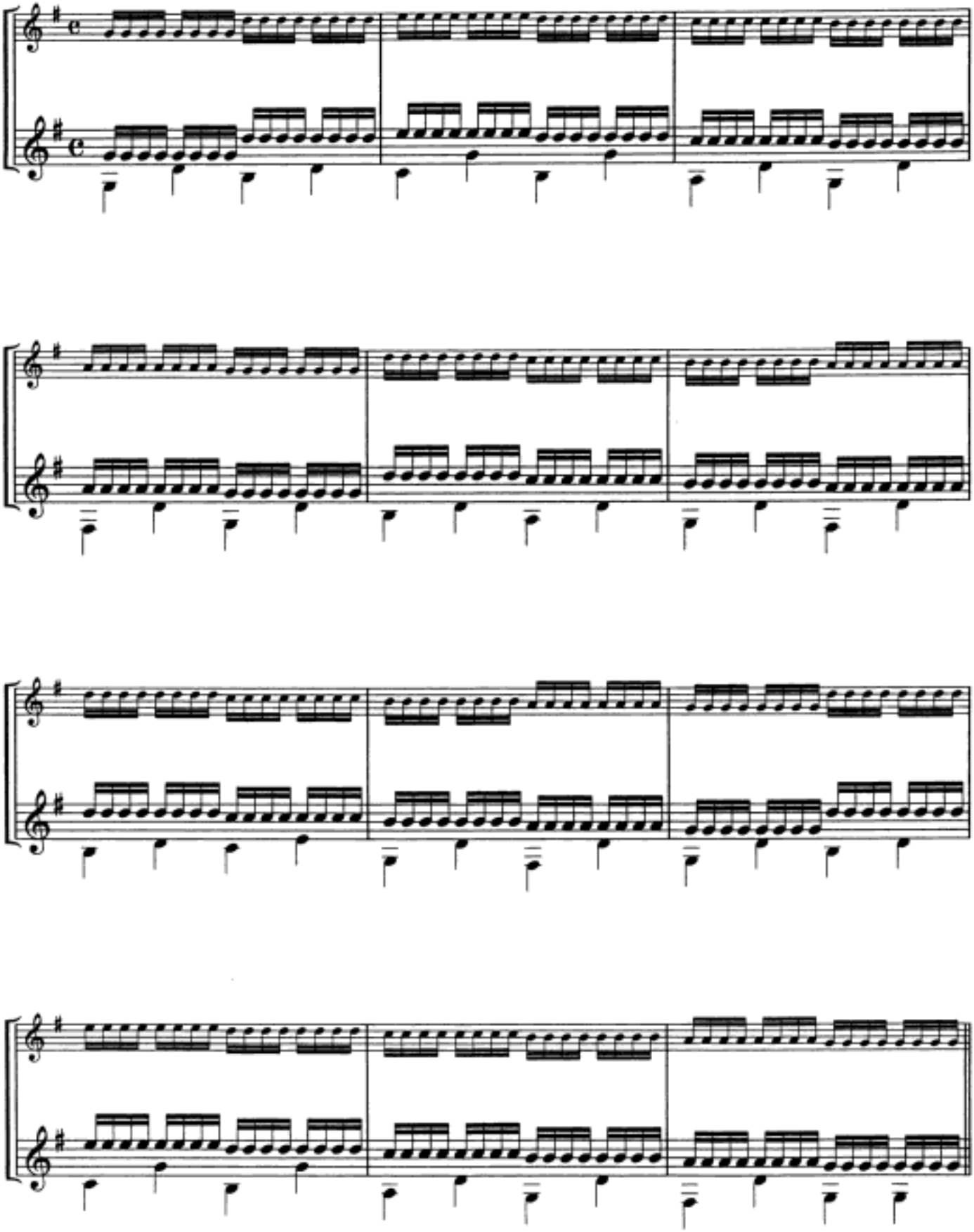
Variation E



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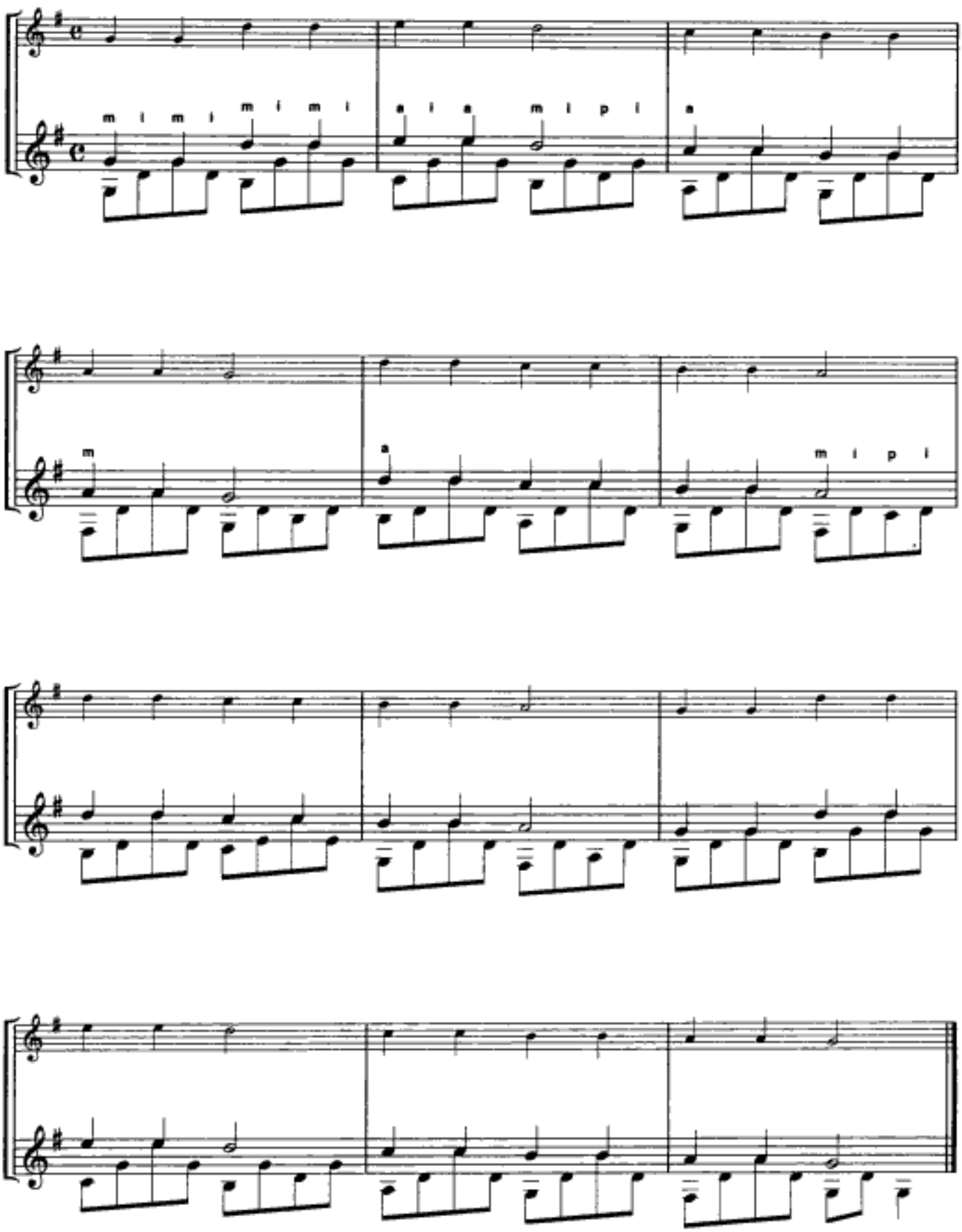
Theme



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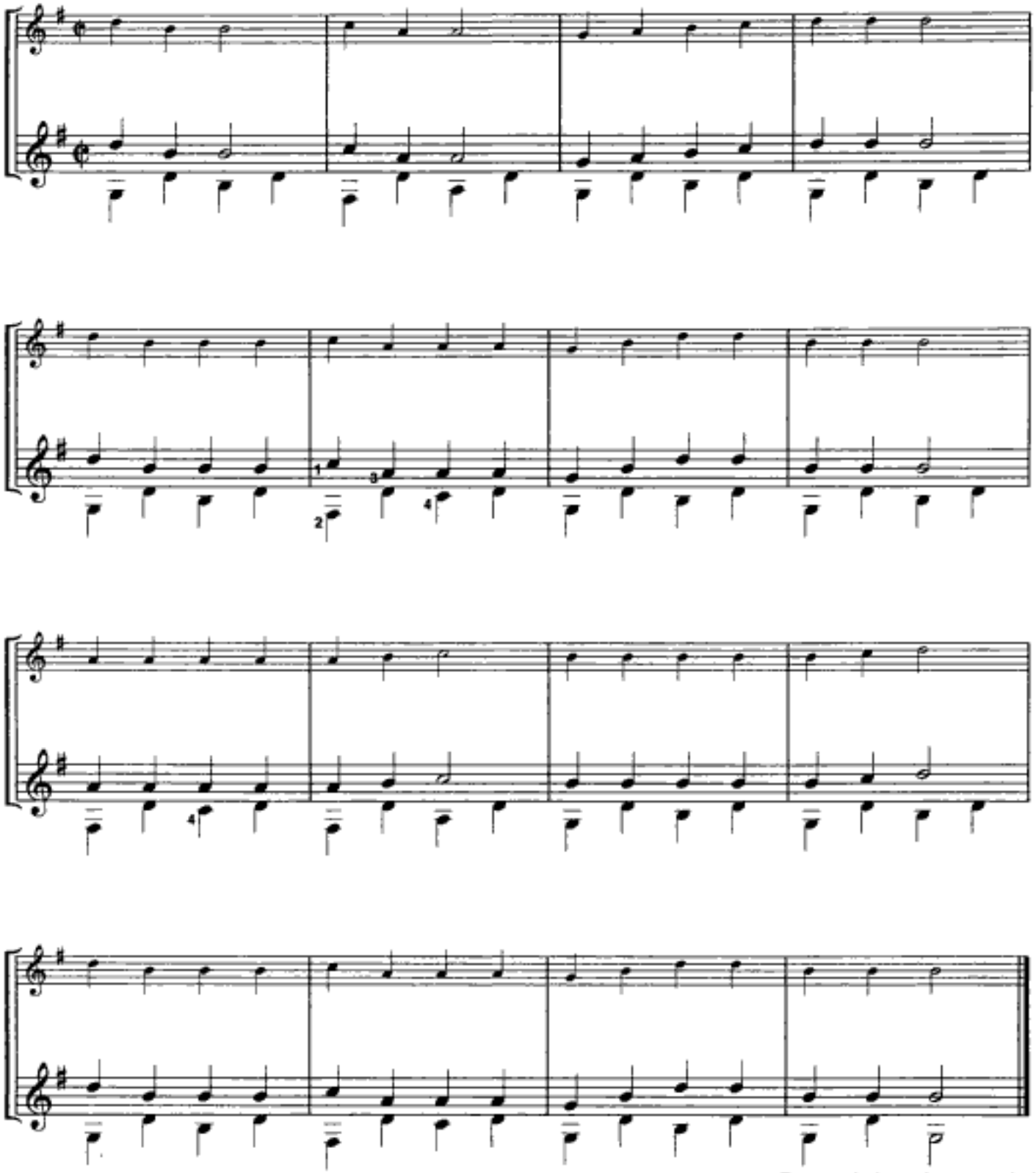
Lightly Row

Folk Song

Moderato



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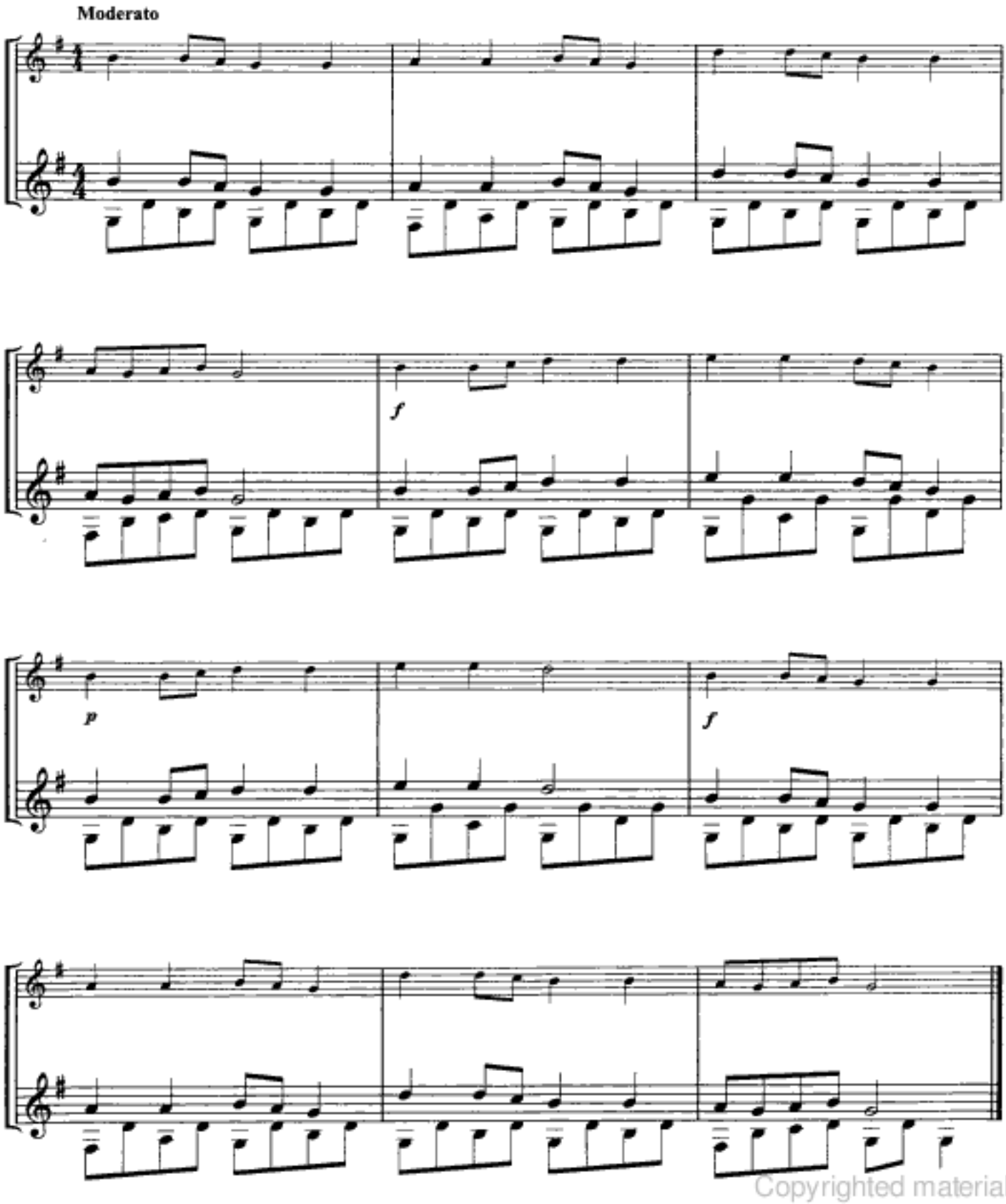
Go Tell Aunt Rhody

Folk Song



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Song of the Wind

Folk Song

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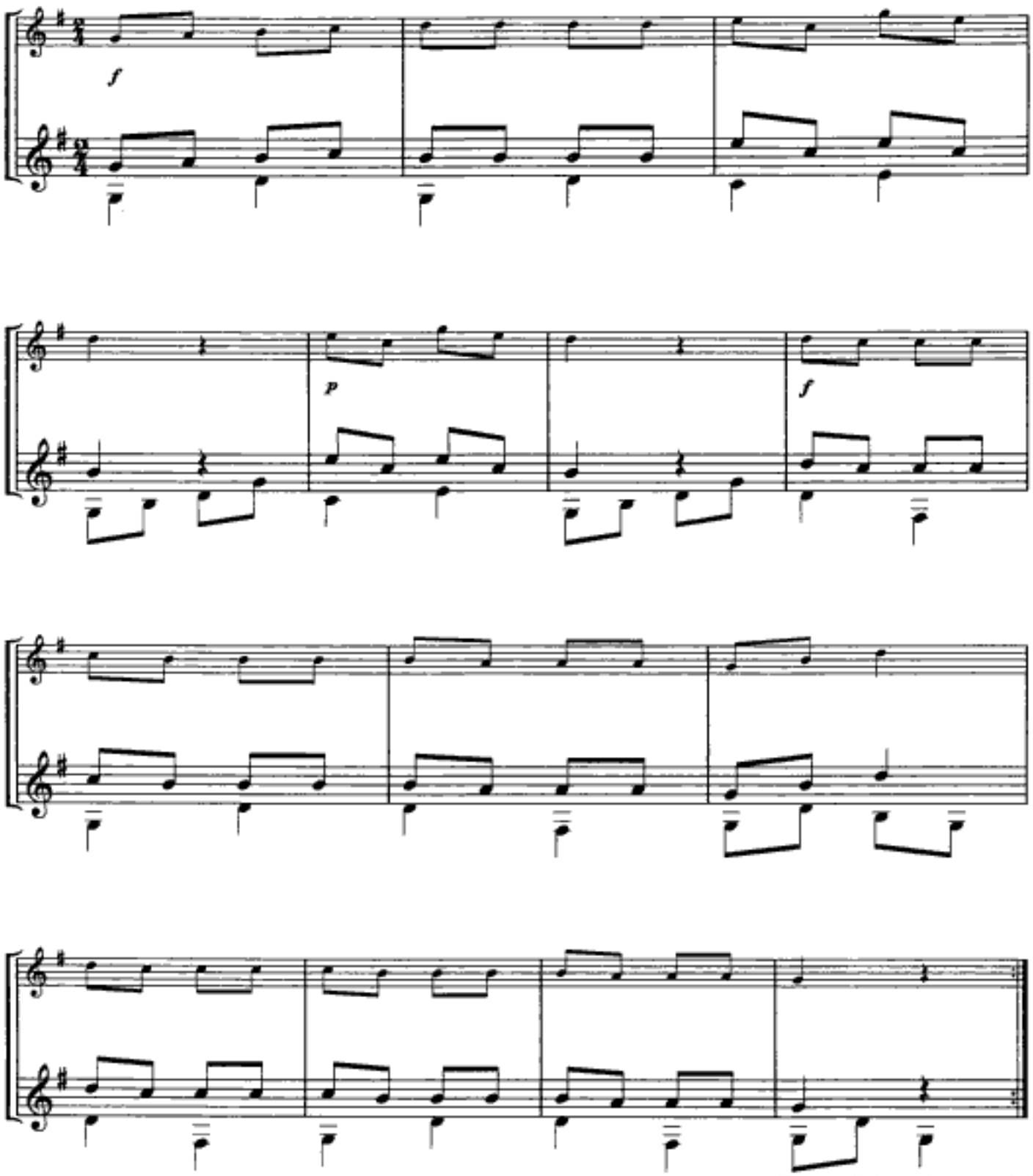

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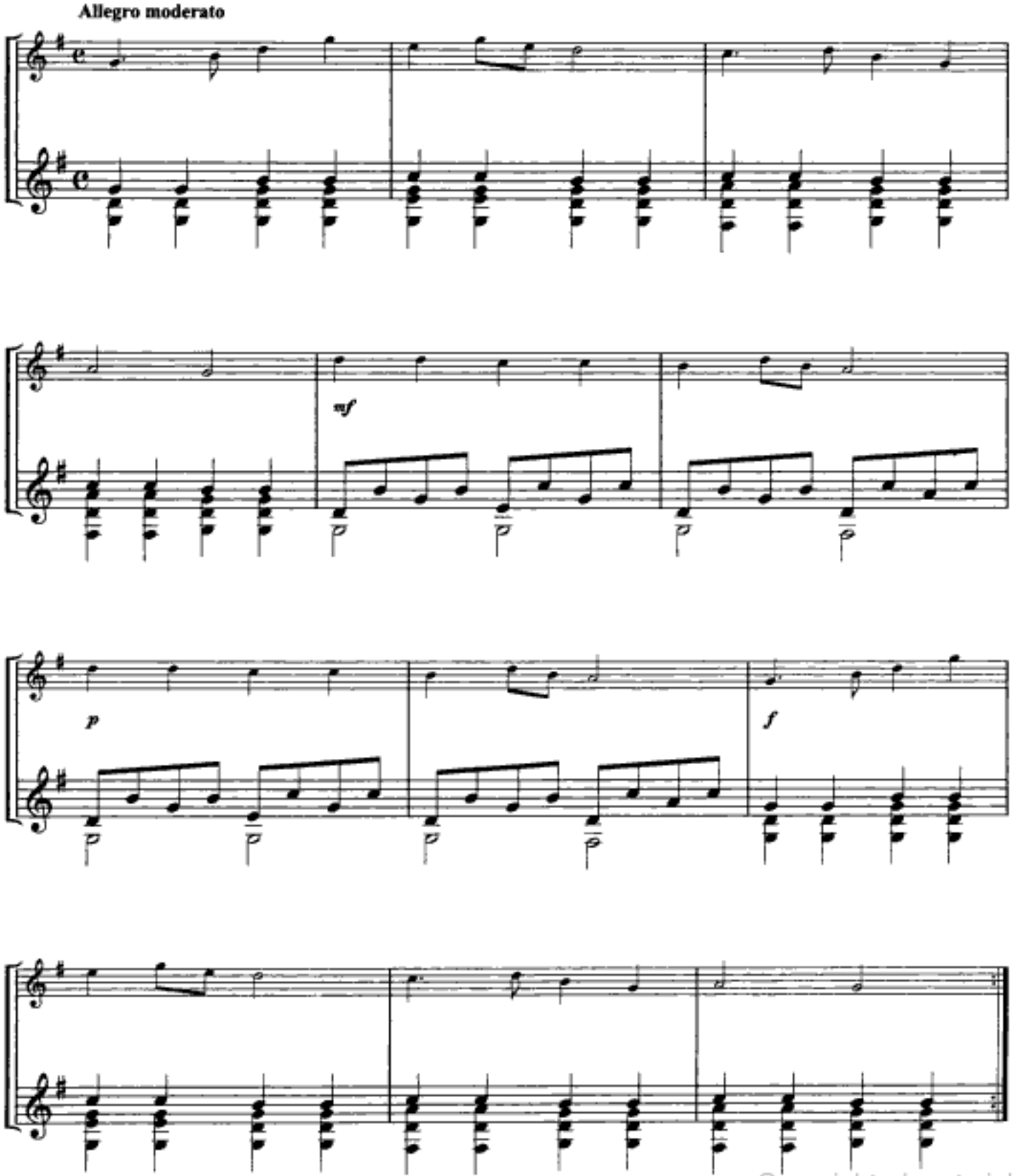
May Song

Folk Song



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Allegretto

M. Giuliani

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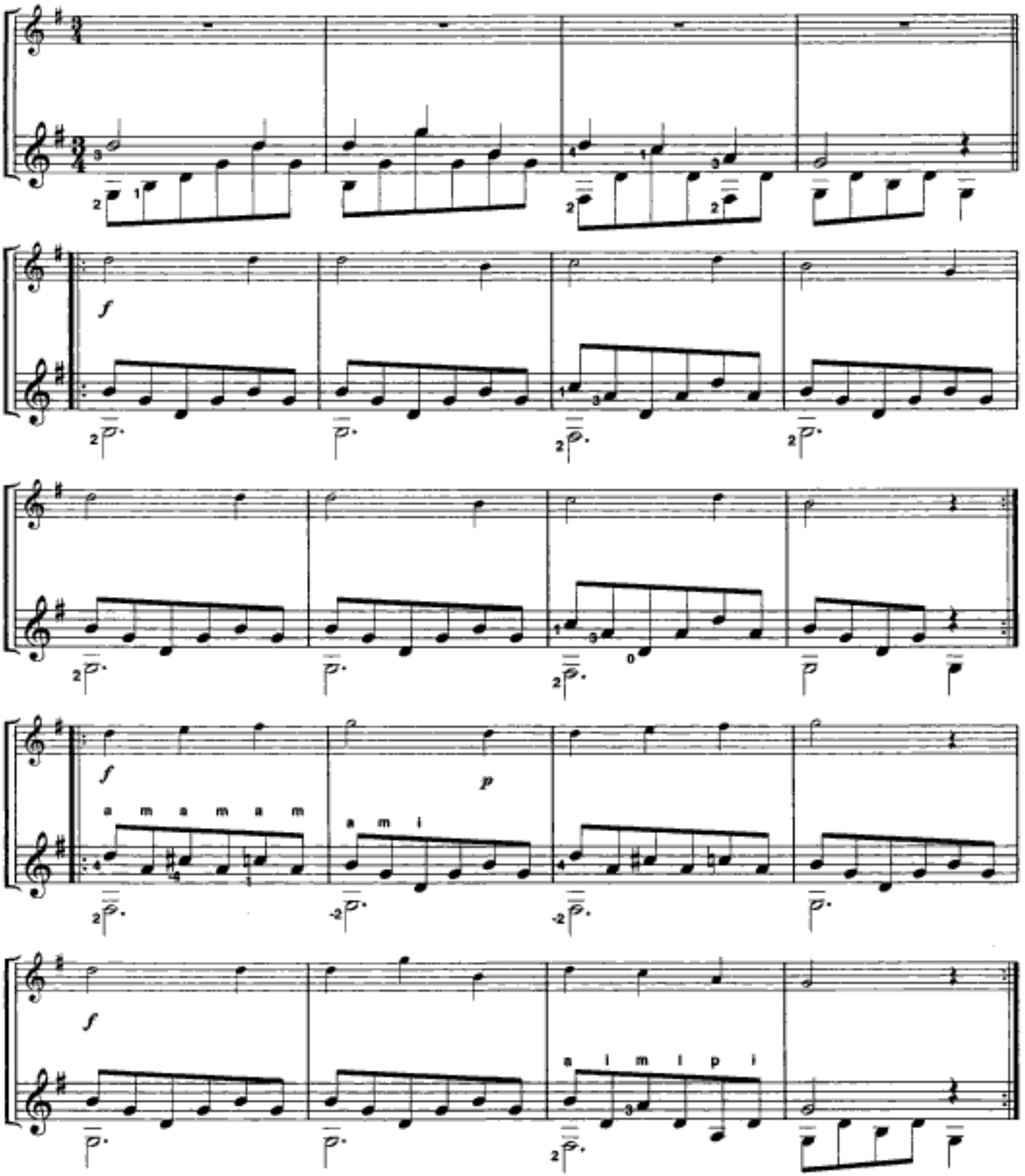

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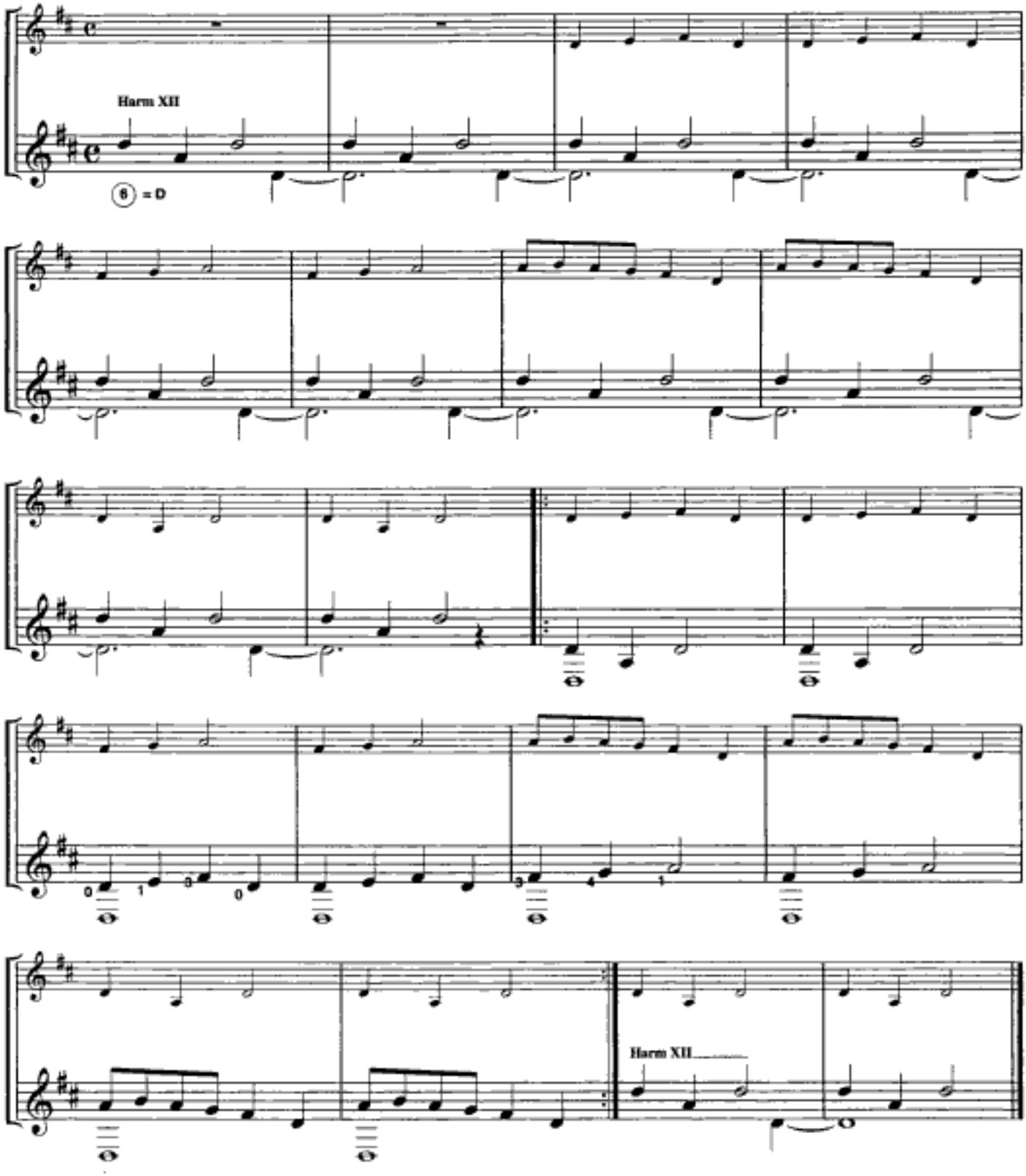
Are You Sleeping, Brother John?

Folk Song



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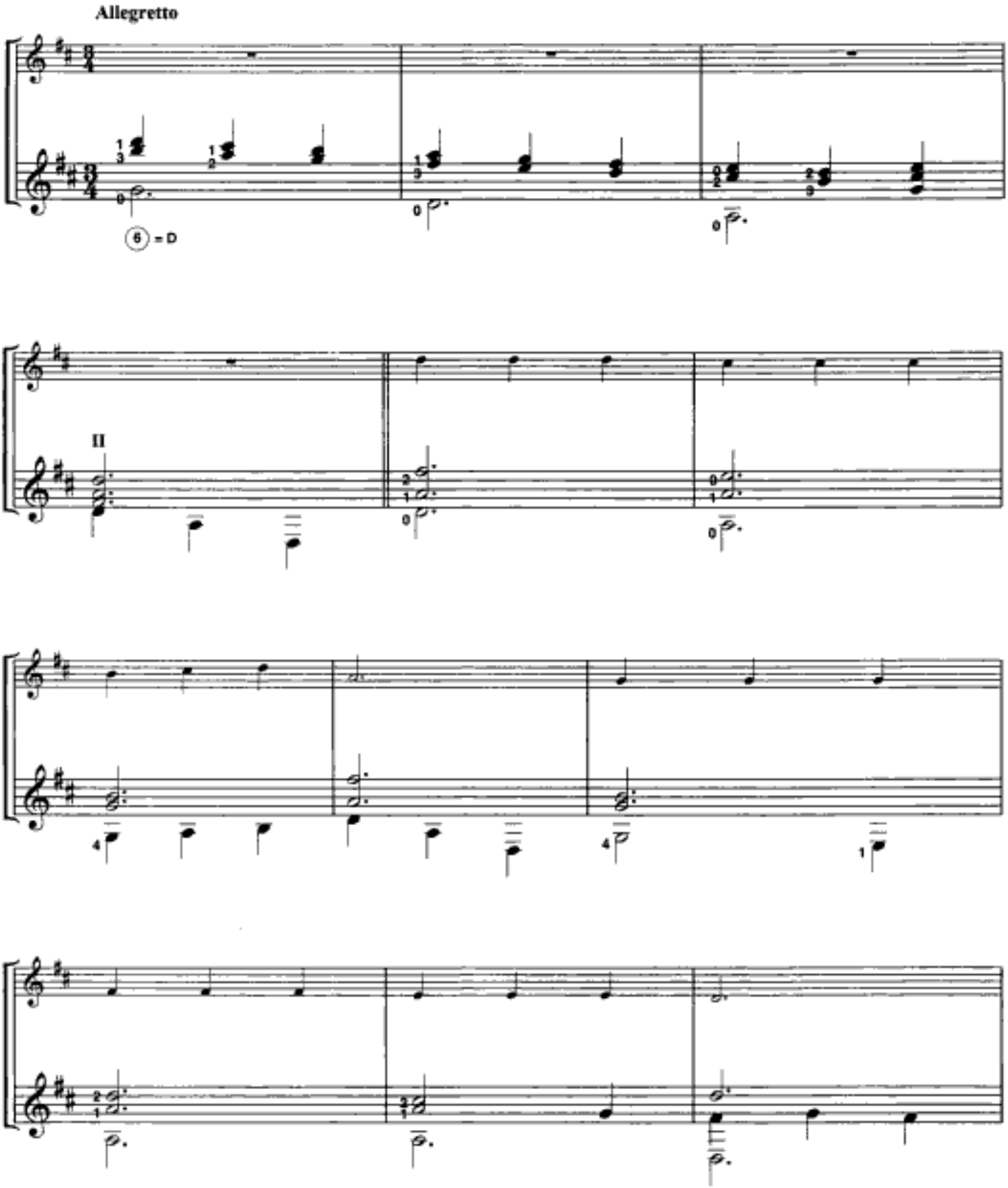
French Folk Song

Folk Song



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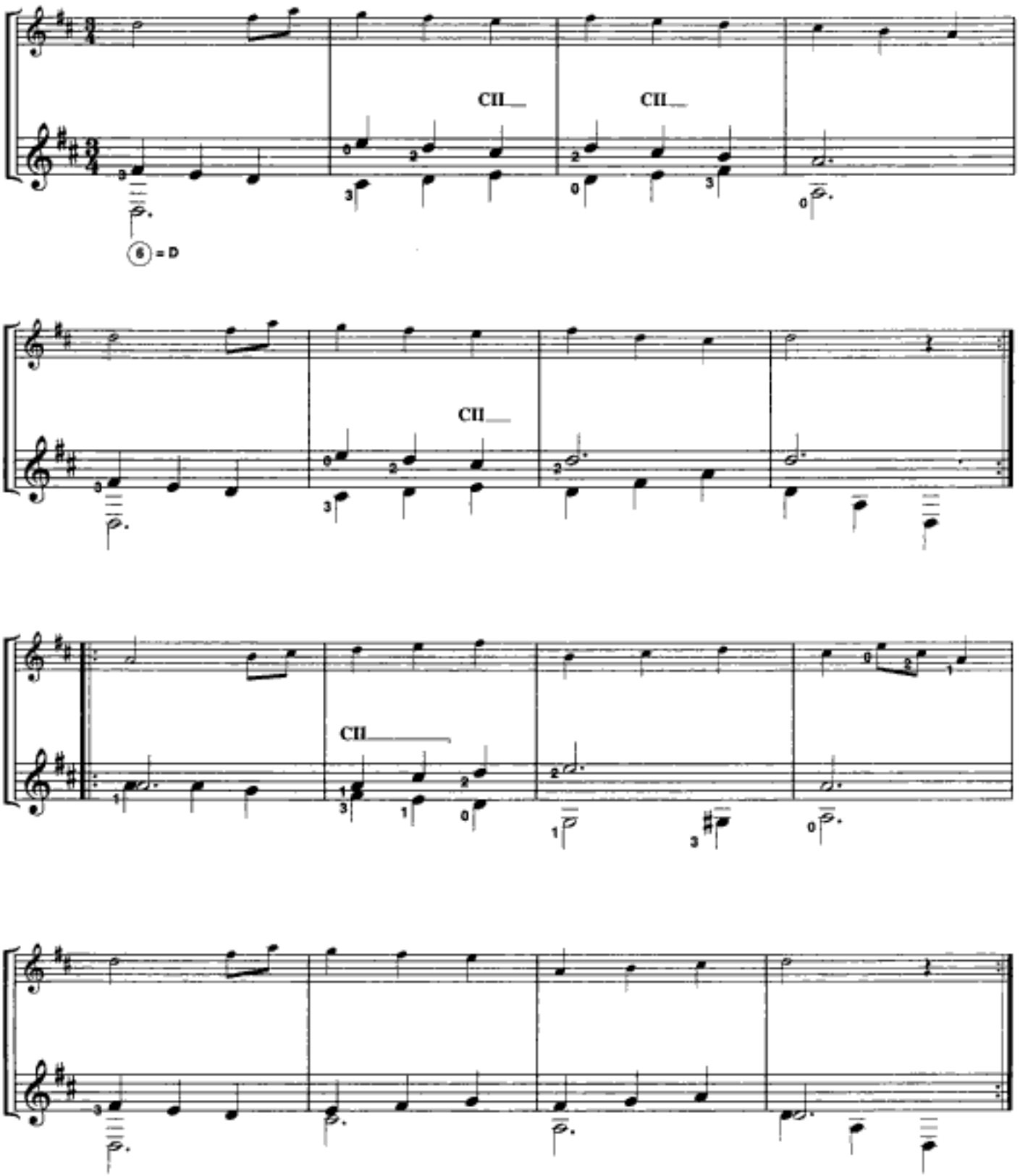
Tanz

J. C. Bach



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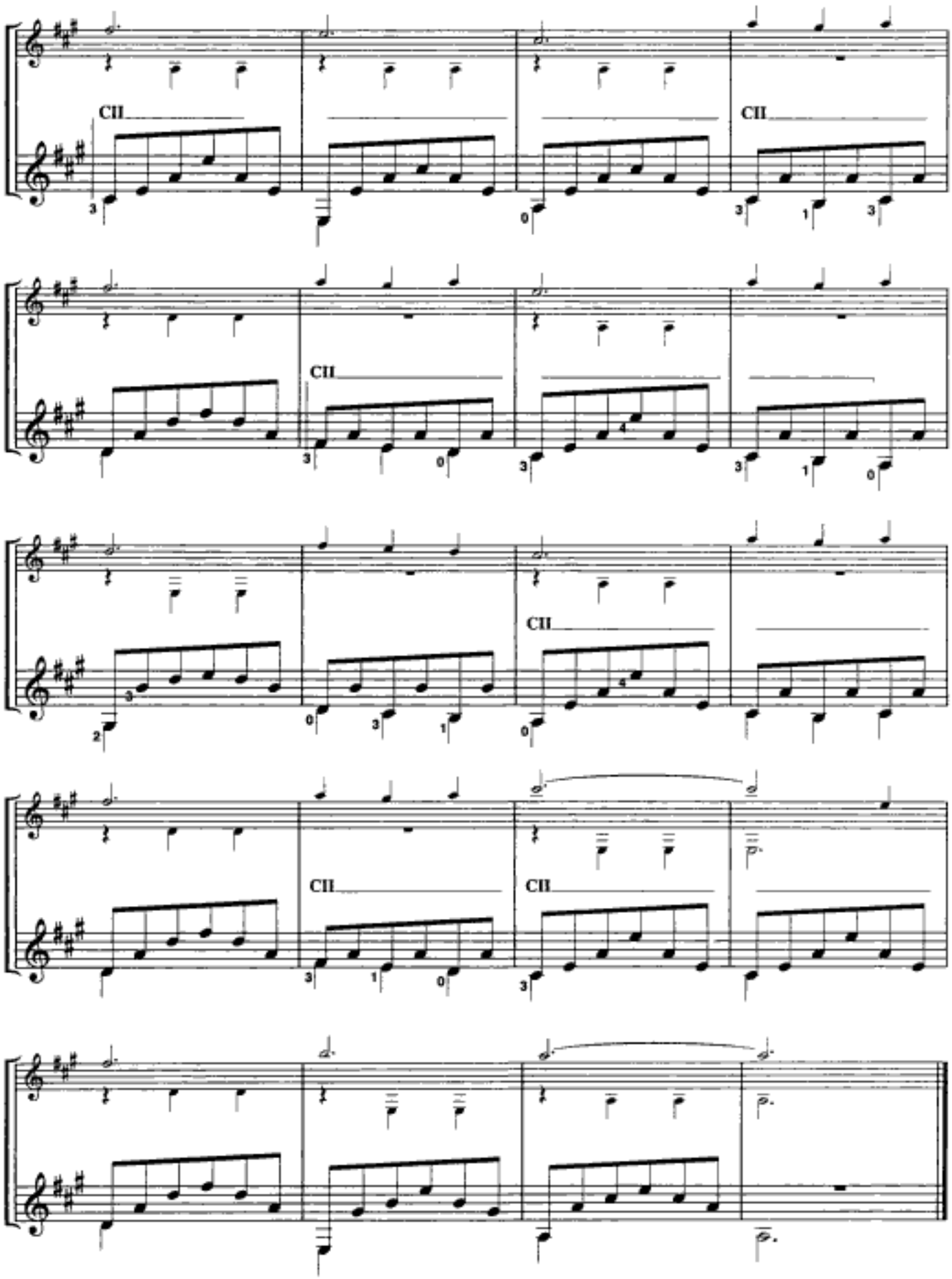

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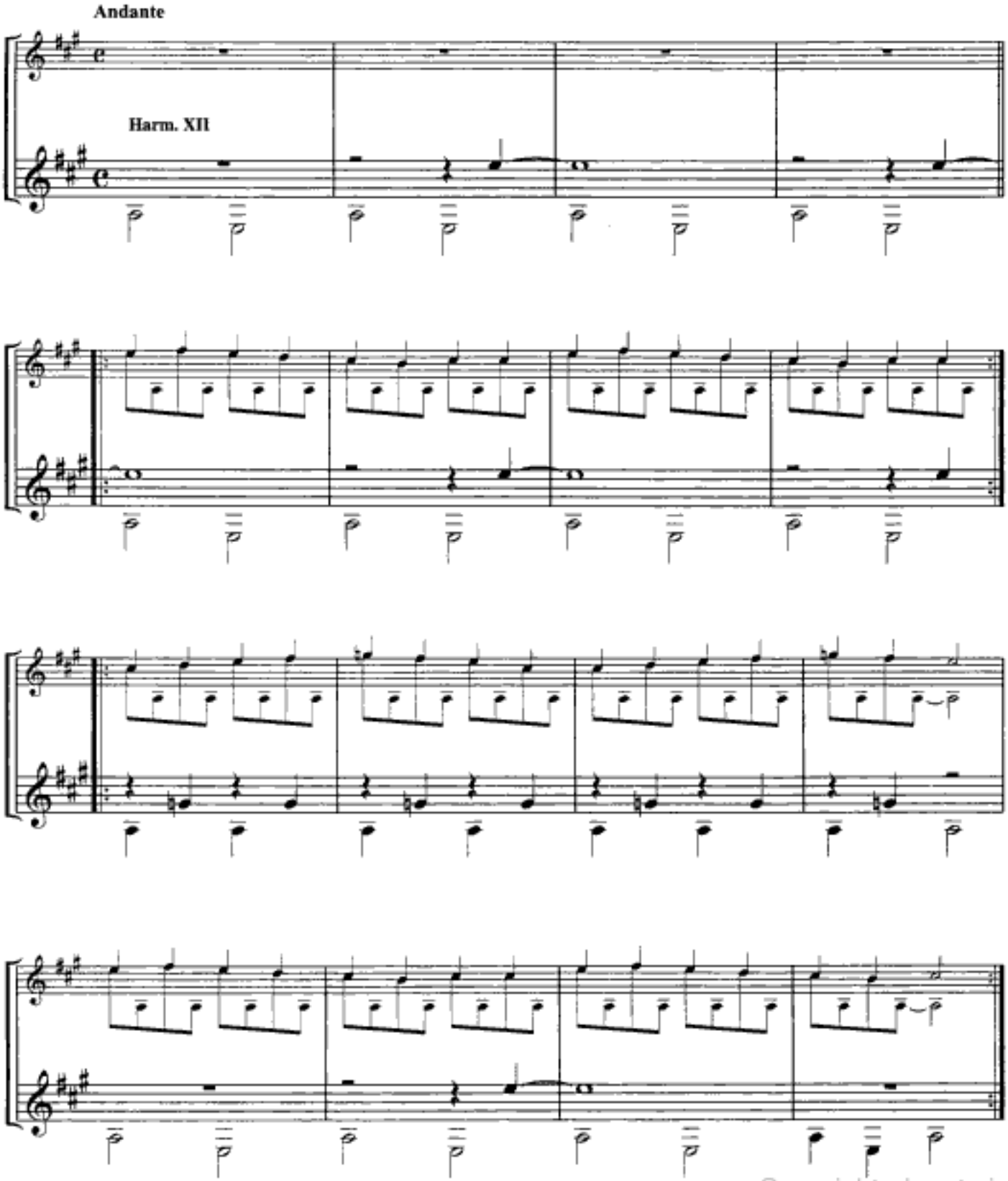
With Steady Hands

F. Longay



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by Shinichi Suzuki
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MY LIFE WITH SUZUKI
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ENSEMBLE and Supplementary Material

ENSEMBLES FOR GUITAR
by Simon Salz
The purpose of these arrangements is to provide a variety of interesting and challenging material for Suzuki guitar students who are beyond Book 1 and are playing in a Suzuki guitar group class. The original melodies are transposed one octave higher so the student will be able to practice reading ledger lines and playing beyond the 12th fret. Contents are: Introduction • Twinkle Ensemble (Folk Song) • Lightly Row Ensemble (Folk Song) • Go Tell Aunt Rhody (Folk Song) • Song of the Wind Canon (Folk Song) • May Song Ensemble (Folk Song) • Allegretto Ensemble (Shinichi Suzuki) • Perpetual Motion Ensemble (Shinichi Suzuki).
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21 PIECES FOR VIOLIN WITH GUITAR
by Thomas Heck
This collection includes pieces from Volumes 1-3 of the *Suzuki Violin School*. The arrangements serve as interesting alternative accompaniments to the Violin School repertoire. The contrapuntal interest and enriched timbral possibilities of the violin-with-guitar combination result in unusually appealing chamber music performance pieces suited for young musicians. The intermediate-to-advanced level classical guitar notation is supplemented by chord symbols to enable non-classically trained guitarists to accompany the violin line.
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STRING ORCHESTRA ARRANGEMENTS TO SELECTED PIECES FROM SUZUKI GUITAR SCHOOL, VOLUME 1
arranged by Lois Shepheard
These orchestra accompaniment pieces are arranged by Lois Shepheard, an Australian Suzuki teacher. The pieces are selected from the *Suzuki Guitar School, Volume 1*. These arrangements will give young guitarists a taste of ensemble playing. The score and each part are sold separately. Contents are: Twinkle, Twinkle, Little Star: Variations and Theme (S. Suzuki) • Lightly Row (Folk Song) • Go Tell Aunt Rhody (Folk Song) • Song of the Wind (Folk Song) • Allegretto (M. Giuliani) • Perpetual Motion (S. Suzuki) • Tanz (J.C. Bach) • With Steady Hands (F. Longay) • Meadow Minuet (F. Longay).
(0354) Score
(0355) Violin 1
(0356) Violin 2
(0387) Violin 3
(0357) Viola
(0358) Cello
(0359) Bass

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Guitar Part
Volume 2

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Guitar School

Guitar Part

Volume 2

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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. In addition, there are guitar accompaniment books that go along with this material.

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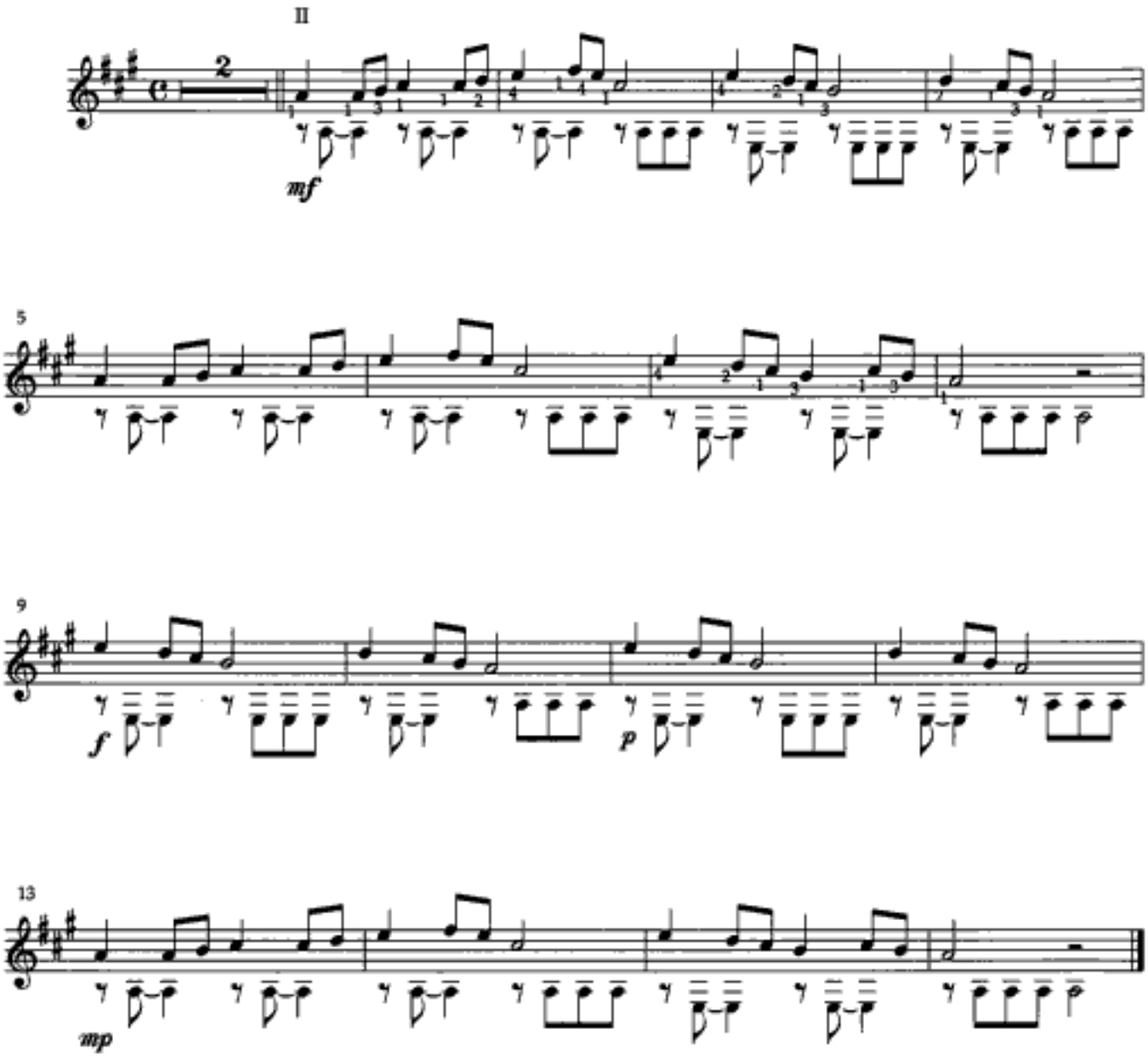
T. H. Bayly



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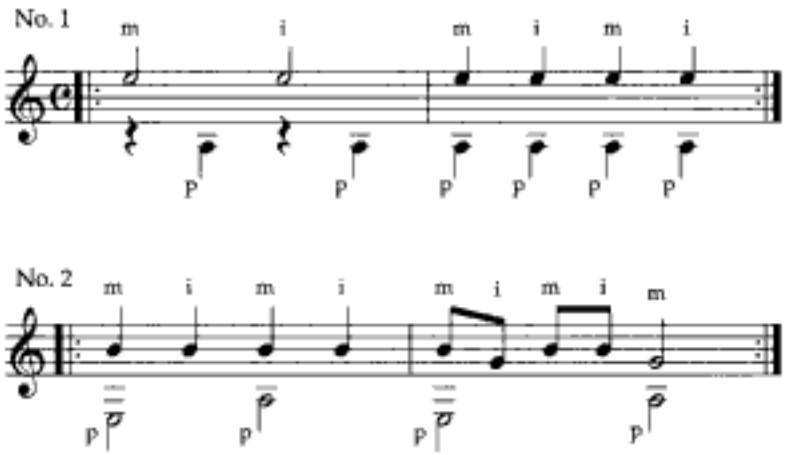
Allegro by S. Suzuki



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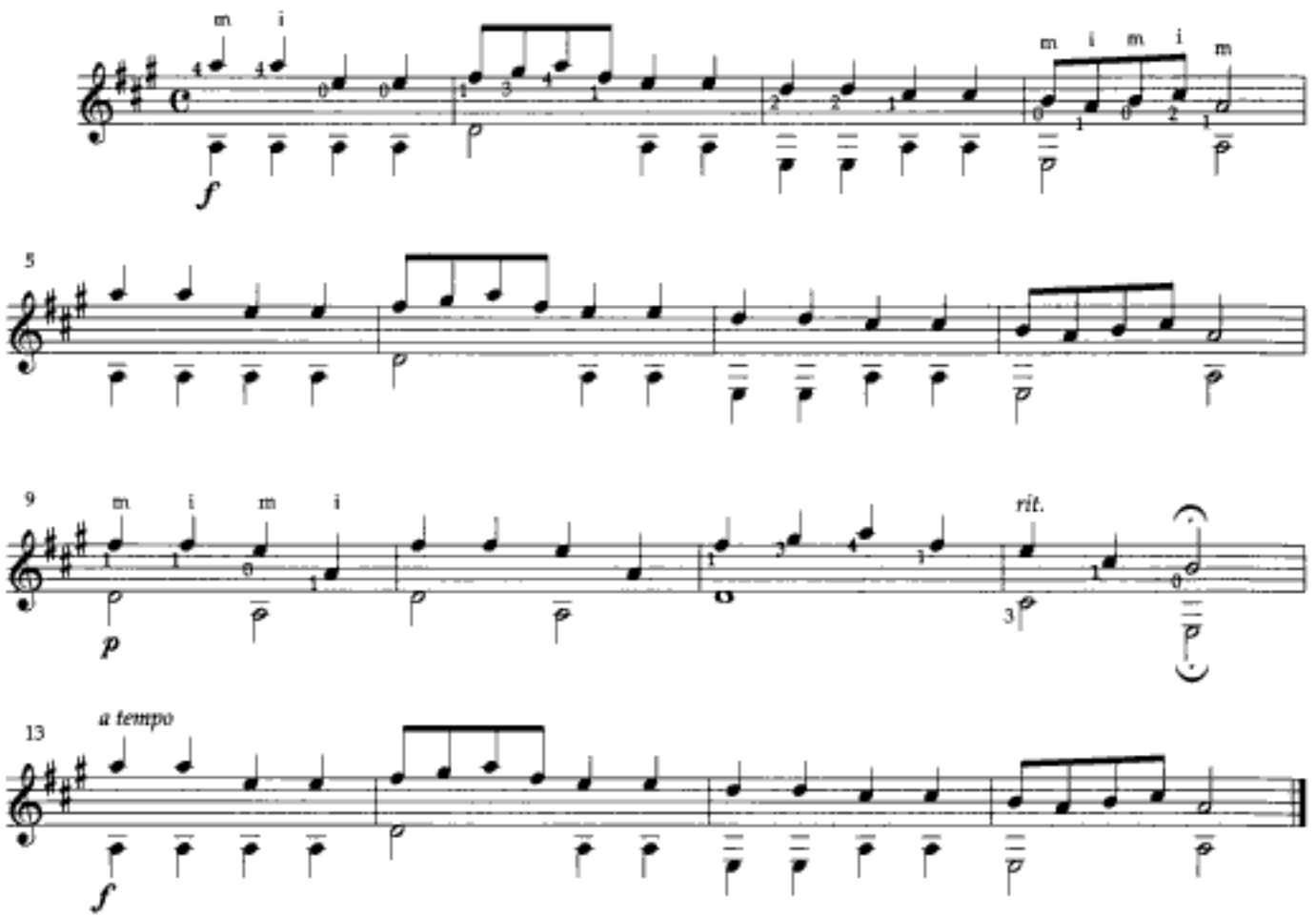
Allegro

S. Suzuki



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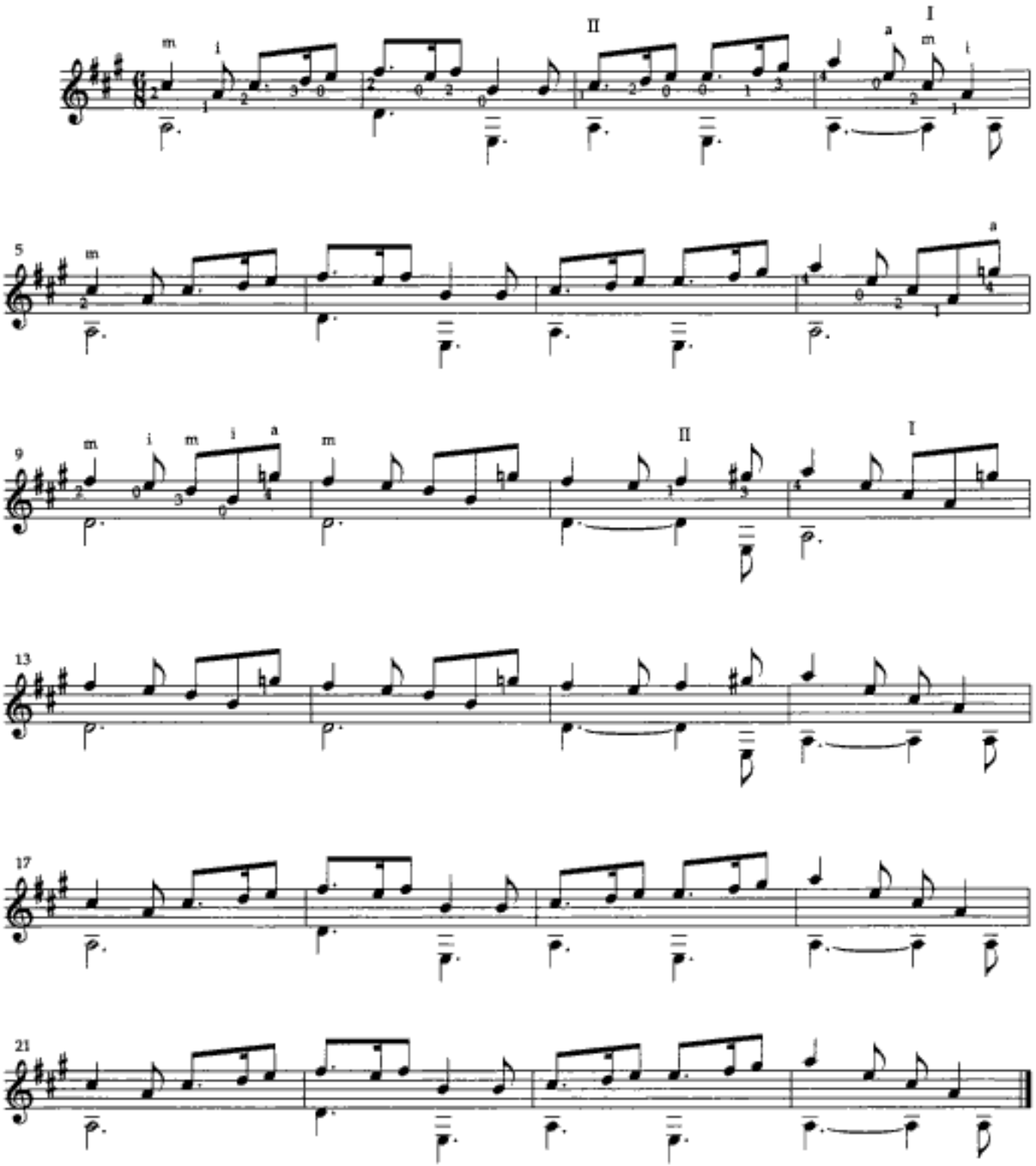
A Toye

Anonymous



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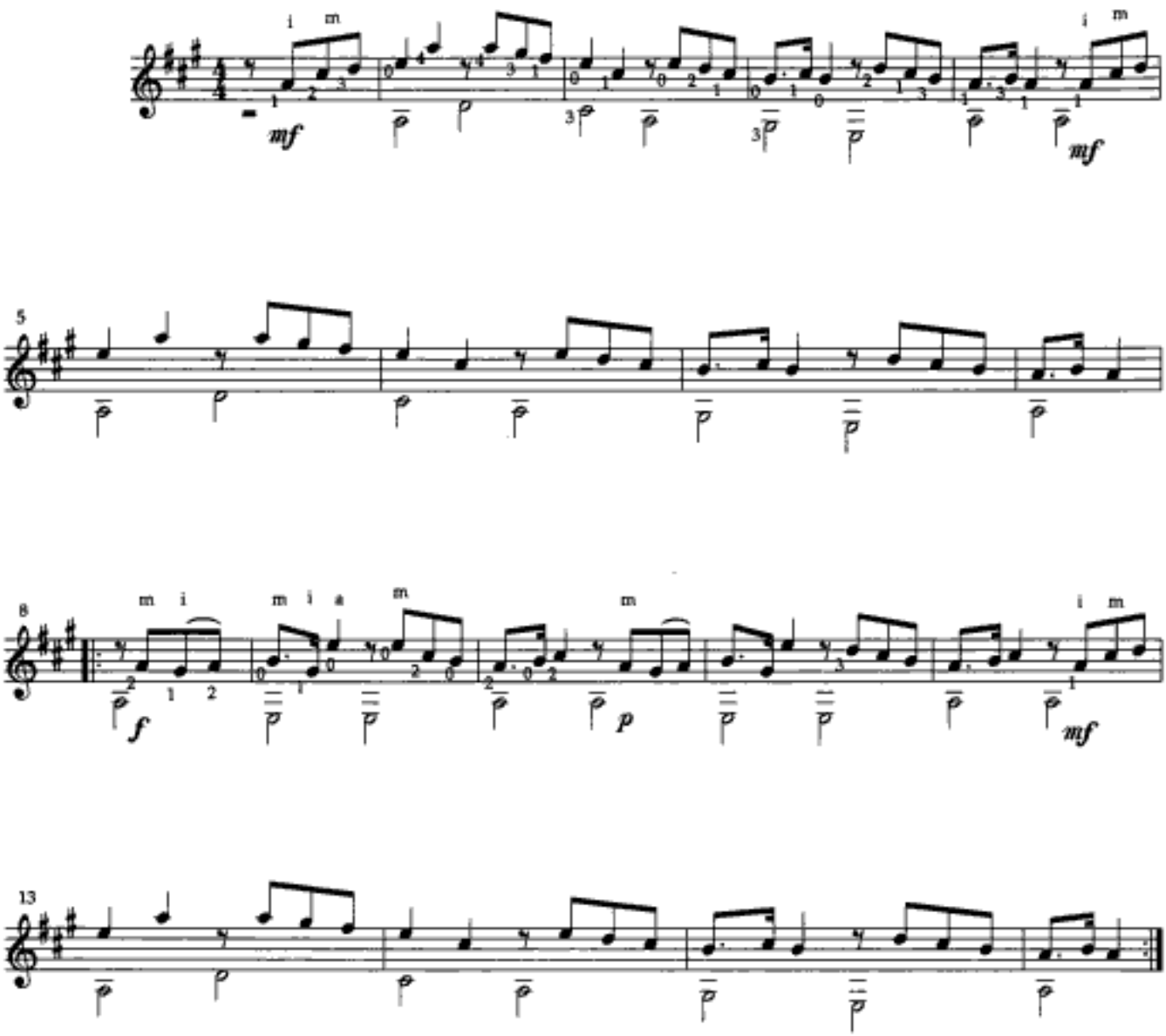
Andante

M. Carcassi



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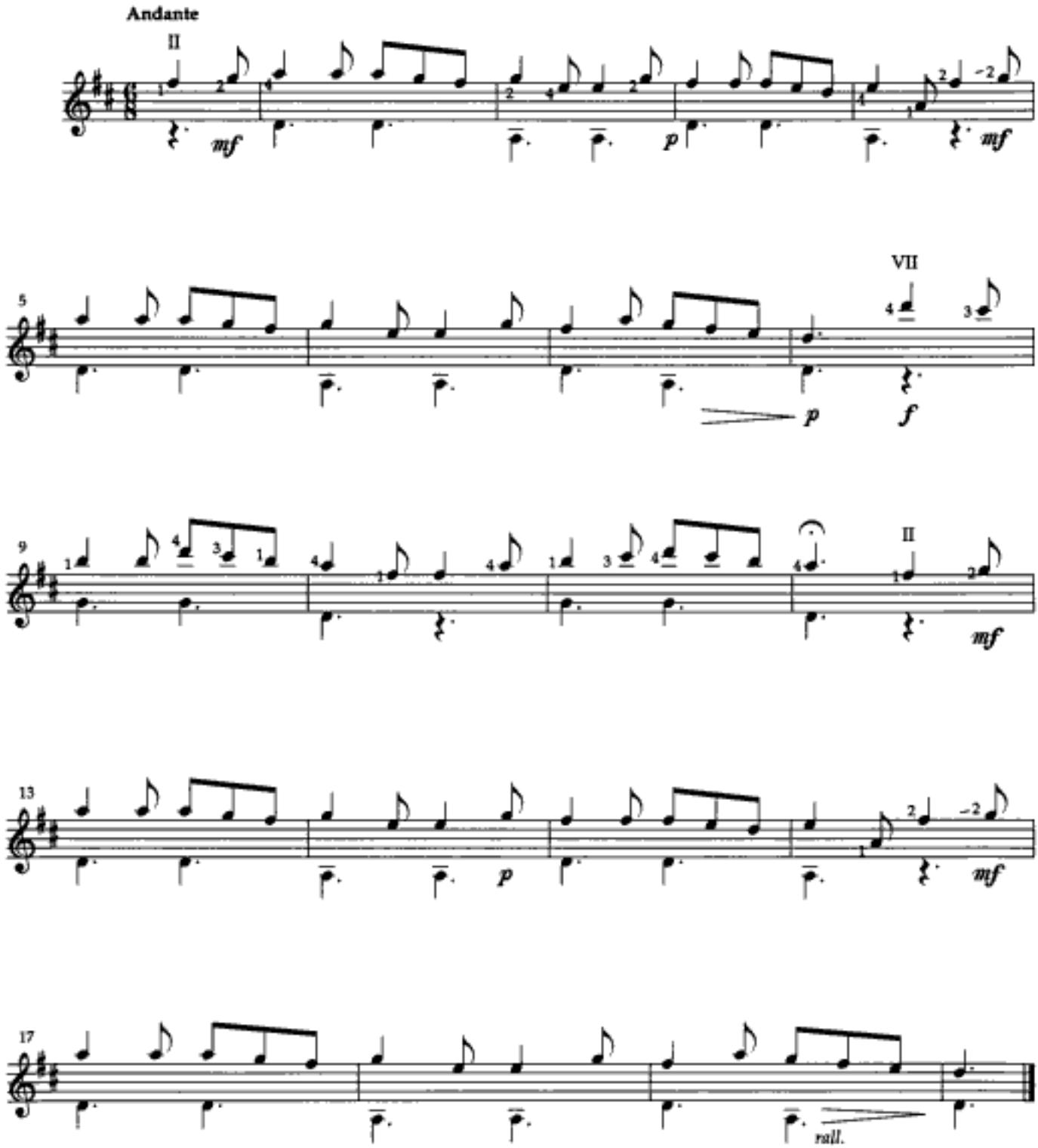
Andante

from Sonata No. 17 Perligordino
(originally in A)

N. Paganini



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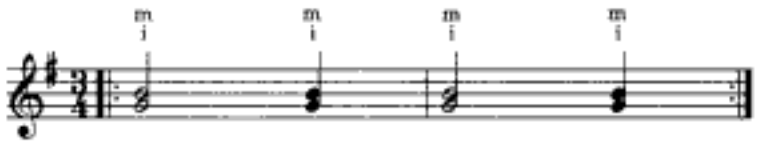

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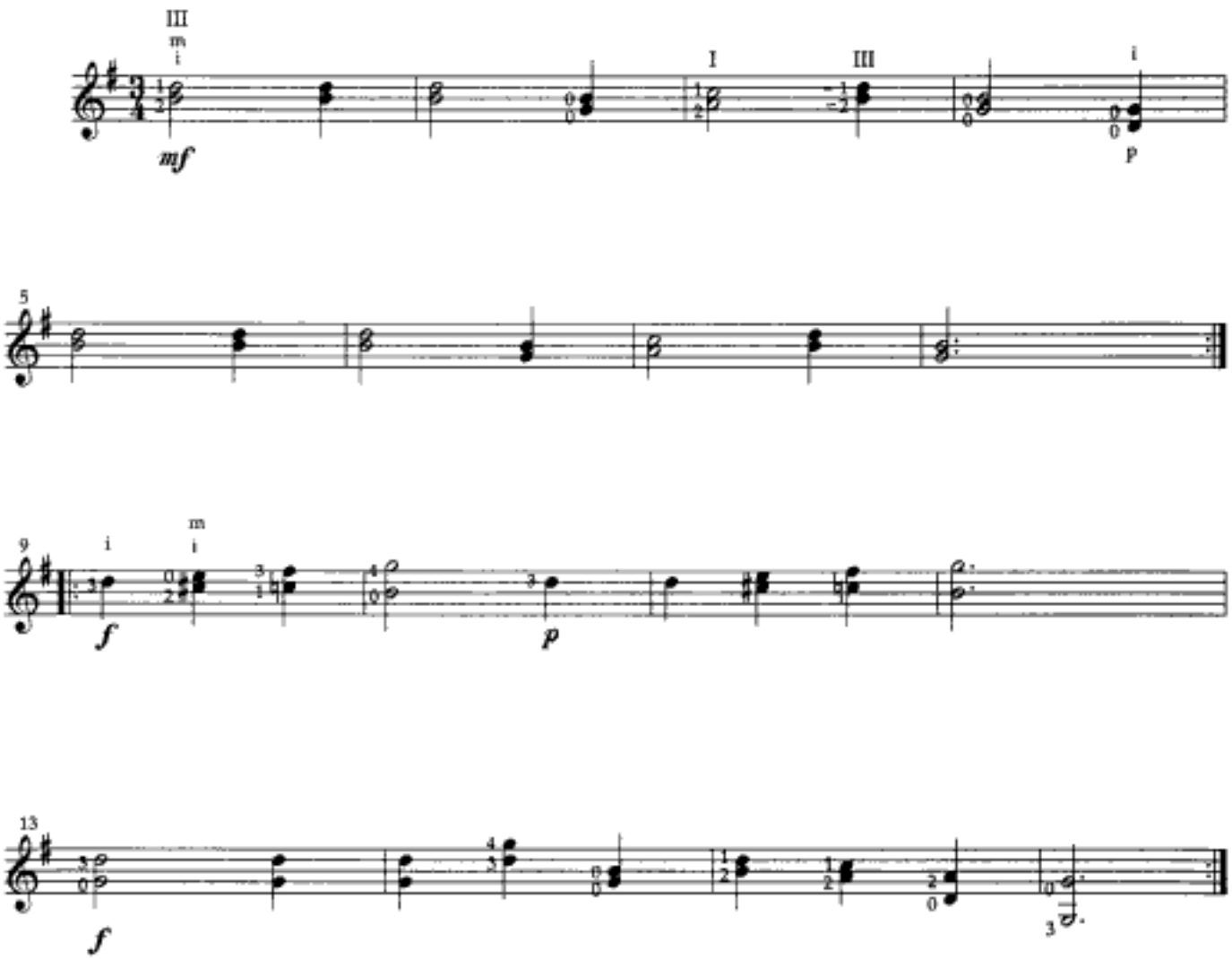
Allegretto

M. Giuliani



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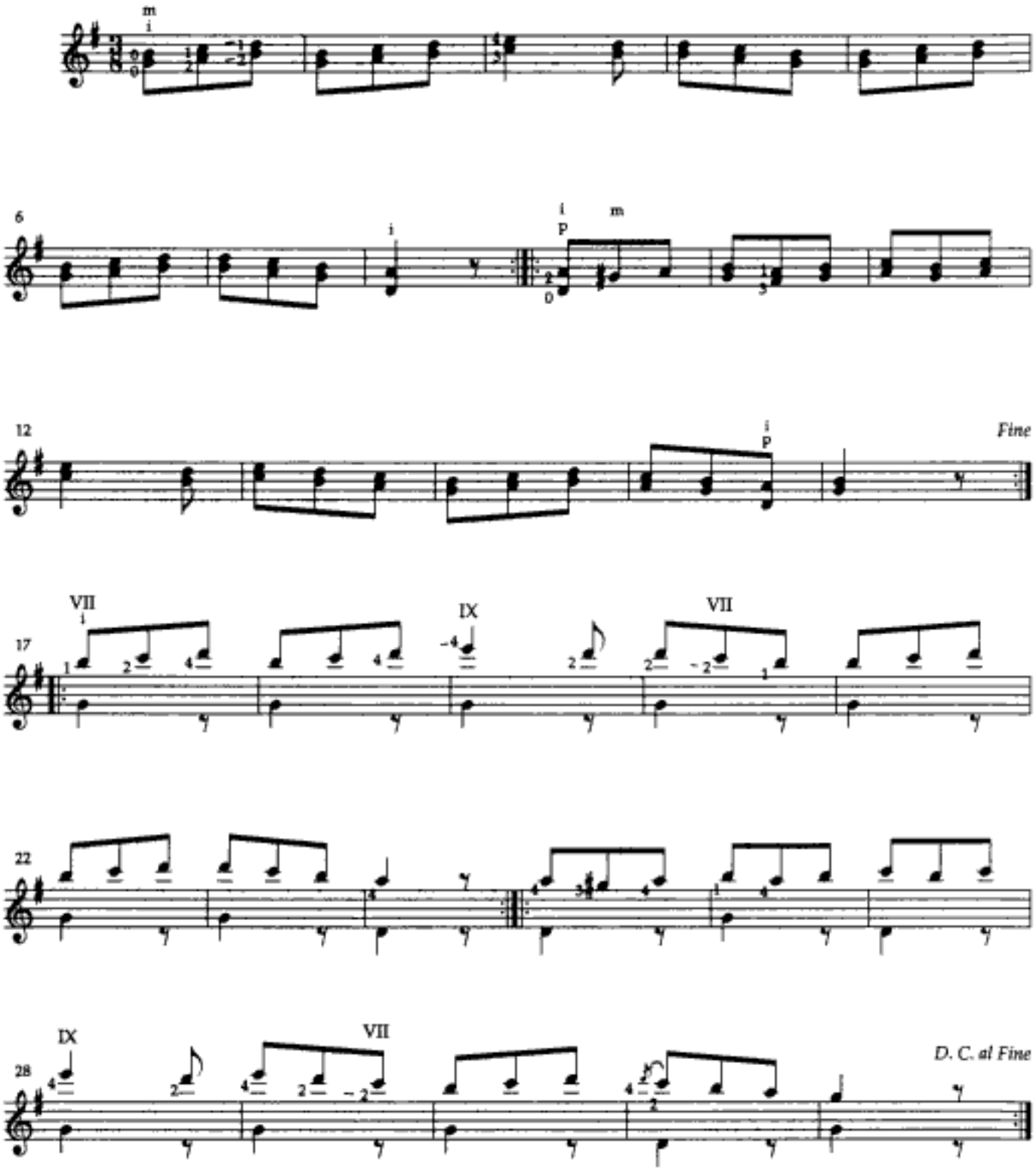
Corrente

from 43 Ghiribizzi

N. Paganini



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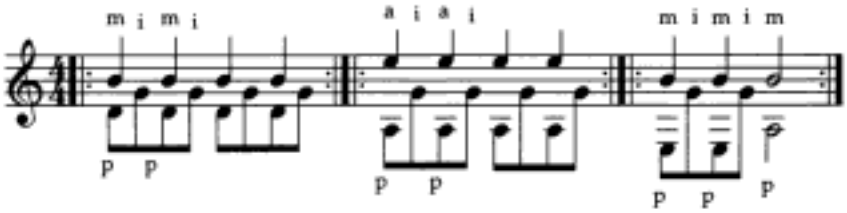

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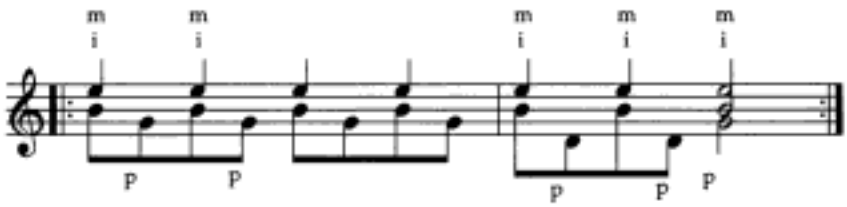

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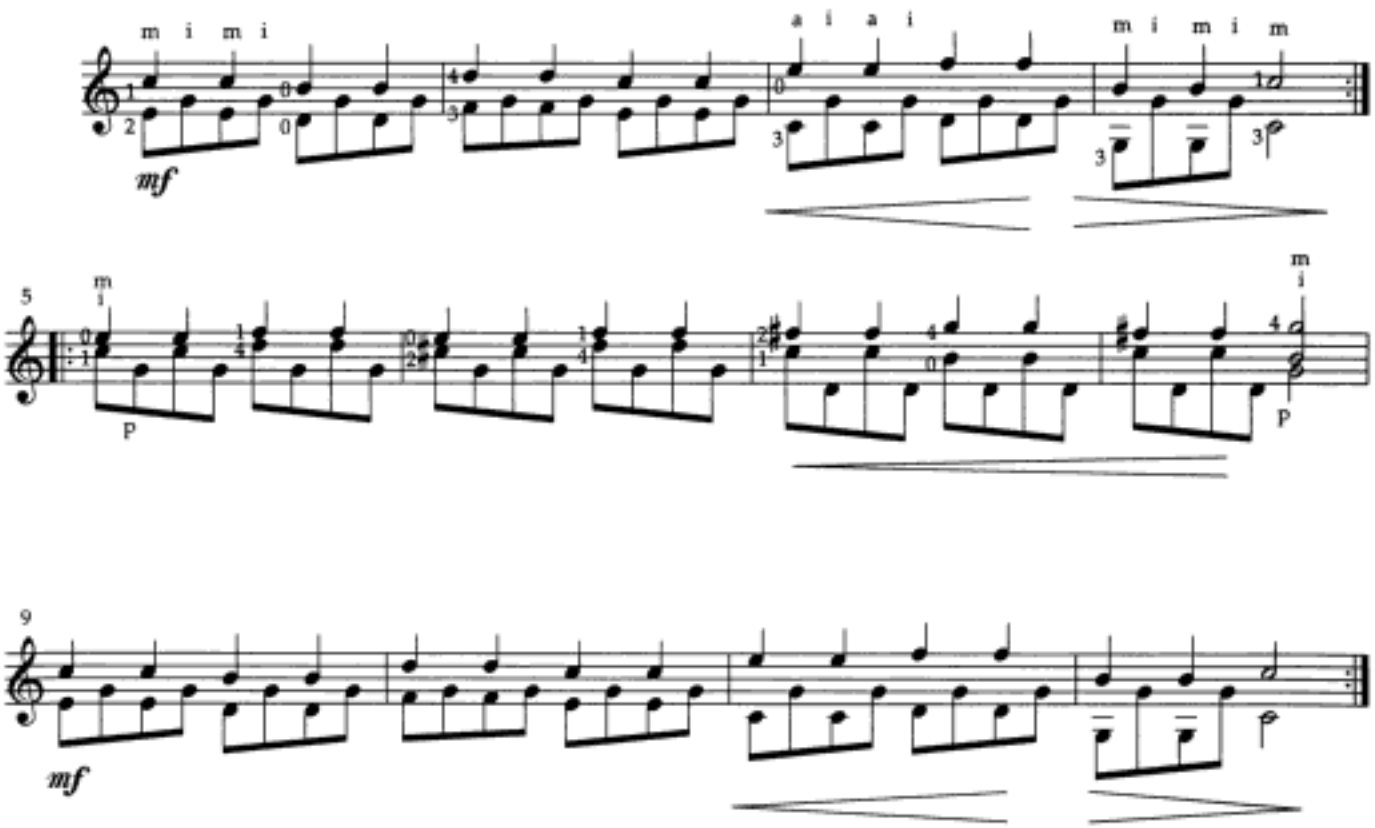
Andantino

M. Carcassi



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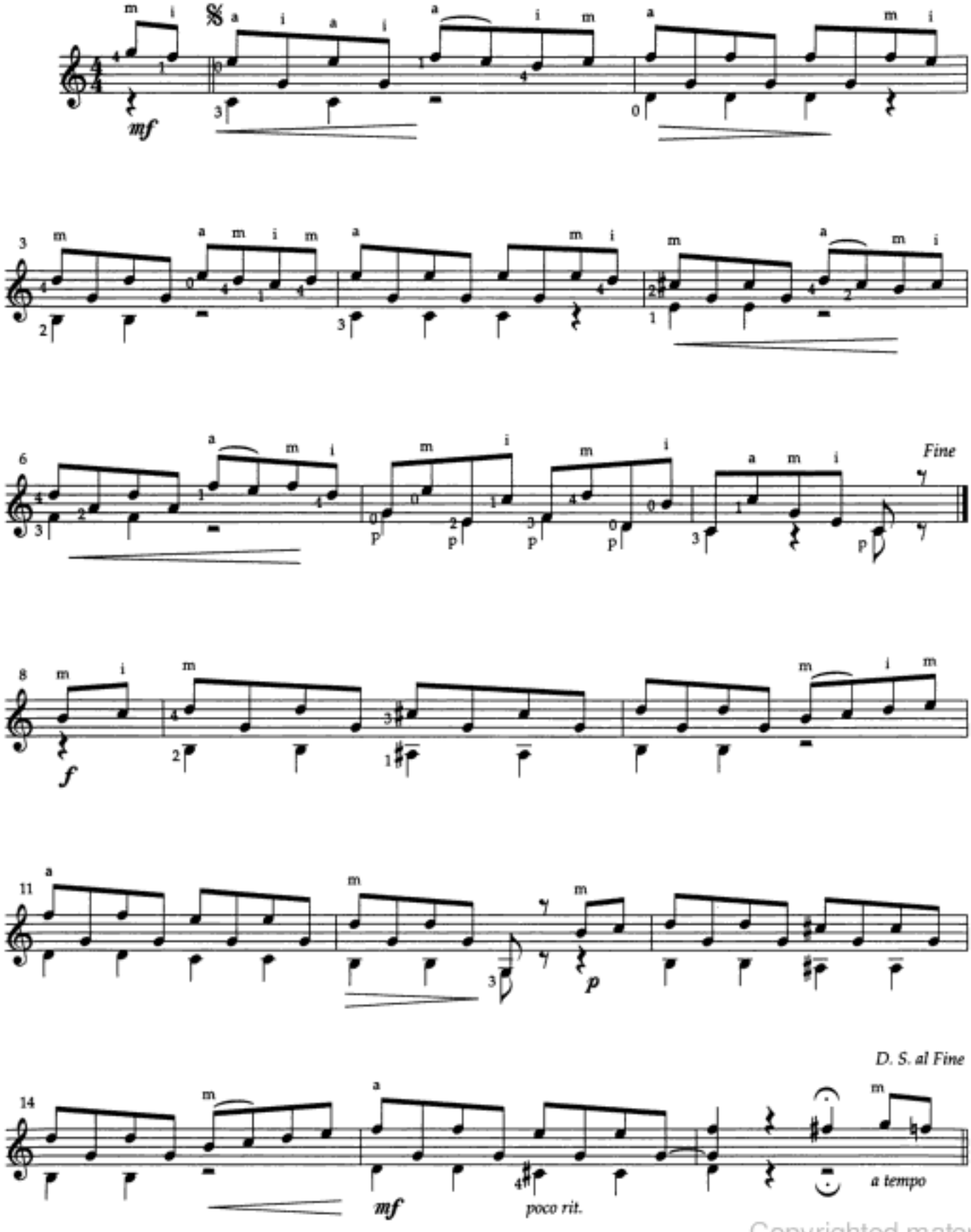
Allegretto

F. Carulli



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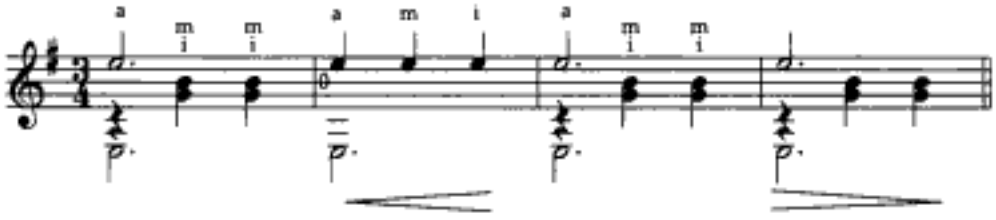
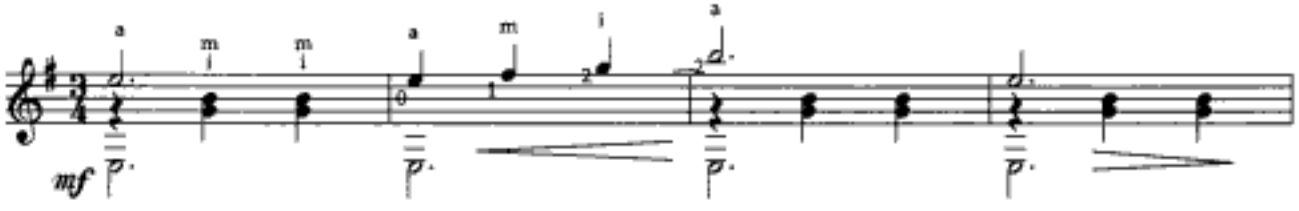


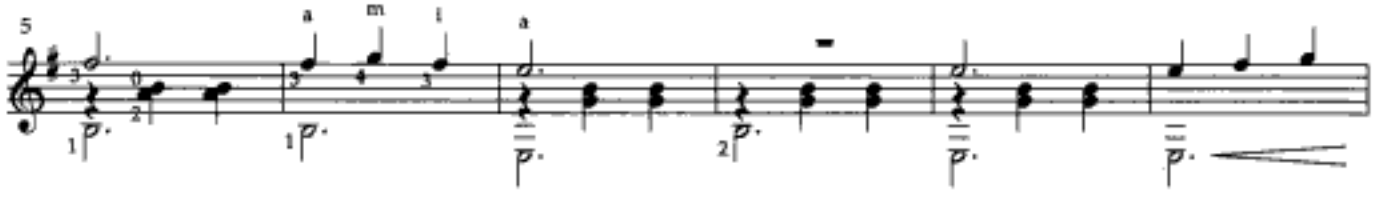
10

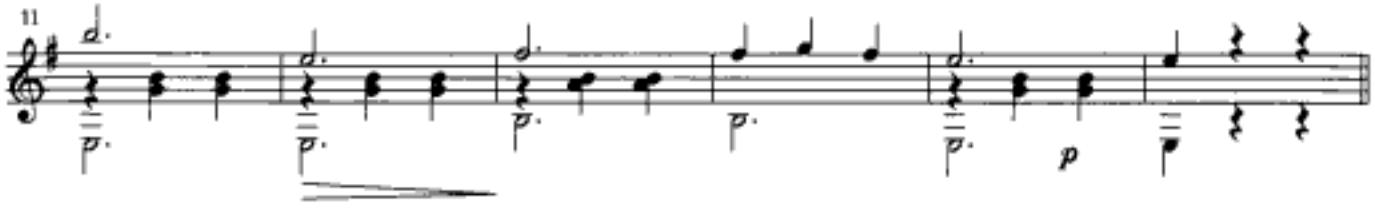
Waltz

(No. 1)

Bartolome Calatayud







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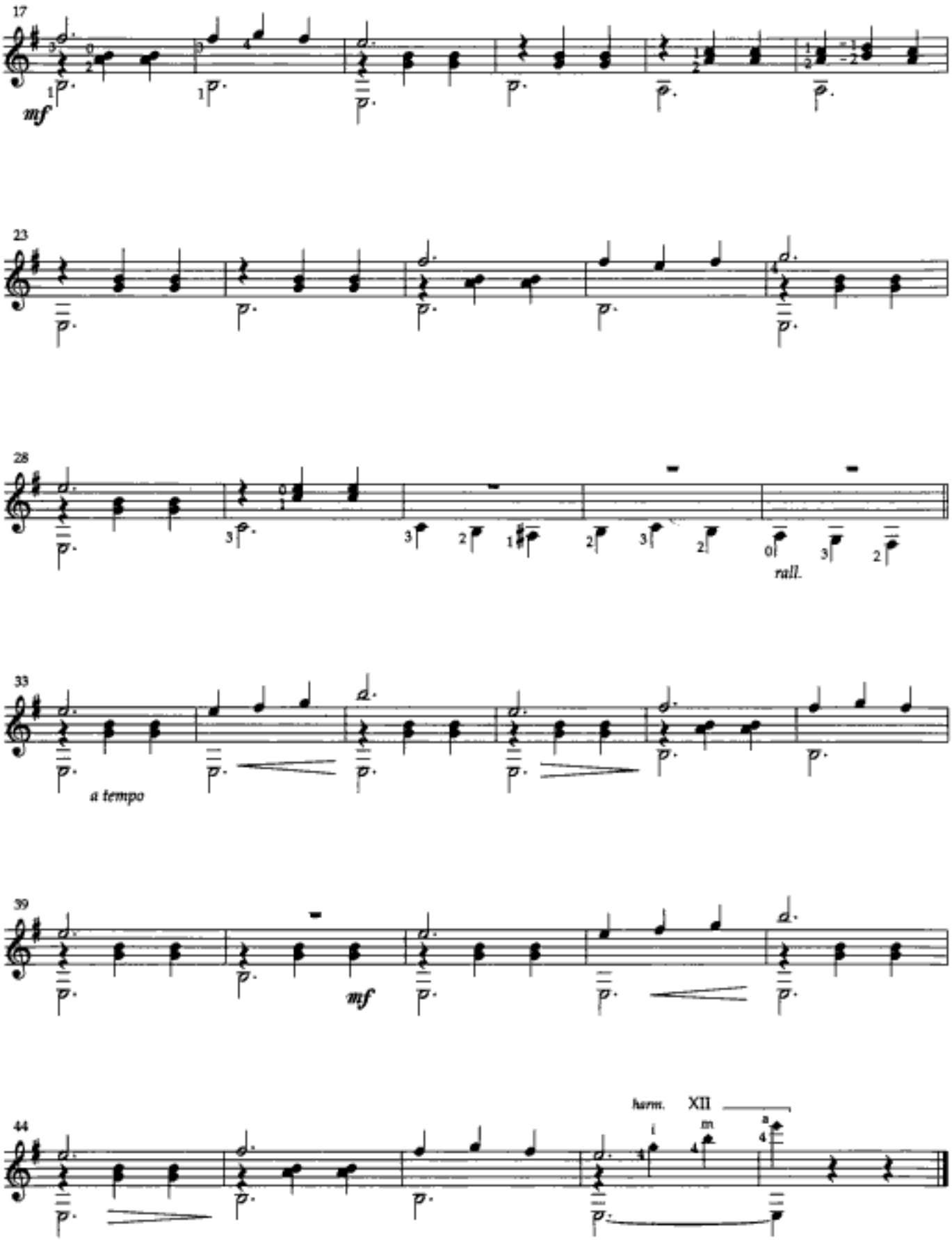

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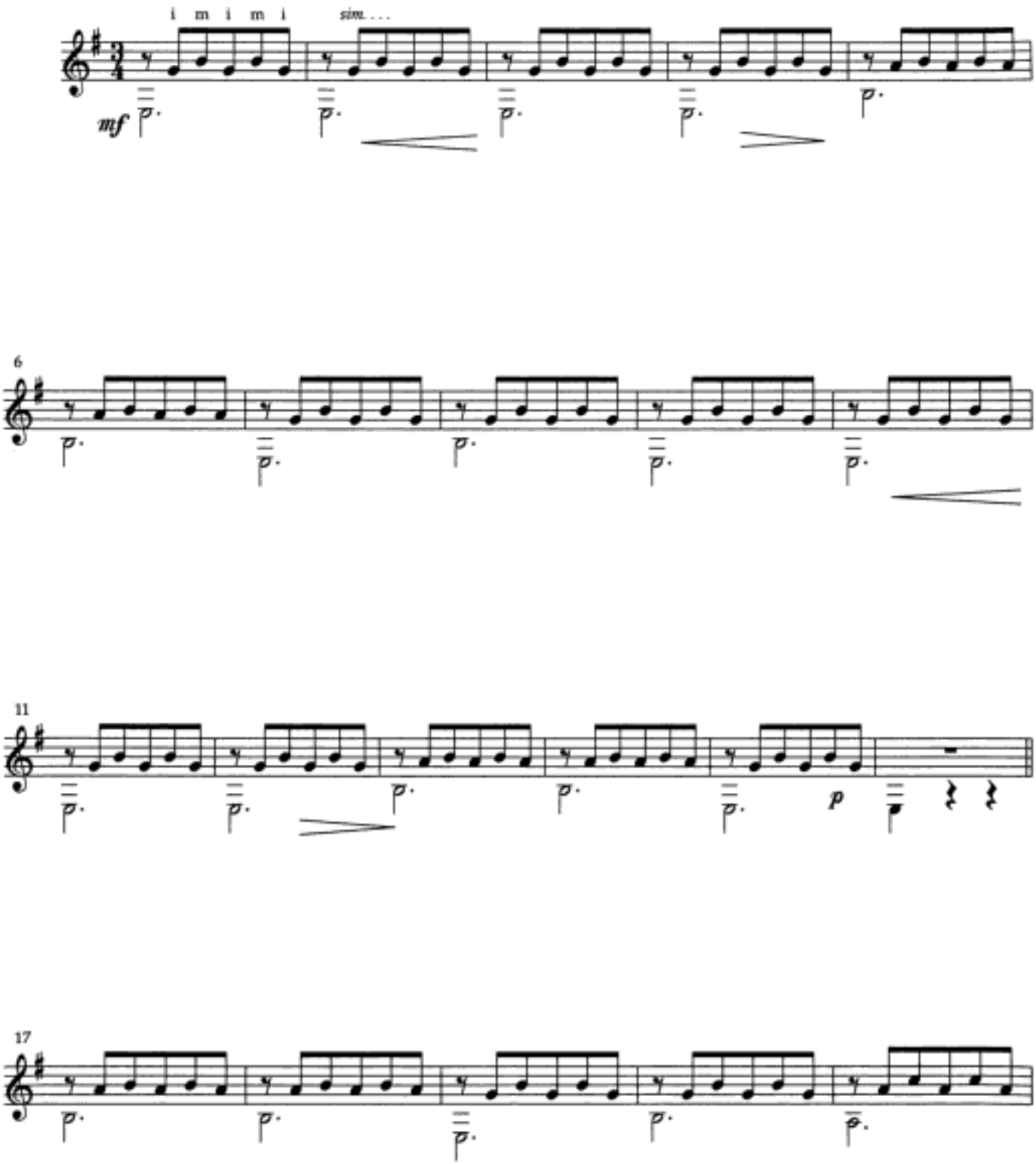

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FOR THE PARENT: Credentials are essential for any teacher you choose. We recommend you ask your teacher for his or her credentials, especially those relating to training in the Suzuki Method. The Suzuki Method experience should be a positive one, where 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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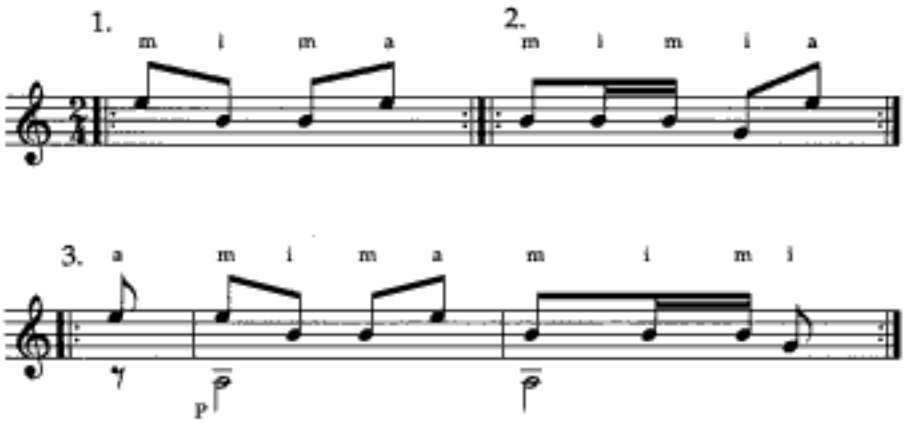

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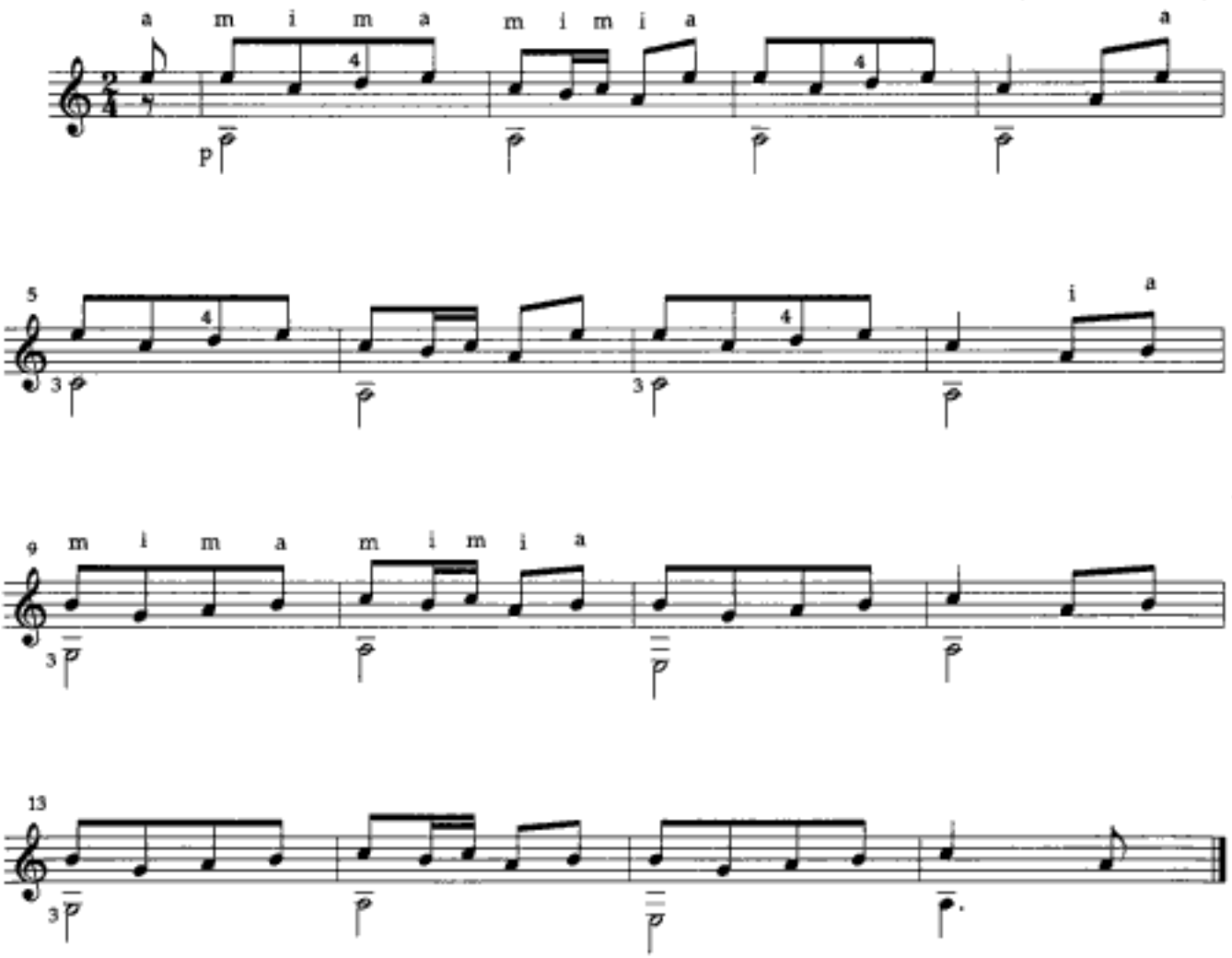
Nonesuch

Playford Collection
(England, 17th Century)



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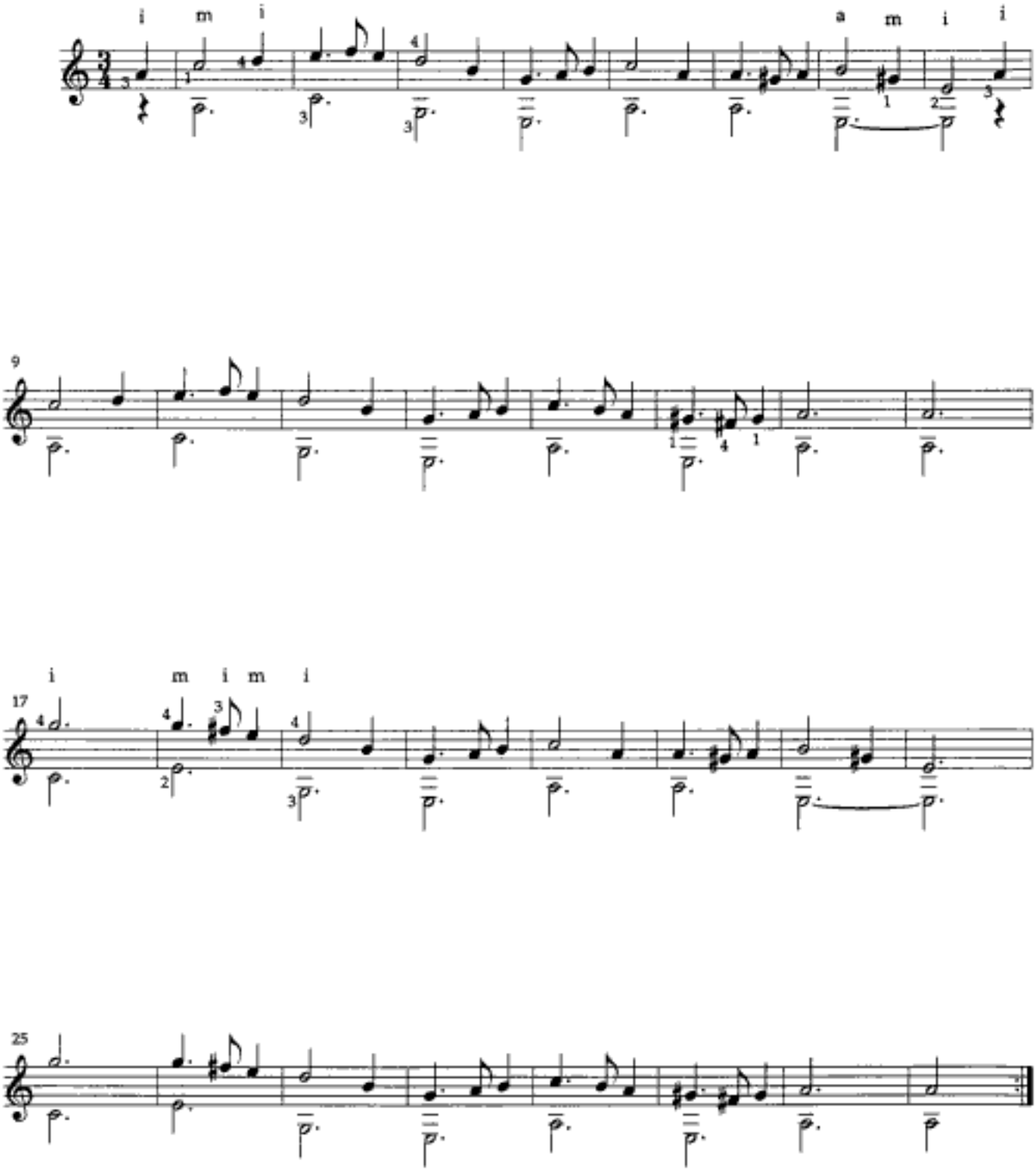
Greensleeves

Anonymous



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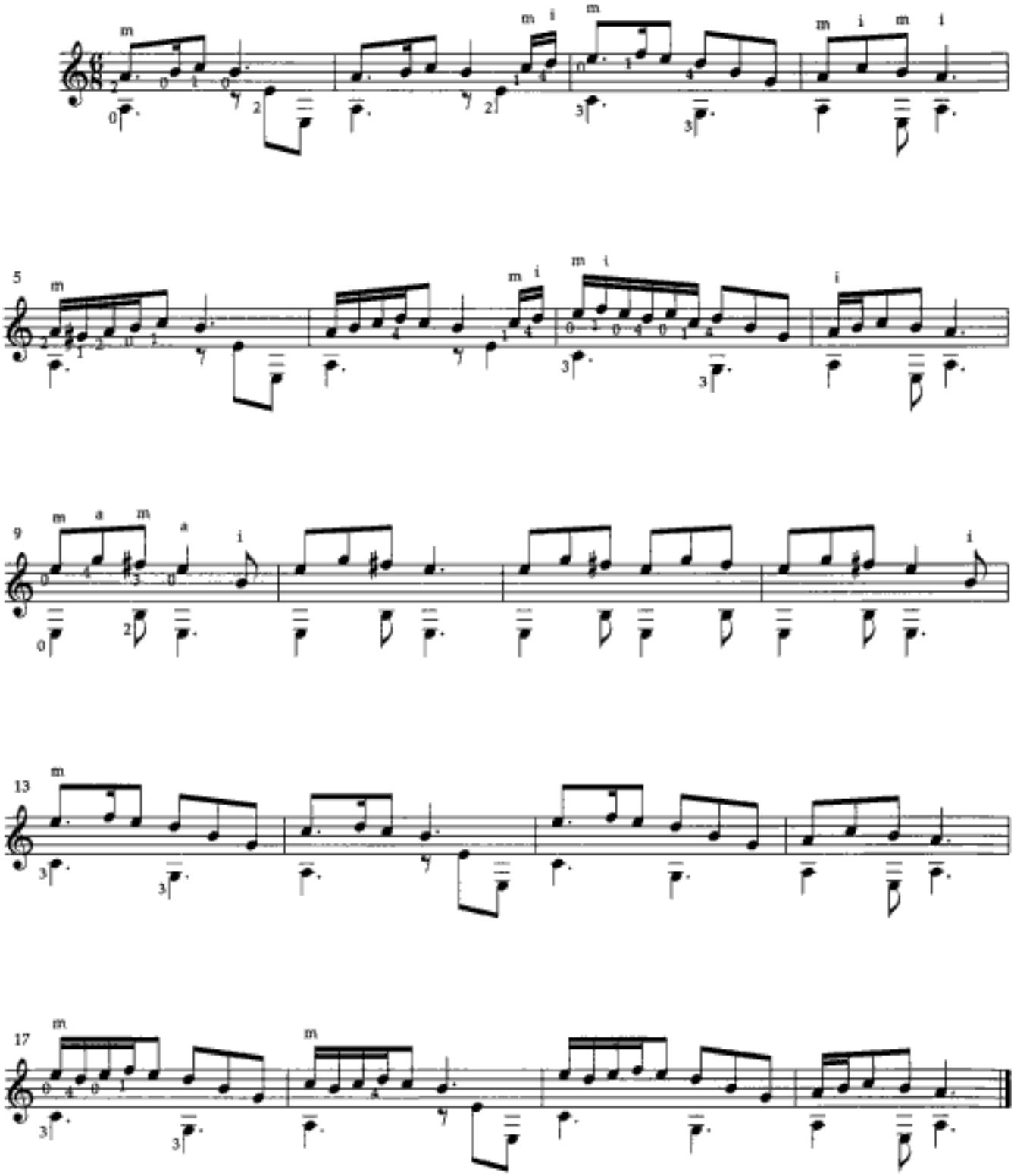
Packington's Pound

Anonymous



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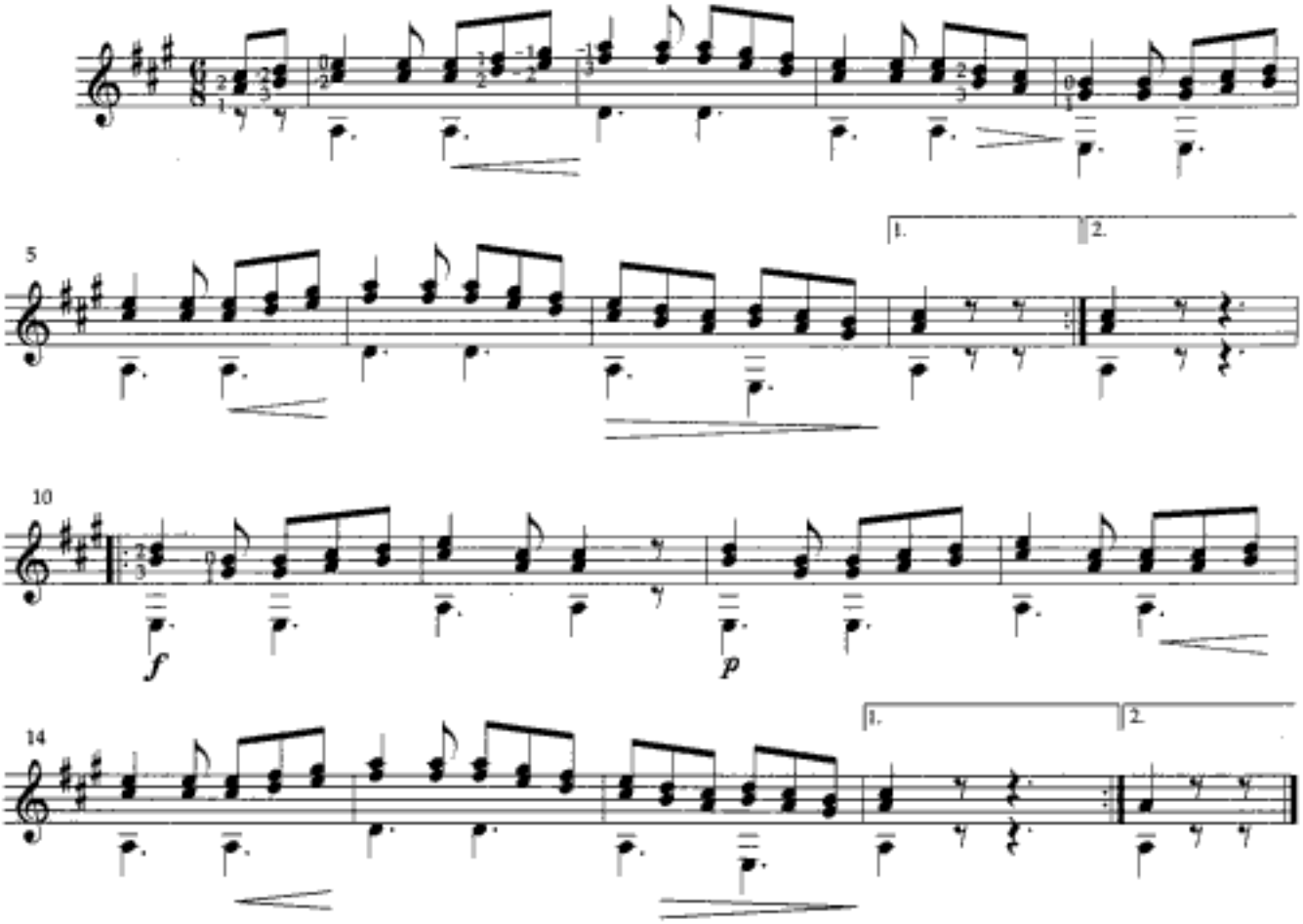
N. Paganini



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Waltz by N. Paganini

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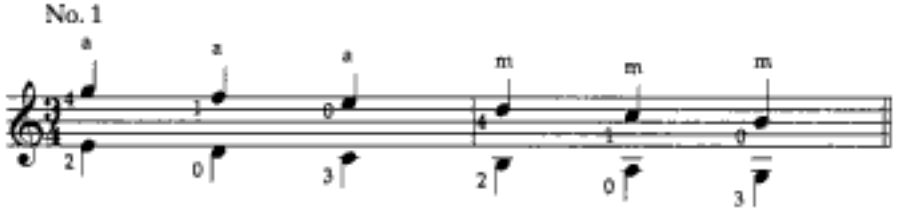

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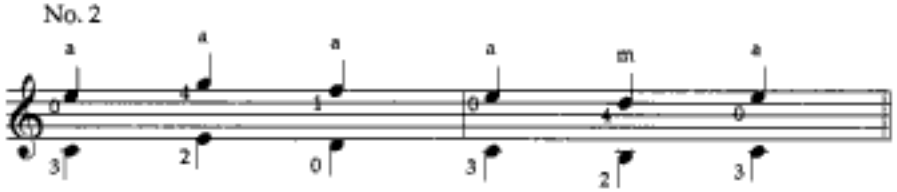

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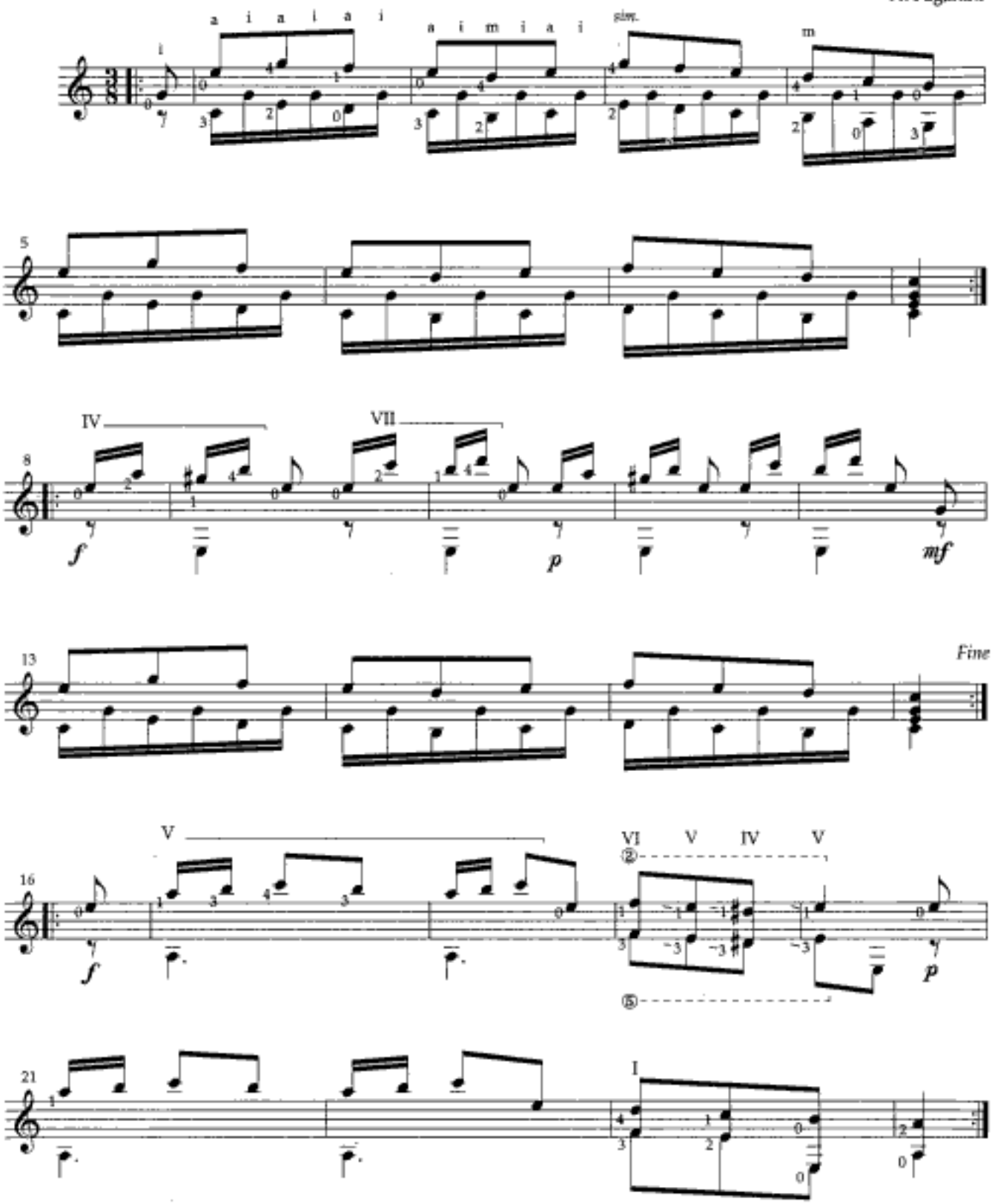
5

Waltz

from Sonata #9

N. Paganini



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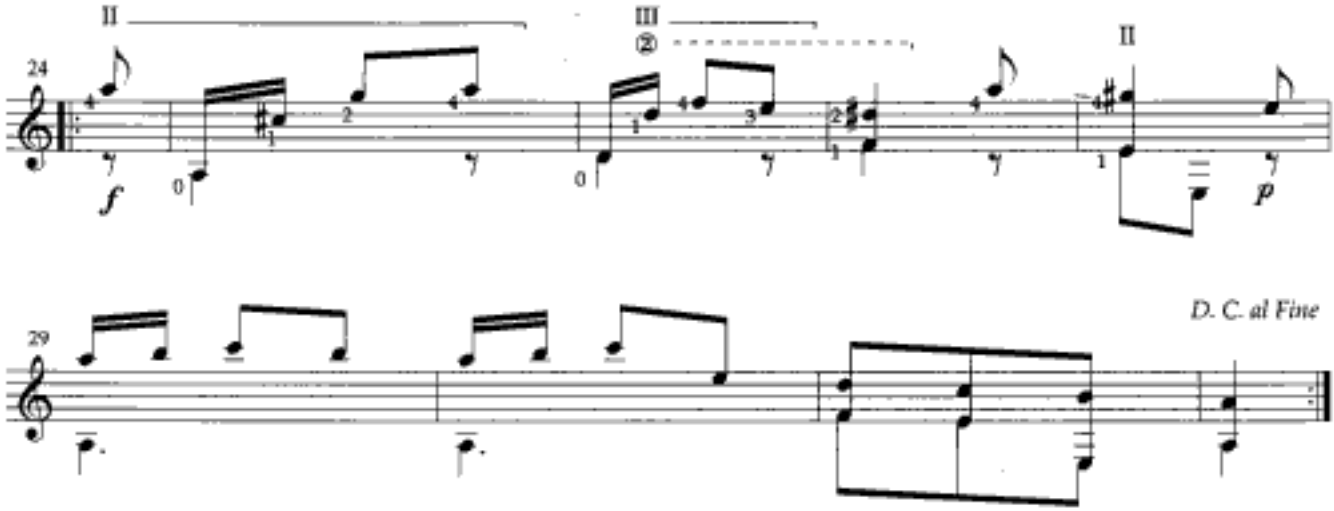

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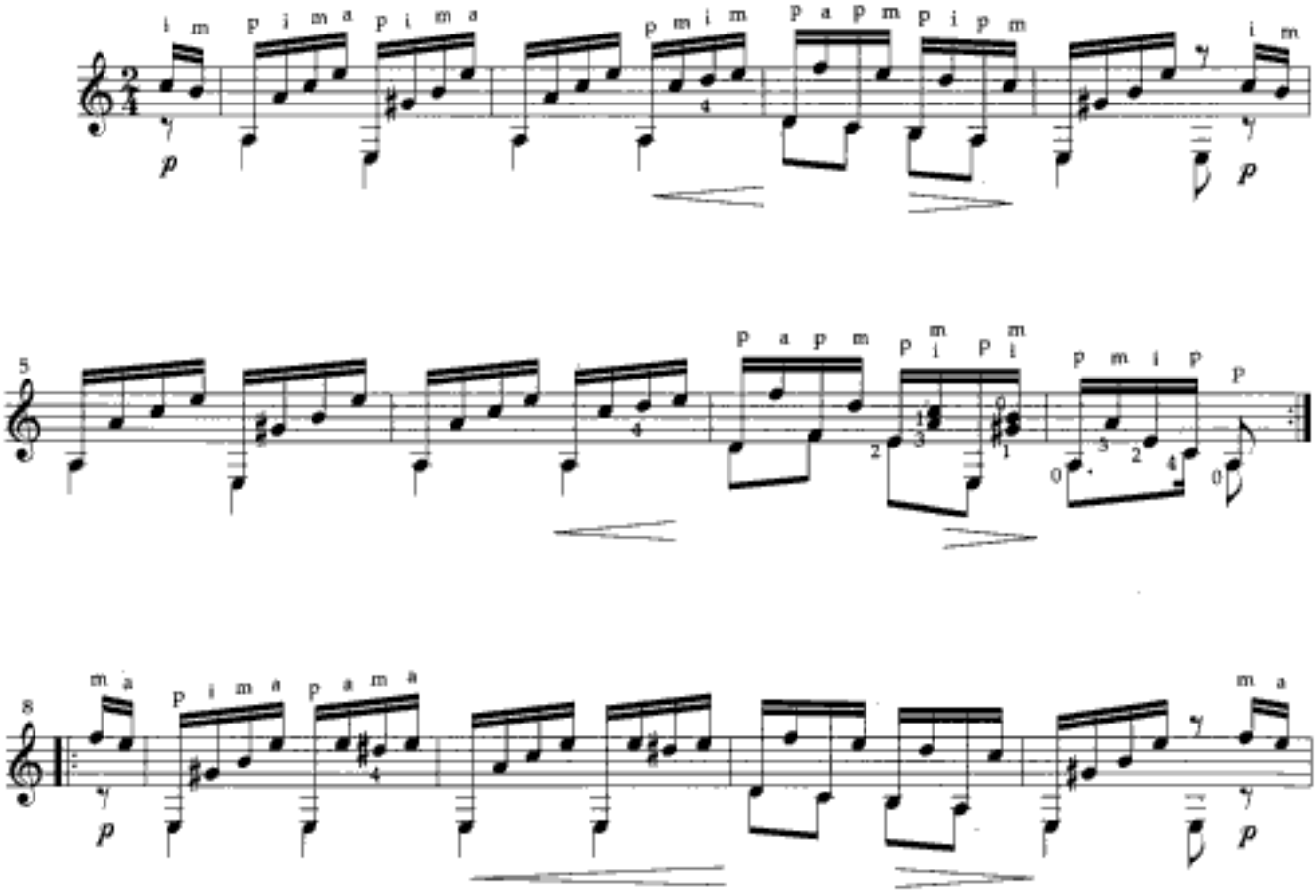
Andantino

F. Carulli



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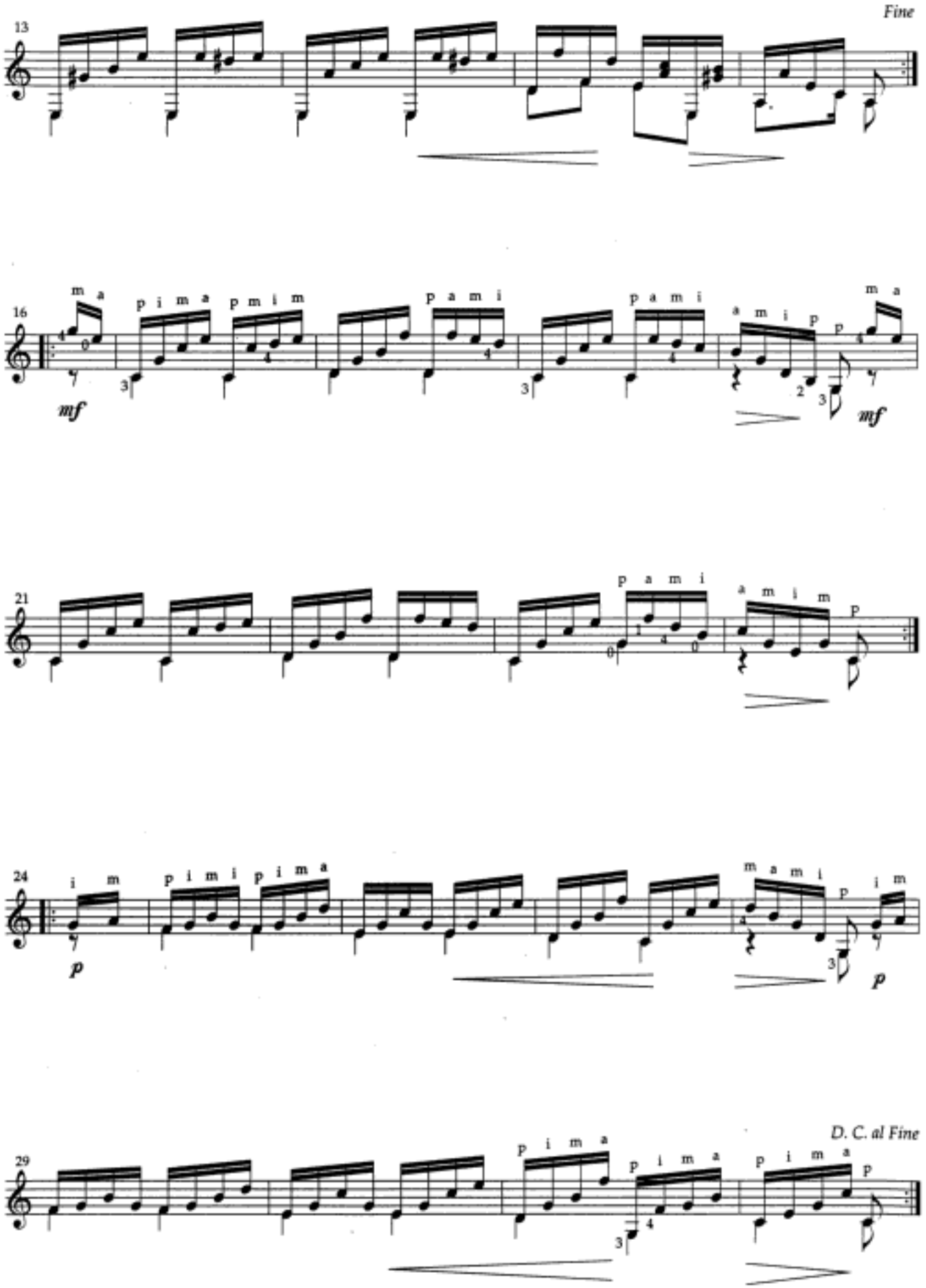

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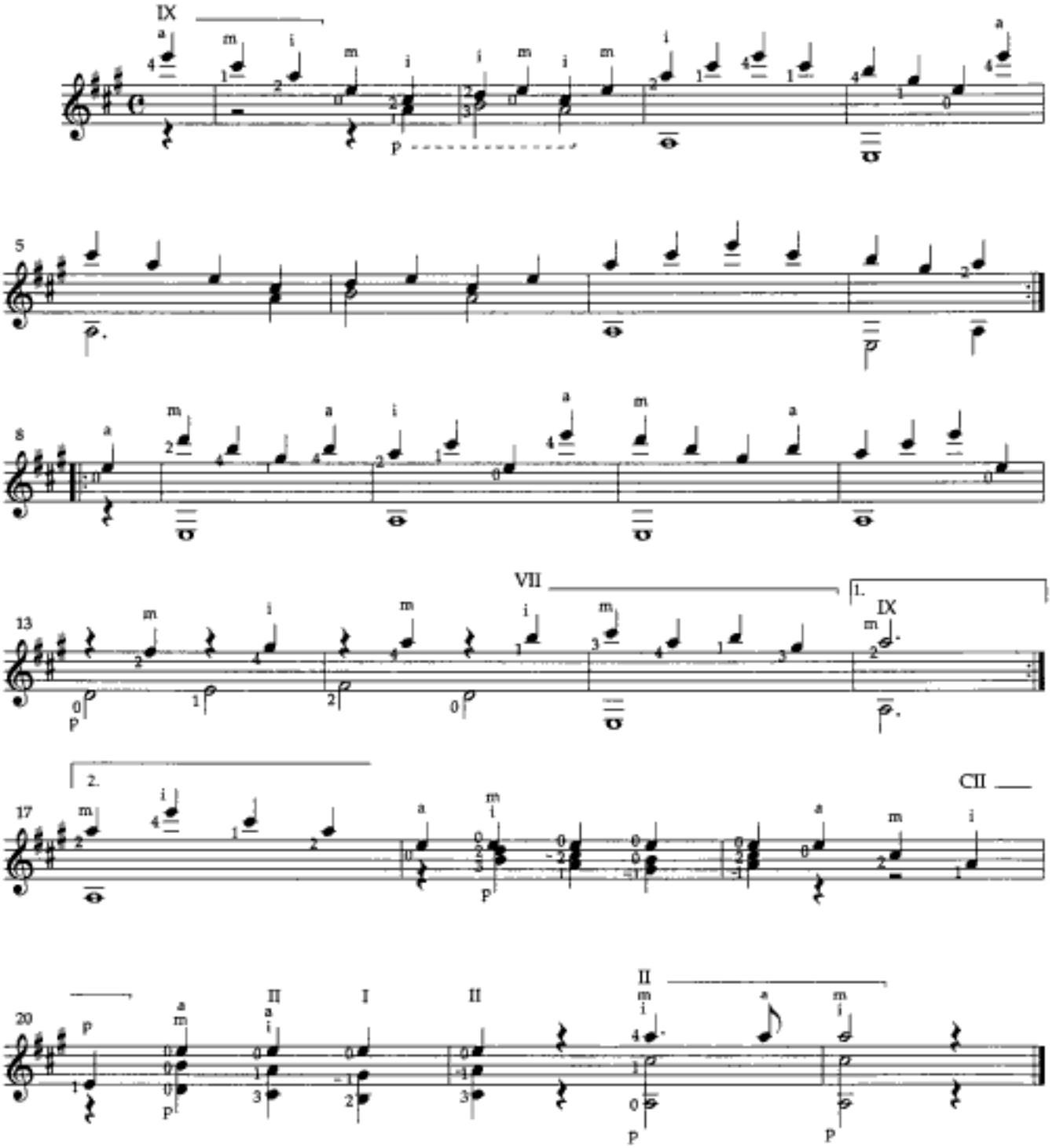
Etude

N. Coste



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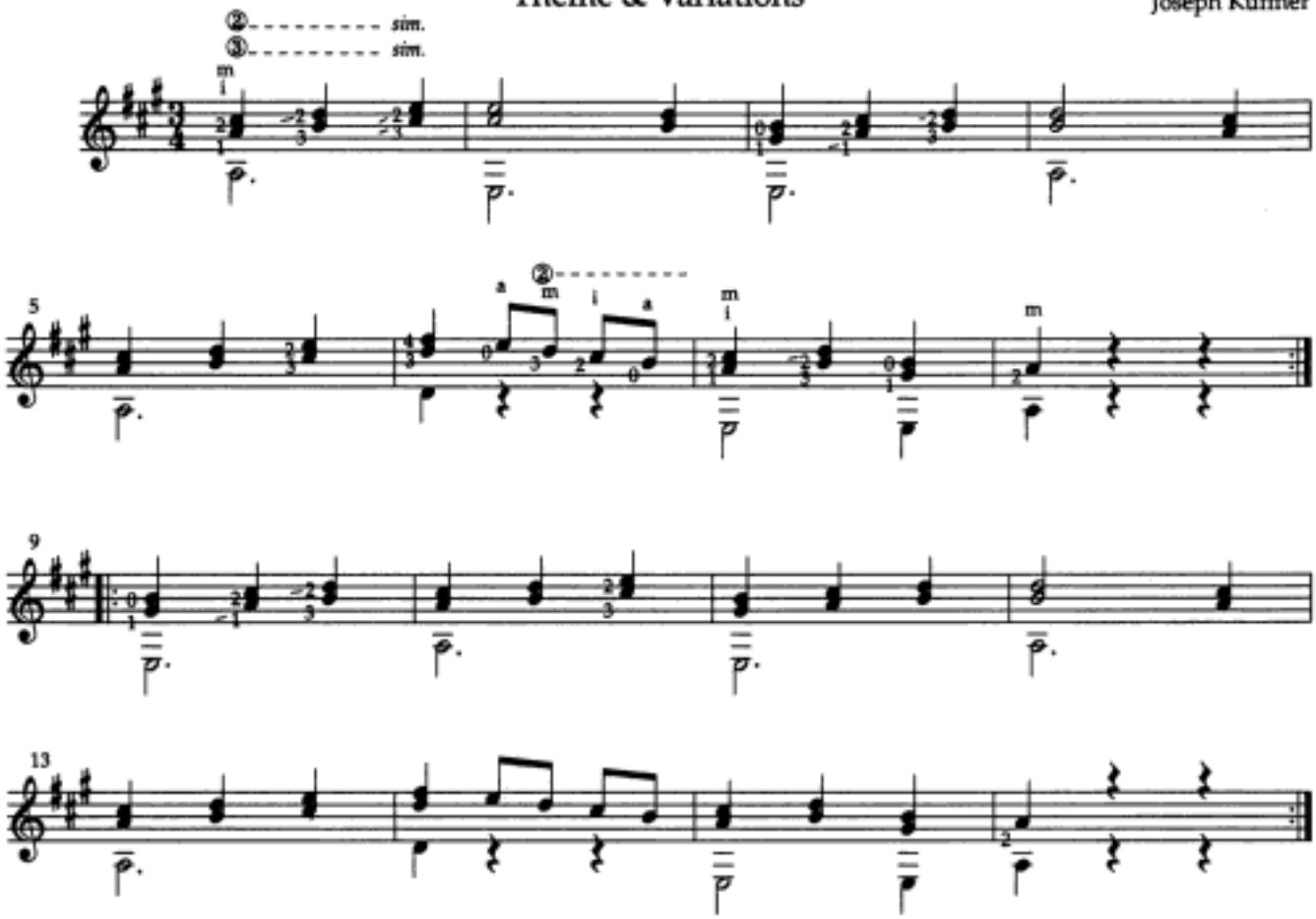
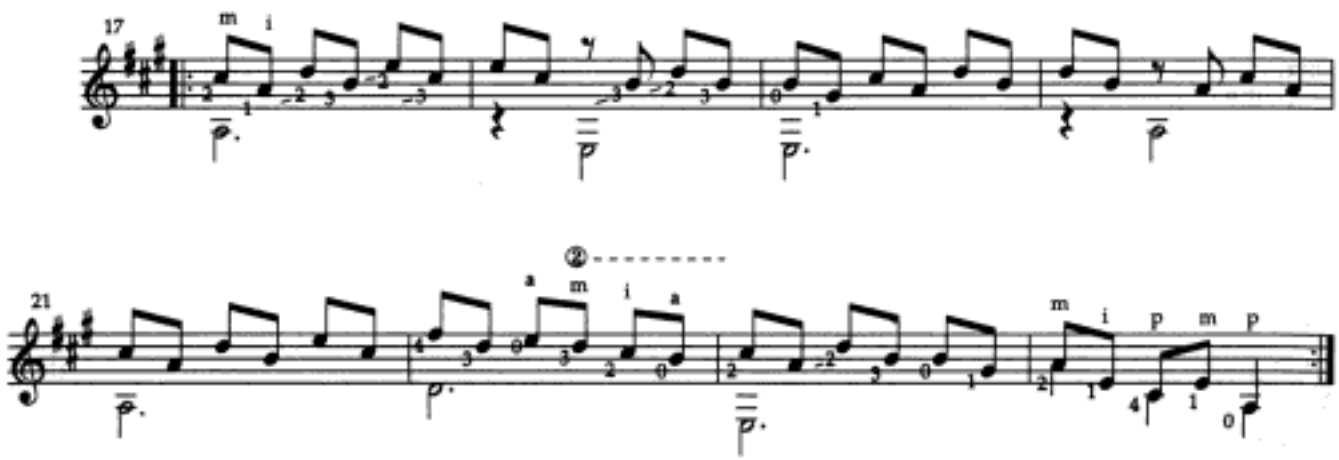
Arietta

Theme & Variations

Joseph Küffner



Variation A



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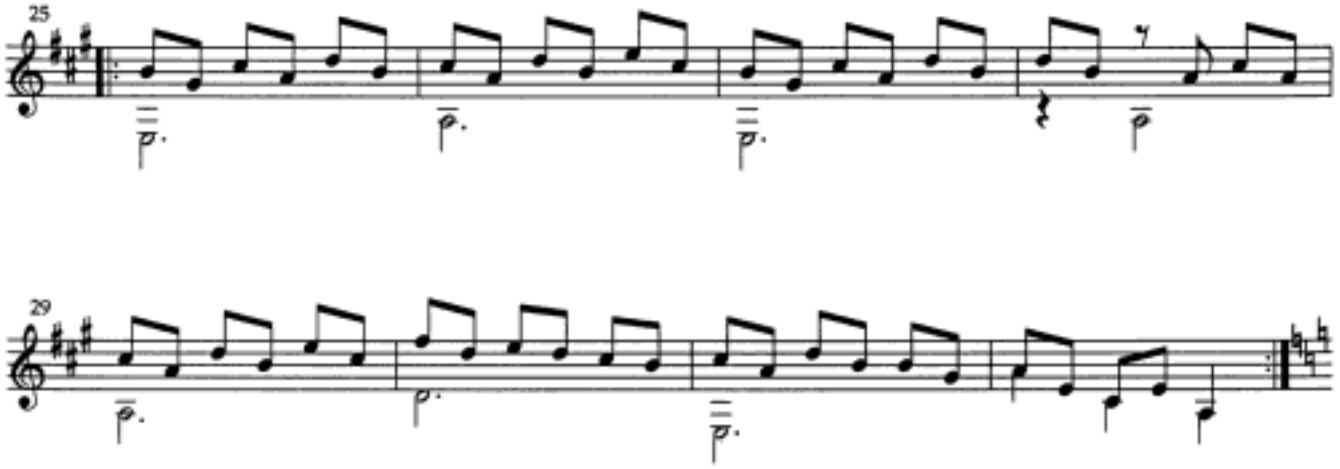
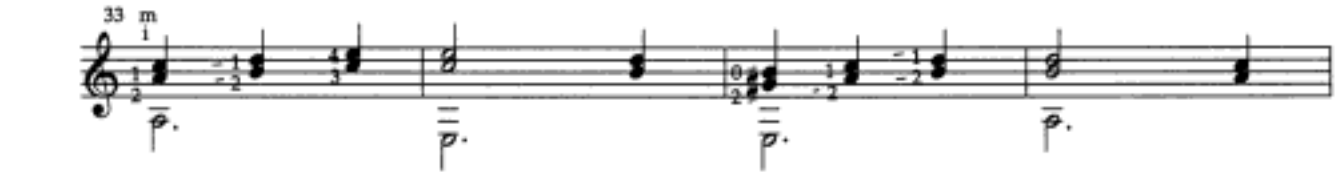
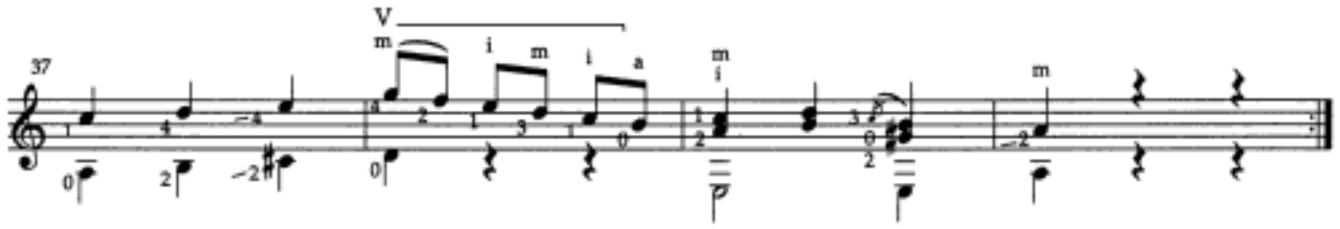
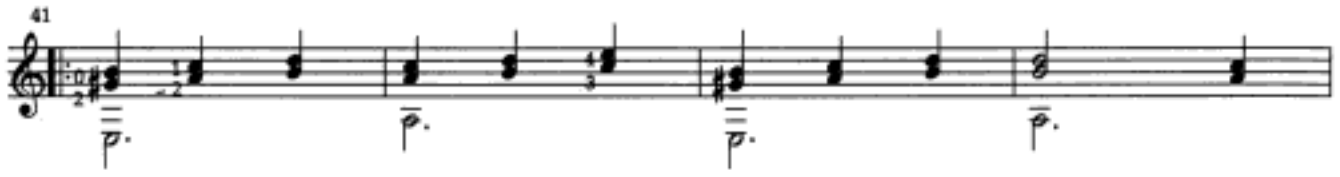
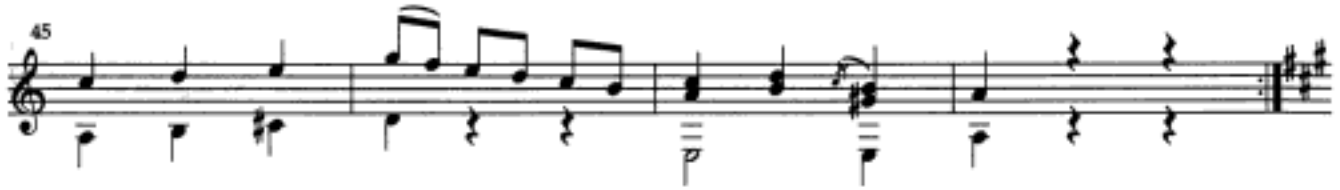


Variation B (minore)









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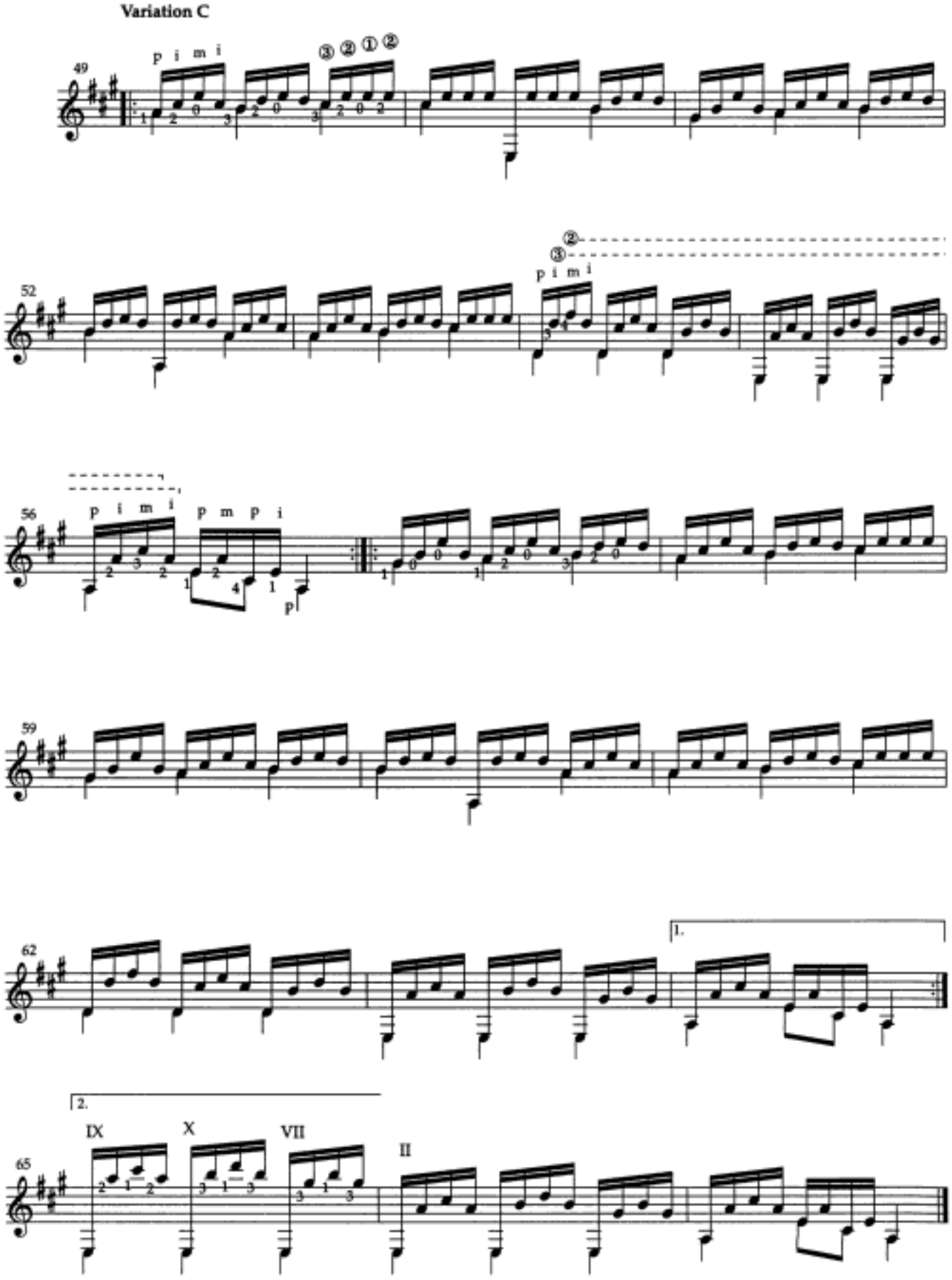

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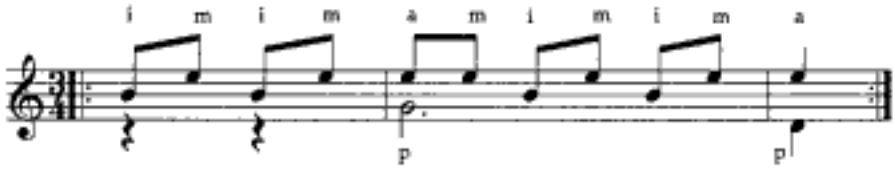

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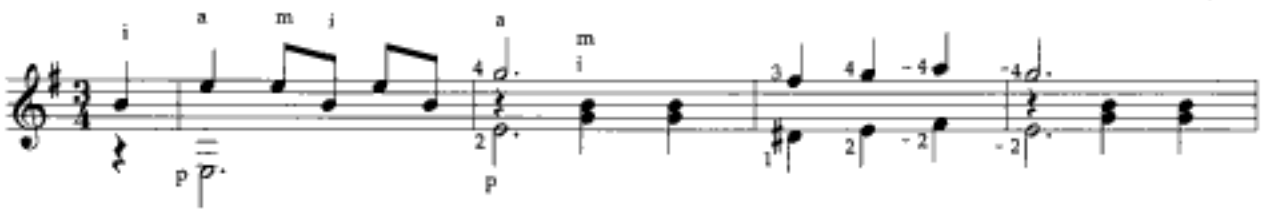
Celeste y Blanco

(Aire de Cielito)

Tiempo de Vals

Hector Ayala



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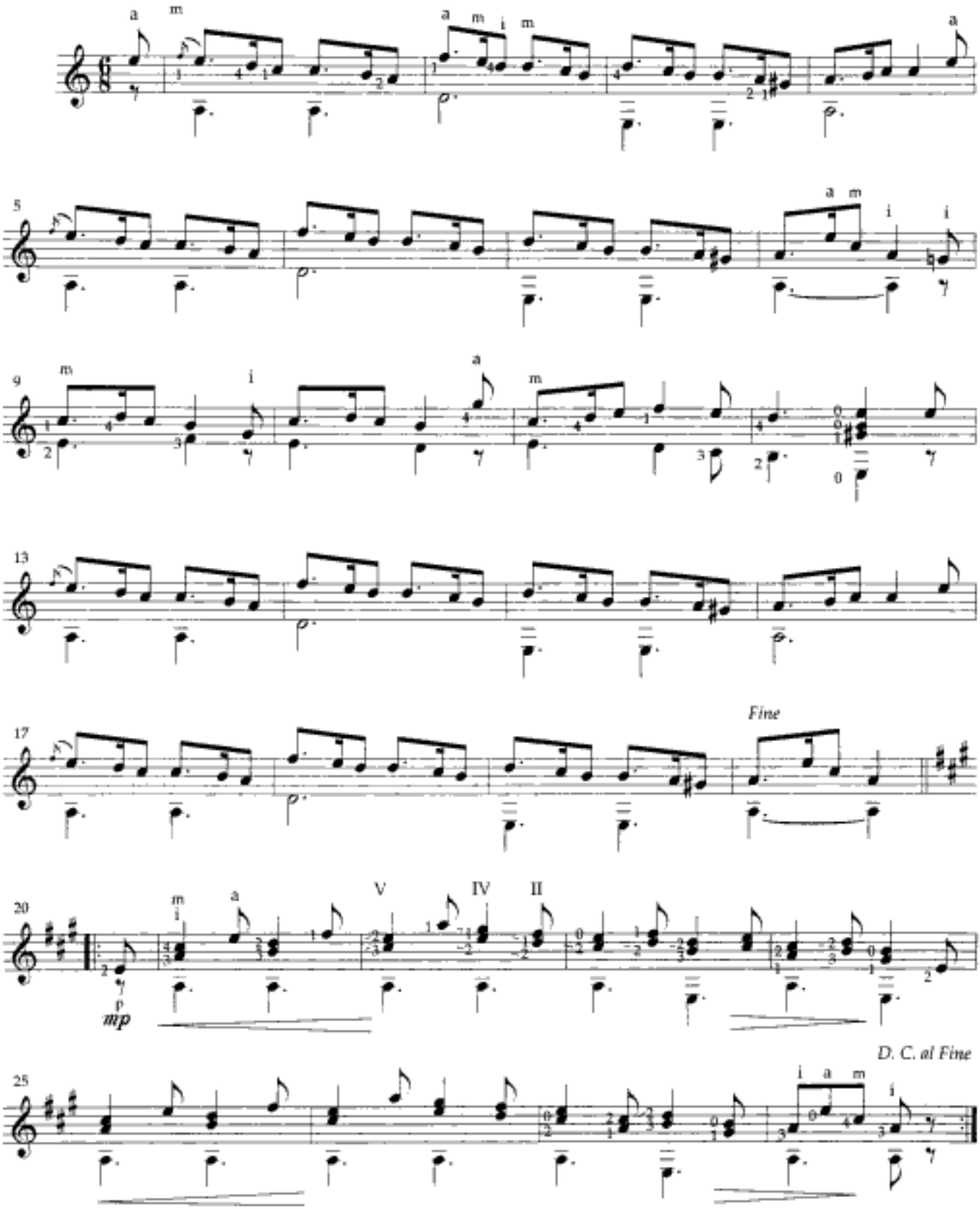
M. Carcassi



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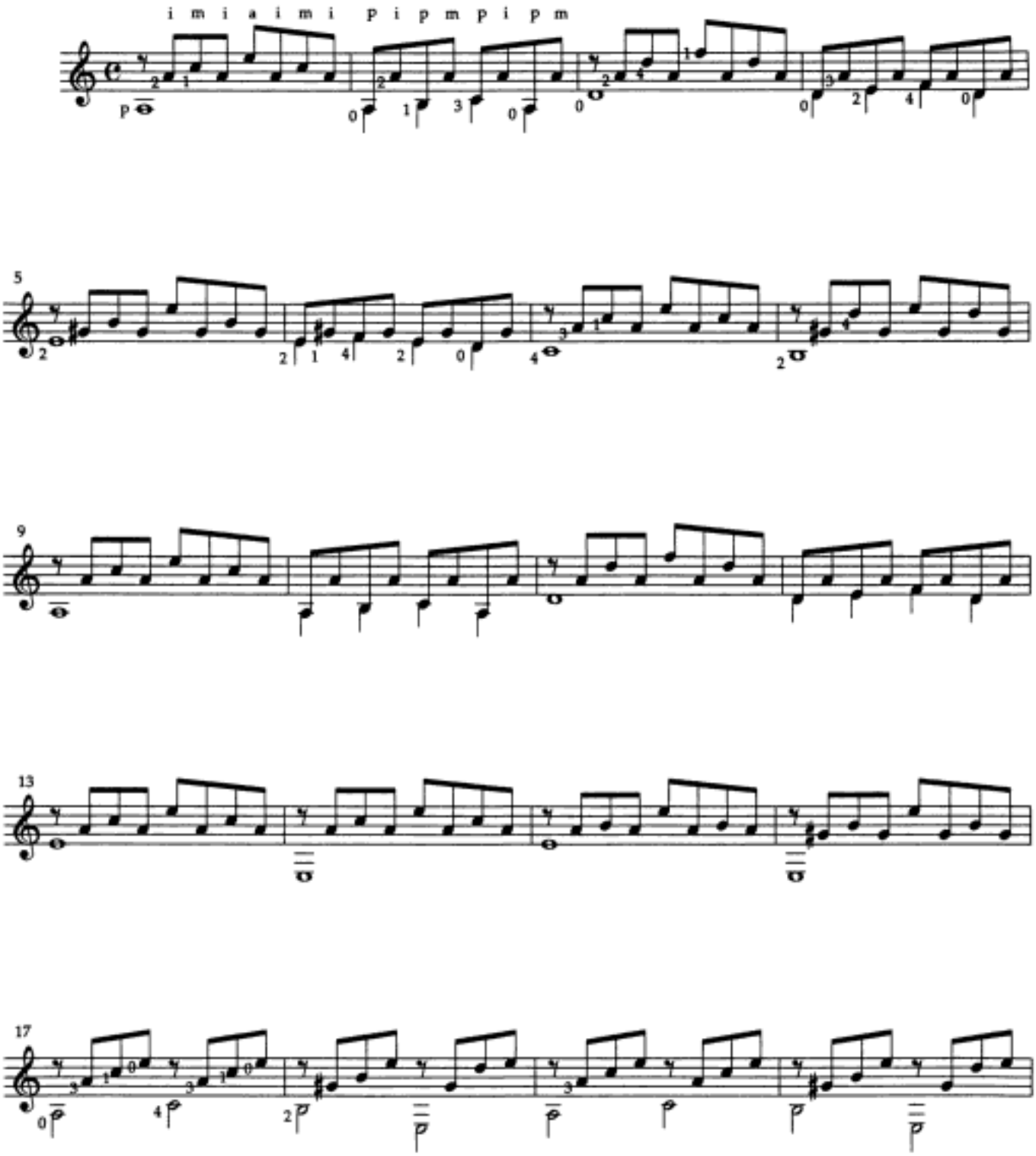
M. Giuliani



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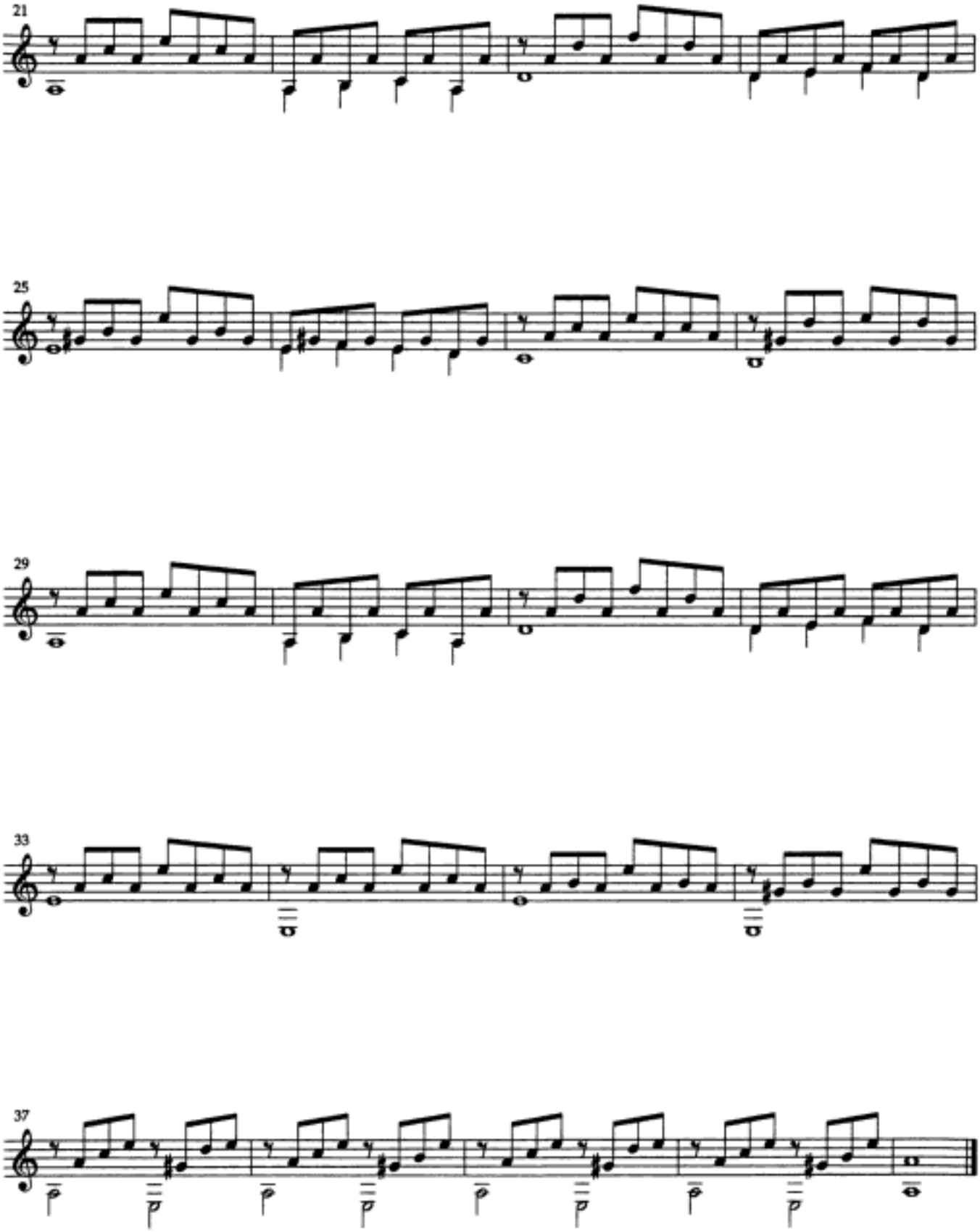

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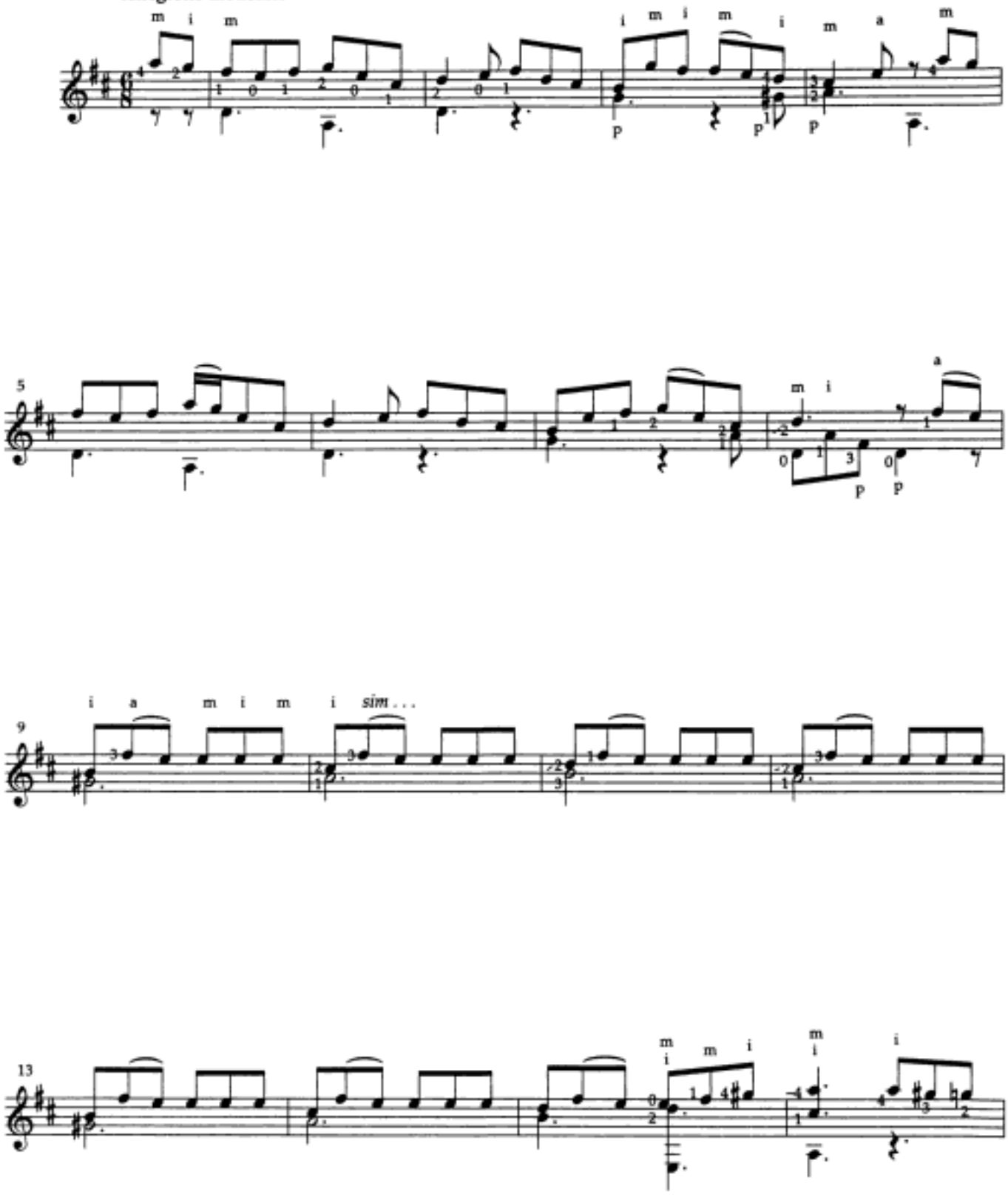
Lesson

F. Sor

Allegretto moderato



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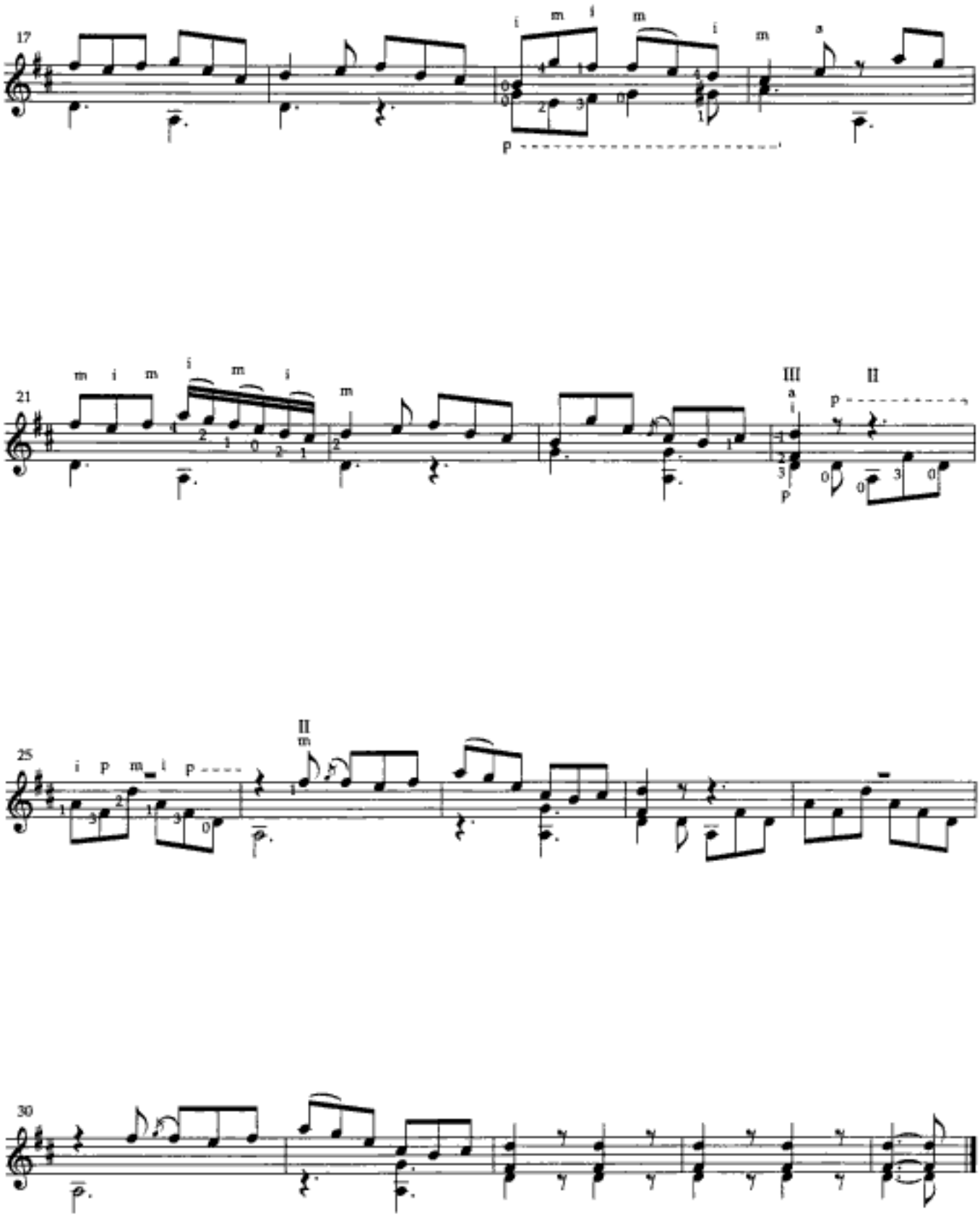

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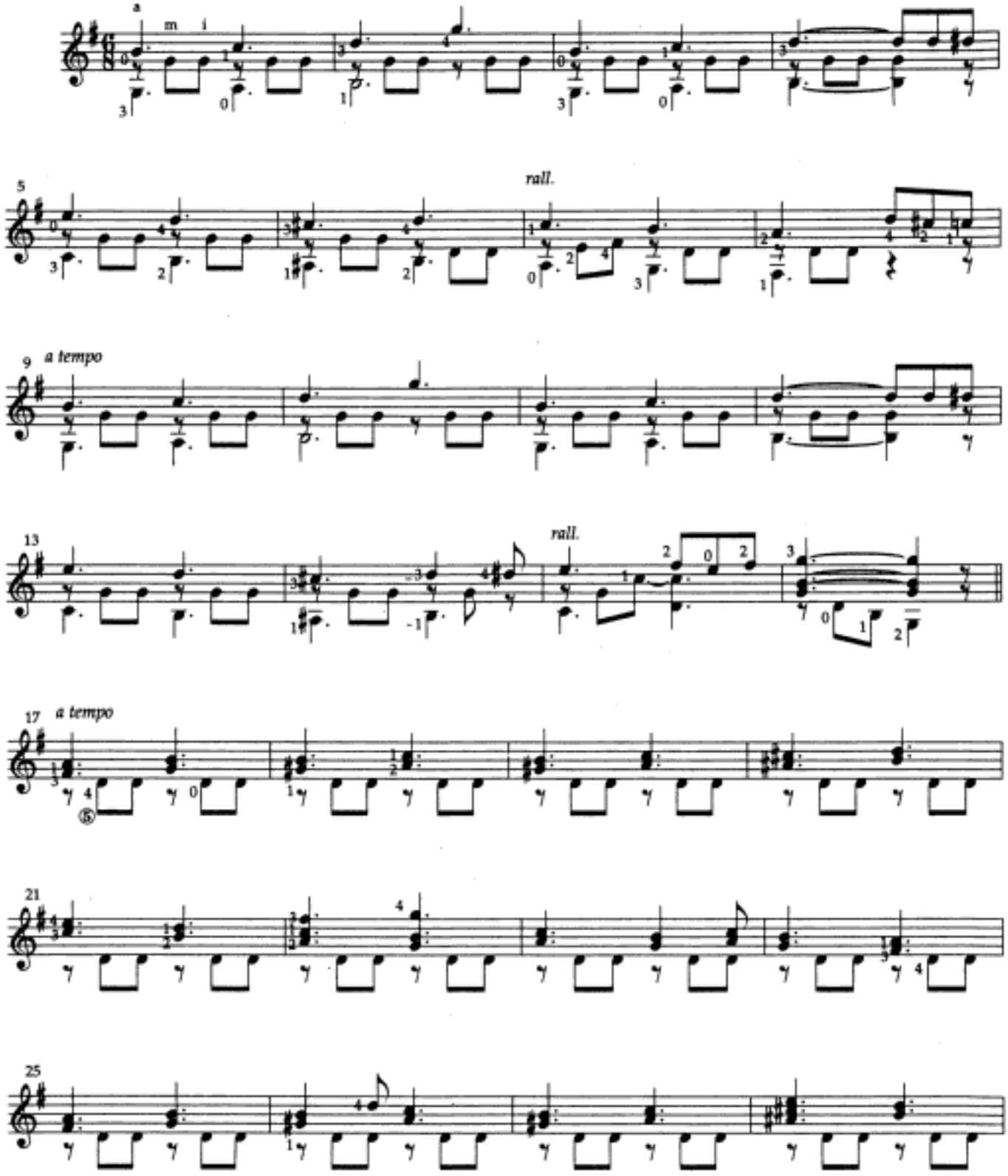
Etude

Op. 60, No. 9

F. Sor



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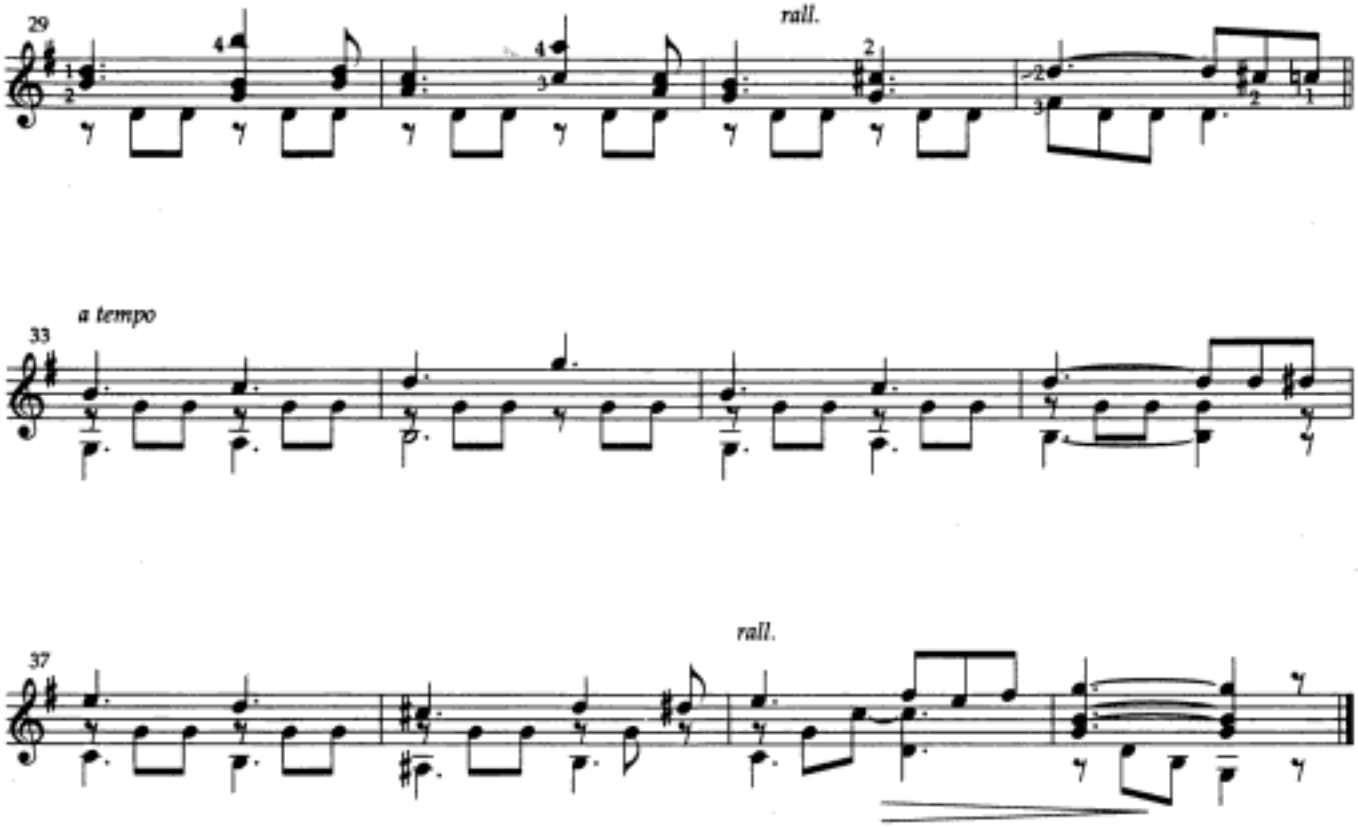
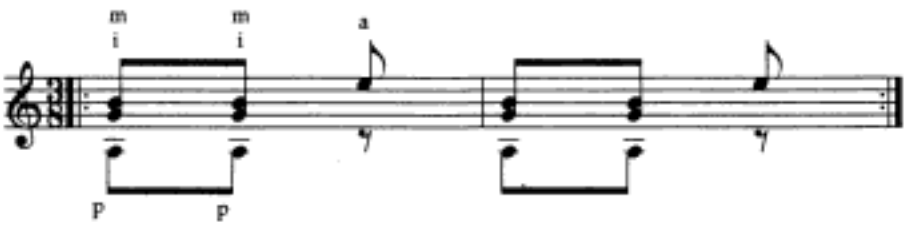


Preparation for

Waltz by Meissonnier

No. 1



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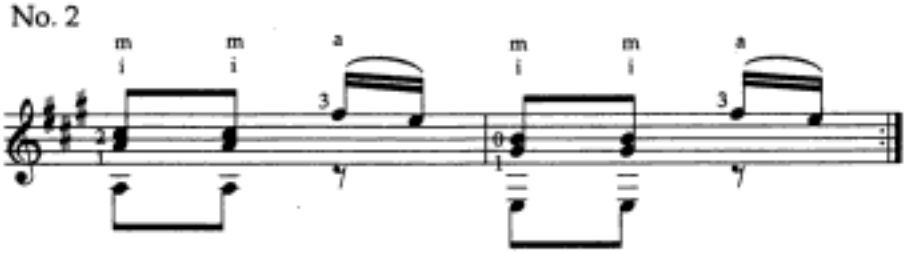

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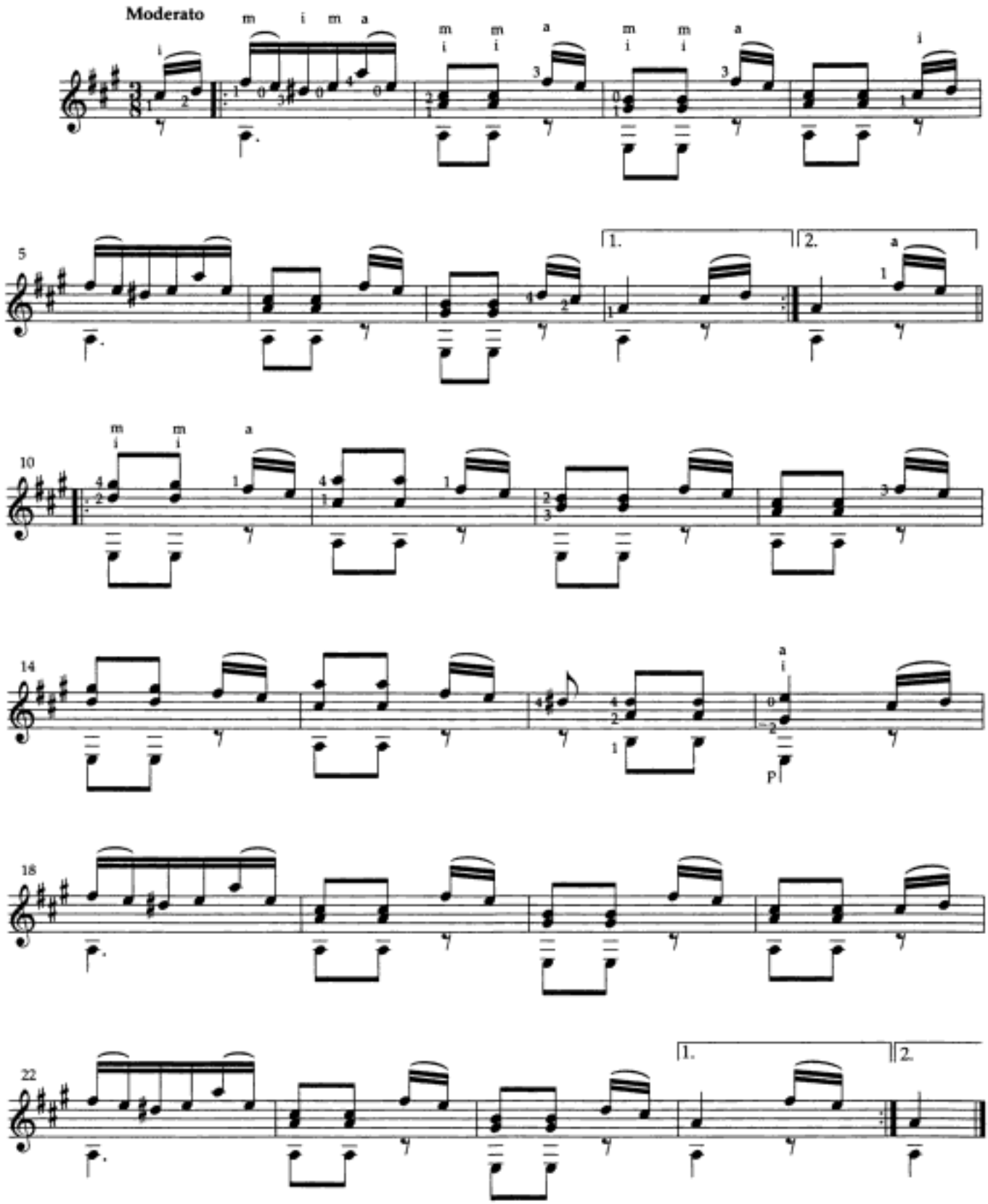
5
Waltz

Meissonnier



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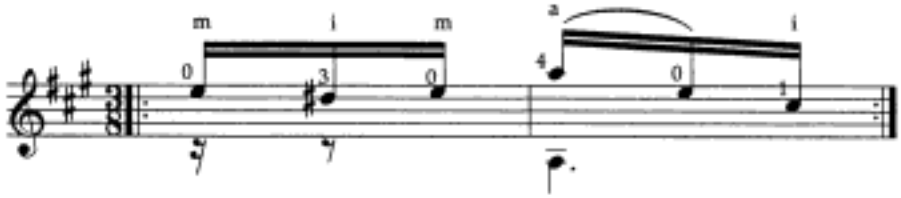
Preparation for

Waltz Allegro by M. Carcassi

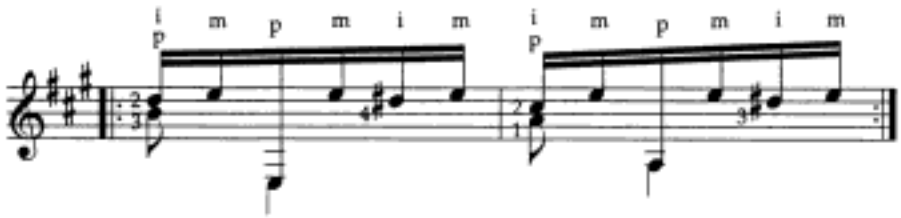
No. 1

Measure 1: Observe right hand fingerings.



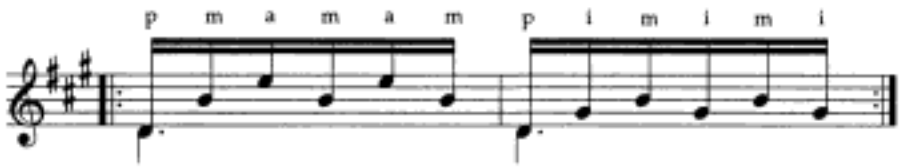
No. 2

Measures 3-4: Use the Thumb when note stems are down.

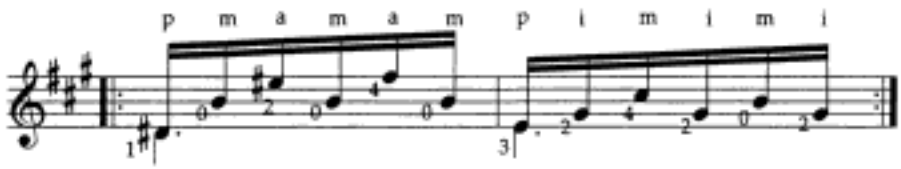


No. 3a

Measures 9-10: Observe right hand fingerings.



No. 3b



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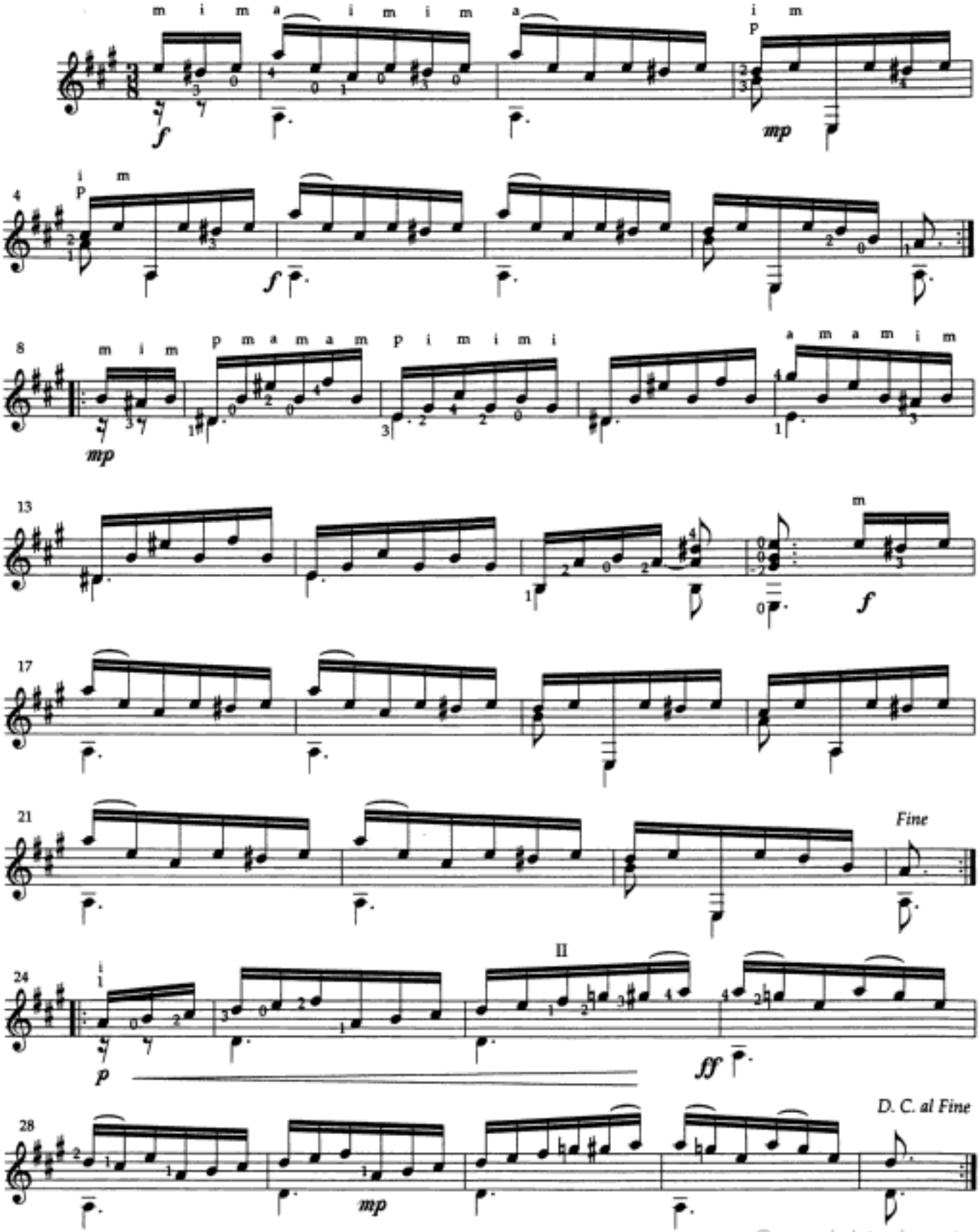
Waltz Allegro

M. Carcassi



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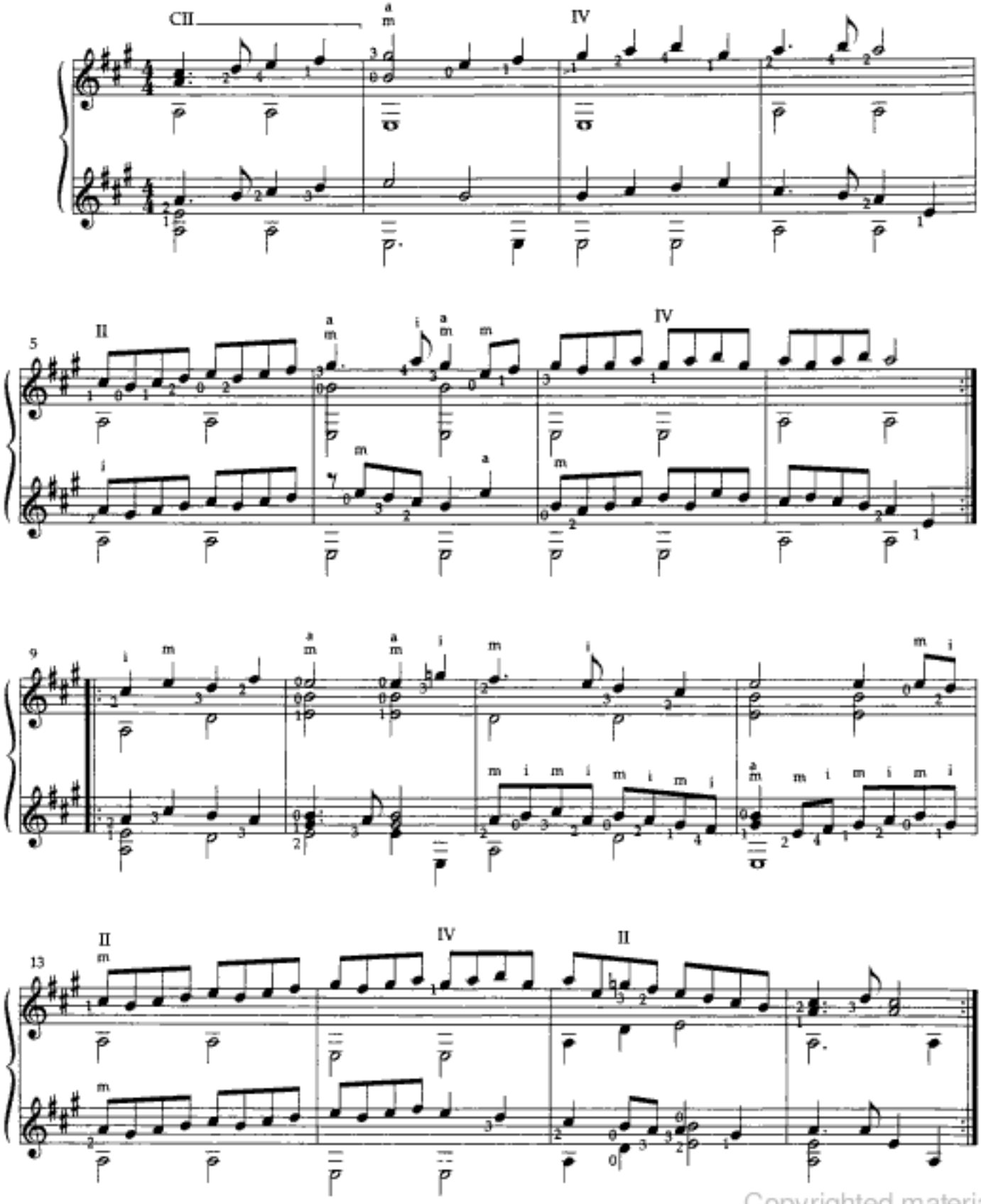
Lesson for Two Lutes

Anonymous



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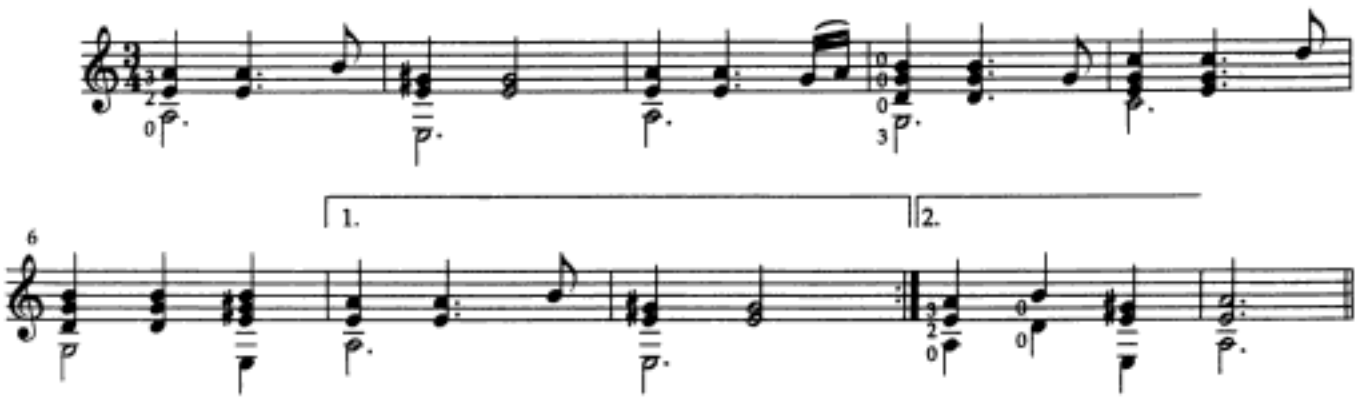
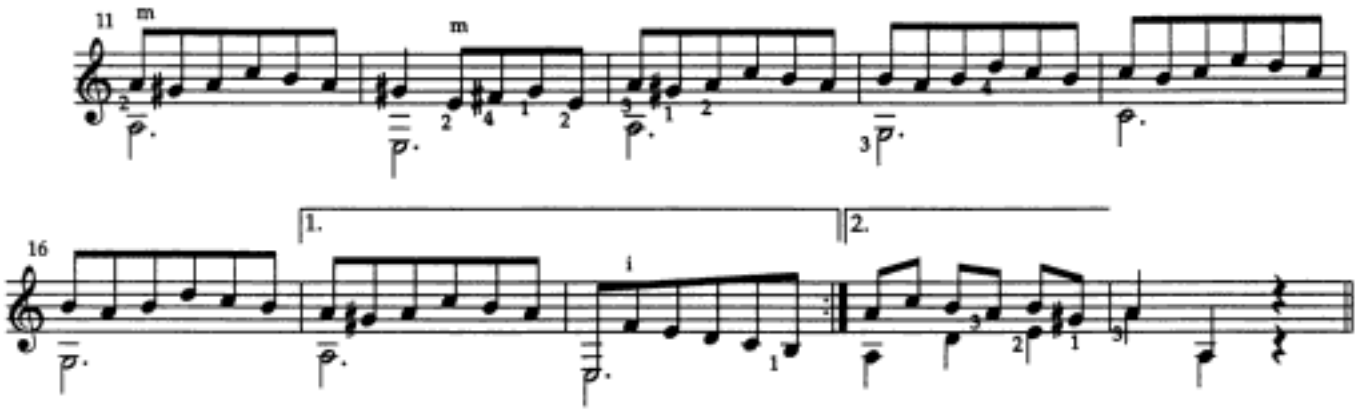
Variations on
La Folia

R. de Vidali
arr. Frank Longay

Theme



Variation A



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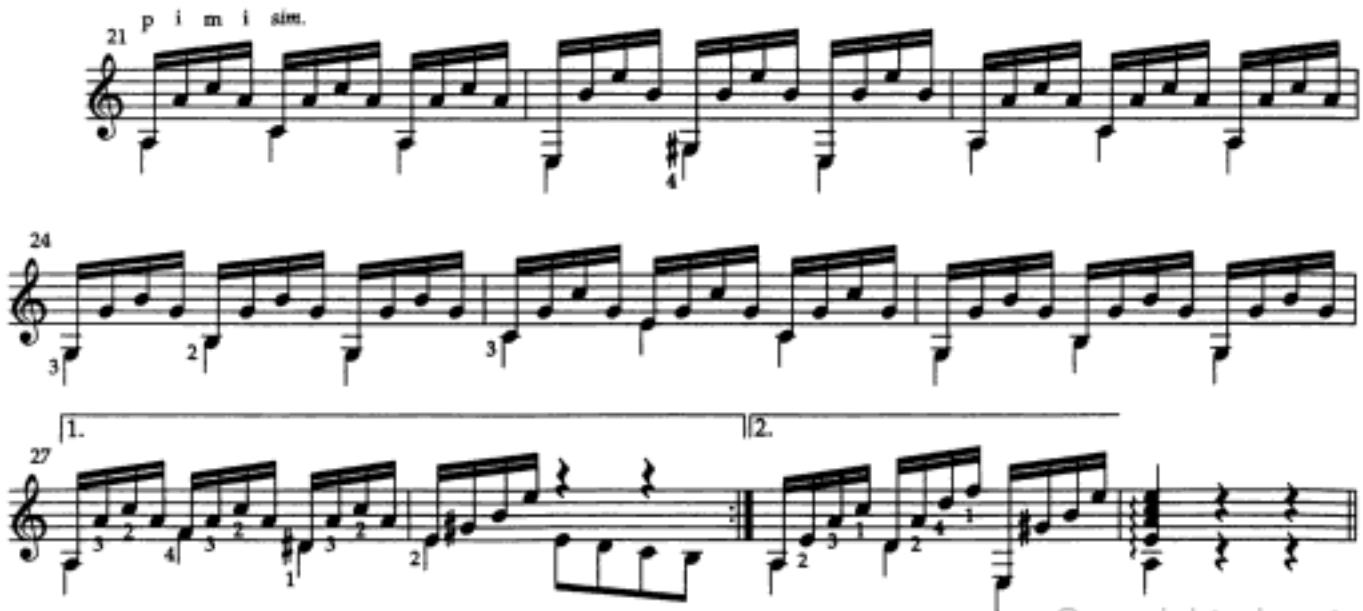

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Volume 5
Guitar Part

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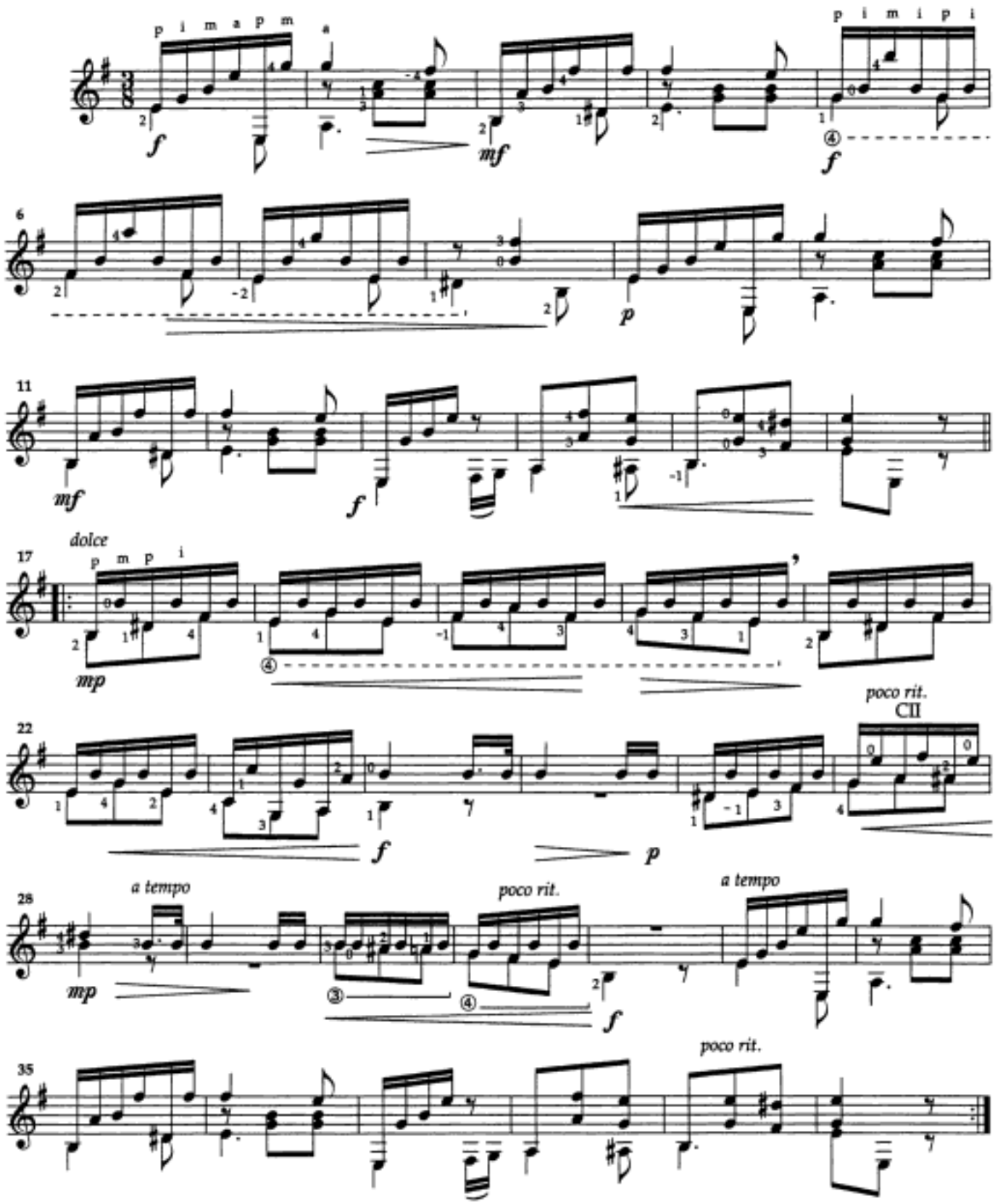
Vals Español

(originally: Ejercicio from Coleccion loa de Ejercicios)

José Ferrer



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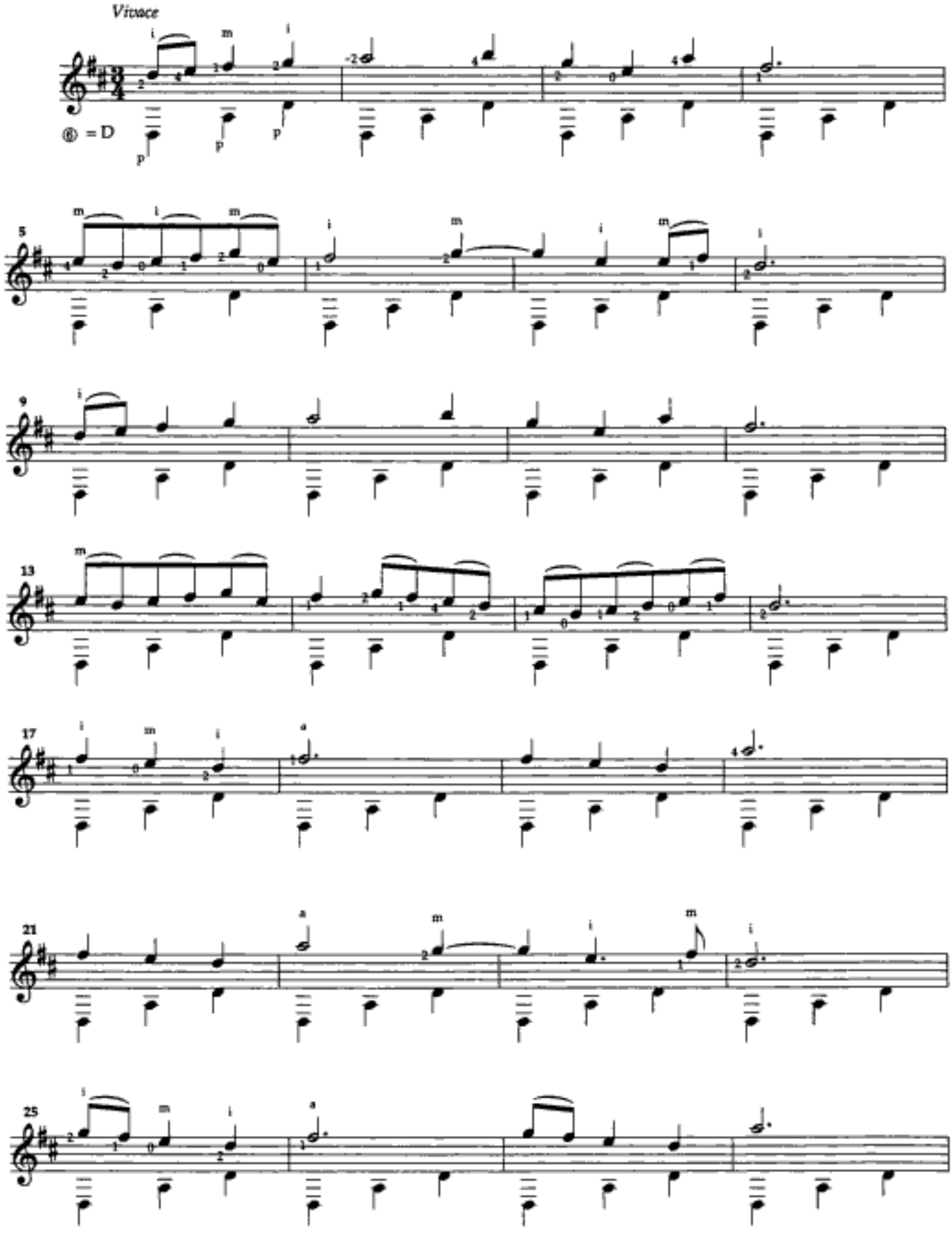
La Volta

Anon. 16th c.



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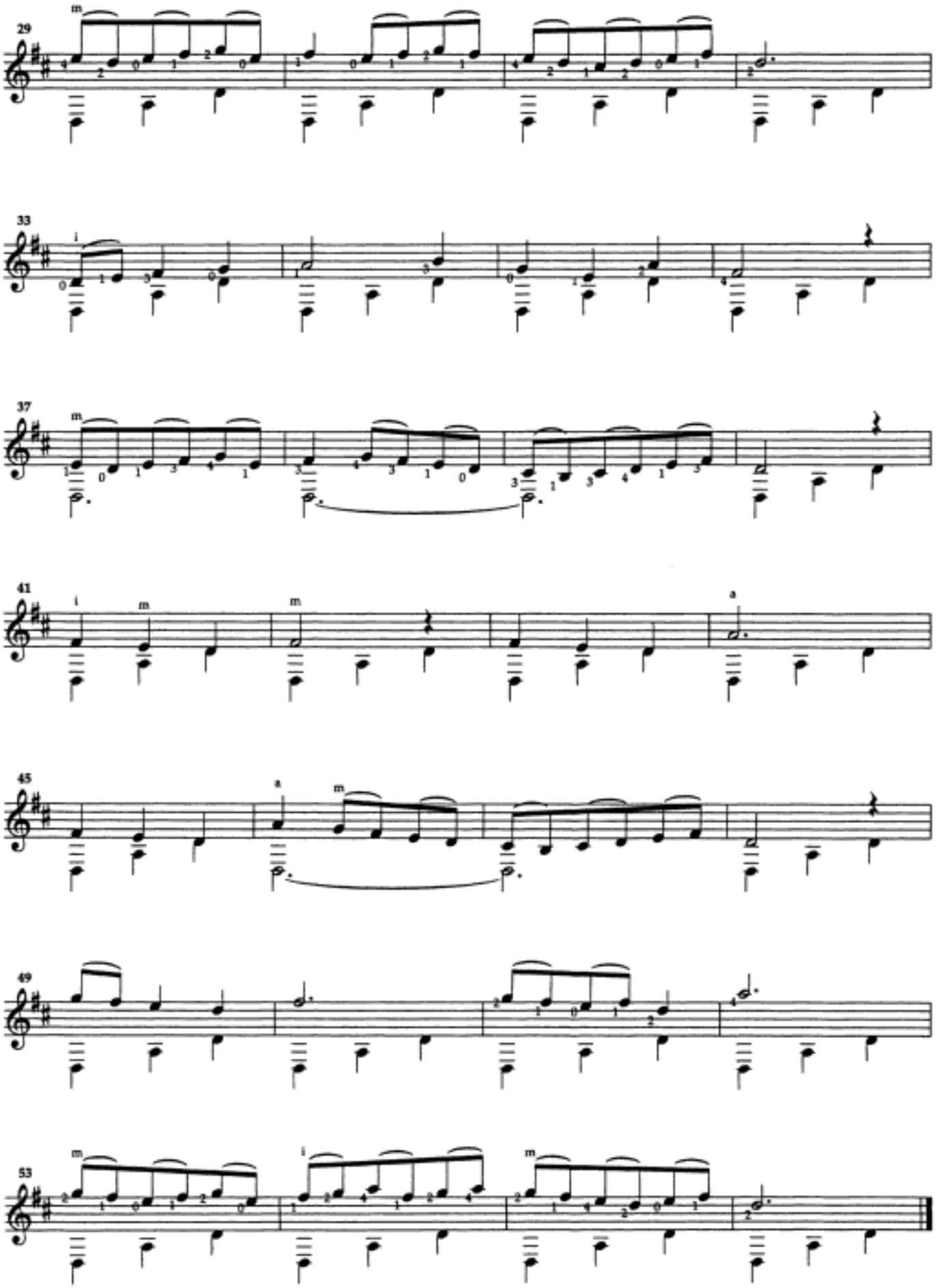

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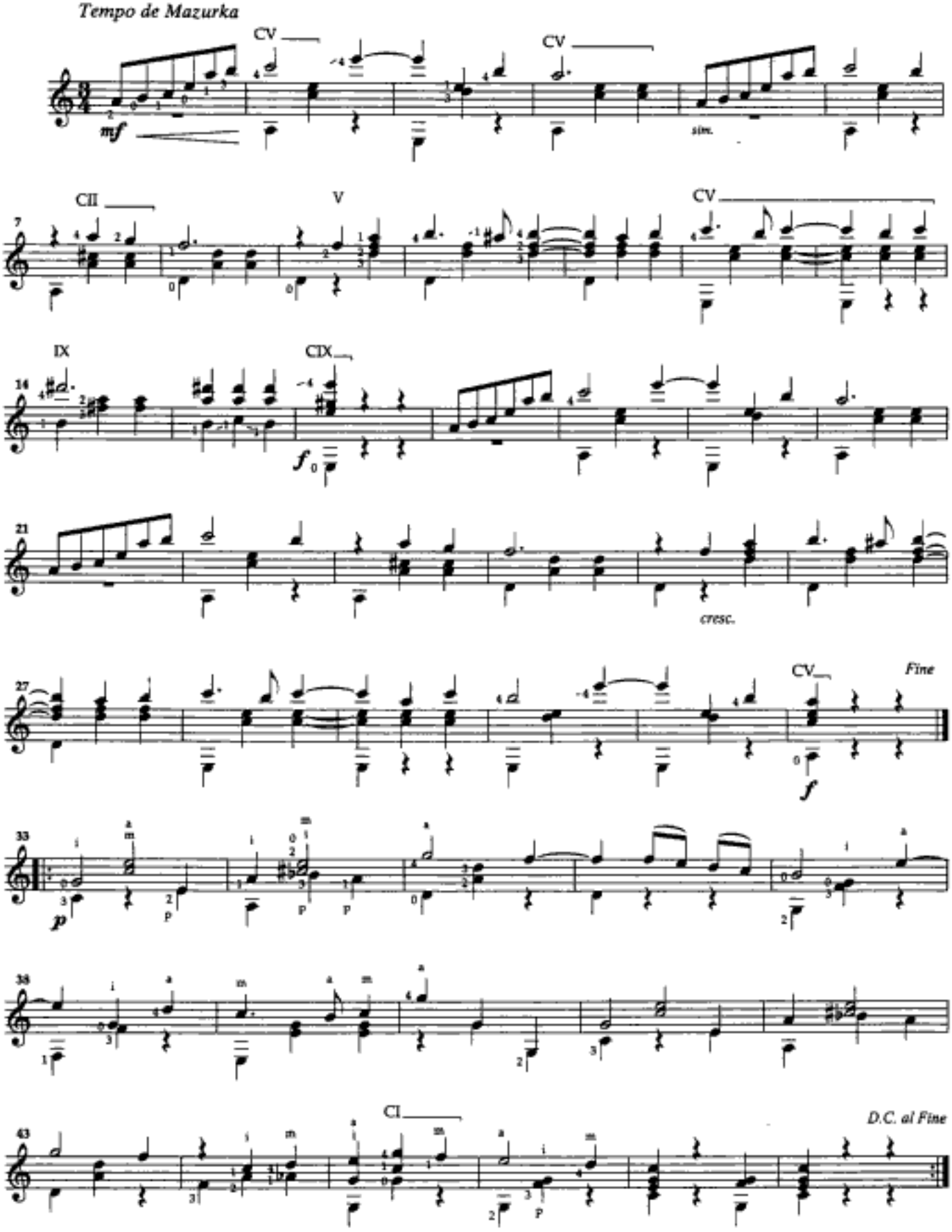

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Minuet & Trio

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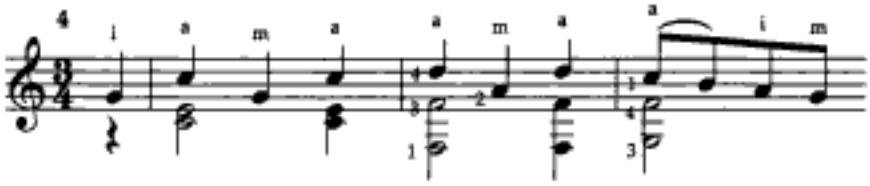

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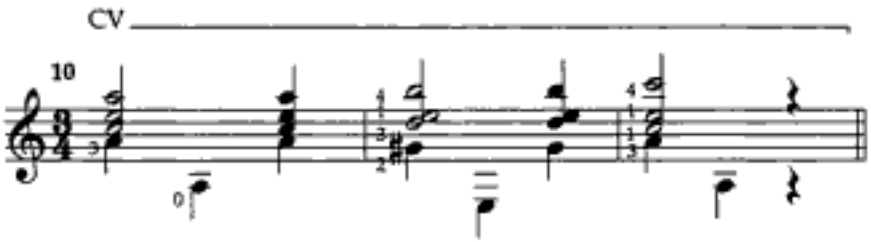
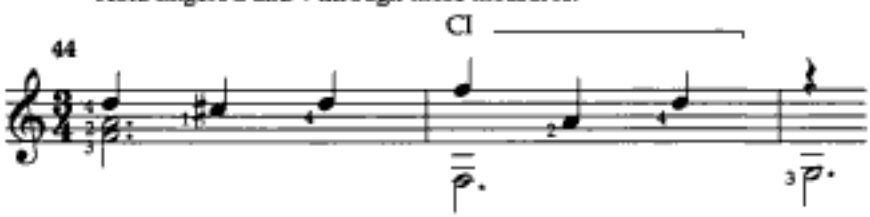


No. 3, Measures 44-46 and 60-62

Hold fingers 2 and 4 through these measures.



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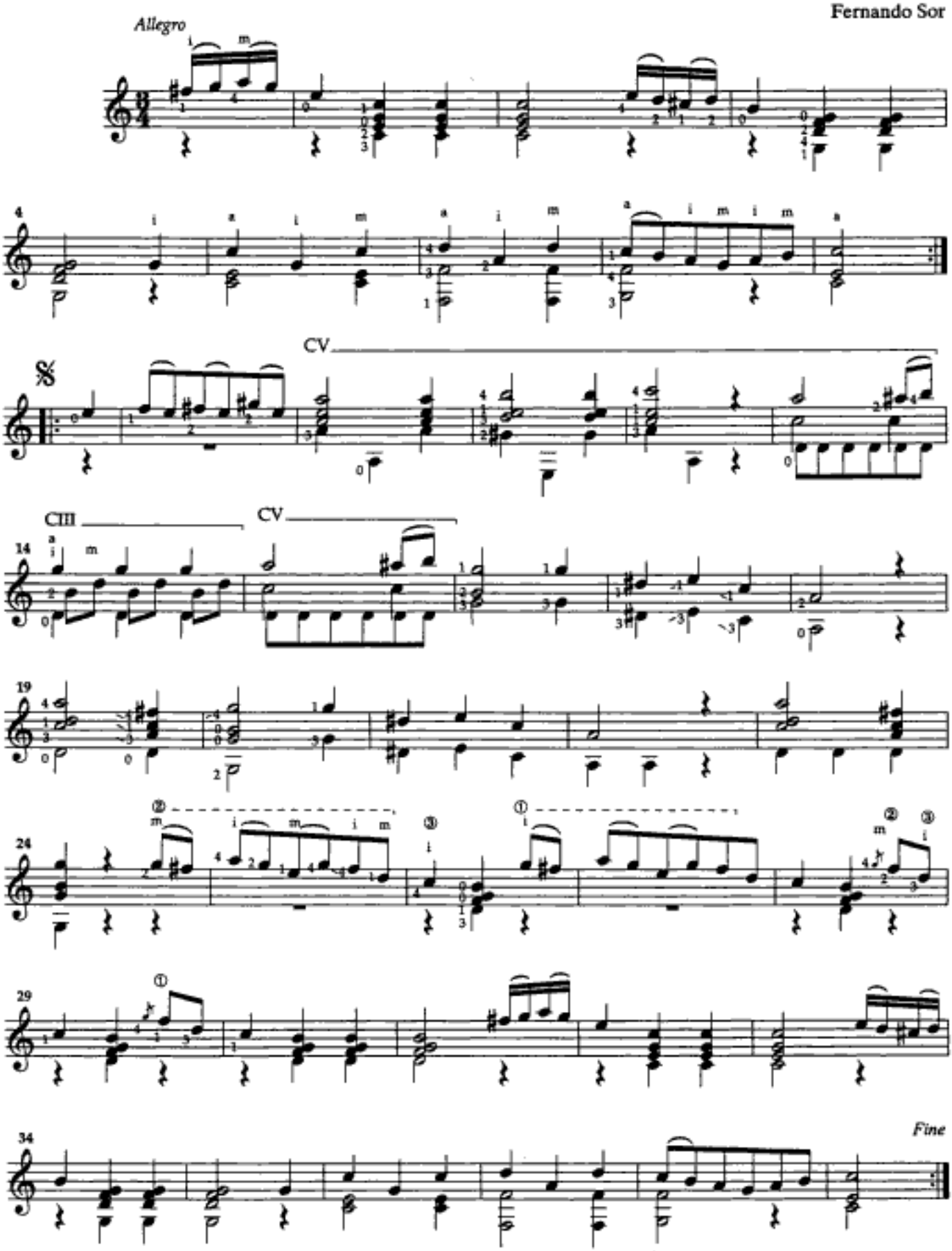
Minuet

Op. 22, No. 3

Fernando Sor



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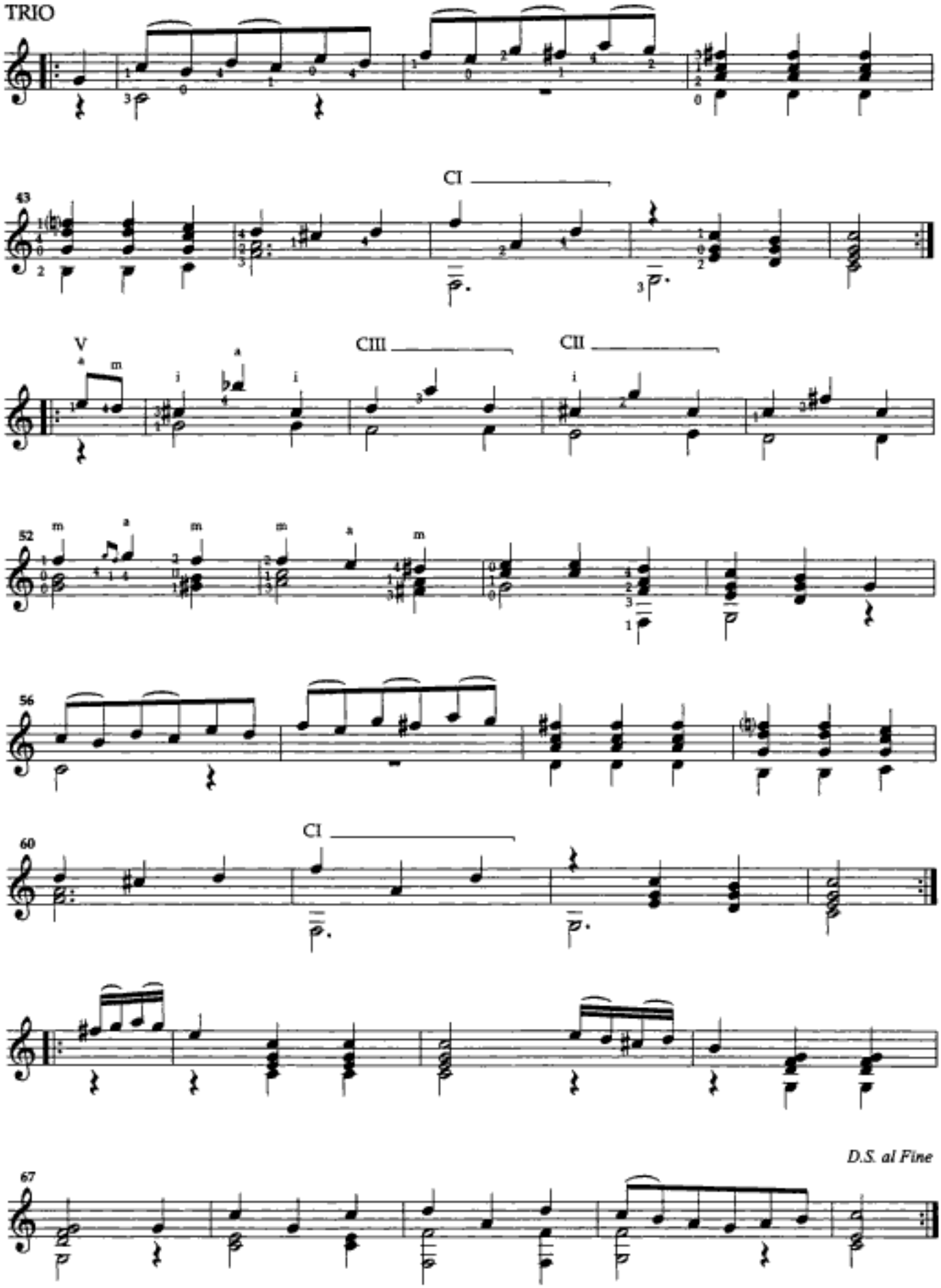

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Gavotte I

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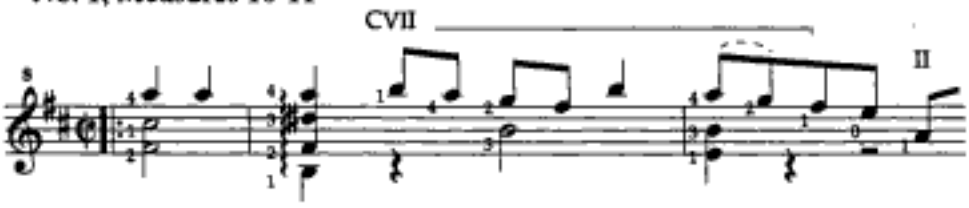

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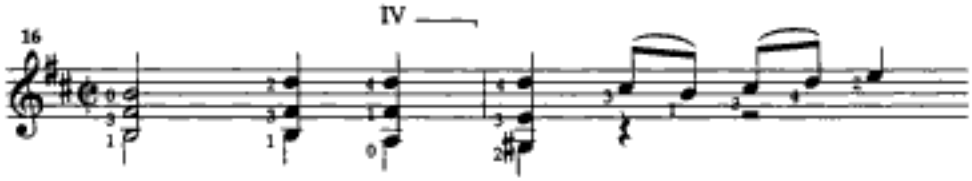

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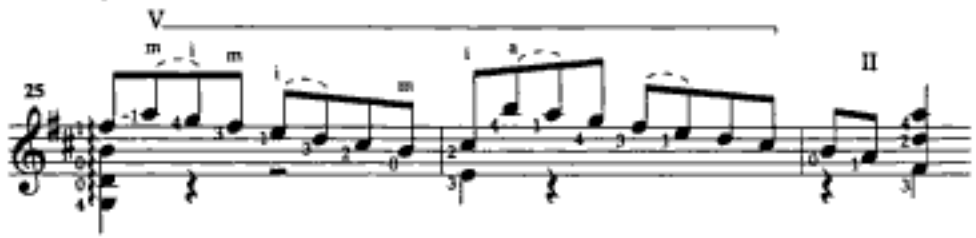
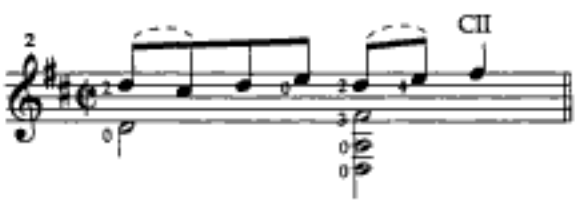


Gavotte II

Preparation Exercises

Measures 2-3



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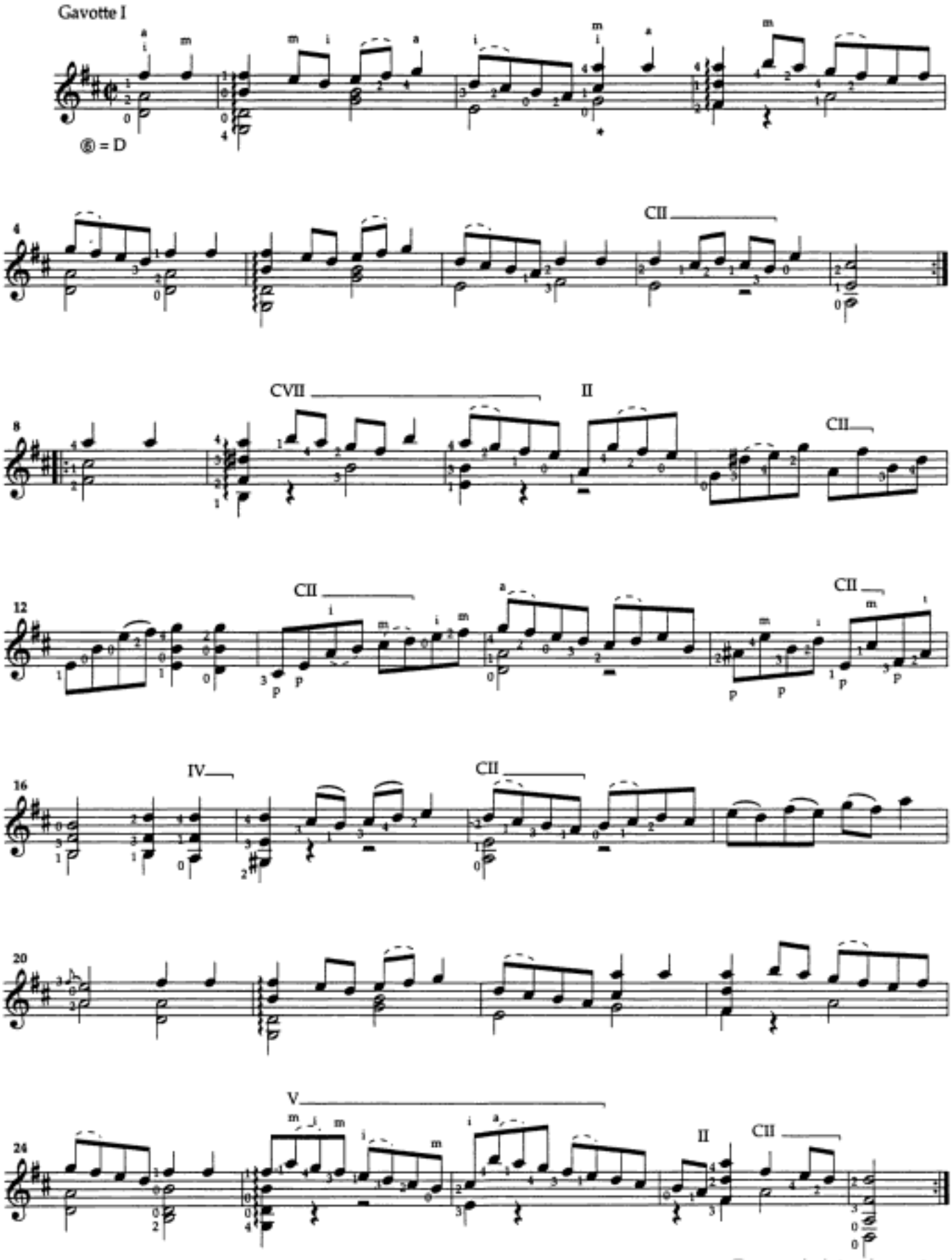
Gavottes I & II

from Suite No. 6 in D for Cello (BWV1012)

J. S. Bach



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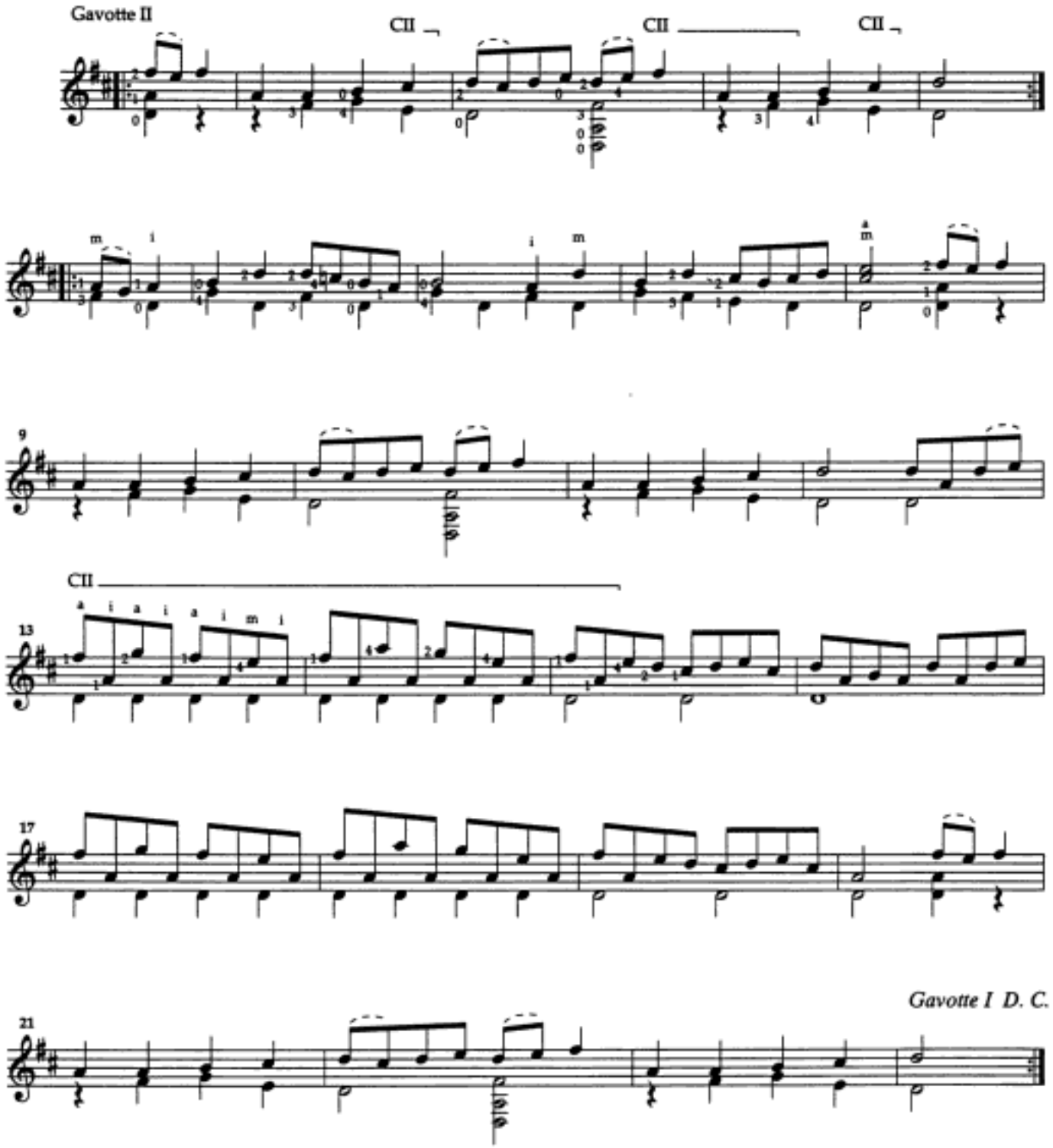
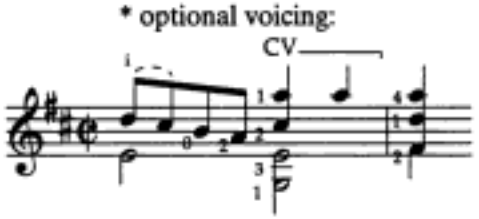


* optional voicing:



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Sueño

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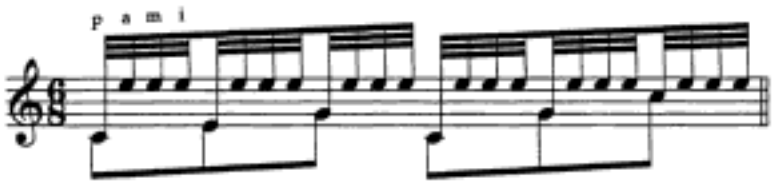

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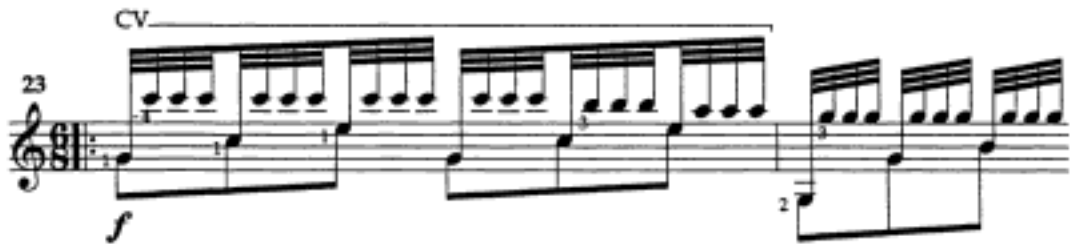

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(Reverie)

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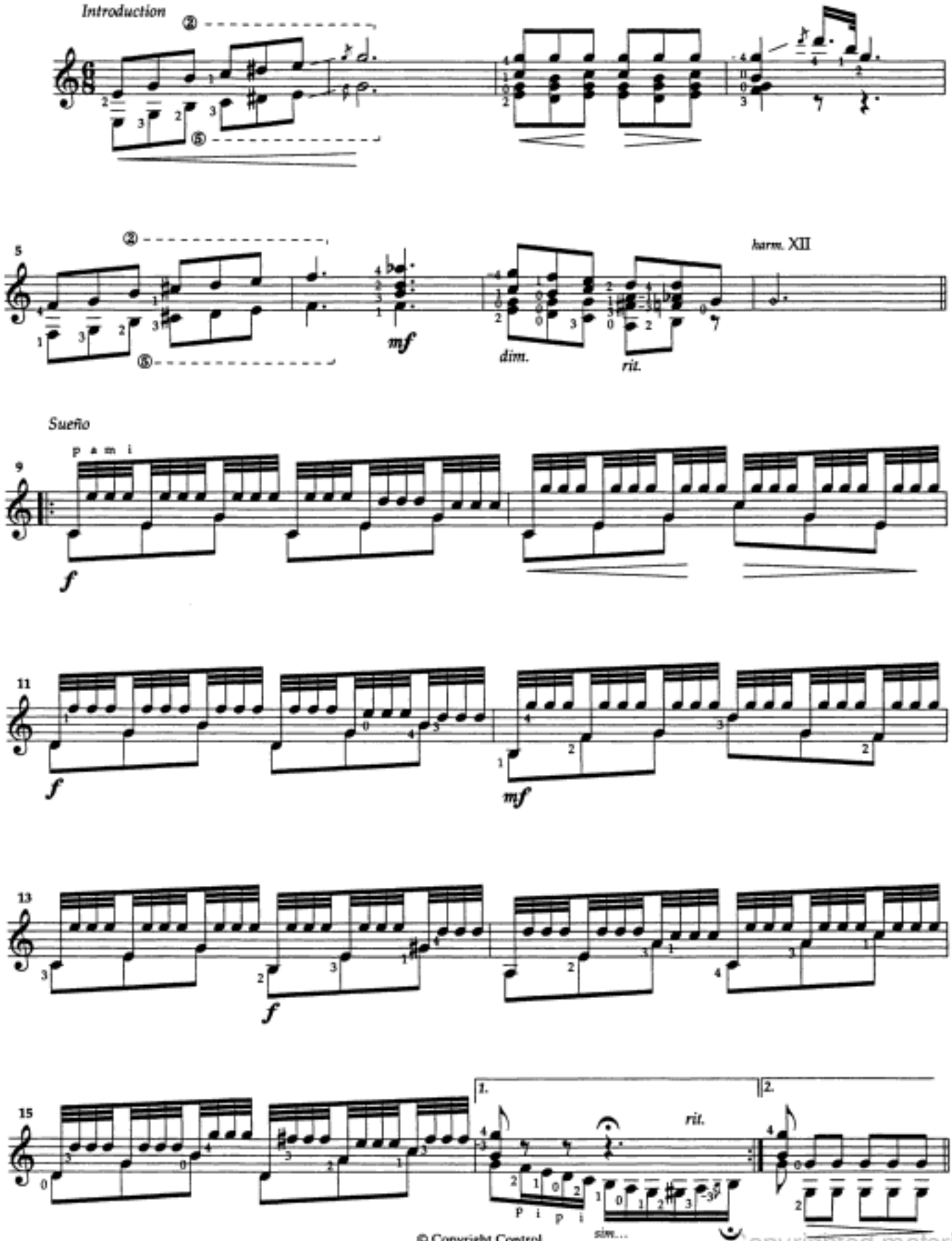

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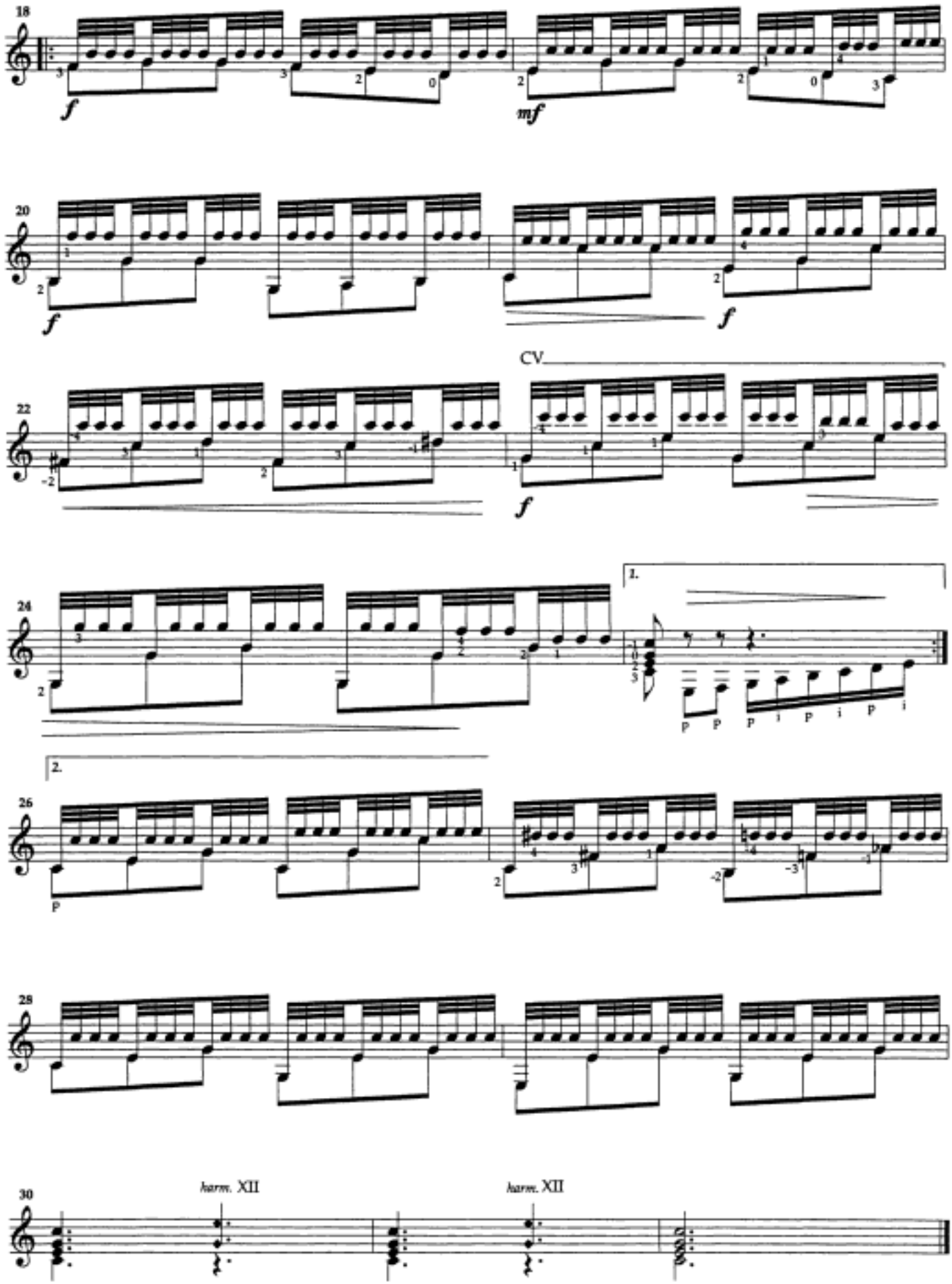

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Allegro vivace

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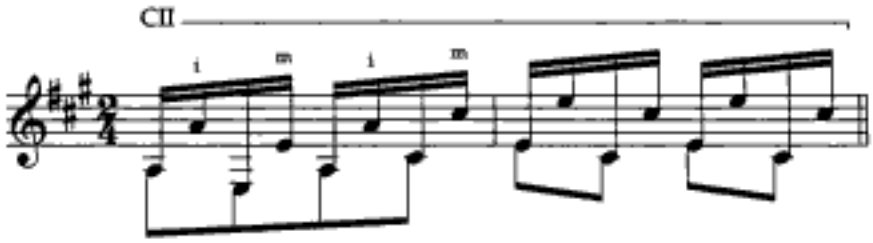
Measures 91-92



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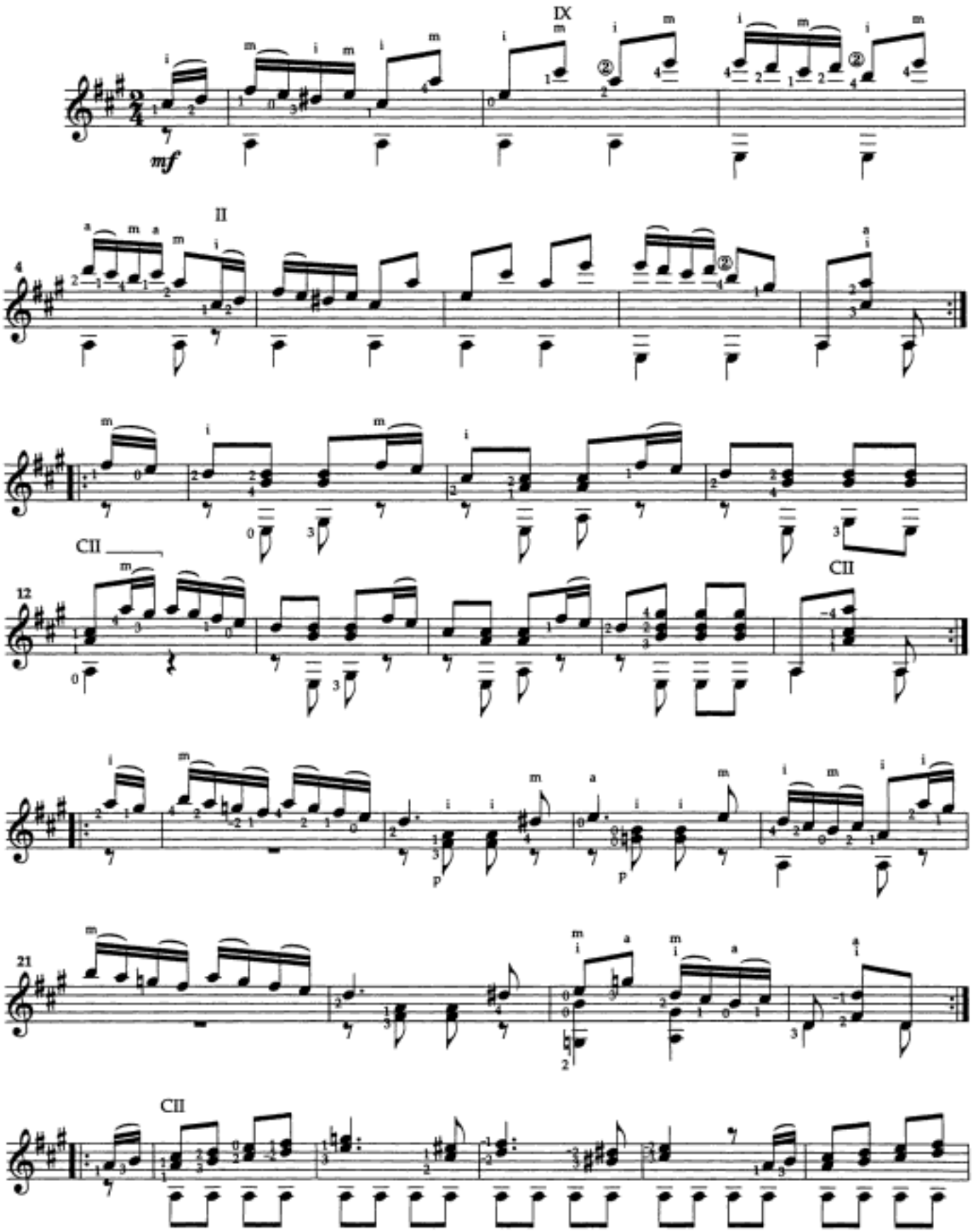
Allegro vivace

(Op. 111, Part 2)

Mauro Giuliani



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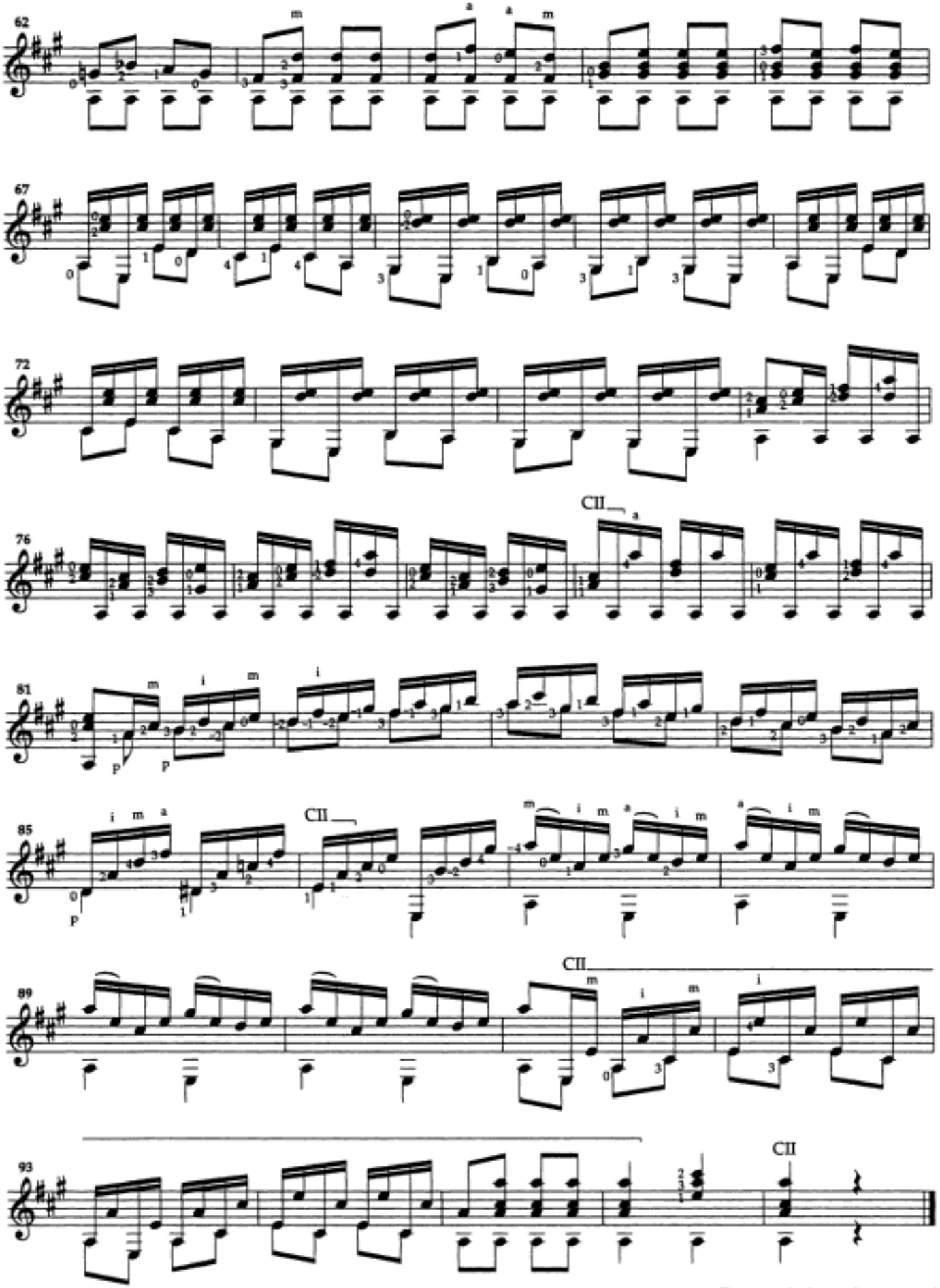

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