

Suzuki®

PIANO SCHOOL

Volume 3

New International Edition



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Volume 3
New International Edition



Photo by Arthur Montzka

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Summy-Birchard, Inc.
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Alfred Publishing Co., Inc.
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Book alone:
ISBN-10: 0-7390-5449-X
ISBN-13: 978-0-7390-5449-9

Book & CD:
ISBN-10: 0-7390-5168-7
ISBN-13: 978-0-7390-5168-9

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INTRODUCTION

This volume is part of the worldwide Suzuki Method of teaching. The companion recording should be used along with each volume.

For the parent: Credentials are essential for any Suzuki teacher you choose. We recommend that you ask your teacher for his or her credentials, especially relating to training in the Suzuki Method. The Suzuki Method experience should foster a positive relationship among teacher, parent and child. Choosing the right teacher is of the utmost importance.

For the teacher: To be an effective teacher ongoing study and education are essential. Each Regional Suzuki Association provides Teacher Training and Teacher Development for members. It is strongly recommended that all teachers be members of their regional or country associations.

To obtain more information about your Regional Suzuki Association, contact the International Suzuki Association: www.internationalsuzuki.org

This revised edition of the Suzuki Piano School was produced through the cooperative effort of the International Suzuki Piano Committee. Many markings for tempi and dynamics, for phrasings and articulations, and for fingerings and pedaling are editorial, especially in music written during the Baroque era. Alternate fingerings are given in parentheses.

INTRODUCTION

Ces matériaux appartiennent à la méthode Suzuki telle qu'elle est enseignée dans les différents pays du monde. Les enregistrements accompagnants doivent être utilisés en combinaison avec cette publication.

Pour les parents: Les qualifications sont essentielles dans le choix du professeur. Aussi nous vous recommandons de demander au professeur quels sont ses diplômes et notamment ceux qui ont trait à l'enseignement de la méthode Suzuki. L'apprentissage par la méthode Suzuki doit être une expérience positive, où il existe une relation épanouissante entre l'enfant, le parent et le professeur. Le choix du bon professeur est dès lors d'une importance cruciale.

Pour le professeur: Afin d'enseigner d'une manière efficace selon la pédagogie instrumentale Suzuki, une formation est exigée. Votre association Suzuki régionale ou nationale peut vous offrir une telle formation si vous en êtes membre. Les professeurs sont encouragés à adhérer à leur association Suzuki régionale ou nationale.

De plus amples informations concernant l'Association Suzuki dans votre région peuvent être obtenues sur le site de l'Association internationale de Suzuki:
www.internationalsuzuki.org

L'édition revue du volume Suzuki pour piano a été réalisée grâce à la coopération du Comité international de Suzuki pour piano. La plupart des indications de rythme, de dynamique, de phrasé, d'articulation, de doigté et de pédales sont de l'éditeur, en particulier pour la musique écrite durant l'âge baroque. Des doigtés alternatifs sont suggérés entre parenthèses.

EINLEITUNG

Dieses Heft ist Teil der weltweit verbreiteten „Suzuki-Methode“. Die dazugehörige Aufnahme sollte stets mit verwendet werden.

Für die Eltern: Jede(r) Suzuki-Lehrer(in) sollte eine entsprechende Ausbildung nachweisen können. Wir empfehlen Ihnen deshalb, Ihre Lehrperson nach ihrer Suzuki-Ausbildung zu fragen. Der Suzuki-Unterricht sollte eine gute Beziehung zwischen Eltern, Kind und Lehrperson fördern. Die Wahl des richtigen Lehrers bzw. der richtigen Lehrerin ist deswegen von höchster Bedeutung.

Für die Lehrer: Um erfolgreich unterrichten zu können, ist ständige Weiterbildung unabdingbar. Jede Nationale Suzuki-Gesellschaft bietet Möglichkeiten zur Aus- und Weiterbildung an. Es ist sehr zu empfehlen, dass alle Suzuki-Lehrer ihrer Nationalen Suzuki-Vereinigung angehören.

Für weitere Informationen: www.internationalsuzuki.org
 Diese überarbeitete Ausgabe der Suzuki-Klavierschule entstand in gemeinschaftlicher Arbeit von Mitgliedern des Internationalen Suzuki-Klavier-Komitees. Viele Angaben zum Tempo und zur Dynamik, zur Phrasierung und zur Artikulation, Fingersätze und Pedalangaben stammen von den Herausgebern, insbesondere gilt dies für die Stücke aus dem Barockzeitalter. Alternative Fingersätze sind in Klammern angegeben.

INTRODUCCIÓN

Este material es parte del mundialmente conocido Método Suzuki de enseñanza. Las grabaciones complementarias deben de ser usadas con estas publicaciones.

Para los padres: Es importante que el profesor que escojan tenga certificados de estudios. Recomendamos que pidan al profesor que muestre dichos documentos, especialmente aquellos relacionados con el Método Suzuki. La experiencia de aprender con el Método Suzuki, debe ser única y positiva para los alumnos, en la que exista una maravillosa y estrecha relación entre el niño, el parent y el maestro. Por eso es de mayor importancia escoger al maestro adecuado.

Para el maestro: Para ser un maestro Suzuki de calidad, se requiere de una preparación intensa y constante. Las Asociaciones Suzuki de cada región proveen de dicha preparación a sus miembros. Es fuertemente recomendable que los profesores sean miembros de la asociación Suzuki de su país y de la asociación Suzuki de su región.

Con el objetivo de obtener más información acerca del Método Suzuki en su país, por favor contacten con la Internacional Suzuki Association: www.internationalsuzuki.org

Esta edición revisada de los libros para Piano del Método Suzuki fue realizada a través de un esfuerzo de cooperación del Comité Internacional de Piano Suzuki. Varias indicaciones de tempo, dinámica, fraseo, articulación, digitación y pedal son sugerencias editoriales, especialmente de la música escrita durante el periodo Barroco. Digitaciones alternativas se muestran entre paréntesis.

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1

Sonatina in C Major

Sonatine en do majeur

Sonatine in C-Dur

Sonatina en Do Mayor

Muzio Clementi (1752–1832)

Op. 36, No. 1

Allegro

Sheet music for piano, page 1, measures 1-2. The music is in common time (indicated by a 'C') and C major (indicated by a single sharp sign). The treble clef is on the top line, and the bass clef is on the bottom line. The dynamic is **f**. Fingerings are shown above the notes: (3) over the first note of the first measure, 2 over the second, 5 over the third, 4 over the fourth, and 2 over the fifth. In the second measure, fingerings 1, 2, and 3 are shown above the notes.

Sheet music for piano, page 1, measures 3-4. The dynamic changes to **p**. Fingerings are shown above the notes: 4 over the first note of the first measure, 5 over the second, 4 over the third, 2 over the fourth, 1 over the fifth. In the second measure, fingerings 3, 5, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2 are shown above the notes.

Sheet music for piano, page 1, measures 5-6. The dynamic is **f**. Fingerings are shown above the notes: 1 over the first note of the first measure, 2 over the second, 5 over the third, 4 over the fourth, 5 over the fifth. In the second measure, fingerings 1, 2, 5, 4, 5 are shown above the notes.

Sheet music for piano, page 1, measures 7-8. The dynamic is **f**. Fingerings are shown above the notes: 1 over the first note of the first measure, 2 over the second, 4 over the third, 5 over the fourth, 4 over the fifth. In the second measure, fingerings 1, 2, 3, 2, 1, 4, 5 are shown above the notes.

16

p

f

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

21

1 5 2
3 2
5 1
2

p

(3 2) 5
4

26

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

cresc.

31

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

f

f

35

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

Andante



2

p dolce

legato

(5 3)
(4 2)

a *tr*

4

7

cresc.

fz *p*

cresc.

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

10

f

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

Suggestions: • Suggestões: • Vorschläge: • Sugencias:

a

3 2 1 2 or ou oder ó

2 3 1 2

13

p < >

1 2 4

17

dolce

legato

20

5 (2) *b* *tr* 2 4 5 4 3 2 3 1 4 2

24

f *dim.*

5 3 4 5 4

Suggestions:

(b)

3 2 1 2 or 2 3 1 2

Vivace

3

p

legato

8

f

15

p

f

p

22

f

$\frac{1}{3}$ $\frac{2}{5}$ $\frac{1}{3}$ $\frac{1}{4}$

29

dim.

p

36

43

f

50

p

f

57

p

f

cresc.

64

ff

2 (3)

5 2 1

2

Minuet in G Minor^a

from J. S. Bach's *Notebook for Anna Magdalena Bach*

Menuet en sol mineur, du Cahier pour Anna Magdalena Bach de J. S. Bach

Menuett in g-moll, aus J. S. Bachs Notenbüchlein für Anna Magdalena Bach

Minueto en Sol Menor, del Libro de Anna Magdalena Bach de J. S. Bach



Allegretto

Christian Petzold
(1677–1733)

5

9

- ^a This minuet may be played in conjunction with the *Minuet in G Major* by Christian Petzold from J. S. Bach's *Notebook for Anna Magdalena Bach* (pages 22–23 of Volume 2) in A B A form as follows:
Minuet in G Major—Minuet in G Minor—Minuet in G Major (without repeats).

Ce menuet peut être joué en combinaison avec le *Menuet en sol majeur* de Christian Petzold du *Cahier pour Anna Magdalena Bach* de J. S. Bach (pp. 22–23, volume 2) dans l'ordre A B A, comme suit:
Menuet en sol majeur—Menuet en sol mineur—Menuet en sol majeur (sans les répétitions).

Dieses Menuett kann mit dem *Menuett in G-Dur* von Christian Petzold aus J. S. Bachs *Notenbüchlein für Anna Magdalena Bach* (Seite 22–23 des zweiten Hefts) zu einer A B A-Form kombiniert werden:
Menuett in G-Dur (mit Wiederholungen)—*Menuett in g-moll*—*Menuett in G-Dur* (ohne Wiederholungen).

Este minueto puede interpretarse junto con el *Minueto en Sol Mayor* de Christian Petzold del *Libro de Anna Magdalena Bach* de J. S. Bach (páginas 22–23, Volumen 2) en forma A B A como sigue:
Minueto en Sol Mayor—Minueto en Sol Menor—Minueto en Sol Mayor (sin repeticiones).

13

3 3 2 1 2 1

$\frac{1}{3}$ 1 1 5 2 1

17

4 2 1 3 1 4 3

$\frac{2}{mf}$ 1 1 3 2

21

1 4 1 5 2

$\frac{1}{1}$ 3 1 4 1

25

1 4 1 5 (1 2 5) 1 3

p $\frac{2}{\cdot}$ 3 1

29

1 3 1 3 1 4 2 1

$\frac{1}{1}$ 2 1 3 4

Sonatina in C Major

Sonatine en do majeur

Sonatine in C-Dur

Sonatina en Do Mayor

Friedrich Kuhlau (1786–1832)

Op. 55, No. 1

Allegro



5

5

9

dolce e legato

13

cresc.

rf

17

rf

mf

21

p dolce e legato

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

f

5 1 2 1
5 1 2 1

25

dim.

mf

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

29

p

1 3, 1
1 3, 1, 2
3, 1, 3, 1
1 3, 1

$\frac{1}{3}$

33

f

p

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

$\frac{1}{3}$ $\frac{2}{5}$

38

f

$\frac{1}{3}$ $\frac{2}{5}$

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

43

cresc.

47

51

dolce e legato

55

cresc.

rf

59

rf

f

Vivace

6

$\frac{1}{3}$ $\frac{2}{5}$

7

14

21

$\frac{1}{2}$ $\frac{1}{2}$

cresc.

27

8va -----

$\frac{1}{3}$ $\frac{1}{2}$ $\frac{1}{2}$

33

dim.

f

$\frac{1}{3}$

$\frac{2}{5}$

p

espressivo e dolce

legato

poco cresc.

77

83

90

97

103

110

Theme

from *Symphony No. 3 ("Eroica")*

Op. 55, 4th Movement

Thème, du 4e mouvement de la *Symphonie n°3* (« L'Héroïque »)

Thema, aus dem 4. Satz der *Symphonie Nr. 3* („Eroica“)

Tema del 4º Movimiento de la *Sinfonía No. 3* („Heroica“)

Ludwig van Beethoven (1770–1827)

Arr. Unknown

Allegretto

The sheet music consists of four staves of musical notation for piano, arranged in two systems. The first system starts with a treble clef, a key signature of one sharp, and a common time signature (indicated by a '2'). The second system starts with a bass clef, a key signature of one sharp, and a common time signature. Fingerings are indicated above the notes, such as '3 5.' and '2-1'. Dynamics include 'p' (piano) and 'f' (fortissimo). Measure numbers 7, 8, 9, and 13 are marked in boxes at the beginning of each system. The music features eighth-note patterns and sustained notes.

17

cresc. e rall.

p

21

grazioso

p

25

cresc. e rall.

p

29

grazioso

The Wild Rider
from *Album for the Young*
Le Cavalier sauvage, de l'*Album pour les jeunes*
Wilder Reiter, aus *Album für die Jugend*
El Jinete Salvaje, del *Álbum de la Juventud*

Robert Schumann (1810–1856)

Op. 68, No. 8

Allegro



8

Musical score for measure 1 (measures 1-5). The score consists of two staves. The top staff is treble clef, 6/8 time, dynamic *mf*. The bottom staff is bass clef, 6/8 time. Measure 1: 1. 2. 1. Measure 2: 4. 1. Measure 3: 1. Measure 4: 4. Measure 5: 1. Measure 6: 1. Measure 7: 1. Measure 8: 1.

3

Musical score for measure 3 (measures 9-13). The score consists of two staves. The top staff is treble clef, 6/8 time, dynamic *sf*. The bottom staff is bass clef, 6/8 time. Measure 9: 4. Measure 10: 3. Measure 11: 5. Measure 12: 4. Measure 13: 2. Measure 14: 1. Measure 15: 4. Measure 16: 1.

6

Musical score for measure 6 (measures 17-21). The score consists of two staves. The top staff is treble clef, 6/8 time, dynamic *sf*. The bottom staff is bass clef, 6/8 time. Measure 17: 4. Measure 18: 1. Measure 19: 3. Measure 20: 2. Measure 21: 1. Measure 22: 3. Measure 23: 2. Measure 24: 1.

9

Musical score for measure 9 (measures 25-29). The score consists of two staves. The top staff is treble clef, 6/8 time, dynamic *f*. The bottom staff is bass clef, 6/8 time. Measure 25: 5. Measure 26: 2. Measure 27: 5. Measure 28: 2. Measure 29: 1. Measure 30: 4. Measure 31: 1. Measure 32: 2. Measure 33: 3. Measure 34: 5. Measure 35: 2. Measure 36: 4. Measure 37: 1. Measure 38: 2. Measure 39: 3. Measure 40: 5.

12

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

15

Fingerings: 2; 2, 5, 3, 2; 3.
Dynamics: *sf*, *mf*.

18

Dynamics: *sf*.

21

Dynamics: *sf*.

Little Waltz

from *Little Flowers*

Petite valse, extrait des Petites fleurs
Kleiner Walzer, aus Kleine Blumen
Pequeño Vals, de Pequeñas Flores

Cornelius Gurlitt (1820–1901)
 Op. 205, No. 10

Allegretto grazioso



9

mp

4 5 5 5 5 simile

(a)

7

2 1 4 3 1 3 3 3

p 4

14

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

mf mp

20

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

a tempo

26

5 5 5 5 5 1 3 2) 1 poco rit.

simile

(a) Small students may omit pedal.

Les plus jeunes élèves peuvent omettre l'emploi de la pédale.

Kleine Schüler können das Pedal weglassen.

Los alumnos pequeños pueden omitir el pedal.

Écossaise

Ludwig van Beethoven (1770–1827)

K. WoO 23

Allegro



10

10

15

20

(a) For small hands in measures 14 and 22:

Pour les petites mains, les mesures 14 et 22 se jouent comme:

Für kleine Hände in Takt 14 und 22:

Para las manos pequeñas en los compases 14 y 22:



8

Sonatina in C Major

Sonatine en do majeur

Sonatine in C-Dur

Sonatina en Do Mayor

Muzio Clementi (1752–1832)

Op. 36, No. 3

Spiritoso

11

LH legato

4

7

10

cresc.

f

13

p dolce

5

(4)

16

cresc.

f

5

19

tr

p

cresc.

5

23

f

tr

p

cresc.

f

4



or



27

p

cresc.

f

legato

31

ff

dim.

p

$\frac{2}{(3)}$

$\frac{4}{(5)}$

35

pp

f

3

39

$3 \ 4 \ 3 \ 2$

5_3

5_3

$2 \ 1 \ 4 \ 1 \ 5 \ 2$

p

cresc.

2

1

43

$3 \ 1 \ 4 \ 1 \ 5 \ 1 \ 5 \ 2 \ 1 \ 5 \ 3 \ 1 \ 5 \ 4 \ 2 \ 4 \ 2 \ 3 \ 1 \ 3 \ 1 \ 4 \ 2 \ 3 \ 1 \ 5 \ 2 \ 1 \ 2 \ 1 \ 2 \ 1 \ 2 \ 1 \ 2$

f

ff

f

1

$3 \ 1$

$3 \ 1$

4

5

$1(2)$

47

dim. *p* *dolce*

51

cresc.

54

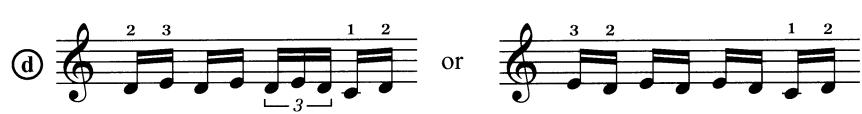
f

58

p *cresc.*

61

f *p* *cresc.* *f*



Teasing Song (from *For Children*)

Taquinerie, extrait de *Pour les enfants*

Spottlied, aus *Für Kinder*

Canción de Broma, de *Para Niños*

Béla Bartók (1881–1945)

Sz. 42

Sostenuto

Allegro vivace



12

2

f

4 3 5

mf

5
3
1

1 1 2 1

7

5
4
1

p

2 2 1

14

3
1

mf

5
2 1
1 3
5

21

2 1
1
cresc.

mp

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

28

5
3
1
f

p

1 2
1 2
1
5
4
1
2 1
1
semper p

$\frac{1}{2}(2)$

34

mp riten.

accel.

cresc.

a tempo

$\frac{5}{4}$
 $\frac{3}{2}$
 (4)
 $\frac{5}{2}$
 $\frac{3}{2}$

f

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0162SX Book US \$7.95
 0 38081 33372 4



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SUMMY-BIRCHARD INC.

ISBN-10: 0-7390-5449-X
ISBN-13: 978-0-7390-5449-9

50795
9 780739 054499