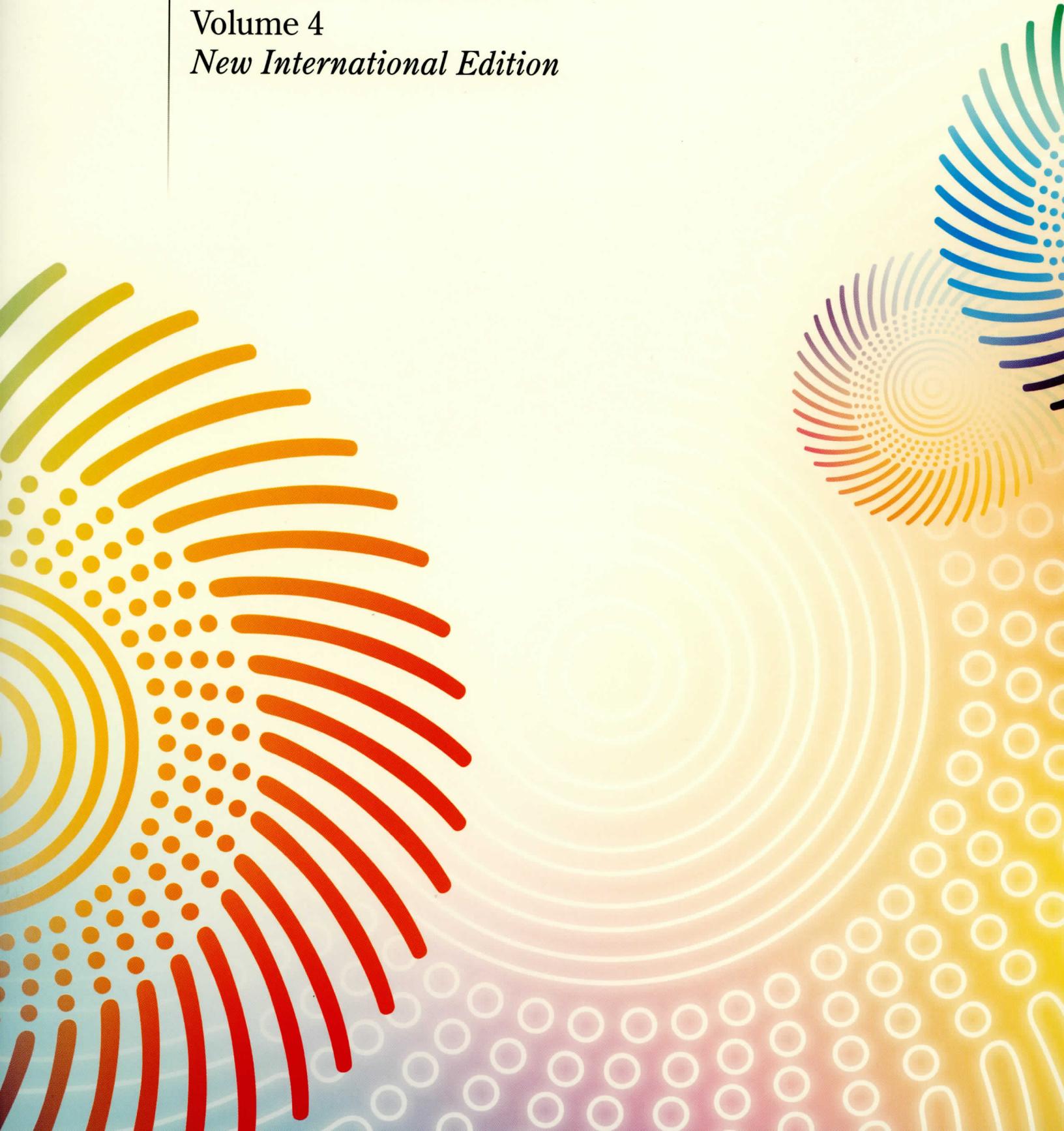


Suzuki®

PIANO SCHOOL

Volume 4

New International Edition



Suzuki®

PIANO SCHOOL

Volume 4
New International Edition



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Summy-Birchard, Inc.
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Alfred Music Publishing
All rights reserved. Printed in USA.

Book alone:
ISBN-10: 0-7390-5992-0
ISBN-13: 978-0-7390-5992-0

Book & CD:
ISBN-10: 0-7390-5990-4
ISBN-13: 978-0-7390-5990-6

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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

Rondo
from *Divertimento in D Major*
Rondo, du *Divertimento en ré majeur*
Rondo, aus *Divertimento in D-dur*
Rondo, del *Divertimento en re mayor*

Wolfgang Amadeus Mozart (1756–1791)
K. 334



Allegro

5

9

13

Sheet music for piano, page 17. The top staff shows a melodic line with fingerings: 5, 4, 5; 1, 2, 1; 5, 4, 5; 1, 2, 4; 2, 3, 2, 5, 3, . The bottom staff shows bass notes with dynamics: *p*, 1, 2, 5; 1, 2, 5; 1, 2, 5; 2, 5.

Musical score for piano, page 21, measures 21-22. The score consists of two staves. The upper staff is in treble clef and shows a melodic line with various note heads and stems. Measure 21 ends with a fermata over the last note. Measure 22 begins with a dynamic marking 'f'. The lower staff is in bass clef and shows rhythmic patterns with sixteenth-note figures. Measure 22 concludes with a dynamic marking 'p'.

A musical score for piano, page 25. The top staff uses a treble clef and includes a dynamic marking 'p'. Fingerings are indicated above the notes: 5, 4, 5, 2, 5, 4, 5, 2, 5, 4, 5, 2. The bottom staff uses a bass clef. The music consists of two measures per system, separated by vertical bar lines.

Musical score for piano, page 28, measures 3-2. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 3 starts with a forte dynamic (f). The right hand plays eighth-note chords (G major) while the left hand provides harmonic support. Measure 2 begins with a melodic line in the right hand, featuring eighth-note patterns. Measure 3 continues with eighth-note chords. Measure 2 concludes with a melodic line in the right hand.

Musical score for piano, page 10, measures 31-32. The score consists of two staves. The top staff uses a treble clef and has a measure number 31 at the beginning. Measure 31 contains six eighth-note chords. Measure 32 begins with a dynamic *p* and contains six eighth-note chords. The bottom staff uses a bass clef. Measure 31 contains six eighth-note chords. Measure 32 begins with a dynamic *f* and contains six eighth-note chords. Measure numbers 5, 3, 4, 4, 3, 5 are written below the notes in both staves. Measure 32 also includes measure numbers 2, 4, and 5 below the notes.

Minuet I

from *8 Minuets*

Wolfgang Amadeus Mozart (1756–1791)

K. 315g

Tempo di minuetto

2

Musical score for piano, page 5, measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 1: Treble staff has a single note on the A line. Bass staff has eighth-note pairs on the A and G lines. Measure 2: Treble staff has a sixteenth-note grace note on E, followed by a quarter note on C. Bass staff has eighth-note pairs on the A and G lines. Measure 3: Treble staff has a sixteenth-note grace note on E, followed by a quarter note on C. Bass staff has eighth-note pairs on the A and G lines. Measure 4: Treble staff has a sixteenth-note grace note on E, followed by a quarter note on C. Bass staff has eighth-note pairs on the A and G lines.

Musical score for piano, page 10, measures 9-12. The score consists of two staves. The top staff (treble clef) starts with a dynamic of *mf*. Measure 9 begins with a eighth-note followed by a sixteenth-note pair, then a eighth-note with a sharp sign, a quarter note, another eighth-note with a sharp sign, a eighth-note with a sharp sign, a quarter note, and a eighth-note with a sharp sign. Measures 10 and 11 show eighth-note pairs. Measure 12 ends with a eighth-note with a sharp sign, a quarter note, and a eighth-note with a sharp sign. The bottom staff (bass clef) shows eighth-note pairs throughout. Measure 9 has a dynamic of *p*. Measures 10 and 11 have dynamics of *mf*. Measure 12 has a dynamic of *mf*.

13

5
3

2
1

5
3

4
2

5
2
1

Fine

1

3

1

5

The image shows two musical measures separated by the word "or". Both measures begin with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure consists of six eighth notes grouped into three pairs by vertical bar lines. The second measure also consists of six eighth notes grouped into three pairs by vertical bar lines. Above the first measure is a circled letter "a" with a superscript "3", indicating a specific performance technique. Above the second measure is a circled number "3", and below it is a circled number "5", both indicating performance techniques.

TRIO

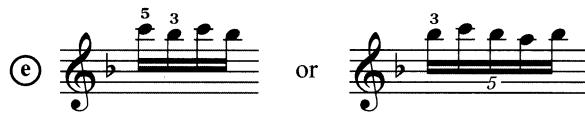
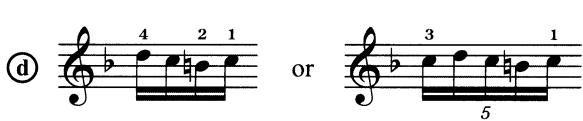
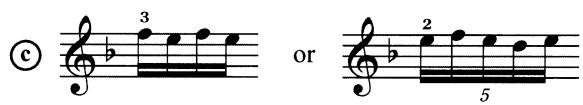
17

21

25

29

Minuet da capo



Arabesque
from 25 Progressive Pieces
 Arabesque, extrait de 25 Études faciles et progressives
 Arabesque, aus 25 Etüden
 Arabesque, de 25 Études faciles

Johann Friedrich Burgmüller (1806–1874)
 Op. 100, No. 2

Allegro scherzando

The musical score for 'Arabesque' is presented in four staves, each with a treble and bass clef. The key signature changes throughout the piece, indicated by various sharps and flats. The time signature is mostly common time (indicated by '4'). The score includes dynamic markings such as *p*, *p leggiero*, *cresc.*, *sf*, and *f*. Articulation marks like dots and dashes are used to indicate specific fingerings and attacks. Performance instructions include hand numbers (1, 2, 3, 5) above certain notes and slurs. Measure numbers are present at the beginning of sections: 3, 5, 9, 14, and 15. A CD icon with the number 3 is located on the left side of the first staff.

18

dim. e poco rall.

a tempo

p

22

cresc.

p dolce

ten.

26

cresc.

30

f risoluto

sf

1

By the Limpid Stream

from 25 Progressive Pieces

Le courant limpide, extrait de 25 Études faciles et progressives

Rieselnder Bach, aus 25 Etüden

Por el límpido arroyo, de 25 Études fáciles

Johann Friedrich Burgmüller (1806–1874)

Op. 100, No. 7

Allegro vivace



4

Sheet music for piano, two staves. Treble clef, C major, common time. Bass clef, C major, common time. Measure 1: Treble staff has eighth notes 1 5 3 2, 1 3, 1 5 3 2, 1 3, 1 5 3 2, 1 3. Bass staff has eighth note 1. Measure 2: Treble staff has eighth notes 1 5 3 2, 1 3, 1 5 3 2, 1 3, 1 5 3 2, 1 3. Bass staff has eighth note 1. Measure 3: Treble staff has eighth notes 1 5 3 2, 1 3, 1 5 3 2, 1 3, 1 5 3 2, 1 3. Bass staff has eighth note 1. Measure 4: Treble staff has eighth notes 1 5 3 2, 1 3, 1 5 3 2, 1 3, 1 5 3 2, 1 3. Bass staff has eighth note 1. Measure 5: Treble staff has eighth notes 1 5 3 2, 1 3, 1 5 3 2, 1 3, 1 5 3 2, 1 3. Bass staff has eighth note 1.

pp mormorando

cresc.

u.c. 5

(a)

3

Sheet music for piano, two staves. Treble clef, C major, common time. Bass clef, C major, common time. Measure 1: Treble staff has eighth notes 1 5 3 2, 1 3, 1 5 3 2, 1 3, 1 5 3 2, 1 3. Bass staff has eighth note 1. Measure 2: Treble staff has eighth notes 1 5 3 2, 1 3, 1 5 3 2, 1 3, 1 5 3 2, 1 3. Bass staff has eighth note 1. Measure 3: Treble staff has eighth notes 1 5 3 2, 1 3, 1 5 3 2, 1 3, 1 5 3 2, 1 3. Bass staff has eighth note 1. Measure 4: Treble staff has eighth notes 1 5 3 2, 1 3, 1 5 3 2, 1 3, 1 5 3 2, 1 3. Bass staff has eighth note 1.

dim.

ped. simile

5

Sheet music for piano, two staves. Treble clef, C major, common time. Bass clef, C major, common time. Measure 1: Treble staff has eighth notes 1 5 3 2, 1 3, 1 5 3 2, 1 3, 1 5 3 2, 1 3. Bass staff has eighth note 1. Measure 2: Treble staff has eighth notes 1 5 3 2, 1 3, 1 5 3 2, 1 3, 1 5 3 2, 1 3. Bass staff has eighth note 1. Measure 3: Treble staff has eighth notes 1 5 3 2, 1 3, 1 5 3 2, 1 3, 1 5 3 2, 1 3. Bass staff has eighth note 1. Measure 4: Treble staff has eighth notes 1 5 3 2, 1 3, 1 5 3 2, 1 3, 1 5 3 2, 1 3. Bass staff has eighth note 1.

pp

cresc.

7

Sheet music for piano, two staves. Treble clef, C major, common time. Bass clef, C major, common time. Measure 1: Treble staff has eighth notes 1 5 3 2, 1 3, 1 5 3 2, 1 3, 1 5 3 2, 1 3. Bass staff has eighth note 1. Measure 2: Treble staff has eighth notes 1 5 3 2, 1 3, 1 5 3 2, 1 3, 1 5 3 2, 1 3. Bass staff has eighth note 1. Measure 3: Treble staff has eighth notes 1 5 3 2, 1 3, 1 5 3 2, 1 3, 1 5 3 2, 1 3. Bass staff has eighth note 1. Measure 4: Treble staff has eighth notes 1 5 3 2, 1 3, 1 5 3 2, 1 3, 1 5 3 2, 1 3. Bass staff has eighth note 1.

Fine

(a) Pedal is optional.
La pédales est facultative.

Pedalgebrauch ist möglich.
El uso del pedal es opcional.

9

p

cresc.

t.c.

2 5 3

1 2

11

dim.

2 1 2 1

13

p

cresc.

2

1 2

15

D.C. al Fine

dim.

1 2

3 4

1 4

1 3

2

Musette in D Major

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

Musette en ré majeur, du *Cahier pour Anna Magdalena Bach* de J. S. Bach
 Musette in D-dur, aus J. S. Bachs *Notenbüchlein für Anna Magdalena Bach*

Musette en re mayor, del *Libro de Anna Magdalena Bach* de J. S. Bach

Anonymous
 BWV Anh. II 126

Allegro con brio



The musical score consists of five systems of music, each starting with a brace. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 2/4 throughout. The key signature is one sharp. The music is divided into measures by vertical bar lines. Measure 5 starts with a dynamic *p*. Measures 6 and 7 show eighth-note patterns with dynamics *mf*. Measure 12 begins with a dynamic *p* followed by *cresc. poco a poco*. Measures 18 and 19 feature sixteenth-note patterns with dynamics *f* and *p*. Measure 23 ends with a dynamic *mf*.

Sonata in G Major

Sonate en sol majeur

Sonate in G-dur

Sonata en sol mayor

Ludwig van Beethoven (1770–1827)

Op. 49, No. 2

Allegro, ma non troppo



6

5

9

13

cresc.

17

p

① Pedal is optional.
La pédale est facultative.

Pedalgebrauch ist möglich.
El uso del pedal es opcional.



21

25

29

32

35

Detailed description: The image shows five staves of piano sheet music. The first four staves are in common time with a key signature of one sharp. The fifth staff begins with a bass clef and a key signature of one sharp. Measure 21 starts with a treble note (3), followed by a bass note (3). Measures 22-25 show a sequence of eighth-note patterns in the treble staff. Measures 26-29 continue this pattern. Measure 30 concludes with a bass note (3). Measures 32-33 show a continuation of the eighth-note patterns. Measure 34 begins with a bass note (2). Measure 35 starts with a treble note (3) and includes a forte dynamic (f). Measure 36 concludes with a bass note (4).

38

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

41 (d)

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

44

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

47

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

50

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

(d) 3

53

57

60

64

68

72

p

75

78

cresc.

81

f

84

p

88

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

92

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

96

p

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

100

cresc.

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

103

f

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

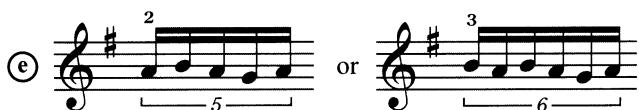
106

109

112

116

119



Tempo di minuetto

7

p

5

9

poco cresc.

p

13

17

cresc.

mf

p

Detailed description: The sheet music is for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. The time signature is 3/4. Measure 1 starts with a dynamic *p*. Measures 2-4 show eighth-note patterns. Measure 5 begins with a dynamic *poco cresc.*. Measure 9 has a dynamic *p*. Measure 13 shows eighth-note patterns. Measure 17 begins with a dynamic *cresc.*, followed by *mf*, and ends with *p*. Various slurs and fingerings are indicated throughout the piece.

21

25

29

33

37

41

45

49

53

57

61

65

69

73

77

82

f

dim.

1
2

86

pp

p

2 1 3 5 2 4 3 5

90

=

>

3 5

94

=

>

2 4

poco cresc.

98

>

mf

3 2 1 5 3 5 2 4 3 5

102

cresc.

3
5

106

p

5
4 1 3

110

3
5
4 2 1 5
1 3 5
3

114

f

5
4
3
1
3
5
3
5

117

p

2
4
5
1
4
5
1
5

Bagatelle

Alexander Tcherepnin (1899–1977)
Op. 5, No. 9

Allegretto



p

poco rit.

a tempo

6

12

18

24

poco cresc.

30

31

35

41

47

53

Gavotte
from Suite in G Minor
Gavotte, de la Suite en sol mineur
Gavotte, aus Suite in G-moll
Gavota, de la Suite en sol menor

Johann Sebastian Bach (1685–1750)

BWV 822

Allegretto



4

3rd time poco rit.

Fine

a

13

LH 1

cresc.

b



17

20

23

26

29



Minuets I and II
from *Partita in B-flat Major*
Menuet I et Menuet II, de la *Partita en si bémol majeur*
Menuett I und II, aus *Partita in B-dur*
Minueto I y II, de la *Partita en si bemol mayor*

MINUET I
Allegretto

Johann Sebastian Bach (1685–1750)
 BWV 825



10

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

mf

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

non legato

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

p

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

9 5 2 4 1 3 2 1 2 2 3 3 4 2 3

mf

1 3 2 1 3 2 1 3 2 1 3 2 1 3

13 4 5 2 5 1 2 4 1 3 4 2 3 1 1

p

3 3 1 3 2 1 3 2 1 3 2 1 3 2

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

f

1 5 2 1 5 2 1 5 2 1 5 2 1 2

21

dim.

25

p

mf

29

cresc.

f

33

mf

m.s.

1 m.s.

37

1.

2.

Fine

MINUET II
L'istesso tempo

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

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

(a)

9
5
2
1
2
1
2
4
1
2
5
3
1
3
2
1

13
4
2
1-3
1
2
4
4
1
2
1
4-5
2
1

(b)

Minuet I da Capo

(a) or (b) or

10

Gigue

from *Partita in B-flat Major*

Gigue, de la *Partita en si bémol majeur*

Gigue, aus *Partita in B-dur*

Giga, de la *Partita en si bemol mayor*

Johann Sebastian Bach (1685–1750)

BWV 825

Vivace

m.s. 2

m.d.

mf

c

1

a

5

b

1

3

3

1

312

3

p

1

3

3

3

3

3

f

2

1

3

2

1

2

1

3

3

3

2

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17

dim.

ped. simile

21

f

25

p

29

cresc.

f

(c) RH under LH on beats 3 and 4 when using alternative fingering.

La main droite se place en-dessous de la gauche en jouant les triolets des 3e et 4e temps si l'on se sert du doigté alternatif.

Bei Verwendung des alternativen Fingersatzes greift die r.H. auf der 3. und 4. Taktzeit unter die l.H.

Mano derecha por debajo en los tiempos 3 y 4 cuando se usa la digitación alterna.

33

ped. simile

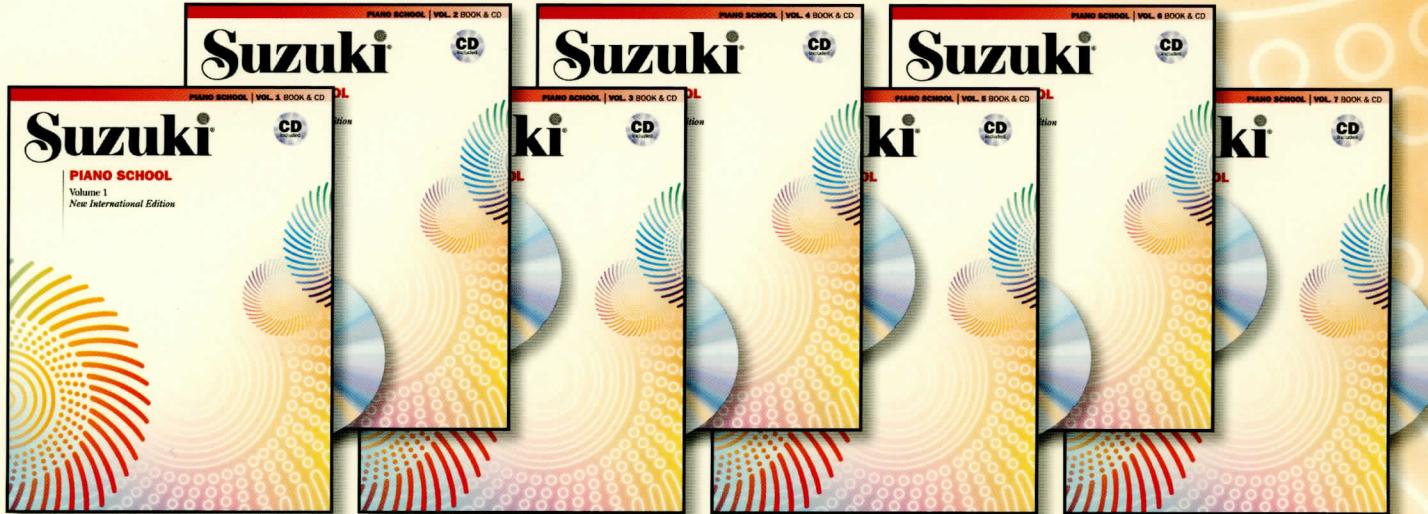
37

41

ped. simile

45

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ISBN-13: 978-0-7390-5992-0



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