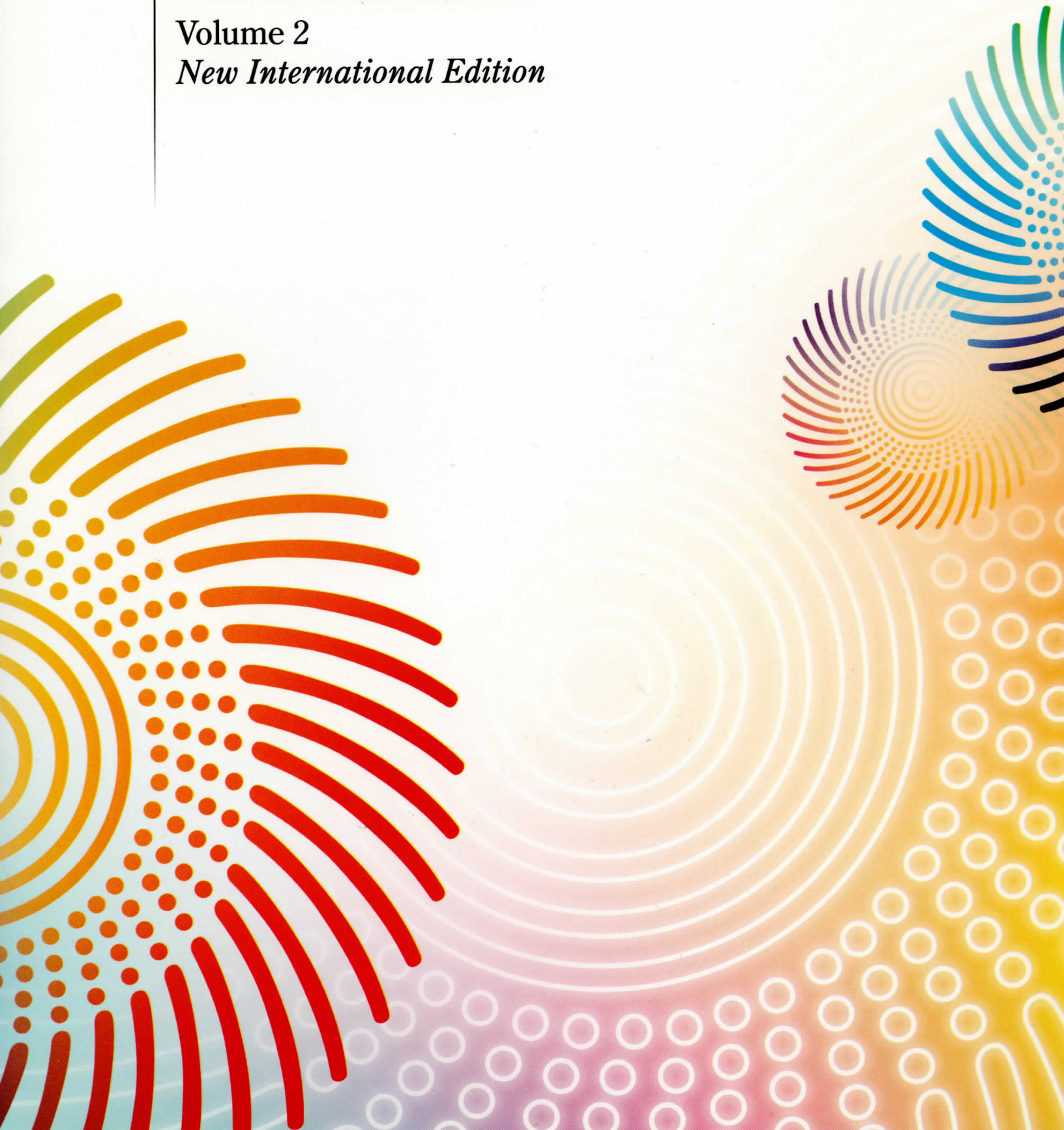


# Suzuki<sup>®</sup>

## PIANO SCHOOL

Volume 2

*New International Edition*



# Suzuki®

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Photo by Arthur Montzka

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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](http://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](http://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](http://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 padre 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](http://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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# Foreword

Préface • Vorwort • Prólogo

“If a child hears good music from the day of his birth, and learns to play it himself, he develops sensitivity, discipline and endurance. He gets a beautiful heart.”

—Shinichi Suzuki, *Nurtured by Love*

« Lorsqu'un enfant entend de la bonne musique dès le jour de la naissance, et apprend ensuite à la jouer lui-même, il développe sa sensibilité, un sens de la discipline et de la résistance physique. Il acquiert de surcroît une grande noblesse d'âme ».

—Shinichi Suzuki, *Vivre, c'est aimer*

„Wenn ein Kind vom Tag seiner Geburt an gute Musik hört und auch selbst spielen lernt, entwickelt es Empfindsamkeit, Disziplin und Ausdauer. Es erwirt damit ein gutes Herz (guter Charakter)“.

—Shinichi Suzuki, *Erziehung ist Liebe*

“Si un niño escucha buena música desde el día que nace, y aprende a tocarla, adquiere sensibilidad, disciplina y persistencia. El corazón se le embellece”.

—Shinichi Suzuki, *Hacia La Musica Por Amor*



Photo by Arthur Monzka



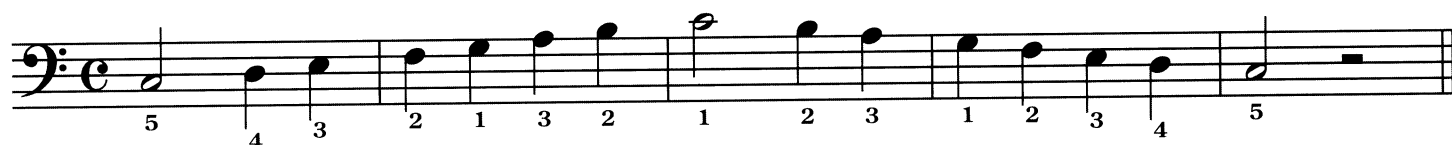
# Scale Exercise: C Major

Exercice de gammes: Do majeur • Übung: C-Dur-Tonleiter • Escala: Do Mayor

## Right Hand • La main droite • Rechte Hand • Mano Derecha



## Left Hand • La main gauche • Linke Hand • Mano Izquierda



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

Note: Quand vous aurez pratiqué la gamme mains séparées, faites de même mains ensemble.

Anmerkung: Übe zunächst rechte und linke Hand einzeln; übe dann die Tonleiter mit beiden Händen zusammen.

Nota: Después de practicar a manos separadas, practicar la escala a manos juntas.

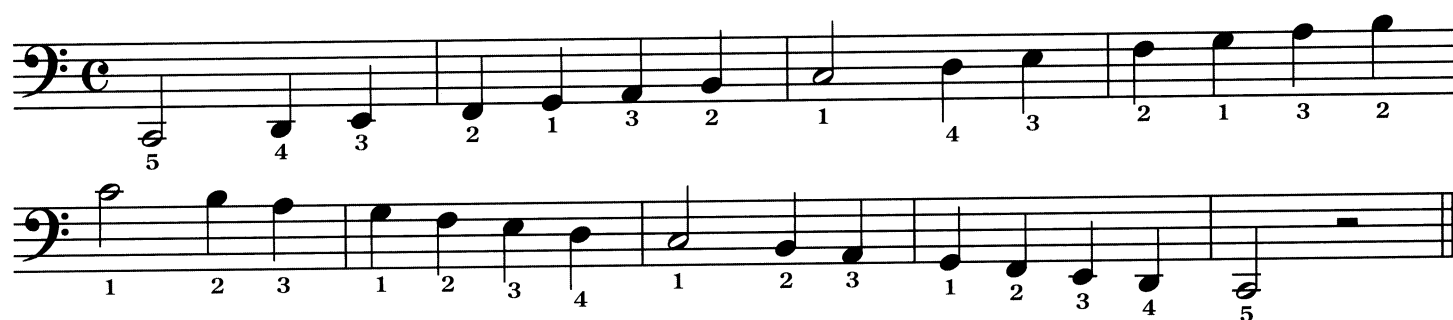
## Two Octaves: Right Hand

Deux octaves: main droite • Zwei Octaven: Rechte Hand • Dos Octavas: Mano Derecha



## Two Octaves: Left Hand

Deux octaves: la main gauche • Zwei Octaven: Linke Hand • Dos Octavas: Mano Izquierda



All other major and minor scales to be gradually introduced as the student progresses.

On introduit toutes les gammes majeures et mineures au fur et à mesure que l'élève avance.

Alle anderen Dur- und Molltonleitern sollten nach und nach eingeführt werden, je nach Fortschritt des Schülers.

Conforme el alumno progresa, debe continuarse con todas las escalas mayores y menores.

# Écossaise

Johann Nepomuk Hummel  
(1778–1837)

**Allegro**



First system of the musical score, measures 1-4. The treble clef staff contains a melody with a slur over measures 1-4. Fingerings are indicated: 2, 4, 5, 4, 2, 1, 2, 4, 1, 3, 2, 4, 5. The bass clef staff contains a harmonic accompaniment. Dynamics include *f.* (forte) and accents (^). The time signature is 2/4.

Second system of the musical score, measures 5-8. The treble clef staff contains a melody with a slur over measures 5-8. Fingerings are indicated: 2, 1, 2. The bass clef staff contains a harmonic accompaniment. The time signature is 2/4.

Third system of the musical score, measures 9-12. The treble clef staff contains a melody with a slur over measures 9-12. Dynamics include *p* (piano). The bass clef staff contains a harmonic accompaniment. The time signature is 2/4.

Fourth system of the musical score, measures 13-16. The treble clef staff contains a melody with a slur over measures 13-16. The bass clef staff contains a harmonic accompaniment. The system concludes with the word *Fine*.

17

*f*

17 18 19 20

21

*p*

21 22 23 24

25

*f*

25 26 27 28

29

*p*

*D.C. al Fine*

29 30 31 32




# A Short Story

Petit histoire • Kleine Geschichte • Una Pequeña Historia

Heinrich Lichner  
(1829–1898)

Moderato



*p* *espressivo*

5 (3) 2

5 1 3 5 1 2

Musical notation for the first system of 'A Short Story'. It features a piano introduction with a treble and bass staff. The treble staff begins with a half note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with a melodic line. The bass staff starts with a half note G2, followed by eighth notes F2, E2, and D2, then a quarter rest, and continues with a bass line. Fingerings are indicated: 5 for the first note in both staves, and (3) 2 for the first notes of the second measure. The dynamic is *p* and the style is *espressivo*.

4

5 1 4

*cresc.*

5 1

Musical notation for the second system. The treble staff continues the melodic line with a half note G4, eighth notes A4, B4, and C5, then a quarter rest, and continues with a melodic line. The bass staff continues the bass line with a half note G2, eighth notes F2, E2, and D2, then a quarter rest, and continues with a bass line. Fingerings are indicated: 5 for the first note in both staves, and 1 4 for the first notes of the second measure. The dynamic is *cresc.*

8

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

*p* *cresc.*

5 3 5 3

Musical notation for the third system. The treble staff features a series of chords: G4-A4, G4-A4-B4, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. The bass staff continues the bass line with a half note G2, eighth notes F2, E2, and D2, then a quarter rest, and continues with a bass line. Fingerings are indicated: 5 3 for the first notes of the first measure, 4 2 for the first notes of the second measure, 3 1 for the first notes of the third measure, 4 2 for the first notes of the fourth measure, 3 1 for the first notes of the fifth measure, and 5 1 for the first notes of the sixth measure. The dynamic is *p* and the style is *cresc.*

11

5 1 5 1 5 3 5 1 5 1

*p* *cresc.*

5 3 5 3

Musical notation for the fourth system. The treble staff features a series of chords: G4-A4, G4-A4-B4, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. The bass staff continues the bass line with a half note G2, eighth notes F2, E2, and D2, then a quarter rest, and continues with a bass line. Fingerings are indicated: 5 1 for the first notes of the first measure, 5 1 for the first notes of the second measure, 5 3 for the first notes of the third measure, and 5 1 for the first notes of the fourth measure. The dynamic is *p* and the style is *cresc.*

14

Measures 14-16 of a piano piece. Measure 14 features a treble clef with a whole note chord (F4, A4) and a bass clef with a half note scale (C3, D3, E3, F3, G3, A3, B3, C4). Measure 15 has a treble clef with a whole note chord (F#4, A4) and a bass clef with a half note scale (C3, D3, E3, F3, G3, A3, B3, C4). Measure 16 has a treble clef with a whole note chord (F#4, A4) and a bass clef with a half note scale (C3, D3, E3, F3, G3, A3, B3, C4). Fingerings are indicated: 3 1 for the first measure, 4 2 for the second, 3 1 for the third, and 4 2 1 for the fourth. Dynamics include *f* (forte) in measure 15 and *p* (piano) in measure 16.

17

Measures 17-19 of a piano piece. Measure 17 has a treble clef with a half note scale (C4, D4, E4, F4, G4, A4, B4, C5) and a bass clef with a half note scale (C3, D3, E3, F3, G3, A3, B3, C4). Measure 18 has a treble clef with a half note scale (C4, D4, E4, F4, G4, A4, B4, C5) and a bass clef with a half note scale (C3, D3, E3, F3, G3, A3, B3, C4). Measure 19 has a treble clef with a half note scale (C4, D4, E4, F4, G4, A4, B4, C5) and a bass clef with a half note scale (C3, D3, E3, F3, G3, A3, B3, C4). Fingerings are indicated: 5 for the first measure, 3 for the second, and 4 for the third. Dynamics include *f* (forte) in measure 17 and *p* (piano) in measure 19.

20

Measures 20-22 of a piano piece. Measure 20 has a treble clef with a half note scale (C4, D4, E4, F4, G4, A4, B4, C5) and a bass clef with a half note scale (C3, D3, E3, F3, G3, A3, B3, C4). Measure 21 has a treble clef with a half note scale (C4, D4, E4, F4, G4, A4, B4, C5) and a bass clef with a half note scale (C3, D3, E3, F3, G3, A3, B3, C4). Measure 22 has a treble clef with a half note scale (C4, D4, E4, F4, G4, A4, B4, C5) and a bass clef with a half note scale (C3, D3, E3, F3, G3, A3, B3, C4). Fingerings are indicated: 5 for the first measure, 3 for the second, and 4 for the third. Dynamics include *cresc.* (crescendo) in measure 20 and *p* (piano) in measure 22.

23

Measures 23-25 of a piano piece. Measure 23 has a treble clef with a half note scale (C4, D4, E4, F4, G4, A4, B4, C5) and a bass clef with a half note scale (C3, D3, E3, F3, G3, A3, B3, C4). Measure 24 has a treble clef with a half note scale (C4, D4, E4, F4, G4, A4, B4, C5) and a bass clef with a half note scale (C3, D3, E3, F3, G3, A3, B3, C4). Measure 25 has a treble clef with a half note scale (C4, D4, E4, F4, G4, A4, B4, C5) and a bass clef with a half note scale (C3, D3, E3, F3, G3, A3, B3, C4). Fingerings are indicated: 3 2 for the first measure, 3 for the second, and 5 2 1 for the third. Dynamics include *decresc.* (decrescendo) in measure 23 and *pp* (pianissimo) in measure 25.

# The Happy Farmer

from *Album for the Young*

Le gai laboureur, de l'*Album pour les jeunes*  
 Fröhlicher Landmann, aus *Album für die Jugend*  
 El Granjero Feliz, del *Álbum de la Juventud*

**Lively and cheerful**  
 (Frisch und Munter)  
 (Vif et joyeux)  
 (Vivaz y alegre)

Robert Schumann (1810–1856)  
 Op. 68, No. 10



First system of the musical score. The treble clef staff begins with a forte (*f*) dynamic marking. The bass clef staff features a melodic line with fingerings: 5, 3, 2, 1, 5, 3, 2, 1, 2, 1, 2. The treble clef staff has chords with fingerings: 5(4), 3(2), 1(1), 5(4), 3(2), 1(1).

Second system of the musical score. The treble clef staff has chords with fingerings: 5(4), 4(1), 5(4), 3(2), 4(1), 4(2), 5(2), 4(1). The bass clef staff has a melodic line with fingerings: 1, 2, 5, 1, 1, 2, 5, 1, 3, 4, 5.

Third system of the musical score. The treble clef staff has chords with fingerings: 4, 4, 1. The bass clef staff has a melodic line with fingerings: 5, 4, 3, 2, 1. The system concludes with a piano (*p*) dynamic marking.

9

12

15

18

Ⓐ Measures 10 and 16 in the original:  
Mesures 10 et 16 dans l'originale:  
Takt 10 und 16 im Original:  
Compases 10 y 16 en el original:

Ⓑ Measures 12 and 18 in the original:  
Mesures 12 et 18 dans l'originale:  
Takt 12 und 18 im Original:  
Compases 12 y 18 en el original:

# Minuet in G Major<sup>(a)</sup>

## from *Klavier Suite in G Minor*<sup>(b)</sup>

Menuet en sol majeur, de la *Suite au clavier en sol mineur*

Menuett in G-Dur, aus der *Klaviersuite in g-moll*

Minueto en Sol Mayor, de la *Suite para Piano en Sol Menor*

Johann Sebastian Bach (1685–1750)

BWV 822

**Allegretto**



4

*mf*

5

9

- (a)** Minuet 1 in previous editions.  
 Cette pièce porte le titre *Menuet 1* dans les éditions précédentes.  
 In früheren Ausgaben *Menuett 1* genannt.  
 Minueto 1 en ediciones anteriores.

- (b)** This minuet may be played in conjunction with the *Minuet in G Minor* (page 16) in **A B A** form as follows:  
*Minuet in G Minor—Minuet in G Major—Minuet in G Minor* (without repeats).

Ce menuet peut être joué en combinaison avec le *Menuet en sol mineur* (page 16) dans l'ordre **A B A**, comme suit:  
*Menuet en sol mineur—Menuet en sol majeur—Menuet en sol mineur* (sans les répétitions).

Dieses Menuett kann zusammen mit dem *Menuett in g-moll* (Seite 16) zu einer **A B A**-Form kombiniert werden:  
*Menuett in g-moll* (mit Wiederholungen)—*Menuett in G-Dur*—*Menuett in g-moll* (ohne Wiederholungen).

Este minueto puede interpretarse junto con el *Minueto en Sol Menor* (página 16) en forma **A B A** como sigue:  
*Minueto en Sol Menor—Minueto en Sol Mayor—Minueto en Sol Menor* (sin repeticiones).

13

5 5 4 3

5

25

*p*

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

29

Musical score for exercise 29, measures 1-4. The score is in G major (one sharp) and 4/4 time. The right hand (treble clef) plays a descending eighth-note scale starting on G5, with fingerings 5, 4, 3, 2, 1 indicated. The left hand (bass clef) plays a descending eighth-note scale starting on G4, with fingerings 5, 4, 3, 2, 1 indicated. The piece ends with a double bar line and repeat dots.

# Minuet in G Major<sup>a</sup>

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

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

Menuett in G-Dur, aus J. S. Bachs *Notenbüchlein für Anna Magdalena Bach*

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

Con moto

Anonymous



First system of the Minuet in G Major, measures 1-4. The music is in G major (one sharp) and 3/4 time. The tempo is marked 'Con moto'. The first measure starts with a forte (*f*) dynamic. Fingerings are indicated by numbers 1-5 above the notes.

Second system of the Minuet in G Major, measures 5-8. The music continues with various fingerings and a repeat sign at the end of the system.

Third system of the Minuet in G Major, measures 9-12. The music continues with various fingerings and a repeat sign at the end of the system.

Fourth system of the Minuet in G Major, measures 13-16. The music concludes with a piano (*p*) and mezzo-piano (*mp*) dynamic marking. Fingerings are indicated by numbers 1-5 above the notes.

<sup>a</sup> Minuet 2 in previous editions.  
 Cette pièce porte le titre *Menuet 2* dans les éditions précédentes.  
 In früheren Ausgaben *Menuett 2* genannt.  
 Minueto 2 en ediciones anteriores.



20

*mf* *f*

(b)

25

*mf* *dim.* *p*

30

*f*

35

*mf*

- (b) May play D $\flat$  instead of D $\sharp$ .  
 On peut jouer re $\flat$  au lieu de re $\sharp$ .  
 Es kann auch D $\flat$  statt D $\sharp$  gespielt werden.  
 Se puede tocar Re $\flat$  en lugar de Re $\sharp$ .



Este minuetto puede interpretarse junto con el *Minuetto en Sol Mayor* (páginas 12–13) en forma **A B A** como sigue: *Minuetto en Sol Menor*—*Minuetto en Sol Mayor*—*Minuetto en Sol Menor* (sin repeticiones).

7

# Cradle Song

Berceuse • Wiegenlied • Canción de Cuna

Carl Maria von Weber (1786–1826)

Op. 13, No. 2

Andante cantabile



7

*p dolce*

3 1 1 5 3 4

3

5

3 2 3 2 5 4 5 2 1

*mf*

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

9

2 3 2 3 2 1 4 (5) 3

5 5 5 5

13

4 3 5 1 4 3 5 4

*dim.*

*p*


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

8

## Arietta

Wolfgang Amadeus Mozart  
(1756–1791)

Andantino



8

*p*

3

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

Musical notation for measures 1-4 of the Arietta. The piece is in 3/8 time, key of B-flat major. The first system shows measures 1 through 4. The right hand has a melodic line starting with a triplet of eighth notes (F4, G4, A4) beamed together, followed by quarter notes. The left hand has a bass line with eighth notes and quarter notes, including fingerings 4 (5), 2 (3), 3 (4), and 5.

5

3 2 1 5 4 2 2

4 (5) 2 (3) 5 3

Musical notation for measures 5-8. Measures 5 and 6 feature a descending eighth-note scale in the right hand (A4-G4-F4-E4-D4-C4) with fingerings 3, 2, 1, 5, 4, 2. Measures 7 and 8 continue the bass line with fingerings 2 (3) and 5 3.

9

3

4 (5)

Musical notation for measures 9-12. Measures 9 and 10 repeat the triplet from measure 1. Measures 11 and 12 continue the bass line with fingerings 4 (5).

13

3 2 1 5 3 2 1

1 2 1 3 5

Musical notation for measures 13-16. Measures 13 and 14 repeat the descending scale from measure 5. Measures 15 and 16 feature a new melodic phrase in the right hand (F4-G4-A4-B4) with fingerings 3, 2, 1, and a final chord in the left hand with fingerings 1 2 and 1 3 5.

17

Measures 17-21. Treble clef: Measure 17 has notes G4, A4, B4 with fingerings 3, 2, 1. Measure 18 has a four-note ascending eighth-note scale (C5, D5, E5, F5) with fingering 4. Measure 19 has notes G4, A4, B4. Measure 20 has a whole note G4. Measure 21 has notes G4, A4, B4 with fingering 3. Bass clef: Measure 17 has a triplet of eighth notes (C4, E3, G3) with fingering 1 3 5. Measure 18 has a triplet of eighth notes (A3, C4, E4) with fingering 1 2 5. Measures 19-21 have chords of two eighth notes and a quarter note. Dynamics: *f* at measure 17, *p* at measure 21.

22

Measures 22-25. Treble clef: Measure 22 has a four-note ascending eighth-note scale (C5, D5, E5, F5). Measure 23 has notes G4, A4, B4. Measure 24 has notes G4, A4, B4. Measure 25 has a whole note G4. Bass clef: Measures 22-24 have chords of two eighth notes and a quarter note. Measure 25 has a triplet of eighth notes (C4, E3, G3) with fingering 2. Dynamics: *p* at measure 25.

26

Measures 26-30. Treble clef: Measure 26 has a whole note G4. Measure 27 has a whole note A4. Measure 28 has a four-note ascending eighth-note scale (C5, D5, E5, F5) with fingering 4. Measure 29 has a triplet of eighth notes (G5, A5, B5) with fingerings 5, (2), 3. Measure 30 has a triplet of eighth notes (C6, B5, A5) with fingering (1), 2. Bass clef: Measure 26 has a triplet of eighth notes (C4, E3, G3) with fingering 3. Measure 27 has a triplet of eighth notes (A3, C4, E4) with fingerings 4, 1, 3. Measure 28 has a triplet of eighth notes (B3, D4, F4) with fingerings 5, 1, 3. Measure 29 has a triplet of eighth notes (C4, E3, G3) with fingerings 5, 1, 2. Measure 30 has a triplet of eighth notes (A3, C4, E4) with fingering 5. Dynamics: *leggiere* at measure 28.

31

Measures 31-35. Treble clef: Measure 31 has a triplet of eighth notes (C5, D5, E5) with fingering 3. Measure 32 has a triplet of eighth notes (F5, G5, A5) with fingerings 1, (4), 3. Measure 33 has a triplet of eighth notes (B5, C6, B5) with fingerings (3), 2, 4. Measure 34 has notes G4, A4, B4 with fingerings 1, 2. Measure 35 has a whole note G4 with fingering 3. Bass clef: Measure 31 has a triplet of eighth notes (C4, E3, G3) with fingering 3 5. Measures 32-35 have chords of two eighth notes and a quarter note. Dynamics: *poco riten.* at measure 32, *a tempo* at measure 34, *p* at measure 35.

36

Measures 36-40. Treble clef: Measure 36 has a whole note G4. Measure 37 has a whole note A4. Measure 38 has a four-note ascending eighth-note scale (C5, D5, E5, F5). Measure 39 has a four-note ascending eighth-note scale (G5, A5, B5, C6). Measure 40 has a whole note G4. Bass clef: Measures 36-40 have chords of two eighth notes and a quarter note.



7

13

19

19

musical score for measures 19-22 of 'The Swan' from 'The Nutcracker'. The score is written for piano (pp) and features a *smorzando* (diminuendo) marking. The melody in the right hand consists of eighth and quarter notes, while the left hand plays a bass line with eighth and quarter notes. A fermata is placed over the final measure (measure 22).





# Minuet in G Major<sup>ⓐ</sup>

from J. S. Bach's *Notebook for Anna Magdalena Bach*<sup>ⓑ</sup>

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

Menuett in G-Dur, aus J. S. Bachs *Notenbüchlein für Anna Magdalena Bach*

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

Christian Petzold  
(1677–1733)

Allegretto



- ⓐ *Minuet 3* in previous editions.  
Cette pièce porte le titre *Menuet 3* dans les éditions précédentes.

In früheren Ausgaben *Menuett 3* genannt.  
*Minueto 3* en ediciones anteriores.

- ⓑ This minuet may be played in conjunction with the *Minuet in G Minor* by Christian Petzold from J. S. Bach's *Notebook for Anna Magdalena Bach* (pages 10–11 of Volume 3) 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 mineur* de Christian Petzold du *Cahier pour Anna Magdalena Bach* de J. S. Bach (pp. 10–11, volume 3) 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-moll* von Christian Petzold aus J. S. Bachs *Notenbüchlein für Anna Magdalena Bach* (Seite 10–11 des dritten Hefts) zu einer **A B A**-Form kombiniert werden:  
*Menuett G-Dur* (mit Wiederholungen)—*Menuett g-moll*—*Menuett G-Dur* (ohne Wiederholungen).

Este minueto puede interpretarse junto con el *Minueto en Sol Menor* de Christian Petzold del *Libro de Anna Magdalena Bach* de J. S. Bach (páginas 10–11, Volumen 3) en forma **A B A** como sigue:  
*Minueto en Sol Mayor*—*Minueto en Sol Menor*—*Minueto en Sol Mayor* (sin repeticiones).

- ⓒ May be played or

Entweder oder

On peut jouer ou

Se puede tocar ó

13

Measures 13-16 of a musical score in G major. The right hand features a melodic line with slurs and fingerings (4, 2, 1, 2). The left hand provides a simple harmonic accompaniment with fingerings (1, 2, 1, 2).

17

Measures 17-20 of a musical score in G major. The right hand has a more complex melodic line with slurs and fingerings (5, 4, 1, 4, 1, 3). The left hand has a simple accompaniment with fingerings (2, 1). The dynamic marking *mf* is present in measure 17.

21

Measures 21-24 of a musical score in G major. The right hand features a melodic line with slurs and fingerings (1, 3, 1, 4, 2). The left hand has a simple accompaniment with fingerings (3, 4, 2, 1).

25

Measures 25-28 of a musical score in G major. The right hand has a melodic line with slurs and fingerings (5, 1, 2, 1, 5, 2, 2, 3). The left hand has a simple accompaniment with fingerings (3, 2, 3). The dynamic marking *p* is present in measure 25.

29

Measures 29-32 of a musical score in G major. The right hand features a melodic line with slurs and fingerings (1, 3, 1, 3, 1, 4, 5, 2, 1). The left hand has a simple accompaniment with fingerings (4, 2, 3, 1, 4, 1, 2).

# Sonatina in G Major

Sonatine en sol majeur


Sonatine in G-Dur

Sonatina en Sol Mayor

Ludwig van Beethoven (1770–1827)

Anh. 5

Moderato



- Ⓐ Measures 8 and 24 in many editions:  
 Mesures 8 et 24 dans beaucoup d'éditions:  
 Takt 8 und 24 in vielen Ausgaben:  
 Compases 8 y 24 en muchas ediciones:



17

*p dolce*

2 4 1 5 1 5

21

*cresc.*

5 1

25

*mf*

5 2 2 3

28

*p*

1 3 2 1

31

*mf*

*un poco allarg.*

1 3 5 2 4

## ROMANCE

## Allegretto



3 *p*

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

4

3 1 2 1 3 1 1 3

(1) (1)

5 3 5 2 1 2 4 5 2 4

9

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

*mf* *p*

2 4 1 5 1 2 5

13

3 3 1 2 3 3

*mp* *mf*

2 5 2

17

5 4 5 3 1 4

*mp* *mf* *f* *dim.*

1 2 3 5

21

*p*

5

25

5 3

5

30

*p*

1 2 4

5

1 4

33

*mf*

5 3

5

5 2

37

*p*

*mf*

2 4

1 5

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14

*p semplice*

*sempre legato*

4 3 1 2 3

3 1

5

*mf*

1 3 5 5 5 2 5

2 3 2 3 2 3 2 4

11

*più p*

2 5

1 2

16

*rit.*

5 2 2 5

4 1



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