

# Suzuki<sup>®</sup>

## Piano School Volume 2 Revised Edition

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## INTRODUCTION

**FOR THE STUDENT:** This material is part of the worldwide Suzuki Method of teaching. Companion recordings should be used with these publications.

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

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

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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## About This Edition

The notes and performance indications (dynamics, articulation, phrasing, pedalings and ornaments) of this edition for some pieces correspond with authenticated Urtext sources. Additional markings are identified as "editorial" by use of parentheses and broken lines (slurs). All fingerings are editorial.

Scale Exercise

C major

音階練習 ハ長調

Exercice de Gamme en do majeur

Tonleiter-Übung in C-Dur

Ejercicio de Escala en do mayor

Right Hand

右手

Main Droite

Rechte Hand

Mano Derecha

Left Hand

左手

Main Gauche

Linke Hand

Mano Izquierda

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

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

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

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

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

Two Octaves: Right Hand

2オクターブ 右手

Deux Octaves: Main Droite

Zwei Oktaven: Rechte Hand

Dos Octavas: Mano Derecha

Two Octaves: Left Hand

2オクターブ 左手

Deux Octaves: Main Gauche

Zwei Oktaven: Linke Hand

Dos Octavas: Mano Izquierda

All other major and minor scales to be followed.

続いて、全ての長調・短調の音階も学ぶ。

1

# Ecossaise

エコセーズ

J. N. Hummel  
フンメル

(Allegro)

The first system of music (measures 1-8) is in 2/4 time. The right hand features a melodic line with slurs and fingerings (2, 4, 5, 4, 2, 1, 2, 4, 1, 3, 2, 4, 5, 2). The left hand provides harmonic support with chords and single notes, including fingerings (2, 4, 1, 1, 5, 3, 4). Dynamics include *f.* and accents (^).

The second system (measures 9-16) continues the piece. The right hand has slurs and fingerings (2, 4, 5, 4, 2, 1, 2, 4, 1, 3, 2, 4, 5, 2). The left hand includes chords and single notes with fingerings (2, 4). Dynamics include *p* and accents (^). The system concludes with the word *Fine*.

The third system (measures 17-24) features more complex rhythmic patterns. The right hand has slurs and fingerings (3, 1, 4, 2, 1, 2, 3, 3, 2). The left hand has slurs and fingerings (3, 5, 2, 5, 3, 5, 3, 5, 2, 5, 3, 5, 4). Dynamics include *f*, *p*, and accents (>).

The fourth system (measures 25-32) is similar to the third system. The right hand has slurs and fingerings (3, 1, 4, 2, 1, 2, 3, 3, 2). The left hand has slurs and fingerings (3, 5, 2, 5, 3, 5, 3, 5, 2, 5, 3, 5, 4). Dynamics include *f*, *p*, and accents (>). The system concludes with *D.C.*

*Ecossaise*

*Schottischer*

*Escocesa*

2

# A Short Story

## 短かい物語

H. Lichner

リヒナー

Moderato

*p* *espressivo*

*Une Petite Histoire*

*Ein kleines Gedicht*

*Un Cuento Corto*

14

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

*f* *p*

17

20

*cresc.*

5 1 3 5 1 3 5

23

*decresc.* *pp*

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

# The Happy Farmer

## 楽しき農夫

from "Album for the Young,"

Op. 68, No. 10

R. Schumann

シューマン

Brisk and merry

The musical score is written for piano and consists of five systems of music. Each system has a treble clef staff and a bass clef staff. The key signature has one flat (B-flat major or D minor). The time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece is marked 'Brisk and merry' and begins with a forte (*f*) dynamic. It features several triplet patterns and melodic lines in both hands. The piece concludes with a piano (*p*) dynamic. Measure numbers 5, 9, 13, and 17 are clearly marked at the beginning of their respective systems.

*Le Gai Laboureur*

*Fröhlicher Landmann*

*El Granjero Feliz*



# Minuet 1

## メヌエット 1

Minuet from "Klavier Suite in G minor"  
J.S. Bach  
BWV 822

バッハ

(Allegretto)

The musical score for Minuet 1 by J.S. Bach, BWV 822, is presented in five systems. Each system contains a treble and bass staff. The key signature is G minor (one flat) and the time signature is 3/4. The tempo is marked as (Allegretto). The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. Ornaments are marked with a circled dot. A repeat sign with first and second endings is present at measures 11-12. Handwritten annotations include a 'V' at measure 11 and a '3' above measure 14.

# Minuet 2

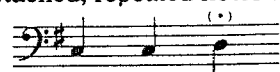
## メヌエット 2

Minuet from the "Notebook for Anna Magdalena Bach"  
Anonymous

(Con moto)

The score is divided into four systems, each with a treble and bass clef staff. The first system starts with a treble clef staff containing a melody with slurs and a bass clef staff with a bass line. Dynamics include *(f)* and *(p)*. Fingering numbers 1, 2, 3, 4 are present. The second system continues the melody and bass line with similar notation. The third system features a repeat sign and dynamics *(p)* and *(mp)*. The fourth system concludes the piece with a repeat sign and dynamics *(p)* and *(mp)*. Various articulation marks like slurs and accents are used throughout.

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

(2) May play 

20

(mf) f

25

(mf) dim. (p)

30

(f)

35

(mf)

(3) May play D $\flat$ , instead of D $\sharp$

(4) May play 

# Minuet 3

## メヌエット 3

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

(Allegretto)

1 3 5

2

5 4 3 2 1 (3)

1 3 5 1

9 5 3 1 2 4

13 4 3 2 1 2

(•)

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

(2) May be played without ornaments.

(3)

17

(mf)

2 1 4 2 1 3

21

1 1 4 3

3 5 3 1

25

(p)

5 1 2 1 5 2 2 3

3 2 3

29

1 3 1 4 5 2 1

5 3 1 5

7

# Minuet

メヌエット

Minuet from "Klavier Suite in G minor"  
J.S. Bach.  
BWV 822  
バッハ

(Andante)

1 2 5 2 3

(p)

2 1 2 1 2 3 1 2

5

1 2 1 3 2 3 4 3 2

(p)

2 1 2 1 3 1 5 1

10

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

(cresc.)

1 4 3 1 3 1 5

15

5 (-) 4 2 1 1 (\*)

(f) (p)

2 1 2 1 2 1

20

3 (\*) 2 2 3

1 2 2 1 2 1 3 1 5

# Cradle Song

子守歌

C.M. von Weber  
ウェーバー

Andante cantabile

Berceuse

Wiegenlied

Canción de Cuna

# Minuet

メヌエット

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

The musical score is presented in four systems, each with a treble and bass staff. The key signature is one flat (F major/G minor) and the time signature is 3/4. The piece consists of 23 measures. Fingerings are indicated by numbers 1-5. A circled '1' above the first measure indicates a specific articulation. A repeat sign is present at the beginning of the second system (measures 7-8).

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



# Arietta

アリエッタ

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

(Andantino)

The musical score is written for piano in 3/4 time, marked *p* (piano) and *(Andantino)*. It consists of four systems of two staves each (treble and bass clef).  
- **System 1 (Measures 1-4):** The right hand has a melodic line with notes G4, A4, B4, C5, and D5. The left hand has a bass line with notes G3, A3, B3, C4, and D4. Fingerings are indicated: 3 for the first note in the right hand, and 5, 3, 4, 5 for the first four notes in the left hand.  
- **System 2 (Measures 5-8):** The right hand continues with notes D5, C5, B4, A4, G4, and F4. The left hand continues with notes D4, C4, B3, A3, G3, and F3. Fingerings include 3, 2, 1 in the right hand and 5, 3, 3, 5 in the left hand.  
- **System 3 (Measures 9-12):** The right hand has notes F4, E4, D4, C4, B3, and A3. The left hand has notes F3, E3, D3, C3, B2, and A2. Fingerings include 3 for the first note in the right hand and 5, 3, 3, 5 in the left hand.  
- **System 4 (Measures 13-16):** The right hand has notes A3, G3, F3, E3, D3, and C3. The left hand has notes A2, G2, F2, E2, D2, and C2. Fingerings include 3, 2, 1 in the right hand and 1, 3, 5, 1, 2 in the left hand.

17

*f* *p*

22

*p*

26

1 2 1 3 1 2

31

*poco riten.* *a tempo* *p*

36

11

# Melody

メロディー

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

(Andante)

*p (dolce)*

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

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

*p* *(poco rallent.)*

Mélodie

Melodie

Melodia

# Sonatina

## ソナチネ

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

Moderato

*p*

Musical notation for measures 1-4. The treble clef staff contains a melody with slurs and fingerings: 1, 3, 2, 5, 2, 3, 1, 2, 3, 3, 4. The bass clef staff contains a simple accompaniment with fingerings: 2, 4, 1, 5.

Musical notation for measures 5-8. The treble clef staff continues the melody with slurs and fingerings: 1, 4, 3, 2, 3, 3, 4, 5, 5, (4). The bass clef staff contains a more active accompaniment with slurs and fingerings: 5, 1, 2, 2, 4, 3, 1, 2, 5. A *(cresc.)* marking is present in the bass staff.

Musical notation for measures 9-12. The treble clef staff features a melody with slurs and fingerings: 1, 3, 4, 1, 5, 2, 3, 4, 1, 5, 2. The bass clef staff contains a steady accompaniment with slurs and fingerings: 3, 2, 2, 1, 1. A *p* marking is present in the bass staff.

Musical notation for measures 13-16. The treble clef staff continues the melody with slurs and fingerings: 5, 2, 5, 2, 1, 1, 4. The bass clef staff contains a simple accompaniment with slurs and fingerings: 1, 5.



# Romance

(Allegretto)

1  
2  
3  
5

Romanze

Romance

Romanza

55

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

59

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

63

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

67

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

71

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

13

# Musette

ミュゼット

from "English Suite No. 3, Gavotte II au la Musette"  
J.S. Bach  
バッハ

(Tempo di Gavotta)

The musical score is presented in four systems, each with a treble and bass clef staff. Measure numbers 1, 4, 8, and 12 are indicated at the start of their respective systems. Fingerings are shown with numbers 1-5 above or below notes. Dynamics include *(p)*, *(mf)*, *(poco cresc.)*, *(dim.)*, and *(pp)*. Performance markings include hairpins for crescendo and decrescendo, and slurs for phrasing. The key signature is one sharp (F#) and the time signature is 3/5.



14

Minuet

メヌエット

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

(Allegretto)

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

(2) May be played without ornaments.

(3) May be played without the ornament.