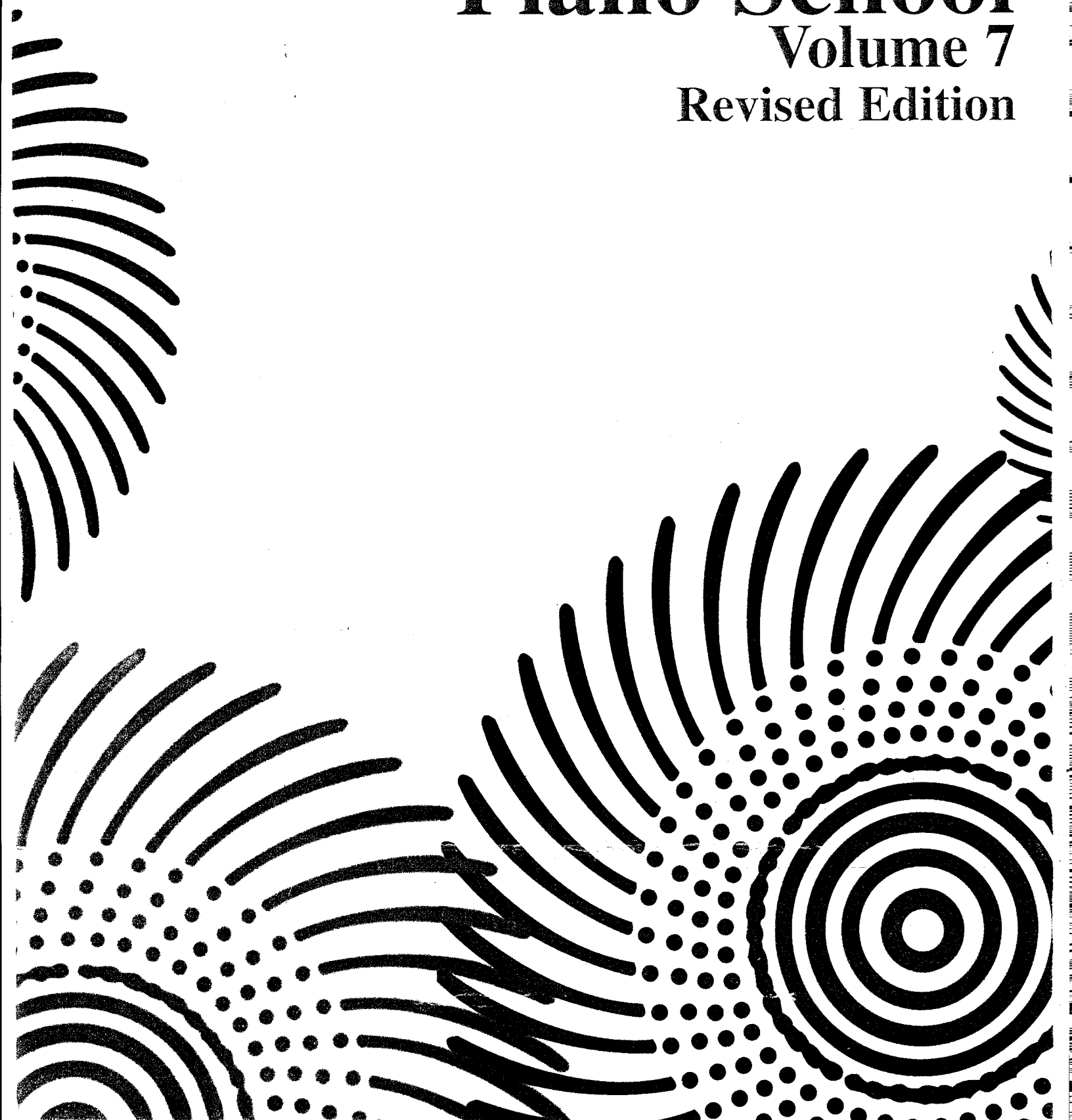


# Suzuki<sup>®</sup>

## Piano School Volume 7 Revised Edition



# SUZUKI<sup>®</sup>

## Piano School

### Volume 7

#### Revised Edition

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### About This Edition

The notes and performance indications (dynamics, articulation, phrasing, pedalings and ornaments) of this edition correspond with authenticated Urtext sources.

Additional markings are identified as "editorial" by use of parentheses and broken lines (slurs). All fingerings are editorial.

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# 1 Sonata

W.A. Mozart  
K331  
Published in Vienna, 1784

Andante grazioso

The musical score is presented in a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 6/8. The tempo is marked 'Andante grazioso'. The score is divided into five systems, each with a measure number at the beginning. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include piano (*p*), fortissimo (*sf*), and forte (*f*). The first system (measures 1-4) features a melody in the treble clef with slurs and a bass line accompaniment. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-13) includes a repeat sign at measure 9 and a first ending bracket at measure 13. The fourth system (measures 14-18) continues the main melody. The fifth system (measures 19-19) is labeled 'Var. I' and features a more rhythmic melody in the treble clef with slurs and a simple bass line accompaniment. The piece concludes with a double bar line and repeat dots at the end of measure 19.

22 *f*

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

*Red* \* *Red* \* *Red* \* *Red* \*

25 *tr* *p*

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

*Red* \* *Red* \* *Red* \* *Red* \*

28 *sf* *p* *sf* *p* *sf* *(p)* *sf* *p*

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

31

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

34 *f*

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

*Red* \* *Red* \* *Red* \* *Red* \*

(1)



49

51

53

55 Var. III

57

60

63

*p*

65

*(p)*

68

70

*f*

(Red) \* Red \* Red \*

73

Var. IV

L.H.

*(p)*

(Red) \* Red \* Red \* Red \*

(1)

76

2 4 3 5 1 4 3 5

3 5 4 2 3 5 5 4 4 2

*(f)*

Ped \* Ped \* Ped \*

79

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

5 2 5 3 5 3 5 3 4 2 5

*(p)*

Ped \* Ped \*

82

4 1 2 2 3 5 2 3 5

3 5 1 2 3 5 1 2 3

*sfp sfp fp*

Ped \* Ped \* Ped \*

85

3 5 3 5 1 4 1 2

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

Ped \* Ped \* Ped \*

88

2 4 3 5 1 4 3 5

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

*(f)*

Ped \* Ped \* Ped \*





101 9

Musical score for measures 101-102. The system consists of two staves. The right staff contains a complex melodic line with many slurs and fingerings (1-5). The left staff contains a bass line with slurs and fingerings. Dynamics include *sfp* and *sfp*. A hairpin crescendo is shown between measures 101 and 102.

103

Musical score for measures 103-104. The system consists of two staves. The right staff has a melodic line with slurs and fingerings. The left staff has a bass line with slurs and fingerings. Dynamics include *sfp*, *sfp*, *sfp*, and *(p)*.

105

Musical score for measures 105-106. The system consists of two staves. The right staff has a melodic line with slurs and fingerings. The left staff has a bass line with slurs and fingerings. Dynamics include *f* and *p*.

106

Musical score for measures 106-107. The system consists of two staves. The right staff has a melodic line with slurs and fingerings. The left staff has a bass line with slurs and fingerings. Dynamics include *f* and *p*.

108

Musical score for measures 108-109. The system consists of two staves. The right staff has a melodic line with slurs and fingerings. The left staff has a bass line with slurs and fingerings. Dynamics include *f*. A *rit.* marking is present in the left staff.

109

Musical score for measures 109-110. The system consists of two staves. The right staff has a melodic line with slurs and fingerings. The left staff has a bass line with slurs and fingerings. Dynamics include *p*. A first ending bracket is shown above the right staff.

(3)

Musical score for measure 110. The system consists of one staff. The right staff has a melodic line with slurs and fingerings. Dynamics include *p*.

Var. VI  
Allegro

111

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

*p*

5 5 4 3 2 5

114

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

*f*

5 4 3 5 3 1 2 3 5

117

1 2 1 2 1 4 \* 1 4 \* 2 4 3 1 2 3 5

*(non legato)*

4 2 5 1 3 5 1 5 1 3 5

119

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

*p* *f*

5 2 3 1 4 5

122

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

*p*

4 5 4 5 2 5 5 5 5 5 5

126

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

*f*

5 2 3 3 4 4 4 4 3 3 3

129

*p* *f*

Red \*

132

*p* *f*

Red \*

135

*p* *f*

Red \*

138

*p* *f*

(1)

141

*f* *p*

144

*p* *f* *p* *f*

(1)

*p*

Red \* Red \*

Red \* Red \*

### Menuetto

The musical score for the Minuet is written in 3/4 time with a key signature of two sharps (F# and C#). It consists of 20 measures. The notation is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include piano (*p*), forte (*f*), and crescendo (*cresc.*). Performance instructions include *ped.* (pedal) and *rit.* (ritardando). The piece features various musical techniques such as slurs, ties, and accents. The first system (measures 1-4) begins with a piano dynamic and includes a first ending bracket. The second system (measures 5-8) features a crescendo and a forte dynamic. The third system (measures 9-12) includes a piano dynamic and a first ending bracket. The fourth system (measures 13-15) continues with piano dynamics. The fifth system (measures 16-19) includes piano and forte dynamics, with a first ending bracket. The sixth system (measure 20) concludes with a piano dynamic. Two first ending options are provided at the bottom of the page, labeled (1) and (2).

24 *p* *cresc.*

28 *f*

33 *p* *cresc.*

38 *(f)* *p* *f*

42

45 *(5) 32 tr.* *(6)*

(3) (4) (5) (6)



76

80

84

89

93

97

(Menuetto D.C.)



ALLA TURCA  
Allegretto

Musical notation for measures 1-5. Treble clef, 2/4 time signature. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with various ornaments and fingerings (1, 3, 4, 1, 3, 4, 1, 4, 1, 4, 2, 4). The left hand provides a rhythmic accompaniment with chords and single notes.

Musical notation for measures 6-11. Measure 6 includes fingerings 3, 4, 4, 4, 4, 4 and ornaments. Measure 7 has a repeat sign. Measure 8 has fingerings 3, 5, 4, 4 and ornaments. Measure 9 has fingerings 4, 2. Measure 10 has fingerings 4, 2 and the word "(echo)". Measure 11 has fingerings 1, 2.

Musical notation for measures 12-17. Measure 12 has fingerings 3, 5, 4, 4 and ornaments. Measure 13 has fingerings 4, 2 and the word "(echo)". Measure 14 has fingerings 4, 1. Measure 15 has fingerings 4, 1. Measure 16 has fingerings 4, 1. Measure 17 has fingerings 5.

Musical notation for measures 18-23. Measure 18 has fingerings 4, 1, 4, 1, 4, 1, 4, 1 and ornaments. Measure 19 has fingerings 3, 2, 1, 4 and ornaments. Measure 20 has fingerings 1, 3, 2, 1, 4 and ornaments. Measure 21 has fingerings 1, 3, 2, 1, 4 and ornaments. Measure 22 has fingerings 1, 2, 4 and ornaments. Measure 23 has fingerings 1, 2, 4 and ornaments. The word "tr" is written above measure 22.

Musical notation for measures 24-29. Measure 24 has a forte (*f*) dynamic. Measure 25 has fingerings 5, 3, 1, 1, 2, 1 and ornaments. Measure 26 has fingerings 1, 1, 2, 1 and ornaments. Measure 27 has fingerings 1, 1, 2, 1 and ornaments. Measure 28 has fingerings 1, 2, 1 and ornaments. Measure 29 has fingerings 1, 2, 1 and ornaments.

Musical notation for measures 30-35. Measure 30 has fingerings 5, 3, 1, 1, 2, 1 and ornaments. Measure 31 has fingerings 1, 1, 2, 1 and ornaments. Measure 32 has fingerings 1, 1, 2, 1 and ornaments. Measure 33 has fingerings 1, 1, 2, 1 and ornaments. Measure 34 has fingerings 1, 1, 2, 1 and ornaments. Measure 35 has fingerings 1, 1, 2, 1 and ornaments. A piano (*p*) dynamic is indicated in measure 33.

(1) First ending notation: Treble clef, 2/4 time signature, showing a melodic phrase.

(2) Second ending notation: Treble clef, 2/4 time signature, showing a melodic phrase.





98

5 4 4 5

Ped 1 2 1 Ped \* Ped \* Ped \* Ped 1 2 1 Ped \*

(3)

103

3 4 4

Ped \* Ped \* Ped \* Ped \* Ped \*

108

5 5 3 4

Ped \* Ped \* 5

*p*

113

4 4 2

1 2 5

(Ped \*)

*f*

118

4 5

(Ped) \* Ped \* Ped \* Ped \*

123

3 5

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

(3)

# 2 Prelude

G.F. Händel

From Suite No. 14 in G Major, Allegro

**Allegro**

(mp) r.h. l.h. (simile)

3 6 9 12 14

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

*f* *dim.* *p* *cresc.* *tr* *r.h.* *l.h.* *(p)* *(simile)*

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



# 3 The Harmonious Blacksmith

G.F. Händel  
From Suite No. 5 in E Major  
Air with Doubles (Variations)

Air  
(Andantino)

The musical score is presented in grand staff notation (treble and bass clefs) with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The piece is divided into several sections:

- Air (Andantino):** The first system (measures 1-4) begins with a mezzo-forte (*mf*) dynamic. The second system (measures 5-8) starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic, followed by a decrescendo (*dim.*) to piano (*p*).
- Double 1 (Un poco più animato):** The third system (measures 9-12) features a forte (*f*) dynamic, a piano (*p*) dynamic, and another forte (*f*) dynamic. It includes a trill (*tr*) in measure 11.
- Double 2:** The fourth system (measures 13-16) starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) to mezzo-forte (*mf*), and a decrescendo (*dim.*) to piano (*p*).

The score includes numerous fingering numbers (1-5) and articulation marks such as slurs, ties, and trills. At the bottom of the page, three numbered examples (1), (2), and (3) show specific fingering patterns for the right hand in treble clef.

11

(f) (p) (f) r.h.

Double 2 (L'stesso tempo)

13

(p) (cresc.)

15

(mf)

17

(p) (cresc.) (tr) (tr)

19

(f) (p) (f)

(4) or (5)



24 **Double 3 (Più mosso)**

21 *(p)* *(cresc.)*

23 *(p)* *(cresc.)*

25 *(p)* *cresc.* *(f)* *(dim.)*

**Double 4 (L'istesso tempo)**

27 *(p)* *(cresc.)* *(f)*

29 *(p)* *(cresc.)* *(f)*

31 *(p)* *cresc.* *(f)* *tr*

(6) (7) *(2)*

Double 5 (L'istesso tempo)

33

(*f*)

35

(*f*) (*p*) (*mf*) *cresc.*

37

*p* *cresc.* (*f*) (*dim.*)

39

(*f*) (*p*) (*cresc.*)

41

(*f*) (*sempre cresc.*) (*ff*) (*ritard.*) **Fine**

# 4 Minuet

I.J. Paderewski  
Op. 14, No. 1

Allegretto

*mp non legato*

(a tempo)

*(ritard.)*  
*p*

*mp*

*f*

(1)



*con forza la melodia*

45

(p) (p)

Rea Rea \* Rea Rea \* Rea

50

sf p

Rea \* Rea Rea Rea

54

sf

Rea \* Rea Rea \* Rea

58

mf

Rea \* Rea Rea \* Rea

63

(2) tr

Rea 1 5 1 4 \* Rea \*

(2) etc.

67 *tr*

*cresc.*

72 *tr*

*f* *rallentando*

77 *a tempo*

*pp*

*(una corda)* *(tre corde)*

83 *(ritard.)* *(a tempo)*

*(p)*

88

*(mp)*

(3)

5



♩ Coda **Vivo**

117 *p*

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

1 3 2 3

123 *accel.*

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

1 3 2 4 3

126 *gva*

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

2 1 2 5 1 3 1 3

130 *f* *(mf)*

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

2 1 2 5 1 3 1 3

134 *p* *mf* *p*

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

1 4 2 5

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

5 5 5 5 5 5 5 5 5 5