

Suzuki[®]

FLUTE SCHOOL

Volume 7

Piano Accompaniments
by Toshio Takahashi
Revised Edition

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INTRODUCTION

FOR THE STUDENT: This material is part of the worldwide Suzuki Method® of teaching. The companion recording should be used along with this publication. In addition, there are flute part books that go along with this material.

FOR THE TEACHER: In order to be an effective Suzuki teacher, ongoing education is encouraged. Each regional Suzuki association provides teacher development for its membership via conferences, institutes, short-term and long-term programs. In order to remain current, you are encouraged to become a member of your regional Suzuki association, and, if not already included, the International Suzuki Association.

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

To obtain more information about the Suzuki Association in your region, please contact:

International Suzuki Association
www.internationalsuzuki.org

Carnaval de Venice ベニスの謝肉祭

P.A. Genin
ジュナン

The first system of the musical score consists of two staves. The upper staff is a single melodic line with various ornaments and slurs, marked with *vivo* and *con grazia*. The lower staff is a piano accompaniment with chords and moving lines, marked with *long* and *Allegretto*. The system concludes with a double bar line and the instruction *in rall.* followed by a *rall.* marking.

Thema

Allegretto ♩ = 152

The 'Thema' section is presented in two systems. The first system features a single melodic line starting with a *mf* dynamic, followed by a *p* dynamic. The second system is a piano accompaniment in 8/8 time, with a *mf* dynamic in the right hand and a *p* dynamic in the left hand.

The second system of the 'Thema' section continues the piano accompaniment. It features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics alternate between *mf* and *p* in both hands.

The third system of the 'Thema' section continues the piano accompaniment. It maintains the rhythmic pattern from the previous systems, with dynamics alternating between *mf* and *p* in both hands.

By the Brook

Idyl

Paul Wetzger Op. 33

Andante

The first system of the musical score is in 3/4 time and B-flat major. It features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part begins with a *p espress.* dynamic and includes several triplet figures. The vocal line starts with a whole rest and then enters with a melodic phrase.

The second system continues the piano accompaniment with a steady eighth-note pattern in the left hand and chords in the right hand. The vocal line enters with a *p molto espress.* dynamic, featuring a series of eighth-note runs.

The third system shows a dynamic shift in the vocal line to *pp* and then *f energico*. The piano accompaniment includes a *pp espress.* section with sustained chords. The vocal line features a trill and a final energetic phrase.