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7-k

40 RECREAÇÕES PARA PRINCIPIANTES

O PEQUENO PIANISTA Op. 189



no mundo
maravilhoso
da música

O PEQUENO PIANISTA

Op. 189

40 recreações para principiantes

na capa: Ridiem Gonçalves

1.

Exercise 1, measures 1-10. The piece is in 4/4 time. The right hand plays a sequence of eighth notes with fingerings: 1, 3, 5, 3, 4, 2, 3, 1, 3, 5. The left hand plays a sequence of eighth notes with fingerings: 5, 3, 1, 3, 2, 4, 3, 5, 3, 1. The exercise ends with a double bar line.

2.

Exercise 2, measures 1-10. The piece is in 4/4 time. The right hand plays a sequence of eighth notes with fingerings: 3, 2, 1, 3, 4, 3, 2, 3, 5, 3. The left hand plays a sequence of eighth notes with fingerings: 3, 4, 5, 3, 2, 3, 4, 3, 1, 3. The exercise ends with a double bar line.

Exercise 3, measures 1-10. The piece is in 4/4 time. The right hand plays a sequence of eighth notes with fingerings: 3, 4, 5, 1, 2, 3, 4, 3, 1, 2. The left hand plays a sequence of eighth notes with fingerings: 3, 2, 1, 5, 4, 3, 2, 3, 4, 3. The exercise ends with a double bar line.

3.

Exercise 3, measures 11-20. The piece is in 4/4 time. The right hand plays a sequence of eighth notes with fingerings: 3, 1, 4, 2, 5, 3, 1, 3, 2. The left hand plays a sequence of eighth notes with fingerings: 3, 2, 4, 1, 3, 5, 1, 3, 4. The exercise ends with a double bar line.

Exercise 3, measures 21-30. The piece is in 4/4 time. The right hand plays a sequence of eighth notes with fingerings: 3, 1, 4, 2, 5, 3, 1, 2, 3. The left hand plays a sequence of eighth notes with fingerings: 3, 5, 1, 3, 5, 4, 3, 4, 5. The exercise ends with a double bar line.

4.

Exercise 4 is a piano piece in 4/4 time. The right hand plays a continuous sequence of eighth and sixteenth notes, heavily accented with fingerings (1-5). The left hand provides a steady accompaniment of eighth notes, also with fingerings. The exercise concludes with a final chord.

5.

Exercise 5 is a piano piece in 3/4 time. The right hand plays eighth notes with some rests, incorporating fingerings. The left hand plays a simple eighth-note accompaniment with fingerings. The exercise ends with a final note.

Exercise 6 is a piano piece in 4/4 time. The right hand plays eighth notes with fingerings. The left hand plays a simple eighth-note accompaniment with fingerings. The exercise concludes with a final chord.

6.

Exercise 6 is a piano piece in 4/4 time. The right hand plays eighth notes with fingerings. The left hand plays a simple eighth-note accompaniment with fingerings. The exercise concludes with a final chord.

7.

Exercise 7 is a piano piece in 4/4 time. The right hand plays eighth notes with fingerings. The left hand plays a simple eighth-note accompaniment with fingerings. The exercise concludes with a final chord.

8.

Exercise 8 is a piano piece in 4/4 time. The right hand plays eighth notes with fingerings. The left hand plays a simple eighth-note accompaniment with fingerings. The exercise concludes with a final chord.

Exercise 9 is a piano piece in 4/4 time. The right hand plays eighth notes with fingerings. The left hand plays a simple eighth-note accompaniment with fingerings. The exercise concludes with a final chord.

9.

Exercise 9 consists of eight measures. The right hand features a sequence of eighth-note chords with fingerings 1-2, 3-2, 1-2, 3, 2-3, 4-3, 2-3, and 4. The left hand plays a corresponding sequence of eighth-note chords with fingerings 3-4-5, 4, 3-4, 5, 2-3-4, 4-3, 2-3, and 4.

Exercise 9 continues with measures 9-16. The right hand plays eighth-note chords with fingerings 3-4-5, 4, 3-4, 5, 4-3, 2-4, 3-5, and 3. The left hand plays eighth-note chords with fingerings 1-2-3, 2, 1-2, 3, 4, 3, 2, 4, 5, 3, and 5.

10.

Exercise 10 consists of sixteen measures. The right hand plays a complex sequence of eighth-note chords with various fingerings including 1-3, 2-3, 1-2, 3-1, 2-4, 3, 2, 1-3, 2, 3, 1, 2, 1-3, 5, 3, 2, and 1. The left hand plays a corresponding sequence of eighth-note chords with fingerings 5, 1, 5, 3, 1, 5, 2, 1, 2, 3, 5, 1, 5, 3, 1, 3, 5, 3, 1, 2, and 3.

11.

Exercise 11 consists of eight measures. The right hand plays eighth-note chords with fingerings 1-3-5, 1-2-5, 1-3, 1-2, 1-2, 1-3, 1-2, and 2. The left hand plays eighth-note chords with fingerings 5, 3, 1, 2, 3, 5, 1, and a slur over the final measure.

Exercise 11 continues with measures 9-16. The right hand plays eighth-note chords with fingerings 5, 3, 1, 3, 1, 3, 5, 2, 1, 2, 1, 2, 5, 3, 1, 3, 1, 3, 2, 3, 2, and 1. The left hand plays eighth-note chords with fingerings 3, 5, 1, 2, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5, and 5.

12.

Exercise 12 consists of eight measures. The right hand plays eighth-note chords with fingerings 1, 3, 5, 4, 3, 1, 2, and 5. The left hand plays eighth-note chords with fingerings 5, 3, 1, 5, 3, 1, 5, 3, 5, 3, 5, 3, 5, 3, and 5.

Exercise 12 continues with measures 9-16. The right hand plays eighth-note chords with fingerings 3, 1, 2, 4, 3, 5, 1, and 2. The left hand plays eighth-note chords with fingerings 1, 3, 5, 3, 5, 3, 1, 3, 5, 3, 5, 3, 1, 2, and 5.

13.

Exercise 13 consists of 8 measures in 4/4 time. The right hand features a series of eighth-note patterns with fingerings: 1 3 5 3 2 3 4 2, 1 2 3 5 3 1 3 4 3 2 4 3 2 1. The left hand plays a steady eighth-note accompaniment with fingerings: 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1 5.

14.

Exercise 14 consists of 8 measures in 3/4 time. The right hand has quarter-note patterns with fingerings: 3 2 1 3 2 1 4 3 2 4 2 3 5. The left hand plays a steady eighth-note accompaniment with fingerings: 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1 5.

Exercise 15 consists of 8 measures in 4/4 time. The right hand has quarter-note patterns with fingerings: 3 2 1 3 4 5 4 3 2 1 3 2 1 3 1. The left hand plays a steady eighth-note accompaniment with fingerings: 5 3 1 5 3 1 5 3 1 2 1 2 3 5 1 5.

15.

Exercise 15 continues with measures 9-16. The right hand features more complex eighth-note patterns with fingerings: 3 3 5 3 2 4 2 1 3 1 2 3 2 4 2 3 5 3 2 5 4 2 1 3 1. The left hand continues with eighth-note accompaniment and fingerings: 5 1 3 5 1 3 5 2 1 5 3 2 1 5 4.

16.

Exercise 16 consists of 8 measures in 4/4 time. The right hand has eighth-note patterns with fingerings: 5 3 1 3 2 3 5 1 5 3 1 3 2 5 3 1. The left hand plays a steady eighth-note accompaniment with fingerings: 5 1 3 5 1 3 5 1 3 5 1 3 5 1 3 5.

Exercise 16 continues with measures 9-16. The right hand features eighth-note patterns with fingerings: 2 5 3 5 1 2 5 3 5 1 2 5 3 5 1 2. The left hand continues with eighth-note accompaniment and fingerings: 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5.

17.

Exercise 17 consists of 8 measures in 3/4 time. The right hand has quarter-note patterns with fingerings: 3 2 3 2 5 4 3. The left hand plays a steady eighth-note accompaniment with fingerings: 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1 5.

First system of musical notation, measures 1-4. The right hand features triplets and a dotted half note. The left hand has a steady eighth-note accompaniment. Fingering numbers are provided for both hands.

Second system of musical notation, measures 5-8. The right hand continues with triplets and eighth notes. The left hand maintains the eighth-note accompaniment. The system concludes with a *Fine* marking.

Third system of musical notation, measures 9-12. The right hand includes a triplet and a dotted half note. The left hand continues with eighth notes. The system ends with the instruction *D. C. al Fine*.

18.

Exercise 18, measures 1-8. A single melodic line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The exercise consists of eighth-note patterns with specific fingering.

19.

Exercise 19, measures 1-8. A single melodic line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The exercise consists of eighth-note patterns with specific fingering.

20.

Exercise 20, measures 1-8. A single melodic line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The exercise consists of eighth-note patterns with specific fingering.

Exercise 21, measures 1-8. A single melodic line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The exercise consists of eighth-note patterns with specific fingering.

21.

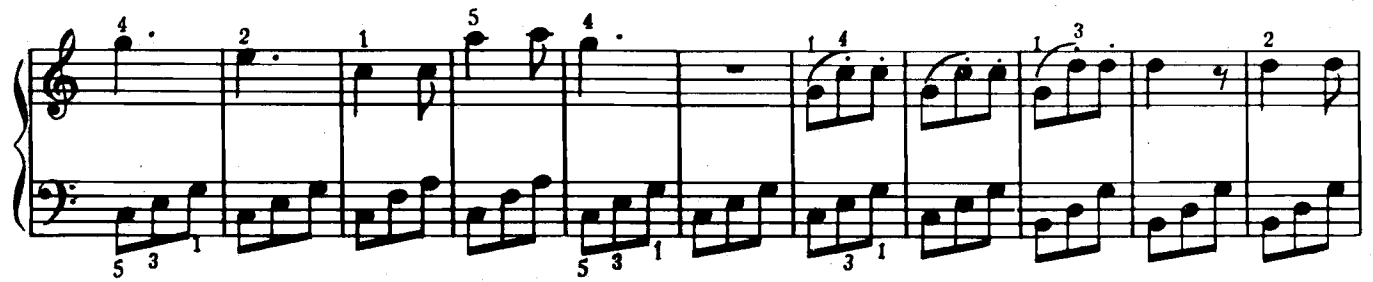
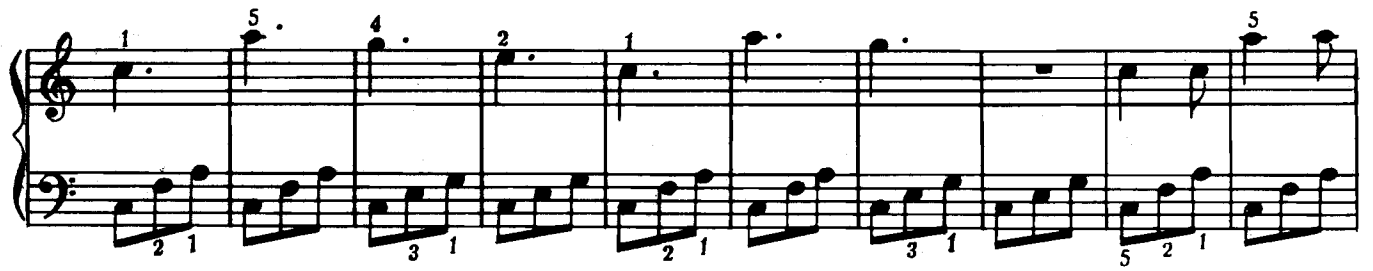
22.

23.

Fine

D. C. al Fine

24.



26.

1 2 5 2 1 2

5 3 1 5 3 1 5 3 1

1 2 5 2 5 3 1 2 3 2 1

5 1 3 1 3 5

1 4 4 2 5 5 1 4 1 4 4

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

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

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

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

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

27.

3 5 4 2 3 5 3 5 4 2 1

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

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

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

A musical score for the song "The Rose Tree". The score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The score includes fingerings (1-5) and breath marks (arcs) above the notes. The piece concludes with a double bar line and repeat dots.

28.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one flat (B-flat). The melody consists of eighth and quarter notes, with some triplets indicated by a '3' over the notes. The bass line consists of eighth notes. The score is divided into measures by vertical bar lines. The first measure has a '2' above it, the second has a '4', the third has a '2', and the fourth has a '3'. The fifth measure has a '5' and a '3' below it, and the sixth has a '1' below it. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score includes fingerings (1-4) and a final double bar line.

A musical score for the song "The Rose Tree". It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in the treble staff, and the accompaniment is written in the bass staff. The melody consists of a series of eighth and quarter notes, with some rests. The accompaniment consists of a series of eighth and quarter notes, with some rests. The score is divided into measures by vertical bar lines. There are 12 measures in total. The first measure starts with a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The fifth measure has a treble clef and a bass clef. The sixth measure has a treble clef and a bass clef. The seventh measure has a treble clef and a bass clef. The eighth measure has a treble clef and a bass clef. The ninth measure has a treble clef and a bass clef. The tenth measure has a treble clef and a bass clef. The eleventh measure has a treble clef and a bass clef. The twelfth measure has a treble clef and a bass clef. The score is written in a standard musical notation style.

The musical score for 'The Bird Song' is presented on a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The melody in the treble clef consists of eighth and quarter notes, with fingerings 3, 5, 3, and 4 indicated above the staff. The bass line in the bass clef is a continuous eighth-note accompaniment, with fingerings 5, 3, and 1 indicated below the staff. A fermata is placed over the third measure of the melody.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score includes fingerings (1-5) and a double bar line with repeat dots. The lyrics 'The Rose Tree' are written below the bass staff.

29.

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

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

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

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

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

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

D. C. al Fine

30.

1 5 3 5 3 5 4 5

5 3 1 5 3 1 5 3 5 3 5 3

3 5 3 4 2 5 4

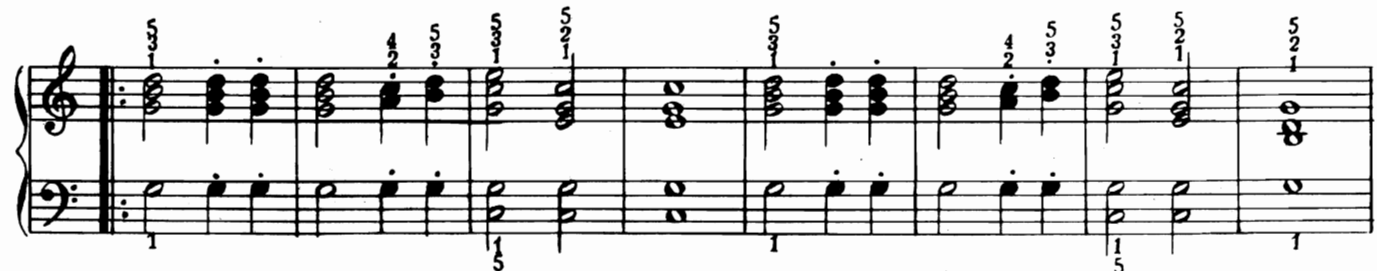
5 5 5 5 5 5 5 3

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

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

1 1 5 3 5 3 5 4

2 3 5 1 5 3 1 5 3 5 4



33.

System 33, measures 1-4. Treble staff: 1 5, 5 2, 3, 5 4 3 2. Bass staff: 5 3, 2, 3.

System 33, measures 5-8. Treble staff: 1 5, 5 3, 4 2, 3 2 1. Bass staff: 5 3, 5 2, 5 4 3 1 2 4 5. *Fine*

System 33, measures 9-12. Treble staff: 1 5 4 3 1, 5 4 3, 5 4, 2. Bass staff: 5 3 1, 5 3 1, 5 3 1.

System 33, measures 13-16. Treble staff: 1 5, 1 5, 1 2 5 4 3 2 1. Bass staff: 5 3 1, 5 3, 5 2, 5 3, 5 1 3 5. *D. C. al Fine*

34.

System 34, measures 1-4. Treble staff: 1 2 3 4, 1 2 1 3 2 5 2 1, 1 3 2 1 2 4. Bass staff: 5 3, 3, 5 3, 1 4 1 3 1 5. *Fine*

System 34, measures 5-8. Treble staff: 3 5, 2 3, 1 3, 2 3, 2. Bass staff: 5 1, 5 1, 5 1, 5 1, 5 3. *D. C. al Fine*

35.

Handwritten notes: *u z l z l* and *l e 2 e 3 e*

Circled fingerings: 1, 1, 1, 4, 3, 5

Slurs and accents are present over the treble staff.

Circled fingerings: 3, 4, 3, 5

Circled fingerings: 1, 1, 3, 5

36.

Fine

Fine

Fine

D. C. al Fine

37.

Fine

Fine

Fine

Fine

38.

Measures 1-5 of system 38. Treble staff: 3, 5 3 1, 2, 4 2 1, 2, 2, 4 3, 3, 5 3 1. Bass staff: 5 3 1, 4 2, 3 1 2 3 4 5, 1, 5 3 1.

Measures 6-10 of system 38. Treble staff: 2, 4 2 1, 2 1 2 3 5, 5 1 2, 1 4, 1. Bass staff: 4 2, 3, 2 Fine, 5 3 1 5 3 1, 5 3 1.

Measures 11-15 of system 38. Treble staff: 5 3 1, 5 3 1, 1, 5 3 1, 5 1 2 4, 1. Bass staff: 5, 5, 5, 5, 5, 1 4 5, 5 3 1.

D. C. al Fine

39.

Measures 1-5 of system 39. Treble staff: 1, 3 5 1, 1, 1 2 3 5, 4 2. Bass staff: 5, 5, 5, 5, 5.

Measures 6-10 of system 39. Treble staff: 5 1 2 1, 5 1 2 1, 5 1 2 1, 5 1 2 1, 5 1 2 1. Bass staff: 5, 4, 5, 4, 5 3 1, 5 2 4 Fine.

Measures 11-15 of system 39. Treble staff: 2 2 5 1, 2 1, 1 5 1, 3 2 1. Bass staff: 5, 5, 5, 5.

Measures 16-20 of system 39. Treble staff: 1 5 3 1 4, 1^a, 2^a. Bass staff: 5 2 1, 5 3 1, 5 3 1, 5, 2 1 3 5.

7 - k

D. C. al Fine

40.

7 - k