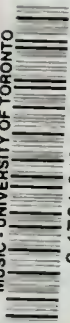


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[ Petite suite de concert;  
arr. ]  
Petite suite de concert

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p.77



# Petite Suite de Concert

*for piano forte*  
*by*

## S. COLERIDGE-TAYLOR

1. LE CAPRICE DE NANNETTE... 2.
2. DEMANDE ET RÉPONSE... 8.
3. UN SONNET D'AMOUR... 12.
4. LA TARANTELE FRÉTILLANTE... 17.

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# PETITE SUITE DE CONCERT

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Piano Conductor.

## Nº 1. LE CAPRICE DE NANNETTE.

S. COLERIDGE - TAYLOR.

Allegro con brio. (♩. = 76)

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PARIS. 16 Rue Saulnier, IXe.

Printed in England

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30.7.



Piano Conductor.

mp

gva

gva

mp

This system contains the first two staves of music. The top staff is a single melodic line starting with a mezzo-piano (*mp*) dynamic. The piano accompaniment consists of two staves. The right hand of the piano part features chords and arpeggiated figures, with two sections marked *gva* (ritardando) indicated by dashed lines. The left hand provides a steady accompaniment.

to Coda ⊕

accel.

to Coda ⊕  
(page 4)

This system contains the next two staves. The top staff continues the melodic line, ending with a *to Coda* instruction and a Coda symbol. The piano accompaniment features a section marked *accel.* (accelerando) in the right hand, with a *f* (forte) dynamic marking. The system concludes with another *to Coda* instruction and a Coda symbol, with a note to refer to page 4.

mp

mp

This system contains two staves of music. The top staff continues the melodic line at a mezzo-piano (*mp*) dynamic. The piano accompaniment also maintains a mezzo-piano (*mp*) dynamic, featuring a consistent rhythmic pattern in both hands.

*f*

*f*

This system contains the final two staves of music on the page. The top staff continues the melodic line, marked with a forte (*f*) dynamic. The piano accompaniment also features a forte (*f*) dynamic, with a more active and rhythmic accompaniment in both hands.

accel. *f* poco rall.

a tempo

*f* *f*

mp *pp* rall. *pp* rall. D.C. to Coda.

First system of musical notation, including vocal line and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment. Includes the instruction *accel.*

Third system of musical notation, including vocal line and piano accompaniment. Includes the instruction *Pesante.* and *ff*.

Fourth system of musical notation, including vocal line and piano accompaniment. Includes the instruction *a tempo* and *ff*.

Fifth system of musical notation, including vocal line and piano accompaniment. Includes the instruction *Più mosso.*



Nº 2. DEMANDE ET RÉPONSE.

Andante. (♩ = 96)

The musical score is written for piano and voice. It consists of four systems of staves. The first system shows the vocal line starting with a piano (*p*) dynamic and the piano accompaniment starting with a pianissimo (*pp*) dynamic. The second system continues the vocal line, which reaches a forte (*f*) dynamic, while the piano accompaniment remains at a dynamic level. The third system features a vocal line with a *rall.* marking and a *pp* dynamic, and a piano accompaniment with a *rall.* marking and a *pp* dynamic. The fourth system shows the vocal line with a *ff* dynamic and the piano accompaniment with a *ff* dynamic. The score includes various musical notations such as dynamics, articulation marks, and tempo markings.

*pp*

*f*

*rall.*  
*pp*

*cresc.*

*rall.*  
*pp*

*poco a poco accel.*

*cresc.*

*ff*

*a tempo*

*pp*

*rall.*

to Coda

# Piano Conductor.

*a tempo (più mosso)* ♩ = 116. *poco rall.* *a tempo*

*mf* *a tempo (più mosso)* *poco rall.* *a tempo*

*mf*

*poco a poco accel.* *ff* *poco a poco rall.*

*poco a poco accel.* *ff poco a poco rall.*

*a tempo* *f* *poco rit.* *sf*

*poco accel.* *f a tempo* *poco rit.*

*a tempo* *pesante*

*ff a tempo*



Piano Conductor.

*rall.* *p* *f* **Tempo I.**

*rall.* *p* *f* **Tempo I.**

*D.S. poi la Coda*

**⊕ Coda.** *p*

**⊕ Coda.** *p*

*pp*

*pp*

*pp* *rall.*

*pp* *rall.*

Piano Conductor.

Nº 3. UN SONNET D'AMOUR.

Allegretto. (♩ = 100)

The musical score is written for violin and piano. It begins with a tempo marking of *Allegretto* and a metronome marking of  $\text{♩} = 100$ . The key signature is D major (two sharps) and the time signature is 2/4. The first system includes a violin part with *pizz.* and *arco* markings, and a piano part with *pp* dynamics. The second system features *mf* dynamics. The third system includes *poco rit.* and *a tempo* markings. The fourth system includes *cresc.* and *mf* markings. The score is written for violin and piano.



Piano Conductor.

First system of musical notation. The top staff is a vocal line with lyrics "Lunga pausa" and dynamic markings *f* and *pp*. The piano accompaniment consists of two staves with dynamic markings *f* and *pp*. Performance directions include *poco rit.* and *allarg.*

Second system of musical notation. The top staff has dynamic markings *f* and *mp*, and performance directions *a tempo pizz.* and *arco*. The piano accompaniment has dynamic markings *f a tempo* and *mp*. There are sixteenth-note passages in both staves.

Third system of musical notation. The top staff has dynamic markings *f* and *pp*, and performance directions *a tempo*, *accel.*, *rall.*, and *a tempo*. The piano accompaniment has dynamic markings *f* and *pp*, and performance directions *poco rit.* and *rall.*. There are sixteenth-note passages in both staves.

Fourth system of musical notation. The top staff has dynamic markings *f* and *pp*, and performance directions *a tempo*, *accel.*, *rall.*, and *a tempo*. The piano accompaniment has dynamic markings *f* and *pp*, and performance directions *poco rit.* and *rall.*. There are sixteenth-note passages in both staves.

Piano Conductor.

The musical score is divided into four systems, each with a vocal line and a piano accompaniment. The first system includes markings for *accel.*, *rall. poco a poco*, *sf*, and *pp*. The second system is marked *a tempo* and *pp*. The third system features *cresc.*, *f*, and *sf*. The fourth system includes *allarg.*, *ff*, *Lunga pausa*, and *rall.*. The score is written in a key with three sharps (F#, C#, G#) and a common time signature.



Piano Conductor.

*a tempo*  
*pp*  
*a tempo*

*poco rit.*  
*mf*  
*pp*  
*poco rit.*

*a tempo*  
*pp a tempo*  
*pp*

*pizz.*  
*pp*

# Nº 4. LA TARANTELLE FRÉTILLANTE.

Presto. (♩ = 108)

The first system of the score consists of three staves. The top staff is a single melodic line in treble clef, starting with a forte (*ff*) dynamic and featuring a series of eighth-note triplets. The middle and bottom staves are a grand piano accompaniment in 2/4 time, also starting with *ff* dynamics, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

The second system continues the piece. The top staff features a melodic line with dynamics ranging from *mp* to *f*. The piano accompaniment in the lower staves maintains its rhythmic pattern, with dynamics also ranging from *mp* to *f*.

The third system begins with the tempo marking *Poco meno mosso*. The top staff has a melodic line with a *poco rit.* marking and a dynamic of *mp*. The piano accompaniment in the lower staves also has a *poco rit.* marking and a dynamic of *mp*.

The fourth system features an *accel.* (accelerando) marking. The top staff has a melodic line with a *cresc.* (crescendo) marking and a dynamic of *f*. The piano accompaniment in the lower staves also has an *accel.* marking and a dynamic of *f*.

The fifth system concludes the piece. The top staff has a melodic line with a *cresc. poco a poco* marking and a dynamic of *f*. The piano accompaniment in the lower staves also has a *cresc. poco a poco* marking and a dynamic of *f*. The system ends with a *to Coda* marking and a Coda symbol.



First system of musical notation. The upper staff contains a melodic line with triplets and accents, marked with *rall.* at the end. The lower staff is a piano accompaniment with chords and rhythmic patterns, marked *ff* and *ff sempre*. The key signature has one flat.

Second system of musical notation. The upper staff features a melodic line with a *pp* dynamic and *molto leggiero* marking. The lower staff has a piano accompaniment with a *p* dynamic and *molto leggiero* marking. The tempo is marked *a tempo*. The key signature has one flat.

Third system of musical notation. The upper staff has a melodic line with a *f* dynamic and *poco accel.* marking. The lower staff has a piano accompaniment with a *p* dynamic and *f* dynamic. The key signature has one flat.

Fourth system of musical notation. The upper staff has a melodic line with a *fp* dynamic and *a tempo* marking. The lower staff has a piano accompaniment with a *poco accel.* marking and *a tempo* marking. The key signature has one flat.

Fifth system of musical notation. The upper staff has a melodic line with a *poco a poco cresc.* marking. The lower staff has a piano accompaniment with a *poco a poco cresc.* marking. The key signature has one flat.

Piano Conductor.

*ff* *rall. sf* *sf* *sf* *D.C.*  
*ff* *accel.* *rall. sf* *sf* *D.C. to Coda.*

⊕ Coda.

*ff* *fp*

*p* *cresc. poco a poco* *accel.*  
*cresc. poco a poco* *accel.*

*Più mosso.*

*ff* *ff*

*pesante* *G.P.*

*sf* *sf* *G.P.* *G.P.* *G.P.* *sf*



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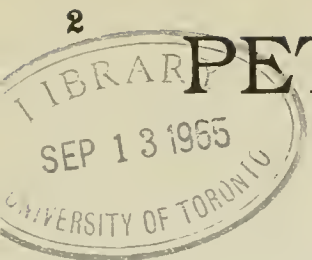


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## Nº 1. Le Caprice de Nannette.

SOLO VIOLIN.

S. COLERIDGE-TAYLOR.  
Edited by William Read.

Allegro con brio. (♩.=76)

The musical score is written for a solo violin in 3/4 time. It begins with a forte (ff) dynamic and an 'Allegro con brio' tempo. The first two staves contain rapid sixteenth-note passages with various fingering indications (1-4) and accents. The third staff introduces a 'rit.' (ritardando) section, followed by 'a tempo' and another 'rit.' section. The fourth staff features a 'ff' dynamic and includes a repeat sign. The fifth staff is marked 'mf' (mezzo-forte) and contains a repeat sign. The sixth staff is marked 'accel.' (accelerando) and ends with a 'ff' dynamic. The seventh staff includes a 'V' (Vivace) marking and a 'to Coda' instruction. The eighth staff is marked 'mp' (mezzo-piano) and 'f' (forte). The final two staves are marked 'più mosso' and 'f', concluding with a Coda symbol.

*accel.* *poco rall.*

*f*

*mf*

*f* *ff*

*mp* *pp*

**⊕ CODA.**

*mp* *pp*

*accel.*

*ff* *rall.*

*a tempo* *accel.* *rall.*

*piu mosso* *sf* *sf*



# Nº 2. Demande et Réponse.

SOLO VIOLIN.

S. COLERIDGE-TAYLOR.

*Andante.* (♩ = 96) *molto espressivo*

*mp*

*dim.* *pp* *f* *poco a poco accel.* *dim.*

*pp* *cresc.* *to Coda* *rall.*

*ff* *pp*

*a tempo (più mosso)* (♩ = 116) *poco rall.* *a tempo*

*mf* *mf*

*poco a poco accel.* *cresc.*

*poco a poco rall.* *poco accel.* *a tempo*

*ff* *f*

*poco rit.* *10*

*a tempo* *ff* *pesante*

*rall.* *p*

**Tempo I!** **CODA.**

*f con sordino*

*mp* *dim.* *rall.* *pp*



# No. 3. Un Sonnet D'Amour.

SOLO VIOLIN.

S. COLERIDGE-TAYLOR.

*Allegretto.* (♩ = 100)

*pizz.* *arco*

*pp* *pp* *mf* *poco rit.*

*a tempo* *mp* *cresc. mf*

*Vallarg.* *poco rit.* *lunga pausa* *pp*

*pizz.* *arco* *a tempo* *mp* *f*

*poco rit.* *a tempo* *accel.* *cresc.* *pp* *rall. pocoapoco*

*rall.* *a tempo* *pp* *accel. cresc.* *sf*

*a tempo* *pp* *pp* *allarg.* *lunga pausa* *mf*

*cresc.* *sf* *pp* *pp* *mf* *lunga pausa*

*rall.* *a tempo* *pp* *pp*

*poco rit.* *pp* *mf* *pp* *a tempo*

*pp* *pp* *pp* *pizz.* *pp*

# Nº 4. La Tarantelle Frétillante.

SOLO VIOLIN.

S. COLERIDGE-TAYLOR.

**Vivace.** (♩ = 108)

The musical score is written for a solo violin in 2/4 time. It begins with a **Vivace** tempo marking and a metronome indication of 108 quarter notes per minute. The first staff starts with a **ff** dynamic and features a series of triplet eighth notes. The second staff includes a first ending bracket and a dynamic change to **mp**. The third staff begins with a **f** dynamic and includes a **poco rit.** marking. The fourth staff is marked **poco meno mosso**. The fifth staff includes an **accel.** marking and a **cresc.** dynamic. The sixth staff features a **f** dynamic and a **cresc.** dynamic. The seventh staff concludes with a **to Coda** marking. The eighth staff starts with a **ff** dynamic. The ninth staff includes a **rall.** marking, a trill, and an **a tempo** marking. The tenth staff begins with a **pp molto leggiero** dynamic and ends with a **poco accel.** marking. The piece concludes with a **f** dynamic and a final flourish.



SOLO VIOLIN.

*a tempo*

*poco accel.*

*fp*

*a tempo*

*poco a poco cresc.*

*ff* *accel.*

*rall.* *sf* *sf* *D.C. to Coda.*

⊕ CODA.

*ff*

*f* *p* *cresc. poco a poco*

*4* *accel.*

*4*

*più mosso*

*ff*

*pesante* *G.P.* *sf* *sf* *sf*

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