

FOUR  
CHARACTERISTIC  
WALTZES

PIANOFORTE SOLO.

S. Coleridge-Taylor.

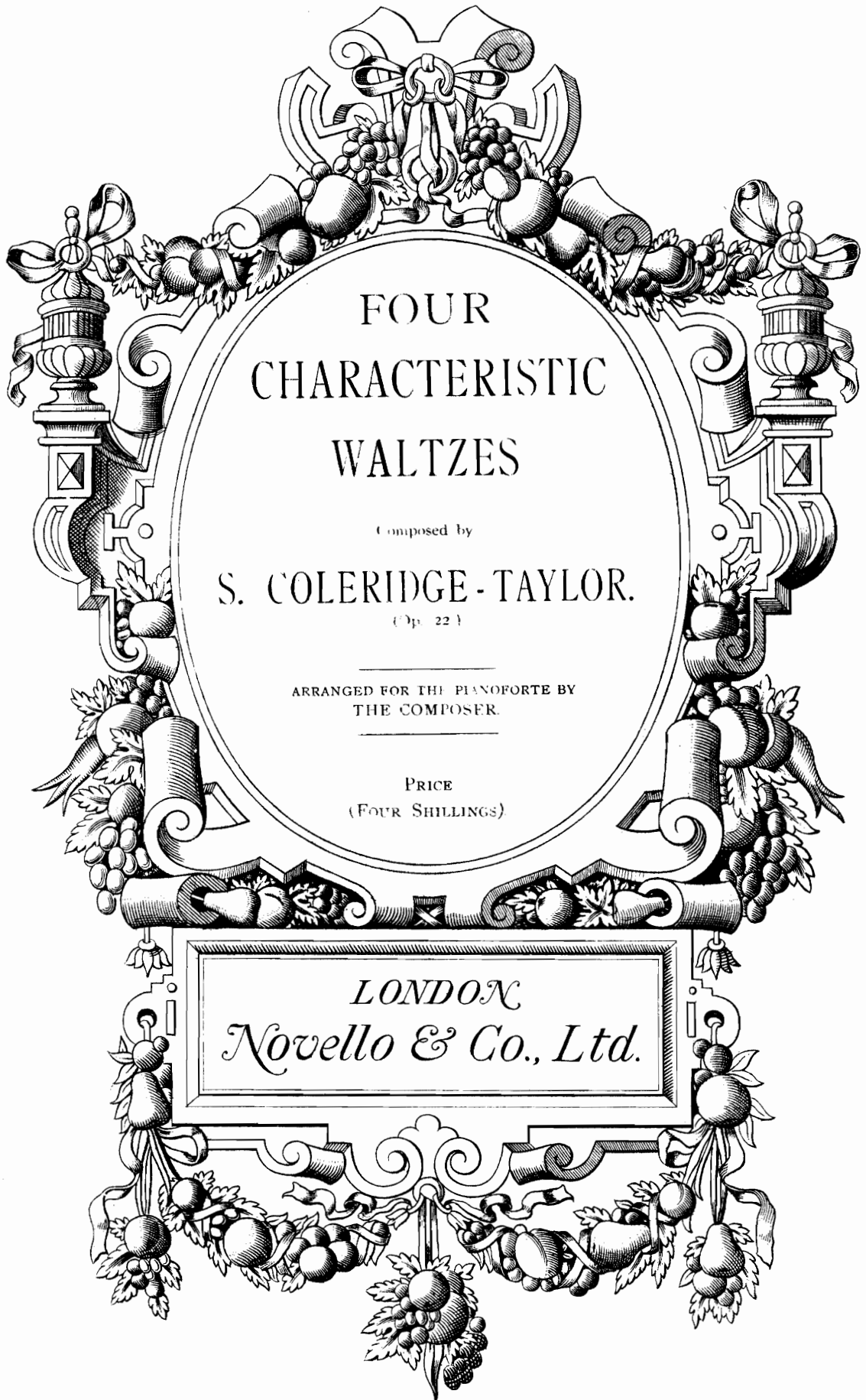
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FOUR  
CHARACTERISTIC  
WALTZES

Composed by

S. COLERIDGE-TAYLOR.

(Op. 22)

ARRANGED FOR THE PIANOFORTE BY  
THE COMPOSER.

PRICE  
(FOUR SHILLINGS)

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# Valse Bohémienne.

Nº1. OF FOUR CHARACTERISTIC WALTZES.

S. Coleridge-Taylor, Op. 22.

*Allegro ma non troppo.*  $\text{♩} = 64.$

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A *Ped.* (pedal) marking is present below the first measure.

The second system continues the piece, showing a dynamic range from *dim.* (diminuendo) to *f* (forte). The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment. Dynamics include *dim.*, *p* (piano), *mf* (mezzo-forte), and *f*.

The third system features a piano (*p*) dynamic. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment. A *p* dynamic marking is present below the right hand.

The fourth system concludes the piece, showing a dynamic range from *f* (forte) to *sf* (sforzando). The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment. Dynamics include *sf*, *f*, and *sf*. A *Ped.* (pedal) marking is present below the first measure.

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*Poco meno mosso.*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The tempo is *Poco meno mosso*. The first measure is marked *dolce*. The music features a melody in the right hand with a long slur over the first three measures. The left hand provides a harmonic accompaniment. Pedal markings (*Ped.*) are present under the first, second, and third measures.

The second system continues the piece. It features similar melodic and harmonic textures. Pedal markings (*Ped.*) are present under the first and second measures.

The third system concludes the *Poco meno mosso* section. It includes a dynamic marking of *f* in the first measure and a tempo change marking of *poco rit.* in the final measure.

*Tempo primo.*

The first system of the *Tempo primo* section begins with a dynamic marking of *mp*. The tempo is *Tempo primo*. The music features a more active melody in the right hand with slurs and accents.

The second system continues the *Tempo primo* section. It features a dynamic marking of *CRSC.* (Crescendo) in the final measure.

ff

ff dim. rall.

*Poco meno mosso.*

dolce Ped.

dim.

*a tempo*

*mp*

This system contains the first two measures of the piece. The right hand features a melodic line with a slur over the first two measures and accents on the notes in the second measure. The left hand provides a harmonic accompaniment with chords and moving lines.

*dim.* *p* *mf* *f*

This system contains measures 3 through 6. The dynamics range from *dim.* (diminuendo) to *f* (forte). The right hand continues with a melodic line, and the left hand maintains the accompaniment.

*p*

This system contains measures 7 through 10. The dynamics are marked *p* (piano). The right hand has a melodic line with a slur over the last two measures, and the left hand continues with the accompaniment.

*sf* *f* *sf* *acc.*

This system contains the final four measures of the piece. The dynamics include *sf* (sforzando), *f* (forte), and *sf* (sforzando), with an *acc.* (accelerando) marking. The right hand features a melodic line with a slur over the last two measures, and the left hand provides a harmonic accompaniment.



# Valse Rustique.

№2. OF FOUR CHARACTERISTIC WALTZES.

S. Coleridge-Taylor, Op.22.

*Tempo di Valse.*  $\text{♩} = 72$ .

*mp*

*Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.*

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

*Ped.* *Ped.* *Ped.*

*dim.* *1.* *2.* *pp*

*Con anima.*

*f* *dim.* *rit.*

This system contains two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music features a variety of notes, including slurs and accents. Dynamics include *f* and *dim.*. A *rit.* marking is placed above the final measure.

*Tempo primo.* *poco rit.* *a tempo*

*dolce* *sf*

*Ped.* *Ped.* *Ped.*

This system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (Bb). The music is characterized by long, flowing lines with slurs. Dynamics include *dolce* and *sf*. Pedal markings (*Ped.*) are placed below the bass staff at three points. Tempo markings *Tempo primo.*, *poco rit.*, and *a tempo* are positioned above the staves.

*cresc.* *f* *dim.*

This system contains two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (Bb). The music includes slurs and dynamic markings *cresc.*, *f*, and *dim.*.

*pp* *ppp*

*Ped.*

This system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (Bb). The music features slurs and dynamic markings *pp* and *ppp*. A *Ped.* marking is located below the bass staff.

*poco rit.* *a tempo*

*sf* *f*

This system contains two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music includes slurs and dynamic markings *sf* and *f*. Tempo markings *poco rit.* and *a tempo* are placed above the staves.

pp cresc.

f P cresc.

rit. a tempo ff Ped.

f

rall. mp

First system of musical notation. The right hand features a melodic line with a slur and an accent. The left hand provides harmonic accompaniment. Performance markings include *poco rit.* and *a tempo* above the staff, and *sf* below the staff.

Second system of musical notation. The right hand continues the melodic line. Performance markings include *f* and *dim.* below the staff.

Third system of musical notation. The right hand has a melodic line with a slur and an accent. The left hand has a *Ped.* marking below the staff. Performance markings include *pp* and *sf* below the staff, and *poco rit.* and *a tempo* above the staff.

Fourth system of musical notation. The right hand has a melodic line with a slur and an accent. Performance marking includes *rall.* above the staff.

*a tempo*

*p*

*Ped.* *Ped.* *Ped.* *Ped.*

*rit.*

*Ped.* *Ped.* *Ped.* *Ped.*

*a tempo*

*f* *dim.* *p*

*Ped.*

*Con anima.*

*sf* *semp f* *sf* *rall.*

*Ped.*

# Valse de la Reine.

Nº 3. OF FOUR CHARACTERISTIC WALTZES.

S. Coleridge-Taylor, Op. 22.

*Andante. Con sentimento.* ♩ = 120.

*mp* *lusingando*

*Ped.*

*dim.* *p* *dim.* *pp*

*cresc.*

*dim.* *p* *cresc.* *f* *cresc.*

*rall.* - - - *a tempo*

*ff* *dim.* *pp*

This system contains the first two staves of music. The upper staff begins with a fortissimo (*ff*) dynamic and a decrescendo (*dim.*) leading to a pianissimo (*pp*) dynamic. The lower staff features a steady accompaniment. The tempo marking transitions from *rall.* to *a tempo*.

*f*

This system contains the third and fourth staves. The upper staff has a forte (*f*) dynamic. The lower staff continues the accompaniment with some melodic lines.

*rall.* *poco* *a* *poco*

*dim.*

This system contains the fifth and sixth staves. The tempo marking is *rall.* *poco a poco*. The upper staff shows a decrescendo (*dim.*) in dynamics. The lower staff has a consistent accompaniment.

*Poco più moto.*

*pp* *Ped.*

This system contains the seventh and eighth staves. The tempo marking is *Poco più moto.* The upper staff starts with a pianissimo (*pp*) dynamic. The lower staff includes a *Ped.* (pedal) instruction. The music features a mix of chords and moving lines.

This system contains the ninth and tenth staves, concluding the musical piece on this page. It features a variety of chordal textures and melodic fragments.

pp cresc. Ped. Ped. Ped.

accel. cresc. - ed - accel. poco Ped. Ped. Ped. Ped.

a poco ff Ped. Ped.

dim. p a tempo

f



*tranquillo*

dim. - - - - - pp

cresc. - - - - - *rall.* - - - - - dim.

*Tempo primo.*

*Ped.* *p* - - - - - *f*

dim. - - - - - pp

- - - - -

First system of musical notation. It consists of two staves (treble and bass clef) with a grand staff brace. The music features a series of chords and melodic lines. Dynamics include *cresc.*, *f*, *cresc.*, *ff*, and *dim.*. A *rall.* marking is present at the end of the system.

Second system of musical notation. It consists of two staves. The music continues with chords and melodic lines. A *pp* dynamic marking is present. The tempo marking *a tempo* is centered above the system.

Third system of musical notation. It consists of two staves. The music continues with chords and melodic lines. A *f* dynamic marking is present. A *dim.* dynamic marking is present at the end of the system.

Fourth system of musical notation. It consists of two staves. The music continues with chords and melodic lines. Dynamics include *pp*, *mf*, *morendo*, *pp*, and *mf*.

Fifth system of musical notation. It consists of two staves. The music continues with chords and melodic lines. Dynamics include *pp*, *dim.*, and *rall.*. Pedal markings *Ped.* are present at the beginning and end of the system.

# Valse Mauresque.

Nº 4. OF FOUR CHARACTERISTIC WALTZES.

S. Coleridge-Taylor, Op. 22.

*Allegro furioso.*  $\text{♩} = 64.$

*f*

*ff*

*rit.*

*risoluto.*

*a tempo*

*Ped.*

*Ped.*

*Ped.*

10580

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First system of musical notation. It consists of two staves. The upper staff contains a melodic line with various notes and rests, including some beamed eighth notes. The lower staff contains a bass line with chords and single notes. There are three instances of the word "Ped." (pedal) written below the lower staff, indicating where the sustain pedal should be used.

Second system of musical notation. It consists of two staves. The upper staff features a melodic line with some slurs and accents. The lower staff contains a bass line with chords. The dynamic marking "ff" (fortissimo) is present in both staves. There are also some slurs and accents in the lower staff.

Third system of musical notation. It consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff contains a bass line with chords. There are several slurs and accents throughout the system.

Fourth system of musical notation. It consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff contains a bass line with chords. There are several slurs and accents throughout the system.

Fifth system of musical notation. It consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff contains a bass line with chords. The dynamic marking "rit." (ritardando) is present in the lower staff. There are several slurs and accents throughout the system.

*a tempo*

*sf p leggiero*

Ped. Ped. sf p

Ped. Ped. PP Ped.

*sf p*

Ped. Ped. sf p

Ped. Ped. Ped. dim. Ped.

*rall.*

*a tempo*

*mf*

Ped. Ped.

First system of musical notation. Treble clef, key signature of one flat (B-flat), and common time signature. The piece begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Pedal markings (*Ped.*) are present under the first and second measures. A *ff* dynamic marking appears in the third measure.

Second system of musical notation. The key signature changes to two sharps (F# and C#). The right hand continues with chords and eighth notes, and the left hand maintains the eighth-note accompaniment. Pedal markings (*Ped.*) are present under the second and fourth measures. A *ff* dynamic marking is in the second measure, and a *f* dynamic marking is in the fourth measure.

Third system of musical notation. The right hand features a melodic line with eighth notes and chords, while the left hand continues with the eighth-note accompaniment. Pedal markings (*Ped.*) are present under the second and fourth measures.

Fourth system of musical notation. The right hand has a melodic line with eighth notes and chords, and the left hand continues with the eighth-note accompaniment. Pedal markings (*Ped.*) are present under the second and fourth measures. A *ff* dynamic marking is in the second measure, and a *rit.* (ritardando) marking is in the fourth measure.

Fifth system of musical notation. The right hand features a melodic line with eighth notes and chords, and the left hand continues with the eighth-note accompaniment. Pedal markings (*Ped.*) are present under the second, fourth, and sixth measures. A *risoluto* marking is above the first measure, and an *a tempo* marking is below the first measure.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a harmonic accompaniment with chords and slurs. Pedal markings 'Ped.' are present under the bass staff. A fermata is placed over a chord in the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment. Pedal markings 'Ped.' are present. A dynamic marking 'sff' (sforzissimo) is placed in the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with a fermata. Bass staff continues the harmonic accompaniment. A dynamic marking 'sff' is present in the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a fermata. Bass staff continues the harmonic accompaniment. A dynamic marking 'sff' is present. The system concludes with a double bar line.

*sempre ff accel. al fine.*

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