

FOUR  
CHARACTERISTIC  
WALTZES

PIANOFORTE SOLO.

S. Coleridge-Taylor.

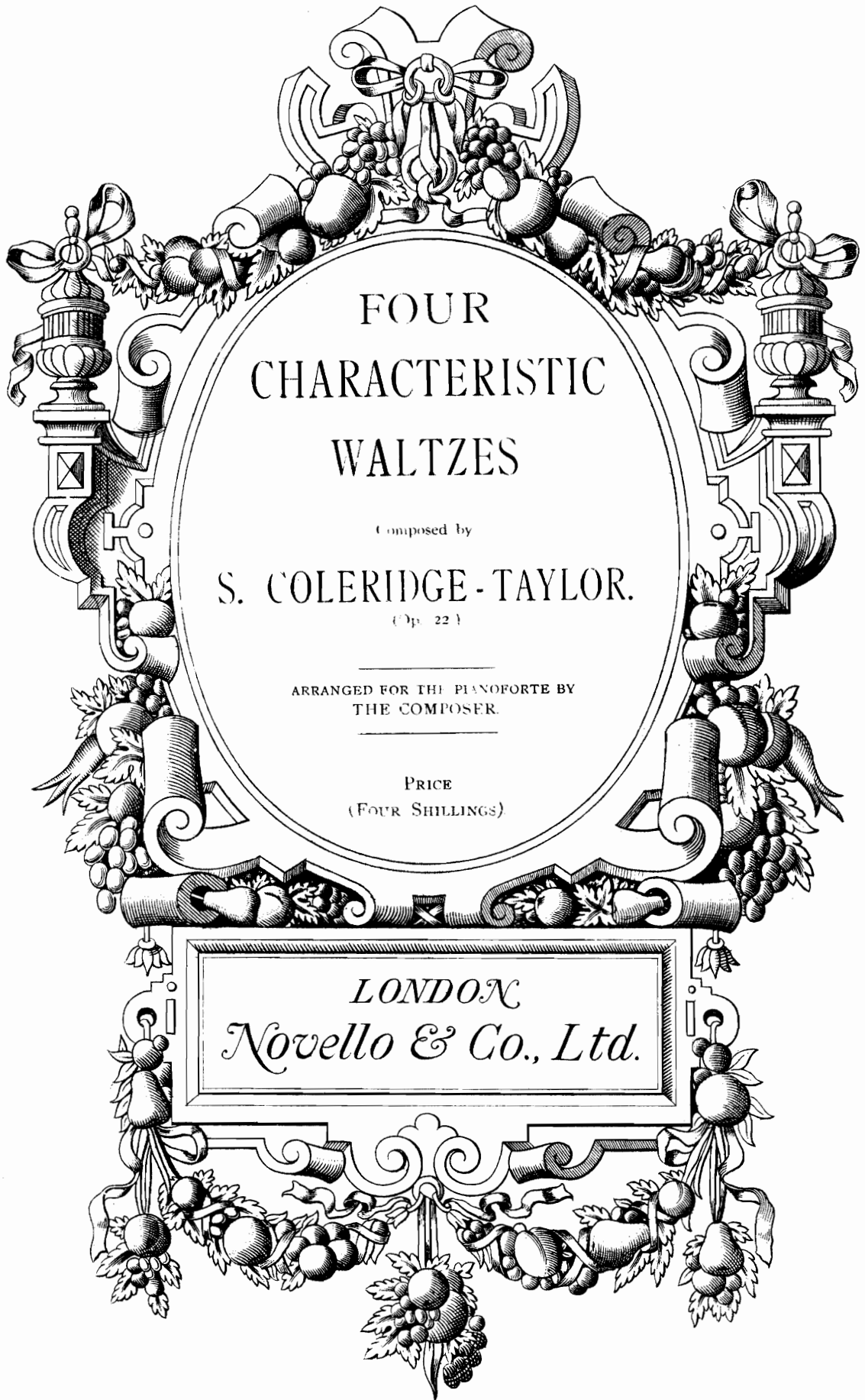
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FOUR  
CHARACTERISTIC  
WALTZES

Composed by

S. COLERIDGE-TAYLOR.

(Op. 22)

ARRANGED FOR THE PIANOFORTE BY  
THE COMPOSER.

PRICE  
(FOUR SHILLINGS)

LONDON  
*Novello & Co., Ltd.*



# 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 in the bass staff.

The second system continues the musical piece. It features dynamic markings of *dim.* (diminuendo), *p* (piano), *mf* (mezzo-forte), and *f* (forte). The melodic line in the right hand is more active, with various articulations and slurs. The bass staff continues with harmonic support.

The third system shows further development of the waltz. A *p* (piano) dynamic marking is used. The melodic line in the right hand includes a prominent slur over a series of notes. The bass staff maintains the harmonic accompaniment.

The fourth system concludes the piece. It features dynamic markings of *sf* (sforzando) and *f* (forte). The melodic line in the right hand has a final flourish. A *Ped.* (pedal) marking is present in the bass staff.

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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 staff is in bass clef. The key signature has one sharp (F#). The tempo is marked *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 with chords and moving lines. Pedal points are indicated by 'Ped.' below the bass staff in the first, second, and third measures.

The second system continues the musical piece. It features similar melodic and harmonic textures. Pedal points are indicated by 'Ped.' below the bass staff in the first and second measures. The music maintains the *Poco meno mosso* tempo.

The third system concludes the *Poco meno mosso* section. It includes a dynamic marking of *f* (forte) in the first measure. The tempo marking *poco rit.* (poco ritardando) appears in the final measure of this system.

*Tempo primo.*

The first system of the *Tempo primo* section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The tempo is marked *Tempo primo*. The first measure is marked *mp* (mezzo-piano). The music features a more rhythmic melody in the right hand with accents and slurs. The left hand accompaniment consists of chords and moving lines.

The second system continues the *Tempo primo* section. It features similar rhythmic and melodic textures. The music concludes with a dynamic marking of *CRASC.* (crescendo).

ff

ff dim. rall.

*Poco meno mosso.*

dolce Ped.

poco rit. dim.

*a tempo*

*mp*

This system contains the first two measures of the piece. The right hand features a melodic line with a slur and a crescendo hairpin. The left hand provides a harmonic accompaniment with chords and moving bass lines.

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

This system contains measures 3 through 6. The dynamics range from *dim.* to *f*. The right hand continues with a melodic line, and the left hand maintains the accompaniment. A crescendo hairpin is visible in the right hand.

*p*

This system contains measures 7 through 10. The dynamics range from *p* to *f*. The right hand has a melodic line with a slur and a crescendo hairpin. The left hand continues with the accompaniment.

*sf* *f* *sf* *accel.*

This system contains the final four measures of the piece. The dynamics range from *sf* to *f* and back to *sf*. The right hand has a melodic line with a slur and a crescendo hairpin. The left hand continues with the accompaniment. The piece concludes with a double bar line.



# 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 begins with a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with slurs and accents. The lower staff, in bass clef, provides harmonic support with chords and single notes. Dynamics include a forte (*f*) marking and a decrescendo (*dim.*). A ritardando (*rit.*) is indicated at the end of the system.

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

*dolce* *sf*

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

This system continues with two staves. The tempo is marked *Tempo primo*. The upper staff has a *dolce* (softly) marking. The lower staff includes three *Ped.* (pedal) markings. Dynamics range from *sf* (sforzando) to *a tempo*. The system concludes with a *poco rit.* (slightly ritardando) marking.

*cresc.* *f* *dim.*

This system consists of two staves. The upper staff has a *cresc.* (crescendo) marking. The lower staff features a forte (*f*) dynamic followed by a decrescendo (*dim.*). The system ends with a *dim.* marking.

*pp* *ppp*

*Ped.*

This system has two staves. The upper staff starts with a piano (*pp*) dynamic, which then becomes pianissimo (*ppp*). The lower staff includes a *Ped.* (pedal) marking. The system concludes with a *Ped.* marking.

*poco rit.* *a tempo*

*sf* *f*

This system contains two staves. The upper staff begins with a *sf* (sforzando) dynamic. The lower staff features a forte (*f*) dynamic. The system concludes with a *f* marking and a *poco rit.* (slightly ritardando) marking.

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.* *sf*

*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*

*f*

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

*dim.*

*Poco più moto.*

*pp* *Ped.*

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

*Ped.*

First system of musical notation. It consists of two staves (treble and bass clef) with a grand staff brace. The music features complex chordal textures with many notes. 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 with a grand staff brace. The music continues with complex chordal textures. 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 with a grand staff brace. The music continues with complex chordal textures. Dynamics include *f* and *dim.*.

Fourth system of musical notation. It consists of two staves with a grand staff brace. The music continues with complex chordal textures. Dynamics include *pp*, *mf*, *morendo*, *pp*, and *mf*.

Fifth system of musical notation. It consists of two staves with a grand staff brace. The music continues with complex chordal textures. 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.*  $\text{♩} = 64.$

The musical score is written for piano and consists of four systems of music. The first system begins with the tempo marking *Allegro furioso* and a tempo of  $\text{♩} = 64$ . The second system features a fortissimo (*ff*) dynamic and a ritardando (*rit.*) marking. The third system is marked *risoluto.* and *a tempo*. The fourth system includes several *Ped.* (pedal) markings. The key signature is one sharp (F#) and the time signature is 3/4.

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First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features complex chordal textures and melodic lines. Pedal markings are present: "Ped." is written below the bass staff at the beginning, in the middle, and towards the end of the system. There are also dynamic markings like *ff* and accents.

Second system of musical notation. It continues the grand staff from the first system. The music is marked with *ff* (fortissimo) in both the treble and bass staves. There are several accents and dynamic markings throughout the system.

Third system of musical notation. The grand staff continues with complex harmonic structures. There are various dynamic markings and accents throughout the system.

Fourth system of musical notation. The music continues with intricate chordal patterns and melodic lines. There are several accents and dynamic markings.

Fifth system of musical notation. The grand staff concludes with a *rit.* (ritardando) marking in the middle of the system. There are also dynamic markings like *ff* and accents.

*a tempo*

*sf p leggiero*

*Ped.* *Ped.* *sf p*

*pp*

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

*sf p*

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

*dim.*

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

*rall.*

*mf*

*a tempo*

*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 (D major). 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 first and second measures. A *ff* dynamic marking is in the first measure, and a *f* dynamic marking is in the final 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 first and second 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. A *ff* dynamic marking is in the first measure, and a *rit.* (ritardando) marking is in the final measure. Pedal markings (*Ped.*) are present under the first and second measures.

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. A *risoluto* marking is above the first measure, and a *a tempo* marking is below the first measure. Pedal markings (*Ped.*) are present under the first, second, and third measures.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and slurs. Pedal markings 'Ped.' are present in the lower staff. There are also dynamic markings like 'ff' and 'sff'.

Second system of musical notation. Similar to the first system, it features a grand staff with treble and bass clefs. The music continues with complex textures and slurs. Pedal markings 'Ped.' are present. A dynamic marking 'sff' is visible in the lower staff.

Third system of musical notation. It continues the piece with a grand staff. The music is highly textured with many beamed notes. Pedal markings 'Ped.' and dynamic markings 'sff' are present.

Fourth system of musical notation. The music continues with a grand staff. The texture remains complex with many beamed notes and slurs.

Fifth system of musical notation, the final system on the page. It features a grand staff. The music concludes with a final flourish. Dynamic markings 'sempre ff accel. al fine.' and 'sff' are present. The system ends with a double bar line.

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