

flected these phrases, with varying degrees of subtlety,

version. Where I believed the notated version to be in

# Haitian Suite

for guitar

Frantz Casséus  
1954

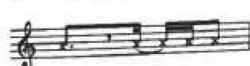
## 1. Petro

The musical score consists of five staves of music for guitar. Staff 1 starts with a dynamic **f** and a tempo marking **Vif**. Staff 2 begins with a dynamic **p** and a tempo marking **[l.v.]**. Staff 3 starts with a dynamic **p**. Staff 4 starts with a dynamic **p**. Staff 5 starts with a dynamic **p**. The music includes various rhythmic patterns, some with triplets (indicated by a '3' over a bracket) and some with sixteenth-note figures. Fingerings such as 1, 2, 3, 4, and 5 are indicated above the notes. Articulation marks like *i*, *m*, and *p* are also present.

\*M. 1 performed as follows:



\*\*Mm. 3, 7, 11, & 15 performed with this rhythmic inflection:



\*\*\*Mm. 9 & 13 are performed as follows:



Copyright © 1956 by G. Ricordi & Co. Renewed and assigned to  
Haitiana Music Company, LLC, 151 First Avenue, #88, New York, NY 10003.

22

27

32

37

42

47

51

*last time to coda*

*rit.*

*Coda*

*Slower ...*

*p soutenu et expressif*

*cantabile*

*Cvii*

This block contains six staves of musical notation for piano. Staff 1 (left hand) consists of eighth-note chords. Staff 2 (right hand) has sixteenth-note patterns with various dynamics like 'ff' and 'p'. Measures 32-37 show more complex right-hand patterns with grace notes and slurs. Measure 47 is a coda section with instructions for performance: 'last time to coda', 'rit.', 'Coda', 'Slower ...', and 'p soutenu et expressif'. Measure 51 concludes with a dynamic 'ff' and a key signature change to C major ('Cvii'). Measure numbers 22, 27, 32, 37, 42, and 47 are indicated above their respective staves.

56 (2)

61

66 CVII

71 slower...

76

81

86 Coda

## 2. Yanvalloux

*Lentement*

*avec grace* **p**

7

14

21

28

34

CVII

CVII

D.S. **||**  
al Coda **||**

**f**

TPS-016

40

f  
0 1 2  
4 5

Cv

46

1.

52

2.

58

Cvii

64

barm.  
XII

70

ritard.

### 3. Mascaron

*À volonté*

Allegretto, bien rythmé

7

12 XII  
harm.

17 CIII  
CV

24

30

35 CIII 3 Cv ② 4 Cv ② 4 CvIII 1 CvII 3

40 ② 4 4 3 1 4 3 3 3 3

45 ④ 5 4 2 3 CvII Cv 3 3

50 ④ 3 0 3 0 ③ 0 ② 2 ③ 3 ② 4 al coda  
(dopo segno)

55 ② 3 Cv 1. ② 3 Cv 2. 3 Cv

58b CIII 3 Cv C I Cv f

64 ② 4 Cv Cv

71 CIII

77

CV CVI

83

f

CV CVI

89

CVIII CVI

95

p

i p i p

100

p i p i p

3

CVII

106

CII

112

113

114

115

116

117

118

119

120

121

122

123

124

*Cadenza*

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

*ritardando*

TPS-016

#### 4. Coumbite

*Allegretto*

0      5      10      15      20      25      30

*f* *p* *m p* *i p* *p m p* *i p* *simile...*  
*rythm  et soutenu*

*m i m* *4 0 5* *1 4 3* *1*

*CvII*

CVII

35

40 CV

45

50

55 CV

60

65

70 To Coda      Coda XII

Dal Segno,  
with repeats,  
to Coda

<sup>a</sup> <sup>i</sup> <sup>i</sup>

<sup>\*</sup> <sup>2</sup> <sup>1</sup>

<sup>\*</sup>

<sup>m</sup> <sup>i</sup> <sup>a</sup> <sup>i</sup>

Performed as follows:

TPS-016