This edition is dedicated to Leonard and Norma Mastrogiacomo, with much admiration and appreciation.

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FOREWORD

Claude Debussy composed the *Petite Suite* in 1888 when he was 26. This was four years after he had left the Paris Conservatory, where he won the *Prix de Rome* in his last year which enabled him to go to Italy. He returned to Paris in 1887 and settled down to the life of a composer, although he associated with more poets and painters than he did with other composers.

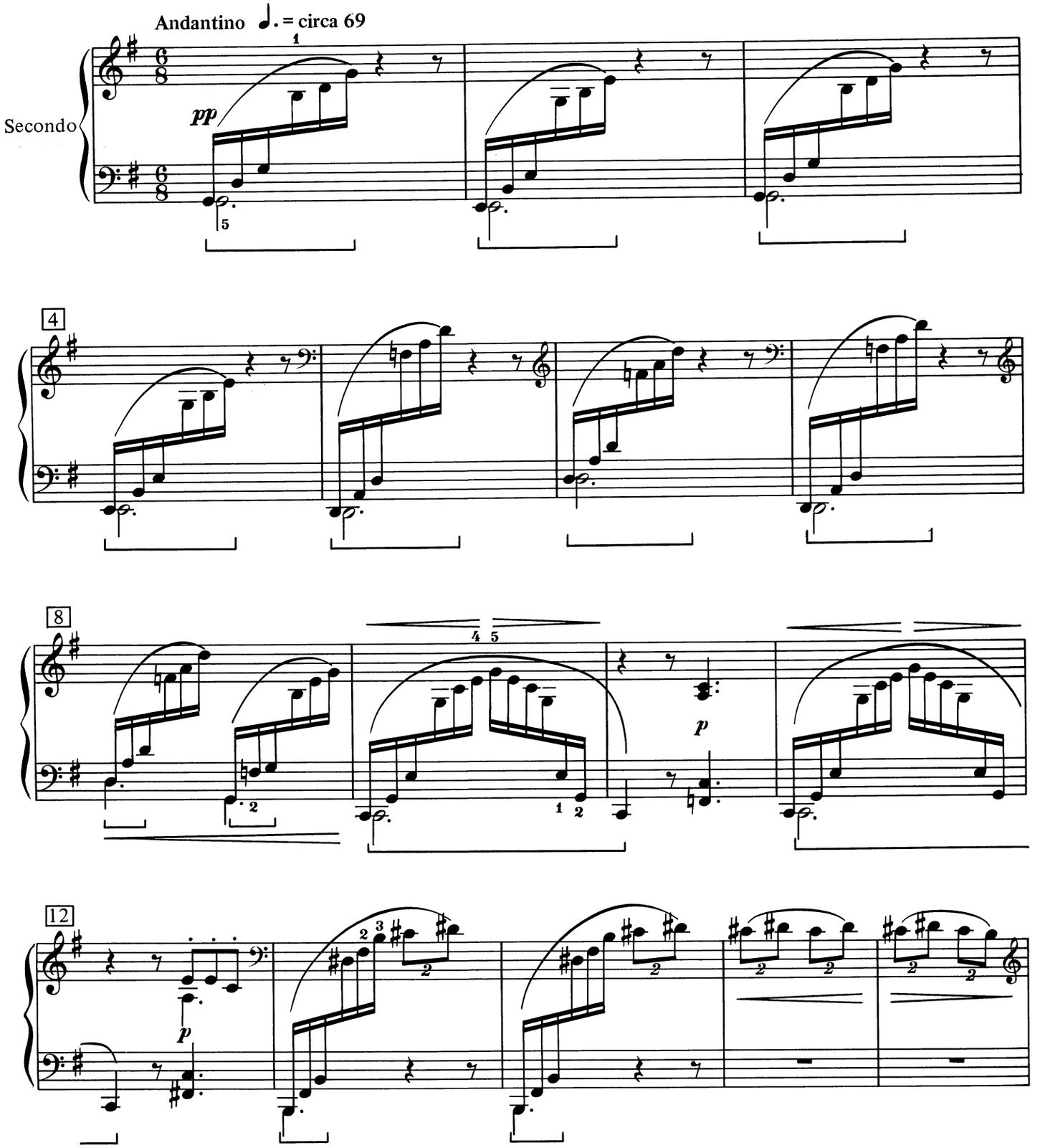
The period up to 1890 was a time in which Debussy's later, distinctive, impressionistic style had not emerged. Only a few piano works, such as the *Deux Arabesques* of 1888, had appeared. The *Petite Suite* shows the influence of the french lyric opera composers Gounod and Massenet, as do most of Debussy's pre-1890 compositions. This "Little Suite" is indebted to the French clavecenists François Couperin and Jean Philippe Rameau in its clarity of patterns and conciseness of form. This work could be considered neo-classical because it contains pseudo-dance movements, and because of the style of keyboard writing used, through which Debussy pays a kind of homage to the French clavecinists.

PETITE SUITE

for piano, four hands

I

En bateau

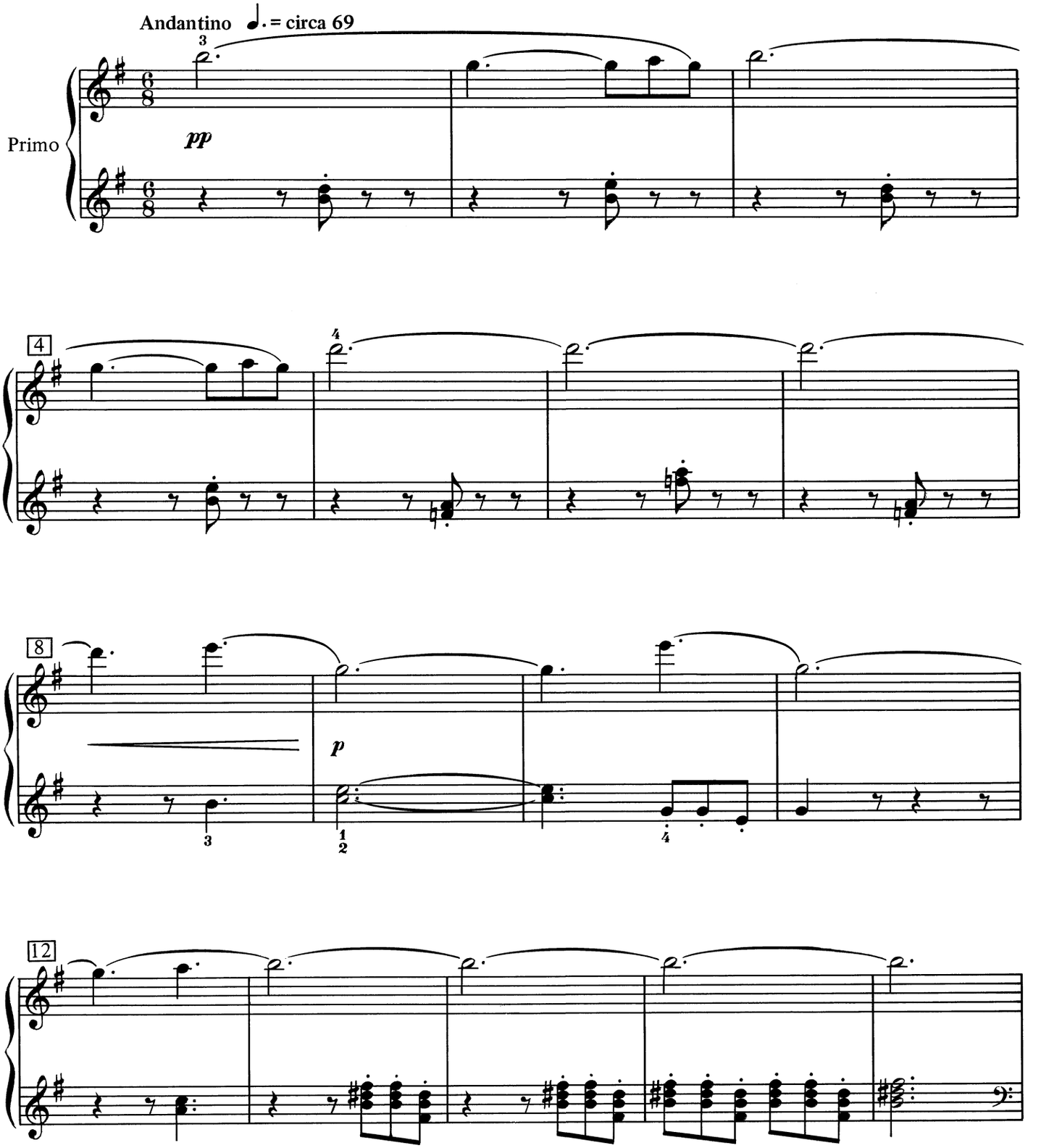


PETITE SUITE

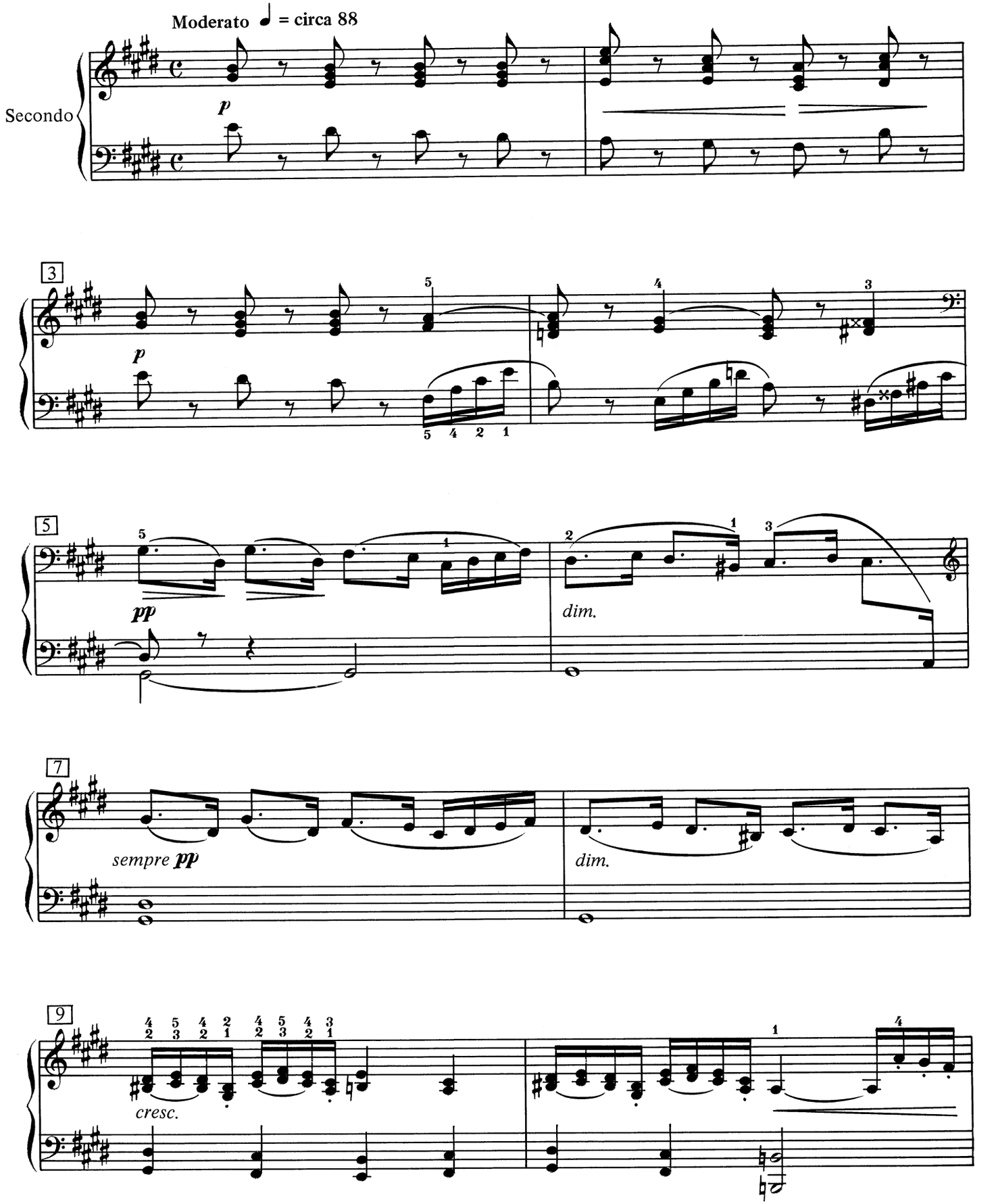
for piano, four hands

I

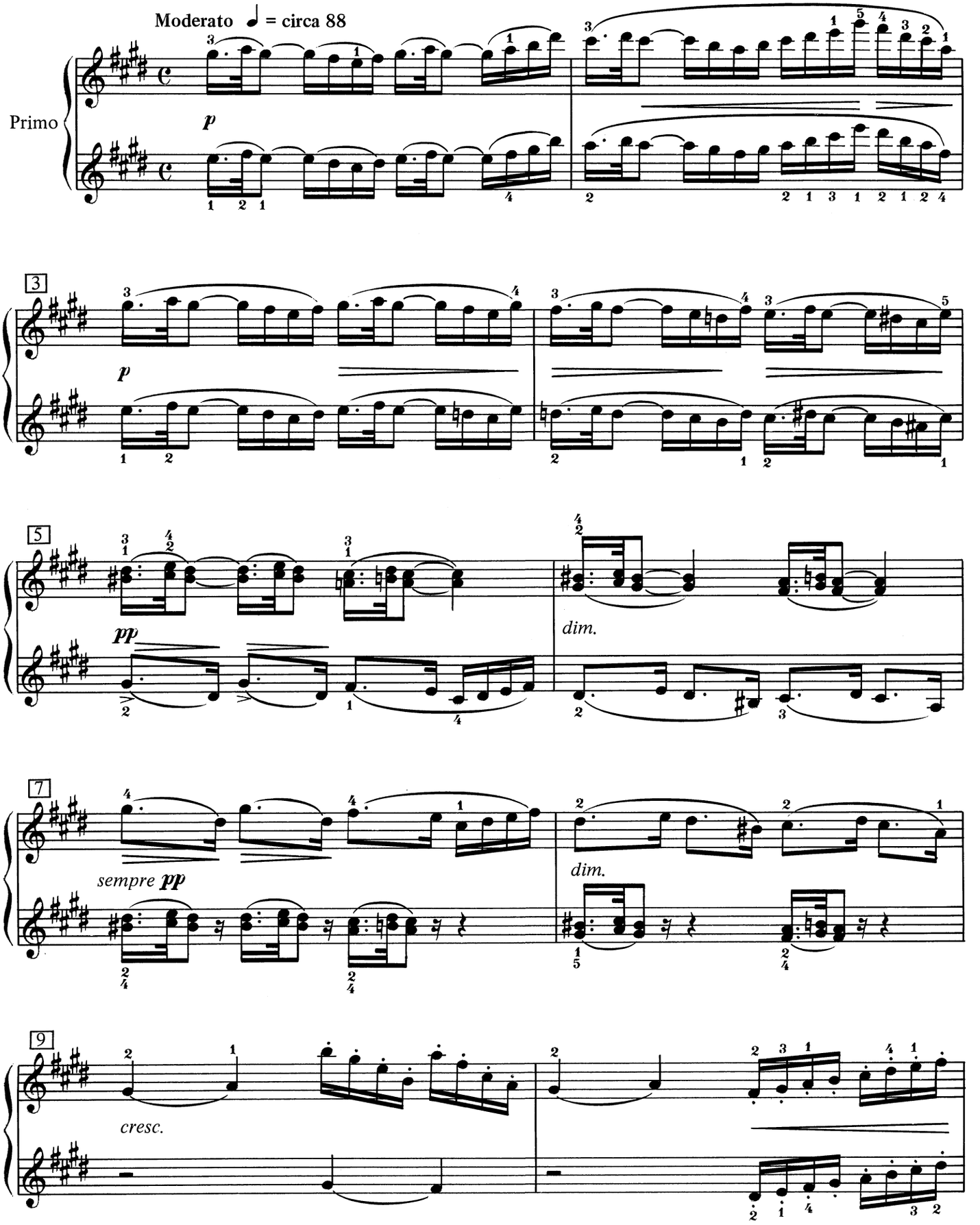
En bateau



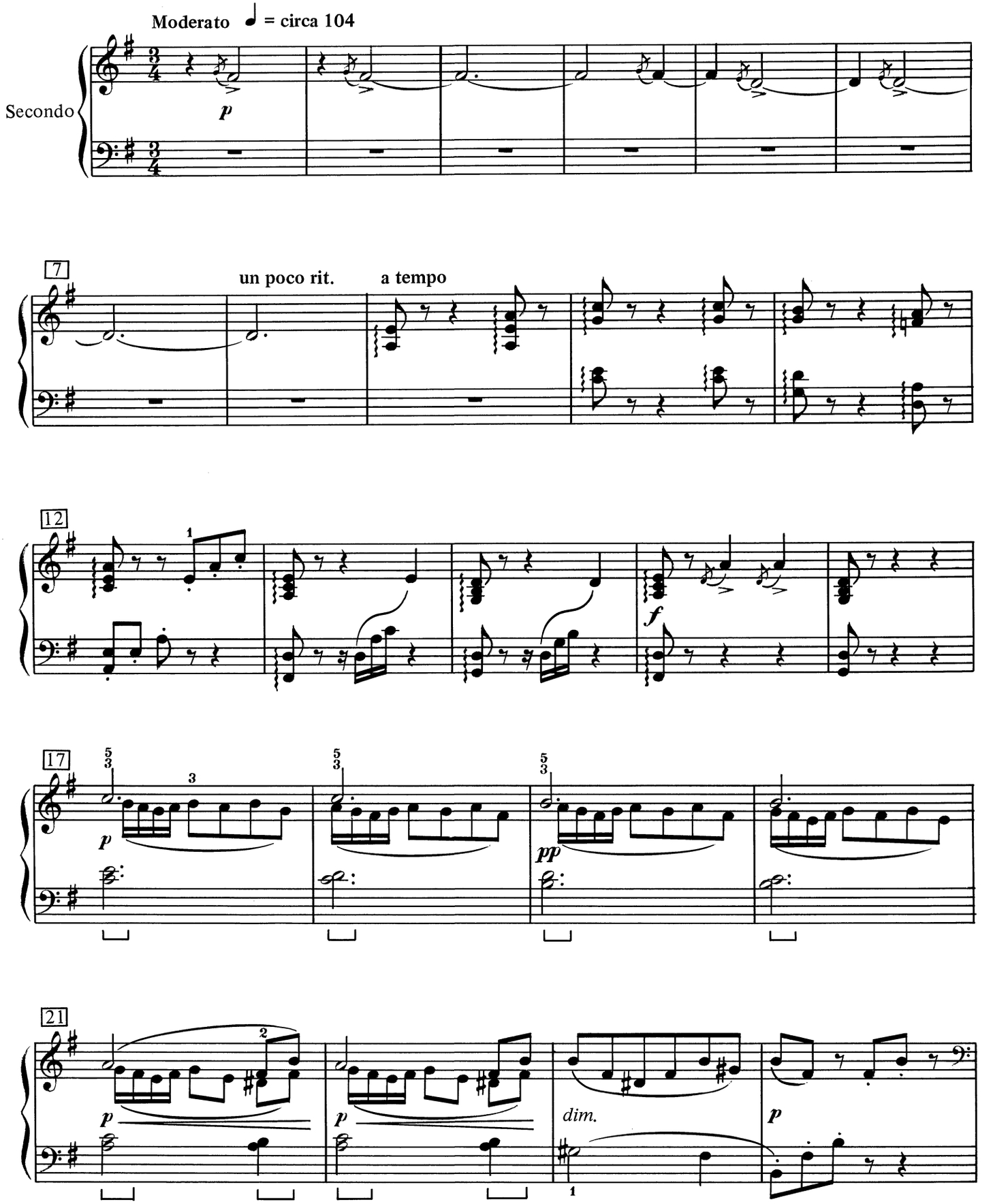
II
Cortège



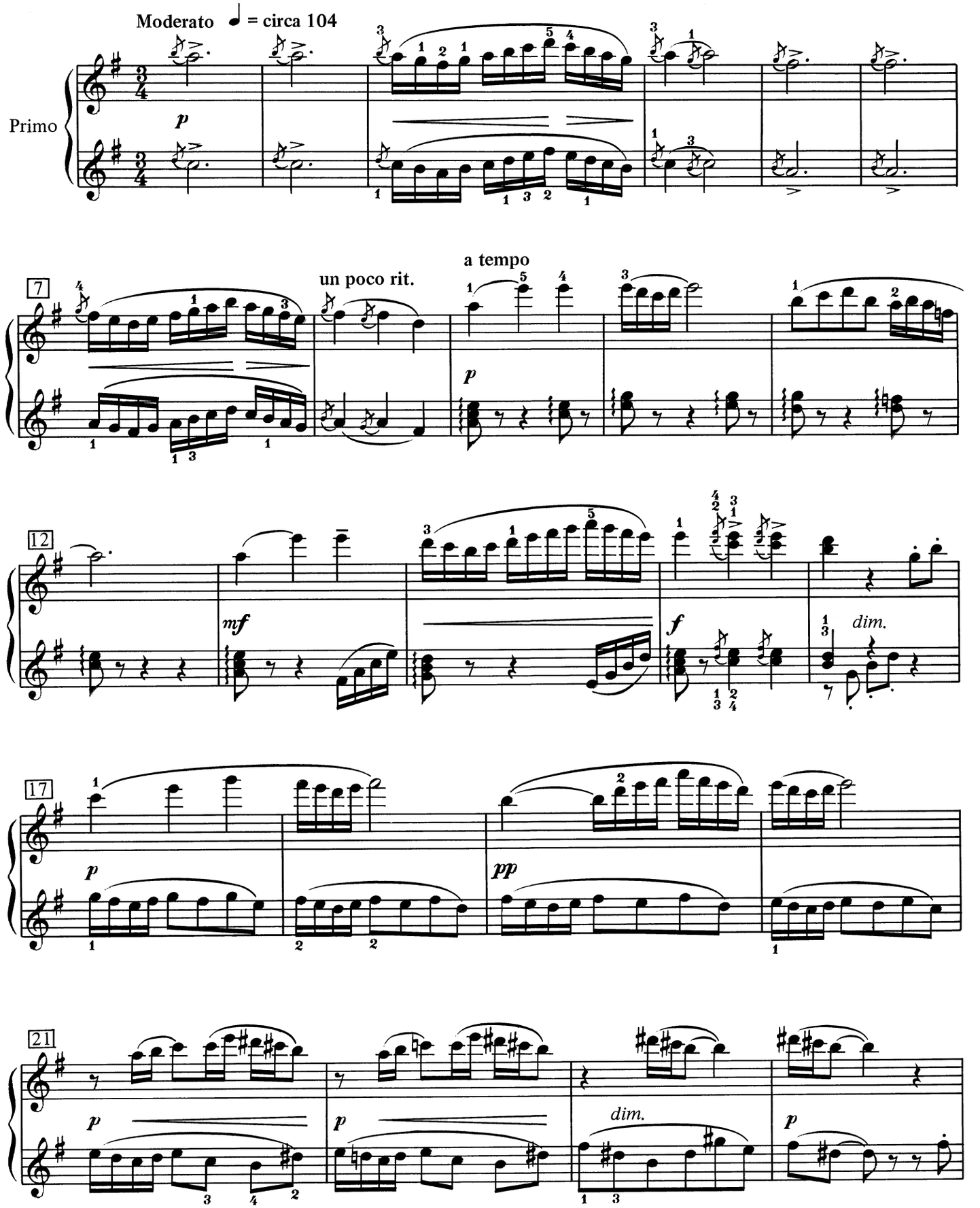
II
Cortège



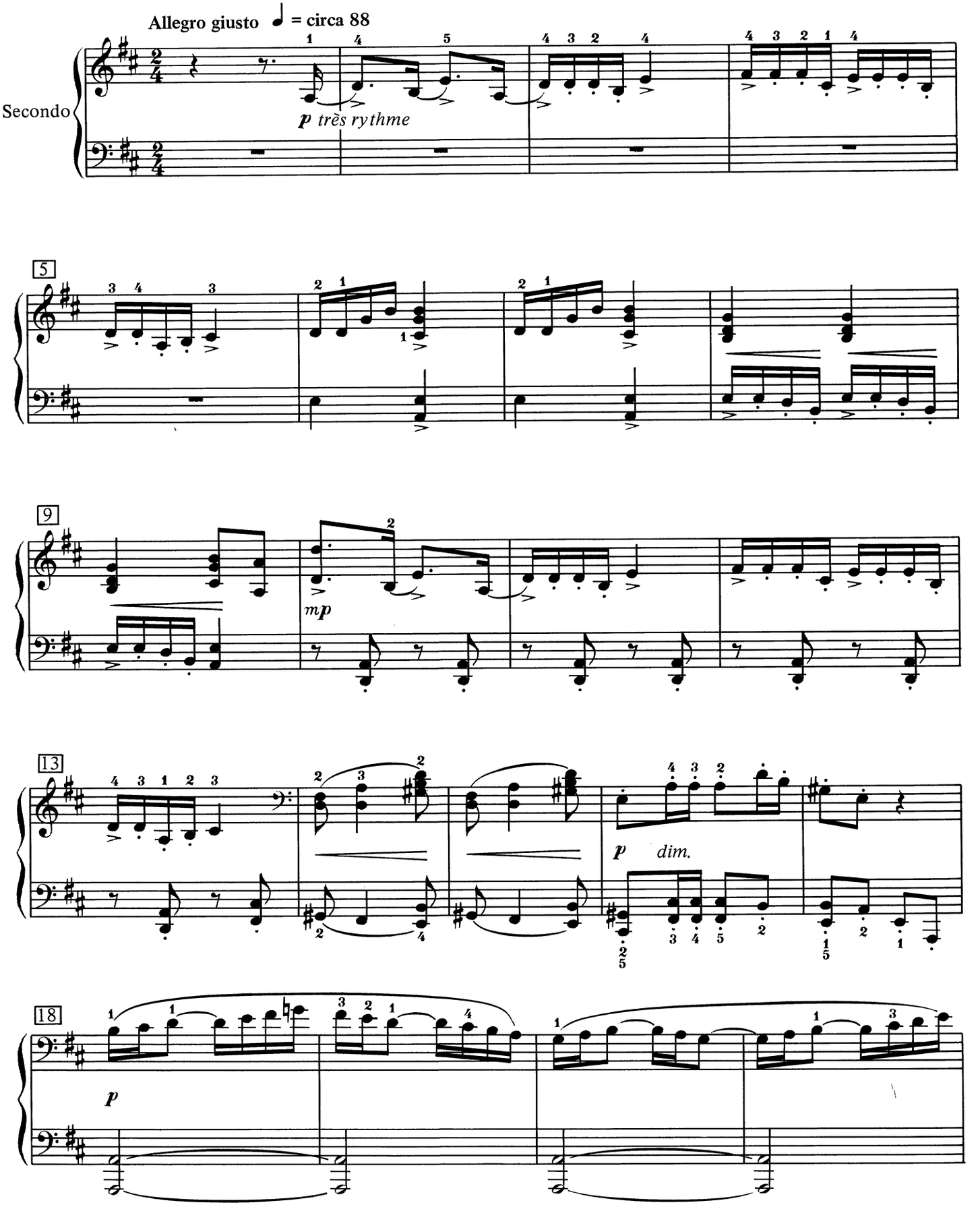
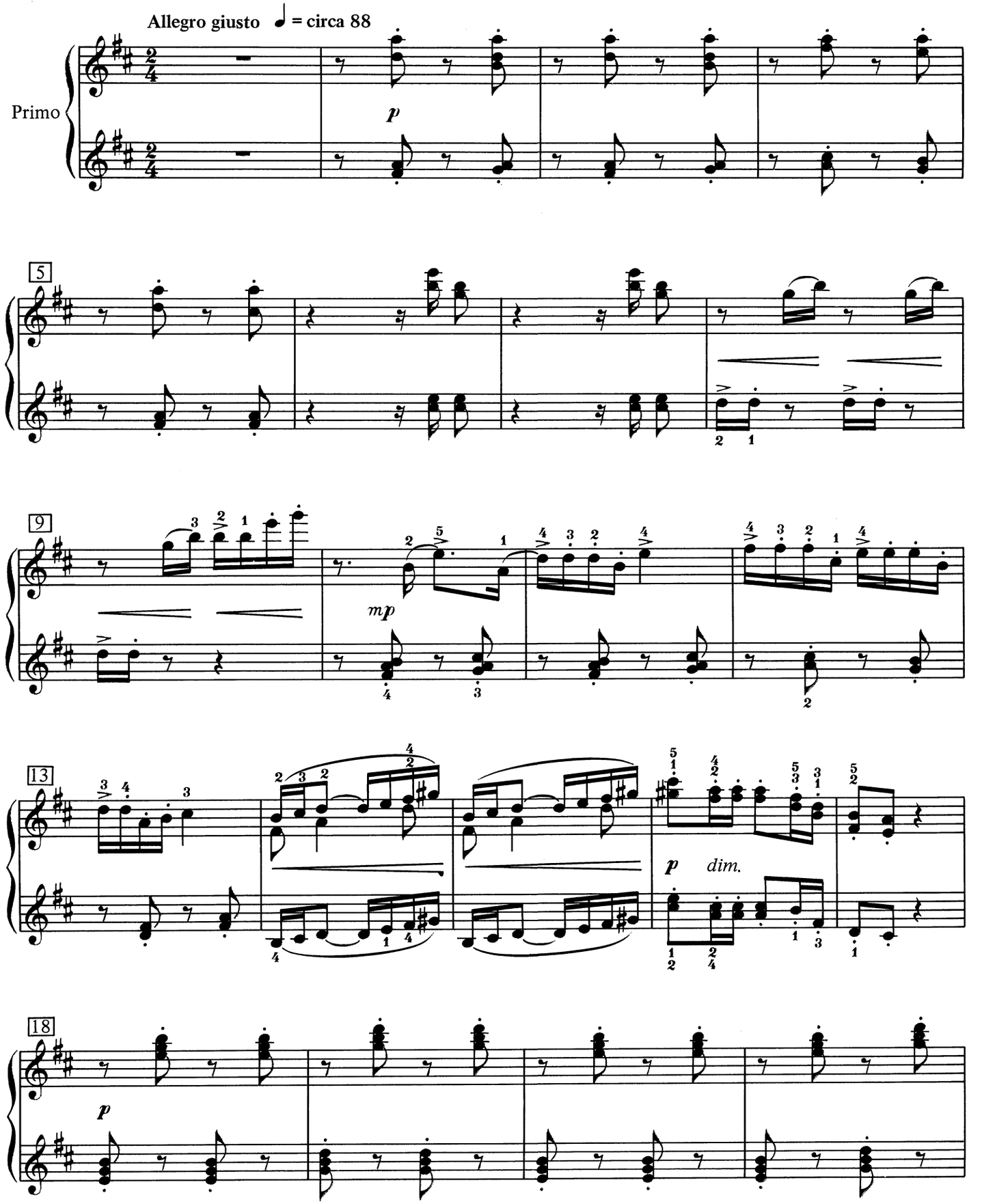
III
Menuet


Moderato ♩ = circa 104
Secondo
p
7
un poco rit.
a tempo
12
1
f
17
5/3
3
p
pp
21
2
p
dim.
1

III
Menuet


Moderato ♩ = circa 104
Primo
p
7
un poco rit.
a tempo
p
12
mf
f
dim.
17
p
pp
21
p
p
dim.
p

IV
Ballet


Allegro giusto ♩ = circa 88
Secondo
p très rythme
5
9
mp
13
p dim.
18
p

IV
Ballet