

THE BOSTON MUSIC COMPANY

COLLECTION OF WORKS BY

SKANDINAVIAN COMPOSERS

SERIES I

PIANO SOLO

30 NET

BACKER-GRÖNDAHL, AGATHE		GRIEG, EDVARD	OTTERSTROM, TH.
Op. 15, 1. Serenade	.40	Ave Maris Stella	Six Concert Études
2. At the Ball	.75	(Arr. by L. SCHYTTE)	1. Passage Work [Db]
3. Humoresque	.75	.50	2. Thirds [A]
Op. 32, Three Concert Études		GRAM, P.	3. Passage Work [F# min.]
Comp.	.75	Op. 85. Bagatelles	4. Sixths [G min.]
Op. 47, Three Concert Études, ea.	.75	.65	5. Octaves [E]
Op. 57, 1. Concert Étude [A min.]	.65	HALVORSEN, JOHAN	6. Various Chords [E min.]
2. Concert Étude [G]	.75	Triumphal Entry of the Boyars	
Op. 58, 1. Concert Étude [F]	.65	(Transcribed by EDVARD GRIEG)	
2. Concert Étude [G min.]	.90	Triumphal Entry of the Boyars	
Op. 61, 1. Prelude	.75	(Simplified by F. BEHR)	
2. Grand Menuet	.90	.90	PALMGREN, S.
BECHGAARD, JUL.		HASS, H.	Op. 28, Six Lyric Pieces
Folksongs and Dances	1.75	Historic Dances and Military	1. Prelude
BIRKEDAL-BARFOD, L.		Marches	2. The Isle of Shadows
Op. 25. Bagatelles	1.00	1.00	3. Legend
BORRESEN, H.		HENRIQUES, F.	4. A Mother's Song
Op. 10, 1. Prelude	.65	Op. 21. Miniature Aquarelles.	5. The Swan
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3. Spring-song	.65	.75	Op. 31, Five Sketches from Finland
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3. Caprice	.65	1.50	PETERSEN, OLAF
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BULL, OLE		4. Melodrama	
Melody in B (Trans. by L. SCHYTTE)	.50	5. Elégie	
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Part II	.75	LIE, S.	
		Danse Orientale	.65
		The Seasons	1.50

For continuation of this list see
SERIES II

Praeludium

Selim Palmgren. Op. 28, N^o 1

Solenne

Piano

f sempre

ten.

Red.

*

Grade IV-V

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B.M.Co. 3088

86368

The first system of music consists of two staves. The treble staff contains a series of eighth-note chords and single notes, while the bass staff features a more complex rhythmic pattern with eighth and sixteenth notes. The key signature has two sharps (F# and C#).

The second system continues the piece with a focus on slurs and fingering. The treble staff has a slur over a sequence of notes, with an '8' above it. The bass staff has a slur over a sequence of notes, with a '7' below it. A 'Ped.' marking is present in the bass staff. An asterisk is located at the end of the system.

The third system includes a 'cresc.' (crescendo) marking in the bass staff. The treble staff shows a change in the melodic line with a flat sign (b) appearing. A 'Ped.' marking is at the end of the system.

The fourth system is similar to the second, featuring slurs and fingering numbers (7 and 8) in both staves. An asterisk is at the end of the system.

The fifth system continues with various rhythmic patterns and slurs in both staves. The notation includes eighth and sixteenth notes with slurs.

musical score system 1, piano and bass clefs, *molto cresc.*, *ff*

musical score system 2, piano and bass clefs, *ten.*

musical score system 3, piano and bass clefs, *cresc.*

musical score system 4, piano and bass clefs, *poco allargando*, *fff*

musical score system 5, piano and bass clefs, *larghissimo*, *grandioso*, *fff*, *ff*

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No 1. Air Castles (J fjärran) (Prelude)

Grave e largamente (♩ = 48)

Op. 46, No 1

No 2. Evening Calm (Vid tjärnen)

Andantino con moto (♩ = 76)

dolce espressivo

Op. 46, No 2

No 3. Olden Days (Sång i väntan)

Tranquillo (♩ = 56)

Op. 46, No 4

No 4. Pastorale

Andantino pastorale (♩ = 66)

Op. 46, No 5

No 5. Alla Gavotta

Allegro (♩ = 116)

Op. 46, No 7

No 6. Sunset (Sol går ned) (Elegie)

Andante (♩ = 56)

espress. dolce

Op. 46, No 8

No 7. Solitude (Den öfvergifna)

Lento assai

espressivo

Op. 50, No 3

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Andantino

espressivo

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ben tenuto

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Andantino

espressivo

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SKANDINAVIAN COMPOSERS

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Op. 15, 1. Serenade	.40	Ave Maris Stella		Six Concert Études	
2. At the Ball	.75	(Arr. by L. SCHYTTE)	.50	1. Passage Work [D♭]	1.15
3. Humoresque	.75	GRAM, P.		2. Thirds [A]	.65
Op. 32, Three Concert Études		Op. 85. Bagatelles	.65	3. Passage Work [F# min.]	.75
Comp.	.75	HALVORSEN, JOHAN		4. Sixths [G min.]	.75
Op. 47, Three Concert Études, ea.	.75	Triumphal Entry of the Boyars		5. Octaves [E]	.65
Op. 57, 1. Concert Étude [A min.]	.65	(Transcribed by EDVARD GRIEG)	.90	6. Various Chords [E min.]	.65
2. Concert Étude [G]	.75	Triumphal Entry of the Boyars		PALMGREN, S.	
Op. 58, 1. Concert Étude [F]	.65	(Simplified by F. BEHR)	.90	Op. 28, Six Lyric Pieces	
2. Concert Étude [G min.]	.90	HASS, H.		1. Prelude	.50
Op. 61, 1. Prelude	.75	Historic Dances and Military		2. The Isle of Shadows	.60
2. Grand Menuet	.90	Marches	1.00	3. Legend	.40
BECHGAARD, JUL.		HENRIQUES, F.		4. A Mother's Song	.40
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BIRKEDAL-BARFOD, L.		Bk. I & II ea.	.75	6. Roundelay	.40
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2. Scherzo	.65	1. Erotic	.65	Scandinavian Dance	.65
3. Spring-song	.65	2. Valse	.65	SANDBY, H.	
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Op. 41. Variations on Danish					
Folk-songs for Children	Part I .65				
	Part II .75				

For continuation of this list see
SERIES II

The Isle of Shadows

Skuggornas ö

Selim Palmgren. Op. 28, No 2

Placido

Piano *pp*

sempre ♩ .

sempre legato

espressivo

poco cresc.

mf

dim.

♩

Grade V

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The first musical staff features a treble and bass clef system. The treble clef part begins with a series of chords and moving lines, while the bass clef part provides a harmonic foundation with chords and a melodic line. A dynamic marking of *pp* (pianissimo) is present. An asterisk (*) is placed below the bass clef staff.

The second musical staff continues the composition with similar harmonic textures in both hands, featuring complex chordal structures and melodic fragments.

The third musical staff shows further development of the musical ideas, with intricate voicings and a consistent rhythmic flow.

The fourth musical staff maintains the complex harmonic language, with both hands contributing to the overall texture.

The fifth musical staff concludes the page with a final series of chords and melodic lines, maintaining the piece's characteristic style.

poco rit.

dim.

This system shows a piano piece with a treble and bass staff. The right hand features a series of chords and eighth notes, while the left hand has a steady bass line. The tempo is marked 'poco rit.' and the dynamics are 'dim.'.

a tempo *teneramente*

ppp

This system continues the piece with a treble and bass staff. The tempo is 'a tempo' and the mood is 'teneramente'. The dynamics are 'ppp'. The right hand has a melodic line with eighth notes, and the left hand has a bass line with some chords.

poco a poco cresc. *poco a poco al ff*

This system shows a treble and bass staff. The tempo is 'poco a poco cresc.' and the dynamics are 'poco a poco al ff'. The right hand has a melodic line with eighth notes, and the left hand has a bass line with some chords.

This system continues the piece with a treble and bass staff. The right hand has a melodic line with eighth notes, and the left hand has a bass line with some chords.

stringendo poco a poco al ritenuto

This system shows a treble and bass staff. The tempo is 'stringendo poco a poco al ritenuto'. The right hand has a melodic line with eighth notes, and the left hand has a bass line with some chords.

First system of musical notation, featuring a piano accompaniment with a treble and bass clef. The bass line has a circled '8' and a slur under the final notes.

Second system of musical notation, similar to the first, with a circled '8' in the bass line.

Third system of musical notation, continuing the piano accompaniment.

Fourth system of musical notation, including the instruction *ritenuto* and *ff*, and a melodic line marked *a piacere*.

Fifth system of musical notation, featuring a complex texture with multiple staves and dynamic markings like *pp*, *placido*, and *ppp*. Includes markings for *l.h.* and *r.h.* and a circled 'C'.

Tempo I

pp

molto espressivo
un poco cresc.

dim.
perdendosi

poco ritenuto
ppp
ppp possibile

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SERIES II

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(Continued from Series I)

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ORGAN

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2. At the Ball	.75			1. Passage Work [D♭]	1.15
3. Humoresque	.75	GRAM, P.		2. Thirds [A]	.65
Op. 32, Three Concert Études		Op. 85. Bagatelles	.65	3. Passage Work [F# min.]	.75
Comp.	.75			4. Sixths [G min.]	.75
Op. 47, Three Concert Études, ea.	.75	HALVORSEN, JOHAN		5. Octaves [E]	.65
Op. 57, 1. Concert Étude [A min.]	.65	Triumphal Entry of the Boyars (Transcribed by EDVARD GRIEG)	.90	6. Various Chords [E min.]	.65
2. Concert Étude [G]	.75	Triumphal Entry of the Boyars (Simplified by F. BEHR)	.90		
Op. 58, 1. Concert Étude [F]	.65			PALMGREN, S.	
2. Concert Étude [G min.]	.90			Op. 28, Six Lyric Pieces	
Op. 61, 1. Prelude	.75	HASS, H.		1. Prelude	.50
2. Grand Menuet	.90	Historic Dances and Military Marches	1.00	2. The Isle of Shadows	.60
BECHGAARD, JUL.				3. Legend	.40
Folksongs and Dances	1.75	HENRIQUES, F.		4. A Mother's Song	.40
BIRKEDAL-BARFOD, L.		Op. 21. Miniature Aquarelles. Bk. I & II ea.	.75	5. The Swan	.50
Op. 25. Bagatelles	1.00	Op. 30. Children's Lyrics Bk. I & II ea.	1.50	6. Roundelay	.40
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Op. 10, 1. Prelude	.65	1. Erotic	.65		
2. Scherzo	.65	2. Valse	.65	PETERSEN, OLAF	
3. Spring-song	.65	3. Humoresque	.65	Scandinavian Dance	.65
Op. 14, 1. Notturmo al mare	.65	4. Melodrama	.50		
2. Menuetto	.65	5. Elégie	.50	SANDBY, H.	
3. Caprice	.65	6. Lament	.30	Danish Song	.65
4. Marche pittoresque	.75				
BRODERSEN, V.		JÄRNEFELT, ARMAS		SCHYTTE, L.	
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Legend Saga

Selim Palmgren. Op. 28, N^o 3

Allegretto

Piano

pp sempre

ppp

ten. ppp

ten. Red. *

ten.

ten. Red. *

ten.

ten.

ten. Red. *

ten. Red. *

ten.

ten. Red. *

ten. Red. *

sempre pp

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ten.

ten.
Ped.

*

ten.

ten.
Ped.

*

poco rit.

a tempo

poco rit.

ten.

ten.
Ped.

ppp

*

ppp

ppp

perendosi ppp

ten.

ten.
Ped.

ten.
Ped.

*

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A Mother's Song

Mor sjunger

Selim Palmgren. Op. 28, No 4

Andante semplice

Piano *pp*

sotto voce

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First system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. A first ending bracket labeled '8' spans the final two measures of the system. The word 'dolce' is written above the treble staff in the final measure.

Second system of musical notation, continuing from the first. It features the same two-staff format. The treble staff has a more active melodic line with many sixteenth notes. The bass staff provides a steady accompaniment. A first ending bracket labeled '8' spans the final two measures of the system.

Third system of musical notation. The treble staff has a melodic line with some rests. The bass staff has a consistent accompaniment. A first ending bracket labeled '8' spans the first two measures. The word 'dim.' is written below the treble staff in the first measure, and 'ppp' is written below the bass staff in the third measure. The tempo marking 'poco rit.' is above the treble staff in the third measure, and 'a tempo' is above the treble staff in the final measure.

Fourth system of musical notation. This system is primarily chordal, with both the treble and bass staves filled with block chords and some moving lines. The treble staff has a melodic line with some grace notes. The bass staff has a steady accompaniment.

Fifth system of musical notation. It features a treble staff with a melodic line and a bass staff with a steady accompaniment. A first ending bracket labeled '1' spans the final two measures. The word 'dim. (la II. volta rit.)' is written below the treble staff in the third measure, and 'sotto voce' is written below the treble staff in the fourth measure. The second ending is labeled '2' and 'D.C. ad lib.' is written above the treble staff in the final measure.

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PAUL JUON, Op. 48, No 2

Piano

Andante cantabile

p

con Pedal

pp

una corda

piu piu mosso

sempre p

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The Swan

Svanen

Selim Palmgren. Op. 28, N^o 5

Non troppo lento *molto espressivo*

Piano *pp*

Grade IV

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poco rit. *a tempo*

dim. *sotto voce*

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 music is in a minor key, indicated by two flats in the key signature. The tempo starts with a 'poco rit.' (slightly slower) marking and then returns to 'a tempo' (normal speed). The dynamics are marked 'dim.' (diminuendo) and 'sotto voce' (softly).

cresc.

The second system continues the piano accompaniment. It features a 'cresc.' (crescendo) dynamic marking, indicating a gradual increase in volume. The musical notation includes various chordal textures and melodic lines across both staves.

mf *poco a poco più f*

The third system of the musical score shows a change in dynamics to 'mf' (mezzo-forte) and 'poco a poco più f' (gradually more forte). The tempo markings 'poco rit.' and 'a tempo' are also present. The music features more complex textures, including some triplets and slurs.

stringendo *f*

The fourth system concludes the piece with a 'stringendo' (increasingly) tempo marking and a 'f' (forte) dynamic. The music is characterized by dense chordal textures and a sense of urgency. The system ends with a final chord and a fermata.

First system of musical notation. The right hand (RH) features a complex, rapid sixteenth-note passage, while the left hand (LH) provides a steady accompaniment of eighth notes. A dynamic marking of **ff** (fortissimo) is present. The system concludes with a fermata over the final notes.

Second system of musical notation. The RH continues with sixteenth-note patterns. The LH accompaniment includes a *dim.* (diminuendo) marking. The system ends with a *ten.* (tension) marking and a *l.h.* (left hand) instruction pointing to a specific note.

Third system of musical notation. The RH features a *perdendosi* (fading away) section with a *p* (piano) dynamic. The LH has a *ten.* (tension) marking. The system ends with a *lunga* (long) marking and an asterisk. Below the staff, there are notes: *r.h. ten. col Red.*, *r.h.*, *r.h.*, and an asterisk.

Fourth system of musical notation. The RH has a *Più lento* (slower) marking and a *pp* (pianissimo) dynamic. The LH has an *armonioso* (harmonious) marking. The system concludes with a *a piacere ppp* (at pleasure, pianississimo) marking and a *Red.* (Reduction) instruction. There are also *l.h. r.h.* markings and an asterisk.

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espressivo

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En valsant

Tempo di Valzer

HEINRICH GEBHARD

Musical score for 'En valsant' by Heinrich Gebhard. The piece is in 3/4 time and marked 'Tempo di Valzer'. It begins with a piano (*p*) and 'molto grazioso' tempo. The score consists of two systems of piano and bass staves. The first system includes fingerings (e.g., 2, 5, 4, 8, 5) and dynamics like *p*. The second system includes 'atempo' markings and various fingerings. The score concludes with several 'Ped.' (pedal) markings and asterisks.

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70

Romance élegique

Molto moderato

HEINRICH GEBHARD

Musical score for 'Romance élegique' by Heinrich Gebhard. The piece is in 3/4 time and marked 'Molto moderato'. It begins with a piano (*p*) and 'molto grazioso' tempo. The score consists of two systems of piano and bass staves. The first system includes fingerings (e.g., 2, 8, 4, 8, 2, 4) and dynamics like *p* and *pp*. The second system includes various fingerings and dynamics like *pp*. The score concludes with several 'Ped.' (pedal) markings and asterisks.

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Chocolat

Petite Marche

Allegro moderato, ma con spirito

HEINRICH GEBHARD

Musical score for 'Chocolat' by Heinrich Gebhard. The piece is in 3/4 time and marked 'Allegro moderato, ma con spirito'. It begins with a piano (*p*). The score consists of two systems of piano and bass staves. The first system includes fingerings (e.g., 4, 2, 2, 1, 2) and dynamics like *p*. The second system includes 'poco rit.' and 'molto' markings and various fingerings. The score concludes with several 'Ped.' (pedal) markings and asterisks.

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90

Gavotte

Allegretto grazioso

HEINRICH GEBHARD

Musical score for 'Gavotte' by Heinrich Gebhard. The piece is in 3/4 time and marked 'Allegretto grazioso'. It begins with a piano (*p*). The score consists of two systems of piano and bass staves. The first system includes fingerings (e.g., 2, 1, 4) and dynamics like *p*. The second system includes 'poco rit.', 'poco più cresc.', and 'a tempo' markings and various fingerings. The score concludes with several 'Ped.' (pedal) markings and asterisks, and the instruction 'tre corde'.

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CXVI

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Selim Palmgren. Op. 28, No 6

Allegro giocoso

Piano

f *mp*

sotto voce

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First system of musical notation. The right hand features a melodic line with slurs and a fingering of 5. The left hand provides harmonic accompaniment with chords and moving lines.

Second system of musical notation. The right hand continues the melodic line with a *cresc.* marking and a fingering of 5. The left hand has a more active role with chords and a melodic line.

Third system of musical notation. The right hand has a dynamic marking of *f* that transitions to *mp*. The left hand continues with accompaniment.

Fourth system of musical notation. The right hand features a complex melodic passage with many slurs. The left hand has a melodic line with some rests.

Fifth system of musical notation. The right hand has a *poco rit.* marking and a dynamic marking of *f*. The left hand continues with accompaniment.

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