

Agathe
Backer-Grøndahl

Op.36 Fantasiestykker for Piano

Fantaisies — Fantasiestücke.

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Til
Frithjof Backer Grøndahl.

Fantasiestykker

componerede

for Piano

af

Agathe Backer Grøndahl.

OP. 36.

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Nº 1. Klage.
Nº 2. Friskt Mod.
Nº 3. Valse.
Nº 4. Vuggevise.
Nº 5. Ballade.

Nº 6. Ungdomssang.
Nº 7. Ländler.
Nº 8. Aftenvind.
Nº 9. Sang ved Rokken.
Nº 10. Alfeleg.

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LONDON,
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Ungdomssang.

A song of youth. Chant de la jeunesse. Jugendsang.

Agathe Backer Grøndahl, Op. 36 N^o 6.

Andantino. M. M. ♩ = 76.

PIANO.

mf dolce

Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. *

Ped. * Ped. * Ped. *

Lændler.

Country dance. Danse des paysans. Ländler.

Op. 36 N^o 7.

Allegretto grazioso. M.M. ♩ = 92.

The musical score is written for piano and consists of five systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Allegretto grazioso' with a metronome marking of ♩ = 92. The first system begins with the dynamic marking *mf legato*. The second system includes the marking *poco sost.*. The third system features *poco rfz* and *p*. The fourth system includes *rfz*, *cresc.*, and *f*. The fifth system ends with *f*. There are several 'Ped.' markings in the bass staff, some accompanied by an asterisk (*). The score includes various musical notations such as slurs, ties, and dynamic hairpins.

rfz

p
grazioso
rit.
dolce cantabile a tempo

Ped. *

Ped. sempre

espress.

tranquillo
p dolce
rit.
p

Ped. *

Ped. *

Ped. *

Ped. *

Ped.

*

Aftenvind.

Evening-breezes. Brise du soir. Abendwind.

Allegretto. M.M. ♩ = 112.

Op. 36 N^o 8.

The musical score is written for piano in a minor key (three flats) and common time. It consists of six systems of two staves each. The first system includes the performance instruction *p sempre leggiero* and the dynamic marking *dolce una corda sempre*. The score is marked with *Ped.* and an asterisk (*) at the end of several phrases. The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand, often using chords and grace notes.

ped. * *rit.* *ped.* * *ped.* *ped.* *

p dolce *ped.* *

ped. *

rit. *p dolce* *ped.* *

più lento *sost.* *dolciss.* *ped.* *ped.*

ritard. molto *smorzando* *pp* *ped.* *ped.* *ped.* *

Sang ved Rokken.

Spinning-wheel-song. Chanson près du rouet. Am Spinnrade.

Op. 36 N^o 9.

Poco Allegro. M. M. ♩ = 63.

The first system of the musical score is in 3/4 time. The right hand begins with a melody featuring two triplet eighth notes. The left hand provides a simple harmonic accompaniment. The first measure is marked *mp*. The second system continues the melody, marked *sfz* and *rit.* in the final measure.

Più lento e espressivo. ♩ = 100.

The second system of the musical score is in 3/4 time. The tempo is slower and more expressive. The right hand features a more complex melody with triplets. The left hand accompaniment is more active. The first measure is marked *mf*. The system concludes with a *poco cresc.* marking and a final *sfz* dynamic.

The first system of music consists of two staves. The treble staff begins with a dynamic marking of *sfz* and contains a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A second *sfz* marking appears in the middle of the system.

The second system contains two endings. The first ending starts with a *p* dynamic and includes a *rit.* (ritardando) marking. The second ending begins with a *p* dynamic and includes an *accel.* (accelerando) marking. The bass staff features sustained chords throughout.

The third system shows a melodic line in the treble staff with a *sfz* dynamic marking. The bass staff accompaniment includes a *rit.* marking towards the end of the system.

The fourth system features a second ending in the treble staff, marked with *sfz*. The bass staff accompaniment includes an *accel.* marking.

The fifth system concludes with a final ending in the treble staff, marked with *rit.* and *pp* (pianissimo). The bass staff accompaniment includes *dim.* (diminuendo) and *morendo* markings. The system ends with a *Red.* (Redouble) instruction and an asterisk.

Alfeleg.

Dance of the Elves.

Jeu des Elfes.

Elfenspiel.

Allegro M.M. ♩ = 176.

Op. 36, No 10.

pp
leggieriss.
Ped. una corda *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a complex, multi-measure melodic line in the treble clef, characterized by rapid sixteenth-note passages and various accidentals. A long slur covers the entire system. A dynamic marking of *pp* is positioned below the bass staff. A fermata is placed over the final measure of the system.

pp

*

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The treble clef contains a melodic line with sixteenth-note runs and slurs. The bass clef provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *pp* is present at the beginning. A fermata is placed over the final measure.

pp

*

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The treble clef contains a melodic line with sixteenth-note runs and slurs. The bass clef provides a harmonic accompaniment. A dynamic marking of *pp* is present. A fermata is placed over the final measure.

pp

*

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The treble clef contains a melodic line with sixteenth-note runs and slurs. The bass clef provides a harmonic accompaniment. A fermata is placed over the final measure.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The treble clef contains a melodic line with sixteenth-note runs and slurs. The bass clef provides a harmonic accompaniment. A dynamic marking of *dim. rit.* is present. A fermata is placed over the final measure.

dim. rit.

pp

*

Tempo più tenuto ♩ = 152

pp sempre
Ped. una corda sempre

This system contains the first four measures of the piece. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand plays a steady bass line. A piano (*pp*) dynamic is indicated, along with the instruction *sempre*. Pedal markings (*Ped.*) are present at the beginning and end of the system, with an asterisk (*) in the middle.

Ped.

This system contains measures 5 through 8. The musical texture continues with similar rhythmic patterns. A *Ped.* marking is located at the end of the system.

Ped. Ped. Ped.

This system contains measures 9 through 12. It features a variety of chordal textures and rhythmic figures. Pedal markings (*Ped.*) are placed at the beginning, middle, and end of the system, with asterisks (*) interspersed.

sost.

Ped. Ped. Ped.

This system contains measures 13 through 16. A *sost.* (sostenuto) marking is placed in the right hand. Pedal markings (*Ped.*) are placed at the beginning, middle, and end of the system, with asterisks (*) interspersed.

accel.

This system contains the final four measures of the piece. The right hand has a more active melodic line. An *accel.* (accelerando) marking is placed in the right hand.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the treble and a supporting bass line. A 'rit.' (ritardando) marking is present in the right-hand staff towards the end of the system.

Tempo I.

The second system begins with the tempo marking 'Tempo I.' and the dynamic marking 'pp' (pianissimo). It features a complex texture with multiple voices in both the treble and bass staves, including arpeggiated chords and melodic fragments.

The third system continues the intricate musical texture from the previous system, with overlapping melodic and harmonic lines in both staves.

The fourth system shows further development of the musical ideas, with continued complex interplay between the two staves.

The fifth system concludes the page with a final melodic flourish in the treble staff and a few notes in the bass staff.

First system of musical notation, consisting of a treble and bass staff. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Slurs are used to group these notes across measures.

Second system of musical notation, consisting of a treble and bass staff. It continues the complex rhythmic patterns. A piano (*p*) dynamic marking is present in the middle of the system.

Ped. * Ped. *

Third system of musical notation, consisting of a treble and bass staff. It includes fortissimo (*ff*) and piano (*p*) dynamic markings. A time signature change to 6/4 is indicated in the middle of the system.

Ped. * Ped. *

Fourth system of musical notation, consisting of a treble and bass staff. It continues the complex rhythmic patterns with various slurs and articulations.

Ped. *

Fifth system of musical notation, consisting of a treble and bass staff. It includes markings for *lunga*, *più lento*, *dim. e rit.*, and *pp*. The *una corda* instruction is also present.

Ped. * una corda

Sixth system of musical notation, consisting of a treble and bass staff. It includes markings for *accel.*, *morendo*, and *ppp*. The system concludes with a final chord marked with an 8-measure rest.

accel. morendo ppp

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| 3. The old Woman with the Stick. | 8. I also should like to get married, said he. |
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| 3. Die Alte mit dem Stecken. | 9. Ein kleiner Bursch aus Tistedal. |
| 4. Astri, o Astri. Ein Liebeslied. | 10. Der Bursch von Kjölstad. |
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