

SELIM PALMGREN



24 PRELUDES

*Op. 17*

PIANO

SAMPLE



## ALKUSANAT – FÖRORD – VORWORT – PREFACE

Selim Palmgrenia on kutsuttu Pohjolan Chopiniksi, myöskin Schumanniksi, joka olikin hänen nuoruusvuosiensa ihanne. Kun hän oli itse erinomainen pianisti, ei ole ihme, että nämä vuosisadan alun pienet kappaleet ovat pianistisesti hyvin kiitollisia. Monet niistä tavoittavat välittömästi kuulijan herkällä pohjoismaisella tunnelmallaan. Huolimatta ajan lyiris-impresionistisesta tyylistä säveltäjän persoonallinen sanonta on aina selvästi havaittavissa.

*Selim Palmgren har kallats Nordens Chopin, men även dess Schumann, och den sistnämnda var faktiskt hans ungdoms ideal. Självt var Palmgren en skicklig pianist och det är därför inte underligt, att dessa små stycken från seklets början pianistiskt är mycket tacksamma. Många av dem griper omedelbart åhöraren med sin kännspaka nordiska ton. Den tidstypiska lyrisk-impresionistiska stilen till trots förnimmer man alltid tydligt kompositörens personliga budskap.*

Selim Palmgren ist »der Chopin Skandinaviens» genannt worden und andere haben in ihm einen zweiten Schumann gesehen - Letzterer war übrigens das Ideal seiner Jugendjahre. Nachdem er selbst ein ausgezeichnete Pianist war, ist es kein Wunder, wenn diese Opusculi vom Beginn des Jahrhunderts pianistisch sehr dankbare Stücke sind. In ihrer zarten, gefühlsmässigen Tönung sprechen sie den Hörer unvermittelt an. Sie mögen von einem lyrisch-impresionistischen Stil getragen sein, doch ist das persönliche Anliegen ihres Schöpfers stets klar vernehmbar.

*Selim Palmgren has been called the »Chopin of the North». But he has sometimes been called the »Schumann of the North» too, Schumann having been the ideal of his youth. Since Palmgren was himself an excellent pianist, it is no wonder that these little pieces dating back to the early years of our century lend themselves admirably to performance on the piano. Many of them evoke an immediate response from the listener with their sensitively felt northern mood. In spite of the impressionistic lyrical style reflecting the period during which they were composed, the composer's personal idiom is at all times clearly recognizable.*

# SISÄLLYS – INNEHÅLL – INHALT – CONTENTS

1. **Andante** s/p 6

2. **Kansan tapaan – I folkton – Im Volkston – In Folk Style** s/p 7  
Andante semplice

3. **Allegretto con grazia** s/p 8

4. **Tempo di Valse (poco moderato)** s/p 10  
*doce cantando*

5. **Presto** s/p 12

6. **Sarabande** s/p 14  
Andante cantabile

7. **Un poco mosso** s/p 16

8. **Allegro feroce** s/p 18

9. **Kehtolaulu – Vaggvisa – Wiegenlied – Cradle Song** s/p 21  
Tranquillo

10. **Kansan tapaan – I folkton – Im Volkston – In Folk Style** s/p 23  
Andante semplice

11. **Unikuva – Drömbild – Traumbild – Dream Picture** s/p 24  
Vibrato (non troppo presto)

12. **Meri – Havet – Das Meer – The Sea** s/p 26  
Allegro feroce

13. s/p 29

**Veloce**

14. s/p 32

**Pesante**

*sempre molto marcato*

5. Piiritanssi – Ringdans – Reigen – Round Dance  
Con grazia (Allegro) s/p 34

6. Andante con moto s/p 36

7. Allegro agitato s/p 38

8. Duo Rubato s/p 40

19. Linnunlaulu – Fågelsång – Vogelsang – Bird Song  
Allegro giocoso s/p 42

20. In Memoriam Lugubre s/p 44

21. Un poco mosso s/p 45

22. Kansan tapaan – I folkton – Im Volkston – In  
Folk Style s/p 47  
Alla marcia

23. Venezia Malinconico s/p 48

24. Sota – Kriget – Der Krieg – The War s/p 50  
Allegro marziale

## 4.

Tempo di Valse (poco moderato)  
*dolce cantando*

SELIM PALMGREN, op 17 n:o 4

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 is three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a piano (*pp*) dynamic. The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. It maintains the same key signature and time signature. The melody in the right hand continues with flowing eighth and sixteenth notes, and the left hand accompaniment remains consistent with the first system.

The third system of the score shows the continuation of the melody and accompaniment. A piano (*pp*) dynamic marking is present at the beginning of the system. The musical texture remains consistent with the previous systems.

The fourth system includes performance instructions: *dim.* (diminuendo), *pochiss. rit.* (pochissimo ritardando), and *a tempo*. A piano (*pp*) dynamic marking is also present. The melody in the right hand shows a slight deceleration and then returns to the original tempo.

The fifth and final system of the score concludes the piece. It continues the melodic and harmonic development established in the previous systems, ending with a final chord in the right hand.

## 8.

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**Allegro feroce**

*mp*

*sempre marcato*

*cresc.*

# 12. Meri

Havet – Das Meer – The Sea

SELIM PALMGREN, op 17 no 12

**Allegro feroce**

*f*  
*And.*  
*cresc.*  
*dim.*  
*sempre accentato*  
*ffz*  
*m.d.*  
*fffz*  
*dim.*  
*p murmurando*

8  
8  
8  
8  
8  
8

1. 2.  
1. 2.

1 2 3 2 1 4 1 1