

WILHELM HANSEN EDITION.

Métamorphoses

Concert No. 3

pour

Piano et orchestre

par

Selim Palmgren

Op. 41.

Partition d'orchestre

Parties d'orchestre

Edition pour 2 pianos à quatre mains

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Métamorphoses.

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Largamente.

Pianoforte I.

Pianoforte II.

Musical score for Pianoforte I and II, first system. Pianoforte I has a treble and bass staff with whole rests. Pianoforte II has a treble and bass staff with complex rhythmic patterns. The treble staff of Pianoforte II includes markings for *ffz trem.*, *molto marc.*, *Ped.*, and *Ped. sempre*. The bass staff includes a triplet of eighth notes and a *Ped.* marking.

Musical score for Pianoforte I and II, second system. Pianoforte I has a treble and bass staff with whole rests. Pianoforte II continues with complex rhythmic patterns, including a triplet of eighth notes and a *ffz* marking.

Musical score for Pianoforte I and II, third system. Pianoforte I has a treble and bass staff with whole rests. Pianoforte II continues with complex rhythmic patterns, including a triplet of eighth notes and a *sempre molto marc.* marking.

I.

II.

riten.

a tempo

ff

trom.

Pedal

I.

II.

dim.

all. rit.

I.

II.

allargando

mf

cresc. molto

ff

Solo

Cadenza

I. *a piacere* *a piacere* *con strepito*

This system contains the first two staves of the Cadenza. The piano part (top staff) begins with a dynamic of *a piacere* and features a series of chords and eighth notes. The bass part (bottom staff) also starts with *a piacere* and includes two triplet markings (*3*) over eighth notes.

I. *rilen.* *cresc.*

This system continues the Cadenza. The piano part (top staff) has a *rilen.* (ritardando) marking. The bass part (bottom staff) includes a *cresc.* (crescendo) marking and continues with rhythmic patterns.

Presto.

(lungo)

I. *fff* *pp non legato*

This system marks the beginning of the *Presto.* section. The piano part (top staff) starts with a forte dynamic (*fff*) and a *pp non legato* instruction. The bass part (bottom staff) features a series of chords and eighth notes with fingerings indicated by numbers 1, 4, 1, 5, 2, 8, 5, 1, 1.

I. *poco a poco cresc.*

This system continues the *Presto.* section with a *poco a poco cresc.* (poco a poco crescendo) instruction. Both piano and bass parts feature complex rhythmic patterns and chords.

allargando

I.

This system begins the *allargando* section. Both piano and bass parts feature a series of chords and eighth notes, with the tempo gradually slowing down.

a tempo

I. *ff con grandezza*

II. *a tempo*

I. *a tempo*

II. *a tempo*

I.

II.

I.

II.

I.

II.

I.

marcato

I.

col Ped.

I.

molto sosten.

smorzando

riten.

perdendosi

ppp

rapido

leggero

p

Allegro leggiero.

I. *fz p non legato*

II. *fz P*

The first system of music is divided into two parts, I and II. Part I consists of two staves in 2/4 time. The top staff has a treble clef and contains a melodic line with eighth-note patterns and fingerings (5, 4, 5, 4, 3, 5, 4, 3, 1, 2, 1). The bottom staff has a bass clef and contains a harmonic accompaniment. The dynamic is *fz p non legato*. Part II also consists of two staves in 2/4 time. The top staff has a treble clef and contains a melodic line with eighth-note patterns and triplets. The bottom staff has a bass clef and contains a harmonic accompaniment. The dynamic is *fz P*.

I. *fz P*

II. *fz P*

staccato sempre

cresc.

The second system of music is divided into two parts, I and II. Part I consists of two staves in 2/4 time. The top staff has a treble clef and contains a melodic line with eighth-note patterns and fingerings (5, 4, 3, 2, 1, 2, 3, 4, 5). The bottom staff has a bass clef and contains a harmonic accompaniment. The dynamic is *fz P*. Part II also consists of two staves in 2/4 time. The top staff has a treble clef and contains a melodic line with eighth-note patterns and triplets. The bottom staff has a bass clef and contains a harmonic accompaniment. The dynamic is *fz P*. The articulation *staccato sempre* is indicated at the beginning of the system. A *cresc.* marking is present in the middle of the system.

I. *fz brillante*

II. *fz*

espr.

The third system of music is divided into two parts, I and II. Part I consists of two staves in 2/4 time. The top staff has a treble clef and contains a melodic line with eighth-note patterns and fingerings (4, 3, 5, 4, 3, 2, 1, 2, 1, 2, 5, 4, 3, 1, 2, 3, 4, 5, 3, 1, 4, 2, 3, 1, 2, 3, 4, 5, 3, 1, 2, 3, 4, 5). The bottom staff has a bass clef and contains a harmonic accompaniment. The dynamic is *fz brillante*. Part II also consists of two staves in 2/4 time. The top staff has a treble clef and contains a melodic line with eighth-note patterns. The bottom staff has a bass clef and contains a harmonic accompaniment. The dynamic is *fz*. The marking *espr.* is present at the end of the system.

I. *cresc. e string.*

II. *cresc. e string.*

ffz *rinforz.*

I. *ritenuto* *a tempo*

II. *(poco rit.)* *colla parte* *a tempo*

dim. *fz* *p non legato*

fz *p*

I. *cresc. molto* *fz* *fz* *fz* *ff* *cresc.* *ffz* *ffz* *ffz* *ffz* *G.P.*

II. *cresc. molto* *fz* *fz* *ffz* *ffz* *G.P.*

poco rit.

Andante con moto.

I.

p 8

*sempre arpeggiato
e staccato*

Andante con moto.

II.

p molto espr. *legatissimo*

I.

8

II.

I.

cresc. 8

II.

cresc.

I. *sempre cresc.*

II. *sempre cresc.*

*Red. **

I. *poco ritenuto* *a tempo*

II. *poco ritenuto* *a tempo*

dim. molto *p*

*Red. **

I. *ritenuto*

II. *dim.* *ritenuto*

I. *dim.* *cresc.* *Ped. marcato* *

II. *pp* *ppp* *pp quasi trillo* *Ped. sempre*

quasi trillo *Tempo di valse. (assai presto)* *fff*

I. *stringendo e cresc. molto*

II. *stringendo e cresc. molto* *ffz dim.* *Tempo di valse. (assai presto)* *marc.* *Ped. **

I. *p*

II. *pp leggiero* *Ped. **

I. *Viv.*

II. *m.d.*
m.s.

Ped. *

I. *ff*

II. *ff*

Ped. *

I. *ff* *dim.*

II. *ff* *dim.* *p*

Ped. *

leggiero

I.

P *m. s. (sopra)*

II.

cantabile

I.

cresc.

II.

cresc.

I.

stringendo

II.

stringendo

I. *velocissimo*
G. P. *p* *cresc.*

II. *ff* *G. P.*

I. *Poco meno mosso.*
ffz brillante

II. *Poco meno mosso.*
p molto espressivo

I. *ffz brillante*

II. *ffz brillante*

Red. simile

I.

ff

I.

2

I.

ff

Più mosso.

Più mosso.

cresc.

8

I. *ffz* *ffz*

II. *ffz* *ffz*

Ped. * Ped. * Ped. *

I. *stringendo e cresc. molto*

II. *stringendo e cresc. molto*

I. *fff*

II. *fffz* *quasi tremolo* *lunga* *dim. molto*

Un poco lento.

(Tromba)

ten.

II.

pp ma marcato
ppp tranquillo

sempre trem.

poco rit.

Allegretto amabile.

II.

P espressivo

legato

II.

poco cresc.

dolce

II.

II.

p marc. (Tema)

Ped. sempre

II. *p con grazia*

Ped. *

II. *dolcissimo*

Ped. *

II.

Ped. *

II. *dim.* *ritenuto* *smorzando*

Ped.

II. *pppp* *a tempo trillo* *pp* *cresc. molto* *f*

Ped.

Cadenza

I. Solo. *fff a piacere* *ffz ffz cresc.*

II. *ffz* Orch. tacet

I. *rallent.* *fff a piacere*

Red. *

I. *Red.* *

I. *rit.* *veloce* *veloce*

8

riten. molto

stretto

I.

prestissimo

rinforz.

ffz

fff

a piacere

ten. col Ped.

I.

prestissimo

rinforz.

ffz

fff

a piacere

I.

Allegro con fuoco.

sempre ff

ffz

I.

ffz

sempre non legato

I.

I. *sempre ff* *fz*

I. *ffz* *allargando* *grandioso*

I. *Lento.* *lunga* *a piacere* *con somma forza*

I. *Allegretto grazioso.* *fffz* *p* *quasi campane*

II. *Allegretto grazioso.* *fz* *p* *Corno.* *cantabile* *dolcissimo*

I.

II.

I.

II.

I.

II.

The image displays a musical score for two pianos, labeled I and II, across three systems. Each system consists of two staves. The first system features a piano (I) part with eighth-note chords and a piano (II) part with a melody and accompaniment. The second system continues the piece, showing a crescendo in the piano (II) part and a forte (f) dynamic. The third system includes a marcato dynamic in the piano (II) part and a forte (fz) dynamic in the piano (I) part. Performance markings include 'Pedal.' and 'marcato' with asterisks. The score is written in a key signature of one flat (B-flat) and a common time signature.

I. *poco rit.* *a tempo* *pp*

II. *dim.* *poco rit.* *pp a tempo* *p ma marcato* (Tema.)

I. *pp*

II. *pp* *dolce*

I. *pp*

II. *marcato* *dim.* *marcato*

I. *ritenuto*

II. *pp* *dim.* *Pedal.* *ritenuto*

I. *8* *8* *8* *Cadenza. velocissimo* *lunga* *pp*

II. *perdendosi* *pppp* *

I.

I. *murmurando*

I.

I.

perdendosi *f* *quasi glissando* *brillante*

Allegro gioioso.

I.

fz *m.s.*

Allegro gioioso.

II.

fz *p* *fz* *fz* *fz* *leggiere*

I.

cresc. *f* *fz* *fz* *fz* *Ed. **

I. *fz* *Red.* *

II. *p* *fz* *p*

I. *leggiere* *crescendo*

II. *pp* *cresc.*

I. *ffz* *brillante* *ffz* *ffz*

II. *fz* *ffz* *fz* *fff molto marcato*

I. *simile*

II. *fz* *fffz*

I. *con strepito*

II. *fff*

Ped. * *Ped.* * *Ped.* *

I.

II. *fffz*

Ped. * *Ped.* * *Ped.* *

I. *p* *Red. lusingando* * *Red.* * *Red.* * *Red.* *

II. *fz* *p* *leggiero*

I. *Red. simile*

II. *fz* *staccato sempre*

I.

II.

I.

II.

I.

II.

II.

II.

Molto meno mosso.

a piacere

Solo.

I.

fz *grave* *fz*

vd III *vd III* *d III*

Lento lugubre.

con grand espressione

I.

fz

*

*

I.

fz

*

*

I.

fz

II.

pp *colla parte* *fz* *cresc.*

quasi pizzicato

I. *cresc.* *f* *dim.*

ped. * *ped.* * *ped.* *

II. *fz*

I. *loggiere* *p*

ped. *

3 4 1 2 4 5 8

II. *pp* *molto espressivo* *quasi tremolo*

ped. *

I. *simile*

5 4 3 2 1 3

II. *fz* *simile*

ped. *

I.

I.

I.

I.

II.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *ffz*

cresc.

I.

II.

Ped. * *Ped.* * *fz*

I.

II.

dim. *fz* *dim.*

I.

dim. *p*

molto espr. *fz*

legatissimo
Ped. sempre

Pfte I tacet.

II.

ffz

II.

dim. *p* *fz*

Ped.

quasi Corno

II.

cresc. e stringendo molto

Ped.

(Trombe) *fz*

sempre col Ped.

Molto allegro.

II.

ffz *ff*

quasi trem.

con strepito

I.

II.

I.

II.

rinforzando

sempre col Ped.

I.

II.

cresc. moltissimo

fff

brillante

mf

I.

II.

I.

II.

I.

II.

I.

II.

fz *p.* *fz* *p.* *fz* *p.*

I.

II.

fz *p.* *fz* *leggiere*

brillante

I.

II.

ffz *ffz* *ffz*

martellato

I. *ffz* Ped. * Ped. * Ped. * Ped. * Ped. simile

II. *fz* *p* *fz* *p* *fz* *p* *fz* *p* *fz* *p* *legato*

I. *ffz* *f* *gioioso*

II. *fz* *p* *fz* *p* *p* *molto espr.*

I. *ffz*

II.

I.

ffz

ff

con brio

ffz

Ped. * Ped. sempre

I.

f

ff

fz

I.

fz

p

fz

fz

fz

fz

p

System 1: First system of music. It consists of two staves, I and II. Staff I contains two treble clefs with melodic lines and fingering numbers (5, 4, 5, 5, 5, 5). Staff II contains two treble clefs and two bass clefs with accompaniment. Dynamics include *fz* and *pp leggiero*. A *poco cresc.* marking is present in the second measure of the second staff.

System 2: Second system of music. Staff I is mostly empty. Staff II contains two treble clefs and two bass clefs with melodic and accompaniment lines. Dynamics include *espr.*, *ten.*, and *p*. Fingering numbers (1, 4, 4, 2, 1, 3) are visible.

System 3: Third system of music. Staff I contains two treble clefs with melodic lines and fingering numbers (3, 1). Dynamics include *p lusingando*. A *ped.* marking is present. Staff II contains two treble clefs and two bass clefs with accompaniment. Dynamics include *pp* and *leggierissimo*. A *ped. simile* marking is present.

I. *fz*

II. *fz*

I. *dim.* *fz*

II. *dim.* *fz*

I. *m.d.* *m.s.* *fz*

II. *pp*

molto marcato ed espressivo
 (Corni)
p
ten.
sempre col Ped.

crescendo

sempre crescendo

trem.
Ped. sempre

f
ffz
ffz
cresc.
Allargando
Ped. *

fz
fz crescendo
ffz
Allargando
Ped. *

molto sost.

Meno mosso. (grandioso)

I. *fff con strepito* *fff sempre* *stacc. sempre*

II. *molto sostenuto* *colla parte* *ff grandioso*

The first system of music consists of two staves, I and II. Staff I contains a complex rhythmic pattern with triplets and sixteenth notes, marked with *fff con strepito* and *fff sempre*. Staff II provides a harmonic accompaniment with chords and some melodic lines, marked with *molto sostenuto* and *ff grandioso*. The tempo changes from *molto sost.* to *Meno mosso. (grandioso)*. The key signature has one flat. There are some performance instructions like *stacc. sempre* and *colla parte*.

ped.

*

I.

II.

The second system continues the musical piece. Staff I features intricate rhythmic patterns with many sixteenth and thirty-second notes. Staff II continues the accompaniment with chords and some melodic fragments. The dynamics remain high, with *fff* and *ff* markings.

I. *fff*

II.

The third system is the final one on the page. Staff I continues with the complex rhythmic patterns, marked with *fff*. Staff II provides the final accompaniment, ending with sustained chords. The overall texture is dense and powerful.

I. *mf sempre stacc.*

II. *mf*

I.

II.

I. *cresc. moltissimo*

II. *ff*

I.

II.

I.

II.

I.

II.

I. *fz* *fz*

II. *mf* *trem.* *fffz* *mf* *Red.*

I. *fffz fulminante*

II. *fffz* *fffz*

I. *Larghissimo.* *ffz* *fffz* *fffz* *fffz* *fffz*

II. *Larghissimo.* *fffz* *fffz* *fffz con somma forza m.d.* *fffz* *fffz* *fffz* *Fine.*