

A Monsieur le Professeur, D<sup>r</sup> Theodor Kullak.

# Études de Concert

composée  
pour

**PIANO**

par

## AGATHE BACKER GRÖNDAHL.

Op. 11.

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# Etude de Concert.

Allegro con fuoco.

Agathe Backer Grøndahl, Op. 41. N<sup>o</sup> 1.

*f sempre*

Ped.

*p dolce*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many sixteenth notes and rests. A dynamic marking of *f* is present in the right hand.

Second system of musical notation, continuing the piece. It features similar rhythmic complexity. A dynamic marking of *mp* is present in the right hand.

Third system of musical notation, featuring a crescendo. The dynamic markings are *cresc.*, *molto*, and *ff sempre*.

Fourth system of musical notation, featuring a *marcato* marking in the right hand.

Fifth system of musical notation, concluding the page. It continues the complex rhythmic and harmonic texture.

rit. mf a tempo

p

dim. e rit. p a tempo m.g.

# Etude de Concert.

Agathe Backer Grøndahl, Op.11. N<sup>o</sup> 2.

Andantino grazioso.

The musical score is written for piano and consists of five systems. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked "Andantino grazioso".

- System 1:** Features a piano (*p*) and *dolce* marking. The right hand has a melodic line with slurs and ties, and the left hand has a rhythmic accompaniment. A *ten.* (tension) marking is present above the first measure.
- System 2:** Continues the melodic and accompanimental lines.
- System 3:** Similar to the previous systems, with a *ten.* marking above the first measure.
- System 4:** Includes a *ten.* marking above the first measure and features a prominent arpeggiated chord in the right hand.
- System 5:** Ends with a *pp* (pianissimo) marking in the right hand.

The first system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic marking. The lower staff features a *rubato* marking. The music is in a minor key and includes various chordal textures and melodic lines.

The second system continues the piece. It features an 8-measure rest in the upper staff, indicated by a dashed box and the number '8'. The lower staff continues with its melodic and harmonic accompaniment.

The third system includes a *rinz.* (ritardando) marking in the upper staff and a *rit.* (ritardando) marking in the lower staff. The music concludes this section with a final chord.

**Tempo un poco animato.**

The fourth system begins with a *legato* marking in the upper staff and a piano (*p*) dynamic marking in the lower staff. The tempo is now *un poco animato*. The music features a more active and rhythmic character.

The fifth system continues the *Tempo un poco animato* section. It features a large, sweeping melodic line in the upper staff that spans across the system, with the lower staff providing a steady accompaniment.

First system of musical notation. The right hand features a melodic line with a long slur and a *cresc.* marking. The left hand provides a rhythmic accompaniment with chords and moving lines.

Second system of musical notation. The right hand continues the melodic line with dynamic markings of *f*, *fz*, and *mf*. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment continues with chords and moving lines.

Fourth system of musical notation. The right hand has a melodic line with an *f* dynamic and a *cresc.* marking. The left hand features a complex rhythmic pattern with fingerings (2, 1, 2, 3, 4, 1, 2, 1, 2, 3, 4) indicated below the notes.

Fifth system of musical notation. The right hand has a melodic line with an *ff* dynamic and the marking *ff appassionato*. The left hand accompaniment continues with chords and moving lines.

First system of musical notation. The right hand features a series of chords with a 'V' marking above them. The left hand plays a rhythmic accompaniment. Dynamics include *fz* and *accelerando*.

Second system of musical notation. The right hand has a melodic line with a *dim.* marking. The left hand continues with a rhythmic accompaniment.

Third system of musical notation. The right hand has a melodic line with a *ten.* marking. The left hand has a rhythmic accompaniment. Dynamics include *p*, *morendo*, *ritard. molto pp*, and *p dolce*. The tempo marking **Tempo I.** is present.

Fourth system of musical notation. The right hand has a melodic line with a *ten.* marking. The left hand has a rhythmic accompaniment.

Fifth system of musical notation. The right hand has a melodic line. The left hand has a rhythmic accompaniment.



ten. *q.* *f<sub>z</sub>*

*m. g.* *g.* *rit.* *p* *dolce* *ten.* *ten.*

*ten.* *espressivo*

*p* *pp tranquillo* *una corda*

*dim.* *morendo e rit.* *m. g.* *q.*

# Etude de Concert.

Allegretto scherzando.

Agathe Backer Grøndahl, Op. 11. N<sup>o</sup> 3.

*mf*

*Ad.*

*leggiero*

*p leggiero*

*p*

4 5 1 4 3 2 1 4 3 1 4 5 4 2 1 4

8

*cresc.* *f*

*dim.* *mf.*

*leggiero*

*ff molto marcato*

*Ped.*

*sf*

*cresc. molto*

*ff sempre*

*fz*

C.W. 756

First system of musical notation, featuring treble and bass staves with complex chordal textures and melodic lines. The key signature is one sharp (F#). The system includes several measures with dynamic markings such as *mf* and *f*.

Second system of musical notation, continuing the piece with intricate harmonic structures. It features a prominent *f* dynamic marking in the latter half of the system.

Third system of musical notation, showing a change in texture with more rhythmic activity. The dynamic marking *mf* is present at the beginning of the system.

Fourth system of musical notation, characterized by dense chordal passages and melodic fragments in both staves.

Fifth system of musical notation, concluding the page with a final melodic phrase and chordal accompaniment.

First system of musical notation. The treble clef staff contains a series of chords with moving inner voices. The bass clef staff features a melodic line with a fermata over the first measure. The dynamic marking *p leggiero* is present. A *Ped.* marking is located below the first measure of the bass staff.

Second system of musical notation. The treble clef staff continues with complex chordal textures. The bass clef staff has a melodic line with a fermata. A first ending bracket with an 8-measure repeat sign is shown above the treble staff.

Third system of musical notation. The treble clef staff continues with complex chordal textures. The bass clef staff has a melodic line with a fermata. A first ending bracket with an 8-measure repeat sign is shown above the treble staff. The dynamic marking *p* is present.

Fourth system of musical notation. The treble clef staff continues with complex chordal textures. The bass clef staff has a melodic line with a fermata. A first ending bracket with an 8-measure repeat sign is shown above the treble staff. The dynamic marking *cresc.* is present.

Fifth system of musical notation. The treble clef staff continues with complex chordal textures. The bass clef staff has a melodic line with a fermata. The dynamic marking *f* is present.

First system of musical notation, consisting of a treble and bass staff. The music features a series of chords and melodic lines, with some notes beamed together. The key signature has one flat.

Second system of musical notation. It includes dynamic markings: *dim.* (diminuendo) and *p* (piano). The notation shows a transition from a more complex texture to a simpler, more rhythmic accompaniment.

Third system of musical notation. It includes dynamic markings: *dim.* (diminuendo) and *p* (piano). The music continues with a focus on harmonic support and melodic fragments.

Fourth system of musical notation. It includes dynamic markings: *morendo* (decrescendo), *pp* (pianissimo), and *leggiero* (light). The notation features a mix of chords and single notes.

Fifth system of musical notation. It includes dynamic markings: *ff* (fortissimo) and *tre corde* (three strings). The notation shows a shift to a more powerful and sustained texture.

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Terschak, Ad. Vater unser. (The Lord's prayer) pour Soli, Chœurs et Orchestre. Partition de Piano. Paroles allem., norvég. et anglaises . . .	9

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Halfdan Kjerulf. Photographie-Visite . . .	1
— Cabinet . . .	4
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— Cabinet . . .	4

**Bustes de Bisquit.**

(27 à 30 cm. haut.)

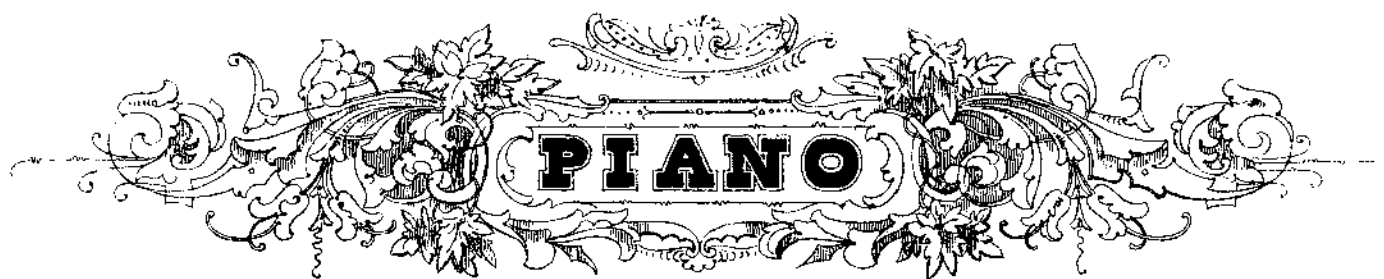
Ole Bull, Edvard Grieg, Halfdan Kjerulf, Johan Svendsen (avec emballage) . . .	11
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A Monsieur le Professeur, D<sup>r</sup> Theodor Kullak.

# Etudes de Concert

composée  
pour



par

## AGATHE BACKER GRÖNDAHL.

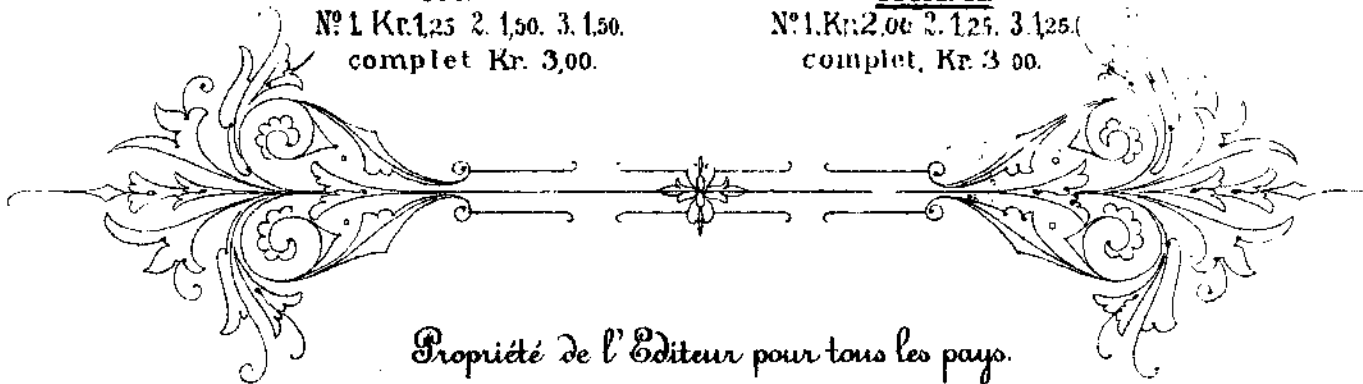
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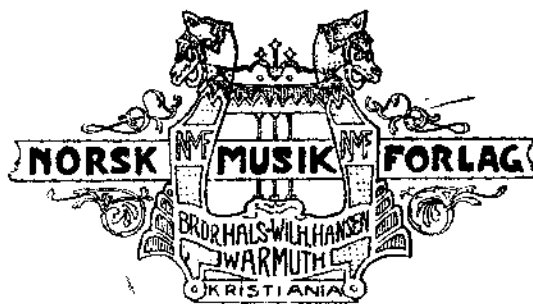
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Oscar Brendskotte, Leipzig.



à Monsieur EDMUND NEUPERT.

# ETUDE.

Allegretto.

Agathe Backer Grøndahl, Op. 11. N<sup>o</sup> 4.

Piano.

*pp sempre il basso espressivo*

*una corda*

*cresc.*

*tre corde*

8

*mf*

*cresc.*

*f*

*pp*

*dim.*

*una corda*

*morendo*

The first system of music consists of two staves. The upper staff contains a series of chords and arpeggiated figures, with a 'morendo' marking indicating a gradual decrescendo. The lower staff features a simple bass line with a few notes and rests.

*rit.* *p legato* *Ped. tre corde*

The second system continues the piece. It includes a 'rit.' (ritardando) marking in the upper staff. The lower staff has a 'p legato' marking and a 'Ped. tre corde' instruction, indicating the use of the sostenuto pedal and three strings. The music features flowing, connected lines in both staves.

The third system shows a continuation of the piano texture. The upper staff has a melodic line with some grace notes, while the lower staff provides harmonic support with chords and arpeggios.

*p*

The fourth system continues the musical development. A 'p' (piano) marking is present in the upper staff. The texture remains consistent with the previous systems, featuring a mix of chords and moving lines.

*p leggiero*

The fifth system concludes the page. It features a 'p leggiero' marking, suggesting a light and delicate touch. The music ends with a final chord in the upper staff and a few notes in the lower staff.

8

*mf*

*p leggiero*

This system contains two staves. The upper staff features a complex rhythmic pattern of eighth notes with various accidentals. The lower staff has a simpler accompaniment. Dynamics include *mf* and *p leggiero*.

8

*p*

This system continues the musical piece. The upper staff has a more melodic line with some slurs. The lower staff provides harmonic support. The dynamic *p* is indicated.

8

*cresc.*

This system shows a transition in dynamics. The upper staff has a melodic line with slurs. The lower staff has a more active accompaniment. The dynamic *cresc.* is marked.

8

*f*

*cresc.*

This system features a strong dynamic. The upper staff has a complex rhythmic pattern. The lower staff has a melodic line with slurs. Dynamics include *f* and *cresc.*

8

*rit.*

*cresc.*

This system concludes the piece. The upper staff has a melodic line with slurs. The lower staff has a simple accompaniment. Dynamics include *rit.* and *cresc.*

ff agitato

This system features a grand staff with treble and bass clefs. The music is marked *ff agitato*. The right hand plays a series of chords and arpeggiated figures, while the left hand provides a rhythmic accompaniment with eighth notes. A large slur spans across the top of the system.

cresc.

This system continues the piece with a *cresc.* marking. The right hand has a melodic line with some chromaticism, and the left hand has a steady eighth-note accompaniment. A slur is present over the right-hand part.

ff

This system is marked *ff*. The right hand features a complex, rhythmic pattern of chords and arpeggios. The left hand has a more melodic line with some chromatic movement. A slur is under the left-hand part.

dim. p

This system is marked *dim.* and *p*. The right hand has a melodic line with some chromaticism, and the left hand has a steady eighth-note accompaniment. A slur is under the left-hand part.

This system shows the right hand playing a complex, rhythmic pattern of chords and arpeggios. The left hand has a more melodic line with some chromatic movement. A slur is under the left-hand part.

dim.

pp rit. a tempo pp una corda

fis



First system of musical notation, consisting of two staves. The upper staff features a complex, dense texture of chords and arpeggios. The lower staff contains a melodic line with a long, sweeping slur across several measures.

Second system of musical notation, consisting of two staves. The upper staff continues with dense chordal textures. The lower staff features a melodic line with a slur, and the word *cresc.* is written below the first measure.

Third system of musical notation, consisting of two staves. The upper staff has dense chordal textures with accents. The lower staff has a melodic line with a slur, and the words *cresc.* and *molto* are written below the first and last measures respectively.

Fourth system of musical notation, consisting of two staves. The upper staff has dense chordal textures with accents. The lower staff has a melodic line with a slur, and a *V* marking is present above the first measure.

Fifth system of musical notation, consisting of two staves. The upper staff has dense chordal textures with accents. The lower staff has a melodic line with a slur, and the word *dim.* is written below the first measure.

8

*p*

First system of musical notation, featuring a treble clef with a complex rhythmic pattern and a bass clef with a simple accompaniment. A dynamic marking of *p* is present.

*dim.*

Second system of musical notation, continuing the treble and bass clef parts. A dynamic marking of *dim.* is present.

Third system of musical notation, continuing the treble and bass clef parts.

*pp* *f*

*vall.*

Fourth system of musical notation, featuring dynamic markings *pp* and *f*, and the tempo marking *vall.*

*p* *pp* *rit.* *m.g.*

*ped.*

Fifth system of musical notation, featuring dynamic markings *p*, *pp*, *rit.*, and *m.g.*, and the instruction *ped.*

à Monsieur EDMUND NEUPERT.

# ETUDE.

Agathe Backer Grøndahl, Op. 11. N<sup>o</sup> 5.

Molto Allegro e con brio.

Piano.

*f sempre*

*ff*

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various accidentals (flats and naturals). A slur is present over the final few notes of the system.

Second system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various accidentals. A dynamic marking of *mf* is present in the bass clef. A slur is present over the final few notes of the system.

Third system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various accidentals. A slur is present over the final few notes of the system.

Fourth system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various accidentals. A slur is present over the final few notes of the system.

Fifth system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various accidentals. A dynamic marking of *cresc.* is present in the bass clef. A slur is present over the final few notes of the system.

Sixth system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various accidentals. A dynamic marking of *cresc.* is present in the bass clef. A slur is present over the final few notes of the system.

The image displays a page of musical notation for a piano piece, consisting of six systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** The first system begins with a dynamic marking of *f* (forte). The music features complex chordal textures and melodic lines in both the treble and bass staves.
- System 2:** The second system includes a dynamic marking of *rfz* (ritardando forzando), indicating a change in tempo and intensity.
- System 3:** The third system starts with a dynamic marking of *mp* (mezzo-piano) and includes a *cresc.* (crescendo) marking.
- System 4:** The fourth system features a dynamic marking of *f sempre* (forte sempre), indicating a sustained forte dynamic.
- System 5:** The fifth system continues the musical development with intricate harmonic structures.
- System 6:** The sixth system concludes the page with further melodic and harmonic details.

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and chords.

Second system of musical notation, including the instruction *cresc.*

Third system of musical notation, including the instruction *ff sempre* and a change in time signature.

Fourth system of musical notation, including the instruction *molto*.

Fifth system of musical notation, including the instruction *marcato*.

Sixth system of musical notation, including the instruction *ff* and a double bar line.

à Monsieur EDMUND NEUPERT.

# ETUDE.

Agathe Backer Grøndahl, Op. II. N<sup>o</sup> 6.

Allegretto grazioso.

Piano.

The musical score consists of six systems of music, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 6/8. The first system includes the instruction *mf legato* and a *Ped.* marking. The second system continues the piece. The third system features a *p* dynamic marking. The fourth system continues with the *p* dynamic. The fifth system includes a *mf* dynamic marking. The sixth system concludes the piece with a *mf* dynamic marking. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5, 3, 2, 1, 3, 2, 1, 3, 2, 1).

This page of musical notation is for a piano piece, likely in the key of D major (two sharps) and 3/4 time. It consists of six systems of grand staff notation, each with a treble and bass clef. The music features a variety of textures and dynamics.

- System 1:** Starts with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with some grace notes, while the left hand provides a steady accompaniment.
- System 2:** The dynamics shift to piano (*p*). The texture remains consistent with the first system.
- System 3:** A crescendo (*cresc.*) is indicated, leading to a gradual increase in volume.
- System 4:** The music continues with the piano (*p*) dynamic.
- System 5:** Another crescendo (*cresc.*) is marked, followed by a fortissimo (*f*) dynamic. The right hand features a complex, multi-measure rest of 8 measures.
- System 6:** The piece concludes with a fortissimo (*f*) dynamic. The right hand has an 8-measure rest, and the left hand has a 4-measure rest. The notation includes detailed fingerings and articulation marks.



*ff*  
*Ped.*  
*mf e string.*  
*a tempo*  
*rit.*  
*p tranquillo*  
*dolciss.*  
*ritard.*  
*a tempo*  
*p*  
*dolce p*  
*Ped.*  
*Ped.*  
*Ped.*  
*espress.*  
*ritard.*  
*pp*  
*Ped.*

# AGATHE BACKER GRØNDAHL



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- Huldreslaat** .....
- Humoreske**.....
- Kunstnermarsch** .....
- Menuet i F-Dur** .....
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