



КОНЦЕРТНЫЕ ПЬЕСЫ
ФИНСКИХ КОМПОЗИТОРОВ



ПЕРЕЛОЖЕНИЕ ДЛЯ ДВУХ ФОРТЕПИАНО



Концертные пьесы финских композиторов

*Переложение для двух фортепиано
Александра Скрипко*

ББК 85.9

Санкт-Петербургская детская музыкальная школа № 24.
Концертные пьесы финских композиторов (переложение для двух фортепиано). – Санкт-Петербург : «Знакъ», 2021. – 88 с.

*Исключительное право на сборник принадлежит автору переложений и составителям.
Права защищены федеральным законодательством.*

ISBN 978-5-91638-186-3

© Скрипко А.М., переложение, 2021
© Федотова П.С., оформление обложки, 2021
© «Знакъ», макет, 2021

Совместная работа педагогов Санкт-Петербургской детской музыкальной школы № 24

Составители:

Абдурахманова Н. А., Головина Е. Г., Евграфова Н. Н., Жуковская Е. И., Каспаряни Л. Э., Кругликова С. А., Мельничук Е. И., Ставицкий Ю. З., Сыщикова В. В., Халикова О. А., Чавпецова М. В.

Слова великого композитора Роберта Шумана о том, что «совместное музицирование сближает души быстрее, чем слова», ещё раз подтверждают необходимость и важность ансамблевой игры в деле воспитания юных музыкантов.

Сборник «Концертные пьесы финских композиторов» в переложении для двух фортепиано адресован ученикам младших, средних и старших классов ДШИ и ДМШ, студентам музыкальных училищ и любителям музыки.

Целью сборника является не только расширение ансамблевого репертуара, но и возможность познакомиться с малоизвестной романтической музыкой композиторов страны Суоми, творивших на рубеже XIX-XX веков.

Их музыка пленяет свежестью мелодий, глубиной лиризма, неповторимым северным колоритом. Написанная искренне и неординарно, она способствует воспитанию художественного вкуса подрастающих музыкантов.

Вместе с тем, музыка достаточно выигрышна в эстрадном отношении, что позволяет юным пианистам развиваться в эмоциональном и артистическом плане.

Надеемся, что этот сборник займёт достойное место в педагогическом репертуаре и будет востребован в работе с учениками ДШИ и ДМШ.

Желаем творческих успехов!

Мелодия

Переложение для 2-х фортепиано
Александра Скрипко

Эрки Мелартин
(1875–1937)

Piano I

Andante non legato

mf *f* *p* *mp*

Piano II

Andante non legato

una corda *tre corde*

mp *mp* *p* *mf* *f*

I

mp *p* *mp* *cresc.* *mf cresc.*

II

non legato *non legato*

p *mf cresc.*

una corda *tre corde*

I

f *mp* *p*

II

f *p* *mp* *cresc.*

non legato

una corda *tre corde*

19 *non legato* *8va* *non legato*

I *mf cresc.* *f* *p*

II *mf cresc.* *f* *mp* *p*

una corda

Скерцо

Переложение для 2-х фортепиано
Александра Скрипко

Оскар Мериканто
(1868–1924)

Allegretto

Piano I *p* *mp*

Allegretto

Piano II *p* *mp*

7

I *mf* *p*

II *mf* *p*

Musical score for measures 13-18. The score is divided into two systems, I and II. System I consists of two staves (bass and treble clefs) with dynamics *mp*, *mf*, and *mp*. System II consists of two staves (treble and bass clefs) with dynamics *mp*, *mf*, and *p*. The music features various melodic lines and harmonic accompaniment.

Musical score for measures 19-24. The score is divided into two systems, I and II. System I consists of two staves (treble and bass clefs) with dynamics *mf* and *cresc.*. System II consists of two staves (treble and bass clefs) with dynamics *mp* and *cresc.*. The music features melodic lines with slurs and dynamic markings.

Musical score for measures 25-30. The score is divided into two systems, I and II. System I consists of two staves (treble and bass clefs) with dynamics *f*, *marcato*, *f brillante*, and *sf*. System II consists of two staves (treble and bass clefs) with dynamics *f marcato*, *f brillante*, and *mf*. The music features melodic lines with slurs and dynamic markings, including an *8va* marking.

31

I

mf *p*

II

p

38

I

mf cresc. *f marcato* *p*

1. 2.

II

mf cresc. *f marcato* *sf* *sf*

1. 2.

43

Trio

I

sf *p*

II

Trio

p *dolce*

49

I

II

p

1.

Detailed description: This system contains measures 49 through 54. Part I (piano) features a melodic line with eighth and sixteenth notes, often beamed together, and some rests. Part II (piano) provides harmonic support with chords and moving lines. Dynamics include piano (*p*). A first ending bracket labeled '1.' spans measures 53 and 54.

55

I

II

mf *cresc.* *f*

mf *cresc.* *f* *p*

2.

Detailed description: This system contains measures 55 through 60. Part I (piano) starts with a *mf* dynamic, followed by a *cresc.* (crescendo) leading to a *f* (forte) dynamic. Part II (piano) mirrors this dynamic progression. A second ending bracket labeled '2.' spans measures 55 and 56. A *p* (piano) dynamic appears at the end of measure 60 in Part II.

60

I

II

p *mf* *p*

8va *mf*

1. *p* 2. *p*

Detailed description: This system contains measures 60 through 65. Part I (piano) begins with a *p* (piano) dynamic, moves to *mf* (mezzo-forte) in measure 62, and returns to *p* in measure 64. Part II (piano) features an *8va* (octave) marking above the staff in measure 61. Dynamics include *mf* and *p*. First and second ending brackets labeled '1.' and '2.' are present, with *p* dynamics indicated above them.

65 **Tempo I**

Musical score for measures 65-70. The score is divided into two systems, labeled 'I' and 'II'. System I consists of two staves (treble and bass clef) with a dynamic marking of *mp*. System II consists of two staves (bass and bass clef) with a dynamic marking of *p*. The tempo is marked **Tempo I**. The music features flowing eighth-note patterns in the upper staves and more rhythmic accompaniment in the lower staves.

70

Musical score for measures 70-76. The score is divided into two systems, labeled 'I' and 'II'. System I consists of two staves (treble and bass clef) with dynamic markings of *mf* and *p*. System II consists of two staves (bass and bass clef) with a dynamic marking of *mf*. The tempo is marked **Tempo I**. The music continues with similar rhythmic patterns and includes some melodic flourishes.

76

Musical score for measures 76-81. The score is divided into two systems, labeled 'I' and 'II'. System I consists of two staves (treble and bass clef) with dynamic markings of *mp*, *mf*, and *mp*. System II consists of two staves (treble and bass clef) with a dynamic marking of *mf*. The tempo is marked **Tempo I**. The music concludes with a final melodic phrase in the upper staves.

87

I *mf* *cresc.*

II *p* *mp* *cresc.*

86

I *f* *marcato*

II *f marcato*

91

I *f brillante* *sf*

II *f brillante* *mf*

8^{va}

Musical score for measures 96-101. The score is divided into two systems, I and II. System I consists of two staves (treble and bass clef) with dynamics *mf* and *p*. System II consists of two staves (treble and bass clef) with dynamic *p*. The music features various melodic lines and rests.

Musical score for measures 102-106. The score is divided into two systems, I and II. System I consists of two staves (treble and bass clef) with dynamics *mf cresc.* and *f marcato*. System II consists of two staves (treble and bass clef) with dynamics *mf cresc.*, *f marcato*, and *p*. The music features various melodic lines and rests.

Musical score for measures 107-111. The score is divided into two systems, I and II. System I consists of two staves (treble and bass clef) with dynamics *ff* and *fff*. System II consists of two staves (treble and bass clef) with dynamics *ff* and *fff*. The music features various melodic lines and rests.

Менуэт

Переложение для 2-х фортепиано
Александра Скрипко

Эрkki Мелартин
(1875–1937)

Moderato grazioso

Piano I

mf

Piano II

mf

Moderato grazioso

8

I

p *mf* *p*

II

p *mf* *fz* *p*

15

I

mp *mf*

II

mp *mf*

20

Musical score for measures 20-24. The first system (I) consists of a treble and bass staff. The second system (II) also consists of a treble and bass staff. Dynamics include *mf* and hairpins. The key signature has two flats and the time signature is 3/4.

25

Musical score for measures 25-29. The first system (I) consists of a treble and bass staff. The second system (II) also consists of a treble and bass staff. Dynamics include *p* and *p dolce*. The key signature has two flats and the time signature is 3/4.

30

Musical score for measures 30-34. The first system (I) consists of a treble and bass staff. The second system (II) also consists of a treble and bass staff. Dynamics include *gva*. The key signature has two flats and the time signature is 3/4.

I

mf

p mf p

II

mf

p mf p

(8)

40

I

1. 2.

p dolce

II

1. 2.

p

45

I

dim.

p mf

II

dim.

pp p

50 *8^{va}*

ff

ff

pesante il basso

55 (8)

mp

mp cresc.

60

f

mp

mf

8^{va}

f

fz

mp cresc.

mf

66 *marcato*

I *f*

II *f*

8va

71 *marcato*

I *p dolce*

II *p*

(8)

76

I *pp*

II *pp*

dim.

dim.

Маленький гавот

Переложение для 2-х фортепиано
Александра Скрипко

Тойво Куула
(1883–1918)

Andantino

Piano I

Piano II

I

II

I

II

12

Musical score for measures 12-15. The score is divided into two systems, I and II. System I consists of two staves (treble and bass clef). System II also consists of two staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. Dynamics include *f*, *p*, and *mf*. A *8va* marking is present in the upper staff of system II.

16

Musical score for measures 16-18. The score is divided into two systems, I and II. System I consists of two staves (treble and bass clef). System II also consists of two staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. Dynamics include *mp* and *p*. Dotted lines above the staves in system II indicate phrasing.

19

Musical score for measures 19-22. The score is divided into two systems, I and II. System I consists of two staves (treble and bass clef). System II also consists of two staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4.

I

II

I

II

I

II

32

I

1.

ff *p*

8

II

1.

ff *mp*

35

I

2.

ff *p* *p*

8^{vb}

II

2.

ff *p* *p*

39

I

mf *p*

II

mf *p*

43

I

mf

mf

mf

mf

47

I

f

p

mf

f

p

mf

8^{va}

51

I

mp

mp

p

54

I

II

57

I

II

mp

p

mp

60

I

II

mp

p

dim.

pp

p

poco dim.

pp

Танец-импровизация

Переложение для 2-х фортепиано
Александра Скрипко

Тойво Куула
(1883–1918)

Moderato

Piano I

f marcato

Piano II

Moderato

p

I

sf p

II

p p

13

I

sf mp dim. p

II

sf mp dim. p

19

I

p

p

II

p

mf

tr

mp giocoso

24

I

mf

p

f

II

tr

p

f

p

3

3

29

I

ffz

II

f molto

mf

f

ffz

f marcato

3

3

34

I *p*

II *f marcato*

39

I *ff*

II *sff*

Un poco più largo

f

44

I *f*

II *mp giocoso*

Tempo I

p

48 *tr*

p *f* *p*

f *p* *f*

8^{va}

53

ff *mf* *f*

mp *f* *ff*

8^{va}

56 *tr*

f *fff* *marcato*

pesante *fff* *p*

8^{va}

Ped.

60

I *p* *p* *p*

II (8) *mf* *mp giocoso* *mf* *p*

8^{vb}

65

I *marc.* *marc.*

II *piu p* *marc.*

8^{vb}

70

I *pp* *sempre cresc.* *mf molto cresc.*

II *mf molto cresc.*

8^{vb}

I *f marcato*

II *p*

I *sf p*

II *p*

stringendo

I *sf mp dim. p pp*

II *sf mp dim. p*

Деревенский вальс

Переложение для 2-х фортепиано
Александра Скрипко

Селим Пальмгрен
(1878–1951)

The musical score is arranged for two pianos, Piano I and Piano II, in a 2/4 time signature. The tempo is marked **Vivace**. The key signature has one flat (B-flat). The score is divided into three systems, with measures 6 and 12 indicated at the beginning of the second and third systems respectively.

System 1 (Measures 1-5):
Piano I: The right hand plays a series of chords, while the left hand plays a bass line. Dynamics include *pp* and *ped*.
Piano II: The right hand has rests, while the left hand plays a bass line. Dynamics include *p*.
Pedal markings: *ped*, ** ped*, ** simile*.

System 2 (Measures 6-11):
Piano I: The right hand plays chords, and the left hand plays a bass line.
Piano II: Both hands play melodic lines with triplets. Dynamics include *p*.

System 3 (Measures 12-17):
Piano I: The right hand plays chords, and the left hand plays a bass line.
Piano II: Both hands play melodic lines with triplets.

17

I

II

cresc.

f

cresc.

sf

Red. > *

23 *legato e marcato*

I

II

f

p

28

I

II

ff

ff *fuocoso*

33

I

II

38

I

II

f legato e marcato

mp

43

I

II

dim.

mp

dim.

49

I

p

3

3

II

pp

ped. * *ped.* * *simile*

55

I

3

3

poco a poco cresc.

II

poco a poco cresc.

60

I

II

I

II

piu cresc.

sf

Ped.

I

II

sf

ff *fuocoso*

Ped.

ff

8va

I

II

mf

ff

(8)

Финский танец

Переложение для 2-х фортепиано
Александра Скрипко

Селим Пальмгрэн
(1878–1951)

The musical score is arranged for two pianos, Piano I and Piano II. It begins with a 3/4 time signature and a key signature of one flat (B-flat). The tempo is marked **Vivace**. The first system (measures 1-4) features Piano I with a **marcato** dynamic and Piano II with a **molto marcato** dynamic. Both parts start with a forte (**f**) dynamic. The second system (measures 5-8) continues the piece, with Piano I marked **marcato** and **mf**, and Piano II marked **mf** and **f pesante**. The third system (measures 9-12) shows Piano I with a **mp** dynamic and Piano II with a **p** dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

13 *marcato*

I *p sub.* *molto* *mf* 3 3

II *p sub.* *molto* *mf*

17 *Chiaro* *molto marcato*

I *sf* *f*

II *marcato* *f*

21

I *mf*

II *marcato* *mf*

25

I *f pesante*

II *f pesante*

29

I *p* *p sub.* *molto*

II *mp* *p sub.* *molto* *marcato*

32

I *f* *sf*

II *f* *sf*

Экспромт

Переложение для 2-х фортепиано
Александра Скрипко

Эрки Мелартин
(1875–1937)

Allegro furioso

Piano I

f

Piano II

f

sempre marcato

7

p

mp

mf

f

12

ffz

mf

I

p *mf*

II

p *f* *mf*

I

p

II

p *f*

I

ff *ff molto*

8^{vb}

II

ff *ff molto*

I

ffz marcato

8va

II

ffz

41

I

1. 2.

sf fff mp

8va

II

ff fff mp

8vb

Meno mosso che prima (♩ > ♩)

48

I

8va

p cantabile

II

Meno mosso che prima (♩ > ♩)

II

pp dolce

(una corda)

54

(8)

I

mp

II

p

60

(8)

I

dim.

p dolcissimo

II

dim.

mp cantabile

8^{va}

tre corde

67

(8)

I

II

74

I *mf* *pp*

II (8) *mf* *p* *grazioso*

80 **Tempo I**

I *f*

II **Tempo I** *f* *sempre marcato*

86

I *p* *mf*

II *p* *mp* *f*

I

ff

ff molto

8^{vb}

II

ff

ff molto

I

ffz

(8)

8^{va}

II

ffz

I

marcato

sf

sf

fff

8^{va}

8^{vb}

II

ff

fff

Романс

Переложение для 2-х фортепиано
Александра Скрипко

Эрки Мелартин
(1875–1937)

Andantino

Piano I

P

mp

Andantino

Piano II

pp

p

4

mp

cresc.

mf

p

cresc.

mf

8

pp

mp

mf

cresc.

pp

mf

cresc.

12

I

II

f *mf dim.*

15

I

II

mp dolce *p*

mp *p*

Ped.

18

Tranquillo ma l'istesso tempo

I

II

pp

pp

(una corda)

Tranquillo ma l'istesso tempo

I

mf

tre corde

mf

Poco più mosso

I

3

dim.

3

3

p cantabile

7

Ped

Poco più mosso

dim.

p

I

mp

mf

mp

mf

stringendo

mf cantabile

mf

30 **a tempo**
marcato

f molto *cresc.* *ff*

a tempo

f molto *cresc.* *ff*

8^{va}

33 **rit.** **rapido**

ffz

(8) **rit.** **rapido**

ffz

36 **molto rit.**

molto rit.

sempre dim. *pp*

39 ^{8^{va}} **Tempo I**

pp come da lontano

p molto

Tempo I

p dolce cantabile

mp

43

mp *cresc.* *mf*

p *cresc.* *mp*

46

mp dim. *p* *pp* ^{8^{va}}

dim. *p* *pp dim.* *ppp*

Романс

Переложение для 2-х фортепиано
Александра Скрипко

Оскар Мерианто
(1868–1924)

Moderato con espressione

Piano I

p

Piano II

p legato

con Ped.

Moderato con espressione

4

I

mf

II

p cresc.

mp *mf*

8

1. 2.

I

p

dolce

II

p legato

12

mf *f* *mp*

mp *mf* *f* *dim.* *mp*

rall. a tempo

rall. a tempo

16

1. 2.

p *p* *mf*

1. 2.

p *f sub.*

19

(solto voce)

marcato

22 ^{8^{va}}

I *mp* *mf*

II *mf* *frisoluto*

26 (8)

I *f* *marcato* *ff maestoso*

II *ff maestoso*

29

I *meno f*

II *meno f*

Musical score for measures 32-33. The score is in G major (one sharp) and 2/4 time. It features two systems of staves. System I consists of a grand staff (bass and tenor clefs). System II consists of a grand staff (treble and bass clefs). Measure 32 shows a piano introduction with chords in the bass and a melodic line in the treble. Measure 33 begins with a forte (*ff*) dynamic. The right hand in system II plays a triplet of eighth notes, followed by a *risoluto* (resolute) section. Pedal markings (Ped.) are present in both systems.

Musical score for measures 34-36. The score continues in G major and 2/4 time. System I (grand staff) features a continuous triplet of eighth notes in both hands, marked *ff sempre* (fortissimo sempre). System II (grand staff) features a melodic line in the right hand and a bass line in the left hand, also marked *ff sempre*. Pedal markings (Ped.) are present in both systems.

Musical score for measures 37-40. The score continues in G major and 2/4 time. System I (grand staff) features a melodic line in the right hand and a bass line in the left hand, marked *marcato* (marked). Measure 38 includes a *ff* (fortissimo) dynamic marking. System II (grand staff) features a complex melodic line in the right hand and a bass line in the left hand, marked *ff brillante* (fortissimo brillante). Pedal markings (Ped.) are present in both systems. The page number 51 is printed at the bottom center.

39

I

8^{va}

pp (8^{va})

II

8^{va}

pp legato (8^{va})

40

I

II

41

I

nonlegato

f

II

f

42 **veloce** *lunga* **Tempo I**

I *pp* *p*

II **veloce** *8va* *lunga* **Tempo I**
ppp *pp*

43

I

II *p legato*
con Ped

47

I *mf*

II *p cresc.* *mp* *mf*

50

Handwritten musical score for measures 50-53. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 50 starts with a piano (*p*) dynamic. A double bar line with repeat dots follows. Measure 51 is marked *dolce*. Measure 52 is marked *mf*. Measure 53 continues the *mf* dynamic. The right hand (I) features complex chordal textures and melodic lines, while the left hand (II) plays a steady eighth-note accompaniment.

I *p* *dolce* *mf*

II *p legato* *mp* *mf*

54

Handwritten musical score for measures 54-57. The score is in treble and bass clefs with a key signature of three sharps. Measure 54 starts with a forte (*f*) dynamic. Measure 55 is marked *mp*. Measure 56 is marked *dim.* and *mp*. Measure 57 continues the *mp* dynamic. The right hand (I) has a more active melodic line, and the left hand (II) continues with a rhythmic accompaniment.

I *f* *mp*

II *f* *dim.* *mp*

58

Handwritten musical score for measures 58-61. The score is in treble and bass clefs with a key signature of three sharps. Measure 58 starts with a piano (*p*) dynamic. Measure 59 is marked *pp*. Measure 60 is marked *pp*. Measure 61 is marked *m.s.* (more sostenuto). The right hand (I) has a sparse texture with long notes, and the left hand (II) plays a melodic line with a decrescendo.

I *p* *pp* *pp*

II *p* *dim.* *pp* *m.s.*

Листки из альбома

1.

Переложение для 2-х фортепиано
Александра Скрипко

Оскар Мерианто
(1868–1924)

Moderato

The musical score is arranged in three systems, each with two staves. The first system is labeled 'Piano II' and contains measures 1-4. The second system is labeled 'I' and 'II' and contains measures 5-8. The third system is labeled 'I' and 'II' and contains measures 9-12. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various dynamics such as *p*, *poco cresc.*, *mp cantabile*, *molto cresc.*, *f*, *cresc.*, *mf*, *p*, and *mp*. The notation includes chords, arpeggios, and melodic lines with slurs and accents.

I

mp *f* *mp* *poco*

II

f *sf* *mp* *poco* *f*

I

mf *f*

II

ff

molto rall. **a tempo**

I

mf *mp* *cantabile*

molto rall. **a tempo**

II

mf *p*

23

I

II

molto cresc.

cresc.

26

I

II

f

mf *sfz*

f *mf* *sfz*

2.

Allegro giocoso

Piano I

mp

Allegro giocoso

Piano II

p

5

I

II

f

f pesante

10

I

II

p

p

8^{va}

15

I

II

sf

mp

sf

p

20

I

II

p

8^{va}

3.

Vivo, scherzoso

Piano I

mf

Vivo, scherzoso

Piano II

mp

6

I

II

f

mf

1.

2.

12

I *p* *f*

II *f marcato* *mf*

16

I *p* *f* *mf*

II *f marcato* *mf* *f* *mp*

rit. a tempo

21

I

II

25

I *f* *p* *pp*

II *mf* *p* *pp*

4.

Allegretto

Piano I *mf legato*

Allegretto

Piano II *mf*

5

I *mp*

II *mp*

10

I

p

f

II

f

15

I

mp

p dolce

Fine

con Ped.

II

mp

p legato ed elegante

Fine

20

I

p.

pochissimo cresc.

II

pochissimo cresc.

I *f subito*

II *f subito*

I *ff*

II *ff*

Da capo al Fine

Da capo al Fine

5.

Andante sostenuto

Piano I *p non legato, ma con pedale (quasi corale)*

Andante sostenuto

Piano II *pp simile*

5

1

mf maestoso *mp* *p*

11

mf maestoso *p* *pp*

9

1

mp *f*

11

p *mp* *f marcato*

13

1

molto rit. *a tempo*

ff marcato, patetico *pp dolce, come da lontano*

11

molto rit. *a tempo*

pp *simile*

17

rall. **a tempo**

p come all'inizio

pp come all'inizio

21

mf

mf

25

rit.

mp *p* *pp*

mp *p* *pp* *morendo*

Элегия

Переложение для 2-х фортепиано
Александра Скрипко

Тойво Куула
(1883–1918)

Adagio non troppo

Piano I

p

con Ped.

Adagio non troppo

Piano II

pp

4

I

p sempre

II

7

I

mp

II

p

10

I *p cantabile*

II *pp dolce*

p. *(una corda)*

13

I *più agitato e sempre cresc.* *f* *p*

II *sempre cresc.* *mf* *pp*

tre corde *(una corda)*

16

I *f subito*

II *f*

tre corde

19

cresc. poco a poco

f cresc. poco a poco

mp (quasi eco)

21

allargando *a tempo*

ff appassionato

allargando *a tempo*

ff

23

meno f

meno f

Più largo ad libitum

25

mf marcato f marcato

Più largo ad libitum

II

mf

a tempo

27

p mp

a tempo

II

mp

Lento e rit.

31

pp espressivo ppp

Lento e rit.

II

p cantabile pp

Сказочная картина

Переложение для 2-х фортепиано
Александра Скрипко

Тойво Куула
(1883–1918)

Andante semplice

Piano I

pp

Andante semplice

con Ped.

Piano II

p

5

I

II

9

I

p *mf* *mp*

II

p *mp* *p*

Ped.

14

I

p

II

19

I

pp

II

pp

con Ped.

23

I

p

II

p

27

I

mf *mp*

Ped.

II

mp *p*

Ped.

L'istesso tempo

30

I

p cantabile

II

pp dolce *pp senza cresc.*

Ped.

33

I

mf *p* *p*

II

p *pp dolce* *pp*

Ped.

36

I *mf* *mp*

II *pp* *senza cresc.* *p* *p*

39

I *mf* *f*

II *mp* *mf* *mf*

Red.

42

I *f* *f*

II *f*

Red.

accelerando e più agitato

I

ff p

accelerando e più agitato

II

ff f p

I

mf f

II

a tempo

I

ff *Ped.* p cantabile

II

ff *Ped.* pp dolce

51

I

p *mp* *pp*

II

pp *senza cresc.* *p*

54

I

mp *pp*

II

p

con Ped.

56

I

p

Ped.

II

p

Ped.

I

II

Tempo I

p

63

I

pp

con Ped.

68

I

p

II

p

I

mf *mp* *più p*

Ped.

II

mp *p*

Ped.

I

pp

8^{vb}

II

pp

con Ped.

I

pp *ppp*

p *8^{vb}*

II

p *pp*

8^{vb}

На море

Переложение для 2-х фортепиано
Александра Скрипко

Оскар Мерианто
(1868–1924)

Andantino

Piano I

p marcando la melodia *poco cresc.* *mp*

simile

Andantino

Piano II

p m.s. *m.s.* *simile* *mp*

con. Ped.

The first system of the score is for two pianos. Piano I has a treble clef and a melody starting on a whole note, marked *p marcando la melodia*. It includes dynamics *poco cresc.* and *mp*. Piano II has a bass clef and accompaniment, marked *p m.s.* and *m.s.*, with a *simile* instruction. Pedal markings *con. Ped.* are present at the end of the system.

I

cresc. *mf* *poco a poco dim.*

II

cresc. *mf* *poco a poco dim.*

The second system continues the piece. Both Piano I and Piano II have dynamics *cresc.* and *mf*, followed by *poco a poco dim.*. The piano parts feature complex chordal textures and arpeggiated figures.

I

p *sempre dim.* *pp*

II

p *sempre dim.* *pp* *poco marcato*

The third system concludes the piece. Piano I has dynamics *p*, *sempre dim.*, and *pp*. Piano II has dynamics *p*, *sempre dim.*, *pp*, and *poco marcato*. The score ends with a final chord in both parts.

1

mp

II

canto marinaresco

mf risoluto

1

II

1

(marcando la melodia)

mf

mp

II

dim.

mp

mf risoluto

I

p

II

p dolce (marcando la melodia)

I

p

II

simile

p

I

poco a poco cresc.

f dim.

p = pp

II

poco a poco cresc.

mf

p pp

35

I

poco a poco cresc. *mf energico*

II

poco a poco cresc. *mf*

39

I

mf energico *mp* *poco a poco dim.*

II

mf *mp* *poco a poco dim.*

43

I

p *sempre dim.* *pp*

II

p *sempre dim.* *pp* *poco marcato*

47 **molto stringendo** **Allegro**

I *f* *con. Ped.*

II **molto stringendo** **Allegro**
molto cresc. *f marcato*

52

I *mf*

II *mf*

56

I *ff* *con. Ped.*

II *ff* *marcato*

61

I

II

mf

f

65

I

II

ff

f marcato

mf

69

I

II

cresc.

f

mf

cresc.

I *mf cresc.*

II *f* *mf cresc.*

I *ff* *f* *ff f cresc.*

II *fff* *f* *ff*

I *ff marcato*

II *ff con fuoco*

m.s. *m.s.* *m.s.*

86

86

mf

marcato

m.s.

m.s.

90

90

mf sub. sempre cresc.

ff

mf sub. sempre cresc.

m.s.

m.s.

m.s.

94

94

f

ff

m.s.

f

ff mp

6

98

mp

8^{vb}

f

cresc.

cresc. 6

101

v

v

ff

ff

104

v

v

v

v

106

mp sub. sempre cresc.

mp sub. sempre cresc.

6 6

109

poco a poco stringendo

poco a poco stringendo

poco a poco stringendo

Ped.

113

Presto

ff

sffz

Presto

ff

СОДЕРЖАНИЕ

<i>Эрки Мелартин</i> Мелодия	4
<i>Оскар Мериканто</i> Скерцо	5
<i>Эрки Мелартин</i> Менуэт	12
<i>Тойво Куула</i> Маленький гавот	17
<i>Тойво Куула</i> Танец-импровизация	23
<i>Селим Пальмгрен</i> Деревенский вальс	29
<i>Селим Пальмгрен</i> Финский танец	34
<i>Эрки Мелартин</i> Экспромт	37
<i>Эрки Мелартин</i> Романс	43
<i>Оскар Мериканто</i> Романс	48
<i>Оскар Мериканто</i> Листки из альбома	55
<i>Тойво Куула</i> Элегия	66
<i>Тойво Куула</i> Сказочная картина	70
<i>Оскар Мериканто</i> На море	78

Все пьесы даны в переложении для 2-х фортепиано Александра Скрипко

vk.com/aleksandrskripko daedreamer@mail.ru

Концертные пьесы финских композиторов

Переложение для двух фортепиано Александра Скрипко

ISBN 978-5-91638-186-3



9 785916 381863

Сдано в набор 03.12.21. Подписано в печать 29.12.21. Усл. печ.л. 10,16. Печать ризографическая.

Тираж 50 экз. Формат 60x90/8. Заказ №03-12р

Мини-типография «Знакъ»

191123, Санкт-Петербург, ул. Радищева, д. 39 литер Д, офис 407. Тел.: (812) 612-07-33 www.ooo-znak.ru e-mail: info@ooo-znak.ru