

Til min Ven Bror Beckmann

SAGA-DRØM

SAGEN-TRAUM | RÊVE DE SAGA

DREAM OF SAGA

komponiert von

CARL NIELSEN

op. 39

EIGENTUM DES VERLEGERES FÜR ALLE LÄNDER — PROPRIÉTÉ POUR TOUS PAYS
AUFFÜHRUNGSRECHT VORBEHALTEN — DROITS DE REPRÉSENTATION RÉSERVÉS

KØBENHAVN & LEIPZIG

WILHELM HANSEN, MUSIK-FORLAG

KRISTIANIA & BERGEN
NORSK MUSIK-FORLAG

GÖTEBORG — STOCKHOLM — MALMÖ
A. B. NORDISKA MUSIKFÖRLAGET

SOLE AGENTS
LONDON
AUGENER LIMITED

Copyright 1920 by Wilhelm Hansen, Copenhagen

Opførelsesret forbeholdt.
Aufführungsrecht vorbehalten.
Le droit de l'exécution réservé.
The right of execution reserved.

SAGA-DRØM.

875691

Til min Ven Bror Beckmann.

SAGEN-TRAUM.

Meinem Freund Bror Beckmann gewidmet.
Tondichtung für Orchester Op. 39.

RÊVE DE SAGA.

Dédié à mon ami Bror Beckmann.
Composition pour Orchestre Op. 39.

DREAM OF SAGA.

Dedicated to my friend Bror Beckmann.
Composition for Orchestra Op. 39.

Carl Nielsen.

Andante tranquillo.

195/64 van dag

I.
Flauti.
II. III.

I.
Oboi.
II.

I.
Clarineti in B.
II.

I.
Fagotti.
II.

I. II.
Corni in F.
III. IV.

I.
Trombe in F.
II. III.

Tromboni tenori I. II.

Trombone basso.

Tuba.

Timpani in C, G e Piatto.

Glockenspiel. (Klokkespil.)

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Andante tranquillo.

I. Clar. B.
II.
I. Flut.
II.
I. II. Cor. F.
III. IV.
Vla.
Viol.
C.-B.

pp

A
I. Fl.
II. III.
I. Clar. B.
II.
I. Flut.
II.
I. II. Cor. F.
III. IV.
I. Viol.
II.
Vla.
Viol.
C.-B.

mf dim. p dim.

B

Fl. I.
 Trb. ten. I. II.
 Trb. basso.
 Tuba.
 Timp.
 Viol. I.
 Vla.
 Vcl.
 C.-B.

Fl. I.
 Clar. B. I. II.
 Fag. I. II.
 Trb. ten. I. II.
 Trb. basso.
 Tuba.
 Timp.
 Viol. I.
 Vla.
 Vcl.
 C.-B.

C

Fl. I.

I.

Viol. II.

Vla.

Vcl.

C.-B.

pp

pp

pp

I.

Viol. II.

Vla.

Vcl.

C.-B.

pp

pp

pizz.

pp

I.

Viol. II.

Vla.

Vcl.

C.-B.

pp

tr

tr

tr

bah

I. II.
Cor. I.

I.
Viol.

Vla.

Vcl.

C.-B.

This system contains five staves. The top staff is for Cor. I (I. II.), showing a melodic line with a trill and a dynamic marking of *pp*. The Viol. I staff has a complex melodic line with many slurs and accents. The Vla. staff has a melodic line with a dynamic marking of *f* and *p*. The Vcl. and C.-B. staves provide a harmonic accompaniment with a dynamic marking of *f*.

I. II.
Cor. I.

III. IV.

I.
Viol.

II.

Vla.

Vcl.

C.-B.

This system contains six staves. The top two staves are for Cor. I (I. II. and III. IV.), with dynamic markings of *pp*. The Viol. I and II staves have melodic lines with dynamic markings of *f*. The Vla. staff has a melodic line with a dynamic marking of *f*. The Vcl. and C.-B. staves have a melodic line with a dynamic marking of *f* and an *arco* marking.

D

Trb. ten.
I. II.

Trb. basso.

Tuba.

I.
Viol.

II.

Vla.

Vcl.

C.-B.

This system contains seven staves. The top three staves are for Trb. ten. (I. II.), Trb. basso, and Tuba, with dynamic markings of *pp*. The Viol. I and II staves have melodic lines with dynamic markings of *dim.* and *pp*. The Vla. staff has a melodic line with a dynamic marking of *dim.* and *pp*. The Vcl. and C.-B. staves have a melodic line with dynamic markings of *dim.* and *pp*.

I. *Fag.* *pp* *mp*

II. *pp* *mp*

I. II. *Cor. F.* *pp* *mp*

III. IV. *pp* *mp*

Trb. ten. I. II. *mp*

Trb. bassa. *mp*

Tuba. *mp*

I. *Viol.* *mp*

II. *mp*

Vla. *mp*

Vcl. *mp*

C.-B. *mp*

I. *Fag.* *dim.*

II. *dim.*

I. II. *Cor. F.* *dim.*

III. IV. *dim.*

Trb. ten. I. II. *dim.*

Trb. bassa. *dim.*

Tuba. *dim.*

I. *Viol.* *dim.*

II. *dim.*

Vla. *dim.*

Vcl. *dim.*

C.-B. *dim.*

poco rall.

al tempo un pochettino accel.

Musical score for the first system, featuring various instruments and dynamics. The score is divided into two sections: *poco rall.* and *al tempo un pochettino accel.* The instruments and their parts are:

- Fl. I:** Flute I, playing a melodic line in the second section.
- Cl. I:** Clarinet I, playing a melodic line in the second section.
- Bass. I:** Bassoon I, playing a melodic line in the second section.
- Oboe I:** Oboe I, playing a melodic line in the second section.
- Cor. I & II:** Horns I & II, playing a melodic line in the second section.
- Tr. I & II:** Trumpets I & II, playing a melodic line in the second section.
- Trb. basso:** Trombones, playing a melodic line in the second section.
- Tuba:** Tuba, playing a melodic line in the second section.
- Viol. I & II:** Violins I & II, playing a melodic line in the second section.
- Vla.:** Viola, playing a melodic line in the second section.
- Viol.:** Violoncello, playing a melodic line in the second section.
- C.-B.:** Cello/Double Bass, playing a melodic line in the second section.

Dynamics include *dim.* (diminuendo) and *pp* (pianissimo) for the strings and woodwinds. The woodwinds and strings play *pizz.* (pizzicato) in the second section.

un poco più mosso

Musical score for the second system, featuring various instruments and dynamics. The score is divided into two sections: *poco rall.* and *un poco più mosso*. The instruments and their parts are:

- Fl. I & II:** Flute I & II, playing a melodic line in the second section.
- Cl. I & II:** Clarinet I & II, playing a melodic line in the second section.
- Bass. I & II:** Bassoon I & II, playing a melodic line in the second section.
- Oboe I & II:** Oboe I & II, playing a melodic line in the second section.
- Cor. I & II:** Horns I & II, playing a melodic line in the second section.
- Tr. I & II:** Trumpets I & II, playing a melodic line in the second section.
- Trb. basso:** Trombones, playing a melodic line in the second section.
- Tuba:** Tuba, playing a melodic line in the second section.
- Viol. I & II:** Violins I & II, playing a melodic line in the second section.
- Vla.:** Viola, playing a melodic line in the second section.

Dynamics include *dim.* (diminuendo) and *pp* (pianissimo) for the strings and woodwinds. The woodwinds and strings play *pizz.* (pizzicato) in the second section.

Fl. I. *mp*
 Ob. I. *mp*
 Fag. I. *pp*
 Cor. I. *f*
 I. *mp*
 Viol. II. *mp*
 Vla. *mp*
 Vcl. *mp*
 C.-B. *mp*

E

Ob. I. *pp*
 Fag. I. *pp*
 Cor. I. *f*
 I. *pp*
 Viol. II. *pp*
 Vla. *pp*
 Vcl. *pp*

First system of a musical score. It includes staves for Flutes I and II, Oboes I and II, Clarinet in B-flat I, Bassoon I, Violins I and II, Violas, and Cellos. The music is in 4/4 time and features a complex melodic line in the flutes and oboes, with a rhythmic accompaniment in the strings. Dynamics include *p*, *mf*, and *mp*.

Second system of the musical score. It includes staves for Flute I, Oboes I and II, Clarinet in B-flat I and II, Bassoon I, Horn I, Violins I and II, Violas, and Cellos. The music continues with similar melodic and rhythmic elements. Dynamics include *f*, *mp*, and *p*.

FL. I

Ob. I

Flg. I

I. Viol.

I. Vla.

Vcl.

poco rall.

FL. I

Ob. I

I. Clar. B.

I. Flg. I.

Clar. M. I.

I. Viol.

I. Vla.

Vcl.

C. B.

Der Dirigent gibt den Solisten ein ruhiges Zeichen zu ihren verschiedenen Einsätzen, läßt sie aber sonst frei spielen, doch in einem Tempo von $\text{♩} = 100$. Wenn die Violinen einsetzen, muß der Dirigent, ohne daß die übrigen Instrumente hierauf achten, natürlich wieder Takt schlagen, aber in einem Tempo von etwa $\text{♩} = 72$. Die Hörner halten den Ton während der ganzen Kadenz. Wenn die Bläser bis an die Fermate gelangt sind, halten sie diese, bis auch die Violinen bei derselben innehalten. Der Akkord wird zart und lange gehalten.

Le chef d'orchestre donne aux solistes un signal silencieux pour leurs différentes attaques, mais les laisse en outre jouer librement, pourtant dans un temps de M.M. $\text{♩} = 100$. Quand les violons entrent le chef d'orchestre doit naturellement battre la mesure de nouveau, mais dans un temps de M.M. $\text{♩} = 72$ et sans que les autres instruments y aient égard. Les cors tiennent le ton pendant toute la cadence. Quand les joueurs d'instrument à vent sont arrivés au point de repos, celui-ci sera tenu jusqu'à ce que les violons y se soient arrêtés aussi. L'accord sera délicat et il doit être tenu longtemps.

Cadenza.

Fl. I. *mp*

Ob. I. *I. Cadenza. mp*

Clar. I. B.

Fag. I.

I. II. *senza sord.*

Cor. I. *p molto lunga*

III. IV. *p molto lunga*

Tr. (Kl.)

Piatte.

Viol. I.

Vcl.

C.B.

Fl. I. *tr*

Ob. I. *tr*

Clar. I. B. *II. Cadenza. mp*

Fag. I.

I. II.

Cor. I.

III. IV.

Tr. (Kl.)

Piatte.

Viol. I.

Musical score for the first system, measures 1-10. The score includes staves for Flute I, Oboe I, Clarinet I/Bass, Flute II, Cor I/II, Bassoon I, Trumpet I, Trombone I, Violin I, and Viola. The key signature is one sharp (F#) and the time signature is 2/4. The first system contains measures 1 through 10. Key annotations include:

- Flute I: *tr* (trill) above measures 1, 2, 9, and 10.
- Flute II: *mp* (mezzo-piano) below measure 3.
- Flute II: *Cadenza.* above measure 3.
- Trumpet I: *mp* below measure 3.
- Trombone I: *ppp* (pianissimo) below measure 4.
- Violin I: *con sord.* (con sordina) above measure 6.
- Violin I: *Cadenza.* above measure 7.
- Violin I: *Tutti.* above measure 8.
- Violin I: *p* (piano) below measure 8.

Musical score for the second system, measures 11-20. The score includes staves for Flute I, Oboe I, Clarinet I/Bass, Flute II, Cor I/II, Bassoon I, Trumpet I, Trombone I, Violin I, and Viola. The key signature is one sharp (F#) and the time signature is 2/4. The second system contains measures 11 through 20. Key annotations include:

- Flute I: *tr* (trill) above measures 11, 12, 19, and 20.
- Violin I: *ten.* (tension) below measure 20.

F *Tempo I.*

I. Fl. *p espress.*
 II. Fl. *a 2*
 I. Ob. *pp espress.*
 II. Ob. *pp espress.*
 I. Clar. B. *pp espress.*
 II. Clar. B. *pp espress.*
 I. Fag. *pp*
 II. Fag. *pp*
 I. II. Cor F. *pp*
 III. II. Cor F. *pp*
 I. II. Tr. F. *con sord.* *mf*
 III. Tr. F. *con sord.* *mf*
 I. II. Tr. b. ten. *ppp*
 Tr. b. basso. *ppp*
 Tuba. *ppp*
 Temp. *tr.* *pp*
F *Tempo I.*
 I. Viol. *ppp*
 II. Viol. *ppp*
 Vla. *ppp*
 Vcl. *ppp*
 C. B. *ppp*

I. Fl.
 II. III.
 I. Ob.
 I.
 I. Clar. B.
 II.
 I. Fag.
 I.
 I. II. Cor. F.
 III. IV.
 I. II. Tr. F.
 III.
 Trb. ten. I. II.
 Trb. bassa.
 Taba.
 Timp.
 I. Viol. *senza sord.*
 II. *senza sord. pp*
 Vla. *senza sord. pp*
 Vcl. *senza sord. arco pp*
 C. B. *pp*

I. Fl. *ppp* *poco cresc.*
 II. Fl. *ppp* *poco cresc.*
 I. Ob. *ppp* *poco cresc.*
 II. Ob. *ppp* *poco cresc.*
 I. Clar. B. *ppp* *poco cresc.*
 II. Clar. B. *ppp* *poco cresc.*
 I. Bas. *ppp* *poco cresc.*
 II. Bas. *ppp* *poco cresc.*
 I. I. Cor. F. *ppp* *poco cresc.*
 II. II. Cor. F. *ppp* *poco cresc.*
 I. I. Tr. F. *ppp* *poco cresc.*
 II. II. Tr. F. *ppp* *poco cresc.*
 I. I. Tr. ten. *ppp* *poco cresc.*
 Tr. bassa *ppp* *poco cresc.*
 Tuba *ppp* *poco cresc.*
 Timp. *ppp* *poco cresc.*
 I. Viol. *ppp* *poco cresc.*
 II. Viol. *ppp* *poco cresc.*
 Vla. *ppp* *poco cresc.*
 Vcl. *ppp* *poco cresc.*
 C.-B. *ppp* *poco cresc.*

al tempo

I. Fl. *mf* *dim.* *p* *dim.*
 II. III. *mf* *dim.* *p* *dim.*
 I. Ob. *mf* *dim.* *p* *dim.*
 II. *mf* *dim.* *p* *dim.*
 I. Clar. B. *mf* *dim.* *p* *dim.*
 I. *mf* *dim.* *p* *dim.*
 I. Fag. *mf* *dim.* *p* *dim.*
 I. *mf* *dim.* *p* *dim.*
 I. I. Cor. F. *mf* *dim.* *p* *dim.*
 II. IV. *mf* *dim.* *p* *dim.*
 I. II. Tr. F. *mf* *dim.* *p* *dim.*
 III. *mf* *dim.* *p* *dim.*
 Trb. ten. I. II. *mf* *dim.* *p* *dim.*
 Trb. basso. *mf* *dim.* *p* *dim.*
 Trba. *mf* *dim.* *p* *dim.*
 Timp. *mf* *dim.* *p* *dim.*
al tempo
 I. Viol. *mf* *dim.* *p* *dim.*
 II. *mf* *dim.* *p* *dim.*
 Vla. *mf* *dim.* *p* *dim.*
 Vcl. *mf* *dim.* *p* *dim.*
 C. B. *mf* *dim.* *p* *dim.*

I. Fl. *pp*
 I. II. *pp*
 I. Ob. *pp*
 I. *pp*
 I. Clar. B. *pp*
 I. *pp*
 I. *pp*
 I. *pp*
 I. II. Cor. F. *dim.* *pp*
 III. IV. *dim.* *pp*
 I. II. Tr. F. *pp*
 III. *pp*
 Trb. ten. I. II.
 Trb. basso.
 Tuba.
 Timp. *pp dim.*
 I. Viol. *pp*
 I. *pp*
 Vla. *pp dim.*
 Vcl. *pp dim.*
 C.-B. *pp dim.* *calando*

875691