

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

- 1** “by analogy with” is used when something has been “added”, “emended” or “omitted” by analogy with another passage in the main source. The analogy may be vertical. When something is added “by analogy with” one or more instruments, it is understood that the analogy is with the same place in the same bar(s). Or it may be horizontal. When something is added “by analogy with” one or more bars, it is understood that the analogy is with a parallel place in the same instrument(s).
- 2** “as in” is used when something is “added”, “emended” or “omitted” to correspond to the same place in another source.
- 3** “in accordance with” is used in cases where there is no authoritative source, only a guideline – for example printed part material.

In the bar number column, the symbol “+” is used to indicate an upbeat to the bar in question.

SOURCES

SAGA DREAM

- A** Printed score, first edition
- A¹** Printed score, first edition
- B** Printed parts
- C** Score, autograph, printing manuscript
- D** Score, draft
- E¹** Parts, manuscript copy
- E²** Parts, manuscript copy
- E³** Parts, manuscript copy
- F** Sketch

- A** Printed score, first edition.
Title page: “Til min Ven Bror Beckmann / SAGA-DRØM / SAGEN-TRAUM | RÊVE DE SAGA / DREAM OF SAGA / komponiert von / CARL NIELSEN / op. 39 / EIGENTUM DES VERLEGERS FÜR ALLE LÄNDER – PROPRIÉTÉ POUR TOUS PAYS / AUFFÜHRUNGSRECHT VORBEHALTEN – DROITS DE REPRÉSENTATION RÉSERVÉS / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG / SOLE AGENTS / LONDON / AUGENER LIMITED / GÖTEBORG – STOCKHOLM – MALMÖ / A. B. NORDISKA MUSIKFÖRLAGET / Copyright 1920 by Wilhelm Hansen, Copenhagen”; flyleaf, recto: “Motto fra ‘Nials Saga’ / ‘Nu drømmer Gunnar; lad ham nyde sin Drøm / i Fred’ / ‘Nun träumt Gunnar; laßt ihn seinen / Traum in Frieden genießen’ / ‘Maintenant Gunnar rêve; qu’il jouisse / de son rêve en paix’ / ‘Now Gunnar is dreaming; let him enjoy / his dream in peace’”. First music page: “SAGA-DRØM. / Til min Ven Bror Beckmann. / SAGEN-TRAUM. / Meinem Freund Bror Beckmann gewidmet. / Tondichtung für Orchester Op. 39. | RÊVE DE SAGA. / Dédicé à mon ami Bror Beckmann. / Composition pour Orchestre Op. 39. | DREAM OF SAGA. / Dedicated to my friend Bror Beckmann. / Composition for Orchestra Op. 39.”
First music page, top left-hand corner: “Opførelsesret forbeholdt. / Aufführungsrecht vorbehalten. / Le droit de l’exécution réservé. / The right of execution reserved.”
First music page, bottom left-hand corner: “Copyright 1920 by Wilhelm Hansen, Copenhagen.”
Pl. No.: 17442 (1920); autographic transfer process by Oscar Brandstetter, Leipzig.
33.3x26.9 cm, cover plus 17 pp., sewn.
- A¹** Printed score, first edition.
DK-Kk, CNS 61e (belongs together with **E³**).
Title page: As **A**.
Transferred to the Royal Library by the Royal Theatre, 1938.
Pl. No.: 17442 (1920); autographic transfer process by Brandstetter, Leipzig.
33.9x26.8 cm, 17 pp., bound in marbled half-binding.

The source is bound with Carl Nielsen's fair copy of "The Mother", CNS 345a; a few conductor's remarks added in blue crayon, none by the composer; a single cancellation of a phrase in cl. (b. 2 up to and including b. 11 note 1). Note added on flyleaf recto in blue crayon: "Opført 1^{ste} Gang Søndag d. 30^{te} Jan. 1921".¹

B Printed parts, first edition.

Title: First music page: "SAGA-DRØM. / 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."

First music page, top left-hand corner: "Opførelsesret forbeholdt. / Aufführungsrecht vorbehalten. / Le droit de l'exécution réservé. / The right of execution reserved."

First music page, bottom left-hand corner: "Copyright 1920 by Wilhelm Hansen, Copenhagen."

Pl. No.: 17442.^a (1920).

34x27 cm, 14 bifolios with no covers.

C Score, autograph, fair copy, printing manuscript.

DK-Kk, CNS 61a.

Title: On first music page: "Saga-Drøm. / Carl Nielsen."

End-dating: "1/4 08."

Donated to the Royal Library either by Irmelin Eggert Møller, Anne Marie Telmányi or Wilhelm Hansen Musikforlag, Copenhagen, 1953.

35.4x26.8 cm, 19 folios (probably originally in bifolios), paginated 1-24, [25], 26-36 and written in ink, one unpaginated folio with a system written in ink but cancelled in pencil, verso blank.

Paper type: B. & H. Nr. 14. A. (24 staves).

The source has been restored.

Printing manuscript with engraver's calculations; bottom of fol. 1^r, "Copyright 1920. by Wilhelm Hansen. Copenhagen." noted in ink; in addition the plate number (17442) is noted in pencil, and at the top of the page "Til Bror Beckmann." has been added in pencil (CN). In the right-hand corner "78345/6" has been added in pencil (engraver?). The instrument names on the first music page have been added in ink in an unknown hand (Henrik Knudsen?). Besides the

engraver's additions there are musical changes and additions (accidentals, slurs, notes) in pencil (CN).

D Score, autograph, draft.

DK-Kk, CNS 61b.

Title: "Sagadrøm / Part:."; first music page: "Saga-Drøm."

Donated to the Royal Library from the estate of the pianist Henrik Knudsen, 1947.

35.5x26.8 cm, title page (music page); verso of title page blank; 13 folios paginated 1-26; 1 folio paginated 27; one folio paginated 28-29; unpaginated folio, recto written in pencil ((30) added in pencil in library hand), verso blank. Bound in library binding.

Paper type: B. & H. Nr. 14. A. (24 staves).

The source has partly been restored.

Complete draft of "Saga Dream"; on p. 15 there is a 2-bar sketch in short score form, designated "Danmark-Skitse"; p. 27 verso (fol. 15^v) is a discarded page of the fair copy corresponding to b. 94b.

E¹ Parts, manuscript copy.

DK-Kk, CNS 61c.

Title: On first music page: "Saga-Drøm. / Motiv efter Nials Saga: 'Nu drømmer Gunnar; / lad ham nyde sin Drøm i Fred.'"

Donated to the Royal Library by Irmelin Eggert Møller, 1958.

[1]: 34.6x26 cm, 43 parts

[2]: 13.4x17.2 cm, 2 parts (ptto.sos., cmpli.)

[3]: 26.9x17 cm (extra timp.).

All parts in a capsule stamped "STIFTELSEN / MALMÖ KONCERTHUS".

Paper type: [1]: 12 staves hand-ruled (?);

[2] and [3]: folios much trimmed.

The parts were probably used in the premiere – cf. the musicians' datings: vl. 2 (no. 2) has "H. Salomon / T Poulsen. / 6-8 April 1908 / Musikforg." added in pencil; fg. 1 has the note "6/4 08 / 8/4 08" in pencil; fg. 2, however, has the same day and month but the year 1907; trb.t. 1 has the note "Anton Hansen / 1908" in pencil; trb.t. 2 has "O. Jensen / d 6/4-8/4. 08 / København." in pencil; trb.b. has two musicians' notes, "Hornung Jensen / Musikforening / 6-8-April 1908." and "Uppförd å Kungliga Theatern i Stockholm / den 31/10 1913, under anförande af Komponisten / V. H. Zvarseström. 3je dragbasunist",² both in pencil; tb. has "August Petersen / 6-8

¹ "First performed Sunday 30th Jan. 1921".

² "Performed at the Royal Theatre in Stockholm / 31/10 1913, conducted by the composer / V. H. Zvarseström. Third Trombonist".

April 08.” and “K Gustaf Jansson / K. Teatern Sthlm / 1913”. In addition fl. 2 has “Stockholm den 31 Okt 1913 / Gustaf Palmblad.” in pencil, and fl. 3 has “HELSNING från Stockholm! / A Nord Göteborg / 1914 / E Lé Mon. / d. 30 October 1913”³ also in pencil; cor. 4 has “Joh Gub[?] / 1913. / Helsingfors” in pencil. Titles of all parts except cb. and fl. 1 have been added in pale ink, probably by Henrik Knudsen; title on fl. 1 added by Carl Nielsen. To many of the parts “9 1/2 Min.” has been added in pencil. A number of changes and additions in blue crayon (musicians’ hands); others in pencil, some by Carl Nielsen. Besides these, the composer has added a few details in ink and made a few corrections in the music. The cadenza bar in all vl. 1 parts has been pasted over with a new version. Each part has two different copyists’ hands. The ptto.sos. and cmpli. contain directions, presumably by Emil Telmányi, for the performance of the parts (for the Danish version, see facs. p. xxxiii):

“Campanelli: After *: 93 bars in andante tranq. comes a free cadenza between flute, oboe, clarinet and bassoon. After the entry of the bassoon a *ppp* piatto sospeso-tremolo and on the 6th quite beat after this the campanelli enters:”.

“Piatti: After *: 93 bars (andante tranquillo) comes a free cadenza between flute, oboe, clarinet and bassoon. Very soon after the entry of the bassoon (on a signal from the conductor):

The tremolo is sustained (still *pppp*) until the conductor breaks off the final fermata in the cadenza.”

E² Parts, manuscript copy.

DK-Kk, CNS 61d.

Dating: The parts are end-dated between “21/11 17.” and “26/11 17.”; a few, however, are end-dated “26/2-20”.

Donated to the Royal Library by Irmelin Eggert Møller, 1958. 34.7x26.1 cm, 49 parts; 26.9x34.3 cm (oblong folio format), 1 part (extra trb.b.).

Paper type: 12 staves; one of the two trb.b. parts has No. 14. K. 12 (Wilhelm Hansen).

Parts drawn by Johannes Andersen (JA) in 1917 – however, an extra set containing vl. 1,2, va. and vc. was made in 1920. The set has two trb.b. parts. There are also a few other musicians’ datings: vl. 1 (no. 2) “11 Min Dir: Komponisten⁴ / Göteborg d 22 Okt. / 1919. / PCR [=Peder C. Rönn]” added in pencil; trb.t. 2: “Olaf Jensen / 29/11-1917” added in pencil; trb.b.: “Hornung Jensen / d: 29-11-17.” added in ink; tb.: “August Petersen / 29/

11 1917.” added in pencil. A few additions in pencil and a few details emphasized in blue crayon; desk numbers added by Carl Nielsen in pencil. The parts were copied in connection with *Musikforeningen’s* second symphonic concert (29.11.1917) with Carl Nielsen conducting.

E³ Parts, manuscript copy.

DK-Kk, CNS 345m (belongs together with **A¹**).

Title: “Moderen” [“The Mother”].

Transferred to the Royal Library from the Royal Theatre, 1938. 33.8x25.5 cm, 39 parts.

Paper type: 12 staves.

Pasted into wind parts, timp., cmpli. and ptto.sos. is the printed part for “Saga Dream”; the piece was performed with “The Mother” on among other occasions the Reunification (of parts of South Jutland with Denmark) on 31.1.1921 (according to tb.; tr. 3 has 30.1.1921) according to various musicians’ notes in the parts. Carl Nielsen does not appear to have participated in or been present at these concerts.

F Sketch.

DK-Kk, CNS 348.

Title: “Forspil til ‘Tove’”.⁵

Dating: “10-2-08” (fol. 14^f) and “6/12 07” (fol. 34^f).

Donated to the Royal Library by Irmelin Eggert Møller, 1958. 62 folios in various formats.

Paper type: Various paper types, hand-ruled and not hand-ruled, and a single bifolio with pre-printed system disposition (instrument and piano).

The source has been partly restored.

Fol. 51^v contains a 3-bar phrase notated for French horn, corresponding to the entry of the theme in ‘Saga Dream’, bb. 2-4 (cl., va.)

The filiation of sources for ‘Saga Dream’ is relatively unproblematical. The printed score (**A**) has been chosen as the main source and collated with the printing manuscript (**C**) and the printed parts (**B**). The printing source for **B** appears to have been the printed score (**A**). This means that **A** had either been printed or was in galley proofs before it was used as the printing manuscript for the part material. Source **A** has been more thoroughly proof-read than one otherwise finds in Carl Nielsen’s works; for example there are no unfinished slurs at page turns in **A**, whereas there are numerous of these in the printing manu-

3 “Greetings from Stockholm! / A Nord Gothenburg / 1914 / E Lé Mon / 30th October 1913”.

4 “11 mins. Conducted by the composer”.

5 “Prelude to ‘Tove’”.

script **C**. In addition the articulation has been completed to a much greater extent than one otherwise finds; this would have been done either in connection with the drawing-up of **A** (that is, by the music engraver) or in a proof-reading.

There are also several other sets of part material: **E**¹ was used in the first performance in the spring of 1908 and until about 1914. Source **E**¹ was copied from the fair copy **C** before Carl Nielsen made changes and corrections in pencil in the score. Errors in copying from the draft (**D**) to the fair copy (**C**) also appear in the parts (**E**¹) – these were probably corrected in the rehearsals and later also corrected in **C**. Source **E**² was copied in November 1917, and since the earlier material (**E**¹) was in Gothenburg, **E**² was also made on the basis of **C**. Sources **E**¹ and **E**² are associated with the composer, although they have no additions or changes of significance.

The printed parts (**E**³) belong together with the printed score **A**¹ and were used at the Royal Theatre in Copenhagen. Carl Nielsen had nothing directly to do with these two sources.