

JEAN SIBELIUS

EN SAGA

TONDICHTUNG FÜR GROSSES ORCHESTER

TONE POEM FOR FULL ORCHESTRA

OP. 9



BREITKOPF & HÄRTEL

STUDIENPARTITUR PB 3876

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JEAN SIBELIUS

(1865 – 1957)

En saga

Tondichtung für großes Orchester
Tone Poem for full Orchestra

op. 9

Aufführungsmaterial leihweise lieferbar
Performance material on hire



BREITKOPF & HÄRTEL

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Vorwort

Die Tondichtung „En Saga“, entstanden 1892 und uraufgeführt am 16. Februar 1893 in Helsinki, ist das erste einsätzliche Orchesterwerk von Jean Sibelius. Es markiert damit einerseits einen entscheidenden Abschnitt in der Entwicklung des jungen finnischen Komponisten, der sich nach dem Abschluß der groß angelegten, kühn konzipierten *Kullervo-Sinfonie* einer rein instrumentalen Orchestersprache zuwendet und nach den in *En Saga* gewonnenen Erfahrungen 1893 mit dem *Lemminkäinen-Zyklus* und der *Karelia-Musik* wieder mehrteilige Werke in Angriff nimmt. Andererseits besitzt *En Saga* (übersetzt: „Eine Legende“) durch die programmatische Absolutheit grundsätzliche Bedeutung für die nationale finnische Musik, was den Sibelius-Biographen Cecil Gray sehr viel später zu der emphatischen Aussage veranlaßt hat, mit *En Saga* sei Finnland erst in die Musikgeschichte eingetreten.

Das Thema „Sibelius und die Programmmusik“ ist vielfältig diskutiert worden – nicht zuletzt deshalb, weil Sibelius selbst zu einigen seiner „Tondichtungen“ konkrete programmatische Stichworte gab, zu anderen – und hierzu zählt *En Saga* – entweder das Programm verschwieg oder keine konkrete literarische bzw. inhaltliche Bezugsebene benötigte. Eine rein innermusikalische Logik wäre bei *En Saga* sehr wohl denkbar. Das Wort „Tondichtung“ ist in diesem Fall wörtlich zu nehmen und charakterisiert ein Werk, das seinen poetischen Gehalt nur in der mehrdeutigen Sprache der Musik ausdrücken kann – angeregt bestenfalls durch eine nicht näher zu definierende poetische Keimzelle aus den naturverbundenen finnischen Sagen.

An phantasievollen Ausdeutungen hat es jedoch in der Sibelius-Literatur trotz der Abneigung des Komponisten gegenüber allzu konkreten Interpretationen nicht gefehlt. Besonders plastisch erscheint dabei der Versuch des Sibelius-Biographen Ernst Tanzberger, der in *En Saga* das Hauptthema (in Horn II und IV ab Seite 11, Mitte) als „Symbol für den Stammvater des Heldengeschlechtes“, einen kurzen Seitengedanken (Fagott, tiefe Streicher, S. 19) als „Sinnbild für einen jugendlichen Helden desselben Geschlechtes“ und das markante Seitenthema (S. 30, Buchstabe „H“) als „Symbol für den Helden aus der feindlichen Sippe“ betrachtet. Ein solch heroischer „Aufmarsch“ hätte kriegerische und letztlich tragische Auseinandersetzungen (*En Saga* beginnt und endet in Moll) zur Folge, die in den durchführungsartigen Verläufen von S. 32 an zwischen den beiden Themenblöcken ausgetragen werden müßten – laut Tanzberger schließt das Werk dann mit einer „feierlichen Totenklage“ ab. Der Partiturbefund deckt sich mit diesen Vermutungen jedoch nicht. Die beiden Hauptthemen bieten allzu wenig Reibungsflächen. Mit ihrem auftaktloser Beginn und den insistierenden Tonwiederholungen sind sie alles andere als kontrastierend angelegt. Folglich erscheint das erste Thema erst wieder in der „Reprise“ (S. 67), die thematische Arbeit zuvor vermittelt über weite Strecken einen ruhigen Eindruck. Klangfarbenarbeit steht allgemein in *En Saga* im Vordergrund, wobei auf die mehrfach unterteilten Streicher in den ersten Takten der Partitur und auf den ausgedehnten „sul ponticello“-Klangteppich (S. 47/48) besonders hingewiesen sei. All dies steht zu Tanzbergers Ausdeutung in Widerspruch.

Die vorliegende Partitur basiert auf der Erstausgabe, die 1903 bei Breitkopf & Härtel erschien. Zuvor, im Jahre 1901, hatte Jean Sibelius die Erstfassung grundlegend überarbeitet, formal gestrafft und dabei auch die Instrumentierung durchsichtiger gestaltet.

Wiesbaden, Frühjahr 1994

Frank Reinisch

Afterword see last page

Afterword

The symphonic poem “En Saga” (A Legend), written in 1892 and first performed in Helsinki on 16 February 1893, is Jean Sibelius’s first orchestral work in one movement. It marks an important turning point in the development of the young Finnish composer who, after completing the sweeping and boldly conceived *Kullervo Symphony*, turned to a purely instrumental symphonic language. After the experience gained in *En Saga*, he was to focus anew on works in several sections in 1893 with the *Lemminkäinen* cycle and the *Karelia* music. However, the programmatic absoluteness of *En Saga* assigns the work to a key position within Finnish national music, to the extent that, much later, the Sibelius biographer Cecil Gray emphatically proclaimed that *En Saga* signalled Finland’s entrance into music history.

The topic “Sibelius and program music” has given rise to multifarious discussions, not least because Sibelius himself offered specific programmatic explanations to some of his “symphonic poems” and either – for example, *En Saga* – withheld explanations about the programs of other works or did without any concrete literary or conceptual frame of reference. In *En Saga*, a purely inner-musical logic is perfectly plausible. In this case, the concept “symphonic” or “tone” poem can be interpreted literally as referring to a work which can express its poetic contents only through the multi-faceted language of music. At best, it is stimulated by some indeterminate poetic germ cell derived from nature-oriented Finnish sagas.

There has been no want of imaginative interpretations of *En Saga* in Sibelius literature despite the composer’s aversion to all too definite explanations. Sibelius’s biographer Ernst Tanzberger has provided a particularly vivid depiction. He regards the main theme (in Horns II and IV, beginning on page 11, middle) as a “symbol for the founder of a dynasty of heroes”, a short subsidiary theme (bassoon, low strings, p. 19) as an “emblem for a youthful hero of the same dynasty”, and the striking secondary theme (p. 30, cue letter “H”) as the “symbol of a hero from the enemy clan”. According to Tanzberger, such a parade of heroes results in war-like and ultimately tragic confrontations (*En Saga* does begin and end in minor) between the two thematic blocks in a development-like section beginning on page 32. The work then closes with a “solemn dirge”. The score, however, has little in common with these speculations. The two main themes offer too few possibilities of friction: each beginning without an upbeat, each abounding in insistently repeated notes, they can hardly be said to contrast in mood and structure. Consequently, the first theme does not reappear until the “recapitulation” (p. 67), and the preceding thematic work conveys a generally calm impression over broad stretches. On the whole, *En Saga* seems to be dominated by a refined treatment of tone color, whereby one should note the multiply divided strings in the first bars of the score and the extended “sul ponticello” sound fabric (p. 47/48). All this contradicts Tanzberger’s interpretation of the contents.

The present score is based on the first edition which was published by Breitkopf & Härtel in 1903. Two years previously, in 1901, Sibelius had thoroughly revised the first version of the score by formally tautening it and making the instrumentation more transparent.

Wiesbaden, Spring 1994

Frank Reinisch

Fag. II

Cor.

This section of the score features a woodwind ensemble. At the top, the Fag. II part is written in bass clef with a melodic line of quarter notes. Below it, the Cor. (Coronet) part is written in treble clef with a similar melodic line. The lower part of this system consists of six staves for a string ensemble, showing rhythmic patterns of eighth and sixteenth notes.

Ob. *mp*

mp

Clar. *mp*

Fag. *mp*

This section continues the woodwind parts. The Oboe (Ob.) and Clarinet (Clar.) parts are written in treble clef with melodic lines. The Bassoon (Fag.) part is written in bass clef with a rhythmic accompaniment. The lower part of this system consists of six empty staves, likely for a string ensemble.

Fl. *mp* *dim. pp*

Ob. *fz* *pp* *dim.* *mf fz*

Clar. *fz* *pp* *dim.* *mf fz*

Fag. *fz* *pp* *dim.* *mf fz*

Cor. *pp* *dim.*

Tr. I. II *CON SUONO* *pp* *dim.*

Tromb. I. II *mp* *dim.*

Piatti *ppp* *dim.*

pp *dim.*

pp *dim.*

pp *dim.*

pp *dim.*

pp *div.* *pp* *dim.*

The first system of the musical score consists of 12 staves. The top two staves (treble clef) feature a complex, rapid rhythmic pattern of sixteenth notes, marked *mp*. The remaining staves (bass clef) feature a more melodic and harmonic accompaniment, marked *pp*. A section labeled 'A' begins at the third measure of the first staff, where dynamics shift to *dim. pp*. The score includes various dynamic markings such as *dim.*, *mf*, *fz*, and *ppp*, along with phrasing slurs and accents.

The second system of the musical score continues the piece with 12 staves. The top two staves (treble clef) feature a complex, rapid rhythmic pattern of sixteenth notes, marked *pp*. The remaining staves (bass clef) feature a more melodic and harmonic accompaniment, marked *pp*. A section labeled 'A' begins at the third measure of the first staff, where dynamics shift to *dim.*. The score includes various dynamic markings such as *dim.*, *mf*, *fz*, and *ppp*, along with phrasing slurs and accents.

A series of empty musical staves for various instruments, including strings and woodwinds, arranged in a standard orchestral layout. The staves are grouped together with curly braces on the left side.

con bacchette di Timpani

p \longrightarrow *ppp* *quasi niente*

Violino I

Violino II

Viola

Musical score for Violino I, Violino II, and Viola. The score consists of multiple staves for each instrument, showing a rhythmic pattern of notes with slurs and dynamic markings. The dynamics range from *pp* to *sim.* (sforzando). The notation includes various note values, slurs, and dynamic markings.

The musical score on page 6 is divided into two systems. The top system consists of five staves: two violins (top two), two violas (middle two), and a double bass (bottom). The bottom system also consists of five staves: two violins (top two), two violas (middle two), and a double bass (bottom). The music is in G major and 4/4 time. The top system features a melodic line in the double bass with a mezzo-piano (*mp*) dynamic. The bottom system features a complex rhythmic pattern in the strings, with a pizzicato (*pizz.*) instruction and a piano (*p*) dynamic.

The first system of the musical score consists of a grand staff with two treble clefs and two bass clefs. The key signature is two sharps (F# and C#), and the time signature is common time (C). The upper staves (treble clefs) contain sustained notes, with the top two staves being empty. The lower staves (bass clefs) contain a piano introduction. The first two bass staves feature a melodic line with a long slur across the first two measures, followed by a rhythmic pattern of eighth notes. The bottom-most bass staff has a dotted line pattern, likely representing a double bass or a specific instrument's accompaniment.

The second system of the musical score continues the piano introduction. It features a grand staff with two treble clefs and two bass clefs. The key signature remains two sharps (F# and C#), and the time signature is common time (C). The upper staves (treble clefs) are filled with a complex, rhythmic piano introduction consisting of many notes, often beamed together in groups. The lower staves (bass clefs) continue the melodic and rhythmic patterns from the first system, with the bottom-most bass staff maintaining its dotted line pattern.

The first system of the musical score consists of ten staves. The top four staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). The fifth and sixth staves are piano accompaniment, with the fifth staff in bass clef and the sixth in treble clef. The seventh and eighth staves are empty. The ninth staff is a grand staff (treble and bass clefs) with a dotted line above it. The tenth staff is a bass clef staff with a dotted line above it. The music is organized into four measures. The piano accompaniment in the fifth and sixth staves features a rhythmic pattern of eighth notes and rests, with some notes beamed together. The vocal staves are mostly silent, with some notes in the first measure.

The second system of the musical score consists of ten staves. The top six staves are piano accompaniment, with the first three in treble clef and the last three in bass clef. The seventh and eighth staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). The ninth and tenth staves are piano accompaniment, with the ninth staff in bass clef and the tenth in treble clef. The music is organized into four measures. The piano accompaniment in the top six staves features a complex rhythmic pattern of eighth notes and rests, with many notes beamed together. The vocal staves in the seventh and eighth staves have a melodic line with eighth notes and rests. The piano accompaniment in the ninth and tenth staves features a rhythmic pattern of eighth notes and rests, with some notes beamed together.

The first system of the musical score consists of ten staves. The top five staves (treble clefs) are mostly empty, containing only rests. The sixth staff (bass clef) contains a melodic line with a slur over two notes. The seventh staff (bass clef) contains a similar melodic line with a slur. The eighth and ninth staves (treble clefs) are empty with rests. The tenth staff (bass clef) contains a dotted line with a fermata-like symbol below it.

The second system of the musical score consists of ten staves. The top five staves (treble clefs) contain complex rhythmic patterns with many beamed notes and slurs. The bottom five staves (bass clefs) contain simpler rhythmic patterns, primarily consisting of quarter and eighth notes with slurs.

cresc. e string. un poco

B

Fl. *p*

Ob. *p*

Clar. *p*

Fag. *p*

Cor. *p*

Tr. *p*

Tromb. *p*

Tuba *p*

Viol. I. *p*

Viol. II *p*

Viola *p*

arco *p*

B *p*

cresc. e string. un poco

a tempo

Piatti con bacchette di Timpani.

p *ppp* *quasi niente*

pp Viol. I

pp Viol. II

pp Viola

pp

a tempo

mp Cor.

mp Piatti

mp

senza sord

The image displays a page of a musical score, page 12, featuring a variety of instruments. The score is organized into two systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Cor (Trumpet), Piatti (Cymbals), and Triang (Triangle). The Flute, Oboe, and Clarinet parts begin with a series of notes marked *pp* (pianissimo). The Cor part has a melodic line with some slurs. The Piatti part consists of a single note on a dotted line. The Triang part has a few notes marked *pp*. The second system shows a dense texture with many notes in the woodwinds and strings, suggesting a complex rhythmic pattern. The bottom of the page shows the beginning of a piano accompaniment with a complex, rhythmic pattern in the right hand and a simpler line in the left hand.