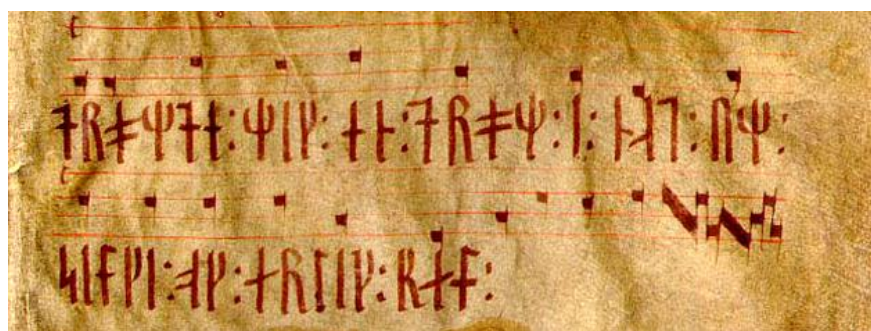


Arne Dich

# Danish Suite

A suite of folk-dances, traditional melodies and beloved songs of Carl Nielsen and Niels W. Gade

for 5-part Ad Hoc Band



Commissioned for the  
Instrumental Ensemble of the University of Luxembourg,  
Conductor Ivan Boumans

Dreamed me a Dream	(Oldest notated melody, 1300)
Morning Song from "Elverskud"	(Niels W. Gade)
Ace of Diamonds	(Folkdance)
Lay down, sweet Flower, your Head	(Carl Nielsen)
Chickenfeet and Carrots	(Folkdance)
Oft am I glad	(Carl Nielsen)
Strangest Breeze of twilight hours	(Carl Nielsen)
Shoemakers Tune	(Folkdance)
There stood three rogues	(Folksong)

**DICH  
MUSIK**

**1. Flute**  
**1. Oboe**  
**1. Violin**  
**1. Clarinet in Bb**  
**1. AltoSax in Eb**

**2. Oboe**  
**2. Violin**  
**2. Clarinet in Bb**  
**2. AltoSax in Eb**

**3. Violin**  
**3. Viola**  
**3. Clarinet in Bb**  
**3. TenorSax in Bb**  
**3. Trombone BassClef**

**4. Viola**  
**4. Cello / Bassoon**  
**4. Clarinet in Bb**  
**4. TenorSax in Bb**  
**4. Trombone BassClef**  
**4. Horn in F**

**5. Cello**  
**5. Bassoon**  
**5. BassClarinet in Bb**  
**5. Double Bass**

**Acoustic guitar**

**Piano**

If you play this arrangement,  
please send a greeting to

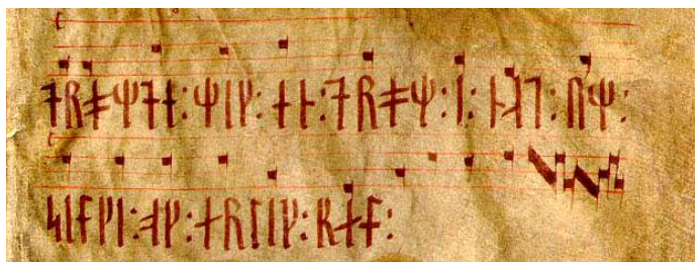
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# Danish Suite

A suite of folk-dances, traditional melodies and beloved songs of Carl Nielsen and Niels W. Gade



Arranged by Arne Dich

## *Dreamed me a Dream (Drømte mig en Drøm) (Oldest notated melody, 1300)*

Andante ♩=40

1.

2.

3.

4.

5.

5.

2.

3.

4.

5.

Morning Song from "Elverskud" (Niels W. Gade)

Andantino ♩=50

1. *p*

2. *p* *mp*

3. *p* *mp*

4. *p* *p* *mp*

5. *p* *p* *mp*

19 Andante con moto

1. *mp*

2. *mp*

3. *p* *mp* *mp*

4. *mp* *mp*

5. *mp* *mp*

A

B

28

1.

2. *p dolce*

3. *p dolce*

4. *p dolce*

5. *mp* *p dolce*

37 C

1. *mp dolce*

2. *mp dolce*

3. *mp dolce* *mf*

4. *mp dolce*

5. *mp dolce*

46

1. *mf* *p*

2. *mf* *p*

3. *p*

4. *p*

5. *p*

55 D

1. *f*

2. *f*

3. *f*

4. *f*

5. *f*

65

1. *mp*

2. *mp*

3. *mp*

4. *mp*

5. *mp*

Detailed description: This system contains measures 65 through 72. It features five staves. Staves 1, 2, and 3 are in treble clef, while staves 4 and 5 are in bass clef. The music consists of flowing eighth and sixteenth notes with various phrasing slurs and ties. Dynamic markings of *mp* are present at the beginning of each staff.

73 **E** rit. . . . .

1. *pp*

2. *mp*

3. *mp* *pp*

4. *pp*

5. *pp*

Detailed description: This system contains measures 73 through 79. It features five staves. Staves 1, 2, and 3 are in treble clef, while staves 4 and 5 are in bass clef. The tempo is marked *rit.* (ritardando). A rehearsal mark **E** is placed above measure 73. Dynamic markings include *pp* (pianissimo) and *mp* (mezzo-piano). The music features a mix of rests and melodic lines.

80 **Poco Andante**

1. *mp*

2. *mp*

3. *mp* *mp*

4. *mp*

5.

Detailed description: This system contains measures 80 through 87. It features five staves. Staves 1, 2, and 3 are in treble clef, while staves 4 and 5 are in bass clef. The tempo is marked **Poco Andante**. The key signature changes to 6/8. Dynamic markings of *mp* (mezzo-piano) are used throughout. The music is characterized by a steady eighth-note accompaniment in the bass and more melodic lines in the upper staves.

85 **rit.** **Allegro** ♩=112 **attacca**

1. *mp*

2. *mp*

3. *f*

4. *f*

5. *mp* *f*

**Ace of Diamonds (Ruder Es) (folkdance)**  
**Allegro** ♩=112

1. *f*

2. *mf*

3. *f*

4. *mf*

5. *f*

98



1.

2.

3.

4.

5.

108



1.

2.

3.

4.

5.



117 *gliss. in Trombones only*

1. *f*

2. *f*

3. *f* *gliss.*

4. *f* *gliss.*

5. *f*

125

1.

2.

3. *gliss.* +octava

4. *gliss.* +octava

5.

133

1. 1. 2. G.P.

2. G.P.

3. G.P.

4. G.P.

5. G.P.

143 **Meno mosso** **rit.** . . . . .

**Lay down, sweet Flower, your Head** (*Sænk kun dit hoved du Blomst*) (Carl Nielsen)  
**Quasi allegretto** (*stille, inderligt*)

152 **poco rall.** . . . . . **a tempo**

157

1. *pp* *p*

2. *p*

3. *p*

4. *mp*

5. *p*

161

poco rall. . . . .

1. *mp* *p*

2. *mp* *p*

3. *mp* *p*

4. *mf* *mp*

5. *mp* *p*

165 a tempo

rall. . . . .

1. *pp* *ppp*

2. *ppp*

3. *mp* *p* *ppp*

4. *pp* *ppp*

5. *ppp*

**Chickenfeet and Carrots** (*Hønsfødder og gulerødder*) (folkdance)**Allegro** ♩=110

1. *mp*

2. *mp*

3. *mp*

4. *mp*

174

1. *mp*

2. *mp*

3. *mp*

4. *mp*

179

1. *mp*

2. *mp*

3. *mp*

4. *mp*

5. *mp*

*Rep. ad lib w. diff. instrumentation*

185

1. *f*

2. *f*

3. *mf*

4. *mf*

5. *mf*

191

1. *Bb Gm C7 F F7 Bb Bb (Bdim) F Gm C7 C7*

2.

3.

4.

5.

196

1. *F Bb Bb7 F (Eb) D7 Gm C7 C7 F*

2.

3.

4.

5.

201 **Poco Andante** ♩=48 **poco rit.** . . . . .

1. *mp*

2. *mp*

3. *mp*

4. *mp*

5. *mp*

**Oft am I glad** (Tit er jeg glad) (Carl Nielsen)

**Andante** ♩=70

1. *mp*

2. *p*

3. *p*

4. *p*

5. *p*

214 **poco rit.** . . . . . **A Tempo**

1. *p*

2. *p*

3. *mf*

4. *p*

5. *p*

220 *poco rit.*

1. *mp*

2. *p*

3. *mp*

4. *p*

5. *p*

*Strangets Breeze of Twilight Hours (Underlige Aftenlufte) (Carl Nielsen)*

*Andante*

1. *mp*

2. *p*

3. *mp*

4. *p*

5. *p*

A. Gtr.

230

1.

2.

3.

4.

5.

A. Gtr.

236

poco rit.

1.

2.

3.

4.

5.

A. Gtr.



242 **Più mosso**

1. *mf* *mf*

2. *mf*

3. *mp*

4. *mp*

5. *mf* *mp*

248

254

*rit.*

105

**Shoemakers Tune** (*Skomagerstykket*) (folkdance)♩=100  
Tacet 1. x.

The musical score is arranged in five staves, numbered 1 to 5 from top to bottom. The key signature is one flat (B-flat), and the time signature is 4/8. The piece is marked *f* (forte) and includes a *Tacet 1. x.* instruction. The score is divided into three systems, with measure numbers 265 and 271 indicated at the beginning of the second and third systems respectively. The first system (measures 1-16) features a melody in the first staff and accompaniment in the other four. The second system (measures 17-32) continues the melody and accompaniment. The third system (measures 33-48) concludes the piece with a first ending bracket in the first staff.

*There stood three rogues (Der stode 3 Skalke)(Folksong)*

**Allegro** ♩=130

1. 2. 3. 4. 5.

285 2. 3. 4. 5.

296 2. 3. 4. 5.

305 Più mosso

1. *f* *mf*

2. *ff* *f*

3. *f* *mf*

4. *mf* *f* *mf*

5. *mf* *f* *mf*

316

1. *f* *mf*

2. *ff* *f*

3. *f* *mf*

4. *f* *mf*

5. *f* *f*

325 *accel.*

1. *f* *ff*

2. *f*

3. *f*

4. *ff*

5. *ff*