

## ABSTRACT

Title of dissertation: CARL NIELSEN'S SYMPHONY NO.5, OP. 50

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Carl Nielsen (1865-1931) stands out as a composer who developed his own musical language. His compositional output presents a sharp contrast with his contemporaries at a time when the stylistic trends moved toward either non-Romantic or anti-Romantic aesthetic ends. In his Fifth Symphony, Nielsen's treatment of form, tonality, melody, rhythm, counterpoint, and orchestration is a process of continual unfolding. This strategic scheme also encompasses a broader procedure that serves to unify the entire symphony. The ultimate goal of this thesis is to demonstrate the unique features of Nielsen's compositional style and process through an examination of his Fifth Symphony.

The preface begins with a biographical overview including Nielsen's childhood, early years, career, and life as a composer. It also provides insights into the significance of his Fifth Symphony in music history as well as how this particular work expresses his musical identity.

There are four main sections in this thesis. Chapter one discusses melodic and interval structures, and further examines the composer's unique approach to motivic and thematic development. This construction and organicism in turn frees the symphony from the traditional limits of tonality and form. Chapter two focuses on Nielsen's

treatment of tonality. In particular, it explores those processes by which Nielsen unfolds the tonal scheme of passages and further develops them into organically whole movements and an entire organic symphony. Chapter three presents the conception of form in Nielsen's Symphony No. 5 and the manner in which he merges the traditional sonata form with the four-movement symphonic plan and his own two-movement symphony. This leads to Chapter four, where the significance of Nielsen's instrumentation -namely his creation of colorful sonorities through the particular use of solo wind instruments as well as inventive combinations of instrumental sections- is examined.

The thesis concludes with an examination of the importance of Nielsen's contribution to the world of symphonies. His achievement and influence as an innovative composer is evidenced by the new ground that he explored in his Fifth Symphony.

This is followed by an appendix which draws connections between Franz Joseph Haydn and Carl Nielsen in terms of their: 1) similar music background, 2) creative use of percussion in the symphony, 3) treatment of thematic material, and 4) use of humor as a compositional device.

CARL NIELSEN'S SYMPHONY NO.5 OP. 50

by

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## PREFACE

### CARL NIELSEN AUTOBIOGRAPHICAL BACKGROUND, HIS SYMPHONIES, AND SYMPHONY NO. 5

#### **Introduction**

Carl Nielsen (1865-1931) is perhaps one of the most underrated symphonic composers in music history. Although he was recognized at home as the most important Danish composer, his work was relatively unappreciated outside of Scandinavia. His symphonies are no less sophisticated in terms of their artistic values and spiritual depth than the works of the great masters, such as Beethoven, Brahms, Dvorak and Sibelius. The symphony as a genre had already existed for almost two hundred years prior to Nielsen's compositional coming of age in the early 1920s. The word symphony derives from the Italian *sinfonia*, which in the world of opera means *overture*. Over the years, composers altered and developed the structures of tonality, form, and movements, while expanding the instrumentation and duration of the symphony. By the time of Haydn, Mozart, and Beethoven, the general movement structure of the symphony had grown to a four-movement plan with the occasional use of either three or five movements. Through the nineteenth and twentieth centuries, the symphony blossomed and became a standard genre. The symphony came to be a vessel for composers to express their creative genius, personal feelings, philosophical ideas, as well as their perspectives on life, nature, and the universe. Nielsen's own philosophical view of the oneness between music and life is unapologetically revealed in his correspondence explaining the conception of his Fourth

Symphony: “Music is life, and like it inextinguishable.”<sup>1</sup> Of his six symphonies, the Fifth Symphony is in a particularly vibrant example of his musical capacities as a symphonic composer. In this work, Nielsen found a peculiar musical language of his own through a new use of thematic development, form and orchestration.

Reference to the full orchestral score is crucial for a complete understanding of this dissertation. The Skandinavisk Musikforlag 1950 edition or the Wilhelm Hansen 1998 edition of Nielsen's Symphony No. 5 score was used during its writing. The full score may also be accessed online via the following Web address:

<http://216.129.110.22/files/imglnks/usimg/3/38/IMSLP92727-PMLP53439-Nielsen-Symph5SCce.pdf>.

### **Background – Nielsen’s Life**

Nielsen appears to have had a rather meditative personality. Early in his youth Nielsen already exhibited a keen interest in understanding human nature. This interest accompanied him through a life of continuous learning about different cultures, philosophies, arts, literatures, and mythologies. Nielsen’s quest to understand the human soul was central to his existence and he integrated many of his philosophical ideas about human nature into his compositions.

Nielsen came from humble beginnings. The son of a house painter and an amateur musician, Nielsen was born on June 9 of 1865 on the small island of Funen, in the village of Sortelung near Nørre Lyndelse. He was the seventh of twelve children. While Nielsen himself writes little of this in his autobiography, *Min fynske barndom* (My

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<sup>1</sup> Claus Røllum, *Preface to Carl Nielsen Symphony No. 4*, Edition Wilhelm Hansen, Copenhagen: The Royal Library. (2000), xiv.

childhood on Funen), his early childhood coincided with a time of growing national pride, the influence of which was later seen in his work. Denmark suffered a crushing defeat in the 1863-64 war with Prussia, leading to the loss of vast amounts of land. Throughout the following decades, Denmark experienced an intense resurgence of national pride as it began to reconstruct its political identity and sense of self.

Nielsen's family had played a vital role in his early musical experience. At a young age, he heard the simple folk melodies that his mother sang. Nielsen's life as a musician began when he was given a violin during a period of illness. He joined his father's dance band a few years later. Though his father was a professional painter, he also worked as a village musician in his spare time. In 1879, Nielsen spent an unhappy three months as a grocers' apprentice before leaving to join the military band in Odense. At this point his musical duties were limited to playing the signal horn and alto trombone in the band. It was also during this time that Nielsen began taking violin lessons from local musicians in Odense as well as learning theory and how to play the piano. He was accepted five years later in 1884 to the Copenhagen Conservatory, where he studied until 1886. His most influential teacher was not his violin or composition professor, but actually his theory and counterpoint professor, Orla Rosenhoff. They developed a lasting friendship and Rosenhoff continued to provide Nielsen with musical guidance throughout his life. Rosenhoff's influence on Nielsen can be seen in the composer's meticulous technique of fugal writing.

Nielsen had been writing smaller pieces for several years before his first public performance in Tivoli Hall in September 1887. This performance included his early *Andante tranquillo* as well as a *Scherzo for Strings*. Although this was the first public

performance of his work, Nielsen declared his next public performance in 1888 as his debut. This performance on January 22, 1888 marked the public debut of his String Quartet in *F* major. Both performances appear to have eluded the attention of critics. It was not until a few months later that Nielsen earned critical acclaim for a performance of his *Suite for Strings*, Op. 1 in September of 1888. Nielsen's professional conducting career began a month later as he led the second performance of his own *Suite for Strings* with the Odense Music Society.

1889 was a significant year for Nielsen. He earned a spot as a section violinist in the Royal Chapel (*Det Kongelige Kapel*), now the Danish Royal Orchestra in Copenhagen.<sup>2</sup> While this position provided Nielson with a regular source of income, it was also a source of much frustration that he had to endure for the next sixteen years. 1889 was also the year in which Nielson earned the “*Det Anckar Ske Legat*” scholarship, the most prestigious traveling Scholarship for Danish artists. This allowed him to tour the continent for the first time and absorb the customs and characteristics of various European countries.

Nielsen's trip began in September 1890 and brought him to Berlin, Leipzig, Dresden, and Paris.<sup>3</sup> He used this opportunity to attend concerts and lecture series as well as to study architecture, painting, sculpture, and philosophy in the various cultures that he encountered. In his diary, Nielsen documented his thoughts and reflections on these topics with the discussion of human nature remaining a central theme. During his time in Paris, Nielsen met Anne Marie Brodersen, a Danish sculptress who was also traveling on an *Anckar* scholarship. Anne Marie's interests in artistic form, movement,

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<sup>2</sup> Jack Lawson, *Carl Nielsen*. London: Phaidon Press, (1997), 50.

<sup>3</sup> Karsten Eskildsen, *Carl Nielsen: life and music*. Odense: Odense City Museums: Distributed by Odense University Press, (1999), 29.

and clarity influenced Nielsen's composition from this period on. The two traveled together to Italy and were married on May 10, 1891 in Florence. They returned that June to Denmark.

The composition of Symphony No. 1 op. 7 in *G* minor (1891-1892) coincides with the period of Nielsen's marriage and return to Denmark. Nielsen had conceived the piece a year or so earlier, but the delay in the actual composition of the piece allowed musical and philosophical discoveries made during his European tour to influence the final product. While its Scandinavian sensibility remains clear, as a result of Nielsen's lengthy stay in Germany, his First Symphony also seems to reflect the influence of Brahms in its instrumentation including horn parts written in two pairs in different transpositions and Beethoven in its formal structure.

There was then a ten year gap in his musical output between Symphonies 1 and 2. This gap can be explained at least partially by the new pressures he faced as he started a family. The couple's return to Denmark meant that Nielsen had to resume his position with the Royal Chapel Orchestra. The need for additional income to support his growing family also meant that Nielsen had to take on private students. As Anne Marie's fame as a sculptress grew throughout Denmark, she needed to leave home to work onsite or exhibit throughout the country. This left Nielsen to care for their three young children. Starting in 1901, Nielsen began receiving an annual government grant in addition to his orchestra salary which freed him from the need to teach private students.<sup>4</sup> Not surprisingly then, Symphony No. 2, "*De fire temperamenter*" (The Four Temperaments) was written in 1901-1902. This work, which represents Nielsen's first symphonic attempt to probe the human psyche, also reflects Baroque philosophy and science in its

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<sup>4</sup> Ibid., 47.

programmatic reference to the four temperaments: the choleric, the phlegmatic, the melancholic, and the sanguine. Nielsen used rhythm, tempo, and interval choice to express the contrast between the temperaments. For example, by using *sforzandi* that shift within meters, he is able to create conflicting metric schemes that characterize the choleric nature of the first movement. This same technique resurfaces much later in the second movement of Symphony No. 5.

There then followed another hiatus in the composer's symphonic output, once again largely due to family issues. Before their marriage, Nielsen had already had a child. Anne Marie had suggested adopting the child several times, but evidently this was never done. In 1905, however, Anne Marie found out that Nielsen was having yet another affair, this time with the family's governess resulting in a second illegitimate child. This discovery was enough to make Anne Marie leave him and it took nearly eight years to repair the damage done to their relationship. Nielsen occasionally referred to this time as his 'psychological period.' Nielsen composed several smaller pieces in this period as well as two notable and widely-read articles, one on Mozart and the other titled "Words, Music, and Program Music (1909)." 1910-1911 also saw the composition of his Third Symphony, "*Sinfonia Espansiva*" (Expansive Symphony) Op. 27. Opening with fourteen bars of short rhythmic strokes in triple meter, the first movement is reminiscent of the opening chords in Beethoven's "Eroica" Symphony. The *Andante pastorale* reflects the memory of a Funen summer day from Nielsen's childhood. At the climax of this movement, two pure voices (a soprano and a baritone), without any text, emerge from the orchestra. The second movement provides a clear demonstration of how Nielsen's art is deeply rooted in his native soil.

Nielsen's musical output appears to have slowed during the years prior to World War One. From 1911 to 1912 he wrote the violin concerto and an unpublished piece for winds titled *Paraphrase on 'Nearer my God to Thee'*. As the war began in 1914, Nielsen's creative output picked up again, beginning with Symphony No. 4 which was composed in 1914-1916 and subtitled "*Det uudslukkelige*" (The Inextinguishable). Despite living in a country that remained neutral throughout the war, Nielsen still appears to have felt its effects, and to have added another chapter to his broadening understanding of human nature.

The end of the war in 1918 spurred a sudden increase in Nielsen's musical output. Prior to the war, in 1908, Nielsen had been appointed to the position of second *Kapelmester* of *Det Kongelige Teater* (The Royal Danish Theatre Orchestra). In 1914, the first *Kapelmester* of the Royal Theatre, Frederik Rung, died. Nielsen expected a promotion to Rung's post but was overlooked. This led to a rather acrimonious relationship between Nielsen, the new first *Kapelmester*, Gerog Høeberg, and the board. Shortly thereafter Nielsen quit his post and temporarily became a freelance composer for the first time since his student years.<sup>5</sup>

Nielsen spent three years teaching harmony and composition at the Copenhagen Conservatory during the period of 1916-1919. His compositional ideals became clarified in his teachings, through which Nielsen advocated his main principle that students learn harmony and counterpoint not to make their music more complicated, but rather to achieve greater clarity and simplicity. This aesthetic value of simplicity resurfaced in 1920 with the beginning of the composition of Symphony No. 5. It employs melodies in octaves between first and second violins for extremely long stretches of time including in

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<sup>5</sup> Lawson, *Carl Nielsen*. 137.



the contrapuntal sections. While an onset of angina in 1922 forced Nielsen to give up some of his public duties, he began composing his last symphony in 1924. Completed in 1925, Symphony No. 6 “*Sinfonia semplice*” (Simple Symphony) demonstrates Nielsen’s ongoing desire for clarity, movement, and simplicity as reflections of human nature.

Nielsen wrote just four more orchestral pieces before his death in 1931. These included the flute concerto, the clarinet concerto, a rhapsodic overture “An Imaginary Trip to the Faroe Islands” (*En Fantasirejse til Færøerne*), and another paraphrase for string orchestra “Bohemian-Danish Folktune” (*Bøhemisk-dansk folktone*). Nielsen’s musical and symphonic output distinctly reveal his changing views on composers who came before him as well as of his European contemporaries. Also present in his symphonies is the theme of interrelation between the human psyche and nature that is found throughout all of his works.

### **Background – The Symphony**

Carl Nielsen began work on the first movement of what was to become his Fifth Symphony in October 1920. Vera and Carl Johan Michaelsen, friends of Nielsen to whom he dedicated the symphony, were very interested in his work and lent him their house, Højbo in Tibberup, in the spring of 1921.<sup>6</sup> It was here that he completed the first movement in March 1921 before he continued work on the symphony at his summer lodgings in Skagen in July and in Damgaard that August.<sup>7</sup> His work was briefly interrupted in the summer while Nielsen fulfilled an earlier promise to set a text to music

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<sup>6</sup> Michael Fjeldsøe, *Preface to Carl Nielsen Symphony No. 5*. Edition Wilhelm Hansen, Copenhagen: The Royal Library. (1998), xii.

<sup>7</sup> Lawson, *Carl Nielsen*. 167.

for the winner of the Danish Choral Society competition. The winner was Aage Bernsten, a doctor and poet from Funen, whose poem became the basis for Nielsen's, "Fynsk dornaar" (Springtime on Funen), op. 42, which he finished on August 30, 1921. With this commitment fulfilled, Nielsen resumed work on the Fifth Symphony, finally completing it on January 15, 1922.<sup>8</sup>

In the years leading up to 1920, when he began work on his Fifth Symphony, Nielsen several times cited his Fourth Symphony when he had to explain how music was able to paint a picture of the mighty forces of nature. As Nielsen explained in a letter written to Julius Röntgen on February 15, 1920: "In music as in nature, a small shoot can develop into a large organism, but, there are also strong, destructive forces of nature."<sup>9</sup> While Nielsen used this in relation to his Fourth Symphony, this conception of musical organicism using motivic "shoots" also describes the Fifth Symphony, which begins from almost nothing yet grows and develops into full-fledged symphonic form. As Nielsen scholar Michael Fjeldsøe remarked in his observations on the piece's working title *Vegetatio* from the same letter:

The music should express the manifestation of the most elementary forces of all among human beings, animals, even plants. We can say that if the whole world were destroyed by fire, flood, volcanoes, etc., and all living things were destroyed and died, still Nature would again begin to breed new life, begin to push forward with the strong and fine forces that are in matter itself.<sup>10</sup>

The symphony was given its first performance with the composer himself as conductor at the music society *Musikforeningen* in Copenhagen on January 24, 1922. On the day of the performance, Axel Kjerulf had an interview with the composer for the

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<sup>8</sup> Ibid., 168.

<sup>9</sup> Michael Fjeldsøe, *Carl Nielsen Complete Symphonies: Symphony No. 5*, op.50. Dacapo Recorded, Copenhagen. (2006), 14.

<sup>10</sup> Ibid., 14.

newspaper *Politiken*. In that interview, Nielsen spoke about the symphony, which unlike the previous three symphonies had no published title:

“My First Symphony was nameless, too. But then came “The Four Temperaments”, “Espansiva” and “The Inextinguishable”, actually just different names for the same thing, the only thing that music in the end can express: the resting powers as opposed to the active ones. If I were to find a name for this, my new Fifth Symphony, it would express something similar. I have been unable to get hold of the one word that is at the same time characteristic and not too pretentious – so I let it be.”<sup>11</sup>

Similar to Beethoven’s invocation of religious spirit in Symphony No. 9 and Sibelius’s allegorical allusions to swan calls and the Scandinavian landscape in his Symphony No. 5, Nielsen’s idea that “Music is life” is imbedded in his Fourth and Fifth symphonies.

Just like all composers, Nielsen was influenced by the formulae of tradition when composing; in the meantime, he also tried to discover his own voice. In this work, rather than relying on programmatic text, Nielsen appears to create meaning and structure through the fate of the material itself. The symphony only has two movements instead of four. From the traditional standpoint, the treatment of motives and themes is similar to Beethoven’s Symphony No. 5 or some of Haydn’s symphonies, but Nielsen uses new ways of developing them. This symphony employs highly sophisticated counterpoint in the middle of each movement in a manner reminiscent of works by Brahms. As will be explained, the most extraordinary of all is that Nielsen imbues the Fifth Symphony with his way of thinking after the war, and his philosophy about nature and life. The insertion of these personal values into Symphony No. 5 leads to a work that is quite different from Nielsen’s earlier symphonies. Among its forward-looking techniques are thematic transformation, directional tonality, the two-movement format, as well as starting with a

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<sup>11</sup> Fjeldsøe, *Preface to Carl Nielsen Symphony No. 5*. xiii.

soft beginning and the presence of a wild side drum playing at a faster speed than the entire orchestra. Later this instrument is given perhaps its first solo *cadenza* in the history of music. All these characteristics combine to make this symphony unique.

## CHAPTER ONE

### THEME - Organic Construction and Coherence

#### Overview

The themes in Symphony No. 5 are clear manifestations of Nielsen's philosophical understanding of the relationship between freedom and unity, or organicism. In a letter to Ture Rangström written in February 1920, Nielsen talked about coherence: "For what matters now and in the future is certainly to work towards uniting the utmost *freedom* in terms of individual content and the utmost *strictness* with regard to organicism: that is to say, coherence."<sup>12</sup> For Nielsen, freedom of individual content referred to freeing the theme or motif from tonality (specifically the major and minor scales) and a strict adherence to organicism was to be achieved by ensuring that all themes were connected by a common element. In Michael Fjeldsøe's article "Organicism and Construction in Nielsen's Symphony No. 5," he suggests that Nielsen achieved freedom from major/minor tonalities by building a diatonic interval structure on non-tonal principles to grow or develop themes in this symphony. This approach results in closely related themes, which provide a broader sense of coherence to the piece.

Coherence and unity, however, were also achieved by a much different approach, a purely melodic one. The key to understanding just how deeply the melodic unfolding and motivic development were rooted in Nielsen's broader philosophy concerning the coherence between different forms of latent energy is found in the autograph score for the

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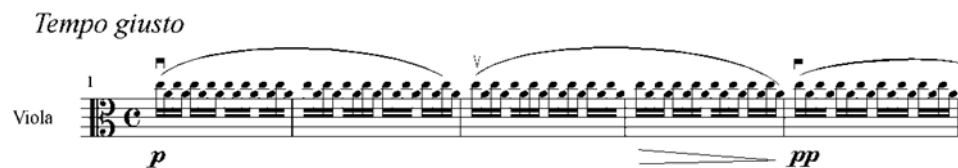
<sup>12</sup> Michael Fjeldsøe, *Organicism and Construction in Nielsen's Symphony No. 5, Carl Nielsen Studies*. Copenhagen: The Royal Library. Vol. 1 (2003),19.

work. At the top of the first page Nielsen wrote “*Vegetatio*,” which literally means something that grows.<sup>13</sup> Although this programmatic descriptor was dropped in the final score, its conceptual importance to Nielsen’s approach to motivic development in the Fifth Symphony is vital. The idea of “something that grows” serving as the conceptual kernel here is made readily apparent by the manner in which each successive theme is in one way or another based on material from the preceding theme and then subjected to its own period of growth and musical development.

While Nielsen was clearly looking forward to the future, he may also have been inspired in this particular approach by his studies of Haydn’s economy of motivic development. Similar to Nielsen’s manipulation of thematic material here, Haydn’s London symphonies and portions of Symphony No. 77 work with simple materials or expand and develop a single theme endlessly in one movement (monothematicism). (See Appendix)

### First Movement

Ex. 1 Opening viola



The violas start the symphony with a tremolo-like falling minor third downwards C – A ostinato (see Ex. 1), followed five bars later by the entry of two bassoons who

<sup>13</sup> Ibid., 20.

present the theme (see Ex. 2). The opening bassoon theme is constructed in three phrases. The first phrase begins with the head motif in ascending iambic rhythm (short-long) which is slightly modified to produce an anapestic rhythmic motif (short-short-long) for the second part of the phrase. The second phrase then opens again in descending iambic rhythm and ends with a descending chromatic scale. Finally, the third phrase is simply a minor sixth, set to sixteenth notes descending the  $C \flat$  major scale to end on  $B \flat$ . The motifs of each new phrase are drawn from the preceding phrase and augmented and developed further through rhythmic expansion and increasing register. This approach, similar to Brahms's and Schoenberg's developing variation technique, creates the impression of successive phrases organically growing one from the other and thereby unifying them as a coherent entity.

Ex. 2 Bassoons and viola

The image displays a musical score for two systems of Bassoons and Viola. Each system consists of two staves. The top staff in each system is for the Bassoon (Bsn.) and the bottom staff is for the Viola (Vla.). The first system starts with a measure number of 5. The Bassoon part features a melodic line with a long slur over the first two measures, followed by a descending chromatic scale. The Viola part plays a rhythmic accompaniment of sixteenth notes. The second system starts with a measure number of 9. The Bassoon part continues the melodic development, and the Viola part maintains the rhythmic accompaniment. Dynamics include *pp* (pianissimo) and articulation marks like accents and slurs are used throughout.

Throughout this first opening 12-bar phrase, the melody unfolds without establishing a clear tonal center. By instead giving each line a central pitch around which





movement by allowing this evil motif to dominate the first section of the movement and returning to it at the end of the movement.

Ex. 4 The violin theme I

2

44 *con sord.*  
*p*

50  
*p*

56  
*p*

62  
*mf* *p* *molto dim*

pitch structure

After the evil motif, a long violin melody begins at b. 44 (see Ex. 4). This long melody begins with a minor third sweeping upward from *E* to *G* in contrary motion to the descending minor third that opened the piece and formed the basis of the evil motif. This violin theme I appears in four wave-like phrases, each beginning with the same ascending

minor third  $E - G$ <sup>16</sup>. The first phrase occurs in b. 44 to b. 47; the second phrase follows in b. 48 to b. 51; the third in b. 52 to b. 56; and the final phrase that begins in b. 57 comes to its conclusion in b. 68. As in the opening music, Nielsen creates closely related pitch structures freed from tonality by providing each structure with a centralized pitch.

Instead of a key, the pitch structure of the first phrase is  $E - F - (G) - A - B \flat$ , with G becoming the central note of this pitch series. The intervallic structure from the central note to each side is a major second and a minor third. The G is also transposed a fourth down from the C central pitch of the evil motif. Each successive phrase following the first further develops this thematic material, constantly expanding the pitch structure.

The pitch structure of the second phrase is  $E - F - (G) - A - B \flat - (C) - D - E \flat$ . The

pitch structure of the third phrase is  $E - F - (G) - A - B \flat - (C) - D - E \flat - (F) - G -$

$A \flat$ . The pitch structure of the fourth phrase is  $E - F - (G) - A - B \flat - (C) - D - E \flat -$

$(F) - G - A \flat - (B \flat) - C - D \flat$  (see Ex. 5).<sup>17</sup> This passage is constructed with a

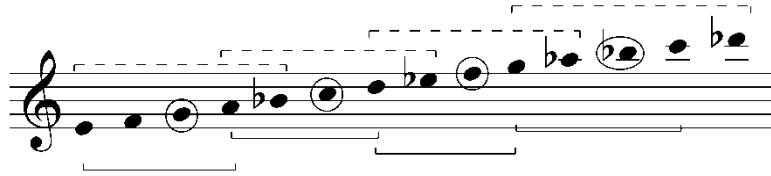
tetrachord, which is a series of four tones within the interval of a perfect fourth. The note G is the central pitch of the first tetrachord while C, F, B  $\flat$  become the central pitches of the second, third, and fourth tetrachords, as they expand upwards above the previous set.

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<sup>16</sup> Fjeldsøe, *Organicism and Construction in Nielsen's Symphony No. 5, Carl Nielsen Studies*. 24.

<sup>17</sup> *Ibid.*, 24.

Ex. 5 The pitch structure of the violin theme I



According to Michael Fjeldsøe's analysis, the pitch structure of each new phrase is constituted by interlocking identical tetrachords, each transposed upwards by a fourth. This particular tetrachord is constructed from the intervals of a minor second, a major second, plus a major second, i.e.  $E - F - G - A$ . In this system of pitch class set, the circle of fourths releases the motif from major/minor tonality which is built on a circle of eight notes. For example, departing from the first pitch of the structure,  $e'$ , and following the circle of fourths upwards through these tetrachords leads to  $e \flat''$  rather than  $e''$  as would be the case in traditional octaval relationships.

After the reappearance of the evil motif in b. 69 and 70, it recurs for the fifth time with the head motif  $E - G$  played by the first violins in octaves at b. 72 (see Ex. 6). The material of this violin melody also draws from the previous one, but the doubling at the octave, an increase in dynamic, and the further expansion of the pitch structure gives this rendering a more effective and forceful character.

Ex. 6 The revised violin theme I

This revised melody can be divided into two phrases with the first phrase containing two sections. The first section of the first phrase has the pitch set  $D\# - E - G$  and the second part, transposed up a sixth, starts with the pitch set  $B - C - E \flat$ . In b. 73, for the first time, the  $E \flat$  is respelled as a  $D\#$ . The first section of the pitch structure, from b. 72 to b. 75, is  $D\# - E - (G) - A - B \flat$  and the second section, from b. 75 to b. 77, is  $A - B \flat - B \natural - (C) - D - E \flat$ .  $G$  and  $C$  are the central pitches of the first and second tetrachords. The pitch structure in the second phrase, from b. 77 to b. 83, is  $E - F - (G) - A - B \flat - (C) - D - E \flat - (F) - G - A \flat - (B \flat) - C - D \flat - (E \flat) - F$ . Compared

with the first phrase, the pitch structure of the second phrase is expanded and developed much further, especially in the huge scalar descent.

All these themes 1) contain the same minor third motif  $E - G$  ( $e' - g'$ ), 2) use similar pitch structures, 3) contain dynamic markings that are closely tied to the tessitura, 4) contain freely moving melodies which use iambic rhythm, and 5) finish on  $G$  ( $g'$ ).

These characteristics both free the melody from the strictures imposed by keys, modes, and create a loose set of rules that provide a coherent structure to the motifs at the micro-level and the entire movement at the macro-level. The side drum makes its first entrance with a persistent march-like rhythm in b. 105 and this entrance reinforces an existing minor third  $D - F$  march-like ostinato that began as early as b. 100. These two ostinato gestures continue underneath the violin theme until b. 164. Further illustrating the continuity and transformation of thematic material throughout the movement, this ostinato is strikingly reminiscent to the head motif  $E - G$  from the violin theme and the fluctuating sixteenth notes in the violas that opened the movement. In b. 161, a new ostinato pattern appears in the woodwinds. It is derived from the opening viola ostinato which adds a major second to form a series of cascading triplet sixteenth note figures ( $D - C - A$ ). Five bars later, the violas take over the ostinato carrying the bassoon and horn duet theme to its conclusion at b. 211.

Ex. 7 The violin theme II

Violin I

114 *senza sord.*  
*ff* *fz* *ff sempre* *fz*

121  
*ffz* *p* *ff*

126  
*ff sempre* *fz* *dim.* *ppp*

Violin theme II occurs over this extended minor third ostinato and begins with a descending half step  $D - C\#$  (see Ex. 7). The pitch sets that had previously governed the motivic ideas in this movement are still present but are not so strictly followed in this new theme, which unfolds in three-bar and five-bar phrases.  $D$  serves as the main pitch in the  $C\# - D - E\flat - F$  pitch structure of the first phrase. The pitch structure of the second phrase is  $C\# - D - F - G\flat - G\sharp - A\flat - B\flat - C\flat$ ; in the phrase's descent back down the structure, the  $G$  is altered to  $G\flat$ . The pitch structure of the third phrase is  $C\# - D - E\flat - F - G\flat - A\flat$  and the phrase starts with a  $G\flat - F$  wave-like motion set in sixteenth notes in contrast to the iambic rhythmic setting of the previous two phrases. The pitch structure of the fourth phrase is  $C\# - D - E\flat - F$ . Finally, the last phrase is introduced with a simple descending chromatic move over  $E\flat - D - C\# - C\sharp - B - B\flat - A - G\#$ .

Nielsen uses additional compositional techniques beyond pitch class structure to create stability and coherence here. For example, all five phrases begin with a

descending semitone (D – C# in the first two phrases, G b – F in the third phrase, E b – D in the last two phrases) and all end in the same manner. The clarinets enter early, at b. 128, overlapping the beginning of their phrases with the conclusion of the melodic phrase played by the violins. The themes in the clarinets and later in the first flute are highly chromatic, virtuosic and are set in the instruments’ higher registers in order to display their characteristic sheer timbre.

Ex. 8 The violin theme III

At b. 145, starting on the pitch G, the violins interrupt the first clarinet with a march like melody (violin theme III, see Ex. 8). This violin melody consists of three phrases. The first phrase goes from G to D b whereas the second phrase moves upward to the pitch F b (f b ”). The pitch structure of the second phrase is (G) – A – B b – C – D b – D# – E b – F b. The third phrase first ascends only to B b before descending again to land on B; here the pitch structure is B – C – D b – D# – E b – E# – F – (G) – A

–  $B \flat$ . Comparing the pitch structures of the first two phrases with that of the last phrase, the  $B$ ,  $E$ , and  $F$  are lowered (or flat) only in the first two phrases in the higher octave whereas in the last phrase the same notes,  $B$ ,  $E$ , and  $F$ , are heard with both naturals and flats. This semitone shift within a singular melodic idea indicates once again Nielsen's having moved beyond the traditional tonal system. Not only are the notes based on pitch sets, but also the slight alteration of the same material in each phrase suggests the organic concept of one musical idea serving as the seed for the next that is similar to developing variation form. Each phrase contains similar characteristics, starts with  $G$  in quarter notes with accent and *tenuto* markings, and is followed immediately by sixteenth notes; the only variation to this scheme occurs in the final phrase where only one  $G$  is marked with *fz*. Each phrase moves to a long note in the middle with a *crescendo* to the central point.

Bar 166 is marked *Tranquillo*, as the bassoons join the horns in playing the opening theme in b. 168. Nielsen uses the bassoons doubling the third and fourth horns while also varying the original theme. Four bars later, the first horn enters in answer to the bassoon theme.

At b. 195, the marching-theme, violin theme III, returns with four phrases constructed on the starting pitch of  $A$ . Nielsen again alters the last phrase in order to have closure, this time bringing the melody down an octave with a softer dynamic marking. The pitch structure of the theme here moves much more freely than the previous theme, i.e. the pitch structure in the first bar is  $(A) - B \flat - C \flat$ , but in the next bar is  $(A) - B - C - D - E \flat$ . This once more demonstrates that the themes are free to shift pitch structures even from one bar to the next.

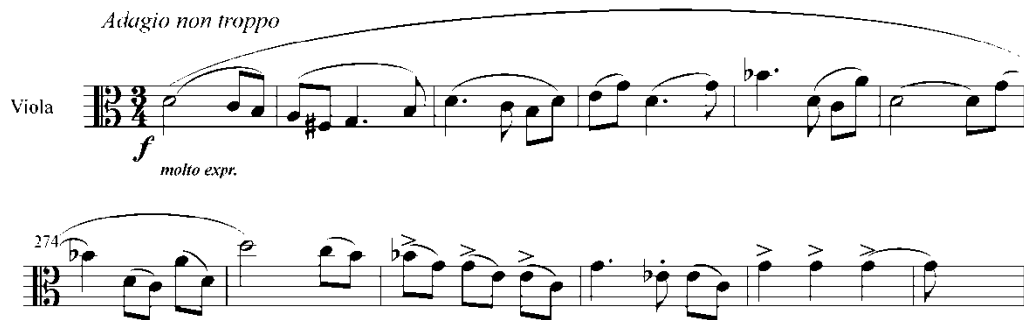


This violin melody is followed by a series of melodies in the woodwinds and horns. The first appears in the oboe at b. 212 and passes to the clarinet at b. 220. Each melody has its own instrument specific character. The oboe appears by itself for the first time here and has a relatively stable melodic line, focusing its movement around the central note of *F*. The melody in the clarinet, which recalls the flute melody heard earlier at b. 139, is highly chromatic with the primary note this time being *C*. At b. 225, the melody returns to the flutes and oboes in a melodic pattern paraphrasing the melody given to the strings earlier (the violin theme II, b. 115). Here the melody is played in iambic rhythm with *A* as the main pitch. The movement then gradually proceeds with a soothing arpeggiated melody in the key of *A*  $\flat$  major played by the cello starting at the pick-up to b. 242. From this point on, the music arrives at a peaceful and calm ambiance analogous to the opening of the symphony. At b. 243, a chromatic melody appears in the clarinets and bassoons, paraphrasing the bassoon theme that opened the movement for the last time before the end of this first section.

The oboe launches into the second section, *Adagio non troppo* with a bold triplet figure. The oboe triplet motif can be traced back to the violas and celli in b. 225. The beginning note of the motif, *G*  $\flat$ , derives from the last *F* $\sharp$  of the previous motif in the flutes. Significantly, this motif leads to the note *D*, the dominant of *G*, and finally settles down in the key of *G*. Throughout the first part of the movement the idea of pitch structure prevailed over tonality, which now takes over in the second part of the movement. Another distinctive feature found in the first section is the manner in which Nielsen develops themes loosely around a central tone to allow the melodies to become more organic and coherent. Another noticeable characteristic is the distinctly Danish

quality of the themes themselves. They have a gripping and creaky edge to them. The material of the bass line in the first section is relatively restricted; often limited to an ostinato pattern or a sustained pedal tone which creates an effect similar to that of a droning bagpipe typical of Haydn.

Ex. 9 *Adagio non troppo*



The *Adagio non troppo* provides a striking contrast to the first part of the movement. First, it has a clear tonality of *G* major. Second, the melody (see Ex. 9) has certain characteristics of Brahms's melodic writing. It is relatively stable and moves mainly in stepwise motion with occasional consonant interval leaps. Moreover, it is in a steady rhythm and is orchestrated in the rich lower and middle ranges common to the *pastorale* style. The *Adagio* section of the movement has dense counterpoint and interweaves melodies in a manner not yet seen in this movement. Even though the theme is based in *G* major, it is constructed around the note *D*, i.e. the 5<sup>th</sup> scale degree. This characteristic is similar to Beethoven's Symphony No. 5 (first and third movements), which has themes in *C* minor that persistently start on *G*. The viola theme lasts 16 measures and is then passed to different instruments. The first clarinet and the second violins start the theme in stretto with the first flute, first oboe, and violas beginning at b.

284. At b. 300, the melody rises through an upward arpeggiated figure involving heroic horn calls as if to represent having overcome an earlier conflict. This melodic idea appears only once throughout the entire movement. The *pastorale* theme returns briefly at b. 319 in the first violin only to be interrupted six bars later by the evil motif which resurfaces in the woodwinds, disturbing this placid scenario. At b. 341, Nielsen paraphrases the *pastorale* theme in *G* minor mode in *stretto* fashion between the trombones. Two bars later, block-like orchestration alternating between woodwinds and strings interrupts the *pastoral* theme again with the agitated evil motif. The side drum enters at b. 351 with a *cadenza* indicated at b. 357 as the horns play the main theme in *F* major in *fff*. The arrival of the climax occurs at b. 377 with upper winds, brass, and strings (*tutti* scoring) stating a new theme reminiscent of the main theme from *Adagio non troppo* in *G* major with running thirty-second notes in the lower strings. At *tranquillo*, the bassoons again recall the first part of the evil motif despite excising the first two notes, and then flutes echo with a sighing motif. The solo clarinet enters with a *cadenza*-like melody marked *langt i baggrunden* (far in the background), while horns and strings hold the *G* tonic chord creating a serene atmosphere. Notably the theme set over this peaceful backdrop is derived primarily from the evil motif. This exemplifies Nielsen's ability to transform the effect of thematic material from one character to another. It may also be demonstrative of his humorous ironic nature, just like Haydn. The side drum, on the other hand, repeats the march-like rhythm underneath the clarinet and dies away before the clarinet concludes.

In this section, Nielsen uses completely different approaches to the treatment of the melodic material. He gives the bass line more variety than in the previous section;

not only does it present gestures from the first section, but for the first time there is also melodic material in the bass line.

In the first section, there is a consistency of method in the development of thematic material. As Michael Fjeldsøe denotes, “every new appearance is a further development of the previous appearance of the motif.”<sup>18</sup> In the second section, on the other hand, the structure and material of the themes does not really develop. The first movement started with the viola section alone at a piano dynamic marking and ends with the solo clarinet playing an idyllic melody over a sustained G tonic chord in strings. Much like a circle of life, this movement constitutes a kind of arch form and reflects Nielsen’s understanding of how life springs from nature and how chaos and harmony then ensue before finally coming home to stillness.

## Second Movement

Ex. 10 The first theme, *Allegro*

The image shows a musical score for Violin I, first theme, *Allegro*. The score is written in 2/4 time and consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The second staff continues the melody with a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The third staff continues the melody with a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The score includes various musical notations such as slurs, accents, and dynamic markings like *fz*.

<sup>18</sup> Fjeldsøe, *Organicism and Construction in Nielsen’s Symphony No. 5*, *Carl Nielsen Studies*. 20.

Compared with the first movement, the melodic material in the *Allegro* second movement is more angular. The zigzag-like melody (see Ex. 10 *Allegro*, the first theme) shows Nielsen apparently avoiding step-wise motion in favor of intervals of thirds, fourths, and fifths. Not only is stepwise motion avoided until the end of melody, but it remains only briefly. The combination of these general traits constitutes a bold main theme with a vigorous, forceful, and stringent character.

This energetic arpeggiated opening theme occurs over a falling perfect fourth *B – F#* ostinato figure in the bass and bassoons together in quick three-four time, a tempo character favored by Nielsen. Punctuated by metric displacement and a series of hemiolas, the melody is also characterized by a continuously striving upward motion. As a result of the ostinato bass accompaniment, a cross-accentuation effect is created. Another special feature is the pedal tone which ironically has been moved above the melody to the upper woodwinds with a trill creating forward motion.

Ex. 11 The second theme, *Allegro*



In b. 64, the oboe begins a new theme (see Ex. 11 *Allegro*, the second theme) which functions as a kind of second theme in sonata form. This new theme is lyrical, moves more calmly, and is set to a *mp* dynamic marking. With the shift from quarter notes to eighth notes at b. 97 in accompaniment gives the impression of acceleration. The music comes to a climactic pause at b. 115 followed by sustained chords in each bar in a

manner reminiscent of the chaconne theme in the last movement of Brahms's Symphony No. 4.

A development-like section begins at b. 150 as Nielsen reshapes and transforms the previous two themes. For the next 100 bars Nielsen accompanies the melodic development in the woodwinds and brass with all strings playing highly chromatic music in unison to a duple eighth note rhythm. At b. 250, the duple rhythm heard in the strings changes to triplet. The second theme returns with the theme fully stated in first flute and first bassoon at the pick-up to b. 171. Later, at the pick-up to b. 184, the motto motif ( $E - D - B$ ) of the second theme appears rhythmically augmented in sequences. A new theme, a modification of the first theme, enters at b. 216 in the bassoons and tuba. At b. 262, the first subject is restated by the winds while the strings sustain a high  $B$ , and at b. 276, the horns restate the second subject. Following this restatement of the second theme the trumpets recall a four note descending motif at b. 288 that was initially heard in the pick-up to b. 24 of the first movement. *Un poco piu mosso* enters developing and expanding the motivic material from the second theme in the woodwinds while the strings carry a running eighth note figure. There comes a quiet static section, at b. 350, reminiscent of that which leads into the *Adagio non troppo* section of the first movement at b. 258. Here an interchanging of  $A \flat$  and  $D$  are passed between woodwinds and muted violins six times with the viola and cello providing an arpeggiated hemiola-ostinato figure underneath. A similar writing style may also be found at b. 142 of Symphony No. 4. At b. 397, the pulsing  $D$  played by the woodwinds is recalled for the last time and combined with *diminuendo* and *accelerando*. The viola's pulsing pedal  $C$  moves the music forward in the last five bars as it ascends from  $C$  to  $F$  before *Presto*. The bass line from this first

section, *Allegro*, arguably contains the most interesting and exciting material since the beginning of the symphony. It starts with a downward perfect fourth ostinato pattern, chromatic scales, arpeggiated thematic figures, and running eighth note figures in highly chromatic material.

*Presto*, the second section of the second movement, takes off with complex fugal writing in four voices. It begins with the subject in the first violin, followed by the answer in the second violin. The viola carries the second statement of the subject before the bassoon comes in with the answer. The upward perfect fourth motif ( $C - F$ ) at the beginning of this subject is in contrary motion to the theme and the ostinato ( $B - F\#$ ) figure heard at the beginning of the movement. The melody in *Presto* is however significantly more linear than the opening *Allegro* theme. Furthermore, the articulations of these two themes are also different. The slur marks throughout the opening theme mask a clear sense of punctuation whereas the subject of the fugal section is marked *staccato* at the beginning and only has slur markings 7 bars later. These two thematic ideas are both based on a perfect fourth interval but the differing approaches to the realization of the interval leads to dramatically different results. Two motives from the countersubject, one quarter note with four descending eighth notes after at b. 457 in the second violin and a wavy eighth note motif from b. 465 in the same section later appear in sequence to become two main elements in ostinati after b. 562.

A chromatic interlude ushered in by the clarinets at b. 487 leads to the second exposition which begins at b. 497. Horns and cello state the subject at the opening of the second exposition, followed by the answer in viola, bassoons, and the third and fourth horns at b. 510. The third entry begins with the second violin and oboe playing against

the first violin and flutes in stretto at b. 539 and the last entry begins with trumpets and trombones at b. 562. From b. 497, Nielsen further explores the subject-answer material by employing sequential chromaticism in the accompaniment material, which continuously builds up intensity until b. 593. Bar 594 breaks away from the incessant chromatic sequences for a short period of time by employing the wavy eighth note and C – F duple quarter note ostinati. The highly chromatic material heard earlier in the clarinets comes back in the closing section at b. 606. Later, at b. 620, the brass enters with heavy chords accentuating the upward perfect fourth motif (the motto motif of the subject). The return of that motif as an ostinato figure underneath the wavy eighth note ostinato in violins heightens the intensity for the last time in this section. Bar 643 marks a dramatic departure from the intensely building chromaticism and tonal instability, which is suddenly cut short by a bassoon and cello pedal on D  $\flat$  (the submediant of F minor) with repeated falling iambic semitone gestures in first flute (F  $\flat$  to E) on each bar. The *poco rall.* and *molto rall.* markings gradually calm the music which settles on a sustained B before flowing into a quiet and highly contrapuntal *Andante un poco tranquillo* in F major.

Nielsen's use of the lower ranges sets the *Presto* apart. This section is marked not only by an increase in melodies assigned to the bass line but also by the use of a walking bass line (in quarter notes and mostly step-wise at b. 539), and the ascending eighth note figure (b. 562). Here Nielsen enhanced the degree of significance normally hold by the lower instruments and let them speak out with their own voice.

*Andante un poco tranquillo* is a gentler introspective middle section with muted strings in *pp*. Although the theme comes directly from the first theme of *Allegro*, Nielsen



manages to vary it through changes in time signature, tempo, dynamic, as well as texture, which echoes the contrast in the first movement between *Tempo giusto* and *Adagio non troppo*. Although Nielsen uses the same thematic material, this time the theme is set in a contrapuntal texture, which grows from monophonic to polyphonic. It is also another example of Nielsen's frequent use of contrapuntal writing in the middle of movements. The change in texture is enhanced by Nielsen's use of slur markings to alter the phrasing. This change in note groupings also creates metrical accents which shift from triple to quadruple patterns. The instrumentation begins with a thin texture of strings, gradually adding woodwinds and brass until the full orchestra is reached before *Allegro*.

The third section, *Andante un poco tranquillo*, begins the subject with the first violins in the key of *F* major at b. 679, and then moves to the second violin in *A b* major, the viola in *E b*, the cello in *C* major, and finally the bassoon and horn in *F* major. The countersubject has more linear and stepwise motion than the subject. The dynamic markings of this section are diametrically opposed to those of the *Allegro*; whereas the *Allegro* sets the first theme in *f* followed by the second theme in *mp* in the upper strings, the *Andante un poco tranquillo* begins with the first theme played *pp* and the second played *ff* at the pick-up to b. 717. This *fortissimo* section presents a truncated statement of the second theme first in the strings, then in clarinets and horns before the final *Allegro* at the pick-up to b. 724. As the second theme approaches the returning *Allegro* section, the texture continuously builds while the *D* pedal point in the bassoons and double bass further heightens the tension.

At the end of *Andane un poco tranquillo*, the prolonged *B* heard in the woodwinds and horns makes a smooth transition via common pitch to the first theme of the *Allegro*

section. Although this section presents a condensed version of the first *Allegro*, it does not fully restate the first subject in full in its original character, time signature, and tempo, but in *ff* this time. The coda, which did not occur in the first *Allegro*, arrives at b. 848. The coda sets different instrumental groups against each other, beginning with the timpani playing a four-measure ostinato rhythm on  $B \flat$  (dominant of  $E \flat$  major). Strings are set in juxtaposition to the woodwinds plus first trumpet. Each instrumental group has its own shimmering motif, all of which seem to be derived from the evil motif. Set against these motivic groupings, the horns plus second and third trumpets play a broken octave in quarter notes creating a hemiola effect in triple meter. A similar instance of thematic juxtaposition and orchestration can be found before at b. 341 of the first movement. The only difference is that in this later instance, a sensation of forward motion is rendered by the timpani's reinforcing quarter notes and the sixteenth note accents on the first beat of every four bars. Bar 868 presents the first of five iterations of the motto motif from the second theme with timpani reinforcing the pedal point  $B \flat$  in quarter notes. At the *poco allargando* b. 880, the brass enter with a triumphal motif (pitch structure  $B \flat - A \flat - F - E \flat$ ), which is the first to recall the second theme from the *Allegro*. This thematic statement is heard in canon between horns and trombones with the timpani continuing to pulse the  $B \flat$  quarter note pedal this time with the violins doubling in octaves. Moreover, the lower strings come in with a tonic  $E \flat$  chord one bar later. At this brief arrival on  $E \flat$ , the woodwinds start a flat-seventh downward motion ostinato pattern ( $D \flat - C$ ) in eighth note. The placement of this falling motif implies a deleterious effect within the current triumphal tonal cadence. At b. 889, the  $D \flat$  passes to the brass with

the motif  $F - B \flat - D \flat$  and the tempo gets even slower with *poco a poco allargando*, indicating that the real triumph has yet to come. Seven bars before the end, there is a two bar *crescendo* initiating the final attack. The full orchestra and timpani resolve to the  $E \flat$  in the next bar while various winds sound the  $D \flat$  thereby clouding the sense of final victory. In the next bar, the full orchestra definitively settles on an  $E \flat$  major chord in *fff*. The timpani, which enters here with a tremolo on  $E \flat$ , further emphasizes the finality of  $E \flat$  with pounding quarter notes one bar after, and then gradually slows the pulsation and affirms that the triumph has finally arrived.

### Conclusion

According to Nielsen, “The glutton must be taught to regard a melodic third as a gift of God, a fourth as a glorious experience, and a fifth as the supreme bliss. Reckless gorging undermines the health. We thus see how necessary it is to preserve contact with the simple original.”<sup>19</sup> This gospel of intervals, as it were, is clearly played out in Nielsen’s Fifth Symphony, whose prominent use of half steps and the minor third in the first movement and the perfect fourth in the second movement clearly set intervallic structure as the core principle upon which the melodies are built. It also explains why Nielsen reserves the interval of the fifth for the climactic triumphal cadence of the entire symphony

Another distinctive feature of the symphony is the fact that Nielsen develops themes around a central pitch and then lets them expand outward from that pitch. As a

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<sup>19</sup> Carl Nielsen, *Living Music*. A Crescendo Book. København: Wilhelm Hansen, (1968), 42.

result, the themes are anchored in a way that makes them more coherent and organic. Moreover, he uses one theme to create a wild palette of characters through the use of diverse timbres, tempi, time signatures, and rhythmic patterns.

Iambic rhythm is another critical feature of the motifs and themes in the first part of the first movement as well as the second theme of the second movement. Another significant characteristic of the first movement is motivic economy and rhythmic concentration both in melodies and ostinati for which Beethoven's Fifth Symphony seems to serve as a model.

While Nielsen introduces new themes at the end of both movements, these themes are nevertheless still based on earlier material. This shows that he is always trying to further cultivate the organic aspect of symphonic structure. The evil motif appears throughout large portions of the *Tempo giusto* section, toward the end of the second part of the first movement, and finally at the end of second movement. Nielsen boldly experimented with presenting his thematic material in unusual combinations of instruments. All these motivic features allow the music to grow organically.

## CHAPTER TWO

### TONALITY - Treatment of Tonality

#### Overview

While the first movement begins with unclear tonality, the second section begins in *G* major and ventures to different keys before its final return to *G* major toward the end. The second movement begins in *B* major, moves to *F* minor in the second section, *F* major in the third section, returns briefly to *B* major in the last section, and then finally ends in *E*  $\flat$  major. This tonal treatment parallels several of Mahler's symphonies where the movements begin and end in different keys. This technique is termed by Robert Bailey as "progressive tonality."<sup>20</sup>

According to Robert Simpson, this treatment of tonality was an allegory for the progress of living. He argued that, "most of Nielsen's mature works treat a chosen key as a goal to be achieved or an order to be evolved, and his final establishment of the key has all the organic inevitability and apparently miraculous beauty with which the flower appears at a plant's full growth."<sup>21</sup> From a philosophical perspective, Nielsen envisioned the potential of a musical voyage that relates to the real world.

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<sup>20</sup> Mina Miller. ed., *The Nielsen Companion*. Potland: Amadeus Press, (1995), 208.

<sup>21</sup> Robert Simpson, *Carl Nielsen; Symphonist*. New York: Taplinger, (1979), 21.

## First Movement

The *Tempo giusto* opens with a shimmering *C – A* ostinato. The absence of a clear root or fifth makes it impossible to ascertain a clear tonality, which creates a sense of uncertainty. This uncertainty continues for four measures and ends when bassoons appear with the pitches *C* and *E*, confirming the key of *A* minor. This aural respite, however, is brief as the harmony quickly moves to *C* minor in b. 7 and again to *F* major at in b. 11. Such ambiguity obscures the establishment of a tonal center. This ambiguity is mirrored in the melody which, as demonstrated in Chapter 1, is not constructed in the conventional major/minor system. As if to prevent any accidental hearing of a tonality in this first part of the movement, the repeating ostinati, pedal points, and the droning bass line suggest no conventional harmonic progression. Another similarly ambiguous situation is illustrated in b. 241, where the cello enters for the first time with an *A ♭* arpeggio that lasts for one bar. This arpeggio is the first fully stated melodic triad to appear in the piece and is immediately followed by a pulsing *D* pedal point in the violins. Sounding through this *D* pedal is an isolated droning bass line in *A ♭* heard in the lower register of the horns and timpani. Nielsen added yet another layer to the texture here, giving the *idyllic* theme in chromatic form to the clarinets and bassoons. All of the above occurrences refer simultaneously to both *D* major and *A ♭* major tonalities.

The tonal tendency of the first section is to modulate to different keys rather than to settle into a defined tonal area. This continual modulation is necessary to support the melody, which is based on a tetrachord, built on the interval of a fourth. This tetrachord base results in melodies that suggest only glimpses of tonality, although those melodies

frequently fluctuate in modulations. Additionally, chromaticism plays a substantial role in both melodic material as well as harmonic accompaniment.

The second section of the first movement, *Adagio non troppo*, makes a clear departure from the previous section. It opens with a *pastorale* scene in *G* major. Nielsen has used the idea of an *idyllic* scene in previous works. The second movement, the “*Femmatico*” (Phlegmatic), of his Second Symphony features the tonality of *G* major in compound meter set to the warm color of strings and winds in a narrow dynamic range resulting in a *pastorale* character. The *pastorale* theme of the Fifth Symphony returns at b. 284 for the second time but in a much thicker texture. Subsequently, a true climax appears at b. 300 in the key of *B* major. As the climax mixes the arpeggiated heroic motif in horns with augmented *pastorale* theme in various woodwinds and strings, it gradually diminishes to *pp* leading to the return of the open *pastorale* scene in *G* major at b. 319.

Beginning at b. 319, the strings take the main theme and smoothly transfer it to the brass instruments. In the meantime, the evil motif appears in alternation between the woodwinds and strings. This layering of thematic material pits good (violins and brass) against evil (woodwinds). The harmony heightens this programmatic effect, beginning in the same *G* major of the *pastorale* theme, and then shifting through *F* minor, *G* minor, and *F* major. Good seems to triumph over evil as the music brings the movement to its final climax, again in the key of *G* major at b. 377. But then, at the end of the movement, the clarinet *cadenza* seems to express exhaustion, loneliness, and the desire for peace that follows conflict and chaos. The side drum reappears with its march-like rhythm to remind the listener of the cost of the war. The tonality in this second section is rather conservative with modulations often leading to closely related keys. The bass line moves

within functional harmony while the melody bases itself on clear tonal principles of voice leading. The only exception occurs at b. 368 when the evil motif returns at the end of this section as described above.

An overview of the first movement's tonality shows two contrasting features. The first section of this movement uses highly chromatic and tetrachord-based melodies; moreover ostinati and pedals pit potential keys against each other in a non-traditional manner which creates tonal ambiguity. The melodies from the second section are, relatively speaking, composed within the traditional tonal system while the conservative use of chords establishes a clear tonal scheme and creates tonal stability.

## Second Movement

Sharply contrasting the tonally ambiguous opening of the first movement, the angular and athletic *Allegro* that launches the second movement is set in a *B* major tonality. Nielsen modulates between fourth-related keys. For example, the modulation from the opening to b. 19 and b. 23 progresses from *B* major to *E* major, and then goes to *A* major. A new section emerges at b. 64 with a contrasting theme in *A* minor and stays largely in the same key. The sustained-chord theme then makes its first appearance at b. 116 in *E*  $\flat$  major with a shift to an unstable tonal center shortly thereafter. The running eighth note figure then begins at b. 150, leading through a chromatic passage of uncertain tonal affiliation. At b. 350, the flute, oboe, and bassoon are given a *D* pedal point while the strings are in *A*  $\flat$  major, producing a bitonal effect. At b. 404, Nielsen utilizes the repeated pulsing *C* as the dominant of *F* and finally settles in *F* minor at *Presto* (b. 410).



This passage mirrors the end of the opening section in the first movement, where the repeating D forecasts the arrival in G major at the *Adagio non troppo*.

Recalling the *F* minor struggle between good and evil heard towards the end of the first movement, the *Presto* begins with a pristine fugue in *F* minor. The tonality here is stable, remaining for the most part in *F* minor or *C* minor. The only exceptions are a few chromatic passages. A transition occurring at the end of this section uses a *D*  $\flat$  pedal point. Simultaneously, the flute plays the *F*  $\flat$  to *E*  $\flat$  motif for a few bars which then becomes a chromatic passage in iambic rhythm that produces both a static and an uncertain harmonic effect.

Subsequently, *Andante un poco tranquillo* begins in *F* major with the first theme. Compared with the first *Allegro*, however, it differs in its common time meter and its slower tempo. This movement also presents the second appearance of fugal writing. In this fugal section, the subject begins this time in *F* major then proceeds to *A*  $\flat$  major (instead of *C* major), *E*  $\flat$  major (rather than *F* major), *C* major, and finally returns to *F* major. In the section at b. 727 that precedes the final *Allegro*, the tonality is unstable, and contains three reappearances of the motif derived from the second theme of the first *Allegro*. This section finds a straight path to the final *Allegro* without resolving its tonal identity.

The final *Allegro* has material that is mostly identical to material from the first section of the second movement. The *B*  $\flat$  pedal point, dominant of *E*  $\flat$ , appears in b. 848 and this pedal implies its ultimate tonal destination. In the meantime, the woodwinds and the strings alternate in stating the slightly modified material from the evil motif. Following the evil motif, the motif from the second theme arrives at the pick-up to b. 868

and is subjected to continuous modulation. This is an example of progressive, directional, and emergent tonality.

In sum, the tonality of this movement presents a marriage of tradition and innovation. The traditional aspects of tonality in this movement include its fugal sections, clear tonality in many sections, and conservative use of chords during certain transitions. On the other hand, Nielsen stretches the boundaries of tonality here through the means of chromaticism and polychords, modulation by fourth, bitonality, and directional tonality.

Table 2.1 – Tabulation of Keys  
Symphony No. 5, First Movement

Measures	Key	Notes	Part of Form
<i>Tempo giusto</i>			
1-11	<i>c/a</i>	<i>C-A</i> (ostinato)	SECTION I
11-12	<i>F</i>	<i>C-A</i> (ostinato)	
13-19	Unclear	<i>C-A</i> (ostinato)	
20	<i>C b</i>	<i>C-A</i> (ostinato)	
21-23	<i>B b</i>	<i>C-A</i> (ostinato)	
24-35	<i>C/G</i>	<i>C-A</i> (ostinato)	
36-40	<i>F</i>	<i>C-A</i> (ostinato)	
41-43	Unclear	the evil motif	
44-57	<i>F/C</i>		
58-68	<i>C/E b</i>		
69-71	Unclear		
72-83	<i>F/C</i>		
83-95	<i>g</i>		
96-99	<i>c</i>		
100-108	<i>e b</i>		SECTION II
109-113	<i>d</i>	<i>D-F</i> (ostinato)	
114-119	<i>d</i>	<i>D-F</i> (ostinato)	
120-130	<i>c</i>	<i>D-F</i> (ostinato)	
130-138	Unclear	<i>D-F</i> (ostinato), chromatic	
139-144	<i>d</i>	<i>D-F</i> (ostinato), chromatic	
145-165	<i>d</i>	<i>D-F</i> (ostinato)	
166-169	<i>C</i>	<i>C</i> pedal, bassoon theme	

170-176	<i>B b</i>	C pedal
177-188	<i>g</i>	C pedal
189-194	Unclear	<i>D b</i> pedal
195-211	Unclear	violin theme II, chromatic
212-219	<i>f</i>	the evil theme
220-224	Unclear	C pedal, chromatic
225-234	<i>a</i>	<i>C/D</i> pedal, chromatic
235-240	Unclear	<i>C/D</i> pedal, chromatic
241-245	<i>A b</i>	<i>A b /D</i> pedal, chromatic
246-257	Unclear	<i>A b /D</i> pedal, chromatic
258-267	<i>d</i>	<i>D</i> pedal, chromatic <a href="#">Link to <i>Adagio non troppo</i></a>

*Adagio non troppo*

268-271	<i>G</i>	<i>G</i> pedal, main theme
272-280	<i>g</i>	
281-283	Unclear	
284-293	<i>G</i>	<i>G</i> pedal, main theme
293-299	<i>a b</i>	
300-307	<i>B</i>	<i>B</i> pedal, main theme
308-312	Unclear	chromatic
313-318	<i>g</i>	
319-322	<i>G</i>	main theme
323-331	<i>g</i>	main theme, the evil theme
332-333	<i>F</i>	main theme, the evil theme
334-337	<i>f</i>	main theme
338-340	<i>c</i>	main theme
341-345	<i>g</i>	main theme, the evil theme, <i>D</i> pedal
346-347	<i>c</i>	main theme, the evil theme, <i>D</i> pedal
348-349	<i>B b</i>	main theme, the evil theme, <i>D</i> pedal
350-353	<i>D b</i>	main theme, the evil theme, <i>D</i> pedal
354	<i>E b</i>	main theme, the evil theme, <i>D</i> pedal
355-356	<i>a b</i>	main theme, the evil theme, <i>D</i> pedal
357-360	<i>F</i>	main theme, the evil theme, <i>D</i> pedal
361-362	<i>g</i>	main theme, the evil theme, <i>D</i> pedal
363-368	Unclear	main theme, the evil theme, <i>D</i> pedal
369-374	<i>A b</i>	main theme, the evil theme, <i>D</i> pedal
375	<i>c</i>	main theme, the evil theme, <i>D</i> pedal
376-384	<i>G</i>	main theme
385-388	<i>g</i>	
389-394	<i>G</i>	
395-400	<i>G</i>	clarinet elaborated the evil motif the tonic chord on horns and strings

Table 2.2 – Tabulation of Keys  
Symphony No. 5, Second Movement

Measures	Key	Notes	Part of Form	
<i>Allegro</i>				
1-6	<i>B</i>	the subdominant chord, <i>E9</i>	First theme	
7-18	<i>b</i>			
19-22	<i>E</i>			
23-30	<i>A</i>			
31-33	<i>e</i>			
34-36	<i>F</i>			
37-38	<i>D b</i>	unison		
39-42	<i>F#</i>			
43-44	<i>B b</i>			
45-46	<i>D b</i>			
47-50	<i>b b</i>			
51-56	<i>g#</i>			
57-64	<i>a</i>			
64-69	<i>a</i>			Second theme
69-70	<i>A</i>			
71-78	<i>a</i>	<i>D</i> pedal		
79-84	<i>a/A</i>			
85-88	<i>D</i>	<i>E</i> pedal		
89-92	<i>F</i>			
93-94	<i>A b</i>			
95-96	Unclear			
97-102	<i>e</i>			
103-115	<i>e</i>	<i>B/F#</i> pedal		
116-121	<i>E b</i>	chromatic	sustained-chord theme	
122-124	Unclear	chromatic		
125-135	<i>G</i>			
136-140	<i>B b</i>			
141-149	<i>e b</i>			
150-168	Unclear	chromatic, <i>B b</i> pedal, unison	Transition	
169-179	<i>B</i>	<i>D#-F#</i> , unison		
180-183	<i>e</i>	unison		
183-187	<i>E</i>	chromatic, unison		
188-190	<i>e b</i>	unison		
191-194	Unclear	chromatic, unison		
195-197	<i>e</i>	unison		
198-199	Unclear	unison		
200	<i>E</i>			
201-203	Unclear	chromatic, unison		
204-205	Unclear	chromatic, unison		

206-208	<i>e</i>	<i>G- F#</i>	
209-215	Unclear	unison	
216-219	<i>B</i>	unison	
219-220	<i>a</i>	unison	
220-224	Unclear	unison	
225-233	Unclear	unison	
234-245	<i>B</i>	chromatic, unison	
246-249	<i>F</i>	unison	
249-250	<i>g</i>		
251-261	Unclear	chromatic, unison	
262-263	<i>e</i>	<i>B</i> pedal	
264-265	<i>E</i>	<i>B</i> pedal	
266-268	<i>D</i>	<i>B</i> pedal	
268-269	<i>d</i>	<i>B</i> pedal	
270-275	<i>e</i>	<i>B</i> pedal	
276-280	<i>f#</i>	<i>B</i> pedal	
280-283	<i>c#</i>	<i>B</i> pedal	
284-292	Unclear	<i>B</i> pedal	
292-302	<i>f#</i>	unison	
<i>Un poco piu mosso</i>			
303-304	Unclear	unison, chromatic	
305-314	<i>g</i>		
314-339	<i>a</i>		
340-349	Unclear	chromatic, <i>D</i> pedal	
350-369	<i>D/A b</i>	<i>D -- A b</i>	
370-373	<i>e b</i>	<i>D -- A b</i>	
374-405	<i>f</i>	<i>D -- A b</i>	
406-409	<i>f</i>	<i>C</i> pedal	Link to <i>Presto</i>
 <i>Presto</i>			
409-422	<i>f</i>	subject	First exposition
422-450	<i>c</i>	answer	
450-465	<i>f</i>	subject	
465-487	<i>c</i>	answer	
466-486	<i>c</i>	answer	
487-496	<i>c</i>	chromatic, <i>C</i> pedal	Episode
496-509	<i>f</i>	subject	Second exposition
509-516	<i>c</i>	answer	
517-538	Unclear	chromatic	
538-546	<i>f</i>	subject	
547-561	<i>c</i>		
561-570	<i>c</i>	answer	
570-593	Unclear	chromatic	
594-605	<i>f</i>	subject	
606-618	Unclear	chromatic	

618-642	Unclear		
643-675	Unclear	<i>D</i> <i>b</i> pedal	Link to <i>Andante un poco tranquillo</i>
676-678	Unclear		

*Andante un poco tranquillo*

679-685	<i>F</i>	subject	
685-690	<i>A</i> <i>b</i>	answer	
691-692	<i>E</i> <i>b</i>	answer	
693-699	<i>b</i> <i>b</i>	chromatic	
700-705	<i>C</i>	answer	
706-711	<i>F</i>	answer	
712-716	<i>C</i>	stretto	
717-723	Unclear	episode	
723-730	Unclear	chromatic, leads to <i>B</i>	

*Allegro*

731-736	<i>B</i>		First theme
737-748	<i>b</i>		
749-750	<i>E</i>		
751-753	Unclear		
753-755	<i>C</i> #	unison	
756-761	<i>g</i> #		
762-763	Unclear		
764-769	<i>C</i>		sustained-chord theme
770-776	Unclear		
777-783	Unclear		
784-788	<i>G</i>		
789-792	<i>g</i>		
793-797	<i>c</i>		
798-803	Unclear	chromatic unison, <i>D</i> pedal	Transition
804-809	Unclear	chromatic unison, <i>F</i> pedal	
810-812	<i>F</i> #	unison, <i>B</i> <i>b</i> pedal	
813-817	Unclear	chromatic unison, <i>B</i> <i>b</i> pedal	
817-824	<i>E</i> <i>b</i>	chromatic unison, <i>B</i> <i>b</i> pedal	second theme
825-847	Unclear	chromatic unison, <i>B</i> <i>b</i> pedal	
848-855	Unclear	the evil theme, <i>B</i> <i>b</i> pedal	Coda
856-863	Unclear	the evil theme, <i>B</i> <i>b</i> pedal	
864-867	Unclear	the evil theme, <i>B</i> <i>b</i> pedal	
868-879	Unclear	sequences	
880-892	<i>E</i> <i>b</i>	<i>D</i> <i>b</i> - <i>C/E</i> <i>b</i> , <i>G</i> , <i>B</i> <i>b</i>	
893-898	<i>E</i> <i>b</i>	<i>D</i> <i>b</i> - <i>C/E</i> <i>b</i> , <i>G</i> , <i>B</i> <i>b</i>	
899-903	<i>E</i> <i>b</i>	perfect authentic cadence	

## CHAPTER THREE

### FORM - Conception of Form

#### Overview

- I. *Tempo giusto, Adagio non troppo*
- II. *Allegro, Presto, Andante un poco tranquillo, Allegro*

Symphony No. 5 sets itself apart from Nielsen's earlier symphonies in the successful integration of the four-movement tradition into a two-movement form. Nielsen's symphonic model from Symphony No. 1 to 3 is the conventional four-movement concept. Symphony No. 4 marks a first departure from that model in that, though it consists of four distinct movements, those movements are connected into one single large movement without any interruption. While Symphony No. 5 contains two large movements, some characteristic aspects of the four-movement form are retained. The layout of the four-movement scheme returns in his last symphony, Symphony No. 6. In the intervening years between the completion of Symphony No. 4 and the start of his work on Symphony No. 5, Nielsen had time to reflect and find a solution that would allow him to condense four movements into just two in order to better express the underlying programmatic concept of expansion and growth.

In this symphony, Nielsen found that the two-movement form, rather than the traditional four, better suited his efforts to say something new. In the same interview with Kjerulf in which he discussed the lack of a title for this piece, Nielsen also made an observation about four-movement form that sheds significant light on what he was

attempting to do with this symphony:

This time I have changed the form and I am content with two parts instead of the usual four movements. I've thought so much about this – that in the old symphonic form you usually said most of what you had on your mind in the first Allegro. Then came the calm Andante, which functioned as a contrast, then it's the Scherzo, where you get up too high again and spoil the mood for the finale, where the ideas have all too often run out.<sup>22</sup>

For Nielsen, Symphony No. 5 then is not just about the contrast in moods or tempo between the movements. Its primary concern is the gradual growth and eventual expression of latent energy – something that he could not express as successfully in the four-movement tradition.

The two-movement form finally allowed Nielsen to give full expression to the ideas he had been working on through all of his previous symphonies, namely, the bipartite concept of resting powers in opposition to active powers. Nielsen gave further explanation of this concept in his correspondence with Ludvig Dolleris, in which he wrote:

The second movement is its counterpole: if the first movement was passivity, here it is action (or activity) which is conveyed. So it's something very primitive I want to express: the division of dark and light, the battle between evil and good. A little like "Dream and Deeds" [Drøm og Daad] could maybe sum up the inner picture I had in front of my eyes when composing.<sup>23</sup>

The primary principle of passivity and activity, of the transformation of latent energy into expressed energy is at the heart of the form of this work. Nielsen reserves the more obviously programmatic ideas of good and evil, light and darkness for the melodic tools of motivic and thematic development supplemented with various shadings accomplished through careful orchestration. The compositional turn that allowed Nielsen to

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<sup>22</sup> Fjeldsøe, *Preface to Carl Nielsen Symphony No. 5*. xiii.

<sup>23</sup> Fanning, *Nielsen, Symphony No. 5*. 99.



successfully compose a two-movement symphony was the use of subdivisions within the larger movements. This bifurcation, particularly in the first movement, allowed Nielsen to incorporate some of the formulaic principles of the traditional four-movement symphonic form while still attaining his expressive goal with the broader two-movement form.

### **First Movement**

The first movement is divided into two sections: *Tempo giusto*, (bar 1-267), in common time, and *Adagio non troppo*, (bar 268-400), in three-four time. These two subdivisions parallel the traditional fast first movement and slow second movement of the four-movement form. The *Tempo giusto* section, in quick expository style moves toward the second section whose slower tempo and warmer character are clearly reminiscent of the stylistic attributes of the conventional symphonic second movement. The two sections are connected with a transition through a quiet *D* pedal point with the percussion filling the spaces between the pedal *D*s (see Ex. 1). Just before the new section, the oboe declares the downward four note motif ( $G \flat - F - E \flat - D$ ) in *ff* to begin the next section, *Adagio non troppo*, in a totally different scene with hymn-like, *pastorale*, serene ambiances; moreover, it is the first time that the symphony employs contrapuntal texture.

Ex. 1 The transition between *Tempo giusto* and *Adagio non troppo*

43

Fl. I *poco marc.*  
*mp* *ppp*

Cor. I-II

Trino

Tamb. *pppp* *pp*

Timp. *F, muta in D, As muta in G*

I *pppp*  
 VI *dim.*  
 II *dim.*  
 Vla.  
 Vcl.  
 Cb.

Ob. I *rall.* *ff*

Trino *dim.* *ppp* *dim.* *pppp*

Tamb. *ppp* *rall.*

I *dim.* *pppp*  
 VI *pppp*  
 II *dim.* *pppp*

*\*) In tempo di Adagio non troppo*

*Adagio non troppo*

Fl. I  
Ob. I  
Cl. I  
I  
Fag. II  
I  
II  
III  
IV

*mf molto espr.*  
*mf*  
*mf*  
*mf*  
*mf*

Detailed description: This section of the score covers the woodwind and string parts. It begins with the Flute I (Fl. I) and Oboe I (Ob. I) staves. The Clarinet I (Cl. I) staff follows. The Bassoon (Fag.) is split into two parts, I and II. The strings are divided into four parts (I, II, III, IV). The woodwinds play melodic lines with various articulations and dynamics. The strings provide a harmonic and rhythmic foundation. The tempo is marked 'Adagio non troppo'.

*Adagio non troppo*

3 Pulte  
Vla. div.  
gli altri  
Vcl. div.  
Cb.

*f molto espr.*  
*mf*  
*mf*  
*p*  
*p*

Detailed description: This section of the score covers the string and double bass parts. It includes three Violins (3 Pulte), Violins divided (Vla. div.), other strings (gli altri), Violins divided (Vcl. div.), and Double Bass (Cb.). The strings play a rhythmic pattern with various articulations and dynamics. The double bass provides a low-frequency accompaniment. The tempo is marked 'Adagio non troppo'.

## Second Movement

The second movement, rather than in a covert two-part, can be divided into four sections: *Allegro* 3/4 (bar 1-408), *Presto* 3/4 (409-678), *Andante un poco tranquillo* 4/4 (679-730), and *Allegro* 3/4 (731-903). Nielsen's bridge material forms a connection between the first three sections through the use of reiterated thematic material heard in the upper register over an ostinato or pedal point (see Ex. 2 and 3). This approach allows the melody to flow smoothly into each new section. The shift between the third and fourth sections of the movement is the only time a change occurs with no transitional passage and makes a bold straight return to *Allegro* (see Ex. 4).

Ex. 2 The transition between *Allegro* and *Presto*

The image displays a musical score for the transition between the *Allegro* and *Presto* sections of the Second Movement. The score is arranged in three systems, each containing staves for various instruments: Flute I (Fl. I), Oboe I (Ob. I), Clarinet I (Cl. I), Trumpet I (Tr. I), Trombone I (Tbn. I), Horn I (Hr. I), Horn II (Hr. II), Cor Anglais (Cor. Angl.), Bassoon I (Fag. I), Bassoon II (Fag. II), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello (Vcl.). The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include 'accel.' (accelerando), 'dim.' (diminuendo), 'con forza' (with force), 'p' (piano), 'ppp' (pianissimo), and 'rit.' (ritardando). A box containing the number '70' is visible above the Flute I staff in the first system. The score concludes with a 'Presto' marking and a 'ppp' dynamic marking.



I Fl. I  
II Fl. II  
I Fag. I  
II Fag. II  
Vol.

*ff* *f* *mf* *dim.* *mf* *dim.* *mf*

91

I Fl. I  
II Fl. II  
Fl. III (evtl. Fl. in G.)  
evtl. Cl. B.  
Vel.

*poco rall.* *molto rall.*  
*poco a poco dim.* *mp*  
*mf* *mp*  
*ossia* *ossia*  
*mp* *(evtl. B-cl.)*  
*poco rall.* *molto rall.*  
*p dim.* *pp*

92 *Andante un poco tranquillo*

I Fl. I  
II Fl. II  
Fl. III (4-Fl.)  
(Cl. B.)

*pp* *pppp* *ppppp* *ppppp*  
*pp* *pppp* *ppppp* *ppppp*  
*pp dim.* *(Fl. 2-3 tacet.)* *ppppp*  
*pp dim.* *ppppp*

*muta in Fl. gr.*

92 *Andante un poco tranquillo*

I VI.  
II VI.  
Via.  
Vel.

*con sord.* *pp semplice* *con sord.* *mp espr.*  
*pp*  
*con sord.* *mp*  
*dim.* *ppp dim.* *pppp*

Ex. 4 The transition between *Andante un poco tranquillo* and *Allegro*

150

99 *Allegro (Tempo I)*

I-II Fl. *ff*

III Fl. *ff*

Oboe I-II *ff*

Cl. I-II *mf* *tr.*

Bassoon I-II *f* *tr.*

I-II Cor. *mf*

III-IX Cor. *mf* *tr.*

I Tr. *f*

II-III Tr. *f marc.* *f*

I-II Trb. *f*

III e Tuba *f*

Timp. *f* *f marc.* *f*

I-II Viol. *f* *ff*

VI. Viol. *f* *ff*

II Viol. *f* *ff*

Via. *f* *ff* *tr.* *ad. i.*

Vel. *f* *ff* *tr.* *ad. i.*

cb. *f* *ff*

99 *f* *Allegro (Tempo I)*

The character of this movement was influenced by Johan Svendsen's Second Symphony with its series of swinging themes in athletic triple-time.<sup>24</sup>

<sup>24</sup> Sadie, Stanley, ed., *The New Grove Dictionary of Music and Musician*. Oxford music online [electronic resource]. New York: Grove, (2007).

The second section, *Presto*, is highly contrapuntal and contains frequent fugues. Nielsen presents the first exposition's statement of the subject at b. 409, finding its answer beginning in b. 422. The subject returns in b. 450 with its answer appearing in b. 466. The entrance of timpani and clarinet at b. 487 marks the beginning of the episode. The second exposition begins at b. 496 and employs stretto entries in different instruments. There are then three pairs of entrances of the subject and countersubject in this development-like section. Bar 496 to b. 509 presents the first subject in horns, celli, and double basses, with the answer in bassoons, third and fourth horns, and violas at the pick-up to b. 510. The subject comes back at b. 538 for the second time and the answer appears at b. 562. The third entrance of the subject comes at b. 570 with full orchestra followed finally by the subject again at b. 593. The second episode begins at b. 606 with the timpani holding the note *F* while the flute, piccolo, and clarinet share chromatic material from the evil motif. The closing section starts at the pick-up to b. 619 with *tutti* orchestra and suddenly modifies its instrumentation to bassoons, cello, and flutes at b. 643. The tempo progressively slows down as the dynamic drops to *ppppp* and links into next new section.

*Andante un poco tranquillo* could be interpreted as an interlude amidst the development section incorporating the *Presto* before the recapitulation.<sup>25</sup> This is a relatively short section in this movement (51 bars) and contains highly contrapuntal writing using the first theme as its subject with slow tempo in common time. The purpose of this short, transitional section could be defined as recalling the theme and

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<sup>25</sup> Fanning, *Nielsen, Symphony No. 5*. 66.



developing the theme in a different tempo and style before the final recapitulation at *Allegro*.

The first and the last *Allegro* of this four section movement contain nearly identical material, with the only difference being that the last section is significantly shorter, reduced from 409 measures in the first *Allegro* to only 173 measures including a new coda section. Comparing the duration of each of these two sections, while the length of the first theme group in the first *Allegro* is 64 measures, it is cut to 33 measures in the second *Allegro*. The second theme group has been eliminated entirely in the second *Allegro* and the sustained-chord theme which is 34 measures in the first *Allegro*, increases slightly to 35 measures in the second *Allegro*. Finally, the development section (with accompanying running eighth notes) drops sharply from 360 to 49 measures.

Recalling again the traditions Nielsen sought to re-envision, there are traces of variation in this movement. *Allegro* begins in 3/4 meter and is closely related to the typical *scherzo*-like third movement symphonic form of the late 19<sup>th</sup> century. The first theme can be heard throughout the entire symphony. As in variation movements, the first theme appears in varied ways: in different time signatures, with diverse dynamics and rhythmic patterns, with changes in instrumentation and orchestration, modifications in the texture of writing, and paraphrased into new themes.

It is also possible to view this movement in sonata form with an exposition, a long development section which varies materials from the opening, and an abbreviated recapitulation. In this interpretation, the first theme group which opens the movement is followed by the second theme group at b. 65. The development may be understood in two different ways. The first understanding sees the development beginning at the fugal

section marked *Presto* at b. 410, whereas the second understanding sets the opening of the development much earlier at b. 150 where a running eighth note figure transitions into a double development section. The recapitulation beginning at b. 731 brings the piece, the final *Allegro* section, to its conclusion.

Just as the first movement can be seen in reference to the first two movements of the classical symphonic scheme, this second movement also fuses characteristics of *scherzo* and finale. Furthermore, by connecting all four sections continuously, it implies that Nielsen has combined a complete four-movement symphonic form into one movement creating a more compact version of the formal idea he explored in his Fourth Symphony.

Table 3.1 – Tabulation of Form  
Symphony No. 5, First Movement

Measures	Part of Form	Thematic material
<i>Tempo giusto</i>		
1-43	SECTION I	the bassoon theme + the evil motif
44-71		the long melody + the evil motif
72-93		the violin theme I
94-113	Transition	
114-127		the violin theme II
128-145		the clarinet, flute theme
145-165		the violin theme III
166-194	SECTION II	the bassoon theme played by bassoons and horns
195-224		the violin theme III + the evil motif
225-242	Transition	the violin theme II played by clarinets and bassoons
243-257		
258-267		link to <i>Adagio non troppo</i>
<i>Adagio non troppo</i>		
268-299		the main theme
300-318		the horn theme
319-340		the main theme
341-376		the main theme + the evil motif

377-394	new theme + the evil motif
395-400	the evil motif + clarinet cadenza

Table 3.2 – Tabulation of Form  
Symphony No. 5, Second Movement

Measures	Part of Form	Thematic material
<i>Allegro</i>		
1-64		first theme
65-115		second theme
116-149		sustained-chord theme
150-170	Transition (Development I)	
170-215		second theme
216-249		first theme
250-261	Link	
262-275		first theme
275-349		second theme
350-405		static material
406-409	Link	
<i>Presto</i>		
	Development (Development II)	
409-487	First exposition	subjects and answers
488-496	Episode	
496-618	Second exposition	
619-642	Episode	
643-678	Link	
<i>Andante un poco tranquillo</i>		
679-711	Exposition	the main theme
712-716	Episode	
717-730		second theme
<i>Allegro</i>		
731-763		first theme
764-798		sustained-chord theme
799-817		transition
817-847		second theme
848-867	Coda	the evil motif
868-880		second theme
880-903		new triumph theme

## CHAPTER FOUR

### ORCHESTRATION - Role of Orchestration

\* the Fifth Symphony is scored for 3 flutes (third doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, cymbals, triangle, tambourine, side drum, celesta, and strings.

#### Orchestration

In contrast with Nielsen's previous four symphonies which begin with strong chordal *tutti* openings (Symphony Nos. 1, 2, and 3) or unison (No. 4), Symphony No. 5 opens in a much more subdued tone as the violas break the silence. The first movement begins in *p*, dropping to *pp* when the bassoon emerges in a relatively high register five measures later. This registration creates the impression of a floating sonority coming from a distant place. The parallel conclusion of the first movement is more subtle still, ending with an extremely soft dynamic (*pppp*). The shimmering ostinato in minor thirds at the beginning of the first movement is also reminiscent of the opening of Beethoven's Ninth Symphony where string tremolo appears in *p* (the earliest clear example of such an orchestration to begin a symphony). Additionally, this particular device finds a similar counterpart in Schubert's Symphony No. 8, Tchaikovsky's Symphony No. 1, Sibelius Violin Concerto, as well as most of Bruckner's symphonies.

To achieve his aesthetic ideal of greater clarity and simplicity in composing, Nielsen often sets long melodies in octaves. He also ensures that the melody appears

clearly 1) through the use of registers, 2) by giving the melody to a grouping of instruments with the same color, 3) through the manipulation of dynamics and 4) through contrasting orchestration of the melody and the accompaniment. Employing these various features allows the melody to project clearly through even the more complex contrapuntal sections. Examples of such instrumentation may be found in the first movement at b. 72 where the first violins carry the melody in octaves and in b. 114 where the violins again play the melody in octaves over the ostinato pattern heard in the lower strings, timpani, and percussion. Similar instances of this method of orchestration may also be found at b. 145 and b. 195. At b. 332, the first and second violins begin in octaves. As the texture becomes denser with contrapuntal writing, the horns join in to double the violin line. The same style of instrumentational support also appears at b. 23, b. 39, and b. 562 of the second movement.

Following the chillingly orchestrated first section, the second section of the first movement, *Adagio non troppo*, begins with a mellow, idyllic, and hymn-like sonority, set unexpectedly in the middle register of the lower strings (violas, celli, bass) with bassoons and horns. There are three levels of dynamic marking occurring simultaneously for different instruments in this beginning section. The main theme carried by the first viola section (the violas and celli are split into two sections each) is marked *f*; the first bassoon also has the melody but is given a *mf* marking. The secondary material, played by second bassoon, two horns, second viola section, and first cello section is also given a *mf* dynamic marking. The rest of the lower strings, playing the pedal point, have a *p* marking. The timbre between viola and bassoon is rather close, but Nielsen doesn't want the bassoon to overpower the top viola, so he gives different dynamics to each

instrument. He gives the secondary material both to middle register instruments (horns and bottom violas) and to lower register ones (second bassoon and top celli). From this example, Nielsen's sensitivity and care with his instrumentation and dynamic scheme is evident. The texture of the orchestration then becomes thicker as various instruments subsequently join to play the *pastorale* theme. The highest dynamic point of the whole symphony then arrives at b. 377 with an orchestral *tutti* in *fff*. Following this climax, the dynamic gradually slackens to close the movement on a soft note.

In the first movement, the dynamic range is extreme, with markings from *fff* to *pppp*. The dynamic changes are often impulsive as *crescendi* and *diminuendi* appear frequently. Moreover, there are more uses of sudden dynamic changes with *fz*, *ffz*, and *ffp* and more independent dynamic levels for different instruments. Compared to the first section, the dynamic of the second section stays at the same level for a relatively long time and, when it moves, it does so communally.

*Allegro* is rather conventional in its approach to orchestration. It begins with *tutti f* and the first theme in the key of *B* major played by the strings, while the woodwinds sustain a high *E* trill for eighteen measures. There is a similar orchestration at the opening of the first movement of Symphony No. 4 where the stormy subject is played by the woodwinds and the strings sustain a *C* for six measures. The texture becomes lighter at b. 65 where the oboe has a *cantabile* wave-like second theme, accompanied again by a sustained chord plus an arpeggiated quarter-note figure in the second violins. The second theme returns at b. 97, this time with the addition of flute and first violins. The sustained chords have disappeared in this second statement; however, the arpeggiated figure has transformed into a chromatic eighth-note figure. The tension gradually builds up to a

dramatic grand pause at b. 115 and finds its release with the sustained-chord theme in b. 116. The running eighth-note figure in the strings prevails throughout this movement and serves to heighten the overall tension and conflict of the music. For example, in the first section of the second movement, the running eighth note figure appears at b. 150, reappears at b. 250 with a rhythmic acceleration from eighth notes to triplet (i.e. from 6 to 9 notes in one measure), and then undergoes a gradual deceleration to six eighth notes at b. 303, to four eighth notes b. 333, and finally to quarter notes at b. 350. The eighth note figure recapitulates in the last section of the movement at b. 798, but this time with no acceleration and deceleration.

In the *Presto* section, each entrance of the subject or answer is assigned to individual instruments in the first fugal exposition and then doubled in the second fugal exposition to create mixed timbres. For example, the second entrance of the subject in *stretto* at the pick-up to b. 539 is played first by the mix of oboe and second violin, and then by the mix of flute and first violin. At b. 606 the timpani holds an *F*, while the flute, piccolo, and clarinet have chromatic material taken from the evil motif. The episode begins at b. 618 with the wavy ostinato *G – F#* (the motif from the countersubject) in lower strings and horns, combined with heavy chords in trumpets and trombones. The tension continuously builds up to the downbeat of b. 643 when the entire orchestra suddenly drops out leaving the flute's iambic minor second motif (*F ♭ - E ♭*) hanging above a pedal *D ♭* in the bassoons and cello. This abrupt transition gradually dissipates to *ppppp*.

*Andante un poco tranquillo* begins with the opening theme from *Allegro* with first violins in their lower register while the echoing figure (*F – C*) in the lower strings

provides commentary between the phrases of the theme. The *Allegro* and *Andante un poco tranquillo* sections share the same theme with dramatic differences. In orchestration, the *Allegro* theme has a sense of boldness and forcefulness due to the thick texture, tempo, and *f* dynamic marking while the *Andante* version of the theme generates a much warmer atmosphere.

*Allegro* returns to close the movement, this time adding more instruments playing the theme with the *E*  $\flat$  trill played by first clarinet, second horn, and second half of viola in the middle register. At the end of the symphony, the timpani reins in the tempo and continues with a regal pulse to the end, thereby ensuring through its stately pace that a sense of stable triumph is achieved.

### **Use of Specific Instruments**

Nielsen has a special approach to instrumentation. His understanding of each instrument's unique sound, colors, character, and capacities allows him to give individual instruments a personal voice. Each instrument is associated with specific motivic and thematic material. The composer seems particularly able to provide solo wind instruments with material that reveals their distinctive sound world. As he states, "Each instrument is like a person who sleeps, whom I have to wake to life." For the opening theme of the first movement he chooses bassoons to represent what he heard as the beginning of life and nature with the viola ostinato fluttering above like a gentle breeze. This bassoon duet that carries the opening theme of the first movement is similar to Stravinsky's *Le Sacre du printemps* (The Rite of Spring), especially in its emergence



from nowhere. The melody moves mostly in stepwise motion and the phrase comprises a succession of tensions and resolutions. Standing apart from the viola ostinato, it creates an isolated and distant character which Nielsen achieves immediately through his use of the bassoon's middle-high register.

The oboe makes its first solo appearance in the first movement at b. 212 (see Ex. 1, rehearsal number 21). The theme is accompanied by the static percussive timbre of timpani with a sustained tremolo on *B* and the celesta pulsing a *D* pedal point. The oboe theme begins with a sustained *F*. The nasal quality of the instrument is effective for the melody here as the oboe leads the rapid sixteenth note theme through a series of sustained pitches. This theme is derived from the evil motif with accompaniment creating a diminished 7<sup>th</sup> chord (*B, D, F, A b*). A similarly important use of the oboe's special color occurs at the transition to *Adagio non troppo* at b. 267. It is nearly the same instrumentation as the previous instance. The pedal point *D* is transferred from the celesta to the violins and this time is supported by the militaristic rhythm of the side drum and eighth note *tremolo* by the tambourine to produce an atmosphere of stillness in the accompaniment. In the meantime, there are two short active descending motives in this transition. The first motif is played by the first flute *mp* and the second motif is played by the first oboe *ff* with a common pitch (*F#, G b*) linking these two motives. Later, the oboe motif declares the beginning of the next section, *Adagio non troppo*, by simply using the downward four-note motif to arrive on *D*, the first note of the following theme. The next noticeable oboe passage occurs in the second movement with the second theme at b. 64. This time it is in a lyrically contrasting character. The oboe thematic material,

which demonstrates the singing quality of the instrument, stands out over the soft ostinato heard underneath.

Ex. 1 The oboe theme, *Tempo giusto*

33

The musical score for Ex. 1, "The oboe theme, *Tempo giusto*", is presented in three systems. The first system includes Oboe I, Tambourine, Timpani, and Celesta. The Oboe I part begins with a measure of rest, followed by a melodic line starting at measure 21, marked *pp* and *aspr. con fenezza*. The Tambourine part features a rhythmic pattern of eighth notes, with dynamics *mf*, *pp*, *mp*, and *ppp*. The Timpani part provides a steady accompaniment with dynamics *mp*, *pp*, and *mp*. The Celesta part plays a rhythmic pattern of eighth notes, with dynamics *mp* and *f*. The second system includes Violin I, Violin II, Viola, and Violoncello. The Violin I and II parts are marked *ppp* and *pppp*. The Viola part is marked *ppp*. The Violoncello part is marked *ppp*. The third system includes Oboe I, Timpani, Celesta, Viola, and Violoncello. The Oboe I part continues with a melodic line, marked *p espr.*. The Timpani part features a rhythmic pattern, with dynamics *mf*, *pp*, and *ffz*, and includes the instruction *muta in C*. The Celesta part continues with a rhythmic pattern. The Viola and Violoncello parts are marked *ffz*.

The image shows a musical score for measures 139-142. The staves are arranged vertically from top to bottom: Oboe I (ob. I), Clarinet I (cl. I), Timpani (Timp.), Cello (cel.), Viola (via.), and Violin (vel.).

- Oboe I:** Measures 139-142. Dynamics: *mf* (measures 139-140), *p dim.* (measure 141), *ppp* (measure 142).
- Clarinet I:** Measures 139-142. Dynamics: *mf* (measures 139-140), *ff* (measures 141-142). Includes triplets in measures 141 and 142.
- Timpani:** Measures 139-142. Dynamics: *mf* (measure 141), *f* (measure 142).
- Cello:** Measures 139-142. Rhythmic ostinato pattern.
- Viola:** Measures 139-142. Dynamics: *fz* (measures 141-142).
- Violin:** Measures 139-142. Dynamics: *fz* (measures 141-142). Includes *sempre f* markings.

One of the distinctive passages featuring the flute comes at b. 139 (see Ex. 2, rehearsal number 13) of the first movement. The flute melody here contains three phrases. The first two phrases begin with repeated, accented eighth notes on a high *D* in the first phrase and a *G* in the second (*d'''* and *g'''*). The first phrase's accented *D* is followed by a chromatic passage whereas the *G* of the second phrase falls into a trill an octave lower. The third phrase completes the melody by repeating the short motif (*F# – A ♭ – G*) at the beginning which leads into a descending chromatic passage. This cold and agitated melody is well-suited to the flute in this register and projects well over the low-register clarinet in this dialogue with the rhythmic ostinato pattern of the percussion and the lower strings.

Ex. 2 The flute theme, *Tempo giusto*

12

Musical score for measures 1-12. The score includes parts for Clarinet I (Cl. I), Percussion (P.), Trgl., Tambourine (Tamb.), Timpani (Timp.), Viola (Vla.), and Violoncello/Double Bass (Vcl. cb.). The Clarinet I part features a melodic line with the instruction *sempre ff*. The Percussion part includes snare drum patterns with *pp* dynamics. The Tambourine part has a rhythmic pattern with *fp* dynamics. The Timpani part has a steady bass line with *pp* dynamics. The Viola and Violoncello/Double Bass parts have a steady bass line with *sempre ff* dynamics.

Musical score for measures 13-16. The score includes parts for Flute I (Fl. I), Clarinet I (Cl. I), Percussion (P.), Trgl., Tambourine (Tamb.), Timpani (Timp.), Viola (Vla.), and Violoncello/Double Bass (Vcl. cb.). The Flute I part enters in measure 13 with a melodic line marked *ff*. The Clarinet I part continues its melodic line, marked *f* in measure 16. The Percussion part includes snare drum patterns with *cresc.* dynamics. The Tambourine part has a rhythmic pattern with *cresc.* dynamics. The Timpani part has a steady bass line with *cresc.* dynamics. The Viola and Violoncello/Double Bass parts have a steady bass line with *cresc.* dynamics. A boxed measure number '13' is present above the Flute I staff and below the Viola staff.

The image shows two systems of a musical score. The first system (measures 641-643) includes parts for Flute I, Clarinet I, Piano, Trigon, Tambourine, Timpani, Violin I, and Violoncello/Double Bass. The second system (measures 644-646) includes parts for Flute I, Clarinet I, Piano, Trigon, Tambourine, Timpani, Violin I, Violin II, Viola, and Violoncello/Double Bass. Dynamics include *f*, *mf*, *p*, *ff sempre*, *sfz*, and *dim.*. Performance markings include *f molto cantabile*.

There is extended melodic writing for flute duet in the second movement transition before *Andante un poco tranquillo* at b. 643. The melody begins with iambic rhythm in the high register and changes to even quarter notes in the middle register of the later

section. The melody begins with a *ffz* setting the stage for a *fff* dynamic marking which gradually falls down to *mp* and then *ppppp*. The two flutes are set in juxtaposition to each other in order to ensure that this lengthy melody is heard as one endless phrase unaffected by the need to breathe. In this passage, Nielsen uses the flute's brilliant upper register in *fff* at the beginning as well as more subtle writing in softer dynamics in the lower register. Later, there is another mysterious passage for three flutes soli in a contrapuntal writing style falling in the middle of the *Andante un poco tranquillo* section before the strings' declaration in *ff*.

As with the flute, oboe, and bassoon, Nielsen also imbues the clarinet with a specific character for this piece, demonstrating both its melodic virtuosity and its more somber quality. The first clarinet solo entrance is at b. 128 of the first movement. The melody in the clarinet is chromatic, virtuosic, and lengthy. It is accompanied by lower strings and timpani holding a static *D – F* ostinato, the cymbal and tambourine sustaining a tremolo, plus side drum with its characteristic militaristic rhythm. This use of the clarinet's high register with its penetrating timbre sets the musical idea apart from the rest of the hushed orchestra playing in a soft dynamic marking. The next prominent passage for the clarinet is at b. 220. Here Nielsen takes advantage of the clarinet's screaming and piercing character by starting in a high register before falling to the bottom of its range. At the end of the movement, b. 398 (see Ex. 3, rehearsal number 39), the clarinet has a solo passage with the marking *langt i baggrunden* (far in the background). The melody seems to portray loneliness and is set in the instrument's middle register. Meanwhile, the strings are holding a *G* tonic chord in the lower registers, far away from the clarinet's tessitura. In the meantime, the side drum comes with its repetitive militaristic rhythm

marked *diminuendo* and drops out before the last phrase of the clarinet. Nielsen also uses the woodwinds in combination of pairs, trios, or all together to either associate themselves with or separate themselves from the rest of the orchestra.

Ex. 3 The clarinet at the end of *Tempo giusto*

The image displays a page of a musical score, page 73, marked with a box containing the number 39. The score is for a woodwind and string ensemble. The top section includes staves for Flutes I-II, Oboes I-II, Clarinet I-II, and Bassoon I-II. The middle section includes staves for Cor Anglais, Trumpets I-III, Trombones I-II, and Tuba. The bottom section includes staves for Tambourine, Timpani, Violins I-II, Viola, Violoncello, and Contrabass. The woodwind parts are marked *tranquillo* and *mp*. The Clarinet I-II part has a section marked *(Flauto)* and *I Solo Cor.* with a *Quasi molto lontano* marking. The string parts are marked *p*, *fz*, and *PPP*. The page number 73 is in the top right corner, and the rehearsal mark 39 is in a box above the Clarinet I-II staff.

Cl. I  
 I-II  
 Cor.  
 III-IV  
 Tamb.  
 I  
 VI.  
 II  
 Vla.  
 Vcl.

*poco a poco dim.*  
*ff molto lontano poco a poco dim.*

*J = 116*

Cl. I  
 I-II  
 Cor.  
 III-IV  
 Tamb.  
 I  
 VI.  
 II  
 Vla.  
 Vcl.

*espr.*  
*dim.*  
*poco*  
*lunga*  
*muto in A*

*poco a poco dim.*  
*rep. ad lib.*  
*morendo*

*dim.*  
*pppp*

Compared to the woodwinds, Nielsen's use of the brass section is relatively old-fashioned. The trumpets appear at b. 343 with trombones in the first movement. This is a kind of brass contrapuntal writing (see Ex. 4, brass choir at rehearsal number 33), which



may have served as a model for the first movement of the Concerto for Orchestra by Béla Bartók.

Ex. 4 The brass choir, *Tempo giusto*

The image displays a page of a musical score, page 57, featuring a brass choir section. The score is divided into three systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The second system includes Horns (I-II, III-IV), Trumpets (I, II-III), Trombones (I-II, III), Tuba (e Tuba), and Timpani (Timp.). The third system includes Violins (I, II), Viola (Via.), Violoncello (Vol.), and Double Bass (Cb.). The score is marked with a box containing the number 33 at the beginning of the first system. The tempo is indicated as *Tempo giusto*. The dynamics range from *f* (forte) to *ff* (fortissimo), with a *f subito* marking in the Timpani part. The Piccolo part is marked *Picc.* and features a *ff* dynamic. The Flute, Oboe, and Clarinet parts are marked *a2* and *ff*. The Horns, Trumpets, Trombones, and Tuba parts are marked *f*. The Timpani part is marked *ff* and *f subito*. The Violins, Viola, Violoncello, and Double Bass parts are marked *f*. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

The trumpets play a military marching rhythm at b. 358, which imitates the side drum in its percussive character. The trumpets are joined by horns which also carry the melody in b. 31 through b. 61 of the second movement. In the second movement, the trumpets sometimes join the woodwinds in the melody or to articulate a rhythmic pattern in the second movement. The trombones and tuba are frequently involved in pedal points, bass lines, ostinati, or sharing chords with the horns and trumpets; however, trombones and tuba do occasionally present themes in contrapuntal sections. The tuba has a moment of prominent melodic writing shared with bassoons at b. 216 in the second movement.

The horn is used in various ways in this symphony: sometimes combined with woodwinds, or other brass, and sometimes by itself. There is a duet between horns and flutes at the pick-up to b. 24 in the first movement. The horns begin the melody *ppp* with stepwise motion and the flutes join later *pp*. The beginning bassoon theme comes back at b. 168, and this time the third and fourth horns have the melody with the bassoons. Five bars later, the first horn leads a lofty melody through the contrapuntal section. The horns also join the bassoons and lower strings to start the *pastorale* section, *Adagio non troppo*. The first noteworthy horn call comes at b. 300 in *B*  $\flat$  major in the first movement. The horns also join a brass choir later in b. 350 and continue playing through the climax of the movement at b. 377 with its final horn calls. At the beginning of the second movement (see Ex. 5), Nielsen gives selective *fz* to the first and second horns to match the melodic phrasing of the violins rather than articulating every bar like the third and fourth horns.

Ex. 5 The horn, *Allegro*

75

*Allegro*  $d. = 72-76$  II

The musical score is arranged in two systems. The first system includes parts for Flutes I-II, Oboes I-II, Clarinets I-II, Bassoon, Contrabassoon, Horns I-II, Trombones I-III, Tuba, and Timpani. The second system includes parts for Violins I-II, Violas, Violas 'originale', and Cellos/Double Basses. The score is marked with various dynamics and articulations, including trills and accents. A section of the bassoon part is marked '(Original)'. The tempo is marked 'Allegro' with a metronome marking of quarter note = 72-76. The score is divided into two systems, with the second system starting at measure 70.

At the end of the movement, the horns announce the triumph motif for the last time at b.

880 where the final arrival key of  $E \flat$  major is reached.

The use of the strings is fairly standard. The string section may be heard by itself or in combination with any other section. The strings present material that can be melodic or accompanimental. There are two prominent accompanying features of strings in this symphony: the wavering ostinati which appear in the strings throughout in the first movement and the running eighth-note figure which extends through large portions of the second movement. Mutes are also used by strings in both movements.

One of the most prominent instrumentational features of the first movement is undoubtedly the side drum. The side drum presents persistent militaristic rhythms in an aggressive, independent manner. It first emerges in b. 105 with the marching rhythm (combined with cymbal, and triangle) and is later reinforced by the entrance of the timpani ostinato in *D* and *F*. This rhythmic pattern lasts until b. 162. The side drum repeats the same rhythmic pattern at b. 189, adding to the intensity that is already being built by the rest of the orchestra. In these two passages, the side drum follows the dynamics of the rest of orchestra closely with constant use of *cresc.* and *dim.*, and rarely stays at one dynamic level for long.

The most imaginative passage and innovative writing for side drum however arrives at b. 351 of the first movement. Here the drum is given its own completely independent meter, tempo, and rhythm, and eventually plunges headlong into a wild *cadenza* at b. 357 (see Ex. 6, rehearsal number 34 and 35). The side drum seems to confront the entire orchestra. In the meantime, the brasses have the main theme of the second section along with the marching rhythm in the trumpets while strings and woodwinds alternate the evil motif. This section is perhaps the most chaotic in texture of the entire symphony. It also vividly presents the composer's vision of war.

Ex. 6 The side drum, *Adagio non troppo*

This musical score is for a section titled "The side drum, *Adagio non troppo*". It features a variety of instruments and includes dynamic markings and performance instructions. The score is divided into two systems, with the first system ending at measure 59 and the second system starting at measure 34. The instruments listed are:

- Picc. (Piccolo)
- Fl. (Flutes)
- I-II (Flutes I and II)
- Ob. (Oboe)
- I-II (Oboes I and II)
- Cl. (Clarinet)
- I-II (Clarinets I and II)
- Fag. (Bassoon)
- I-II (Bassoons I and II)
- I-II (Cor Anglais)
- Cor. (Cor Anglais)
- III-IV (Trumpets III and IV)
- I (Trumpet I)
- Tr. (Trumpets)
- II-III (Trumpets II and III)
- I-II (Trombones I and II)
- Trb. (Trombones)
- III (Trombone III)
- e Tuba (Euphonium and Tuba)
- Tamb. (Snare Drum)
- Timp. (Timpani)
- I (Violin I)
- Vi. (Violins)
- II (Violin II)
- Vla. (Viola)
- Vcl. (Violoncello)
- Cb. (Cello)

Key features of the score include:

- Measure numbers 34 and 59 are indicated in boxes.
- Dynamic markings include *pp* (pianissimo) and *ff* (fortissimo).
- Performance instructions such as *rit.* (ritardando) and *rit. 76* are present.
- The snare drum part (Tamb.) features a rhythmic pattern starting at measure 34.
- The timpani part (Timp.) has a specific rhythmic pattern starting at measure 34.
- The string parts (Violins, Viola, Violoncello, Cello) have a rhythmic pattern starting at measure 34.

60 35

Picc.  
 Fl. I-II  
 Ob. I-II  
 Cl. I-II  
 Fag. I-II  
 Cor. I-IV  
 Tr. I-III  
 Trb. I-II  
 e Tuba III  
 Tamb.  
 Timp.  
 VI. I  
 VI. II  
 Vla.  
 Vcl.  
 Cb.

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*fff*  
*fff*  
*pp*  
*f*  
*pp*  
*ffz*  
*fz*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*

*a2*  
*a2*  
*a2*  
*a2*  
*a2*  
*a2*  
*a2*  
*a2*  
*Cadenza*  
 35

Before the end, the side drum comes in for the last time at b. 390 repeating the militaristic rhythm underneath the clarinet. Most of the side drum entrances are repetitive with the

rudimentary rhythms of military music. The purpose of the marching ostinato in the side drum is to intensify the inexorable drive and to suggest a musical representation of the human effects of war that Nielsen was seeking to express in this symphony.

Compared to the side drum, the writing for timpani is relatively conservative. In the first movement, the timpani has an ostinato figure, similar to a heart beating, or a sustained pedal tone with a *tremolo*. For example, the timpani appears at b. 110 in the first movement with the ostinato *D – F* and continues through b. 162. The next timpani entrance occurs at b. 223 on the pedal point *C* with tremolo and *A ♭* at b. 243. In the second movement, the timpani has nearly the same usage as in the first; additionally, it also plays a role in accentuating melodies, for example from the beginning to b. 31. There is one unusual effect where the timpani has duple rhythm against the entire orchestra in triple meter (b.594).

The whole percussion section--timpani, cymbals, triangle, tambourine, side drum--appear together only in the first section of *Tempo giusto*. The timpani and side drum both are used in the second section of the movement. The second movement uses only the timpani. The percussion instruments play entirely different functions in these two movements. The role of the percussion is prominent in the first movement, but plays only a secondary role in the second movement. In the first movement, Nielsen employs different combinations of five percussion instruments on different occasions and they are primarily used to accentuate the rhythmic scheme or to provide a pedal point. They are heard prominently throughout. In the second movement, however, the timpani is used less conspicuously than in the first movement but for practically the same function.

## Conclusion

Nielsen’s approach to orchestration binds the timbre of the instruments and the character of melodic and motivic gestures. Nielsen is careful in choosing the instrumentation for melodies and accompaniment and is clearly aware of how best to project melodies and separate them from the accompaniment by writing in octaves or doubling with instruments of similar timbre. He also uses the same technique in the contrapuntal section. For example, *Presto* and *Andante un poco tranquillo* both stay within the string section, eventually pass the theme to the bassoons in *Presto* and to the bassoons plus horns in *Andante un poco tranquillo*. Nielsen has a special way of approaching the woodwinds, and reinforcing the differences in their timbres; as a result, his orchestration creates a sound world unique to Nielsen. One of the most extraordinary features of this symphony is the use of the side drum. It is given persistent militaristic ostinati, a faster tempo than the rest of orchestra for several measures, and an innovative *cadenza* marking seven measures later, which allows the player to improvise. All of these features of instrumentation in Symphony No. 5 express the originality of Nielsen’s style.

Table 4.1 – Tabulation of Orchestration  
Symphony No. 5, First Movement

Measures	Instrumentation	Ostinato/pedal point
<i>Tempo giusto</i>		
SECTION I		
1-40	bassoons, horns, flutes paired <i>pp</i>	C-A
41-43	the evil motif	



44-68	violins I in unison <i>p</i>	C-A + G-E
69-71	the evil motif	
72-83	violins I in octave <i>mp</i>	C-A + G-F
84-93	oboes, bassoons <i>p</i>	C-A + G-F
94-113	Transition: woodwinds, horns; violins, percussion	G-F then D-F
114-129	violins <i>ff</i>	D-F
130-145	clarinet, flute theme <i>ff</i>	
146-165	violin I, II in octave <i>f</i> , <i>molto cantabile</i> (woodwind ostinato, D-C-A) flute-clarinet ostinato continues <i>pizzicato</i> cello-double-bass ostinato drops out	

## SECTION II

166-193	bassoons, horns; flute-clarinet ostinato continues with violins (to bar 211)	
194-211	violins <i>ff</i> (viola ostinato, F-E <i>b</i> -C)	
212-219	the evil motif	D in Celesta
220-224	clarinet	C
225-234	Transition: flute, oboe	D in violin, C in cello, double bass
235-242	oboes, bassoons <i>f</i> – horns <i>mf</i>	D in violin, C in cello, double bass
243-266	clarinets, bassoons <i>ppp</i> /horns, timpani	A <i>b</i>

## *Adagio non troppo*

268-283	bassoon <i>mf</i> , viola <i>f</i>	G
284-299	clarinet, violin II <i>mf</i> /flute, oboe, viola <i>mf</i> /violin I <i>mf</i>	G → C
300-318	flute, oboe <i>ff</i> , violin I <i>ff</i> , plus the horn theme	
319-331	violin I <i>mp</i> /the evil motif in oboe, clarinet	G → C
332-340	violin I, II, horns <i>mf</i> / the evil motif in oboe, clarinet	
341-356	brass/ the evil motif in woodwinds, strings	D
357-368	horns/ the evil motif in woodwinds, strings	D/C
369-376	horns, trumpets <i>ff</i> / the evil motif in woodwinds, strings	D/C
377-394	flute, oboe, horns, trumpets, violin I, II <i>fff</i> /running 32 <sup>nd</sup> notes	G+D
395-400	<i>Tranquillo</i> : coda clarinet	G+D

Table 4.2 – Tabulation of Orchestration  
Symphony No. 5, Second Movement

Measures	Instrumentation	Ostinato/pedal point /special feature
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## *Allegro*

### First theme

1-22	horns, violin I, II <i>f</i> /bassoon, horns, cello, double bass	B-F# /E
23-38	violin I, II, viola <i>ff</i> /horns, trumpet	B → E

39-45	violin I, II, viola <i>ff</i>	
46-64	cello, double bass <i>ff</i> / horns, trumpet/flute, oboe, clarinet	
Second theme		
64-96	oboe <i>mp</i> – bassoon <i>mf</i> , violin I <i>mf</i> --cello, double bass <i>p</i> - bassoon, ob <i>p</i>	
96-115	flute, oboe, violin I <i>pp</i> -- clarinet, violin I, bassoon, viola	running eighth notes
Sustained-chord theme		
116-150	flute, oboe, clarinet, horns, violin I, II/bassoon, cello, double bass <i>ff</i>	
Transition		
150-215	flute, bassoon <i>f</i> -- flute, oboe, clarinet -- woodwinds, brass	running eighth notes
216-249	bassoon, tuba <i>ff</i> , running eighth notes	triplet eighth notes /B
250-302	oboe, clarinet <i>ff</i> , trombones, horns <i>f</i> --flute, bassoon --horns--trumpet--woodwinds	B
<i>Un poco piu mosso</i>		
303-349	woodwinds, horns <i>f</i>	running eighth notes
350-408	flute, bassoon <i>mp</i> / violin I, II <i>mf</i>	A <i>b</i> , C, E <i>b</i> -- C
<i>Presto</i>		
First exposition		
409-486	violin I <i>p</i> --violin II <i>p</i> --viola <i>mp</i> --bassoon <i>mf</i>	episode
487-497	clarinet <i>ff</i>	C
Second exposition		
497-509	horns, cello, double bass <i>f</i> –bassoon <i>f</i> /clarinet <i>ff</i>	
509-538	bassoon, horns, viola <i>ff</i>	
538-561	oboe, violin II <i>f</i> / flute, violin I <i>f</i> in stretto	
561-570	trumpet, trombones <i>f</i>	
570-593	trombones <i>f</i>	
593-605	trumpet, trombones <i>ff</i>	F-E
606-618	flute, clarinet <i>ff</i>	F
618-642	trumpet, trombones, tuba <i>ff</i>	G-F#
643-678	flute <i>ffz</i>	D <i>b</i>
<i>Andante un poco tranquillo</i>		
678-711	violin I <i>pp</i> --violin II <i>p</i> --viola <i>mp</i> --cello <i>mp</i> --bassoon, horns <i>mp</i>	
712-716	flutes <i>poco f</i>	
717-730	violin I, II, viola <i>ff</i> --clarinet, horns <i>ff</i>	

*Allegro*

First theme

730-750 flute, oboe, violin I, II *ff*

*B-F# / E*

751-763 clarinet, horns *f*, violin I, II, viola *ff*

Sustained-chord theme

764-797 flute, oboe, clarinet, horns, violin I, II/bassoon, cello, double bass *ff*

Transition

798-817 horns, trumpet *mf*

running eighth notes

817-847 woodwinds, horns, trumpet *ff* (*Un poco piu mosso*) running eighth notes

Closing

848-867 woodwinds *ff* / strings *ff* (the evil motif)

*B b* in tremolo

868-879 woodwinds, horns *ffz*

*B b* in quarter notes

*poco allargando*

880-892 horns, trumpet *ff* / trombones *f*

*B b*

*poco a poco allargando*

893-903 oboe, horns, trumpet, trombones *ff*

*E b*

## CHAPTER FIVE

### CONCLUSION

Nielsen established a voice of his own as a symphonic composer through the Fifth Symphony. While he was one of the few composers that wrote two-movement symphonies, he did have a few predecessors. Among these works were Camille Saint-Saëns's Symphony No. 3 "Organ Symphony" (1886), and Gustav Mahler's Symphony No. 8 "Symphony of a Thousand" (1906). Nielsen's Symphony No. 5, with his philosophical perspective on life threading throughout, fused the traditional four-movement symphonic form into two movements. The treatment of tonality, the mode of thematic development and transformation, as well as the layered writing and instrumentation all further demonstrate the individuality and unique character of this symphony.

While Nielsen is certainly one of the most important Scandinavian composers, his work remains less recognized outside of Scandinavia. Today those works considered as milestones in his career include the six symphonies and the three concertos. Through his symphonies, Nielsen contributed to the development of the 20<sup>th</sup>-century symphony. In the first movement of Symphony No. 5, Nielsen takes bold steps in terms of form, thematic development, tonal schema, and instrumentation. The innovations of the first movement are contrasted by the second movement, which is much more conservative overall.

In the Fifth Symphony, Nielsen broke away from the traditional symphonic four-movement model towards a more personal treatment of form. He fuses the first two

movements of the symphonic form into the first movement of the Fifth Symphony by setting them as two interconnected sections, *Tempo giusto* and *Adagio non troppo*.

Nielsen transforms the *Scherzo* and *Finale* into a single movement partitioned into four sections: *Allegro*, *Presto*, *Andante un poco tranquillo*, and *Allegro*. This movement contains not only elements of *Scherzo* and *Finale*, but also constitutes a quasi mini-symphony within the larger symphony.

In thematic treatment, the growth of the motives is continuous. Every single new motif or theme is derived from the one before, creating long and coherent melodic “shoots” in the first part of the first movement. The melodies throughout the remainder of the symphony become more contrasting according to the needs and purpose of each section. However, the principal of motivic and thematic economy continues to shape the sectional melodies which are still derived from a few primary motives. For example, the evil motif appears through the entire symphony, but always with slight changes of appearance in different sections like the devil in disguise.

As with his treatment of melody, Nielsen also rarely allows the tonality to settle down in one particular key for long and fails to establish a tonal center for the symphony overall. During most of the symphony, Nielsen modulates rapidly from one key to another.

Nielsen’s orchestration also exhibits some new traits. Distinctive bonds between individual instruments and individual motifs are forged, and Nielsen made notably innovative use of the side drum. The role of the woodwinds, especially the clarinet in the first movement, is also striking.

The limited recognition of Carl Nielsen's music outside of Denmark at the

beginning of the 20th century was, nonetheless, of great significance to the composer. By the late 1920s, the Fifth Symphony had already been performed on several occasions outside of Denmark. On December 1, 1922, the year of its Danish premiere, the composer was invited to conduct the Fifth Symphony with the Berlin Philharmonic in its German premiere.<sup>26</sup> Another high point of his career came five years later with a concert in Paris devoted entirely to his works on Oct. 21, 1926. Nielsen himself described it as one of the greatest experiences of his life. The concert included the first performance of the flute concerto, the prelude to the second act of “*Saul and David*,” the violin concerto, five pieces from the “*Aladdin*” suite and the Fifth Symphony. It was attended, among others, by Ravel and Honegger; it has been claimed that Ravel’s use of the snare drum in *Bolero* may have been inspired by Nielsen’s snare drum in the Fifth Symphony.<sup>27</sup> After the concert, Authur Honegger exclaimed: “My dear Carl Nielsen, you formulated the aims for which we are all striving now, a generation before the rest of us!”<sup>28</sup>

Nielsen Symphony No. 5 gained further attention in the year 1927 when Wilhelm Furtwängler conducted the piece at ISCM Music Festival in Frankfurt in 1927.<sup>29</sup> However, it failed to gain wider recognition during the composer’s lifetime. The next time it was heard outside of Denmark was in 1950 when Erik Tuxen conducted the Danish Radio Symphony Orchestra at the Edinburgh Festival. This performance was also released as a live recording. It was not until the early 1960s, when Leonard Bernstein discovered Nielsen’s music and became highly enthusiastic about it, that this symphony finally gained true international recognition. Bernstein performed and recorded this

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<sup>26</sup> Fanning, *Nielsen, Symphony No. 5*. 81.

<sup>27</sup> Eskildsen, *Carl Nielsen: life and music*. 81.

<sup>28</sup> Vagn Kappel, *Contemporary Danish composers against the background of Danish musical life and history*. København, Det Danske Selskab, (1950), 47.

<sup>29</sup> Eskildsen, *Carl Nielsen: life and music*. 78.

symphony and other works with the New York Philharmonic. Only then did the great Danish master's music begin to take hold in America and elsewhere. Since that time, a number of leading conductors such as Herbert Blomstedt, Paavo Berglund, Neeme Järvi, Sir Colin Davis, Simon Rattle, Esa-Pekka Salonen, and Alan Gilbert, have continued to take up the cause of Nielsen's highly individual music.

Robert Simpson argues that Nielsen “was never an ‘anti-romantic’, nor was he a ‘classicist’ or ‘neo-classicist’. At best, he may be described as a life-sized artist, exact in the representation of his thoughts. He subscribed to no school, but expressed himself with scrupulous truthfulness.”<sup>30</sup> His personality reflects directly upon his musical philosophy – the natural, the organic, and the ‘plain and simple’.<sup>31</sup> Nielsen composes his music in line with his original thinking about the oneness of nature, life, and music resulting in works of singular and boundless imagination.

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<sup>30</sup> Simpson, *Carl Nielsen, Symphonist*. 19.

<sup>31</sup> Mina Miller. ed., *The Nielsen Companion*. 31.

## APPENDIX A

### SIMILARITIES BETWEEN HAYDN AND NIELSEN

Franz Joseph Haydn (1732-1809) is among the most prolific and influential composers of all times. Despite minimal formal training, Haydn revolutionized the symphony and string quartet genres. A century later, Carl Nielsen followed a strikingly similar path. He also received little formal musical training, and none of his compositions from his conservatory years were ever produced. Yet Nielsen still became one of the most prominent symphonic composers of the 20th century. In this regard, the neither composer was constricted by academia and both enjoyed significant freedom to explore their individualistic compositional styles.

Even though Haydn's father, Mathias, was a wheelwright who also served as a "Marktrichter" (magistrate), he was also a great lover of music who taught himself to play the harp. His Mother, Anna Maria Koller, at one time worked as a cook to Court Harrach.<sup>32</sup> Nielsen's father, Niels, was a house painter and an amateur musician. His mother, Maren Kirsten was a former house-maid who loved to sing.

While Haydn's parents noticed that their son was musically gifted, he began his musical training somewhat informally while staying with his relative Johann Matthias Frankh, the schoolmaster and choirmaster in Hainburg, in 1738. His first instruments were the harpsichord and the violin. By 1740, Haydn had passed the audition to become a chorister at St. Stephen Cathedral and moved to Vienna to work for the next nine

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<sup>32</sup> Antony Hodgson, *The music of Joseph Haydn the Symphonies*. London: The Tantivy Press, (1976), 23.



years.<sup>33</sup> Haydn received almost no formal musical education but was able to learn a great deal simply by serving as a professional chorister. By 1749, he was dismissed from St. Stephen's and began his career as a freelance musician. When Haydn realized that the choir had not provided him with serious enough training in music theory and composition, he began to teach himself composition by doing counterpoint exercises from *Gradus ad Parnassum* by Johann Joseph Fux and studying the work of Carl Philipp Emanuel Bach.<sup>34</sup> In 1761, Haydn was offered a position as Vice Kapellmeister to the Esterházy family and began his successful and prolific life in music.

Joseph Haydn is one of the quintessential original composers. His compositions possess a style and individual voice all his own. Haydn has been called “the father of the symphony” and “the father of the string quartet” because he developed them into the highest of forms through his prolific output.

The poverty and isolation of Nielsen's rural upbringing and distance from centers of music did not discourage him. Instead, his childhood in Funen and Odense inspired his later compositions. As his interest in music was encouraged by his parents, he learned to play violin and piano when he was a child. While Nielsen, like Haydn, also began composing in his youth, he did so without any serious musical training. After his father taught him to play cornet, Nielsen auditioned for and was accepted into the 16<sup>th</sup> battalion's military band in Odense at the end of 1879. During these years, outside of the military service, he played the violin with his friends and studied Bach's Well-Tempered Clavier by himself. Five years later, he began his musical studies at the Copenhagen Conservatory. While at the conservatory from 1884 to 1886, he did not focus primarily

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<sup>33</sup> Stanley, ed., *The New Grove Dictionary of Music and Musicians*.

<sup>34</sup> *Ibid.*

on composition, but rather on the violin under Valdemar Tofte. Though he was diligent in his counterpoint studies with Rosenhoff, no compositions are known from his time at the academy.

We can see many similarities between Haydn and Nielsen in terms of their background. Neither of them had a parent who was a musician. They studied music from old masters on their own. They were also isolated from other composers and trends in music until later in their lives and they both developed original voices as composers.

In the usage of percussion, Haydn employs 'Turkish' percussion (triangle, cymbals, and bass drum), plus timpani in the second movement (*Allegretto*) of Symphony No. 100 (Military). Haydn expresses warlike sentiments in this movement which also features naive and dance-like tunes thrown in in contrast to the "Turkish" battery. Nielsen employs side drum, timpani, cymbals, triangle, and tambourine in the first movement of Symphony No. 5 and writes innovatively for the side drum with its militaristic rhythmic ostinato, its tempo independence from the rest of orchestra, and its *cadenza*. Sir Simon Rattle perceptively described Nielsen's Fifth Symphony, rather than the Fourth, as his War Symphony.<sup>35</sup>

Haydn also liked to surprise his audiences with many unpredictable compositional twists. Unanticipated shifts of rhythm or harmony partway through a phrase often lead to something totally different from what was anticipated. This is a common feature of Haydn's music. He also enjoyed using a sudden rest or fermata to unexpectedly break the musical flow. Also found in Haydn's music are sudden unprepared shifts to unrelated keys. As shown earlier, Nielsen uses tonal ambiguity in his Fifth Symphony and regularly thwarts the harmonic expectations of his listeners.

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<sup>35</sup> Lawson, *Carl Nielsen*. 169.

Haydn was fond of taking a simple motif and developing it into many different musical ideas throughout an entire movement. The final movement (*Allegro, ma non troppo*) of Symphony No. 76, the slow movement (*Andante sostenuto*) of Symphony No. 77, and several movements in his London symphonies are all based on a single theme recurring in various guises throughout the entire movement. In the fourth movement of Symphony No. 76, Haydn develops his mono-theme with fragmented sequences, modulation, different dynamics and instruments. In the first section of the Symphony No. 5, Nielsen develops and transforms a single motif by expanding the pitch construction and varying the rhythmic pattern. He also uses more traditional variation techniques in the second movement by changing the meter, tempo, and instrumentation to create contrast within unity.

Haydn's distinctive sense of musical humor is apparent in his frequent use of false recapitulations. He likes to trick the listener into thinking the recapitulation has begun, creating a false sense of musical release. However, shortly after, the real recapitulation enters to resolve and to trump the previous unstable one. He likes to misplace accents in his themes, which causes the illusion that the downbeat has moved to a different place within the bar. The droning bagpipe effect of the bass line is a typically good-humored character of Haydn's. Musical jokes can be seen in his Symphony No. 94 'the Surprise Symphony', Symphony No. 45 'the Farewell Symphony', and String quartet Op. 33 No. 2 'The Joke'.

Like Haydn, Nielsen sometimes creates metrical patterns that conflict with bar lines. In the Fifth Symphony, he does this in the first theme as well as in the accompaniment of the second movement. Bar 350 of the second movement, where

woodwinds and strings seem to present an argument between the pitches  $A \flat$  and  $D$ , shows that Nielsen's musical humor can create an oddly static feeling. At the end of the first movement, b. 398, the clarinet presents the evil motif, not in a ruthless manifestation, but ironically in a serene way, which expresses at once both the threat of the war and the humanistic urge for peace. Droning bass line and ostinato can both be found throughout Nielsen's Fifth Symphony. Nielsen's musical humor is simply part of his nature and presents itself without extra labor, twists, or deception.

Haydn and Nielsen both avoid redundant and complex writing. Rather, they each developed a compositional style that relied on directness, simplicity, and humor, choosing to present the music in accordance with their nature and as reflections of their life experiences.

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