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MUSIC IN THE GALANT STYLE? AN ANDANTE BY NIELSEN

'[W]e are at the bottom in a period of decline. It's time to go up!'[1]

By Christopher Tarrant

Carl Nielsen's predilection for eighteenth-century music is well documented in his essays and letters and is also detectable in his compositional output.[2] Analysts have most commonly focused their efforts either on the lower levels of musical organisation (such as his approach to harmony and contrapuntal techniques) or on the higher formal level (encompassing his employment of variation form and his relationship with the Beethovenian sonata tradition). The middle level of the structural hierarchy, however, has received comparatively little attention and remains untheorised. It is at this level that syntactical structures approachable by schema theory are apparent. Nielsen's nineteenth-century influences are well known, and stretch well beyond the circle of teachers and mentors he worked with in Copenhagen in the 1880s, chief among whom was Niels Gade, along with Johan Svendsen and Orla Rosenhoff.[3] Nielsen also drew influence from a wider range of composers from outside Scandinavia. Beethoven figured large, though the relationship was complex, and Brahms was among the most important of the German figures. David Fanning has suggested some other nineteenth-century influences that Nielsen drew from, notably Berlioz, and his approach relies on an understanding of creative influence operating between one individual and another.[4] While this is a productive approach – this would have

1 Carl Nielsen, *Living Music*, trans. Reginald Spink, London 1968 [1909, 1925], 26.

2 Daniel M. Grimley has made a case for such a connection in 'Tonality, Clarity, Strength: Gesture, Form, and Nordic Identity in Carl Nielsen's Piano Music', *Music & Letters* 86/2 (2005), 202–233; and 'Carl Nielsen's "Historicist Modernism": Gesture and Identity in the Chaconne for Piano', in Anne Ørbæk Jensen *et al.* (eds.) *Musikvidenskabelige Kompositioner: Festskrift til Niels Krabbe*, Copenhagen 2006, 489–501.

3 See Karsten Eskildsen, 'Nielsen and Gade: Landmarks of Musical Denmark', *Carl Nielsen Studies* 6 (2020), 147–166.

4 David Fanning, 'Carl Nielsen Under the Influence: Some New Sources for the First Symphony', *Carl Nielsen Studies* 3 (2008), 9–27.

been the prevailing understanding of 'influence' in Nielsen's own late-nineteenth-century contexts – it is not the only means of drawing on pre-existing material. Mina Miller took the idea of a general influence of the nineteenth century to be axiomatic, writing that Nielsen 'forged a unique voice from elements of nineteenth-century romanticism.'[5] This view assumes a set of aesthetic criteria that rely upon ideas of originality and individuality along with high-flung philosophical pretensions, especially to do with nature, life, health, and the meaning of art. These ideas are now well established in Nielsen scholarship. He was, however, also interested in music from the eighteenth century. This is clearly evident from his admiring comments on Mozart and J.S. Bach, along with a more general perception of the eighteenth century being the location of an apex in his own homespun musical historiography.

Robert O. Gjerdingen's 2007 taxonomical study of galant style provides a rich nomenclature for discussing eighteenth-century musical syntax. Nielsen was immersed in this repertoire during his education at the Copenhagen Conservatoire of Music – an institution that was modelled on the classically conservative Leipzig Conservatoire – and then as a violinist in the Royal Danish Orchestra. During the eighteenth century our current notions of authorship, intellectual property, and genius had not yet emerged, nor had the modern understanding of composition as invention become the prevailing one; during the eighteenth century, composition was an art not of invention – as Miller implied with her reference to the influence of romanticism – but of combination and elegant execution. Gjerdingen makes this point clear: 'Today we tend to equate "compose" with "invent", yet the older, more literal meaning of "put together" (*com + posare*) may provide a better image of galant practice.'[6] Approaching Nielsen's music with important eighteenth-century influences in mind, it is productive to employ Gjerdingen's theory of galant style and the commonly owned repository of schemata that were available and known to eighteenth-century courtiers of all kinds – not just composers but performers and audiences too.[7]

Nielsen's modernity owes as much to his experience and reorganisation of his musical past as it does to his vision of the future. In this article I bring three ideas into closer proximity. The first of these is Gjerdingen's theory and what it stands for. It is always risky to deploy a theory to a repertoire for which it was not intended, but Nielsen's style of the 1890s and 1900s responds well enough to legitimise detailed en-

5 Mina Miller, *The Nielsen Companion*, London 1994, back cover.

6 Robert O. Gjerdingen, *Music in the Galant Style*, Oxford 2007, 51.

7 To this end, I include a table in Appendix 1 to which readers who are not already familiar with the schemata may refer. A comprehensive explanation of the schemata can be found either in *Music in the Galant Style*, Appendix A, 453–464, or in Gjerdingen's online reference guide: https://partimenti.org/schemas/collections/galant/schema_prototypes.pdf

quiries. Secondly, I will argue for some specific inflections of galant schemata as they have been expressed from the 1750s, through the nineteenth century up to the turn of the twentieth century. I will offer some additions to Gjerdingen's theory which can help us to understand how romantic composers were engaging with this much older style, and I argue for a general understanding that galant schemata remained current in the nineteenth century. Gjerdingen accepts that schemata are present in romantic repertories but is scathing about the ways in which composers, performers, and listeners engaged them during that time – a polemical position to which I return below. I advance a different view, one which embraces the notion that these schemata, however unconsciously they may have been engaged, were central to nineteenth-century musical syntax and that using them as a heuristic tool is an important mode of analytical engagement with the music. My aim is to provide a brief demonstration of the theory as it applies to music that was composed long after the so-called 'galant period' (a problematic category, but for practical purposes roughly 1720–1780).[8] Lastly, I argue that Nielsen's own admiration for eighteenth-century music was not merely an abstract personal preference – the other side of the aesthetic coin to his antipathy towards the Wagner–Liszt project and the New German School, which is traditionally viewed as the harbinger of musical modernism. Nielsen's aesthetic position shines through in his musical output, and schema theory, I argue, helps us to register his indebtedness to classical precedent.

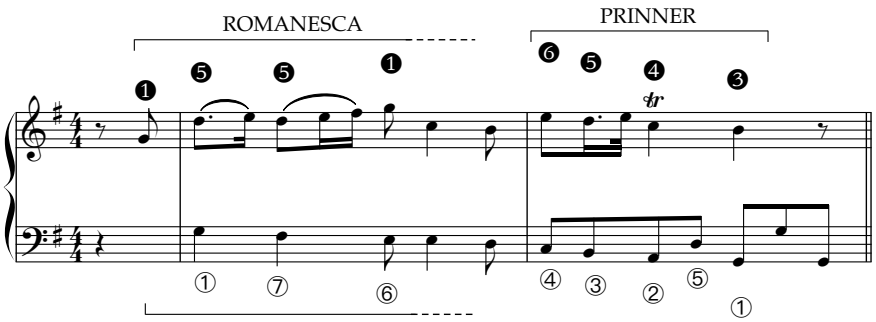
The Galant Style and its Reception

Nielsen, of course, was not the only composer of the long twentieth century to draw on eighteenth-century styles. The opening of Domenico Gallo's *Sonata a tre per 2 violini e basso continuo* (ca. 1750s, shown in Example 1) is an archetypal example of the Romanesca–Prinner pairing that was part of the courtly style of the eighteenth century. This formula was so typical that Gjerdingen remarks that '[a] Prinner in response to a Romanesca was no more surprising [in the eighteenth century] than a curtsy in response to a bow.'[9]

Gallo's fame seems to have suffered over the years. This music is regularly attributed to Pergolesi and was most famously repurposed by Stravinsky in his ballet *Pulcinella* in 1920. The neo-classical ethos that prevailed from around the end of the First World War is also detectable in Nielsen's music, and responds well to the schematic

8 It should be noted that Gjerdingen resists the notion of the galant style operating as a defined period of music history, especially given that it transcends the much more established style periods of the late baroque and the classical. Many of the exemplars in his 2007 theory fall outside of this period and even outside the eighteenth century.

9 Gjerdingen, *Music in the Galant Style*, 56.

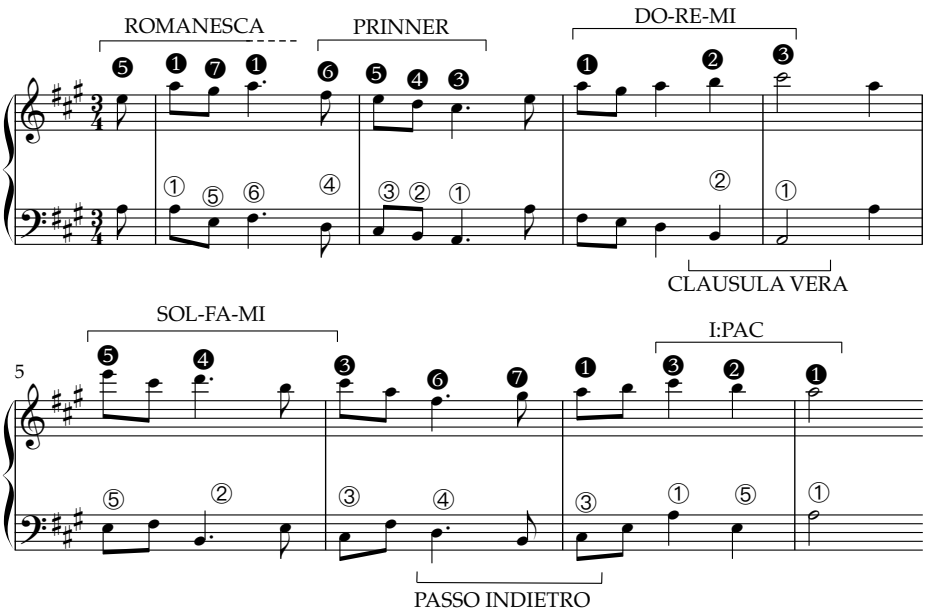


Ex. 1. Gallo, Sonata a tre per 2 violini e basso continuo, first movement, bb. 1–2 (reproduced from Gjerdingen (2007), Ex. 3.9.

approach. A passage from the finale of his Wind Quintet (Example 2) reproduces the schematic formula found in Gallo's exemplar and countless others from galant courtly repertoires. Nielsen crafts a dissolving Romanesca followed by a Prinner, completing the passage with recognisable schemata. In the two-part analytical style that Gjerdingen proposes it is possible to analyse almost every note in the melody and bass, observing the convention of notating melodic scale degrees in black circles and bass scale degrees in white circles. The possible objections to such an analysis might range from, at one extreme, the dismissive observation that the approach will self-evidently resonate with such a simple four-square melody, and at the other the sceptical observation that the approach is always already anachronistic outside of the eighteenth-century courtly idiom. In the course of this article, and through an analysis of the Andante of Nielsen's First Symphony (see Example 10 at the end of this article), I hope to abate both objections.

While there is no evidence that Nielsen studied the kinds of schematic structures that have enjoyed a renaissance in early twenty-first-century music theory, it is clear that he was exposed to this repertoire for a sustained period during his formative years. His lessons in harmony and counterpoint, notably under Orla Rosenhoff's tutelage, would have helped to solidify his credentials as a contrapuntalist, and his induction into species counterpoint clearly left an indelible mark on his approach to composition. Manuscripts dating from the 1890s, many years after he had graduated from the conservatoire, show extensive four-part Fuxian exercises, mostly in first species, which are a reminder of his commitment to diatonic practice and the associated pedagogical tradition.[10] Nielsen remarked that Rosenhoff's 'knowledge as well as his taste are on the same level, and as a teacher he is invaluable, because at the

10 Autograph manuscripts are held at The Royal Library in Copenhagen, CNS 310c.



Ex. 2. Nielsen, Wind Quintet, fourth movement, bb. 1–8.

same time as insisting on strictness in harmony and counterpoint, he nonetheless pays tribute to modern outlooks of the freest kinds.'[11] Much of Nielsen's music corresponds with the very traits that he admired in Rosenhoff's teaching, with its strong emphasis on counterpoint, its embracement of classical models of form and expression, and its ethos of repurposing pre-existing material in new and diverse contexts.[12]

Gjerdingen is critical of nineteenth- and twentieth-century approaches to understanding eighteenth-century music, as expressed in this particularly forceful quotation:

> Having lost touch with galant society and its web of interdependent meanings, gestures, and modes of communication, the Romantics could do little else but reflect their own musical preoccupations onto an earlier music that was now cut loose from the culture that had nurtured it. The once highly con-

11 John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, 50. See also Lisbeth Ahlgren Jensen, 'The Rosenhoff Affair', *Carl Nielsen Studies* 3 (2008), 50–64.

12 Examples that demonstrate this ethos include two piano works based on eighteenth-century models – the *Chaconne*, Op. 32, and the *Theme and Variations*, Op. 40; the final movements of the Sixth Symphony, CNW 86, and the Wind Quintet, Op. 43, both organised in variation form; and the many fugal and fugato episodes in Nielsen's symphonic output.

> tingent, socially located musical behaviours of court musicians came to be received in some quarters as just pleasant patterns of sound. In a nutshell, the Romantics eviscerated galant content and named the hollow corpse 'form'.[13]

While it may be true that composers in the middle of the eighteenth century had a different idea of large-scale musical organisation from nineteenth- and twentieth-century theorists, the notion of the complete erasure of the style and its severance from listening practices is not, in my view, borne out in the repertoire. This is to say, galant schemata were also current in the nineteenth century and sit comfortably alongside the more recent discourse on *Formenlehre*. The foundations of that intellectual tradition can be traced to the later stages of the galant period, around the time it began to go into decline, with the publication in three volumes of Heinrich Christoph Koch's *Versuch einer Anleitung zur Composition* (1782, 1787, 1793) and reaching a mature stage with the publication of A.B. Marx's *Die Lehre von der musikalischen Komposition, praktisch-theoretisch* (1838), which was pivotal in the codification of musical form as it would eventually be received in the twentieth century. Ironically, as James Hepokoski has observed, this codification occurred exactly at the time when the Beethovenian symphonic tradition was seen to be at a moment of crisis and the Liszt–Wagner project was in a period of ascendency.[14] Hepokoski goes a stage further in his *Sonata Theory Handbook*, arguing that the New *Formenlehre* (and his and Warren Darcy's Sonata Theory in particular) and schema theory are mutually reinforcing and that their combination and integration can lead to an analysis that is more than just the sum of its theoretical parts.[15]

Schemata and their Nineteenth-century Distortions

The value of the schematic approach for nineteenth-century music is not simply in identifying schemata when they occur – what Hepokoski refers to as the 'vertical' aspect of music analysis, which hinges on identification of structures in isolation – but also in trying to understand how they have been modified, what communicative ends their modifications might serve, and the ways in which they are arranged within a musical form (or, put more strongly, the ways that their arrangement *generates* musical form) which Hepokoski refers to as the 'horizontal' aspect.[16] It is often possible to

13 Gjerdingen, *Music in the Galant Style*, 416.

14 James Hepokoski, 'Beethoven reception: the symphonic tradition', in Jim Samson (ed.), *The Cambridge Companion to Nineteenth-Century Music*, Cambridge 2001, 425.

15 James Hepokoski, *A Sonata Theory Handbook*, New York 2021, 20–21.

16 James Hepokoski, 'Program music', in Stephen Downes (ed.), *Aesthetics of Music: Musicological Perspectives*, Abingdon 2014, 62–83.

identify schemata that are distorted beyond anything that eighteenth-century courtiers might have recognised, but which nonetheless perform similar roles and achieve similar objectives in the new context. An example of this is the Quiescenza, which is most typically used as a post-cadential formula, helping to solidify and reinforce tonal security. Example 3 shows Mozart's first Quiescenza, a highly representative example. This type of schema survived into the nineteenth century with some chromatic alterations. Hepokoski has proposed the idea of an expanded understanding of the Quiescenza schema in which the melodic activity receives full harmonisation and the tonic pedal is abandoned, writing of 'a broadly inclusive QUIESCENZA family whose various instantiations – including fully harmonised and considerably expanded ones, dispensing with the tonic pedal – can play ingenious roles.'[17] It is beneficial, I argue, to broaden this approach to include reinterpretations of other schemata as they increasingly diversified through the nineteenth century.

My application of this theory, therefore, follows two broadly defined approaches. First, in the 'closed' approach, I have tried to identify schemata corresponding directly to Gjerdingen's theory. While this has the benefit of keeping theory and music in lockstep, it risks missing some of the more radical departures from galant practice. Gjerdingen calls for flexibility even when approaching music from the eighteenth century, and this necessitates the second 'open' approach, in which I have intuited modified schemata in a way that is sensitive to internal alterations (the 'vertical' aspect) such as inversions, mixing of inner and outer voices, interpolations and parenthetical insertions, details of pitch ordering, decoration and embellishment, and more broadly based factors (the 'horizontal' aspect) such as the schemata's placement in the context of cadential motion, the broader paragraphs of music, and the overarching form. One way of understanding the development, expansion, and distortion of the galant schemata is to break them down into their constituent parts.

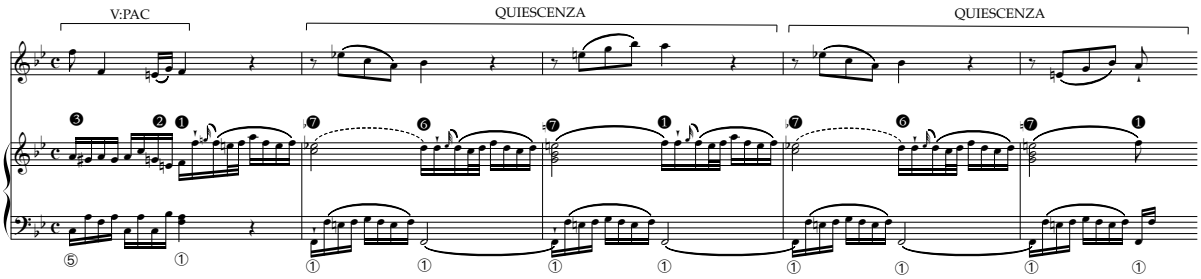
The Quiescenza can serve to demonstrate this approach. Three of the defining components that make a galant Quiescenza are the characteristic flattened seventh sonority, the tonic pedal in the bass, and the nature of the voice-leading, which Hepokoski has argued produces a 'circular' effect as the upper voice departs from the tonic and then returns to it.[18] Along with the nineteenth-century use of ♭❻ either as a replacement for, or a supplement to the usual ♭❼ sonority, we sometimes find the use of chords outlining ①, ④, and ⑤, (which I call the 'Quiescenza Principale', following Gjerdingen's own theorisation of root-position derivatives of more common prototypes) as opposed to the more conventional pedal on ①. The third identifying feature is the na-

17 Hepokoski, *A Sonata Theory Handbook*, 21.

18 James Hepokoski and Warren Darcy, *Elements of Sonata Theory*, New York 2006, 103.

ture of the voice-leading, which in some romantic exemplars is split between two voices where the first sounds ♭❼ and ❻ and then ♮❼ and ❶ are heard in a different voice.

The Quiescenza is probably the schema most prone to accusations of cliché, and this was so even in the eighteenth century. Mozart's first Quiescenza, shown in Example 3, is positioned in its normative place within a sonata exposition, after the V:PAC EEC, forming much of the closing zone.[19]

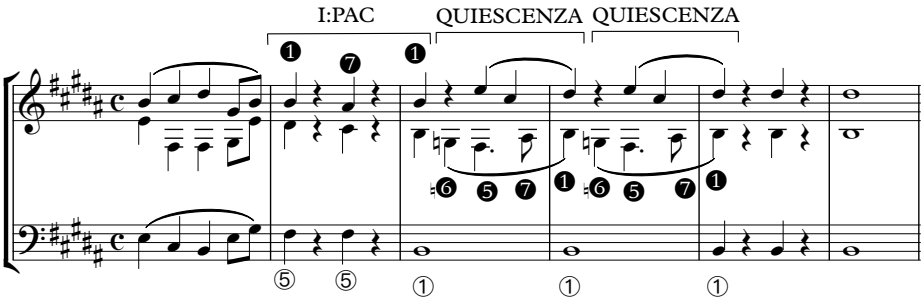


Ex. 3. Mozart Sonata K.8, first movement, bb. 22–26, a galant Quiescenza.

Example 4 is a reduction of the Quiescenza which closes the introduction of the Adagio un poco mosso from Beethoven's Fifth Piano Concerto in E flat, Op. 73. Again, the schema is found in the classic place, after a structural PAC and over a bass pedal. In this case, however, ♭❻ replaces ♭❼, producing a ♭❻-❺-❼-❶ pattern, which deepens the expressive intensity compared with Mozart's more light-hearted exemplar.

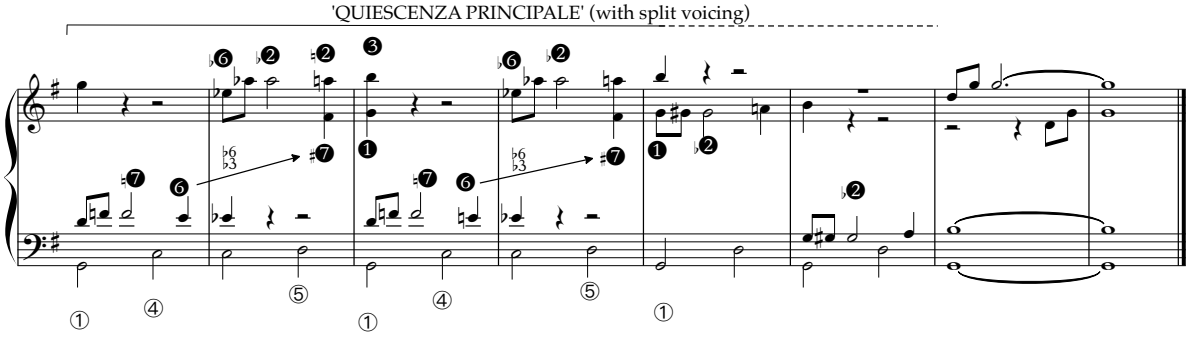
All three modifications identified above (root-position harmony, addition of ♭❻, and division of voicing) are found in the Quiescenza at the end of the Andante of Nielsen's First Symphony (shown in Example 5), along with some harmonic obfuscation. Nielsen takes the idea to a new expressive and dramatic level, however, deepening the post-cadential 'bedding-in' effect by adding not only ♭❼ and ♭❻ but also the Neapolitan ♭❷. This passage seems to exceed the limits of the Quiescenza on definitional grounds (Hepokoski's 'vertical' aspect) because once the pedal and the voice-leading linearity have been dispensed with it leaves only the ♭❼ feature; the Quiescenza-effect would seem to fall apart. If we accept, however, the idea that the two halves of the melodic line can be split between tenor and alto voices and that each stage can receive its own harmonisation, then an understanding of the passage as a modern response to the galant Quiescenza once again becomes possible. This

19 In this article I am using Hepokoski's and Darcy's formal nomenclature. PAC = perfect authentic cadence. HC = half cadence. EEC = essential expositional closure. ESC = essential structural closure. See Hepokoski and Darcy, *Elements of Sonata Theory*.



Ex. 4. Reduction of Beethoven, Piano Concerto No.5 in E flat major, Op. 73, second movement, bb. 11–16, a romantic Quiescenza.

reading is further strengthened when we invoke the 'horizontal' aspect, that is, reading this passage in its post-cadential context, which invites us to hear it as such.



Ex. 5. Reduction of Nielsen, Symphony No.1, Op. 7, second movement, bb. 79–86, a modernist Quiescenza?

This type of analytical approach hinges on the exemplars of the schemata found in such later repertoires registering as distortions of a particular prototype. Distortions of schemata already exist in the galant context, and these are explored at length by Gjerdingen. Such distortions include schemata that are initiated and then begin to dissolve before their completion (the dissolving Romanesca is a common example of this sort, see Example 1, above) or an 'emerging' variety, where the beginning of the schema seems to be missing or disguised, but where it gradually clarifies into a recognisable schematic shape as it unfolds. In Gjerdingen's book we even find exemplars that seem to initiate a particular schema before morphing into another. An example of this variety can be found in Gjerdingen's analysis of Galuppi's *Concerto a quattro* in B flat major, which features an apparent Fonte initiated at bar 33 which completes

as a Monte. The forward arrow with two tails (==>) is useful in such instances, signalling one schema 'becoming' another.[20] This protean flexibility in theory and practice, already apparent in the repertoire from the 1750s, behoves us to consider how the schemata continued to morph and develop in the nineteenth century. Some of these later distortions can be categorised as follows:

- Omission – an event or events of the prototype are not present in the exemplar.
- Parenthetical statements – material extraneous to the prototype is inserted after the schema has been initiated, after which the prototype is returned to and completed.
- Substitutions – an event or events in the prototype are excised and replaced with alternative material.
- Split voicings – pitches or a series of pitches that prototypically occur in a single voice are deployed across more than one voice.
- Incomplete reverberations – following the conclusion of a schema, a part of that material, usually its tail, is repeated, giving the impression of an aftermath.
- Harmonic distortion – the bass tones of the schema remain unchanged but the chord position is altered, creating a new harmonic context.[21]

In Example 5 we saw some of these. The Neapolitan harmony behaves as a parenthetical statement inserted into the Quiescenza. This also registers as a significant harmonic distortion – even a rupture – that intrudes into the normal functioning of the schema as a period of quiescence. The root-position harmony is decorated with a tarrying on ④ that supports the intrusive Neapolitan harmony; it is as if the tonal pull of the chromatic upper voices compels the bass to continue to move, only coming to rest as the Quiescenza begins to dissolve and its reverberations begin to weaken. It should also be noted that the single upper voice of the galant Quiescenza which traces the descending line away from the tonic (♭❼-❻), and then returns to it (❼-❶) is here split between two voices, the horn and the second violins, adding a colouristic effect that would have been foreign to galant practice while also putting a

20 This concept originated from Janet Schmalfeldt's *In the Process of Becoming* (New York 2011) but was recently adopted by Hepokoski, describing the phenomenon as an '*en route* interpretative revision' (*A Sonata Theory Handbook*, p. 21). Schmalfeldt and Hepokoski use it primarily at the level of musical form, though it is also useful at the schematic level.

21 The ④ of Example 5 is an example of this, receiving Neapolitan reharmonisation.

question mark, or a conditionality, to the closure that has just been achieved. The tail end of the Quiescenza is repeated as a set of incomplete reverberations which here serve to empty out any remaining musical energy as the movement comes to rest. There is also a curious intertext here: the similarity between these bars and the opening of Wagner's *Tristan und Isolde* is uncanny, and if this is intentional on Nielsen's part, then it could be read as a witty musical rejoinder within the aesthetic debates that Nielsen engaged: the gesture that is the source of so much tension in Wagner's opera can apparently be reimagined as a Quiescenza, the ultimate galant emblem of finality and resolution.[22]

Nielsen continued to use the Quiescenza into the twentieth century. In the finale of his Second Symphony (Example 6) the Phrygian cadence at bar 145 already suggests an approach to closure that is infused with the ancient cadences. It is confirmed with a PAC in bar 149, which, in sonata-theoretical terms, acts as the movement's EEC, but it also charts a descent from ❶ down to ❶ an octave below, which is the central characteristic of the 'Cudworth' cadence identified by Gjerdingen.[23] This is significant because the Cudworth is 'the most famous of all the galant cadences', to the extent that Charles Cudworth (1908–1977) wrote that it was 'so typical of the age that one can refer to it simply as "the galant cadence".'[24] After this point of closure, a series of Quiescenze unfolds. The fact that this de-energising passage features many repetitions of the Quiescenza schema is typical, but their variation is not common in galant music. One of the interesting features of these Quiescenze is that they seem to chart a path from the significantly distorted variety through to the very generic. Immediately after the Cudworth cadence there is a repetition of the 'split voicing' type, in this case the characteristic ♭❼-❻-♮❼-❶ motion being split between the bass (which is highly unusual) and an inner voice. The next variety, also repeated, is of the ♭❻ type that was in development in the early nineteenth century as a recognisable Quiescenza-type gesture, but one that significantly departed from the galant prototype. This sub-type also partly recovers the tonic pedal in the bass voice, although alternation between ① and ⑤ still persists. The passage ends with the more conventional 'double-Prinner' type, completely recovering the tonic pedal and dispensing with all chromatic tones. This sub-type is listed in Gjerdingen's quick-reference guide to the schemata prototypes.[25] The motion from distortion towards convention makes sense at this stage in the sonata process because it occurs during an EEC-aftermath,

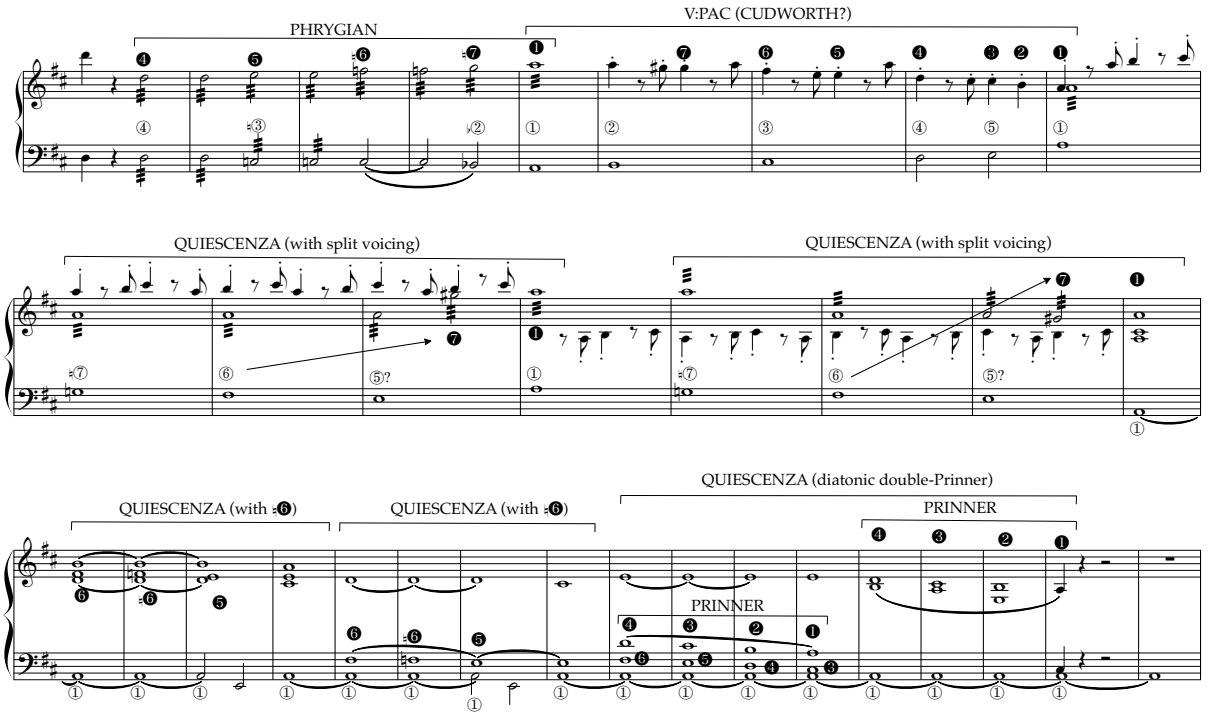
22 I would like to thank my colleague at Newcastle University, Bennett Hogg, for bringing this intertext to my attention.

23 Gjerdingen, *Music in the Galant Style*, 146–149.

24 Gjerdingen, *Music in the Galant Style*, 146.

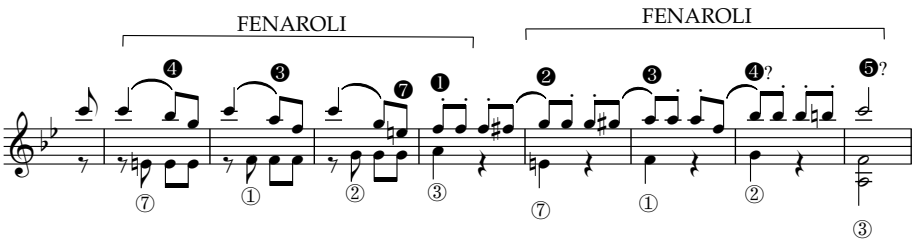
25 Gjerdingen, *Music in the Galant Style*, 460.

where the Cudworth cadence articulates the apex of an energetic curve which then empties out into the closing zone of the exposition.



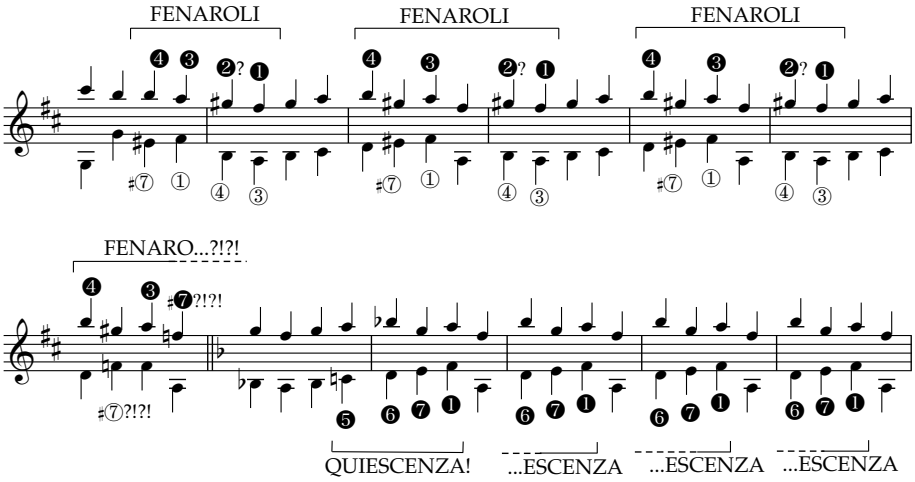
Ex. 6. Reduction of Nielsen, Symphony No. 2, Op. 16, fourth movement, bb. 141–174, a series of de-energising Quiescenze.

If the 'closed' approach to identifying schemata was useful for the above discussion of the Quiescenza, then the 'open' approach becomes vital for identifying Nielsen's use of the Fenaroli. This is one of the more problematic schemata to identify in Nielsen's music, because it is not associated with tonal closure and can therefore appear in many more contexts than the Quiescenza. While Nielsen engages the basic principles of the Fenaroli, the schema's pitch content can often be radically distorted. A Fenaroli by Haydn, shown in Example 7, gives a clear demonstration of the main internal features of this schema as well as its typical positioning within a broader form. The main characteristic of the Fenaroli is its lack of closure: as one voice moves cadentially (❼-❶ or ⑦-①) the other moves evasively (❹-❸ or ②-③) before they switch roles, resulting in a cyclic motion as the voices give the impression of chasing each other. Its avoidance of closure is why the Fenaroli is found commonly in secondary themes and development sections.



Ex. 7. Reduction of Haydn, Symphony No. 85, fourth movement, bb. 39–46, a Fenaroli.

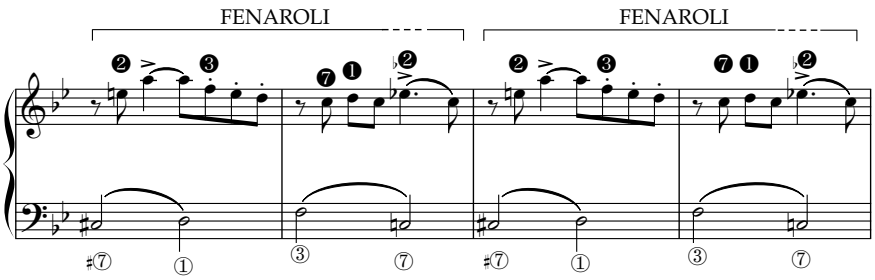
We sometimes find in Beethoven's music a stretching or excessively burdensome treatment of the galant syntax. A clear example of this is demonstrated in the revolutionary moment towards the end of the finale of his Eighth Symphony shown in Example 8, in which the Fenaroli in the 'wrong' key (the Neapolitan minor) is violently 'corrected' into a tonic-key Quiescenza which then reverberates over and over, with just the schema's tail repeating again and again at the dynamic apex of the work. Beethoven's Fenaroli uses the ⑦-①-④-③ variant in the bass, but with the distorted ❹-❸-❷-❶ in the melody, where ❷ replaces ❼.[26] This prevents it from operating as a canon (a common trait of the galant Fenaroli) but retains its characteristic lack of finality.



Ex. 8. Beethoven, Symphony No. 8, Op. 93, fourth movement, bb. 385–396, a distorted Fenaroli transforming into a Quiescenza.

26 Gjerdingen, *Music in the Galant Style*, 462.

Nielsen engaged with the schema early in his career, as demonstrated in Example 9, though in a yet further distorted manner. This raises an important analytical challenge: if the pitch classes do not correspond with the prototype, then how does it register as a Fenaroli at all? Pitches have been omitted, and in some cases substituted with tones that are foreign to the schema. There is a disorientating added ♭❷ in the melody, and the bass has also undergone a significant departure from the prototype. It uses pitches ♯⑦-①-③-♮⑦ and not ♯⑦-①-②-③. What connects it with the prototype, and allows it to register as a distorted Fenaroli, is the broad contrapuntal profile, the sense of the two voices chasing each other, its positioning in the movement during an unstable, developmental passage, and the fact that it is repeated, which is another characteristic strongly associated with this schema.



Ex. 9. Nielsen, Symphony No. 1, Op. 7, first movement, bb. 165–168, a significantly distorted Fenaroli.

Of the sequential varieties of schemata, Nielsen regularly utilised the Fonte (which sets in motion a two-stage downward sequence – described by Joseph Riepel as 'a well to climb down into') and the Monte (a rising sequence – 'a mountain to climb up onto').[27] And while we find diatonic variants of these schemata in Nielsen's music, they are intermixed with chromatic variants that would sound out of place in an orthodox galant setting. Looking to the Andante of Nielsen's First Symphony (Example 10 at the end of this article), bars 9–12 strongly invite a comparison with the Fonte schema, descending sequentially by step from IV to ♭III. There are some important differences between this exemplar and galant practice, however. The most common Fonte setup in the eighteenth century was a motion from ii to I, with corresponding modal inflection from minor to major. While other options existed – as with most schemata, composers treated the Fonte with some flexibility in practice – motion to a chromatically inflected scale degree (♭III) would have been vanishingly rare. Combined with this, the switch from minor to major, foundational to the Fon-

27 Joseph Riepel, *Anfangsgründe zur musikalischen Setzkunst: Sämtliche Schriften zur Musiktheorie*, ed. Thomas Emmering, 2 vols., Vienna 1996, 44.

te's identity, is not apparent in Nielsen's exemplar; in fact, the modal quality of each stage of bars 9–12 is obfuscated by the chromaticism of the musical surface. Near the beginning of the movement, Nielsen uses a chromatic Fonte which descends from ♯VII to ♮VII. Nielsen seems to have dispensed almost entirely with convention here, instead making the musical surface so chromatic that its modality barely registers.

Similarly, the Monte schema is regularly found in both its diatonic and chromatic variants. Bars 69–72 provide a clear example of something that would have been, in its bare framework, recognisable to a galant listener, rising by a whole step. The Monte schema is utilised in its more adventurous chromatic variant in the tonally unstable middle section of the movement, ascending half a step from the Neapolitan to the supertonic in bars 31–34 while crossing the enharmonic seam in the process. Such chromatic variants of these schemata have the effect of increasing the slippage of scale degree in relation to pitch class. We already see this in eighteenth-century music where modulation occurs, especially in the Prinner and Ponte schemata, but chromatic variants of normally diatonic schemata can lead to some much more dramatic tonal displacements.

There are also diatonic and chromatic variants of the Ponte schema – usually used to prolong scale degree 5 in both voices: 'a bridge to cross over', in Riepel's words.[28] There is a clear example of this in bars 39–40, in which the music seems to be 'standing on the dominant' to use Caplin's terms, or on a 'dominant lock' in those of Hepokoski and Darcy, but there are other more perplexing examples, not least the cloud of chromaticism in bars 7–8, from which the 'Ponte pitches' of ❷, ❹, ❺, and ❼ can be extracted.[29] This schema also provides much of the material of the middle section of the movement, which is composed of a series of bridges across the tonally unstable B section.

Galant Style versus Symphonic Form

While it is important to identify internal modifications and distortions to the schemata, it is also crucial to demonstrate ways in which the schemata are ordered and combined with each other. Nielsen's treatment of the schemata is remarkably conventional, with recognisable combinations apparent even in cases where the internal organisation of those schemata is distorted. Here we can return to Gjerdingen's comment about Romantics understanding the schemata merely as 'pleasant patterns': yes, this may be true sometimes, but some composers took these pleasant patterns and found novel and ingenious ways of reorganising them. In other words, it is im-

28 *Ibid.*

29 See William Caplin, *Classical Form*, Oxford 1998 and Hepokoski and Darcy, *Elements of Sonata Theory*.

portant not to throw the syntactical baby out with the formal bathwater, especially when the 'use-function' of the various schemata that can be found in romantic repertoires remains unchanged: Quiescenze are still used as post-cadential gestures, Prinners are still used as ripostes, and so on.

The Andante of Nielsen's First Symphony can be understood in Gjerdingen's terms in its entirety, to the extent that there is barely a bar of music that does not respond to them (see Figure 1). Galant prototypes in this piece are sometimes treated conventionally, but, as I have described above, they are often heightened or dramatised by various means. In this movement the deployment of the various schemata is generally orthodox, even by eighteenth-century standards. That is to say, it is possible to find in some of Haydn's music a more experimental attitude to the ordering and combination of schemata than we find here from Nielsen. A clear example can be found in the B section: bars 31–38 comprise a Monte, followed by the Passo Indietro – a 'step back' from ④ to ③ in the bass, anticipating a stronger cadence to come – then the Indugio schema, a tarrying on the subdominant, and finally a Ponte, prolonging the dominant itself; the passage, in other words, uses specific schemata to embellish a series of ascending scale steps. This is absolutely true to the galant sense of *ars combinatoria*, however the internal construction of these schemata may have changed and however the musical surface might obscure it (Figure 1).

Though the music's scoring involves many subtle and beautiful shifts in tone colour and register, the contrapuntal logic of the piece is built on a single, singable melodic line, supported largely by a single singable bass voice – a texture that resonates with the sorts of contrapuntal exercises that Nielsen engaged in as a student. For our purposes, inner voices become salient in certain passages, especially those in which the underlying schemata operate below an overarching melodic line. In cases where the schemata operate in the inner voices, I have notated these. Where they operate solely in the outer voices, I have kept the graph as clean as possible, sometimes clarifying chord positions with figured bass while using Roman numerals as sparsely as possible (Example 10 at the end of this article): following Gjerdingen, harmony is not treated as the most important determinant of musical syntax.

I will make some remarks about the movement's form below, with the important proviso that determining its form is not the main purpose of the analysis: rather I am trying to develop our understanding of Nielsen's idiolect by analysing his syntax. In any case, the movement's form is not its most interesting aspect and can be summarised quite straightforwardly. It is a ternary structure with a modified reprise of the opening section. There are three structural cadences: a PAC in G major at the end of the A section; a PAC in G minor at the end of the B section; and a final PAC (also acting as the movement's ESC) in G major near the end of the movement.

Section	*Bar*	*Schema*	*Corresponding bars*
A	1–2	Jupiter	
	3–4	Indugio	
	5–6	Fonte, chromatic	
	7–8	Ponte, chromatic	
	9–12	Fonte, diatonic	
	13–14	Monte	
	15–18	I:PAC	
B	19–20	Ponte	
	21–22	Ponte	
	23–24, 25–26	Fenaroli, repeated	
	27–28	Ponte	=19–20
	29–30	Ponte	=21–22
	31–34	Monte, chromatic	
	35–36	Passo indietro	
	37–38	Indugio, modally mixed	
	39–40	Ponte	
	41–42	Ponte	=19–20
	43–44	Ponte, dissolving	=21–22
	45–48	Falling 3rds	
	48–50, 51–52	Prinner, repeated	
	52–53	i:PAC	
	53–54	Quiescenza, modified double-Prinner variant	
	55–56	Retransition	
A’	57–58	Jupiter	=1–2
	59–60	Indugio	=3–4
	61–62	Fonte, chromatic	=5–6
	63–64	Ponte, chromatic	=7–8
	65–68	Fonte, diatonic	=9–12
	69–72	Monte, diatonic	substitution of 13–14
	73–75	Passo indietro, repeated	
	75–78	I:PAC	=15–18
	79–86	Quiescenza Principale, Neapolitan variant, repeated	

Fig. 1. Nielsen, Symphony No. 1, Op. 7, second movement, formal and schematic layout.

This makes for a very unvaried tonal plot (especially given that the preceding Allegro orgoglioso was in G minor, sharing the same tonic). Much of the interest comes from the subtly shifting tone colours as the movement progresses through its schematic pathway, along with the internal tonal machinations that result from the modified schemata and the flexing of tension between the Mersmannian oppositions of 'expansive' and 'centripetal', 'force' and 'space', and 'acceleration' and 'damming' in his energetic model of musical form.[30] It is already intrinsic to Gjerdingen's theory that certain schemata lend themselves to particular functions. Beginning function is typically carried out by schemata such as the Romanesca, Meyer, and Do-Re-Mi; continuation function is associated with the Prinner, Fenaroli, Fonte, and Monte, for example, and closing function is invariably associated with the numerous cadences and especially the Quiescenza schema. It is useful here, though, to imbue the schemata with a sense of potential or kinetic energy which serves to sculpt the ebb and flow of the movement. In this case, the kinetic energy is spent during motion through the goal-directed schemata: the Monte, Fonte, and Prinner are the clearest examples. Potential energy, by contrast, is stored for future release in the more static schemata, namely the Ponte and the Indugio, along with the curious delaying function of the Passo Indietro, which serves to dam up musical energy in a number of strategic positions.

Analysis: The Andante of the First Symphony

Example 10 at the end of this article provides a schematic analysis of the whole movement. The A section comprises an opening statement consisting of four schemata, the Jupiter (a variant of the more common Meyer schema, after the finale of Mozart's symphony of the same name), the Indugio, the Fonte, and the Ponte. It is also possible to intuit the distorted melodic shape of the *nota cambiata* on the tail of the Jupiter schema, connecting it to the Indugio that follows. While the passage comes to rest on dominant harmony – something akin to a half-close effect in bar 8 – these four schemata are some of the most distant from eighteenth-century practice to be found in the movement. Identifying the 'Jupiter' schema in the opening two bars, for example, is not intuitive because of its harmonisation, which is foreign to galant style. The 'closed' approach is useful here because it reveals the melodic contour in isolation from the rest of the texture. Though not present in the score, a double bar with repeat sign at the end of bar 8 would be conceptually in keeping with galant style. The second part of the A section, bars 9–18 are, by contrast, much more conventionally organised. This passage opens with the Fonte schema, traditionally found after

30 Hans Mersmann, *Angewandte Musikästhetik*, Berlin 1926. This model was put convincingly to use at the larger formal level in Daniel M. Grimley, *Carl Nielsen and the Idea of Modernism*, Woodbridge 2010, 115–120.

the double bar in binary galant structures, followed by the Monte and lastly a PAC in G major. The Fonte performs its classic role here, proposing an alternative harmonic area to what had preceded it and then falling by step to a more relaxed state. This is followed by a reversal of direction: the Monte initiates the process of ratcheting up the energy towards the cadence that closes the section. At bar 18, similar to the end of bar 8, it is possible to imagine a double bar with repeat marks that would produce a closed binary structure akin to those found in a preponderance of eighteenth-century instrumental works.

Bars 19–56 comprise the central B section of the ternary structure. These bars are not organised into a binary structure as the A section was, but rather into a series of passages which alternate between states of charged stasis and dynamic motion. The charged stasis is generated by the Ponte schema (which I will refer to here as the 'Ponte–refrain'), which occurs in three stages during this section: bars 19–22, bars 27–30, and bars 41–44. The pattern created here is a series of bridges which connect the intervening material. The exception to this schematic plan is the Ponte that occurs in bars 39–40, which is composed of different material and belongs with the preceding episodic music as it prepares the return of the next Ponte–refrain in bar 41. Each return of the refrain is launched on the subdominant and is immediately repeated a fifth lower on VII, with the alternation of ⑤ and ① in the bass. In Schenkerian terms the Ponte–refrain is dominant-prolongational, where ① decorates ⑤ in each iteration. This helps to generate its sense of charged stasis as it prolongs the dominant of each of its stages and not the tonic.

Each Ponte–refrain is separated by episodes which progressively increase in intensity, eventually allowing the music to break out of the circuit which is set up at the outset of the section. These episodes comprise a pair of Fenarolis (bars 23–26), a Monte, Passo Indietro, Indugio, and Ponte (bars 31–38), and 'falling 3rds', Prinner, cadence, and Quiescenza (bars 45–54). Even from this brief description it is possible to infer that each episode generates an increasing level of energy and complexity, with the final one resulting in a PAC in G minor which closes the B section and initiates a retransition. The progressive increase in intensity of these episodes is staged through Nielsen's choice of schemata. In the first episode an altered version of the Fenaroli schema, in this case with the characteristic 'Durante' counterpoint in the melody is repeated. This double–Fenaroli releases some of the pent-up energy, but only to produce a sort of motion in stasis, as if a circular pattern has been set up, spinning on the spot, rooted in G minor. The episode that follows in bars 31–38 is of a quite different order. The Monte which initiates it sets up a linear motion that is not only chromatic in nature, but also crosses the enharmonic seam as it progresses from the Neapolitan minor to the supertonic. Some stability is recaptured with the Passo

Indietro that follows – the 'step back' in the bass which creates a weak cadence. The remaining bars of the episode delay the inevitable return of the Ponte–refrain. They consist of a modally collapsing Indugio – a tarrying on the subdominant – followed by a Ponte which prolongs the dominant.

The final episode, starting at bar 45, is the result of the now overburdened Ponte–refrain finally collapsing under the weight of pressure which has built up in the preceding bars. Unlike the previous iterations of the refrain, the Ponte breaks down in bar 44, with the classic substitution of scale degrees in which ① of F is retrospectively reinterpreted as ⑤ of B flat. This is the climactic moment in the movement. The overflow of energy pours out through the falling 3rds and finally discharges through two Prinners, the second of which dissolves into a PAC in G minor in bar 53. The remaining momentum is spent through a Quiescenza, characteristically positioned after the cadence. It is worth noting that the climactic moment also distorts the metrical profile of the movement, which had been in a steady quadruple metre from the outset but at the apex hastens to triple metre, as if the temporal coordinates of the movement have been distorted by the overflow of dynamic musical energy.

The reprise of the A section revisits all of the material from the opening 18 bars, though with significant clarification of the scoring and texture in some passages, as if to say that the jungle has been cleared and a pathway towards closure in G major has been opened up. The use of the horn in bars 57–64 generates a particular luminescence to the lyricism of this passage, pre-empting some of Nielsen's other 'noble themes' from later in his career.[31] The most significant changes are found in bars 69–75, which amount to a substitution of material, and the final eight bars of the movement, which act as a coda.[32] The newly composed Monte of bars 69–72 is twice the length of the Monte it replaces, which was heard in bars 13–14, and it approaches the cadence with a heightened sense of drama. Unlike the initial expanded cadential progression at bar 15, the new Monte produces a Passo Indietro in bar 73, which is then repeatedly revisited as a delaying strategy. The arrival on a I^6 chord was treated in the eighteenth century as a cadence-initiating gesture, and for Nielsen it was no different.[33] After the PAC, which also acts as the movement's ESC, has been dutifully achieved in bar 77, the reverberations are heard as before, but with the final addition of a new Quiescenza acting as the movement's coda in bars 79–86. This gives the effect of an afterglow, revisiting the luminous timbre of the horn once again,

31 Such 'noble themes' can be found in Nielsen's *Helios* Overture, his tone poem *Saga-Drøm*, the *Sinfonia Espansiva* (second movement), and the Adagio ma non troppo of the Fifth Symphony.

32 Caplin, *Classical Form*.

33 See Hepokoski, *A Sonata Theory Handbook*.

combined with the flattened 7th sonority which Daniel M. Grimley has argued for as a key characteristic of Nielsen's idiolect, but which is also a central feature of the Quiescenza schema itself.[34]

The analysis of this movement shows that Nielsen's treatment of individual schemata in isolation – the vertical aspect – is highly unorthodox and often requires careful and detailed deduction from the musical materials. Sometimes this can require an open and inclusive perception of broadly defined musical shapes and relatively abstract ideas. An example of this is the Fenaroli in bars 23–26, which does give the impression of the voices chasing each other, but which is so distorted that it would have been scarcely recognisable to a galant audience. Likewise the Monte in bars 31–34, which moves chromatically and crosses the enharmonic seam, is well outside of orthodox galant practice. On the horizontal plane, however, Nielsen's use of schemata in the progress of a broader musical form is relatively straightforward in light of eighteenth-century practice. Patterns such as Passo Indietro–Indugio–Ponte (bars 35–40), for example, are well within the horizon of galant practice. Moreover, the regularity of the schematic pathway in this movement as it leads from one schema to the next has a clarifying function with regard to some of the more radically distorted schemata. This also encourages us to perceive them *as distortions* and not simply as original musical material, that is, as unique markers of Nielsen's creativity as a composer.

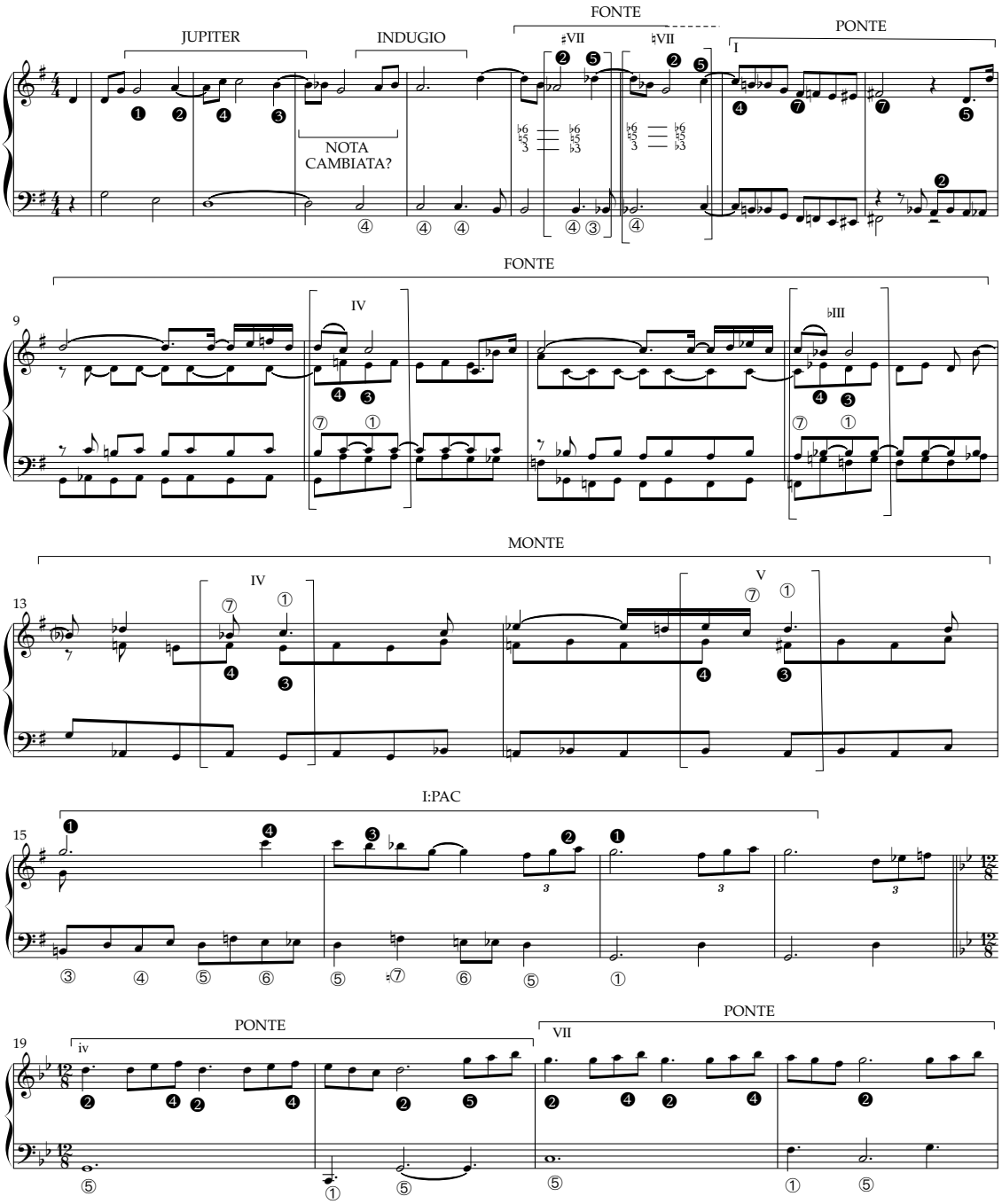
This approach helps us to learn something about Nielsen's relationship with history. 'Neo-classical' is not an appropriate term, because of its associations with a clean break from the immediate past. Nielsen's 'classicising tendency', as I am reading it, suggests a much stronger continuation of past practice, which can be traced through Gade and Brahms to the Leipzig School. Stravinsky's neo-classicism was not borne out of the same sort of admiration that Nielsen had of Mozart, for example. Nielsen's tendency is not a simple rejection of the nineteenth century, but rather a continuation of a tradition of contrapuntal composition which presupposes an element of competence and familiarity from listeners. It is also an approach which, unlike Stravinsky's, strives to avoid cliché by using the schemata in conventional ways at the same time as embedding them in a texture that obscures their conventionality.

The gradual northward drift of galant schemata from Italy to Scandinavia is also a demonstration (if one were still needed) of Nielsen's credentials as a European composer and not just a Danish one. The approach gets us away from the Romantic

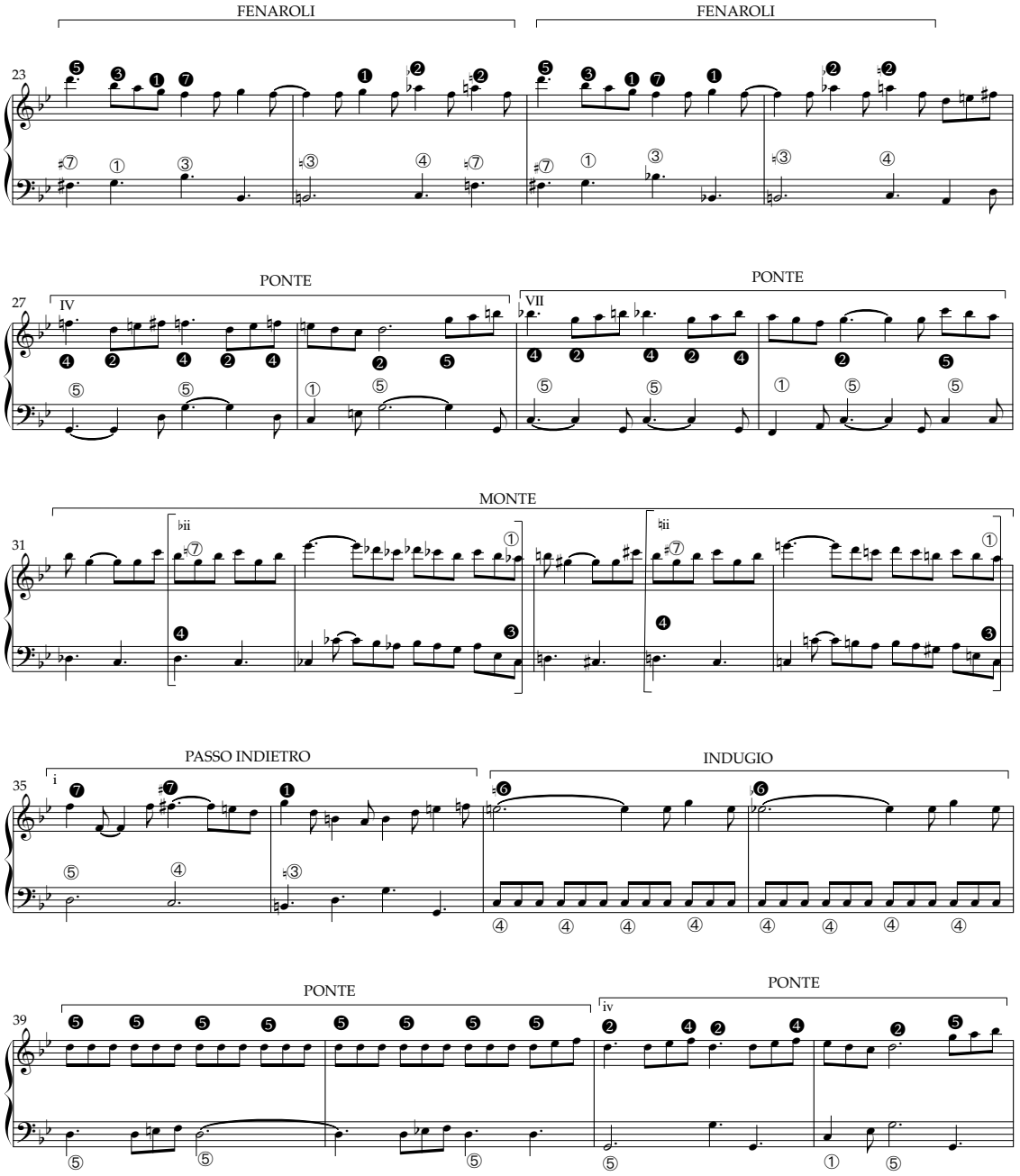
34 Daniel M. Grimley, 'Horn calls and flattened sevenths: Nielsen and Danish musical style', in Harry White and Michael Murphy (eds.), *Musical Constructions of Nationalism: Essays on the History and Ideology of European Musical Culture*, Cork 2001, 123–141.

ideology of the composer, as well as any autobiographical distractions, and re-establishes Nielsen as a rather more earthy and un-Romantic voice in the last decade of the nineteenth century. In his polemical essay 'Words, Music, and Programme Music', Nielsen detailed some of his aesthetic objections to what he perceived to be the late-nineteenth-century musical mainstream. His intervention centred around the mixing of different art forms, such that none could find true expression in the work of 'artists striving, in the sweat of their desperate brows, to express the essence of one art in the medium of another'.[35] He identified Wagner's music dramas as the chief representatives of this practice and located him at a low-point in his own musical historiography, writing that '[W]e are at the bottom in a period of decline. It's time to go up!'[36] It is possible to read this as an indication of Nielsen's desire to craft a fresh aesthetic position and a musical syntax built not on the programmatic traditions of Wagner and Liszt, but on the inheritance of Brahms, Schumann, Mendelssohn, and, ultimately, Mozart, Haydn, and J.S. Bach, in the decade after he left the Copenhagen Conservatoire.

35 Nielsen, *Living Music* 26.
36 *Ibid*.



Ex. 10. A schematic analysis of Nielsen, Symphony No. 1 in G minor, Op. 7, second movement.



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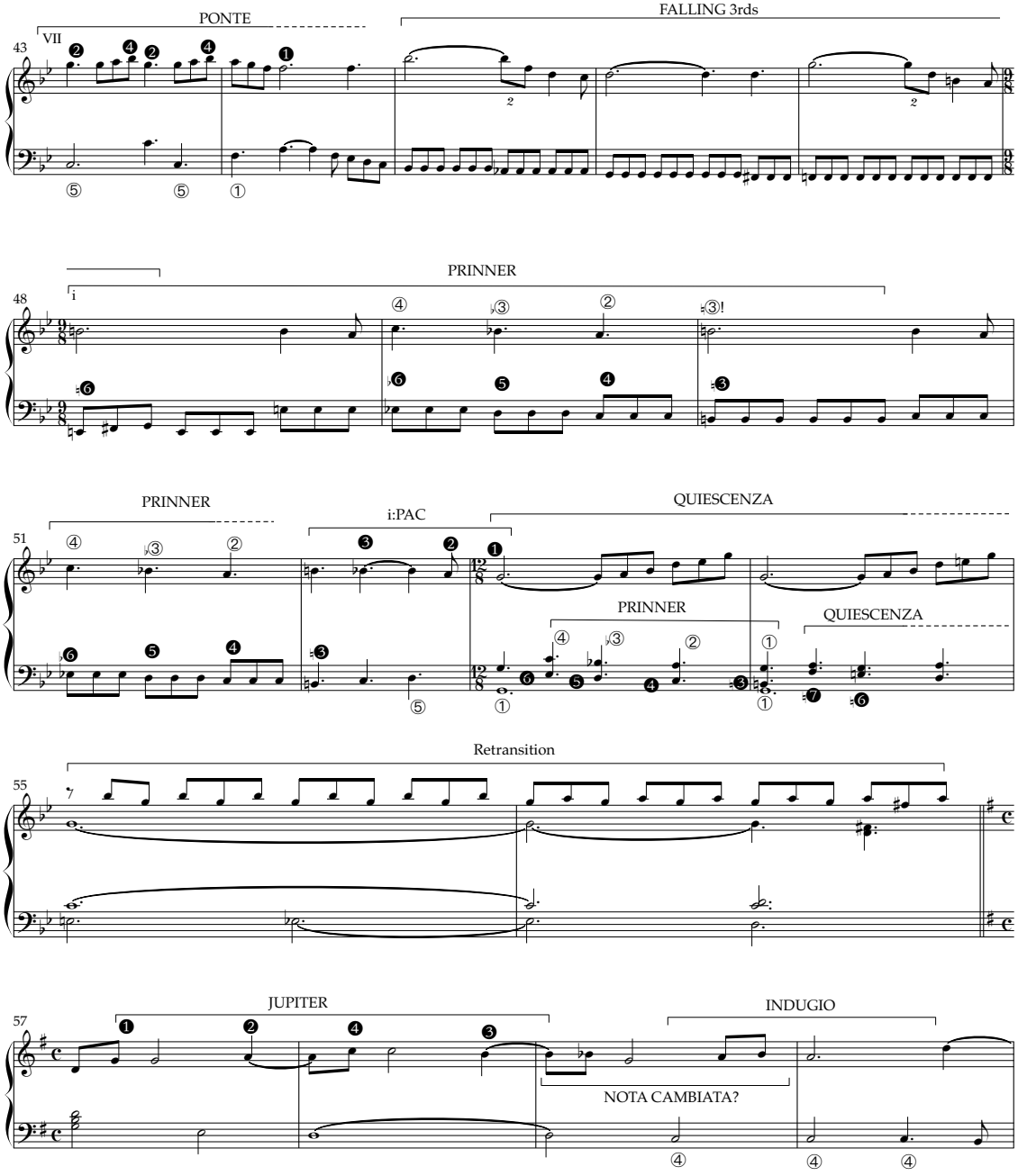

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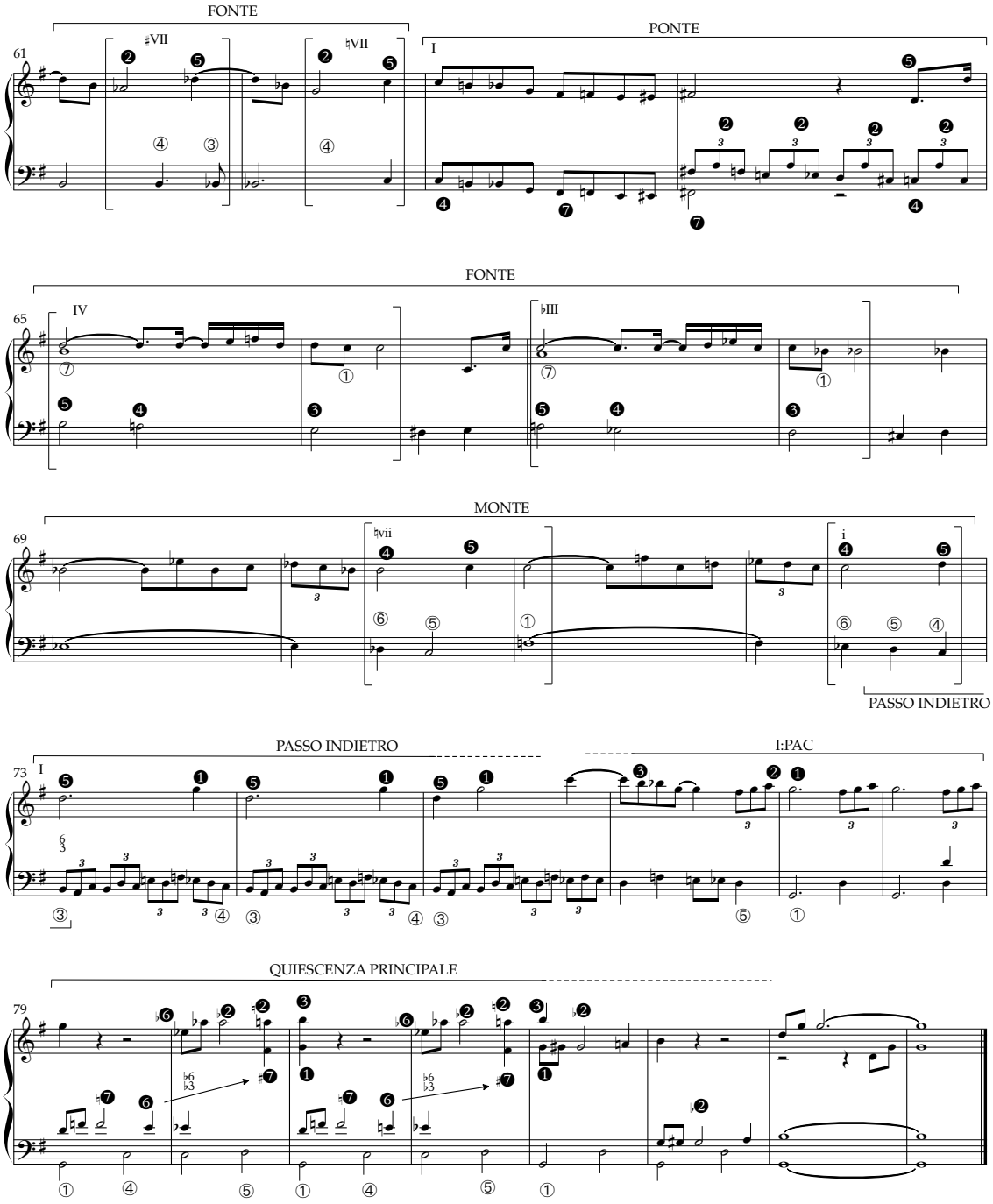

Ex. 10 (continued).

Appendix 1: A quick reference guide to the schemata used in this article[37]

Schema	*Profile*	*Function*
Romanesca	❶❺❶❶ ①⑦⑥③	Opening idea
Prinner	❻❺❹❸ ④③②①	Continuation; riposte
Fonte	❹❸ =>down a step ❹❸ ⑦① ⑦①	Continuation; contrast and return by descending sequence
Do-Re-Mi	❶❷❸ ①⑦①	Opening idea
Monte	❹❸ =>up a step ❹❸ ⑦① ⑦①	Continuation; ascending sequence, sometimes modulatory
Meyer	❶❼ | ❹❸ ①② | ⑦①	Opening idea
Jupiter	❶❷ | ❹❸ ①⑦ | ⑤①	Opening idea
Passo Indietro	❼❶ ④③	A weak cadence (a 'step back' in the bass)
Quiescenza	♭❼❻♮❼❶ ① ① ① ①	Opening idea or post-cadential idea used in a codetta
Ponte	❺❼❷ etc. ⑤⑤⑤	Prolongation of dominant harmony, often after a cadential arrival on V
Fenaroli	❹❸❼❶ ⑦①②③	An idea commonly found in secondary themes; creates a sense of continuity and absence of closure
Sol-Fa-Mi	❺❹ | ❹❸ ①② | ⑦①	Opening idea
Indugio	❷❹❻ etc. ④④④	A pre-cadential building up on IV
Falling 3rds	❸❶❻ ①⑥④	A pre-cadential approach related to the Romanesca

37 For a full explanation of the schemata, see Gjerdingen, *Music in the Galant Style*, Appendix A, 453–464, or Gjerdingen's online reference guide: https://partimenti.org/schemas/collections/galant/schema_prototypes.pdf.

A B S T R A C T

Nielsen's predilection for eighteenth-century music is documented in his essays and letters and is also detectable in his compositional output. Theorists have most commonly focused their efforts either on the lower levels of musical organisation (such as his approach to harmony and contrapuntal techniques, especially fugue) or on the higher formal level (encompassing his employment of variation form and his relationship with the Beethovenian sonata tradition). The middle level of the structural hierarchy, however, has received comparatively little attention and remains untheorised.

Robert O. Gjerdingen's 2007 study of galant style provides a rich nomenclature for discussing musical syntax. In this article I demonstrate Nielsen's engagement with an eighteenth-century idiom in which he would have been immersed during his education at Copenhagen Conservatoire, an institution that was modelled on the classically conservative Leipzig Conservatoire. The Andante of his First Symphony (1894) was composed in the years after his graduation from Copenhagen and it presents a clear example of the galant influence. Galant exemplars in this music are sometimes treated conventionally but are often heightened or dramatised by various means. One of the aims of this analysis is to combine formal approaches (Hepokoski and Darcy 2006, Hepokoski 2021) and syntactical ones (Gjerdingen 2007) in order to enhance our understanding of Nielsen's idiolect, which still remains underrepresented in the theoretical literature despite his important place as an early modernist.