
CARL NIELSEN, QUARTET FOR TWO VIOLINS, VIOLA, AND CELLO, OP. 5

A glance into the composer's workshop

By Elly Bruunshuus Petersen

Finished the Andante of the Quartet today.

At last! What the piece has cost me!

It must be considered an artist's right at any time to withdraw his work, or to alter it. However, there are examples in the history of music of a composer's withdrawal of a work being disregarded by researchers or performers.² This infringement may derive from a wish to get closer to the artist, to be able to understand the creative process behind the work; last, but not least, it probably derives from the wish that the performance or investigation of something the artist altered and discarded may cast new light on the final form of the work or – if the entire work was discarded – on the composer's life's work as a whole. Nielsen's String Quartet in F minor, Op. 5, provides us with an exceptional opportunity both to follow the creative process through all four movements, in that the draft contains an unusually large number of sketches that interrupt the flow of the composition, and to research a lengthy excerpt of a movement which Nielsen in the end chose *not* to use, but which on the other hand he neither crossed out or eradicated. In the draft there are three versions of a central section in the second movement between the first 25 bars and the last 37. The first version is incomplete; the second is complete and was written out by Nielsen in the surviving fair copy, which is, however, *not* identical with the printer's copy for the printed edition; and the third version corresponds to the version in which the work was printed in 1892.

1 *Har sluttet Andanten til Kvartetten idag. Endelig! Hvad det Stykke har kostet mig!* Diary entry of 28.11.1890 in Torben Schousboe (ed.), *Carl Nielsen, Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, 28.

2 For instance according to Hans Henning Oelmann (ed.), *Die Gratulanten kommen: Edvard Grieg zum 150. Geburtstag*, Mikroedition, Verlag Hänssel – Hohenhausen, Egelsberg/ Köln/ New York 1993, 51, Edvard Grieg wrote on the manuscript of his Symphony in C minor of 1864 'Must never be performed' [Må aldrig opføres], but it was nevertheless performed on December 10th 1980.

The String Quartet in F minor, Op. 5, was the first of Nielsen's string quartets to be published. He had previously composed complete quartets or movements, but had not considered any of them worthy of publication, for example the String Quartets in D minor, 1882-1883, and in F major, 1887. The G minor Quartet, composed 1887-1888, lay for many years in the drawer, before he decided to publish it – in 1900 as Opus 13 – and then only after a thorough revision. On the other hand he considered the F minor Quartet a completed work as soon as he finished the composition, and one that he could vouch for as readily as the other works he had had published by Wilhelm Hansens Musikforlag up to that point.³

The work was created for the most part in Germany, on a trip Nielsen undertook from autumn 1890 to June 1891.⁴ The first movement was begun before his departure from Denmark and completed probably at the beginning of his stay in Germany. The third movement was finished on 29 September and the fourth on 13 November 1890.⁵ According to the composer's diary he continued, unsurprisingly, with the second movement immediately after the first, but it caused him various difficulties, which led him to put it to one side while he worked on the other movements; only on 28 November – six days *after* the first rehearsal – he wrote in his diary: 'Finished the Andante of the Quartet today. At last! What the piece has cost me!' From the beginning of summer 1890 until the first performance on 18 December in Berlin's Hochschule für ausübende Tonkunst, he had, amongst other things, written out the second movement three times.⁶

In order to clarify 'what the piece cost' the composer, the present article describes the process of composition on the basis of an examination of the draft score of all four movements. Passages that are not interrupted by sketches may be assumed to have flowed straightforwardly from his hand onto paper, while others only took shape on the basis of many sketches and drafts – a sign that Nielsen had enough ideas, but also that in several places he did not find it so easy to fashion them into context. In most cases the sketches are closely related to the immediately surrounding material, either motivically or in general atmosphere. The exception comes in the first two of the three versions of the middle section in this second movement, where in both cases Nielsen composed a contrasting interlude. On the basis of an analysis of motivic working in the three versions and their relationship to the outer sections, the second half of this article will propose reasons why Nielsen produced his third and final version.

3 *Suite for Strings*, Op. 1, published 1889; *Fantasy Pieces for Oboe and Piano*, Op. 2, 1891; *Five Piano Pieces*, Op. 3, 1891; *Five Poems by J.P. Jacobsen*, Op. 4, 1892.

4 For further information on biographical details, see *Carl Nielsen Works*, Copenhagen 2004, II/10 pp. xxvii ff.

5 See diary entries in Schousboe (ed.), *op. cit.*, 16.

6 See letter of 24.11.1890 to Orla Rosenhoff in Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Niensens Breve, i udvalgt og med kommentarer*, Copenhagen 1954, 15.

The compositional process in the draft score

Among the source material for other works of Nielsen we sometimes find scattered sketches on manuscript paper that do not belong to the draft itself and which supply the basis for the next stage in the composition. Compared with such works there is an unusual number of sketches and crossed-out passages in the draft score for Opus 5, consisting of sketches not only for the String Quartet but also for other works.⁷ There may be a very practical, economic reason for this: since Nielsen was away on tour, his financial resources and his access to printed manuscript paper may have been restricted, and for reasons of economy he may have been forced to write out sketches within the draft score rather than on loose sheets of music paper. This may be one explanation for the sheer number of sketches and for the fact that there are sketches for other works. Another explanation could be that Nielsen often came to a halt with the composition, had second thoughts about a passage, crossed it out and found another direction that could take the composition forward. Finally he notated ideas for motifs still to come while they were fresh in his memory, wherever there was space for them or where he judged he might make use of them.

The following is a page-by-page examination of the draft score, with indications of discontinuities, crossings-out and irregularities in the numerical succession of bars. Page numbers follow the foliation of the source: A-K.⁸

First movement, *Allegro moderato* (in the printed edition: *Allegro non troppo ma energico*) Nielsen does not discuss the first movement, either in his diary or in his letters, so that we cannot know whether he felt that this movement gave him particular problems. On the other hand, the draft score discloses a large number of sketches within the continuing notation, which indicates that progress was not always smooth.

Bars 1-9

The movement heading, tonality and time signature are clear from the beginning. The first characteristically Nielsenesque feature is the way he indicates the tonality, in that the key signature is found only on the first system, moreover only in the first violin part, which may partly explain the abundance of accidentals throughout the movement that are superfluous according to modern practice. The movement breaks off after the first 9 bars, after which a bar is added in parentheses (*Ex.1*).

⁷ For further information see *Description of Sources, Carl Nielsen Works, op. cit.*

⁸ The foliation was produced by Torben Schousboe. In connection with the indication of bar numbers, the description in the present article may best be followed in conjunction with *Carl Nielsen Works, op. cit.*

The image shows a musical score for three instruments: Violin I, Violin II, and Viola. The score is written in 3/4 time and a key signature of three flats (B-flat, E-flat, A-flat). The Violin I staff begins with a melodic line: quarter note G4, quarter note A4, quarter note B4, quarter rest, quarter rest. The Violin II staff begins with a quarter rest, followed by a quarter note G4, quarter note A4, quarter note B4, quarter note A4, quarter note G4, quarter rest. The Viola staff begins with a quarter rest, followed by a quarter note G3, quarter note A3, quarter note B3, quarter note A3, quarter note G3, quarter rest.

Ex. 1

Two crossed-out bars follow, with the same motivic substance as the following bars 10-12. Bars 2-9 form an eight-bar unit, and with the rhythmic motif of $\text{♩} \text{♪}$ something new begins, which extends over the next four bars. The omission of the crossed-out bars constitutes a tightening-up, and it thus avoids excessive repetition of the motif and achieves a more rapid modulation. The bar in parentheses (*Ex.1*) seems to be foreign to its context; the motif may have been thought of here already as transitional to the continuation of the main theme. In fact it will turn up again as a transitional motif in bb. 51-52 – now as a bridge to the second subject, which enters at b. 55.

Bars 10-90, inserted bars 140-141, 130^u-137

The next 80 bars follow without significant alterations, on fols. A1r – A2 up to and including the first three of the four systems on fol. A3r. Afterwards we have an example of Nielsen writing a couple of passages that will feature in the composition only later on. The first concerns bb. 140-141, which are squeezed in after b. 90 at the end of the third system. The printed staves are continued in the margin in pencil, to make room for b. 141. In the fourth (lowest) system Nielsen wrote bb. 130^u-137 and put a circle round them. In these inserted bars the composer was thinking ahead to the continuation after the repeat of the exposition, before having reached that point in the composition. This hypothesis is substantiated by the fact that bb. 130^u-137 are continued on fol. A3v by bb. 138-143 on the fourth system rather than on the first; bb. 140-141 are repeated, while bb. 142-143 are incomplete – in the fair copy they are identical with bb. 140-141, which the composer had probably already determined here, so that a complete writing-out would have been superfluous. Moreover, the continuation from b. 90 to fol. A3v up to b. 104 on the third system – in other words without any writing in the fourth system – would have been absurd, if the inserts had not already been written.

Bars 91-127^u

From the first to the third system on fol. A3v to fol. A4r-v (second system, first bar) bb. 91-126ⁱ are followed by three crossed-out bars, where Nielsen sketched the cello's

solo conclusion. The definitive cello solo follows immediately (bb. 127^l-131^l), before the lead-back to the exposition (bb. 132^l-136^l) with a repetition of the main theme's emphatic rhythmic opening motif. Here we have a quite elementary example of the author's right to have second thoughts and discard material. Deletion of notes in the viola, bb. 128^l-130^l – corresponding rhythmically to the viola's passage in bb. 133^l-136^l – is related to this alteration. Fol. A4v ends with b. 127^l.

Bars 128^l-301

The next long passage, bb. 128^l-301, is written without interruptions on fols. A5-A10r, third system. It therefore seems that the development, bb. 127^l-233, and the recapitulation, bb. 234-309, up to five bars before the coda, were all written without difficulty. The previously discussed inserted bars on fol. A3 (bb. 130^l-137 and 140-141) now appear here in their proper context. In the middle of the development section, between bb. 185 and 186, on fol. A7r between the second and third systems, there is a sketch in brackets in the treble clef:



Ex. 2

This motif and its working-out are found again in violin 1 in bb. 218-230, immediately before the retransition to the recapitulation, which begins with the upbeat to b. 234. So here we have another example of Nielsen notating an idea in the draft while it was on his mind, putting brackets round it, and retrieving it for its proper context when he arrived at the relevant point.

Bars 302-353

It is hard to judge in what order the last six pages were notated. The bars are disposed among the pages as follows:

fol. A10r	bb. 285-301, 310-313
fol. A10v	bb. 314-318, 302-309
fol. B1	bb. 319-346
fol. B2	bb. 347-352

Since the last bars, 319-352, are written on two loose folios, B1-B2, and do not lead on from the lowest system on the preceding folio, A10v, it is possible that Nielsen com-

posed the coda, bb. 319-352, before the preceding section had been completed. Above the last bar (b. 318) on the uppermost system of fol. A10v Nielsen wrote *Coda*; and the motif in violin 2 (repeating violin 1's last three notes in the previous bar), which is used for the next eight bars, is in this bar placed in brackets – the means by which Nielsen earlier marked out motivic material for use later in the structure. He may thus have composed bb. 310-313 (lowest system of fol. A10r), bb. 314-318 (top system on fol. A10v) and the coda, bb. 319-352 (on fols. B1 and B2r), before he knew how he was going to get to b. 310. That would in any case explain both why he wrote *Coda* in the score, because he was thereby pointing to another manuscript page, and why bb. 302-309 appear on the two lowest systems of fol. A10v, while there was space to write the bridge passage from bb. 301 to 310 on fol. A10r; by various signs Nielsen made it clear how the bars should hang together.

In summary, we can say of the first movement that for the most part it was composed without discontinuities. The two notable exceptions where the succession of bars breaks off are both transitions from one section to the next. In the first case (bb. 130¹-141, 138-143 on fols. A3r and A3v, respectively) Nielsen composed a bridge passage *before* he had reached the relevant point in the movement; in the second case he composed a transition, bb. 302-309, on fol. A10v, to something he *had* already composed. The not so noticeable sketches concern the notation of motifs for later use, for example the motif in violin 1 on fol. A7r and violin 2's little motif in the coda on fol. A10v. Finally there are only a couple of examples of crossings-out, which indicate a tightening-up of the composition: the two bars before bb. 10-12 on fol. A1r, and the three before the cello's solo transition, bb. 127¹-132¹.

Second movement, *Andante* (in the printed edition *Un poco adagio*)

As indicated in the introduction to this article, the surviving source material for the second movement includes three versions of the central section. In the following examination the outer sections are labelled *Ai* and *Aii* and the three versions of the central section *B1*, *B2* and *B3*.⁹

Ai, bb. 1-24

Bars 1-24 on fol. C1r-v, second system, second bar, are written without discontinuity. Above the first system Nielsen drew a stave in pencil, which contains the motif that violins 1 and 2 use in the coda, bb. 81-84. When it was written can only be a matter for conjecture, but a reasonable guess would be that when he reached the coda, the composer leafed through back to the beginning and composed the motif out of the main

⁹ The foliation places the bifolios and folios in the same order as the printed score. The gathering fols. E1-E4 originally came immediately before fols. D1-D2.

theme in Ai. In any case it must have been composed after the notation on the printed staves; otherwise he would scarcely have had to write the extra stave in by himself.

B1, bb 1-27 (see Appendix 1 below)

On fol. C1v, second system, third bar, the movement continues with the first version of the middle section, 27 bars in all: *Agitato*, $\text{♩} = \text{♩}$, $\frac{3}{4}$, C minor. The nine bars on this page are crossed out, by contrast with the continuation with the next 18 bars on fol. C2r-v, first system, second bar. This is where this version stops. In the second half of this system a new transition follows, in brackets, from Ai to the second version of the middle section **B2**:

The image shows a musical score for four instruments: Violin I, Violin II, Viola, and Cello. The score is divided into two systems. The first system is in 3/4 time, and the second system is in 3/4 time. The notation includes various musical symbols such as notes, rests, and brackets. The Viola part has a bracketed section in the second system, indicating a transition from the first version of the middle section to the second version.

Ex. 3

Here we find again Nielsen's custom of putting in brackets bars for use later in the structure. A coda sign on fol. E1r before the first bar in **B2** must be assumed to point to the lead-in that is to come immediately before it. The rest of the page, fol. C2v, is used by Nielsen for sketches for the third movement. The sketches are recognisable from their semiquaver motion but otherwise cannot be aligned with any specific bars in the third movement.

B2, bars 1-79 (see Appendix 2 below)

The second version of the middle section, **B2**, is composed to the end, with the indication *Più mosso* (in the fair copy *Agitato*), $\frac{3}{4}$, C minor. The indication of tonality is found only in the viola, first system. Apart from two bars with a phrase in the viola, there are no crossings-out or insertions in these bars on fols. E1r to E2v, second system, last bar.

Aii, bars 60-88, 89-96

Bb. 60-88 in **Aii** on fols. E2v, third system, to E3r, lowest system, are similarly composed without noteworthy corrections. On fol. E3v, on the other hand, it is interesting to see

how the last eight bars were composed, and even though there are many clues towards a solution, it is not possible to determine conclusively in what order they were written (see Fig. 1). The following is nevertheless a hypothesis:

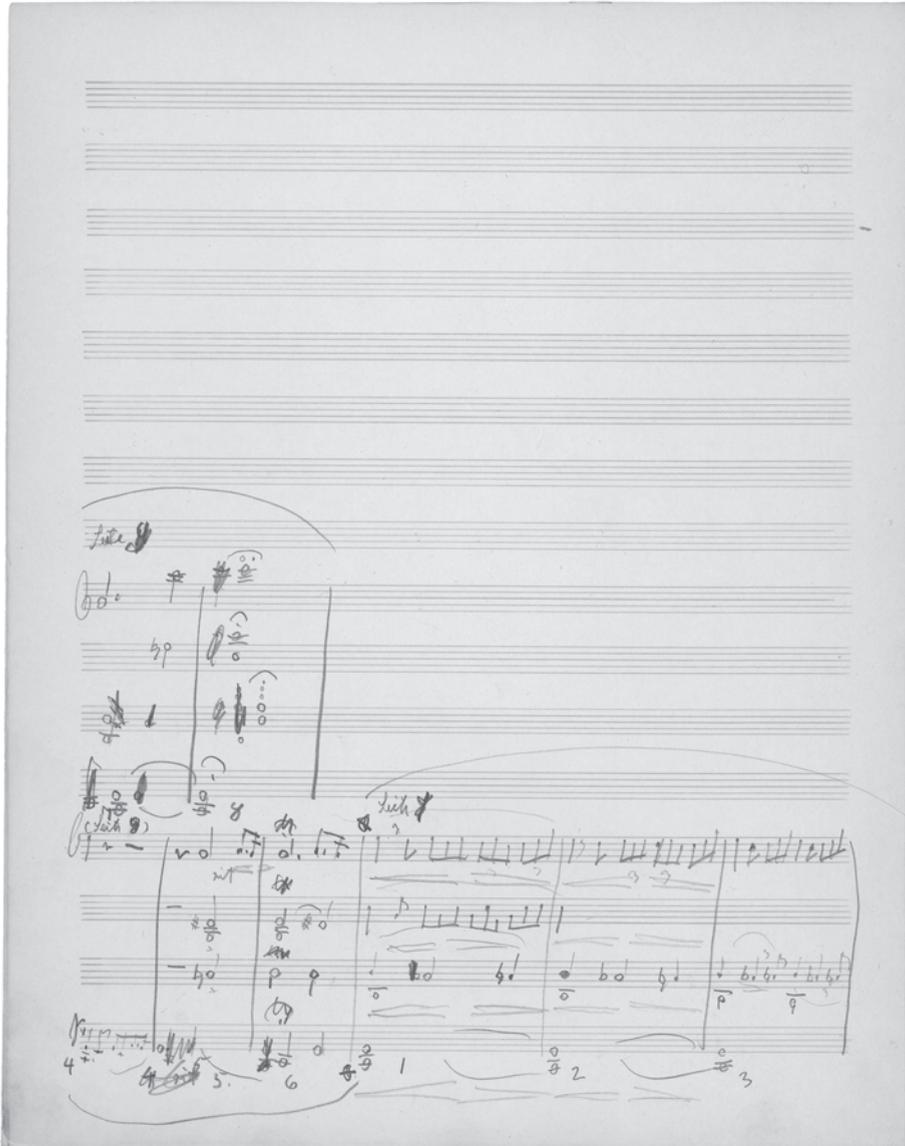


FIG. 1, fol. E3v

According to the normal way of reading from top to bottom and from left to right, the order of bars was notated as follows: first system, bb. 95-96; second system, bb. 92-94 and finally bb. 89-91.

From the previous page Nielsen continues on the lowest system with the first three bars as far as the first note in the third bar. Two things support this view. Firstly, he initially wrote *Seite 7* (page 7) above the system, which fits with the pagination, and secondly there is a crossed-out pause over the first note in the third bar. Originally, therefore, he imagined that the movement would finish there. He changed his mind, however, probably because it would have made for too abrupt a conclusion. In the last three bars of the system he therefore continued first with the triplet motion from b. 88, so as to complete a four-bar phrase before the first three bars in the system – still concluding with the third bar. Finally he extended the movement with the last two bars on the upper system, removed the pause in the third bar of the lower system, and added and changed *Seite 7, 8, 9* (page 7, 8, 9). That he initially wrote *Seite 8* (page 8) in the lowest system, fourth bar, must have just been an error. The coda sign at the bar-line between the third and fourth bars in the lowest system may point to the conclusion of b. 88 on fol. E3r, where there is a corresponding sign, but also to the two bars in the system above.

B3 bars 25-59 (Appendix 3 below)

However, Nielsen decided not to use **B2**. The draft of the definitive version, **B3**, may be found on the bifolio fols. D1-D2. This begins immediately with b. 25, which is the last bar in the printed version of **Ai**. From the transition to **B2** the first bar is reused (see *Ex. 3*), with the difference that the last two quaver beats in violin 1 move to violin 2. This middle section has one discontinuity, after b. 36, where violin 1 continues with eight bars that are crossed out: an example of the fact that the motif was not suited to the continuation Nielsen had in mind. With a few exceptions, where what has been crossed out can hardly be seen (but is probably a case of tightening up the form by abbreviation, for example two bars before b. 54) the rest is notated without interruptions.

While the sketches in the first movement were for the most part short phrases that were designed to be slotted into a later context, there are only a few instances of this in the second movement. Among these are the sketch for the coda found on the first page and the transition to **B2**. Otherwise it is a question of complete sections that contrast with the outer sections; each section is mainly composed without disturbing the context. It is interesting, however, that Nielsen completed two versions of the central section, **B2** and **B3**. Why he preferred **B3** will be shown in the next part of this article.

Third movement, *Allegretto* (in the fair copy and printed score: *Allegretto scherzando*)

Bars 1-49

Up to b. 19 the beginning of the third movement is notable for its crossings-out and corrections; it almost seems that the composer was notating so hurriedly that he was not giving sufficient thought before getting started.

Nielsen did not even manage to notate the first eight-bar theme, which will turn up four times in all through the movement, to his satisfaction the first time; he added above the first system: ‘first time just violin 1 with pizz. accompaniment from the other three [instruments]; second time as here’.¹⁰

The beginning of the theme returns as early as bb. 9-10; the accompaniment is only sketched here, the viola’s semiquaver motion and violin 1 being identical with the phrase in b. 2. From the fair copy – the definitive version – it is clear that the ‘second time’ Nielsen refers to is the appearance of the theme at b. 65, where it repeats the first eight bars as in the draft. In the draft score we find pizzicato accompaniment only at the recapitulation, bb. 139-146 and 147-148. There can be no doubt that Nielsen wanted this alteration for the sake of variety in the two appearances of the theme 64 bars apart, which is to say between bb. 1-8 and 65-72, and in the recapitulation between bb. 139-146 and bb. 203-210; but it cannot be determined when he thought of the change – perhaps this was already when he came to b. 9, or more likely when he reached b. 65. In the draft score at any rate it seems to have been decided when he wrote the recapitulation, where the pizzicato accompaniment is notated without corrections.

On fol. F1v, reproduced in Fig. 2, we see initially at the top eight crossed-out bars. These are an example of a sketch with motivic material related to that of the movement but not used in it. Subsequently Nielsen added: ‘*Slutning, inden Indtrædelsen af Repeti-*’ (‘Conclusion, before the entry of the Rep-’). The five bars with upbeat are marked with a coda sign at the beginning and end, and they are enclosed in a circle. Here we recognise Nielsen’s manner of marking that a section is to be used later. From Fig. 2 it is clear that the fifth bar is the first of the main theme, which shows that the passage was originally conceived for use after b. 16 before the repeat. However, Nielsen gives this up and continues with bb. 20-25 beneath the sketches.

In the fair copy this bridge passage is nowhere to be found, but in the draft we find on fol. F4r five empty bars before b. 81 – before the repeated section, bb. 83-94 – marked by the same sign at the beginning and end as on fol. F1v. It is possible, therefore, that Nielsen wanted to use the passage here instead of after b. 16. Here in the first three bars there is also a sketch in the violin 1 part. In the end Nielsen made no use of it.

He continues on the following sheet, fol. F2, without break until b. 49.

10 1st Gang kun Viol. I med Pizzackomp. af de 3 andre, anden Gang som her.

II

Smettrækken af Rødt

NB Pløtning inden

FIG. 2, fol. F1v

Bars 50-80

Before b. 50 on the top system of fol. F3r we find a five-bar sketch in 4/4 in E flat minor (“es molle”), which Nielsen wrote above the first bar but without adding a key signature:

The image shows a musical score for four instruments: Violin I, Violin II, Viola, and Violoncello. The music is in 4/4 time and E-flat minor. The score consists of five bars. Violin I has a melodic line starting with a half note, followed by eighth notes and a half note. Violin II has a rhythmic accompaniment of eighth notes. Viola has a simple harmonic accompaniment. Violoncello has a bass line with some grace notes.

Ex. 4

To judge by the time signature, the sketch seems to belong either to the second or to the fourth movement, but this cannot be determined with any certainty. The theme in the sketch corresponds in a slightly altered form to the theme in the second movement at bar 81, but this is not unambiguous. Apart from our knowledge that the second movement was not complete, it is nevertheless most probable that this is a sketch for that movement. The page is not, however, put aside for later use, but rather the third movement continues with b. 50 up to the above-mentioned five empty bars before b. 81.

Bars 81-154, 213-231

Thereafter things seem to have gone simply from one bar to another, up to and including the last page of fol. F6r, which finishes with b. 231. Nielsen conceived the reprise, bb. 139-212, as being completely identical to bb. 1-74, since he only copied out bb. 139-154 before continuing with the coda.

Bars 249-252, 232-248

The conclusion – the last four bars, bb. 249-252 – is notated at the top of fol. F6v and ringed with a circle. Beneath that we find bb. 232-248. As seen earlier, Nielsen knew – and therefore notated first – how an excerpt was going to go, and the creative process consisted thereafter in approaching it, so that the music was notated in reverse order.

As in the first movement, the sketches are concerned with transitions. The sketches for the third movement illustrate Nielsen being economical with his manuscript paper, not leaving staves empty but continuing with the work in progress, even if the sketches had nothing to do with the movement he was working on.

Fourth movement *Finale* (fair copy: *Finale, Allegro appassionato* $\text{♩} = 80$)

Bars 1-8, 9-11, 12-15

The tonality of F minor is indicated in violins 1 and 2 and viola; common time. Already on the first page, fol. G1r, we can see empty bars in various parts. Comparison with the fair copy reveals that these bars were to be filled out with parallel motion in octaves or in the same octave as one of the other parts. This applies, for example, to the viola in bb. 2-4. There may also be bars that are identical with earlier bars, as for example b. 15, which is the same as b. 13. The last bars of the second system (b. 8) and of the third (new b. 8) are ringed by a common circle (see Fig. 3).

In the circle's upper system we recognise the first violin part, while the other parts are sketches. In the circle's second system the bar is corrected in the upper parts, in accordance with the bar in the fair copy. The entry of the cello's dotted rhythm in the theme is thus already begun in the short transition before the theme's re-entry in b. 9.

Bars 16-21, 27-36, 22-27, 36-41

On the next page, fol. G1v, there is an instruction '*Se side IIB*' ('See page IIB') after the second bar (b. 21) in the second system on a loose manuscript bifolio. On this second manuscript bifolio is notated an extension of the theme with bb. 22-26. According to a diary entry of 26 September these bars were invented on the way home after a visit to a pub: 'Went home and composed an extension to the main theme in the finale of the Quartet in F minor, which came to me on the way. Good!'¹¹

How far the composition had got up to this time cannot be determined. The systems on fol. G1v were filled out with bb. 16-21 and bb. 27-35. After b. 35 plus the beginning of b. 36, Nielsen wrote '* o.s.v. III' ('*' and so on III'), and this indicates a departure from the normal order of pages; the anomaly consists in the fact that Nielsen's page 'II' (fol. G1v) is followed by page 'IIB' (fol. G2r) and its reverse, page 'III' (fol. G2v), where the continuation with the whole of b. 36 follows in the third system. Before this there are some sketches, numbered 2, 5, 11, 12, 13, 14, 15. In order to save on manuscript paper the composition could thus be continued on fol. G2v beneath the sketches, even before the expansion of the theme on fol. G2r, carrying on thereafter with b. 42 on fol. G3r. However, it is also possible that Nielsen had not got so far at all, but had only composed up to b. 35 at the bottom of fol. G1v, after which he wrote the continuation of the theme on a loose leaf, where he had made the above-mentioned sketches on the reverse, then continued the movement *afterwards* beneath these sketches. The order of composition of these bars is not critical in itself but shows how a quite simple addition can lead to considerable obscurity in our view of the process of composition.

¹¹ *Gik hjem og komponerede en Udvidelse af Hovedthemaet i Finalen af Kvartetten i f, som var falden mig ind undervejs. Godt!* (See Schousboe, *op. cit.*, 15-16.)

Finale Side F

FIG. 3, fol. G1r

The sketches just mentioned are not possible to relate to the finished composition. Sketch no. 2 is notated in short score; all the sketches are in 3/4 and may therefore be for the first movement or for the B2 middle section in the second movement.

Bars 42-52, sketch for b. 53, sketch for bb. 76-77, b. 53, sketches for bb. 78-87^I

The next elision and crossing-out appear on fol. G3r following b. 52, after the second subject has been presented for the first time, bb. 42-53. Bars 51-52 are followed by a crossed-out bar, which contains a sketch for b. 53; the bar is repeated in its definitive form in the last bar of the system. In between the two versions of b. 53 there is a two-bar sketch for a transition, which is continued on the next page, fol. G3v, making 12 bars of sketch in all for bb. 78-87^I. At this point these bars are probably intended as a conclusion for the exposition, before its repeat.

Bars 54-71, 72-75, 76-87^I

Instead, however, the composer inserts a repetition of the second subject's first four bars, beginning after a double caesura in the last two bars of the lowest system, and he continues to unfold them on fol. G4r up to fol. G4v, first system; the entire passage consists of bb. 54-71. After b. 71 on fol. G4v there follow nine bars of sketch for a further extension of the second subject, which Nielsen, however, crosses out and contracts to four bars on the next page, fol. G5r. With this the continuation of the second subject is concluded in b. 75. The earlier sketch (the 12 bars on fol. G3r-v) for the transition, or more accurately the lead-back to the repeat of the exposition, is inserted at this point, fully written out, bb. 76-87^I.

Bars 79^{II}-101

On fol. G5v the *seconda volta* then follows, with bb. 79^{II} til 87^{II}, and the modulatory section begins.

In the right-hand margin on the second system Nielsen designates b. 90 in the viola as '*Hovedfigur*' ('main figure') and in the same place he notates the rhythm in the motif, which alternates between violin 1 and viola up to b. 97, beginning with b. 87^{II} in violin 1. In this way Nielsen underlines the kind of material he is developing, both rhythmically and melodically. Beneath the lowest system on two hand-written staves he deploys the motif in a slightly altered guise and drafts a fugato between violins 1 and 2 in bb. 100-104. This passage was crossed out, and after corrections to the cello (bb. 98 and 100-101) added on hand-written staves beneath the system, the movement continues with 13 bars of further repetition and intensification of the motion that was set up in b. 98. In the printed score Nielsen nevertheless decided to tighten up the structure, and he omitted these 13 bars and let the motif continue with bb. 102-107 on the bottom system of fol. H1r.

Bars 102-127

In the stave immediately before b. 102 the last two bars are crossed out; in the crossed-

out bars violin 1 is identical to bb. 102-103, while violin 2 looks as though it is to continue with its double-stopping; this is given up, and instead violin 2 continues to play with violin 1 at the octave. At the bottom of this page Nielsen added: ‘the second time the second subject *does not* return: but a fragment of the coda from the first section appears in its place but with many *special* harmonies. Remember, ‘special’, little Carl, Think of Ribéra!!¹² During his stay in Dresden Nielsen had visited the Kunstmuseum, and according to his diary he was much taken with a certain painting by Ribera, *Diogenes with the Lantern*,¹³ a dark, sombre painting. Even though the verbal addition in the music is crossed-out, it illustrates that there was a connection in the creative process between the two art forms: music and painting. Nielsen’s remark on this page is interesting, because although the composition was a long way off from the reprise, there was still a sign that the composer knew where he was going before he had reached the passage in question. The composition follows his idea, in that bb. 58-59 in the exposition provide the point of departure for the contrasting theme in the reprise.

Bars 128-135 (fol. H2r)

The continuation of the movement gave him a series of problems. Ten bars of sketch in violin 1 with the motif from the first subject’s concluding part are crossed out, while the other staves are empty; in the ninth of these bars Nielsen indicates the beginning of the first subject and its tempo: *a T*.

In the first three bars of the last system there is a crossed-out sketch for violin 1, which is a continuation of the motif in bb. 128-132. After this the same motif continues in bb. 133-135, where the original notes in the viola are crossed out and written on the bottom staff beneath the above-mentioned deleted passage in violin 1.

Bars 136-150 (fol. H2v)

The bar after b. 140 is crossed out in all the parts. In bb. 141-143 the notes in violin 1 are crossed out and the bars placed in brackets; under the lowest system Nielsen added the phrase in brackets on a hand-drawn staff. A little motif in 3/4, marked ‘*Basso, immer!!*’ (‘Bass, always!’) is found at the bottom left – not used. The last three bars on the page are crossed out.

In the middle of the page, at b. 144, the recapitulation begins. The common factor in the crossings-out on fol. H2 – with the exception of the little 3/4 motif – is that they are all materials for the recapitulation. Nielsen was not short of material, but

12 2 den Gang kommer Sidetemaet *ikke*; men en Stump af Codaen i Første Dæl optræder som saadant, men med mange *sære* Harmonier, Husk ‘*sære*’ lille Carl, Tænk paa Ribéra!!

13 Jusepe de Ribera (1591-1652); the painting is still in Dresden.

he seems to have had problems keeping it together so that it did not swell up and get too long.

Bars 151-199

The composition continues on fol. I2.¹⁴ The first five bars on fol. I2r are crossed out, after which the composition continues unbroken until b. 199 on fol. J2r. The crossed-out bars (including three bars on fol. H2v, making eight bars in total) contain material for the transition to the second subject in the recapitulation.

Bars 200-214

On fol. I2v up to fol. J2r we find a form of sketch unseen in the work up to this point, on the two lowest staves, containing a sketch for bb. 197-214, notated in short score in brackets. Nielsen was once again looking ahead to a later phase in the composition, in that these sketches begin on a page where he had otherwise only reached b. 171. He wrote out bars 210-214 twice, on fol. J1v where they are crossed out, and in a variant on fol. J2r. The entire passage is characteristic, with its minim movement in three upper parts and a chromatic, tightly packed harmonic texture; it is my guess that Nielsen, sitting at the piano, found it easier to survey the chords in short score. In the draft score itself these bars are empty, and it was only in the fair copy of the score that the passage, which provides the bridge to the coda, was fully written out.

Bars 215-274

The coda was written without significant crossings-out, but in several places it shows signs of being a sketch rather than a draft, in that not all the parts are complete; see, for example, fol. K1r. bb. 259-267, where only violin 1 or violin 2 is sketched. Nielsen was probably busy, and did not want to expend effort on something that was obvious to him; therefore the other parts were only added when he came to make his fair copy of the score.

Inserted sketches

On fol. I1v there is a crossed-out sketch for the cello, which in rhythmic terms reminds us of the fourth movement's first subject. Then follows a '*Mellemsats i Andante i 3/4 Tak [sic] c moll, sværmerisk*' ('Middle section for the Andante in $\frac{3}{4}$, C minor, passionate'). It looks as though in the course of his work on the fourth movement Nielsen was inspired to produce a new middle section for the second movement, which he had bro-

¹⁴ Fols. I1-2 and J1-2 probably originally formed a gathering of two bifolios, and the bifolio consisting of fols. I1-2 was folded the other way, so that the order of folios was I2, J1-J2, I1; when the folios are placed thus, the bars follow one another in correct numerical order.

ken off on fol. C2v. If he had thrown himself back into the second movement straight away, he would hardly have made this note to himself; therefore it is most probable that he finished the fourth movement and only then turned back to the second. The note appears immediately before a ten-bar sketch for the the Five Piano Pieces, Op. 3 No. 3, marked ‘*Slutning*’ (‘Conclusion’), Allegretto. Fol. I1v, which according to my redistribution of the folios was the last page in a gathering, possibly functioned as a notepad, on which Nielsen notated themes for later use; this tells us nothing about how the sketches came into being, and we cannot therefore say for sure that they were produced during the composition of the fourth movement, but they surely were made in the time around its composition and that of the Five Piano Pieces. The note about the middle section of the second movement testifies to the fact that the composition was in Nielsen’s subconscious and emerged again while he was working on something else.

With its numerous sketches and elisions, the fourth movement would seem to be the one Nielsen had to work hardest on. The major corrections and crossings-out are again concerned with transitions from one section to the next; for example, the bridge from fol. G3r-v after b. 52, which is repeated after an expansion of the second subject and functions as a lead-back to the exposition repeat. There are just as many elisions in the transition to the recapitulation on fol. H2r-v. In the first case Nielsen was satisfied with the transition itself, but he realised that the second subject would be too short in relation to the first, which is why the transition only appears after b. 75. The other case shows how the abundance of material was hard to handle, which resulted in several bars having to be rewritten or curtailed. Another type of foreshortening is found in the 13 bars between bb. 101 and 102. As mentioned above, these bars are also in the fair copy, but not in the printed score. Nielsen probably felt that the 23-bar passage – including those 13 bars – was too long, in that the same figure appears five times, and he therefore reduced these appearances to two in the printed edition.

The fourth movement also shows examples of Nielsen sketching phrases yet to come, before the composition had actually reached the point in question. The sketch in short score bb. 194-213 is an interesting case in point, because it illustrates a working method that departs from the other movements in the quartet. As discussed, Nielsen worked at the piano, which he probably did in general with the whole work; but the fact that he wrote out this passage in short score may be because the phrase is homophonic, while the motifs elsewhere are naturally distributed through the various instrumental parts.

Most of the deletions or empty bars are to do with trivial matters, as for example the omission of a phrase in violin 2 that is parallel with one in violin 1, or phrases where completion of the first violin’s accompanying parts was so clear to the composer that it would have been a waste of time to write them out prior to the fair copy.

Conclusion

By far the greater part of the quartet was composed without breaks in the structural flow; this applies especially to the first and third movements. Most of the crossed-out bars belong to transitions from one section to the next, for example the return to the beginning of the exposition, the recapitulation or the coda. The inserted sketches may be divided into three groups:

- a. sketches for passages that had not yet been composed
- b. sketches for already composed passages
- c. sketches of small motifs, notated as *aide-mémoire*

On the basis of the content of the sketches it seems that Nielsen had no difficulty finding the basic components of the movements – the first and second themes, and motifs in the individual sections. It was the transitions and bridge passages, designed to knit the basic threads together, that he had to work hardest on.

It also seems that Nielsen was never lacking in ideas for developing his musical material; rather the opposite. The first, the second and the fourth movements all reveal instances of truncations that tighten up the structure; most striking in this respect are the 79 bars in the second movement, in the middle section B2, which are replaced by a 34-bar section. Finally the draft appears sketch-like in those places where the parts are in parallel motion, or where several bars are identical.

Apart from the quartet the source for the draft score also contains sketches for other works, which shows that Nielsen was inspired with several compositions at once, and that either for reasons of economy or because of a lack of manuscript paper, he entered the sketches on the manuscript that was attached to his draft for Opus 5.¹⁵

The draft score reveals a composer with great powers of musical invention, for whom ideas for the most part came easily but also gave him some tough nuts to crack. We cannot tell from the draft – for example by an indication of a predetermined number of bars – whether Nielsen had a *precise* view of the large-scale form of the individual movements. The individual themes and phrases with motivic working are built up in four- and eight-bar phrases, but apart from this it seems as though one bar follows another so that the scope of the individual passage is determined by the motivic work and not by a pre-calculated, rigidly block-like form. The forms Nielsen used were, so to speak, elastic and gave him room for his varied and motivic working in the traditional forms, within whose framework he consciously composed. The publication in December 1892, immediately after the first Danish performance, is a sign that Nielsen considered the work to be complete.

15 For further information see *Description of Sources, Carl Nielsen Works op. cit.*

in b. 5 corresponds closely to that in b. 1, but in b. 6 it does not fall to rest but takes the flow to another wave, with rising dynamics and tense harmony – the turning notes in violin 2 and viola around the notes C and E, while the root and the fifth degree are also held as a pedal-point in the cello. The continuation in b. 7 is a melodic variant on the fifth degree of the scale of the motif in b. 2.

Bars 9-12, a1'

After the relaxation onto G minor in bb. 7-8 come two small intakes of breath in bb. 8-9, 9-10:



The motif – altered but closely related to a1 – is marked by the stronger dynamics. In bb. 17-19 the wave comes again, transposed down a major second, without the dotted figure (compare with b. 15 note 5), which makes the quavers' *Fortspinnung* in b. 18 more fluid. The intensity is ebbing thanks to the diminuendo and the simple harmony.

Bars 19-22, a1''

Two small ripples follow with the descending motivic fragment, taken from b. 7 notes 1-2 but with different accentuation:

Violin I

Ex. 8

Now it is as though Nielsen prolongs the ripple, in that he takes up the echo of c'' in b. 20 and extends it until b. 22 before the descending leap of a fourth.

Bars 23-25, a1'

As material for the transition to the middle section Nielsen reuses the motif from bb. 9-10, cf. *Ex. 6*, with a decorated cadence in C major. The section is actually closed with the C major chord in b. 24, second crotchet beat, but the cadence is repeated lightly and elegantly with the first and fifth degrees of C major as a pedal-point on the cello, while violin 2 accompanied by the viola at the lower sixth imitate violin 1. The resolution does not follow, however, and without further mediation the minor subdominant harmony is placed above the cello pedal-point; the tension is relieved only in b. 26, second crotchet beat, with a pure C major chord – the middle section has begun.

B1, Draft (See Appendix 1)

In the draft score Nielsen continues first with 27 bars in C major, marked *Agitato* (♩ = ♩) – a doubling of tempo.

Transition to **B1**

The motivic connection to the preceding music is fashioned in the transition after b. 23 by the syncopations in violin 2, which are related rhythmically to the slurred-over notes in bb. 22-23, 23-24 (cf. *Exx. 6* and 9):

Violin I

Ex. 9

Violin II

Ex. 10: Transition to B1

The syncopations in *Ex. 10* continue either as off-beats or as slurred-over notes as in b. 1 written out as far as b. 13, while bb. 14-15 are empty.

Bars 1-8, B1a

In the first eight bars the cello plays an expressive theme in one arc with the high-point in b. 4, after which it falls to rest on the dominant of C minor in b. 8, via rhythmic variations on the theme's first two bars:

Cello

Ex. 11

As accompaniment violin 2 continues the syncopations, but now altered to off-beats.

Bars 9-16

The following eight bars begin with a repetition of the theme, slightly altered, but now in violin 1 with the cello doubling at the sixth and with a continuation of the off-beat accompaniment.

Bars 17-24

After this come eight bars, tautly structured in four-bar phrases that again consist of two-bar units, with motivic working of rhythms and melodic turns from the theme, imitative in character.

Bars 25-27

The last three bars set the scene for a new kind of motivic working:

Violin I

Ex.12

The music modulates to D flat major, and the beginning of a new motif is introduced in violin 1, with the concluding rocking quavers in b. 27; however, Nielsen abandoned the composition at this point.

From his diary it appears that he probably let the second movement rest while he worked on the third and fourth movements. As already mentioned, he noted on 29 September 1890: 'Finished the Allegretto (F minor) [third movement] of the Quartet this evening',¹⁶ and only on November 5th he wrote: 'Finally got further with the Andante [second movement] of the Quartet, which I had been stuck with for a long time'.¹⁷ According to the draft score he had been working on the finale when he got inspiration for the second movement from its middle section – cf. his annotation on fol. 11v., 'The middle section of the Andante in 3/4, C minor, passionate'.¹⁸ The idea was realised on fols. E1-E2', second system, and he wrote this version of the second movement into the surviving fair copy with the other movements. This fair copy provides the basis for the following analysis.

B2, Fair copy (Appendix 2)

Transition to B2

Nielsen composed a new transition, notated in the draft just after the last bar of the first incomplete middle section; the first two bars correspond to bb. 23-24 in Ai:

Ex. 13

16 *Sluttede Allegrettoen (f:moll) [tredje sats] i Kvartetten i Aften*, Schousboe, *op. cit.*, 16.

17 *Kom endelig videre i Andanten [anden sats] til Kvartetten som jeg i lang Tid har staaet stille paa*, *Ibid.*, 24.

18 *Mellemsats i Andante i 3/4 Tak [sic] c moll, sværmerisk*

Here we find a perfect cadence in C major, while the resolution from the first to second crotchets in b. 24 is repeated in augmentation (b. 3 in the transition, see *Ex. 13*), after which the syncopations, rhythmically related to bb. 22-23 in *Ai*, enter as in **B1**, but now in 3/4.

Bars 1-8, Theme

Comparison with *Ex. 11* shows that the first eight bars are a reworking of the theme in **B1**:

Agitato

Cello

Ex. 14

Bars 9-12

Whereas the theme in the first version enters in violin 1 immediately after the cello, here the next two bars have new material in viola and cello:

9

Viola

Cello

Ex. 15

This motif is repeated a step lower in bb. 11-12.

Bars 13-16

In b. 13 the off-beats in violin 2 cease, and the movement modulates to A flat minor in b. 14: the A flat minor chord is continued as a six-four chord and resolved to the dominant (E flat major) in b. 15. The A flat minor six-four chord is repeated in b. 16, after which the note C flat is reinterpreted as B, and an augmented triad – E flat, G, B, (G) – leads to a G major seventh chord with E flat in the cello as a suspension to the fifth of the dominant in C minor. This means that there is a rapid modulation from A flat minor to C minor. Along with these modulations Nielsen reintroduced syncopations in violin 2, which also made a bridge to the theme in the transition, cf. *Ex. 13* b. 4.

Bars 17-20, 21-24

The first four bars of the theme are in violin 1, and in the next 4+3+4 bars we are presented with some powerful imitative motivic working in the three upper instruments, with the harmonic foundation in the cello's dotted minims. The motivic working enters already at the beginning of the theme in violins 1 and 2, while the cello in bb. 17-19 uses a rocking motif familiar from bb. 3 and 5 (viola). In its simplicity the rhythmic motivic tension consists of a displacement of the beginning of the theme's ♩ ♩ figure; the viola thus begins on the third crotchet and violin 2 on the second crotchet:

Ex. 16

In bb. 21-22, 23-24 in the violins the energy is intensified by narrowing the distance between imitations:

Ex. 17

Bars 25-31

The last transformation, though still within the established framework, happens in the stepwise ascending movement from F sharp (b. 25) to G sharp (b. 28) and A sharp (b. 31), carried forward by still tense harmonic progressions. The division into four-bar phrases, otherwise evident in the whole section, is broken, in that bar 28 functions as an overlap: concluding the progression from F sharp to G sharp and beginning the progression from G sharp to A sharp.

Bars 32-35

The harmonic tension reaches a provisional highpoint in the C sharp minor section at 32. The tension is maintained, since there is no root-position chord, but rather an unresolved four-three suspension to D sharp major harmony on two occasions (bb. 33, 35) before the tension is resolved with a *dim* and a kind of deceptive cadence in which the D sharp seventh chord may be interpreted as E flat seventh, after which we expect A flat major but instead hear the mediant C major.

Bars 36-43

In the next two four-bar phrases, bb. 36-40 and 41-44, the viola carries the melodic line. In the first phrase the motif has changed to a two-bar unit, rhythmically identical to b. 1 in the cello motif (also bb. 7, 9, 11, 12) and with the viola in b. 32:

36

Viola

p

Ex. 18

40

Viola

Ex. 19

The agitation in the cello, which began in b. 36 (see *Ex. 20*), is answered by the slow rocking motion in the violins in bb. 37, 39, see *Ex. 21*, after which regular crotchets enter into the motif in bb. 40-43 (cf. *Ex. 19*):

36

Cello

p

Ex. 20

37/39

Violin II

pp

Ex. 21

Bars 44-47

In bb. 44-47 the restless, forward-moving energy shifts from cello to viola, while violin 2 takes over the viola's motif from bb. 36-39. The cello now again provides the harmonic support in dotted minims.

Bars 48-55

A last climax before the central section thins out is reached in b. 52 with two four-bar phrases, in which the violins play in octaves in a motivic construction that responds to the viola's in bb. 40-43. The first phrase, bb. 48-51, is in F minor, introduced by a major third (cello) and minor sixth (violins 1 and 2), while the second phrase, bb. 52-55, moves from F minor to G major, dominant to the C minor that arrives in b. 56. Through this entire passage (bb. 48-54) syncopations are found once again, but now intensified, in that they no longer function as off-beats, but as syncopations.

Bars 56-63

The middle section now aims at a rounding-off, at first with four bars of imitation of the motif from b. 1 in the cello theme, after which follow four bars with the rocking motif (cf. *Ex. 21*) with three crotchets in the key of C, minor and major thirds following each other.

Bars 64-67

For one last time material is brought forward that has not been used for motivic development up to this point, namely the tenuto notes in viola and cello in bb. 64-67, which were first heard in b. 9 and b. 11 in the viola (cf. *Ex. 15*).

Bars 68-69

In bb. 68-69 we are still in a clear C minor, with the viola's neighbour-note motion E flat - D - E flat.

Bars 70-75

In the next 2+2+2 bars b. 75 concludes in G major, with G minor as variant in b. 73, which leads on to a codetta.

Bars 76-77

Codetta: bb. 76-77 in C major in cello and viola:

Musical notation for Ex. 22, showing bars 76 and 77 in C major for cello and viola. The notation is in bass clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. Bar 76 is labeled 'vc.' and bar 77 is labeled 'va.'. The notes are: Bar 76: C2, D2, E2, F2; Bar 77: G2, A2, B2, C3.

Ex. 22

Bars 78-79

The same notes – derived from Ai/a1 b. 5, notes 4-6 in violin 1 and viola – are repeated in violin 1 in halved note-values, and they thereby provide the transition to Aii, both to the triplets in the violins and to the theme itself, a1, which enters in the cello:

Musical notation for Ex. 23, showing bar 78 for Violin I. The notation is in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The notes are: G4, A4, B4, C5, G4, A4, B4, C5.

Ex. 23

B3, printed score, draft fols. D1-D2 (See Appendix 3)

For a third time Nielsen composed a new transition¹⁹ and wrote the definitive middle section, **B3**, as it was printed in 1892.

Bars 26-29, **B3a**

The expressive eight-bar theme in **B2**, played by cello with syncopated accompaniment, is replaced by a two-bar motif:

Musical notation for Ex. 24, showing bar 25 for Violin I. The notation is in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The notes are: G4, A4, B4, C5, G4, A4, B4, C5.

Ex. 24

Melodically **B1** and **B2** have nothing in common; but the long-short-short rhythm in b. 27 is familiar from both **B1** and **B2**. The upbeat continues the wave towards the next bar, after which the two-bar motif is repeated. In bb. 28-29 the viola imitates violin 2's descending motion, with major and minor seventh degrees in F minor, and in all four bars the cello moves in the same way stepwise down from c to F in bb. 26-30 – an imitation of violin 2 (b. 26) and viola (b. 28) in augmentation, but now with the major and minor third in F minor:

¹⁹ See the above discussion of **Ai**, bb. 23-25, on pp. 173 above.

Ex. 25

Bars 30-33, B3b

In the next four bars the cello repeats this motion down to the fifth degree in G minor, which enters in b. 34. Above these descending notes the other three instruments imitate one another with a new motif (b), whose beginning reminds us of the beginning of Ai/a2, bb. 15, cf. Ex. 7:

Ex. 26

The descending leap of a fifth in bb. 31-32 (violin 1) is familiar from Ai/a1", cf. Ex. 8.

Bars 34-37, B3a

The new characteristic feature in bb. 34-37 is the motions in viola and cello consisting of quaver upbeats to the accents on the second and fourth crotchets, in b. 34 on the fourth crotchet only:

Ex. 27

At the same time theme B3a is played by violin 1 and 2, the first time an octave apart, while in the repeat violin 2 goes together with the viola, while the cello sets up a pedal-point for the new motif, B3c.

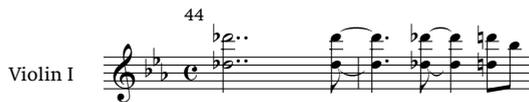
Bars 38-43, B3c

Ex. 28

Motif **B3c** is played three times in all, with slight variations of its first bar, while the chord of the second bar is particularly expressive. In b. 40 violin 2 separates from the viola to join violin 1 in imitation and to become its counterpoint at the same time. At the same point the cello becomes a pedal-point again for the harmony, with its fluctuating quaver motion.

Bars 44-49, **B3d**

In bb. 44-49 violins 1 and 2 present the last new two-bar motivic material in the middle section, **B3d**:



Ex. 29

Here we can see a similarity between the syncopations in **B3** and violin 1 in the fair copy of the **B2** version of the middle section, bb. 48-54; the episode here is, however, more rhythmically accentuated in *all* the instruments. In the last quaver beat's seesaw motion we recognise the upbeat in motif **B3a**. Cello and viola have taken up the accompaniment motif from bb. 34-47 again, cf. *Ex. 27*, to which **B3d** is a rhythmic response. The first time there is a close in B flat major, and with the repeat of the motif in b. 46 a whole tone higher, we reach C major. Bar 48 begins like bb. 44 and 46, but continues with motif **B3a**'s seesaw motion, which in violin 1 moves to stepwise motion in quaver triplets, while the familiar accompaniment figure is now taken over by violin 2 and viola. In the course of bb. 44-47 we twice re-encounter the accompaniment figure in descending motion: G flat – F flat/ E flat – D flat, C flat – B flat/ A flat – G flat/ F – E flat – D flat – C/, leading to a cadence at bb. 48-49 onto G major.

Bars 50-53, **B3a**

In this rhythmically expressive section motif **B3a**'s entry in violin 2 and viola in b. 50 have been prepared with a *cresc* to *ff* in b. 49. The restlessness – triplet motion in violin 1 and the familiar accompaniment figures now only in the cello (cf. *Ex. 27*) – continues, and the motif culminates in violin 1's rapid scale upwards in b. 53.

Bars 54-55, **B3 a**

Motif **a** – corresponding to bb. 34-35 – is now played in the extreme high register of violin 1, starting from *g*^{'''}. The accompaniment motif from the beginning of the middle section, violin 2 b. 26, cf. *Ex. 24*, appears in violin 2 and viola in closely related guise and leads to a transition to the concluding section of the movement, **Aii**.

Bars 56-59

The transition's melodic content in violin 1 was previously already found in the fair copy version of **B2**, bb. 78-79, (cf. *Ex. 23*), but here it is spread over four bars. The minor alteration from **B2** to **B3** – especially the tied-over G – makes the relationship with **Ai/a1** still clearer, and with the motif's triplets in b. 59 the bars prepare both the lead-back to motif **a1** in the cello and the continuation of the triplets in violins 1 and 2, b. 60, the first bar of **Aii**:



Ex. 30

Aii (bb. 60-96)

Bars 60-69, **a1**

The first 10 bars of **a1** are now played by the cello, while violins in thirds continue the triplet motion begun in the transition. The viola has taken over the role of the cello as harmonic foundation.

Bars 70-73

Theme **a2** is played by the viola, as in b. 15, but now an octave higher, with imitation in violins 1 and 2, while the cello repeats its stepwise descending motion.

Bars 74-80

The first section's transition, bb. 19-23, is repeated, to which two bars are added with the same motif and a cadence in C major, in b. 81.

Bars 81-86

Above a cello pedal-point on C and G, violin 2 and viola imitate one another with a variant of theme **a1**'s first bar:



Ex. 31

Bars 87-92

In conclusion bb. 87-91 follow: a coda with a return to the triplet motion in thirds, rounded off in b. 92 with the cello's imitation of the last five notes of **Aii/a1**'s first bar:

92

Violoncello

Ex. 32

Bars 93-96

Finally there is a 'coda to the coda' in bb. 93-94 – an echo of the cello's last three notes in the previous bar, after which the movement fades away with C-major chords in bb. 95-96.

Summary

On the basis of the above analysis, **B2** and **B3** can now be compared. **B1** is omitted here, since it is incomplete and provides the basis for the completed **B2**.

A common feature of **B2** and **B3** is their form:

B2:

- I bb. 1-20, **B2a, B2b, B2a**
- II bb. 21-55: development of **B2**,
 modulation and recapitulation
- III bb. 56-79: **B2a, B2b, B2a**
 coda, bridge to Aii

B3:

- I bb. 26-37 **B3a, B3b, B3a**
- II bb. 38-49: development of **B3**,
 modulation and recapitulation
- III bb. 50-59: **B3a, B3b, B3a**
 coda, bridge to Aii

Thus the two middle sections each make up an ABA-form in themselves, just as the second movement as a whole is a tripartite ABA song form. From the above table the difference in length is striking: **B2** extends over 79 bars, while in **B3** Nielsen cuts the same passage – consisting of theme, development of theme, coda, transition – down to 34 bars. This already shows a marked difference in the relationship of the two middle sections to the outer parts. **B2** comprises 16 bars more than the outer sections put together (26+79+37). Even though in terms of playing time this middle part is perceived as somewhat shorter than the number of bars would indicate because of the difference in tempo, the weight and therefore the main character of the movement as

a whole is still determined by the middle section. From the draft it is apparent that Nielsen gave some thought to the number of bars in the second movement in connection with his composing of **B3**. At the beginning of **B3** he noted $44+16+34=94$ and to one side $44+15$ and 24 . There is no doubt that 34 in the first calculation corresponds to **B3**, since on D1v he showed where bar $26 (= b. 51)$ comes; the 16 bars are the coda, bb. $81-96$; the 44 are to be found in the outer sections (excluding the coda); the first 24 are in **Ai**; so there remain 20 bars in **Aii**. That makes a total of only 94 ; which means that two bars are missing compared to the final printed version. Even if we calculate that the coda was two bars shorter, this has no validity because of the indication 16 ; the most probable explanation is that Nielsen forgot to include in his calculation b. 25 (added on fol. D1r) and b. 80 (on fol. E3r), which contains the upbeat to the coda.

With this shorter central section Nielsen created a better balance, both in terms of number of bars and playing-time, between the three main sections of the movement: **Ai**: 24 bars, **B3**: 34 , **Aii**: 38 .

If we now imagine the second movement with the **B2** middle section we can appreciate that a contrasting part enters in the course of bb. $25-27$. First there is a change from $4/4$ to $3/4$; in the next bar a syncopated motion begins, and finally in the first bar of the middle section there is a change of tempo from *Un poco adagio* to *Agitato*, and the expressive C minor theme begins. Nielsen does not indicate how **B2** relates in tempo terms to **Ai**; but since in the first bar of **B1** he notated $\text{♩} = \text{♩}$,²⁰ we may assume that **B2** is also relatively a little faster. *Agitato* may be understood exclusively as a performance indication, but it is probably also a tempo marking, since at the same point in the draft Nielsen put *Più mosso* instead of *Agitato*.

The characteristic feature of **B2** is moreover the construction of the movement on the basis of one eight-bar theme ($4+4$) with a thematically significant syncopated or off-beat accompaniment and with a steadily more intense motivic development with imitations in the various instruments.

With **B3** there is no abrupt transition to anything completely new. Tempo marking, movement title and time signature are retained. The only alteration is the change from C major to C minor; and the mood is only marginally changed in the process, as though looking at a landscape through darker glasses. **B3** is so closely related to **Ai** and **Aii** that it cannot be described without reference to the two outer sections. Apart from the temporal balance between the sections, the close motivic connections Nielsen composed (in **Ai**, **B3** and **Aii** and the coda) make the movement a seamless whole. Unity is produced by the same mood and the closely related motifs, which constantly refer both back and forward. Without actually bringing **Ai** to a

²⁰ With Nielsen the first note value applies to the ensuing music, the second to the foregoing.

close (by contrast with the transition from **Ai** to **B2**), **B3** continues with an almost improvisatory development of **Aa1**. C major slides into C minor *after* **B3** has begun, and the two parts hang together like hooks clasping one another; that is to say that one section has not finished before the new one begins – for example, **Ai**'s cadence in b. 26, where the middle section begins with the upbeat to b. 26 – or like a hook that reaches back and begins something before it is actually entirely clear what it is – for example the seesaw motif in violins 1 and 2 on the last crotchet in bb. 45, 57, 58, which in b. 49 is revealed as the upbeat to **B3a**. In this way the middle section, though composed last, hangs together inextricably with **Ai** and **Aii**. As an example we could also point to the little fragment of coda in bb. 57-58, whose notes E – A – G are identical with the last three notes in b. 1.

There is also unity in **B2**, but only with respect to the motivic transformations, which all have their origins in the theme. However, the individual sections are not linked together with 'hooks clasping back and forward', but rather they use the principle of imitation to a greater degree as a 'means of bonding' within each group. Finally **B2** has no connection with **Ai** (and **Aii**) except for the two bars of transition to **Aii** – which is the only material Nielsen reuses in **B3**. As the second movement with **B2** stands in the fair copy, it resembles a prelude – *Un poco Adagio, Agitato* – and postlude – *Un poco Adagio* – and thus it might function better as a self-sufficient movement. However, we are dealing with a string quartet in the classical four-movement sonata cycle: *Allegro* in sonata form, a slow, songful movement in three-part song form, *Scherzo*, and *Finale* in fast sonata form – a layout Nielsen used in all his string quartets.²¹ An *Agitato*-section of such weight as **B2** would have upset the balance in this course of events. The cantabile in **B2** is confined to the theme, and the tempo and character *Agitato* would overshadow the slow tempo and thereby weaken the third movement's *Allegretto Scherzando*.

What did Nielsen have in mind with the second movement's **B2** version of the middle section? Viewed in relation to the classical sonata cycle, he was turning against the traditional second movement in three-part form, since this middle section alone with its length and contrasting content transgresses the scope of this form. This urge to alter what is given may be the reason why he did not discard the fair copy but kept it as testimony to his urge to experiment. Or perhaps it was simply that he liked what he had written.

The first rehearsal took place on 22nd November 1890. It is actually possible that the early version was played at this rehearsal. And it may have been after hearing this that Nielsen decided to rewrite it – which in that case he would have done between

21 For further information see Lene Skov, *Karakteristiske stiltræk i Carl Nielsen's kammermusik for 4-5 strygeinstrumenter indtil ca. 1906* [Characteristic stylistic features in Carl Nielsen's chamber music for 4-5 string instruments up to ca. 1906], diss., University of Copenhagen 1974.

22nd and 28th November. That he then chose, despite his experiment, to write a second movement in a more traditional form, may perhaps be due to the uncertainty of youth, while his veneration for his original work prevented him from scrapping it.

In sum we may say that Nielsen probably chose to discard **B2** in order to attain, firstly, unity in the middle section **B3**, both in itself and also in relation to the outer sections, **Ai** og **Aii**. Secondly with **B3** he adhered more closely to the classical sonata cycle, with a slow movement in three-part form, in which the middle section departs from the outer ones without coming from an entirely different world. It manages to retain calm for a longer stretch, before the character changes with the third movement: the balance between all four movements is thus maintained.

A B S T R A C T

The first part of this article describes the compositional process in Nielsen's String Quartet Op. 5, on the basis of an examination of the sketches, additions and deletions found in the draft score. In the majority of cases the sketches are short and closely related to the musical material beside which they are notated. Close examination shows that Nielsen evidently had a sufficiency of ideas but that he often had problems working them into context. Apart from the short sketches there are three versions of a central section in the second movement. On the basis of an analysis of the entire movement – including the motivic working in the various middle sections and their relationship to the outer sections – the second part of the article gives a rationale for Nielsen's third and final version.

Translated by David Fanning

Appendix 1

B1, copy of draft

Carl Nielsen

first bar = b. 23 in Ai **Agitato** $\text{♩} = \text{♩}$

Violin I
Violin II
Viola
Violoncello

4

Vln. I
Vln. II
Vla.
Vc.

9

Vln. I
Vln. II
Vla.
Vc.

14

Vln. I
Vln. II
Vla.
Vc.

18

Vln. I
Vln. II
Vla.
Vc.

23

Last bar in B1

Vln. I
Vln. II
Vla.
Vc.

pp
pp
pp

[b]

Bb.1-9 crossed out in the draft.

Appendix 2

B2, copy of fair copy

Carl Nielsen

Violin I
Violin II
Viola
Violoncello

1 2 3 4 1 *Agitato**

dim. *mf* *mf* *mf*

Vln. I
Vln. II
Vla.
Vc.

Vln. I
Vln. II
Vla.
Vc.

Vln. I
Vln. II
Vla.
Vc.

*Draft: Più mosso

20

Vln. I *mp* *cresc.*

Vln. II *p* *cresc.*

Vla. *cresc.*

Vc. *cresc.*

26

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

32

Vln. I *f* *pp*

Vln. II *pp*

Vla. *f* *p*

Vc. *f* *p*

38

Vln. I

Vln. II

Vla.

Vc.

44

Vln. I

Vln. II

Vla.

Vc.

mf

p

p

p

Detailed description: This system covers measures 44 to 49. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats. Measure 44 starts with a *mf* dynamic for the Violin I. The Viola and Violoncello parts are marked *p*. The music consists of sustained notes and moving lines with various articulations.

50

Vln. I

Vln. II

Vla.

Vc.

f

f

ff

f

Detailed description: This system covers measures 50 to 55. The dynamics increase significantly. Violin I and Violin II are marked *f*, Viola is marked *ff*, and Violoncello is marked *f*. The music continues with sustained notes and moving lines.

56

Vln. I

Vln. II

Vla.

Vc.

fz

fz

fz

fz

Detailed description: This system covers measures 56 to 61. The dynamics are marked *fz* (forzando) for all instruments. The music features sustained notes and moving lines with various articulations.

62

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

Detailed description: This system covers measures 62 to 67. The dynamics are marked *p* (piano) for all instruments. The music consists of sustained notes and moving lines with various articulations.

Musical score for measures 68-72. The score is for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The dynamics are marked *pp* (pianissimo) for all instruments. The music features a mix of quarter and eighth notes, with some slurs and ties.

Musical score for measures 73-77. The score is for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The dynamics are marked *pp* (pianissimo) for all instruments. The music continues with similar rhythmic patterns and some rests.

Musical score for measures 78-80. The score is for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature changes to three flats (B-flat, E-flat, and A-flat) at measure 78. The time signature is 3/4. The dynamics are marked *pp* (pianissimo) for all instruments. The music features a prominent triplet pattern in the Violin I and II parts, and a *p* (piano) dynamic in the Violoncello part. The section is labeled "Tempo I".

b. 80 = b. 60 in Aii

48

48

f *ff* *ff* *ff*

48-50

This system contains measures 48, 49, and 50. It features four staves: two treble clefs and two bass clefs. The music is in a minor key. Measures 48 and 49 are marked with a forte (*f*) dynamic. Measure 50 is marked with fortissimo (*ff*) dynamics. There are accents and slurs throughout the passage.

51

51

sempre ff *sempre ff* *sempre ff* *sempre ff*

51-53

This system contains measures 51, 52, and 53. It features four staves. The music is in a minor key. All four staves are marked with *sempre ff* (always fortissimo). The music is highly rhythmic and energetic.

54

54

dim. *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

54-56

This system contains measures 54, 55, and 56. It features four staves. The music is in a minor key. The dynamics are marked with *dim.* (diminuendo) on all staves. There are also *p* (piano) markings in measures 55 and 56. The music is more melodic and less rhythmic than the previous system.

60

60

pp *pp* *p* *p*

60-62

This system contains measures 60, 61, and 62. It features four staves. The music is in a minor key. Measures 60 and 61 are marked with *pp* (pianissimo) dynamics. Measures 62 and 63 are marked with *p* (piano) dynamics. The music is more melodic and less rhythmic than the previous system.