CARL NIELSEN'S *QUINTET FOR WINDS, OP. 43:* A CRITICAL EDITION, A LECTURE RECITAL, TOGETHER WITH THREE RECITALS OF SELECTED WORKS FOR HORN BY ATTERBERG, RIES, MOZART, ROSETTI, MUSGRAVE, LARSSON, AND OTHERS

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DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Marcia L. Spence, B.M., M.M., M.B.A.

Denton, Texas

December, 1995

Spence, Marcia Louise, Carl Nielsen's *Quintet for Winds, Op. 43*: A Critical Edition, A Lecture Recital, Together with Three Recitals of Selected Works for Horn by Atterberg, Ries, Mozart, Rosetti, Musgrave, Larsson, and Others. Doctor of Musical Arts (Performance), December, 1995, 143 pp., 14 examples, 3 appendices, bibliography, 29 titles.

The purpose of this dissertation is to prepare and present a critical edition of Carl Nielsen's *Quintet for Winds, Op. 43*, a major work in the woodwind quintet repertoire. Written for the Copenhagen Wind Quintet in 1922, it is also considered a pivotal composition in Nielsen's artistic output. The only published edition of this piece, by Edition Wilhelm Hansen, is rife with errors, a consistent problem with many of Nielsen's compositions. A comparison of the original manuscript score to the published performing parts reveals in excess of 180 discrepancies including pitches, durations, articulations, dynamics, phrasing and interpretive directions.

This treatise offers a brief biography of Carl Nielsen, documents the history and significance of the *Quintet for Winds, Op. 43* and presents a critical edition that will enable more accurate performances of this important composition.

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ACKNOWLEDGEMENTS

Musical examples from the published edition of Carl Nielsen's *Quintet for Winds, Op. 43* appearing in this treatise are reprinted by permission of G. Schirmer Inc. on behalf of Edition Wilhelm Hansen.

The writer wishes to express gratitude to Professor William Scharnberg for his inspiration and assistance with this project.

Further thanks go to Olé Hansen of Wilhelm Hansen Musikforlag and Susann Torbek of the Danish Royal Library for their research assistance, and to Fritz and Denise Nielsen of Tomball, Texas, for their helpful translations of Danish articles and books.

Finally, special recognition goes to Dr. Mary Spence, whose support is immeasurably appreciated.

Tape recordings of all performances submitted as dissertation requirements are on deposit in the University of North Texas Willis Library.

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University of North Texas

College of Music

presents

A Graduate Recital

MARCIA SPENCE, *horn*

assisted by

Rose Marie Chisholm, *piano* • Gary Feltner, *violin*
Jennifer Clark, *viola* • Miriam English, *viola*
Stacy Weill, *'cello*

Monday, April 5, 1993 **8:00 p.m.** **Recital Hall**

Concerto, Opus 28..... Kurt Atterberg (1887-1974)
Allegro pathetico
Adagio
Allegro molto

Introduction and Rondo, Opus 113, No. 2..... Ferdinand Ries (1784-1838)

- Intermission -

Quintet for Horn and Strings, K. 407..... W. A. Mozart (1756-1791)
Allegro
Andante
Allegro

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Monday, March 21, 1994 6:15 p.m. Recital Hall

Concerto in D minor ..... Francesco Antonio Rosetti (ca. 1750-1792)
- *Allegro molto*
- *Romanze*
- *Rondo*

Music for Horn and Piano ..... Thea Musgrave (b. 1928)

- Intermission -

Auf dem Strom ..... Franz Schubert (1797-1828)

Nocturnes ..... Arnold Cooke (b. 1906)
- *The Moon*
- *Returning, We Hear the Larks*
- *River Roses*
- *The Owl*
- *Boat Song*

Le jeune Pâtre breton ..... Hector Berlioz (1803-1869)

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assisted by

Greg Ritchey, *piano* • Margaret Davis, *oboe*

Monday, March 20, 1995 **5:00 p.m.** **Recital Hall**

Concerto in D..... Leopold Mozart (1719-1787)
Allegro moderato
Andante
Allegro

Concertino for Horn and Strings, Opus 45, No. 5..... Lars-Erik Larsson (1908-1986)
Allegro moderato
Lento cantabile
Allegro vivace

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- Intermission -

Trio for Oboe, Horn and Piano, Opus 61..... Heinrich von Herzogenberg (1843-1900)
Allegro
Andante
Allegro

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A Graduate Lecture Recital

MARCIA SPENCE, *horn*

assisted by

Hollie Grosklos, *flute* • Lauren Baker, *oboe/English horn*
Charles Coltman, *clarinet* • Joseph Klein, *bassoon*

Wednesday, August 9, 1995 **5:00 p.m.** **Recital Hall**

CARL NIELSEN'S *QUINTET, OPUS 43:* A CRITICAL PERFORMANCE EDITION

Quintet, Opus 43 ..... Carl Nielsen (1865-1931)
Allegro ben moderato
Menuet
Præludium, Tema con variazioni

Presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

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CHAPTER I

INTRODUCTION

The chamber music combination known today as the woodwind quintet arose from the consort tradition of the Renaissance and Baroque. By the 1790's, F. A. Rosetti composed the first composition of this type for flute, oboe, clarinet, English horn and bassoon.[1] However, the valveless hand horn, with its soft, mellow tone and characteristic technical fluency, offered late eighteenth-century composers an alternate color and the instrument soon replaced the English horn, resulting in the standard wind quintet instrumentation that survives today. The popularity of the woodwind quintet has attracted the efforts of many major composers and it continues to rival the string quartet and brass quintet as an important chamber music medium in the late twentieth century.

In addressing the literature of the woodwind quintet, the eminent wind scholar, Mary Rasmussen, remarks:

> There is a lot of available music -- little of it really good, some of it at least performable, and much of it excellent training in national styles and in problems of chamber playing. It is this great value as a systematic training ensemble for aspiring orchestral and chamber music players that makes the quintet an essential part of a woodwind player's studies, not the all too few recitals of first-rate music that it can muster.[2]

When one compares the woodwind quintet repertoire to the body of western music, only a few dozen compositions might be considered masterworks. Standard quintet fare from the Classical period includes works by Danzi, Reicha and Cambini. The quintets of Taffanel and

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[1]Miroslav Hosek. Das Bläserquintett [The Woodwind Quintet], translated by Colleen Gruban. Germany: Bernhard Brüchle Edition, 1978, p. 22.

[2]Mary Rasmussen and Donald Mattran. A Teacher's Guide to the Literature of Woodwind Instruments. Milford, New Hampshire: The Cabinet Press, 1966, p. 203.

Klughardt represent the core of the Romantic literature, while the twentieth-century boasts excellent compositions by Hindemith, Fine, Etler, Françaix, Milhaud, Bozza, Arnold, Ligetti, Carter, Barber, Ibert and Nielsen.

Carl Nielsen, the most reputable Danish composer of this century, completed his *Quintet for Winds, Op. 43* in April 1922. It is a three-movement work that incorporates musical vocabulary from both the nineteenth and twentieth centuries. The quintet is immensely rewarding to play, due both to the composer's expert craftsmanship and his idiomatic treatment of each instrument. Additionally, a joyous and humanistic experience awaits the audience.

In 1923, Wilhelm Hansen Musikforlag of Copenhagen published the sole edition of the quintet. It is a nicely engraved publication that has become a staple of the modern woodwind quintet repertoire. However, performers have contended with many note-length and articulation errors in the parts. A further comparison of the individual parts with the published score exposes even more discrepancies, including pitches, note durations, phrasing, articulations and dynamics. These several obvious errors clearly suggest the need for a close examination of Nielsen's manuscript score to identify and clarify any further publishing discrepancies.

An investigation of Nielsen's music reveals a recurring problem with mistakes in published editions of his works. David S. Lewis has published corrections to the clarinet part in Nielsen's *Concerto for Clarinet*, finding more than fifty errors.[3] Additionally, Mina Miller, the noted Nielsen scholar, completed a critical collected edition of Nielsen's piano works that replaced earlier editions whose copyright expired on the fiftieth anniversary of his death. She writes:

> In many of Nielsen's musical works, numerous and significant discrepancies exist between the original manuscripts and published editions. Discrepancies involving dynamics, articulations, phrasing, and interpretive markings, as

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[3]David S. Lewis, "Nielsen's Concerto for Clarinet: Discrepancies Between Part and Score," The Clarinet, 2:1 (December 1974), p. 9.

> well as frequent cases of apparently misprinted notes, can be found in nearly all of Nielsen's compositions, including major orchestral, chamber, dramatic and vocal works.[4]

In addition, Arne Skjold-Rasmussen states:

> In the printed material by which coming generations shall inherit and study Nielsen, there is not sufficient order. To correct this situation is more important than to place the blame for something that is shameful to us all. ...Most of the printer's errors in the piano works are by now well-known among pianists, although it was not such a long time ago that strange things were heard in the concert hall in the 3rd Piano Piece of op. 59 due to incorrect indication of the key.[5]

Immediately the question arises as to how there could be so many errors in the publications of Nielsen's compositions. Mina Miller's research pinpoints some of the contributing factors:

> Nielsen's biographers and intimate associates have noted that he was a notoriously bad proofreader and often failed to detect inadvertent errors made by his publishers. Evidence exists that when Nielsen was under severe time constraints related to his work or health, he often entrusted the proofreading of his scores to his associates and family members.[6]

The present study endeavors to determine the nature and extent of the errors and discrepancies in the only publication of Nielsen's quintet, to restore the composer's original intentions, and, when necessary, to offer critical solutions to any notational ambiguities. The goal is to create a performance edition that will repair the individual parts and thus enable performances of this major work that are more faithful to the composer's manuscript.

A facsimile of Nielsen's manuscript score to the quintet was requested from the Royal Library in Copenhagen. Upon careful examination of this score, it was found that there are in

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[4]Mina F. Miller. "Some Thoughts Upon Editing the Music of Carl Nielsen," Current Musicology, 34, (1982), p. 64.

[5]Arne Skjold-Rasmussen. "The Piano Works," Carl Nielsen: Centenary Essays, edited by Jurgen Balzer, translated by Karen Stetting. London: Dobson Books, Ltd., 1966, p. 66-67.

[6]Miller, "Some Thoughts," pp. 64-65.

excess of 180 discrepancies between the score and the published parts. These discrepancies are addressed in Chapter V.

Errors of the magnitude found in the only publication of Nielsen's quintet have implications in two significant areas: the intent of the composer and the validity of our notational system. Carl Nielsen has been honored as a major composer of this century. The markings he made in his scores were the result of careful planning. He used a notational system that had the breadth and versatility to allow absolute clarity of his ideas. Barring evidence to the contrary, the music engravers should have honored Nielsen's markings as representing his true intentions. Careless proofreading or arbitrary substitution of articulations, phrase markings, dynamics and other musical directives, without the composer's consent, questions the validity of our notational vocabulary.

This examination of Nielsen's quintet focuses on six key factors: pitches, durations, articulations, dynamics, phrasing and written instructions to the performer. Further, the maintenance of consistency in patterns and phrases repeated in one part or imitated between parts, requires several editorial decisions.

An initial review of the literature showed that concurrent research related to Nielsen's quintet was underway. The main focus of other investigations appeared to center on the form and tonal structures of Nielsen's compositions or on his use of particular instruments. While corrections and critical editions were found for other works, no studies concerning the notational errors in this quintet were discovered.

Letters were sent to the eminent Nielsen scholar Torben Schousboe, the Danish Royal Library, and Wilhelm Hansen Musikforlag, as well as to the Carl Nielsen Museum in Odense, inquiring about the possibility of an amended score and requesting any relevant information concerning this work. The replies consistently stated that no known revised score is in existence; and that, if one were, it would belong to Wilhelm Hansen Musikforlag, owner of the exclusive rights to the quintet until 1982, the year in which Nielsen's works became public domain.

Additionally, the author learned that the Carl Nielsen Society plans to publish new editions of Nielsen's works due to the many errors contained in current editions.

Finally, as will be discussed in Chapter V, it was discovered that the Copenhagen Wind Quintet, for whom Nielsen composed this work, had recorded it in 1936. This recording was reissued in 1992 as a compact disc.[7]

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[7]Carl Nielsen. The First Recordings, performed by various artists. Jacket notes by Michael Bryant. Clarinet Classics, CC0002, 1992.

CHAPTER II

CARL NIELSEN (1865-1931)

Carl Nielsen's compositional lifespan coincided with the tumultuous transition between the late Romantic era and the twentieth century. His musical peers included the older generation of Brahms, Wagner, Bruckner, Tchaikovsky, Verdi, Gade, and Grieg, while a list of his contemporaries includes Dvorák, Elgar, Debussy, Richard Strauss, Sibelius, Mahler, Ives, and the younger generation of Alfvén, Scriabin, Vaughan-Williams, Rachmaninov, Schoenberg, Ravel, Bartok, Stravinsky, Hindemith, and Shostakovich. He developed an individual style of composition based on a unique concept of extended tonality that contributed to his reputation as Denmark's greatest composer. His talent and fame have subsequently resulted in an extremely well-documented life and career. There are innumerable biographies and studies of his works, including both an autobiography of Nielsen's youth and his treatise of musical opinions.

From his autobiography, *Min fynske barndom* (My Childhood), we learn that he was the seventh of twelve children born to a poor peasant family in Sortelung near Nørre-Lyndelse, on the Danish island of Funen, June 9, 1865. While his father, Niels Jørgensen, was a house painter by trade, he also played the violin and cornet to augment the family's income. At the time of baptism, in accordance with Scandinavian custom, Nielsen's surname was taken from his father's Christian name.

Carl Nielsen was a perceptive child, and the impressions made upon him by his rural upbringing and his parent's abject poverty had a profound impact that would affect him for the rest of his life. Even after he achieved fame and financial security, Nielsen harbored a bitterness about his youthful hardships, telling his friends:

> Oh yes, now they praise me, but it doesn't matter now that I can do whatever I like; but in the many years in my youth when it might have been a help for me, when -- never mind.[1]

His musical aptitude surfaced at a very early age when he discovered that logs of various sizes made different sounds when struck by a hammer. By arranging the logs in order, he could create simple tunes. At age six, while recovering from measles, his mother gave him a small violin to pass the time. He quickly learned to find the notes. Later, at the home of a relative, he discovered the piano and his musical world expanded further to include harmony. Shortly thereafter his father and a local school teacher gave him musical instruction. He progressed rapidly and was soon playing violin for special occasions with his father.

Due to financial necessity, Nielsen quit school at age fourteen to work for a shopkeeper. When the shop closed due to bankruptcy, his father quickly introduced him to the cornet, enabling him to win a competition and become the youngest member of the Odense Military Band.[2] In Odense his knowledge of music broadened both from playing in the local orchestra and listening to a local tavern pianist play standard works from the classical repertoire. As a teenager he managed to purchase a secondhand piano, taught himself to play, and made his first attempts at composition.

Finally, in 1884, friends who recognized his talent provided a financial subsidy that allowed him to attend the music academy in Copenhagen for a formal musical education. Schousboe states, "There he studied violin with Tofte, theory with J. P. E. Hartmann and Orla Rosenhoff, history with Gade, and piano with Matthison-Hansen. He did not distinguish himself particularly and graduated with a second-class degree."[3]

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[1]Thorvald Nielsen. "Some Personal Reminiscences," Carl Nielsen: Centenary Essays, edited by Jurgen Balzer. London: Dobson Books, Ltd., 1966, p. 16.

[2]Johannes Fabricius. Carl Nielsen 1865-1931: En Billedbiografi [A Pictorial Biography] Berlingske Forlag, 1965, p. 13.

[3]Torben Schousboe. "Nielsen, Carl (August)," The New Grove Dictionary of Music and Musicians, 20 volumes, edited by Stanley Sadie. London: Macmillan, 1980, XIII, p. 225.

The years from 1886 to 1890 were lean ones for Nielsen, who survived by teaching, playing in orchestras and quartets, and through the generosity of friends. It was during this time that he composed his first opus, the *Little Suite for Strings in A Minor.* For this and several other ambitious chamber works, he was awarded the Ancker stipend, a prize that enabled him to spend a year of travel in Germany, France and Italy. While in Paris, he met and married sculptress Anne Marie Brodersen after a whirlwind romance. Following a honeymoon in Italy, they returned to Copenhagen where he became a violinist in the court orchestra, remaining in that post until 1905.

Nielsen had a landmark year in 1892: the first of his three children, Irmelin Rose, was born and he began work on his Symphony No. 1, a work that was successfully premiered in 1894. He subsequently began composing a large choral work to a Latin text, *Hymnus Amoris,* which did not receive its premiere in Copenhagen until 1897.

From 1898 to 1901, he was occupied with his first opera, *Saul and David,* produced in Copenhagen in 1902. His Symphony No. 2 was also presented that year.

During the next decade of his life, Nielsen completed a comic opera *Maskarade,* the overture *Helios,* a violin concerto, and began a collaboration with Thomas Laub to improve church singing by reforming Danish secular songs. This joint effort resulted in a collection of forty songs.

Nielsen wrote a total of six symphonies, ranking him as one of the foremost symphonists of this century and one of Denmark's greatest composers. His first major accomplishment in this category was the Symphony No. 3 *(Sinfonia Espansiva),* introduced in 1912.[4] Over the next thirteen years he composed three more symphonies, gaining particular notoriety for Symphony No. 4 *(The Inextinguishable)* and Symphony No. 5, two works that many believe to be his crowning achievements.

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[4]David Ewen. Composers Since 1900: A Biographical and Critical Guide. New York: The H. W. Wilson Company, 1969, p. 387.

Nielsen also led a distinguished career as a conductor. He was the director of the Royal Opera from 1908 to 1914 and of the Copenhagen Musical Society from 1915 to 1927. Concurrently he appeared as a guest conductor throughout Europe. In the fall of 1915 he was appointed teacher of music theory and composition at the Royal Academy of Music, and was given an honorary residence.

Marital difficulties were reported by some biographers from around 1915:

> His marital crisis from 1915 to 1920 caused him to accept many guest conducting appearances outside Denmark and to frequently stay in Göteborg, where he conducted orchestral concerts as Stenhammar's deputy. The marriage was strong enough, however, to survive the crisis, and throughout life these two centrally placed artists remained an invaluable support for one another, on a human and on an artistic level.[5]

According to some sources, it was during these years of travel that the European stylistic tendencies he encountered influenced his writing, which is said to have become more heterogeneous.[6] During this period he composed in a variety of genres, from simple Danish songs to incidental music for the play *Aladdin* and an impressionistic tone poem, *Pan og Syrinx*. Further diversification appeared in the major piano works from this time, including the Chaconne, Op. 32, Theme and Variations, Op. 40, and Suite, Op. 45.

In 1926, while conducting a concert of his own music, Nielsen suffered a heart attack from which he never fully recovered. From that time his health was poor and a second heart attack in Copenhagen took his life on October 3, 1931. His burial six days later was akin to that of a king: at Vestre Kirkegård in Copenhagen, the Royal Orchestra played the *Andante* of his third symphony while thousands of people kept a vigil in honor of the man who, during his lifetime, was made a Knight of the Dannebrøg, a member of the Royal Academy of Stockholm, and crowned as the greatest composer of Scandinavia.[7]

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[5]Schousboe, p. 227.

[6]*Ibid.*

[7]Ewen, p. 388.

CHAPTER III

THE MUSIC OF CARL NIELSEN

The transition from the late Romantic era into the twentieth century manifested itself in many places and ways. Emerging use of extended chromaticism, whole-tone techniques, modality, polytonality and serialism expanded traditional musical forms, releasing them from their dependence on functional tonality. The introduction of thematic metamorphosis, harmonic and rhythmic stratifications, dynamic curves and non-Western musical ideas were symptomatic of an attempt by composers to progress from a tradition that presented them with limitations. Nielsen confronted the same issues as other composers of his generation, yet he chose to find a method for continuing the tradition of functional tonality by rendering it more versatile. His solution, labeled "progressive tonality," developed over the course of his lifetime.[1]

His compositional career can be divided into three general periods. His early period, from 1888 to 1902, displays a style that was strongly founded on classicism. Works from this period show influences from traditionalists such as Brahms and Gade, whom he personally knew, and reflect his preoccupation with both counterpoint and the Danish *lieder* tradition.

Nielsen's middle period, from 1903 to 1922, has been labeled his "psychological" period.[2] During this era he struggled with his musical path, reaching a decision to continue with tonality, but within a less traditional context:

> At a time when most other composers were losing their grip on tonality, Nielsen discovered a new significance in it. ...He quietly gained a deep insight into

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[1]Robert Simpson. "Carl Nielsen and Tonality," Dansk Musiktidsskrift, 40:4 (May 1965), p. 90.

[2]Schousboe, p. 226.

> tonality that saved him the embarrassment of trying petulantly to kick it to pieces.[3]
>
> Nielsen discovered what Schoenberg really hoped for -- a way of breaking out of what appeared to be the confinement of a closed circle without sacrificing energy in the act.[4]

Robert Simpson has labeled Nielsen's tonal method as "emergent tonality," a process in which all twelve semitones could be used within a tonally centered scale.[5] Simpson later preferred to call it "mobile tonality" because Nielsen made it possible to use all triads within a key without obscuring the tonic, allowing for rapid changes between keys.[6]

In this middle period, due to his regular contact with other nineteenth-century European musical trends, Nielsen began to incorporate the technique of musical characterization. This involved employing specific motives to represent characters in his operas or, for example, to musically depict the choleric, phlegmatic, melancholic and sanguine moods in his Symphony No. 2 *(The Four Temperaments).* [7] This led to his acceptance of thematic transformation, a technique that can be traced from Beethoven's fifth symphony through the music of Romantic composers such as Berlioz, Liszt, Wagner and Richard Strauss, and in works of such twentieth-century masters as Schoenberg. A further manifestation of these concepts was Nielsen's unique adoption of instrumental characterization, which first appeared in the *Quintet for Winds.* With its idiomatic instrumental caricatures of the performers for whom it was written, the quintet has been credited with revolutionizing Nielsen's final compositions:

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[3]Robert Simpson. Carl Nielsen: Symphonist. New York: Taplinger Publishing Company, Inc., 1979, p. 20.

[4]*Ibid.*, "Tonality," p. 90.

[5]*Ibid.*, Symphonist, p. 21.

[6]*Ibid.*, "Tonality," p. 91.

[7]Schousboe, p. 226.

> In all previous works he had, on a very few and sporadic occasions, conceived his ideas via a programmatical way and thereby dressed them in instrumental form. Now it is used on purpose in a completely opposite procedure and I will go so far as to suppose that after 1922, he heard and conceived ideas in an especially different way than earlier.[8]

Nielsen's last period, from 1923 to 1931, focused primarily on the concept of chamber music within larger works. He reformulated the traditional symphony and made increasing use of orchestral groups in polyphonically-conceived movements, while continuing his use of instrumental characterization. Compositions from this time include his Symphony No. 6 *(Sinfonia Semplice)*, the flute and clarinet concertos, and the organ work, *Commotio*. It is also noteworthy that, as he approached his twilight years, he returned to a predilection for simple songs and hymns.

Widespread recognition and appreciation of Nielsen's musical contributions outside Scandinavia were not achieved during his lifetime and are not fully realized even today. He is unquestionably an important figure in this century, having served his art as composer, performer, conductor, teacher and author. During a time when he might have chosen to follow the lead of his peers in Germany and France, he instead developed a unique style that left a legacy of impressive compositions in nearly all genres.

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[8]Jan Maegaard. "The Late Carl Nielsen," translated by Fritz Nielsen, Dansk Musiktidsskrift, 28:4 (1953), pp. 76.

CHAPTER IV

THE *QUINTET FOR WINDS, OP. 43*

Carl Nielsen conceived his *Quintet for Winds, Op. 43* in three movements: a first movement in sonata-allegro form, a minuet and trio, and a theme and variations preceded by a slow prelude. The circumstances surrounding the composition of the quintet have been well-documented by persons involved in its creation. The oboist Sven Christian Felumb, in an article written for the *Dansk Musiktidsskrift* (Danish Musical Times) in 1958, has provided one of the best sources of information regarding the work's inception.[1]

Discussing his association with the Copenhagen Wind Quintet, known affectionately as "the old wind players," he wrote about the various personalities who comprised the group for whom Nielsen composed his quintet. The flutist was Poul Hagemann, a professional businessman who enjoyed chamber music as an avocation. He was later succeeded by Holger Gilbert Jespersen, for whom Nielsen composed his *Concerto for Flute and Orchestra.*

The clarinetist was Aage Oxenvad, who was described as a "Jutlander" with great artistic taste and an ability to read people:

> Whether he really had a great talent for his instrument, it has never been clear to me. However, he became one with the combative instrument, the clarinet, through many diligent and tough working hours, a fight that almost wore him out. The crown of his life achievement as an instrumentalist and as an artist was most likely Nielsen's *Concerto for Clarinet and Orchestra, Op. 57.*[2]

The oboist was Felumb, who had just returned to Copenhagen after studies in Paris. His friend Oxenvad invited him to join the local chamber music society, which he referred to as a

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[1]Sven Christian Felumb. "The Old Wind Players and Carl Nielsen," translated by Fritz Nielsen, Dansk Musiktidsskrift, 33:2 (April 1958), pp. 35-39.

[2]*Ibid.*, p. 35.

"baptism by fire." Although he was the youngest member, he was immediately accepted by the group and began one of the self-described happiest periods in his life.

The bassoonist, Knud Lassen, was depicted as being "one with his bassoon." Felumb states:

> Knud was unshakable and calm. He never set a rash tempo and served his phrases with irreproachable sophistication. He had a sophisticated sense of humor, you know, from many characteristic bassoon stanzas in Mozart's scores.[3]

The hornist was Hans Sørensen, a cautious and dignified performer. However, Felumb felt he had a childish and unrestrained sense of humor.

The group was described as having enjoyed each other's company in work as well as in play, but it was not a mutual admiration society. They would punish and chastise each other during rehearsals, always demanding better of each other and of themselves.

It happened that the group, without flute, was rehearsing one night at pianist Christian Christiansen's house when Nielsen telephoned. Perceiving music in the background, he decided to join the rehearsal in person. Upon hearing Mozart's *Sinfonia Koncertante* in a reduction for winds and piano, particularly the finale, which is a set of variations, Nielsen became quite exuberant. Reportedly, over some drinks, he spoke at length about Mozart and wind players and then suddenly became very quiet. A few moments later he vowed to write a wind quintet if the group would also commit itself to the project.

Nielsen had been intrigued by the way each player had handled his instrument: each member's personality came through his instrument with unique individuality. He stated something to the effect: "Of course there must be a variation movement where I will picture each of you."[4]

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[3]*Ibid.*, p. 36.

[4]*Ibid.*

The *Quintet for Winds* marked a turning point in Nielsen's compositional style when, at age 58, he was inspired to idiomatically capture both the characteristics of individual instruments and their performers. In his discussion of Nielsen's later works, Jan Maegaard states:

> Flute, oboe, clarinet, bassoon and horn cannot blend together like, for example, the instruments from a string quartet, but are individually so characteristic that they in a way crave a distinct individual consideration, and in the Prelude and Eleven Variations it is clearly shown that Carl Nielsen, on full purpose, took aim to characterize the instruments through the music. ...The consequence was Nielsen's new partiality for the chamber music ensemble, opposite his earlier classical-romantic inspired symphonic ideal, which had clouded his earlier periods of chamber music.[5]

The group began work on Nielsen's piece while it was still in progress. This gave the composer the opportunity to discuss various phrases with the players and to make corrections. The quintet opens with bassoon alone and, to paraphrase Felumb, it represented Knud Lassen exactly as they knew him: easygoing and unconcerned, but with sophistication. A later secondary theme in the reprise of the first movement between horn and bassoon had to be played repeatedly until Nielsen decided which voice should have the upper part.

Also according to Felumb, the second movement, a minuet, was conceived as a pastiche of a Classical-era woodwind quintet. It was a special tribute to Nielsen's close friend Oxenvad.

Apparently, the final movement was a bit troublesome for Nielsen. He had in mind creating a prelude to a theme and variation movement, but the instrumentation was unclear to him. At the time he was the conductor of the Copenhagen Music Society, and during a performance of *Symphonie Fantastique* by Berlioz, he was moved by Felumb's English horn solo in the pastorale movement. Around midnight that same evening he telephoned Felumb to ask if it were possible to switch between oboe and English horn in the same movement. Hearing that it was, Nielsen had solved his instrumentation problem for the prelude. Felumb stated:

---

[5]Maegaard, p. 75-76.

> I was young and courageous and said cheerfully yes. It has caused me (and also my followers) big trouble -- but the cause was worth it because this is the most distinctive place in the entire Quintet.[6]

Of the work's three movements, the third movement's twenty-six measure prelude has drawn the most response:

> The prelude before the variations of the *Wind Quintet* is one of those productions which has made the biggest and most lasting impression. Here meets the free and unbidden with the strongest regularity, -- the hard and insensitive with the highest degree of expressiveness. This virile and primitive force in the boldly swung melodious arabesque, the whole polyphonic independence and the harmonious emancipation within a kept tonality is of such primitive greatness that one may draw parallels (hopefully without being misunderstood) with Michelangelo's *Creation of Man*.[7]

The theme which Nielsen chose for the closing set of variations was his own hymn, *Min Jesus, lad mit hjerte fa en saden smag for dig* (My Jesus, let my heart find such a taste for Thee) from *Hymns and Sacred Songs* of 1912-16.[8] Simpson states that there was no particular religious significance in this choice, and that the melody was Scandinavian in character and well-suited for variations.[9] Felumb particularly recalled the two solo variations (Nos. VII and IX):

> Knud Lassen found his variation quite intuitive in his own phrasing. I think Carl Nielsen was surprised because all he had to say was that was how he thought it ought to be and I remember he was really touched. It was different with the horn variation, which Hans Sørensen blew with dazzling virtuosity. ..."Dear Sørensen," he was told, "try to think of yourself on a Danish summer day, standing on top of a hill, blowing your horn out in the beautiful countryside. It is not 1,2,3,4 -- no, take your time. You do not have to go on to the next phrase before all the echoes have finished." Hans blew the horn elegantly, but continued until the end to have difficulties taking his time. It's a lot to expect that you have to take your time when you sit as a

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[6]Felumb, p. 37.

[7]Flemming Weis. "Carl Nielsen and the Young Ones," translated by Fritz Nielsen, Dansk Musiktidsskrift 7:1 (January 1932) p. 54.

[9]Nils Schiørring. "The Songs," Carl Nielsen: Centenary Essays, edited by Jurgen Balzer, trans. by Ellen Branth. London: Dobson Books, Ltd., 1966, p. 124.

[9]Simpson, Symphonist, p. 161.

> horn blower -- quite alone and have to do something so simple that it is really quite difficult.[10]

Then there were the variations for clarinet and bassoon. Nielsen knew very well that Oxenvad had a "hot" temper and told the two players to, "Play like a married couple who are arguing, where the husband (the bassoon) finally gets quiet at the end."[11]

The *Quintet for Winds,* premiered at the club *Ny Musik* in October 1922, and exemplified Nielsen's maturest style. Its humor and kindly character were immediately attractive to audiences. The players eventually had several opportunities to perform the work outside Denmark. In Berlin, in the spring of 1923, they performed it on the same program with the first performance of Hindemith's now famous *Kleine Kammermusik*

Nielsen passed away without knowing that his quintet would become a popular chamber work and one of the most beloved and recorded pieces in the wind quintet repertoire. As a tribute to their dear friend, the "old wind players" played the last-movement chorale at Nielsen's open gravesite.

When an opportunity to make a recording of the *Quintet* arose several years later, the group decided that they must take advantage of it for Nielsen's sake. As Felumb described:

> At that time there was nothing called *tape,* where you could edit the best pieces and put them together. What was there was there and you could not make many test records -- we knew the company was already out 750 kroner and that was for one record that probably wouldn't see many sales. When the clarinet sounded fine in one recording, you could be sure the oboe exactly on that record seemed to be unlucky. It was simply a nightmare. However we finished it. Now, today, it is an old record and it is possible that the youth, who are spoiled with our present recording techniques, will find it lacking. But the soul of it still lives in spite of anything it might be missing.[12]

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[10]Felumb, p. 37.

[11]*Ibid.*

[12]*Ibid,* p. 38.

The recording was made on January 24 and 25, 1936. Sadly, it was one of the last times the group played the work together, as several of them, Lassen, Oxenvad, and then Sørenson, soon joined their departed friend, Carl Nielsen.

CHAPTER V

NOTATIONAL DISCREPANCIES IN THE CURRENT EDITION

Musical interpretation is directly related to the notational system involved. With the exception of modern extended instrumental techniques, the Western musical notation system has remained relatively unchanged for hundreds of years. A vocabulary of music symbols has been codified to give specific or relative meaning to each symbol and the meaning and use of these symbols has been handed from master to student for generations.

Similar to spoken language, music notation can vary between the extremes of general or vague to very specific and exacting. Considering that each written note has associated pitch, durational, dynamic, and style relationships to the surrounding notes, a composer can choose to empower either his own ideas or those of the performer by the extent of the notational directives. Less specific notation affords the performer more freedom in interpreting the musical meaning.

Nielsen's notation clearly reflects his desire to advance his own ideas. The manuscript score of the quintet is relatively neat and readable, showing a specificity that leaves little argument as to his musical intentions. (See Appendix I, pp. 25-57).

In this comparative study, there were four pieces of evidence to consider: Nielsen's original manuscript score, the published score, the published parts, and the recording made by the Copenhagen Wind Quintet in 1936. Upon careful analysis, three observations were made: 1) the published score is faithful to the original manuscript with few exceptions; 2) the published parts have many discrepancies with the scores and are not cohesive amongst themselves regarding phrasing, articulations, dynamics, and musical directives; and 3) the recording is not faithful to either the original score or the published performing parts. These

results led to three conclusions: 1) the manuscript score is in agreement with the published score, leaving little doubt as to Nielsen's intentions; 2) different engravers must have created the separate performing parts owing to notational inconsistencies and other discrepancies; and 3) the recording reflects an ensemble struggling with individual technical limitations, arbitrarily making changes in order to overcome those weaknesses and resulting in a rendition that is inconclusive, at best.

Based upon these conclusions, the decision was made to produce an edition of Nielsen's quintet that agrees with his manuscript. This was accomplished by identifying and correcting the notational discrepancies in the current performing parts.

One of the most critical areas of notation has to do with pitch. It is assumed that one must have a thorough working knowledge of a composer's tonal style and history in order to suggest that notes are incorrect or need modification. This is true if the composer's own score is difficult to read and must be deciphered within context of a stylistic harmonic precedence. Nielsen's quintet score, however, is extremely legible. The following examples illustrate that the few instances of pitch discrepancies are quite simply printer's errors. Additional corrections to notes concern durational values or appearance of pitches intended for one part, but printed in another. (See Appendix II, pp. 60-61).

Example 1. Pitch discrepancy occurs in the *klarinet* part, mvt. I, m. 4, first note:

Nielsen score

Hansen edition

Example 2. Pitch discrepancy occurs in the *horn* part, mvt. I, m. 7, third note:

Nielsen score

Hansen edition

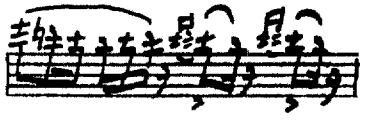
The correct note also appears as cues in the *obo* and *klarinet* parts:

In the entire quintet there are only seven pitch discrepancies. These are shown in Appendix II, p. 59.

The majority of discrepancies in the performance parts have to do with articulations. Nielsen was very clear in his articulation designations. The discrepancies generally fall into one of four categories: articulations omitted, articulations changed, articulations added which were not in the score originally, or articulations substituted with a dynamic marking.

Example 3. Articulations omitted in the *flöjte* part, mvt. I, m. 81:

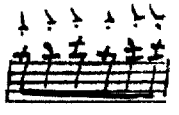
Nielsen score



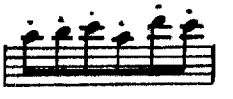
Hansen edition

Example 4. Articulations changed in the *fagot* part, mvt. II, m. 5:

Nielsen score



Hansen edition



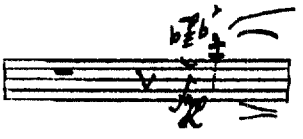
Example 5. Articulations added in the *obo* part, mvt. I, m. 23:

Nielsen score

Hansen edition

Example 6. Articulation marking changed to a dynamic marking in the *flöjte* part, mvt. I, m. 23:

Nielsen score



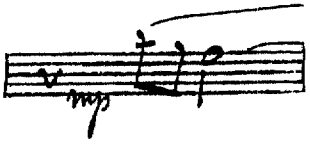
Hansen edition

There are in excess of one-hundred individual articulation errors of various types. They can be examined in Appendix II, pp. 62-70.

The second largest number of discrepancies involve dynamic markings and consist of three types: dynamic markings changed, dynamic markings omitted, or dynamic markings added which do not appear in the original score.

Example 7. Dynamic marking changed in the *obo* part, mvt. I, m. 142:

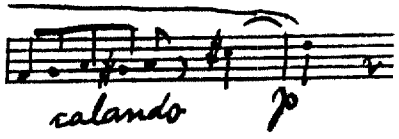
Nielsen score



Hansen edition

Example 8. Dynamic marking omitted in the *klarinet* part, mvt. I, m. 57-58:

Nielsen score



Hansen edition

Example 9. Dynamic marking added in the *fagot* part, mvt. III, m. 142:

Nielsen score

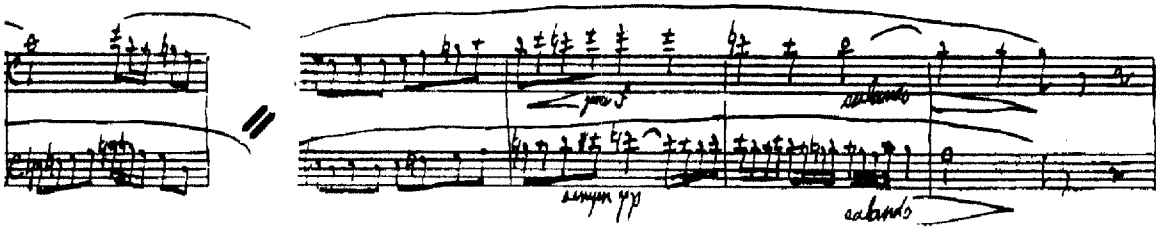
Hansen edition

There are in excess of forty-two dynamic marking discrepanices. These are displayed in Appendix II, pp. 71-77.

Another area of major discrepancy is that of phrasing. In general, Nielsen tends to write very long phrases, perhaps due to his background as a string player. It is obvious that some editing has been done to the performing parts to better facilitate passages from a wind player's perspective. However, such changes are not consistent, especially when several instruments are playing like passages simultaneously. This writer's editorial decision was to restore Nielsen's original phrase markings in order to maintain consistency between parts, particularly since the intended phrasing is possible to play on all instruments.

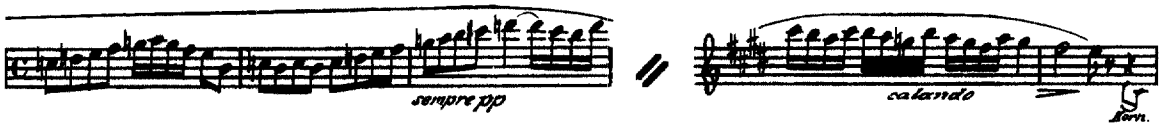
Example 10. Phrase marking discrepancies in similar *flöjte* and *obo* part passages, mvt. I, mm. 8-12:

Nielsen score



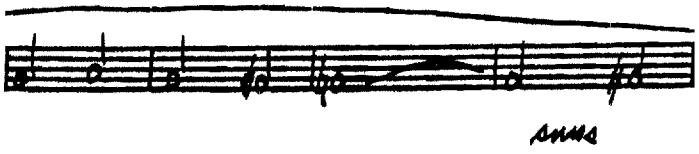
Hansen edition *flöjte* part is altered

Hansen edition *obo* part remains faithful to original score

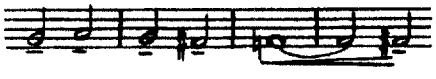


Example 11. Phrase marking replaced by articulations in the *fagot* part, mvt. III, mm. 238-241:

Nielsen score



Hansen edition



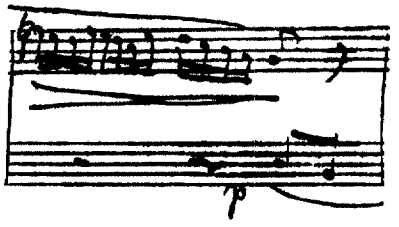
Forty-five examples of phrasing discrepancies exist. These are shown in Appendix II, pp. 78-89.

A final area of discrepancy involves musical interpretive directives utilizing either symbols or words that have an effect on style or tempo. Only a few are noted in Appendix II, pp. 90-91 for illustrative purposes. These fall into three categories: false markings not found in

the original score, omitted markings, or markings which appear too early or too late in the performance parts.

Example 12. The false pause sign appearing in the *horn* performance part is misleading and causes a missed entrance between the *klarinet* and *horn* in mvt. I, m. 12.

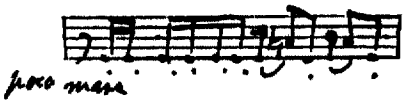
Nielsen score



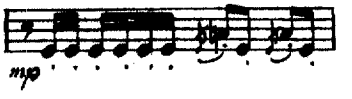
Hansen edition horn part

Example 13. Style marking is omitted in the *horn* part, mvt. I, m. 129:

Nielsen score



Hansen edition



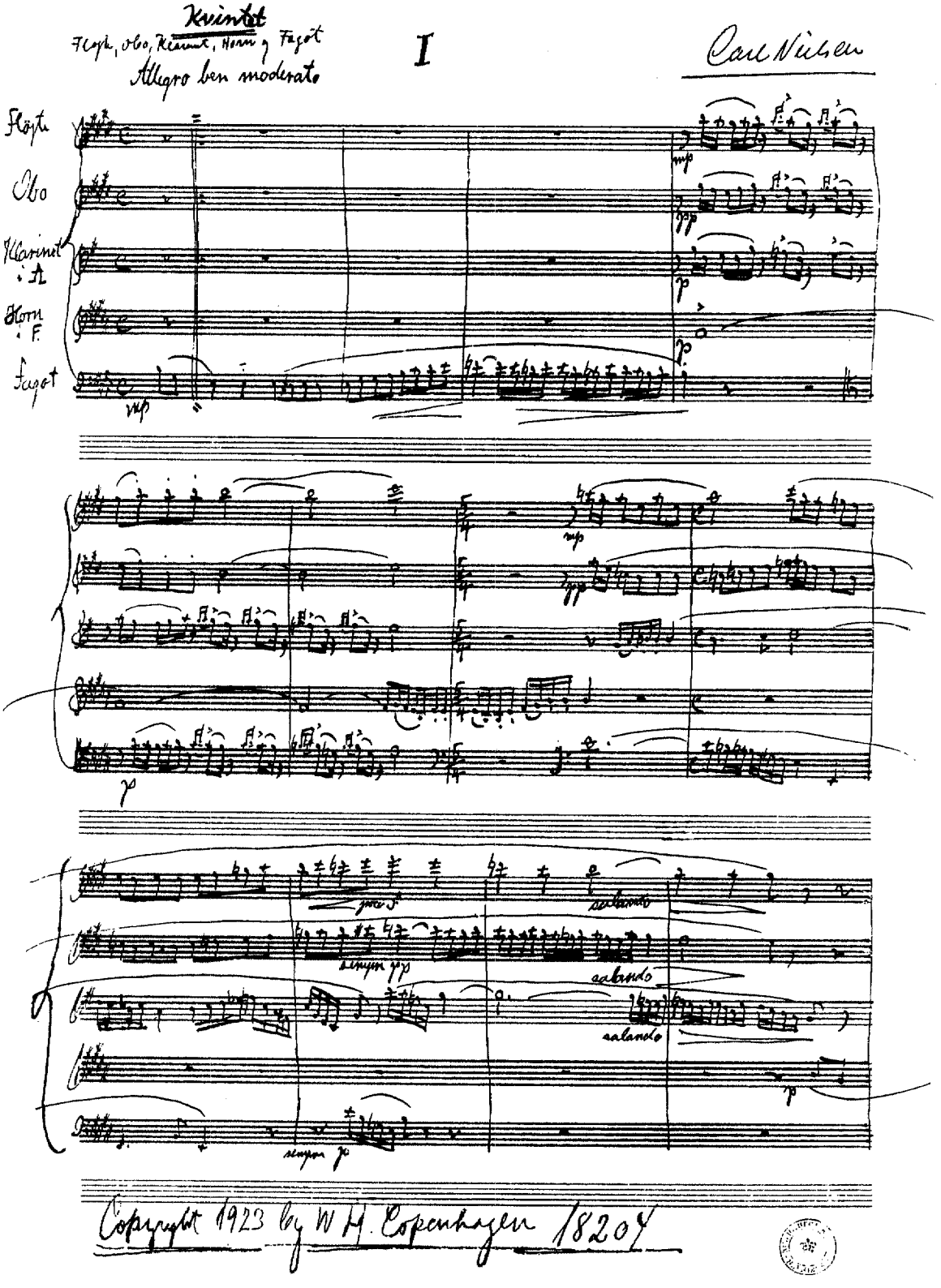
Example 14. Late style marking occcurs in the *flöjte* part, mvt. I, m. 11:

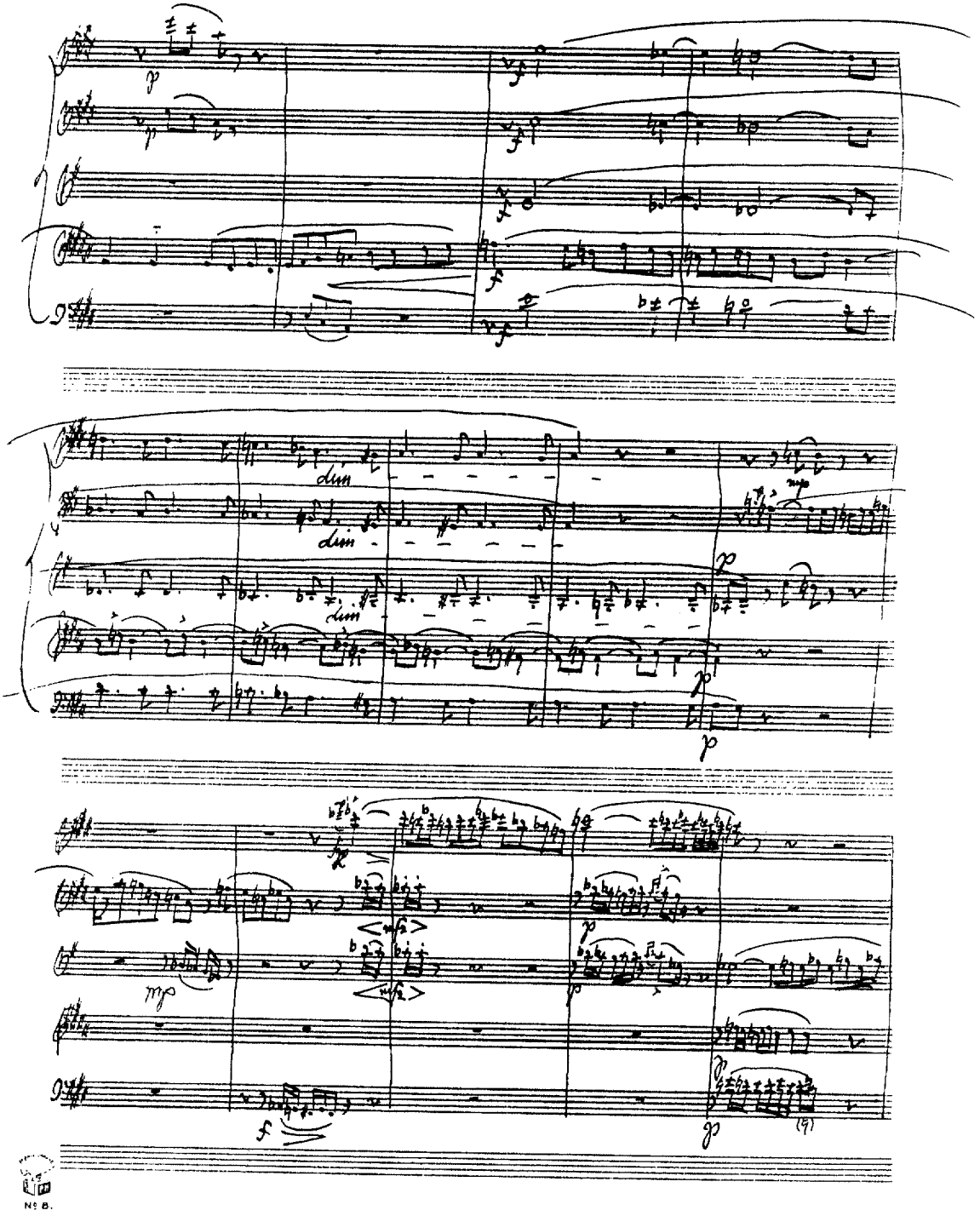
Nielsen score

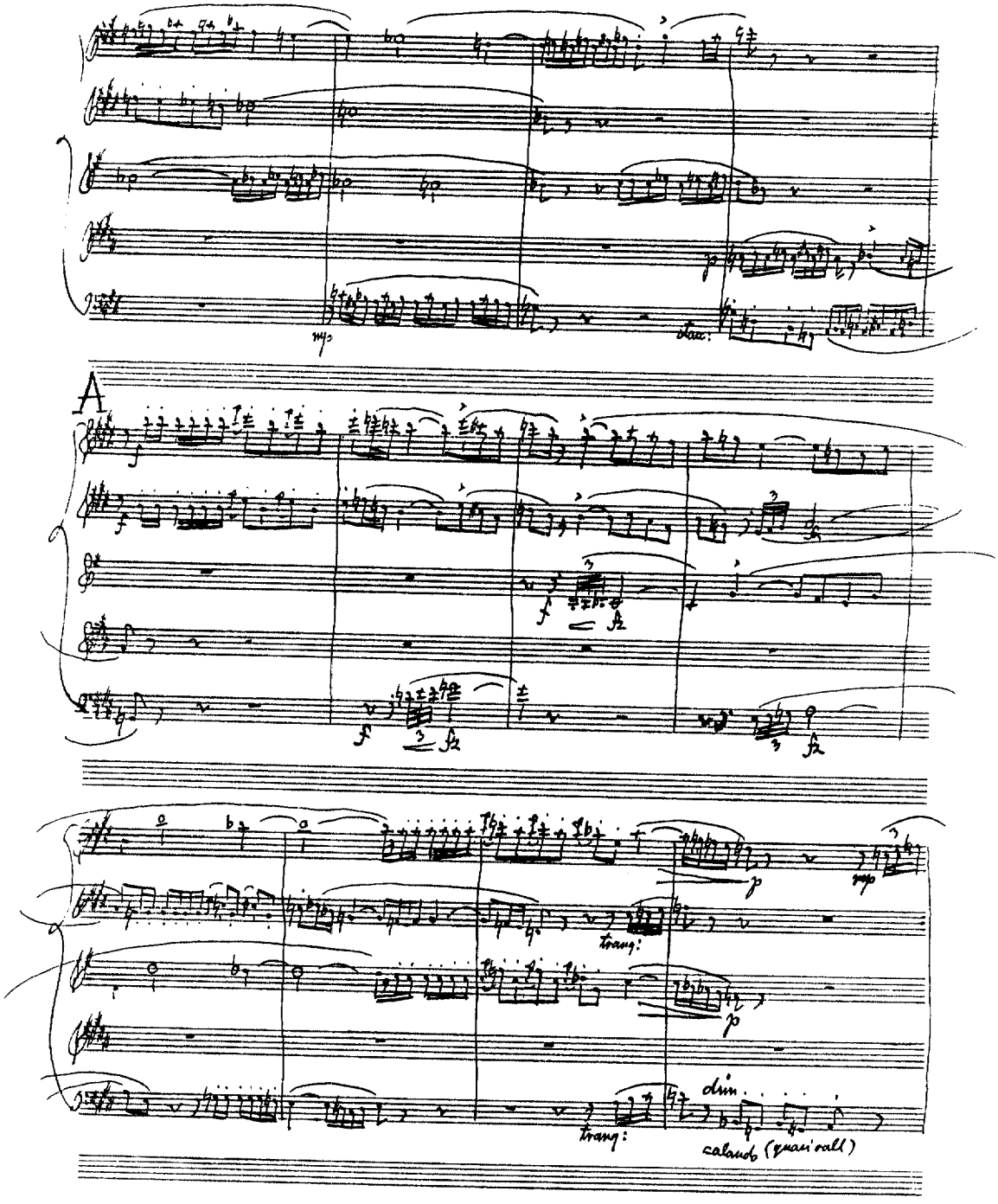
Hansen edition

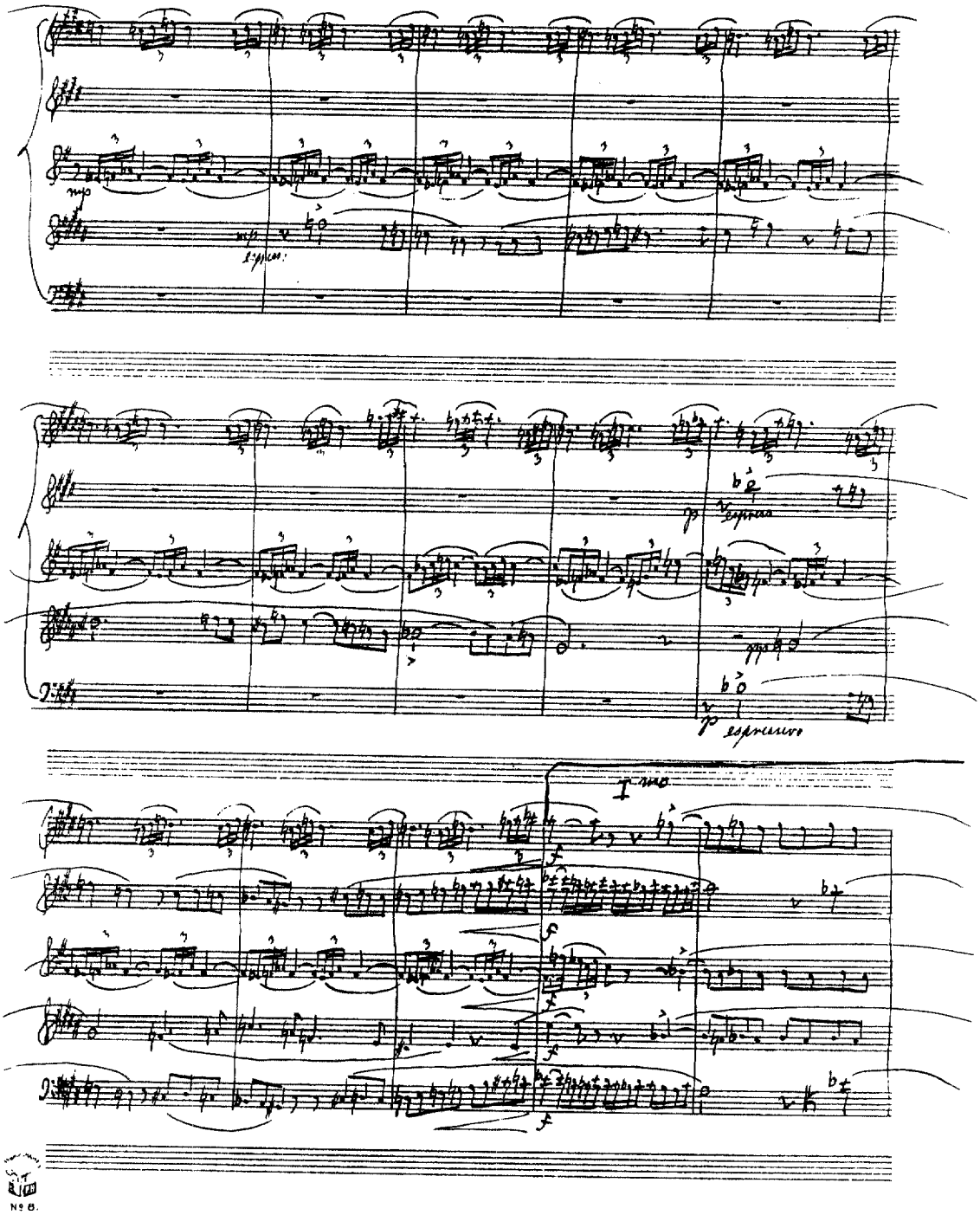
The final step in creating the critical edition involved the process of editing. Having identified the discrepancies between the performing parts and the manuscript score, a new score, from which performance parts could be extracted, was required. In addition to restoring Nielsen's original intentions, the new score also provided an opportunity to ensure consistency by adding markings where Nielsen was forgetful or vague, including articulations, dynamics, minor instances of phrasing and interpretive instructions. These editorial markings are shown by the use of [ ] or ⌒ in Appendix III, pp. 92-141.

APPENDIX I: NIELSEN'S MANUSCRIPT

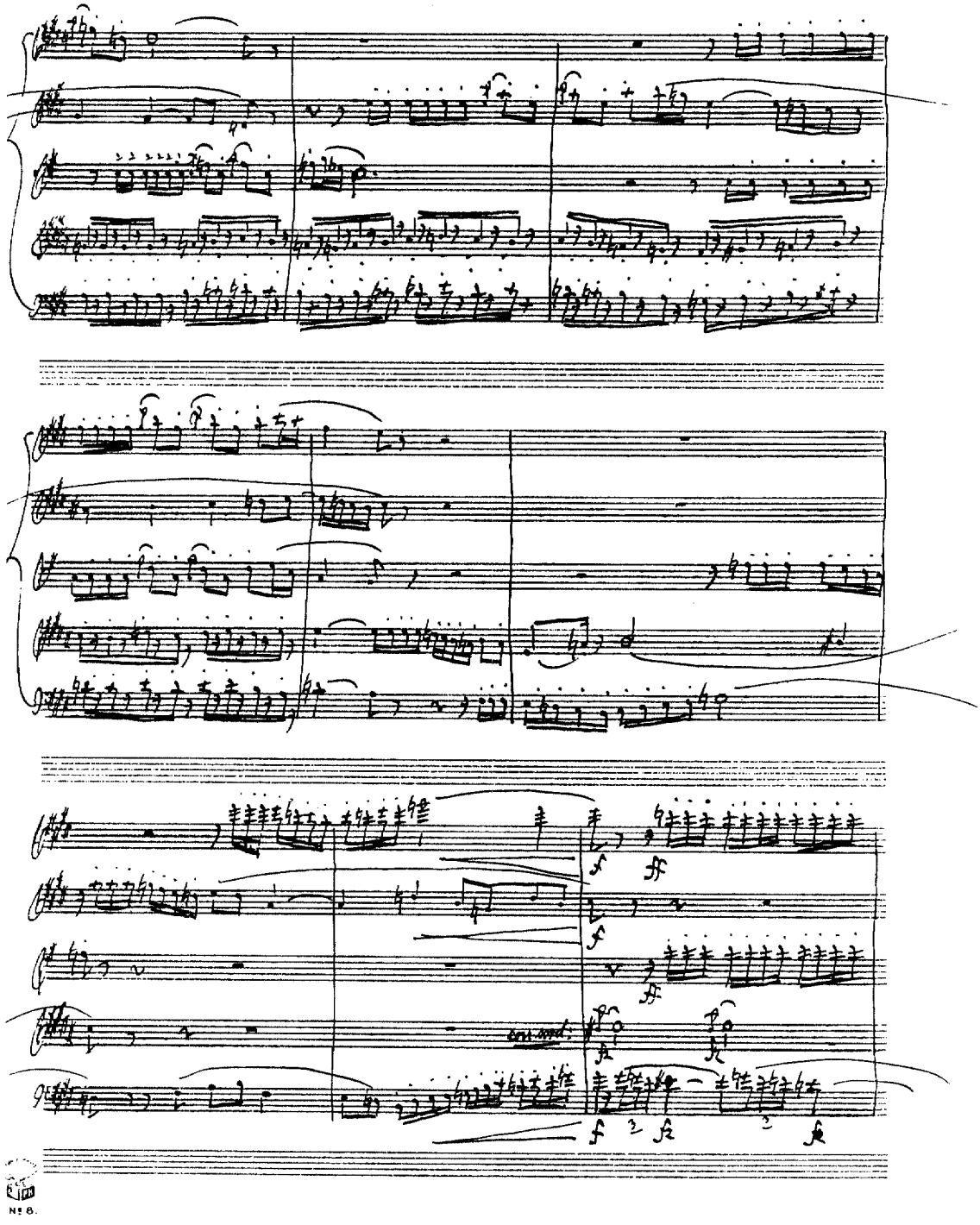

Kvintet
Flöjte, Obo, Klarinet, Horn og Fagot
Allegro ben moderato
I
Carl Nielsen
Flöjte
Obo
Klarinet i A
Horn i F
Fagot
mp
pp
p
salando
sempre pp
sempre p
Copyright 1923 by W. H. Copenhagen 18204

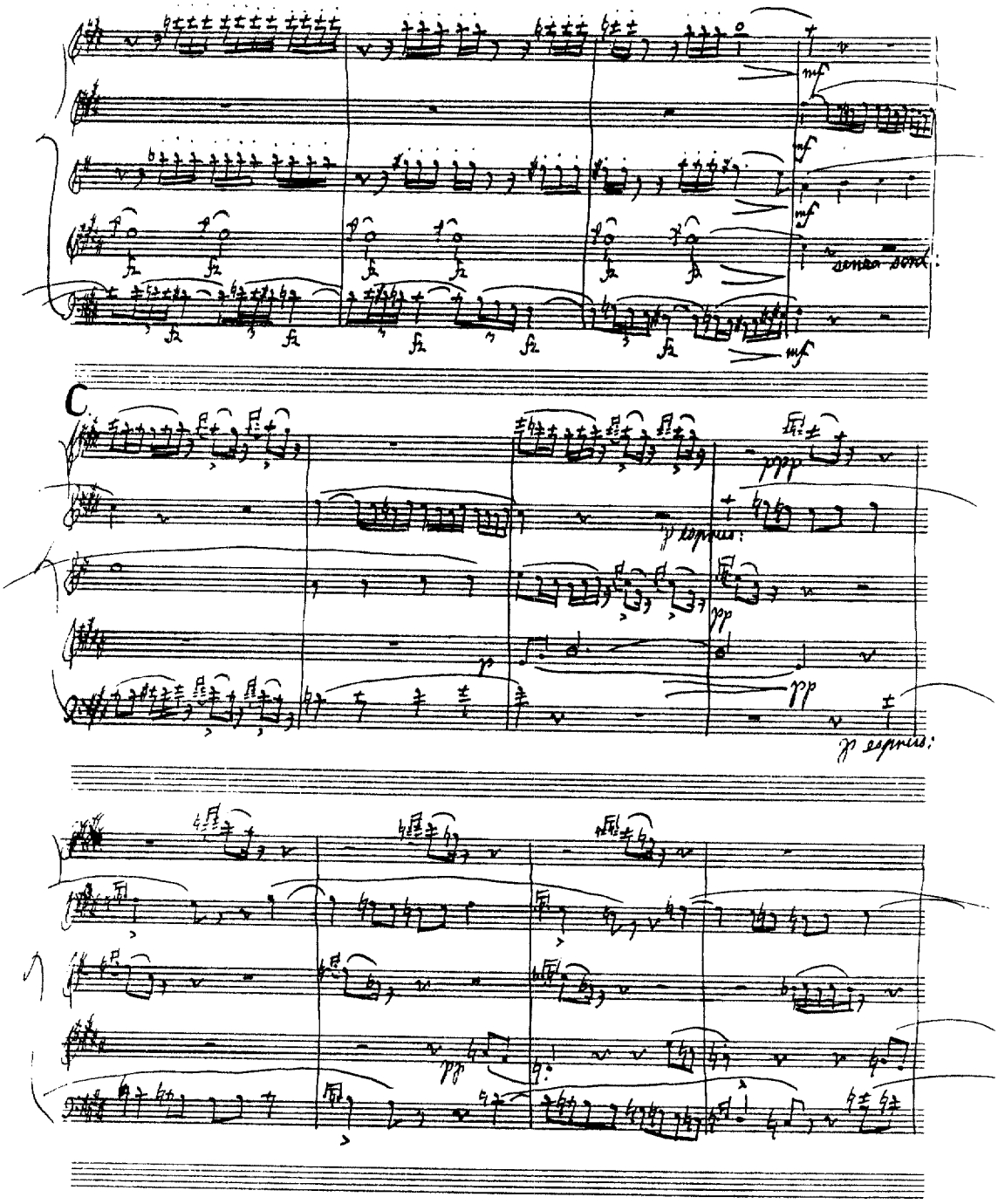

dim
dim
dim
mp
mp
mf
mf
p
f

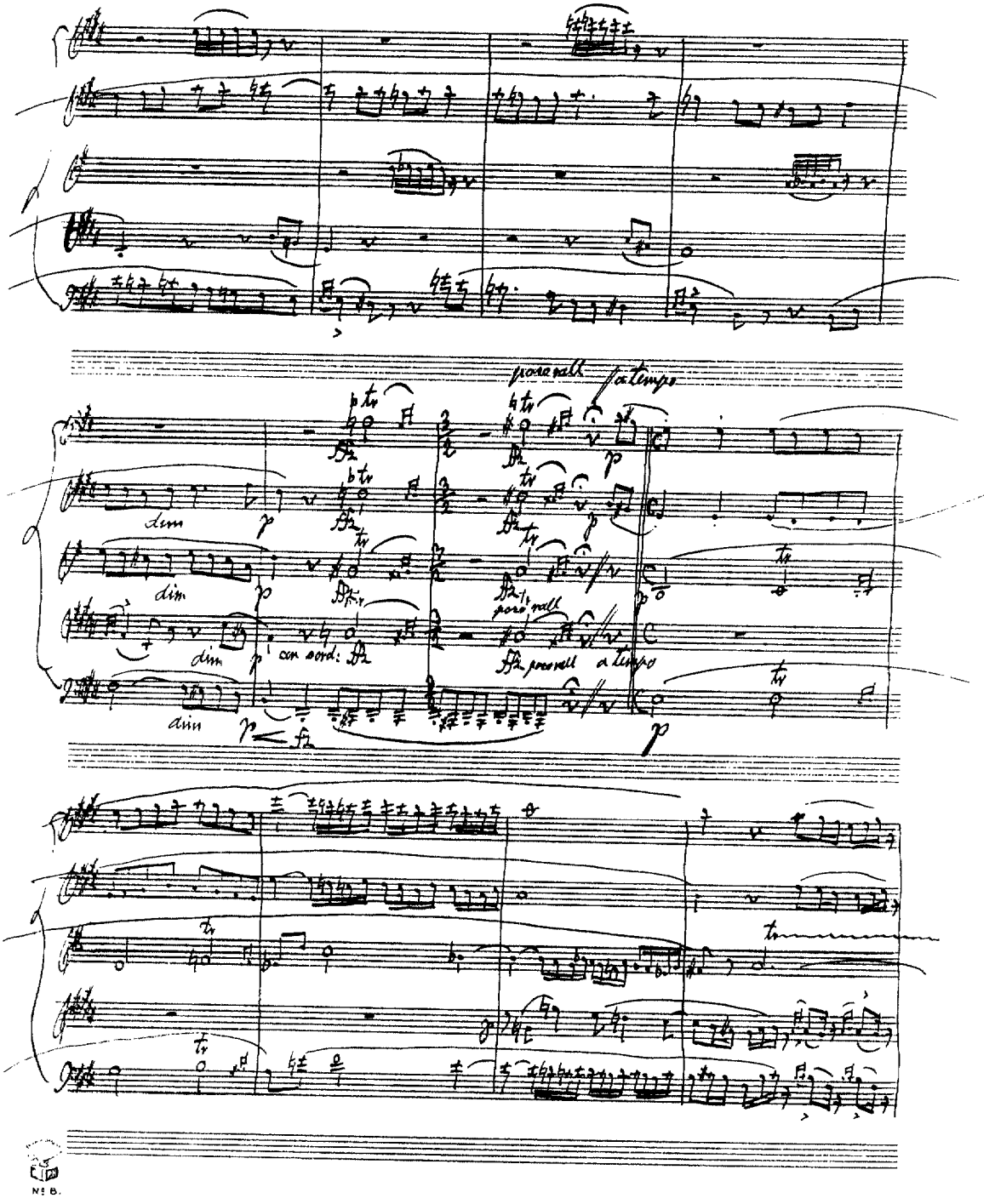

A
trang:
trang:
dim.
calando (quasi rall)

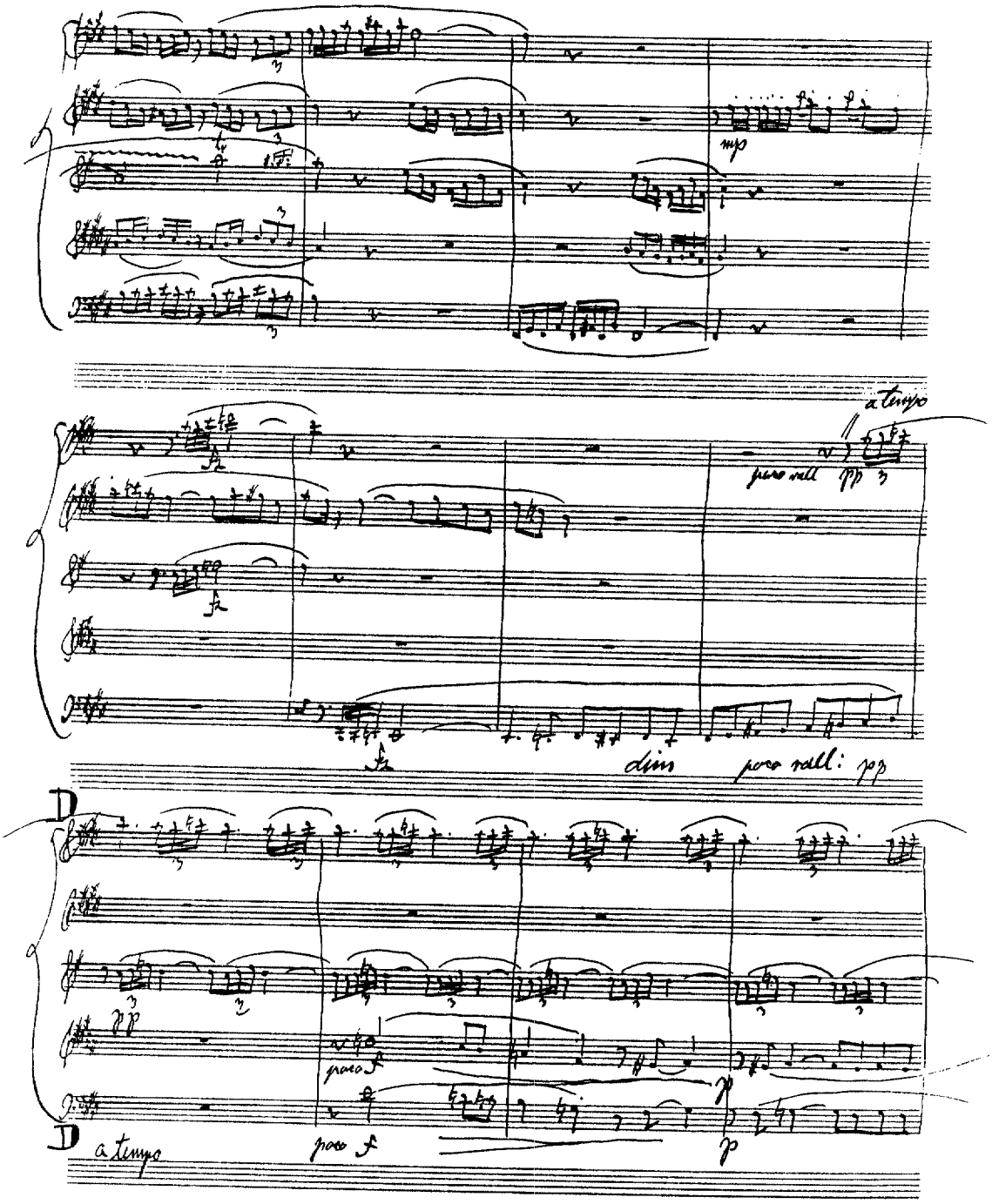

espress.
espressivo
I mo
Nº 8.

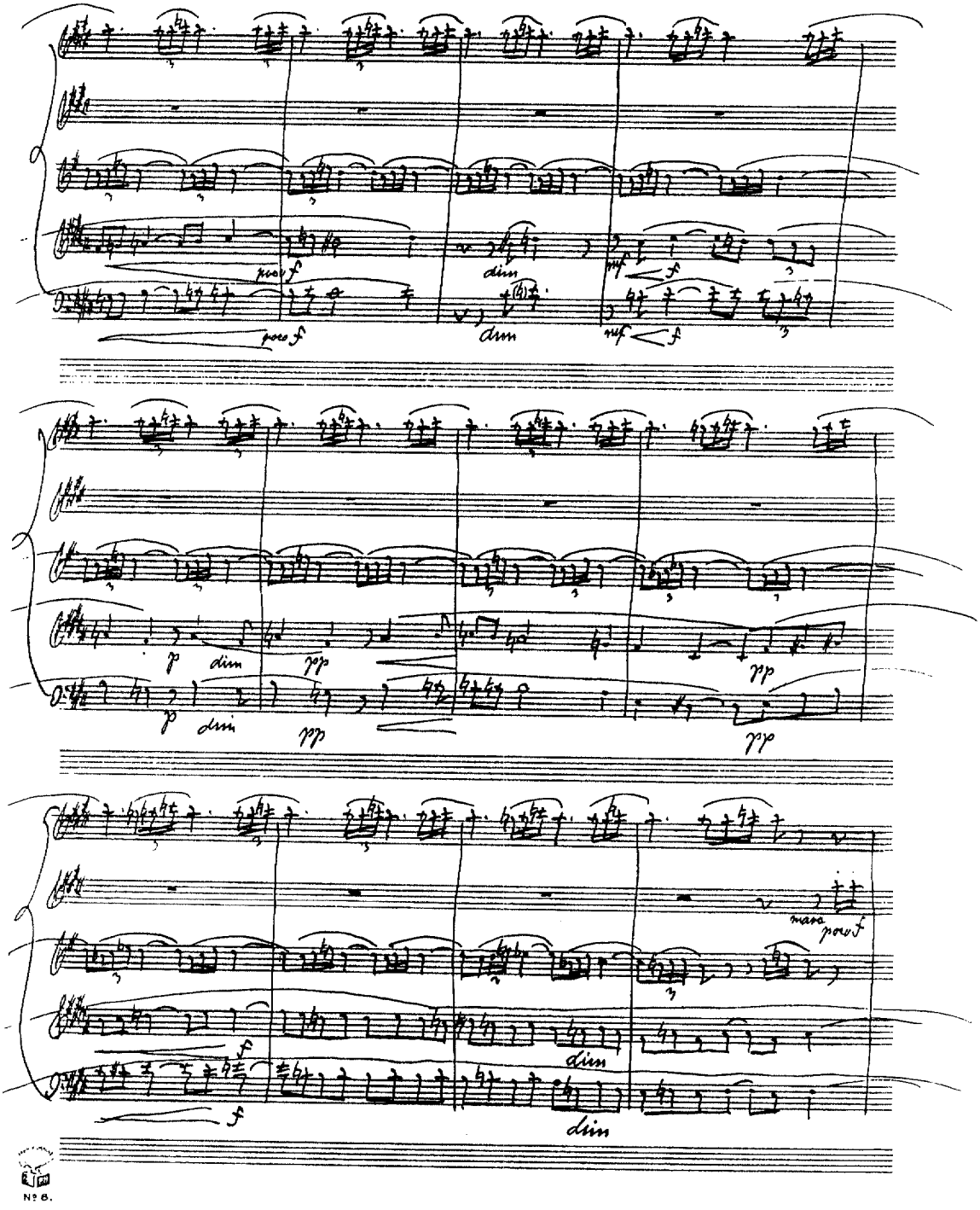
calando
dim
calando
p
p marc:
B
a tempo
pp
poco rall:
mf
f

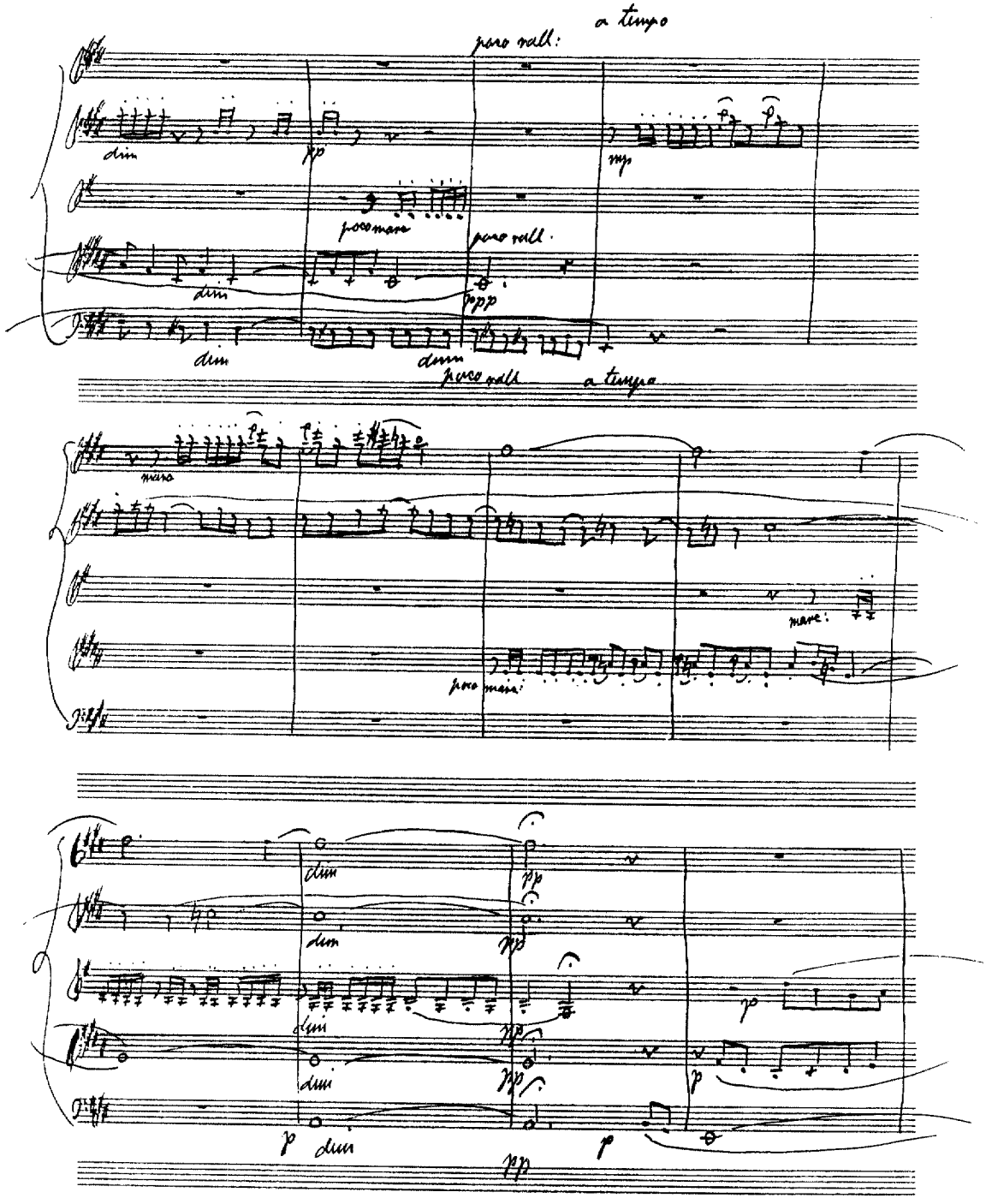

cor. ord.

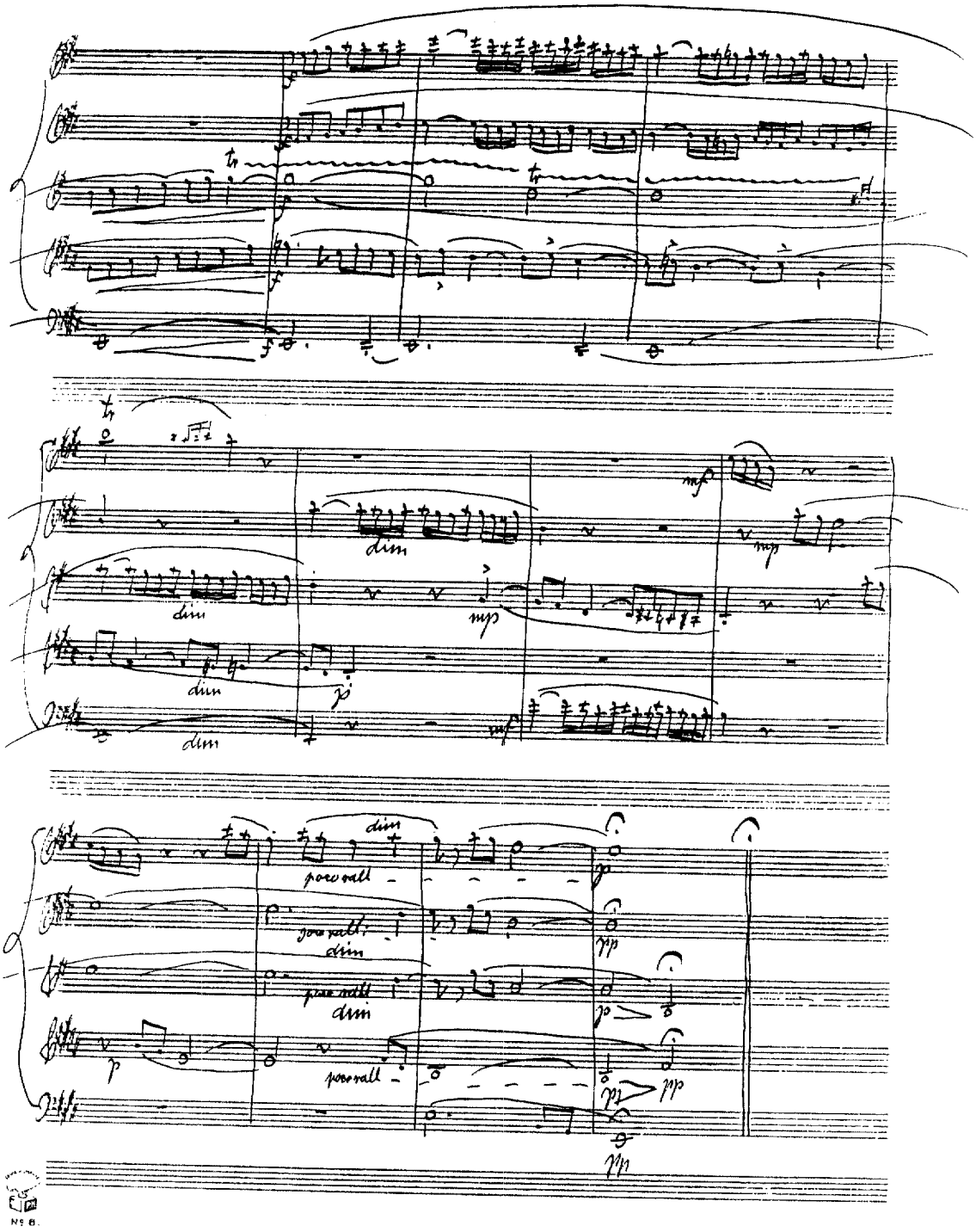

senza sord.
C
p espress.
p espress.

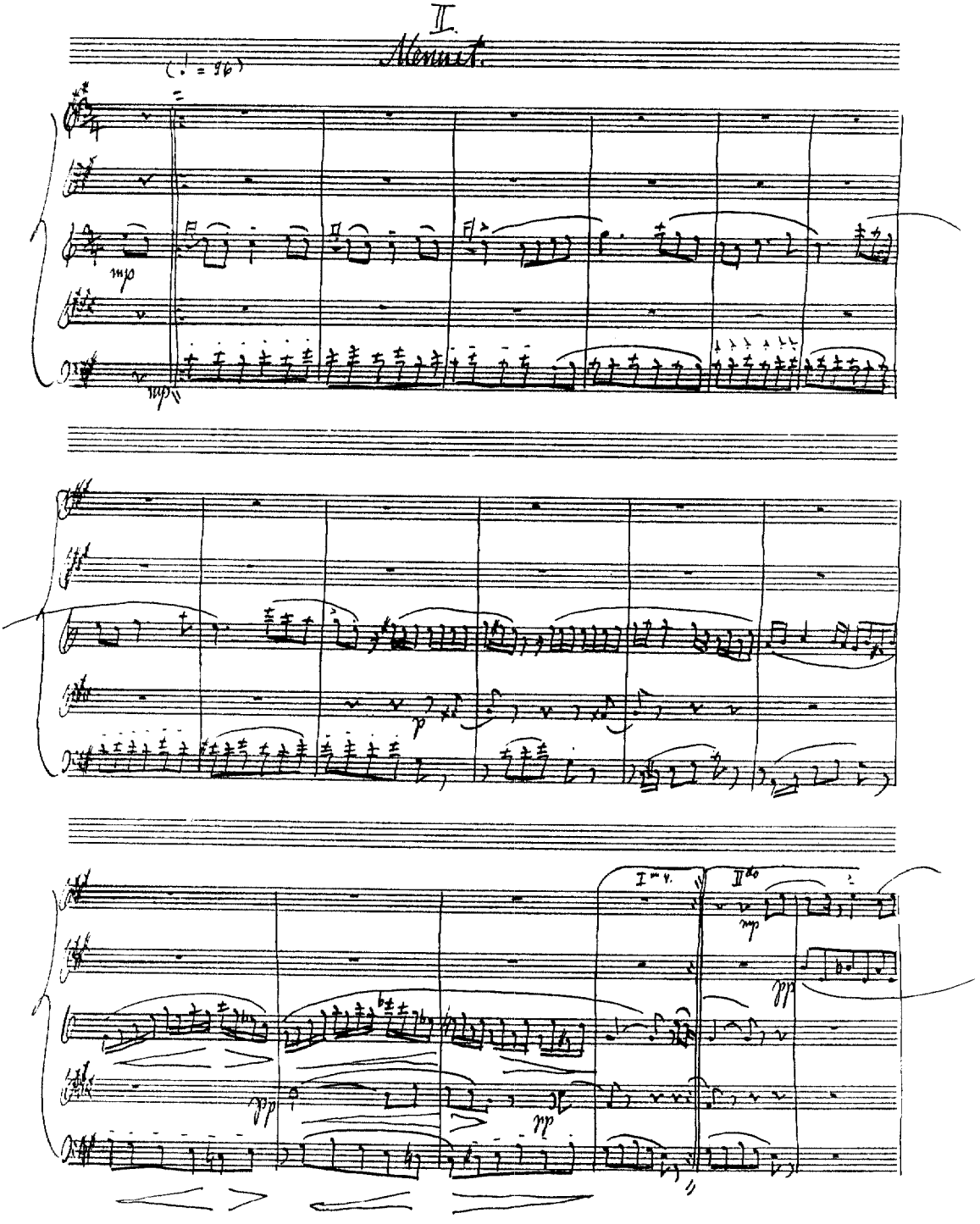

poco rall
a tempo
dim
dim
dim
con sord:
poco rall
a tempo

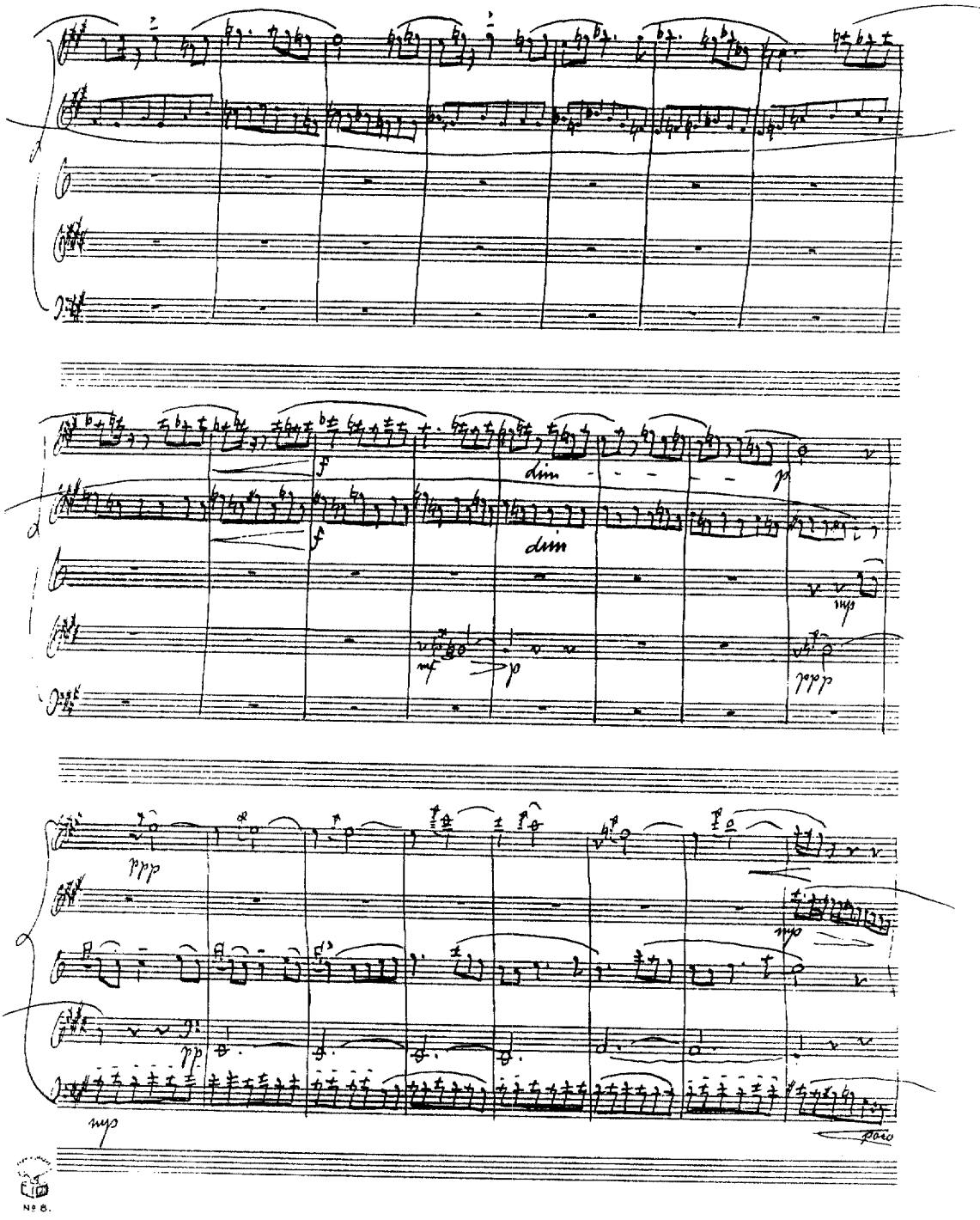

mp
a tempo
poco rall. pp
dim
poco rall. pp
D
pp
poco f
p
D
a tempo
poco f
p

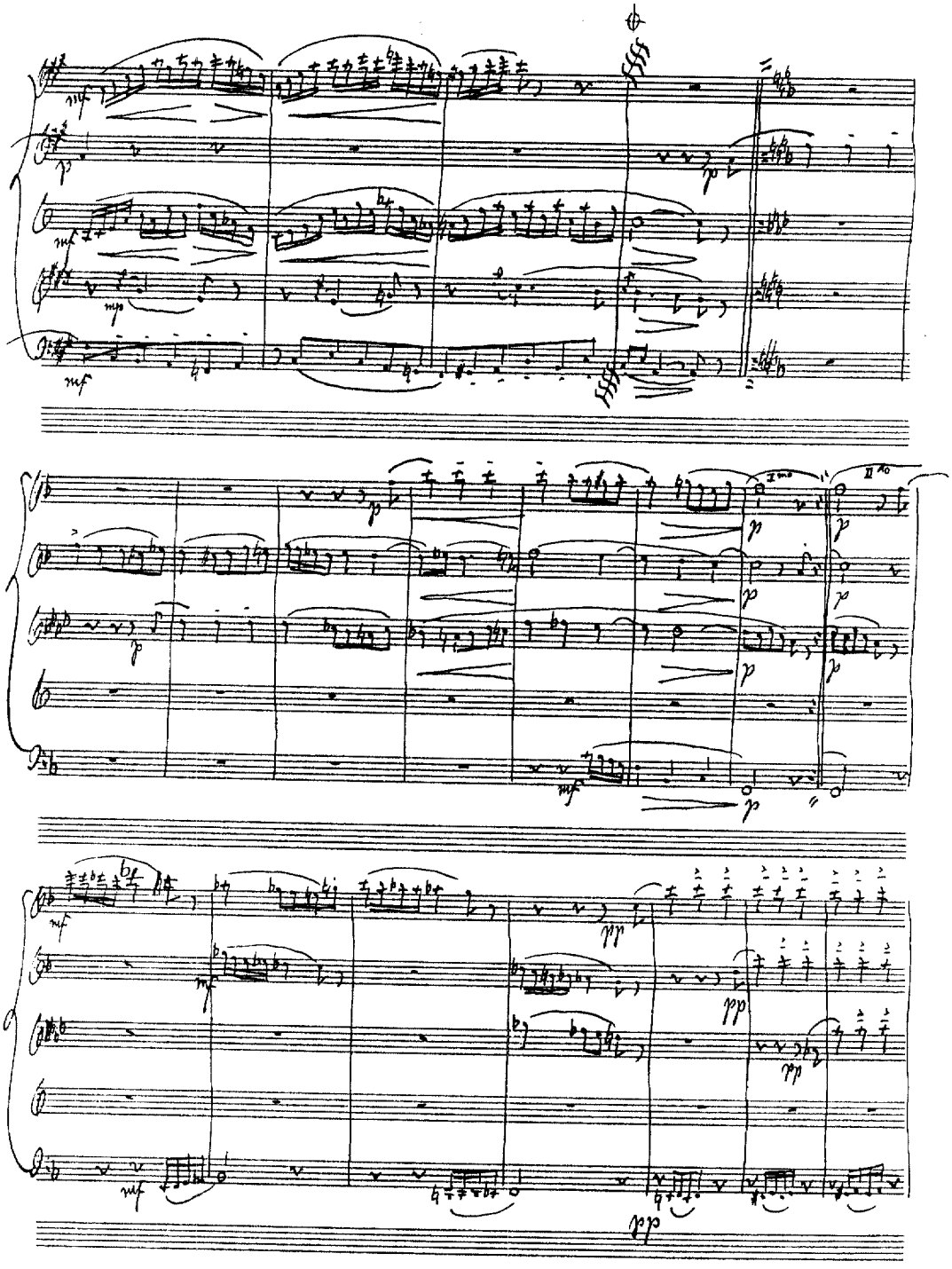

poco f
dim
mf
f
p
pp
mano
pouf

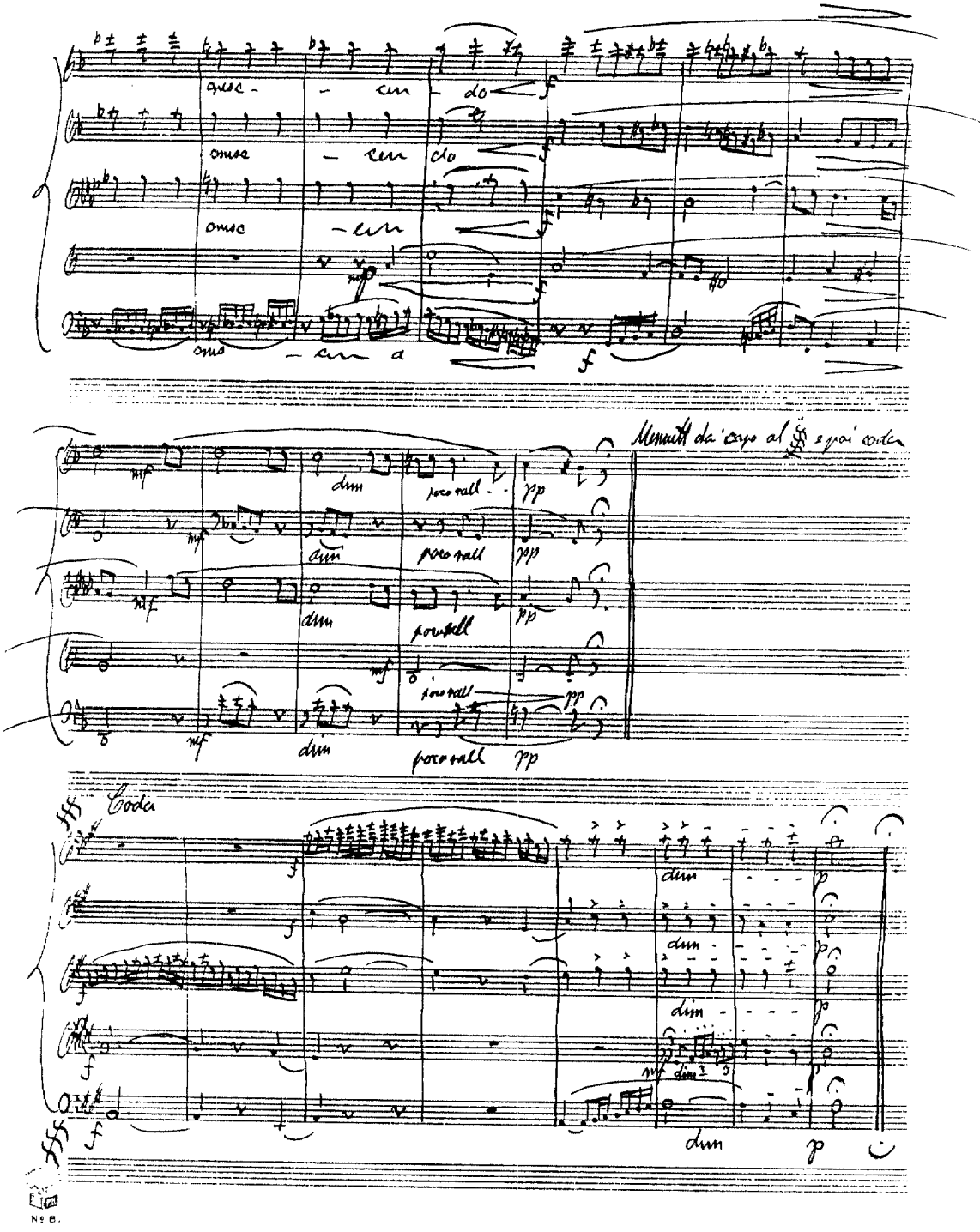

poco rall:
a tempo
dim
pp
mp
poco marc
poco rall.
ppp
dim
poco rall
a tempo
marc
marc:
poco marc:
dim
pp
p

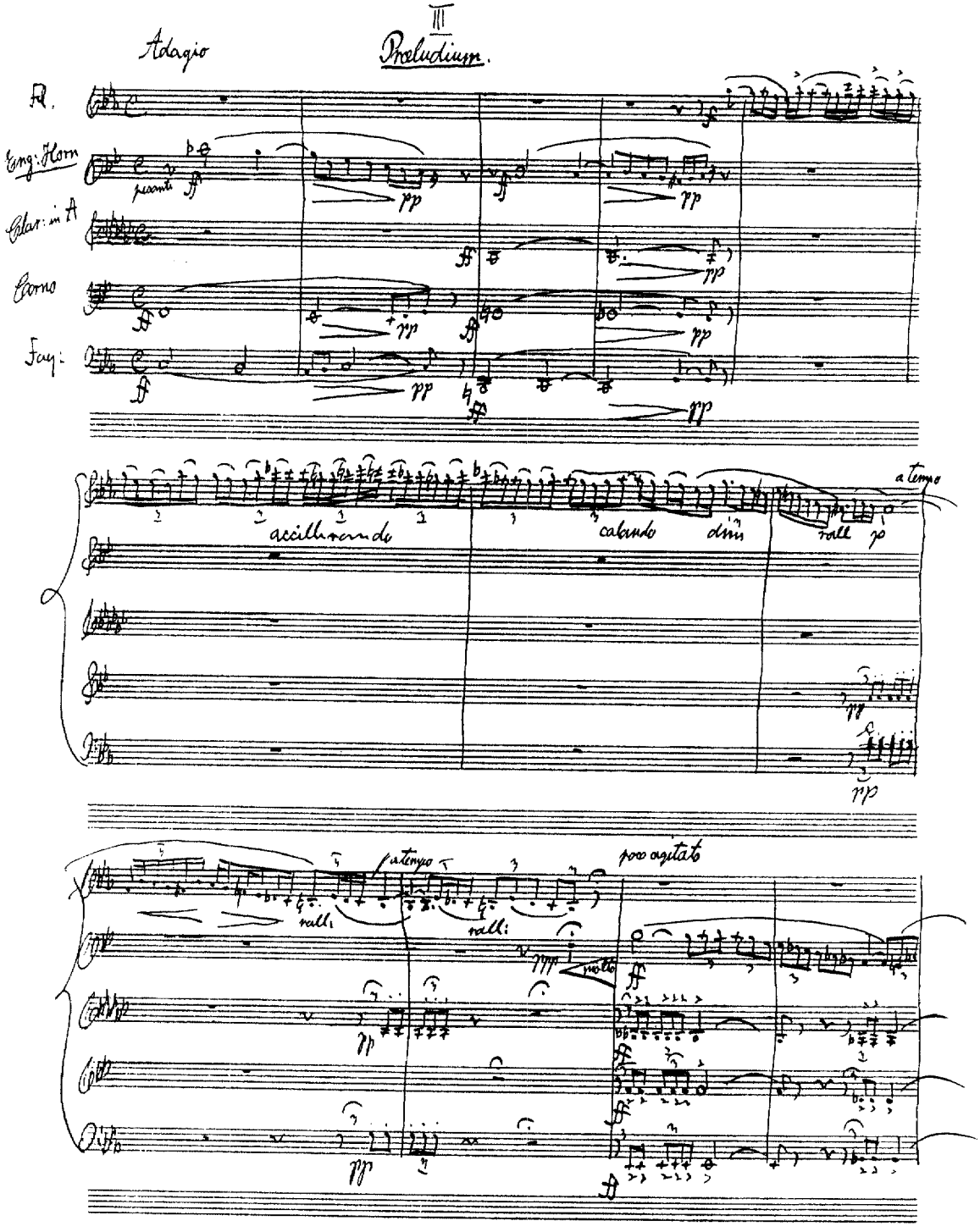

dim
poco rall
dim
poco rall
dim
poco rall
dim
poco rall
Nº 8.

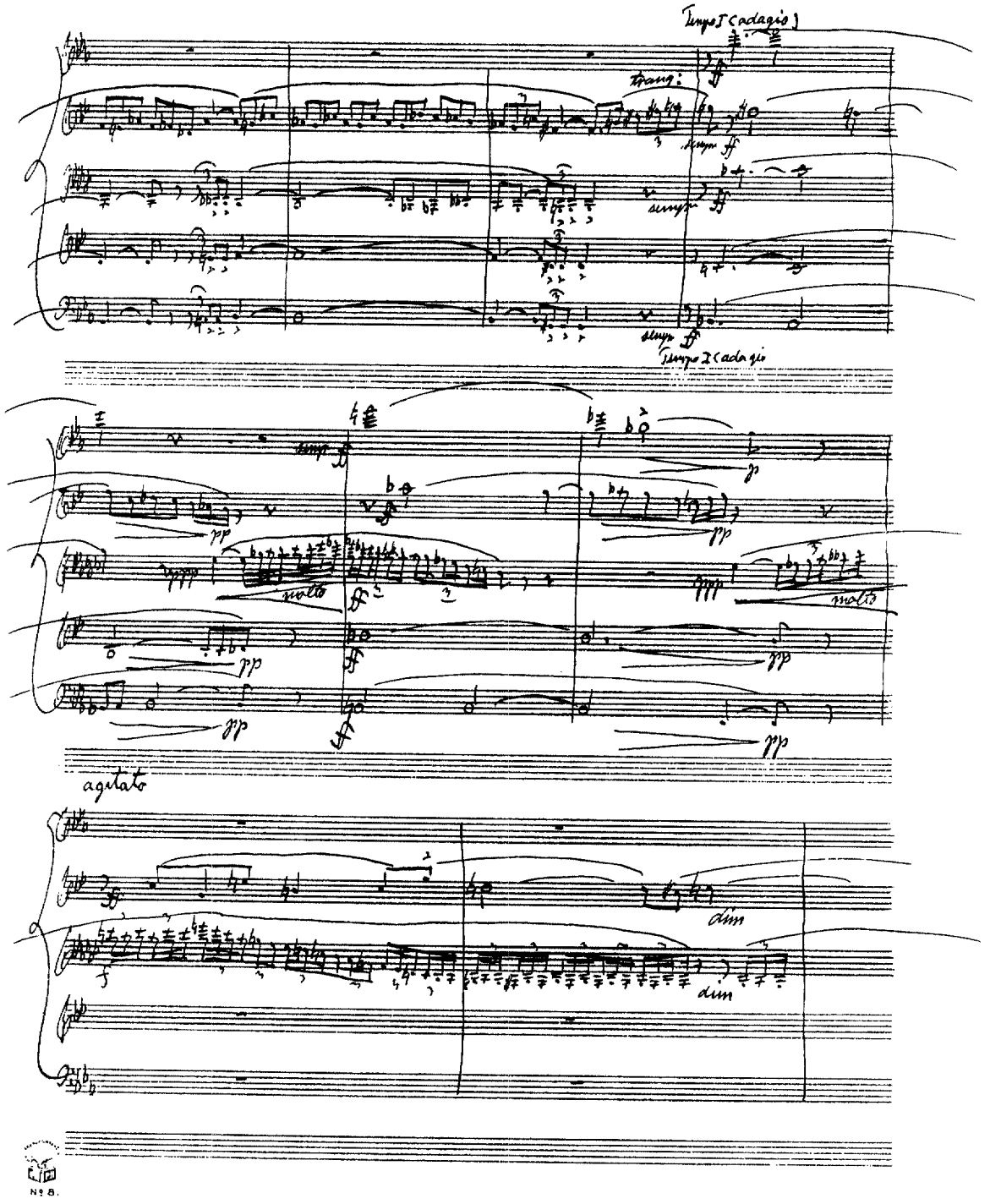

II.
Menuet.
(♩ = 96)
mp
mp
p
I^mo v.
II^do
mp
pp
pp
pp

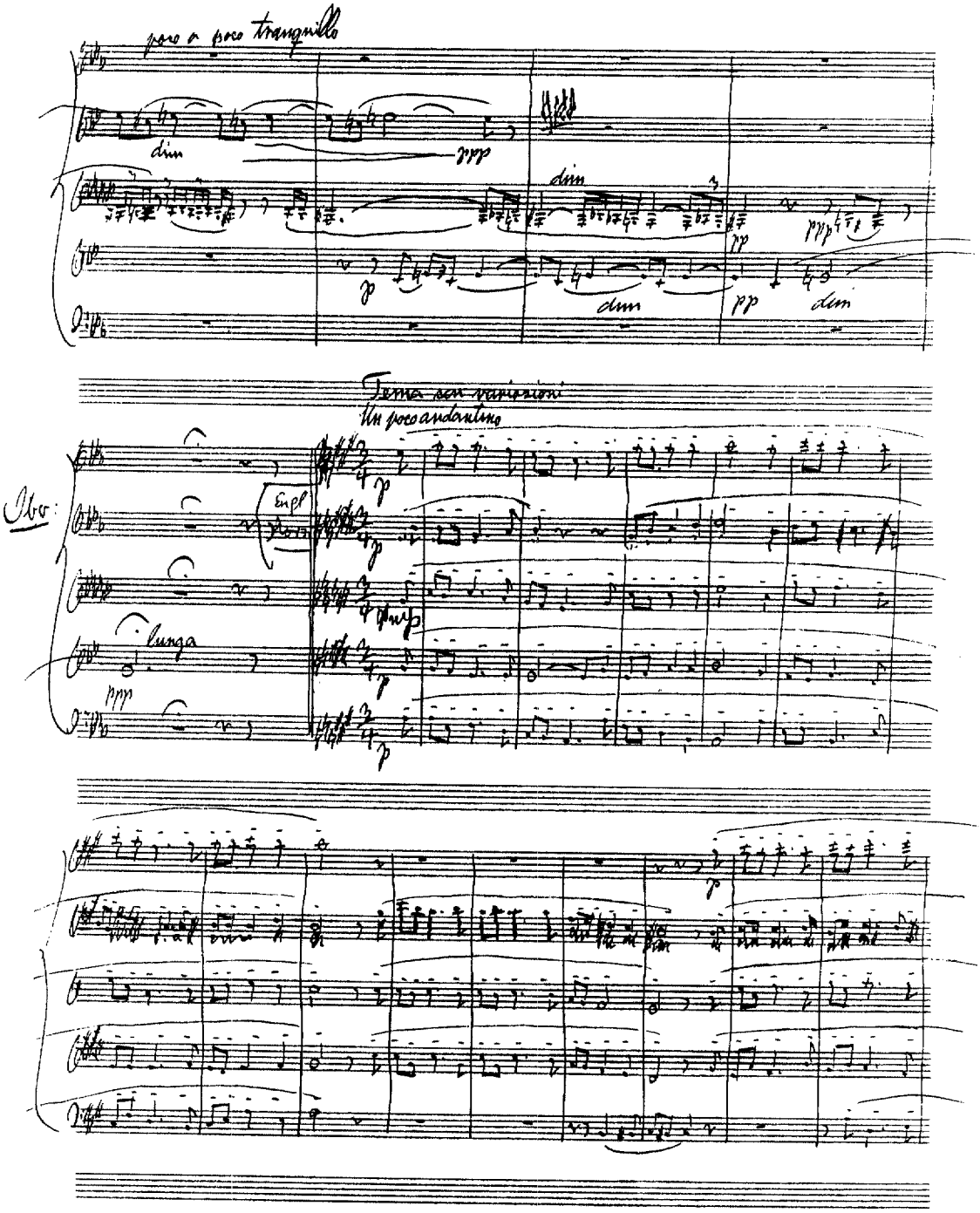

dim
dim
mp
ppp
ppp
mp
pp
mp
poco
Nº 8.

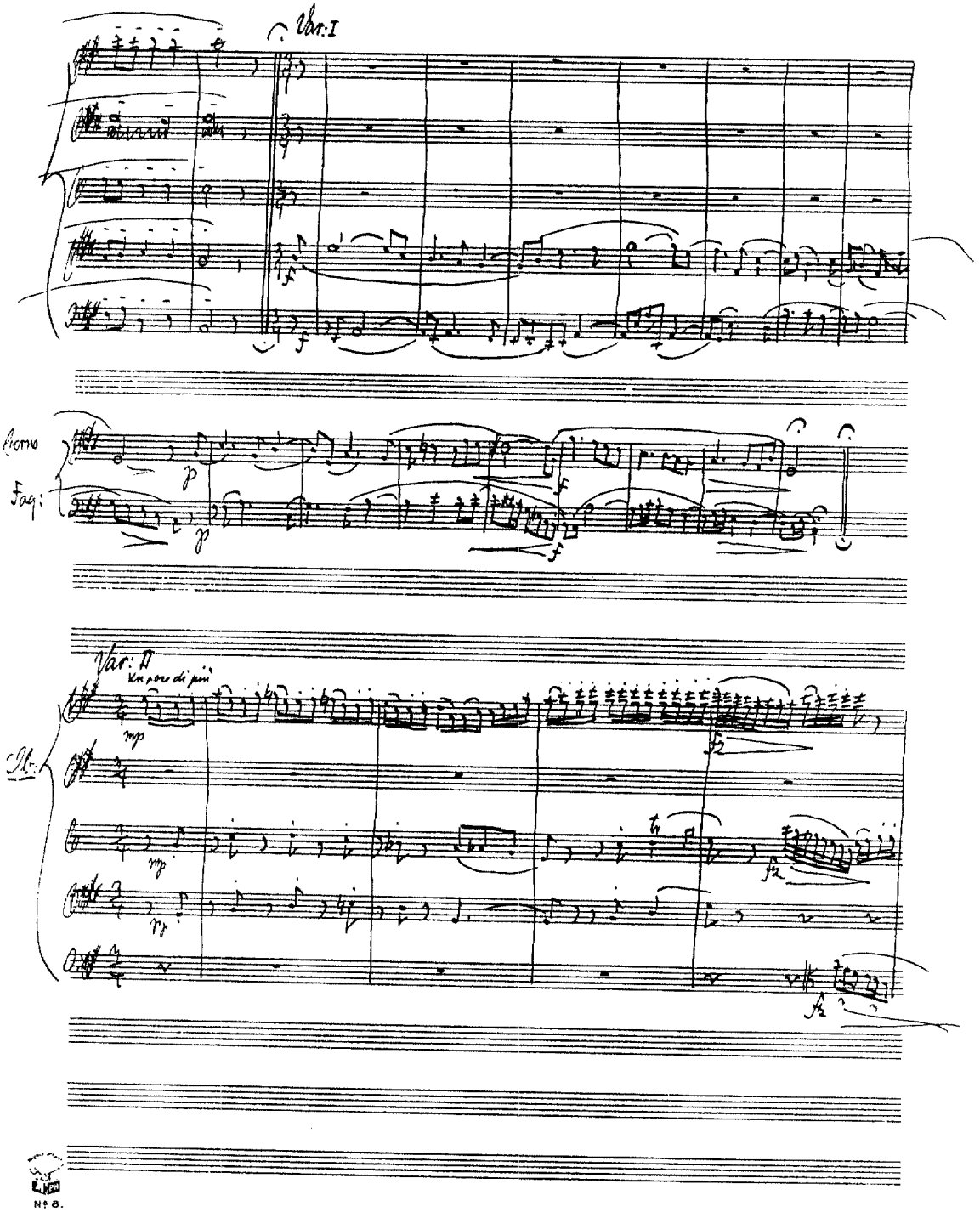


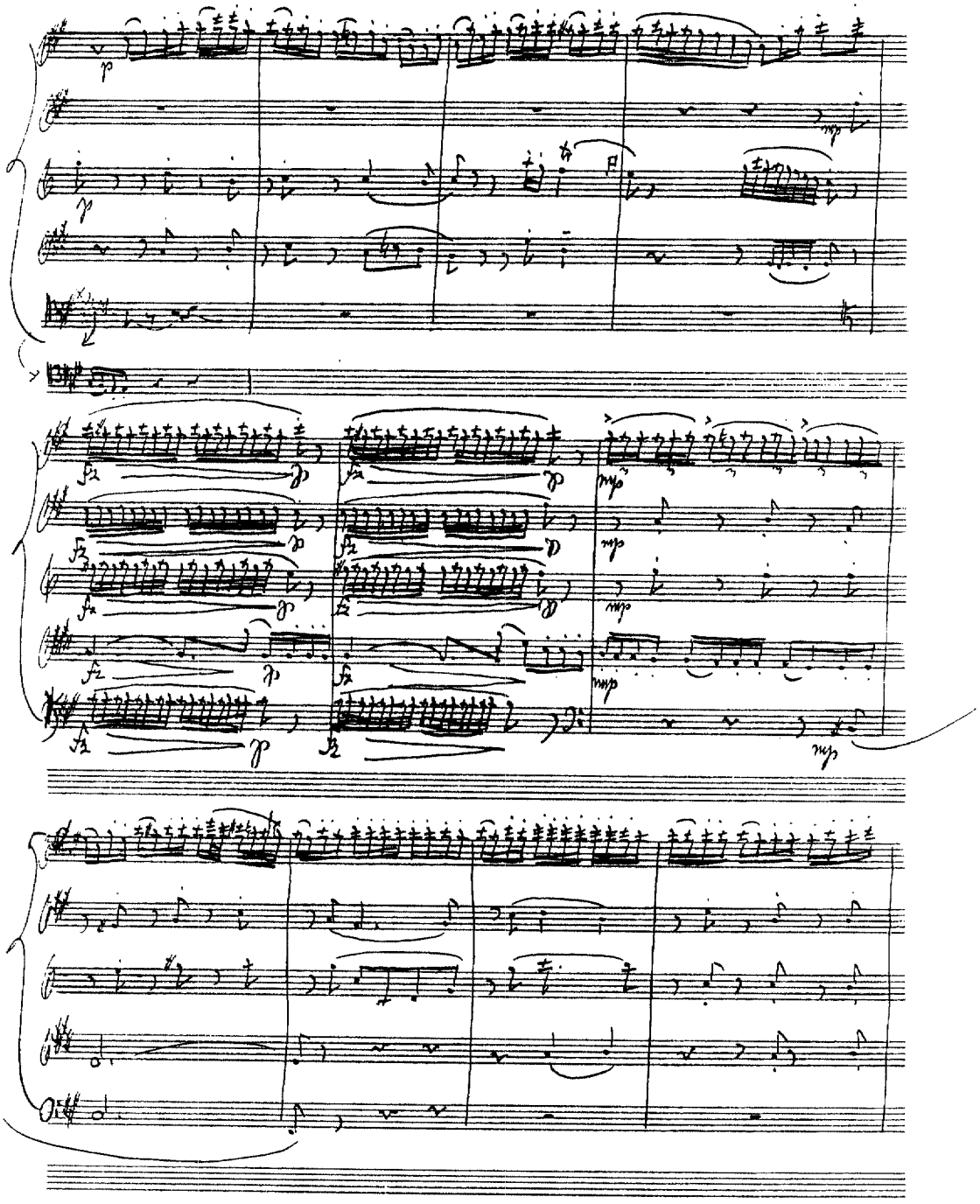

Menuett da capo al 𝄋 e poi coda
Coda
poco rall
dim
Nº 8.

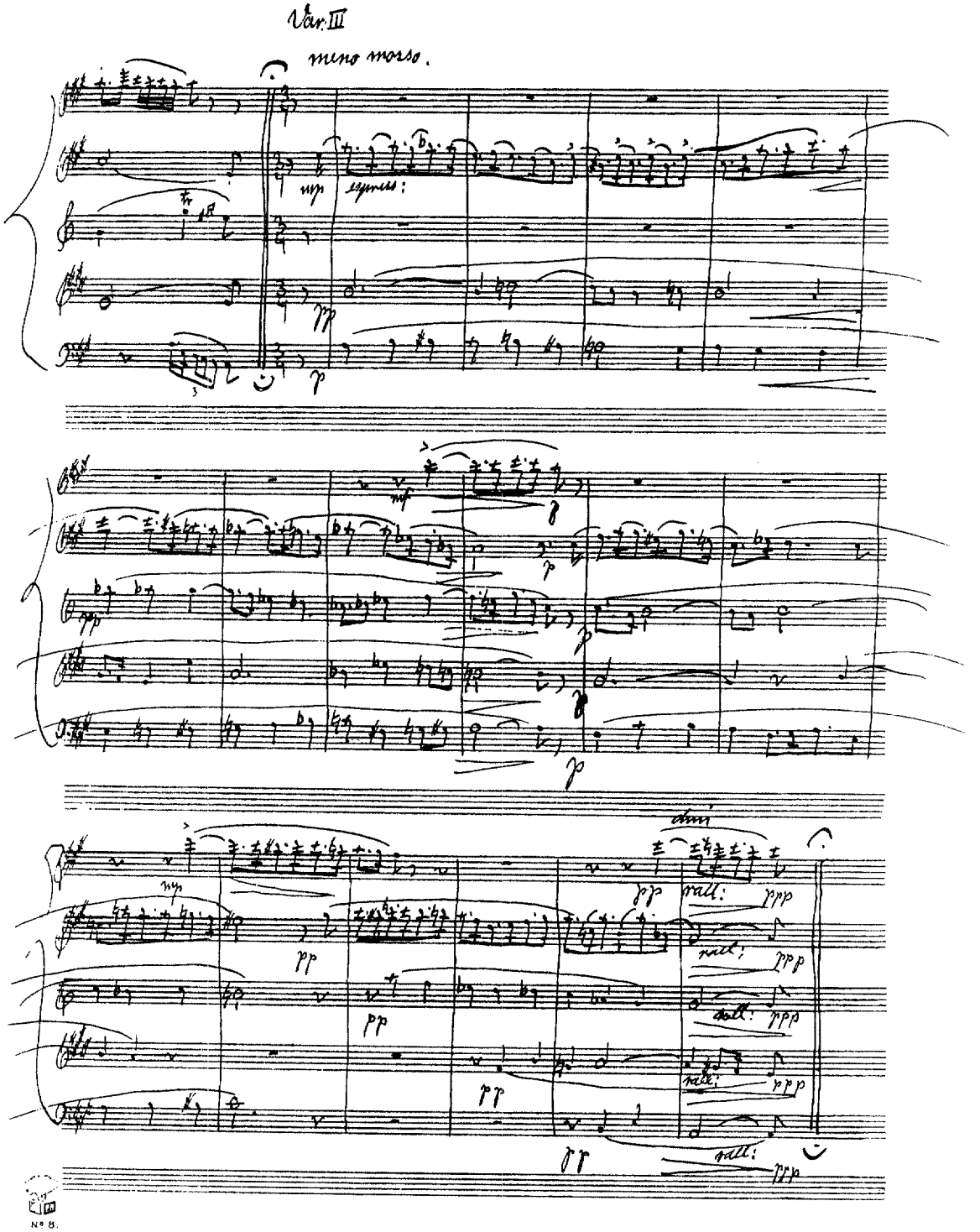

III
Adagio
Preludium.
R.
Engl: Horn
Clar: in A
Corno
Fag:
accelerando
calando
dim
rall
a tempo
poco agitato
molto

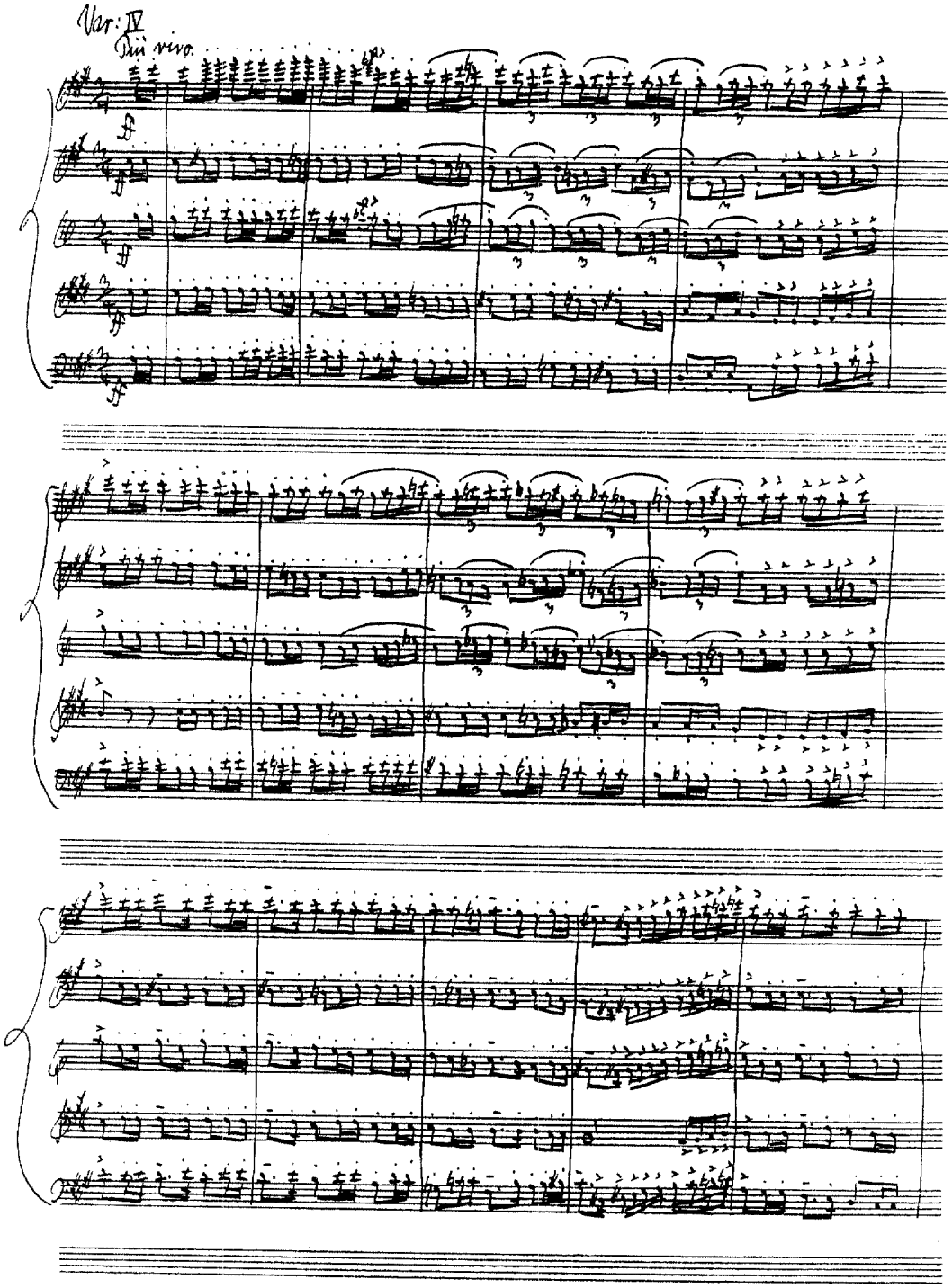

Tempo I (adagio)
trang:
sempre ff
sempre ff
sempre ff
Tempo I (adagio
sempre ff
pp
ppp
molto
ff
p
pp
ppp
molto
pp
ff
pp
pp
ff
pp
agitato
ff
dim
f
dim

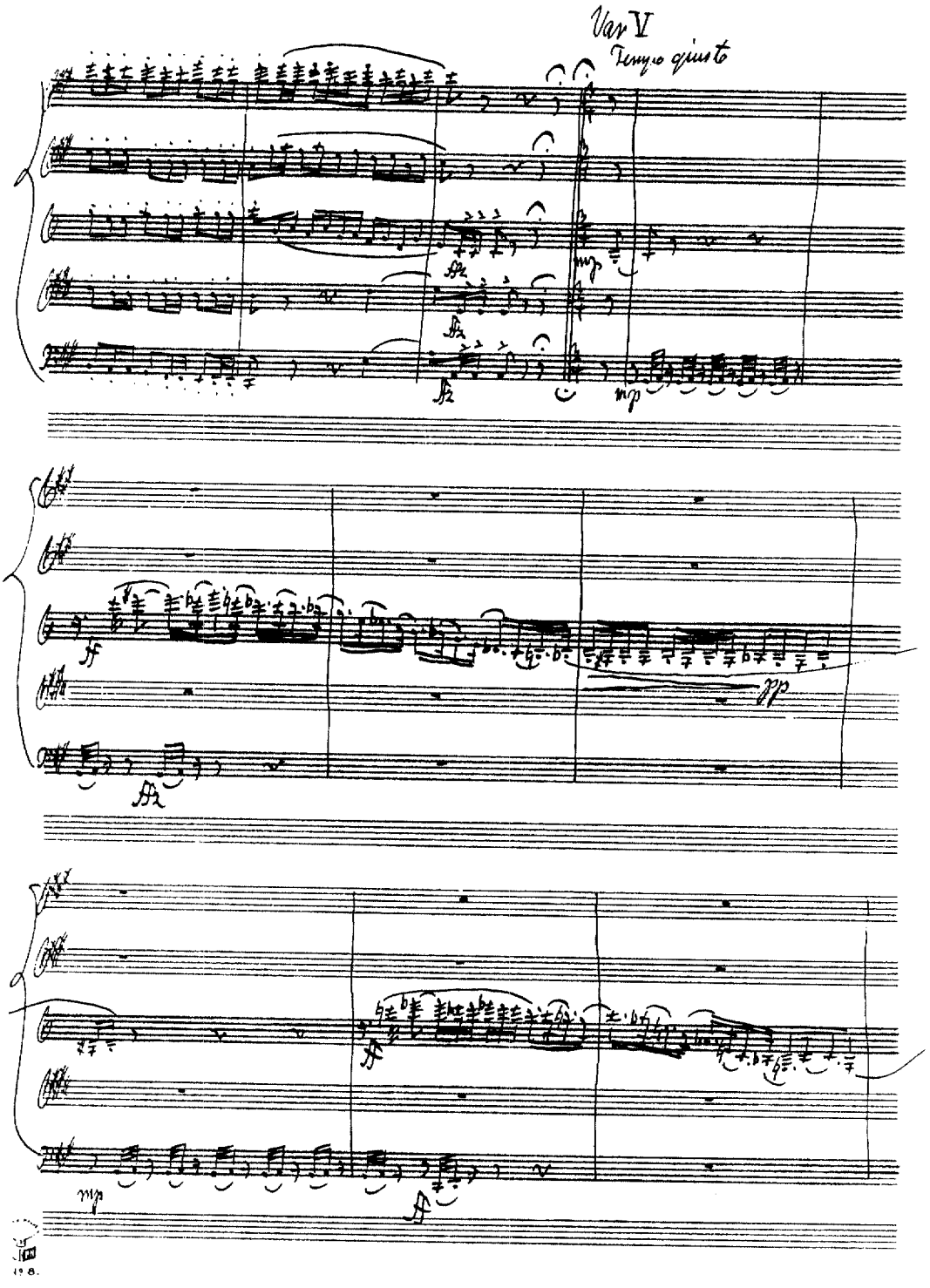

poco a poco tranquillo
dim
ppp
dim
p
dim
pp
ppp
dim
Tema con variazioni
Un poco andantino
Obo:
Engl
lunga
ppp
p

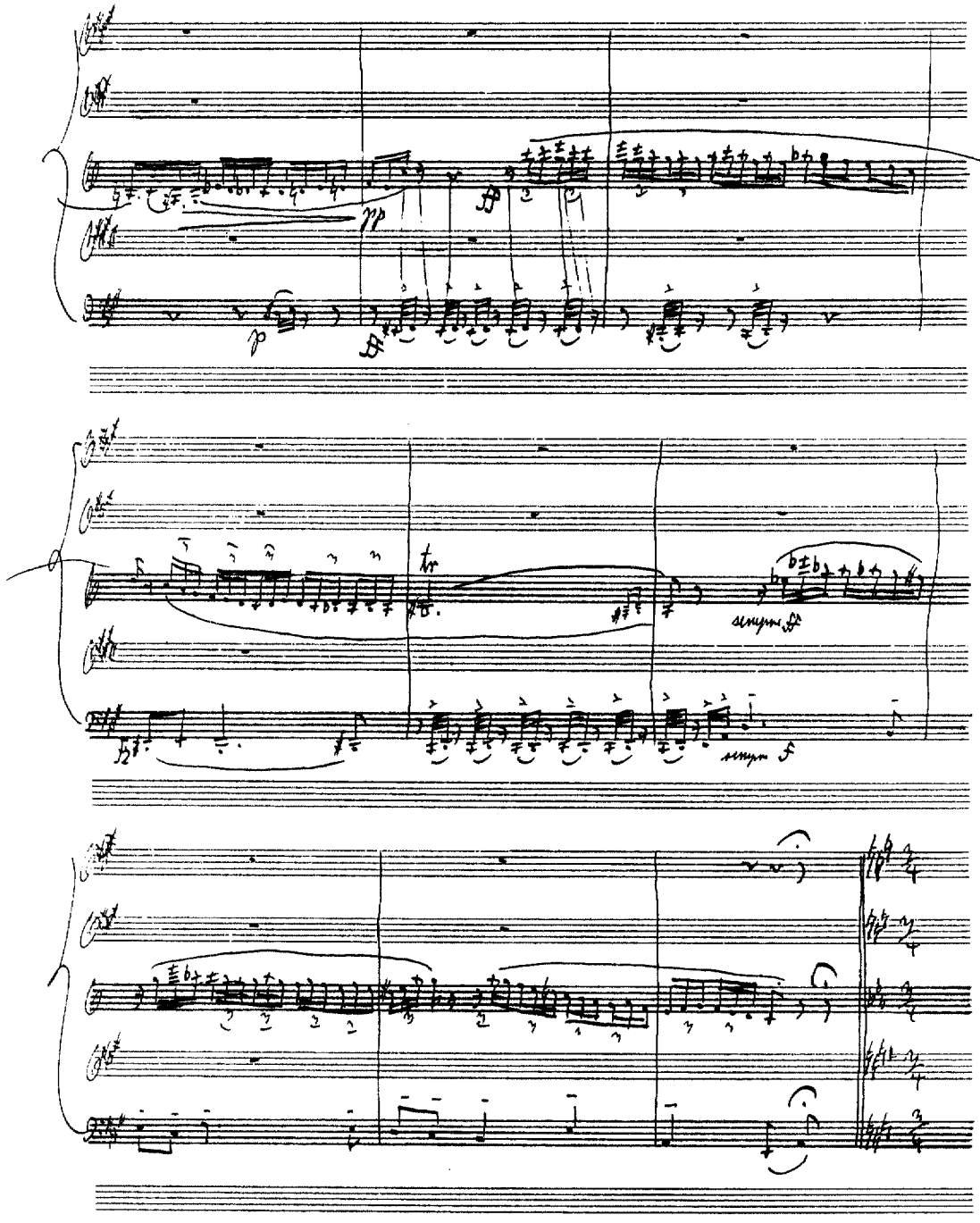

Var: I
Corno
Fag:
Var: II
Un poco di più
Ob:
Nº 8.

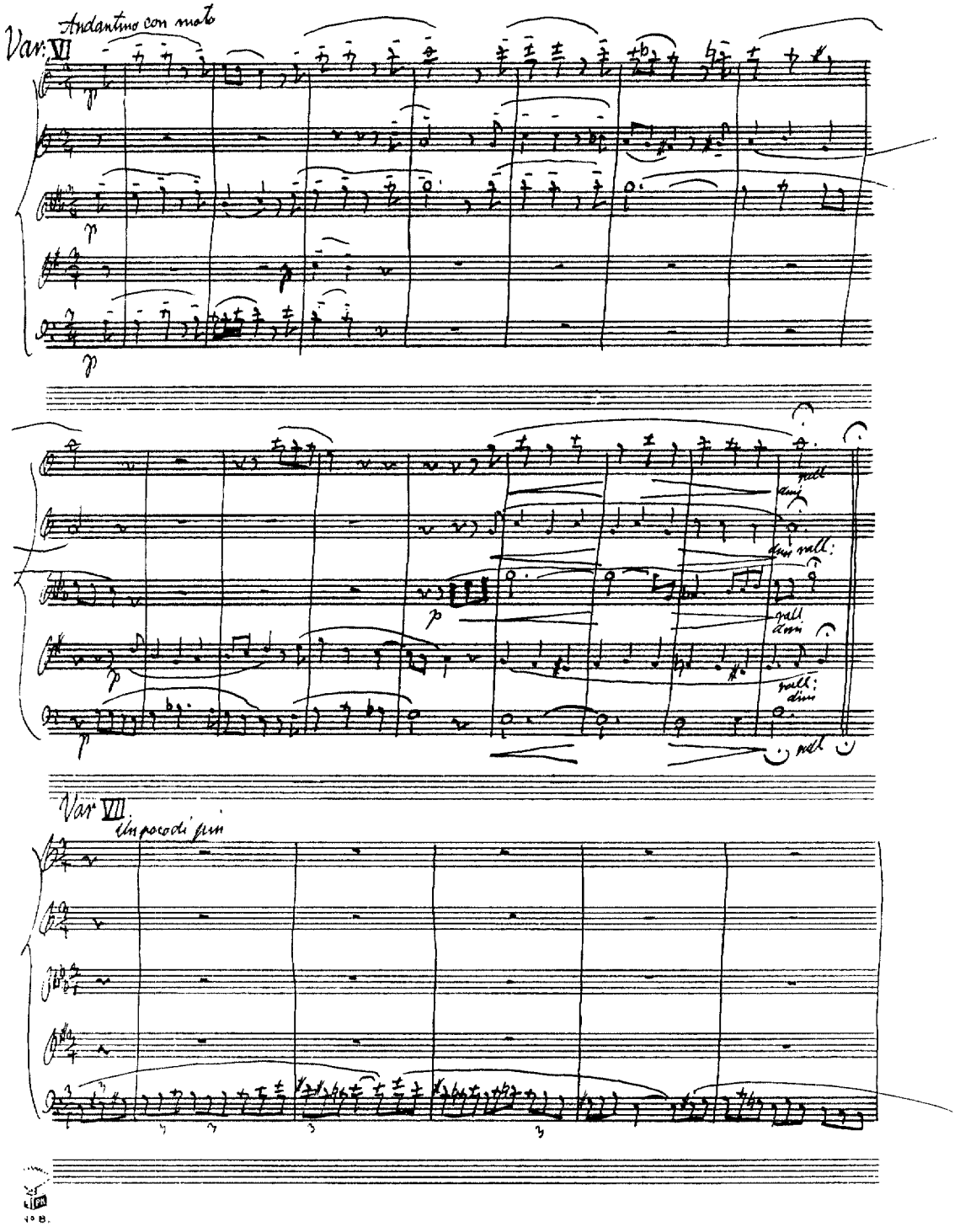


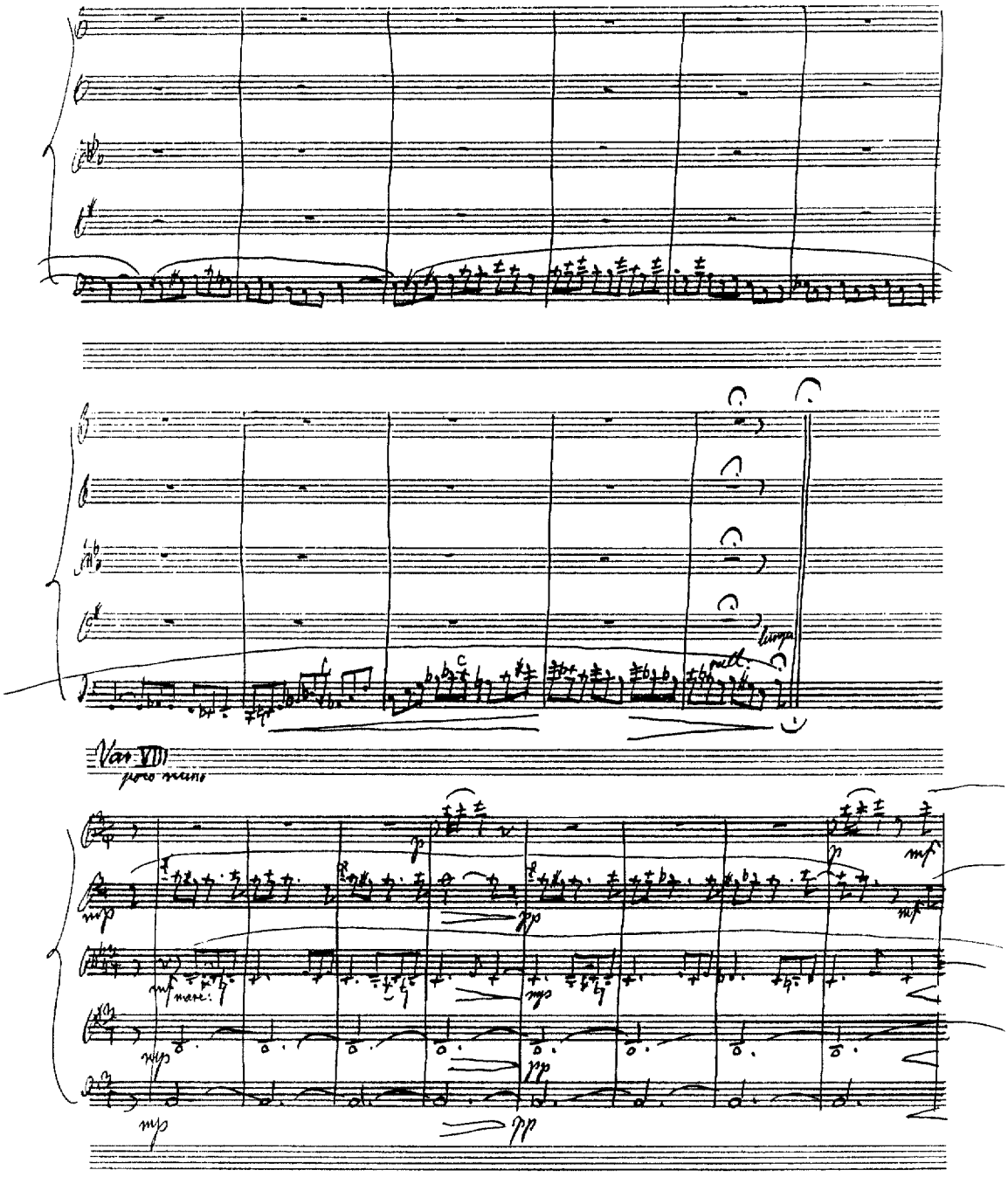

Var. III
meno mosso.
mp
espress:
pp
p
mf
dim
rall:
ppp

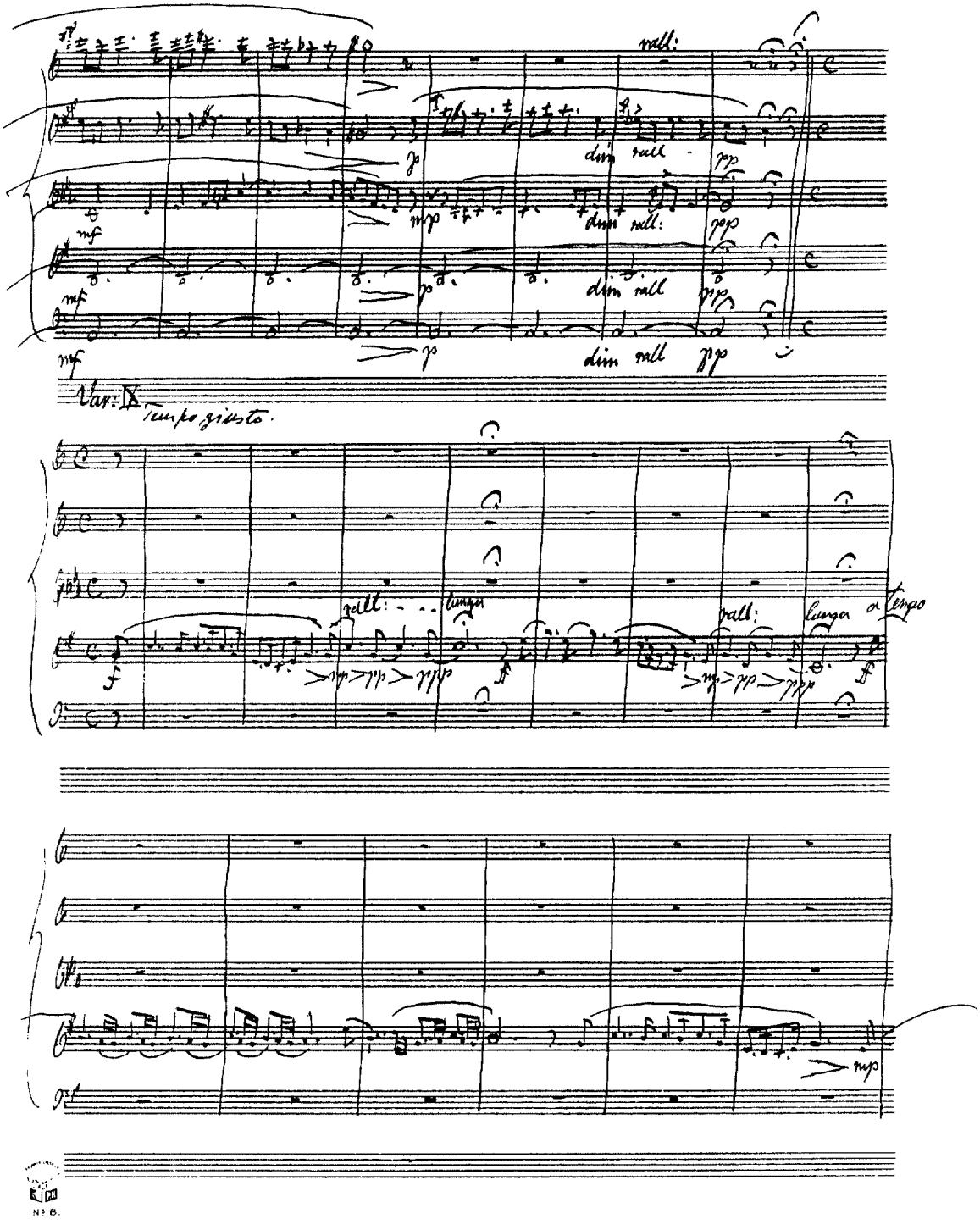

Var: IV
Più vivo.

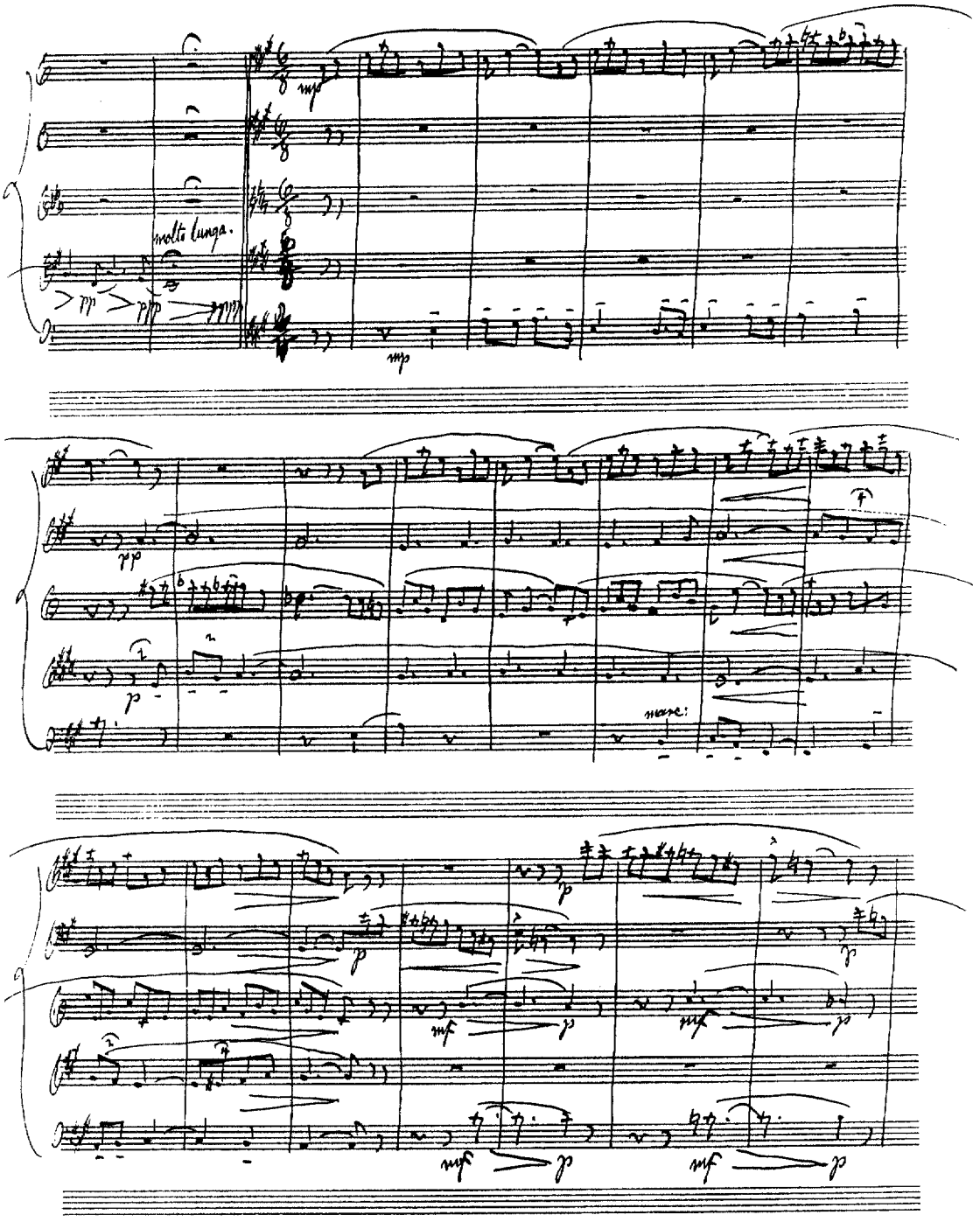

Var V
Tempo giusto

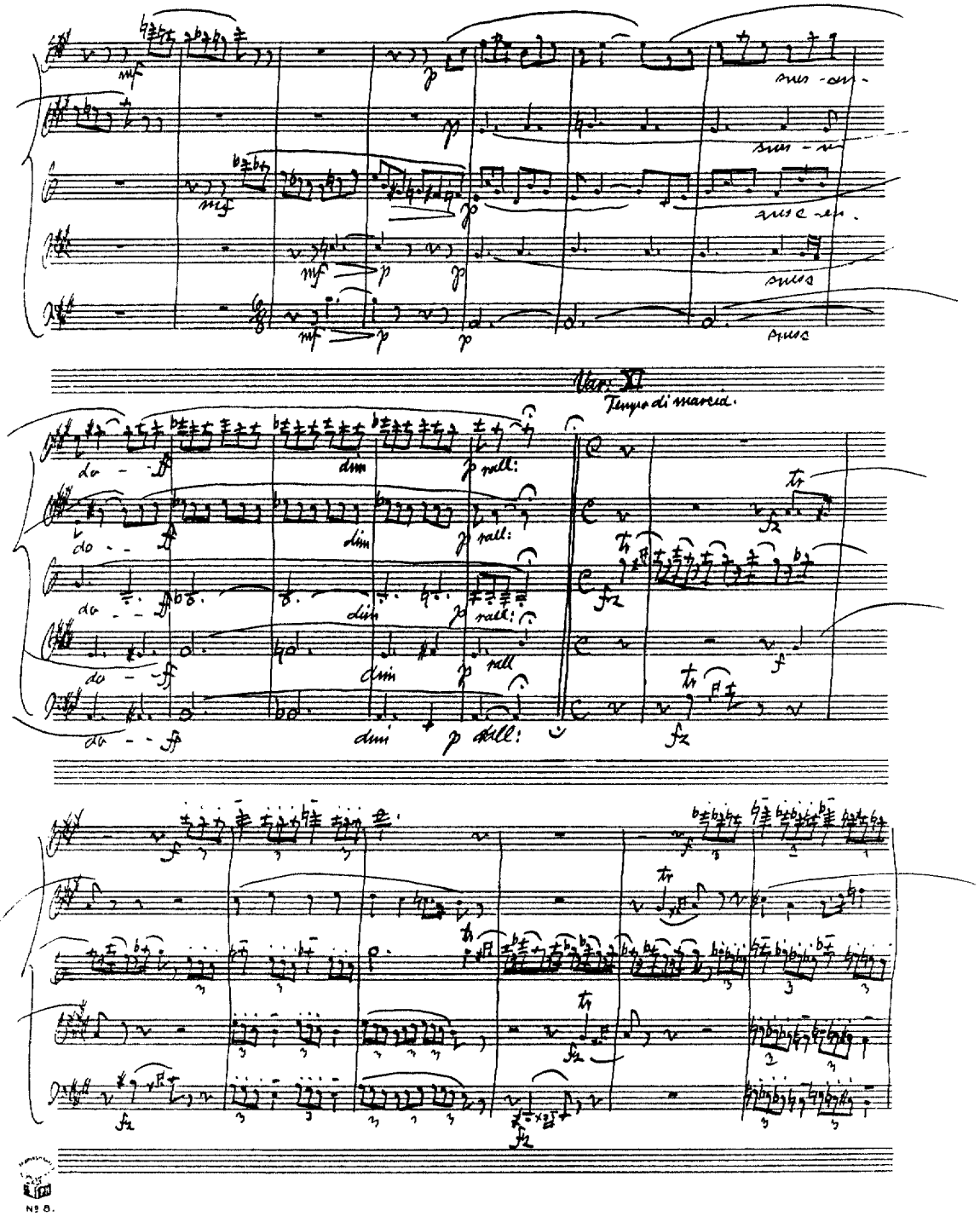

pp
p
tr
sempre ff
sempre f

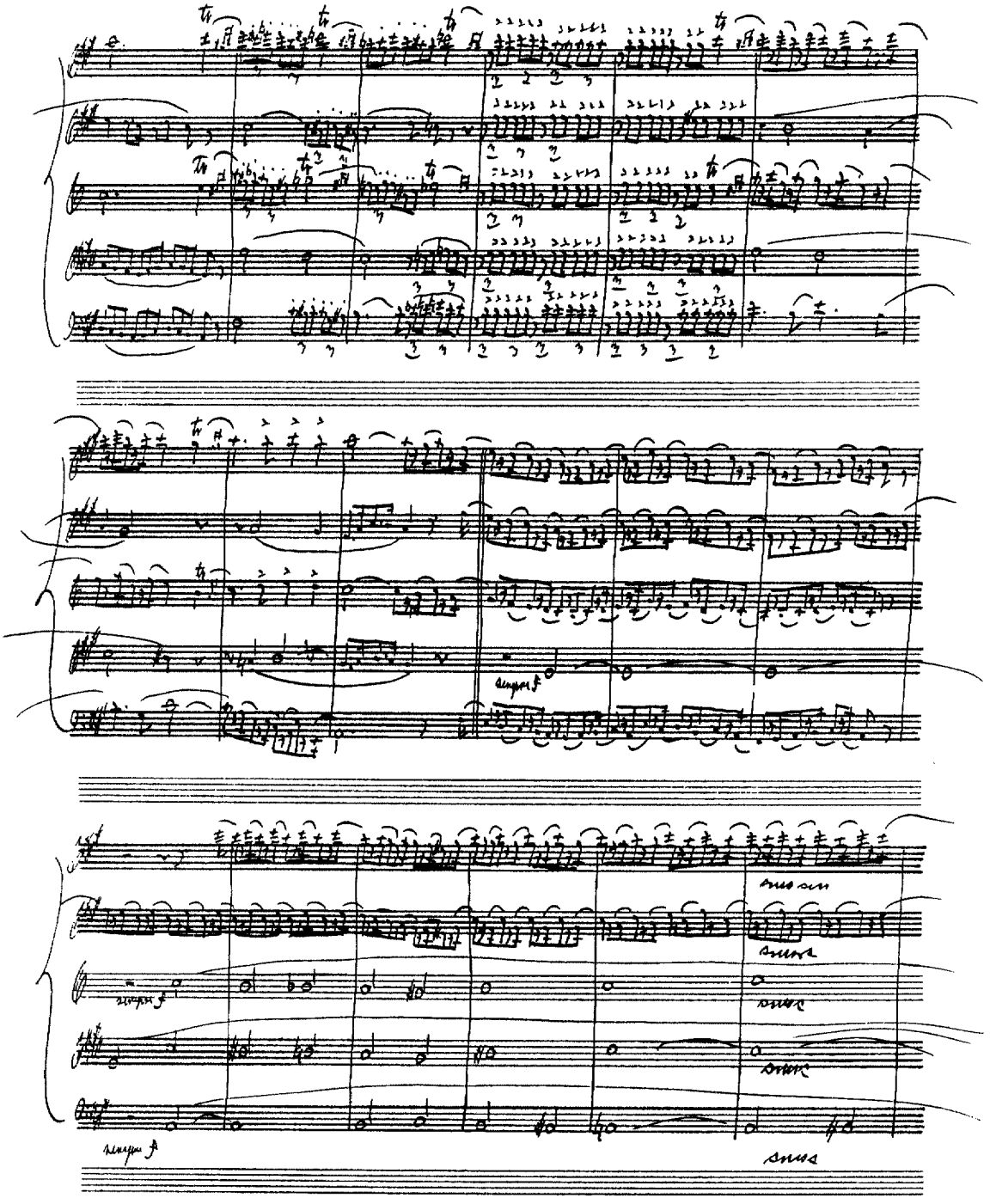

Var. VI
Andantino con moto
Var VII
un poco di più

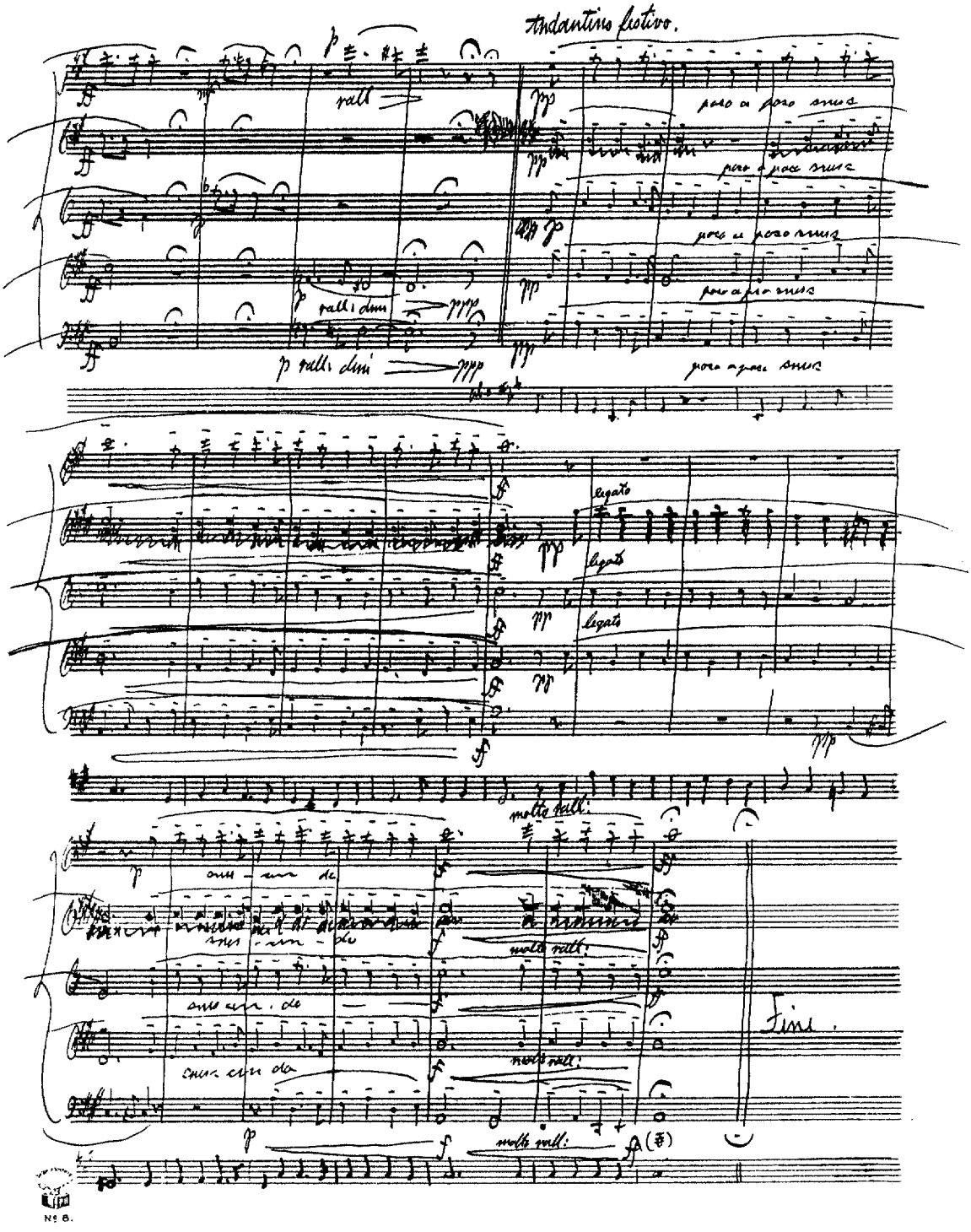

Var. VIII
poco meno


rall:
dim rall
pp
mf
mp
Var: IX
Tempo giusto.
rall:
lunga
a tempo
f
ff
mp


molto lunga.
mp
pp
ppp
p
mf
marc:


Var: XI
Tempo di marcia.
dim
rall:
Nº 8.




Andantino festivo.
rall
poco a poco sens
rall. dim
legato
molto rall.
Fine.
Nº 8.

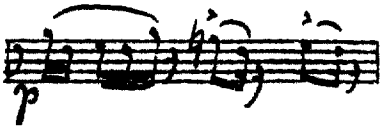
APPENDIX II: NOTATIONAL DISCREPANCIES

PITCH DISCREPANCIES

Nielsen score

Hansen edition

klarinet, mvt. I., m. 4, first note:



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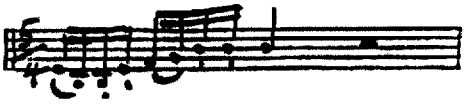
horn, mvt. I, m. 7, third note:



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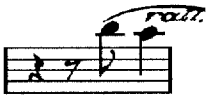
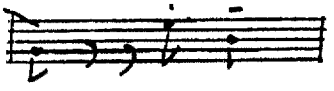
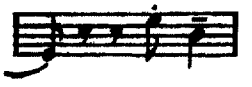
fagot, mvt. II, m. 72, second note:



---

horn, mvt. III, m. 65, first note:





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klarinet, mvt. III, mm. 92, last note:

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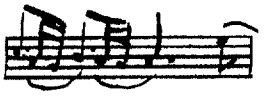
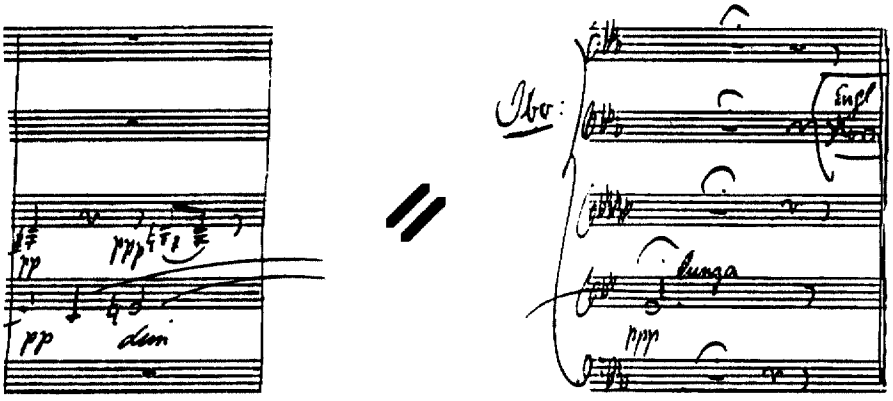
horn, mvt. III, m. 180, second and third notes:



NOTES IN THE WRONG PART

Nielsen score, mvt. III, mm. 25-26:



Hansen edition

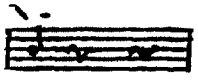
Engelsk horn, mvt. III, mm. 25-26:

horn, mvt. III, mm. 25-26:

DURATIONAL DISCREPANCIES

Nielsen score

obo, mvt. III, m. 28:



Hansen edition

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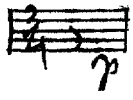
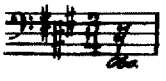
fagot, mvt. III, m. 74 cue:





Nielsen score

Hansen edition

horn, mvt. III, m. 50:

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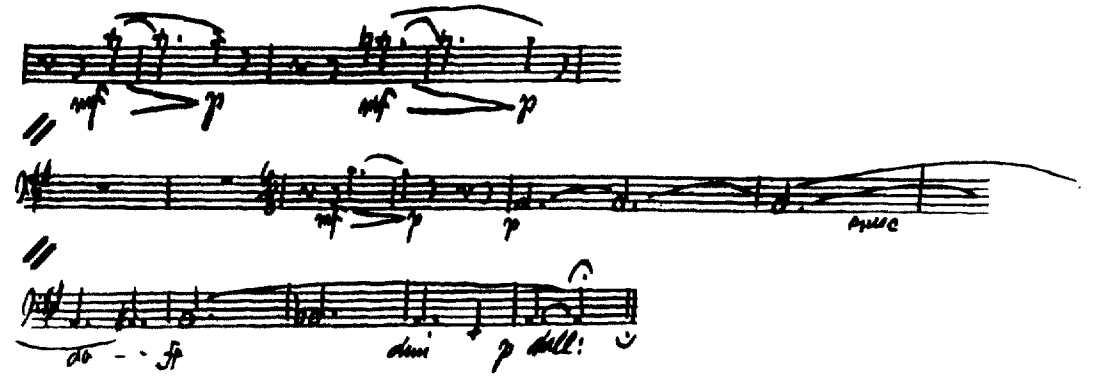
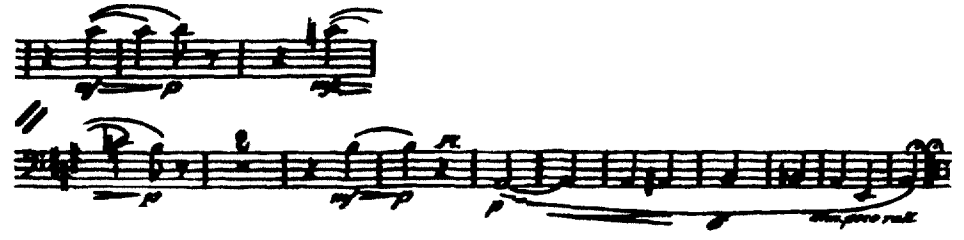
horn and *fagot*, mvt. III, m. 244:

Nielsen score:

fagot, mvt. III, mm. 203-218:



Hansen edition:



ARTICULATION DISCREPANCIES

Nielsen score | Hansen edition

flöjte, mvt. I, m. 5:

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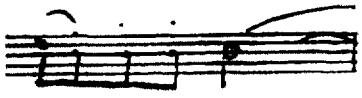
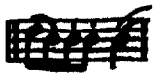
obo, mvt. I, m. 5:





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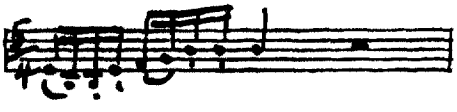
fagot, mvt. I, m. 6:

---

horn, mvt. I, m. 7:



---

obo, mvt. I, m. 21:

---

flöjte, mvt. I, m. 23:

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obo, mvt. I, m. 23:

flöjte, mvt. I, m. 32:

flöjte, mvt. I, m. 33:

obo, mvt. I, m. 34:

obo, mvt. I, m. 35:

horn, mvt. I, m.40:

flöjte, mvt. I, m. 52:

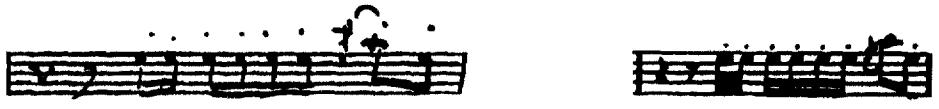
horn, mvt. I, m. 52:

fagot, mvt. I, m. 61:

fagot, mvt. I, m. 64:

obo, mvt. I, m. 64:

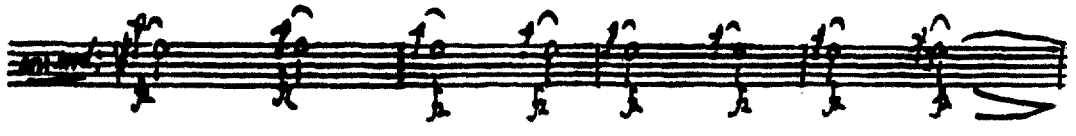
obo, mvt. I, m. 67:



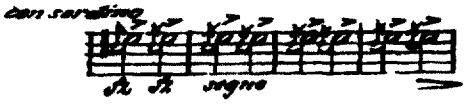
flöjte, mvt. I, m. 69:

horn, mvt. I, mm. 74-77:

Nielsen edition



Hansen edition



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flöjte, mvt. I, m. 79:

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flöjte, mvt. I, m. 81:

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klarinet, mvt. I, m. 82:

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flöjte, mvt. I, m. 87:

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flöjte, mvt. I, m. 89:

---

horn, mvt. I, m. 92:

---

horn, mvt. I, m. 93:

flöjte, mvt. I, m. 128:

flöjte, mvt. I, m. 139:

fagot, mvt. II, m. 3:

fagot, mvt. II, m. 5:

fagot, mvt. II, m. 7:

fagot, mvt. II, m. 9:

horn, mvt. II, m. 29:

flöjte, mvt. II, m. 34:

flöjte, mvt. II. mm. 49-51:

flöjte, mvt. II, m. 54:

klarinet, mvt. II, mm. 47-49:

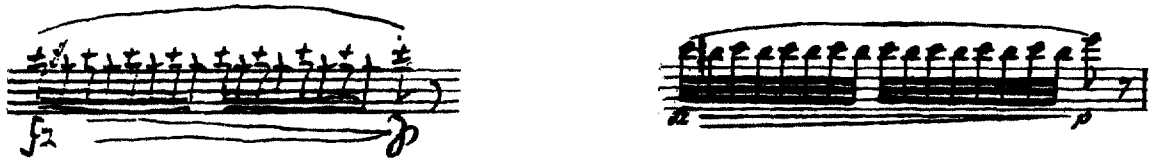
klarinet, mvt. II, m. 61:

fagot, mvt. II, m. 68:

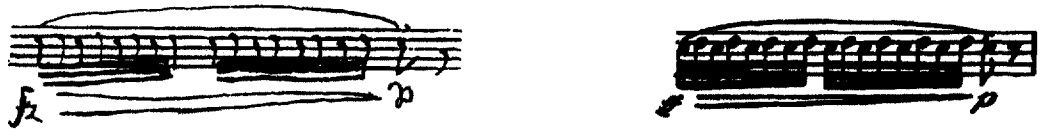
horn, mvt. III, m. 61:

klarinet, mvt. III, m. 66:

flöjte, mvt. III, m. 67:



obo, mvt. III, m. 67:



obo, mvt. III, m. 68:

horn, mvt. III, m. 69:

flöjte, mvt. III, m. 70:

klarinet, mvt. III, m. 70:

flöjte, mvt. III, m. 74:

obo, mvt. III, m. 74:

flöjte, mvt. III, m. 93:

klarinet, mvt. III, m. 99:

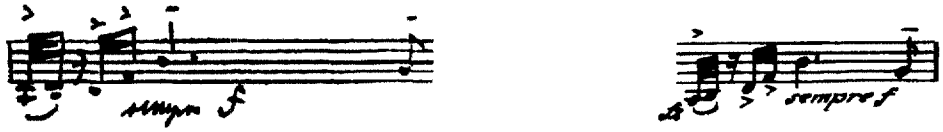
flöjte, mvt. III, m. 100:

flöjte, mvt. III, m. 101:

fagot, mvt. III, m.107:

fagot, mvt. III, m. 108:

fagot, mvt. III, m. 119:



klarinet, mvt. III, m. 122:

fagot, mvt. III, m. 219:

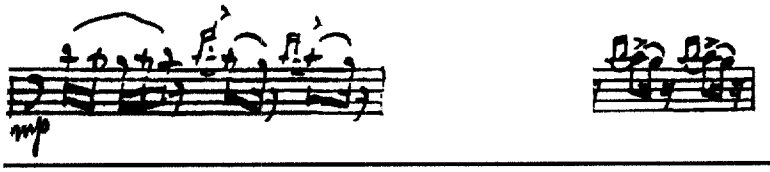
fagot, mvt. III, m. 258:

fagot, mvt. III, m. 263-264:

DYNAMIC DISCREPANCIES

Nielsen score | Hansen edition

flöjte, mvt. I, m. 4:



flöjte, mvt. I, m. 7:

flöjte, mvt. I, m. 21:

fagot, mvt. I, m. 21:

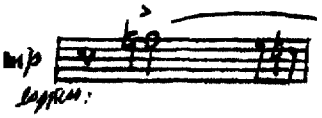
horn, mvt. I, m. 30:

klarinet, mvt. I, m. 38:

Nielsen score

Hansen editon

horn, mvt. I, m. 40:



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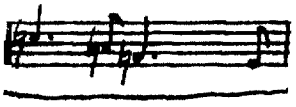
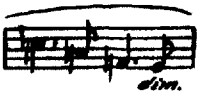
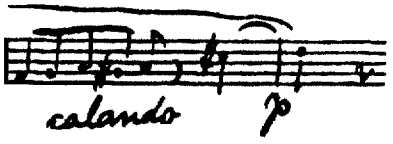
horn, mvt. I. m. 50:





---

klarinet, mvt. I, mm. 57-58:



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horn, mvt. I, m. 61:

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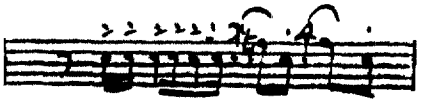
klarinet, mvt. I, m. 66:



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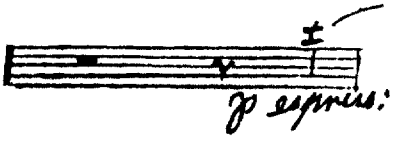
fagot, mvt.I, m. 82:



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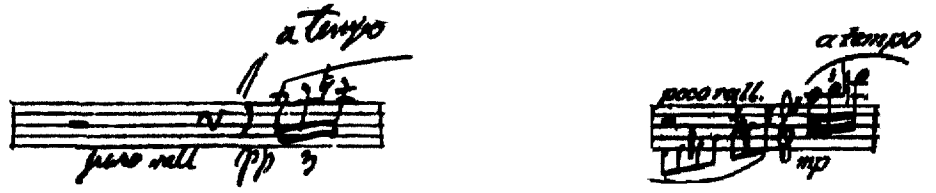
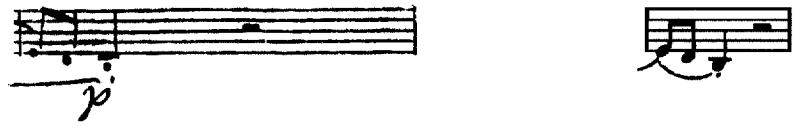
flöjte, mvt. I, m. 106:



fagot, mvt. I, m. 119:

flöjte, mvt. I, mm. 132-133:

horn, mvt. I, m. 140:



obo, mvt. I, m. 142:

horn, mvt. II, m. 14:

horn, mvt. II, mm. 29-30:

flöjte, mvt. II, mm. 49-50:

flöjte, mvt. II, m. 53:

klarinet, mvt. II, mm. 47-48:

klarinet, mvt. II, m. 60:

flöjte, mvt. III, m. 19:

flöjte, mvt. III, mm. 26-27:

flöjte, mvt. III, m. 63:

obo, mvt. III, m. 66:

klarinet, mvt. III, m. 67:

klarinet, mvt. III, m. 68:

fagot, mvt. III, m. 90:

fagot, mvt. III, m. 107:

fagot, mvt. III, m. 111:

fagot, mvt. III, m. 142:

fagot, mvt. III, m. 144:

klarinet, mvt. III, m. 155:

flöjte, mvt. III, m. 158:

klarinet, mvt. III, m. 159:

flöjte, mvt. III, m. 162:

horn, mvt. III, m. 170:

horn, mvt. III, mm. 209-210:

flöjte, mvt. III, mm. 217-218:

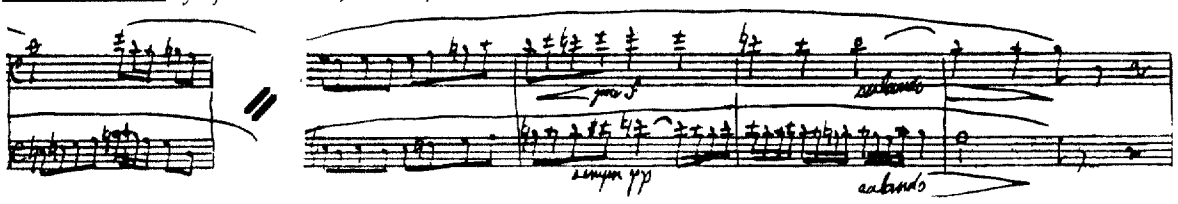
klarinet, mvt. III, mm. 217-218:

horn, mvt. III, m. 247:

flöjte, mvt. III, m. 263:

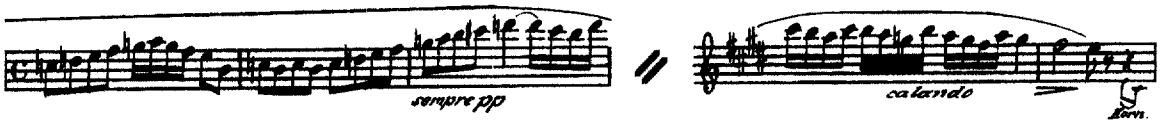
PHRASING DISCREPANCIES

Nielsen score: *flöjte* and *obo*, mvt. I, mm. 8-12:



Hansen edition: *flöjte*

Hansen edition: *obo*



Nielsen score: *klarinet*, mvt. I, mm. 7-10:

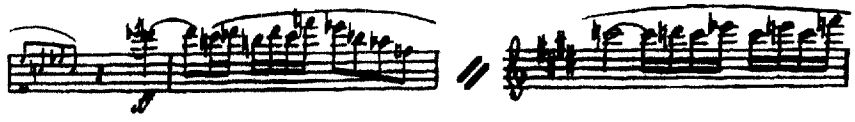
Hansen edition:

Nielsen score: *fagot*, mvt. I, mm. 7-9:

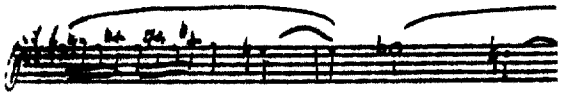
Hansen edition:

Nielsen score: *flöjte*, mvt. I, mm. 23-26:

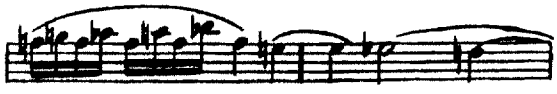
Hansen edition:



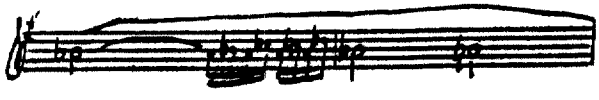
Nielsen score: *flöjte*, mvt. I, mm. 27-28:



Hansen edition:



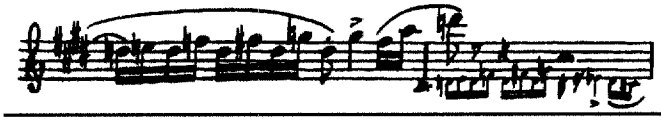
Nielsen score: *klarinet*, mvt. I, mm. 27-28:



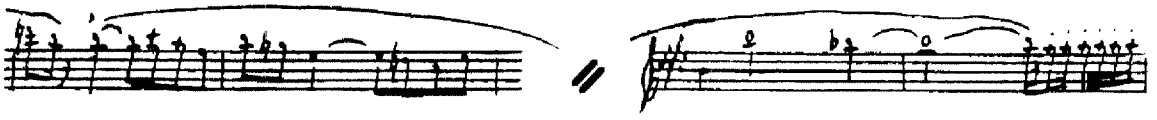
Hansen edition:

Nielsen score: *flöjte*, mvt. I, mm. 29-30:

Hansen edition:



Nielsen score: *flöjte*, mvt. I, mm. 33-36:



Hansen edition:

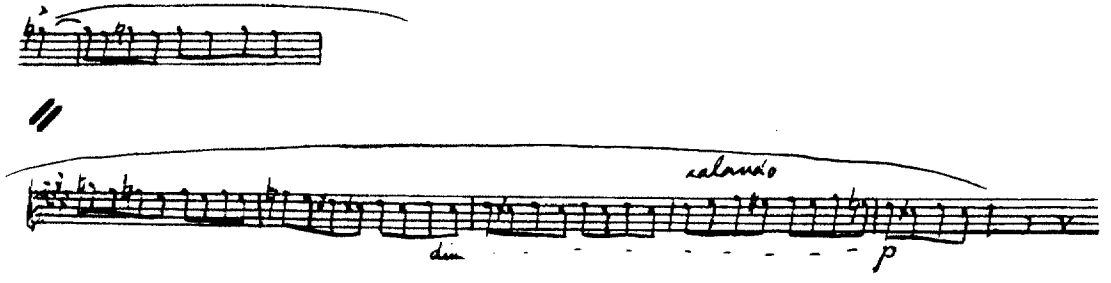
Nielsen score: *klarinet*, mvt. I, mm. 34-36:

Hansen edition:

Nielsen score: *fagot*, mvt. I, mm. 50-53:

Hansen edition:

Nielsen score: *flöjte*, mvt. I, mm. 54-58:



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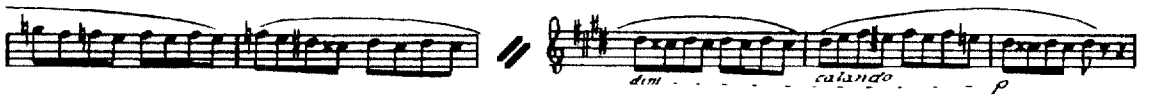
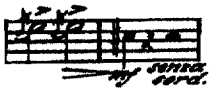


Nielsen score: *fagot*, mvt. I, mm 63-64:

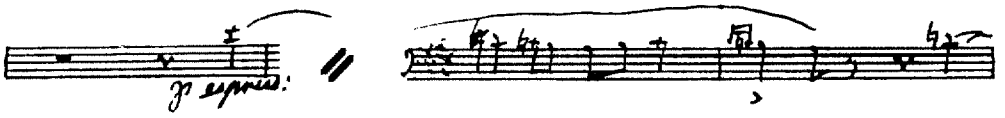
Hansen edition:

Nielsen score: *horn*, mvt. I, mm. 77-78:

Hansen edition:

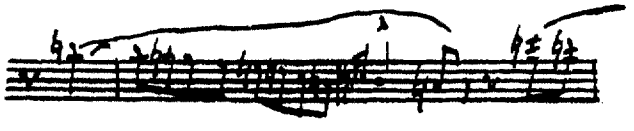


Nielsen score: *fagot*, mvt. I, mm. 82-84:



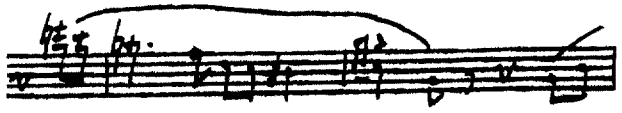
Hansen edition:

Nielsen score: *fagot*, mvt. I, mm. 84-86:



Hansen edition:

Nielsen score: *fagot*, mvt. I, mm. 89-91:



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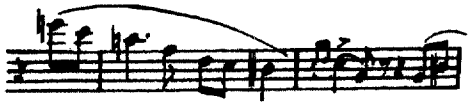
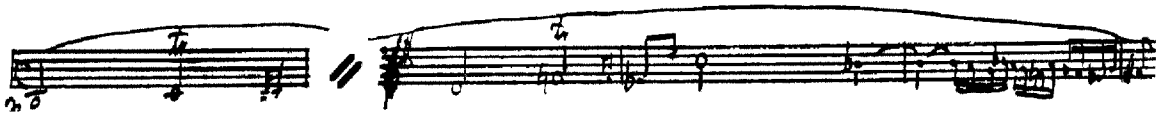
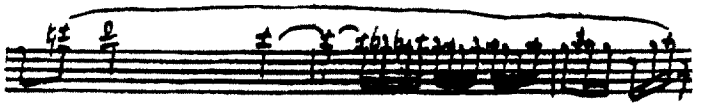


Nielsen score: *klarinet*, mvt. I, mm. 94-97:



Hansen edition:

Nielsen score: *fagot*, mvt. I, mm. 96-98:



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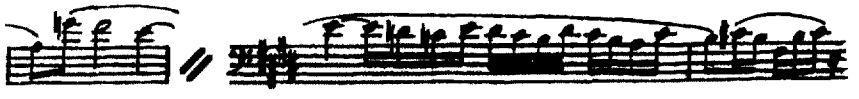


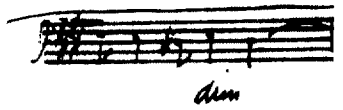
Nielsen score: *flöjte*, mvt. I, mm. 99-101:

Hansen edition:

Nielsen score: *fagot*, mvt. I, mm. 119-120:

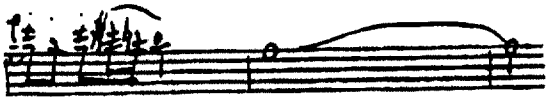
Hansen edition:

Nielsen score: *fagot*, mvt. I, m. 123:



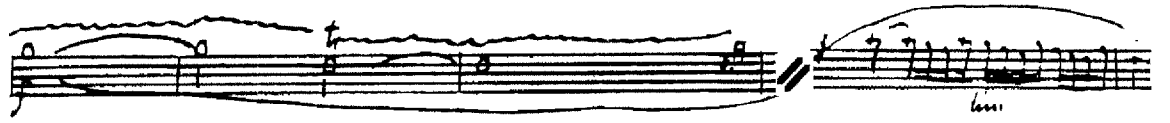
Hansen edition:

Nielsen score: *flöjte*, mvt. I, mm. 128-130:



Hansen edition:

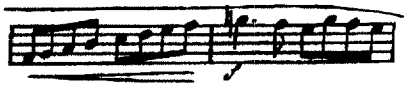
Nielsen score: *klarinet*, mvt. I, mm. 136-140:



Hansen edition:

Nielsen score: *horn*, mvt. I, mm. 135-136:

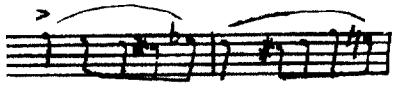
Hansen edition:



Nielsen score: *klarinet*, mvt. II, mm. 10-12:

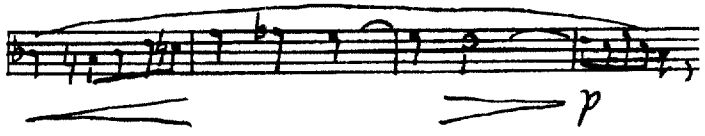
Hansen edition:

Nielsen score: *obo*, mvt. II, mm. 47-48:



Hansen edition:

Nielsen score: *klarinet*, mvt. II, mm. 50-53:



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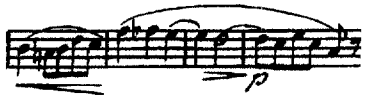
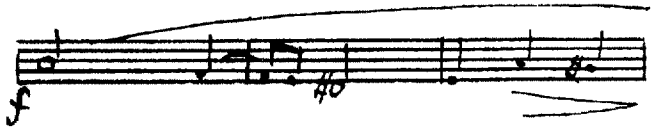


Nielsen score: *fagot*, mvt. II, mm. 64-65:

Hansen edition:

Nielsen score: *horn*, mvt. II, mm. 66-69:



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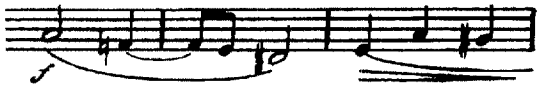
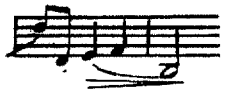
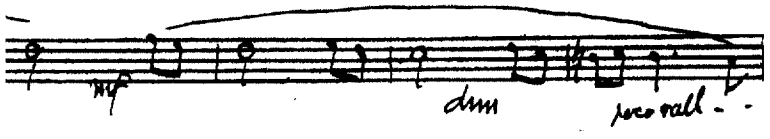


Nielsen score: *fagot*, mvt. II, mm. 68-69:

Hansen edition:



Nielsen score: *flöjte*, mvt. II, mm. 69-72:



Hansen edition:

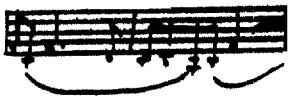
Nielsen score: *flöjte, obo, klarinet, fagot,* (not *horn*), mvt. III, mm. 26-34:

Hansen edition:

Nielsen score: *flöjte, obo, klarinet, fagot,* (not *horn*), mvt. III, mm. 38-42:

Hansen edition:

Nielsen score: *fagot,* mvt. III, mm. 44-45:



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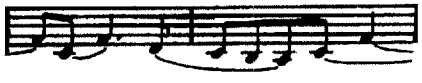
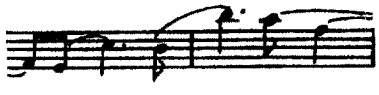


Nielsen score: *fagot,* mvt. II, mm. 47-48:

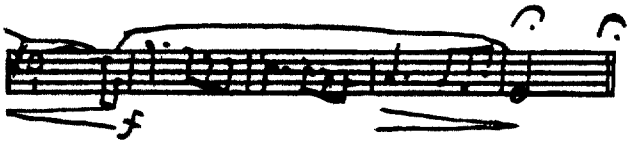
Hansen edition:



Nielsen score: *fagot*, mvt. III, mm. 52-54:

Hansen edition:

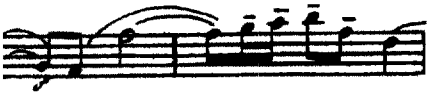
Nielsen score: *horn*, mvt. III, mm. 54-58:



Hansen edition:

Nielsen score: *fagot*, mvt. III, mm. 55-56:

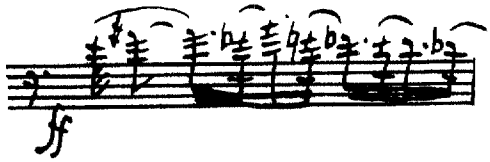
Hansen edition:



Nielsen score: *obo*, mvt. III, mm. 84-86:

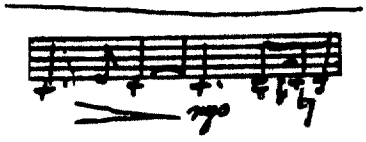
Hansen edition:

Nielsen score: *klarinet*, mvt. III, m. 112:



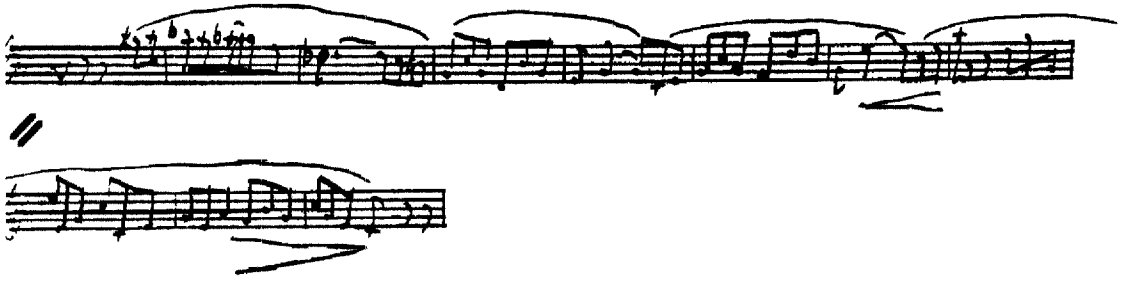
Hansen edition:

Nielsen score: *klarinet*, mvt. III., mm. 158-159:

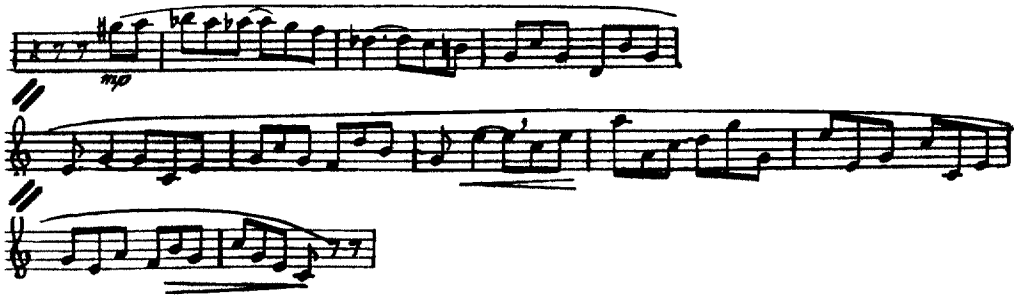


Hansen edition:

Nielsen score: *klarinet*, mvt. III, mm. 192-202:

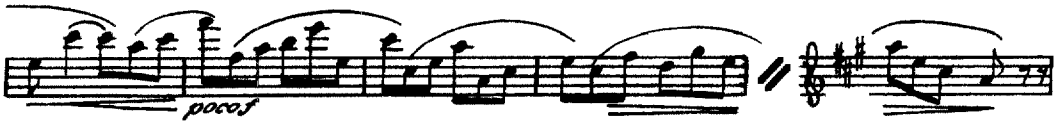


Hansen edition:

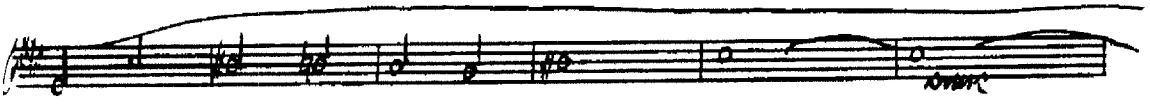


Nielsen score: *flöjte*, mvt. III, mm. 198-202:

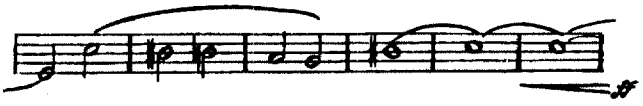
Hansen edition:



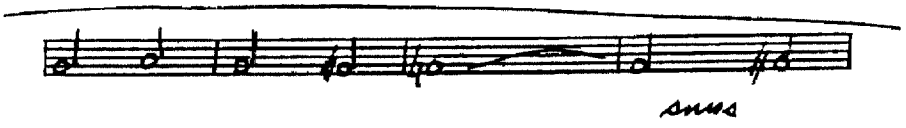
Nielsen score: *horn*, mvt. III, mm. 238-243:



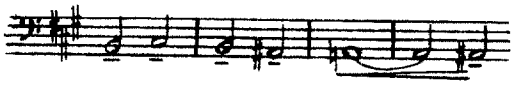
Hansen edition:



Nielsen score: *fagot*, mvt. III, mm. 238-241:

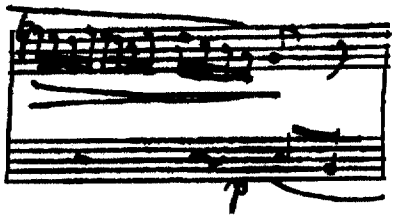


Hansen edition:



MUSICAL DIRECTIVES

Nielsen score: *klarinet* and *horn*, mvt. I, m. 12:

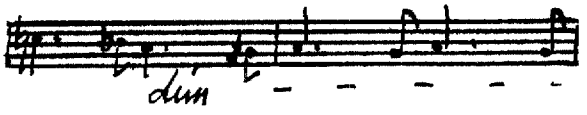


Hansen edition: incorrect pause marking in *horn*:

Nielsen score: *flöjte*, mvt. I, m. 11:

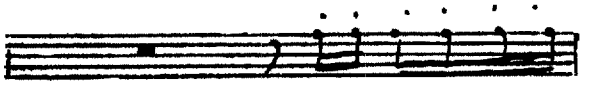
Hansen edition: marking appears one bar late:

Nielsen score: *flöjte*, mvt. I, m. 17:

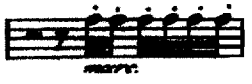


Hansen edition: dimenuendo appears two beats early:

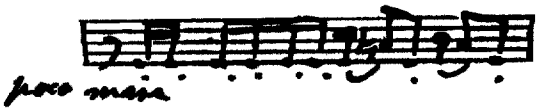
Nielsen score: *flöjte*, mvt. I, m. 68:



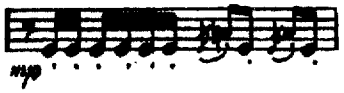
Hansen edition: marcato marking appears too soon -- not designated in style until mm. 119:



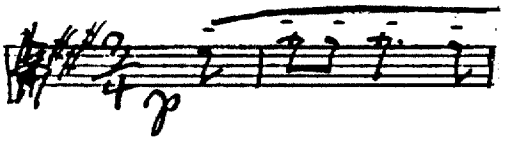
Nielsen score: *horn*, mvt. I, m. 129:



Hansen edition: now marcato marking is missing:

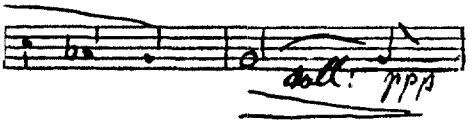


Nielsen score: *flöjte*, mvt. III, m. 26:



Hansen edition: repeat sign not called for:

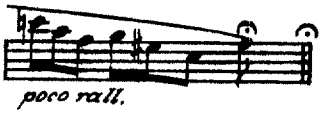
Nielsen score: *klarinet*, mvt. III, m. 89:



Hansen edition: rallentando appears a bar early:

Nielsen score: *fagot*, mvt. III, m. 154:

Hansen edition: lunga is missing:



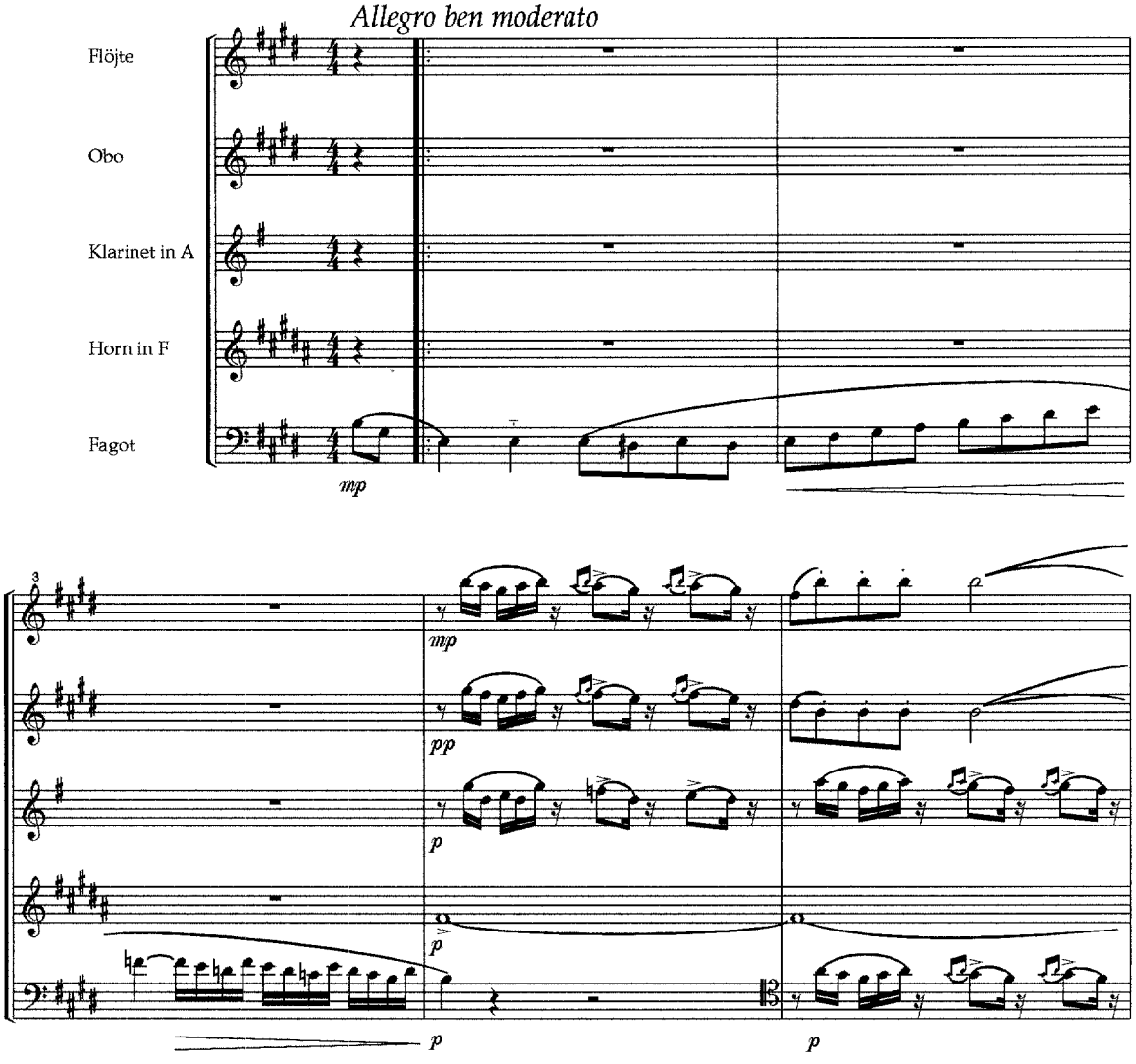
APPENDIX III: NEW CRITICAL EDITION

KVINTET

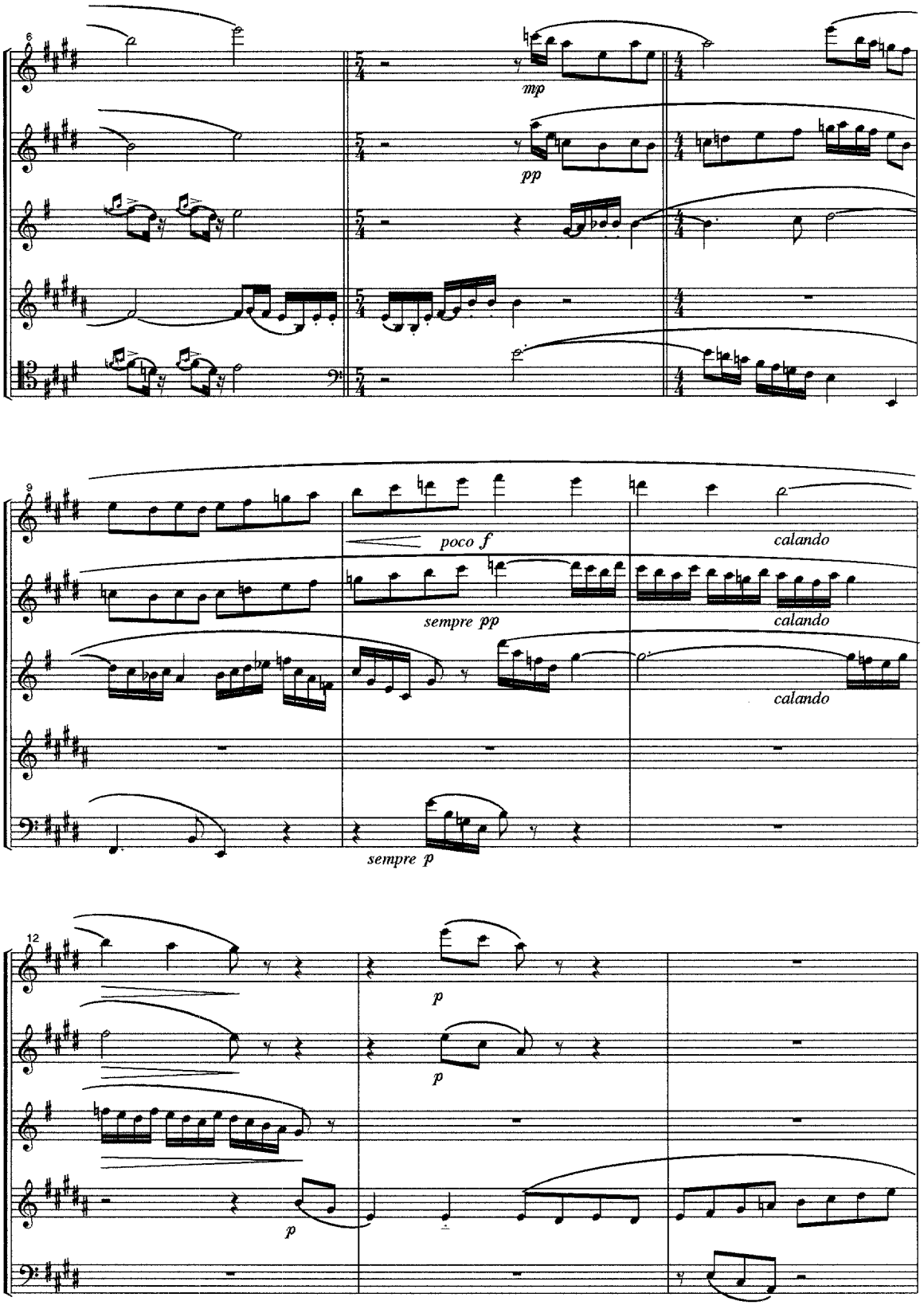
for Flöjte, Obo, Klarinet, Horn og Fagot

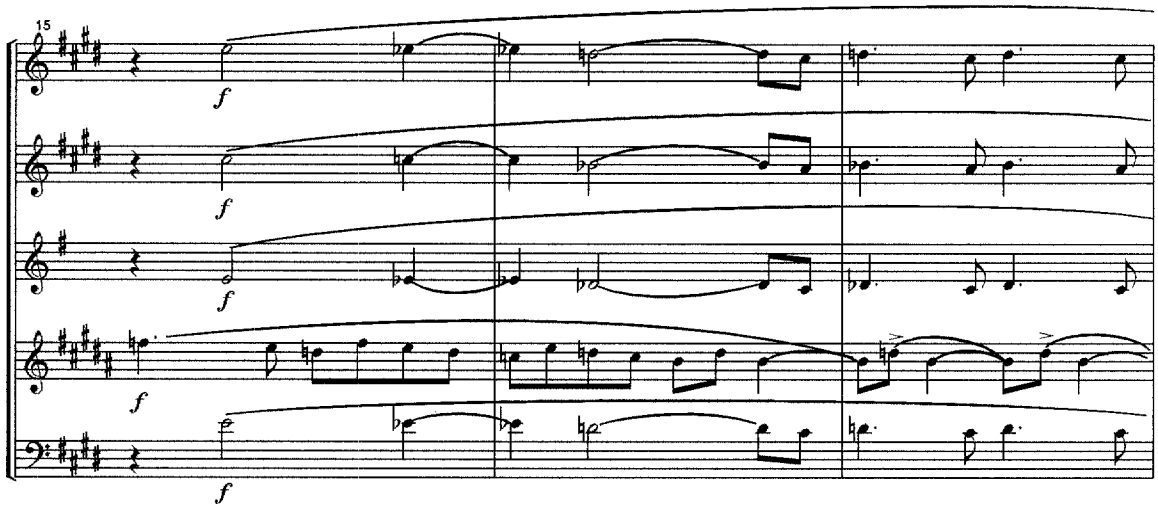
I.

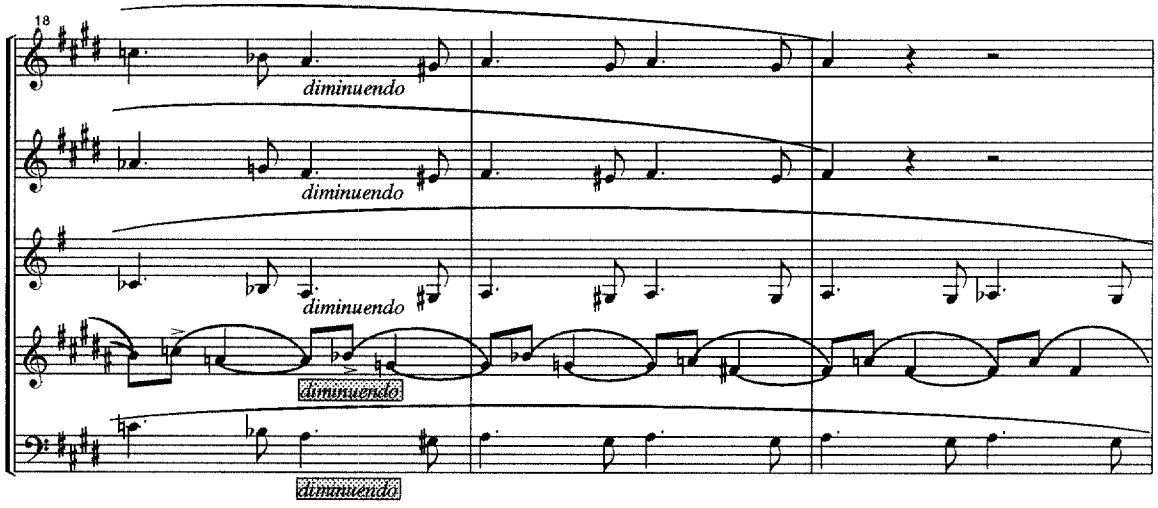
Carl Nielsen, Op. 43.
ed. by M. L. Spence

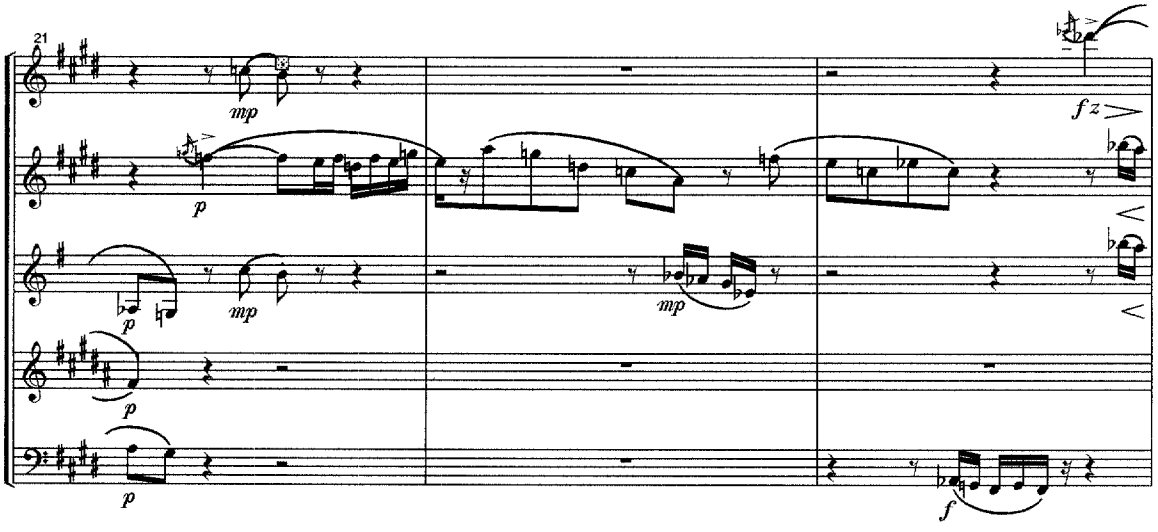


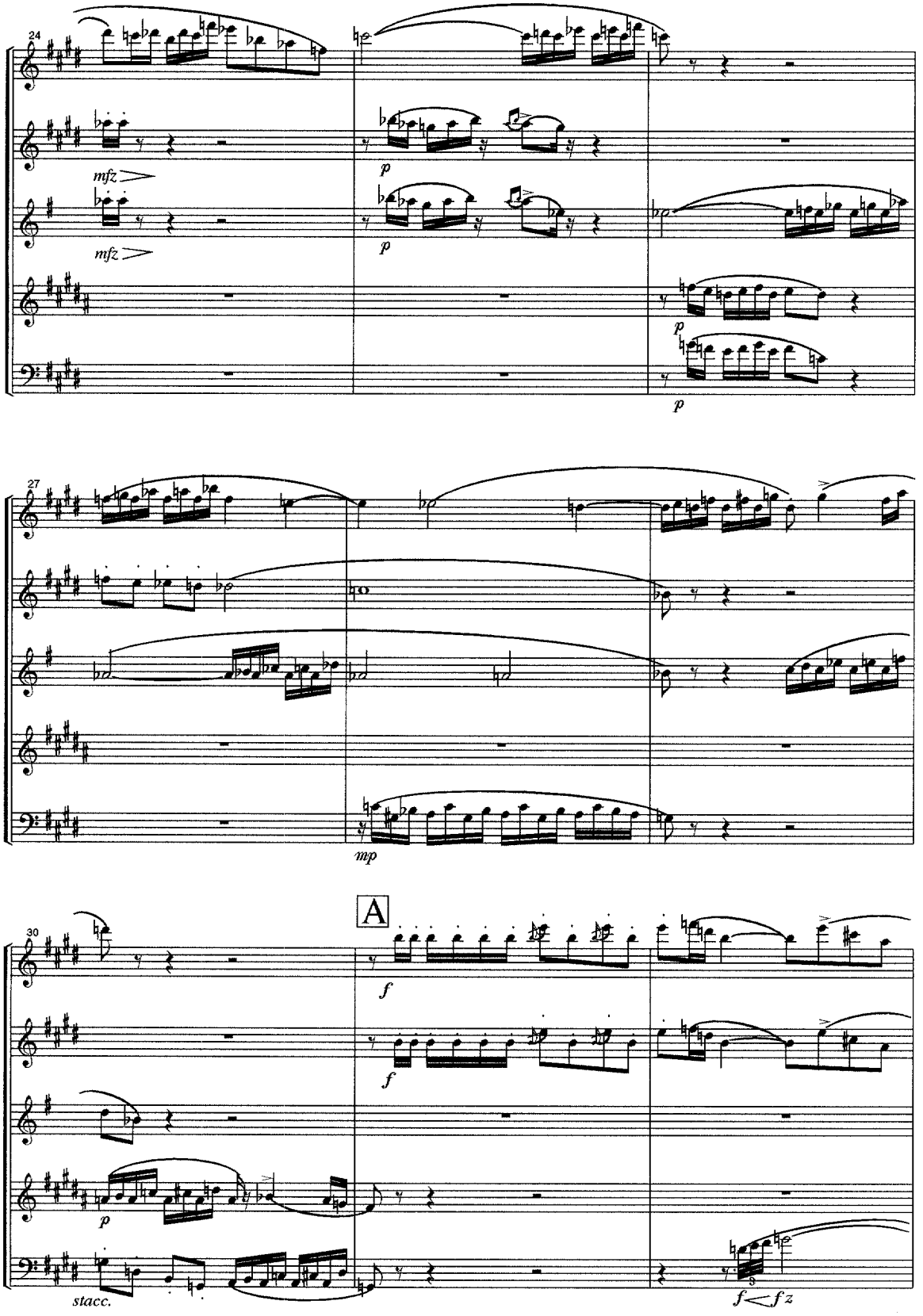
© 1995 by M. L. Spence

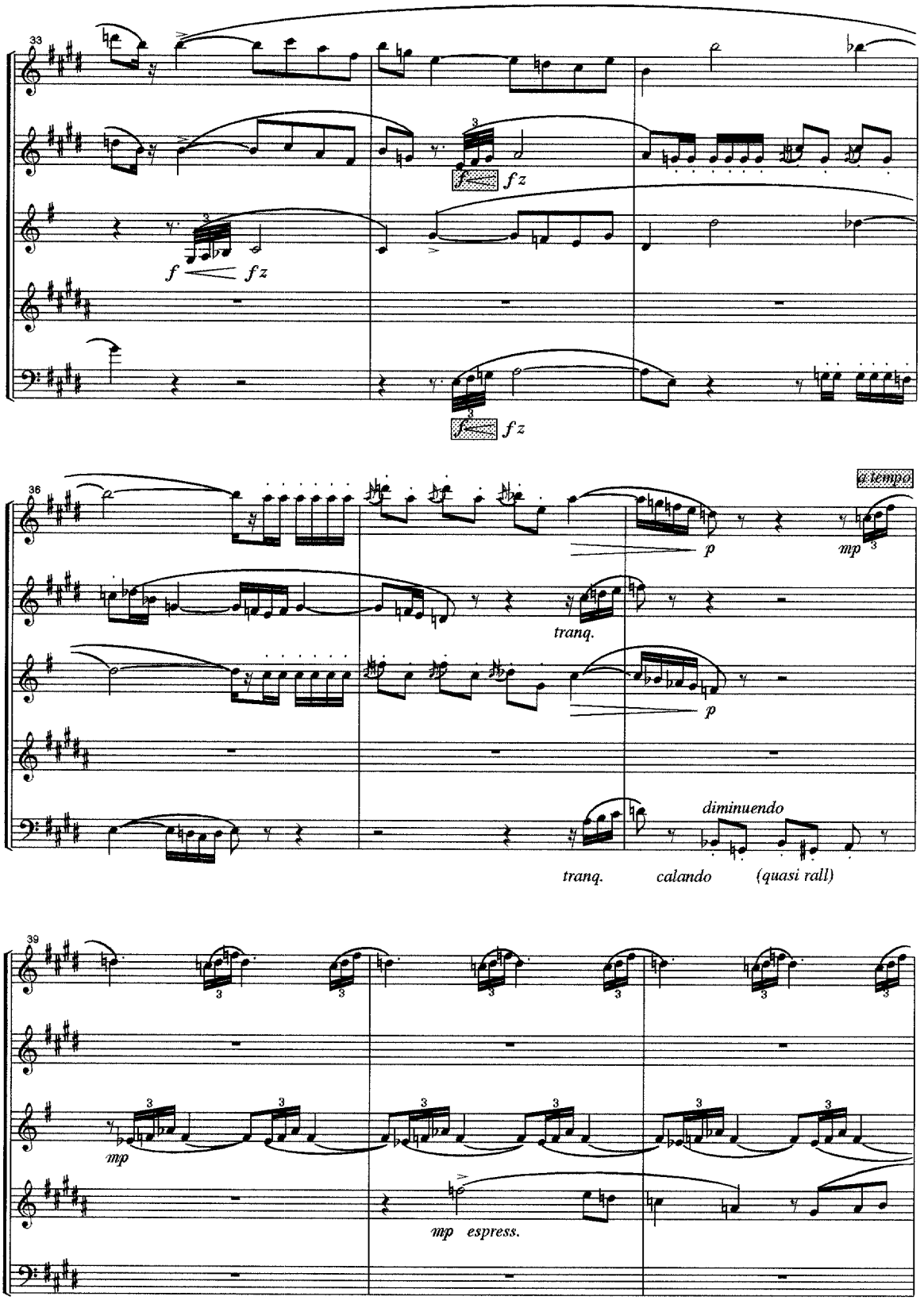

6
mp
pp
9
poco f
calando
sempre pp
calando
calando
sempre p
12
p
p
p

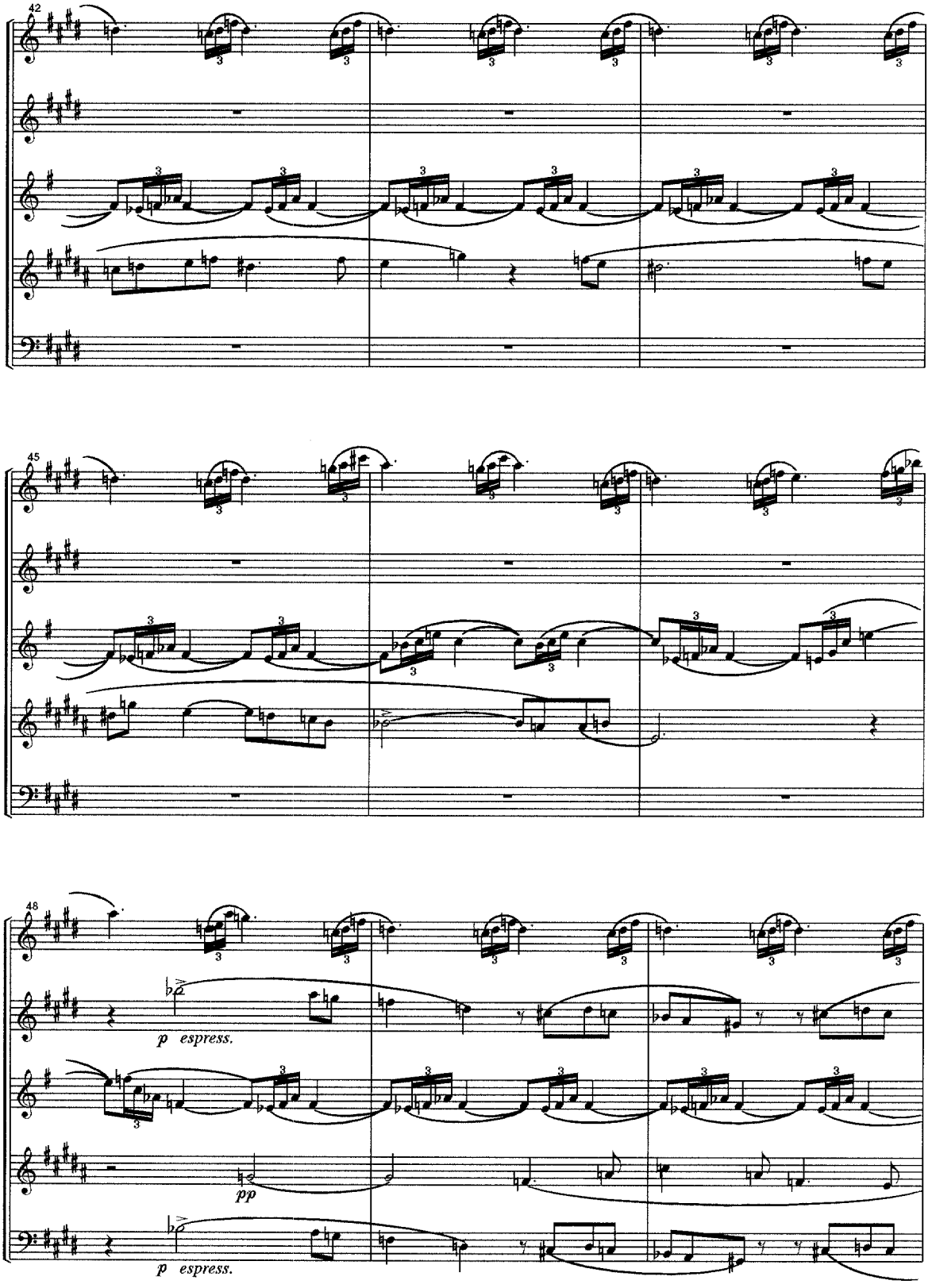

15
f
f
f
f
f

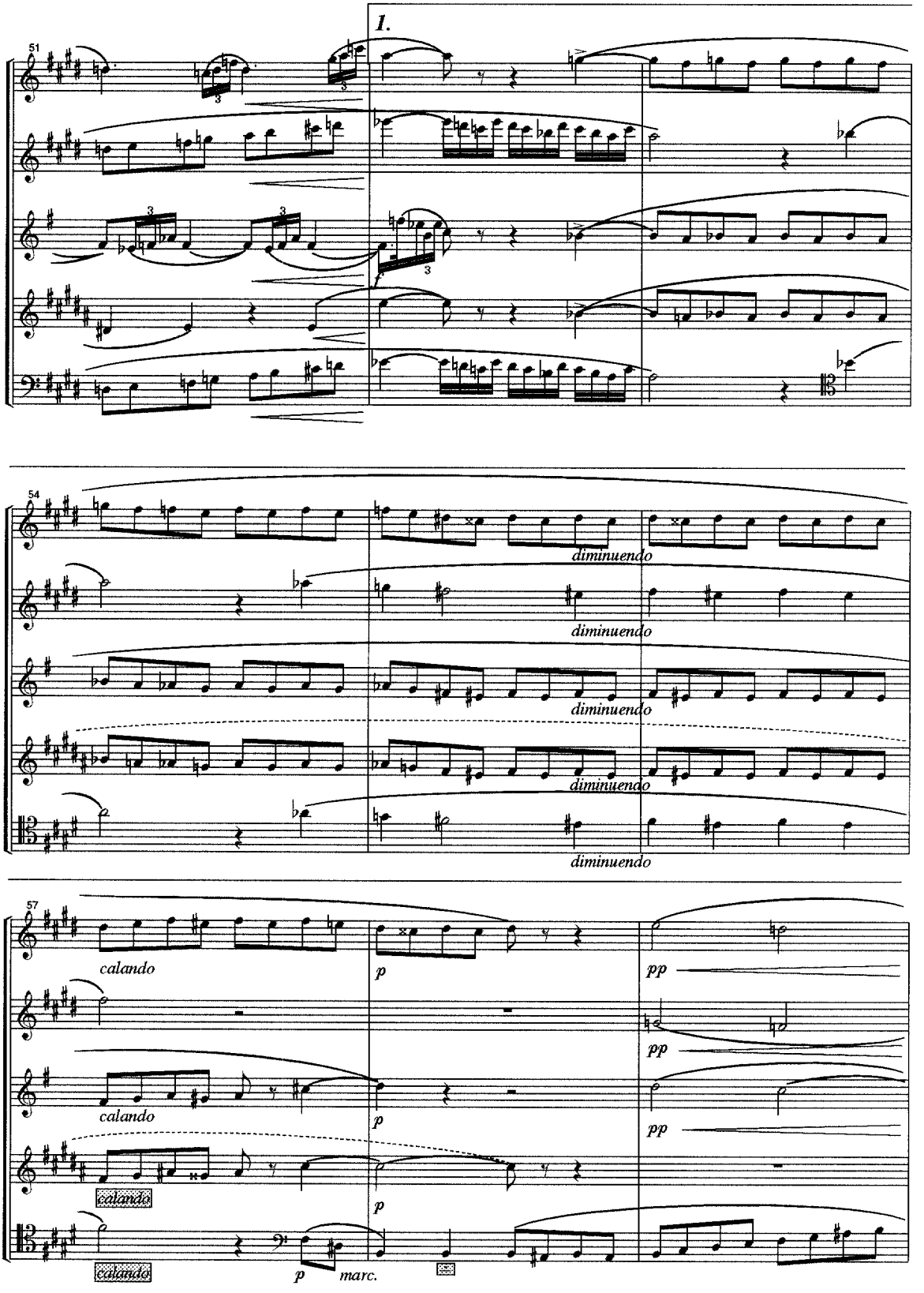

18
diminuendo
diminuendo
diminuendo
diminuendo
diminuendo

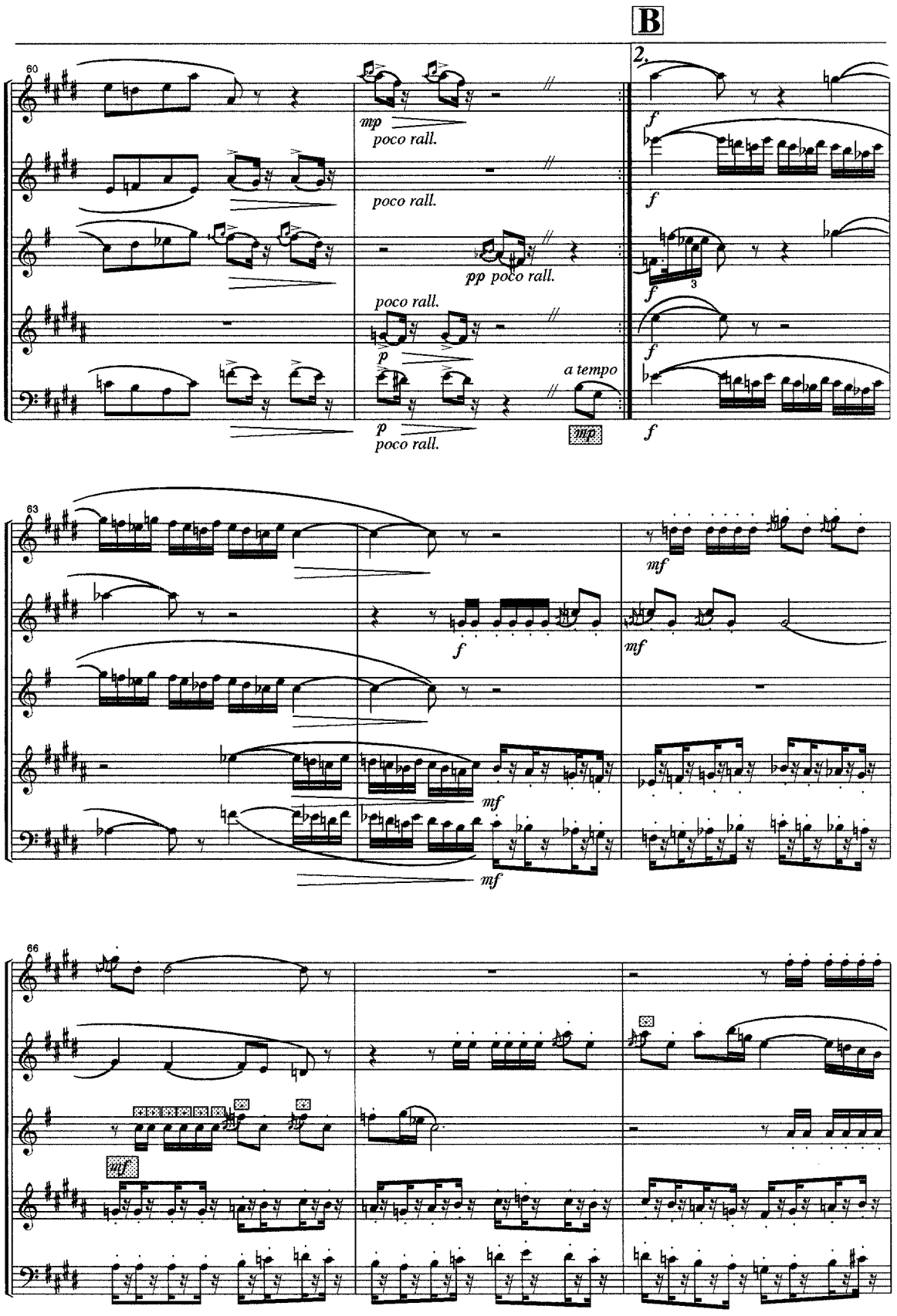

21
mp
p
p
mp
p
mp
fz
f

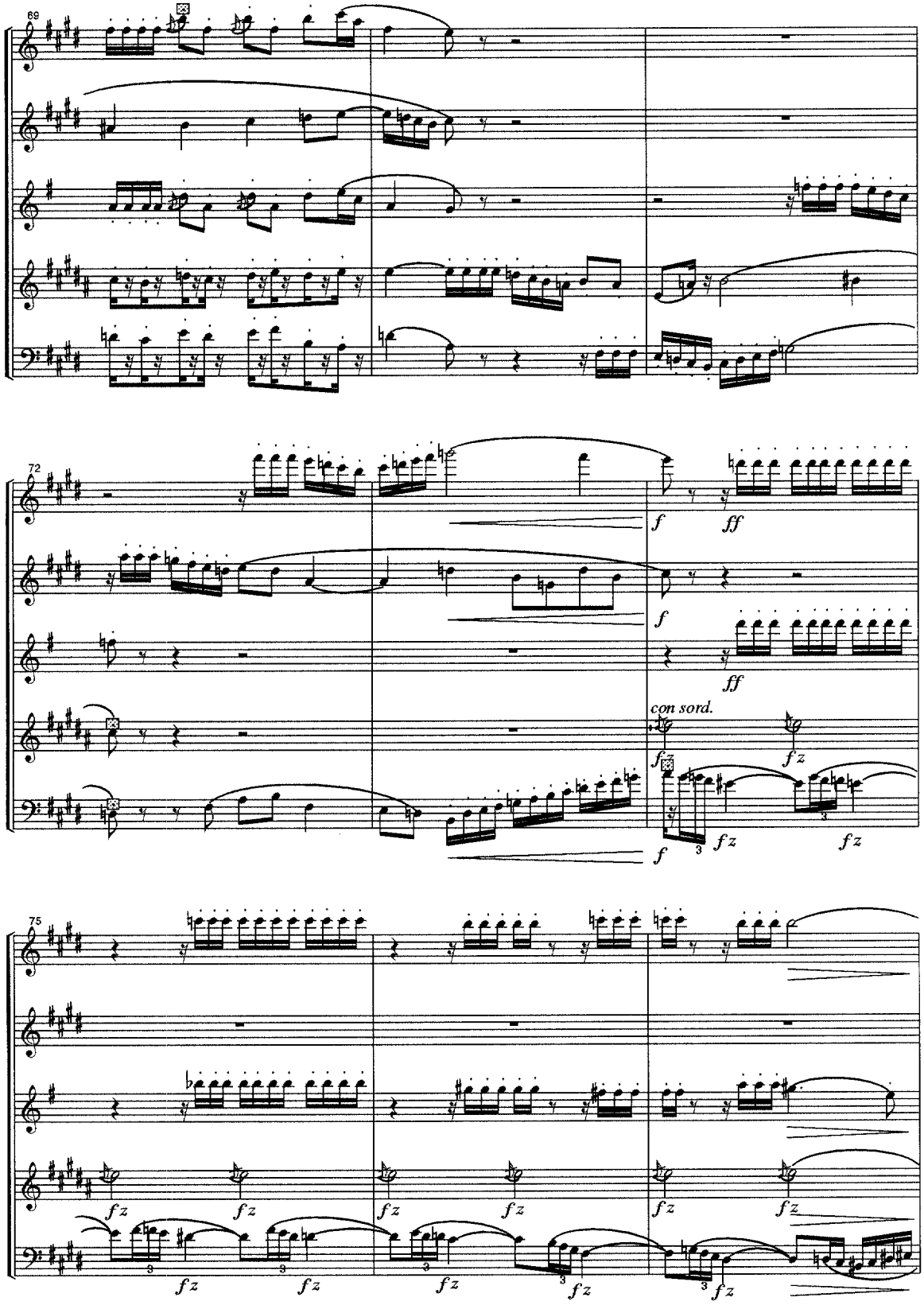

24
mfz
mfz
p
p
p
p
27
mp
A
30
f
f
p
stacc.
f
fz

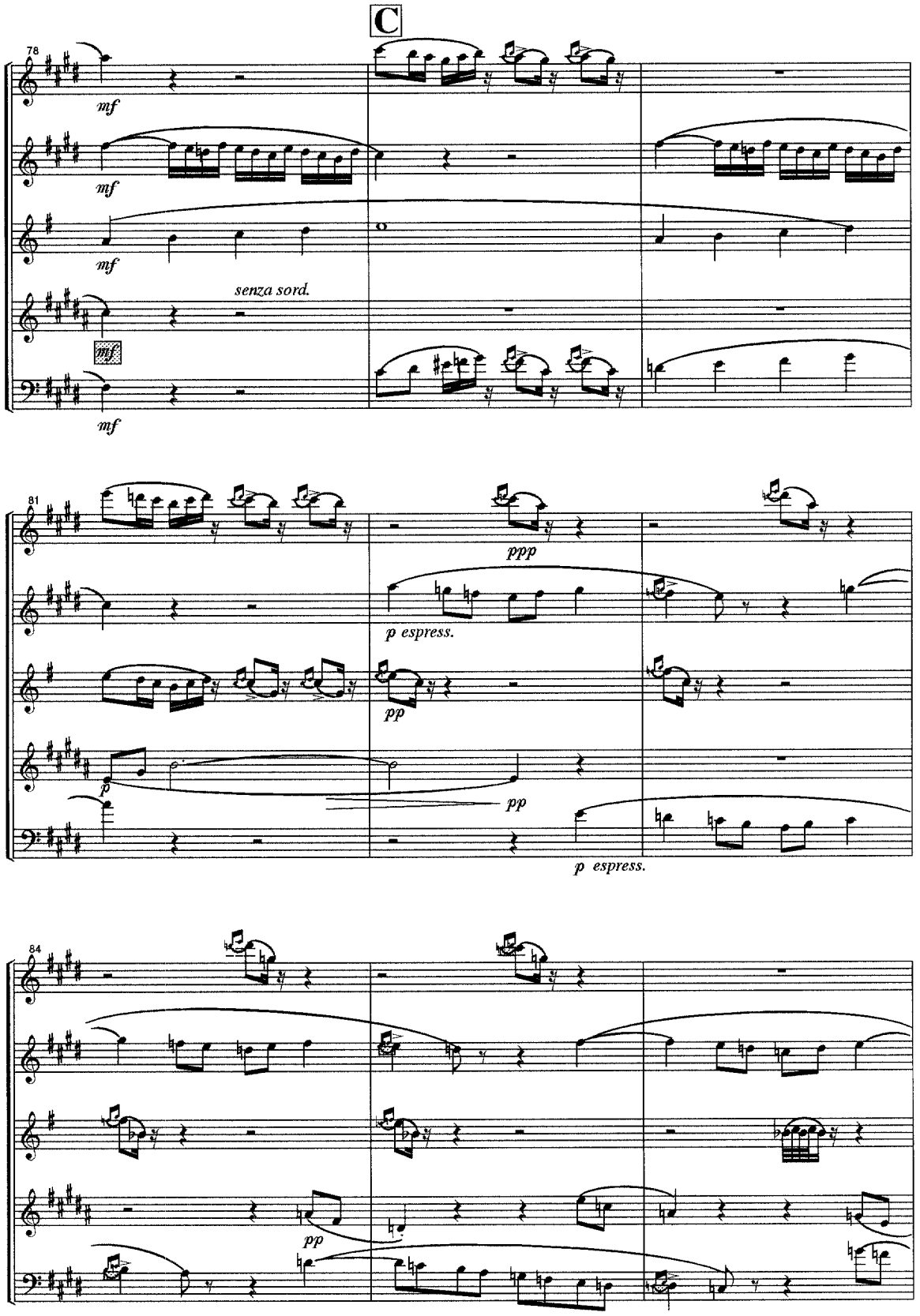

33
f fz
fz
fz
36
a tempo
p
mp
tranq.
p
diminuendo
tranq.
calando
(quasi rall)
39
mp
mp espress.

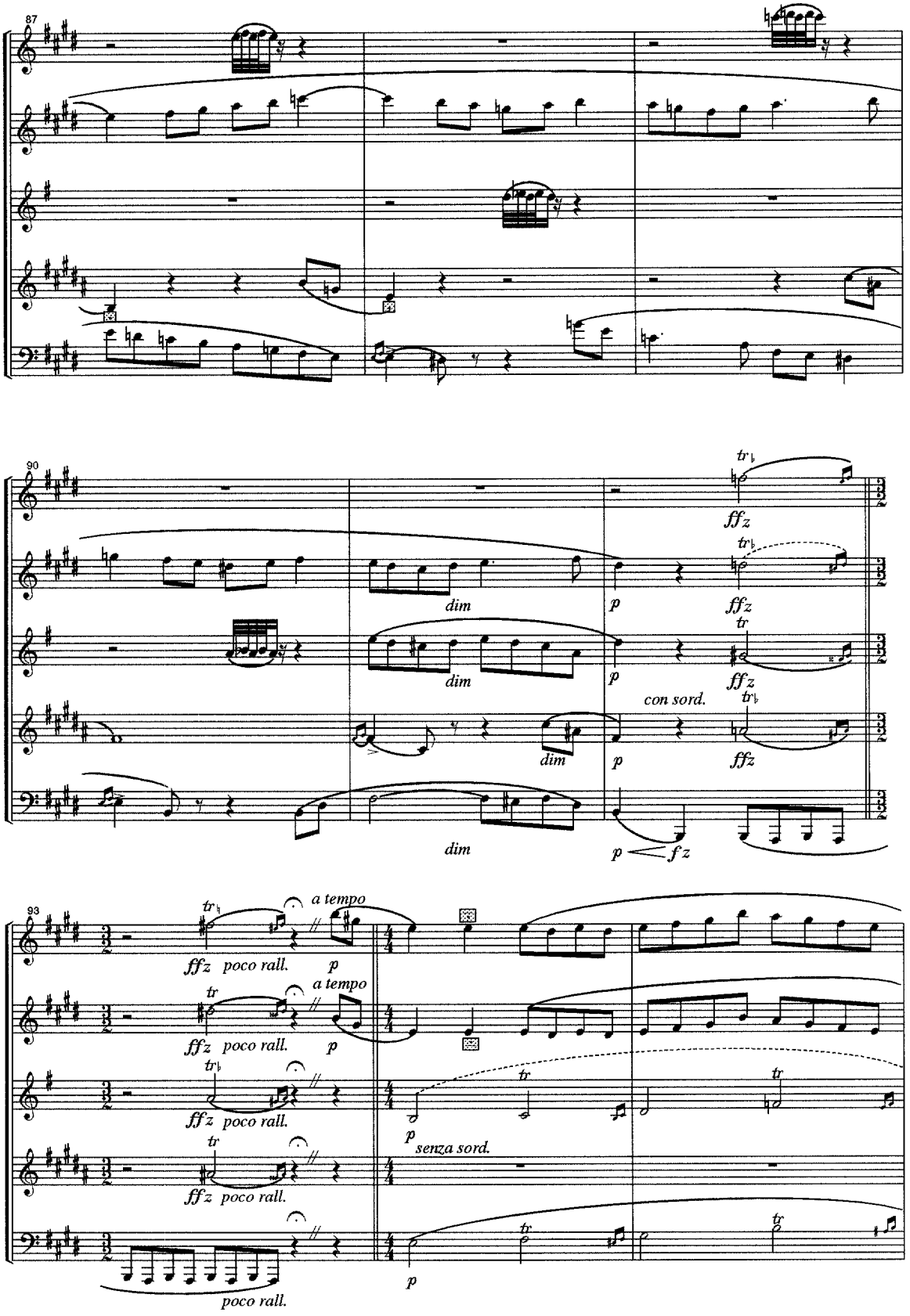

42
45
48
p espress.
pp
p espress.

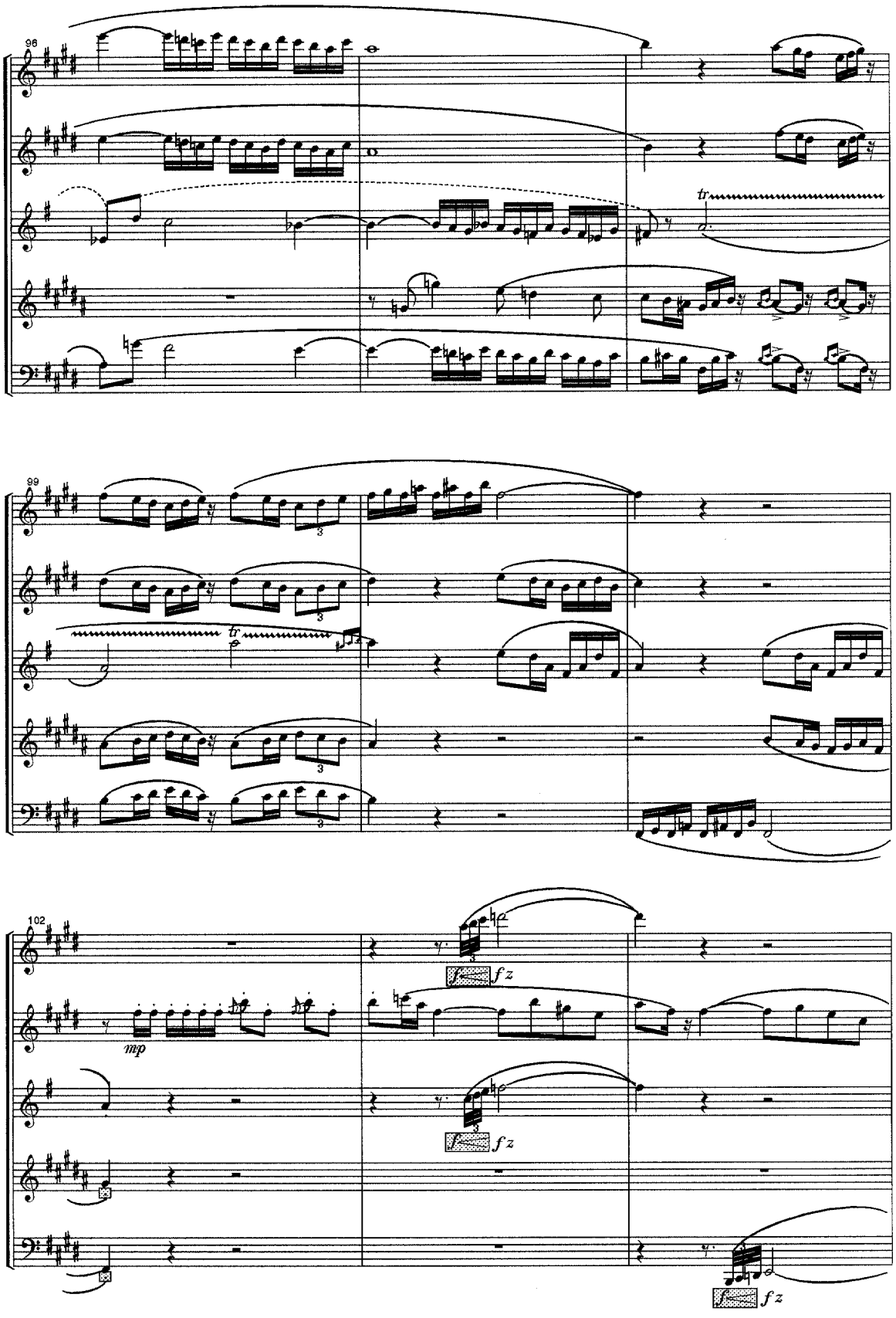

1.
51
54
diminuendo
57
calando
p
pp
marc.

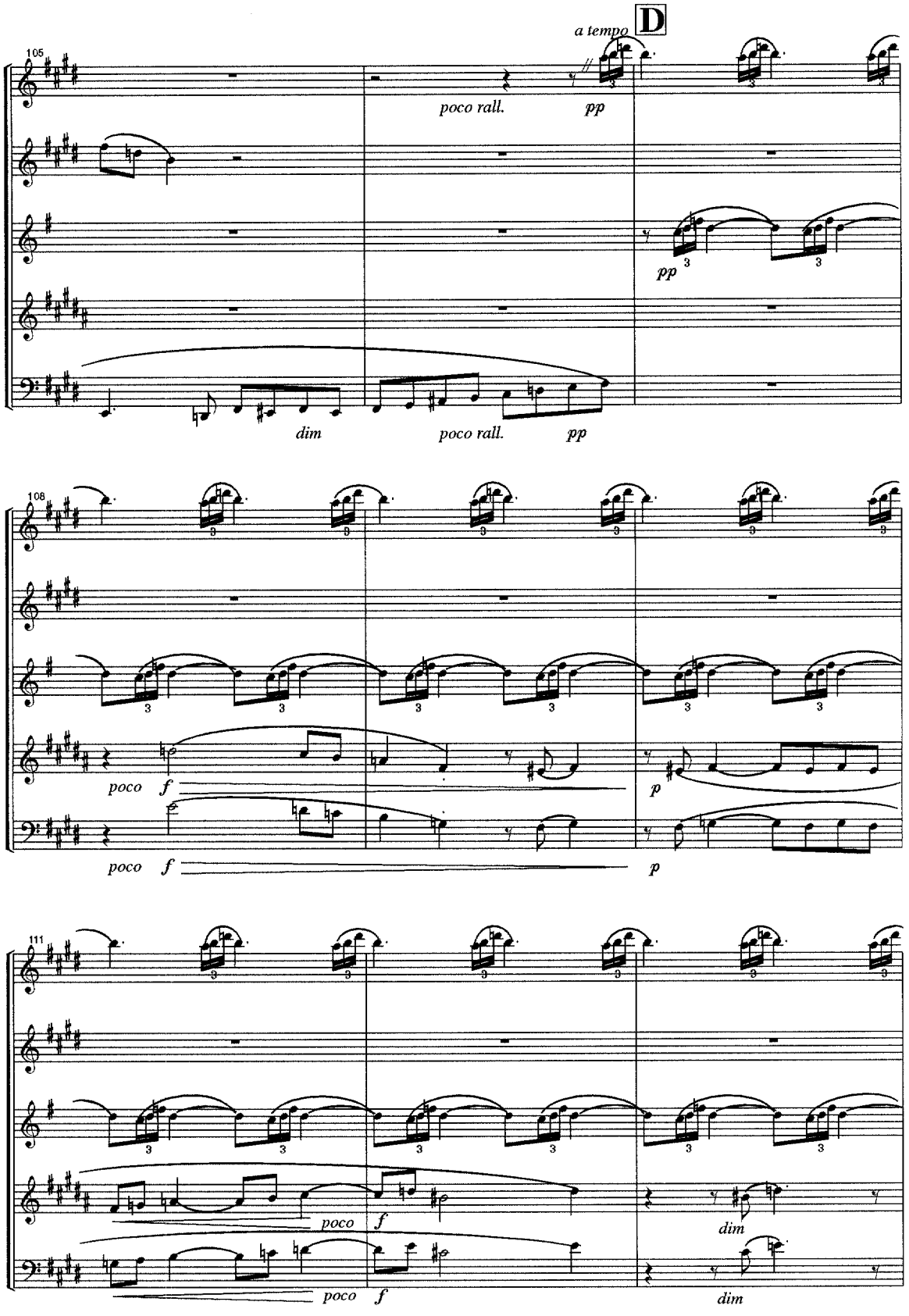

B
60
2.
mp
poco rall.
poco rall.
pp poco rall.
poco rall.
p
a tempo
p
poco rall.
mp
f
f
f
f
f
63
f
mf
mf
mf
mf
66
mf

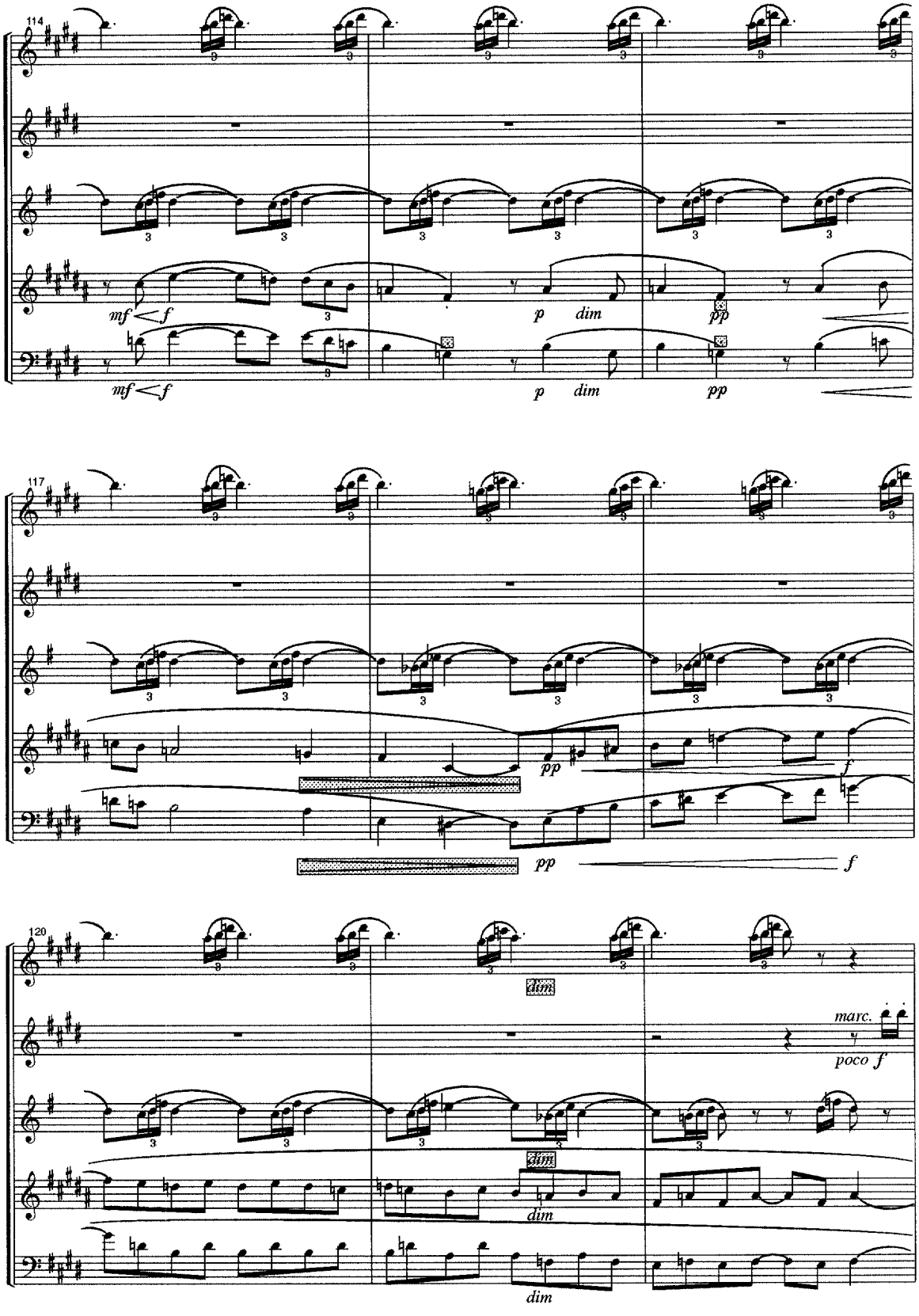

69
72
75
con sord.

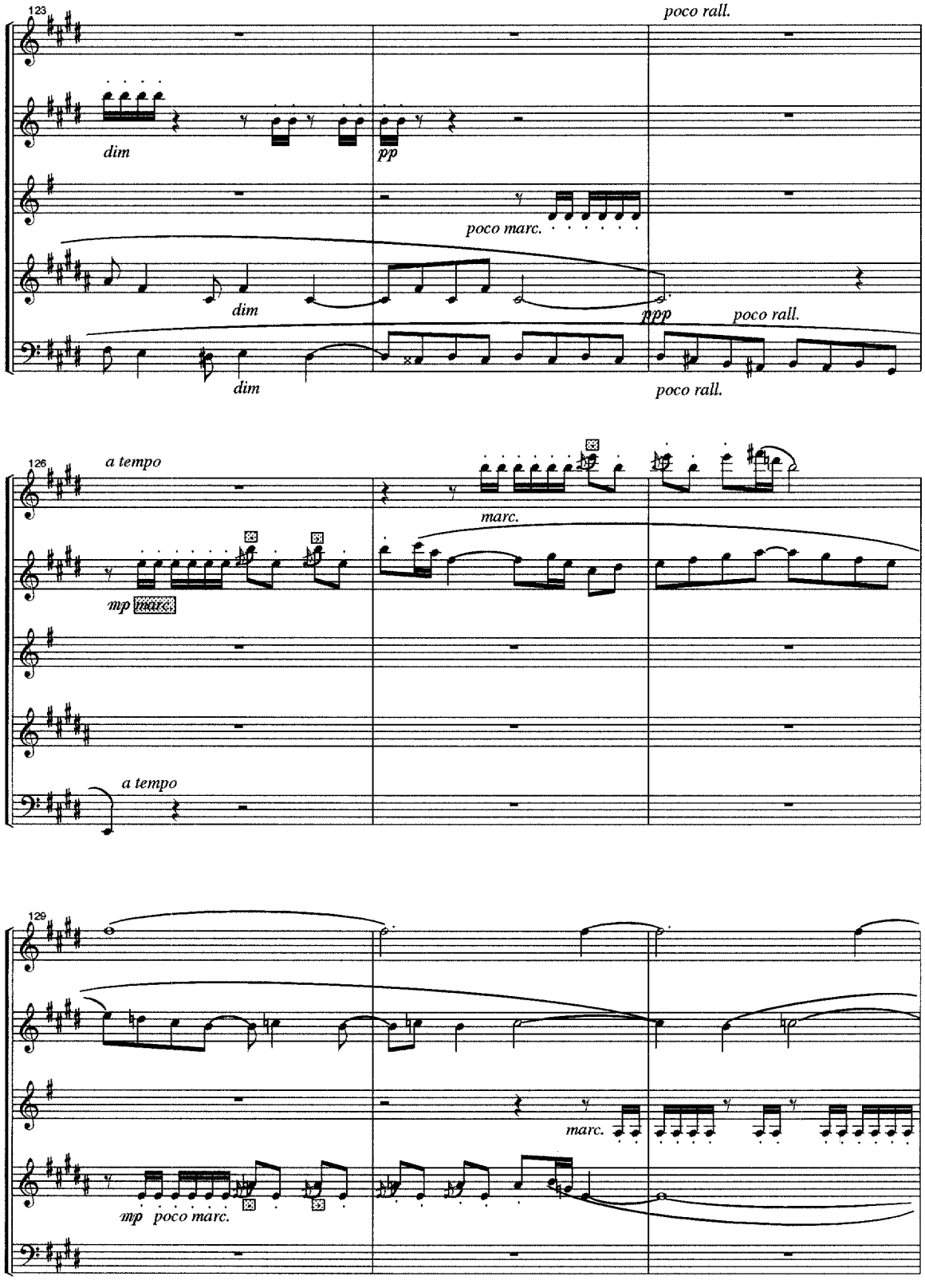

C
78
mf
mf
mf
senza sord.
mf
mf
81
ppp
p espress.
pp
p
pp
p espress.
84
pp

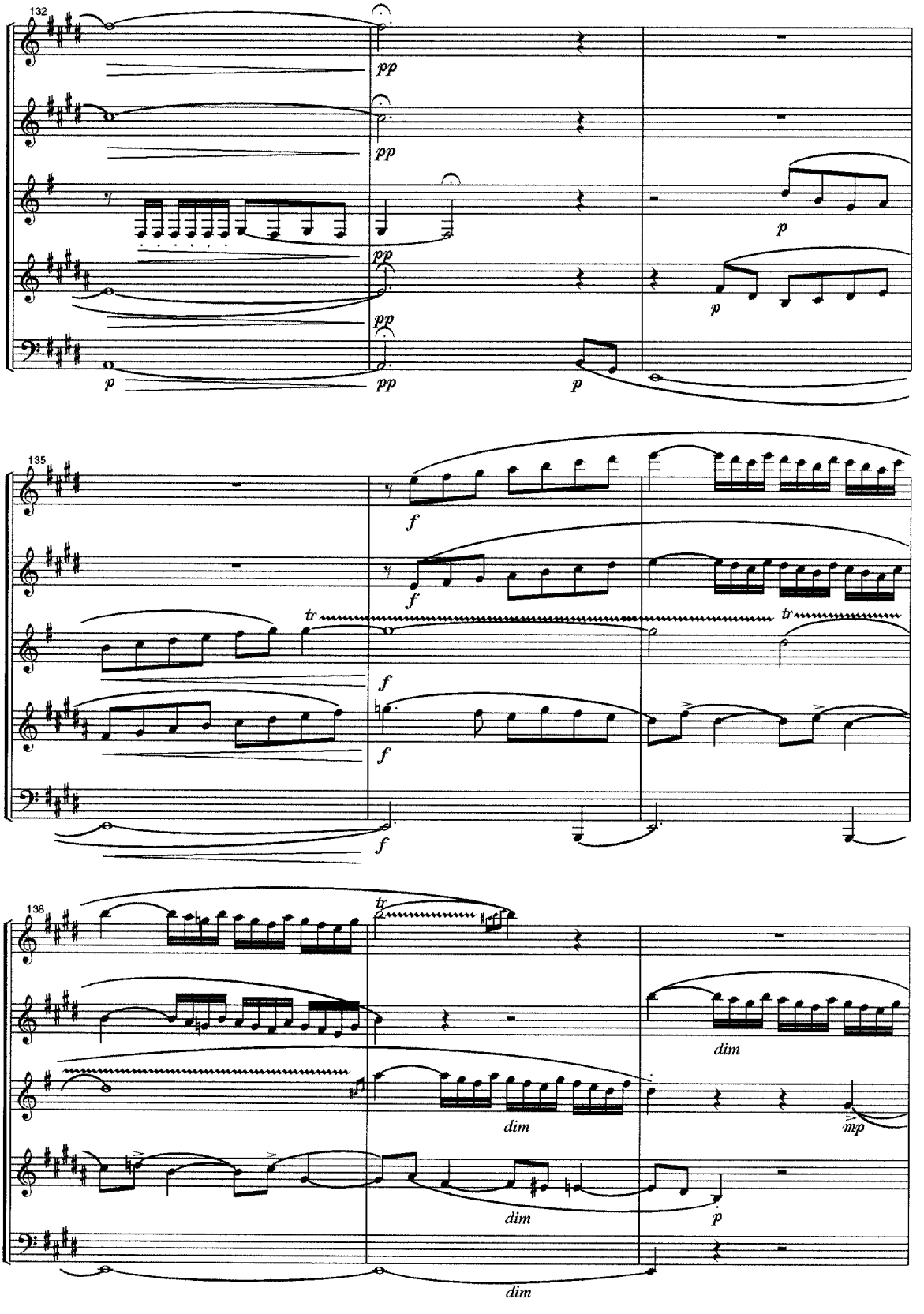

87
90
93
dim
p
ffz
tr
con sord.
fz
a tempo
poco rall.
senza sord.

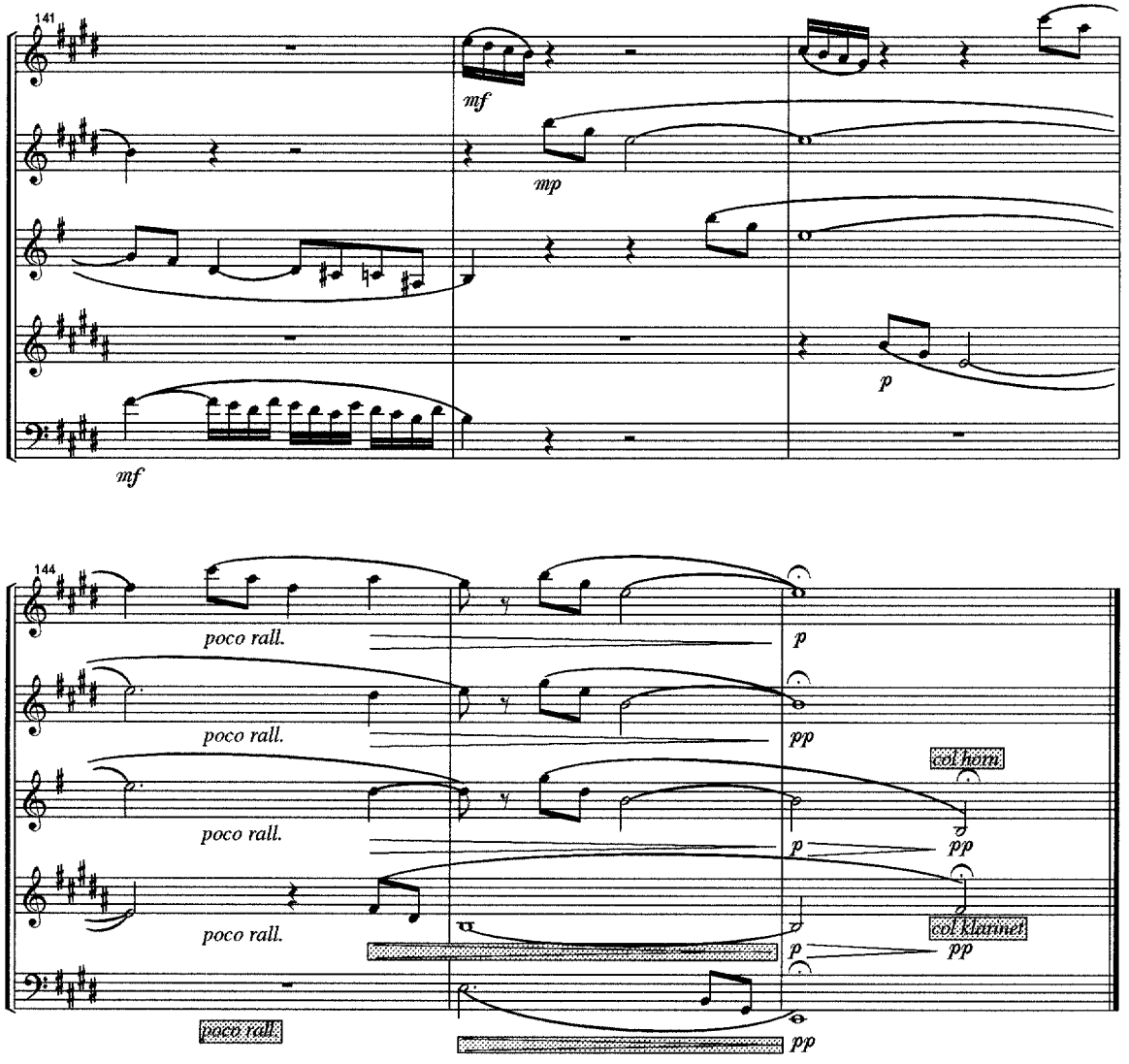

96
tr
99
tr
102
mp
fz
fz
fz


105
a tempo
D
poco rall.
pp
pp
dim
poco rall.
pp
108
poco
f
p
poco
f
p
111
poco
f
dim
poco
f
dim


114
mf < f
p dim
pp
117
pp
f
120
dim
marc.
poco f

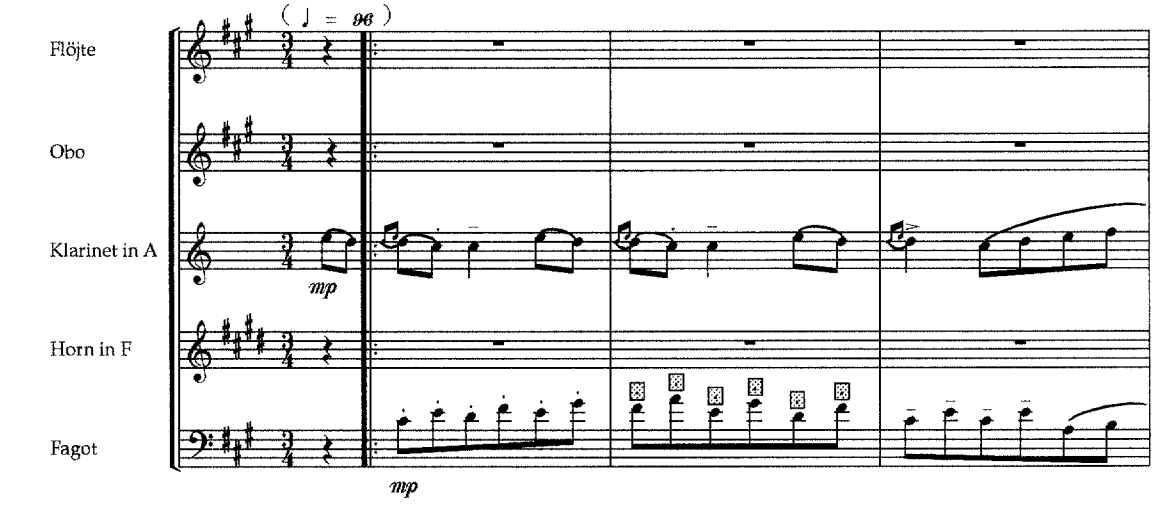

123
poco rall.
dim
pp
poco marc.
dim
ppp
poco rall.
dim
poco rall.
126
a tempo
marc.
mp
a tempo
129
marc.
mp
poco marc.

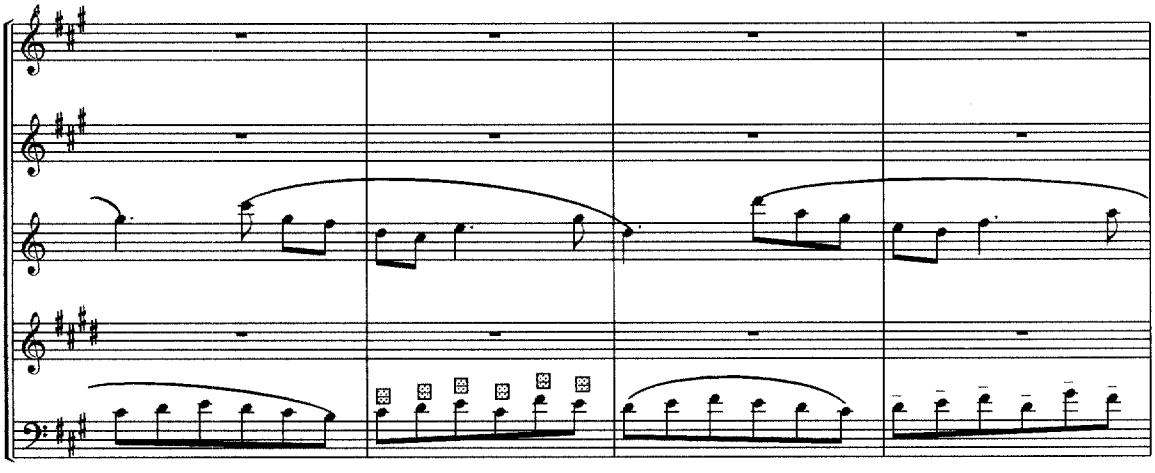

132
pp
pp
pp
pp
p
pp
p
p
135
f
f
tr
tr
f
f
f
138
tr
dim
dim
mp
p
dim
dim

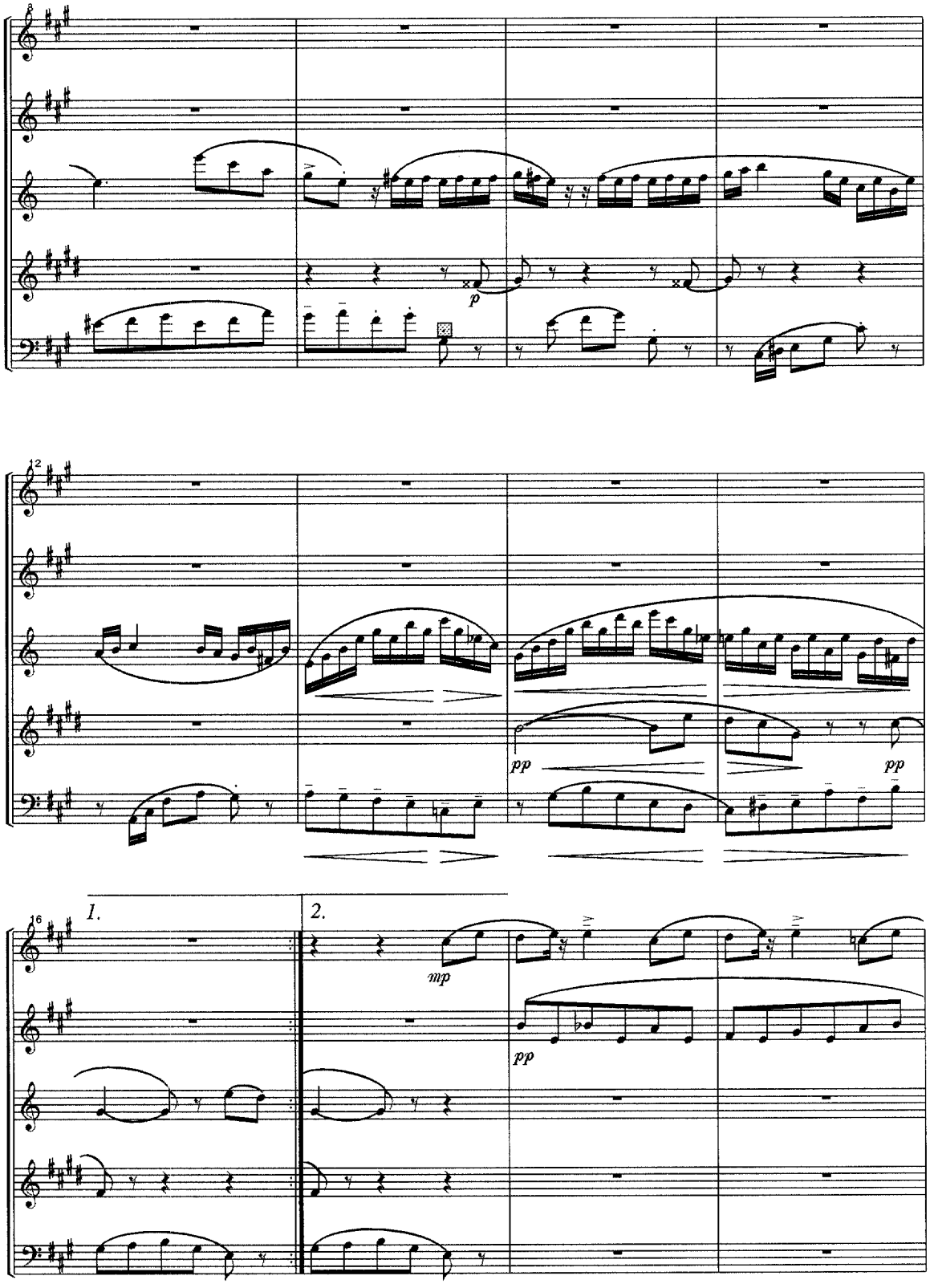

141
mf
mp
p
mf
144
poco rall.
poco rall.
poco rall.
poco rall.
poco rall.
p
pp
col horn
p
pp
col klarinet
p
pp
pp

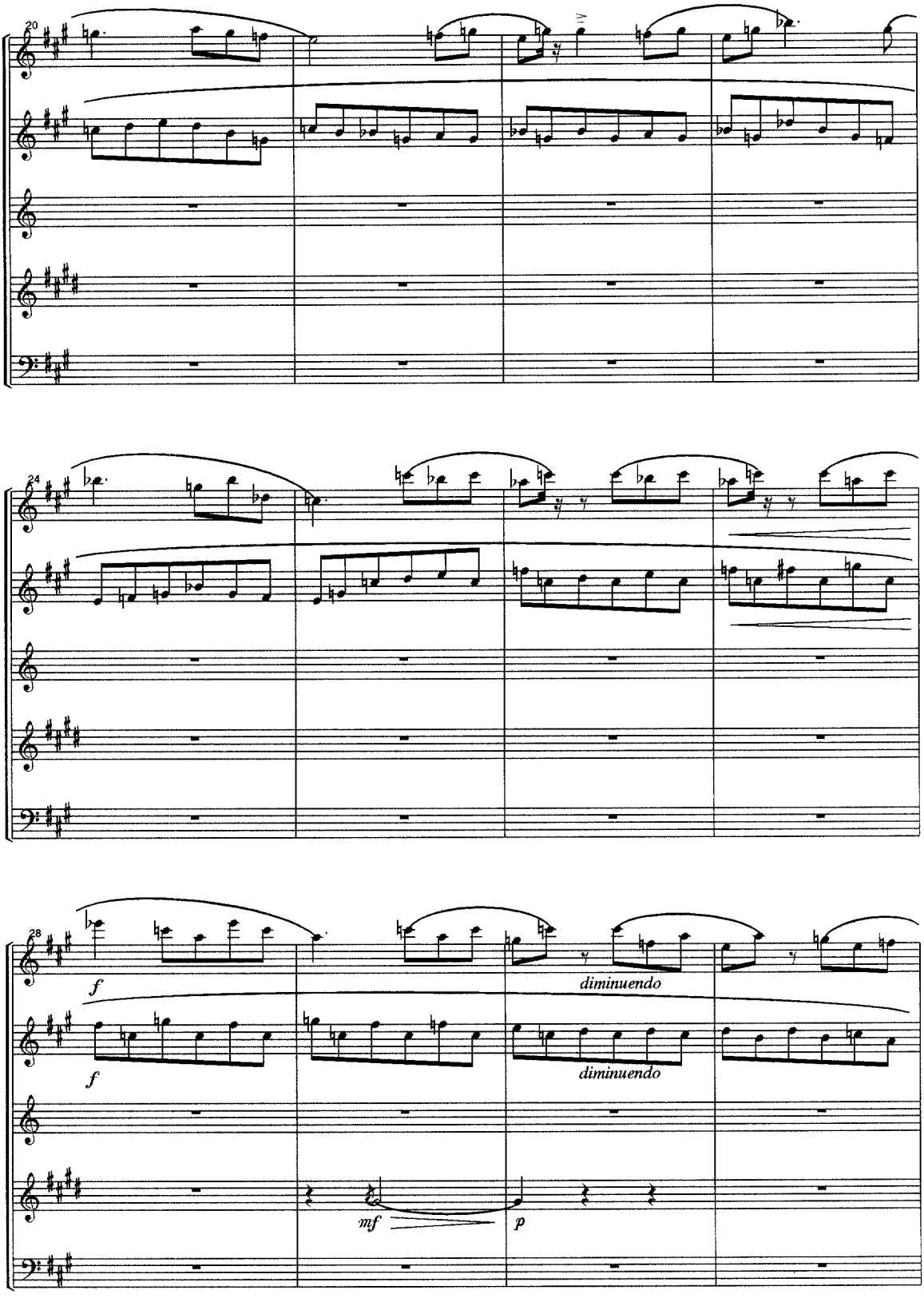
II.

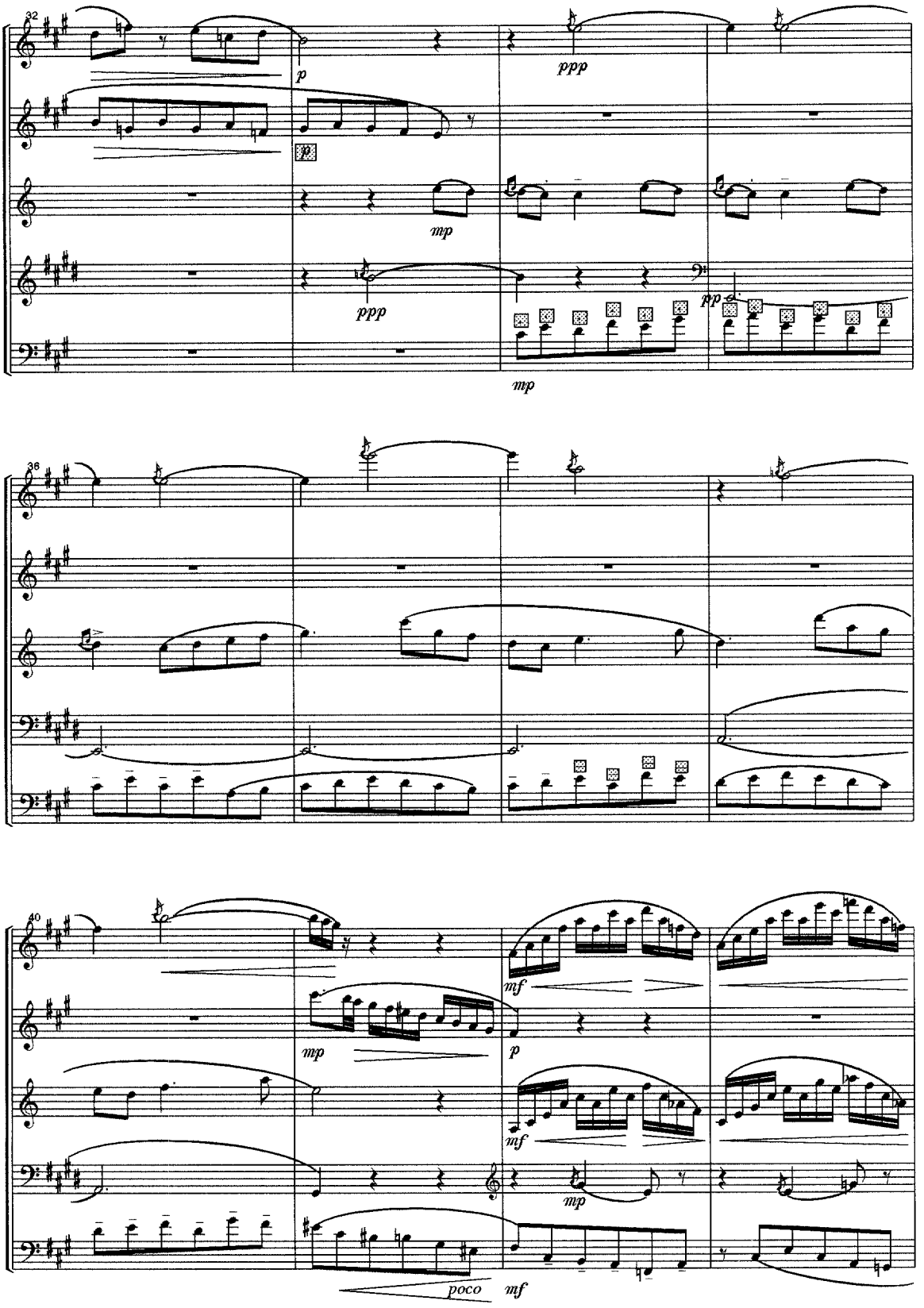
Menuet

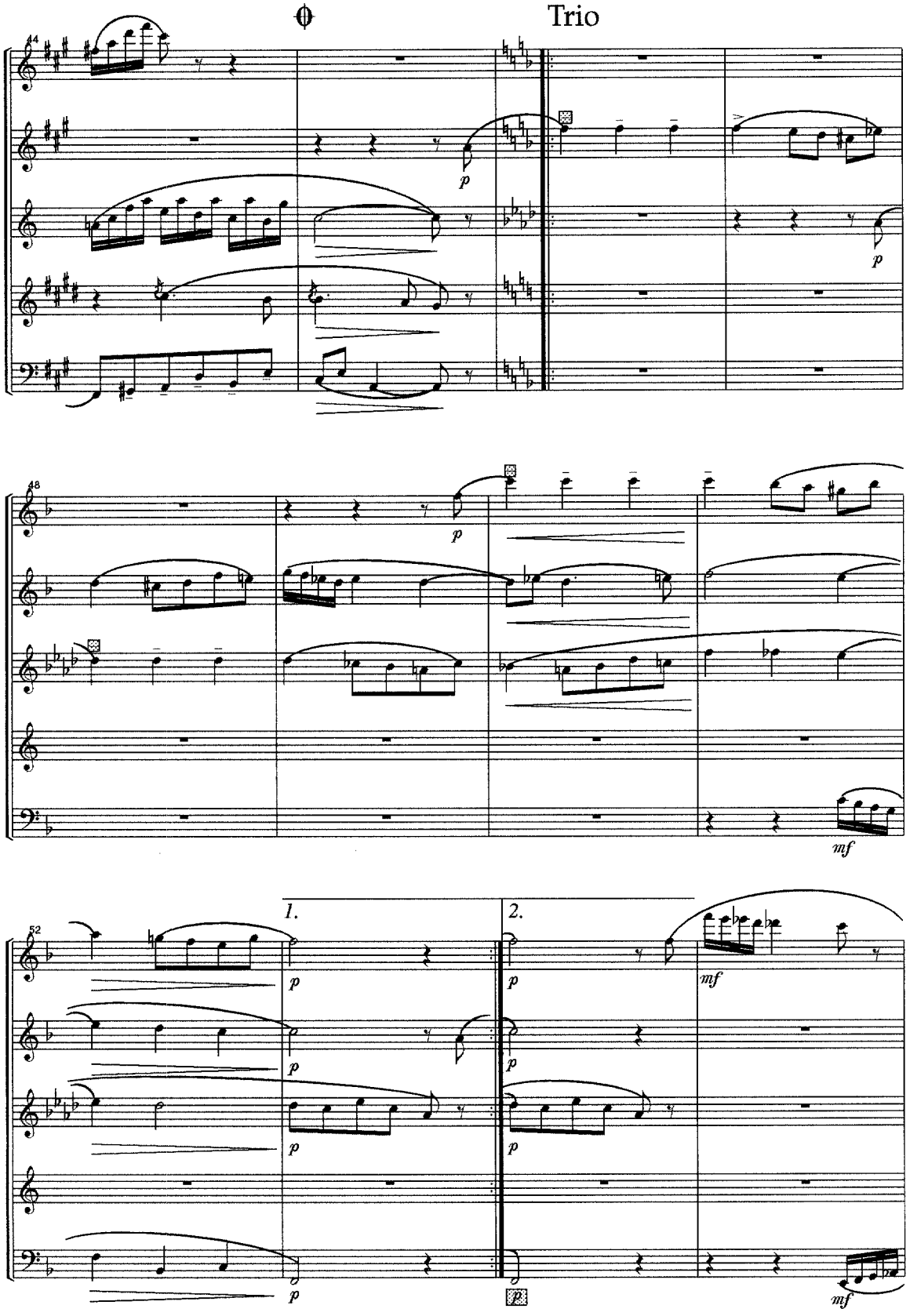


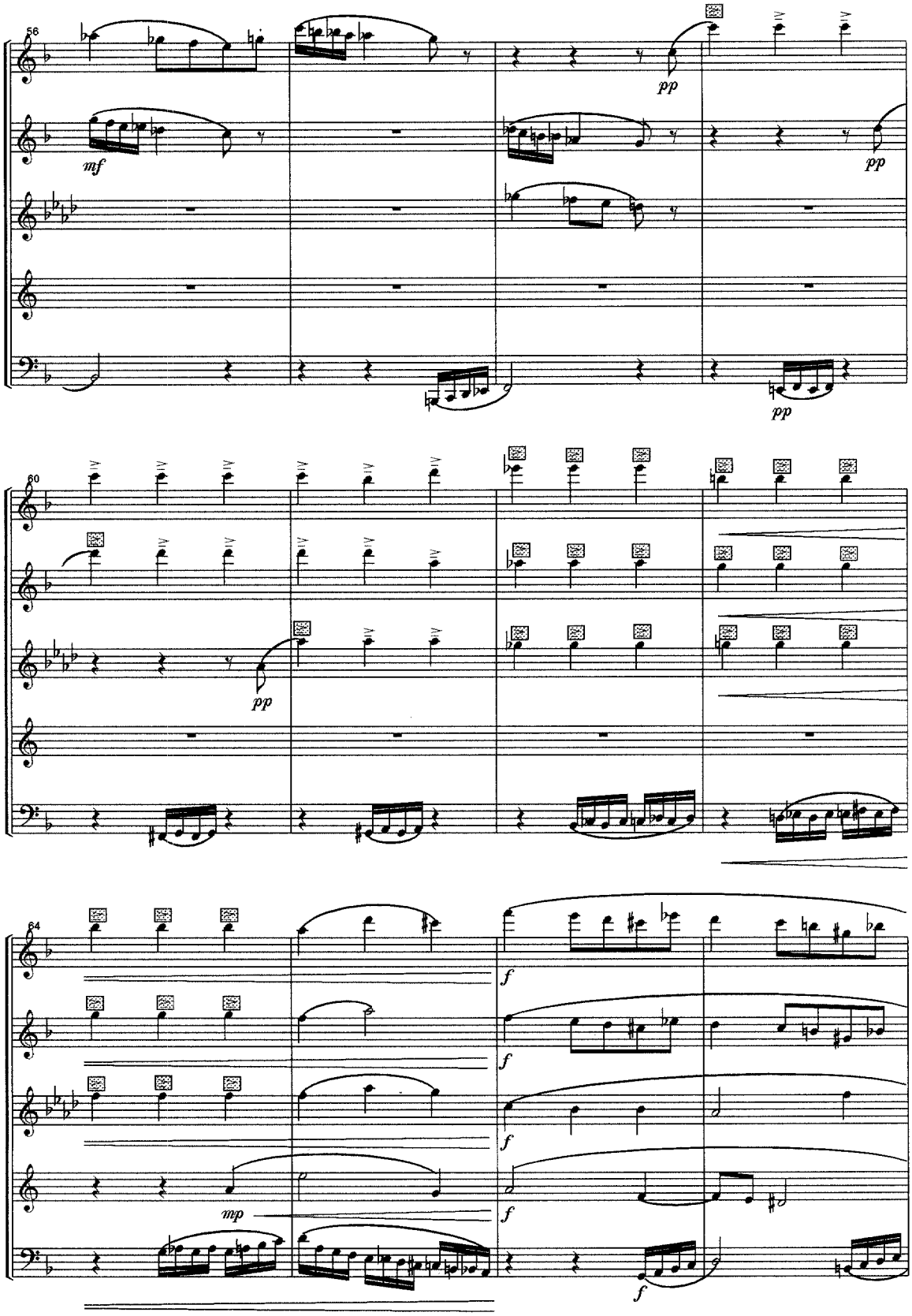


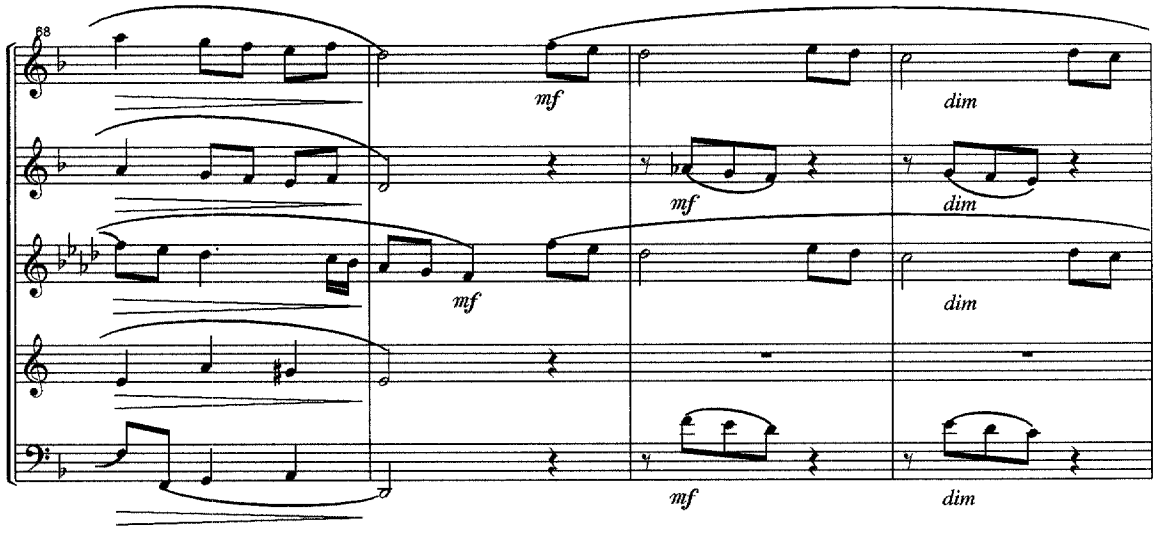

8
p
12
pp
pp
16
1.
2.
mp
pp

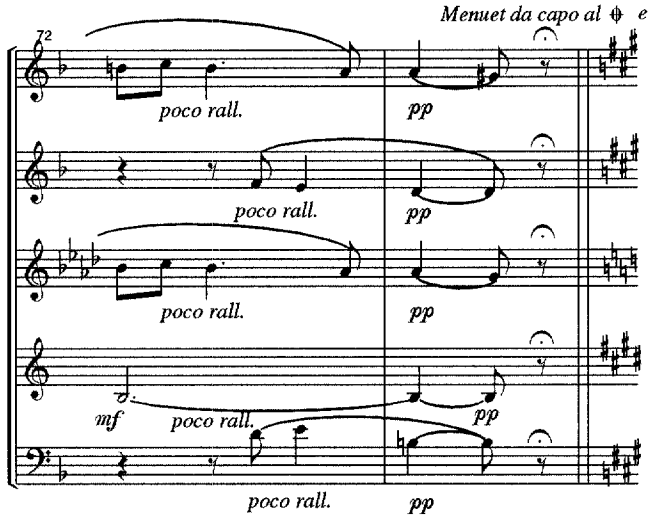

20
24
28
f
f
diminuendo
diminuendo
mf
p

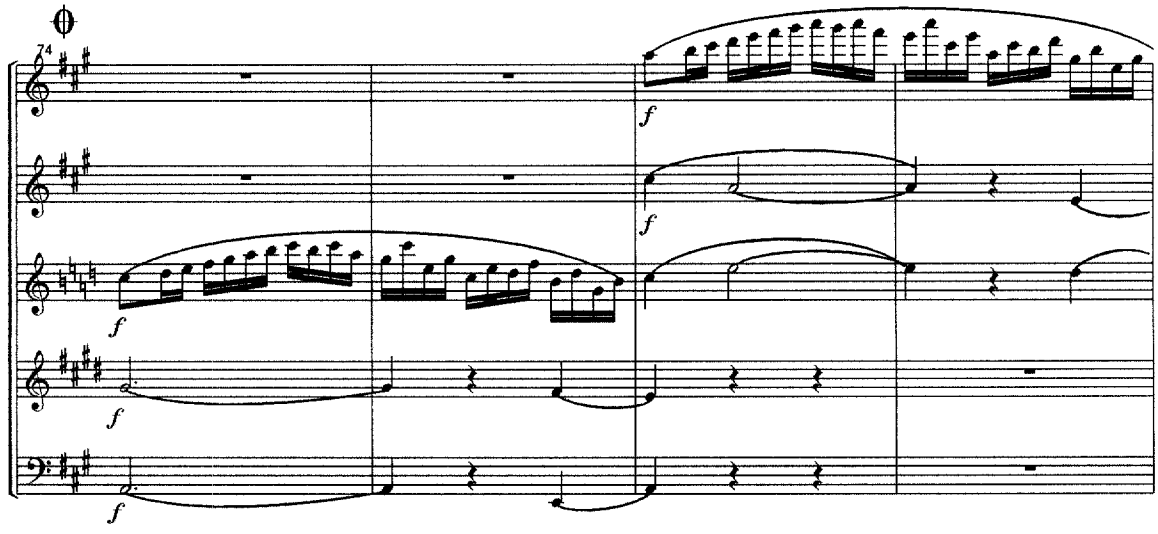

32
p
ppp
mp
ppp
pp
mp
36
40
mf
p
mp
mf
mp
poco
mf

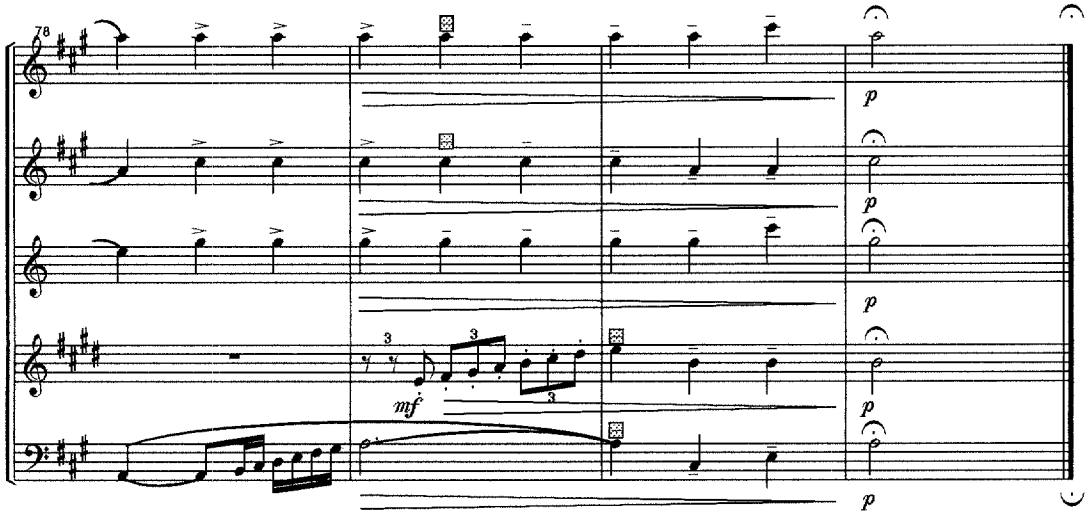

Trio
44
p
p
48
p
mf
52
1.
2.
p
p
p
p
p
p
mf
mf


56
mf
pp
pp
pp
60
pp
64
mp
f
f
f
f
f


68
mf
dim
mf
dim
mf
dim
mf
dim

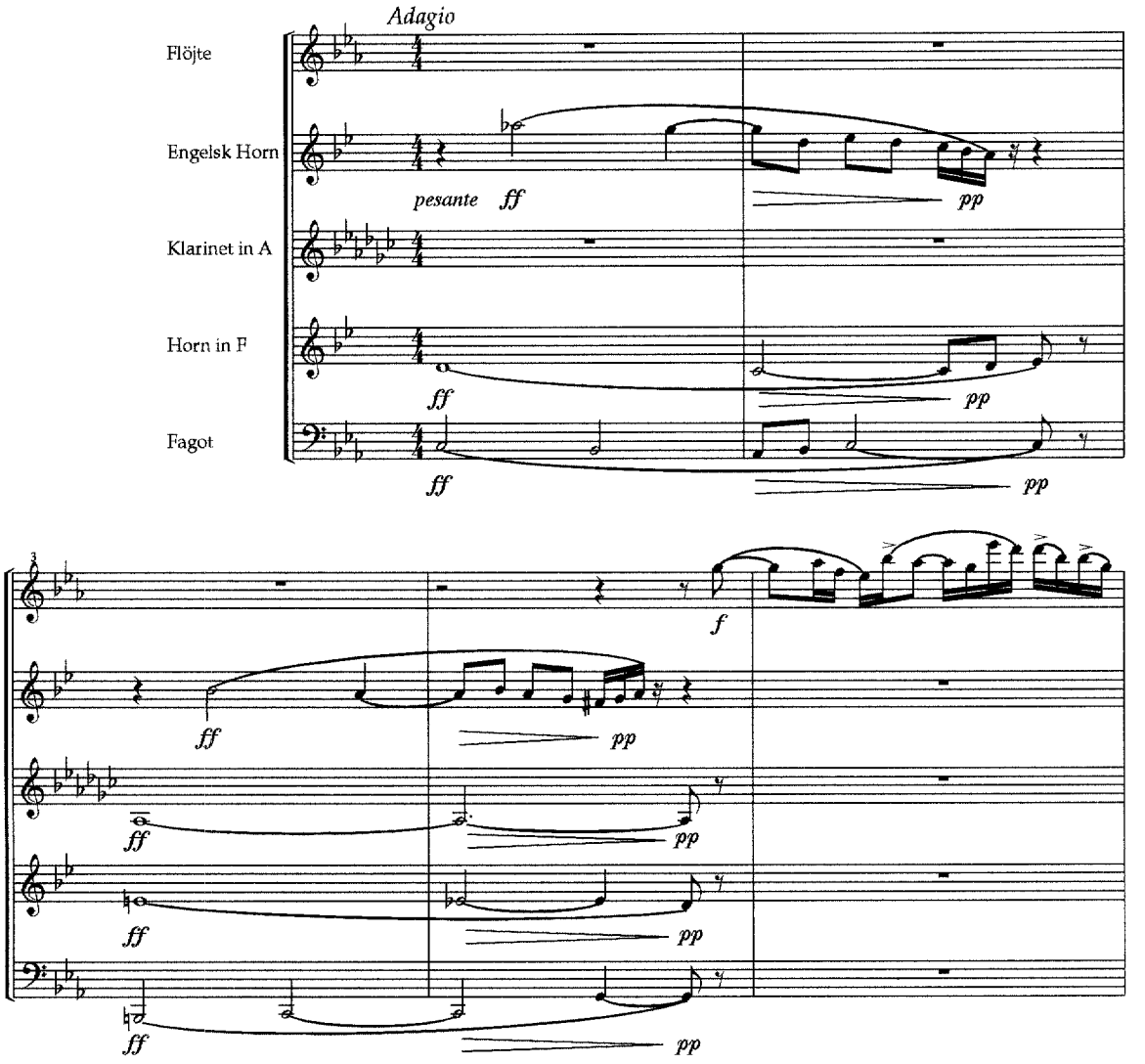

Menuet da capo al 𝄇 e poi coda
72
poco rall.
pp
poco rall.
pp
poco rall.
pp
mf
poco rall.
pp
poco rall.
pp

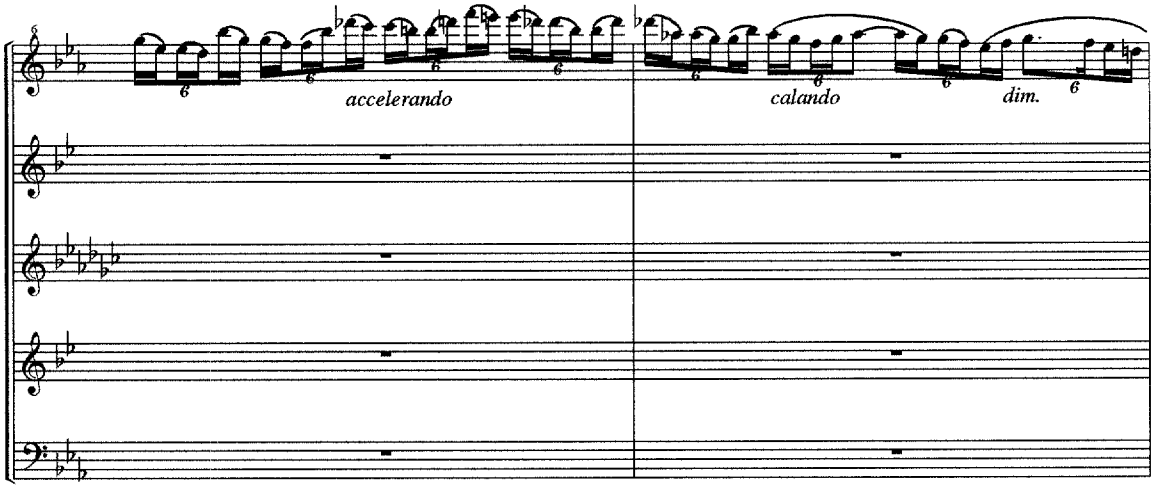

𝄇
74
f
f
f
f
f

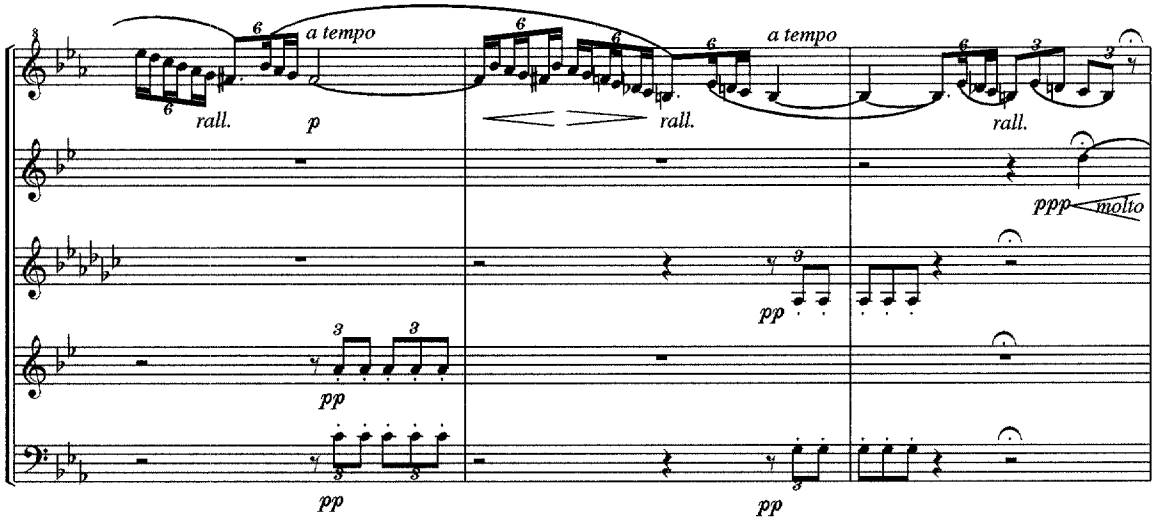

78
mf
p
p
p
p
p

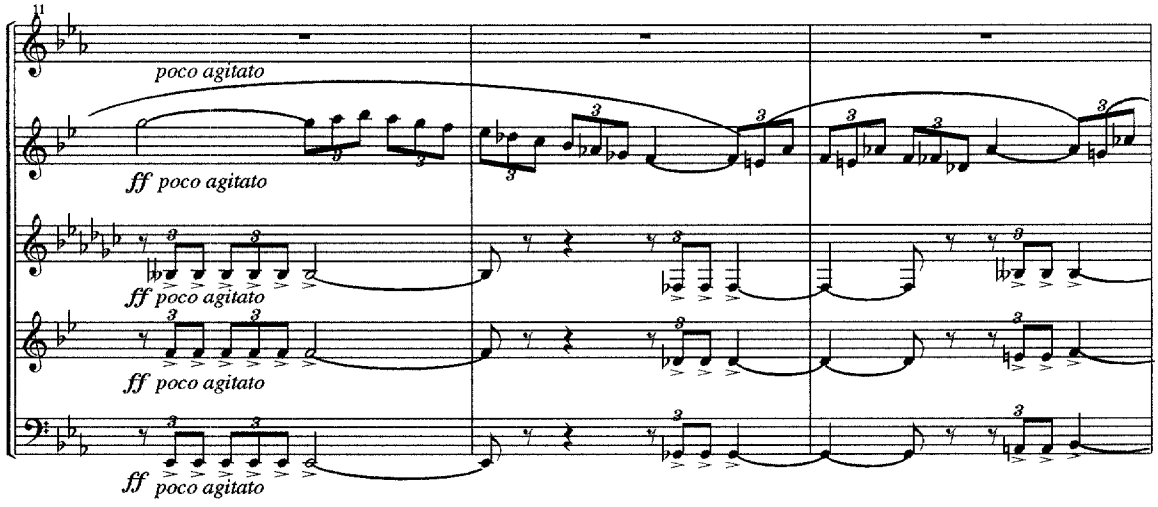
III.

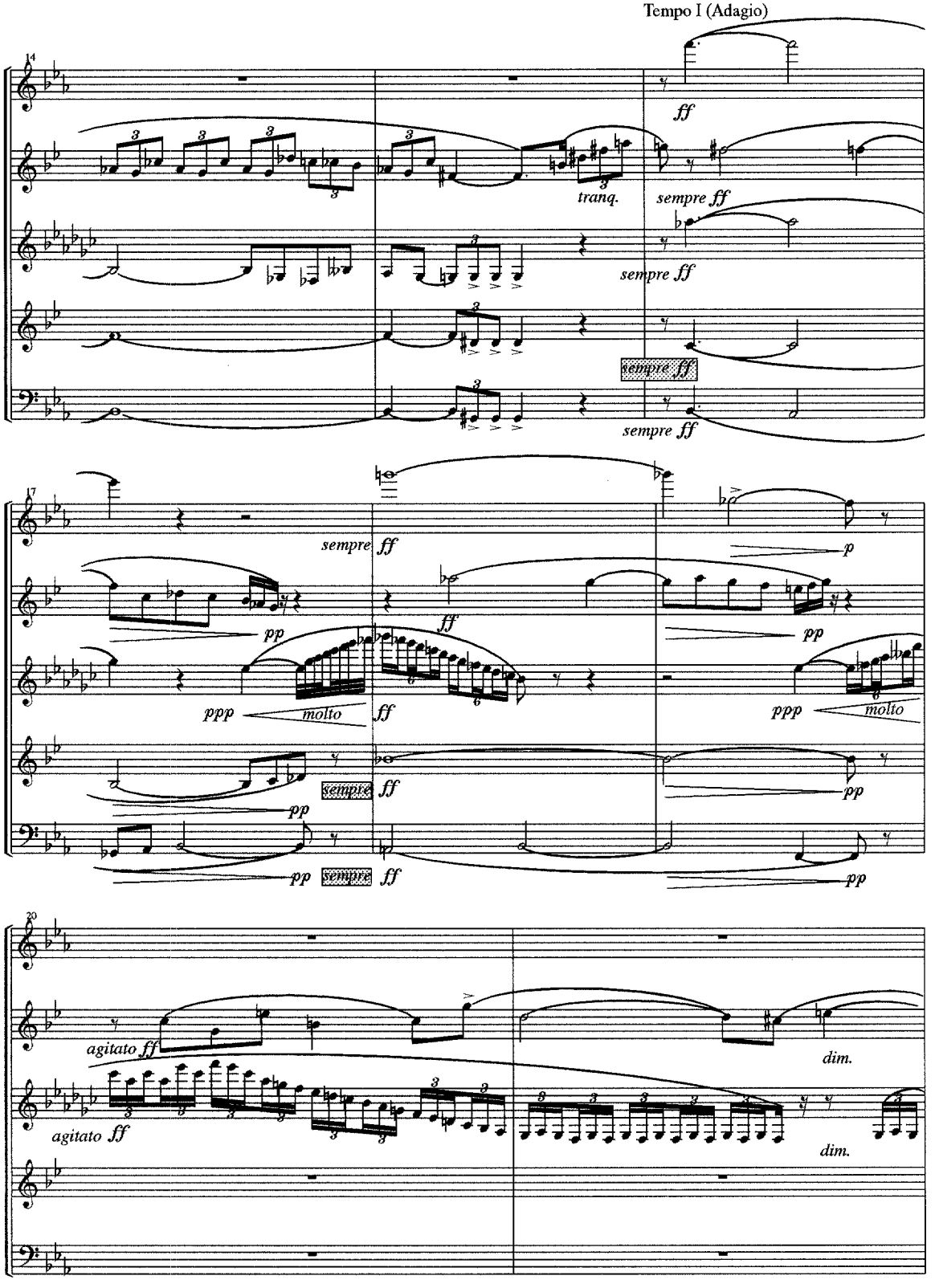
Præludium

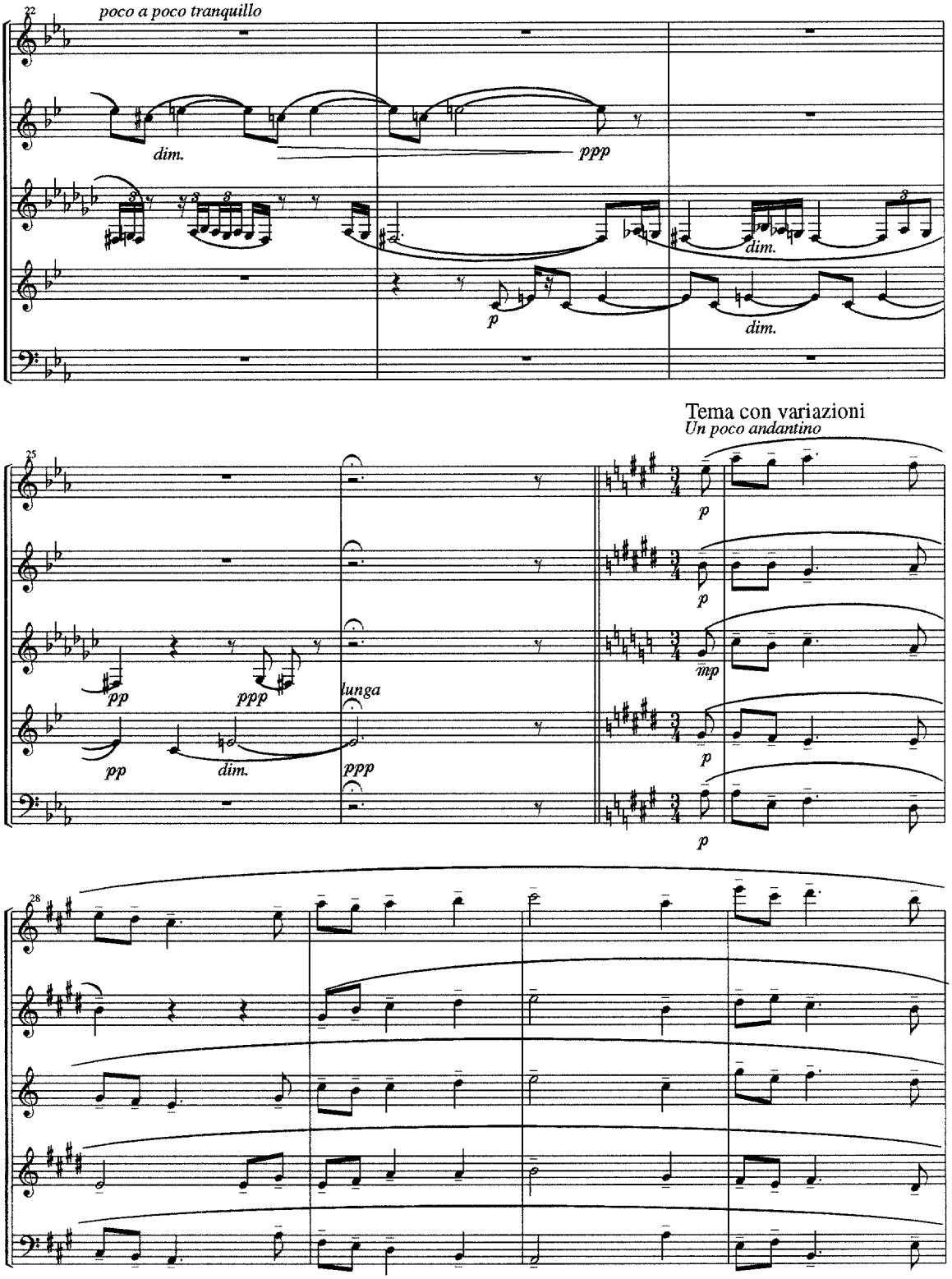


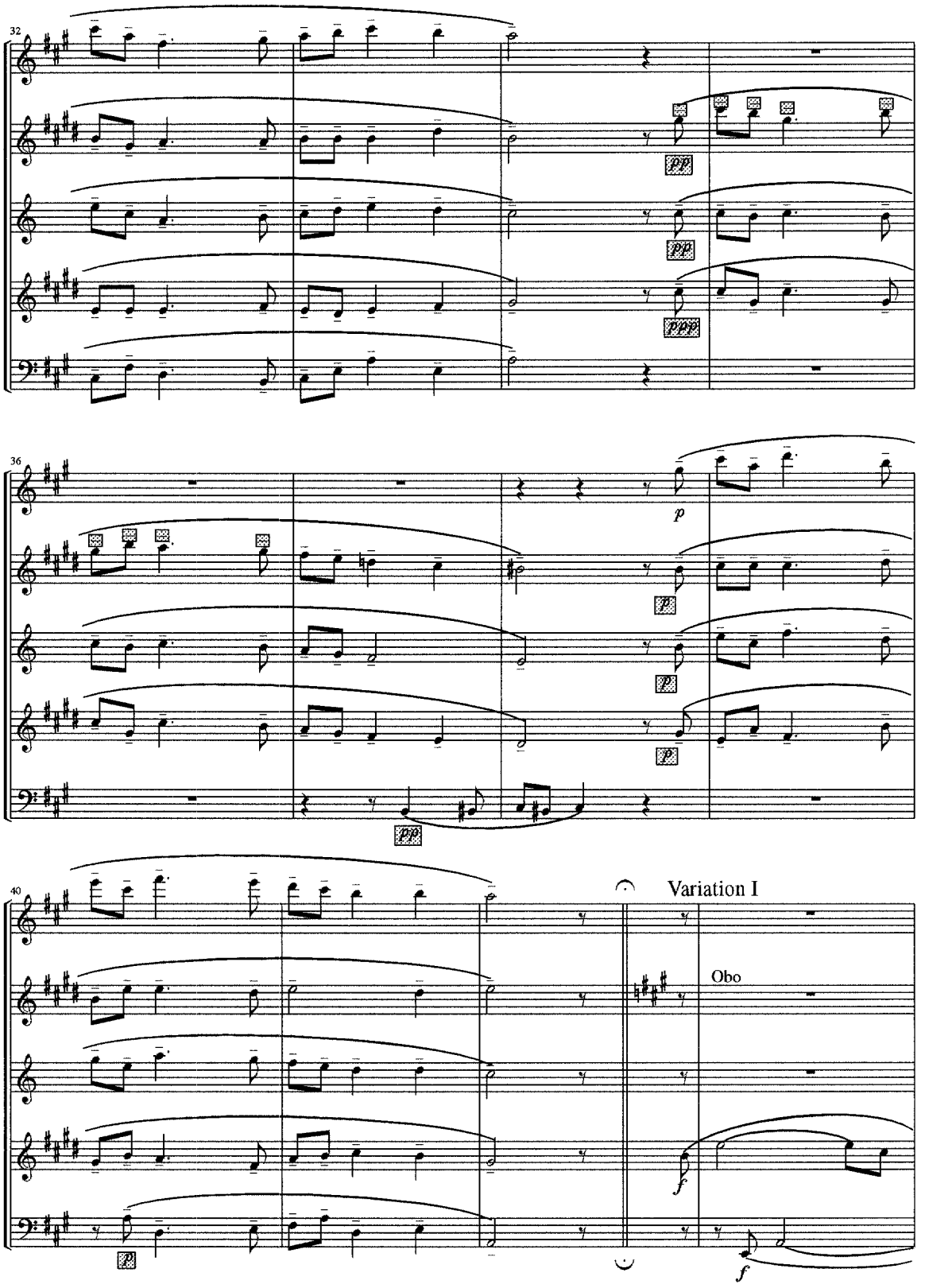

accelerando
calando
dim.

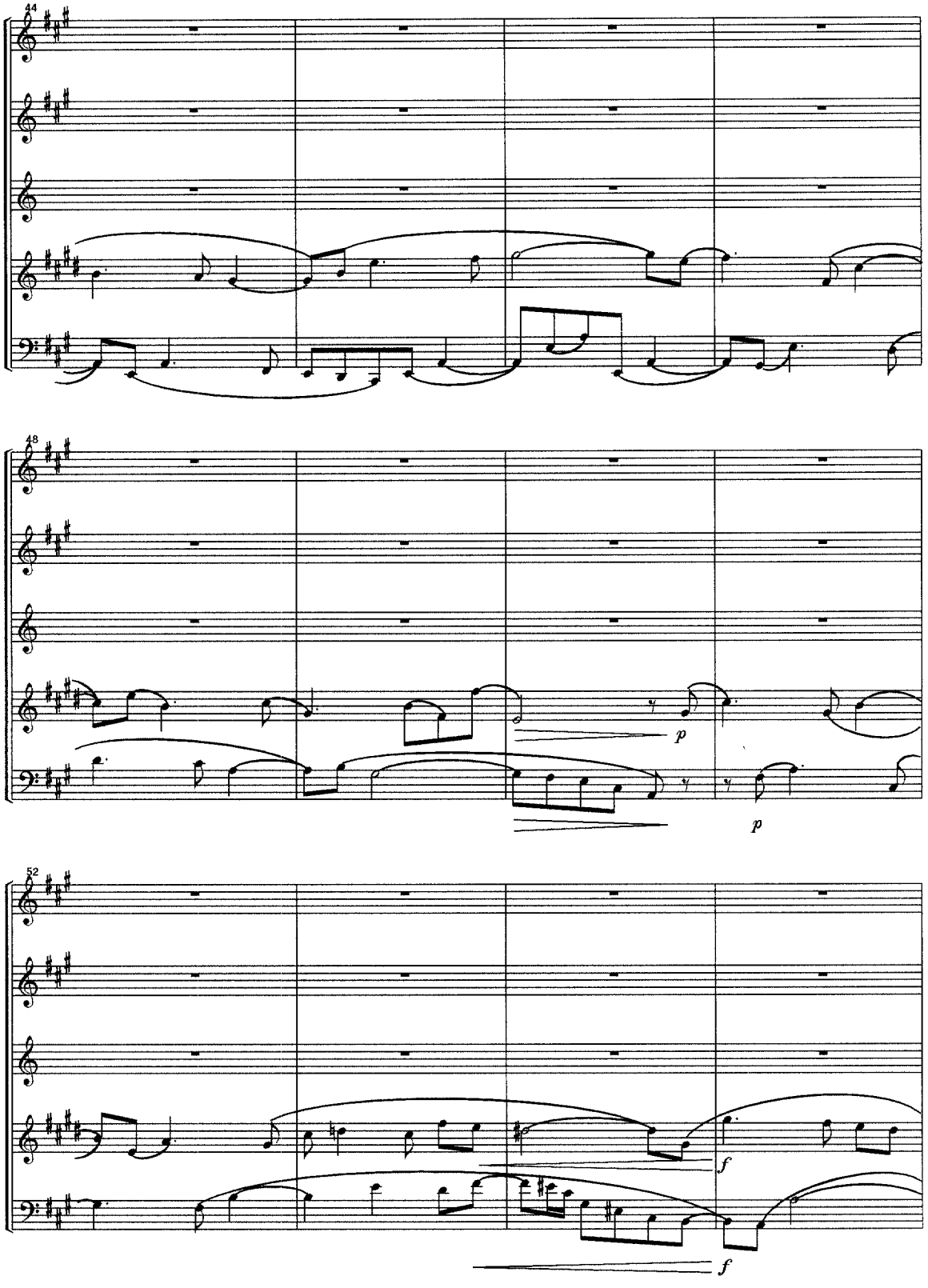

rall.
a tempo
p
rall.
a tempo
rall.
ppp molto
pp
pp
pp

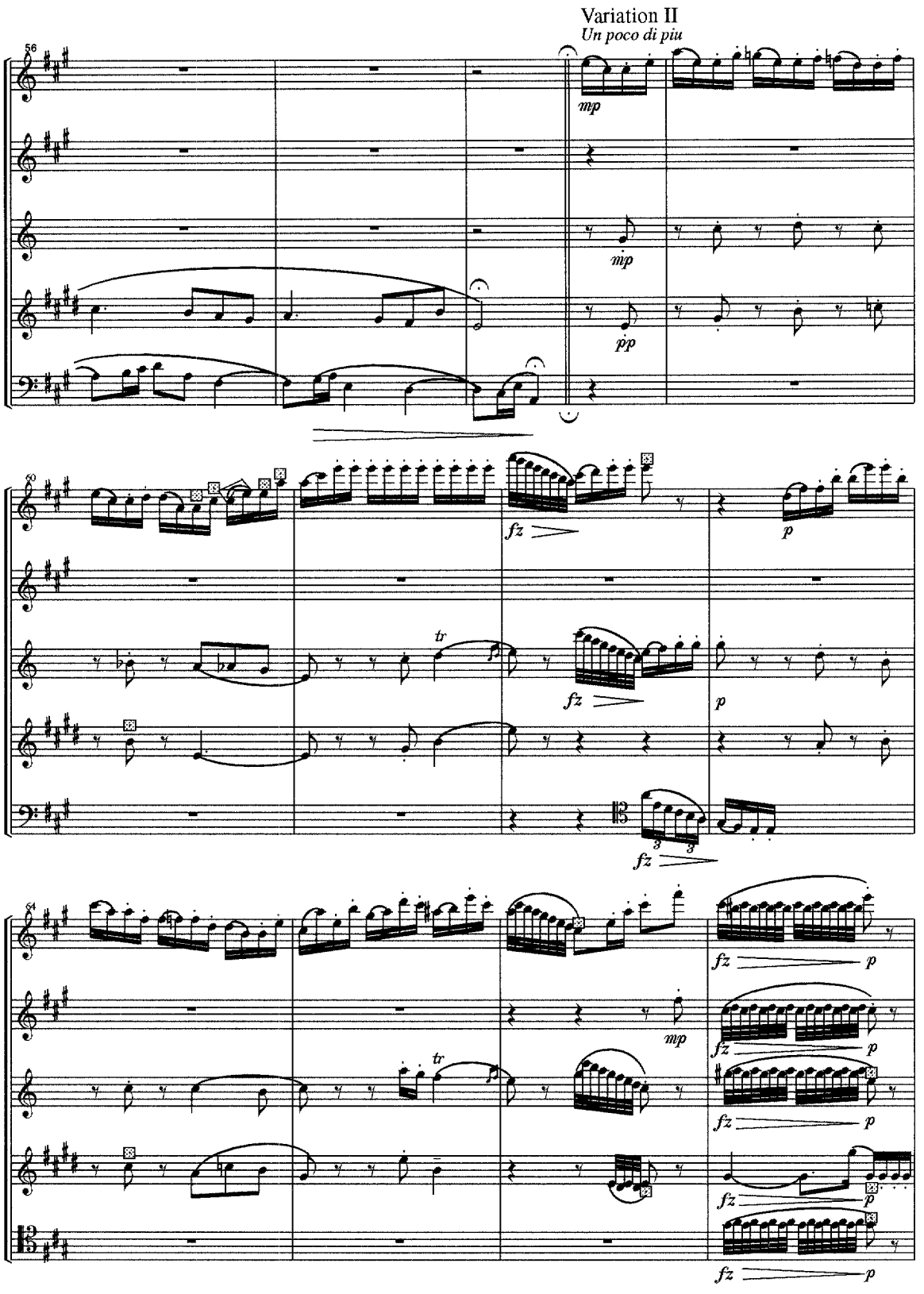

poco agitato
ff poco agitato
ff poco agitato
ff poco agitato
ff poco agitato

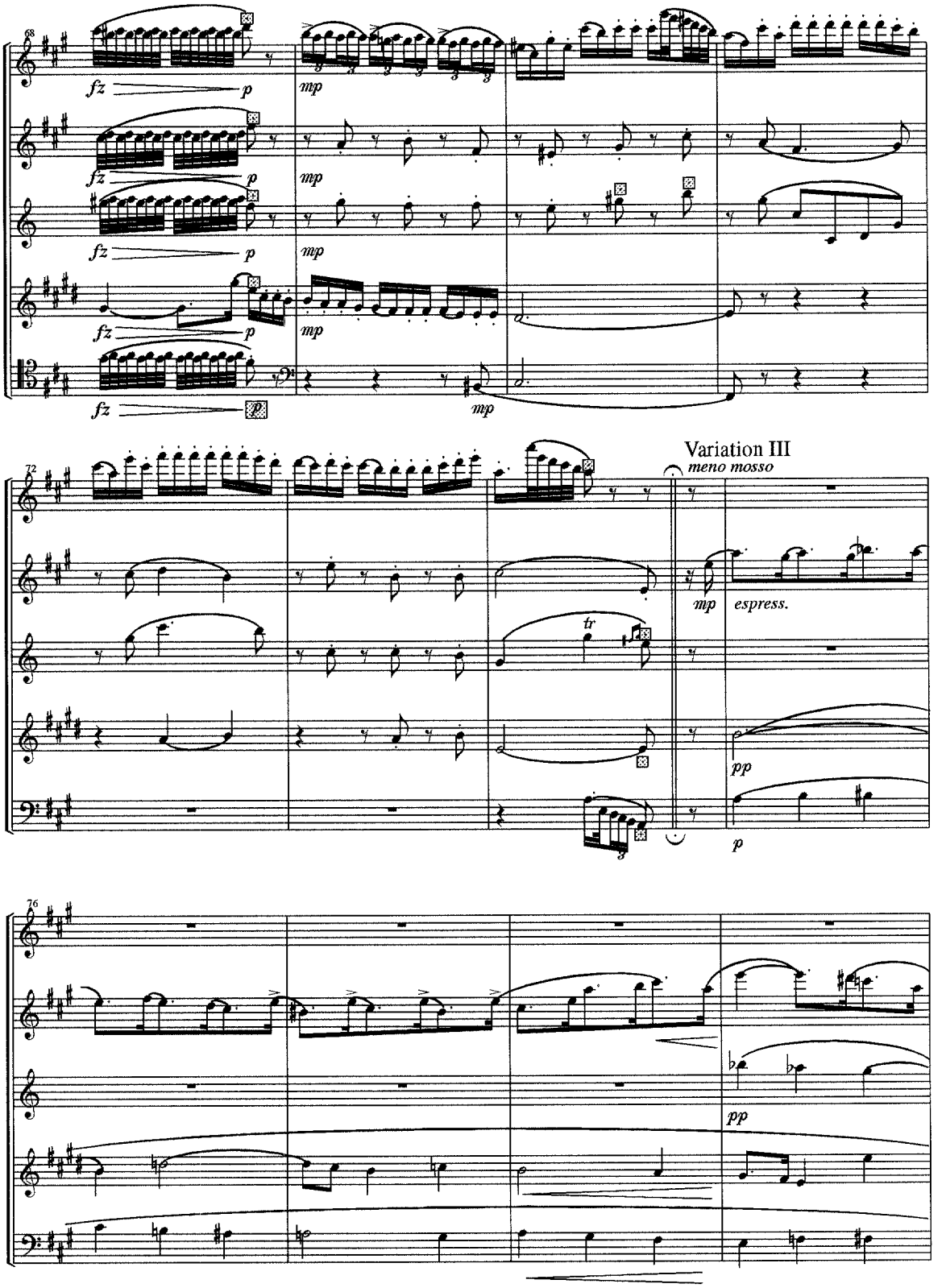

Tempo I (Adagio)
14
ff
tranq.
sempre ff
sempre ff
sempre ff
sempre ff
17
sempre ff
p
pp
ff
pp
ppp
molto
ff
ppp
molto
sempre
ff
pp
pp
pp
sempre
ff
pp
20
agitato ff
dim.
agitato ff
dim.

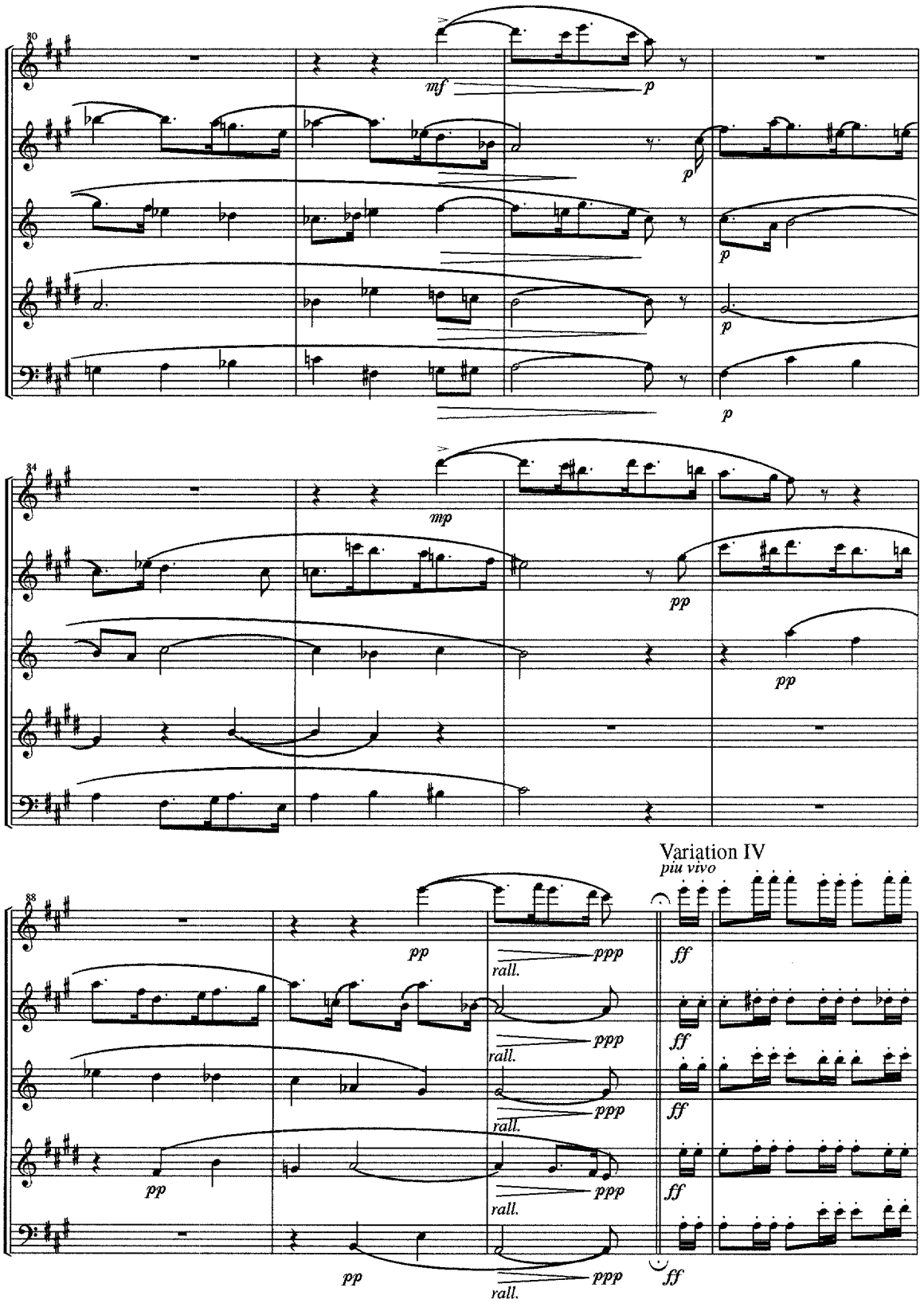

22
poco a poco tranquillo
dim.
ppp
dim.
p
dim.
25
Tema con variazioni
Un poco andantino
pp
ppp
lunga
pp
dim.
ppp
p
p
mp
p
p
28

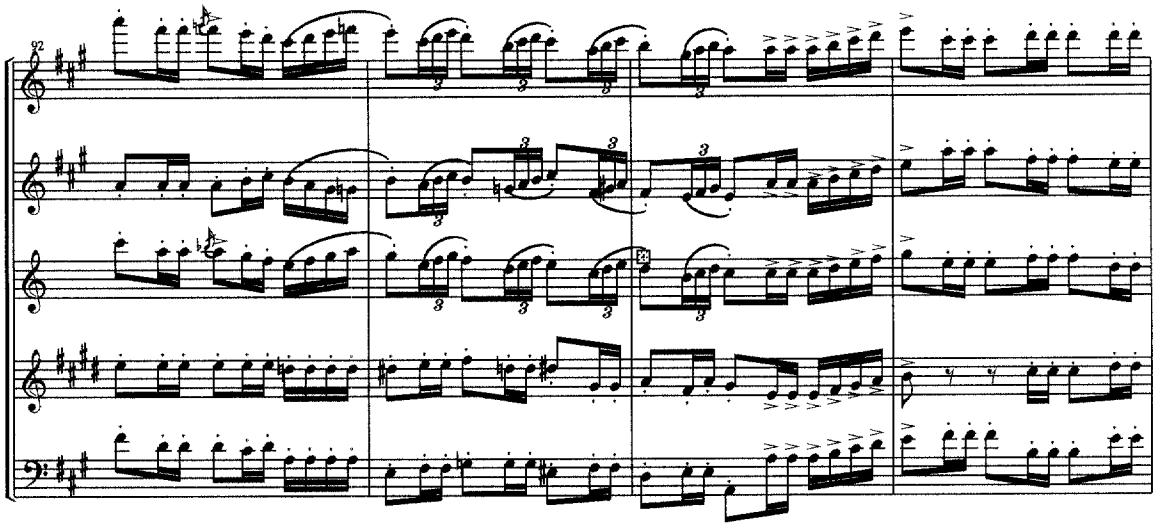

32
pp
pp
ppp
36
p
p
p
pp
40
Variation I
Obo
p
f
f

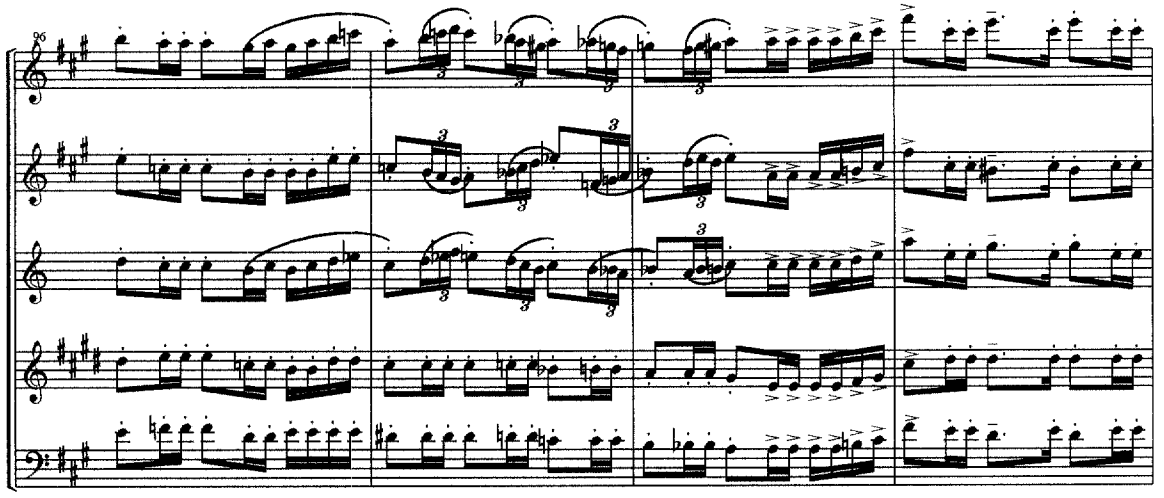

44
48
p
p
52
f
f

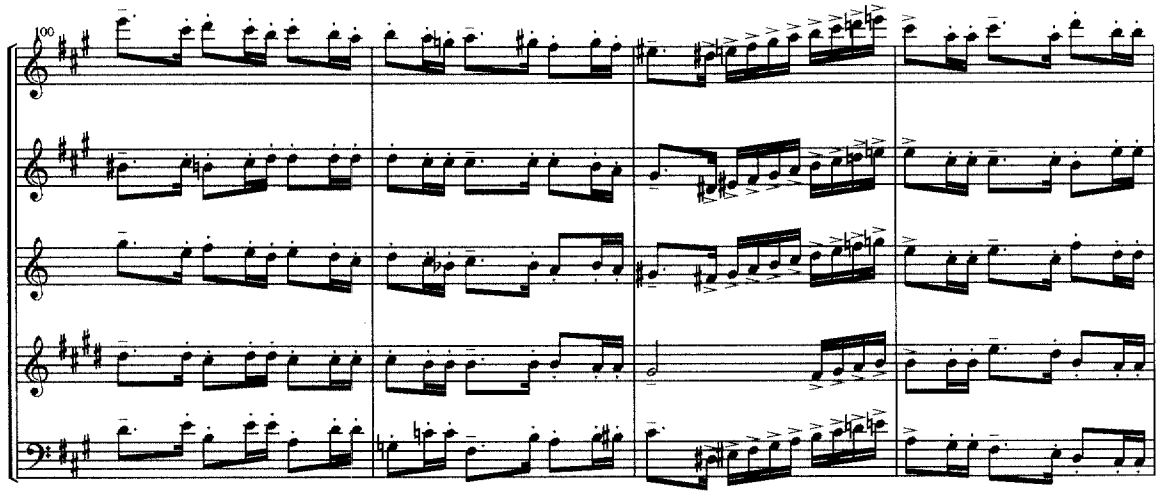

Variation II
Un poco di piu
56
mp
mp
pp
60
fz
p
tr
fz
p
fz
64
fz
p
mp
tr
fz
p
fz
p
fz
p
fz
p

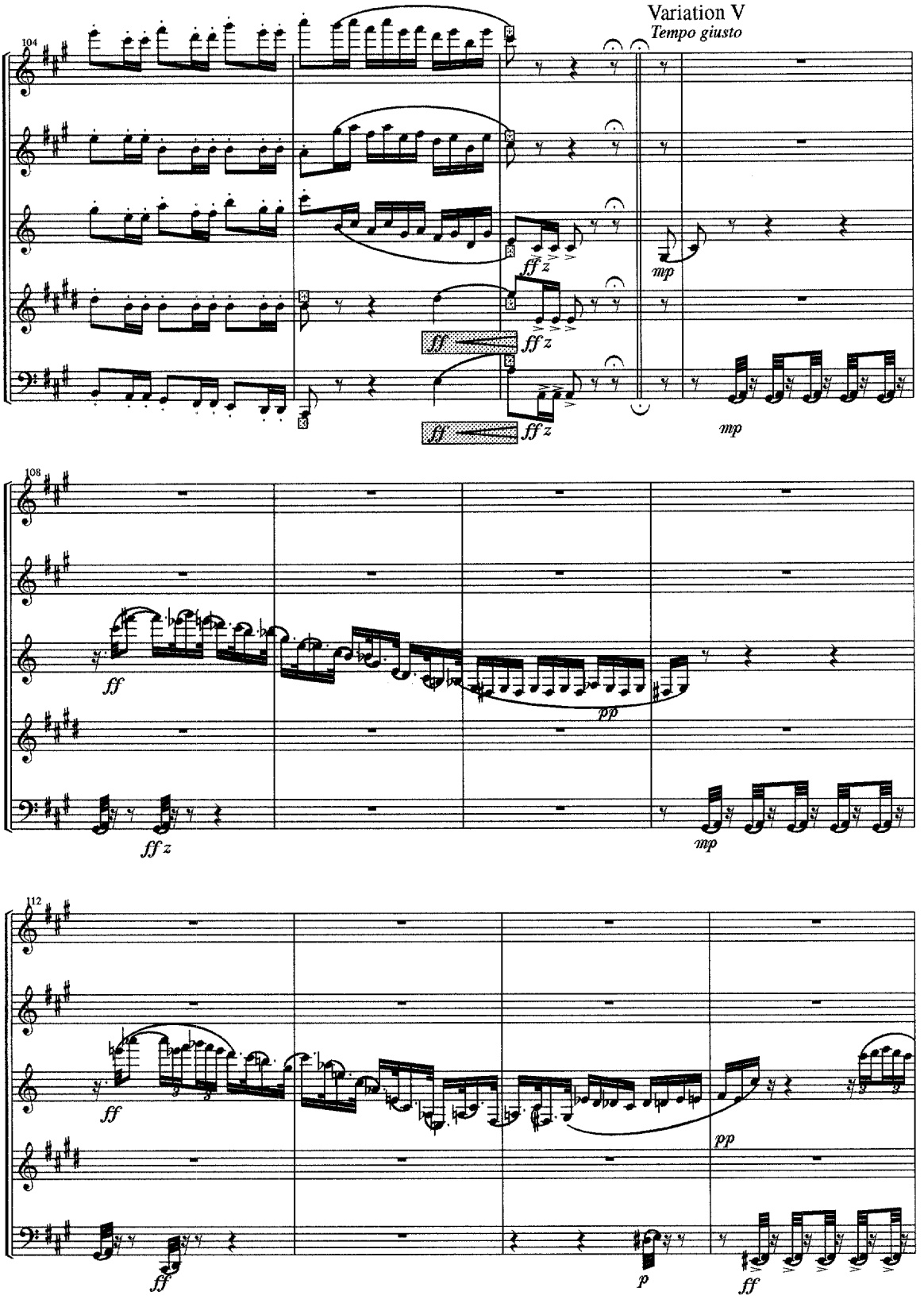

68
fz
p
mp
72
Variation III
meno mosso
tr
espress.
pp
76

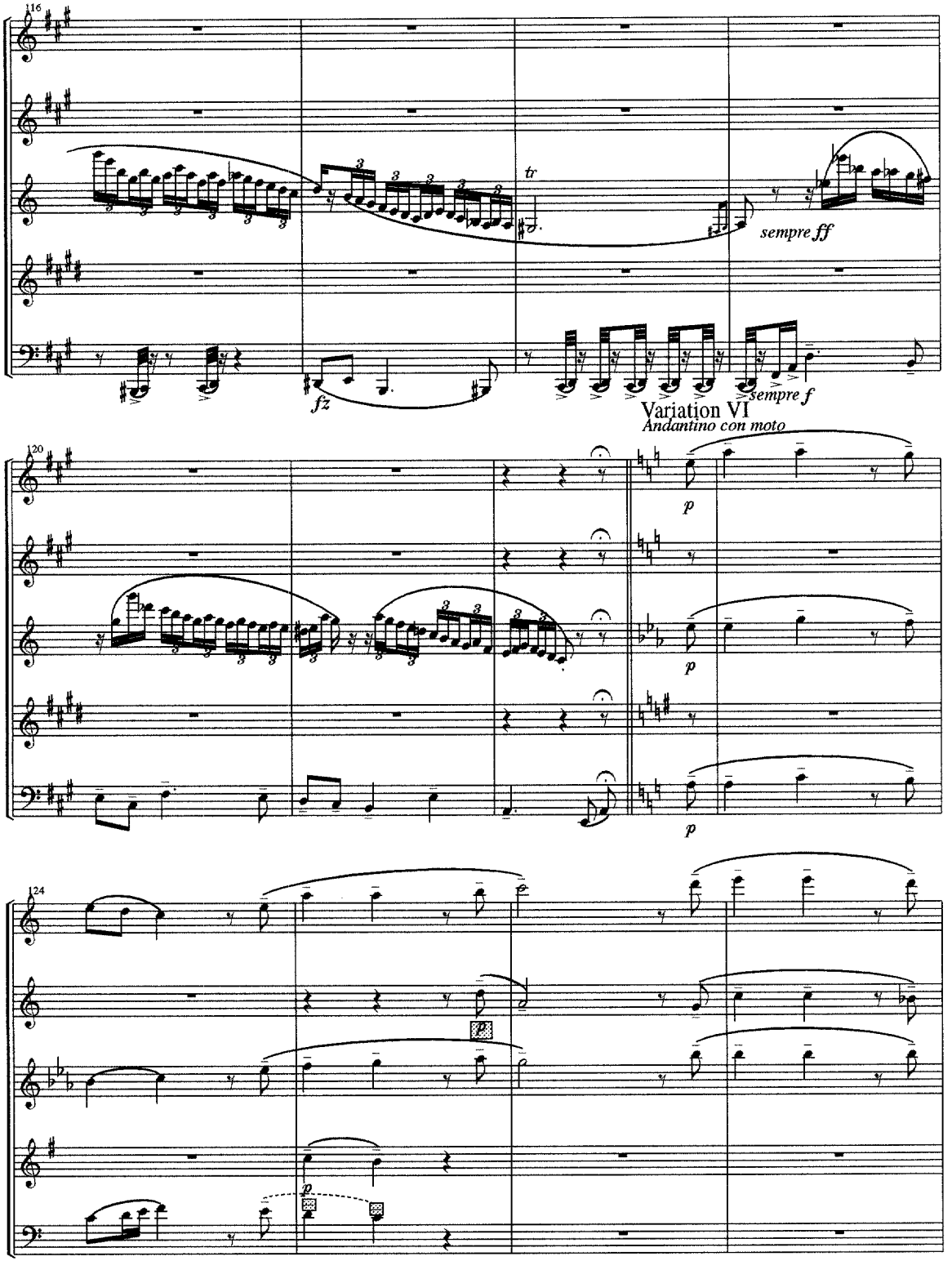

80
mf
p
p
p
p
84
mp
pp
pp
Variation IV
piu vivo
88
pp
ppp
rall.
ff
pp
ppp
rall.
ff
pp
ppp
rall.
ff
pp
ppp
rall.
ff

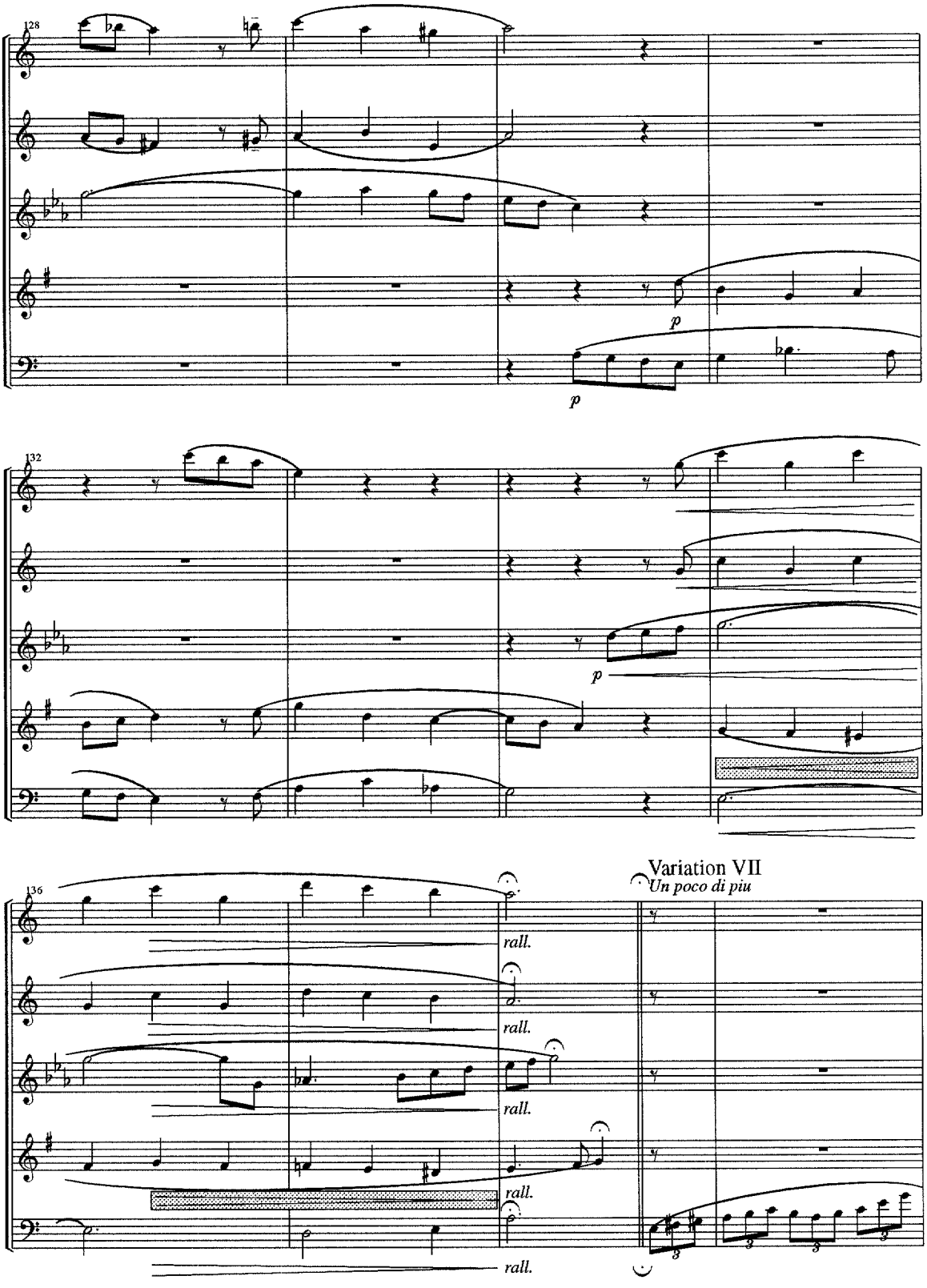

92

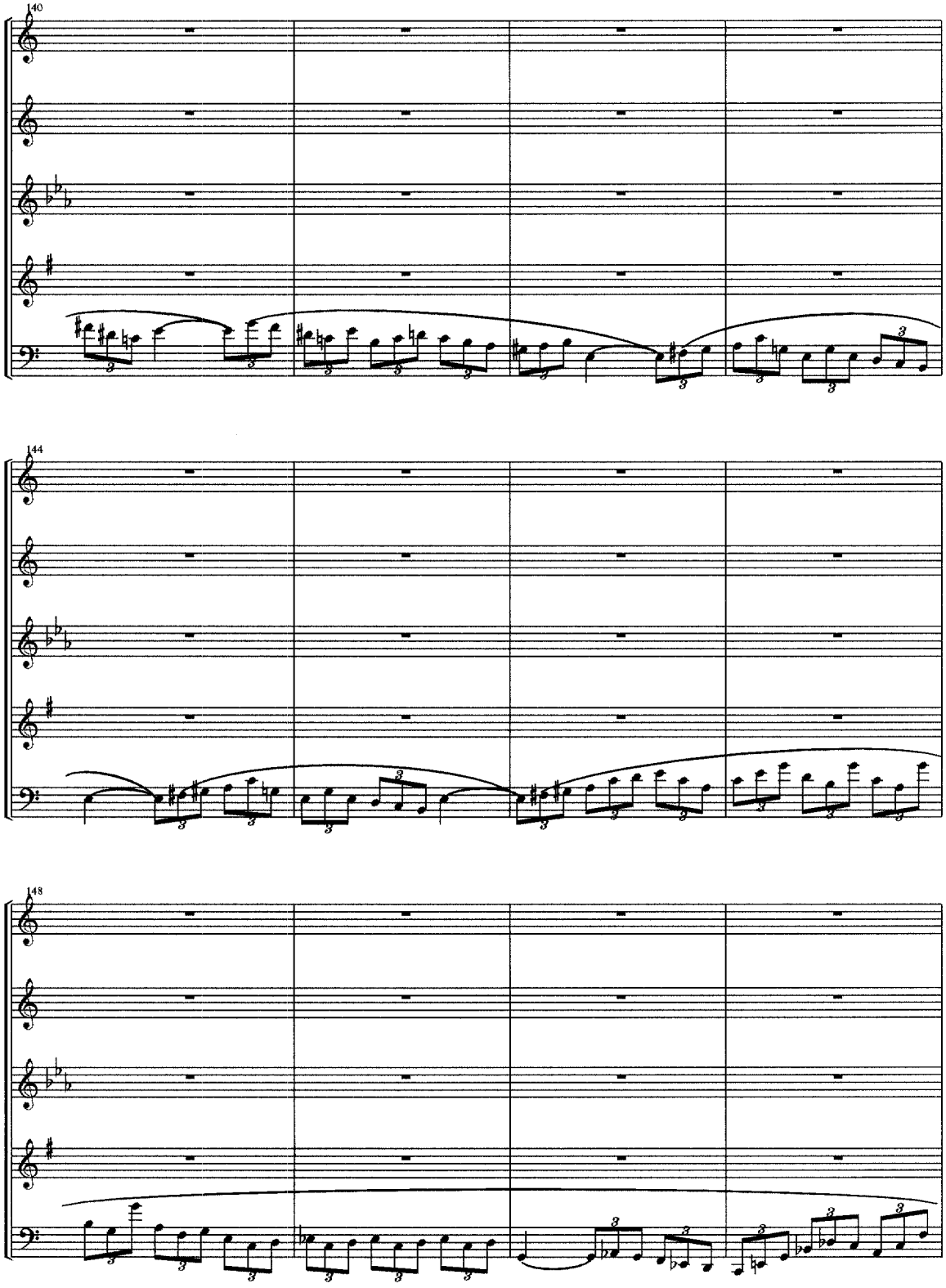

96

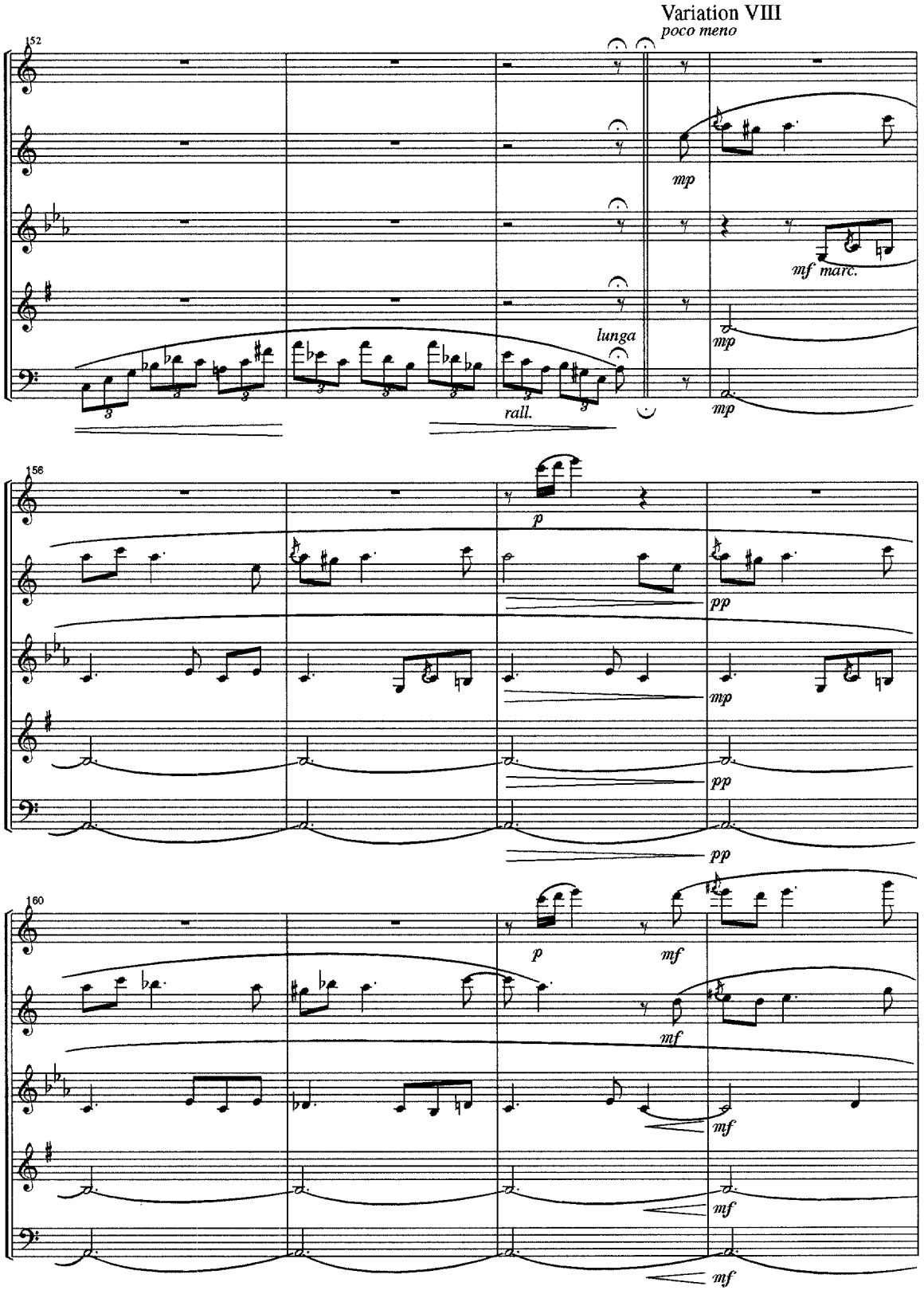

100

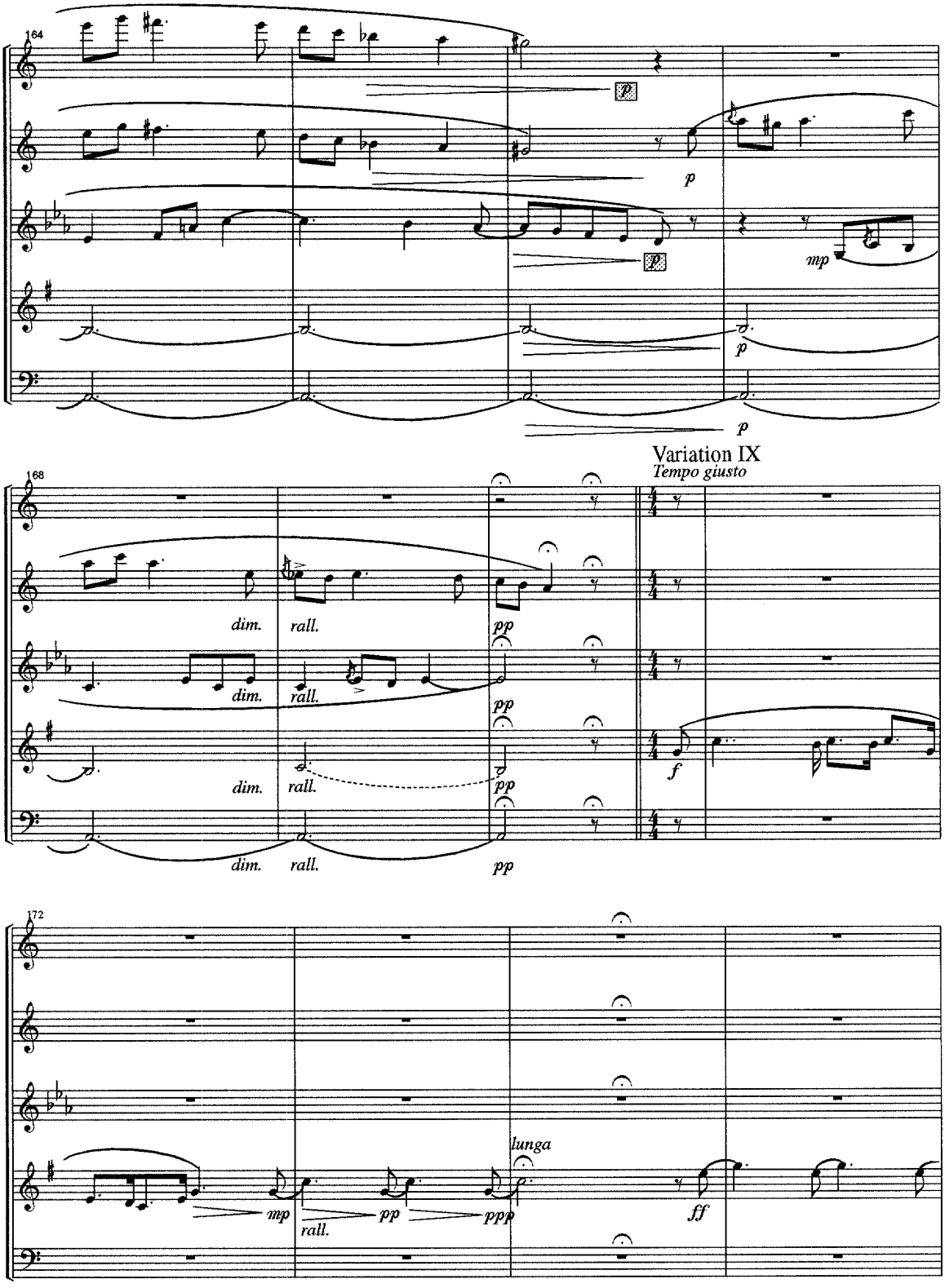

Variation V
Tempo giusto
104
ff z
ff
mp
108
pp
112
p

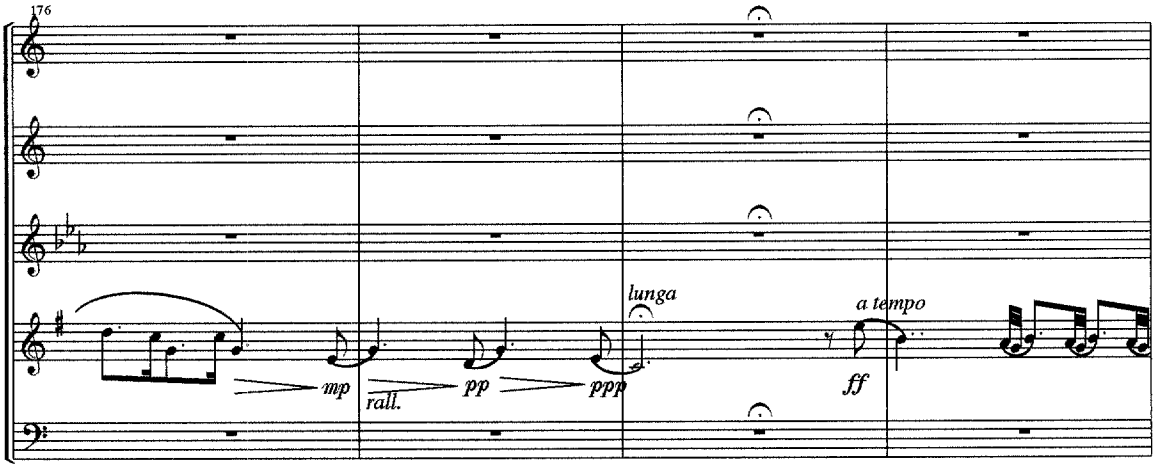

116
tr
sempre ff
fz
sempre f
Variation VI
Andantino con moto
120
p
p
p
124
p

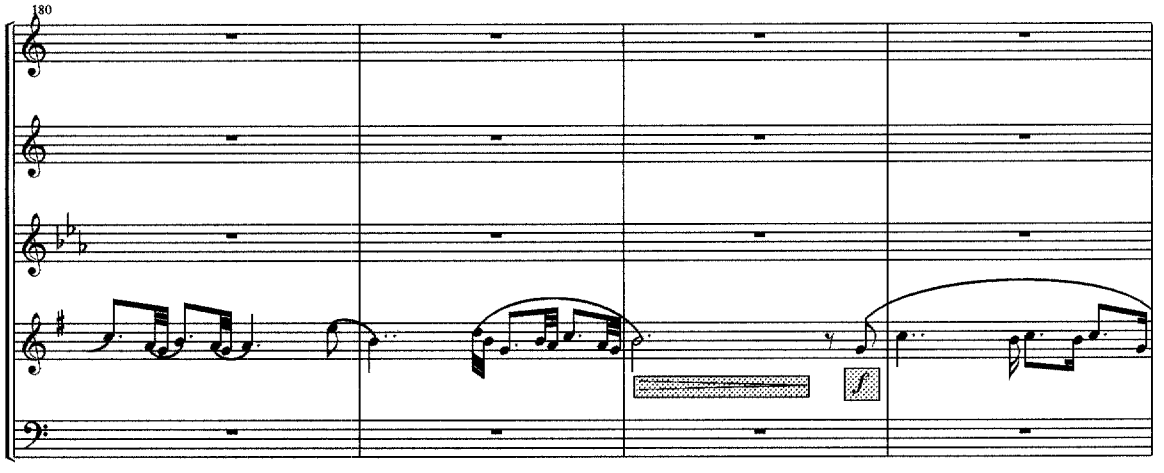

128
p
p
132
p
136
Variation VII
Un poco di piu
rall.
rall.
rall.
rall.
rall.


140
144
148

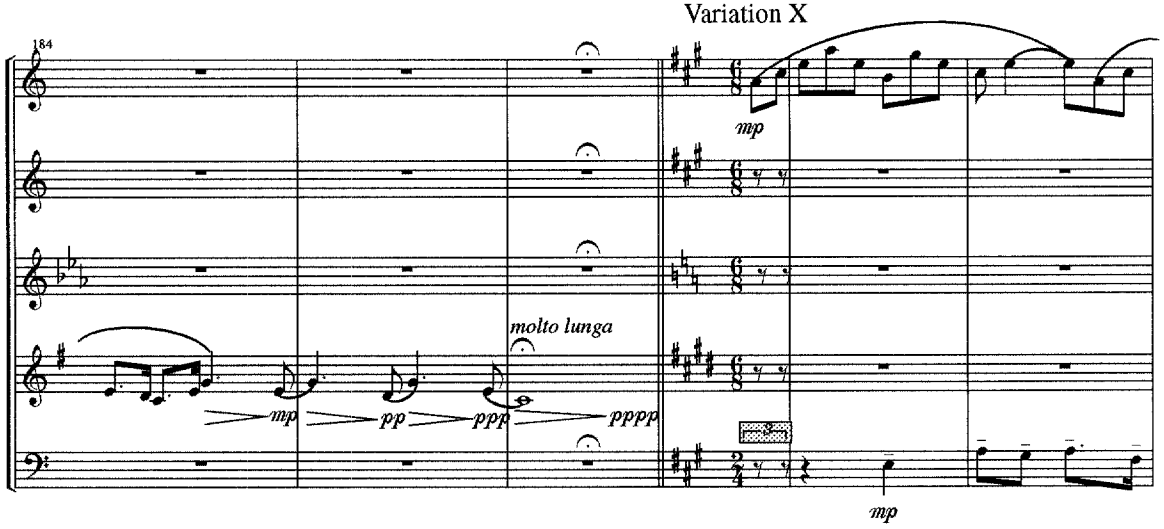

Variation VIII
poco meno
152
mp
mf marc.
lunga
mp
rall.
mp
156
p
pp
mp
pp
pp
160
p
mf
mf
mf
mf

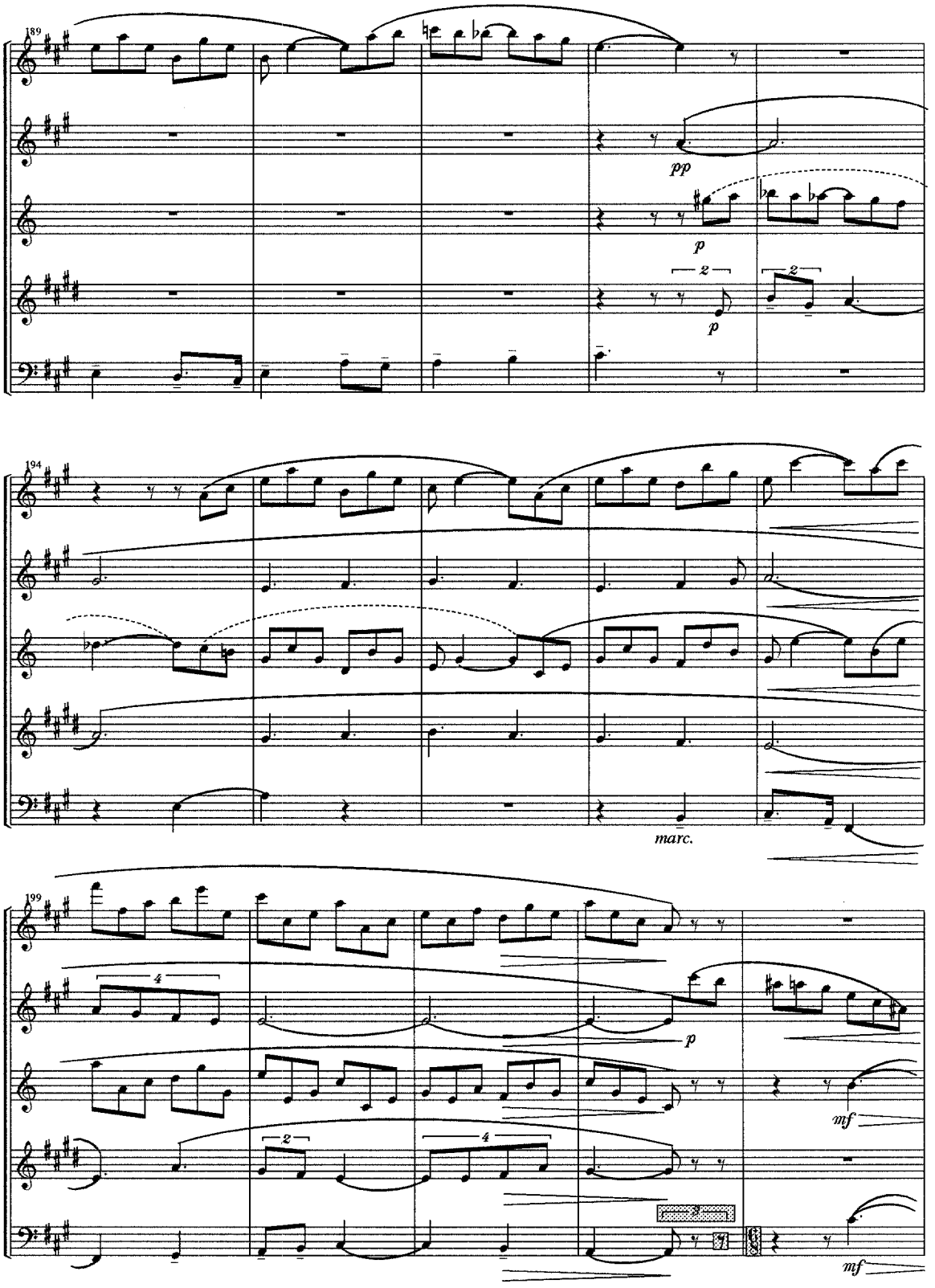

164
p
p
mp
p
p
168
dim.
rall.
pp
dim.
rall.
pp
dim.
rall.
pp
dim.
rall.
pp
Variation IX
Tempo giusto
f
172
mp
rall.
pp
ppp
lunga
ff

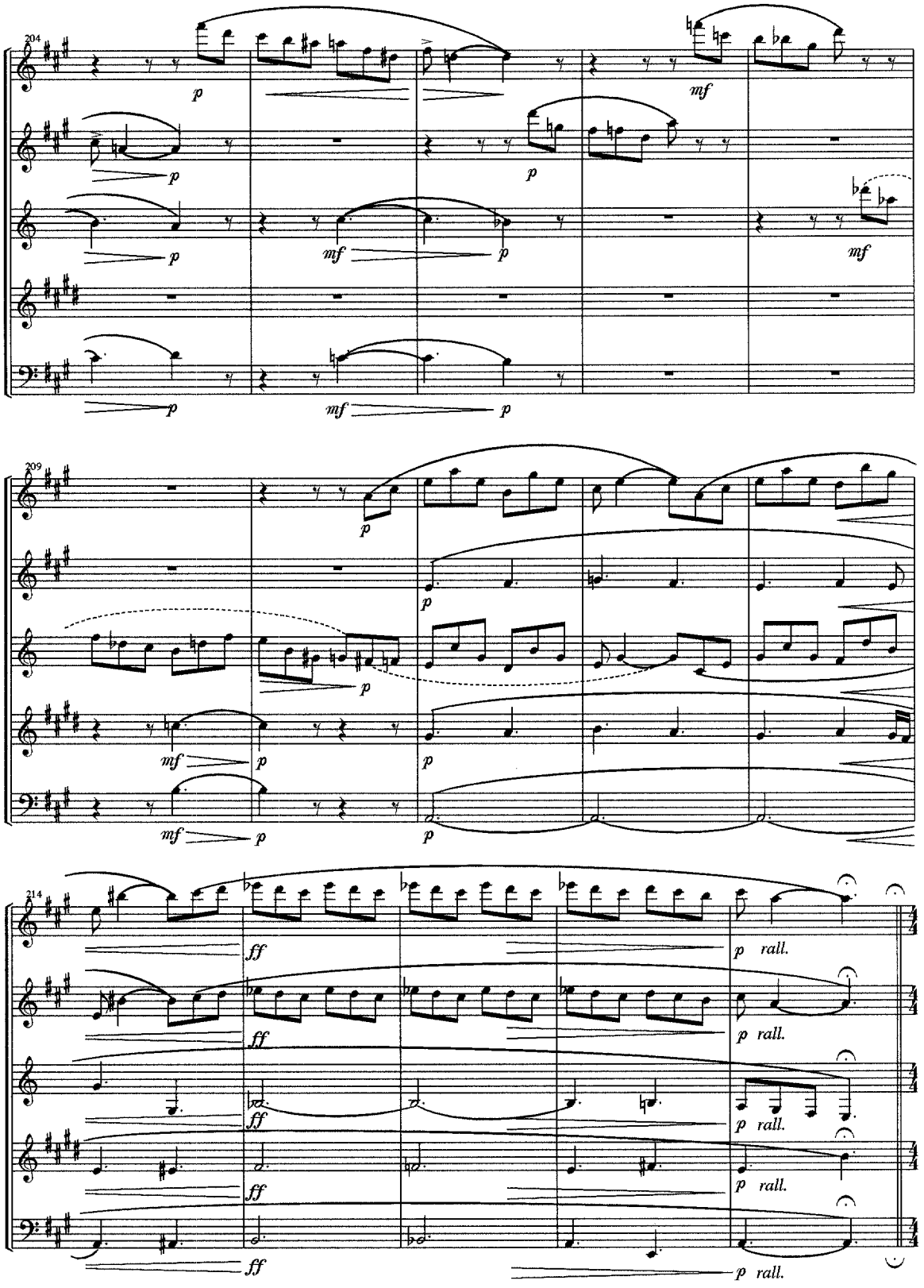

176
mp
rall.
pp
ppp
lunga
a tempo
ff

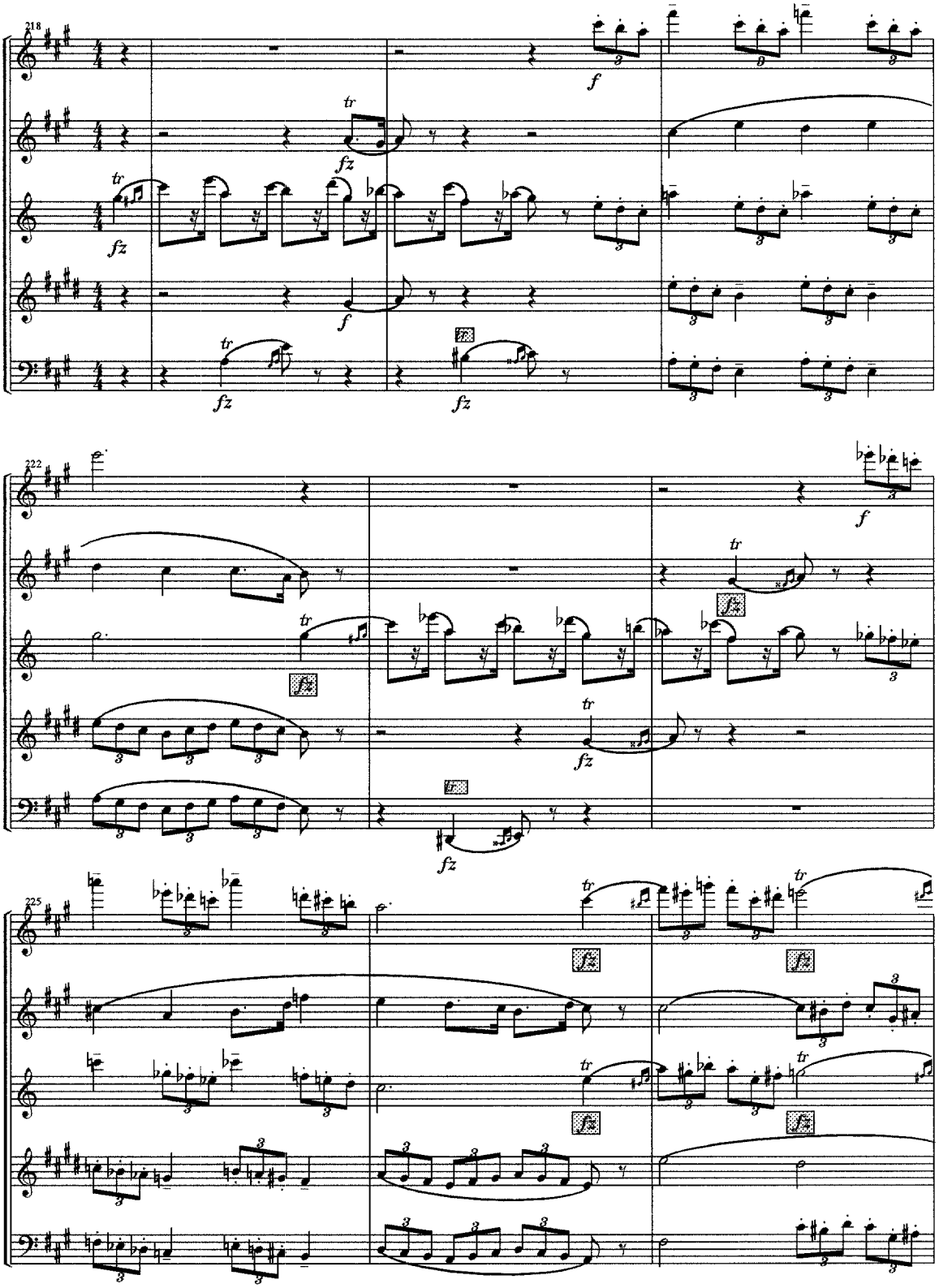

180
f

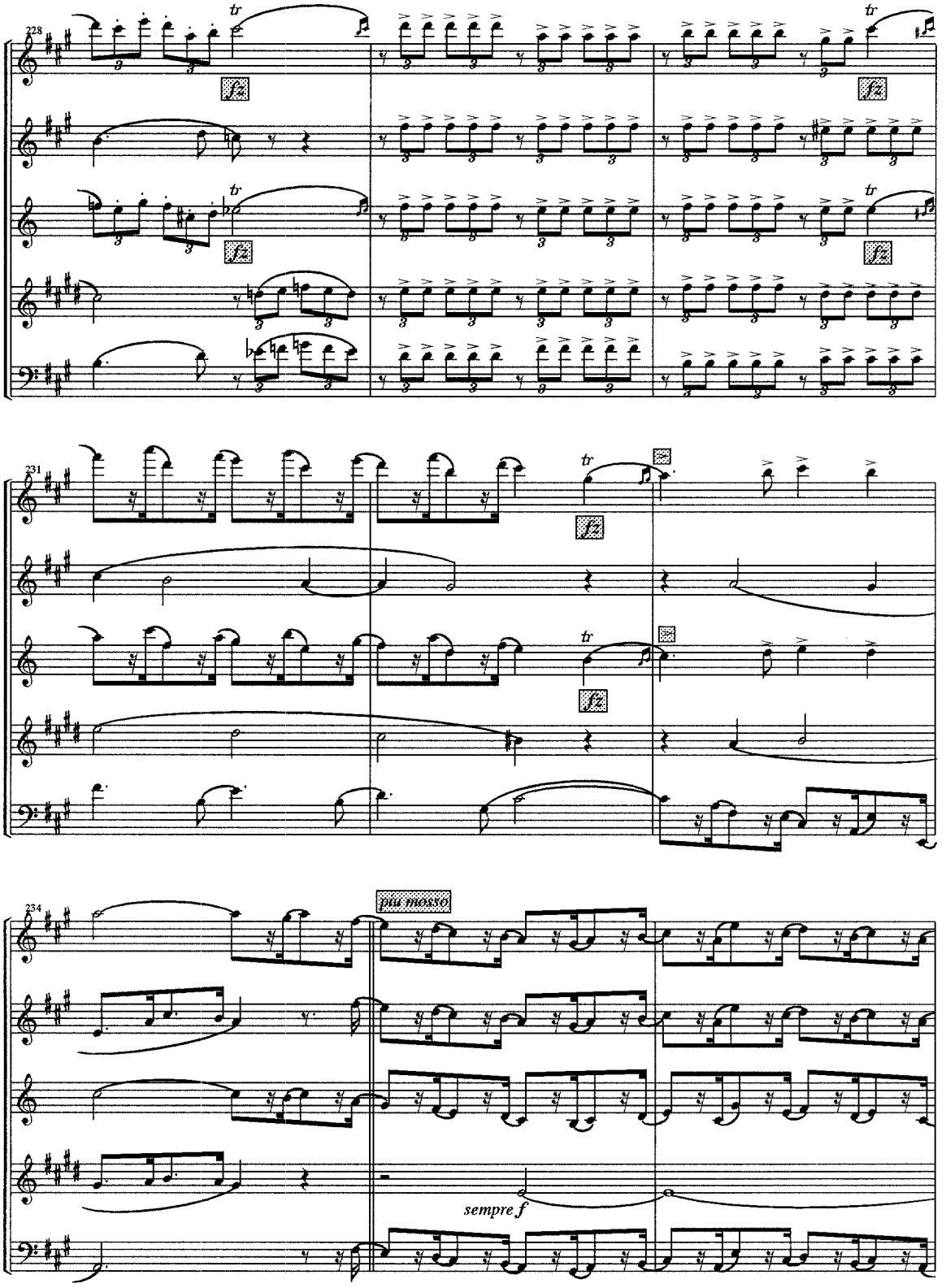
Variation X

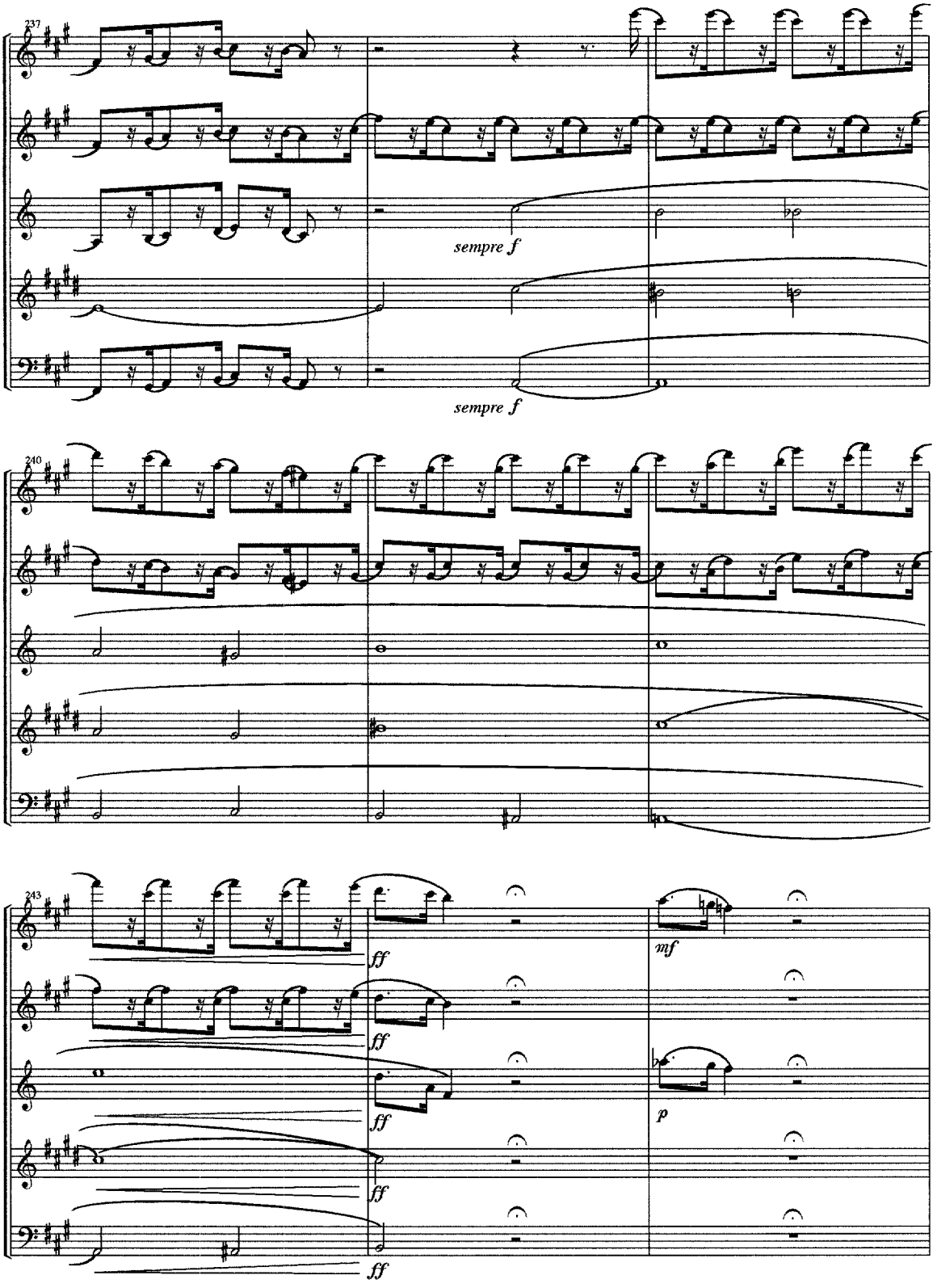

184
mp
molto lunga
mp
pp
ppp
pppp
mp

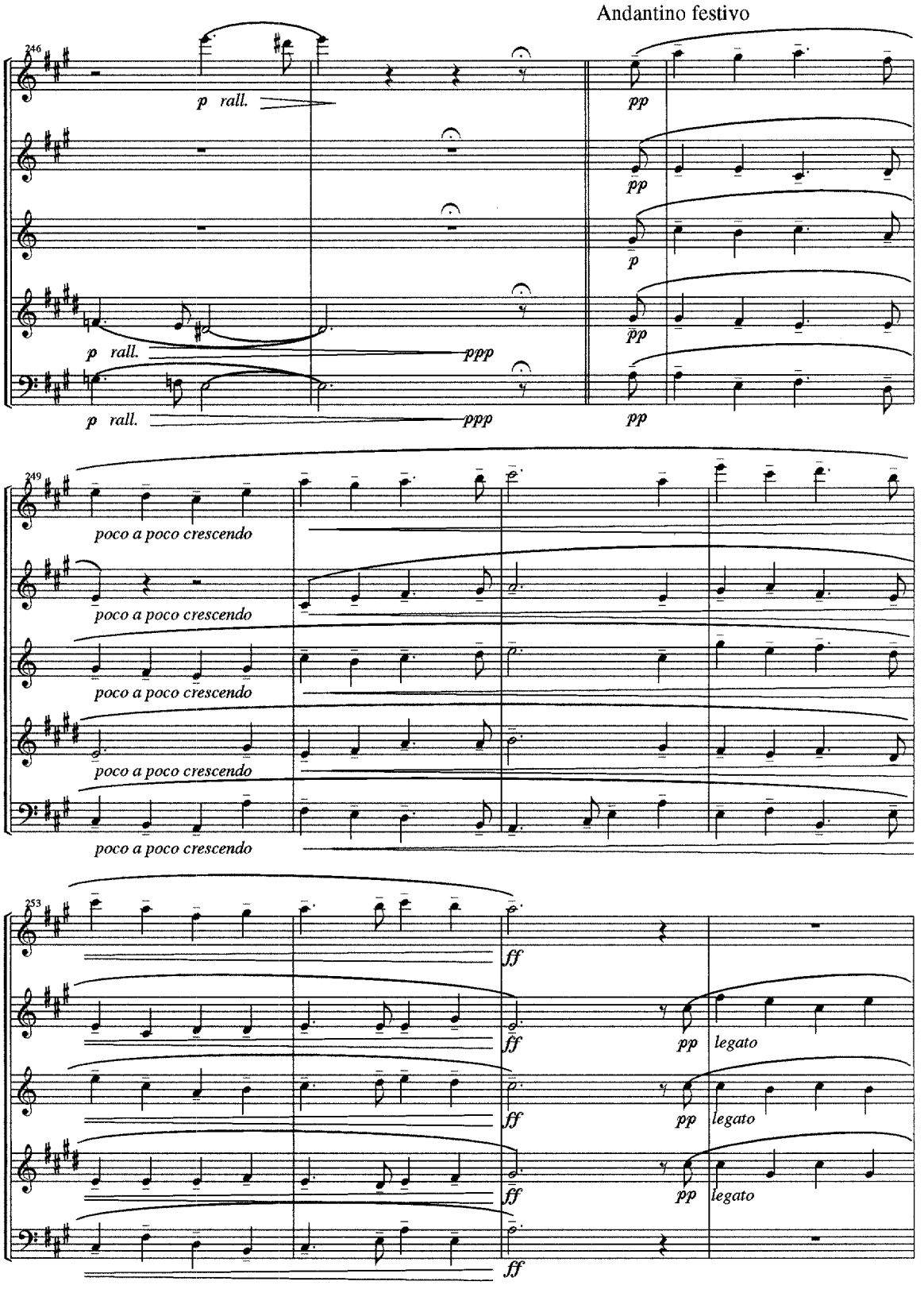

189
pp
p
p
194
marc.
199
p
mf
mf

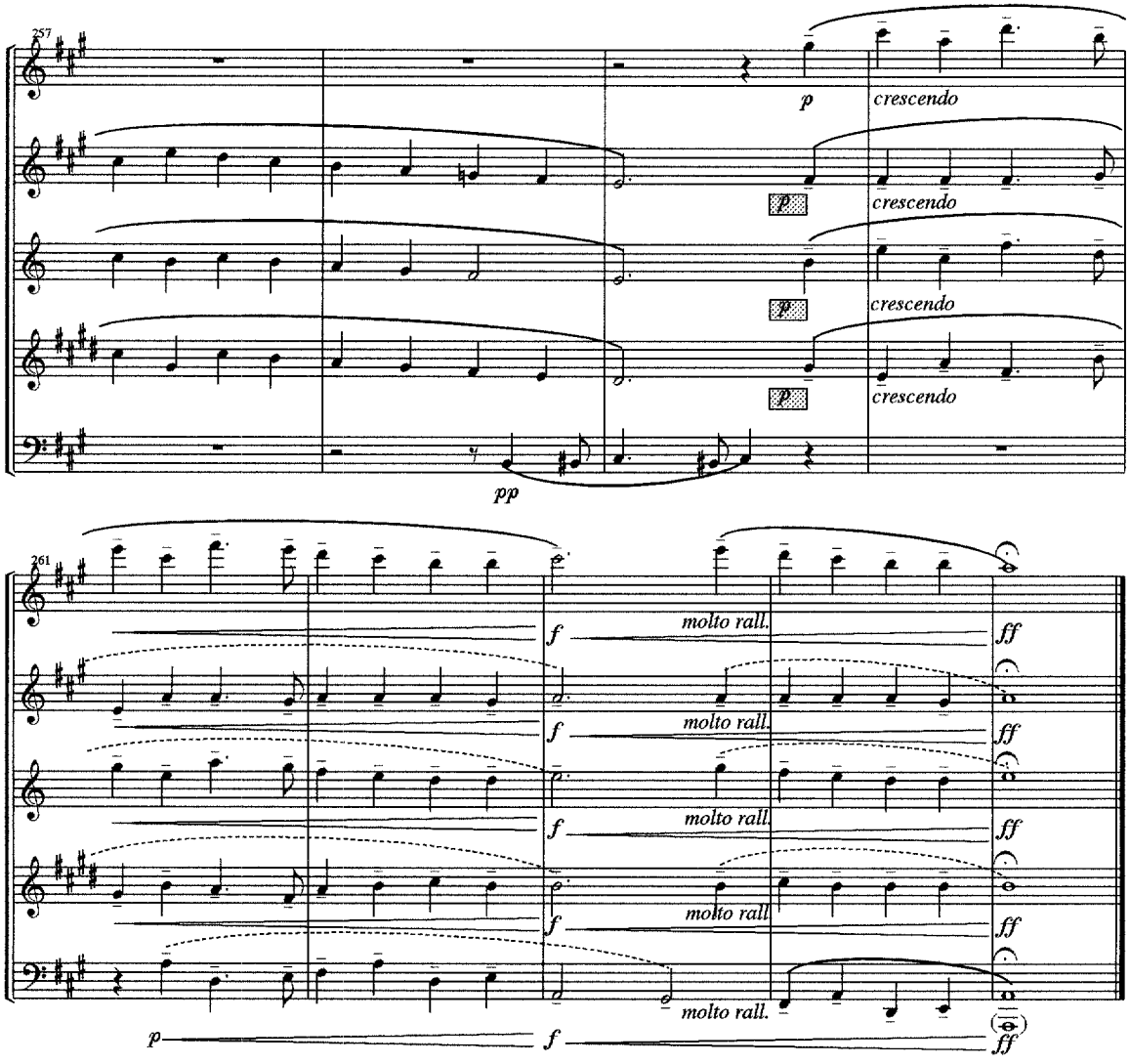

204
p
mf
209
214
ff
p rall.


218
222
225


228
fz
231
234
più mosso
sempre f


237
sempre f
sempre f
240
243
ff
ff
ff
ff
ff
mf
p


Andantino festivo
246
p rall.
pp
pp
p
pp
p rall.
ppp
pp
p rall.
ppp
pp
249
poco a poco crescendo
poco a poco crescendo
poco a poco crescendo
poco a poco crescendo
poco a poco crescendo
253
ff
ff
pp
legato
ff
pp
legato
ff
pp
legato
ff


257
p
crescendo
p
crescendo
p
crescendo
p
crescendo
pp
261
f
molto rall.
ff
f
molto rall.
ff
f
molto rall.
ff
f
molto rall.
ff
molto rall.
p
f
ff

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