

CARL NIELSEN'S CLARINET CONCERTO, OPUS 57:
A PERFORMER'S EXAMINATION OF STYLISTIC
AND IDIOMATIC CHARACTERISTICS

by

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CHAPTER I

INTRODUCTION

As the works of Carl Nielsen have become increasingly popular, his Clarinet Concerto, Op. 57, has taken an important place in the repertory for that instrument. Some background knowledge can be helpful to the soloist in the performance in a variety of ways. The stylistic traits, for instance, can be useful in determining tempos and interpretation. The influences on the composer could provide some insight into the formal construction of the concerto.

The specific purpose of this paper is to provide a discussion of stylistic traits and performance problems in an effort to make the performer of Nielsen's Clarinet Concerto aware of the technical difficulties that are inherent and to suggest various solutions.

With the performance of this work, there exist many technical considerations which the soloist should recognize. Examinations of the performance problems of Nielsen's Clarinet Concerto are not easily available, and there are very few studies of Nielsen's stylistic characteristics. The realization of this deficiency of material forms the basis for the writing of this paper.

In his last period, Nielsen produced some works which are difficult to perform. The Clarinet Concerto is extremely technical and requires detailed attention to the mechanics of the solo part. However, it may be helpful to study Nielsen's stylistic characteristics before discussing the specific problems of the concerto.

The analysis of the concerto is divided into two sections. The first section will introduce the reader to the stylistic traits of Nielsen's compositions in his later works. It will accomplish this by exploring Nielsen's use of harmony, melody, form, rhythm, and counterpoint in the Clarinet Concerto, as well as some of his other compositions from 1912 on. The second and largest section of the paper will deal with problems encountered during the performance of the concerto, particularly those concerned with fingerings, tempo, articulation, range, dynamics, and ensemble.

Explanation of Terms

Reference to pitches is designated by the following letter system: the designation of each C applies to all notes from that pitch up to and including the B a seventh above.



When citing pitches performed on the clarinet, the written pitches will be mentioned. In all other cases, concert pitch will be used. If a reference is made to a specific key of the clarinet mechanism, e.g., a-flat² key, it will be designated by the note it produces in the clarion register. In the case where the low register key is definitely specified, the notation will include both the chalumeau and the clarion notes by giving the former register first and in parentheses, e.g., (d-flat¹)/a-flat².

"Chalumeau" is the name of the lowest register of the clarinet. The boundaries of this register are e and b-flat¹.

"Chromatic fingerings" are fingerings that are used specifically in chromatic passages. For examples, one may refer to page 43 in the Appendix, letters G, I, and J.

"Clarion" is the name of the clarinet's middle register, which includes all notes from \underline{b}^1 to \underline{c}^3 .

"Forked fingerings," as used in this paper, are fingerings that incorporate only one finger of each hand. Letters A, B, C, and D on page 43 are illustrations.

"Later works" refers to all of Nielsen's compositions written after 1921.

"Progressive tonality" is the constant movement of tonal centers in which the music is continually in a state of tonal flux.

Opus numbers are not used for many of Nielsen's works. For a complete listing of his works with dates and opus numbers when available, refer to Grove's Dictionary of Music and Musicians or Robert Simpson's Carl Nielsen: Symphonist 1865-1931.

In the Appendix, p. 46 is a chart of some of the regular fingerings referred to in the body of the paper, p. 44 shows a chart of high note fingerings, p. 45 is a chart of special or auxiliary fingerings, and p. 49 has a chart of fingering problems and solutions listed sequentially.

Biography of Nielsen

Carl August Nielsen was born in Nørre Lyndelse near Odense, Denmark, on the ninth of June in 1864. His father was a house painter and country fiddler who owned a small cottage that housed one other family.¹ As the Nielsen family contained twelve children, it was necessary to require each child to support himself as soon as possible. At a very early age, Carl started work-

¹Carl Nielsen, My Childhood in Funden (London: 1953), p. 13.

ing at a nearby brickyard shaping bricks out of clay.² At the age of six he was taken sick with measles and his mother took time to teach him to play some simple Danish folk-tunes on a three-quarter violin that they owned.³ It was one year later that the local village schoolmaster, Emil Petersen, gave Nielsen private lessons on the violin.⁴

In 1873 a musical society was formed that consisted of local musicians, including Nielsen's father. The conductor was named Hansen, and he was an adequate clarinetist. The orchestra consisted of four violins, a viola, a 'cello, a double bass, a flute, a clarinet, two cornets, a trombone, and a triangle and small drum. Carl often accompanied his father to rehearsals and on one occasion he was allowed to play the triangle part.⁵

At the age of nine Carl began playing violin with his father's country band, which was well known all over Funden. The group included at least two violinists, a clarinetist, a drummer, and "Painter Niels" (Carl's father), who played the cornet as well as or better than he played the violin. The clarinetist, named Blind Anders, made a great impression on the young Nielsen.

I soon discovered that the accompanying musicians amused themselves at making variations and free counterparts to the melodies, and soon it was my greatest delight to play one of these parts and in various ways break the rhythm. I feel sure, indeed I know, that my contrapuntal talent was developed this way.⁶

Finding a job to support himself was a difficult task, and it was not until he obtained the position as a regimental bugler in the 16th Battalion Band at Odense, that Nielsen had found a job with which he was satisfied. He practiced hard for the spot and the audition went well. Carl had been taught to play the cornet by his father and at the age of fourteen he left home to

² ibid., p. 24.

³ ibid., pp. 17-18

⁴ ibid., p. 34.

⁵ ibid., p. 55.

⁶ ibid., pp. 78-79

join the 16th Battalion Band at Odense. A few days after he reported to the band master, he was given an E-flat alto trombone with valves and told that he would play both the bugle and trombone. He became familiar with much band music at this time.⁷ In addition to practicing violin and trombone, he was finally able to buy a piano. An old pianist named Outzen, who played in a nearby tavern, agreed to give Nielsen piano lessons in the basement of the tavern during the day. At first they played some classical sonatas for violin and piano by Haydn, Mozart, and Beethoven. Nielsen brought a copy of Bach's Well-tempered Clavier to his lesson; his study of it introduced him into the strange new world of counterpoint.⁸

As he became more familiar with this music, Nielsen formed a string quartet with three other band musicians and began playing some Haydn, Pleyel, and Onslow string quartets. He composed his String Quartet No. 1 in D minor for this group, and also wrote various trios and quartets for a brass ensemble including cornet, trumpet, alto and tenor trombones.⁹ These pieces were in strict imitation of the classical string quartets he had been playing.¹⁰ His Duette for two violins, violin and piano sonata in G major, and a piano trio in G major were all written between 1881 and 1883. Many of his comrades took interest in these compositions and offered financial assistance if he were accepted to study at Copenhagen. In May of 1883 Nielsen traveled to Copenhagen to audition for Valdemar Tofte and to show his Quartet No. 1 to the head of the Conservatorium, Niels W. Gade. Tofte was in favor of admitting Nielsen to study violin with him, and Gade commented that Nielsen had good compositional form.¹¹ On New Years Day in 1884 Nielsen was admitted to the Conserva-

⁷ ibid., p. 118.

⁸ ibid., pp. 128-29.

⁹ ibid., p. 141.

¹⁰ ibid., p. 142.

¹¹ ibid., p. 164.

torium to study with both Tofte and Gade.

Gade (1817-1890), and I. P. E. Hartman (1805-1900), dominated the musical life of Denmark and greatly influenced the young composers they were in contact with, Nielsen included. It was not until his association with the composition instructors and musical life at Copenhagen that Nielsen became familiar with, and was influenced by, the contemporary compositions of Brahms, Johan Svendsen, and Gade. His compositional efforts were encouraged and he developed an admiration for the composers who showed a firm discipline which produced well-constructed forms.¹² In 1886 Nielsen left the Conservatorium and began teaching violin in order to offset his expenses. Nielsen continued studying composition from Orla Rosenhoff, a theorist and professor at the Conservatorium, and he joined a string quartet.

Between 1886 and 1888 he was busy composing two string quartets, a quintet, and his Little Suite for String Orchestra, Op. 1; the Suite was received well by the public. In 1889 Nielsen began playing second violin in the Royal Chapel Orchestra.¹³ In 1890 he received the Anker stipend from the government, and was able to travel to Germany, France, and Italy. It was in Paris that he met his future wife, the Danish sculptress, Anne Marie Brodersen.¹⁴

Upon returning to Copenhagen, Nielsen resumed his work in the orchestra and in 1892 began composing his first symphony. It was performed in 1894, and it represents the beginning of his mature style. The composition is entirely in the form of the classical style: Allegro, with the exposition repeated,

¹²Robert Simpson, Carl Nielsen: Symphonist 1865-1931 (London: J. M. Dent & Sons Ltd., 1952), p. 3.

¹³ibid., p. 188.

¹⁴Knud Jeppesen, "Carl Nielsen," Grove's Dictionary of Music and Musicians, ed. by Eric Blom (5th ed.; London: MacMillian & Co., 1954), p. 84.

Andante, Scherzo, and Finale.¹⁵ This was possibly the first symphony ever written to end in a different key (C major) than it began (G minor).¹⁶ It was this element of experimentation with tonal centers that was important in shaping the style of Nielsen's later compositions.

His A major Violin and Piano Sonata was finished in 1893. This piece is of significant value in that it took the first steps toward a "combination of contradictory keys" that culminated in the polytonality of Nielsen's Second Symphony written in 1902.¹⁷ Nielsen became interested in the early counterpoint of Palestrina and began studying the renaissance and baroque masters. The outcome of this research was the highly polyphonic choral, "Hymnus amoris," completed in 1896. This work and possibly the E-flat String Quartet of 1897 provided the experience in polyphonic writing that was important to Nielsen in his later works.¹⁸

In 1902 Nielsen conducted the premier of his first opera, "Saul og David," at the Royal Theatre. Upon at least two occasions, Nielsen had attended the performance of Wagner operas, specifically Gotterdammerung in 1891, and Tristan und Isolde in 1894. He found Wagner's liet motiv extremely naive and even comical. This opposition to Wagner's compositional style helped Nielsen to develop his own stylistic characteristics.¹⁹ Unlike Wagner, whose music incorporates romantic virtuosity to exalt the singers, Nielsen uses broad choral fugues.²⁰

Symphony No. 2, The Four Temperaments, was performed in 1901. It is not meant to be a piece of program music because Nielsen was opposed to the idea

¹⁵Knud Jeppesen, "Carl Nielsen: A Danish Composer," Music Review, VII, 3 (March, 1946), 173.

¹⁶Simpson, p. 9.

¹⁷Groves, p. 86.

¹⁸Simpson, p. 191.

¹⁹ibid., p. 192.

²⁰Jeppesen, p. 174.

of music serving to present a crude description of concrete events. Instead, the title should "in itself contain a germ of feeling or movement."²¹ This symphony, unlike his Helios Overture that was to follow, was fairly well accepted by the public. As his compositions grew more dissonant and abstract, the support of the public dwindled until Nielsen had only a small group of followers.

The completion of his Second Symphony and his Helios Overture in 1902 and 1903 marked the end of Nielsen's first period. As he matured, Nielsen moved away from traditional forms and began developing his own ideas of progressive tonality.²²

Maskarade, his only other opera, was premiered in 1906 and achieved widespread acclaim. Both operas illustrate Nielsen's growing ability of combining technical qualities with lyric considerations. The tonal freedom of the F major String Quartet of 1906 was bold and confusing to the public. Saga-Drom,²³ the first of his orchestral tone poems, was completed in 1908. Nielsen's skills as a conductor and composer were highly recognized and when Johan Svendsen retired from his post as conductor of the Orchestra of the Royal Theatre, Nielsen was the logical replacement.

This was a time that presented many difficulties to Nielsen. Most of the public and press did not understand his music. He was not motivated by much of the music he was conducting and began to make minor mistakes in his conducting. He was strongly criticized for his performances of certain works as well as his own compositions. He was also having trouble with his nerves. Nevertheless, he composed some of his most celebrated works during this time. The third symphony, Sinfonia Expansiva, and his Violin Concerto were both

²¹ Simpson, p. 173.

²² Ibid., pp. 4-5.

²³ Ibid., p. 196.

written between 1910 and 1911. The Copenhagen critics finally accepted this Symphony as a monumental work of art, and from 1912 until his death Nielsen was the central figure of Danish music.²⁴

In 1915 Nielsen had become the conductor of the Music Society of Copenhagen, and resigned his post of conductor of the Royal Theatre. This gave him adequate time for composition and he promptly began work on his fourth symphony. It was performed in 1916 and was received enthusiastically. After that he returned to writing for the piano and within the next year he had written Chaconne, Op. 32; Theme with Variations, Op. 40; and the Suite, Op. 45.²⁵

He traveled to Berlin to conduct his works and made repeated trips there, always bringing new pieces to perform. The premier of his fifth symphony was in the autumn of 1921. It was very popular in Germany. In Sweden it caused the audience to flee from the hall because of the drum ad libitum solos in the first movement. His Wind Quintet of 1922 was completed before a minor illness caused by over-exertion.²⁶

In 1923 Nielsen traveled to London for a concert of his fourth symphony, The Inextinguishable; an orchestral work, Pan and Syrinx; and the Violin Concerto played by his son-in-law, Emil Telmanyi. This visit produced very favorable results, and Queen Alexandre was impressed.

Nielsen's sixtieth birthday occurred in 1924 and the people of Denmark paid him homage in a great torchlight procession. His sixth and last symphony was finished in that year. The last few years of his life produced several important works. The Flute Concerto (1926); Three Piano Pieces, Op. 59 (1928); The Clarinet Concerto, Op. 57 (1928); and Commotio for Organ, Op. 58 (1931),

²⁴ Ibid., p. 198.

²⁵ Ibid., p. 202.

²⁶ Ibid., p. 204.

are among the most famous of these compositions. Nielsen was experiencing mild heart attacks during the time these works were being written. In the fall of 1931 he developed a blood clot at the heart and passed away on the third of October in Copenhagen.²⁷

History of the Concerto

Although Nielsen in his earliest compositions wrote mainly for strings, he was a member of an army band and did write some compositions for a brass quartet. In 1914 he composed his Serenata in vano for clarinet, bassoon, horn, 'cello, and double bass. In 1921 he heard the Copenhagen Wind Quintet rehearse parts of Mozart's Sinfonia Concertante in E-flat, for winds and orchestra. It seems possible that Nielsen was inspired by the individual character of each instrument and its relation to the ensemble, because in 1922 he composed his Wind Quintet, Op. 43. This work explores the capabilities of each instrument, especially in the variations of the last movement. Nielsen was pleased with the work and made plans to compose a concerto for each instrument in the quintet.

The members of the quintet were Paul Hagemann, flute; Svend Christian Felumb, oboe; Aage Oxenvad, clarinet; Hans Sørensen, horn; and Knud Lassen, bassoon. The fact that Nielsen was a personal friend of each member of the quintet added incentive to his plan. However, the first concerto was written for Holger Gilbert-Jespersen, who replaced Hagemann in 1926. Nielsen had been busy with his last symphony and was not able to complete the Flute Concerto until October of 1926. Although the audience approved of the concerto as performed in Salle Gaveau, France, Nielsen was dissatisfied and revised the ending before he died.

²⁷ ibid., p. 210.

Two years later the Clarinet Concerto was written. It was performed in a private concert at the summer home of the composer's friend, Carl Johan Michaelsen, on September 14, 1928, with Oxenvad as soloist and Nielsen's son-in-law, Emil Telmanyi, conducting. The public performance was in Copenhagen on October 11 of that year, and it received critical reaction from some and much praise from others. Nielsen was sufficiently satisfied with the piece to have it published in 1931. It was his last composition published before his death.

The scoring of the Clarinet Concerto is for a relatively small orchestra. It calls for two bassoons, two horns, snare-drum, and strings. The Concerto is in one continuous movement which can be divided into three sections that resemble movements. The Clarinet Concerto was followed only by the Three Piano Pieces, Op. 59; Three Motets, Op. 55; and Commotio, Op. 58. In all of his later works the progressive tonality is used. Robert Simpson observes that "the Concerto has what is, for mature Nielsen, one rare feature: it starts and finishes in the same key; the conflict is such as to prevent the music from leaving its starting point."²⁸ It begins in F major and the tonality is pulled in various directions until it emerges in E major. The conflict of these two keys persists to the end of the piece, leaving the listener with a feeling of tonal non-decision.²⁹ While he was in the early stages of writing this Concerto, Nielsen considered using a theme in E major which, as he writes to Telmanyi, is "certainly enormously innocent, indeed, altogether childlike."³⁰ Nielsen asked for Telmanyi's opinion of the theme.

²⁸ Simpson, p. 131.

²⁹ John W. Barker, Notes on record jacket (Nielsen, Clarinet Concerto, Vanguard Turnabout TV 34261).

³⁰ Ibid.

Telmanyi advised against the theme and apparently Nielsen agreed with him. However, Simpson suggests that the effects of this E major theme are portrayed in the E major sections that create the constant tonal conflict between F major and E major.³¹

³¹Simpson, p. 135.

CHAPTER II

STYLISTIC CONSIDERATIONS

A study of Nielsen's style of composition may be helpful in understanding and performing his Clarinet Concerto. The five parameters of music that will be considered are harmony, melody, rhythm, form, and counterpoint. Each will be mentioned as it is used in the Clarinet Concerto, and as it relates to Nielsen's style in his compositions that were written after 1910.

Harmony

"Nielsen's greatest and most far-reaching mastery is of tonality."¹ He views tonality as a vehicle of motion in music and is convinced that to move from one key to another is the essence of musical life. The composer expresses it this way: "If my music has any value at all, then it is in one thing, that it has a certain current, a certain motion, and if that is broken it's no good any more."²

Nielsen's harmonic style includes frequent modulations, many of which are to distant keys. As early as his first symphony, Nielsen had adopted the practice of using opposing keys and writing quick modulations like one from D major to the furthest possible pole, that of A-flat major. This example may be found in the development of the first movement of Symphony No. 1.³

The use of abrupt modulations may have provided Nielsen with the idea of

¹Robert Simpson, Carl Nielsen: Symphonist 1865-1931 (London: J. M. Dent & Sons Ltd., 1952), p. 4.

²Ibid., p. 186.

³Ibid., p. 12.

actually having opposing key centers which would develop a sense of harmonically-derived conflict within his compositions. In his later works Nielsen would define a goal in the form of a home key center, and then he would build his symphony around the procedure of attaining that goal. He makes use of what Simpson calls "contradictory keys."⁴ Two keys may be considered contradictory if both keys are equidistant from the home key. For instance, if the home key is E-flat, then B major and G major are contradictory in that they are a major third (or the enharmonic equivalent) away from E-flat. This example is from the third movement of Sinfonia Expansiva. In the first movement of the last symphony the music strives to return to the G major of the beginning, but succeeds in establishing the keys of a semitone on either side of it. Nielsen reverses the conflict in the clarinet concerto by forcing the solo part to try and escape the key of F major. The clarinet gets as far as E major, but is drawn back to F major for the ending.⁵

At the very beginning of each symphony Nielsen provides various tonal clues as to the subsequent development of that symphony. As Nielsen matures, this foreshadowing of the harmonic process in the symphony is accomplished with increasing subtlety.⁶

In the compositions of his middle years Nielsen frequently employed the device that Simpson names "harmonic collisions."⁷ This occurs when the bass moves stepwise and utilizes notes that do not support the harmony above. It is possible that this technique was instrumental in the development of the polytonality of the later years.

The Clarinet Concerto contains some cases of bitonality. One such

⁴ Ibid., p. 59.

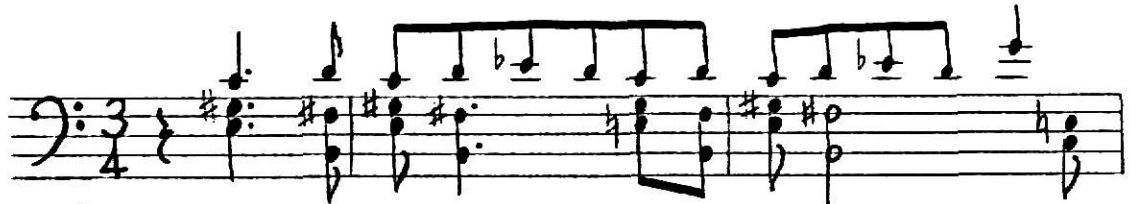
⁶ Ibid., p. 31.

⁵ Ibid., p. 5.

⁷ Ibid., p. 37.

example is found at the Poco Adagio, eight measures before figure twelve. The horn is in the key of C minor, while the two accompanying bassoons are in the key of E major.

Ex. 1



A transposition of this occurs at figure twelve with the clarinet in the key of A minor concert, and the accompaniment in C-sharp major. The first movement of Symphony No. 6 contains frequent areas of bitonality. One illustration is found in measures 81 to 83.

Ex. 2

Tonality in Nielsen's music is the root of its expressive content and the basis for structure. At times the harmony dictates rhythmic and contrapuntal movement. Nielsen does not believe in the significance of a key that is not used in connection with melody, form, and rhythm.⁸ The harmonic element in Nielsen's music encompasses all other elements and must be taken into account when studying his music.

⁸ *Ibid.*, p. 76.

Melody

Danish folk-music has a very individual flavour: it is uncomplicated, though often irregular in metre, its melody is naturally of Teutonic cast, but it never plods--it always strides or flows; it has the true Nordic clarity of outline, with a certain bluntness, yet it can be gentle and soothing in a very masculine way. One quality that is almost never found in it is sentimentality, and in its freedom from this it has more in common with Norse than with Swedish or German folk-music.⁹

The Danish folk music that is described above is the music that Carl Nielsen grew up with, and was first influenced by. The tunes his mother sang to him, the feasts that he played at with his father, and the army band of which he was a member, fostered a background of Danish folk music that Nielsen always regarded as the basic nourishment of his work.¹⁰

As early as his first symphony Nielsen was capable of sustaining melodies over a long period of time without making harmonic or formal adjustments which could disturb the coherent qualities of the music. One way he accomplishes this melodic inventiveness is to frequently omit the late romantic characteristic of using a half cadence with which to divide the melody symmetrically. At the very point of the half cadence Nielsen might orchestrate his melody totally in octaves to reinforce his belief that the melody is of prime importance.¹¹

Nielsen's themes are practically always based on a diatonic pattern of notes. Often the melodies of his later works will modulate temporarily, but even in the themes of the Sixth Symphony there is an underlying security in a tonal diatonic sequence of notes. One such melody is the theme of the theme and variations in the last movement of the Sixth Symphony, as shown in Ex. 3.

One characteristic of the Danish folk music that greatly influenced Nielsen was its modal flavor. The mixolydian mode, or the major scale with

⁹ ibid., p. 2.

¹⁰ ibid.

¹¹ ibid., p. 17.

Ex. 3

The musical score for Ex. 3 is written in bass clef, 2/4 time, with a key signature of one flat. It consists of three staves. The first staff begins with a mezzo-piano (*mp*) dynamic and includes a trill (*tr*) marking. The second staff continues the melodic line. The third staff features a piano fortissimo (*poco f*) dynamic, followed by a diminuendo (*dim*) and a calando (*calando*) marking.

the flat seventh scale degree, is very frequently used in the folk music and one can see its influence on Nielsen in his use of the flat seventh which is apparent in his melodies from all periods of his composition. Nielsen's use of the minor third in conjunction with the flat seventh is not uncommon. For instance, when writing in a minor key, Nielsen might suddenly have the minor third act as a flat seventh in the major key of the subdominant. The fact that these elements are used in the melodies and not just in a harmonic sense is stylistically significant.

The ability of Nielsen to change character very abruptly is due partially to the mutability of his melodies. The last movement of the Third Symphony is introduced by a very lyrical theme which only twenty-nine measures later is inverted to produce an accented melody which is more suitable for the contrapuntal treatment it receives. Also, highly contrasting themes are found in the Clarinet Concerto. The Poco Adagio before figure twelve is much different from the opening theme or the melody at figure twenty-one.

Nielsen's use of the modal lineal idiom of the Danish folk music is enhanced by the construction, orchestration, and simple diatonic basis of his themes. These traits, in coordination with varied and contrasting thematic material, combine to produce a melodic element that reinforces the unity and

cohesion of the piece.

Rhythm

Nielsen's rhythmic content is also an element of music that cannot be easily separated from his other stylistic characteristics. He uses rhythm to communicate his musical ideas to the performers and listeners in such a way as to contribute to the progress of his music.

Just as Nielsen's music is influenced by the intervals and modal qualities of the folk song, so is his music molded by the rhythms and cadences of the folk music. The Danish songs often include irregular meters and shifting rhythms, but they are continuously flowing and moving the music from the beginning to the end. The variety of rhythmic uses in his music is endless. With only a few exceptions, the music of Nielsen is forever in motion. Melody, rhythm, and harmony are all vital in contributing to this movement. The music from figure fourteen to figure eighteen in the Clarinet Concerto contains an illustration of contrasting rhythmic content by combining the skipping rhythms of the accompaniment with the smooth solo line.

Ex. 4

Andante con moto

Clarinet (as sounds)

f *molto espress.*

Side Drum

Str. WW *mp*

pizz. *mf*

The musical score for Ex. 4 is written for Clarinet, Side Drum, and String Quartet. The Clarinet part is in treble clef with a key signature of one sharp (F#) and a tempo of Andante con moto. It features a smooth, melodic line with some grace notes. The Side Drum part is in 3/4 time, marked *f* and *molto espress.*, and consists of a rhythmic pattern of eighth notes. The String Quartet part is in bass clef, marked *mp* and *pizz.* *mf*, and features a rhythmic pattern of eighth notes. The score includes various musical notations such as slurs, accents, and dynamic markings.