

Figure 1a - Symphony No. 4 / II

quasi rall. a tempo

432

Fl. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2

(G): $\underline{\underline{V^7}}$ $\underline{\underline{I}}$ $\underline{\underline{V}}$ $\underline{\underline{IV^6}}$

437

Fl. 1 2 3

Ob. 1

Cl. (A) 3

Fg. 1

VI. I

pizz. $\underline{\underline{V}}$ $\underline{\underline{IV^6}}$ $\underline{\underline{I}}$ $\underline{\underline{V}}$ $\underline{\underline{vi}}$ $\underline{\underline{V}}$ $\underline{\underline{vi}}$ $\underline{\underline{ii}}$ $\underline{\underline{vi^6}}$ $\underline{\underline{V}}$ $\underline{\underline{bVI^6}}$ $\underline{\underline{F: V^7}}$

442

Fl. 1 2 3

Ob. 1

Cl. (A) 3

Fg. 1 2

$\underline{\underline{d^7}}$ $\underline{\underline{Cm^7}}$ $\underline{\underline{d^7}}$ $\underline{\underline{Cm^7}}$ $\underline{\underline{b9-8}}$ $\underline{\underline{5-4-3}}$ $\underline{\underline{I}}$ $\underline{\underline{V}}$ $\underline{\underline{I}}$ $\underline{\underline{V}}$

$\underline{\underline{DC}}$ $\underline{\underline{Bb: ii^7}}$ $\underline{\underline{(iii^7)}}$ $\underline{\underline{WH 30547 B}}$ $\underline{\underline{51}}$ $\underline{\underline{ii^7}}$ $\underline{\underline{V}}$ $\underline{\underline{PAC}}$

②

Figure 1a (continued)

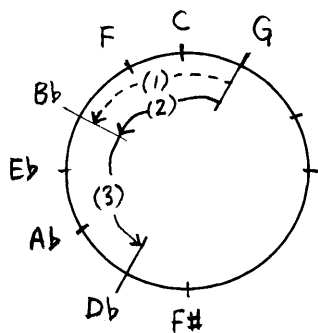
$\hat{b}7$ $\hat{b}6$ $\hat{b}3$ poco rall. 28 a tempo ma tranquillo

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. (Bb) 1
 Cl. (Bb) 2
 Cl. (A) 3
 Bg.

(Bb): I Db: I V vi vii°4

vi ii⁶ V → vi V
 I V

Figure 1b Symphony No. 4/II, bb. 424-51, modal mixture and modulation



- (1) modal mixture, no modulation (bb. 424-34)
- (2) modulation (bb. 435-45)
- (3) modulation (bb. 445-51)

Figure 2a
Clarinet Concerto

33

B dia (G#m) D dia (Bm) (G) G dia (Em) Bb dia Ab dia

533 Adagio

Cl. solo (A)

Adagio

VI. 1

f molto espressivo

VI. 2

f molto espressivo

Va.

f molto espressivo

Vc.

f molto espressivo

Cb.

f molto espressivo

g#7 C#m G# g# C# Cx b (Dx) (e) Cm7 a7 Db7 e G7 Cm7 a'' e g Db bbm7

poco rall.

539

Cl. solo (A)

Db dia (Eb m → Gb dia?) F# dia (D#m) E dia

VI. 1

dim. mp

VI. 2

dim. mp

Va.

dim. mp

Vc.

marcato f dim. pp

Cb.

marcato f dim. pp

eb (7) d#7 g#'' g# d# F# pedal

Figure 2b Clarinet Concerto, efficient voice leading between chords

533 534 535 536 537

538 539 540 541 542

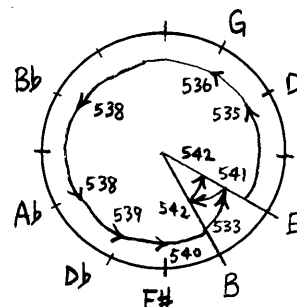


Figure 2c Clarinet Concerto, bb. 533-42, full-circle collection flattening

4

Figure 3a - Clarinet Concerto

Allegretto un poco (♩ = 72)

Violino 1
Violino 2
Viola
Violoncello
Contrabbasso

Fig. 1
Fig. 2

Va.
Vc.
Cb.

Cl. solo (A)

VI. 1
VI. 2

Va.
Vc.
Cb.

F maj
F locrian
F maj
F phrygian

C maj
C locrian
C maj
C phrygian

C maj
Cm
C phrygian
Cm → C loc → chrom

pp
mp
p
pizz.
p
p
p

F maj
CT^{o7} F^{#11}₇
FM7
F maj

Copyright © 2002 by Carl Nielsen Udgaven, The Royal Library, Copenhagen
(A) = G# (D# = Eb)

Figure 3b Clarinet Concerto, mode superimposition

17 18 19 20 21 22

F CT^{o7} F^{#11}₇ FM7 F

Figure 4a - Symphony No.5/I

Tempo giusto (♩ = 100)

{C,A}

Copyright © 1998 by Carl Nielsen Udgaven, The Royal Library, Copenhagen

C dia(subset)

Fig.4a continues →

Figure 4b Symphony No. 5/I, bb. 1-40, collection voice leading

Bar												Collection
1	C								A			
5	C		D	↙E	F				A			C diatonic (subset)
7	C		D	E♭↘	F	G			A			C melodic minor
	C		D	↘E	F	G			A			C diatonic
9	C		D	E♭	F	G			A			C melodic minor
10	C		D	E♭	F	G			A	B♭		B♭ diatonic
12	C	D♭		E♭	F	G			A	B♭		E♭ acoustic
15	C		D	E♭	F	G			A	B♭		B♭ diatonic
	C	D♭		E♭	F	G			A	B♭		E♭ acoustic
<hr/>												
17-19	C				E	F	F#	G	A	B♭		
		D♭		E♭					B♭			chromatic
								Ab	B♭			A♭ diatonic (subset)
20		D♭		E♭	F♭		G♭		Ab	B♭	C♭	C♭ diatonic
21	C								A	B♭		
23	C		D		E		F#	G	A			G diatonic (subset)
35	C		D		E		F#	G	A		B	G diatonic
36	C		D		E	F		G	A	B♭		F diatonic

⑥ Figure 4a (continued)

[illegible]

Fig. 5b next page →

Figure 5c Symphony No.5/I, bb. 149-55, superimposed scales

Violins: C D \flat E \flat F \flat G A B \flat
 Orchestra: C D E F G A B

8

Figure 5b - Symphony No.5

145

6

Fl. 1 2

Cl. (Bb) 1 2

Timp.

Ptti.

Trgl.

Tamb.picc.

VI. 1

VI. 2

Va.

Vc.

Cb.

f molto cantabile

f molto cantabile

dim.

dim.

dim.

dim.

pp

pp

pp

pp

ff

ff

sempre ff

sempre ff

sempre ff

sempre ff

149

Fl. 1 2

Cl. (Bb) 1 2

Timp.

Ptti.

Trgl.

Tamb.picc.

VI. 1

VI. 2

Va.

Vc.

Cb.

sempre ff

sempre ff

cresc.

cresc.

cresc.

cresc.

f

f

ff

ff

molto

molto

trimp.

G octa (subset)

Dorian

G octa (subset)

Figure 5b (continued)

9

153

Fl. 1 2

Cl. (Bb) 1 2

Timp.

Ptti.

Trgl.

Tamb.picc.

G/A octa (subset)

VI. 1

VI. 2

Va.

Vc.

Cb.

dim.

dim.

dim.

dim.

chrom--

= timp.

156

Fl. 1 2

Cl. (Bb) 1 2

Timp.

Ptti.

Trgl.

Tamb.picc.

chrom

VI. 1

VI. 2

Va.

Vc.

Cb.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

molto

ppp

molto

ppp

sempre f

sempre f

sempre f

D dorian

10 Figure 6a - Symphony No. 5/I

41 *col legno* 2

Ptti. *ppp* *poco*

VI. 1 *con sord.* *F dia (E locrian)* *p*

VI. 2 *con sord.* *p*

Va. *f* *dim.* *p* *con sord.* *p* *Am⁷* *{C, F}*

Vc. *p*

47 *Bb dia* *F dia*

VI. 1 *p*

VI. 2 *p*

Va. *p*

Vc. *p*

53 *Fb dia* *F dia*

VI. 1 *p*

VI. 2 *p*

Va. *p*

Vc. *p* *mp* *{Eb, Bb}/ {G, C}*

59 *Eb dia* *Ab dia* *Bb dia*

VI. 1 *mf*

VI. 2 *mf*

Va. *mf*

Vc. *mf*

65

Fl. 1

Cl. (Bb)

Fg.

Ptti.

VI. 1

VI. 2

Va.

Vc.

p

pp

ppp

molto dim.

F dia

Figure 6b Symphony No. 5/I, collection modulation

Bar	Collection (Violins I)	Cellos	Vns. II / Vas.	Clashing Pitches
44-48	F diatonic	{C,F}	{A,C,E,G}	
49	B \flat diatonic			E \flat / E
50-53	F diatonic			
54-55	E \flat diatonic			E \flat / E, A \flat / A
56-59	F diatonic	{E \flat ,B \flat } / {G,C}		E \flat / E
60-61	E \flat diatonic			E \flat / E, A \flat / A
62	A \flat diatonic			E \flat / E, A \flat / A
63-65	B \flat diatonic			E \flat / E
66-69	F diatonic			E / E \flat

Figure 6c Symphony No. 5/I, bb.44-69, vns. I collections

