

A New Piano Reduction of the Nielsen Flute Concerto

by

Juhyun Lee

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Graduate Supervisory Committee:

Andrew Campbell, Chair  
Russell Ryan  
Bliss Little

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## ABSTRACT

The purpose of this research is to create a new piano reduction of Carl Nielsen's Flute Concerto. Danish composer Carl Nielsen was born in 1865 and died in 1931. His compositional focus on orchestral writing made him renowned for his symphonies and concerti for flute and clarinet. Today his concerti are often performed by both professional musicians and students.

The first published piano reduction of the Flute Concerto was issued in 1952 by the composer's son-in-law, Emil Telmányi, who was a Hungarian violinist and conductor. This reduction was published by Samfundet til Udgivelse af Dansk Musik. In 2003, as part of The Carl Nielsen Edition, Edition Wilhelm Hansen published a new revised edition of the concerto. The piano reduction of this edition was written by Danish pianist Per Salo, and is the most frequently used by pianists today. This edition contains much information pertaining to the orchestration, but this often causes the piano part to become challenging or unplayable in many passages.

For collaborative pianists, playing concerti requires both the ability to imitate the orchestral sound, and to understand and show the main ideas of each passage. However, as this concerto is often performed in universities by flutists and pianists of different skill levels, creating a simplified version of the piano reduction will support many pianists by helping them to learn this music in a more approachable and easily performable context.

DEDICATION

to my parents

Tae-Young Lee and Myung-Yee Kim

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## CHAPTER I

### INTRODUCTION

Carl Nielsen's Flute Concerto was composed in 1926, during the last period of the composer's life. The composer's interest in woodwind instruments inspired him to compose this Flute Concerto as well as the Clarinet Concerto, composed in 1928. This flute concerto uses a smaller orchestra than his earlier works. Nielsen was interested in large ensembles and became an orchestra conductor in 1914 when he left the Royal Theater where he used to work as a music director. In 1921, he was intrigued by the Copenhagen Wind Quintet after overhearing a rehearsal of Mozart's Sinfonia Concertante.

His interest in wind instruments led him to write a wind quintet in 1922. He composed this wind quintet based on the individual wind instruments' character, specifically for the Copenhagen Wind Quintet. He also promised to write a concerto for each instrument for the members of the Copenhagen Wind Quintet. However, his health condition allowed him to finish just two concertos for flute and clarinet before his death in 1931.

Nielsen's works in his later period are generally considered neoclassical in style, and his flute concerto is an excellent example of this. Nielsen increased the use of counterpoint in his later works and this technique appears in free form in this concerto. Nielsen scholar Daniel Grimley comments on this use of counterpoint:

For Nielsen, music similarly possesses its own social dimension: his musical motives can rapidly gain a sense of autonomy so that they appear self-sufficient. Yet, if tones do indeed become like ‘living beings’ as Schenker suggests, their behaviour, in Nielsen’s music, can often appear threatening or unruly. The instrumental dialogues, in Nielsen’s later works, are frequently more antagonistic than Schenker’s model would naturally permit. Counterpoint thus becomes a form of conversational exchange.<sup>1</sup>

In his Flute Concerto, Nielsen often chose to intertwine the flute melodies with the counterpoint created by the orchestral lines, creating a sort of conversational exchange between soloist and orchestra. Nielsen generally associated the sound of the flute with pastoral themes, calling to mind such scenes as Arcadia of Ancient Greece. This concept of the flute led Nielsen to compose a Flute Concerto with a wide melodic range, and with the flute and orchestra often creating a beautiful dialogue with one another.

The Flute Concerto is orchestrated for a double wind quintet with brass, timpani and strings. As he understood and loved them, Nielsen had an excellent grasp of the timbres of each instrument in the woodwind section. Compared to his earlier works, his later orchestra works have smaller woodwind sections. He only used pairs of the instruments, and often gave them important roles that elevate their status in the orchestra to nearly the level of the soloist. Considering this interplay between the flute soloist and other woodwind instruments, one can say that this concerto is often textured like chamber music. Due to

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<sup>1</sup> Daniel M. Grimley, *Carl Nielsen and The Idea of Modernism*, (Woodbridge, UK, The Boydell Press, 2010), p. 217

this similarity to chamber music, and the conversational counterpoint discussed by David Grimley, a very light, clean and clear texture is present for much of the concerto. Clarity in the piano reduction is therefore crucial to the success of this work, and one of the reasons for this new, simplified reduction.

While a work of the highest artistic quality and a staple of professional concerto soloists, Nielsen's Flute Concerto is frequently performed by flutists of all different ages and skill levels. As a popular choice for students in universities and conservatories, the Nielsen Flute Concerto has developed a reputation for difficulty among collaborative pianists. The first published piano reduction of the Flute Concerto was written in 1952 by the composer's son-in law, Emil Telmányi, who was a Hungarian violinist and conductor. This reduction was published by Samfundet til Udgivelse at Dansk Musik.

The most recently published reduction was written in 2010 by the pianist Per Salo. As a pianist and an organist, Per Salo studied at the Royal Danish Academy of Music in Denmark and the Julliard School of Music in New York. He was engaged as a pianist, organist and a harpsichordist to the Danish National Radio Symphony Orchestra.<sup>2</sup> The piano part in this edition includes the majority of the parts that exist in the orchestra score, and therefore is fairly true to the texture of the orchestra. However, the density of this piano reduction often creates hardship for pianists, especially less-experienced pianists in a university setting. It contains sixteenth-note passages in octaves and large chords over one octave in size. Loud and important brass and timpani parts have been omitted in favor of

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<sup>2</sup> Naxos Record, Classical Music Home, *Per Salo* (Naxos Digital Services Ltd, 2019), [https://www.naxos.com/person/Per\\_Salo/665.htm#disco](https://www.naxos.com/person/Per_Salo/665.htm#disco)

less vital string parts. The twin necessities of orchestral truth and performative practicality are the two main reasons for completing this research.

The new piano reduction presented in this paper attempts to choose more impactful orchestral lines, to reduce unplayable octaves, and to change articulations to better reflect Nielsen's artistic intent. Additionally, this new edition attempts to consider the different skill levels of the pianists tasked with performing the Flute Concerto, ranging from collaborative pianists with less experiences to those expert pianists who specialize in concerto reductions.

The resources that are used for this research are the full orchestra score, the existing piano reductions, and audio and video recordings of the piece by various orchestras. After this new piano reduction was completed, Per Salo's piano reduction was consulted to consider the differences between the two version. In this research paper, the full score will be referred to as the CNE (Carl Nielsen Edition), the Per Salo piano reduction as the CNU (Carl Nielsen Udgiven) and the new version as the JL version (Juhyun Lee).

## CHAPTER II

### TREMOLOS

In this research, many of the whole notes in the orchestra score are transcribed as tremolos in the piano reduction. The technique of sustaining a held orchestral sonority through a light tremolo can be found in measures 1-7, 28-35, and 187-190 in the first movement.

The piano has no sustaining power to speak to speak. Once a note is struck, it immediately begins to die away.<sup>3</sup>

In measures 1-7 of the first movement, the bassoon, horn, cello and the contrabass play whole notes over two measures. While these notes will be sustained at a forte level in the orchestra, the sound will decay on the piano. In the JL edition, the first note is treated as a half note in octave with sforzando, which helps the half note sustain a full sound. After the trombone and timpani note on the third beat, the E-flat bass notes becomes a tremolo so that the remaining beats can sustain the forte sound of the original orchestration until the end of the tied note on the first beat of measure 3. When the tremolo starts, the dynamic is piano in order to reduce the interruption of re-articulation.

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<sup>3</sup>Alfred Blatter, *Instrumentation and Orchestration* second edition, (New York, Schirmer Books, 1997), p.244

The following examples are measures 1-4 of the first movement. This example will also be discussed in the reducing lines section of the subsequent chapter.

Allegro moderato (♩ = 100 - 112)

The score is divided into two systems. The first system includes Oboe, Clarinetto (B♭), Fagotto, Corno (F), Trombone basso, Timpani, and Flauto solo. The second system includes Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso. The tempo is marked 'Allegro moderato' with a quarter note equal to 100-112 beats per minute. The key signature has one flat (B♭). The time signature is common time (C). The woodwinds and strings play a complex rhythmic pattern of sixteenth and thirty-second notes, often with accents and slurs. The brass instruments have more sustained notes with some dynamics changes. The Flauto solo part is silent in these measures.

Oboe 1 2  
Clarinetto (B♭) 1 2  
Fagotto 1 2  
Corno (F) 1 2  
Trombone basso  
Timpani  
Flauto solo

Allegro moderato (♩ = 100 - 112)

Violino 1  
Violino 2  
Viola  
Violoncello  
Contrabbasso



Example 1a: First movement of CNE full score, measures 1-4<sup>4</sup>

I

Allegro moderato (♩ = 100 - 112)

Flauto

Piano

Example 1b: First movement of CNU piano reduction, measures 1-4<sup>5</sup>

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<sup>4</sup> all subsequent examples of the CNE are taken from *Concerto for Flute and Orchestra*, Carl Nielsen Udgaven. (Copenhagen, The Royal Library, 2002)

<sup>5</sup> All subsequent examples of the CNU are taken from Per Salo, *Carl Nielsen Concerto for Flute and Orchestra Piano Score*, (Copenhagen, Edition Wilhelm Hansen, 2010).

Allegro moderato (♩ = 100 - 112)

The musical score consists of two systems of staves. The first system shows measures 1 and 2. The second system shows measures 3 and 4. The right hand (RH) is in the upper staves, and the left hand (LH) is in the lower staves. The tempo is marked 'Allegro moderato' with a quarter note equal to 100-112 beats per minute. The key signature has one flat (B-flat). The score includes various dynamic markings such as *sf*, *f*, *p*, and *fz*, as well as performance instructions like 'Rec.' and 'fz'.

Example 1c: First movement of JL edition, measures 1-4

This technique is used in the last two measures of the concerto. In measures 265-267 of the second movement, all the strings and woodwinds play long, sustained notes to the end. Although these notes decrescendo to piano, a tremolo is needed to sustain the sound to the end on the piano. In Example 2c, the tremolo starts on the second beat of measure 266 after the R.H<sup>6</sup> finishes its obligation for the sliding trombone motive.

---

<sup>6</sup> the right hand will be referred to as R.H. and the left hand as L.H. throughout this paper

261 rall.

Ob. 1 2 *f* *dim.* *p*

Cl. (A) 1 2 *f* *dim.* *p*

Fg. 1 2 *f* *dim.* *p*

Cor. (F) 1 2 *f* *dim.* *p*

Trb. *mp* *ff* *mp* *f* *p* *pp*

Timp. *f* *ff* *p*

Fl. solo *f* *sempre f*

- scen - - - do

Vl. 1 *f* *dim.* *p* rall.

Vl. 2 *f* *dim.* *p*

Va. *f* *dim.* *p*

Vc. *f* *dim.* *p*

Cb. *f* *dim.* *p*

Example 2a: Second movement of CNE full score, measures 266-7

Example 2b: Second movement of CNU piano reduction, measures 266-7

Example 2c: Second movement of JL edition, measures 266-7

In the *molto tranquillo* section at the end of the first movement starting from measure 187, the G-flat major chord is built through four measures, and each note is at least two beats long. The strings hold their notes in longer durations until the end.

The nature of the piano does not allow these notes to remain sounding until the diminuendo in the last measure. As the strings apply their bowing to the end, tremolos are applied in the L.H. of the piano reduction.

The following examples are measures 187-190 in the first movement.

186

The musical score consists of the following parts and staves:

- Oboe (Ob.):** Two staves (1 and 2), mostly silent with some notes in the final measure.
- Clarinet (Cl. Bb):** Two staves (1 and 2), mostly silent with notes in the final measure marked *pp dim.*
- Bassoon (Fg.):** Two staves (1 and 2), mostly silent with notes in the final measure.
- Horn (Cor. F):** Two staves (1 and 2), playing a sustained chord starting at measure 187, marked *pp* and *dim.*
- Flute solo (Fl. solo):** One staff, playing a melodic line with a long slur from measure 187 to 190.
- Violin (VI. 1, 2):** Two staves, playing sustained chords. VI. 2 has a dynamic marking *f* followed by *p*.
- Viola (Va.):** One staff, playing a melodic line with dynamics *p*, *f*, and *p*.
- Violoncello (Vc.):** One staff, playing a melodic line with dynamics *f* and *p*.
- Contrabass (Cb.):** One staff, playing a melodic line with dynamics *f* and *p*.

The score concludes with a double bar line and a fermata over the final measure (190). Dynamics include *pp*, *f*, *p*, and *dim.*

Example 3a: First movement of CNE full score, measures 187-190

185

*pp*

*p < f* *p* cor.

*p*

cl.

*pp dim.*

*f* *p*

Example 3b: First movement of CNU piano reduction, measures 187-190

183

*pp*  
*molto tranq.*

*f* *pp*

Cor.

*f* *p*

Vc.

Ch

*f* *pp*

188

*pp dim.*

Example 3c: First movement of JL edition, measures 187-190

Just as the strings use their bows for sustaining notes, woodwinds also use their air in a consistent amount until the end of the note duration. In Example 4, the bassoon's held note is transcribed as a tremolo in the piano reduction. This is especially crucial in this case, as the *sostenuto* tempo will cause the sound to die away.

The tremolo is used to sustain the sound of bassoon in the measures 147-8.

147 Sostenuto (♩ = 80)

Cl. (Bb) 1/2

Fg. 1/2

1. *p*

1. *p*

Example 4a: First movement of CNE full score, measures 147-8

ral - - - - len - - - - tan - - - - do

di - - - - mi - - - - nu - - - - en - - - - do *pp*

147 Sostenuto (♩ = 80)

*p*

148

cl. *p*

fg. *p*

Example 4b: First movement of CNU piano reduction, measures 147-8



Sostenuto (♩ = 80)

Example 4c: First movement of JL edition, measures 147-8

Based on what the previous examples showed, the importance of adding tremolos in the piano for transcribing crescendi in woodwinds, brass, strings or timpani is reasonable and effective, as the piano is unable to create a crescendo on a held chord.

The trombone in measure 3 and the timpani in measure 4 of the first movement begin with piano dynamics, then move through crescendos that are followed by a forte or a sforzando. In the full score, only the timpani has a tremolo on the crescendo, but not the trombone. This is because the trombone is an instrument that is able to sustain a tone and crescendo by applying increasing quantities of air through the instrument. However, due to the nature of timpani, its sound decays quickly as soon as the head of the instrument is struck. This is same as the nature of the piano. The piano makes sound by hitting the string with a hammer, and this timbre cannot be sustained like a wind instrument. In the full score, the trombone and timpani crescendo through different techniques. For this reduction on the piano, both notes achieve the crescendo through a tremolo, as seen in the example 5.

Ob. 1 2  
27 1.  
*fp*

Fg. 1 2  
1.  
*fp*

Fl. solo

VI. 1  
pizz.  
*mf*

VI. 2  
pizz.  
*mf*

Va.  
pizz.  
*mf* arco *p* *dim.*

Vc.  
pizz.  
*mf* arco *p* *dim.*

Cb.  
pizz.  
*mf* arco *p* *dim.*

Detailed description: This page of a musical score covers measures 27 through 30. The woodwind section includes Oboe 1 and 2, Flute solo, and Bassoon. The string section includes Violin 1 and 2, Viola, Violoncello, and Contrabass. Measures 27 and 28 feature woodwinds playing a melodic line with a first ending bracket, starting with a forte-piano (*fp*) dynamic. The flute solo part has a complex rhythmic pattern. The strings play a rhythmic accompaniment, primarily using pizzicato (*pizz.*) with a mezzo-forte (*mf*) dynamic. In measures 29 and 30, the Viola, Violoncello, and Contrabass parts switch to arco (bowed) playing, with a piano (*p*) dynamic and a decrescendo (*dim.*) leading to the end of the page.

tranq.                      rall.                      B a tempo, ma tranq.

The musical score is arranged in a system with the following parts and markings:

- Ob.:** 1 and 2 parts, rests in measures 28-33, then chords in measure 34.
- Cl. (Bb):** 1 and 2 parts, *pp* dynamics, long notes with slurs.
- Fg.:** 1 and 2 parts, *pp* dynamics, long notes with slurs.
- Cor. (F):** 1 and 2 parts, *pp* dynamics, long notes with slurs.
- Timp.:** Rests throughout.
- Fl. solo:** *poco agitato*, intricate sixteenth-note passages with triplets.
- VI. 1 & 2:** Rests in measures 28-33, then chords in measure 34 with *arco* and *p* markings.
- Va., Vc., Cb.:** Long notes with slurs, mostly in the lower register.

Example 5a: First movement of CNE full score, measures 28-34

In the first movement, measure 35 also shows the same effect of the tremolo as seen in the example 5b. The whole notes in the lower strings and the viola crescendo, and the piano should use tremolo to create this crescendo.

The image displays a page of a musical score for measure 35. The score is arranged in a system with multiple staves. The instruments and their parts are as follows:

- Ob. (Oboe):** Staff 1, marked with a first ending bracket (1/2). It features a tremolo pattern of eighth notes.
- Cl. (Bb) (Clarinet in B-flat):** Staff 2, marked with a first ending bracket (1/2). It has a whole note followed by a half note.
- Fig. (Fagotto):** Staves 3 and 4, marked with first and second endings (1/2). Both parts feature a tremolo pattern of eighth notes.
- Cor. (F) (Cor Anglais):** Staff 5, marked with a first ending bracket (1/2). It has a whole note followed by a half note.
- Timp. (Timpani):** Staff 6, marked with a first ending bracket (1/2). It has a whole note followed by a half note with a tremolo effect.
- Fl. solo (Flute solo):** Staff 7, marked with a first ending bracket (1/2). It has a whole note followed by a half note.
- VI. 1 (Violin 1):** Staff 8, marked with a first ending bracket (1/2). It has a whole note followed by a half note.
- VI. 2 (Violin 2):** Staff 9, marked with a first ending bracket (1/2). It has a whole note followed by a half note.
- Va. (Viola):** Staff 10, marked with a first ending bracket (1/2). It has a whole note followed by a half note.
- Vc. (Violoncello):** Staff 11, marked with a first ending bracket (1/2). It has a whole note followed by a half note.
- Cb. (Contrabasso):** Staff 12, marked with a first ending bracket (1/2). It has a whole note followed by a half note.

Dynamic markings include *p* (piano), *pp* (pianissimo), and *mf espressivo* (mezzo-forte, expressive). The score is in a key with one flat and a 3/4 time signature.

Example 5b: First movement of CNE full score, measure 35

The following examples show the differences in how the CNU and JL editions transcribe long notes in the orchestra score and the crescendo in measures 28-35.

The image displays a piano reduction of an orchestral score, measures 28-35. It is organized into three systems of staves. The first system (measures 26-28) features a piano accompaniment with a treble and bass clef, and an oboe (ob.) part. Dynamics include *fp*, *pizz.*, and *mf*. The second system (measures 29-32) includes piano accompaniment, strings (str.), and cor Anglais (cor.). Dynamics include *p*, *pp*, and *tranz.*. The third system (measures 33-35) features piano accompaniment and a vocal line (V). Dynamics include *rall.*, *a tempo, ma tranq.*, *mf espressivo*, and *p*. A box labeled 'B' is placed above measure 33. A *rall.* marking is present at the beginning of the system. A *1/2* time signature change is indicated at the bottom of the system.

Example 5c: First movement of CNU piano reduction, measures 28-35

27

Ob.  
*fp* *Fg.*  
pizz. arco *p*

29

Va. arco  
dim.

4

31

*poco agitato* *tranq.*  
bzz. *pp*

33

*rall.* **B** a tempo, ma tranq.  
*p*  
*p*

Example 5d: First movement of JL edition, measures 28-35

However, in measure 5 of the second movement, the horn's whole note is not rendered as a tremolo in both CNU piano reduction and JL edition, as it has a diminuendo and this element fits well with the nature of the piano. Sounds produced by the piano always naturally decay after the keys are struck. Other examples of this are seen in the first movement, measures 9, 54-58, 60, 181-182 and in the second movement, measures 185-187, found in Appendix A.

The following example is from the opening measures of the second movement.

## II

Allegretto, un poco (♩ = ca. 100)

Oboe 1 2  
Clarinetto (Bb) 1 2  
Fagotto 1 2  
Corno (F) 1 2  
Trombone basso  
Timpani  
Flauto solo

Allegretto, un poco (♩ = ca. 100)

Violino 1  
Violino 2  
Viola  
Violoncello  
Contrabasso

Cor. (F) 1 2  
Fl. solo  
Vi. 1  
Vi. 2  
Va.  
Vc.  
Cb.

con sord. *ff* segue *dim.*  
con sord. *ff* segue *dim.*  
con sord. *ff* segue *dim.*  
con sord. *ff* segue *dim.*  
con sord. *ff* segue *dim.*

*p* *dim.* *pp* *dim.* *ppp*  
*mp grazioso*  
*p* *dim.* *pp* *dim.* *ppp* *dim.* *pppp* *pizz.* *p*  
*p* *dim.* *pp* *dim.* *ppp* *dim.* *pppp* *pizz.* *p* *pp*  
*p* *dim.* *pp* *dim.* *ppp* *dim.* *pppp* *pizz.* *p* *pp*

Example 6a: Second movement of CNE full score, measures 5-12



Allegretto, un poco (♩ = ca. 100)

The image shows a musical score for the second movement of the JL edition, measures 5-12. The score is in 2/4 time and G major. It consists of two systems of staves. The first system (measures 5-6) features a piano part with a forte (*ff*) dynamic and a string section marked "Str. con sord." (strings with mutes). The piano part includes accents and "segue" markings. The second system (measures 7-12) begins with a piano part marked "dim." (diminuendo) and "pp" (pianissimo), followed by "dim." and "ppp" (pianississimo) markings. The piano part concludes with a "pppp" (pianississimo) dynamic. The string part in the second system is marked "mp grazzioso" (mezzo-piano, grazioso).

Example 6b: Second movement of JL edition, measures 5-12

## CHAPTER III

### OCTAVE DISPLACEMENT

One of the many aspects that distinguishes a piano reduction from the orchestra score is the fact that it generally has only two staves, corresponding to the pianist's two hands. Considering that many piano players can reach only a 9<sup>th</sup> or a 10<sup>th</sup>, delivering the full range of the orchestra across multiple staves and octaves to the piano reduction can be a challenge. Octave displacement, or taking an orchestral part and moving it down or up an octave, is one of the disciplines required to make the piano score embrace the most instruments possible, while allowing the reduction to be playable.

Nielsen used different instruments in the orchestra for conversational exchanges with the solo flute. In measures 12-14 of the first movement, the clarinet has a lyrical melodic line which is followed by the same figures in the solo flute. This solo clarinet melody is accompanied by the strings' eighth note pizzicato. In the CNU piano reduction, these alternating rhythms are written in both hands in the piano reduction, while the R.H. is also responsible for the crucial clarinet solo. This is considerably difficult, as the R.H. is responsible for two distinct textures – a legato clarinet solo, and pizzicato accompanimental passage. To assist with the playability of this passage, all the eighth note pizzicati have been moved to the L.H. in different octaves from the full score, while the right hand has been given the lyrical clarinet melody, using the technique of octave displacement.

10

Cl. (Bb) 1 2 *pp*

Cor. (F) 1 2 *ff*

Fl. solo *p* *f* *p molto staccato*

VI. 1 *pizz.* *p*

VI. 2 *pizz.* *p*

Va. *p* *ff* *p*

Vc. *p* *ff* *pizz.* *mf* *p*

Cb. *p* *ff* *pizz.* *mf* *p*

14

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Trb.b.

Fl. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*ppp* *f* *p* *f* *p* *dim.*

*ppp* *f* *p* *f* *p* *dim.*

*ppp* *f* *p* *f* *p* *dim.*

*mp*

*arco* *ppp* *molto f* *pizz.* *ff* *> mp* *ff* *> mp*

*arco* *ppp* *molto f* *pizz.* *ff* *> mp* *ff* *> mp*

*arco* *ppp* *molto f* *pizz.* *ff* *> mp* *ff* *> mp*

*arco* *ppp* *molto f* *pizz.* *ff* *> mp* *ff* *> mp*

*arco* *ppp* *molto f* *pizz.* *ff* *> mp* *ff* *> mp*

**A**

Example 7a: First movement of CNE full score, measures 12-15

11 *f* *p molto staccato*  
*fp* *pizz.* *cl.* *mp*  
*mfz* *p*

14 *mp* **A**  
*ppp* *molto* *f* *p*  
 3 3

Example 7b: First movement of CNU piano reduction, measures 12-15

Example 7c: First movement of JL edition, measures 12-15

In the E major climax starting in measure 101 of the first movement, the strings and woodwinds play very different textures. The strings have active, busy staccato textures, while the woodwinds and brass feature lyrical, legato lines. Both themes have equally high and low registers. To select the best lines for either the right or left hand, the sound projection of the piano was considered.

The lower register of the piano has thicker strings and a stronger timbre. If the pianist strikes the lower and higher register of the instrument with the same amount of force, the lower strings will sustain their timbre for a longer duration at a louder volume. Therefore, the longer articulations are placed in the L.H. and the shorter articulations are

placed in the R.H.

The following examples are measures 101-103 of the first movement.

99

Ob. 1 2 *a2*

Cl. (Bb) 1 2 *a2*

Fg. 1 2 *a2*

Cor. (F) 1 2 *f*

Tb.b. *f* *f marcato*

Timp. *f*

Fl. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.



This musical score page covers measures 101, 102, and 103 of the first movement of the CNE full score. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Ob.** (Oboe): Measures 101-103, marked *a2*.
- Cl. (Bb)** (Clarinet in B-flat): Measures 101-103, marked *a2*.
- Fg.** (Fagott): Measures 101-103.
- Cor. (F)** (Coronet in F): Measures 101-103.
- Trb. b.** (Trombone in B-flat): Measures 101-103.
- Timp.** (Timpani): Measures 101-103.
- Fl. solo** (Flute solo): Measures 101-103, with rests.
- Vi. 1** (Violin 1): Measures 101-103.
- Vi. 2** (Violin 2): Measures 101-103.
- Va.** (Viola): Measures 101-103.
- Vc.** (Violoncello): Measures 101-103.
- Cb.** (Contrabasso): Measures 101-103.

The score is written in a key signature of one sharp (F#) and a 2/2 time signature. The woodwinds and strings play a melodic line with various articulations, while the timpani provides a steady rhythmic accompaniment.

Example 8a: First movement of CNE full score, measures 101-103

Example 8b: First movement of CNU piano reduction, measures 101-103

Example 8c: First movement of JL edition, measures 101-103

Likely due to a vacation in Italy and the pressures of a looming deadline, Nielsen finished his Flute Concerto in time for the premiere, but was evidently unsatisfied with the ending. After the first performance of the piece in Paris in October 1926, Nielsen decided to add 72 measures to create a new ending. The additional measures begin in m. 169 in the second movement and include a moment where the trombone recalls the E major climactic theme from the first movement.

Considering this new ending was an important revision by the composer, the musical priority should be on the trombone melody that recalls this climactic theme. Existing piano reductions place this crucial theme in the lower part of the R.H., making it difficult to voice appropriately. To bring this theme out, the JL Edition moves the trombone part to the top voice of the R.H. (in the correct range) and the French horn parts are displaced an octave down. In this way, the pianist can sing out with clarity this crucial trombone reminiscence, and while the French horns are placed in different ranges, they still retain their harmony to support the main theme. Additionally, to make the melody line bolder, the lyrical lines are realized in octaves, which is true of the orchestration. This melody is played by the trombone once again in the second movement and the same adaptation was used, as can be seen in the completed reduction in the following example, measures 200-209.

197 poco tranquillo

Ob. 1 2

Cl. (A) 1 2

Eg. 1 2

Cor. (F) 1 2

Trb. b.

Timp.

Fl. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*

*pp*

*pp*

*p espressivo*

*p*

*mp*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

203

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Trib. *mf* *rit.*

Timp.

Fl. solo

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Example 9a: Second movement of CNE full score, measures 200-208

The image displays a musical score for measures 205-209. It consists of two systems of staves. The first system (measures 205-209) features a treble clef staff with a melodic line marked *p* and a grand staff (bass and piano) with a bass line marked *mf* (quasi gliss.) and a piano accompaniment. The second system (measures 200-209) features a treble clef staff with a melodic line marked *mp* and a grand staff with a bass line marked *mp* *espressivo* and a piano accompaniment marked *poco tranquillo*, *str.*, and *pizz.*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 9b: Second movement of CNU piano reduction, measures 200-209

198 *poco tranquillo*  
*mp*  
*p*  
*espressivo*  
*p*  
*pp*

201

205

208 *p*  
*mf*  
*p*  
*pp*  
*ff*  
*ff*  
*ff*  
 Timp.

Detailed description: The image shows a musical score for measures 198-209. It consists of four systems of music. The first system (measures 198-200) includes a treble clef staff with a melodic line and a piano accompaniment in bass clef. The tempo is marked 'poco tranquillo'. Dynamics include *mp*, *p*, *espressivo*, *p*, and *pp*. The second system (measures 201-204) continues the piano accompaniment. The third system (measures 205-207) features a treble clef staff with a melodic line and piano accompaniment. The fourth system (measures 208-209) includes a treble clef staff with a melodic line, piano accompaniment, and a timpani part. Dynamics include *p*, *mf*, *p*, *pp*, and *ff*. The timpani part is marked 'Timp.' and *ff*.

Example 9c: Second movement of JL edition, measures 200-209

## CHAPTER IV

### REDUCING LINES

In the preface to his edition of the piano reduction, Per Salo indicated his main priority when writing the reduction:

The piano score has remained as faithful as possible to the orchestral score; in some passages, however, greater emphasis has been given to piano writing that is both symphonic-sounding and as far as possible idiomatic for the instrument.<sup>7</sup>

As this piano reduction shows, he prized fidelity to the orchestral score above other musical and technical considerations. Consequently, this reduction resulted in a piano part that appears very reminiscent of the orchestra. Repertoire of this level is, for collaborative pianists, among the top of their concerto studies.

However, Salo's reduction places a lower priority on the need for playability, considering the realistic demands that can be placed on working collaborative pianists, and in particular less-experienced ones. When one sees all the parts of the orchestra score in the piano reduction, but is unable to reach the large chords as written, it will not sound like

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<sup>7</sup> Per Salo, *Concerto for Flute and Orchestra Piano Score*, (Copenhagen, Edition Wilhelm Hansen, 2010), preface p. V



the orchestra. As such, it is vital to consider the most important musical lines from the orchestra when constructing a new piano reduction. Several examples below will illuminate important changes and reductions in lines and thick textures.

Among the many differences between orchestral compositions and works composed specifically for the piano is the somewhat limited variety of textures available to the pianist, especially when one pianist is required to simulate multiple textures simultaneously. To make a reduction sound closer to its corresponding original orchestra work while maintaining playability, selection of lines is important. Occasionally, important notes are abandoned for textural or stylistic reasons, or simply to keep the part playable.

In measures 16-17 of the first movement, the rhythms and melodies that the woodwinds play stand out clearly from other orchestral textures, an example of rhythmic and melodic figure's various roles. To make the woodwind sixteenth-note triplets playable, in both the CNU piano reduction and the JL edition, the dynamic range is deemphasized and the octaves have been changed to single notes. The forte dynamic diminuendos to piano and the single notes allow the pianist to create this lighter texture, as playing this passage in octaves would be quite awkward and heavy. In the JL edition, the first oboe and the clarinet on the third beat in each measure is moved to the right hand in order to add the pizzicato of the contrabass on the left hand. In this way, the half notes on the third beat of the L.H. will sustain fully, and add the important pizzicato sound.

The following examples are measures 16-17 from the first movement.

The image displays a page of a musical score for the first movement of CNE, measures 16-17. The score is arranged in two systems. The first system includes parts for Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Fg.), Flute solo (Fl. solo), Cor Anglais (Cor. (F)), and Trombone (Trb. b.). The second system includes parts for Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 16 is marked with a box labeled 'A'. The score features various dynamics such as *ppp*, *pp*, *f*, *p*, *mp*, *molto f*, *ff*, and *fff*. Performance instructions include *arco*, *pizz.*, and *dim.*. The Flute solo part has a *mp* dynamic. The string parts (Violins, Viola, Cello, and Contrabass) are marked *arco* and *ppp* in measure 16, transitioning to *pizz.* and *fff* in measure 17.

Example 10a: First movement of CNE full score, measures 16-17

14 *mp* **A**

*ppp* *molto* *f* *p*

17 *f* *p* *mp* *pizz.* *cl.*

Example 10b: First movement of CNU piano reduction, measures 16-17

**A** 16

*f* *pizz.* *Tf.b.*

*f* *pizz.*

Example 10c: First movement of JL edition, measures 16-17

The entire concerto begins with an agitated orchestra tutti. When an arranger chooses the lines for the reduction, some of the orchestral score might be abandoned to prioritize one feature. In this opening section, the agitating atmosphere is the crucial element to feature in the piano reduction. The full texture is also important, but if the octave progression is so difficult to play that it decreases this ferocious character, the entire opening goes in different direction than what Nielsen intended.

For the JL edition, only the upper octave from the orchestra score has been chosen for the piano reduction, making it far more playable for pianists. This allows a pianist to play these sixteenth notes quickly, creating the right sense of sixteenths' movement and the character of the passage. The potentially emptier sound, resulting from the elimination of the lower octave of this sixteenth note passage, is enhanced and filled in with the tremolo in the left hand bass. These examples were described in chapter I, as example 1 a-c, on pages 8-10.

In the measures 24-25 of the first movement, all strings play the same notes in different octaves while the woodwinds play the same rhythmic figures in different octaves. To get both strings and woodwind parts in the piano reduction, one of the octaves must be reduced. Considering more pianists are right hand dominant, the difficult moving passage of the strings is placed in the treble clef with the right hand and slurred notes of the woodwinds are placed in the base clef with the left hand in the JL edition.

The following examples are measures 24-25 of the first movement.

Example 11a: First movement of CNE full score, measures 24-25

Example 11b: First movement of CNU piano reduction, measures 24-25

Example 11c: First movement of JL edition, measures 24-25

For pianists, playing double thirds at a fast tempo is difficult, especially if both hands are required to play at the same time. In measure 161 of the second movement, all the woodwinds play double thirds in sixteenths as a conversational exchange with the flute solo in the following measure. It is almost impossible to play all the notes at this tempo. In the JL edition, only the oboes are chosen for both hands as the most important line. The chord on the down beat in this measure from the CNU piano reduction is eliminated as this is not seen in the full score. Pianists can then chose the R.H. for the first three thirds and use the L.H. for the following third. As the remaining thirds are all in the 5 finger position, it will be playable with just right hand.

161

Ob. 1 2 *ff* *f*

Cl. (A) 1 2 *ff* *f*

Fg. 1 2 *ff* *f*

Cor. (F) 1 2 *ff* *f* senza sord.

Trb. b.

Timp.

Fl. solo *ff*

Example 12a: Second movement of CNE full score, measure 161

157

*mp*

*pizz.*

*molto*

*ff*

(♩ = ♩)

(♩ = ♩)

(♩ = ♩)

5 4 2  
3 2 1

Example 12b: Second movement of CNU piano reduction, measure 161

161

Ob. *ff*

*m.s.*

*f* arco Fg.

Example 12c: Second movement of JL edition, measure 161

Reducing lines is also necessary when too many things happen at the same time, but certain lines have to be more audible than others. From measure 129 in the second movement, the complicated rhythmic movements in the woodwinds contrast with the unison among the strings. The oboe and horn parts are the most important in this passage, so the clarinets and the bassoons are eliminated in the JL reduction, making the passage playable.

Measures 129-135 of the second movement are following as example 12.



126 G

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Timp.

Fl. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*molto cresc.* *ff* *ff con forza*

*con sord.*

Example 13a: Second movement of CNE full score, measures 129-132

128 G

ff *ff con forza* *f* ob. cor. *ff* str. *ff* *sempre ff*

Example 13b: Second movement of CNU piano reduction, measures 129-132

128 G

128 *ff* *ff con forza* 3 3 Ob. Cor. *f* Cl. *ff* Vc.

132 3 3 3 3 *p*

Example 13c: Second movement of JL edition, measures 129-132

From measure 200 in the second movement, the E major climactic theme of the first movement comes back in the trombone. This theme will be voiced in piano dynamic of this tranquillo section. To highlight this important theme, part of the string pizzicatos in the higher range are abandoned in the JL edition, and the theme is placed on the top of the chords, making the voicing more present.

197 *poco tranquillo*

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Trb. b.

Timp.

Fl. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*

*pp*

*p espressivo*

*p*

*mp*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

Example 14a: Second movement of CNE full score, measures 200-202

200 *poco tranquillo*  
*mp*  
*p*  
*mp espressivo*  
*poco tranquillo*  
 str. pizz.

Example 14b: Second movement of CNU piano reduction, measures 200-204

198 *poco tranquillo*  
*mp*  
*p*  
*espressivo*  
*p*  
*pp*  
 201

Example 14c: Second movement of JL edition, measures 200-204

## CHAPTER V

### PERCUSSION EFFECT – TIMPANI

Articulation on different instruments sometimes results in different effects when transferred to the piano. For instance, unaccented brass instruments in louder dynamics generally tend to sound accented at the beginning of the note on the piano. This sometimes happen with percussion instruments as well, due to the instruments' nature.

The difference between piano and most percussion instruments is that the damper controls the resonance of the piano. Additionally, if one were to strike a timpani head or a piano key with equal force, the piano would generally be quieter. To better imitate the rumbling fortissimo strikes of the timpani figures, both CNU piano reduction and JL edition often transposes these melodies down an octave.

The only percussion instrument that Nielsen chose to use in the Flute Concerto is the timpani, which plays pitches and adds to the harmonic complexity of the music. However, in this timpani part, the percussive sound is at times more important than the pitches. To make the piano imitate the percussive effect, the timpani notes are moved one octave lower in the piano reduction, as lower strings in the piano have more percussive and resonant sound than the middle range of the instrument.

In the measure 80 and 83 of the first movement, timpani and strings have the same articulation markings. However, because of the differing nature of how sound is produced on each instrument, the timpani tends to have a sharper articulation than the strings. Not only because of the louder dynamic, but also because of the duration of the actual sound,

the accent marking is applied only to the timpani in the JL edition. During this entire section, when the strings and the timpani alternately play their parts, only the timpani has been chosen, not just because the louder dynamic of timpani dominates, but also to keep the marcato rhythm and the alternation of the timpani trill. In addition to this, it helps with voicing the trombone solo, as the JL edition does not have the string parts above the trombone in measure 83.

The following example is from measures 80-84 of the first movement.

a tempo

80

Ob. 1 2 *ff*

Cl. (Bb) 1 2 *ff*

Fg. 1 2 *ff*

Cor. (F) 1 2 *ff*

Trb.b. *ff* *f espressivo* *dim.* *ppp* *f*

Timp. *ff*

Fl. solo *ff*

a tempo

VI. 1 *ff* *poco f*

VI. 2 *ff* *poco f*

Va. *ff* *poco f*

Vc. *ff* *poco f*

Cb. *ff* *poco f*

Example 15a: First movement of CNE full score, measures 80-84



77

*accel.*

*ff* *a tempo*

*timp.*

8.....  
*ff*

81

*ff*

*poco f*

*trb.*

*f espressivo*

*str.*

*f*

*trem.*

8.....

Example 15b: First movement of CNU piano reduction, measures 80-84

78 accel.

81 a tempo

*f* espressivo

Trb.b.

83 *ff*

*ff*

*pp* *f*

Timp.

11

Example 15c: First movement of JL edition, measures 80-84

In measure 171 of the first movement, the timpani and woodwinds each play the same rhythmic figure in alternation. Their articulations are marked differently in the same

dynamic. Despite the differences in the way that the instruments are played, their actual sound qualities are similar. The timpani has a naturally more percussive effect than the woodwinds, and the woodwinds' parts are marked with an accent to help bring their sonorities closer together. For the JL piano reduction, these two different articulations will be marked the same way, in order to reflect this similar sound.

This musical score for measure 171 features six staves. The top three staves are for woodwinds: Oboe (1 and 2), Clarinet in B-flat (1 and 2), and Bassoon (1 and 2). The fourth staff is for the Cor Anglais (F) in 1 and 2. The fifth staff is for the Timpani. The bottom staff is for the Flute solo. The woodwind parts are marked with accents and *ff* dynamics. The timpani part has a *ff* dynamic. The flute solo part has a *ff* dynamic and includes triplets and a slur.

Example 16a: First movement of CNE full score, measure 171

This musical score for measure 171 shows a piano reduction. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. A box labeled 'G' is placed above the first staff. The top staff has a *ff* dynamic. The grand staff has a *molto cresc.* marking. The piano part includes a *ff* dynamic and a *rit.* marking.

Example 16b: First movement of CNU piano reduction, measure 171

Example 16c: First movement of JL edition, measure 171

Sometimes imitating a timpani needs more support than simply adding or changing articulations. Beginning in measure 211 in the second movement, the timpani plays an A ostinato for 11 bars, then changes to an E-flat ostinato for another 9 bars. While the timpani plays these repeated notes with two mallets, the pianist would need to repeat the same note over many bars, which can be quite difficult and fatiguing at this tempo. In addition, the single timpani note is much louder and more resonant than the single note on the piano.

To get enough strength for this extended section, alternating octave notes are used for the initial 16<sup>th</sup> note rhythm, and an octave is used for the final note in each group. This adjustment will more adequately reflect the volume and substance of the timpani, while allowing the pianist to achieve this long passage without too much tension.

The following examples are from measures 211-224 of the second movement.

209

Ob. 1 2

Cl. (A) 1 2

Euph. 1 2

Cor. (F) 1 2

Trb. b.

Timp.

Fl. solo

Vl. 1

Vl. 2

Va.

Vc.

Cb.

*pp* *gliss.* *ff* *molto* *dim.*

214

Timp.

Fl. solo

*dim.*

220

Trb. b.

Timp.

Fl. solo

*pp* *f* *dim.* *fff*

Example 17a: Second movement of CNE full score, measures 211-224

210

*molto* ***ff*** *dim.*

*(quasi gliss.)* ***ff*** *timp. ff* *dim.*

8.....

215

*dim.* *dim.*

*trb. f*

*dim.*

8.....

221

***fff*** *dim.*

*(quasi gliss.)* ***ff*** *dim.*

***pp*** *dim.*

8.....

Example 17b: Second movement of CNU piano reduction, measures 211-224

205

208

212

215

The image displays a musical score for measures 219-224. It consists of two systems of staves. The first system (measures 219-221) features a violin part in the upper staff and a piano part in the lower staff. The piano part has a steady eighth-note accompaniment in the left hand. The violin part has a melodic line with a long slur across measures 219 and 220, and a final flourish in measure 221. Dynamics include *p* (piano) and *f* (forte) in the piano part, and *fff* (fortissimo) in the violin part. The second system (measures 222-224) features a violin part in the upper staff and a piano part in the lower staff. The piano part continues with the eighth-note accompaniment. The violin part has a melodic line with a long slur across measures 222 and 223, and a final flourish in measure 224. The dynamic *ff* (fortissimo) is marked at the beginning of measure 222.

Example 17c: Second movement of JL edition, measures 211-224



## CHAPTER VI

### CONCLUSION

In the field of collaborative piano, playing concerto reductions is of equal importance to playing works originally composed for the piano. It is a deep and wide range of study and requires much knowledge about the orchestration and about the piano itself. Often times, composers compose works for the instruments with which they have experience as a performing musician. Carl Nielsen was a violinist, composer and orchestral conductor, and was a professional musician in all three aspects. Therefore, his concertos were written based on his complete understanding about the instruments in the orchestra. His specific interest in woodwind instruments later in life and their unique setting within the orchestra led to colorful orchestrations which require creative piano reductions to include many sophisticated details. The result of this is, at times, difficulties for collaborative pianists with challenging piano reductions.

In this research, some of original octave ranges were changed, long sustained notes were transformed into tremolos, some articulations were adjusted to more closely reflect the original instruments' sound, and many secondary inner parts were abandoned. However, these adjustments will allow the pianist to create sounds that are closer to what Nielsen intended with this concerto, as his primary concept and ideas of the music could be seen in a bigger frame. In completing this research, this new piano reduction of the concerto will be represented in a practical and performable way that adheres to the original orchestration as faithfully as possible.

While the Nielsen Flute Concerto has entered the standard repertoire for professional concerto soloists, it has been and will continue to be performed by students in auditions, recitals and competitions. This research will support these musical activities by allowing collaborative pianists of all levels to perform from a more accessible and playable reduction.

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APPENDIX A

CONCERTO FOR FLUTE AND ORCHESTRA

CARL NIELSEN

PIANO SCORE

# Concerto for Flute and Orchestra

Carl Nielsen (1865-1931)  
Reduction by Juhyun Lee

Allegro moderato (♩ = 100 - 112)

I

The musical score is presented in three systems, each with a grand staff (treble and bass clefs).  
System 1: The top staff is for the Flute (Fl.). The middle staff is for the String section (Str.) and Oboe (Ob.). The bottom staff is for the Violoncello and Contrabass (Vc. Cb.) and Timpani (Timp.). Dynamic markings include *f* and *p*.  
System 2: The top staff is for the Violin (Vc.). The middle staff is for the Trombone (Trb.b.). The bottom staff is for the Timpani (Timp.). Dynamic markings include *f* and *p*.  
System 3: The top staff is for the Violin (Vc.). The middle staff is for the Viola (Vi.). The bottom staff is for the Violoncello and Contrabass (Vc. Cb.) and Timpani (Timp.). Dynamic markings include *f* and *p*.  
The score includes various musical notations such as slurs, accents, and dynamic markings.

8

3 *dim.*

*mp*

10

*p* *f*

*p* *fp*

Cor.

12

*p* *molto staccato*

*mp*

Str. pizz *p* *mp* Cl.

14

*mp* *molto*

Str. arco

Ob. Cl. Fg

16 **A**

18 *mp* Cl. *sempre pizz.*

20 *pizz.* *mf*

22 *p* *Fg.* *pizz.* *pizz.* *f*

24

*f* arco.  
*ppp* *sempre ppp*  
*p*

26

27

Ob.  
*fp* Fg.  
pizz. arco *p*

29

Va. arco  
*dim.*

4



31 *poco agitato* *tranq.*

pp

p

33 **B** *a tempo, ma tranq.*

*rall.*

*p*

*p*

36 *mf espressivo*

*p*

*p*

Cl.

Fg.

39 *sempre p*

42

*pp* *molto* *ff*

3 3 3

Str. *sfz*

*sfz*

45

3 3 3 3 3 3 3 3

*mf* *dim.*

47

*dim.* *p* *mf* *espressivo*

*pp* *dim.* *ppp*

Vl. Va. b.

Vc. Cb. *sempre pp*

50



IV

Cl.

*pp*

3 3 3

3 3 3

3 3 3

52



Ob. solo

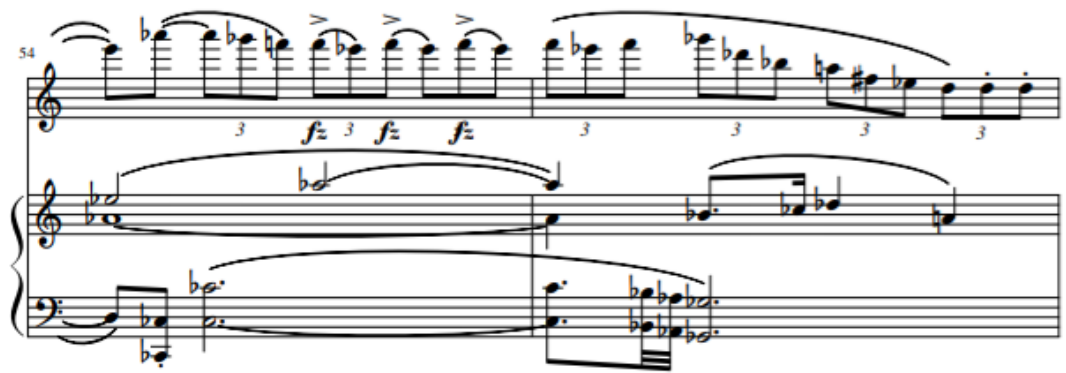
VI. 2

*p*

3 3 3

3 3 3

54



*fz* 3 *fz* 3 *fz* 3

3 3 3

56

Cl.  
sempre *pp*  
Str.

58

*pp*

59

arco  
VI.1  
m.s. m.d.  
*mf* *pp* Cl.  
*ff*

60

*pp*

61

Violin I (VI.1) *mf* *pp* *ff*

Clarinet (Cl.)

62

Violin I (VI.1) *m.s.* *mf* *ppp*

Clarinet (Cl.) *ff*

63

Violin I (VI.1) *mf* *ppp*

Clarinet (Cl.) *ff*

64

Violin I (VI.1) *m.s.* *m.d.*

Clarinet (Cl.) *ff*

66

3 2 1 3 2 1 2 1 2 3 4 3 2 1

VI. *pp*

67

4 3 2 1 2 3 1 3

VI. *f*

68

1 2 1 1 3 2 4

VI. *f*

Cl. *f*

*dim.* *p*

VI. *mf*

69

**C**

71

Vc. *mf* *f* *p* *f*

Va. *p* *f*

V. *p* *f*

75

Vc. *p* *cresc.*

Va. *p* *cresc.*

V. *p* *cresc.*

78

accel.

Vc. *accel.* *ff*

Va. *accel.* *ff*

V. *accel.* *ff*

Timp.

81

a tempo

*f* *espressivo*

Trb.b. *f* *espressivo*

Vc. *f* *espressivo*

Va. *f* *espressivo*

Musical score for piano, measures 83-89. The score is written for a grand piano with a treble and bass clef. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The score is divided into four systems, each with a treble and bass staff. Measure numbers 83, 85, 87, and 89 are indicated at the beginning of their respective systems. Dynamics include *ff*, *pp*, *f*, *p*, *f*, and *mf*. The music features complex rhythmic patterns, including sixteenth-note runs and triplets. There are also some unusual markings, such as a 'b' above a note in measure 87 and a '3' above a triplet in measure 89.



91 *fz*

*molto dim.* *pp*

92

Trb. *p* *mf*

Cb. *pp*

94

Trb. *p* *mf*

*mp* *mf*

96

*fz* *f* *pp*

97 **D** *pp*

Ob. *ff*

Vc. *ff*

Cb. *ff*

99

Trb.b *f*

101

Fl. *ff*

Cl. *ff*

103

Vc. *ff*

Cb. *ff*

105

107

*f* *dim.*

110

**E**

*p* *espressivo*

Va.

113

*p* VI *espressivo*

Vc.  
Cb. *mp*

Musical score for measures 115-119. The score is written for piano and violin. Measure 115 shows the beginning of a phrase with a long melodic line in the violin and a rhythmic accompaniment in the piano. Measure 117 features a more complex texture with rapid sixteenth-note passages in the violin and a steady accompaniment in the piano. Measure 119 concludes the phrase with a decrescendo (*dim.*) in the piano part.

121

Ob. *p* molto staccato

*f* *pp*

*pp* *pp* pizz.

123

Ob. *pp*

pizz.

125

Cl. *pizz.*

Cor. I.

127

*pizz.*

Fg.

129

131

poco rall

dim.-----

133

cadenza

rall.

a tempo

rall.

pp

in tempo

piu vivo

poco rall.

134 **F** a tempo

Cor.  
Trb.b.

Ob.

Timp. arco

*ff* *f* *ff* *VI.*

136

Cor.  
Trb.b.

Ob.

Timp. arco

*f* *f* *VI.*

138

Cor.  
Trb.b.

Va.  
Vc. Cb.

*ff* *f*

140

Cor.  
Trb.b.

Va.  
Vc. Cb.

*f* *f*

142

144

Ob.  
Cl. Cor.

*f* *ff* Str.

Fig.

146

Timp.

Detailed description of the musical score: The score is for measures 142 through 146. It is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The top system (measures 142-144) features a string section with a sixteenth-note figure and woodwinds (Oboe and Clarinet in C) with a similar rhythmic pattern. The middle system (measures 144-146) shows the strings playing a more complex rhythmic pattern with triplets and sixteenth notes, while the woodwinds continue their line. The bottom system (measures 146) shows the strings playing a triplet-based rhythmic pattern. The percussion part (Timp.) is indicated by a double bar line and a note in the bass clef. Dynamic markings include *f* (forte) and *ff* (fortissimo), and the term 'Fig.' (figura) is used to denote a specific rhythmic figure.



pp p — f

3 3 3 3

3 3 3

b1or

Detailed description: This system shows the first system of a musical score. The upper staff contains a melodic line with four groups of eighth-note triplets, each marked with a '3'. The first two groups are marked *pp* (pianissimo), and the last two are marked *p* (piano) and *fz* (forzando). The lower staff shows a bass line with a few notes and rests, including a double bar line. The key signature has one flat (B-flat) and the time signature is 3/4.

3 3 3 3

b1or

Detailed description: This system continues the musical score. The upper staff features a melodic line with four groups of eighth-note triplets, each marked with a '3'. The first three groups are marked *p* (piano), and the fourth is marked *fz* (forzando). The lower staff shows a bass line with a few notes and rests, including a double bar line. The key signature has one flat (B-flat) and the time signature is 3/4.

fz fz

vivo

poco rall.

dim.....

b1or

Detailed description: This system continues the musical score. The upper staff features a melodic line with four groups of eighth-note triplets, each marked with a '3'. The first two groups are marked *fz* (forzando), and the last two are marked *vivo* and *poco rall.* (poco rallentando). The lower staff shows a bass line with a few notes and rests, including a double bar line. The key signature has one flat (B-flat) and the time signature is 3/4.

vivo

p f

6 6 6 6

b1or

Detailed description: This system continues the musical score. The upper staff features a melodic line with four groups of eighth-note sextuplets, each marked with a '6'. The first group is marked *p* (piano) and the second is marked *f* (forte). The last two groups are marked *vivo*. The lower staff shows a bass line with a few notes and rests, including a double bar line. The key signature has one flat (B-flat) and the time signature is 3/4.

ral - - - - - len - - - - - tan - - - - - do

di - - - - - mi - - - - - nu - - - - - en - - - - - do *pp*

**Sostenuto** (♩ = 80)

147

*p*

*Cl. ≥*

*p*

*Fg. p*

149

150

151

152

*poco espressivo*

153

*espressivo*

154

2 4 2 1 4 3 2 4  
1 3 2 4

155

156

Cl.  
Fg.  
*ff*

157

*cadenza*

*con forza molto espressivo*

*rak - - - - - len - - - - - tan - - - - - do*

*di - - - - - mi - - - - - nu - - - - - en - - - - - do pp*

Tempo I, ma tranq.

158 *p* *espressivo*  
Cl.  
*pp* *poco marcato*  
Vc. Cb.  
Timp. *pp*

161

163 *espressivo*  
*p* *pp* *spiccato*  
*ppp*

165 *pizz.*

Detailed description: This musical score page contains measures 158 through 165. It features three staves: Clarinet (Cl.), Piano (Vc. Cb.), and Timpani (Timp.).  
- Measure 158: Clarinet has a melodic line with a slur and a fermata. Piano has a bass line with triplets and slurs. Timpani has a rhythmic pattern with slurs.  
- Measure 161: Clarinet is silent. Piano has a complex bass line with triplets and slurs.  
- Measure 163: Clarinet has a melodic line with a slur and a fermata. Piano has a complex bass line with slurs and accents.  
- Measure 165: Clarinet has a melodic line with a slur and a fermata. Piano has a complex bass line with triplets and slurs.

168 G

170 *molto cresc.*

171 *ff* *sempre ff*

Timp. Cb. *senza sord. ff* Timp. Va. Vc. Cb. *ff*

173 *di mi nu en*

175

*ppp*

*la meta*

177

*senza sord.*

*VI.2 p*

*VI.1*

179

*Ob. 3*

*Vc. arco. p*

*Cb.*

181

3 3 3 3 3 3

183

*pp* molto tranq. *f* *pp* *f* *p*

Cor.  
Vc.  
Cb.

*f* *pp*

188

*pp* dim.



## II

Allegretto, un poco (♩ = ca. 100)

Musical score for measures 1-6. The score is in 2/4 time with a key signature of one sharp (F#). The upper staff is a treble clef, and the lower staff is a bass clef. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *ff* (fortissimo) and *cor.* (crescendo). The word *segue* appears above the staff in measures 3 and 5.

Musical score for measures 7-12. The upper staff is a treble clef, and the lower staff is a bass clef. The music continues with the rhythmic pattern. Dynamics include *mp grazzioso* (mezzo-piano, grazioso), *dim.* (diminuendo), *pp* (pianissimo), *ppp* (pianississimo), and *pppp* (pianissimissimo).

Musical score for measures 13-16. The upper staff is a treble clef, and the lower staff is a bass clef. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Dynamics include *p* (piano), *pp* (pianissimo), *ppp* (pianississimo), and *pp* (pianissimo). The word *pizz.* (pizzicato) is written below the lower staff in measure 13, and *Fig.* (figura) is written above the lower staff in measure 16.

19

*cresc.*

*cresc.*

25

*dim. .... mp*

*f*

*dim.* Fg. *mp*

Vc. Cb  
arco  
*pp*

30

*p*

Cor. *p*

*p*

*fz*

34

*p* *espressivo*

Va. arco

*fz* *p* *fz* *p* *fz* *p*

37 *poco rall.* *dim.* *atempo*  
*pizz.* *fz* *p* *poco rall.* *Cl.* *pp* *Fig.*  
*p scherzando*  
*a tempo*

40 *cresc.* *Fig. Cor.*  
*p*  
*Cb. mp*  
*senza sord.*

**B** 44 *arco* *senza sord.* *f* *3*  
*Vl.* *Vc. p* *Fig. p* *Cor.*

48

*f* *tr* *tr* *tr* *tr*

*f* *dim.* *p*

53

Va. *espressivo*

*f* *poco rall.*

di - mi - nu - en - do

*marcato*

58

*tranq.* *ral - len - tan - do* *mp* *espressivo* *mf*

Cl. *pp* Vi. *con sord.*

*p* *dim.* *pp*

65

*p*

70

*mf*

Cor. Eg.

Str. con soul. espressivo

*mf*

74

77

*dim.*

*dim.*

80 *ral - - - len - - - tan - - - do* *a tempo* *mp*

*ral - - - len - - - tan - - - do* *a tempo* *mp espress.* *Fig.*

83 *f* *ff* *Ob. VI.* *f* *Vc. Cb.* *Va.* *trem.* **D**

87 *ff* *poco accel.* *ff* *poco accel.*

90 *sempre ff* *Cl.* *ff* *senza sord.*

92 *ral --- len --- tan --- do* **Allegretto**

*dim.* **mp** *grazioso*

*molto ral --- len --- tan -- do* **ppp** **p** VI.1 *con sord.*

*una corda*

97

Va. solo *con sord.*

Cor. **mp** *senza sord.*

102 **E**

106 **poco vivo** **fr**

**poco vivo**

110

114

**F**

118

123



128 **G**

*ff* *ffz con forza* 3 3

Ob.  
Cor.

*ff* *f* Cl. # Vc.

132 3 3 3 3 *p*

136 **Poco Adagio** *ffz* 3 *f*

Timp. *ffz* Vc. Cb. 8 Timp. *f* Timp. *f*

140

*espressivo* *a piacere* *dim.-----*

*dim.* *pp*

*p* Timp.

144

*poco rall.* **Tempodi Marcia**

*poco rall.* *dim.-----* *pp*

Cl. *tr*

Fg.

148

153

**H**

Str. *mf* *tr* *mp* *pizz.*

Va. Vc. *mf*

158

tr

*ff*

161

Ob.

*ff*

*arco*

*f*

Fg.

m.s.

164

166

*ff*

169 **I**

172

174

177

*f* *p* *ff*

Cor. Fig.

*f* *p* *ff*

Timp. Str.

*f* *pp* *f*

Ob. Cl. Cor. Fig.

*tr* *ff*

181

Musical score for measures 181-185. The system includes a vocal line and a piano accompaniment. The piano part features a double bass (Cb.) and a figured bass (Fg.). Dynamics include *ff*, *pizz.*, *f*, *dim.*, and *mf*. A clarinet (Cl.) is also indicated.

186

Musical score for measures 186-190. The system includes a vocal line and a piano accompaniment. The piano part features a violin (Va.), a viola (Vc.), and a figured bass (Fg.). Dynamics include *mp*, *pp*, *ppp*, and *p*.

191

Musical score for measures 191-195. The system includes a vocal line and a piano accompaniment. The piano part features a figured bass (Fg.). Dynamics include *mf*.

**K**

195 *ff*

*ff* *segue*

198 *poco tranquillo* *p* *mp* *espressivo* *p* *pp*

201

205

208

212

215

*p*

*mf*

*p*

*pp*

*ff*

*ff*

Timp.

*dim. ....*

219

222

225

228

Va. solo arco *dim.* ral ---- len ---- tan ----- do

*pp*



231

VI *tr* *tr*

3

Cb.

236

Fg. solo

Ob.

Cl.

*pp*

pizz.

239

VI *mp* *tr*

*ppp*

Cb.

*mp molto spiccato*

242

VI *tr* *tr*

*ppp*

Cb.

*mp molto spiccato*

Fg.

245

Cl.  
*pp*  
*f*  
*pp*  
Fg.

248

*p*  
*pp*

251

*p*

254

*p*  
*mp*  
Timp.

257

259

*cresc. ....*

261

*f* *mp* *ff* *mp* *fz*

*Trb.* *gliss.* *Str.* *dim. ....*

*f* *p*

265

*rall.*

*Timp.* *ff* *p*

APPENDIX B

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CARL NIELSEN CONCERTO FOR FLUTE AND ORCHESTRA

Edited by Kristen Flensburg Petersen

In THE CARL NIELSEN EDITION, Series II,

Instrumental Music vol. 9, Part 2

From webpage of the Carl Nielsen Edition

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CARL NIELSEN CONCERTO FOR FLUTE AND ORCHESTRA PIANO SCORE

By Per Salo

Piano score based on THE CARL NIELSEN EDITION, Series II,

Instrumental Music vol. 9, Part 2

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**Lee, Juhyun**

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**From:** Kontakt biblioteket / Contact the library <nb@culis.kb.libanswers.com>  
**Sent:** Wednesday, April 24, 2019 8:13 AM  
**To:** Lee, Juhyun  
**Subject:** May I get a permission to use Nielsen Flute Concerto score for my doctorate dissertation?

--# Skriv dit svar oven for denne linje / Type your reply above this line #--

---

**Anne Ørbæk Jensen**

Apr 24 2019, 04:12pm via System

Dear Juhyun Lee,

Thank you for your request concerning Carl Nielsen's Flute Concerto.

You are welcome to rewrite the orchestra reduction using the published music from The Royal Danish Library. If you take your starting point in the piano score please state in your project that you have found the music on the webpage of the Carl Nielsen Edition.

Best regards,

Anne Ørbæk Jensen

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**Original Question**

Apr 16 2019, 07:43am via System

May I get a permission to use Nielsen Flute Concerto score for my doctorate dissertation?  
A message is attached as a docx file.

**Attached Files**

- [Nielsen Flute Concerto .docx](#)
- 

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