

F O R K O R T E L S E R

A B B R E V I A T I O N S

b.	bar
bb.	bars
brass	brass instruments
cb.	contrabbasso
cl.	clarinetto
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)
CNS	Carl Niensens Samling (The Carl Nielsen Collection)
cor.	corno
div.	divisi
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
DK-Km(m)	Musikhistorisk Museum og Carl Claudius' Samling
fg.	fagotto
fl.	flauto
fl.gr.	flauto grande
fol.	folio
marc.	marcato
NKS	Ny Kongelig Samling (New Royal Collection)
ob.	oboe
picc.	flauto piccolo
Pl. No.	Plate Number
sord.	sordino
spicc.	spiccato
stacc.	staccato
str.	strings
SUDM	Samfundet til Udgivelse af Dansk Musik (The Society for the Publication of Danish Music)
tamb.picc.	tamburo piccolo
ten.	tenuto
timp.	timpani
tr.	tromba
trb.b.	trombone basso
trb.t.	trombone tenore
trem.	tremolo
unis.	unison
va.	viola
vc.	violoncello
vl.	violino
WH Arkivet	Wilhelm Hansen Arkivet (The Wilhelm Hansen Archives)
woodw.	woodwind instruments

C R I T I C A L C O M M E N T A R Y

In the Critical Commentary the following conventions are used:

- 1 “by analogy with” is used when something has been “added”, “emended” or “omitted” by analogy with another passage in the main source. The analogy may be vertical. When something is added “by analogy with” one or more instruments, it is understood that the analogy is with the same place in the same bar(s). Or it may be horizontal. When something is added “by analogy with” one or more bars, it is understood that the analogy is with a parallel place in the same instrument(s).
- 2 “as in” is used when something is “added”, “emended” or “omitted” to correspond to the same place in another source.
- 3 “in accordance with” is used in cases where there is no authoritative source, only a guideline – for example printed part material.

In the bar number column, the symbol “+” is used to indicate an upbeat to the bar in question.

SOURCES

CONCERTO FOR FLUTE AND ORCHESTRA

- A** Score, partly autograph, fair copy, printing manuscript
B Score, autograph, draft
C Solo part, partly autograph
D Parts, printing manuscript
E Score, autograph, sketch
F Front cover of score, partly autograph
G Score, transcript
- A** Score, partly autograph, fair copy, printing manuscript.
DK-Kk, CNS 69a.
Title page: "Carl Nielsen / Konsert for Fløjte / og / Orkester / (Partitur)"
Datings: first movement end-dated: "E.T. Firenze. 6-9-26."; second movement, first ending end-dated: "E.T. Firenze. 1.-X-26".
Donated to the Royal Library by Anne Marie Carl-Nielsen in 1935.
30x22.5 cm, 29.5x24.5 cm, 6 gatherings with 24 bifolios and 1 folio as well as 9 folios, totalling 114 pages, including title page and one blank page; the pages are written on in ink (CN, Emil Telmányi and Georg Wiegelmann). Front and back covers in brown paper are presumably not the original covers.
Pagination:
first movement: 1-59
second movement: 60-104 (60-81 have old pagination 1-22)
first ending of second movement: 23-32 (25-27 are also paginated 82-84, 30 is also paginated 85).

Paper type:

title page and pp. 1-81, 12 staves; pp. 82-105, 16 staves, paper cut; first ending, 12 staves.

Hands:

First movement:

pp. 1-41: Carl Nielsen. Clefs and key signatures on some pages in an unknown hand.

pp. 42-59: Emil Telmányi

Second movement with reworked ending:

pp. 60-81: Emil Telmányi

pp. 82-104: Georg Wiegelmann

Second movement, first ending:

Emil Telmányi; additions in pencil (CN).

Title heading p. 1: "Konsert for Fløjte / Carl Nielsen."; p. 60: "Fløjtekonsert" (Emil Telmányi).

The score has been restored. Additions in pencil and blue crayon (CN); additions in pencil, red crayon, three different blue pens (Emil Telmányi). The source comprises the whole concerto and the first ending of the second movement.

- B** Score, autograph, draft.
DK-Kk, CNS 69b.
Dating p. 35, end of first movement: "Firenze den 6-9-26."
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35x28 cm, 62 pages written in pencil, numbered 1-38, 1-11 + unnumbered page, 1 + unnumbered page, 2 + unnumbered page, 1-8, bound with flyleaves in green full binding by the Library.
Paper type:
pp. 1-6: No. 8. Folio 22 22 staves
pp. 1, 3, staff 15 has 6 lines
pp. 7-8: 22 staves
pp. 9-10: No. 8. Folio 22 22 staves
pp. 11-12: 22 staves
pp. 13-20: (33x24.5 cm) 2 x 8 staves
pp. 21-22: B. & H. Nr. 6 E. 12 staves
pp. 23-24: 12 staves
pp. 25-28: (33.5x24.5 cm) 2 x 8 staves
pp. 29-36: (30x22 cm) handmade paper, cut 12 staves
pp. 37-38: (33x24.5 cm) 2 x 8 staves
pp. 1-8: B. & H. Nr. 4. C. / 7. 14. (6 systems piano paper)
pp. 2, 4 upside down; pp. 5, 7, staff 15 has 6 lines
pp. 9-10: (30x22 cm cut) 12 staves
pp. 11 + unnumbered page: (33.5x24.5 cm) 2 x 8 staves
p. 1 + unnumbered page: (30x22 cm) 12 staves
p. 2 + unnumbered page: (30x22 cm) 12 staves
pp. 1-8: No. 8. Folio 22 22 staves
The source has been restored. The end of the second movement is the draft for the reworked ending by Carl Nielsen.

Title heading on pp. 5, 9: "Fløjte-Concert"; p. 12: "fløjtekoncert"; p. 13: "fløjtekoncert."; p. 21: "fløjtekoncert"; p. 37: "fløjtekoncert (Indledning til II)"¹; pagination 1-11, p. 5: "II"; pagination 1-8, p. 1: "Ny Slutning til fløjtekoncert"²; p. 5: "Ny Slutning til Fløjtekoncert".

Additions in blue and black pen, additions in pencil (Emil Telmányi), and in red crayon in unknown hand.

In the score most of the second movement is notated in short score form. On p. 38 the second movement bb. 114-128 is given with full orchestration, and before the new ending pp. 1-8 there are five music pages (unnumbered p. 12 and p. 1 + unnumbered page and p. 2 + unnumbered page) with full instrumentation of the second movement bb. 39-81.

C Solo part, partly autograph.

DK-Kk, CNS 69c.

Title page: "Carrl Nielsen / Fløjtekoncert / Solostemme".

Dating: p. 14, end of first movement: "Firenze / d. 6-9-26."

(Emil Telmányi).

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 30x22 cm, 34.5x27 cm, 5 bifolios and 7 folios, including 2 bifolios in gathering, totalling 34 pages, 28 of which are written on in ink.

Pagination: first movement: 1-14; second movement: 1-5, blank page, 6-8, blank page, 9-13 (9-13 formerly numbered 1-5).

Paper type:

First movement: 12 staves

Second movement: pp. 1-8 + 2 blank pages: 12 staves; pp. 9-13 + 3 blank pages: Wilhelm Hansen, Nr. 3. F. 12.

Hands:

First movement:

pp. 1-2: Carl Nielsen

pp. 3-6: Emil Telmányi

pp. 7: Carl Nielsen

pp. 8: solo part Carl Nielsen; reduced score, 3 top systems, Emil Telmányi

pp. 9-12: Carl Nielsen

pp. 13-14: Emil Telmányi

Second movement:

pp. 1-5: Carl Nielsen; p. 4 reduced score systems 2-3 (CN?)

p. 6: Carl Nielsen / Emil Telmányi

p. 7: Emil Telmányi

p. 8: Emil Telmányi / ? (notes crossed out in pencil)

pp. 9-13: Carl Nielsen

The solo part comprises both the flute part and a staff with reduced score. The end of the second movement is the

reworked ending. The source has been restored. At the end of the second movement: "Fine". Additions in pencil (CN, Emil Telmányi and Holger Gilbert-Jespersen); in blue crayon (CN); in mauve crayon (Holger Gilbert-Jespersen and unknown hand).

D Parts, printing manuscript.

DK-Kk, C II, 10.

Earliest dating in cor.2: "21. oktober 26".

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34.5x 27 cm. The set comprises the solo part and 28 parts (strings: vl.1 Nos. 1-5, vl.2 Nos. 1-4, va. Nos. 1-3, vc. Nos. 1-3, cb. Nos. 1-3) written in ink in 4 different hands. The set of parts is in black covers.

Paper type:

Solo part: W.H. Nr. 3. F.12 (12 staves).

Orchestral parts: 12 staves; vl.1 No. 5, vl.2, No. 4, va. No. 3, vc. No. 3, cb. (numbered I, 2, 3): 12 staves in a different type from the other parts. In vc. Nos. 1-2, cb. Nos. 1-2, ob., cl., fg., cor., a folio of music paper of the type 'K.U.V. Beethoven Papier Nr. 31. (12 Linien)' has been glued on.

The parts show signs of wear.

The parts have additions in pencil, blue crayon, blue pen, black pen (CN); in pencil, black pen, and several blue pens (Emil Telmányi).

The set of parts includes one solo part and parts from the first performance plus more recent parts (vl.1 no. 5, vl.2 no. 4, va. no. 3, vc. no. 3, cb. (numbered I, 2 and 3) stamped with "Statsradiofoniens Nodearkiv / Radiohuset, København". In fg.2 the last 19 bars of the first movement are pasted over with music paper with the same notes enharmonically expressed.

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In vl.1 Nos. 1-4, vl.2 Nos. 1-3, va. Nos. 1-2, vc. Nos. 1-2, cb.

Nos. 1-2, wind parts and timpani, the new ending for the second movement has been added by Georg Wiegelmann.

The solo part has the reworked ending. Wind parts, timpani and vl.1 no. 1, vl.2 no. 2, va. no. 1, vc. no. 1, cb. no. 2 (old numbering) were used as the printing manuscript.

E Score, autograph, sketch.

DK-Kk, CNS 69d.

Dating: end-dated on sixth page: "Firenze 1 -10 -26."

Donated to the Royal Library by Irmelin Eggert Møller in 1958.

16.7x23.7 cm, booklet with 40 pages, 5 of which are written in pencil, unnumbered; sewn in grey paper covers.

Paper type: 6 staves.

On cover: "ALBUM MUSICA".

¹ "Flute concerto (introduction to II)".

² "New ending of the flute concert".

Includes a sketch on the first music page (1 stave, 9 bars, F major or D minor, 2/4), a sketch on 3rd-6th music pages, almost a full draft of the last 20 bars of the first ending of the second movement.

F Cover of score, partly autograph.

DK-Kk, C II, 10.

Title page: “Carl Nielsen / Koncert for Fløjte og Orkester. / Partitur / Verlag. / W. Hansen, / Kopenhagen.”

34.7x25.5 cm, 1 folio of music paper, 12 staves.

The cover shows signs of wear.

Of the text on the cover, “Carl Nielsen” and “Partitur” are written in ink, the rest is in pencil. “Partitur” is in autograph.

G Score, transcript.

DK-Kk, C II, 10.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 36x27 cm, 3 gatherings with a total of 19 bifolios in a grey paper cover, with 74 pages written in ink. Pagination: 1-74, music pages at beginning and end unnumbered.

Paper type: 20 staves.

Title on cover: “Partitur. / Carl Nielsen : / Koncert for fløjte og orkester. / Tilhører: Fru Eggert Møller.”³

Title on first music page: “Concert for Fløjte / af / Carl Nielsen.” Added in pencil: “Verlag / W. Hansen / Kopenhagen”. End of second movement: “Fine.”

Additions in red pen, pencil, mauve crayon. The score has the reworked ending.

The earliest source for the flute concerto is the sketchbook, Source **E**, containing parts of the original ending of the second movement as well as an unidentified sketch. The pencil score, Source **B**, has a very sketch-like appearance, especially in the second movement. Most bars of the second movement are only notated in short score, and articulation and dynamics are only incompletely indicated.

The ink fair copy, Source **A**, was drawn up by Carl Nielsen and Emil Telmányi. During the fair-copying Carl Nielsen developed the articulation and dynamics. Similarly, Emil Telmányi has added articulation, dynamics and slurs in almost every bar of the part he fair-copied.

In the fair copy, however, there are two other types of additions by Emil Telmányi. In the first place there are additions that cannot be attributed to the fair-copying process, since they are not noted with the same pen as the music. The

other type is additions that were made in connection with the printing of the score after Carl Nielsen’s death, and as is evident from the preface to the printed score they have been put in brackets both in print and in the ink fair copy. There are moreover additions that cannot be attributed either to Carl Nielsen or to Emil Telmányi.

The ink fair copy has two endings for the concerto. After two performances Carl Nielsen drew up a new ending which has been used ever since. This ending was fair-copied by Georg Wiegelmann. In the pencil draft only Carl Nielsen’s new ending appears.

The orchestral parts from the first performance, Source **D**, were fair-copied from the ink fair copy with the new ending added by Georg Wiegelmann.

The solo part, Source **C**, was probably fair-copied from the draft by Carl Nielsen and Emil Telmányi respectively. Pressure of time meant that some of the part was sent to the flautist before the concerto had been finished. So the fair-copied solo part would not have been available when the fair copy of the score was made.

The main source for the revision of the flute concerto is the ink fair copy, Source **A**. In the music, additions made by Emil Telmányi in connection with the fair-copying have been included. Additions in connection with printing after the death of Carl Nielsen have been tacitly removed. Additions by Emil Telmányi which cannot be ascribed to the fair-copying and therefore cannot be dated to Carl Nielsen’s lifetime have also been tacitly removed. An exception to this is additions that are in Source **B** and which he forgot during the first fair-copying and therefore inserted later. These have been included in the music and indicated as internal variants in **A**. As will be evident from the description of sources, in Source **B** Carl Nielsen indicated more specific orchestral instrumentation in two places (second movement), bb. 39-81 and bb. 114-128. The solo part is not indicated in these places. In the editorial work it is the most detailed instrumentation that has been consulted. In the second movement Carl Nielsen, after notating all bar numbers in the movement, has interpolated a bar after bar 29. Thus all bar numbers after this in Source **B** must be increased by 1.

In the passages where the solo part, Source **C**, was fair-copied by Carl Nielsen and the score by Emil Telmányi, Carl Nielsen’s fair copy of the flute part has been given highest priority. To maintain the use of one main source, they have in practice been noted as revisions in accordance with the solo part. In one case the “Fassung letzter Hand” is not used. This is in the bars where Carl Nielsen has fair-copied both score and solo part. Since the flute solo part seems to be given in more detail than in the score, it has been given high priority despite the fact that it was fair-copied before the score.

³ “Score / Carl Nielsen / Concerto for Flute and Orchestra / belonging to Mrs. Eggert Møller.”

Rehearsal numbers in the second movement have been replaced by rehearsal letters in accordance with the first movement. Carl Nielsen's incomplete rehearsal numbers from the pencil draft have been included as variants.

Handwritings in source **A** and source **C**

