FREDERICK CHOPIN'S WORKS.

Instructive Edition

with explanatory remarks and fingerings by

Dr THEODORE KULLAK

Author's Edition in English by

ALBERT R. PARSONS.

Volume XI.

CONCERTOS

for the Pianoforte.

Concerto № 1.... E-minor Op. 11.

" № 2.... F-minor Op. 21.

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With Anst v. C. G. Röder, Leipzig

[1]Concerto I.

Allegro maestoso.(♩ = 126.)

Friedrich Chopin, Op.11.

Tutti

risoluto

f *cresc.* *ff*

marcato

p *f* *cresc.* *p* *f* *ff*

sf *p* *f* *ff* *cresc.* *sff* *p* *p espress.* *legato*

cresc. *cresc.*

f *sf*

ff

[1]Dieses Concert entstand im Jahre 1830 und wurde am 11. October dieses Jahres vom Componisten in Warschau gespielt. Obwohl früher veröffentlicht, ist es doch eine spätere Arbeit als das F moll Concert, Op.21.

[1] This concerto was written in the year 1830, and was played by the composer on the 11th of October in that year, in Warsaw. Although published earlier, it is nevertheless a latter work than the F-minor concerto, Op. 21.

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Fl.
Clar.
legatiss.
dol.
Cantabile.
legatiss.
cresc.
cresc.
Cor.

Clar.

Fag.

ff

ff

Ped. Ped. Ped. Ped.

Cor.

sfp

Clar.

Fag.

legatiss.

p

Fl.

sempre più p

Solo

smorz.

ff

Ped. Ped. Ped. Ped.

tr

ff

Ped.

m.s. m.d.

Ped. Ped. Ped.

2)

p espress.

Ped.

sf

2) Nach Miculi's Zeugniss spielte Chopin:

Vel. 2) According to Miculi's testimony Chopin played:

legatiss.

sf

(un poco marcato il basso)

stretto

risoluto

stacc.

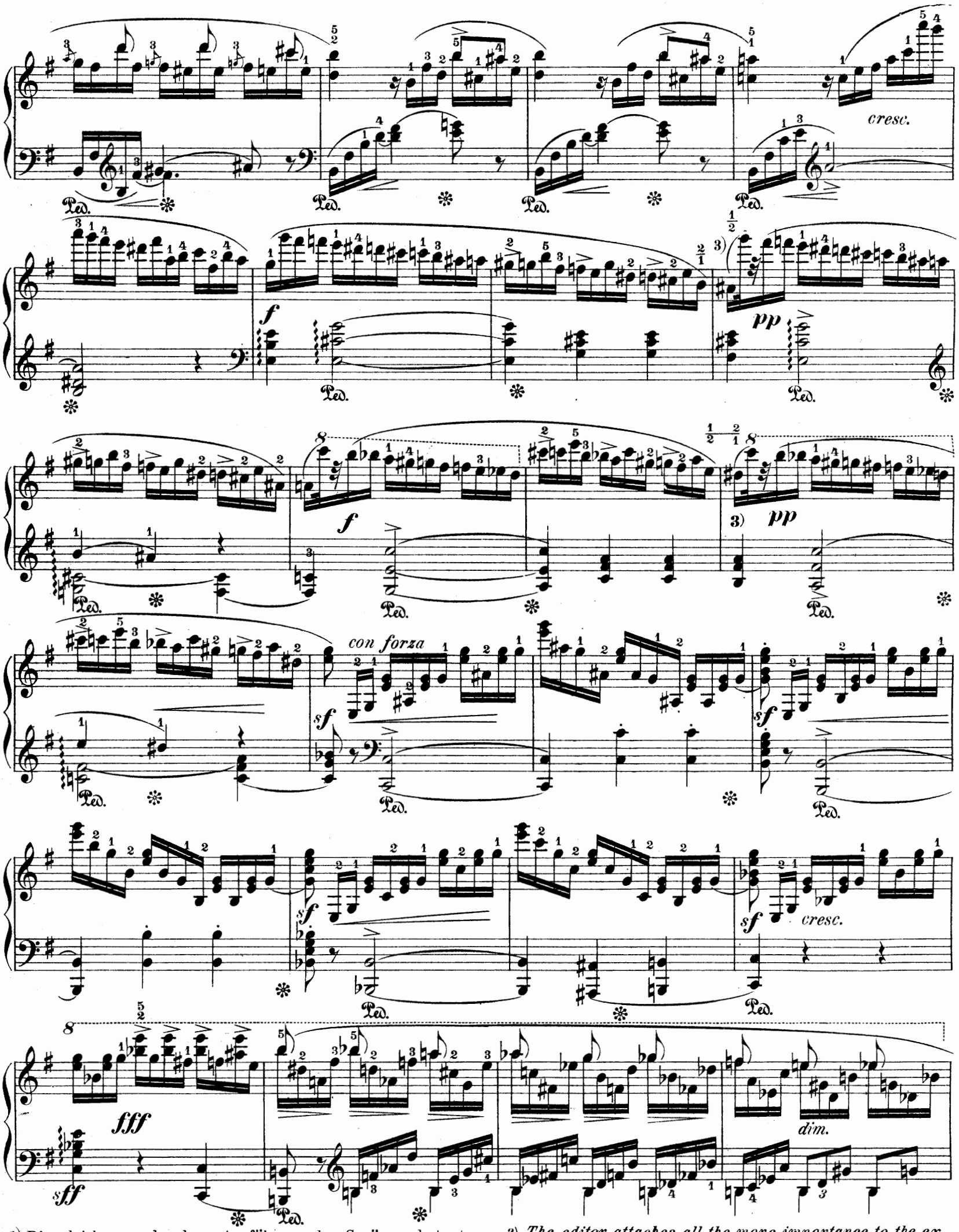
con forza

tranquillo

poco agitato

(un poco più f)

dim.



3) Die gleichsam gebundene Ausführung der Sprünge betont Herausgeber um so mehr, als bei der Wiederholung der Stelle im letzten Theil des Satzes eine charakteristische Aenderung der Phrasirung vorliegt.

3) The editor attaches all the more importance to the execution of these leaps in legato, as it were, because in the repetition of the place in the last part of the movement a characteristic alteration occurs in the phrasing.

f

cresc.

con forza

appassionato

p dolce

con espressione

legato

con anima

cresc.

sf

4) Der Gebrauch des dritten Fingers bei den Legato-Octaven ist für die folgende Cantilene Händen von einiger Spannweite durchaus zu empfehlen. Eine leichte Hebung der Handdecke dürfte hierbei der Bindung zu statten kommen.

4) The use of the third finger in the legato-octaves of the following Cantilena, is by all means advisable where the hand possesses the requisite width of reach. In connection with this, a slight elevation of the back of the hand will promote the connection and the purity of the playing.

stretto

con forza

appassionato

f

p

f

p

sf

stretto

legatiss.

sf

sf

agitato

stretto

riten.

a tempo

cresc.

sf

sf

sf legatiss.

p

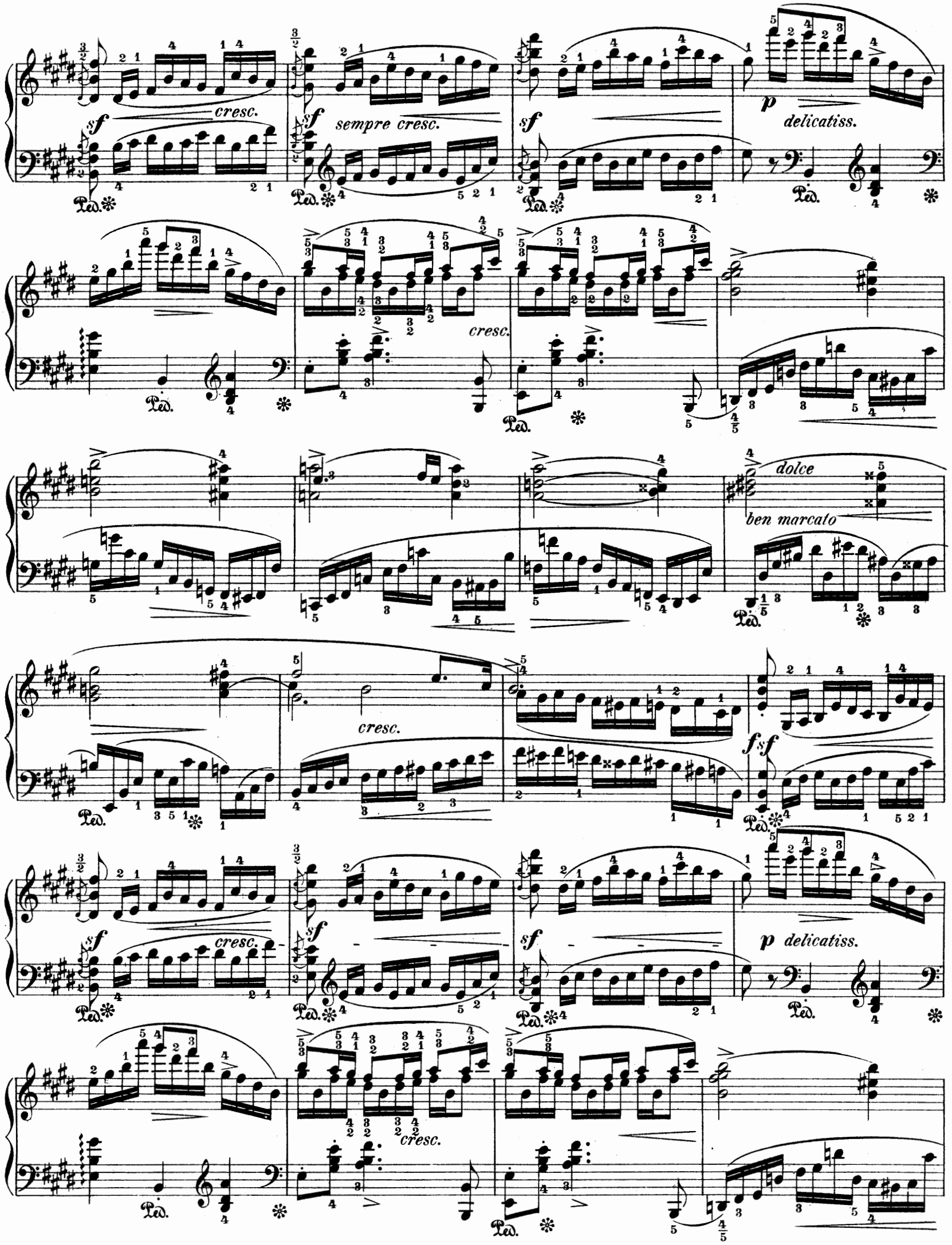
poco cresc.

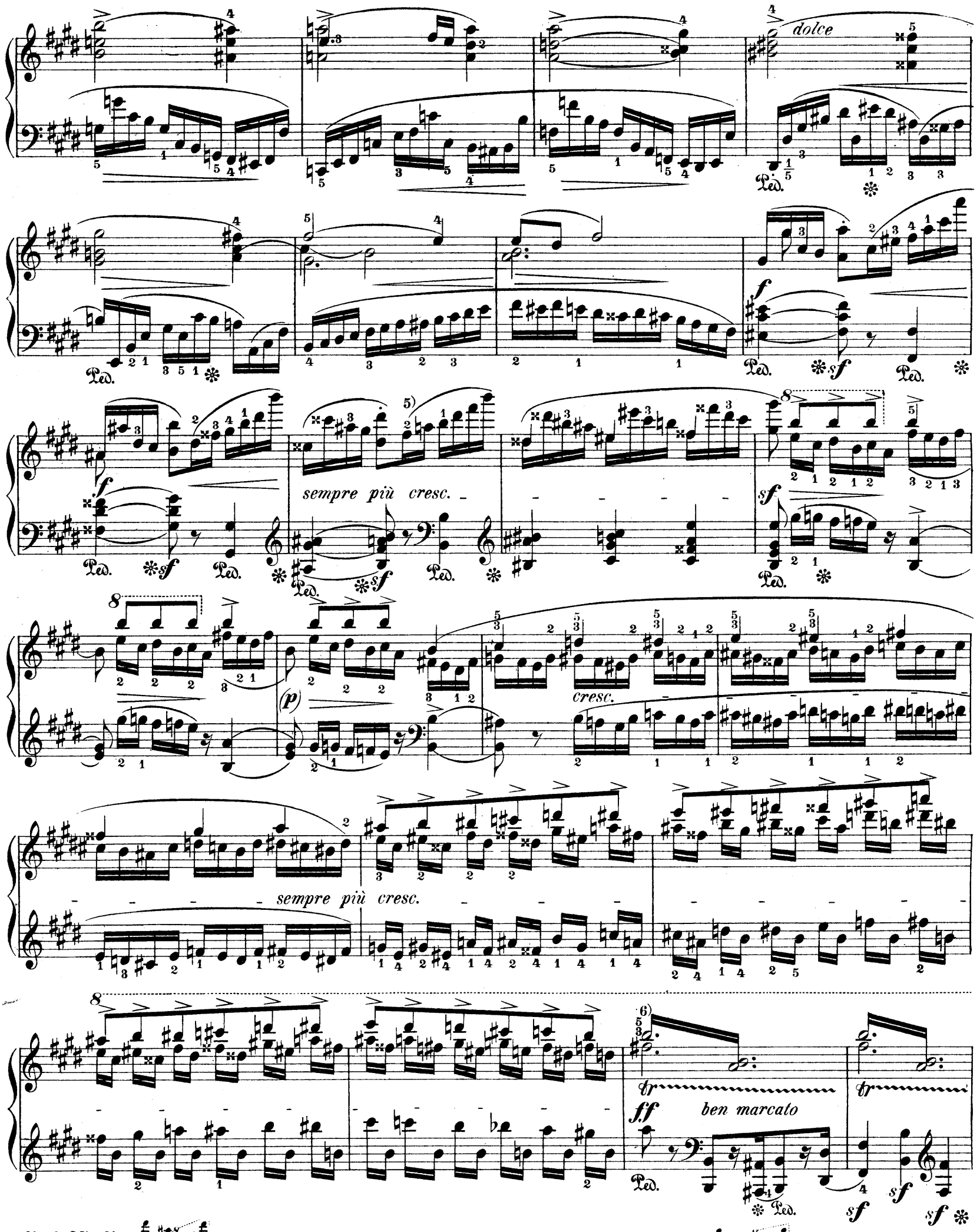
riten.

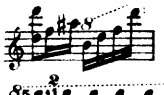
a tempo

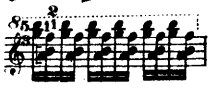
risoluto

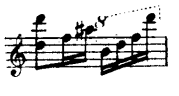
sff


sf
cresc.
sempre cresc.
p
delicatiss.
Ped.
dolce
ben marcato
fsf
p delicatiss.



5) Nach Miculi: 

6) Ausführung:  Ein Tremolo statt der Sechzehntheile ist zulässig:

5) *In Miculi's edition* 

6) *execution:* *Instead of the sixteenth the tremolo is admitted.*

Tutti

cresc.

Cor.

Clar.

cresc.

7) Schluss des Trillers:

7) *close of the trill:*

Solo

dolce ed espressivo

leggieriss.

legatiss.(un poco ritenente)

sf

legiero

tr

rall.

a tempo risoluto

sf

8) u.s.f.

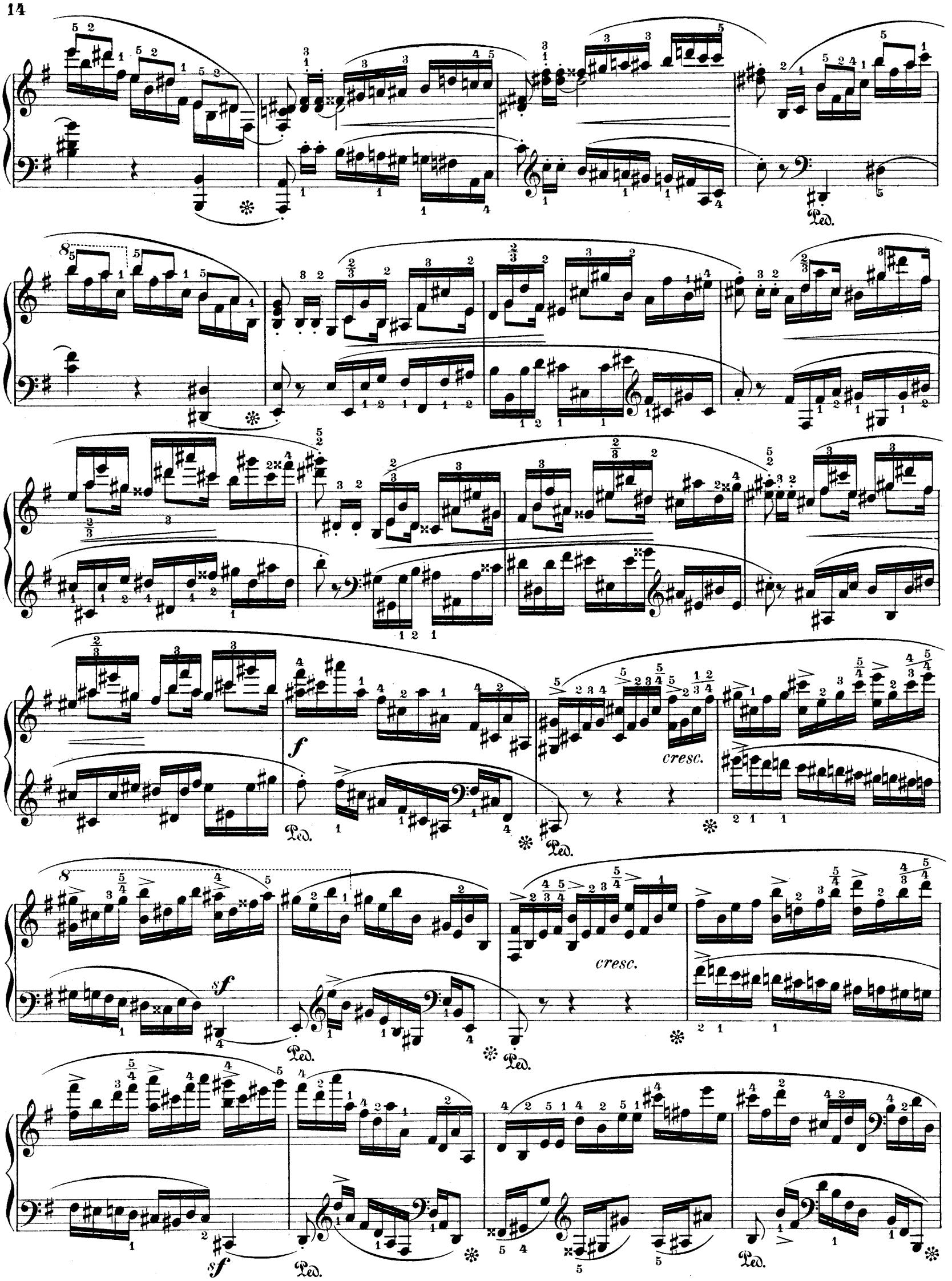
Ped.

Ped.

Ped.

Ped.

Ped.


Ped.
f
cresc.
sf
cresc.
sf

cresc.

f

sempre più f

marcato

sf p

cresc.

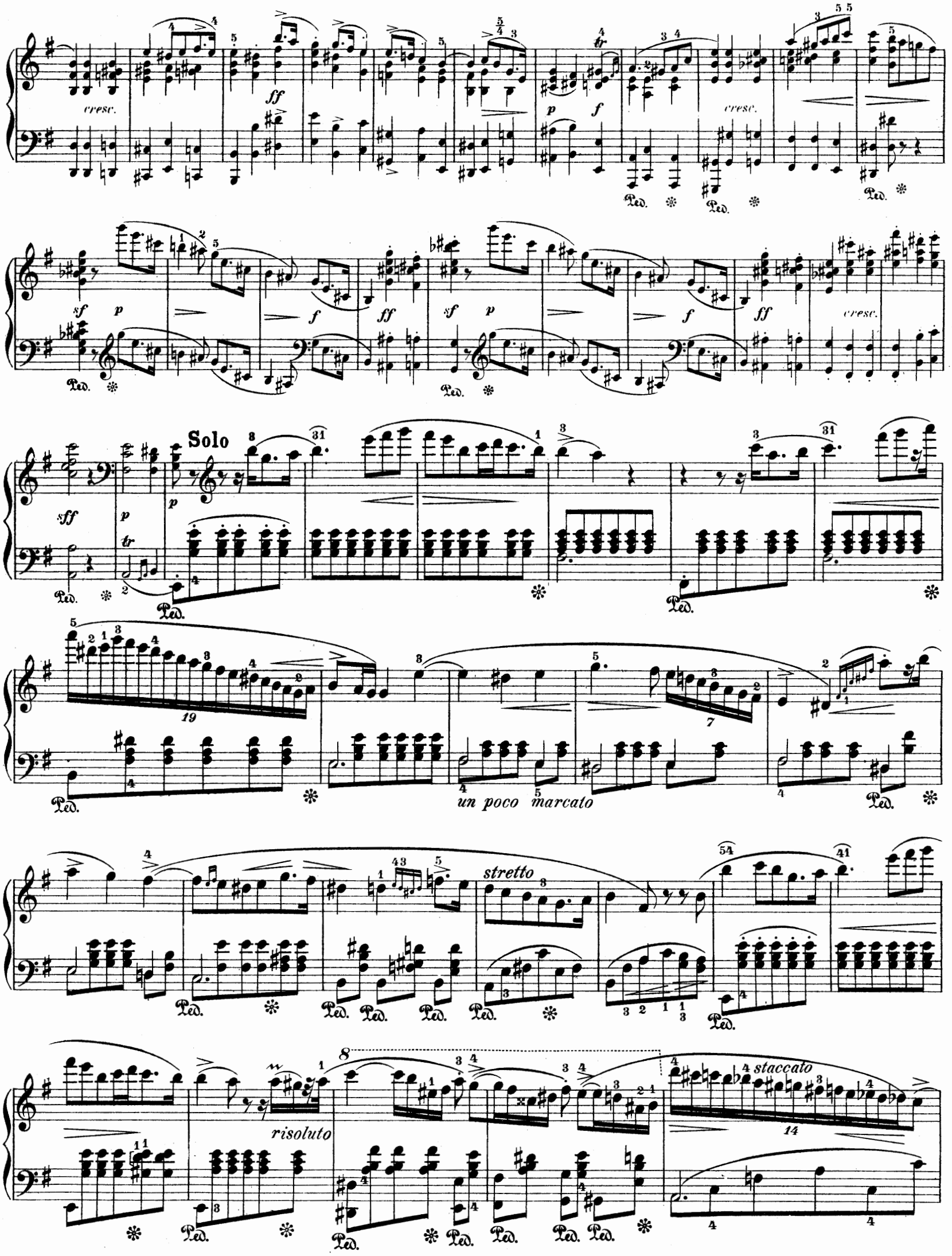
ff

fff

sf

Tutti

f


cresc.
ff
p
f
sf
sff
Solo
un poco marcato
stretto
risoluto
staccato

con forza

sf *p*

poco agitato

(un poco più f)

dim.

p

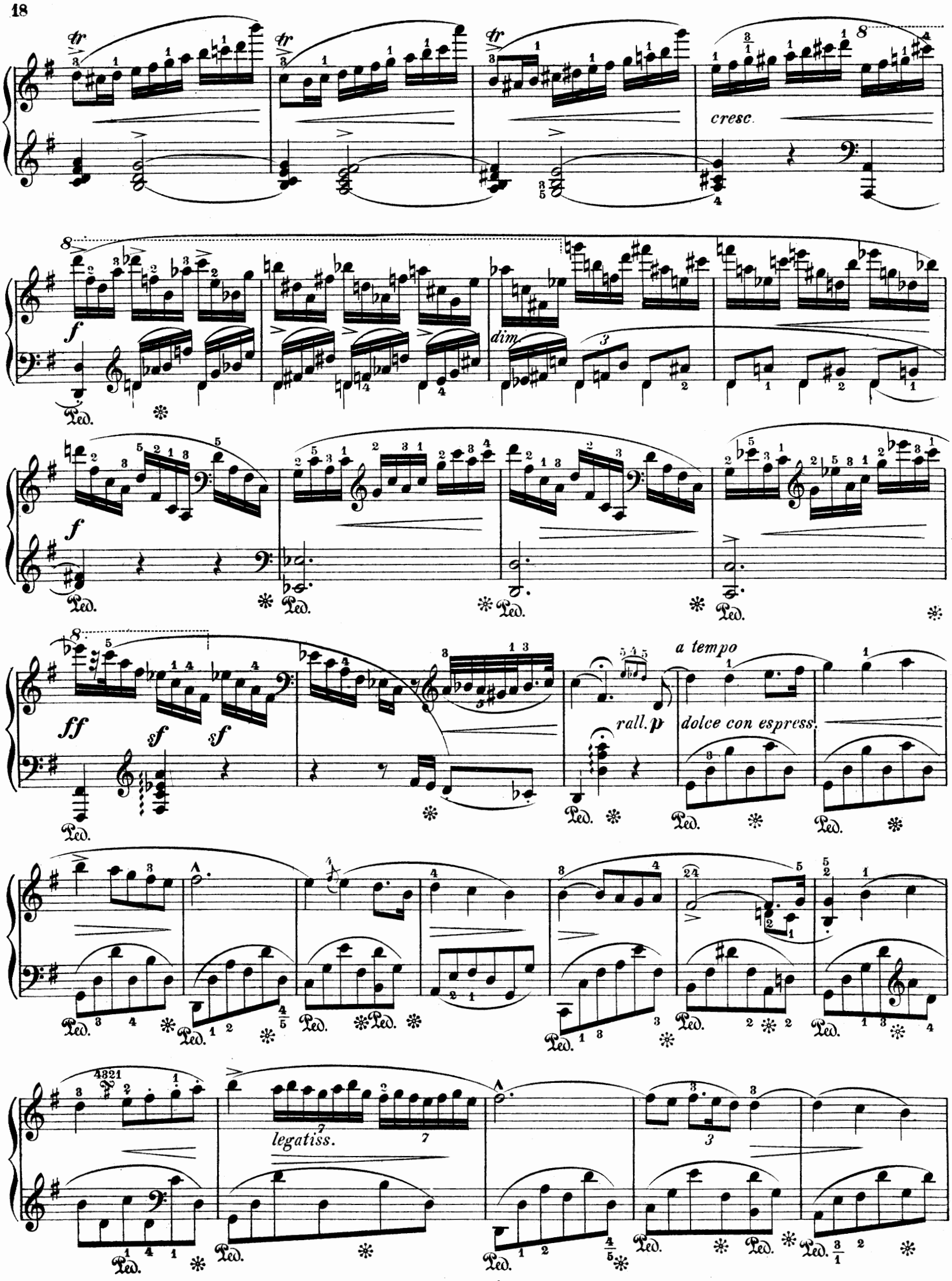
cresc.

f

pp

f

pp


cresc.
dim.
a tempo
rall. p
dolce con espress.
legatiss.

cresc.

sf

sff

stretto

sempre stretto

cresc.

riten.

con forza

9) Minder spannfähigen Händen empfehlen wir die Ausführung nach Klindworth:

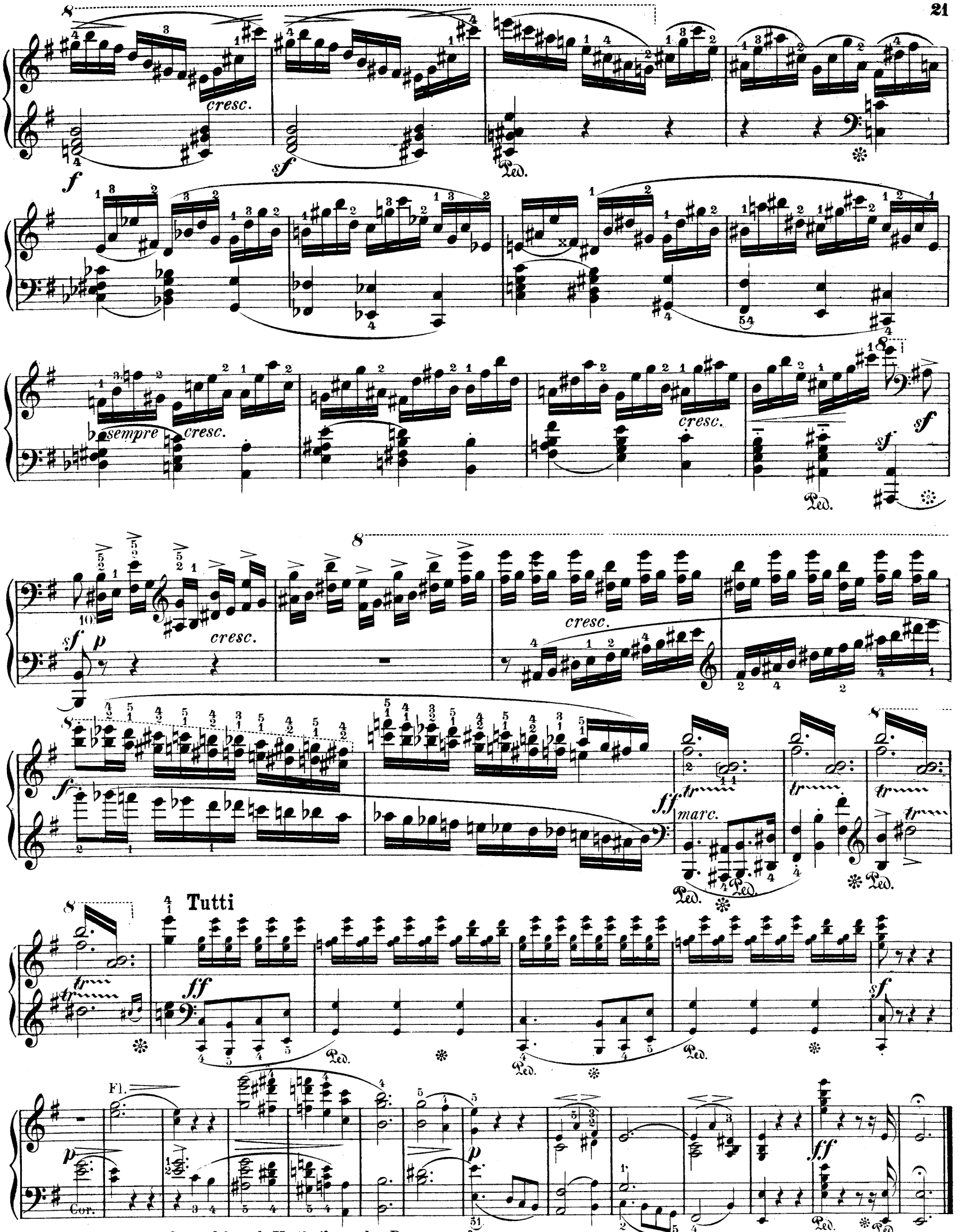
9) *Klindworth gives here for smaller hands the execution.*

agitato

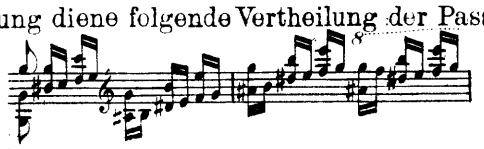
a tempo

con fuoco

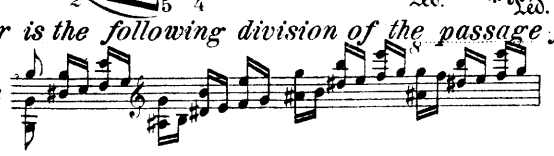
sempre più animato



10) Zur Erleichterung diene folgende Vertheilung der Passage auf beide Hände:



10) Eeasier is the following division of the passage for two hands:



ROMANZE.[1)]

Larghetto. (♩ = 80.)

Violini con sordini

Tutti

pp legatiss.

sempre pp

Solo *cantabile*

sostenuto

cresc.

f *p*

3 Viol.

legatiss.

tr

cresc.

f *sf* *sf p* *pp dol.*

espressivo

1) In einem von Karasowski (pag. 118) mitgetheilten Briefe schreibt Chopin: „Das Adagio ist in romantischer, ruhiger, theilweise melancholischer Stimmung gehalten. Es soll den Eindruck machen, als ob der Blick auf einer liebgewordenen Landschaft ruht, die schöne Erinnerungen in unserer Seele wachruft, z. B. in einer schönen, vom Mondlicht durchleuchteten Frühlingsnacht."

1) In a letter cited by Karasowsky (page 118), Chopin writes: "The Adagio is in a romantic, quiet and partially melancholy, mood. The impression it leaves should be as if one's gaze rested on a favorite landscape which awakens beautiful recollections in the soul, as for example, on a beautiful night in Spring illuminated with moonlight."

tr

cresc.

8

leggieriss. e legatiss.
dim.

pp

Fl

p

f

tr

cresc.

con forza

sf p leggiero dim.

dolciss.

sempre legato

tr

dim. e rall.

pp *delicatiss. e legatiss.*
smorz.

dim. e rall.

Tutti
Viol.
p

Solo

leggieriss.

a tempo

p

legato

con fuoco

2) *cresc.*

sf *p*

legatiss.

leggieriss.

f

p

agitato

pp

Cor. Fag.

3) *f*

p

2)

3) Ausser den vom Herausgeber hinzugefügten Zeichen <> im Bass dürfte auch ein etwas schnelleres Tempo dem leidenschaftlicheren Charakter des Cis-moll Satzes entsprechen.

2)

3) In addition to the sign <> added in the base by the editor, a somewhat quicker tempo might also correspond to the more passionate character of the C-sharp minor Subject.

con forza

cresc.

sf

sotto voce

dim.

p

il basso sempre legato

cresc.

con forza

cresc. appassionato

p dolce

sf

cresc.

leggieriss.

dim.

pp

Fl.

leggieriss.

cresc.

f e veloce

sf p dolciss.

leggieriss.

dim.

pp

smorz.

rallent.

leggieriss. dim. e rall.

Tutti.

a tempo

Viol.

Vcl.

Solo.

sempre legatiss. e piano

sempre leggieriss.

dimin.

sempre legatiss.

poco rall.

smorz.

dimin.

p

attacca

RONDO.

Vivace. (♩ = 104)

Tutti.

ff risoluto

Clar.

pp

Fag.

ff

Fl.

pp

Ob.

ff

Solo.

dim.

p

scherzando

Ped.

rall.

p

legatiss.

leggieriss.

Fl.

Clar.

rall. *a tempo*

p leggieriss. *dim.*

stretto *poco riten.* *a tempo*

Tutti.

f

cresc.

ff *p* *ff* *p*

cresc.

ff *p* *ff*

Solo.

p leggieriss. *dimin.* *poco rall.* *a tempo* *f*

Ped. Ped. Ped.

scherzando. Tutti. *ff*

Ped. Ped. Ped.

p

ff

cresc. *sf*

cresc. *ffrisoluto*

Solo.

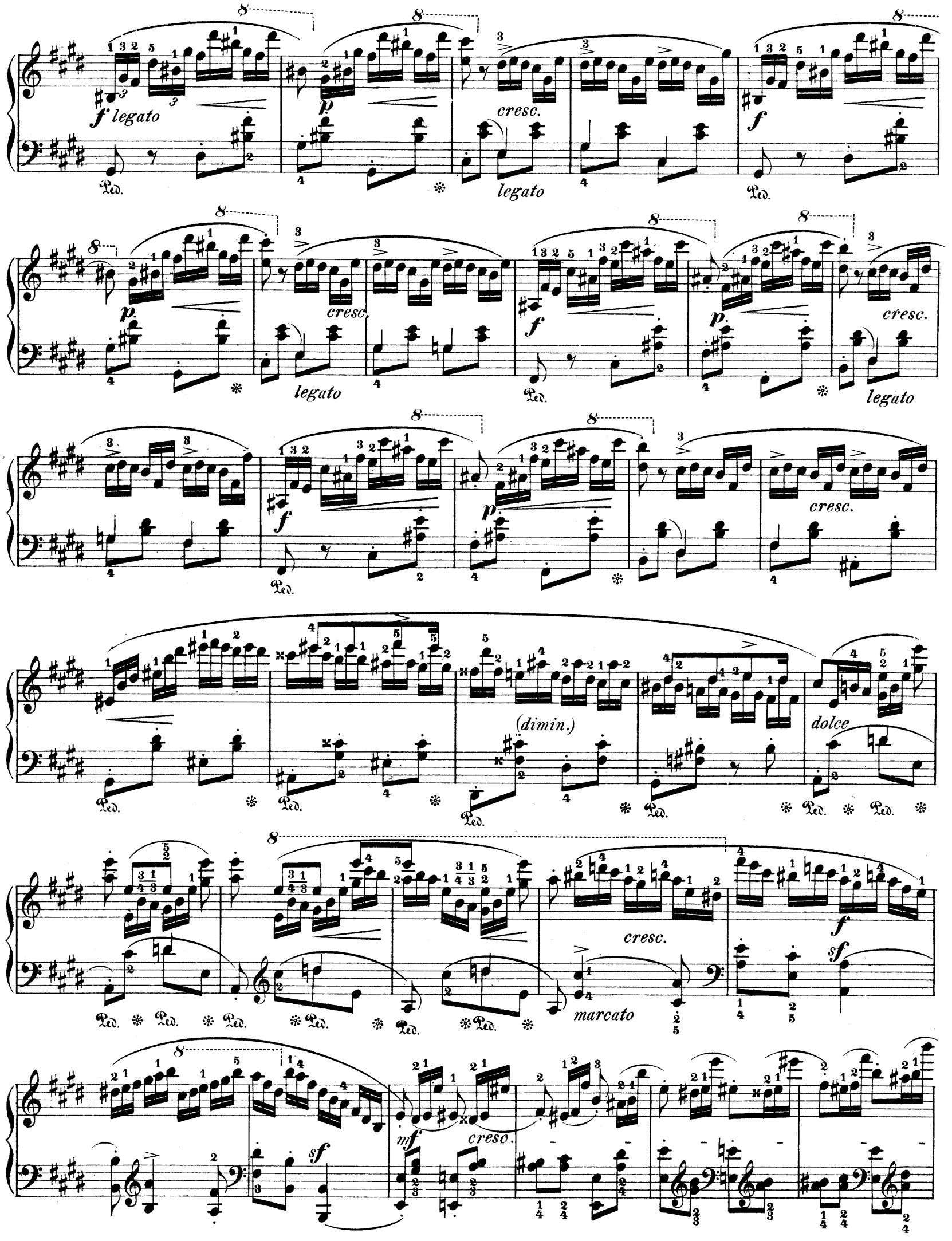
Ped. Ped.

Viol. *f* *tr* *tr*

sf

Ped.

Fl. *p* Clar.


f legato
p
cresc.
legato
f
p
cresc.
legato
f
p
cresc.
legato
f
p
cresc.
(dimin.)
dolce
cresc.
marcato
f
sf
sf
mf
cresc.

8

sf *p* *leggieriss. legatiss.e dim.*

rall. *a tempo* **Tutti.** Viol. *pp* *sopra*

Solo. *dolce*

Tutti. Viol.

Solo.

Tutti. Viol. *pp*

Solo. *poco stretto*

Tutti. Viol. *rall.* *dim.*

Solo.

8 *cresc.* *sf* *sf* *sf* *ff*

Tutti. *f*

[1] Herausgeber hat bei diesem Seitensatz, sowie bei der Parallelstelle auf S. **40** die vielleicht etwas launische Inconsequenz der überlieferten Phrasirung beibehalten. Denn es liegt kein zwingender Grund vor, dieselbe auf Nachlässigkeit der Notirung zurück zu führen. Vielmehr kann durch ihre genaue Beachtung der capriciöse Charakter des Themas gehoben werden.

1) The editor has retained, in this Secondary Subject, and also in the parallel place on page 40, the perhaps somewhat capricious inconsistency of the traditional phrasing, for, there is no necessary occasion to attribute it to carelessness in the notation. On the contrary, by observing it exactly, the capricious character of the theme may be enhanced.

Solo.

ten.

sempre legato

cresc.

cresc.

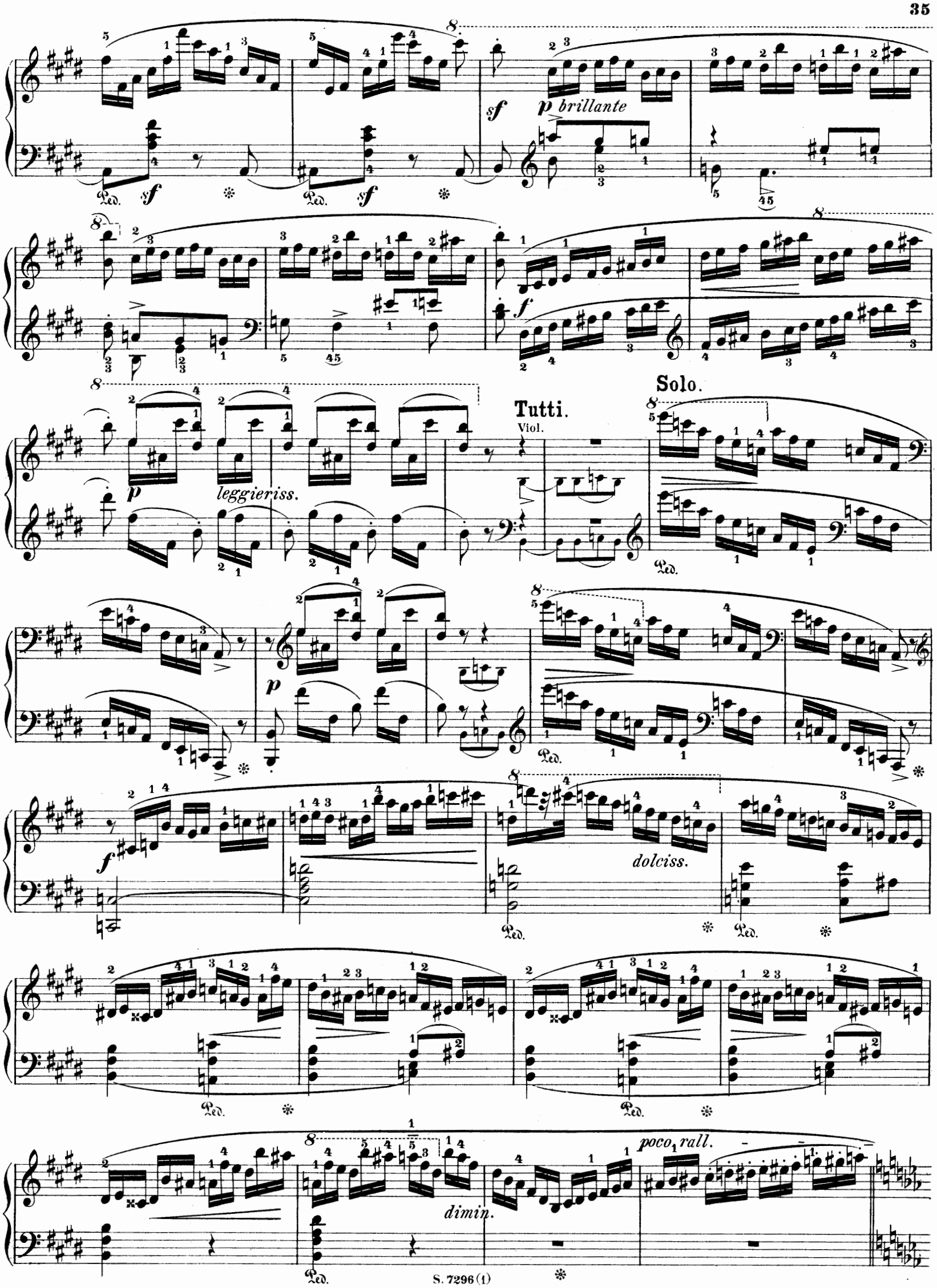
ben marcato

cresc.

cresc.

p legatiss.

sempre più f


sf
p brillante
Ped.
f
p
leggieriss.
Tutti.
Viol.
Solo.
dolciss.
dimin.
poco rall.

a tempo

p dolciss.

rall. - - *a tempo*

f

stretto

poco riten.

a tempo

Tutti.

f

cresc.

ff p ff p ff p cresc.

Solo.

ff p leggiero dimin.

Ped. Ped.

rall. a tempo scherzando legato

Tutti.

ff p

ff cresc.

Ped. Ped.

Solo.

sf *legato* *cresc.*

f *dim.* *sf*

ten. *dim.*

cresc. *ff*

cresc.

sf p legato

f marcato

cresc.

sf p

f

cresc.

con fuoco

cresc.

sf

sf f Ped. cresc. Ped. Ped. sf p Ped.

Ped. Ped. sf Ped. Ped. Ped.

Ped. Ped. Ped. cresc.

8 Ped. ff Ped.

Tutti. Viol. cresc. sf p

Solo. p Tutti. Viol. Solo.

Tutti. Viol. Solo. dolciss.

poco stretto

rall.

Tutti.

Viol.

a tempo

più p

pp

Solo.

f

cresc.

f

Tutti.

Solo.

ff

f brillante

Ped.

f

sempre cresc.

sf

riten.

dolce

a tempo

leggiero

f

veloce

sf

sf

cresc

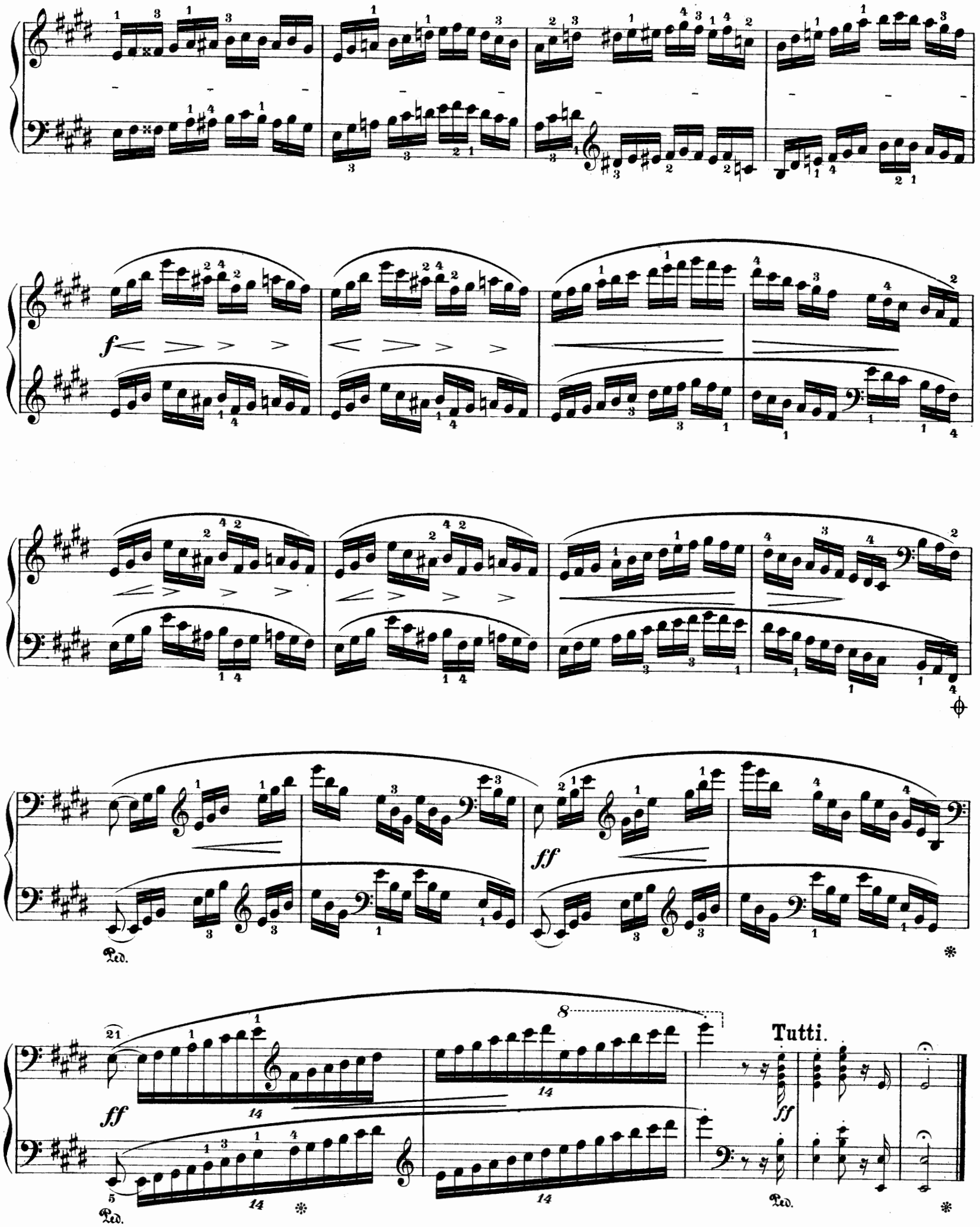
sf mf

cresc.

2) Manche Virtuosen spielen diese Stelle folgendermassen:

2) Some virtuosos play these passages in the following manner:

u.so f. bis zum Zeichen ⊕
till the sign ⊕

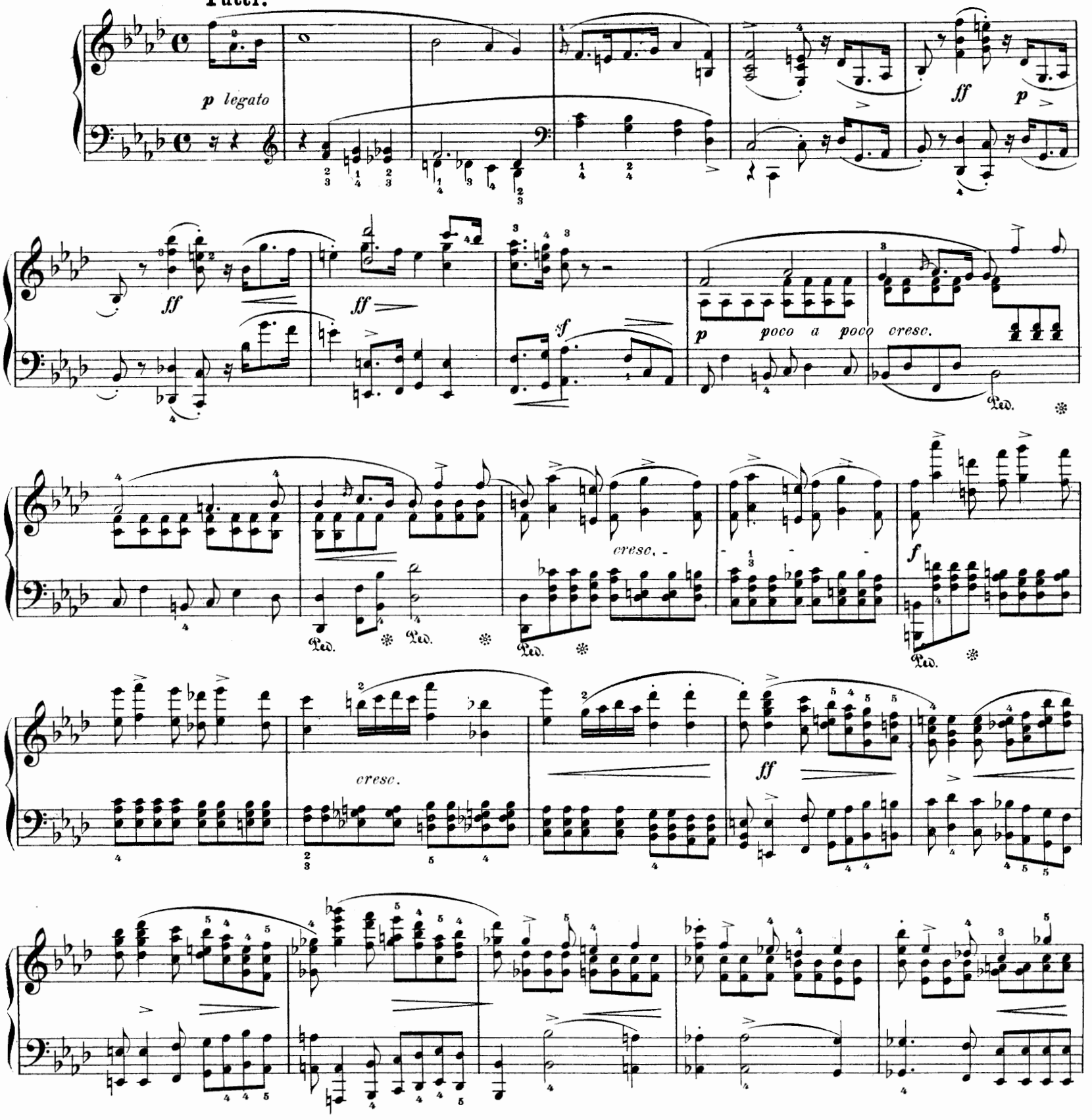

f
ff
Ped.
Tutti.

Concerto II.

1) **Maestoso.** (♩ = 138.)

Tutti.

Fr. Chopin, Op. **21.**



1) Dieses Concert ist trotz der späteren Veröffentlichung früher entstanden als das in E moll. Chopin spielte es im März 1830 in Warschau, als letzteres noch nicht fertig war. Die Metronomisirung des ersten Satzes scheint, insbesondere für die Cantilene, ein wenig zu schnell gegriffen zu sein.

1) In spite of its later publication this concerto was written earlier than the one in E-minor. Chopin played it in March 1830 in Warsaw, before the latter one was finished. The metronomization of the first movement seems, especially for the Cantilena, a little too fast.

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cresc.

f

Ped.

ff

p

Ob

dolce e legato

Fag.

Cor.

Viol.

Ped.

p

Ped.

cresc.

ff

sf p

Clar.

Fl.

Viol.

Cor.

Fag.

f

f

p

Viol.

Ped.

Ped.

Solo.

Viol.

pp

ff

Ped.

p legato

legato

f

ff

con forza

p 2)

sempre legato e p il basso

cresc.

stretto

p

pp

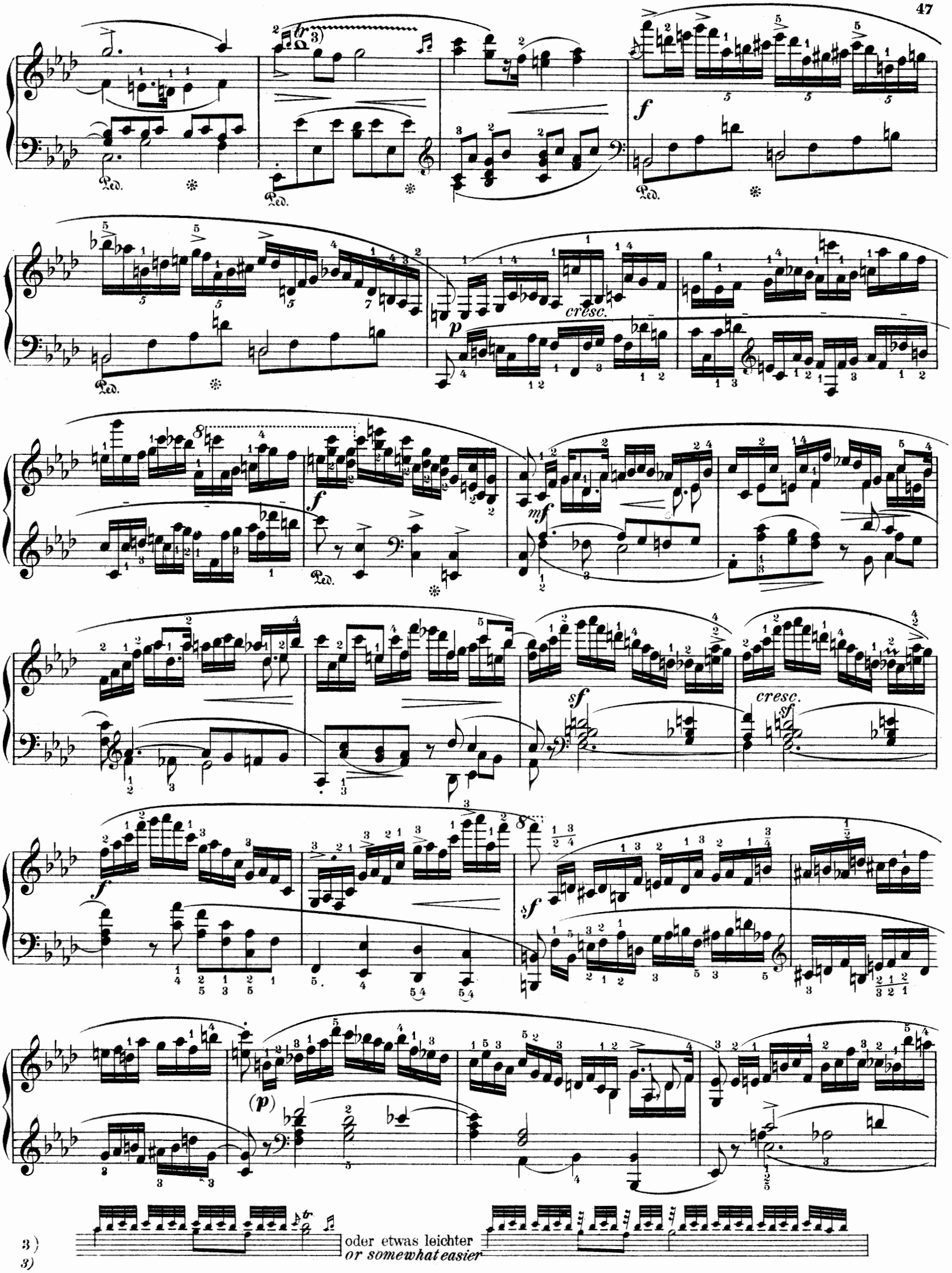
19

sostenuto

sf

2) Im Hinblick auf die zwar nicht selbstständige, aber doch continuirlich fortfliessende Orchesterbegleitung erscheint es geboten, vor erheblichen Taktfreiheiten beim Vortrag der folgenden Cantilene, sowie des Seitensatzes in As dur zu warnen. Am ersten vertragen die eingestreuten Fioriturен eine geringe Verzögerung des Tempo's. Mikuli betont ausdrücklich, dass das Metronom nie auf Chopin's Clavier fehlte.

2) In consideration of the orchestral accompaniment, which although not independent, nevertheless flows continually along, it seems advisable to warn against any considerable freedom of time in the delivery of the following Cantilena, as well as in the secondary subject in A-flat. First to bear a slight retardation of the tempo are the interspersed Fiorituri. Miculi lays special stress upon the fact that a metronome was never wanting on Chopin's pianoforte.


Ped.
cresc.
oder etwas leichter
or somewhat easier

poco riten.

p

a tempo
con anima

leggiero

sempre legato

poco riten.

a tempo

con forza

cresc.

sempre più stretto

f

ff pp leggieriss.

p con duolo

risoluto

4) Am besten vertheilt man diesen Lauf wohl in dreimal vier Zweiunddreissigstel und eine Sextole.

4) Probably the best way to divide this run is in three times four thirty-seconds and a sextuplet.

dolce

cresc.

cresc.

f

cresc.

ff

sf

5) Herausgeber muss es dahingestellt sein lassen, ob die von ihm notirte Phrasirung die authentische ist. Es finden sich hier und in der Parallelstelle Abweichungen, welche nach Vergleichung der besten Ausgaben immerhin der Möglichkeit Raum geben, dass eine Bindung des Sechzehntels an das Achtel beabsichtigt war. Unsere Entscheidung ist wesentlich durch die Forderung einer bequemeren Spielbarkeit beeinflusst.

5) The editor leaves it an open question whether the phrasing here given is the authentic one, or not. Here and in the parallel place, there are deviations which, after a comparison of the best editions, leave room for the possibility that a binding of the sixteenth to the eighth was intended. Our decision is essentially influenced by the requirements of greater convenience of execution.

Tutti.

cresc.

Ped.

cresc.

Clar.

Fag.

cresc.

ff

Ped.

Fl.

sf p

Ped.

a tempo

poco ritard.

Solo.

con anima

Fag.

m. d.

Ped. Ped.

Viol.

Fag.

6) (quasi trillo)

6) quasi trillo

7) Einige Ausgaben schreiben diesen Vorschlag im Werthe eines Achtels aus.

7) Some editions have this appoggiatura written as an eighth-note in value.

Viol.

p

f

(un poco più moderato)

con forza

sf

pp 14 *f*

pp 13 *f*

Ped. ✻

poco riten.

leggieriss.

leggieriss.

(Tempo I.)
a tempo

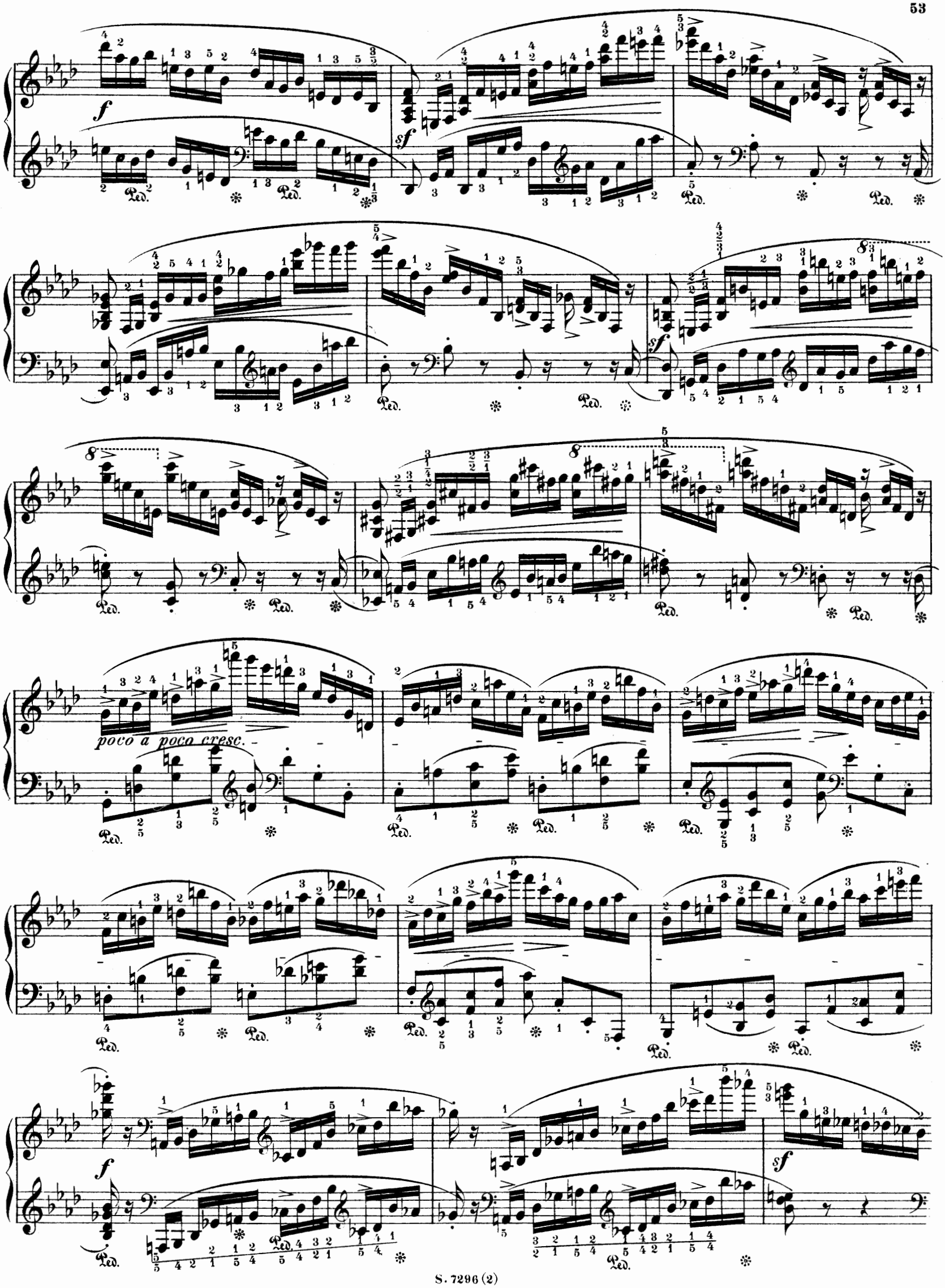
p

sf

f

p

sf


poco a poco cresc.

sf

sff

con

forza

Tutti.

ff

cresc.

sempre ff

ff

sf

p

tr

Solo.

p sostenuto

poco riten.

a tempo

con anima

dolciss.

riten.

8) Ausführung etwa so:

9) Nach einigen Ausgaben ♭ statt ♮

8) *Execution.*

9) *According to some editions* ♭ *instead of* ♮.

a tempo

f

ff

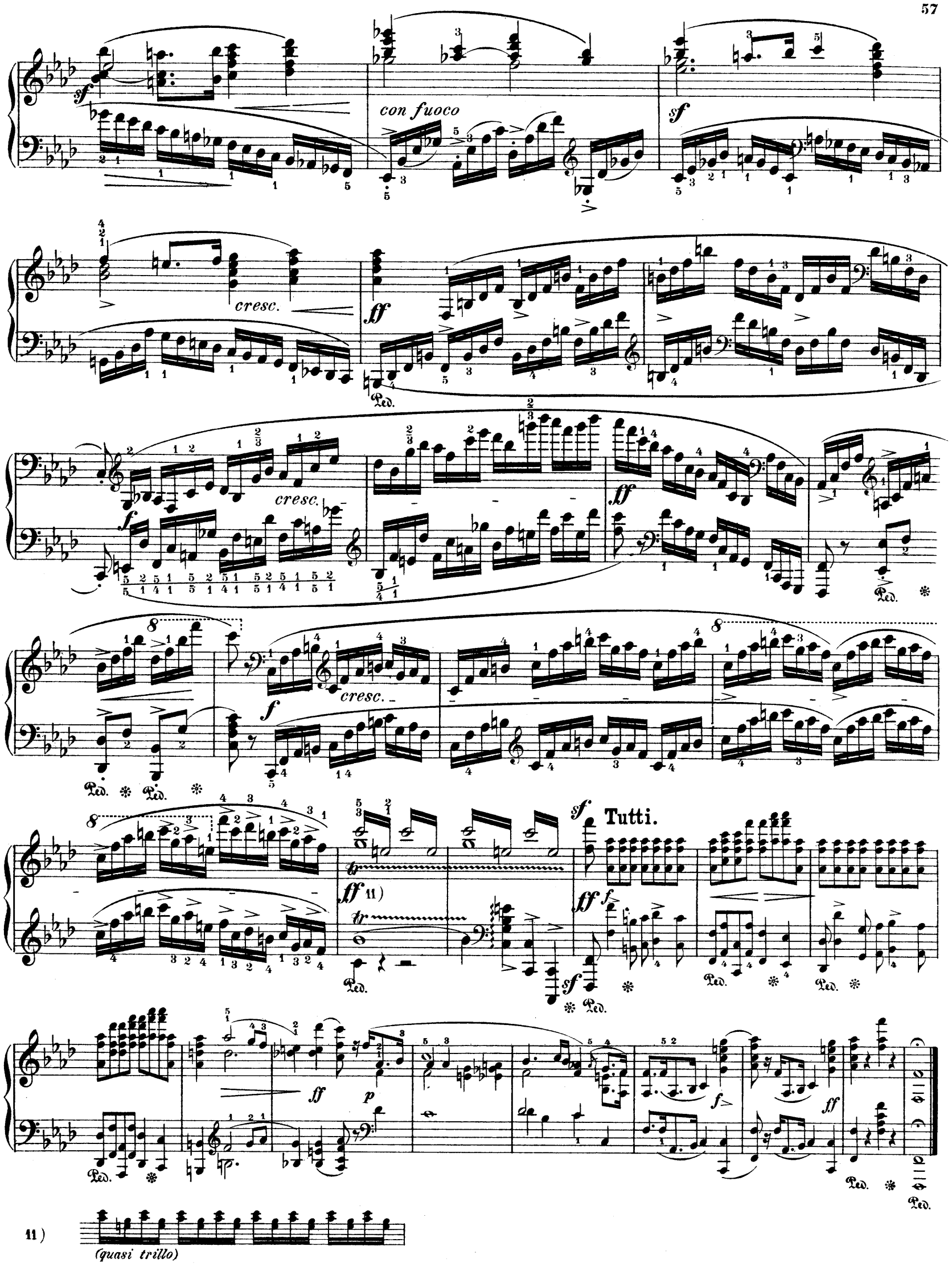
sf

risoluto

dolce

10) Man vergleiche, was in Anmerkung 5 zur Phrasirung dieser Stelle gesagt ist.

10) Compare with the Observation on the phrasing of this place in Remark 5.


con fuoco
cresc.
cresc.
cresc.
Tutti.
11)
(quasi trillo)

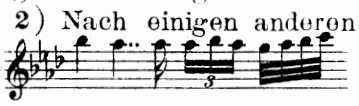
1) **Larghetto.** (♩ = 56.)

Tutti. Fl. Ob. Viol. Fl. Ob. **Solo.** Clar. Fag. Viol.

con molta delicatezza 2) *dim.* *dolciss.* *legato* *dim.*

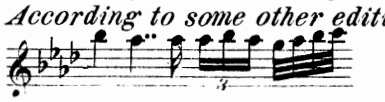
1) Dieser Satz gehört sowohl durch die Zartheit und Gluth der Empfindung als durch die höchste Feinheit des Geschmackes zu Chopin's vollendetsten Schöpfungen. Die Hauptschwierigkeit seines Vortrags liegt in der Vereinigung des innigsten Cantilenentons mit jener Decenz in der Anwendung von Taktfreiheiten, ohne welche das tempo rubato leicht in das Unkünstlerische ausartet. Hauptsächlich mache ich darauf aufmerksam, dass der leidenschaftliche Seitensatz (von As moll ab) nicht gar zu sehr im Recitativstyl zu fassen ist. Der im Accompagnement häufig auftretende Rhythmus (♩ ♩. ♫ ♩ ♩ | ♩ 𝄽 ♩) weist auf eine sorgfältige Behandlung des Metrums hin.

2) Nach einigen anderen Ausgaben heisst der Rhythmus:



1) This movement, by reason of its tenderness and ardor of invention as well as the highest refinement of taste, belongs to the most finished of Chopin's compositions. The chief difficulty in its delivery lies in the union of the most fervent Cantilena-style with that discretion in the use of metrical freedom, without which the Tempo rubato easily degenerates into the inartistic. As of chief importance, I would call attention to the fact that the impassioned Secondary Subject (from A minor on) must not be conceived too much in the Recitative-style. The rhythm (♩ ♩. ♫ ♩ | ♩ 𝄽 ♩) *which appears frequently in the accompaniment, points to a careful treatment of the metre.*

2) According to some other editions the rhythm is:



cresc.

poco riten.

73 con forza

ff

delicatiss.

29

a tempo

f

27

legg.

15

dolciss.

3)

più f

ff

string.

raddolcendo

f

p

21

smorz.

9

Viol.

con forza

3) Der untere Fingersatz rührt vom Autor her.

3) The lower fingering is by Chopin.

Viol.

cresc.

ff

Ped.

Fl.

f

fff

Ped.

appassionato

f

pp

sempre più stretto

con forza cresc.

f

Ped.

ff

Ped.

sotto voce

Fl.

Clar.

Fl.

Clar.

f

Ped.

ff *con forza*

p *smorz.*

Cor. *pp legg.*

Fl.

velociss.

pp delicatiss.

legatiss.
dolciss.

Ped.

rallent.

a tempo

dim.

sosten.

pp

Ped.

con forza

dolciss.

legato

appassionato

dim.

riten.

Tutti.

a tempo

Viol.

Fl.
Ob.

Clar.

Fag.

Viol.

dim. smorz.

Allegro vivace. (♩. = 69.)

1)

semplice ma graziosamente

ben legato

Tutti.

Solo.

molto legato

cresc.

Tutti.

Fl.

Cor.

Fag.

1) Der untere Fingersatz ist von Chopin.

2) Die folgenden sieben Schläge führt nach der Breitkopf-Härtelschen Partitur das Clavier zusammen mit dem Orchester aus.

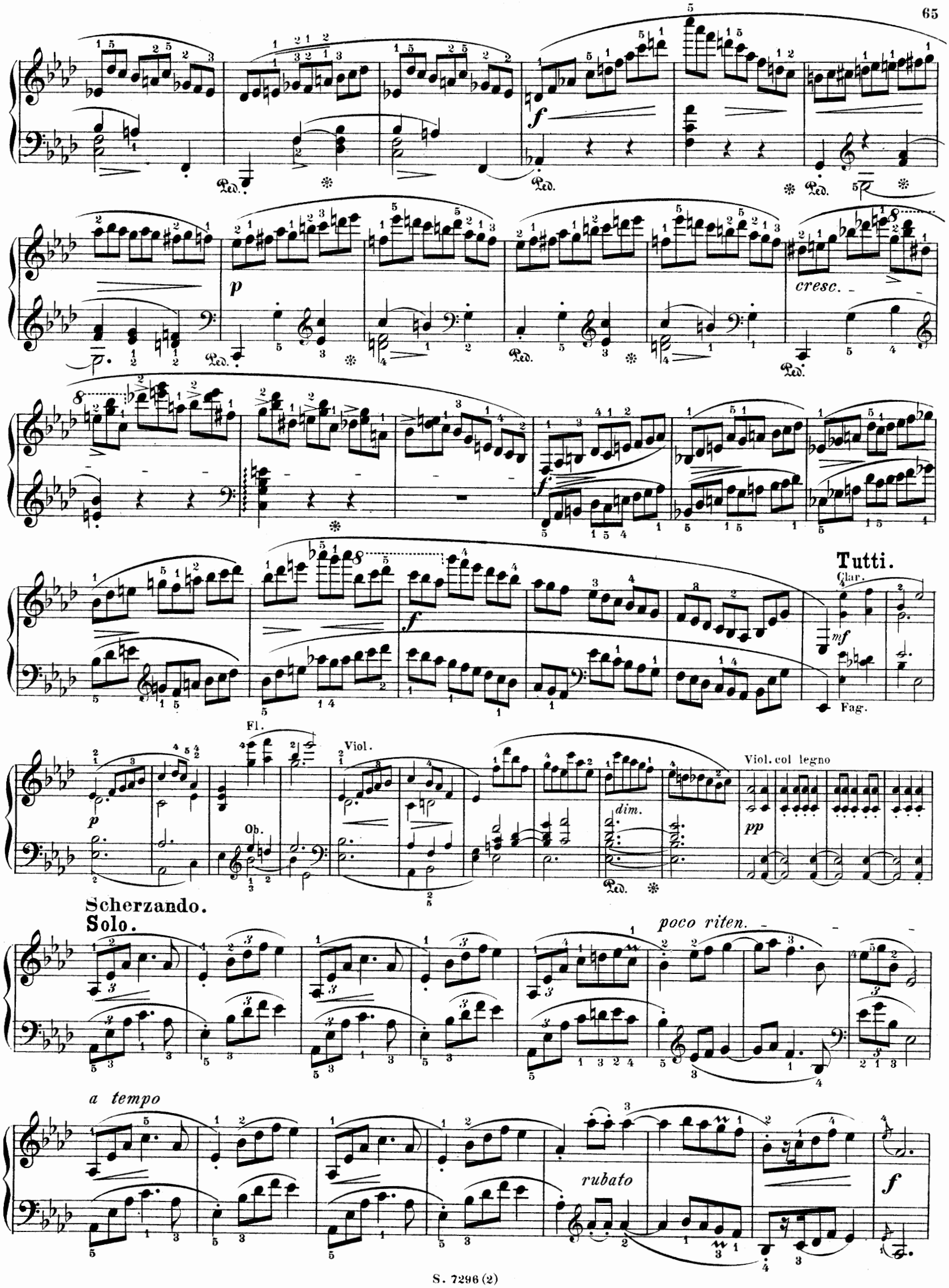
1) *The lower fingering is by Chopin.*

2) *In the score of Breitkopf and Härtel, the following seven chords are executed by the pianoforte together with the orchestra.*

Solo.

riten. in tempo

leggieramente


cresc.
Tutti.
Clar.
Fag.
Fl.
Ob.
Viol.
dim.
Viol. col legno
Scherzando.
Solo.
poco riten.
a tempo
rubato

riten.

p

Fag.

risvegliato

sf

sf

rubato

p

pp

dolciss.

dolciss.

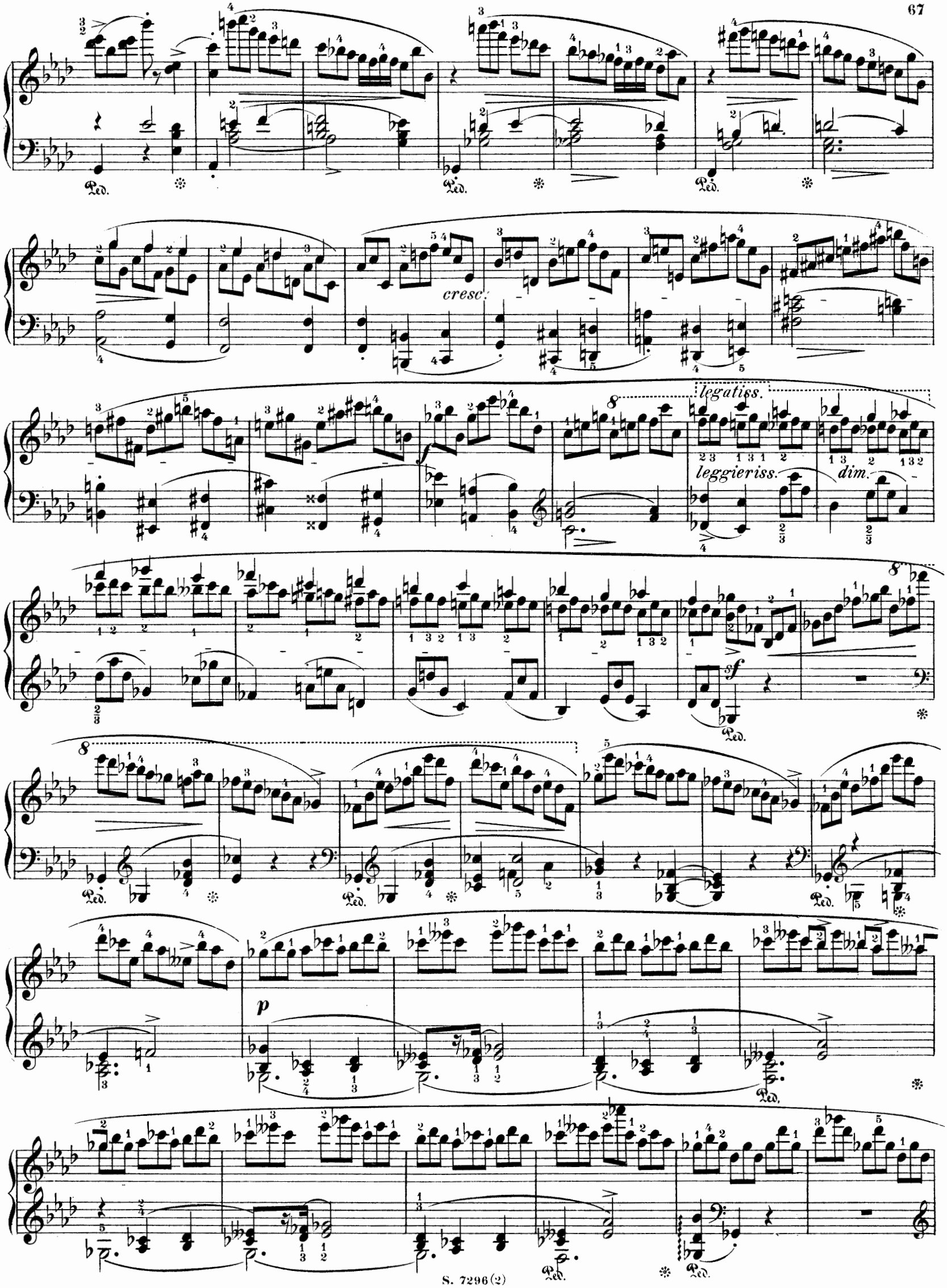
dim.

f

con anima

riten.

a tempo


cresc.
legatiss.
leggieriss.
dim.
sf
p
Ped.

rallent.

pp

smorz.

a tempo

risvegliato

cresc.

f

cresc.

ff

cresc.

Tutti. **Solo.**

ff *p*

poco a poco rall.

dim.

dolciss.

Clar.

pp

Clar.

riten.

a tempo

ppp

leggieramente

riten.

a tempo

tr

(f) sf

Tutti.

ff

Solo.

riten. - - - *a tempo*

cresc.

con forza

Tutti.

3) Vergleiche Anmerkung **2** auf Seite **21.**

3) Compare with Remark 2 on page 21.

Cor. de Signal.

Solo.

brillante

cresc.

legatiss.

cresc.

4) In den meisten Ausgaben steht das Sechzehntel senkrecht über dem Triolenachtel. Nach des Herausgebers Meinung darf es mit demselben zugleich angeschlagen werden. Aehnliche Licenzen der rhythmischen Notirung sind bei Chopin und Schumann nicht selten.

4) In most editions the sixteenth stands perpendicularly over the triplet-eighth. In the opinion of the Editor the two notes may be played simultaneously. Similar licences in the rhythmic notation are not rare with Chopin and Schumann.

f *cresc.*

sf

p

f

Ped. ✻ Ped. ✻ Ped. ✻

f *cresc.*

Ped. ✻ Ped. ✻ Ped.

sf

Ped. ✻ Ped. ✻ Ped. ✻ Ped.

cresc.

fff

(trem.)

Tutti.

ff

Solo.

p

dim.

ff

f

cresc.

Tutti.

ff

fff