FREDERICK CHOPIN'S WORKS.

Instructive Edition

with explanatory remarks and fingerings by

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Author's Edition in English by

ALBERT R. PARSONS.

Volume XI.

CONCERTOS

for the Pianoforte.

Concerto No 1.... E-minor Op. 11.

" No 2.... F-minor Op. 21.

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[1]Concerto I.

Allegro maestoso.(♩ = 126.)

Friedrich Chopin, Op.11.

Tutti

risoluto

marcato

[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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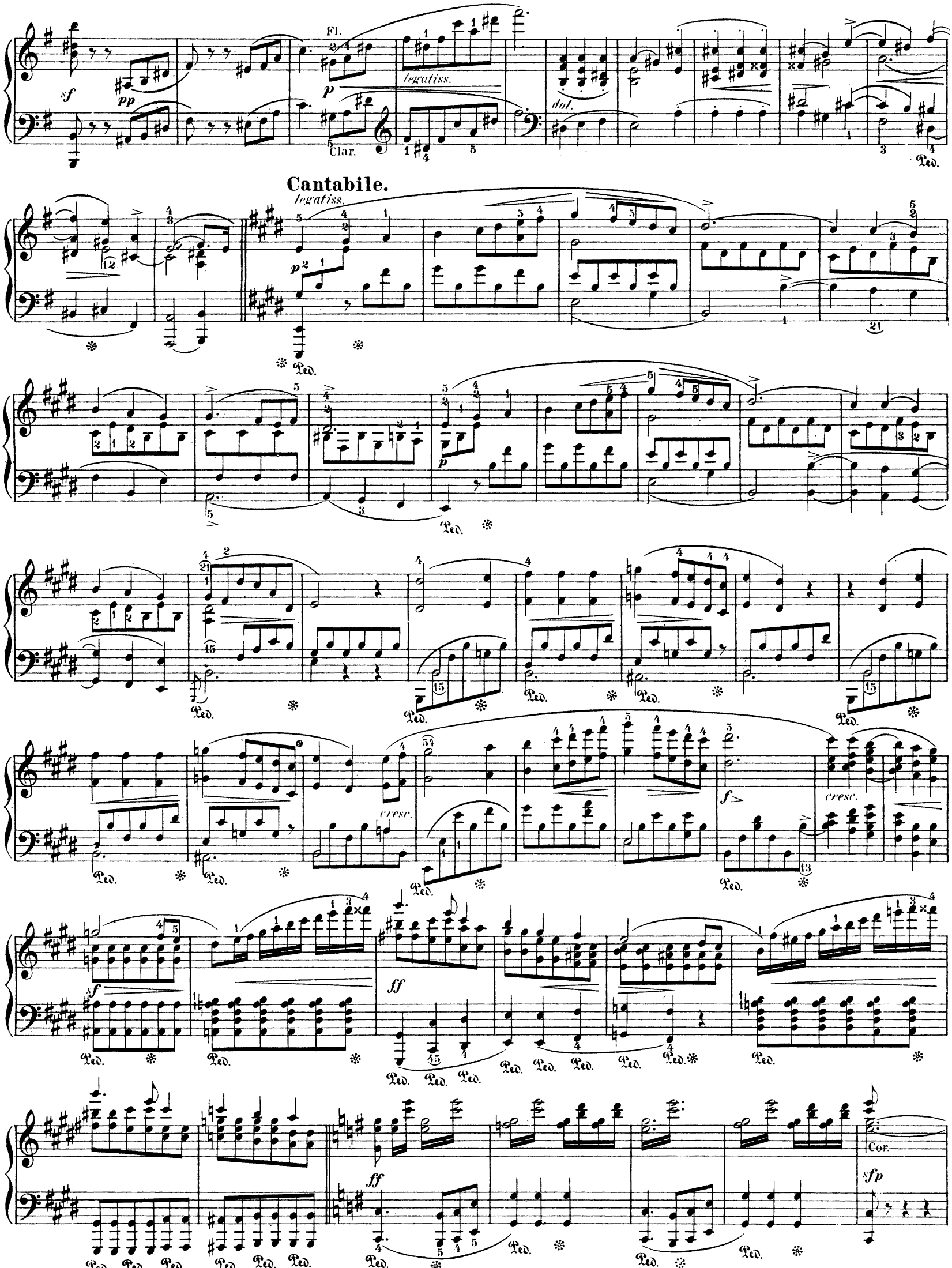
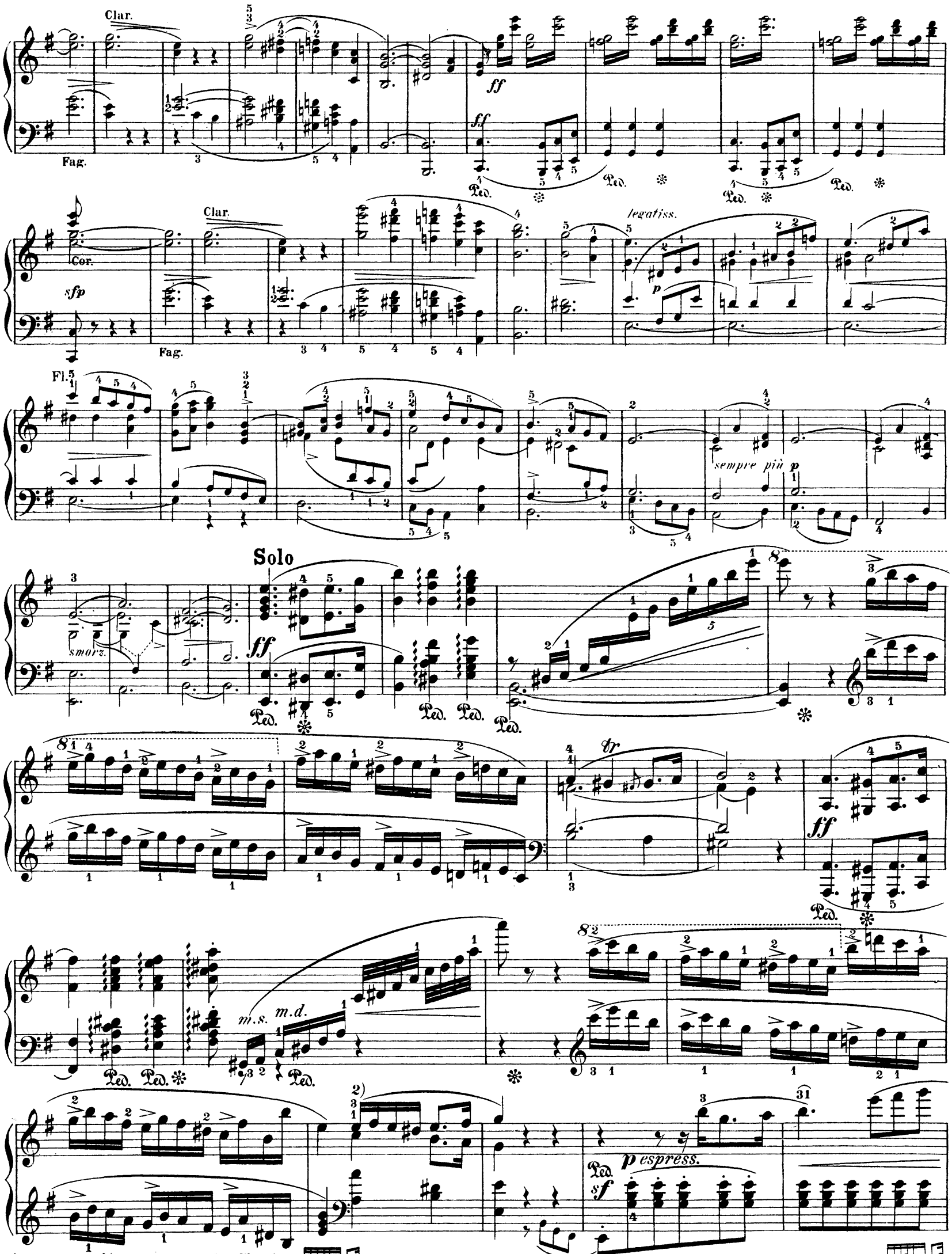

Fl.
Clar.
legatiss.
dol.
Cantabile.
legatiss.
cresc.
cresc.
Cor.



2) Nach Miculi's Zeugniss spielte Chopin:

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

legatiss.

sf

(un poco marcato il basso)

stretto

risoluto

stacc.

con forza

tranquillo

sf p

poco agitato

(un poco più f)

dim.

p

cresc.

f

pp

f

pp

con forza

sf

sf

sf

cresc.

fff

sff

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

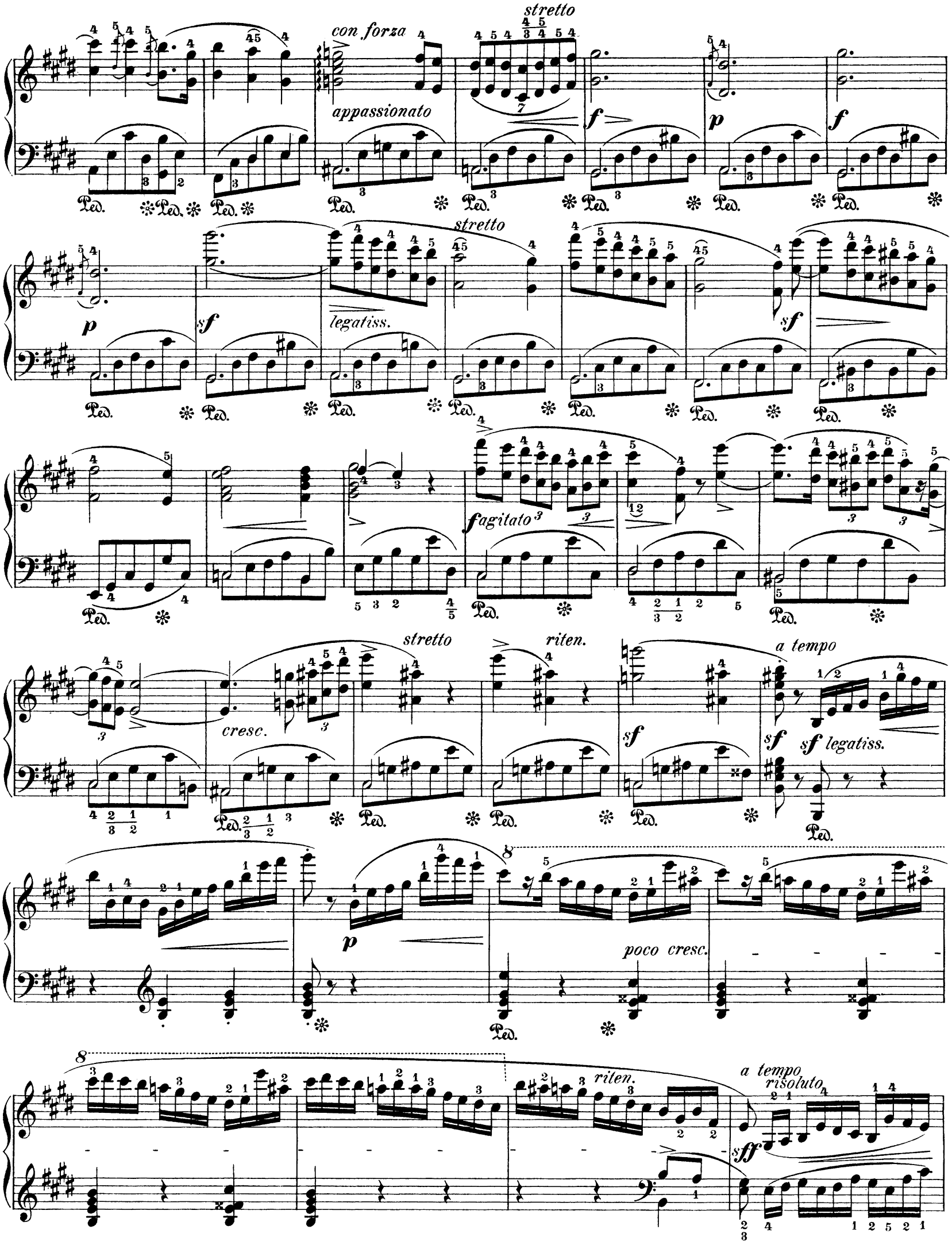
con anima

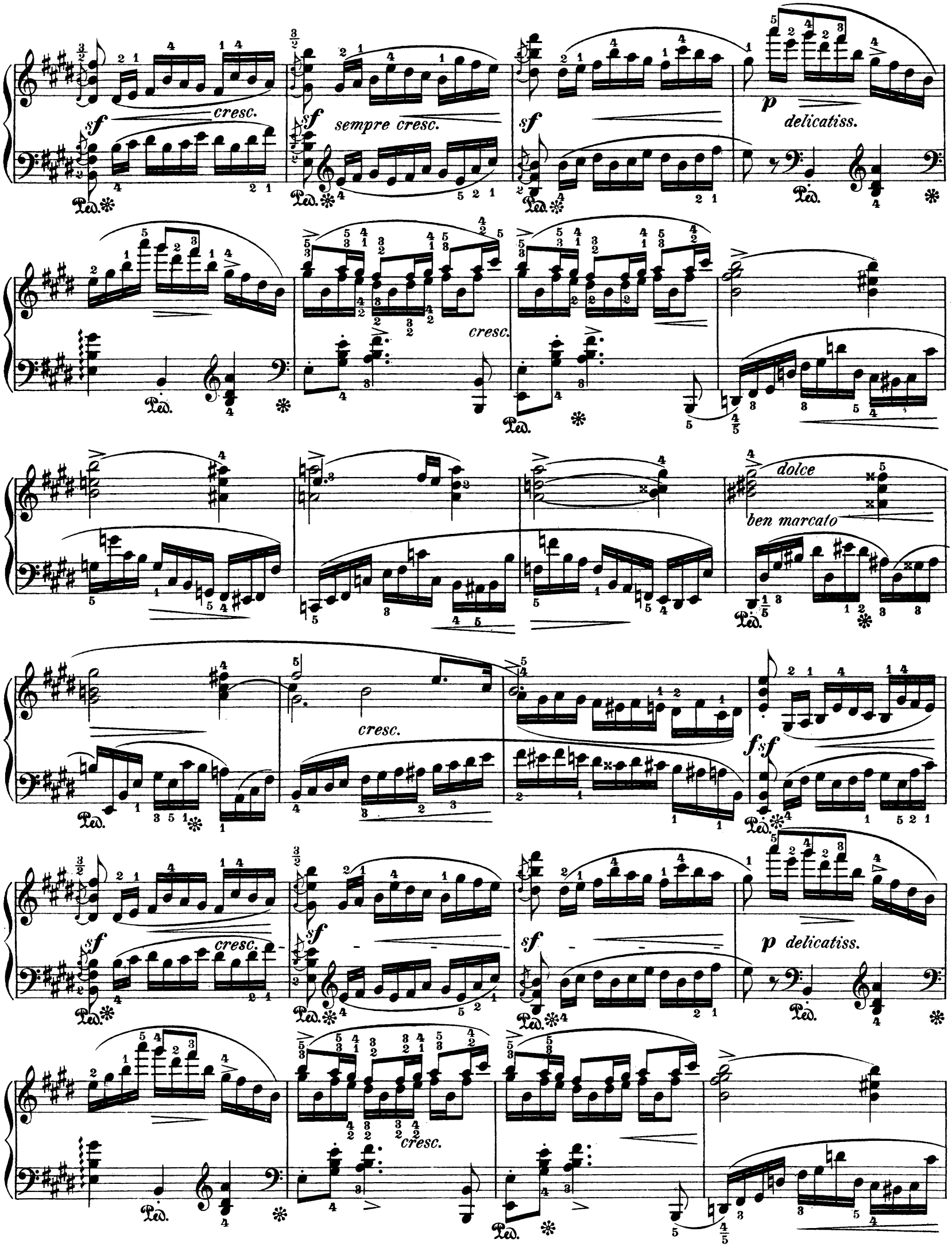
cresc.

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.


con forza
appassionato
stretto
legatiss.
stretto
agitato
cresc.
stretto
riten.
a tempo
legatiss.
poco cresc.
riten.
a tempo
risoluto


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

dolce

sempre più cresc.

cresc.

sempre più cresc.

ff ben marcato

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

Cor.

Clar.

7) Schluss des Trillers:

7) *close of the trill:*

Solo

dolce ed espressivo

leggieriss.

legatiss.(un poco ritenente)

sf

legiero

rall.

a tempo risoluto

sf

8) u.s.f.

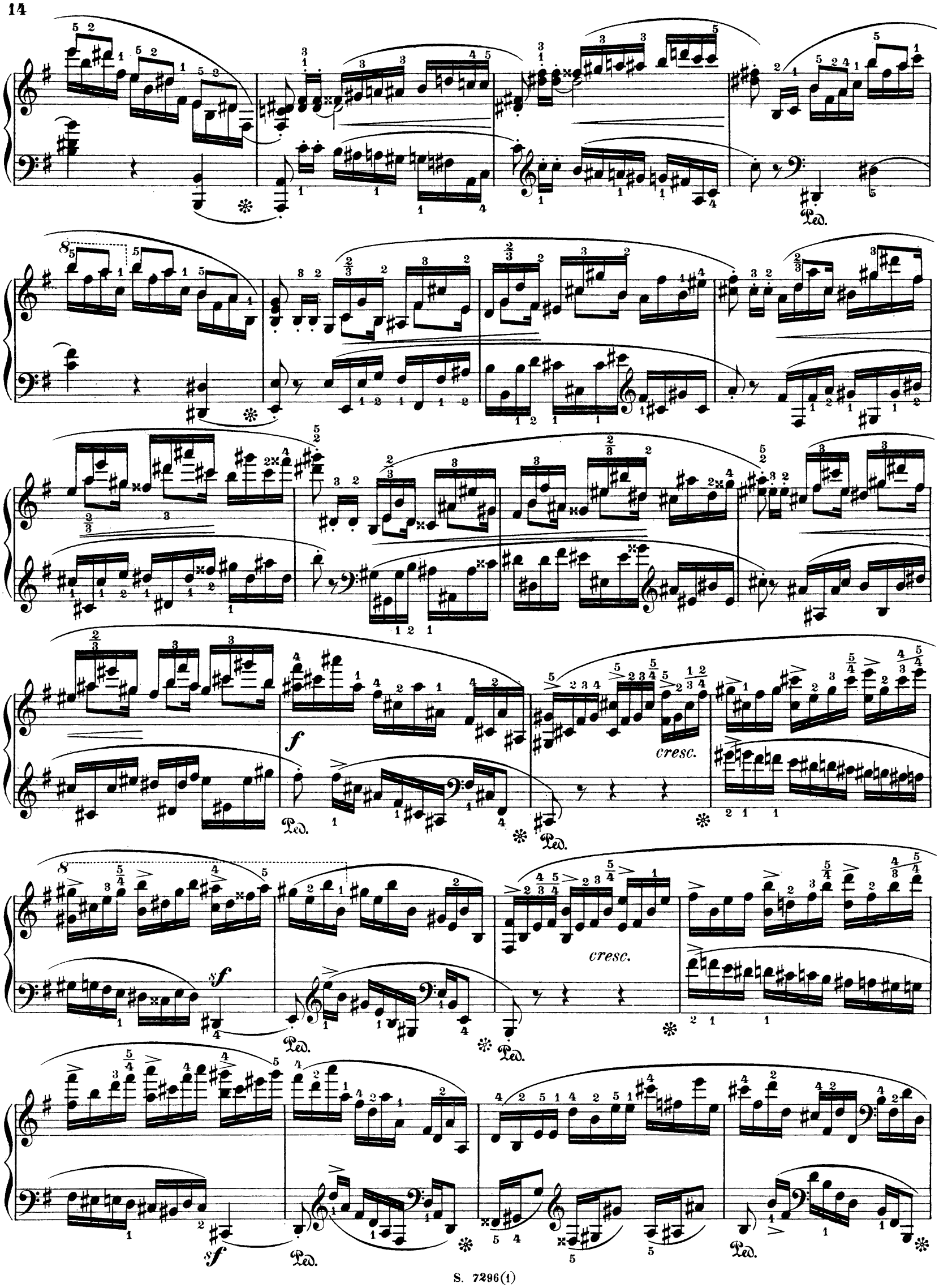
Ped.

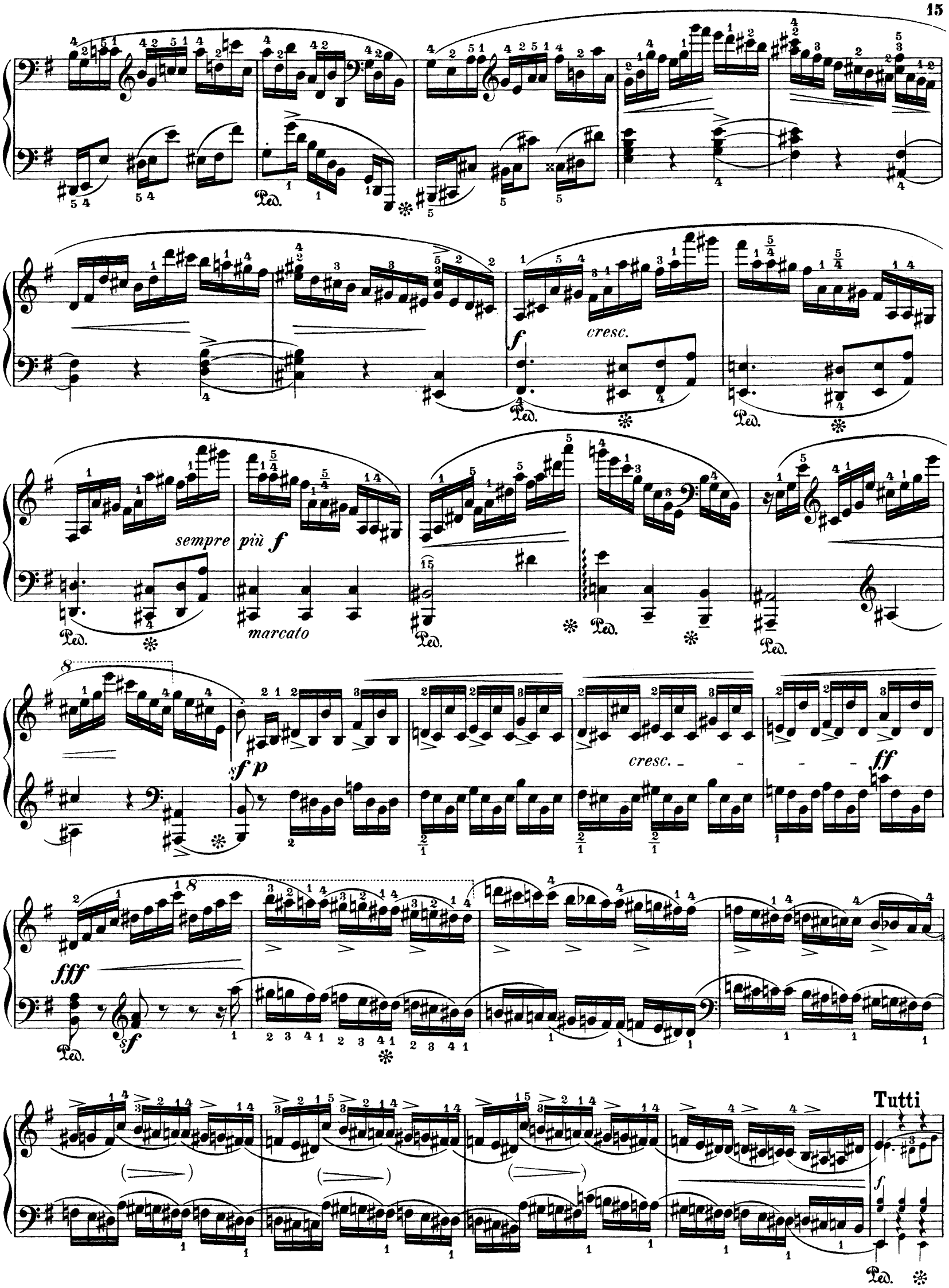
Ped.

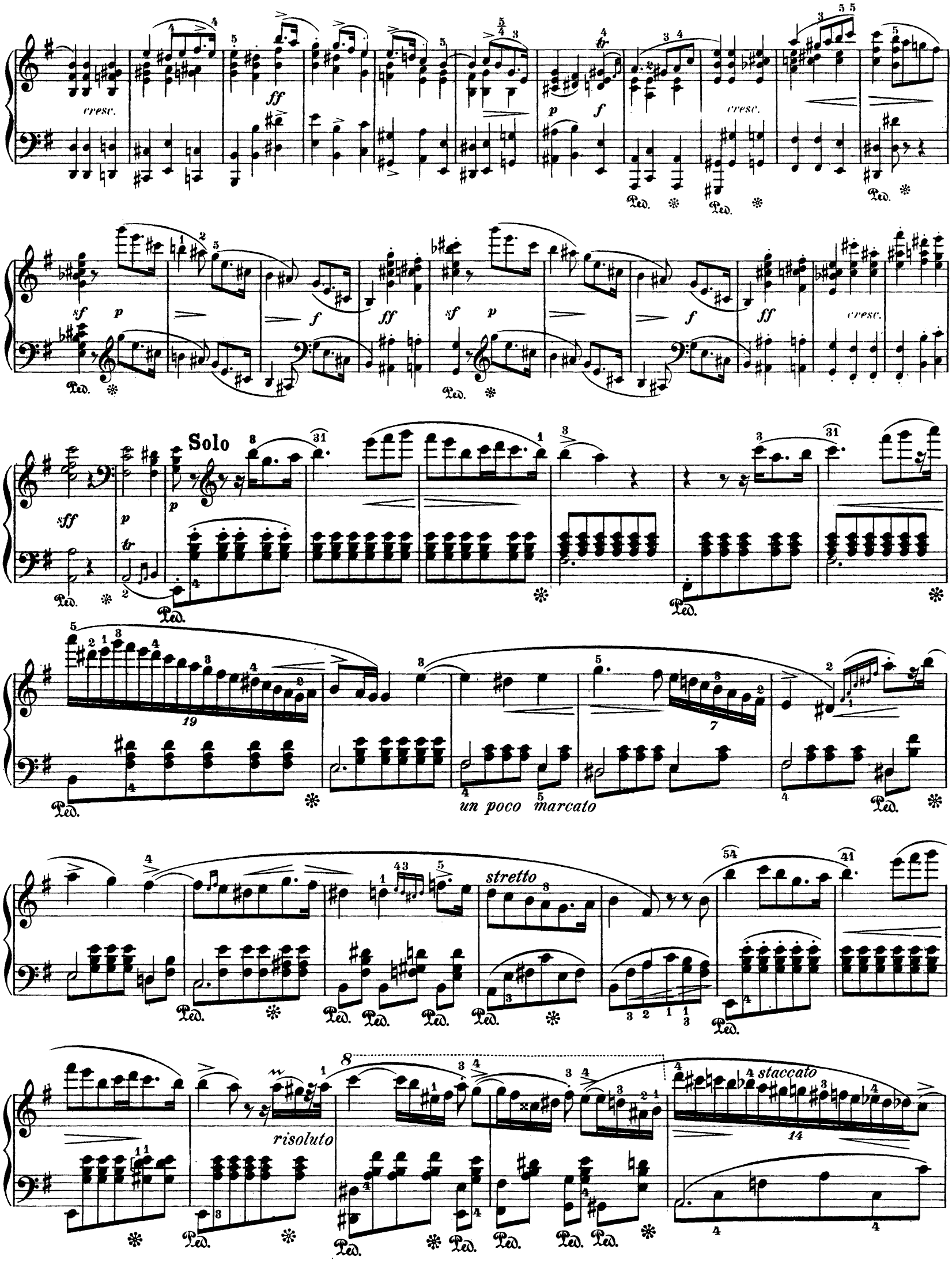
Ped.

Ped.

Ped.


Ped.
f
cresc.
sf
cresc.
sf


cresc.
sempre più f
marcato
sf p
cresc.
ff
fff
sf
Tutti


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

con forza

sf p

poco agitato

(un poco più f)

dim.

p

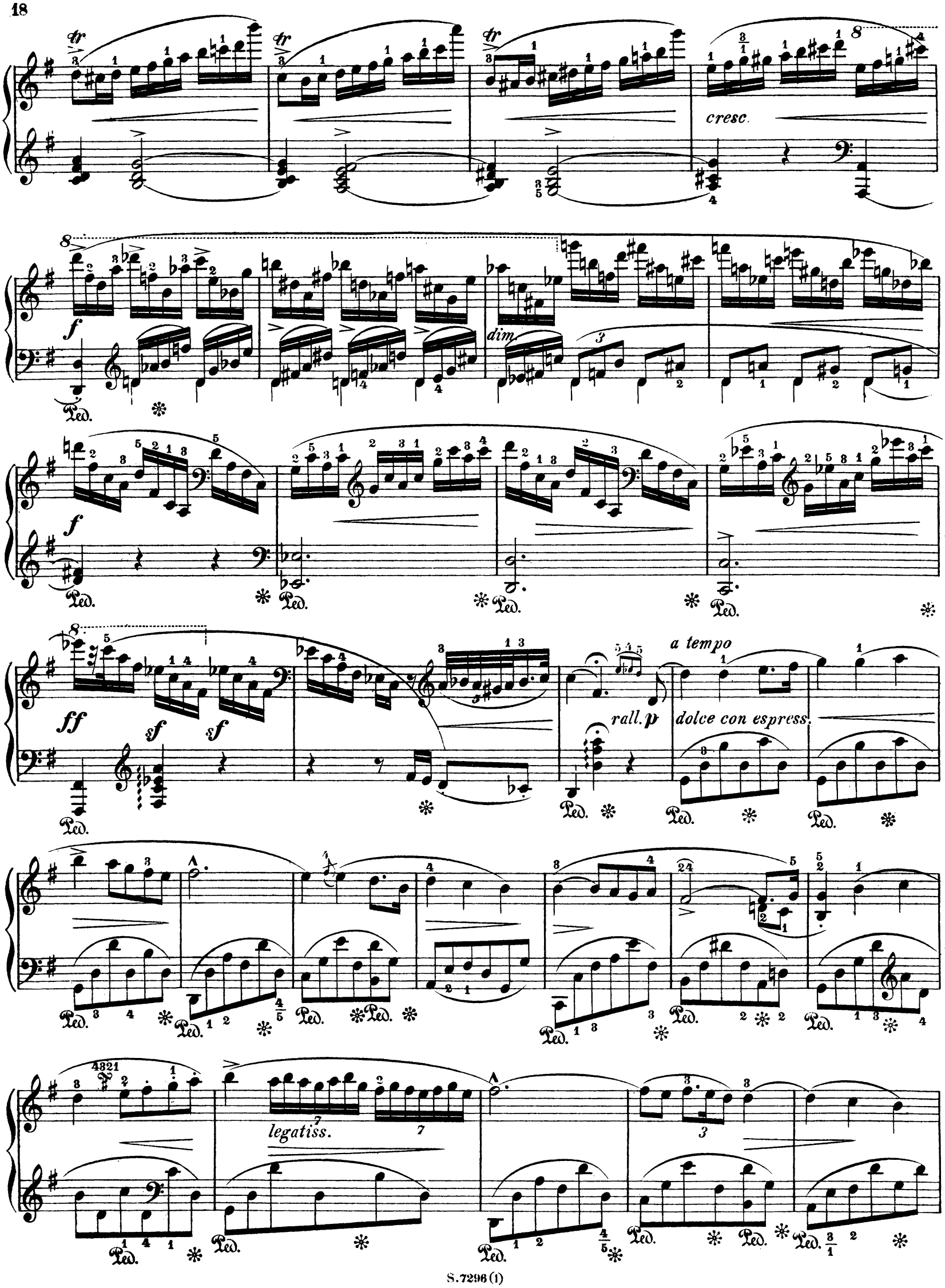
cresc.

f

pp

f

pp


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

cresc.

sf

9)

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.*

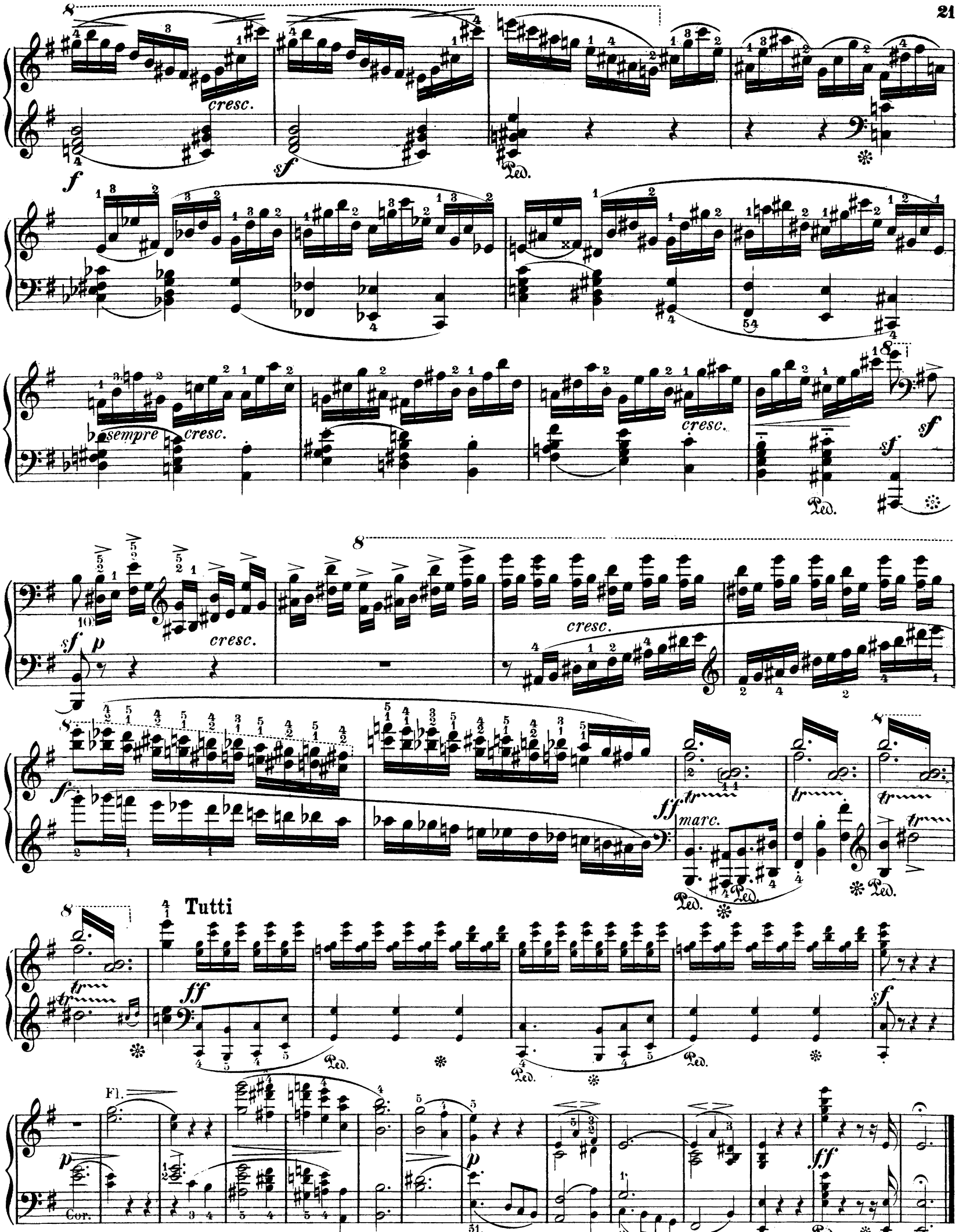
agitato

a tempo

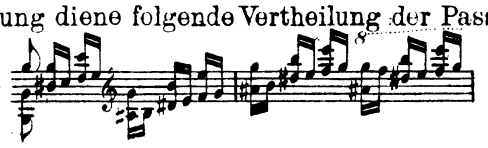
sf *p*

con fuoco

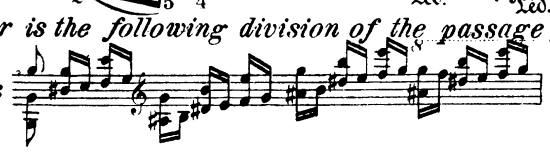
sempre più animato



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*

p

legatiss.

tr

cresc.

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

espressivo

3Viol.

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.

leggieriss. e legatiss.
dim.

pp

Fl

p

f

tr

sf p leggiero dim.

dolciss.

sempre legato

con forza

cresc.

tr

dim. e rall.

pp delicatiss. e legatiss.
smorz.

dim. e rall.

Ped.

Tutti
Viol.
p

a tempo

Solo

p

leggieriss.

legato

con fuoco

2) *cresc.*

sf *p*

legatiss.

leggieriss.

f

p

agitato

Cor. Fag.

3)

pp

f

p

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

2) *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.

leggierissimo

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

rall.

p

legatiss.

leggieriss.

Fl.

Clar.

rall. *a tempo*

p leggieriss. *dim.*

stretto *poco riten.* *a tempo*

Tutti.

f

cresc.

ff *p* *ff*

cresc.

ff

Solo.

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

Ped. Ped. Ped.

scherzando. Tutti. *ff*

Ped. Ped. Ped.

p

ff

cresc. *sf*

cresc.

Solo.

ffrisoluto

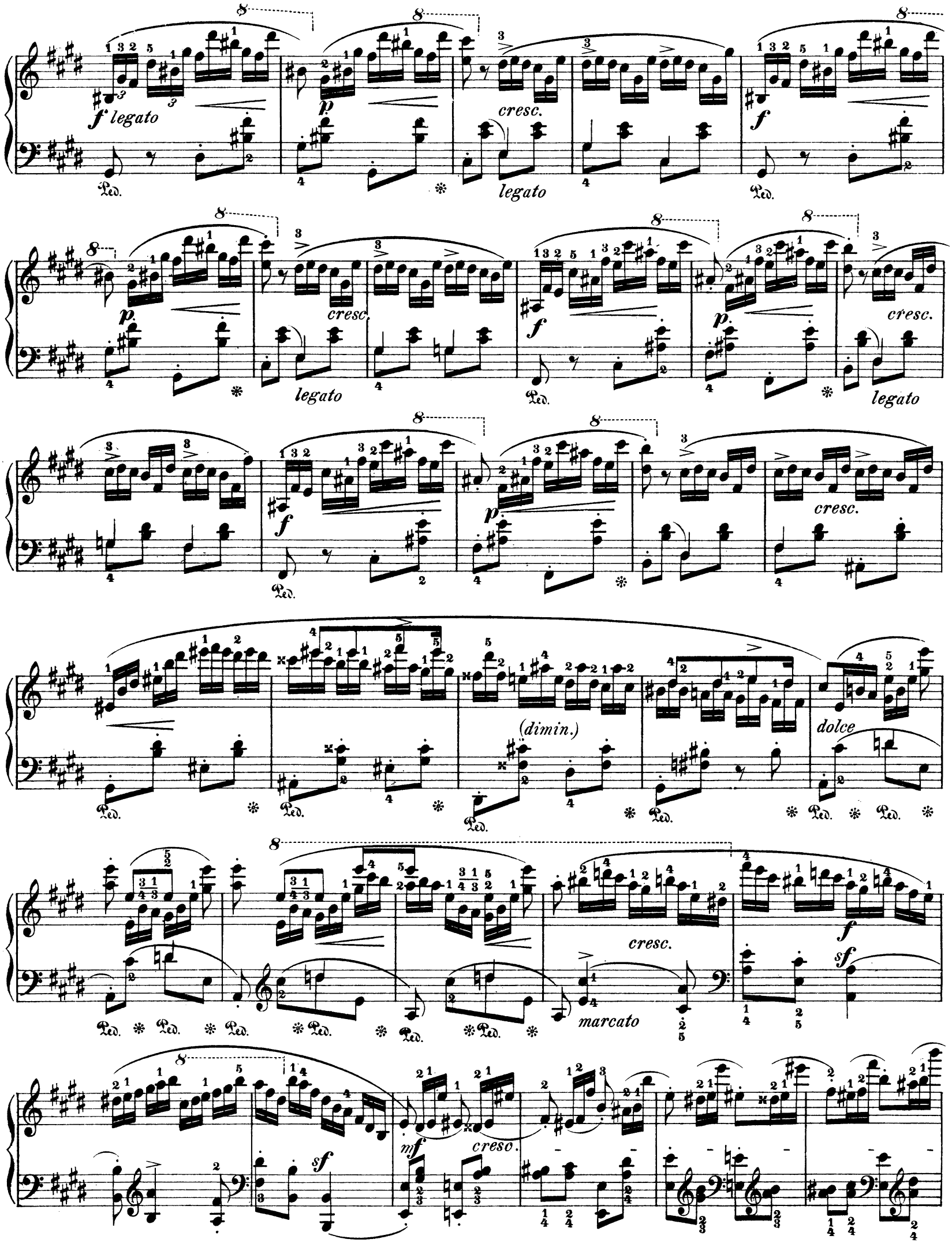
Ped. Ped.

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

Solo. 5

Tutti. Viol.

Solo. 5

poco stretto

Tutti. Viol.

pp

rall. - - -

Tutti. Viol.

Solo.

dim.

Ped. *

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.

sf

cresc.

sf

f

p legatiss.

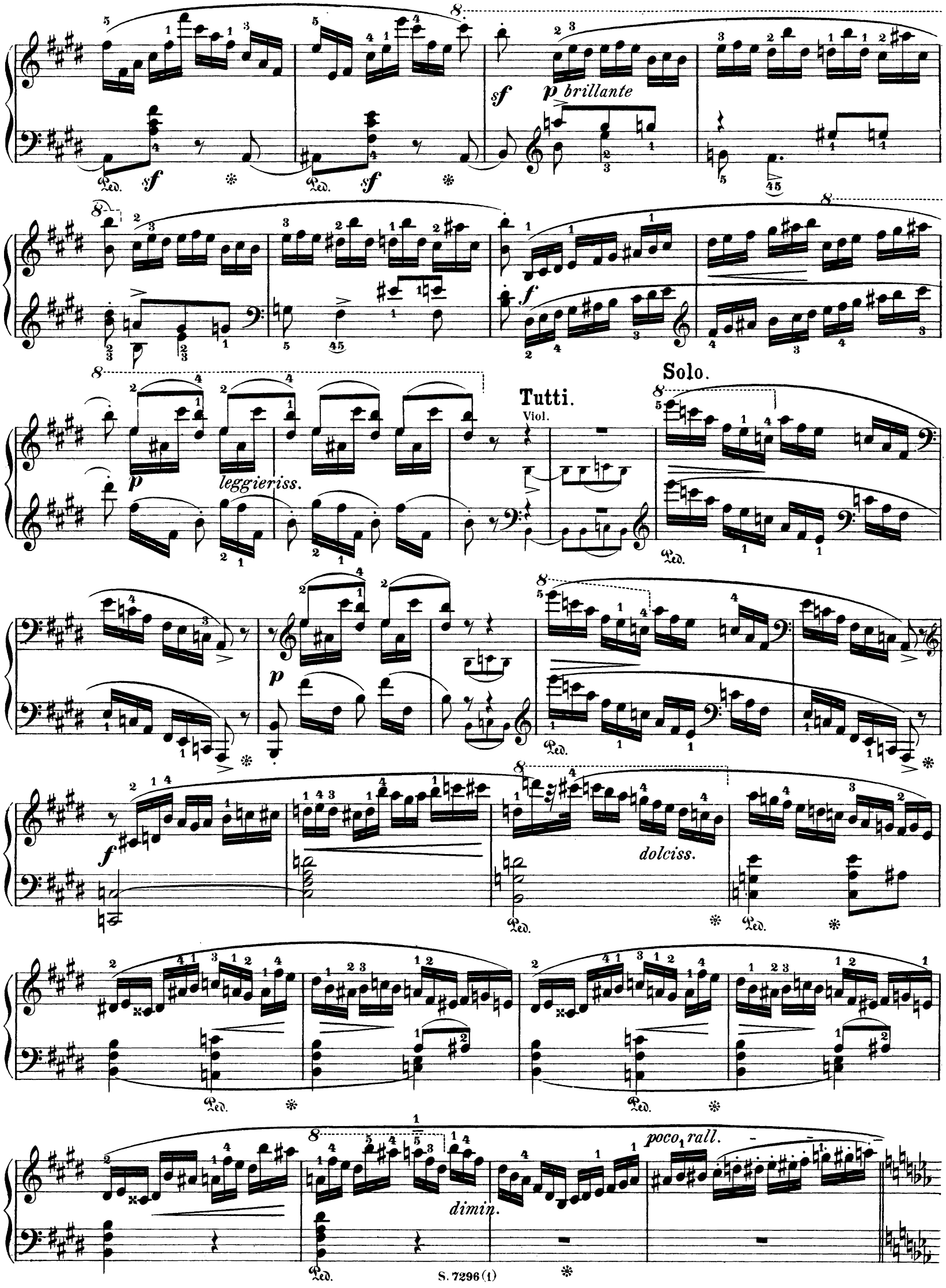
ben marcato

cresc.

f *sf*

sempre più f

sf


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.

8 Solo.

ff p leggiero dimin.

Ped. Ped.

8 rall. a tempo scherzando

legato

8

8 Tutti.

ff p

ff cresc.

Ped. Ped.

Solo.

sf *legato* *cresc.*

f *dim.*

sf

ten. *dim.*

cresc.

ff

cresc.

sf p legato

marcato

f

cresc.

sf p

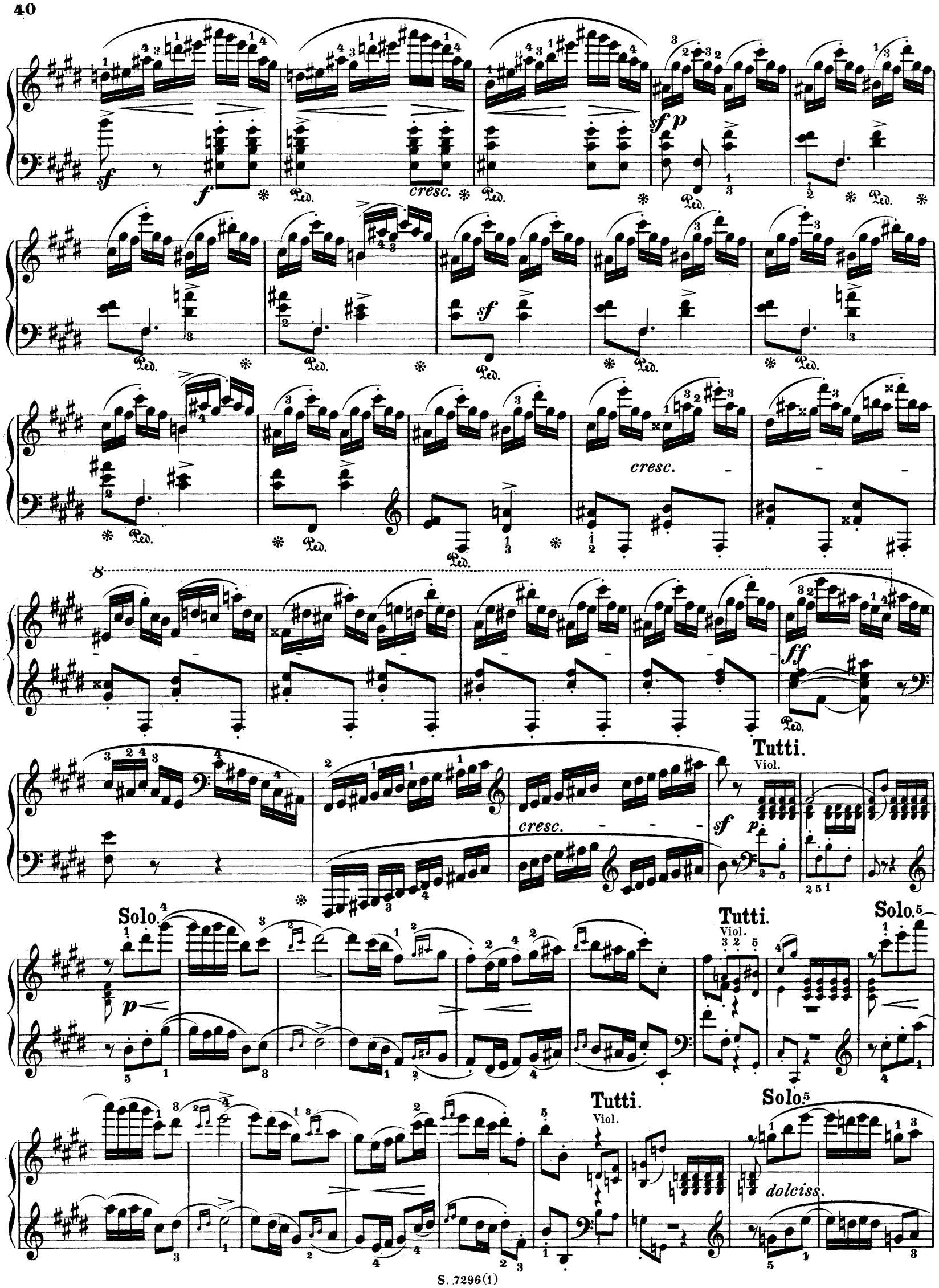
f

cresc.

con fuoco

cresc.

sf


cresc.
cresc.
cresc.
Tutti.
Viol.
Solo.
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

p

sf

f

sempre cresc.

sf

sf

riten.

dolce

a tempo

leggiero

f

veloce

sf

sf

cresc

2)

sf mf

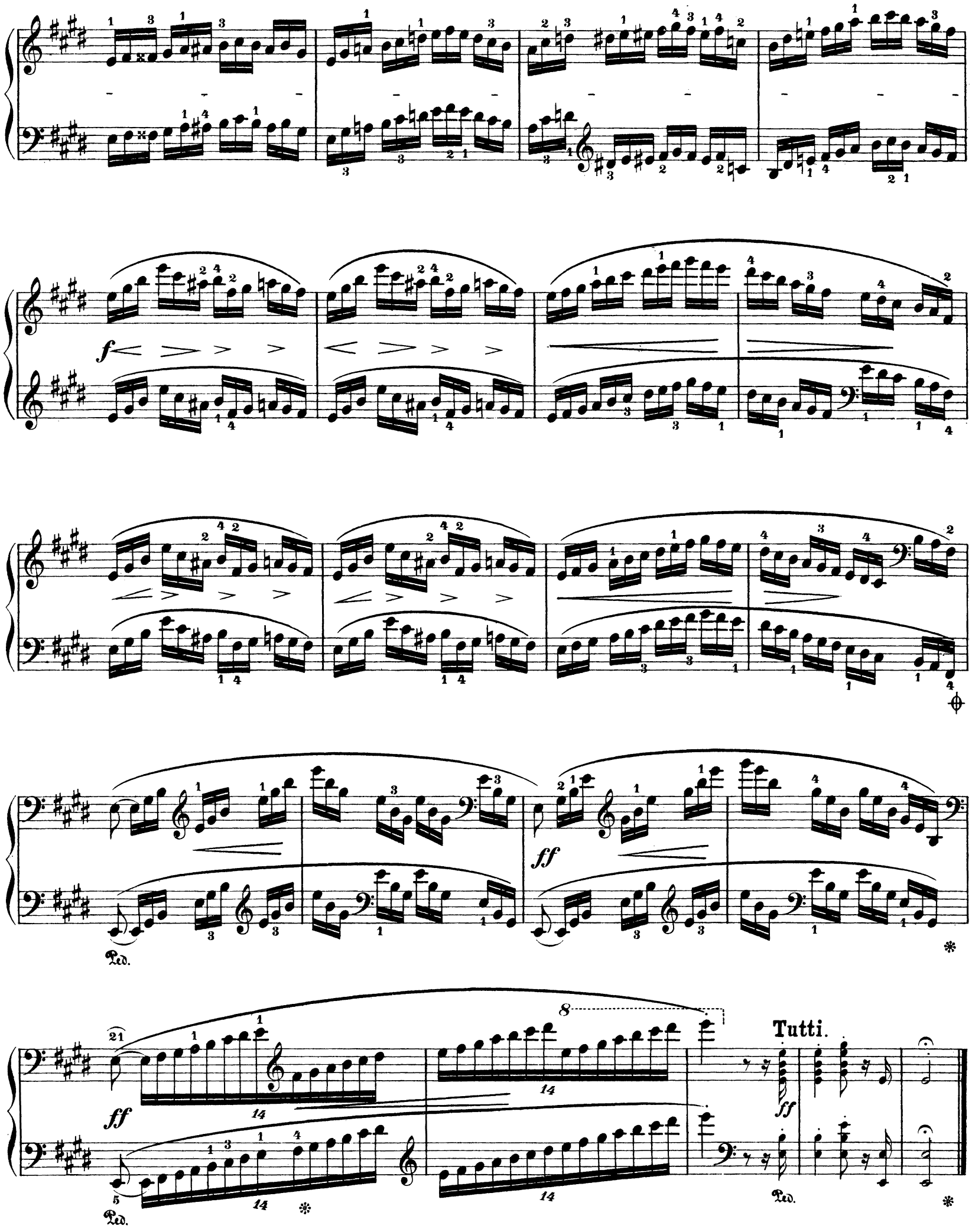
cresc.

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.