

# 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.

Entered according to international treaty.

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BERLIN,  
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(ROB. LIENAU.)

LONDON,  
WEEKES & C°  
14, Hanover Street.

## 1) Concerto I.

Allegro maestoso. ( $\text{d} = 126$ )

Friedrich Chopin, Op. 41.

Tutti  
risoluto

<sup>1)</sup>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.

<sup>1)</sup> 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.

The image shows a single page from a musical score, likely for a symphony or concert overture. It consists of eight staves of music, each with two measures. The top staff features woodwind instruments (Flute, Clarinet) and bassoon. The second staff is labeled 'Cantabile.' and includes dynamic markings 'p' and '2'. The third staff has a bassoon part with 'Ped.' and 'V' markings. The fourth staff continues the bassoon line. The fifth staff shows a transition with 'Ped.', '21', '15', and 'cresc.'. The sixth staff concludes with 'f', 'cresc.', and '13'. The seventh staff begins with 'ff' and 'Ped.'. The eighth staff ends with 'sf' and 'Cor.'. Various other instruments like Cello and Double Bass are implied by the bassoon parts. Measure numbers 21 and 15 are visible on the bassoon staves.

4

Clar.

Fag.

ff

ff

ped. \*

ped. \*

ped. \*

ped. \*

Clar.

sfp

Cor.

legatiss.

Fl. 5

sempr. più p

Fag.

Solo

smorz.

ff

ped. \*

ped. \*

ped. \*

81

tr

ff

ped. \*

m.s. m.d.

82

p espress.

Vel.

2) Nach Miculi's Zeugniss spielte Chopin:

S. 7296(1) 2) According to Miculi's testimony Chopin played:

Sheet music for piano, page 5, featuring eight staves of musical notation. The music is in common time and consists of two systems. The first system starts with a treble clef and a bass clef, followed by a treble clef. The second system starts with a bass clef. The music includes various dynamics such as *sf*, *p*, *legatiss.*, *stretto*, *risoluto*, *tranquillo*, *con forza*, *poco agitato*, and *dim.*. Articulations include *Ped.* (pedal), *\**, and *21*. Performance instructions like *(un poco marcato il basso)* and *(un poco più f)* are also present. Fingerings are indicated above the notes.

6

The sheet music consists of six staves of musical notation for piano. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in common time and includes various dynamics such as *cresc.*, *f*, *pp*, *sf*, and *dim.*. There are also performance instructions like *Ped.* and asterisks (\*). Fingerings are indicated above the notes in some staves. The music is divided into measures by vertical bar lines.

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.

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 staften 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* 4 *stretto*  
*appassionato* 4  
*p* *f* *p* *f*

*p* *sf* *legatiss.* *sf*

*fagitato* 9

*cresc.* *stretto* *riten.* *a tempo*  
*sf* *sf legatiss.*

*p* *poco cresc.* *a tempo*  
*riten.* *risoluto* 4

9

*cresc.*

*sempre cresc.*

*sf*

*p delicatiss.*

*cresc.*

*dolce*

*ben marcato*

*cresc.*

*sf*

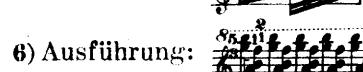
*p delicatiss.*

*cresc.*

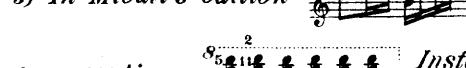
10

Sheet music for piano, page 10, showing six staves of musical notation. The music is in common time, with a key signature of four sharps. The notation includes various dynamics such as *dolce*, *f*, *p*, and *cresc.*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *sempre più cresc.* and *ben marcato* are also present. The music consists of six staves of sixteenth-note patterns, with the right hand primarily负责 upper voices and the left hand providing harmonic support.

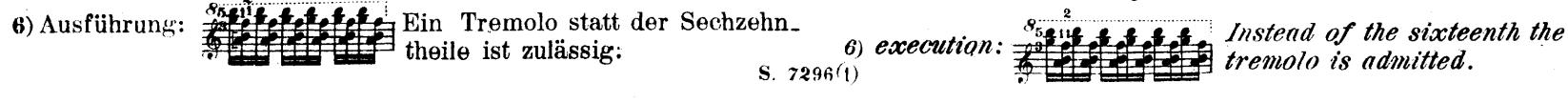
5) Nach Miculi:



5) In Miculi's edition



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



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

S. 7296(1)

**Tutti**

7) Schluss des Trillers:

7) close of the trill:

12

**Solo**

*dolce ed espressivo*

*leggieriss.*

*legatiss. (un poco ritenente)*

*leggero*

*rall.*

*a tempo risoluto*

*s.f.*

*u.s.f.*

The sheet music consists of ten staves of piano music. The first five staves are in treble clef, and the last five are in bass clef. Fingerings are indicated above the notes, such as '5 2 4' or '1 3 2'. Dynamic markings like 'P' (piano), 'f' (forte), and 'sf' (sforzando) are also present. The music includes various note values, rests, and slurs. The style is characteristic of a Chopin etude.

14

Sheet music for piano, page 14, featuring ten staves of musical notation. The music is in common time and consists of two systems. The first system starts with a treble clef and a key signature of one sharp (F#). The second system begins with a bass clef and a key signature of one sharp (F#). The notation includes various dynamic markings such as *f*, *cresc.*, and *dec.*. Fingerings are indicated above the notes, often using numbers 1 through 5. The music is divided into measures by vertical bar lines and contains numerous sixteenth-note patterns. The page number 14 is located at the top left, and the source page number S. 7296(1) is at the bottom right.



The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and uses a variety of key signatures, including G major, F# major, B major, E major, A major, and D major. The notation includes many dynamic markings such as crescendo (cresc.), decrescendo (dec.), fortissimo (ff), piano (p), trill (tr), and sforzando (sf). Articulation marks like staccato dots and slurs are also present. Performance instructions include "solo" and "stretto". The page is filled with complex rhythmic patterns, including eighth and sixteenth note figures, and various rests and tied notes. The overall style is highly technical and expressive, typical of a virtuosic piano piece.

Sheet music for piano, page 17, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is one sharp (F#). The notation includes various dynamics such as *con forza*, *sforzando* (sf), *p*, *cresc.*, *dim.*, *poco agitato*, *un poco più f*, and *f*. Performance instructions like *ped.* and asterisks (\*) are placed under specific notes. Fingerings are indicated above many notes, such as 1, 2, 3, 4, 5, and 8. Measure 1 starts with a dynamic *con forza*. Measure 2 begins with *sforzando* (sf) and *p*. Measure 3 starts with *poco agitato*. Measure 4 starts with *un poco più f* and *dim.*. Measure 5 starts with *p*. Measure 6 starts with *f*.

18

Sheet music for piano, page 18, featuring ten staves of musical notation. The music is in common time and consists of two systems. The first system starts with dynamic *tr* (trill) over three measures, followed by a crescendo. The second system begins with dynamic *f*, followed by *dim.* (diminuendo). The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, 8), dynamic markings like *ff*, *sf*, *rall. p*, *a tempo*, *dolce con espress.*, and *legatiss.*. Performance instructions like *tr.*, *\* Ped.*, and *ped.* are also present. The music concludes with measure 8, ending on a forte dynamic.

The sheet music consists of six staves of piano music. The first five staves are in common time (indicated by a 'C') and the last staff is in 2/4 time (indicated by a '2'). The music includes various dynamics such as *cresc.*, *sf*, *ff*, and *riten. con forza*. Fingerings are indicated above the notes, and performance instructions like 'stretto' and 'sempre stretto' are present. The music is divided into measures by vertical bar lines.

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



20      *agitato*

*a tempo*

*Ped.*      *Ped.*      *Ped.*      *Ped.*

*con fuoco*

*sempre più animato*

S.7296(1)

21

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



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



ROMANZE.<sup>1)</sup>Larghetto. ( $\text{d} = 80$ )

Violini con sordini

**Tutti**

*pp legatiss.*

*solo cantabile*

*sostenuto*

*cresc.*

*f p*

*legatiss.*

*tr cresc.*

*espressivo*

<sup>1)</sup> In einem von Karasowski (pag. 418) 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.“

<sup>1)</sup> In a letter cited by Karasowsky (page 418), 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."

Sheet music for piano, page 23, featuring six staves of musical notation. The music is in common time and consists of measures 23 through 28. The key signature changes between G major (two sharps) and A major (one sharp). The notation includes treble and bass staves, with specific fingerings (e.g., 1, 2, 3, 4, 5, 8) and performance instructions such as *leggieriss. e legatiss.*, *dim.*, *cresc.*, *f*, *con forza*, *dolciss.*, *sempr. legato*, *sf p leggiere*, *dim.*, *tr 1*, *dim. e rall.*, and *14*. The music concludes with a repeat sign and the instruction *S. 7296 (1)*.

24

*pp delicatiss. e legatiss.  
smorz.*

*dim. e rall.*

*Tutti*

*Viol.*

*Solo*

*leggieriss.*

*a tempo*

*legato*

*con fuoco*

*cresc.*

*legatiss.*

*leggieriss.*

*agitato*

*Cor. Fag.*

*Ped.*

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*3)*

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*868)*

*869)*

*870)*

*871)*

*872)*

*873)*

*874)*

*875)*

*876)*

*877)*

*878)*

*879)*

*880)*

*881)*

*882)*

*883)*

*884)*

*885)*

*886)*

*887)*

*888)*

*889)*

*890)*

*891)*

*892)*

*893)*

*894)*

*895)*

*896)*

*897)*

*898)*

*899)*

*900)*

*901)*

*902)*

*903)*

*904)*

*905)*

*906)*

*907)*

*908)*

*909)*

*910)*

*911)*

*912*

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

3) In addition to the sign  $\leftrightarrow$  added in the base by the editor, a somewhat quicker tempo might also correspond to the more passionate character of the C-sharp minor Sub-  
ject.

A page from a musical score for piano, featuring six staves of music. The music is in common time and consists of measures 34 through 45. The key signature changes frequently, including sections in G major, F# major, and E major. The score includes dynamic markings such as *cresc.*, *sf*, *sotto voce*, *dim.*, *il basso sempre legato*, *con forza*, *cresc. appassionato*, *p dolce*, *leggieriss.*, *dim.*, and *pp*. Performance instructions like "Tend." and "Fl." are also present. Fingerings are indicated above many notes. The page number 25 is located at the top right, and the measure number 34 is at the bottom center.



51      14      41      14      41      14  
*pp*      *smorz.*      *rallent.*  
*Red.*      8      *Tutti.*  
*a tempo*  
*Viol.*  
*Vcl.*  
*leggieriss. dim. e rall.*  
*Solo.*  
*sempre legatiss. e piano*  
*sempre leggieriss.*  
*Red.*      \* *Red.*      \* *Red.*      \* *Red.*      \* *Red.*      \* *Red.*  
*dimin.*  
*Red.*      \* *Red.*      \* *Red.*      \* *Red.*      \* *Red.*





8 *rall.*

*p leggieriss.* *dim.*

*a tempo*

*Rd.* \* *Rd.* \* *Rd.*

8

*Rd.* \* *Rd.* \* *Rd.* \* *Rd.* \* *Rd.* \* *Rd.* \*

*stretto*

*poco riten.*

*a tempo*

*Tutti.*

*Rd.* \* *Rd.* \* *Rd.* \* *Rd.* \*

*cresc.*

*ff*

*p*

*ff*

*p*

*cresc.*

*ff*

*Rd.* \*

*Solo.*

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

*scherzando* *Tutti.*

*cresc.* *sf*

*cresc.* *ff risoluto*

*Viol.* *tr* *p Clar.*

This page contains six staves of piano sheet music. The top three staves are in common time (indicated by '8') and the bottom three are in 2/4 time (indicated by '8'). The music consists primarily of rapid sixteenth-note patterns. Measure 101 starts with a dynamic of *f* legato, followed by *p*, *cresc.*, *legato*, and *f*. Measures 102-103 show a similar pattern with dynamics *p*, *cresc.*, *f*, *p*, and *cresc.*. Measures 104-105 continue the pattern with *f* and *p*. Measure 106 begins with a dynamic of *f* and ends with *dolce*. Measures 107-108 show a continuation of the sixteenth-note patterns with *f* and *cresc.* dynamics. Measure 109 starts with *marcato* and ends with *f*. Measures 110-111 conclude the page with *mf* and *cresc.* dynamics.

The musical score consists of six staves of music for orchestra. The top staff is for Violin (Viol.). The second staff is for Cello/Bass. The bottom staff is for Double Bass. The score is divided into sections labeled Solo, Tutti, and Solo 5. Various dynamics and performance instructions are included, such as *sf*, *p*, *pp*, *leggieriss.*, *legatiss. e dim.*, *a tempo*, *rall.*, *dolce*, *poco stretto*, *cresc.*, and *ff*. The score is numbered 33 at the top right.

<sup>1)</sup> 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, dasselbe auf Nachlässigkeit der Notirung zurück zu führen. Vielmehr kann durch ihre genaue Beachtung der capriciöse Charakter des Themas gehoben werden.

<sup>1)</sup> 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.

34 Solo.

Dynamics and performance instructions include: *sf*, *ten.*, *54*, *cresc.*, *sf*, *cresc.*, *sf*, *8*, *p legatiss.*, *ben marcato*, *cresc.*, *sf*, *sempr. più f*.

8.

*p brillante*

*Tutti.*  
Viol.

*Solo.*

*dolciss.*

*poco rall.*

*dimin.*

S. 7296(1)

*a tempo*

*p dolciss.*

*Red.*

*rall.* - *a tempo*

*stretto*

*a tempo*

*Tutti.*

*cresc.*

Measure 8: Treble staff has eighth-note pairs (1,2) and (3,4). Bass staff has eighth-note pairs (2,3) and (4,5). Measure 9: Treble staff has eighth-note pairs (1,2) and (3,4). Bass staff has eighth-note pairs (2,3) and (4,5). Measure 10: Treble staff has eighth-note pairs (1,2) and (3,4). Bass staff has eighth-note pairs (2,3) and (4,5). Measure 11: Treble staff has eighth-note pairs (1,2) and (3,4). Bass staff has eighth-note pairs (2,3) and (4,5). Measure 12: Treble staff has eighth-note pairs (1,2) and (3,4). Bass staff has eighth-note pairs (2,3) and (4,5). Measure 13: Treble staff has eighth-note pairs (1,2) and (3,4). Bass staff has eighth-note pairs (2,3) and (4,5). Measure 14: Treble staff has eighth-note pairs (1,2) and (3,4). Bass staff has eighth-note pairs (2,3) and (4,5). Measure 15: Treble staff has eighth-note pairs (1,2) and (3,4). Bass staff has eighth-note pairs (2,3) and (4,5). Measure 16: Treble staff has eighth-note pairs (1,2) and (3,4). Bass staff has eighth-note pairs (2,3) and (4,5). Measure 17: Treble staff has eighth-note pairs (1,2) and (3,4). Bass staff has eighth-note pairs (2,3) and (4,5). Measure 18: Treble staff has eighth-note pairs (1,2) and (3,4). Bass staff has eighth-note pairs (2,3) and (4,5). Measure 19: Treble staff has eighth-note pairs (1,2) and (3,4). Bass staff has eighth-note pairs (2,3) and (4,5). Measure 20: Treble staff has eighth-note pairs (1,2) and (3,4). Bass staff has eighth-note pairs (2,3) and (4,5). Measure 21: Treble staff has eighth-note pairs (1,2) and (3,4). Bass staff has eighth-note pairs (2,3) and (4,5).

ff

*p*

*ff*

*p*

*ff*

*p*

*cresc.*

*Solo.*

*p leggiero dimin.*

*rall.*

*a tempo*

*scherzando*

*legato*

*Tutti.*

*ff*

*p*

*cresc.*

**Solo.**

*sf legato cresc.*

*f dim. sf*

*ten.* *dim.*

*cresc. ff*

*ff*

*51*

Sheet music for piano, page 39, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The notation includes various dynamics such as *cresc.*, *sf*, *p legato*, *marcato*, *con fuoco*, and *sf*. Performance instructions like *ped.* and *ped.* with asterisks are also present. Fingerings are indicated above the notes in some measures. Measure 1 starts with a dynamic of  $\frac{5}{4}$  and ends with  $\frac{5}{4}$ . Measure 2 starts with  $\frac{5}{3}$  and ends with  $\frac{5}{3}$ . Measure 3 starts with  $\frac{5}{3}$  and ends with  $\frac{5}{2}$ . Measure 4 starts with  $\frac{5}{2}$  and ends with  $\frac{5}{2}$ . Measure 5 starts with  $\frac{5}{2}$  and ends with  $\frac{5}{2}$ . Measure 6 starts with  $\frac{5}{2}$  and ends with  $\frac{5}{2}$ .

40

40

40

*f* \* *Rwd.* *cresc.* \* *Rwd.* \* *Rwd.* \* *Rwd.* \* *Rwd.* \*

*Rwd.* \* *Rwd.* \* *Rwd.* \* *Rwd.* \* *Rwd.* \*

\* *Rwd.* \* *Rwd.* \* *Rwd.* \* *Rwd.* \* *Rwd.* \* *Rwd.*

*cresc.* -

*Tutti.* *Viol.*

*cresc.* - *sf* *p* *ff* *Rwd.*

*Solo.* *Viol.* *Tutti.* *Solo.*

*p* *Solo.* *Viol.* *Tutti.* *Solo.*

*dolciss.*

S. 7296(1)

*poco stretto*

Viol. *a tempo*

**Tutti.**

**Solo.**

*cresc.*

**Tutti.** **Solo.**

*ff*

*f brillante*

*sempre cresc.*

*sf*

*riten.*

*dolce*

2) Manche Virtuosen spielen diese Stelle folgendermassen:

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

The musical score consists of five staves of piano music, arranged vertically. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is A major (three sharps). The music includes dynamic markings such as *f*, *ff*, and *ff*, and performance instructions like *< - > >*. Fingerings are indicated by numbers above or below the notes. The score concludes with a final dynamic of *Tutti.*