CHOPIN CONCERTO IN F MINOR URTEXT

SCORE. CONCERT VERSION



KONCERT f-moll

PARTYTURA. WERSJA KONCERTOWA

CHOPIN

JAN EKIER

WYDANIE NARODOWE · NATIONAL EDITION

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WYDANIE NARODOWE
DZIEŁ FRYDERYKA CHOPINA

NATIONAL EDITION
OF THE WORKS OF FRYDERYK CHOPIN

CONCERTO in F minor Op. 21

FOR PIANO AND ORCHESTRA

Score - concert version

NATIONAL EDITION
Edited by JAN EKIER

SERIES B. WORKS PUBLISHED POSTHUMOUSLY. VOLUME VIIIb

FRYDERYK

CHOPIN

KONCERT f-moll Op. 21

NA FORTEPIAN I ORKIESTRĘ

Partytura - wersja koncertowa

WYDANIE NARODOWE
Redaktor naczelny: JAN EKIER

WARSZAWA 2005

SERIA B. UTWORY WYDANE POŚMIERTNIE. TOM VIIIb

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NA FORTEPIAN I ORKIESTRĘ

Partytura - wersja koncertowa

ERRATUM

strona 78, ostatni takt / page 78, last bar

jest for Cor. I in fa II



ma być read Cor. I in fa II



WYDANIE NARODOWE
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WARSZAWA 2005

SERIA B. UTWORY WYDANE POŚMIERTNIE. TOM VIIIb

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Redakcja tomu: Jan Ekier, Paweł Kamiński

Do każdego tomu dołączone są w formie luźnej wkładki *Komentarz wykonawczy* i *Komentarz źródłowy (skrócony)*.

Pełne *Komentarze źródłowe* do poszczególnych tomów wydawane są oddzielnie.

Wydany w oddzielnym tomie *Wstęp do Wydania Narodowego Dzieł Fryderyka Chopina* – 1. *Zagadnienia edytorskie* obejmuje całokształt ogólnych problemów wydawniczych, zaś *Wstęp…* – 2. *Zagadnienia wykonawcze* – całokształt ogólnych problemów interpretacyjnych.

Partytura w wersji historycznej, oparta na półautografie i głosach pierwszych wydań, tworzy tom 21 A XVe.
Koncert w autentycznym układzie na jeden fortepian tworzy tom 14 A XIIIb.
Wersja z drugim fortepianem, zawierająca wyciąg partii orkiestry, tworzy tom 31 B VIb.

Editors of this Volume: Jan Ekier, Paweł Kamiński

A *Performance Commentary* and a *Source Commentary (abridged)* are included in each volume in the form of a loose insert.

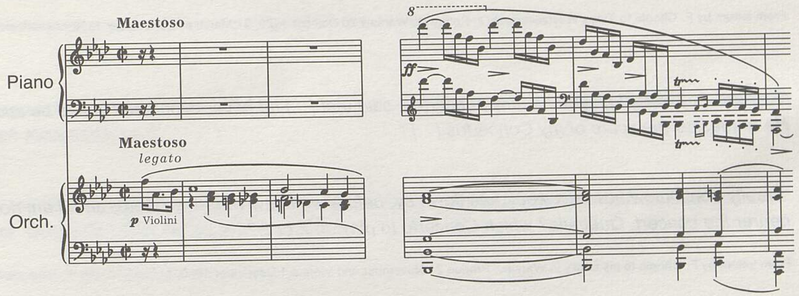
Full *Source Commentaries* on each volume are published separately.

The *Introduction to the National Edition of the Works of Fryderyk Chopin*, 1. *Editorial Problems*, published as a separate volume, covers general matters concerning the publication. The *Introduction…* 2. *Problems of Performance* covers all general questions of the interpretation.
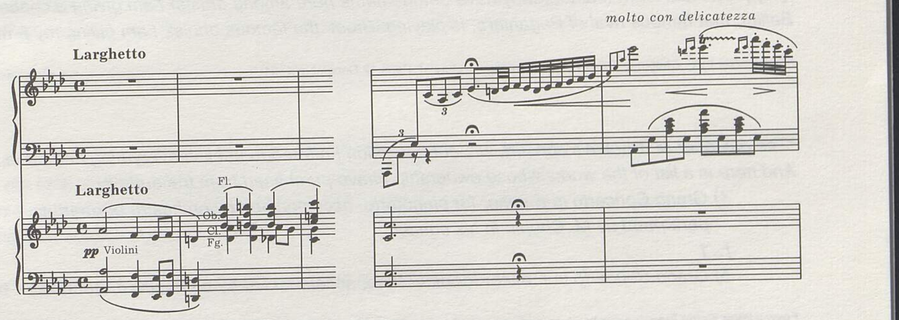
The historical version of the score, based on the semi-autograph and parts of the first editions, forms volume 21 A XVe.
The *Concerto* in an authentic arrangement for one piano makes up volume 14 A XIIIb.
The version with the second piano, containing the reduction of the orchestra part, forms volume 31 B VIb.

Koncert f-moll op. 21 / Concerto in F minor Op. 21
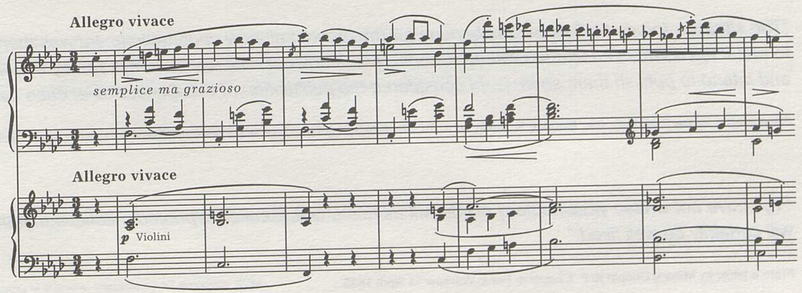
page / s. 11



page / s. 44



page / s. 54



about the Concerto in F minor and its score ...

"Elsner praised the Concerto's Adagio, saying that it is a novelty, but I do not want anyone's verdict on the Rondo since I am still not quite pleased with it."

"The first concert [17 March 1830 at the National Theatre in Warsaw], even though the hall was full [...], did not make an impression, to my mind, on the masses. – The first Allegro, accessible only to the few, won some bravos, but it seems to me because they had to wonder what it was! – and to pose as connoisseurs! – The Adagio and Rondo produced the greatest effect, and more sincere shouts were heard [...]. – Kurpiński found new beauties in my concerto that evening, [...] and Elsner regretted that my pantaleon was dull and the bass arpeggios could not be heard."

"The trunk for the road is already bought, […] the scores bound, handkerchiefs hemmed, and trousers made."

From letters by F. Chopin to Tytus Woyciechowski in Poturzyn, Warsaw 20 October 1829, 27 March and 5 October 1830.

"Klengel, [...] when I played him my concertos, said that […] he never expected I would be such a virtuoso. […] He requested the score of my Concertos […]."

"I really don't know how this week has flown by; before we knew where we were, and I am not a single firm step nearer the concert. Quaestia? which Concerto to play: in F or E?"

From letters by F. Chopin to his family in Warsaw, Prague 21 November and Vienna 1 December 1830.

"[…] (You must learn that I already have a huge name here among artists) I am giving a concert on 25 December. Baillot, that famous rival of Paganini's, is playing, Brodt, the famous oboist, I am giving my F minor […]"

From a letter by F. Chopin to Tytus Woyciechowski in Poturzyn, Paris 12 December 1831.

"The day after M. Chopin's concert, without hesitation I offered to publish everything he had in his composer's portfolio. And here is a list of the works whose ownership I have purchased from the author:

1) Grand Concerto in E minor for pianoforte, accompanied by orchestra or quartet, performed by M. Chopin in his concert
[…]
5) Grand Concerto in F minor for pianoforte, accompanied by orchestra or quartet."

From a letter by the French publisher Aristide Farrenc to Friedrich Kistner in Leipzig, Paris 17 April 1832.

"The situation forces M. Farrenc to abandon for the present all new undertakings; he was therefore obliged to annul the contract concluded with M. Chopin, and I took over the works composed by the same and intend to publish them soon. […] I considered the publication of two Concertos at once as too much […]."

From a letter by the Paris publisher Maurice Schlesinger to Friedrich Kistner in Leipzig, Paris 2 November 1832.

"You have not written yet whether [...] you will have the first [Concerto] printed; I believe that this one will certainly be well liked."

From a letter by Mikołaj Chopin to F. Chopin in Paris, Warsaw 11 April 1835.

o Koncercie f-moll i jego partyturze ...

„Adagio koncertowe Elsner chwalił, mówił, że jest nowe, ale co o Rondzie, to jeszcze nie chcę niczyjego wyroku, bo jeszcze nie jestem zupełnie z niego kontent."

„Pierwszy więc koncert [17 III 1830 w Teatrze Narodowym w Warszawie], lubo był pełny [...], nie zrobił na masie wrażenia, jakem ja rozumiał. – Pierwsze Allegro dla małej liczby przystępne zyskało brawo, ale jak mi się zdaje, dlatego że trzeba się było dziwić, co to jest! – i niby udawać koneseurów! – Adagio i Rondo największy efekt sprawiło, tu już szczersze okrzyki dały się słyszeć [...]. – Kurpiński uważał tego wieczora nowe piękności w moim koncercie, [...] a Elsner żałował, że mój pantalion głuchy i że basowych passaży słychać nie było."

„Już kuferek do drogi kupiony, […] partycje pooprawiane, chustki do nosa obrąbione, spodnie zrobione."

Z listów F. Chopina do Tytusa Woyciechowskiego w Poturzynie, Warszawa 20 października 1829, 27 marca i 5 października 1830.

„Klengel, [...] gdym mu zagrał moje koncerta, powiedział, że […] nie spodziewał się nigdy, ażebym był takim wirtuozem. […] Prosił o partycję moich Koncertów […]"

„Istotnie nie wiem, jak mi ten tydzień zleciał; aniśmy się obejrzeli, a ja jeszcze żadnych stanowczych kroków do koncertu nie uczyniłem. Quaestia? który Koncert grać: F czy E?"

Z listów F. Chopina do rodziny w Warszawie, Praga 21 listopada i Wiedeń 1 grudnia 1830.

„[…] (trzeba Ci wiedzieć, że już tu mam między artystami ogromne imię) daję koncert 25 grudnia. Baillot, ów sławny rywal Paganiniego, gra, Brodt, sławny oboista, ja daję mój f-moll […]"

Z listu F. Chopina do Tytusa Woyciechowskiego w Poturzynie, Paryż 12 grudnia 1831.

„Nazajutrz po koncercie p. Chopina, bez wahania zaproponowałem mu wydanie wszystkiego, co miał w swojej kompozytorskiej tece. A oto lista utworów, do których nabyłem od autora prawo własności:

1) Wielki Koncert e-moll na fortepian, z akompaniamentem orkiestry lub kwartetu, wykonany przez p. Chopina na jego koncercie
[…]
5) Wielki Koncert f-moll na fortepian z akompaniamentem orkiestry lub kwartetu."

Z listu paryskiego wydawcy, Aristide'a Farrenc, do Fryderyka Kistnera w Lipsku, Paryż 17 kwietnia 1832.

„Sytuacja zmusza Pana Farrenc do zrezygnowania na razie ze wszystkich nowych przedsięwzięć; był on zatem zmuszony anulować kontrakt zawarty z Panem Chopinem, a ja przejąłem skomponowane przez tegoż utwory i myślę je wkrótce wydać. […] Uznałem, że wydanie dwóch Koncertów na raz to za wiele […]"

Z listu paryskiego wydawcy Maurycego Schlesingera do Fryderyka Kistnera w Lipsku, Paryż 2 listopada 1832.

„Nie doniosłeś jeszcze, czy [...] każesz drukować pierwszy [Koncert], myślę, że ten z pewnością będzie się podobał."

Z listu Mikołaja Chopina do F. Chopina w Paryżu, Warszawa 11 kwietnia 1835.

ORCHESTRA

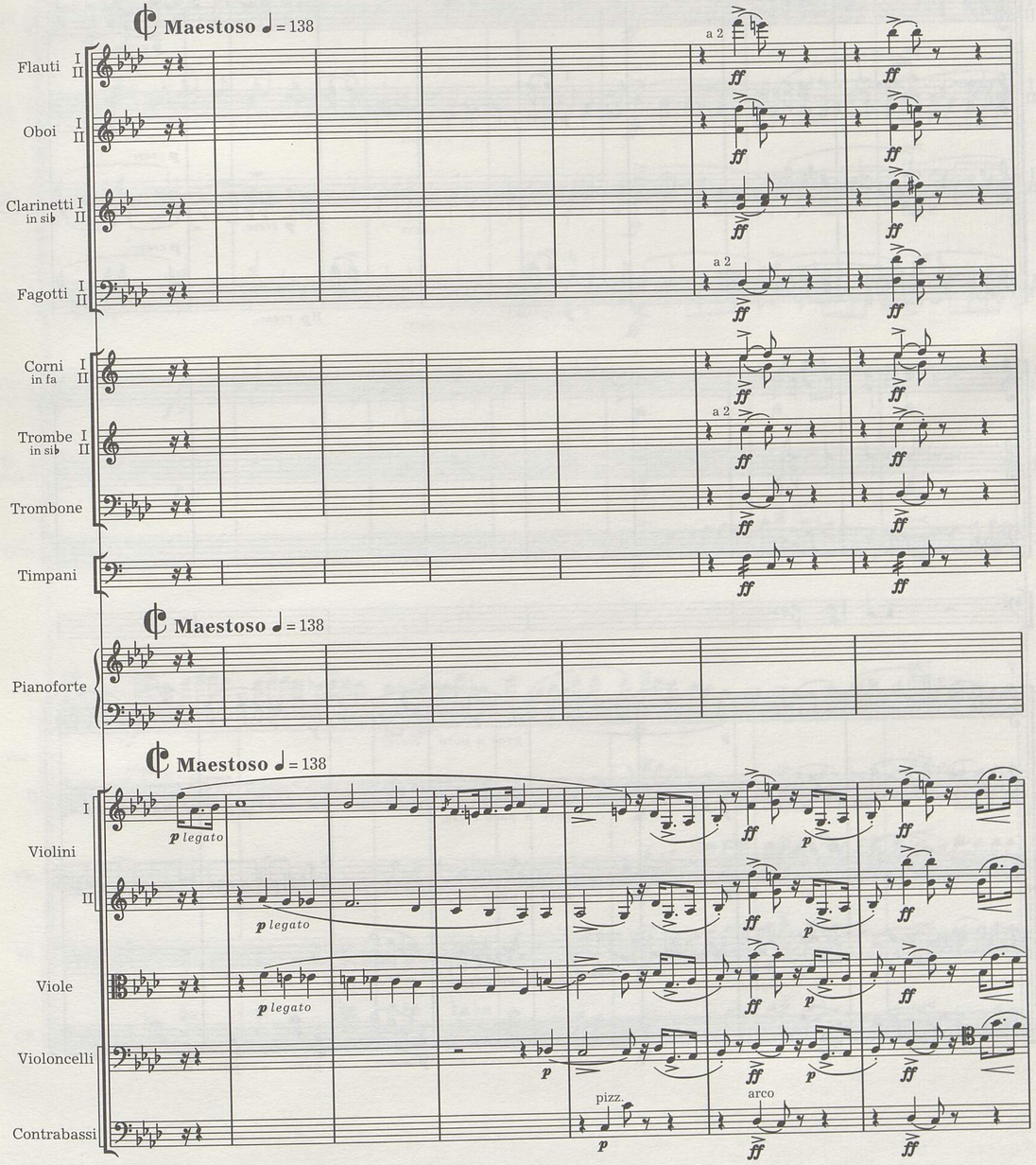
2 Flauti
2 Oboi
2 Clarinetti in si♭
2 Fagotti
2 Corni in fa (I anche Cor de signal in fa)
2 Trombe in si♭
Trombone
Timpani in fa, do
Violini I
Violini II
Viole
Violoncelli
Contrabassi

Concerto

pour le piano avec accompagnement d'orchestre

A Madame la Comtesse Delphine Potocka née de Komar

op. 21



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7

(a 2)

Fl. I II

Ob. I II

Cl. I in si♭ II

Fg. I II

Cor. I in fa II

Tr. I in si♭ II

Trbn.

Timp.

7

I Vni II

Vle

Vc.

Cb.

p *cresc.*

p *espress.*

II *p*

p *cresc.*

a 2

legato

poco a poco cresc.

15

Fl. I II

Ob. I II

Cl. I in si♭ II

Fg. I II

Cor. I in fa II

Tr. I in si♭ II

Trbn.

15

I Vni II

Vle

Vc.

Cb.

f

cresc.

ff

a 2

22

Fl. I II

Ob. I II

Cl. I in sib II

Fg. I II

Cor. I in fa II

Tr. I in sib II

Trbn.

Timp.

22

I Vni II

Vle

Vc.

Cb.

29

A

(a 2)

a 2

Solo

dolce e le-

dolce

Soli

29

A

37

espressivo

-gato

p dolce e legato

e legato

p dolce e legato

44

B

Fl. I II

Ob. I II

Cl. I in si♭ II

Fg. I II

Cor. I in fa II

Vni I II

Vle

Vc.

Cb.

pizz. arco pizz.

arco

52

Fl. I II

Cl. I in si♭ II

Fg. I

Cor. in fa I

Vni I II

Vle

Vc.

Cb.

59

I Solo

Fl. I II

Ob. I II

Cl. I in si♭ II

Fg. I II

Cor. I in fa II

Tr. I in si♭ II

Trbn.

Timp.

Vni I II

Vle

Vc.

Cb.

66

SOLO

Fl. I

Cl. in si♭ I

Solo

Pfte

legato

Vni I II

Vle

Vc., Cb.

Vc. Cb.

74

Pfte

legato

f

ff

81

Pfte

con forza

p

I
Vni
II
Vle
Vc.

sempre legato e piano il basso

86

Pfte

cresc.

f

stretto

p

I
Vni
II
Vle
Vc.

sempre ***p***

92

Pfte

pp

sostenuto

f

I
Vni
II
Vle
Vc.

96

C

Cor. in fa I

p

Pfte

f

96

C

I
Vni
II
Vle
Vc.

101

Pfte

cresc.

f

I
Vni
II
Vle
Vc.

105

Pfte

p

I
Vni
II
Vle
Vc.

109

Pfte

I Vni II

Vle

Vc. Cb.

cresc.

Vc.

Vc., Cb.

113

8

fz

p

117

legatiss.

8

Vc.

Cb.

121

poco ritenuto

8

Ped

Vc., Cb.

125

con anima

leggiero

15

D

131

poco ritenuto

ten.

pp

pizz.

arco

138

7

sempre legato

143

Pfte

I Vni II

Vle

Vc.

con forza

cresc.

dim.

147

sempre più stretto

leggierissimo

con duolo

cresc.

sempre più stretto

151

risoluto

155

sempre

159

dolce

163

167

Pfte

I Vni II

Vle

Vc.

171

Pfte

cresc.

ff

I Vni II

Vle

Vc.

Cb.

175

Cor. I in fa II

a 2

Pfte

cre - scen - do

175

I Vni II

Vle

Vc.

Cb.

poco a poco

cresc.

TUTTI

a 2

180

Fl. I II

Ob. I II

Cl. I in si♭ II

Fg. I II

(a 2)

Cor. I in fa II

a 2

Tr. I in si♭ II

Trbn.

Timp.

Tutti

Pfte

TUTTI

180

I Vni II

Vle

Vc.

Cb.

cresc.

187 (a 2)

Fl. I II

Ob. I II

Cl. I in si♭ II

Fg. I II

Cor. I in fa II

Tr. I in si♭ II

Trbn.

Timp.

Solo

a 2

cresc.

187

I Vni II

Vle

Vc.

Cb.

195 (a 2)

I Solo

espress.

Fl. I II

Ob. I II

Cl. I in si♭ II

Fg. I II

Cor. I in fa II

Tr. I in si♭ II

Trbn.

Timp.

a 2

I

ff *fff* *fzp* *p*

195

I Vni II

Vle

Vc.

Cb.

202

poco ritard.

SOLO
in tempo

Fl. I

Fg. I

I Solo

espress.

p

Solo
in tempo

Pfte

con anima

202

poco ritard.

SOLO
in tempo

I
Vni
II

Vle

Vc.

Cb.

209

Solo

Fl. I

p espress.

Solo

Ob. I

p espress.

Fg. I

Pfte

f

209

I
Vni
II

Vle

Vc.

215

Fl. I

Ob. I

Pfte

con forza

3

13

fz

215

I
Vni
II

Vle

Vc.

218

Ob. I

Fg. I

p espress.

Pfte

pp

14

f

sempre legato

9

pp

13

f

218

I
Vni
II

Vle

Vc.

221

Cl. in si♭ I

Fg. I

Solo

poco ritenuto

Cor. in fa I

Solo

p

8

leggieriss.

8

leggieriss.

poco ritenuto

Pfte

Ped

221

poco ritenuto

I Vni II

Vle

Vc. Cb.

Vc.

Cb. *p*

E *in tempo*

225

Fl. I

Solo

espress.

Cl. in si♭ I

Solo

espress.

in tempo

8

Pfte

fz

f

Ped

E *in tempo*

225

I Vni II

pp

pp

f

Vle

pp

f

Vc. Cb.

p *marcato*

Vc.

f

229

Fl. I

Solo

Cl. in si♭ I

Solo

Pfte

p

m.s.

fz

f

Ped

229

I Vni II

p

f

p

Vle

p

f

Vc.

p *marcato*

f

233

Fl. I II

a 2

espress.

Ob. I II

a 2

espress.

Fg. I II

a 2

espress.

Pfte

8

fz

m.s.

m.s.

Ped

233

I Vni II

Vle

Vc.

237

Fl. I II

Ob. I II

Cl. I in si♭ II

(a 2)

(a 2)

a 2

Pfte

8

m.s.

8

237

I Vni II

Vle

Vc.

240

F

Ob. I II

8

m.s.

poco

a

Pfte

240

F

I Vni II

Vle

Vc.

pizz.

arco

Cb.

pizz.

243

Pfte

poco

cre

scen

do

I Vni II

Vle

Vc.

247

Fl. I II

Ob. I II

Cl. I in si♭ II

a 2

a 2

a 2

cresc.

Pfte

247

I Vni II

Vle

Vc.

cresc.

cresc.

cresc.

cresc.

250 (a 2)

Fl. I II

Ob. I II

Cl. in sib I

Pfte

250

Vni I II

Vle

Vc.

254

Timp.

Pfte

254

Vni I II

Vle

Vc.

Cb.

* Bardziej prawdopodobne *des*¹. Patrz *Komentarz źródłowy*.
More probable is *d*♭¹. Vide *Source Commentary*.

TUTTI

257 a 2

Fl. I II

Ob. I II

Cl. in sib I II

Fg. I II

Cor. I in fa II

Tr. I in sib II

Trbn.

Timp.

Tutti

Pfte

257 TUTTI

Vni I II

Vle

Vc.

Cb.

263

SOLO

Fl. I II

Ob. I II

Cl. I in si♭ II

Fg. I II

Cor. I in fa II

Tr. I in si♭ II

Trbn.

Timp.

Pfte

Solo

p sostenuto

SOLO *sostenuto*

263

I Vni II

Vle

Vc.

Cb.

269

poco ritenuto I Solo *atempo*

Cor. I in fa

Pfte

a tempo *con anima*

dolciss.

poco ritenuto *atempo*

Vle

Vc.

275

ritenuto

Cor. I in fa

Pfte

ritenuto

275

ritenuto

I Vni II

Vle

Vc.

pizz.

280

Pfte

arco

I Vni II

Vle

Vc.

285

Pfte

I Vni II

Vle

Vc.

289

Pfte

I
Vni
II

Vle

Vc.

293

Pfte

I
Vni
II

Vle

Vc.

296

Pfte

I
Vni
II

Vle

Vc.

299

Pfte

I
Vni
II

Vle

Vc.

303

Pfte

I
Vni
II

Vle

Vc.

307

Pfte

I
Vni
II

Vle

Vc.

311 **G**

Cor. in fa I

Pfte

dolce

p

311

I Vni II

Vle

Vc.

Cb.

pp

315

Pfte

I Vni II

Vle

Vc.

319

Pfte

cresc.

con forza

fz

I Vni II

Vle

Vc.

pp

323

Pfte

cresc.

ff

I Vni II

Vle

Vc.

Cb.

p

fz

f

327

Pfte

cresc.

ff

8

I Vni II

Vle

Vc.

Cb.

p

331 8

Pfte

cresc.

8

I Vni II

Vle

Vc., Cb.

Vc.

Vc. Cb.

p

335

TUTTI

Fl. I II

Ob. I II

Cl. I in si♭ II

Fg. I II

Cor. I in fa II

Tr. I in si♭ II

Trbn.

Timp.

Tutti

Pfte

335

TUTTI

I Vni II

Vle

Vc.

Cb.

cresc.

341

a 2

Fl. I II

Ob. I II

Cl. I in si♭ II

Fg. I II

Cor. I in fa II

Tr. I in si♭ II

Trbn.

Timp.

Pfte

341

I Vni II

Vle

Vc.

Cb.

C Larghetto ♩ = 56

Flauti I II
Oboi I II
Clarinetti in si♭ I II
Fagotti I II
Corni in fa I II

SOLO

C Larghetto ♩ = 56

Pianoforte

Solo

C Larghetto ♩ = 56

Violini I II
Viole
Violoncelli
Contrabassi

SOLO

molto con delicatezza

7

Pfte

I Vni II
Vle
Vc.

11

dim.

dolciss.

legato

Pfte

I Vni II
Vle
Vc.
Cb.

16

Pfte

I Vni II
Vle
Vc.
Cb.

21

dim.

cresc.

Pfte

I Vni II
Vle
Vc.
Cb.

24

A

poco ritenuto

Fl. I II

Ob. I

Cl. in sib I

Pfte

con forza

delicatiss.

poco ritenuto

24

A

poco ritenuto

I Vni II

Vle

Vc. Cb.

Vc., Cb.

27

Pfte

I Vni II

Vle

Vc.

p Vc.

30

leggieriss.

Pfte

dolciss.

I Vni II

Vle

Vc.

33

Pfte

stacc.

raddolcendo

stringendo

stringendo

I Vni II

Vle

Vc.

Cb.

38

Pfte

smor

smor

I Vni II

Vle

Vc.

41

Pfte

zan - - - do

con forza

ff

zan - - do

cresc.

I Vni II

Vle

Vc.

Vc., Cb.

cresc.

B

44

a 2

Fl. I II

Ob. I II

Cl. in si♭ I II

Fg. I II

Pfte

appassionato

B

I Vni II

Vle

Vc.

Cb.

pizz.

47

Pfte

I Vni II

Vle

Vc.

Cb.

* Oznaczenia dynamiczne w partiach instrumentów smyczkowych są w t. 49-57 dodatkiem redakcji. Patrz *Komentarz źródłowy* i *wykonawczy*.
The dynamic markings in the parts of the stringed instruments in bars 49-57 were added by the editors. Vide *Source* and *Performance Commentaries*.

52

Pfte

con forza cresc.

forte–

sempre più

I Vni II

Vle

Vc.

Cb.

cresc.

C

55

stretto

Pfte

I Vni II

Vle

Vc.

Cb.

59

Fl. I II

Cl. in si♭ I II

Pfte

I Vni II

Vle

Vc.

Cb.

arco

63

Pfte

forte

con forza

I Vni II

Vle

Vc.

Cb.

scen - - - - - do - - - - -

dim.

66 D

Cor. I in fa II

pp

s m o r z a n d o

leggieriss.

66 D

I Vni II

Vle

Vc.

Cb.

pizz.

arco

70

Fl. I II

Cl. I in si♭ II

Fg. I

Cor. I in fa II

Pfte

velociss.

legatiss.

cresc.

pp delicatiss.

dolciss.

dim. - - - - rallentando

70

I Vni II

Vle

Vc.

Cb.

75

Pfte

sostenuto

pp

p

I Vni II

Vle

Vc.

* Patrz *Komentarz wykonawczy.*
Vide *Performance Commentary.*

77

con forza

Pfte

I Vni II

Vle

Vc.

79

dolciss.

Pfte

I Vni II

Vle

Vc.

81

E

Solo

p espressivo

Fg. I

Pfte

81

I Vni II

Vle

Vc.

Cb.

sempre p

* Autentyczne warianty 2. i 3. ćwierćnuty t. 80:
Authentic variants of the second and third beats of bar 80:

86

ri - te - nu - to

Fg. I

Cor. I in fa II

p appassionato

Pfte

cresc.

ri - te - nu - to

86

ri - te - nu - to

I Vni II

Vle

Vc.

Cb.

91

Fl. I II

Ob. I

Cl. in si♭ I

Fg. I

Cor. I in fa II

Pfte

f dim. - - smorzando

91

I Vni II

Vle

Vc.

Cb.

ppp

Allegro vivace ♩. = 69

Flauti I II
Oboi I II
Clarinetti in si♭ I II
Fagotti I II
Corni in fa I II
Trombe in si♭ I II
Trombone
Timpani
Pianoforte
Violini I II
Viole
Violoncelli
Contrabassi

semplice ma grazioso

ben legato

16

TUTTI

SOLO

a 2

Fl. I II
Ob. I II
Cl. in si♭ I II
Fg. I II
Cor. in fa I II
Tr. in si♭ I II
Trbn.
Timp.
Pfte
Vni I II
Vle
Vc. Cb.

Tutti

Solo

e legato

35

8

Pfte

molto legato

cresc.

I Vni II

Vle

Vc.

44

TUTTI

Solo

Soli

Fl. I II

Ob. I II

Cl. I in si♭ II

Fg. I II

Cor. I in fa II

Tr. I in si♭ II

Trbn.

Timp.

Tutti

Pfte

44

TUTTI

I Vni II

Vle

Vc., Cb.

Vc. Cb.

57

SOLO

Fl. I II

Ob. I II

Cl. I in si♭ II

Fg. I II

Cor. I in fa II

Tr. I in si♭ II

Trbn.

Timp.

Solo

Pfte

57

SOLO

pizz.

I Vni II

Vle

Vc.

Vc. Cb.

69

Pfte

arco

pizz.

I Vni II

Vle

Vc.

79

ritenuto

in tempo

Cl. in si♭ I

Fg. I

Solo

p espress.

Solo

p espress.

Pfte

ritenuto

in tempo

leggieramente

79

ritenuto

in tempo

I Vni II

Vle

Vc.

pizz.

arco

pp

86

Fl. I

Cl. in si♭ I

Fg. I

Solo

p espress.

Solo

p

Pfte

86

I Vni II

Vle

Vc.

Cb.

dim.

pizz.

arco

pp

93

Fl. I

Fg. I

Pfte

93

I Vni II

Vle

Vc., Cb.

99

Pfte

I Vni II

Vle

Vc.

105 A

Solo

Cl. in si♭ I

Fg. I

Solo

Pfte

105 A

I Vni II

Vle

Vc.

pizz.

arco

111

Fl. I

Cl. in sib I

Fg. I

Solo

Solo

Pfte

111

I Vni II

Vle

Vc.

pizz.

arco

117

Fl. I

Fg. I

Pfte

117

I Vni II

Vle

Vc.

cresc.

123

Cl. I in sib II

Fg. I II

I

p espress.

B

Pfte

f

123

I Vni II

Vle

Vc.

B

p

131

Fl. I II

Ob. I II

Cor. in fa I

Solo

I Solo

dim.

131

I Vni II

Vle

Vc.

col legno

143

Solo
scherzando

poco ri - te - nu - to

Pfte

SOLO

poco ri - te - nu - to

I
Vni
II

ord.

pp *legatissimo*

col legno

Vle

pizz.

arco

Vc.

153

C

a tempo

Pfte

rubato

f>

p

a tempo *col legno*

ord.

col legno *ord.*

I
Vni
II

legatiss.
ord.

legato
ord.

sempre p

col legno

Vle

pizz.

arco

legatiss.

Vc.

poco rall. *a tempo*

162

ritenuto

Solo

p

Fg. I

a tempo

Pfte

risvegliato

f

ritenuto

a tempo

I
Vni
II

pp

Vle

Vc.

170

Solo

Cor.
in fa I

Pfte

fz

rubato

pp

p

I
Vni
II

legato

sempre p

Vle

pizz.

arco

Vc.

179

dim.

dolciss.

8

Cor.
in fa I

Pfte

pp

I
Vni
II

dim.

Vle

Vc.

186

8

Pfte

I
Vni
II

poco a poco cresc.

Vle

Vc.

193 8 D a tempo con anima

Pfte: dolciss. dim. ritenuto

I Vni II: ritenuto a tempo pizz.

Vle: pizz.

Vc.: pizz.

201 Solo

Cl. in sib I: dolce

Pfte

201 arco

I Vni II: arco pizz.

Vle: arco pizz.

Vc.: arco

209 Solo

Fg. I: dolce

Pfte

209 arco

I Vni II: arco

Vle: arco

Vc.: arco

Cb.

217 8

Pfte: cre -

I Vni II: pp

Vle: pp

Vc.: pp

Cb.: pp

E legatiss.

224 8

Pfte: scen - do - leggierissimo

I Vni II: pp pizz.

Vle: pizz. pp

Vc.: pizz. pp

230 8

Pfte: dim. fz

I Vni II: arco p pp

Vle: arco p pp

Vc.: p pp

* W źródłach najprawdopodobniej omyłkowo *F.* Patrz *Komentarz źródłowy.*
The sources have, probably mistakenly, *F.* Vide *Source Commentary.*

237

8

Pfte

I
Vni
II

arco

Vle

Vc.

Cb.

pp

244

Pfte

p

I
Vni
II

Vle

Vc.

Cb.

250

F

Cor. in fa I

Pfte

8

p

pp

250

I
Vni
II

sempre pp

sempre pp

Vle

pp

Vc.

Vc.
Cb.

sempre pp

257

rallent.

a tempo

Cor. in fa I

Pfte

a tempo

smorz.

rallent.

risvegliato

257

rallent.

a tempo

I
Vni
II

pp

pp

Vle

pp

Vc.

264

Pfte

I
Vni
II

Vle

Vc.

270

Pfte

cresc.

I
Vni
II

Vle

Vc.

* Wersja proponowana przez redakcję:
Version proposed by the editors:

277

Pfte

I Vni II

Vle

Vc.

285

TUTTI

Fg. I II

Cor. I in fa II

Trbn.

Timp.

Tutti

Pfte

cresc.

285

TUTTI

I Vni II

Vle

Vc.

Vc., Cb.

293

Solo

poco a poco rallentando

Pfte

poco a poco rallent.

SOLO

I Vni II

sempre più piano

Vc.

Vc., Cb.

Vc. Cb.

pp sempre più piano

303

Soli

Cl. I in si♭ II

Pfte

dolciss.

Vni I

Vc. Cb.

dim.

311

ritenuto

Cl. I in si♭ II

sempre p

leggieramente

Pfte

311

ritenuto

I Vni II

Vle

Vc. Cb.

319

ritenuto

Pfte

325

G a tempo

Pfte

a tempo

I Vni II

Vle

Vc.

333

Pfte

I Vni II

Vle

Vc. Cb.

Vc.

Cb.

340

TUTTI

a 2

SOLO

Fl. I II

Ob. I II

Cl. I in si♭ II

Fg. I II

a 2

Cor. I muta in Cor de signal in fa*

Cor. I in fa II

Tr. I in si♭ II

Trbn.

Timp.

Tutti

Solo

Pfte

340

TUTTI

SOLO

I Vni II

Vle

Vc. Cb.

Vc.

* Patrz *Komentarz wykonawczy.*
Vide *Performance Commentary.*

ritenuto *a tempo*

351

Pfte

ritenuto *a tempo*

I Vni II

Vle

Vc.

361

Pfte

I Vni II

Vle

Vc.

369

Pfte

I Vni II

Vle

Vc.

legato

379

8

Pfte

con forza

I Vni II

Vle

Vc.

388

TUTTI

Solo

Fl. I II

Ob. I II

Cl. I in sib II

Fg. I II

Soli

Cor de signal Cor. II in fa

Tr. I in sib II

Trbn.

Timp.

Tutti

Pfte

388

TUTTI

I Vni II

Vle

Vc. Cb.

401

SOLO

Fl. I II

Ob. I II

Cl. I in sib II

Fg. I II

Cor de signal Cor. II in fa

Solo 3

Muta in Cor. I in fa

Tr. I in sib II

Trbn.

Timp.

Solo

8

brillante

Pfte

401

SOLO

pizz.

I Vni II

Vle

Vc. Cb.

411

8

Pfte

arco

I Vni II

Vle

Vc.

417

8

Pfte

p

I Vni II

pizz.

Vle

Vc.

arco

pp

423

f

cresc.

430

legatiss.

fz

fzp

436

H

cre

Vc.

Vc., Cb.

442

scen

do

448

Fl. I II

Ob. I II

Cl. in si♭ I II

Fg. I II

Cor. I in fa II

Tr. I in si♭ II

Trbn.

Timp.

ff

pizz.

arco

454

Pfte

I Vni II

Vle

Vc.

pizz.

460

arco

466

cresc.

472

477

cresc.

483

fff

cre - - - - - - - - scen - - -

Vc., Cb.

489

TUTTI

SOLO

Fl. I II

Ob. I II

Cl. I in si♭ II

Fg. I II

Cor. I in fa II

Tr. I in si♭ II

Trbn.

Timp.

Pfte

Tutti

Solo

489

TUTTI

SOLO

I Vni II

Vle

Vc. Cb.

Vc.

496

Cl. I in si♭

Fg. I II

Cor. I in fa II

Pfte

dim.

496

I Vni II

Vc.

503

Pfte

cresc.

508

TUTTI

Fl. I II

Ob. I II

Cl. I in si♭ II

Fg. I II

Cor. I in fa II

Tr. I in si♭ II

Trbn.

Timp.

Pfte

Tutti

508

TUTTI

I Vni II

Vle

Vc.

Cb.

cresc.

WYDANIE NARODOWE DZIEŁ FRYDERYKA CHOPINA

Plan edycji

Seria A. UTWORY WYDANE ZA ŻYCIA CHOPINA

1 **A I** **Ballady** op. 23, 38, 47, 52

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3 **A III** **Impromptus** op. 29, 36, 51

4 **A IV** **Mazurki (A)** op. 6, 7, 17, 24, 30, 33, 41, Mazurek a (Gaillard), Mazurek a (z albumu La France Musicale /Notre Temps/), op. 50, 56, 59, 63

5 **A V** **Nokturny** op. 9, 15, 27, 32, 37, 48, 55, 62

6 **A VI** **Polonezy (A)** op. 26, 40, 44, 53, 61

7 **A VII** **Preludia** op. 28, 45

8 **A VIII** **Ronda** op. 1, 5, 16

9 **A IX** **Scherza** op. 20, 31, 39, 54

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11 **A XI** **Walce (A)** op. 18, 34, 42, 64

12 **A XII** **Dzieła różne (A)** Variations briliantes op. 12, Bolero, Tarantela, Allegro de concert, Fantazja op. 49, Berceuse, Barkarola; *suplement* – Wariacja VI z „Hexameronu"

13 **A XIIIa** **Koncert e-moll** op. 11 na fortepian i orkiestrę (wersja na jeden fortepian)

14 **A XIIIb** **Koncert f-moll** op. 21 na fortepian i orkiestrę (wersja na jeden fortepian)

15 **A XIVa** **Utwory koncertowe** na fortepian i orkiestrę op. 2, 13, 14 (wersja na jeden fortepian)

16 **A XIVb** **Polonez Es-dur** op. 22 na fortepian i orkiestrę (wersja na jeden fortepian)

17 **A XVa** **Wariacje na temat z *Don Giovanniego* Mozarta** op. 2. Partytura

18 **A XVb** **Koncert e-moll** op. 11. Partytura (wersja historyczna)

19 **A XVc** **Fantazja na tematy polskie** op. 13. Partytura

20 **A XVd** **Krakowiak** op. 14. Partytura

21 **A XVe** **Koncert f-moll** op. 21. Partytura (wersja historyczna)

22 **A XVf** **Polonez Es-dur** op. 22. Partytura

23 **A XVI** **Utwory na fortepian i wiolonczelę** Polonez op. 3, Grand Duo Concertant, Sonata op. 65

24 **A XVII** **Trio na fortepian, skrzypce i wiolonczelę** op. 8

Seria B. UTWORY WYDANE POŚMIERTNIE

(Tytuły w nawiasach kwadratowych [] są tytułami zrekonstruowanymi przez WN, tytuły w nawiasach prostych // są dotychczas używanymi, z pewnością lub dużym prawdopodobieństwem, nieautentycznymi tytułami)

25 **B I** **Mazurki (B)** B, G, a, C, F, G, B, As, C, a, g, f

26 **B II** **Polonezy (B)** B, g, As, gis, d, f, b, B, Ges

27 **B III** **Walce (B)** E, h, Des, As, e, Ges, As, f, a

28 **B IV** **Dzieła różne (B)** Wariacje E, Sonata c (op. 4)

29 **B V** **Różne utwory** Marsz żałobny c, [Warianty] /Souvenir de Paganini/, [Allegretto], Nokturn e, Ecossaises D, G, Des, Kontredans, Lento con gran espressione /Nokturn cis/, Cantabile B, Presto con leggierezza /Preludium As/, Impromptu cis /Fantaisie-Impromptu/, „Wiosna" (wersja na fortepian), Sostenuto /Walc Es/, Moderato /Kartka z albumu/, Galop Marquis, Nokturn c

30 **B VIa** **Koncert e-moll** op. 11 na fortepian i orkiestrę (wersja z drugim fortepianem)

31 **B VIb** **Koncert f-moll** op. 21 na fortepian i orkiestrę (wersja z drugim fortepianem)

32 **B VII** **Utwory koncertowe** na fortepian i orkiestrę op. 2, 13, 14, 22 (wersja z drugim fortepianem)

33 **B VIIIa** **Koncert e-moll** op. 11. Partytura (wersja koncertowa)

34 **B VIIIb** **Koncert f-moll** op. 21. Partytura (wersja koncertowa)

35 **B IX** **Rondo C-dur** na dwa fortepiany; **Wariacje D-dur** na 4 ręce; *dodatek* – wersja robocza Ronda C-dur (na jeden fortepian)

36 **B X** **Pieśni i piosnki**

37 **Suplement** Utwory częściowego autorstwa Chopina: Hexameron, Mazurki Fis, D, D, C; harmonizacje pieśni i tańców: „Mazurek Dąbrowskiego", „Boże, coś Polskę" (Largo), Bourrées G, A, Allegretto A-dur/a-moll

NATIONAL EDITION OF THE WORKS OF FRYDERYK CHOPIN

Plan of the edition

Series A. WORKS PUBLISHED DURING CHOPIN'S LIFETIME

1	**A I**	**Ballades** Opp. 23, 38, 47, 52
2	**A II**	**Etudes** Opp. 10, 25, Three Etudes (Méthode des Méthodes)
3	**A III**	**Impromptus** Opp. 29, 36, 51
4	**A IV**	**Mazurkas (A)** Opp. 6, 7, 17, 24, 30, 33, 41, Mazurka in a (Gaillard), Mazurka in a (from the album La France Musicale /Notre Temps/), Opp. 50, 56, 59, 63
5	**A V**	**Nocturnes** Opp. 9, 15, 27, 32, 37, 48, 55, 62
6	**A VI**	**Polonaises (A)** Opp. 26, 40, 44, 53, 61
7	**A VII**	**Preludes** Opp. 28, 45
8	**A VIII**	**Rondos** Opp. 1, 5, 16
9	**A IX**	**Scherzos** Opp. 20, 31, 39, 54
10	**A X**	**Sonatas** Opp. 35, 58
11	**A XI**	**Waltzes (A)** Opp. 18, 34, 42, 64
12	**A XII**	**Various Works (A)** Variations brillantes Op. 12, Bolero, Tarantella, Allegro de concert, Fantaisie Op. 49, Berceuse, Barcarolle; *supplement* – Variation VI from "Hexameron"
13	**A XIIIa**	**Concerto in E minor** Op. 11 for piano and orchestra (version for one piano)
14	**A XIIIb**	**Concerto in F minor** Op. 21 for piano and orchestra (version for one piano)
15	**A XIVa**	**Concert Works** for piano and orchestra Opp. 2, 13, 14 (version for one piano)
16	**A XIVb**	**Grande Polonaise in E♭ major** Op. 22 for piano and orchestra (version for one piano)
17	**A XVa**	**Variations on "Là ci darem" from "Don Giovanni"** Op. 2. Score
18	**A XVb**	**Concerto in E minor** Op. 11. Score (historical version)
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20	**A XVd**	**Krakowiak** Op. 14. Score
21	**A XVe**	**Concerto in F minor** Op. 21. Score (historical version)
22	**A XVf**	**Grande Polonaise in E♭ major** Op. 22. Score
23	**A XVI**	**Works for Piano and Cello** Polonaise Op. 3, Grand Duo Concertant, Sonata Op. 65
24	**A XVII**	**Piano Trio** Op. 8

Series B. WORKS PUBLISHED POSTHUMOUSLY

(The titles in square brackets [] have been reconstructed by the National Edition; the titles in slant marks // are still in use today but are definitely, or very probably, not authentic)

25	**B I**	**Mazurkas (B)** in B♭, G, a, C, F, G, B♭, A♭, C, a, g, f
26	**B II**	**Polonaises (B)** in B♭, g, A♭, g♯, d, f, b♭, B♭, G♭
27	**B III**	**Waltzes (B)** in E, b, D♭, A♭, e, G♭, A♭, f, a
28	**B IV**	**Various Works (B)** Variations in E, Sonata in c (Op. 4)
29	**B V**	**Various Compositions** Funeral March in c, [Variants] /Souvenir de Paganini/, [Allegretto], Nocturne in e, Ecossaises in D, G, D♭, Contredanse, Lento con gran espressione /Nocturne in c♯/, Cantabile in B♭, Presto con leggierezza /Prelude in A♭/, Impromptu in c♯ /Fantaisie-Impromptu/, "Spring" (version for piano), Sostenuto /Waltz in E♭/, Moderato /Feuille d'Album/, Galop Marquis, Nocturne in c
30	**B VIa**	**Concerto in E minor** Op. 11 for piano and orchestra (version with second piano)
31	**B VIb**	**Concerto in F minor** Op. 21 for piano and orchestra (version with second piano)
32	**B VII**	**Concert Works** for piano and orchestra Opp. 2, 13, 14, 22 (version with second piano)
33	**B VIIIa**	**Concerto in E minor** Op. 11. Score (concert version)
34	**B VIIIb**	**Concerto in F minor** Op. 21. Score (concert version)
35	**B IX**	**Rondo in C** for two pianos; **Variations in D** for four hands; *addendum* – working version of Rondo in C (for one piano)
36	**B X**	**Songs**

37 **Supplement** Compositions partly by Chopin: Hexameron, Mazurkas in F♯, D, D, C; harmonizations of songs and dances: "The Dąbrowski Mazurka", "God who hast embraced Poland" (Largo) Bourrées in G, A, Allegretto in A-major/minor

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Chopina
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FRYDERYK CHOPIN
CONCERTO in F minor Op. 21
concert score

Source Commentary (abridged)
Performance Commentary

NARODOWY INSTYTUT FRYDERYKA CHOPINA * BIBLIOTEKA
5895/n

Editorial Conception of the Scores of Fryderyk Chopin's *Concertos*

The orchestral scores of Chopin's *Concertos* are one of the most difficult editorial challenges to publishers of his works. There are two main reasons for these difficulties:
— the lack of sources that one could regard in their entirety and without reservation as transmitting Chopin's text,
— the unquestionable participation of foreign hands at various stages in the forming of the instrumentation of the *Concertos*.

Judging by the extant sources for earlier concert works by Chopin (Opp. 2, 13 and 14), we might have expected some sketches and original, working versions of the scores to exist. Yet no autograph of this type – discounting a bar-and-a-half sketch of a fragment from mvt. I of the *Concerto in F minor* – has survived. The fact that the *Concertos* were performed with orchestra indicates the existence of fair copies of the scores and orchestral parts from which Chopin played both these works in Warsaw, and subsequently on his first appearances abroad; this is confirmed by mentions in his correspondence ('the scores bound'[1]). These manuscripts have also disappeared, a loss which is felt most acutely by editors, since the extant later sources based (not always directly) on these manuscripts – the orchestra part of the 'semiautograph' of the *F minor Concerto* and the printed parts of the first French edition of the *E minor Concerto* – were produced essentially without Chopin's participation; one can only presume that they contain some occasional, minor alterations by the composer. The lack of these sources is compensated for, albeit to a certain degree only, by the extant piano reductions of the accompaniments to mvts. II and III of both *Concertos*, allowing for some approximate reconstructions to be made. These are a photograph of a reduction prepared by Fontana, doubtless from the above-mentioned fair copy of the score of the *Concerto in F minor*, and two reductions (of the whole orchestra and the wind section) written out by Franchomme, most probably from manuscript orchestral materials (parts) of the *Concerto in E minor*.

The orchestration of the *Concertos* in the form transmitted to us by the scores compiled from the parts of the first editions betrays certain features alien to Chopin's musical thinking. These features become manifest primarily on comparing the orchestra part with piano reductions of the *tutti* undoubtedly prepared by Chopin or with the solo part. These are the following:
— the shifting of the centre of gravity of the sound of the orchestra towards the middle register, to the detriment of the melody line;
— the lowering and doubling of the bass line, deforming Chopin's conception of the 'sound field';
— the overlapping of the group of instruments ending a phrase with the group beginning a new phrase, which is a device characteristic of fully fledged romantic instrumentation; such 'splices' are particularly suspicious when the Chopin reduction shows in a new phrase the names of the instruments or a change in dynamics and character (e.g. Violini, *dolce*); Chopin preferred the juxtaposition of groups, *cf.* e.g. the openings of mvt. II of the *F minor Concerto* and mvt. III of the *E minor Concerto*;
— the excessive use of tremolando in the strings;
— the tying notes of the same pitch on every occasion;
— the long-held notes of the string accompaniment (in the semiautograph of the *F minor Concerto* one finds several corrections, in the composer's hand, involving their shortening or separation with rests, mvt. I bars 104, 137, 247-248, 294, mvt. II bars 79-80);
— contradictions of harmony, dynamics and articulation compared with the authentic part of the solo piano;
— the inconsistent marking of articulation.

This enables one to draw the conclusion that some foreign hands probably helped to impart to the score the form which we know today. Investigation into the historical circumstances of the period during which these works were written indicates that the influence of his collaborators may be manifest from the very first Warsaw scores.

One deduces from Chopin's letters that the composing of the two *Concertos* and the preparation of the accompanying orchestral materials necessary for public performance took him about one year. We also know that during this time he carried on a normal social life, attended operatic productions and concerts in artistic salons, and held rehearsals of chamber works by himself and by others, prior to their performance in the same salons. He travelled beyond Warsaw (to Strzyżewo, Antonin, Poturzyn). If we add to this the dozen or so smaller scale works that he wrote during this period, it seems reasonable to ask how he could have found time to do everything. After all, the very composition of large forms, in which he was not yet greatly experienced, and their correction must have consumed a lot of this time ('I do not want anyone's verdict on the *Rondo* [of the *Concerto in F minor*] since I am still not quite pleased with it'[2]). How to fit in here the instrumentation for the whole orchestra, including dense *tutti*, transpositions, etc., in which he was also less than well-versed? A simple conclusion presents itself: someone must have helped him. He could have sought this assistance among colleagues from Elsner's class more skilled in instrumentation. A few such names crop up in his correspondence. 'Linowski is copying hurriedly, but he has already started the *Rondo* [of the *Concerto in E minor*]'.[3] Comparing the dates, however, one concludes that this probably referred to the parts. One interesting item, albeit rather vague, was recorded by F. Hoesick: '[Chopin] allowed Ignacy Dobrzyński to "transinstrument" both *Concertos*. Both scores have been lost. I am grateful for this detail to Director Adam Münchheimer'.[4] He further quotes Münchheimer: 'From the lips of the late Ignacy Feliks Dobrzyński I heard that he instrumented both the maestro's *Concertos* while the composer was still alive'.[5] However, no additional information on this matter has come to light.

References to progress on the *Concertos* are accompanied in the letters by the motif of haste. Following a sojourn at the Radziwiłłs' residence in Antonin, he wrote: 'my *Concerto* [*in F minor*] is not yet finished, and, impatiently awaiting the completion of its finale, has impelled me to leave this paradise',[6] and three months later, now on the *Concerto in E minor* '[...] the task is urgent, I have to write in a hurry'.[7]

Taken together, all these arguments point to the likely participation of foreign hands in the very first scores, although the lack of sources makes it difficult to point to places where this interference may have occurred and to establish its scale. Whatever the case may be, the expression of doubt as to whether Chopin wrote out the entirety of the first scores of the *Concertos* in his own hand can be regarded as justified.

Certain changes were most probably also made to the instrumentation of the *Concertos* during the periods preceding their publication (amendments to and expansion of the parts of the double basses and the violas, numerous supplements to the wind instrument parts). Such is indicated by a comparison of the extant orchestral material with the Fontana and Franchomme reductions. It is almost certain that Chopin's participation in these alterations was insignificant and occasional in character.

Thus, the incompleteness of the sources and the resultant impossibility of specifying the exact relationships between them create a situation in which we are sometimes certain that foreign hands have been involved in a given place, yet unsure as to the moment when this occurred, and utterly unable to indicate who may have been responsible.

* * *

The full scores of both *Concertos* were issued in print by the publishers of their piano scores and orchestral parts: the *Concerto in F minor* by Breitkopf & Härtel in Leipzig (two editions, 1865-1866 and 1879), and the *Concerto in E minor* by the firm of F. Kistner in Leipzig (two editions, *c.* 1866 and 1875), and subsequently by Breitkopf & Härtel (1880). The first printed scores were compiled from the parts printed by the firm in question, with some errors corrected and alterations made – not infrequently crucial – in the performance markings. Subsequent editions of each *Concerto* were essentially based on their predecessors, with some errors corrected, others repeated, and further changes effected. The final editions, by Breitkopf & Härtel, function to the present day on concert platforms around the world, regarded as the 'original' scores.

For over 150 years, this group of nineteenth-century scores has shaped the attitudes of musicians towards the accompaniments of Chopin's *Concertos*, as well as performance traditions and the tastes of audiences.

As early as the first orchestral performance in Paris of mvt. I of the *E minor Concerto* (20 May 1832; Chopin had already played the *Concerto* in February of that year, with great success, yet this was a solo rendition or with quintet accompaniment) a disproportion was noticed between the sound of the solo part and that of the accompaniment. The reviewer of the daily *Le Temps* wrote: 'The first movement of the *Concerto* made a greater impression in the private concerts. This must be ascribed [...] to a certain heaviness of the accompaniment [...]'.[8]

A few days later, F.-J. Fétis expressed a very similar view: 'This time the performance was not received so well, which should undoubtedly be attributed to the thick instrumentation [...]'.[9]

Considerable influence on the opinions of professional circles with regard to the accompaniments to Chopin's *Concertos* may have been exerted by two figures: H. Berlioz, the great symphonist of the Romantic era and author of the *Traité d'instrumentation et d'orchestration modernes*, and F. Niecks, the author of a valuable biography – one of the first – of Chopin (1888). Berlioz, contrary to his earlier enthusiastic review of a performance by Chopin with orchestra of the *Romance* from the *E minor Concerto*[10], made the famous remark: 'The whole charm of Chopin's works is focussed on the piano part; the orchestra of his *Concertos* is nothing more than a cold and virtually useless accompaniment'.[11] Niecks's opinion, meanwhile, read thus: '[...] Chopin's originality is gone as soon as he writes for another instrument than the pianoforte'.[12]

Reservations with regard to the orchestration of the accompaniments were also not lacking among Polish musicians. Here is the opinion of W. Żeleński: 'In the *Concertos* we are not satisfied with the orchestral part. For whilst the solo part is supremely beautiful and colourful in its detail, the orchestra fails to provide adequate support, thus not only does it not enhance our interest, it rather diminishes and frustrates it'.[13] Few observers rated the orchestral parts highly.

All this has contributed to the creation of a certain stereotype of Chopin as an artist marked by the genius of 'pianoforte thinking' but devoid of the skill of 'orchestral thinking'.

Regardless of the fact that no-one has taken the trouble to establish whether Chopin himself was responsible for all the shortcomings in the score, the authors of negative evaluations of the accompaniments have committed the notorious error of anachronism, presuming the norm to be solely their own orchestral thinking, i.e. thinking in terms of the greatest development of symphonic music of the Romantic era.

The accusation that Chopin was bereft of orchestral thinking is sufficiently weighty to warrant a number of digressions. One may generally doubt the existence of an objective notion of 'orchestral thinking'. It was once said in respect to the orchestrations of J. S. Bach that 'he did not instrument, he registered', in other words his thinking was organ-orchestra orientated. Even if this opinion is too far-reaching a generalisation, one can certainly find this phenomenon in some of his compositions. Haydn and Mozart, as well as Beethoven in his early works, applied quartet-orchestra thinking. Perhaps Chopin represented piano-orchestra thinking. If so, let us enquire in which sources this is best expressed.

This question may be answered by an event from the Paris period of Chopin's life. In 1842, he organised in his own drawing-room a recital by his brilliant 12-year-old pupil Carl Filtsch, preparing with him the first movement of the *Concerto in E minor*. As another Chopin pupil, W. von Lenz, relates, 'When he finally allowed Filtsch to play the whole work [...], the Master declared: "You have prepared this movement so splendidly that we can perform it: I shall be your orchestra". [...] Chopin recreated the whole well-devised, ephemeral instrumentation of this composition in his incomparable accompaniment. He played by heart. Never before have I heard anything to equal the first *tutti* [...]'[14]. This is borne out by a description of a Chopin accompaniment recorded by his pupil C. O'Méara-Dubois: 'Chopin had always a cottage piano by the side of the grand piano on which he gave his lessons. It was marvellous to hear him accompany, no matter what compositions, from the concertos of Hummel to those of Beethoven'[15].

The accounts of firsthand witnesses with Chopin's own words quoted therein seem most illustrative of his piano-orchestra thinking, giving the lie to Berlioz's opinion of 'cold and virtually useless accompaniments'. Meanwhile, to the question as to where this thinking is best documented, there exists only one reply: in the piano reductions prepared by the composer.

Chopin's alleged lack of skill in writing for the orchestra also led to a certain phenomenon probably hitherto not encountered on such a scale in the history of music. Between the late nineteenth century and the mid twentieth century numerous adaptations were produced with the aim of 'refining' the accompaniments to Chopin's *Concertos*. Among those responsible were Klindworth, Münchheimer, Balakirev, Tausig, Burmeister (whose arrangement was used by I. J. Paderewski in performing the *F minor Concerto*), Cortot, Reichwein, and Fitelberg. All those undertaking such adaptations endeavoured to reduce the chasm separating the brilliant piano parts and the orchestra parts through the enhancement of the sound and the forces of the orchestra (sometimes by the use of as many as three trombones), which occasionally even necessitated the virtuosic expansion of the piano texture (!). It was always the same anachronism, the changes being made in the direction of the orchestral sonorities achieved during the times of the authors of the adaptations, who lived many years after Chopin, in the period of the great development of symphonic music. It is not surprising, then, that these efforts did not find acceptance, and this direction in the search for a solution to the problem was deemed, it would seem, to lead to nowhere.

* * *

Since the mid twentieth century, a certain interest has been shown in the problem of the accompaniments to Chopin's *Concertos*, giving rise to objective attempts to revise widely held views regarding this area of his output. The authors of works on this subject – the Kraków musicologist A. Frączkiewicz and the English musicologist G. Abraham – endeavour to set Chopin's instrumentation within its historical context. They draw attention above all to the fact that during the period preceding the writing of the *Concertos* Chopin was familiar with the *Concertos* of neither Mozart nor Beethoven, and that his models were solely concertos written in the virtuoso *style brillant* by Hummel, Moscheles, Ries and Field (Chopin himself played *Concertos* by Gyrovetz and Kalkbrenner). They concur that he could not have taken a more thoroughgoing knowledge of the art of instrumentation from his teacher, Józef Elsner[16]. '[Chopin's orchestration] is much more individual than is commonly assumed; it is markedly superior to that of his Polish predecessor or that of his Western models Field and Hummel. It is limited in scope, yet so far as it goes it is always adequate, except in the thick *tuttis*, and sometimes much more than adequate – bold or delicate and poetically imaginative [...]'[17].

Let us add a few more facts. Firstly, the *Concertos* were rarely performed by the full forces in Warsaw while Chopin was residing there. They were more frequently played in private drawing-rooms with quartet accompaniment. Secondly, Chopin held the majority of rehearsals of the *Concertos* with incomplete forces. He wrote the following to a friend: 'I rehearsed my *Concerto* [*in E minor*] with a quartet [...] I shall write you next week how it will sound with an orchestra [...] Tomorrow I want to do it once more with the quartet';[18]" four days later: 'Today I am rehearsing the second *Concerto* [*in E minor*] with the whole orchestra, with the exception of trumpets and kettle-drums'[19]. There was little time left for rehearsals with the really full orchestra. Thirdly, Chopin never heard his *Concertos* from outside the orchestra, from the perspective of the concert hall, and therefore he could not have checked the sound proportions between particular instruments and sections.

Niecks's idea that Chopin's imagination was limited to the sound of a single instrument – the pianoforte – also fails to withstand scrutiny. It is contradicted by facts from Chopin's biography, by his output and comments. He was interested in other instruments from his schoolboy years. At Szafarnia (1824) he played a 'basetla' [a folk instrument similar to a cello], and this was most probably also where he wrote an earlier version of the *Mazurka in A minor* (Op. 7 No. 2), in which he imitates traditional folk bagpipes, or 'dudy'. He played the organ. He tried out a newly constructed instrument (the aeolopantalon), for which he even wrote two minor pieces (both unfortunately lost). He admired the playing of Paganini, and also of the Czech violinist Josef Slavik, with whom he wanted to compose variations on a theme by Beethoven. On Joseph Merck he wrote: 'He is the first cellist whom I adore close up'[20]. He admired the technical and expressive possibilities of bügelhorns. His correspondence is also not lacking in statements of a more general nature: '*Le Comte Ory* [an opera by Rossini, 1828] is pleasant, particularly the instrumentation and choruses'[21].

Yet the range of his interests is most eloquently expressed by his orchestral and chamber works from this period. The way in which he deploys solo wind instruments in compositions with orchestra testifies to his excellent feel for their tonal and expressive capacities. When referring to the Trio, Op. 8[22], in his correspondence he considers the idea of replacing the violin with viola. In another letter he describes the construction and action of mutes[23], which indicates that this was a new orchestral device; Chopin's stressing of the imperative of their use in

the *Concerto in E minor* shows how important a musical role they played for him ('[…] without them the *Adagio* would fail' – he wrote to a friend[24]). Finally, the bold use of effects and instruments rarely employed at that time (*col legno* and *cor de signal* in the *F minor Concerto*) show that Chopin kept abreast of innovations in instrumentation. It would also be no exaggeration to state that the recitative from the *Larghetto* of the *F minor Concerto* is one of the most beautiful orchestral pages in the history of the piano concerto, whilst of symbolic significance in this respect is the fact that the last work destined by the composer for print was the *Sonata* for piano and cello.

Thus we note a contradiction between the common stereotype of Chopin as incapable of thinking orchestrally, or in terms of the sound of instruments other than the pianoforte, and his actual leanings and achievements.

In considering Chopin's attitude towards his orchestra, E. Zimmermann, editor of Chopin's works at Henle-Verlag, addresses, albeit in quite general terms, the problem of the interference of foreign hands in Chopin's scores. He draws a 'provocative' – as he terms it – conclusion from the disappearance of the earliest written sources: 'I consider it a curious fact that 150 years after these works were composed we are not in a position to state with the utmost certainty whether even one single note in the orchestral parts of both *Concertos*, in the version in which we hear them today, actually comes from Chopin himself'[25]. (This is, however, contradicted by the indications for the entries of instruments written by Chopin into the piano reductions.) He leaves unanswered the question: 'Could it be that Chopin wrote the whole piano part – therefore with the reduced orchestral places – and then, making use of this basic material, someone else (who?) instrumented the work? Or were there perhaps some sketches, plans or even a prepared instrumentation by Chopin himself […]?'[26]. Later, when characterising the printed scores, he writes: 'In the middle of the last [nineteenth] century changes appear to have begun in the conditions under which musical works were published. Composers of classical-romantic repertoire, who previously often participated themselves in the preparation of the first editions of their works, slowly departed the scene, and the editorial work passed into other hands. Now contradictions were discovered, alleged or genuine errors. […] At this time texts began to be polished up, retouched, adjusted and unified'[27].

* * *

It is not the intention of the National Edition editorial team to evaluate Chopin's skills as the composer of orchestral parts. It is sufficient for us to express our conviction of his excellent predispositions for employing the orchestra in works for piano and orchestra. The full development of these skills was hampered by factors for which he was not culpable: gaps in his musical education, a lack of models of a higher calibre and the editorial customs of the day.

It is the task of the editors, meanwhile, to present the most authentic forms possible of the scores of both *Concertos* in such a way as to provide the opportunity of hearing them – as far as is possible – just as Chopin himself wished them to be heard, and by the same stroke help to shape true judgments concerning their significance for the history of this genre of music.

* * *

So we have at our disposal on the one hand the orchestral material appended to the solo part prepared for print by Chopin – the complete material, albeit contaminated by the participation of foreign hands, not supervised by Chopin – and on the other hand sources closer to the composer's intentions or even authentic, although only indirectly concerning the orchestra part. As far back as the 1970s, when the NE editorial committee was commencing its work, this situation led me to put forward the idea of two types of score for each of the *Concertos*, which would take account of all the editorial problems connected with the accompaniments. This distinction was initially rather vague. The 'concert' score was to be as close as possible to Chopin's orchestral thinking and serve concert performance, whilst the 'historical' score, prepared from materials intended by Chopin for print, was to constitute a record of the extant source orchestral material, with all its baggage of foreign accretions. Essential conditions with both types of score were that they be rooted in sources and that the editing methods be appropriately selected.

Since the 'concert' scores are an editorial form specific to NE and preferred by our editorial team as the basis for performance (hence the name), this type will be discussed at greater length and in the first instance. We will attempt to make our initial, broad editorial assumptions more specific, employing the experience acquired in the process of editing the previously published volumes, particularly the Concertos in their versions for piano.

* * *

A discussion of the principles behind the editing of the 'concert' scores must begin with the signalling of yet another issue, at once both historical and practical in nature, namely the difference in sonority between the orchestras of Chopin's times and modern-day orchestras.

The particular sections of the orchestra possessed different forces and tonal proportions, and the instruments different technical capacities. E.g. in the line-up of orchestras from those times the flutes possessed a more distinctive sound, whereas in our orchestras in the passages above the strings or between ***ff*** *tutti* chords they are often inaudible (e.g. *Concerto in E minor*, mvt. I, bars 99-103 and analogous bars, mvt. III, bar 111). The trombone, whose principal task was to reinforce the bass line, rather sparse in those days, in present-day orchestras sometimes sounds too distinct. In earlier scores we encounter bars filled with rests which at first glance are incomprehensible to us today, in places where Chopin wrote notes in the reduction, i.e. notes which he expressly intended. These notes were unplayable on the natural French horns of those times (e.g. *Concerto in F minor*, mvt. I, bar 262), yet present no difficulties for modern chromatic French horns. The contrary is sometimes also the case, e.g. the highest notes played by trumpets in E used by Chopin are impossible to perform on the trumpets in B♭ employed today (e.g. *Concerto in E minor*, mvt. III, bar 107).

The primary sources for the 'concert' scores are the piano reductions written in Chopin's hand and corrected by him in the first editions. In these, of particular value are the indications as to the entries of particular instruments. Next are the piano reductions of Fontana and Franchomme, which allow us to reconstruct the state of the scores prior to the final phase of changes, doubtless introduced under the influence of the publishers.

However, these sources are not wholly adequate (e.g. the lack of the first movement of the *Concertos* in Fontana and Franchomme, the lack of a detailed layout of the instruments in the full *tutti*). Hence our further recourse to an examination of the internal musical traits of the accompaniments, perceived from a number of perspectives.

Let us pose three questions:

— If Chopin turned to his collaborators with the instrumentation of the accompaniments, then which parts would he have entrusted to them above all?

— Which parts have aroused the most reservations?

— Which parts require modification due to the different sonority of the orchestras of Chopin's times?

The answer to the first question is as follows: Chopin would have delegated above all the instrumentation of the full *tutti*, as these are the most time-consuming fragments (the number of instruments, the transpositions, the need for a skilled hand in the vertical layout of the instruments). Next he would have entrusted his assistants with the 'routine' harmonic backgrounds in the quintet, requiring no great invention.

The answer to the second question is surprisingly convergent with the answer to the first. The most heavily and commonly criticized parts are the *tutti*. '[…] In the *tuttis*, […] Chopin's orchestration is most dull and conventional […]. It is the thick, unimaginative scoring of the opening *tuttis* of the two *Concertos* that has done more harm than anything else to Chopin's reputation as an orchestrator'.[28] One also reads: 'Chopin's orchestration is less felicitous, as it is frequently scarce, without the exploitation of instrumental effects and without symphonic import. Chopin usually gives a quartet ground in drawn-out notes. It is wearisome'.[29] These opinions were not and are not isolated, and – with hindsight – can be deemed objective.

There is no question, however, that the thematic and contrapuntal parts entrusted by Chopin to the wind instruments are employed by him with a great sensitivity to colour, register and character, and are generally precisely indicated in the reduction. Let us quote once more the opinion of G. Abraham: 'As we shall see, it is precisely in his treatment of the wind that Chopin is at his most poetic as an orchestrator'.[30] One must also not forget that Chopin entrusts a long thematic phrase in the ending of mvt. II of the *E minor Concerto* to the violins, which the piano accompanies with a delicate figuration.

These observations allow us to establish with great likelihood the scale of the authenticity of Chopin's hand in the orchestral parts:

— the places where the instrumentation can be ascribed to Chopin with the greatest degree of certitude: the indications of instruments in the piano reduction undoubtedly prepared by Chopin and the solo parts of the instruments (thematic and contrapuntal),

— the places of less certain authenticity: the harmonic accompaniments,

— the least certain places: dense *tutti* with the instruments not specified in the reduction.

The above stratification of the texture of the accompaniments cannot, of course, be effected with absolute accuracy, yet it does allow us to be bolder in correcting awkwardness in the *tutti* or in rarefying or shortening notes held for too long in the strings, since we can be confident that in interfering in these parts we are not disturbing the authentic conception of the composer. At the same time, it makes us wary with solo instrument parts. Here we allow ourselves – particularly in the developments of the first movements – to double those thematic passages which are often barely audible through the dense figuration of the more powerfully sounding modern-day piano (it is in keeping with the concert practice).

So as not to disturb in the least the above-mentioned piano-orchestra thinking of Chopin, in making alterations in doubtful places we take as our model similar undoubted places in the *Concertos* and in earlier concert works. Thus we wish to avoid the accusation of adding yet another 'foreign hand', in such a way that these corrections might be regarded rather as a 'return to the hand of Chopin'.

The effects in terms of the sound of the 'concert' scores involve above all greater clarity in the dense *tutti*, at times somewhat lighter, with the point of gravity shifted to the melody line, and a greater transparency in the chamber accompaniments. One example here is the atmosphere of the sound of *Larghetto* from the *E minor Concerto*, in keeping with Chopin's description of the mood of this movement[31] and with Berlioz's review. On the other hand, we note an improved audibility of the thematic motifs played simultaneously to virtuosic figuration in the piano.

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The sources for the 'historical' scores are the oldest homogenous written or printed orchestra parts, i.e. the 'semi-autograph' in the case of the *F minor Concerto*, and for the *E minor Concerto*, due to the lack of a score, the orchestral parts of the first French edition.

The editorial method consists in giving the text of the source as faithfully as possible, with the correction of its evident, mechanical errors. However, this simple solution does have the drawback that the presented text, although approved for print by Chopin, corresponds only in part to his intentions.

The sound of the 'historical' scores is close to that which so far has been regarded as fully authentic and which due to the nineteenth-century editions, above all those issued by Breitkopf & Härtel, also became fixed in the twentieth-century performance tradition. Thus we find here all those deficiencies criticised for 150 years.

Summary

Both types of score derive from sources, yet the basic group of sources is different for each type.

The 'concert' scores are a most particular form of reconstruction. The fact that they are based on various types of source allows for slightly greater latitude in their interpretation. Yet thanks to the use authentic sources, or others directly linked to such, they are closer to the creative intentions of the composer.

It must be pointed out here that the changes that are manifest in the 'concert' scores in comparison with the 'historical' scores tend – contrary to all previous editions and adaptations – towards making the orchestral parts more chamber-like, more in keeping with a piano part filled with subtle nuances.

The 'historical' scores are clearer with regard to editorial interference, yet contaminated by the involvement in the sources of foreign hands.

Chopin's presumed attitude towards the two types of score:

— the 'concert' scores convey that which Chopin wished to be heard,

— the 'historical' scores show that which, for various reasons, Chopin agreed to have published.

Jan Ekier

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[1] Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 5 Oct 1830; all quotations from letters by Chopin in *Korespondencja Fryderyka Chopina* [The Correspondence of Fryderyk Chopin] ed. B. E. Sydow (Warsaw, 1955).
[2] Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 20 Oct. 1829.
[3] Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 31 Aug. 1830.
[4] F. Hoesick, *Chopin. Życie i twórczość* [Chopin. His Life and Work] (Warsaw, 1967), i, 360.
[5] ibidem, 360n.
[6] Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 14 Jan. 1830.
[7] Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 17 Apr. 1830.
[8] *Le Temps*, 22 May 1832.
[9] *Revue Musicale*, 26 May 1832.
[10] Hector Berlioz, *Le Rénovateur*, 3 (IV), 5 Jan. 1835: [...] this enchanting work, in which irresistible charm is combined with most profound religious thought, submerged the listeners in a specific joy – serene and ecstatic […] there is so much simplicity used with such freshness of imagination, that when the last note was heard, in the manner of a pearl cast into a golden vase, the audience, immersed in contemplation, continued to listen, and for a few moments restrained itself from applauding. In the same way, while observing the harmonious descent of crepuscular dimness at eventide, we remain motionless in the darkness, with our eyes still focused on that point of the horizon where the light has just faded."
[11] H. Berlioz, *Mémoires* (Paris, 1969), ii, 275.
[12] F. Niecks, *Chopin as a Man and Musician* (London, 1888), i, 206.
[13] F. Hoesick, op. cit., 361.
[14] W. von Lenz, 'Uebersichtliche Beurtheilung der Pianoforte-Kompositionen von Chopin [...]', *Neue Berliner Musikzeitung*, 4 Sept. 1872.
[15] F. Niecks, op. cit, ii, 188.
[16] A. Frączkiewicz, 'Instrumentacja koncertów Chopina' [Instrumentation of Chopin's Concertos], in *Muzyka*, 3-4 (Warsaw, 1952).
[17] G. Abraham, 'Chopin and the Orchestra', in *The Book of the First International Musicological Congress Devoted to the Work of Frederick Chopin* (Warsaw, 1963), 87.
[18] Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 18 Sept. 1830.
[19] Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 22 Sept. 1830.
[20] Letter to his family in Warsaw, Vienna, 28 May 1831.
[21] Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 10 Apr. 1830.
[22] Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 31 Aug. 1830.
[23] Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 15 May 1830; see the last footnote.
[24] Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 22 Sept. 1830.
[25] E. Zimmermann, 'Chopin und sein Orchester', in *Chopin Studies*, 3 (Warsaw, 1990), 175.
[26] ibidem, 177.
[27] ibidem, 182.
[28] G. Abraham, op. cit., 86.
[29] A. Münchheimer, in F. Hoesick, op. cit., 360n.
[30] G. Abraham, op. cit., 85.
[31] Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 15 May 1830: "The Adagio to the new *Concerto* is in E major. It is not supposed to be emphatic, but more in a sentimental vein, tranquil and melancholic, and should produce the impression of gazing at a spot which brings to mind a thousand pleasant memories. – It resembles beautiful springtime reflections, albeit by moonlight. This is the reason why I accompany it by means of sordini, in other words, violins muffled with a kind of comb, which, by bestriding the strings, produces a nasal, silvery tone.

SOURCE COMMENTARY (ABRIDGED)

Initial remarks

The present commentary concerns the orchestra part alone (the solo part is discussed in the commentaries to the versions for one piano and with a second piano). It sets out the principles behind the editing of the musical text, with particular attention afforded those sections in which the extant sources give grounds for questioning the authenticity of the instrumentation. It characterises the changes made in these places by the editors and points to the evidence in sources justifying such reconstructions. Since the alterations can easily be identified by comparing the two versions of the score (historical and concert) in these places, they are not discussed in detail in the present commentary.
The discrepancies between sources are described in detail in the commentary to the historical version; this also signals the most crucial alterations made in scores of the *Concerto* printed to date. A full characterisation of sources, their relations to one another, a detailed presentation of the differences appearing between them, and also reproductions of characteristic fragments of the different sources are all contained in a separately published *Source Commentary*.

The sign → indicates a relationship between sources and should be read as 'and the source(s) based thereon'.

Concerto in F minor, Op. 21

Sources

As Autograph sketch of a bar and a half from mvt. I of the *Concerto* (notated together with other, mutually unrelated, sketches on the last page of the autograph of the *Trio*, Op. 8; Chopin Society, Warsaw). It comprises the whole of bar 225 in notation for two pianos and an outline of its continuation.

[**S**I] Lost manuscript of the score of the *Concerto*, at least in considerable part an autograph (some or all of the *tutti* and string accompaniments may have been written by a foreign hand), completed in Warsaw, probably early in 1830. Together with the parts which it generated, it served for public performances (Warsaw, 17 & 22 March 1830). [**S**I] constituted a point of departure for the preparation of the extant semi-autograph of the score. It also most probably served Julian Fontana for the editing of the piano reduction of the orchestra part of mvts. II & III.

[**A**I] Lost autograph of the solo part of the *Concerto*, from which Chopin performed the work in Warsaw with orchestra (the performance of concert works from music was normal usage at that time, as Chopin himself confirmed in describing his Vienna performance of the Variations, Op. 2, in a letter to T. Woyciechowski of 12 Sept. 1829: 'pale, with a rouged companion for turning the pages (who boasted of having turned the pages for Moscheles, Hummel, Herz […]), I sat down at […] the instrument').

[**P**I] Lost orchestral parts, from which the orchestra played in Chopin's Warsaw concerts.

½A Semi-autograph of the score of the *Concerto* (Biblioteka Narodowa, Warsaw), prepared by Chopin in collaboration with an unidentified copyist as the basis for the first German edition of the solo part and orchestral parts, probably around the turn of 1835-1836. In later years (*c.*1860 and later) **½A** was also used by the same publisher (Breitkopf & Härtel) in the editing of the second German edition of the piano part and two editions of the score; some additions (e.g. chromatic signs, even in the solo part) may date from this period.

½A = **A** + **M**orch:

A Piano part from **½A** – a Chopin autograph presumably prepared on the basis of [**A**I]. It contains the solo part and supplementary piano reduction, written in a smaller script, of purely orchestral sections and some instrumental passages. These sections include many names provided by Chopin of instruments playing particular phrases, which is of fundamental significance for the reconstruction of the orchestra part.
Also written in Chopin's hand are the title page of mvt. I and the metronomic tempi. In some fragments of the piano reduction in mvts. II & III the music written in small notation by Chopin was most probably emboldened subsequently by the copyist*.

Morch Orchestra part from **½A**, written out by an unidentified copyist, probably on the basis of [**S**I]. Chopin made here quite numerous changes and additions, yet not all the amendments are in his hand (identification is hindered by the fact that the character of the copyist's musical script is similar to Chopin's). One notes that the fragments of the orchestra part which it is possible to reconstruct on the basis of **A**, above all the *tutti*, differ in many respects from the version in **M**orch, which points to the participation of foreign hands in producing the parts of the orchestral instruments as one finds them there (see *Editorial Conception…*, p. 2).

ReF Manuscript of piano reduction of the orchestra part of mvts. II & III of the *Concerto* (lost, photocopy in Archiwum Akt Nowych, Warsaw), prepared by Julian Fontana, most probably after 1836. The source which Fontana had before him when writing his reduction was most probably [**S**I], as the following factors testify:
— the exact reproduction of the arrangement of some chords of the orchestra, with no account taken of the performance capacities of the piano (e.g. mvt. II, bars 24-25 & 70-72), which proves that Fontana prepared the reduction from a source containing the full orchestra part, and was not copying a part already reduced;
— the lack of certain erroneous and arbitrary entries appearing in **½A** and all later sources (e.g. mvt. III, bars 14, 260) and a considerable number of further discrepancies precluding these sources as the basis for **ReF**;
— only minor differences in relation to the reduction of the *tutti* of mvt. III written by Chopin in **A**, the simplest explanation for this being that Fontana copied out the original version of this reduction as contained in [**S**I]; this assumption is made more probable by the visible amendments in **A** from the versions preserved in **ReF**, which therefore must have been earlier (on the 2nd beat of bars 53-54 **ReF** has the crotchet octave c^1-c^2, which is precisely the octave which in **A** Chopin altered in both these bars to the minim c^2).
Indications of dynamics, articulation and agogics in **ReF** are generally written out accurately; less care was taken over the notation of slurs and ties. Some pencil additions show that **ReF** was used, doubtless by Fontana himself, for practical purposes.
ReF makes possible, to a considerable extent, the reconstruction of [**S**I] and of the directions of the changes made to the instrumentation of the *Concerto* between the first performance of the work, in 1830, and its printing, in 1836. This source, although it cannot be considered entirely authentic, in many places transmits the text which is undoubtedly closest to Chopin's intentions.

GE First German edition of version for one piano, Breitkopf & Härtel (5654), Leipzig, Apr. 1836, based on **A** (cf. *Source Commentaries* to piano versions of the *Concerto*). There exist impressions of **GE** differing with regard to the cover price and several minor details of a purely graphical nature. The following was appended to this edition:

* For an hypothesis elucidating the purpose of this procedure, *see* J. Ekier, 'Working on the National Edition – four communiqués', in *Chopin In Performance: History, Theory, Practice. IV International Conference* (Warsaw, 2005).

PGE Orchestral parts (same firm and number), most probably based on parts copied out and edited on the basis of **M**orch. In both the handwritten basis and the printed orchestral parts, accidentals and performance markings were revised and some other errors from **M**orch were corrected. A considerable number of mistakes were also made. Nothing indicates Chopin's participation in the preparation of **PGE**.
The NE editorial team is not aware of the existence of differentiated impressions of **PGE**.

FE First French edition of version for one piano, M. Schlesinger (M.S. 1940), Paris, July 1836. Two different impressions have survived:

FE1 First impression, based on **GE** and revised by Chopin. It contains a substantial number of errors in pitch, chromatics and others (some of the errors were reproduced from **GE**).

FE2 Second impression of **FE** (same firm and number), prepared shortly after the first. In the final phase of proofreading three changes, most probably from Chopin, were made in the reduction of orchestral fragments of mvt. III. These changes should be regarded as applying intentionally to the orchestra part as well. There exist copies of **FE**2 differing solely with regard to details on the cover, including the price, deriving from impressions produced by Schlesinger's successor, Brandus.

PFE Orchestral parts appended to **FE** (same firm and number), in which – with a number of mistakes and minor corrections – the text of **PGE** was reproduced. Chopin had no hand in producing **PFE**.
The NE editorial team is not aware of the existence of differentiated impressions of **PFE**.

EE First English edition of the *Concerto* in the version for one piano, Wessel & C° (W & C° N° 1642), London, May 1836, based on a copy of **FE**2 lacking several of the latest corrections to be made. Appended to this edition was **PFE**, bearing the Wessel stamp, which makes it most unlikely that the orchestral material was printed by the English publisher.

S65 First edition of the score of the *Concerto*, Breitkopf & Härtel (10721), Leipzig, 1865-1866, based on **½A** compared with **PGE**. The text was subjected to a thorough revision, particularly with regard to performance markings, although many errors remained uncorrected. A salient error of considerable gravity occurs in the part of the timpani in **S**65: all the notes *G* (corresponding to sounds *c*) were changed to *F*, which renders the part entirely false (this notation seems to be non transposing; however, *F* consistently appears where *c* should be, and *c* where *F* (*f*) should be).

S79 Brahms's edition of the score of the *Concerto*, part of a series of the complete works of Chopin (*Erste kritisch durchgesehene Gesamtausgabe*), Breitkopf & Härtel (C XII 5), Leipzig, 1879. This edition is based on **S**65 compared with **½A**. Most of the errors in the base text are corrected, although new errors have occurred.

SS = **S**65 & **S**79.

SSi K. Sikorski's edition of the score of the *Concerto*, part of a series of the Complete Works of Chopin, Instytut Fryderyka Chopina & Polskie Wydawnictwo Muzyczne (PWM-3821), Warsaw-Kraków, 1960. This edition is based on **S**79, with many revisions and changes in the instrumentation, harmony, dynamics and articulation. It does contain a considerable number of judicious solutions with regard to instrumentation, particularly in the parts of brass instruments; some of these we employed in reconstructing less adroit passages from **½A**.

The editorial principles for the orchestra part

As the point of departure we adopt **½A** (after the correction of mechanical errors; this text is published in NE as the 'historical' version of the score). In places where it may be suspected that this text does not correspond fully to Chopin's intentions, we reconstruct his intentions on the basis of **A** (taking account of his later revisions of **FE**) and **ReF**. Due to their prime significance for the editing of the present score, the last three sources – **A**, **FE** and **ReF** – will henceforth be referred to as the basic sources.

Our changes involve the following procedures (cf. *Editorial Conception...*):
1. reinforcing thematic melody lines and/or reducing the forces of accompaniments considered too heavy;
2. restoring to the bass line the density and register corresponding to Chopin's original concept, predominantly through more sparing use of double basses and trombone;
3. removing unnecessary, and not infrequently artificial, extensions of phrases played by individual instruments or groups of instruments which weaken the orchestral colouring intended by Chopin;
4. removing some of the tremolandos in the strings which were not written in Chopin's reduction and are not musically justified;
5. replacing the tied notes with repeated notes, which Chopin so readily employed in piano works;
6. shortening notes in the string accompaniment held for too long;
7. modifying horn and trumpet parts in the *tutti* with account taken of the tonal capacities of contemporary instruments; the changes are aimed at obtaining a more harmonious sound of chords and filling musically unjustified rests brought about by the difficulty or impossibility of executing certain tones on natural instruments;
8. enhancing forces where the use of strong contrasts over a short space makes it difficult or impossible to hear passages with reduced dynamics and forces, deforming the natural flow of the music;
9. removing harmonic incongruities between the solo piano part and the orchestral accompaniment;
In the more detailed part of the commentary, below, alterations are referred for justification to the classification above by bracketed digits.
Moreover, performance markings have been revised:
— we remove superfluous dynamic signs (e.g. short < and >) added routinely where the melodic line rises and falls) and reduce dynamic extremes not confirmed in the basic sources;
— we set in order the slurring and other articulation markings, seeking to achieve a picture which on the one hand is as convergent as possible with sources, particularly the basic sources, and on the other hand is readable for contemporary performers.
In the case of more far-reaching alterations to the instrumentation of questionable places, we follow the example of those fragments of the *Concertos* and of earlier concert works in which the authenticity of the instrumentation is beyond doubt. In this we adhere to the principle of maximum caution, correcting only places which are clearly foreign to Chopin's musical thinking.
We do not note the reversals of string parts which were sometimes introduced (most commonly violins II with violas)

The piano part derives from volume 31 **B VIb** (version with a second piano). We omit fingering and elements of notation deriving from editors which have no effect on the sound relations between the solo and orchestra parts (brackets and minor variants).

I. Maestoso

p. 11 *Bars 5-6, 342 & 345-346* Slurs over pairs of chords played ***ff*** or ***f*** and accents on the 1st chord of such pairs are given in line with **A**. In bars 345-346, we remove the doubled notes of triads in the violins, to make legato possible.

p. 12 *Bar 8* Cor. We modify the part (**7**).

Bars 8-19 Cb., Trbn. We remove the double bass part between the 2nd half of bar 8 and bar 11; in bars 13-18 and on the 1st quaver of bar 19 we modify the double bass part and remove the trombone part (**2**). The ending of the double bass part on *a*♭ on the 2nd beat of bar 8 unequivocally results from the orthography employed by Chopin in **A** (separation of left hand voices on the 2nd beat and no dot extending the crotchet *A*♭; in the first editions these nuances of notation were missed). Cf. similar situation in *E minor Concerto*, Op. 11, mvt. I, bar 154.

Bars 10 & 12 Ob., Fg. Missing in **A** (→**FE**) is the designation of the instrument performing the note f^2 at the end of the bars. As the exclusion of these notes from under the slurs covering the phrases in bars 9-10 & 11-12 might suggest a change of colour, we assign them to the oboe, reinforced in the lower octave by the bassoon. Chopin did not always indicate precisely the entries of particular instruments in reductions, e.g. the entries of the woodwind instruments in the *E minor Concerto*, Op. 11, mvt. I, bars 13-14 and 17-18 (the relevant indications do appear, however, in the development and reprise of this movement).

Bars 13-16 Fl., Cl. We supplement and modify the parts (**1**).

p. 13 *Bar 15* Vni, Ob. I. In order to avoid the uncomfortable leap to $a\flat^3$ we transfer the 1st quaver f^2 from Vni I to Vni II & Ob. I.

Bars 16-19 & 22 Cor. We supplement and modify the part (**7**).

Bar 19 Fl. I, Ob. I. We change the 7th quaver from e^2 (e^1) to g^2 (g^1) (**1**).

Bars 20-25 Vni, Vle. We remove the tremolandos from the 1st quavers in these bars, in line with the articulation (dots) and slurring in **A** (**4**).

p. 14 *Bars 23-26* Ob., Cor. We add the 1st oboe to the melodic forces, modifying the part of the 2nd oboe accordingly and supplementing the part of the French horn (**1**).

Bars 27-30 Fl., Ob., Cl., Vni, Vle. We reinforce the melodic line with the flutes and violins II, modifying the parts of the oboes, clarinets and violas (**1**).
Cor., Tr. We supplement the parts (**7**).
Trbn., Vc., Cb. We shape the bass line after **A** (**2**).

p. 15 *Bar 36* Cor. II, Fg., Vc., Cb. We alter the rhythmic values according to **A**.

Bars 39-41 & 44 Cor. I in fa, Fg. I. Chopin marked in **A** the entry of the horn on the 4th beat of bar 38. In **M**^{orch} the continuation of the line led out from this tone is divided between the 1st bassoon and the French horn. We suppress this rather artificial division. The repetition in the part of the French horn of the note c^2 on the 4th beat of bar 41 is introduced according to **A**.

p. 16 *Bar 44* Vni I. We remove $e\flat^2$ from the 4th beat, following the notation of **A**.

Bars 44-48 Vle, Vc., Cb. We remove fragments from the parts of the violas and double basses, adjusting the sound to the notation of **A** (**1**,**2**). For the same reason we modify the articulation of the basses in bar 45.

Bars 45-48 Fl., Ob., Cl., Fg. We assign the repetition of the 2nd theme phrase to the stringed instruments alone (**3**).

Bars 46 & 48 Cor I in fa. Following the notation of **A**, we remove $b\flat^1$ in bar 46 and shift f^2 in bar 48 down an octave.

Bar 49 Fl. At the beginning of the bar we add the minim f^2 (**1**).
Vni I. We remove tremolandos not marked in **A** (**4**).

Bars 49-51 Tr., Trbn. We remove the parts (**1**,**2**).

Bars 49-50 Vle. We modify the part in line with the notation of **A**.

Bars 50-51 Cor I. We modify the part (**7**).

Bar 55 Cor I in fa. As Chopin clearly marked in **A** the entry of the horn on the 2nd beat (along with the clarinets and bassoon), we remove the crotchet $b\flat^1$ at the beginning of the bar (**3**).

Bars 56-57 Fl., Cl., Fg., Vni, Vle. We leave only those instruments marked by Chopin in **A** (**3**).

Bars 58-59 Vc. We alter the 4th crotchet of bar 58 and the 1st quaver of bar 59, following the notation of **A**.

p. 17 *Bars 59-62* Fl. We reinforce the melodic line (**1**).

Bars 59-63 Cb. We shift the part up an octave (**2**).

Bar 60 Vle. In the 2nd half of the bar we remove $e\flat^1$, of uncertain authenticity (cf. note to historical version).

Bars 61-63 Cor. We modify the part (**7**).

Bars 66 & 69 Vni I, Vle. We provide rhythmic values in line with **A**.

Bars 67-73 Vle. We shift the part down an octave, in line with **A**.

p. 19 *Bars 97-100 & 103-104* Vc., Cb. We remove the part of the double basses and, in order to preserve the shape of the bass line, shift the 4th crotchet of bar 98 in the part of the cellos up an octave (**2**).

p. 20 *Bar 110* Vc. We adjust the rhythm of the bass ground to the other parts, including the solo piano (**6**).

Bar 111 Vni, Vle, Vc. We remove the bar-long harmonic ground of the string instruments (**6**).

Bars 117-118 Vni II. We adjust the rhythm to the solo piano part (**9**).

Bars 118-119 & 120-121 Vc. We remove the ties (**5**).

p. 23 *Bar 161* Cb. We add the note $A\flat$, in accordance with the analogical bar 311.

p. 24 *Bars 174-175* Cb. We supplement the part, so as not to weaken the heightening tension (*fz* in the piano part).

p. 25 *Bars 180-181 & 183* Vni II, Vle. We modify the part of the 2nd violins, following the notation of **A** (**1**). We also make the requisite change to the last quaver of bar 180 in the part of the violas.

Bars 181 & 183 Fg. II, Trbn., Cb. We modify the rhythm in line with **A**.

Bars 183-184 & 186-188 Tr. We supplement and modify the part (**7**).

Bar 184 Cor. II. We alter the 4th crotchet (**7**).

Bar 185 Fl. We modify the rhythm in line with the bass (by analogy with bar 181).

p. 26 *Bars 190-192* Ob. I. We supplement the part, reinforcing the melody (**1**).

Bars 190 & 192-193 Vni. We alter – in line with **A** – the 4th beat of bar 190 in the part of the 1st violins, as well as the 4th beat of bar 192 and the 1st of bar 193 in the part of the 2nd violins.

Bars 193-194 Vni II, Vle. We preserve the quaver motion written in **A** (**4**).

p. 27 *Bars 196-197* Vni, Vle. In the 2nd half of bar 196 and on the 1st quaver of bar 197 we remove the tremolando, absent from **A** (**4**).

Bar 200 Cor. I in fa. We remove the tie sustaining g^1, presumably written in by mistake (**5**).
Cb. We shift – according to **A** – both notes down an octave (**2**).
Vni II. We modify the rhythm according to **A**.

Bars 201-203 Cl. I. We remove the part, in line with **A**. The lack in Chopin's reduction of the octave doubling of the flute phrase is justified not only by pianistic convenience, but also by the sound:
— the line of the clarinets would encroach on the string voices (cf. mvt. III, bars 137-141);
— this doubling would anticipate the effect of the introduction of the octave phrase by the solo piano in bar 205.

Bars 201-234 Fl., Ob., Cl., Fg., Vc. The term *espress.* is added by the editors, with the aim of enhancing the thematic and contrapuntal passages of the wind instruments. Cf. note to bars 233251. With the same aim in mind we add *marcato* in the part of the cellos in bars 225 & 229.

p. 28 *Bar 203* Vle. We remove the 2nd and 3rd crotchets doubling the bassoon solo (**3**).

Bar 205 Cb. We shorten the last note of the phrase (**2**).

Bars 212-217 Cb. We remove the part, partially prompted by **A** (the chords of the strings in bars 213-214, written in small notes in the piano part, have $f\flat$, and not $F\flat$ as a fundamental note) (**2**).

p. 30 *Bars 223-225* Cl., Fg. We remove the athematic endings to these parts, which double the tones of other instruments (**3**).

Bar 225 Cb. We shorten the crotchet to a quaver; such a rhythmic value has a corresponding note (*F*) in **A**s.

Bars 227-228 & 231-232 Vni, Vle, Vc. We shorten the duration of the chords (**3**,**6**). This affords greater prominence to the entries of the thematic motif in bars 228 & 232 and the solo passages of the flute and clarinet that precede them. The authentic pedalisation of the piano part ensures sufficient harmonic background.

p. 31 *Bar 229* Vni II. In the 1st half of the bar we adjust the rhythm and phrasing to the other parts, dissecting and shortening the minim $d\flat^1$ (**5**,**6**).

Bars 233-236 Vni. In both violin parts we reinforce the melodic element and reduce the harmonic filling-in (**1**).

Bars 233-251 Fl., Ob., Cl., Fg. Due to the more powerful sound of modern pianos, we double the forces in the thematic and contrapuntal passages of the wind instruments. Cf. note to bars 201-234.

p. 34 *Bars 255-256* Vni I. In the main text we give the $d\flat^1$ appearing in **M**^{orch}. The weight of evidence suggests that the ♮ was not omitted by mistake:
— the notes $d\flat$ and $d\flat^1$ appear in chords in the preceding bar, $d\flat^1$ only 2 crotchets prior to the place under discussion, which makes an oversight on Chopin's part most improbable;
— Chopin used an identical chord in an analogical harmonic context in bars 325-327.
In **PGE** and the other sources naturals are added before these notes, yet nothing points to Chopin's participation in these corrections.

Bar 256 The tremolando in the strings is added by the editors (after **S**Si) in order to reinforce the effect notated by Chopin's hand in the timpani part. Cf. crescendo and tremolando before the entry of the *tutti* in bars 180 & 336.

p. 35 *Bar 257* Vni, Vle. On the first 3 quavers we give only the notes c, in line with the notation of **A**, in which the third and fifth of the C major chord do not appear until the 4th quaver, together with the characteristic motif.

Bars 257-263 Fl. We modify the part, reinforcing the upper octave in the accentuated repetitive motif and the quaver melodic line in bars 258 & 260 (**1**).

Bars 259 & 261 Vni II. In accordance with **A**, we alter the first 6 semiquavers from e^1 to g^1.

Bar 262 Cor., Tr. We supplement the parts (**7**).

p. 36 *Bars 264-267* Cor., Tr., Trbn. We modify and supplement the parts (**1**,**7**).

Bars 266-267 Vc., Cb. In the 2nd half of bar 266 we supplement both parts according to **A**. At the transition between bars 266 & 267 we shift the double bass part up an octave (**2**).

p. 37 *Bars 277-280* Vni II, Vle. We add the part of the violas to avoid double notes in the 2nd violins in bars 277-278. Due to the ***p*** and pizz. this does not overload the accompaniment.

p. 38 *Bar 290* Vc. At the end of the bar we insert the quaver *E*, in agreement with the bass line in the piano part (**9**).

Bar 292 Vni I. The most probable rhythmic solution to the grace note $e\flat^1$ – as a crotchet – is written into the text, in order to avoid any misunderstanding in performance.

Bar 294 Vc. We shorten the 2nd note, in line with the rhythm of the violins (**6**).

Bars 295-297 Vni II, Vle. We transfer the part of the violas (after modification in bar 296 – cf. succeeding note) to the 2nd violins, guided by Chopin's precise indications in **A** (Violini, Cello on the chord of the 3rd beat in bar 297).

Bar 296 Vni. We eliminate the harmonic disagreement with the piano part (**9**).

p. 42 *Bar 337* Trbn. We add a quaver at the beginning of the bar.

Bars 337 & 339 Vni. We modify the 1st half of both bars in line with **A**.

p. 43 *Bars 341-342* In the one-bar, four-part passage Chopin did not mark in **A** any change in instrumentation or dynamics (***p***  was not added until the proofreading of **FE**). This probably means that he intended here a change in texture and register rather than forces. For this reason we strengthen the forces, following, for example, bars 199-201 (**8**).

Bar 342 Ob., Cl., Cor. On the 2nd and 3rd beats we modify the parts for better conformity with the vertical arrangement of chords in **A**.
Fg. II, Trbn., Cb. We modify (Fg. II) or remove (Trbn., Cb.) parts that are situated an octave lower than the bass line written by Chopin in **A** (**2**).

Bars 343-345 Cb. We remove the part according to **A** (**2**).

Bars 345 & 346 Vc. We supplement the forces of the leading motif, led in **A** in octaves (**2**).

Bar 346 Timp. On the 4th beat we remove the tremolo, as incongruous with the *staccato* articulation of this chord in **A**.

Bars 346-348 Vc., Cb. We modify the part according to **A** (**2**).

II. Larghetto

p. 44 *Bars 2 & 92* Ob., Cl., Fg. On the 3rd and 4th beats we give the repeated notes, as in **A** (**5**). **Re**F has a similar version (in bar 2 it also has a tie sustaining $a\flat^1$). The single, unbroken slur over these motifs comes from bar 92 of **A**. The tenuto accents, occasionally applied by Chopin, albeit rarely (cf. bars 18 & 86, Pfte), are added by the editors.

Bar 4 Vle. We change $e\flat$ to $e\flat^1$, in line with **A** (**2**).

Bar 6 Cb. We remove $A\flat$, not written in **Re**F, which unnecessarily doubles the $A\flat_1$ of the piano (**2**).

p. 46 *Bars 30-31* Vni I. We modify the part in line with Chopin's handwritten correction in the analogous bars 79-80.

p. 47 *Bar 36* Cb. We shift the 1st note up an octave, in line with **Re**F (**2**).

p. 48 *Bar 44* Fl., Ob., Fg. We add a 2 (**1**).

Bars 49-57 We give a proposed dynamics that sits well with the authentic dynamics of the solo part. The lack of signs here is probably an oversight – cf. signs appearing in all sources at bars 62-67.

p. 50 *Bars 65-66* Vle. We modify the part according to **Re**F. Moreover, the notation of **M**^{orch} (→**PGE**→**PFE**) contains a patent error – at the beginning of bar 65 it has $d\flat^1$ (changed in **SS** to $c\flat^1$).

p. 51 *Bars 70-72* Cb. We remove the ties sustaining $e\flat$ (**5**).

Bar 72 Fg. I. We add $e\flat$, of no consequence for the sound of the chord, in order to facilitate the bassoonist's entry into the solo phrase in bar 83.

p. 53 *Bar 91* Vc. We repeat $a\flat$ on the 2nd beat, in line with **A** & **Re**F (**5**). We do not introduce this effect into the double bass part, so as to make the introduction of this motif as smooth as possible.

Bars 96-97 We give the *ppp* appearing in **Re**F, probably copied out from [**SI**]. The dynamic signs of **M**^{orch} (<< >>) are certainly a routine addition on the part of the copy editor.

III. Allegro vivace

p. 54 *Bars 6-7 & 330-331* Vni II. We omit the tie sustaining $d\flat^1$ (**5**).

Bars 15 & 339 Vni II. For uniformity of phrasing we repeat the $b\flat$ at the end of the bar (**5**).

p. 55 *Bars 16-24 & 340-348* Fl., Ob., Cl. We strengthen the forces of the melodic line with the flutes and 1st oboe. We also make the relevant modification in the part of the 2nd oboe, and in bars 17-19 & 341-343 also in the part of the clarinets (**1**). Of the two patterns of slurring written in **A** at bars 16-20 and analogous bars, we prefer that from bars 340-344, consistent with the slurring of **M**^{orch}.

Bars 19 & 343 On the 2nd beat we give e^2 in the melody (and the corresponding e^1 in the harmonic accompaniment), following Chopin's correction in **FE**2. He certainly intended this correction to apply equally to the version with orchestra (the lack of corresponding changes in the instrumental parts is explained by the fact that Chopin took no part in the preparation of **PFE**).

Bars 20 & 344 Tr. We supplement the part by analogy with bars 18 & 342 (**7**).
Vni II, Vle. On the 1st beat we eliminate the seventh of the chord, f^1, which does not appear in the basic sources.

Bars 23-24 & 347-348 Cor., Tr. We modify the parts (**7**).

Bars 29-32 & 373-376 Vni, Vle, Vc. The harmonic progression in bars 30-32 and analogous bars was indicated by Chopin in **A** by means of small crotchets in the left hand part. In the editors' view, this script is not only a pianistic device, but also an indication concerning the character of the string accompaniment. Hence our replacement of the dotted minims of **M**^{orch} (and all other sources) with crotchets (**6**). In this version, the contrast between these bars and their successors, undoubtedly intended by Chopin (*legato* written into **M**^{orch}, change of character of the solo part), is clearer.

p. 56 *Bars 47, 51 & analogous* Cor., Tr. We modify the parts (**7**).

Bars 48-49 Ob. I, Cor. II. As accompaniment to the melody, led in sixths, we give – following the notation of **A** – the octave c^1-c^2. The version of **A** is doubtless intentionally distinguished here from the analogous bars 392-393 (**Re**F has the earlier, uniform, version in both places).

Bars 49 & 393 Fl., Ob. I, Tr. We modify the parts (**1**).

Bars 53 & 397 Fg. II. We change *F* to *f*, in line with **A** (**2**).

Bars 55, 57-59 & analogous Cor. We effect the consistent juxtaposition of the syncopations of the horns and trumpets with the chords of the remaining sections of the orchestra, in line with the version of **A**, uniform in this respect.

Bars 55-56, 59-60 & 399-400 Fl., Ob., Vni. We strengthen the forces of the melodic line and remove some sustentions of tones which are not evident from the notation of **A** (**1**,**5**).

p. 57 *Bars 59-60 & 403-405* Vc., Cb. We shift the relevant section of the bass line down an octave, in line with **A** (**2**).

Bars 63-64 Cb. We change *f* to *F* according to **A** (**2**).

p. 58 *Bars 81, 83 & 89* Fl. I, Cl. I, Fg. I. The term *espress.* is added by the editors.

Bars 84-85, 108-109 & 110-111 Cl. I, Fg. I. We remove the ties (**5**). These are probably contrary to Chopin's intentions, as is indicated by the accent in bar 85, written in the clarinet part of **M**^{orch}, and the lack in this source of the tie in the flute part in bars 92-93.

Bars 85-92 Vc., Cb. We remove the $A\flat$ of the double basses in bars 85-88 and modify both bass parts in bars 90-92, in accordance with **Re**F (**2**).

Bars 86-87, 94-95 Vni II. We remove the ties (**5**).

p. 59 *Bar 97* Vle. We remove the unnecessary extension of the bass note, not marked in **Re**F (**2**).

Bar 105 Vni I. We remove the note $b\flat^1$, not written out in **Re**F.

Bars 108-112 Vni II, Vle, Vc. According to **Re**F, we shift the bass up an octave (**2**) and in bars 109-110 we make the appropriate modifications to the parts of the 2nd violins and the violas.

p. 60 *Bar 113* Vni I, Vle. We modify the parts according to **Re**F.

Bar 116 Vle. On the 3rd beat, in line with **Re**F, we change the $a\flat$ to *g* (**9**).

Bars 120-121 Vle, Vc. According to **Re**F, we shift the bass up an octave (**2**) and make the appropriate modifications to the part of the violas.

p. 61 *Bars 124-125* Vni I. We remove the tie, which is contrary to *fz* in bar 125 (**5**).

Bars 128-129 Cl. I. We eliminate the awkward joining of phrases, removing the tie and shortening the 2nd note in bar 128.

Bars 130-131 Vni I. At the beginning of the bar we remove the syncopation (accent and tie), not written in **Re**F. Moreover, there is nothing in the notation of **A** to indicate that such a phrase opening was intended by Chopin (**5**).
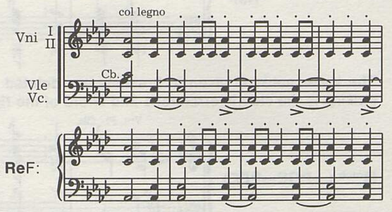
Bars 131 & 135 Fl., Ob., Cl., Fg. We remove the notes held over from the preceding bar, not written in the basic sources (**3**).
Vc. According to the basic sources we change $E\flat$ to $e\flat$ (**2**).

Bars 133-134 Vni, Vc. We remove the extension of the phrase, not written in the basic sources (**3**).

Bars 137-141 In **Re**F *con 8va* is added beneath the quaver line of the flute. This is doubtless a remnant from the original version, in which this melody was doubled in the lower octave (probably by a clarinet). Since this doubling infelicitously encroaches on the accompanying string parts, its omission (in **M**^{orch}) should be seen as an improvement. Cf. note to mvt. I, bars 201-203.
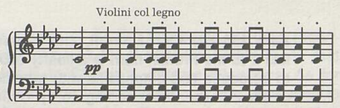
Bars 138-139 Vc. In line with **A**, we remove the tie (**5**).

Bars 141-145 Vle, Vc. It is difficult to establish Chopin's ultimate intention in this section. **M**^{orch} has here held, syncopated fifths,



as does **Re**F:

The lack (in comparison with **M**^{orch}) of accents and the majority of ties can be attributed to additions made during the proofreading of **M**^{orch} and/or inaccuracies in the writing of **Re**F (the ties were most probably overlooked in **Re**F, and the accents added in **M**^{orch}). It is highly probable that this version reflects Chopin's original idea. **A**, meanwhile, has a different version, suggesting the unification of the rhythm (and articulation) of all the instruments:



A (→**GE**→**FE**→**EE**)

However, if Chopin did indeed change his conception, why did he not write such a distinct change into **M**^{orch}, which, after all, bears quite numerous traces of his corrections? The editors consider that we are dealing here – exceptionally – with a typically pianistic version, somehow independent of the orchestra part. For this reason we leave the syncopated fifths of **M**^{orch} & **Re**F.

p. 62 *Bar 155* Vni, Vle. **Re**F has here – evidently by error – a rhythm such as in the neighbouring bars.

Bars 166-167 Fg. I, Vle, Vc. We modify the parts, according to the division into voices clearly notated in **Re**F.

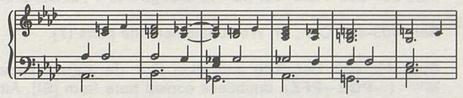
p. 63 *Bar 176-177, 180-181, 184-185 & 190-191* Vle, Vc. We remove the ties, partly in line with **Re**F (**5**).

p. 64 *Bars 201-205* Vc., Cb. Following **Re**F, we remove the part of the double basses and alter in bar 205 the cellos' $A\flat$ to $a\flat$ (**2**).

Bar 209 Cb. We transfer the entry of the double basses to bar 210, in line with **Re**F (**2**).

Bars 214-216 & 218 Cb. We modify the part in line with **Re**F (**2**).

Bar 217 Pfte. Sources for the solo part – **A** (→**GE**→**FE**→**EE**) – have *F* in the bass. At the same time, in the orchestra part – in **Re**F & **M**^{orch} (→**PGE**→**PFE**) – the bass note is the unquestionable *G*. This gives the second interval *F-G* at the beginning of the bar as the harmonic ground, which – especially given the lack of resolution in the following bar (**Re**F has there *c-e♭*; **M**^{orch} has *C-e♭*) – could not have been intended by Chopin in this type of accompaniment.
In bars 213-218 the lower tones of the piano together with the cellos and double basses create (in the version of **Re**F) the following progression (written on the upper staff is the harmonic scheme of the upper voices):



There are no grounds to surmise that Chopin wished to alter the bass note from *G* to *F* in this version. Due to the necessary resolution of the seventh, this would involve a change in the bass in the next bar as well (to $E\flat$), which appears in none of the sources (such a change was made in some later collected editions).
Such a shaping of the bass line from the tones of the piano and double basses in alternation is exceptional in Chopin's works with orchestra. This may explain how, in writing **A** probably on the basis of [**AI**], containing only the solo part, he could have forgotten about the double bass entries supplementing the bass line and end the progression – 'automatically' – *A♭-G♭-F*.

p. 66 *Bars 237-240* Cb. We shift the entry of the double basses to bar 239 and modify the part after **Re**F in bar 240 (**2**).

Bars 242-243 Vc. We remove the tie according to **Re**F (**5**).

Bars 249-257 Vc., Cb. In line with **Re**F, we extend the part of the double basses to bar 255. We subsequently extend by two bars the $g\flat$ of the cellos, in order to avoid too sudden a change in the colour of the bass ground (**2**).

Bars 256-261 Cor. I, Vni II. The transferral of the part of the violins II to the French horn is a liberty taken by the editors. Its aim is to introduce and emphasise with tone colour the authentic note $f\flat^1$ in bar 260 (see succeeding note). Using the French horn in such a way is one of Chopin's favourite devices of instrumentation (cf. *F minor Concerto*: mvt. I, bars 96-98 & 313-314, mvt. III, bars 177-184; *E minor Concerto*: mvt. I, bars 181-191 & analogous, 612-621, mvt. II, bars 42-46, mvt. III, bars 96-99 & analogous, 488-492).

p. 67 *Bar 260* Cor I in fa. In **M**orch (→**PGE**→**PFE**, →**SS**) this part is given to the 2nd violins (cf. preceding note) and contains in this bar $e\flat\flat^1$, clashing with $d\flat^2$ and $d\flat^1$ in the piano. We correct this error (arbitrary entry?), in line with **Re**F, which gives $f\flat^1$, copied out from [**S**I] (in orthography for the French horn $c\flat^2$) (**9**).

Bars 264-265, 278-279, 283-284 Vni I, Vle, Vc. We remove the ties (**5**).

Bars 267-268, 276 Vni, Vle, Vc. At the end of the 8-bar phrases we insert brief pauses in the routine harmonic accompaniment (**6**).

Bars 275-286 Vc., Cb. We remove the part of the double basses and in bars 283-286 we shift the part of the cellos down an octave, in line with the notation of **Re**F (**2**).

p. 69 *Bars 304-305* Vni I, Vc., Cb. We remove the ties, in accordance with **Re**F, in which they were clearly deleted (**5**).

Bars 312-313 Cl. According to **A** & **Re**F we start the new phrase from the beginning of bar 313; for this reason we remove the ties and shorten the duration of the last note of the preceding phrase (**5**,**6**).
Vc., Cb. We remove the ties, in line with **Re**F (**5**).

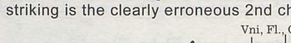
p. 71 *Bars 351-352* Vni II. According to **Re**F, we remove the tie (**5**).

Bars 356-357, 360-361, 362-363, 365-369 Vni, Vle, Vc. We remove the ties, in keeping with the increasingly dense rhythm of harmonic changes (**5**).

p. 72 *Bars 397-398* Trbn., Vc. Cb. We change *c* to c^1, in line with **A** (**2**).

p. 73 *Bars 403-404* Cor., Tr. We supplement the parts (**7**).

Bars 406-409 Cor. The indication Cor de signal appears in **M**orch (→**PGE**→**PFE**), doubtless copied here from [**S**I]. Although **A** has only Cor, written in Chopin's hand, the second part of the term (de signal) was added in **GE** (→**FE**→**EE**), in the proofreading of which the composer participated. Thus there are no grounds for questioning its authenticity. Unfortunately, there are no sources confirming the introduction of this 'signal horn', as is the case, for example, in relation to the use of mutes in the *Romance* from the *E minor Concerto* (referred to twice in Chopin's correspondence). Moreover, the possibility cannot be excluded that Chopin – either due to some practical difficulties or at someone's suggestion – rejected the idea at some stage. Nonetheless, several arguments of both historical and musical nature convince us that the use in these bars of a different instrument was intended by Chopin from the beginning:
— The effect of a post horn was fashionable in the Warsaw of Chopin's youth in popular pieces for piano and other instruments. 'A great many dances appeared before 1830 and they also constituted the bulk of the output of [the publishing house of] Klukowski […]. Matching mazurkas for popularity were waltzes […], in which a post horn can [sometimes] be heard.'*
— Chopin must have been familiar with the signals of the postilions who accompanied travellers in those days. It is possible that just such a signal heard on the journey to Vienna in late July 1829 gave rise to this fragment and to the virtuoso coda into which it expands. Such may be indicated by the similarity of one of the authentic post signals used in nineteenth-century Austria (given here as it sounds on an instrument pitched at F).**



and so on.
— The change of instrument here represents a colouristic effect with implications for the expressive character of the music; after the darker colouring of the key of F minor, the brighter, breezier colour of the post horn leads splendidly into the cheerful mood that dominates the coda (F major).
The precise identification of the instrument that Chopin may have had in mind is problematic. The years in which Chopin wrote this concerto constituted a lively period in the construction of wind instruments, with new instruments invented and familiar ones perfected. Yet the most likely candidate here is simply one of the post horns in general use at that time (pitched at F).
See *Performance Commentary* at bars 349 & 406-409 and 403-409.

p. 74 *Bar 427* Vle. We change c^1, doubtless an oversight, to *a*, in line with **Re**F and with the analogous bar 467, convergent in all sources.

p. 75 *Bars 436-437* Vni II. We remove the tie (**5**).

Bars 448-449 Fl. We shift the part up an octave (**1**). The version of **M**orch (→**PGE**→**PFE**, →**SS**), in which the oboes play higher than the flutes, is doubtless faulty (the octave sign was forgotten, cf. *Source Commentary* to bars 394-395 of the historical version).
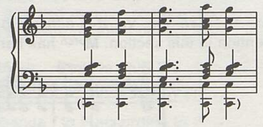
Bar 452 Vni II. We change the most probably erroneous c^1 to *a* (cf. analogous bars 412, 420 & 460).

p. 76 *Bars 471-472* Vle. We remove the tie (**5**).

p. 77 *Bars 477-478* Vni II, Vle. We modify the parts according to **Re**F.
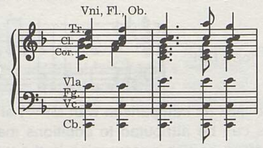
Bars 491-492 The sources transmit here what is undoubtedly a contaminated text, in which almost all of them differ. The divergence and mistakes were doubtless due to the unclear notation of [**S**I] and the only partial participation of Chopin in editing the orchestra part. The different versions are presented below:

ReF



The lower notes *C* given in brackets are deleted in pencil. Also striking is the clearly erroneous 2nd chord of the right hand.

Morch (→**PGE**→**PFE**)
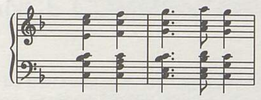


Doubts arise in respect to the sound of the 4th chord, which contains neither *f*, appearing in **Re**F & **FE**2, nor *b♭*, present in **A** (→**GE**→**FE**→**EE**). Also worth underlining is the full seventh (fournote) chord at the end.

* T. Frączyk, *Warszawa młodości Chopina* [The Warsaw of Chopin's Youth] (Kraków, 1961), 271-272.
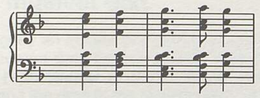
** A. Hiller, *Das große Buch vom Posthorn* (Wilhelmshaven, 2000), 92.

A



It should be emphasised that the visible form of this fragment was not written by Chopin's hand. Unquestionable errors here are d^1 instead of c^1 in the 4th chord and the lack of $b\flat$ in the 5th. In **GE** (→**FE**1→**EE**) only the former of these errors was corrected, and in addition the $b\flat$ was omitted from the 1st chord.

FE2



Chopin altered *e* to *f* in the 4th chord during the final stage of proofreading (**EE** has *e*).
We correct the errors of Chopin's reduction, incorporating the most certain elements from the sources – the first 3 chords according to **A**, the 4th in the version corrected by Chopin in **FE**2, and the 5th according to **M**orch (in an arrangement corresponding to the preceding chords of **A**). On this basis we then reconstruct the orchestral version (**1**,**7**). It appears highly likely that this version corresponds to Chopin's ultimate intentions. As for the most dubious bar 492, the harmonic progression appearing in the version adopted here was used by Chopin – in a similar rhythm – in the *F# Impromptu*, Op. 36, bars 31, 35 & analogous.
Cor. II in fa. In **M**orch (→**GE**→**FE**) the note *c* is written in the bass clef, thus sounding *f*. However, the note concerned is certain to be *F*, since *f* could have been notated simply in the treble clef as c^1. *See* note to bar 514. **SS** have the correct version.

p. 79 *Bars 508-510* Vni, Vle, Vc., Cb. Taking **Re**F as our base text, we supplement the part of the double basses in bars 508-509, change the *c* of the violas in bars 509-510 to c^1 and remove the ties (**2**,**5**).

Bars 512-514 Fl., Ob., Cl., Cor., Tr., Trbn., Vni, Vc., Cb. We adjust the sound of the chords to the form resulting from the notation of **A** & **Re**F (**1**,**2**,**7**).

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PERFORMANCE COMMENTARY

Orchestral parts can be borrowed from the Library of Orchestral Materials of the PWM Edition; Fredry 8, 00-097 Warsaw, Poland.
tel. (+48 22) 826-70-97, 828-58-50, fax (+48 22) 826-97-80
e-mail: bmo@pwm.com.pl

Notes on the musical text

Long accents signify an accent of a primarily expressive character, in which the accentuated part generally lasts slightly longer than in an ordinary accent (with shorter rhythmic values, sometimes covering two or three notes), and the drop in the intensity of the tone is smoother.
General problems relating to the interpretation of Chopin's works will be discussed in a separate volume entitled *Introduction to the National Edition*, in the section headed *Problems of Performance*.

Concerto in F minor, Op. 21

I. Maestoso

p. 11 *Beginning.* In the first *tutti* the metronomic tempo ♩=138 appears irreconcilable with the indication **Maestoso**. If we take the tempi of the entire mvt. I of the *Concerto* as forming a certain tempo zone, then the metronomic tempo indicated by Chopin can be considered as the upper limit of this zone, corresponding, for example, to the figurate passage of the development (from bar 225). For the first *tutti*, meanwhile, the editors propose a tempo situated close to the lower limit of this zone, although no lower than ♩=112. At the same time, care should be taken that the elasticity of tempo proper to the first movement of the *Concerto* be realised through smooth and gradual transitions between sections in different tempi. The editors thus oppose the common practice of sudden changes in tempo, clearly distinguishing cantilena from figurate sections. (The issue of Chopin's metronomic tempi is discussed more amply in the volume *Etudes* of our edition, in the initial remarks to the *Performance Commentary*.)

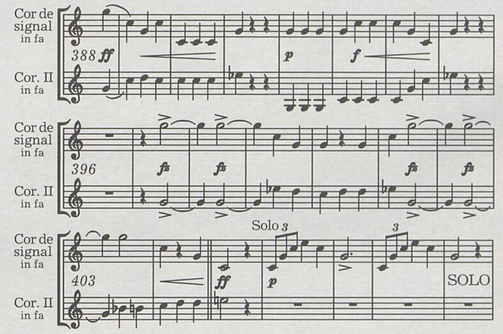
II. Larghetto

p. 48 *Bars 49-57* The incorporation of the dynamic signs added by the editors is left to the discretion of the conductor, who should also take into account – needless to say – the interpretation concept and capacities of the soloist.

p. 51 *Bar 72* It is not clear from the orthography of the sources how long the minim of the orchestra part filling the first half of the bar should sound:
— as long as the trill of the piano part, notated identically in terms of rhythm (minim with fermata),
— longer, up to the conclusion of the scale which ends the trill (counting the rhythmic values of this bar 'from the end', we see that the beginning of the second half of the bar falls in the piano part on the octave $b\flat^2$~ $b\flat^3$, i.e. after the scale).
In practice, both versions seem acceptable, although the preferred version should be consulted with the soloist.

III. Allegro vivace

p. 70 *Bars 349 & 406-409* Cor. I in fa. In bars 406-409 Chopin doubtless intended a different instrument to be used, most probably a post horn pitched at F (see *Source Commentary*). Given the possible difficulties in finding an original period instrument of this type suitable for concert performances, the editors recommend that performers wishing to take account of Chopin's intentions use a contemporary replica of this instrument*. Another option is to replace the post horn with one of its descendants, i.e. the cornet or flügelhorn (ideally pitched at F), which may be more readily available. The most practical variant for the use of an instrument corresponding to Chopin's intentions will doubtless become established only after a lengthy period of experimentation on concert platforms**.
Given the lack of time immediately prior to bar 406, the change of instrument should be made earlier, in bars 349-387. If a natural instrument is used, the part of the first horn in the *Tutti* in bars 388-405 cannot be executed there in its entirety. In such instances, the editors recommend the following arrangement of the parts of the 'cor de signal' and the second horn, enabling the execution of this *Tutti*:



p. 73 *Bars 403-409* One notes the lack in these bars of any indications whatsoever suggesting a deceleration or pause in bar 405. Given that Chopin employed indications of this kind many times in other parts of the *Concerto*, here it is most likely that he did not wish to halt the natural flow of the music. The custom of slowing the tempo at this point has been adopted in contemporary performance practice presumably due to the difficulties which may be experienced with the rapid execution of the signal in bars 406-409 on the French horn. The possibility of using a considerably sprightlier and more easily blown instrument than the French horn (see preceding note) facilitates the realisation of the authentic conception of a uniform tempo throughout this section.
The preservation of an unperturbed tempo here carries certain implications with respect to form, allowing one to hear in this passage, too, a regular four-bar construction, in which the beginning of the solo signal in bar 406 falls on the second (!) bar of the four-bar group. The pause in the motion generally applied by performers with a fermata in bar 405 causes bar 406 to be wrongly perceived as the beginning of a new section, and thus of the new, anticipated, four-bar group (four-bar phrasing dominates unchallenged throughout the finale of the *Concerto*).

p. 78 *Bars 491-492* None of the sources has agogic indications here. Therefore, deceleration in these bars is an unauthentic tradition, which weakens the effect created by the general pause in bar 493.

Jan Ekier
Paweł Kamiński

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* Such a replica can be ordered, for example, from the Rudolf Meinl works in Diespeck (Germany).

** The WN editors wish to express their sincere gratitude to Dr Edward H. Tarr (Bad Säckingen) for valuable hints regarding the history and performance capacities of instruments of this type.

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