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Vol. 1351

CHOPIN

Op. 21

Concerto

In F minor

For the Piano

(JOSEFFY)

Two-Piano Score: $1.25

SCHIRMER'S LIBRARY OF MUSICAL CLASSICS

Compositions for the Piano

FRÉDÉRIC CHOPIN

Edited, Revised, and Fingered by
RAFAEL JOSEFFY

Historical and Analytical Comments by
JAMES HUNEKER

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PIANO CONCERTO IN F MINOR

CHOPIN wrote to a friend October 3rd, 1829: "I have—perhaps to my misfortune—already found my ideal, whom I worship faithfully and sincerely. Six months have elapsed and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the *Adagio* of my Concerto." His "Ideal" was Constantia Gladowska, a pupil of the Warsaw Conservatory and later a successful concert singer. The Concerto is the first, so-called, in F minor, opus 21, but alas! when published it did not bear the lady's name, being dedicated to the Countess Delphine Potocka. The *Larghetto* is Constantia musically idealized. "Unbearable longing" for her, he wrote Titus, his friend, drove him into exile. He played at the same concert, October 11, 1830, his third and last one in Warsaw. She sang a Rossini aria and "wore a white dress, and roses in her hair, and was charmingly beautiful." Thus Chopin. Of course Constantia sang wonderfully: "Her low B came out so magnificently that Zielinski declared it alone was worth a thousand ducats." Chopin never again saw Miss Gladowska, for he left Warsaw November 1, 1830, without declaring his love, but we are not the losers, for the Concerto is a monument in tone to that consecrated passion. She was married in 1832—preferring a solid certainty to nebulous genius—to Joseph Grabowski, a merchant of Warsaw. Count Wodzinski, a biographer of Chopin's, tells us that her husband later became blind. Her name soon disappeared from the composer's correspondence.

Joseph Elsner, his beloved teacher, praised the slow movement, the immortal *Larghetto* in A flat, and said there was something new in it. "As to the Rondo," wrote Chopin, "I do not wish yet to hear a judgment, for I am not yet satisfied with it myself. I am curious whether I shall finish this work when I return" (from a visit to Radziwill). On March 17, 1830, Chopin played the F minor Concerto at the first concert he gave in Warsaw. Of the affair he tells that "The first *Allegro*—not intelligible to all—received indeed the reward of a 'Bravo,' but I believe this was given because the public wished to show that it understands and knows how to appreciate serious music. There are people enough in all countries who like to assume the airs of connoisseurs! The *Adagio* (*Larghetto*) and *Rondo* produced a very great effect. After these the applause and the bravos came really from the heart; but the Potpourri on Polish airs missed its object entirely. There was indeed some applause, but evidently only to show the player that the audience had not been bored." Edouard Wolff, a contemporary, told Dr. Niecks that Warsaw had no idea of the real greatness of Chopin. Liszt thought that Chopin wrote beautiful Concertos, but it is not difficult to perceive in them "more will than inspiration"—which is beside the mark, as despite the form they contain some of the composer's loveliest melodies. Niecks also analyses the F minor Concerto, published in April, 1836. This Concerto is more favored by the public than the one in E minor. The first movement of the F minor far transcends the latter in breadth, passion and profound musical feeling, though it is short and there is no *coda*. The *Larghetto* is poetic, mellifluous and serene; the recitative is finely outlined. Liszt speaks of supreme grandeur and says that Chopin entertained for it a special affection, often playing it. Cried Schumann: "What are ten editorial crowns compared to one such *Adagio* as that in the second Concerto!" "Beautiful, deep-toned, love-laden *cantilena*" (Niecks). The final *Allegro vivace* is graceful and full of pure, sweet melody. Niecks speaks of "feminine softness and rounded contours, graceful, gyrating, dance-like motions." It is exquisitely conceived and Chopin alone could have done justice to its subtle nuances. The entire movement is Poland at its happiest.

Karl Klindworth re-scored the work in 1867-1868 in London and published it ten years later. The principal piano part was retained almost unchanged, though the score was entirely remodelled. Some figurations of the solo instrument received a more brilliant form. Richard Burmeister's arrangement is an improvement on Klindworth's. The picture is clearer, details more significant. He has reorchestrated the work and has written a cadenza—played by Paderewski—for the close of the first *Allegro;* in a word, giving us the missing *coda*. It is a complete summing up of the movement; there are also some important changes in the last.

A Paris correspondent of the "Neue Zeitschrift für Musik" (1834), quoted by Niecks, writes that there was much delicacy in the instrumentation of the F minor Concerto, but Berlioz declares that "in the composition of Chopin all the interest is concentrated in the piano part, the orchestra of his concertos is nothing but a cold and almost useless accompaniment." Of course, opinions will differ, as they do about the respective artistic worth of the two Concertos. Both are compounded of music and moonlight, yet are not Chopin *in excelsis*.

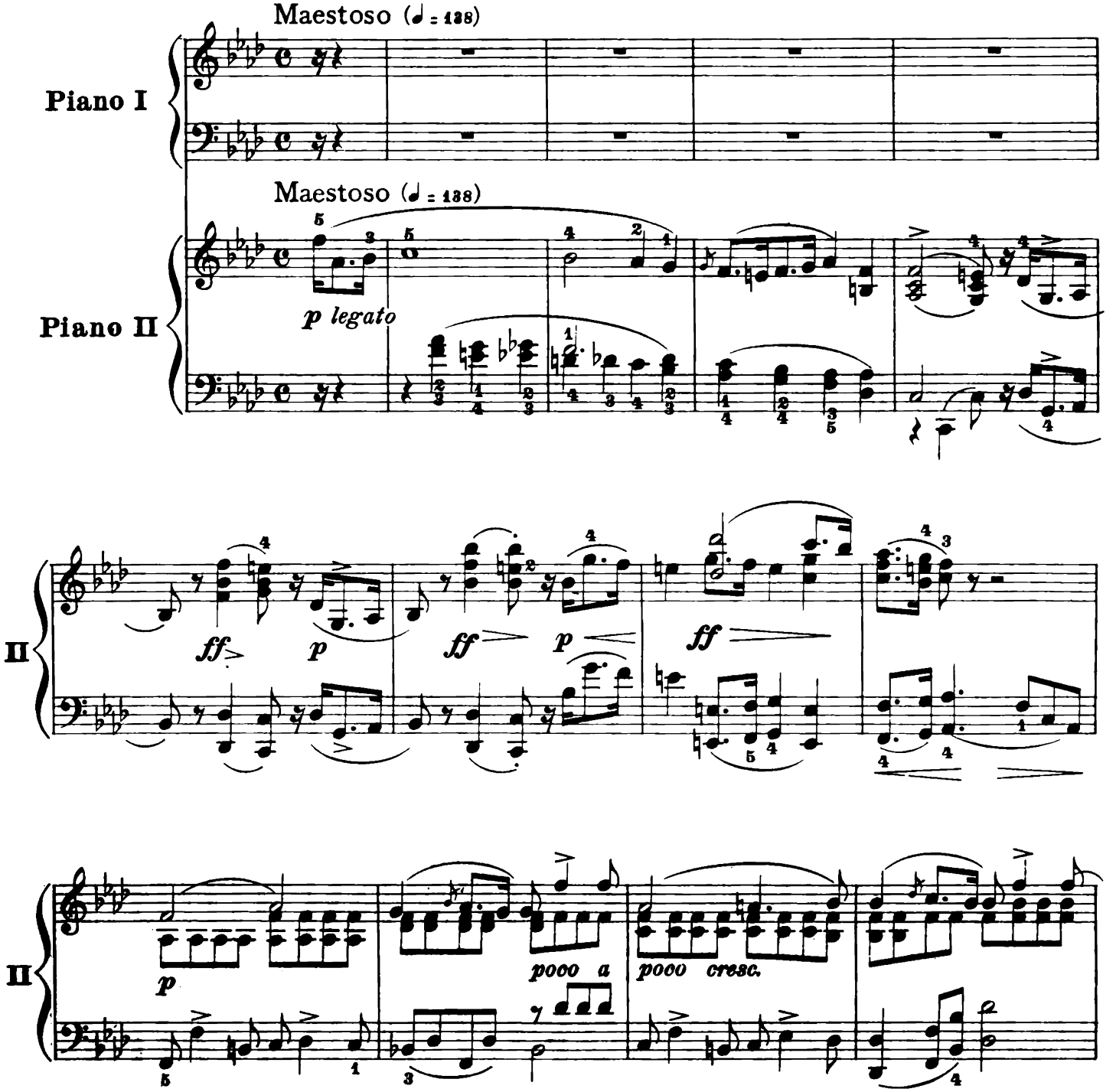
James Huneker

Second Concerto

in F minor

Edited by
Rafael Joseffy

Frédéric Chopin. Op. 21



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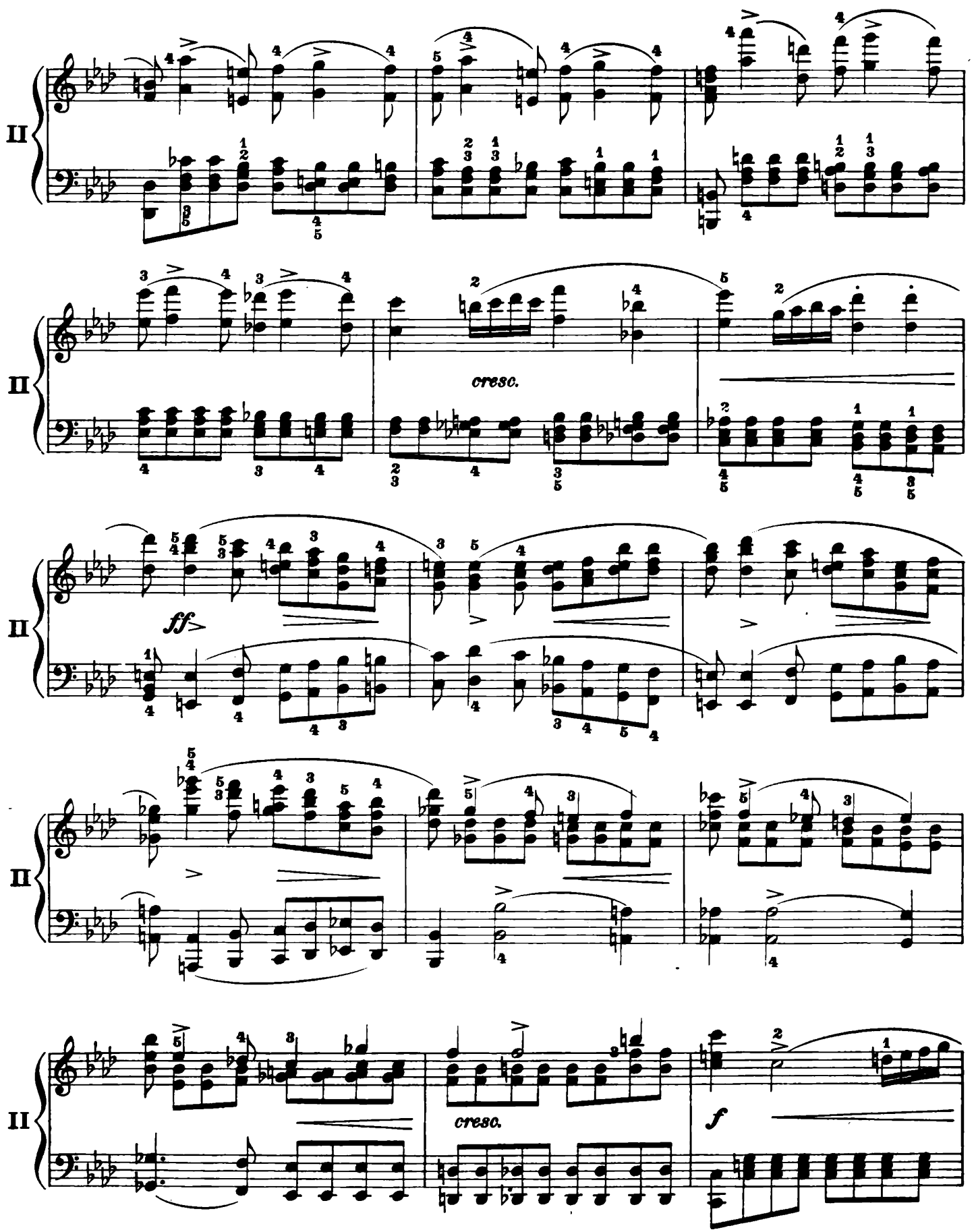
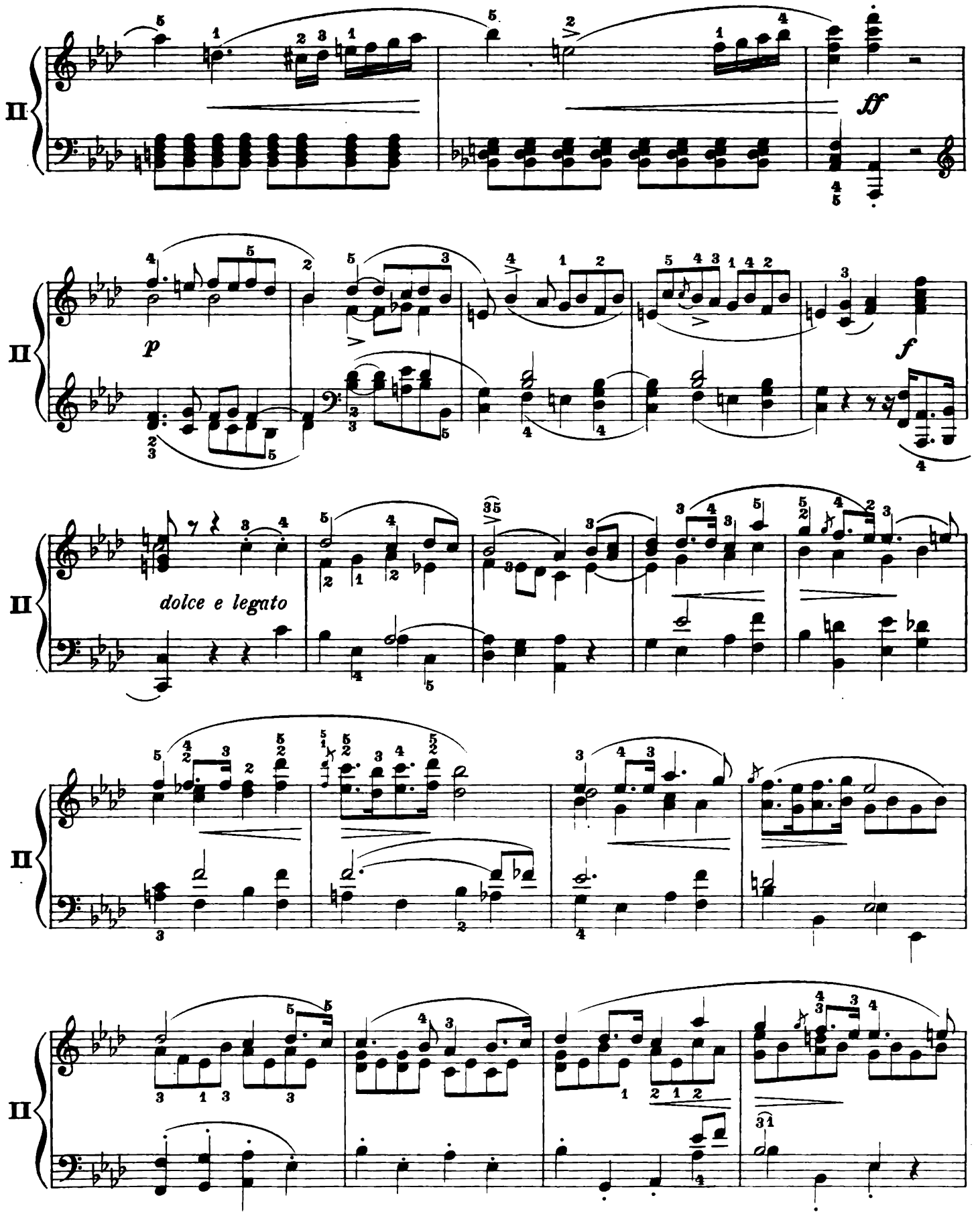
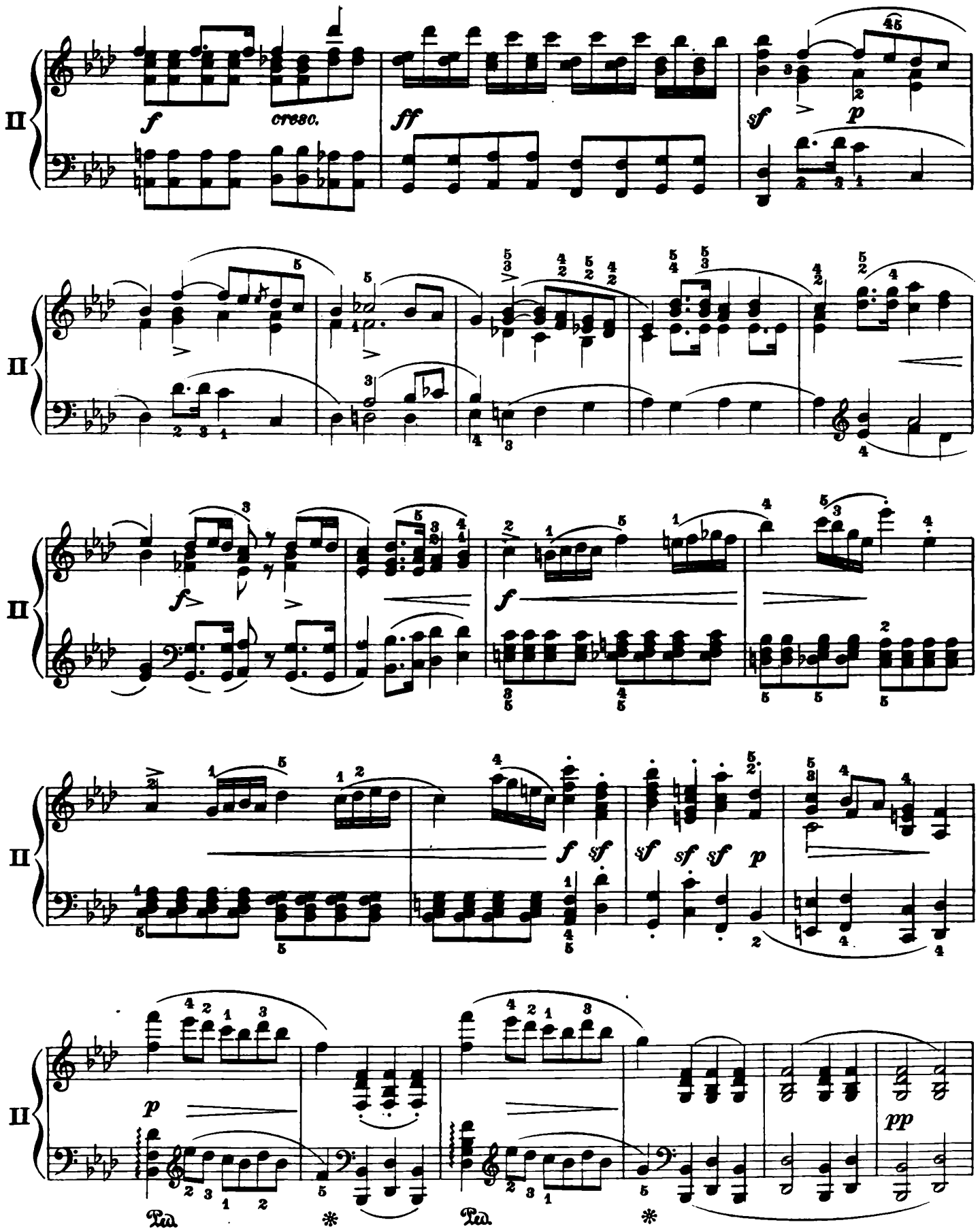
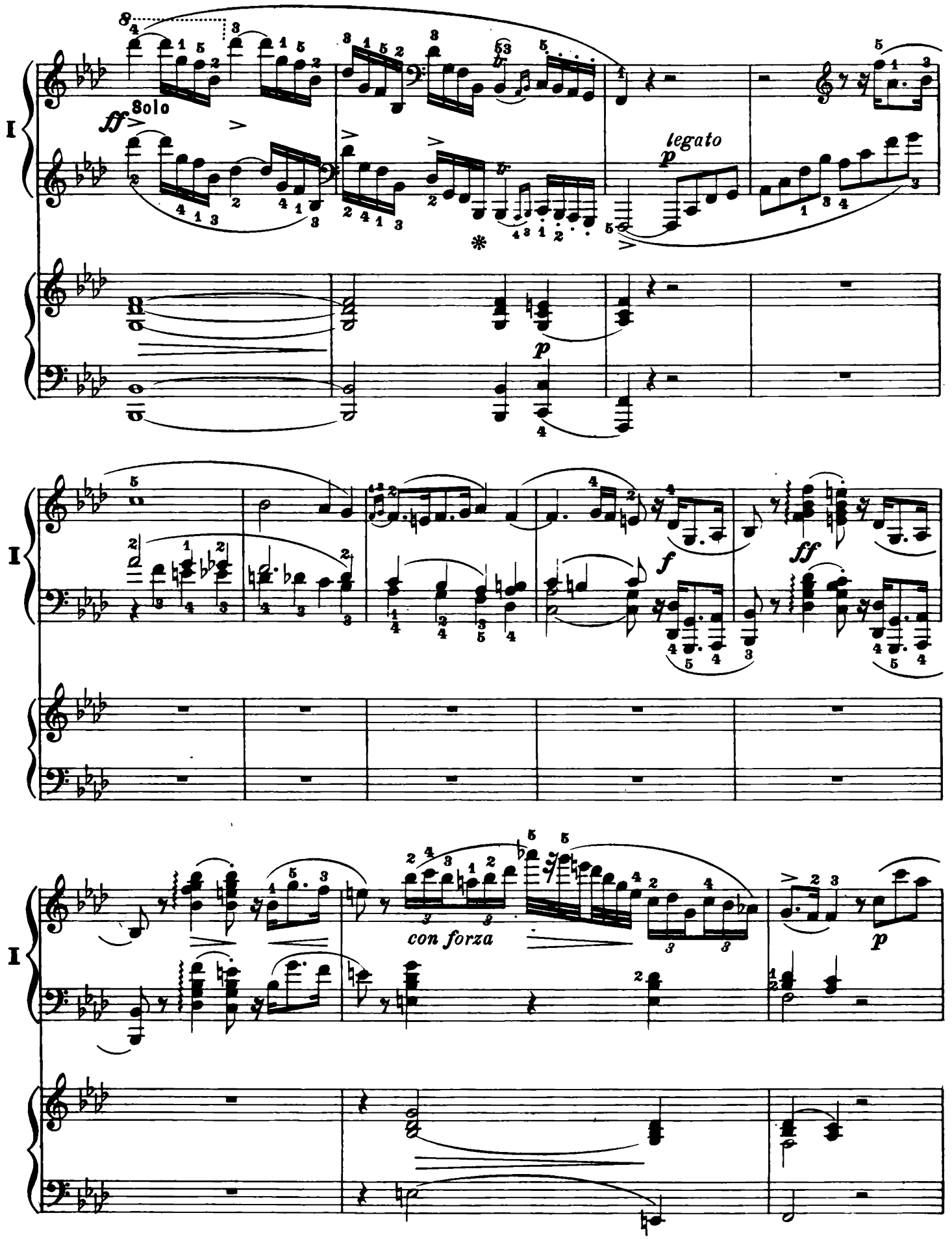
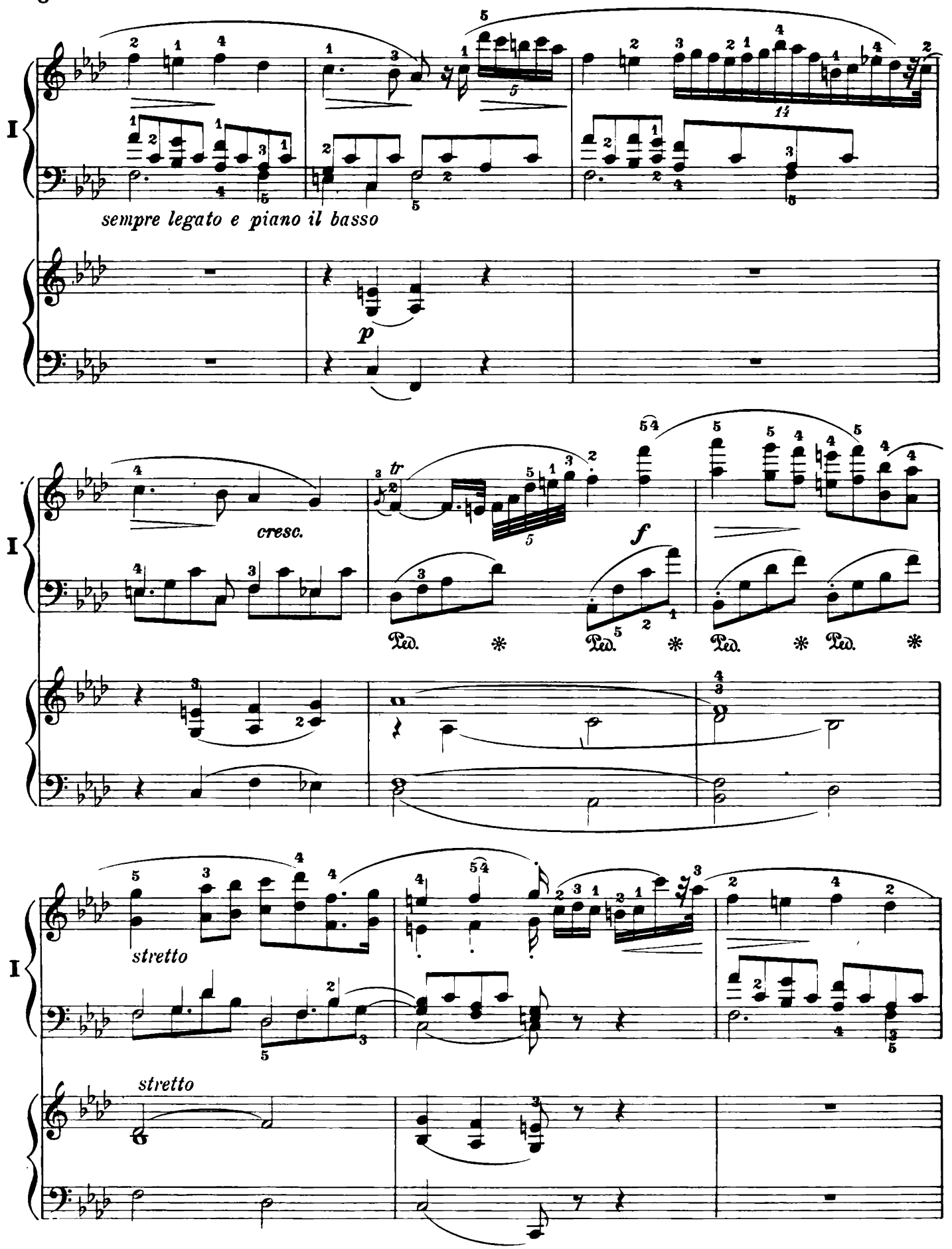
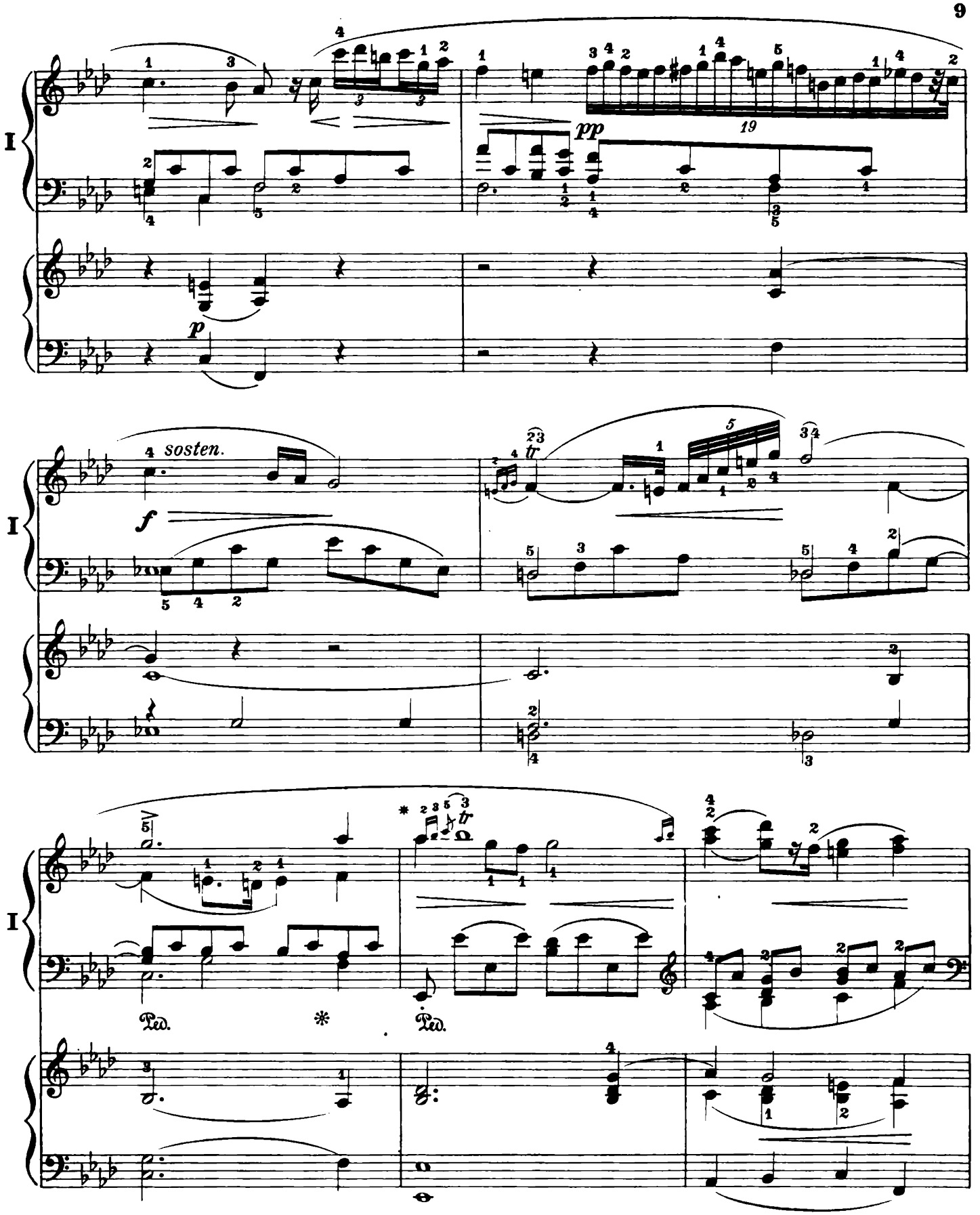

II
cresc.
ff
II
II
cresc.
f
II


ff
p
f
dolce e legato

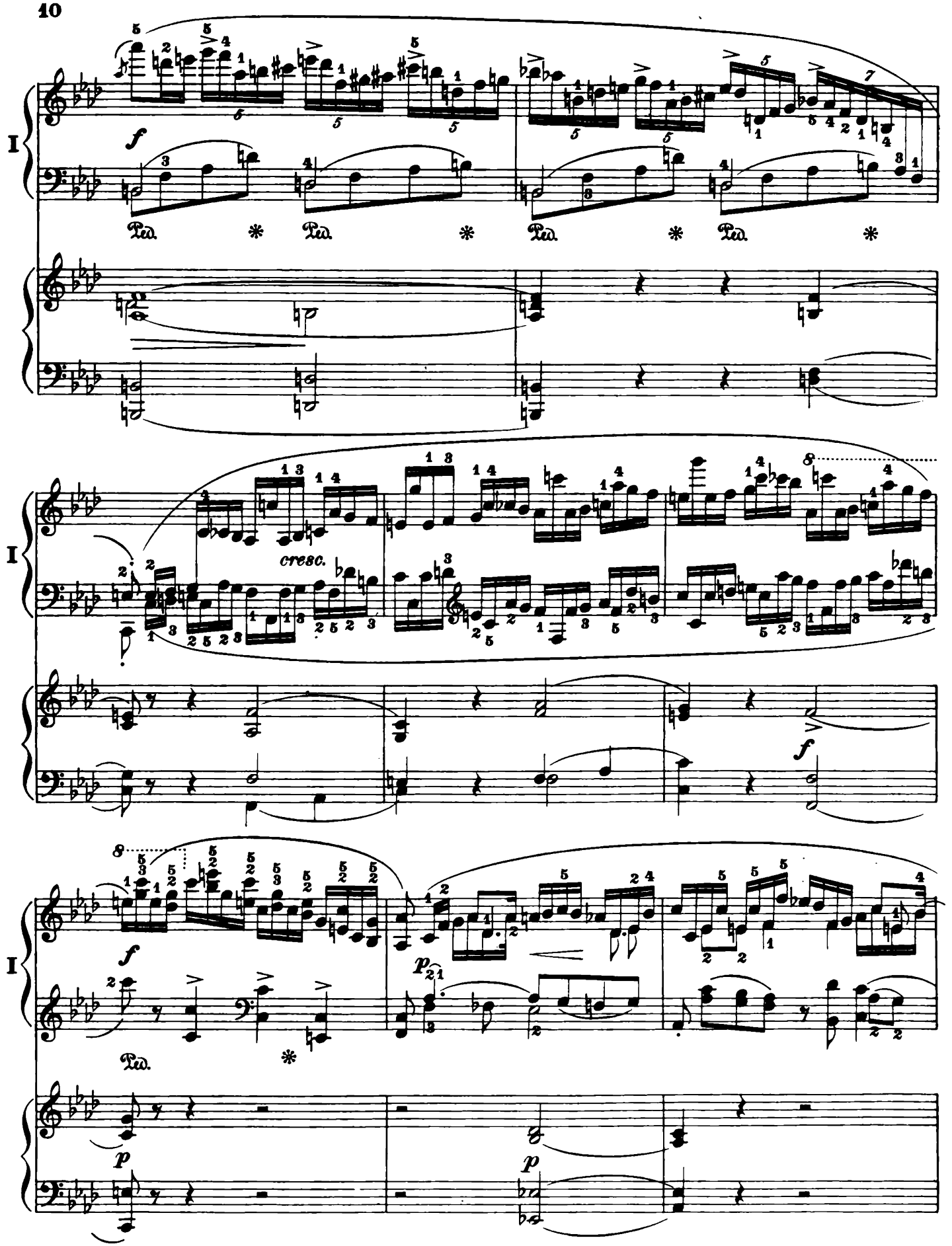

II
f
cresc.
ff
sf
p
f
f
f sf
sf sf sf p
p
pp
Ped.
*
Ped.
*

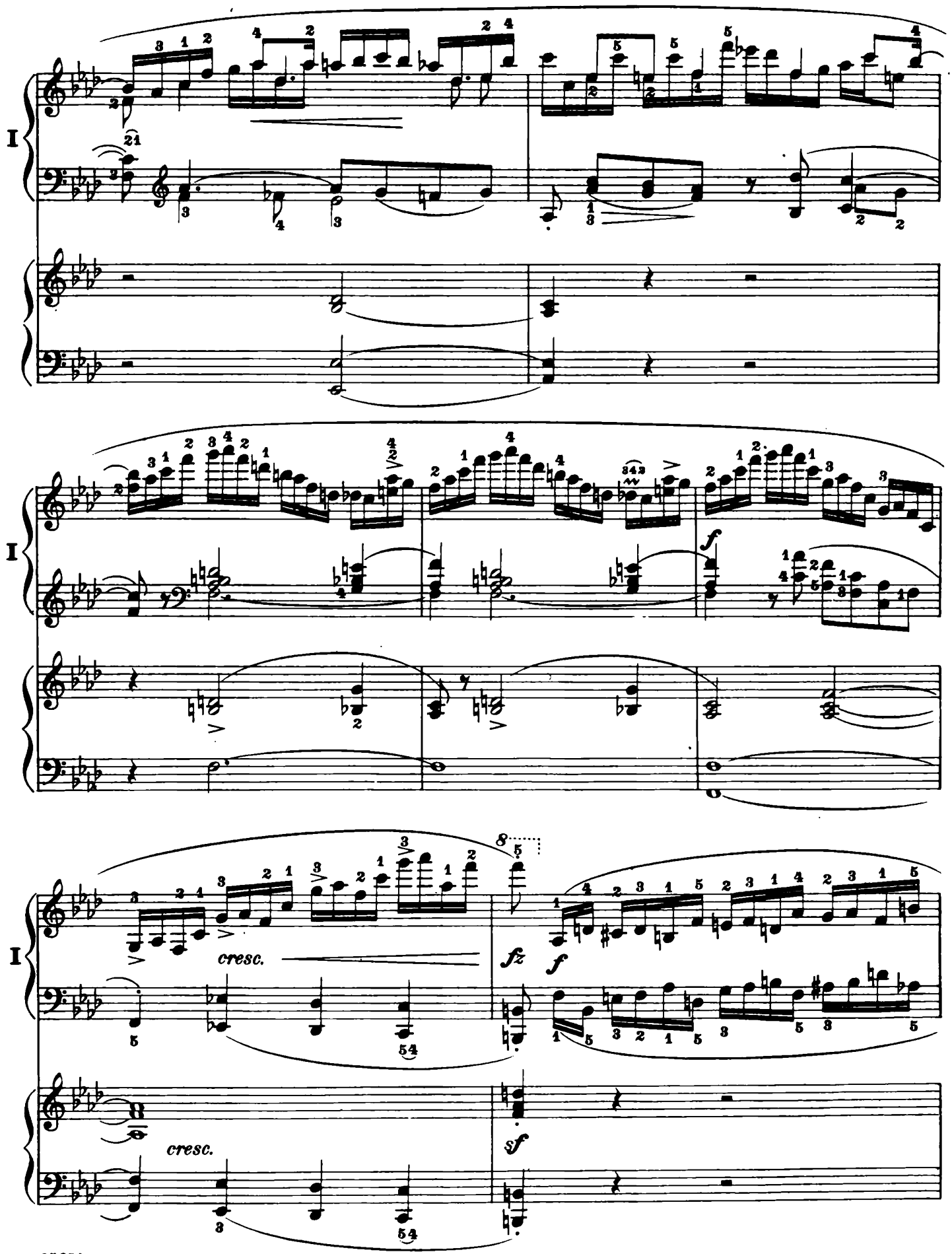

I
Solo
ff
legato
p
f
ff
con forza
p

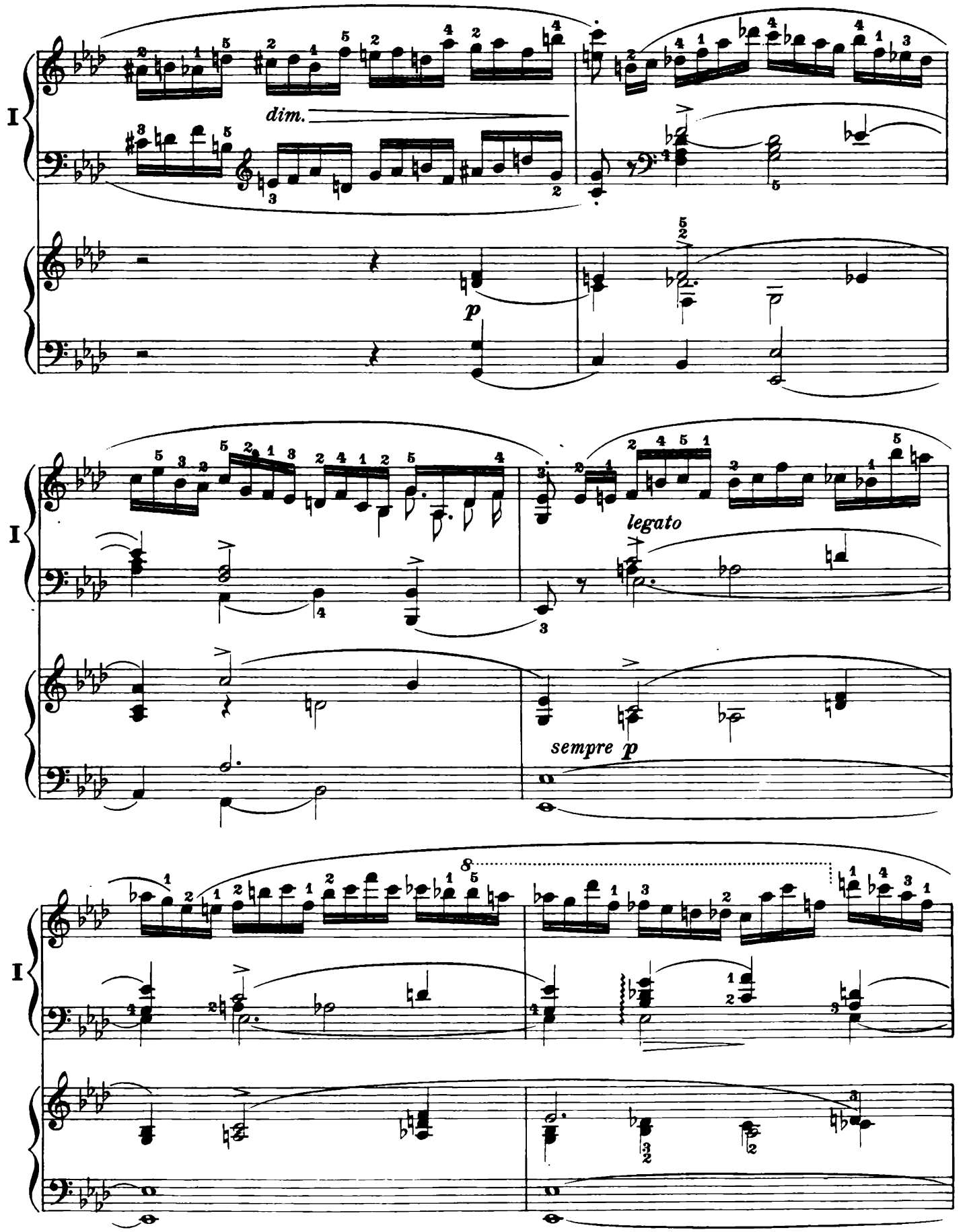

I
sempre legato e piano il basso
p
cresc.
tr
f
Ped.
I
stretto
stretto

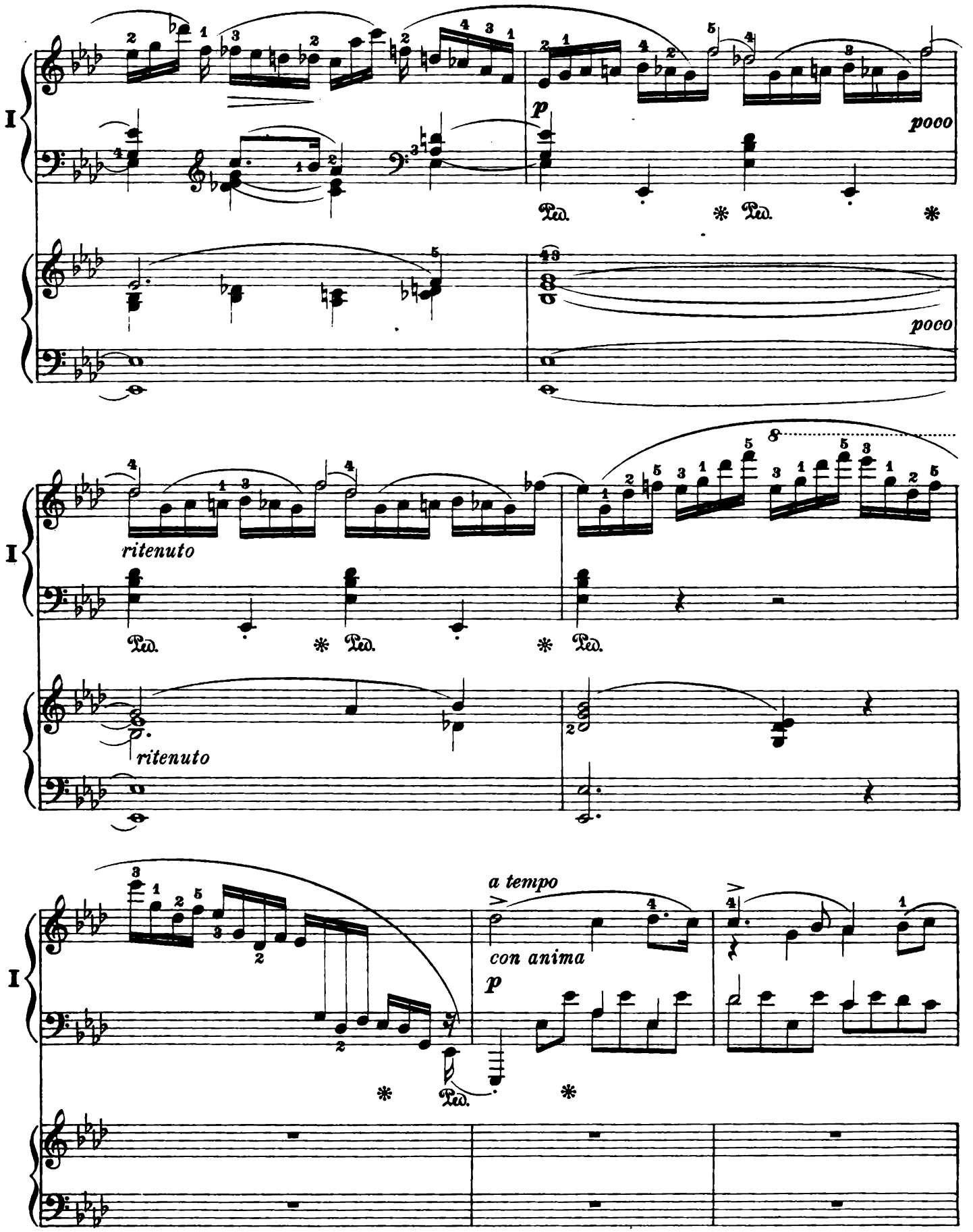


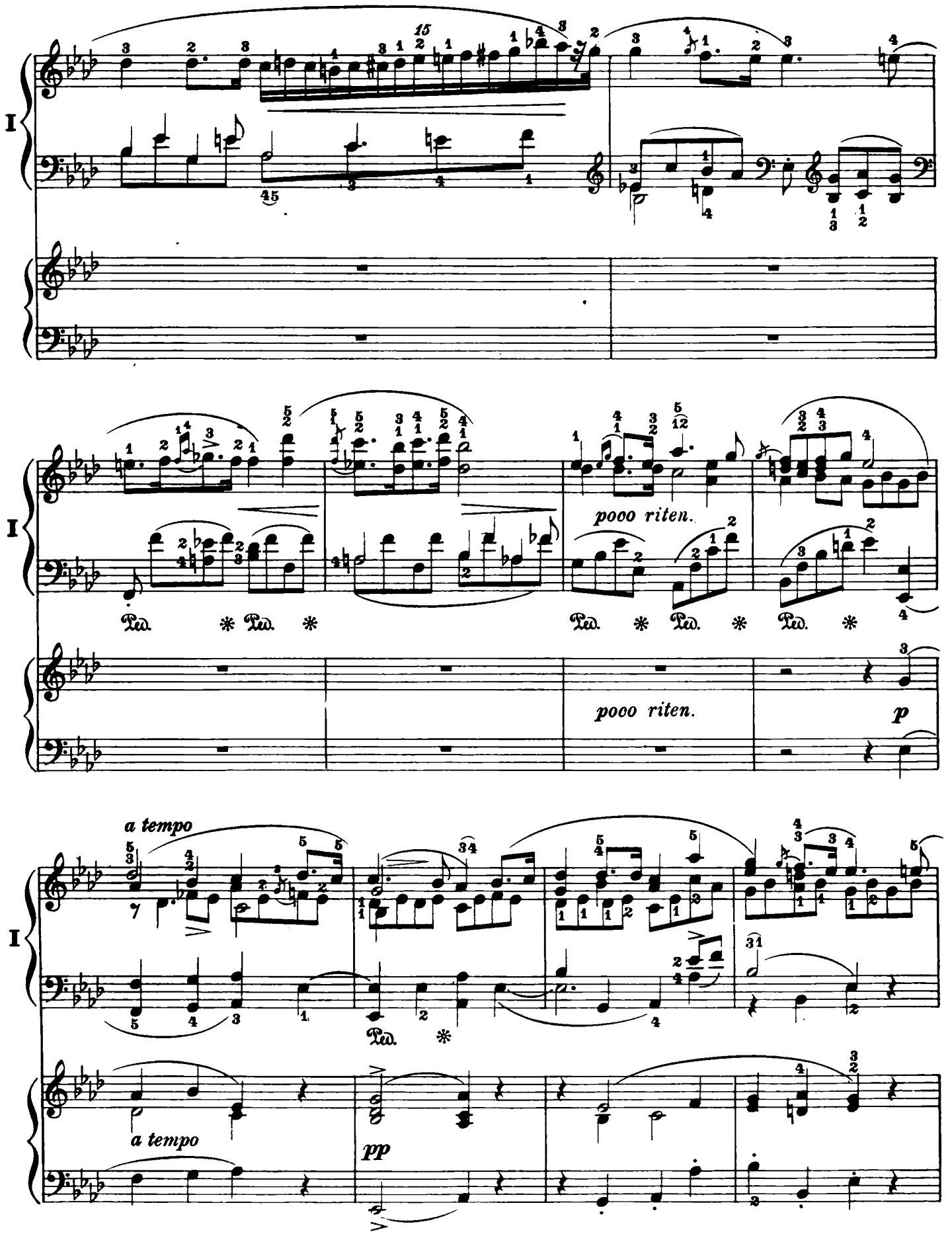
Execution:
Ausführung:

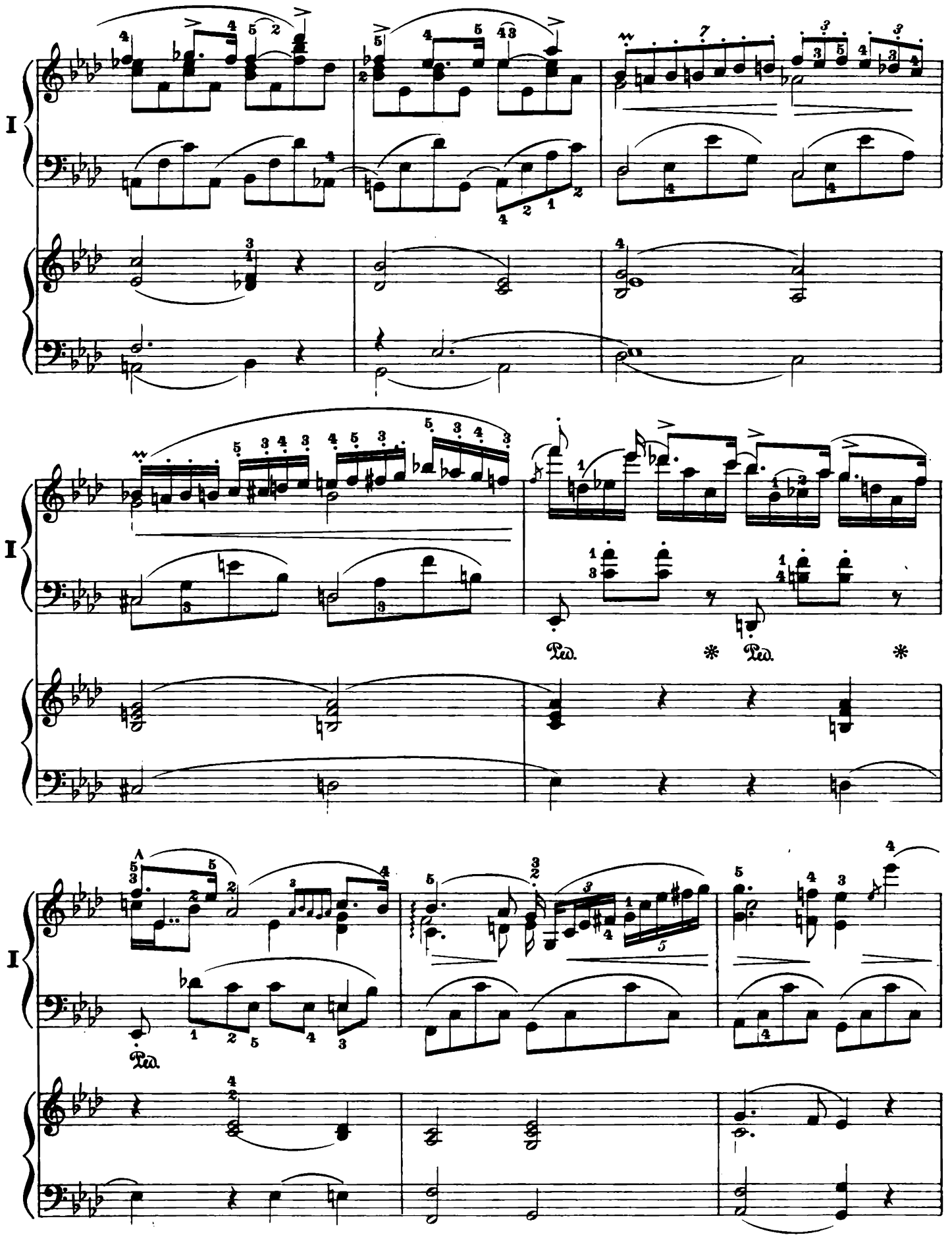

I
f
Ped.
cresc.
p

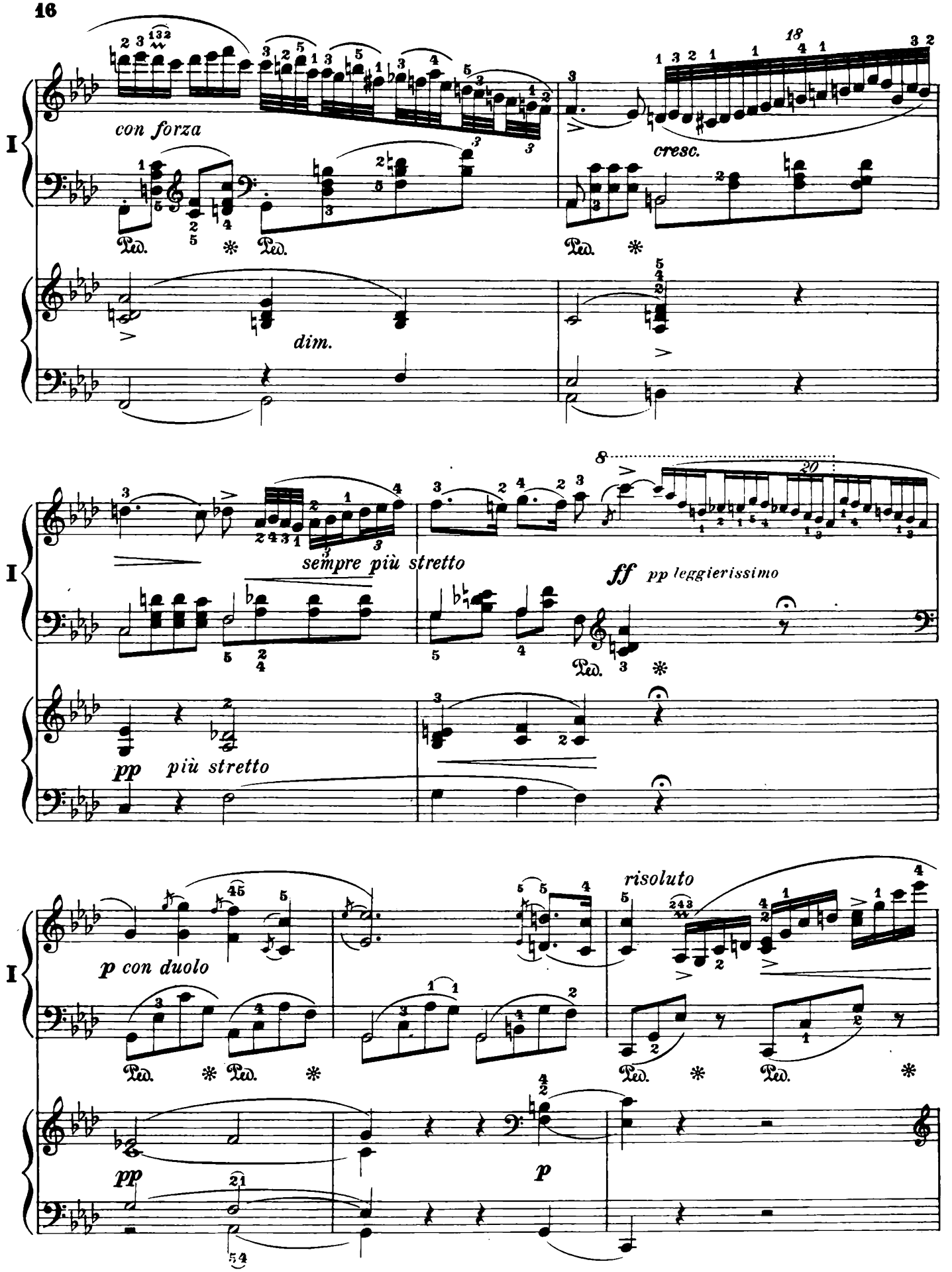

I
I
I
cresc.
fz
f
cresc.
sf

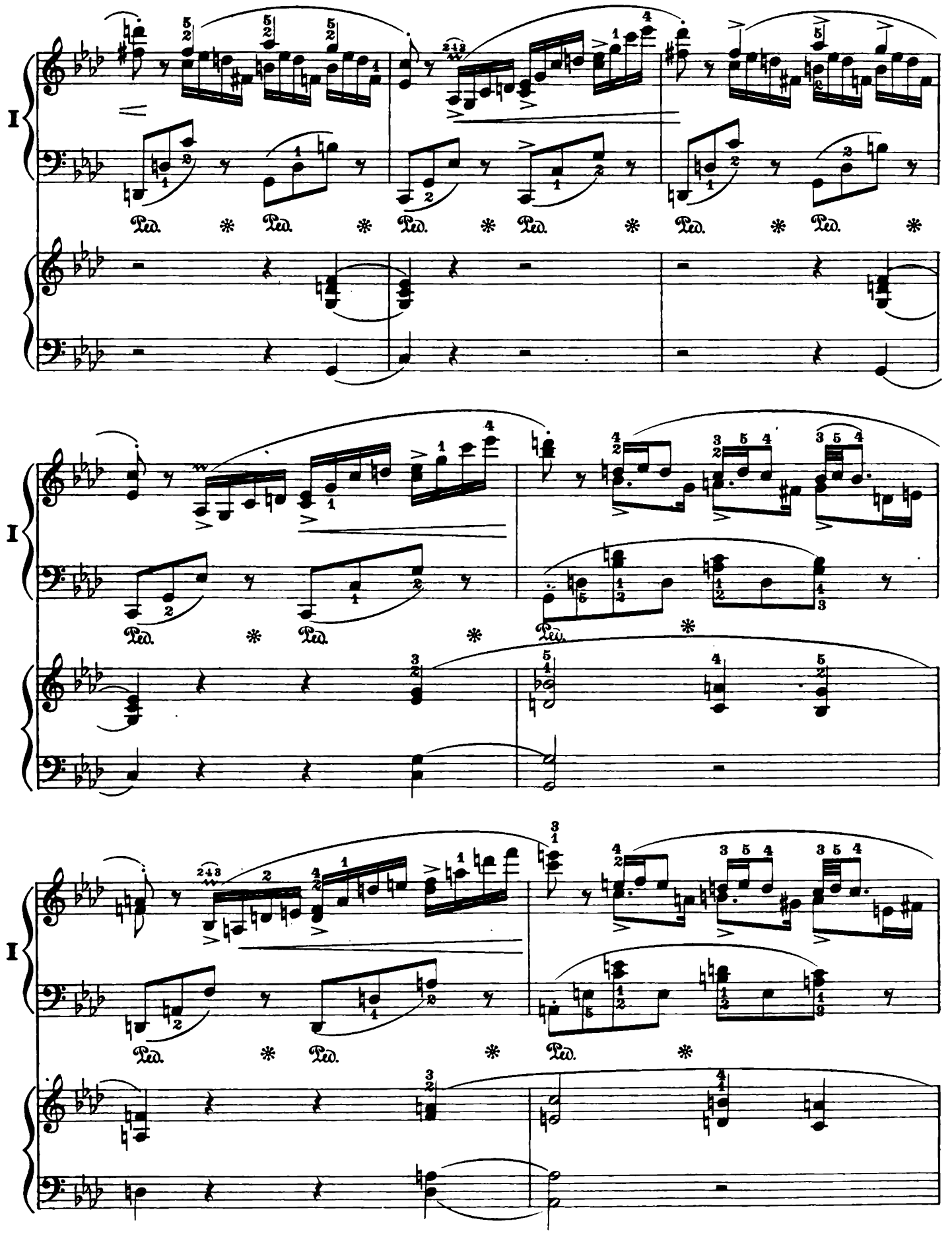

I
dim.
p
I
legato
sempre p
I

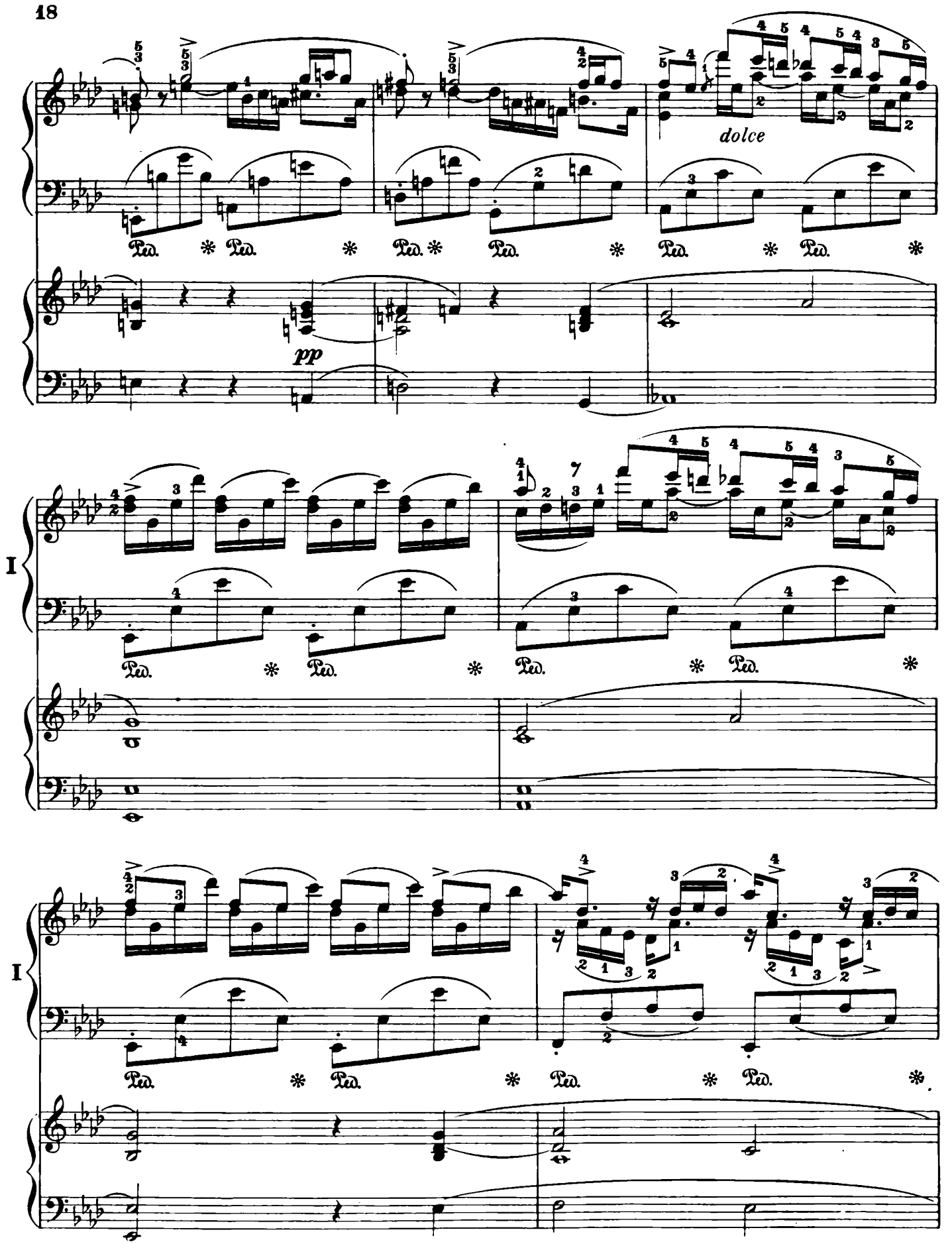

I
p
poco
poco
Ped.
ritenuto
ritenuto
a tempo
con anima
p

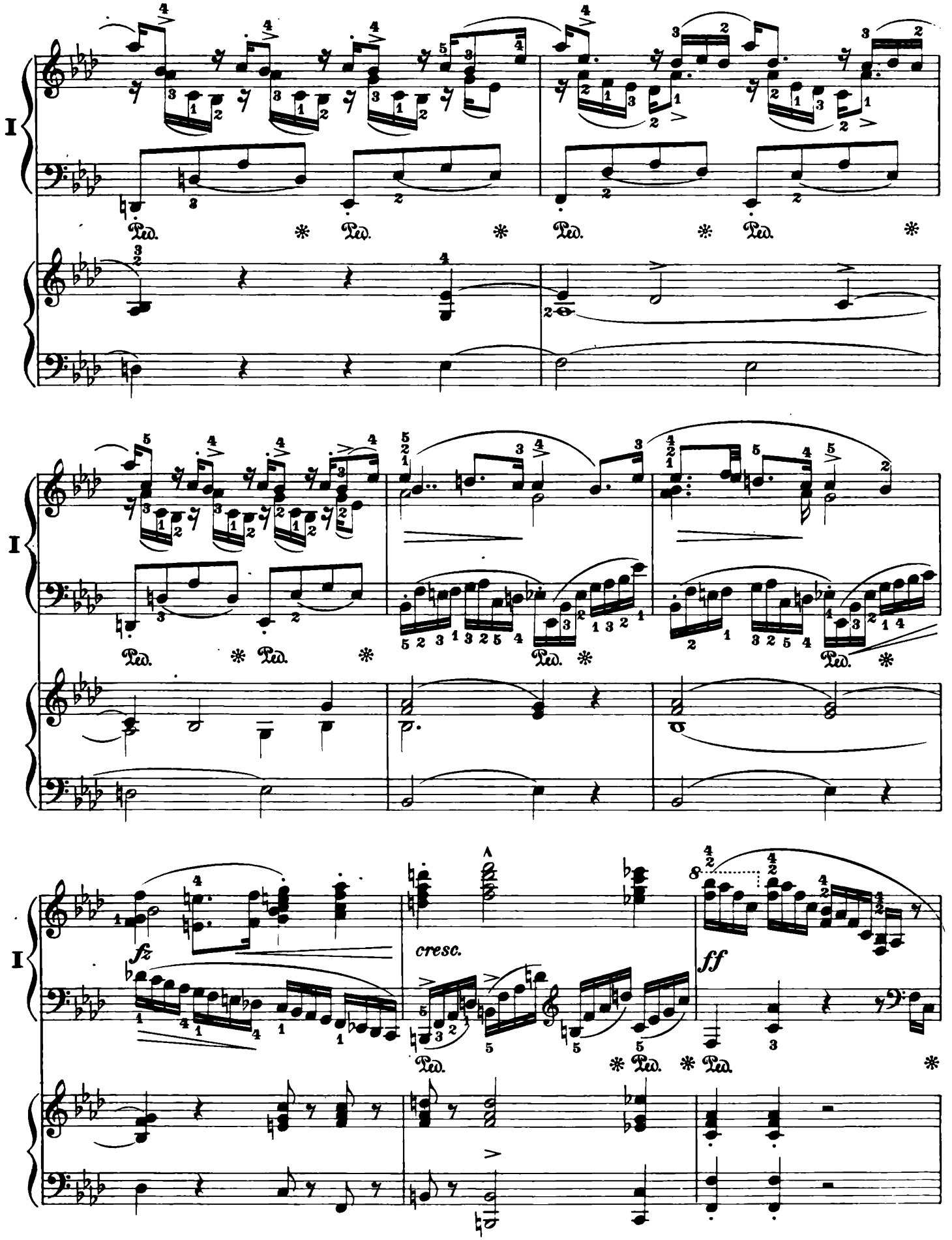

I
pooo riten.
pooo riten.
p
a tempo
a tempo
pp

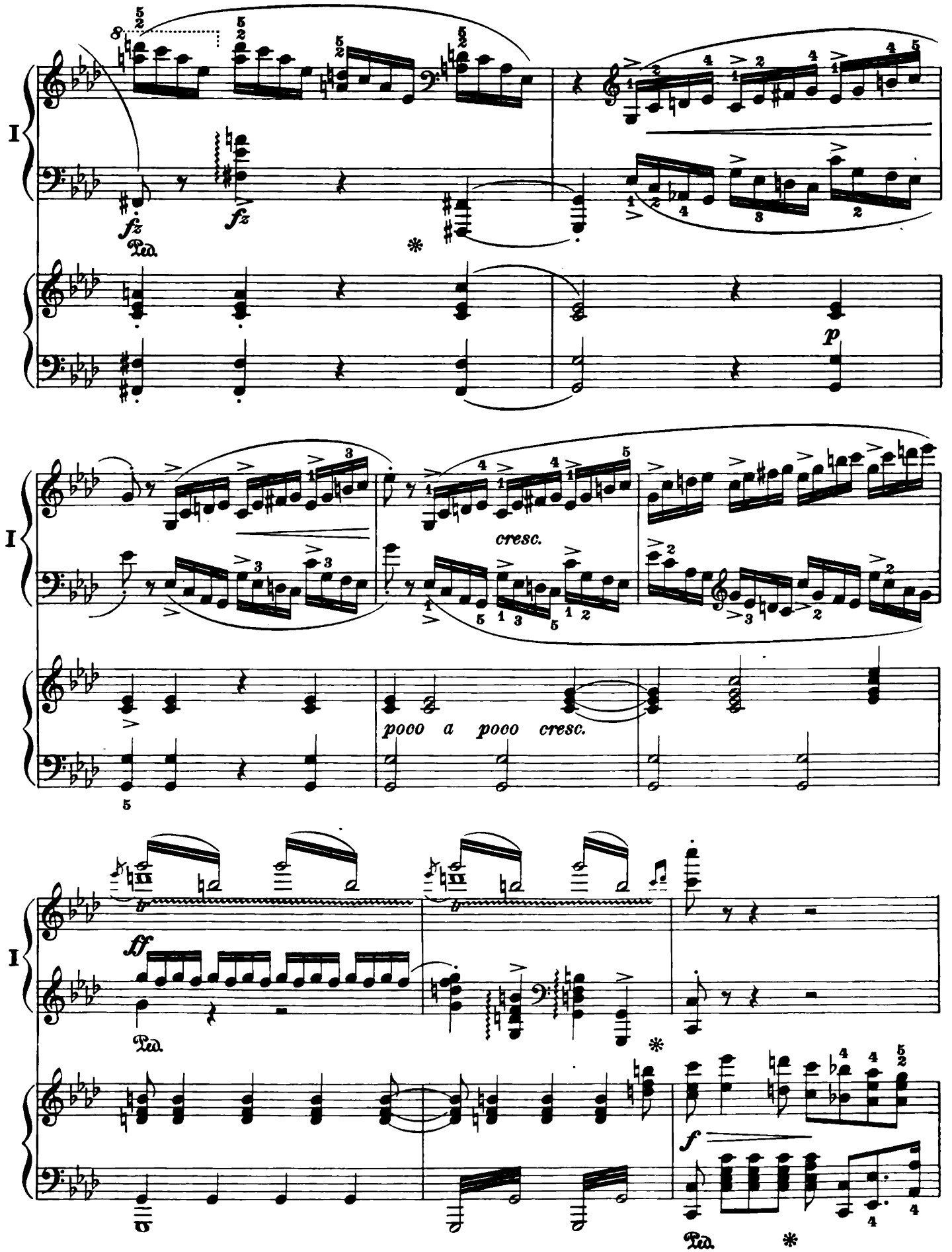

I
I
I
Ped.
Ped.
Ped.

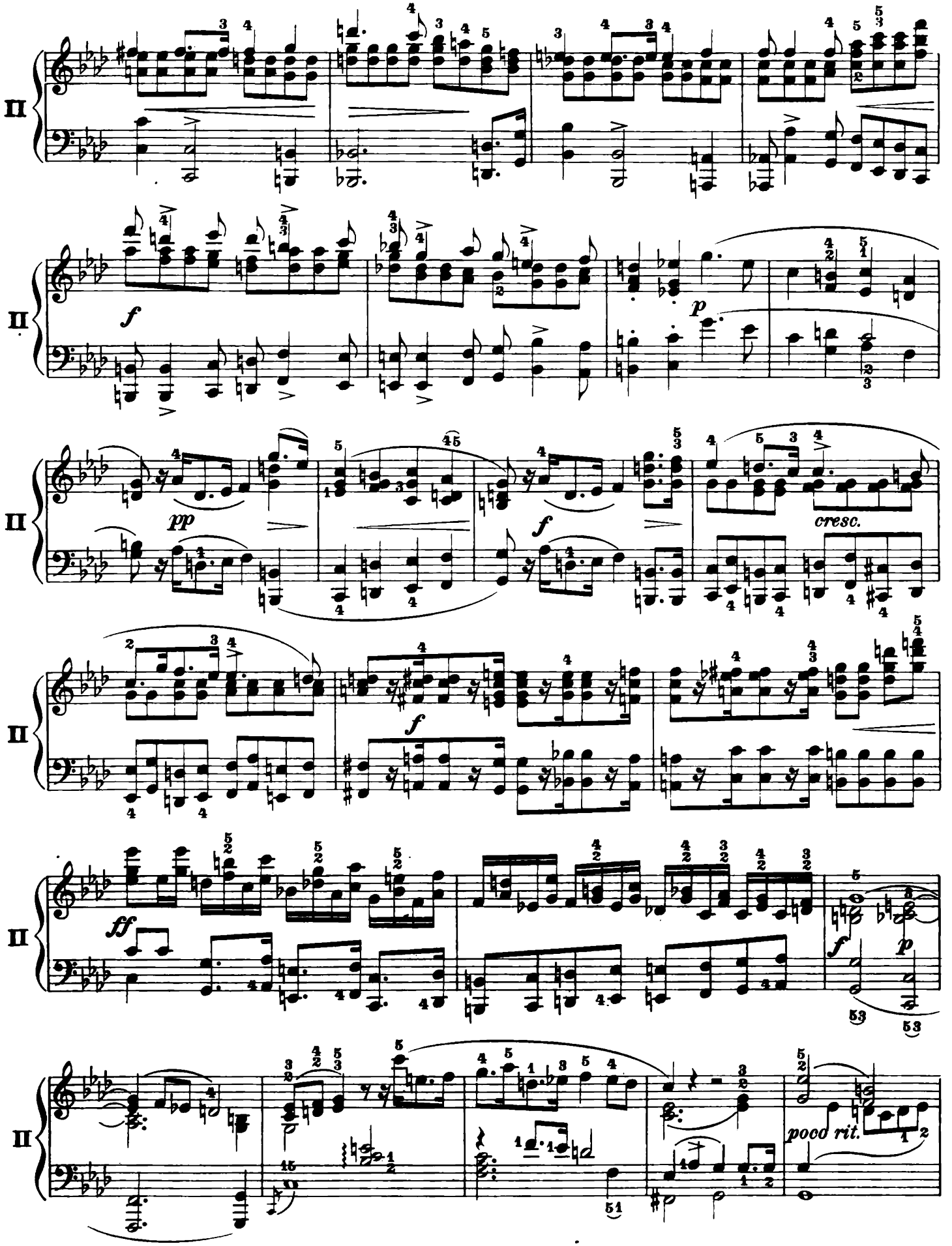

con forza
cresc.
dim.
sempre più stretto
ff
pp leggierissimo
pp
più stretto
p con duolo
risoluto
p
p

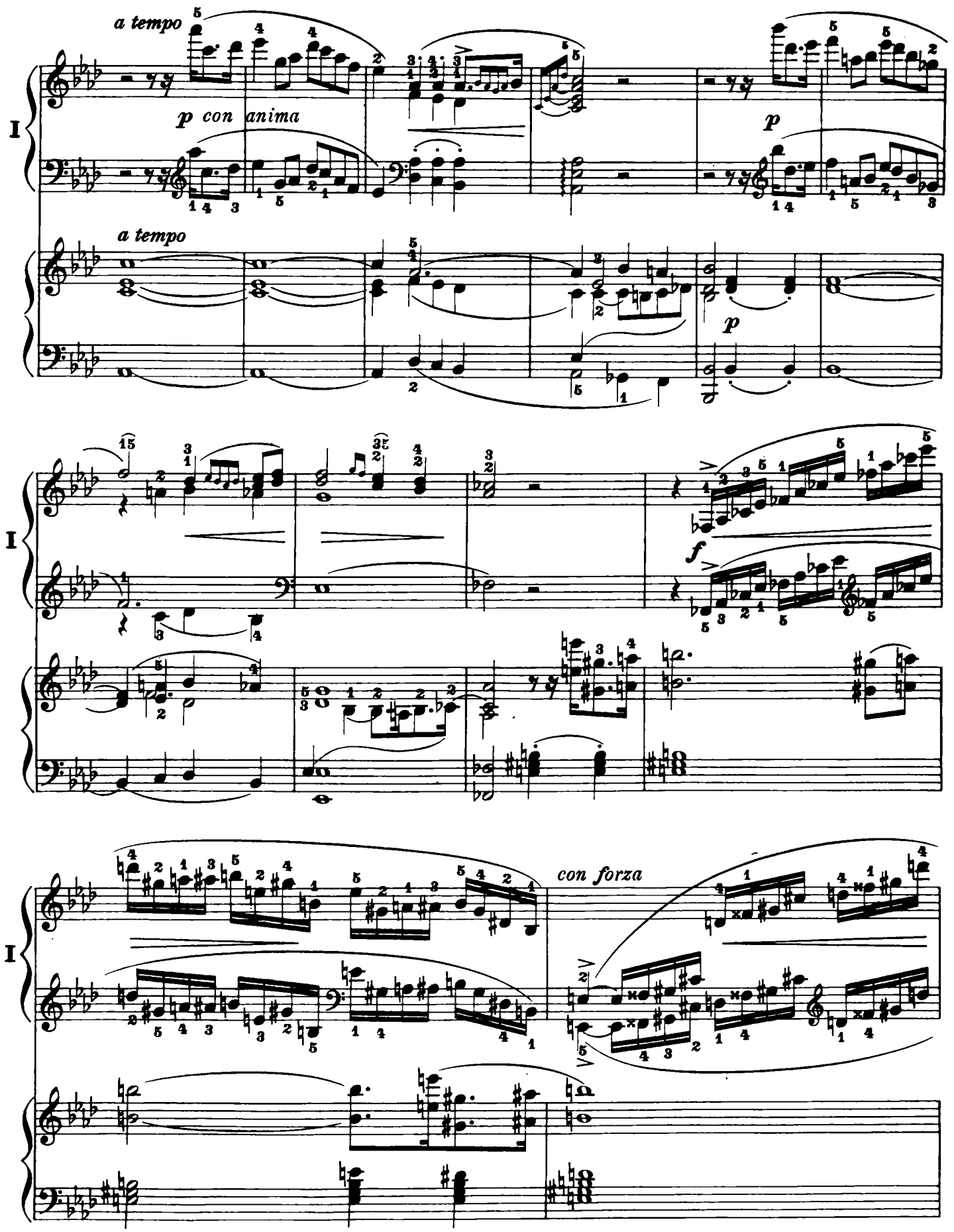

I
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
I
Ped. * Ped. * Ped.
I
Ped. * Ped. * Ped.

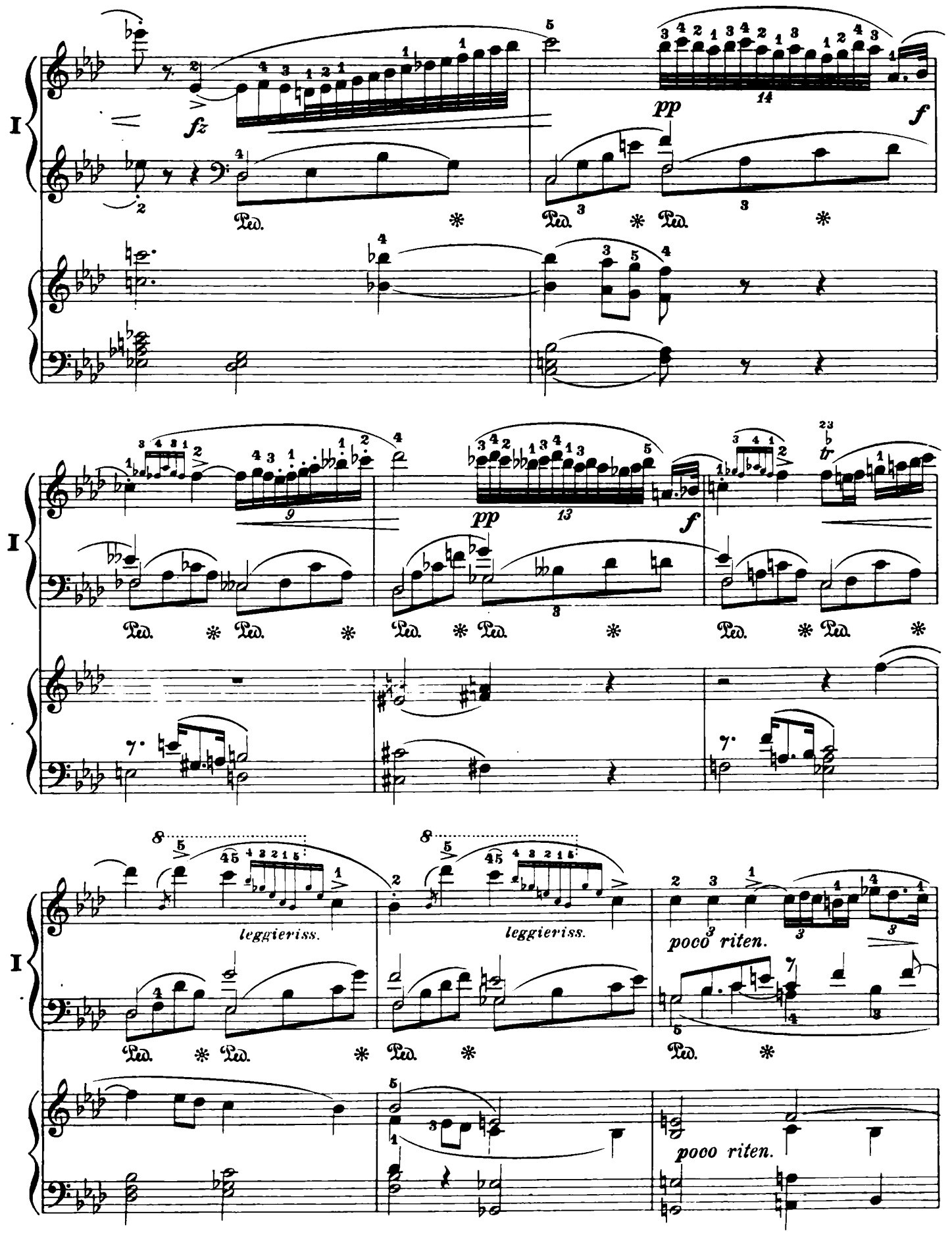

dolce
pp
I
I

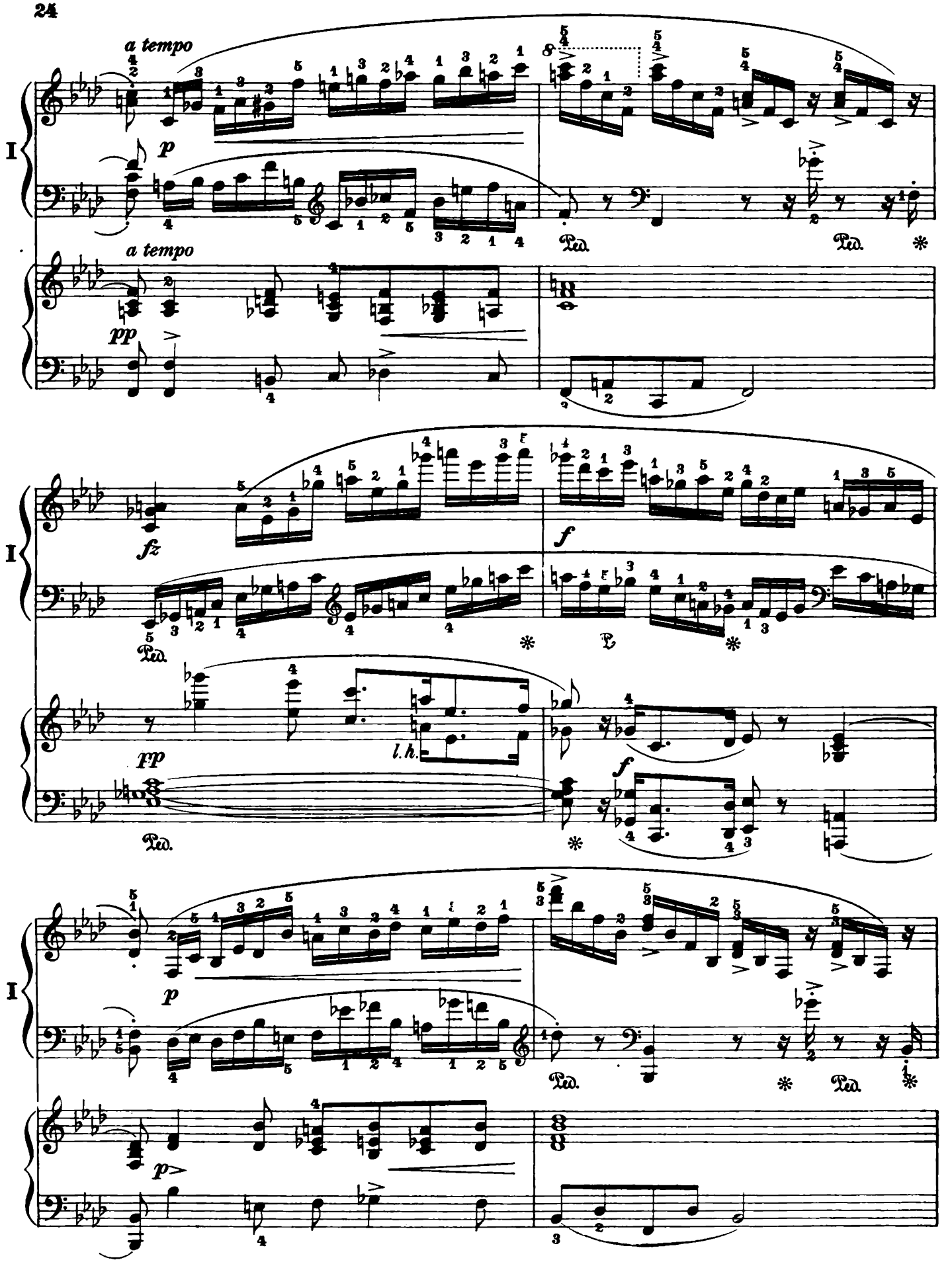

I
Ped.
I
Ped.
I
fz
cresc.
ff
Ped.

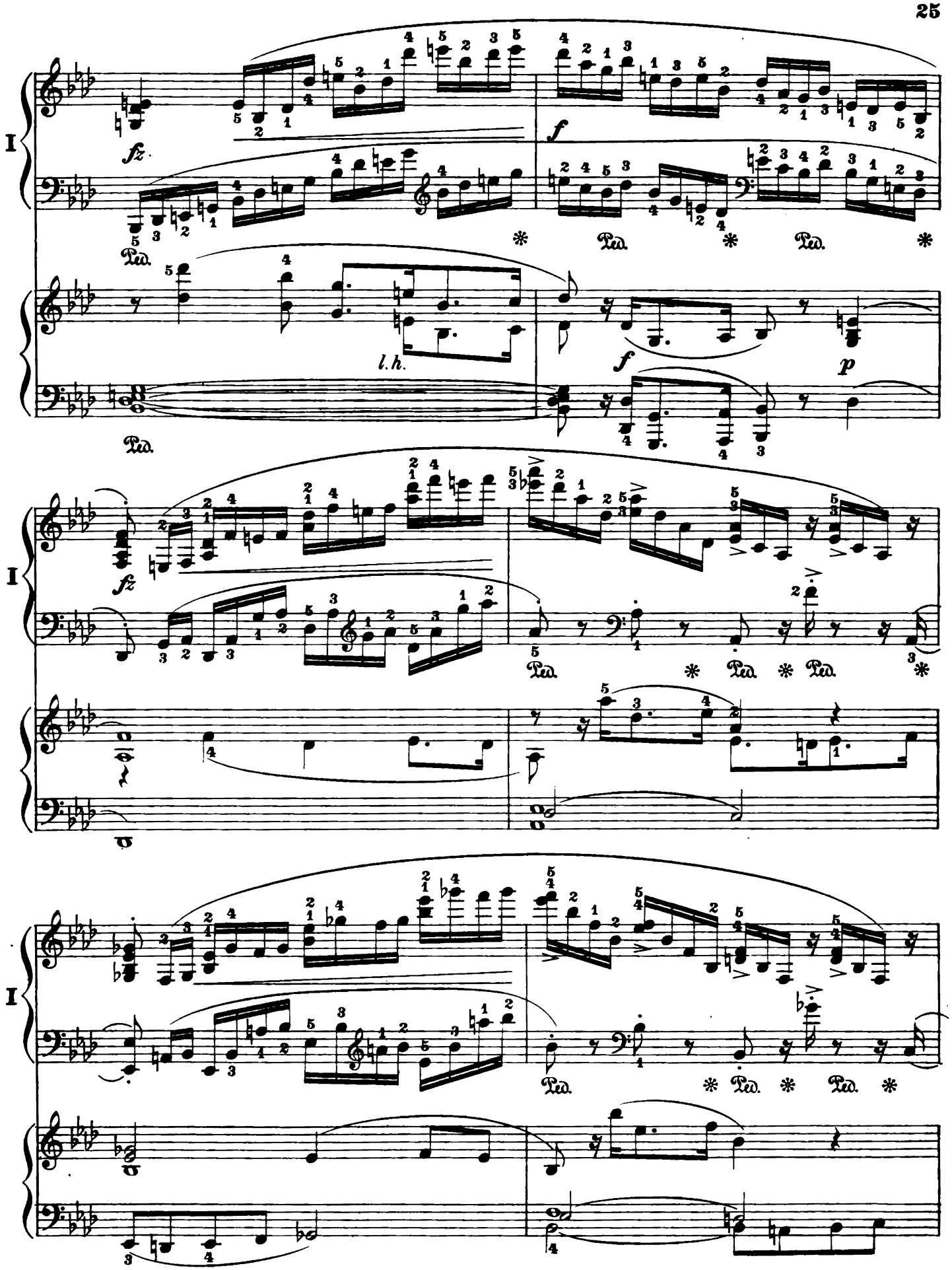

I
fz
fz
Ped.
*
p
cresc.
poco a poco cresc.
I
ff
Ped.
*
f
Ped.
*

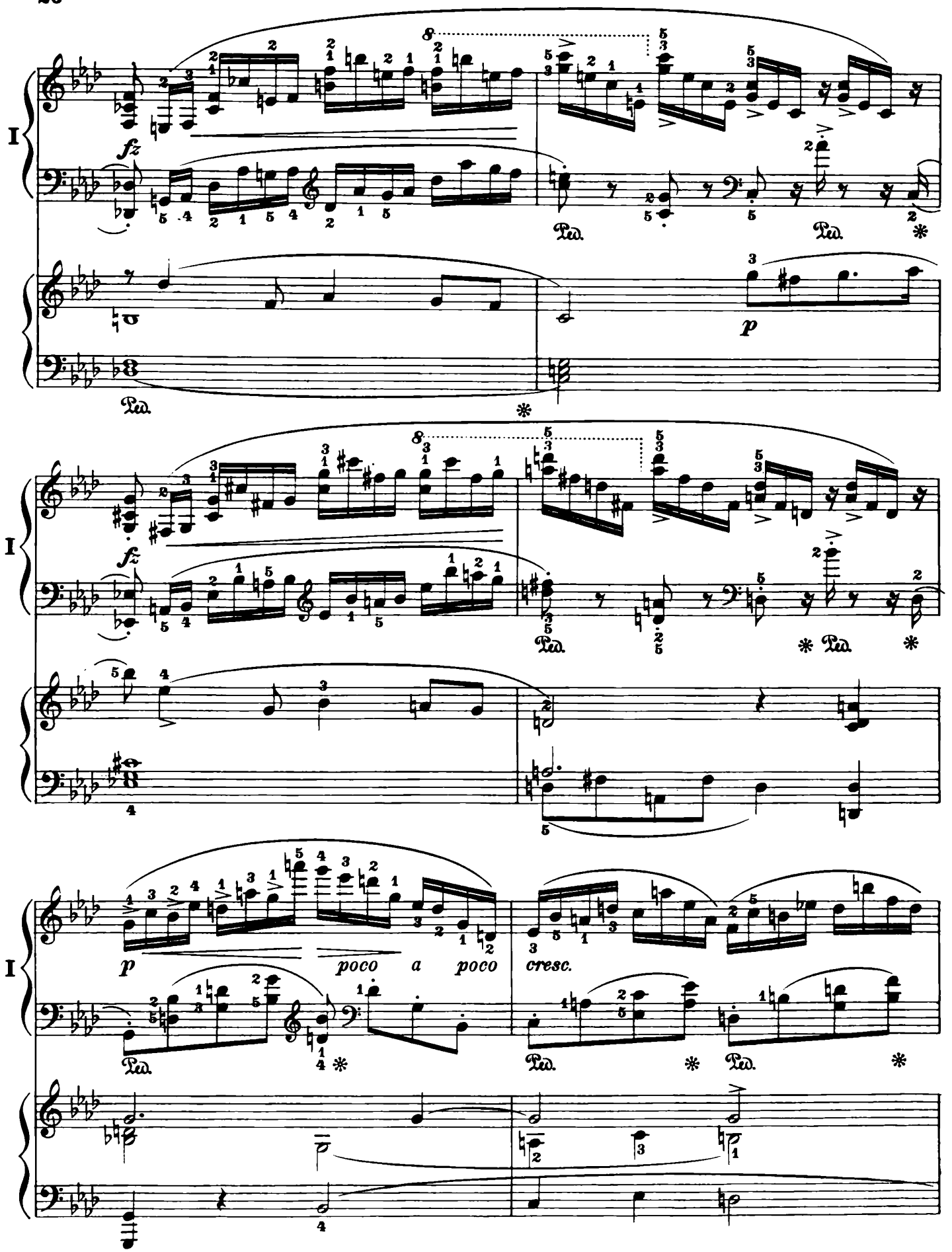

II
f
p
pp
f
cresc.
f
ff
f
p
poco rit.

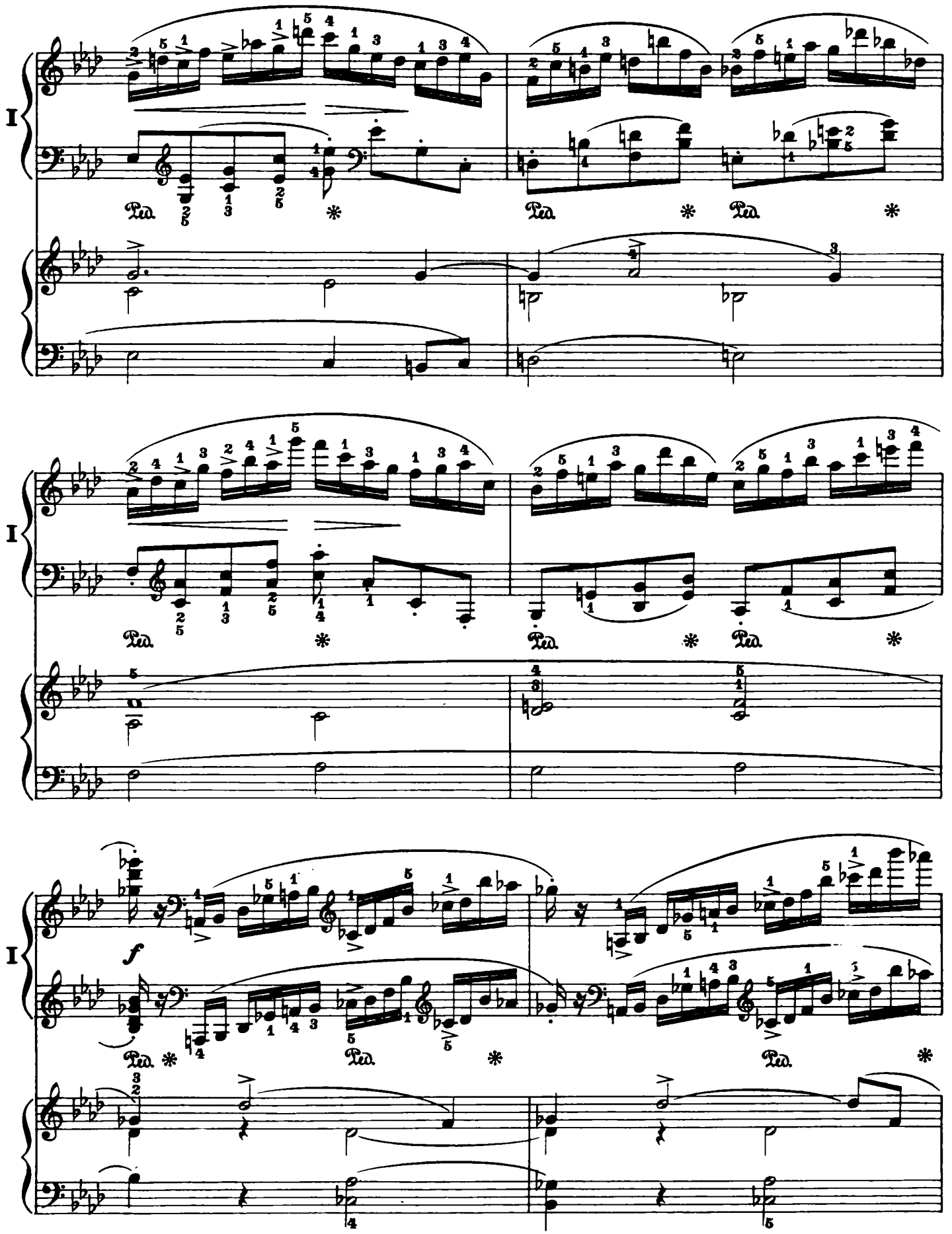

a tempo
p con anima
p
a tempo
p
I
f
I
con forza
I

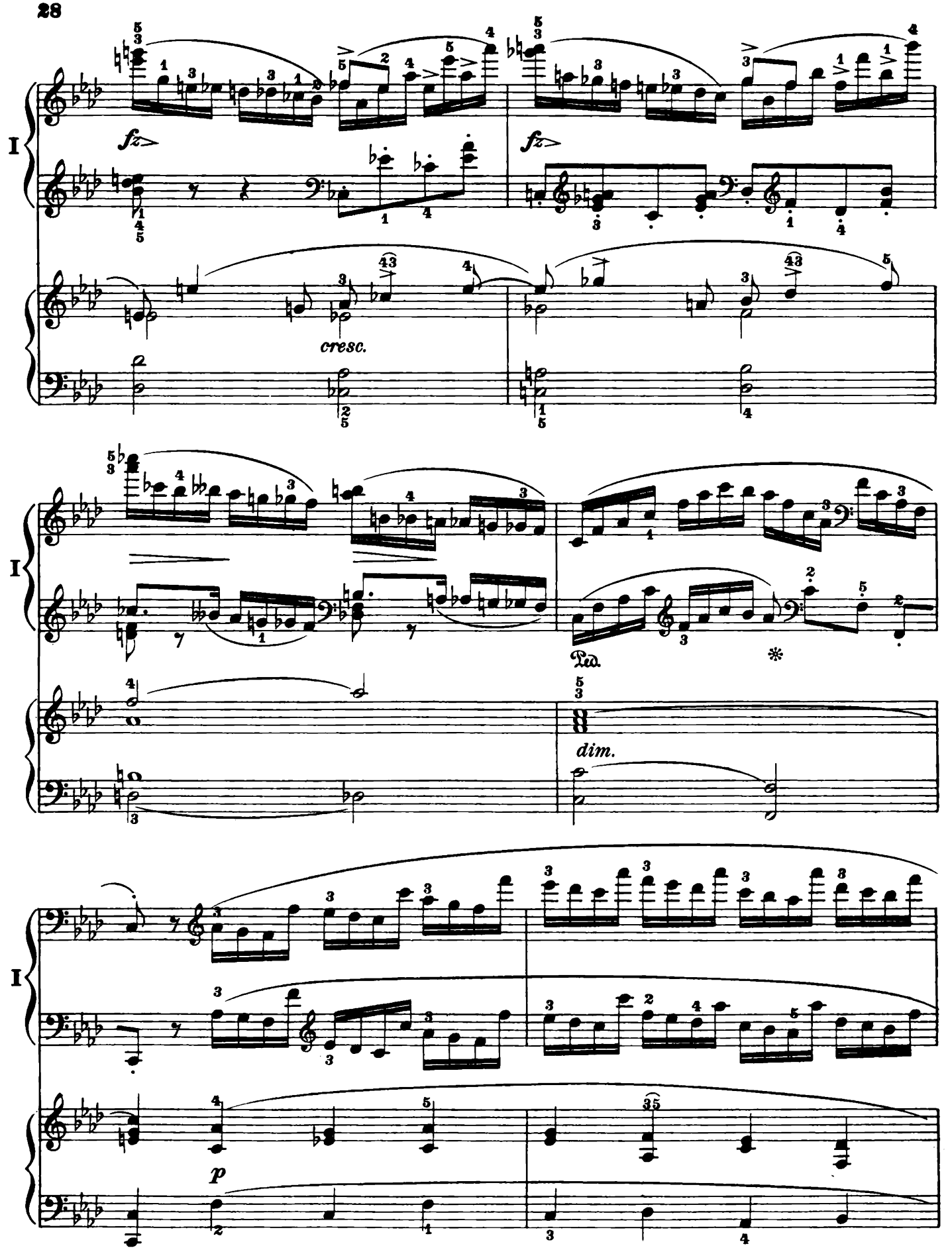

I
fz
pp
f
Ped.
I
pp
f
tr
I
leggieriss.
leggieriss.
poco riten.
pooo riten.

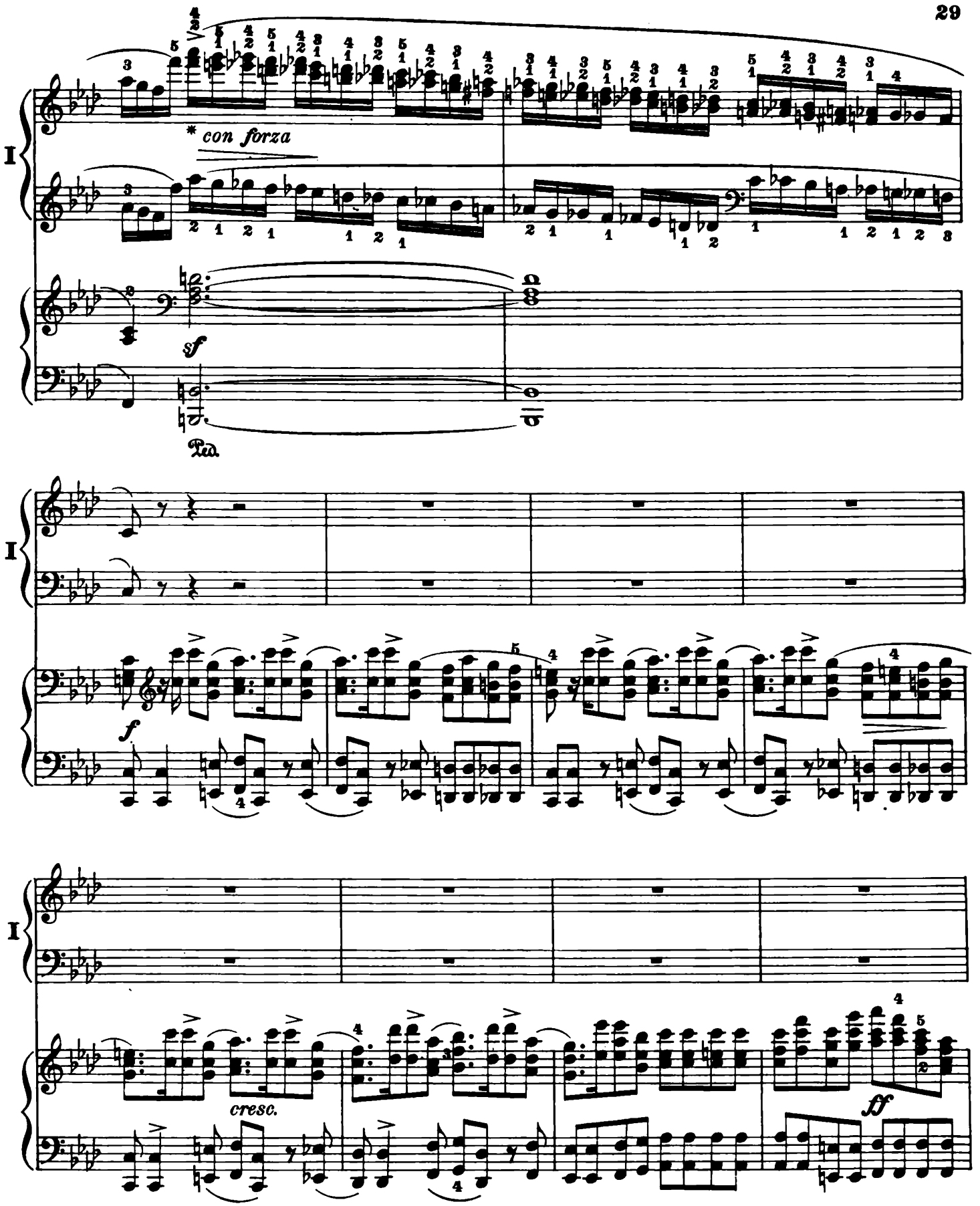

a tempo
p
a tempo
pp
fz
f
pp
l.h.
f
p
p


I
fz
f
Ped.
l.h.
p
I
fz
Ped.
I
Ped.

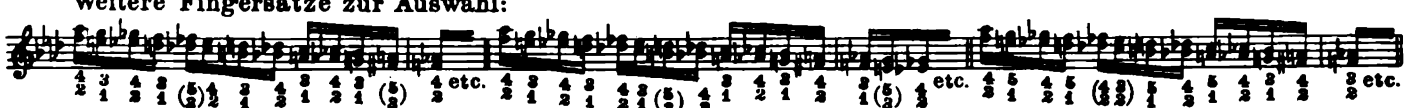

I
fz
Ped.
*
p
I
fz
Ped.
*
I
p
poco a poco
cresc.
Ped.
*

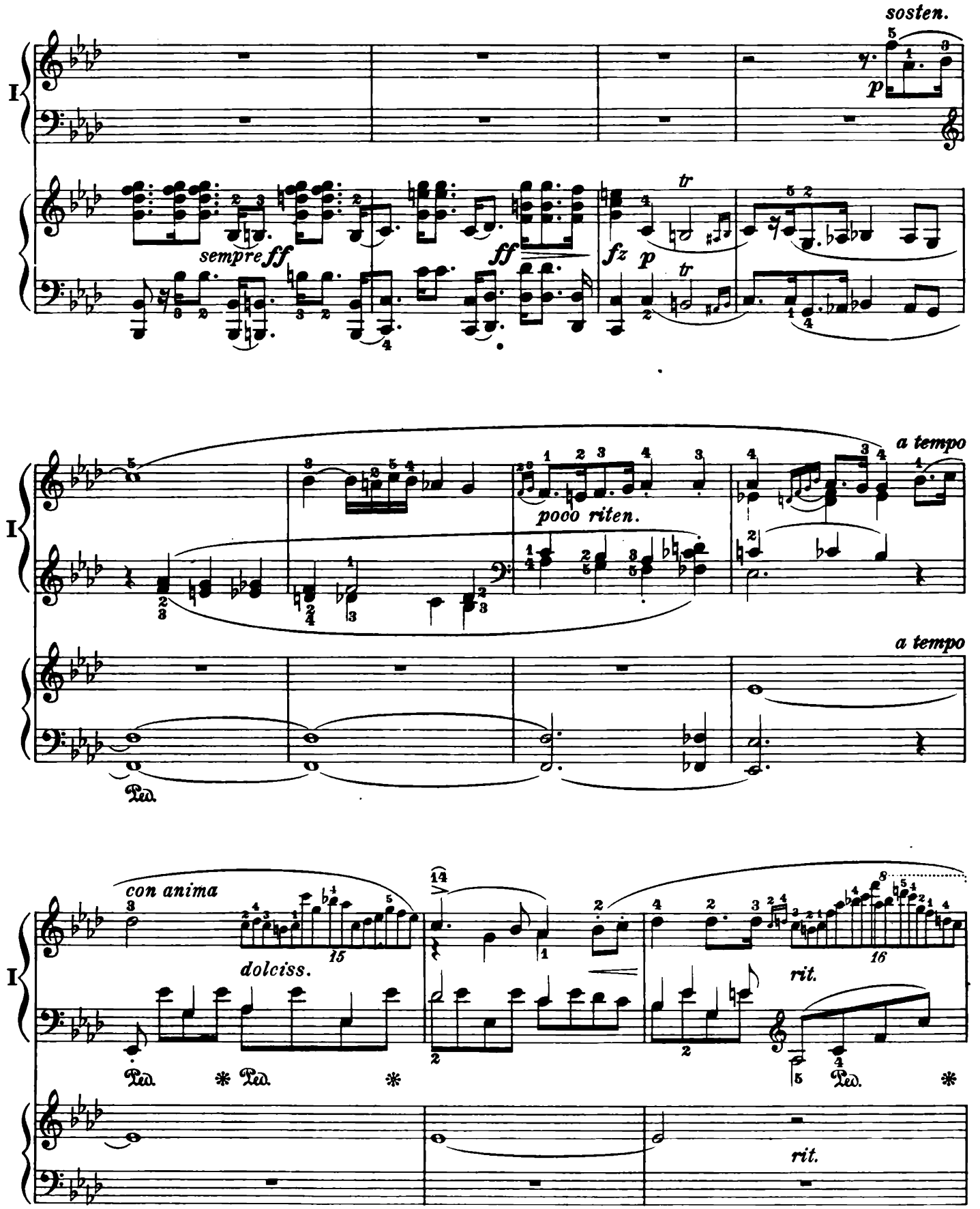

I
Ped.
*
I
Ped.
*
I
f
Ped.
*

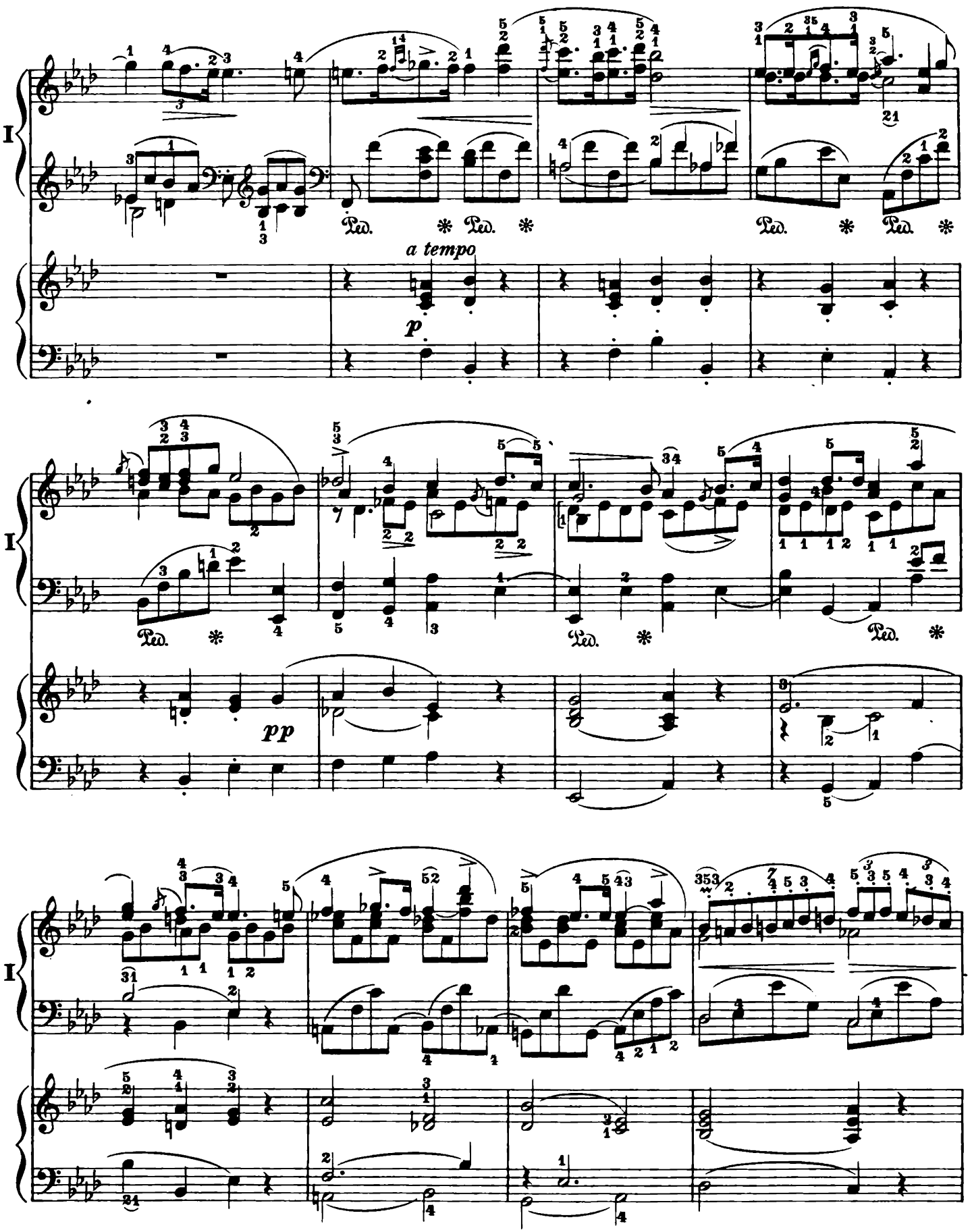

I
fz
fz
cresc.
I
Ped.
*
dim.
I
p

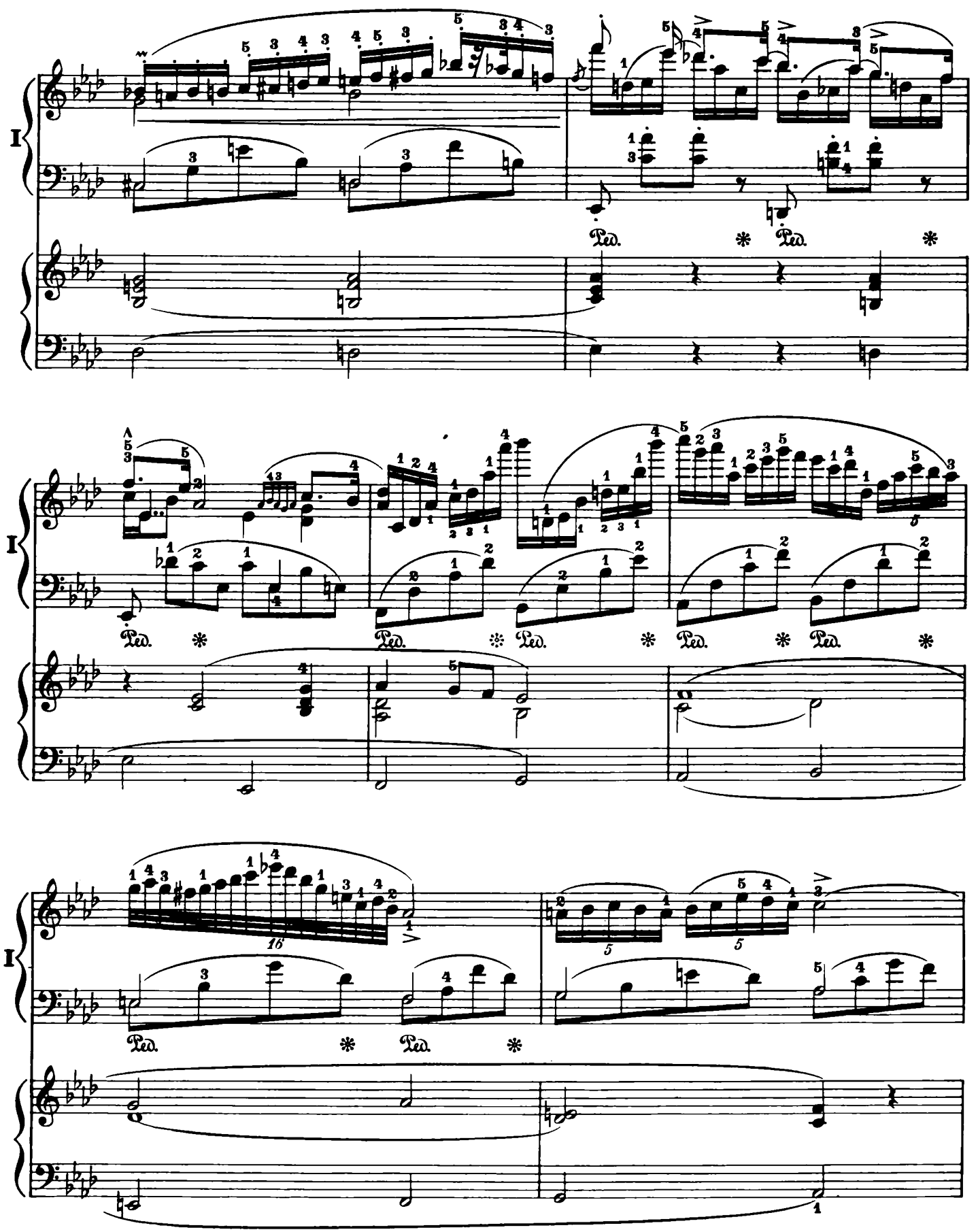


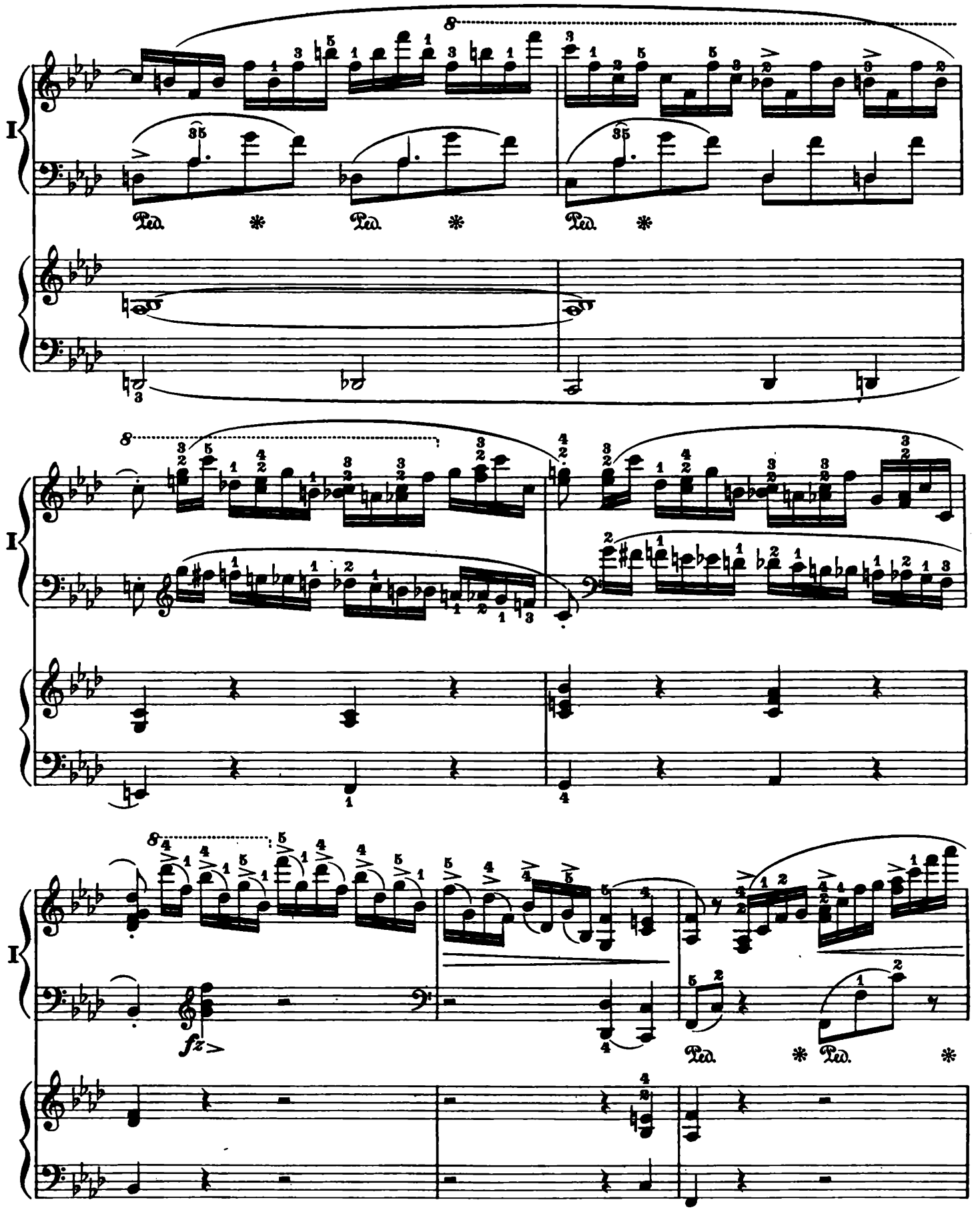
* Other fingerings ad libitum:
Weitere Fingersätze zur Auswahl:

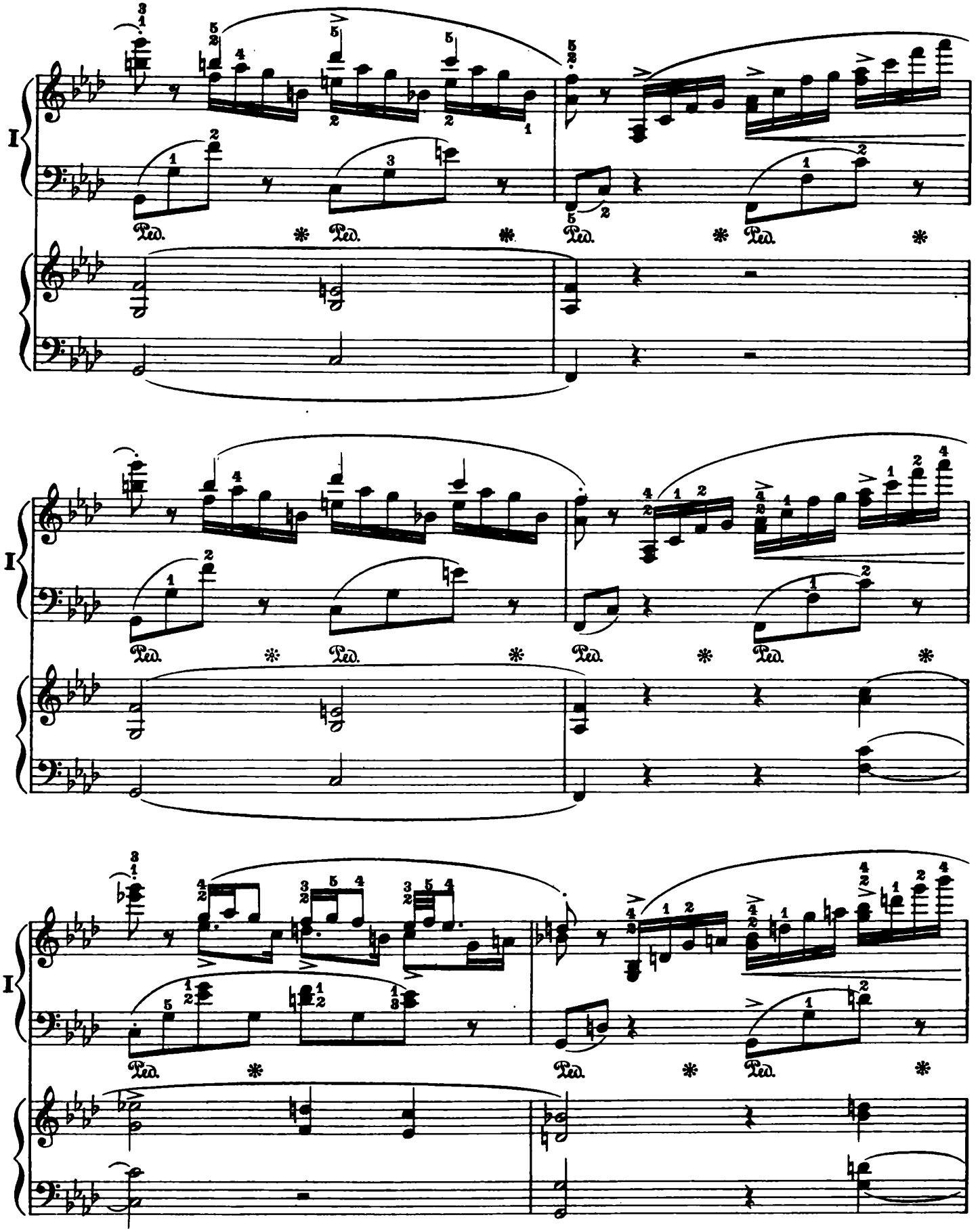


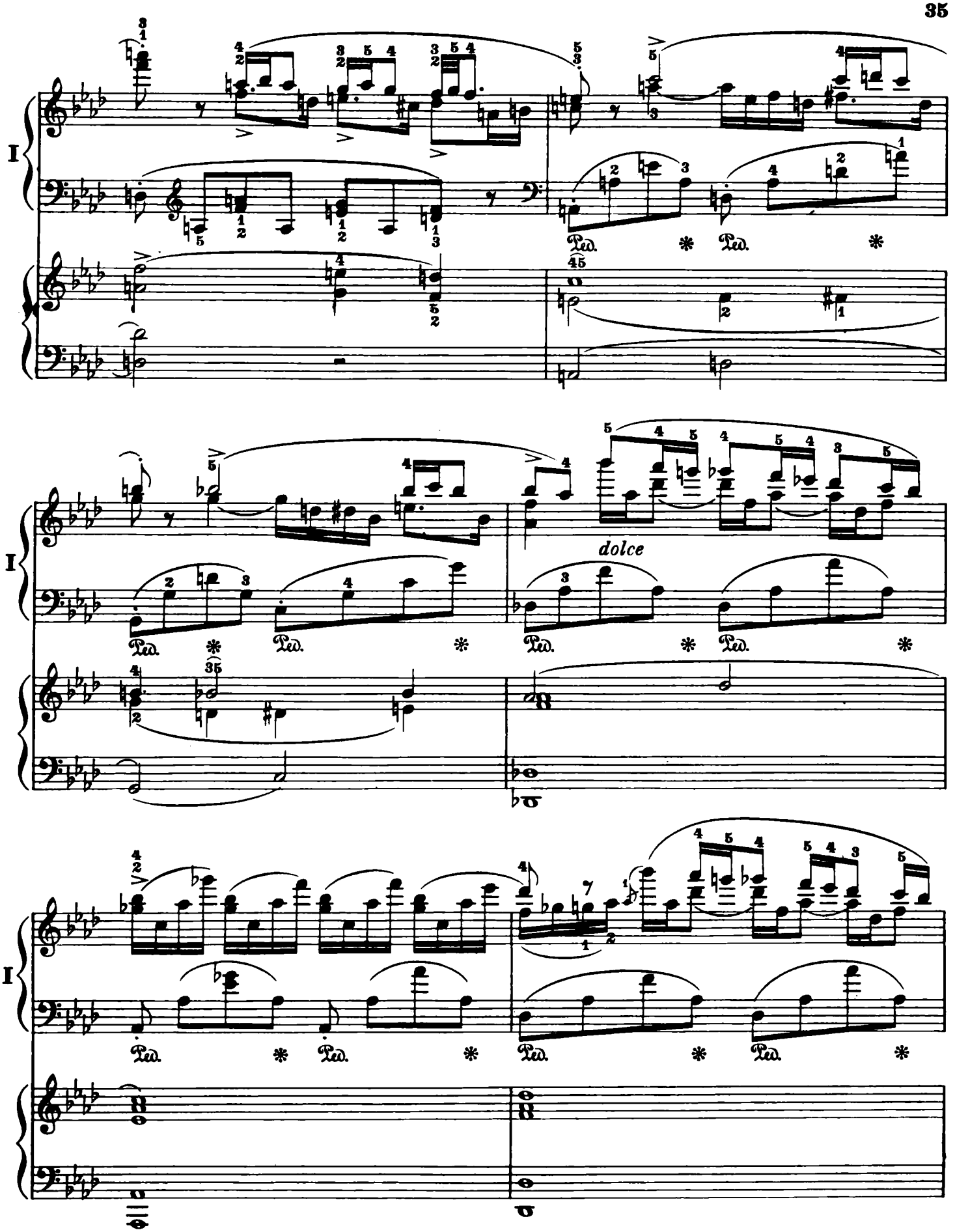

sosten.
sempre ff
ff
fz
p
tr
pooo riten.
a tempo
a tempo
Ped.
con anima
dolciss.
rit.
rit.

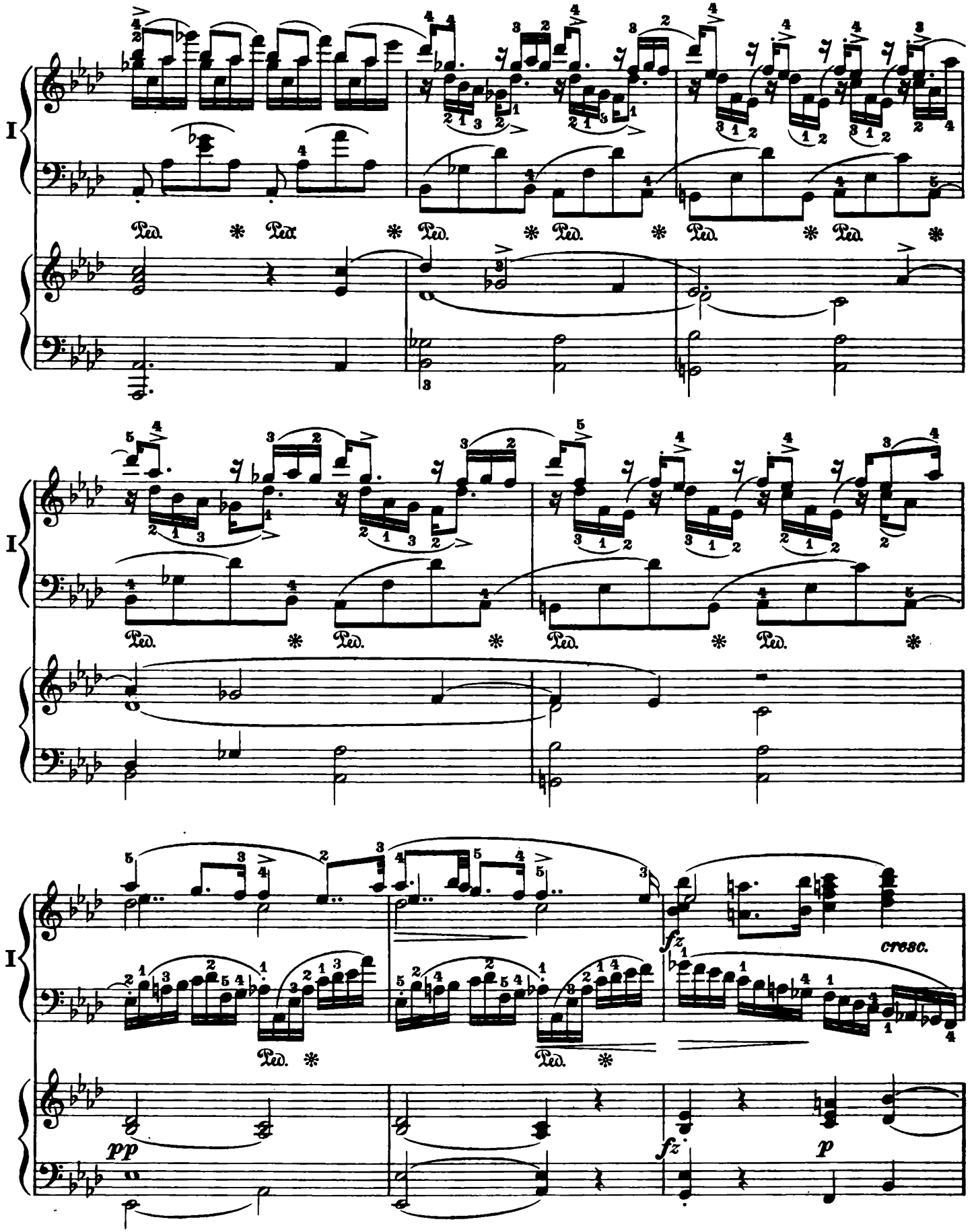

I
Ped. * Ped. *
a tempo
p
Ped. * Ped. *
pp
Ped. * Ped. *

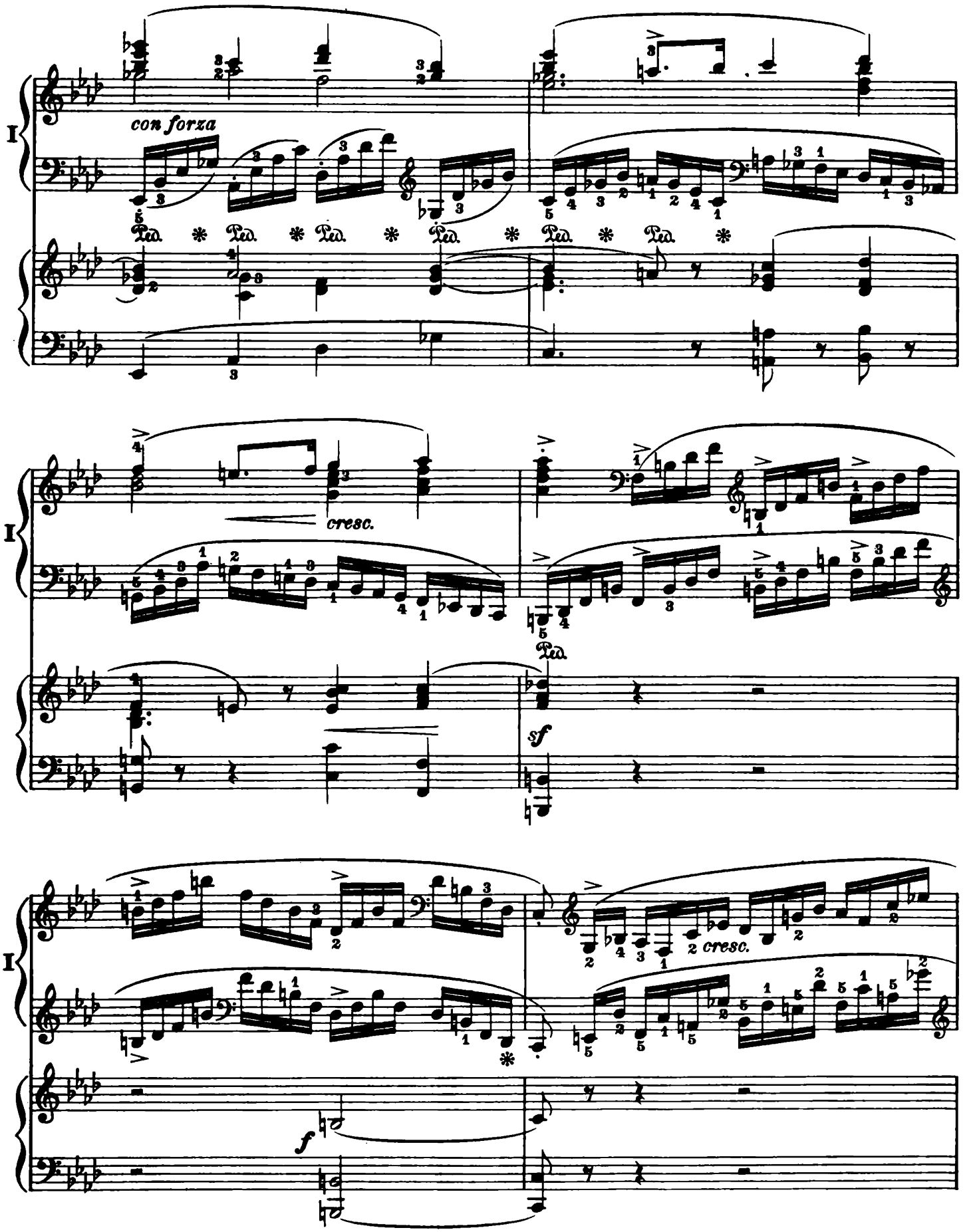

I
Ped.
*
Ped.
*
I
Ped.
*
Ped.
*
Ped.
*
Ped.
*
I
16
Ped.
*
Ped.
*

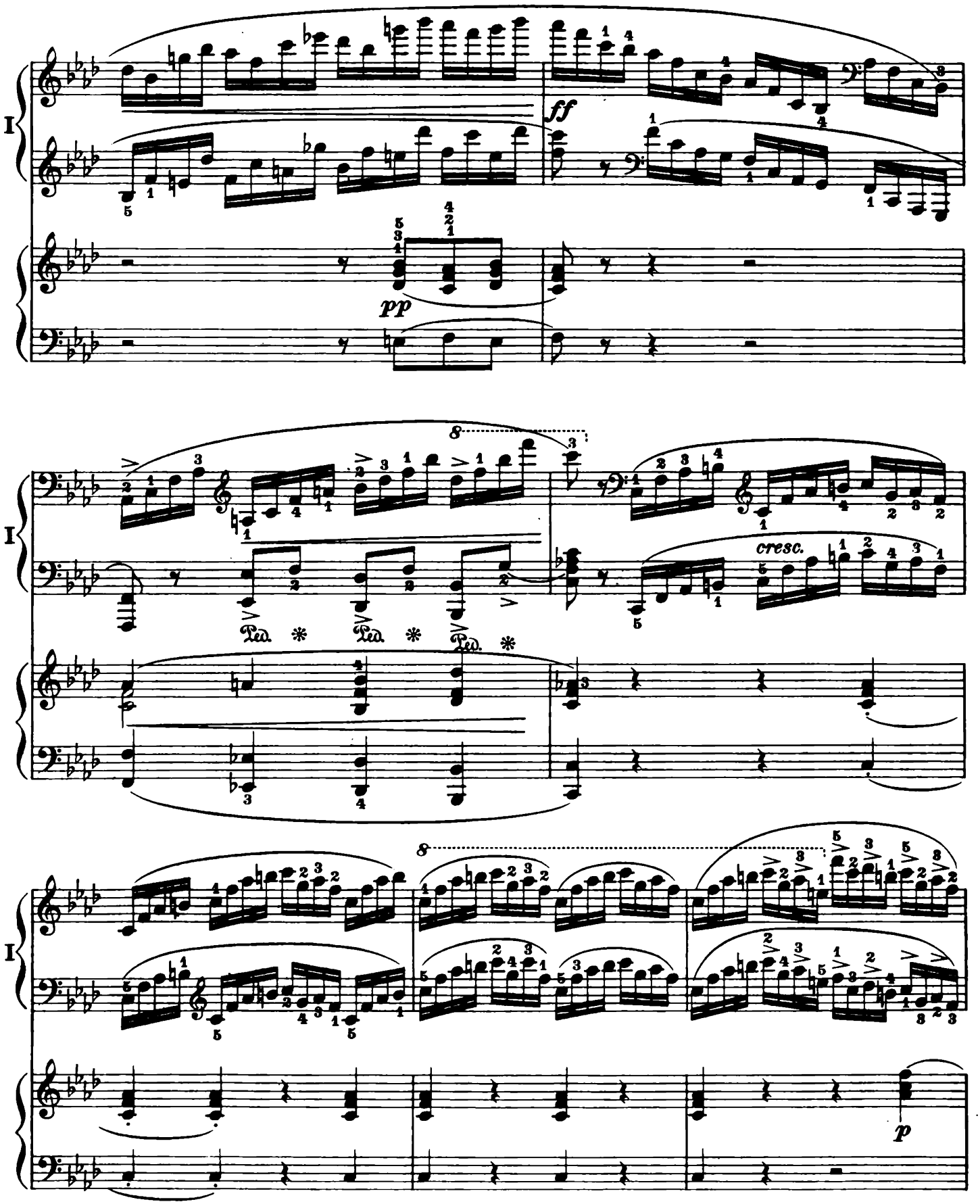

I
Ped.
Ped.
Ped.
I
I
fz
Ped.
Ped.

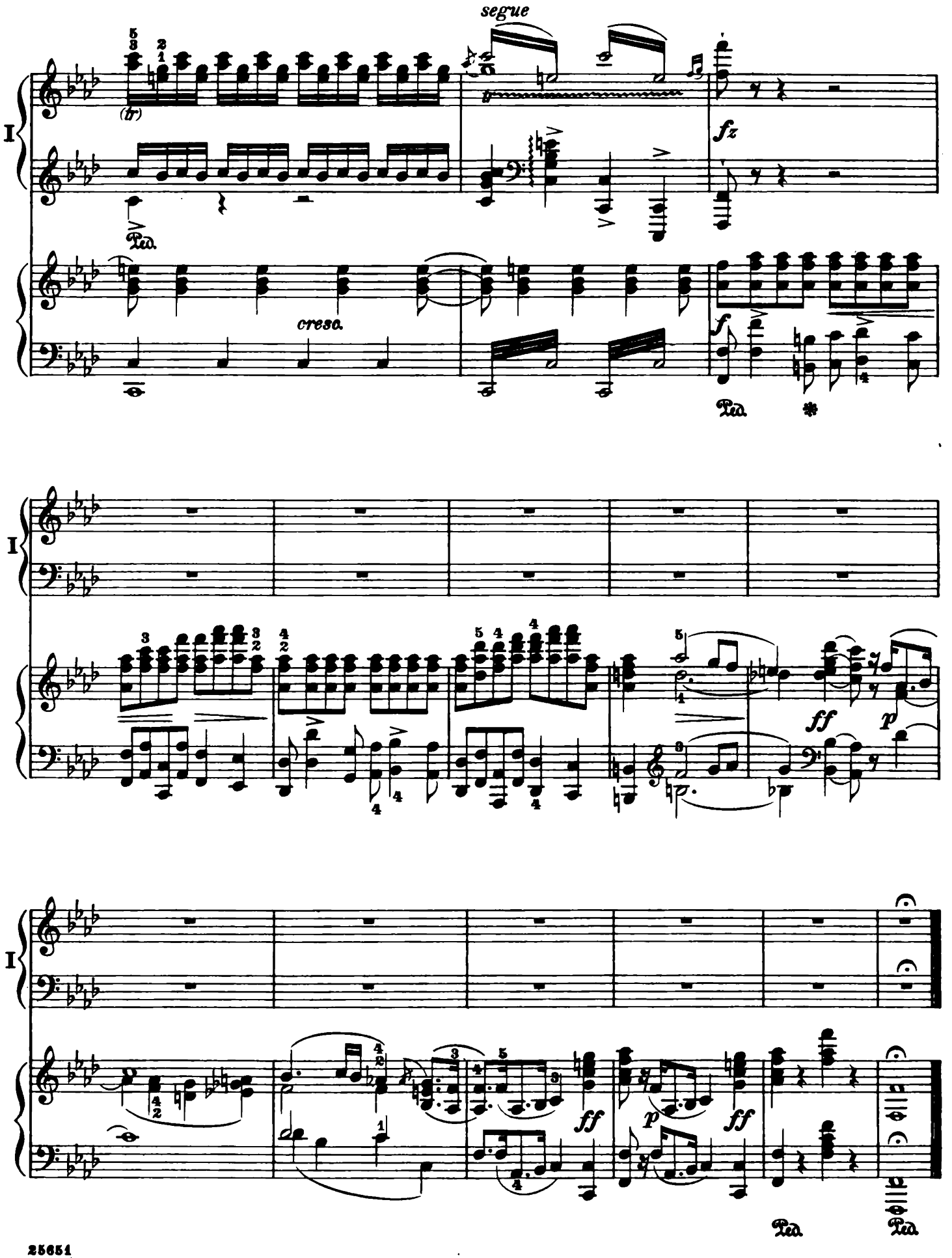

I
Ped.
I
Ped.
I
Ped.

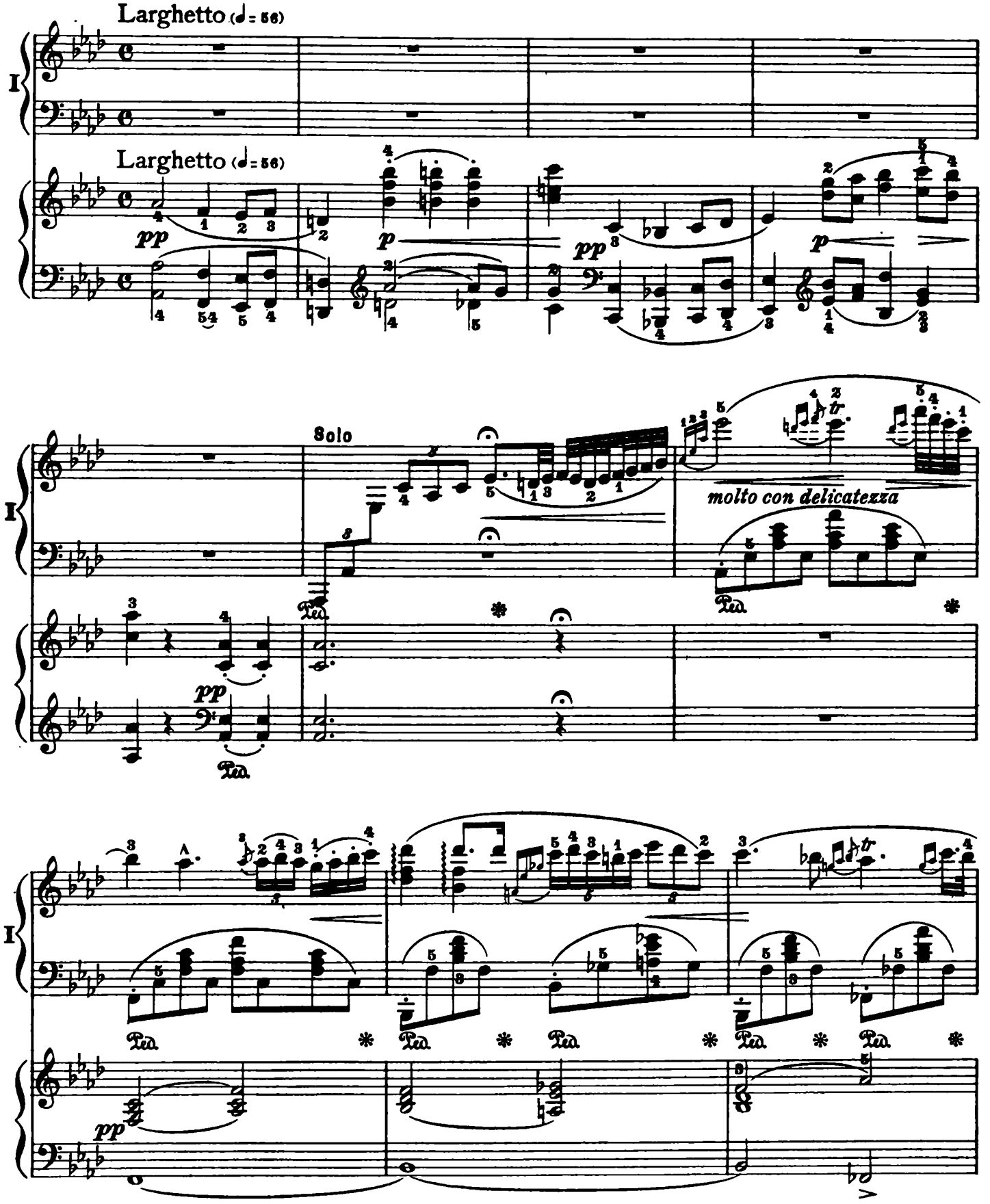

I
Ped.
dolce
I
Ped.
I
Ped.

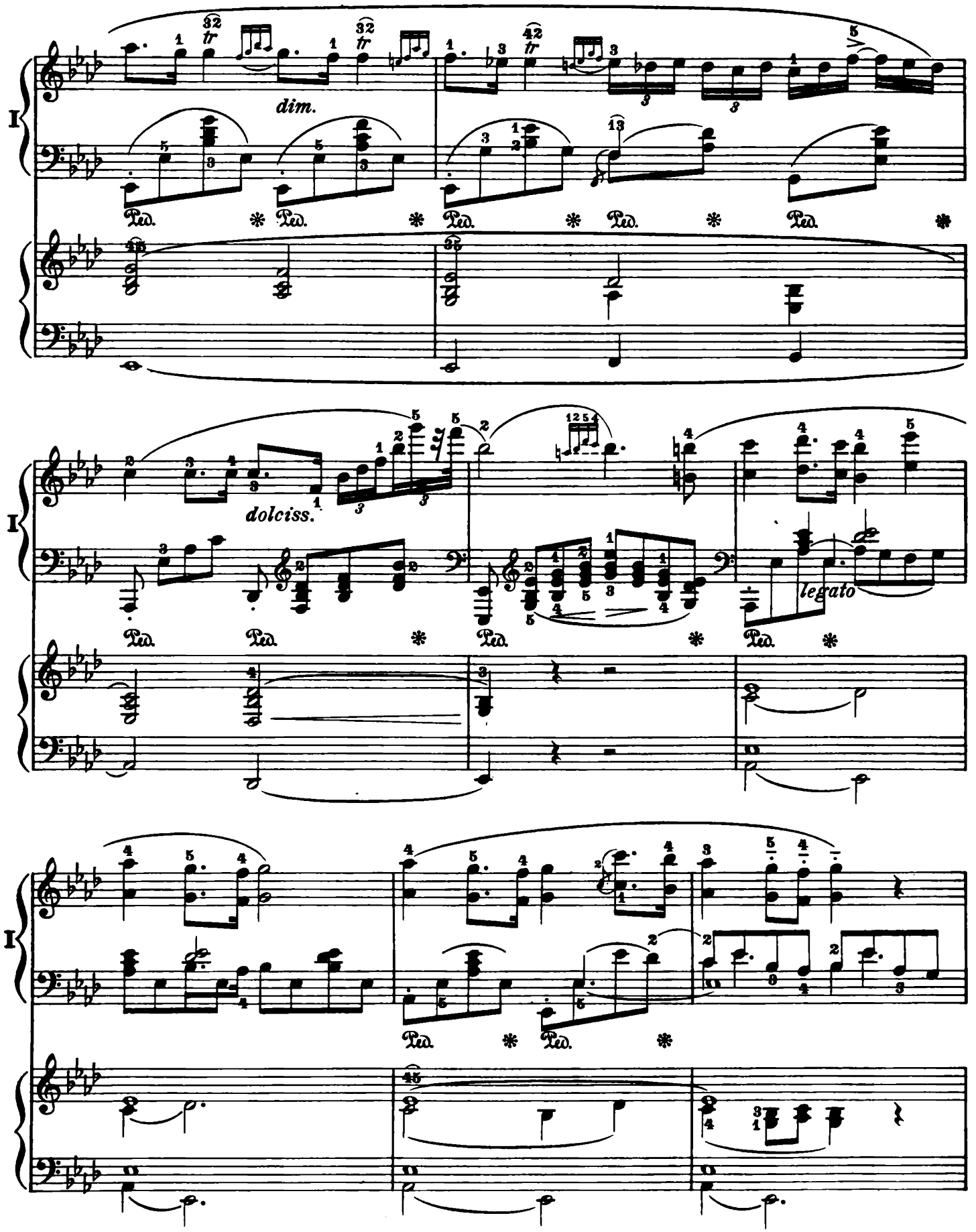

I
Ped.
I
Ped.
I
cresc.
Ped.
Ped.
pp
fz
p

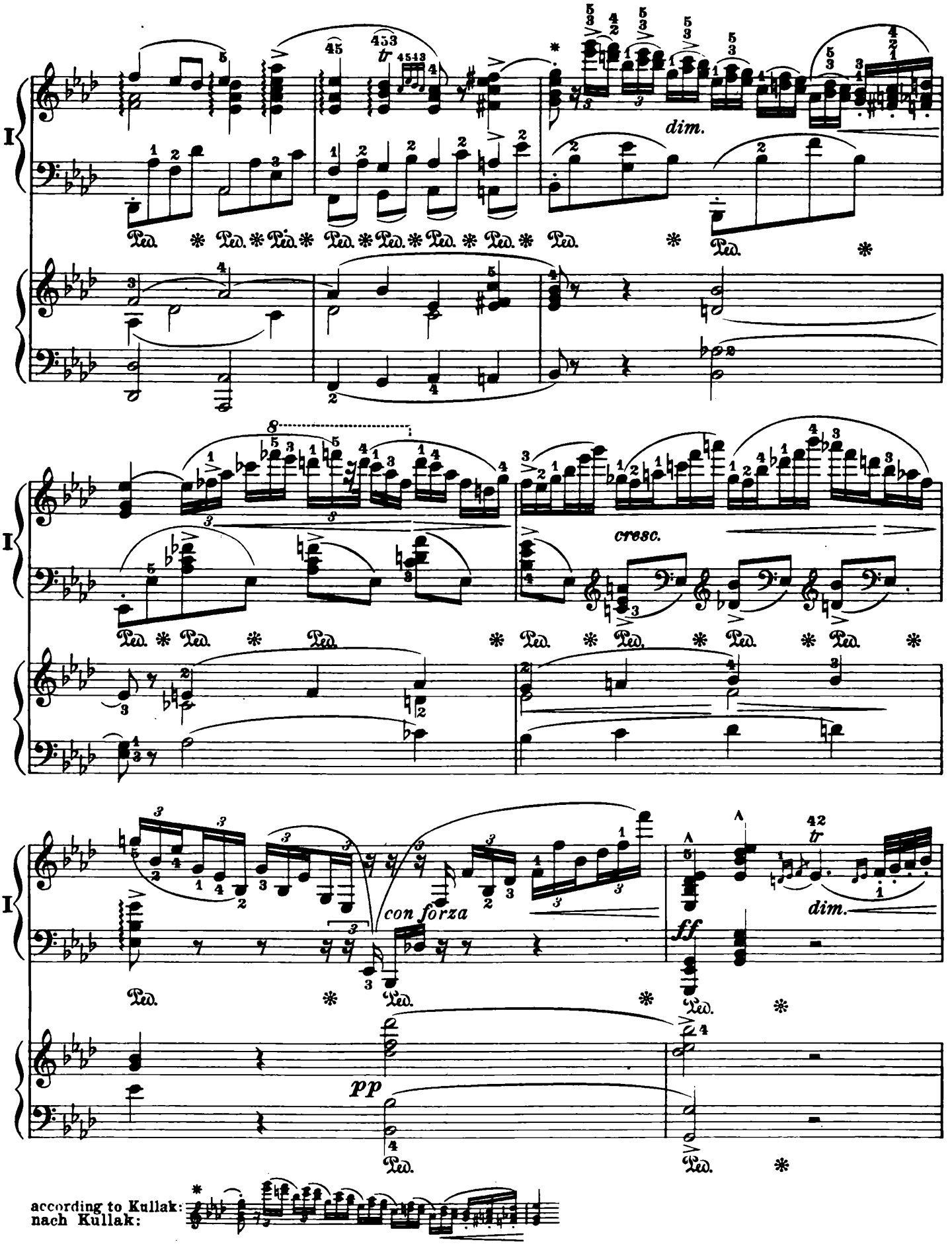

I
con forza
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
cresc.
Ped.
sf
I
2 cresc.
f

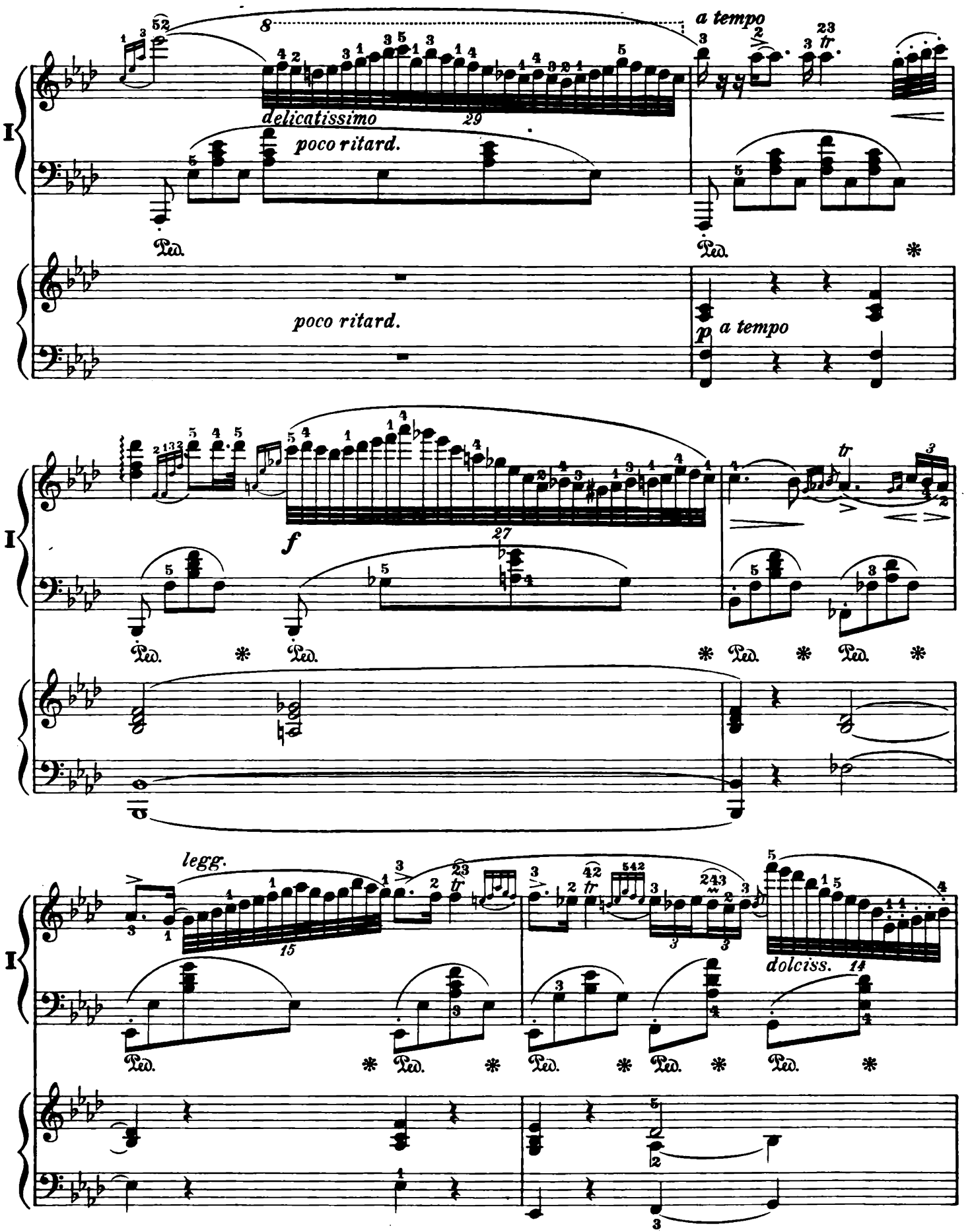

I
ff
pp
8
cresc.
Ped. * Ped. * Ped. *
I
8
I
p

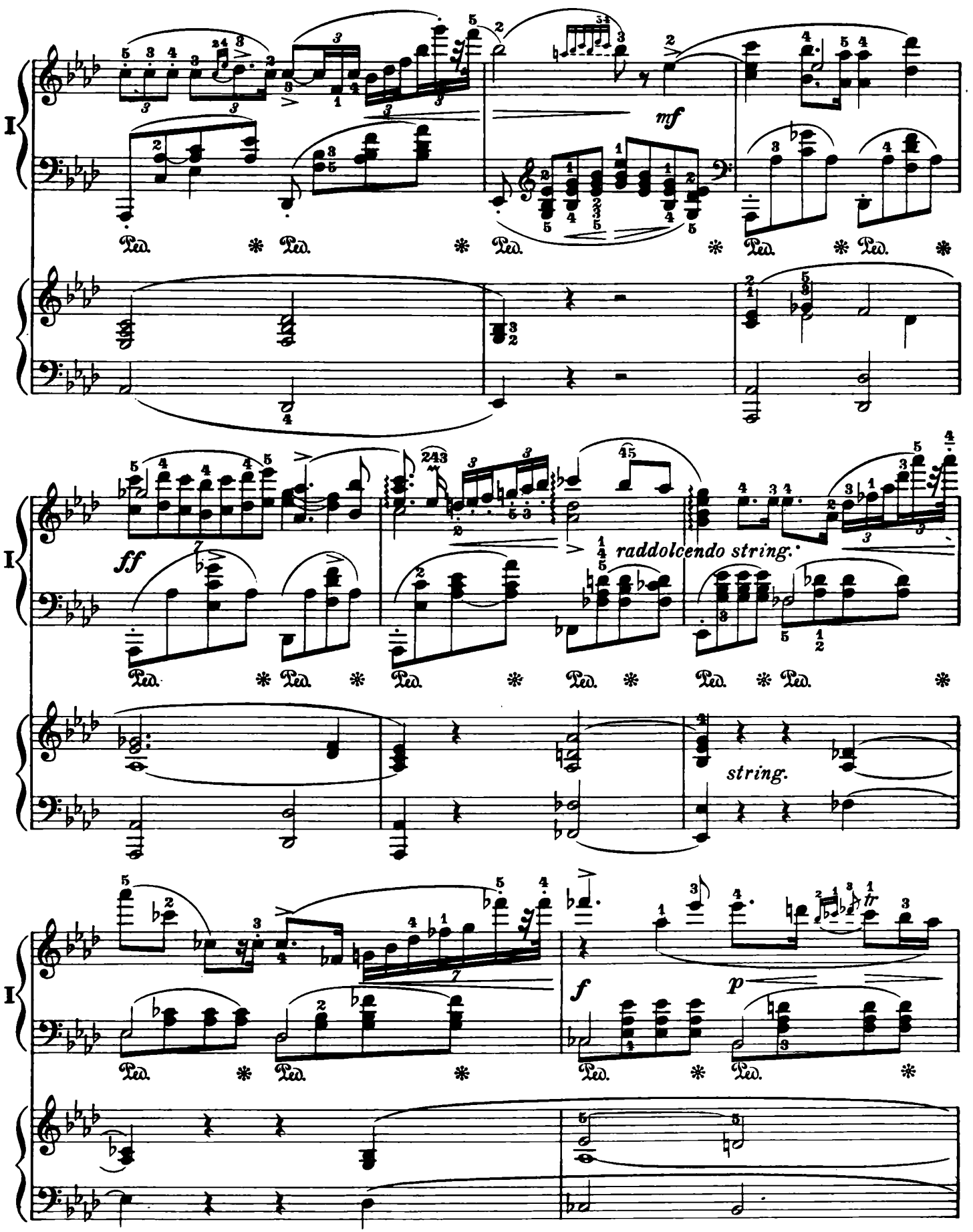

segue
(tr)
Ped.
cresc.
fz
f
Ped.
I
ff
p
ff
p
ff
Ped.
Ped.

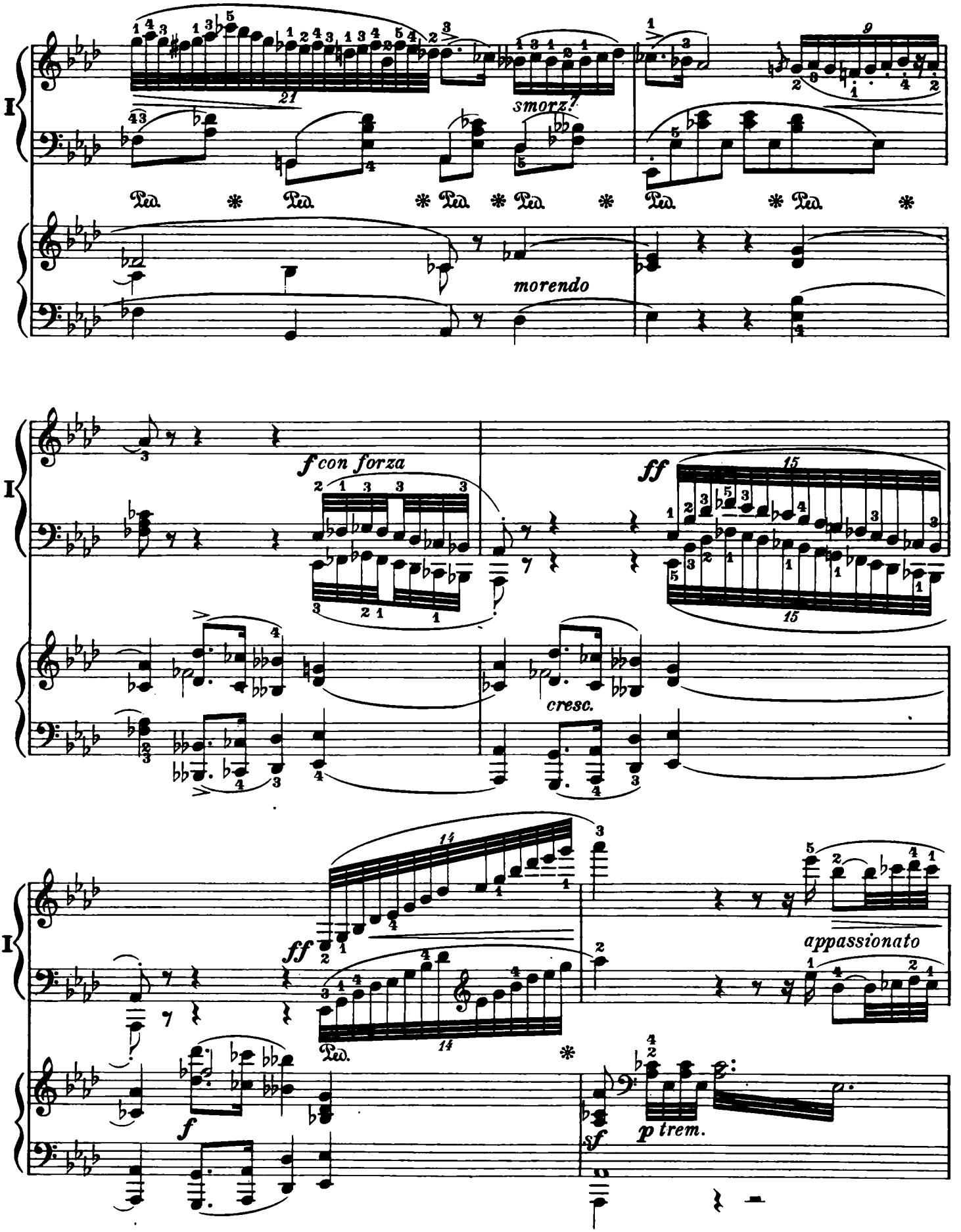

Larghetto (♩= 56)
I
Larghetto (♩= 56)
pp
p
pp
p
Solo
molto con delicatezza
Ped.
pp
Ped.
I
Ped.
Ped.
Ped.
Ped.
Ped.
pp

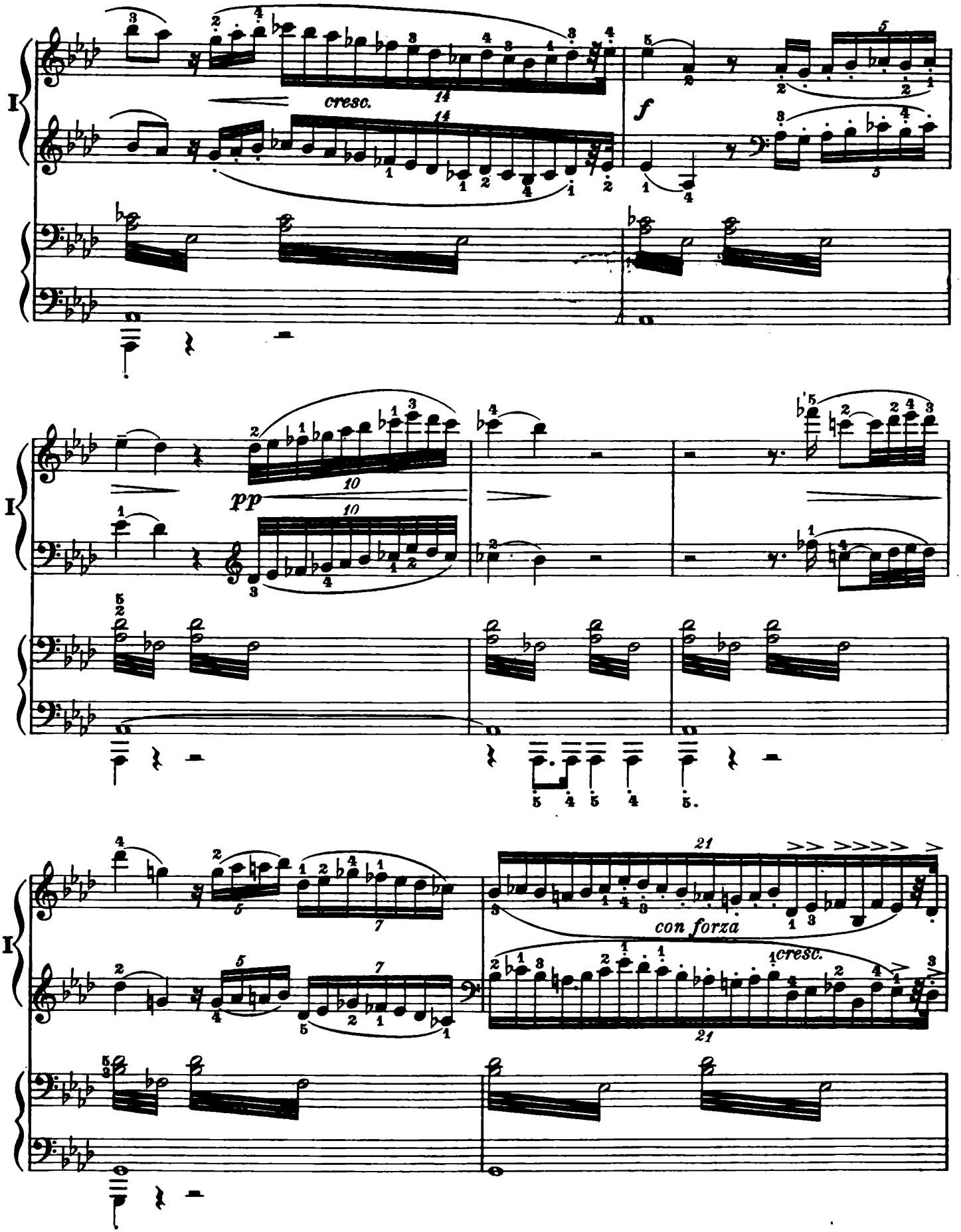

I
dim.
Ped.
dolciss.
legato

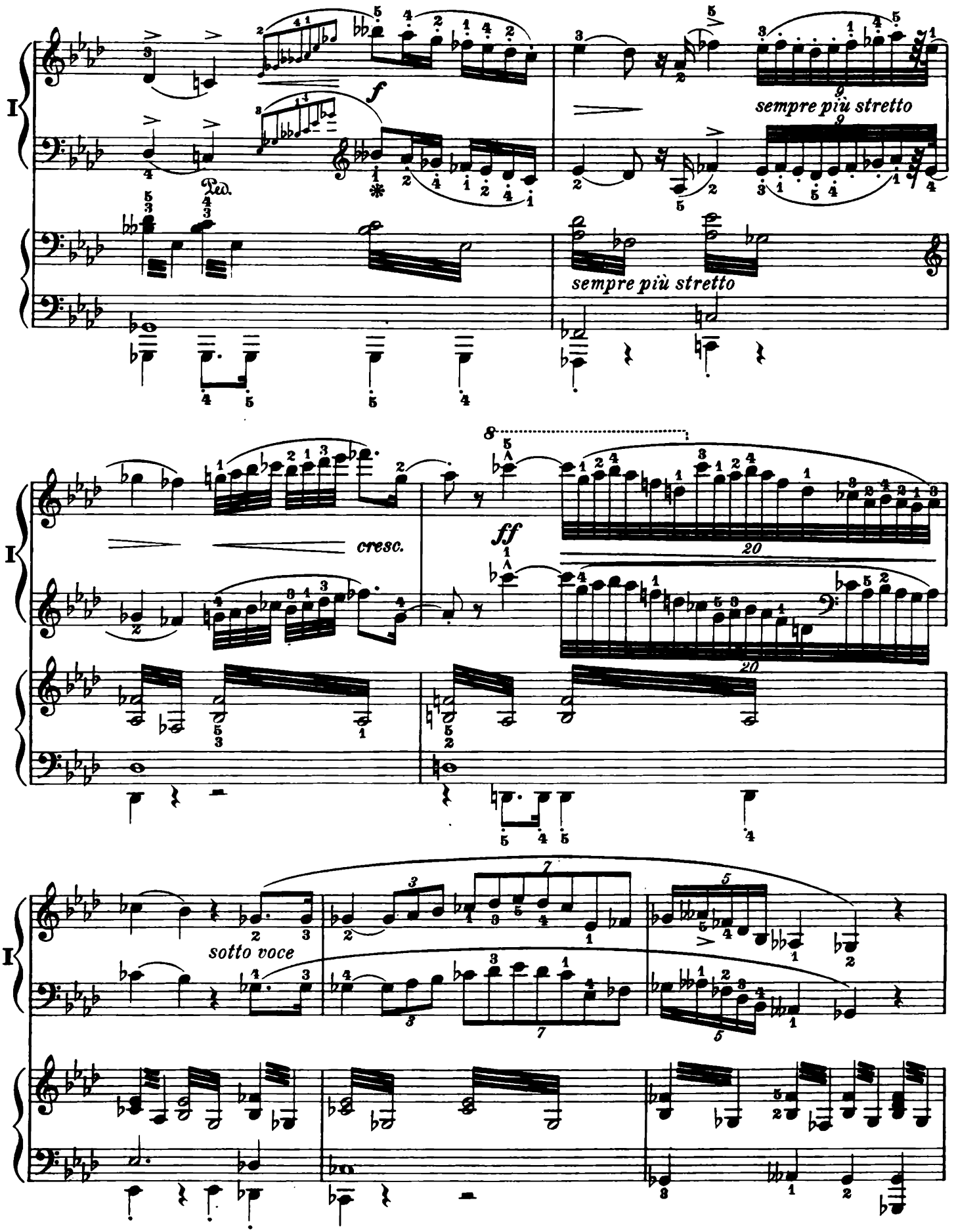

I
dim.
cresc.
con forza
ff
pp
dim.
according to Kullak:
nach Kullak:

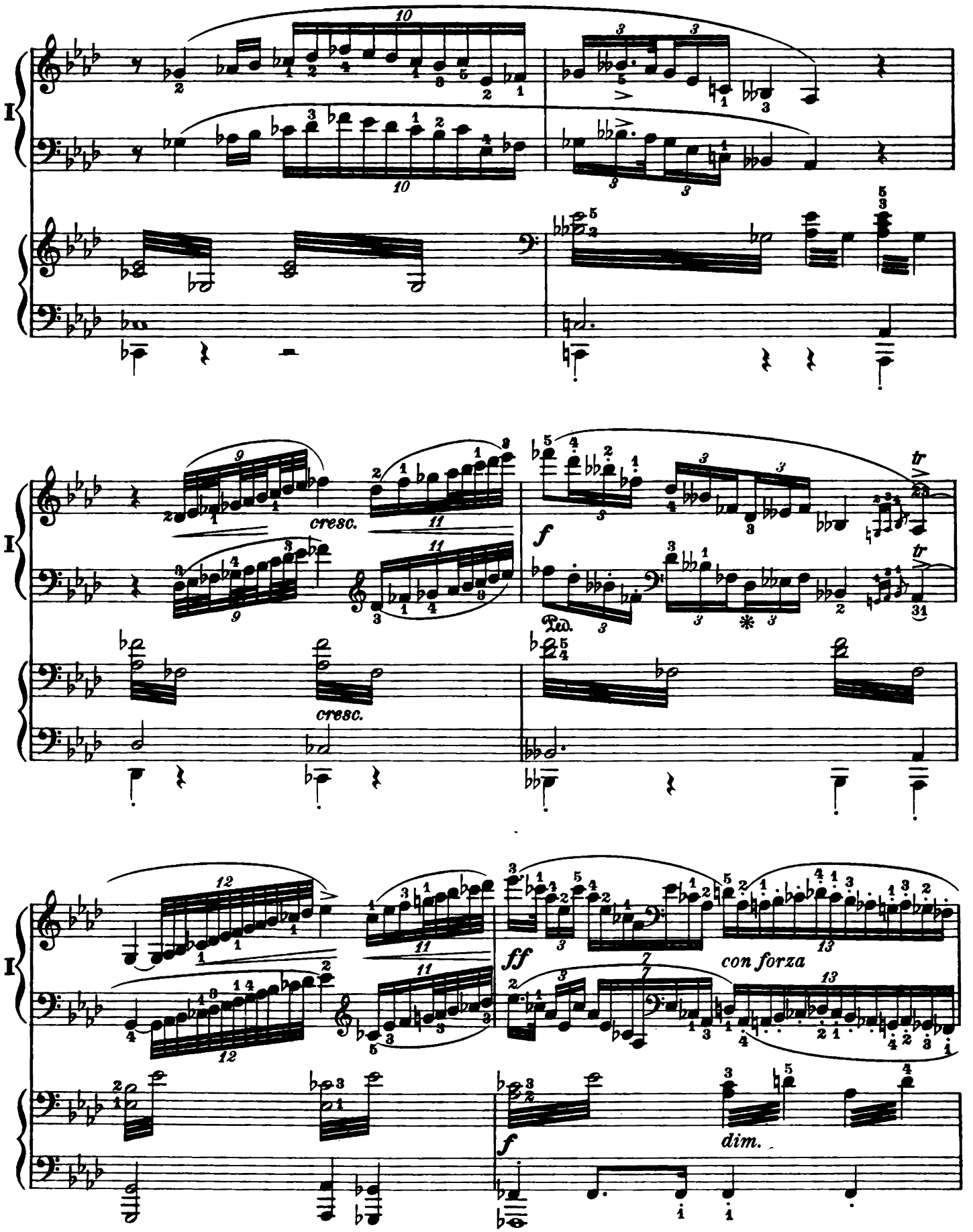

a tempo
delicatissimo
poco ritard.
poco ritard.
p a tempo
f
legg.
dolciss.

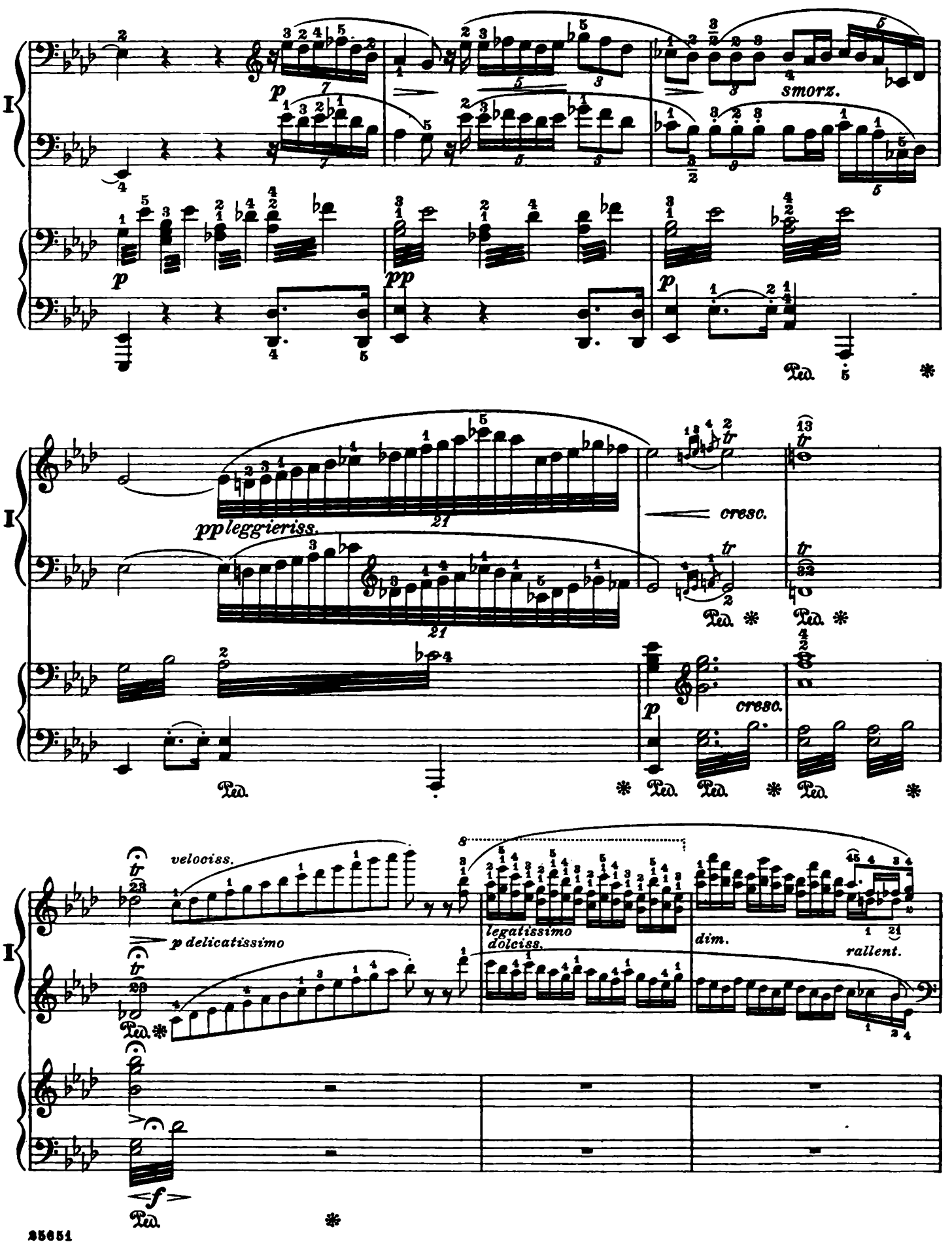

I
mf
Ped.
ff
raddolcendo string.
string.
I
f
p
tr
Ped.

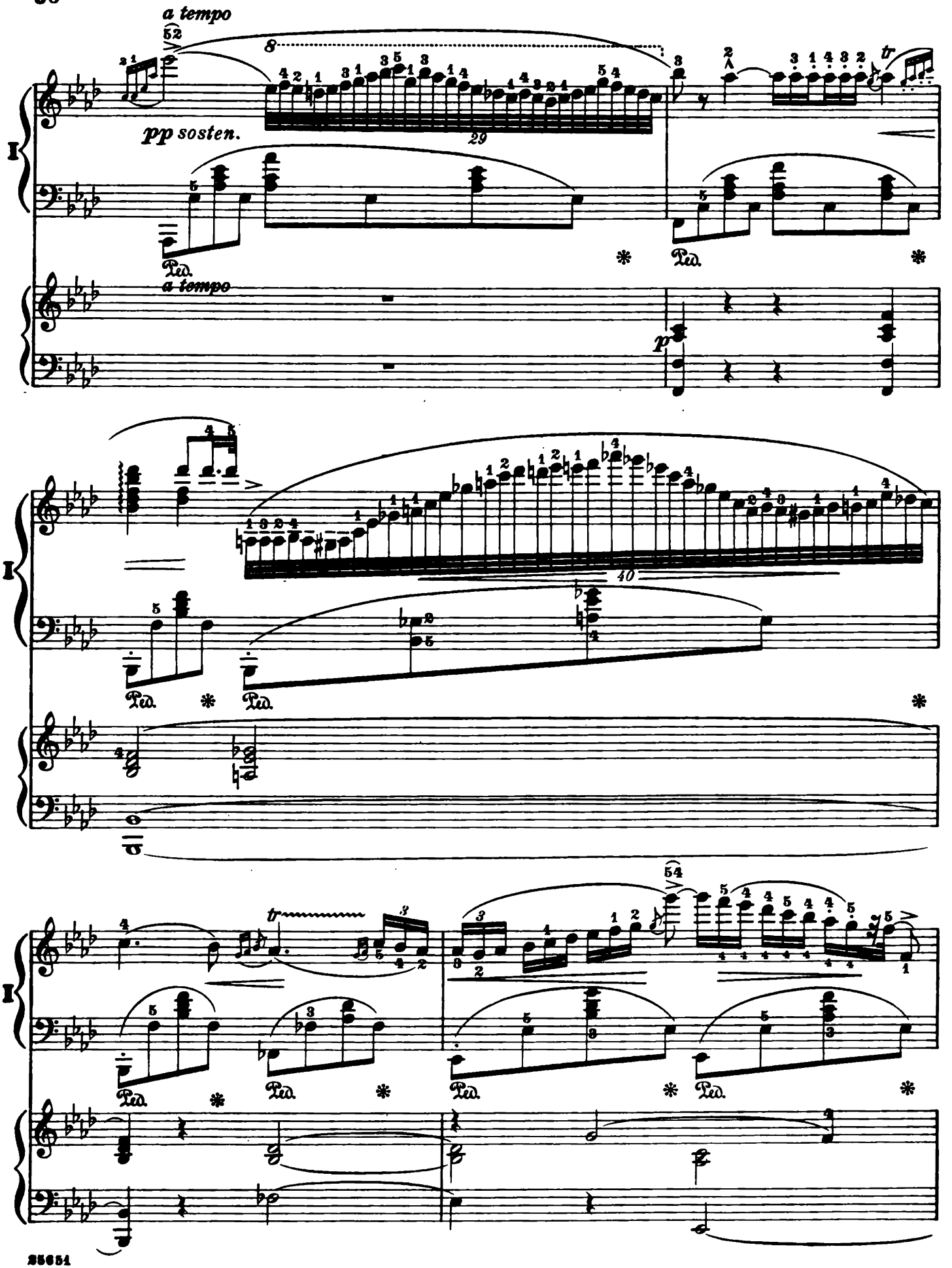

I
smorz.
morendo
Ped.
f con forza
ff
cresc.
ff
appassionato
Ped.
f
sf
p trem.

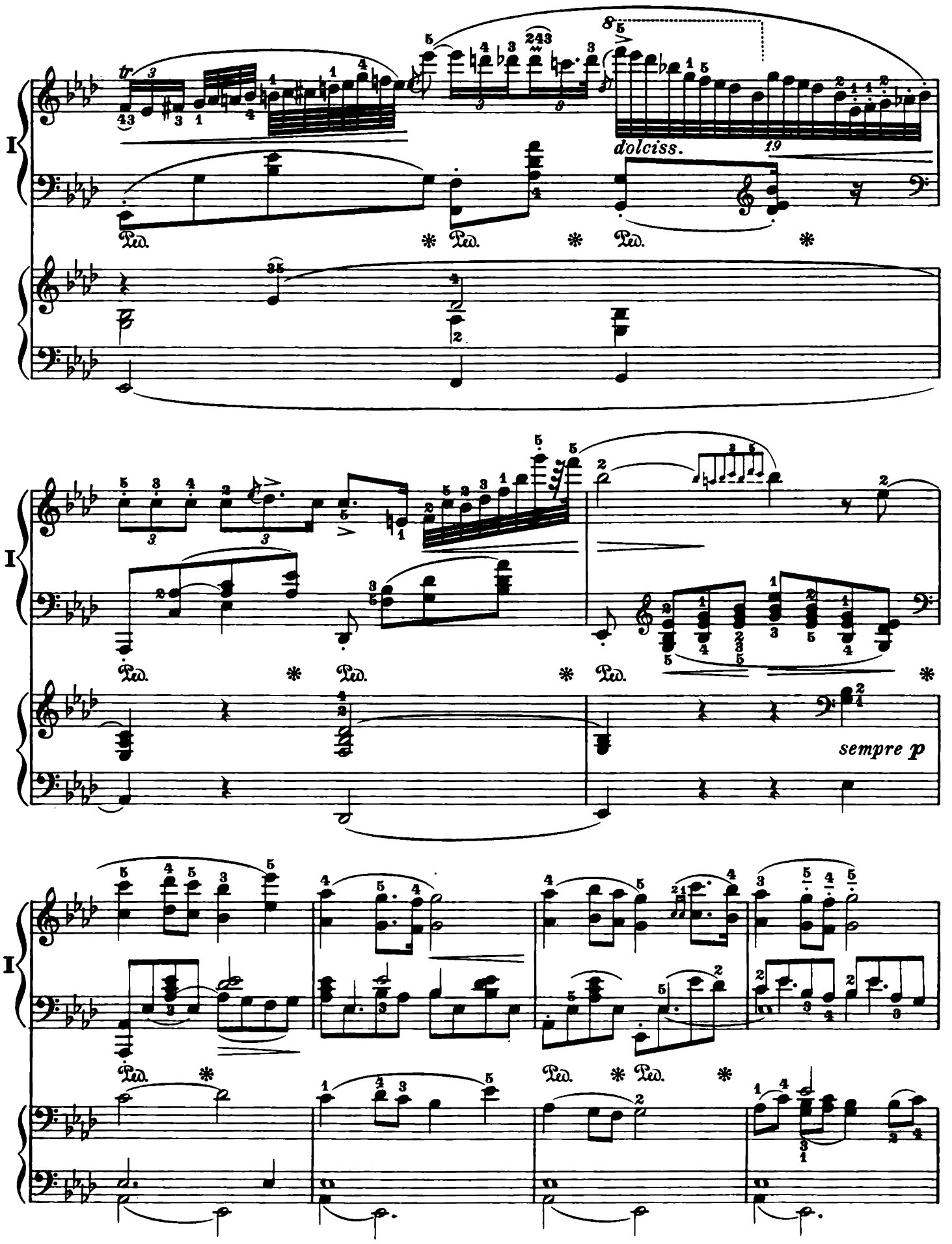

I
cresc.
f
pp
con forza
cresc.

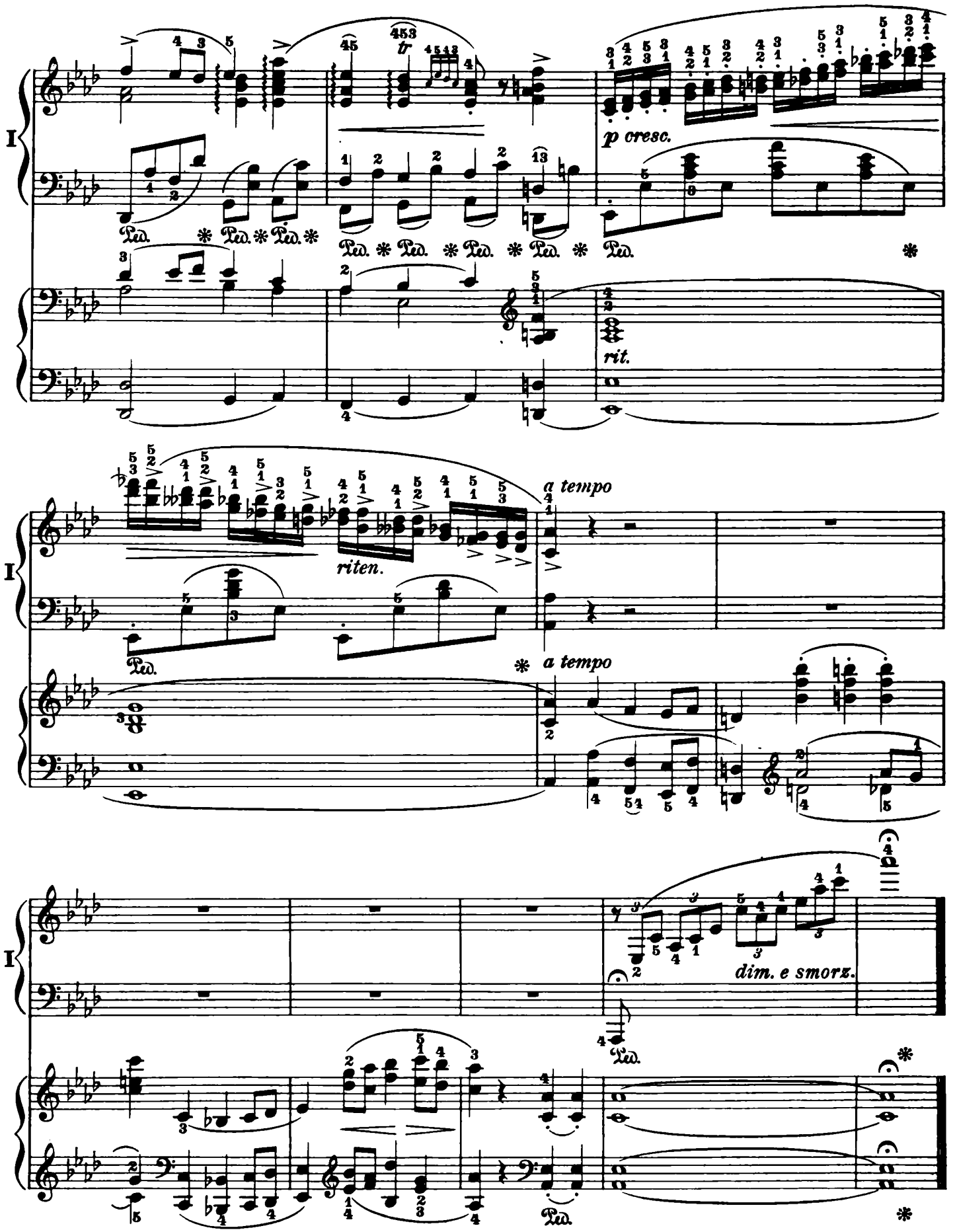

I
f
Ped.
sempre più stretto
sempre più stretto
I
cresc.
ff
20
20
I
sotto voce

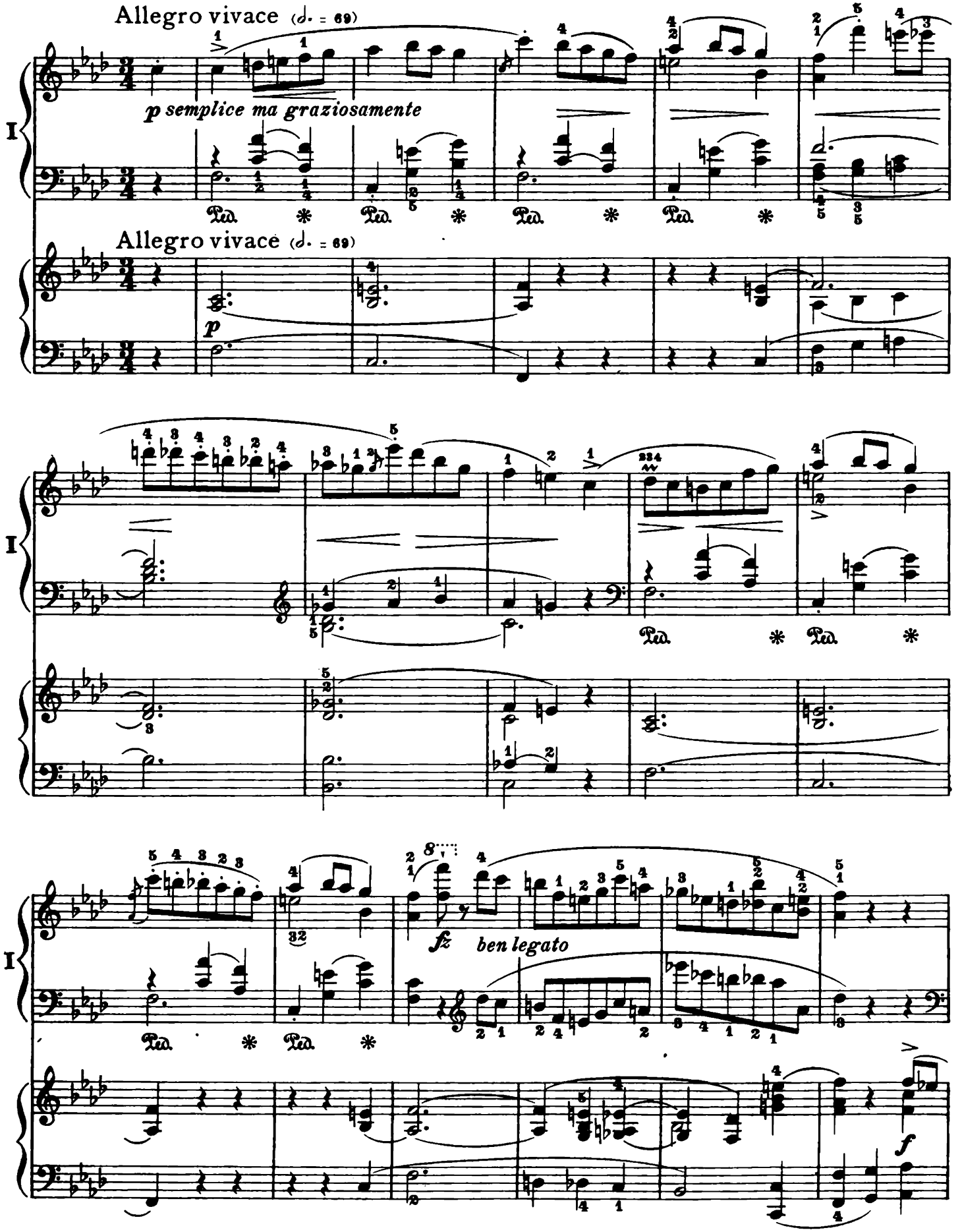

I
cresc.
cresc.
f
Ped.
tr
tr
I
ff
con forza
dim.
f

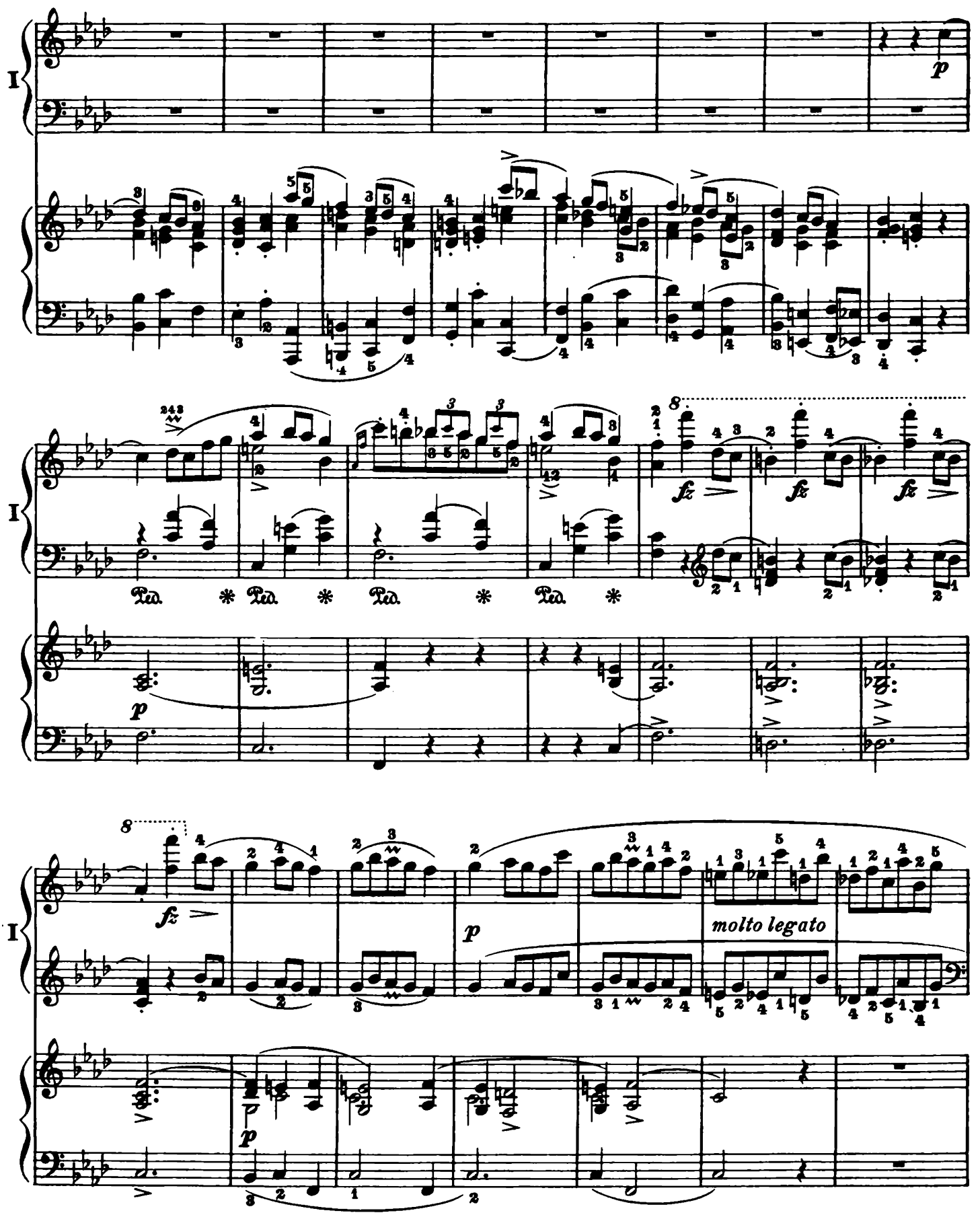

I
p
smorz.
pp
pp leggieriss.
cresc.
velociss.
p delicatissimo
legatissimo
dolciss.
dim.
rallent.
f

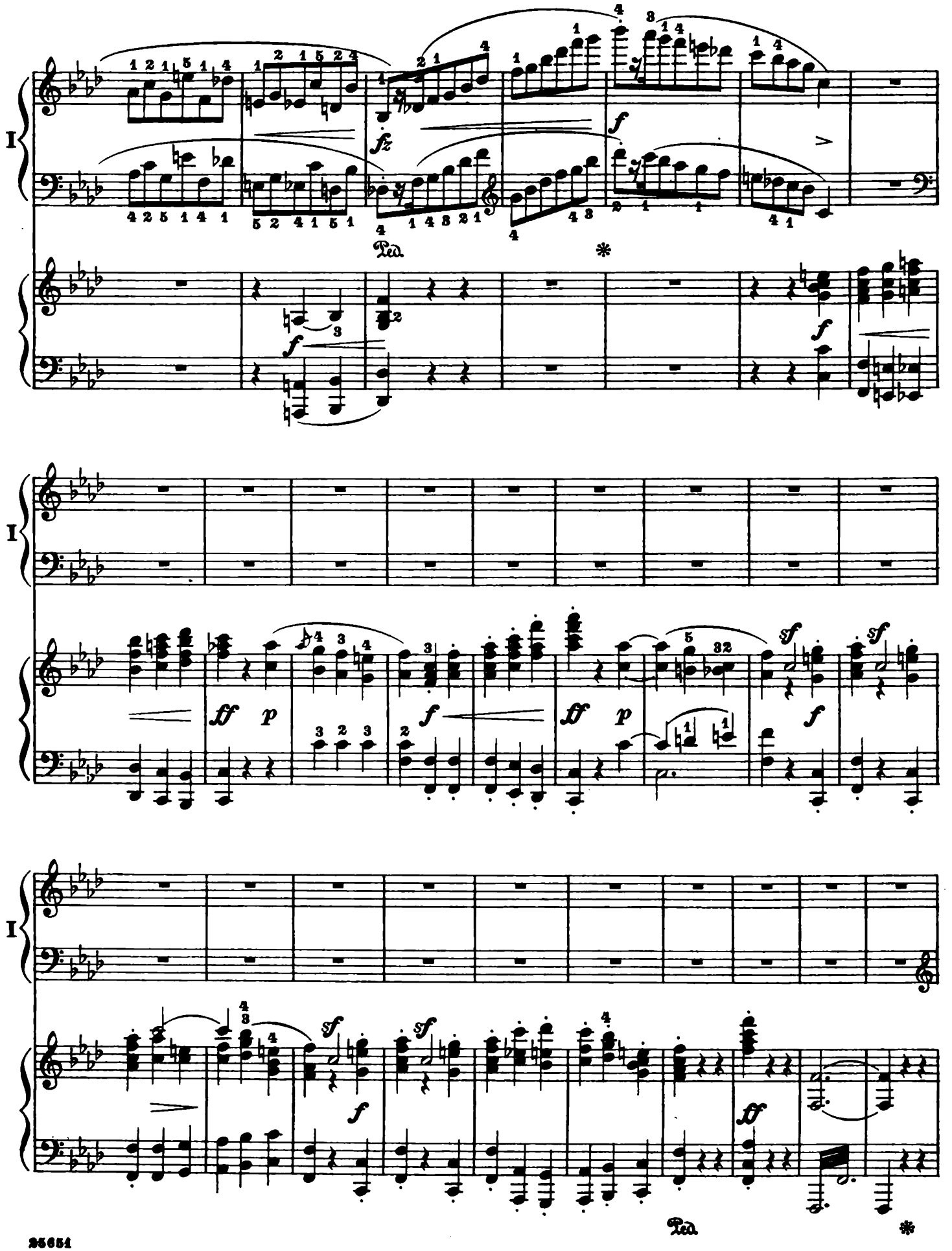

a tempo
pp sosten.
a tempo
p
tr
Ped.

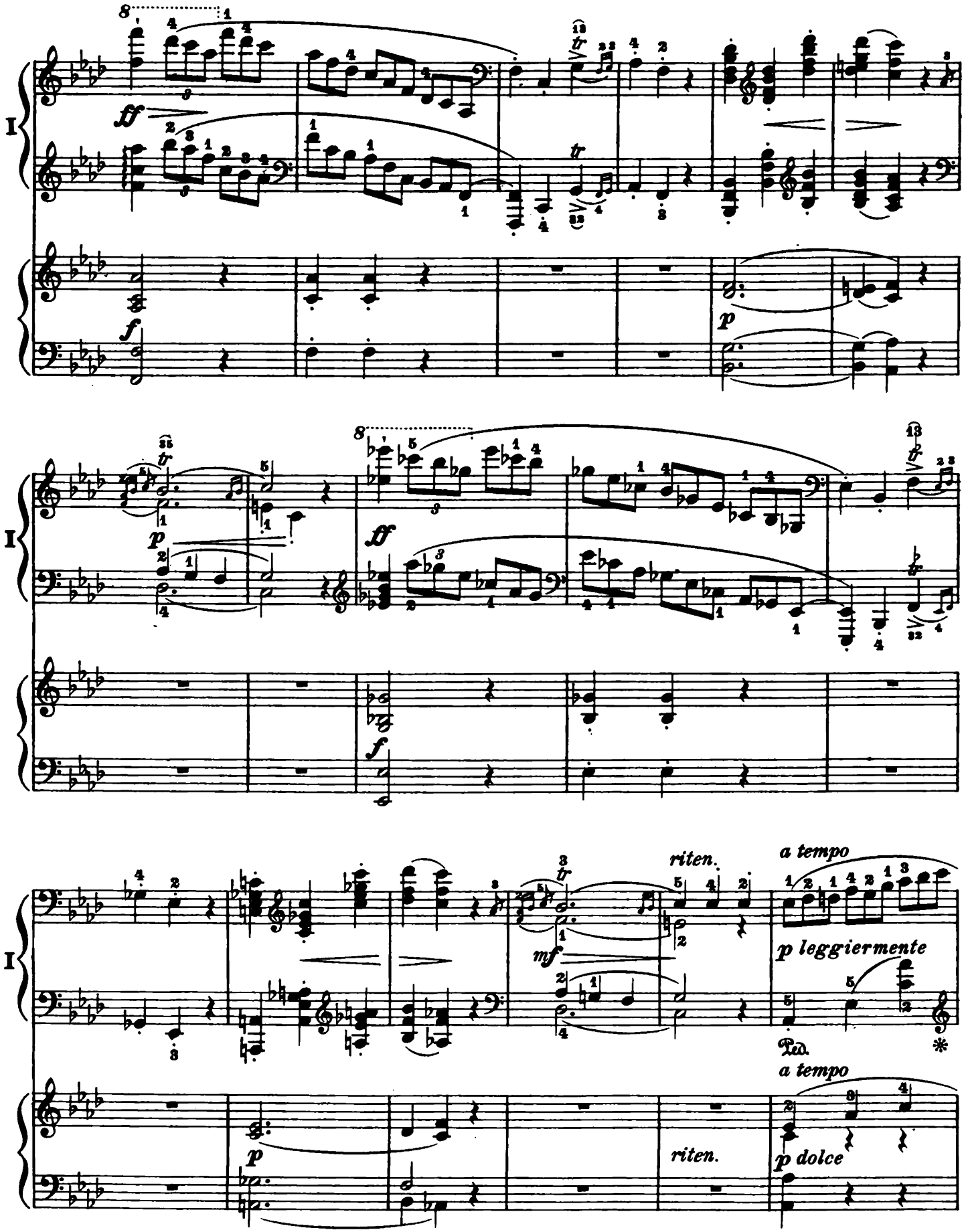

dolciss.
sempre p

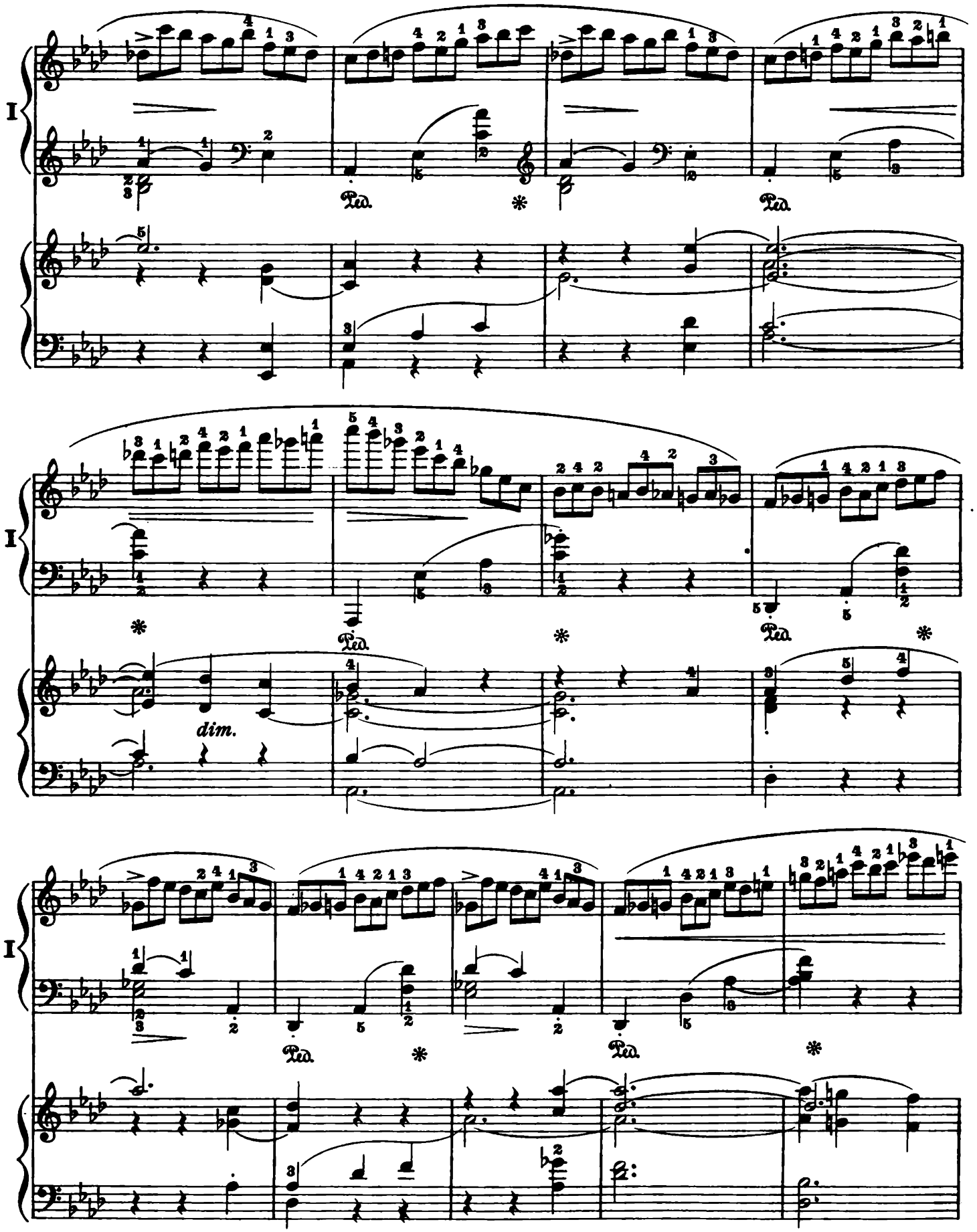

I
tr
p cresc.
rit.
riten.
a tempo
a tempo
dim. e smorz.
Ped.

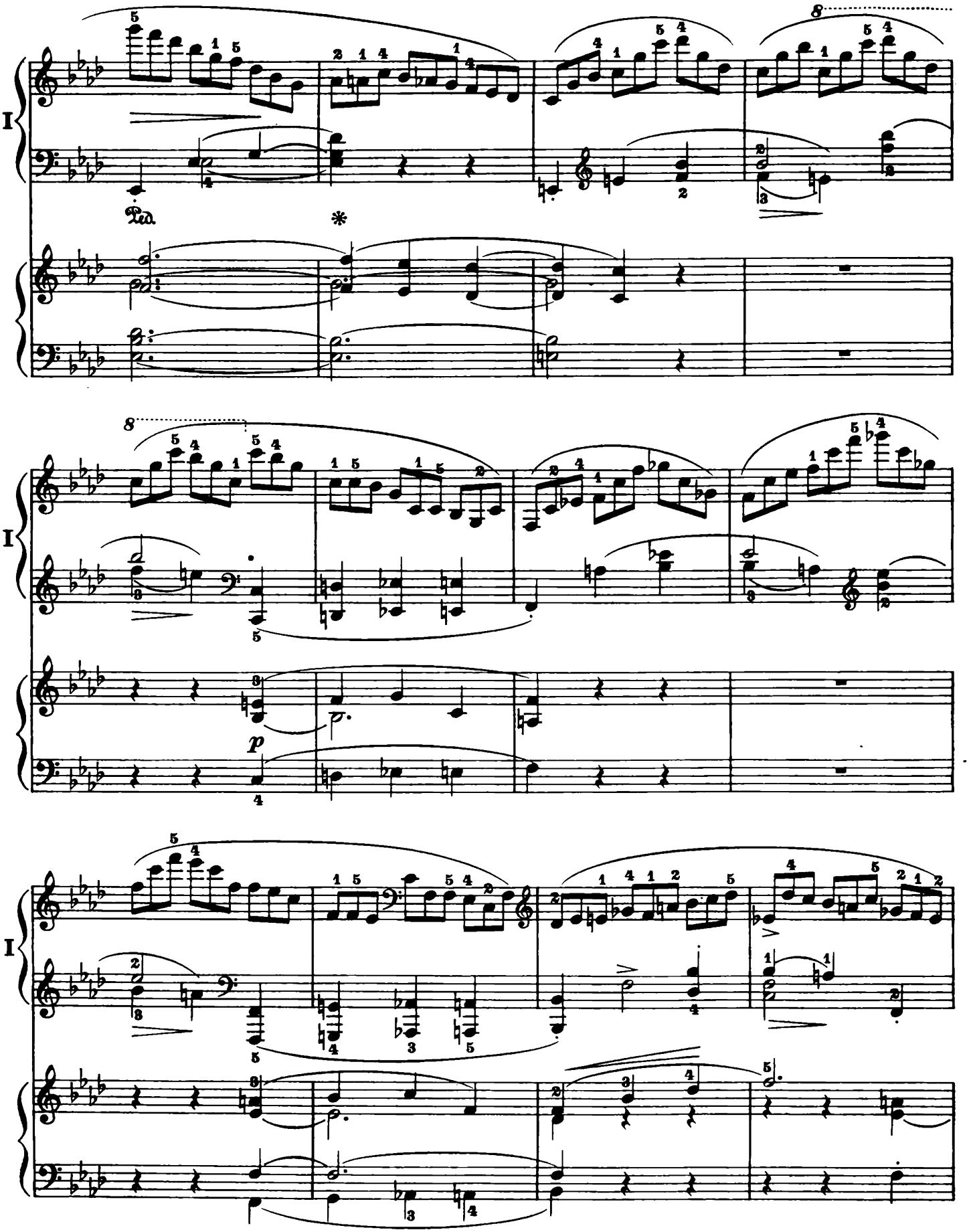

Allegro vivace (♩. = 69)
p semplice ma graziosamente
Allegro vivace (♩. = 69)
p
fz
ben legato
f

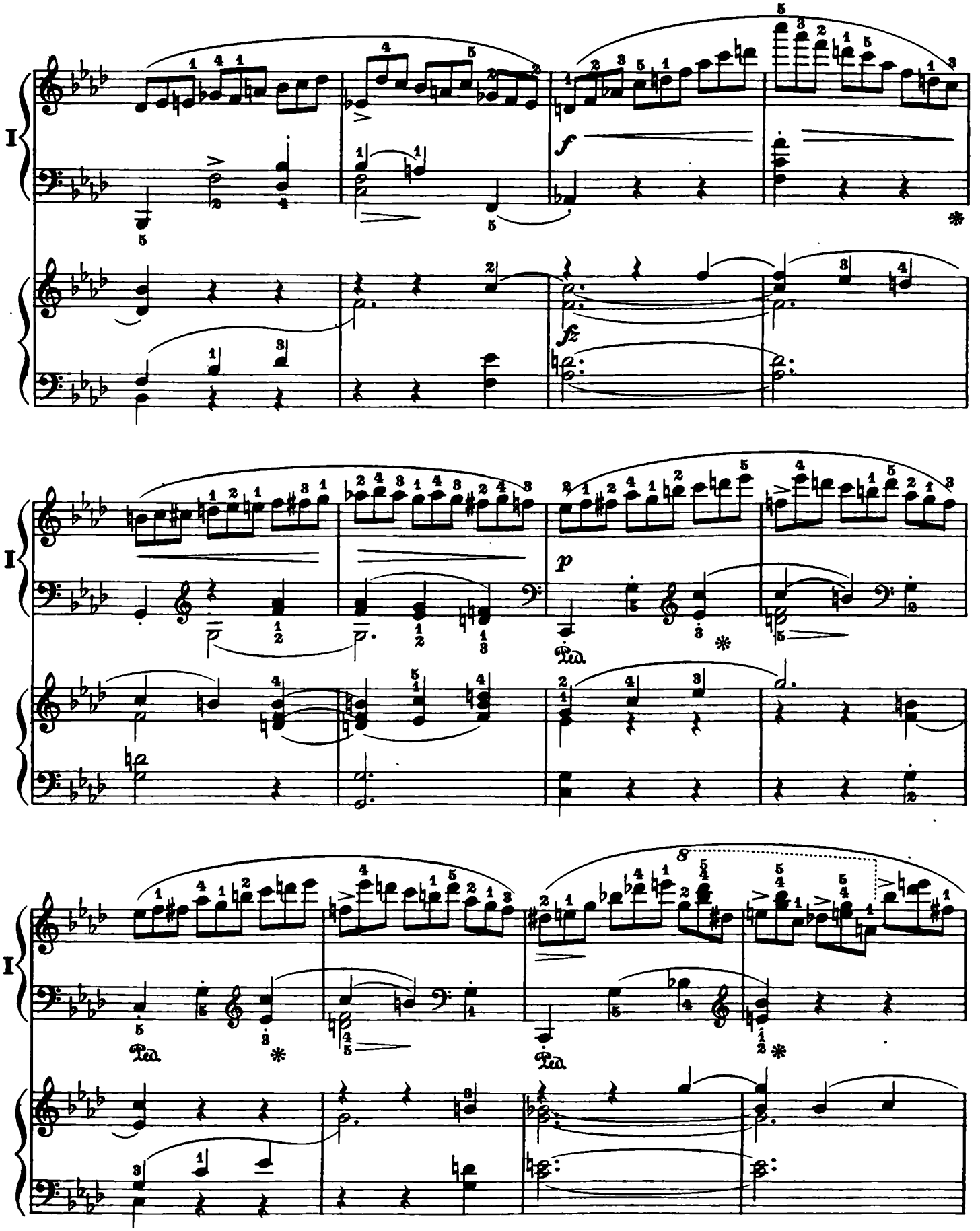

I
p
fz
Ped. * Ped. * Ped. * Ped. *
molto legato

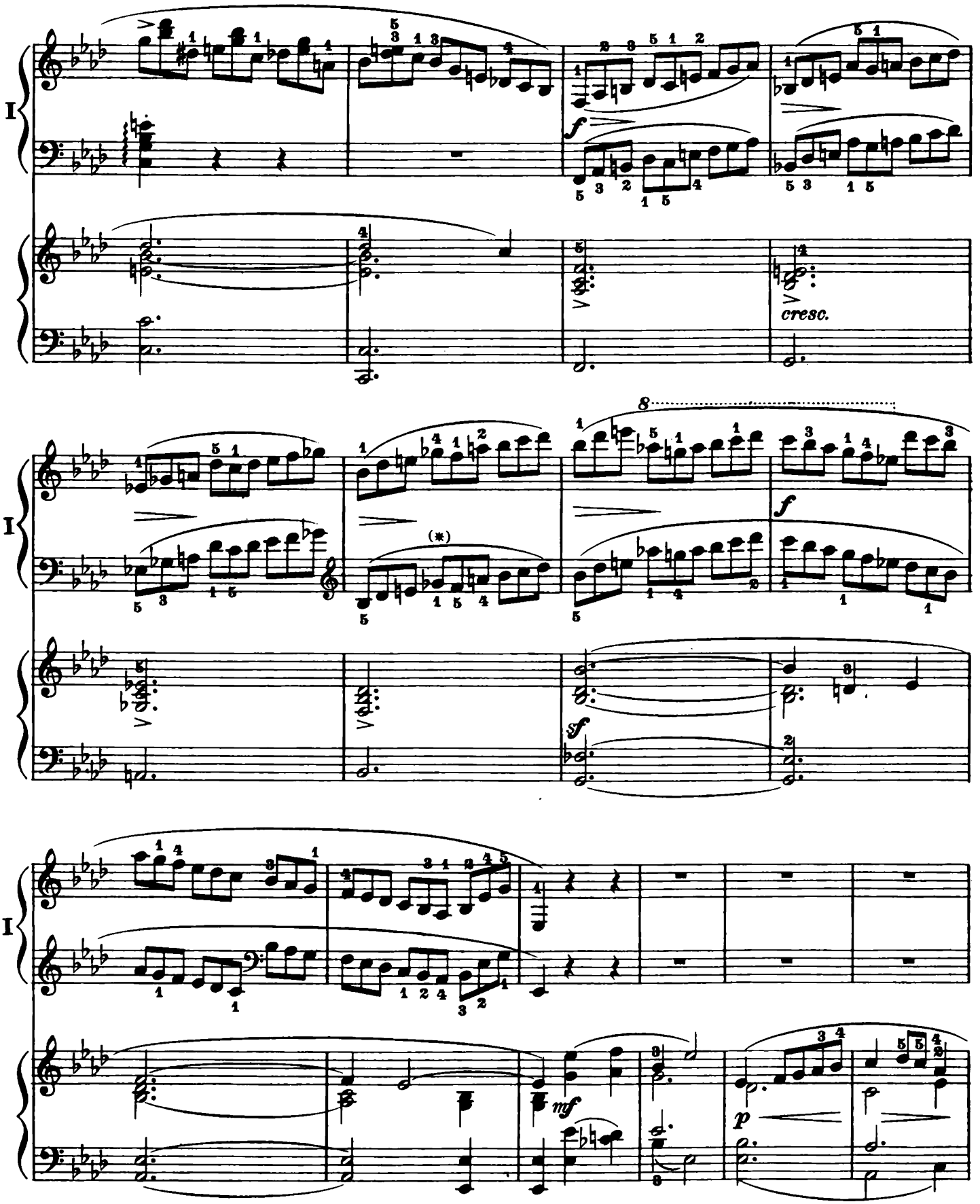

I
fz
f
Ped.
*
ff
p
sf
I
Ped.
*


I
ff
f
p
I
p
ff
f
I
riten.
a tempo
mf
p leggiermente
Ped.
*
a tempo
p
riten.
p dolce

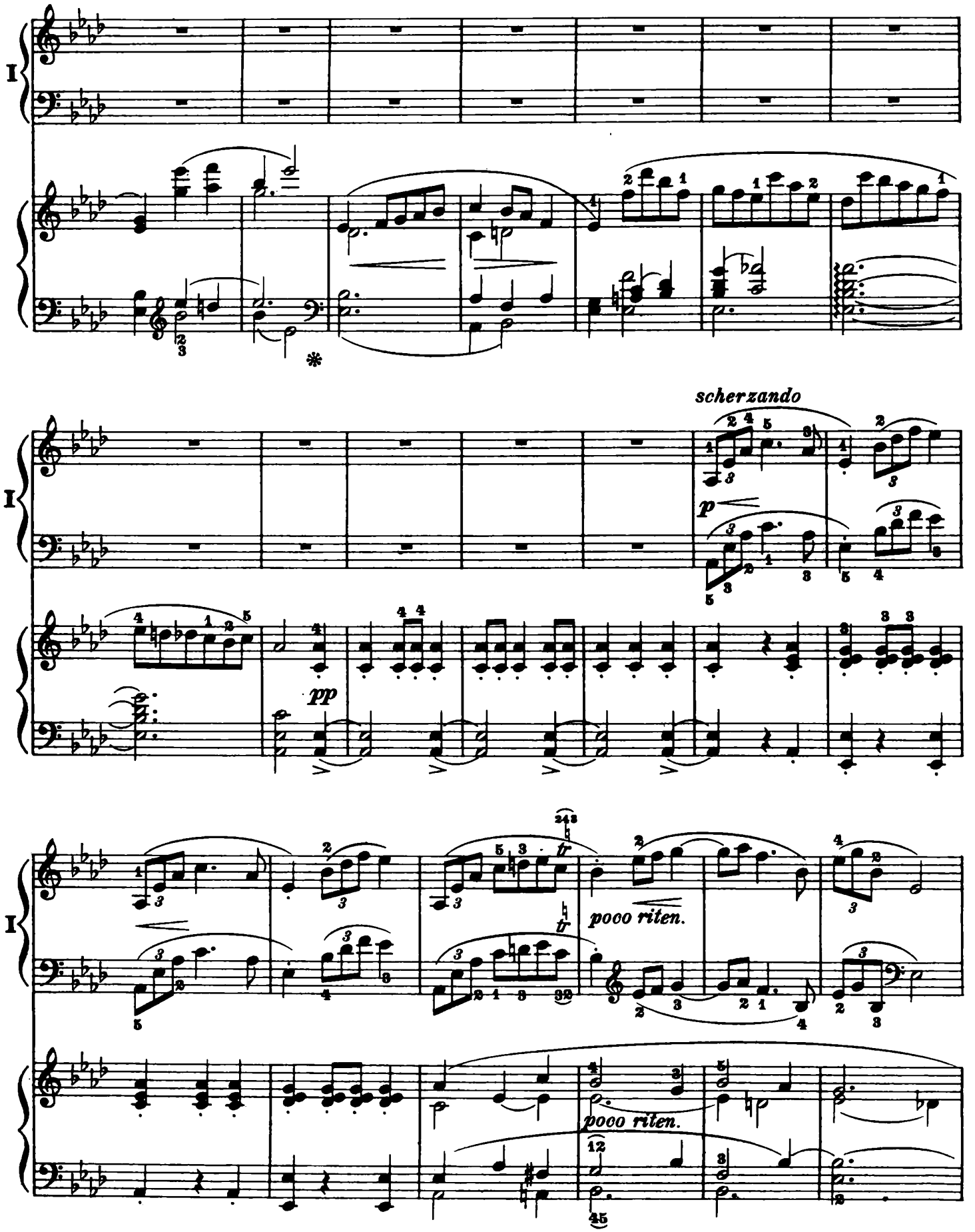

I
Ped.
*
Ped.
*
I
Ped.
*
Ped.
*
dim.
I
Ped.
*
Ped.
*

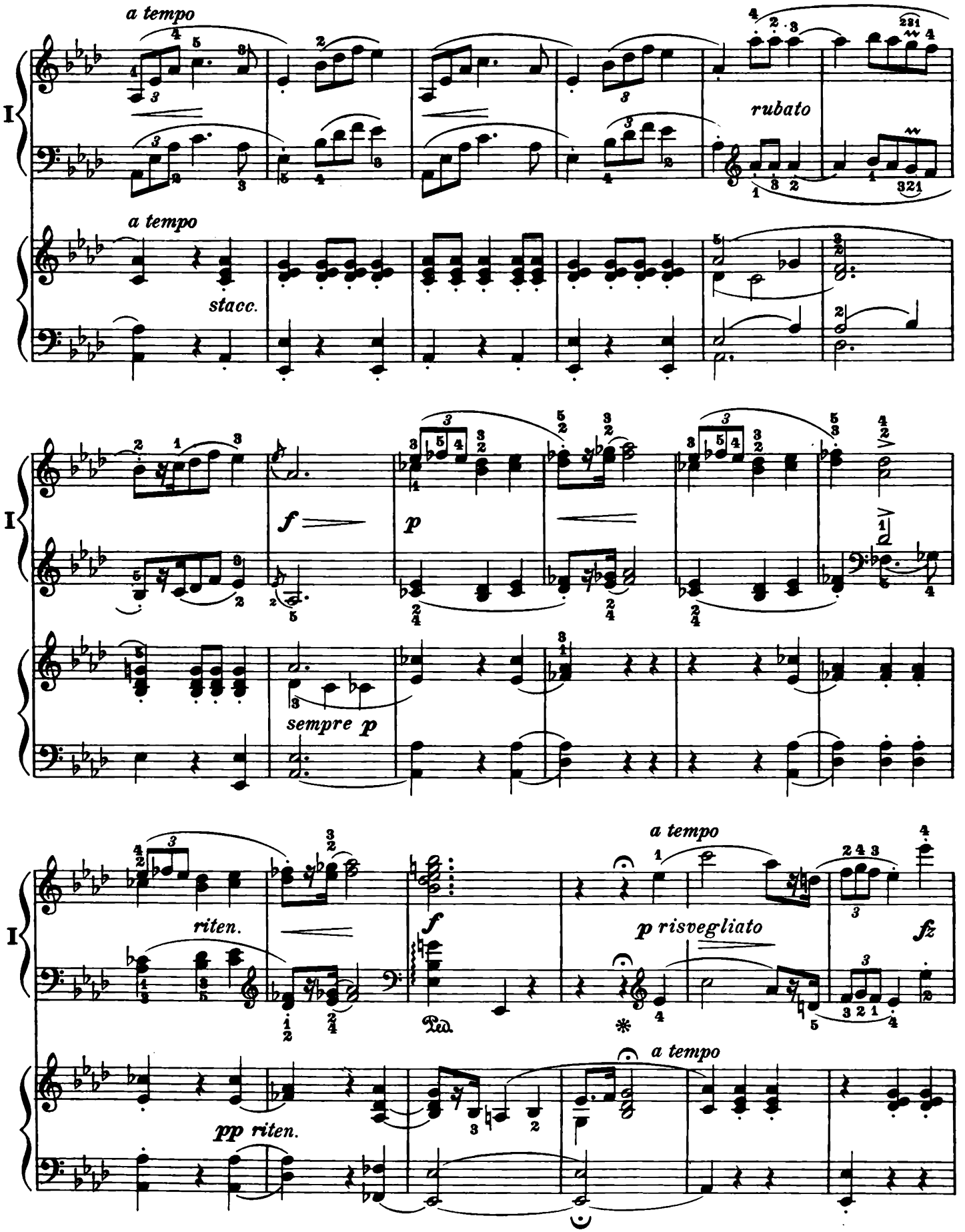

I
Ped.
*
8
p
I
I

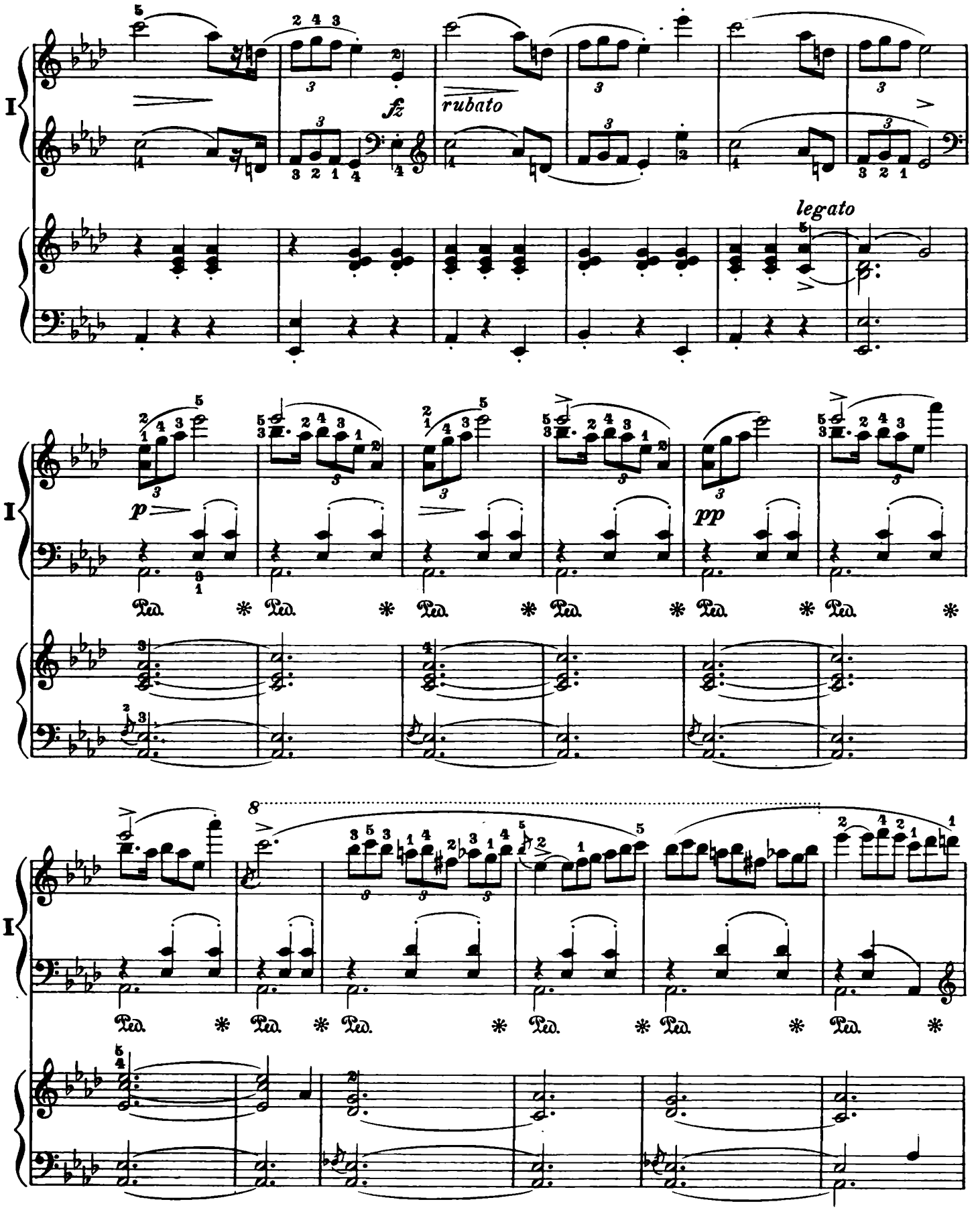

I
f
fz
I
p
Ped.
Ped.
I

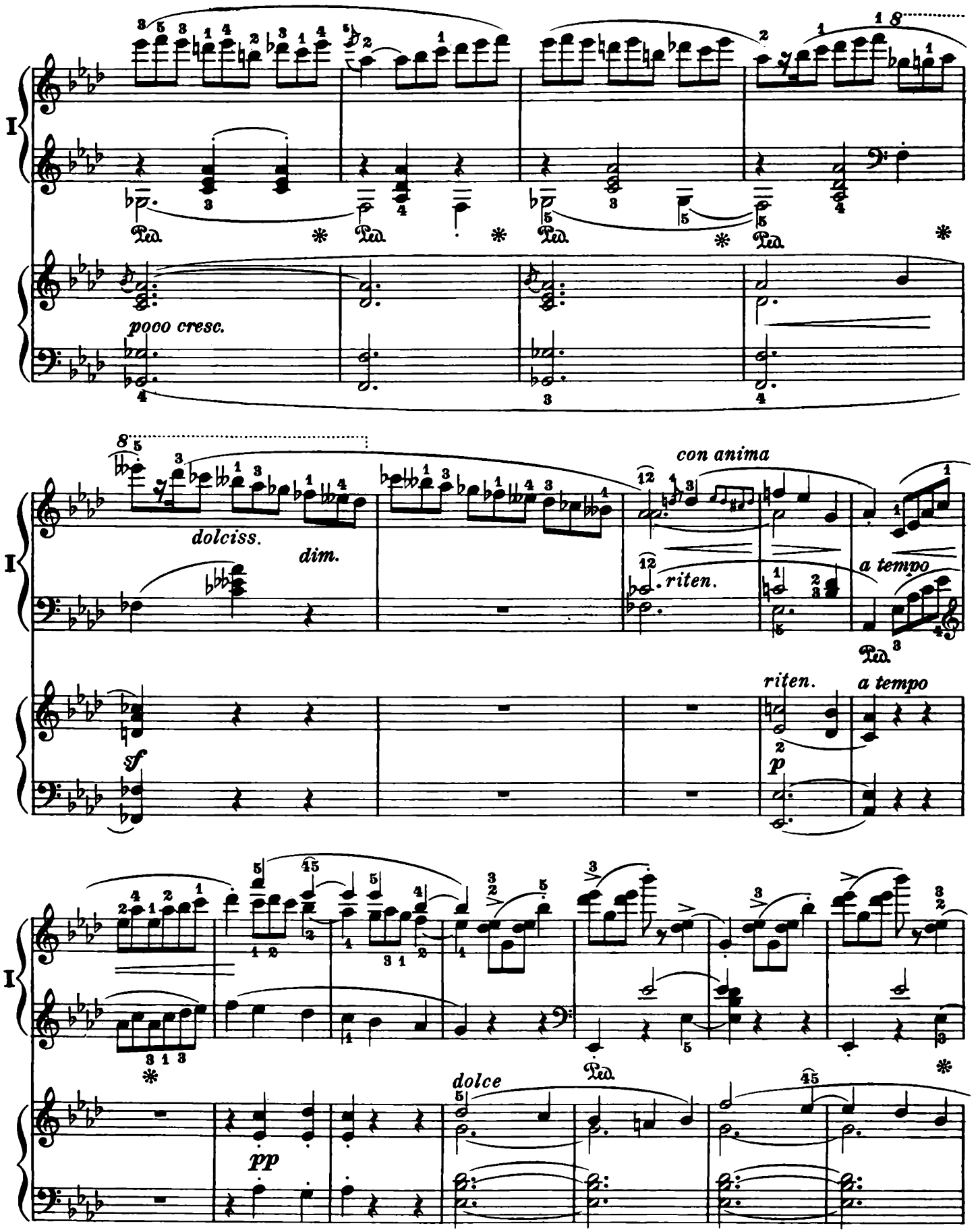


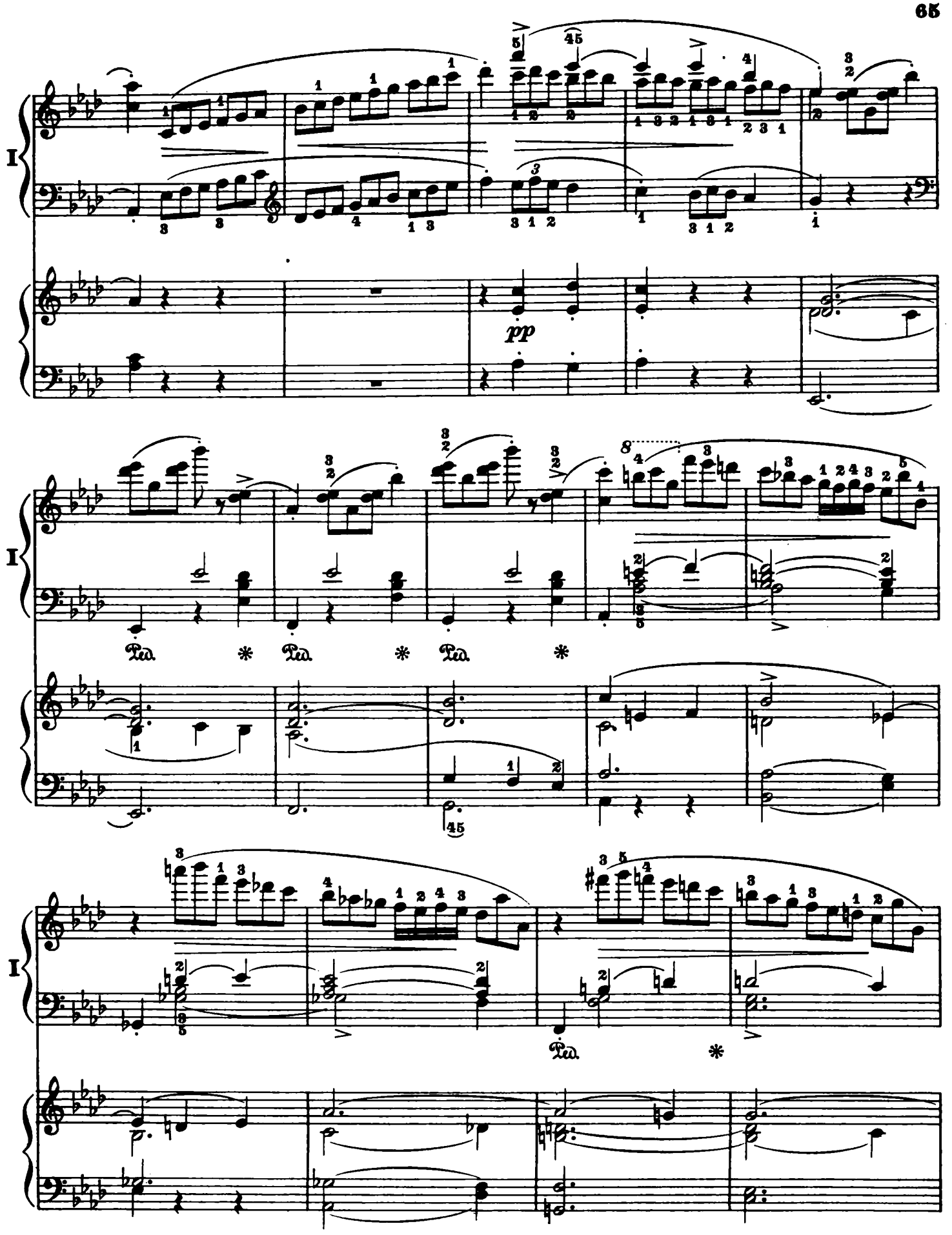
(*) Here Kullak and Mikuli have g.
Kullak und Mikuli haben hier g.

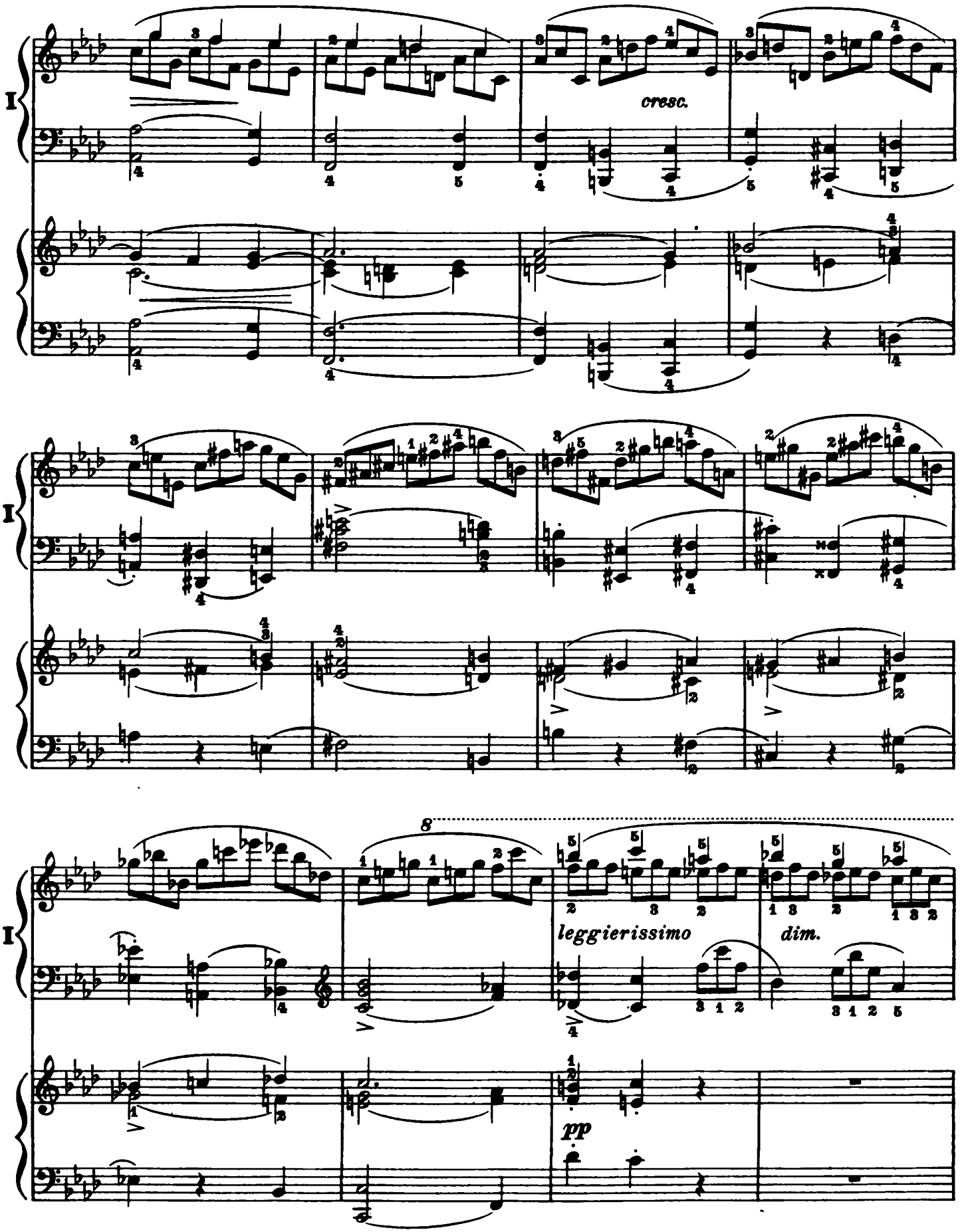

I
scherzando
p
pp
poco riten.
poco riten.

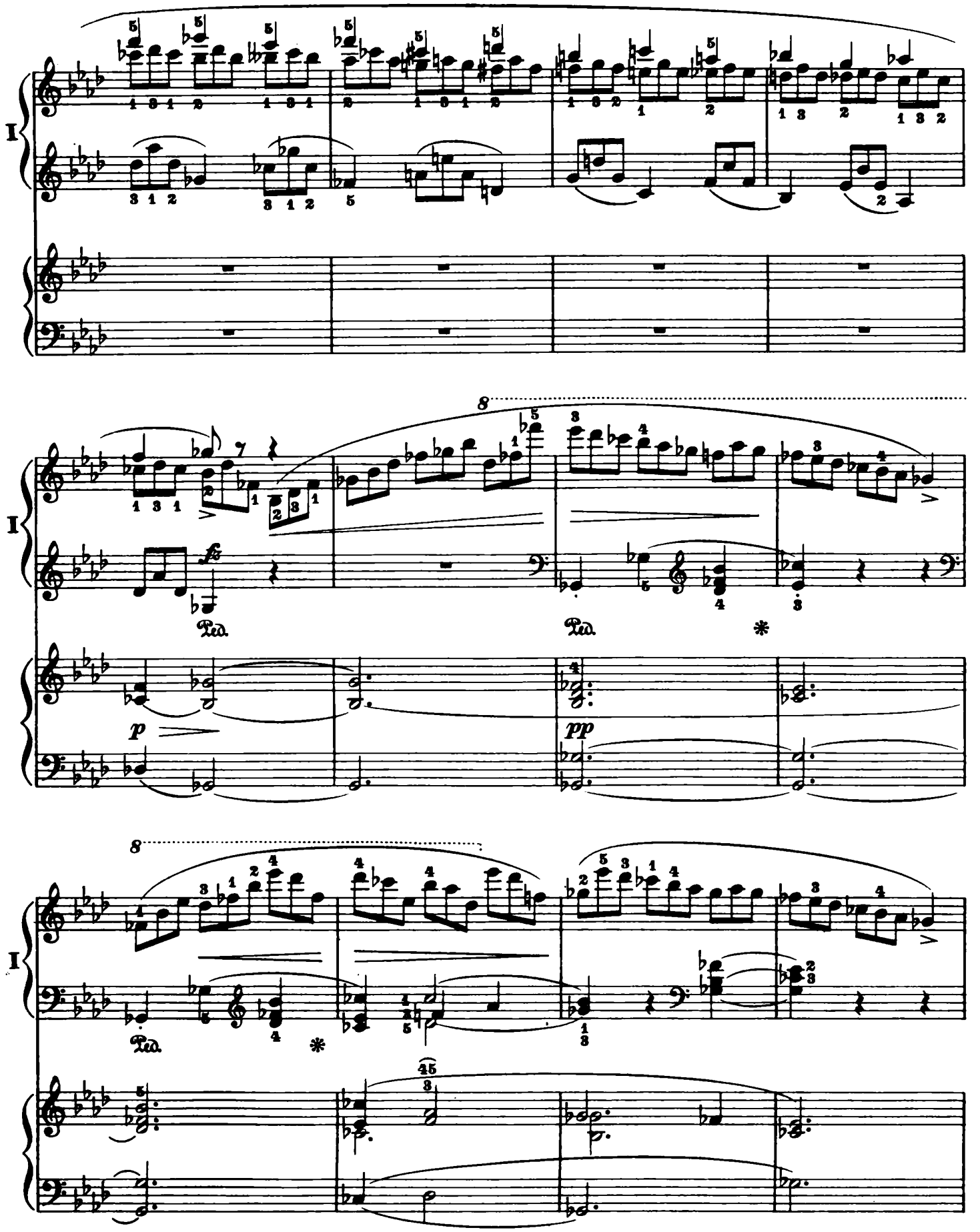

a tempo
rubato
a tempo
stacc.
f
p
sempre p
riten.
a tempo
p risvegliato
fz
pp riten.
a tempo

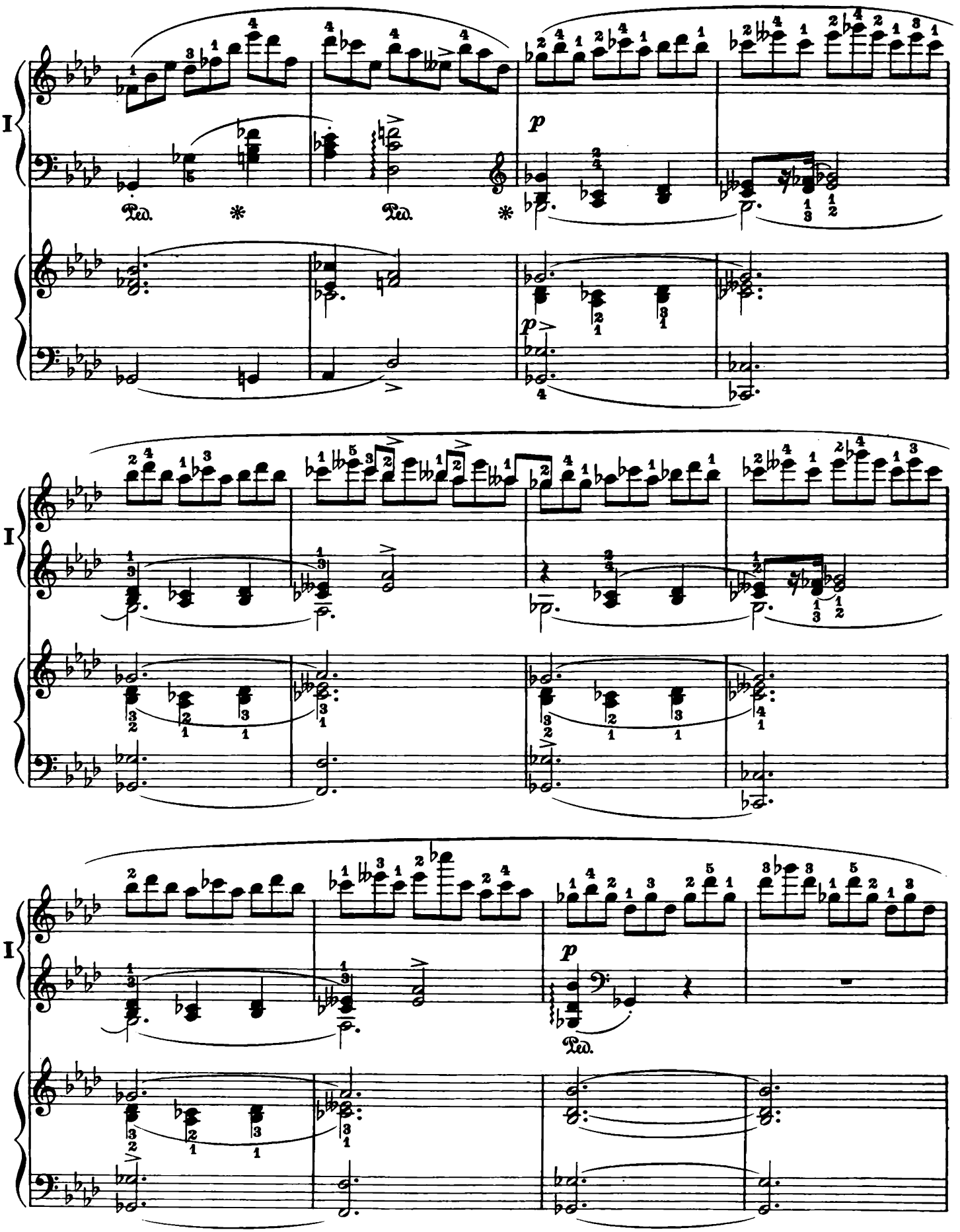

I
fz
rubato
legato
p
pp
Ped.
8

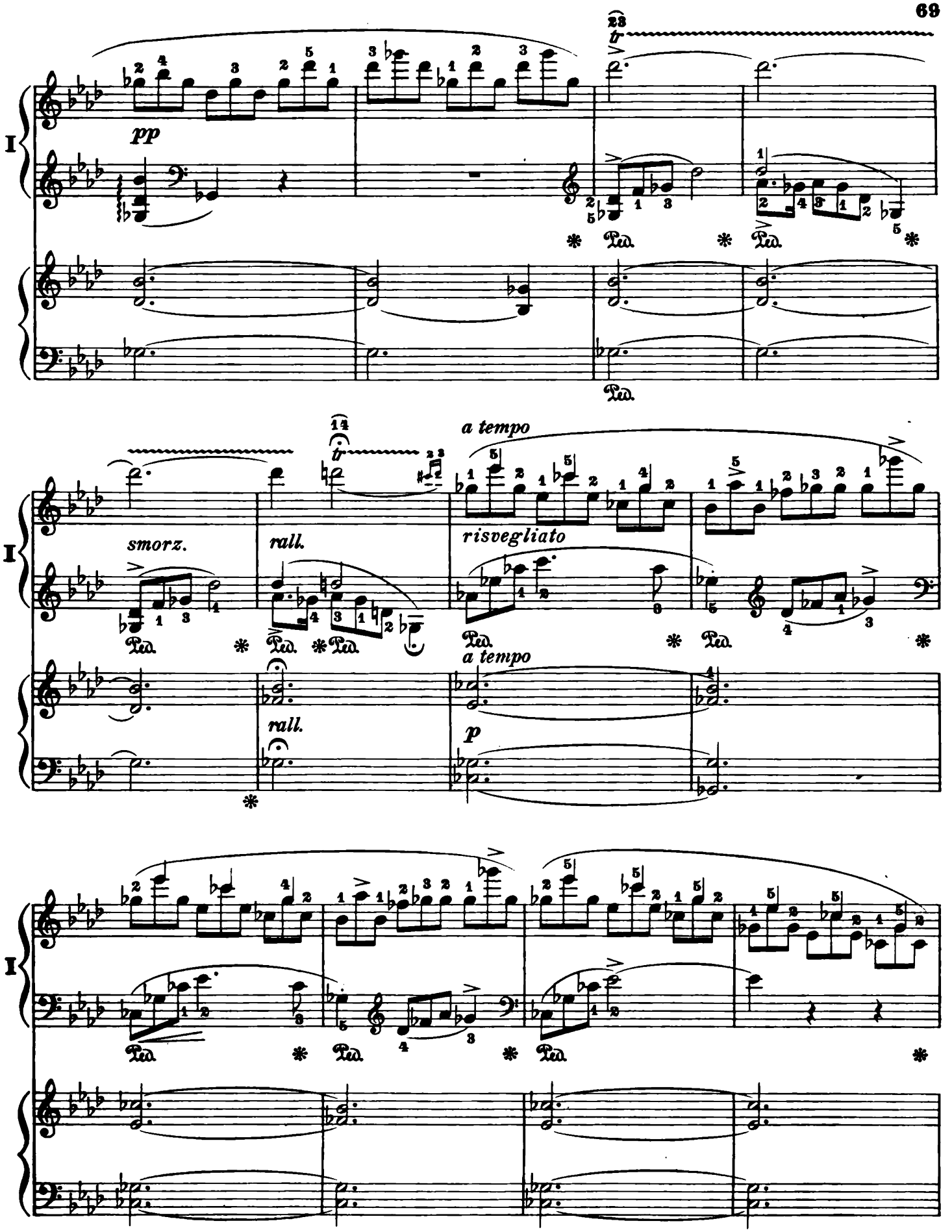

I
Ped.
poco cresc.
dolciss.
dim.
con anima
riten.
a tempo
sf
p
riten.
a tempo
I
pp
dolce
Ped.

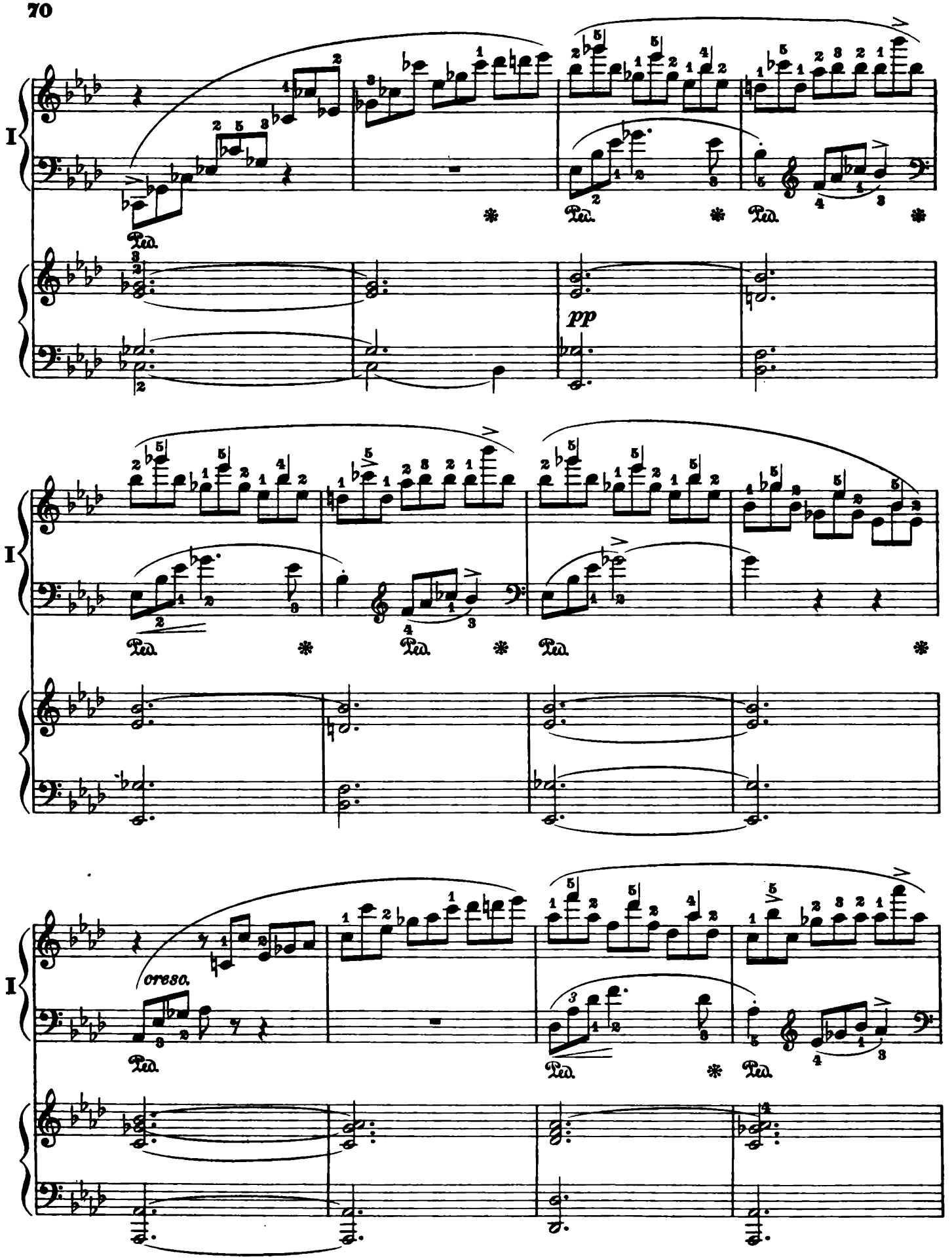

I
pp
Ped. * Ped. * Ped. *
I
Ped. *
I

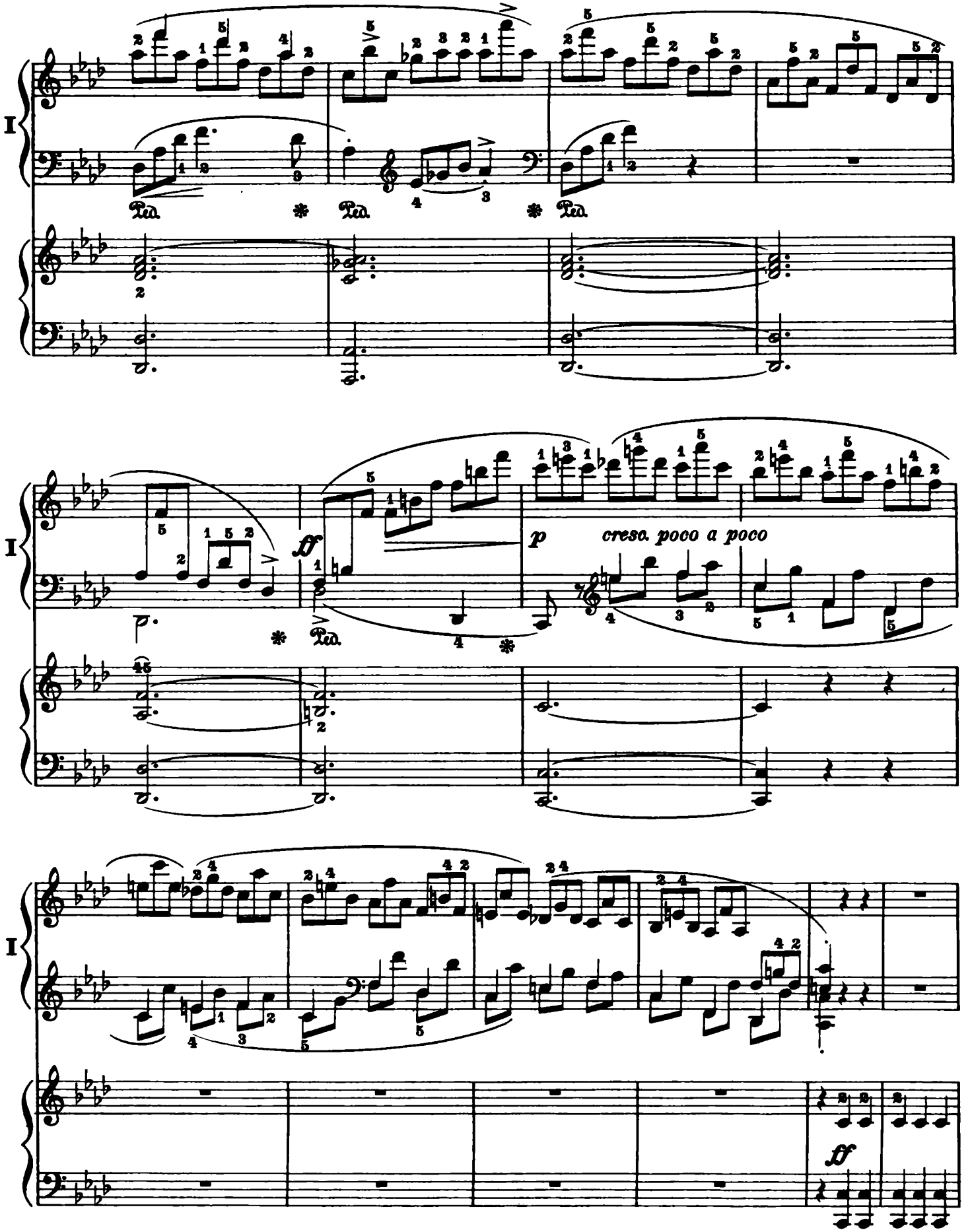

I
cresc.
I
8
leggierissimo
dim.
pp
I

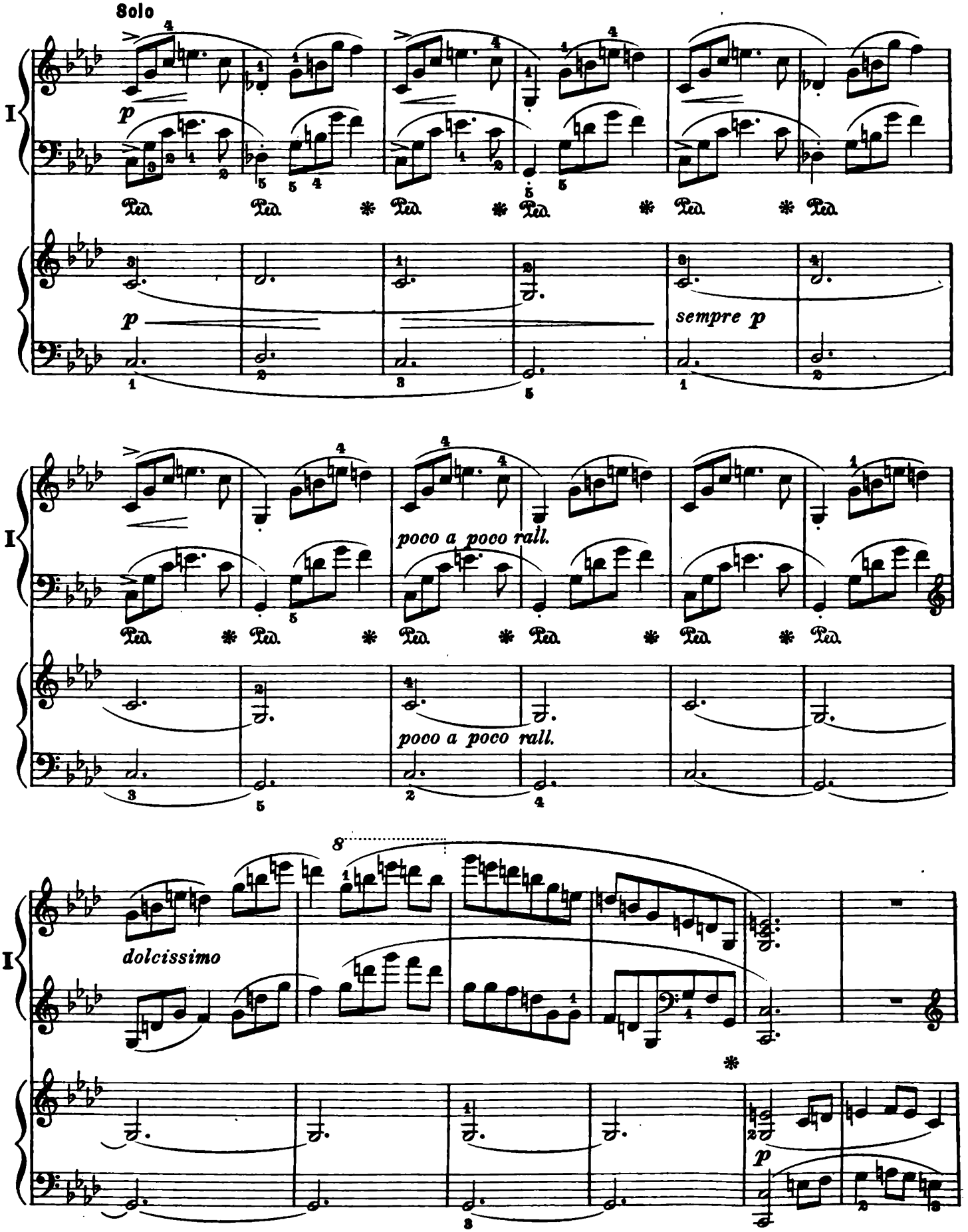

I
8
fz
Ped.
Ped.
*
p
pp
8
I
Ped.
*

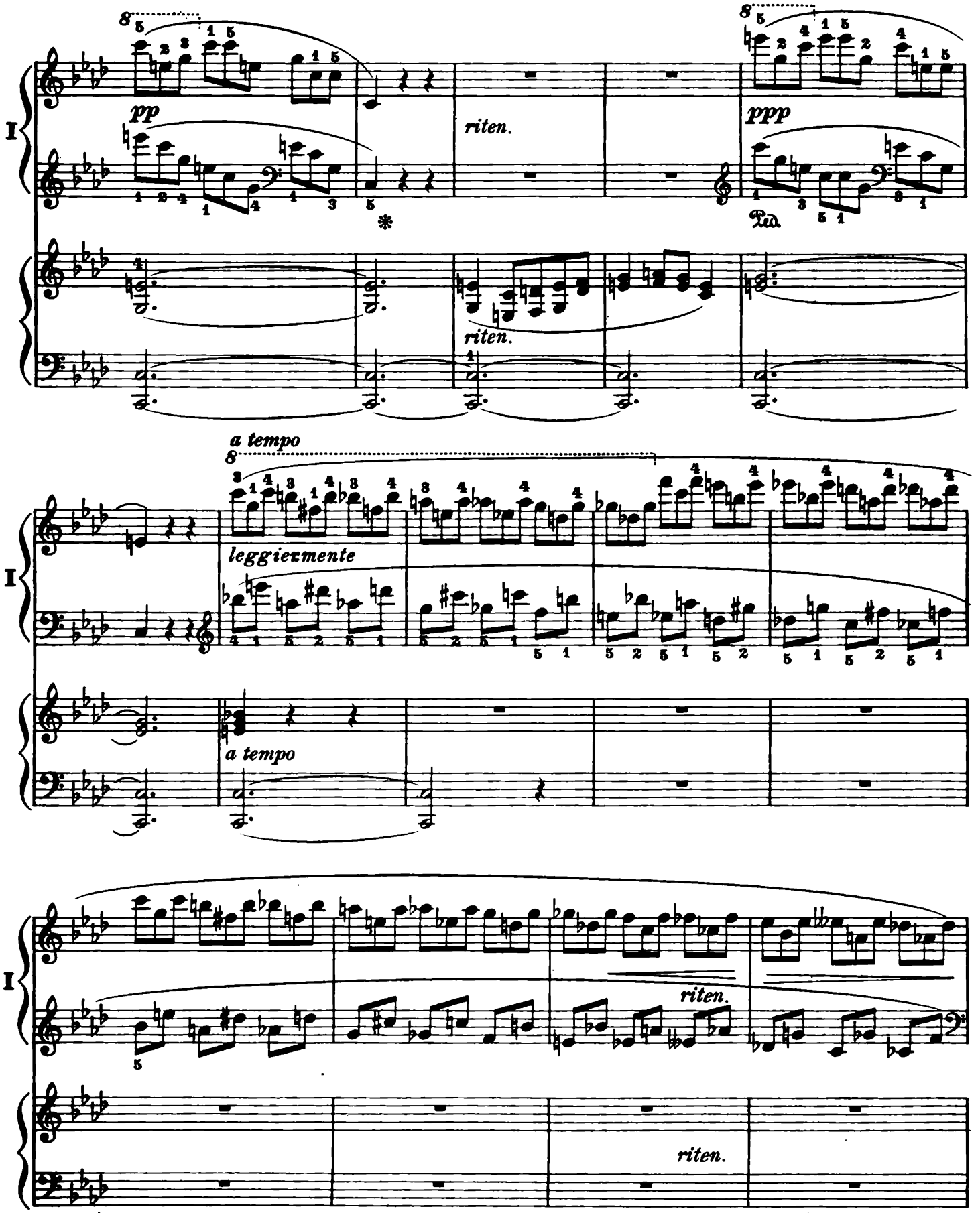

I
Ped.
*
Ped.
*
p
p
I
I
p
Ped.

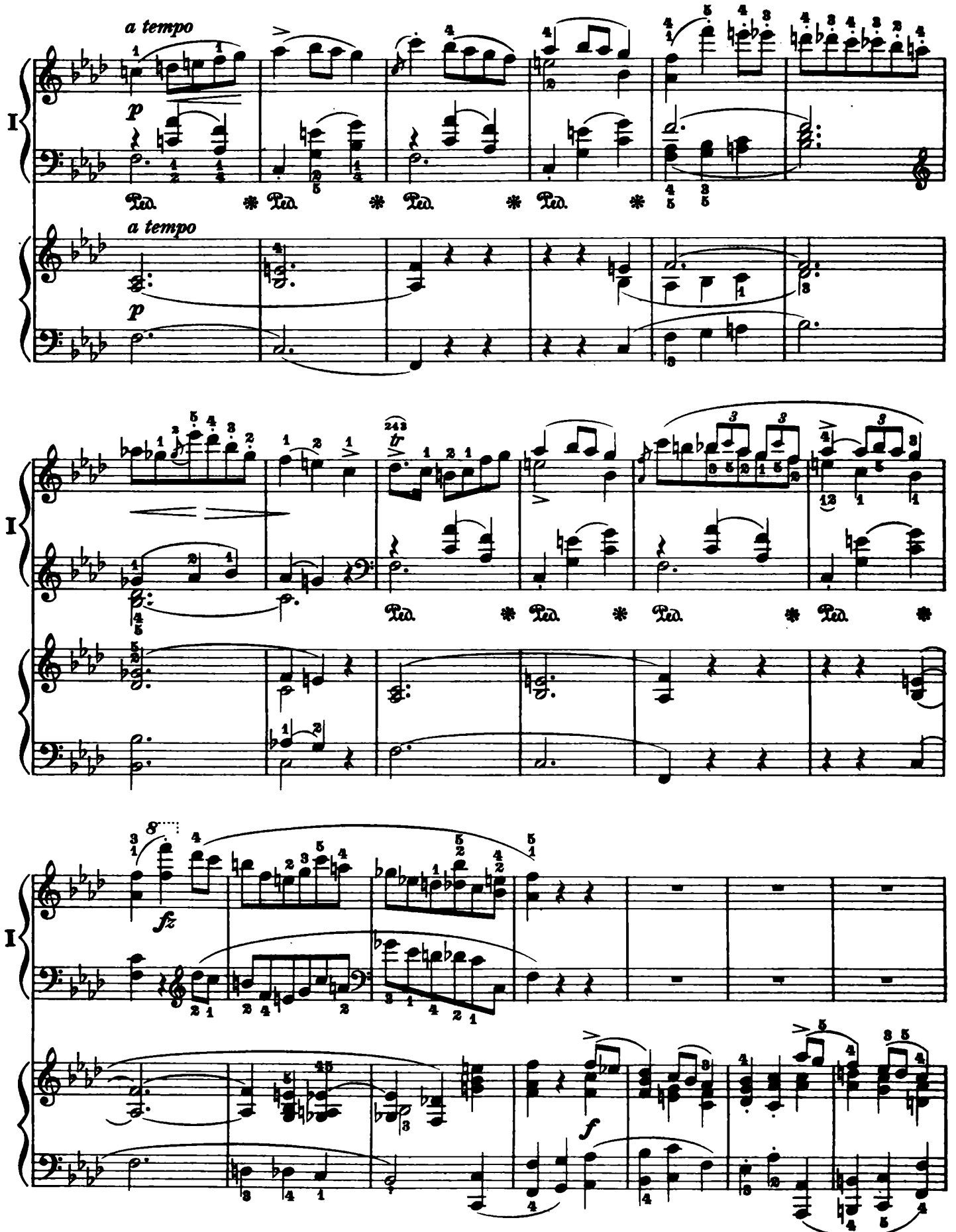

I
pp
23
tr
Ped.
smorz.
rall.
14
tr
a tempo
risvegliato
a tempo
rall.
p

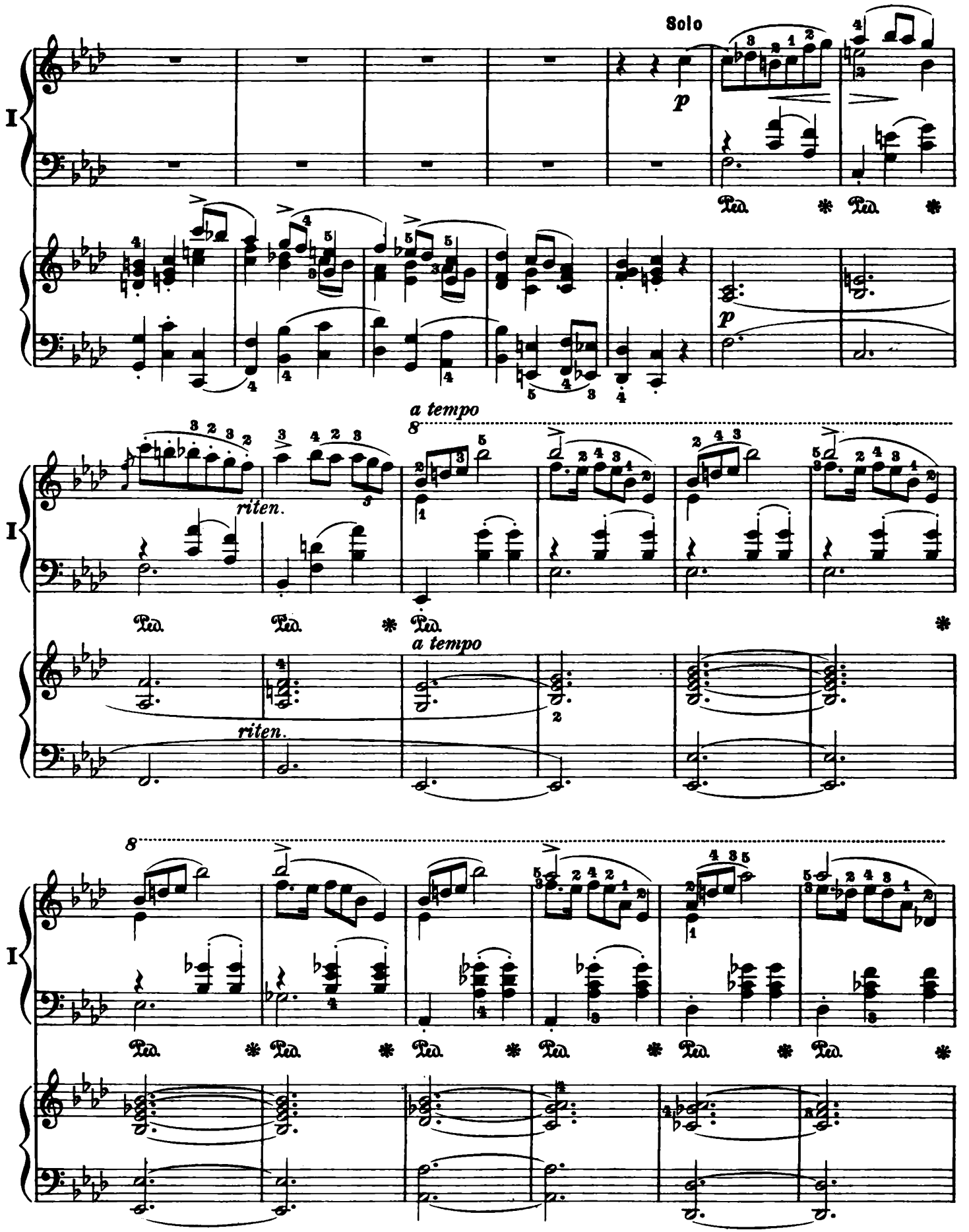

I
Ped.
pp
I
Ped.
I
oreso.
Ped.

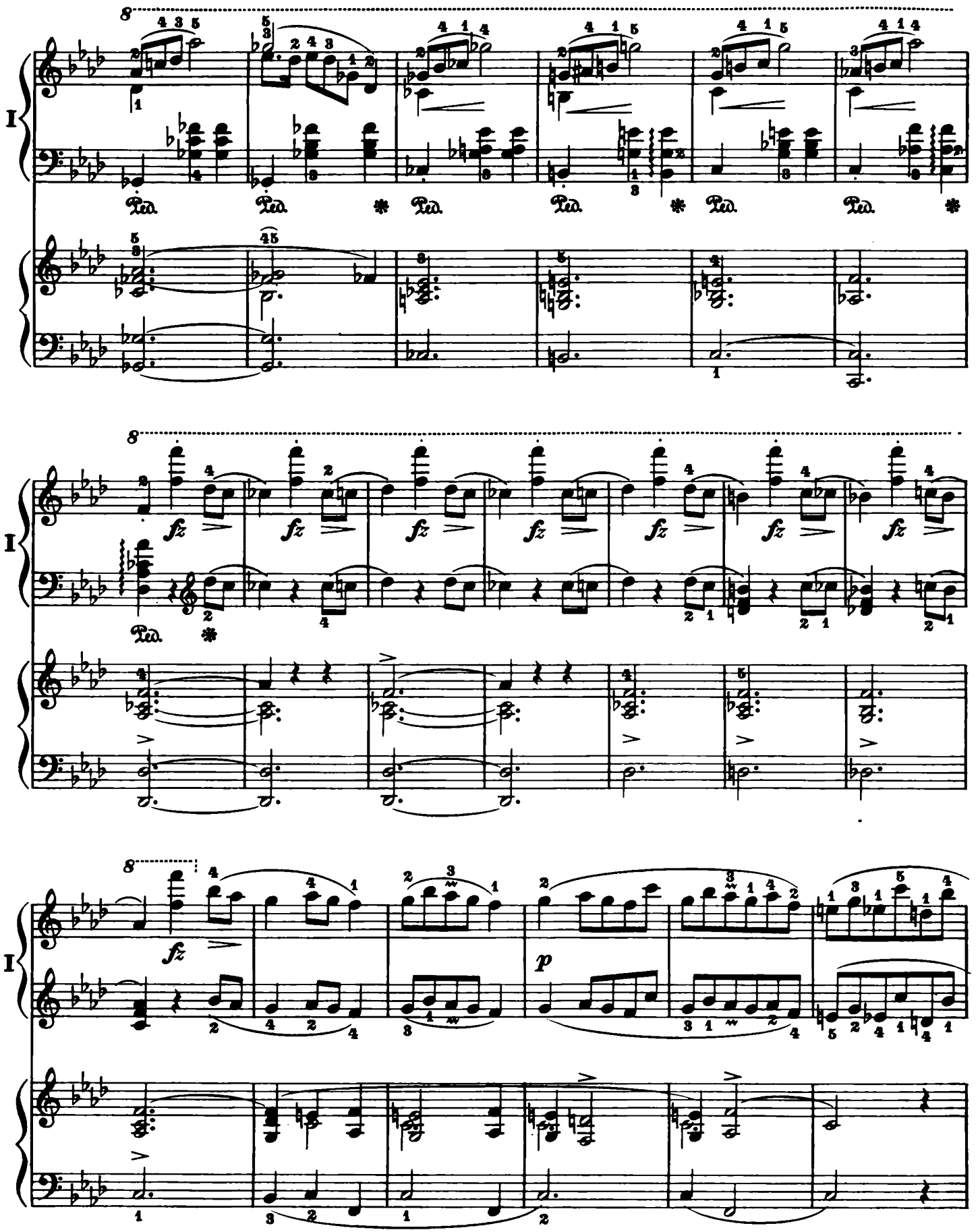

I
Ped.
Ped.
Ped.
I
ff
p
cresc. poco a poco
Ped.
I
ff

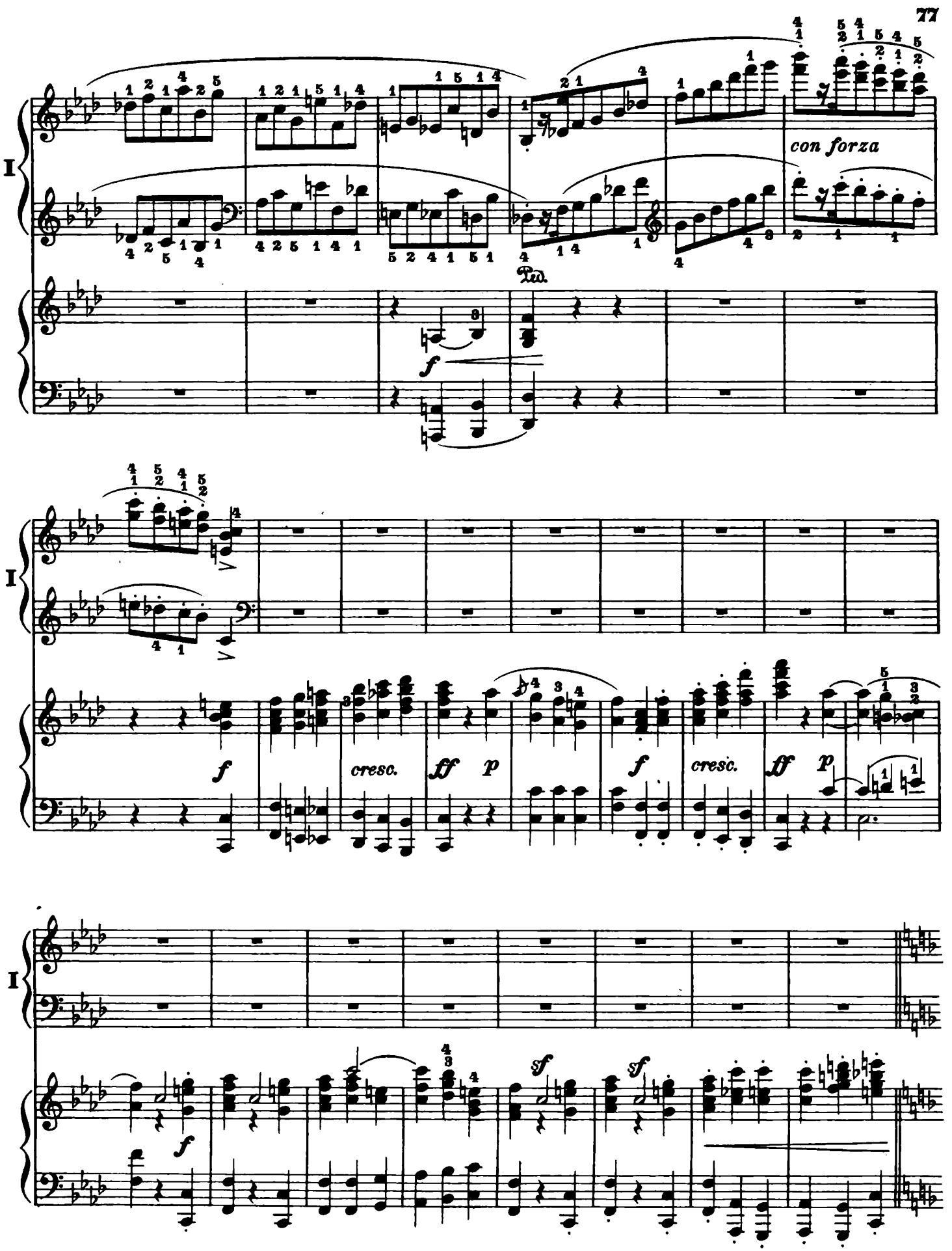

Solo
I
p
Ped.
sempre p
poco a poco rall.
dolcissimo
8

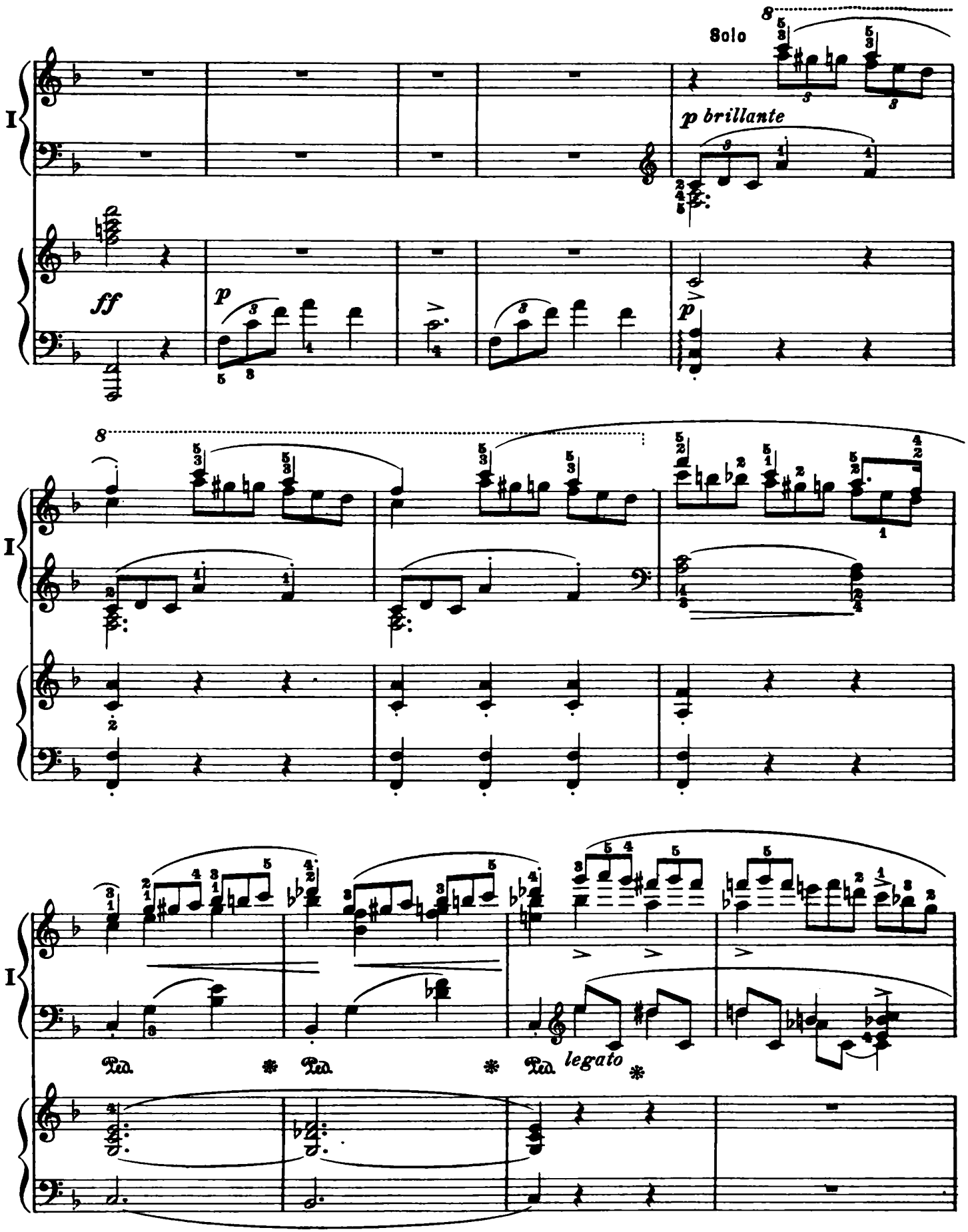

I
pp
riten.
ppp
Ped.
riten.
a tempo
leggiermente
a tempo
I
riten.
riten.

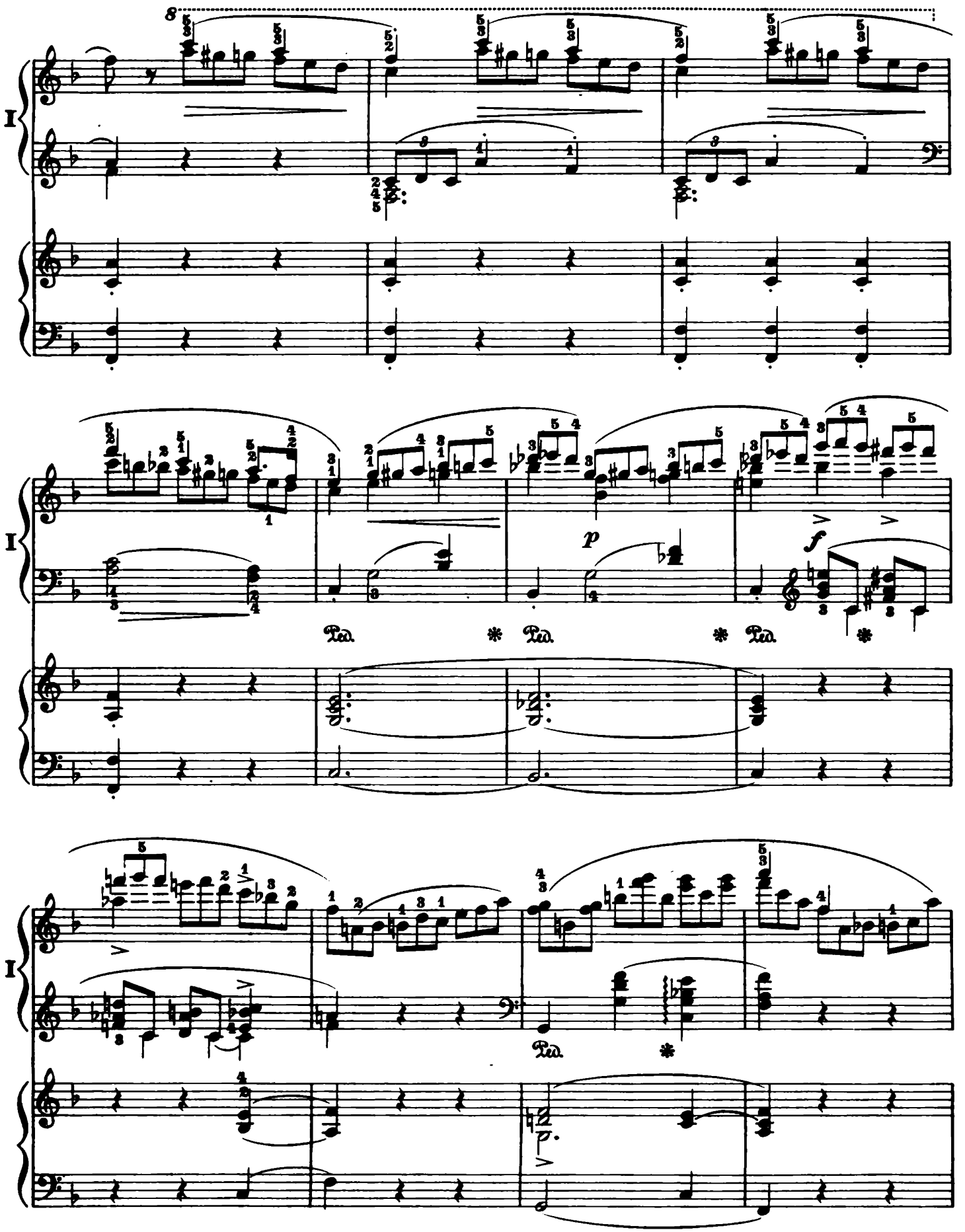

a tempo
p
Ped.
a tempo
p
I
tr
fz
f

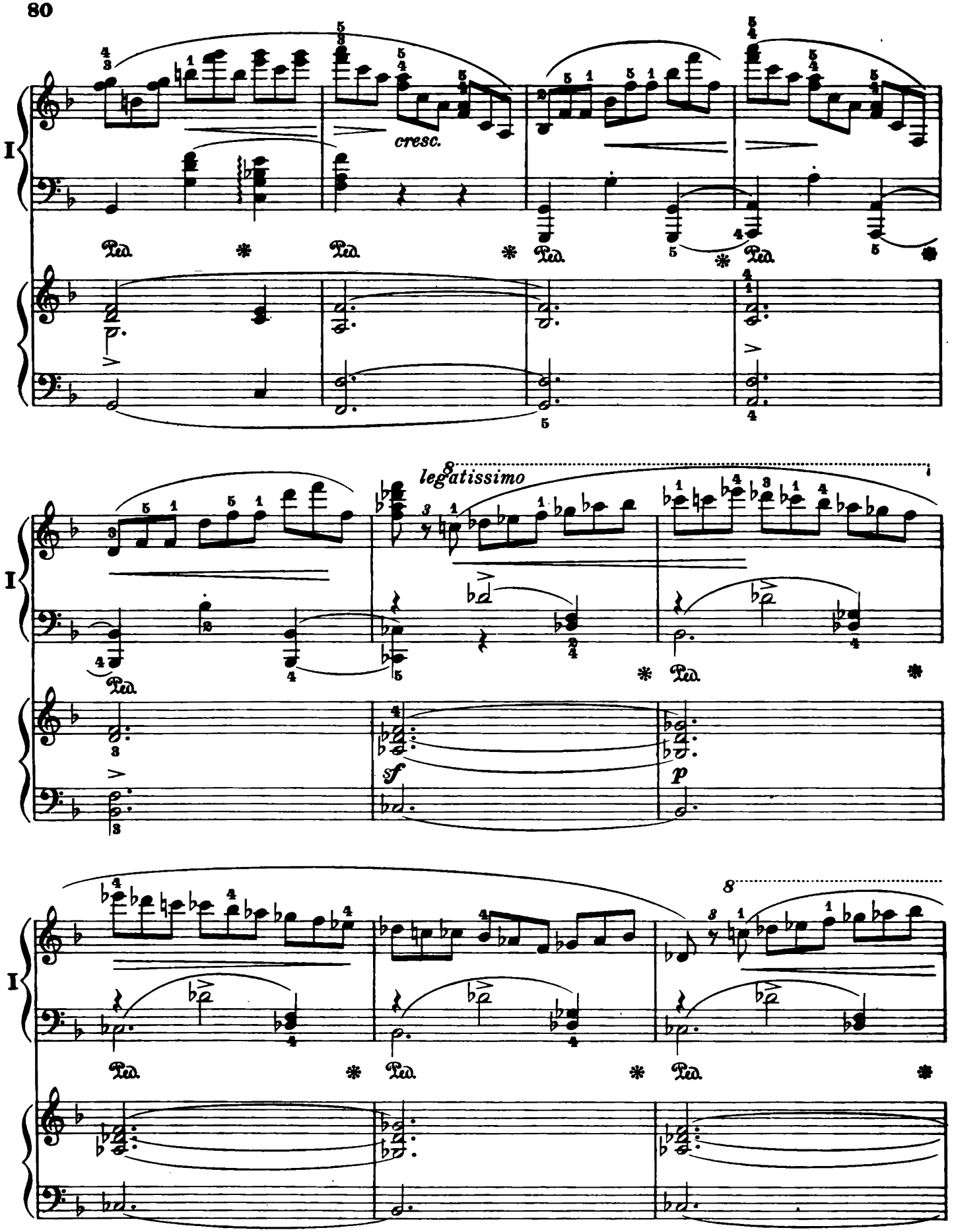

Solo
p
Ped.
a tempo
riten.
8
I

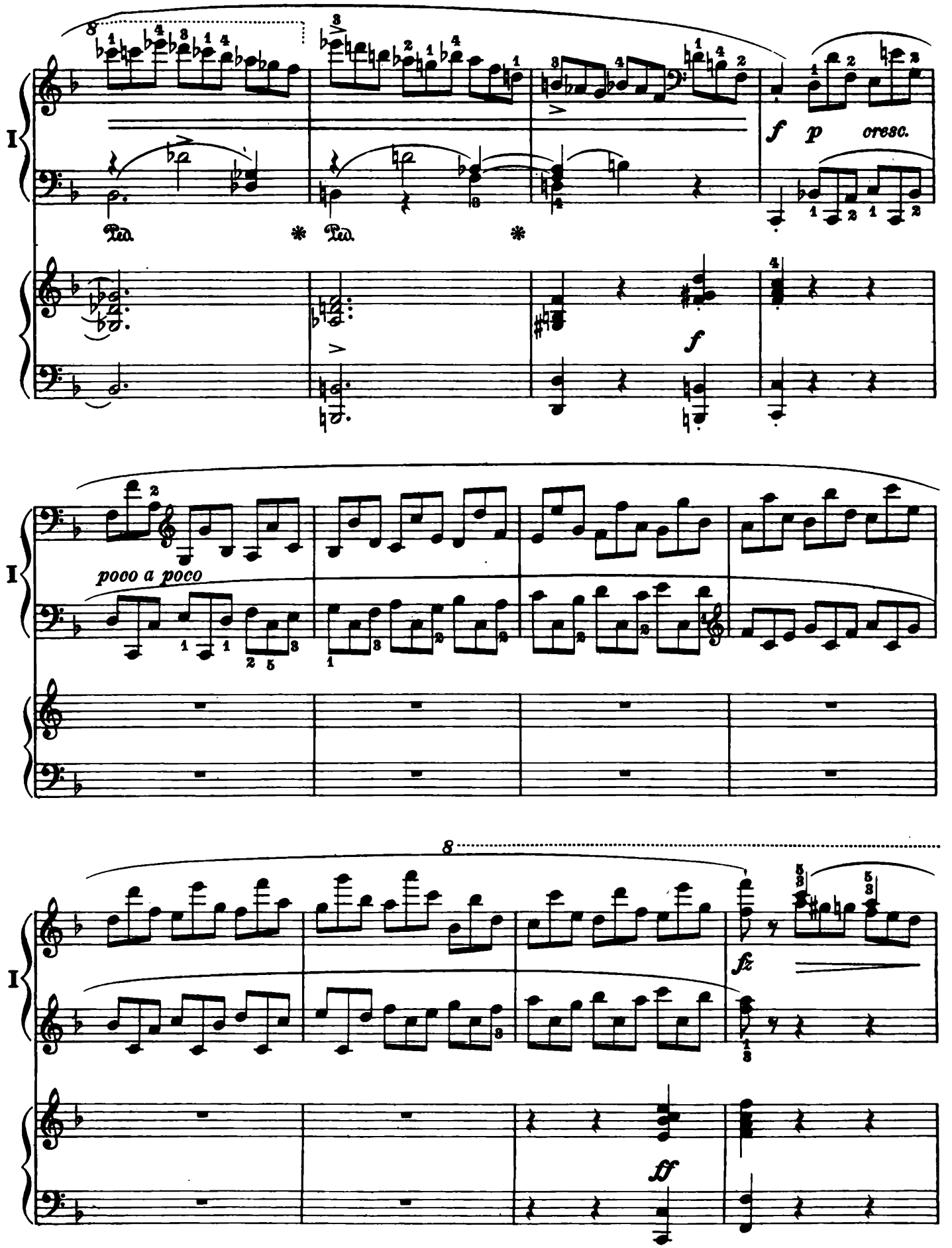

I
Ped.
fz
p

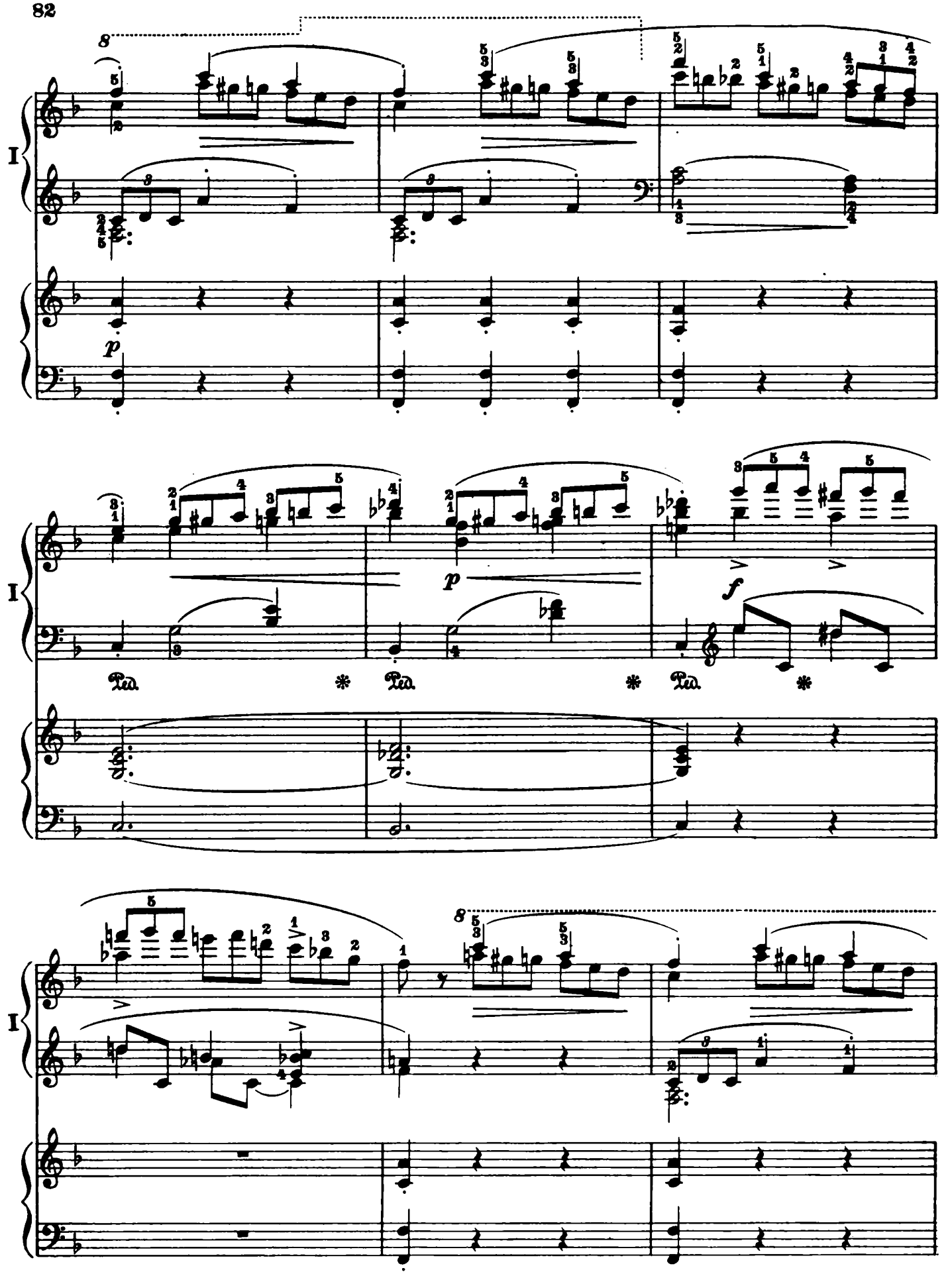

I
con forza
Ped.
f
I
f
cresc.
ff
p
f
cresc.
ff
p
I
f
sf
sf

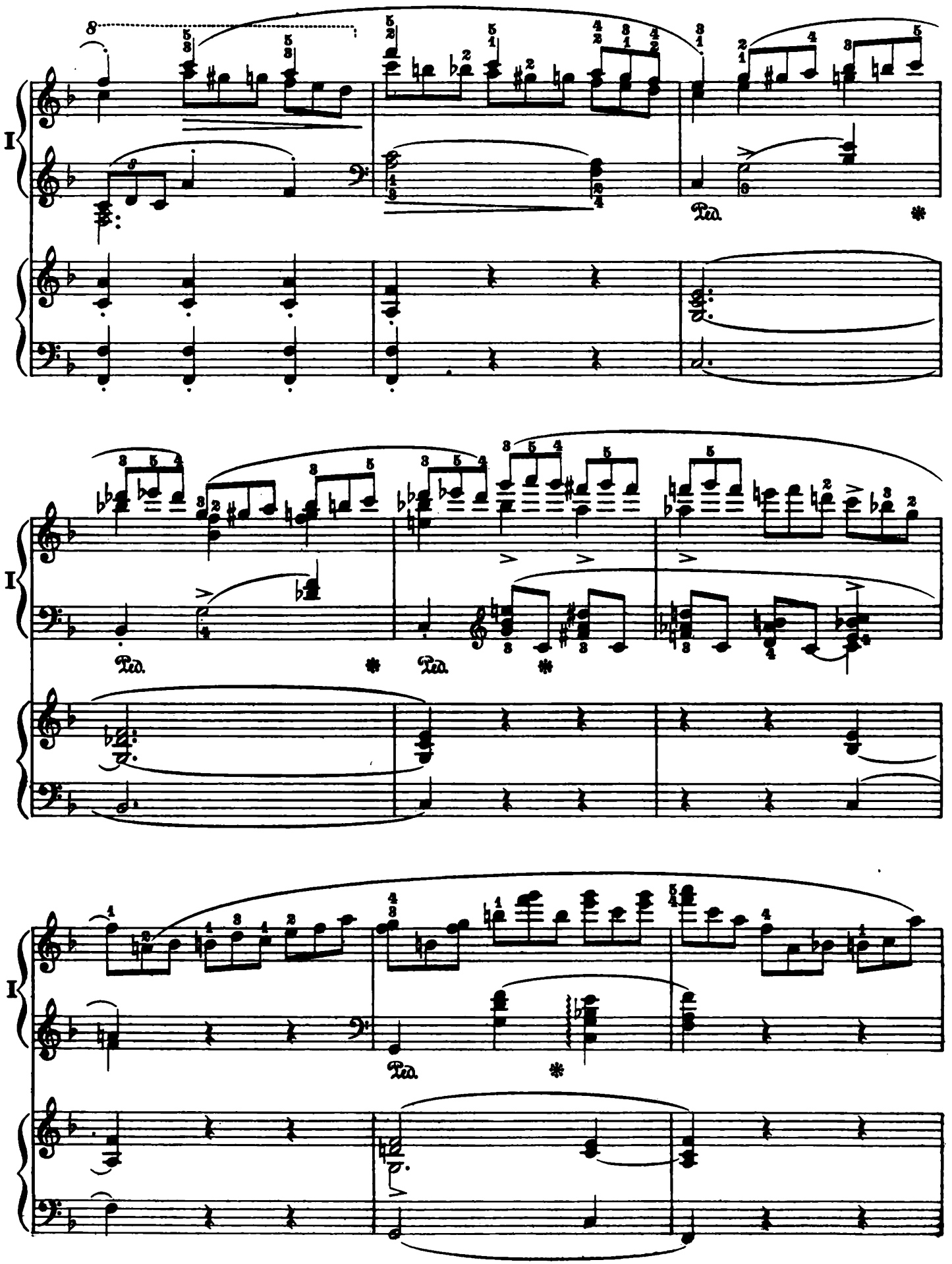

Solo
p brillante
ff
p
p
I
I
I
Ped.
Ped.
Ped.
legato

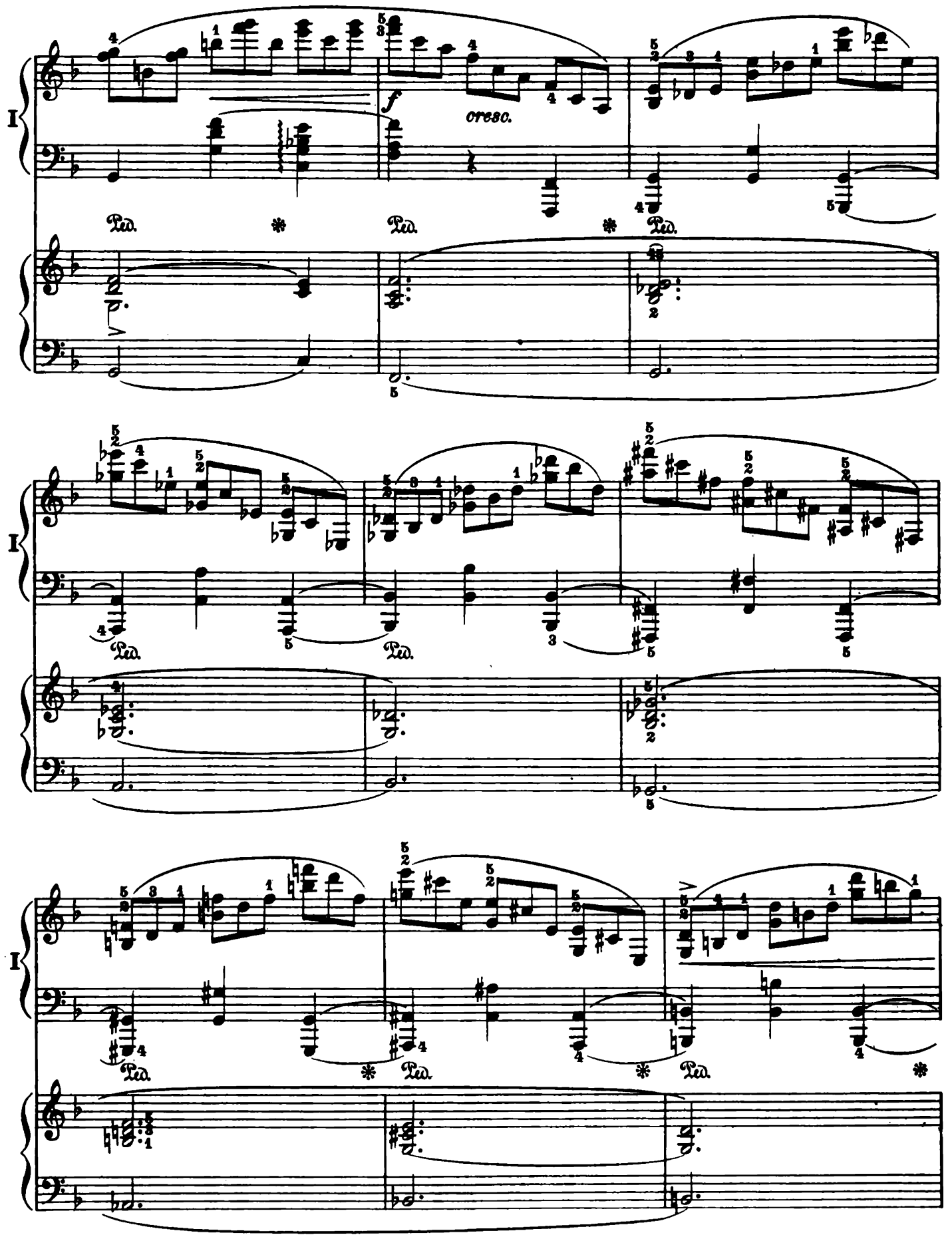

I
8
p
f
Ped.
Ped.
Ped.
I
Ped.
I
p.


I
cresc.
Ped.
8
legatissimo
sf
p


I
Ped. * Ped. *
f p cresc.
f
I
poco a poco
I
fz
ff


I
p
I
p
f
Ped.
Ped.
Ped.
I


I
Ped.
Ped.
Ped.


I
f
cresc.
Ped.
Ped.
Ped.
I
Ped.
Ped.
I
Ped.
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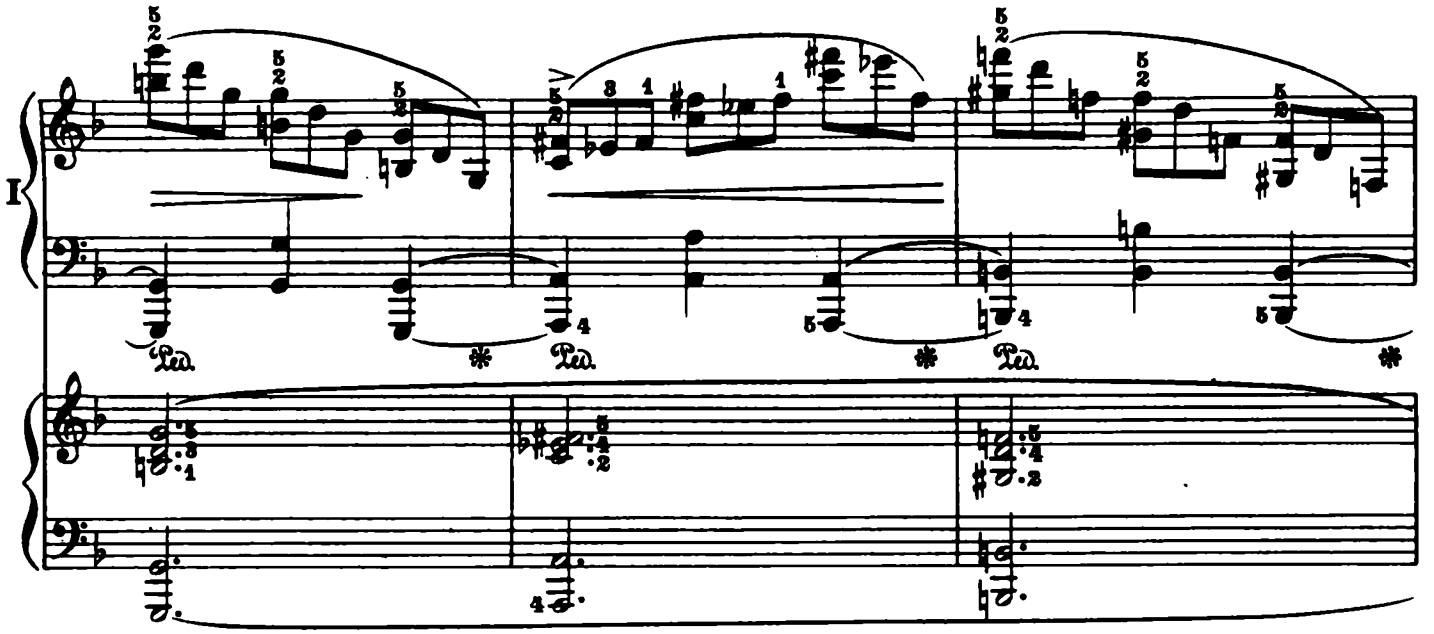
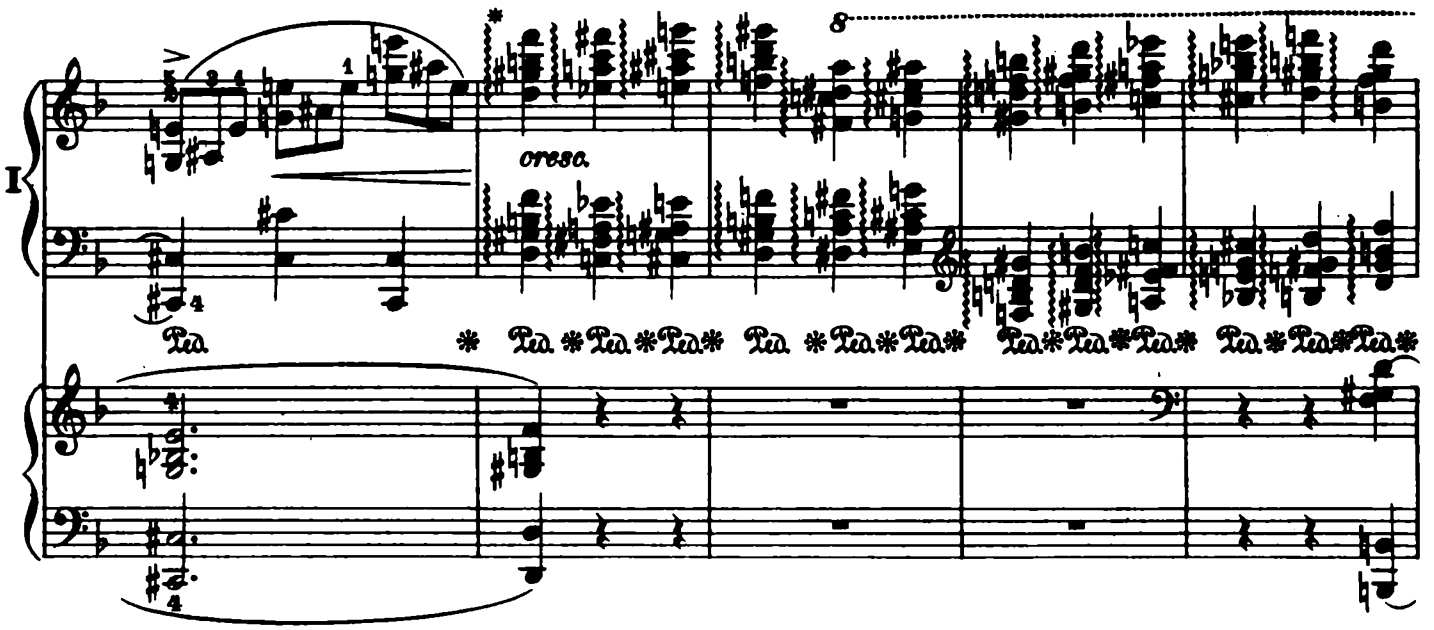
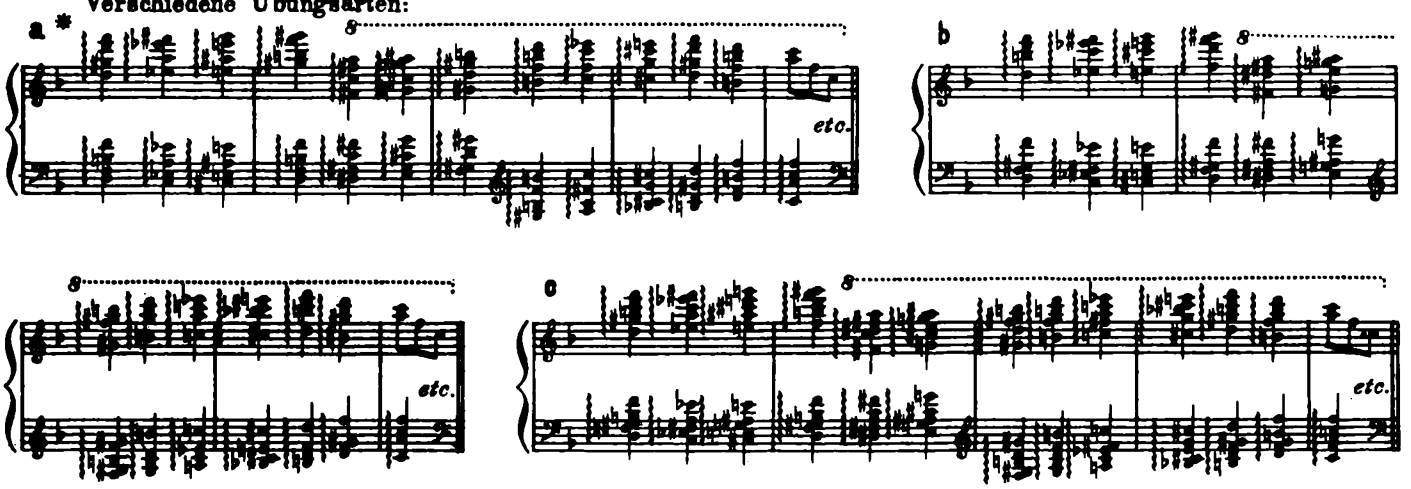
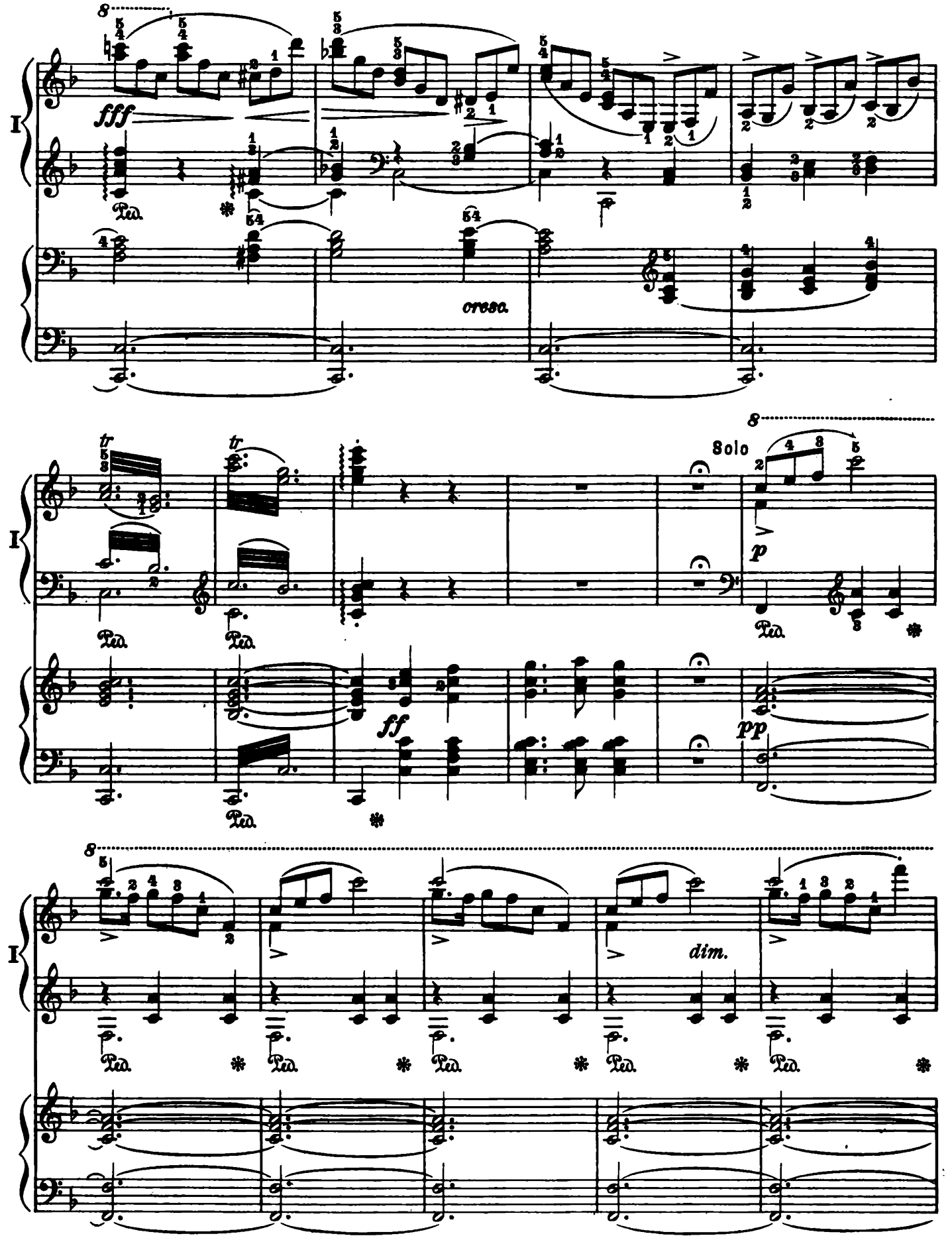
Ped.

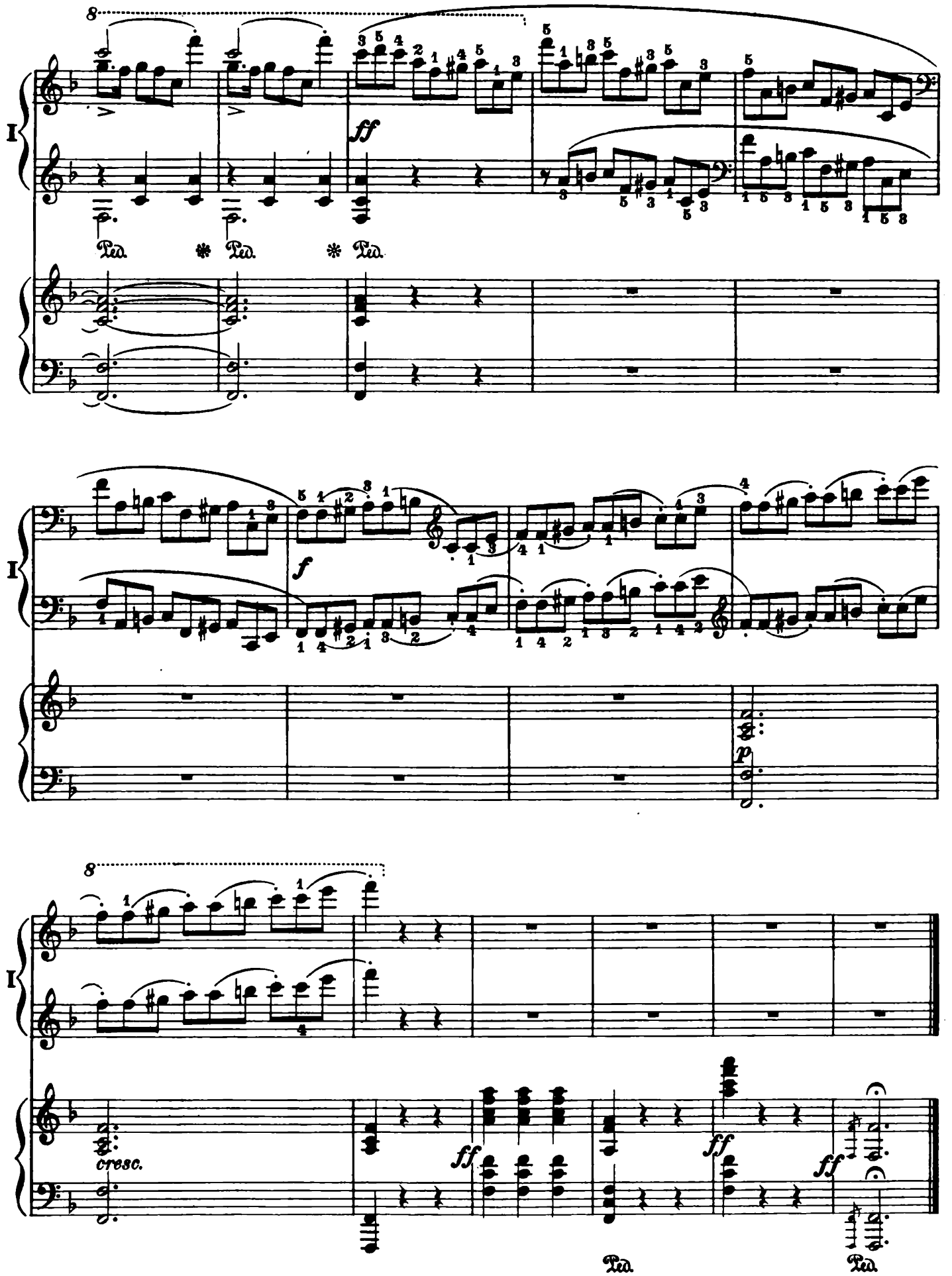




Various forms for practice:
Verschiedene Übungsarten:




fff
cresc.
Solo
p
ff
pp
dim.


8
I
ff
Ped. * Ped. * Ped.
f
p
8
cresc.
ff
ff
ff
Ped.
Ped.