

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 Francomme, 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 Francomme 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.

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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* (cf. quotes about the *Concerto in E minor...* before the musical text), 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'.¹⁰ Niecks's opinion, meanwhile, read thus: '[...] Chopin's originality is gone as soon as he writes for another instrument than the pianoforte'.¹¹

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'.¹² 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 Filtzsch, preparing with him the first movement of the *Concerto in E minor*. As another Chopin pupil, W. von Lenz, relates, 'When he finally allowed Filtzsch 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* [...]'.¹³ 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'.¹⁴

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.

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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 virtuosic 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.¹⁵ '[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 [...]'.¹⁶

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 friend¹⁷: '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'; 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'.¹⁸ 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'.¹⁹ 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'.²⁰

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. 8²¹, in his correspondence he considers the idea of replacing the violin with viola. In another letter he describes the construction and action of mutes²², 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 friend²³). 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'.²⁴ (This is, however, contradicted by the indications for the entries of instruments written by Chopin into the piano reductions.) He leaves unanswered the questions: '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 [...]?'²⁵ 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'.²⁶

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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.

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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.

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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 \flat 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 Francomme, 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 Francomme, 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'.²⁷ 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'.²⁸ 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.²⁹ 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 (a procedure 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 and with Berlioz's review (cf. quotes *about the Concerto in E minor...* before the musical text). 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

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 H. Berlioz, *Mémoires* (Paris, 1969), ii, 275.

¹¹ F. Niecks, *Chopin as a Man and Musician* (London, 1888), i, 206.

¹² F. Hoesick, op. cit., 361.

¹³ W. von Lenz, 'Uebersichtliche Beurtheilung der Pianoforte-Kompositionen von Chopin [...]', *Neue Berliner Musikzeitung*, 4 Sept. 1872.

¹⁴ F. Niecks, op. cit., ii, 188.

¹⁵ A. Frączkiewicz, 'Instrumentacja koncertów Chopina' [Instrumentation of Chopin's

Concertos], in *Muzyka*, 3-4 (Warsaw, 1952).

¹⁶ 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.

¹⁷ Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 18 Sept. 1830.

¹⁸ Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 22 Sept. 1830.

¹⁹ Letter to his family in Warsaw, Vienna, 28 May 1831.

²⁰ Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 10 Apr. 1830.

²¹ Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 31 Aug. 1830.

²² Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 15 May 1830; cf. quotes *about the Concerto in E minor...* before the musical text.

²³ Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 22 Sept. 1830.

²⁴ E. Zimmermann, 'Chopin und sein Orchester', in *Chopin Studies*, 3 (Warsaw, 1990), 175.

²⁵ *ibidem*, 177.

²⁶ *ibidem*, 182.

²⁷ G. Abraham, op. cit., 86.

²⁸ A. Münchheimer, in F. Hoesick, op. cit., 360n.

²⁹ G. Abraham, op. cit., 85.

SOURCE COMMENTARY (ABRIDGED)

Initial remarks

The present commentary concerns the orchestra part alone (the solo part is discussed in the commentaries to the versions of the *Concerto* 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 E minor, Op. 11

Sources

[S] The manuscript (autograph?) of the score is not extant. The existence of this manuscript, dating from the period of the work's composition, in 1830, is beyond doubt. Probably when the *Concerto* was being prepared for print (1832-33), alterations to the instrumentation were made to [S], mostly aimed at supplementing the wind instrument parts and enhancing the sound of the strings through the more frequent use of violas and double basses. Some of these changes probably came from Chopin or were accepted by him.

[A] Lost autograph of the solo part of the *Concerto*, from which Chopin played the work in Warsaw (11 Oct. 1830) and probably also subsequently abroad (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. Wojciechowski 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] Handwritten orchestral parts prepared on the basis of [S] (without the later changes). They served Chopin for public performances of the work. In 1832, in line with instructions from A. Farrenc, who was initially to have published the first edition of the *Concerto*, a large part of the wind instrument soli were added in the string parts in the form of cues.

[PF] Handwritten orchestral parts probably prepared on the basis of [P] with account taken of the later changes made to [S]. They formed the basis for the parts of the first French edition.

A^{Tut} Autograph of the opening *Tutti* (mvt. I, bars 1-138) in the version for one piano (private collection, photocopy in the Chopin Society, Warsaw), prepared to supplement the manuscript forming the basis for the first French edition. Chopin was forced to replace the corresponding fragment of the basis with this newly written manuscript probably to take account of the cut suggested by F. Kalkbrenner after Chopin had presented the *Concerto* to him in the autumn of 1831.

ReFr^{orch} – manuscript of Auguste Francomme containing a piano reduction of the orchestra part of mvts. II & III of the *Concerto* (Bibliothèque Nationale, Paris). It was most probably prepared on the basis of the string parts of [P], together with the cues of the wind instruments written therein, as the following factors testify:

— many differences (unattributable to error or any other cause) between ReFr^{orch} and the printed parts; this proves that Francomme wrote his reduction on the basis of handwritten material;

— the lack in the parts of the first French edition of visible traces of correction in places of discrepancy between these parts and ReFr^{orch} (in other places, traces of correction are clearly visible in the printed parts); this rules out [PF] – the direct basis of the parts – as the possible foundation for ReFr^{orch};

— the wind instrument parts are included only to the extent in which they are written in the form of cues into the string parts of the first French edition (the few exceptions take the form of additions or corrections made probably on the basis of another source); this points to the parts, and not the score, as being the probable base text, as cues are not written into a score; once [PF] is ruled out, only [P] remains.

ReFr^{orch} is written out carefully, with the lay-out of the text on the pages well thought through in practical terms (page-turning). The (later?) additions referred to above were made on the basis of the wind parts of [P] or [S]. In the sections of mvt. III played by the orchestra alone and marked as *Tutti*, Francomme copied out – probably from the first French edition – Chopin's piano reduction as contained in the piano part.

ReFr^w – manuscript of Auguste Francomme containing a piano reduction of the wind instrument parts of mvts. II & III of the *Concerto* (Bibliothèque Nationale, Paris), probably based on the wind instrument parts of [P] or [S]. It contains several indications regarding instrumentation. The text of ReFr^w differs from both ReFr^{orch} and the printed parts.

ReFr = ReFr^{orch} & ReFr^w. The dating of the two Francomme manuscripts is not certain; according to the catalogue of K. Kobylańska (*Rękopisy utworów Chopina* [Manuscripts of Chopin's Works]; Kraków, 1977) the paper on which they were written dates from the second half of the nineteenth century (the paper of ReFr^w has been preserved in a much better state than that of ReFr^{orch}). They contain quite numerous indications for interpretation (dynamics, agogics, articulation). They are not free from errors, the most serious being the lack of one bar of mvt. III (309 in ReFr^w, 310 or 311 in ReFr^{orch}).

The picture of the score that emerges from ReFr allows us, to a great extent, to reconstruct the original shape of the instrumentation of mvts. II & III of the *Concerto* and the changes which it later underwent (expansion of the parts of the double basses and – to a lesser extent – the violas, enhancement and supplementing of the wind parts). A large part of the changes are of the nature of routine additions, not always in keeping with the atmosphere of the music. For this reason, ReFr, although they cannot be regarded as fully authentic, in many places appear to be the closest to Chopin's original conception.

FE First French edition of the version for one piano, M. Schlesinger (M.S.1409), Paris, June 1833, the opening section based on A^{Tut}, the remainder most probably on [A] or [S]. FE was corrected by Chopin at least twice. There exist copies of FE from impressions made by Schlesinger's successor, Brandus, differing solely with regard to details on the cover, including price. Appended to this edition were the following:

PFE Orchestral parts (same firm and number), based on [PF]. They bear traces of at least two proof-readings; Chopin's direct involvement in these corrections is unlikely. The parts contain a great many inaccuracies in the notation of performance markings (slurs, *staccato* markings, dynamic signs, agogic indications) and the calculation of rests lasting many bars between separate entries (some render the performance of the work impossible without prior revision of the part), and also a large number of errors in rhythm and pitch (including accidentals). Most of the parts are printed so tightly that it is often impossible to state whether hairpin-shaped dynamic signs are supposed to be accents or *diminuendi*.

The NE editorial team is not aware of the existence of differentiated impressions of PFE.

GE First German edition of the version for one piano, F. Kistner (1020.1021.1022), Leipzig, Sept. 1833, most probably based on a proof of FE not including the final corrections. GE was thoroughly

revised, most probably without Chopin's participation (cf. *Source Commentary* to piano versions of the *Concerto*). There exist copies of **GE** differing with regard to cover price.

PGE Orchestral parts appended to **GE** (same firm and number), most probably based on a proof of **PFE** not including the final corrections. They bear traces of detailed editing by the publisher, mostly carried out during the process of printing (corrected were some errors in pitch and the clear majority of errors in rhythm, including in the calculation of rests; dynamic and agogic markings are set in order). Some of the changes (e.g. mvt. I, bar 464) have hitherto been generally regarded as authentic, and consequently appear in all printed scores of the *Concerto*. Chopin's involvement in the editing of **PGE** is excluded.

The NE editorial team is not aware of the existence of differentiated impressions of **PGE**.

EE First English edition of the version for one piano, Wessel & C^o (W & C^o N^o 1086), London, Apr. 1834, most probably based on **FE**. The editors of the National Edition failed to locate a copy of the orchestral parts of **EE**; thus it is most likely that – as in the case of the *Concerto in F minor*, Op. 21 – the orchestral material was not printed in **EE**.

S66 First, lithographed, edition of the score of the *Concerto*, F. Kistner (3050), Leipzig, c.1866, based on **PGE**. A thorough revision was carried out here, particularly of indications for interpretation, with account taken, among other things, of the text and markings of **GE** (of both Chopin's piano reduction and the solo part); some of the changes are of an arbitrary nature. In spite of the correction of most of the errors a certain number of mistakes can still be found.

S75 Second edition of the score, F. Kistner (4528), Leipzig, 1875, based on **S66**. Several errors were corrected here, and few arbitrary changes also made.

S80 Edition of the score of the *Concerto* prepared by J. Brahms as part of an edition of the complete works of F. Chopin (*Erste kritisch durchgesehene Gesamtausgabe*), Breitkopf & Härtel (C XII 2), Leipzig, 1880. This edition is based on **S75**, possibly in comparison with **PGE**. Interpretational markings were revised, and several alterations of a different sort were made, including some arbitrary changes.

SS = **S66**, **S75** & **S80**.

SSi Edition of the score of the *Concerto* prepared by K. Sikorski as part of an edition of the complete works of F. Chopin, Instytut Fryderyka Chopina and PWM Edition (PWM-3822), Warsaw-Kraków, 1960. An edition based on **S80**, with numerous revisions and changes in instrumentation, harmonics, dynamics and articulation. It does, however, contain a number of judicious solutions with regard to instrumentation, particularly in the parts of brass instruments; some of these we employ in reconstructing fragments which in **PFE** were less adroitly instrumented.

The editorial principles for the orchestra part

As the point of departure we adopt **PFE** (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^{Tut}** and **FE**, as well as **ReFr**. Due to their prime significance for the editing of the present score, the last four sources – **A^{Tut}**, **FE** and the two Franchomme reductions – will henceforth be referred to as the basic sources.

Our changes involved the following procedures (cf. *Editorial Conception...*):

1. reinforcing thematic melody lines and/or reducing the forces of overly heavy accompaniments;
2. restoring to the bass line the density and register corresponding to Chopin's original conception, 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 (so-called 'splices') which weaken the orchestral colouring intended by Chopin;
4. removing some of the tremolandos in the strings which were not marked in Chopin's reduction and are not musically justified;
5. replacing the extended notes with repeated notes, which Chopin so readily employed in his 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 sonority of chords and filling in musically unjustified rests brought about by the difficulty or impossibility of executing certain notes on natural instruments; this applies in particular to mvt. I of the *Concerto*, in which we remove two of the four French horns (the addition of two extra horns in C in mvt. I alone presumably resulted from the technical limitations of natural instruments: notes appearing in the *tutti* in C major, in bars 99-103 and analogous bars, were impossible to perform on horns in E with sufficient lustre and *ff*), making use of K. Sikorski's suitable arrangement of the parts of horns and trumpets, left in manuscript form;

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, presented below, the reasoning behind the alterations can be found by cross-referring to the list above.

In addition, performance markings have been revised:

— we remove superfluous dynamic signs (e.g. short \llcorner and \lrcorner 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 clear 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 30 **B VIa** (version with a second piano). We omit fingering and elements of notation deriving from editors which have no effect on the tonal relations between the solo and orchestra parts (brackets and minor variants).

I. Allegro maestoso

p. 14 bars 1-13 & 486-498 Fl., Ob., Cl., Fg. I, Cor., Vni II, Vle. We strengthen the instrumentation of the theme melody with the violins II, and in some fragments also with the clarinet I, the oboes and the flute II. The remaining parts are modified accordingly (1,7).

p. 15 bars 10-11 & 495-496 Trbn., Vc., Cb. In line with **A^{Tut}** (→**FE**) we shift a fragment of the bass line up an octave (2).

bars 13-15 & 498-500 Fl., Cl. I. In line with **A^{Tut}** (→**FE**) we supplement the doubling of motifs in the upper octave, following bars 17-19 and 502-504.


bars 15-16 & analogous Vni II. We supplement the part, to maintain consistency in the unison leading of the line of both groups of violins.


Vni, Vle, Vc. In line with **A^{Tut}** (→**FE**) we remove the *f*.

bars 16-17, 20-23 & analogous Cor. We modify the parts (7).

bars 16-17 & 501-502 Cb. We shift the part up an octave, to maintain the register of the bass line notated in **A^{Tut}** (→**FE**) (2).

bar 17 Fl. I. We shorten and shift down an octave the 1st note, *g*³ (a corresponding note in bar 502 is *g*²). Nothing in the notation of **A^{Tut}** (→**FE**) indicates a need for this note to be isolated in any way from the chord. Corresponding fragments of the exposition (bars 1-24) and reprise (bars 486-509) are very similar in the sources, which suggests that at some stage in the notation of the work they were written out just once. In this situation, the difference

- between bars 17 and 502 may indicate some misunderstanding in the reading of the text.
- p. 16 *bars 21 & 506* Ob. I. At the beginning of the bar we change bb^1 to $c\sharp^2$, by analogy with bars 17 and 502.
- bars 23-25 & 508-510* Fl. I, Cl. II, Timp. We restore the unextended notes of the notation of A^{Tut} ($\rightarrow FE$). Their extension caused a change in the audible shape of the melody from $c^3-e^1-d\sharp^1-e^1$ to $c^3-d\sharp^1-e^1$ (3).
- bars 25, 29 & 30* Vni I. At the end of the bar, in line with A^{Tut} ($\rightarrow FE$), we change the even quavers to a dotted rhythm.
- p. 17 *bar 33* Vc., Cb. We give the line of the bass notated in A^{Tut} ($\rightarrow FE$). In PFE ($\rightarrow PGE \rightarrow SS$) it takes the following form:
- 
- bars 36-44* Vni, Vle. We remove the semiquaver tremolandos. The articulation precisely marked in A^{Tut} ($\rightarrow FE$) (dots and slurs) does not suggest a desire to use them here, especially given the tremolandos written out in the following four bars (4).
- bars 37-40* Fl. We supplement the instrumentation of the melodic line (1).
- bars 39-41 & 43-44* Cor., Tr. We modify the parts (7).
- bars 39-44* Fl., Ob., Cl. I. We adapt the parts to the rhythm and articulation notated in A^{Tut} ($\rightarrow FE$) (5).
Trbn. We remove the part, not using trombone to reinforce the sound until the entry of the thematic motif in bar 45 (2).
- bars 43-44* Vc., Cb. We remove the quaver repetitions, restoring the rhythmic values notated in A^{Tut} ($\rightarrow FE$).
- p. 18 *bar 45* Vni. We modify the beginning of the tremolando in line with the notation of A^{Tut} ($\rightarrow FE$).
- bars 46 & 48* Tr. We supplement the part (7).
Timp. We transfer the tremolo on the 3rd crotchet from bar 48 to bar 46, in line with the articulation of the bass motif notated in A^{Tut} ($\rightarrow FE$).
- bars 52-53* Vni, Vle, Vc. The continuation of the string parts in bars 51-53 was not notated in A^{Tut} ($\rightarrow FE$). However, the delicate harmonic ground, imitating to some extent the use of the piano's right pedal, appears not to be contrary here to Chopin's intentions. Therefore we leave the string accompaniment, although modifying the ending to avoid emphasising – particularly in the bass register – the transition $c-b$, not written out by Chopin in A^{Tut} ($\rightarrow FE$).
- bars 54-57* Fl. I, Cl. I, Fg. We remove the extension of the phrase of the flute and clarinet, not ensuing from the notation of A^{Tut} ($\rightarrow FE$), and also the imitative response of the bassoons (3).
- bars 59-61* Vc. Cb. We lead the bass line in strict accordance with A^{Tut} ($\rightarrow FE$) (2).
- bars 60-76* Vni II, Vle. We modify the accompanying parts in line with the notation of A^{Tut} ($\rightarrow FE$).
- bars 62 & 70* Vc. We remove the anacrusis B which alters the harmonic sense of these places and appears not once in A^{Tut} ($\rightarrow FE$; cf. also piano part in bars 223 and 574).
- p. 19 *bars 70-72* Cor. We remove the part that needlessly doubles the line of the bass (cf. bars 247-249, where this motif appears an octave higher), together with the first B , of questionable authenticity (cf. preceding note).
- bars 74-75* Vni I. We remove the tie sustaining $g\sharp^1$, in line with A^{Tut} ($\rightarrow FE$) (5).
- bars 79 & 83* Vle. We change the 6th quaver from e^1 to $c\sharp^1$, in line with A^{Tut} ($\rightarrow FE$).
- bars 80 & 82* Vni, Cb. We remove the *pizzicato* chord from the 2nd beat of bar 80 needlessly accentuating the end of the phrase of the flute and bassoon. We add a similar chord in bar 82, to emphasise the difference in phrasing of bars 77-80 and 81-84 marked in A^{Tut} ($\rightarrow FE$).
- bars 84-91* Fl., Vni I. We modify the parts, to preserve – in line with A^{Tut} ($\rightarrow FE$) – the consistent leading of the theme melody in octaves, with a more distinctly sounding upper line (1,5).
- bars 84-92* Vni II, Vle. We modify the accompaniment in line with A^{Tut} ($\rightarrow FE$).
- bars 85 & 87* Cor. I. We modify the part (7).
- p. 20 *bar 86* Fg. I, Vc. We remove the anacrusis B (cf. note to bars 62 & 70).
- bars 88-90* Cb. We remove the part lying an octave lower than the line of the bass written in A^{Tut} ($\rightarrow FE$) (2).
- bars 89-91* Ob., Cl., Cor. We modify the parts, following the example of A^{Tut} ($\rightarrow FE$) (7).
- bars 90-98* Vni, Vle. We remove the semiquaver tremolandos, replacing them with the rhythmic values appearing in A^{Tut} ($\rightarrow FE$) (4).
- bars 91-92 & 96* Cb. We shift the part up an octave, in line with A^{Tut} ($\rightarrow FE$) (2).
- bars 91-98* Trbn. We remove the part, with the effect that the trombone does not appear until bars 99-103, as reinforcement for the thematic motif (2).
- p. 21 *bar 95* Vle. We add the $c\sharp^2$ quavers, written out by Chopin in A^{Tut} ($\rightarrow FE$), and not included in PFE ($\rightarrow PGE \rightarrow SS$).
- bar 96* Fl. II. We supplement the part, in line with bar 92 (1).
Fg., Vc., Cb. As the bass ground we give $A-a$, as occurring in A^{Tut} ($\rightarrow FE$). On the 1st and 2nd beats PFE ($\rightarrow PGE \rightarrow SS$) have B_1-B-b .
- bars 97-98* Cor. I, Timp., Vni II, Vle. We modify the parts (above all, the violins II), bringing the arrangement of the chords close to that notated in A^{Tut} ($\rightarrow FE$). On the last crotchet of bar 98 we remove the beat of the kettledrum, to emphasise somewhat more clearly the entry of the C major chord in bar 99 *subito ff* (after the *dim.* in bar 98).
- bar 99* Vni, Vle. We modify the beginning of the tremolando in line with the notation of A^{Tut} ($\rightarrow FE$) (4).
- bars 99-103, 111-115 & 671-675* Vni. We alter – in line with A^{Tut} ($\rightarrow FE$) – the arrangement of the chords played *tremolo*. In the arrangement of PFE ($\rightarrow PGE \rightarrow SS$), instead of the upper notes of the melody, led in thirds (the $e^3-d^3-e^3$ of the flute), one hears rather the lower $c^3-b^2-c^3$ of the violins.
Fl. I, Cl. I. We remove some of the ties (5).
- bars 99-107, 111-119 & 671-679* Cor. We modify the part (7). In bar 675 we shorten the third to the value of a quaver, in line with the notation of FE , different in this bar than in the other two.
- p. 22 *bars 108-110* Cl., Cor. II, Vle, Cb. We modify the parts, matching the sound to the notation of A^{Tut} ($\rightarrow FE$) (2,5,7).
- p. 23 *bars 117-118* Fl. We remove the part placed an octave higher than written by Chopin in A^{Tut} ($\rightarrow FE$).
- bars 118-122 & 678-683* Cl., Fg., Cor., Vni, Vle, Vc., Cb. We alter the instrumentation of this fragment, following the example of Cho-

- pin's reduction in **A^{Tut}** (→**FE**). We contrast – as in bars 106-110 – the melodic line of the wind instruments with the bass line of the strings, removing the parts of the violins I, double basses and also, from bar 120 (680), the horns, supplementing the part of the bassoons and modifying the remaining parts (2,5).
- bars 123-127* Fl., Vni, Vle, Cb. We modify the instrumentation so that it corresponds more exactly to the arrangement and the indications regarding instruments of **A^{Tut}** (→**FE**). In particular:
— we enhance the forces of the thematic motif in bar 123 (1);
— we assign the leading of the phrase to the flutes from as early as bar 125;
— we shift the part of the double basses up an octave and remove the tie in bars 125-126 (2,5).
- bars 129-134 & 683-687* Cb. We remove the part (2).
- bars 135-139* Vni II, Vle, Vc., Cb. We modify the parts in line with **A^{Tut}** (→**FE**), among other things shifting the bass up an octave and removing some of the ties (2,5).
- p. 24 *bar 141* Vni, Vle. We transfer the chord of the strings to a lower register, preserving the overall melodic shape of the piano part.
- p. 25 *bars 160-161* Vni II. We remove the tie sustaining *a* (5).
- p. 27 *bars 192-193 & 547-548* Vc. We remove the tie sustaining *B* (5).
- p. 30 *bars 245 & 596* Vc. We delay the entry of the bass note until the 3rd beat, together with the entry of the new thematic phrase.
- bars 247 & 598* Vc., Cb. We remove the notes *B* (in bar 598 *d*) of the cellos and *b* (*d*¹) of the double basses, which alter the harmonic sense (9). Cf. note to bars 62 & 70.
- bars 248-249, 258-266 & 599-600* Cb. We remove the doubling of the part of the cellos, which overloads the accompaniment (2).
- bar 252* Vc. We shorten the bass to the crotchet value appearing in the remaining parts (6).
- bars 255-256 & 257-258* Vni I, Vle. We remove the ties (5).
- p. 31 *bars 282-313* Vc., Cb. We remove the part of the double basses, assigning notes which are not played by other instruments (particularly in bars 296-297 and 312-313) to the cellos (2).
- p. 32 *bars 295-297 & 311-313* Vle, Vc. We modify the forces of the lower parts of the accompaniment, leaving the cellos with only the notes forming the actual line of the bass.
- p. 35 *bar 331* Vni II, Vle. We replace the semiquaver tremolando with repeated quavers. This type of gradual fragmentation of rhythmic values together with *crescendo* was used towards the end of the exposition of mvt. I of the *Concerto in F minor*, Op. 21.
- bars 332-336* Vc. In bars 333-336 we introduce, in line with **FE**, a semiquaver tremolando. In order to preserve the gradual transition (cf. preceding note), we change the crotchets to quavers in bar 332.
- bars 332-337* Vni. Beginning with the last quaver in bar 332, we shift the part of the violins I up an octave (the highest voice of Chopin's reduction in **FE** is led at this pitch) and make the appropriate additions and changes in the part of the violins II.
- bars 333-336* Trbn. We remove the 4-bar *B*, to enhance the entry of the thematic motif in bar 337 (2).
- bars 337-338* Vni II, Vle. We modify the parts, due to the alterations described in the note to bars 332-337.
- Fl. I. We remove the tie sustaining *e*³ (5).
- bars 339-340 & 342-343* Cor. We modify the part (7).
- p. 36 *bars 341, 343, 345* Vni, Vle, Vc. In the four-quaver motifs we remove the semiquaver tremolandos as contrary to the *staccato* clearly marked by Chopin in **FE** (4).
- bars 342 & 344* Timp. We remove the tremolandos as incompatible with the authentic articulation of the chords in **FE**.
- bars 344-345* Fl. II, Ob. II, Cl. I, Vni II. We modify somewhat the arrangement of the chords, following that of Chopin's reduction in **FE**.
- bars 344-348* Tr. We supplement the part (7).
- bar 349* Vni, Vle. We remove the tremolando on the 1st crotchet as contrary to the authentic articulation of this chord in **FE** (4).
- bars 349-354* Vc., Cb. In line with the notation of **FE** we introduce smaller rhythmic values in the line of the bass: a semiquaver tremolando for the cellos; repeated quavers for the double basses.
- bars 349-355* Cor. We modify the part (7).
- p. 37 *bars 352-354* Fl., Ob., Cl. I, Vni I. In the part of the violins I we remove the tremolando of the melodic line, notated in **FE** in crotchets and furnished with a slur. We strengthen the forces of the melody with the oboe I and clarinet I, making the appropriate modifications also in the parts of the flutes and the oboe II (1,4).
- p. 38 *bar 361* Fg. I. We replace the minim *b* with two crotchets (5).
- bars 363-364 & 367-368* Fl. II, Ob. We break down the 1st crotchet of the bar into two quavers, to emphasise the rhythmic structure of the motifs, by analogy with bars 39-44 (5).
- bars 365-367 & 369* Cor. We modify the part (7).
- bars 369-377* Vni, Vle, Vc., Cb. We modify the parts on the basis of the notes, articulation and dynamics notated in Chopin's reduction in **FE** (1,2).
- p. 39 *bars 373-374* Fl., Ob. I. Chopin's reduction in **FE** is lacking the markings of the instruments in these bars:
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- However, the octave doubling in bar 374 of the repeat of the thematic motif beginning in bar 373 testifies the intention of differentiating their instrumentation. In **PFE** (→**PGE**→**SS**) both appearances of the motif – possibly due to some misunderstanding – are led in octaves by the two flutes. We assign the presentation of the motif to the oboe, which sounds natural in this register.
- bars 375-377* Fg. I. We modify the part in line with **FE**, in which the line corresponding to the part of the clarinet is not doubled in the lower octave up to the end of the phrase.
- bars 377-384* Vni, Vle, Vc. We remove the ties not written in Chopin's reduction in **FE**.
- bars 384-385* Cb. We shift the end of the phrase up an octave, in line with **FE** (2).
- bar 385* Vni II. We change the *g*, not appearing in **FE**, to *c*¹.
- p. 40 *bar 395* Cb. We add *g*[#], filling a gap in the modulating line of the bass (2).
- p. 41 *bars 415-417, 419-421, 439-441 & 443-445* Vni, Vle. We assign the melody of the upper voice to the two groups of violins, making the appropriate additions to the part of the violas (1).
- bars 417-422 & 441-446* Fl., Ob., Cl., Fg. We supplement the instrumentation or strengthen the forces of all the solo entries of woodwind instruments (1).

p. 42 *bars 423-432 & 450-456* Fl., Cl. I, Fg., Vni., Vle, Vc. We supplement the instrumentation of the thematic motifs (we also add the terms *marcato* or *espressivo*), making the requisite modifications to the accompanying parts (1). In bars 424 and 428 we shorten the notes ending the phrases (6).

bars 426-427 Cb. We remove the doubling of the cellos' G# (2).

p. 45 *bar 451* Vc. We break down the minim *d#* into two crotchets, in keeping with the rhythm and articulation of the parts of the double basses and piano (5).

p. 46 *bars 464-465* Cl. We assign the motif to both clarinets (1).

p. 47 *bars 477-478* Vni II, Vc., Cb. We remove the ties, to emphasise the point of climax (5).

p. 51 *bars 516-517* Cb. We remove the part, following the example of bars 161-162 (2).

p. 52 *bar 533* Cb. On the 3rd crotchet we add *b*, by analogy with bar 178.

p. 58 *bars 649-650* Vni I. We remove the tie sustaining *b*¹ (5).

p. 59 *bar 651* Cb. We remove *c#* not ensuing from the preceding phrase and not continued in the next (2).

bar 654 Pfte, Vc. As the 1st bass note we give the *fb* appearing in both **FE** (the octave *Fb-fb*, unaltered in any of the three teaching copies) and **PFE** (→**PGE**→**SS**) (*fb* in the part of the cellos). In some of the later editions of the solo part, the bass was changed arbitrarily to *f*.

bar 658 Pfte, Vc. At the beginning of the bar **FE** has a chord with *e-e*¹, left unaltered in two teaching copies of the solo part annotated by Chopin. In the third of the extant copies, however, flats are written in front of this chord, lowering the *e-e*¹ to *eb-eb*¹, and *eb*¹ also appears in the part of the cellos in **PFE**. Therefore the authenticity of both versions of the solo part is beyond doubt. Consequently, we give the variants corresponding to both versions (*e*¹ or *eb*¹) in the part of the cellos as well (9).

bar 660 Vni. We replace the dotted minim with a crotchet and minim (5).

p. 60 *bars 676-678* Fl., Cl., Fg. Adhering to the indications relating to instrumentation given in **FE**, we remove the bassoon part doubling the horns and transfer the motif in bars 677-678 from the clarinets to the flutes.

p. 61 *bar 687* Vle. In line with **FE** we add the note *e*.

II. Romance. Larghetto

p. 62 *bars 1-3* Vni, Vle, Vc. In bar 1 **FE** has the expression *Violini con sordini*. Also in a letter to a friend Chopin wrote: 'I accompany it [the **Larghetto**] by means of *sordini*, in other words violins muffled with a kind of comb...' (see quotations *about the Concerto in E minor*... preceding the musical text). However, this does not necessarily mean that he had in mind the use of mutes in the violins alone, since he also employed the term *Violini* in the broader sense of 'strings' (see, e.g., the version for one piano or the historical score of the *Concerto in F minor*, Op. 21, mvt. II, bars 3, 5 and analogous, where this term is juxtaposed with the line-up of wind instruments written out exactly in bar 2). **PFE** (→**PGE**) has *con sordini* in the parts of the violins and violas, yet **S66** (→**S75**) gives it only in the violins I, and **S80** in the violins I & II. We add it also in the part of the cellos, as the use of mutes in the

cellos is in keeping both with the tonal atmosphere of this movement as described by Chopin (see letter quoted above) and with contemporary performance practice.

bar 3 Vle. On the 2nd beat the main text (even quavers) comes from **PFE** (→**PGE**→**SS**), the variant (dotted rhythm) from **ReFr^{orch}** and **FE**. Since **ReFr^{orch}** is most probably based on **[P]**, i.e. an earlier source than **PFE**, the even quavers may be a change made by Chopin during the final phase of preparing the work for print. Thus we give priority to this version. Cf. notes to bars 12 and 53.

bars 3-4, 8-9 Vni I, Vle. We remove the ties and break down the *g#* in line with the basic sources (5).

bar 12 Cor. On the 4th beat the main text (even quavers) comes from **PFE** (→**PGE**), the variant (dotted rhythm) from **ReFr** (**SS** also have this version). **FE** has a dotted rhythm, and additionally it has no ties sustaining the fifth (the lack of ties can be considered an error, the original version, or a special pianistic version taking account of the fading sound of the piano). As in bar 3 (see note above) we consider it possible that the version of **PFE** (→**PGE**) arose from a correction by Chopin; the rhythm of even quavers facilitates performance and smoothes the link with the solo piano part which is just beginning.

p. 63 *bar 22* Vni II. In line with the notation in the basic sources we change the minim *b* to 2 crotchets (5).

bars 22-23 Cb. We remove the part, written in neither **FE** nor **ReFr^{orch}** (2).

bars 23-26 Vni I, Vle. In line with **ReFr^{orch}** we remove the ties (5).

bars 28-29 Cb. In line with **ReFr^{orch}** we shift a section of this part up an octave (2).

bars 29-30 Vni II, Vle, Vc. In line with **ReFr^{orch}** we alter the arrangement of the chord in bar 30, modifying accordingly the end of bar 29.

bar 30 Fg. **ReFr^w** is lacking the note *f#* appearing in **PFE** (→**PGE**→**SS**), which probably indicates that it was added during the final stage of correction to the instrumentation. We include this addition, as it facilitates the bassoonist's preparation of the solo entry towards the end of this bar.

bars 31-34 & 39-42 Vni I, Vle. We remove the notes not appearing in **ReFr^{orch}** and thickening the texture of the accompaniment in the register in which the bassoon motifs counterpointing the solo piano are led. Cf. bars 80, 82, 88 and 90.

bars 32-45 Cb. We remove the part, which either needlessly doubles the part of the cellos or else is led lower than is written in **ReFr^{orch}**. In the opening bars of the corresponding section in the key of G# major (bars 81-84 and analogous) the use of cellos alone results directly from the notation of **ReFr^{orch}** (2).


p. 64 *bars 38-39* Vc. On the 1st beat of bar 39 **ReFr^{orch}** has a crotchet rest. This doubtless means that in **[P]** the cellos did not reinforce the bass line of the piano at the transition between bars. For this reason we remove the crotchets *f#-B* (2).

p. 65 *bars 44-45* Vle. In line with **ReFr^{orch}** we remove the tie sustaining *b* (5).

bars 45-51 Vle. In line with **ReFr^{orch}** we remove the part, beginning with the last quaver of bar 45.

bars 47-50 Vc., Cb. In line with **ReFr^{orch}** we remove the ties (5).

p. 66 *bar 53* Vni II, Vc. The notation of the rhythm of the 2nd half of the bar is unclear in the basic sources.

FE has:  ReFr^{orch} has: 

Visible in **ReFr^{orch}** on the 4th beat are traces of the removal of a dotted rhythm in the lower voice of the right hand.

In the opinion of the editors, the most likely explanation for the visible differences and errors are corrections made by Chopin with the aim of smoothing the rhythmic and harmonic flow. Therefore we give the version of **PFE** (\rightarrow **PGE** \rightarrow **SS**) alone, with even quavers on the 4th beat. Cf. bars 3 and 12.

bars 56-63 Vc., Cb. We remove the part of the double basses either needlessly doubling the voice of the cellos or led lower than is written in **ReFr^{orch}**. In bar 56 we also make appropriate modifications to the part of the cellos (2).

bars 59-60 Vni II, Vle. In line with **ReFr^{orch}** we remove the ties (5).

p. 67 **bars 63-72** Vni II, Vle, Vc., Cb. In line with **ReFr^{orch}** we change the 5-part texture of the accompaniment to 4-part one. We remove the part of the double basses, sounding an octave lower than the line of the bass written in **ReFr^{orch}** (2); we assign the bass notes with the values of a minim to the cellos (5); we give the tenor voice contrasting with the thirds of the violins to the violas. We remove the voice played in **PFE** (\rightarrow **PGE** \rightarrow **SS**) by the violas as characteristic of an addition by a foreign hand – it thickens the middle register of the accompaniment (1), blurring the clarity of the voice of the violins II (cf. the quaver rests in **PFE**, 'forced' by the intruding violas). Visible in **ReFr^{orch}**, written delicately in pencil, are added notes corresponding to the part of the violas of **PFE**; thus they are unlikely to have appeared in [P], on which Franck-homme based his reduction.

bar 70 Vle. As the 3rd note we give the *g*[#] appearing in **ReFr^{orch}**, and not the *f*[#] written in the part of the cellos of **PFE** (\rightarrow **PGE** \rightarrow **SS**).

bars 73-80 Cb. We remove the part that initially needlessly doubles the voice of the cellos and from bar 77 is led beneath the bass line written in **ReFr^{orch}** (2).

p. 68 **bars 76-77** Cor. in fa. **PFE** (\rightarrow **PGE** \rightarrow **SS**) has octaves sounding *b-b*¹. In line with **ReFr^{orch}** we give the octaves *d*^{#1}-*d*^{#2} (sounding *g*^{#-g}¹).

bars 77-80 Vni, Vle. We modify the parts in line with the version of **ReFr^{orch}**.

bars 80, 82, 88 & 90 Vni. We remove the notes not appearing in **ReFr^{orch}** and thickening the texture of the accompaniment in the register in which the motifs of the bassoon, and in bars 88 and 90 also the principal melodic line of the solo piano, are led. Cf. bars 31-34 and 39-42.

bars 81-95 Vc., Cb. From the notation of **ReFr^{orch}** it appears that in bars 81-82 and analogous bars the bass voice was originally led not in octaves but in single notes, doubtless by the cellos. Therefore we remove there the part of the double basses and shift the cellos down an octave. In the remaining bars we also remove the part of the double basses which either needlessly doubles the voice of the cellos or is led lower than is written in **ReFr^{orch}** (2).

p. 69 **bar 88** Vc. In line with **ReFr^{orch}** we alter *G*[#] to *g*[#] (2).

p. 70 **bar 96** Vc. In the 2nd half of the bar both **PFE** (\rightarrow **PGE** \rightarrow **SS**) and **ReFr^{orch}** have *D*[#] as the bass note. This is contrary to the piano part, which has *G*[#] (*D*[#] does not appear until bar 98). For this reason we give *G*[#] throughout the bar (9).

bars 96-100 Cb. We remove the part, which thickens the texture of the accompaniment (2).

Vni I, Vle, Vc. We modify the parts on the basis of **ReFr^{orch}**.

bars 104-126 Cb. We remove the part that is not written in **ReFr^{orch}** (2).

p. 72 **bar 114** Vle, Vc. In order to maintain a sound of the chord in line with **ReFr^{orch}**, we shift the minims ending the phrase down an octave.

bars 115-123 Vni II, Vle. We remove the part of the violins II, and partly (in bars 117 and 119-120) also that of the violas, to obtain the greatest possible limpidity to the accompaniment, without doubling the sounds of the piano and wind instruments.

bars 117-119 Vni I. We remove the ties (5).

p. 73 **bars 119-123** Fl. I. The diatonic progression from *g*^{#1} to *e*² that fills these bars appears in **PFE** (\rightarrow **PGE** \rightarrow **SS**) in the part of the flute II and is strengthened in the upper octave by the flute I. In this form, further emphasised by the term *crescendo*, it sounds too distinctly, out of keeping with the character of the ending of this inspirational movement. In neither **ReFr^{orch}** nor **ReFr^w** are the corresponding notes written out, which indicates that this voice is one of the additions made in the orchestra part – only partially supervised by Chopin – during the preparation of the work for print. Due to the doubts regarding its authorship we give it in a reduced form, even allowing the possibility of entirely omitting the part.

bars 119-124 Vc. In line with **ReFr^{orch}** we remove the ties sustaining *e* (5).

bars 120-121 Vni I. In line with **ReFr^{orch}** we remove the tie sustaining *e*² (5).

III. Rondo. Vivace

p. 74 **bars 13-17** Cb. We remove the part that is not included in the notation of the basic sources (2).

bars 25-26, 52-53 & 280-281 Vc. In line with **ReFr^{orch}** we remove the ties sustaining *e* (5).

bar 28 Vle. On the 3rd quaver of the bar we change the *b* not appearing in **ReFr^{orch}** to *d*^{#1}.

bars 32-33 Cb. We remove the part not written in **ReFr^{orch}** (2).

bars 33-35 Vni, Vle. In line with **ReFr^{orch}** we add *g*^{#1} to the chord in bar 35, modifying accordingly also the preceding 2 bars.

p. 75 **bars 38-39** Vle. In line with **ReFr^{orch}** we remove the tie sustaining *a* (5).

bars 40-41 & 42-43 Vc. In line with **ReFr^{orch}** we remove the ties sustaining *B* (5).

bars 42-44 Cb. We remove the part not written in **ReFr^{orch}** (2).

bars 51-52 Vni II. In line with **ReFr^{orch}** we remove the tie sustaining *b* (5).

bar 59 Vc. **ReFr^{orch}** has the following version:



The awkwardness in the voice-leading

suggests that this may be the original version (altered in the analogous bar 287) or an erroneous one (starting the slurs from the 2nd beat of this bar is certainly an error). For this reason we leave here the version of **PFE** (\rightarrow **PGE** \rightarrow **SS**); cf. note to bars 294-295.

- p. 76 *bars 60-63 & 288-290* Vle, Vc., Cb. In line with **ReFr^{orch}** we modify the parts:
 — we move the entry of the double basses to bars 63 and 291, where it results in a natural way from the tonal layout of the accompaniment; we assign the line of the bass to the cellos, modifying the part of the violas accordingly;
 — we move part of the bass line in bars 60-61 up an octave (2);
 — we remove a fragment (in bars 289-290) of the part of the violas needlessly doubling the notes of the cellos or violins.
- bars 68-75 & 296-303* Taking the basic sources as our model we modify (in general only slightly) most of the parts, with the following considerations in mind:
 — obtaining a sound to the melody line in keeping with Chopin's reduction, particularly on the last quavers of bars 69, 71 and analogous bars and in bars 75 and 303;
 — obtaining a sound to the line of the bass in keeping with Chopin's reduction (2);
 — enhancing with strings the forces in the semiquaver motifs in bars 72-73 and analogous bars (this supplementation was already effected in **SS**) (8);
 — removing the repetition of the trumpets in the 2nd half of bars 75 and 203, not written out by Chopin, and making other modifications to the parts of the horns and trumpets (7);
 — replacing some of the crotchets with pairs of quavers (5).
- bars 76, 78, 80, 83-87 & analogous* Tr. I. We shift the part – practically unperformable on the B \flat trumpets employed today – down an octave (7).
- bars 77, 79* Vc. Following the example of the analogous bars 305 and 307 we remove the fifth *c#-g#*, repeated fourfold in semiquavers. The version with the repetition is doubtless erroneous (the repetition of *g#* written out in Chopin's reduction in **FE** and **ReFr^{orch}** corresponds to the part of the horns).
- bars 77, 79, 81-84 & analogous* Ob., Cl., Vni II, Vle. We strengthen the forces of the melody line, which is poorly audible, particularly after the **ff** in bars 76, 78 and 80 (1,8).
- p. 77 *bars 80-84 & analogous* Fl., Cor. In line with the basic sources we remove the ties (5).
- bar 85 & analogous* Vni, Vle. We remove the tremolos, not written out by Chopin (4).
- bar 86 & analogous* Tr., Vni II, Vle, Vc., Cb. Nothing in the basic sources points to a syncopated character of the 2nd quaver of the bar, therefore we change the accentuated crotchets to *staccato* quavers and rests.
- bars 86-89 & analogous* Vni I. We supplement the ending of the phrase in bars 86-87 (a similar supplementation was already effected in **S75**) and remove the unnecessary extension of the part in bars 88-89 (1).
- bar 95* Vle. In line with **ReFr^{orch}** we change the *b* on the 3rd quaver of the bar to **f#**.
- bars 95-96 & 323-324* Cor. I in fa. In line with **ReFr^w** we remove the ties sustaining **f#**².
- p. 78 *bar 99* Cb. In line with **ReFr^{orch}** we shift the 2nd half of the bar up an octave (2).
- bars 100-102 & analogous* Tr. **ReFr^w** is lacking the semiquaver repetitions in the 2nd half of the bars, whilst they do appear in **FE** and **ReFr^{orch}**. This may mean that they were originally realised by string instruments. However, assigning them to the trumpets is a change so significant, and at the same time so apt, that it is almost certain to have been effected through Chopin's initiative, or with his approval. For this reason we retain here the version of **PFE** (→**PGE**→**SS**).
- p. 79 *bars 106-107* Vni, Vle, Vc., Cb. In the basic sources these bars – with the exception of the last quaver of bar 107 – are identical to bars 104-105. Therefore we remove the additional accompaniment of the strings (3).
- bar 107* Fl., Tr. I, Vni I. We shift the part of the trumpet I, unperformable on the B \flat trumpets employed today, down an octave (7). In order to compensate for the loss of lustre caused by the lowering of the register, we assign this motif additionally to the flutes and violins I.
- bars 109-119* Tr. We modify and supplement the parts (7). In bars 116-119 (different) additions were already made in **SS**.
- bars 111-112* Cor. I, Vni. We supplement the instrumentation of the semiquaver scale, which is part of the melody, with the violins (8). The part of the horn I is modified accordingly (1).
- p. 80 *bars 112-119* Vni, Vle. We strengthen the forces of the melody line with the violins II, also making the appropriate modifications to the part of the violas (1). In bar 118 we modify the parts, adapting the rhythm and articulation of the notation of **FE** and **ReFr^{orch}**.
- bar 114* Ob., Cl. I. In line with the overall rhythmic structure of this fragment and with the notation of **FE** and **ReFr^{orch}** we change the crotchets in the 2nd half of the bar to pairs of quavers (5).
- bars 115-120* Fg., Trbn., Vc., Cb. We modify the parts in line with the notation of **FE** and **ReFr^{orch}** (2).
- p. 81 *bars 127-128* Vni, Vle, Vc., Cb. In bar 127 we remove the parts not resulting from the notation of the basic sources, and we also modify the beginning of bar 128 accordingly (3). Fl. II. Adhering to the notation of **FE** and **ReFr^{orch}**, we change the *c#*² on the 4th quaver to *a#*¹.
- bars 131-142* Cl., Vni, Vle. At the end of each 4-bar phrase we shorten the held minims of the harmonic accompaniment (6). In bars 135-136 we remove – in line with the notation of **ReFr^w** – the tie in the part of the clarinet II (5). In bars 136-142 we remove the part of the violins I doubling the line of the clarinet II.
- bars 132 & 140* Vc. We shift the quavers at the beginning of these bars up an octave, in line with **ReFr^{orch}** (2).
- p. 82 *bar 139* Pfte, Vc. As the first note of the bass we give *g#*, after the concurrent version in **FE**, **PFE** and **ReFr^{orch}**. However, most of the later editions of the solo part repeated the inauthentic *g* appearing in **GE** and **PGE** (→**SS**).
- bars 143-144 & 146-147* Vni, Vle. In line with **ReFr^{orch}** we change the *b* in bar 143 in the part of the violas to **f#** and remove the ties not marked in this source (5).
- bar 141* Vc. In line with **ReFr^{orch}** we remove the *F#* on the 2nd crotchet (2).
- bars 141-160* Cb. We remove the part not written in **ReFr^{orch}** (2).
- p. 83 *bar 148* Vni I. In keeping with the rhythmic structure of the motifs, confirmed by the notation of **ReFr^{orch}**, we change the minim *e*¹ to two crotchets (5).
- p. 84 *bars 167-168* Vle, Vc. We modify the parts in line with the notation of **ReFr^{orch}**.
- bars 168, 170, 178, 186 & 200 and 412, 414, 422, 430 & 444* Vni II, Vle, Cb. We shorten the crotchets appearing at the beginning of these bars to the value of quavers (adding rests). This is partly concurrent with the notation of **FE** and **ReFr^{orch}**, although these sources are not consistent in this respect.

- p. 85 *bar 175* Vni II. At the beginning of the bar we change the crotchet to a quaver and rest, in line with the notation of **ReFr^{orch}**.
- bars 182, 204 & 426* Vni II. In line with **ReFr^{orch}** and other analogous bars we remove the ties sustaining the 1st note (5).
- bars 184-186* Vni II, Vle, Vc. We modify the parts in line with the notation of **ReFr^{orch}**.
- bars 193-196* Vc. We shorten the minims not marked in **ReFr^{orch}** to the value of crotchets, which can be reconciled with the notation of this source (6).
- bars 199-200 & 443-444*. In the musical text we give a *tempo* according to **FE**. In **PFE** this term appears in both places one bar earlier. In **PGE** (→**SS**) the expression for a return to tempo was moved to bars 200 and 444, that is, in line with the indications in the solo piano part. **ReFr^{orch}** has them in bars 200 (in line with **FE**) and 443 (in line with **PFE**). Cf. *Performance Commentary*.
- p. 86 *bars 206-208 & 451-452* Vni, Vle. We modify the parts, to achieve better conformity with the notation of **ReFr^{orch}** and a more natural progression to the upper voice of the strings.
- bars 210-212* Tr. We modify the parts (7).
- bar 211* Vc., Cb. We shift the 2nd crotchet down an octave, in line with **FE** (2). In **ReFr^{orch}** the bass is written in accordance with **PFE** (the original version?), and there also appears a probable error of rhythm: the 2nd chord does not occur until the 4th quaver of the bar.
- p. 88 *bars 229-231* Vle, Vc., Cb. In order to preserve concordance with **ReFr^{orch}** we remove the part of the double basses, modifying the parts of the cellos and violas accordingly (2).
- bars 232-233, 234-235 & 238-243* Vni II. In line with **ReFr^{orch}** we remove the ties (5).
- p. 89 *bars 241-244* Vc., Cb. We remove the part of the double basses, modifying the part of the cellos accordingly (2).
- bars 242-243* Vle. In line with **ReFr^{orch}** we remove the tie sustaining **f#** (5).
- p. 90 *bars 262-263* Vni II, Vle. In line with **ReFr^{orch}** we remove the ties (5).
- bars 264-274* Vc., Cb. Beginning with the 2nd beat of bar 264 we remove the part of the double basses, because up to bar 268 it merely doubles the part of the cellos (2). In bars 269-271 we assign the bass to the cellos. In line with **ReFr^{orch}** we remove the tie sustaining **Bb** in bars 271-272 (5).
- p. 91 *bars 275-276 & 277-278* Vni, Vle, Vc. In line with **ReFr^{orch}** we remove the ties (5).
- p. 92 *bars 294-295* Vni II. From the notation of **ReFr^{orch}** it is evident that the notes **d#¹-e¹** do not appear until the 4th quaver of bar 294 and the 1st quaver of bar 295. This is probably the original version (altered in the analogous bars 66-67) or even an erroneous one, as is indicated by its somewhat less adroit linking with the solo piano (on the 4th quaver of bar 294 the piano has a sustained **e¹**, and the violins have **d#¹**). Therefore we leave here the version of **PFE** (→**PGE**→**SS**).
- bar 295* Vc. In line with **ReFr^{orch}** we change the 3rd quaver from **E** to **e** (2).
- p. 94 *bars 331-332* Cor., Tr. As in the analogous bar 103, and in line with the notation of **FE** and **ReFr^{orch}**, we assign the semiquaver repetition in bar 331 to the horns (in octaves). In **ReFr^w** it is entirely absent, which may indicate some error of notation in the handwritten parts or score. Certainly erroneous is also the version of **PFE** (→**PGE**→**SS**), in which the trumpets (in E) repeat the sixth **g#¹-e²** (written **e¹-c²**).
- p. 95 *bars 333-334* Vle. We remove **g#**, not appearing in **ReFr^{orch}**.
- bars 334-335* Vni, Vc. Nothing in the notation of the basic sources points to the string accompaniment participating in these bars. For this reason we remove the notes on the 4th quaver of bar 334 and the 1st crotchet of bar 335 (3).
- bar 335* Fg. In keeping with the rhythmic structure of the motifs we change the **d#¹** crotchet to two quavers (5).
- bars 336-340* Tr. We supplement and modify the parts (7).
- bars 343-372* Cb. We remove the part which doubles the part of the cellos (2).
- p. 96 *bars 347-348, 351-354 & 355-356* Vc. We remove the ties sustaining **G#** (5).
- bars 357-372* Fg. Due to the intensive sound of the piano figurations we assign the whole of this phrase to both bassoons (1).
- bars 359-362 & 367-370* Vni, Vle, Vc. On the basis of **ReFr^{orch}** we remove some of the ties (5).
- p. 97 *bars 375-376 & 378-380* Cb. We remove the part not written in **ReFr^{orch}**. (2).
- p. 98 *bar 380* Vc. As the bass note **ReFr^{orch}** has erroneously **G#** (probably under the influence of the **g#** of the violas).
- bars 381-385* Vni, Vle. On the basis of **ReFr^{orch}** we remove the ties (5) and modify the part of the violas in bars 383-385.
- bars 385-388* Cb. Beginning with the 2nd crotchet of bar 385, we shift the part – in line with **ReFr^{orch}** – down an octave (2).
- bars 386-388* Vni, Vle, Vc., Cb. We give the chords of the accompaniment a rhythmically more robust character, shortening them to the value of quavers (6). Chopin used a similar procedure on several occasions, cf. e.g. mvt. I, bars 466-468.
- bars 389-390* Cl. I in sib. In line with **ReFr^{orch}** we remove the tie sustaining **e²** (5).
- bars 391-392* Vc. In line with **ReFr^{orch}** we shift the motif in bar 391 down an octave, modifying the beginning of bar 392 accordingly (2).
- bars 391-408* Cb. We remove the part that doubles the part of the cellos (2).
- bar 392* Vni, Vle. We shorten the sound of the chord ending the preceding section (6).
- p. 99 *bars 395-407* Vc. We remove some of the ties sustaining **F#**, repeating this note in bars 396, 400, 404, 406 and 407 (5).
- p. 100 *bar 421* Vni II. On the 4th quaver of the bar we change – in line with Chopin's reduction in **FE** – **f#¹** to **d#¹**. **ReFr^{orch}** has a version concordant with **PGE**.
- p. 101 *bar 429* Cb. In line with **ReFr^{orch}** we shift the 1st quaver up an octave (2).
- p. 102 *bars 454-456* Vc., Cb. We shift some of the part up an octave, in line with **FE** (2). In **ReFr^{orch}** the bass is written in accordance with **PFE** (the original version?).

Source Commentary

- bar 455* Cor., Tr. We modify the parts, above all removing the semiquaver repetitions on the 2nd beat which are not marked in the basic sources (7).
- p. 103 *bar 464* Tr. I in sib. We change $a\#^2$ to $f\#^2$ (7).
Vni I. We alter the chord of the violins, in order to strengthen the sound of the note e^3 played by the flute I. The need for a clearly audible e^3 as the highest note of the chord of the orchestra ensues both from the notation of **ReFr^{orch}** and from the relation of this chord to the chord in bar 456 (1).
- p. 104 *bars 470-488* Cb. We remove the part which doubles the cello part or sounds lower than ensues from the notation of **ReFr^{orch}** (7).
bars 472-478 Vni II, Vle. We modify the parts, removing, *inter alia*, all the ties not written in **ReFr^{orch}** (5).
- p. 105 *bars 490-491 & 494-496* Vni I, Vc., Cb. We remove the ties which are absent from **ReFr^{orch}** (5).
- bars 497-504* Vc., Cb. We modify the parts, retaining the pedal point *E* that is written in **ReFr^{orch}** (2).
- p. 106 *bars 500-501* Vle. We remove the tie which is absent from **ReFr^{orch}** (5).
- p. 107 *bars 510-511* Vc., Cb. In line with the notation of **ReFr^{orch}** we modify the part of the cellos in bar 510 and remove the part of the double basses.
bars 513-516 Vc., Cb. We remove the ties (5).
bars 518-519 Cb. We remove that section of the part which sounds lower than ensues from the notation in **FE** and **ReFr^{orch}** (2).

Jan Ekier
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PERFORMANCE COMMENTARY

Orchestral parts are available for hire from the Library of Orchestral Materials of the PWM Edition, ul. Fredry 8, 00-097 Warsaw.
Tel. (+48 22) 635-3550, fax (+48 22) 826-9780,
www.pwm.com.pl, 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 E minor, Op. 11

I. Allegro maestoso

p. 14 *Beginning*. The fundamental problem of the first *tutti* appears to be that of appropriate weighting in the realisation of the two elements to Chopin's designation of tempo and character **Allegro maestoso**. The metronome tempo ♩=126, allied with the terms *allegro* and *risoluto*, suggests a brisk tempo, yet this could give the section a lively character not intended by Chopin (*maestoso*). For this reason the editors recommend adopting the premiss that the tempi of the entire mvt. I of the *Concerto* form a certain tempo zone, with the metronome tempo indicated by Chopin lying close to its upper limit and applying above all to virtuoso figurate passages. For the first *tutti* the editors propose a tempo situated close to the lower limit of this zone, e.g. ♩=108, whilst advising against an excessively sharp realisation of the *staccato* signs. The elasticity of tempo proper to the first movement of the *Concerto* should be expressed 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 *Études* of our edition, in the initial remarks to the *Performance Commentary*.)

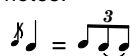
p. 21 *bars 99 & 111* We draw attention to the *subito ff* effect intended in these bars. Previous editions of the scores give the sign $\text{—}=\text{—}$ in bar 98, and performance tradition has consolidated this most probably inauthentic dynamics also in bar 110.

p. 48 *bar 485* Vni, Vle. The trill is better performed without the ending.

p. 59 *bar 654* Pfte, Vc. Since some editions of the solo part of the *Concerto* give the octave *F-f* at the beginning of the bar, it should be established which version the soloist intends to perform, with the appropriate alteration being made, if necessary, in the part of the cellos. We stress that the authentic version is that with *f_b*, and consequently it is this version which should, if possible, be performed.

II. Romance. Larghetto

p. 62 *bars 5 & 10* Vni, Vle. The best rhythmic solution of the grace notes:



p. 70 *bars 104-114* Vni I. The term *molto espressivo* has been added here by the editors in order to draw attention to the only place in either of the *Concertos* in which the theme is played in its entirety by the violins, which the piano accompanies.

III. Rondo. Vivace

p. 82 *bar 139* Pfte, Vc. Since the clear majority of editions of the solo part of the *Concerto* give *g* in the left hand at the beginning of the bar, it should be established which version the soloist intends to perform, with the appropriate alteration being made, if necessary, in the part of the cellos. We stress that the authentic version is that with *g_#*, and consequently it is this version which should, if possible, be performed.

p. 85 *bars 199-200 & 443-444* The agogic solution proposed by the editors (described in the footnote) is universal: it can be applied regardless of the degree of deceleration in the preceding bars. Also possible are performances adhering strictly to one of the two moments of return to tempo that are marked in sources, with the following reservations:
— if a *tempo* is planned in bar 200 or 444, the deceleration in bars 197-198 or 441-442 must not be too great;
— a return to tempo in bar 199 or 443 sounds more natural following a clearly marked *rallentando* in bars 197-198 or 441-442.

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