

①

Op 59 No 2

1878

The image shows a handwritten musical score for Op 59 No 2. It consists of five systems of staves. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The notation includes various notes, rests, and chords. There are some corrections and scribbles throughout the score. A small circular stamp with the number '1878' is located in the upper right corner. The paper is aged and shows some wear.

60

[No 50 1]

Assimilation, as process

7

June 5

Dear Allen,

Quickly a few more things about Op. 59/2.

My main sketch ("p. 1 top" etc.) is perhaps 15 years old and not worked out in every detail. Especially the middle section is much better on that oblong page, marked 1963 and 1966.

m. 8: interruption, but linked to beginning m. 9. Compare the endings m. 4 and 8 (fourth etc.). In 7-8 Chopin makes use of the NN f which first appeared in (4 and) 5. Both neighb. notes d♭ and f play quite a role in the whole piece, especially in the "Coda."

marked in
red

m. 9: the sixth e♭-c gives rise to the same m. 12. This creates the second appoggiation c-e♭-c (10-12)--see page 2 bottom. The same sixth then in 23 suggests the setting in sixths. Such textural features are good to show--also the interaction between the two hands, e.g. 14-16: a♭-g-f-e♭. + think I marked that in green or red.

46: inner voice e♭-g-f repeated in 47, then enlarged 47-48, also 51-52. Comes of course from m. 4.

61: c-d♭ prepares for first two tones of theme.

67-68: line goes b♭-c-d♭-(e♭). c-d♭-e♭ prepare for melody 70-72. (left hand).

89-90: melodic pattern (NN. f) sums up ~~81xx85~~ 80, 82, 85--marked green or red.

99: b♭ = c♭ over passing D♯ (=E♭♭ ?).

Descending fourths in concluding measures are thematic (mm. 1-2). See added paper. 108: ~~xxx~~ r.h. c taken over by l.h., then in final chords.

Hope this will save you some time. Please excuse the Special, but I wanted to make sure.

Cupido's Lullaby Op. 59/2

3

2 //

3

Handwritten musical score for the first system of 'Cupido's Lullaby'. The notation includes a treble clef staff with a melody and a bass clef staff with accompaniment. The melody is marked with red slurs and some notes are circled in red. Above the treble staff, there are markings 'NN' and '2'. Below the treble staff, there are markings '3/4!' and '6th!'. Below the bass staff, there are markings '6', '5', '19', and '7 //'. The key signature has one flat and the time signature is 3/4.

Handwritten musical score for the second system of 'Cupido's Lullaby'. The notation includes a treble clef staff with a melody and a bass clef staff with accompaniment. The melody is marked with red slurs and some notes are circled in red. Below the treble staff, there are markings 'm. 5-6' and '19'. Below the bass staff, there are markings 'III' and 'III'. The key signature has one flat and the time signature is 3/4.

etc.

102

Handwritten musical notation on a staff with treble clef and key signature of two flats. The notation includes a melody with various note values and rests. A red diagonal line is drawn over the first few notes. There are also some bracketed sections and a curved arrow pointing upwards.

Handwritten musical notation on a staff with treble clef and key signature of two flats. The notation includes a melody with various note values and rests. A red diagonal line is drawn over the first few notes. There are also some bracketed sections and a curved arrow pointing upwards.

69

1963

42

45

(NN)

no

(1963)

I (III^b) II⁶ (I I) 6^b III V

acc. 60 ff

69

NN

III^b

acc. 1 42

69

V⁴ I

1966:

This accounts for the e^b and c^b . (not related)

the ascending 3-progression in middle + those in foreground!

m. 81!!

11

Handwritten musical notation on a single staff. Above the staff, measure numbers are written: m. 1, 4, 12, 13, 20, 101, 104, 107. The notation includes notes with stems, some with '+' signs, and a large slur spanning from measure 101 to 107. A red arrow points to the beginning of the staff.

Concurrent phrases

The whole is

Handwritten musical notation on two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notation is heavily annotated with scribbles and lines. A circled note in the bottom staff is labeled "Pass. harm.". The word "thus:" is written above the top staff on the right side.

Base line like m. 1-2

Handwritten Roman numerals and chord symbols below the musical staves. From left to right: I, III^b, (ii⁶) NN⁶, I I, 6^b III⁷, V, II, III⁷. A circled '2' is written below the 'II' numeral. At the bottom right, the text "see Blatt 196" is written.

Handwritten musical score on a page with a Gilprint logo and address. The score consists of five staves. The first staff has a treble clef and a key signature of one flat (Bb). It contains a melodic line with various notes and rests. Above the first staff, there are handwritten annotations: "45" in a box, "(m. 3)", and "53" in a box. The second staff has a bass clef and contains a bass line with notes and rests. Above the second staff, there are handwritten annotations: "III b" and "60" in a box. The third staff has a treble clef and contains a melodic line with notes and rests. Above the third staff, there is a handwritten annotation: "preps. for recap". The fourth staff has a bass clef and contains a bass line with notes and rests. Above the fourth staff, there are handwritten annotations: "6", "III b", and "V⁴ I". The fifth staff is empty. The Gilprint logo and address "333 West 52nd Street, New York" are located at the bottom left of the page.

Gilprint

333 West 52nd Street, New York

Bass C - Db - C - Bb - Ab prepares for recap.
in tenor

3

80

3. Major Third

77

Handwritten musical notation on two staves. The top staff has a red bracket above it with 'X' marks at the ends. The notation includes various notes, accidentals, and slurs.

Handwritten musical notation on two staves. The top staff has a red bracket above it. The notation includes notes and accidentals.

ca. 80-89

=

ca. 89 90

Handwritten musical notation on a single staff. It includes notes, accidentals, and a red bracket above a section of the notation.

Chopin, Op. 59/2

Bgd-Mgd

1 42 69

I III

Handwritten musical score, System 1. Staff A (top) and Staff B (bottom). Measure numbers 23, 27, 31, 35, 17, 20, 23, 26 are written above the staves. Staff B contains notes with various dynamics and articulations.

Handwritten musical score, System 2. Staff A (top) and Staff B (bottom). Staff B features a melodic line with annotations: "6th C-Eb compressed out", "N", "unfolding", "6th in lower voice; 4th in upper", "b3", "b4", "b5", "inversion", and "Exhdy.". Roman numerals III and II are also present.

Handwritten musical score, System 3. Staff A (top) and Staff B (bottom). Measure numbers 27, 31, 35, 39, 42, 47, 50 are written above the staves. Staff B includes the note "(Tenorist omitted m. 49-57 omitted)".

Handwritten musical score, System 4. Staff A (top) and Staff B (bottom). Staff B has annotations: "b3", "literal inversion", "8 6 8", "b3", "b3", "73/43", "tenor", and "SEE SEP. SKETCH".

Handwritten musical score, System 5. Staff A (top) and Staff B (bottom). Measure numbers 53, 55, 59, 63, 67, 71, 75, 80 are written above the staves. Staff B includes Roman numerals II⁵, I, III, and IV.

Handwritten musical score, System 6. Staff A (top) and Staff B (bottom). Staff B includes annotations: "Coda", "Eb-C in upper", "10th Eb-c", and "3rd Eb-c".

2

Handwritten text in a circle, possibly a date or page number.

89

A handwritten musical score on a page with multiple staves. The notation includes notes, rests, and various symbols. There are several instances of heavy scribbling and crossing out of notes, particularly in the middle and lower sections of the page. The score appears to be a single melodic line with some accompaniment or figured bass. The handwriting is somewhat messy and expressive.

Chopin, Mazurka, Op. 59/2

~~Larghetto~~

nr 245

(45)

Coda
(omit)

Reference to opening

(102)

(102)

(107)

Notes multiple repetitions and expansions (enlargements)

(27)

(30)

acc. ass.

see m. 82-84

Handwritten musical notation for measures 82-85. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The notation includes chords and melodic lines. A handwritten note "Fgtr mf in m. 83, upper voice" with an arrow points to a specific note in the upper staff. Roman numerals "VI" and "VII" are written below the staves. A double bar line is present in the upper staff.

Handwritten musical notation for measures 86-89. The system consists of two staves in the same key signature and clefs as the previous system. The notation shows chords and melodic fragments.

arpeggiation of bVII : (m. 85)

Handwritten musical notation for measures 90-93. The system consists of two staves. The notation includes chords and melodic lines. Roman numeral "VII" is written above the upper staff. A double bar line is present in the upper staff.

Carry:
in points
in chromatic
passage:

Handwritten musical notation for measures 94-97. The system consists of two staves. The notation includes chords and melodic lines. A double bar line is present in the upper staff.

not bass, but part
of diminution that carries
new voice across.

1.10-4

A B C D
(5-3-2) (3-1) (3-1)

Chopin, A² mazurka

mm. 70-79

ⓧ Register of "tenor" statement
in no. 69 ~~etc.~~

Reduction to show contrapuntal function of C⁴ at 60 ff.

① ④2 ⑥0 ⑧P

Handwritten musical notation on a two-staff system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The notation includes various note values, rests, and articulation marks such as slurs and accents. A circled number '97' is written above the top staff. Roman numerals 'III' are written below the bottom staff at two positions.

Mikuli has a rhythm like that in FE, but the fifth $F\sharp^2$ as in GE.

Bar 42. FE has no arpeggio mark at the beginning of the bar.

Bar 49. Following Mikuli, we have added a crotchet stem to the third quaver in the bar, E^1 .

Bar 56. FE and GE have a natural before G^1 in the chord in the bass on the second beat of the bar. According to Klindworth, Chopin has the same in his manuscript. We have taken Mikuli's version, which avoids the false relation of $C\sharp^2-G^1$ and accentuates the major-minor contrast with the new part in bar 57.

Bars 56-57. In the original version the slur is not broken.

Bars 61 and 69. GE has a dotted quaver and semiquaver in the treble at the beginning of the bar and not two equal quavers. We have accepted the FE variant.

Bars 71-75 and 87. In FE the slur ends on the last note of the bar in these bars.

Bar 86. In the original edition there is only a small note $E\sharp^2$ before the minim $E\sharp^2$. We have made the beginning of this trill similar to the corresponding trills in bars 8 and 32.

Bar 97. The original version has only $G-C\sharp^1$ as the second and third crotchets in the bass. We have repeated the version of bar 19.

Bar 103. FE has a dotted quaver and a semiquaver in the bass at the beginning of the bar here and in bar 123. We have accepted two equal quavers (as in GE in both these places) as better distinguishing the lower voice from the upper.

Bar 105. FE has two equal quavers in the treble at the beginning of this bar. The GE version introduces the change of rhythm characteristic of Chopin.

Bar 111. In FE, a new slur begins on the second quaver (B^1) of this bar, and the next slur on the first note in bar 114.

Bar 118. GE has the tenth A^1-C^5 as the second crotchet in the treble, as in bar 122.

37. Mazurka in $B\flat$ major, op. 59 No 2

Abbreviations: as in the notes on Mazurka op. 59 No 1.

Bars 21-23. FE has no *crescendo* signs nor the sign *f*.

Bar 27. GE has $E\flat-A\flat-C^1$ as the second crotchet in the bass.

Bars 29-30. In GE the two D^1 's are not tied at the transition from one bar to the other.

Bar 31. GE has a quaver and a quaver rest instead of the last crotchet in the bass.

Bar 34. GE has the chord $E\flat-A\flat-C^1-E\flat^1$ as the second crotchet in the bass.

Bar 35. In FE the last semiquaver in the treble is written as a sixth, $E\flat^1-C^2$, instead of the octave C^1-C^2 .

Bars 40-42. In FE the slur ends on the first note in the treble in these bars. GE has the third $C^2-B\flat^2$ as the appoggiatura in bar 40 and not $B\flat^2$ alone.

Bar 42. GE has two equal quavers at the beginning of the bar.

Bar 45. GE has *p* and not *mezza voce*.

Bars 45, 49 and 57. In FE the slur in the treble is begun on G^1 in these bars. GE is the same in bars 49 and 57.

Bars 46 and 50. In GE $D\flat^2-E\flat^2$ in the treble are equal crotchets. In FE and Mikuli $D\flat^2$ is a dotted crotchet and $E\flat^2$ a quaver. In some of the recent editions, including Mikuli's, the alto voice in these bars is given to the left hand:



(as also in bars 54 and 58), which enables this motive, repeated in the soprano voice in the next bar, to be better brought out.

Bars 62 and 66. GE has not *sf* but *ff* beside the first note in the bass in these bars.

Bar 64. GE has the sixth $G-E^1$ as the third crotchet in the bass. — Wrong, because of prop. of motion in tenor

Bars 67-68. In GE, C in the bass is not tied at the transition from bar 67 to 68.

Bar 69. GE has a crotchet rest in the treble on the first beat of the bar, as in bar 73.

Bar 77. In GE the last chord in the bass is written as a quaver with a following quaver rest.

Bar 79. FE has the chord $D\flat^1-F^1-D\flat^2$ in the treble at the beginning of the bar, but GE has only the sixth $F^1-D\flat^2$.

Bar 80. GE has a quaver, a semiquaver rest, and a semiquaver at the beginning of the bar instead of a dotted quaver and a semiquaver.

Bar 83. GE has two quavers $E\flat-F$ and a crotchet $E\flat$ in the bass, as in the next bar, instead of the minim $E\flat$, and in the tenor voice the two C 's are not tied.

Bar 86. GE has $F\flat^1$ in the last chord in the bar, and not the E^1 found in FE and many recent editions. There are better grounds for the notation with $F\flat^1$, since we have understood this chord in the sequence (after the VII⁷ with a diminished seventh in E major in bar 84 and after the similar VII⁷ in C major in bar 85) as the VII⁷ in $A\flat$ major, i.e. as $G-B\flat-D\flat-F\flat$. (The tonic $A\flat-C-E\flat$ appears at the beginning of bar 87 with the fifth augmented from $E\flat$ to E). Similarly, we have understood the last chord in bar 87 as the VII⁷ with a diminished seventh in $F\flat$ major. It should therefore be written

with $D\flat\flat$ and not with C , as in the original version and in later editions.

Bar 91. The chord in this bar is the altered subdominant in $A\flat$ major, and so should be written as $D\flat\flat-F\flat-A\flat\flat$, and not as $C-E-G$ (cf. the ending of the Polonaise in $A\flat$ major, op. 53). We have, however, left the original notation, since it is simpler. *Thank you*

Bar 99. FE has only the octave $D-D'$ in the bass on the second beat of the bar.

Bar 101. GE has $A\flat$ in the bass at the beginning of the bar as a crotchet and not as a minim.

Bars 104–105. In FE neither of the $A\flat$'s is tied from bar 104 to 105.

38. Mazurka in $F\sharp$ minor, op. 59 N° 3

Abbreviations: as in the notes on Mazurka op. 59 N° 1.

Slurring. The anacrusis slurs in the main subject do not in our opinion indicate the phrasing. $C\sharp^2$ and $F\sharp^2$ on the third beat of the bars do not form part of the melodic line proper, but are rather of rhythmic and dynamic significance. The linking of them with the motives in the following bars is merely for the articulation. In FE and GE a slur is begun on $G\sharp^1$ in bar 9; FE has the same in bars 25 and 33, and GE in bar 97. In FE slurs are begun at the beginning of bars 37, 39 and 41; we have kept the slurring in GE and Mikuli, which logically continues that in the preceding part and is the same as in the recapitulation in FE (bar 105 et seq.).

Bar 6. GE has no $F\sharp$ in the chord in the bass on the third beat of the bar.

Bar 11. FE has $F\sharp-B-E^1$ in the bass on the second beat of the bar.

Bar 19. GE has no $G\sharp$ in the chord in the bass on the third beat of the bar.

Bar 22. FE and GE have only $F\sharp-B$ in the bass on the second beat of the bar.

Bar 24. GE has no A in the chord in the bass on the second beat of the bar.

Bar 45. FE has not *dolce*.

Bar 47. FE and GE have $F\sharp-B-D\sharp$ as the third crotchet in the bass, but only $F\sharp-D\sharp^1$ in the corresponding bar 57.

Bars 48 and 58. GE has the following version:



We recommend that this should be used as a variant in bar 58.

Bar 61. GE has the same version in the treble as in bar 51.

Bar 80. FE and GE have no lower B in the chord at the beginning of the bar.

Bar 90. In FE, on the contrary to GE, the slur in the bass ends on the last crotchet here and in bars 92 and 94.

Bar 96. In the original version C is not altered to $B\sharp$, so that in this notation the enharmonic change of the chord of the dominant seventh in G major ($D-F\sharp-A-C$) into the altered chord of the subdominant seventh in $F\sharp$ minor ($B\sharp-D-F\sharp-A$) does not appear.

Bar 105. GE has only $F\sharp$ without the upper octave in the bass as the first crotchet in the bar.

Bar 106. FE has only the upper $F\sharp^2$ as the third crotchet in the treble.

Bar 114. FE has no D^1 in the chord in the bass on the second beat of the bar.

Bar 115. GE has only A^1 without the lower seventh B in the treble on the second beat of the bar.

Bar 118. GE has no $A\sharp^1$ in the chord in the treble on the second beat of the bar.

Bar 119. We advise the playing of the semi-quaver $D\sharp^1$ with the left hand.

Bars 121–122. We have broken the slur of the original version in the bass at the beginning of bar 122 in order to bring out the progression of the tenor voice from B in bar 121 to the appoggiatura $C\sharp^1$ at the beginning of bar 122.

Bar 123. In GE $C\sharp^1$ in the treble is prolonged only to the value of an undotted crotchet, like the corresponding D^1 and $E\sharp^1$ in the following bars. In FE $C\sharp^1$ is an undotted crotchet, D^1 is only a quaver, and it is not until $E\sharp^1$ that there is a dotted crotchet.

Bar 130. In FE $O\sharp$ is not tied at the transition from bar 130 to 131.

Bar 131. In GE G^1 and B in the last chord in the bar are not tied to the same notes in the next bar, and neither is B at the transition from bar 132 to 133. In FE G^1 is not tied in bars 131–132, nor are D and B tied in bars 132–133.

Bar 135. In the original version the key signature is not changed here; in view of the change of tonality from the minor into the major, however, this alteration is advisable in order to simplify the notation, and so we have introduced it here, following some of the recent editions.

Bar 138. GE has the chord $C\sharp-F\sharp-C\sharp^1-A\sharp^1$ on the second beat of the bar, and not $B-F\sharp-D\sharp^1-A\sharp^1$.

Bar 150. GE has the octave $C\sharp-C\sharp$ as the third crotchet in the bass, and not the fifth $F\sharp-C\sharp$.

39. Mazurka in B major, op. 63 N° 1

Abbreviations: FE — the original French edition (Brandus et Cie, Paris, N° 4792); GE — the original German edition (Breitkopf & Härtel, Leipzig, N° 7714). MS — the autograph in the Library of the Paris Conservatoire, partially reproduced in Binental (Chopin, Paris 1934, reproduction N° 48),

Allegretto

37

1 dolce

3 1 2 3 1 - 2

Ted. * Ted. * (Ted. *) (Ted. *) Ted. *

6

1 3 2 1 1 5 1 2 3

(Ted. *) Ted. * Ted. * Ted. * (Ted. *) (Ted. *)

12

SEE m. 23

m. 20

1 4 3 2 4 4 2 1 5 4 2

(Ted. *) Ted. * Ted. * Ted. *

17

5 2 1 4 4 2 3 1 5 3 1 5 2 3 1 5

Ted. * Ted. * Ted. *

6^{te} main verticalisiert

22

cresc.

f

Ped. *(Ped.) *(Ped.) *(Ped.) Ped. *

27

G.E.

cresc.

mit G.E.

Ped. * Ped. * Ped. * Ped. *(Ped.) *

31

ff

in unison

Ped.* Ped. * Ped. * Ped. *(Ped.) *(Ped.) Ped. * Ped. *

36

(p)

Ped. * Ped. *

40

dim.

Ped. * Ped. *

45 *mezza voce*

M. 4 Ped. *

51

(Ped. *) Ped. * Ped. *

58

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

65

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

motin

72

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

1)

№ 2

Handwritten musical score for a piano piece, numbered "№ 2". The score consists of five systems of staves. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The music is written in a style that appears to be a sketch or a first draft, with some ink smudges and corrections. The notation includes notes, rests, and various ornaments. The first system starts with a treble clef, a key signature of one flat (B-flat), and a time signature of 9/4. The piece concludes with a double bar line and a fermata over the final notes. There are some handwritten annotations and corrections throughout the score, particularly in the lower systems.

79

Led. * Led. * Led. * (Led. *) (Led. simile)

85

decresc.

cl. in arpeggio.

(89)

NEUWALD in arpeggio.

Led. * Led. * Led. *

92

rall.

Led. * Led. * Led. * Led. * Led. * Led. * Led. *

99

a tempo

[102]

Led. * Led. * Led. * Led. * Led. *

105

109

pp

2 codas written out, then deleted in arpeggio.

Led. *

2)

Op. 11/1

The image shows a handwritten musical score on aged paper. At the top left, the title "Op. 11/1" is written in cursive. The score consists of several systems of staves, each with a treble and bass clef. The notation includes various note values, rests, and dynamic markings. Several sections of the score are obscured by heavy black ink scribbles, particularly in the middle and lower systems. In the top right corner, the word "Noddy" is circled in ink. In the bottom right corner, the number "11" is circled. The paper shows signs of age, including some staining and a slightly uneven texture.

79

89

Fin. 50 (1)

Transcription of bottom of p. 2

Begins at m. 110 (ending)

Handwritten musical notation on a grand staff (treble and bass clefs). The notation includes various notes, rests, and bar lines, with some notes marked with question marks. The piece begins at measure 110.

Handwritten musical notation on a grand staff (treble and bass clefs). The notation includes various notes, rests, and bar lines, with some notes marked with question marks. The piece continues from the previous system.

3)

A page of musical manuscript paper with ten staves. The top staff contains handwritten musical notation, including a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation consists of several measures of music with notes, stems, and beams. A large, dark, diagonal scribble is drawn over the first three measures of the staff. The remaining seven staves are empty.

①

son Op 54 No 2

Handwritten musical score for 'son Op 54 No 2'. The score is written on five systems of two staves each. The notation includes various musical symbols such as notes, rests, and chords. The first system begins with a treble clef and a key signature of one flat. The notation is dense and includes many accidentals and dynamic markings. There are some corrections and scribbles throughout the piece, particularly in the second and fourth systems. The score ends with a double bar line and a fermata.

60

son Op 54 No 2

2

Autograph

Bibliothèque nationale

Added roots, and dominant sweat gland

8

Two sketch pages

Bibliothèque nationale

Adjacencia

7