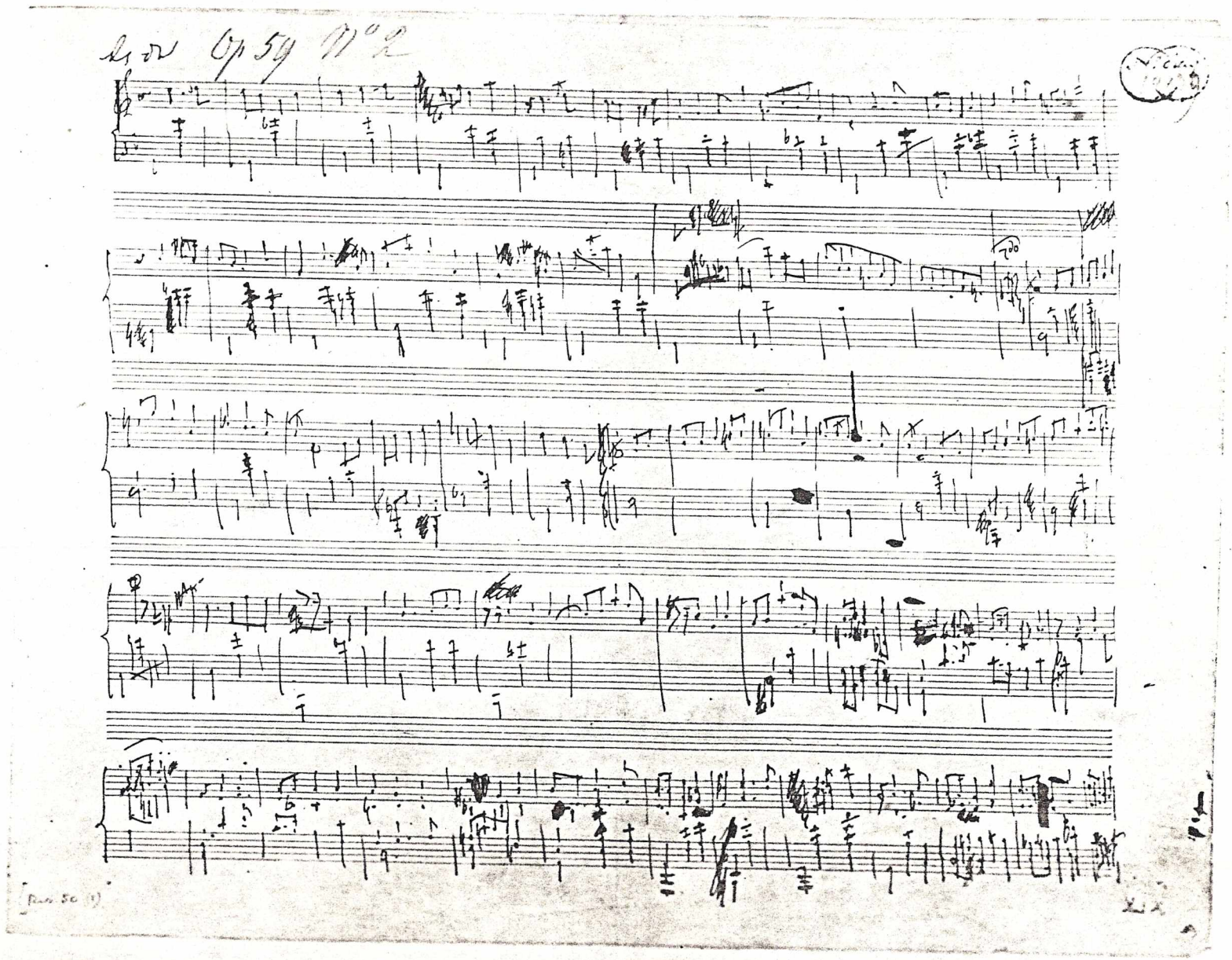

Op 59 N°2
60

Assimilation, as process

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."

m. 9: the sixth e♭-c gives rise to the same m. 12. This creates the second appeggiation 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♭. I think I marked that in green or red.

marked in 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 81~~xx85~~ 80, 82, 85--marked green or red.

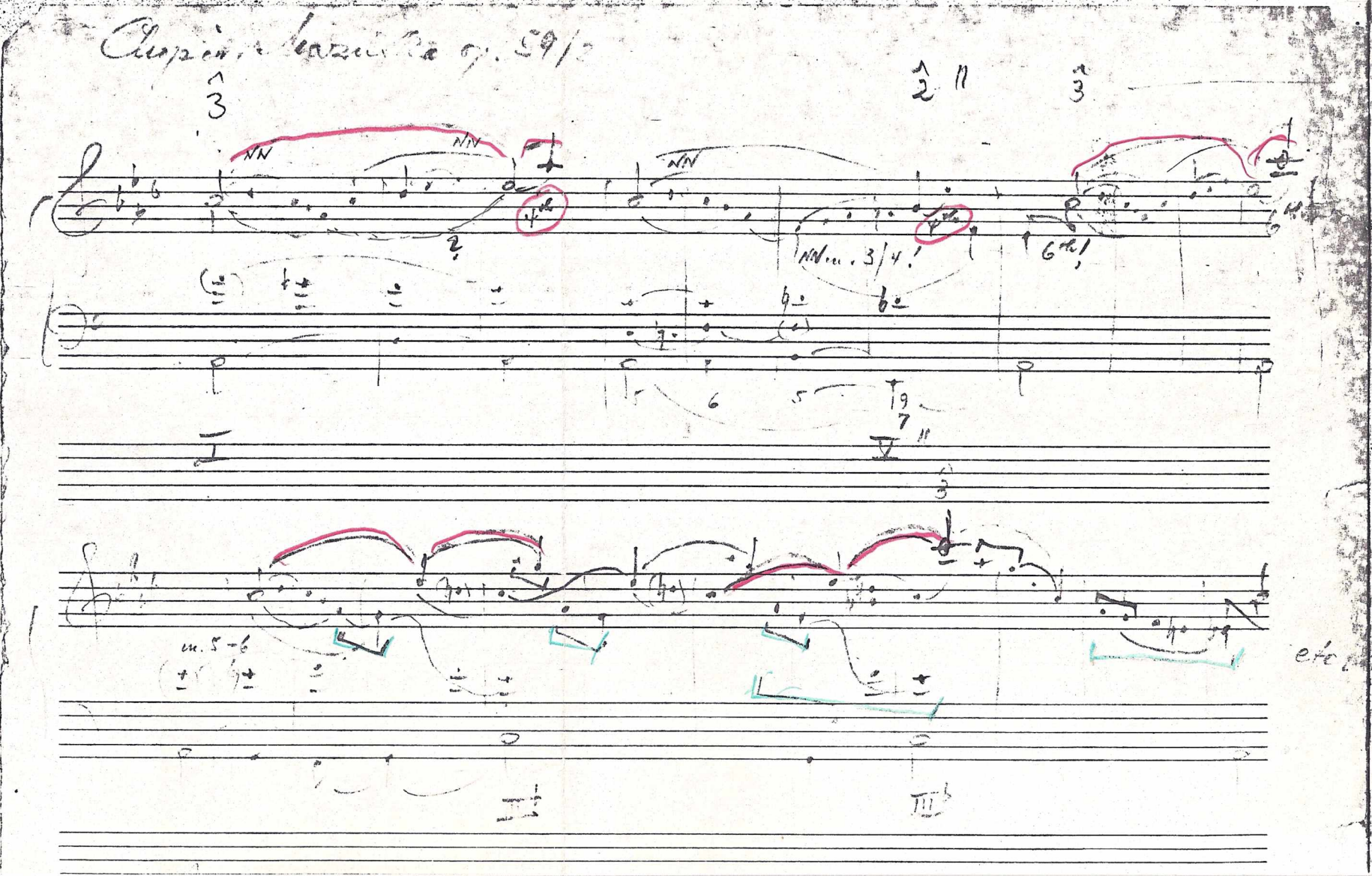
99: b♮ = c♭ over passing D♮ (=E♭♭ ?).

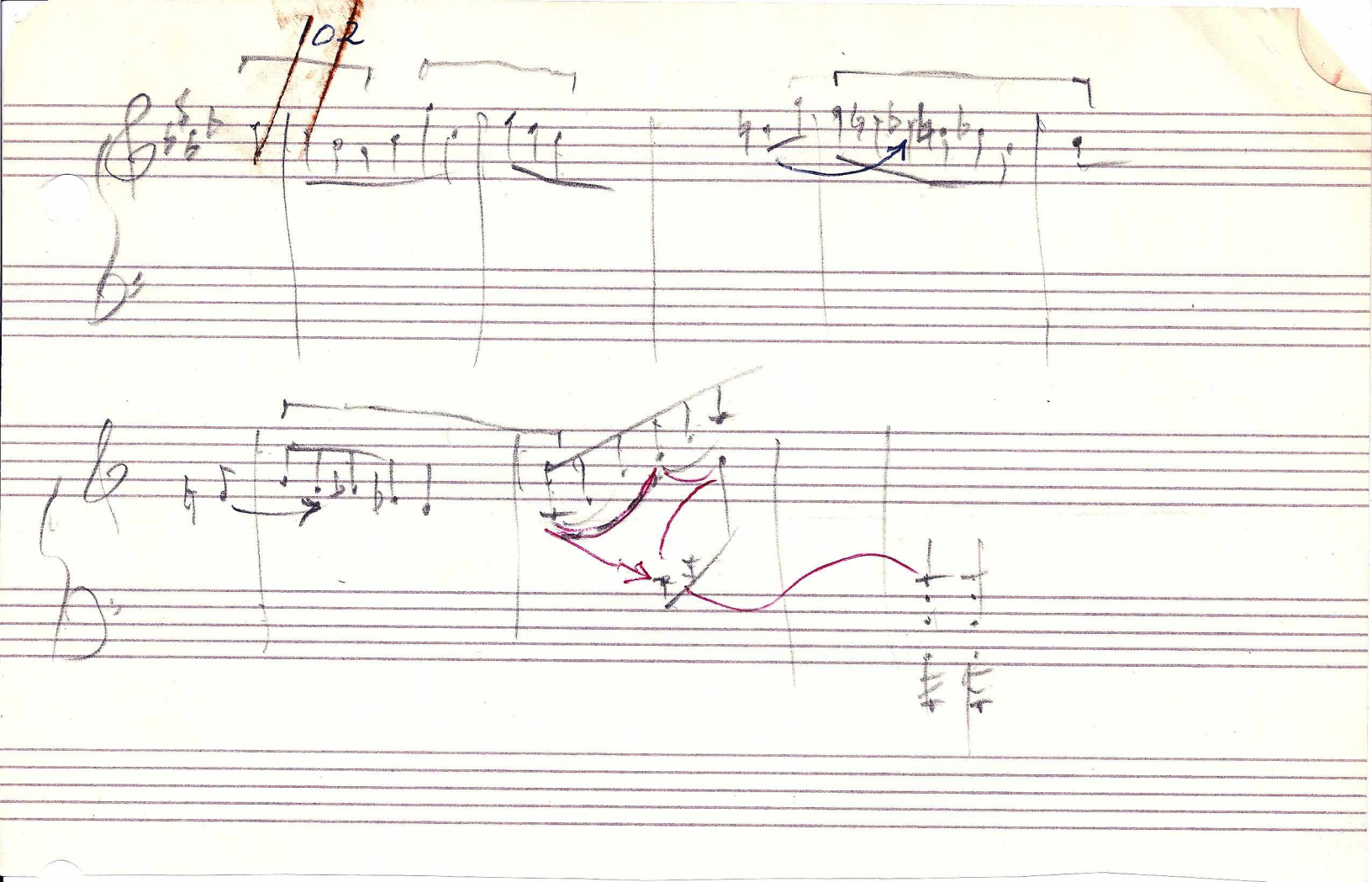
Descending fourths in concluding measures are thematic (mm. 1-2). See added paper. 108: ~~xhx~~ r.h. c' taken over by l.h., then in final chords.

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

E.

Chopin, Mazurka op. 59/3

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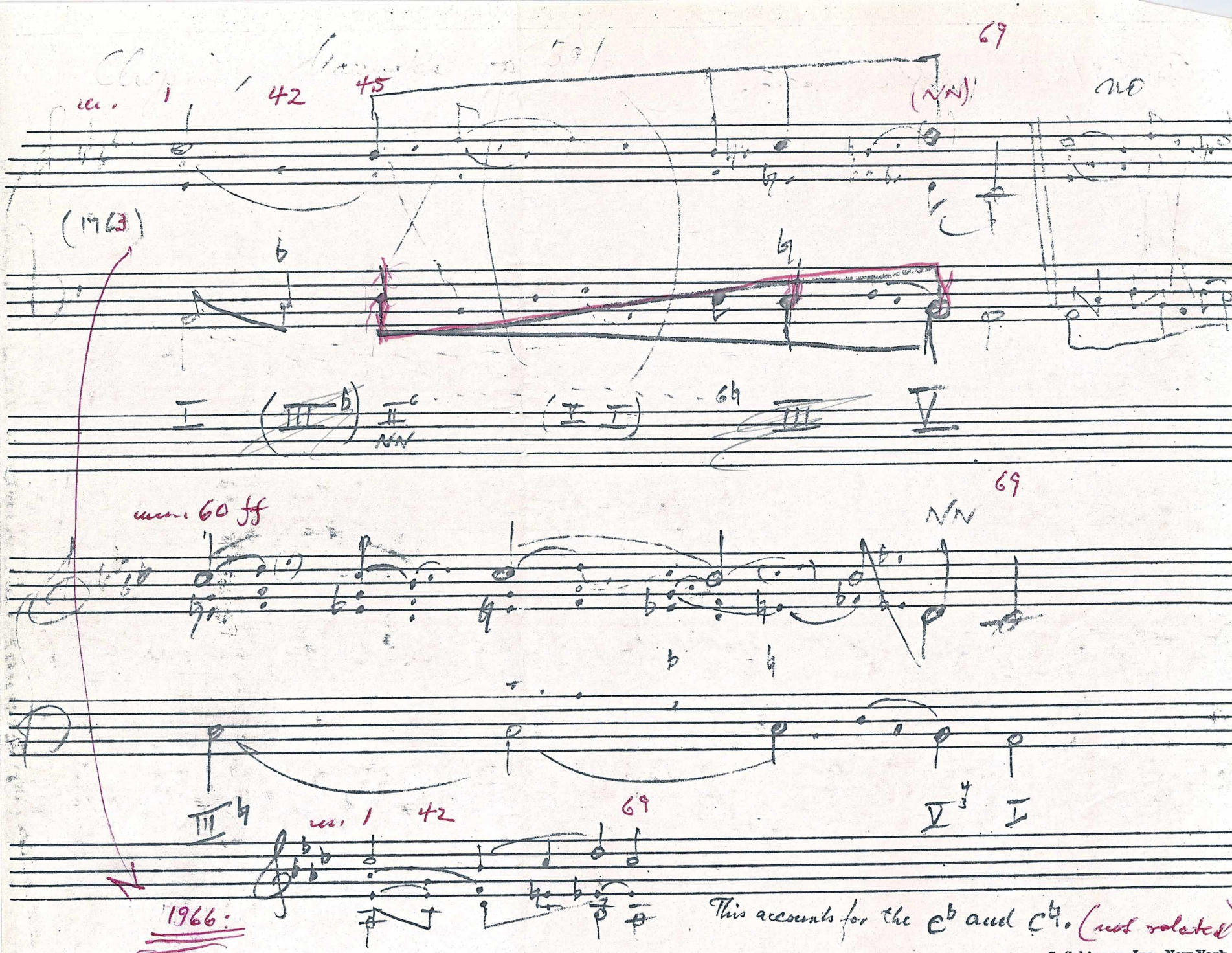
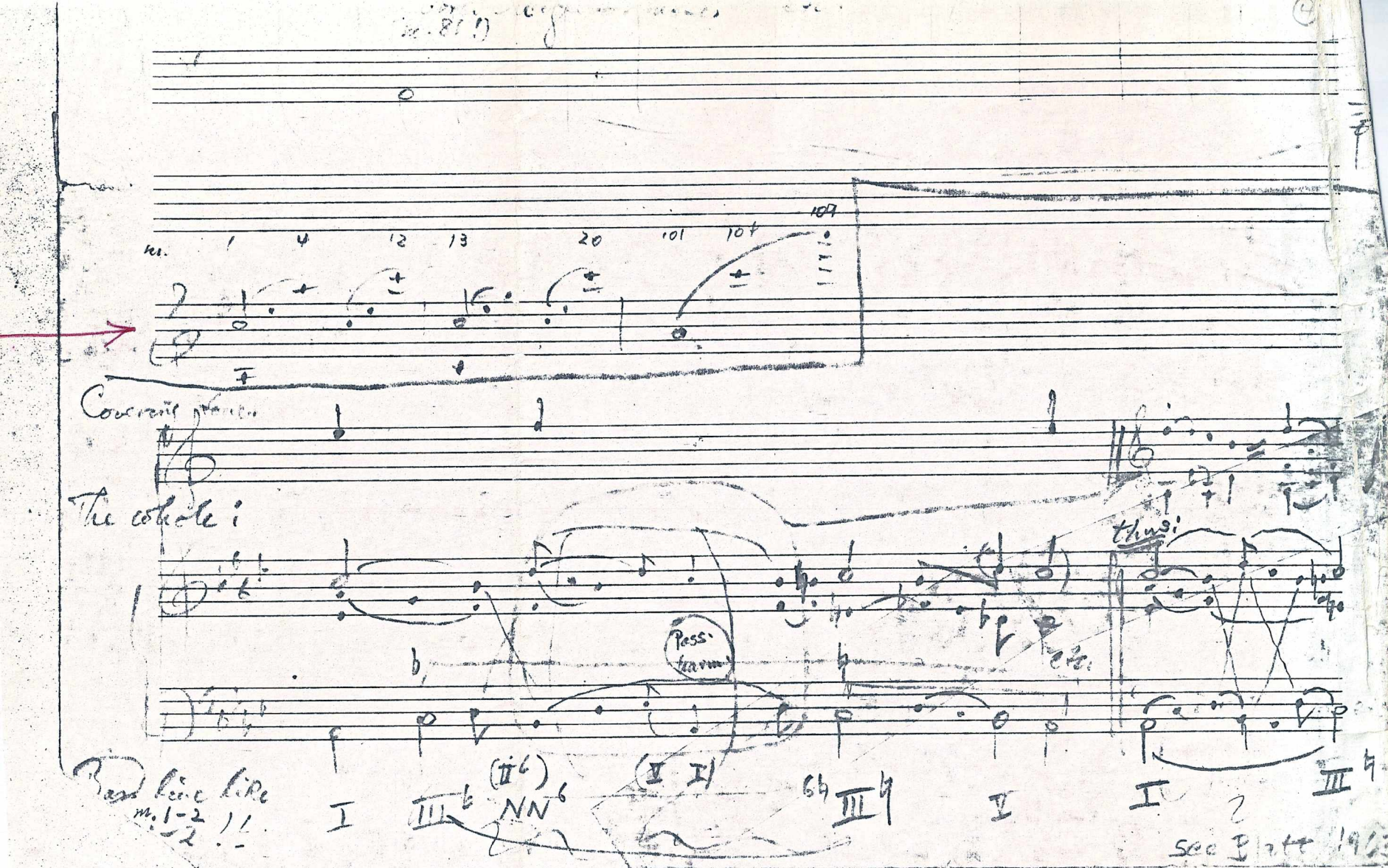
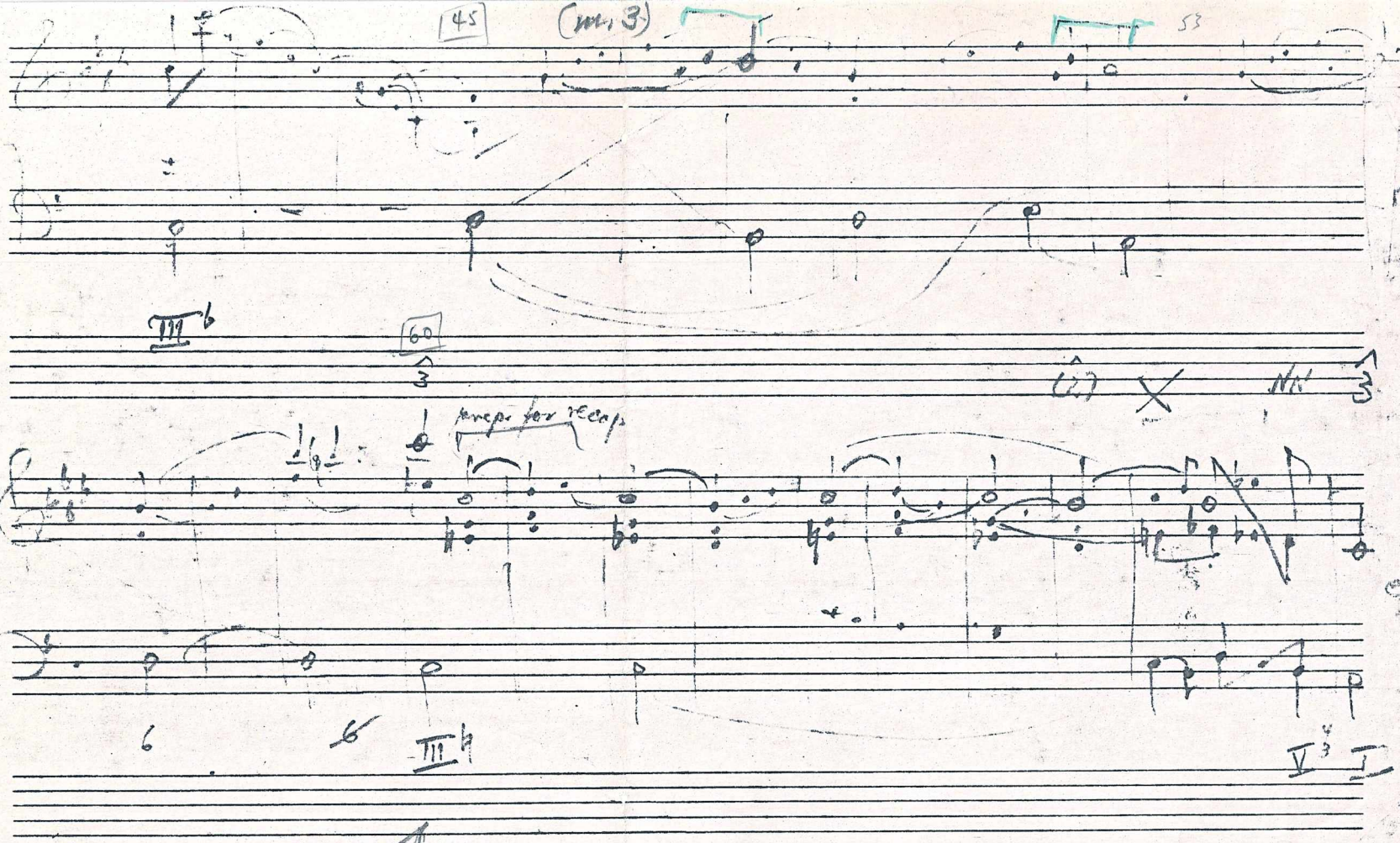


6 Staves
Printed in the U. S. A.

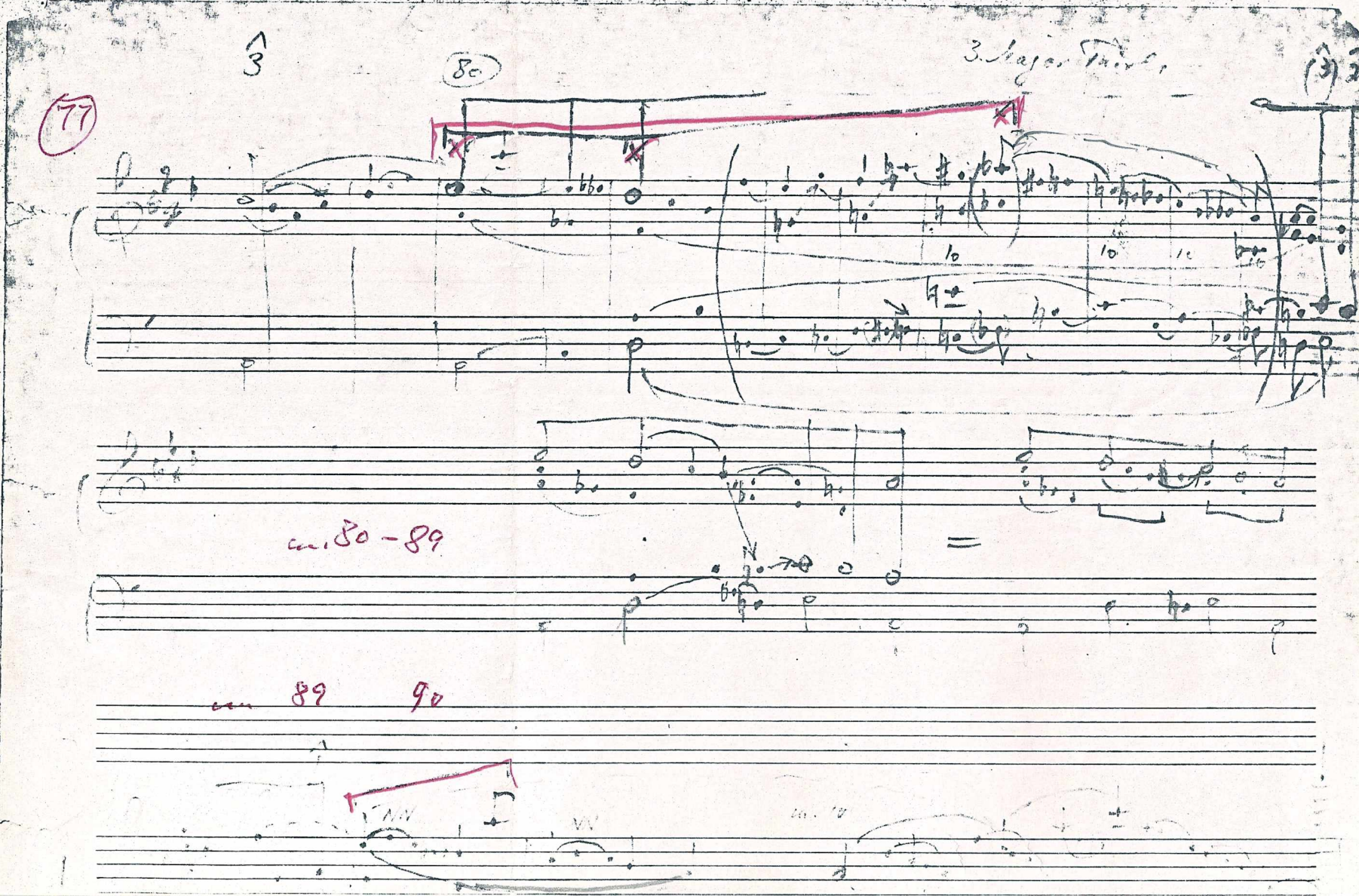
G. Schirmer, Inc., New York
No. 4


m. 1 4 12 13 20 101 104 109
Covering tones
The whole:
thus:
Pass. harm.
Bass line like m. 1-2 !!
I III♭ (II6) NN6 (V I) 6♮ III♮ V I III♮
see Blatt 19



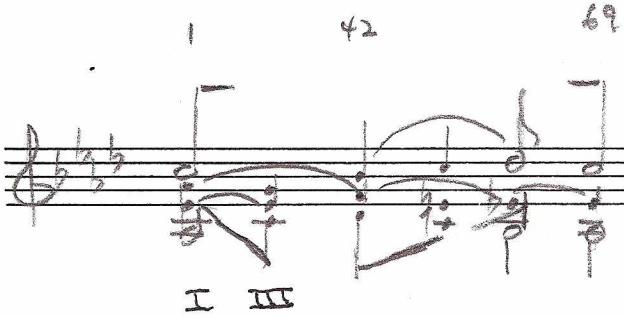
Gilprint
333 West 52nd Street, New York

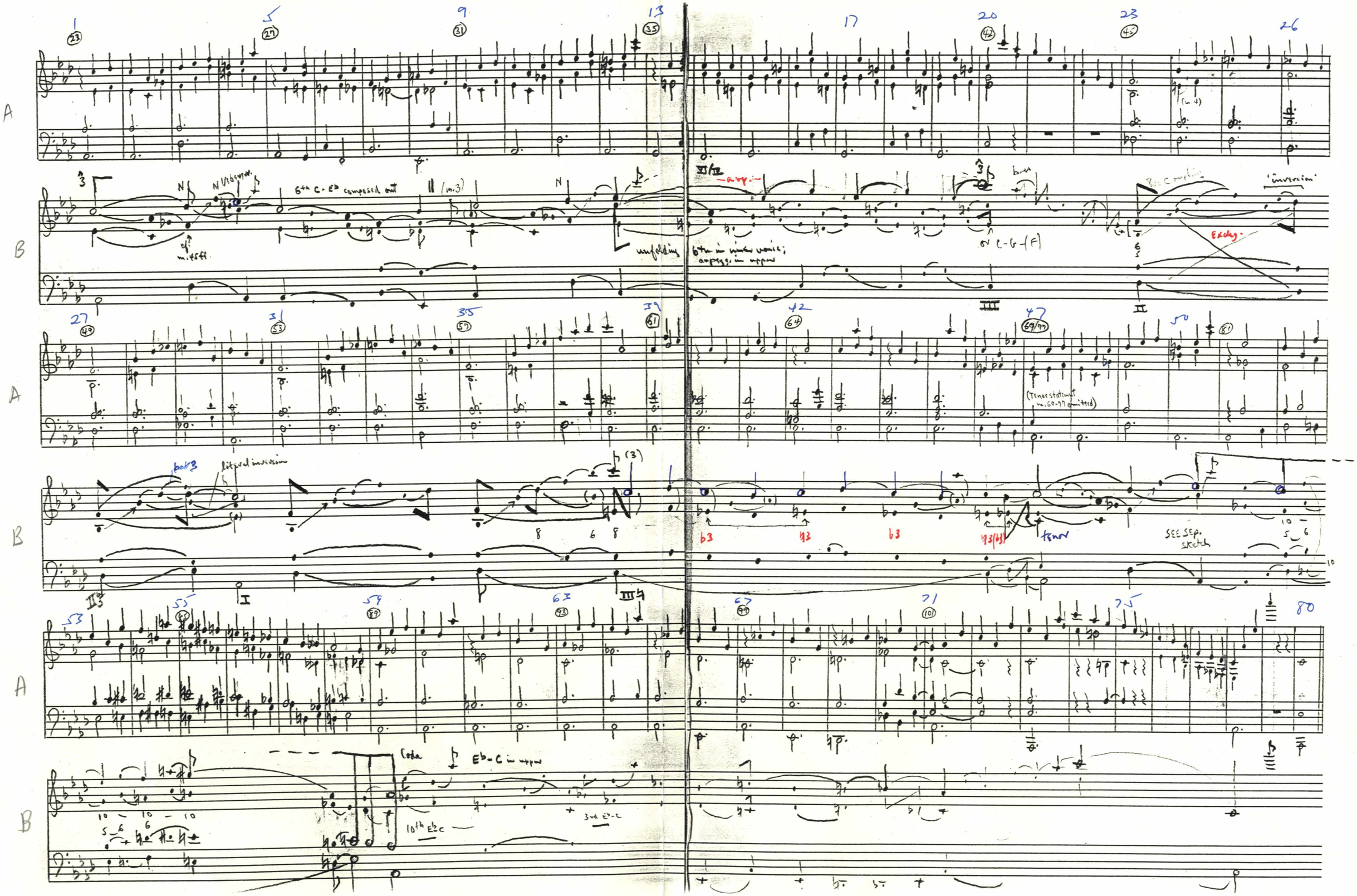
Bars C–Db–C–Bb–Ab prepares for recap in tenor.

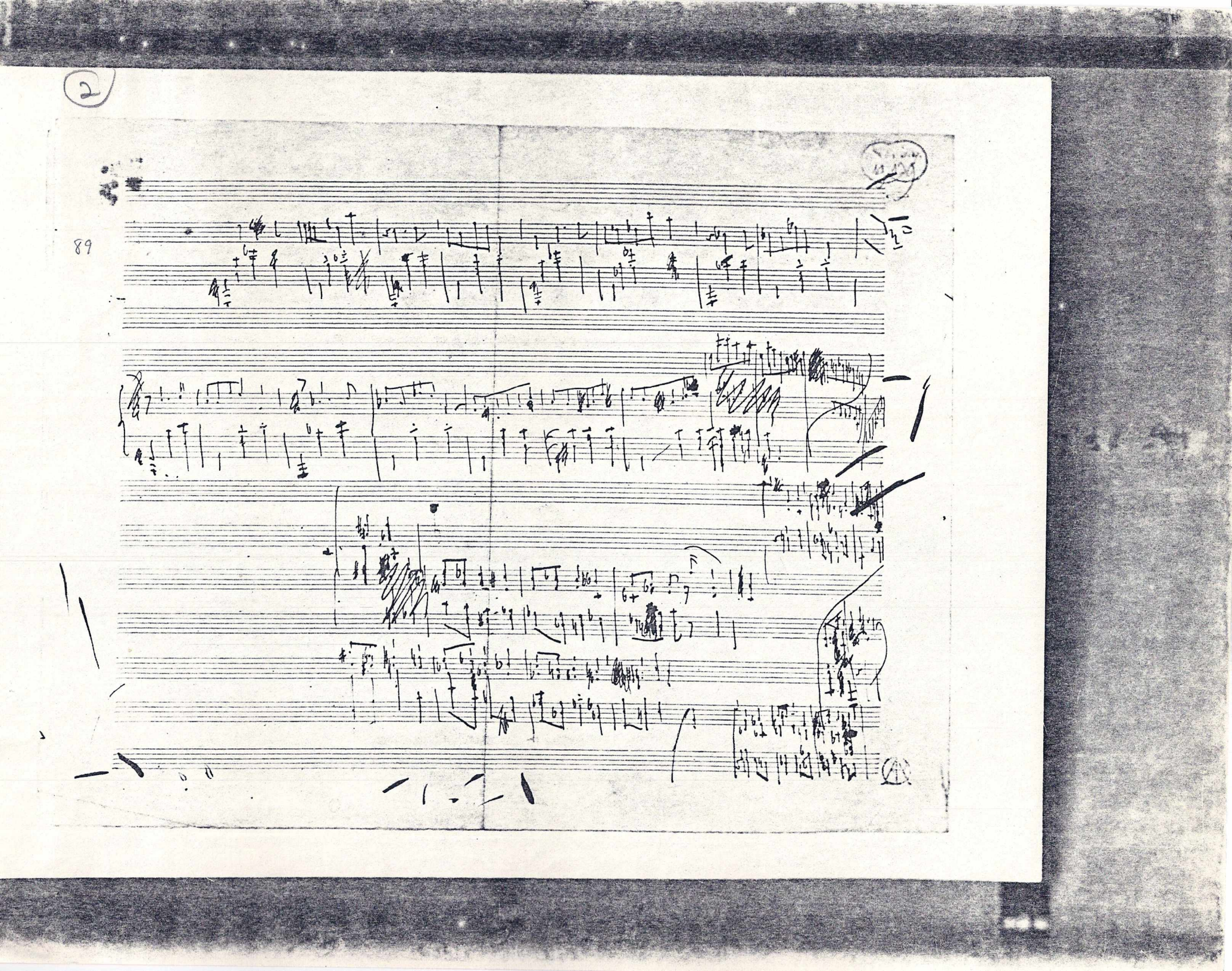

3
80
3. Major Thirds
77
m. 80 - 89
=
m. 89 90

Chopin, Op. 59/2

Bgd - Mgd

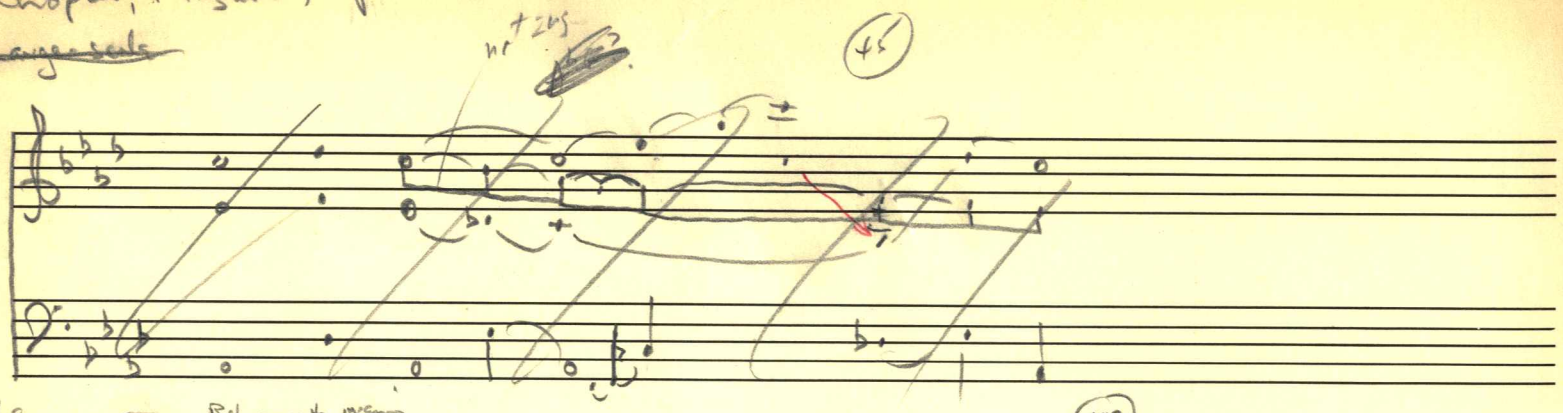



A
B
6th C-E♭ composed out
unfolding 6th in inner voice; arpegg. in upper
'inversion'
Exchg.
(Tenor statement m.68-77 omitted)
literal inversion
tenor
SEE SEP. sketch
Coda
E♭-C in upper
10th E♭-C
3rd E♭-C

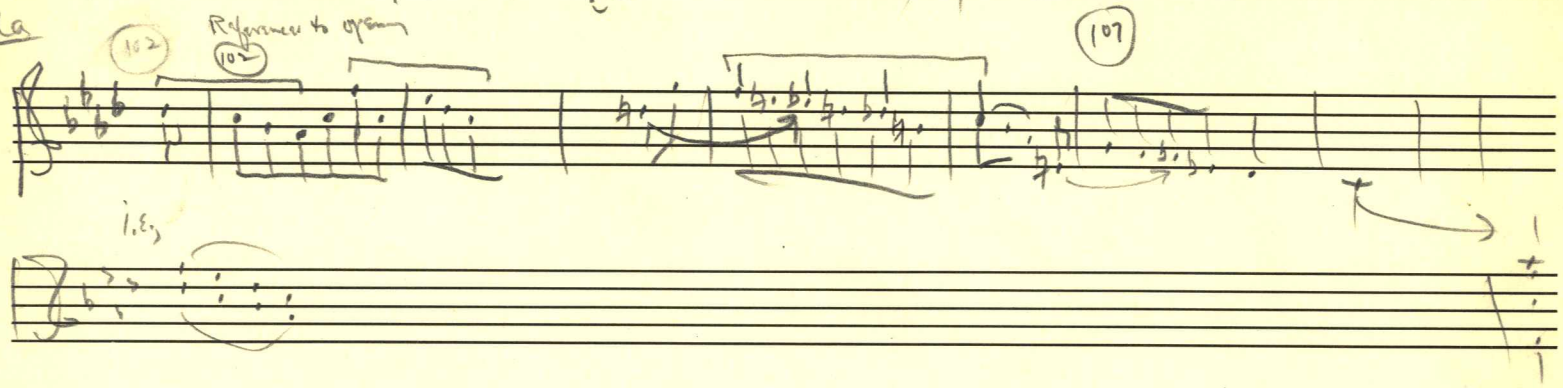


Chopin, Mazurka, Op. 59/2

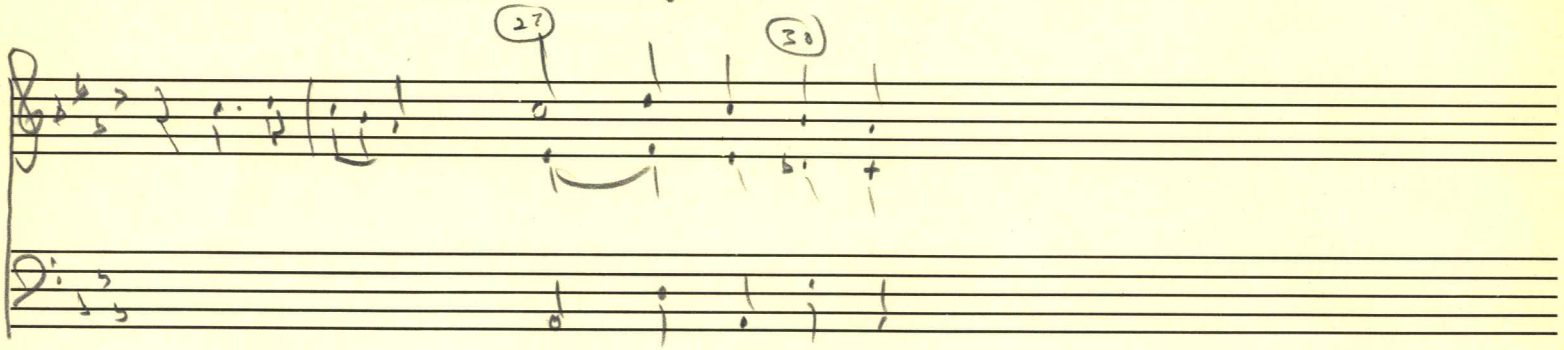
~~Large scale~~

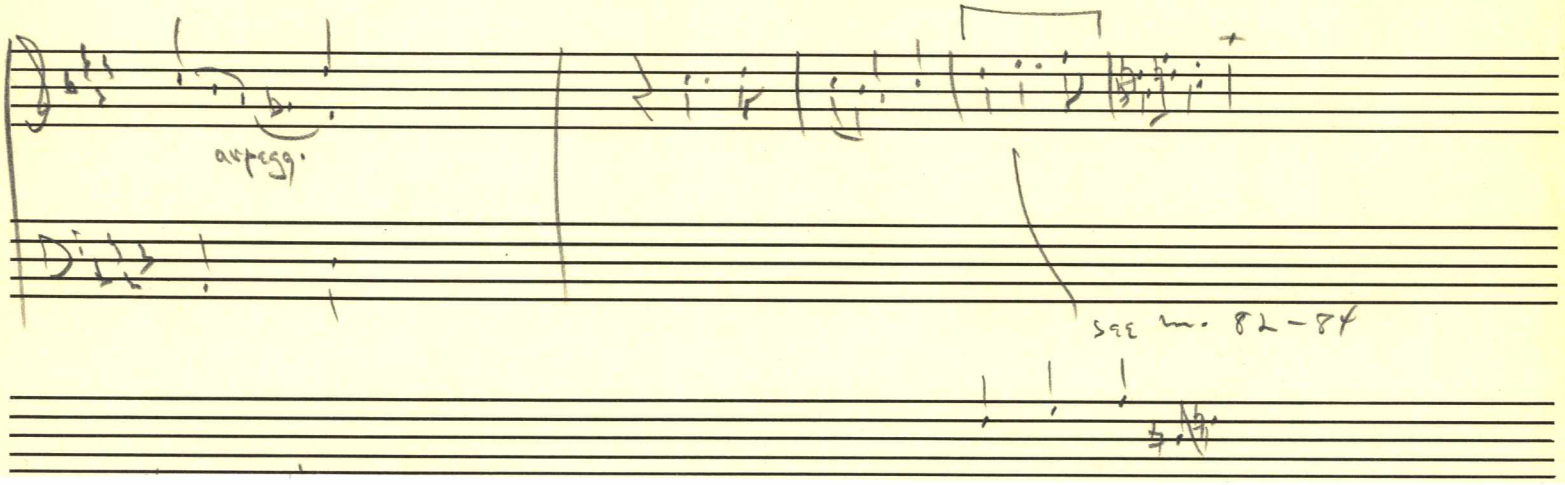


Coda (Ernst)



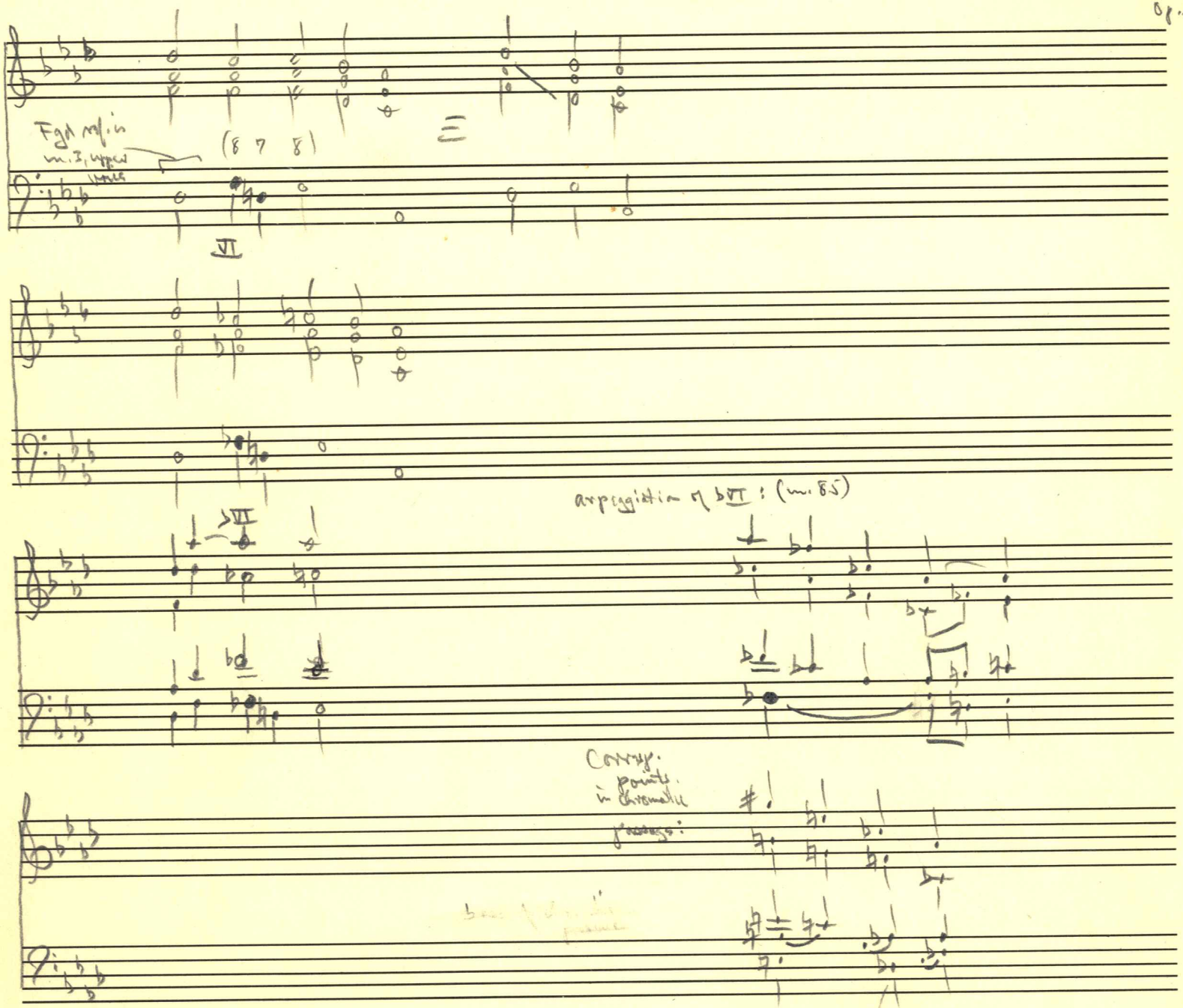
Note multiple repetitions and expansions (enlargements)





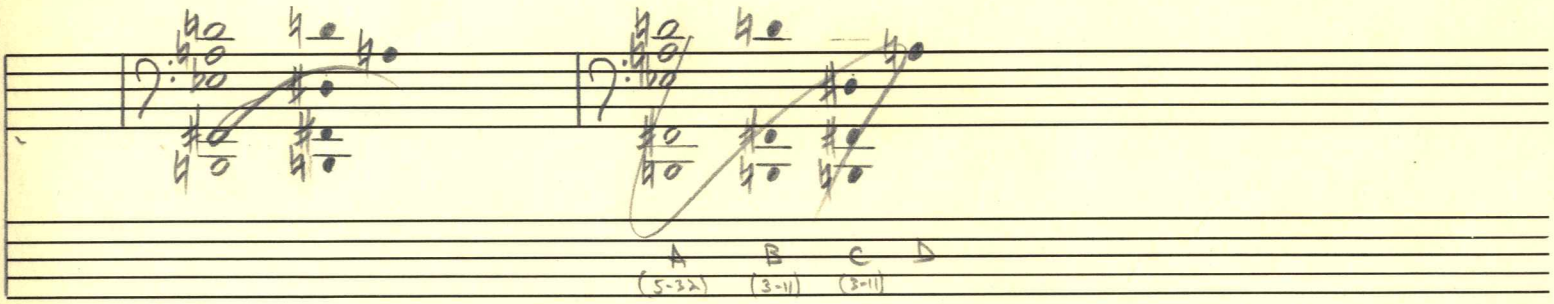
m. 82 f – Reconstruction

Chopin, Mazurka Op. 59/1



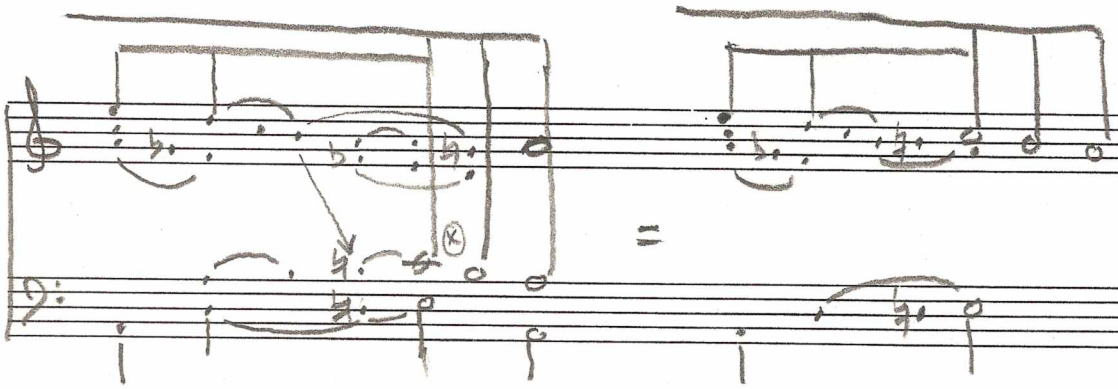
Passantino
NO. 1 MEDIUM 12 STAVE

1.10-4



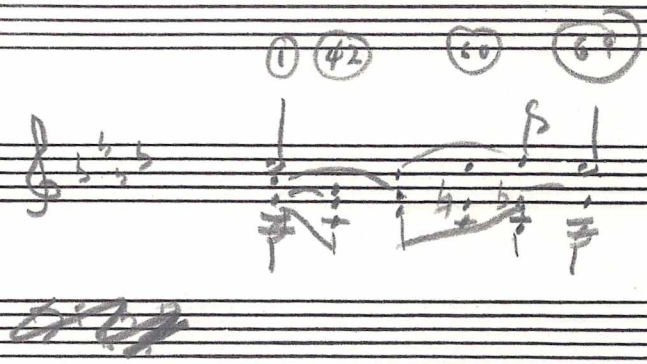
Chopin, A♭ mazurka

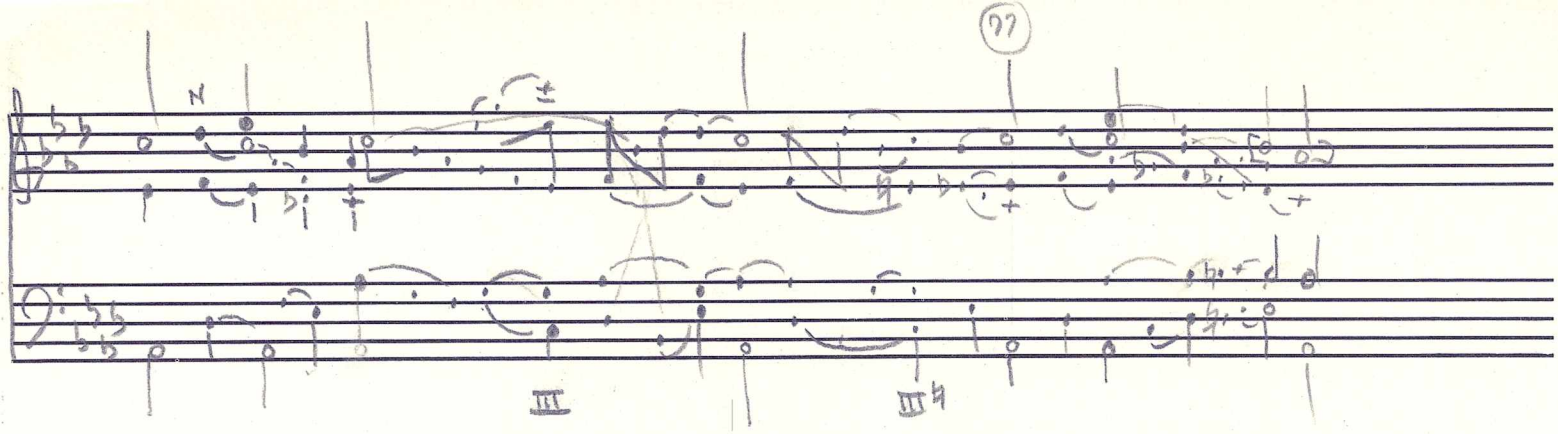
mm. 50-59



⊗ Register of "tenor" statement

Reduction to show contrapuntal function of C♯ at 60 ff.





Passantino
NO. 1 MEDIUM 12 STAVE

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^3 as the second crotchet in the treble, as in bar 122.

37. Mazurka in B♭ major, op. 59 N° 2

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

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^1'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 VII^7 with a diminished seventh in E major in bar 84 and after the similar VII^7 in C major in bar 85) as the VII^7 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 VII^7 with a diminished seventh in F♭ 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♭ 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♭ major, op. 53). We have, however, left the original notation, since it is simpler.

Bar *99*. FE has only the octave *D-D*^{1} 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♯ 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♯ 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 semiquaver $D\sharp^1$ 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 simplity 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*-$F\sharp$-$D\sharp^1$-$A\sharp^1$.

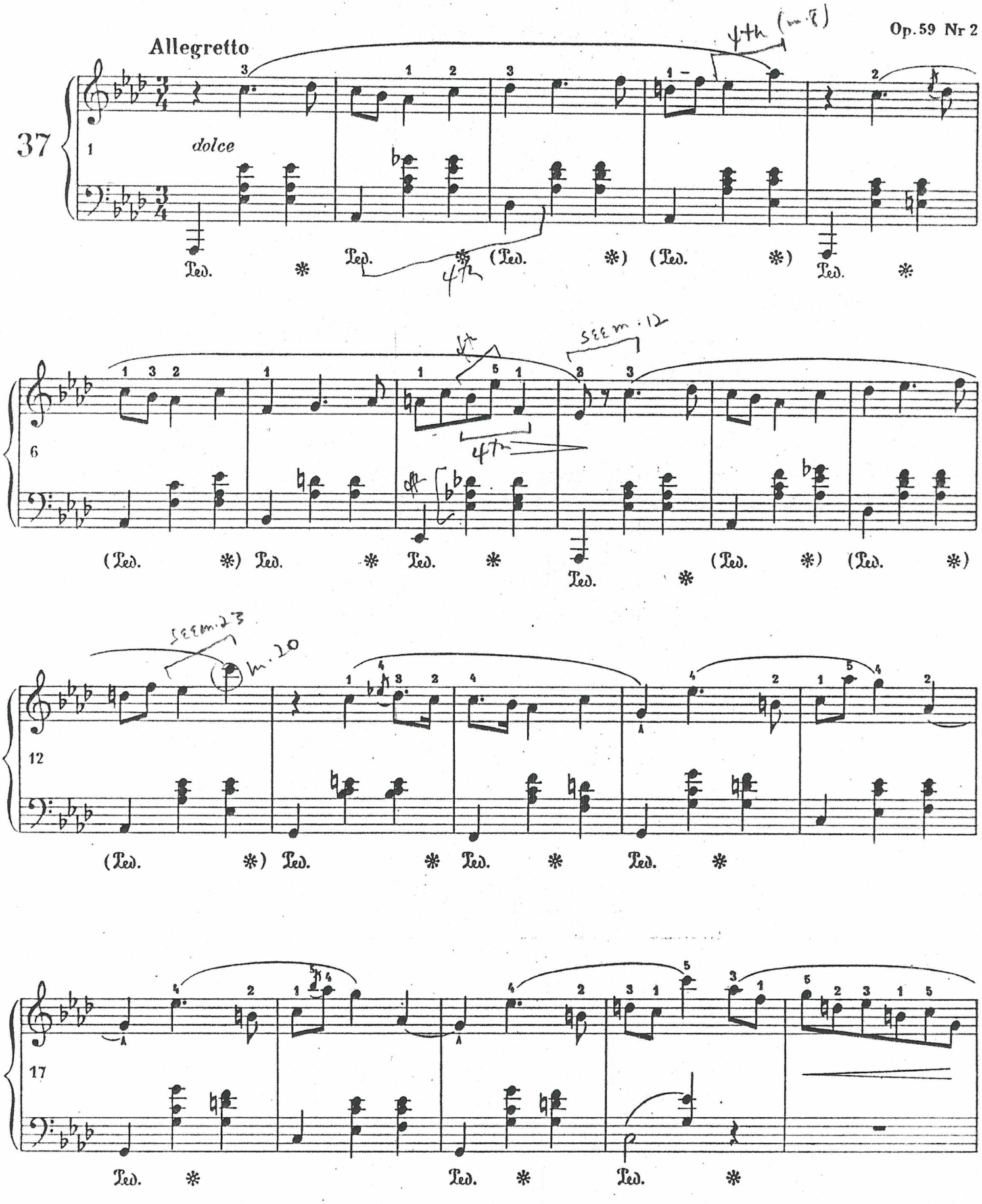
Bar *150*. GE has the octave $C\sharp$-$C\sharp$ as the third crotchet in the bass, and not the fifth $F\sharp$-$C\sharp$.

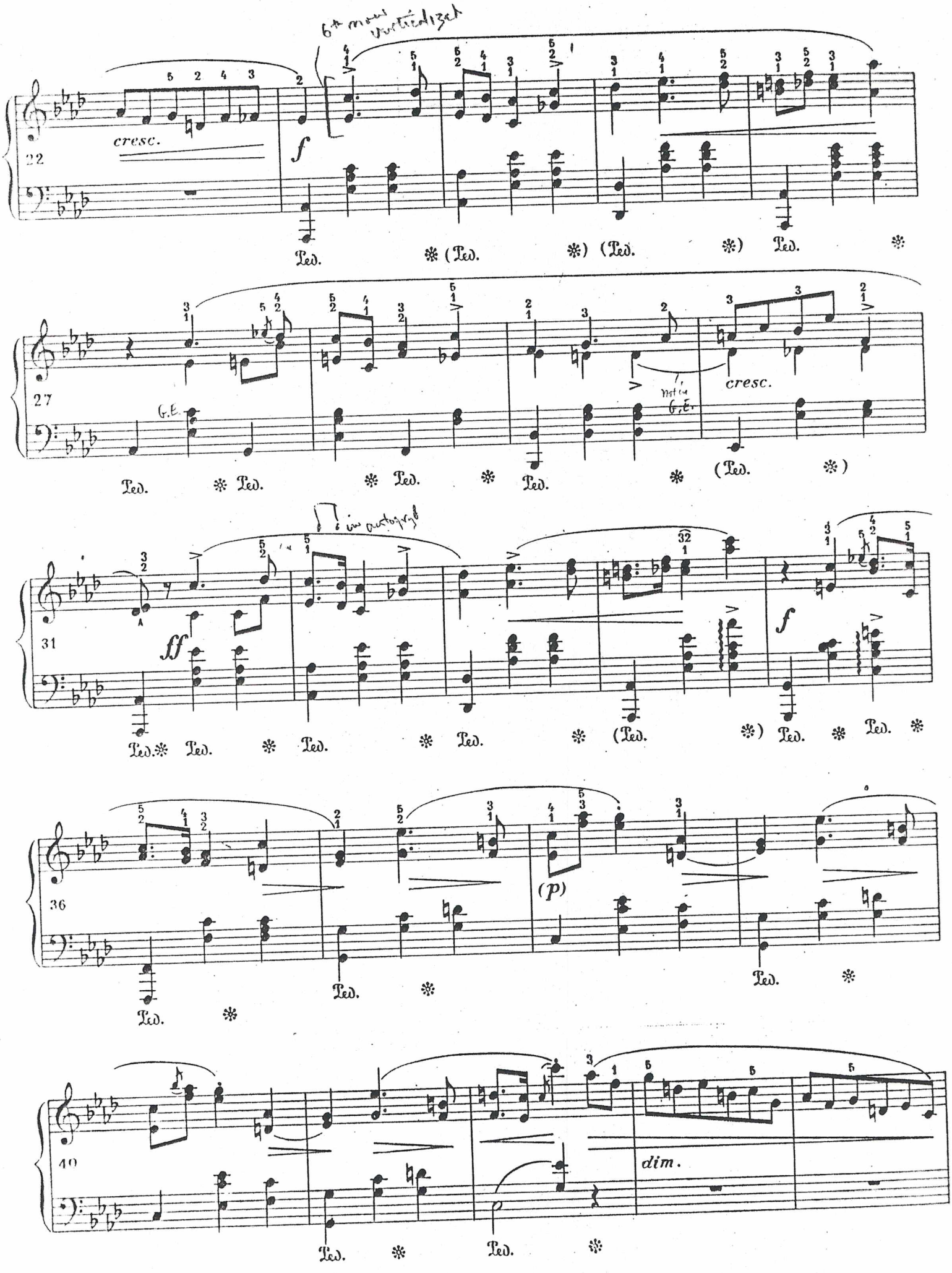
39. Mazurka in B major, op. 63 N° 1

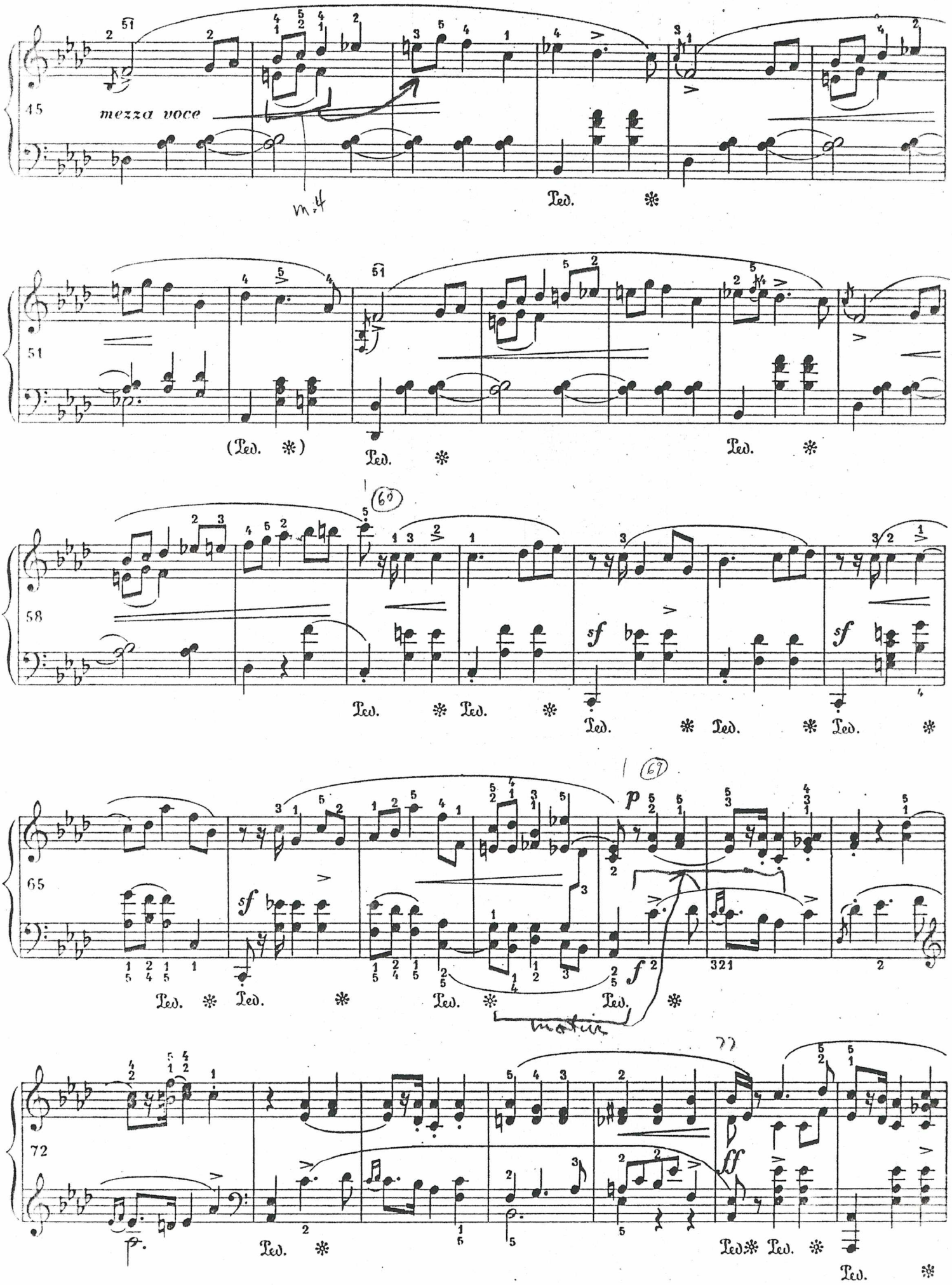
Abbreviations: FE — the original French edition (Brandus et Cie, Paris, N° 4792); GE — the original German edition (Breitkopf & Härtel, Leipzig, N° 7714). MS — the autograph in the Library of the Paris Conservatoire, partially reproduced in Binental (Chopin, Paris 1934, reproduction N° 48),

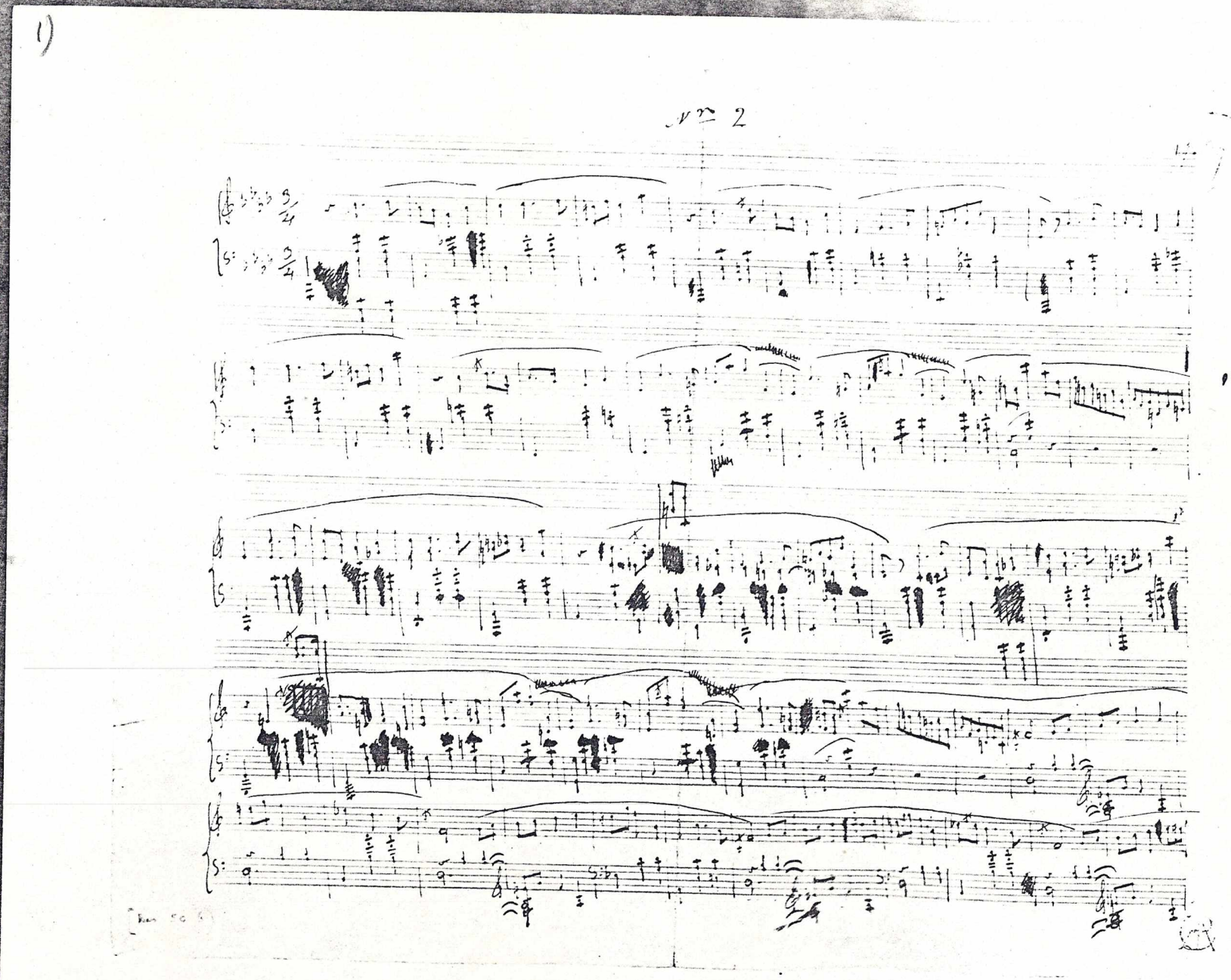
Annotated Score

Op. 59 Nr 2




6th now verticalized
cresc.
f
Ped.
G.E.
not in G.E.
cresc.
in autograph
ff
f
(p)
dim.


45
mezza voce
m.d
Ped.
51
(Ped. *)
Ped. *
Ped. *
58
(60)
sf
Ped. * Ped. *
Ped. * Ped. * Ped. *
65
(69)
p
sf
f
321
Ped. * Ped. * Ped. * Ped. *
72
ff
Ped. *
Ped. * Ped. *
Ped. *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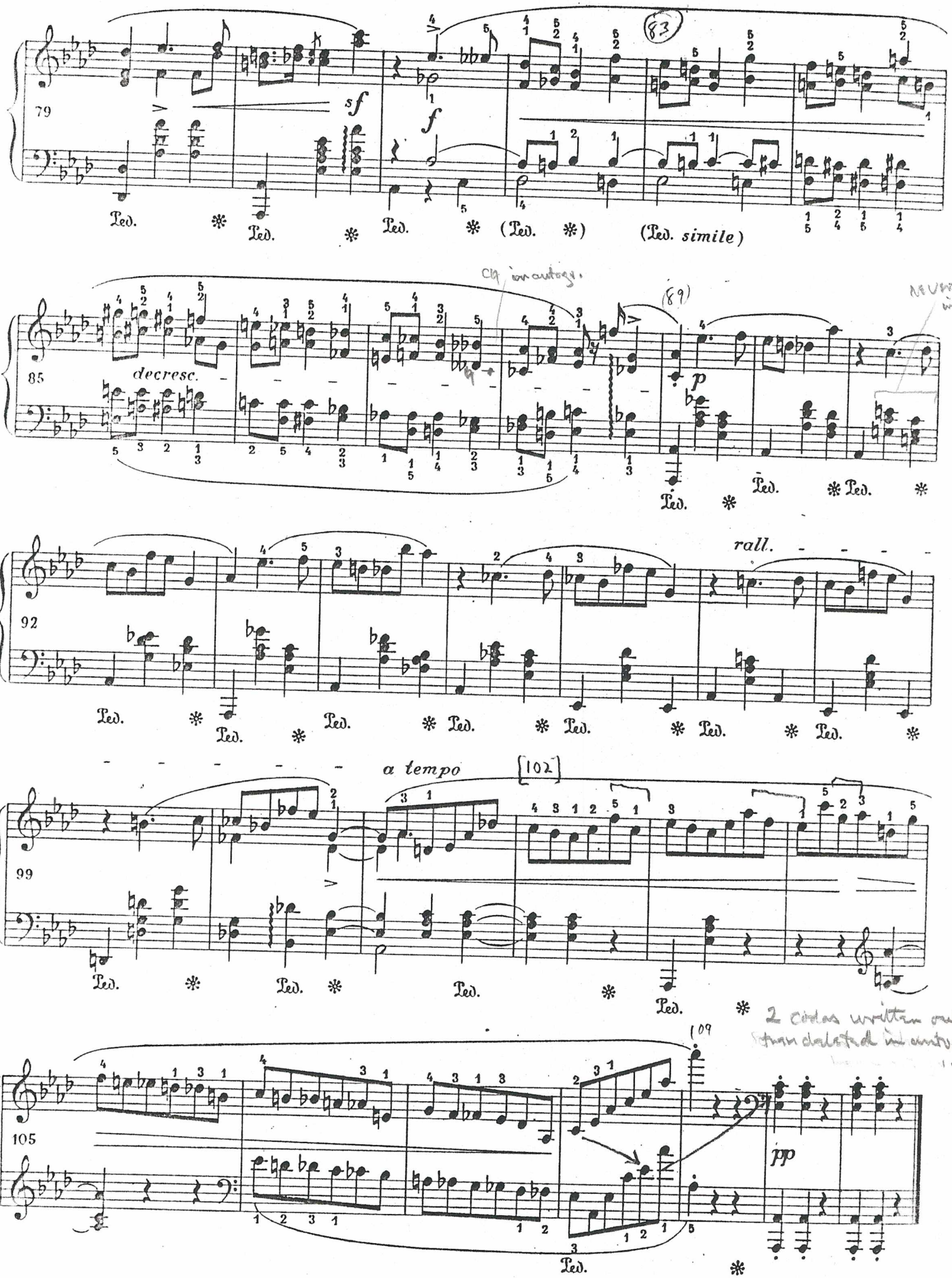
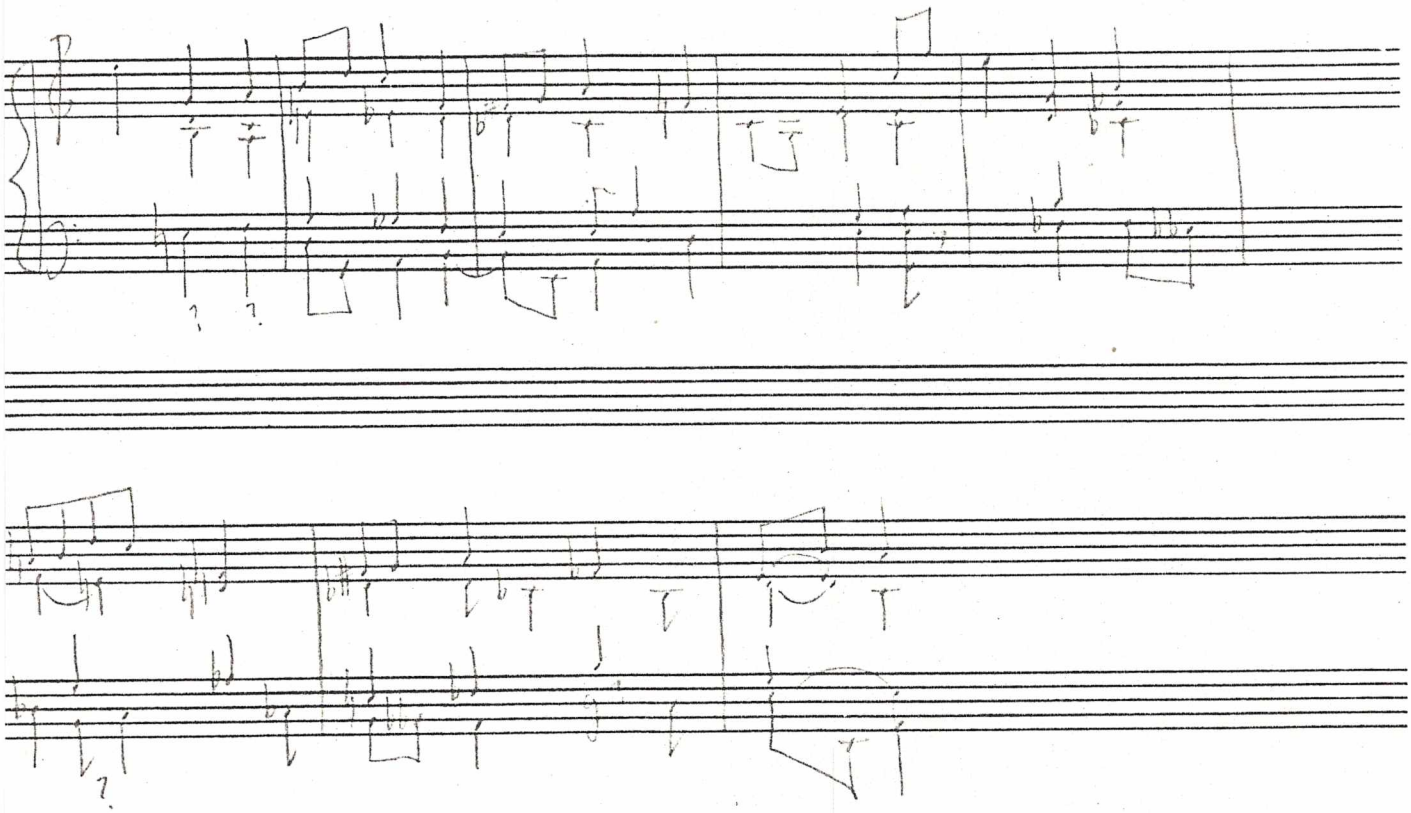

79
sf
f
(83)
Ped.
(Ped. simile)
85
decresc.
Cq in autogr.
(89)
p
Ped.
92
rall.
99
a tempo
[102]
105
109
pp
2 codas written out, then deleted in autogr.

2)

Transcription of bottom of p. 2

Begins at m. 110 (ending)



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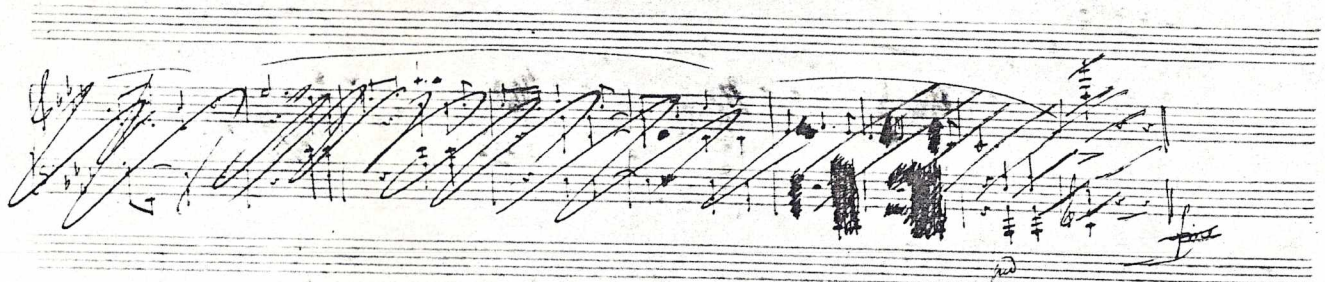

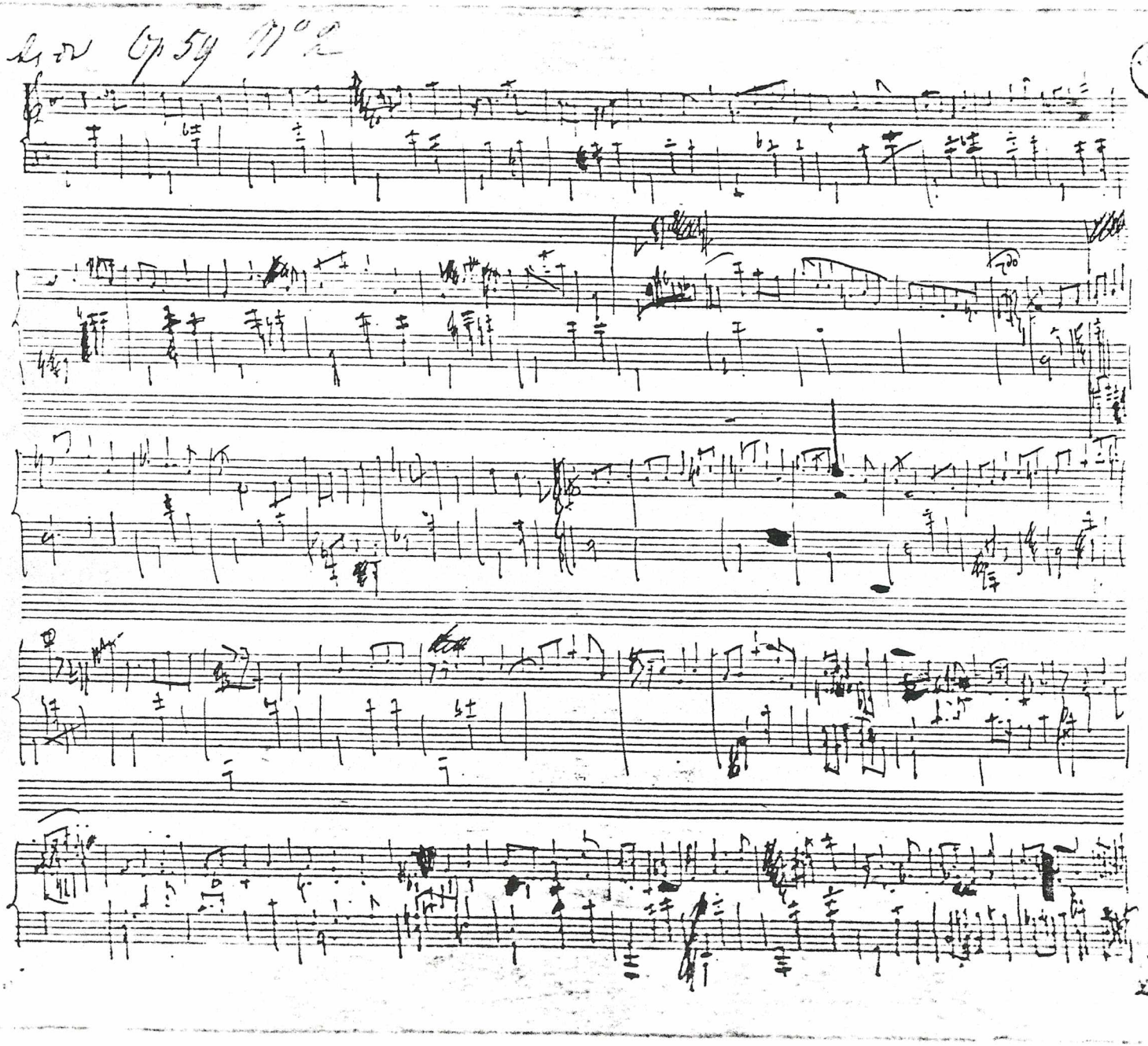
60

Autograph

Bibliothèque nationale

Added sixth, and dominant seventh chord 8

Two stated pages

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