# FRYDERYK CHOPIN

## SONATY
Op. 35, 58

WYDANIE NARODOWE
Redaktor naczelny: JAN EKIER

POLSKIE WYDAWNICTWO MUZYCZNE
KRAKÓW 1995

SERIA A. UTWORY WYDANE ZA ŻYCIA CHOPINA. TOM X

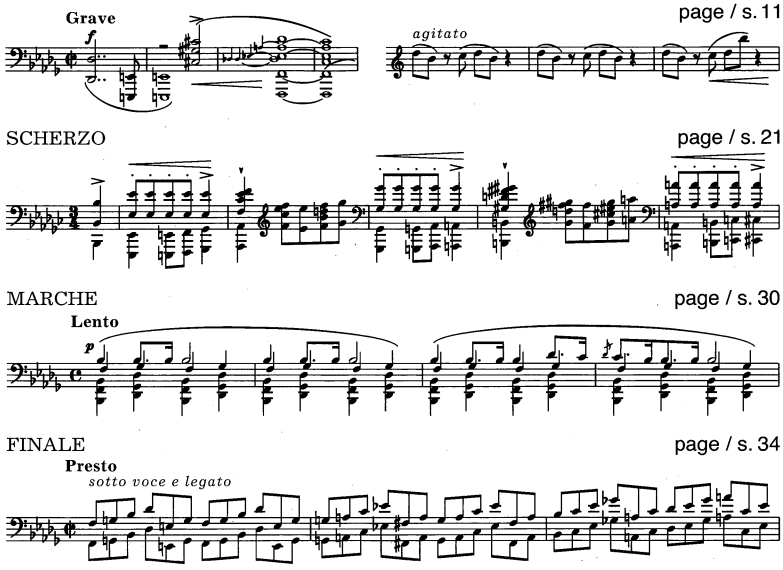
## 1. Sonata Op. 35


Grave page / s. 11

SCHERZO page / s. 21

MARCHE page / s. 30

FINALE page / s. 34

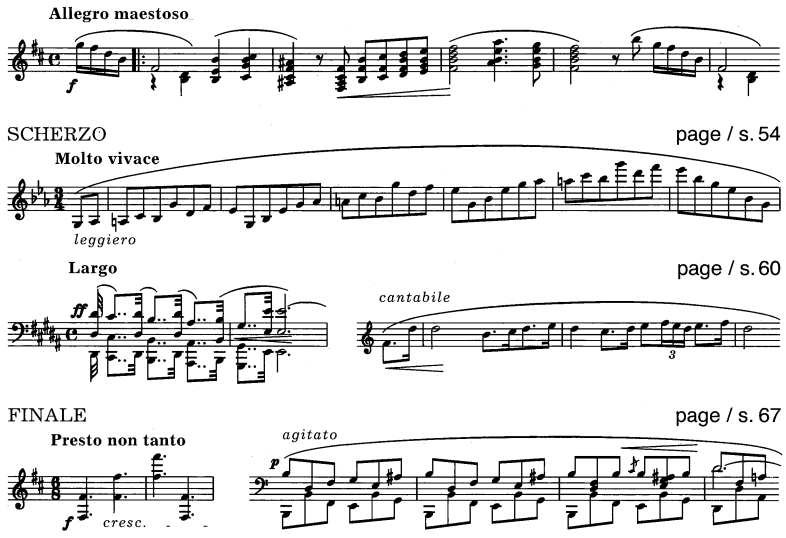

## 2. Sonata Op. 58


page / s. 38

SCHERZO page / s. 54

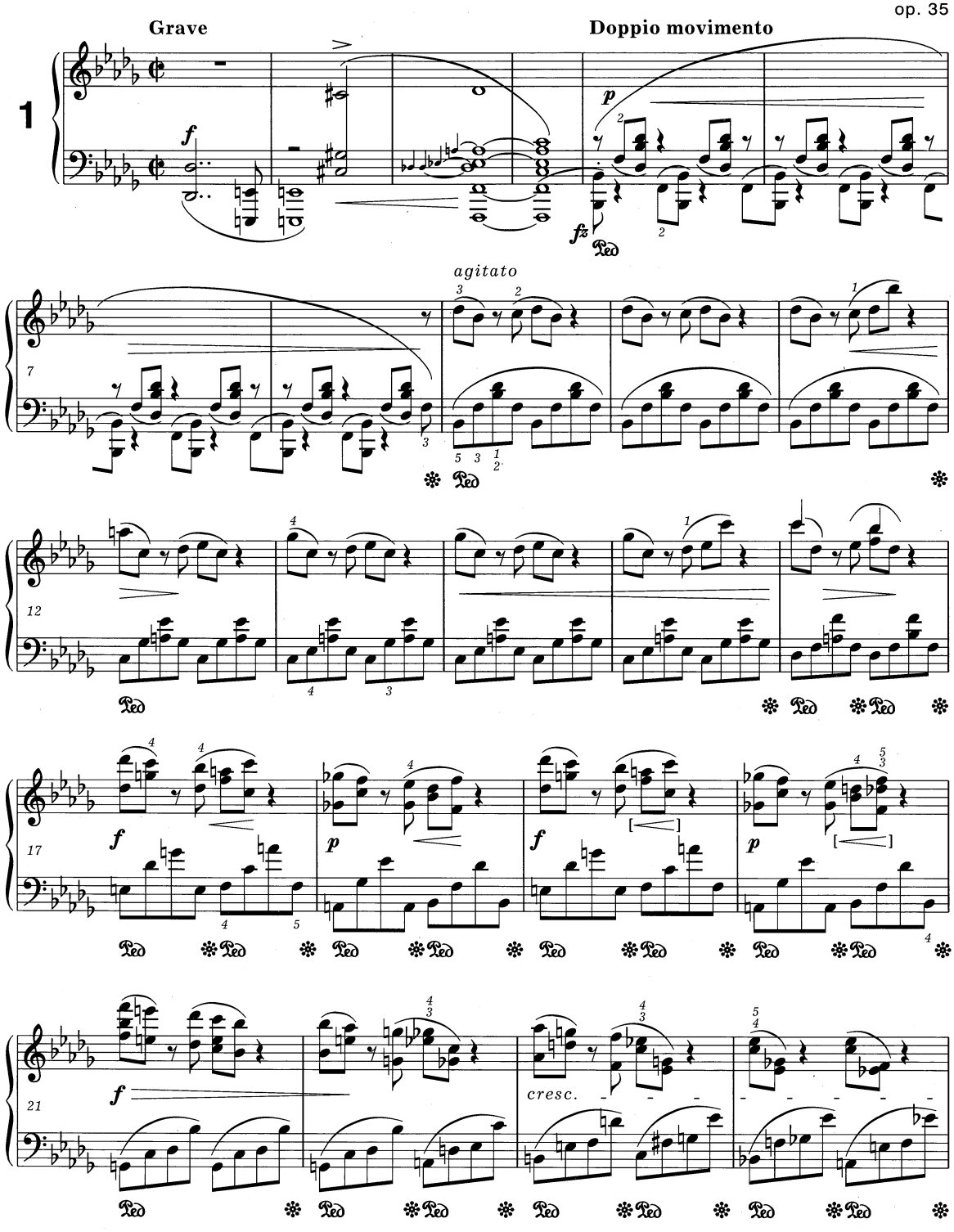
Largo page / s. 60

FINALE page / s. 67

# Sonate

op. 35

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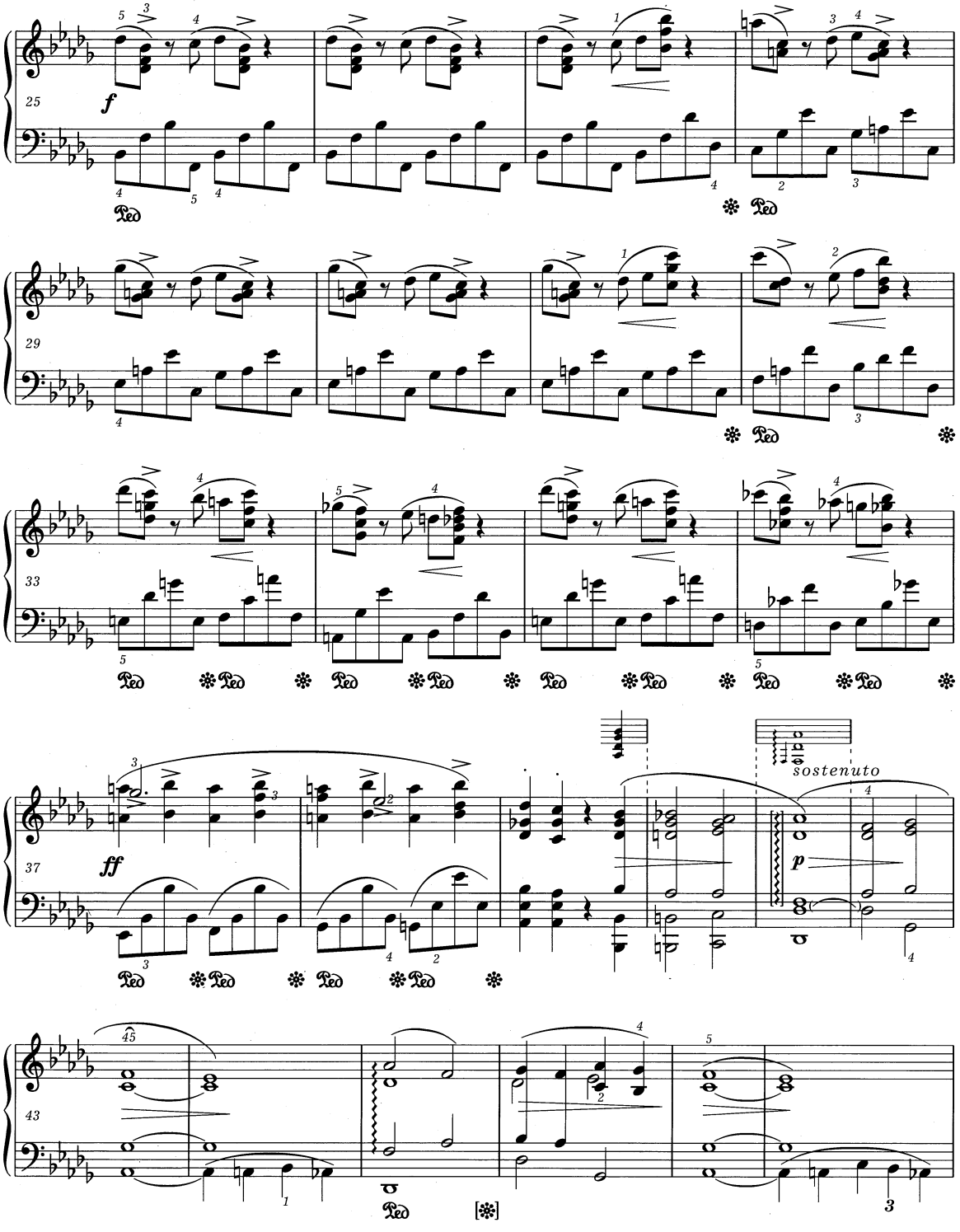
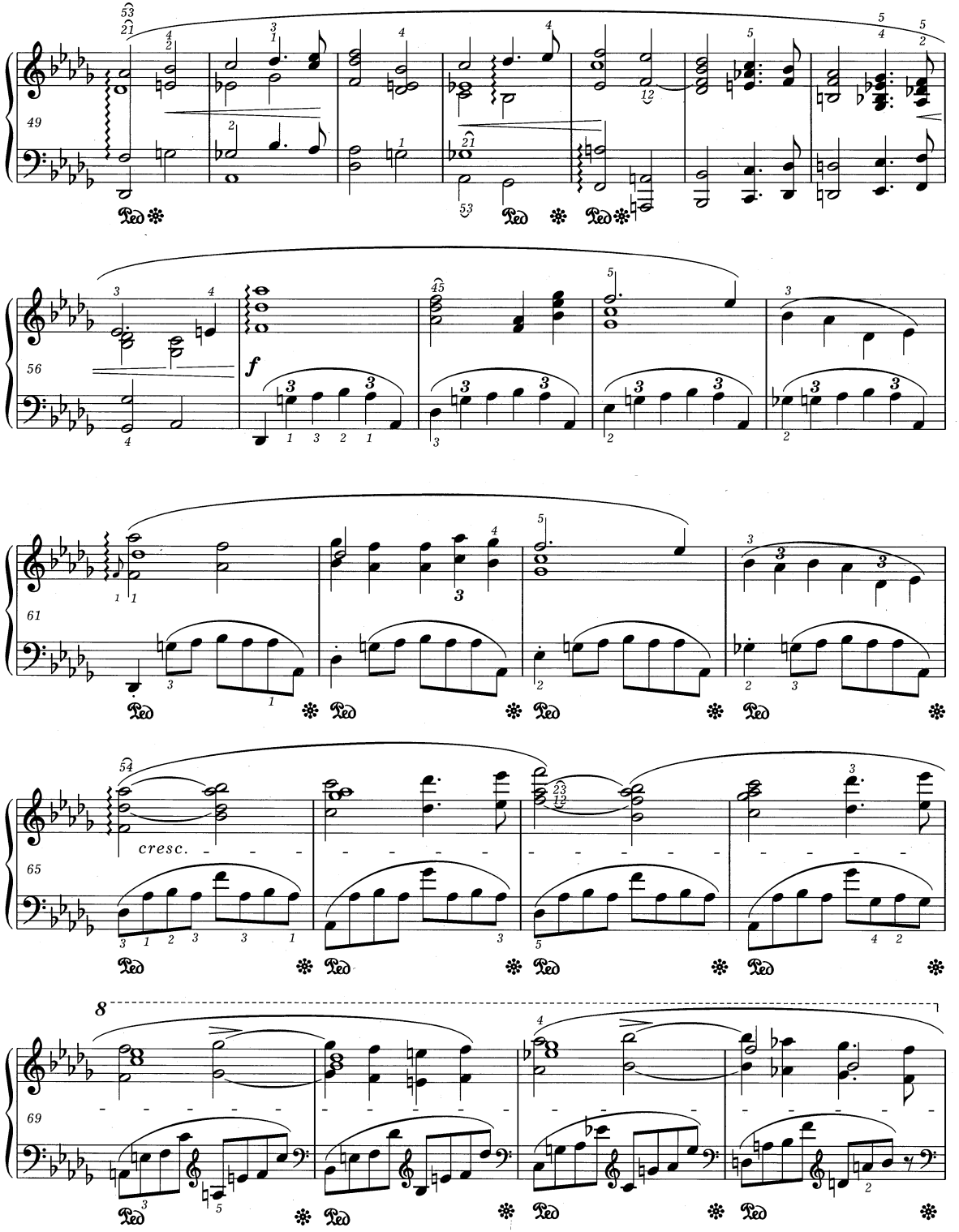
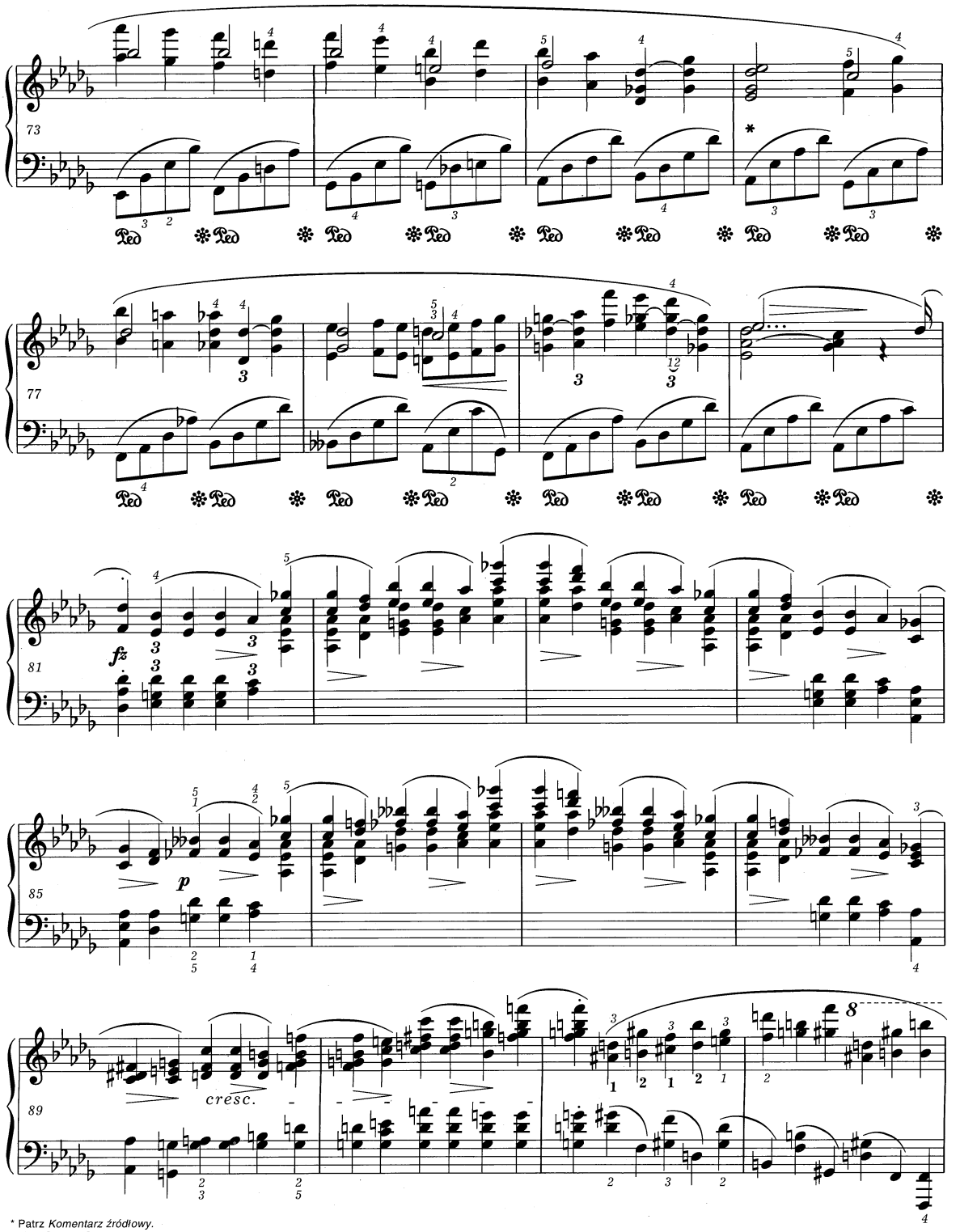
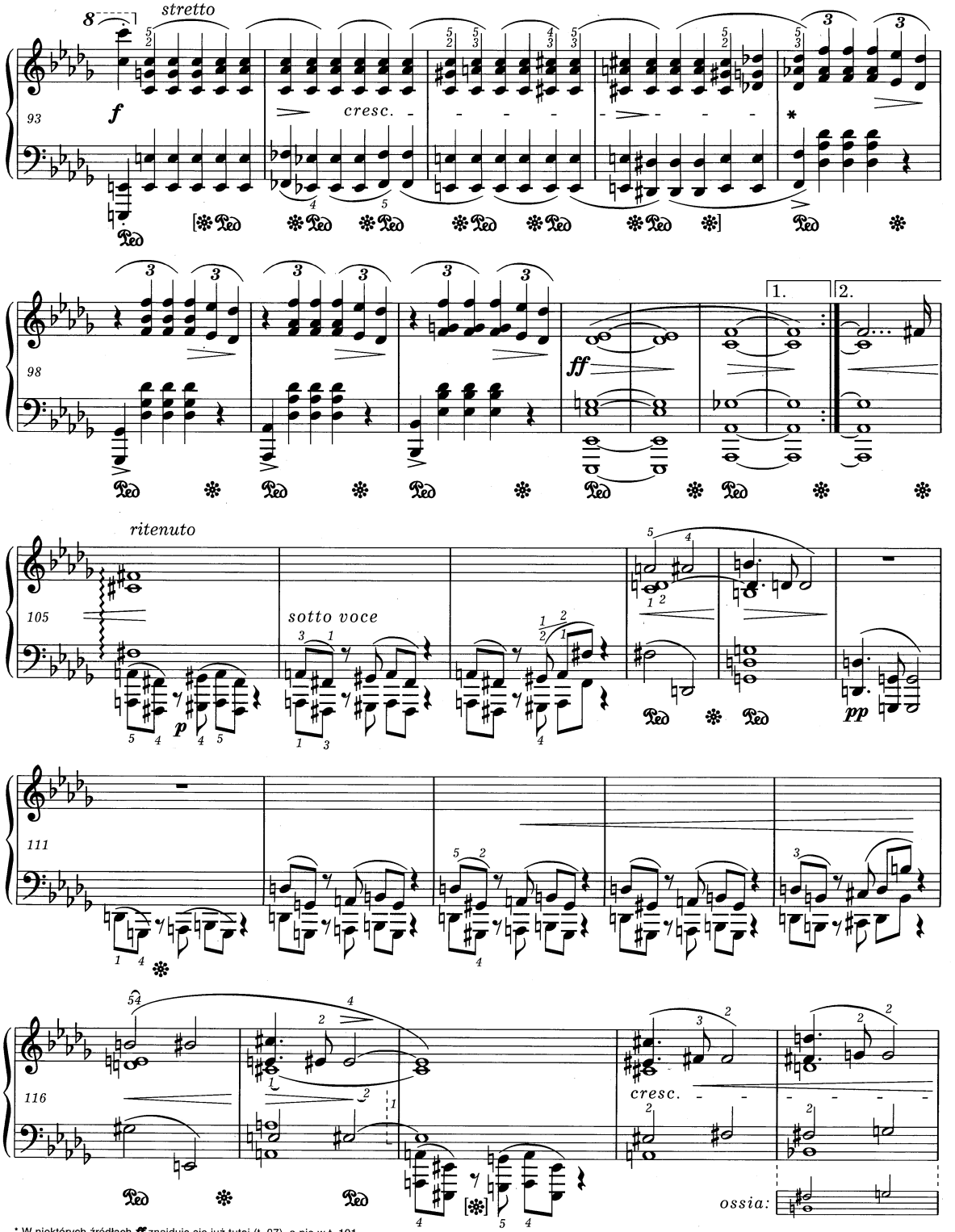

25
f
29
33
37
ff
sostenuto
p
43

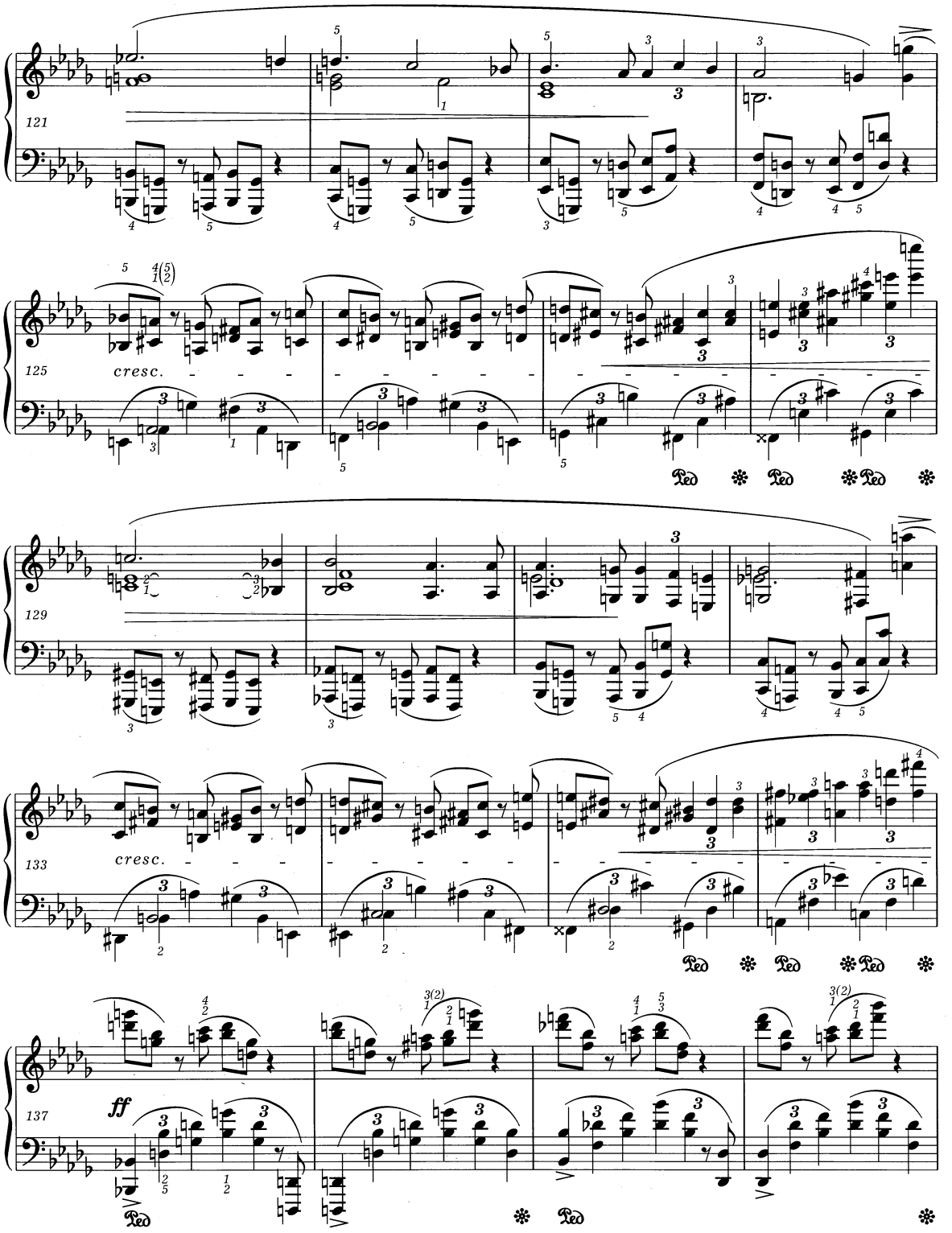

49
56
f
61
cresc.
65
8
69

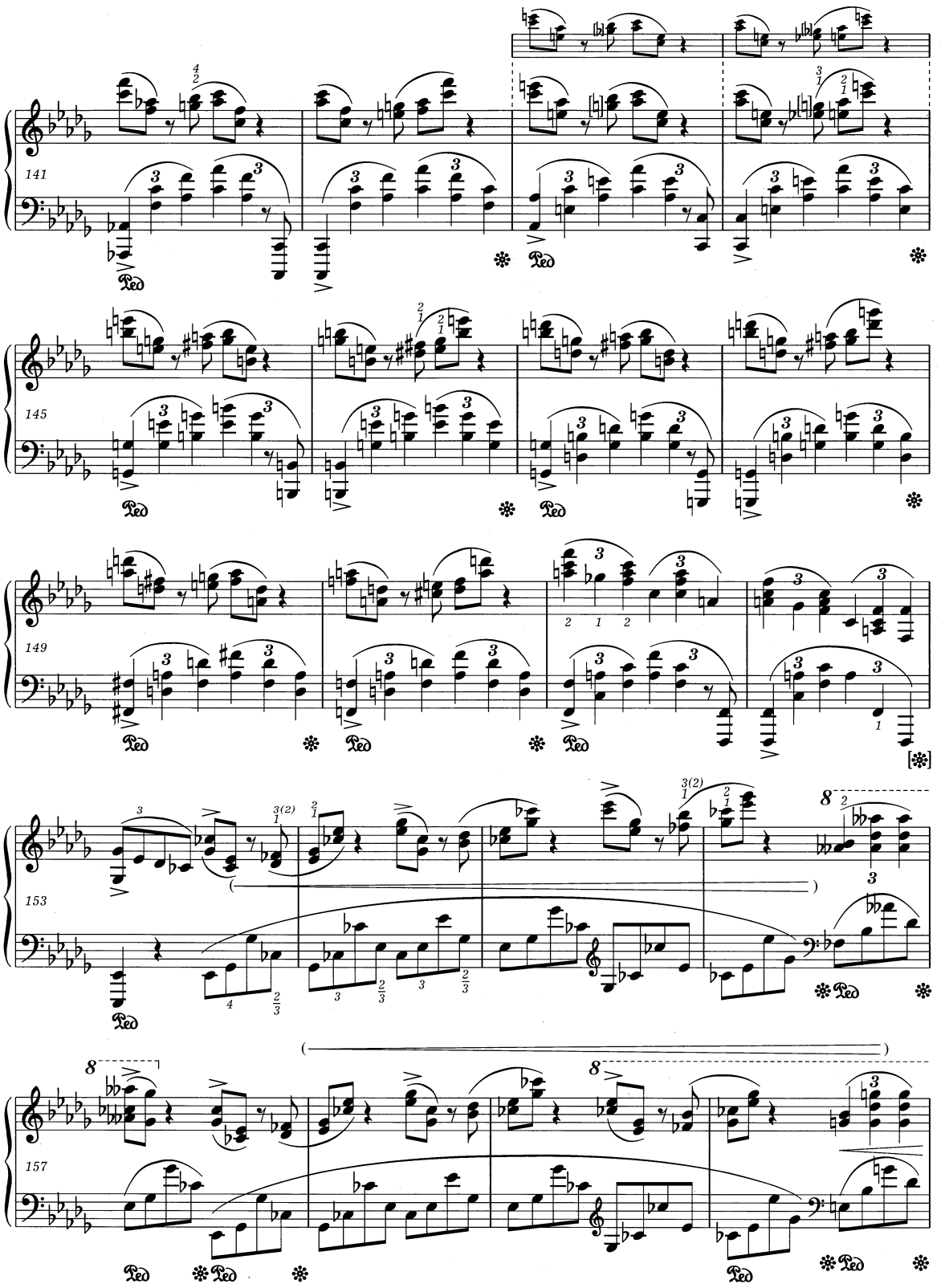


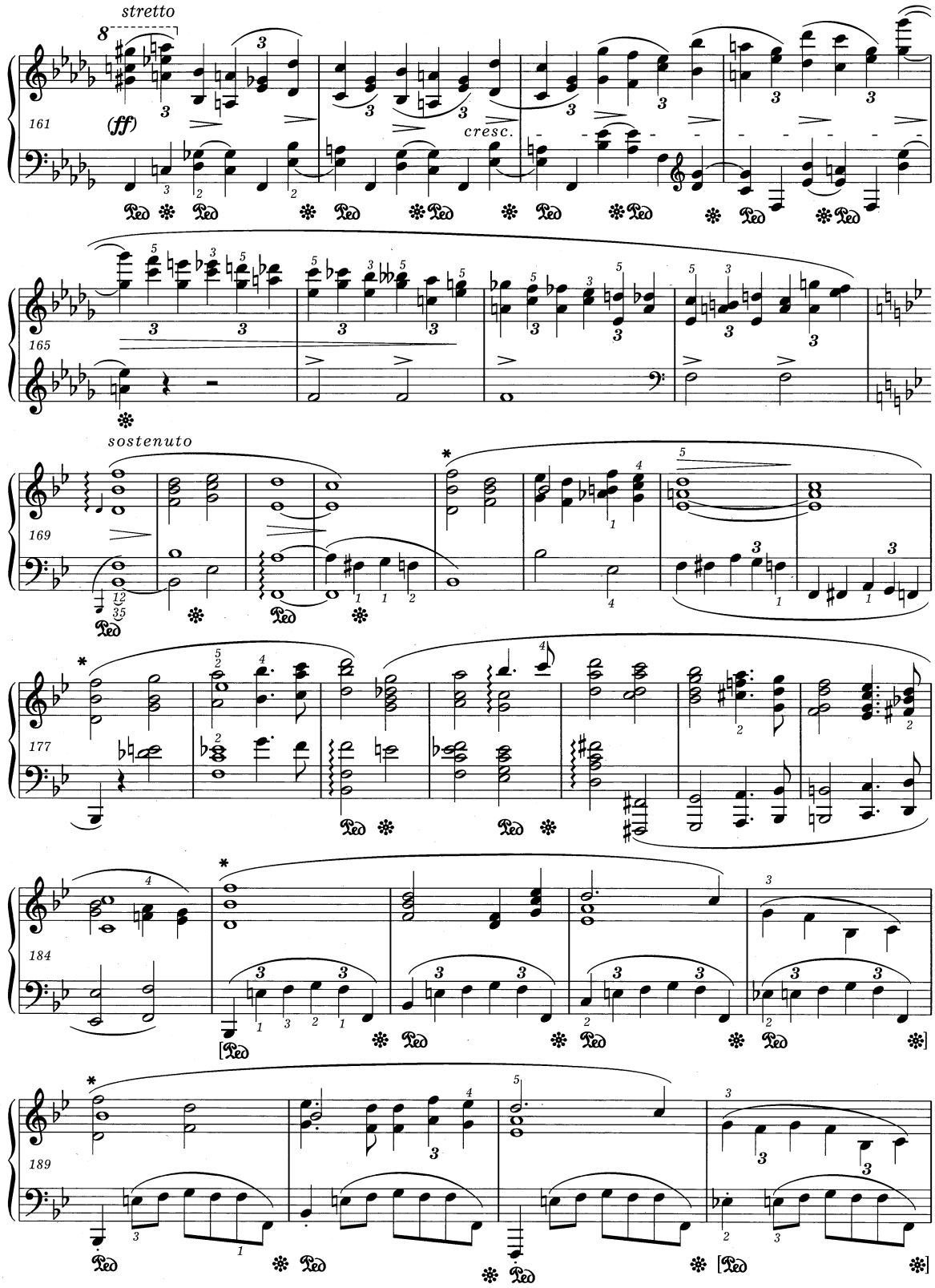

* Patrz *Komentarz źródłowy.*
*Vide Source Commentary.*



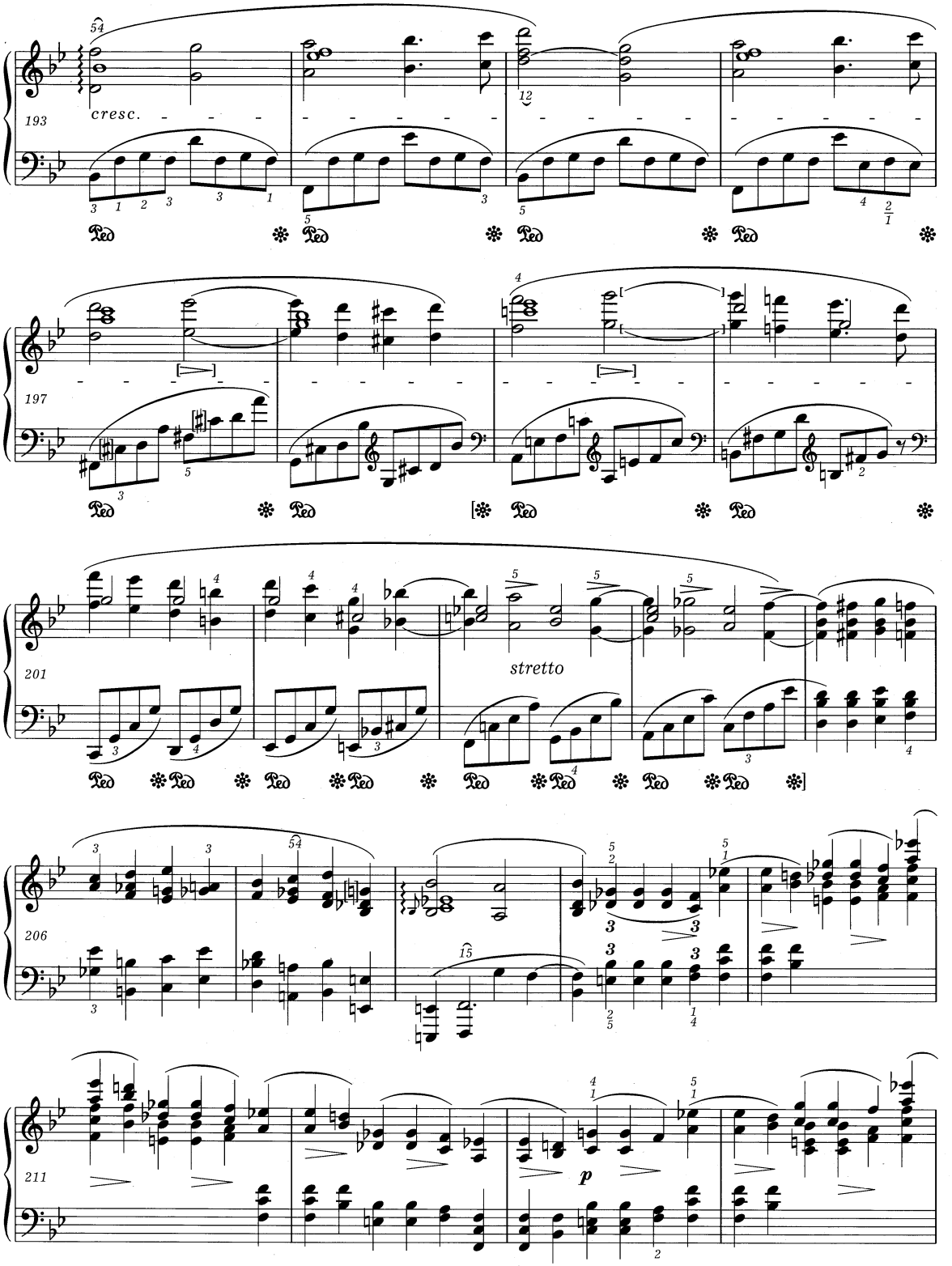

* W niektórych źródłach *ff* znajduje się już tutaj (t. 97), a nie w t. 101.
In some sources *ff* appears as early as bar 97, and not in bar 101.

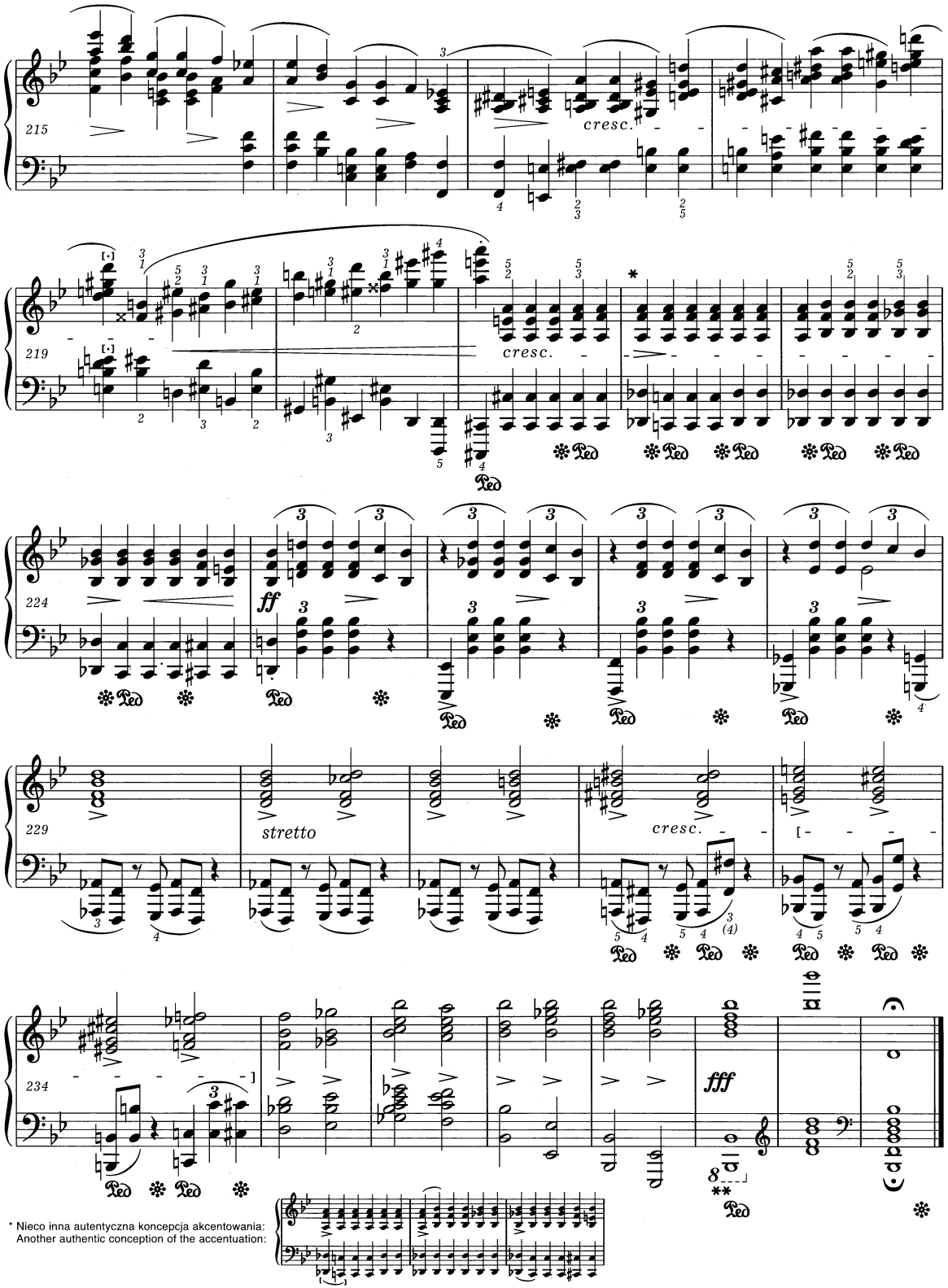

121
125
cresc.
129
133
cresc.
137
ff


141
145
149
153
157
Ped.




* Chopin najprawdopodobniej uważał arpeggia oznaczonych akordów za oczywiste - stąd brak wężyków.
Chopin most probably considered the presence of arpeggios before the indicated chords as obvious - hence the lack of wavy lines.

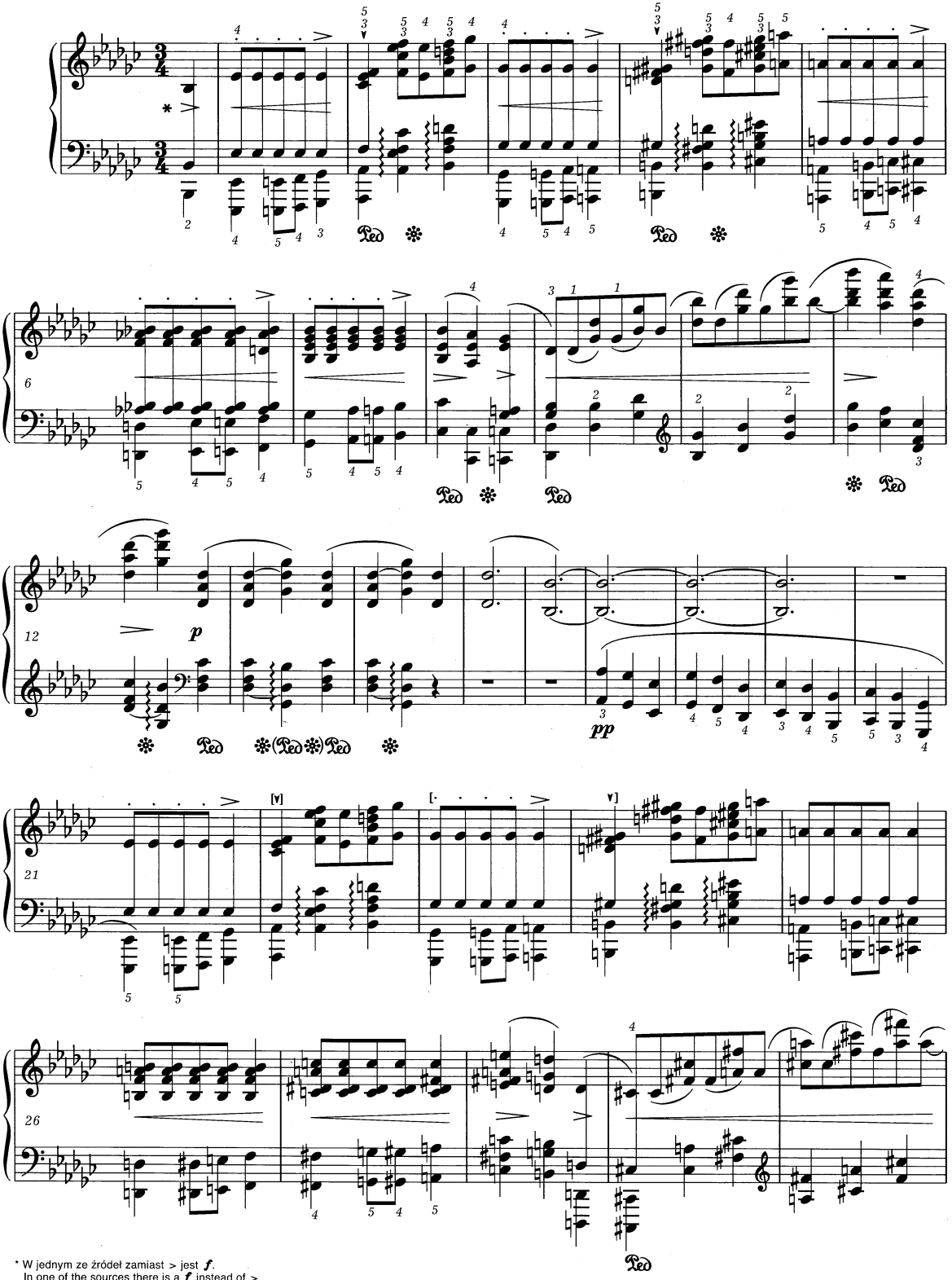

193
cresc.
197
201
stretto
206
211
p



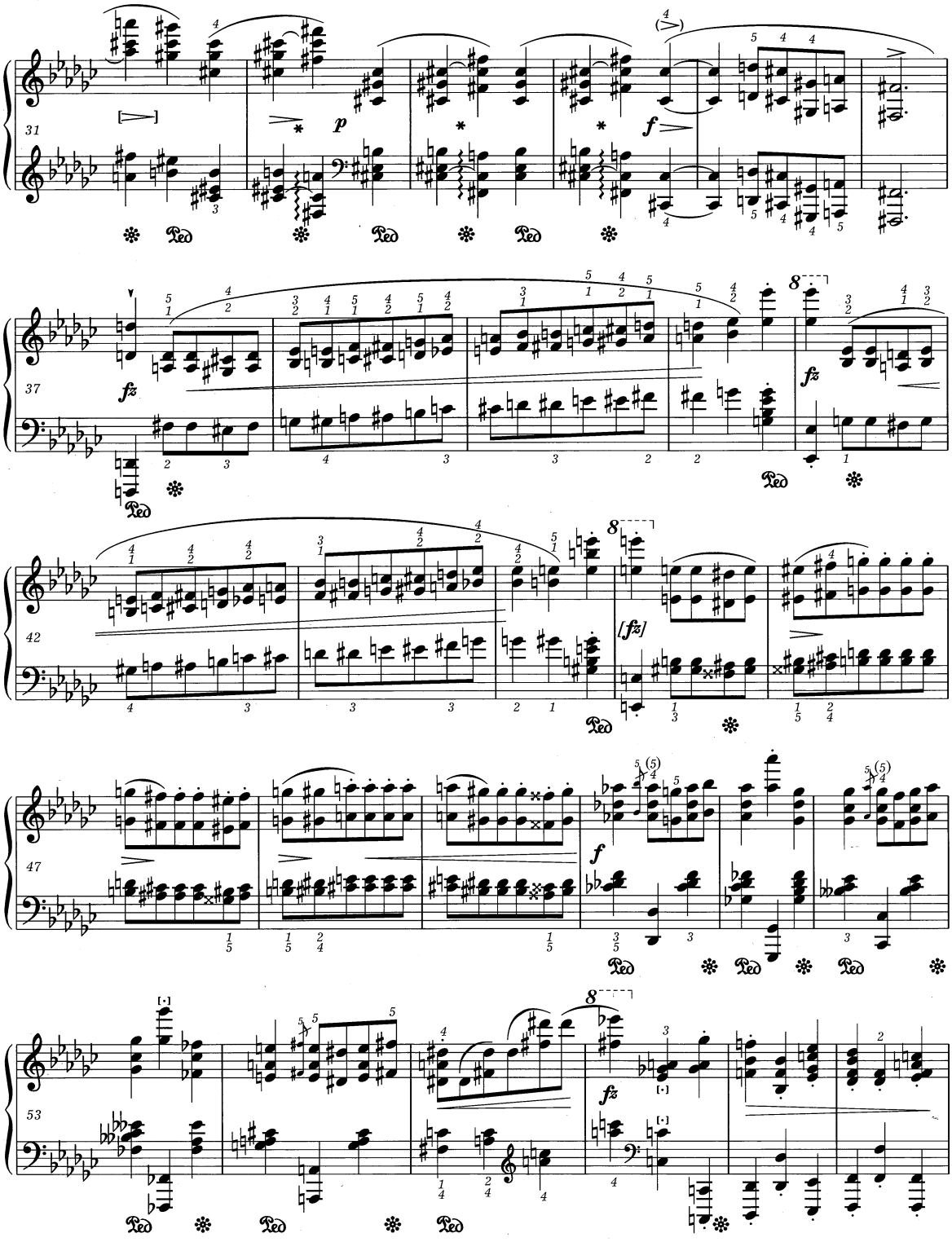

* Nieco inna autentyczna koncepcja akcentowania:
Another authentic conception of the accentuation:



** W źródłach oktawa $B_1$-$B$ (skala fortepianu Chopina sięgała tylko do $C_1$).
In the sources an octave $B\flat_1$-$B\flat$ (Chopin's piano only went down to $C_1$).

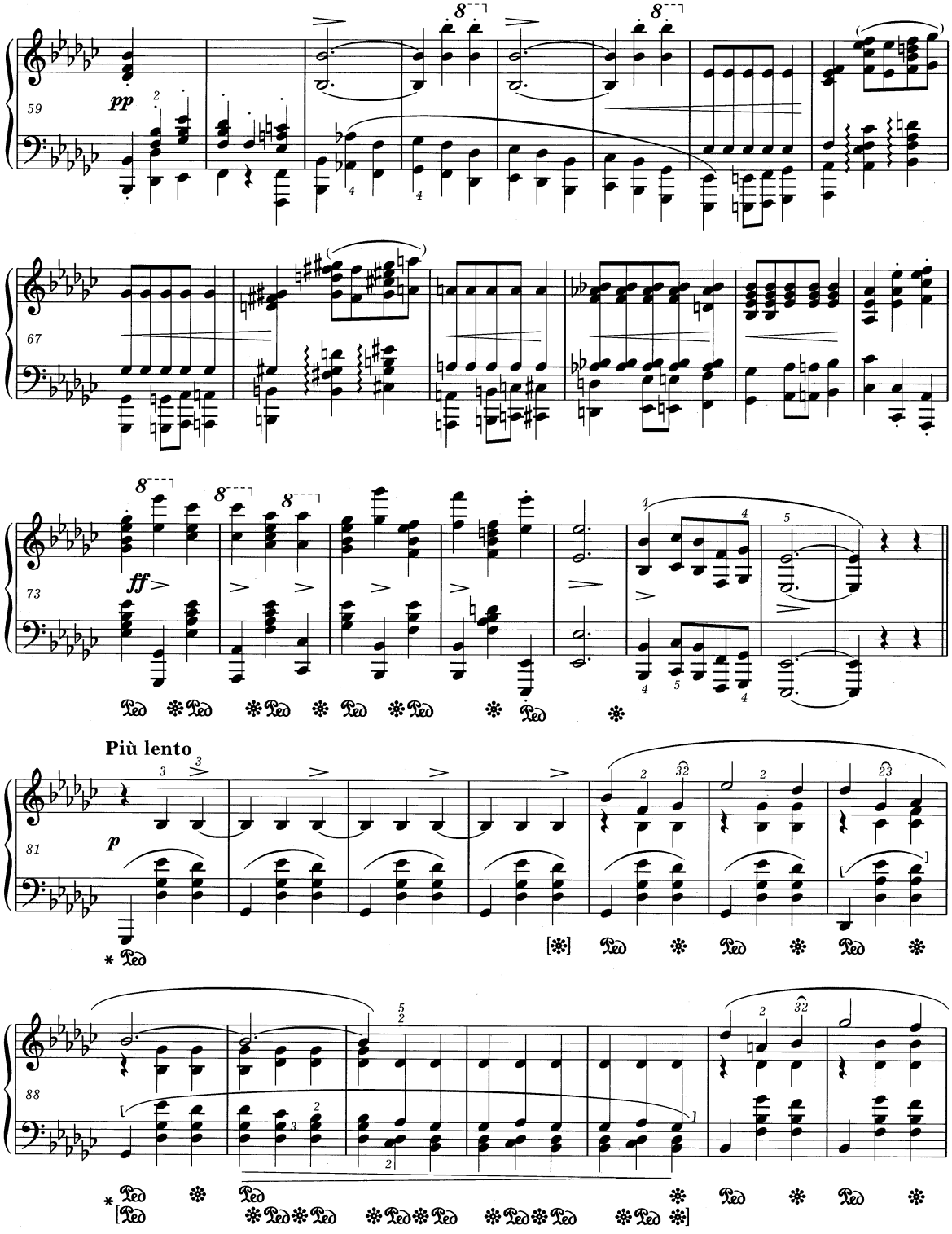



* W jednym ze źródeł zamiast > jest ***f***.
In one of the sources there is a ***f*** instead of >.

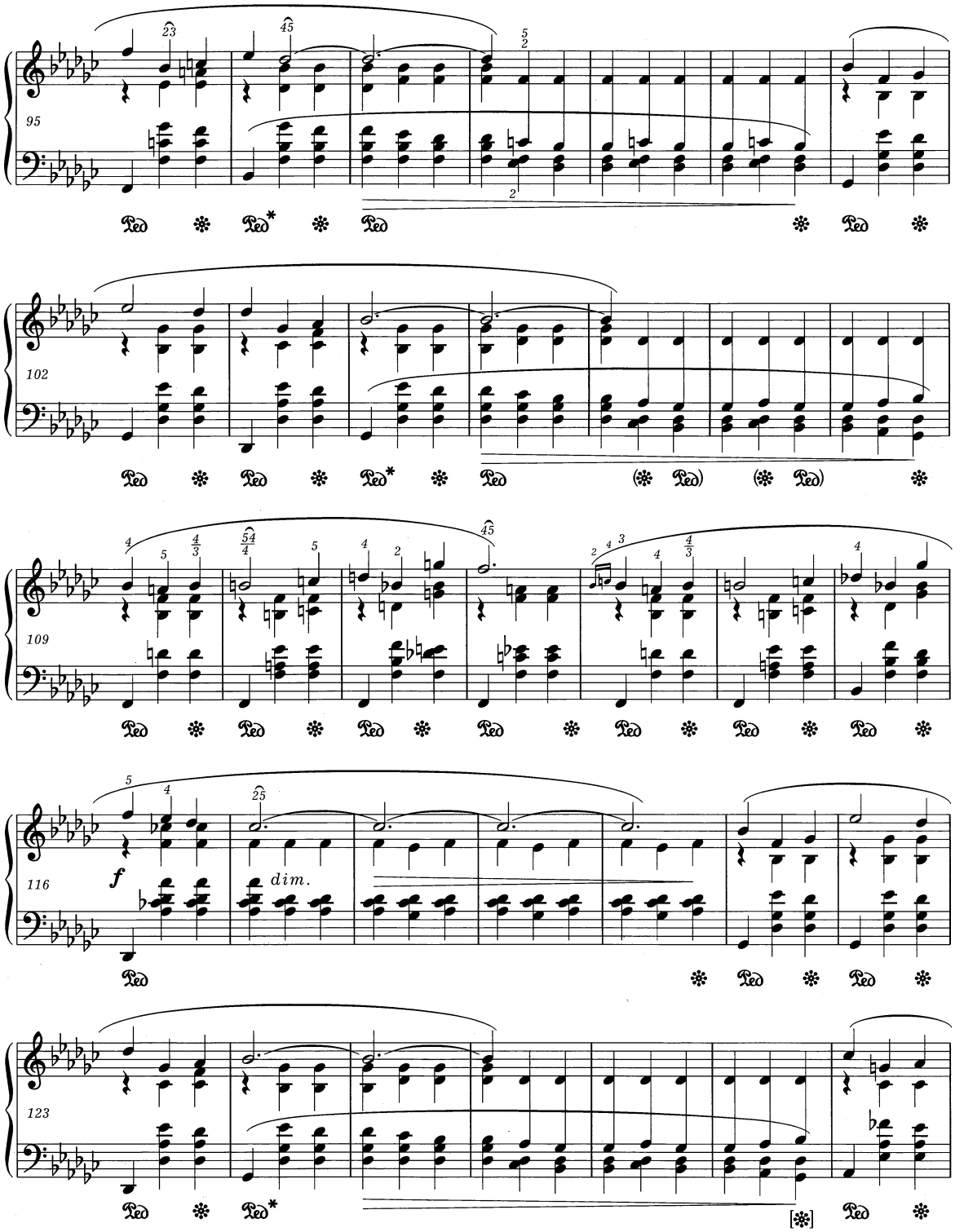



* W źródłach w t. 32-34 (i w analogicznych t. 220-222) brak łuków przetrzymujących dźwięki cis w obu rękach i znaków *arpeggio* dla l.r. Względy wykonawcze przemawiają za przeoczeniem tych oznaczeń przez Chopina.

* In the sources in bars 32-34 (and in the analogous bars 220-222) there are no ties joining the c♯ notes in both hands, and no arpeggio signs in the L.H. Performance considerations argue in favour of Chopin having overlooked these markings.



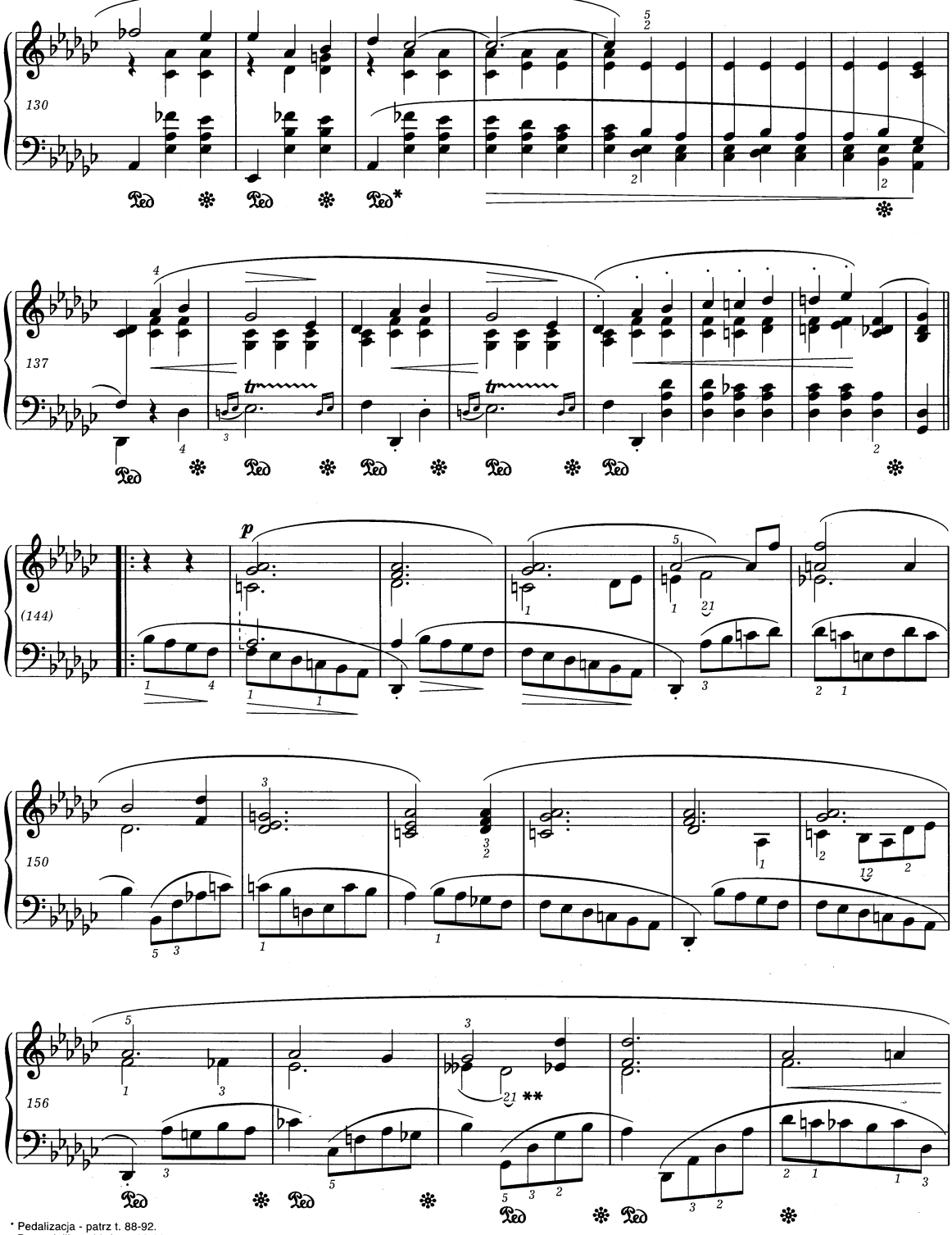

* Patrz *Komentarz wykonawczy.*
*Vide Performance Commentary.*




* Pedalizacja - patrz t. 88-92.
For pedalling *vide* bars 88-92.

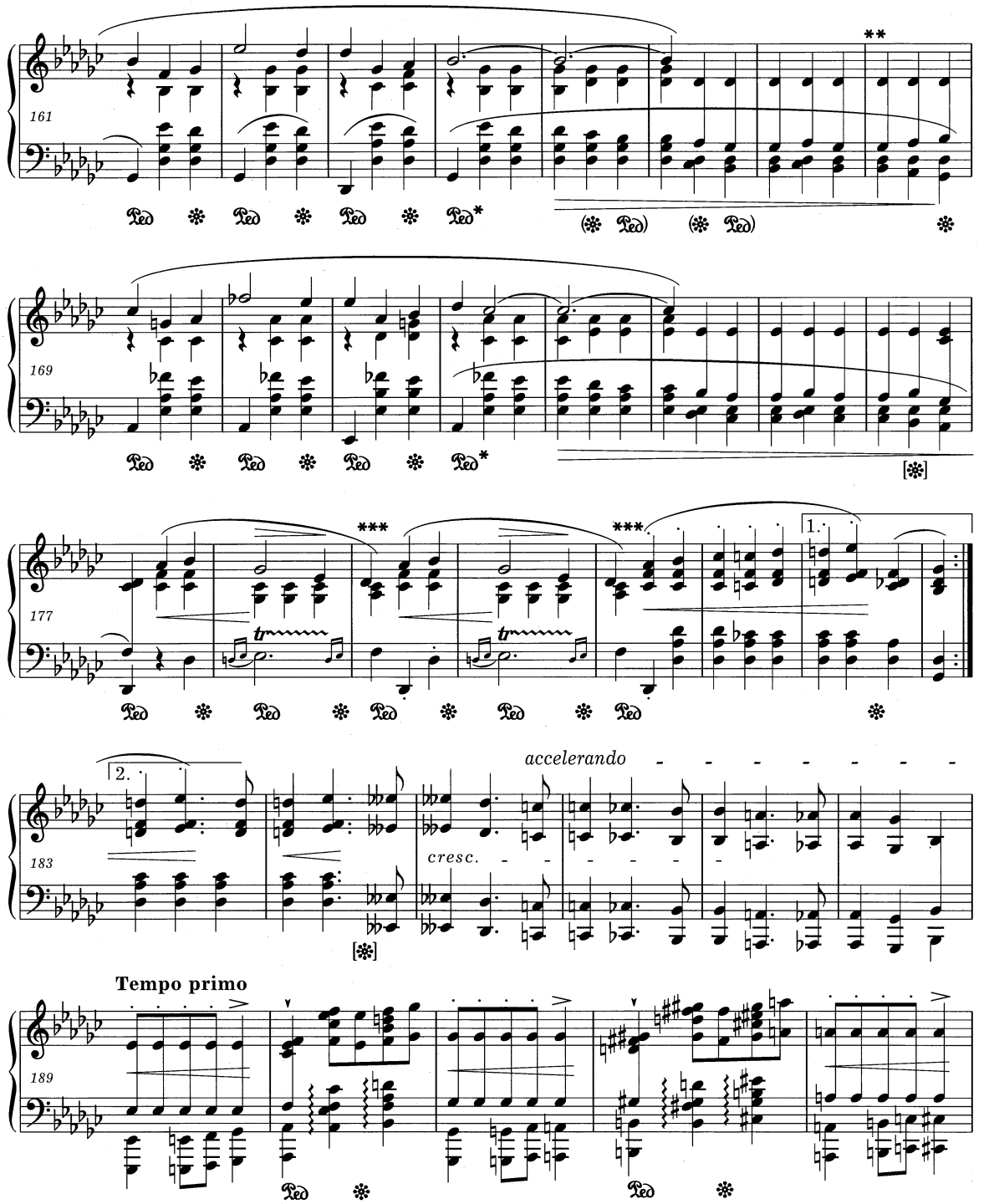


PWM-9731




* Pedalizacja - patrz t. 88-92.
For pedalling *vide* bars 88-92.

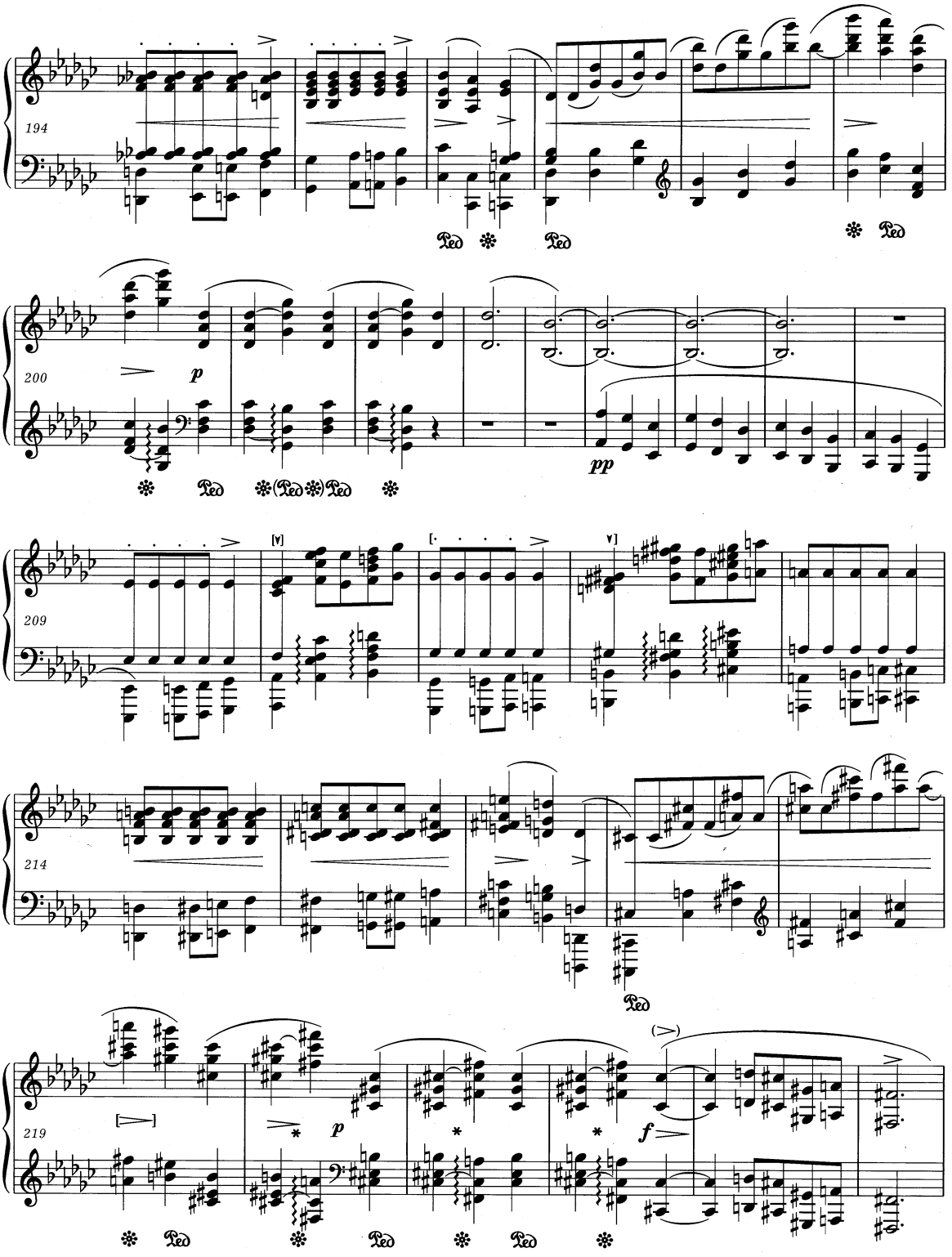
** Inne odczytanie niejasnego w źródłach łuku:
Another interpretation of the slur (tie?) that is unclear in the sources:



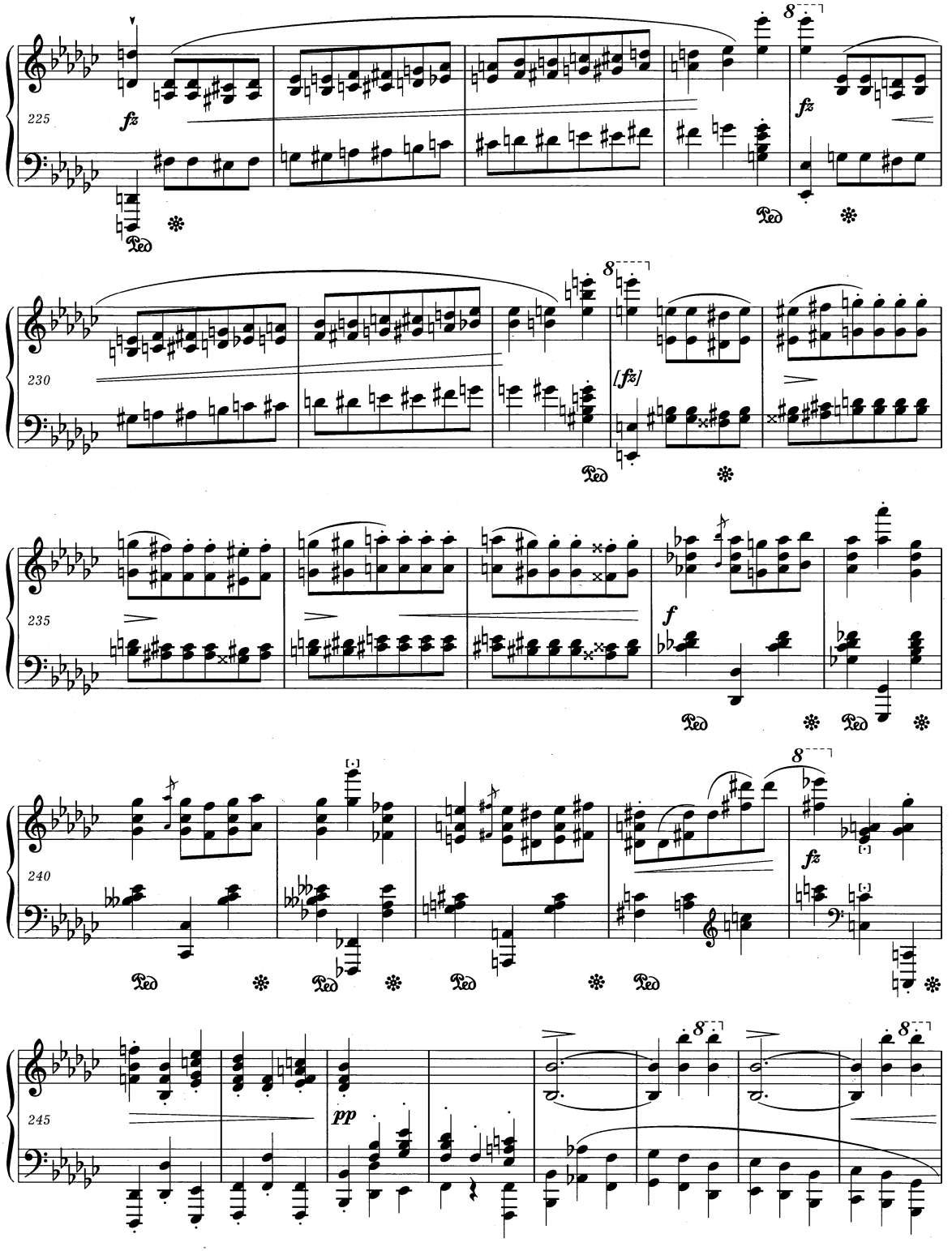

* Pedalizacja - patrz t. 88-92.
For pedalling *vide* bars 88-92.

** W źródłach prawdopodobnie omyłkowo - por. t.128 - takt ten jest identyczny z poprzednim:
In the sources, probably erroneously - *cf.* bar 128 - this bar is identical with the previous one:
. Patrz *Komentarz źródłowy*.
. *Vide Source Commentary*.

*** W niektórych źródłach prawa ręka ma następujące łukowanie:
In some sources the R.H. has the following slurring:




* Patrz uwaga na s. 22.
*Vide* note on page 22.


225
fz
8
fz
Ped
230
[fz]
235
f
240
fz
245
pp

253

258

*ff*

264

*dim.* *rallentando*

*p*

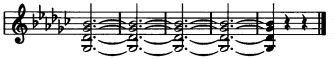
271

*lento*

*smorz.*

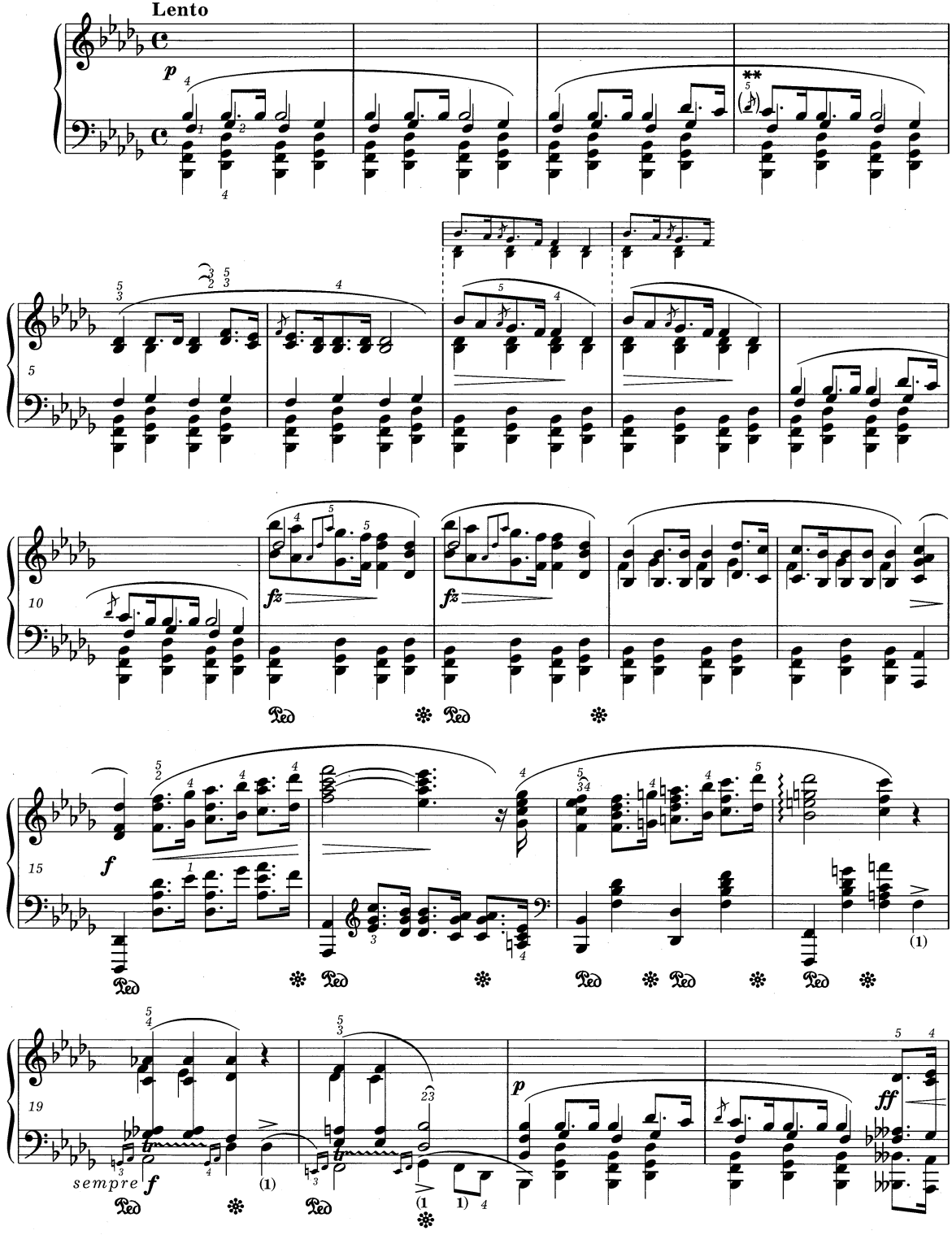
279

* W jednym ze źródeł ostatni akord prawdopodobnie błędnie brzmi:
In one of the sources, probably erroneously, the final chord reads:



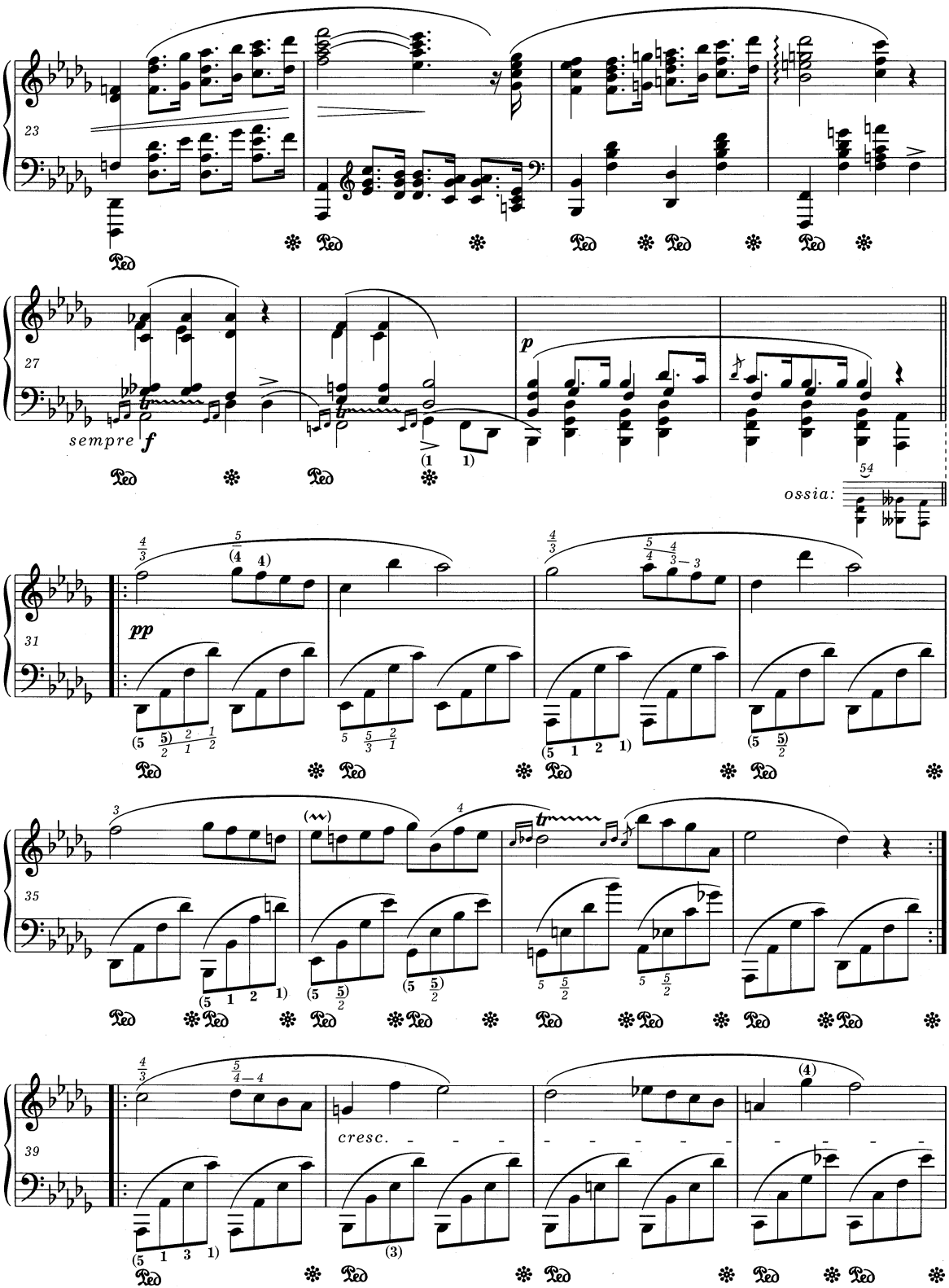
. Patrz *Komentarz źródłowy*.
. *Vide Source Commentary*.

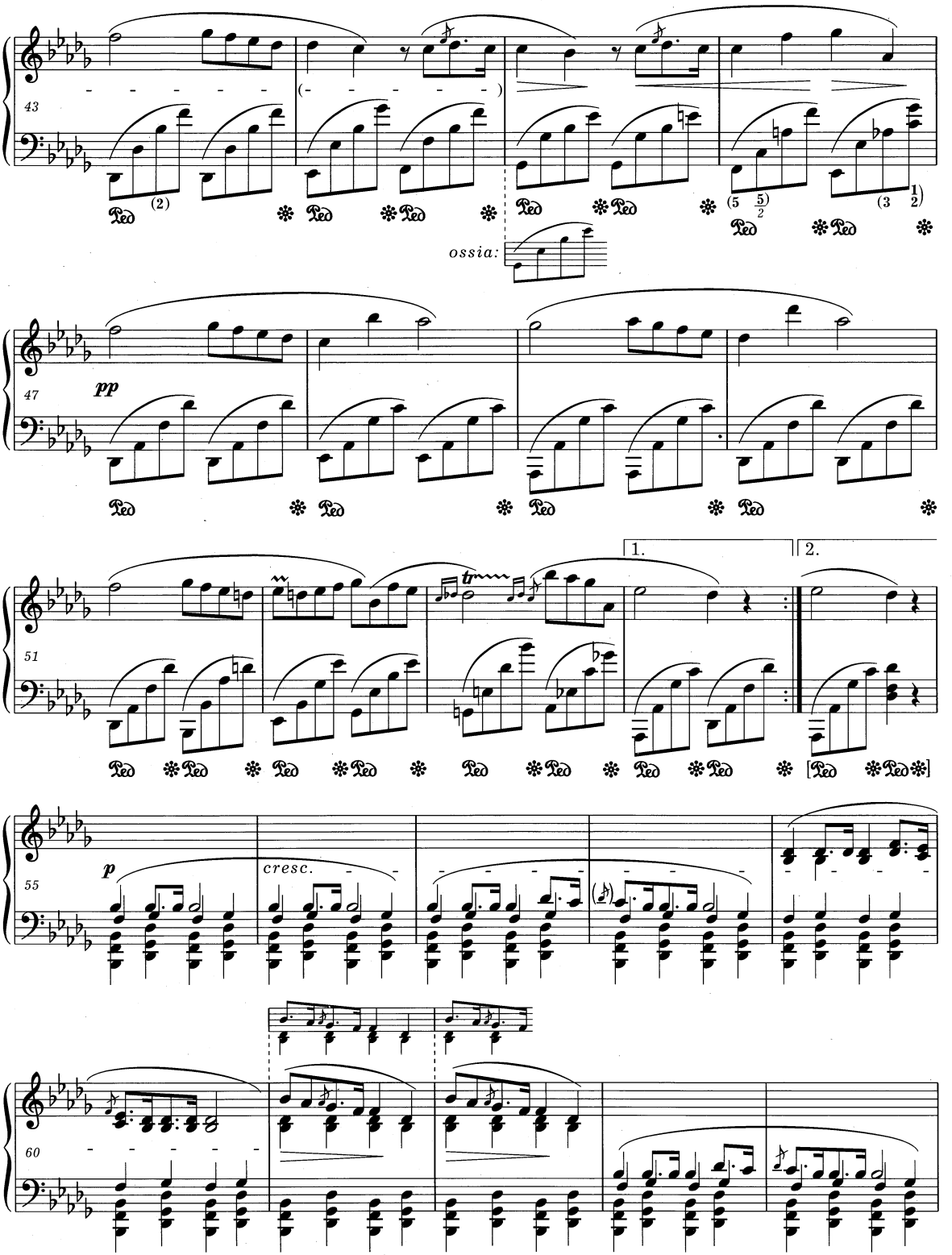
# MARCHE*

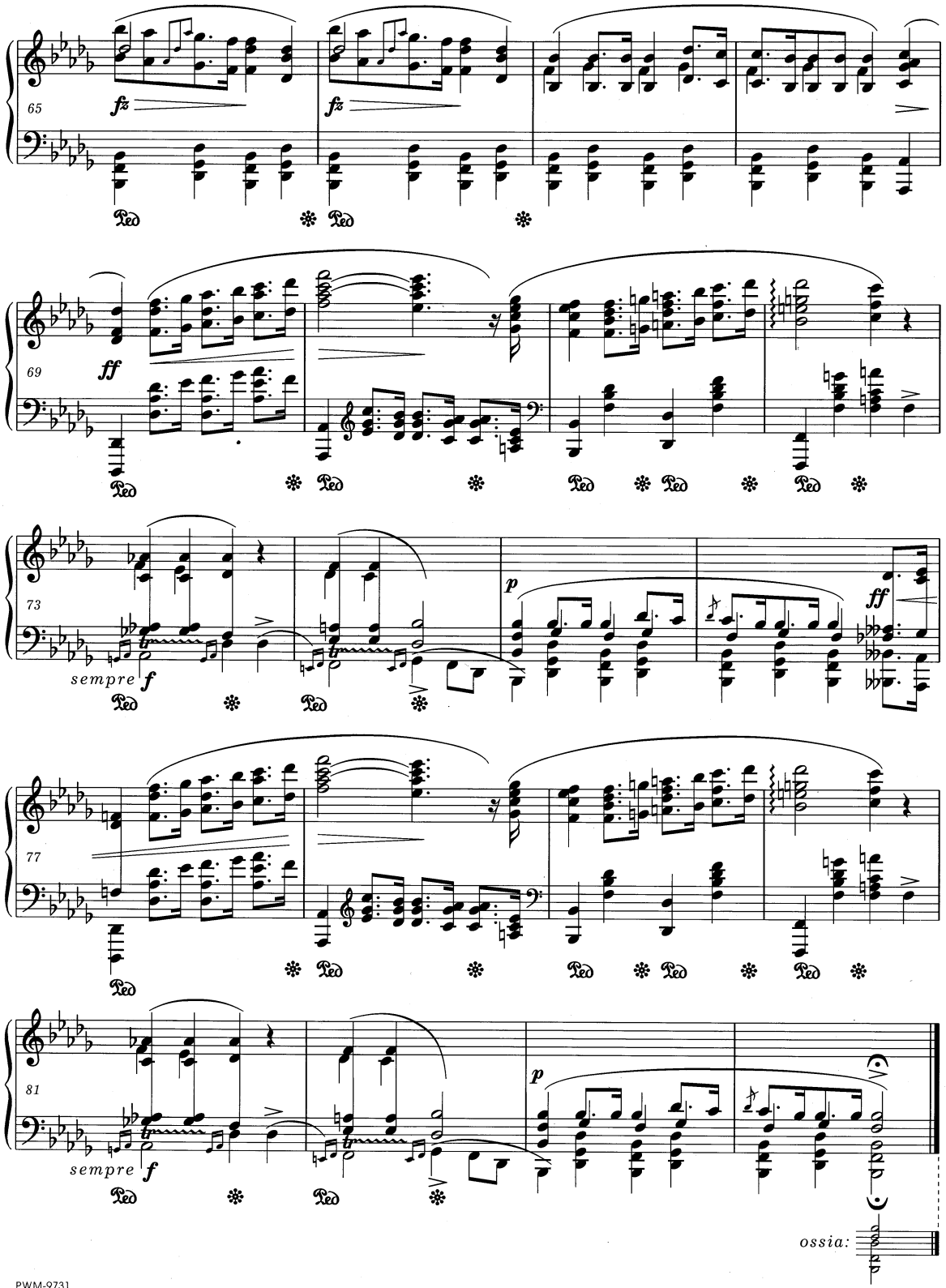


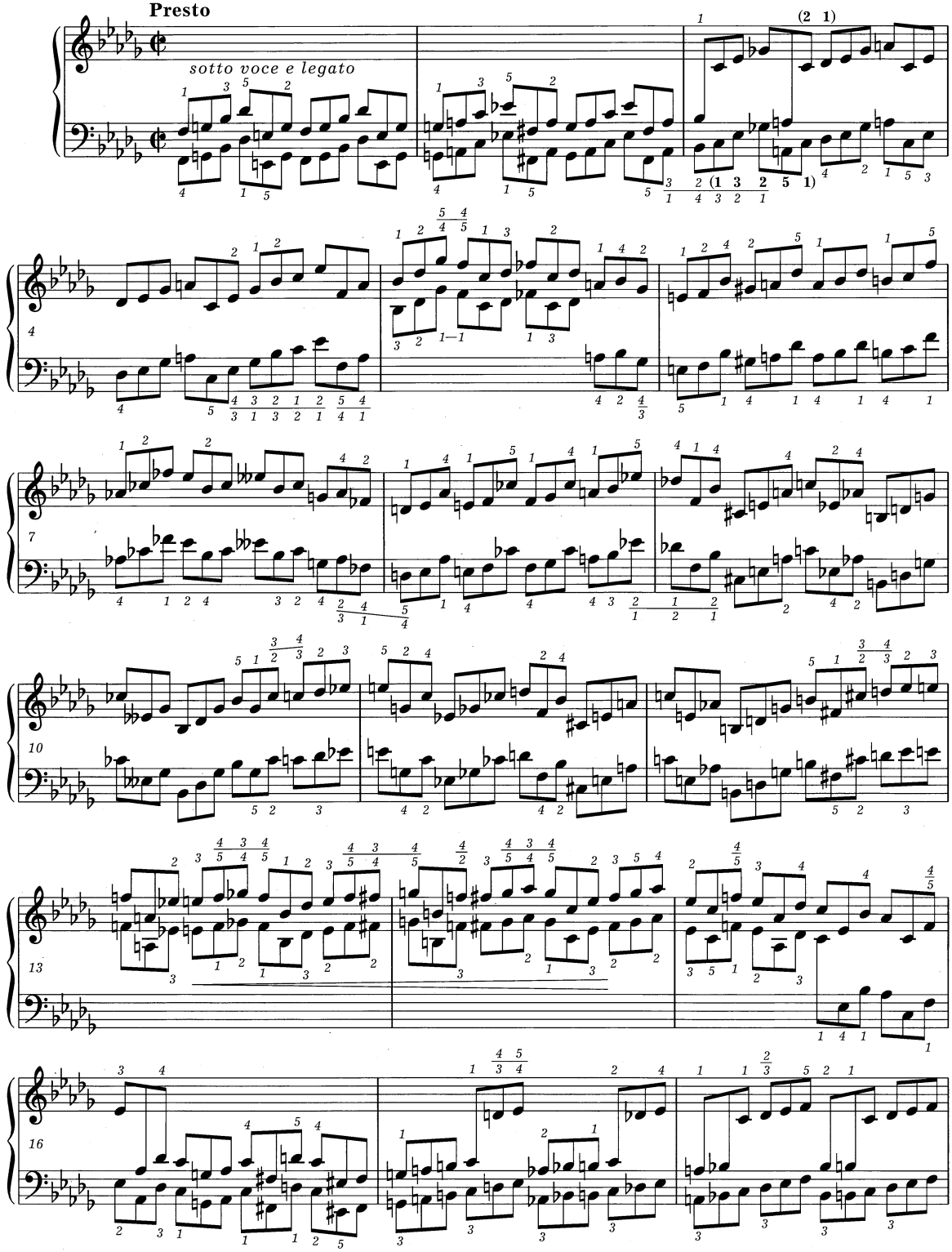

* We wcześniejszych źródłach tytuł brzmiał *Marche funèbre.* Patrz *Komentarz źródłowy.*
In the earlier sources the title was *Marche funèbre. Vide Source Commentary.*

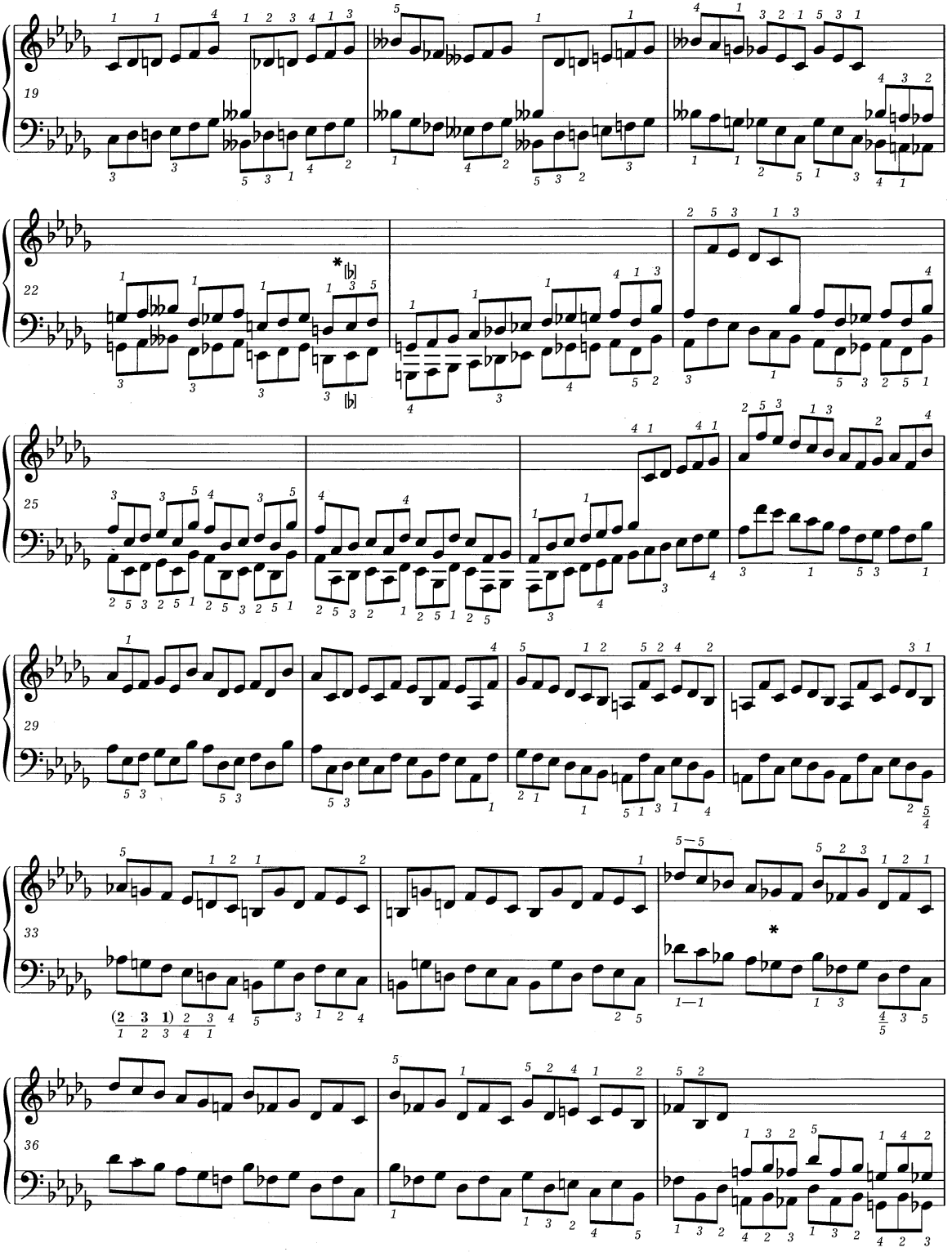
** Patrz *Komentarz źródłowy.*
*Vide Source Commentary.*


23
27
sempre f
p
ossia:
31
pp
35
39
cresc.

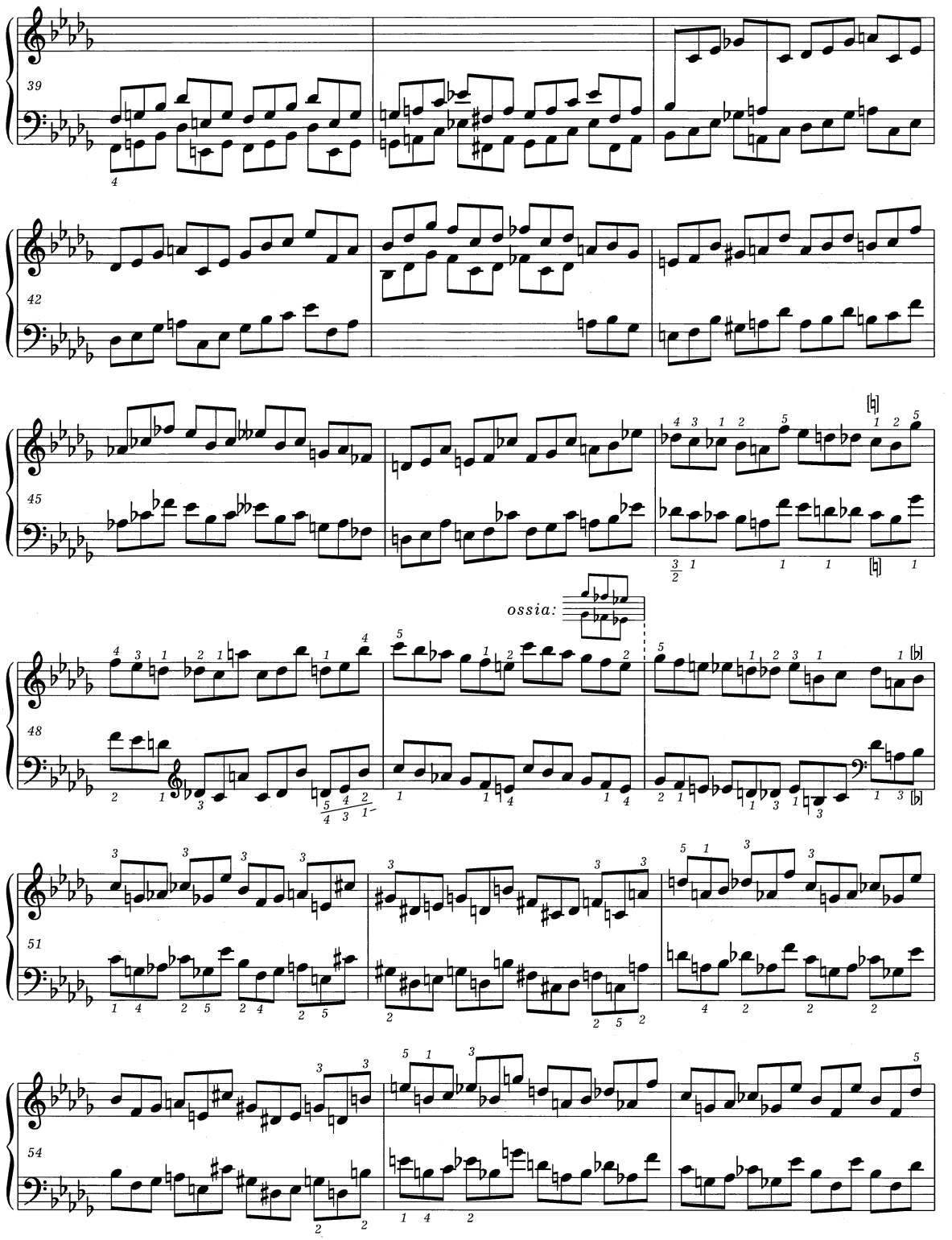

43
ossia:
47
pp
51
1.
2.
55
p
cresc.
60

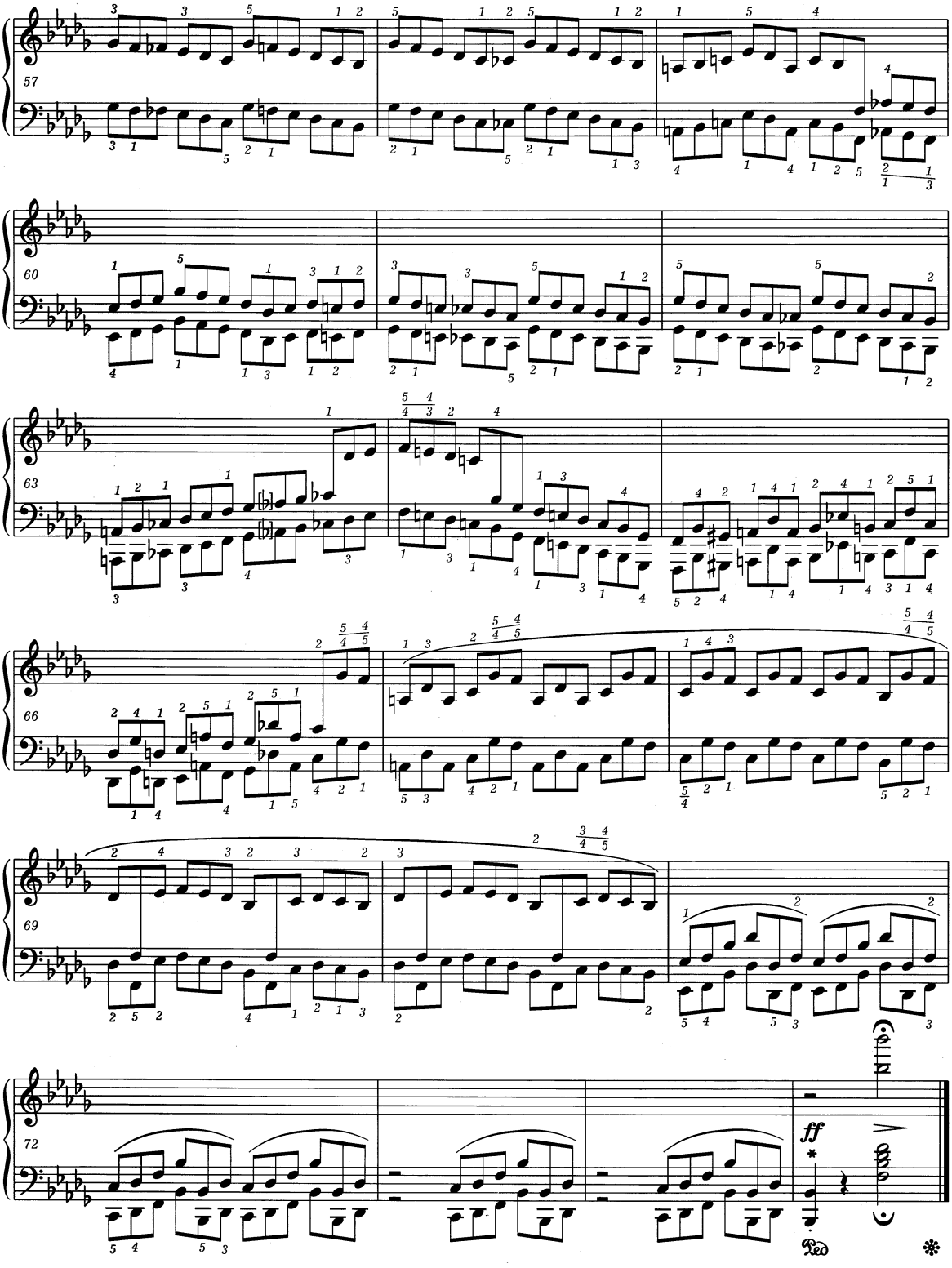

65
fz
fz
69
ff
73
sempre f
p
ff
77
81
sempre f
p
ossia:


Presto
sotto voce e legato
(2 1)
(1 3 2 5 1)
4
7
10
13
16



* Patrz *Komentarz źródłowy.*
*Vide Source Commentary.*


39
42
45
ossia:
48
51
54



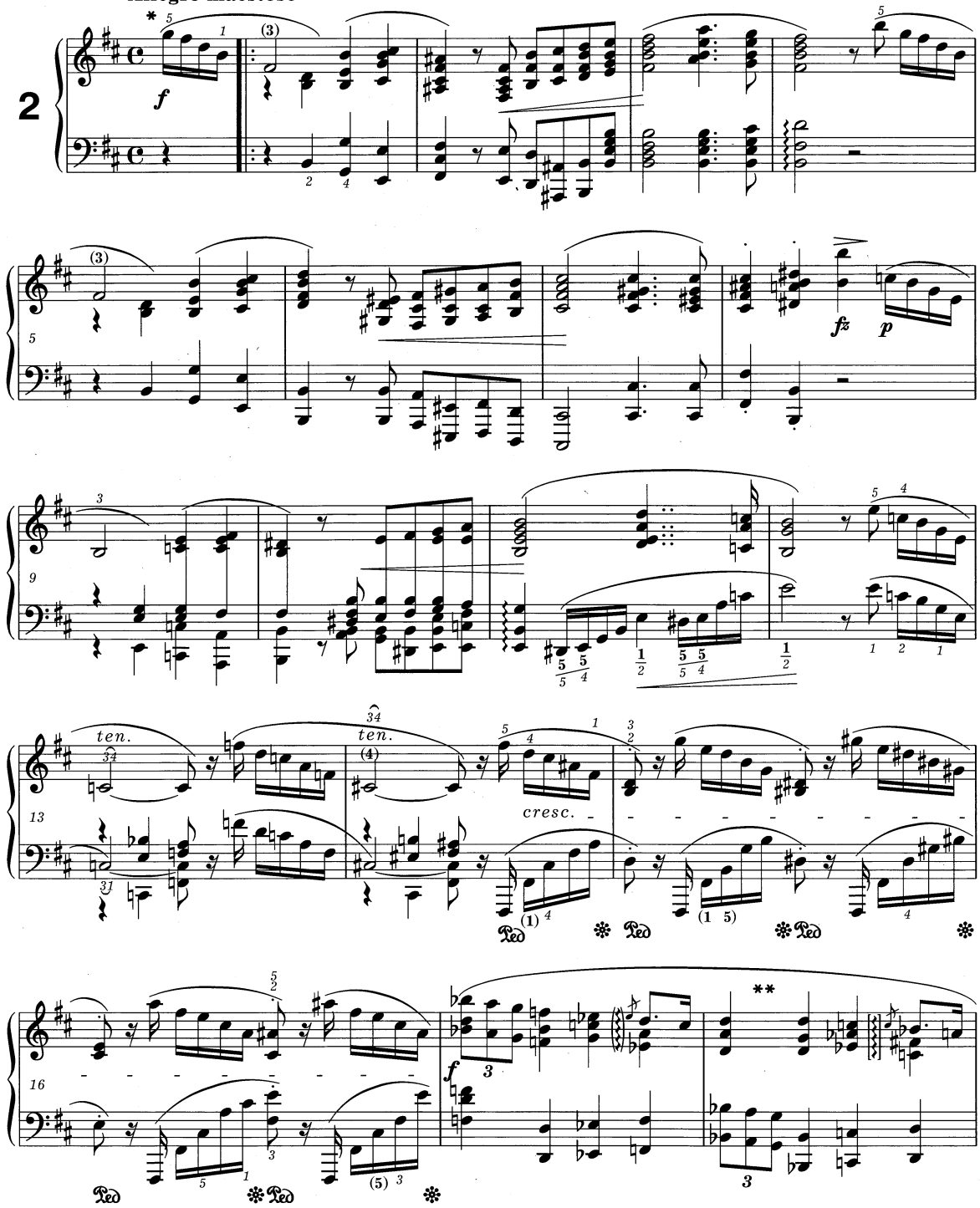

* Dopuszczalny wariant (skala fortepianu Chopina sięgała tylko do $C_1$): . Por. zakończenie pierwszej części, s. 20.
An admissible variant (Chopin's piano keyboard only went down to $C_1$): . *Cf.* the end of the first movement, page 20.

# Sonate

*A Madame la Comtesse E. de Perthuis*

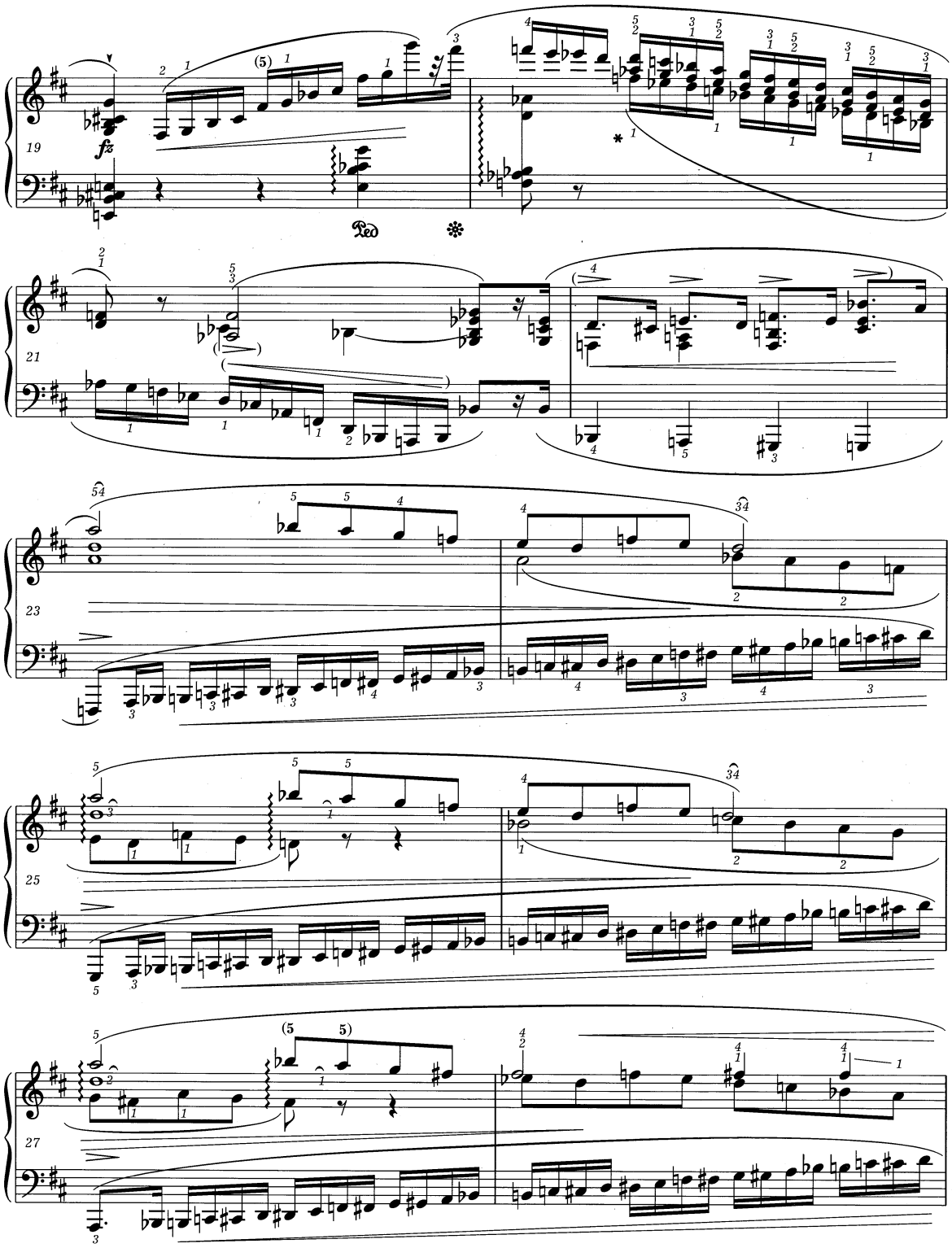
op. 58

**Allegro maestoso**

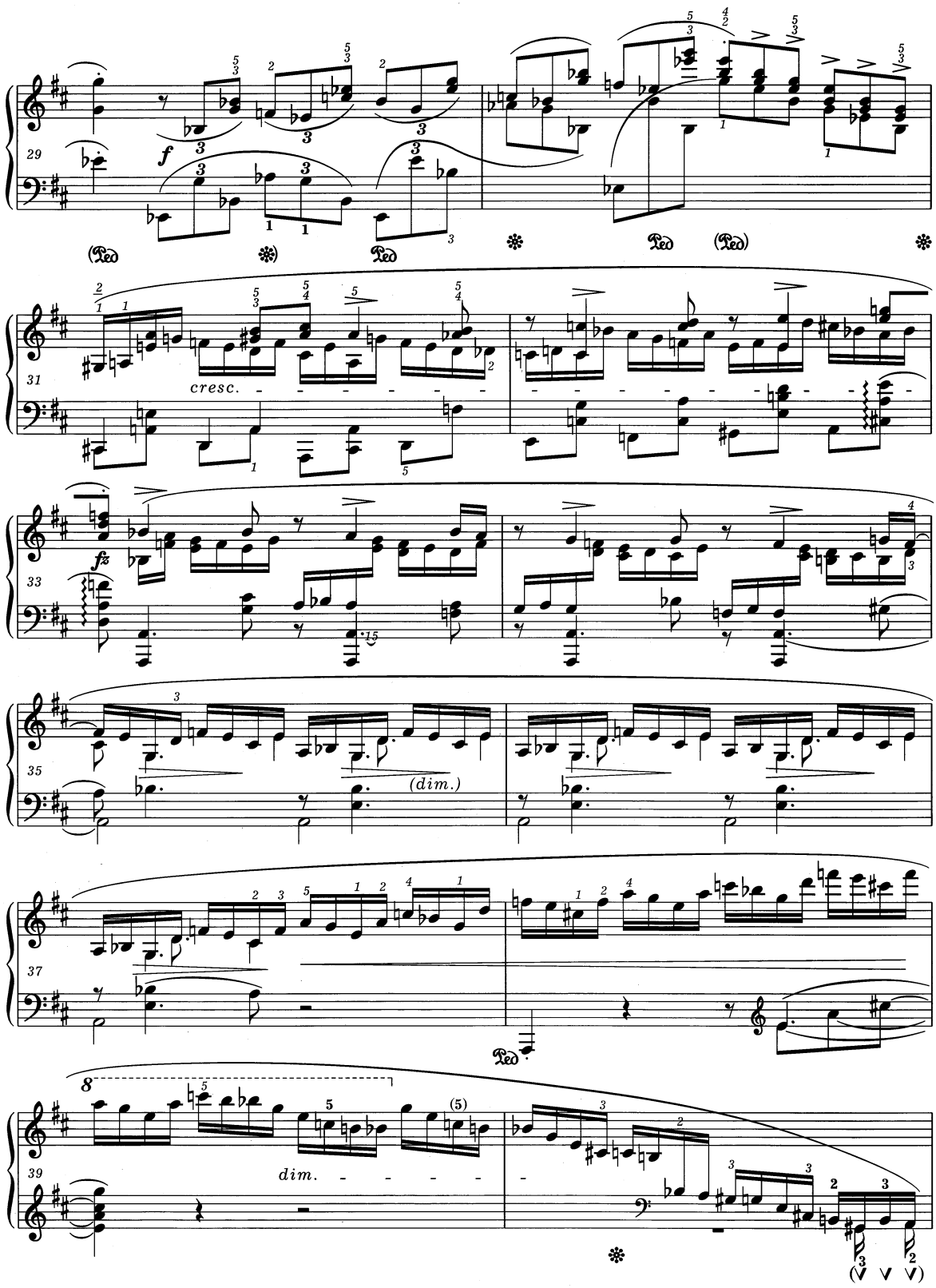


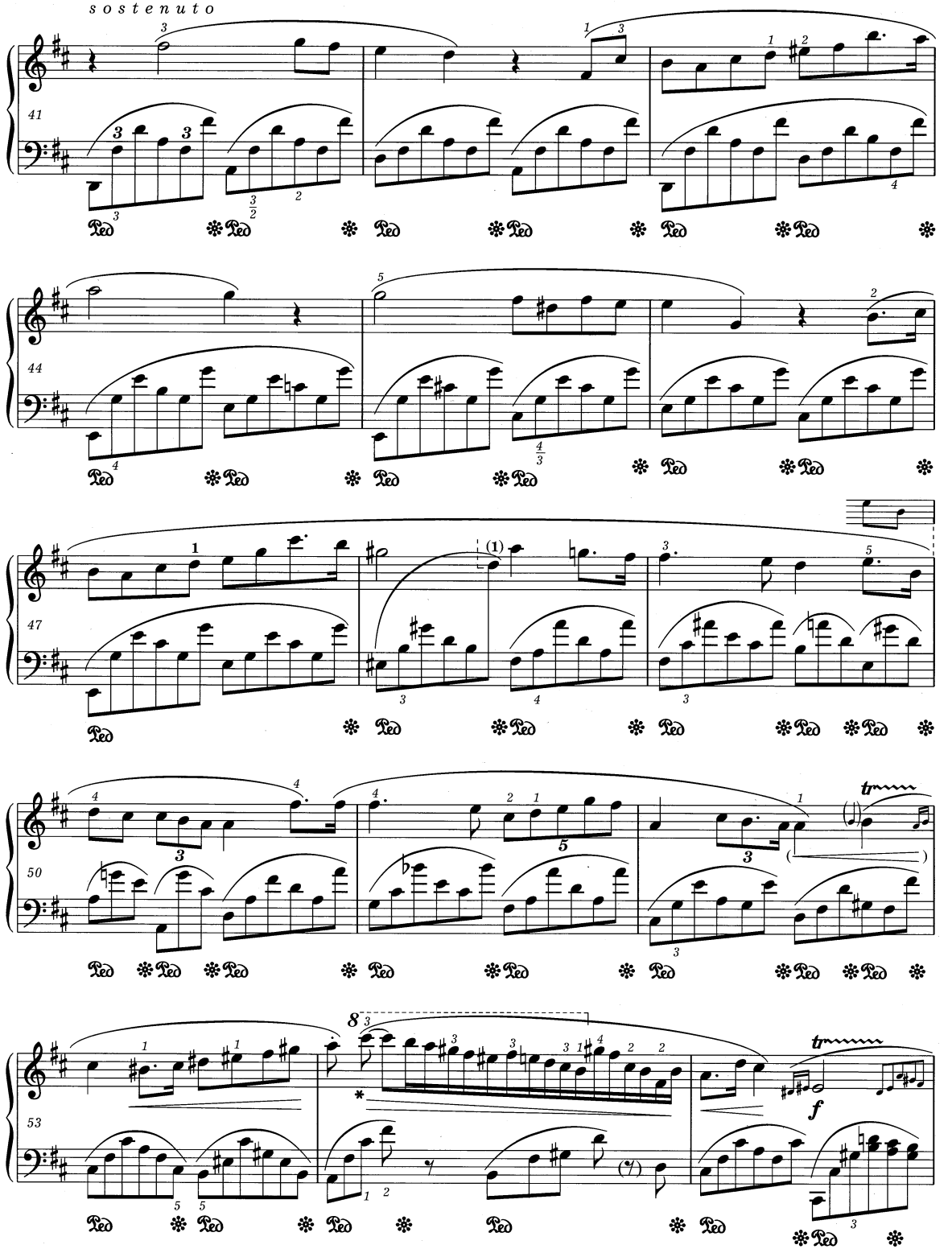

* Inne palcowania - patrz *Komentarz wykonawczy.*
For different fingerings *vide Performance Commentary.*

** Niektóre źródła przerywają łuk w tym miejscu.
Some sources break the slur at this point.

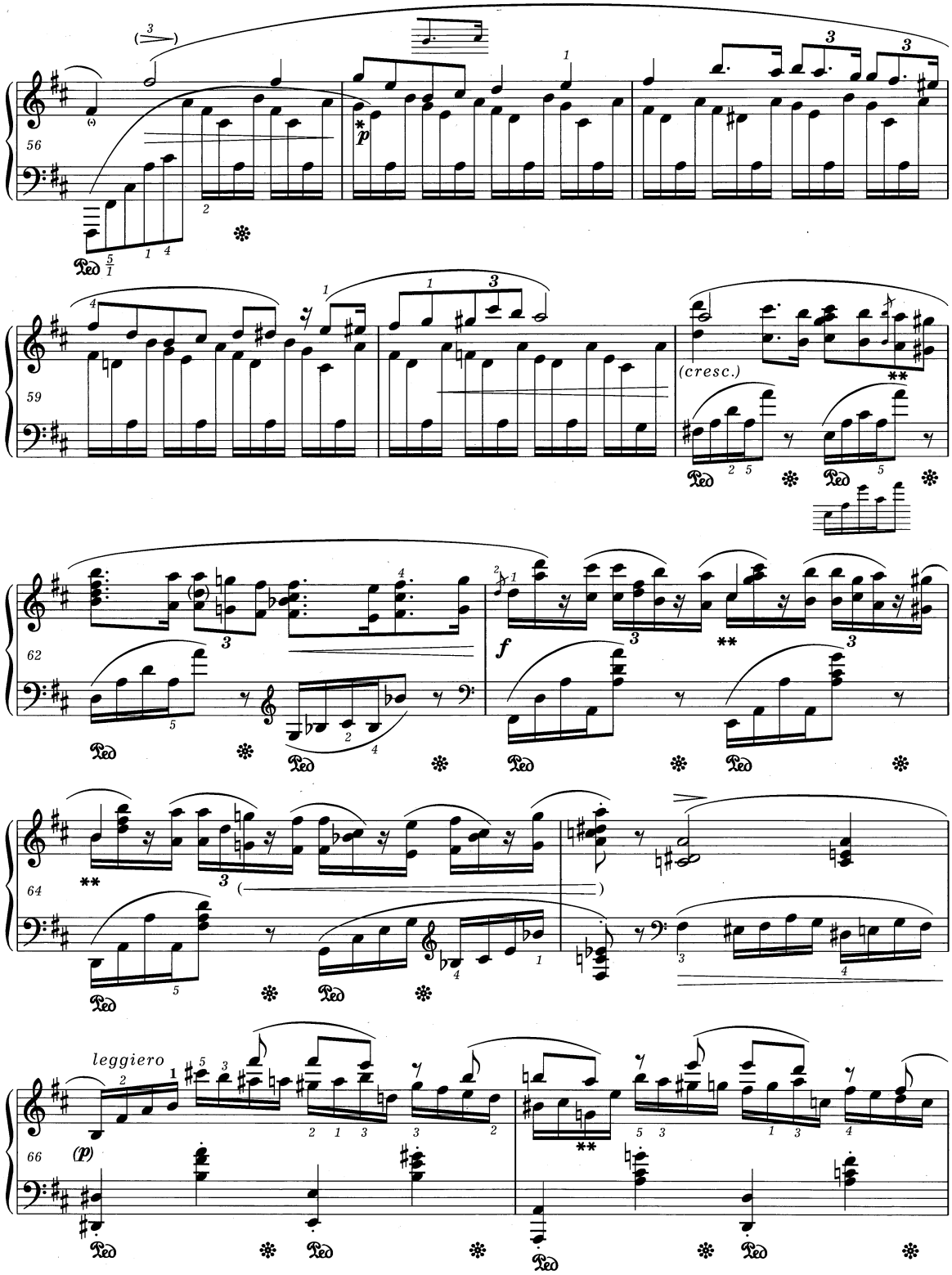



* Palcowanie wpisane przez Chopina do egzemplarza lekcyjnego - patrz *Komentarz wykonawczy*.
For Chopin's fingering written in a pupil's copy *vide Performance Commentary*.


29
f
(Ped)
Ped
Ped
(Ped)
31
cresc.
33
fz
35
(dim.)
37
Ped
39
dim.
(V V V)

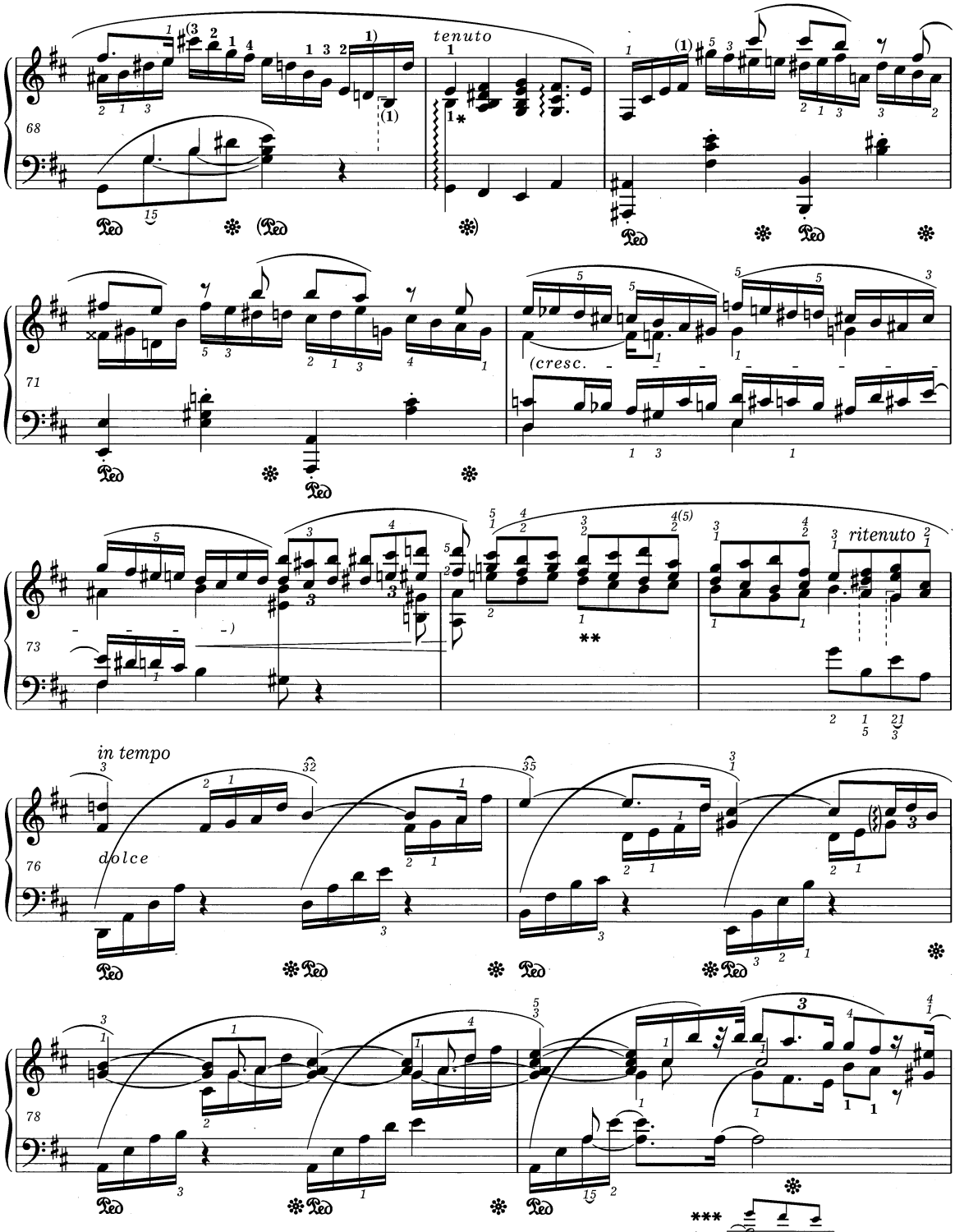



* Patrz *Komentarz wykonawczy.*
*Vide Performance Commentary.*




* W jednym ze źródeł ***pp***.
***pp*** in one of the sources.

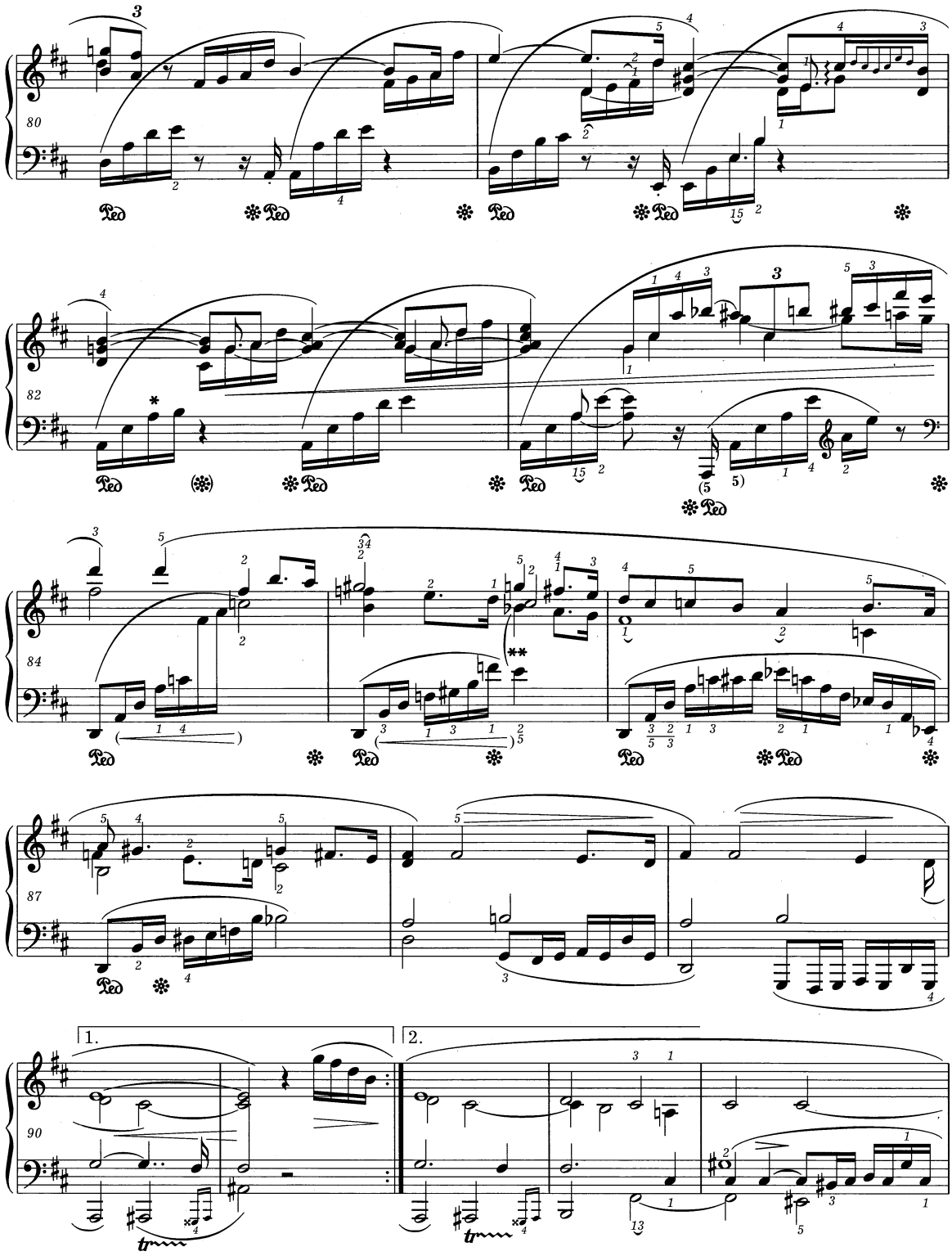
** Patrz *Komentarz wykonawczy.*
*Vide Performance Commentary.*




* Patrz *Komentarz źródłowy i wykonawczy.*
*Vide Source* and *Performance Commentaries.*

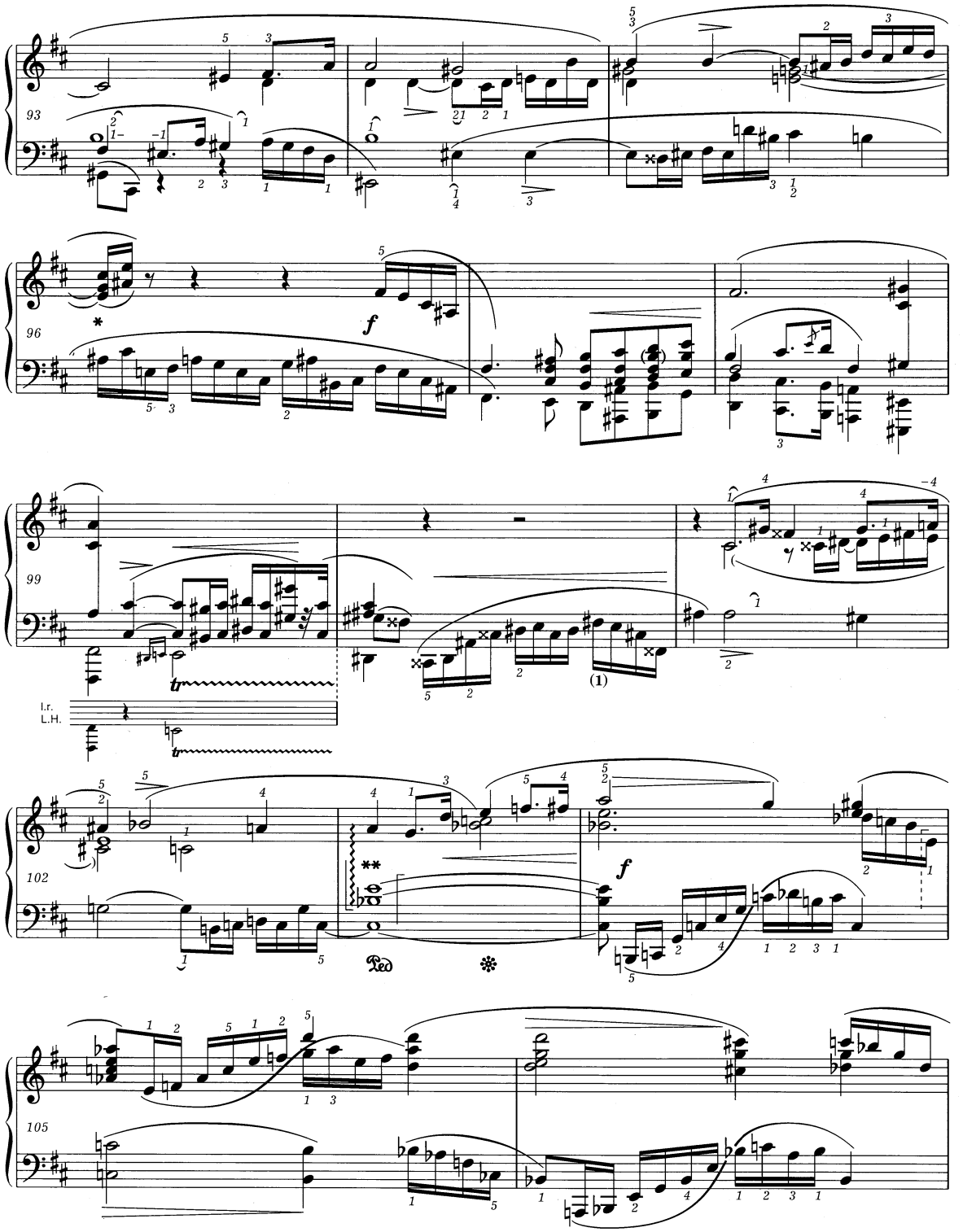
** Wcześniejsza wersja t. 74-75 - patrz *Komentarz źródłowy.*
For an earlier version of bars 74-75 *vide Source Commentary.*

*** Warianty w t. 79 i 187 należy traktować łącznie.
The variants in bars 79 and 187 should be treated together.



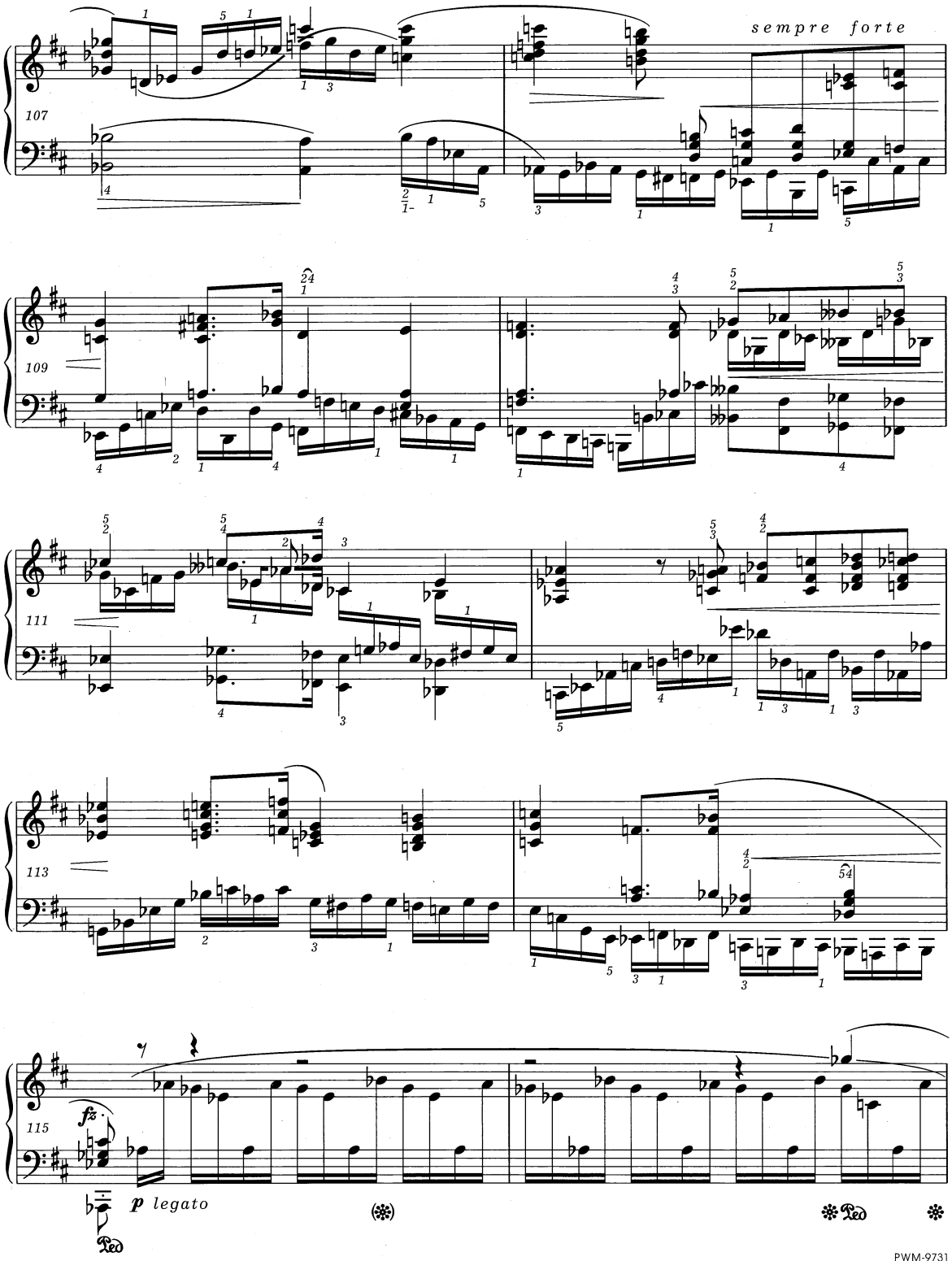

* Patrz *Komentarz źródłowy.*
*Vide Source Commentary.*

** Łuczek w tym kontekście oznacza prawdopodobnie, że *b¹* ma być zagrane l.r.
In this context the slur probably signifies that the *b♭¹* is to be played in the L.H.



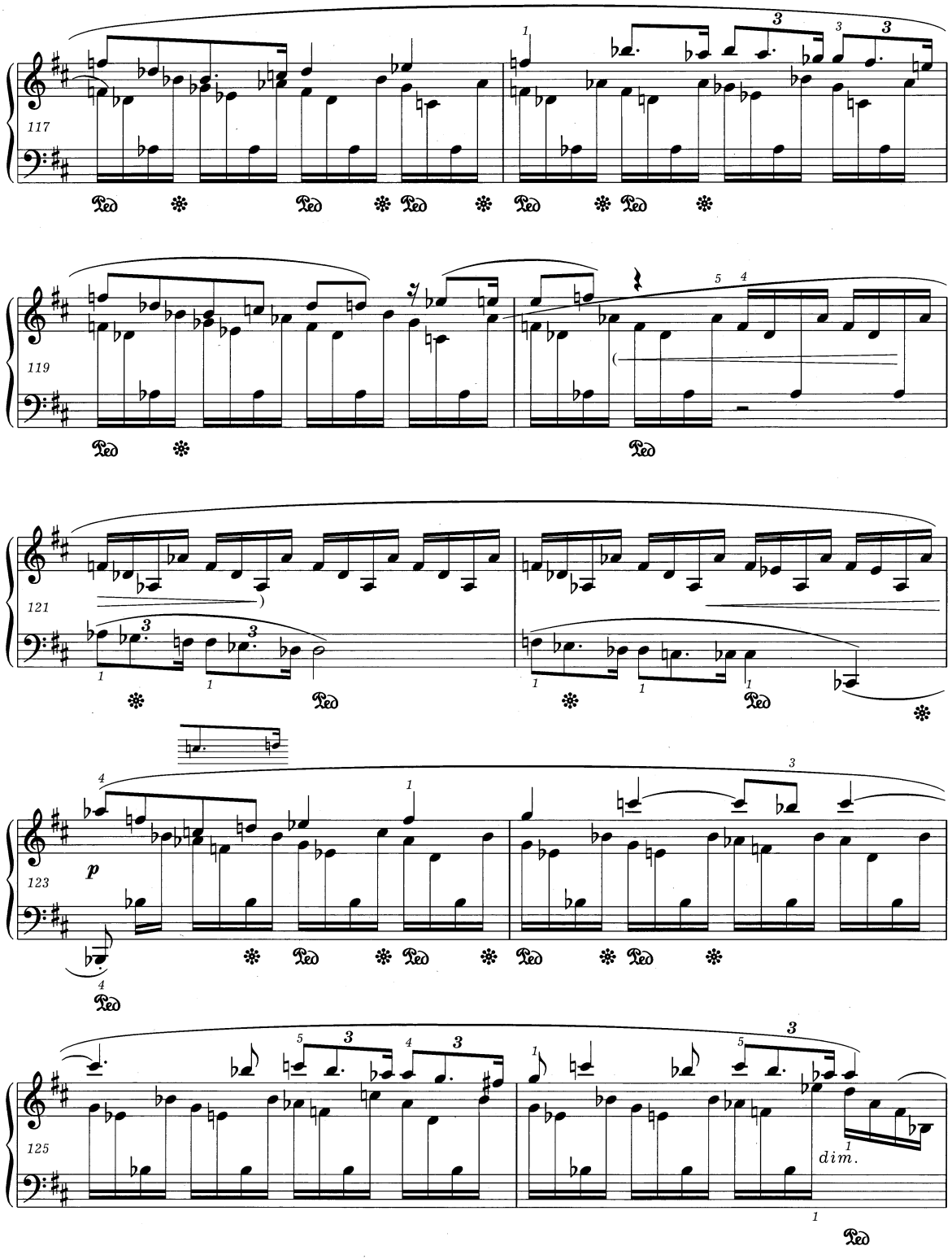

* Wcześniejsza wersja tego taktu - patrz *Komentarz źródłowy*.
For an earlier version of this bar *vide Source Commentary*.

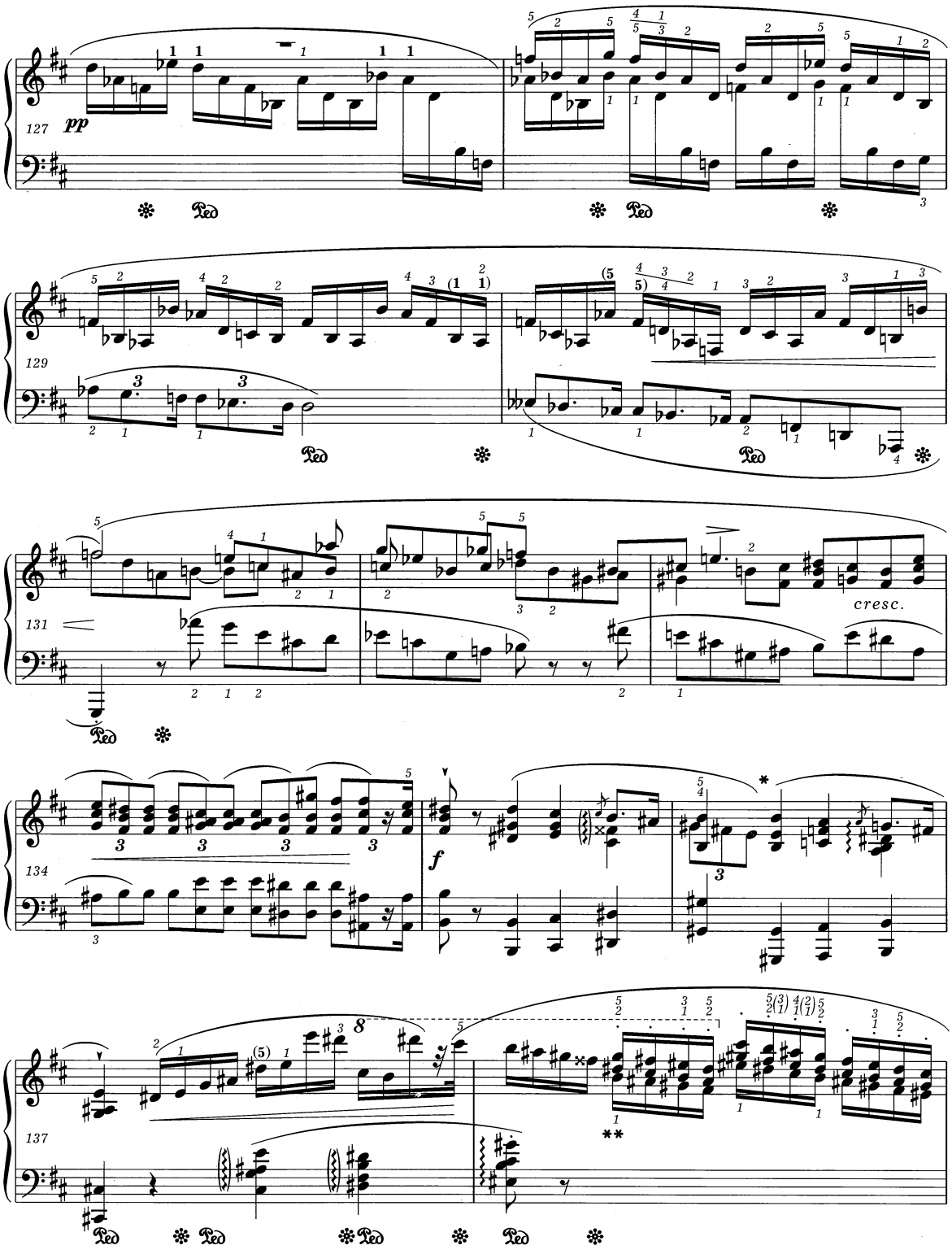
** Pisownia tego taktu i jej rozumienie - patrz *Komentarz źródłowy* i *wykonawczy*.
For the script of this bar and its interpretation *vide Source* and *Performance Commentaries*.





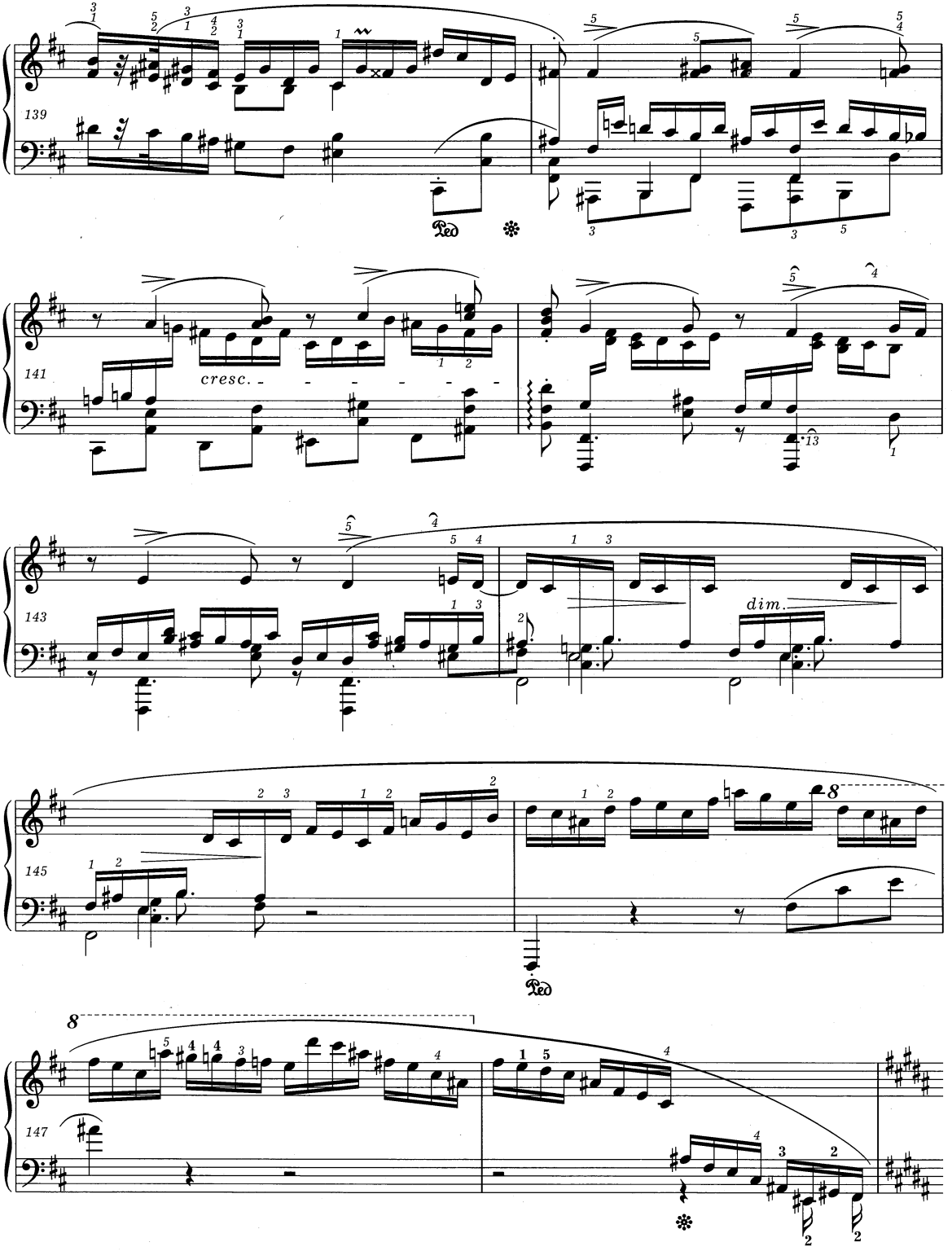

PWM-9731

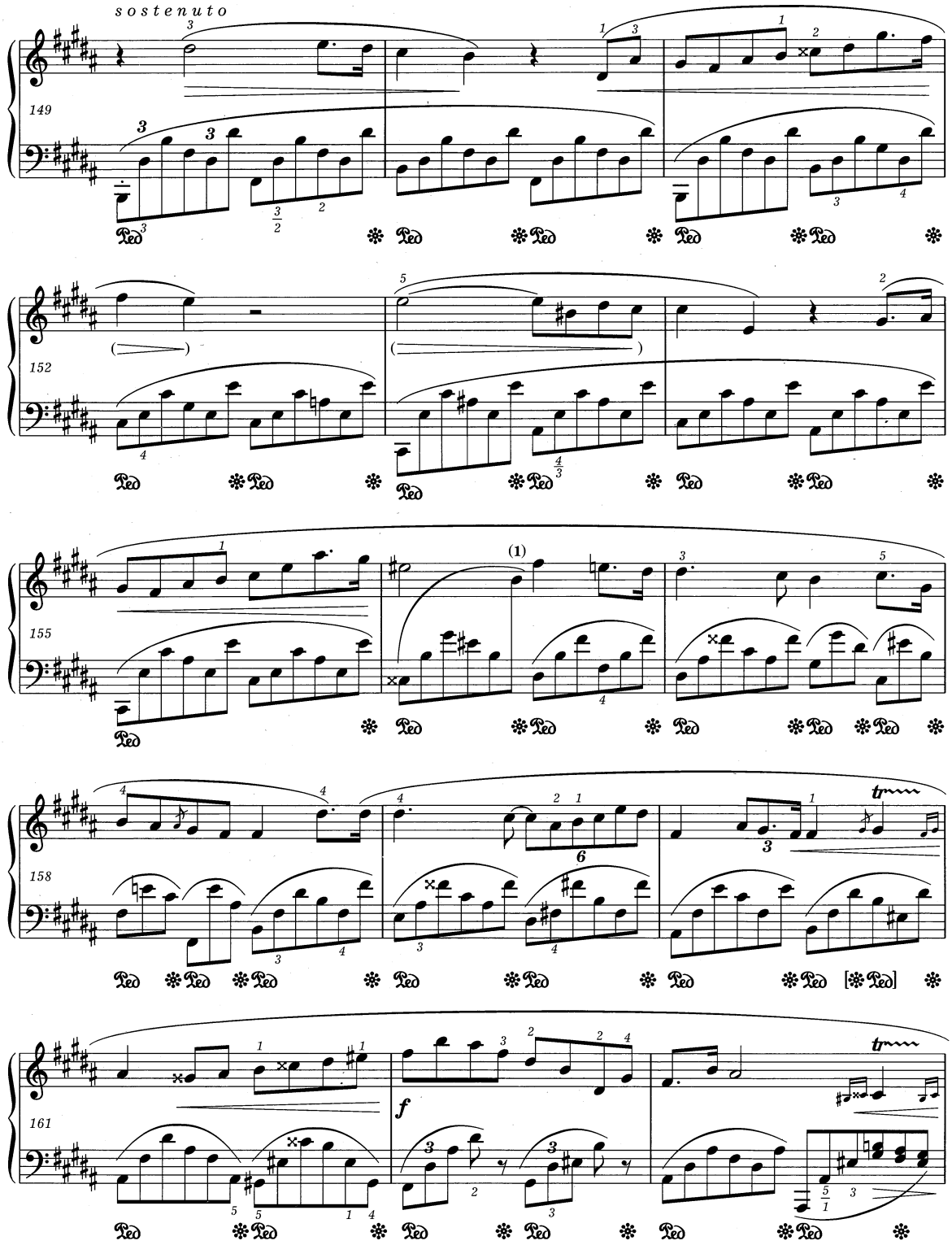

117
119
121
123
p
125
dim.

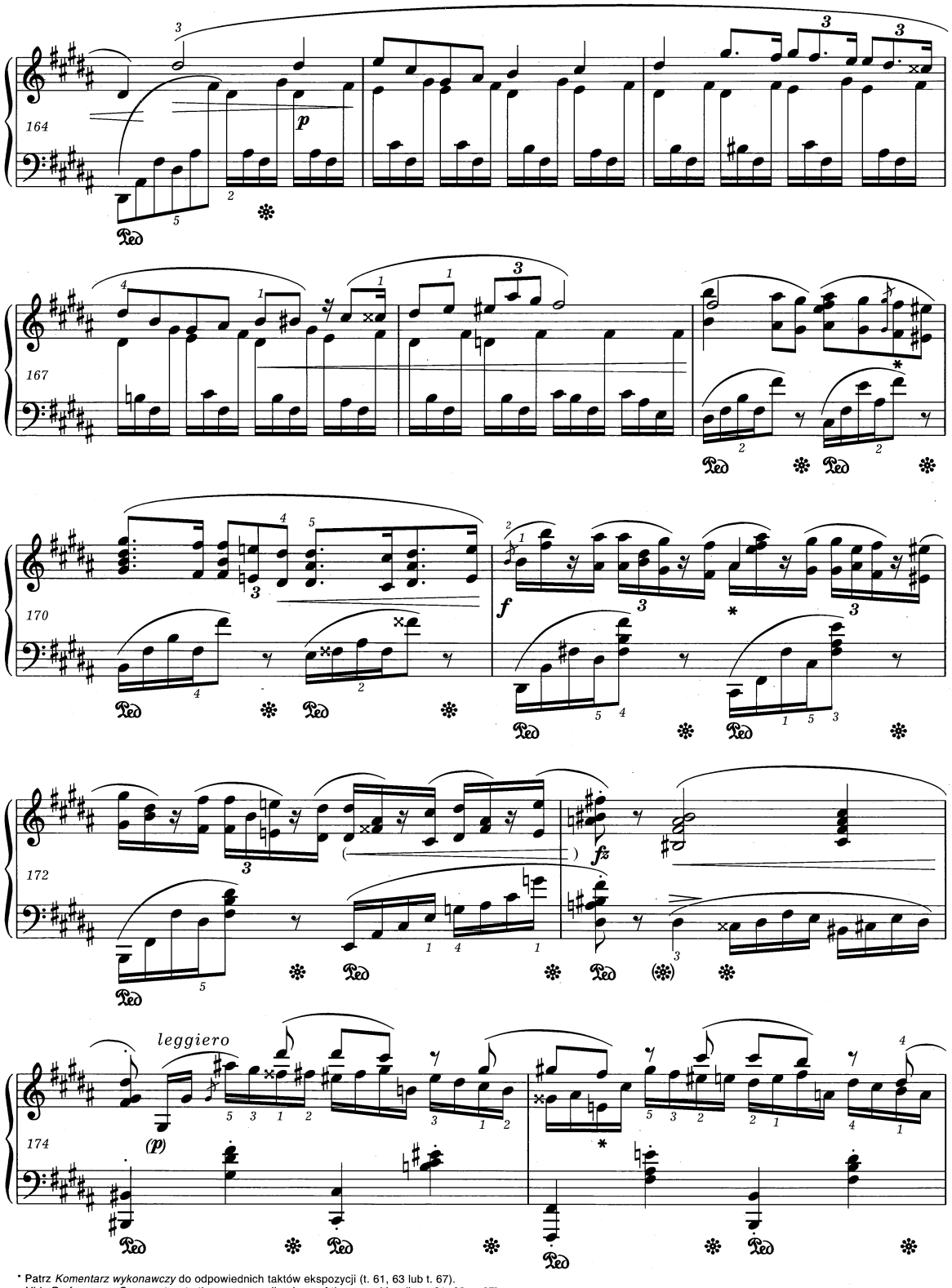



* W niektórych źródłach łuk nie jest w tym miejscu przerwany.
In some sources the slur is not broken at this point.

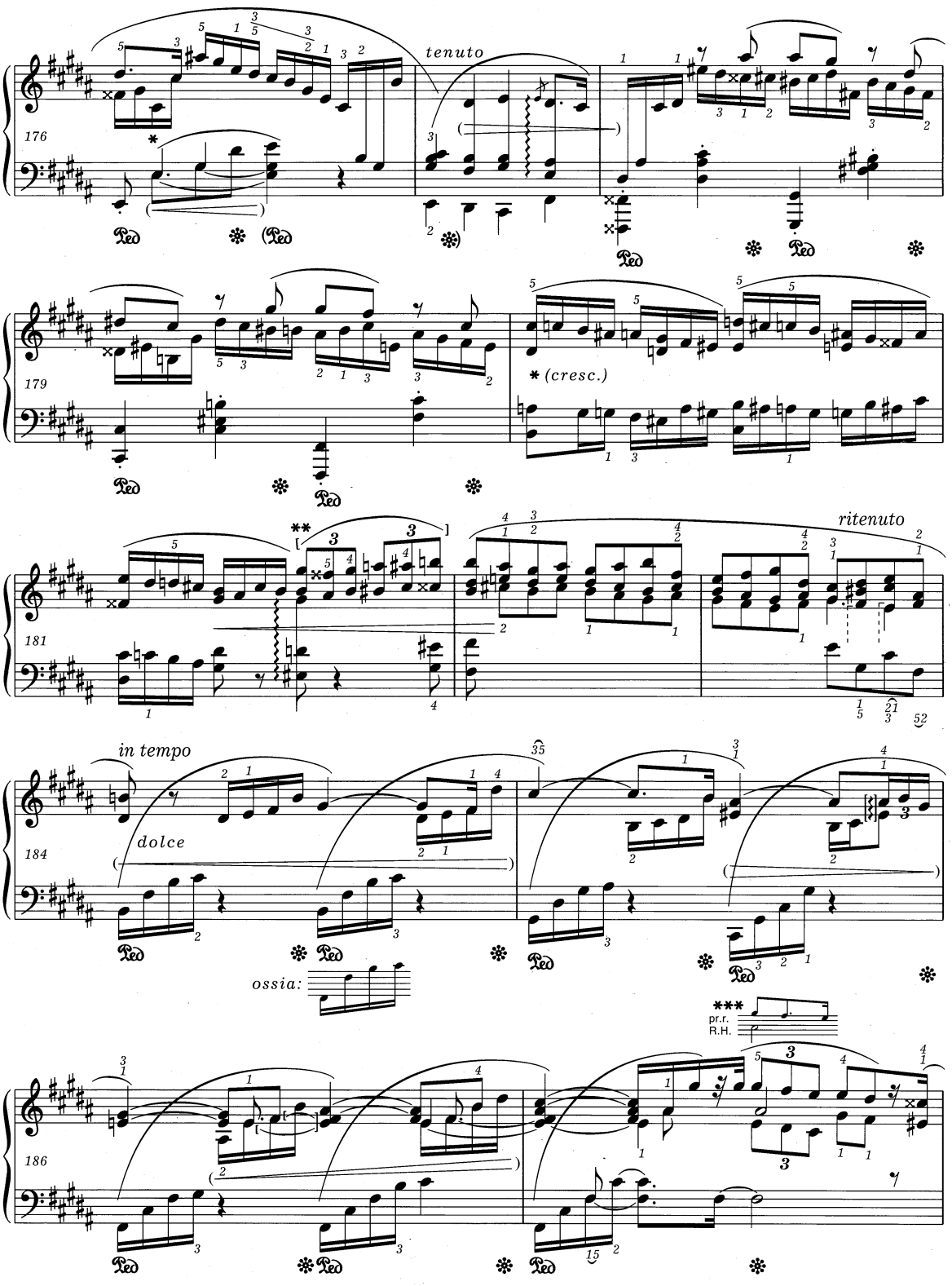
** Palcowanie wpisane przez Chopina do egzemplarza lekcyjnego - patrz *Komentarz wykonawczy.*
For Chopin's fingering written in a pupil's copy *vide Performance Commentary.*


139
141
cresc.
143
dim.
145
147


sostenuto
149
152
155
158
161
f
tr



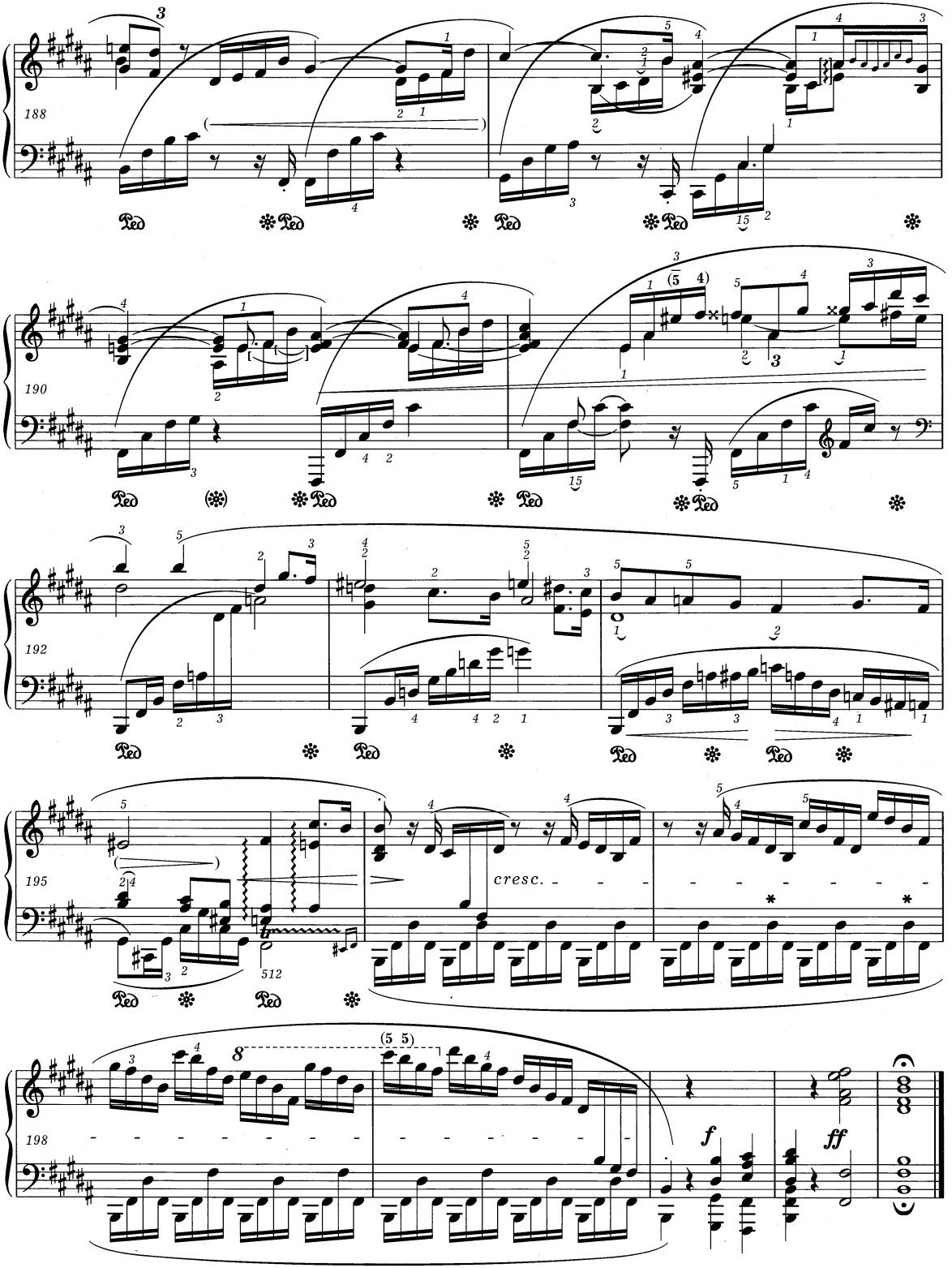

* Patrz *Komentarz wykonawczy* do odpowiednich taktów ekspozycji (t. 61, 63 lub t. 67).
*Vide Performance Commentary* to the corresponding bars of the exposition (bars 61, 63 or 67).




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

** Patrz *Komentarz źródłowy.*
*Vide Source Commentary.*

*** Patrz uwaga do t. 79.
*Vide* note to bar 79.

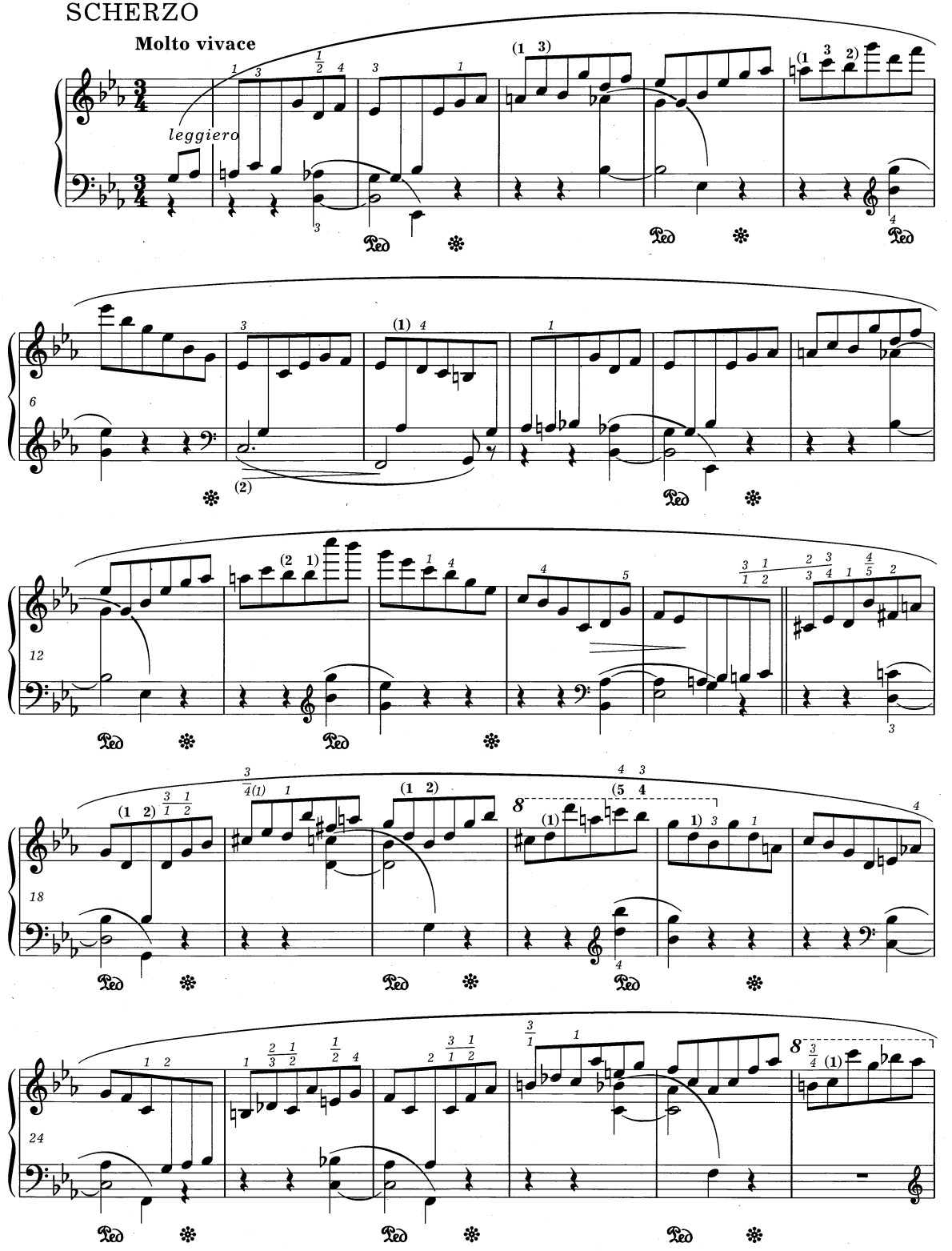



* W niektórych źródłach najwyższym dźwiękiem 2. i 4. figury jest *fis* (jak w następnym takcie).
In some sources the top note of the second and fourth figure is *f♯* (as in the following bar).

## SCHERZO

**Molto vivace**

*leggiero*





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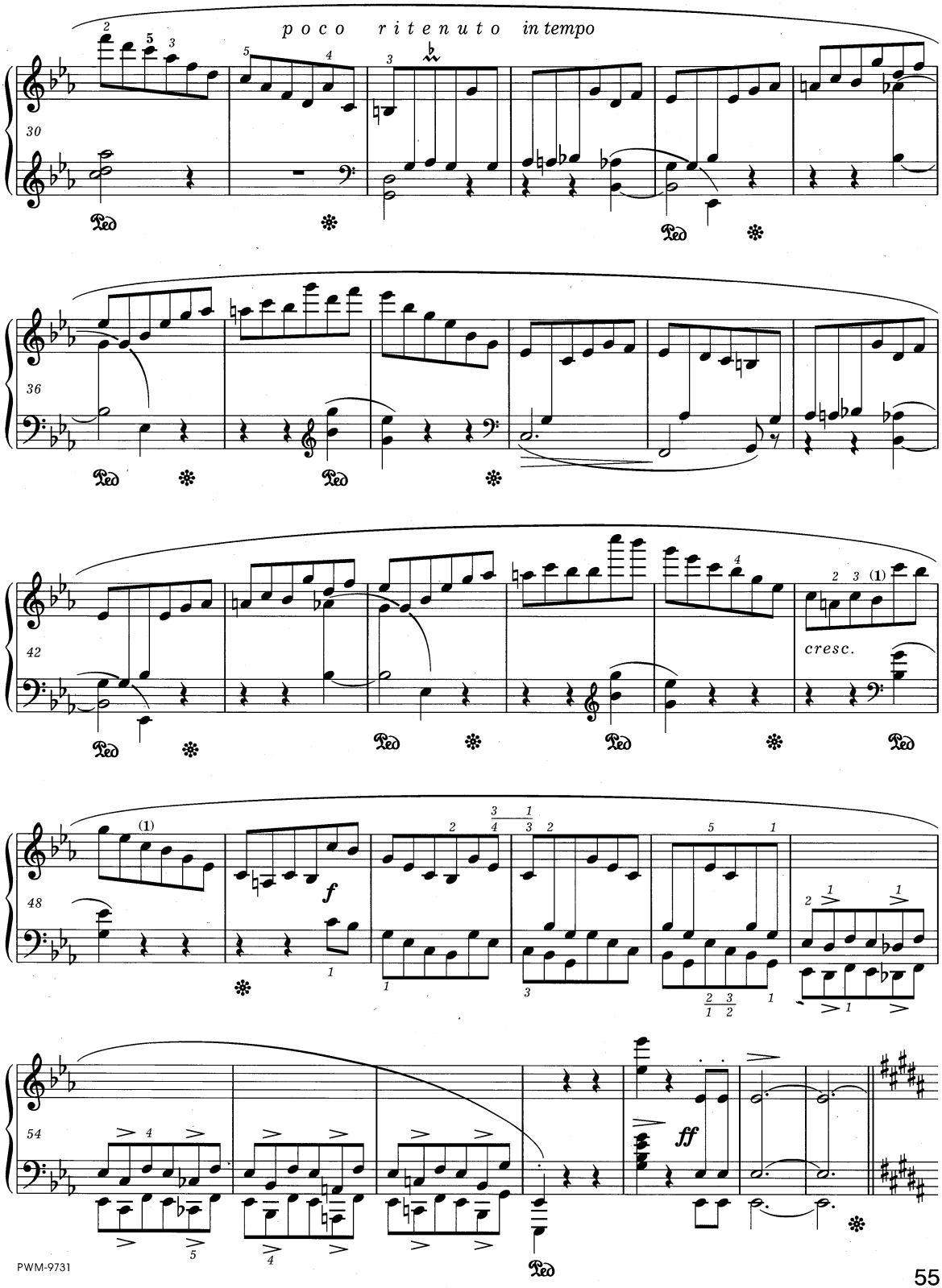
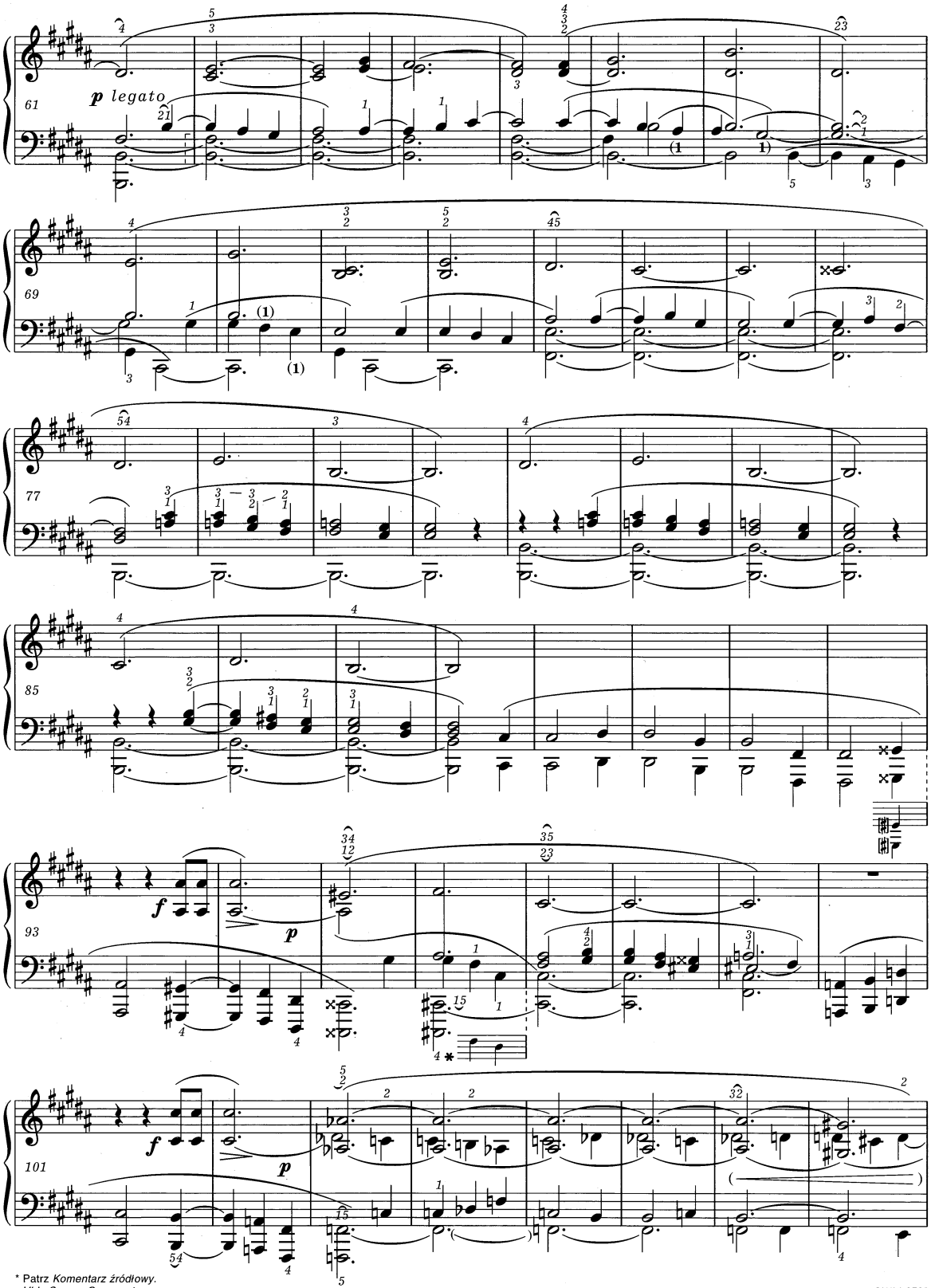
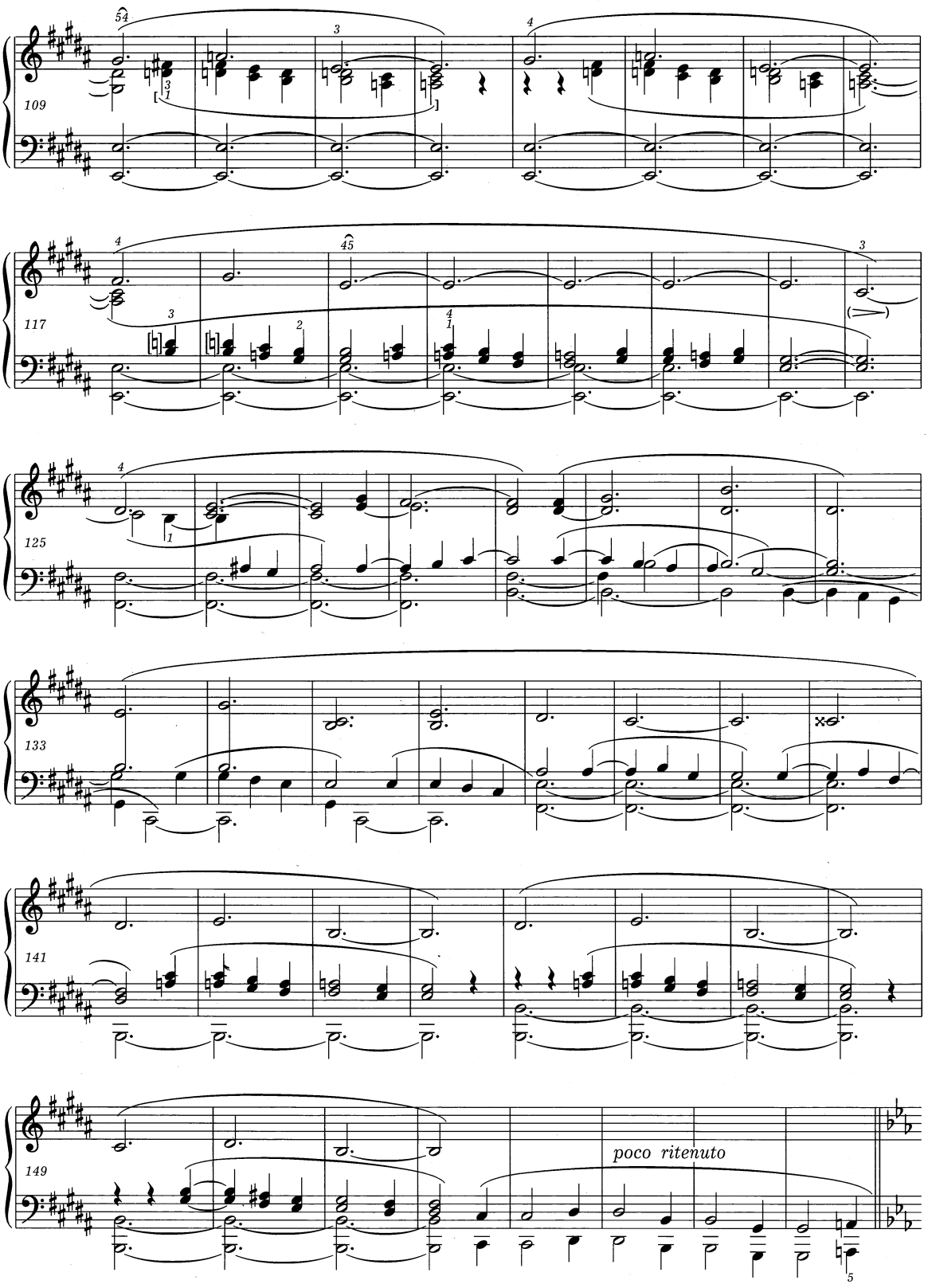
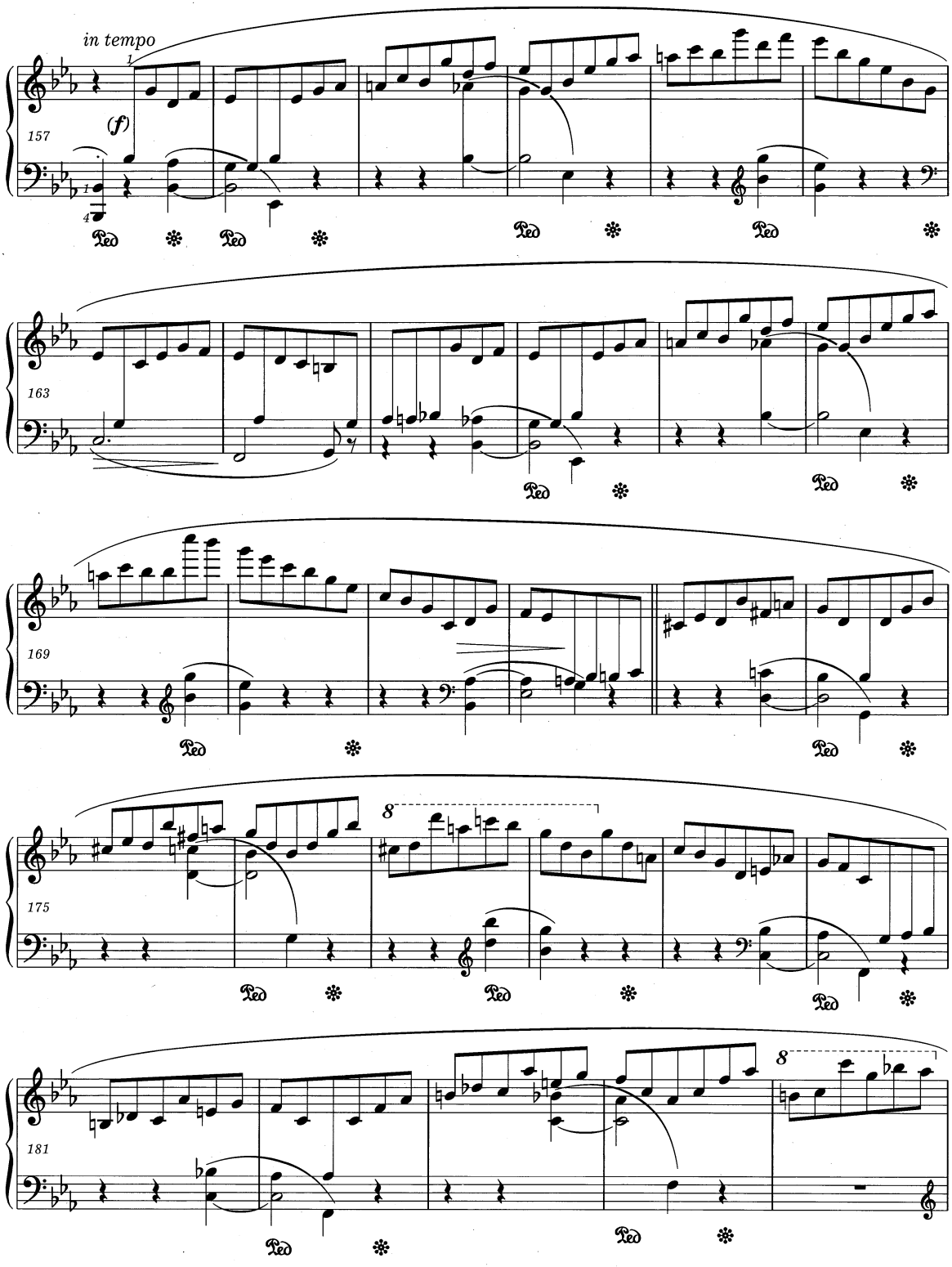
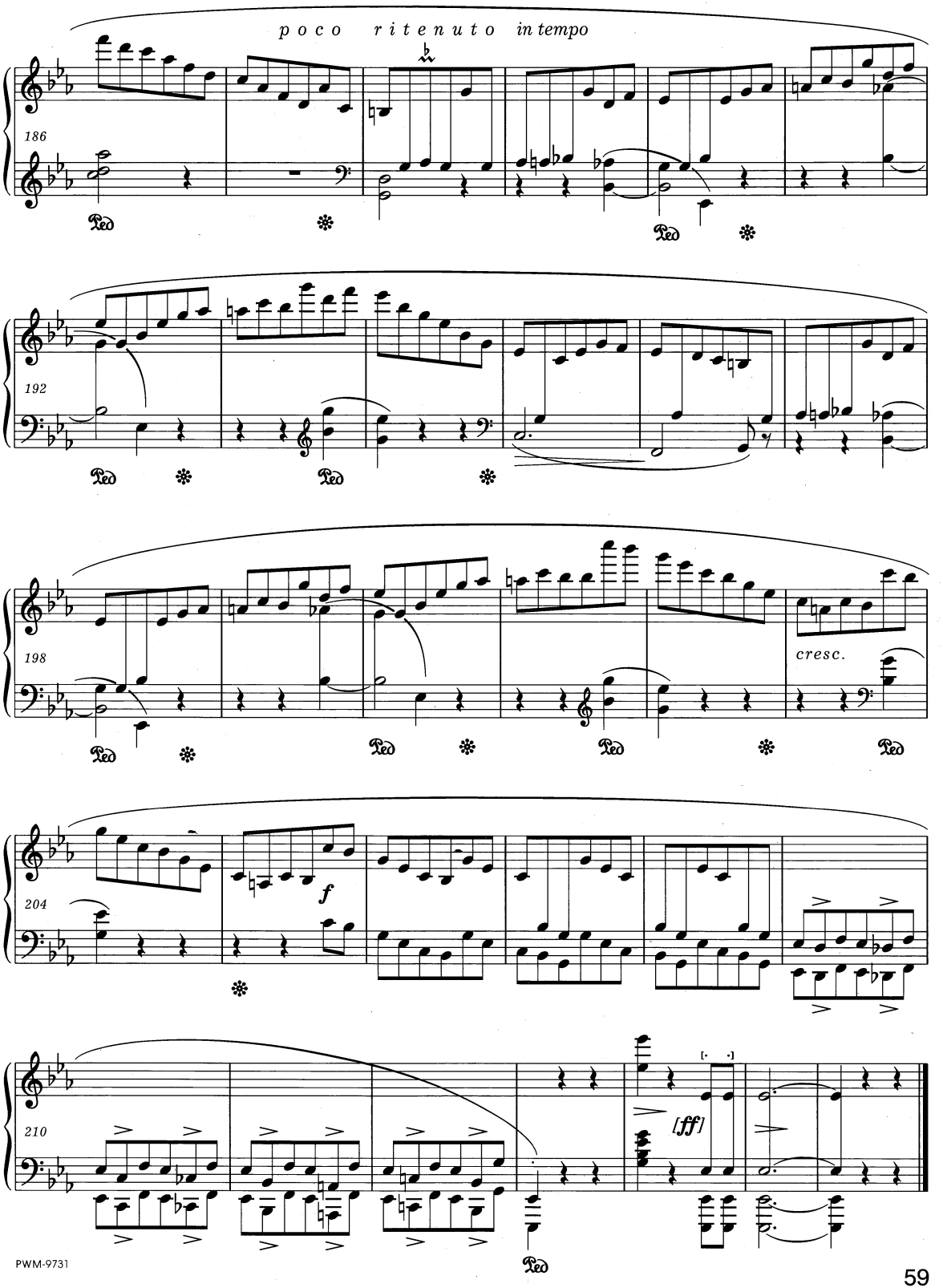

poco ritenuto in tempo
30
Ped
36
42
cresc.
48
f
54
ff

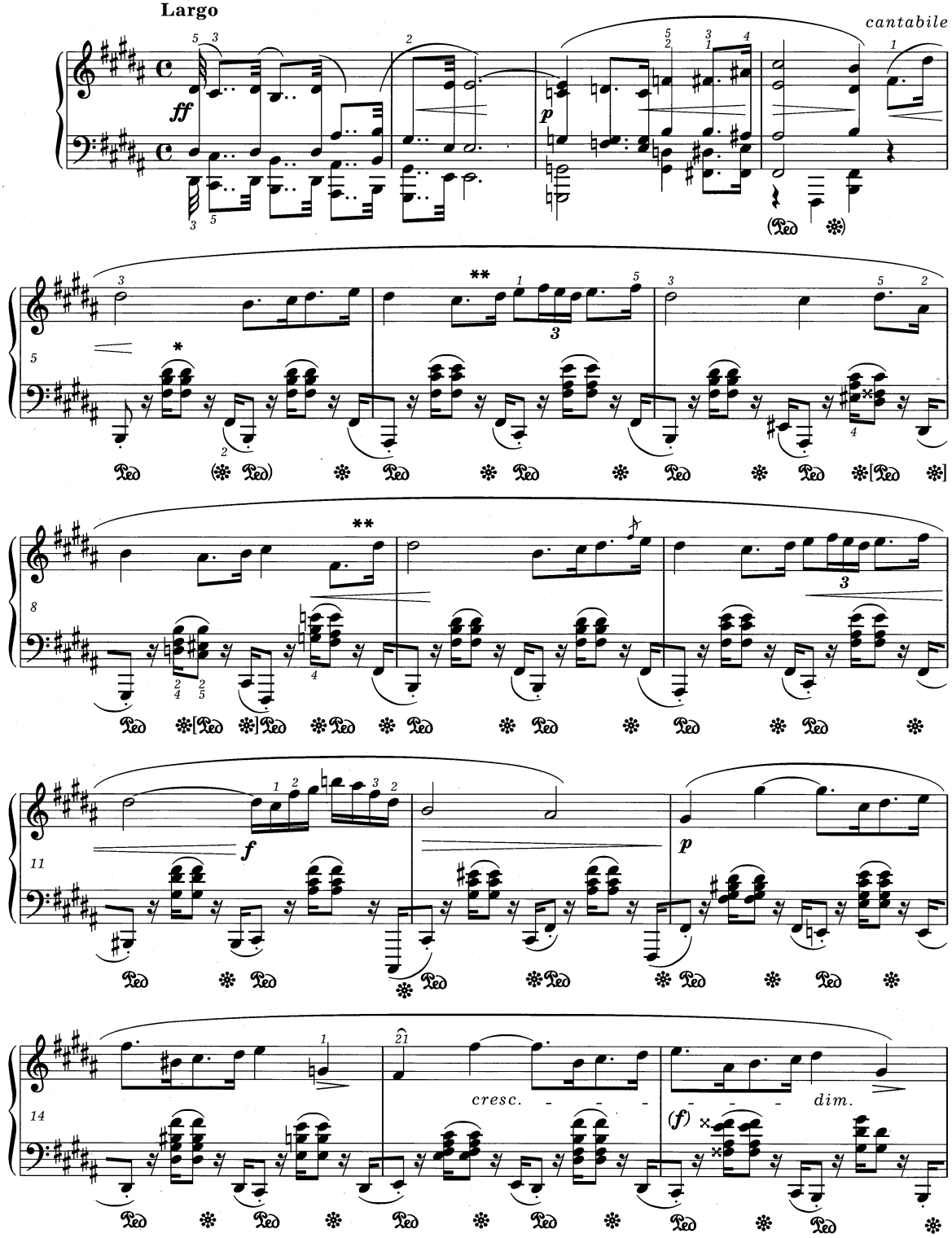



* Patrz *Komentarz źródłowy.*
*Vide Source Commentary.*


109
117
125
133
141
149
poco ritenuto

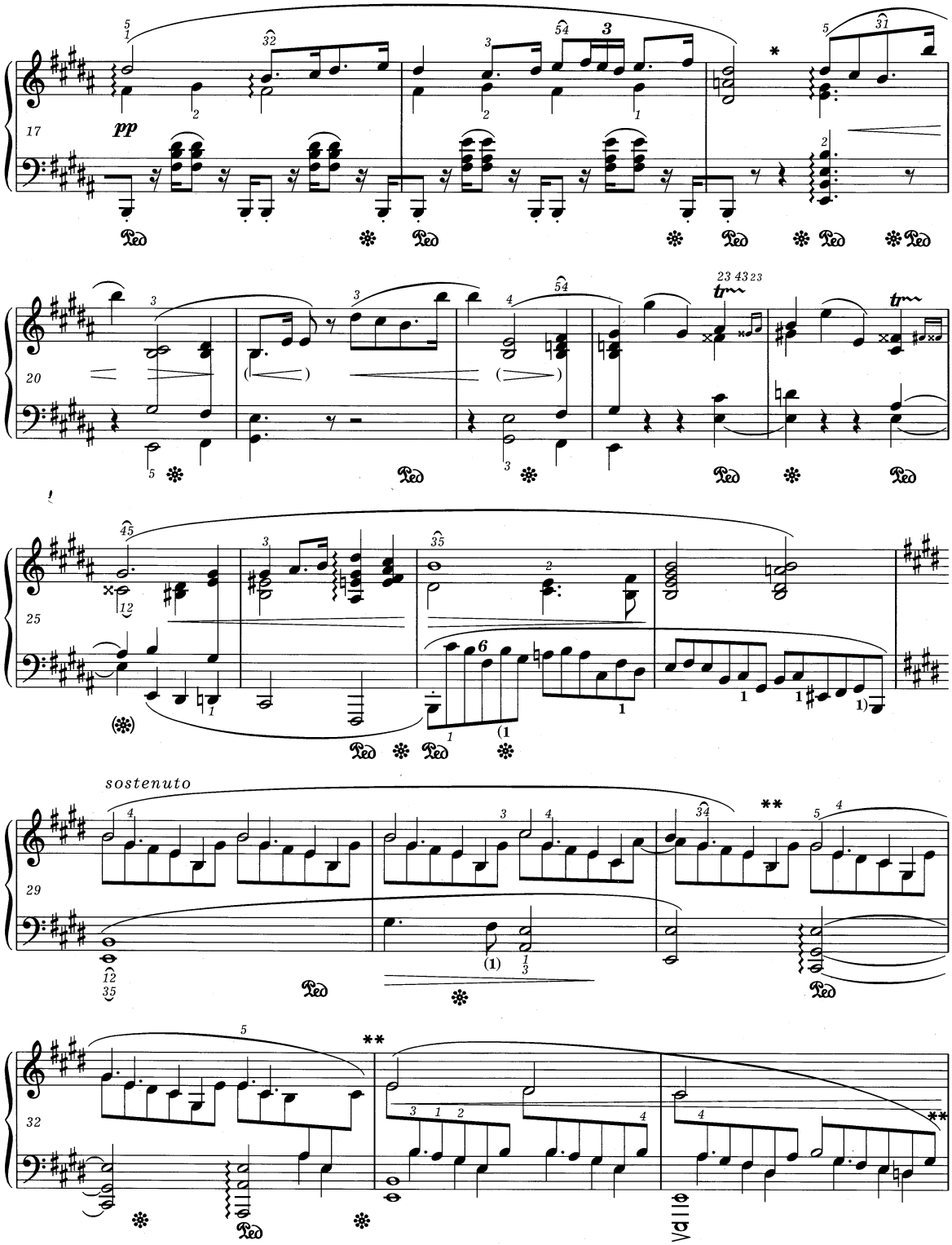

in tempo
(f)
157
163
169
175
181
8
8
Ped


poco ritenuto in tempo
186
192
198
cresc.
204
f
210
[ff]



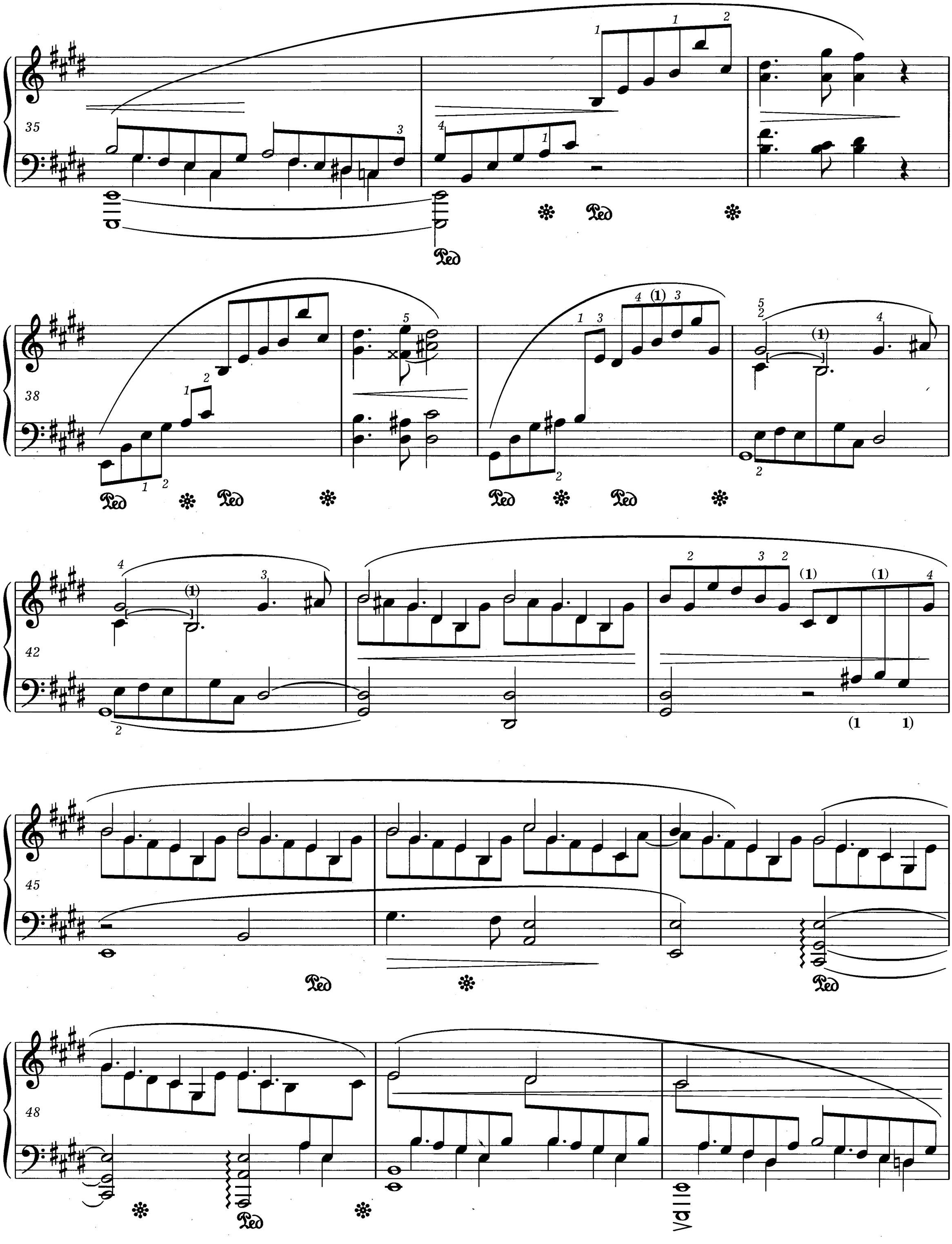

* Górne dźwięki akordów w t. 5-18 należy również powtarzać.
The top notes of the chords in bars 5-18 must also be repeated.

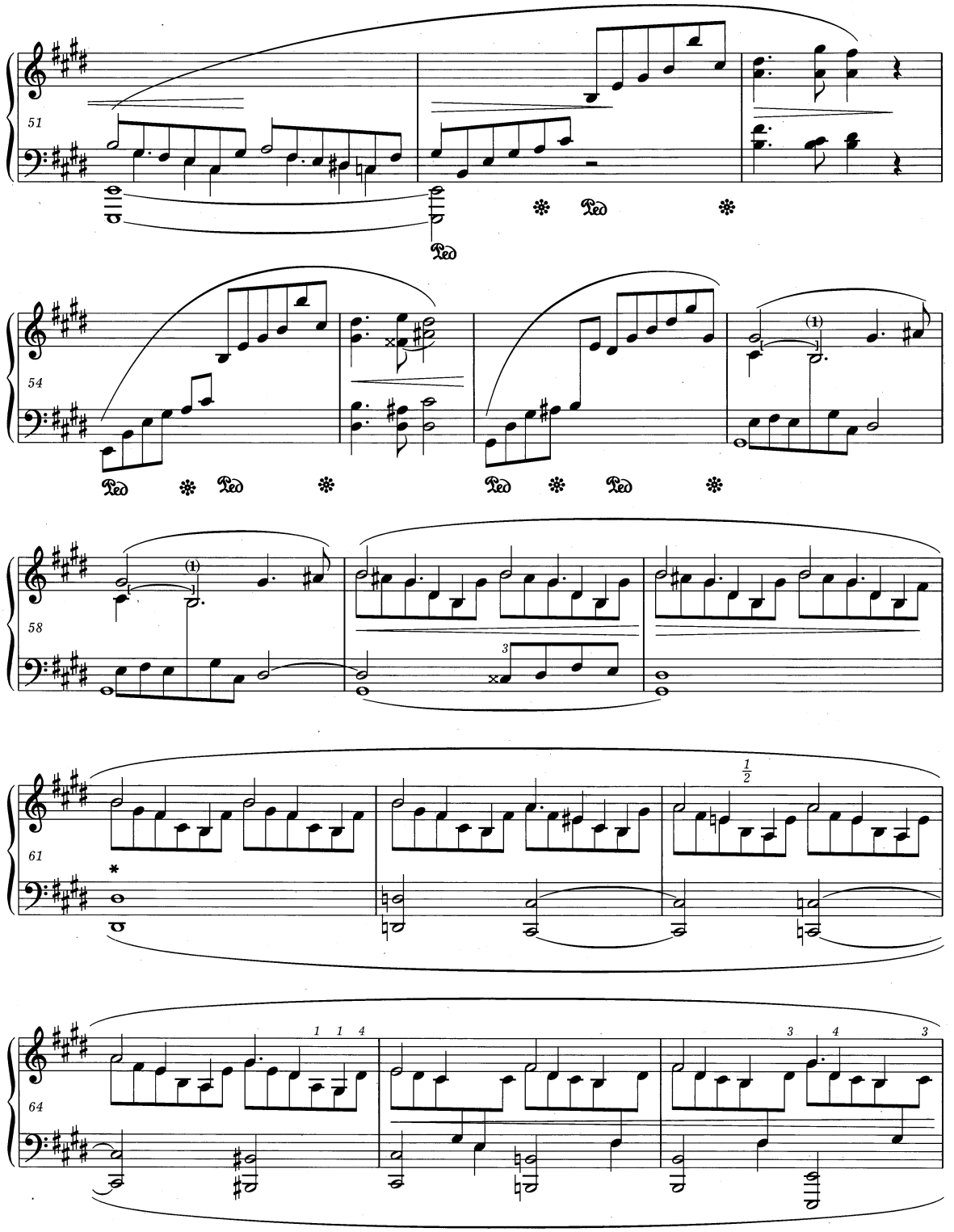
** Niektóre źródła przerywają łuk w tych miejscach.
Some sources break the slur in these places.



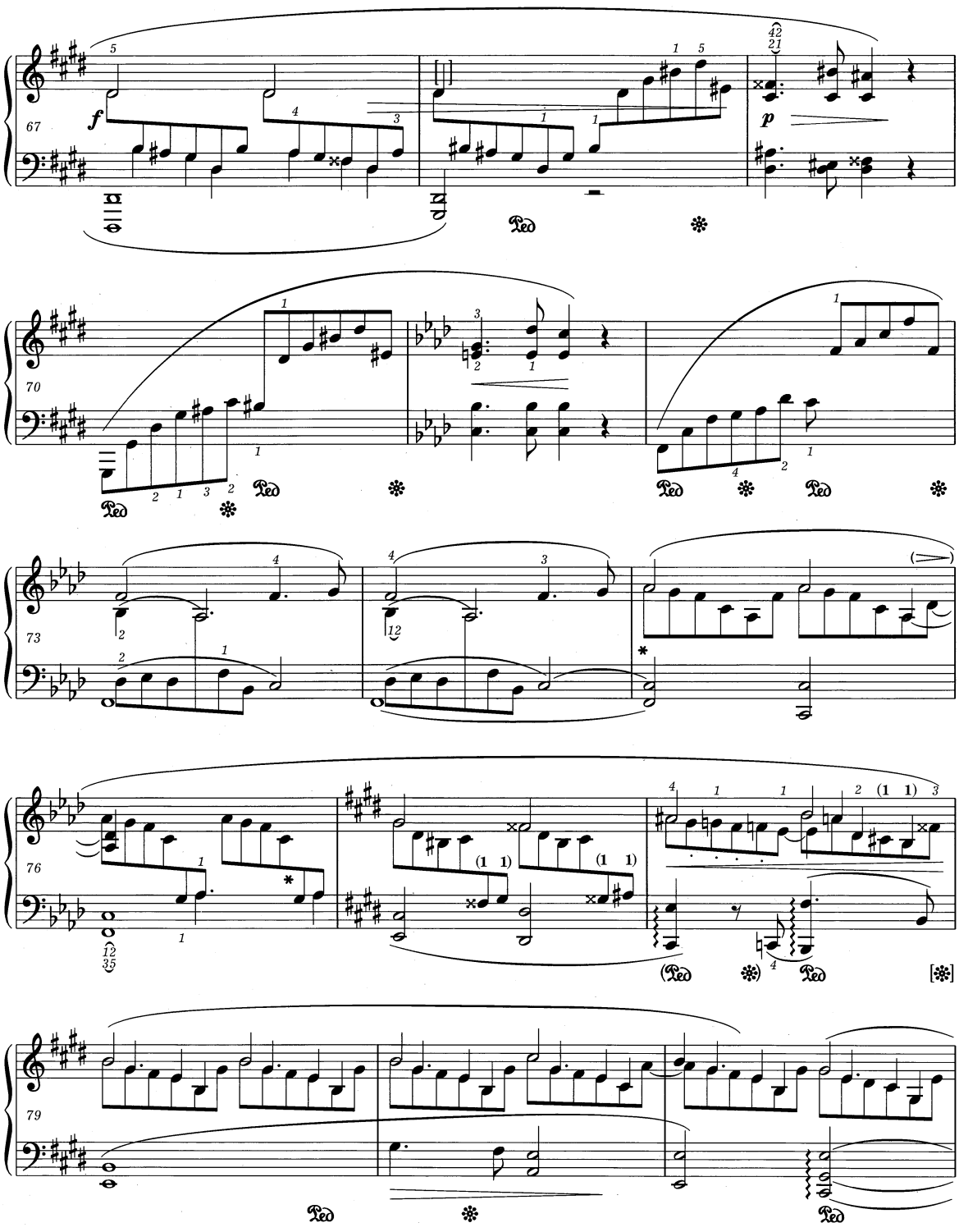

* W jednym ze źródeł oba *dis*$^2$ połączone są łukiem; podobnie w t. 105.
In one of the sources both *d♯*$^2$ notes are tied; similarly in bar 105.

** Niektóre źródła nie przerywają łuku w tych miejscach; podobnie w analogicznych t. 47-51 i 81-85.
Some sources do not break the slur in these places; similarly in the analogous bars 47-51 and 81-85.


35
38
42
45
48
Ped



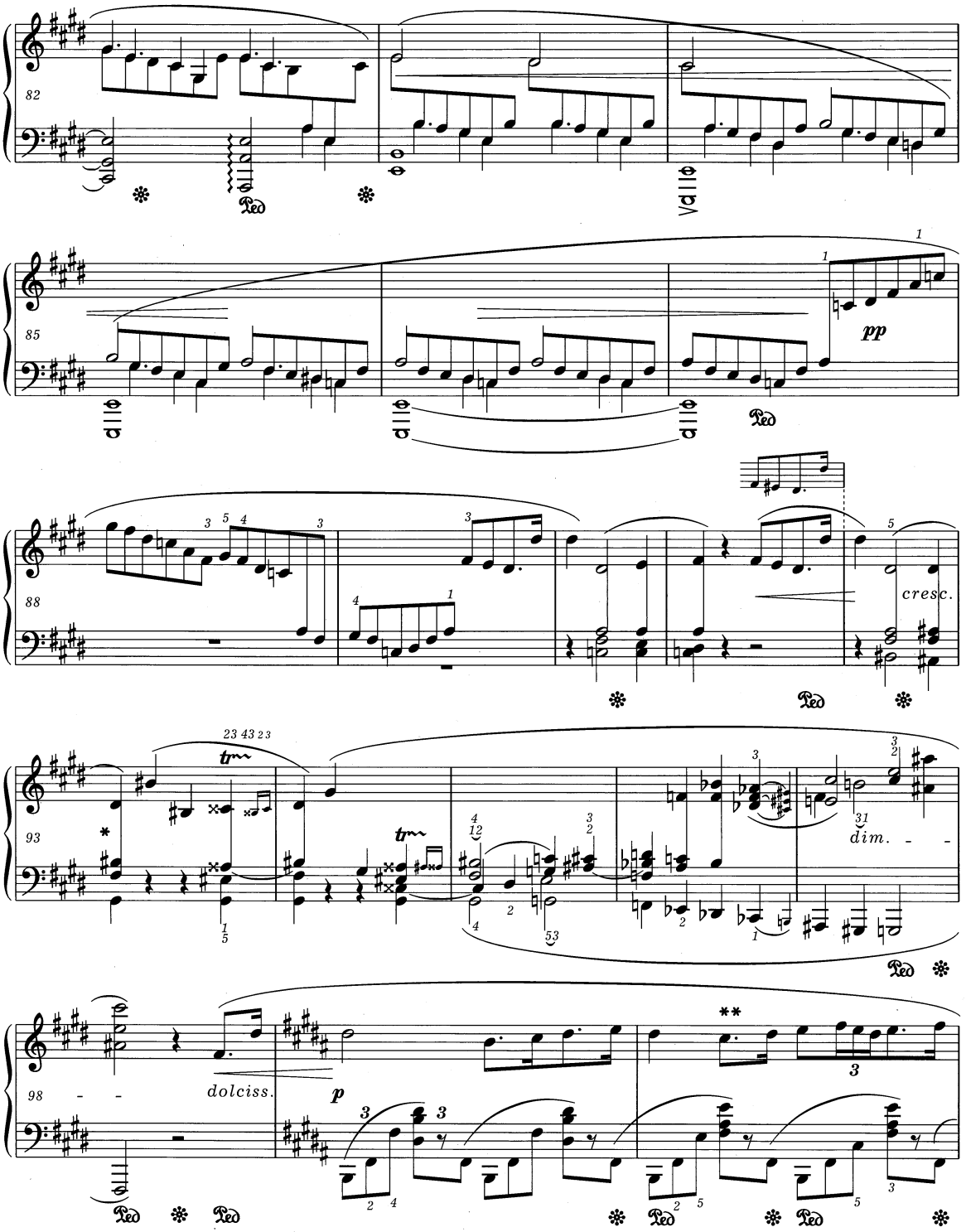

* W jednym ze źródeł znajduje się znak — od t. 61 do końca t. 63.
In one of the sources there is a sign — from bar 61 to the end of bar 63.




* Niektóre źródła rozpoczynają < w miejscu oznaczonym jedną z gwiazdek w t. 75 lub 76 i kończą je w połowie t. 78.
Some sources begin the crescendo < at the place marked with an asterisk in bar 75 or 76 and end it in the middle of bar 78.

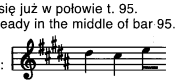


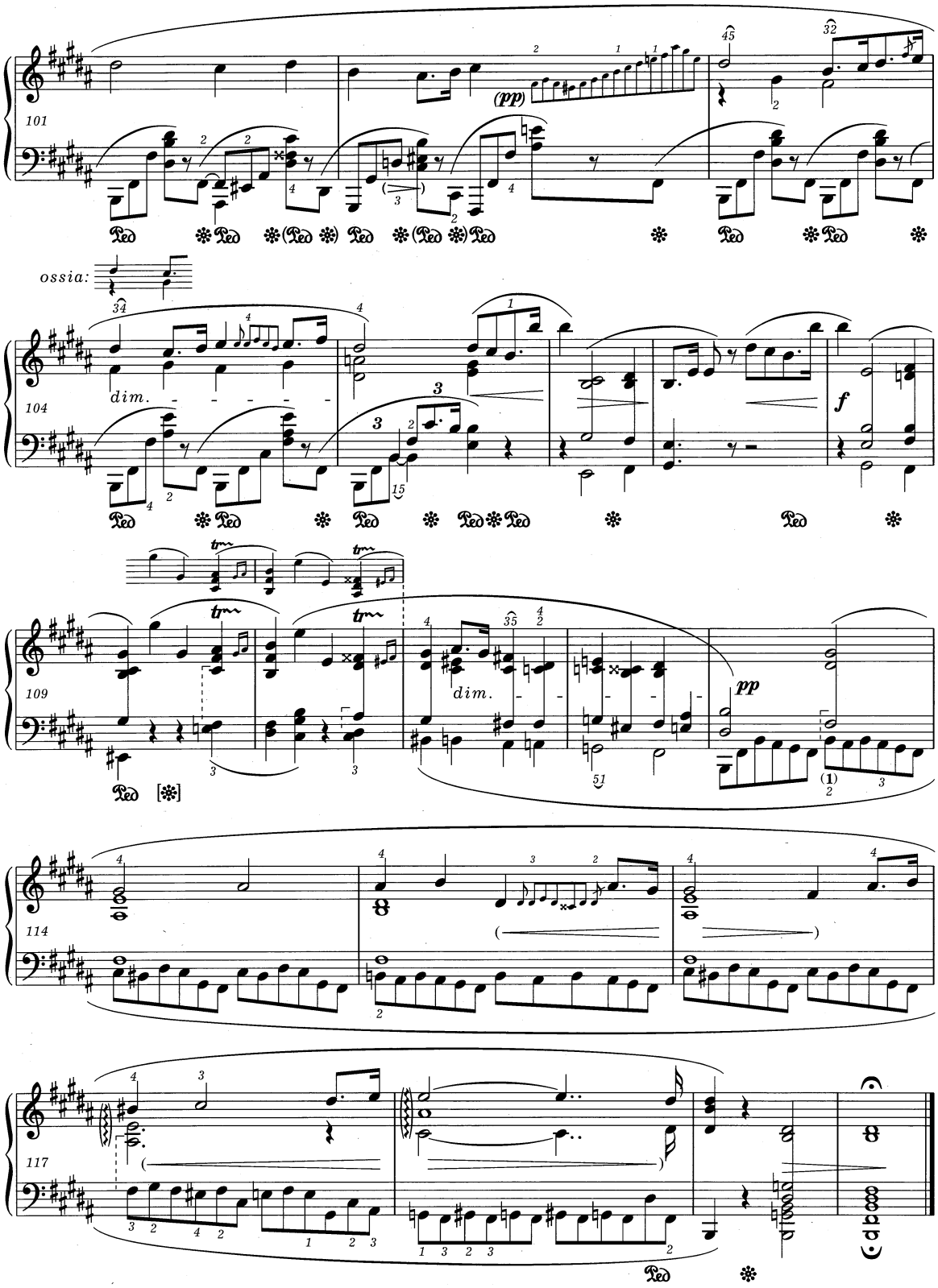
PWM-9731




* W jednym ze źródeł w tym miejscu znajduje się ***f***, a *dim.* rozpoczyna się już w połowie t. 95.
In one of the sources there is a ***f*** in this place, and the *dim.* begins already in the middle of bar 95.

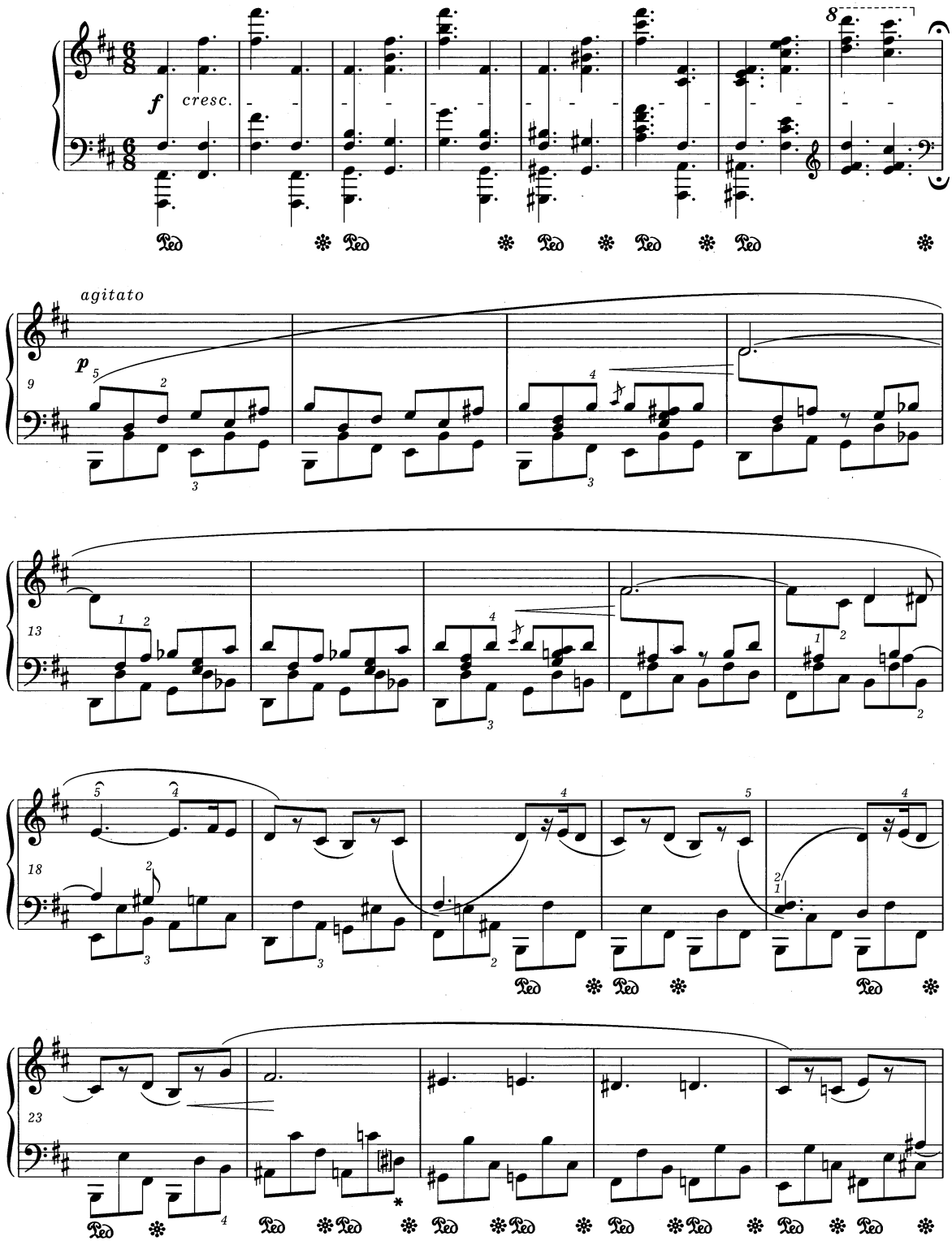
** W jednym ze źródeł 1. połowa t. 100 brzmi - być może pomyłkowo:
In one of the sources the first half of bar 100 reads - maybe mistakenly:



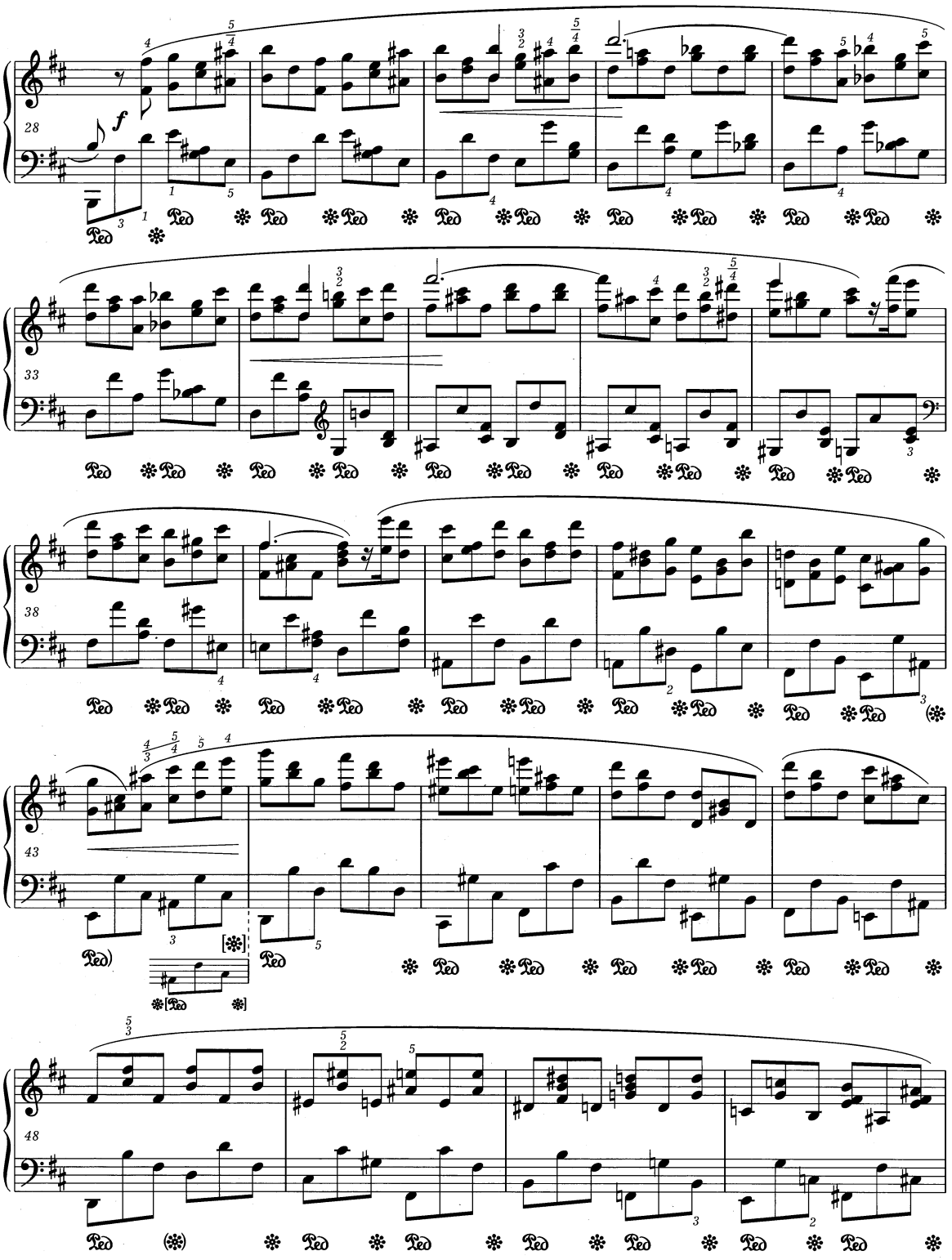

101
(pp)
ossia:
104
dim.
f
109
dim.
pp
114
117

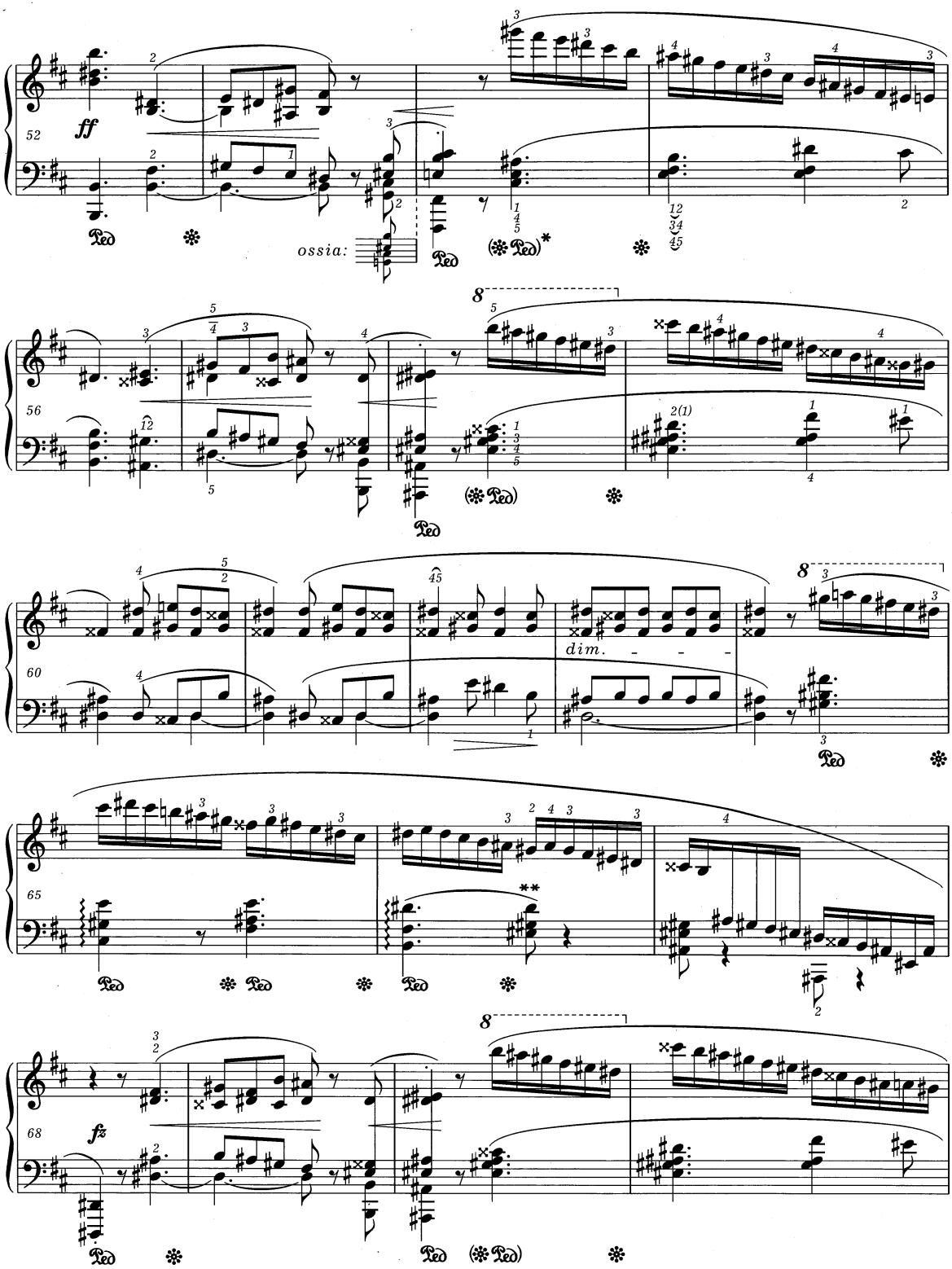
# FINALE

**Presto non tanto**



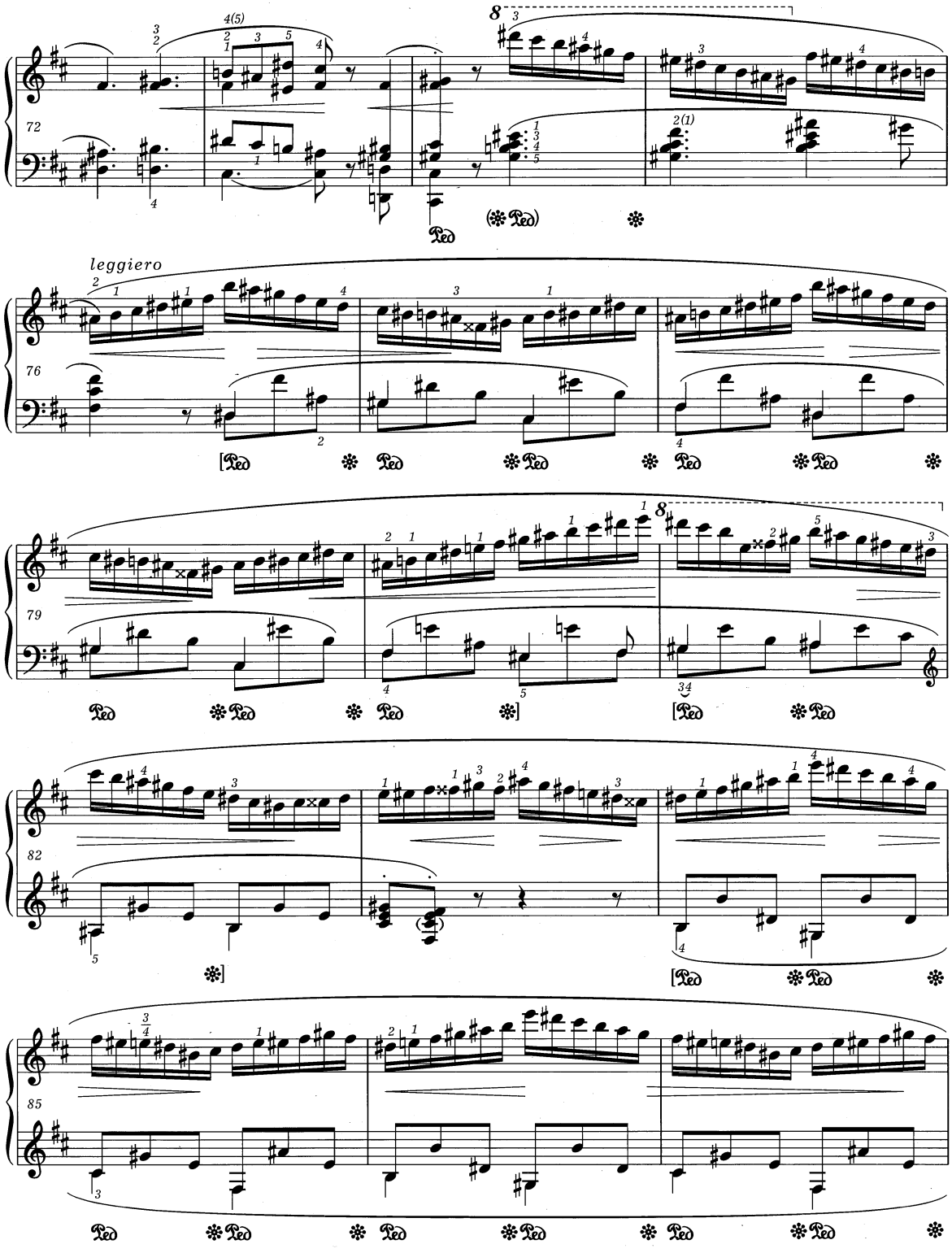

* Brak krzyżyka w źródłach może być przeoczeniem Chopina. Patrz *Komentarz źródłowy*.
The absence of a sharp in the sources may be an oversight by Chopin. *Vide Source Commentary.*

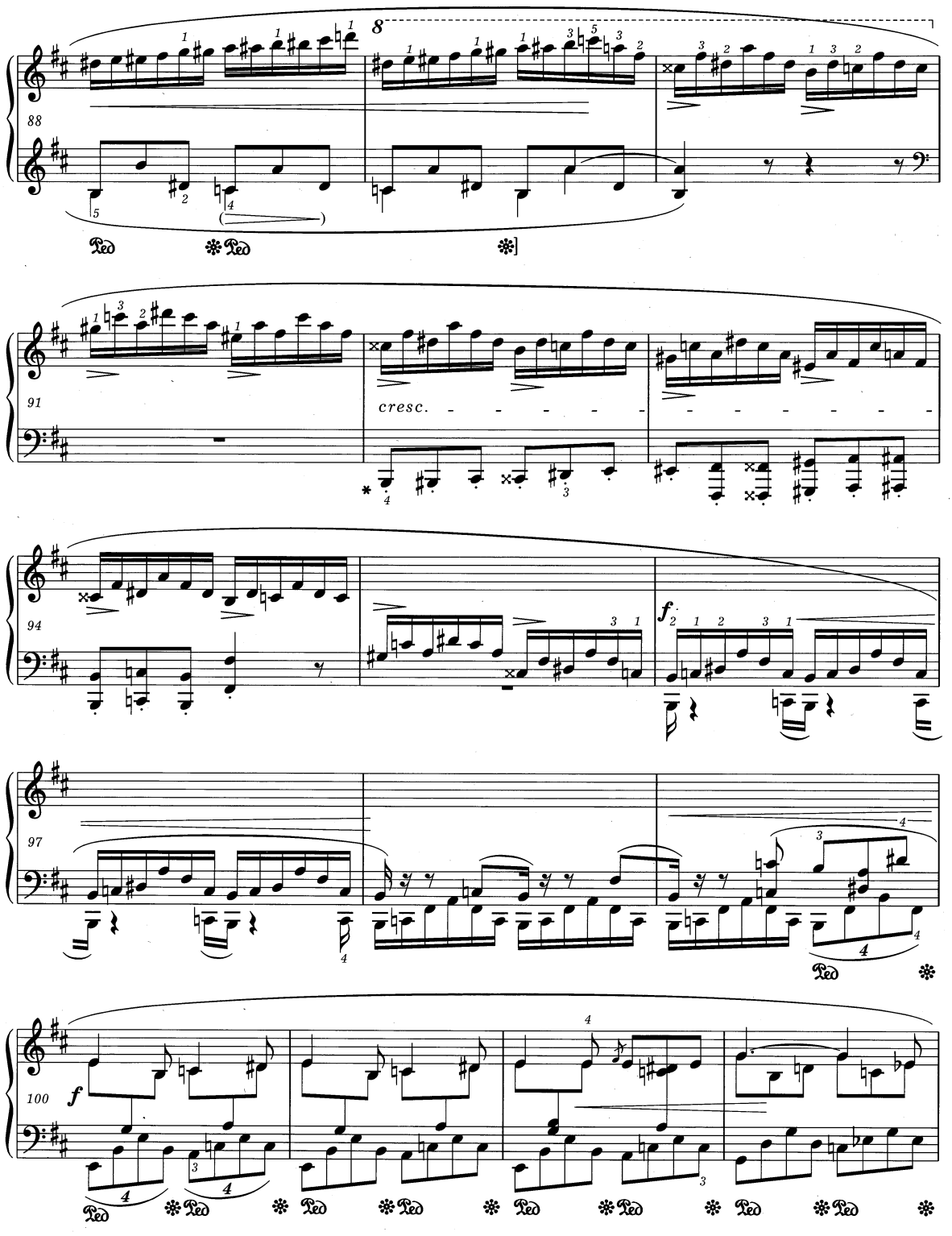

28
f
33
38
43
48



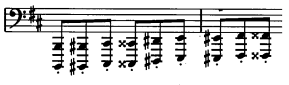

* Pedalizacja - patrz *Komentarz wykonawczy* i *źródłowy*.
For the pedalling *vide Performance* and *Source Commentaries*.

** Dźwięk *dis*$^{1}$ należy powtórzyć.
The note *d♯*$^{1}$ should be repeated.

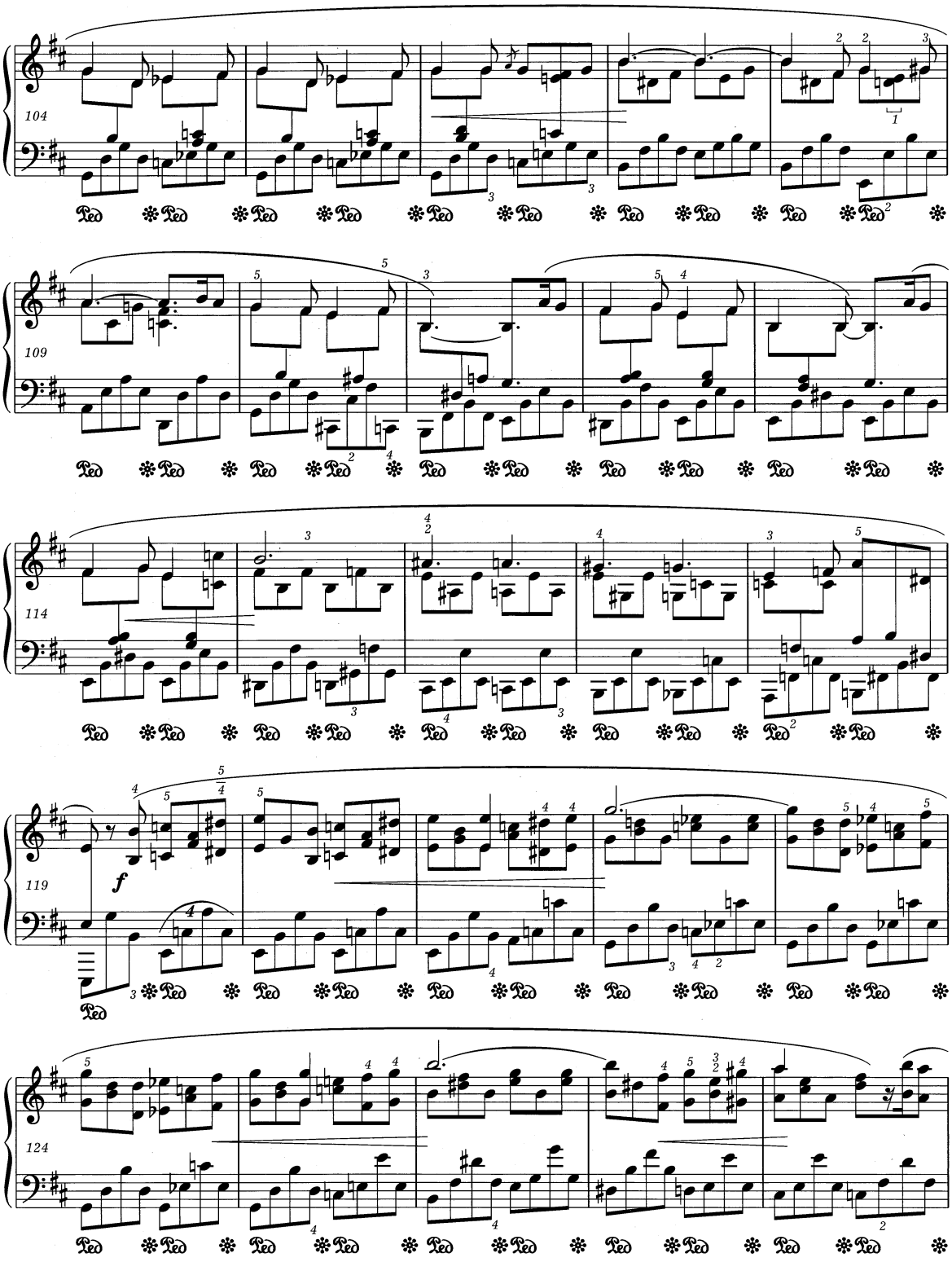

72
leggiero
76
79
82
85

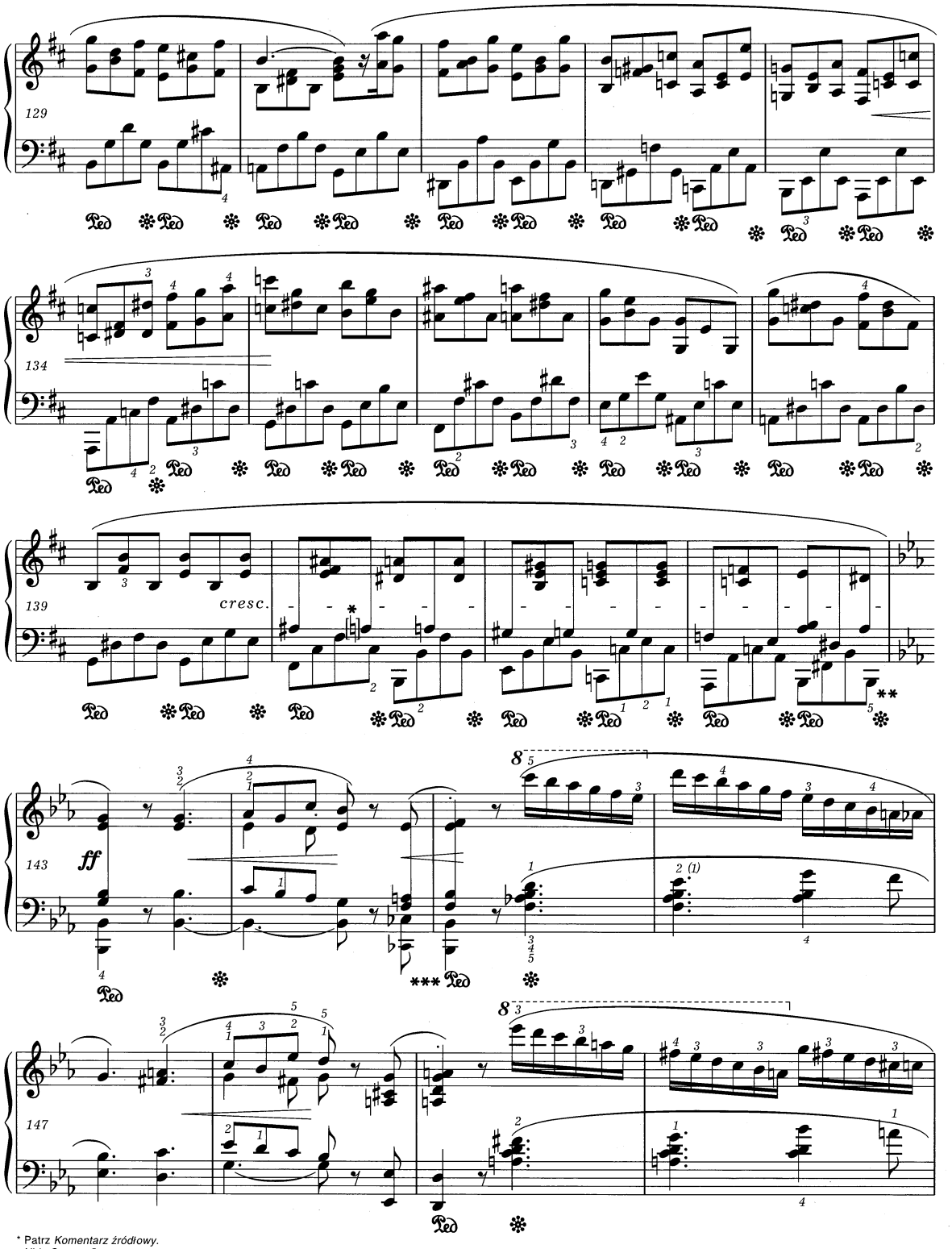



* Dopuszczalny wariant:
Admissible variant:



(skala fortepianu Chopina sięgała tylko do $C_1$).
(Chopin's piano only went down to $C_1$).

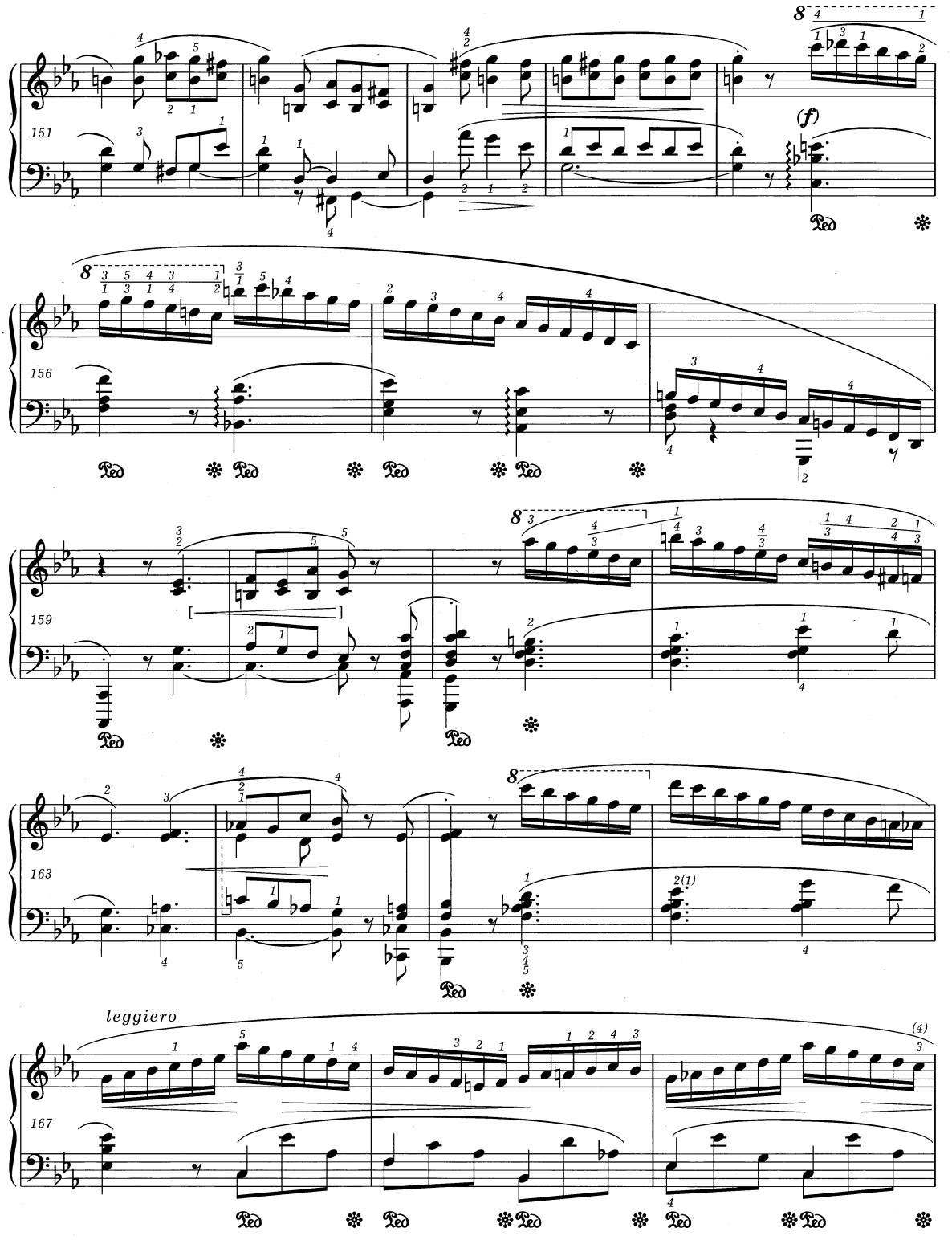

104
109
114
119
f
124

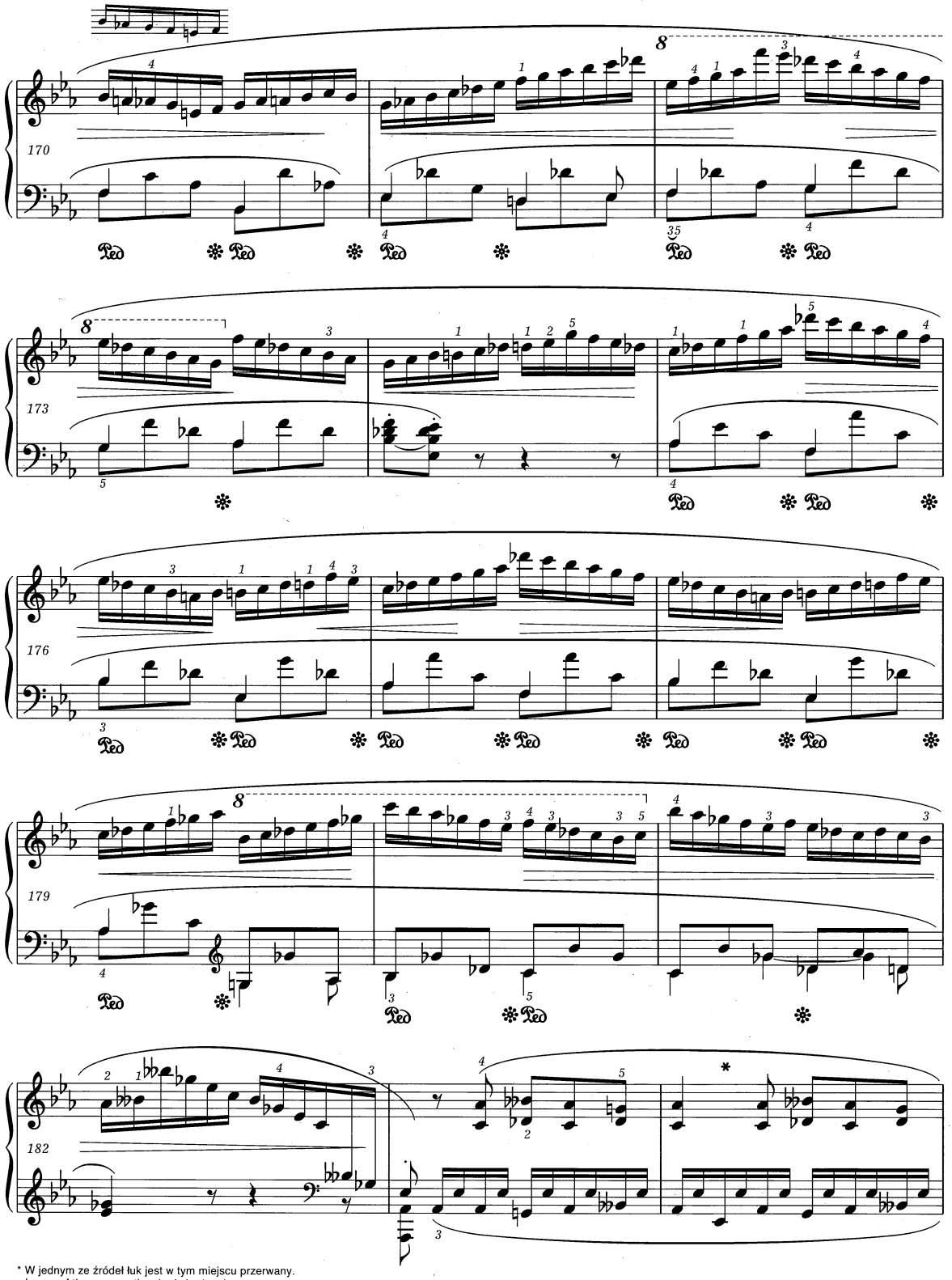



* Patrz *Komentarz źródłowy.*
*Vide Source Commentary.*

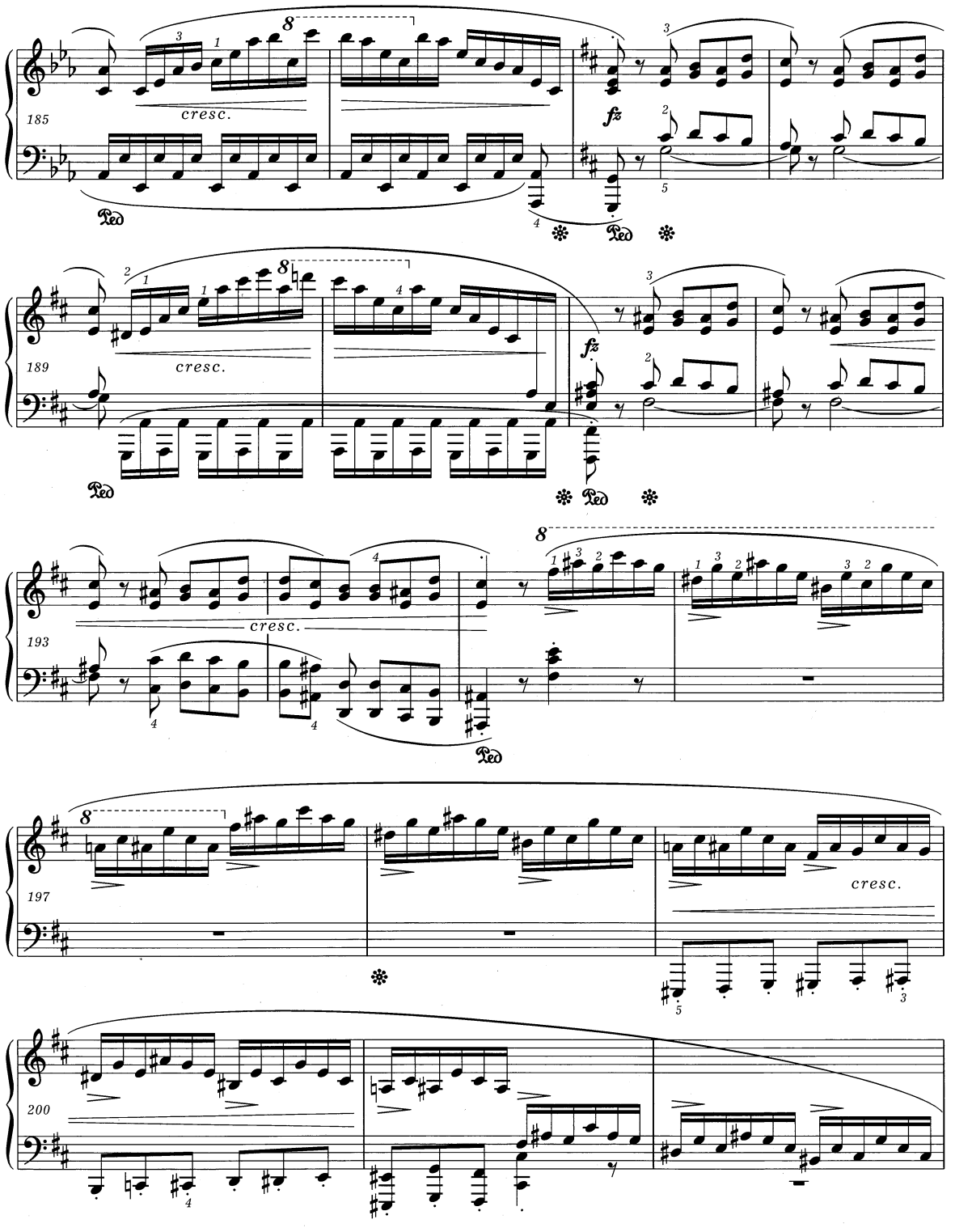
** W niektórych źródłach ostatnią nutą tego taktu jest, być może błędnie, *Fis.*
In some sources the final note of this bar is, maybe erroneously, *F♯*.

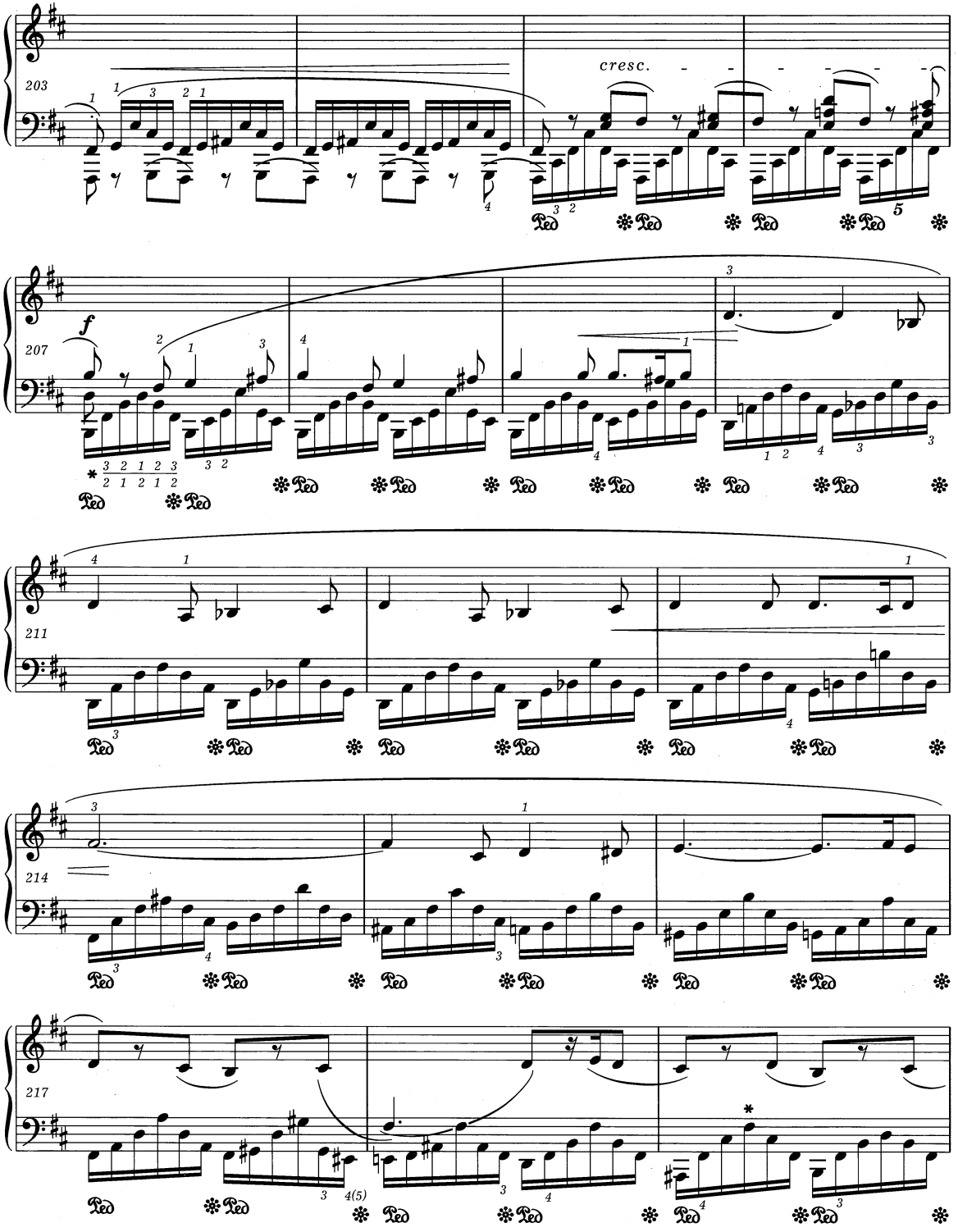
*** Pedalizacja - patrz t. 54.
For pedalling *vide* bar 54.


151
156
159
163
167
(f)
leggiero
Ped

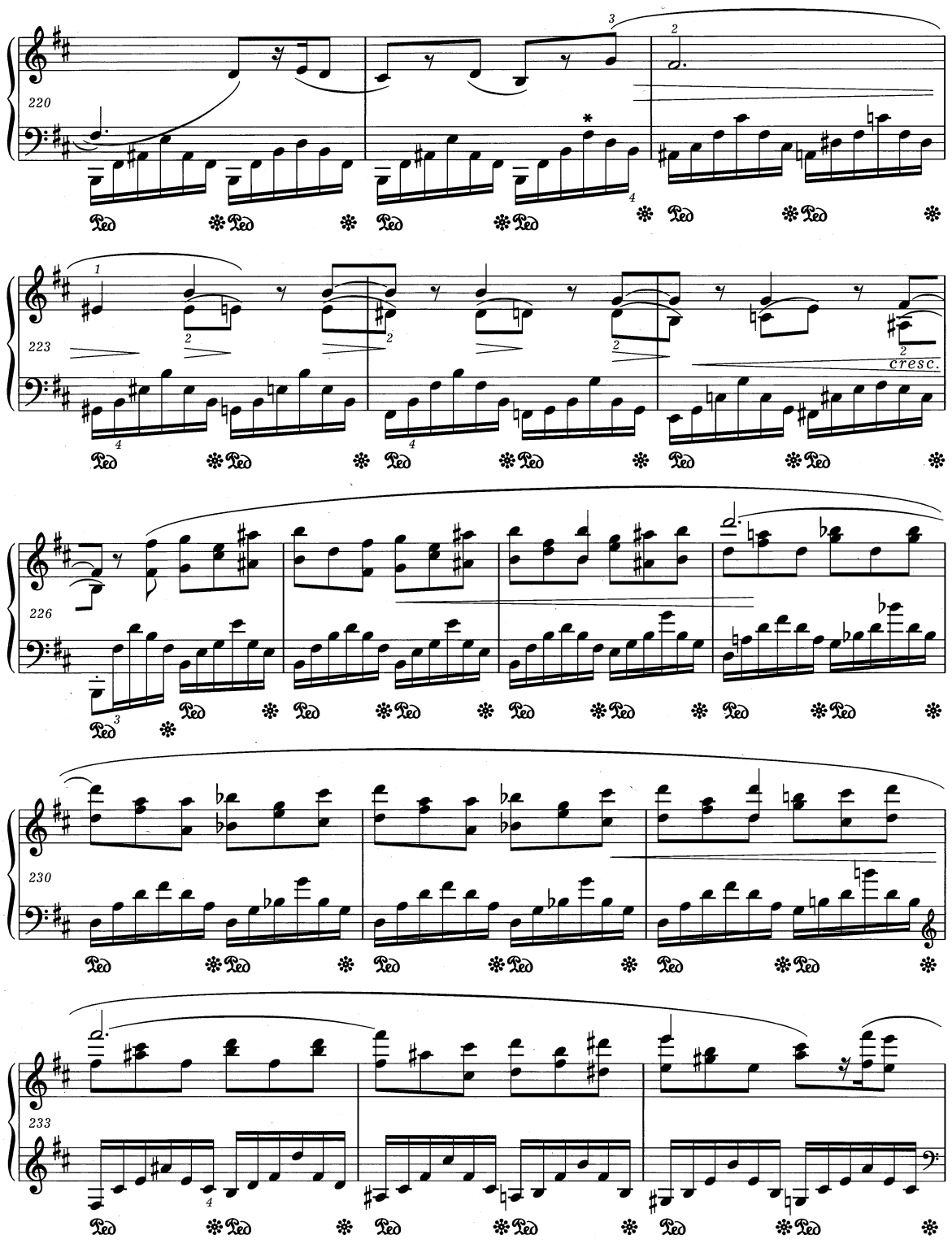



* W jednym ze źródeł łuk jest w tym miejscu przerwany.
In one of the sources the slur is broken here.


185
cresc.
fz
Ped
189
cresc.
fz
Ped
193
cresc.
Ped
197
cresc.
200




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




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



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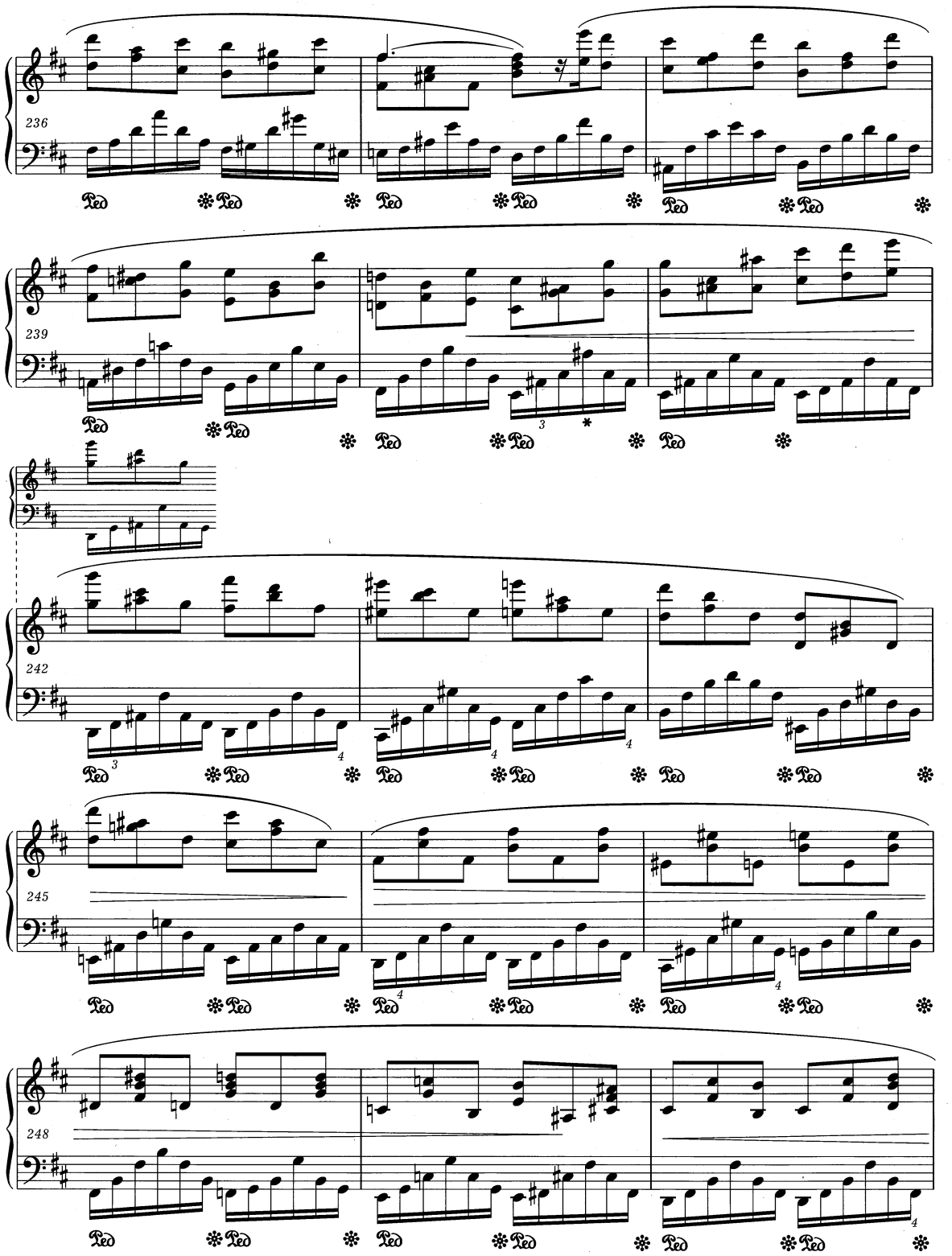
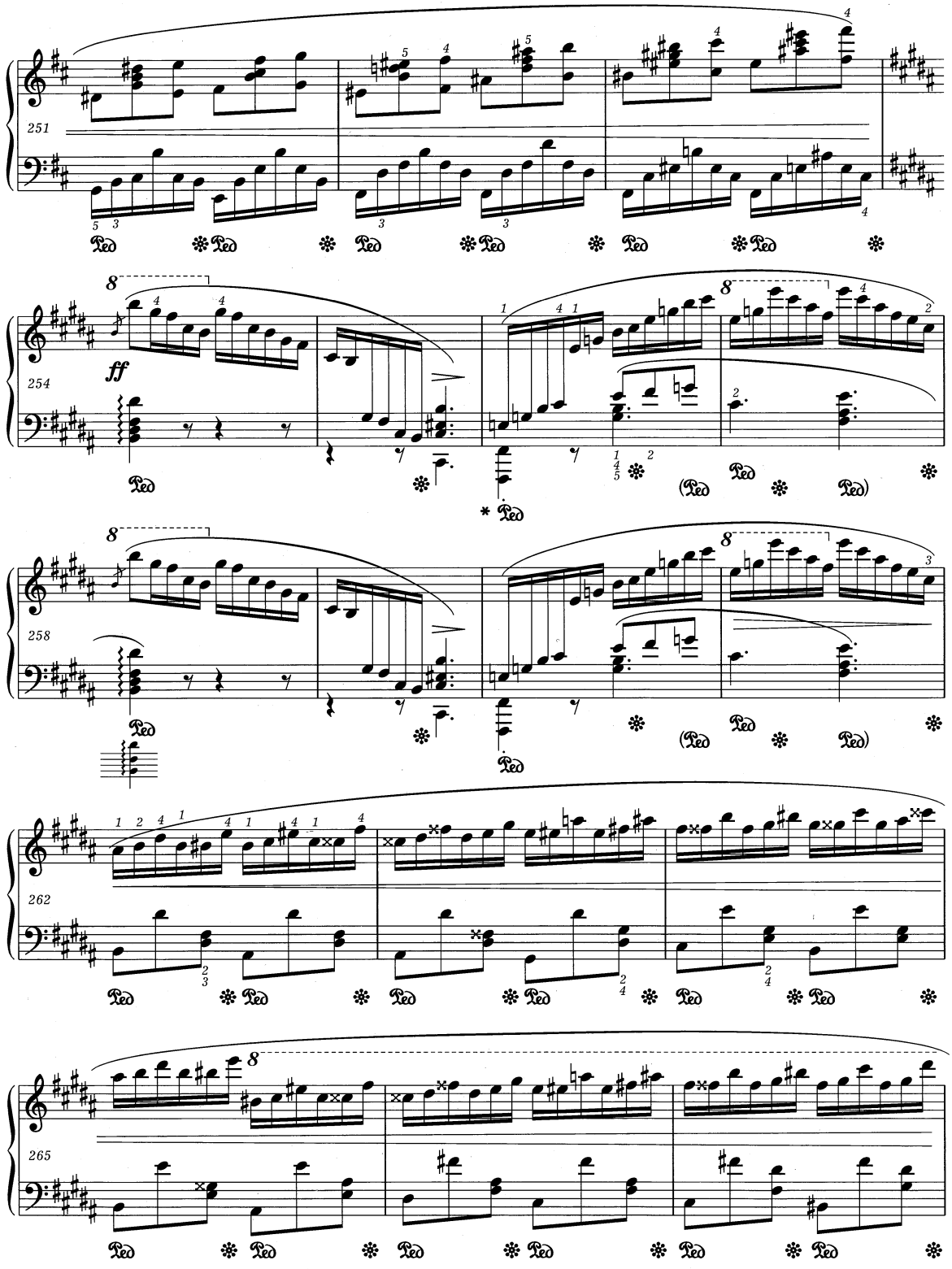
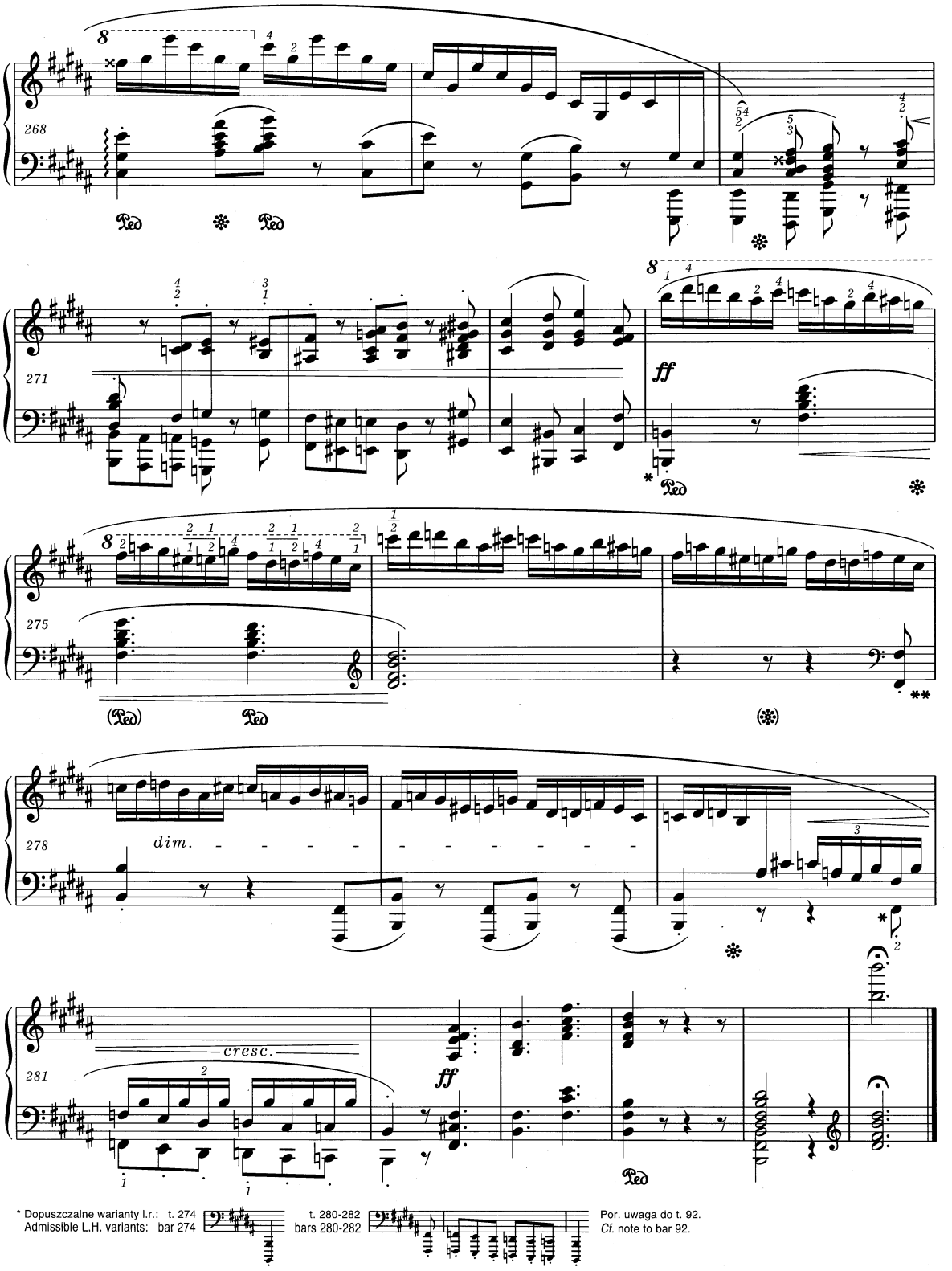



* W niektórych źródłach w tym miejscu występuje *g*.
Some sources have *g* in this place.




* Pedalizacja - patrz *Komentarz wykonawczy.*
For pedalling *vide Performance Commentary.*




* Dopuszczalne warianty l.r.: t. 274 bar 274 t. 280-282 bars 280-282 Por. uwaga do t. 92. *Cf.* note to bar 92.
Admissible L.H. variants:

** W jednym ze źródeł oktawy *Fis-fis* i *H-h* nie mają kropek i połączone są łukiem.
In one of the sources the octaves *F♯-f♯* and *B-b* do not have dots and are tied.