

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

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Lento



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Presto
solto voce e legato



2. Sonata Op. 58

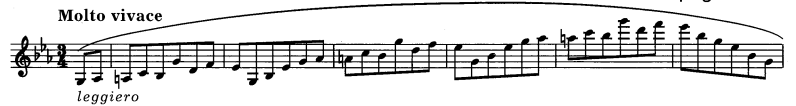
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Presto non tanto

agitato



Sonate

op. 35

Grave

Doppio movimento

1

f *p* *agitato* *f* *p* *f* *cresc.*

7 12 17 21

3 2 1 4 3 4 5 4 3 5 4

* *Red* * * *Red* * *Red* * *Red* * *Red* * *Red* * *Red* *

25 *f*

4 5 4 4 2 3

tr * *tr*

29

4 3

* *tr* *

33

5 5 4 4 5 4 5 4

tr * *tr* * *tr* * *tr* * *tr* * *tr* * *tr* *

37 *ff*

3 3 2 4 2 4

tr * *tr* * *tr* * *tr* *

sostenuto

p

43

4 5 3

tr [*] *tr*

53 27 4 3 1 4 4 5 5

49 2 12 27

And * *And* * *And* *

3 4 45 5 3

56 *f*

4 1 3 2 1 3 2 2 3 2

1 1 3 4 5 3 3

61

And * *And* * *And* * *And* *

54 3 3

65 *cresc.*

And * *And* * *And* * *And* *

8 4 2

69

And * *And* * *And* * *And* *

73

3 2 * Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *

77

4 * Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *

81

85

89

* Patrz Komentarz Źródłowy.
Vide Source Commentary.

8 *stretto*

93 *f* *cresc.*

98 *ff*

1. 2.

105 *ritenuto* *sotto voce*

p *pp*

111

116 *cresc.*

ossia:

* W niektórych źródłach *ff* znajduje się już tutaj (l. 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

4
2
3
2

f *p*

Ped

145

3
3
3
3

f *p*

Ped

149

3
3
3
3

2 1 2

f *p*

Ped

153

3
3(2)
1
2
3(2)
1
2
8
2

4
3
3
3
3

f *p*

Ped

157

8
3

f *p*

Ped

stretto

8

161

ff

cresc.

Red * Red * Red * Red * Red * Red * Red * Red * Red * Red

165

* Red

sostenuto

169

* Red * Red * Red * Red * Red * Red * Red * Red * Red * Red

177

Red * Red * Red * Red * Red * Red * Red * Red * Red * Red

184

Red * Red * Red * Red * Red * Red * Red * Red * Red * Red

189

Red * Red * Red * Red * Red * Red * Red * Red * Red * Red

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

54
193 *cresc.*

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

f * *f* * *f* * *f* *

197

3 5 4 2

f * *f* * *f* *

201 *stretto*

3 4 4 5 5 5 4

f * *f* * *f* * *f* * *f* * *f* * *f* * *f* *

206

3 5 3 3 3

f * *f* * *f* *

211 *p*

4 5

p

215

cresc.

219

cresc.

224

ff

229

stretto

cresc.

234

fff

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

** W źródłach oktawa B₇-B (skala fortepianu Chopina sięgała tylko do C₇).
In the sources an octave B₇-B₈ (Chopin's piano only went down to C₇).

SCHERZO

System 1: Treble and bass clefs. Treble clef has notes with fingerings 4, 5, 4, 5, 4, 4, 5, 4, 5, 4, 5. Bass clef has notes with fingerings 2, 4, 5, 4, 3, 4, 5, 4, 5. Includes dynamic markings *Red* and asterisks.

System 2: Treble clef has notes with fingerings 4, 3, 1, 1, 4. Bass clef has notes with fingerings 5, 4, 5, 4, 5, 4, 5, 4, 2, 2, 2, 3. Includes dynamic markings *Red* and asterisks.

System 3: Treble clef has notes with dynamic marking *p*. Bass clef has notes with dynamic marking *pp* and fingerings 3, 4, 5, 4, 3, 4, 5, 5, 3, 4. Includes dynamic markings *Red* and asterisks.

System 4: Treble clef has notes with dynamic marking *f* and fingerings 5, 5. Bass clef has notes with fingerings 5, 5. Includes dynamic markings *Red* and asterisks.

System 5: Treble clef has notes with dynamic marking *f* and fingerings 4, 5, 4, 5. Bass clef has notes with fingerings 4, 5, 4, 5. Includes dynamic markings *Red* and asterisks.

* 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 *cif* notes in both hands, and no *arpeggio* signs in the L.H. Performance considerations argue in favour of Chopin having overlooked these markings.

59 *pp*

67

73 *ff*

* * * * *

Più lento

81 *p*

* * * * *

88

* * * * *

* Patrz Komentarz wykonawczy.
Vide Performance Commentary.

95

p * *p** * *p* * * *p* *

102

p * *p* * *p** * *p* (* *p*) (* *p*) *

109

p * *p* * *p* * *p* * *p* * *p* * *p* * *p* * *p* * *p* *

116

f *dim.*

p * * *p* * * *p* *

123

p * * *p** * * *p* *

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

130

Ped * Ped * Ped*

2 1 2 *

137

Ped * Ped * Ped * Ped *

(144)

Ped * Ped * Ped *

150

Ped * Ped *

156

Ped * Ped *

5 3 2 2 1 1 3

* Pedalacja - 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:

161

♯eD * ♯eD * ♯eD * ♯eD* (* ♯eD) (* ♯eD) *

169

♯eD * ♯eD * ♯eD * ♯eD* [*]

177

♯eD * ♯eD * ♯eD * ♯eD * ♯eD * ♯eD * ♯eD *

183

accelerando

cresc.


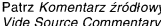
[*]

Tempo primo

189

♯eD * ♯eD *

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

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

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

177

194

Ped * Ped

* Ped

200

p

pp

* Ped * (Ped) Ped *

209

Ped

214

Ped

219

* Ped * Ped * Ped *

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

225 *ff*

ff *ff*

Red * Red *

8va

230

[*ff*]

Red *

8va

235

f

Red * Red *

Ped

240

ff

Red * Red * Red *

8va

245

pp

8va 8va

253

258

ff

And * *And* * *And* * *And* * *And* * *And* *

264

p

dim. - - - *rallentando* - -

And * *And* * *And* * *And* * *And* * *And* *

271

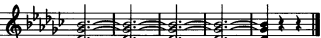
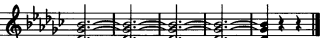
lento

smorz.

And * *And* * *And* * [*And* *] *And* * *And* *

279

* 4

* W jednym ze źródeł ostatni akord prawdopodobnie błędnie brzmi:  . Patrz Komentarz źródłowy.
In one of the sources, probably erroneously, the final chord reads:  . Vide Source Commentary.

MARCHE*

Lento

The musical score is written in G major (one sharp) and 4/4 time, marked 'Lento'. It consists of five systems of music. The first system starts at measure 4 with a piano (*p*) dynamic. The second system starts at measure 5. The third system starts at measure 10 and includes fortissimo (*ff*) dynamics. The fourth system starts at measure 15 and includes fortissimo (*f*) dynamics. The fifth system starts at measure 19 and includes piano (*p*) and fortissimo (*ff*) dynamics. The score contains various fingerings (1-5), slurs, and accents. There are several instances of 'Red' markings and asterisks, particularly in measures 10-15 and 19-23, which likely refer to editorial changes or specific performance instructions mentioned in the source commentary.

* 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

23

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

27

27

sempre f *p*

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

54

ossia:

31

31

pp

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

35

35

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

39

39

cresc.

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

43

Red (2) * *Red* * *Red* * *Red* * *Red* * *Red* * (5 5/2) * *Red* * *Red* * (3 1/2) *

ossia:

47

pp

Red * *Red* * *Red* * *Red* *

51

Red * *Red* * *Red* * *Red* * *Red* * *Red* * *Red* * *Red* * *Red* * *Red* *

55

p *cresc.*

60

65 *ff*

ff

Ped * Ped *

69 *ff*

ff

Ped * Ped * Ped * Ped *

73 *sempre f*

sempre f

p *ff*

Ped * Ped *

77

Ped * Ped * Ped *

81 *sempre f*

sempre f

p

Ped * Ped *

ossia:

FINALE

Presto

sotto voce e legato

This piano score consists of six systems of music, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked 'Presto'. The first system includes the instruction 'sotto voce e legato'. The score is heavily annotated with fingering numbers (1-5) and articulation marks (accents, slurs, and breath marks). Measure numbers 1, 4, 7, 10, 13, and 16 are indicated at the beginning of their respective systems. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, with a focus on technical precision and expressive phrasing.

19

22

25

29

33

36

* Patrz Komentarz źródłowy.
Vide Source Commentary.

39

4

4

42

45

4 3 1 2 5

3/2 1 1 1

48

4 3 1 2 1

5

1 2 3 1

ossia:

51

3

3

5 1 3

54

3

5 1 3

5

57

60

63

66

69

72

* Dopuszczalny wariant (skala fortepianu Chopina sięgająca tylko do C):
An admissible variant (Chopin's piano keyboard only went down to C):



· Por. zakończenie pierwszej części, s. 20.
· Cf. the end of the first movement, page 20.

Sonate *A Madame la Comtesse E. de Perthuis*

op. 58

Allegro maestoso

2

f

fz *p*

34 *ten.* *ten.* *cresc.*

13

16

Red * *Red* * *Red* *

Red * *Red* *

**

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

** Niektóre źródła przerywają luk 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* *cresc.*

(Ped) * (Ped) *

31 *cresc.*

33 *f*

35 *(dim.)*

37

39 *dim.*

* (Ped) (Ped)

sostenuto

Musical score for measures 41-43. The system consists of a treble and bass clef. Measure 41 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 42 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 43 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The bass line includes markings for triplets and pairs of notes.

Musical score for measures 44-46. The system consists of a treble and bass clef. Measure 44 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 45 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 46 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The bass line includes markings for triplets and pairs of notes.

Musical score for measures 47-49. The system consists of a treble and bass clef. Measure 47 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 48 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 49 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The bass line includes markings for triplets and pairs of notes.

Musical score for measures 50-52. The system consists of a treble and bass clef. Measure 50 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 51 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 52 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The bass line includes markings for triplets and pairs of notes.

Musical score for measures 53-55. The system consists of a treble and bass clef. Measure 53 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 54 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 55 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The bass line includes markings for triplets and pairs of notes.

* Patrz Komentarz wykonawczy.
Vide Performance Commentary.

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

** Patrz Komentarz wykonawczy.
 Vide Performance Commentary.

68 *tenuto*

71 *(cresc.)*

73 *ritenuto*

76 *in tempo dolce*

78

l. r.
L.H.

* 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.

80

3

5 4

2

4

Red

* Red

* Red

* Red

15 2

*

82

4

1 4 3

3

5 3

1

15 2

(5 5)

1 4 2

Red

(*)

* Red

* Red

* Red

* Red

* Red

84

3

5

2

3 4

2

1

5 2

4 3

4

5

1

2

Red

(1 4)

* Red

(3 1 2)

* Red

Red

Red

Red

Red

87

5

4

5

5

2

2

Red

* Red

4

3

4

4

89

90

1.

2.

3 1

13

5

1

1

trmn

trmn

* Patrz Komentarz Źródłowy.
Vide Source Commentary.

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

93

5 3

2 1 2 1

5 3 2 3

4 3 3 2

96

5 3 2

f

3

99

4 4 -4

5 2 (1) 2

1 2

r.
L.H.

102

5 4 3 5 4 5

1 5

f

2 4 1 2 3 1

5

105

1 2 5 1 2 5

1 3

1 5 1 2 3 1

* 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.*

107 *sempre forte*

109

111

113

115 *ff* *p legato*

ff *p legato* * *ff* *

117

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

119

Ped * *Ped*

121

* *Ped* * *Ped* *

123

p

* *Ped* * *Ped* * *Ped* * *Ped* *

125

dim. *Ped*

127 *pp*

* *Red*

* *Red*

*

129

Red

*

Red

*

131

Red

*

134

137

Red

* *Red*

* *Red*

* *Red*

*

* W niektórych źródłach łuk nie jest w tym miejscu przerywany.
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

Musical score for measures 139-140. The piece is in G major (one sharp) and 3/4 time. Measure 139 features a complex melodic line in the right hand with triplets and slurs, and a bass line with chords and a triplet. Measure 140 continues the melodic development with a slur and a fermata over the final note. Fingerings are indicated throughout.

141

cresc.

Musical score for measures 141-142. Measure 141 shows a melodic line in the right hand with slurs and accents, and a bass line with chords. Measure 142 continues with a melodic line in the right hand and a bass line with a triplet. The dynamic marking *cresc.* is present. Fingerings and slurs are clearly marked.

143

dim.

Musical score for measures 143-144. Measure 143 features a melodic line in the right hand with slurs and accents, and a bass line with chords. Measure 144 continues with a melodic line in the right hand and a bass line with chords. The dynamic marking *dim.* is present. Fingerings and slurs are clearly marked.

145

Musical score for measures 145-146. Measure 145 features a melodic line in the right hand with slurs and accents, and a bass line with chords. Measure 146 continues with a melodic line in the right hand and a bass line with chords. Fingerings and slurs are clearly marked.

147

Musical score for measures 147-148. Measure 147 features a melodic line in the right hand with slurs and accents, and a bass line with chords. Measure 148 continues with a melodic line in the right hand and a bass line with chords. Fingerings and slurs are clearly marked.

sostenuto

149

152

155

158

161

164

3

p

2

5

3

3

Ped

167

4

1

1

3

2

2

Ped

*

Ped

*

170

4

5

3

2

1

3

3

Ped

*

Ped

*

Ped

5 4

*

Ped

1 5 3

*

172

3

1

4

1

3

3

Ped

*

Ped

*

Ped

*

Ped

*

174

leggero

5

3

1

2

3

1

2

5

3

2

2

1

4

1

Ped

*

Ped

*

Ped

*

Ped

*

* 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).

176

tenuto

179

**(cresc.)*

181

ritenuto

184

in tempo

dolce

ossia:

186

pr.r.

R.H.

* Patrz Komentarz wykonawczy
Vide Performance Commentary.

** Patrz Komentarz Źródłowy.
Vide Source Commentary.

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

188

190

192

195

198

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

SCHERZO

Molto vivace

leggiere

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piece is marked 'Molto vivace' and 'leggiere'. The score includes various musical notations such as slurs, triplets, and fingerings. The first system starts with a treble clef and a bass clef, with a 'leggiere' marking. The second system begins with a measure number '6'. The third system begins with a measure number '12'. The fourth system begins with a measure number '18'. The fifth system begins with a measure number '24'. The score concludes with a final measure in the fifth system. The notation includes numerous slurs, triplets, and fingerings, indicating a technically demanding piece. The bass line often features sustained chords and rhythmic patterns that complement the more melodic treble line.

poco ritenuto in tempo

30

Red *

Red *

36

Red *

Red *

42

Red *

Red *

Red *

Red *

Red *

cresc.

48

Red *

Red *

Red *

Red *

Red *

f

54

Red *

Red *

Red *

Red *

Red *

Red *

ff

61 *p legato*

69

77

85

93 *f* *p*

101 *f* *p*

* Patrz Komentarz źródłowy.
Vide Source Commentary.

109

Measures 109-116. Treble clef, key signature of three sharps (F#, C#, G#). Measure 109 has a 54-measure slur. Measures 110-112 have a 3-measure slur. Measure 113 has a 4-measure slur. Measure 114 has a 3-measure slur. Measure 115 has a 4-measure slur. Measure 116 has a 3-measure slur. Bass clef accompaniment with a steady eighth-note pattern.

117

Measures 117-124. Treble clef, key signature of three sharps. Measure 117 has a 4-measure slur. Measure 118 has a 3-measure slur. Measure 119 has a 2-measure slur. Measure 120 has a 4-measure slur. Measure 121 has a 4-measure slur. Measure 122 has a 4-measure slur. Measure 123 has a 4-measure slur. Measure 124 has a 3-measure slur. Bass clef accompaniment with a steady eighth-note pattern.

125

Measures 125-132. Treble clef, key signature of three sharps. Measure 125 has a 4-measure slur. Measure 126 has a 1-measure slur. Measure 127 has a 4-measure slur. Measure 128 has a 4-measure slur. Measure 129 has a 4-measure slur. Measure 130 has a 4-measure slur. Measure 131 has a 4-measure slur. Measure 132 has a 4-measure slur. Bass clef accompaniment with a steady eighth-note pattern.

133

Measures 133-140. Treble clef, key signature of three sharps. Measure 133 has a 4-measure slur. Measure 134 has a 4-measure slur. Measure 135 has a 4-measure slur. Measure 136 has a 4-measure slur. Measure 137 has a 4-measure slur. Measure 138 has a 4-measure slur. Measure 139 has a 4-measure slur. Measure 140 has a 4-measure slur. Bass clef accompaniment with a steady eighth-note pattern.

141

Measures 141-148. Treble clef, key signature of three sharps. Measure 141 has a 4-measure slur. Measure 142 has a 4-measure slur. Measure 143 has a 4-measure slur. Measure 144 has a 4-measure slur. Measure 145 has a 4-measure slur. Measure 146 has a 4-measure slur. Measure 147 has a 4-measure slur. Measure 148 has a 4-measure slur. Bass clef accompaniment with a steady eighth-note pattern.

149

Measures 149-156. Treble clef, key signature of three sharps. Measure 149 has a 4-measure slur. Measure 150 has a 4-measure slur. Measure 151 has a 4-measure slur. Measure 152 has a 4-measure slur. Measure 153 has a 4-measure slur. Measure 154 has a 4-measure slur. Measure 155 has a 4-measure slur. Measure 156 has a 4-measure slur. Bass clef accompaniment with a steady eighth-note pattern. The piece concludes with a key signature change to two flats (Bb, Eb) and a *poco ritenuto* marking.

in tempo

157 *f*

4 *Red* * *Red* * *Red* * *Red* *

This system contains measures 157 to 162. The right hand features a melodic line with a first ending bracket over measures 157-160. The left hand has a bass line with a four-measure rest at the beginning. Dynamic marking *f* is present. Performance markings include *Red* and asterisks.

163

Red * *Red* *

This system contains measures 163 to 168. The right hand continues the melodic line. The left hand has a bass line with a four-measure rest at the beginning. Performance markings include *Red* and asterisks.

169

Red * *Red* *

This system contains measures 169 to 174. The right hand features a melodic line with a first ending bracket over measures 169-172. The left hand has a bass line with a four-measure rest at the beginning. Performance markings include *Red* and asterisks.

175

8

Red * *Red* * *Red* *

This system contains measures 175 to 180. The right hand features a melodic line with an eighth-note triplet (8) over measures 175-177. The left hand has a bass line with a four-measure rest at the beginning. Performance markings include *Red* and asterisks.

181

8

Red * *Red* *

This system contains measures 181 to 186. The right hand features a melodic line with an eighth-note triplet (8) over measures 181-183. The left hand has a bass line with a four-measure rest at the beginning. Performance markings include *Red* and asterisks.

poco ritenuto in tempo

186

Ped * *Ped* *

192

Ped * *Ped* *

198

Ped * *Ped* * *Ped* * *Ped* * *Ped*

cresc.

204

Ped *

f

210

Ped *

ff

Largo

cantabile

5 3 2 3 5 3 1 4 1

3 5 2 3 4 5 2

2 4 5 4 3

1 2 3 2

1 21

ff *p* *f* *cresc.* *dim.*

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

* 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 luk w tych miejscach.
Some sources break the slur in these places.

17 *pp*

Red * Red * Red * Red

20

Red * Red * Red

25

Red * Red *

29 *sostenuto*

Red *

32

Red *

Vall

* W jednym ze źródeł oba *dis*² połączone są łukiem; podobnie w t. 105.
 In one of the sources both *dis*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

1 1 2

3 4 1

* 1ed *

38

1 2

1 2

* 1ed *

42

4 (1) 3

2

(1) (1) 4

(1) (1)

* 1ed *

45

* 1ed *

48

* 1ed *

51

\ast Ped \ast
 Ped

54

Ped \ast Ped \ast Ped \ast Ped \ast

58

3



61

$\frac{1}{2}$

64

1 1 4 3 4 3

* 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.

82

85

88

93

98

* 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)

2 1 1 1

45 32

2 2 4 3 2

Reo *Reo *Reo *Reo *Reo *Reo *Reo *Reo *Reo *

ossia:

104

dim.

34 4 4 3 2 1

3 2 15

Reo *Reo *Reo *Reo *Reo *Reo *Reo *

109

trm

trm

trm

dim.

pp

4 3 35 4/2

3 3 51 (1) 2 3

Reo [*]

114

4 4 3 2 4 4

2

117

4 3

dim.

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

2

Reo *

FINALE

Presto non tanto

f cresc.

p

agitato

8

9

13

18

23

Red * Red * Red * Red * Red *

Red * Red * Red * Red * Red *

Red * Red * Red * Red * Red *

Red * Red * Red * Red * Red *

* 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

52 *ff*

Ped * *ossia:* *Ped* (**Ped**) * *

56

Ped (**Ped**) * *

60 *dim.*

Ped *

65

Ped * *Ped* * *Ped* * *

68 *ff*

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

* Pedalacja - patrz Komentarz wykonawcy i źródłowy.
For the pedalling vide Performance and Source Commentaries.

** Dźwięk *dis* należy powtórzyć.
The note *dis* should be repeated.

72

3
4(5)
2 3 5 4
8 3
4
1 2 3 4 5
2(1)

Ped *

leggiero

76

2 1 4 3 1
2

Ped *

79

2 1 1 1 8
4 5 3 4

Ped *

82

4 3 1 3 2 4 3 1 4 4
5

Ped *

85

3 4 1 2 1 4
3

Ped *

88

88

5 2 4

p *f*

91

91

cresc.

4 3

94

94

f

3 1 2 3 1

97

97

p

3 4

100

100

f

4 3

* Dopuszczalny wariant:
Admissible variant:

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

104

Red * Red * Red * Red * Red * Red * Red * Red * Red * Red * Red *

109

Red * Red * Red * Red * Red * Red * Red * Red * Red * Red * Red *

114

Red * Red * Red * Red * Red * Red * Red * Red * Red * Red * Red *

119

Red * Red * Red * Red * Red * Red * Red * Red * Red * Red * Red *

124

Red * Red * Red * Red * Red * Red * Red * Red * Red * Red * Red *

129

3 4 4

3 4 2 3 4 2 3 4 2 3 4 2

134

3 4 4

4 2 3 2 3 4 2 3 4 2 3 4 2

139

cresc.

3 2 1 2 1

143

ff

3 4 1 2 (1)

147

3 4 3 2 1 5 3

* Patrz Komentarz źródłowy.
Vide Source Commentary.

** W niektórych źródłach ostatnią nutą tego taku 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

8 $\frac{4}{2}$

f

Red *

156

8 $\frac{3}{1}$ $\frac{5}{3}$ $\frac{4}{1}$ $\frac{3}{4}$ $\frac{1}{2}$ $\frac{3}{1}$ $\frac{5}{4}$ $\frac{4}{2}$

Red * *Red* * *Red* * *Red* *

159

8 $\frac{3}{2}$ $\frac{4}{3}$ $\frac{5}{1}$ $\frac{5}{4}$ $\frac{1}{3}$ $\frac{4}{3}$ $\frac{1}{4}$ $\frac{2}{3}$ $\frac{1}{4}$ $\frac{3}{4}$

Red *

163

8 $\frac{2}{1}$ $\frac{3}{2}$ $\frac{4}{1}$ $\frac{4}{2}$ $\frac{1}{3}$ $\frac{2(1)}{4}$

Red *

leggiero

167

8 $\frac{1}{1}$ $\frac{5}{1}$ $\frac{1}{4}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{1}{1}$ $\frac{2}{2}$ $\frac{4}{4}$ $\frac{3}{3}$

Red * *Red* * *Red* * *Red* *

170

4 1 3 4

4 35 4

Ped * Ped * Ped * Ped *

173

8 3 1 1 2 5 1 1 5 4

5 4

* Ped * Ped *

176

3 1 1 4 3 b

3

* Ped * Ped * Ped * Ped * Ped *

179

1 b 8 3 4 3 3 5 4 3

4 3 5

* Ped *

182

2 1 b b 4 3 4 5

3

*

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

185 *cresc.* *fz*

189 *cresc.* *fz*

193 *cresc.*

197 *cresc.*

200

203 *cresc.*

1 3 2 1 3 2 4 3 2 5

207 *f*

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

211

3 4 4

214

3 4 3 3 4

217

3 4(5) 3 4 4 3

* Patrz Komentarz wykonawczy.
Vide Performance Commentary.

220

1 2 3 4

cresc.

223

1 2 4

cresc.

226

3 4

230

1 2 3 4

233

1 2 3 4

* Patrz Komentarz wykonawczy.
Vide Performance Commentary.

236

Red *Red *Red *Red *Red *Red *

239

Red *Red *Red 3 *Red *

242

Red 3 *Red *Red 4 *Red 4 *Red 4 *Red *

245

Red *Red *Red 4 *Red *Red *Red 4 *Red *

248

Red *Red *Red *Red *Red *Red 4 *

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

251

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

254

ff

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

258

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

262

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

265

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

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

268

(ped) * (ped)

271

ff

*(ped) *

275

(ped) (ped) (*)

278

dim.

*(ped)

281

cresc.

ff

(ped)

* Dopuszczalne warianty l.r.: t. 274
Admissible L.H. variants: bar 274

t. 280-282 bars 280-282

Por. uwagę do t. 92.
Cf. note to bar 92.

** 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.