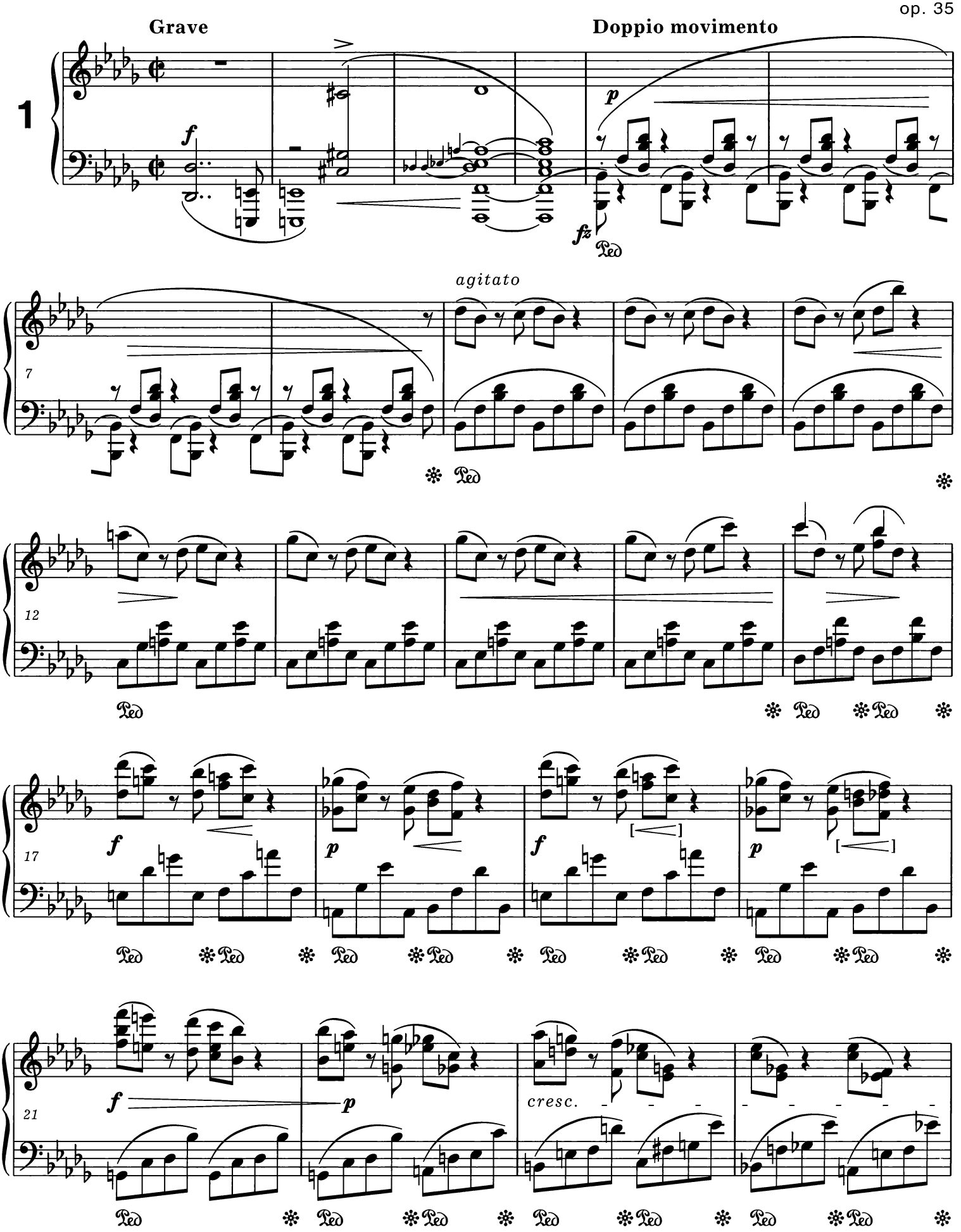
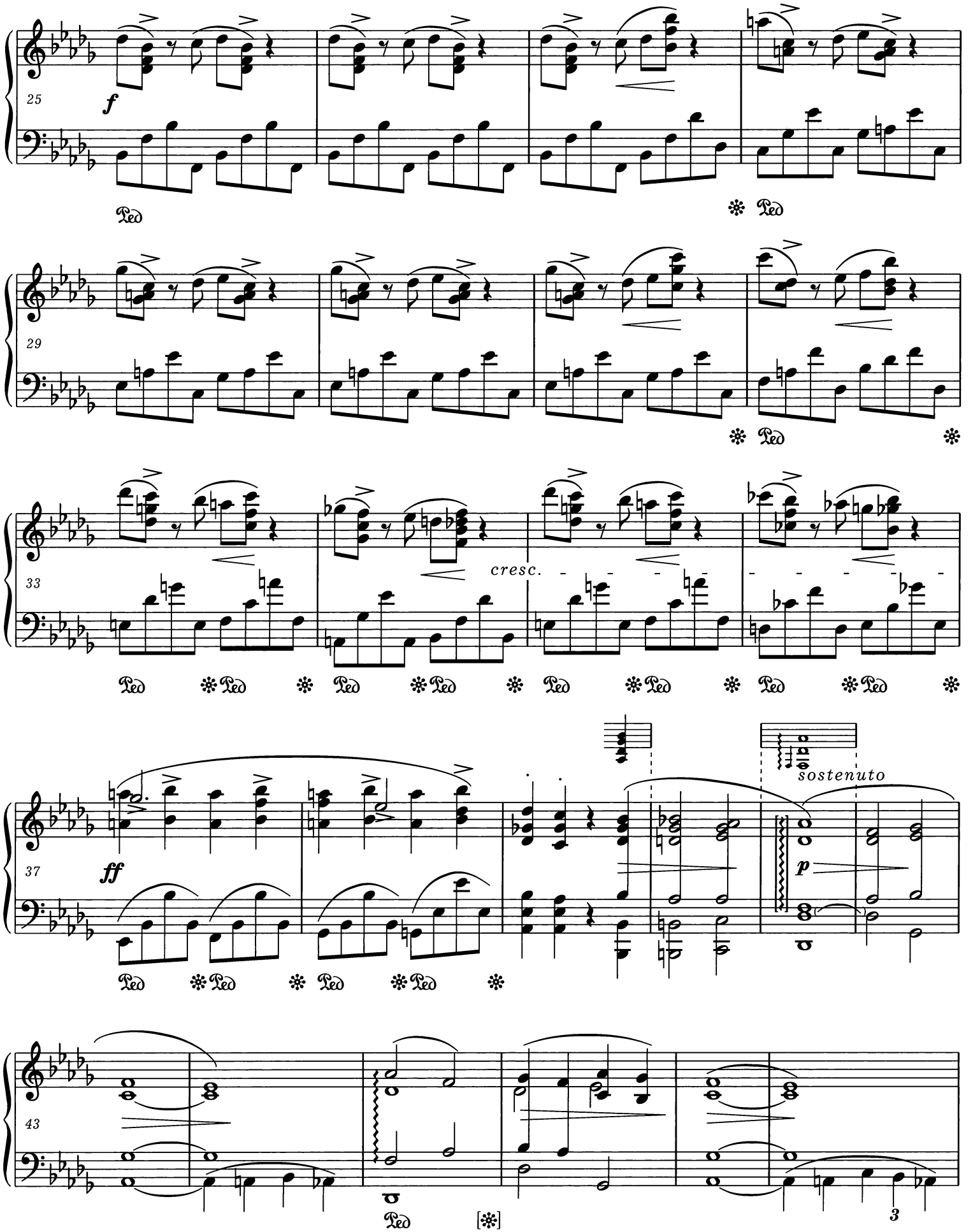
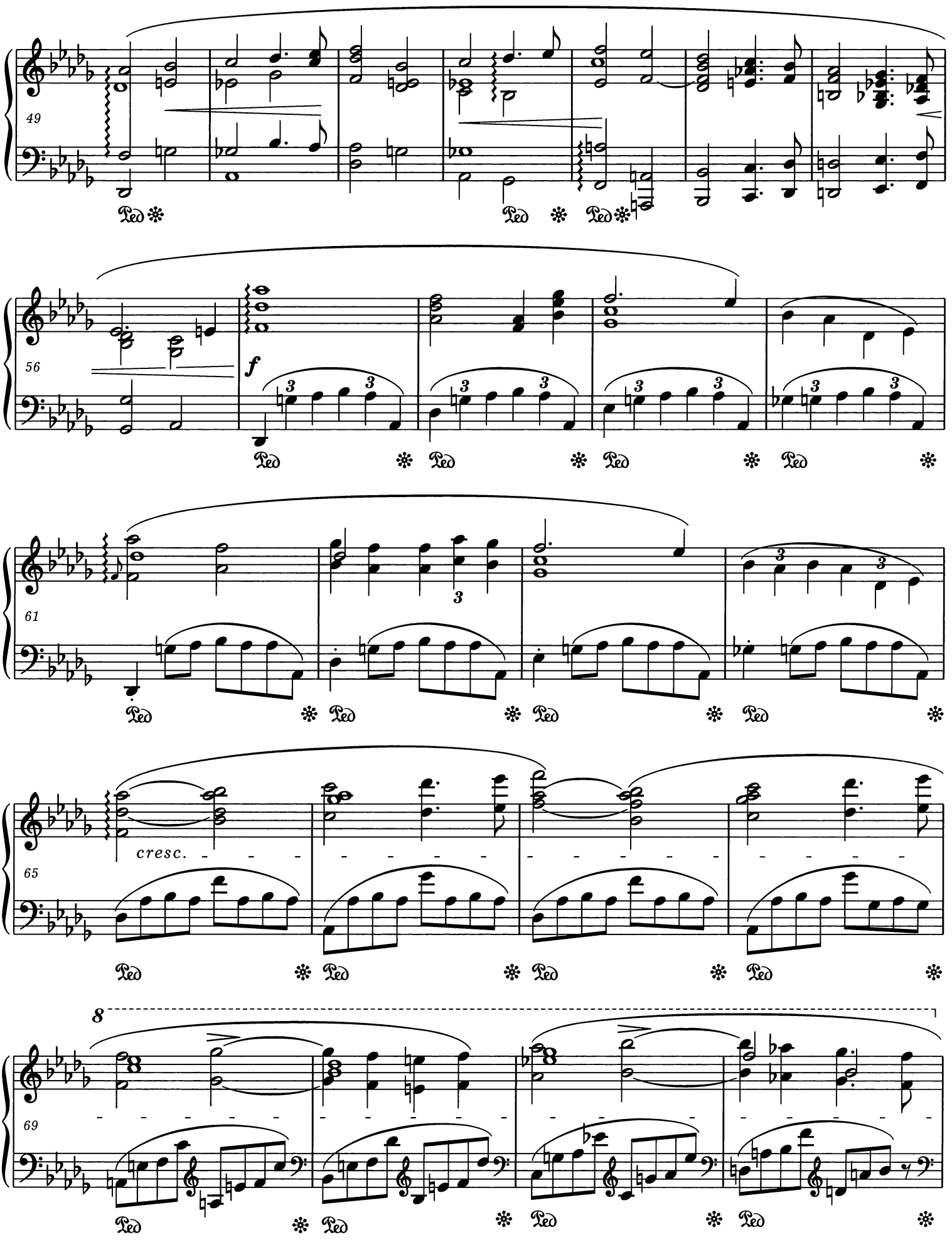
Sonate

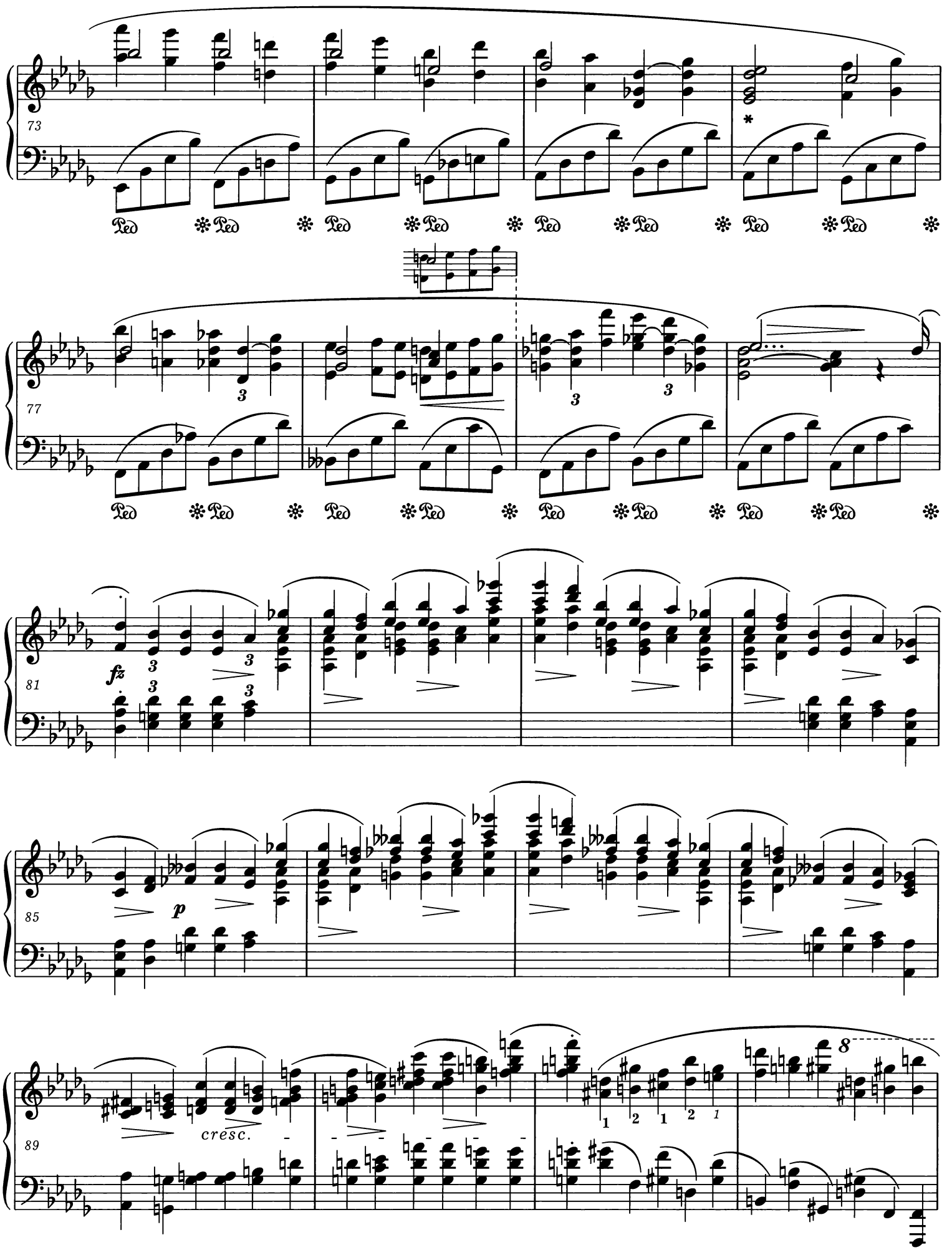
op. 35



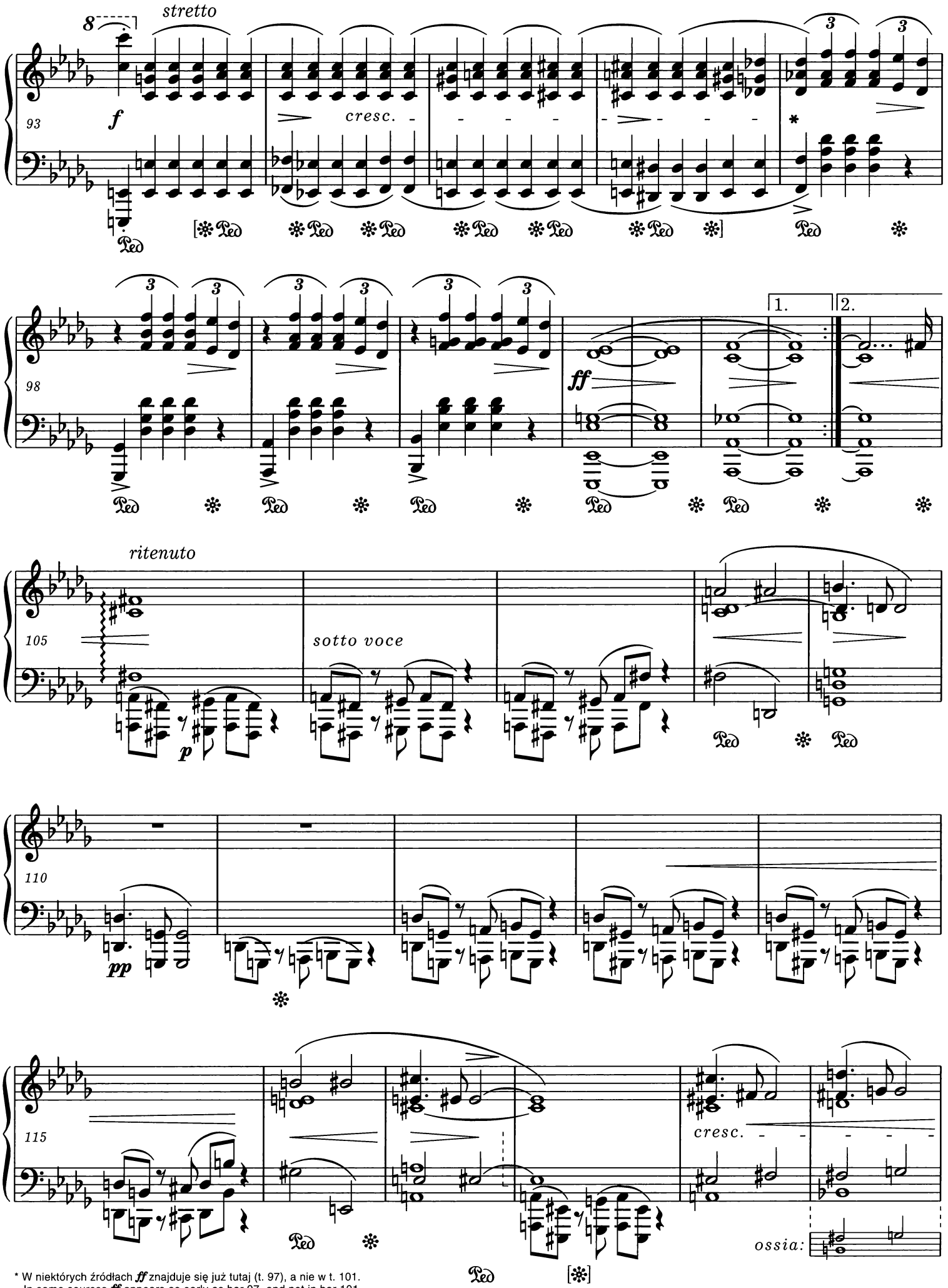
© 1995 by Polskie Wydawnictwo Muzyczne, Kraków, Poland. All rights reserved.


25
f
Ped
29
33
cresc.
37
ff
sostenuto
p
43
[*]
3

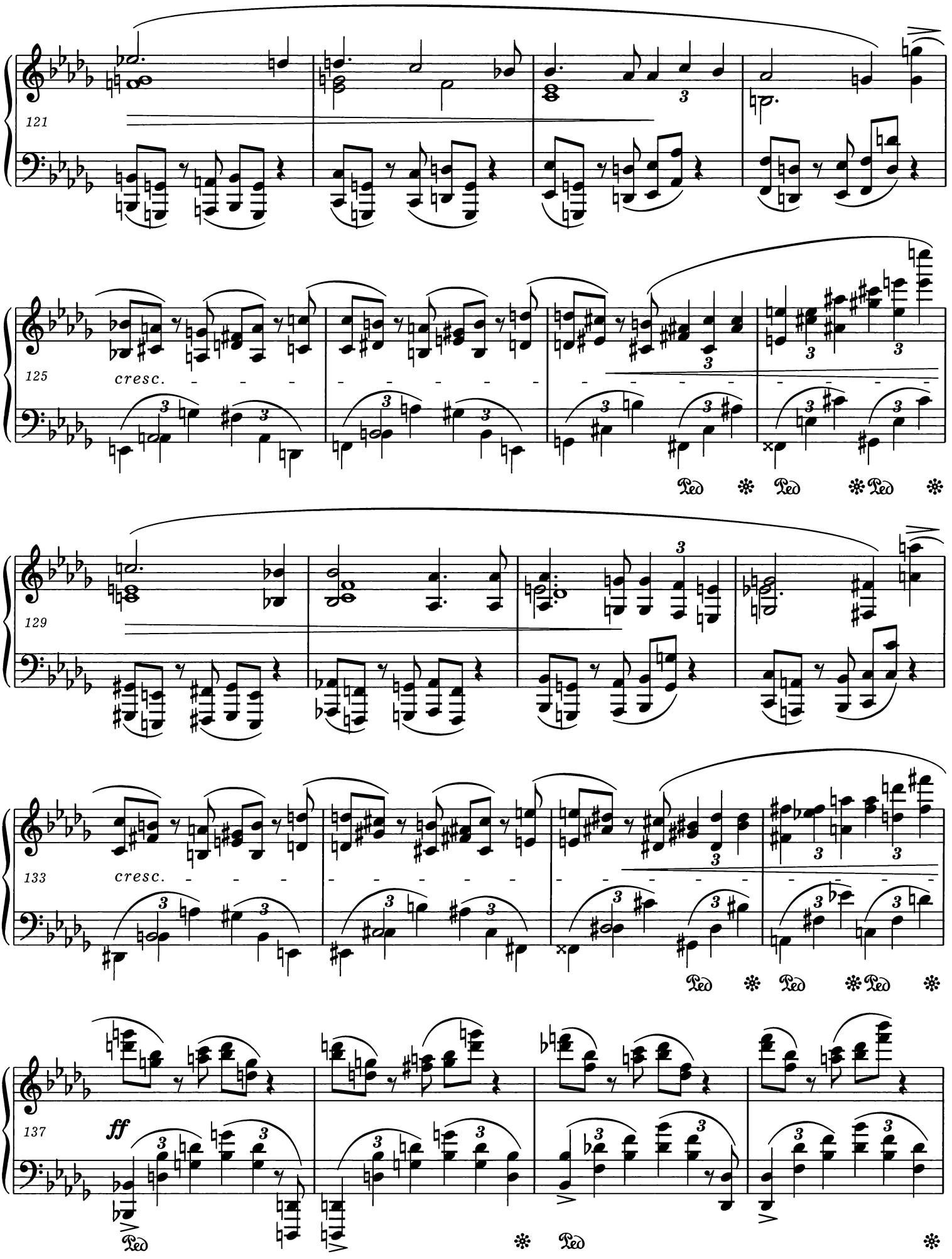

49
56
f
61
cresc.
65
8
69

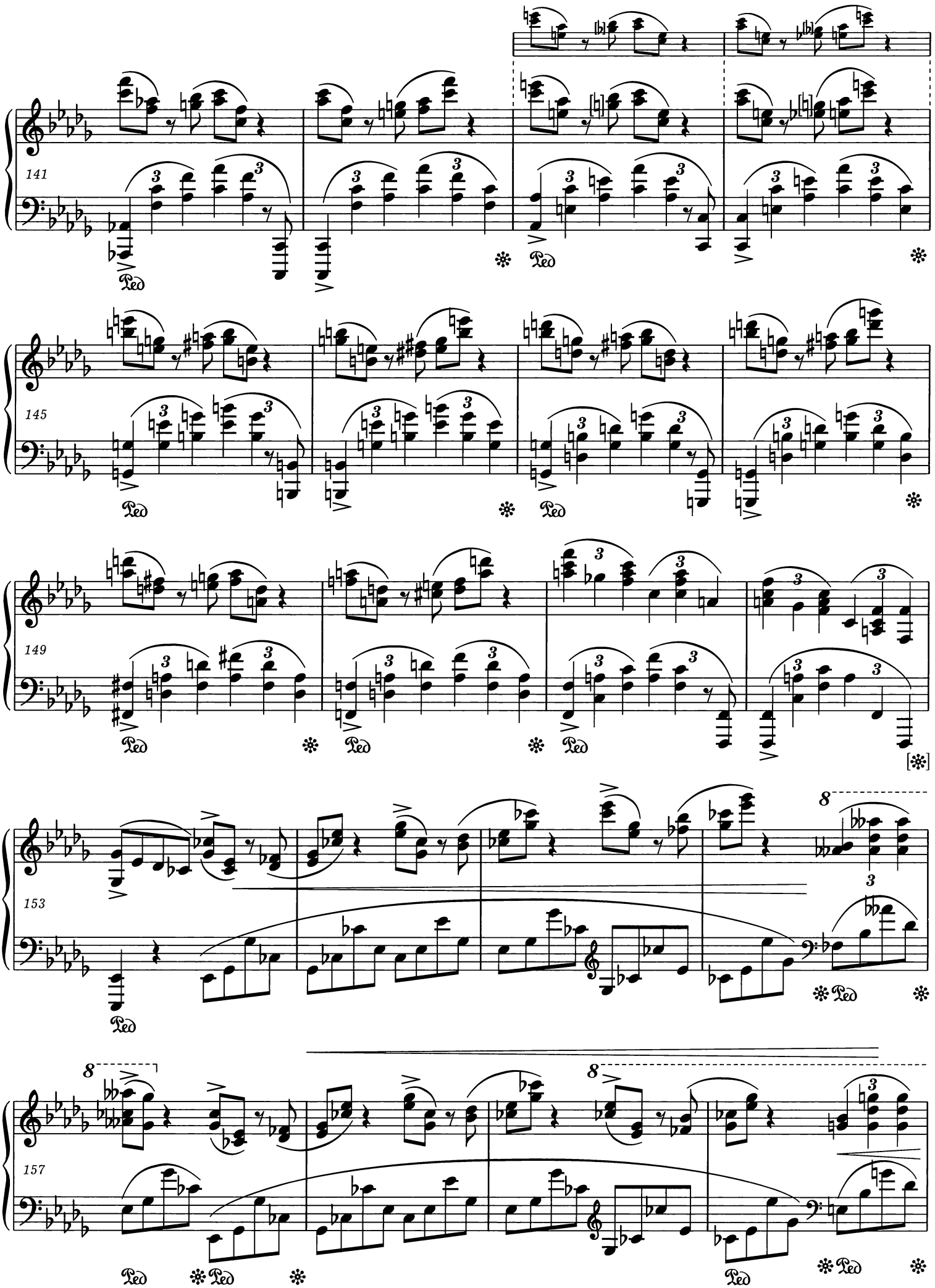


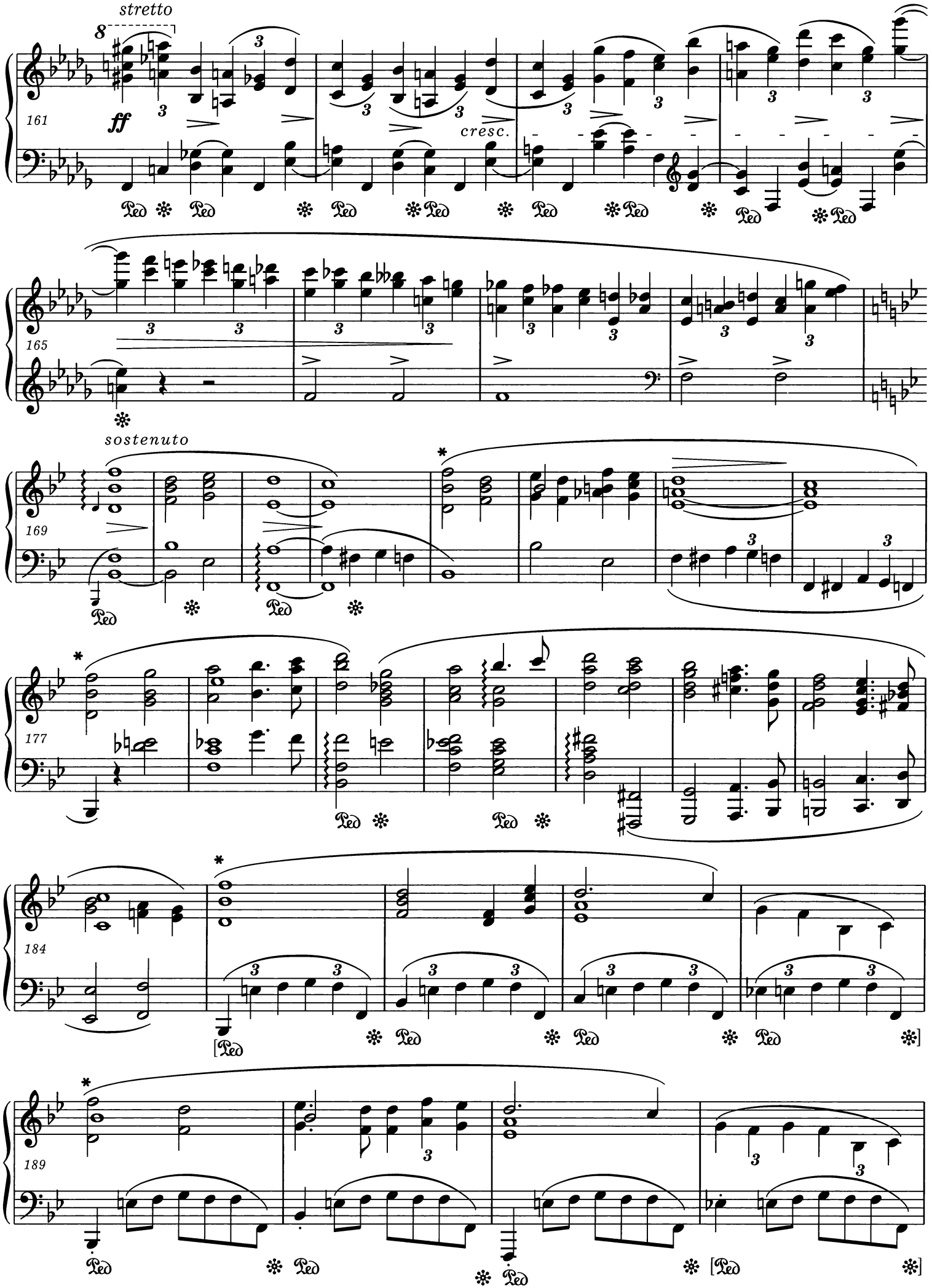
* Patrz *Komentarz źródłowy.*
Vide *Source Commentary.*



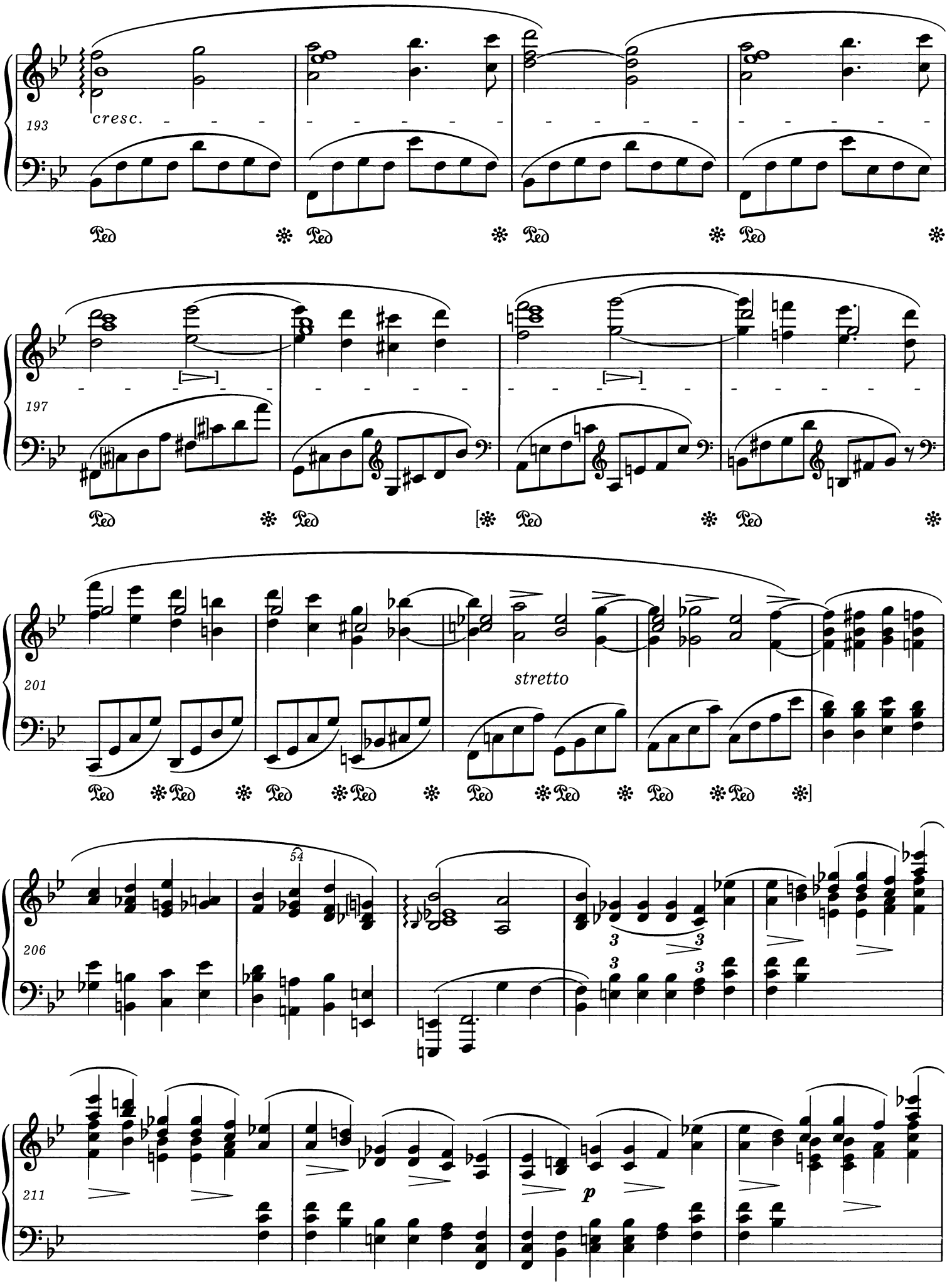
* W niektórych źródłach ***ff*** znajduje się już tutaj (t. 97), a nie w t. 101.
In some sources ***ff*** appears as early as bar 97, and not in bar 101.

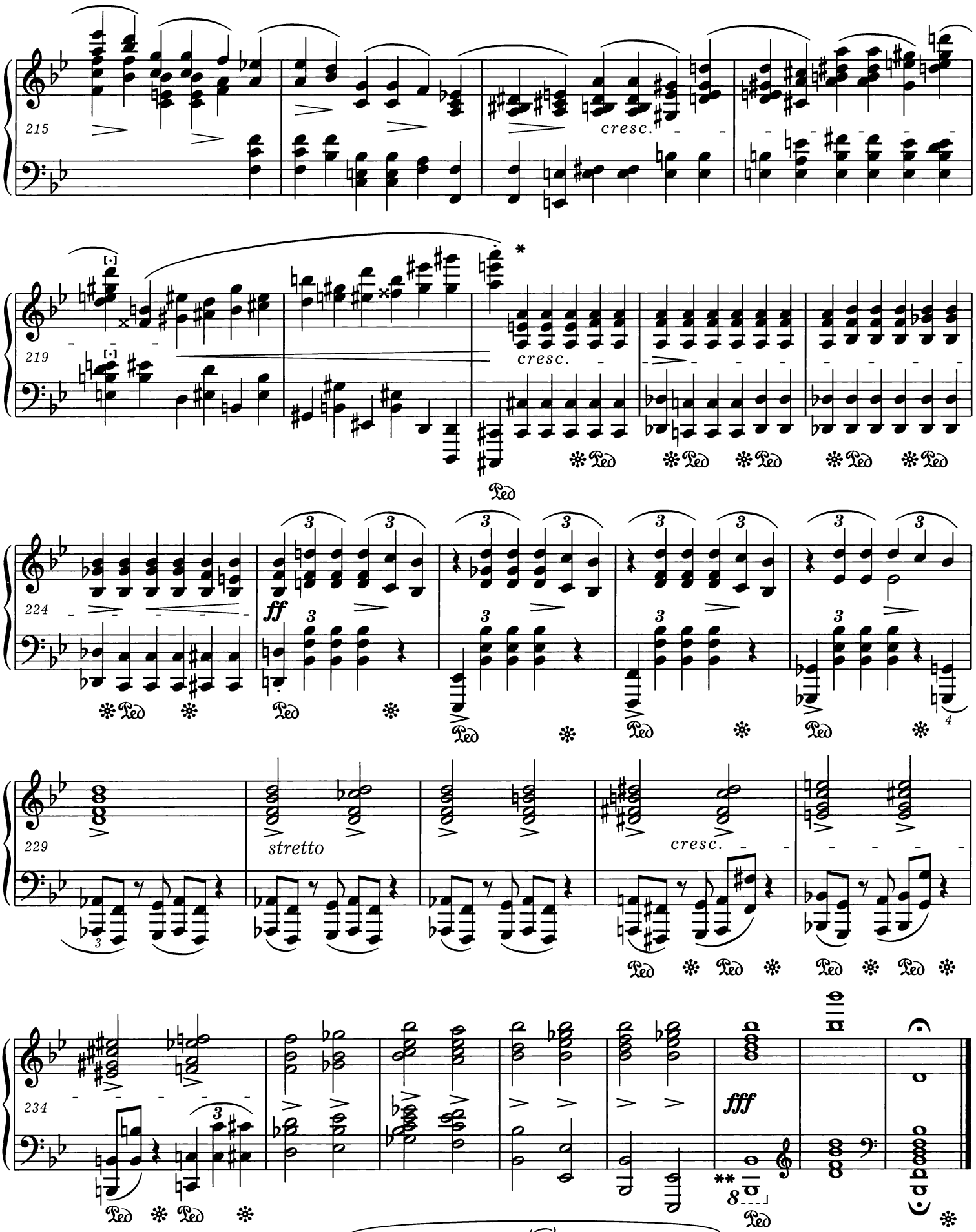

121
125
cresc.
Ped
Ped
Ped
129
133
cresc.
Ped
Ped
Ped
137
ff
Ped
Ped


141
Ped
145
Ped
149
Ped
[*]
153
Ped
157
Ped

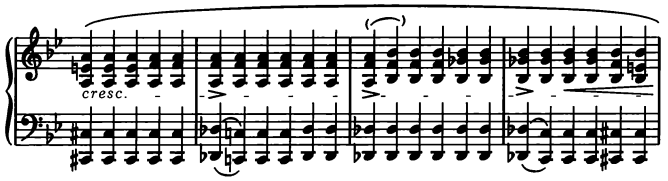


* Chopin najprawdopodobniej uważał arpeggia oznaczonych akordów za oczywiste – stąd brak wężyków.
Chopin most probably considered the presence of arpeggios before the indicated chords as obvious – hence the lack of wavy lines.


193
cresc.
197
stretto
201
54
206
211
p

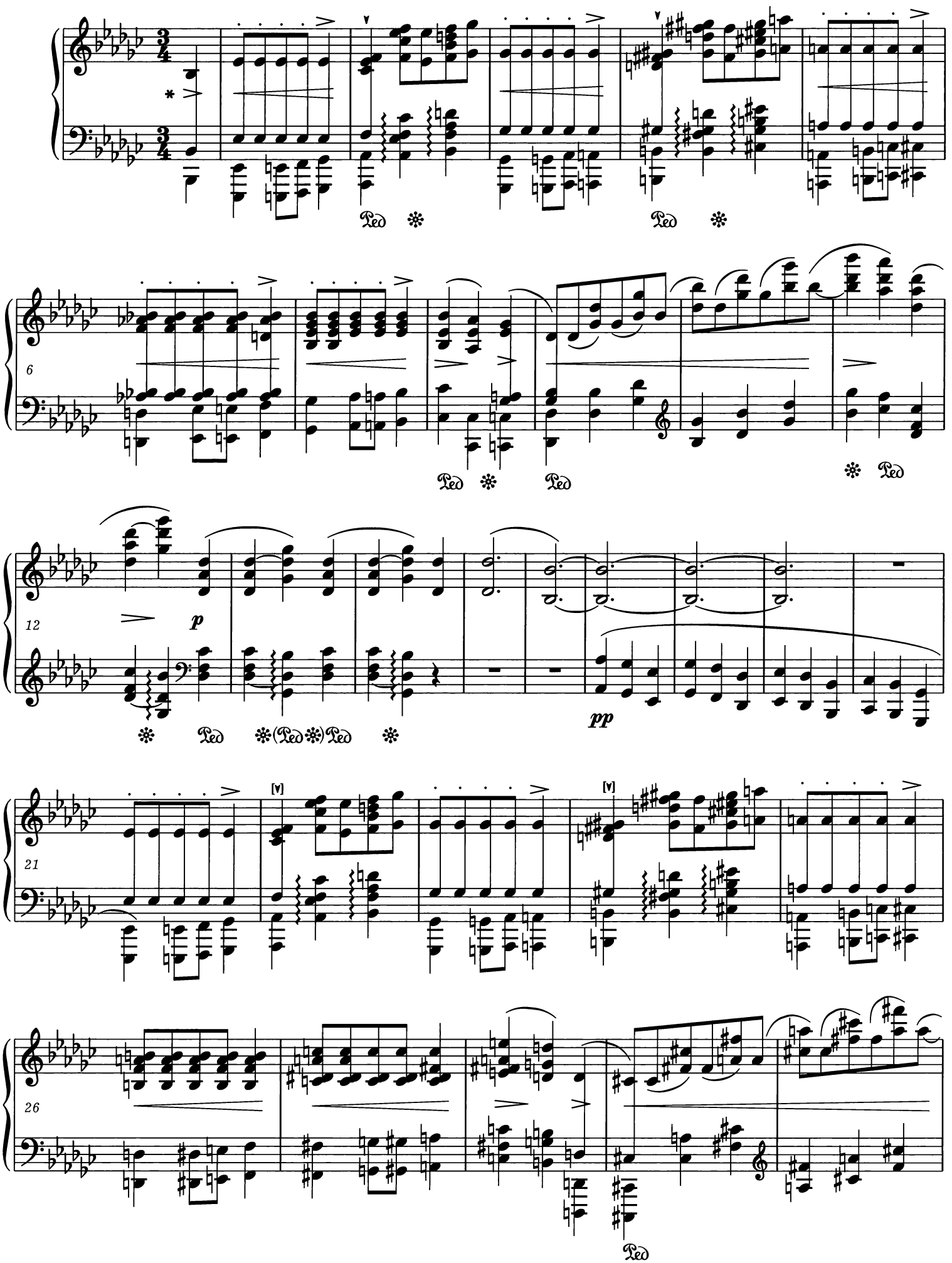


* Inna autentyczna wersja łukowania i akcentacji:
Another authentic version of slurring and accentuation:

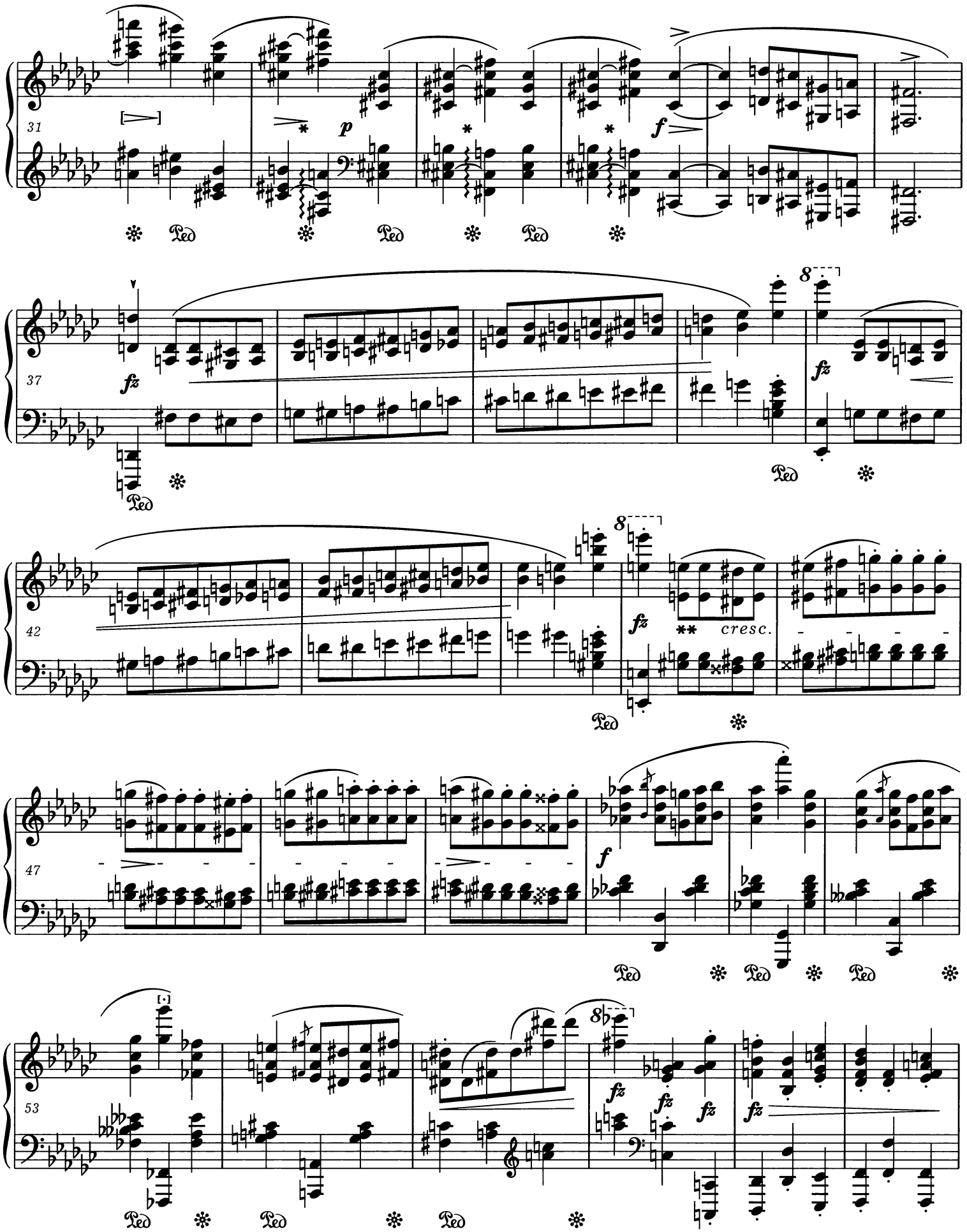


. Por. *Komentarz źródłowy.*
. Cf. *Source Commentary.*

** 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).



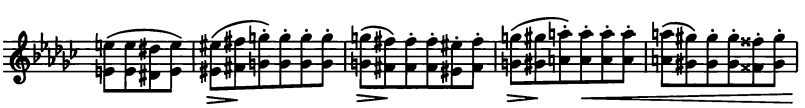
* W niektórych źródłach zamiast > jest *f*.
In some sources there is a *f* instead of >.

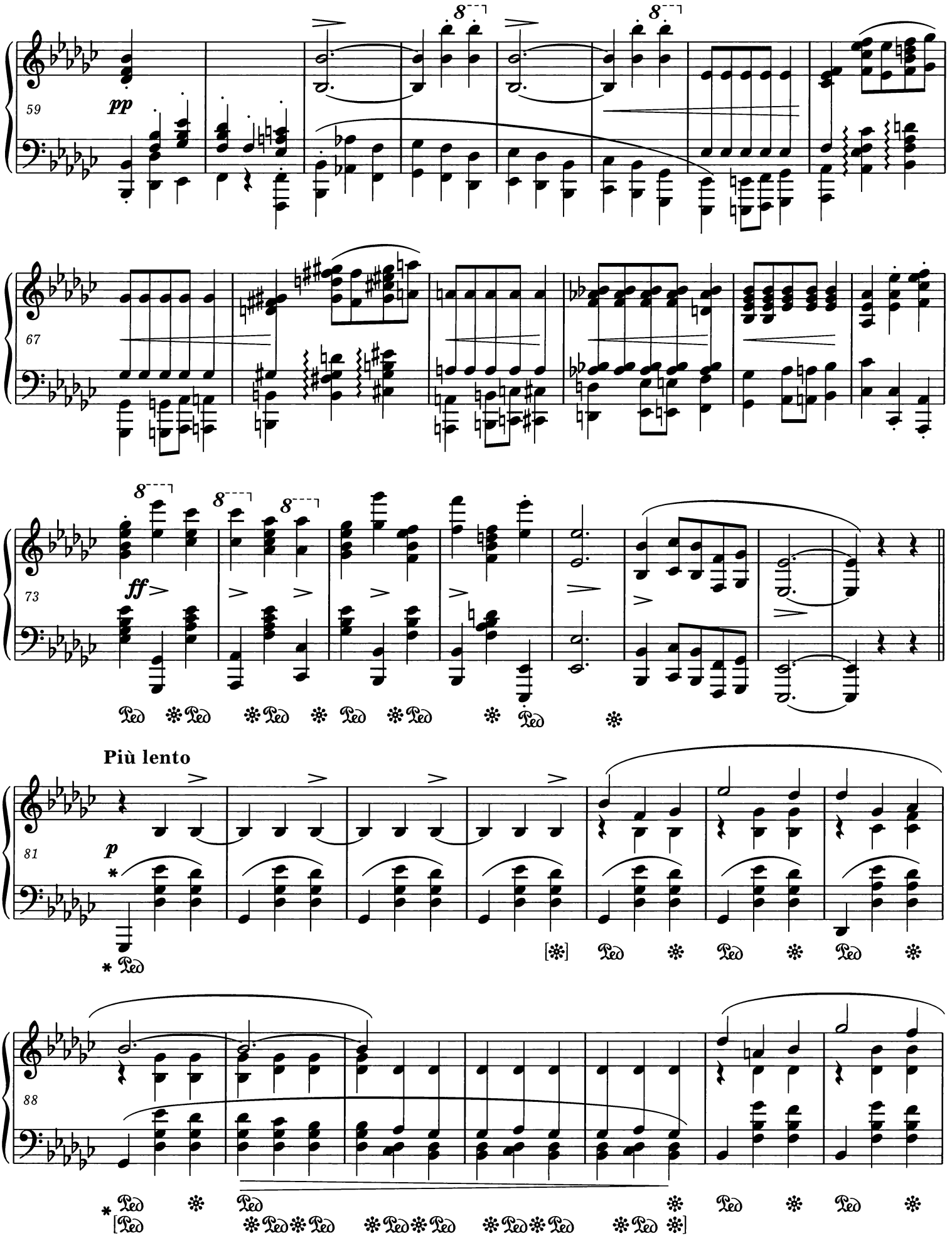


* W źródłach w t. 32-34 (i w analogicznych t. 220-222) brak łuków przetrzymujących dźwięki cis w obu rękach i znaków *arpeggio* dla l.r. Względy wykonawcze przemawiają za przeoczeniem tych oznaczeń przez Chopina.

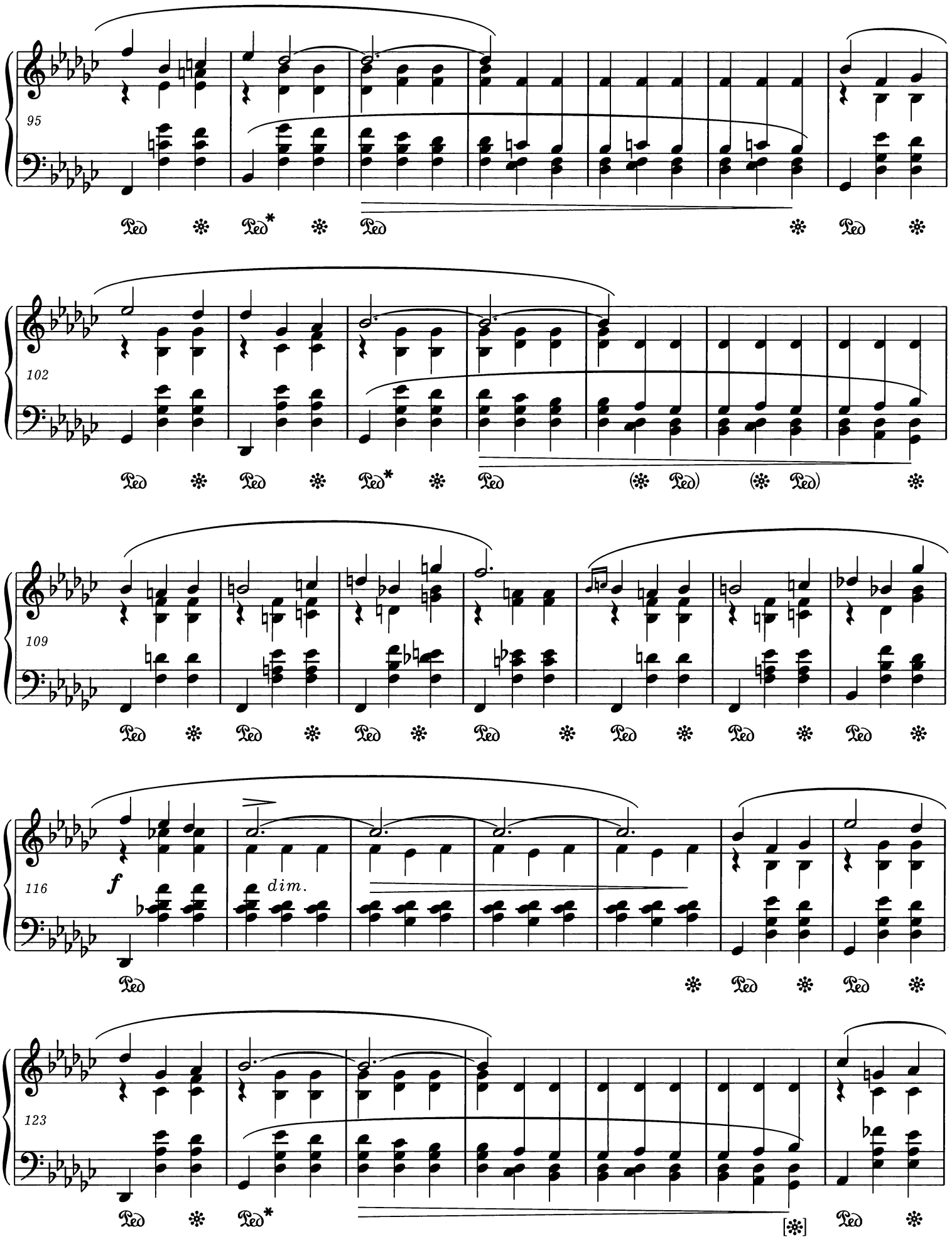
* In the sources in bars 32-34 (and in the analogous bars 220-222) there are no ties joining the c♯ notes in both hands, and no arpeggio signs in the L.H. Performance considerations argue in favour of Chopin having overlooked these markings.

** Inna autentyczna wersja oznaczeń dynamicznych:
Another authentic version of dynamic markings:





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



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

PWM-9731

130

Ped ✻ Ped ✻ Ped* ✻

137

tr tr

Ped ✻ Ped ✻ Ped ✻ Ped ✻ Ped ✻

(144)

p

150

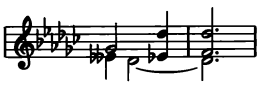
156

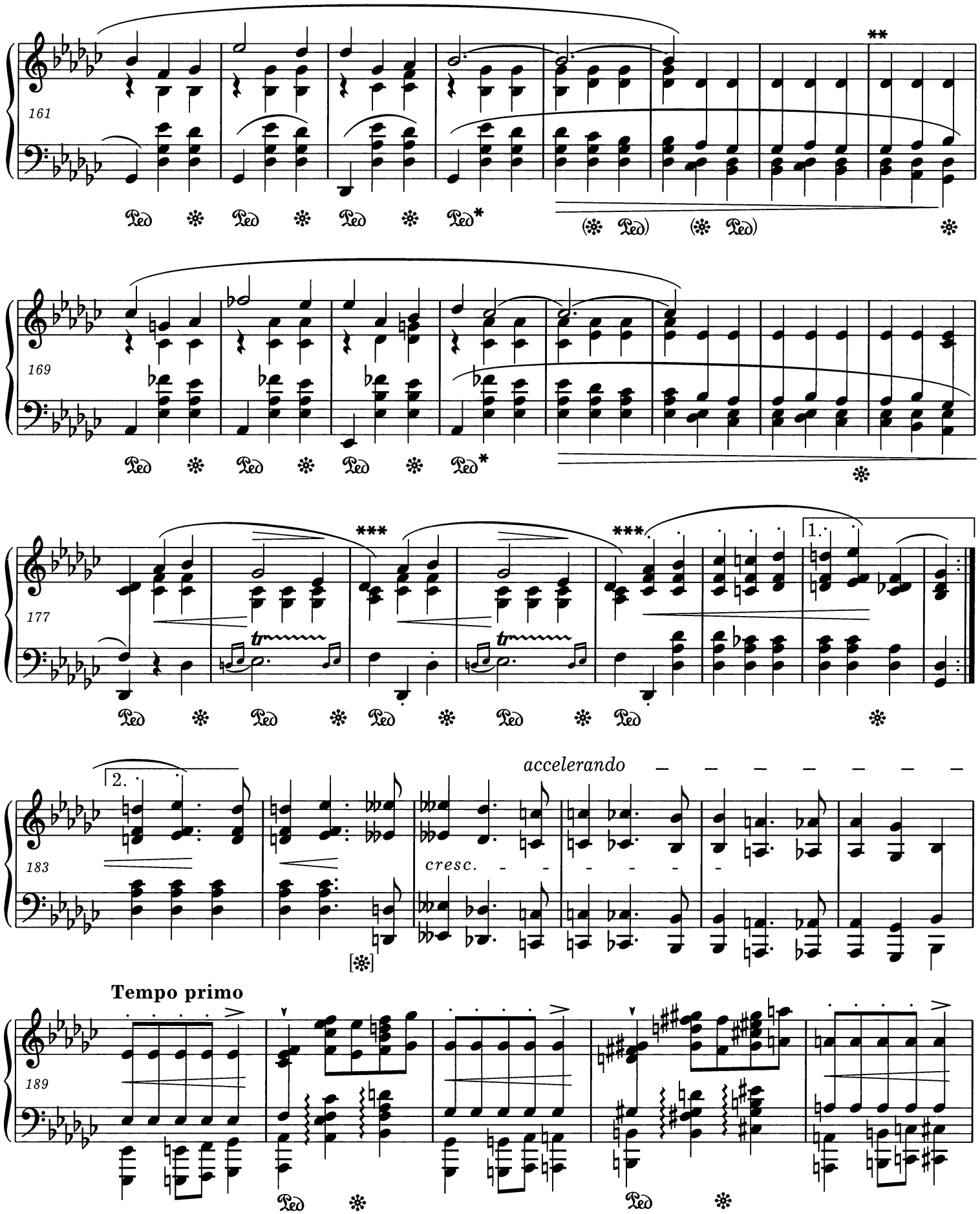
Ped ✻ Ped ✻ Ped ✻ Ped ✻

**

* 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:

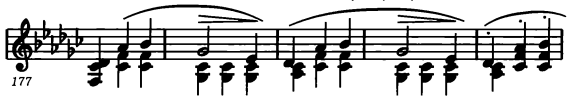


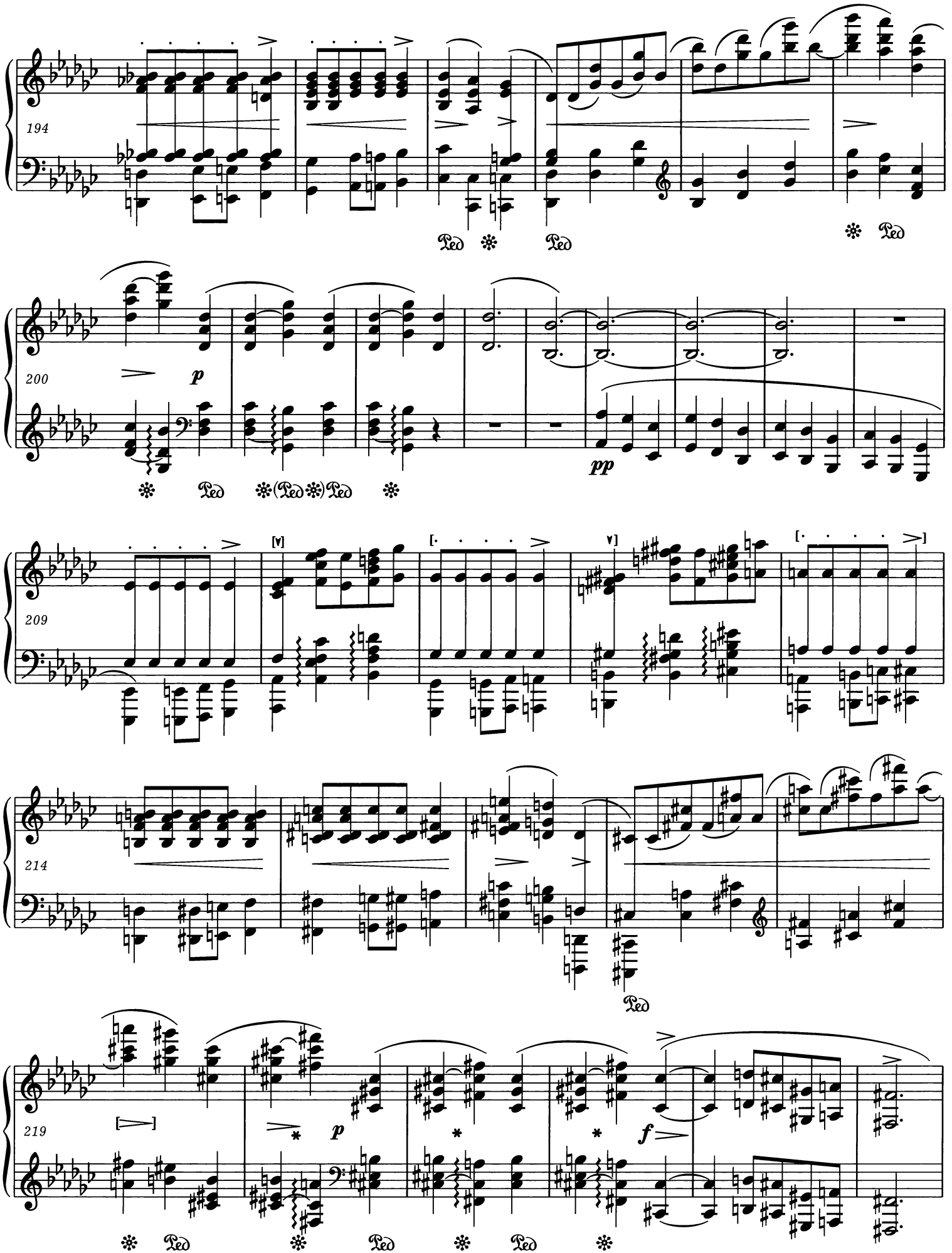


* Pedalizacja – patrz t. 88-92.
For pedalling vide bars 88-92.

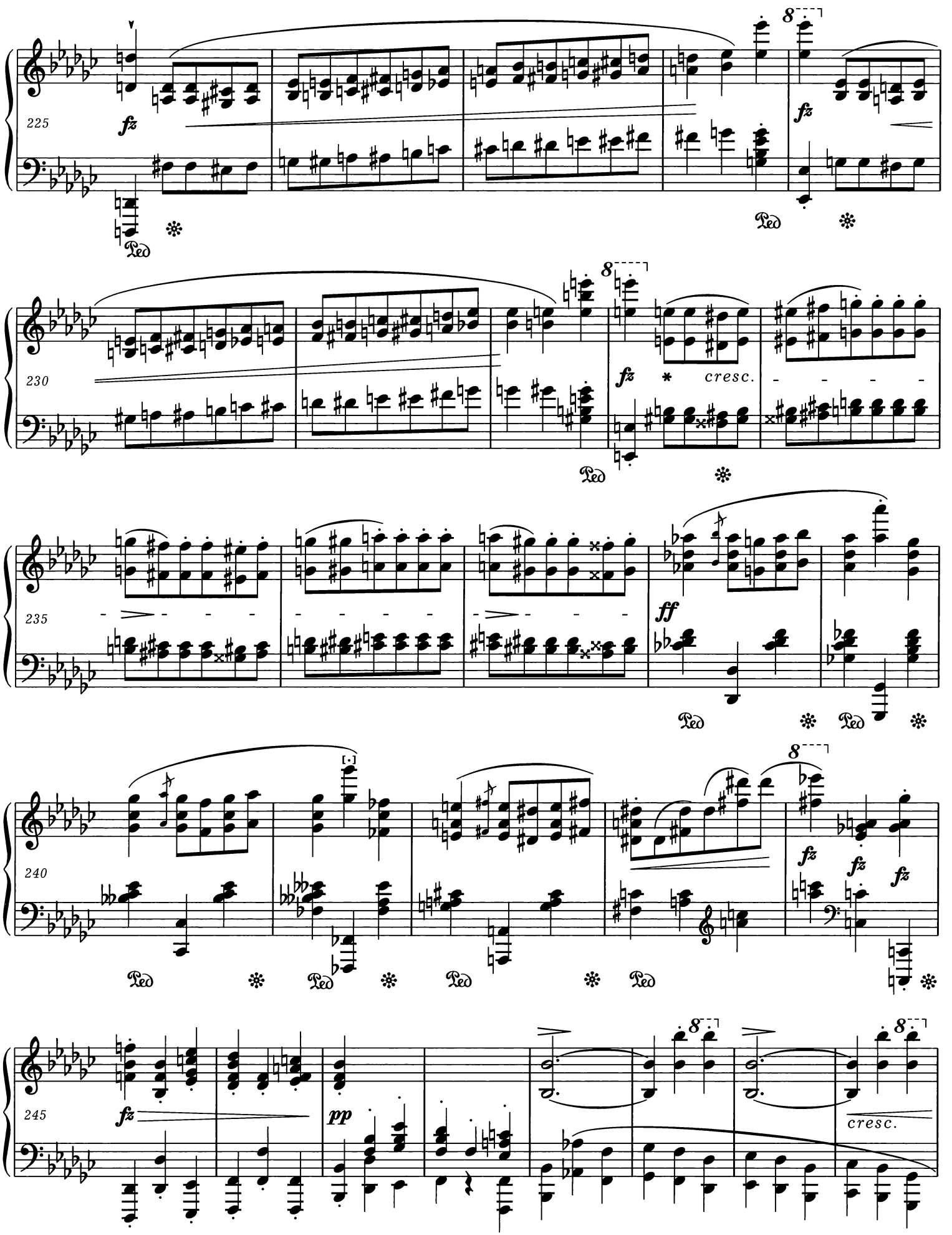
** W źródłach prawdopodobnie omyłkowo – por. t.128 – takt ten jest identyczny z poprzednim:
In the sources, probably erroneously – cf. bar 128 – this bar is identical with the previous one:

. 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.



* Inne autentyczne oznaczenia dynamiczne – patrz uwaga na s. 22.
For different authentic dynamic markings *vide* note on page 22.

253

258

ff

264

dim. *rallentando*

p

271

lento

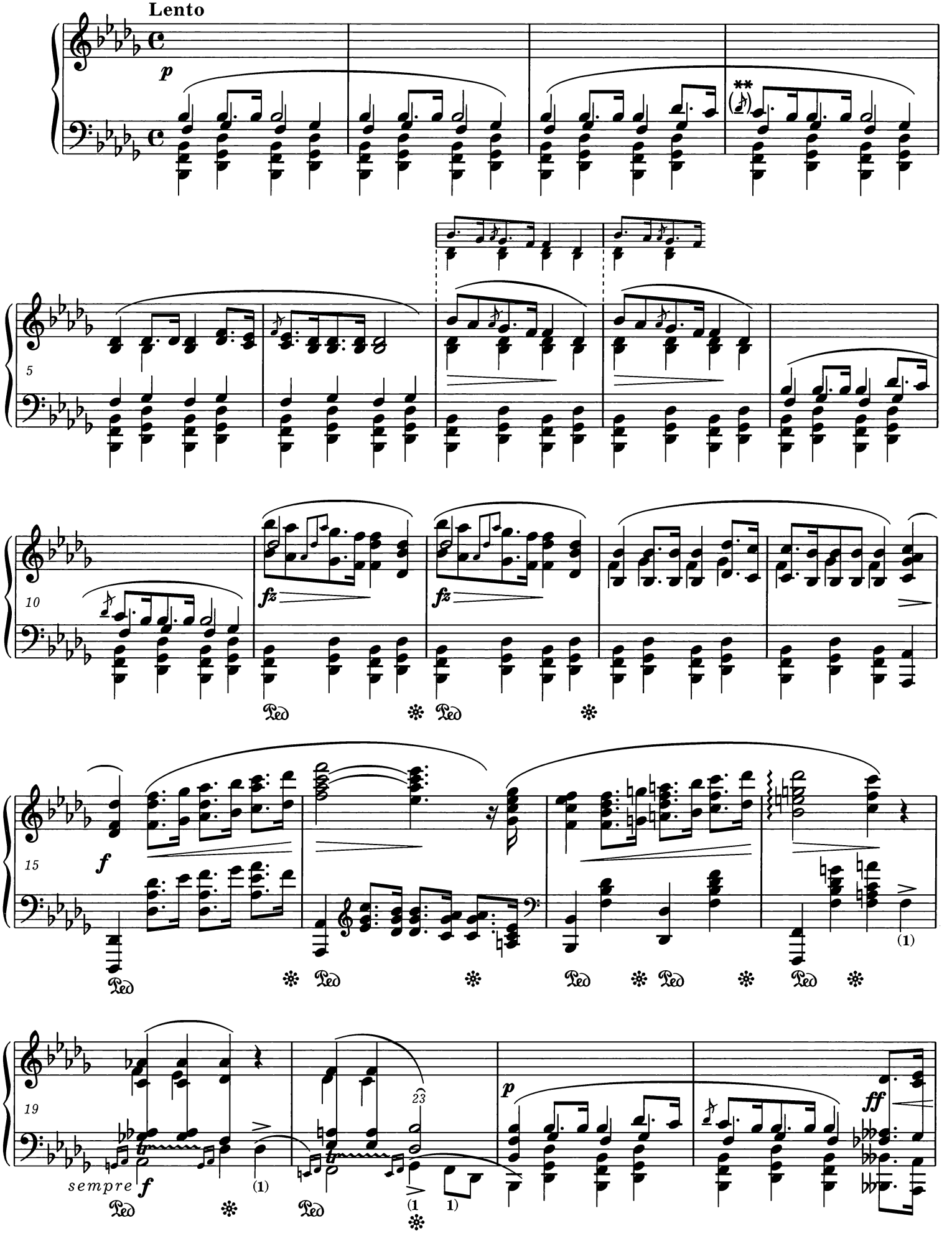
smorz.

279

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

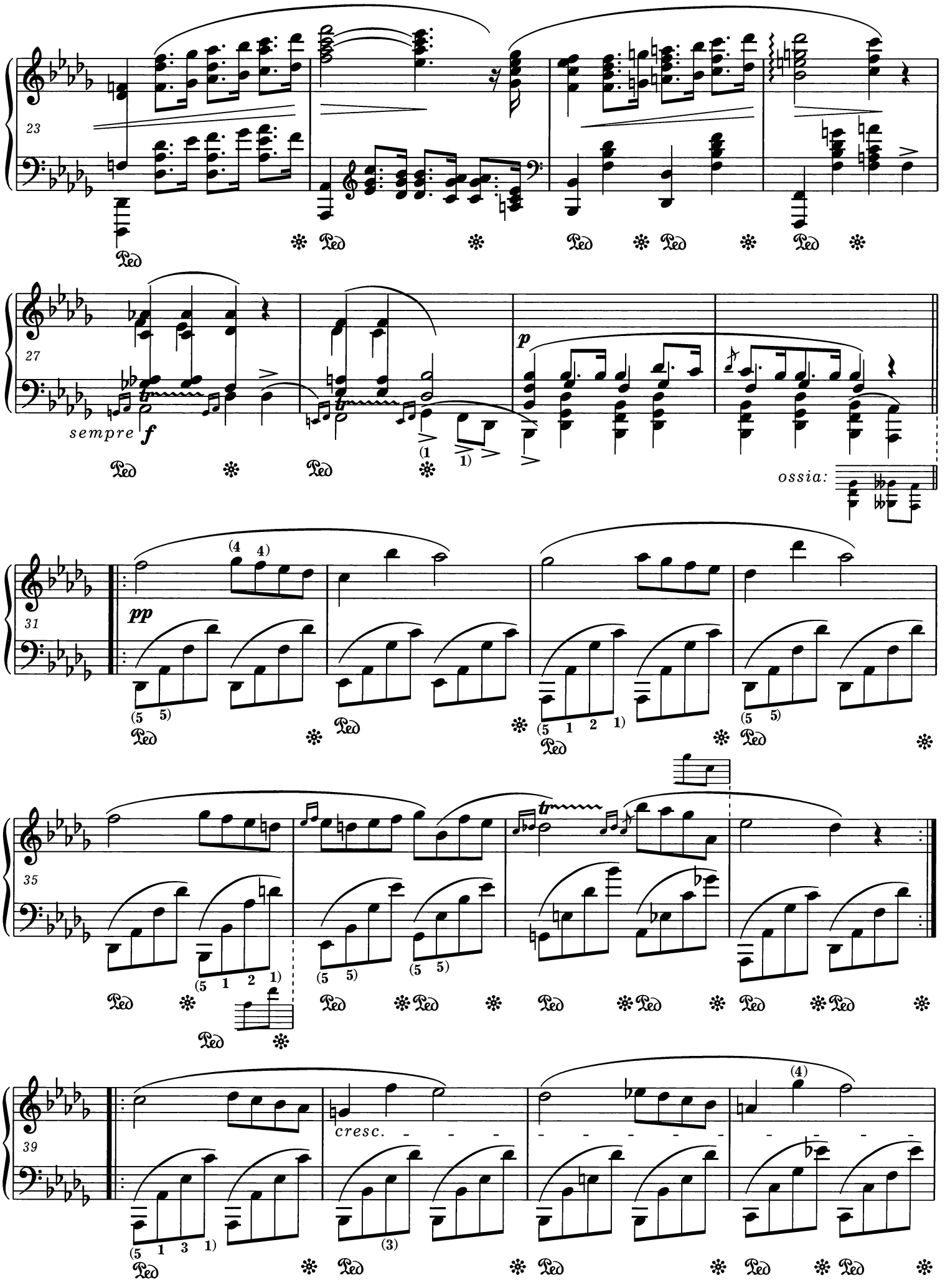
. Patrz *Komentarz źródłowy.*
. *Vide Source Commentary.*

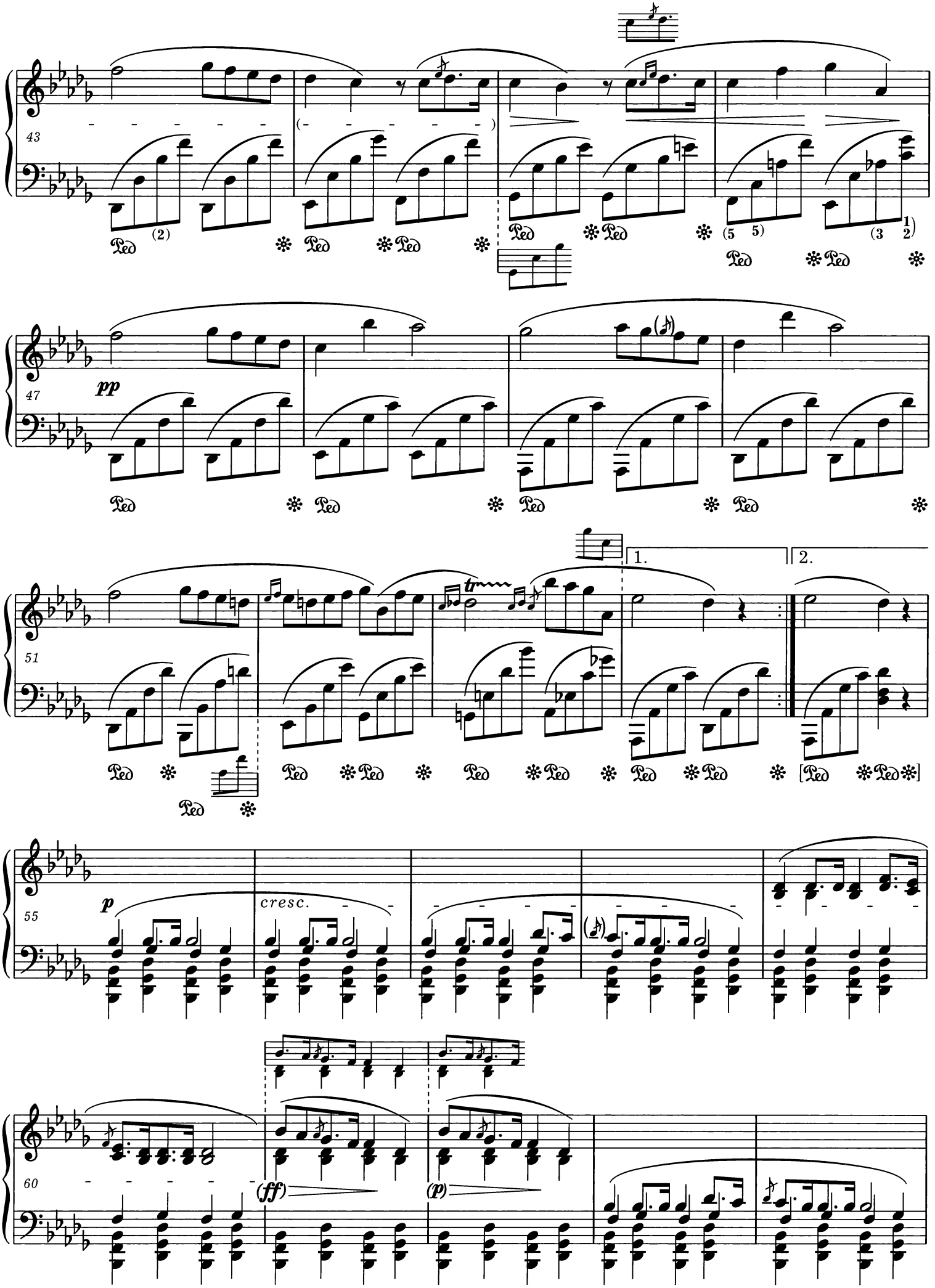
MARCHE*

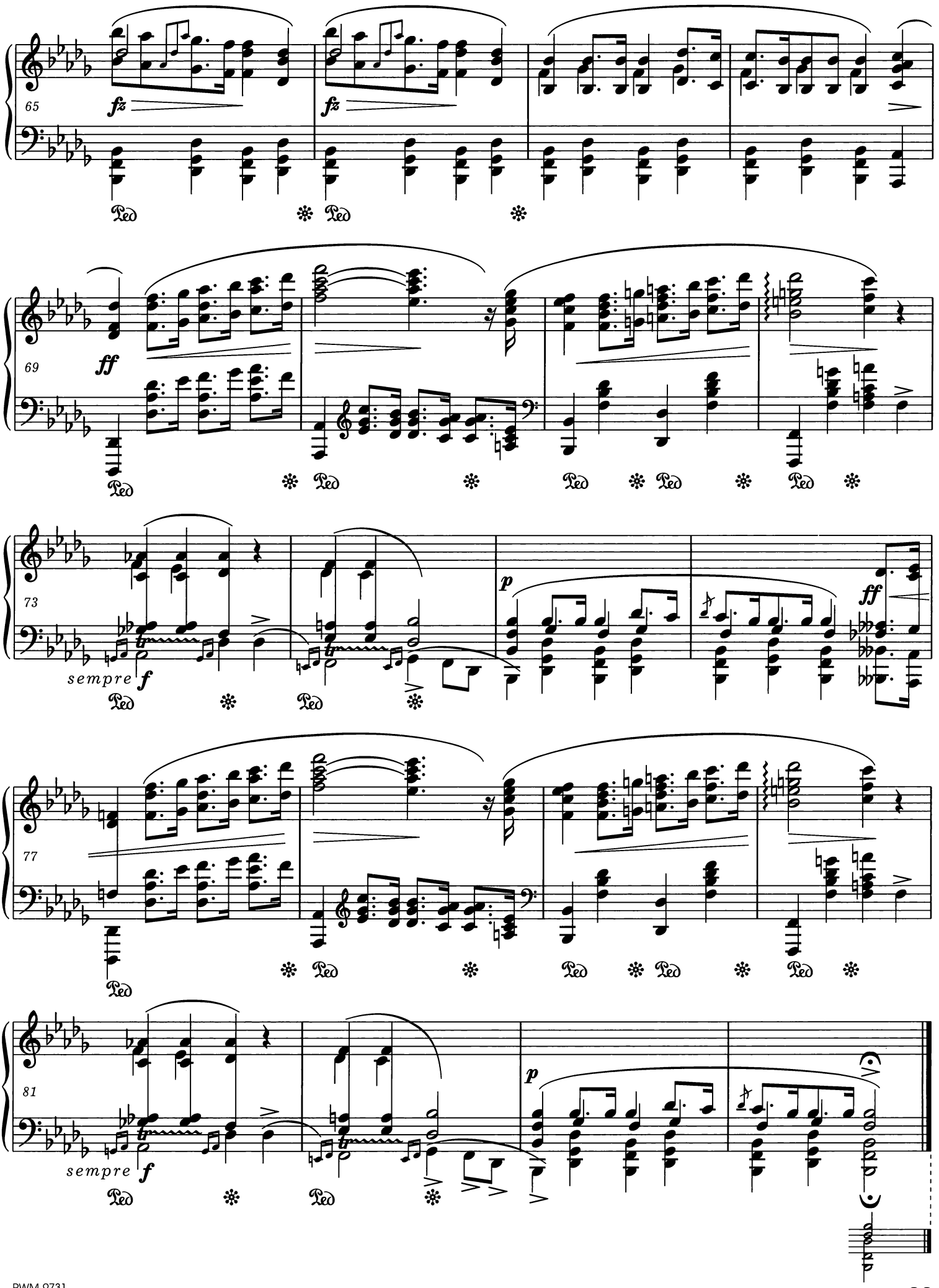


* We wcześniejszych źródłach tytuł brzmiał *Marche funèbre*. Patrz *Komentarz źródłowy*.
In the earlier sources the title was *Marche funèbre. Vide Source Commentary.*

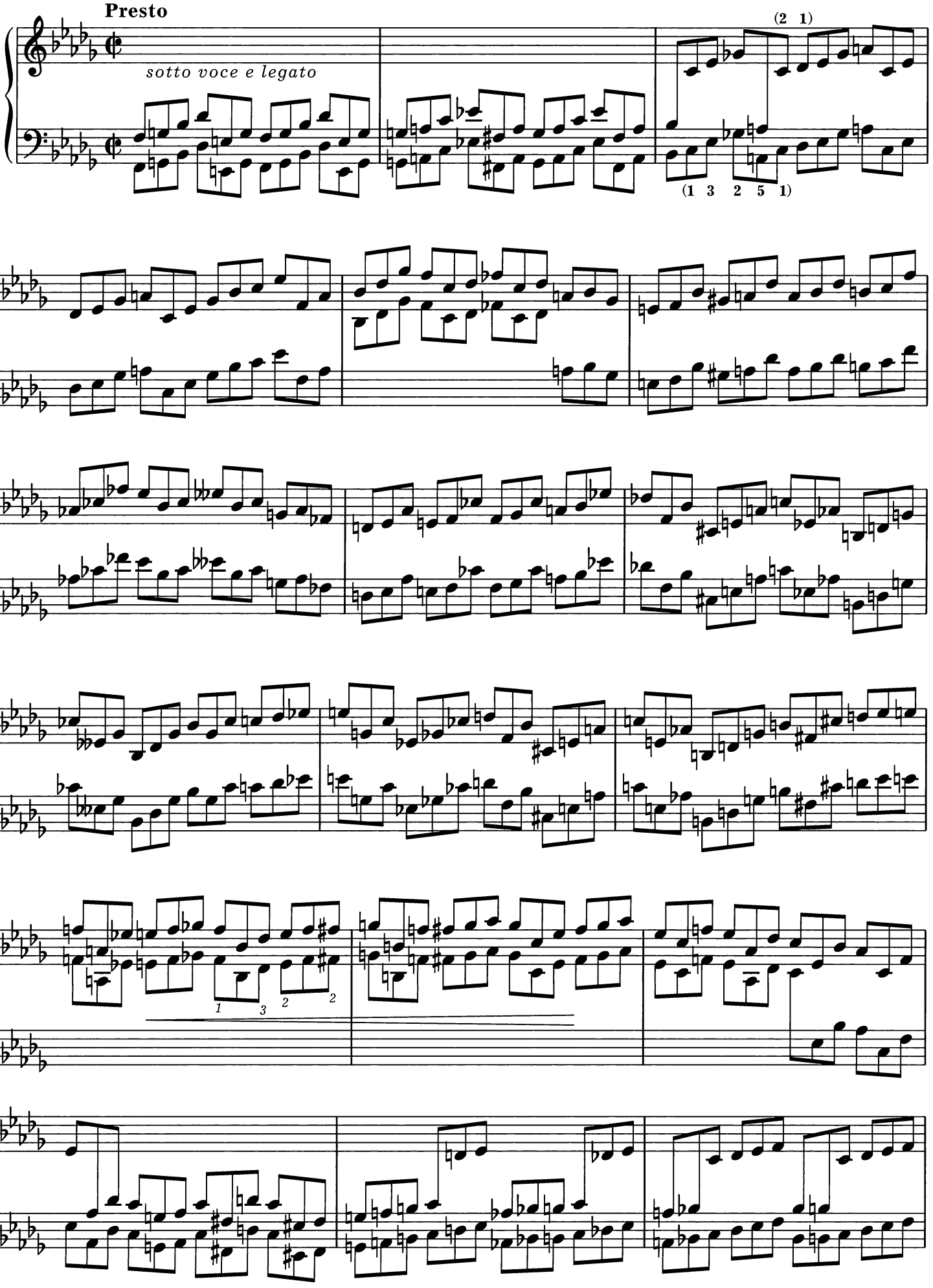
** Patrz *Komentarz źródłowy*.
Vide Source Commentary.

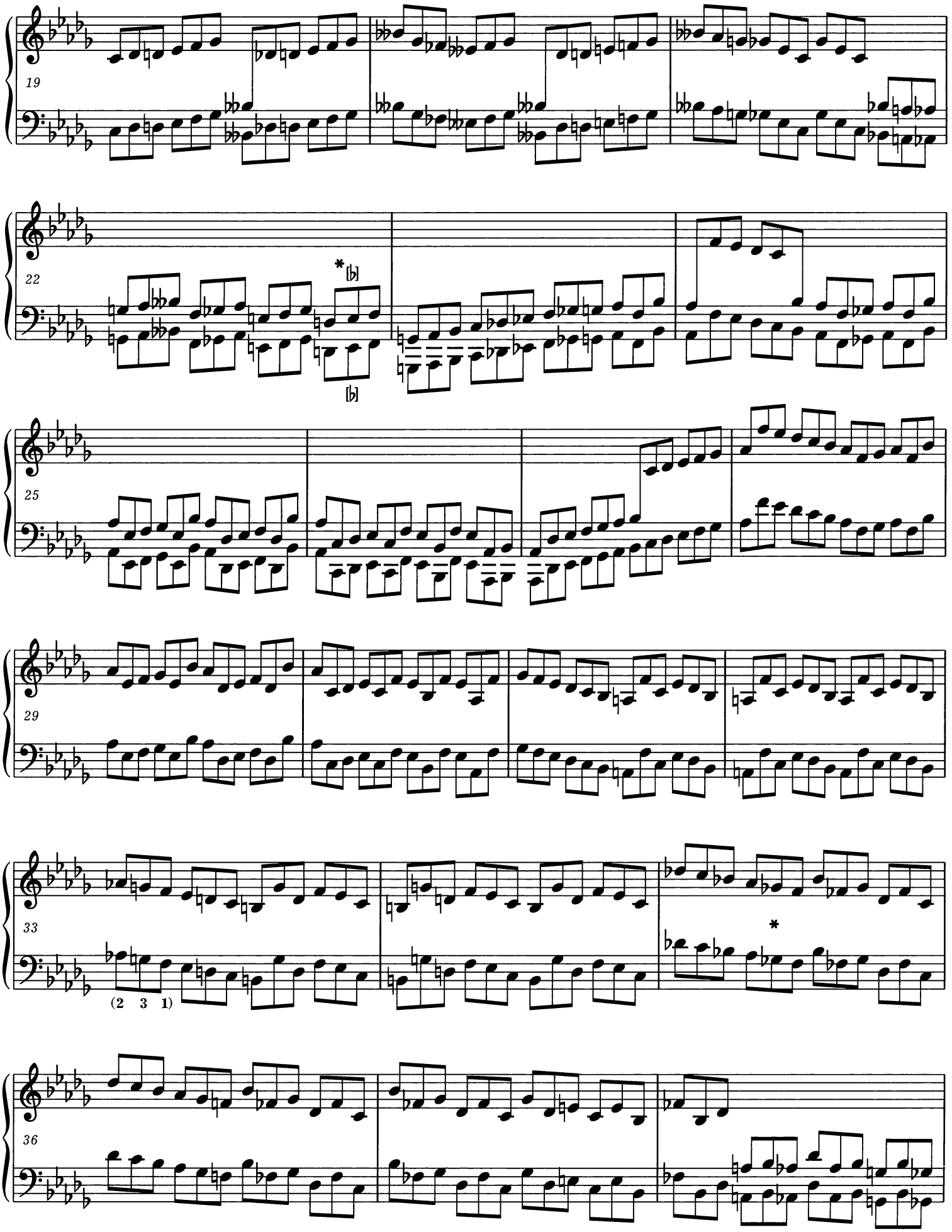

23
Ped
27
sempre f
p
ossia:
31
pp
35
tr
39
cresc.


43
47
pp
51
1.
2.
55
p
cresc.
60
(ff)
(p)

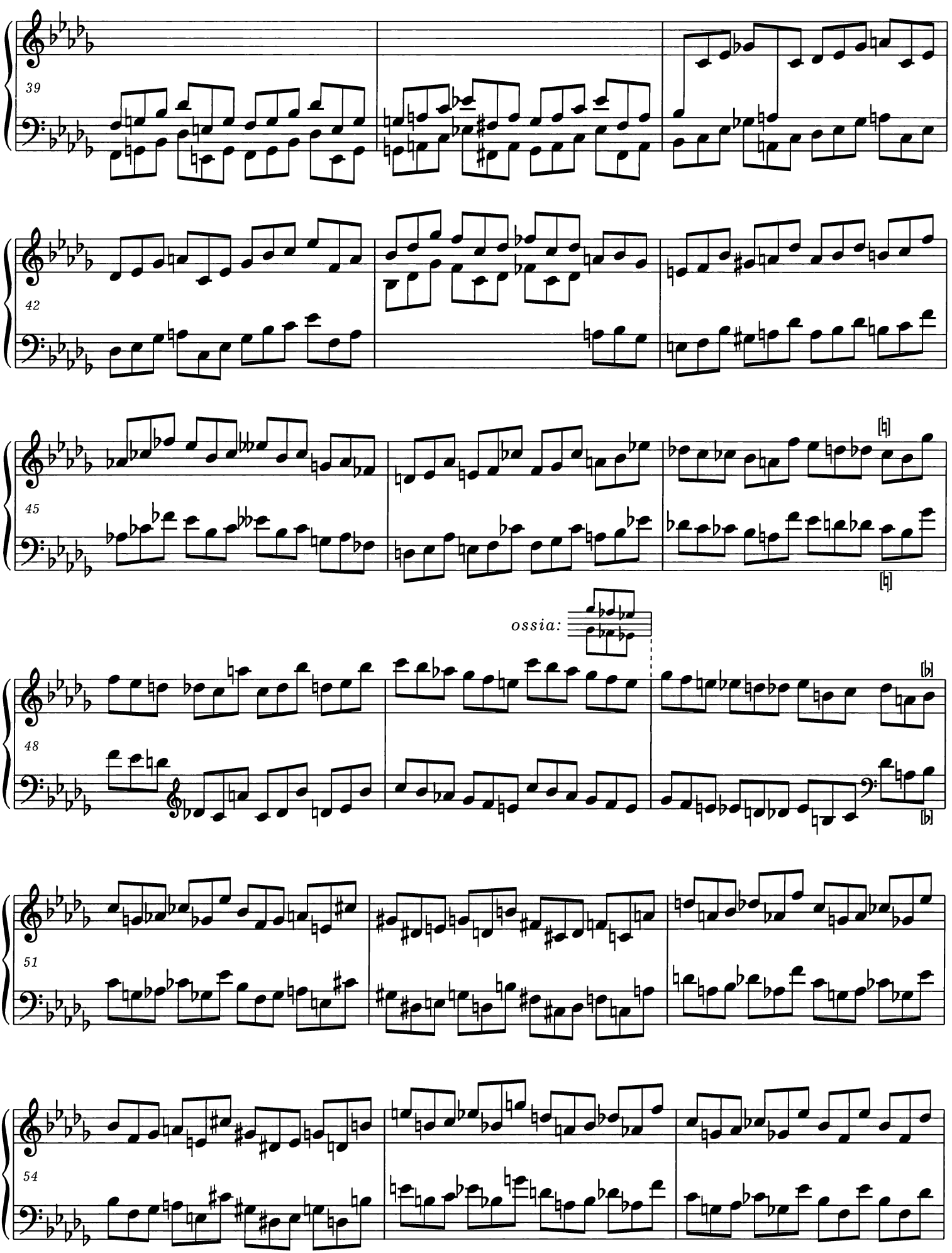

65
fz
fz
Ped
69
ff
73
sempre
f
p
ff
77
81

FINALE





* Patrz *Komentarz źródłowy.*
Vide Source Commentary.


39
42
45
ossia:
48
51
54

57

60

63

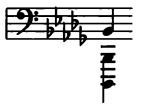
66

69

72

ff

Ped.

* Dopuszczalny wariant (skala fortepianu Chopina sięgała tylko do C_1):
An admissible variant (Chopin's piano keyboard only went down to C_1):

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