

Sonate

op. 35

Grave

Doppio movimento

1

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef joined by a brace. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score is divided into five systems, each containing two staves. Measure numbers 1, 7, 12, 17, and 21 are indicated at the beginning of their respective systems. The first system (measures 1-6) is marked 'Grave' and features a large, expressive melodic line in the right hand and a more active bass line. Dynamics include *f* and *p*. The second system (measures 7-11) is marked 'Doppio movimento' and 'agitato', showing a significant increase in tempo and rhythmic activity. Dynamics include *fz* and *Red*. The third system (measures 12-16) continues the 'Doppio movimento' section with a steady, rhythmic accompaniment. Dynamics include *Red*. The fourth system (measures 17-20) features a more complex texture with alternating *f* and *p* dynamics. Dynamics include *f*, *p*, and *Red*. The fifth system (measures 21-24) concludes the piece with a *cresc.* marking and a final *f* dynamic. Dynamics include *f*, *p*, and *cresc.*. The score includes various musical notations such as slurs, ties, and dynamic markings.

25 *f*

Measures 25-28: Treble clef with chords and eighth notes, bass clef with eighth notes. Pedal markings: Ped, * Ped.

29

Measures 29-32: Treble clef with chords and eighth notes, bass clef with eighth notes. Pedal markings: * Ped, *

33 *cresc.*

Measures 33-36: Treble clef with chords and eighth notes, bass clef with eighth notes. Pedal markings: Ped, * Ped, * Ped, * Ped, * Ped, * Ped, * Ped, * Ped, *

37 *ff*

Measures 37-42: Treble clef with chords and eighth notes, bass clef with eighth notes. Pedal markings: Ped, * Ped, * Ped, * Ped, *. A *sostenuto* section begins in measure 41, indicated by a wavy line and a box labeled *sostenuto*.

43

Measures 43-46: Treble clef with chords and eighth notes, bass clef with eighth notes. Pedal markings: Ped, [*]. A triplet of eighth notes is marked with a '3' in measure 46.

49

Ped * Ped * Ped *

56

f

Ped * Ped * Ped * Ped *

61

Ped * Ped * Ped * Ped *

65

cresc.

Ped * Ped * Ped * Ped *

8

69

Ped * Ped * Ped * Ped *

73

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

77

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

81

fz *p*

85

p

89

cresc.

1 2 1 2 1

* Patrz Komentarz źródłowy.
Vide Source Commentary.

8 *stretto*

93 *f* *cresc.*

8 *stretto*

93 *f* *cresc.*

8 *stretto*

98 *ff*

1. 2.

98 *ff*

1. 2.

8 *stretto*

ritenuto

105 *sotto voce* *p*

ritenuto

105 *sotto voce* *p*

8 *stretto*

110 *pp*

110 *pp*

8 *stretto*

115 *cresc.*

ossia:

115 *cresc.*

ossia:

8 *stretto*

* 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

p.

125

cresc.

p

ped * *ped* * *ped* *

129

p

133

cresc.

p

ped * *ped* * *ped* *

137

ff

ped

* *ped* *

141

145

149

153

157

stretto

161 *ff* *cresc.*

Arpeggios: * $\text{F} \text{E} \text{D}$ * $\text{F} \text{E} \text{D}$ * $\text{F} \text{E} \text{D}$ * $\text{F} \text{E} \text{D}$ * $\text{F} \text{E} \text{D}$ * $\text{F} \text{E} \text{D}$ * $\text{F} \text{E} \text{D}$ * $\text{F} \text{E} \text{D}$

165

Arpeggios: * $\text{F} \text{E} \text{D}$

sostenuto

169

Arpeggios: * $\text{F} \text{E} \text{D}$ * $\text{F} \text{E} \text{D}$

177

Arpeggios: * $\text{F} \text{E} \text{D}$ * $\text{F} \text{E} \text{D}$

184

Arpeggios: * $\text{F} \text{E} \text{D}$ * $\text{F} \text{E} \text{D}$ * $\text{F} \text{E} \text{D}$ * $\text{F} \text{E} \text{D}$ *

189

Arpeggios: * $\text{F} \text{E} \text{D}$ * $\text{F} \text{E} \text{D}$ * $\text{F} \text{E} \text{D}$ * $\text{F} \text{E} \text{D}$ *

* 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.*

♩ *ped* * ♩ *ped* * ♩ *ped* * ♩ *ped* *

197

♩ *ped* * ♩ *ped* * ♩ *ped* * ♩ *ped* *

201 *stretto*

♩ *ped* * ♩ *ped* * ♩ *ped* * ♩ *ped* * ♩ *ped* * ♩ *ped* *

206

54

♩ *ped* * ♩ *ped* * ♩ *ped* * ♩ *ped* * ♩ *ped* *

211 *p*

♩ *ped* * ♩ *ped* * ♩ *ped* * ♩ *ped* * ♩ *ped* *

215

cresc.

219

cresc.

* * * * *

224

ff

* * * * *

229

stretto

cresc.

* * * * *

234

fff

* * * * *

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

cresc.

Por. Komentarz źródłowy.
Cf. Source Commentary.

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

SCHERZO

The image displays a piano score for a piece titled "SCHERZO". The score is written in 3/4 time and consists of five systems of music, each with a treble and bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as accents (>), slurs, and dynamic markings. The first system (measures 1-5) features a complex rhythmic pattern with many beamed notes and rests. The second system (measures 6-11) continues this pattern with some melodic lines in the treble clef. The third system (measures 12-20) shows a change in dynamics, with a piano (*p*) marking at measure 12 and a pianissimo (*pp*) marking at measure 18. The fourth system (measures 21-25) returns to a more active texture with many beamed notes. The fifth system (measures 26-30) concludes the piece with a final melodic flourish in the treble clef. Performance instructions include accents (>) and dynamic markings (*p*, *pp*). There are also some asterisks (*) and the word "Ped" (pedal) scattered throughout the score.

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

31

p *f*

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

37

fz *fz*

* *Ped* *

42

fz *cresc.*

* *Ped* *

47

f

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

53

fz *fz* *fz* *fz*

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

* 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. Względny 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:

fz *fz* *fz* *fz*

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

59 *pp*

67

73 *ff*

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

Più lento

81 *p*

* *Ped* [*] *Ped* * *Ped* * *Ped* *

88

* *Ped* [*Ped*] * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

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

95

Ped * Ped* * Ped * Ped *

102

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

109

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

116

f *dim.*

Ped * Ped * Ped *

123

Ped * Ped* [*] Ped *

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

130

Ped * Ped * Ped* *

137

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:

161

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

169

Ped * Ped * Ped * Ped* *

177

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

183



accelerando
cresc.
[*]

Tempo primo

189

Ped * Ped *

* 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 lukowanie:
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

p
f

* Ped * Ped * Ped *

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

225 *fz*

fz

Ped *

230 *fz* * *cresc.*

Ped *

235 *ff*

Ped * *Ped* *

240 *fz* *fz* *fz*

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

245 *fz* *pp* *cresc.*

Ped *

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

253

258

ff

*Teo * Teo * Teo * Teo * Teo * Teo **

264

p

dim. - - - - - rallentando - -

*Teo * Teo * Teo * Teo * Teo * Teo **

271

lento

smorz.

*Teo * Teo * Teo * Teo * Teo * Teo **

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

p

5

10 *fz* *fz*

15 *f*

19 *sempre f*

23 *p* *ff*

ped * ped *

ped * ped * ped *

ped * ped *

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

27

sempre f * *Ped* * *Ped* * 1) *p* *ossia:*

31

pp (4 4) * *Ped* * (5 5) * (5 1 2 1) * *Ped* * (5 5) * *Ped* *

35

Ped * (5 1 2 1) * *Ped* * (5 5) * *Ped* * (5 5) * *Ped* * *Ped* * *Ped* * *Ped* *

39

cresc. (5 1 3 1) * *Ped* * (3) * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * (4) *

43

Ped (2) * *Ped* * *Ped* * *Ped* * *Ped* (5 5) (3 1 2) *

47

pp

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

51

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * [*Ped* * *Ped* *]

55

p *cresc.*

60

(ff) *(p)*

65 *ff*

fz

ff

fz

Red * *Red* *

69 *ff*

ff

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

73 *sempre f*

sempre f

p

ff

Red * *Red* *

77

p

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

81 *sempre f*

sempre f

p

ff

Red * *Red* *

FINALE

Presto

(2 1)

sotto voce e legato

(1 3 2 5 1)

Musical notation for measures 4-6. The piece is in a key with four flats (B-flat major or D-flat minor) and a common time signature. The music is written for piano in a grand staff. Measure 4 starts with a treble clef and a bass clef. The melody in the treble clef is marked *sotto voce e legato*. The bass line consists of a steady eighth-note accompaniment. Measure 5 continues the melodic and accompanimental patterns. Measure 6 concludes the system with a final chord.

Musical notation for measures 7-9. The piece continues in the same key and time signature. The melody in the treble clef features a series of eighth-note runs with various accidentals. The bass line maintains the eighth-note accompaniment. Measure 7 starts with a treble clef and a bass clef. Measure 8 continues the melodic and accompanimental patterns. Measure 9 concludes the system with a final chord.

Musical notation for measures 10-12. The piece continues in the same key and time signature. The melody in the treble clef features a series of eighth-note runs with various accidentals. The bass line maintains the eighth-note accompaniment. Measure 10 starts with a treble clef and a bass clef. Measure 11 continues the melodic and accompanimental patterns. Measure 12 concludes the system with a final chord.

Musical notation for measures 13-15. The piece continues in the same key and time signature. The melody in the treble clef features a series of eighth-note runs with various accidentals. The bass line maintains the eighth-note accompaniment. Measure 13 starts with a treble clef and a bass clef. Measure 14 includes a fingering sequence: 1, 3, 2, 2. Measure 15 concludes the system with a final chord.

Musical notation for measures 16-18. The piece continues in the same key and time signature. The melody in the treble clef features a series of eighth-note runs with various accidentals. The bass line maintains the eighth-note accompaniment. Measure 16 starts with a treble clef and a bass clef. Measure 17 continues the melodic and accompanimental patterns. Measure 18 concludes the system with a final chord.

19

22

25

29

33

36

* Patrz Komentarz źródłowy.
Vide Source Commentary.

39

Musical score for measures 39-41. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

42

Musical score for measures 42-44. The right hand continues the melodic development with some chromaticism, and the left hand maintains the eighth-note accompaniment.

45

Musical score for measures 45-47. The right hand has a more active melodic line with slurs. The left hand accompaniment continues. A fermata is placed over the final note of measure 47 in both hands.

48

Musical score for measures 48-50. The right hand features a melodic line with some chromaticism. The left hand accompaniment continues. A fermata is placed over the final note of measure 50 in both hands.

51

Musical score for measures 51-53. The right hand has a melodic line with some chromaticism. The left hand accompaniment continues. A fermata is placed over the final note of measure 53 in both hands.

54

Musical score for measures 54-56. The right hand has a melodic line with some chromaticism. The left hand accompaniment continues. A fermata is placed over the final note of measure 56 in both hands.

ossia:

Ossia notation showing an alternative melodic line for the right hand, consisting of a few notes with a fermata.

57

60

63

66

69

72

* Dopuszczalny wariant (skala fortepianu Chopina sięgała tylko do C₂):
 An admissible variant (Chopin's piano keyboard only went down to C₂):



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