

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 tempo markings are 'Grave' at the start and 'Doppio movimento' at the beginning of the second system. The first system includes a dynamic marking of *f* in the bass staff and *p* in the treble staff. The second system is marked *agitato*. The third system features a *Tr* (trill) marking in the bass staff. The fourth system has alternating *f* and *p* dynamics. The fifth system includes a *cresc.* (crescendo) marking. The score concludes with a double bar line and repeat dots. There are several asterisks and 'Tr' markings scattered throughout the score, likely indicating specific performance techniques or editorial markings.

25 *f*

Measures 25-28: Treble clef contains chords with accents and slurs. Bass clef contains a steady eighth-note accompaniment. Pedal markings: Ped, * Ped.

29

Measures 29-32: Similar to the previous system, with chords and eighth-note accompaniment. Pedal markings: * Ped, *

33 *cresc.*

Measures 33-36: Treble clef chords with accents. Bass clef accompaniment. Pedal markings: Ped, * Ped, * Ped, * Ped, * Ped, * Ped, * Ped, * Ped, *

37 *ff*

Measures 37-42: Treble clef features a long melodic line with accents and slurs. Bass clef accompaniment. Pedal markings: Ped, * Ped, * Ped, * Ped, *. A *sostenuto* section begins in measure 41, indicated by a wavy line and a box in the treble clef.

43

Measures 43-46: Treble clef chords with slurs. Bass clef accompaniment. 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 3 3 3 3

85

p

89

cresc. 1 2 1 2 1

* Patrz Komentarz źródłowy.
Vide Source Commentary.

8^{va} *stretto*

93 *f* *cresc.*

1. 2.

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

98 *ff*

Ped * Ped * Ped * Ped *

ritenuto

105 *sotto voce* *p*

Ped * Ped

110 *pp*

* Ped

115 *cresc.*

ossia:

Ped * Ped *

* 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

3 p.

125

cresc.

3 3 3 3

Ped * Ped * Ped *

129

3

133

cresc.

3 3 3 3

Ped * Ped * Ped *

137

ff

3 3 3 3

Ped * Ped *

141

145

149

153

157

stretto

161 *ff* *cresc.*

♯ *ff* *cresc.*

165

sostenuto

169

177

184

189

* 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 * Ped * Ped *

206

54

3 3 3 3

211 *p*

p

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).