

Allegro maestoso

4

4

p

sotto voce

legato

ped * *ped* *

5

5

ped * *ped* * *ped* [**ped*] * *ped* *

9

9

12

12

cresc.

ped * *ped* *

15

15

dim.

ped [**ped*]* *ped* * *ped* [**ped*]* *ped* *

* Wybraną wersję - z g¹ lub as¹ - należy zastosować także w t. 23 i 60. NB. W t. 121 ten akord zawsze z g¹.
The chosen version - with g¹ or as¹ - must also be used in bars 23 and 60. NB. This chord always with g¹ in bar 121.

19 *

Ped * Ped * Ped *

23 **

Ped [*Ped] * Ped *

27

cresc. - - - -

Ped * Ped *

31

dim. - - - -

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

35

ff *p* *ff*

Ped * Ped * Ped *

* We wcześniejszych źródłach w tym miejscu określenie *f*. Patrz Komentarz wykonawczy.
In earlier sources *f* is indicated at this point. Vide Performance Commentary.

** Wariant jak w t. 7.
Variant as in bar 7.

38 *p* *cresc.*

41

44 *dim.*

47

50

53

56

Ped * Ped * Ped * Ped *

60

Ped [*Ped] * Ped *

64

Ped * Ped *

68

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

*** *sostenuto*

72

Ped * Ped * Ped * Ped * Ped * Ped

* Wcześniejsza wersja: poprzedzone przez *cresc.* w t. 55. Patrz Komentarz wykonawczy.
An earlier version: preceded by *cresc.* in bar 55. Vide Performance Commentary.

** Wariant jak w t. 7.
Variant as in bar 7.

*** We wcześniejszej wersji *espressivo*.
espressivo in an earlier version.

76

* Ped * Ped *

79

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

p

83

* Ped * Ped * Ped *

86

ff*** p***

Ped *

(1)

89

ff*** p***

* W niektórych źródłach autentycznych łuk nie jest tu przerwany.
In some authentic sources the slur is not broken here.

**  Patrz Komentarz wykonawczy.
Vide Performance Commentary.

*** Inna autentyczna koncepcja dynamiczna - patrz Komentarz wykonawczy i źródłowy.
For a different authentic dynamic concept vide Performance and Source Commentaries.

92 *cresc.*

95 *dim.* *p* *slentando*

99 *p* *pp*

103

106 *p*

110

* Patrz uwagi na poprzedniej stronie.
Vide notes on the previous page.

113 * *cresc.*

This system contains measures 113, 114, and 115. The music is in a minor key with a key signature of three flats. Measure 113 begins with an asterisk and a 'cresc.' marking. The right hand features a melodic line with eighth notes and chords, while the left hand plays a rhythmic accompaniment of eighth notes.

116 *ff*

This system contains measures 116, 117, 118, and 119. Measure 116 is marked with a forte (*ff*) dynamic. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes and some rests.

120

This system contains measures 120, 121, 122, and 123. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment.

124 *cresc.*

This system contains measures 124, 125, 126, and 127. Measure 124 is marked with a 'cresc.' dynamic. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment.

128 *fff*

This system contains measures 128, 129, 130, and 131. Measure 128 is marked with a fortissimo (*fff*) dynamic. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment. The system ends with a double bar line and repeat signs.

* We wczesniejszych źródłach *cresc.* znajduje się już na początku t. 113.
In earlier sources *cresc.* is at the beginning of bar 113.