

28

f

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

33

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

38

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

43

p

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

48

p

Red (*) * Red * Red * Red * Red * Red * Red *

52 *ff*

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

56

Ped (**Ped*)* *

60

Ped * *dim.* *Ped* *

65

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

68 *fz*

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

* Pedalacja – patrz Komentarz wykonawczy i źródłowy.
For the pedalling vide Performance and Source Commentaries.

** Dźwięk *dis*¹ należy powtórzyć.
The note *d*[#] should be repeated.

72

8

1
3
4
5

Ped (Ped) *

leggiero

76

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

79

8

Ped * Ped * Ped * [Ped] * Ped

82

4

* [Ped] * Ped *

85

Ped * Ped * Ped * Ped * Ped *

88

Ped * Ped *

91

cresc. *

94

f *

97

4 Ped *

100

f 4 Ped * Ped * Ped * Ped * Ped *

* Dopuszczalny wariant:
Admissible variant:

(skala fortepianu Chopina sięgała tylko do C₇).
(Chopin's piano only went down to C₇).

104

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

This system contains measures 104 through 108. The music is written for piano in a key with two sharps (D major or F# minor). The melody in the right hand features eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note accompaniment. The lyrics 'Red * Red * Red * Red * Red * Red * Red * Red * Red * Red *' are printed below the staff.

109

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

This system contains measures 109 through 113. The musical notation continues with similar rhythmic patterns. The lyrics 'Red * Red * Red * Red * Red * Red * Red * Red * Red * Red *' are printed below the staff.

114

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

This system contains measures 114 through 118. The musical notation continues with similar rhythmic patterns. The lyrics 'Red * Red * Red * Red * Red * Red * Red * Red * Red * Red *' are printed below the staff.

119

f

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

This system contains measures 119 through 123. A dynamic marking of *f* (forte) is present at the beginning. The bass line includes a four-measure rest marked with a '4' and a fermata. The lyrics 'Red * Red * Red * Red * Red * Red * Red * Red * Red * Red *' are printed below the staff.

124

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

This system contains measures 124 through 128. The musical notation continues with similar rhythmic patterns. The lyrics 'Red * Red * Red * Red * Red * Red * Red * Red * Red * Red *' are printed below the staff.

129

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

134

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

139

cresc.

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

143

ff

Ped * **** Ped* *

147

Ped *

* Patrz Komentarz źródłowy.
Vide Source Commentary.

** W niektórych źródłach ostatnią nutą tego taktu 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

f

Ped *

156

8

Ped * Ped * Ped * Ped *

159

8

4 3 1 4 2 1 4 3

Ped *

163

8

Ped *

leggiero

167

Ped * Ped * Ped * Ped *

170

8

Ped * Ped * Ped *

173

8

* Ped * Ped *

176

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

179

8

Ped * Ped *

182

*

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

185

cresc.

fz

ped

189

cresc.

fz

ped

193

cresc.

ped

197

cresc.

ped

200

220

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

223

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

cresc.

226

Ped³ * Ped * Ped * Ped * Ped * Ped * Ped *

230

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

233

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

* Patrz Komentarz wykonawczy.
Vide Performance Commentary.

236

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

239

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

242

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

245

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

248

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

* 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) *

258

Ped * Ped * (Ped * Ped) *

262

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

265

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. *

Cant

281

cresc. ff Ped

Cant Cant

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

t. 280-282
bars 280-282

Por. uwaga 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.