

23

ten.

cresc.

27

tr

dim.

31

8

35

8

tr*

40

cresc.

legato

* tr = w

45

pp

Ped

50

mezza voce

Ped

56

Ped

61

cresc.

Ped

66

Ped

* ossia:

71

4 4 5 3 5
7 2 7 2 5

ten.

Red * Red * Red *

Detailed description: This system contains measures 71 through 75. The right hand features a melodic line with various ornaments and slurs, while the left hand plays a steady eighth-note accompaniment. Fingerings are indicated above the right hand notes. A 'ten.' (tension) marking is placed above the left hand in measure 73. The system concludes with three asterisks and the word 'Red'.

76

cresc.

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

(4 5 4 3 4 5 4 5)

Detailed description: This system contains measures 76 through 80. The right hand continues with melodic patterns, and the left hand maintains the eighth-note accompaniment. A 'cresc.' (crescendo) marking is placed above the left hand in measure 77. The system ends with seven asterisks and the word 'Red'.

81

ff

Red * Red * Red * Red *

Detailed description: This system contains measures 81 through 85. The right hand has more complex melodic figures with slurs. The left hand accompaniment is consistent. A 'ff' (fortissimo) dynamic marking is placed above the left hand in measure 81. The system ends with four asterisks and the word 'Red'.

86

dim. p

Red * Red *

Detailed description: This system contains measures 86 through 90. The right hand features a melodic line with slurs and ornaments. The left hand accompaniment is present. A 'dim.' (diminuendo) marking is placed above the left hand in measure 87, and a 'p' (piano) dynamic marking is placed above the left hand in measure 89. The system ends with two asterisks and the word 'Red'.

91

dim. cresc.

Red * Red * Red *

Detailed description: This system contains measures 91 through 95. The right hand has melodic lines with slurs. The left hand accompaniment is present. A 'dim.' (diminuendo) marking is placed above the left hand in measure 92, and a 'cresc.' (crescendo) marking is placed above the left hand in measure 94. The system ends with three asterisks and the word 'Red'.

* Większość redaktorów, uważając zapis rytmiczny tego taktu za błędny, poprawia go następująco:
 La plupart des rédacteurs trouvant erronée la notation rythmique de cette mesure, ils la corrigent comme suit:

Jeden z redaktorów koryguje go w ten sposób:
 L'un des rédacteurs la corrige ainsi:

Powyższe dwa sposoby odczytania można traktować jako warianty.

Ces deux façons d'interpréter le texte rythmique peuvent être considérées comme variantes.

** W jednym z egzemplarzy lekcyjnych Chopin zaznaczył, że pierwszą nutę ozdobnika w prawej ręce t. 116, 118, 120, 122, 231 i 233 należy rozpoczynać razem z pierwszym dźwiękiem lewej ręki.

Dans l'un des exemplaires dont il se servait pour ses leçons, Chopin indique que, dans les mes. 116, 118, 120, 122, 231 et 233, la première note de chaque ornement de la main droite et la première note de la main gauche doivent être attaquées simultanément.

*** Dźwięk as¹ należy powtórzyć. Le la₃ doit être répété.

137

Ped *Ped *Ped *Ped Ped *Ped *

140

cresc. 8 ten. ten.

Ped *Ped *Ped *Ped *Ped *

143

p

Ped *Ped *Ped Ped *Ped *

147

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

152

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

* Druga wersja autentyczna:

Une seconde version authentique:

157 *mezza voce*

legato

160

163

cresc.

Ped

166

Ped

169

Ped

187 *smorzando* (5) *sotto voce*

190

193

196

199

* Wariant zakończenia t. 199 i wariant początku t. 200 należy traktować jako dwa niezależne od siebie warianty.
 La variante de la fin de la mes. 199 et celle du début de la mes. 200 doivent être considérées comme deux variantes distinctes.

202

cresc.

Ped * Ped * Ped * Ped

205

Ped * Ped * Ped

208

Ped *

211

ff

Ped * Ped * Ped * Ped * Ped

215

Ped * Ped * Ped *

* Wariant niepewnej autentyczności:
L'authenticité de cette variante est douteuse.

220

And

224

And

stretto

cresc. - -

And

piu mosso

228

And

232

And

236

And

* Por. uwagi na s. 39. Voir notes p. 39.