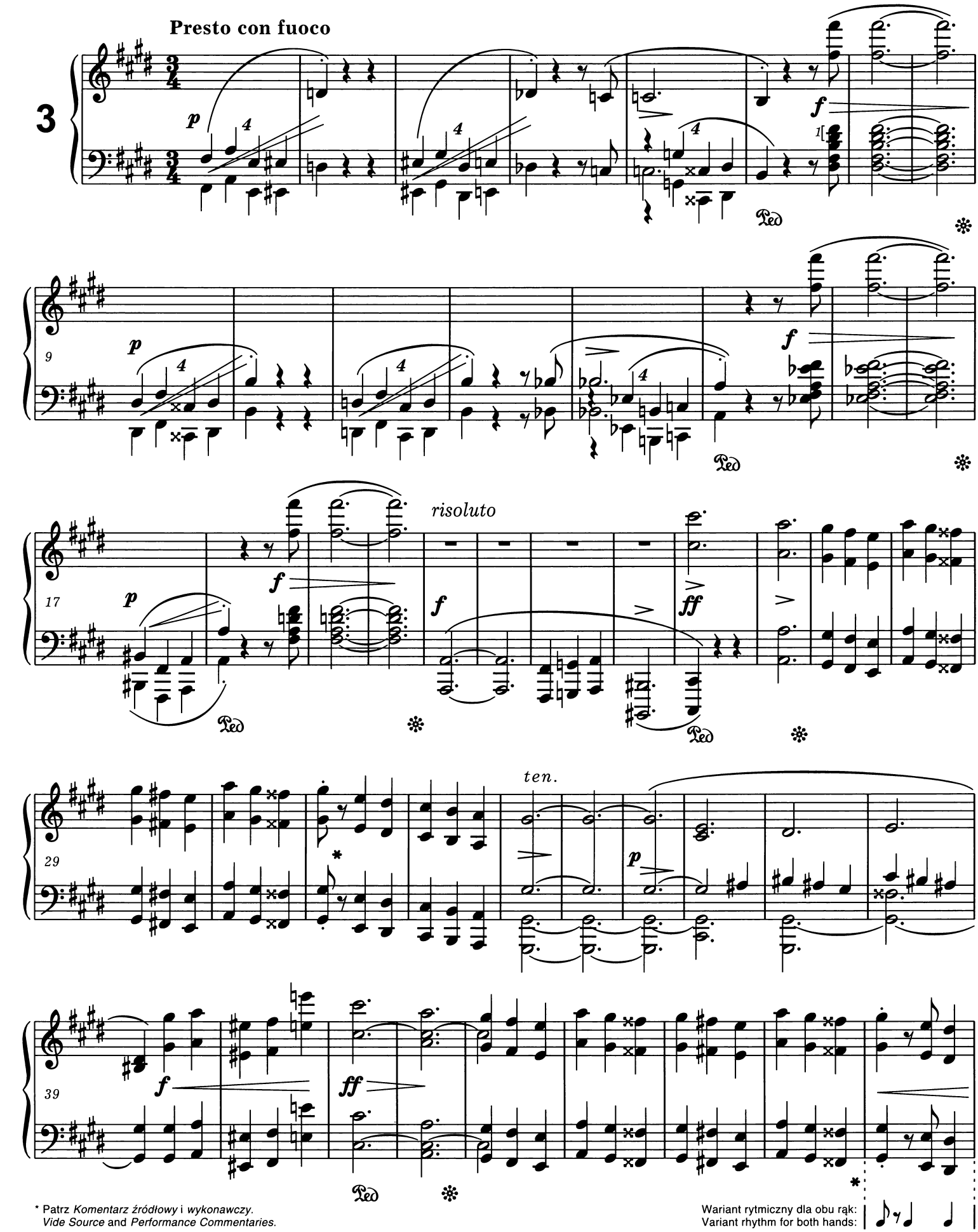
Scherzo

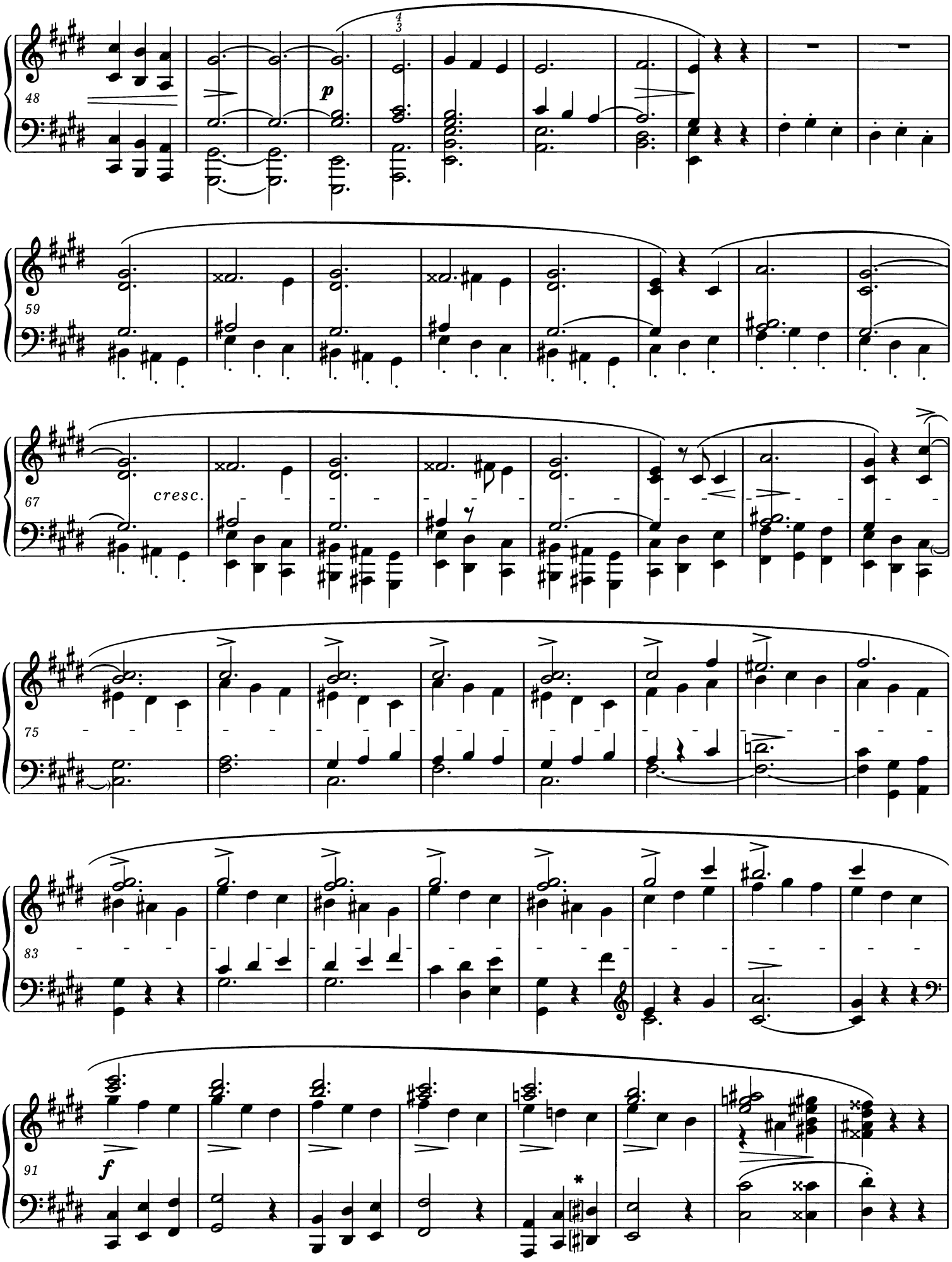
A Monsieur Adolphe Gutmann

op. 39

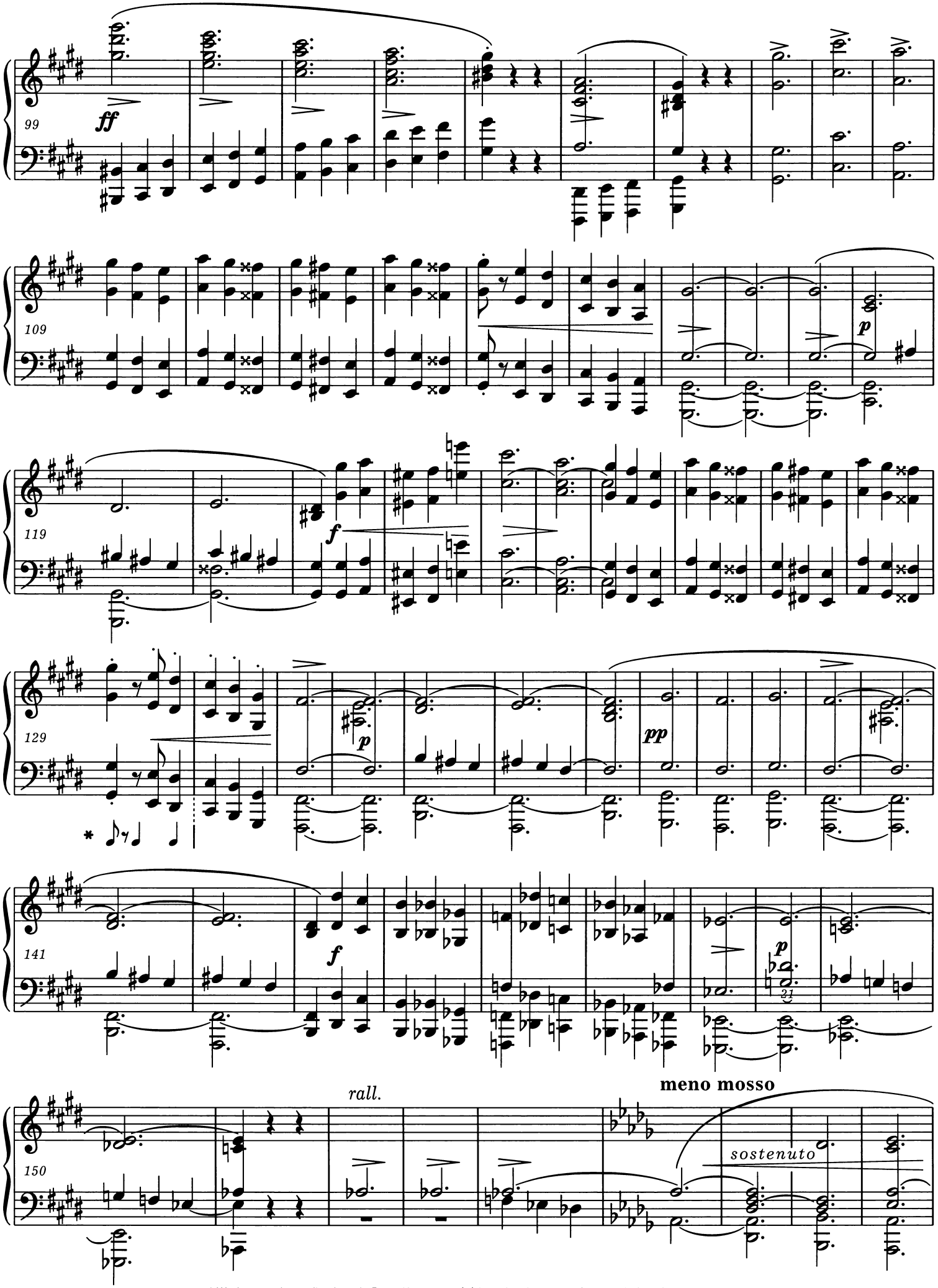


* Patrz *Komentarz źródłowy* i *wykonawczy*.
Vide Source and *Performance Commentaries*.

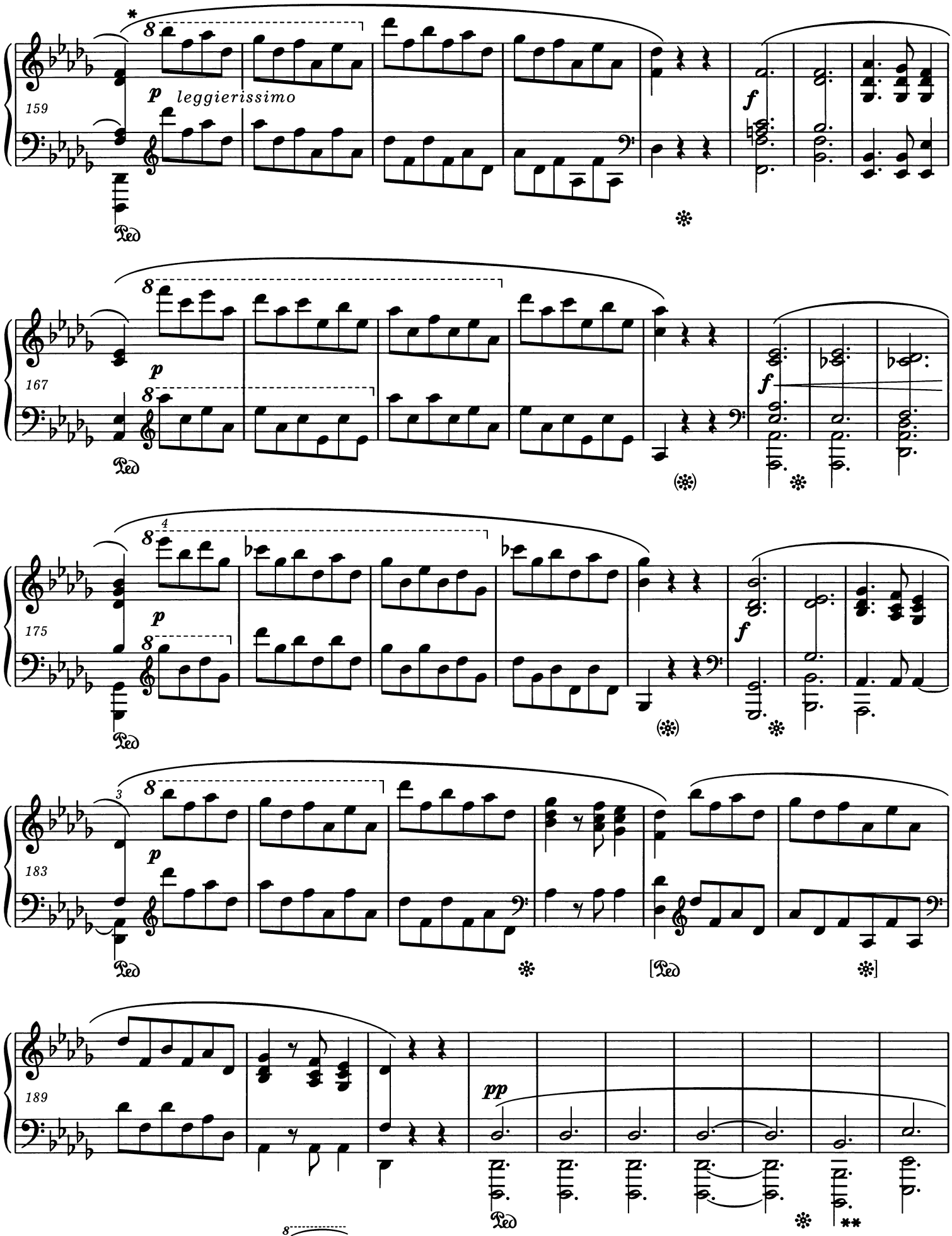
Wariant rytmiczny dla obu rąk:
Variant rhythm for both hands:

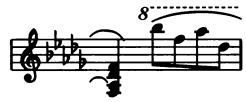


* Dopuszczalny wariant: (możliwość błędnego opuszczenia kasowników).
Permissible variant: (possibility of an erroneous omission of the naturals).

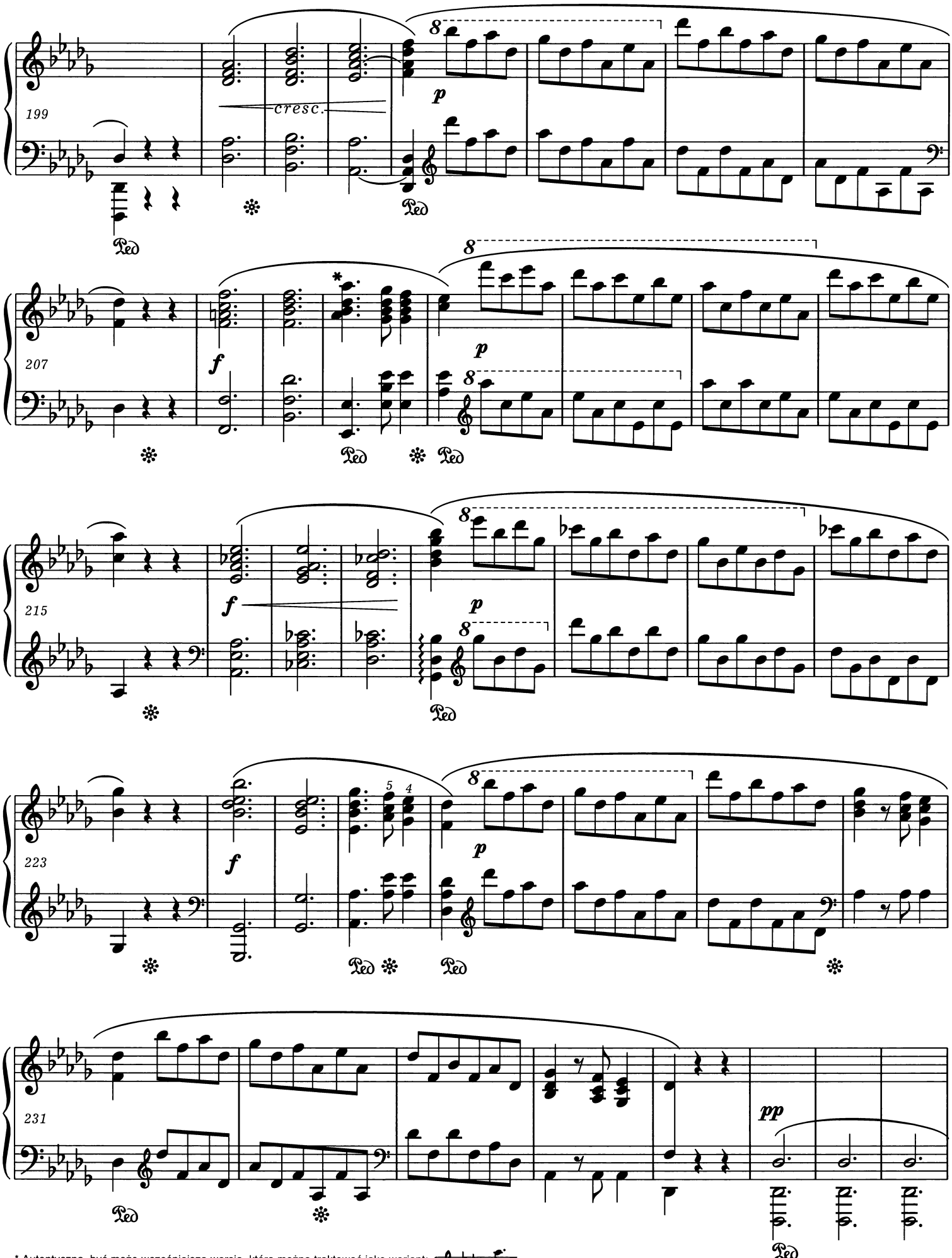


* Wariant rytmiczny dla obu rąk. Patrz *Komentarz źródłowy* i *wykonawczy* do t. 31, 47 i analog.
Variant rhythm for both hands. *Vide Source* and *Performance Commentaries* to bars 31, 47 and analog.

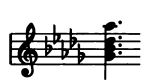


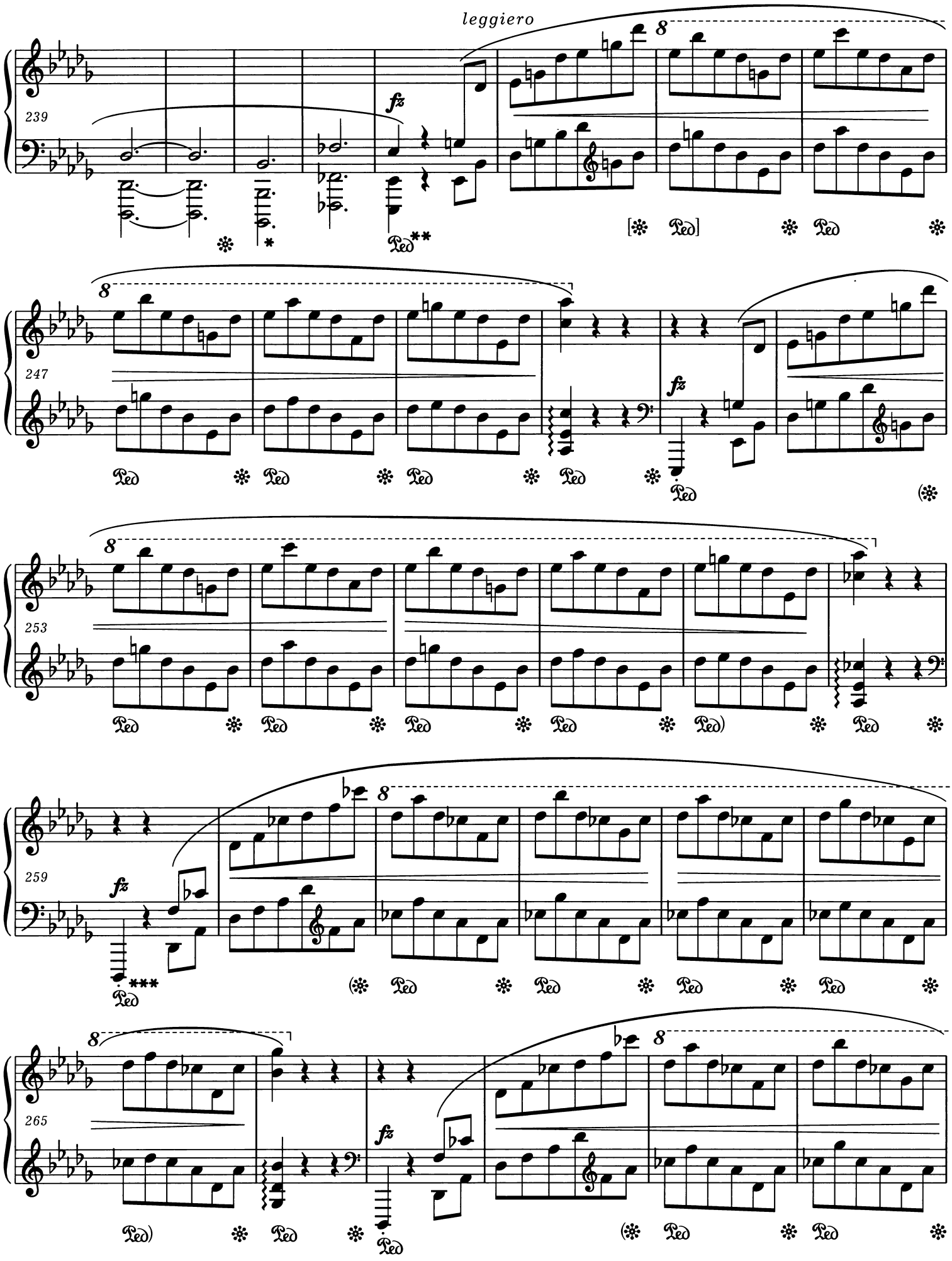
* Łukowanie w niektórych źródłach:  . Podobnie we wszystkich analogicznych miejscach. Patrz *Komentarz wykonawczy* i *źródłowy*.
Slurring in certain sources: . Similarly in all analogous passages. *Vide Performance* and *Source Commentaries.*

** W źródłach brak B_2 (skala fortepianu Chopina sięgała tylko do C_1). Por. t. 491.
The sources do not have $B\flat_2$ (Chopin's piano only went down to C_1). *Cf.* bar 491.



* Autentyczna, być może wcześniejsza wersja, którą można traktować jako wariant:
Authentic, possibly earlier version, which can be treated as a variant:

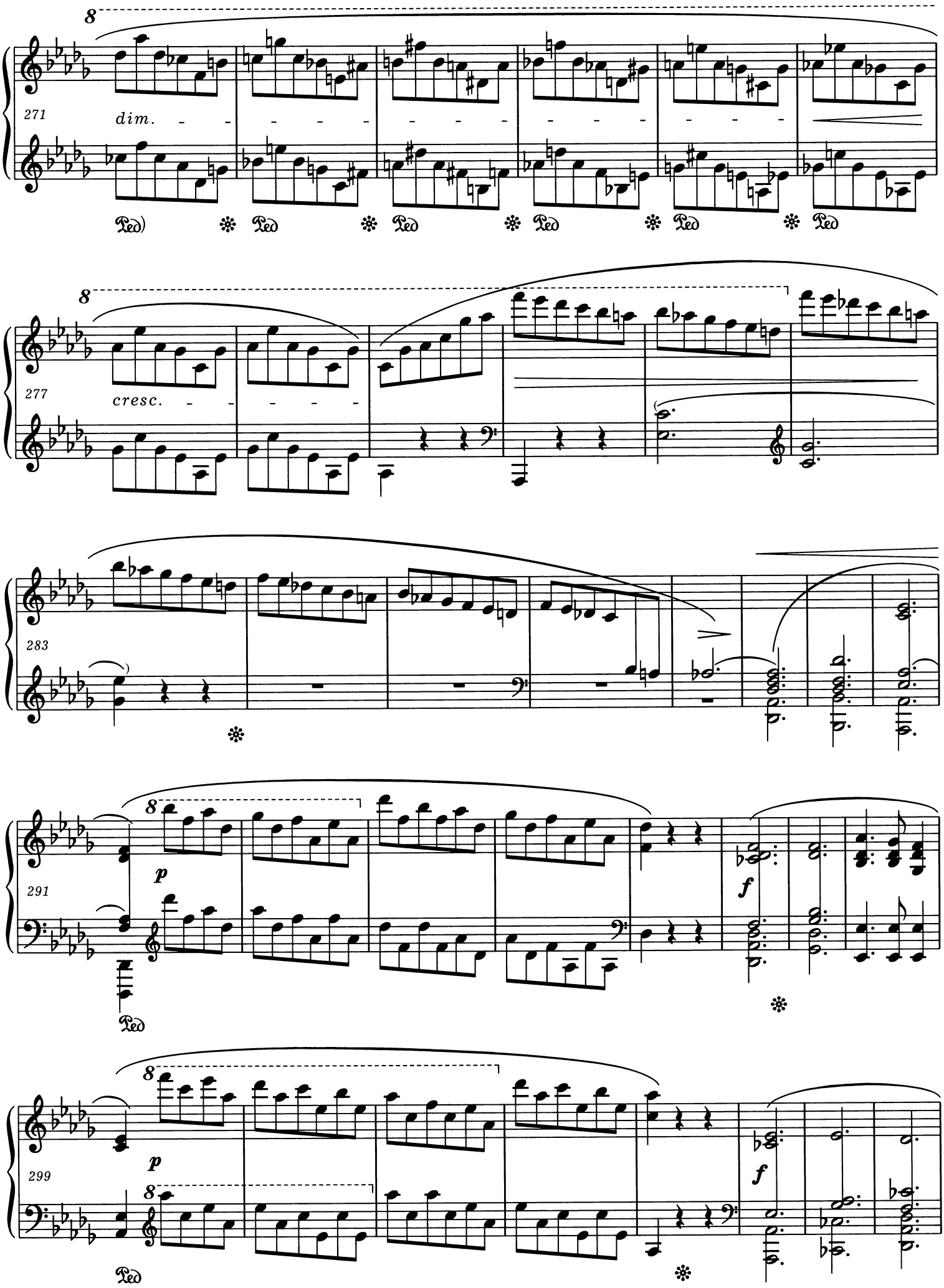


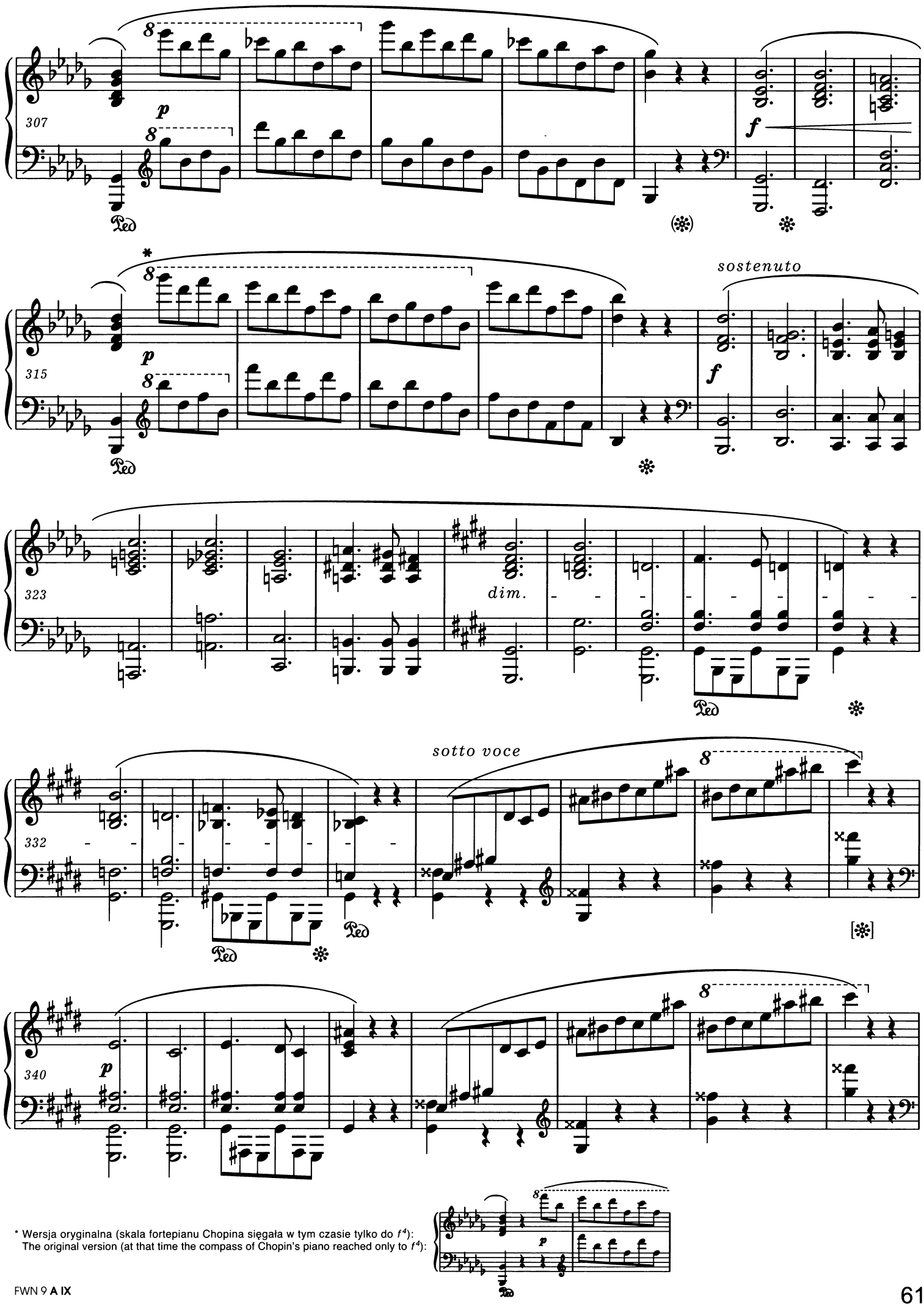


* Patrz t. 197.
Vide bar 197.

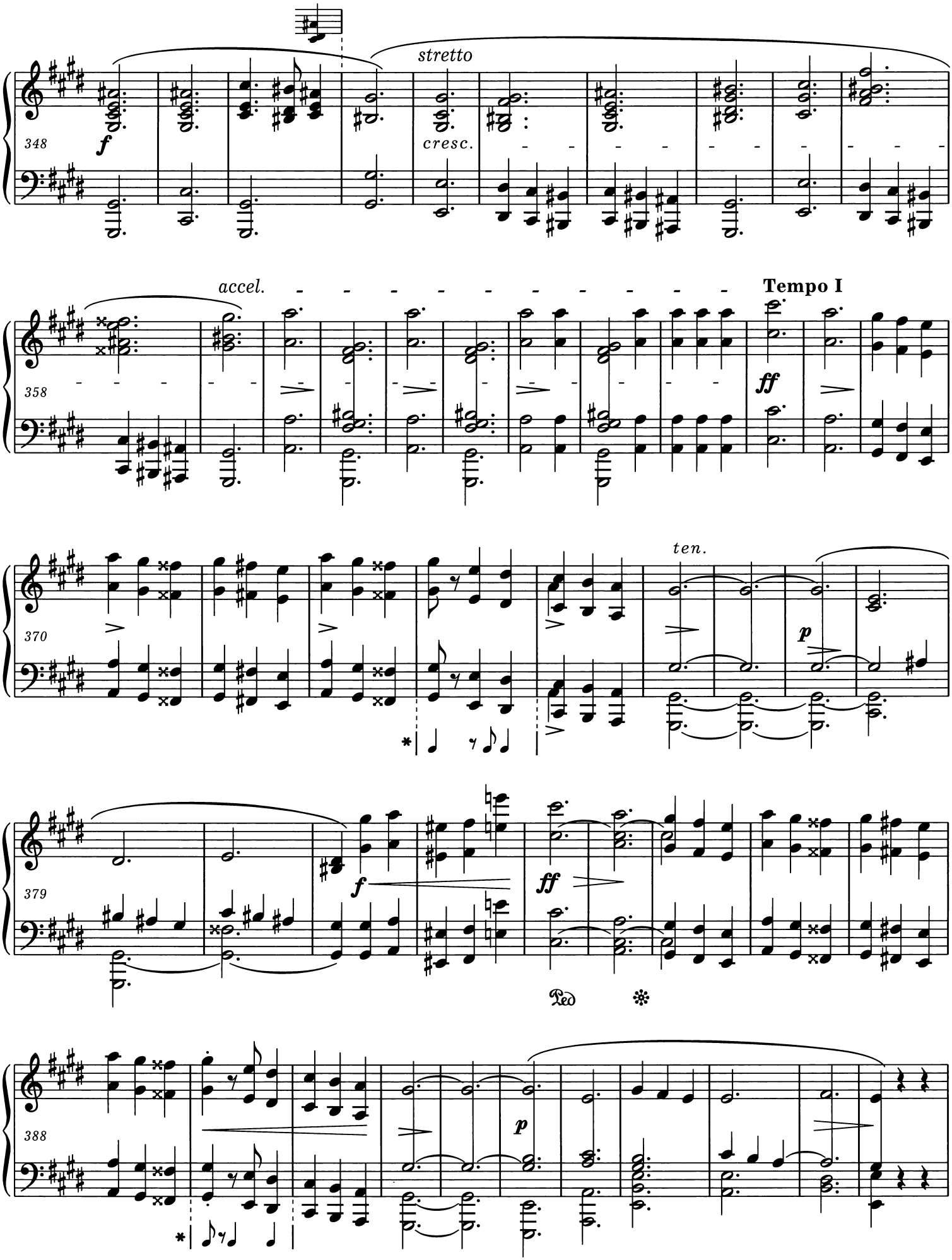
** Pedalizacja - patrz *Komentarz wykonawczy*.
For pedalling *vide Performance Commentary*.

*** Wariant niepewnej autentyczności:
Variant of uncertain authenticity:

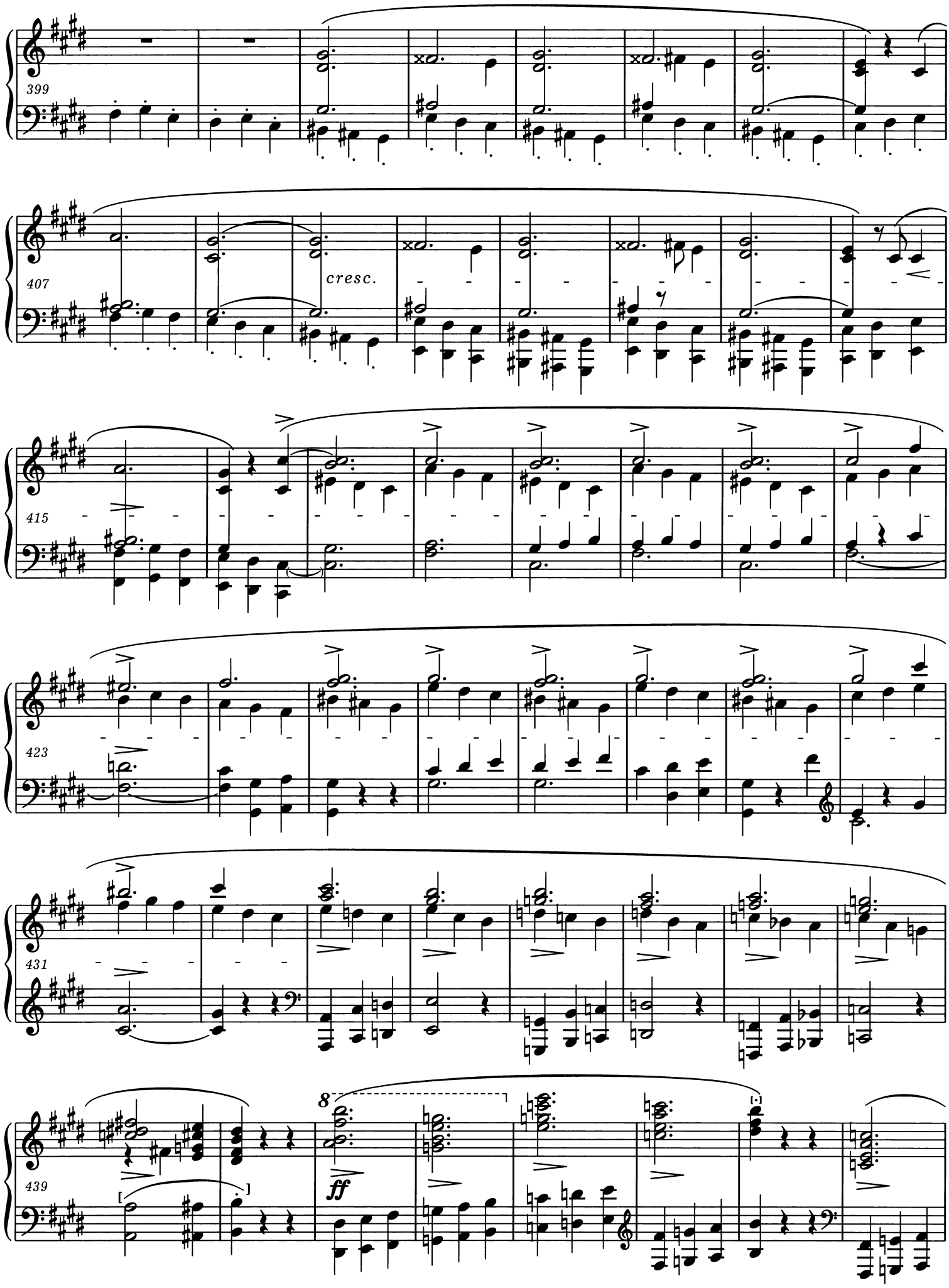

271
dim.
277
cresc.
283
291
p
f
299
p
f



* Wersja oryginalna (skala fortepianu Chopina sięgała w tym czasie tylko do f^4):
The original version (at that time the compass of Chopin's piano reached only to f^4):



* Warianty rytmiczne dla obu rąk. Patrz *Komentarz źródłowy* i *wykonawczy* do t. 31, 47 i analog.
Variant rhythms for both hands. *Vide Source* and *Performance Commentaries* to bars 31, 47 and analog.


399
407
cresc.
415
423
431
439
8
ff

meno mosso

sostenuto

447

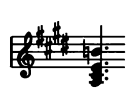
455

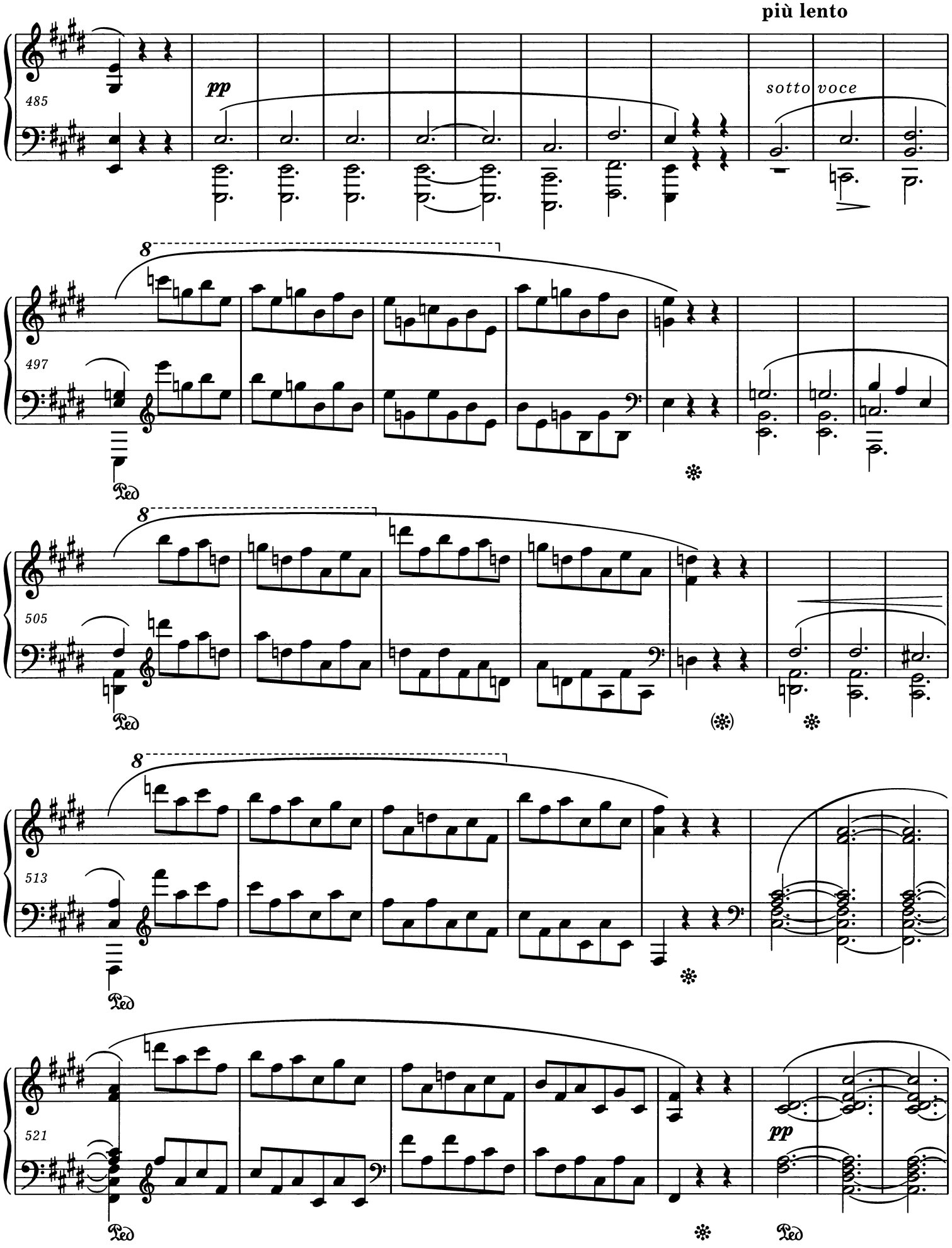
463

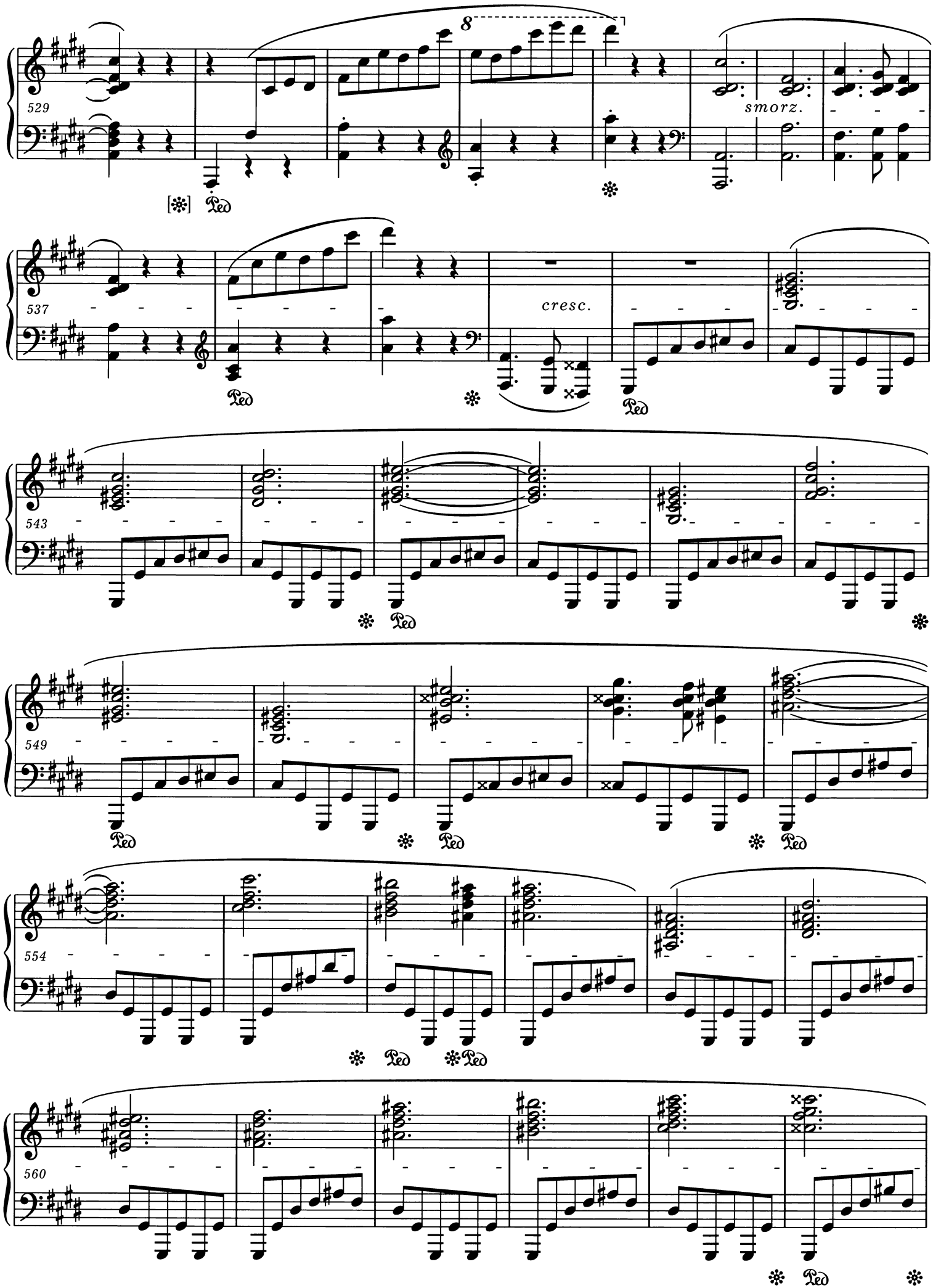
471

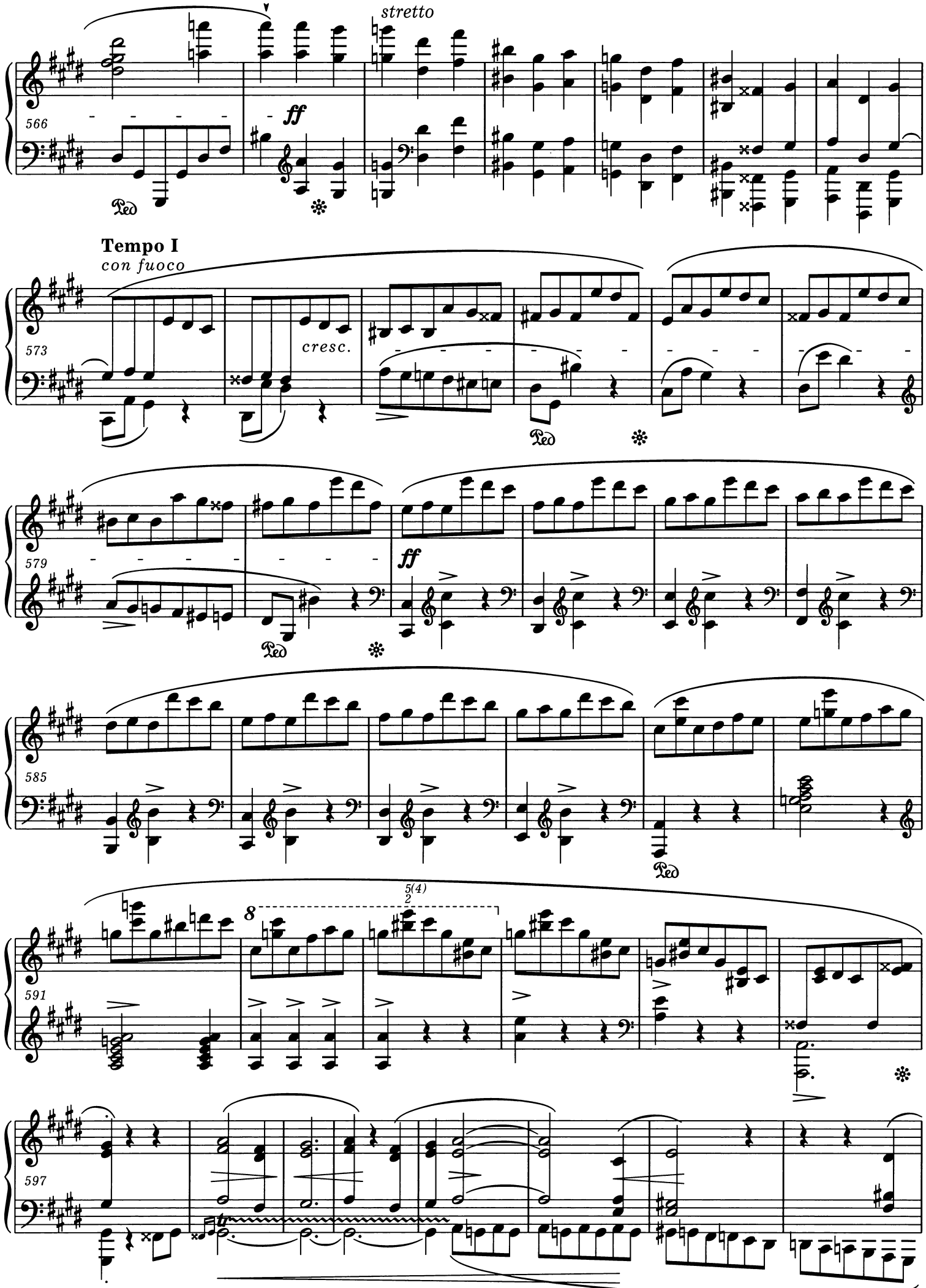
479

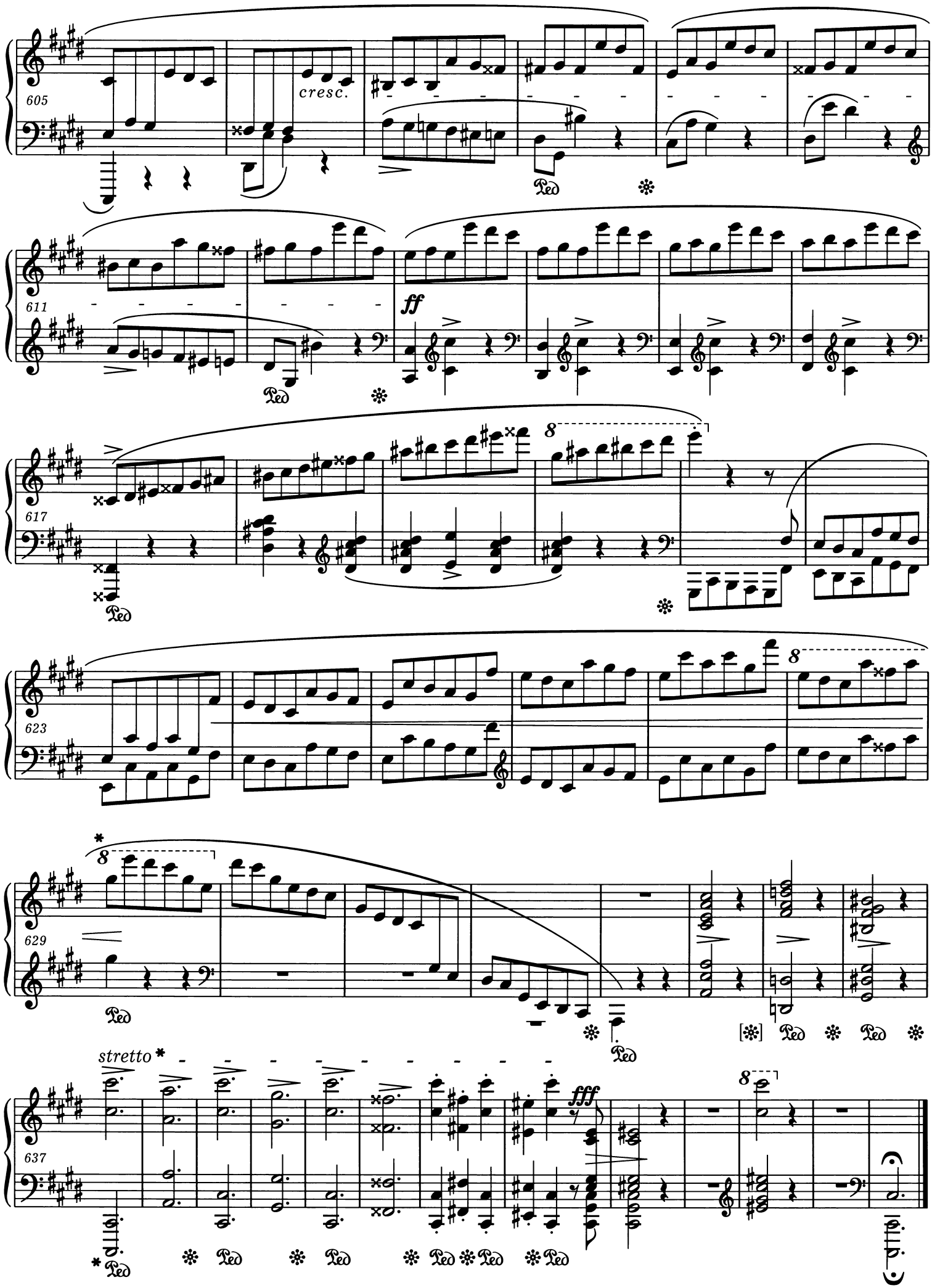
* Autentyczna, być może wcześniejsza wersja, którą można traktować jako wariant:
Authentic, possibly earlier version, which can be treated as a variant:




più lento
pp
sotto voce
485
8
497
Ped
505
513
521
pp


529
8
smorz.
537
cresc.
543
549
554
560


stretto
566
ff
Ped
Tempo I
con fuoco
573
cresc.
Ped
579
ff
Ped
585
Ped
591
8
5(4)
2
597



* Inne palcowania pasażu w t. 629-633 oraz propozycja realizacji *stretto* i inna pedalizacja Chopinowska w t. 637-644 - patrz *Komentarz wykonawczy.*
For a proposal for the realisation of the *stretto*, and a different, authentic pedalling in bars 637-644 - *vide Performance Commentary.*