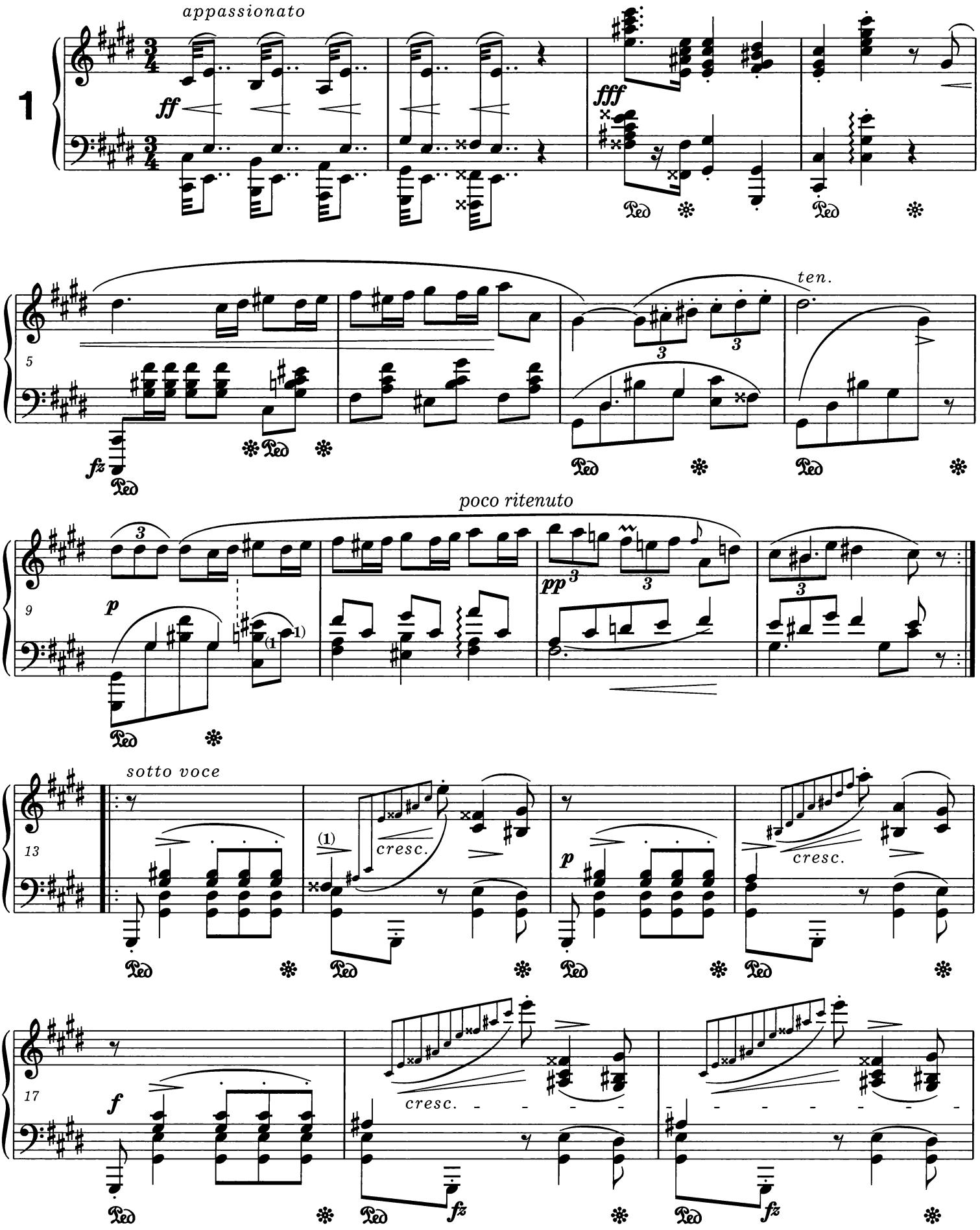
Deux polonaises

A son ami J. Dessauer

op. 26 nr 1

Allegro

appassionato



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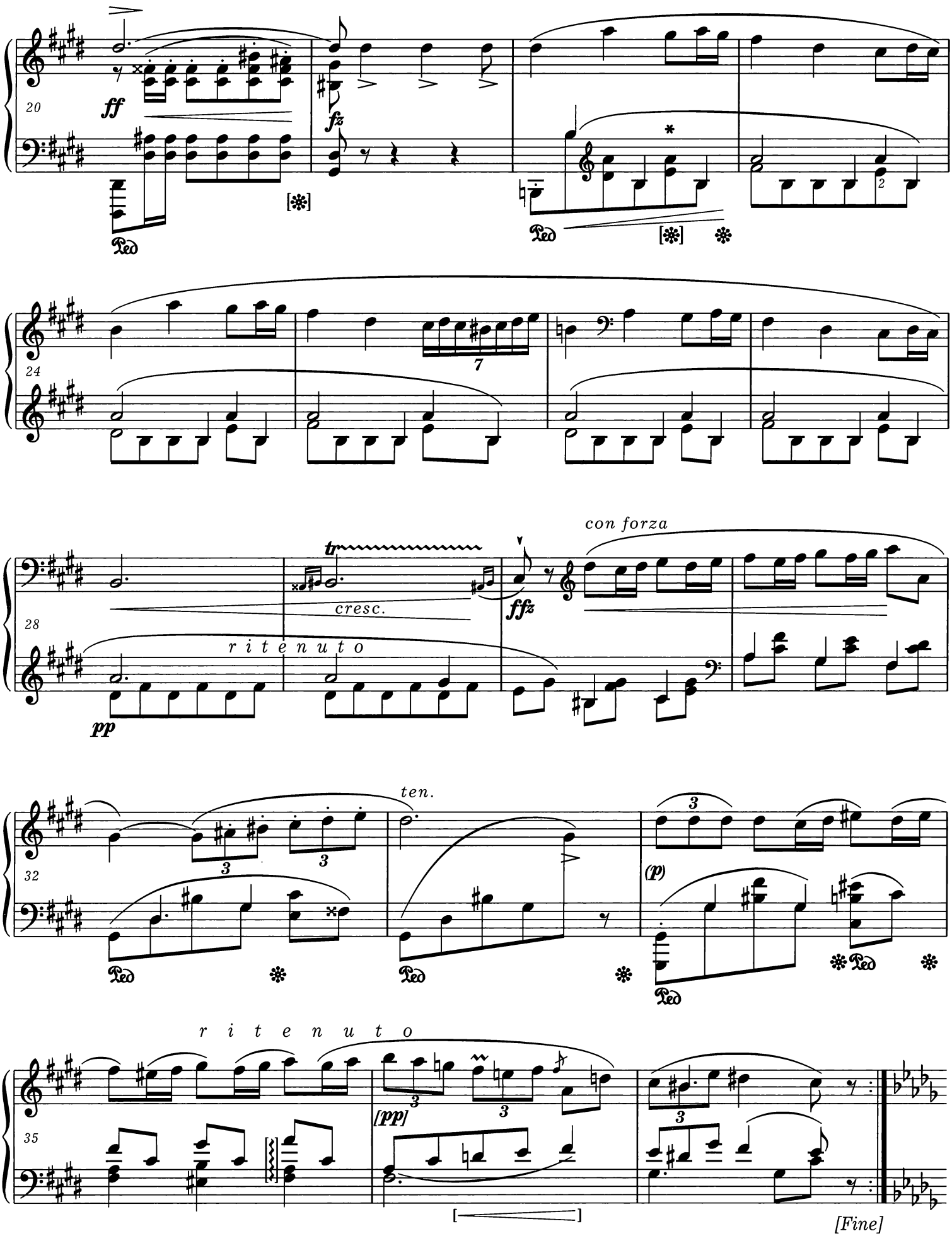
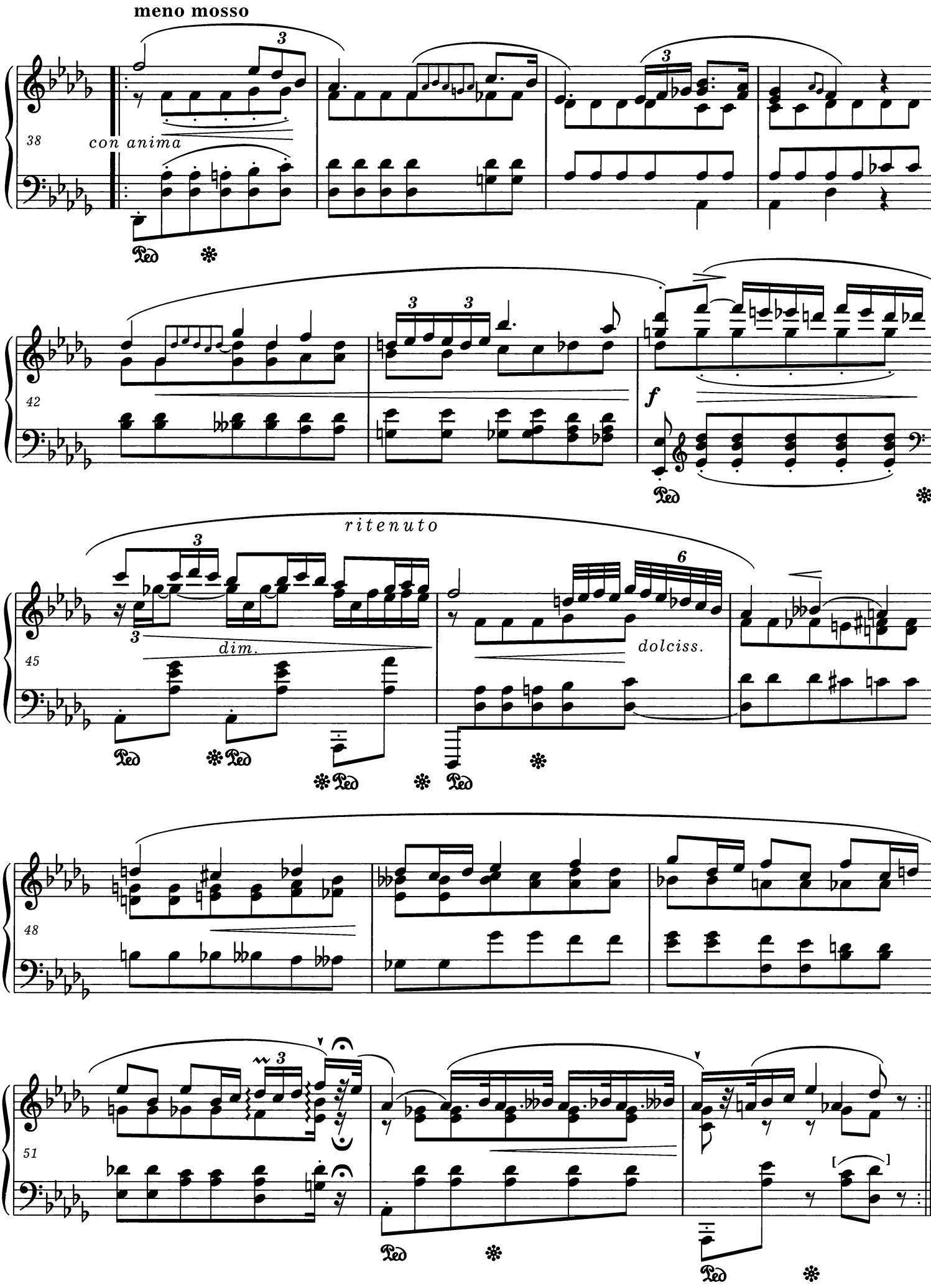
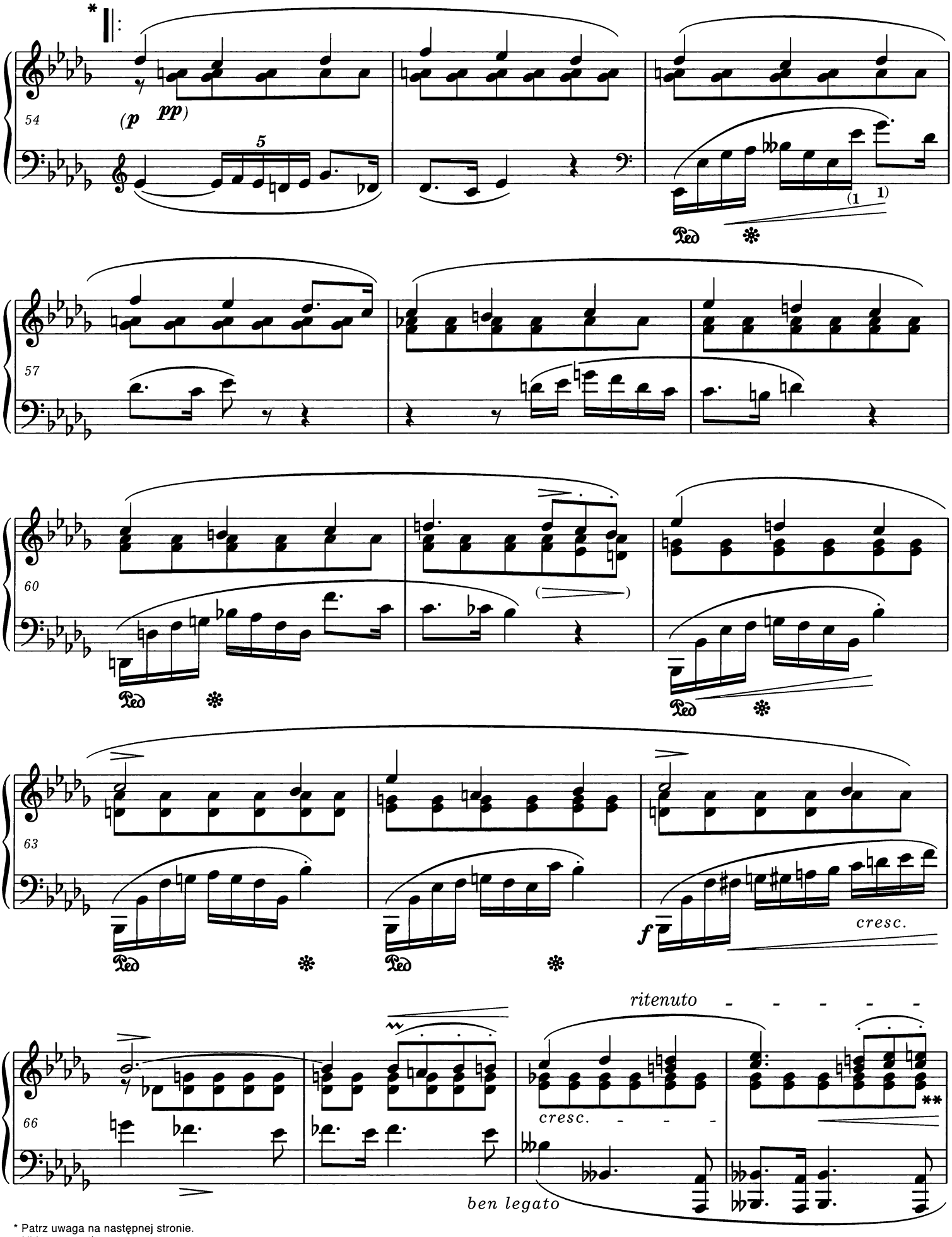


* Patrz *Komentarz wykonawczy* i *źródłowy*.
Vide Performance and *Source Commentaries*.

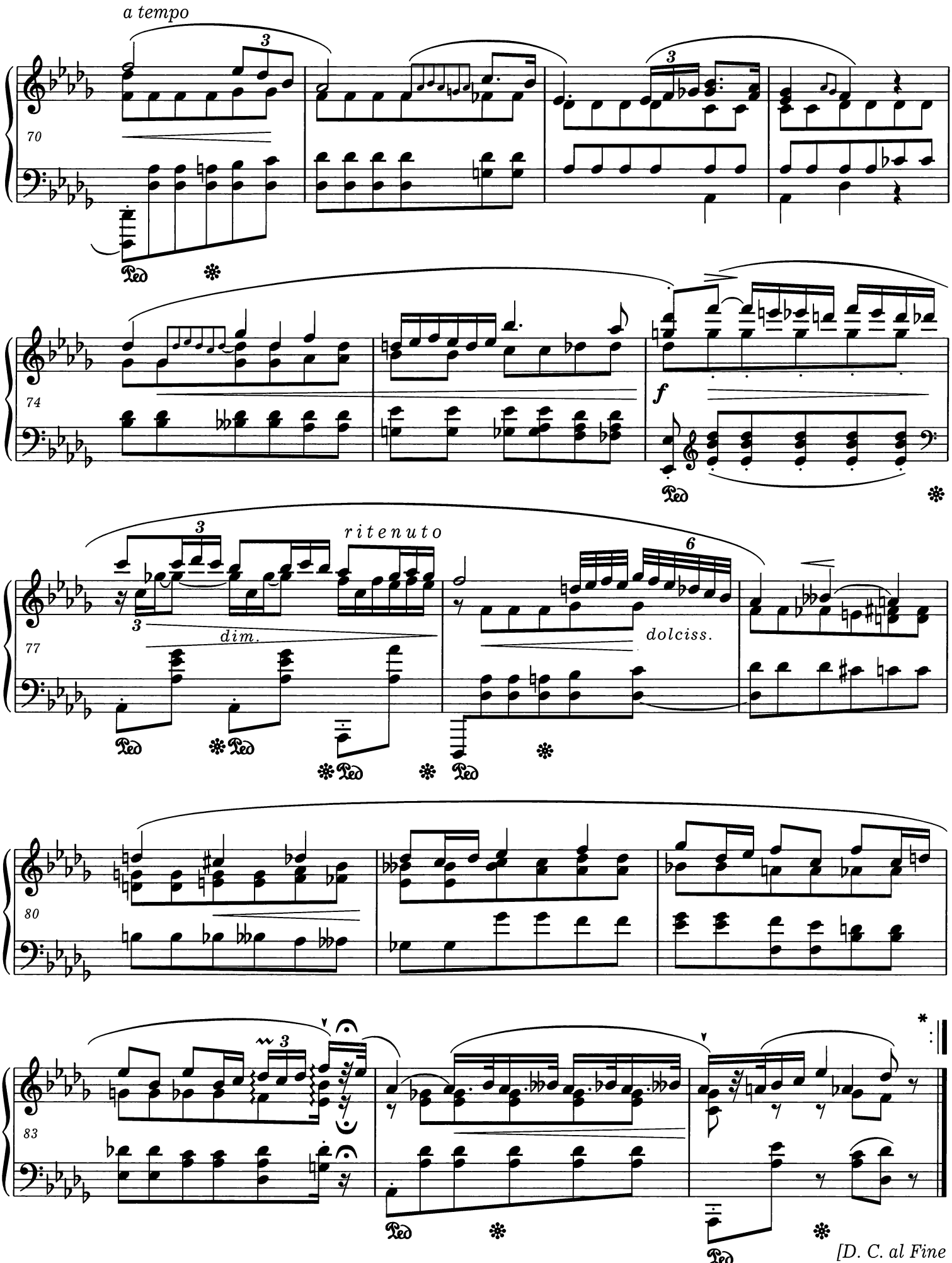
PWM-9386


meno mosso
con anima
ritenuto
dim.
dolciss.
f

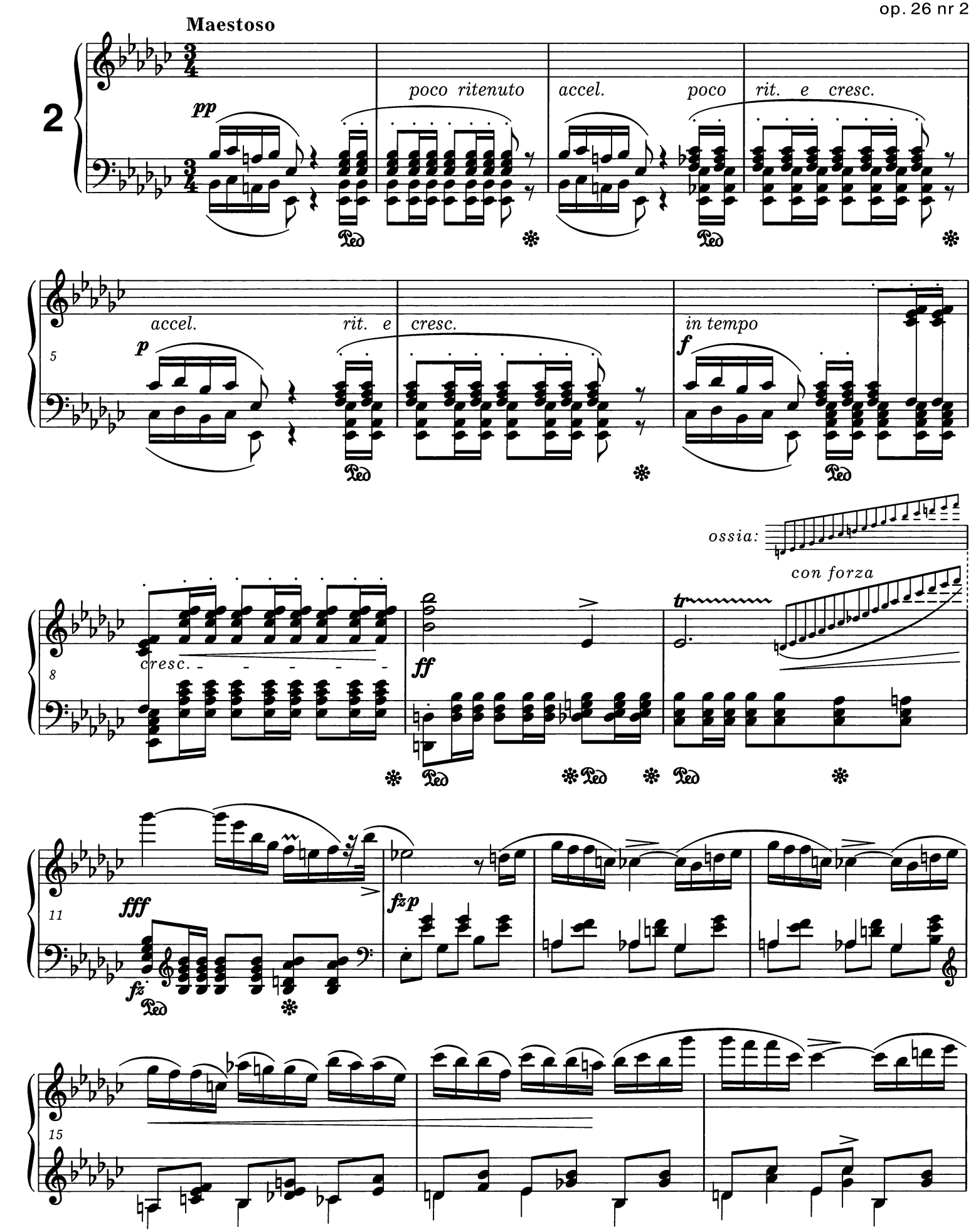


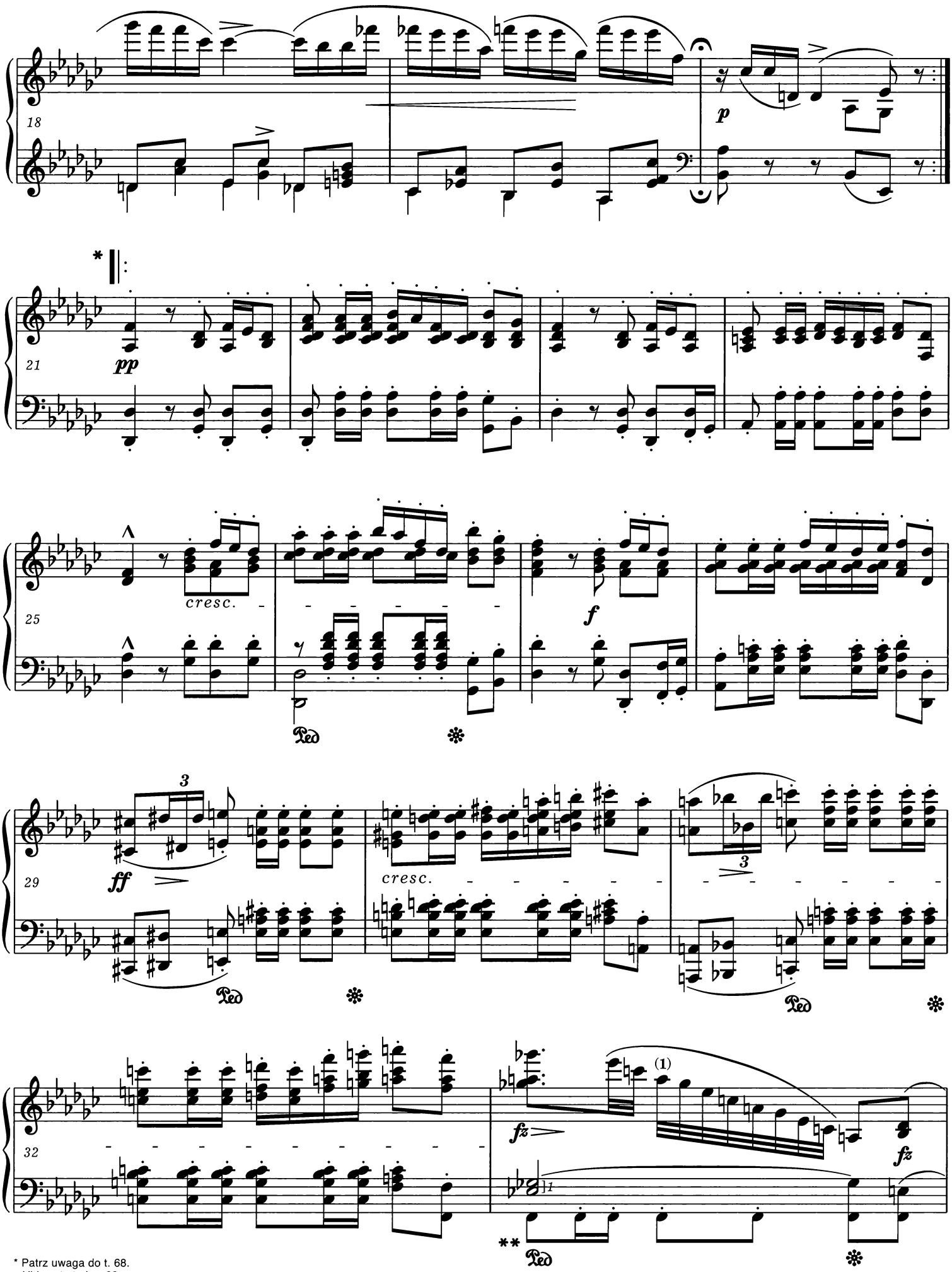
* Patrz uwaga na następnej stronie.
Vide note on the next page.

** Prawdopodobniejsze odczytanie akordu: , mniej prawdopodobne: . Nieautentyczny, dopuszczalny wariant: . Patrz *Komentarz źródłowy.*
The more likely reading of the chord: , the less likely reading: . Unauthentic, admissible variant: . *Vide Source Commentary.*



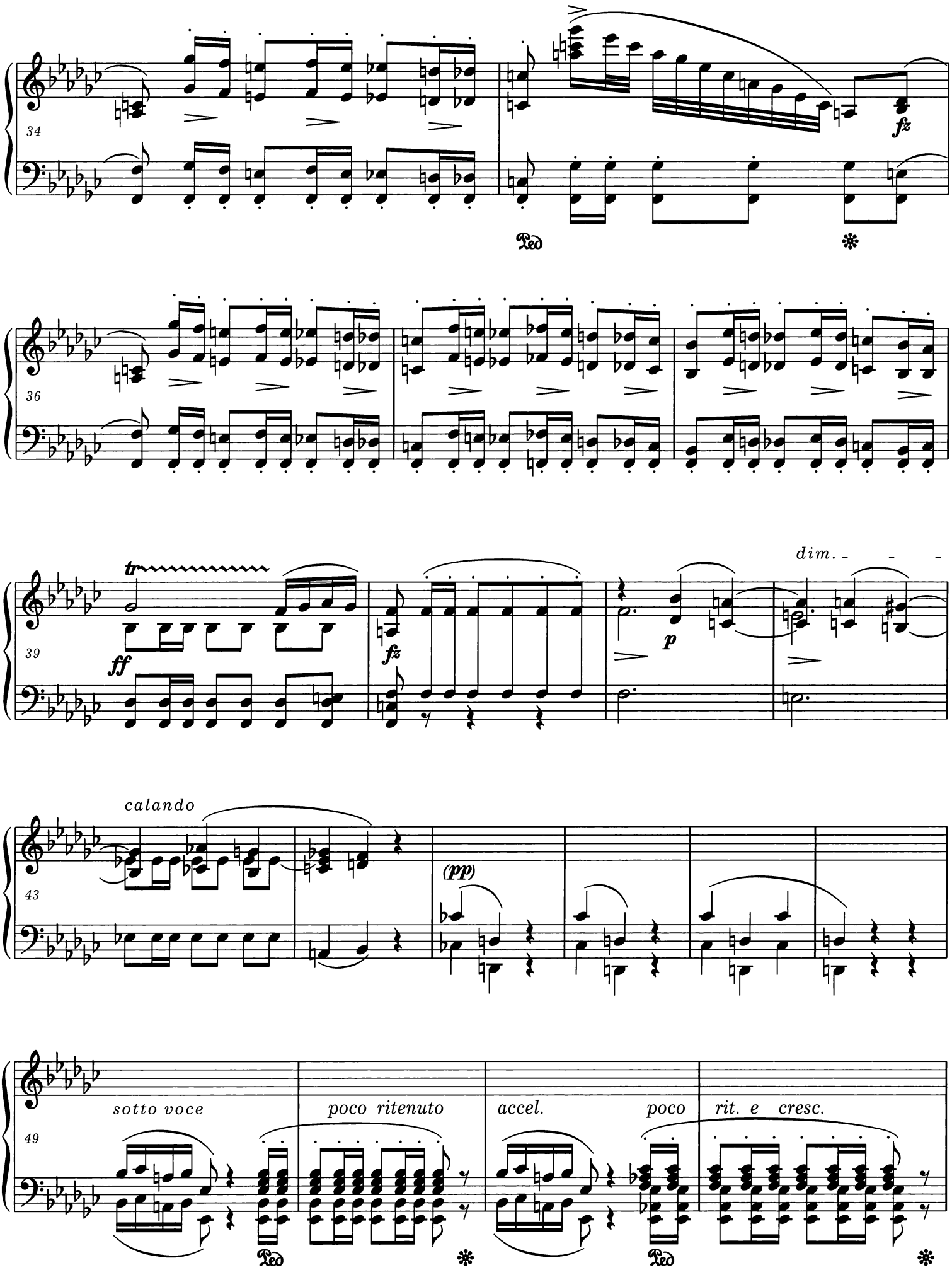
* Ze źródeł nie wynika jasno, czy Chopin chciał powtórzenia t. 54-85. Repetycję można traktować jako wariant.
It is not clear from the sources whether Chopin wanted bars 54-85 to be repeated. The repetition can be treated as a variant.

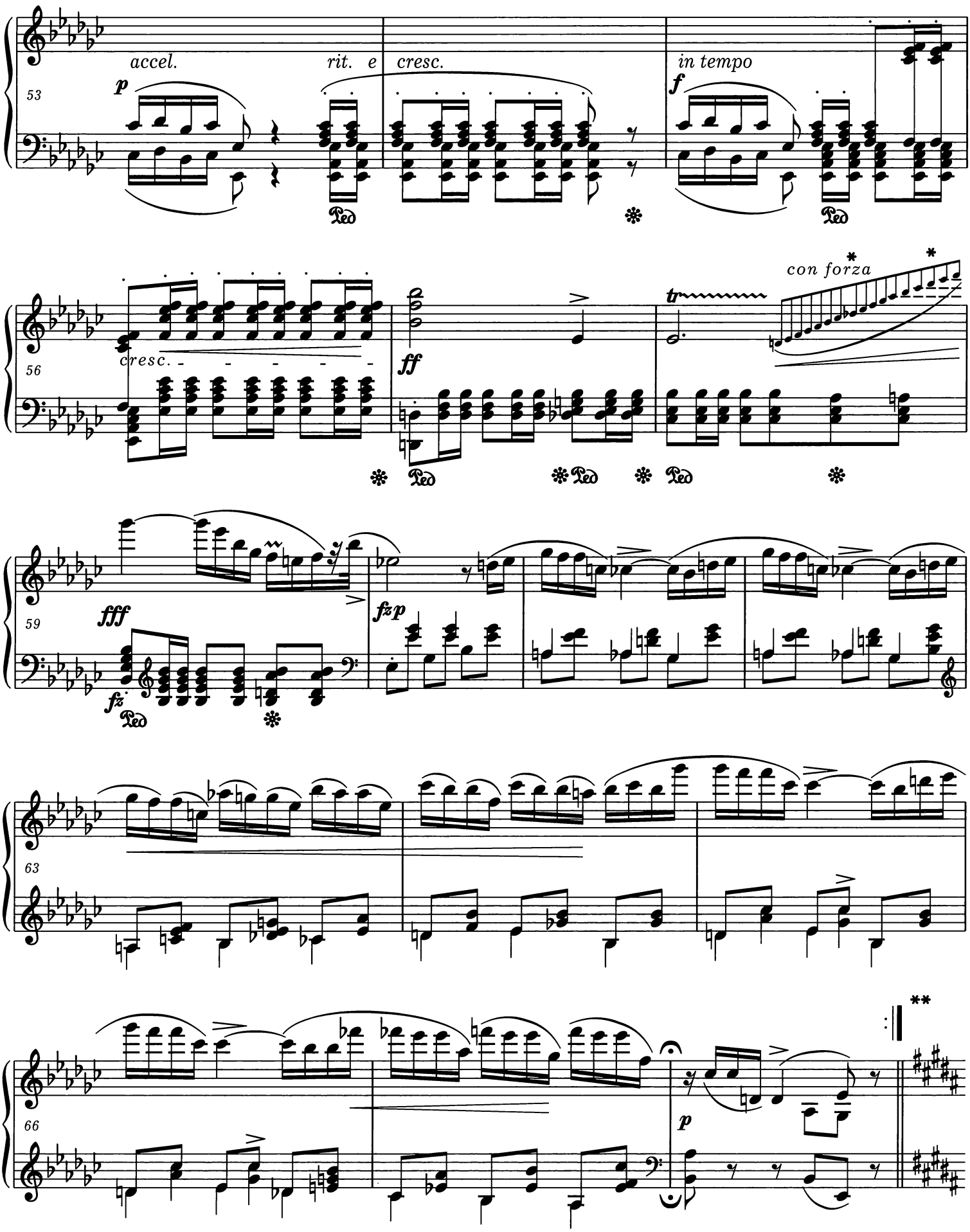

Maestoso
2
pp
poco ritenuto
accel.
poco
rit. e cresc.
Ped
accel.
rit. e
cresc.
in tempo
p
f
5
ossia:
con forza
cresc.
ff
tr
8
fff
fz
fzp
11
15



* Patrz uwaga do t. 68.
Vide note to bar 68.

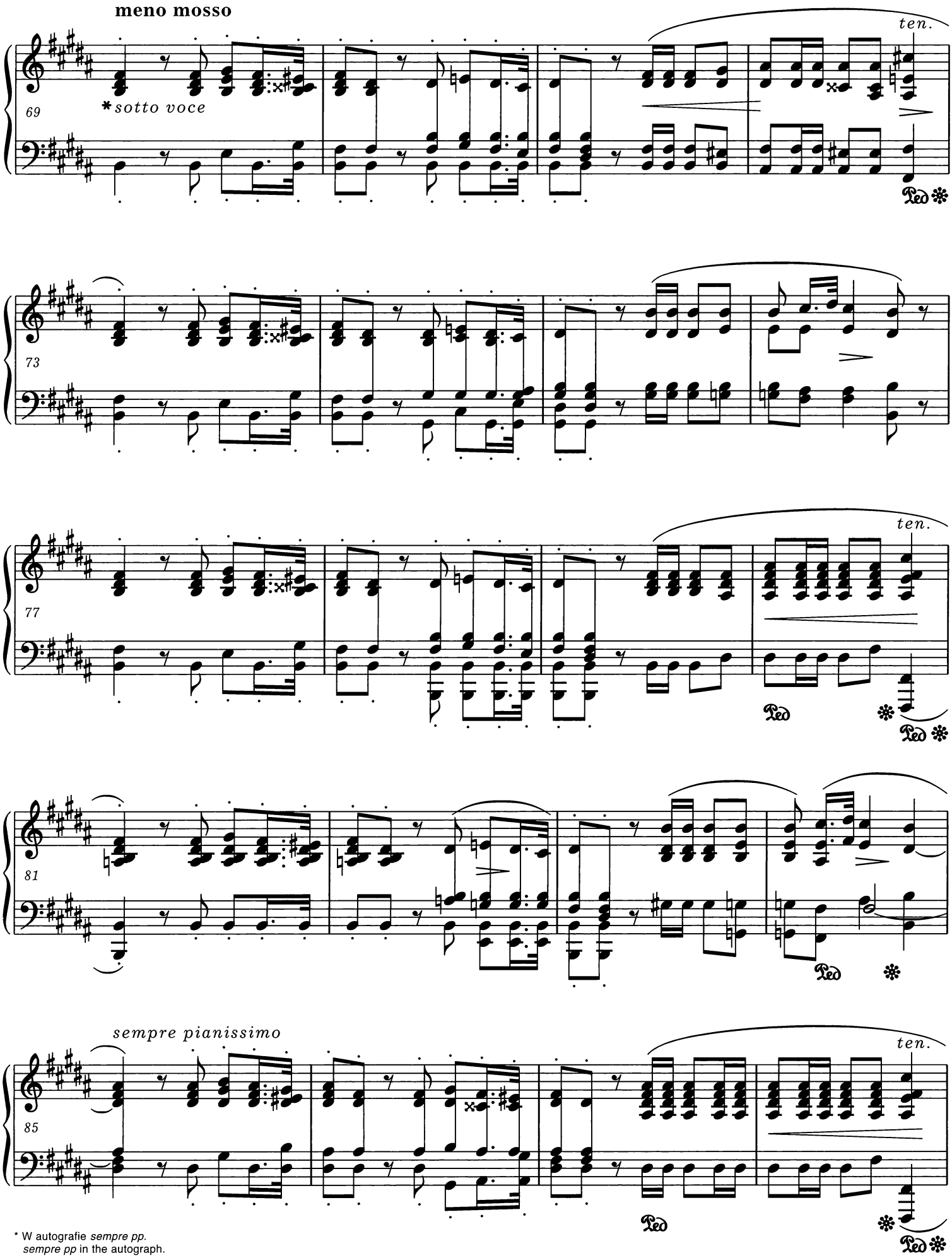
** Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.


34
fz
Ped
36
39
tr
ff
fz
p
dim.
43
calando
(pp)
49
sotto voce
poco ritenuto
accel.
poco
rit. e cresc.
Ped
Ped

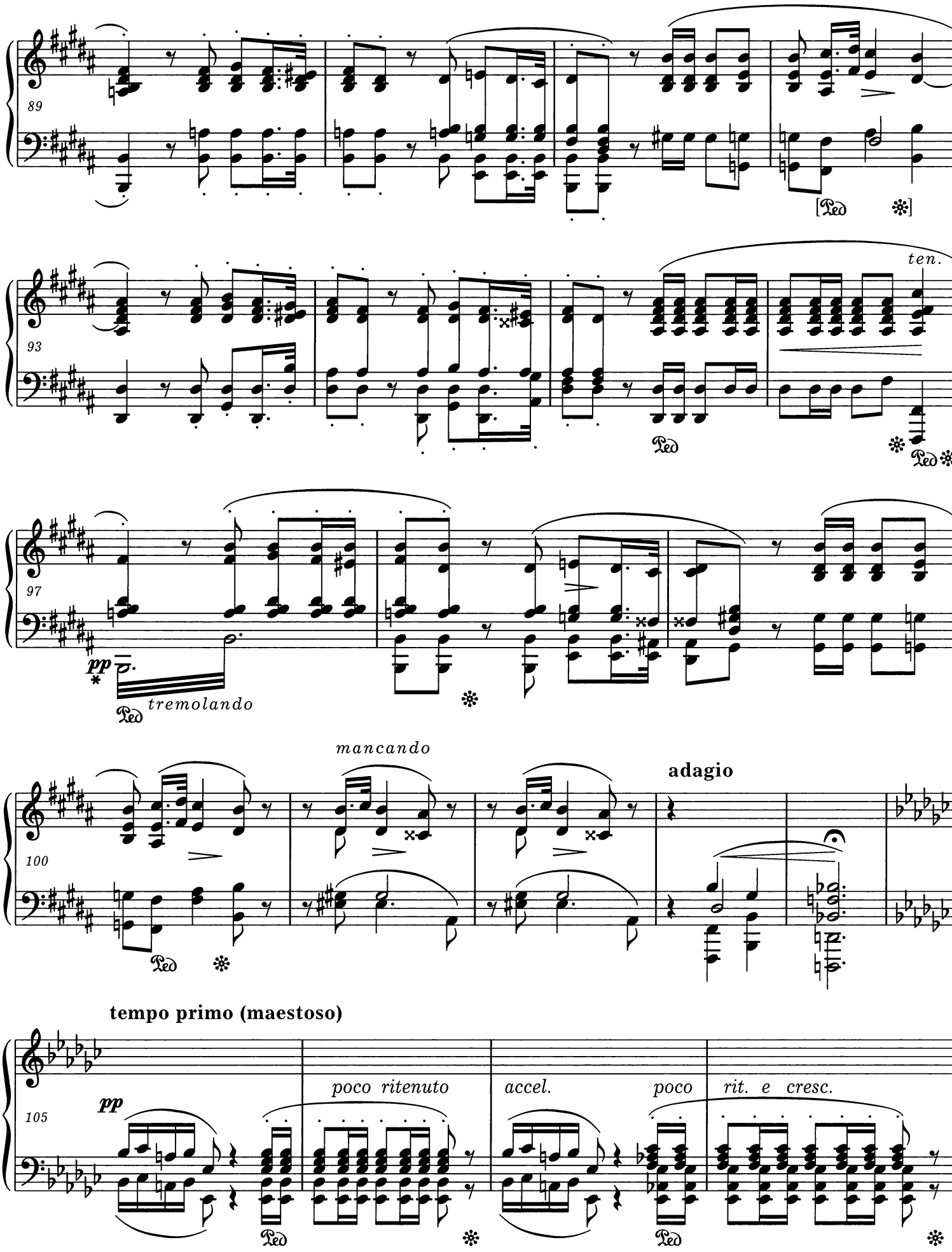


* Wariant jak w t. 10.
Variant as in bar 10.

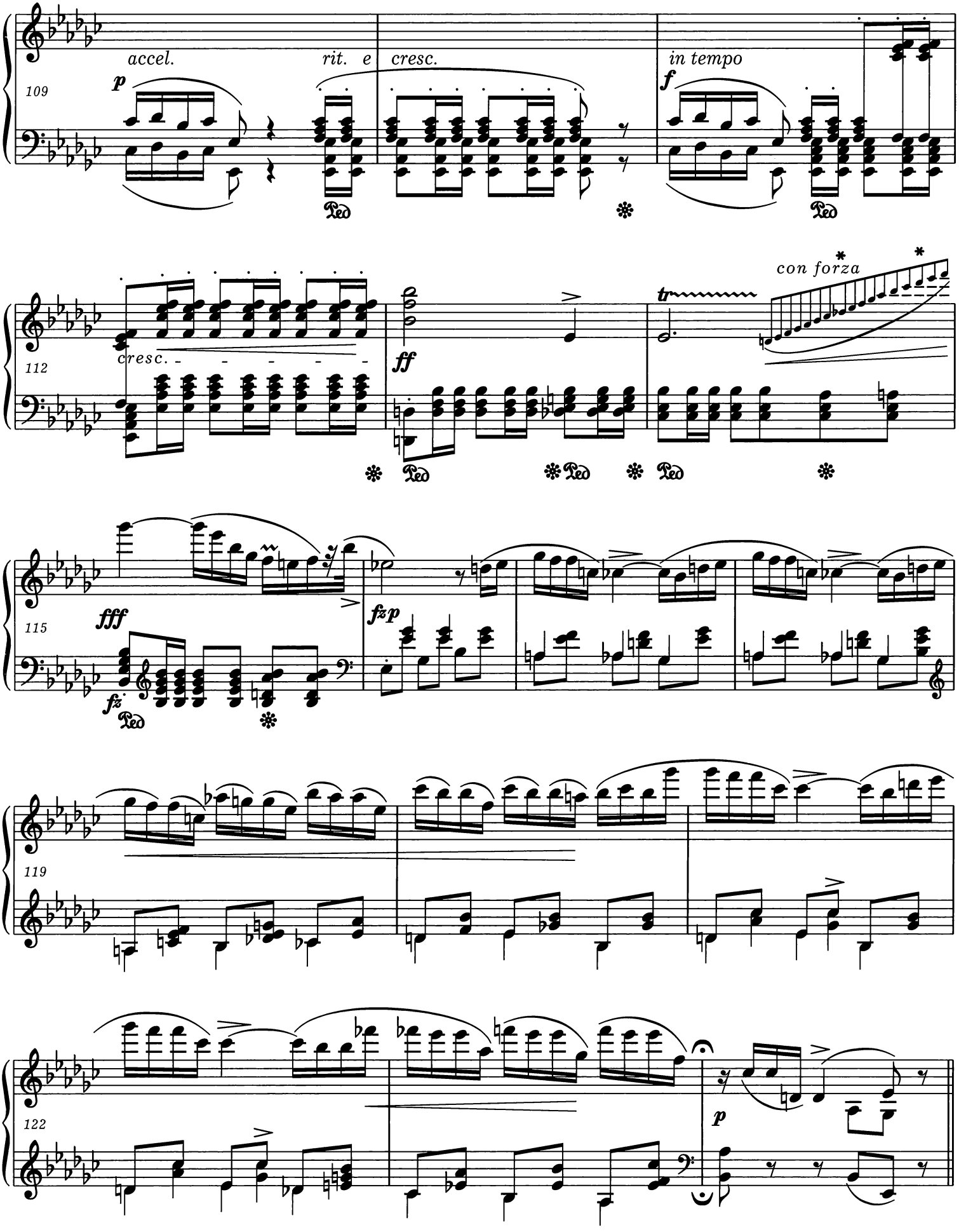
** Ze źródeł nie wynika jasno, czy Chopin chciał powtórzenia t. 21-68. Repetycję można traktować jako wariant.
It is not clear from the sources whether Chopin wanted bars 21-68 to be repeated. The repetition can be treated as a variant.



* W autografie *sempre pp.*
sempre pp in the autograph.

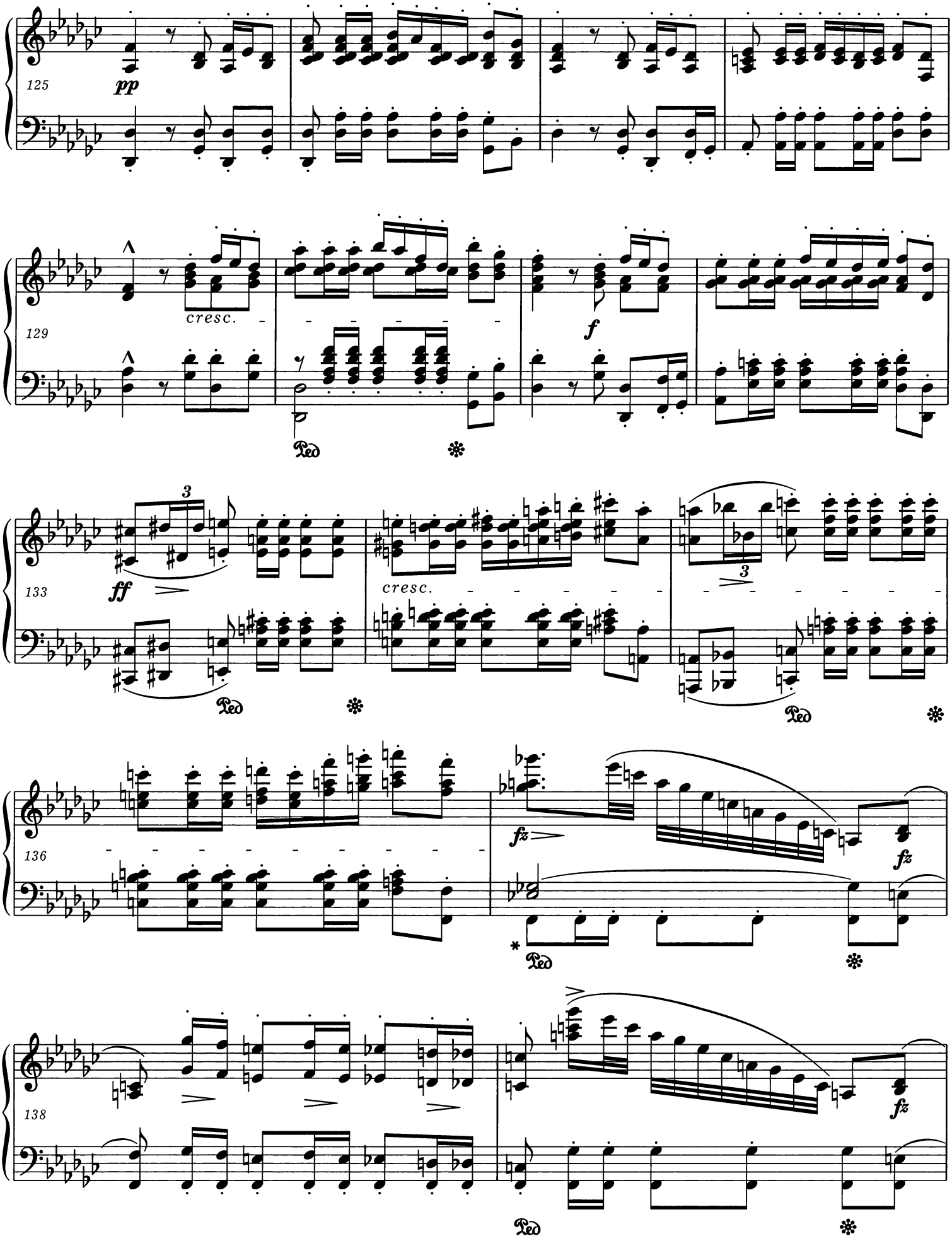


* W jednym z egzemplarzy lekcyjnych w miejsce *pp* Chopin wpisał *ff*.
Chopin wrote *ff* in place of *pp* in a pupil's copy.

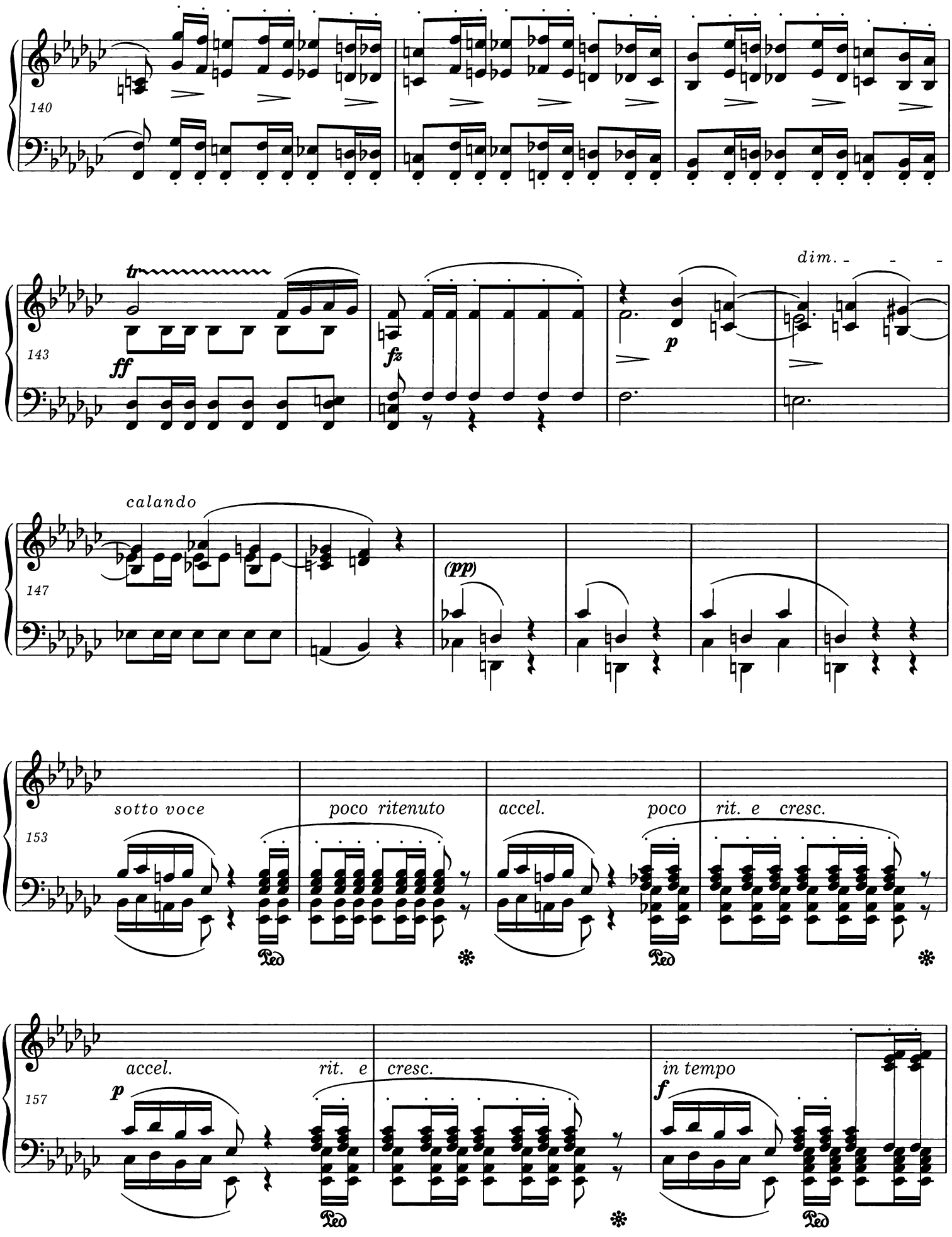


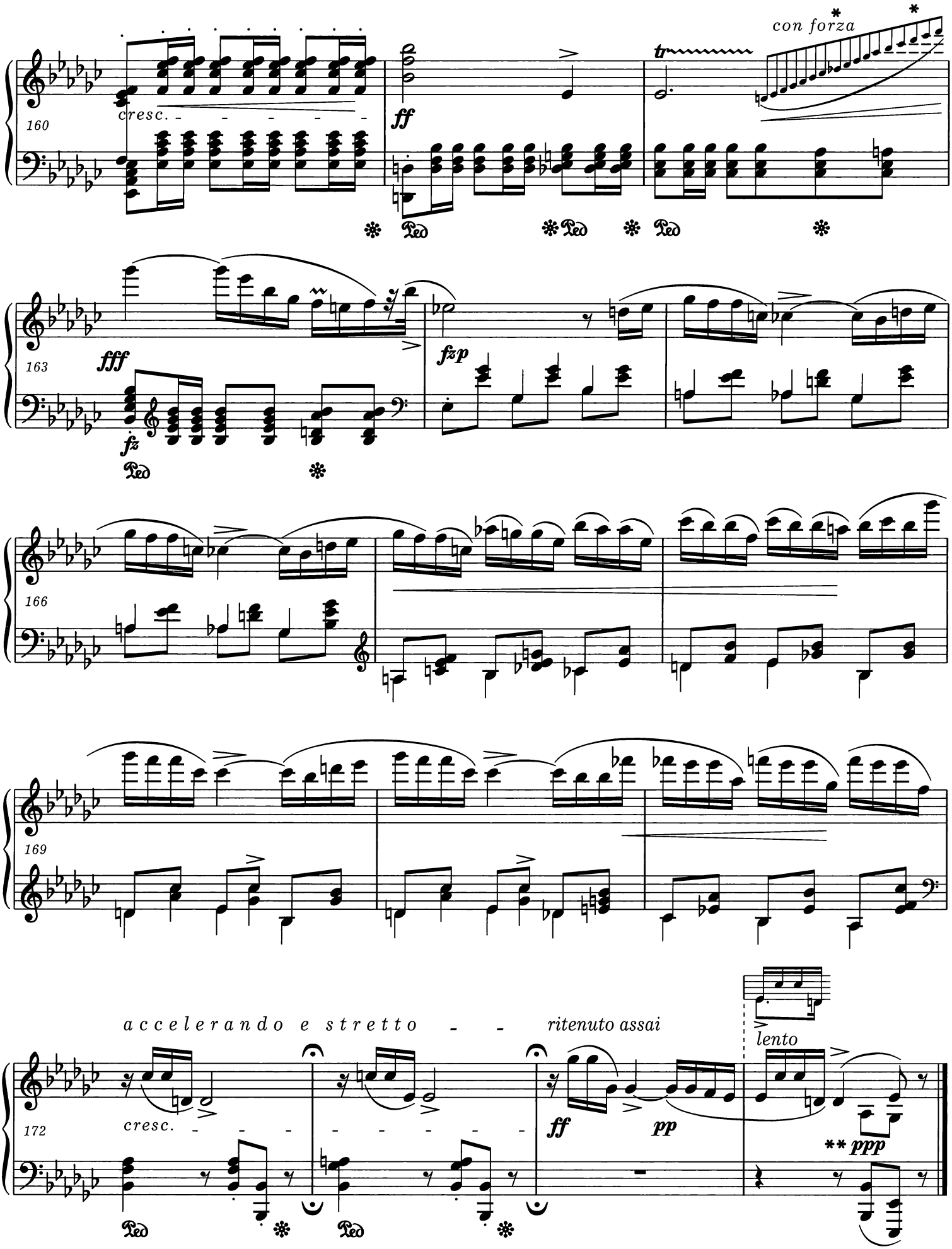
* Wariant jak w t.10.

* Variant as in bar 10.



* Patrz *Komentarz wykonawczy* do t. 33.
Vide Performance Commentary to bar 33.


140
143
tr
ff
fz
p
dim.
147
calando
(pp)
153
sotto voce
poco ritenuto
accel.
poco
rit. e cresc.
Ped
157
p
accel.
rit. e
cresc.
f
in tempo



* Wariant jak w t. 10.
Variant as in bar 10.

** W jednym z egzemplarzy lekcyjnych w miejsce *ppp* Chopin wpisał *ff*, w innym - *fff*.
Chopin wrote *ff* in place of *ppp* in a pupil's copy, and *fff* in another.