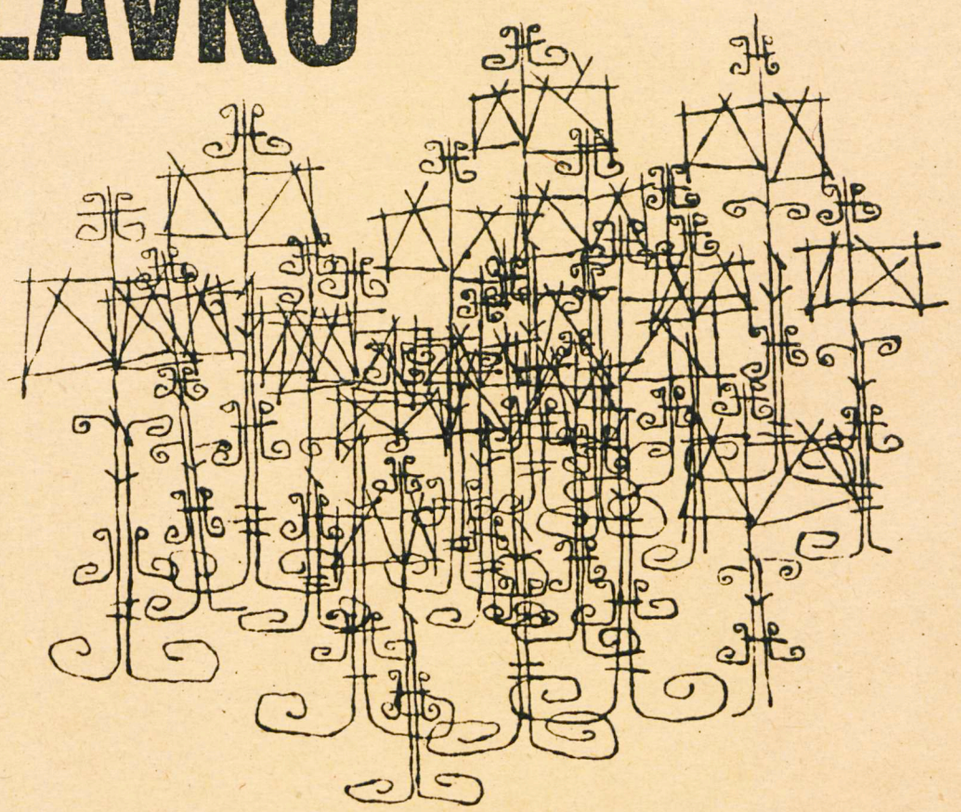
OSTERC SLAVKO



SUITA ZA ORKESTER

EDICIJE DSS
413

SLAVKO OSTERC

SUITA ZA ORKESTER

СЛАВКО ОСТЕРЦ

СЮИТА ДЛЯ ОРКЕСТРА

ИЗДАНИЕ ОБЩЕСТВО СЛОВЕНСКИХ КОМПОЗИТОРОВ
ЛЮБЛЯНА 1963

SLAVKO OSTERC

SUITE POUR ORCHESTRE

EDITÉ PAR LA SOCIÉTÉ DES COMPOSITEUR SLOVÈNES
LJUBLJANA 1963

MARCIA
TRANQUILLO
VIVACE
RELIGIOSO
PRESTO

SLAVKO OSTERC

SUITA ZA ORKESTER

MARCIA
TRANQUILLO
VIVACE
RELIGIOSO
PRESTO

IZDALO
DRUŠTVO SLOVENSKIH SKLADATELJEV

LJUBLJANA
1963

ОРКЕСТР - ORCHESTRE - ORKESTER

FLAUTO
OTTAVINO
OBOA
CORNO INGLESE
2 CLARINETTI /in Si/
2 FAGOTTI
4 CORNI /in Fa/
2 TROMBE /in Si/
3 TROMBONI
TUBA
TIMPANI
BATTERIA
VIOLINI I^{mi}
VIOLINI II^{di}
VIOLE
VIOLONCELLI
BASSI

Slavko Osterc /1895-1941/ je napisal svojo „SUITO" leta 1929. Predstavlja prvo orkestralno-simfonično skladbo, ki jo je avtor ustvaril po dovršenih študijih v Pragi in namestitvi na drž. konservatoriju v Ljubljani /prim. pregled orkestralnih skladb!/ S „SUITO" se pričenja novo obdobje v Osterčevi skladateljski dejavnosti na polju orkestralne glasbe. Je hkrati mejnik in novo poglavje slovenski simfonični tvornosti. Je Osterčeva najpogosteje izvajana skladba doma in v inozemstvu.

Glavne značilnosti Osterčeve „SUITE" so: strnjenost v oblikovnem izražanju, linearnost v razporeditvi glasov in motoričnost v poteku glasbenih zamisli. Spada med umetniške dosežke tistih slogovnih hotenj, ki so se navduševala v dvajsetih in tridesetih letih našega stoletja za neoklasicistične vzore.

Prvi stavek „SUITE", Marcia, je primer motivičnega dela in tematične obdelave eksponiranega glasbenega materiala. Melodika sili iz tonalnosti, ne da bi bila preračunano dodekafona. Kvartne in kvintne harmonije se uveljavljajo posebno v spremljavi. Začetnemu, imitacijsko izdelanemu godalnemu stavku kontrastira krhka, homofonejša igra pihal. Skladatelj se v tem stavku še ne ogne nekoliko modificirani reprizi.

Drugi stavek, Tranquillo, vpelje precej pogosto izmenjavanje 3/4 in 2/4 /skupaj 5/4/ takta, kar je v ostalem Osterčevem opusu redkost. Začetek tega stavka zveni komorno in kaže Osterčevo posebno privrženost do takega muziciranja. V Tranquillu postaja melodika ekspresivnejša. Homofonija, ki se izogiba romantični barvitosti, nastopa skoraj redno le v zvezi z ritmičnimi ostinati ali sekvencami. Karakter posameznih instrumentov, posebno pihal, prihaja pomembno do izraza. Oblikovna shema Tranquilla se drži trodelnosti, pri čemer repriza prvega dela prinaša fugiran stavek. Srednji del, „Più mosso" je lep primer združitve pihal in godal brez medsebojnega podvojevanja, dokler ne zraste v gost „tutti" stavek.

Tretji stavek, Vivace, sega po izmenjavi 5/4 s 3/4 taktom in uvaja mnogo sinkopičnih naglasov. Ta stavek je najhomogenejši in poteka v enem dahu. Le v sredini osnovno ritmično-melodično gibanje prepletajo pasaže v osminskih triolah.

Četrti stavek, Religioso, se drži iste sheme kot drugi /Tranquillo/. Omejuje se na godala. Prvi del Religiosa je imitacijsko zasnovan. Drugi del je redek primer povdarjene homofonosti pri S. Ostercu. Na orgelsko zveneči harmoniji se vzpenja v velikem loku violinski solo, ki pretežno disonira z akordiko spremljave.

Zadnji stavek, Presto, pričenja s fugatom. Razvrstitev téme se drži klasičnega tonalnega principa. Glava téme je oblikovana v 9/8 taktu, medtem ko je ostali del téme 6/8. - Po čedalje gostejšem orkestralnem stavku se téma drobi in preide v Moderato, v katerem imajo pihala glavno besedo in ki zveni v svoji preprosti diatoniki in lagodnem plesnem ritmu zelo poljudno, folklorno. Tudi Presto je v oblikovnem pogledu veliki A B A in se konča s kratkim Furioso v uni sonu.

Društvo slovenskih skladateljev je izdalo „Suito za orkester" Slavka Osterca s podporo Fonda za napredek kulturnih dejavnosti pri Svetu za prosveto in kulturo Socialistične republike Slovenije. Tisk je upošteval le tiste oznake za dinamiko, agogiko in tempo, ki jih je v svojo lastnoročno napisano partituro vnesel S. Osterc sam. Ta rokopis je na koncu opremljen z datumom 12. X. 1929. Prva izvedba „SUITE" je bila v Ljubljani 1. maja 1931. Izvajal jo je Niko Štritof z orkestrom narodnega gledališča v Ljubljani.

Pavel Šivic

Pregled Osterčevih orkestralnih skladb

1. KRST PRI SAVICI, simfonična slika. Komp. 1920 ali 1921. Rokopis. NUK.
2. BAGATELE /Idila, Menuet, Erotikon, Scherzando/ Komp. 1921/22. Rokopis. NUK.
3. SIMFONIJA V C-DURU „IDEALI" /Andante maestoso-Allegro, Andante, Tarantela, Finale-Presto/ Komp. 1922. Rokopis. NUK.
4. UBEŽNI KRALJ, simfonična slika. Komp. 1922. Rokopis. Izgubljena.
5. NOKTURNO IN HUMORESKA. Priredbi 3. in 2. stavka izgubljenega Liričnega godalnega kvarteta. Komp. 1922. Rokopis. NUK.
6. MALA SUITA NA MOTIVE OPERE „SVETA". Komp 1923. Rokopis. NUK.
7. POVODNI MOŽ, simfonična slika po Prešernovi baladi. Komp. 1924. Rokopis. NUK.
8. SUITA /Tempo di marcia, Tranquillo, Vivace, Religioso, Presto/. Posvečena Ryi Reger. Komp. 1929. Religioso izšel 1936 kot edicija GM.
9. ŠTIRI SKLADBE ZA ORKESTER[1] /Moderato, Tranquillo, Vivace, Grave/. Vsi stavki razen tretjega orkestrirani po stavkih Suite za 8 instrumentov /1928./ Komp. 1929. Rokopis. NUK.
10. KONCERT ZA ORKESTER /Allegro con brio, Andante, Vivace/. Komp. 1931/32. Rokopis. NUK.
11. OUVERTURE CLASSIQUE. Komp. 1932. Rokopis. NUK, SF in RTVL.
12. KONCERT ZA KLAVIR IN PIHALA. /Allegro, Lento, Vivo/. Posvečen Aloisu Habi. Komp. 1933. Natisnjen leta 1960 kot edicija Zveze skladateljev Jugoslavije.
13. PASSACAGLIA IN KORAL. Komp. 1934. Rokopis. NUK in SF.
14. SLANICA, variacije na Schwabovo pesem. Komp. 1935. Osnutek, datiran dne 25. 3. 1935. hrani Lidija Osterc. Partitura pogrešana, instrumentalni glasovi razen klavirskega pri Albinu Fabinu.
15. DANSES /Allegro moderato, Valse lento, Vivo/. Posvečeni Hermannu Scherchnu. Komp. 1935. Izšli z naslovom TROIS DANSES ORIENTALES pri Edition ARS NOVA, Bruxelles-Zürich. Izvirnik v knjižnici AG.[2]
16. MOUVEMENT SYMPHONIQUE. Posvečen Karlu Boleslavu Jiraku. Komp. 1936. Rokopis. NUK in SF.
17. SIMFONIJA/QUATRE PIÈCES SYMPHONIQUES/ /Marche, Caprice, Musique funèbre, Tocate/. Posvečena dr. Vladimirju Guzelju. Komp. 1938/39. Rokopis. NUK.
18. NOKTURNO za godalni orkester, „ZELENI SE GAJ". Instrumentacija klavirskega nokturna /1936/. Posvečen dr. Ivanu Marinčiču. Rokopis. NUK in SF[3]
19. MATI, simfonična pesnitev. Posvečena Viktorju Andrejeviču Plotnikovu. Komp. 1940. Rokopis. NUK in SF.

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[1] V beležnici, v katero je zapisoval izvedbe svojih skladb, imenuje Osterc to delo MALA SUITA.

[2] Izvedeni v ljubljanski operi tudi kot balet v koreografiji Petra Golovina pod naslovom „Močnejše od smrti"/14.6.1939/

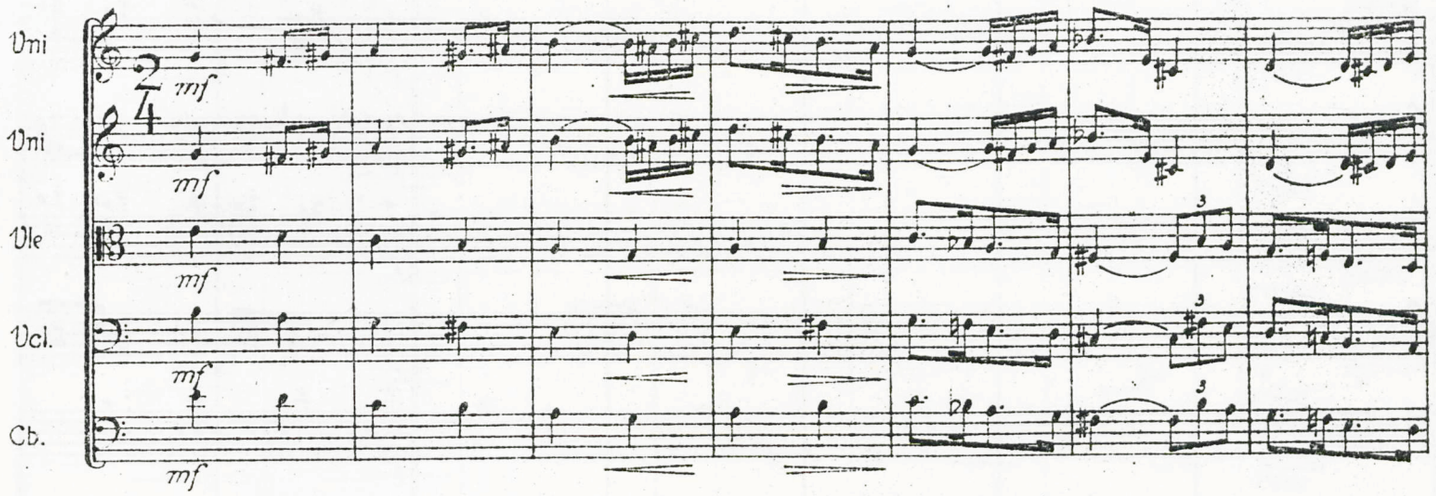
[3] Izveden kot baletna točka v ljubljanski operi pod naslovom „Zapuščeni". Koreograf in plesavec Boris Pilato. /24.11.1940./

[4] Pobudo za to delo je Ostercu dal koreograf Boris Pilato. Želel je imeti glasbo za svojo baletno zamisel „Clezakonska mati", vendar do izvedbe v operi ni prišlo. Pač pa je bilo delo koncertno izvedeno takoj po nastanku hkrati s simfonijo in še drugimi skladbami slovenskih avtorjev na koncertu UJMA v Unionski dvorani v Ljubljani /16. 12. 1940./

Danilo Pokorn

I

Tempo di marcia



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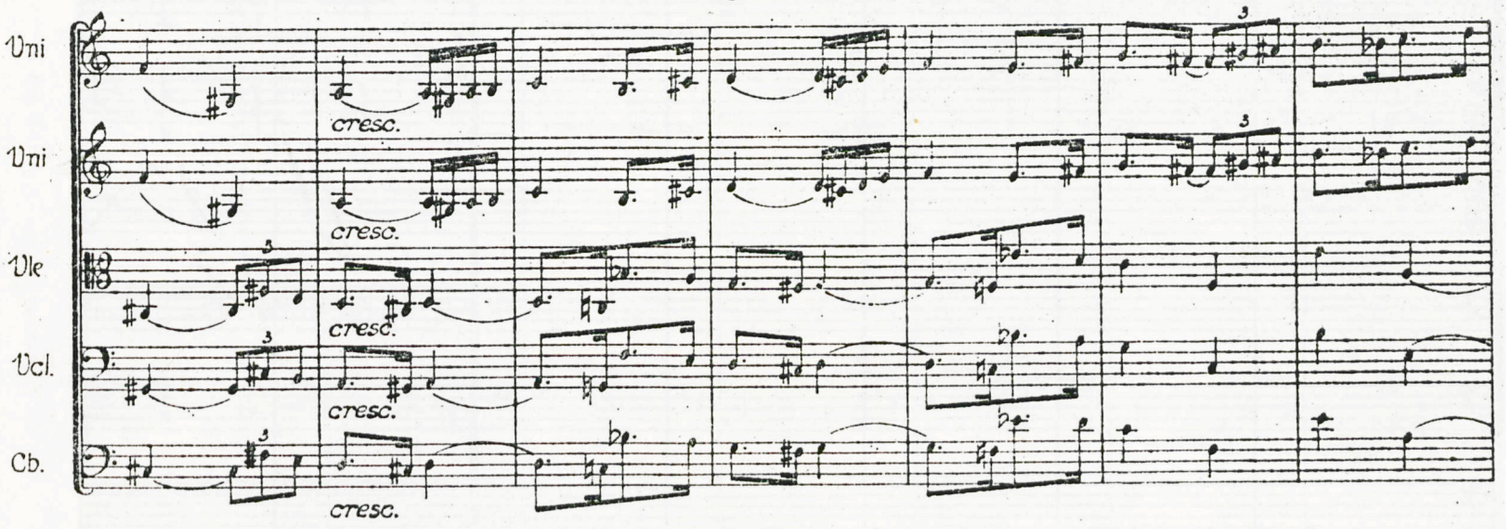

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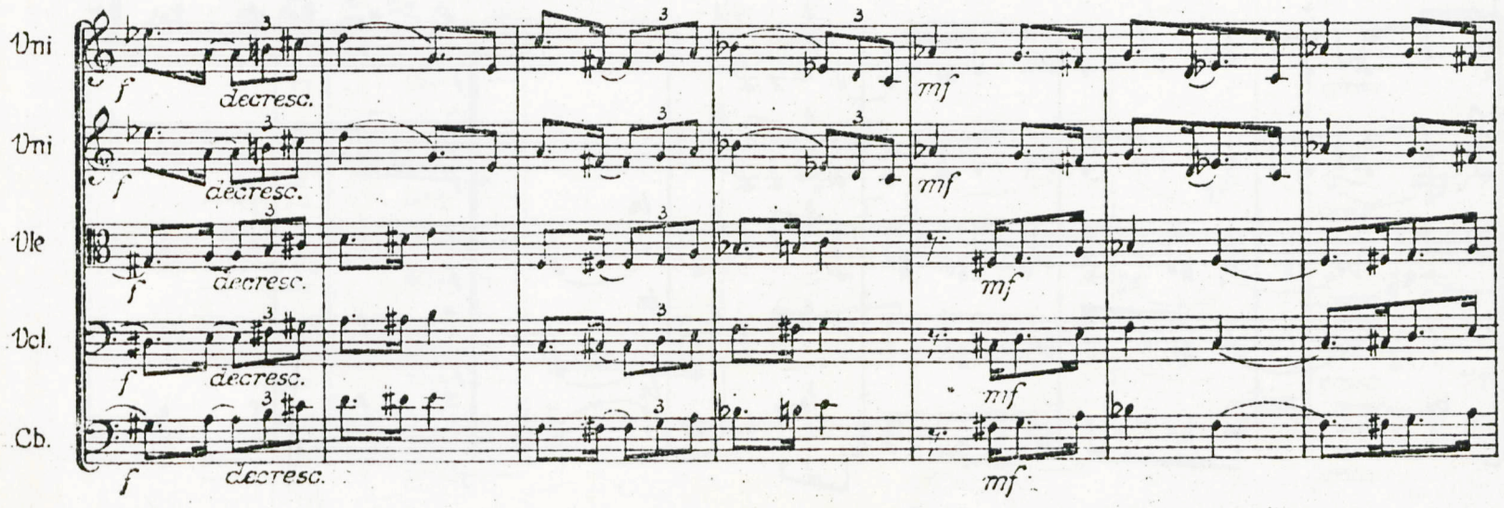

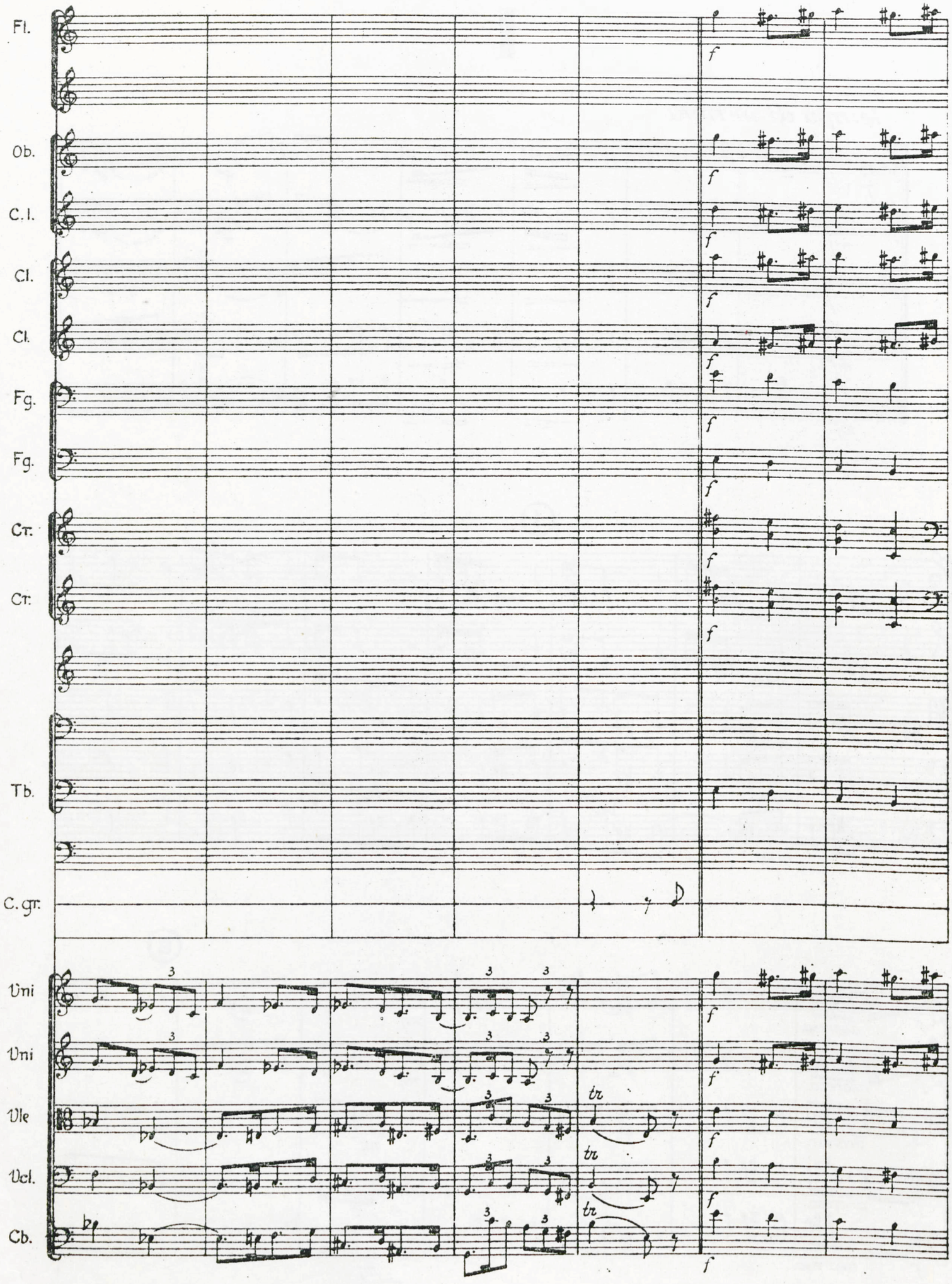
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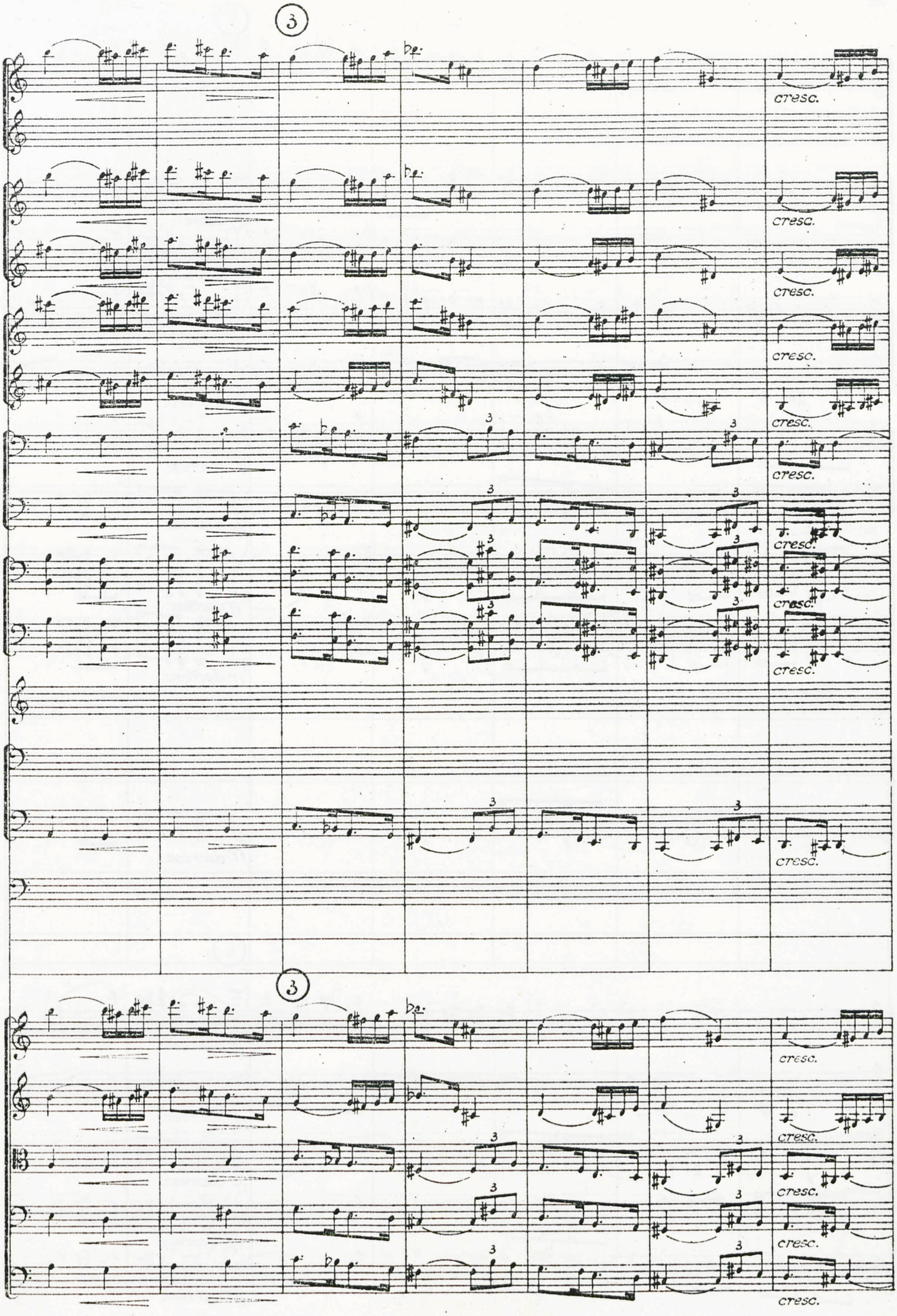
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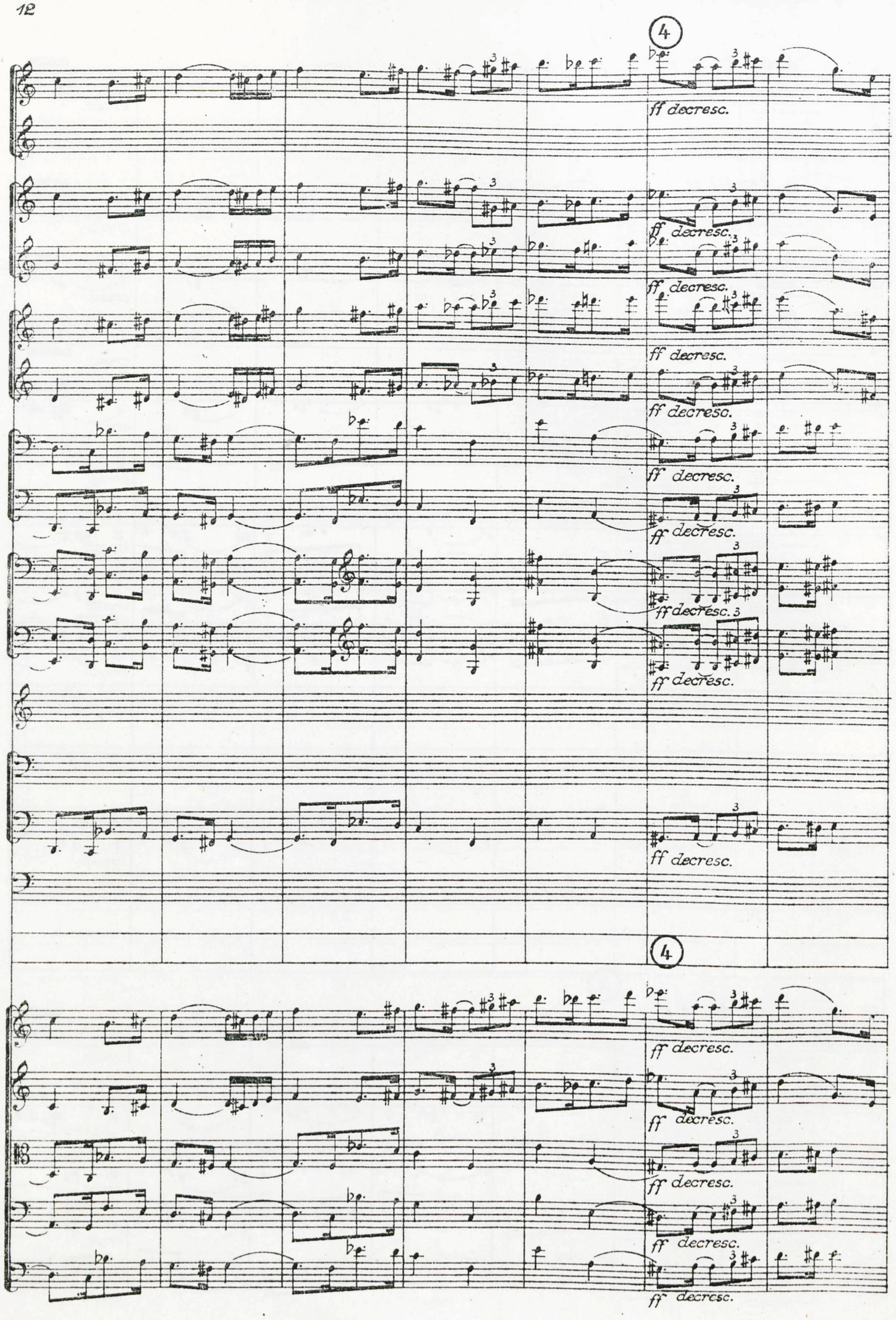
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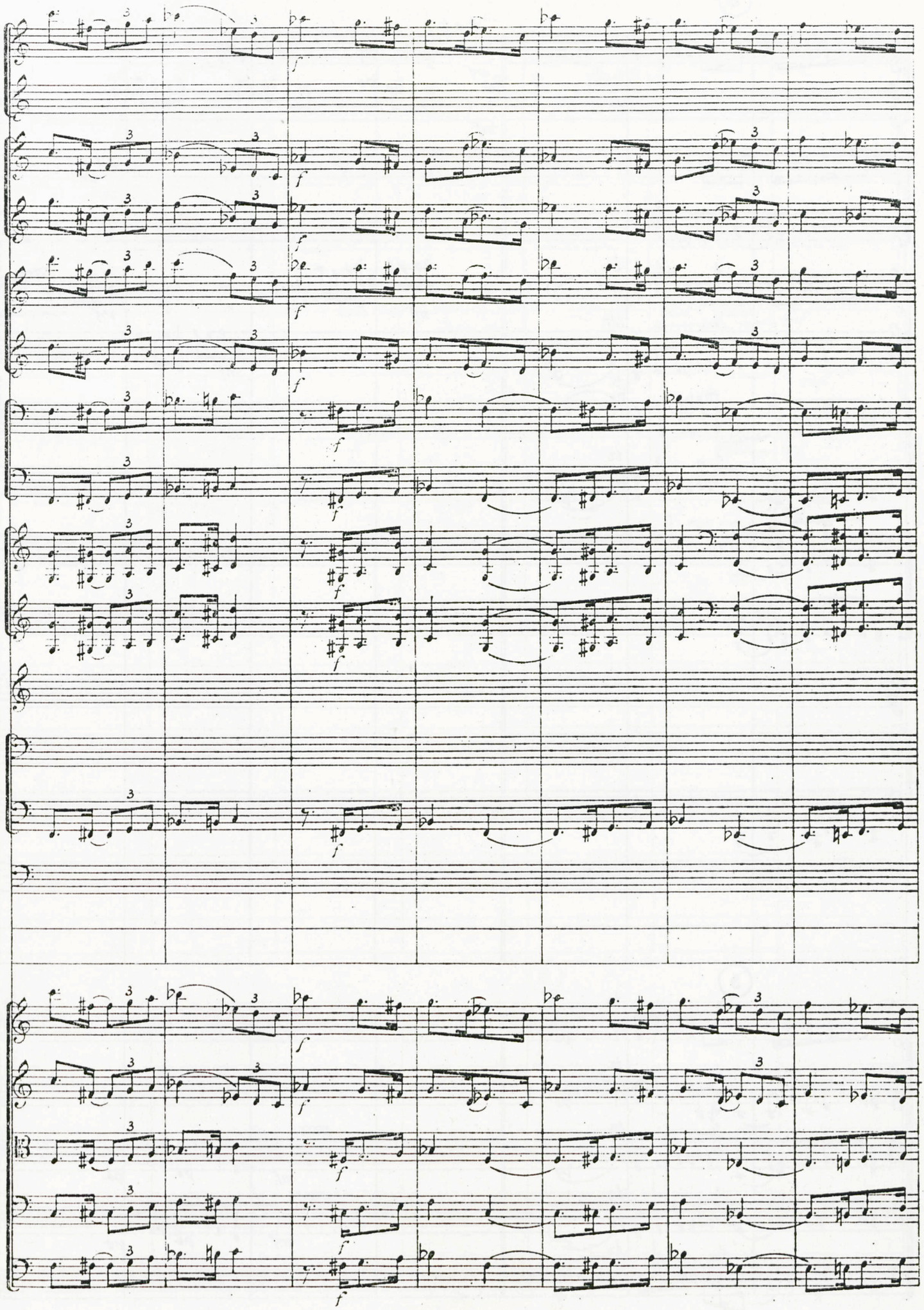
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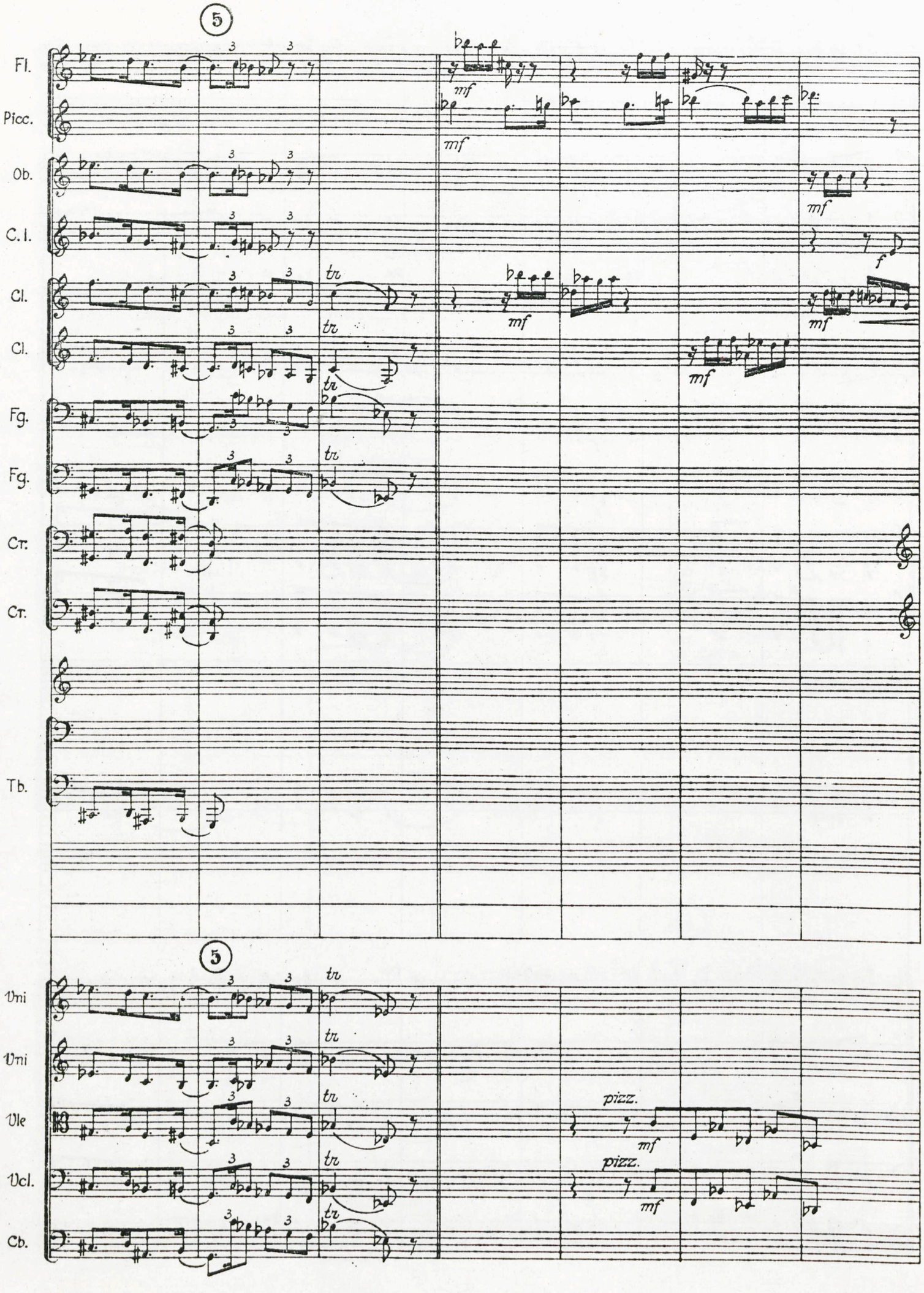
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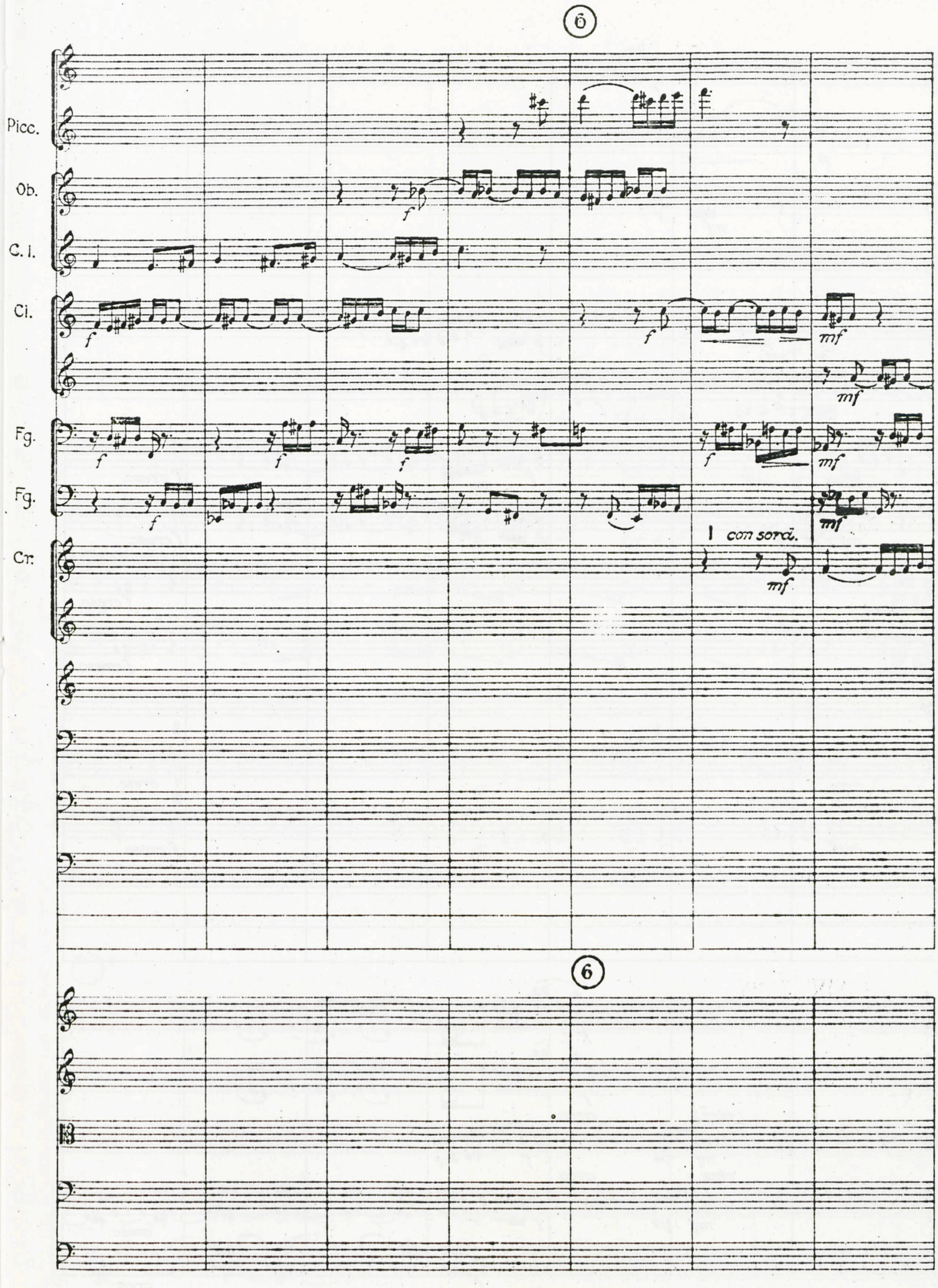
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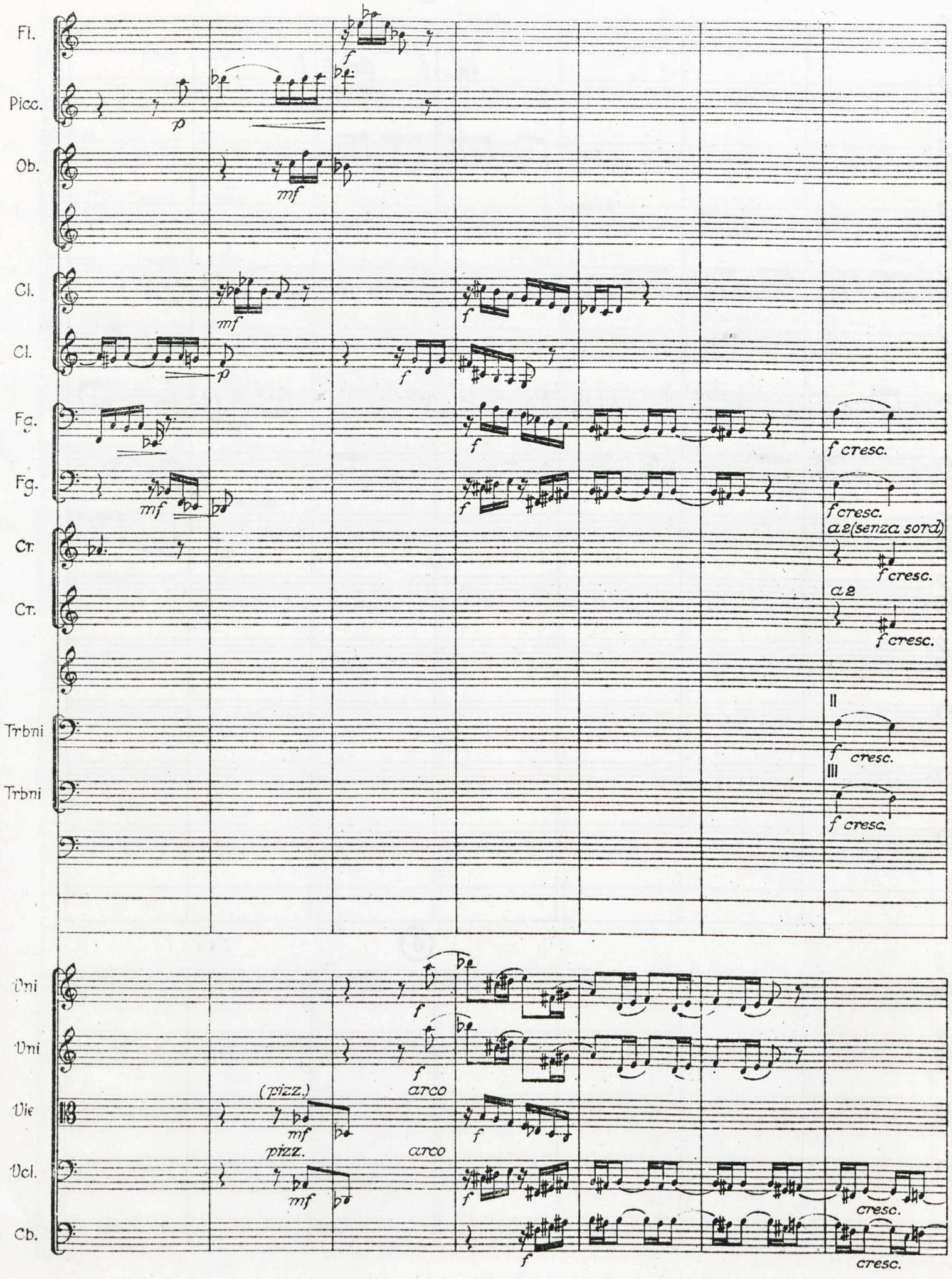
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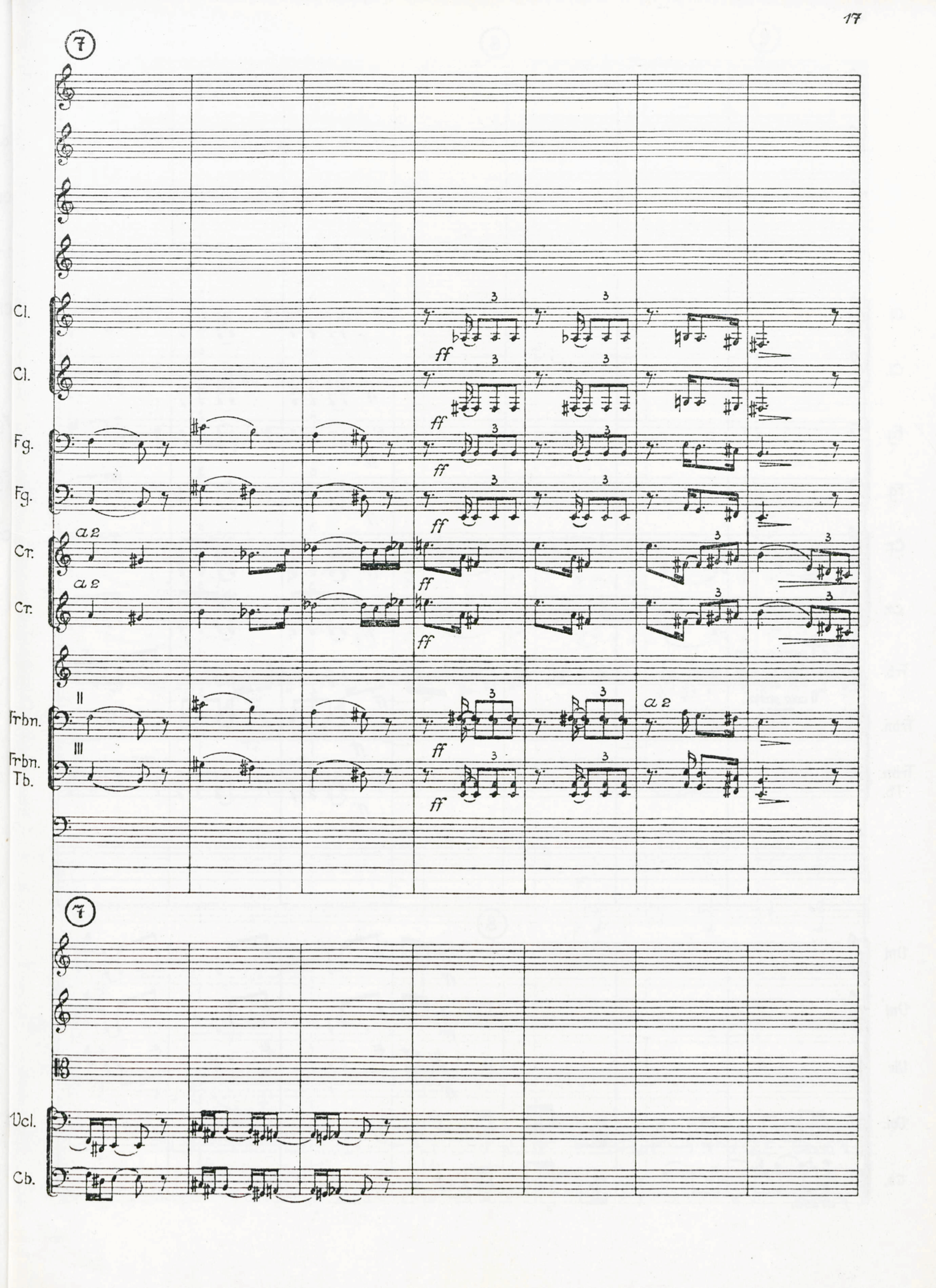
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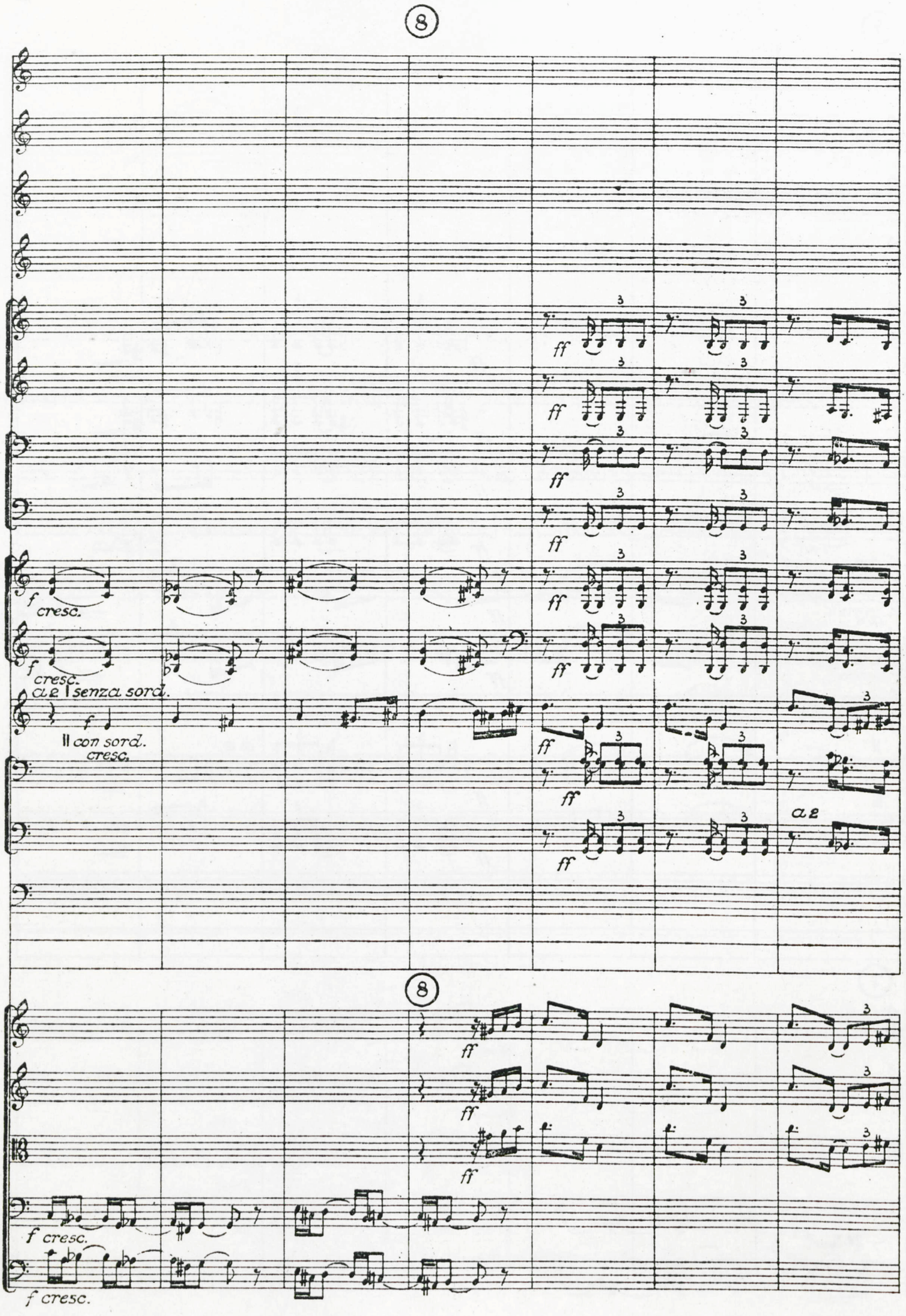
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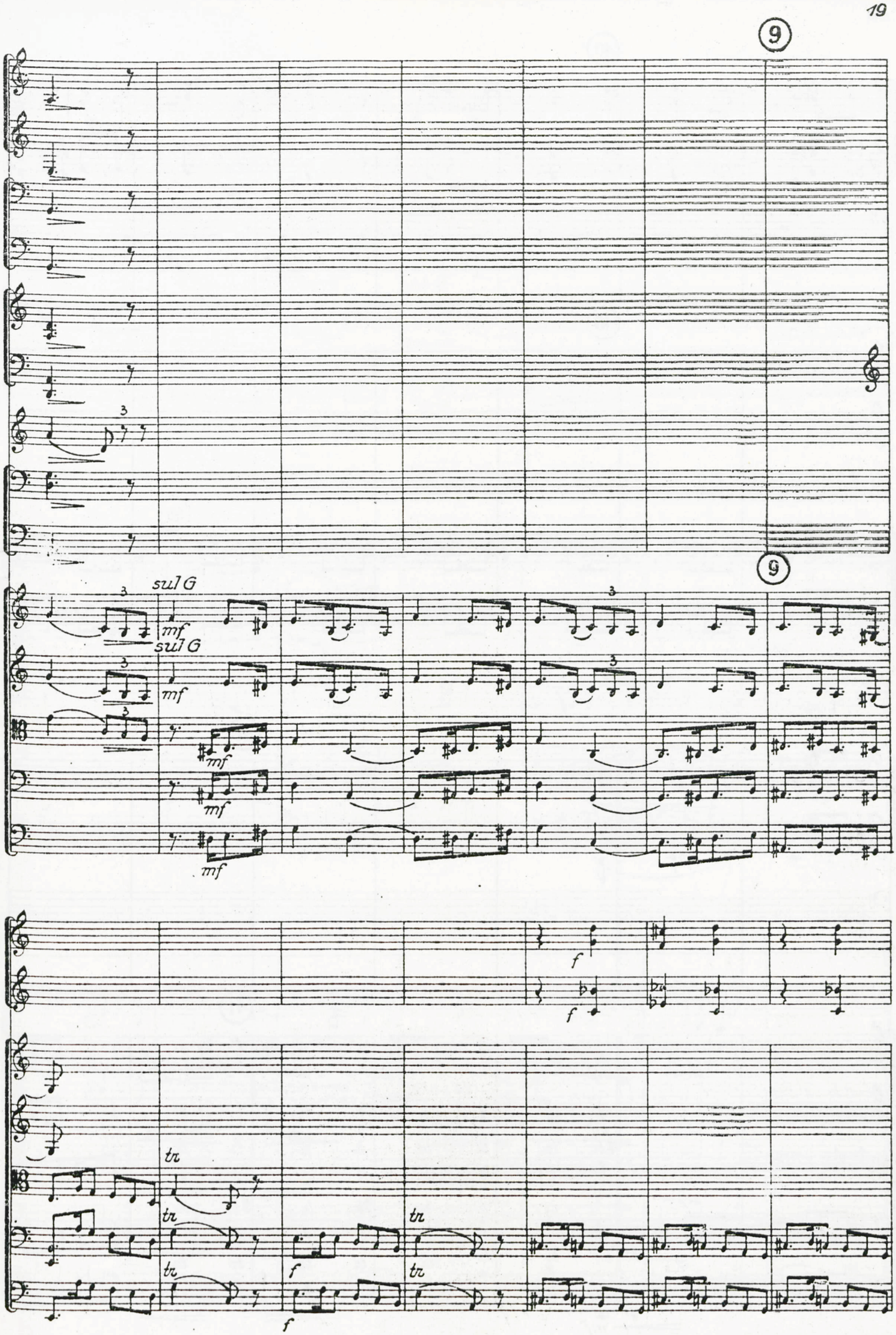
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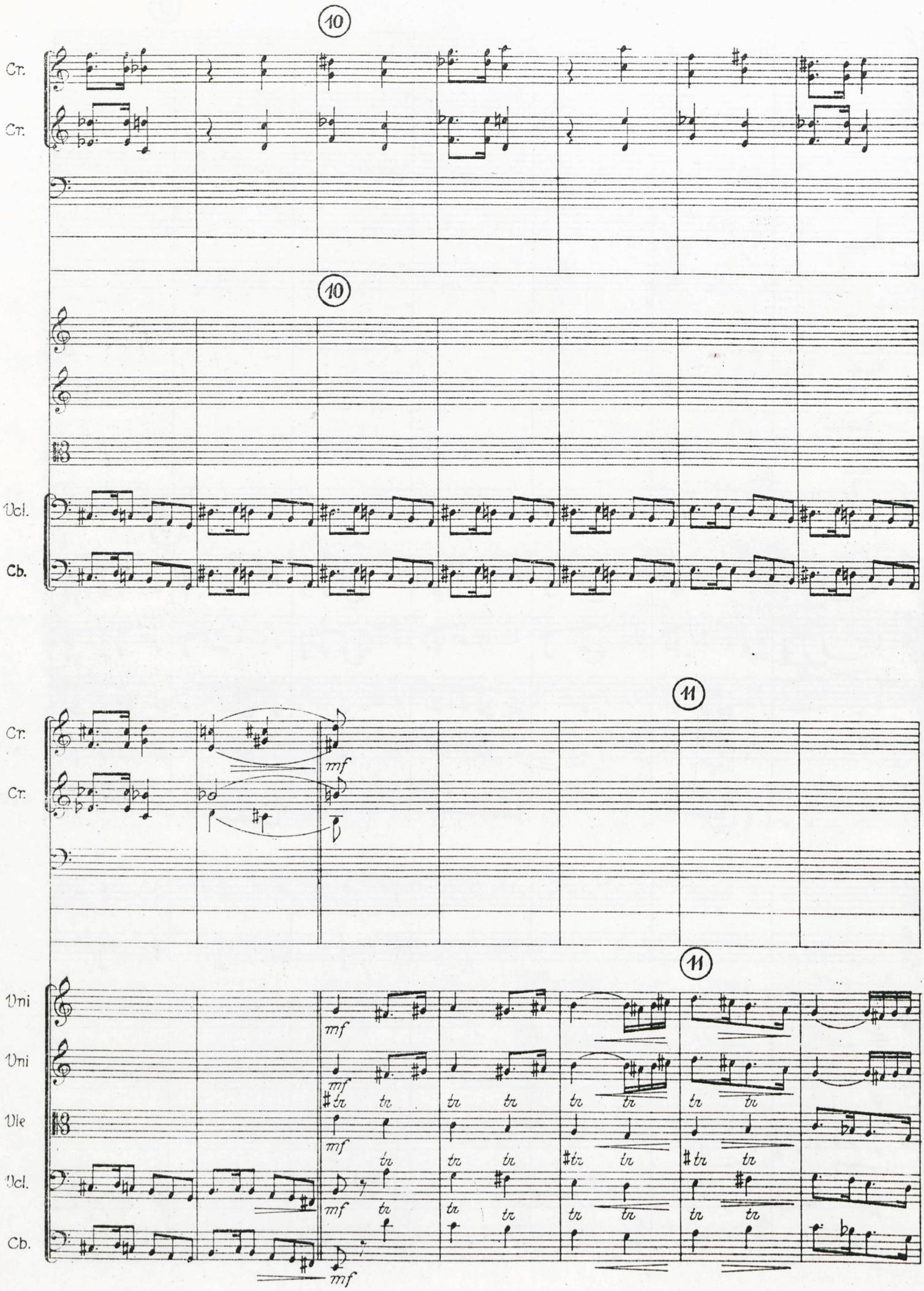
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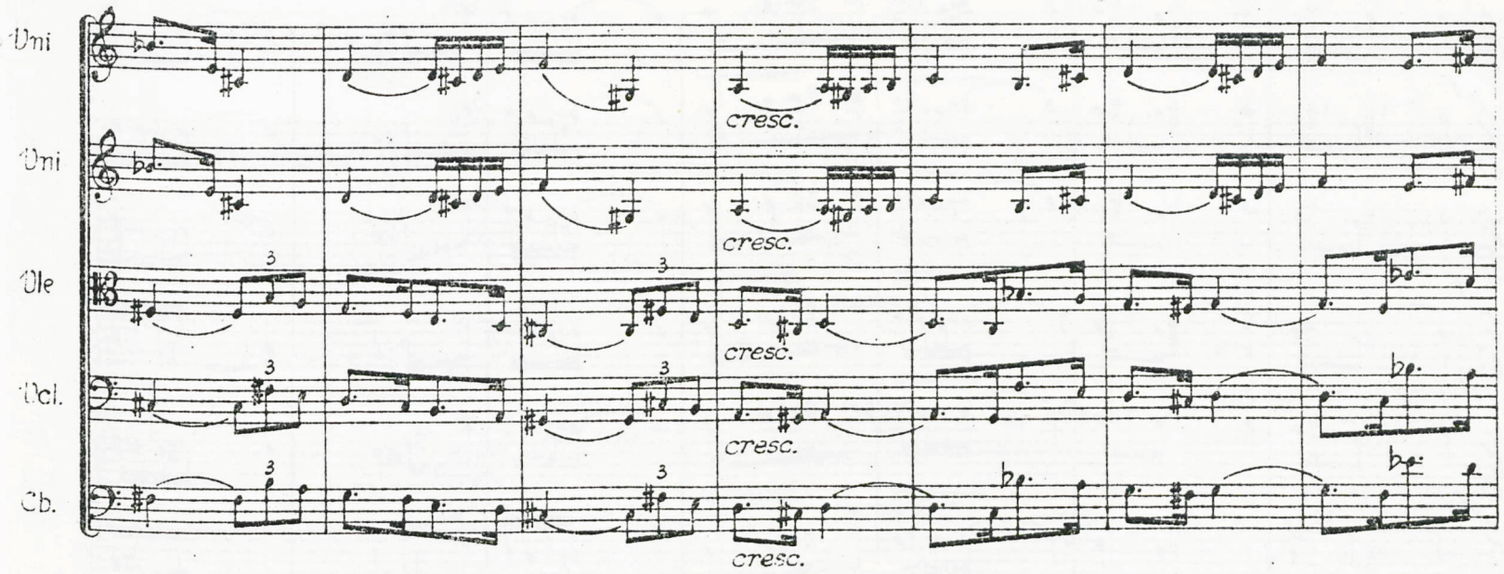
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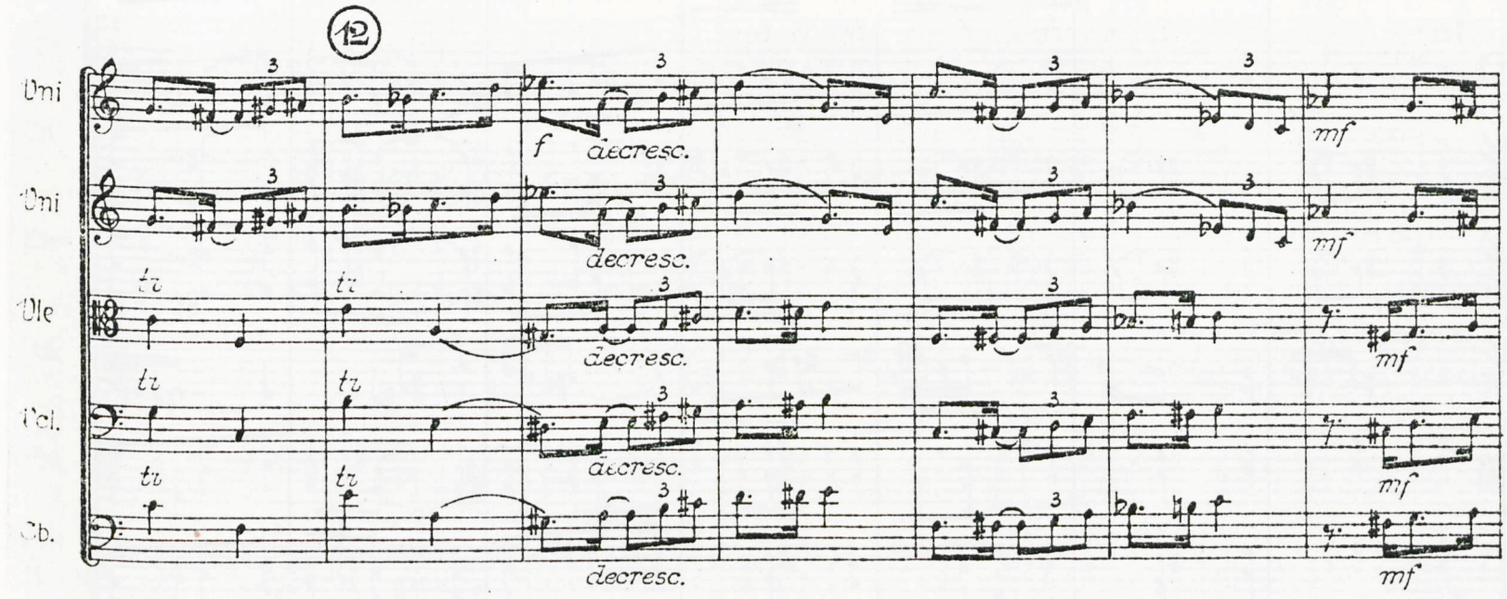
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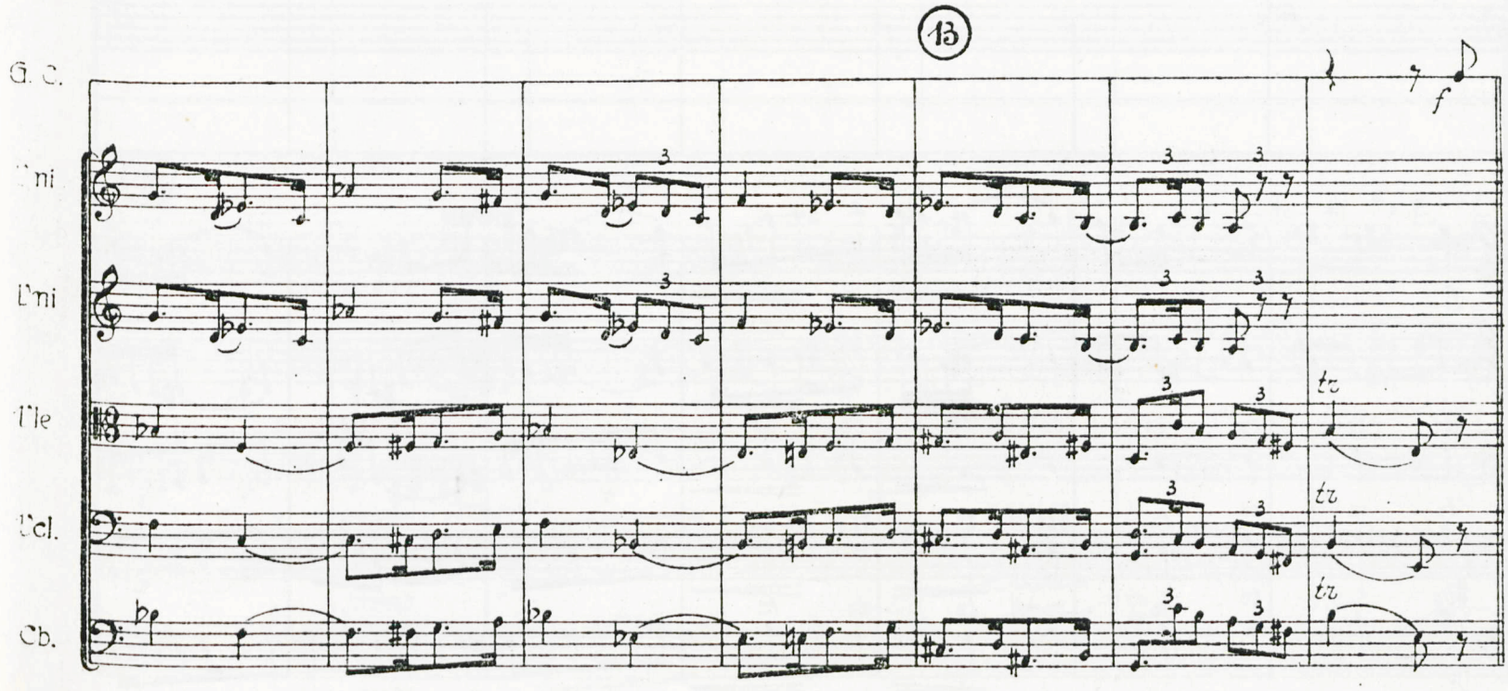
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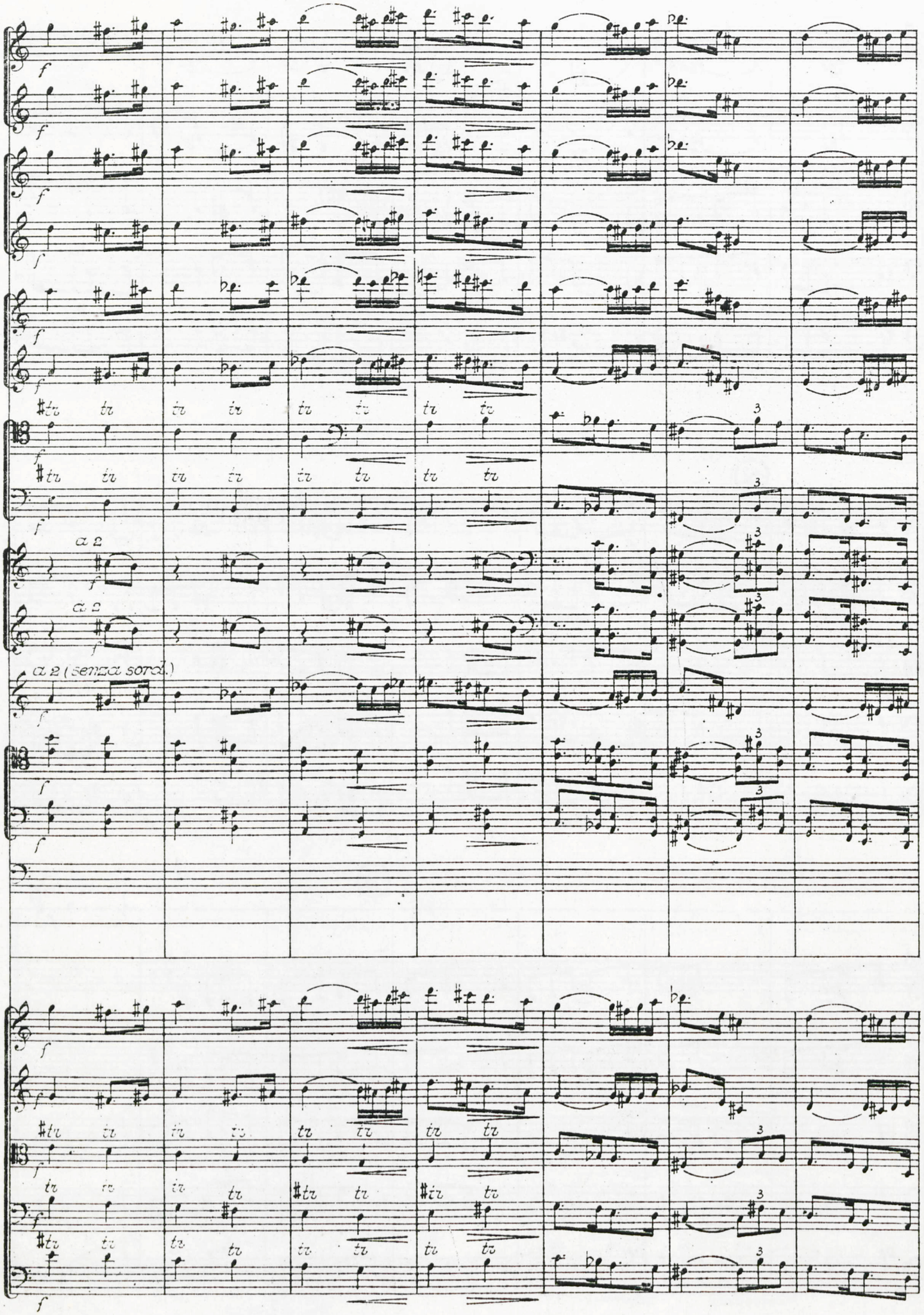
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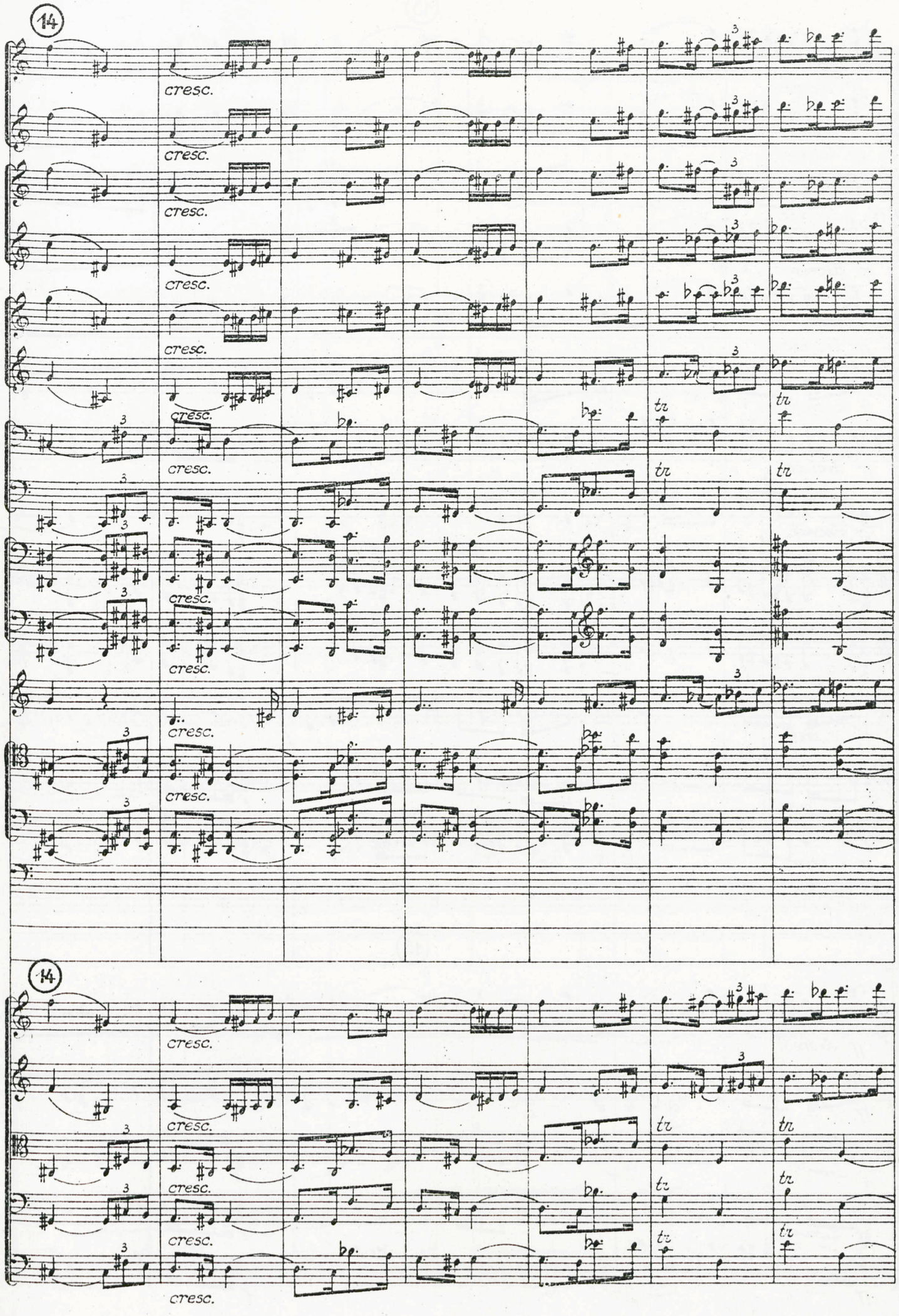
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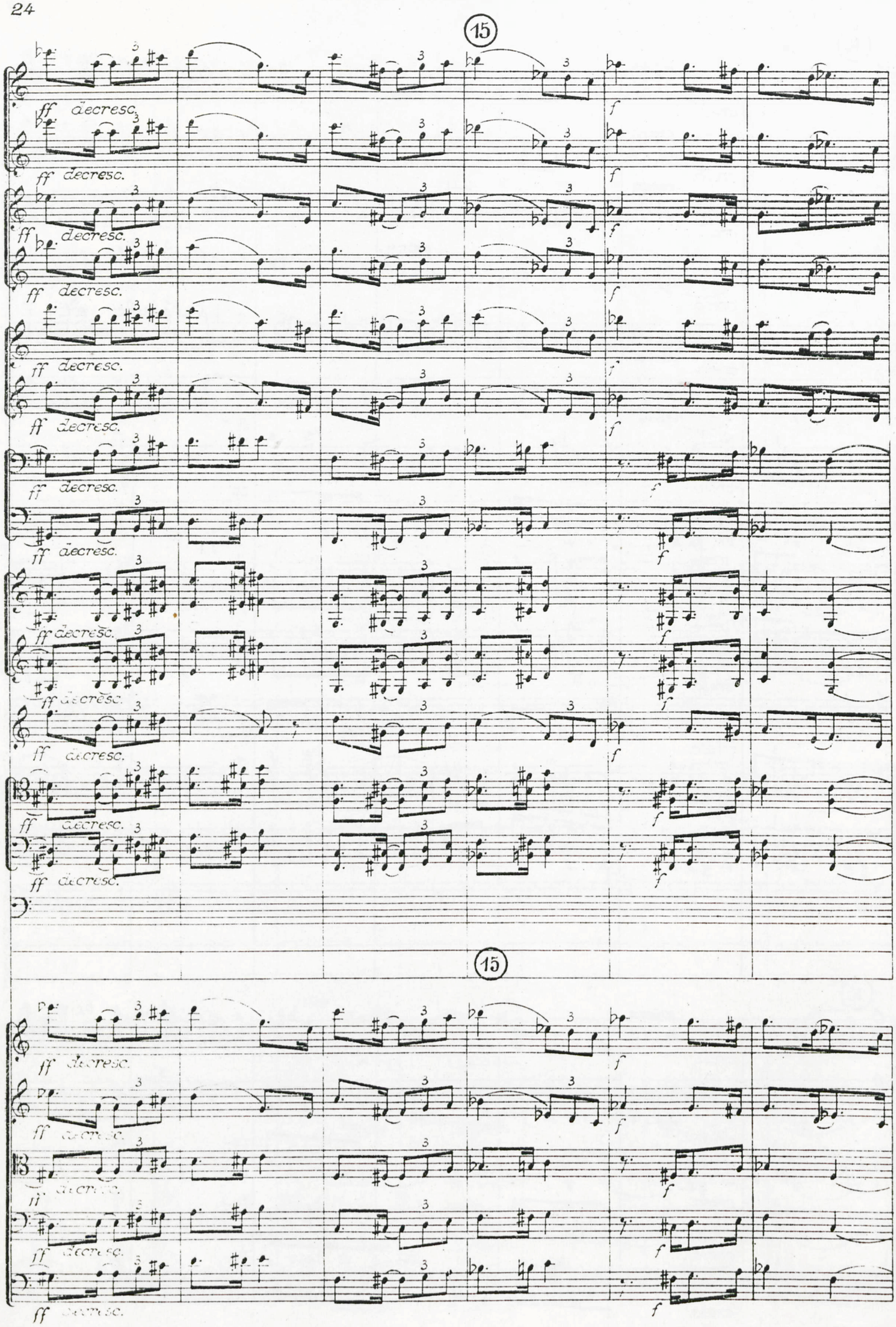
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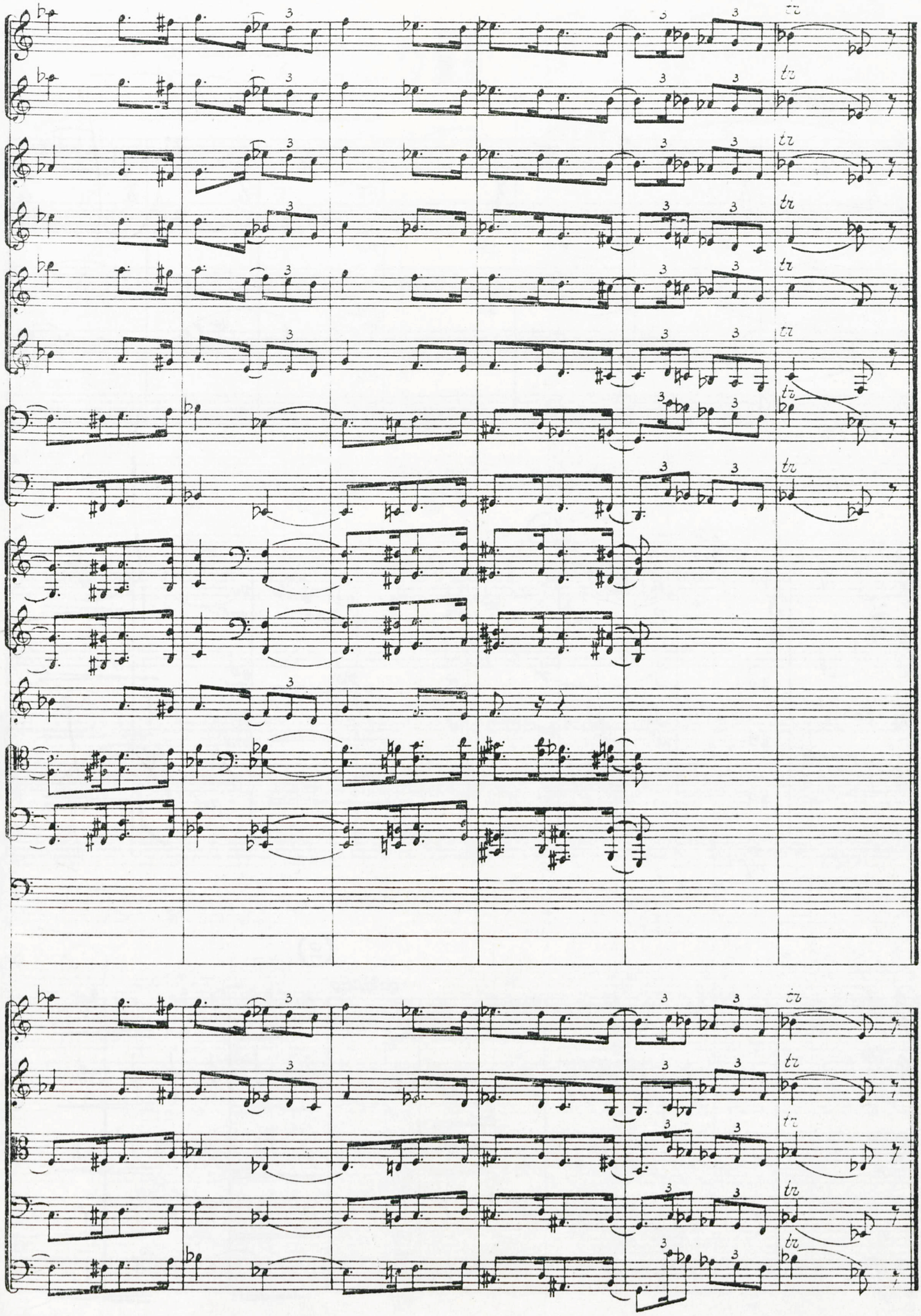
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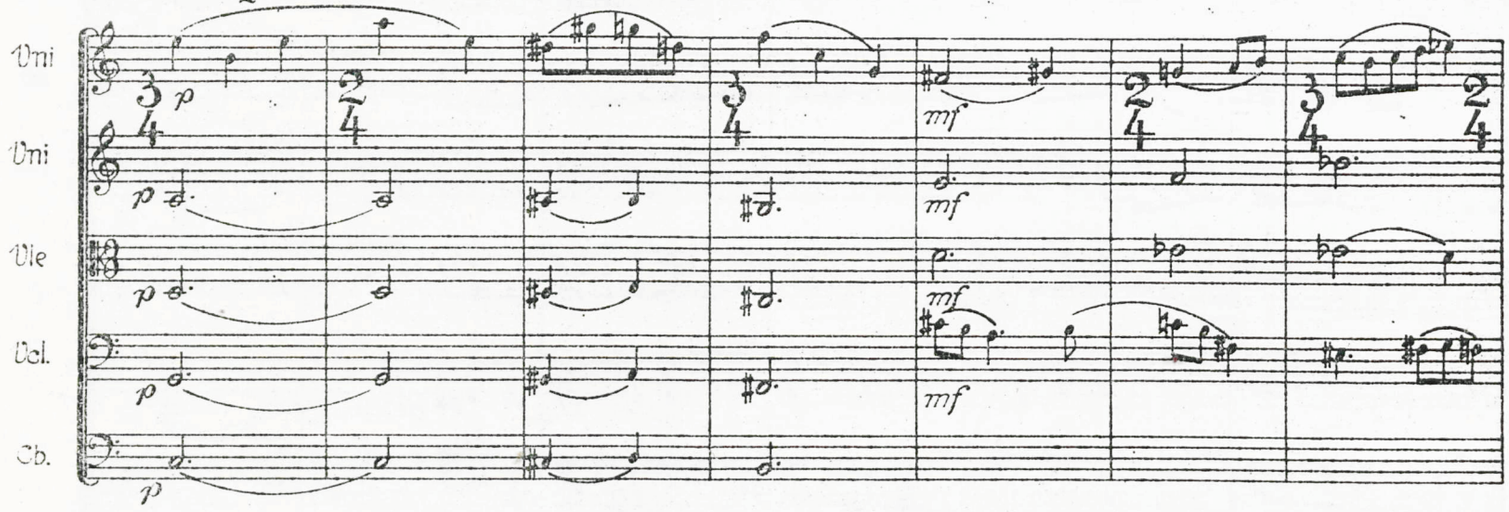
II

Tranquillo



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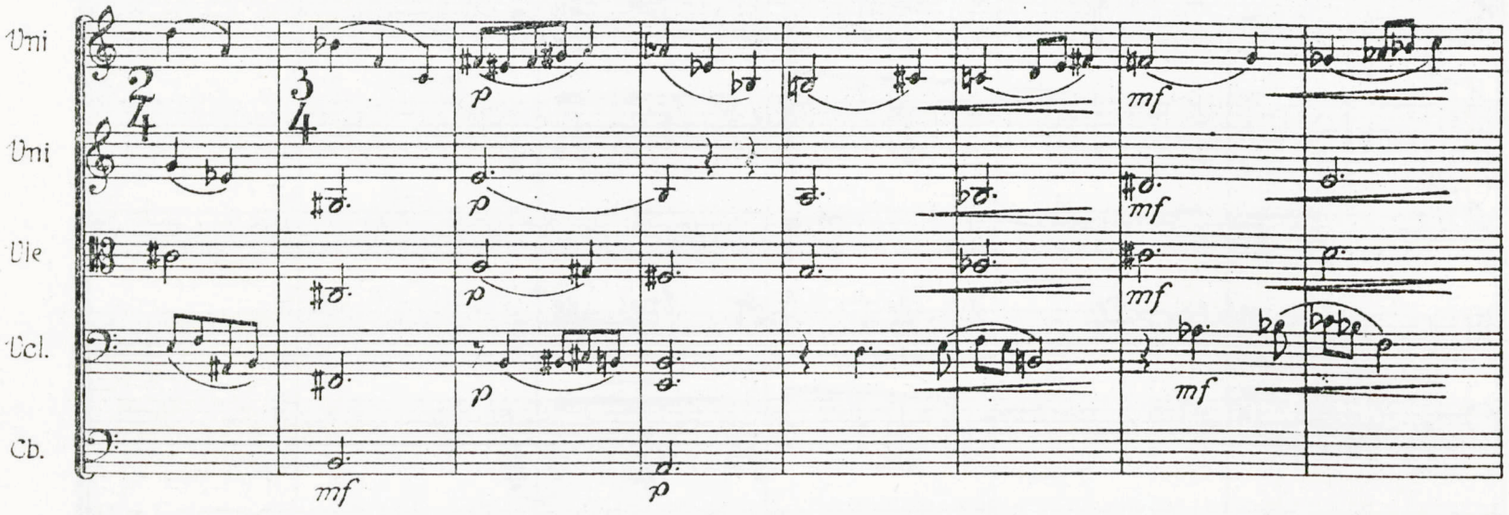
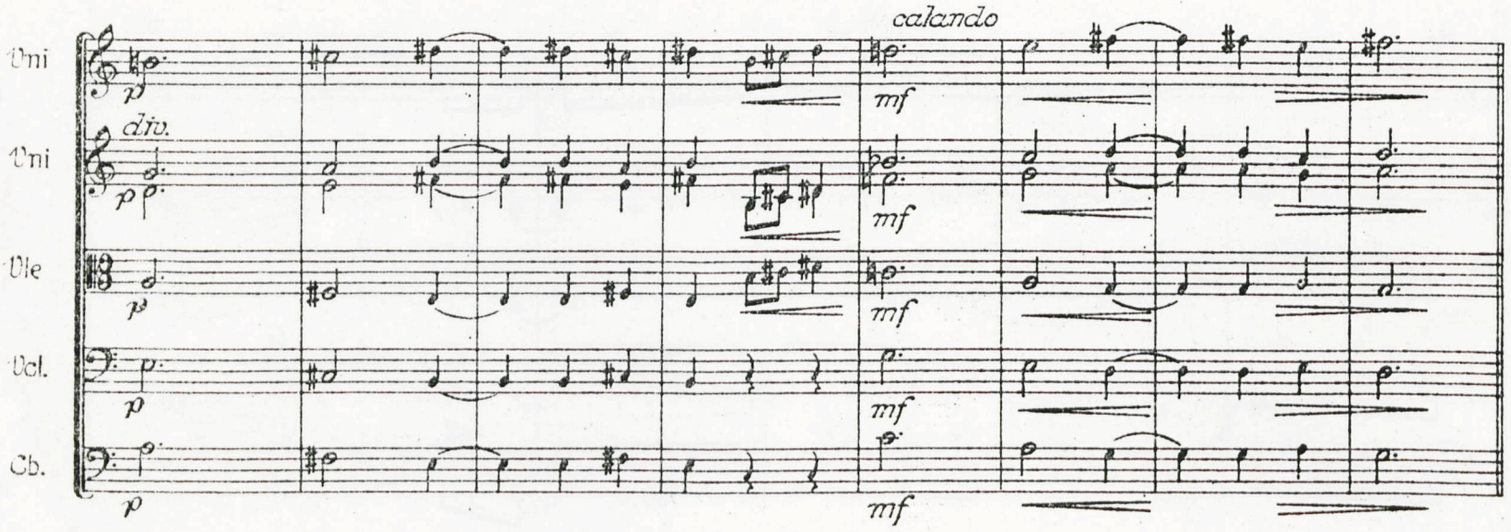
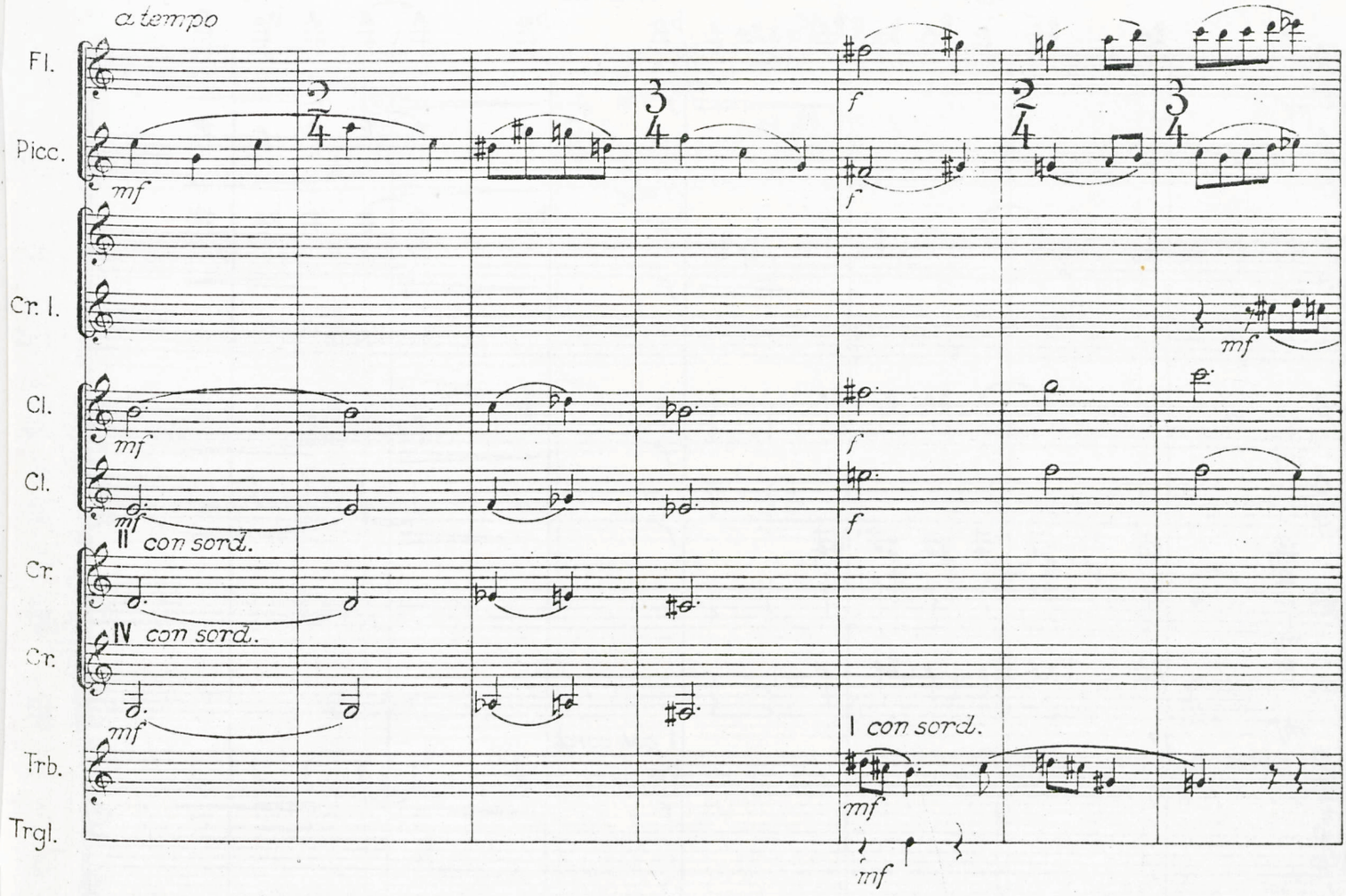
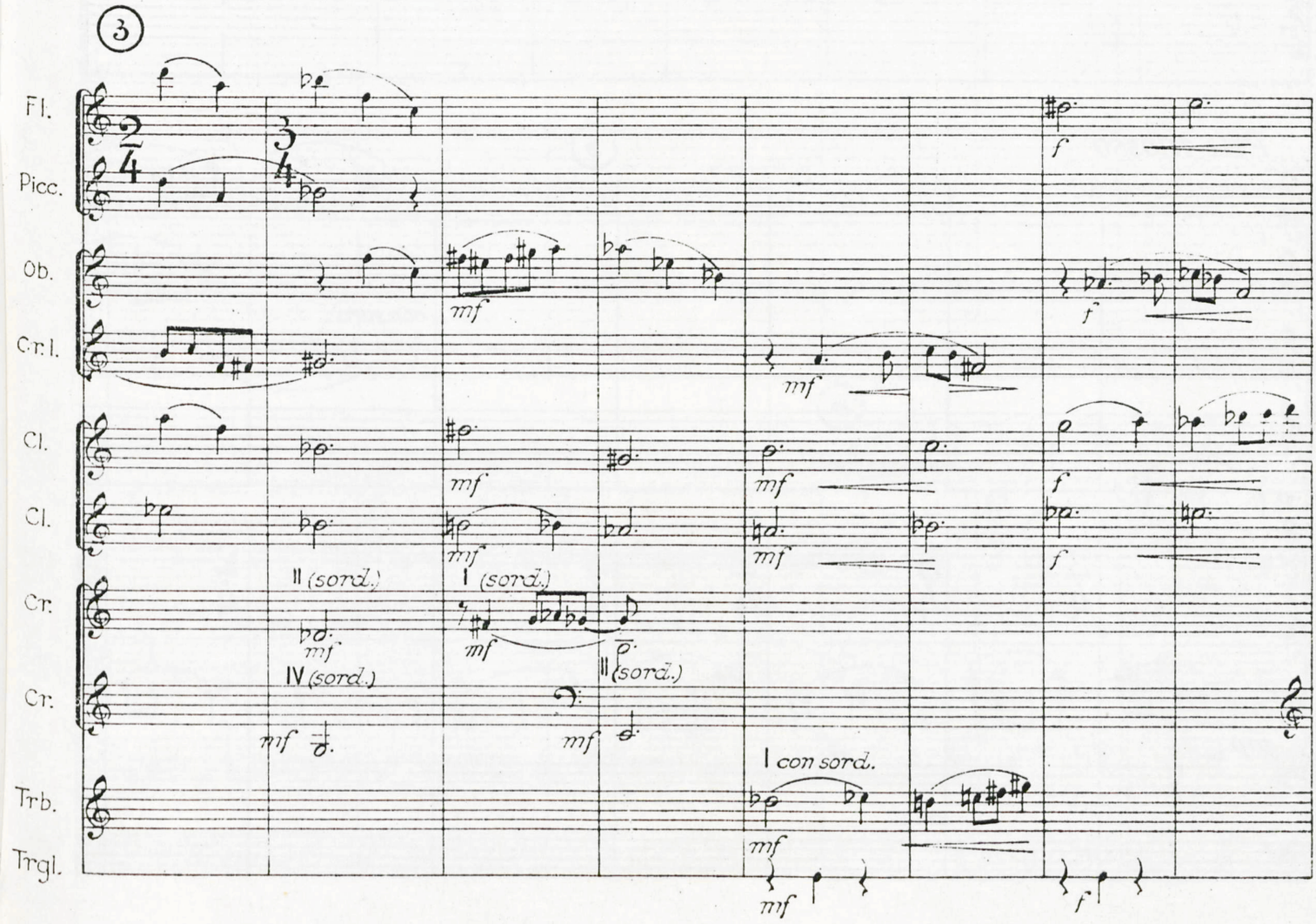
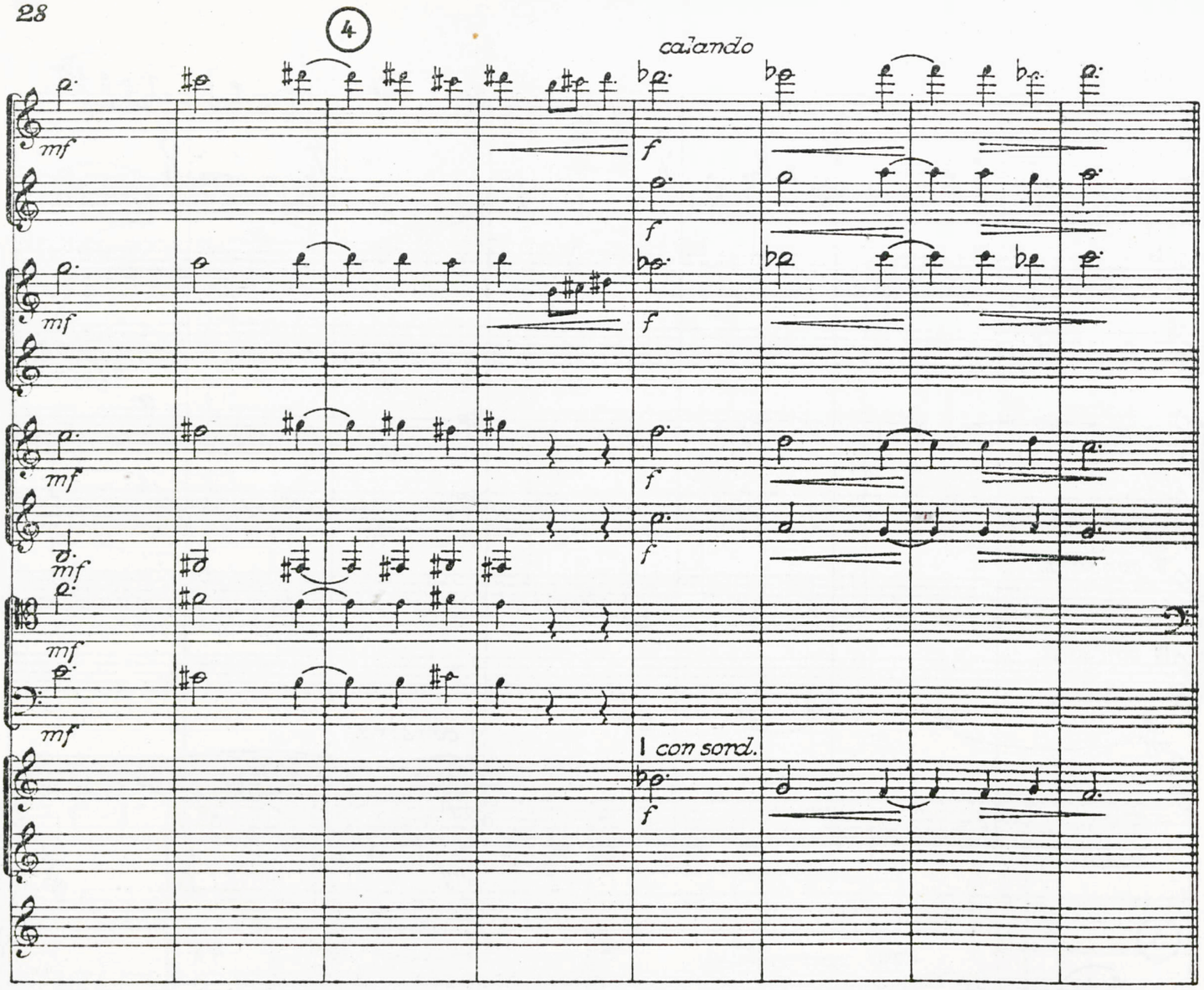


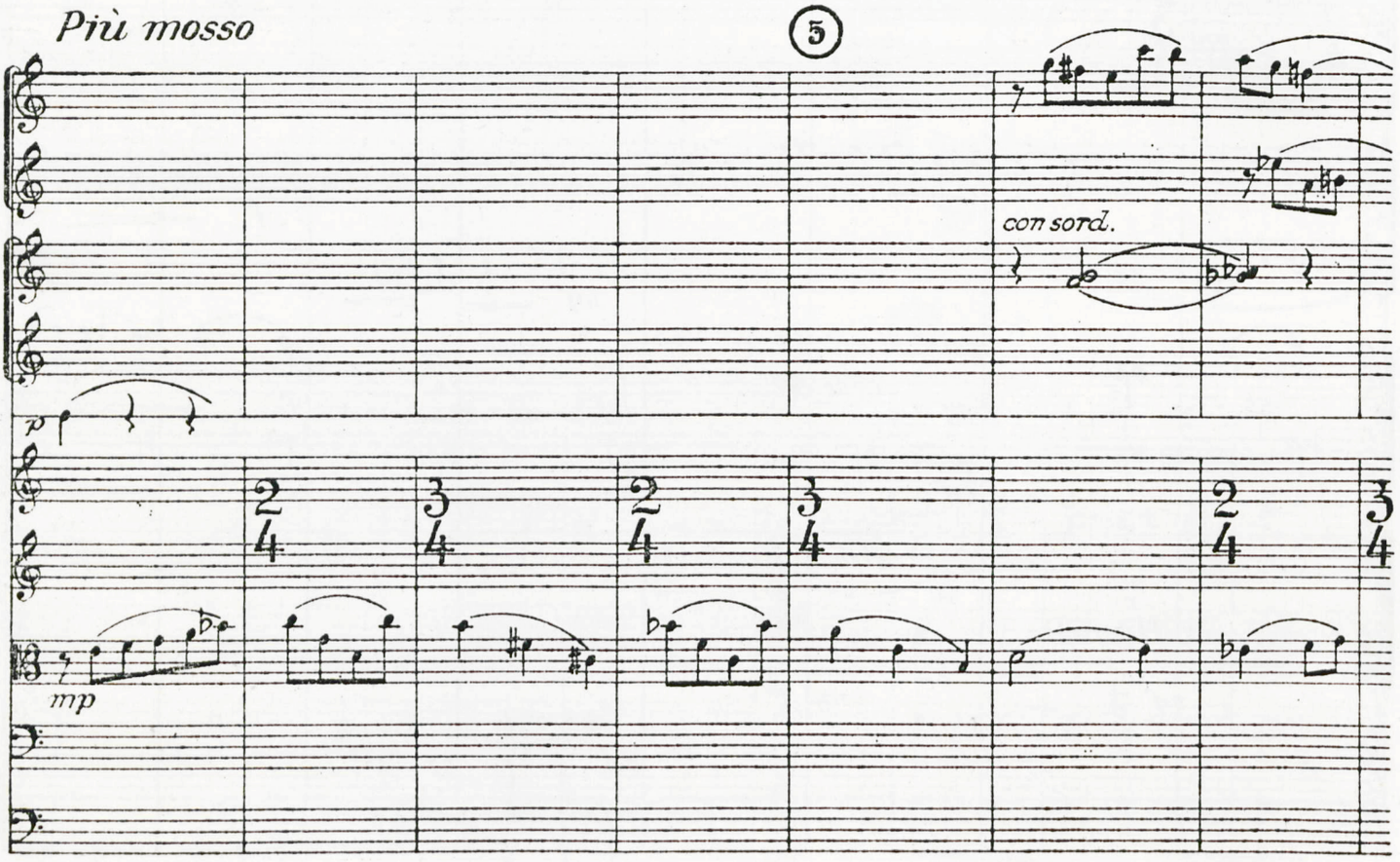
2

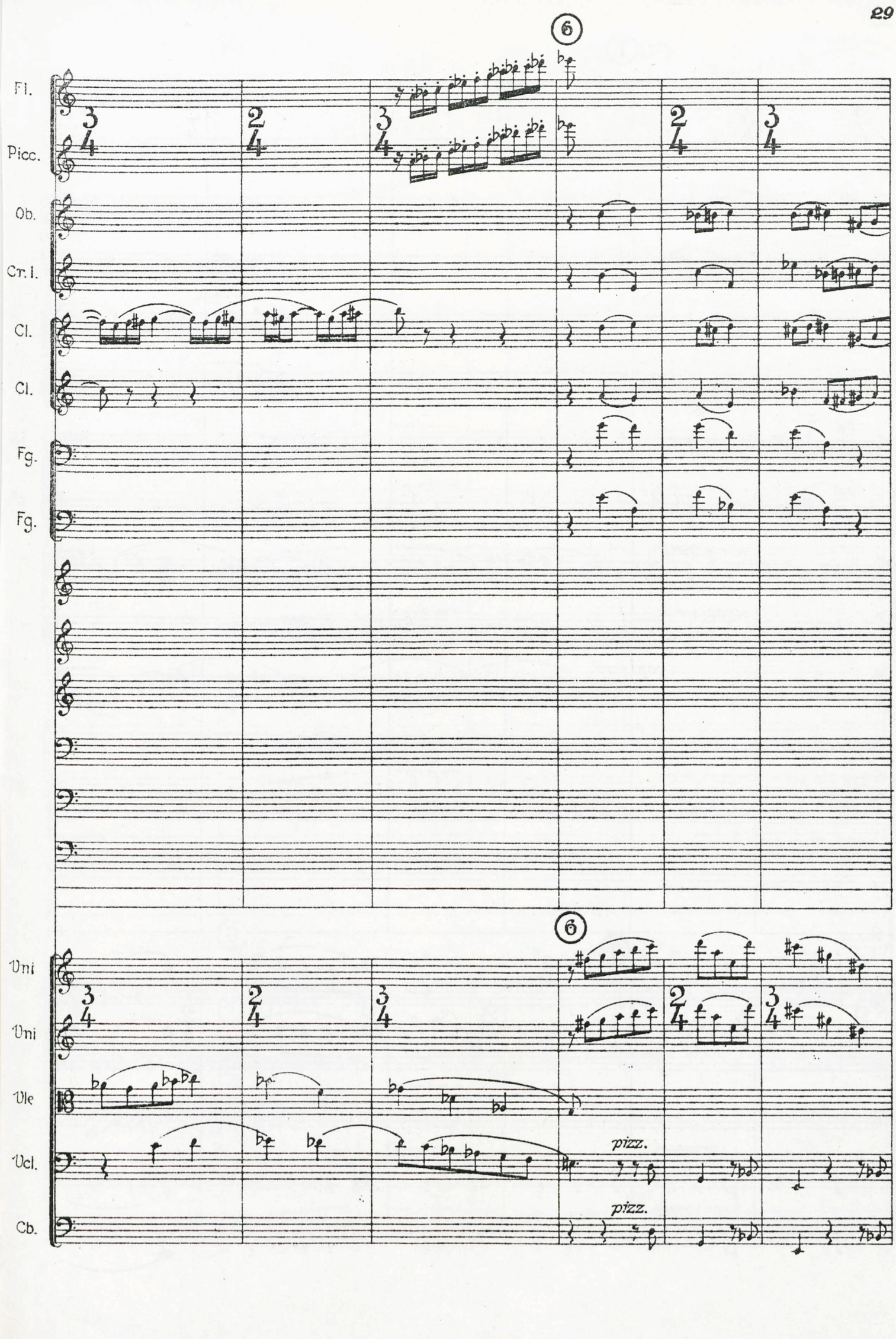


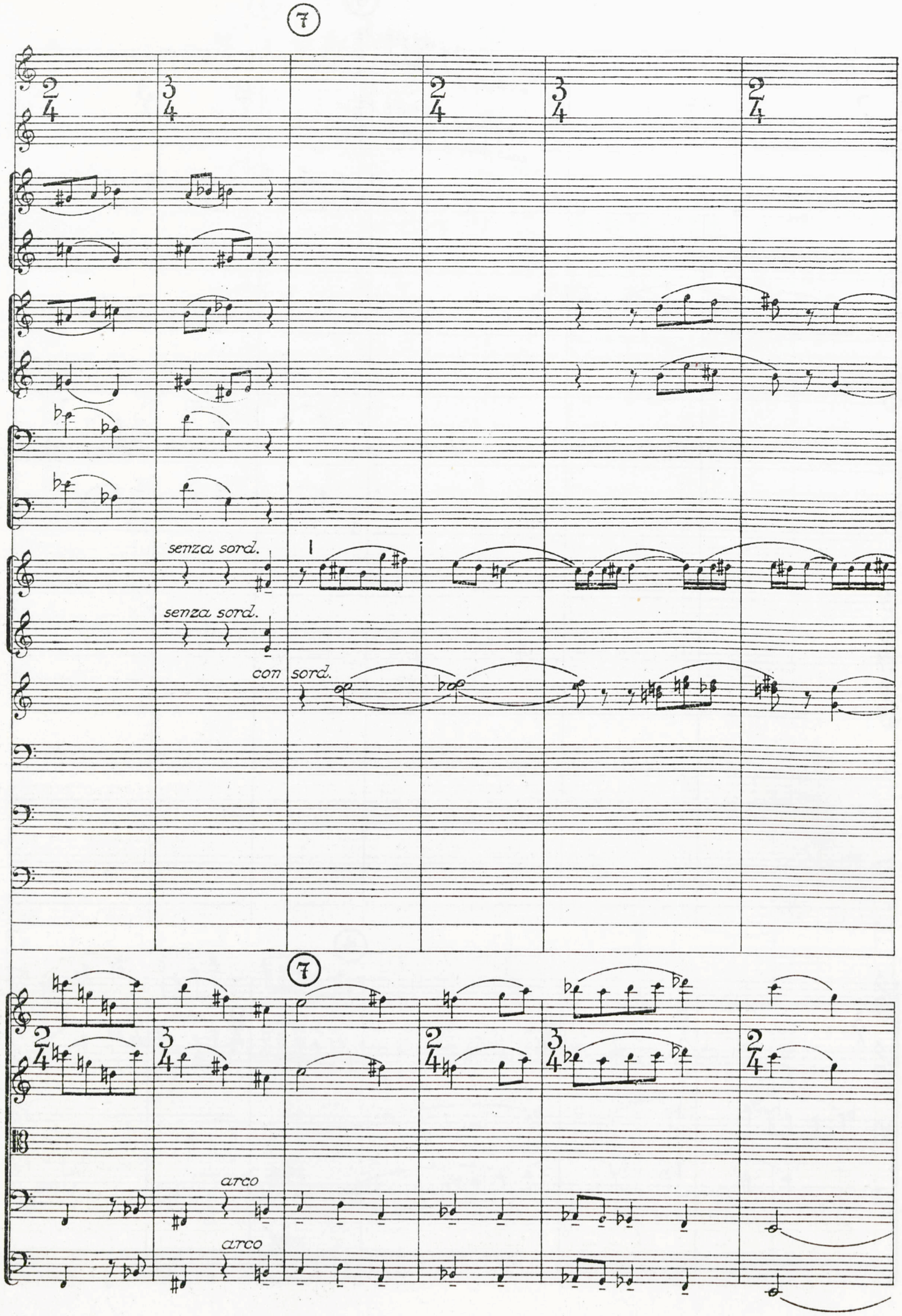

a tempo
Fl.
Picc.
Cr. I.
Cl.
Cl.
Cr.
Cr.
Trb.
Trgl.
mf
II con sord.
IV con sord.
I con sord.
f

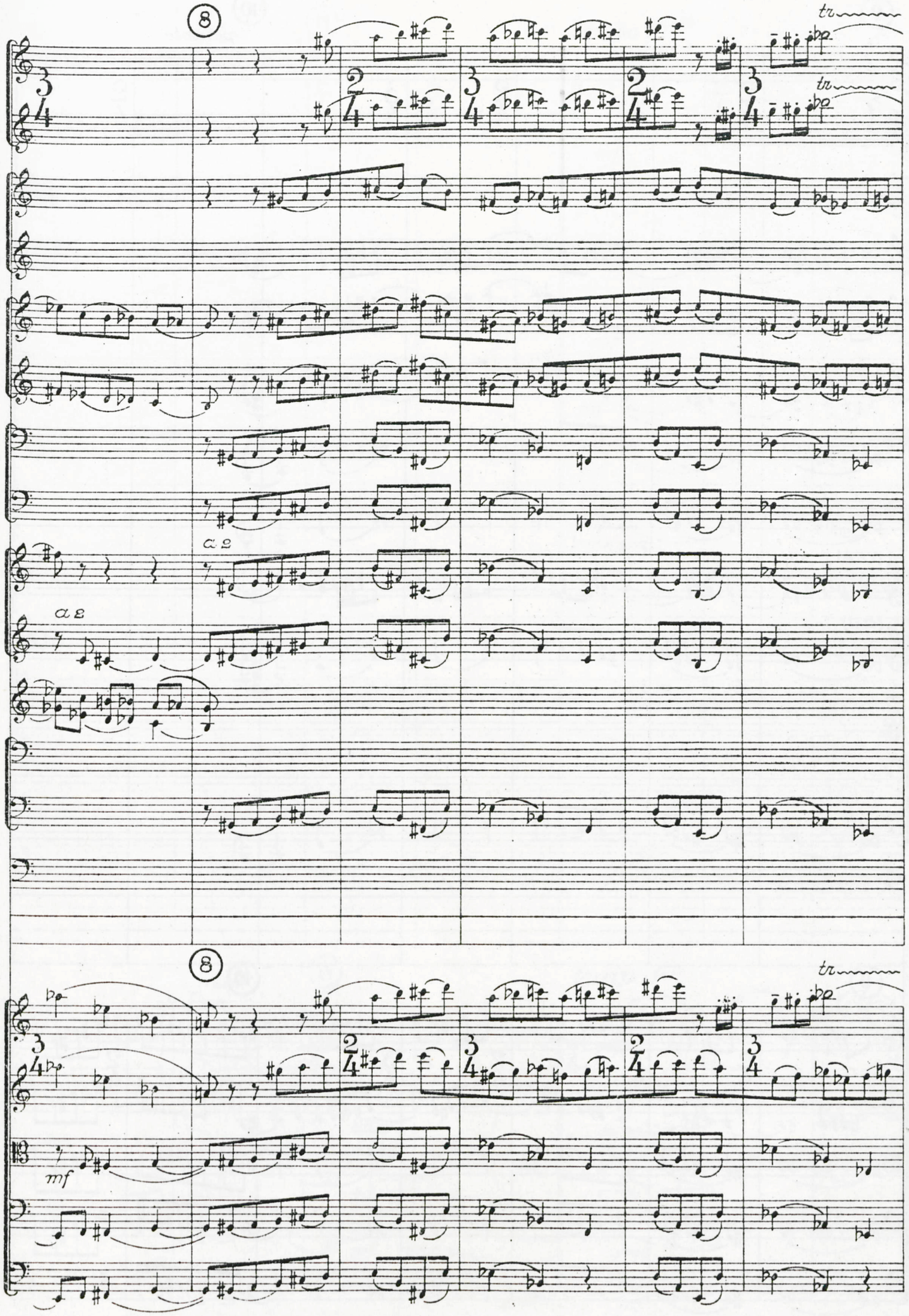

3
Fl.
Picc.
Ob.
Cr. I.
Cl.
Cl.
Cr.
Cr.
Trb.
Trgl.
II (sord.)
IV (sord.)
I (sord.)
II (sord.)
I con sord.
mf
f

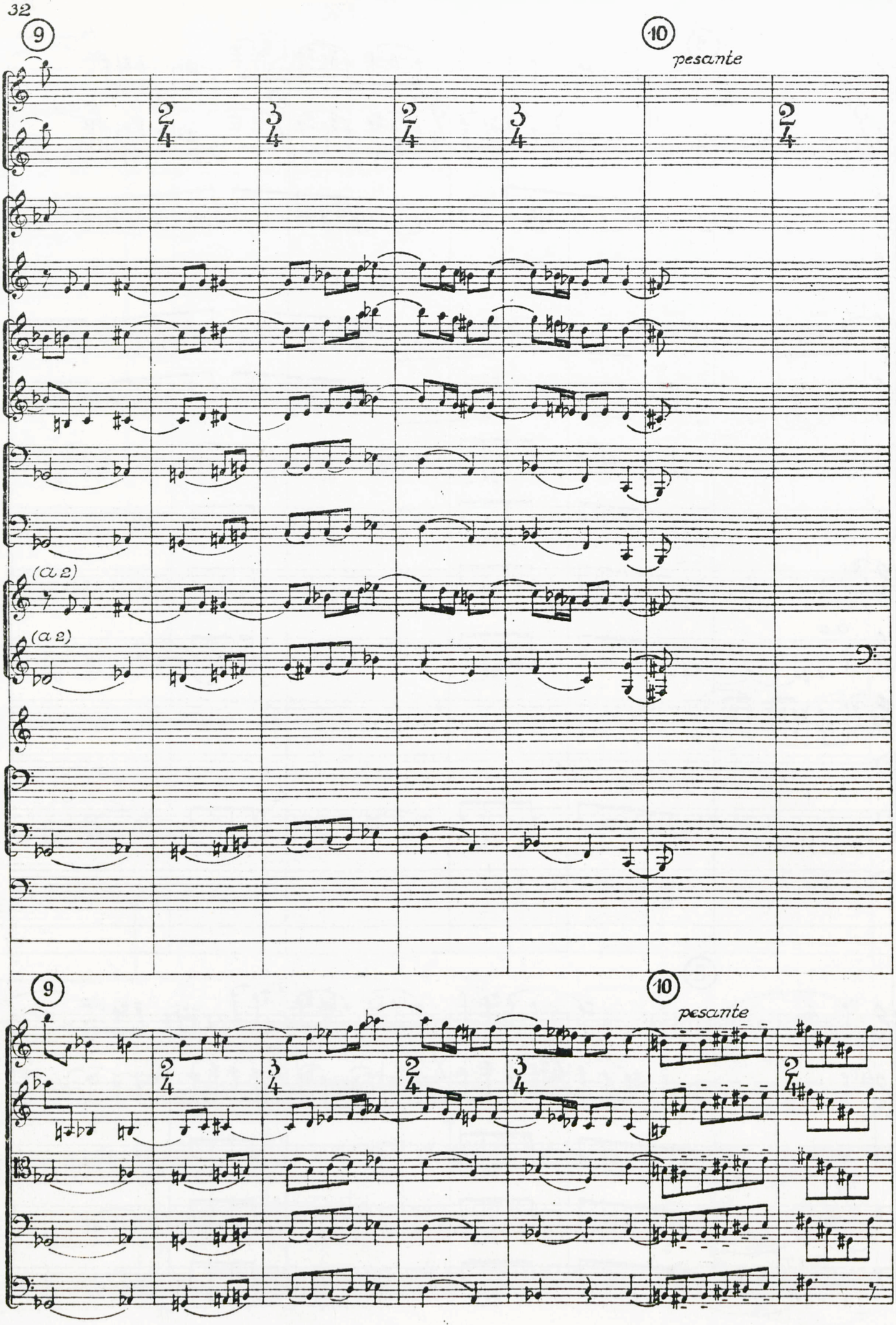

4
calando
Fl.
Picc.
Ob.
Cl.
Cl.
Fg.
Fg
Cr.
mf
f
I con sord.

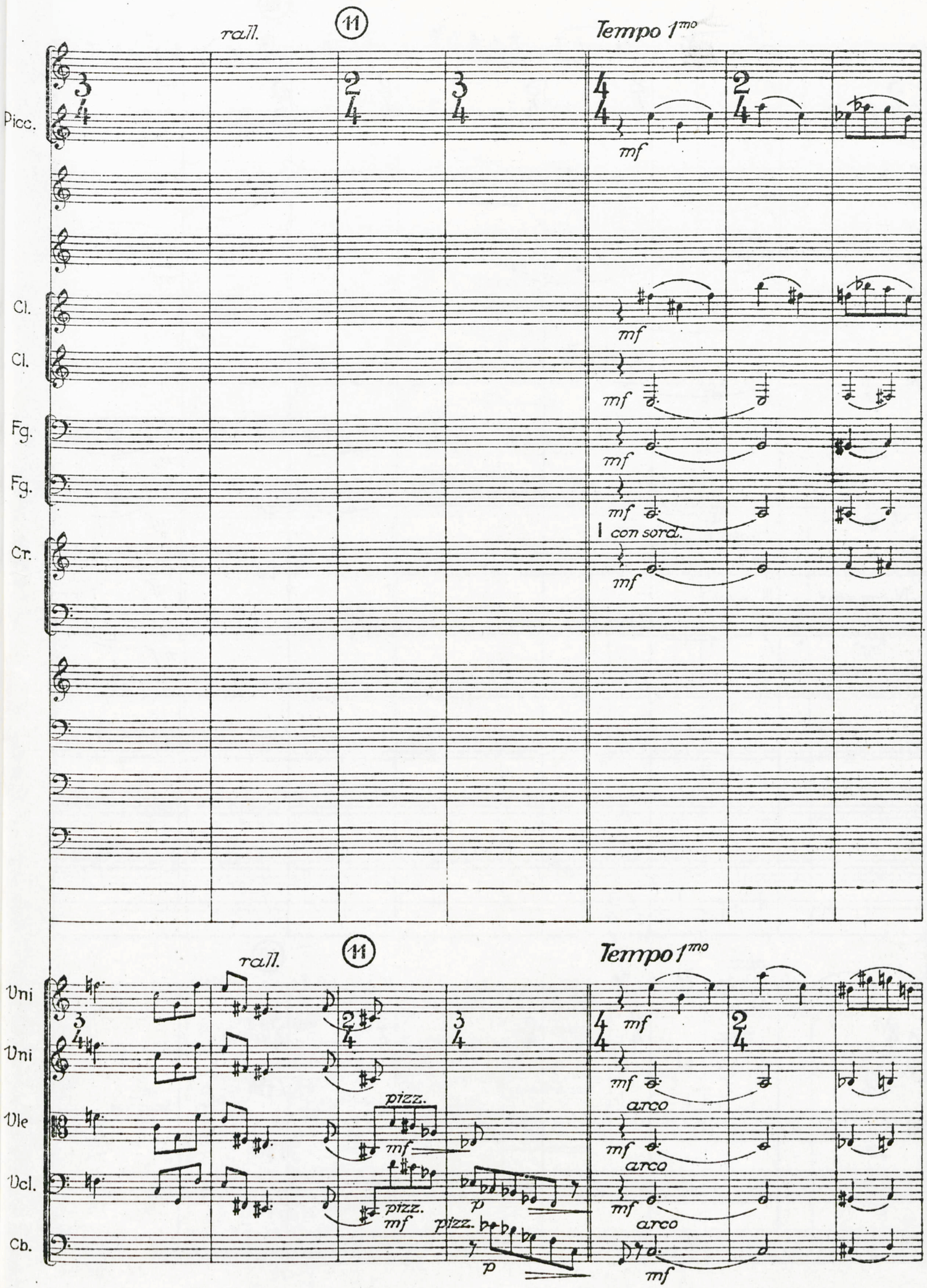

Più mosso
5
Cl.
Cl.
Cr.
Tam tam
Vle
con sord.
p
mp
2/4
3/4

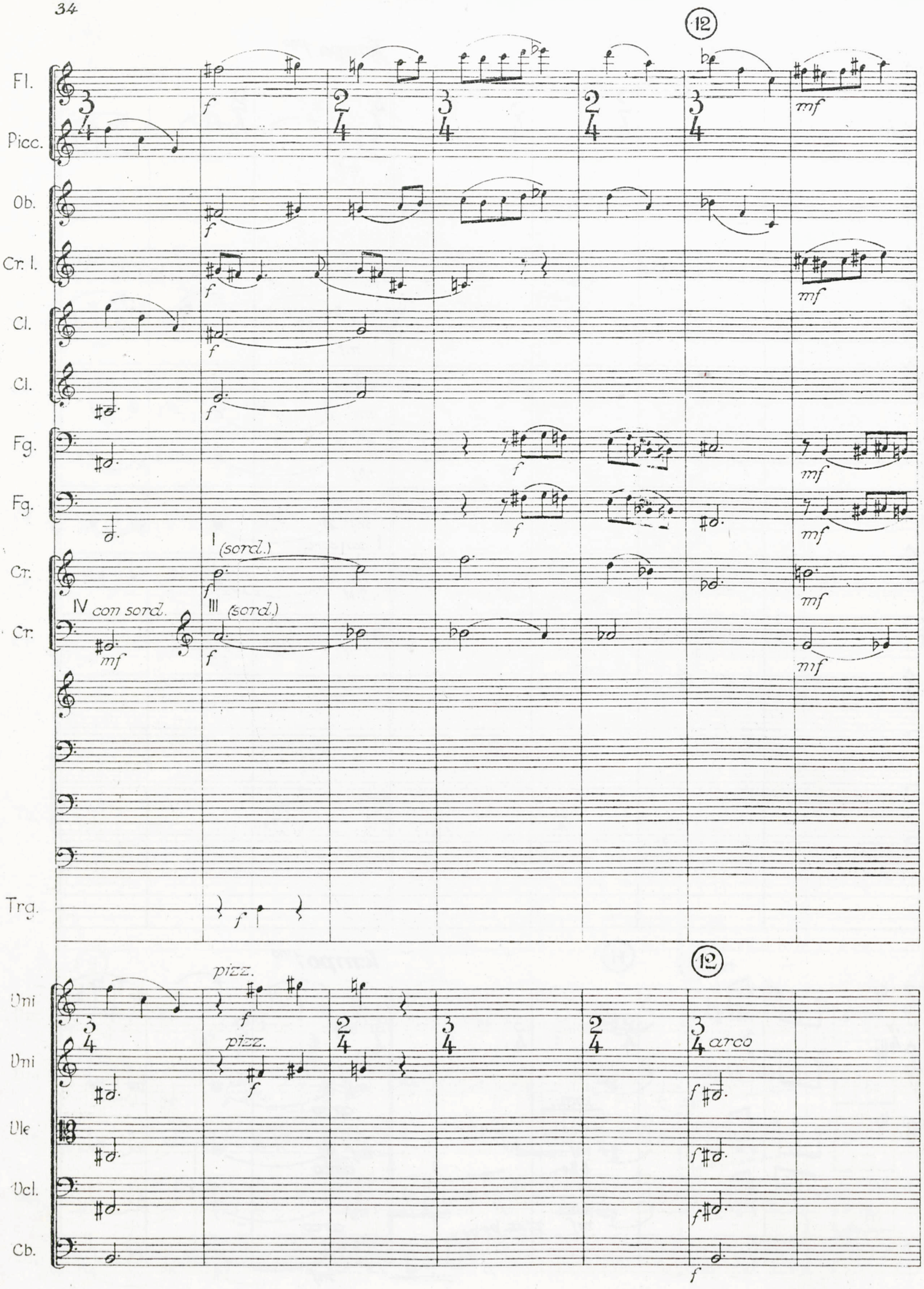

6
Fl.
Picc.
Ob.
Cr. I.
Cl.
Cl.
Fg.
Fg.
6
Vni
Vni
Vle
Vcl.
Cb.
pizz.
pizz.

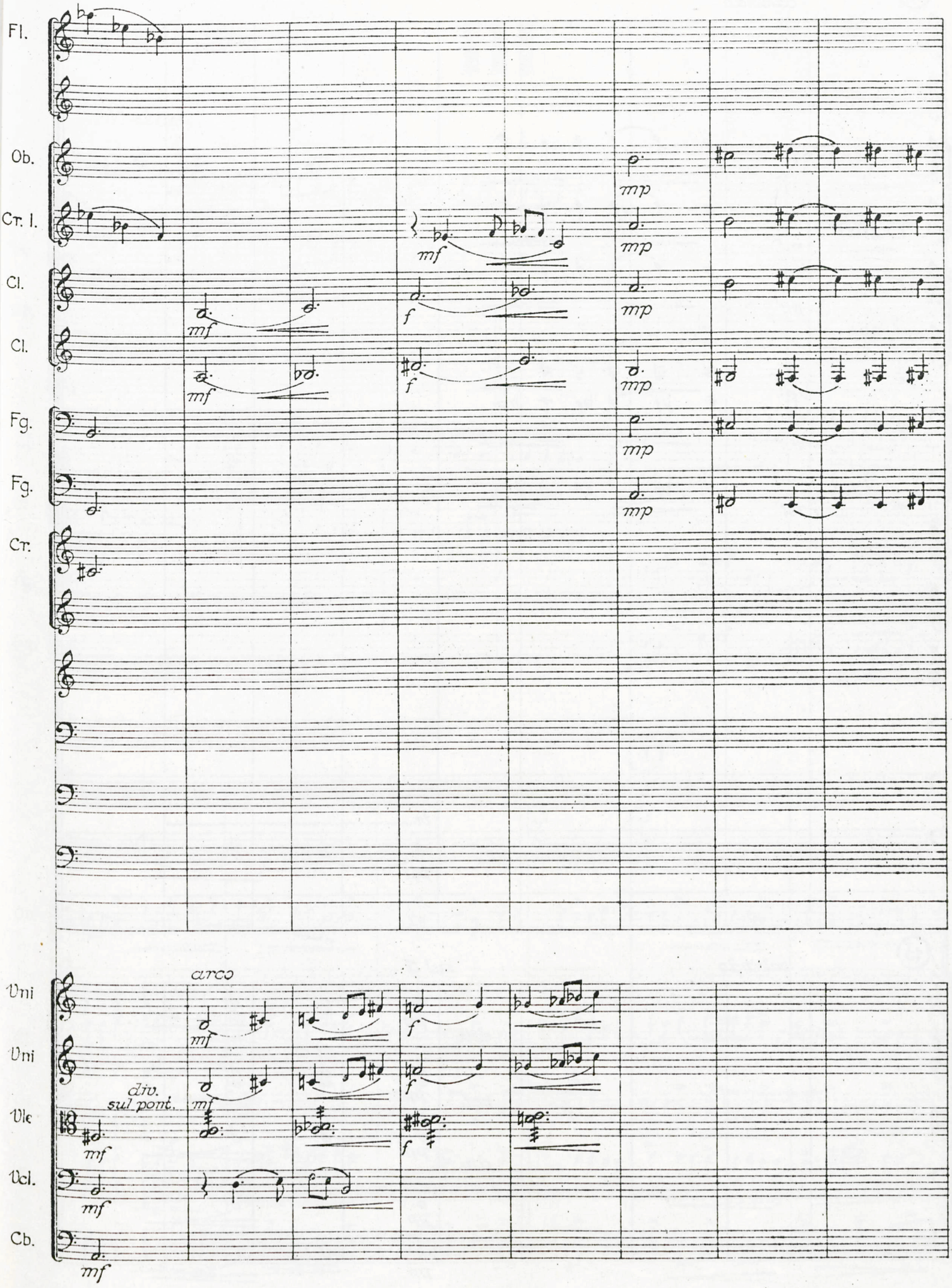

7
Ob.
Cr. I.
Cl.
Cl.
Fg.
Fg.
Cr.
Cr.
Trb.
senza sord.
senza sord.
con sord.
1
7
Vni
Vni
Vcl.
Cb.
arco
arco

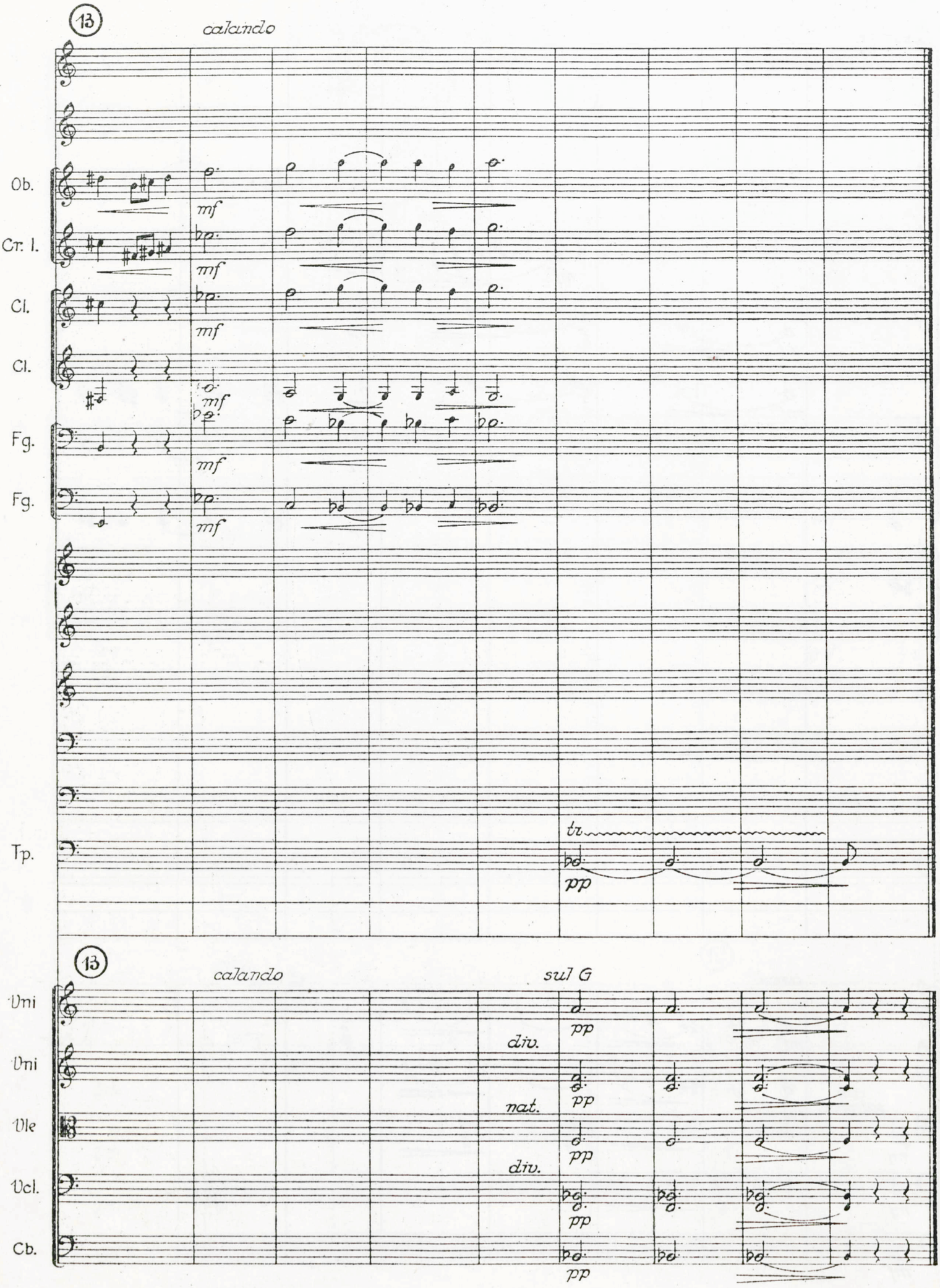

8
tr
Fl.
Picc.
Ob.
Cl.
Cl.
Fg.
Fg.
Cr.
Cr.
Trb.
Tb.
a 2
8
tr
Uni
Uni
Vle
Vcl.
Cb.
mf


9
10
pesante
Fl.
Picc.
Ob.
Cr. I.
Cl.
Cl.
Fg.
Fg.
(a 2)
Cr.
(a 2)
Cr.
Tb.
9
10
pesante
Vni
Vni
Vle
Vcl.
Cb.


rall.
11
Tempo 1mo
Picc.
Cl.
Cl.
Fg.
Fg.
Cr.
mf
con sord.
rall.
11
Tempo 1mo
Vni
Vni
Vle
Vcl.
Cb.
pizz.
arco
p

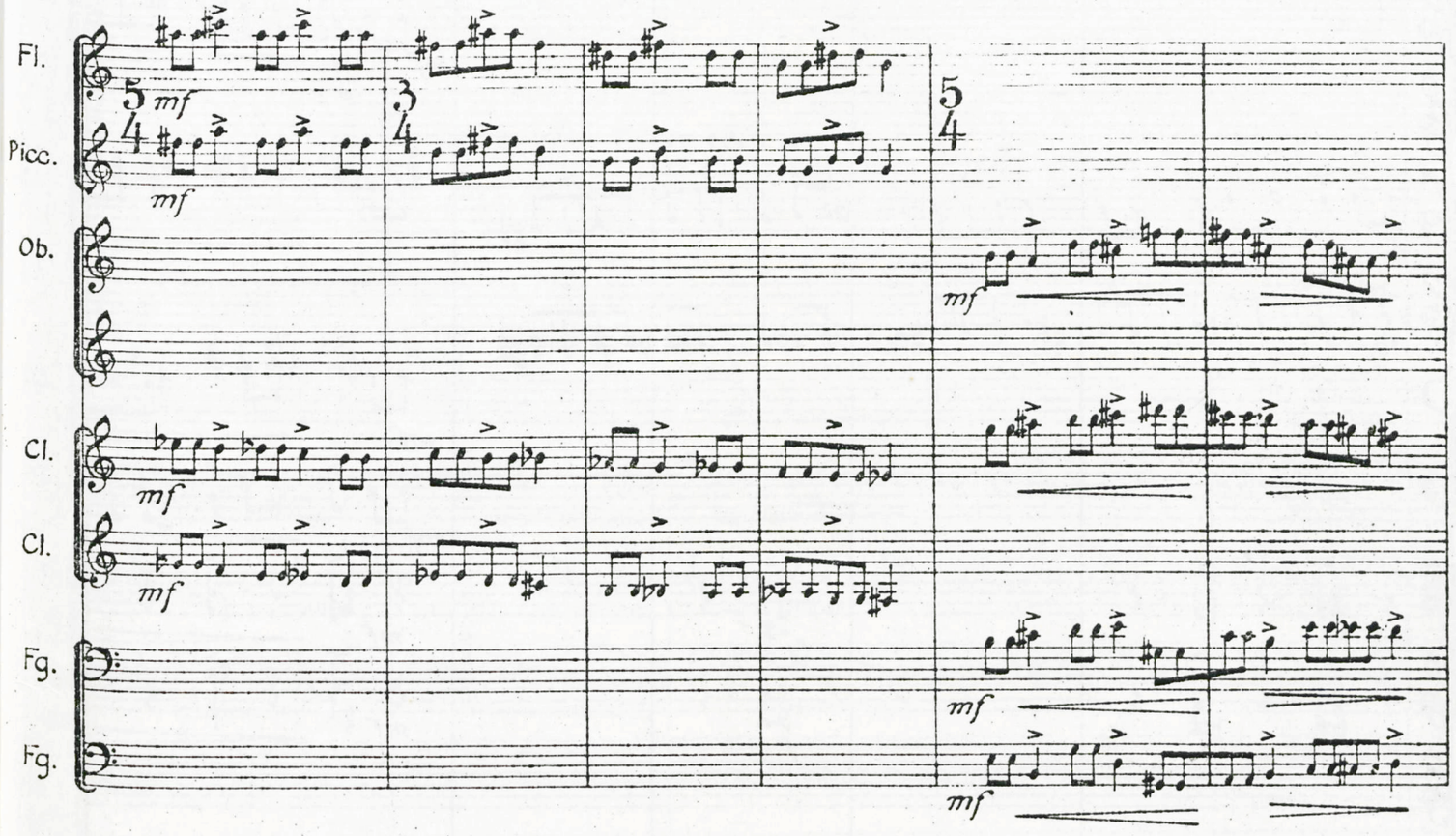

12
Fl.
Picc.
Ob.
Cr. I.
Cl.
Cl.
Fg.
Fg.
Cr.
Cr.
I (sord.)
IV con sord.
III (sord.)
Trg.
12
Vni
Vni
Vle
Vcl.
Cb.
pizz.
pizz.
arco

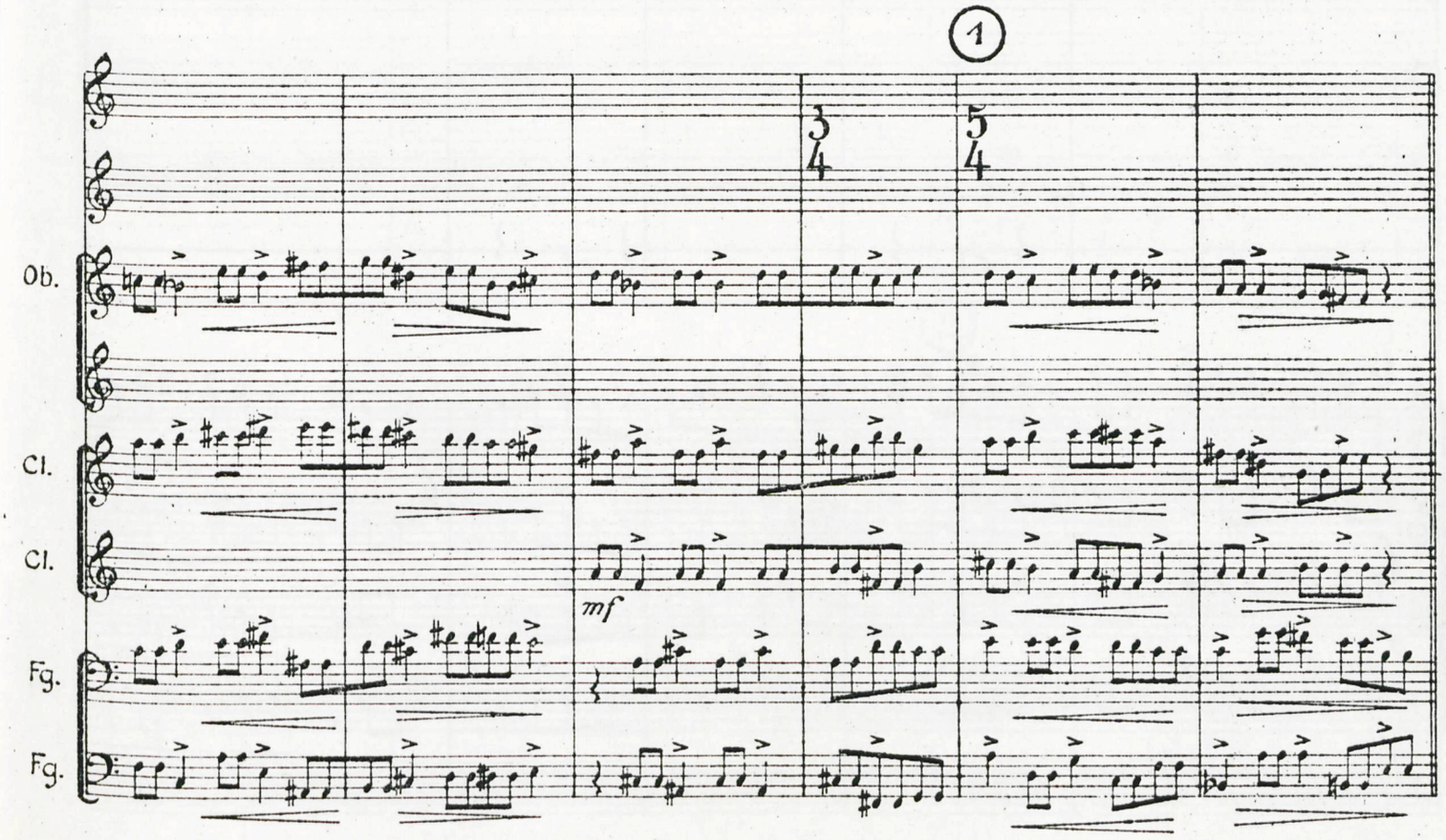

Fl.
Ob.
Cr. I.
Cl.
Cl.
Fg.
Fg.
Cr.
Vni
Vni
Vle
Vcl.
Cb.
arco
div.
sul pont.
mf
f
mp

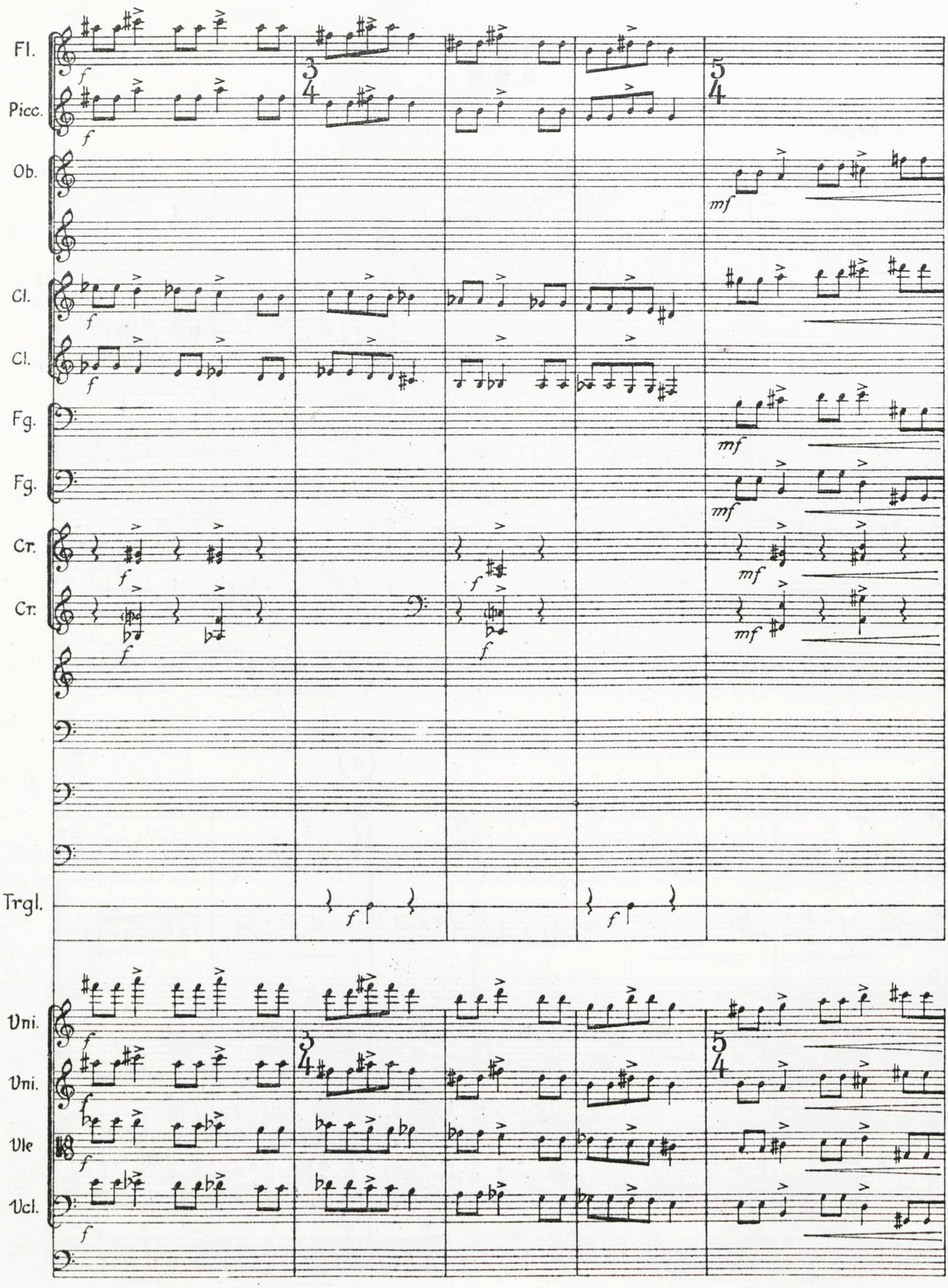

13
calando
Ob.
Cr. I.
Cl.
Cl.
Fg.
Fg.
mf
Tp.
tr
pp
13
calando
sul G
Vni
Vni
Vle
Vcl.
Cb.
pp
div.
nat.
div.

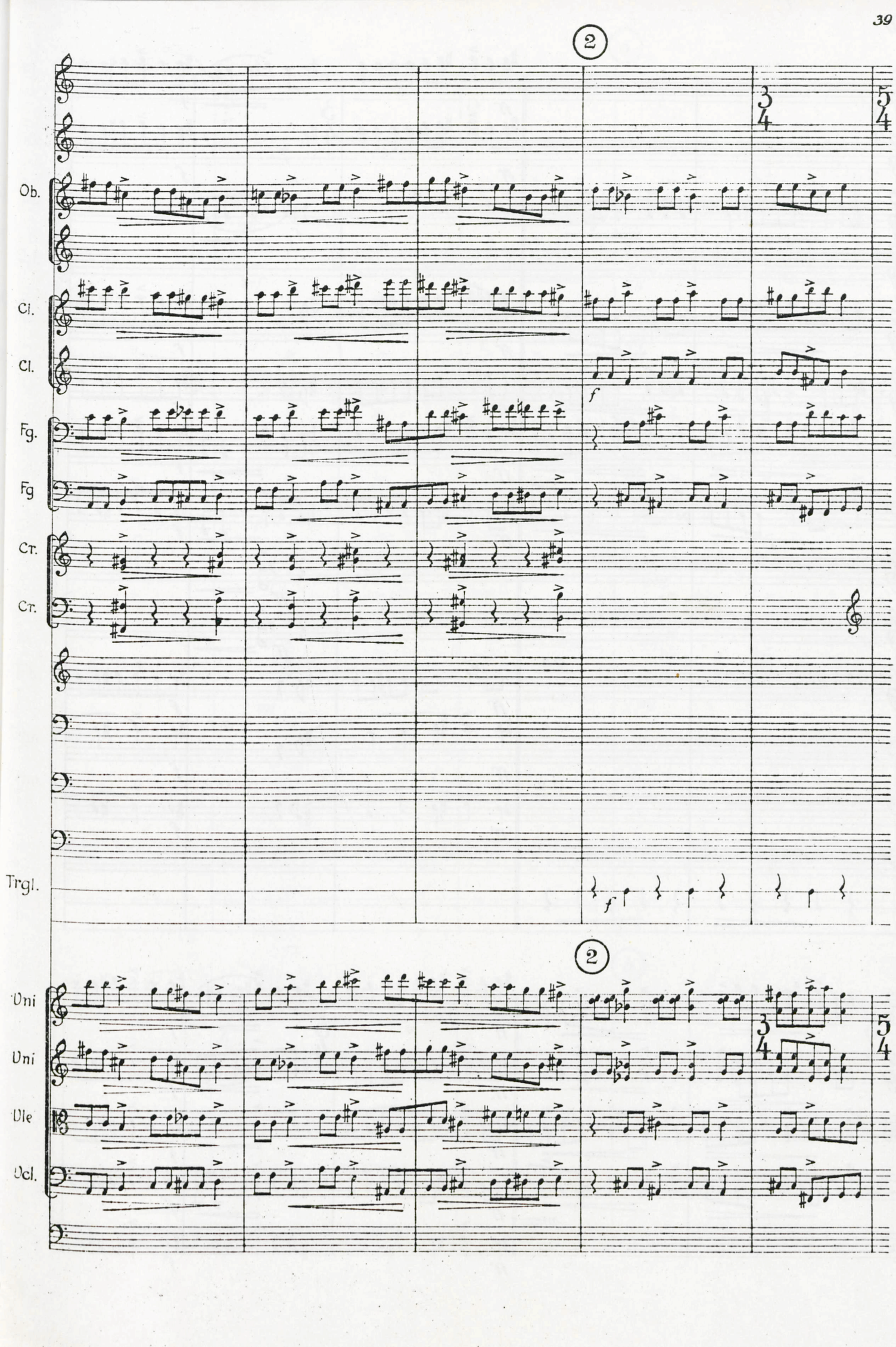
III

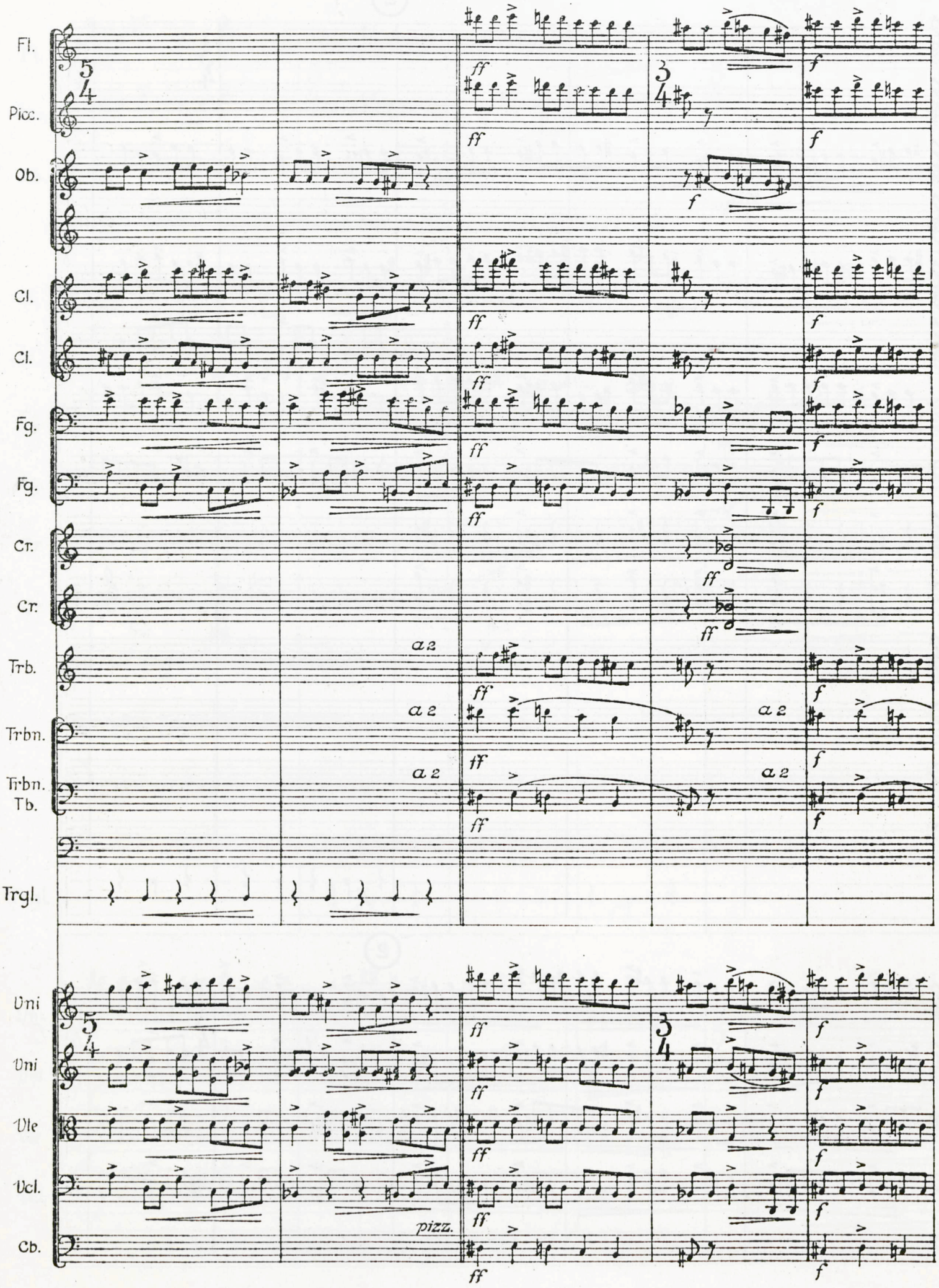
Vivace

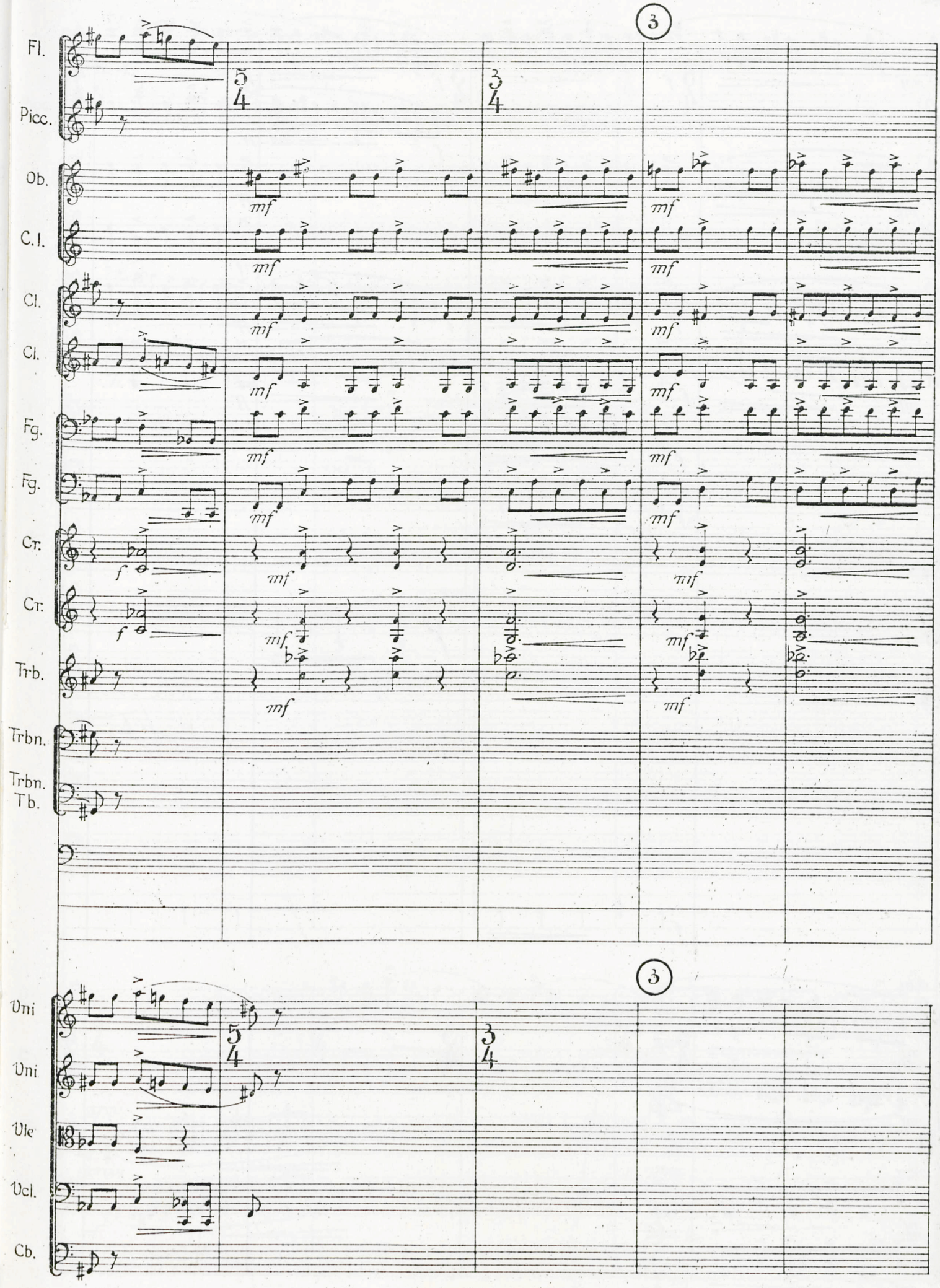


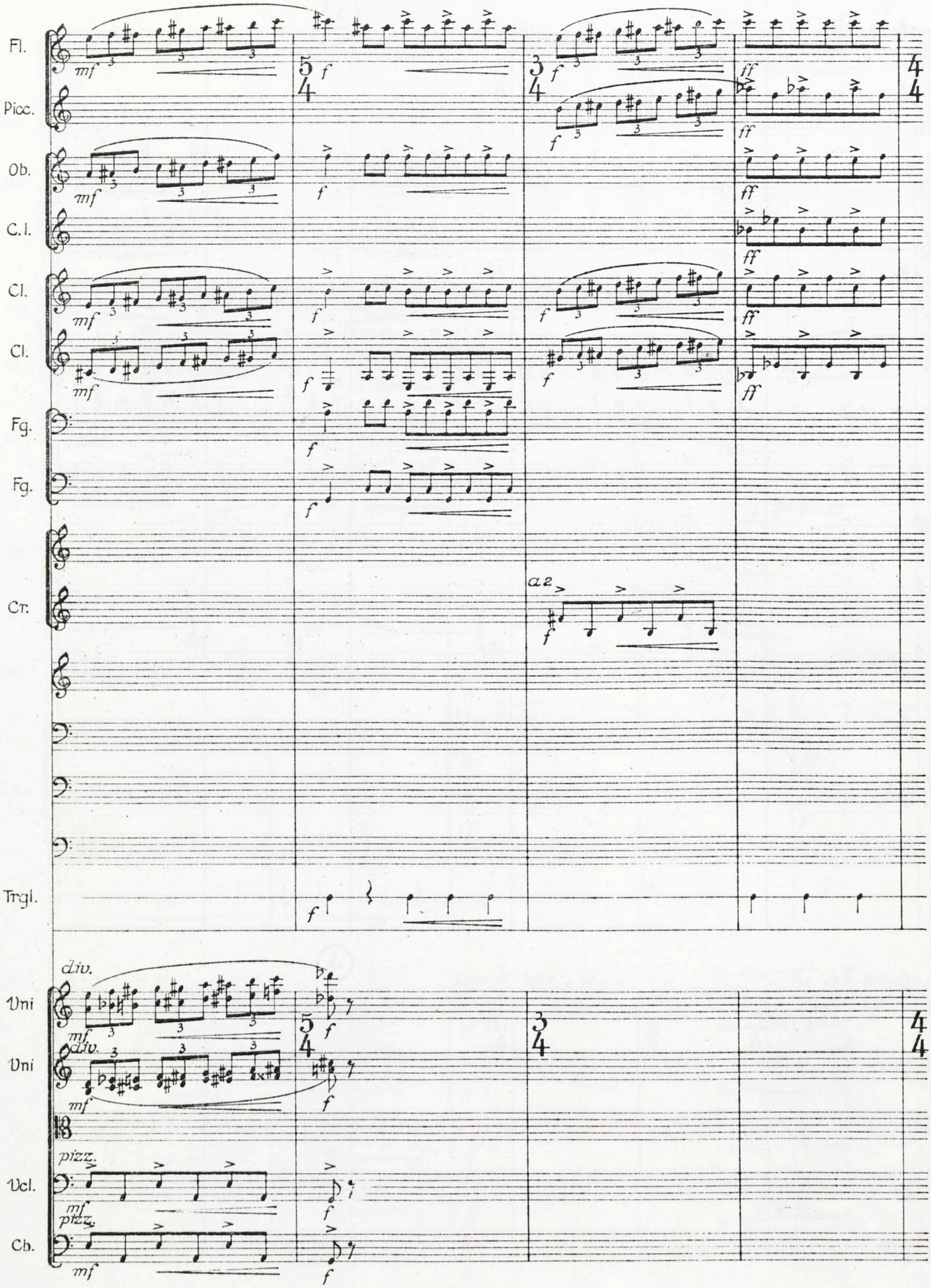


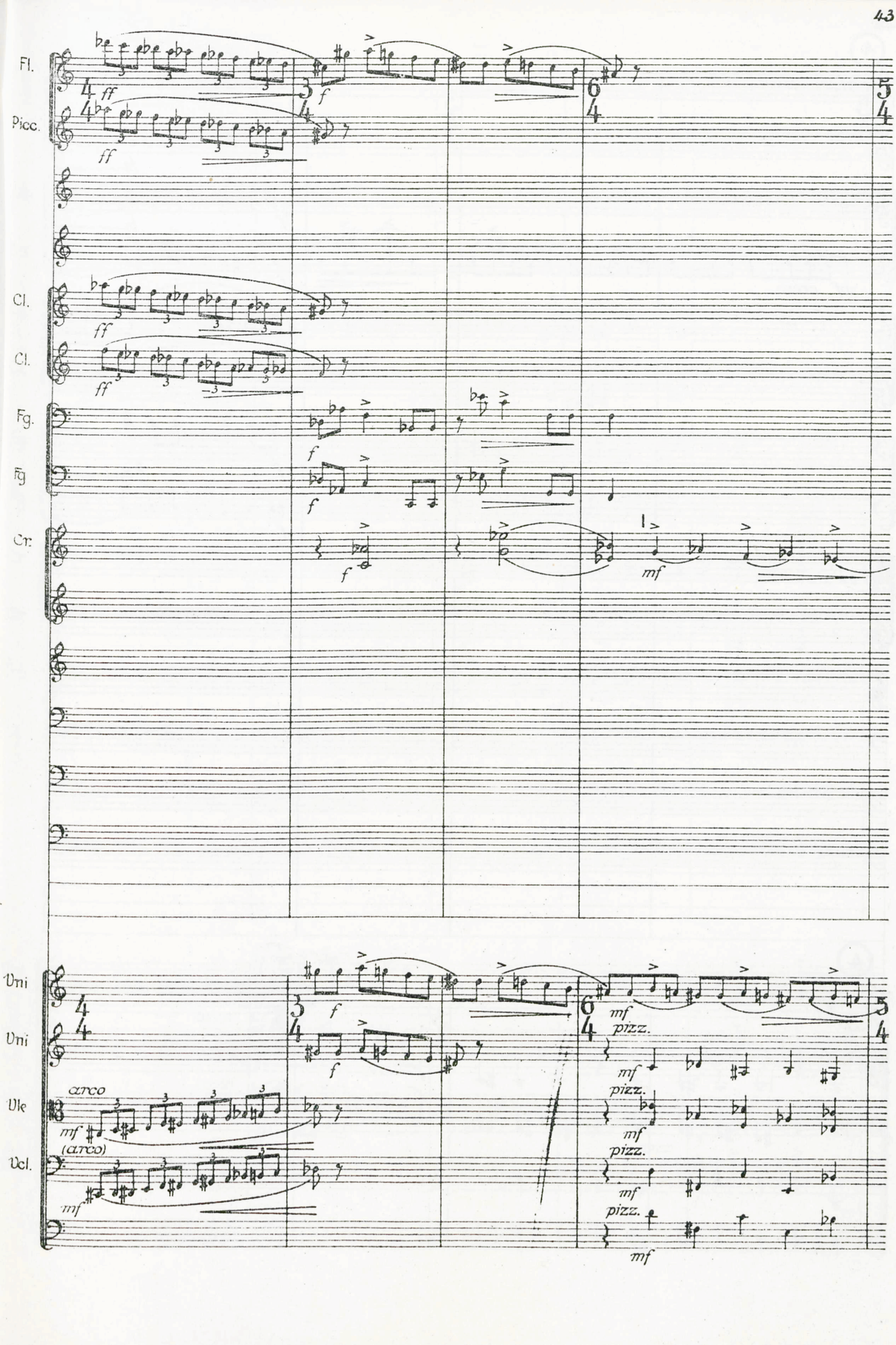

Fl.
Picc.
Ob.
Cl.
Cl.
Fg.
Fg.
Cr.
Cr.
Trgl.
Vni.
Vni.
Vle
Vcl.
3/4
5/4
f
mf

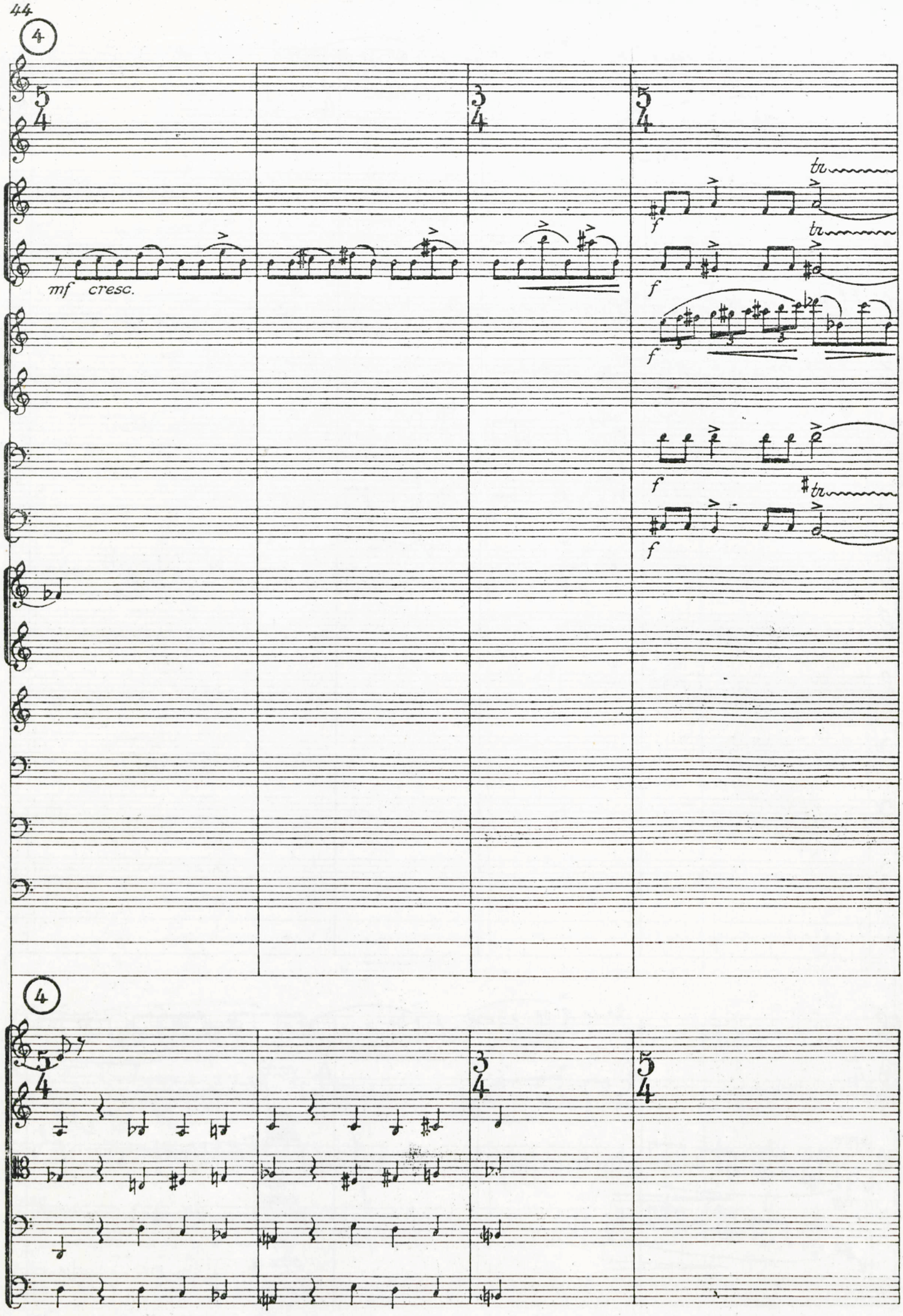

2
3/4
5/4
Ob.
Cl.
Cl.
f
Fg.
Fg
Cr.
Cr.
Trgl.
f
2
Vni
Vni
Vle
Vcl.
3/4
5/4

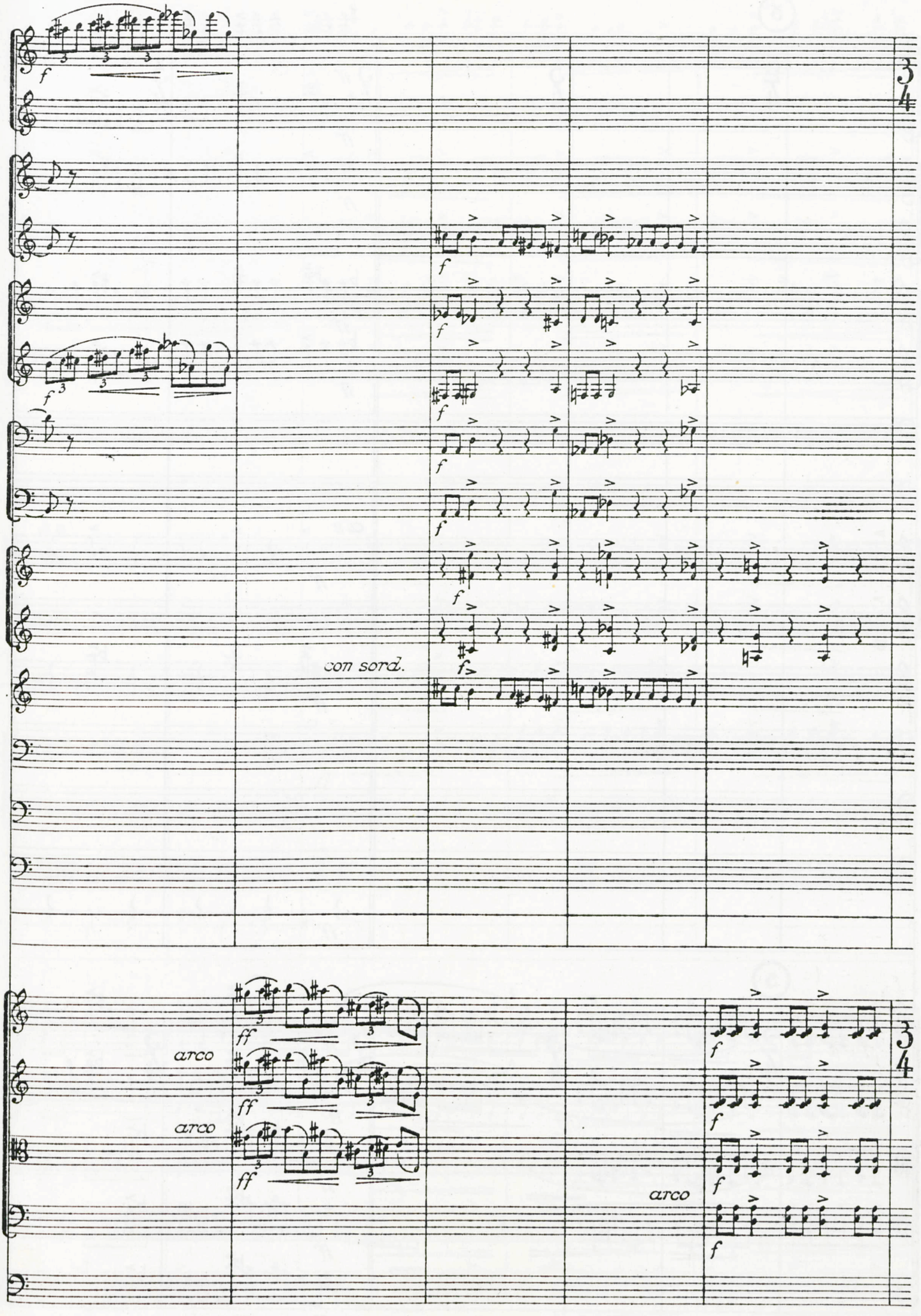

Fl.
Picc.
Ob.
Cl.
Cl.
Fg.
Fg.
Cr.
Cr.
Trb.
Trbn.
Trbn.
Tb.
Trgl.
Vni
Vni
Vle
Vcl.
Cb.
5/4
3/4
ff
f
a 2
pizz.

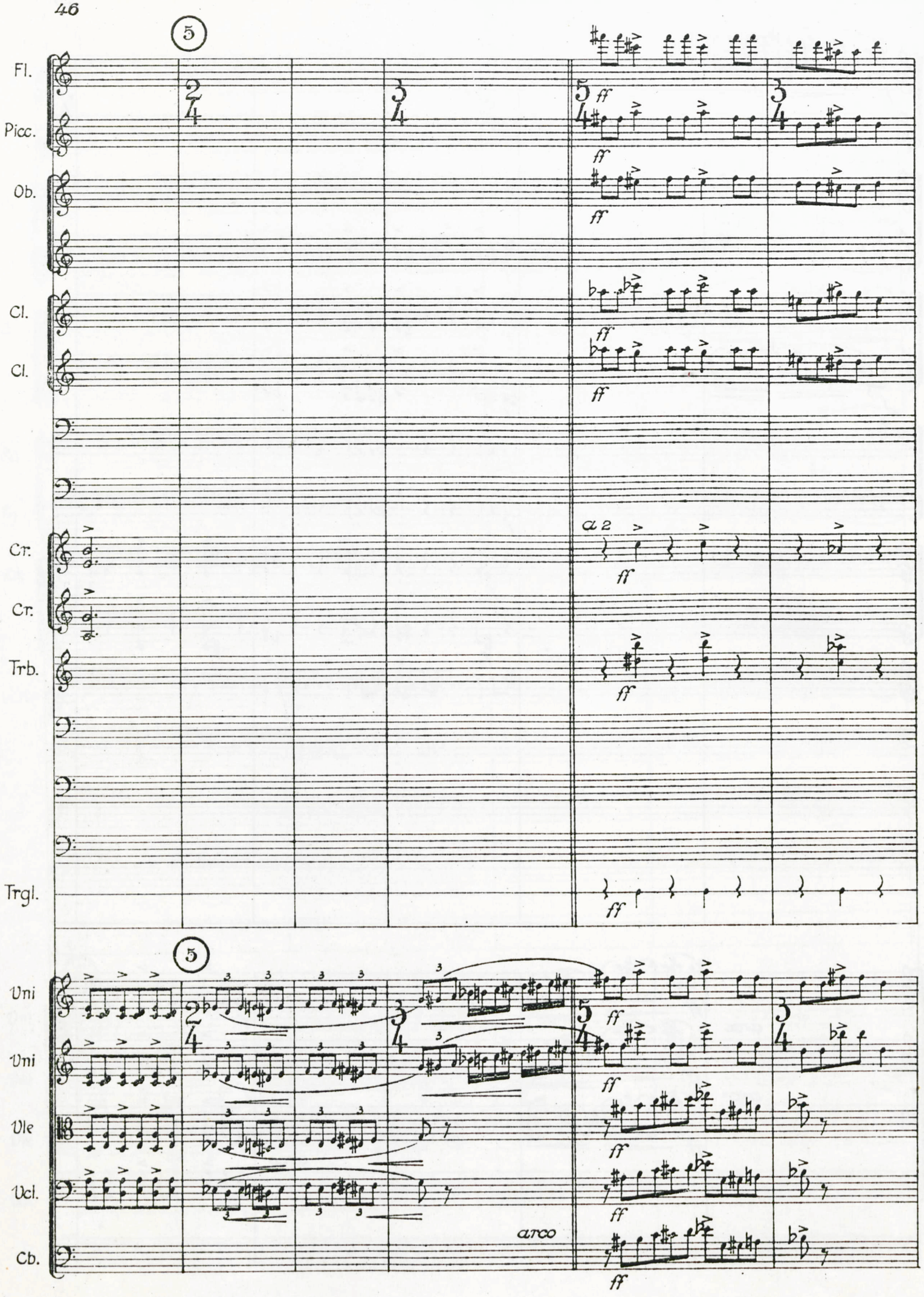

3
Fl.
Picc.
Ob.
C.I.
Cl.
Cl.
Fg.
Fg.
Cr.
Cr.
Trb.
Trbn.
Trbn.
Tb.
5/4
3/4
mf
f
3
Uni
Uni
Vle
Vcl.
Cb.
5/4
3/4

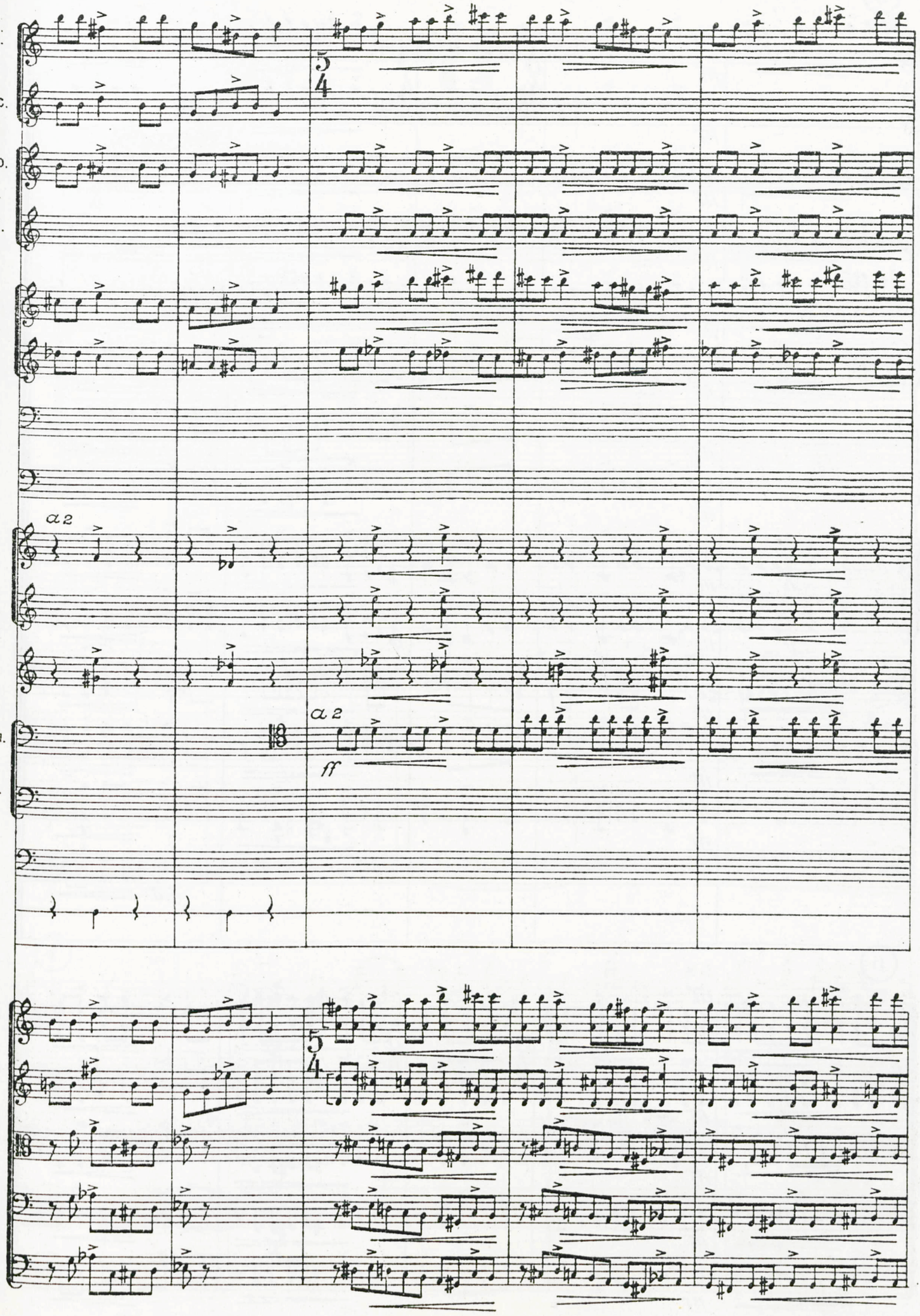

Fl.
Picc.
Ob.
C.I.
Cl.
Cl.
Fg.
Fg.
Cr.
Trgl.
Uni
Uni
Vcl.
Cb.
div.
pizz.
a2
mf
f
ff

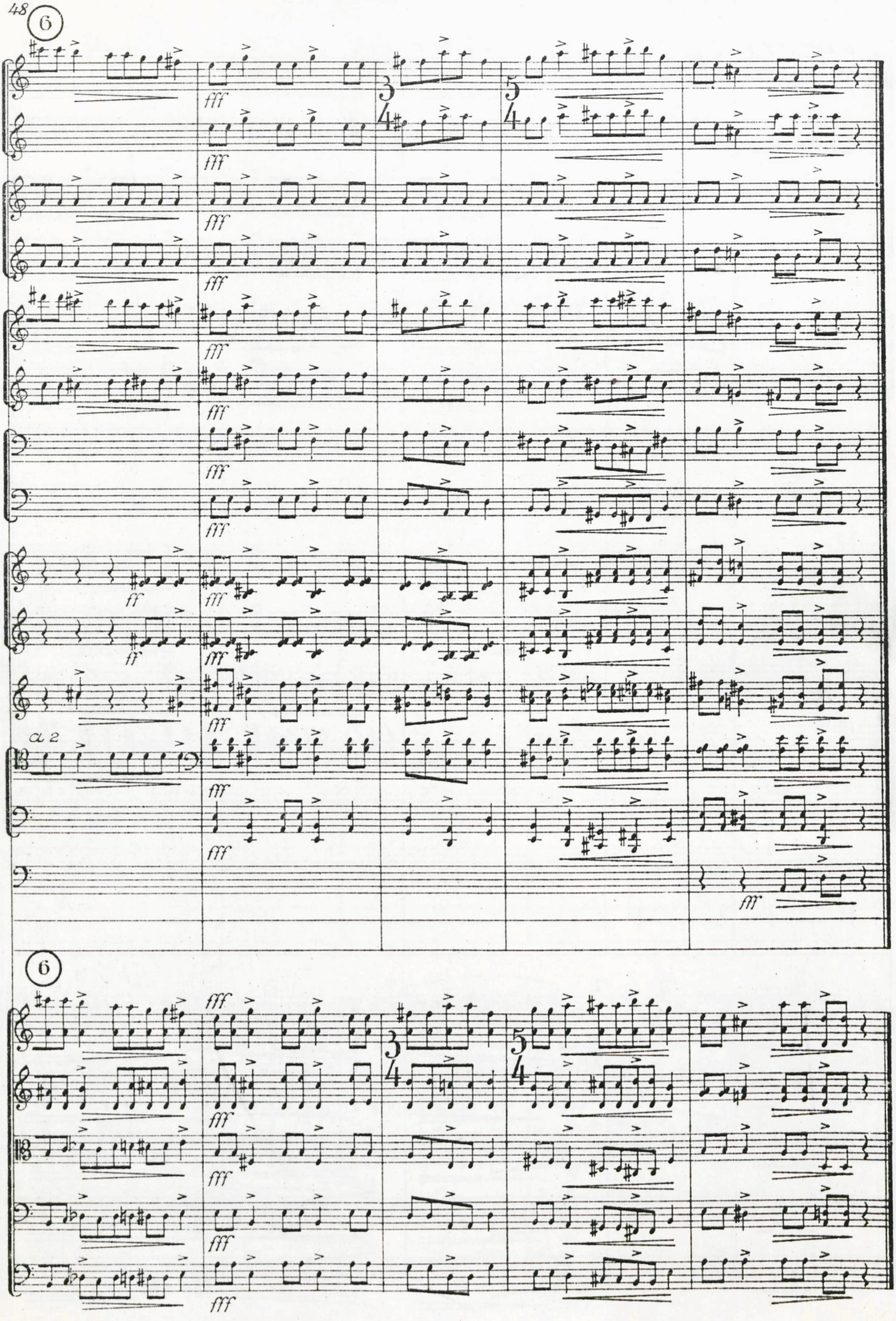

Fl.
Picc.
Cl.
Cl.
Fg.
Fg.
Cr.
Vni
Vni
Vle
Vcl.
ff
f
mf
arco
(arco)
pizz.


4
Ob.
C.I.
Cl.
Fg.
Fg.
Cr.
mf cresc.
f
tr
4
Vni.
Vni
Vle
Vcl.
Cb.


Fl.
Ob.
C.I.
Cl.
Cl.
Fg.
Fg
Cr.
Cr.
Trb.
Vni
Vni
Vle
Vcl.
f
con sord.
ff
arco
arco
arco
3/4
3/4

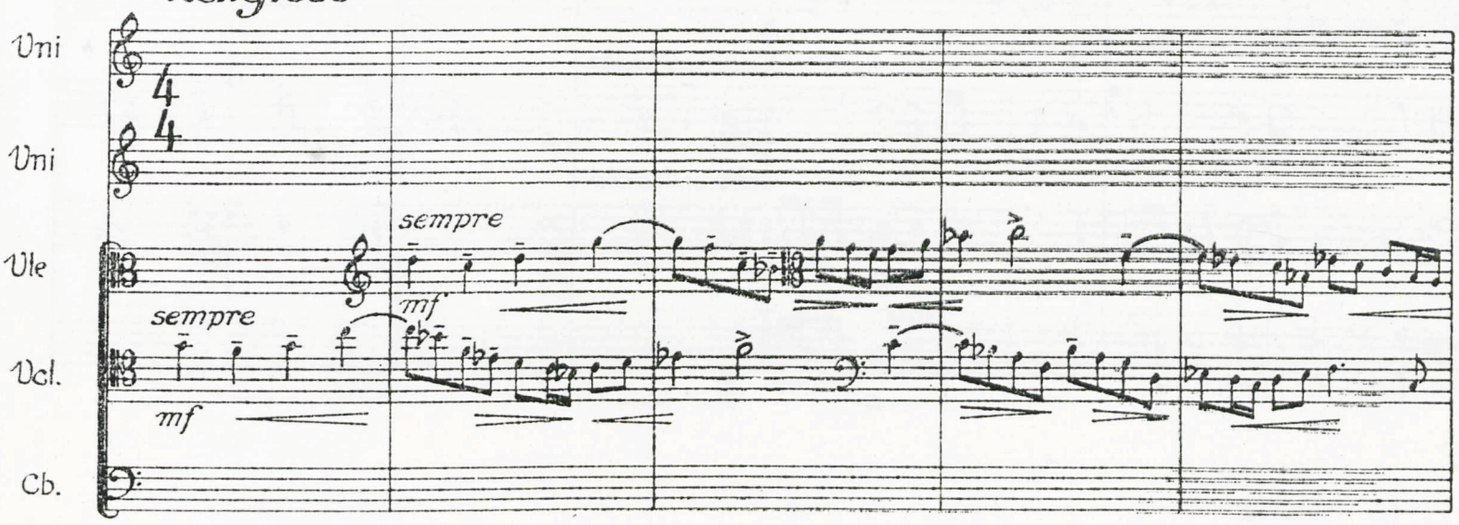

5
Fl.
Picc.
Ob.
Cl.
Cl.
Cr.
Cr.
Trb.
Trgl.
a 2
ff
5
Uni
Uni
Vle
Vcl.
Cb.
arco

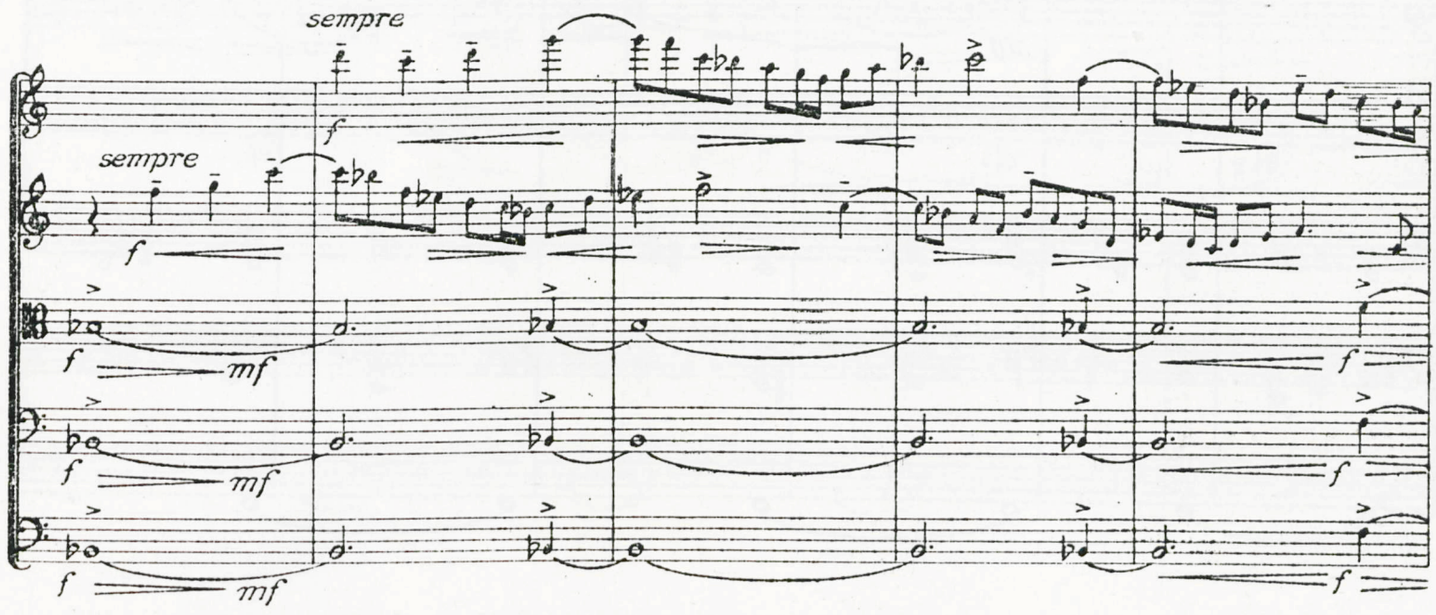

Fl.
Picc.
Ob.
C.I.
Cl.
Cl.
a 2
Cr.
Cr.
Trb.
Trbn.
a 2
ff
Trbn.
Tb.
Trgl.
Uni
Uni
Vle
Vcl.
Cb.

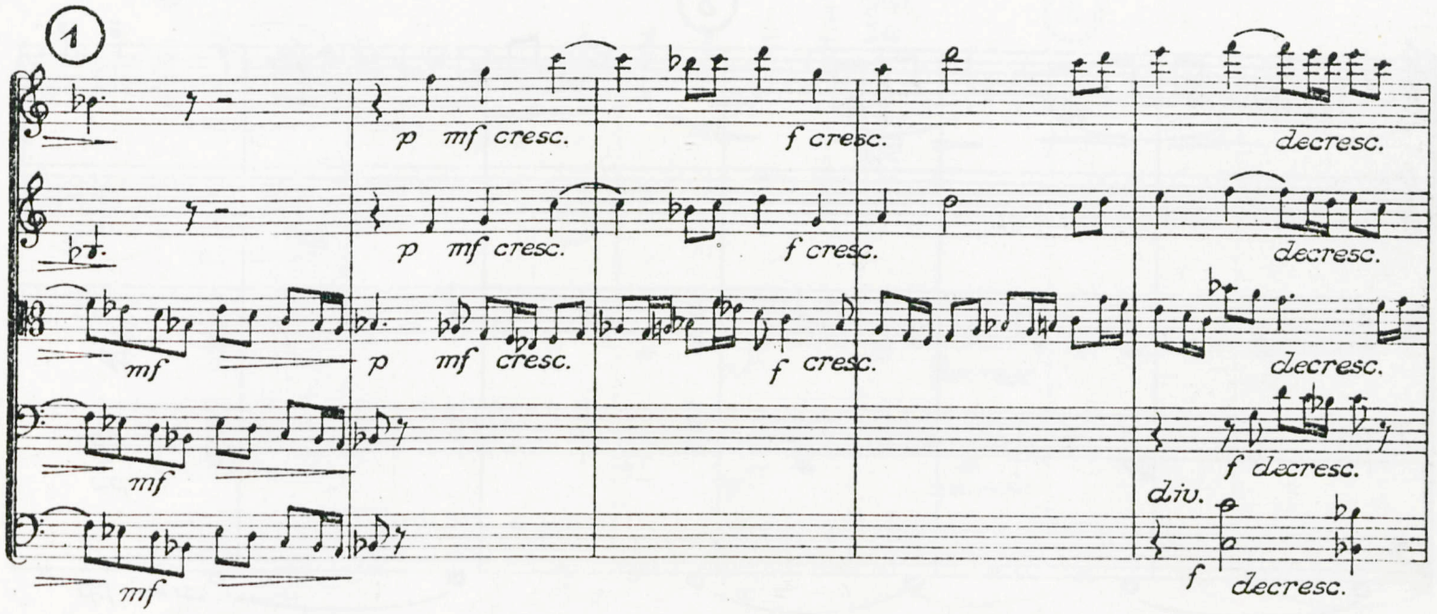

6
Fl.
Picc.
Ob.
C.I.
Cl.
Cl.
Fg.
Fg.
Cr.
Cr.
Trb
a 2
Trbn.
Trbn.
Tb.
Tp.
fff
ff
6
Uni
Uni
Vle
Vcl.
Cb.

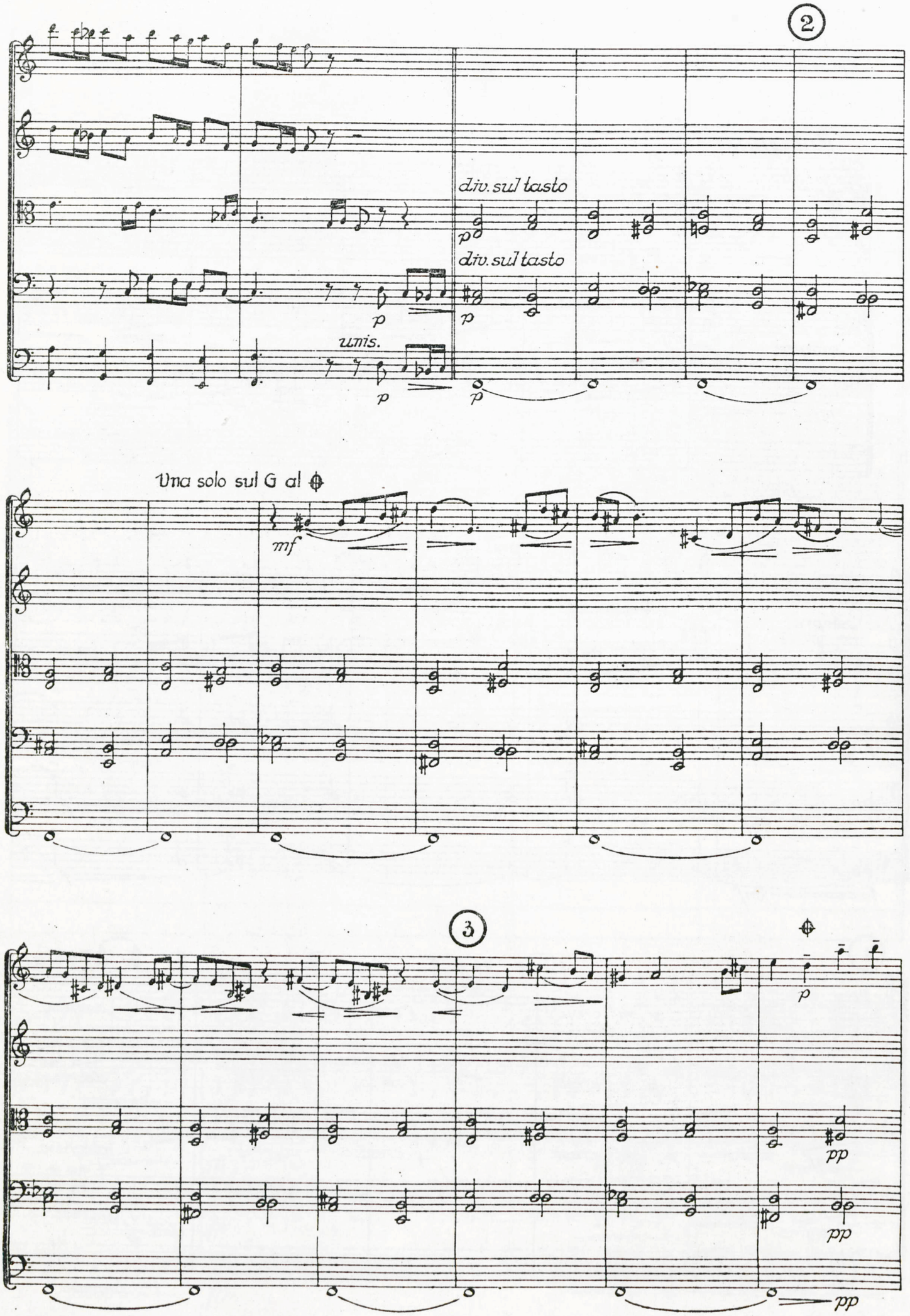
IV

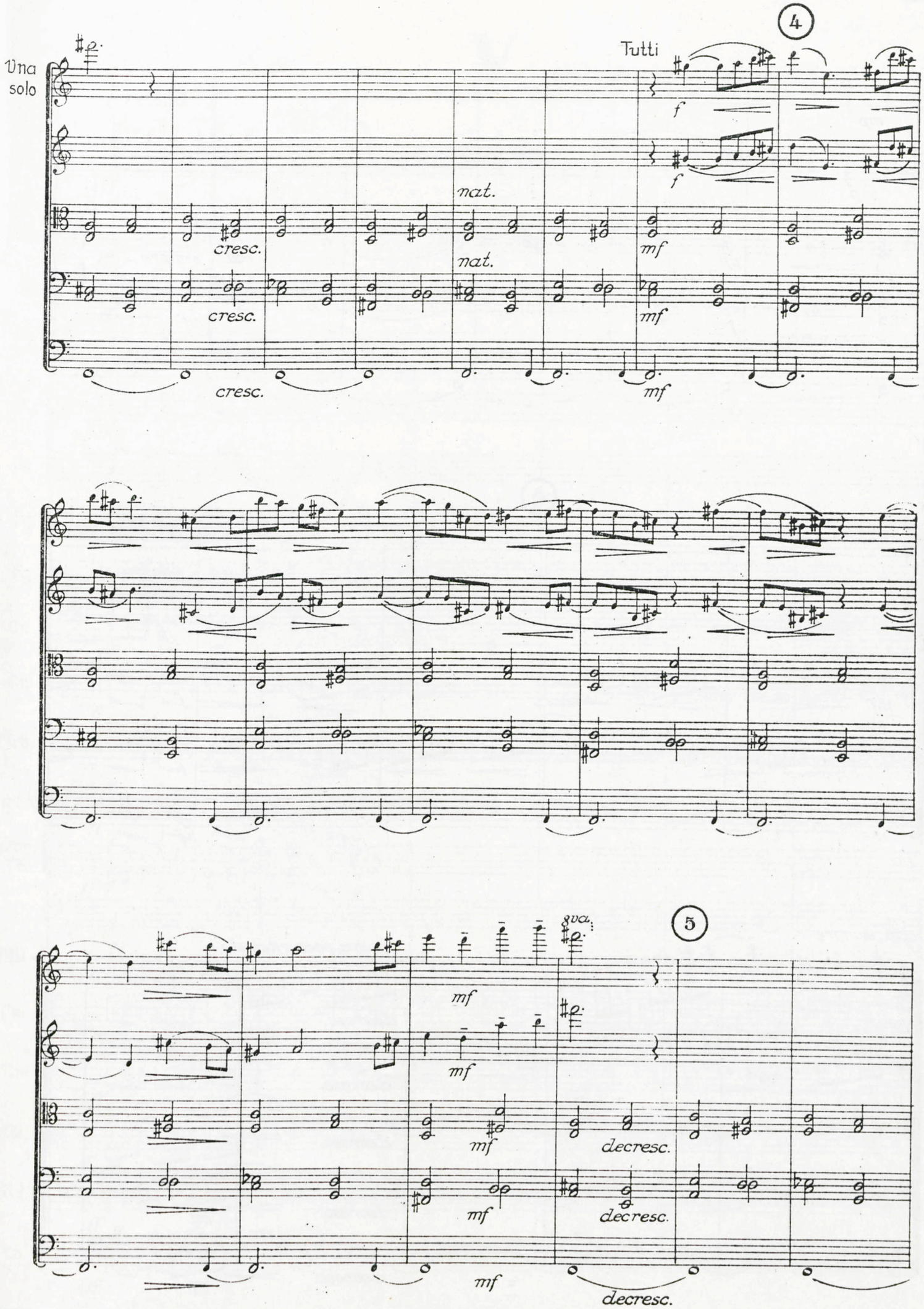
Religioso

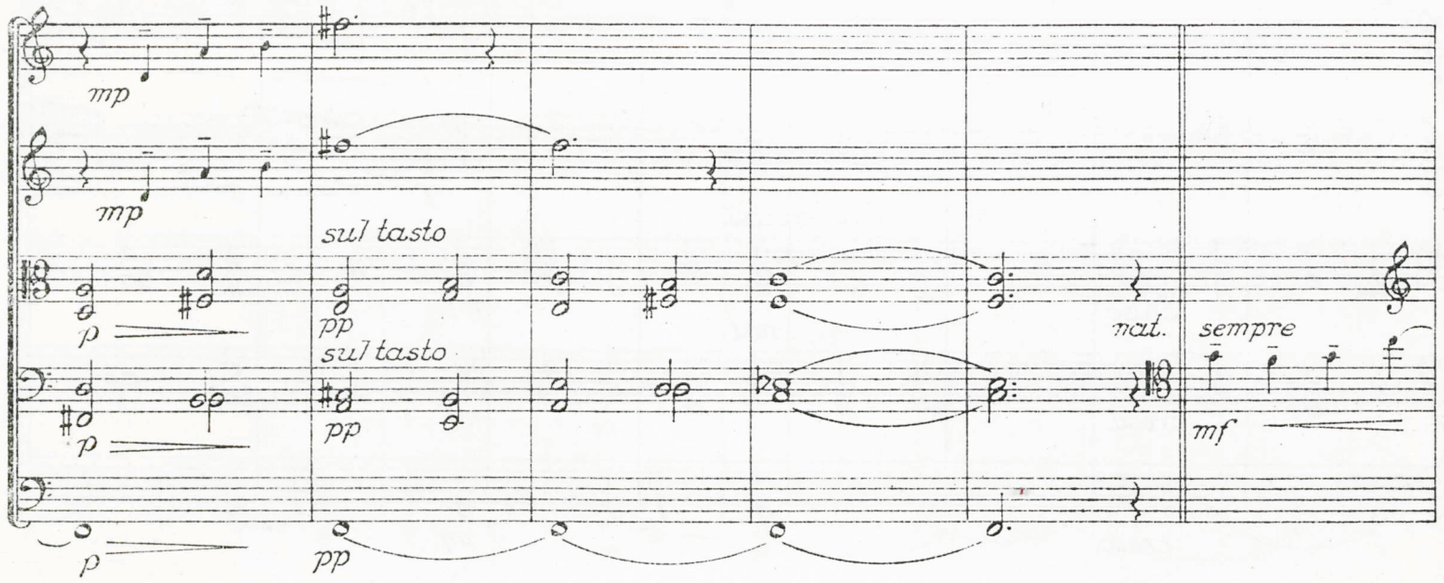


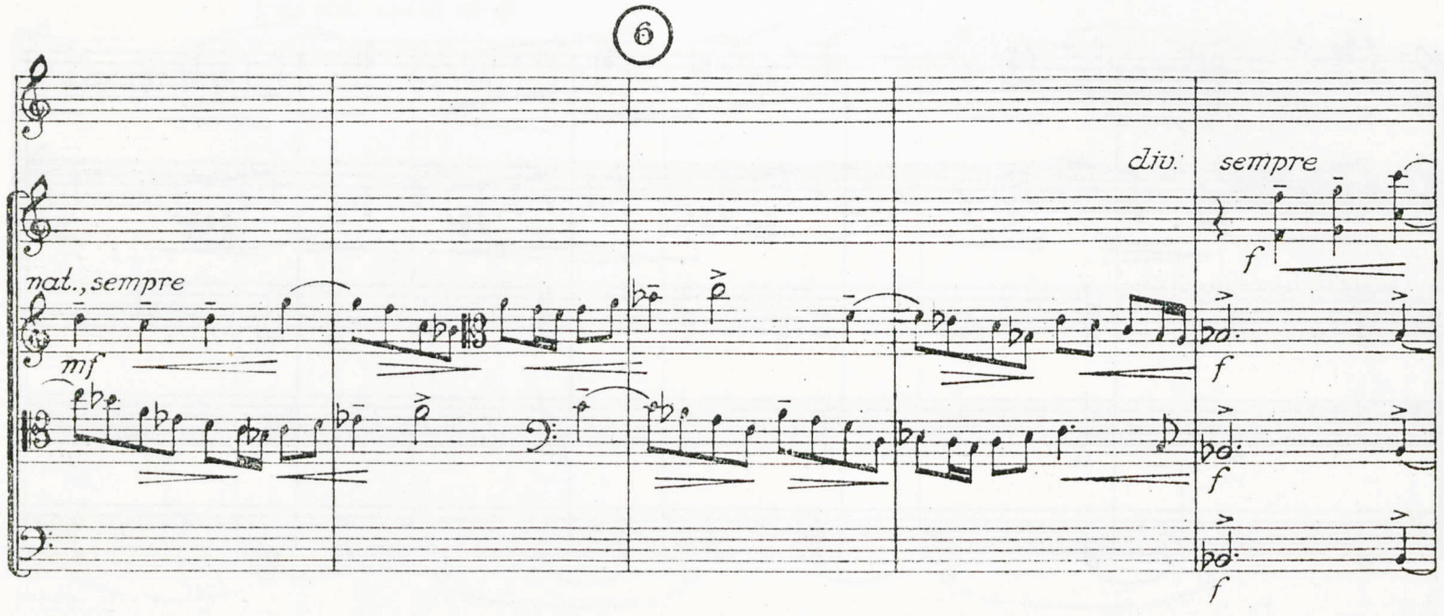


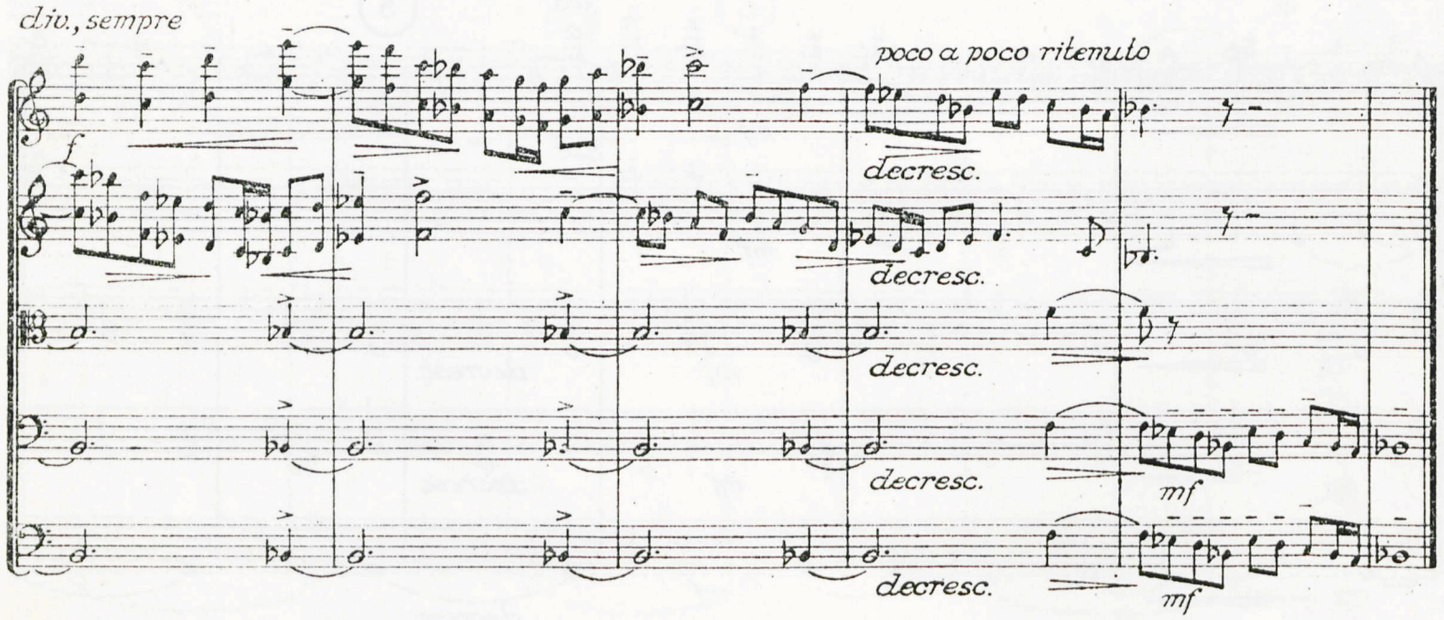



2
div. sul tasto
p
div. sul tasto
p
p
unis.
p
p
Una solo sul G al
Una solo
mf
3
Una solo
p
pp
pp
pp

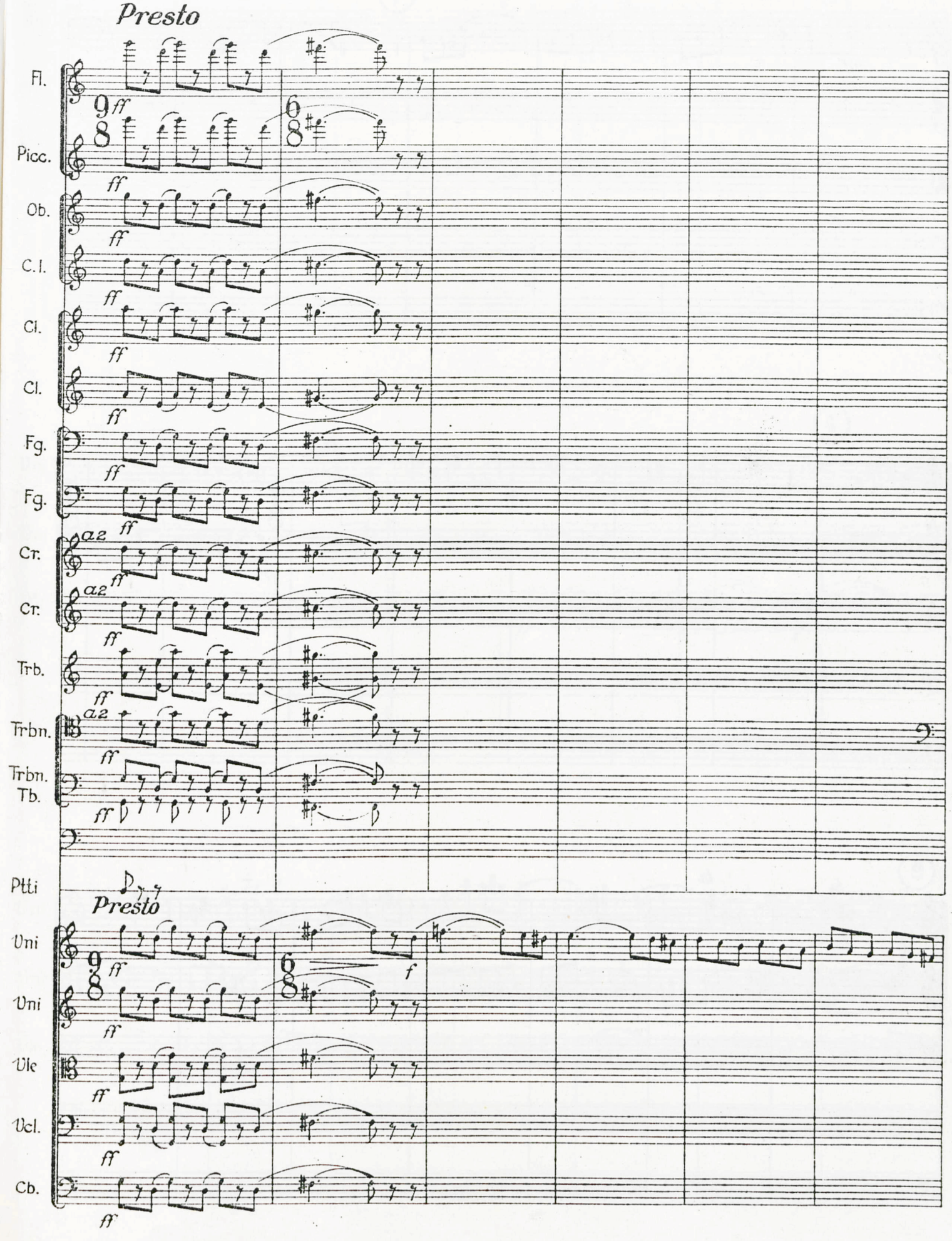

4
Una solo
Tutti
f
f
nat.
nat.
cresc.
cresc.
cresc.
mf
mf
mf
5
8va
mf
mf
mf
mf
decresc.
decresc.
decresc.

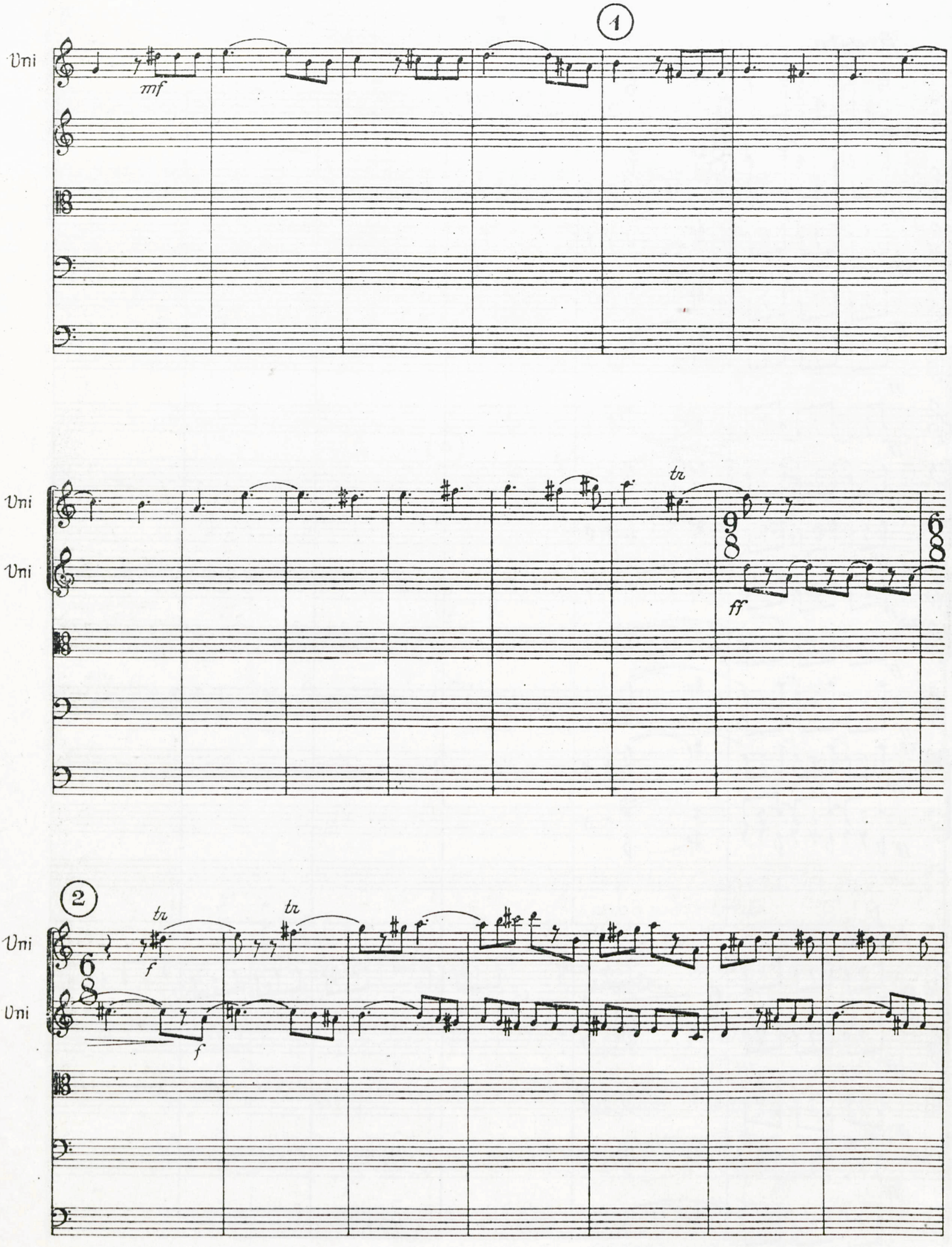

mp
mp
sul tasto
p
pp
sul tasto
p
pp
p
pp
nat.
sempre
mf

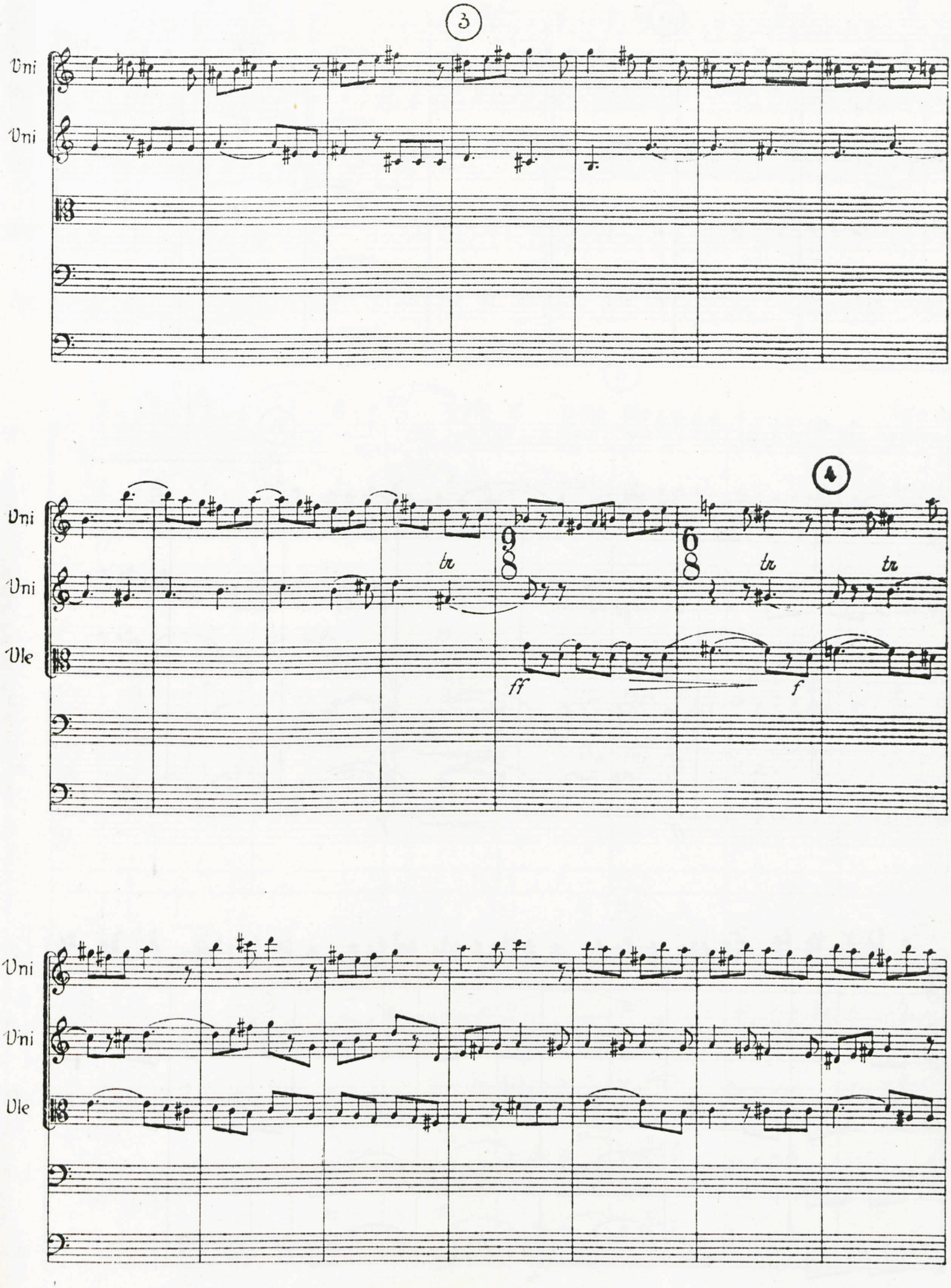

6
div.
sempre
f
nat., sempre
mf
f
f
f

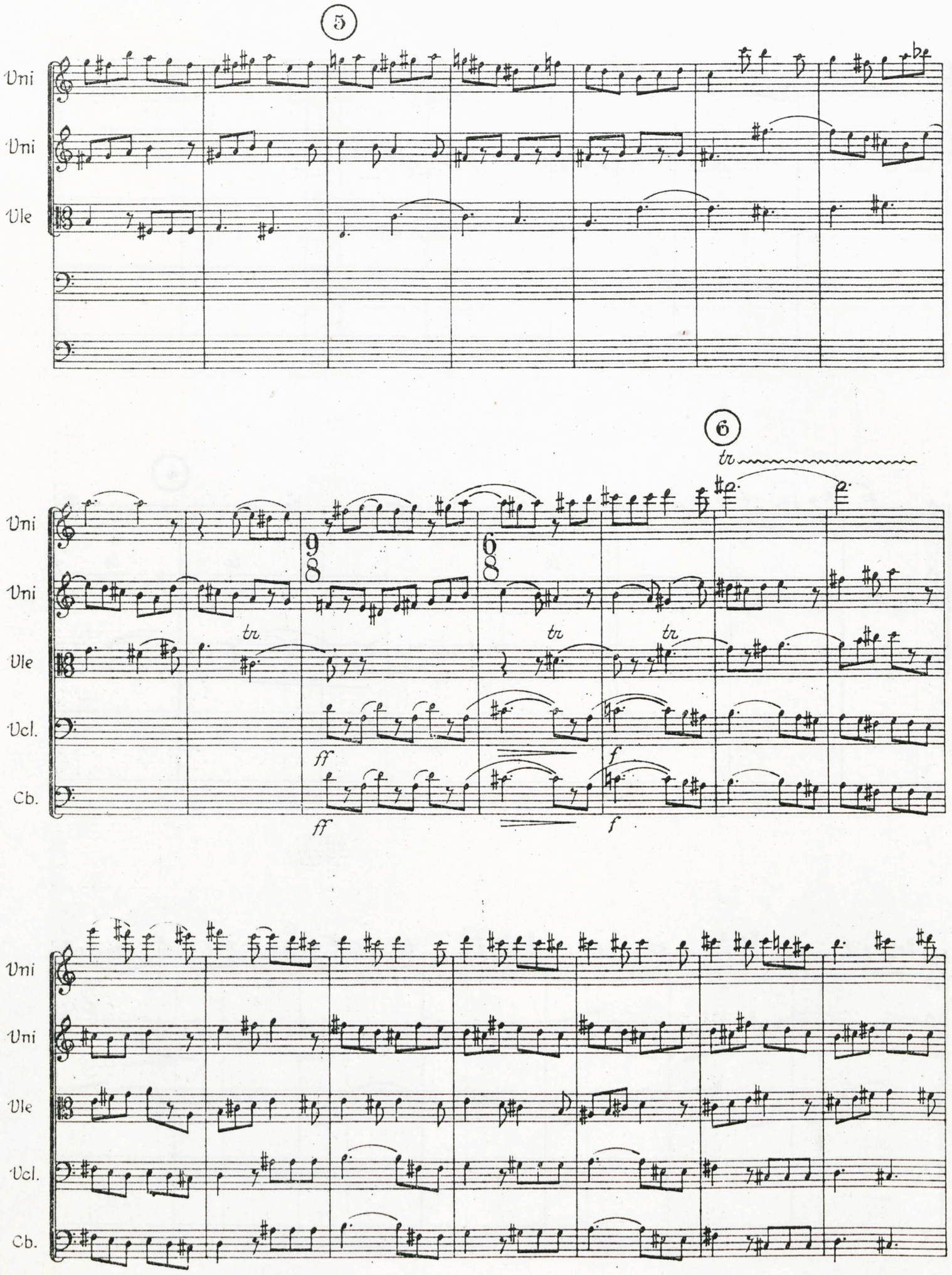

div., sempre
f
poco a poco ritenuto
decresc.
decresc.
decresc.
decresc.
decresc.
mf
mf

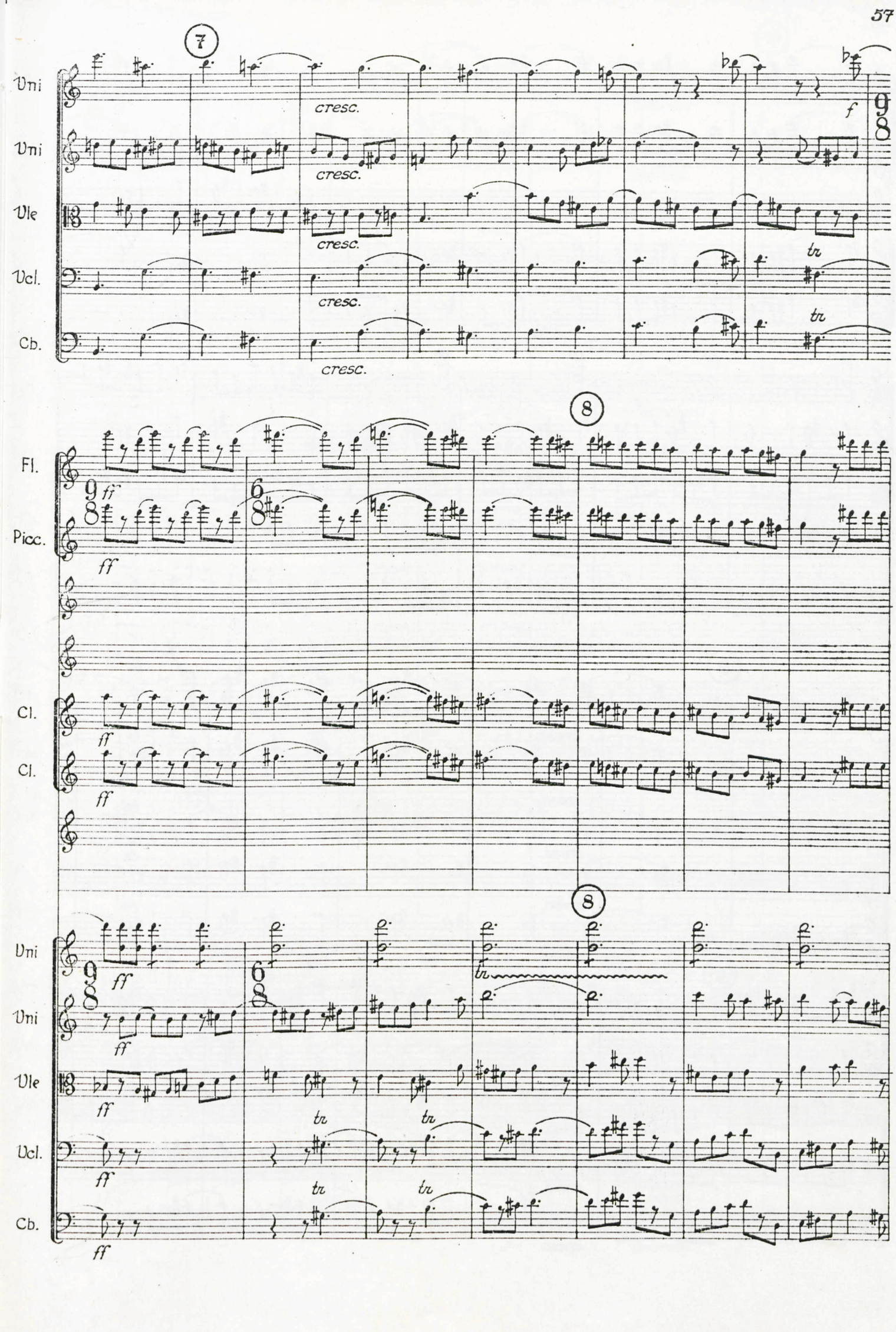
V

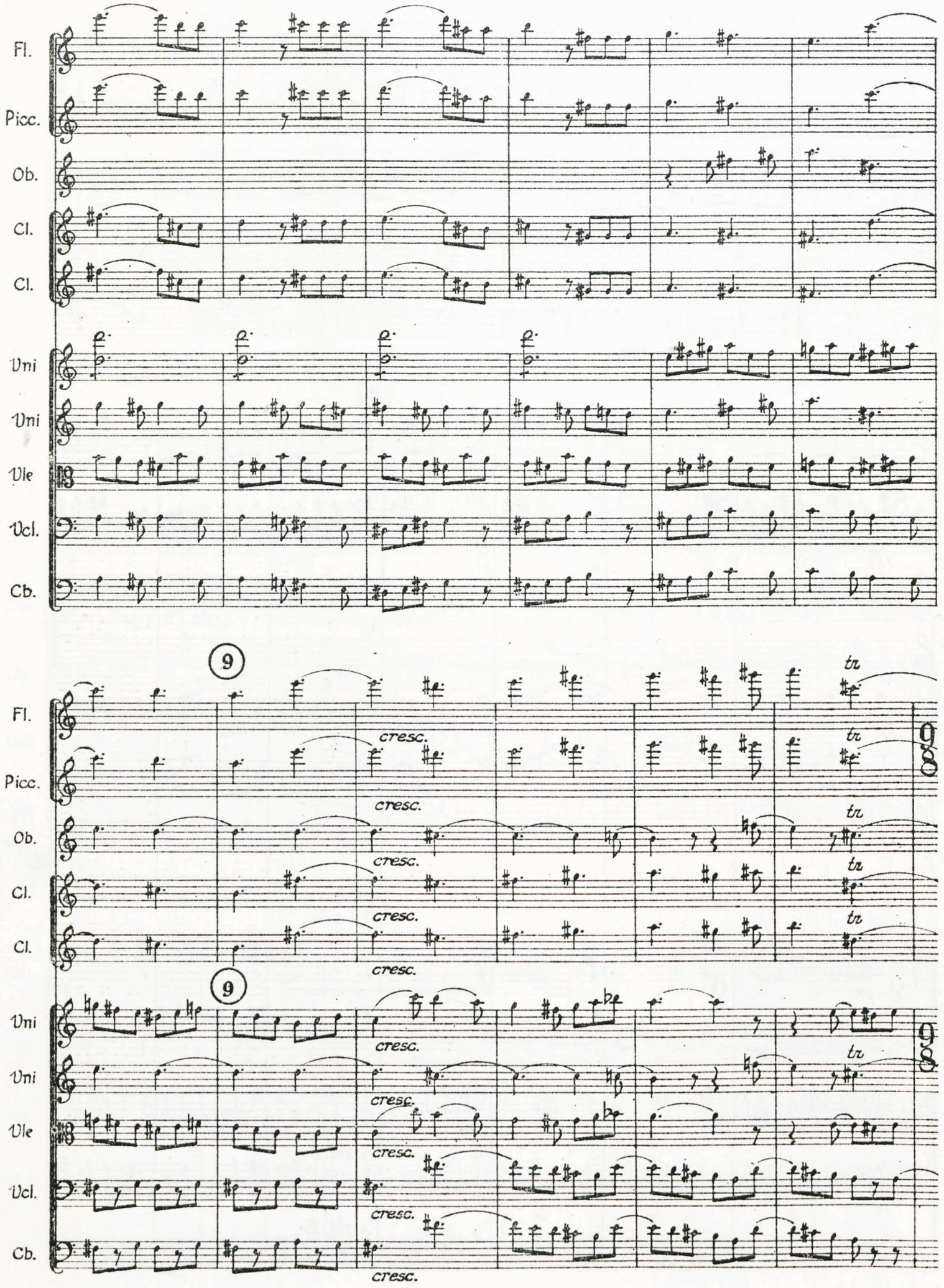

Presto
Fl.
Picc.
Ob.
C.I.
Cl.
Cl.
Fg.
Fg.
Cr.
Cr.
Trb.
Trbn.
Trbn.
Tb.
Ptti
Presto
Vni
Vni
Vle
Vcl.
Cb.
ff
a2
f

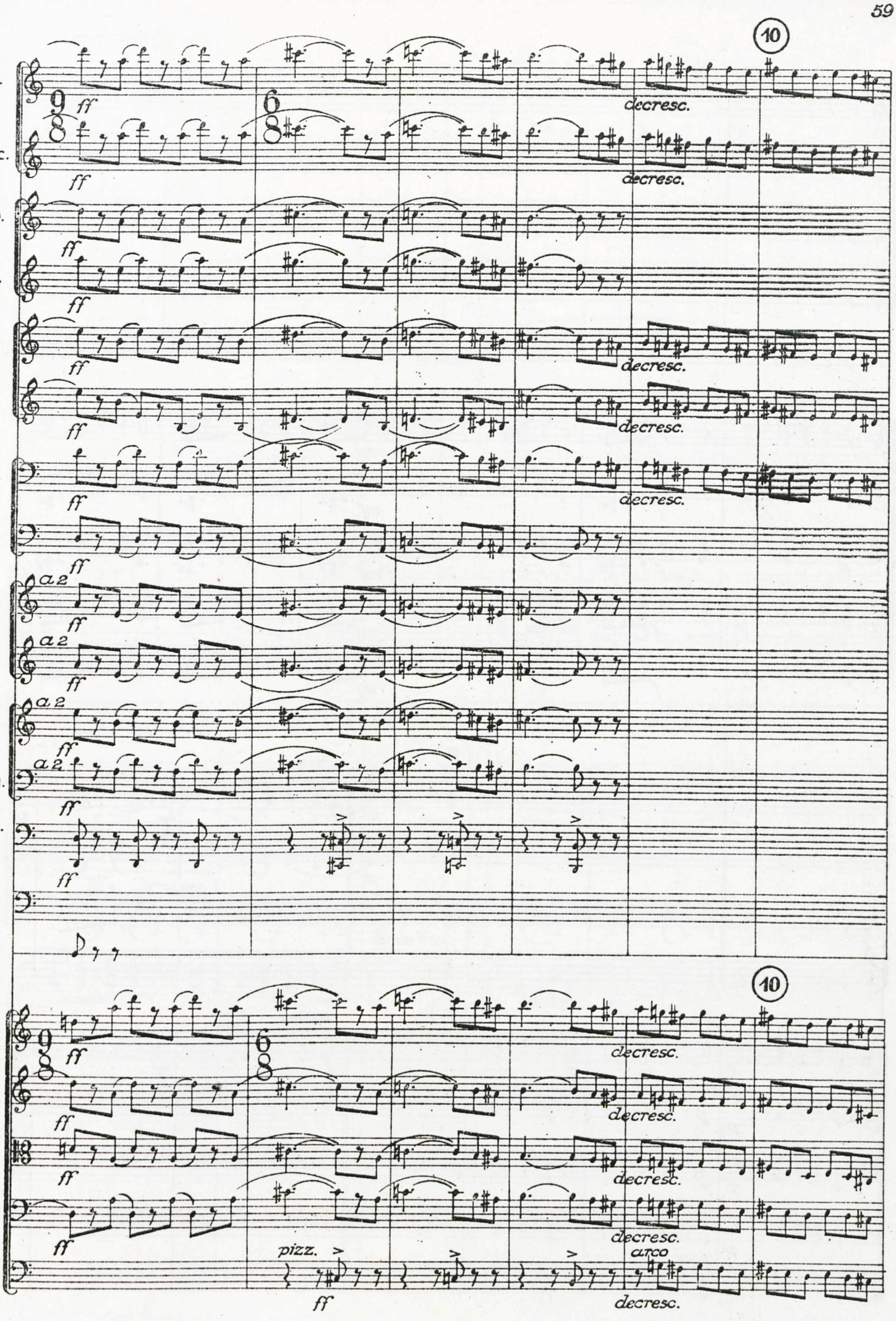

1
Uni
mf
Uni
Uni
tr
ff
2
Uni
tr
f
tr
Uni
f

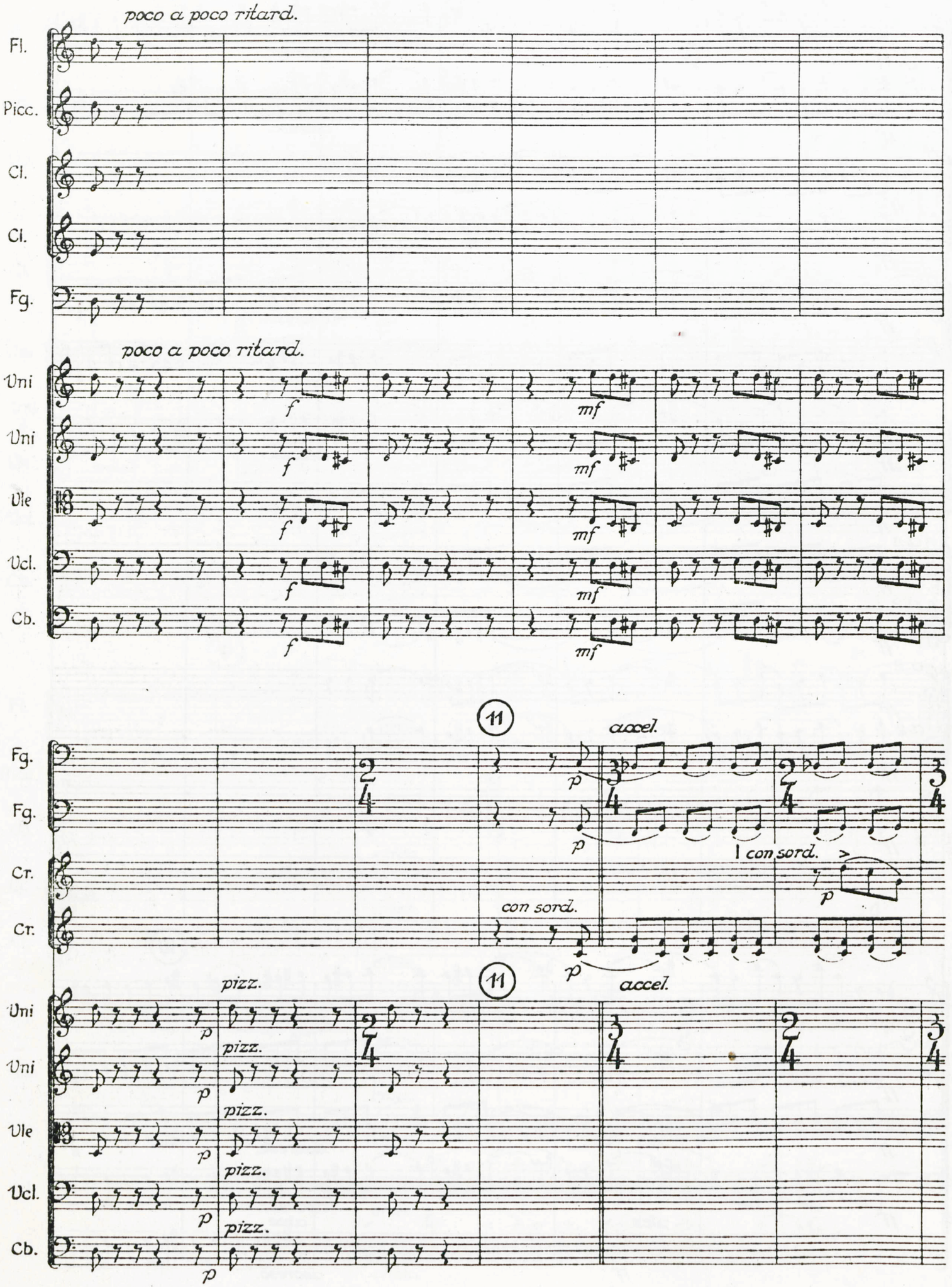

3
Vni
Vni
4
Vni
Vni
Vle
tr
tr
tr
ff
f
Vni
Vni
Vle

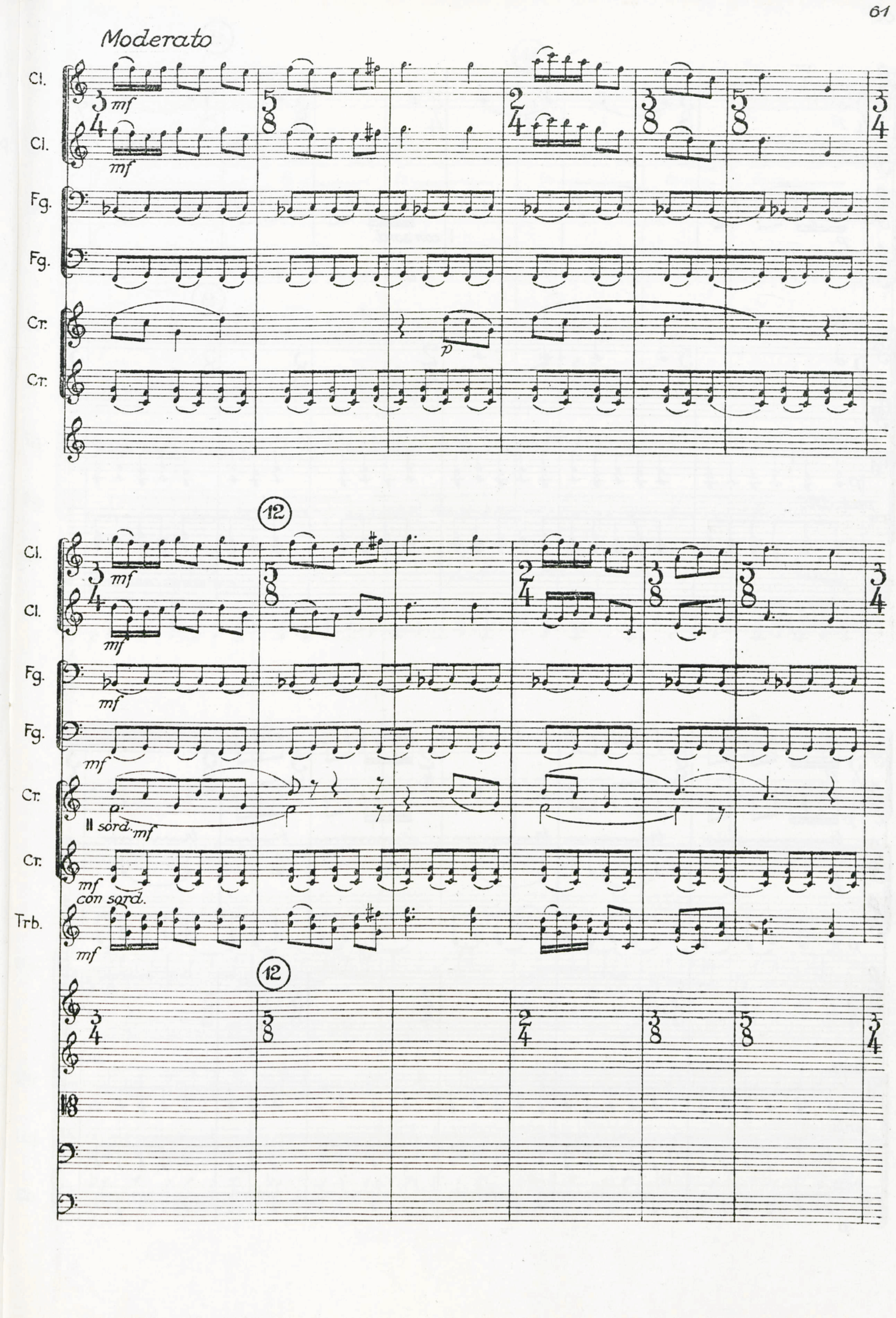

5
6
tr
Vni
Vni
Vle
Vcl.
Cb.
9/8
6/8
ff
f

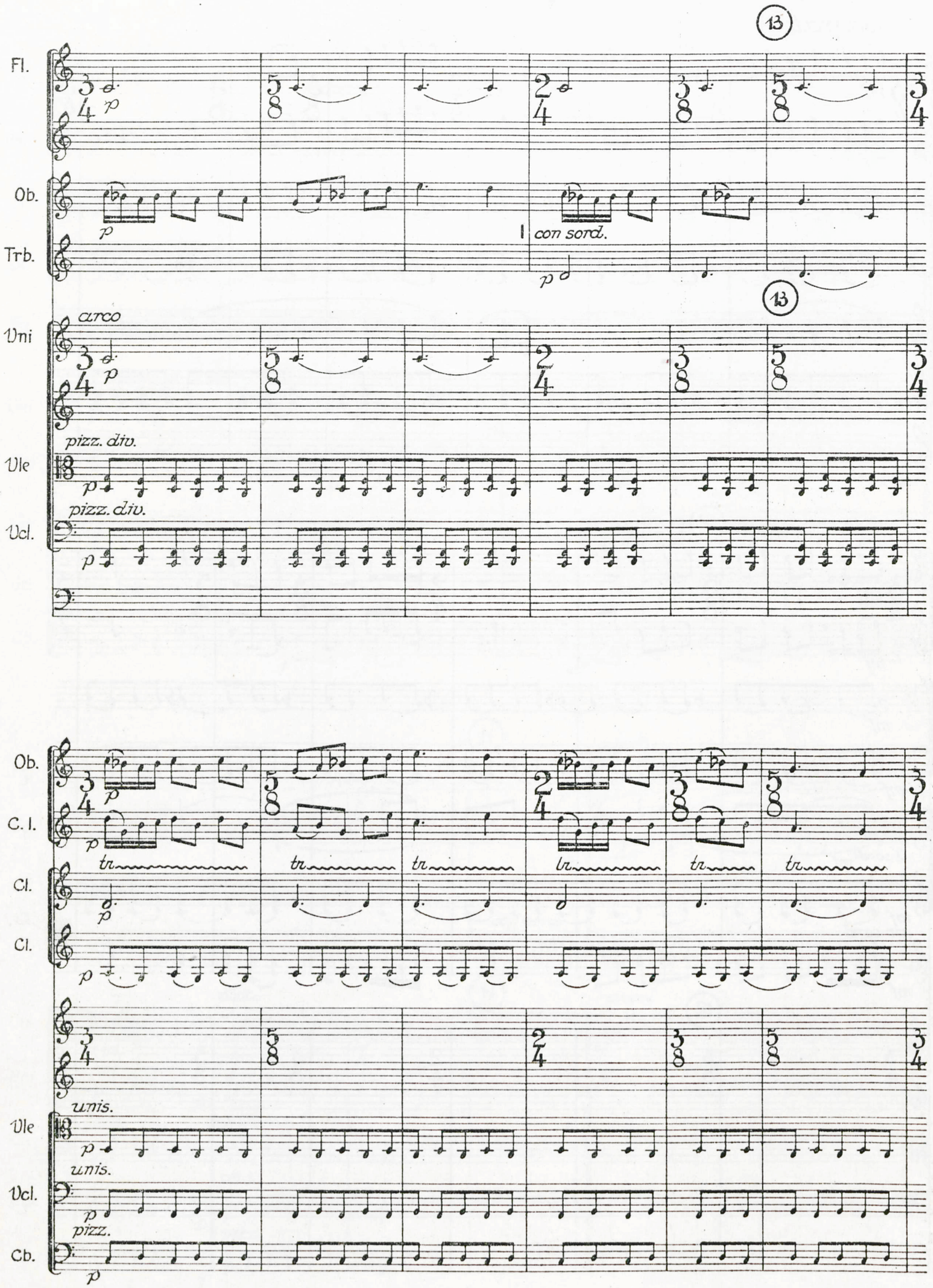

7
Vni
Vni
Vle
Vcl.
Cb.
cresc.
cresc.
cresc.
cresc.
f
tr
tr
8
Fl.
Picc.
Cl.
Cl.
ff
9/8
6/8
8
Vni
Vni
Vle
Vcl.
Cb.
tr
tr
tr

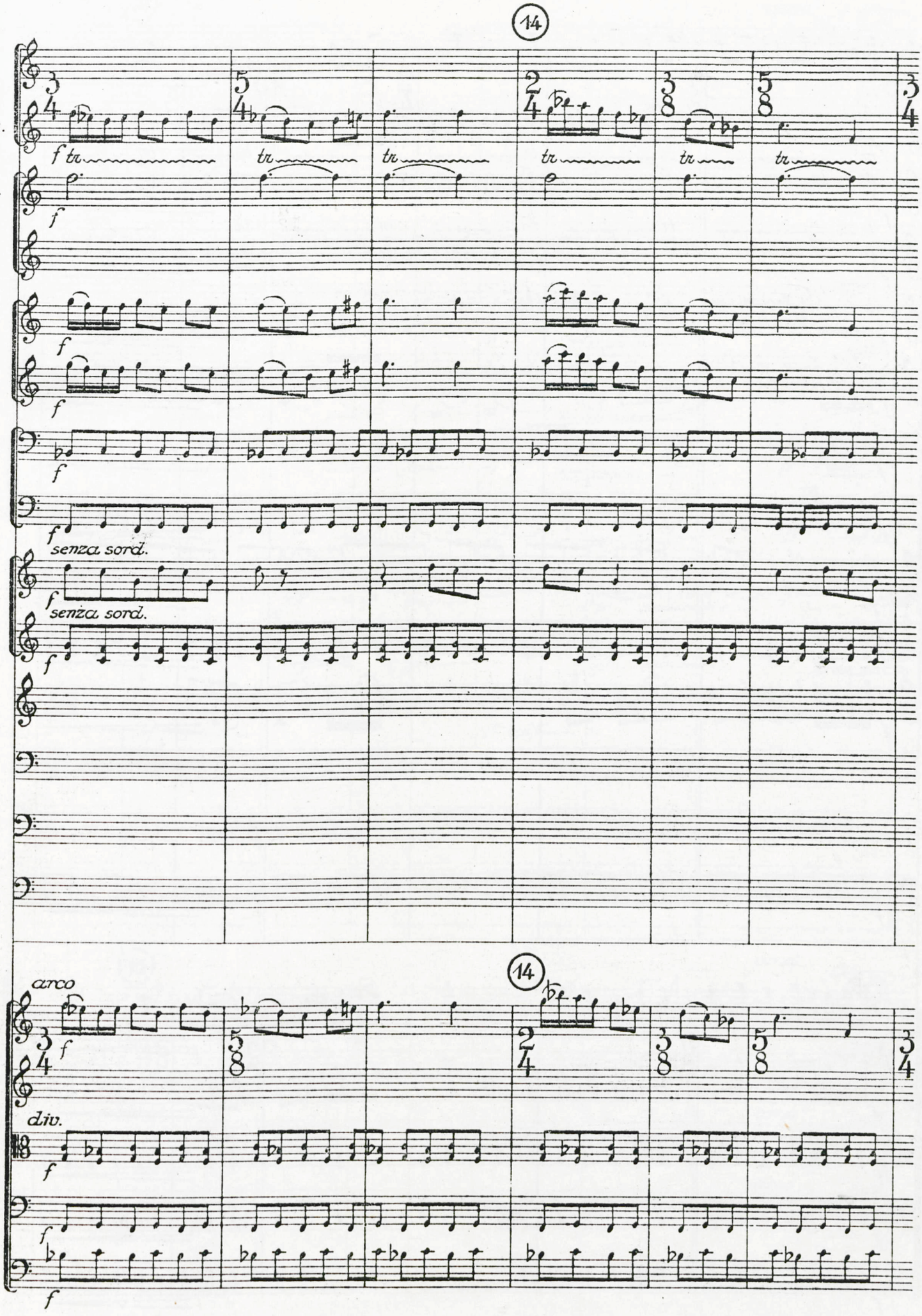

Fl.
Picc.
Ob.
Cl.
Cl.
Vni
Vni
Vle
Vcl.
Cb.
9
cresc.
tr
9
cresc.

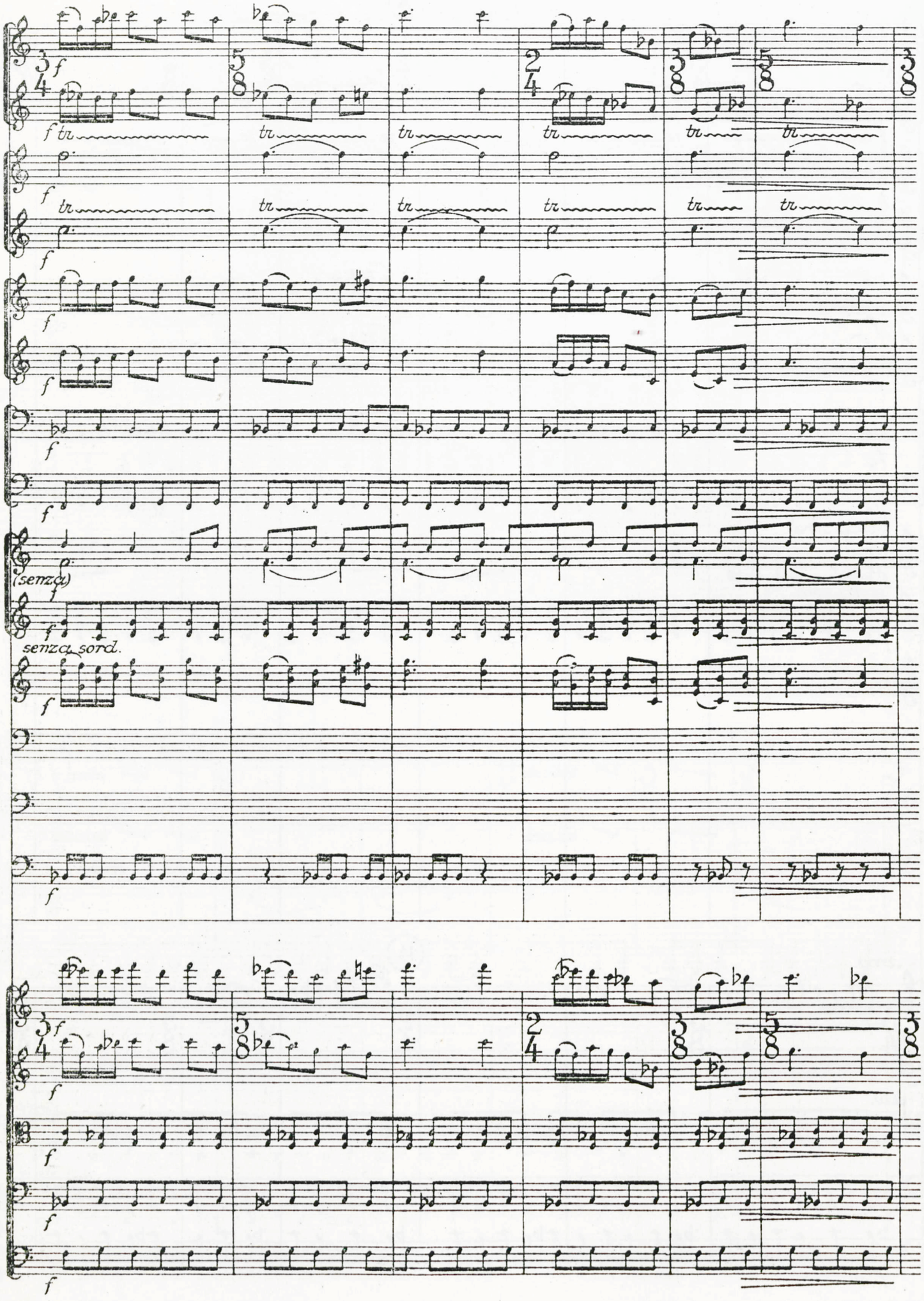

10
Fl.
Picc.
Ob.
C. I.
Cl.
Cl.
Fg.
Fg.
Cr.
Cr.
Trb.
Trbn.
Trbn.
Tb.
Ptti
Vni
Vni
Vle
Vcl.
Cb.
ff
decresc.
a 2
pizz.
arco

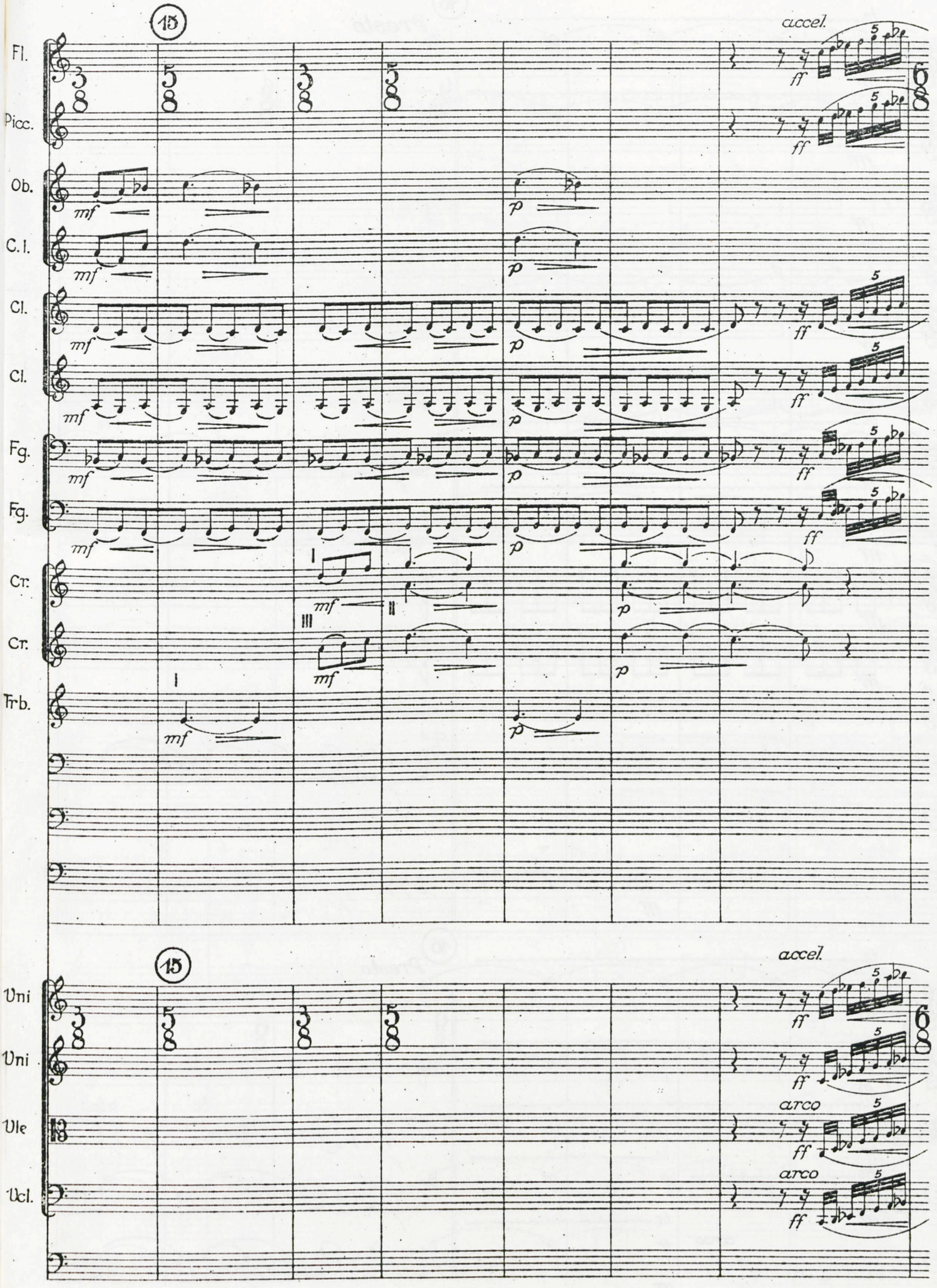

poco a poco ritard.
Fl.
Picc.
Cl.
Cl.
Fg.
poco a poco ritard.
Uni
Uni
Vle
Vcl.
Cb.
f
mf
11
accel.
Fg.
Fg.
Cr.
Cr.
p
con sord.
I con sord.
pizz.
Uni
Uni
Vle
Vcl.
Cb.

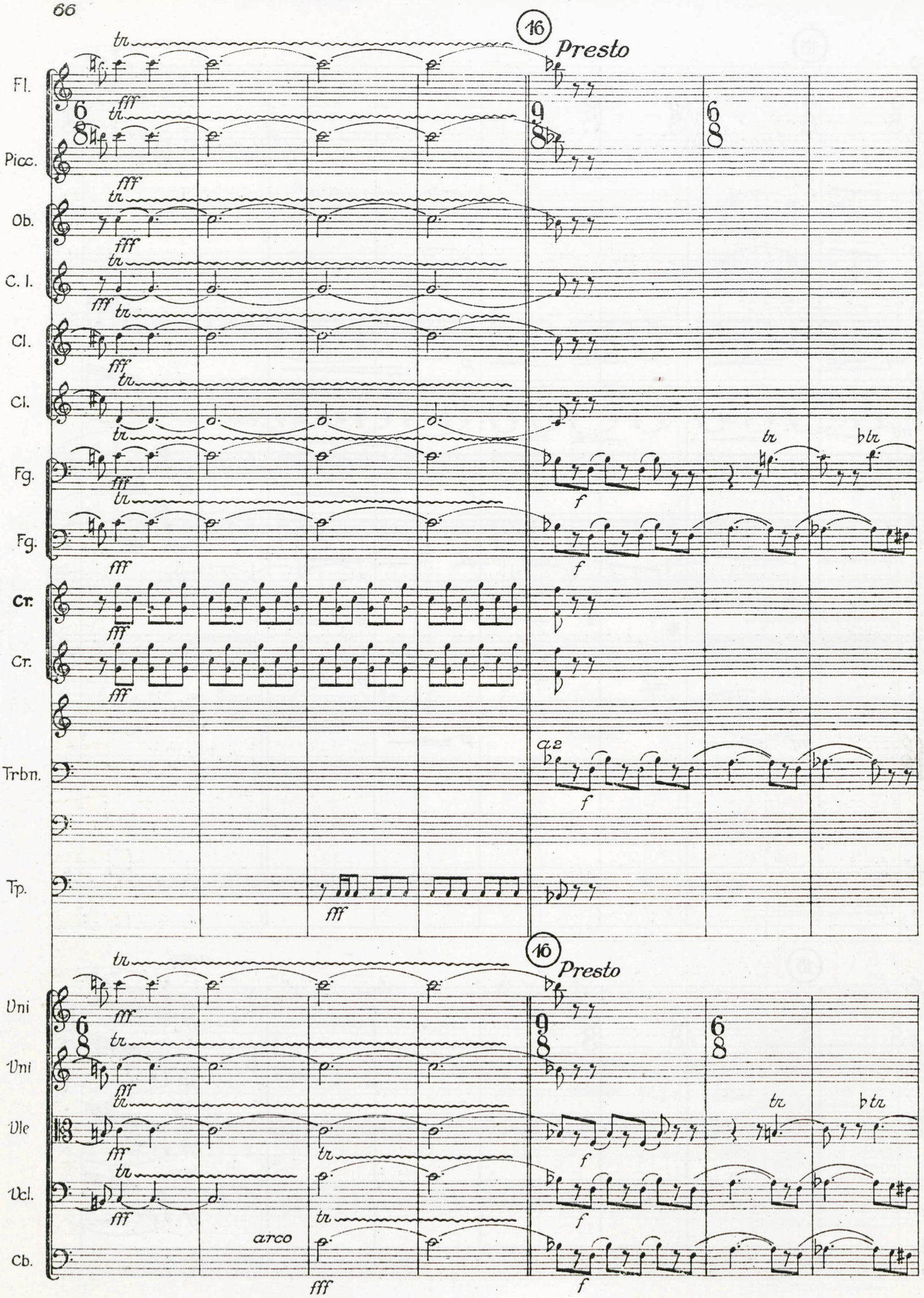

Moderato
Cl.
Cl.
Fg.
Fg.
Cr.
Cr.
mf
p
12
Cl.
Cl.
Fg.
Fg.
Cr.
Cr.
Trb.
mf
II sord.
mf
con sord.
12


13
Fl.
Ob.
Trb.
con sord.
13
Vni
arco
pizz. div.
Vle
pizz. div.
Vcl.
Ob.
C. I.
Cl.
Cl.
tr
unis.
Vle
unis.
Vcl.
pizz.
Cb.


14
Picc.
Ob.
Cl.
Cl.
Fg.
Fg.
Cr.
Cr.
senza sord.
senza sord.
14
Vni
arco
Vle
div.
Vcl.
Cb.


Fl.
Picc.
Ob.
C. I.
Cl.
Cl.
Fg.
Fg.
Cr.
(senza)
Cr.
senza sord.
Trb.
Tp.
Uni
Uni
Vle
Vcl.
Cb.


15
accel.
Fl.
Picc.
Ob.
C.l.
Cl.
Cl.
Fg.
Fg.
Cr.
Cr.
Trb.
mf
p
ff
15
accel.
Vni
Vni
Vle
Vcl.
arco
arco


16
Presto
Fl.
Picc.
Ob.
C. I.
Cl.
Cl.
Fg.
Fg.
Cr.
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Trbn.
Tp.
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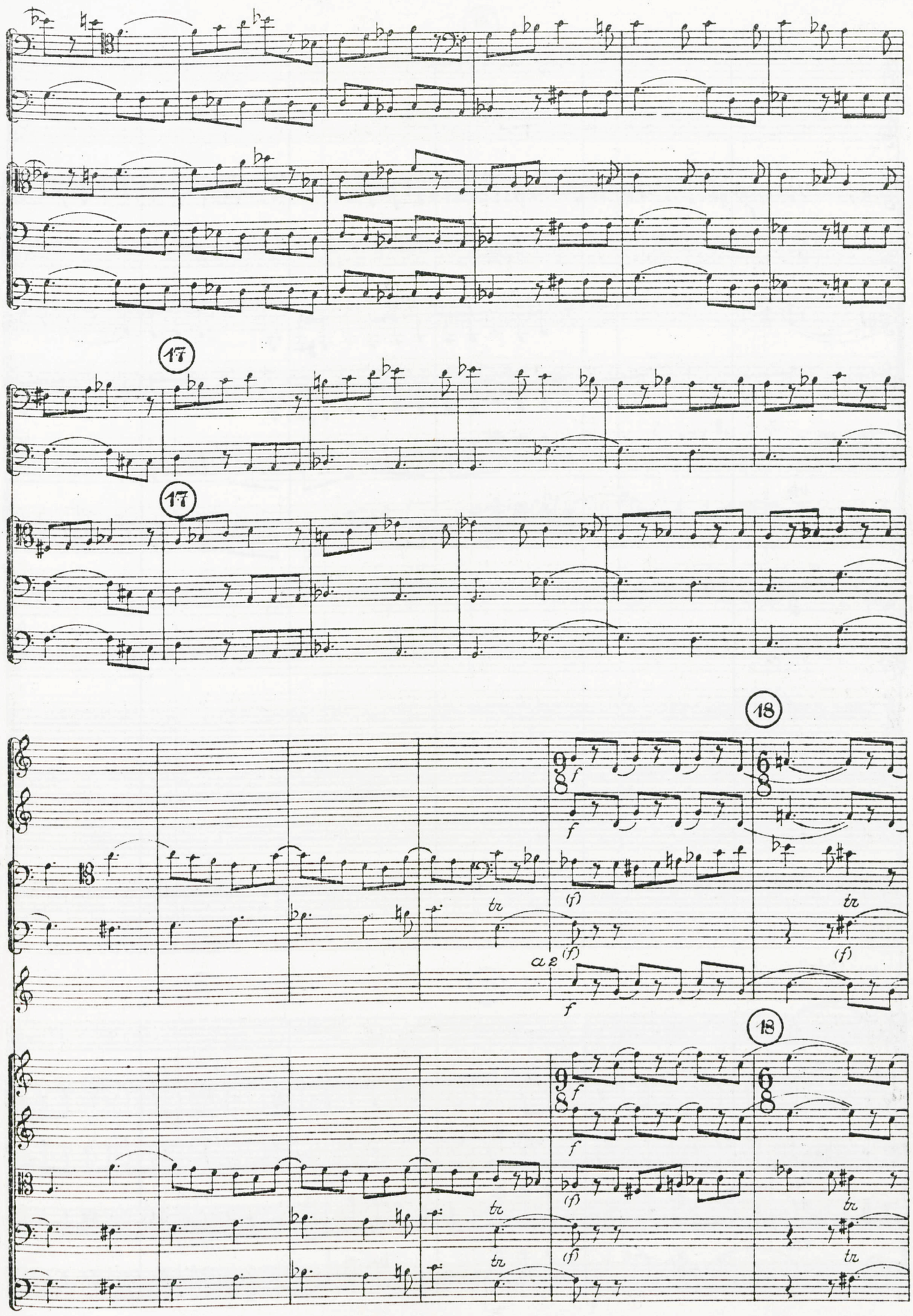
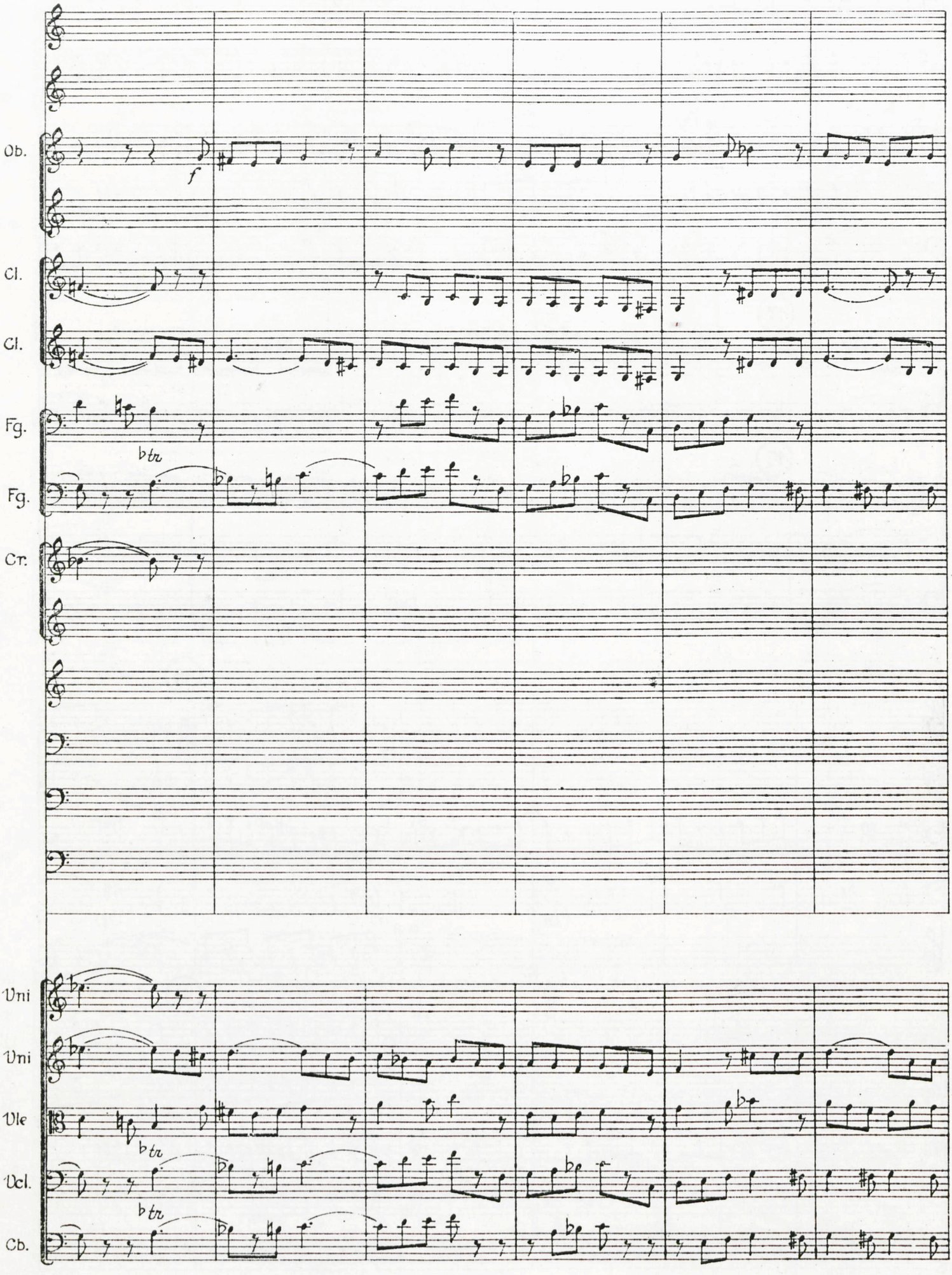
Uni
Vle
Vcl.
Cb.
arco


Fg.
Fg.
Vle
Vcl.
Cb.
17
Fg.
Fg.
17
Vle
Vcl.
Cb.
18
Cl.
Cl.
Fg.
Fg.
Cr.
a 2
18
Vni
Vni
Vle
Vcl.
Cb.


Ob.
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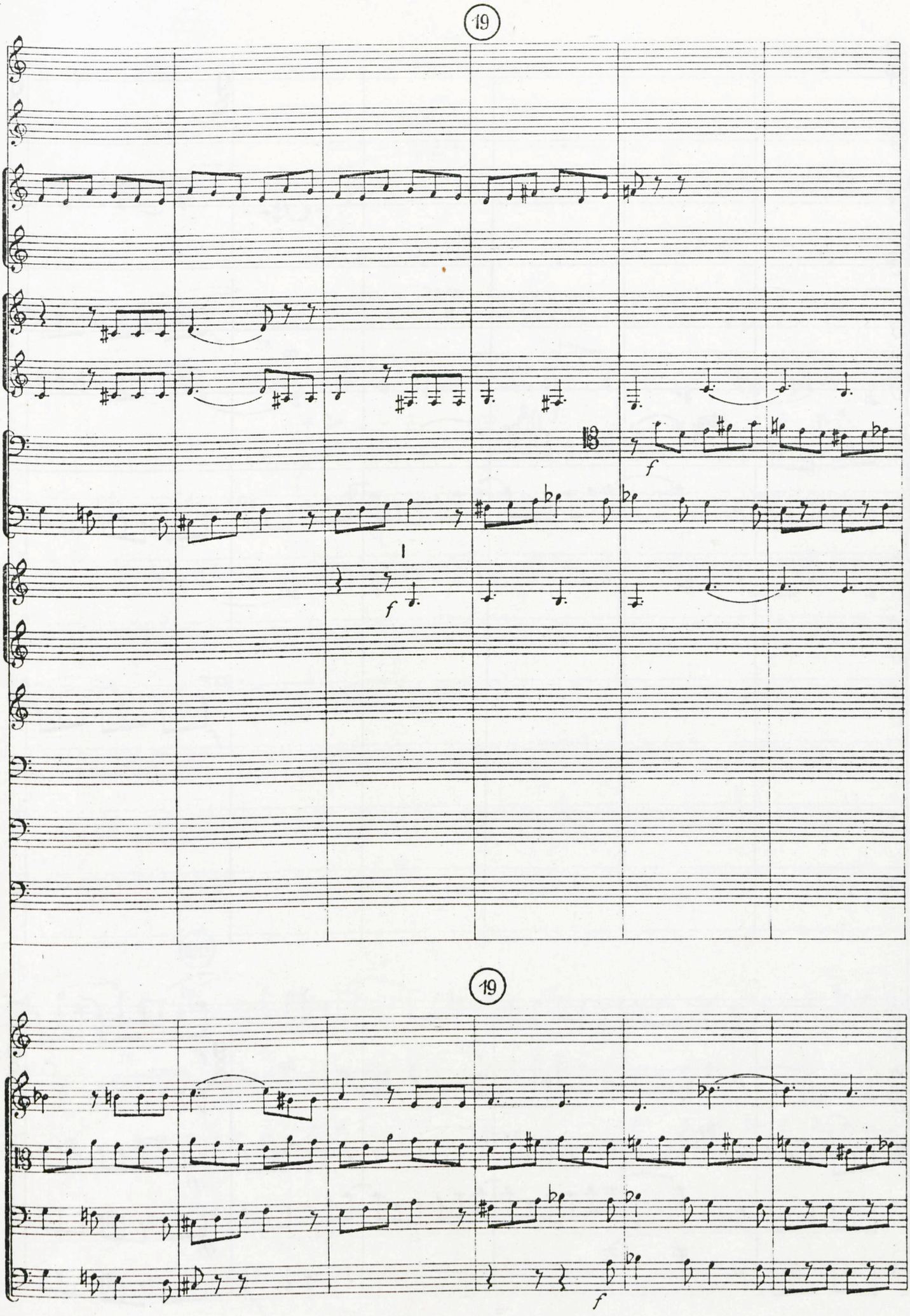
btr
btr
btr


19
Ob.
Cl.
Cl.
Fg.
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Cr.
f
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19
Uni
Vle
Vcl.
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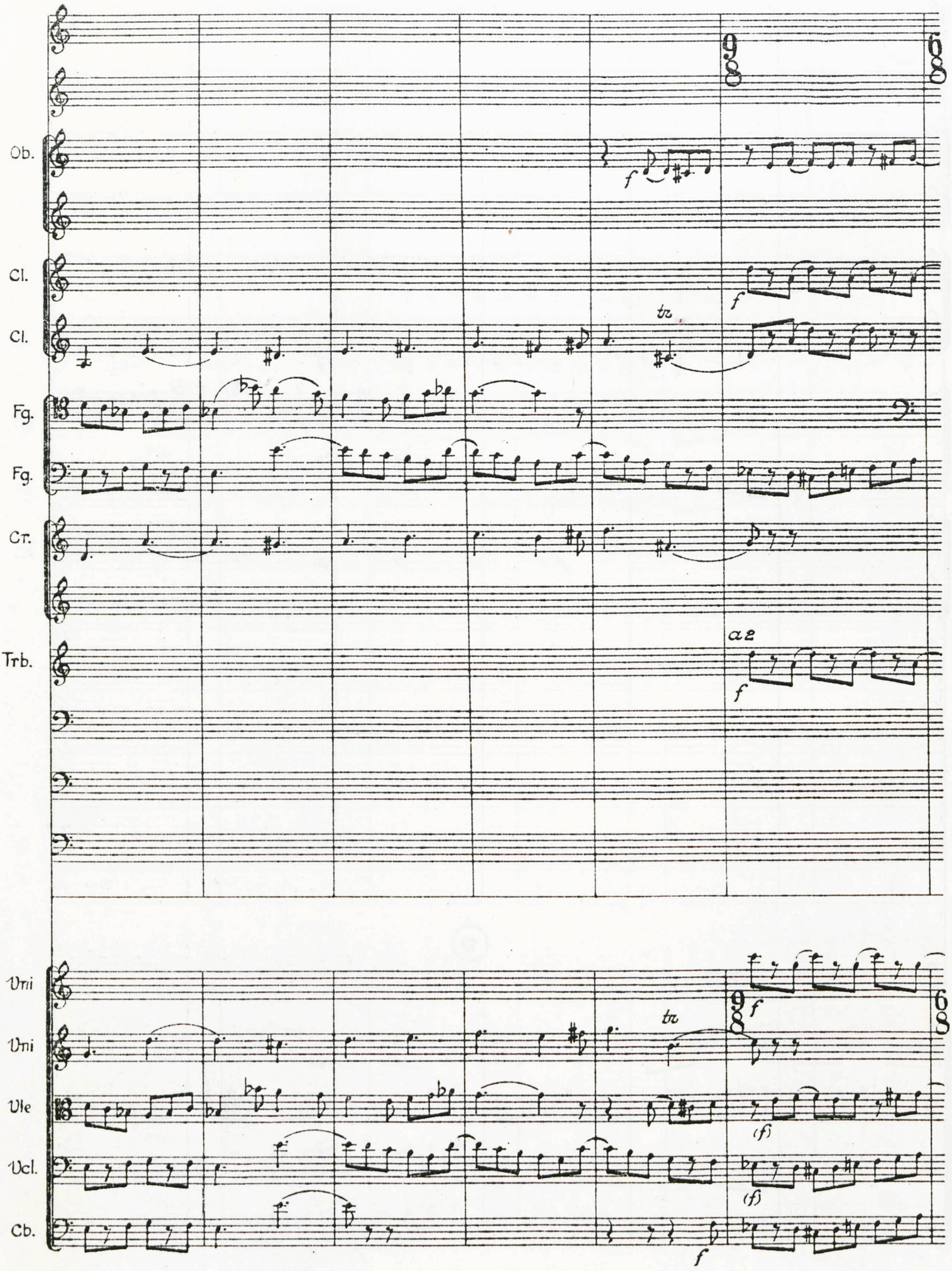
f


Ob.
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Vle
Vcl.
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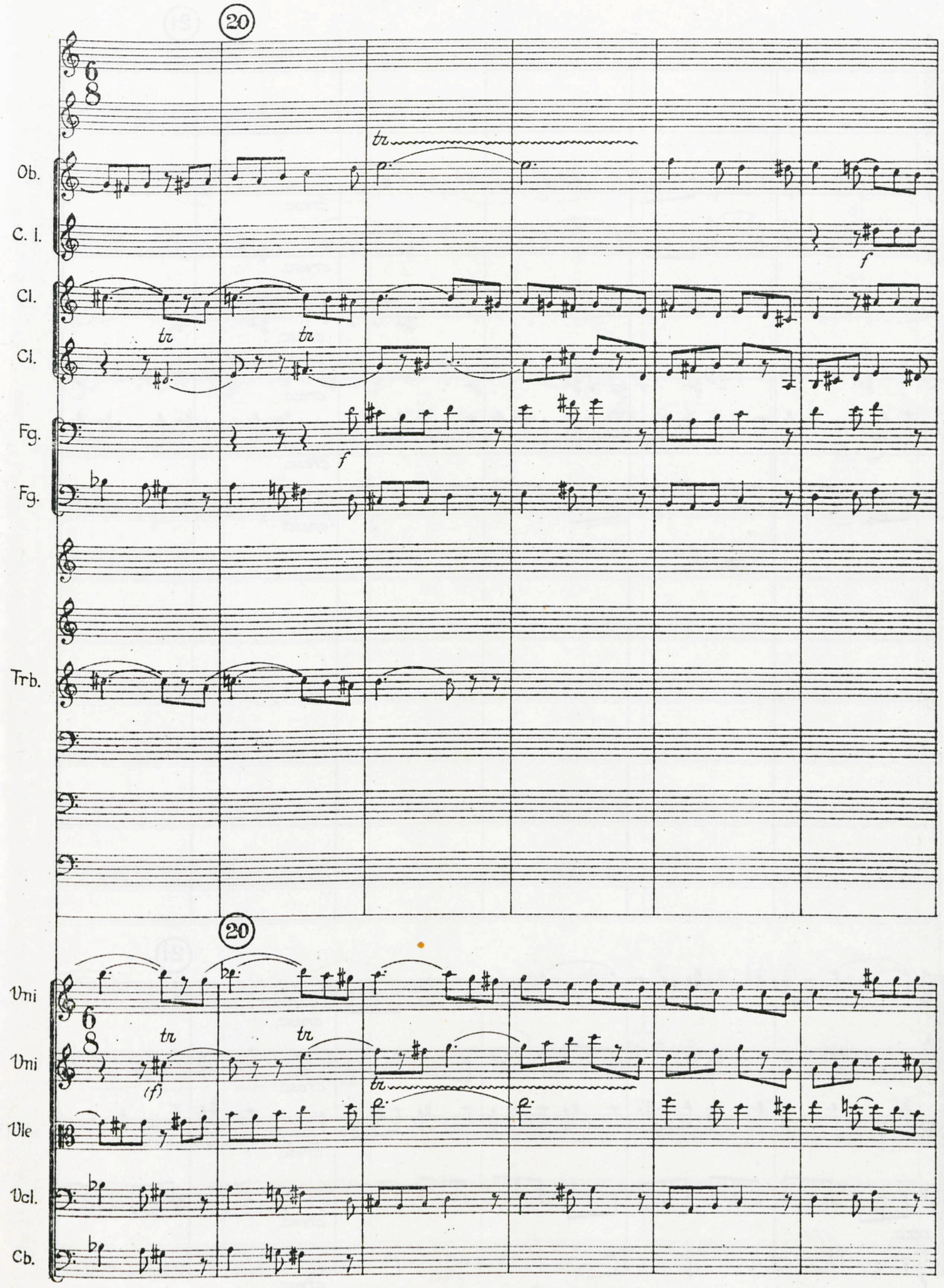
20
Ob.
C. I.
Cl.
Cl.
Fg.
Fg.
Trb.
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Vni
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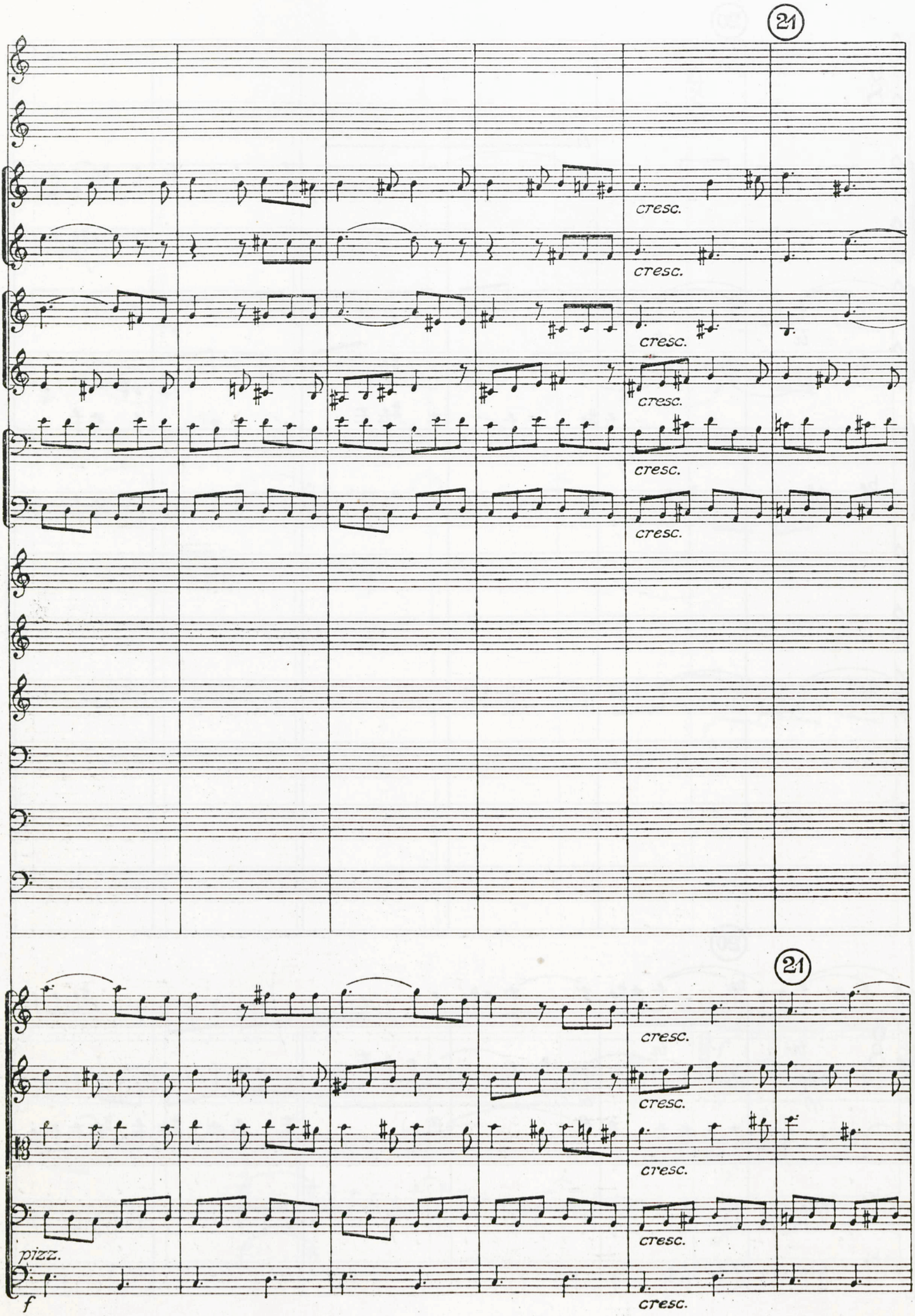
21
Ob.
C. I.
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Fg.
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cresc.
21
Vni
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pizz.
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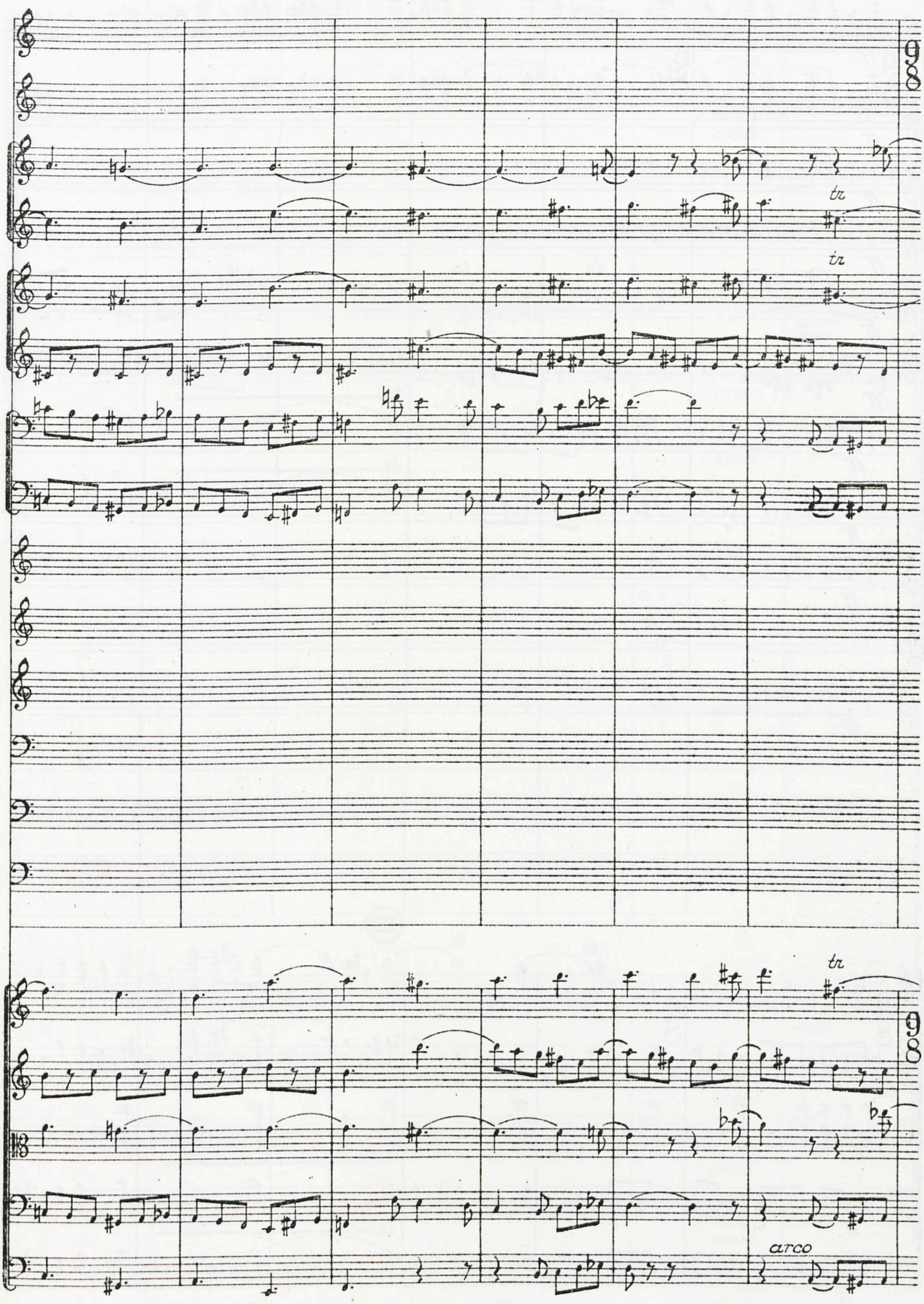
cresc.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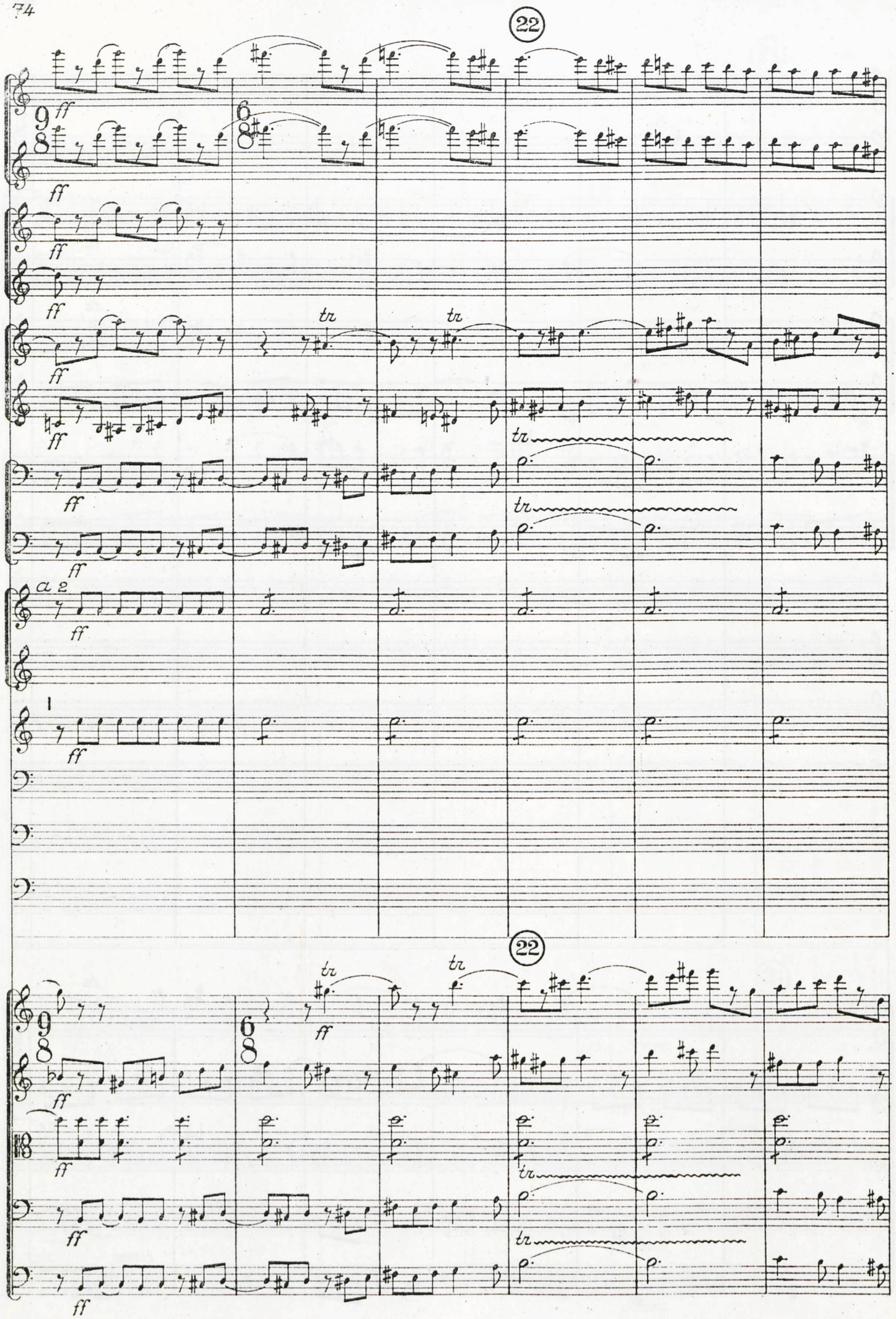
22
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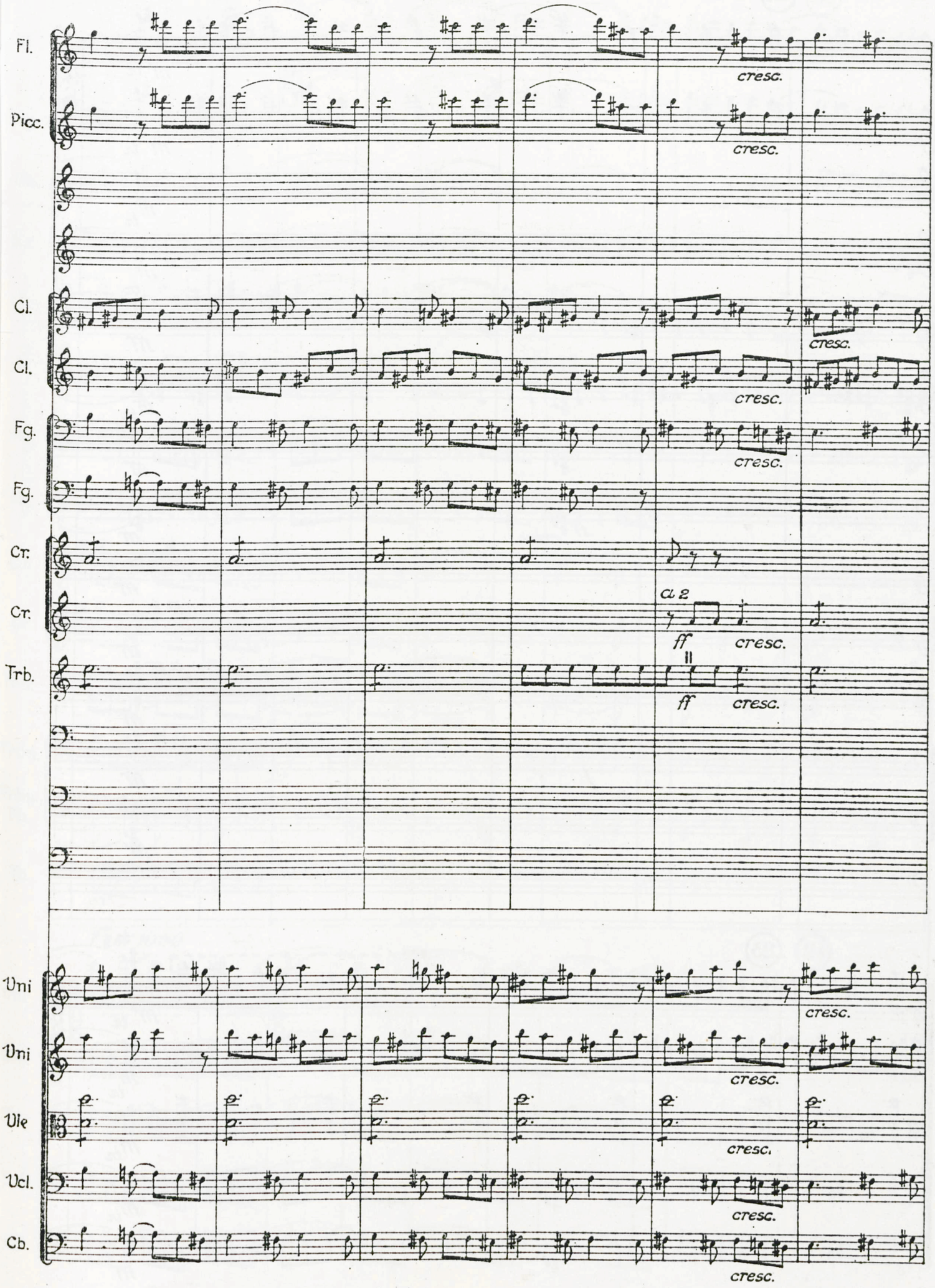
1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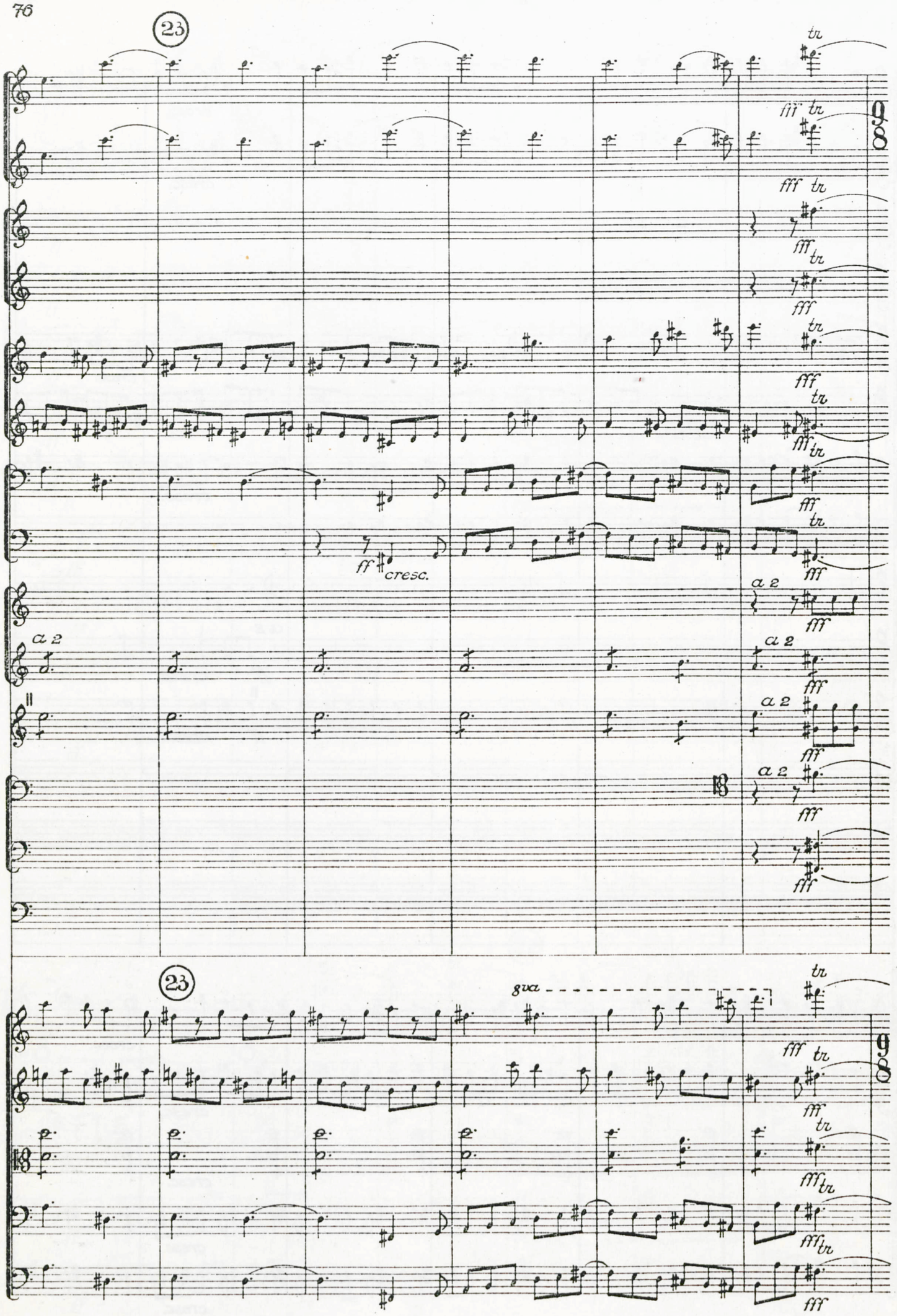
23
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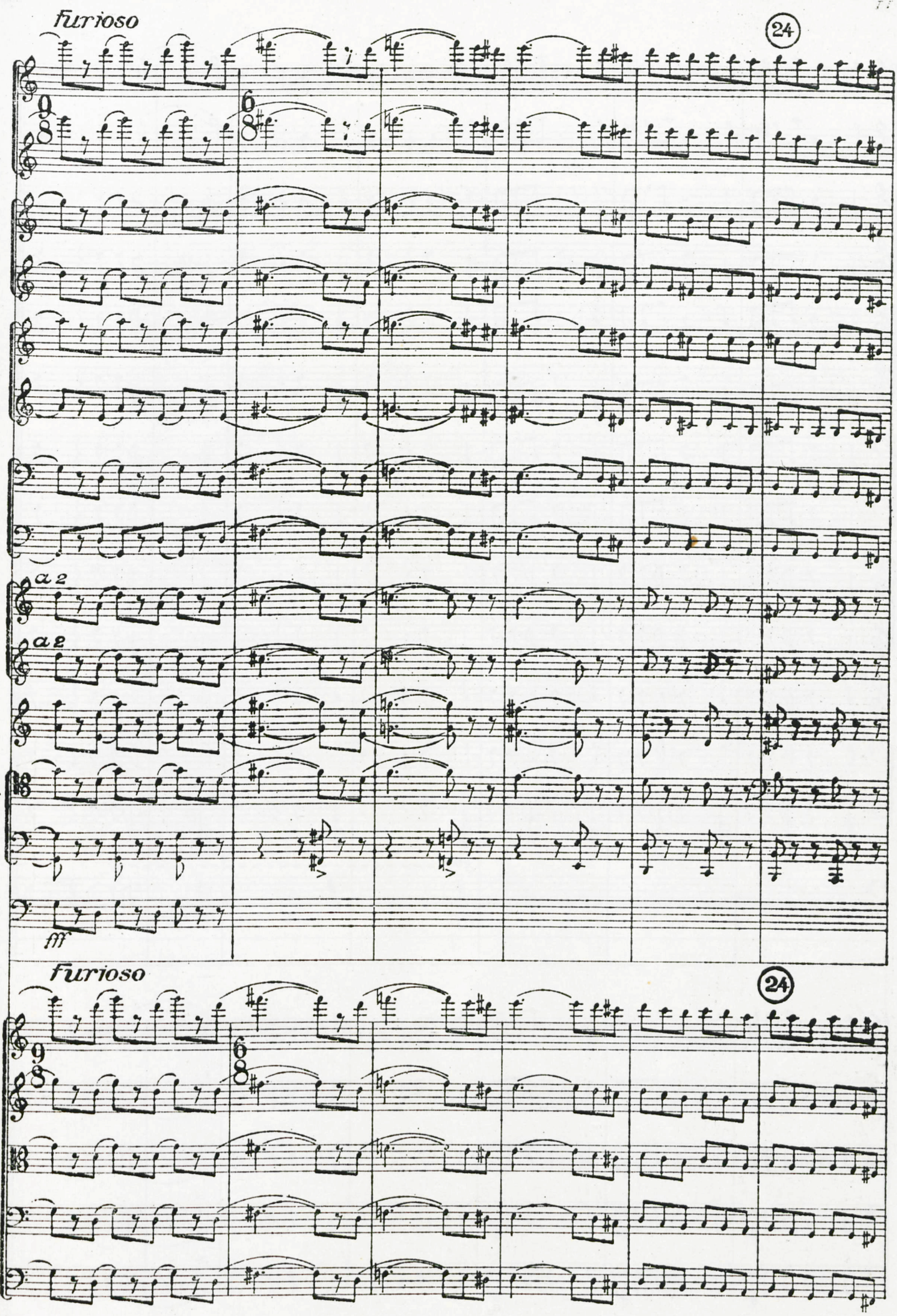
Furioso
24
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24
Vni
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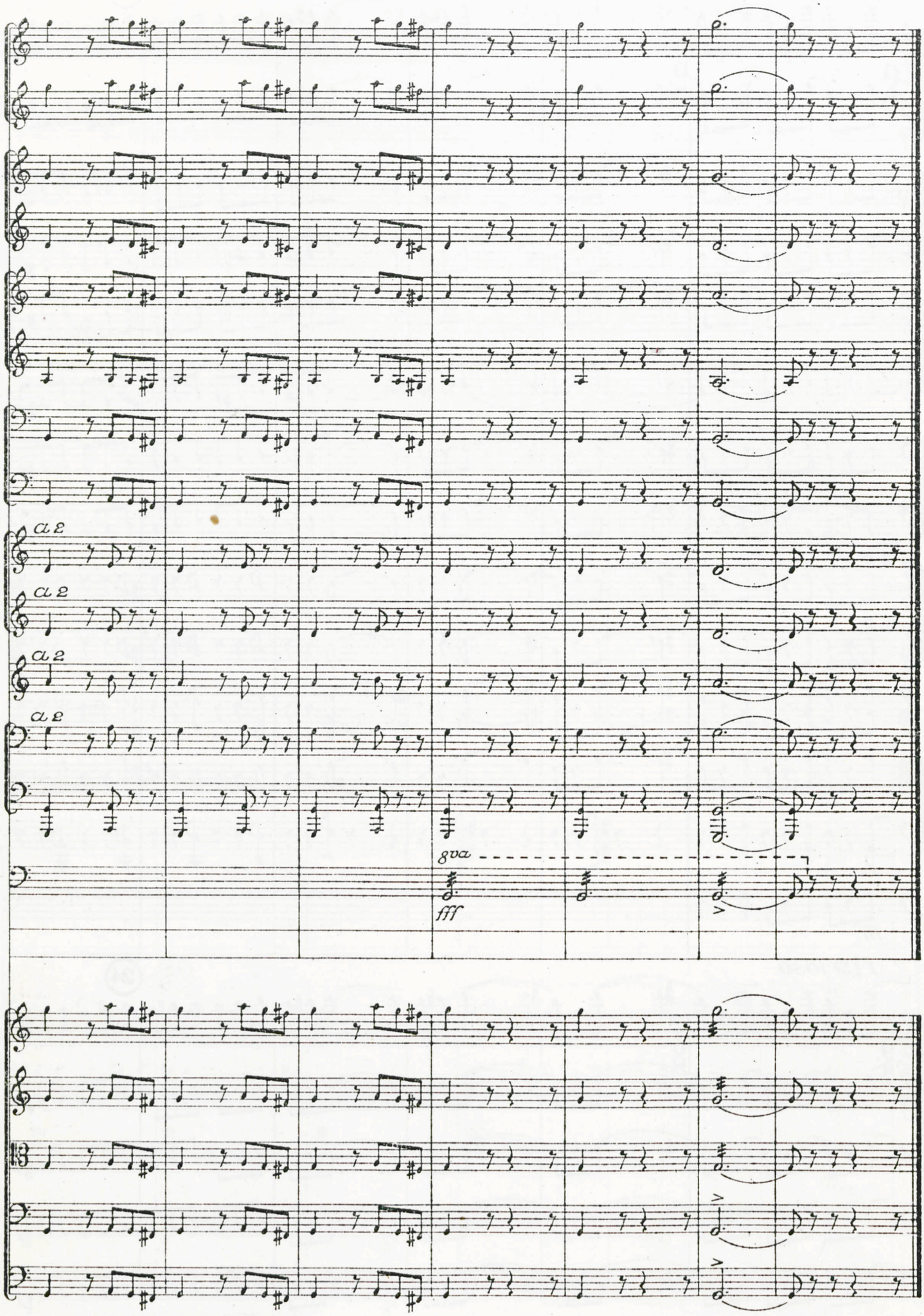
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