GINO FRANCESCONI

SCUOLA PRATICA DEL VIOLONCELLO

ANTOLOGIA DIDATTICA

I. **IMPOSTAZIONE** - *ESERCIZI E STUDI IN PRIMA POSIZIONE*
II. **LE POSIZIONI** - *ESERCIZI E STUDI*
III. **IL CAPOTASTO** - *ESERCIZI E STUDI*

EDIZIONI SUVINI ZERBONI - MILANO

PREFAZIONE

In questa *Antologia* per lo studio del violoncello, che è frutto della mia lunga esperienza personale, ho riunito — talvolta modificando, aggiornando e valorizzando ciò che di meglio fecero gli insigni didatti che ci precedettero — degli studi tolti in gran parte da metodi già noti, così da fornire in modo completo tutte le nozioni necessarie per apprendere la tecnica violoncellistica. S'intende che l'opportuna scelta, da parte dell'insegnante, di altri studi gioverà a consolidare ciò che l'allievo avrà appreso attraverso tali nozioni.

Ai miei Colleghi, i quali, come me, considerano l'insegnamento un'arte che richiede cultura, intuito e comunicativa, mi permetto di raccomandare di essere obbiettivi, di esporre con chiarezza, di tralasciare le inutili pedanterie, e, pur curando ogni particolare, di emancipare al più presto l'allievo con musica che lo interessi. Si dovrà ottenere fin dall'inizio il « bel suonare » e sarà questo il vero e metodico perfezionamento che permetterà all'allievo di progredire, nel momento della formazione artistica, con le proprie possibilità intellettuali ed il proprio spirito di osservazione, mentre nulla potrà poi correggerlo se all'inizio avrà preso quei difetti di cui l'impronta non si cancella più.

Ho creduto utile indugiarmi sulla «impostazione» e limitare l'uso dei segni convenzionali ai soli esercizi dimostrativi per darne subito una chiara nozione: null'altro ho esposto all'infuori di questo e delle regole che lo scolaro dovrà sempre tenere presenti. Nello studio delle posizioni ho seguito il sistema di considerare, per ogni spostamento cromatico della mano, una nuova posizione e ho cercato di dare in seguito una più ampia conoscenza del capotasto.

Alla prima posizione ho fatto seguire la quarta, non solo perchè la più facile — tanto che l'impostazione della mano sinistra si può fare anche in tale posizione — ma per rendere altresì più comprensibile il modo di eseguire i passaggi di posizione, cosa importantissima che dovrà essere praticamente curata, facendo sempre notare i molti effetti di portamento. (Dotzauer nel suo metodo scrive che non vi sono che due posizioni principali: la prima e la quarta). L'uso delle posizioni estese dovrà essere guidato da giusti criteri tecnici e musicali perchè non divenga abuso. Lo studio per la tecnica dell'arco richiede tempo e costanza: in questa antologia ho raccolto quanto deve servire per una buona preparazione e, con degli esempi o brevi esercizi che non preoccupino l'allievo per la tecnica della mano sinistra, ho fatto conoscere i colpi d'arco di maggiore virtuosismo.

Spero che questo mio modesto lavoro, dedicato ai miei allievi, possa anche ottenere il consenso dei miei illustri Colleghi.

Milano, ottobre 1942-XX.

GINO FRANCESCONI.

SCUOLA PRATICA DEL VIOLONCELLO

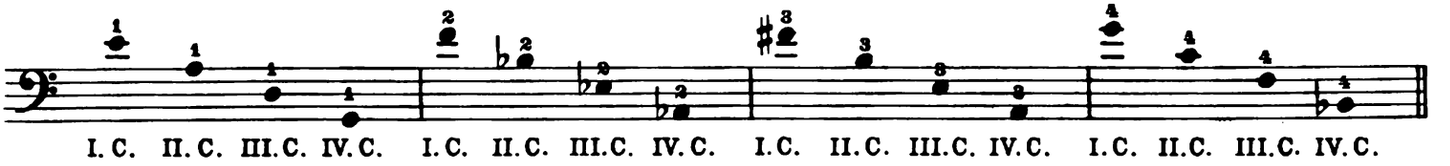
Antologia didattica

GINO FRANCESCONI

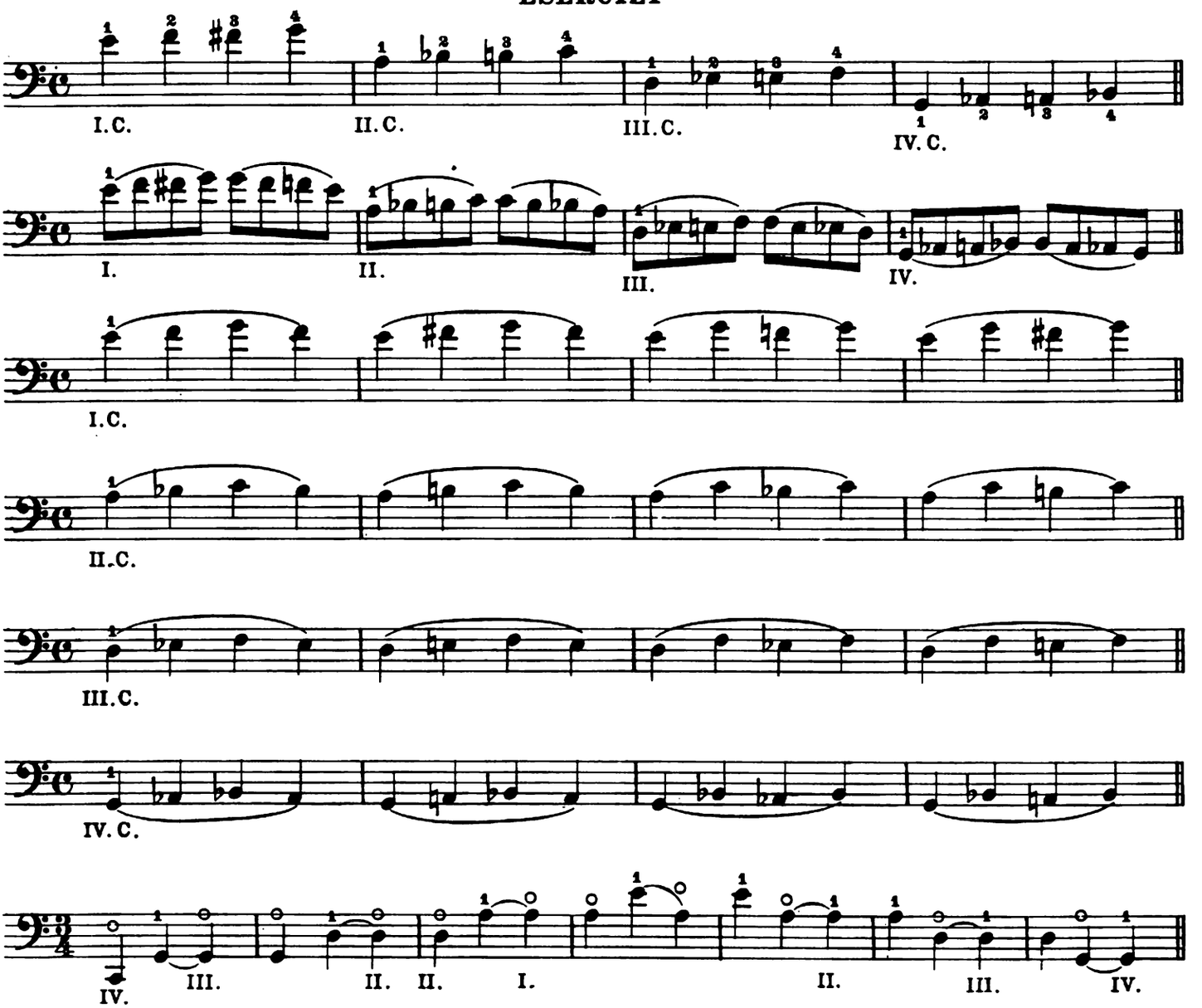
SECONDA PARTE

Lezione 51

IV. POSIZIONE



ESERCIZI



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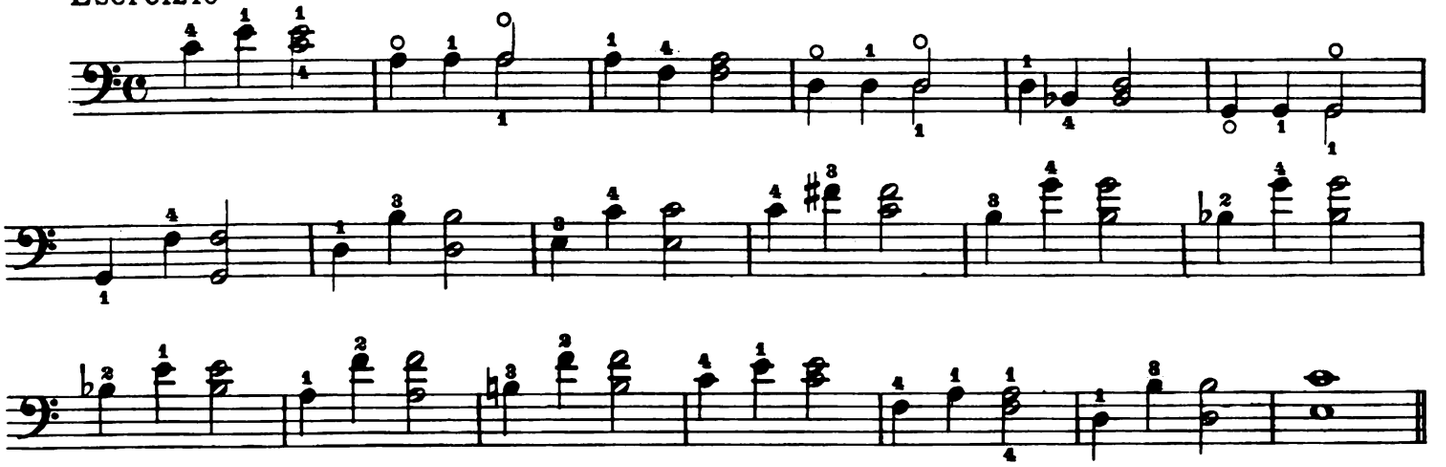
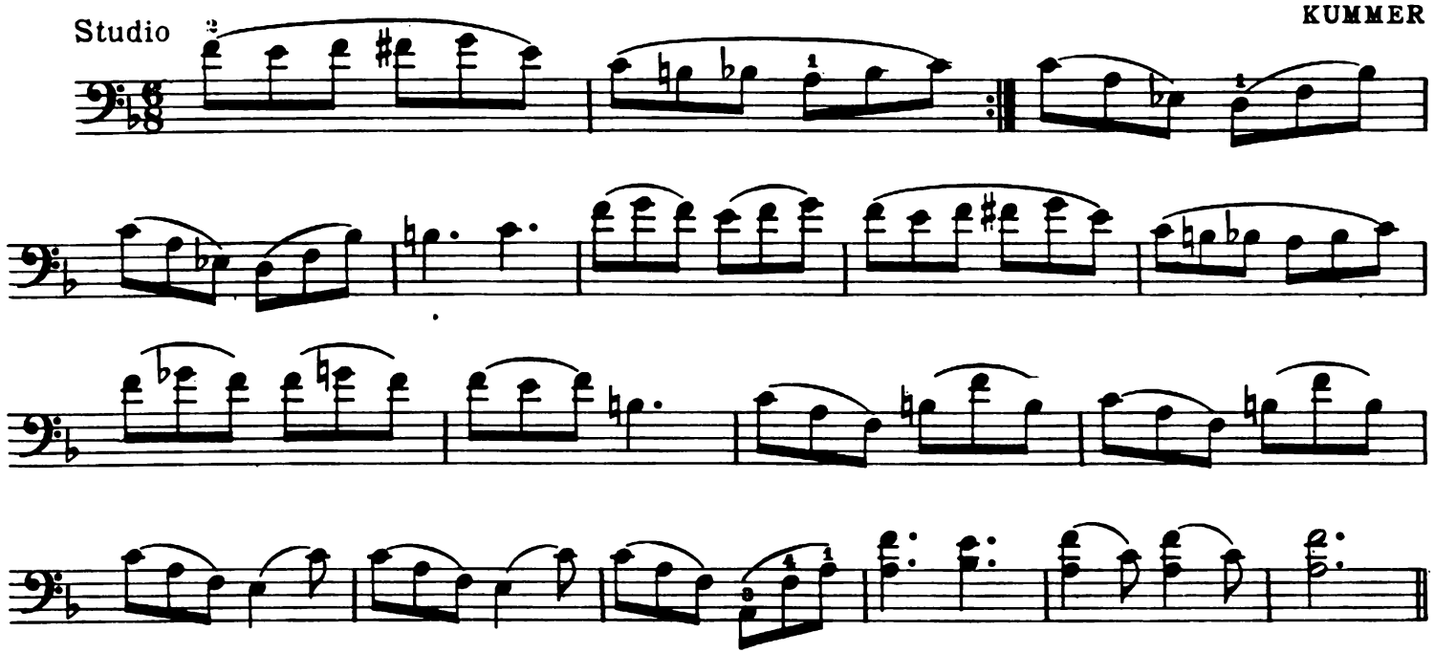
S. 4023 b Z.

Esercizio



Studio

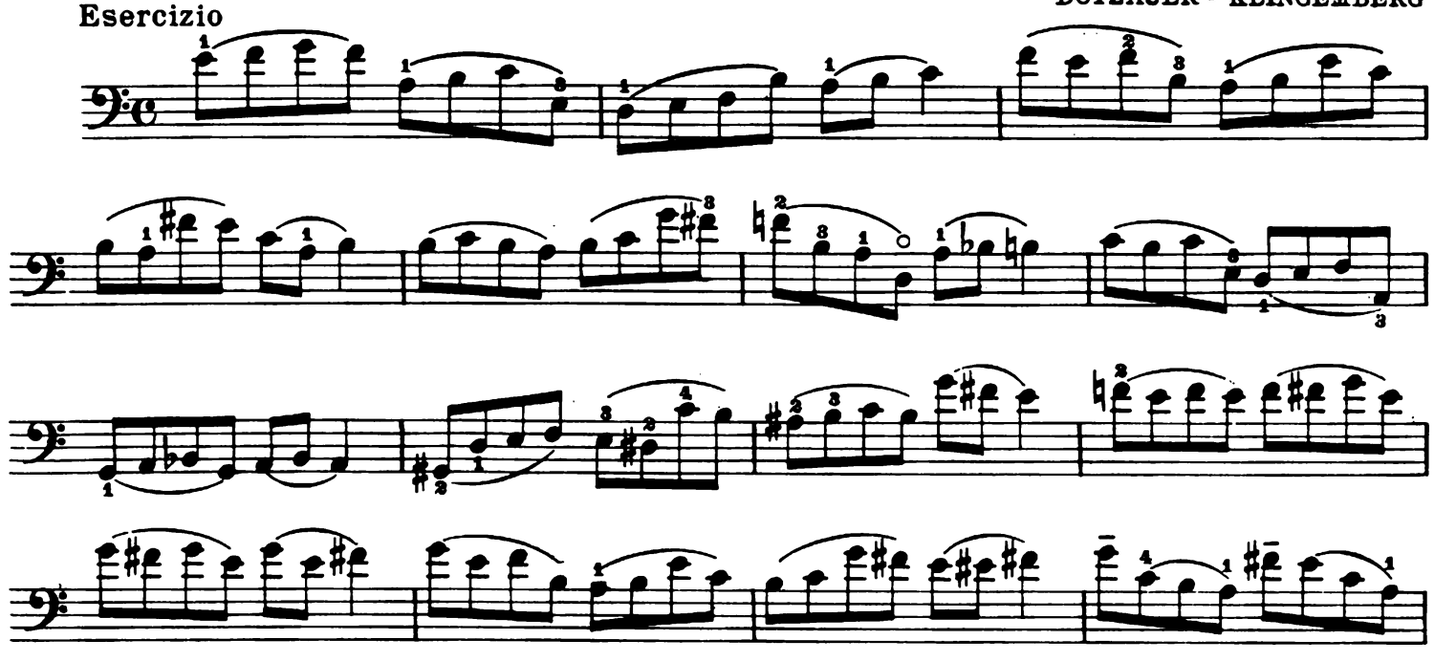
KUMMER



Lezione 52

Esercizio

DOTZAUER - KLINGEMBERG



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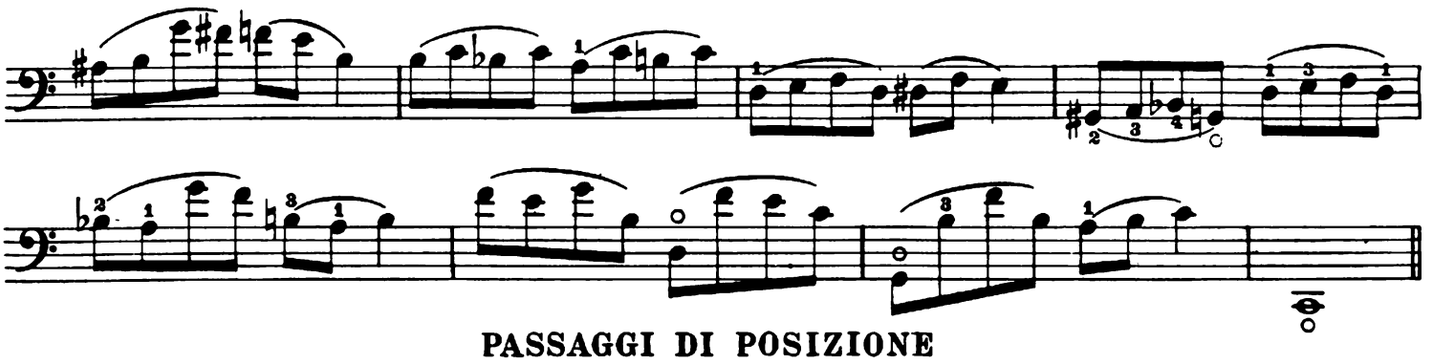
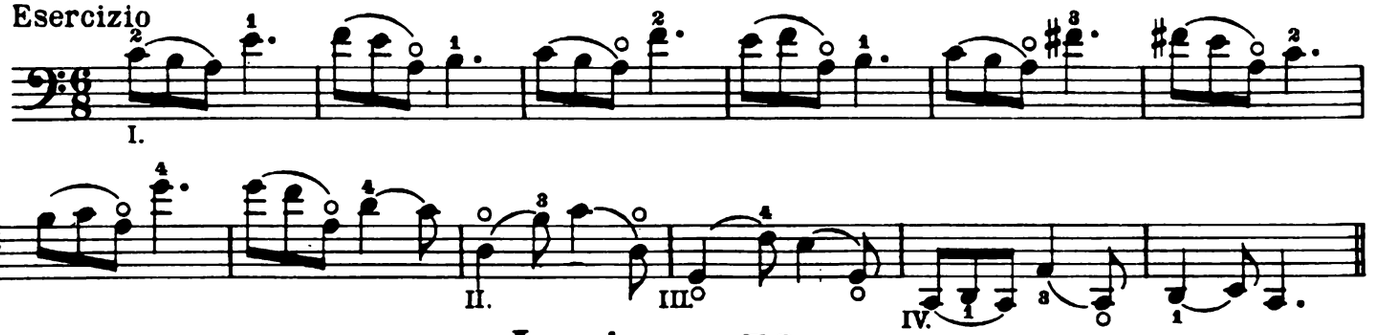
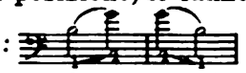


PASSAGGI DI POSIZIONE

Esercizio



Lezione 53

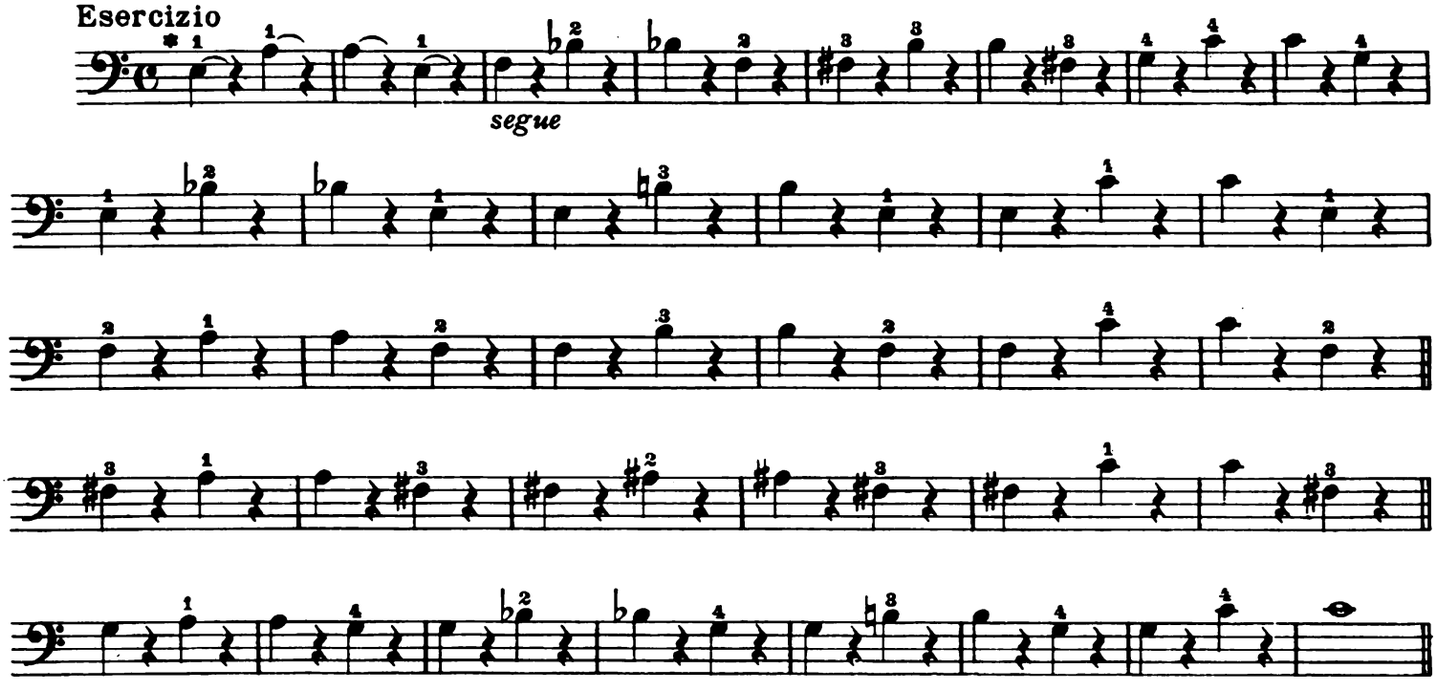
I cambiamenti di posizione, si fanno con il dito che si trova sulla nota di partenza, sempre premendolo sulla corda. *Esempio:* 

I cambiamenti ascendenti, quando si passa da un dito numericamente superiore al dito di arrivo, *Esempio:* si faranno per sostituzione, cioè, avvicinando durante lo striscio, il dito di arrivo a quello di partenza fino alla nota da eseguirsi, nel quale momento il dito di partenza sarà sostituito da quello di arrivo.

Nei cambiamenti discendenti, quando si passa da un dito numericamente inferiore a quello di arrivo, *Esempio:* durante lo striscio, si deve lo stesso avvicinare un dito all'altro, percuotendo però il dito di arrivo, nel momento della sostituzione. *(dare la dimostrazione pratica)*

PASSAGGI DI POSIZIONE

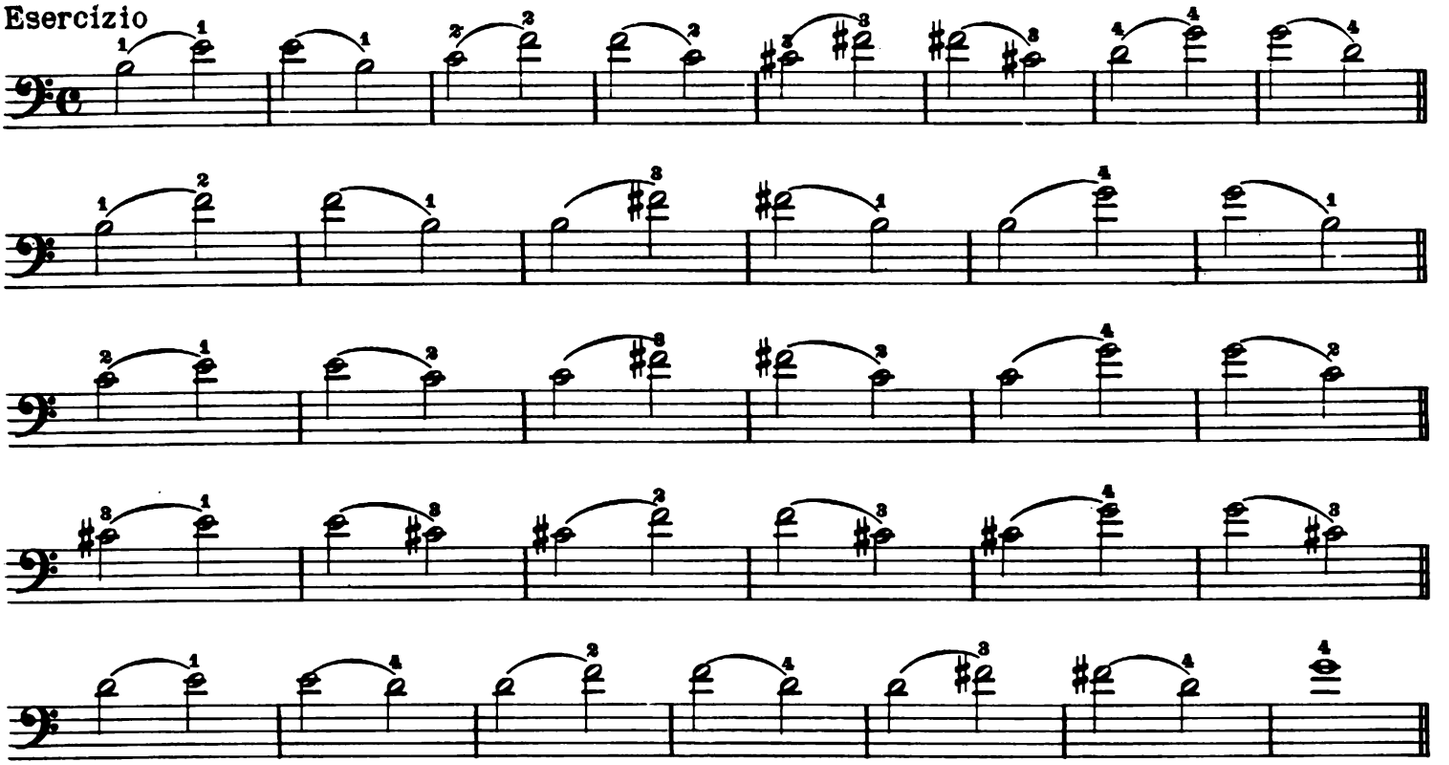
Esercizio



* Durante la pausa fare il cambiamento di posizione.

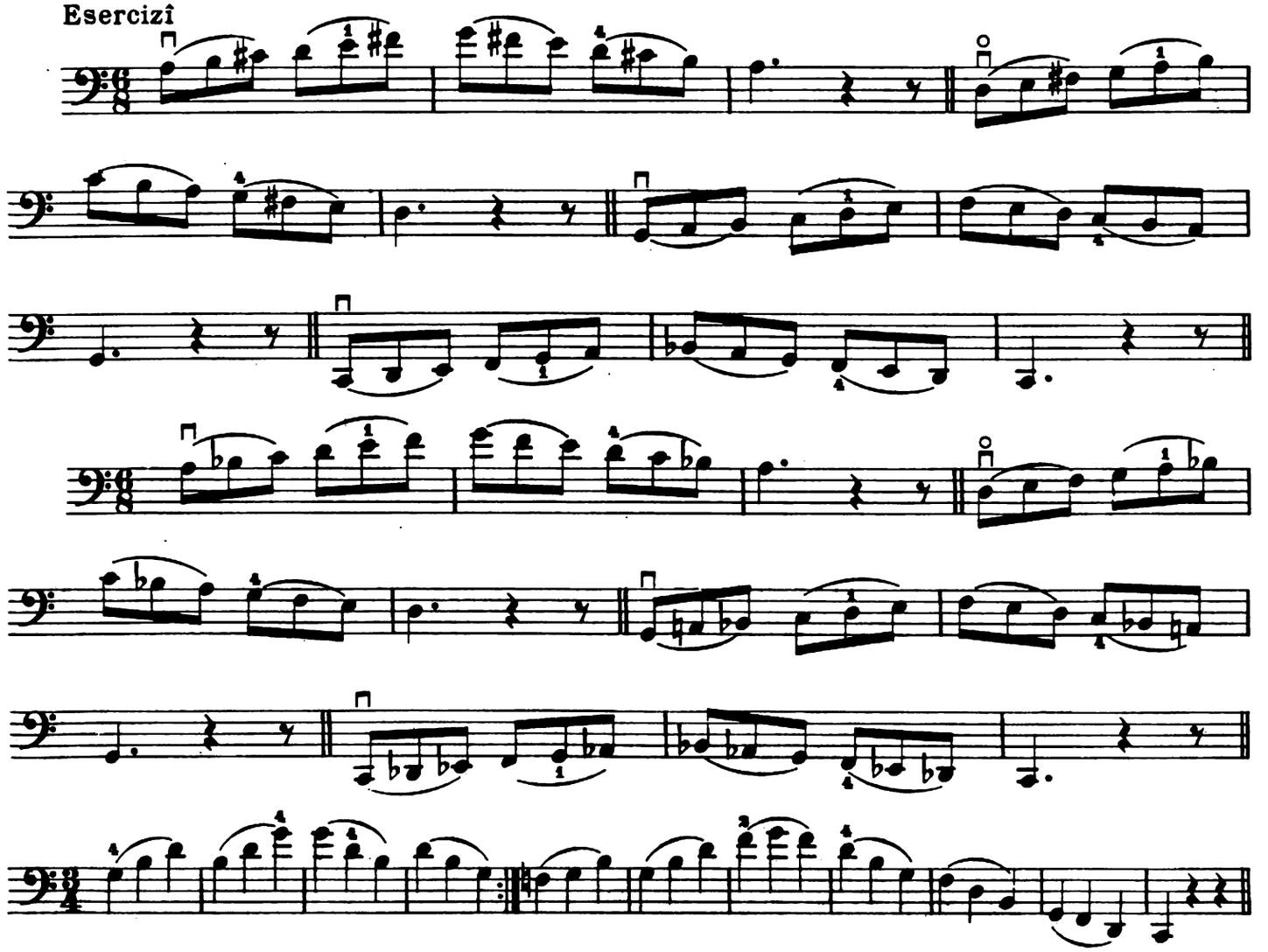
N.B. Fare il portamento lentamente, fino a quando se ne sarà ottenuta la sicurezza ed il legato.

Esercizio



Lezione 54

Esercizî



Lezione 55

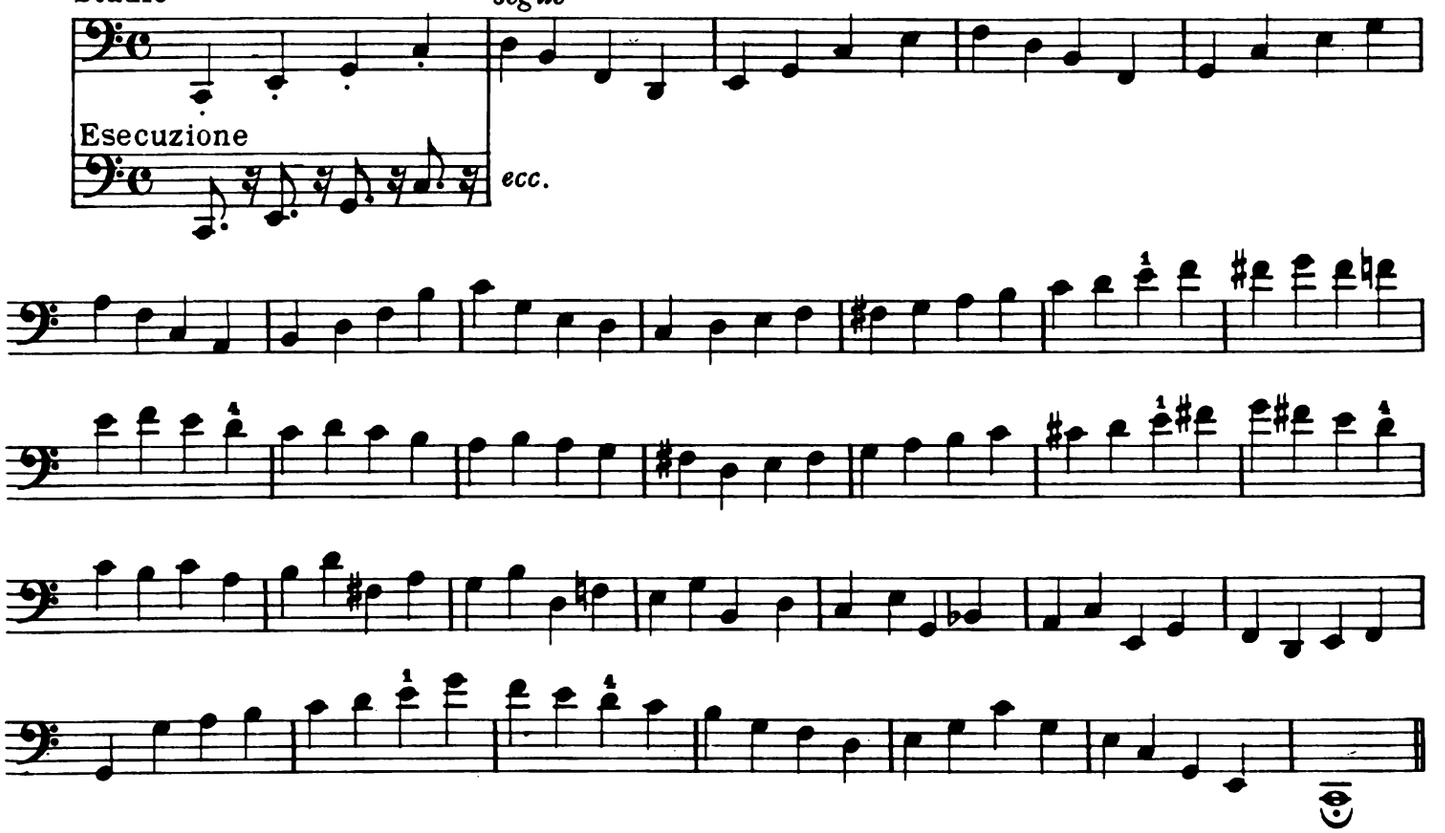
DOTZAUER

Studio

segue

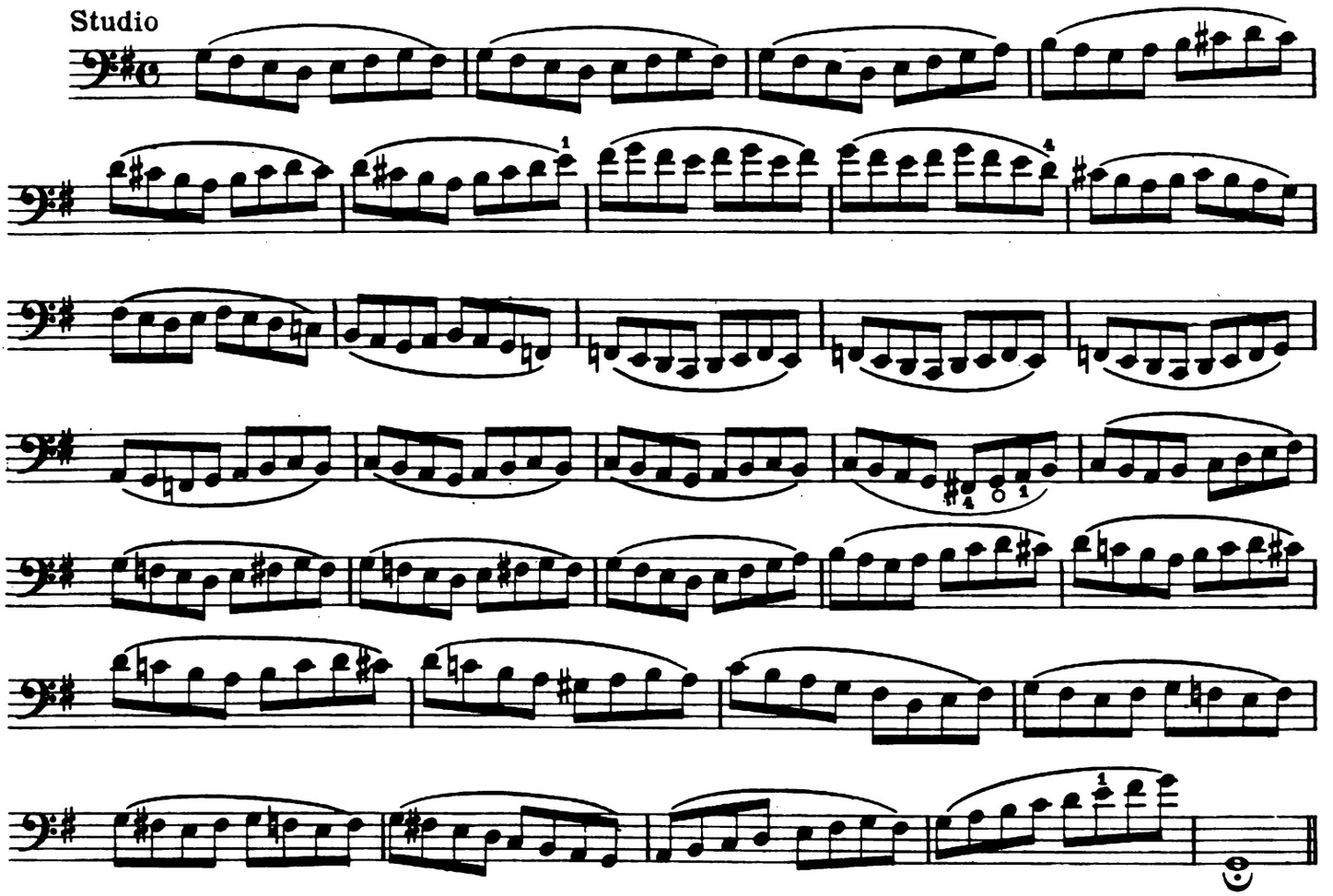
Esecuzione

ecc.



DOTZAUER

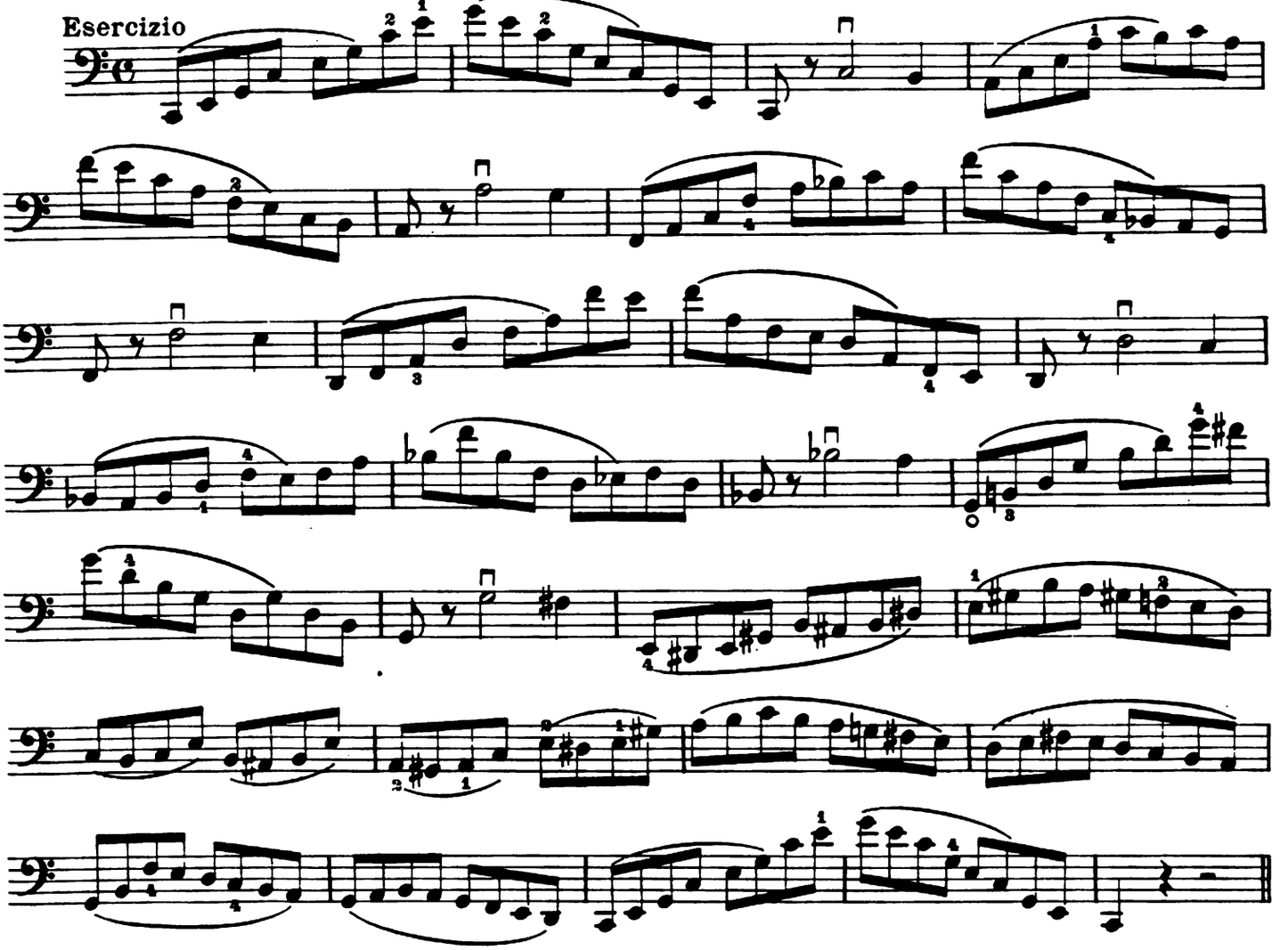
Studio



Lezione 56

QUARENGHI

Esercizio

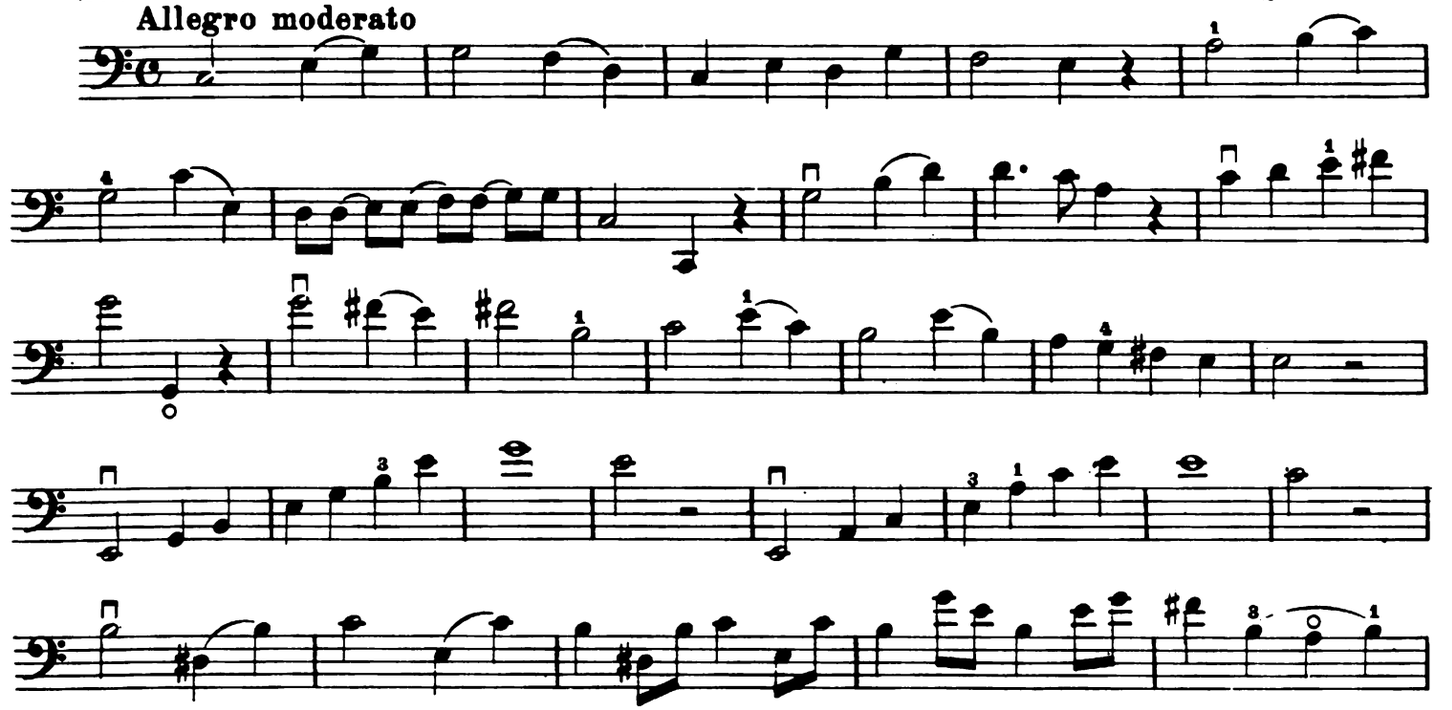


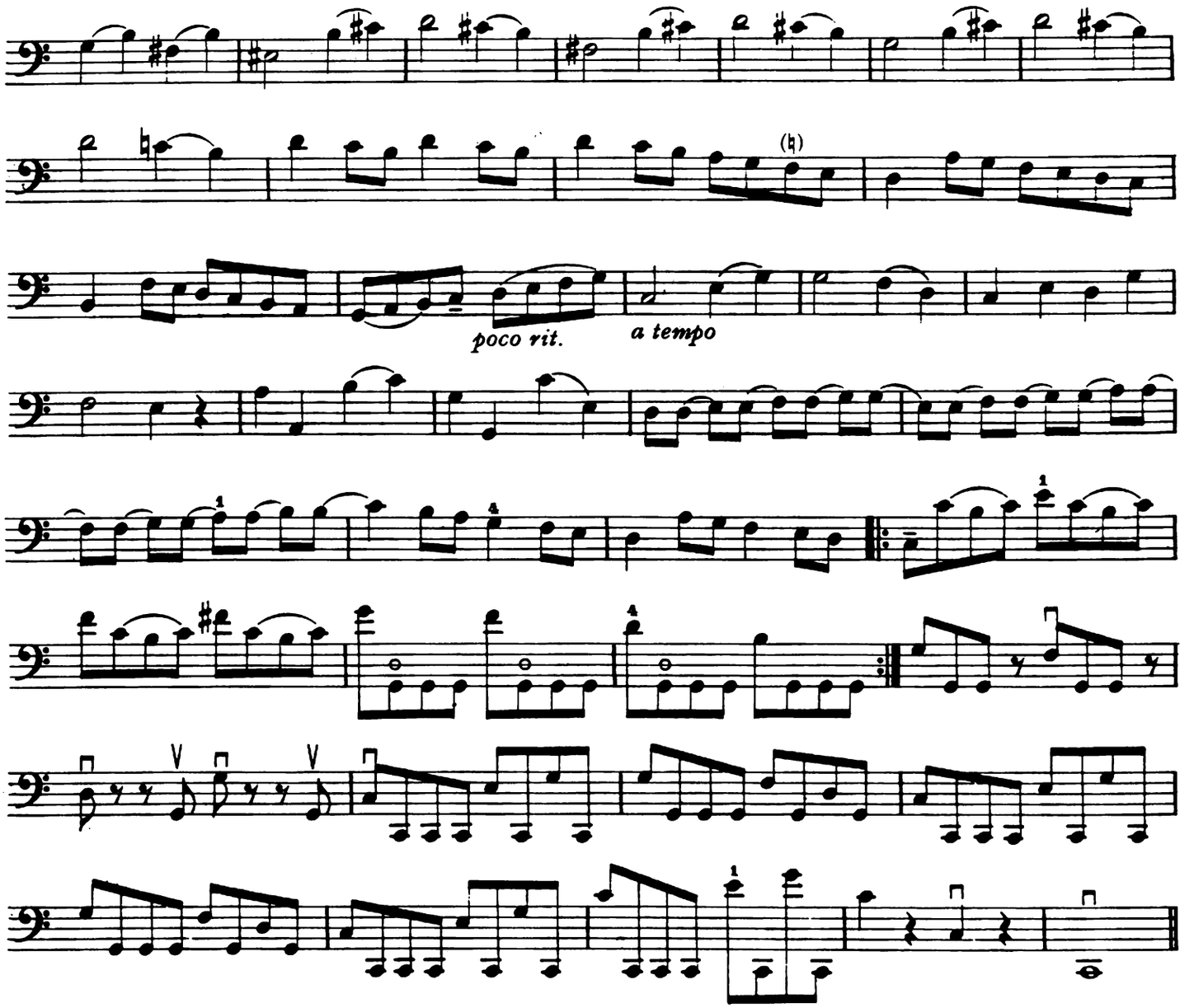
Lezione 57

Studio

Allegro moderato

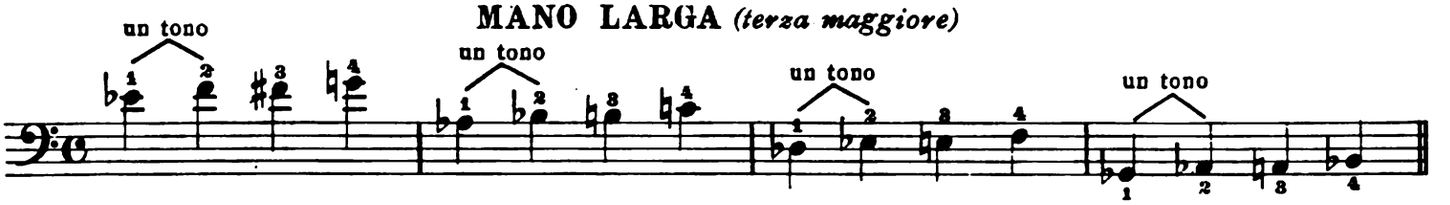
QUARENGHI





Lezione 58

MANO LARGA *(terza maggiore)*



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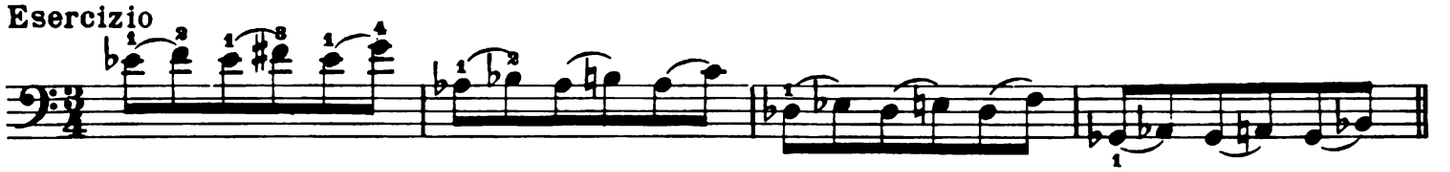

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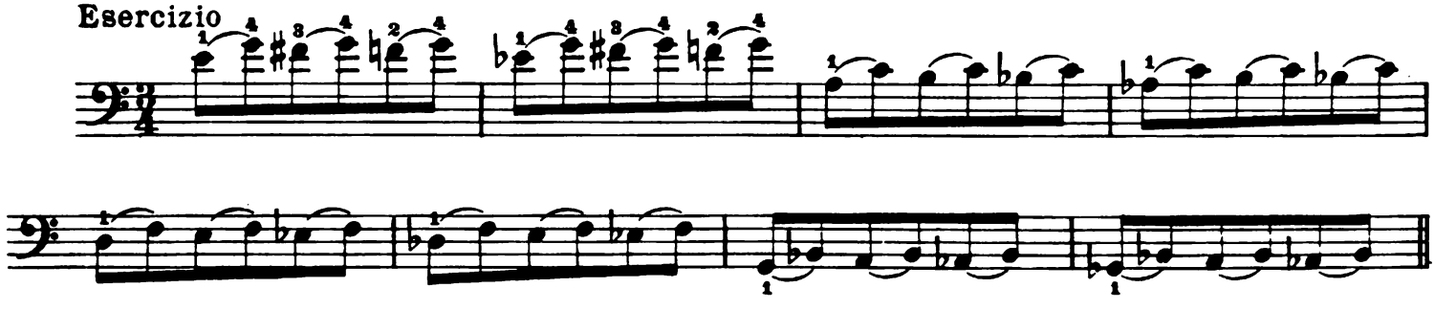

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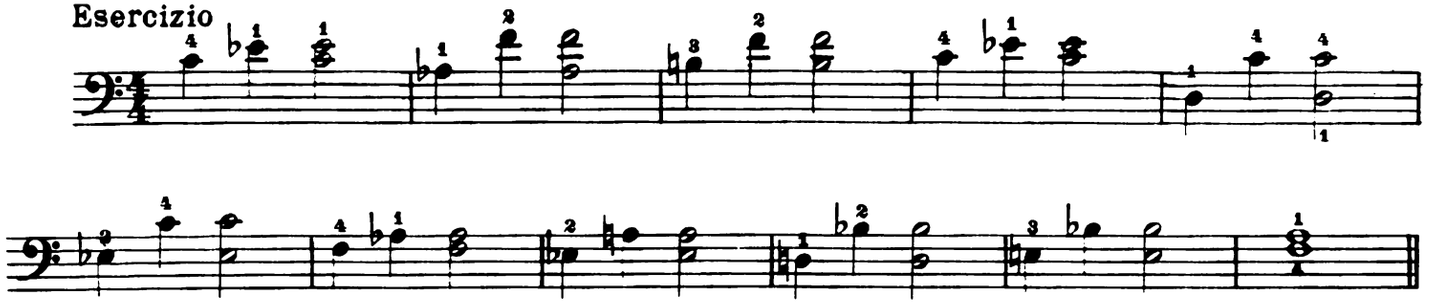
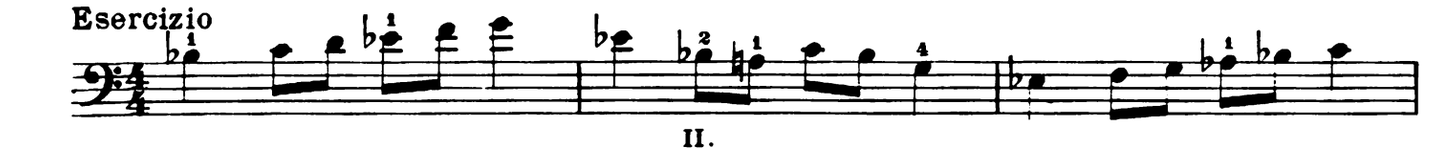
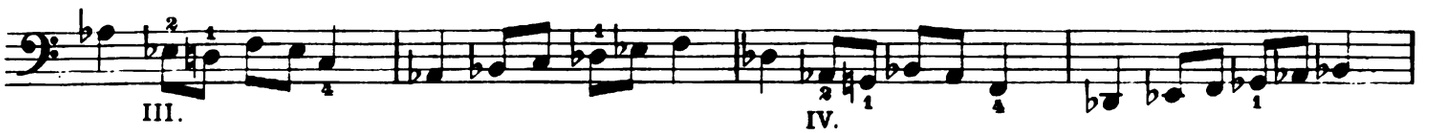
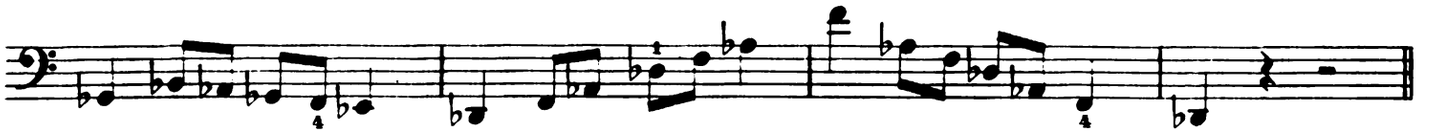


PASSAGGI DI POSIZIONE

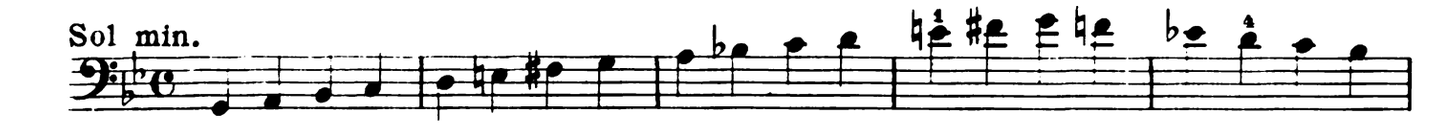
Esercizio

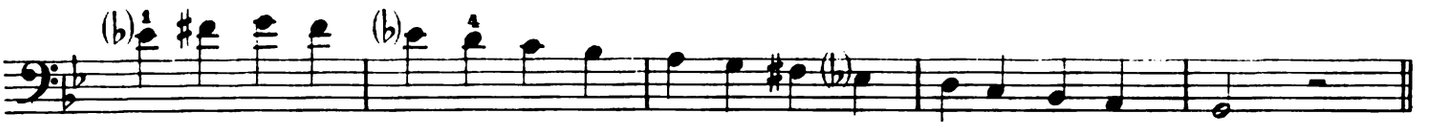






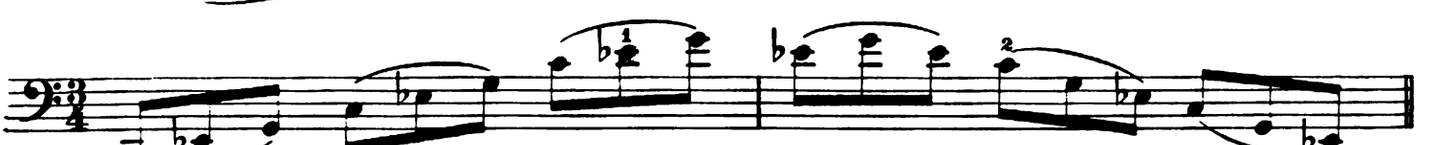
Sol min.

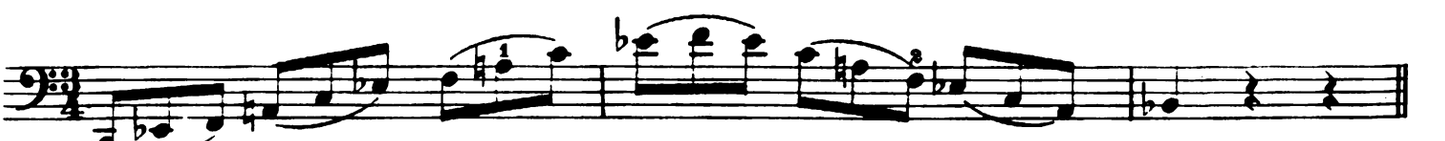




Esercizi

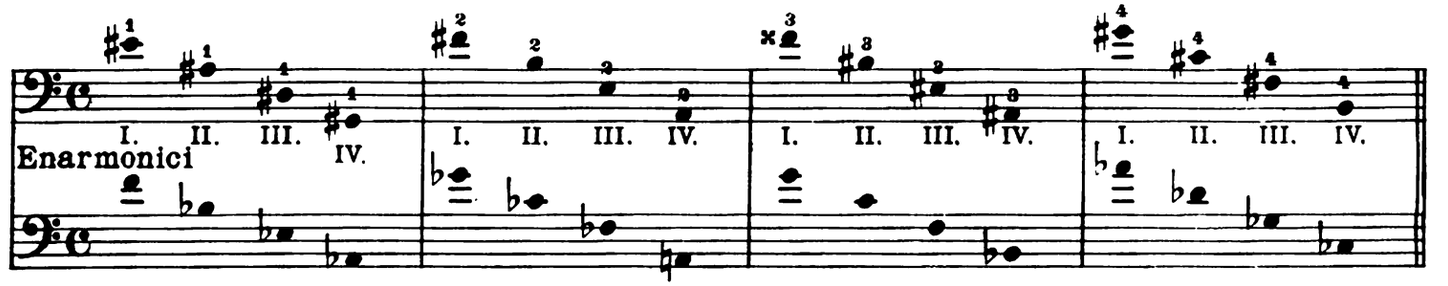
Arpeggi

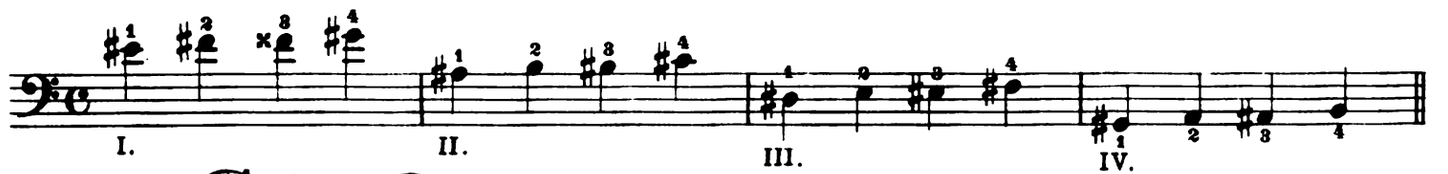


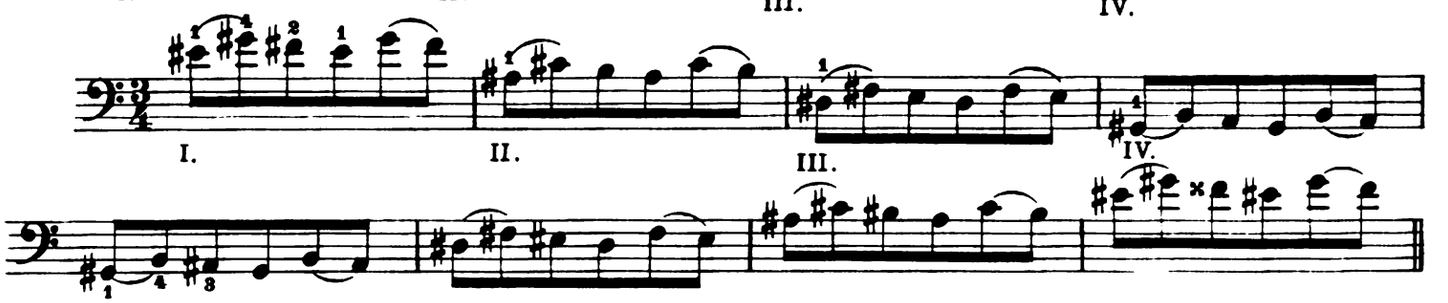


Lezione 59

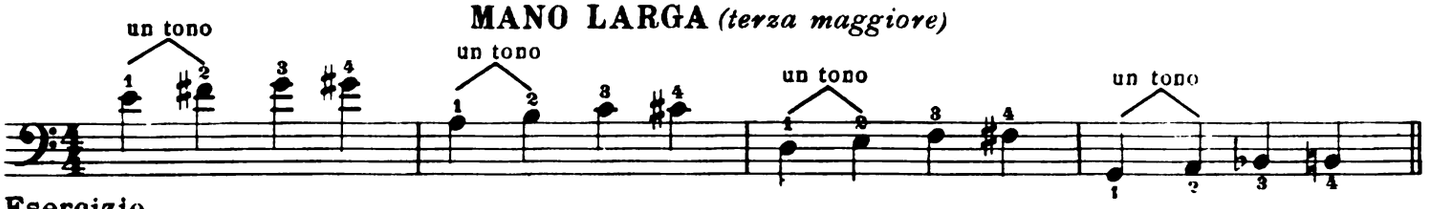
POSIZIONE AVANZATA



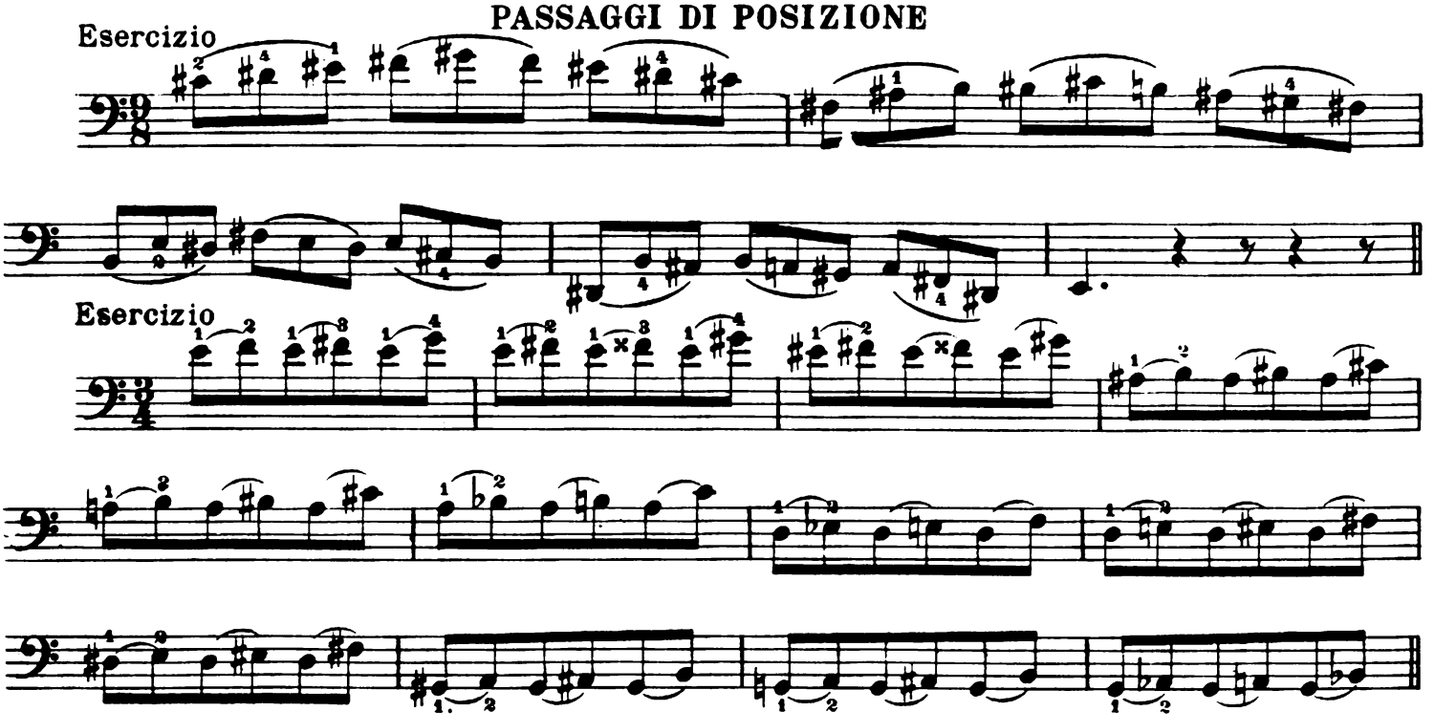


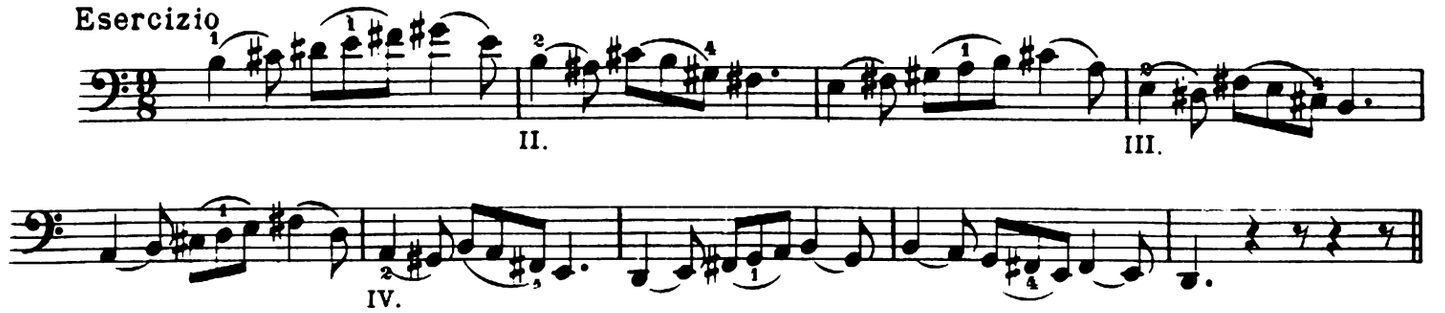


MANO LARGA *(terza maggiore)*

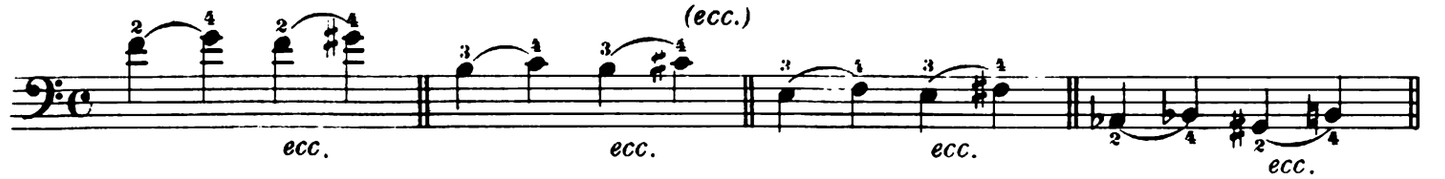


PASSAGGI DI POSIZIONE

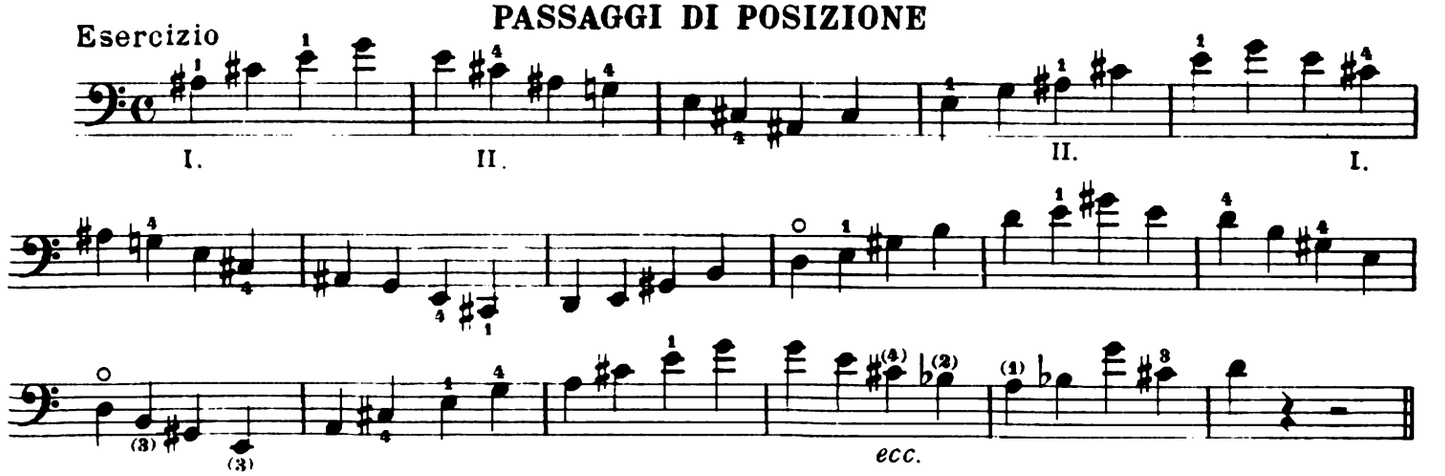




ALLARGAMENTI DI ECCEZIONE



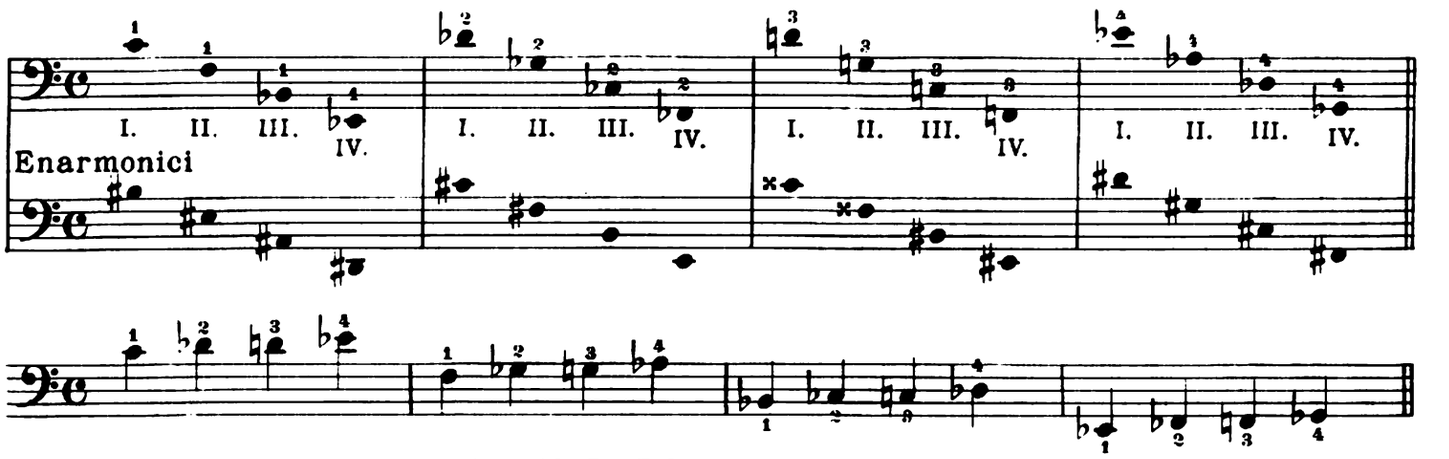
PASSAGGI DI POSIZIONE



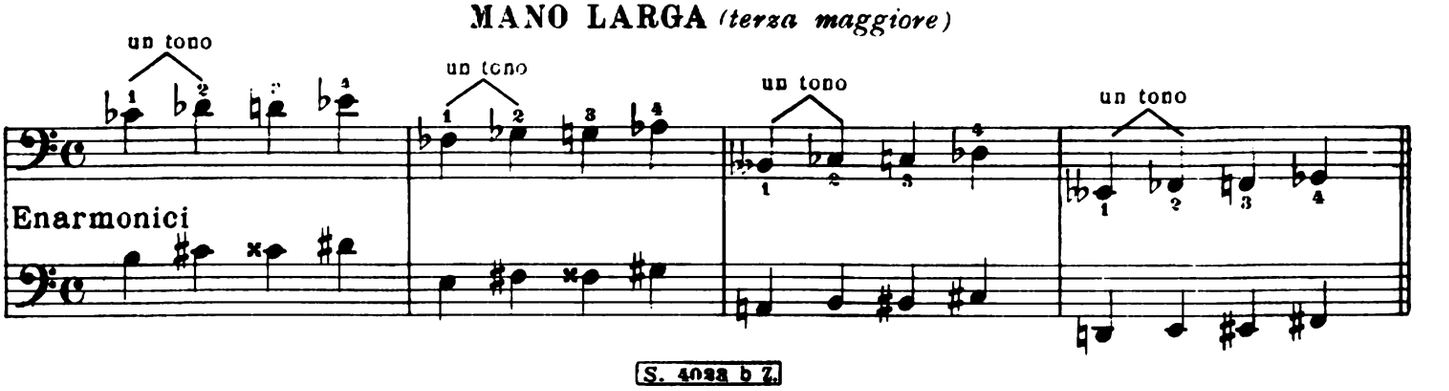
Lezione 60

II. POSIZIONE

(Enarmonicamente corrisponde alla prima avanzata)



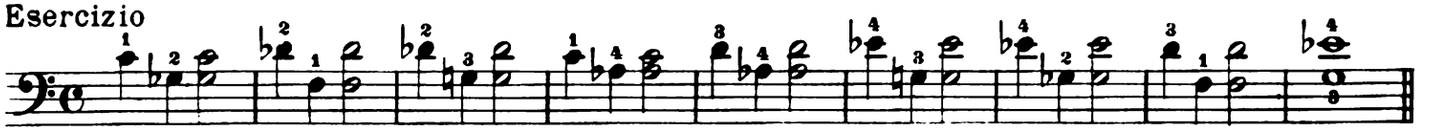
MANO LARGA *(terza maggiore)*



PASSAGGI DI POSIZIONE

Esercizio

Esercizio



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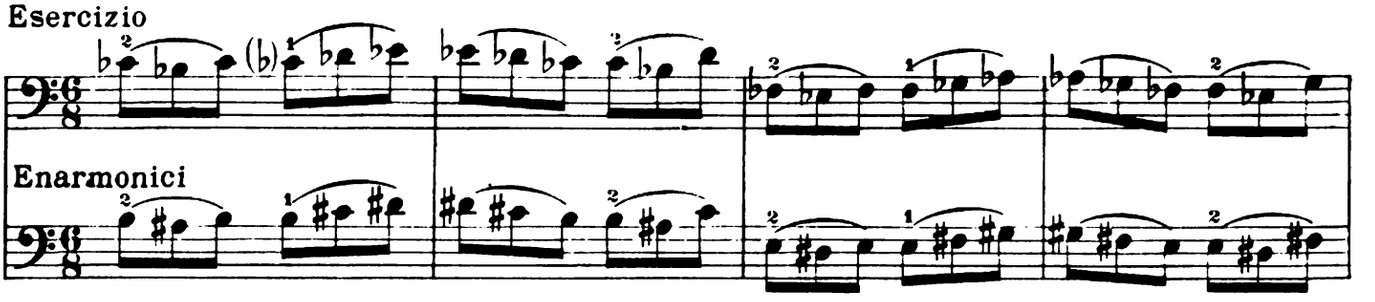
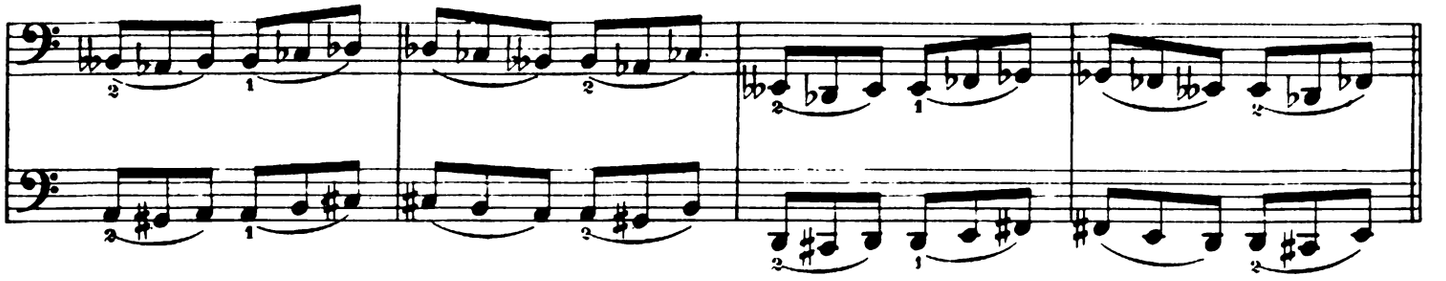
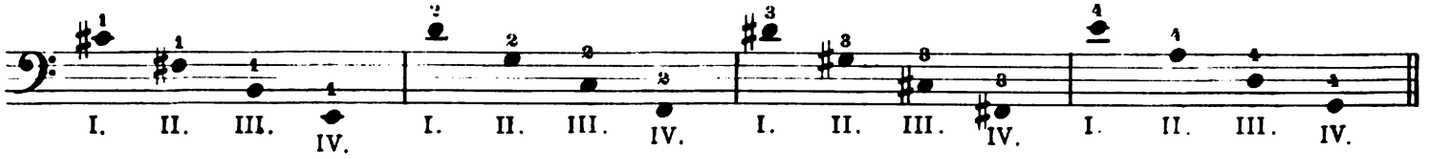
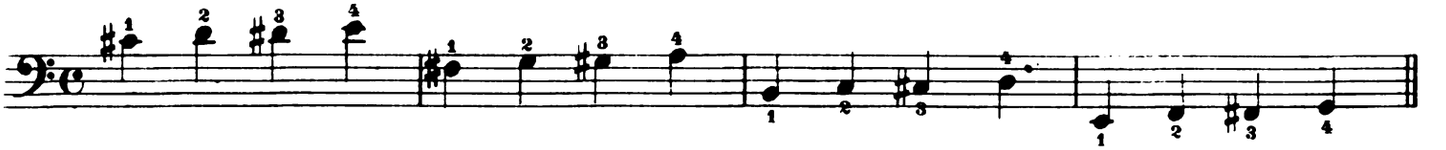




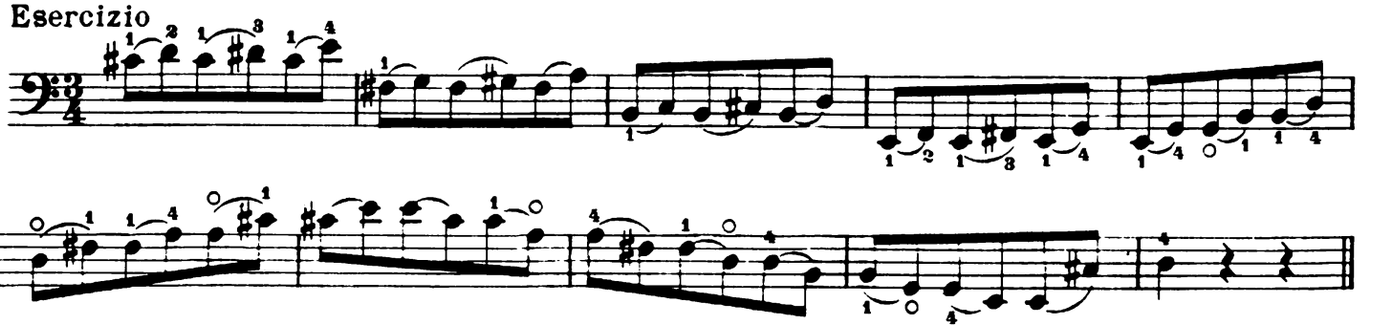
Lezione 61

POSIZIONE AVANZATA

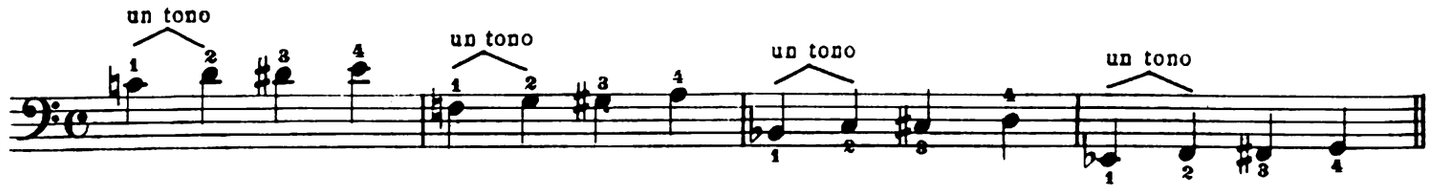




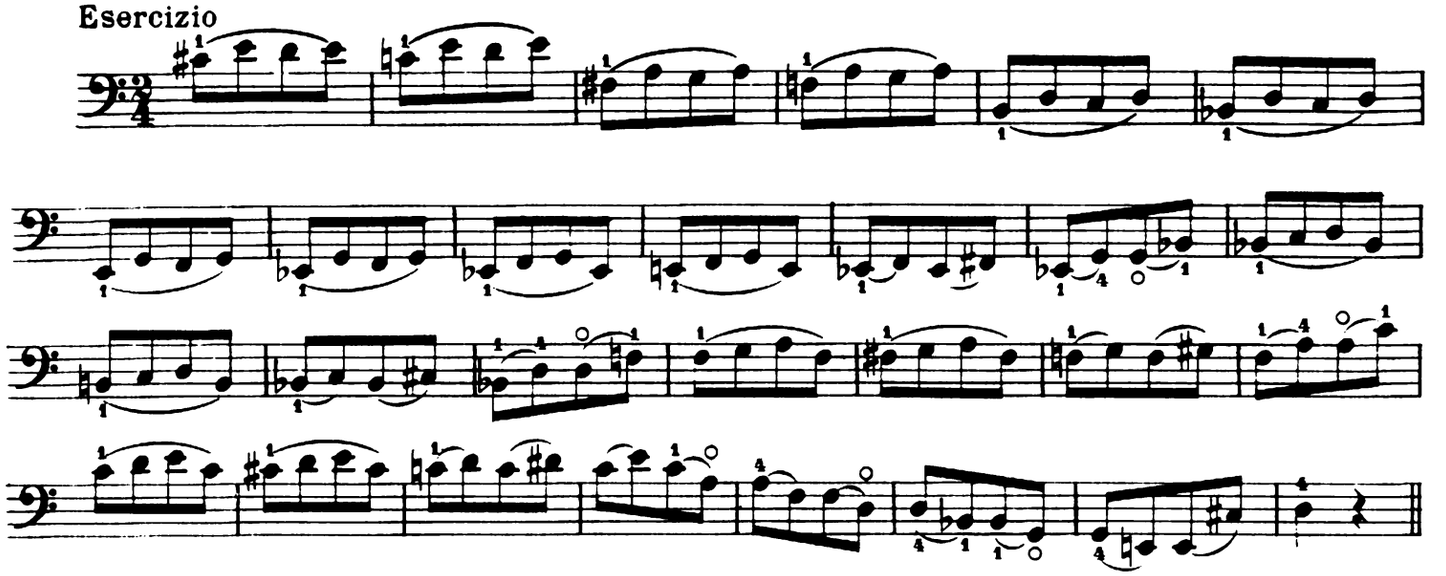
Esercizio



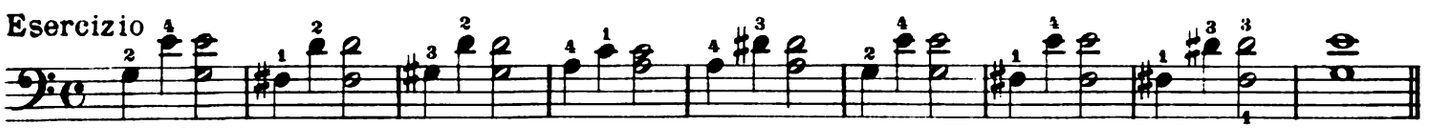
MANO LARGA *(terza maggiore)*



Esercizio

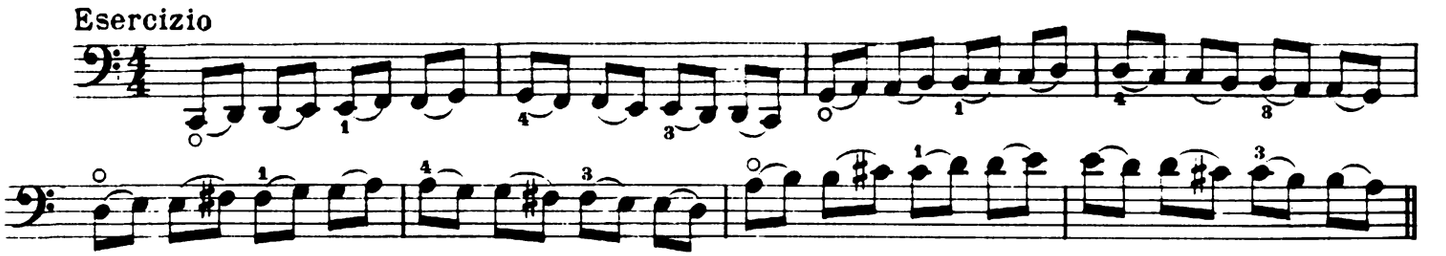


Esercizio



PASSAGGI DI POSIZIONE

Esercizio



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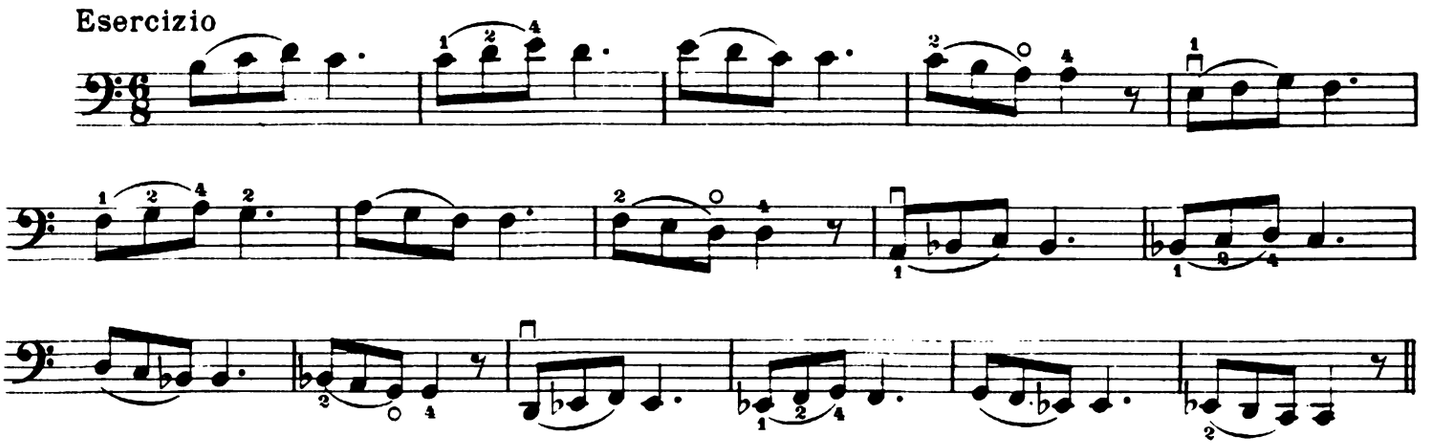
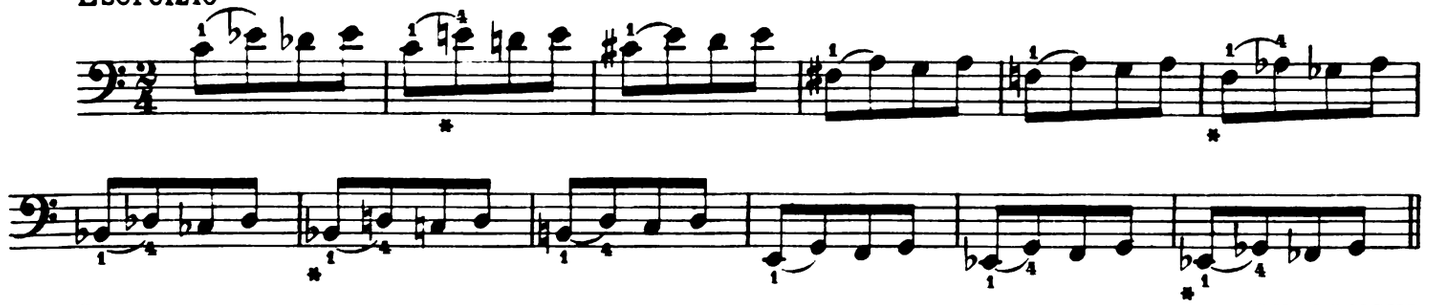


Esercizio

Lezione 62

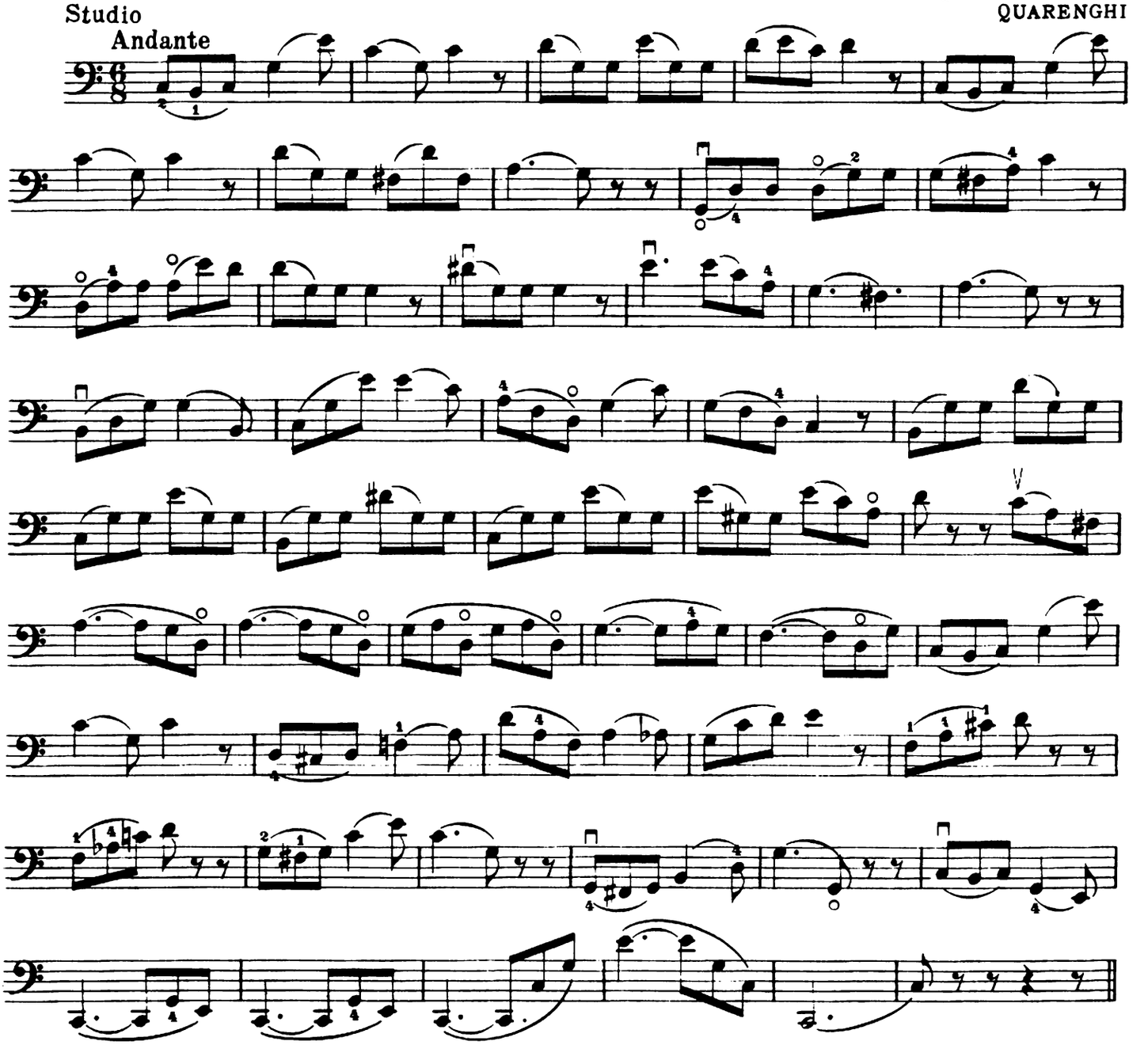
Esercizio



Studio

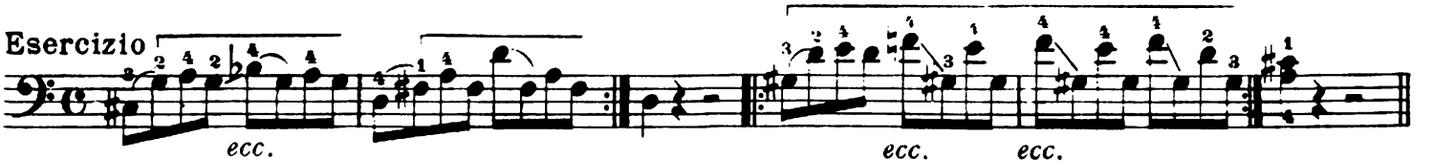
QUARENGHI

Andante



ALLARGAMENTI DI ECCEZIONE

Esercizio

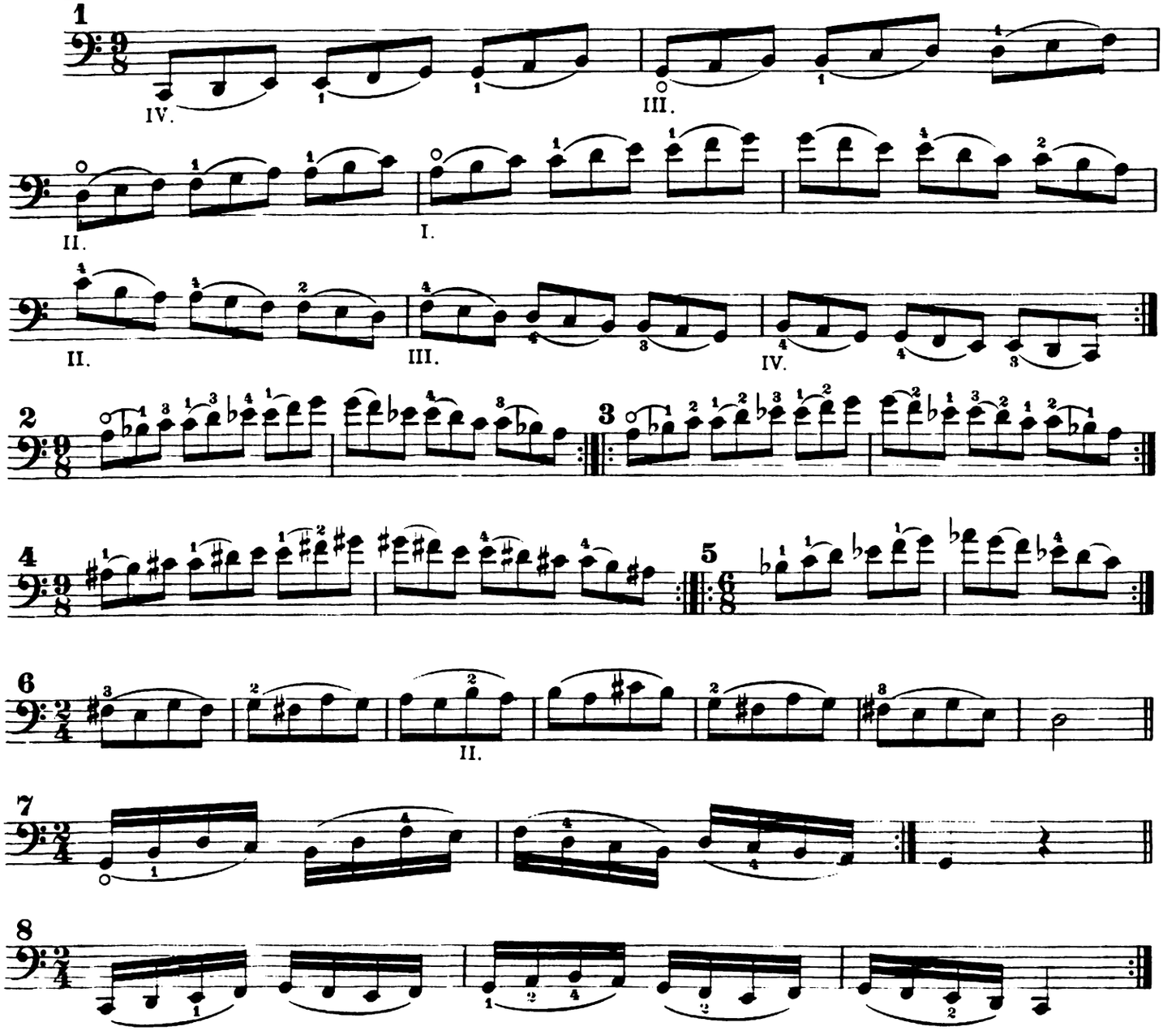


* Attenzione al movimento del pollice.

Lezione 63

PASSAGGI DI POSIZIONE

Esercizio



Lezione 64

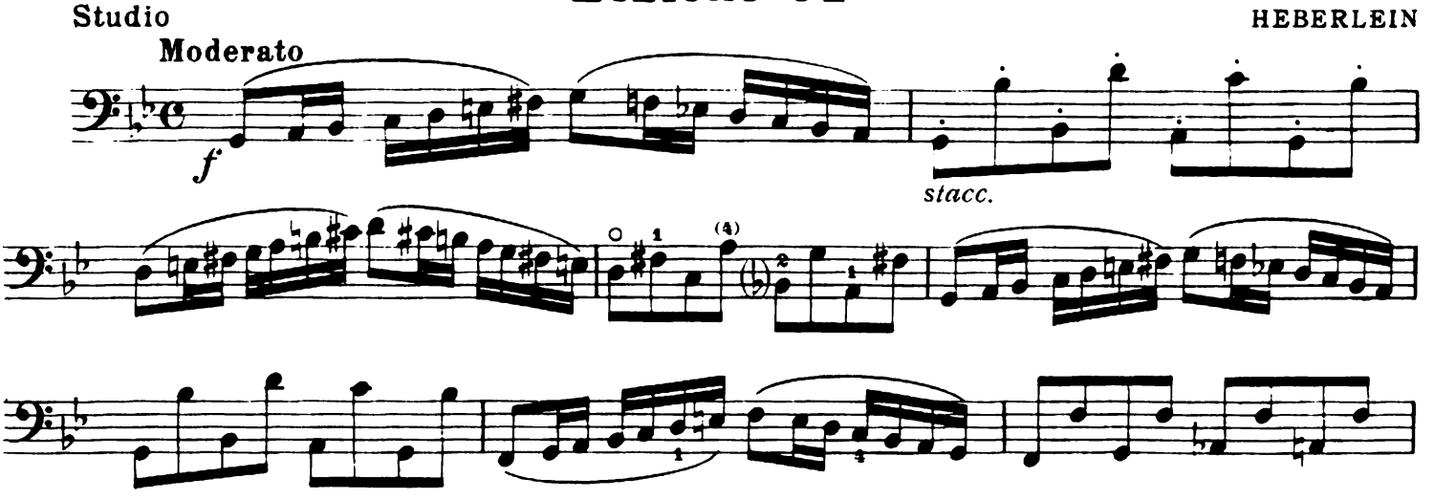
Studio

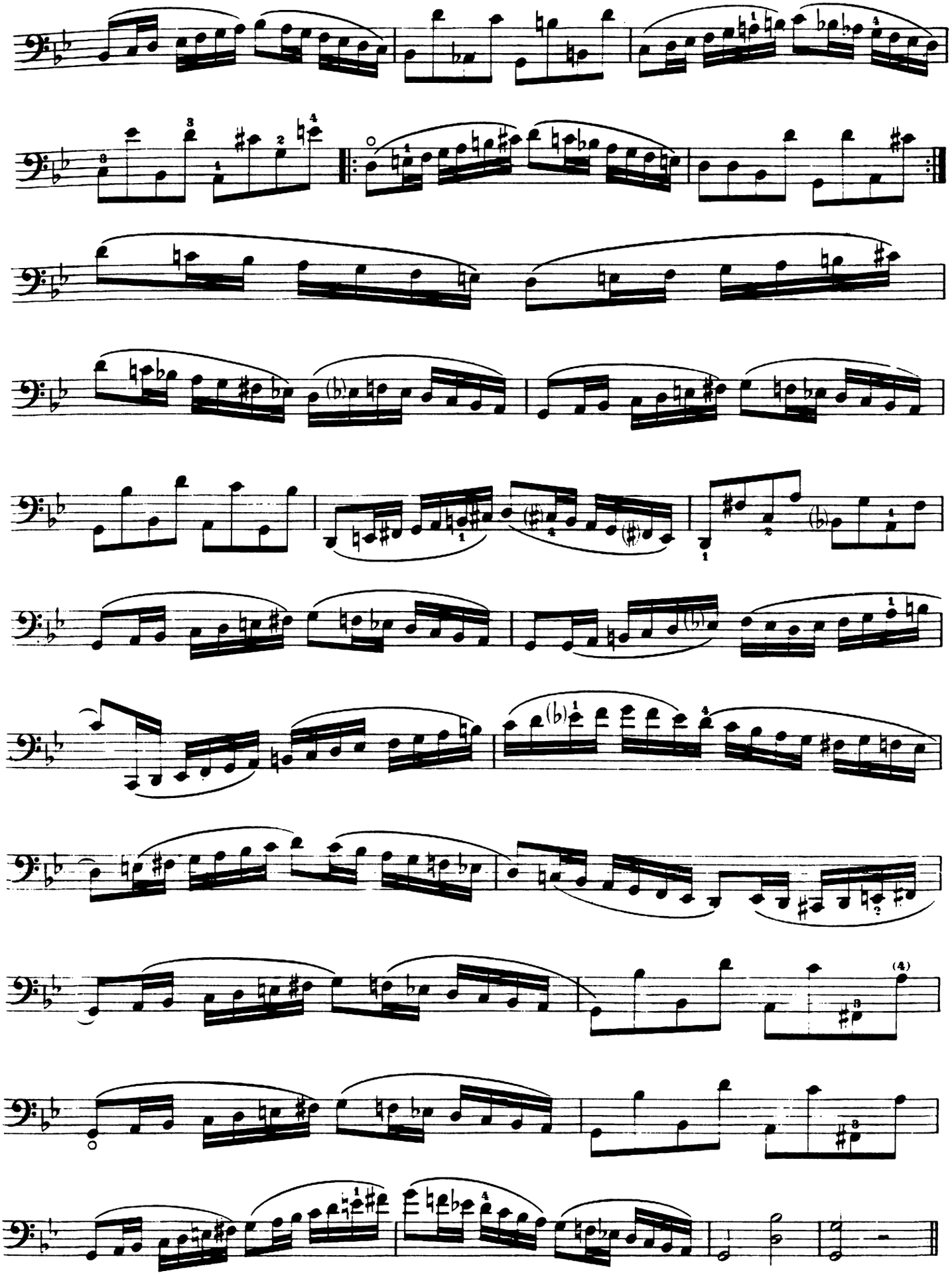
HEBERLEIN

Moderato

f

stacc.





Lezione 65

Studio

HEBERLEIN

Moderato

M.

leggero

Lezione 66

Studio

DOTZAUER - KLINGEMBERG

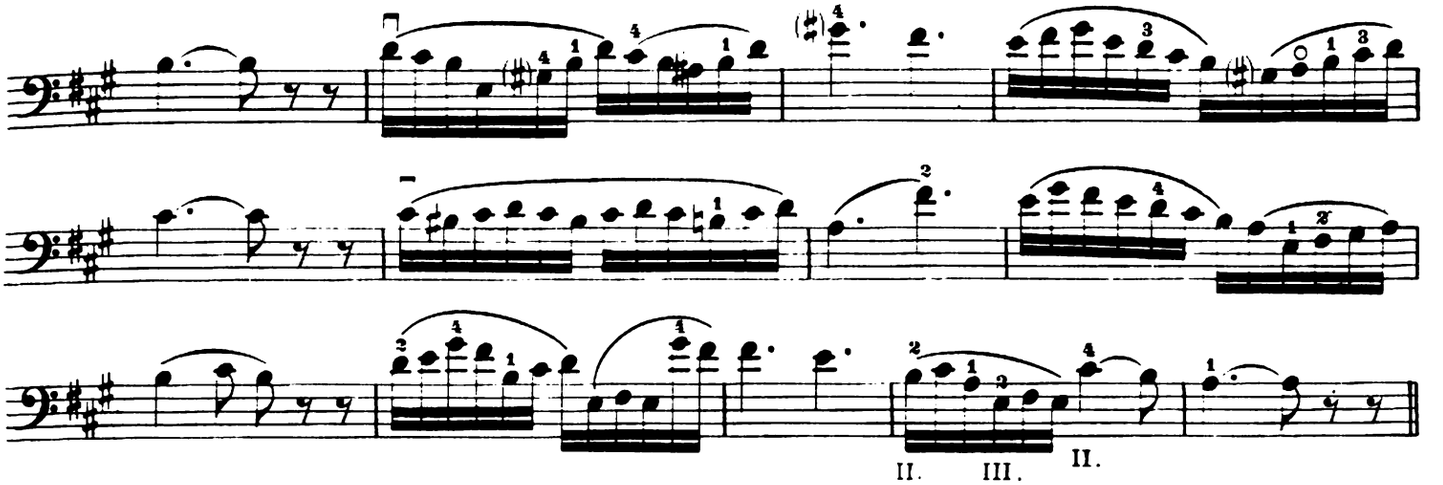
Andantino

espress.

II.

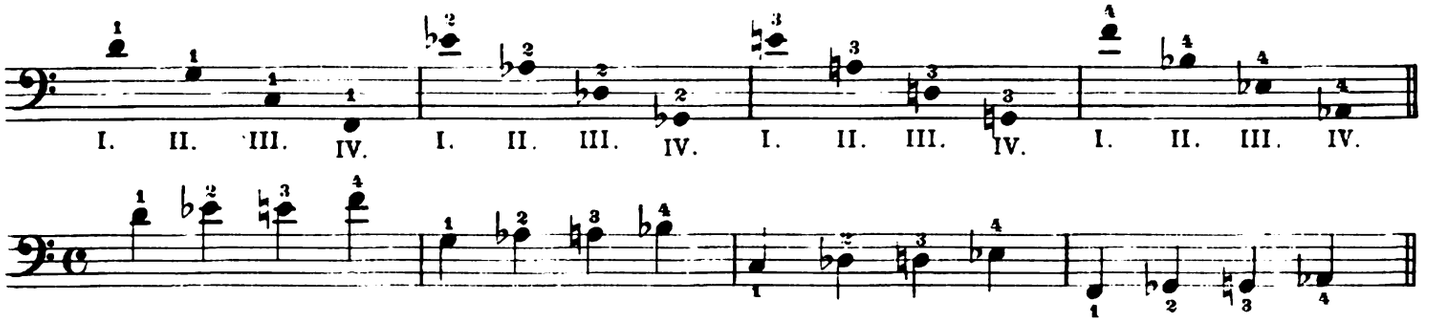
poco rit.

tranquillo

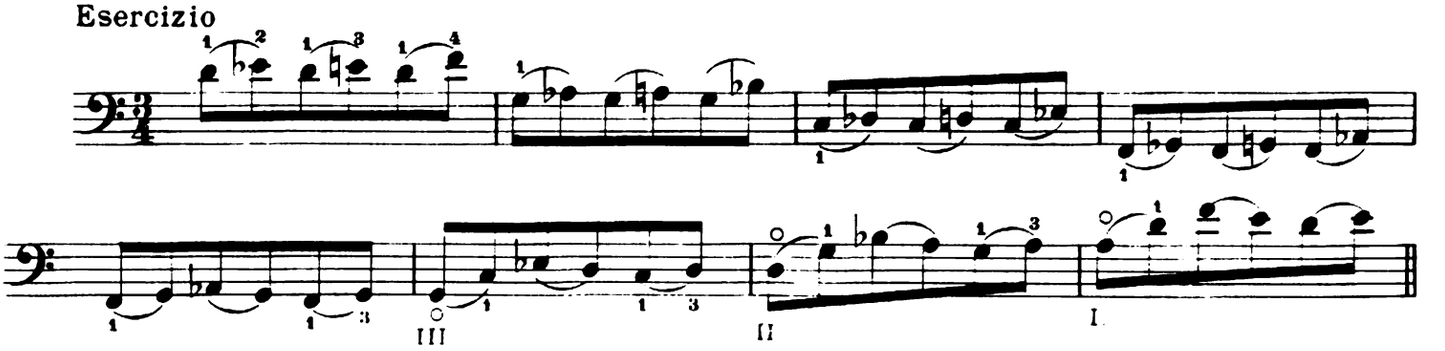


Lezione 67

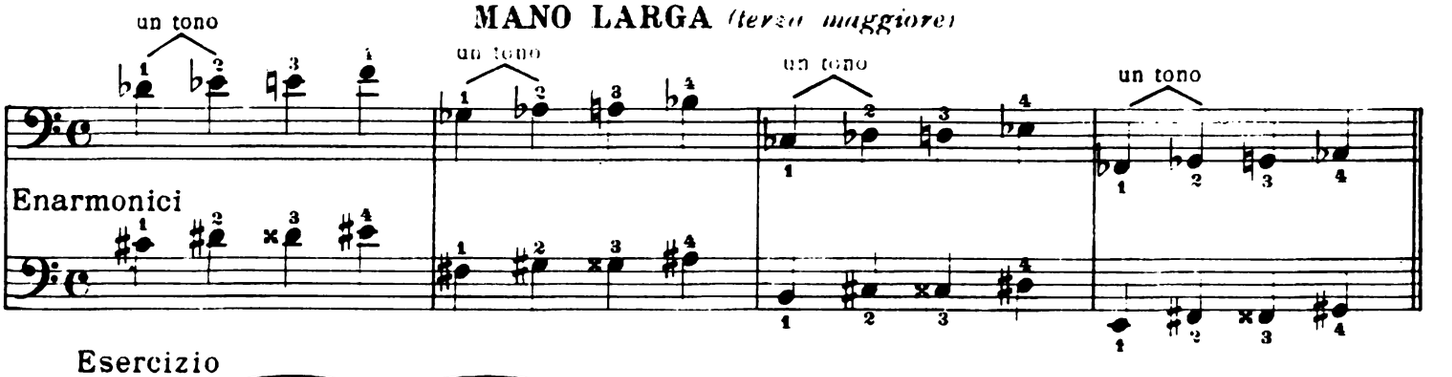
III. POSIZIONE



Esercizio



MANO LARGA *(terza maggiore)*



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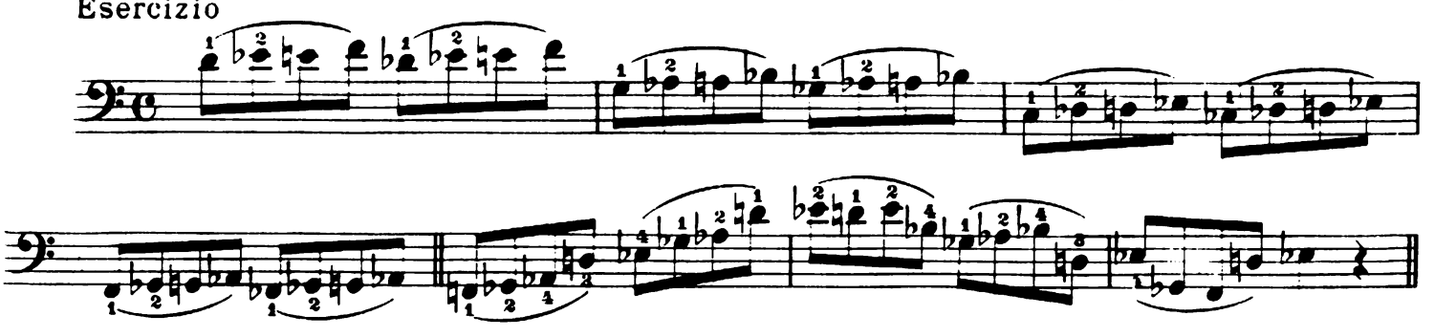
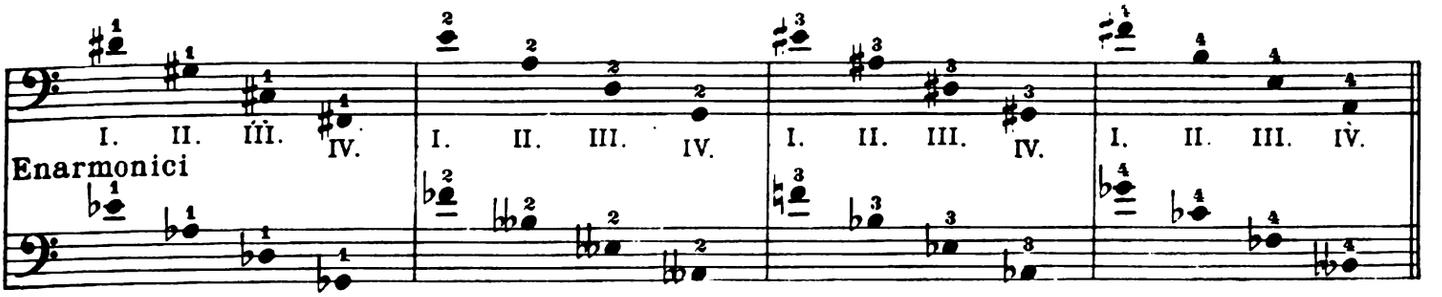
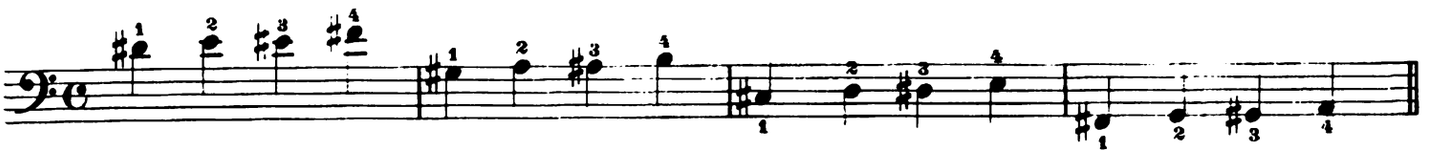


Lezione 68

POSIZIONE AVANZATA





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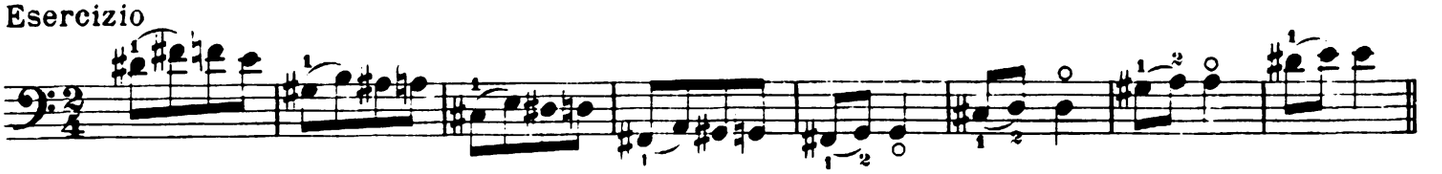
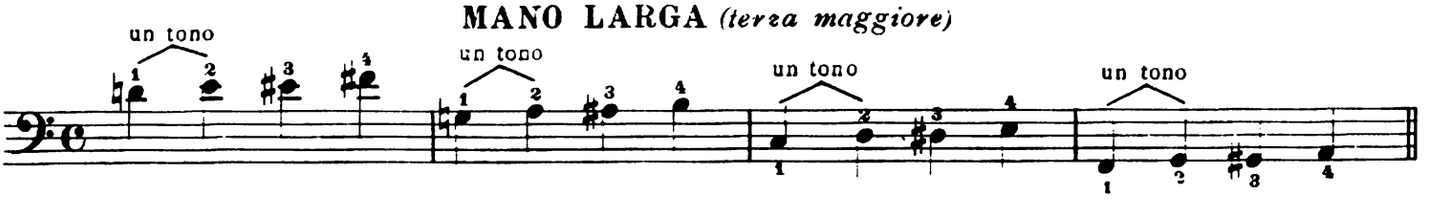


MANO LARGA *(terza maggiore)*



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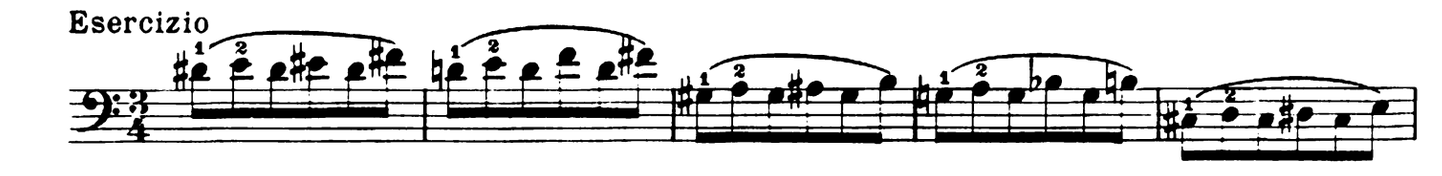

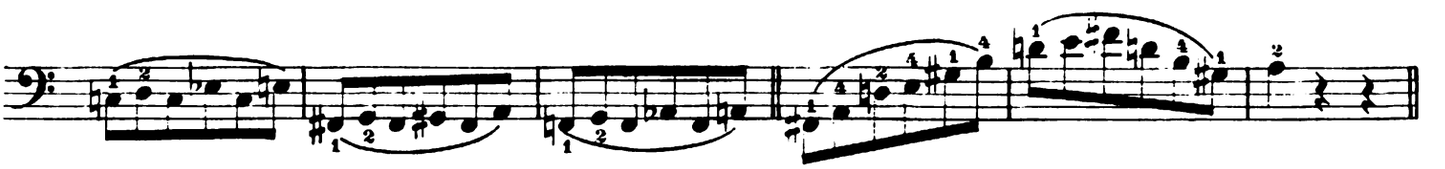

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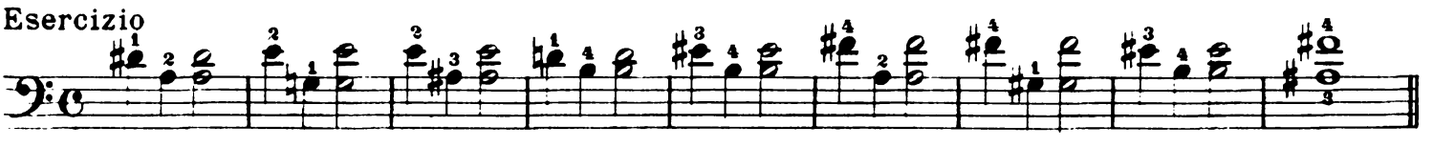
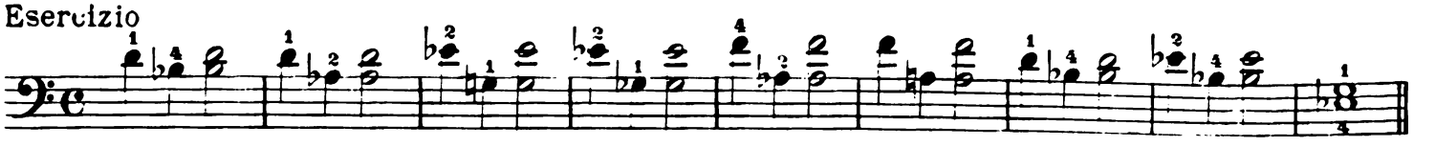


PASSAGGI DI POSIZIONE

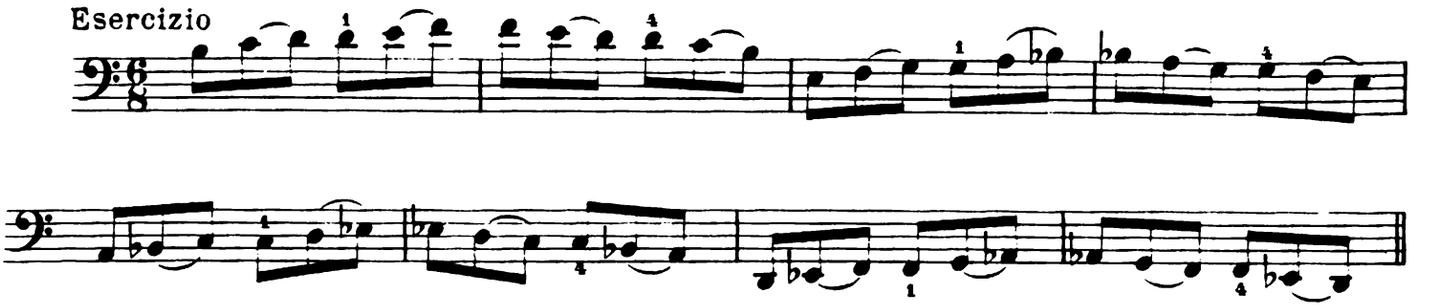
Esercizio

Esercizio



PASSAGGI DI POSIZIONE

Esercizio



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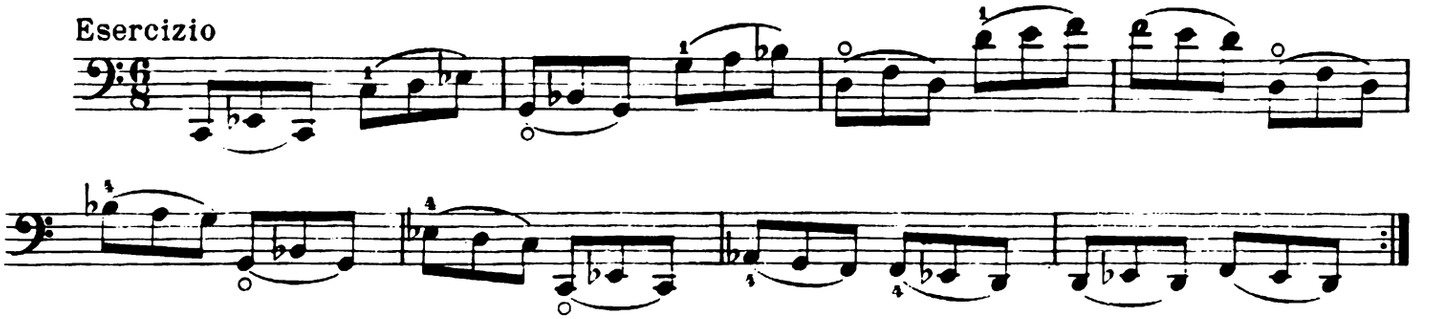

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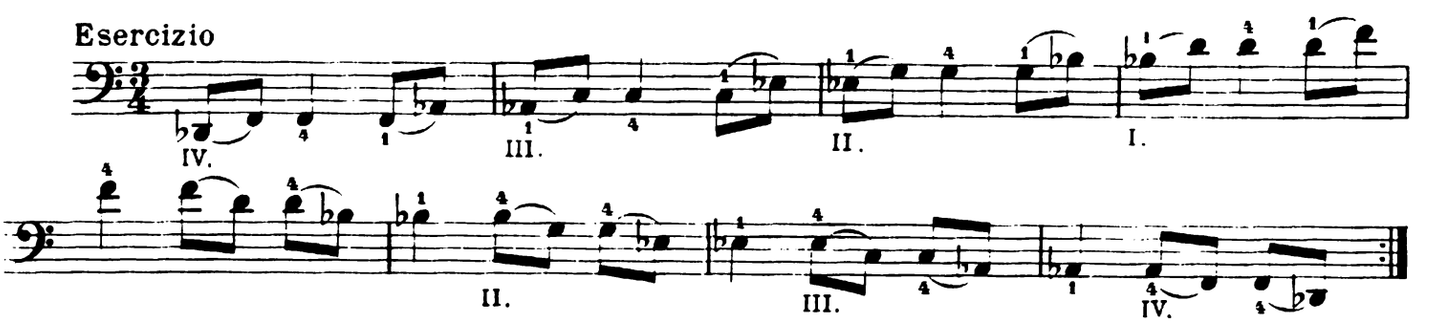
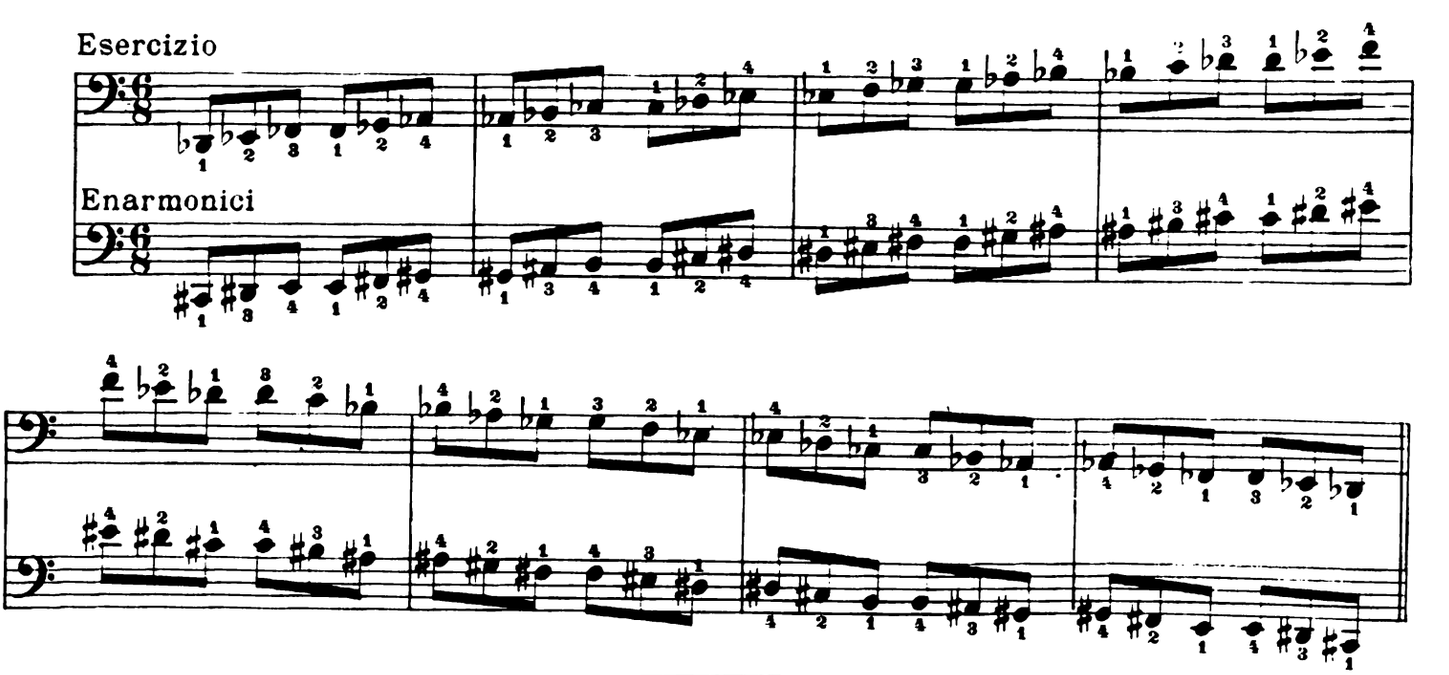
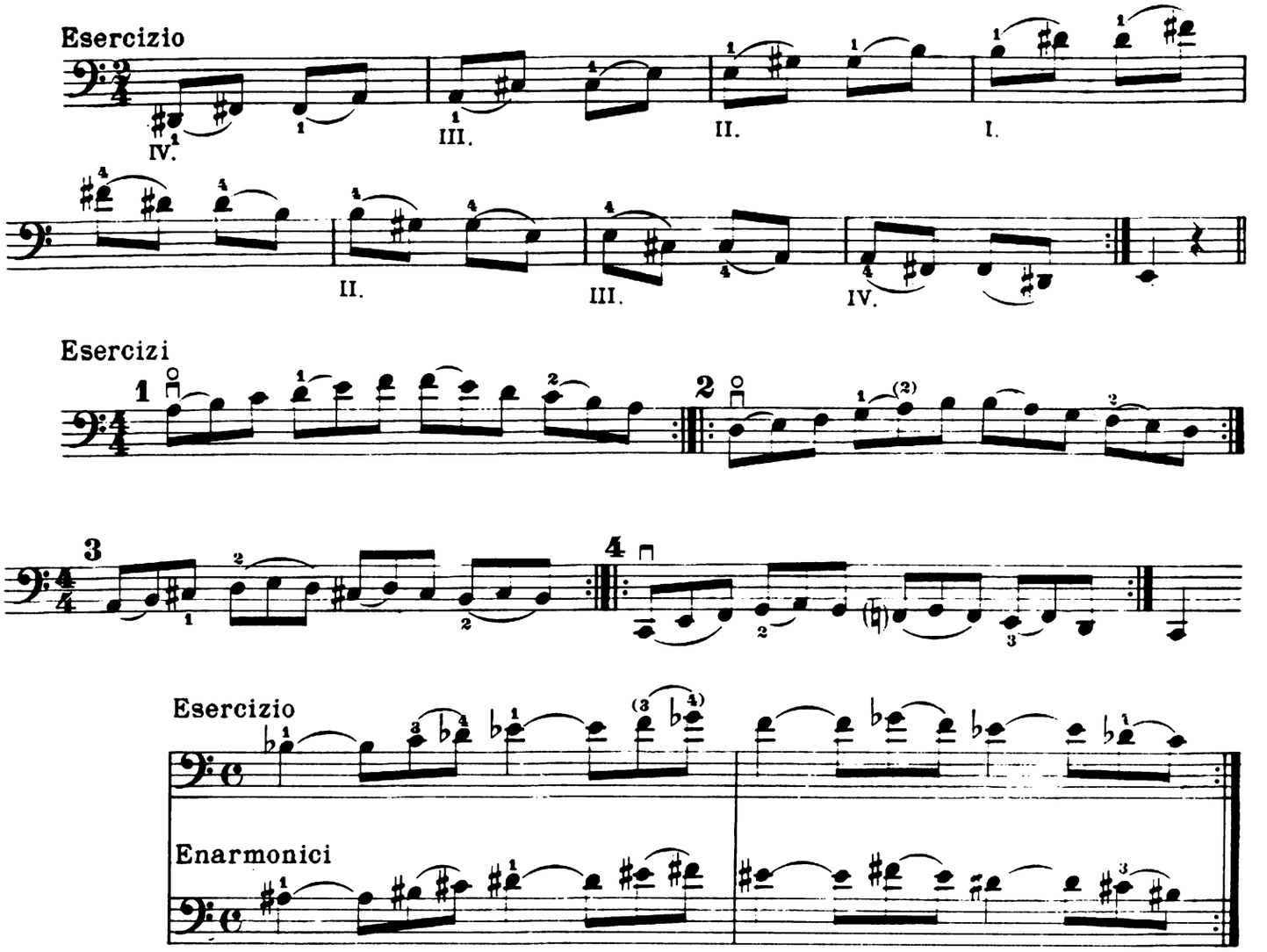


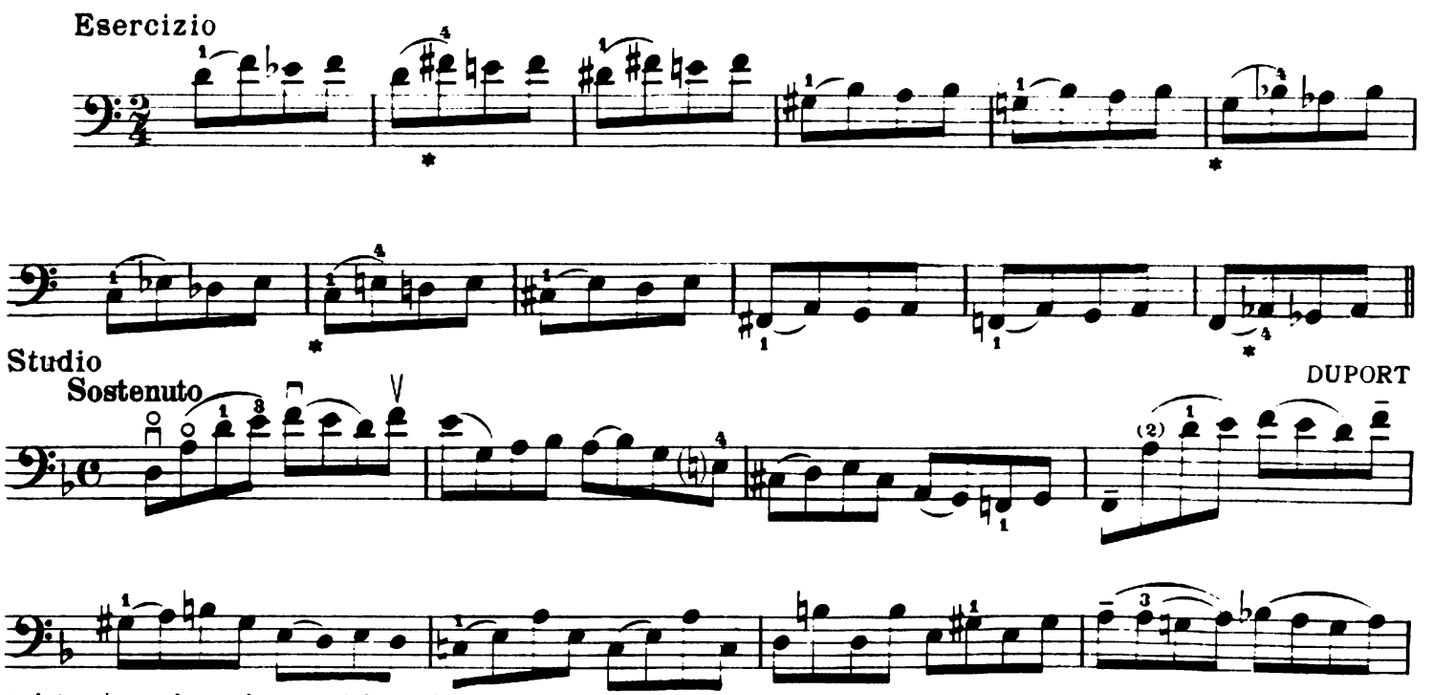
Esercizio

Enarmonici

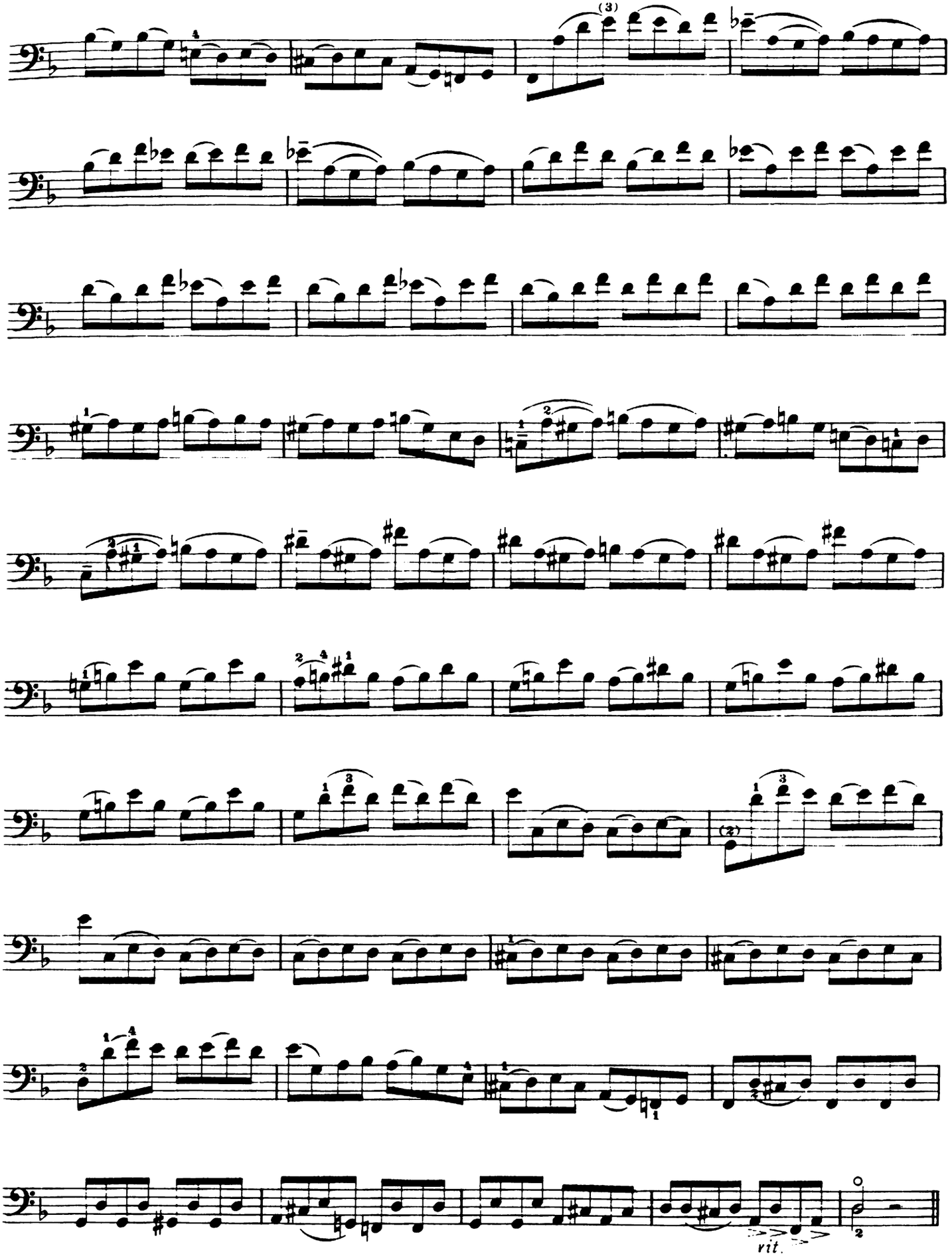




Lezione 69



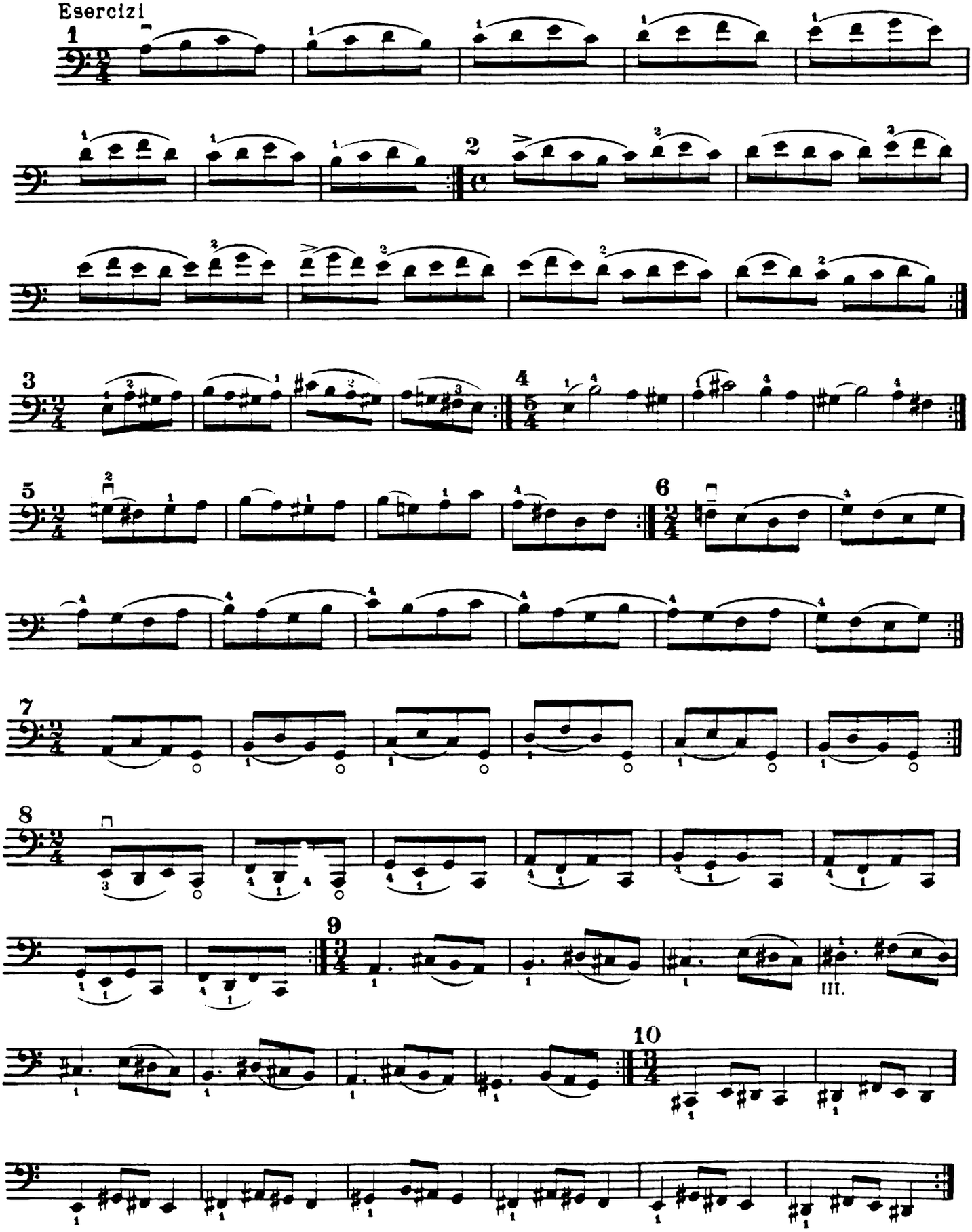
* Attenzione al movimento del pollice.

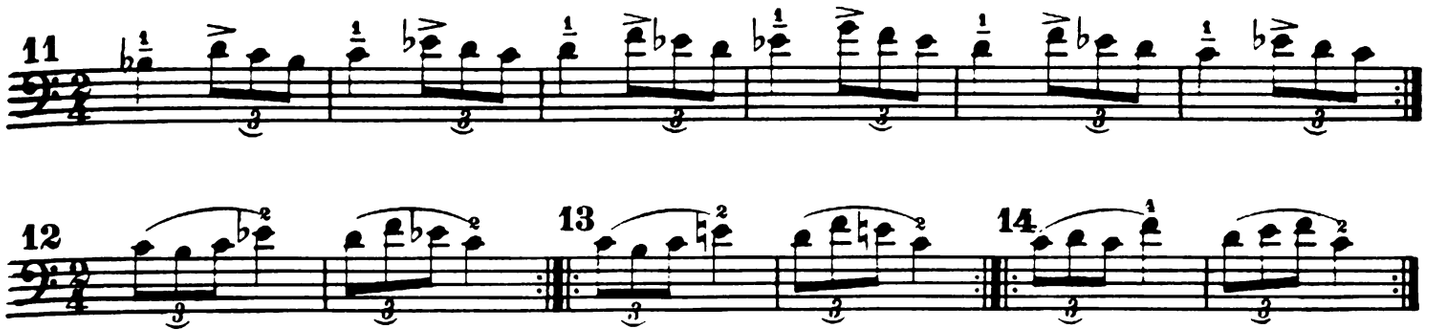

rit.

Lezione 70

PASSAGGI DI POSIZIONE

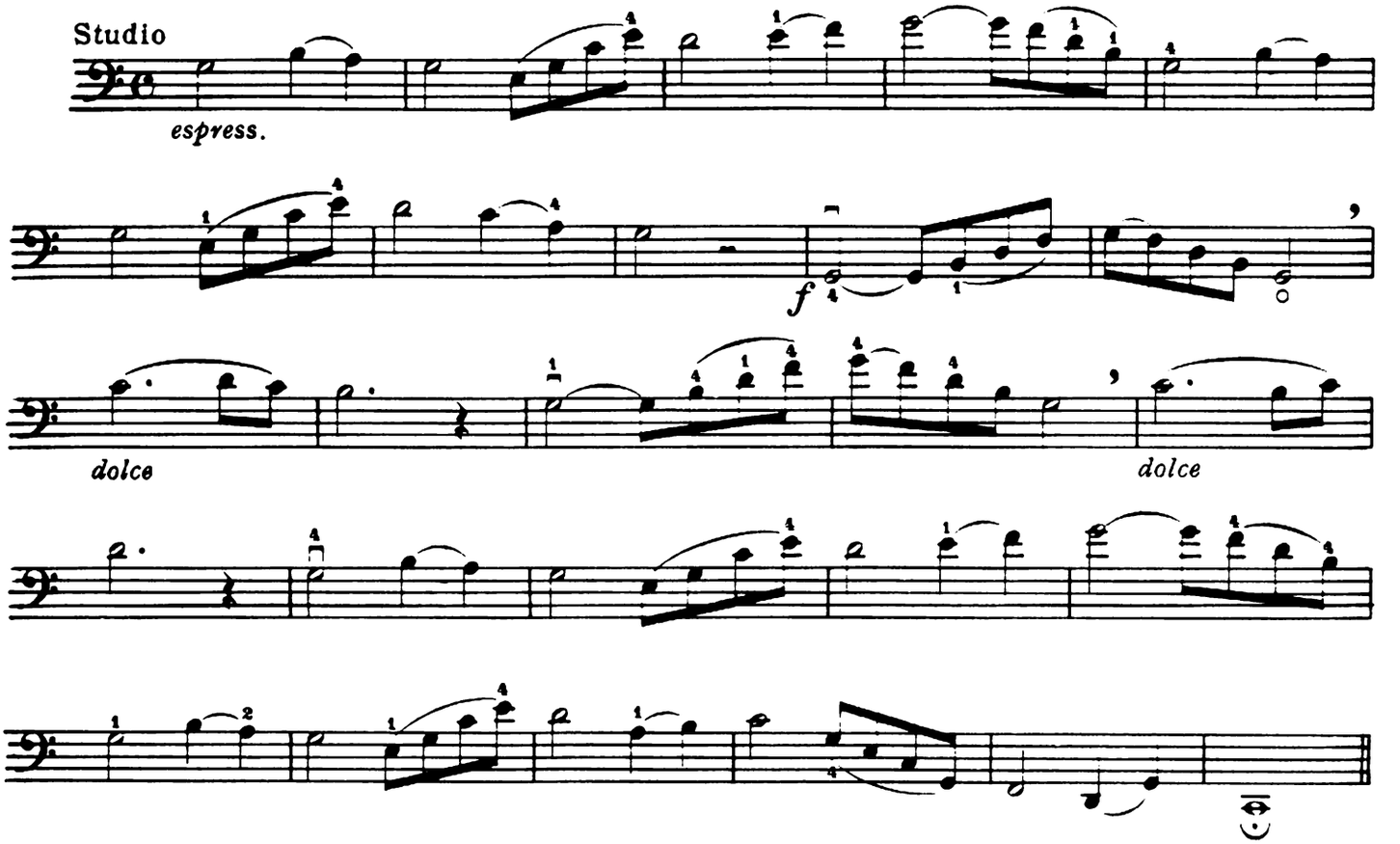
Esercizi



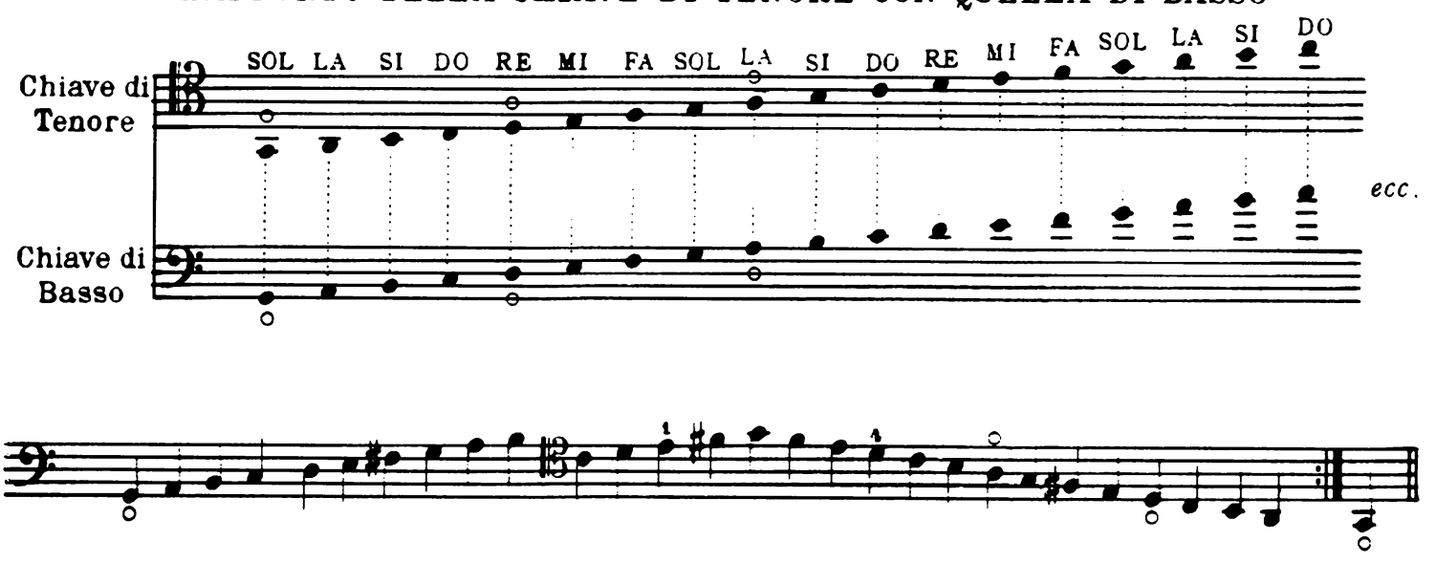


Lezione 71

S. LEE



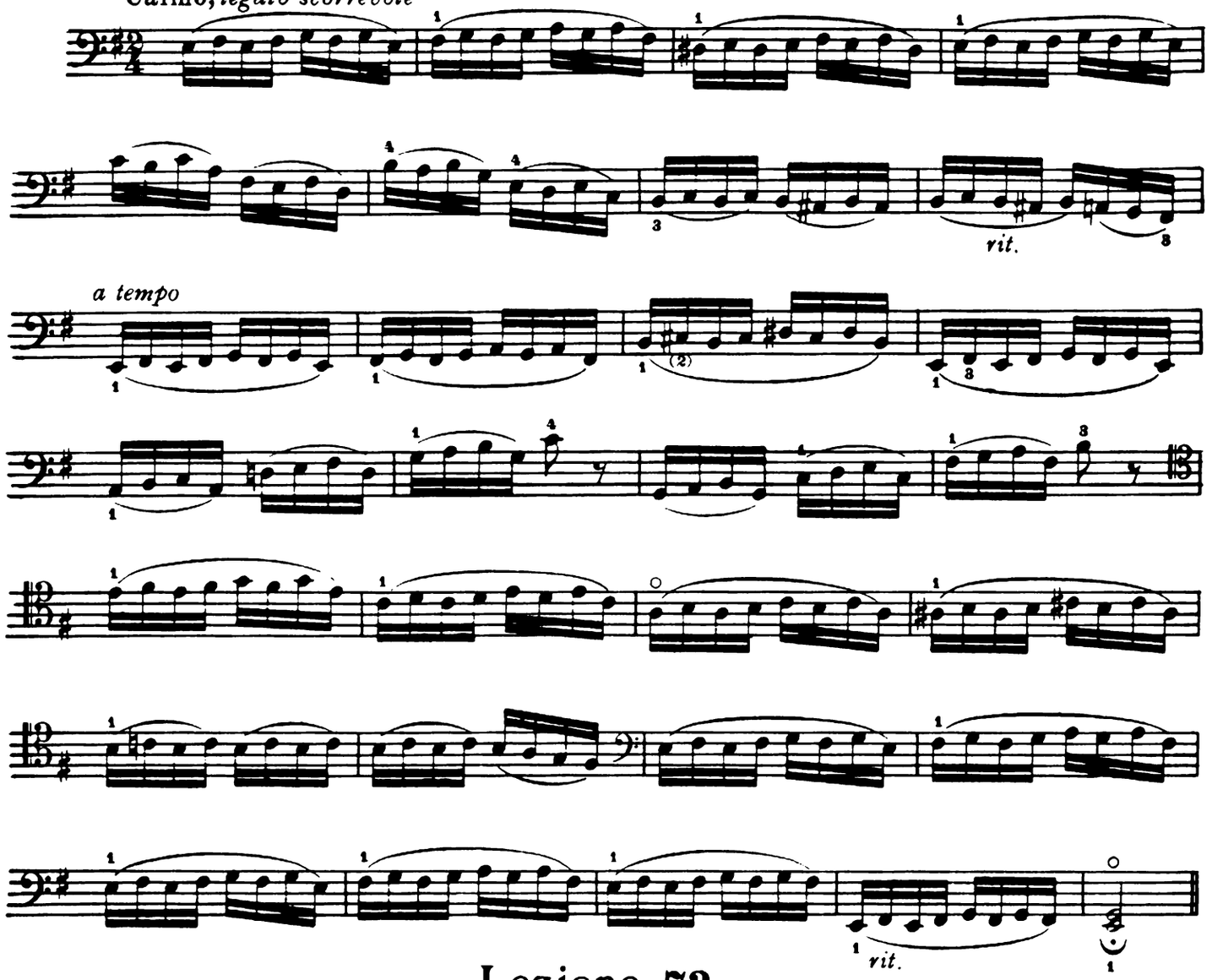
RAPPORTO DELLA CHIAVE DI TENORE CON QUELLA DI BASSO



Studio

Calmo, *legato scorrevole*

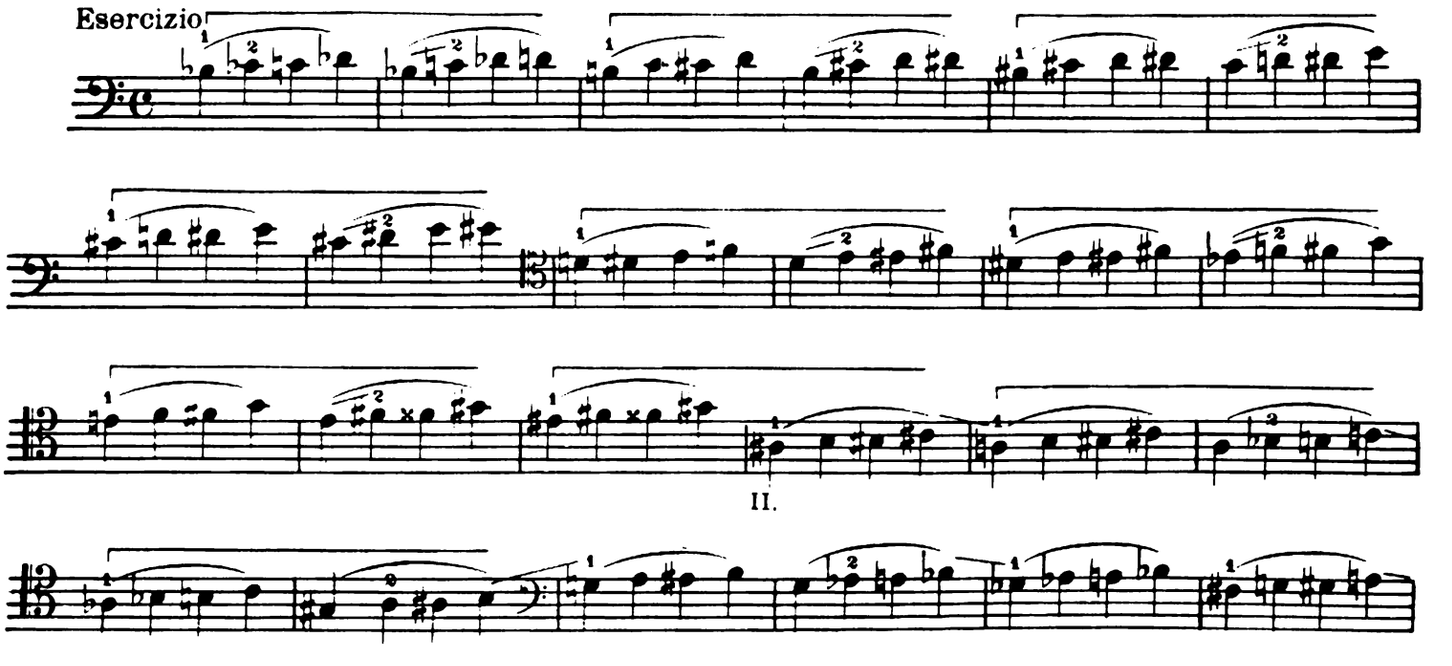
KUMMER

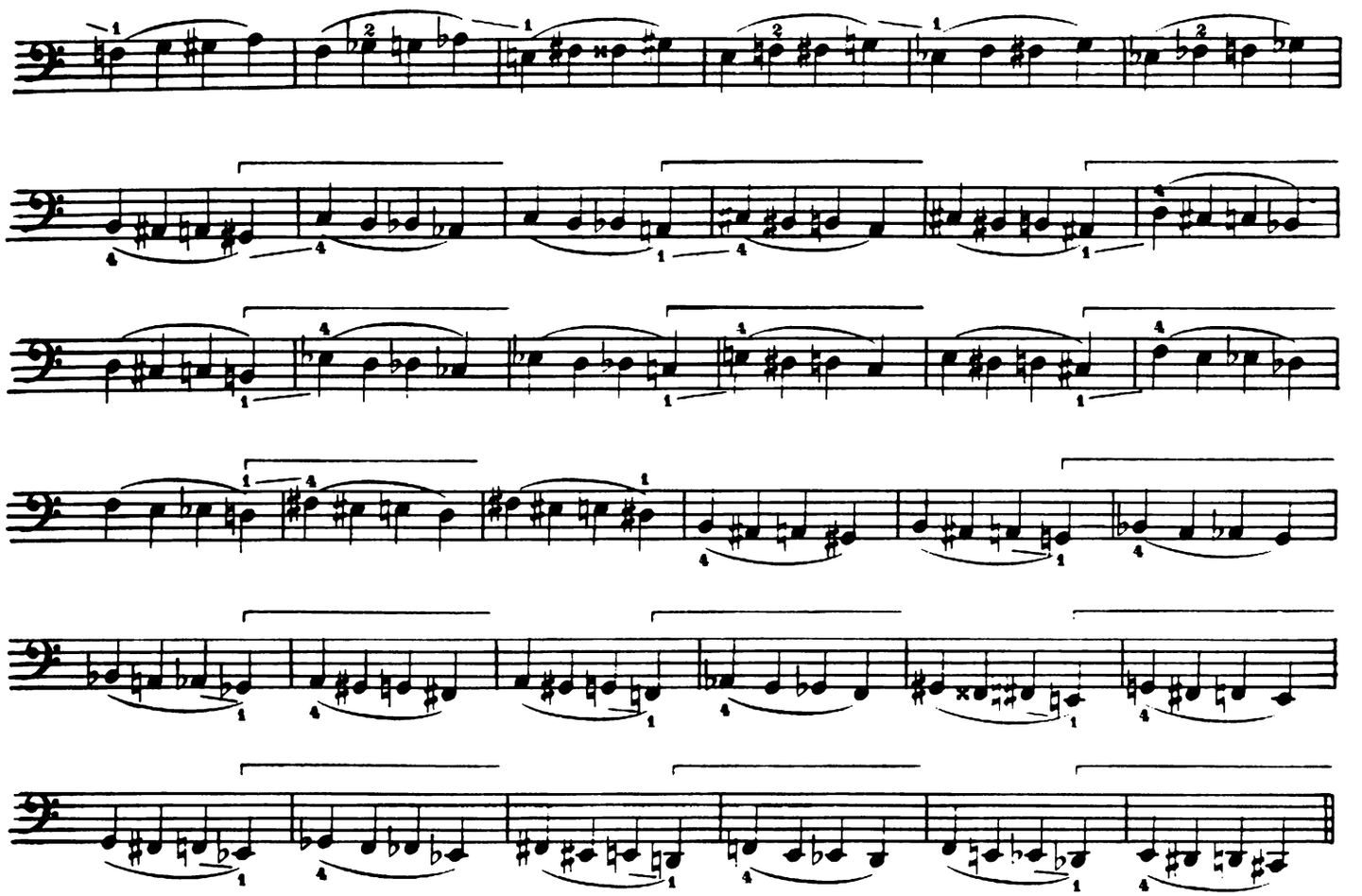


Lezione 72

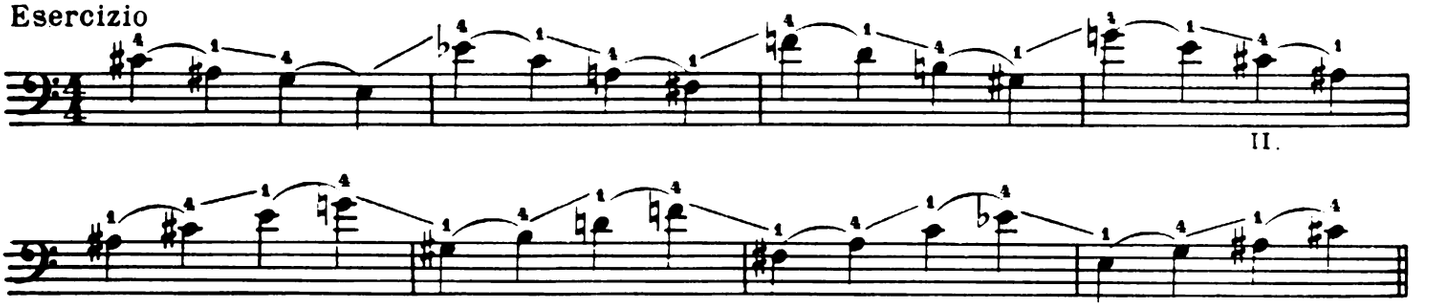
ESERCIZI RIASSUNTIVI PER L'USO DELLE POSIZIONI VICINE

Esercizio





Esercizio



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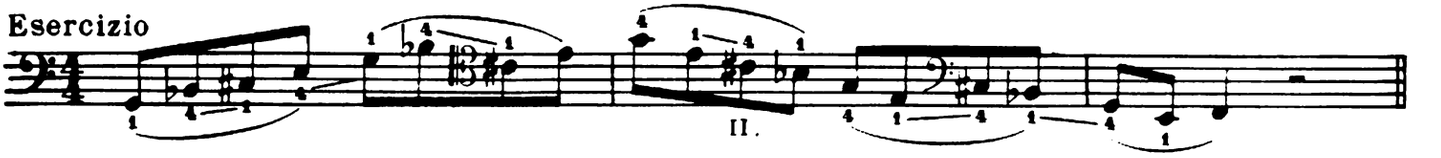
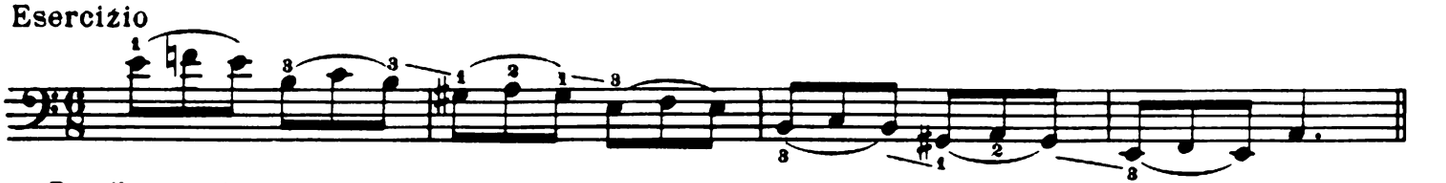


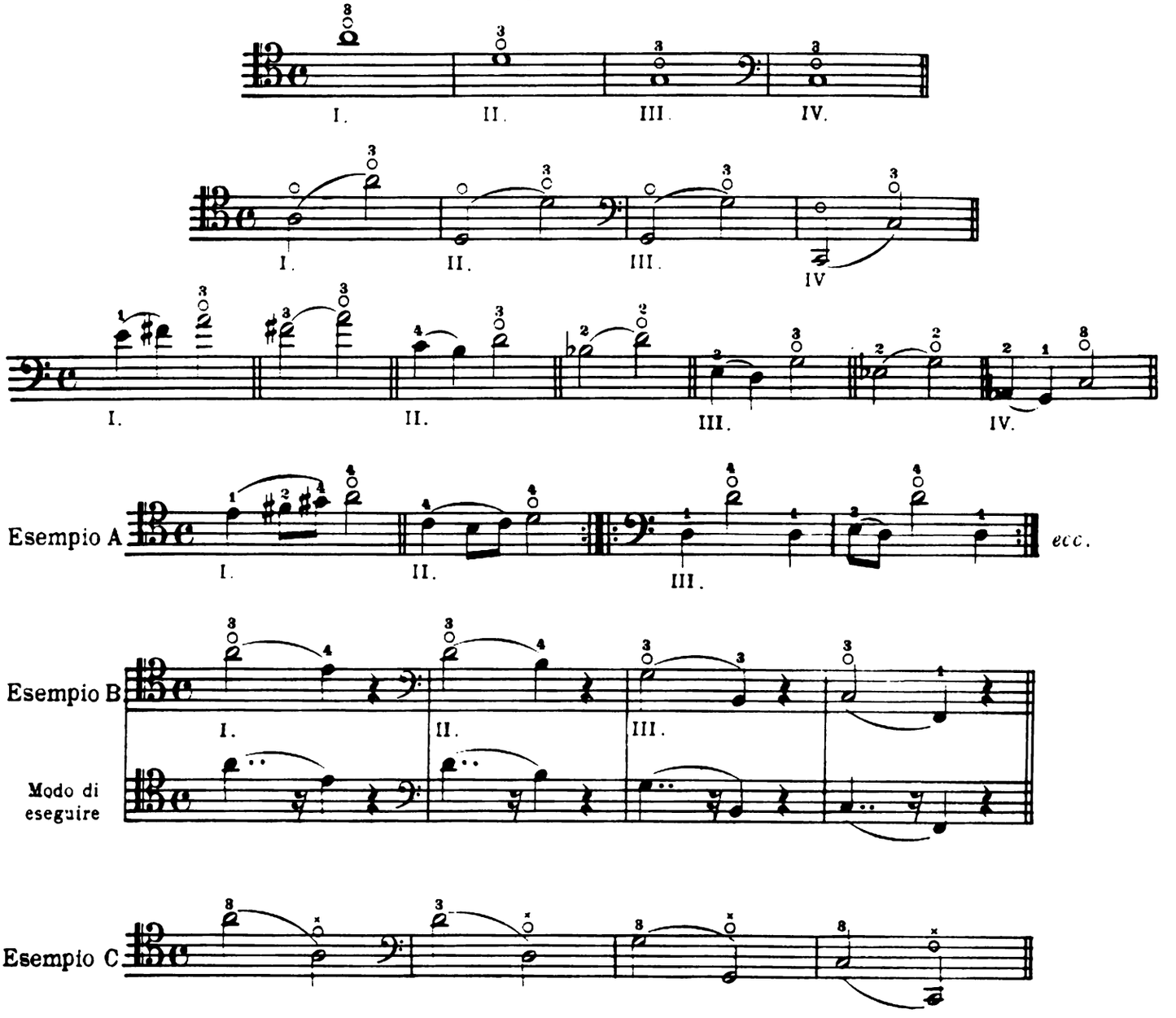
Esercizio

Esercizio



— Per allargamento.

ARMONICI

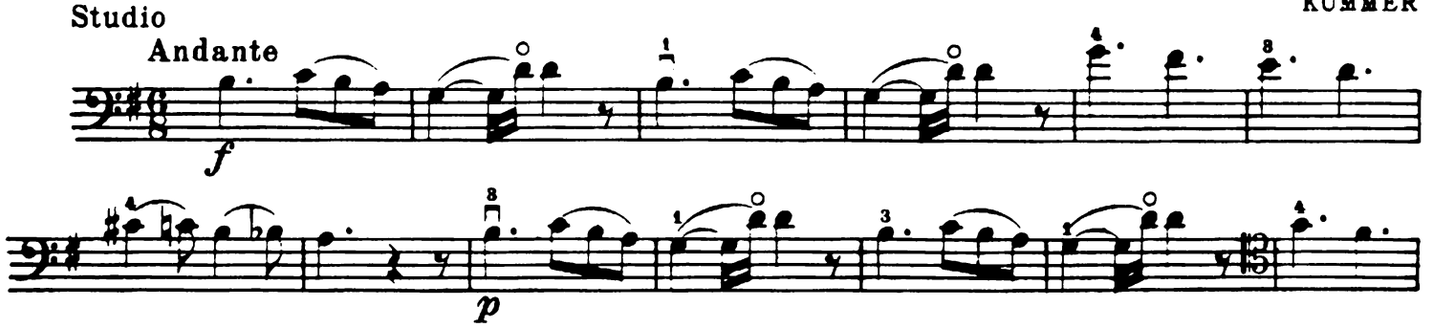


Lezione 73

KUMMER

Studio

Andante

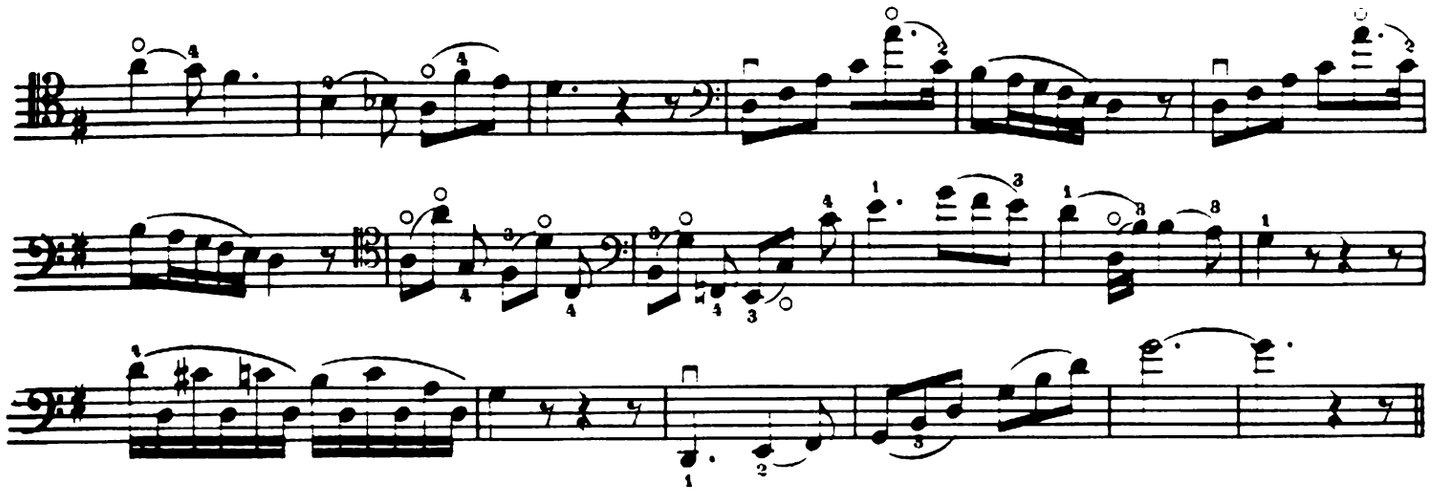


N. B. Quando si deve arrivare ad un suono armonico, il portamento ascendente si fa con il dito d'arrivo.

Esempio A - Alcuni casi nei quali è consigliabile l'uso del 4° dito.

Esempio B - Per evitare il portamento dell'armonico alla nota che gli succede, anzitutto l'arco non deve subire alcun arresto, il dito che si trova sull'armonico cesserà il suo contatto sulla corda e la mano si porterà sulla posizione della nota d'arrivo.

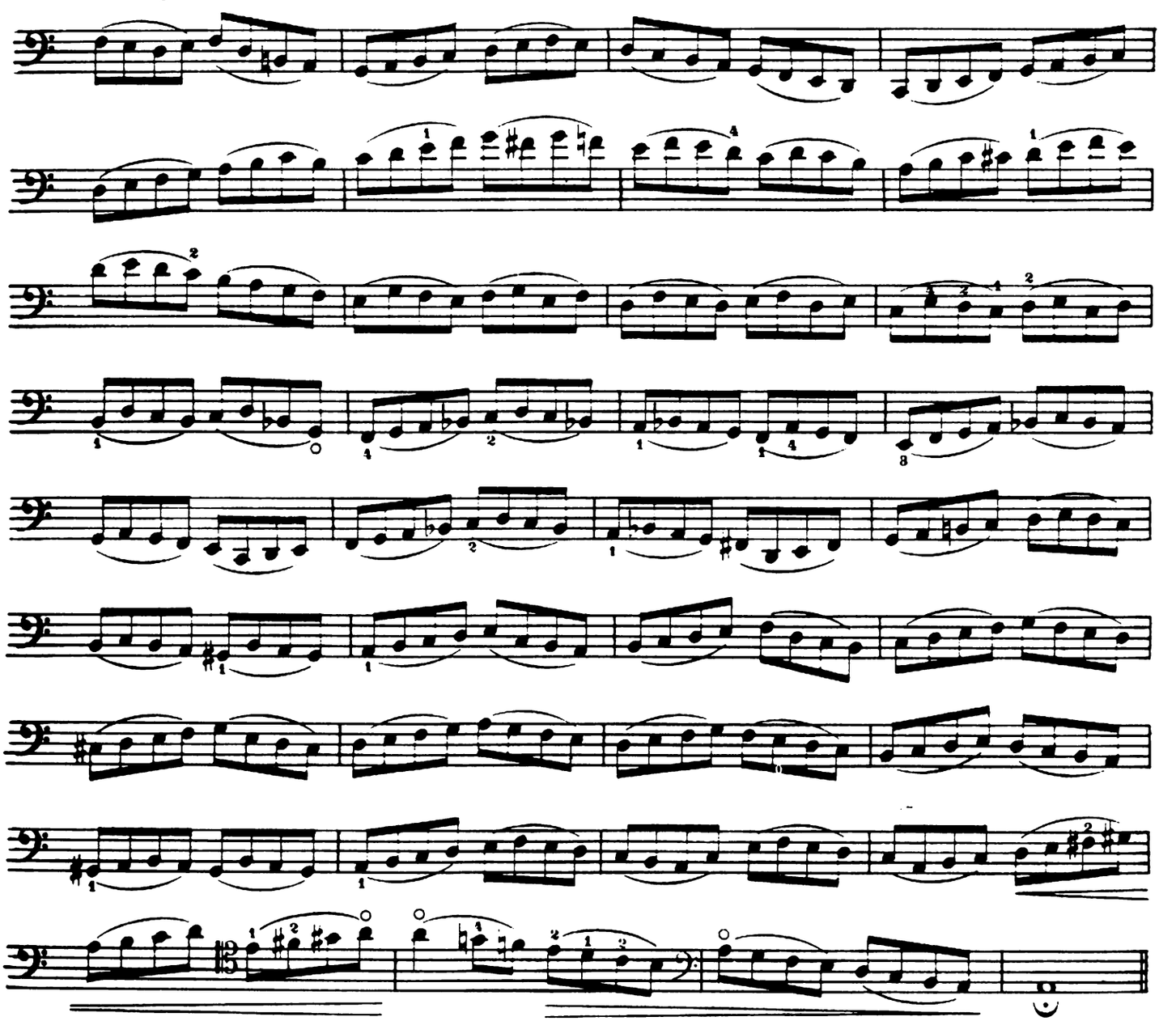
Esempio C - Quando la corda vuota succede all'armonico, per evitare il persistere del suono armonico è necessaria una leggera contrazione del dito (×) che sfiora la corda. (dare le dimostrazioni pratiche)



Studio
Calmo

DOTZAUER

legato scorrevole



Studio
Cantabile

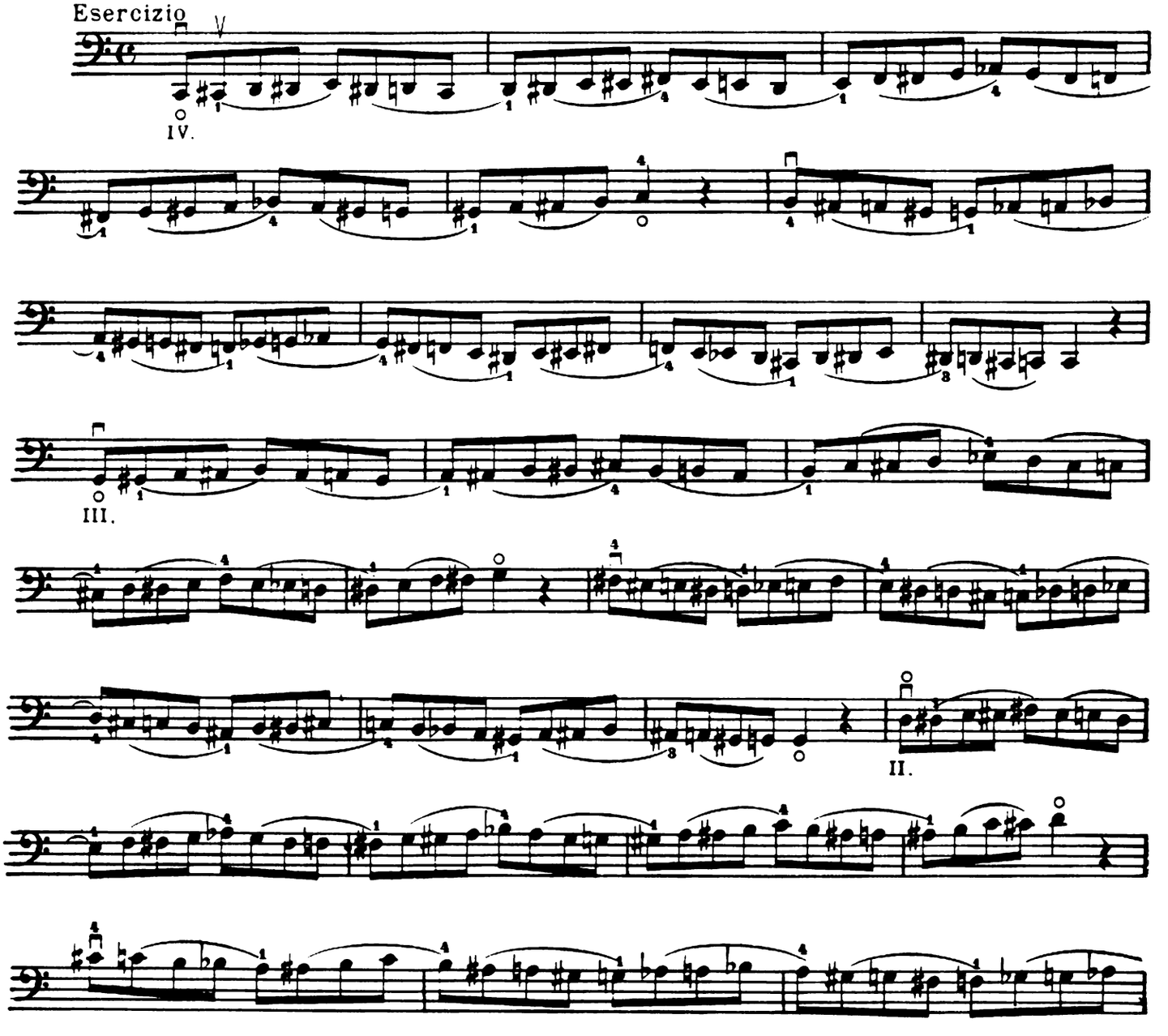
KUMMER

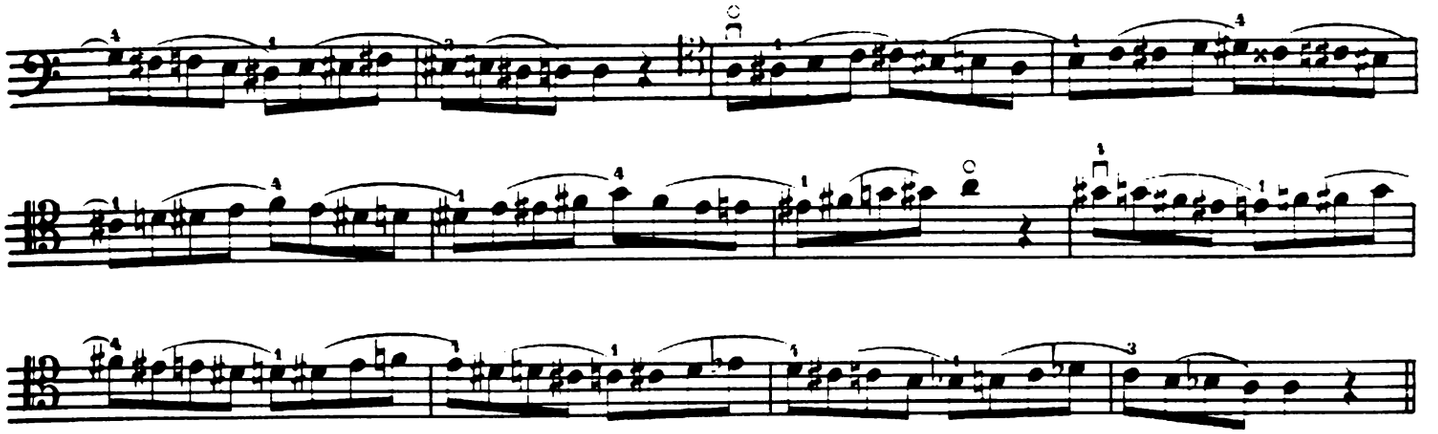
dolce

Lezione 74

PASSAGGI DI POSIZIONE PER PROGRESSIONE CROMATICA

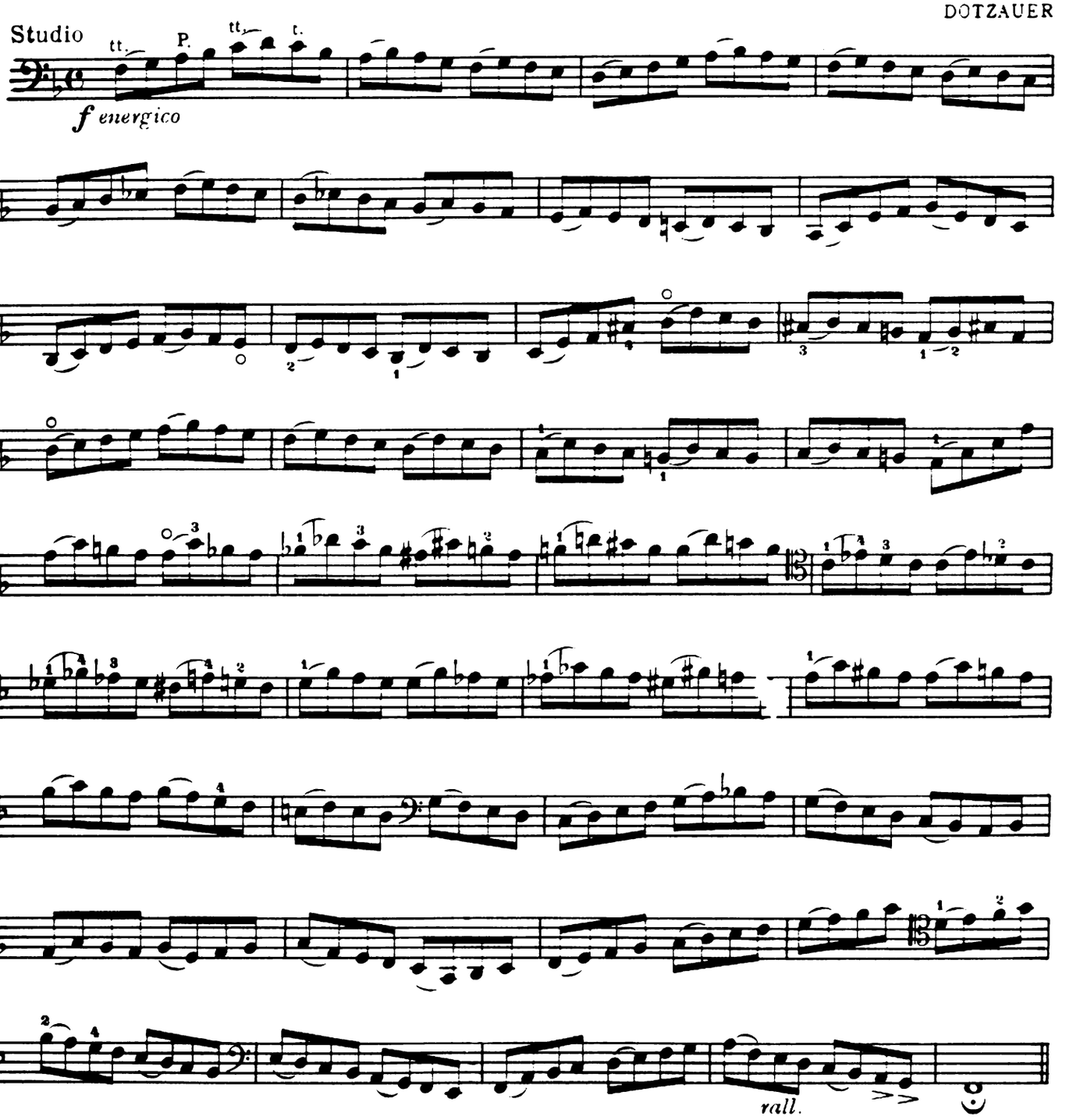
Esercizio





DOTZAUER

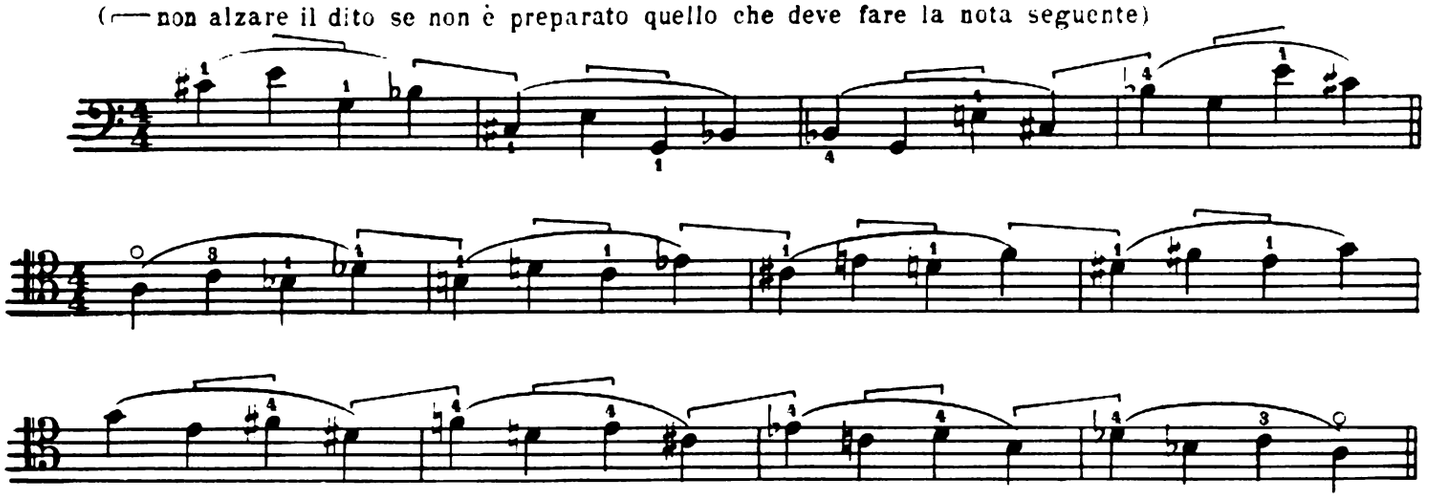
Studio



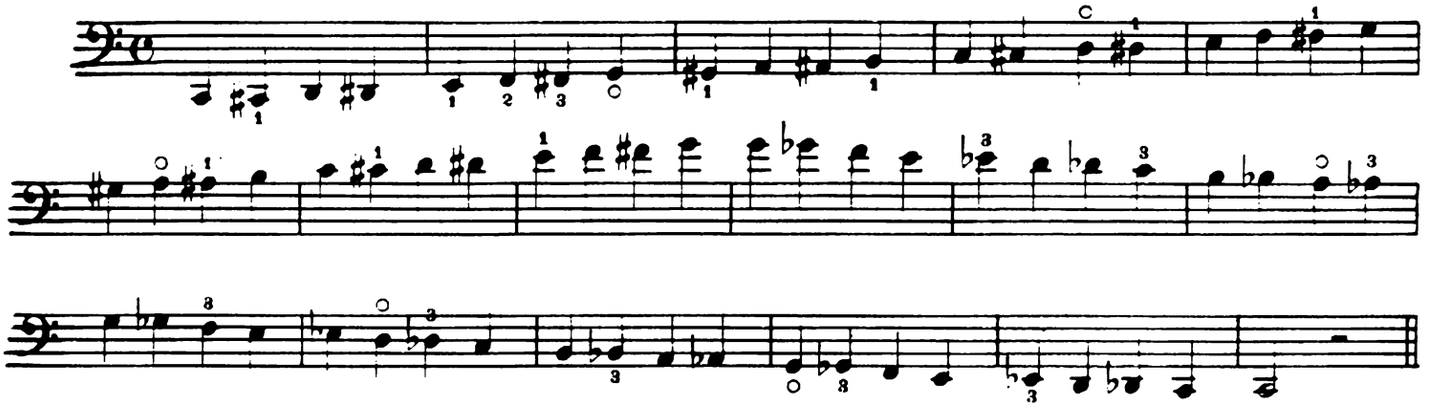
Lezione 75

PASSAGGI DI POSIZIONE CON RAGGRUPPAMENTO DELLA MANO

(— non alzare il dito se non è preparato quello che deve fare la nota seguente)

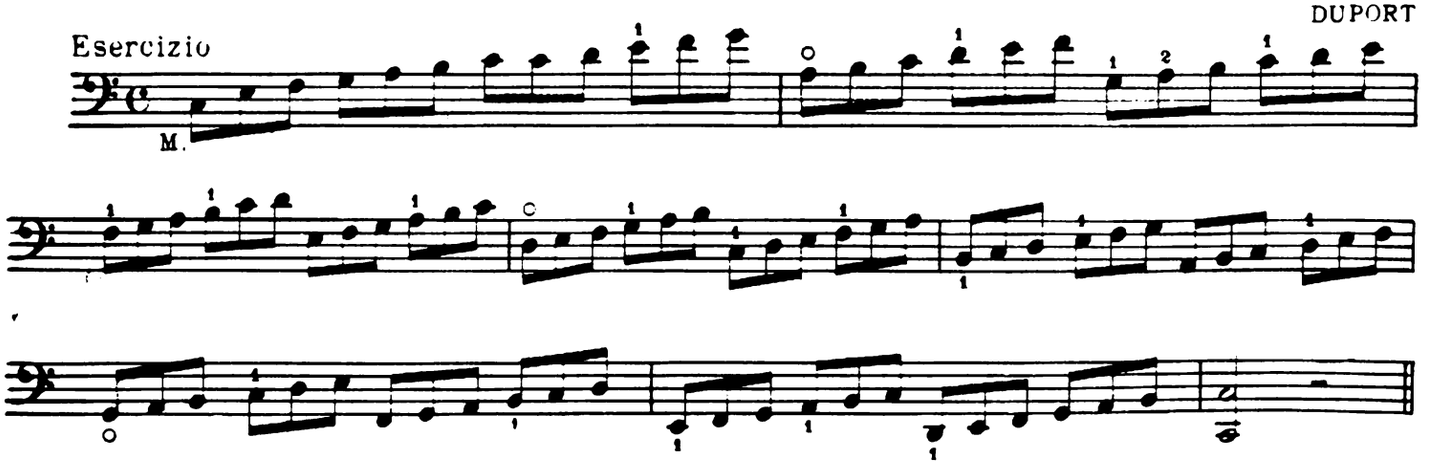


SCALA CROMATICA
diteggiata



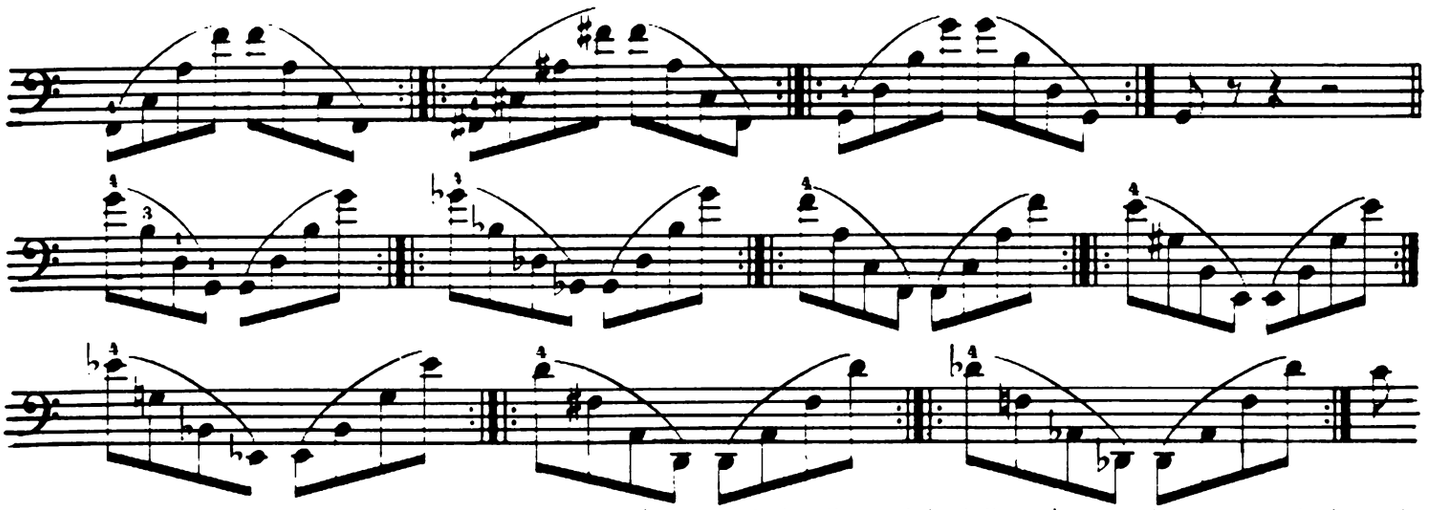
DUPORT

Esercizio



(Tenere sempre le dita appoggiate alla corda)

Esercizio

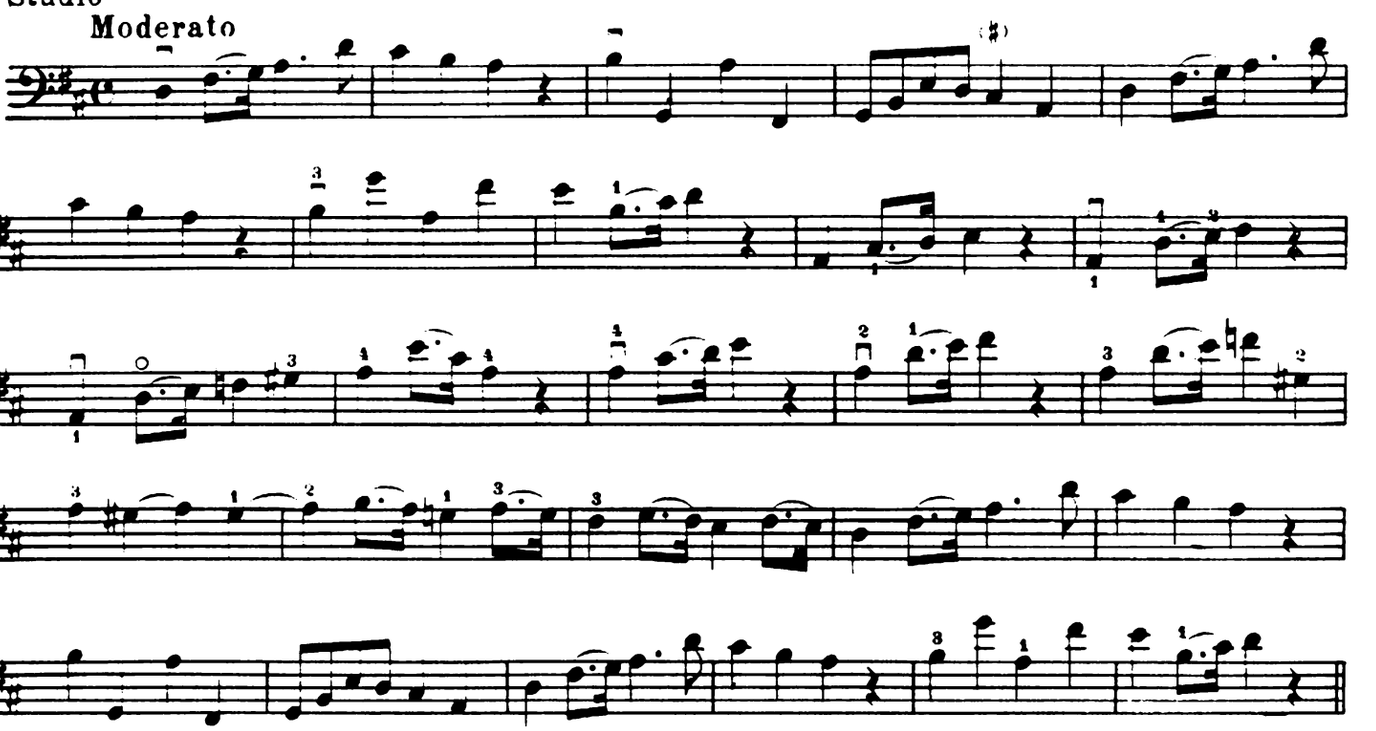


N B. Contemporaneamente a questi studi l'allievo potrà farne altri sulle posizioni fin quì conosciute, attenendosi, per l'esecuzione, ai criteri già esposti.

Studio

S. LEE

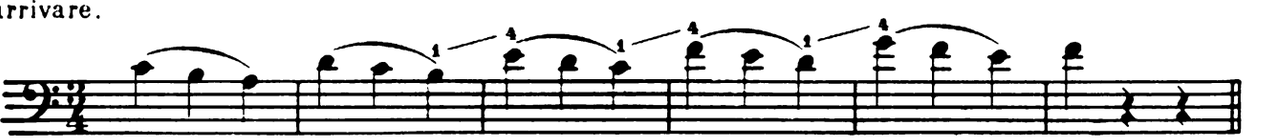
Moderato



PROGRESSIONE ASCENDENTE

Esempio A: Fare il portamento con il "*primo*,, dito allargando il "*quarto*,, per avvicinarlo alla nota sulla quale deve arrivare.

Esempio A



PROGRESSIONE DISCENDENTE

Esempio B: Fare il portamento con il "*quarto*,, dito allargando il "*primo*,, per avvicinarlo alla nota sulla quale deve arrivare.

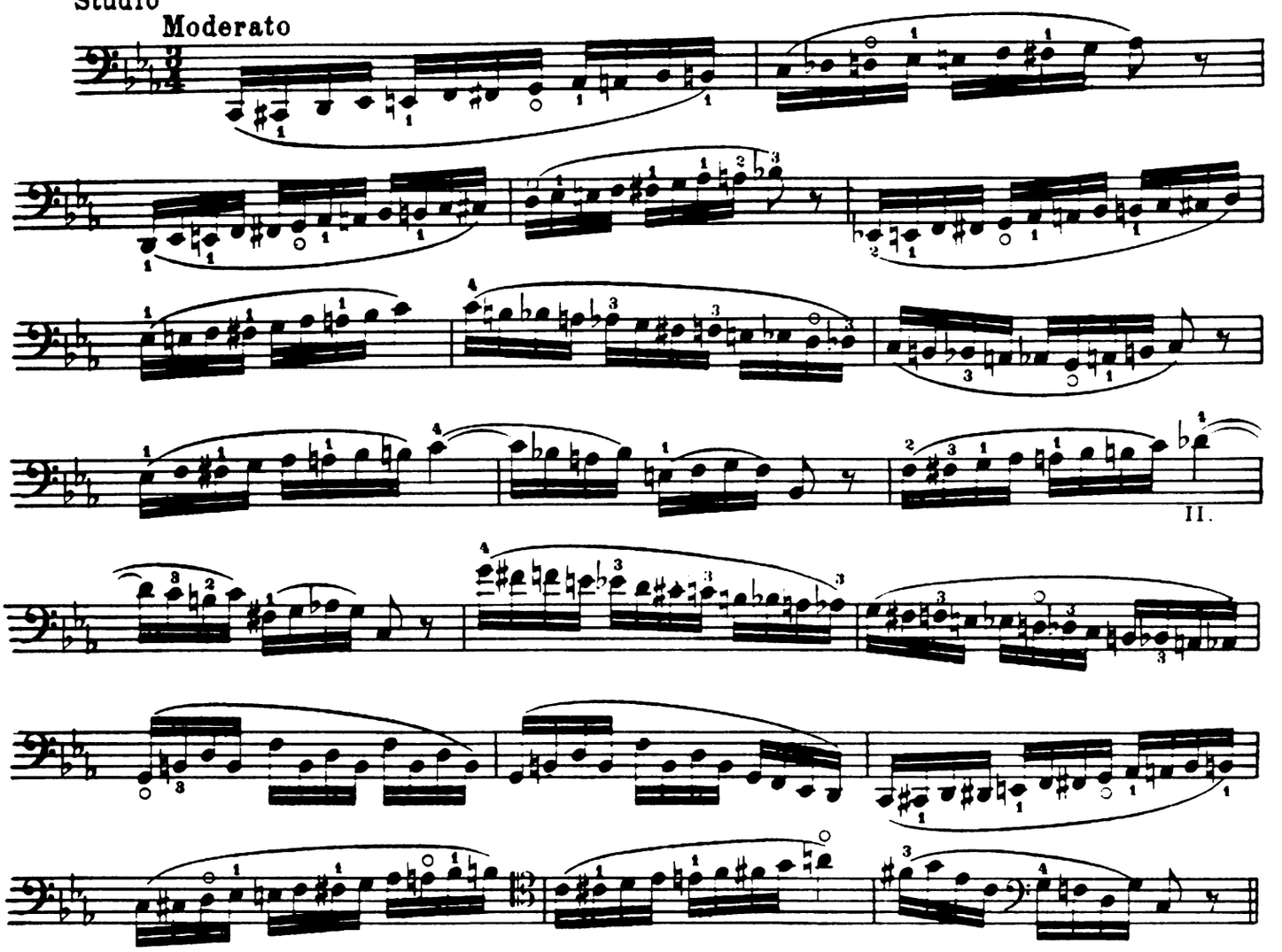
Esempio B

Lezione 76

Studio

Moderato

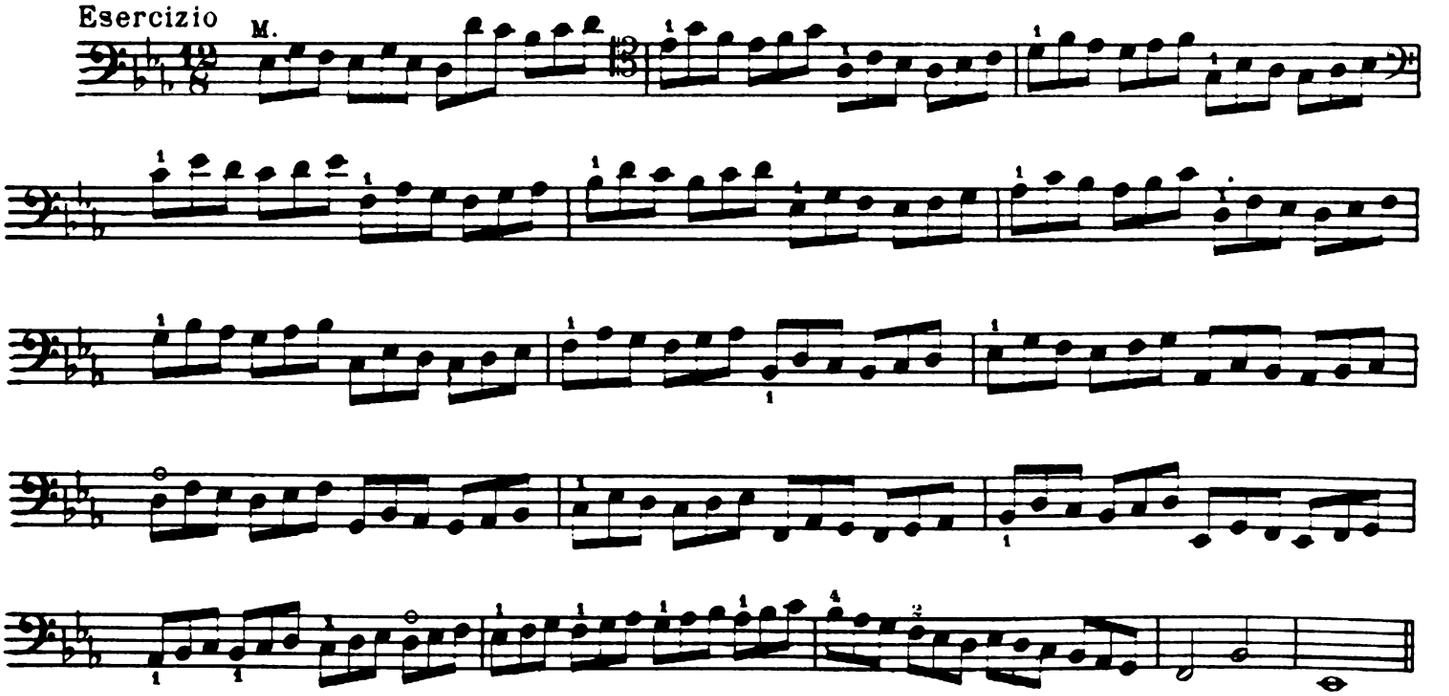
KUMMER



DUPORT

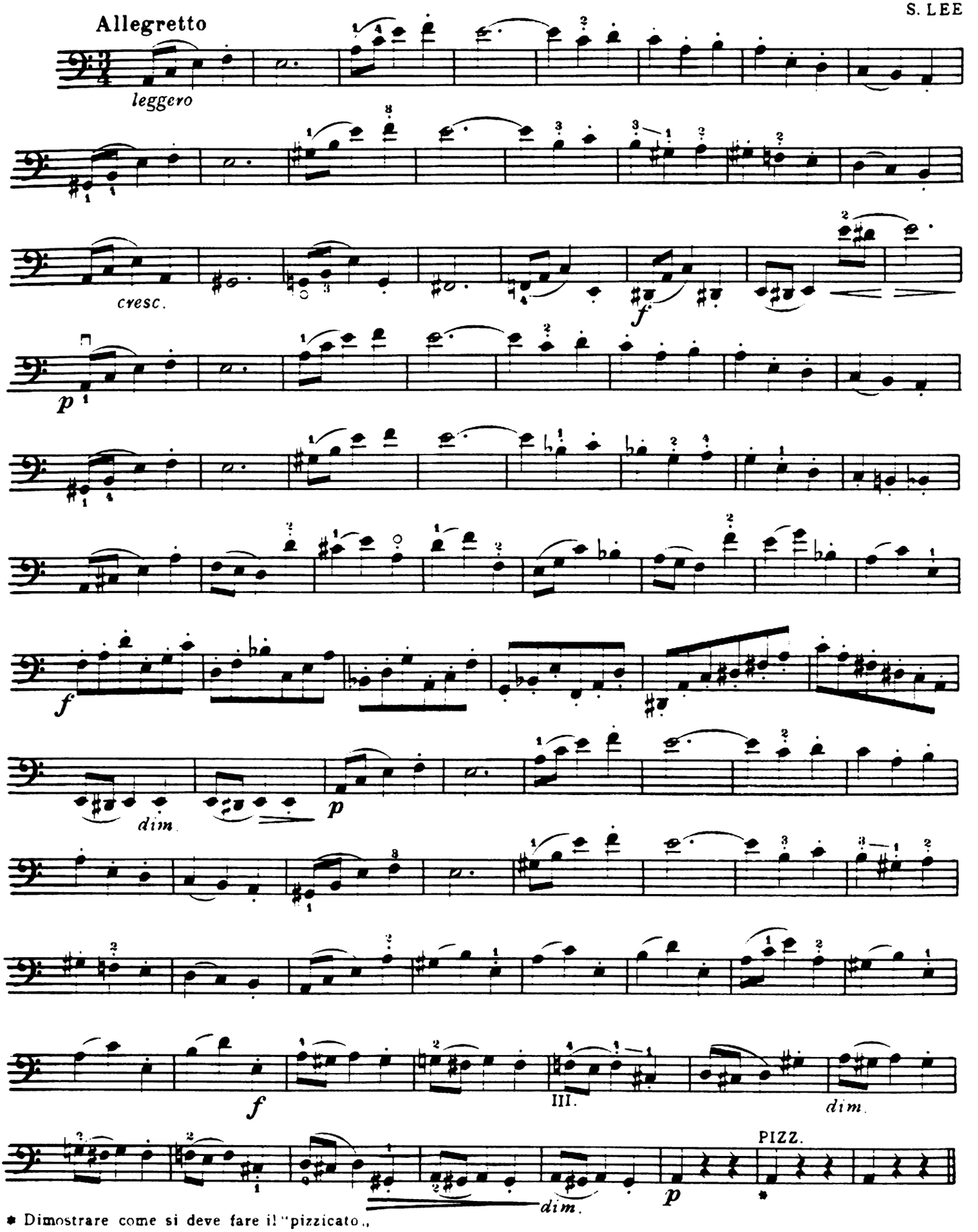
Esercizio

M.



Lezione 77

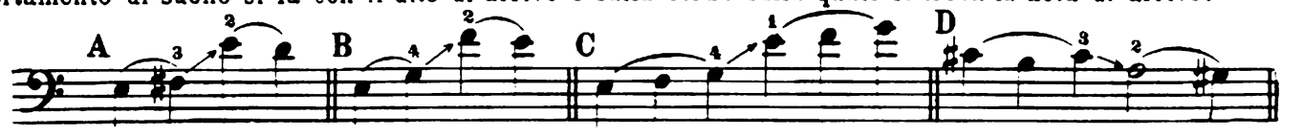
S. LEE



* Dimostrare come si deve fare il "pizzicato,,

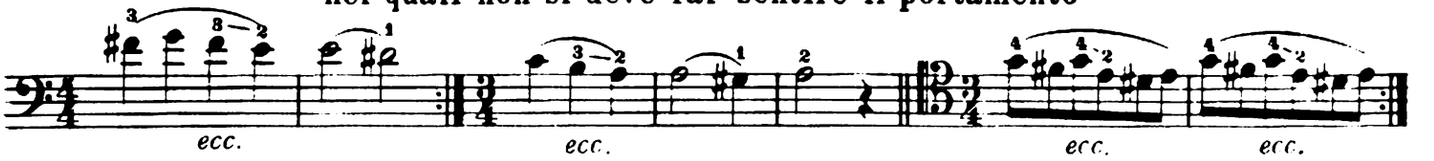
Ad eccezione della regola dimostrata alla lezione N. **53**, negli esempi seguenti, dove i passaggi di posizione ascendenti avvengono su due corde ed il dito di arrivo è numericamente inferiore a quello di par-tenza, il portamento di suono si fa con il dito di arrivo e sulla corda sulla quale si trova la nota di arrivo.

Esempi



ESERCIZIO DI SOSTITUZIONE DELLE DITA

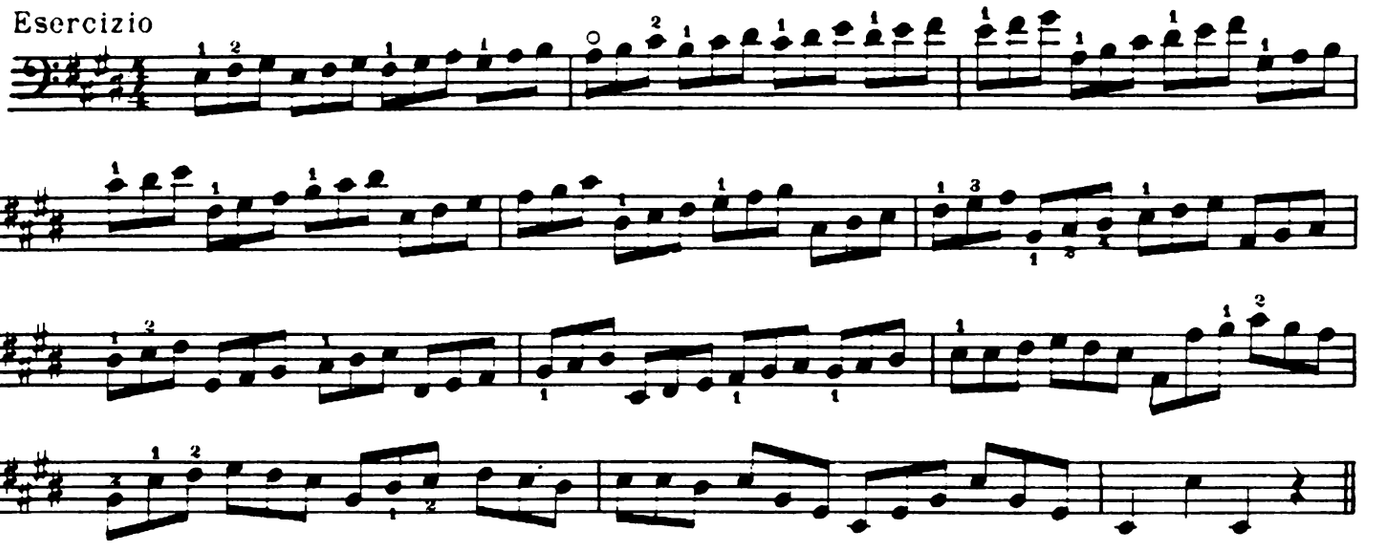
Allargamento di eccezione del II. dito per i casi nei quali non si deve far sentire il portamento



Lezione 78

DUPORT

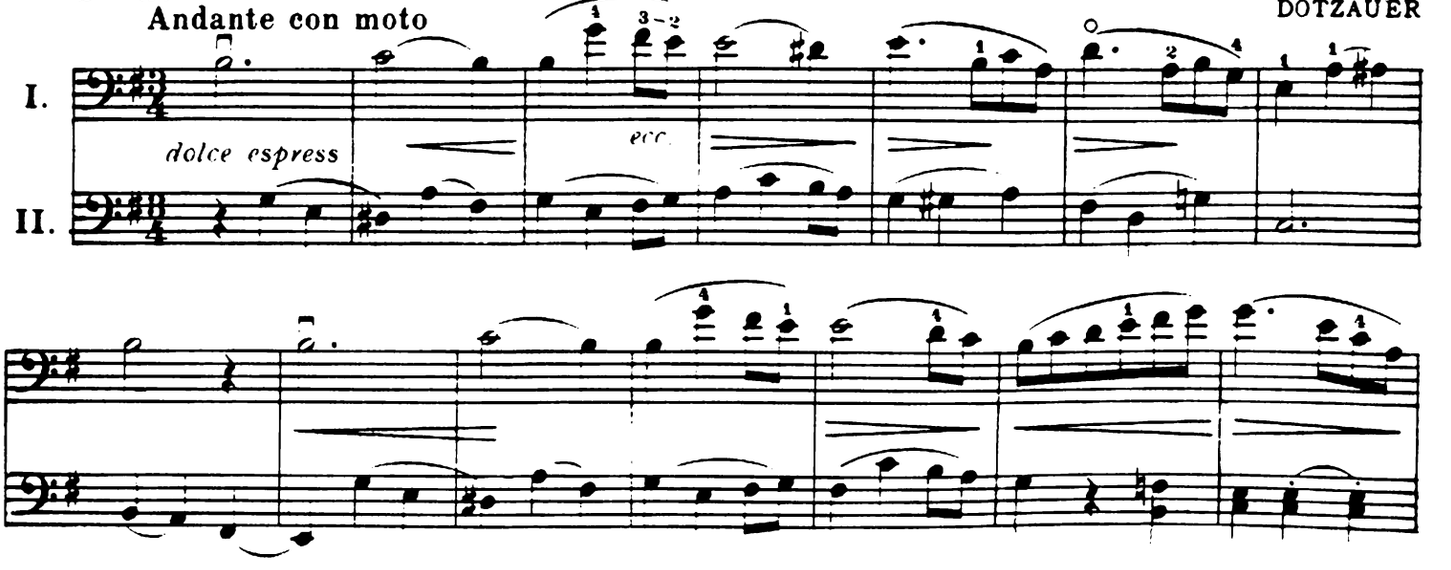
Esercizio

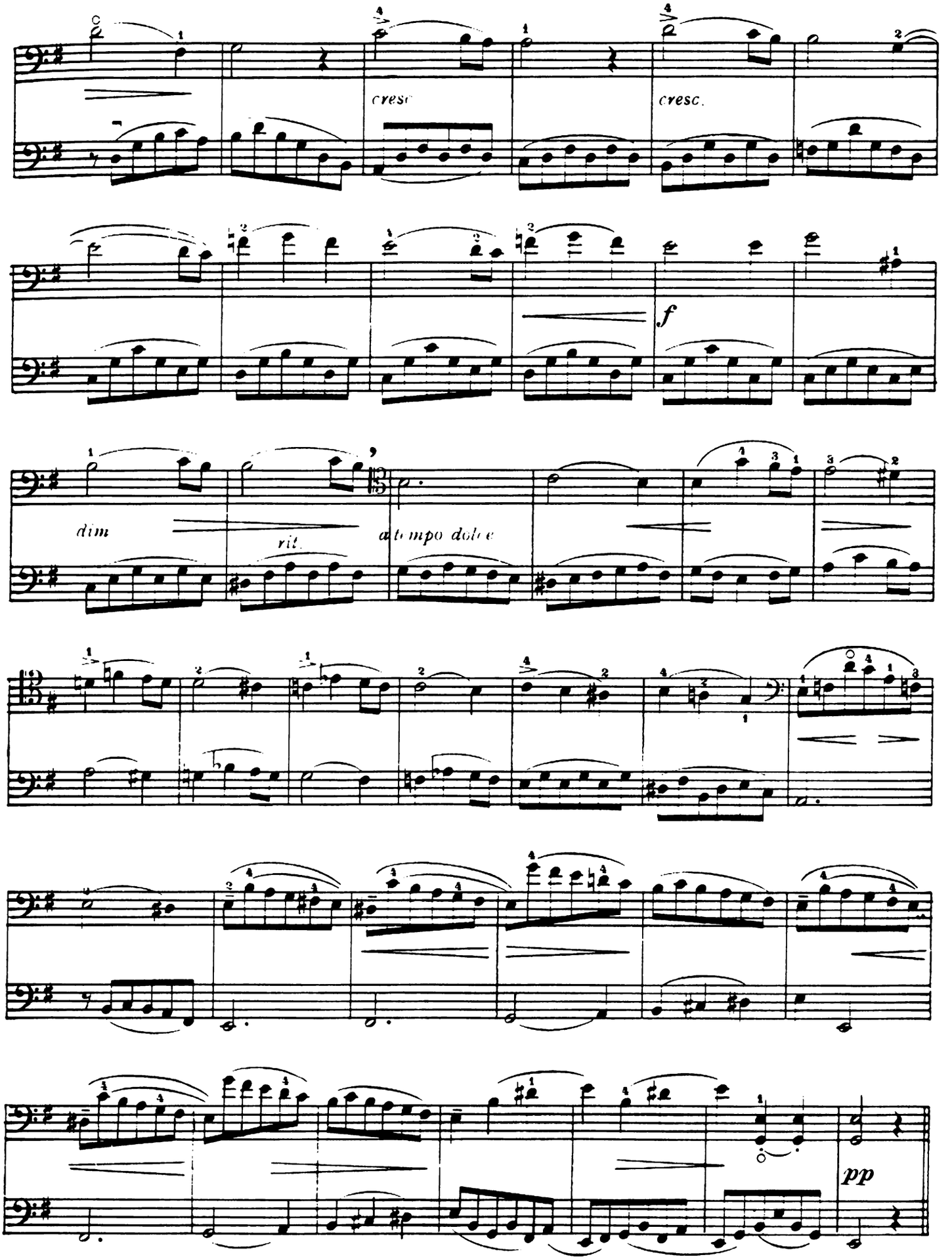


S' dio

Andante con moto

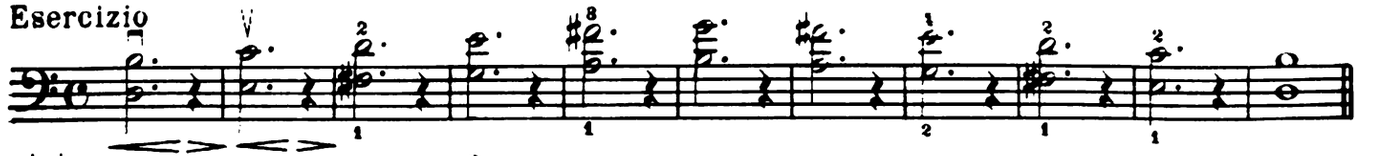
DOTZAUER



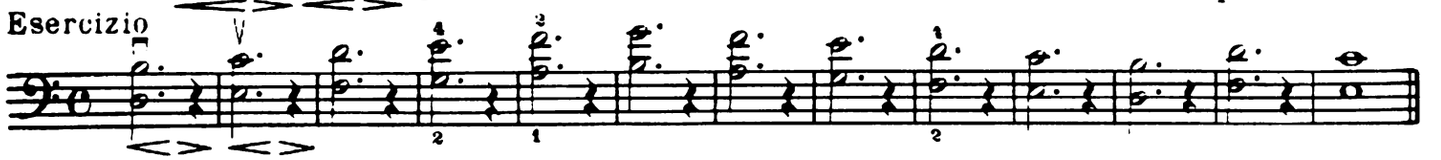

cresc
cresc.
f
dim
rit.
a tempo dolce
pp

Lezione 79

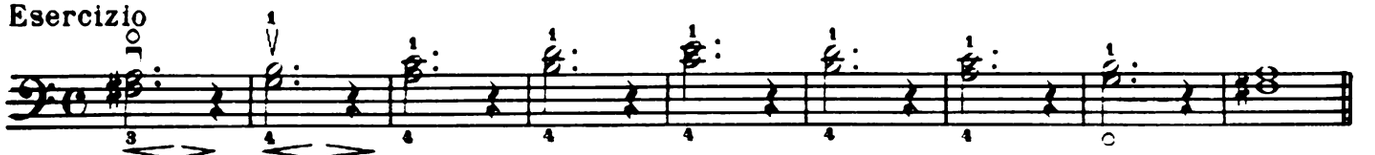
Esercizio

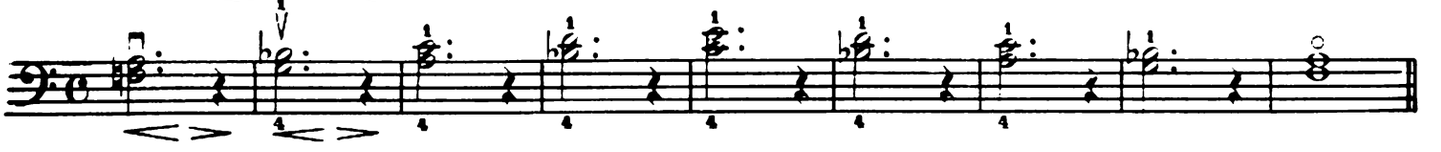


Esercizio

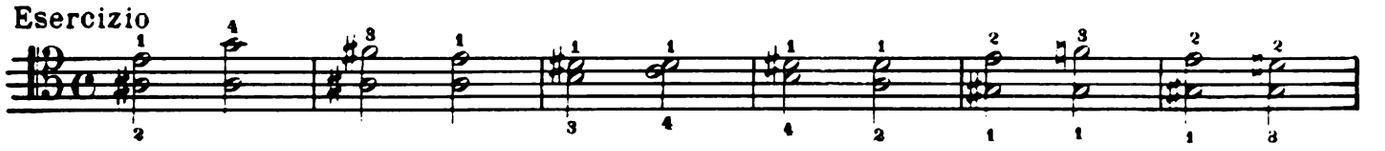


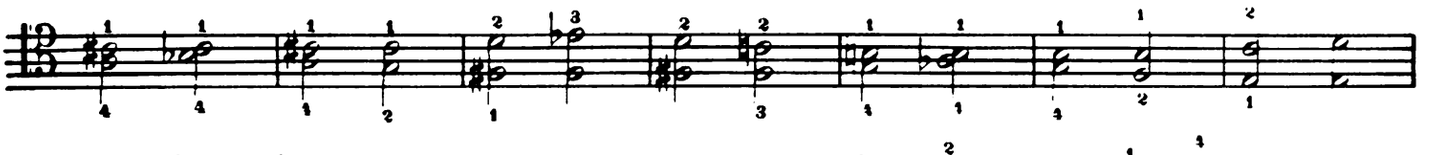
Esercizio

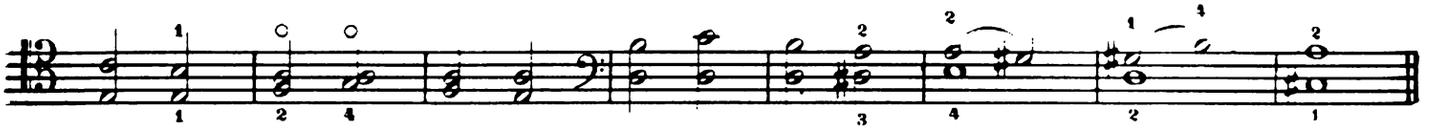




Esercizio

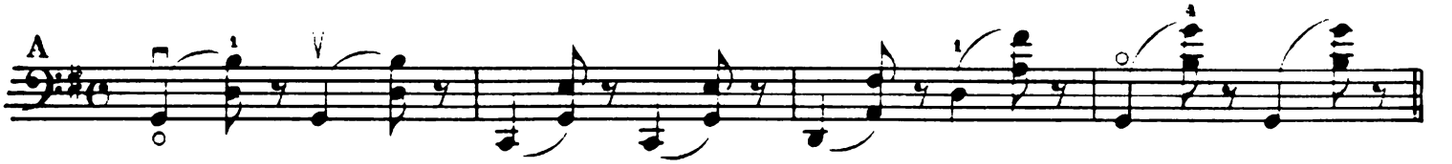




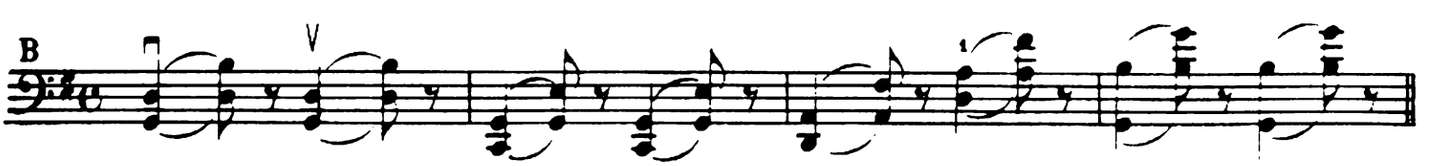


ESERCIZI PREPARATORI AGLI ACCORDI A TRE CORDE

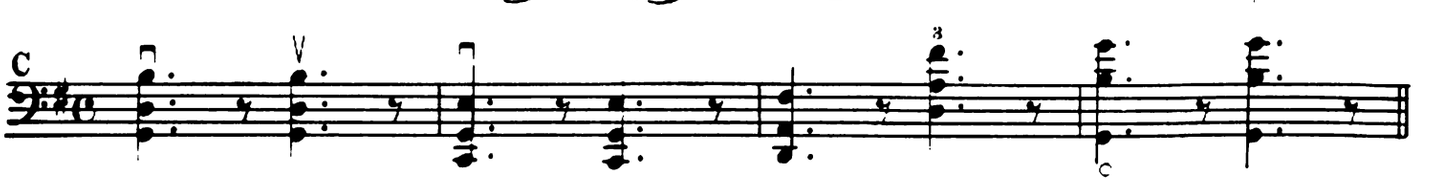
A



B

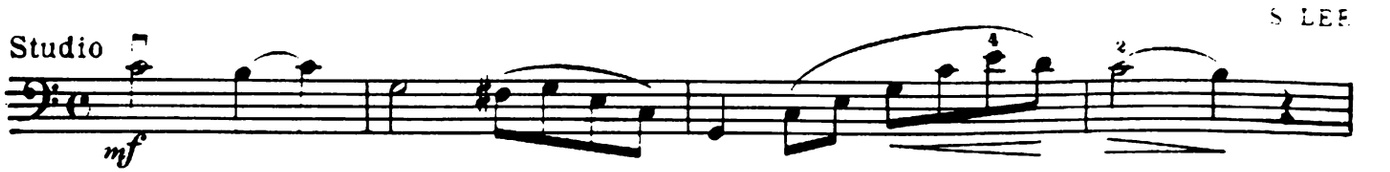


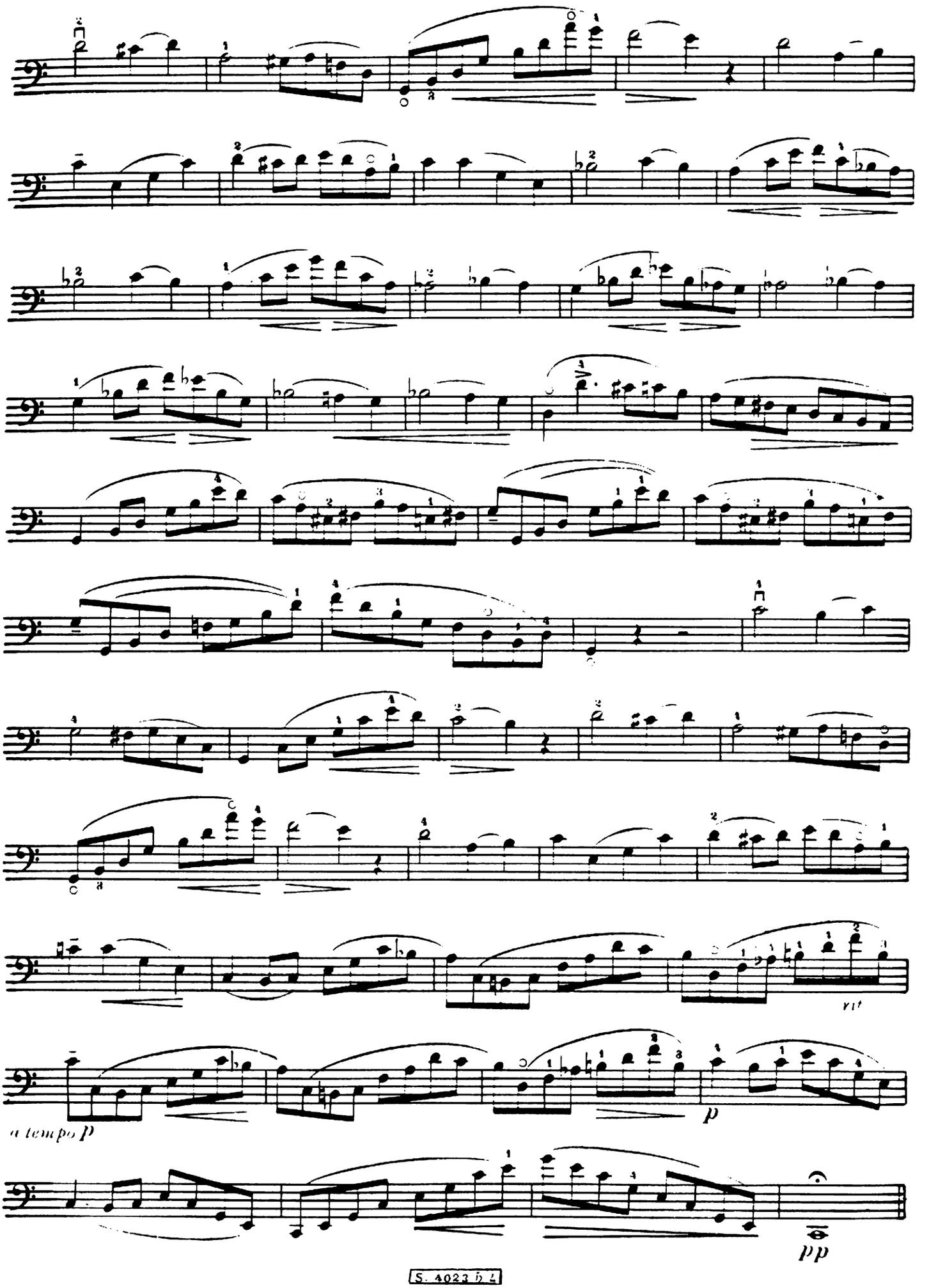
C



S. LEE

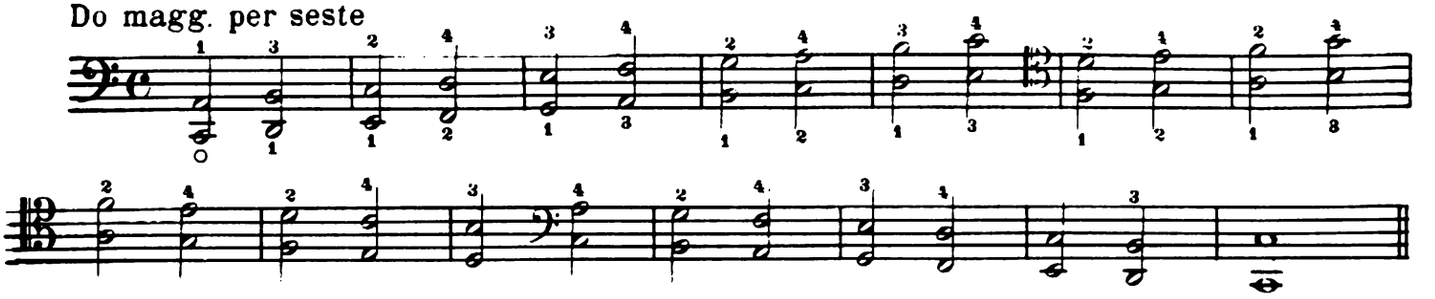
Studio



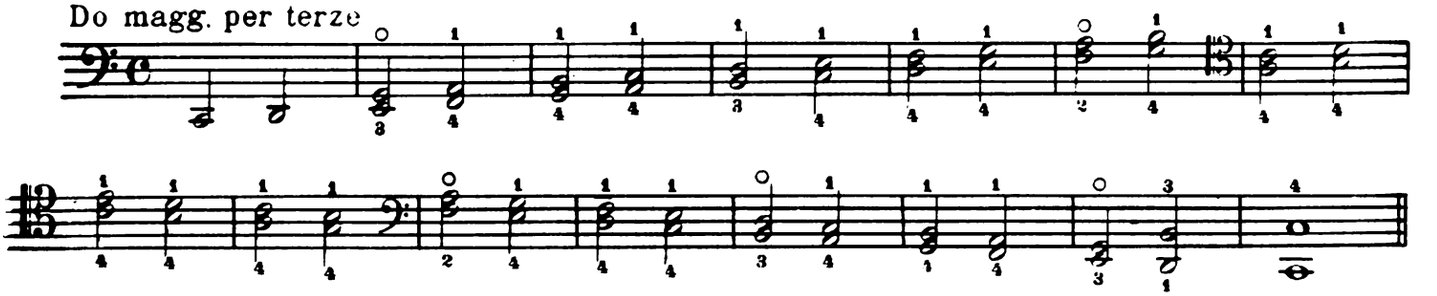

vit
a tempo p
p
pp

Lezione 80

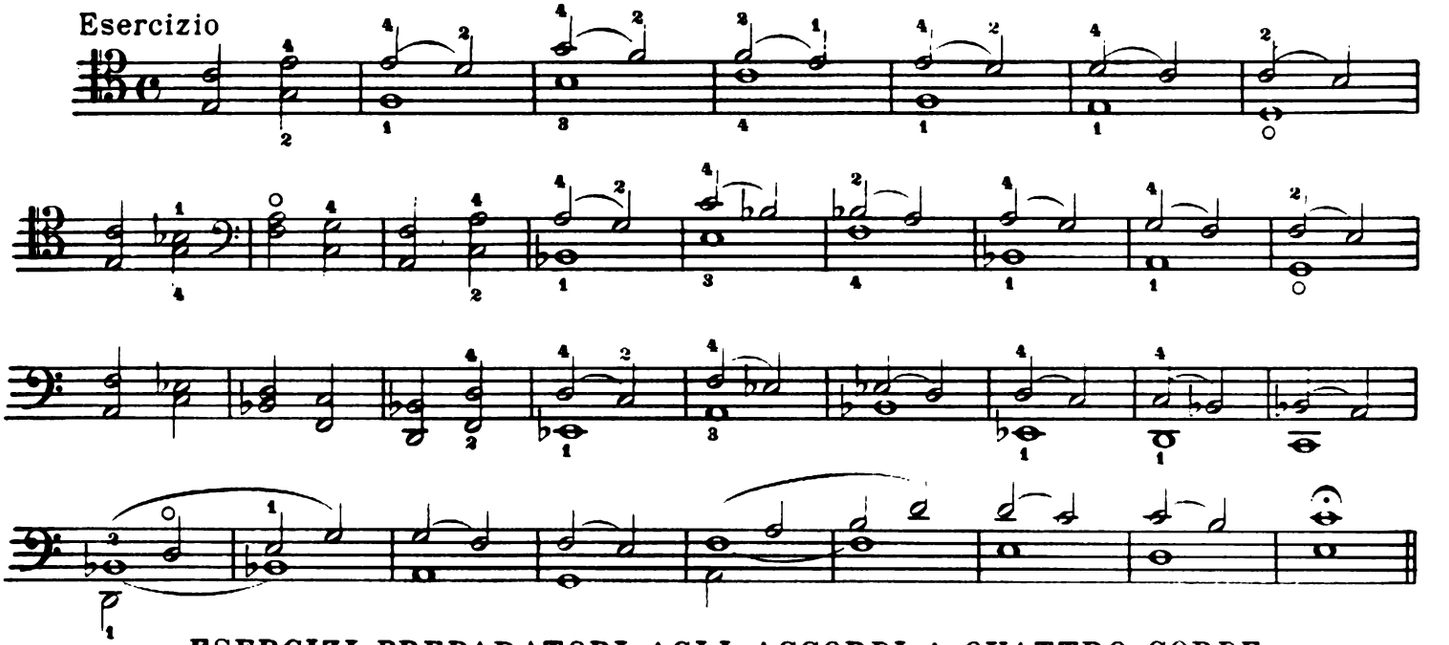
Do magg. per seste



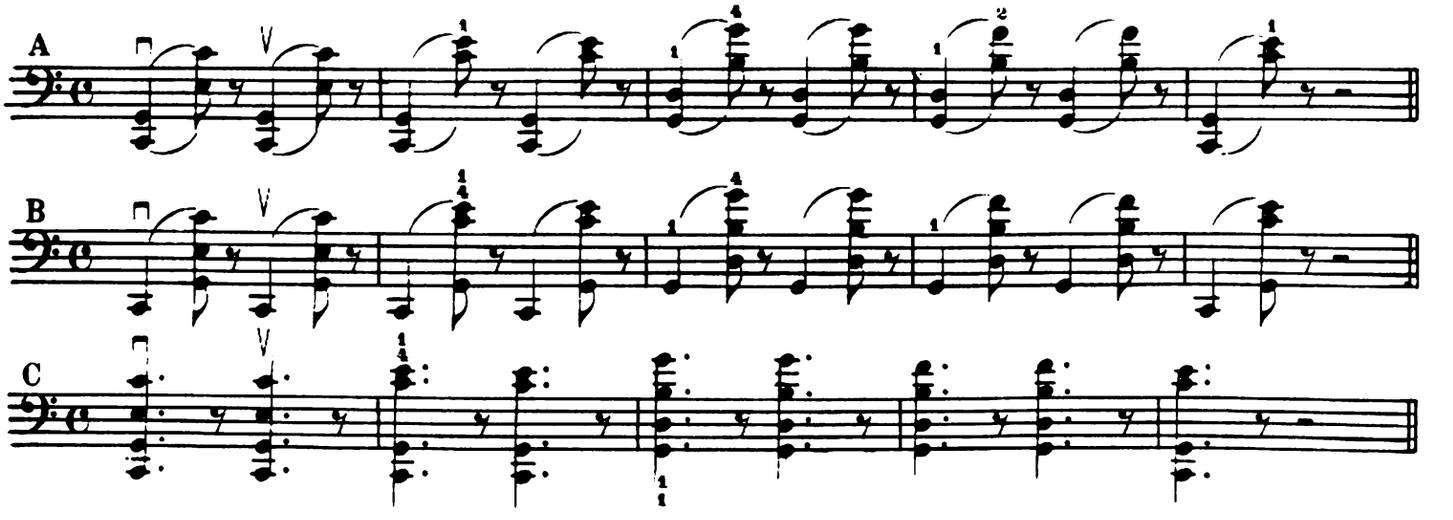
Do magg. per terze



Esercizio



ESERCIZI PREPARATORI AGLI ACCORDI A QUATTRO CORDE

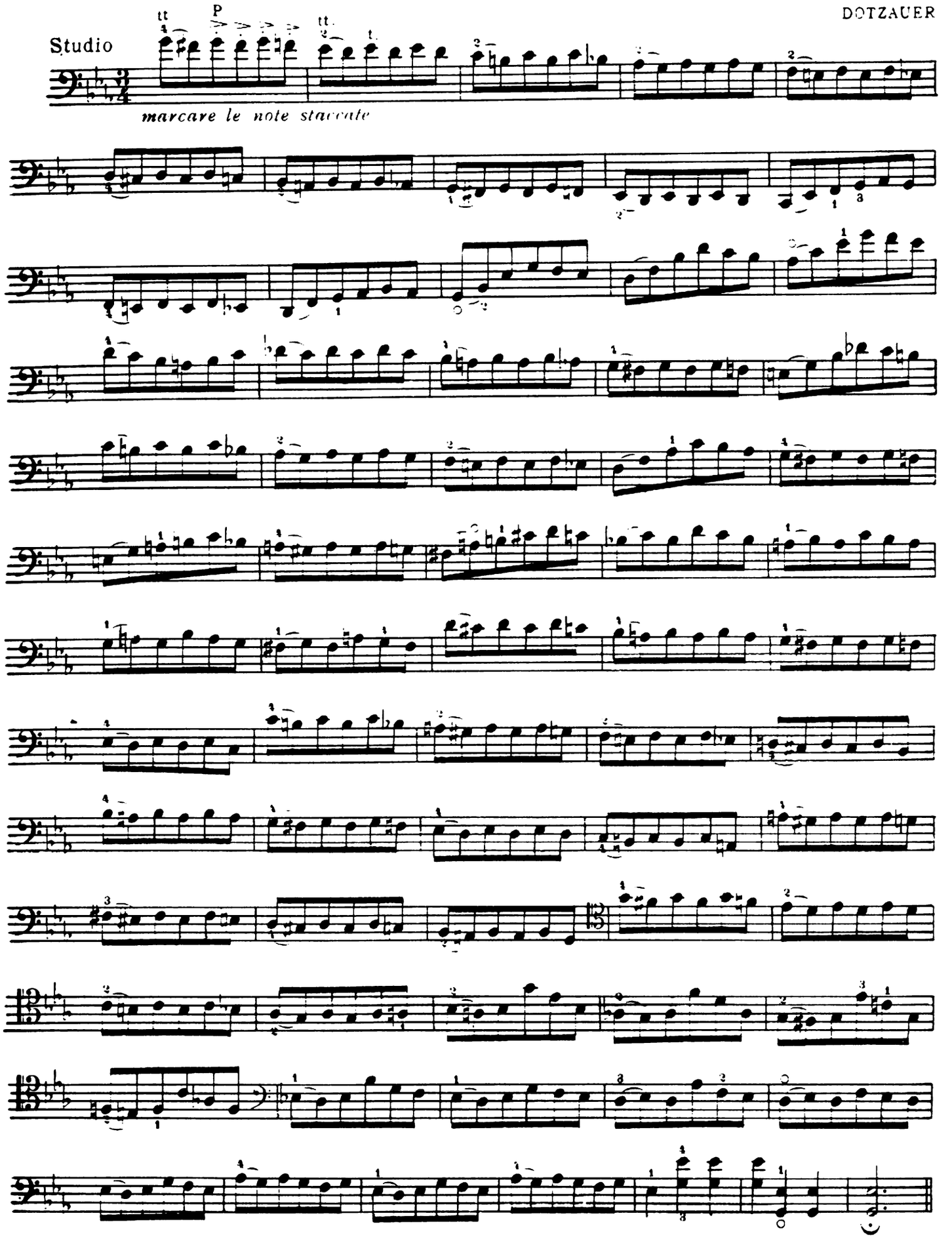


Lezione 81

DOTZAUER

Studio

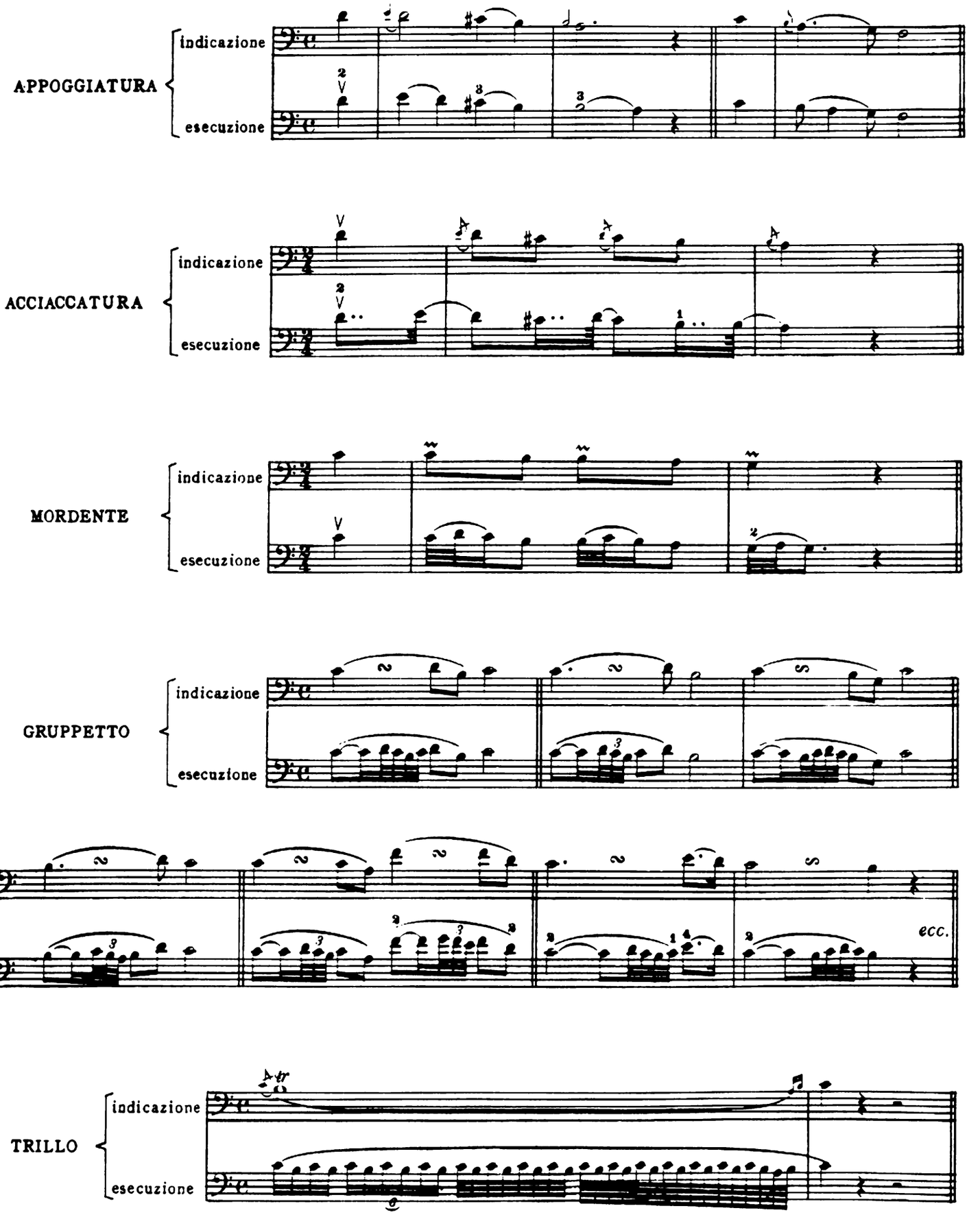
marcare le note staccate

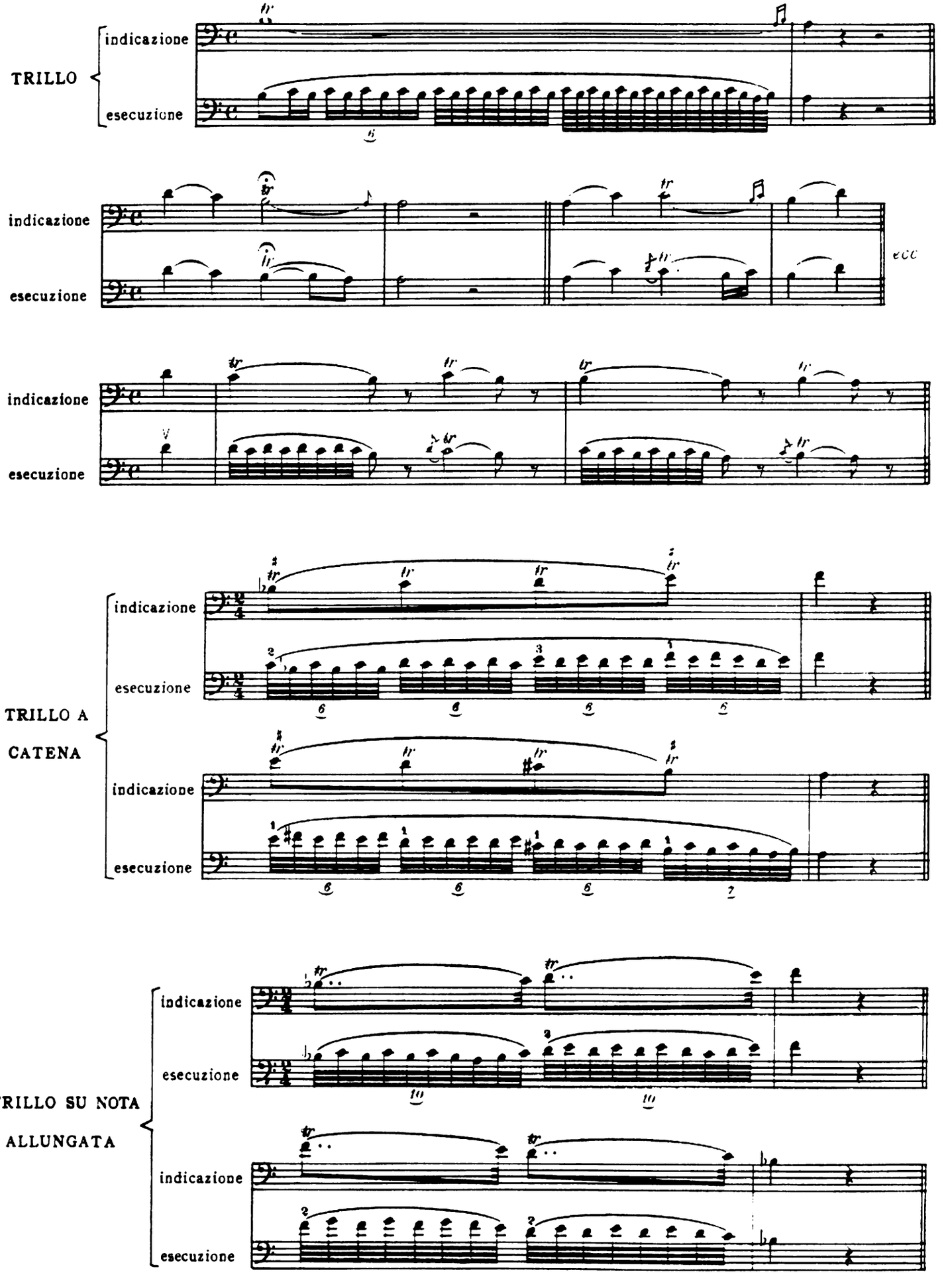


S. 40 23 b Z.

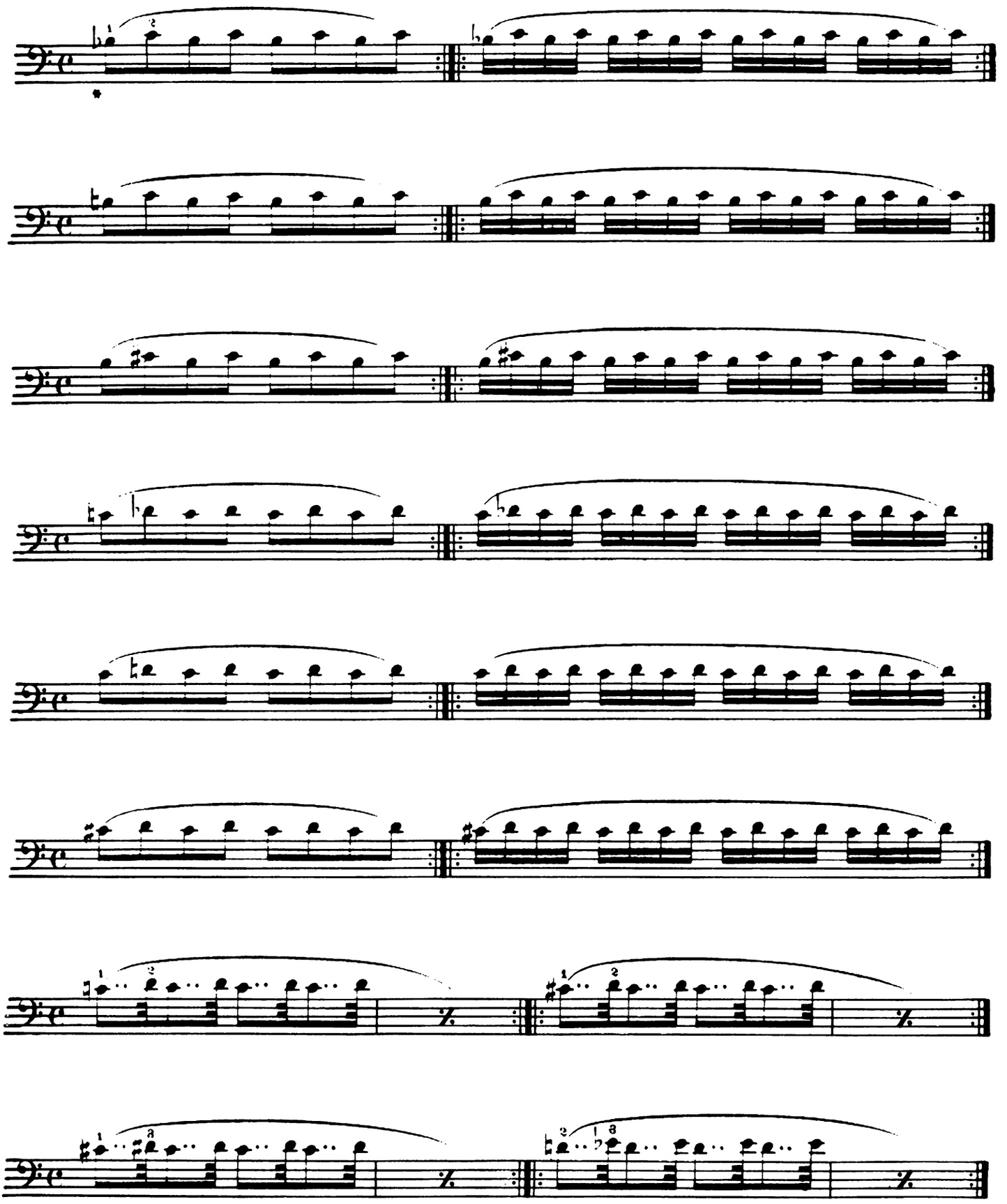
Lezione 82

TAVOLA DIMOSTRATIVA PER L' ESECUZIONE DEGLI ABBELLIMENTI

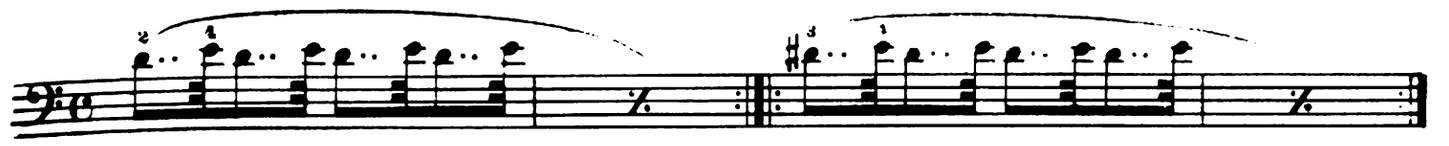


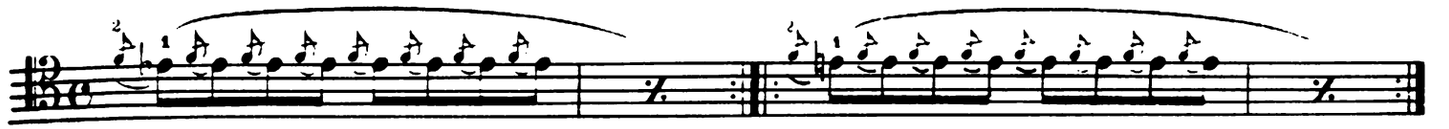

TRILLO
indicazione
esecuzione
ecc
TRILLO A CATENA
TRILLO SU NOTA ALLUNGATA

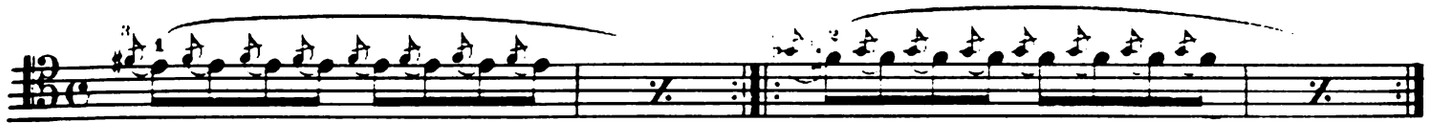
ESERCIZI PREPARATORI AL "*TRILLO*,

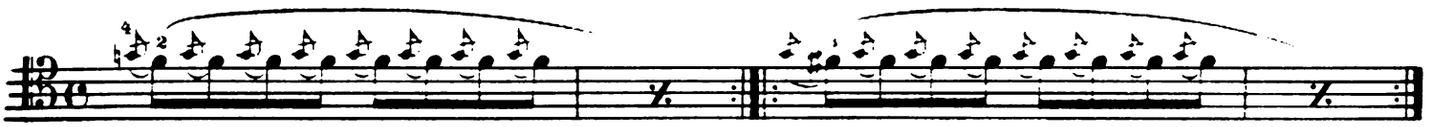


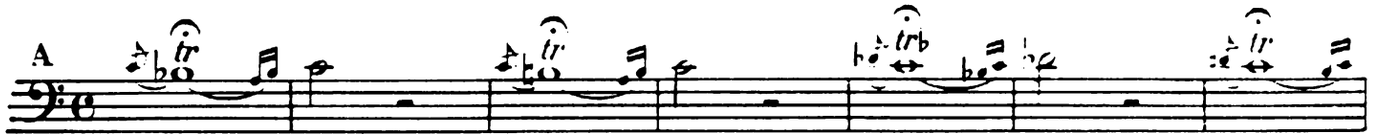
* Far cadere le dita con leggerezza

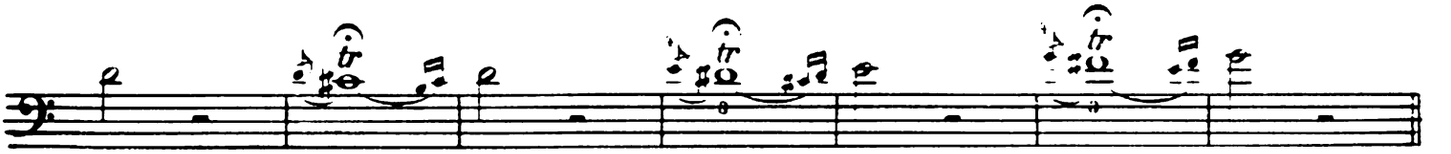


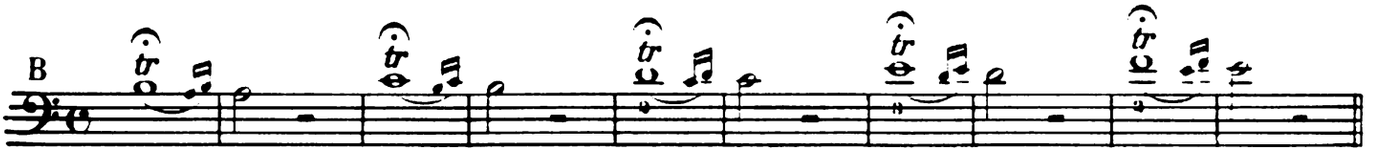


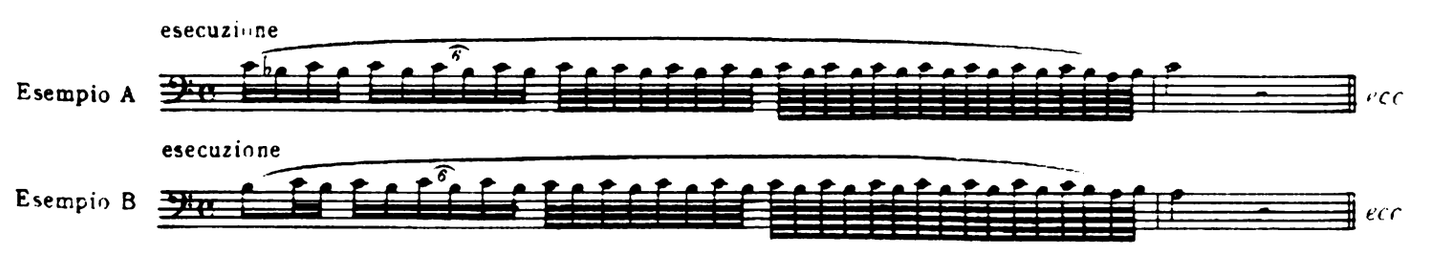






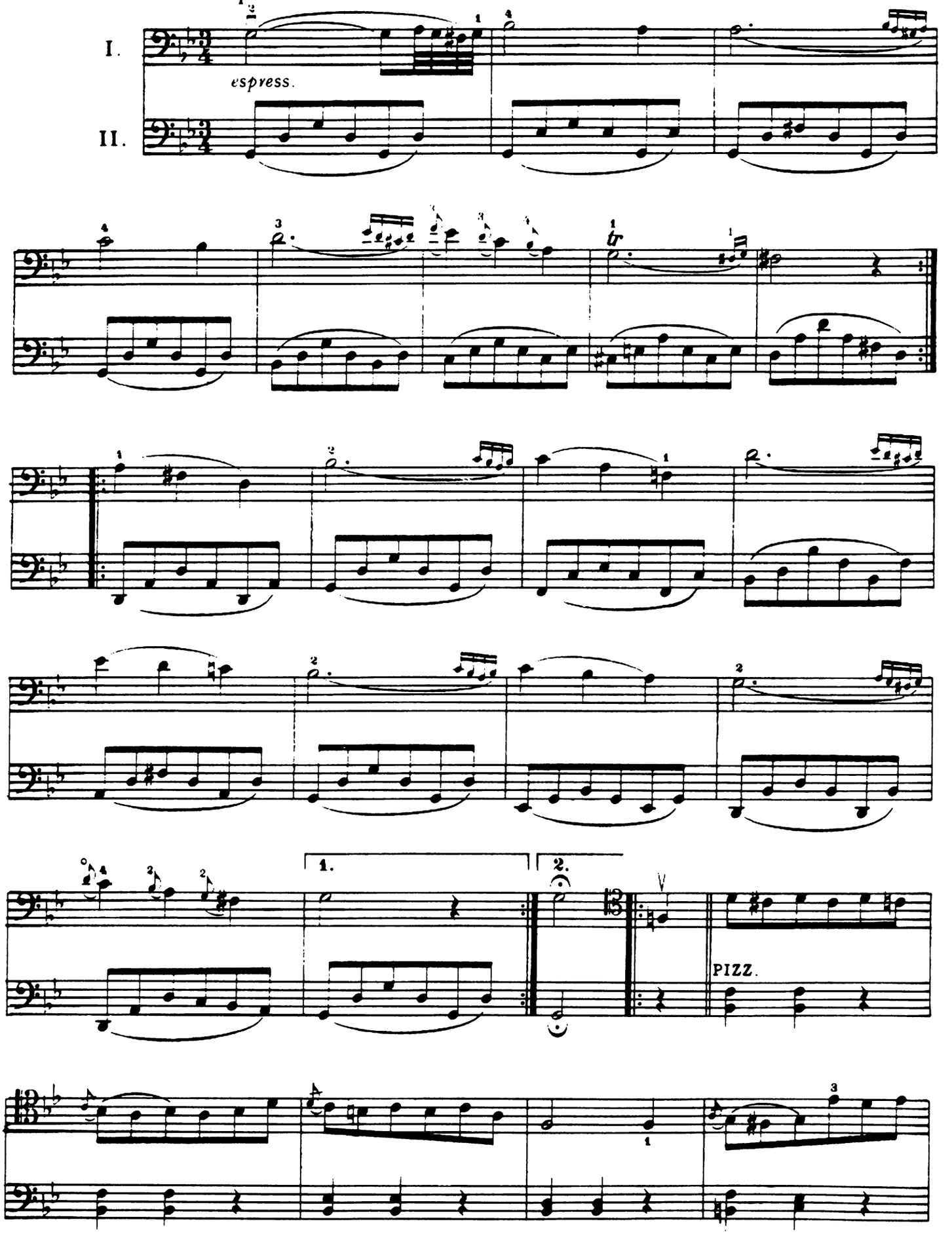


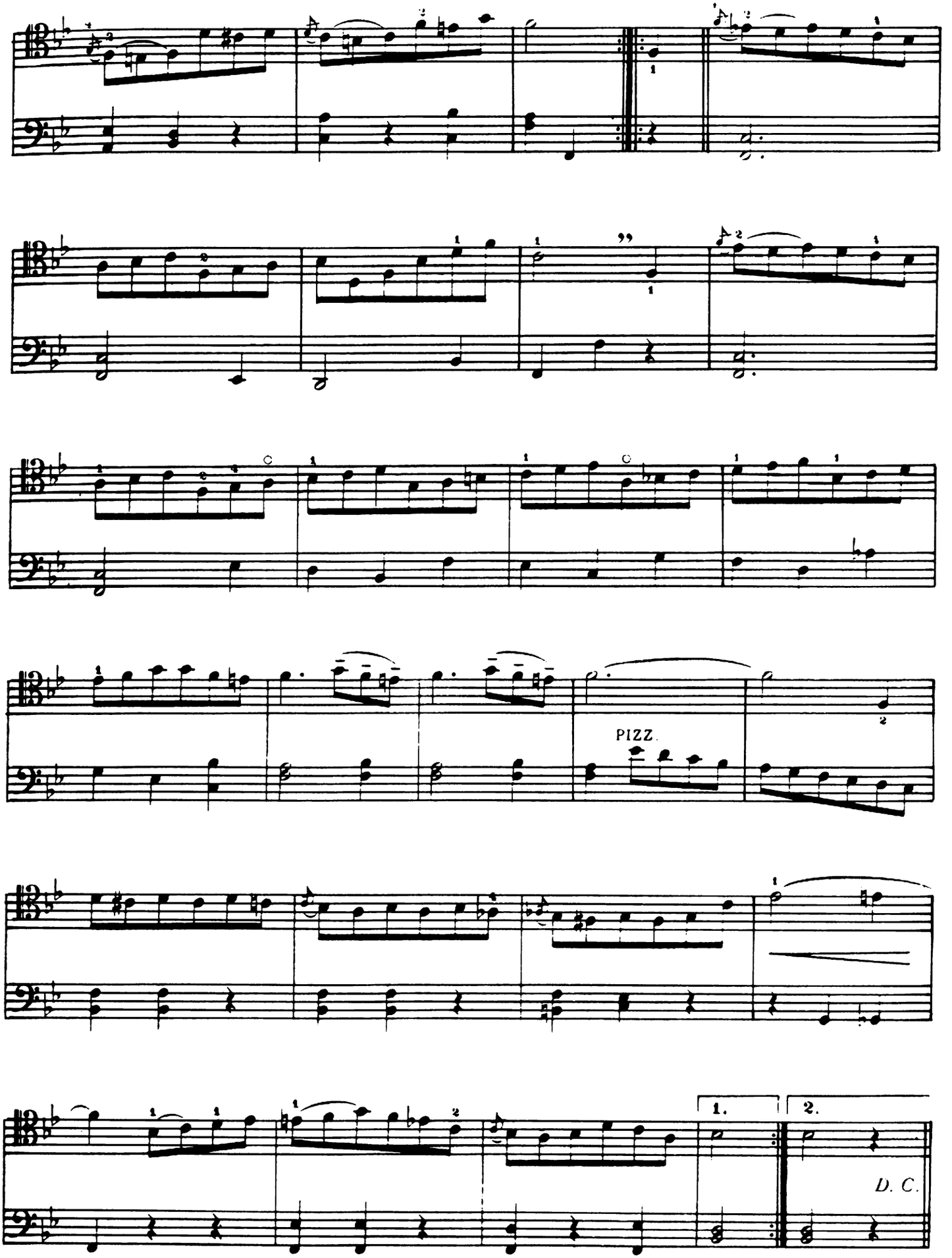



esecuzione
Esempio A
ecc
esecuzione
Esempio B
ecc

Tempo di Minuetto

S. LEE




PIZZ.
1.
2.
D. C.

Lezione 83

KUMMER

Andante

II.

II.

Studio

KUMMER

Cantabile

I.

dolce

II.

rit.

Lezione 84

S. LEE

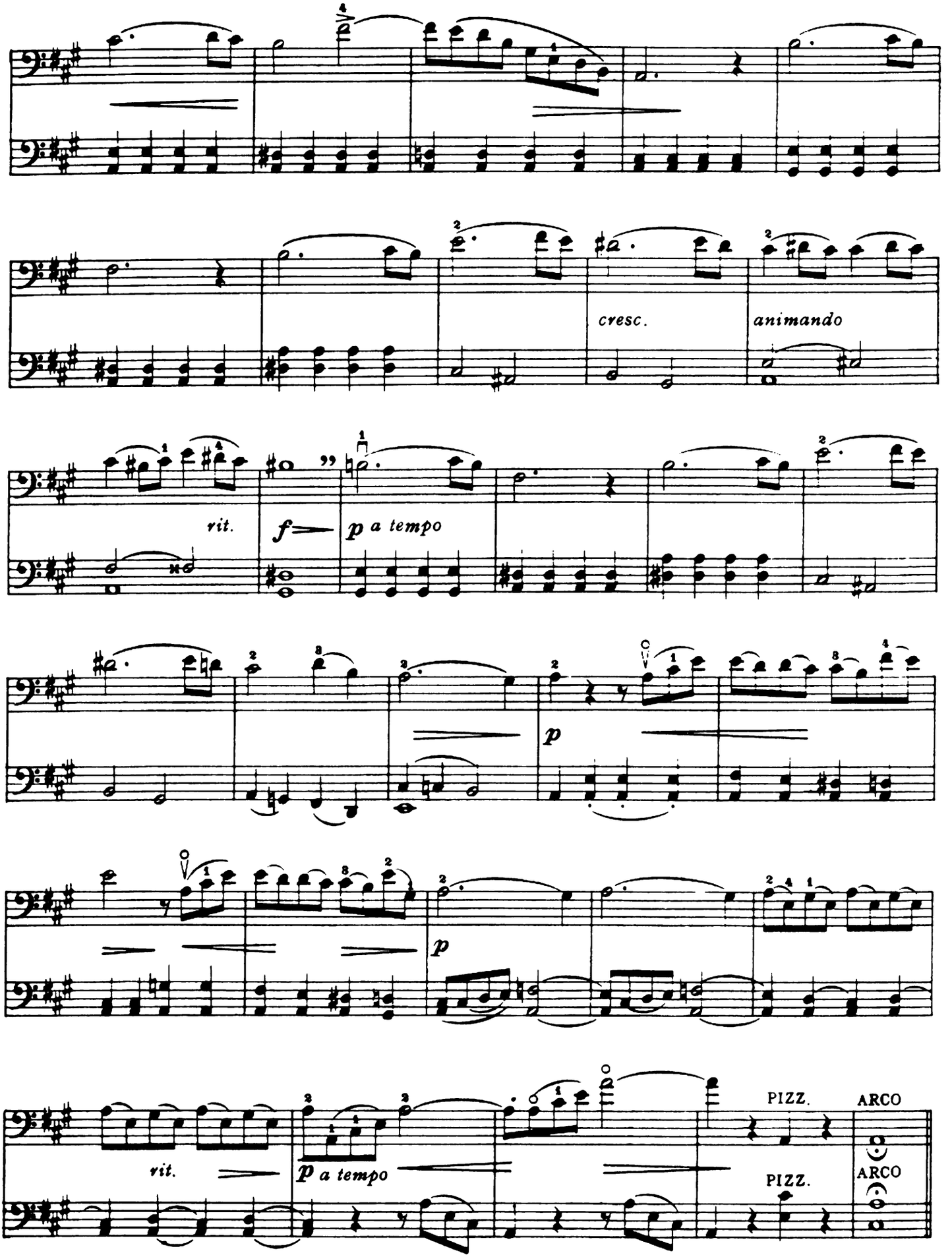
Studio

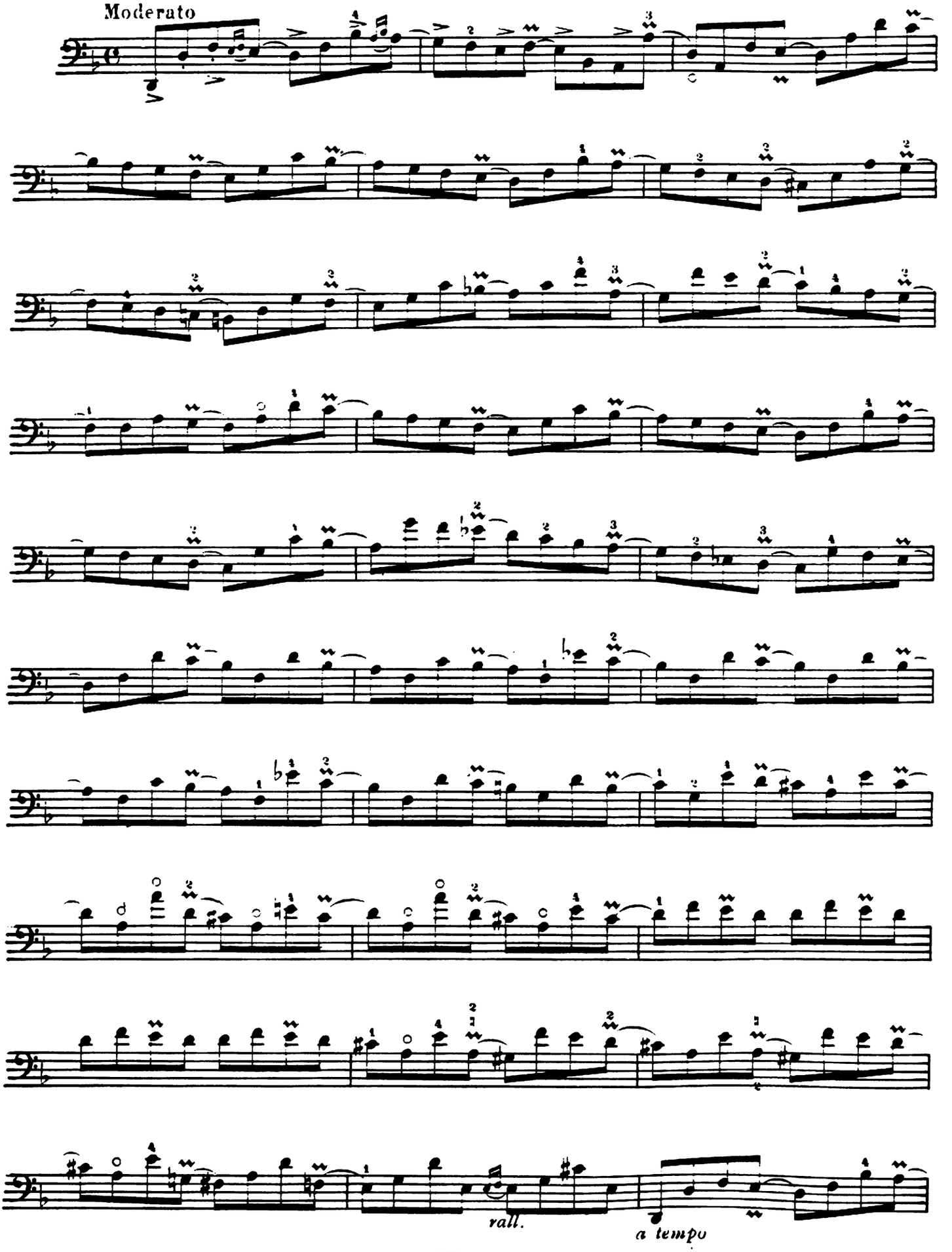
Andante

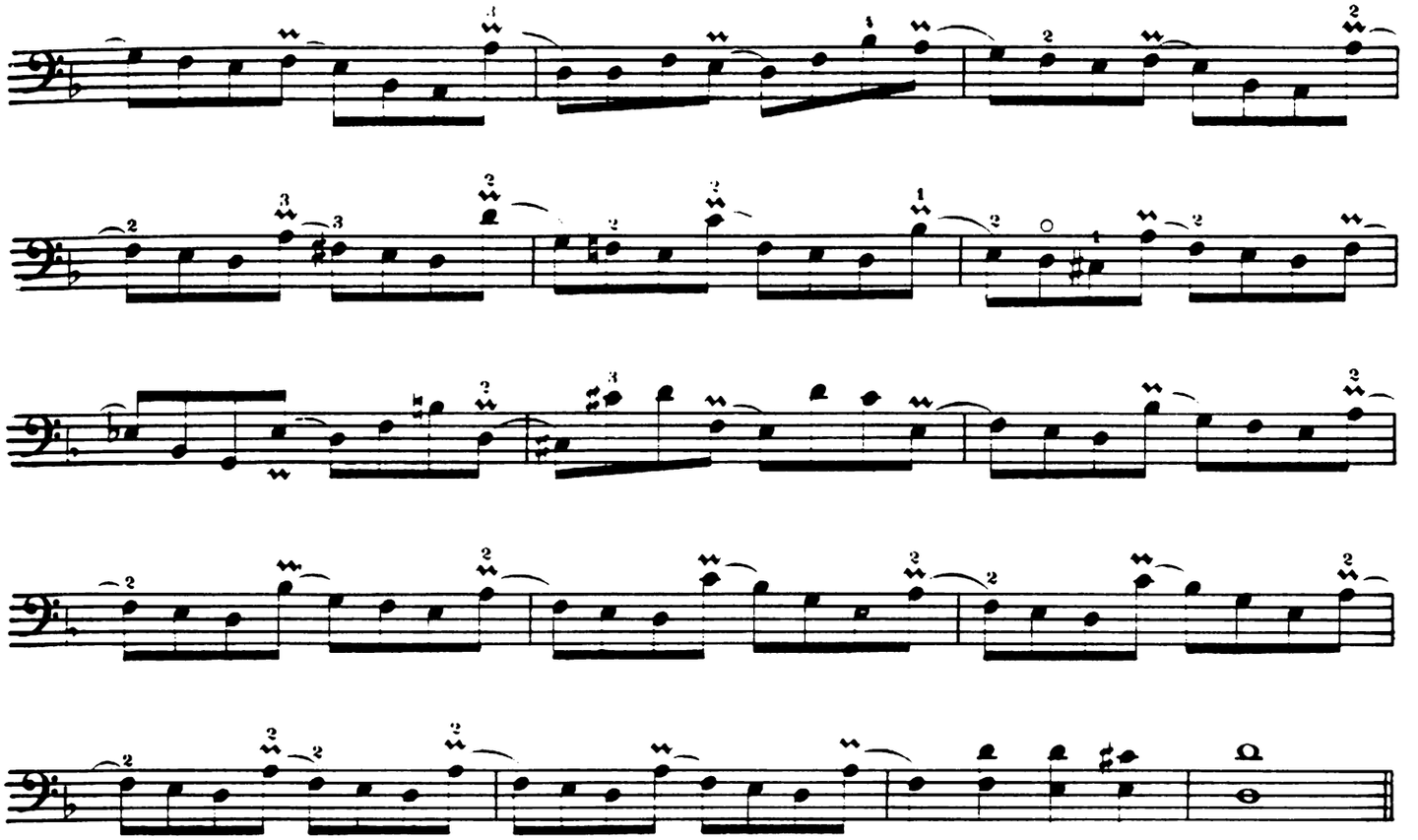
I.

espress.

II.


cresc.
animando
rit.
f
p a tempo
p
p
rit.
p a tempo
PIZZ.
ARCO
PIZZ.
ARCO


Moderato
rall.
a tempo



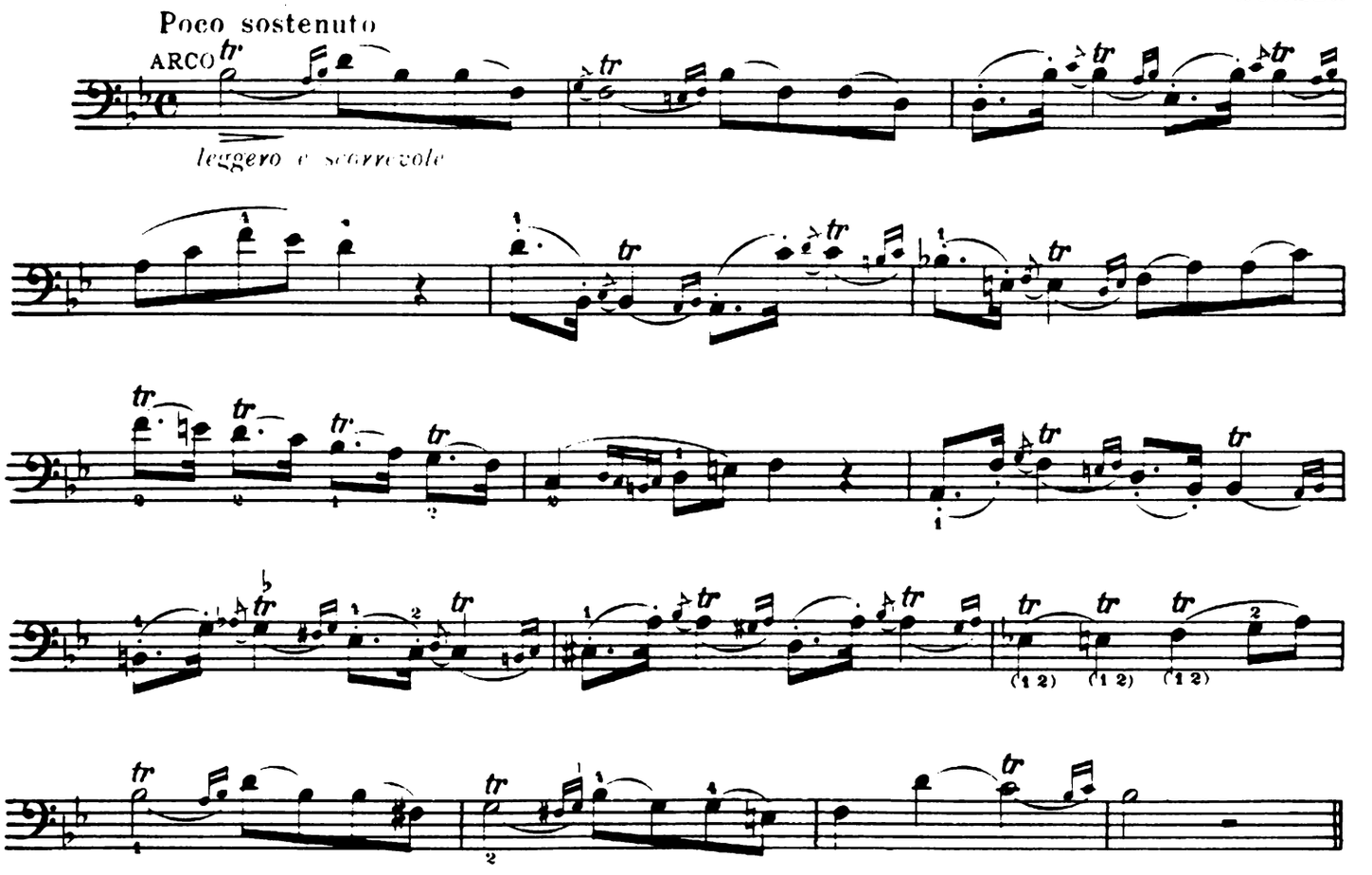
Lezione 85

KUMMER

Poco sostenuto

ARCO

leggero e scorrevole



KUMMER

Andantino

espress.

(a)

II.

(b)

II.

Lezione 86

DOTZAUER

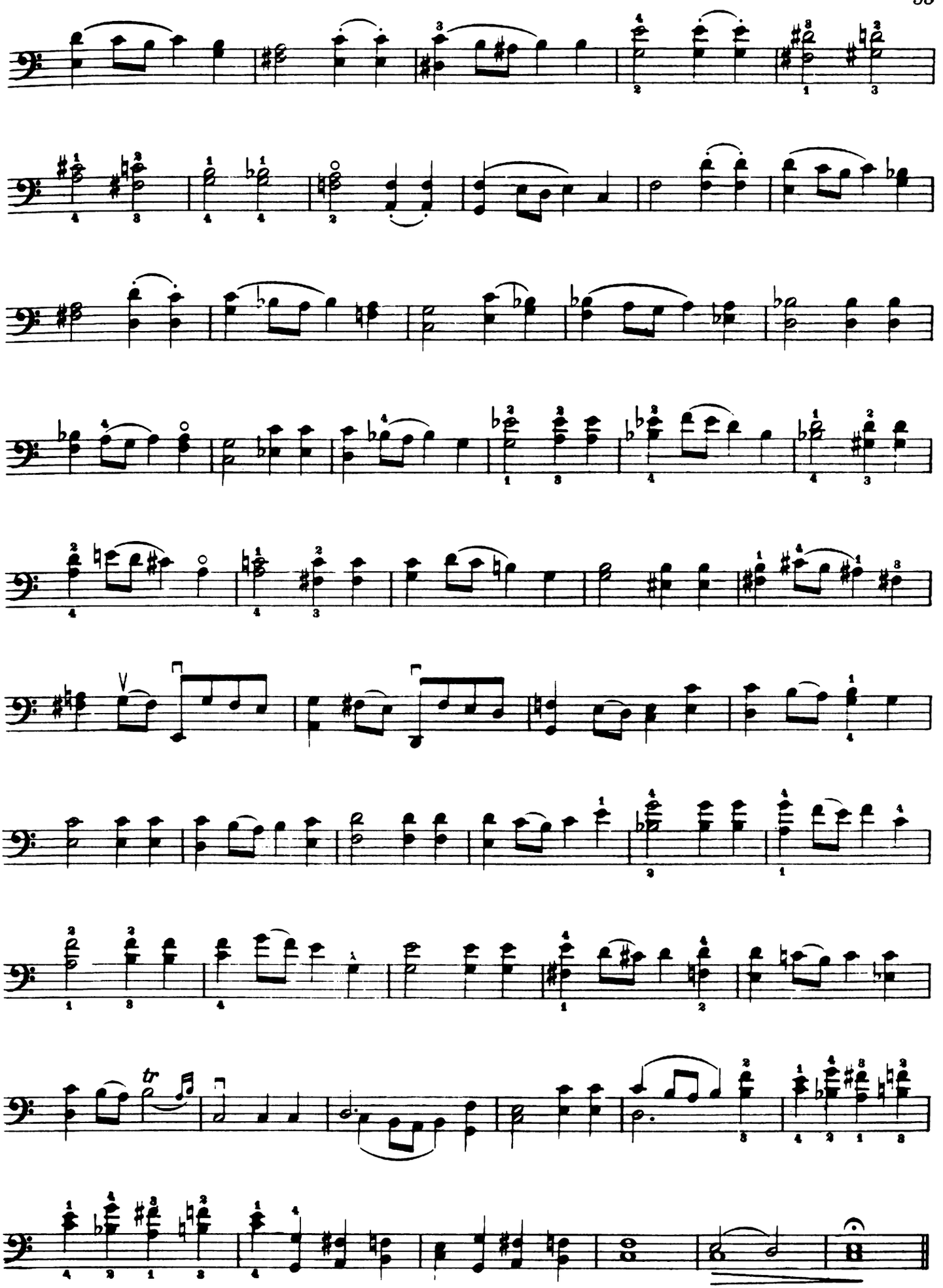
Studio

ARCO

leggero e scorrevole

(a)

(b)

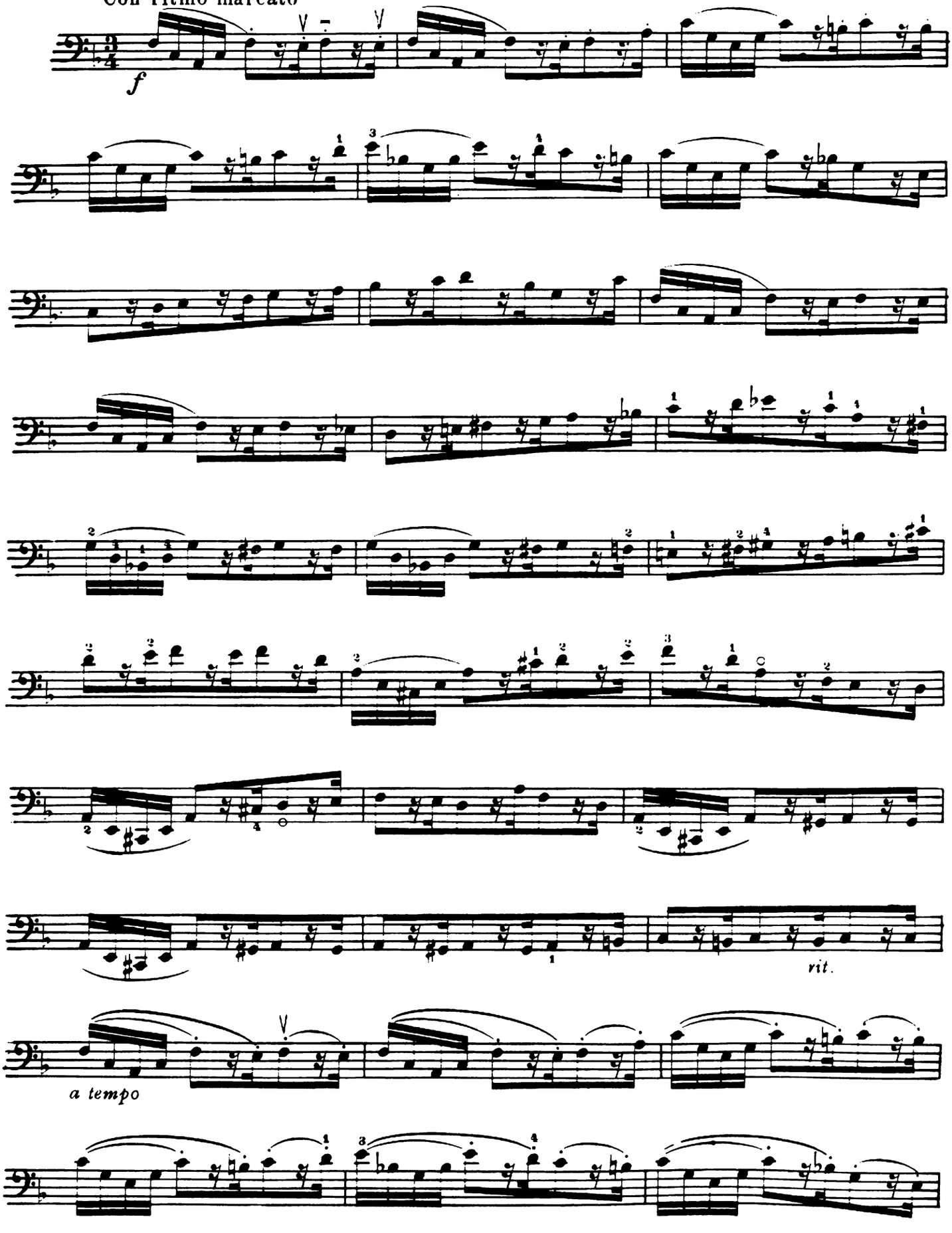


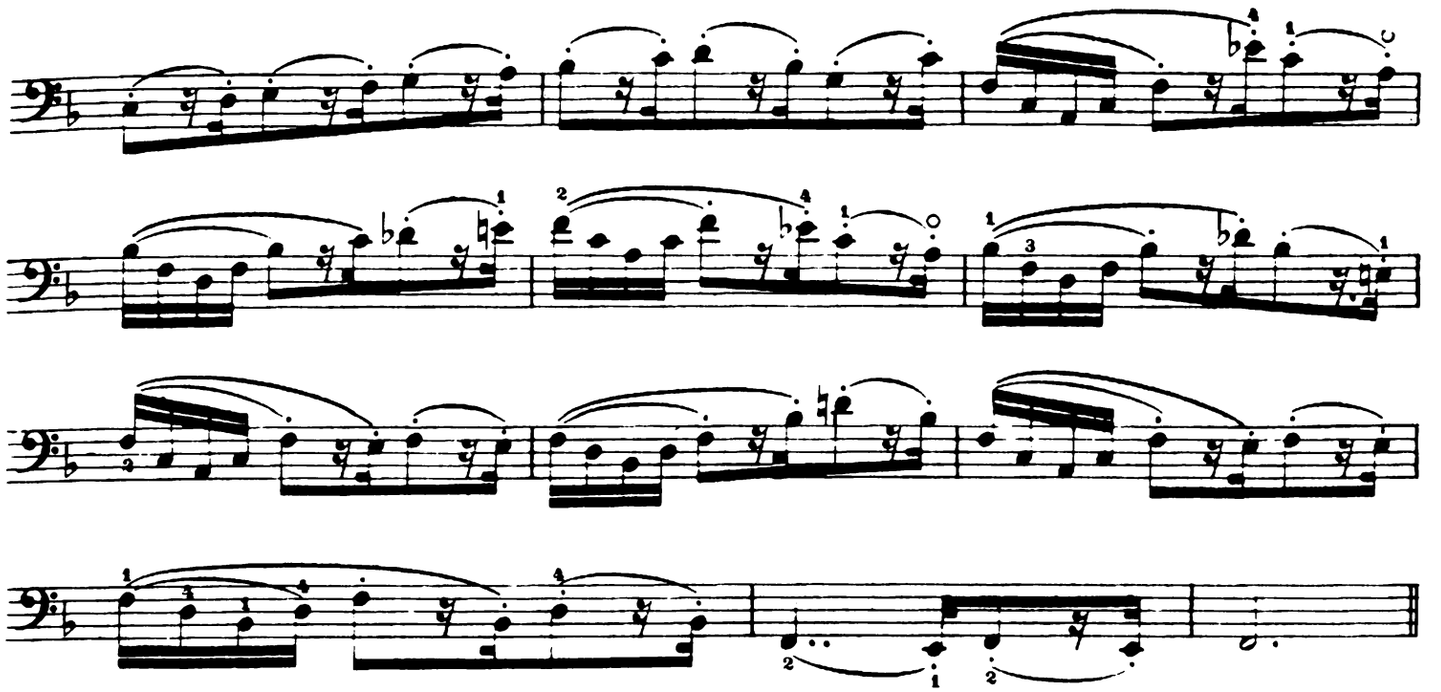
Lezione 87

Studio

Con ritmo marcato

S. LEE



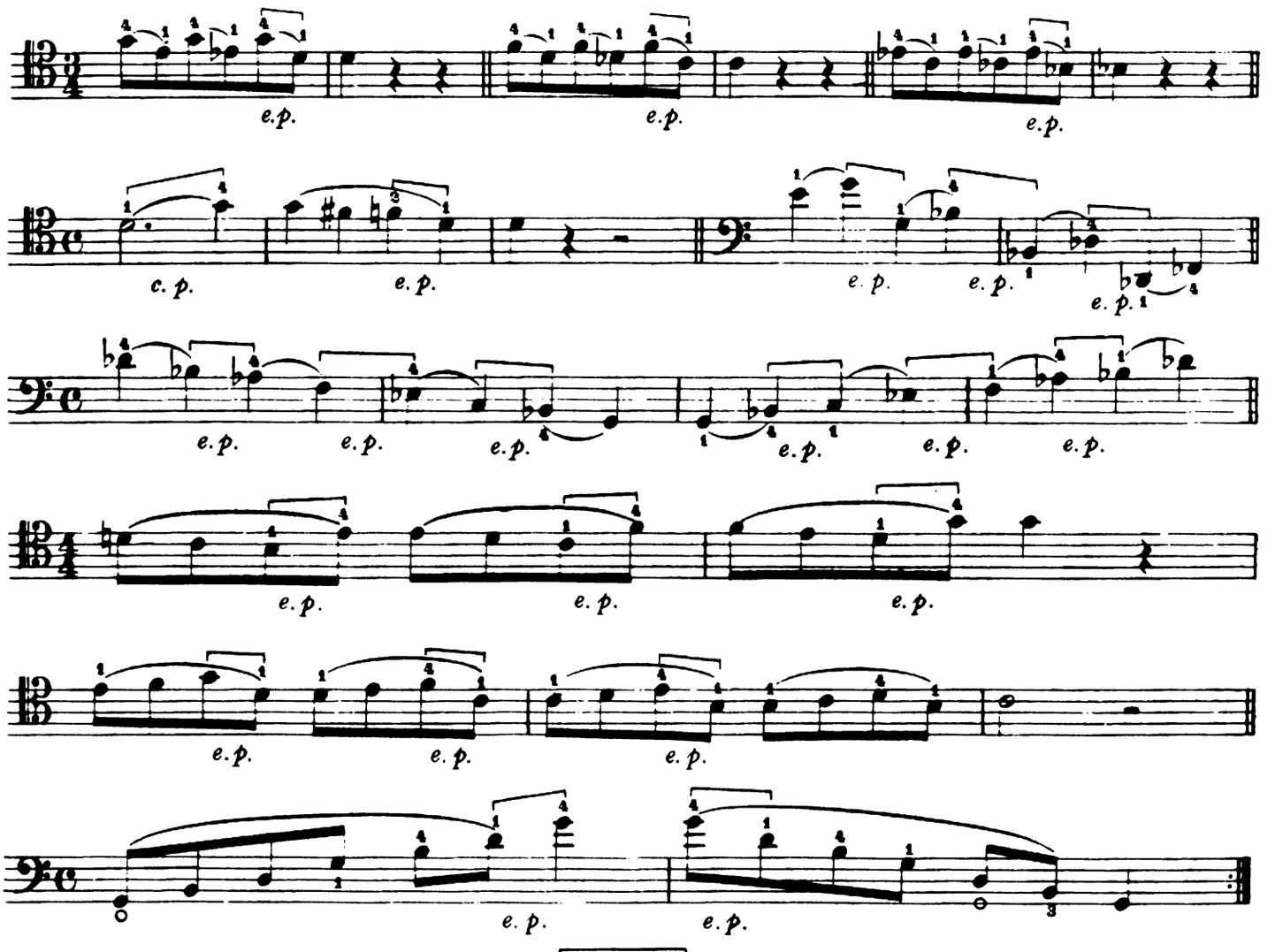


Lezione 88

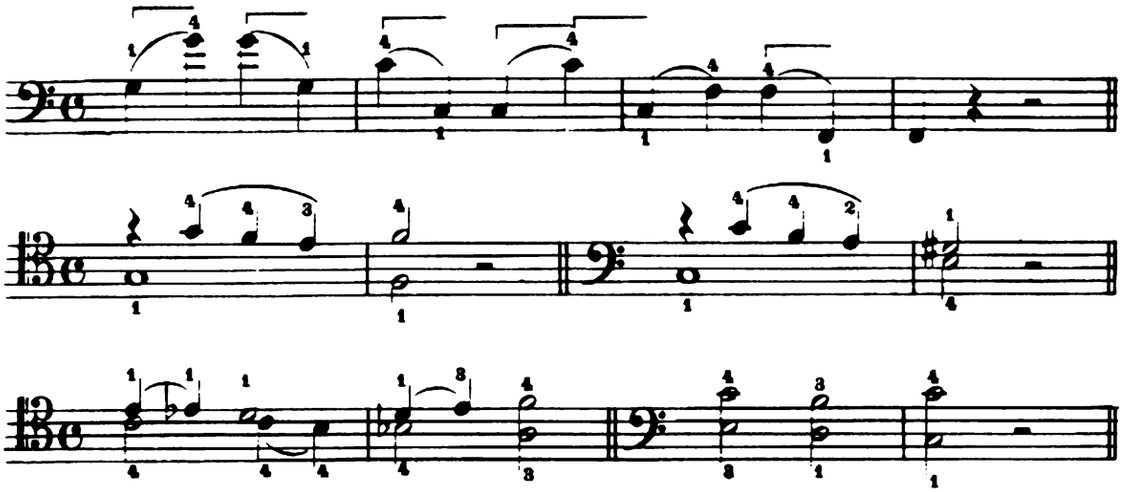
ESERCIZI PER L'ESTENSIONE PROVVISORIA

(e. p.)

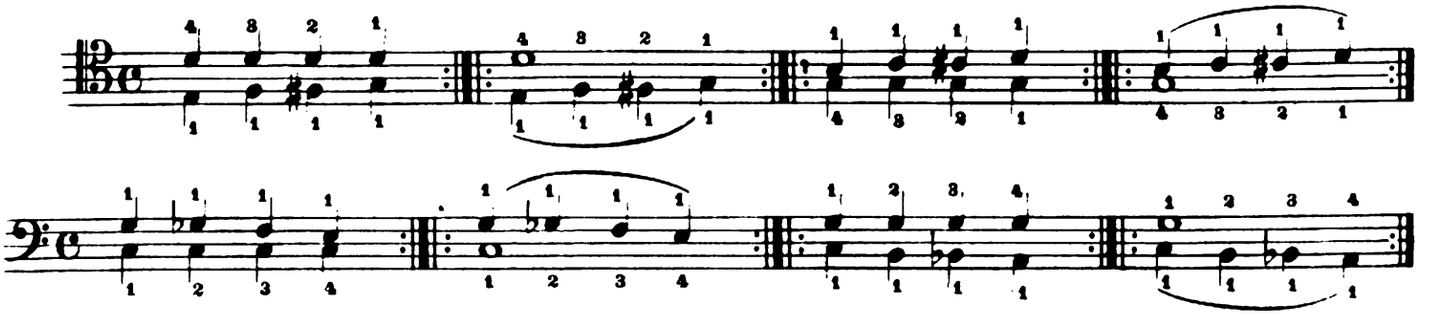
(Levare il dito dalla nota di partenza dopo aver preparato quello della nota di arrivo)



ESERCIZI PER LA GRANDE ESTENSIONE



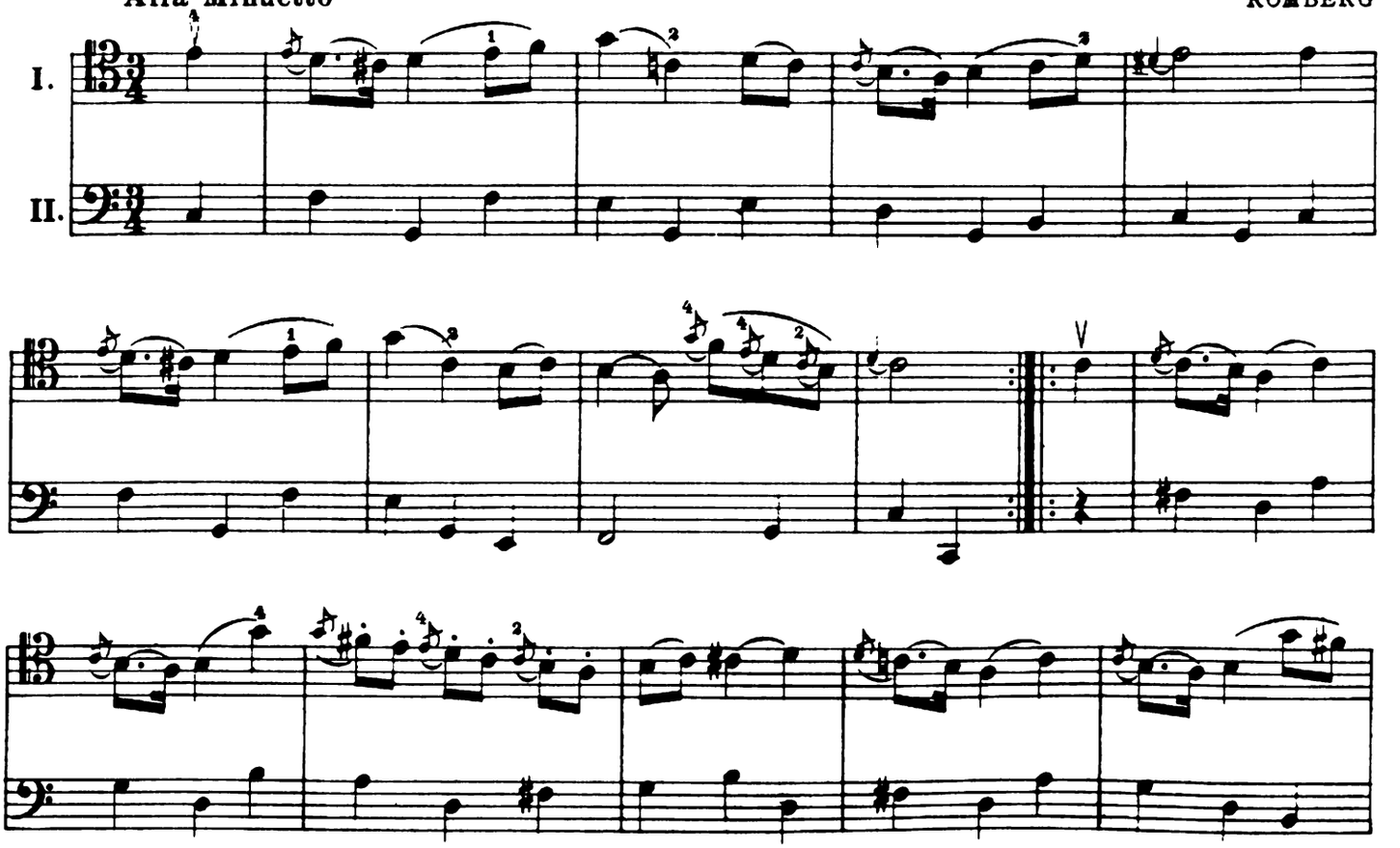
ESERCIZI PER LA SOSTITUZIONE DELLE DITA NELLE DOPPIE CORDE

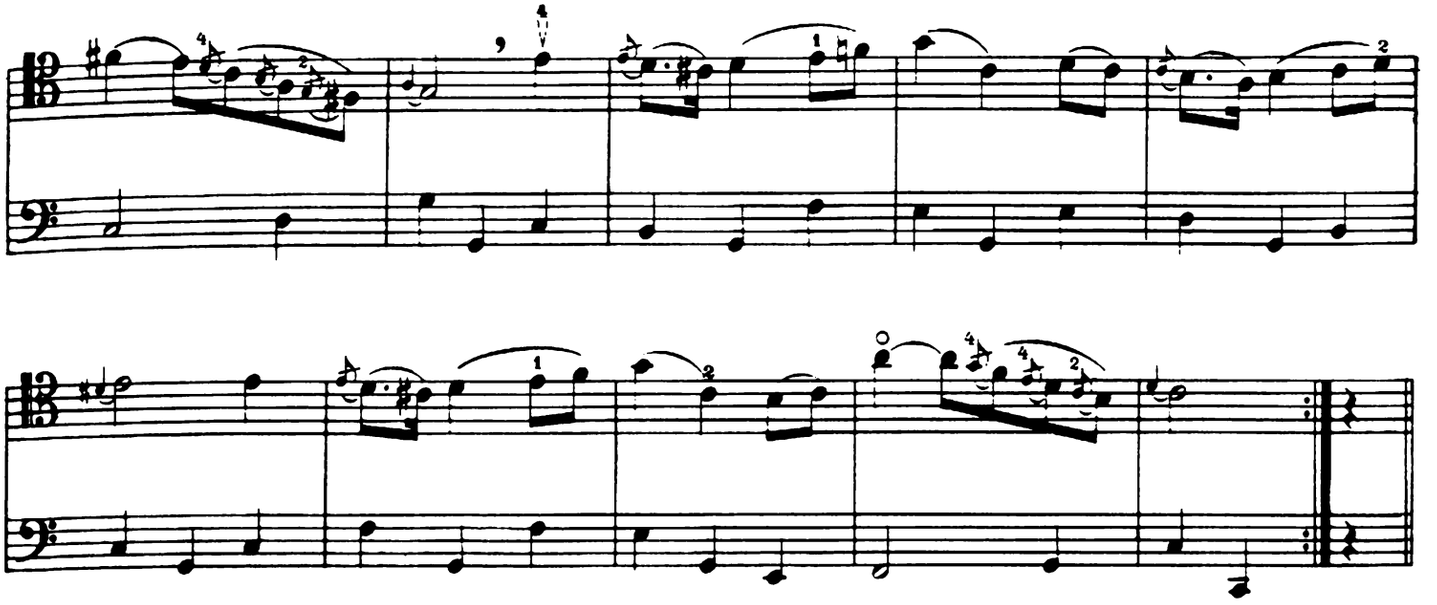


Studio

Alla Minuetto

ROMBERG





ROMBERG

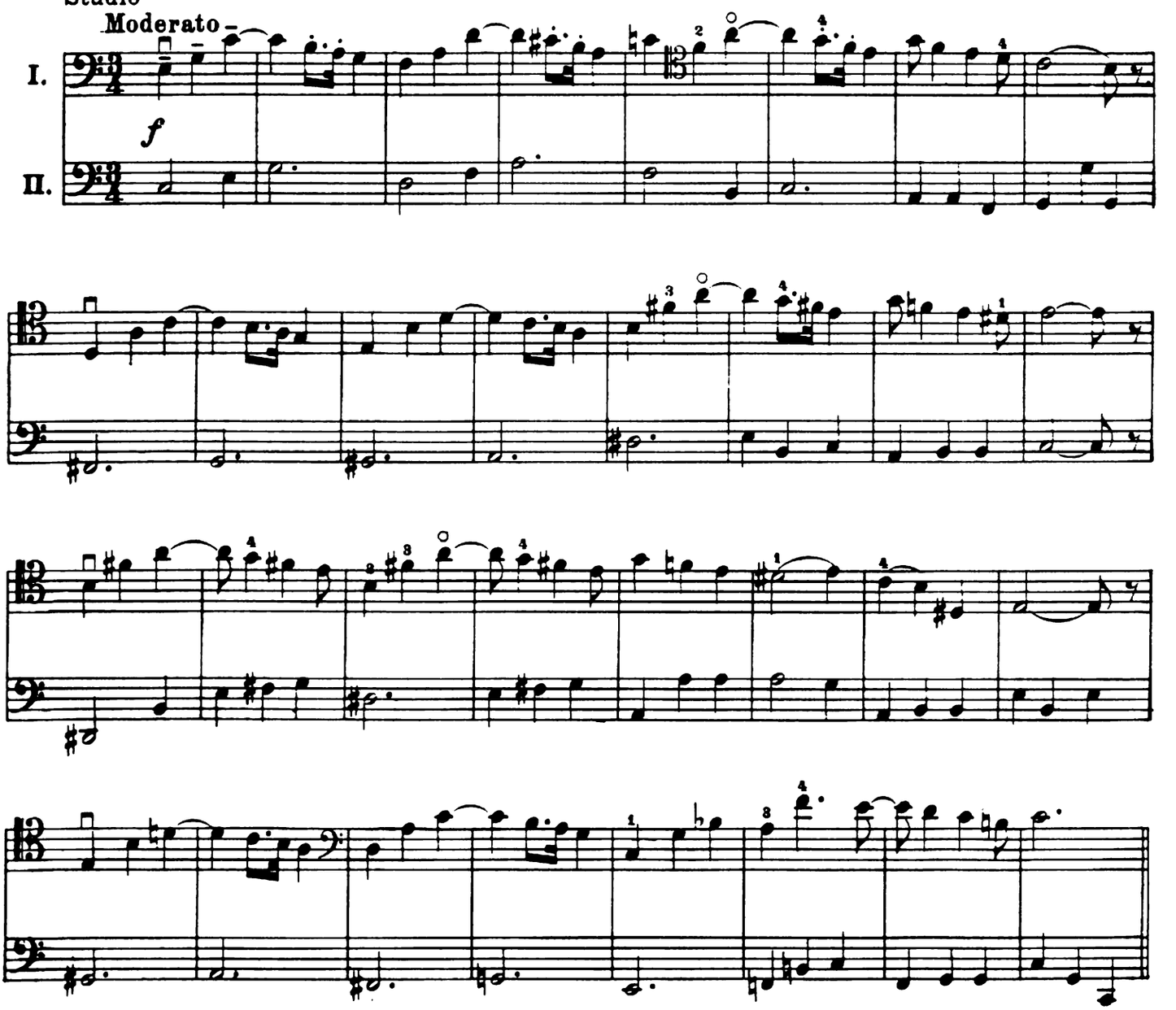
Studio

Moderato

I.

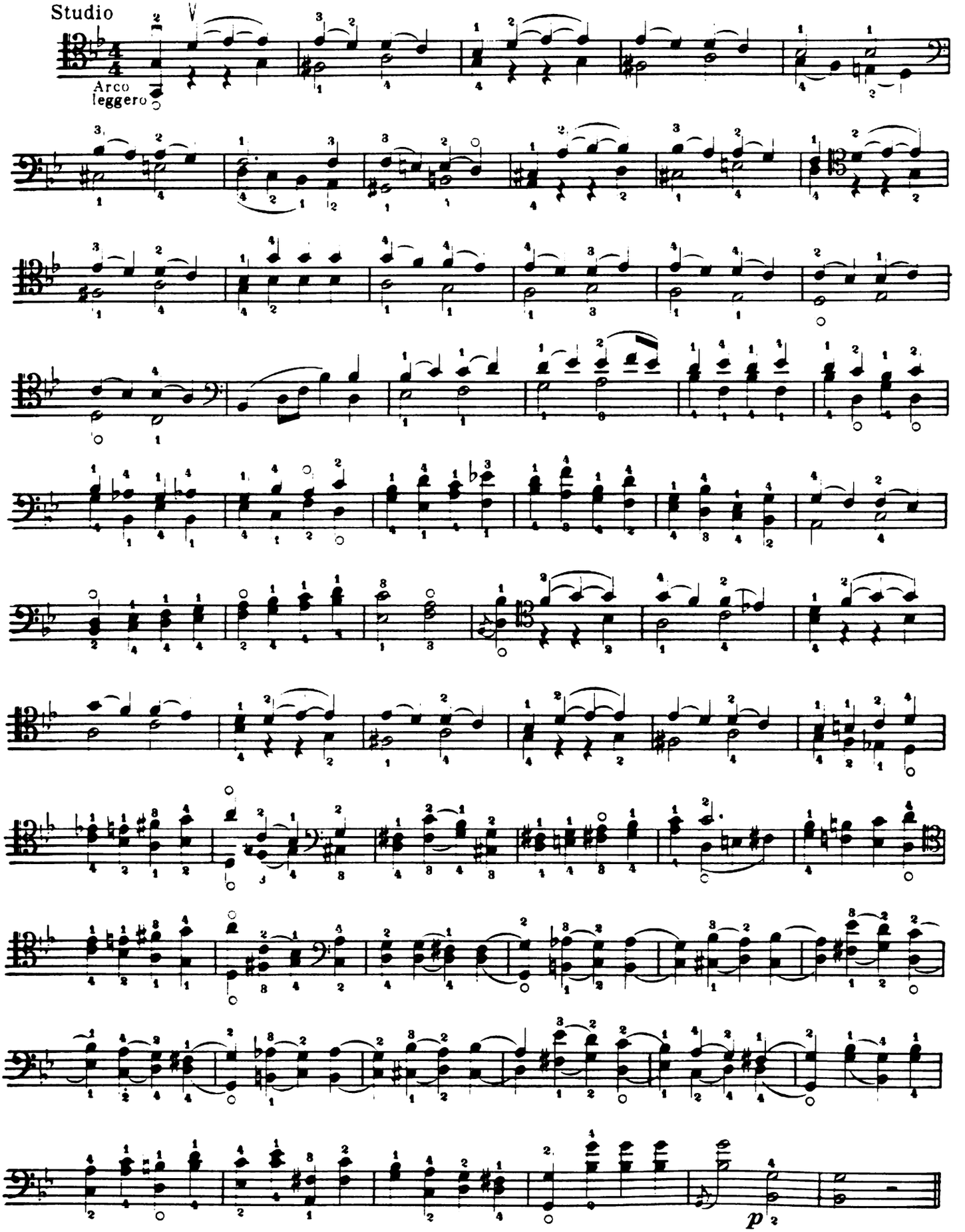
II.

f



Lezione 89

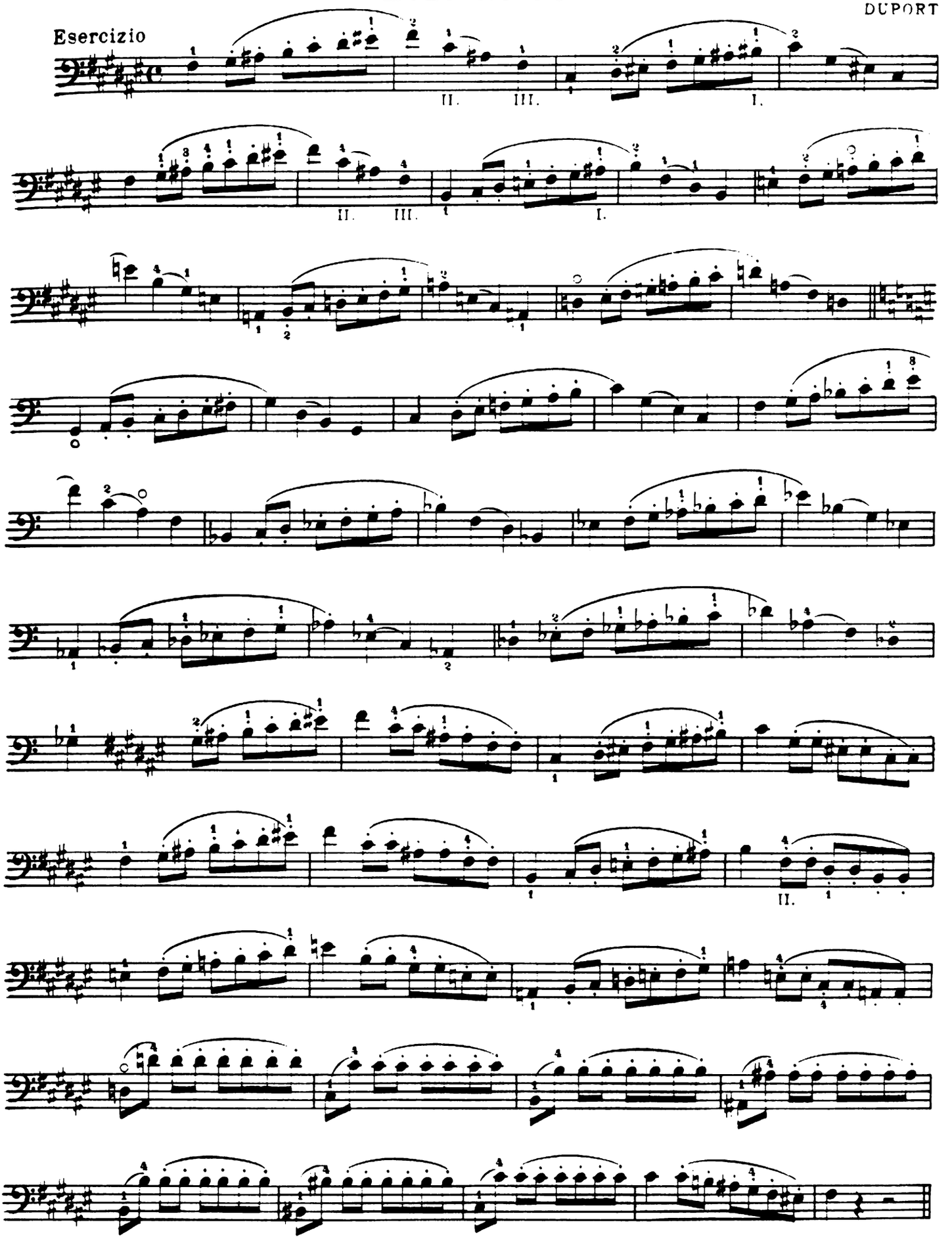
DUPORT



Lezione 90

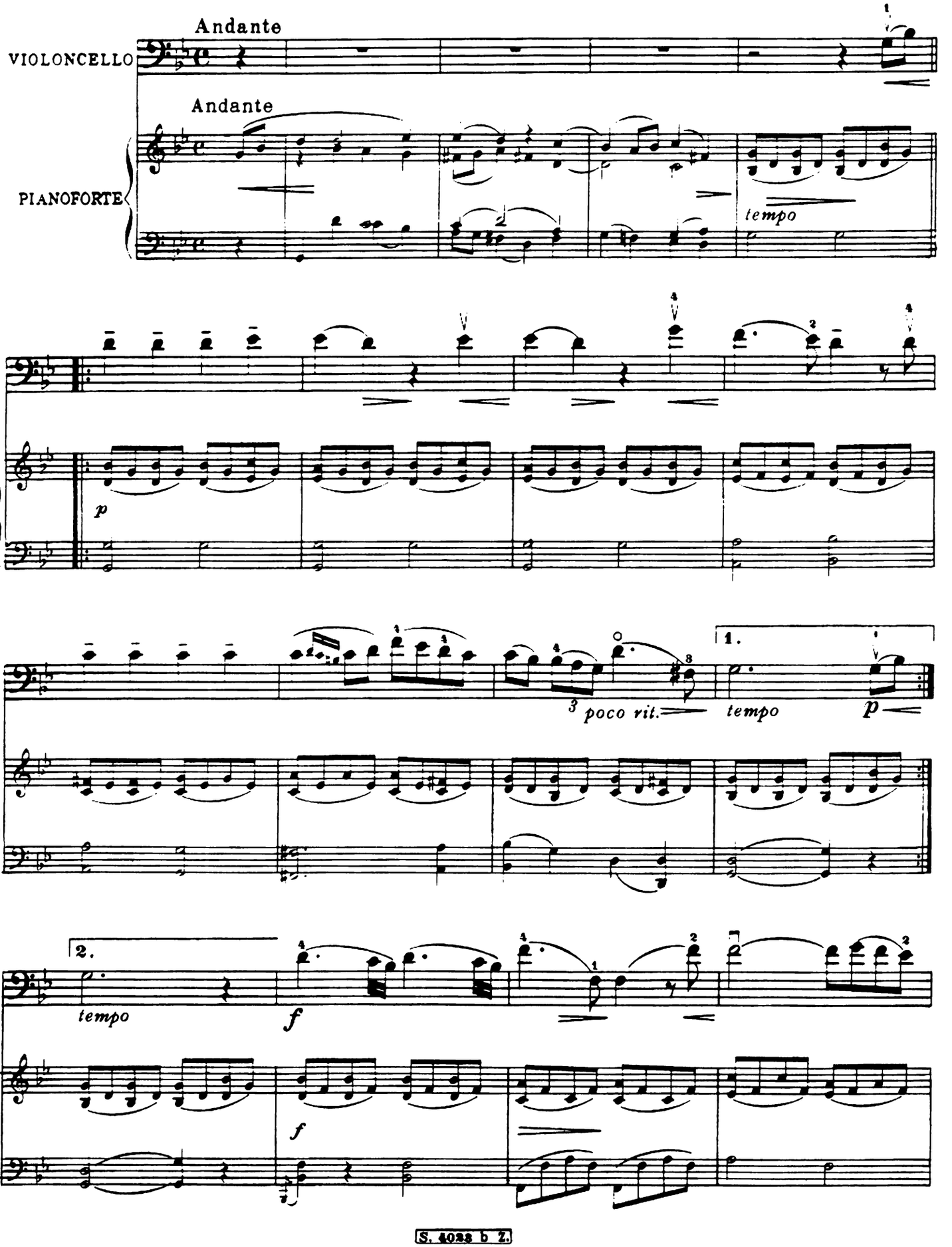
DUPORT

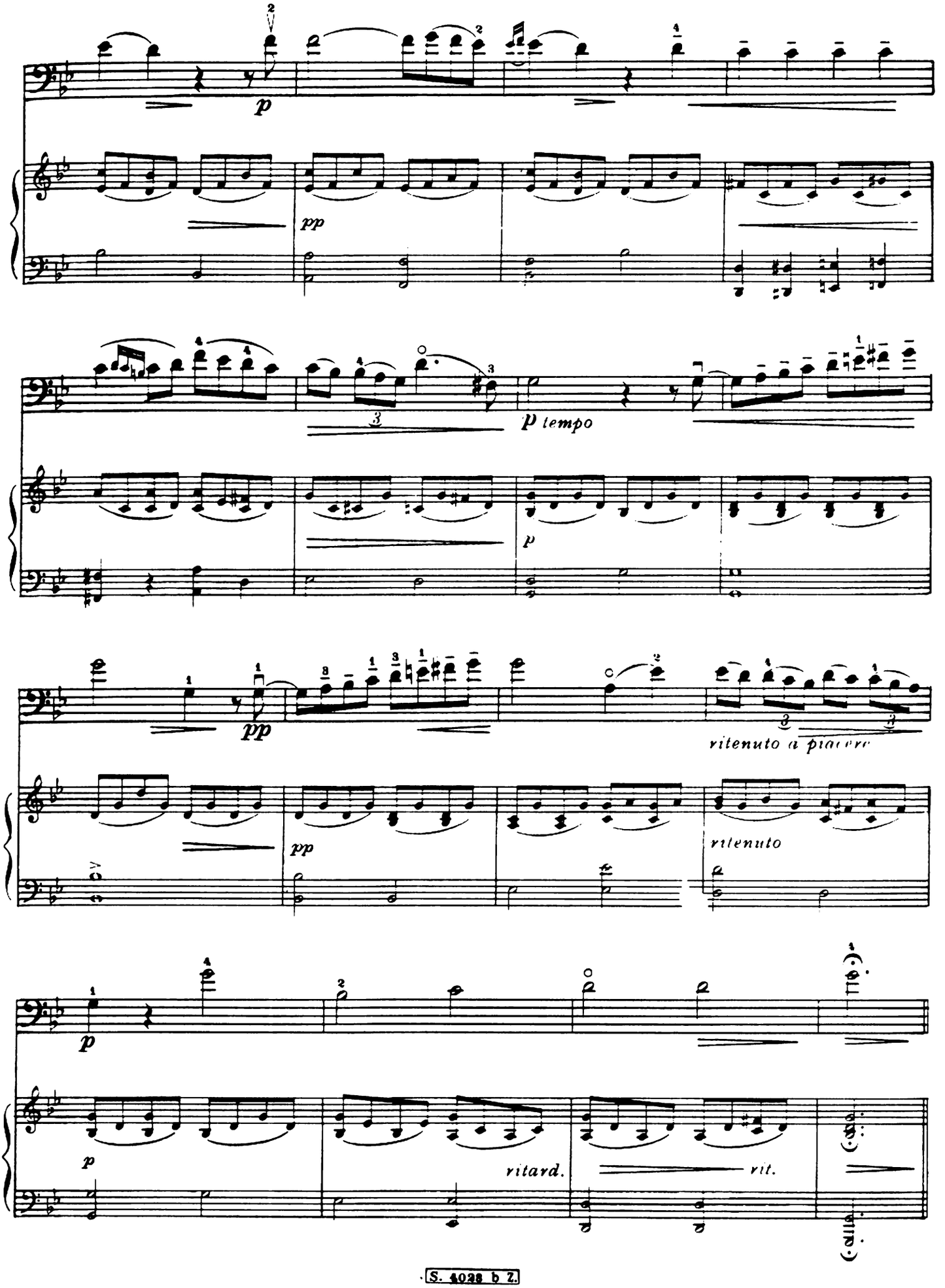
Esercizio



ARIA

G. B. PERGOLESI
(1710-1736)

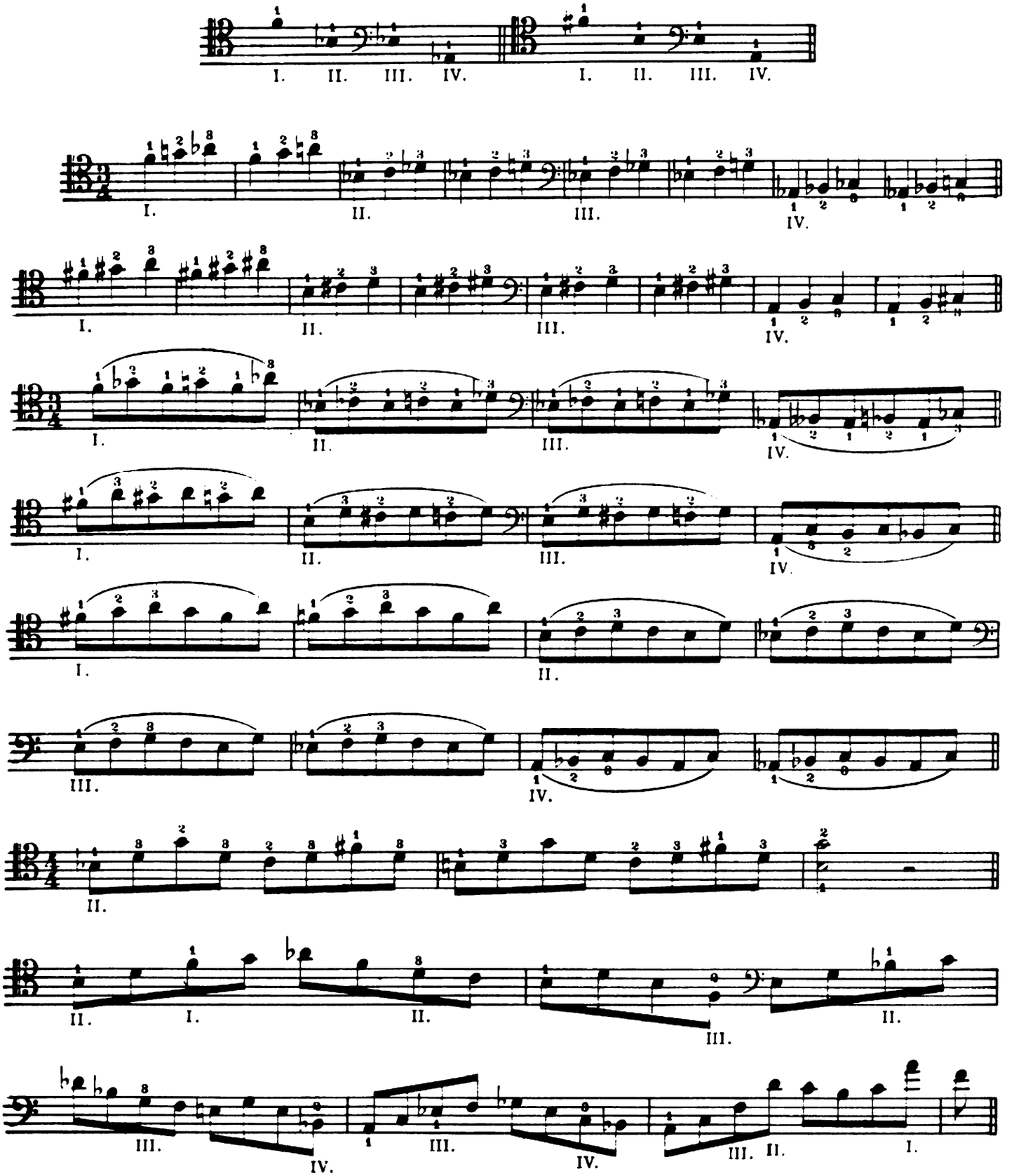


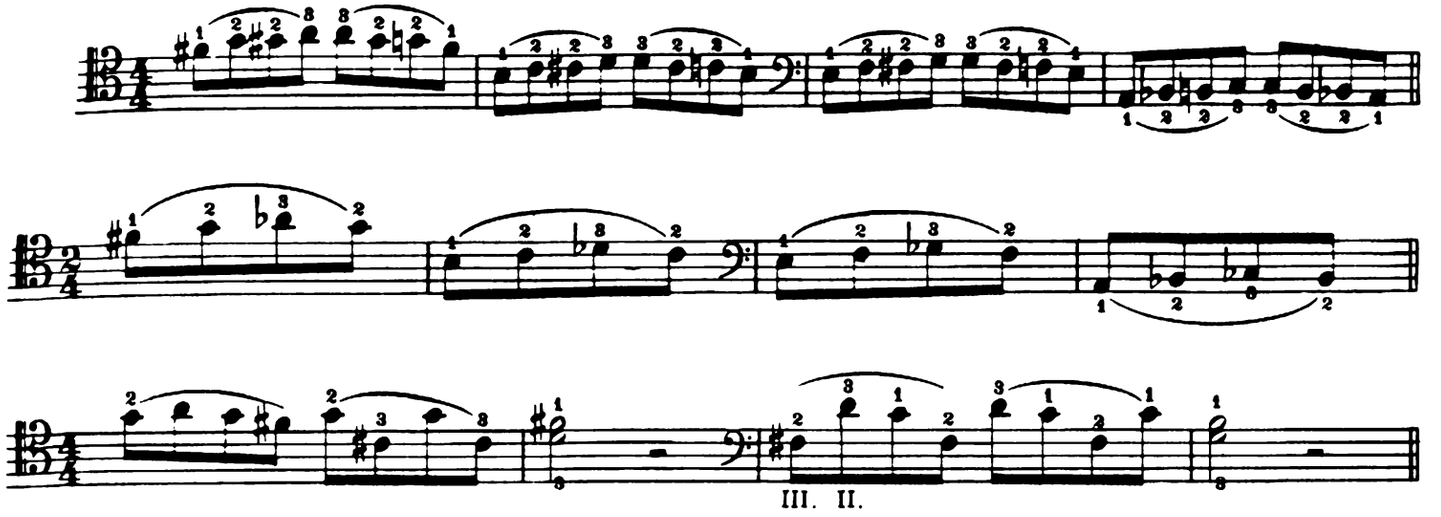

p
pp
p tempo
p
pp
ritenuto a piacere
pp
ritenuto
p
ritard.
rit.

Lezione 91

Nelle posizioni **5ª-6ª-7ª** la mano va tenuta diversamente delle posizioni imparate precedentemente,ed anche la diteggiatura,(che come vedremo in seguito è affine a quella della posizione del capotasto) va trattata con altro criterio.

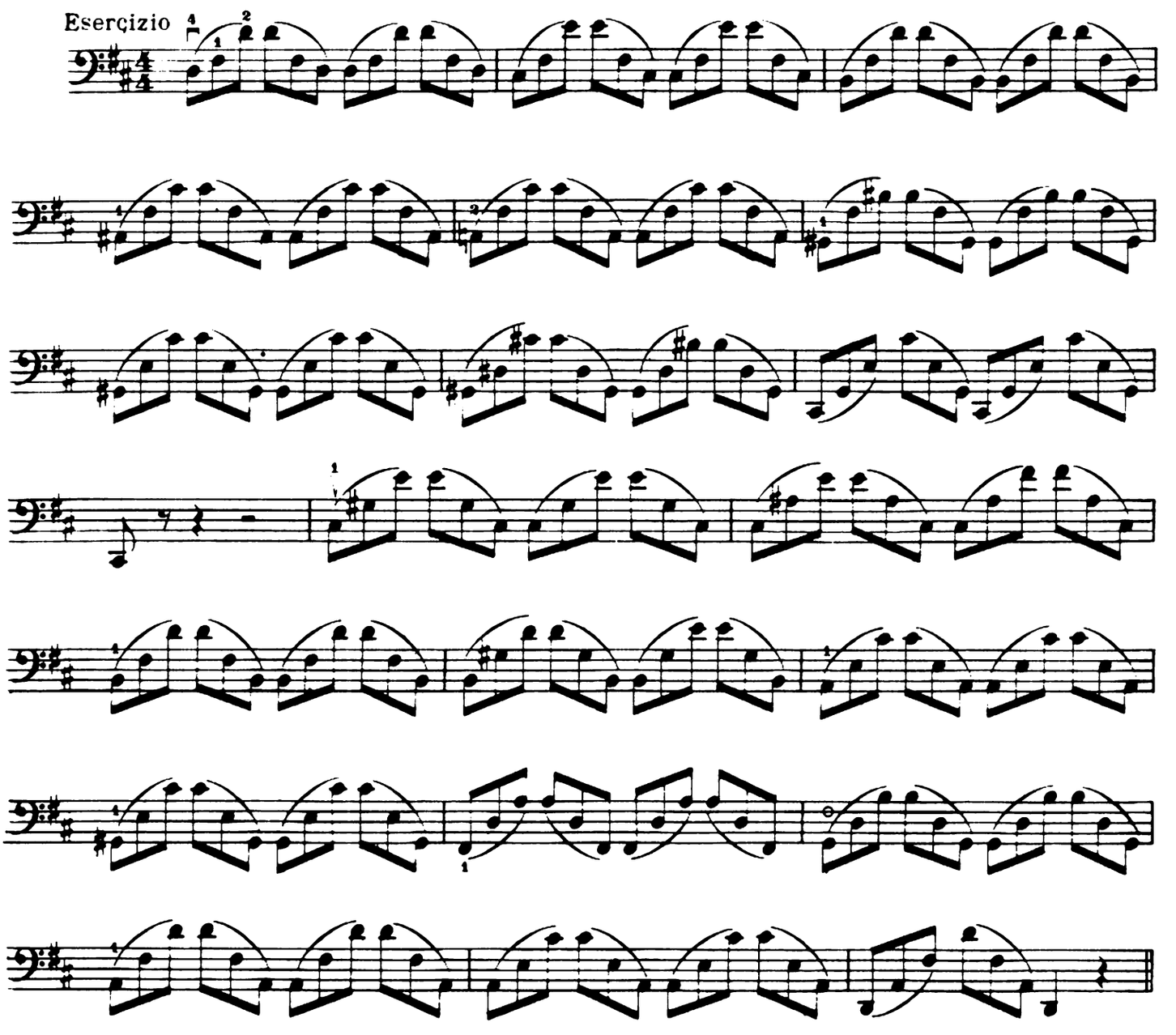
V. POSIZIONE





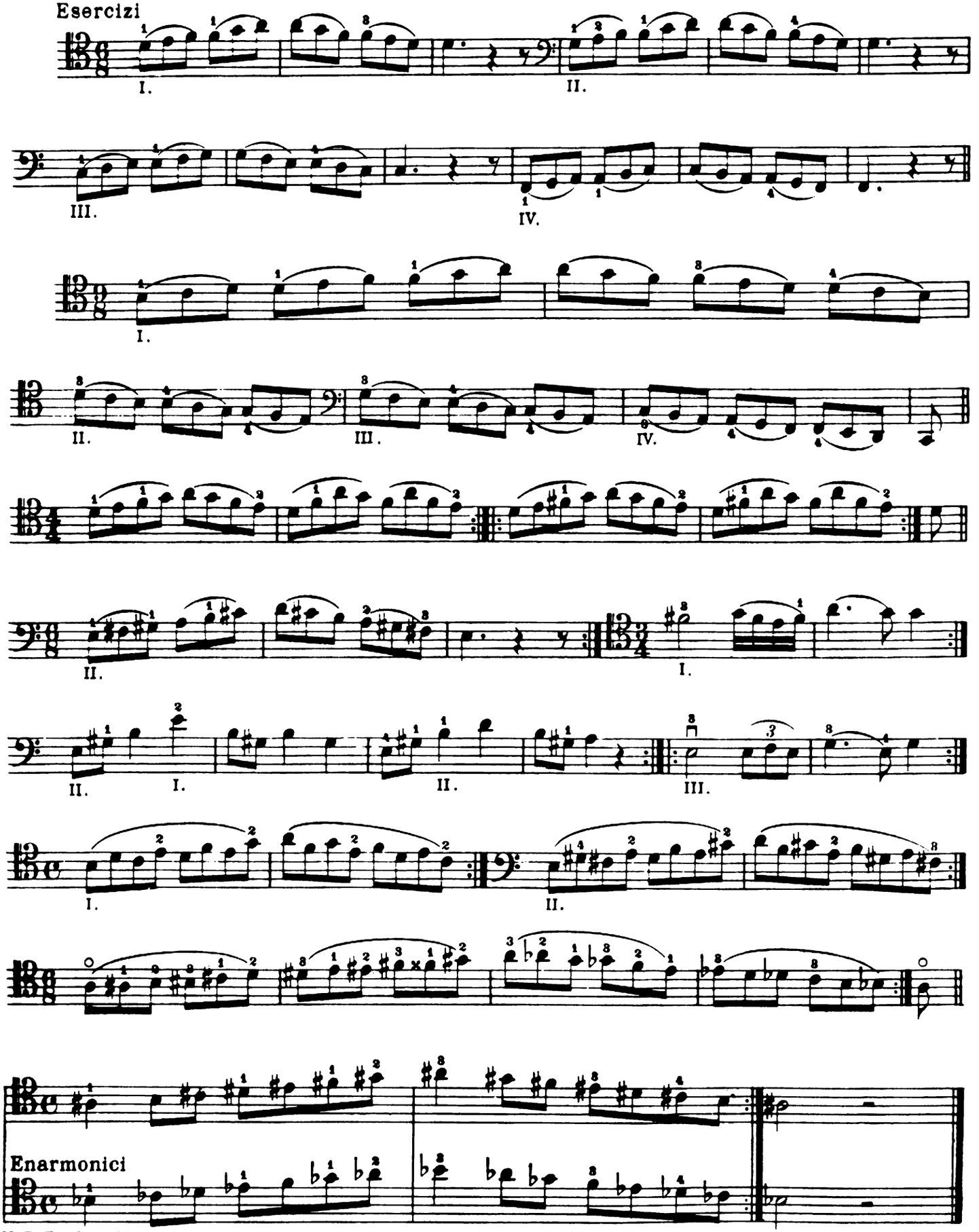
ARPEGGIO

DUPORT



Lezione 92

PASSAGGI DI POSIZIONE

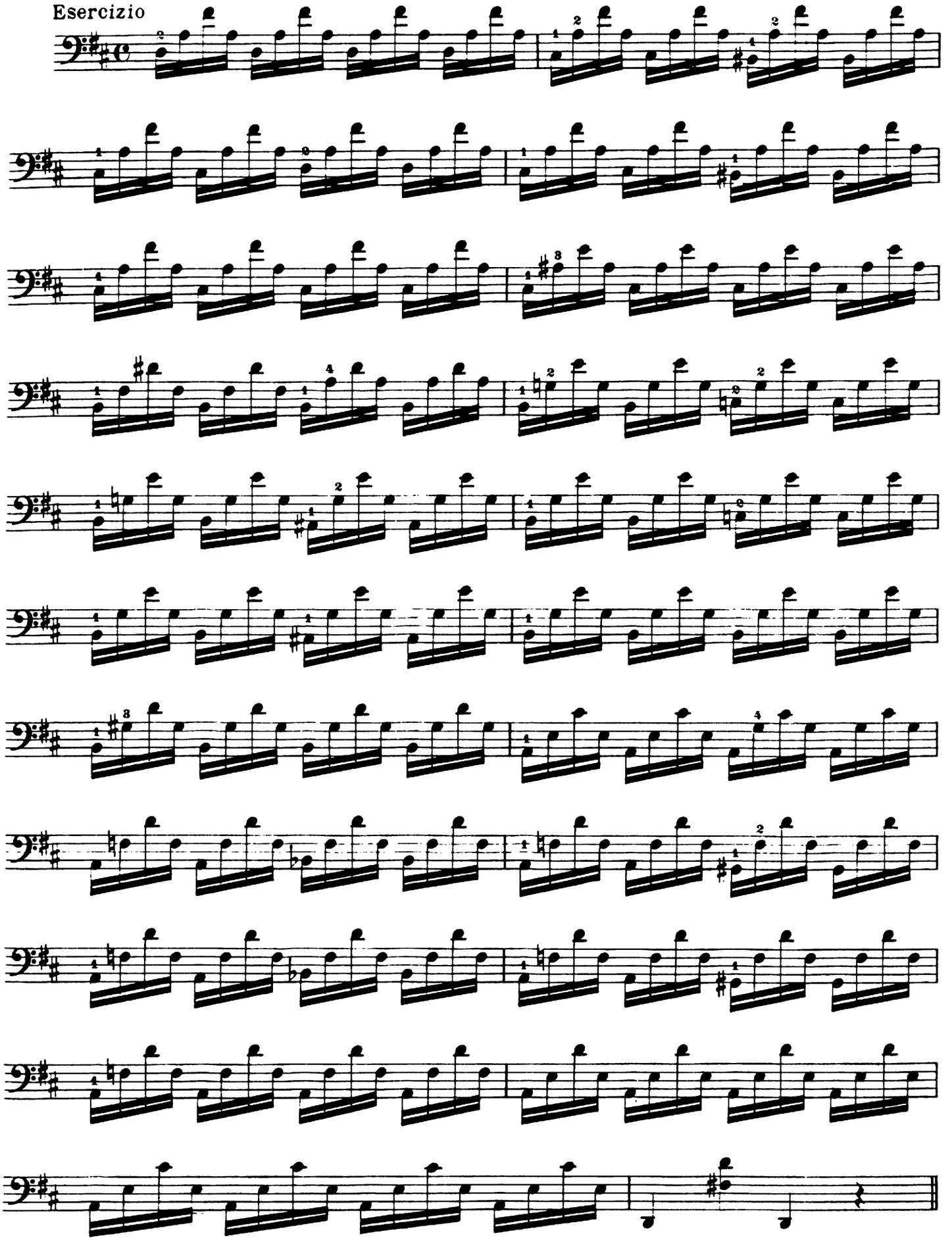


N. B.-Per i cambiamenti di posizione ricordare sempre le regole precedenti.

ARPEGGIO

DUPORT

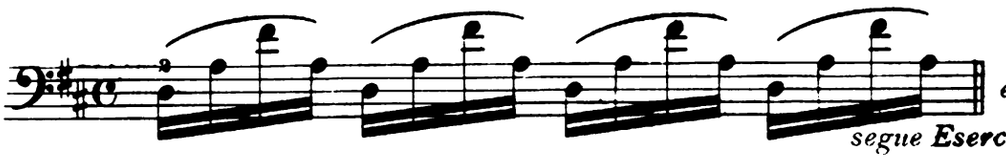
Esercizio



N. B. Eseguire lo studio con arco liscio alla metà ed alla punta

S. 4028 b Z.

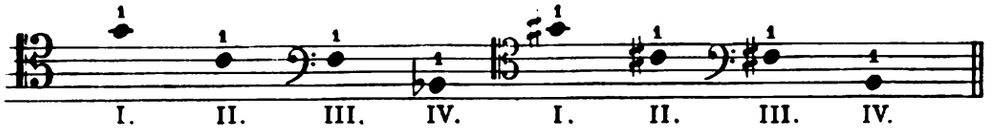
Lezione 93

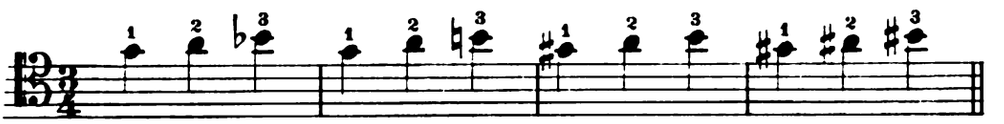


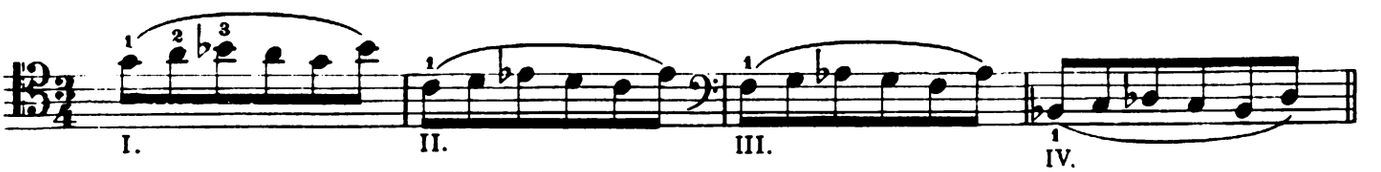
ecc:

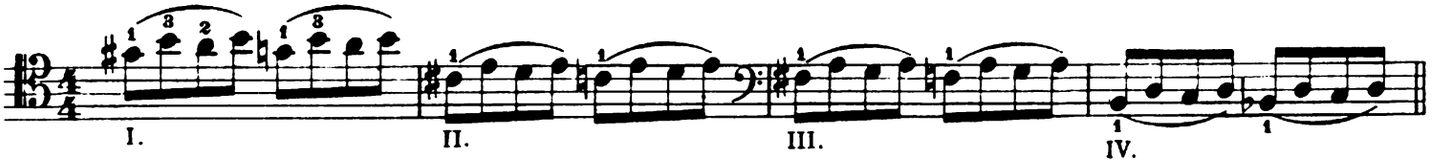
segue ***Esercizio precedente***

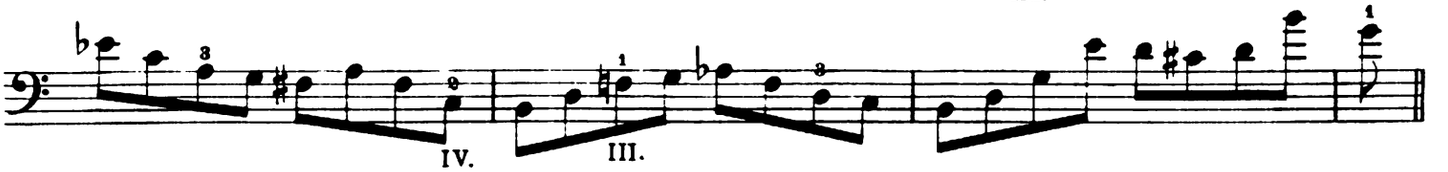
VI. POSIZIONE

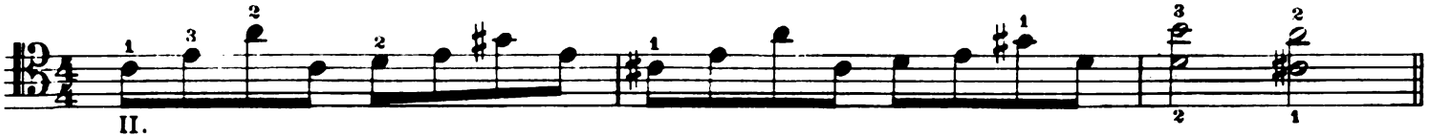


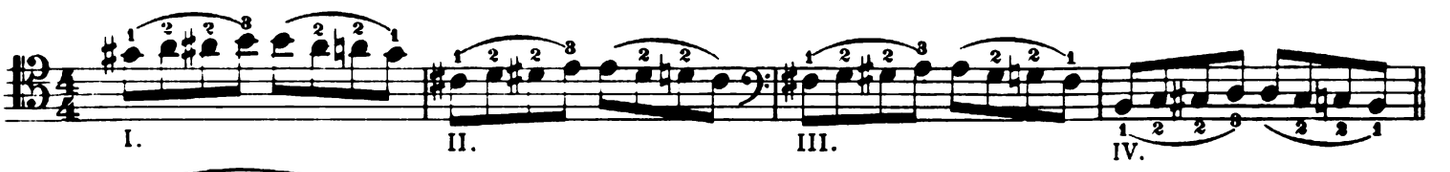


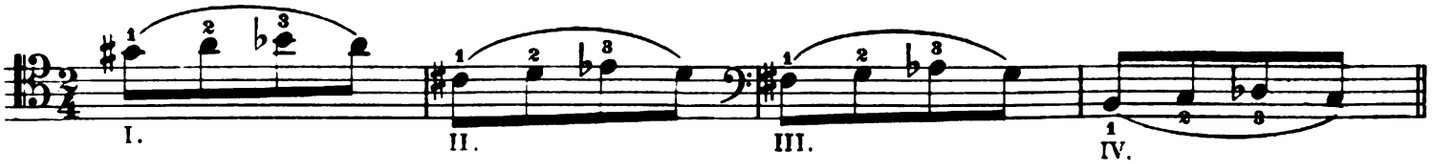


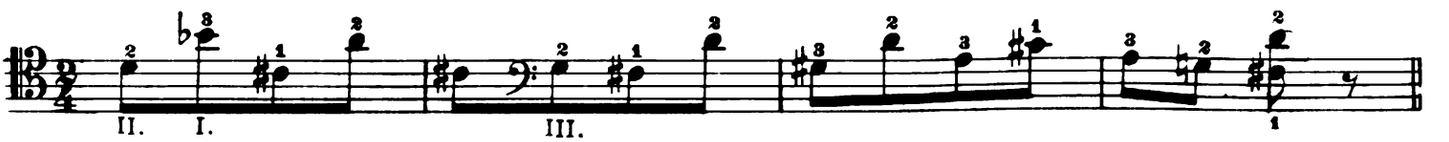






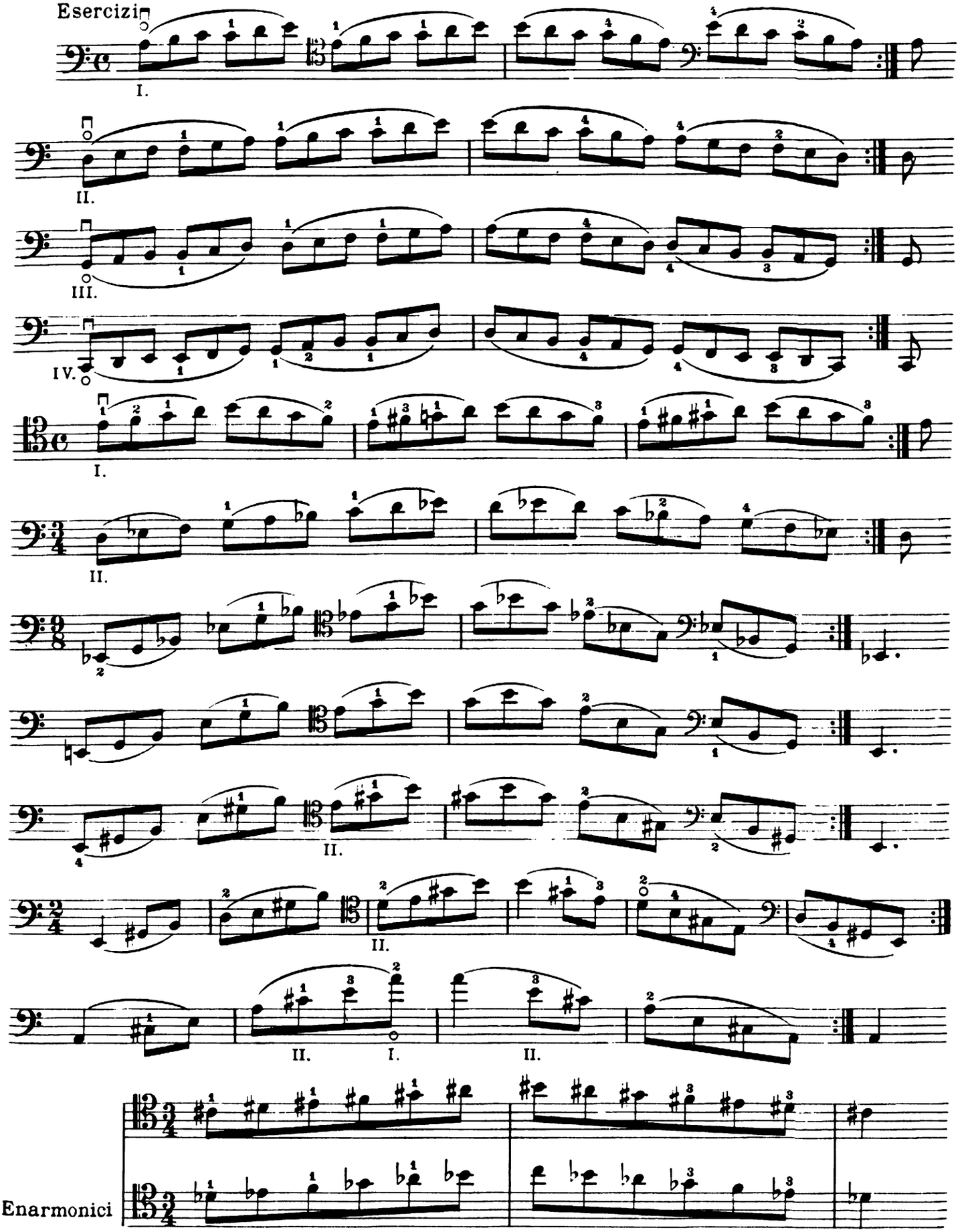






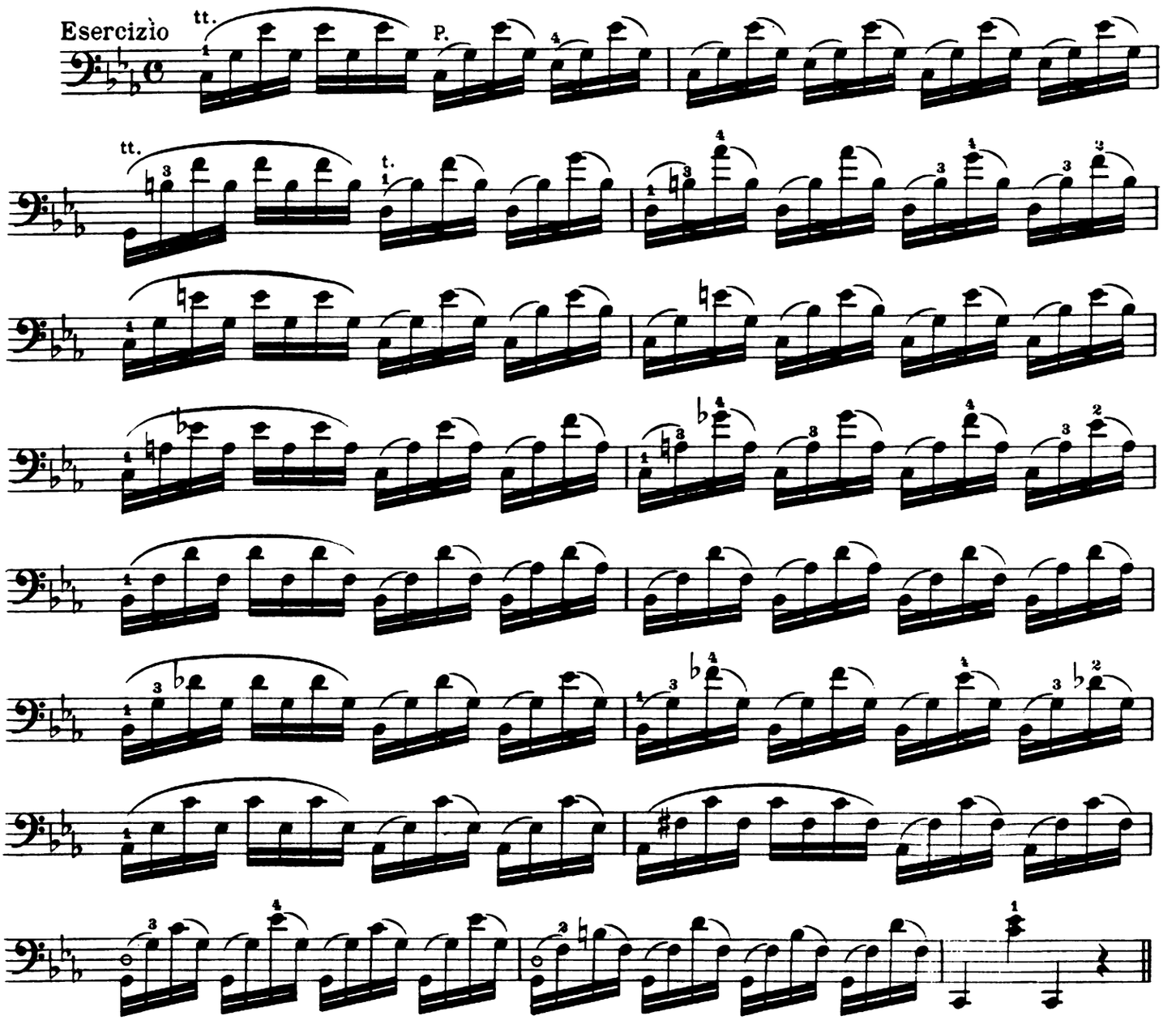
Lezione 94

PASSAGGI DI POSIZIONE



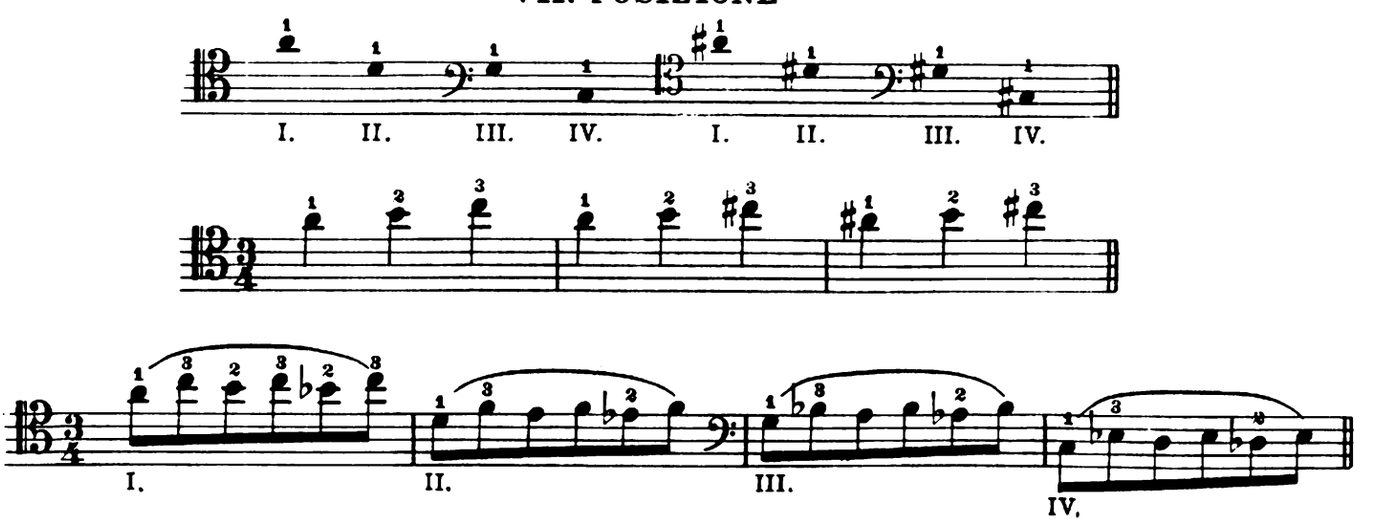
ARPEGGIO

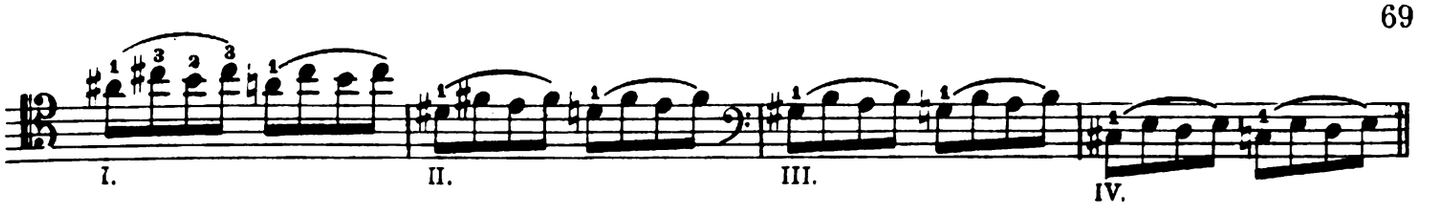
DUPORT

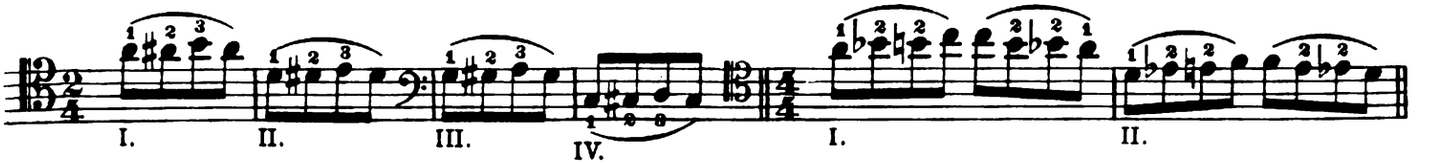


Lezione 95

VII. POSIZIONE

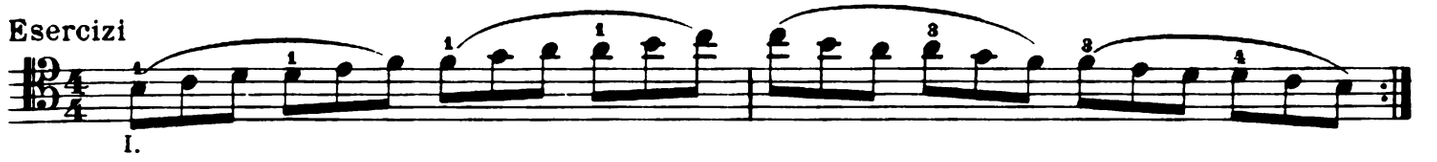


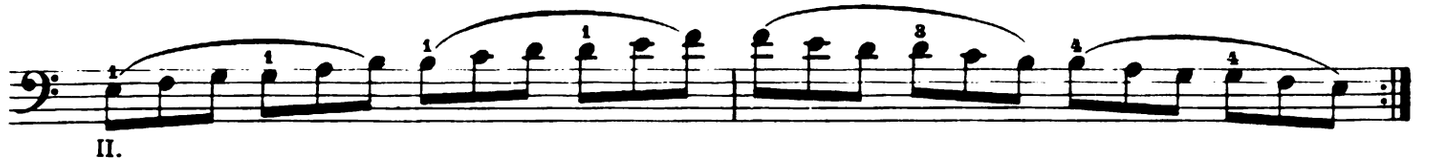


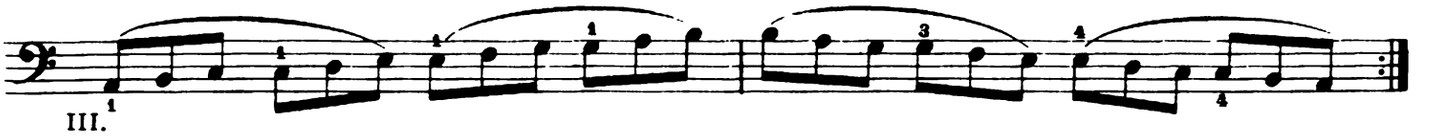


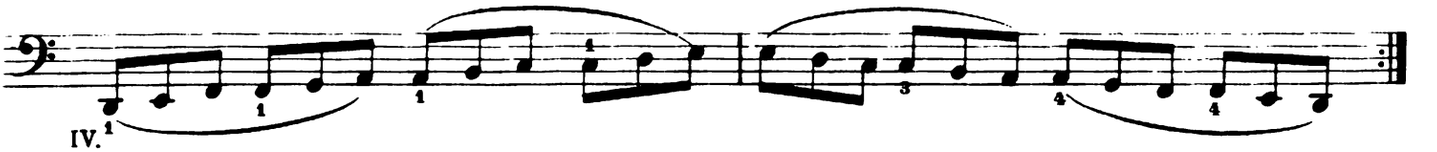
PASSAGGI DI POSIZIONE

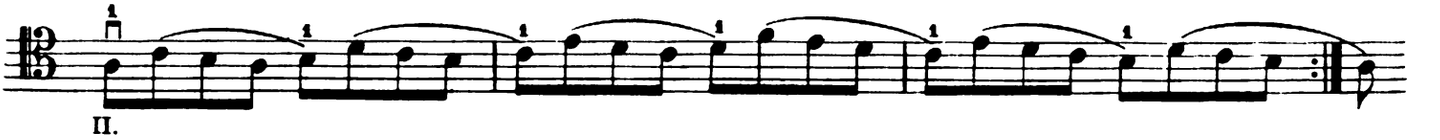
Esercizi

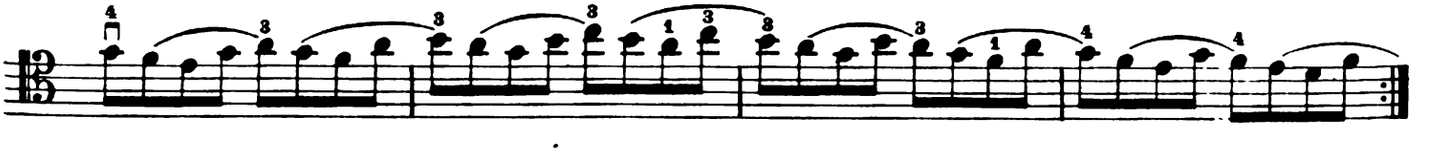


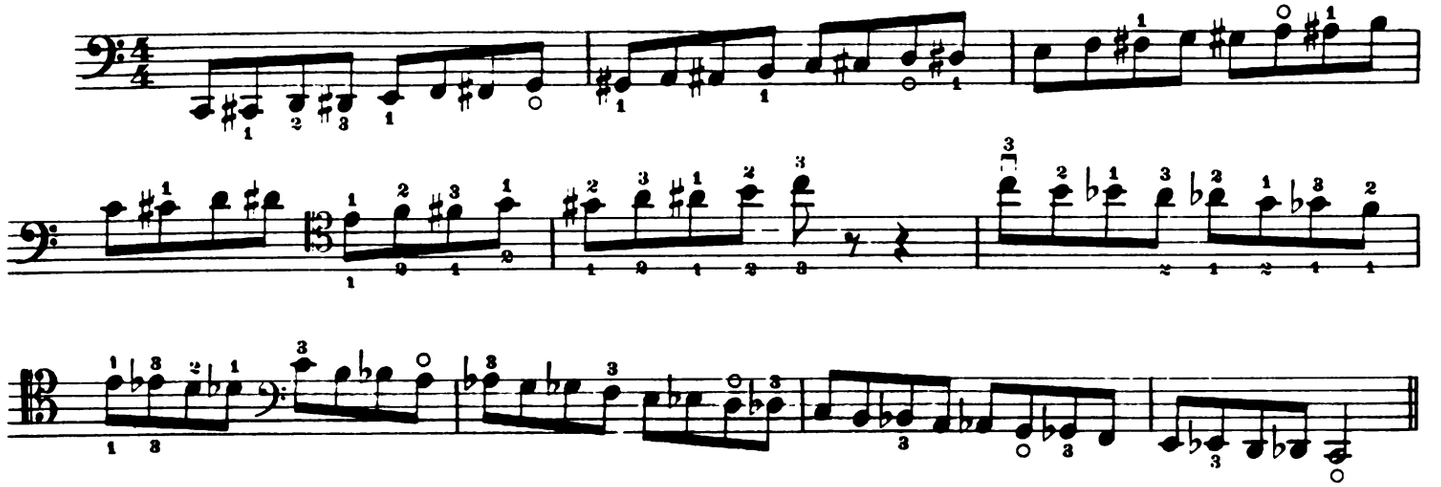






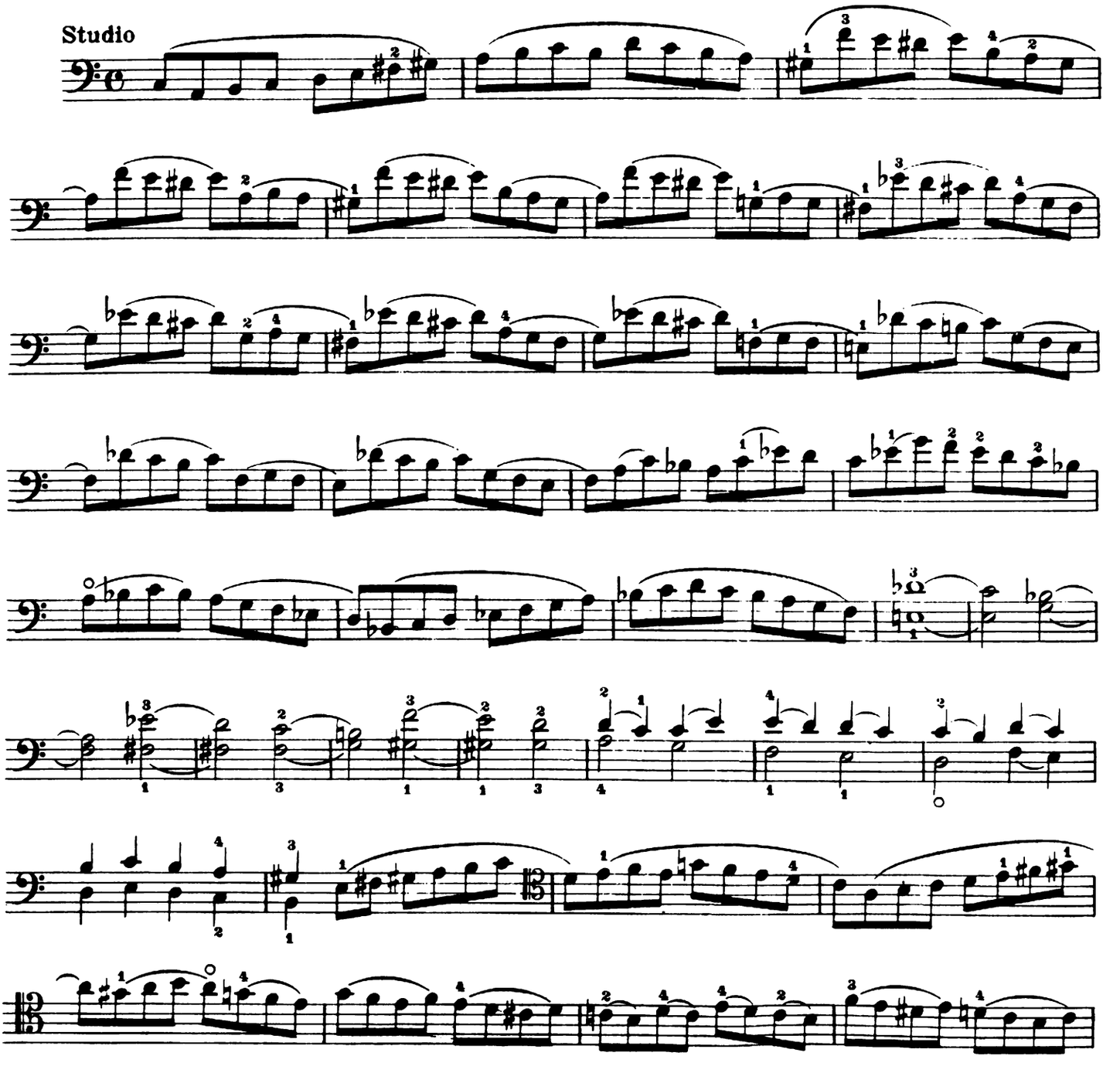


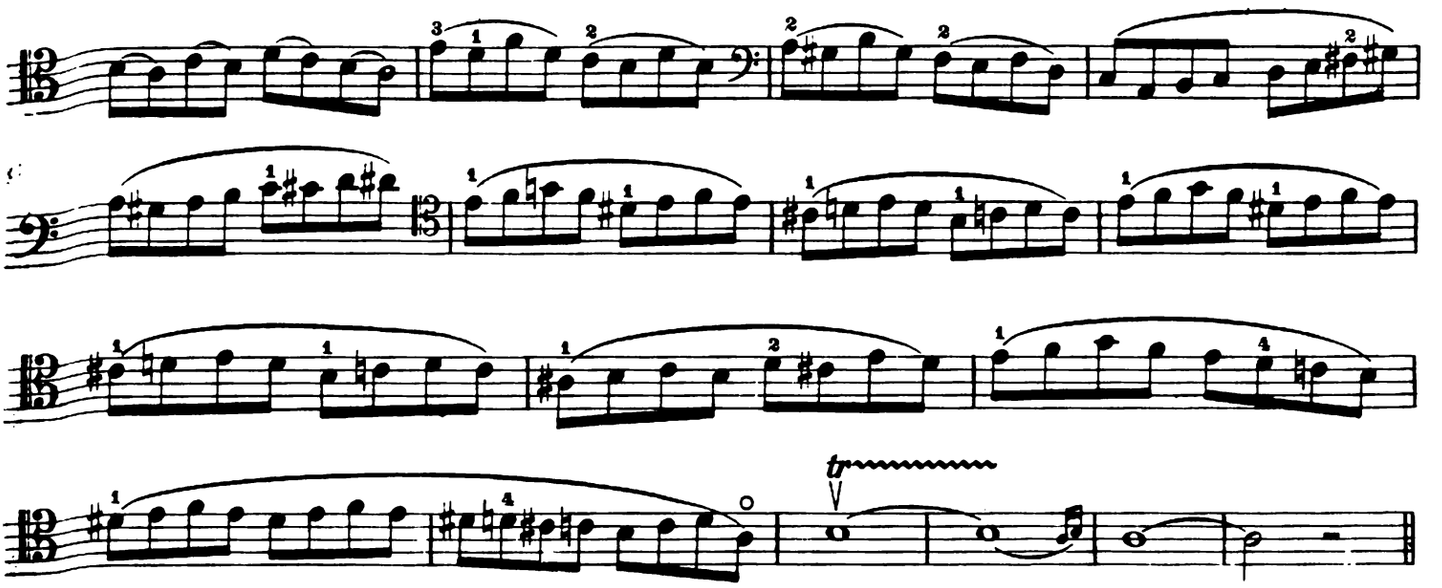




DUPORT

Studio

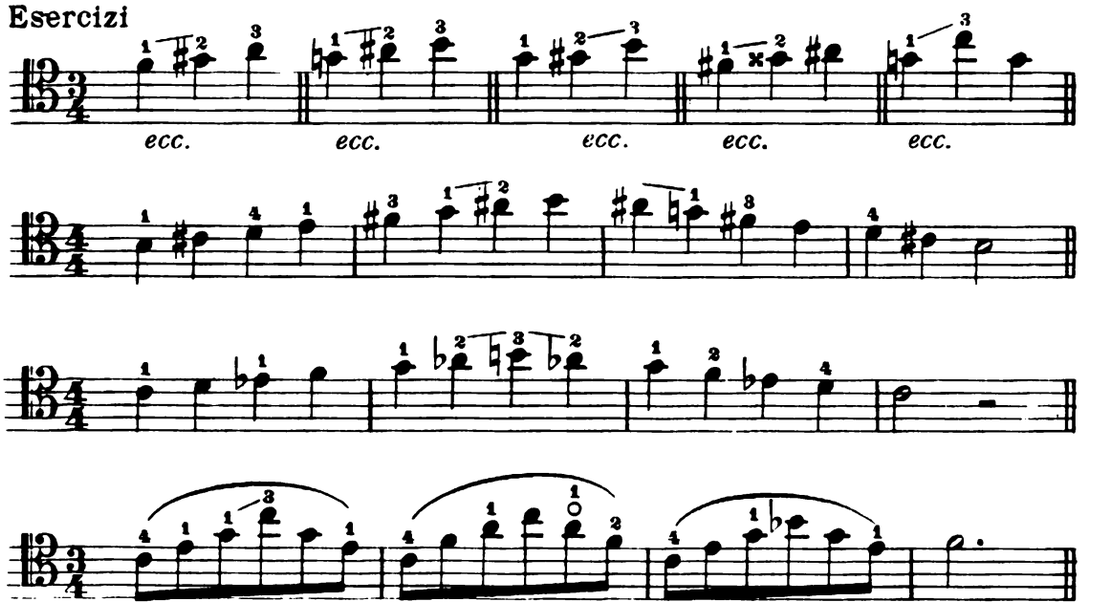




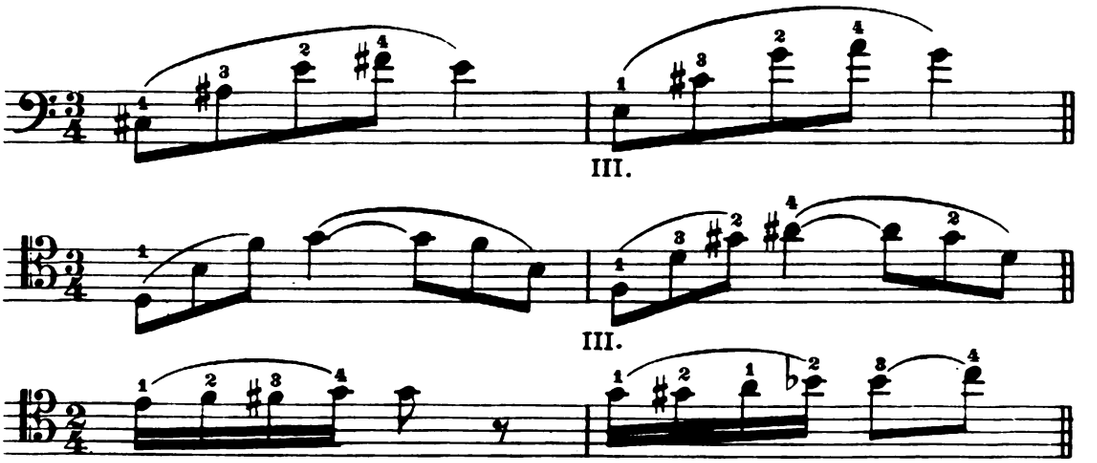
Lezione 96

ALLARGAMENTI DI ECCEZIONE

Esercizi

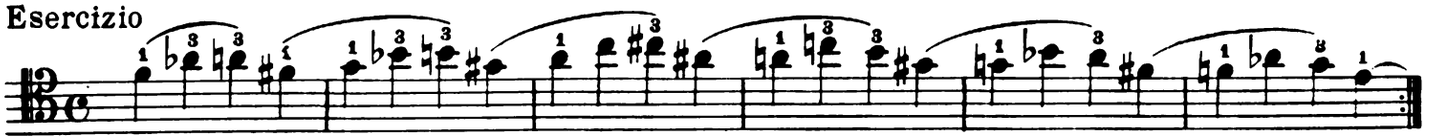


ESEMPI PER L'IMPIEGO DEL 4° DITO NELLE POSIZIONI V. VI. VII.



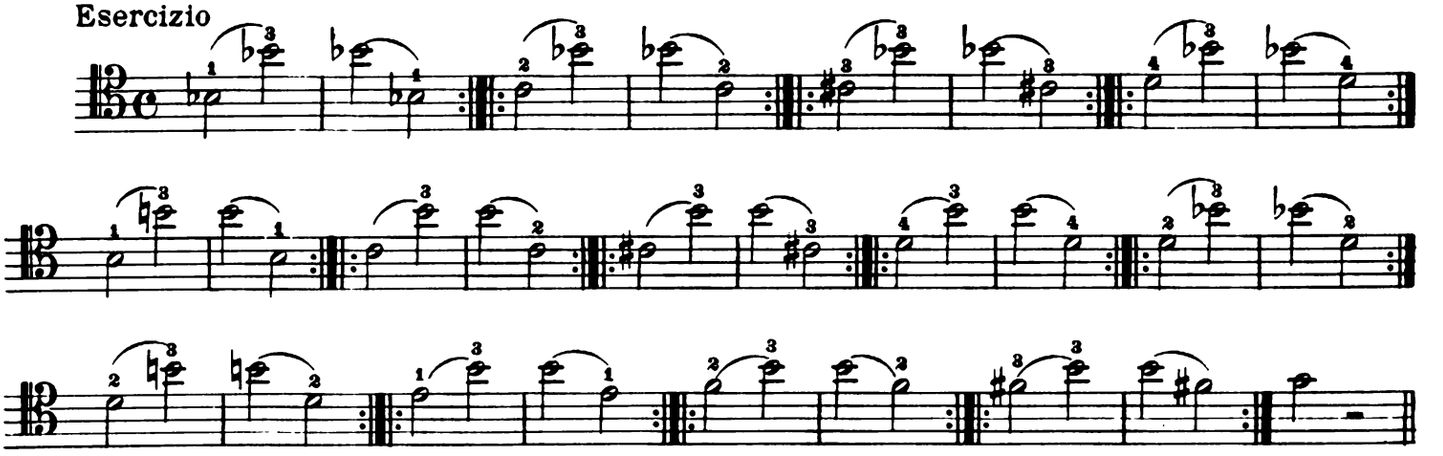
PROGRESSIONE DALLA V. ALLA VII. POSIZIONE

Esercizio



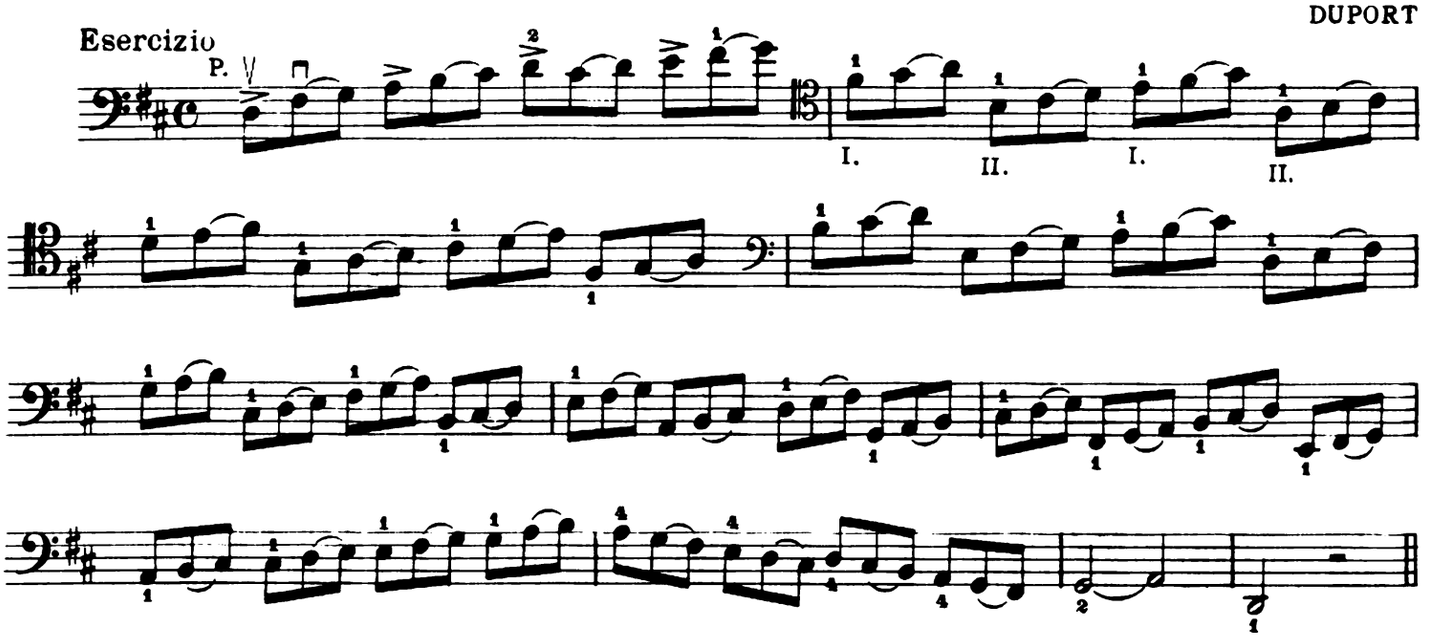
SALTI DI POSIZIONE

Esercizio



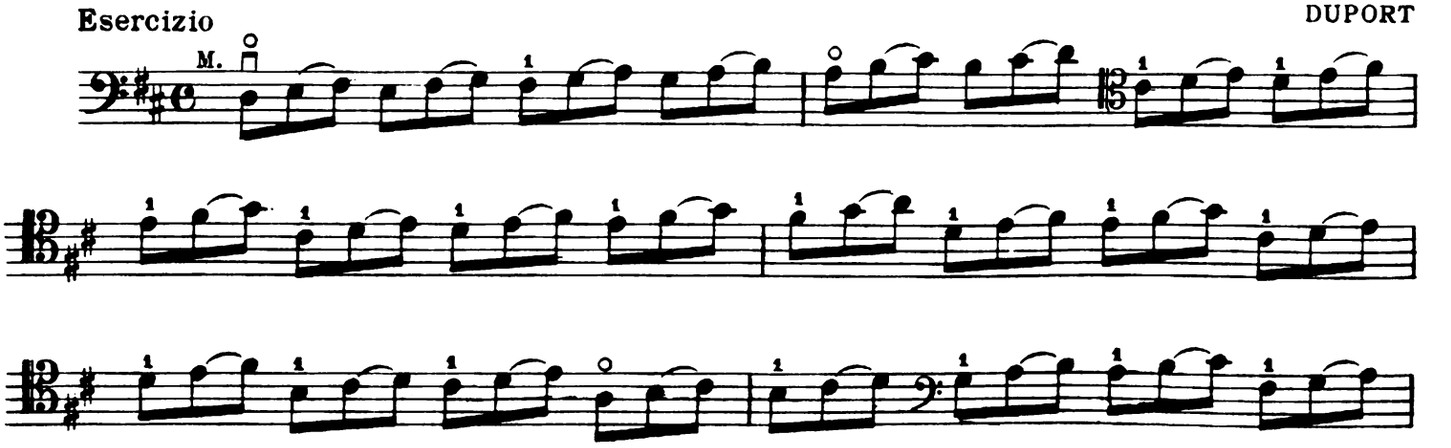
DUPORT

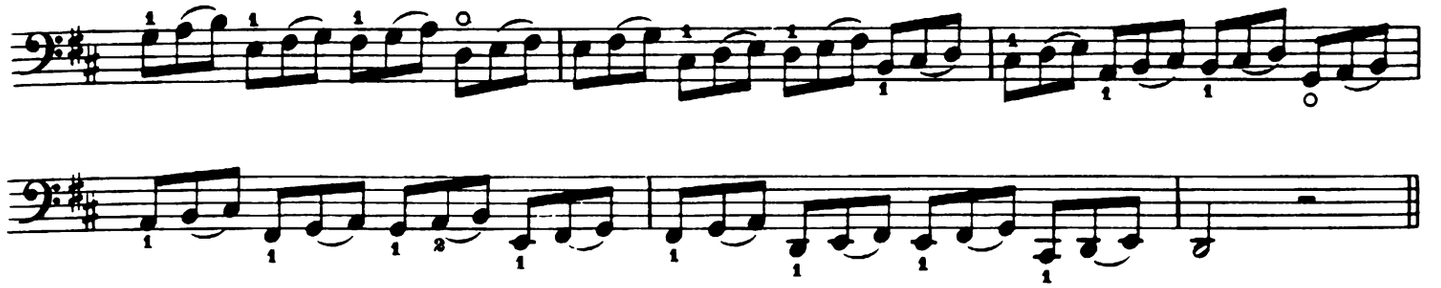
Esercizio



Esercizio

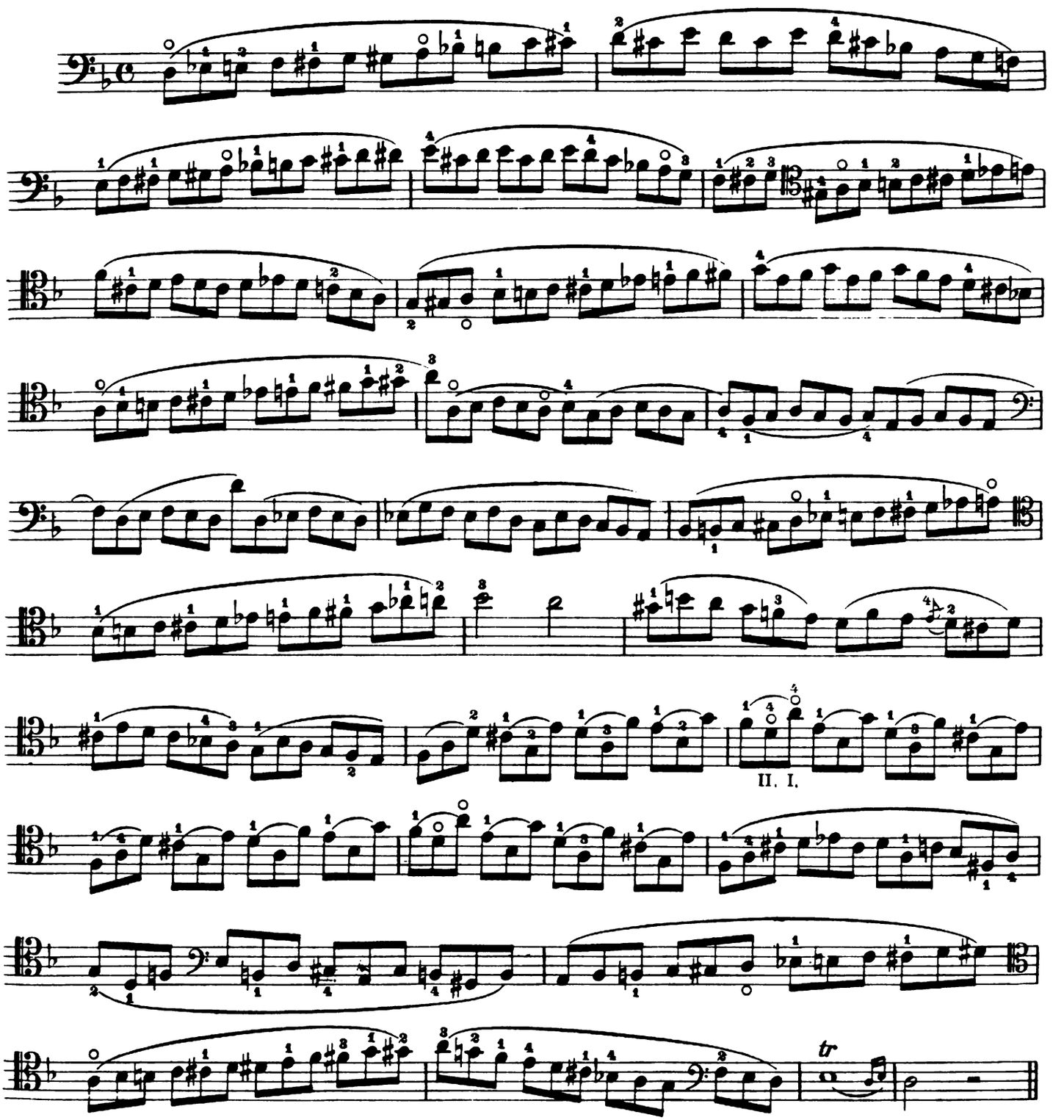
DUPORT





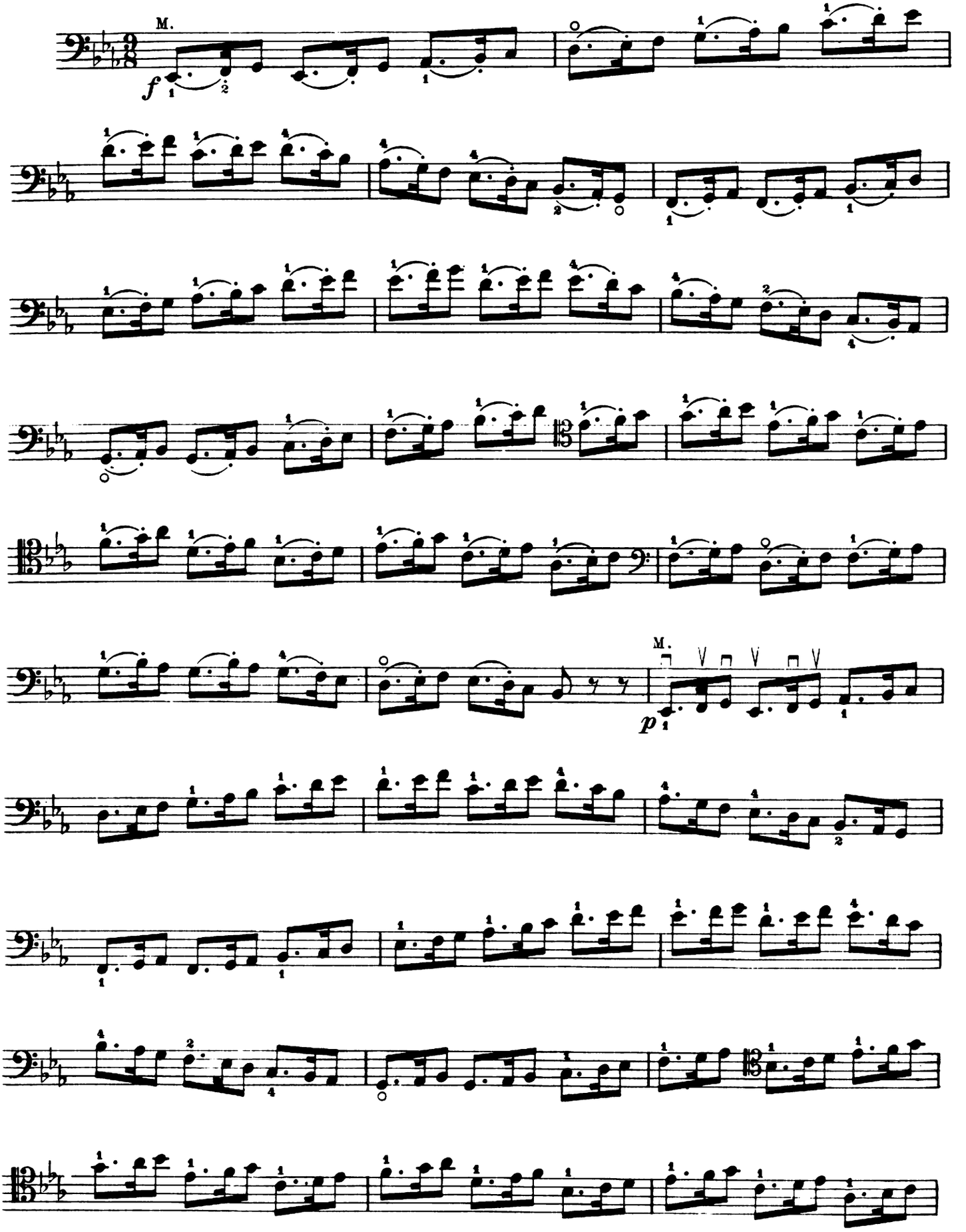
Lezione 97

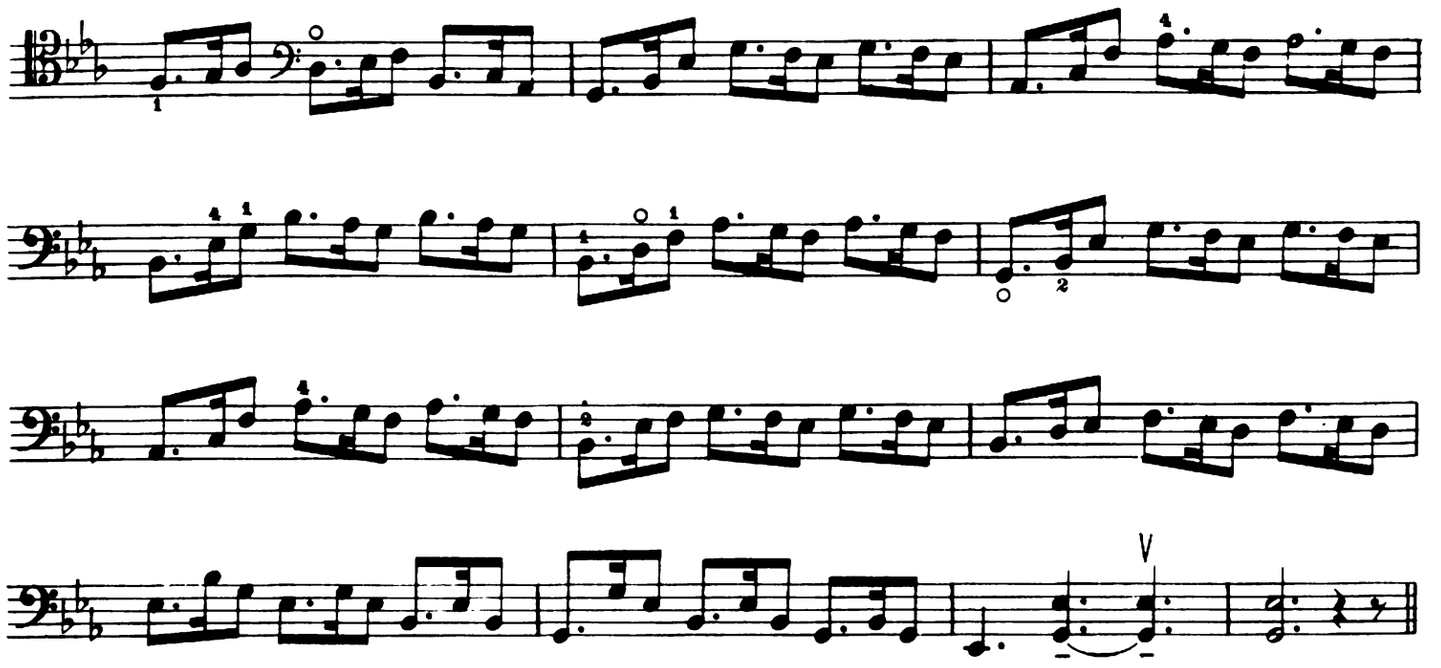
DUPORT



Lezione 98

DUPORT

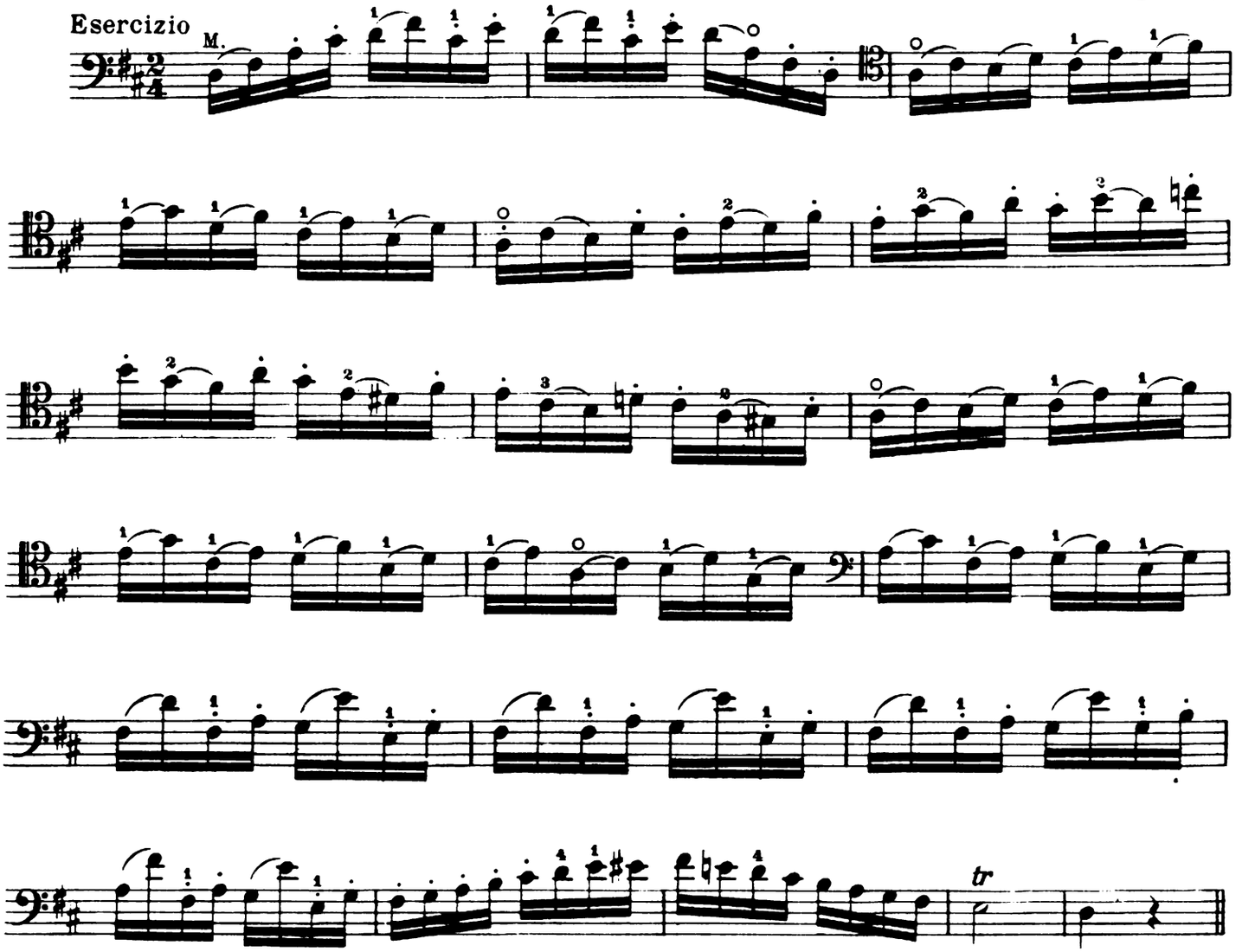




Lezione 99

DUPORT

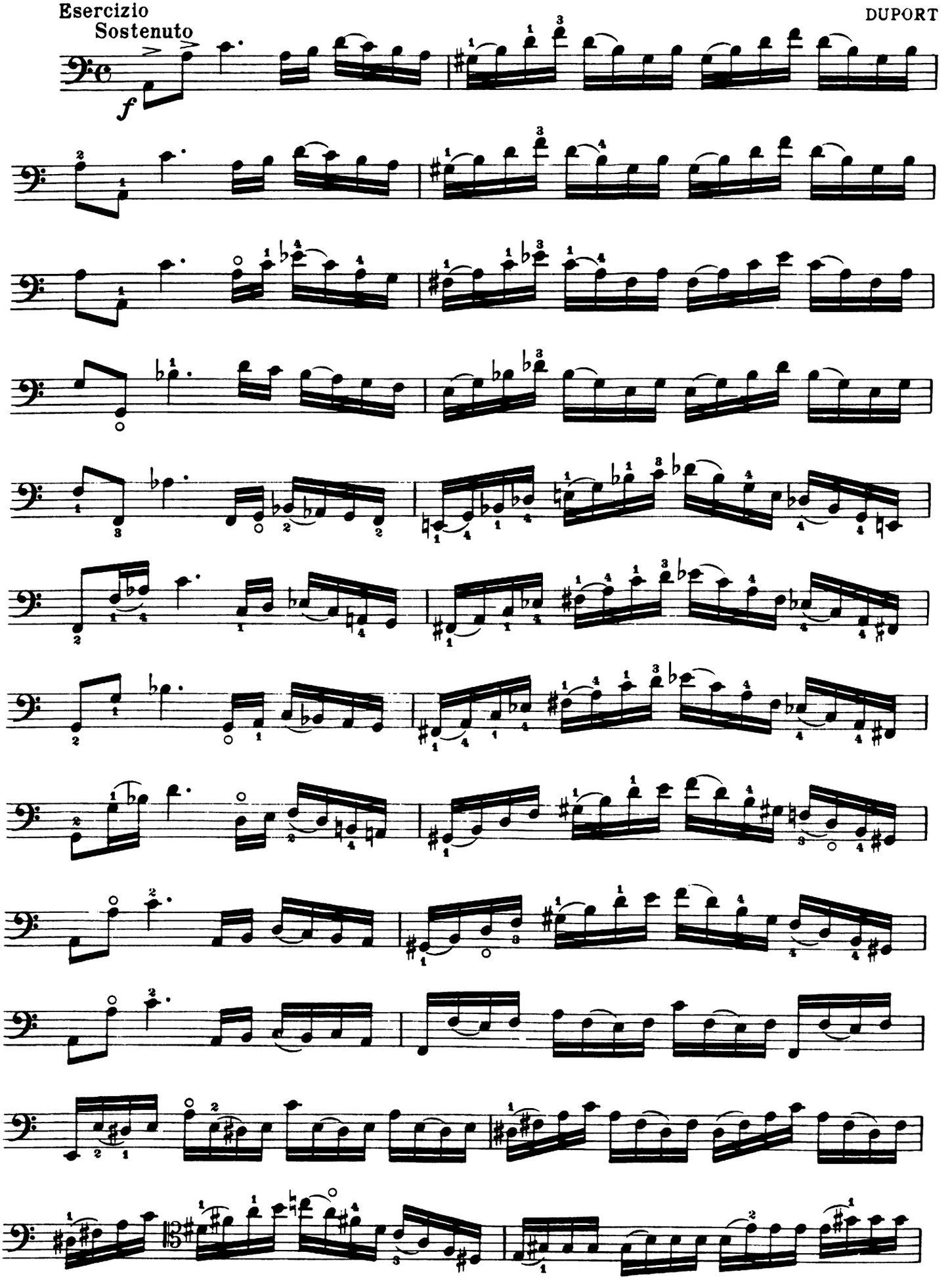
Esercizio M.



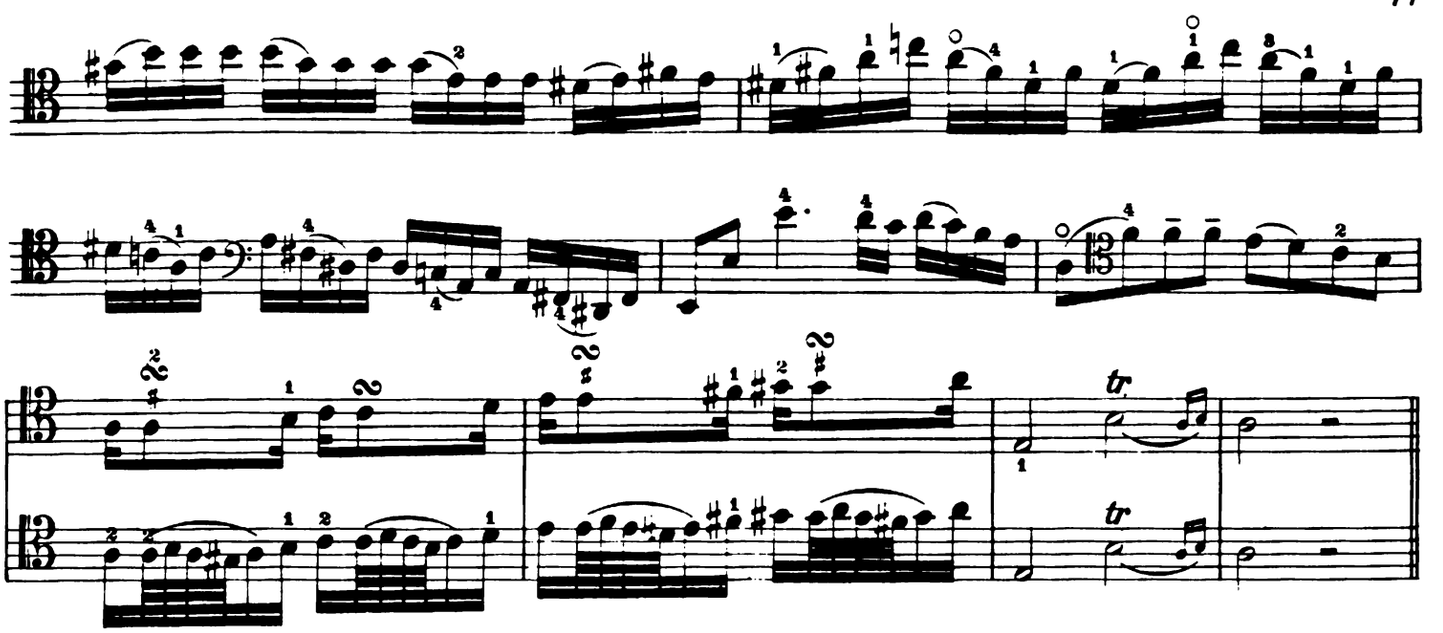
Esercizio
Sostenuto

DUPORT

f

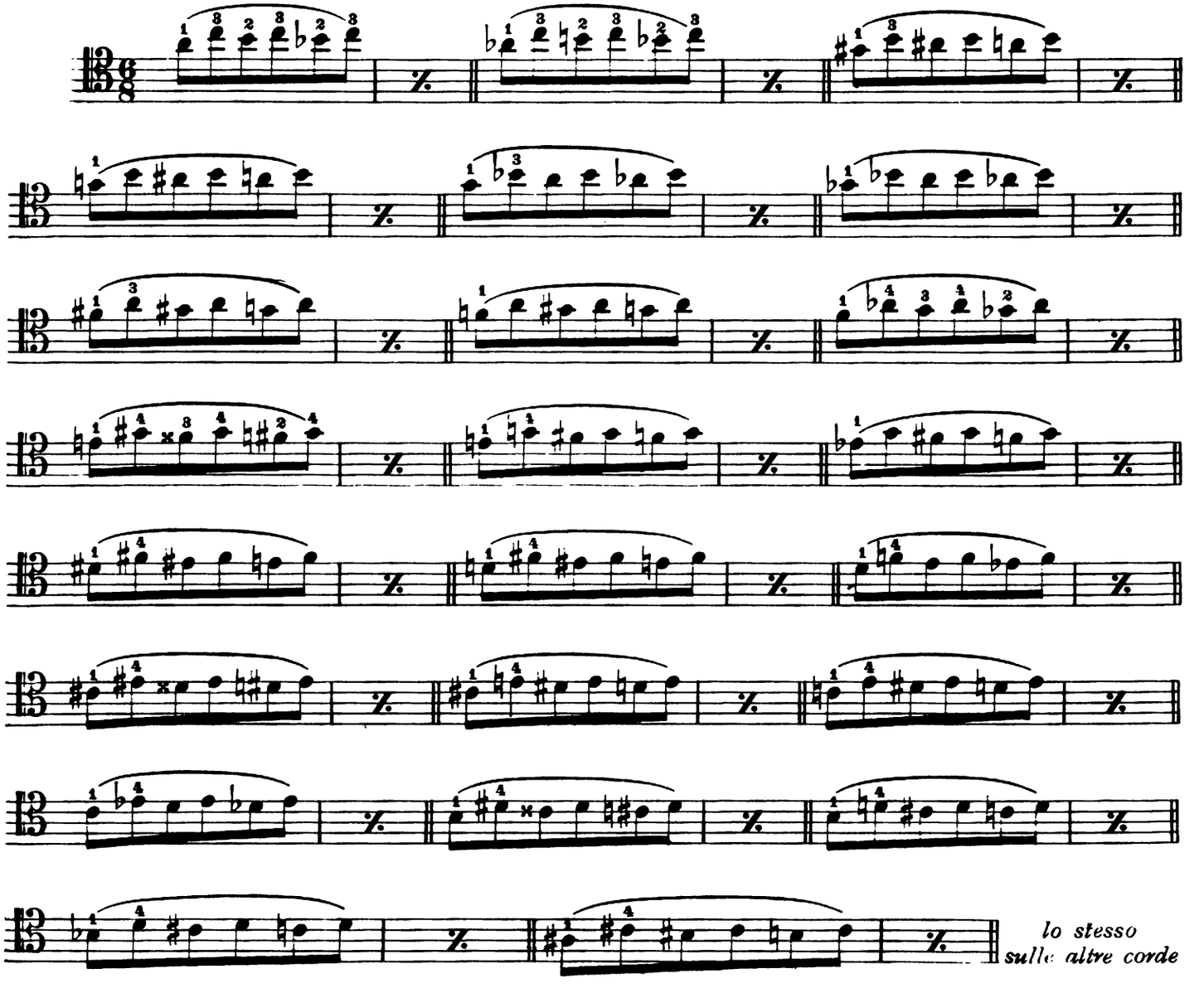


S. 4023 b Z.

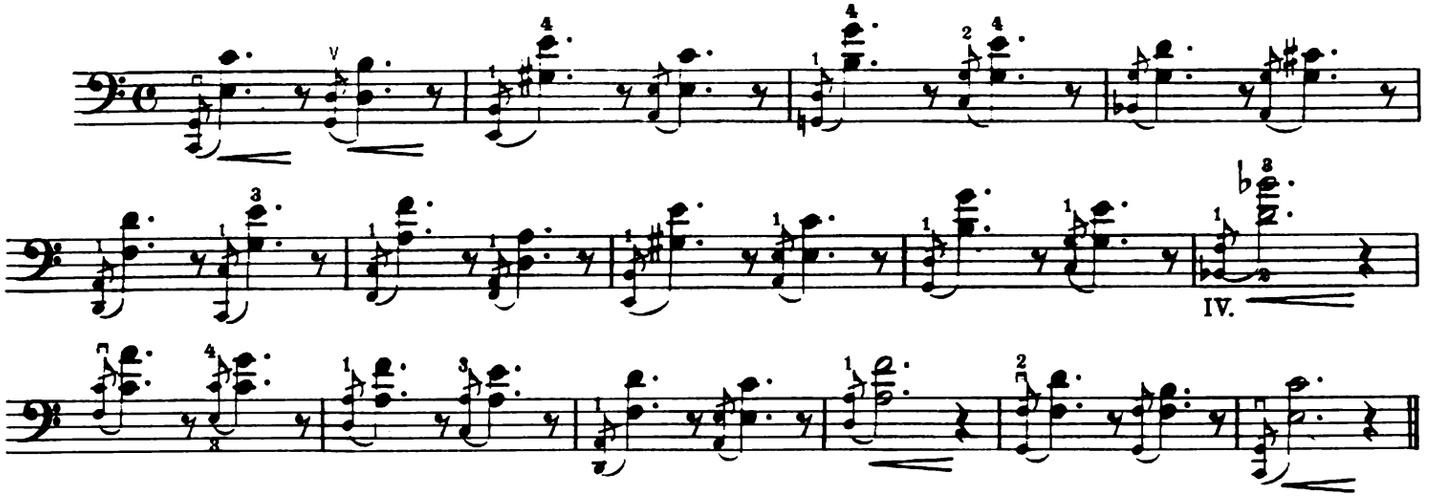


Lezione 100

ESERCIZIO RIASSUNTIVO DELLE 7 POSIZIONI



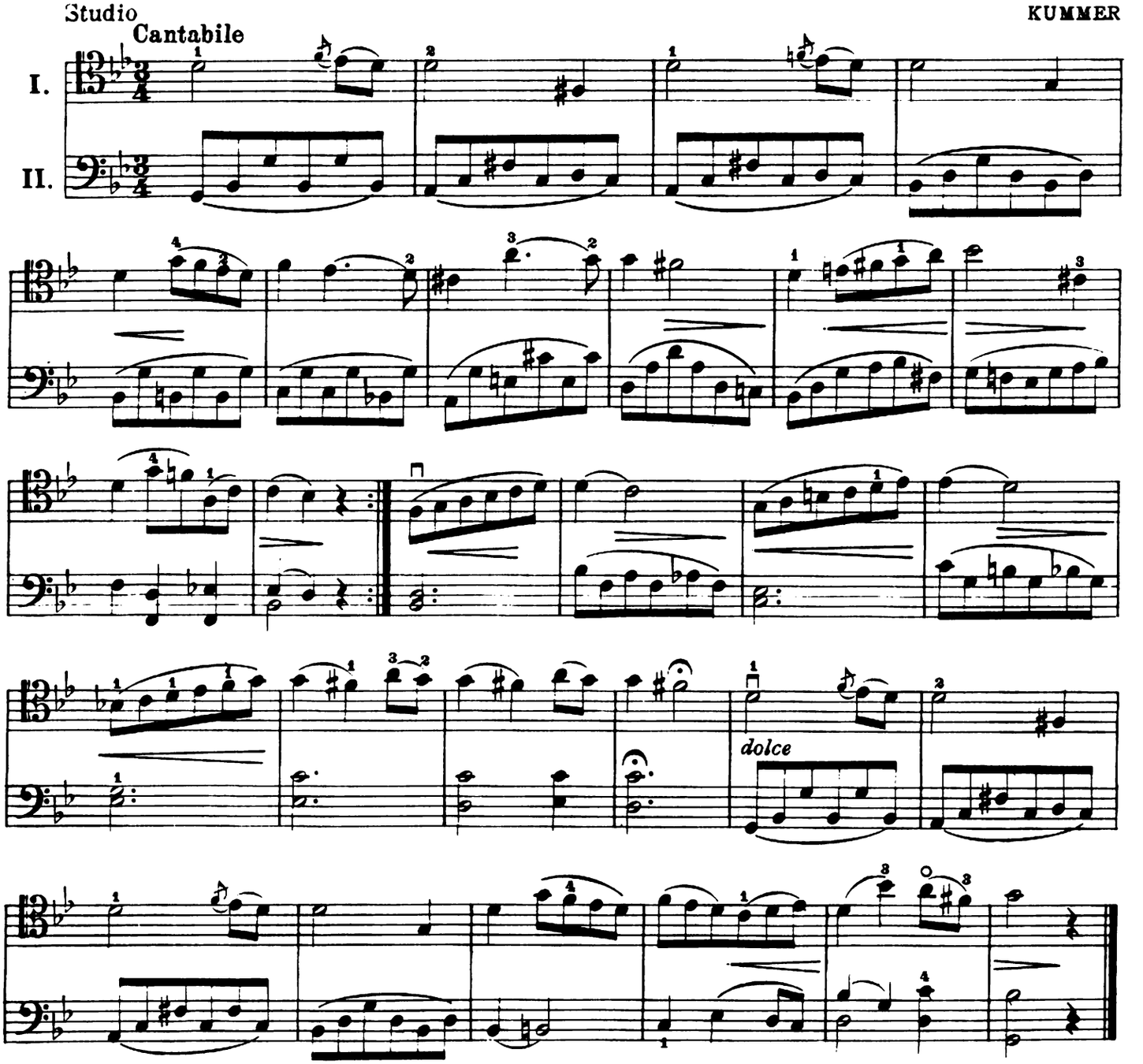
STRAPPATE



Studio

KUMMER

Cantabile



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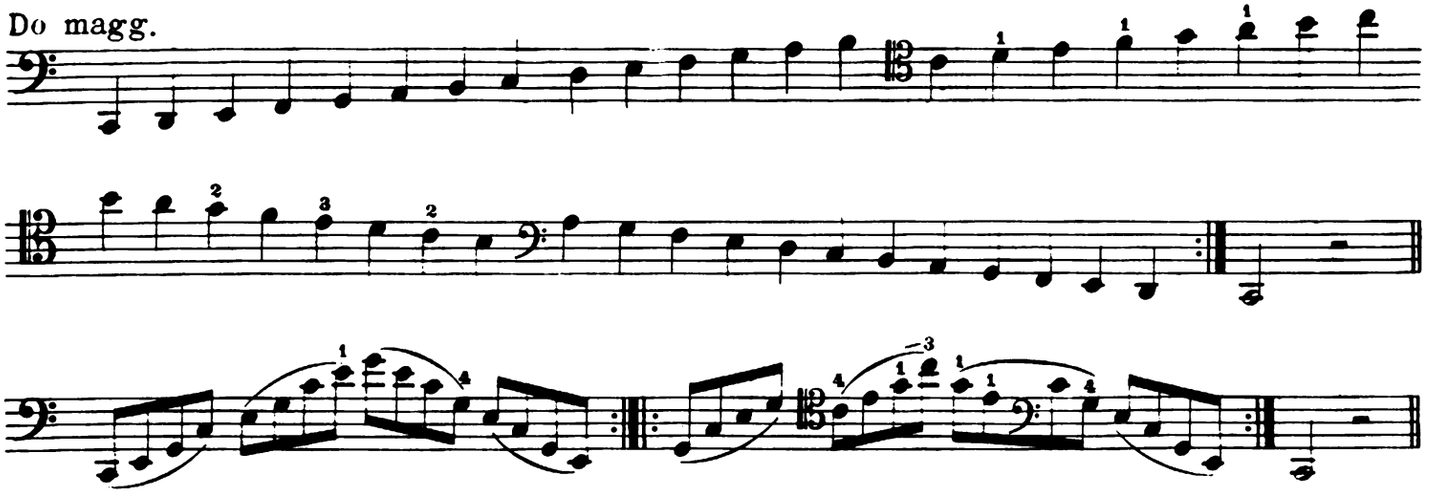

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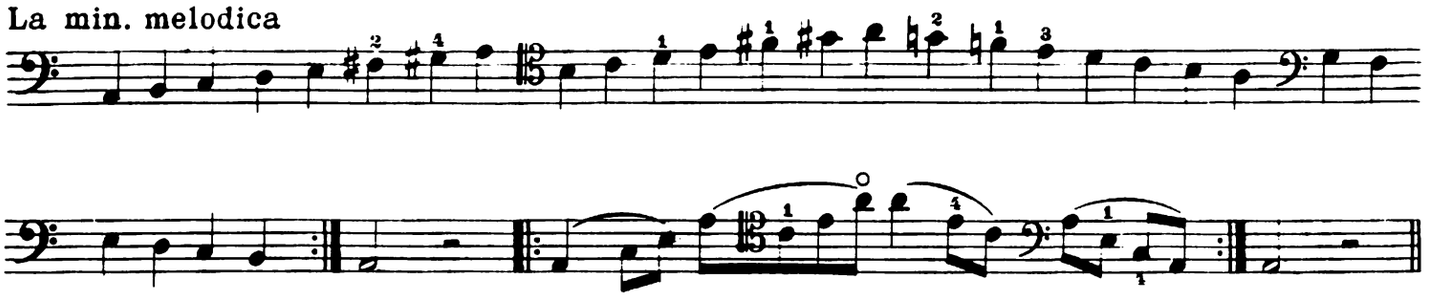

La min. armonica

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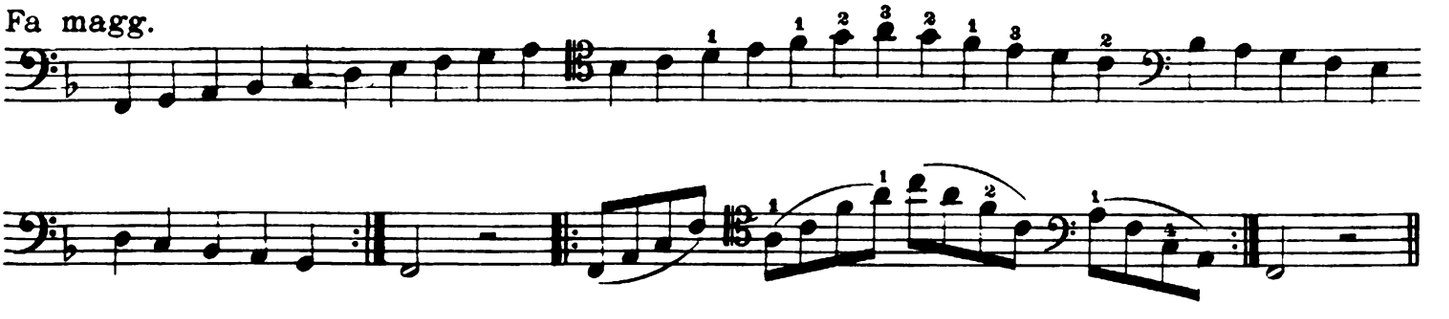

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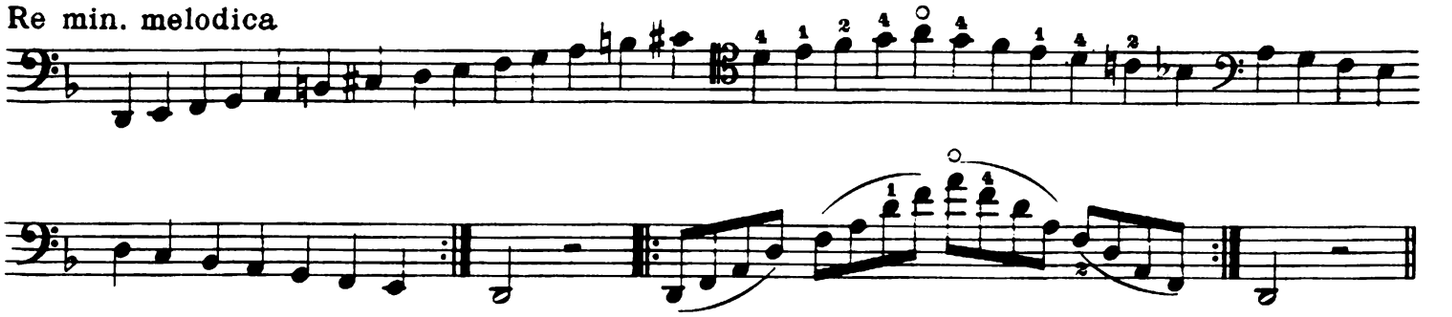

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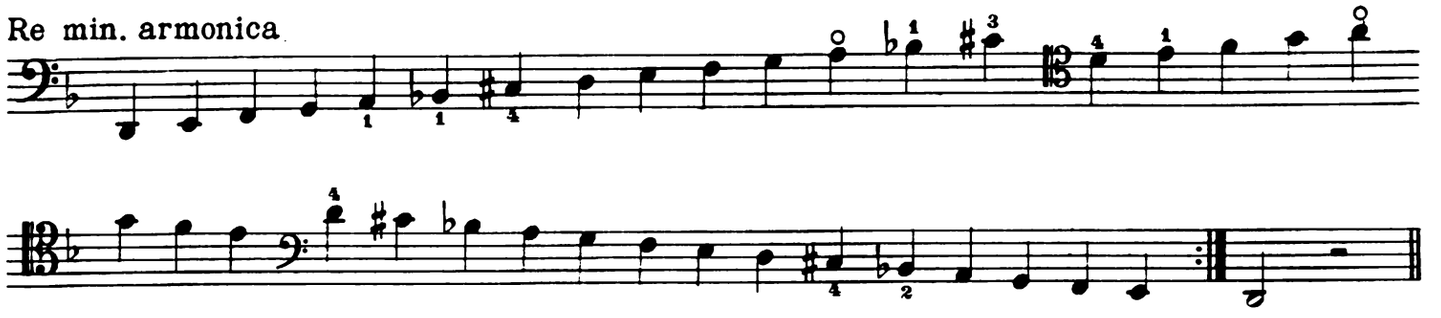

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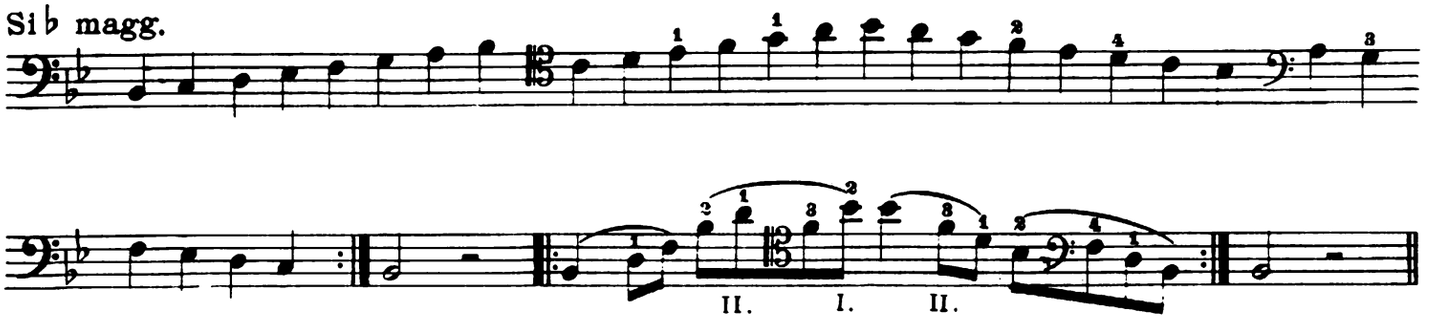

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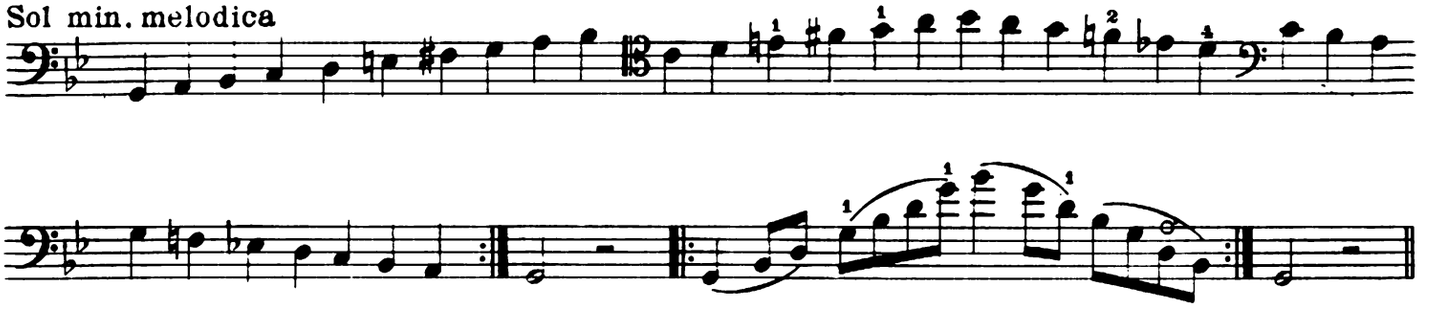

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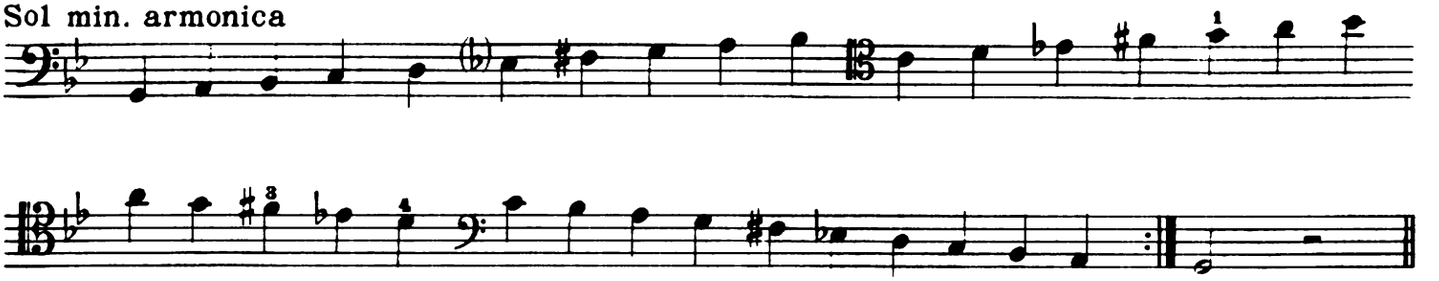

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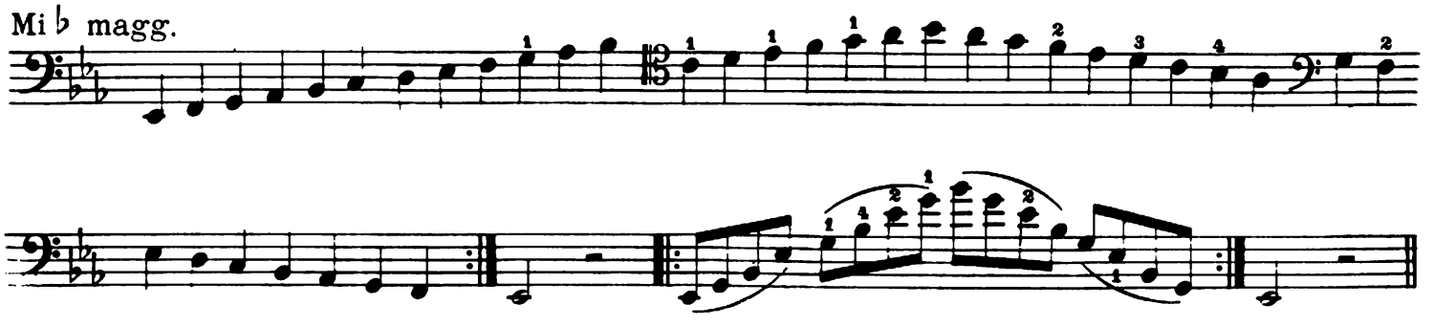

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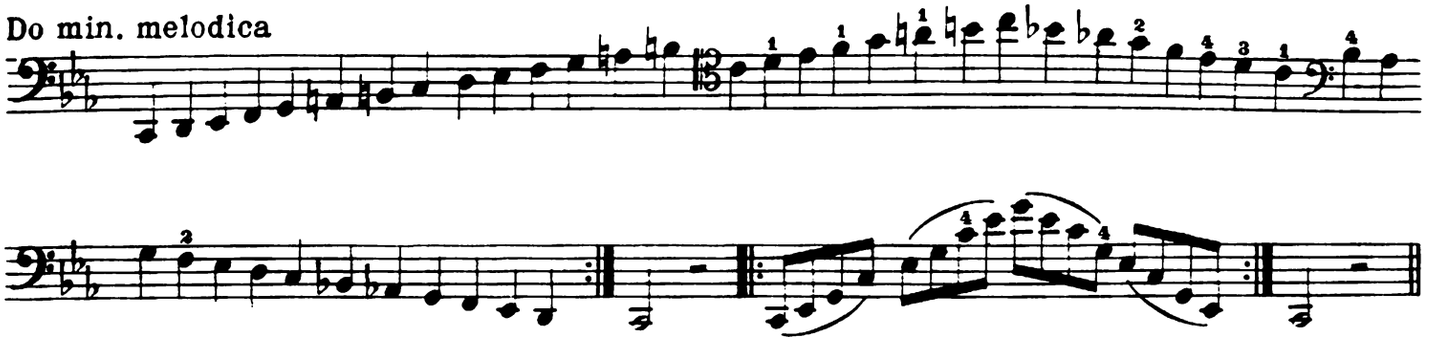

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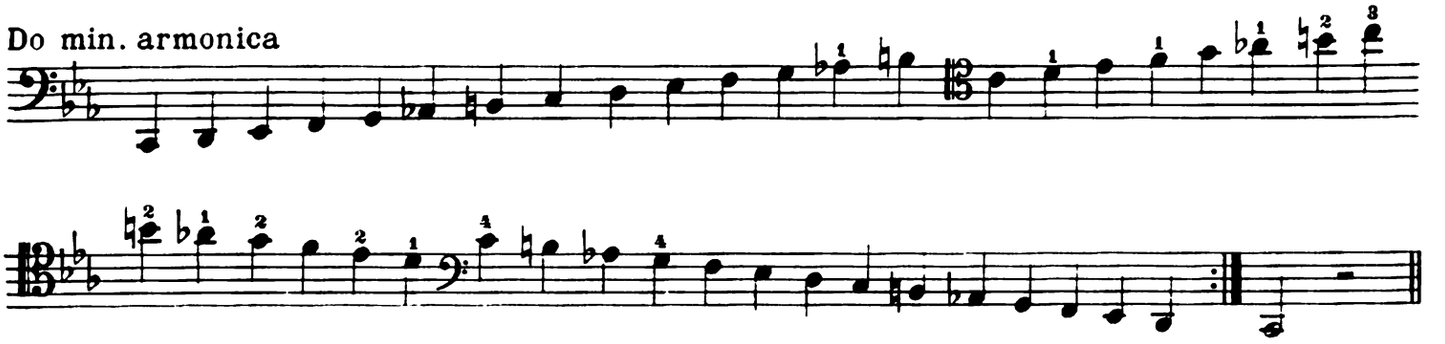

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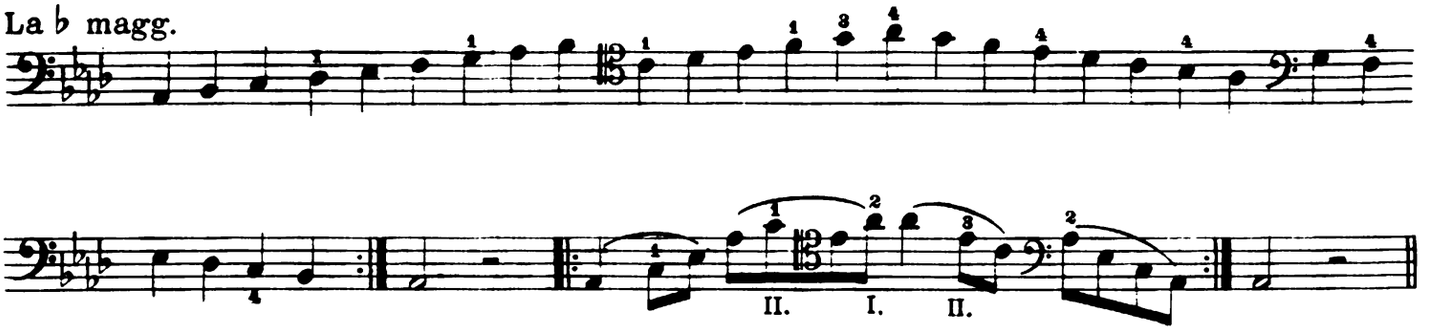

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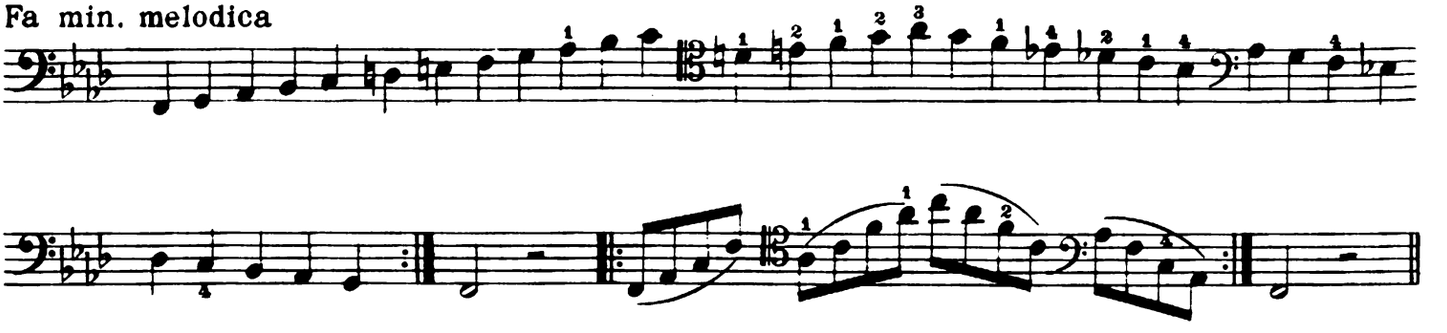

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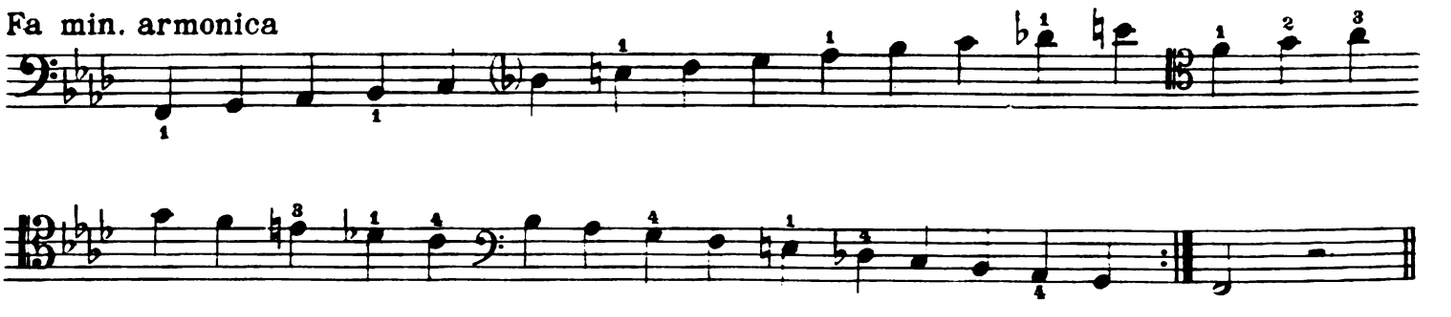

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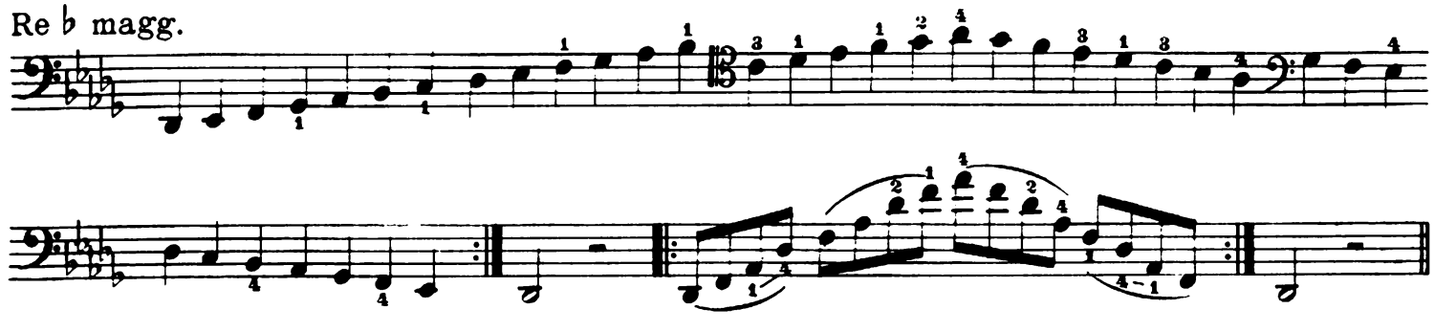

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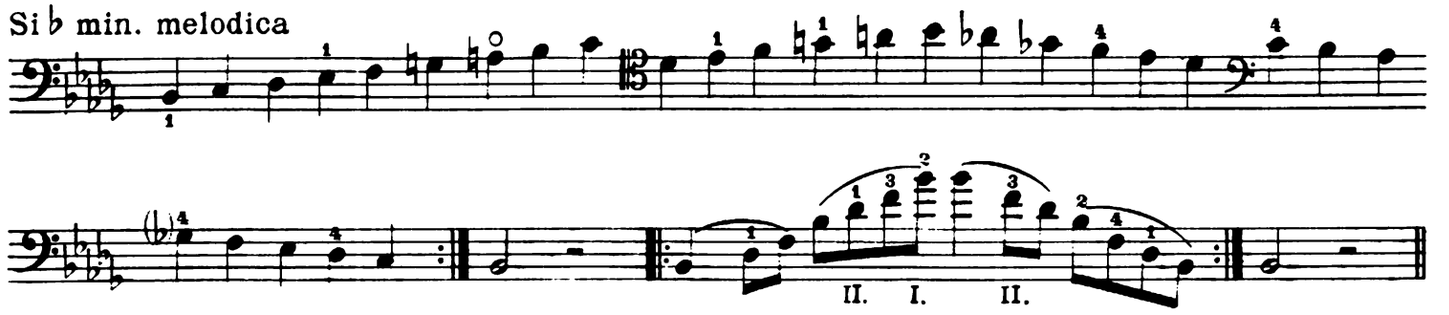

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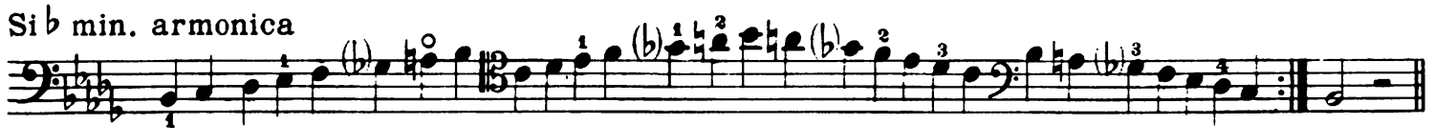

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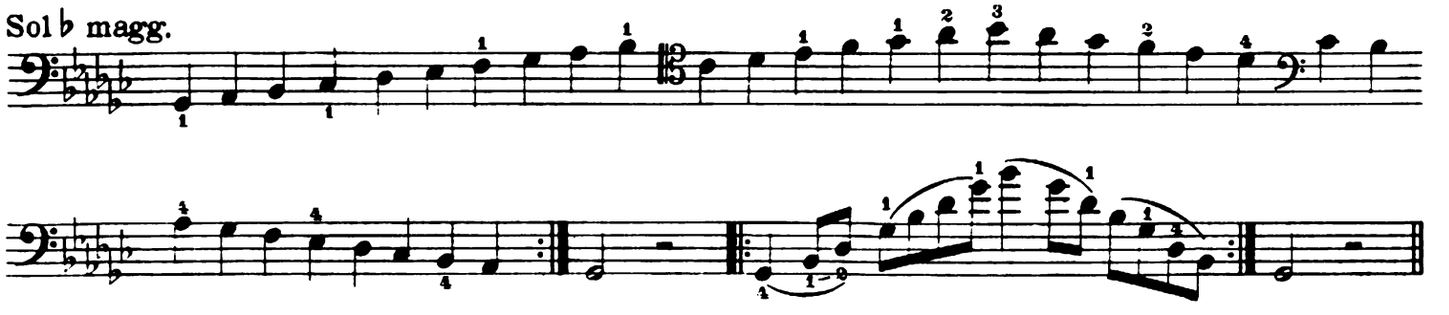

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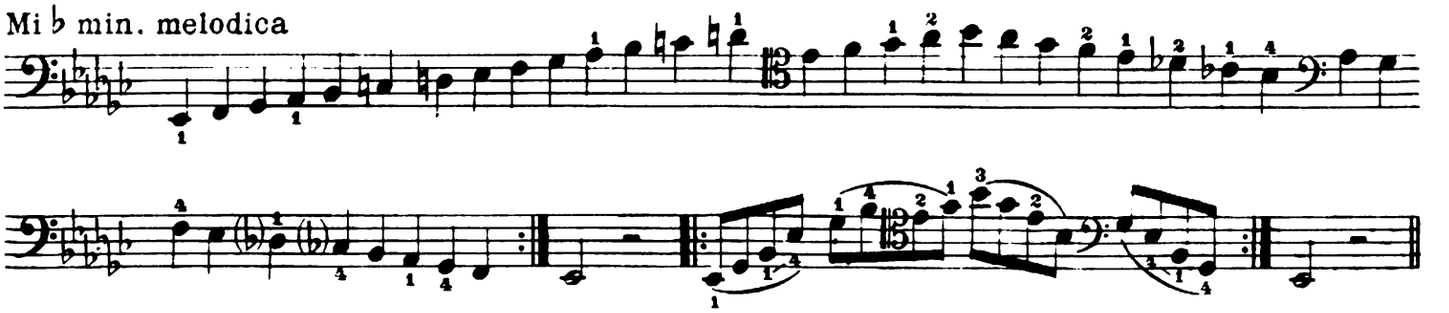

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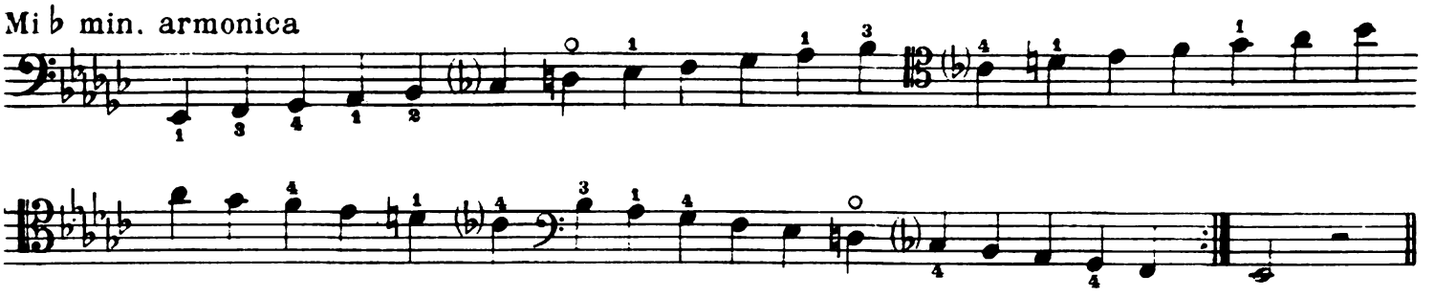

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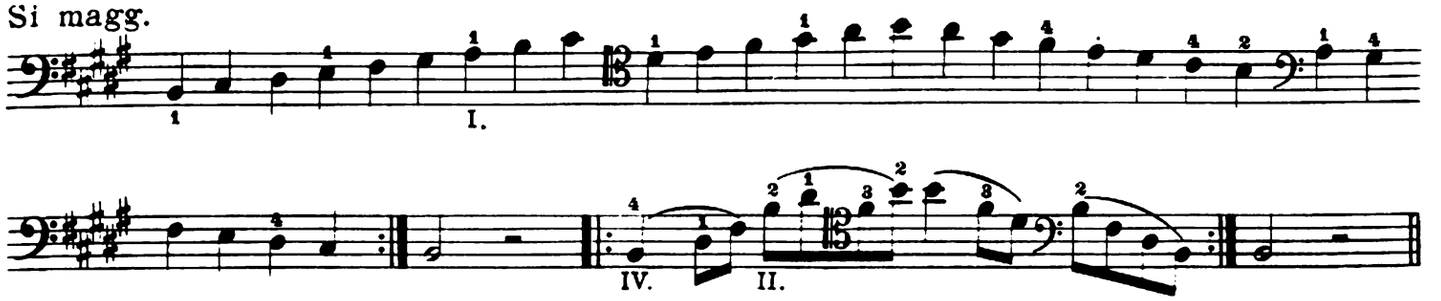

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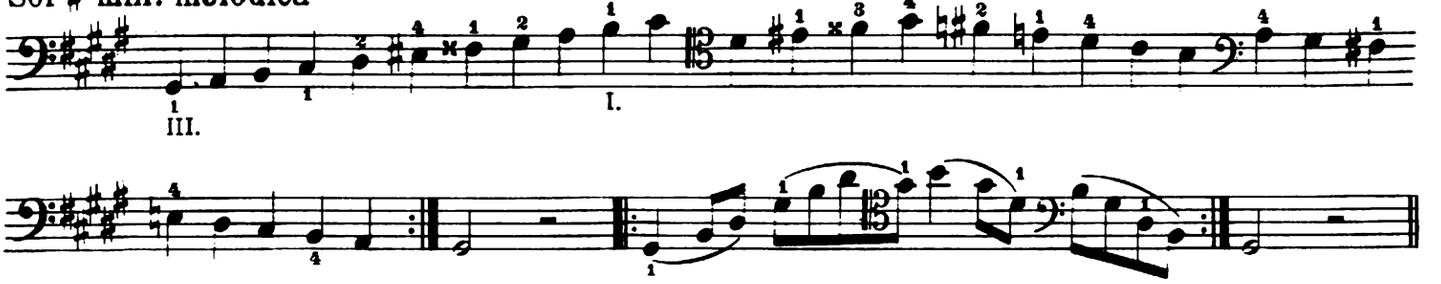

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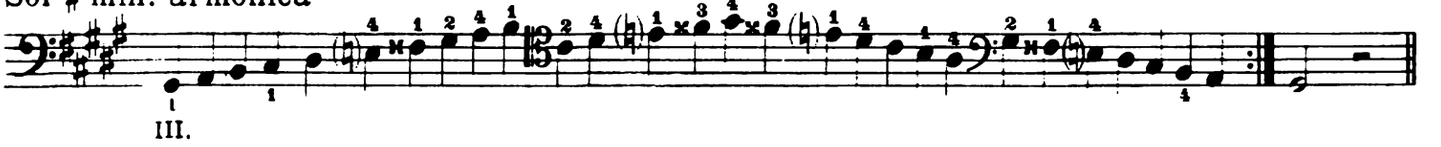

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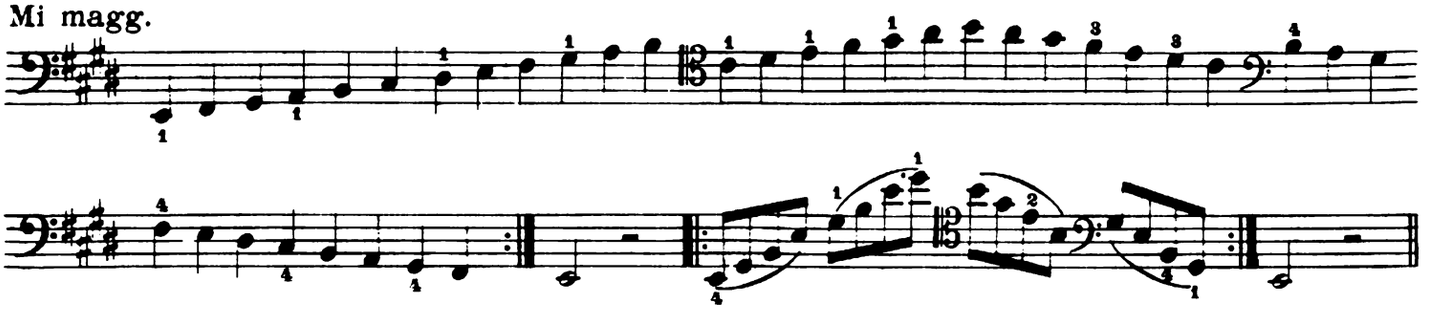

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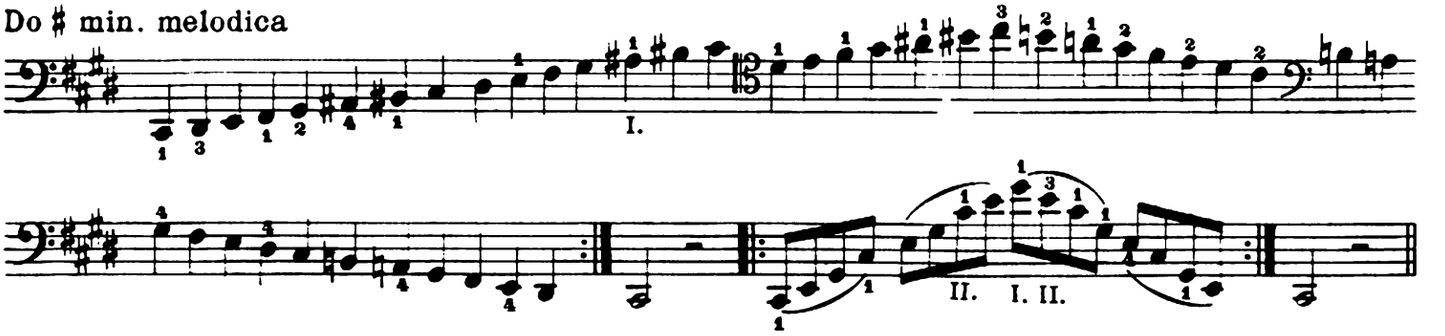

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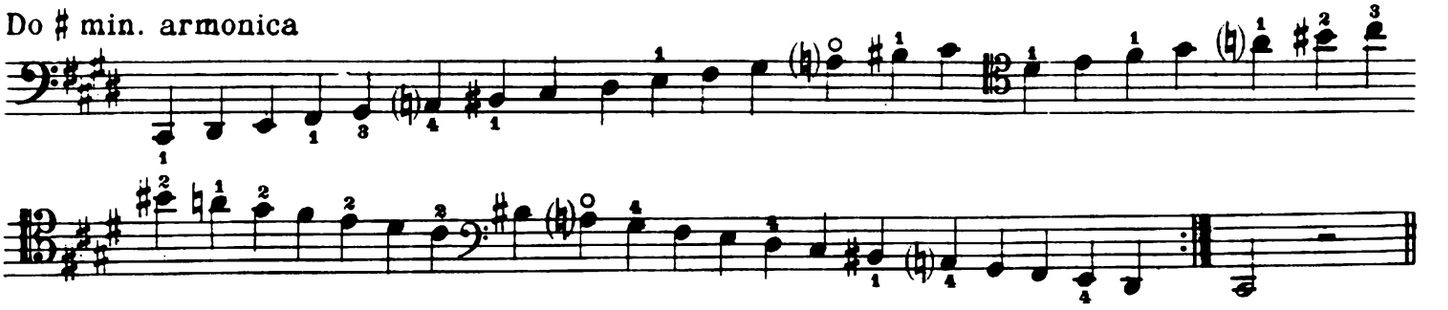

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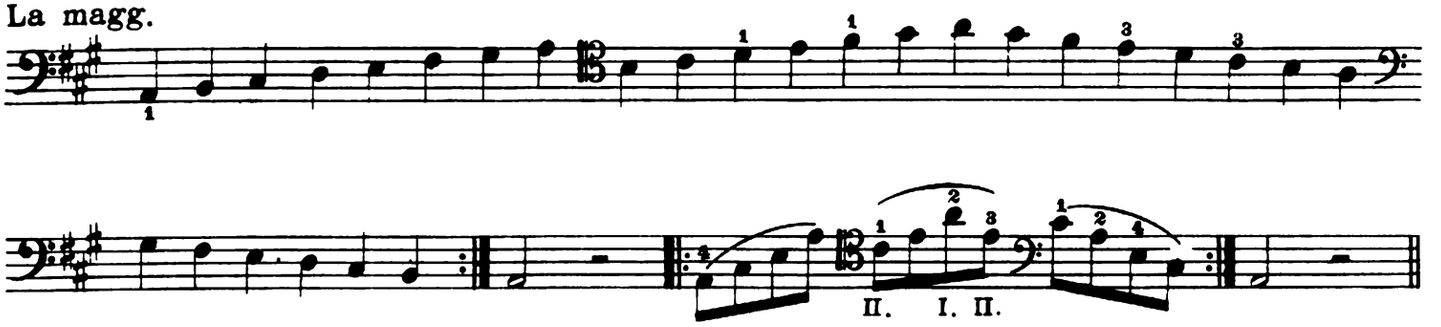
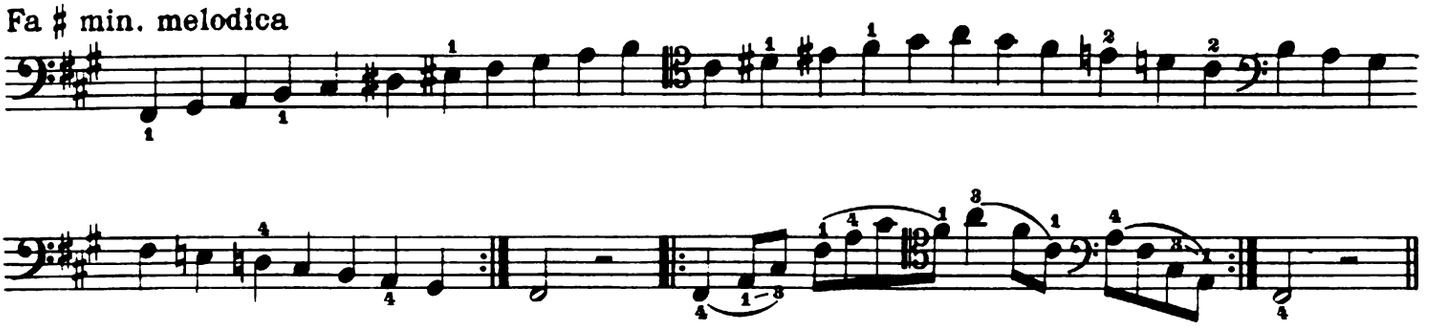


II. I. II.

Fa ♯ min. melodica



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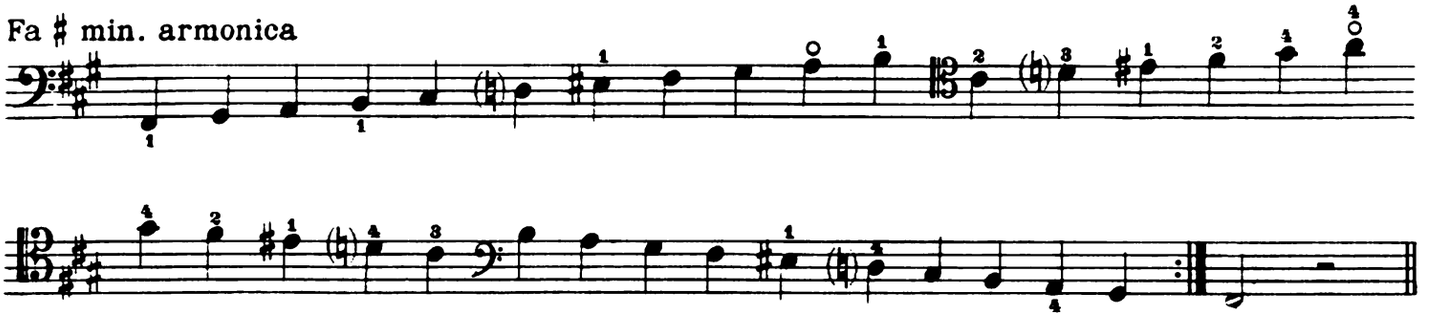

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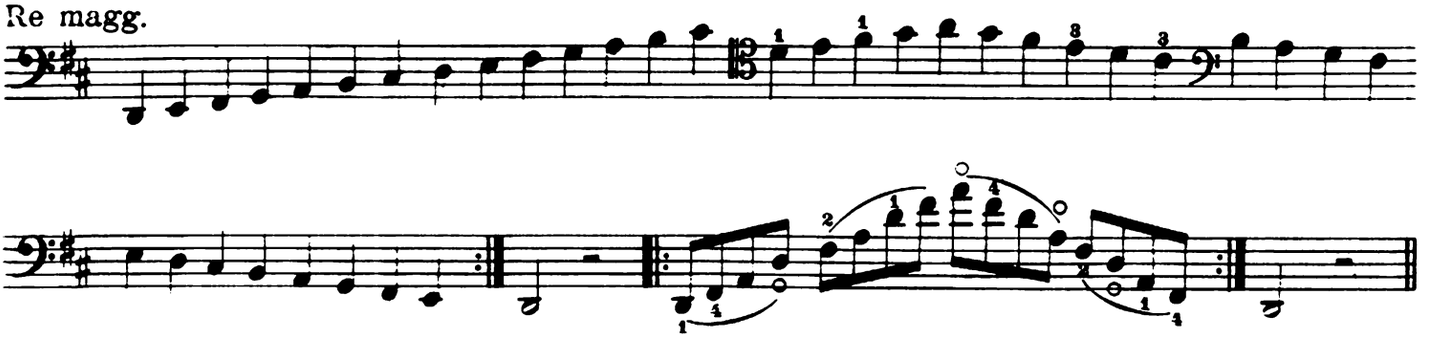

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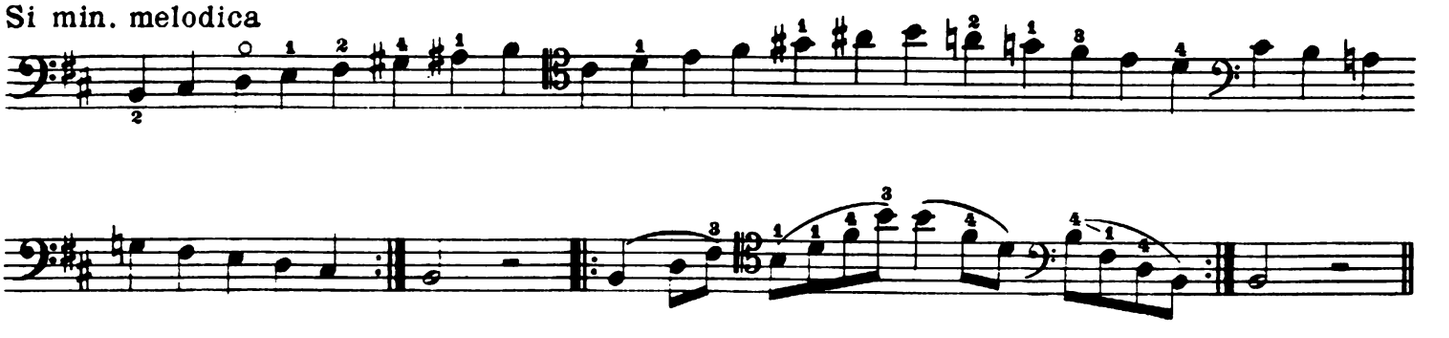

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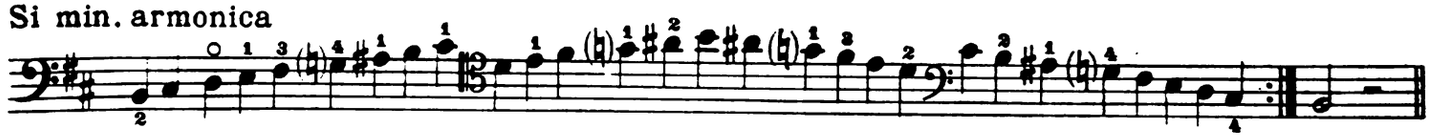

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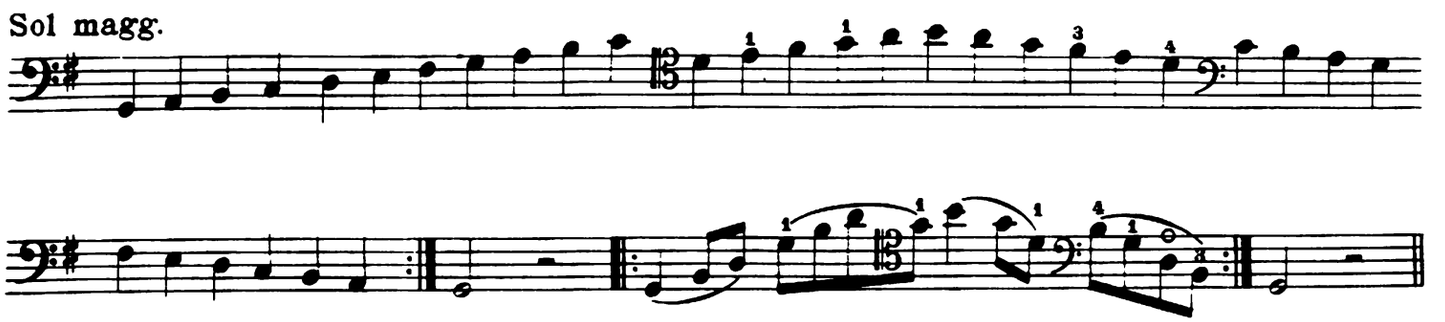

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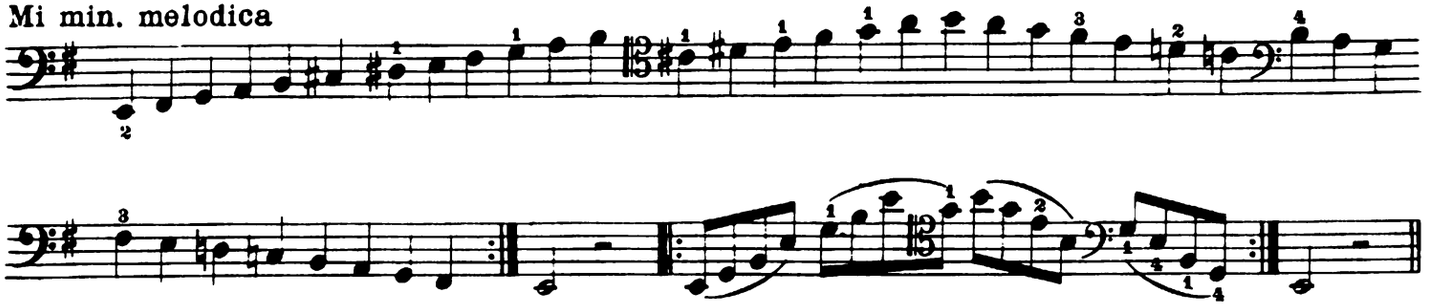

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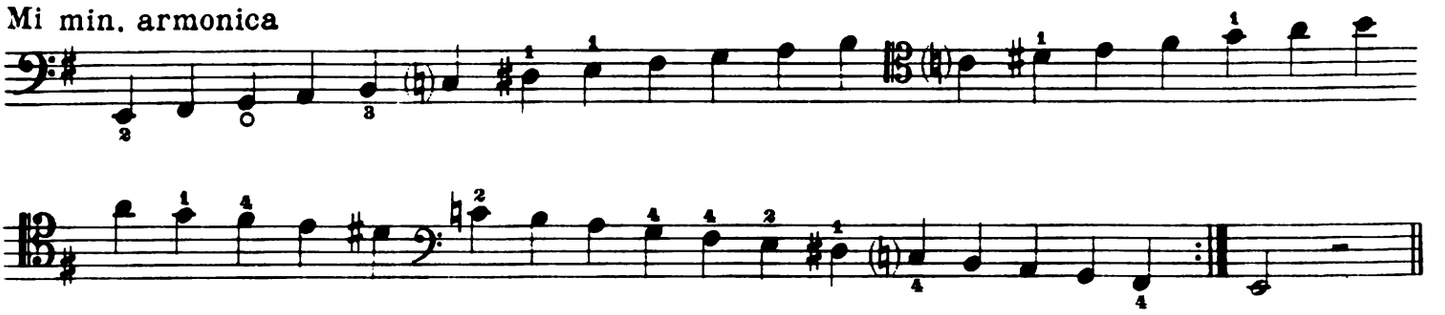

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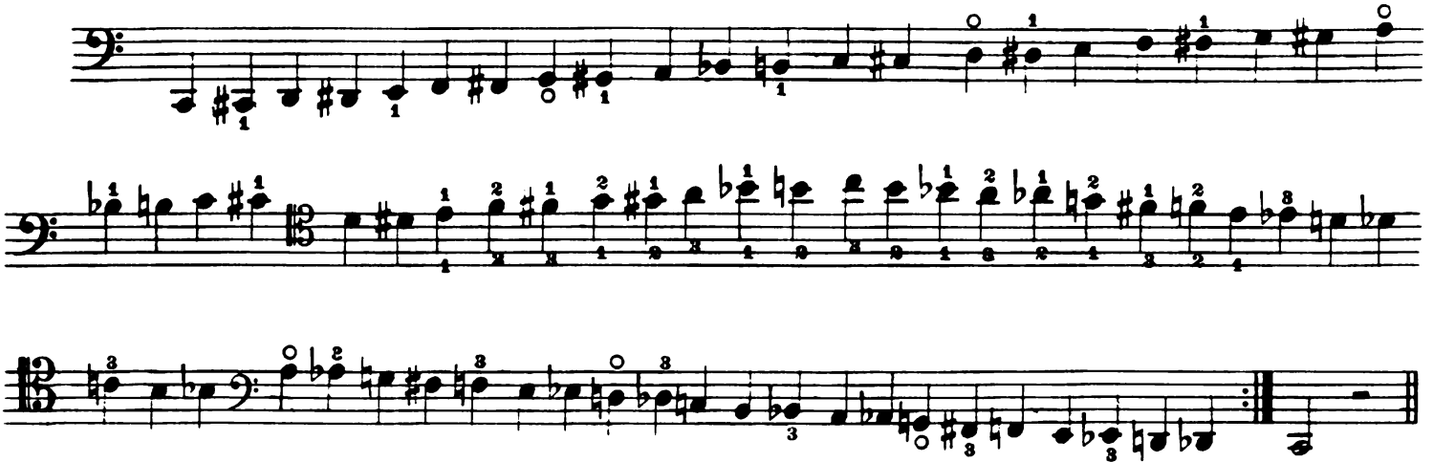

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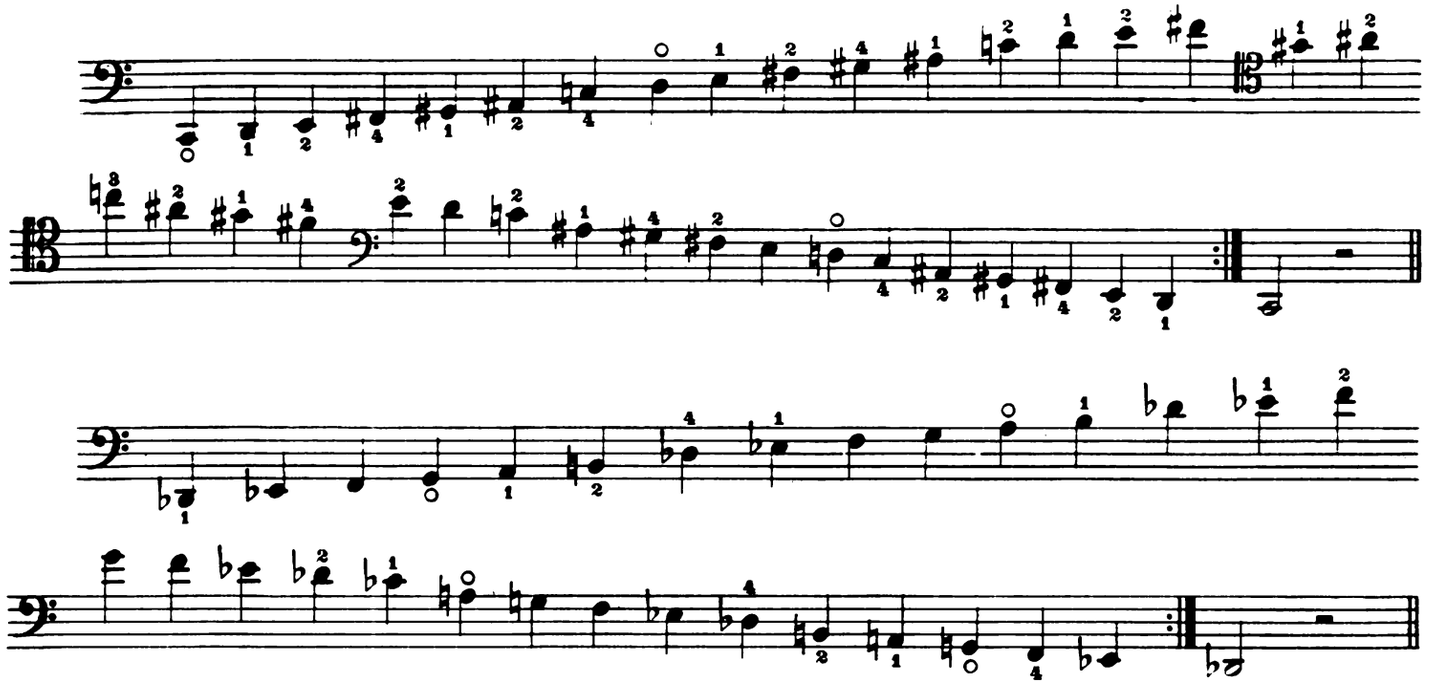

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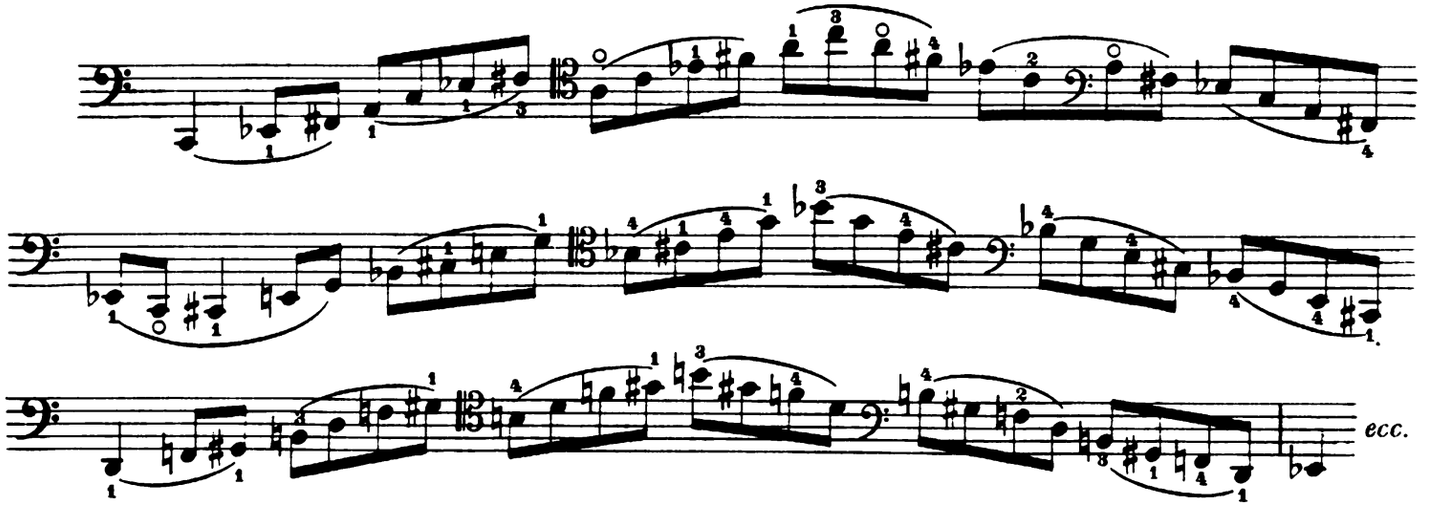

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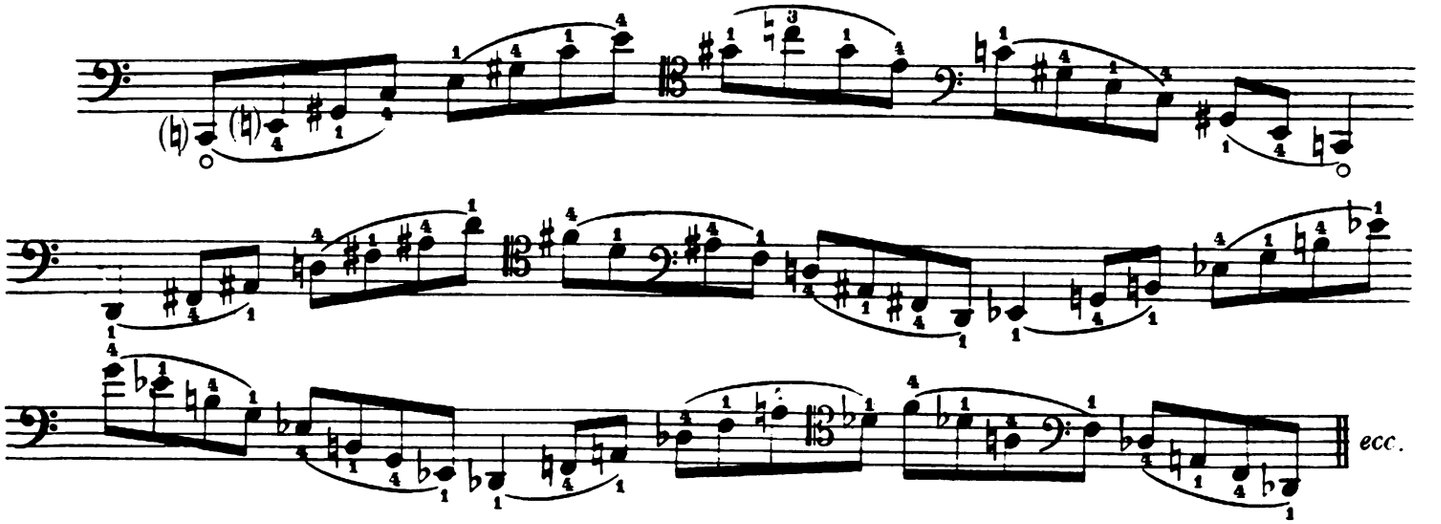

FINE DELLA II. PARTE