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# Sonatine

für  
Violine und Pianoforte

von

# Ant. Dvořák.

OP. 100.

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# Meister-Schule

der **de temps anciens** of the  
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et publiées avec signes d'interprétation

par

# Alfred Moffat.

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# SONATINE.

## I.

Ant. Dvořák, Op.100.

**Allegro risoluto.**

Violine.

Pianoforte.

The musical score consists of five systems of staves. The first system shows the beginning of the piece with a violin line and a piano accompaniment. The violin part starts with a series of eighth notes, while the piano part provides a rhythmic accompaniment with chords and moving lines. The second system continues the development of the themes. The third system features a section with a 'Led.' (pedal) marking and asterisks, indicating a specific performance instruction. The fourth system shows more complex rhythmic patterns, including triplets in both parts. The fifth system concludes the page with a final cadence, marked with 'dim.' and 'p'.



First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line. Dynamic markings include *pp* (pianissimo) and *p* (piano).

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment has a steady accompaniment pattern. Dynamic markings include *p* (piano) and *dim.* (diminuendo).

Third system of musical notation. The piano part has a dense texture of chords and sixteenth notes. Dynamic markings include *p* (piano), *pp* (pianissimo), and *pp* (pianissimo) at the end of the system.

Fourth system of musical notation. The piano part features a descending chromatic line in the bass. Dynamic markings include *mf* (mezzo-forte), *dim.* (diminuendo), *p* (piano), and *p dim.* (piano diminuendo).

Fifth system of musical notation. The piano part includes a triplet figure in the right hand. Dynamic markings include *pp* (pianissimo), *cresc.* (crescendo), *f* (forte), and *f* (forte). The system concludes with a triplet figure in the right hand and a bass line.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and the time signature is 3/4. The music features a melodic line in the upper treble staff with many triplets. The grand staff accompaniment includes chords and moving lines. Dynamics include *f* (forte) and *mf* (mezzo-forte). Fingerings are indicated with numbers 1-5.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and the time signature is 3/4. The music features a melodic line in the upper treble staff with many triplets. The grand staff accompaniment includes chords and moving lines. Dynamics include *f* (forte) and *ff* (fortissimo).

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and the time signature is 3/4. The music features a melodic line in the upper treble staff with many triplets. The grand staff accompaniment includes chords and moving lines. Dynamics include *dim.* (diminuendo), *p* (piano), and *fz* (forzando).

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and the time signature is 3/4. The music features a melodic line in the upper treble staff with many triplets. The grand staff accompaniment includes chords and moving lines. Dynamics include *p* (piano), *pp* (pianissimo), and *f* (forte).

Fifth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and the time signature is 3/4. The music features a melodic line in the upper treble staff with many triplets. The grand staff accompaniment includes chords and moving lines. Dynamics include *mp* (mezzo-piano) and *dim.* (diminuendo).

First system of musical notation. The upper staff (treble clef) begins with a *pp* dynamic marking and a *mf* *espressivo* marking. The lower staff (bass clef) also begins with a *pp* dynamic marking. The music features a series of chords and melodic lines with slurs.

Second system of musical notation. The upper staff features a *f* dynamic marking. The lower staff features a *fz* dynamic marking. The music includes triplets and slurs.

Third system of musical notation. The upper staff features a *f* dynamic marking. The lower staff features a *ff* dynamic marking. The music includes triplets and slurs.

Fourth system of musical notation. The upper staff features a *pp* dynamic marking. The lower staff features a *fz* dynamic marking. The music includes triplets and slurs.

Fifth system of musical notation. The upper staff features a *fz* dynamic marking. The lower staff features a *fz* dynamic marking. The music includes triplets and slurs.



System 1: Treble and Bass clefs. Treble clef contains triplets of eighth notes and sixteenth notes, with dynamics *ff* and *fz*. Bass clef contains chords and eighth notes, with dynamics *ff* and *f*.

System 2: Treble clef contains eighth notes and sixteenth notes, with dynamics *fz* and *ff*. Bass clef contains chords and eighth notes, with dynamics *ff* and *fz*. Trills (*tr*) are present in both staves.

System 3: Treble clef contains eighth notes and sixteenth notes, with dynamics *mp*, *fz*, *p*, and *dim.*. Bass clef contains chords and eighth notes, with dynamics *mp*, *fz*, *p*, and *dim.*.

System 4: Treble clef contains eighth notes and sixteenth notes, with dynamics *pp* and tempo markings *ritard.* and *in tempo ma molto tranquillo*. Bass clef contains chords and eighth notes, with dynamics *pp* and tempo markings *ritard.* and *in tempo ma molto tranquillo*.

System 5: Treble clef contains eighth notes and sixteenth notes, with dynamics *p*, *dim.*, *pp*, *fp*, and *pp*. Bass clef contains chords and eighth notes, with dynamics *fp poco rit.* and *pp*. The system ends with a repeat sign and a fermata. There are asterisks (\*) and the word "Red." at the bottom of the system.

# II.

Larghetto:

The musical score is divided into four systems, each with a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Larghetto'.

- System 1:** The vocal line begins with a melodic phrase marked *mp*. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand, also marked *mp*.
- System 2:** The vocal line continues with a melodic phrase marked *mf*, followed by a phrase marked *pp* with the instruction 'sul D.'. The piano accompaniment includes a *f* dynamic marking in the left hand.
- System 3:** The vocal line features a phrase marked *f*, followed by a phrase marked *dim.* and *p rit.*, and ends with a phrase marked *pp* and 'in tempo'. The piano accompaniment includes a *f* dynamic marking and a *pp in tempo* marking.
- System 4:** The vocal line continues with a phrase marked *pp*, followed by a phrase marked *mf*. The piano accompaniment includes a *mf* dynamic marking.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The top staff begins with a melodic line marked *dim.* and *p*. The grand staff features a complex accompaniment with sixteenth-note patterns in the bass line and chords in the treble line. The key signature has two flats.

Second system of musical notation. It consists of three staves. The top staff continues the melodic line with a *p* dynamic and a *cresc.* marking. The grand staff continues with intricate sixteenth-note accompaniment. The key signature remains two flats.

Third system of musical notation. It consists of three staves. The top staff shows a melodic line with dynamics *f*, *dim.*, and *p dim.*. The grand staff features a more active bass line with dynamics *f dim.* and *p dim.*. The key signature changes to one flat.

Fourth system of musical notation. It consists of three staves. The top staff begins with *pp rit.* and includes dynamics *pp*, *fz>*, *fz>*, and *dim.*. The grand staff continues with *pp rit.*, *pp*, *fz*, and *p*. The key signature changes to two sharps.

## Poco più mosso.

*spiccato*  
*pp*

8

*pp*

Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped.

## Meno mosso, Tempo I.

*pp*

*pp*

*pp*

*pp*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and the time signature is 3/4. The top staff contains a melodic line with a dynamic marking of *f* (forte) at the end. The grand staff contains a complex accompaniment with a dynamic marking of *ppp* (pianissimo) in the middle. A *Red.* (Reduction) symbol is located below the bass staff.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The top staff features a melodic line with a dynamic marking of *pp* (pianissimo) at the beginning and *f* (forte) at the end. The grand staff contains a complex accompaniment with a dynamic marking of *pp* at the beginning and *f* at the end.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The top staff contains a melodic line with dynamic markings of *f*, *p*, *f*, and *p*. The grand staff contains a complex accompaniment with dynamic markings of *f*, *p*, and *f*.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The top staff contains a melodic line with dynamic markings of *f*, *p*, *dim.*, and *rit.*, ending with a *ppp* marking. The grand staff contains a complex accompaniment with dynamic markings of *f*, *p*, *dim.*, and *rit.*. A *Red.* (Reduction) symbol is located at the bottom right of the system.

# III.

Scherzo.  
Molto vivace.

The musical score is arranged in five systems, each with a piano part (left) and a violin part (right). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamic markings such as *pp*, *mp*, *cresc.*, *mf*, *f*, and *ff*. There are also performance markings like *Red.* (ritardando) and *tr.* (trill). The piano part features a rhythmic accompaniment with chords and moving lines, while the violin part has a more melodic and rhythmic character. The piece concludes with a final cadence in the piano part.

*Tutti*

mp cresc. mf Fine.

Trio.

p f p

f f f f f f

f

1 4 3 5 3 2 p f p D.C. Scherzo al Fine.

D.C. Scherzo al Fine.

## IV.

Finale.  
Allegro.

The musical score is written for piano and features a variety of dynamics and articulations. The first system includes dynamics *mp*, *f*, *p*, and *mp*. The second system features *f* and *ff*. The third system includes *ff* and *p*. The fourth system includes *f* and *p*. The score contains several triplet markings (3) and accents (>). The piece concludes with a final cadence in the right hand.



*ritard.* *in tempo*  
*pp* *mf* *f*  
*in tempo*  
*ritard.* *pp* *mf*

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a *ritard.* marking and a *pp* dynamic, then transitions to *mf* and *f* dynamics as it moves towards the end of the system. The piano accompaniment features a series of triplet patterns in the right hand, with a *ritard.* marking and *pp* dynamic in the beginning, followed by *mf* and *in tempo* markings.

*f* *ff*

The second system continues the vocal and piano parts. The vocal line starts with a *f* dynamic and includes several accents. The piano accompaniment features a series of chords and rhythmic patterns, with a *ff* dynamic marking.

*ff*

The third system shows the vocal line with a *ff* dynamic and the piano accompaniment with triplet patterns in the right hand and rhythmic patterns in the left hand.

*dim.* *p poco a poco ritardando*  
*dim.* *p poco a poco ritardando*

The fourth system features a vocal line with a *dim.* dynamic and a *p poco a poco ritardando* tempo marking. The piano accompaniment also includes a *dim.* dynamic and a *p poco a poco ritardando* tempo marking.

*in tempo* *pp* *in tempo*  
*pp*

The fifth system shows the vocal line with *in tempo* and *pp* markings. The piano accompaniment features a series of chords in the right hand and rhythmic patterns in the left hand, with a *pp* dynamic marking.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melodic line with dynamics *mf* and *cresc.*. The grand staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains a piano accompaniment with triplets and dynamics *p*, *cresc.*, *fz*, *mf*, and *cresc.*. A fermata is placed over the first measure of the piano part.

Second system of musical notation. It consists of three staves. The top staff has dynamics *ff*, *fz fz fz fz fz fz*, and *f*. The grand staff below has dynamics *ff* and *fz fz fz fz fz fz*. The piano part features a triplet in the first measure.

Third system of musical notation. It consists of three staves. The top staff has dynamics *fz fz fz fz fz fz* and *f*. The grand staff below has dynamics *fz fz fz fz* and *f*. The piano part features a triplet in the first measure.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line. The grand staff below has a piano accompaniment with a triplet in the first measure.

Fifth system of musical notation. It consists of three staves. The top staff has dynamics *fz fz* and *dim.*. The grand staff below has dynamics *fz fz* and *dim.*. The piano part features a triplet in the first measure.

Molto tranquillo.

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a *pp* dynamic and includes a triplet of eighth notes. The piano accompaniment also starts with *pp* and features a triplet of eighth notes in the right hand. Both parts include a *dim.* (diminuendo) marking.

The second system continues the vocal and piano parts. The piano accompaniment includes a *ppp* (pianississimo) dynamic marking in the right hand.

The third system shows the vocal line moving towards a *mf* (mezzo-forte) dynamic. The piano accompaniment starts with a *p* (piano) dynamic.

The fourth system features a *dim.* marking in both the vocal and piano parts. The piano accompaniment includes a *pp* dynamic and a *ped.* (pedal) instruction.

Tempo I.

The fifth system, marked *Tempo I*, features a piano accompaniment starting with a *pp* dynamic and including *cresc.* (crescendo) markings. The system concludes with a *f* (forte) dynamic.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include *fz* and *f*. The system contains 8 measures.

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The piano accompaniment is in grand staff. Dynamics include *fz* and *f*. The system contains 8 measures.

Third system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The piano accompaniment is in grand staff. Dynamics include *fz*, *ff*, and *f*. The system contains 8 measures.

Fourth system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The piano accompaniment is in grand staff. Dynamics include *fz* and *f*. The system contains 8 measures.

Fifth system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The piano accompaniment is in grand staff. Dynamics include *fz*, *f*, and *ff*. The system contains 8 measures.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line features triplet eighth notes, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The piano accompaniment includes chords and arpeggiated figures, with a *dim.* (diminuendo) marking in the middle.

Second system of musical notation. The vocal line continues with a melodic line, marked *pp* (pianissimo). The piano accompaniment features a steady eighth-note bass line and chords, with *p* (piano) and *pp* markings.

Third system of musical notation. The vocal line has a melodic line with a slur. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble, with a forte (*f*) dynamic marking.

Fifth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble, with a forte (*f*) dynamic marking.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *p* dynamic. The piano accompaniment features a melody with triplets in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

Second system of musical notation. The vocal line continues with a *p* dynamic. The piano accompaniment has a *fz.* dynamic in the right hand and a *p* dynamic in the left hand. The key signature changes to two sharps (F# and C#).

Third system of musical notation. The vocal line includes the instruction *poco ritard.* and ends with a *pp* dynamic. The piano accompaniment also includes *poco ritard.* and *pp* dynamics. The key signature changes to two sharps (F# and C#).

Fourth system of musical notation. The vocal line is marked *in tempo* and *pp*. The piano accompaniment is also marked *in tempo* and *pp*. The key signature changes to two sharps (F# and C#).

Fifth system of musical notation. The vocal line continues with a *pp* dynamic. The piano accompaniment features a melody with triplets in the right hand and a bass line in the left hand. A fermata is placed over the final note of the vocal line. The key signature changes to two sharps (F# and C#).

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. The piano accompaniment features a rhythmic pattern of eighth notes with triplets, marked with *cresc.* and *f* (forte).

Second system of musical notation. The vocal line continues with *fz* (forzando) dynamics and a *f* dynamic. The piano accompaniment maintains the rhythmic pattern with *fz* and *f* dynamics.

Third system of musical notation. The vocal line features *fz* and *f* dynamics. The piano accompaniment continues with *fz* and *f* dynamics, showing some melodic development in the right hand.

Fourth system of musical notation. The piano accompaniment is the primary focus, showing a complex rhythmic texture with many sixteenth notes in the right hand and eighth notes in the left hand.

Fifth system of musical notation. The vocal line concludes with dynamics *f*, *fz*, *p*, and *dim.* (diminuendo). The piano accompaniment also concludes with *f*, *fz*, *p*, and *dim.* dynamics, ending with sustained chords.

pp dolce  
molto tranquillo

pp

pp

3

Detailed description: This system contains the first two staves of music. The upper staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a piano (*pp*) dynamic, a *dolce* marking, and a tempo of *molto tranquillo*. A triplet of eighth notes is marked with a '3' above it. The lower staff is a grand staff (treble and bass clefs) with piano accompaniment, also marked *pp*. The music features flowing eighth-note patterns and sustained chords.

pp

pp

Detailed description: This system contains the next two staves of music. The upper staff continues the melodic line, marked *pp*. The lower staff continues the piano accompaniment, also marked *pp*. The texture remains light and delicate.

Detailed description: This system contains the third and fourth staves of music. The upper staff continues the melodic line. The lower staff continues the piano accompaniment, which becomes more active with eighth-note patterns.

cresc.

mf

f

cresc.

mf

f

Detailed description: This system contains the fifth and sixth staves of music. The upper staff shows a dynamic progression from *cresc.* to *mf* to *f*. The lower staff also shows a dynamic progression from *cresc.* to *mf* to *f*. The music becomes more intense and rhythmic.

Tempo I.

p dim.

pp

p dim.

pp

cresc.

Detailed description: This system contains the seventh and eighth staves of music. The tempo changes to **Tempo I.** The upper staff begins with a *p dim.* marking and ends with a *pp* marking. The lower staff begins with a *p dim.* marking and ends with a *cresc.* marking. The music features a mix of sustained chords and rhythmic patterns.



First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff contains a melodic line with accents and dynamic markings *fz*. The grand staff contains a piano accompaniment with chords and moving lines.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff contains a melodic line with accents and dynamic markings *fz* and *f*. The grand staff contains a piano accompaniment with chords and moving lines.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff contains a melodic line with accents and dynamic markings *fz*. The grand staff contains a piano accompaniment with chords and moving lines.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff contains a melodic line with the instruction *più mosso* and *cresc.*. The grand staff contains a piano accompaniment with the instruction *più mosso* and *cresc.*

Fifth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff contains a melodic line with the dynamic marking *ff*. The grand staff contains a piano accompaniment with the dynamic marking *ff*. The system concludes with a double bar line and repeat signs.

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| No. 11. Ballade, Suite . . . . .                | 2.50 |

\*) Auch mit Orchesterbegleitung erschienen.

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|--|------|
| Op. 314. No. 12. Romanze { Suite } . . . . .                   | 2—   |
| No. 13. Tarantelle . . . . .                                   | 2.50 |
| No. 14. Schlummerlied (Berceuse) „Schlaf, mein Kind“ . . . . . | 1.50 |
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|---|------|
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| No. 8. Ländler . . . . .                          | 1—   |
| No. 9. Bolero . . . . .                           | 1—   |
| No. 10. Spinnlied . . . . .                       | 1—   |
| No. 11. Adagietto religioso . . . . .             | 1—   |
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| Amusements (1. Position):                         |      |
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| No. 3. Aria di Gavotta . . . . .                  | 1—   |
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| No. 3. Nocturne . . . . .                         | 1—   |
| No. 4. Kujawiak . . . . .                         | 1—   |
| No. 5. Skandinavische Romanze . . . . .           | 1—   |
| No. 6. Ritornell . . . . .                        | 1—   |
| No. 7. Nordische Sage . . . . .                   | 1—   |
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| No. 3. Rheinländer . . . . .                      | 1—   |
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| No. 3. Gavotte . . . . .                          | 1—   |
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| No. 11. Fragment de Valse . . . . .               | 1—   |
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| No. 6. Moto perpetuo . . . . .                    | 1—  |
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| No. 4. Gondellied . . . . .                       | 1—  |
| No. 5. Intermezzo . . . . .                       | 1—  |
| No. 6. Ländler . . . . .                          | 1—  |
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| No. 2. Staccato-Etude . . . . .                   | 1—  |
| No. 3. Alla Menuetto . . . . .                    | 1—  |
| No. 4. Zigeunerständchen . . . . .                | 1—  |
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