



# Хоровод ГНОМОВ

А. Баццини  
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Quasi presto ( $\text{♩} = 138$ )

Violin solo

Violino I

Violino II

Viola

Cello

Contrabass

*ff* *pp* *pp* *pp* *pp* *ff*

10

Vn. solo

Vn. I

Vn. I

VI.

Vc.

Cb.

*f* *pp* *pp* *pp* *pp*

18

Vn. solo

Vn. I

Vn. II

VI.

Vc.

Cb.

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

26

Vn. solo

Vn. I

Vn. II

VI.

Vc.

Cb.

*p*

*sf*

*sf*

*sf*

*ff*

*pp*

*pp*

*pp*

*pp*

35

Vn. solo

Vn. I

Vn. II

VI.

Vc.

Cb.

*rit.*

*ff*

*pizz.*

*a tempo*

*arco*

*p*

*Div.*

*Unis.*

*pp*

*pp*

*pp*

*pp*

*pp*

43

Vn. solo

Vn. I

Vn. I

VI.

Vc.

Cb.

Div.

Unis.

*sf*

*sf*

51

Vn. solo

Vn. I

Vn. I

VI.

Vc.

Cb.

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

58

Vn. solo

Vn. I

Vn. I

VI.

Vc.

Cb.

*f*

arco

*ff*

*ff*

*ff*

*ff*

*ff*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

Vn. solo

Vn. I

Vn. II

VI.

Vc.

Cb.

Vn. solo

Vn. I

Vn. II

VI.

Vc.

Cb.

*f* *sf* *sf*

*p*

*p*

*p*

*p*

*p* pizz.

*p*

Vn. solo

Vn. I

Vn. II

VI.

Vc.

Cb.

*sf* *p* *f* *sf*

*pp* *pp* *f* *p*

*pp* *f* *Div.* *Unis.*

*f* *p*

*f* *p* pizz.

*f* *p*

89

Vn. solo

Vn. I

Vn. II

VI.

Vc.

Cb.

*sf* *p* *f* *pp* *f* *p*

*f* *p*

Detailed description: This system covers measures 89 to 96. The Vn. solo part features a complex rhythmic pattern with slurs and accents. The Vn. I and II parts have a simpler rhythmic accompaniment with accents. The VI. part has a steady eighth-note accompaniment. The Vc. part has a rhythmic pattern with slurs. The Cb. part has a simple bass line. Dynamics include *sf*, *p*, *f*, *pp*, and *p*. Performance instructions include *f* and *p* at the end of the system.

97

Vn. solo

Vn. I

Vn. II

VI.

Vc.

Cb.

*sf* *p* *f* *pp* *f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

Detailed description: This system covers measures 97 to 104. The Vn. solo part continues with slurs and accents. The Vn. I and II parts have a steady accompaniment with accents. The VI. part has a steady eighth-note accompaniment. The Vc. part has a rhythmic pattern with slurs. The Cb. part has a simple bass line. Dynamics include *sf*, *p*, *f*, *pp*, and *p*. Performance instructions include *f* and *p* at the end of the system. Additional instructions include *Div.*, *Unis.*, and *pizz.*.

105

Vn. solo

Vn. I

Vn. II

VI.

Vc.

Cb.

*sf* *p* *f* *pp* *f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

Detailed description: This system covers measures 105 to 112. The Vn. solo part continues with slurs and accents. The Vn. I and II parts have a steady accompaniment with accents. The VI. part has a steady eighth-note accompaniment. The Vc. part has a rhythmic pattern with slurs. The Cb. part has a simple bass line. Dynamics include *sf*, *p*, *f*, *pp*, and *p*. Performance instructions include *f* and *p* at the end of the system. Additional instructions include *Div.*, *Unis.*, and *pizz.*.

114

Vn. solo *p*

Vn. I *ppp*

Vn. II *ppp*

VI. *ppp*

Vc. *ppp*

Cb. *ppp*

123

Vn. solo

Vn. I *pizz.*

Vn. II *pizz.*

VI. *pizz.*

Vc. *pizz.*

Cb. *pizz.*

131

Vn. solo *p* arco

Vn. I *pp* arco

Vn. II *pp* arco

VI. *pp* arco

Vc. *pp* arco

Cb.

*f*

139

Vn. solo *p*

Vn. I *pp*

Vn. II *pp*

VI. *pp*

Vc. *pp*

Cb. *pp* arco

147

Vn. solo *p*

Vn. I *pp*

Vn. II *pp*

VI. *pp*

Vc. *pp*

Cb. *pp*

155

Vn. solo *p*

Vn. I *sf* *ff* *pp*

Vn. II *sf* *ff* *pp*

VI. *sf* *ff* *pp*

Vc. *sf* *ff* *pp*

Cb. *ff* *pp*

164

Vn. solo *rit.* *pizz.* *a tempo* *arco*

Vn. I *p* *Div.* *Unis.* *Div.*

Vn. II *pp*

VI. *pp*

Vc. *pp*

Cb. *pp*

172

Vn. solo *Unis.* *sf* *sf* *pizz.*

Vn. I *ppp* *pizz.*

Vn. II *ppp* *pizz.*

VI. *ppp*

Vc. *pizz.* *ppp* *pizz.*

Cb. *ppp*

180

Vn. solo *f* *arco*

Vn. I *f* *Div.* *arco* *ff* *Unis.*

Vn. II *f* *Div.* *arco* *ff* *Unis.*

VI. *f* *Div.* *Unis.* *ff*

Vc. *arco* *f* *ff*

Cb. *arco* *f* *ff*



187

Vn. solo

Vn. I

Vn. II

VI.

Vc.

Cb.

*f*

*pp*

*p* pizz.

*pp* pizz.

*pp* pizz.

*f*

*pp* pizz.

*f*

*pp* pizz.

196

Vn. solo

Vn. I

Vn. II

VI.

Vc.

Cb.

204

Vn. solo

Vn. I

Vn. II

VI.

Vc.

Cb.

*8va-*

*8va-*

*poco rit.*

arco

arco

arco

*p*

*p*

*a tempo* *8va* *rit.* *a tempo* *8va*

Vn. solo

Vn. I

Vn. II

VI.

Vc.

Cb.

*pizz.* *arco* *pizz.*

*pp* *pp* *pp*

*p*

*8va* *rit. p* *a tempo* *8va*

Vn. solo

Vn. I

Vn. II

VI.

Vc.

Cb.

*arco* *pizz.*

*pp* *pp*

*p* *pp*

*8va* *rit.* *a tempo* *8va*

Vn. solo

Vn. I

Vn. II

VI.

Vc.

Cb.

*arco* *pizz.*

*ppp* *ppp*

*p* *ppp*

(8<sup>va</sup>)-----

240

Vn. solo

Vn. I

Vn. II

VI.

Vc.

Cb.

*ff* arco

*pp* pizz.

249

Vn. solo

Vn. I

Vn. II

VI.

Vc.

Cb.

(8<sup>va</sup>)-----

257

Vn. solo

Vn. I

Vn. II

VI.

Vc.

Cb.

265

Musical score for measures 265-272. The system includes parts for Vn. solo, Vn. I, Vn. II, VI., Vc., and Cb. The Vn. solo part features an 8va line. Dynamics include *arco*, *ff*, *f*, *pp*, and *ff*. Performance markings include *Div.*, *Unis.*, and *arco*. The key signature has three sharps (F#, C#, G#).

273

Musical score for measures 273-280. The system includes parts for Vn. solo, Vn. I, Vn. II, VI., Vc., and Cb. The Vn. solo part features an 8va line. Dynamics include *f* and *p*. Performance markings include *V*. The key signature has three sharps (F#, C#, G#).

281

Musical score for measures 281-288. The system includes parts for Vn. solo, Vn. I, Vn. II, VI., Vc., and Cb. The Vn. solo part features an 8va line. Dynamics include *f*. Performance markings include *V*. The key signature has three sharps (F#, C#, G#).

290

Vn. solo

Vn. I

Vn. I

VI.

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

(8<sup>va</sup>)

298

Vn. solo

Vn. I

Vn. I

VI.

Vc.

Cb.

Div.

303

Vn. solo

Vn. I

Vn. I

VI.

Vc.

Cb.

*p*

309

Vn. solo

Vn. I

Vn. I

VI.

Vc.

Cb.

*p*

*pp*

Unis. *pp*

317

Vn. solo

Vn. I

Vn. I

VI.

Vc.

Cb.

*f*

*p*

*pp*

*pp*

*pp*

325

Vn. solo

Vn. I

Vn. I

VI.

Vc.

Cb.

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

333

Vn. solo

Vn. I

Vn. II

VI

Vc.

Cb.

*p* pizz.

*f*

*ff*

*pp* pizz.

*pp* pizz.

*pp* pizz.

*pp* pizz.

341

Vn. solo

Vn. I

Vn. II

VI

Vc.

Cb.

*f*

*p* pizz.

*f* arco

*pp* pizz.

*f* arco

*pp* pizz.

*f* arco Div. Unis. pizz.

*pp* pizz.

*pp* pizz.

*pp* pizz.

*f* arco

*f* arco

*pp* pizz.

350

Vn. solo

Vn. I

Vn. II

VI

Vc.

Cb.

*f*

*p* p pizz.

*f* arco Div.

Unis. pizz.

*pp* pizz.

*pp* pizz.

*pp* pizz.

*pp* pizz.

*pp* pizz.

*f* arco

*pp* p pizz.

*f* arco

*pp* pizz.

*f* arco

*pp* p pizz.

358

Vn. solo

Vn. I

Vn. II

VI.

Vc.

Cb.

365

Vn. solo

Vn. I

Vn. II

VI.

Vc.

Cb.

*con forza*

*arco*

*dim.*

372

Vn. solo

Vn. I

Vn. II

VI.

Vc.

Cb.

*p* *pizz.*

*pp* *pizz.*

*pp* *pizz.*

*pp* *pizz.*

*pp*

*pp*

*pp*

*8va--*

*8va--*

*f* *arco*

*f* *arco*

*f* *arco* *Div.*

*f* *arco*

*f* *arco*

*f*

*f*



381

Vn. solo *pp*

Vn. I *pp*

Vn. I *pp*

Unis. VI. *pp*

Vc. *pp*

Cb. *pp*

*ppp*

390

Vn. solo

Vn. I *p*

Vn. I *p*

VI. *pp*

Vc. *pp*

Cb. *pp*

*pp*

398

Vn. solo

Vn. I *f*

Vn. I

VI. *f*

Vc. *f*

Cb. *f*

*f*

405 (8<sup>va</sup>)

Vn. solo *p*

Vn. I *pp*

Vn. II *pp*

VI. *pp*

Vc. *pp pizz.*

Cb. *pp*

Unis.

8<sup>va</sup>-----

414 (8<sup>va</sup>)

Vn. solo *f* *Div.* *cresc.*

Vn. I *Div.*

Vn. II *Div.*

VI.

Vc. *arco*

Cb.

8<sup>va</sup>-----

422 (8<sup>va</sup>)

Vn. solo

Vn. I *ff* *Unis.* *Div.*

Vn. II *ff* *Unis.* *Div.*

VI. *ff* *Unis.* *Div.*

Vc. *ff* *Unis.* *Div.*

Cb. *ff* *Unis.* *Div.*

8<sup>va</sup>-----

# Хоровод ГНОМОВ

А. Баццини  
орк-ка Р. Абязова

Quasi presto (♩ = 138)

Violino I

Vn. I

Vn. I

Vn. I

Vn. I

Vn. I

Vn. I

Vn. I

Vn. I

Vn. I

Vn. I



*ff*

*pp*

*pp*

*pp*

*sf sf sf ff*

*pp*

*a tempo* Div. Unis.

*pp*

Div. Unis.

*ppp*

*pizz.*

*arco*

*f ff*

*ppp*

2 4 1

0 0 1

20

Vn. I *p* *pp* *f* *p*

Vn. I *pp* *f* *p*

Vn. I *pp* *f* *p*

Vn. I *pp* *f*

Vn. I *ppp*

Vn. I *pizz.*

Vn. I *arco* *pp*

Vn. I *pp*

Vn. I *pp*

Vn. I 152

*sf sf sf ff pp*

Vn. I 161

*rit. pp*

*a tempo*  
*Div.*

Vn. I 169

*ppp*

*Div. Unis.*  
*pizz.*

Vn. I 178

*f*

*arco*

Vn. I 186

*ff f pp*

*pizz.*

Vn. I 195

Vn. I 202

*f*

*arco*

Vn. I 210

*poco rit. pp*

*a tempo pizz. arco*

**2**

Vn. I 218

*rit. pp*

*a tempo pizz. arco*

*rit.*

**2**

22

*a tempo*  
pizz.

arco

Vn. I

225 *pp* *rit.*

*a tempo*  
pizz.

arco

pizz.

Vn. I

237 *ppp* *ff* *pp*

Vn. I

246

Vn. I

254

arco

Vn. I

262 *ff*

Vn. I

270 *f* *pp*

Vn. I

280

Vn. I

289 *pp*

Vn. I

299 *pp*

Vn. I

317 *pp*

Vn. I

325 *pp*

Vn. I 333 *V* *sf sf sf ff* *pizz. pp*

Vn. I 341 *arco* *f* *pizz. pp*

Vn. I 349 *arco* *Div.* *f* *Unis. pizz. pp*

Vn. I 358

Vn. I 367 *arco* *3* *pizz. pp*

Vn. I 377 *arco* *f* *pp*

Vn. I 385 *V* *ppp*

Vn. I 393 *V* *p*

Vn. I 402 *pp*

Vn. I 411 *Div.*

Vn. I 421 *Unis.* *ff* *Div.*



# Хоровод ГНОМОВ

А. Баццини  
орк-ка Р. Абязова

Quasi presto (♩ = 138)

Violino II

*ff* *pp*

Vn. II

*pp*

Vn. II

*pp*

Vn. II

*sf* *sf* *sf* *ff* *pp*

*a tempo*

Vn. II

*rit.* *pp*

Vn. II

*pizz.*

Vn. II

*ppp*

Vn. II

*arco* *ff* *ppp*

Vn. II

Vn. II

*ppp*

Vn. II

*ppp*



80 *p* *pp* *f* *p*

90 *pp* *f* *p* *pp*

100 *f* *p* *pp*

110 *f* *ppp* Div.

119 *pp* 4 1 1 1

128 *pp* pizz. arco

137 *pp*

*pp* *sf* *sf* *sf* *ff* *pp*

*a tempo* *rit.* *pp*

Detailed description: This page of a musical score for Violin II contains ten staves of music, numbered 80 to 145. The notation includes various dynamics such as *p*, *pp*, *f*, *ppp*, *sf*, and *ff*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). There are also markings for *Div.* (divisi) and *rit.* (ritardando). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with accents (>) and slurs. Fingering numbers (1, 4) are indicated above certain notes. The key signature changes from C major to D major at measure 137.

pizz.

*ppp*

Vn. II

Vn. II

Vn. II

Div. arco

Unis.

*f*

*ff*

*f*

Vn. II

pizz.

*pp*

Vn. II

Vn. II

arco

*poco rit.*

*pp*

*a tempo*

pizz.

arco

Vn. II

*rit.*

*a tempo*

pizz.

arco

Vn. II

*rit.*

*a tempo*

pizz.

*pp*

arco

Vn. II

*rit.*

*a tempo*

pizz.

*ppp*

arco

*ff*

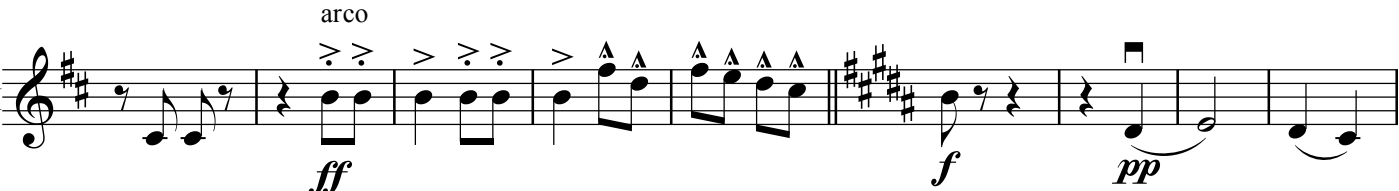
Vn. II

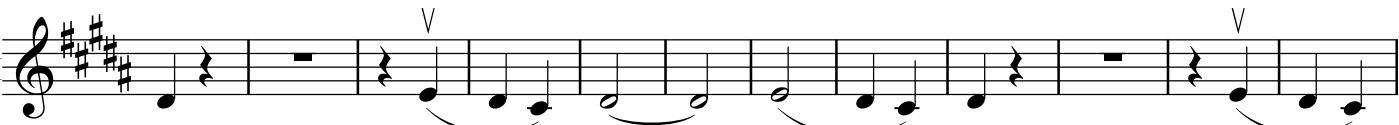
pizz.

*pp*

Vn. II 

Vn. II 

Vn. II *arco*  


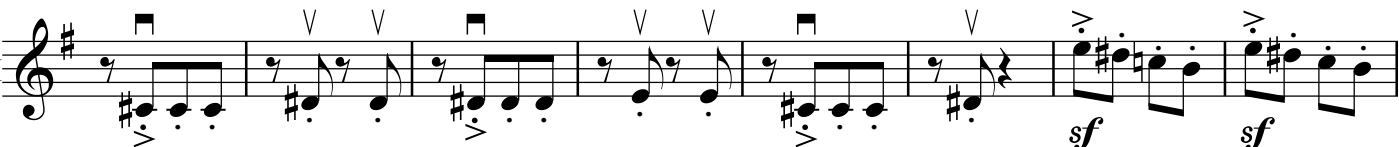
Vn. II 

Vn. II 

Vn. II *Div.* 

Vn. II 

Vn. II 

Vn. II 

Vn. II *pizz.*  


Vn. II *arco*  $\Delta$   $\Delta$  *pizz.*  
*f* *pp*

Vn. II *arco*  $\Delta$   $\Delta$  *pizz.*  
*f* *pp*

Vn. II *arco*  $\square$  **3** *pizz.*  
*pp*

Vn. II *arco*  $\Delta$   $\Delta$  *pizz.*  
*f* *pp*

Vn. II *ppp*  $\surd$   $\surd$

Vn. II  $\surd$   $\surd$  *p*

Vn. II *pp*

Vn. II *ff* *Div.* *Unis.*  $\Delta$   $\Delta$  *Div.*  $\square$



# Хоровод ГНОМОВ

А. Баццини  
орк-ка Р. Абязова

Quasi presto (♩ = 138)

Viola

ff pp

VI.

pp

VI.

pp

VI.

sf sf sf ff

VI.

pp

VI.

rit. a tempo pp

VI.

pizz. ppp

VI.

arco f ff

VI.

ppp

VI.

ppp

VI. I *p* *pp* *f* *p* Div. Unis.

VI. II *pp* *f* *p*

VI. III *pp* *f* *p* Div. Unis.

VI. IV *pp* *f*

VI. V *ppp*

VI. VI *pizz.* *arco* *pp*

VI. VII *pp*

VI. VIII *pp*

VI. IX *pp*

VI. X *sf* *sf* *sf* *ff* *pp*

Detailed description: This page contains ten staves of music for violins, labeled VI. I through VI. X. The music is written in 3/4 time and features a variety of dynamics and articulations. Staves VI. I, II, III, and IV use a mix of *p*, *pp*, *f*, and *p* dynamics, with accents and breath marks. Staves VI. V and VI. VI feature *ppp* and *pizz.* (pizzicato) markings, with a transition to *arco* (arco) and *pp* in the latter. Staves VI. VII, VIII, and IX are marked *pp* and include accents. Staff VI. X is characterized by *sf* (sforzando) and *ff* (fortissimo) dynamics, followed by *pp*. The score includes various articulations such as accents, breath marks, and dynamic hairpins.

VI. *rit.* *a tempo* *pp*

VI. *pizz.* *ppp*

VI. *f* *Div. arco*

VI. *Unis.* *ff* *f* *pizz.* *pp*

VI.

VI.

VI. *arco* *poco rit.* *a tempo* *pizz.* *pp*

VI. *arco* *rit.* *a tempo* *4* *rit.*

VI. *a tempo* *4* *rit.* *a tempo* *4*

VI. *ff* *pizz.* *pp*

VI.

VI.

VI. Div. arco *ff* Unis. *f pp* Div.

VI. Unis.

VI.

VI. *pp*

VI. *p* *pp*

VI.

VI. *pp*

VI. *pp*



VI. *pizz.*  
*sf sf sf ff pp*

VI. *arco Div. f*

VI. *pp*  
*Unis. pizz.*

VI. *arco f pizz. pp*

VI. *arco*

VI. *pizz. pp*  
 3

VI. *arco Div. Unis. f pp*

VI. *ppp*  
 6

VI. *pp*  
*Div.*

VI. *pp*  
*Unis.*

VI. *Div.*

VI. *ff*  
*Unis. Div. Unis.*



# Хоровод ГНОМОВ

А. Баццини  
орк-ка Р. Абязова

Quasi presto (♩ = 138)

Cello

*ff* *pp*

Vc.

*pp*

Vc.

*pp* *sf* *sf* *rit.*

Vc.

*sf* *ff* *pp*

Vc.

*a tempo* *pp*

Vc.

*pizz.* *ppp* *arco* *f* *ff*

Vc.

*ppp*

Vc.

*p*

Vc.

*pp* *f* *p*

Vc.

*pp* *f* *p* *pp*

Vc. *Div. Unis.*  
*f p pp*

Vc. *f ppp*

Vc. *pizz.*

Vc. *arco pp*

Vc. *pp*

Vc. *sf sf sf ff pp*

Vc. *rit. a tempo pp*

Vc. *pizz. ppp*

Vc. *arco Div. Unis. f ff f*

Vc. *pizz. pp*

Vc. *p* *poco rit.*

Vc. *a tempo* *pp* *p* *rit.*

Vc. *a tempo* *p* *rit.* *pp* *a tempo*

Vc. *p* *rit.* *ppp* *a tempo*

Vc. *arco* *ff* *pp* *pizz.*

Vc. *ff*

Vc. *arco* *Div.* *ff* *Unis.* *pp*

Vc. *pp*

Vc. *pp*

Vc. *pp* **12**

Vc. *pp* *pp*

The first staff of music is in bass clef with a key signature of one sharp (F#). It begins with a piano (*pp*) dynamic. The melody consists of eighth and quarter notes. A breath mark (V) is placed above the final measure, which is also marked with a hairpin (*<*) and another *pp* dynamic.

Vc. *pp*

The second staff of music continues the melody in bass clef with a key signature of one sharp. It features a piano (*pp*) dynamic and includes several breath marks (V) above the notes.

Vc. *sf sf sf ff pp* pizz.

The third staff of music is in bass clef with a key signature of one sharp. It starts with a piano (*pp*) dynamic, then moves to fortissimo (*sf*) and fortissimo (*ff*) dynamics. It includes breath marks (V) and accents (^) above the notes. The piece concludes with a pizzicato (*pizz.*) section.

Vc. *f pp* arco pizz.

The fourth staff of music is in bass clef with a key signature of two sharps (F#, C#). It begins with a forte (*f*) dynamic, then a piano (*pp*) dynamic. It includes breath marks (V) and accents (^) above the notes. The section is marked *arco* and *pizz.*

Vc. *f pp* arco pizz.

The fifth staff of music is in bass clef with a key signature of two sharps. It starts with a forte (*f*) dynamic, then a piano (*pp*) dynamic. It includes breath marks (V) and accents (^) above the notes. The section is marked *arco* and *pizz.*

Vc. *pp* arco 3 pizz.

The sixth staff of music is in bass clef with a key signature of two sharps. It begins with a piano (*pp*) dynamic. It includes breath marks (V) and accents (^) above the notes. The section is marked *arco* and features a triplet of eighth notes (3) followed by a pizzicato (*pizz.*) section.

Vc. *f pp* arco

The seventh staff of music is in bass clef with a key signature of two sharps. It starts with a forte (*f*) dynamic, then a piano (*pp*) dynamic. It includes breath marks (V) and accents (^) above the notes. The section is marked *arco*.

Vc. *ppp*

The eighth staff of music is in bass clef with a key signature of two sharps. It begins with a pianissimo (*ppp*) dynamic and continues with a melodic line.

Vc. *pp* Div.

The ninth staff of music is in bass clef with a key signature of two sharps. It starts with a piano (*pp*) dynamic and includes a *Div.* (divisi) marking above the notes.

Vc. Unis. *pp*

The tenth staff of music is in bass clef with a key signature of two sharps. It begins with a *Unis.* (unison) marking and a piano (*pp*) dynamic. It includes a hairpin (*>*) and a breath mark (V) above the notes.

Vc. *pp*

The eleventh staff of music is in bass clef with a key signature of two sharps. It begins with a piano (*pp*) dynamic and includes a hairpin (*>*) above the notes.

Vc. *ff* Div. Unis. *pp*

The twelfth staff of music is in bass clef with a key signature of two sharps. It starts with a fortissimo (*ff*) dynamic, then a piano (*pp*) dynamic. It includes *Div.* and *Unis.* markings above the notes.



# Хоровод ГНОМОВ

А. Баццини  
орк-ка Р. Абязова

Quasi presto (♩ = 138)

Contrabasso

2

14

*ff*

*pp*

*pp*

Cb.

Cb.

7

*a tempo*

*pp*

*pp*

Cb.

pizz.

*ppp*

Cb.

arco

2

*ff*

*ppp*

Cb.

3

Cb.

pizz.

*p*

3

arco

*f*

pizz.

*p*

Cb.

3

arco

*f*

pizz.

*p*

Cb.

arco

*f*

*ppp*

3

Cb.

3

pizz.

*f*

14

Cb. *arco*  
*pp* < *pp*

Cb. *ff* *pp* *a tempo* *pp*

Cb. *pizz.* *ppp*

Cb. *arco* *f*

Cb. *pizz.* *pp*

Cb.

Cb. *a tempo* *p* *poco rit.* *p* *rit.* *a tempo*

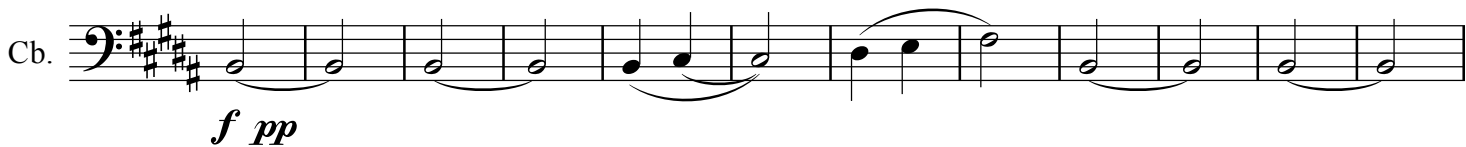
Cb. *a tempo* *p* *rit.* *a tempo* *p*

Cb. *rit.* *a tempo* *arco* *ff* *pizz.* *pp*

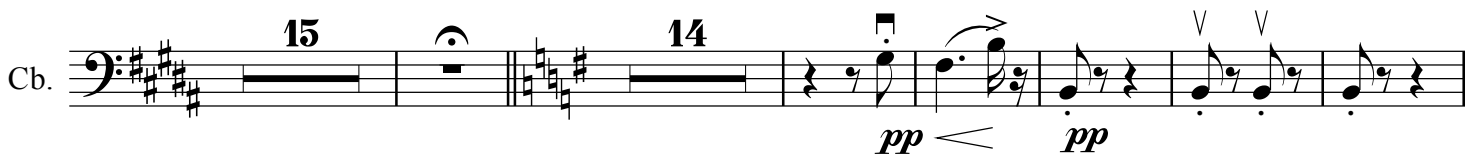
Cb.

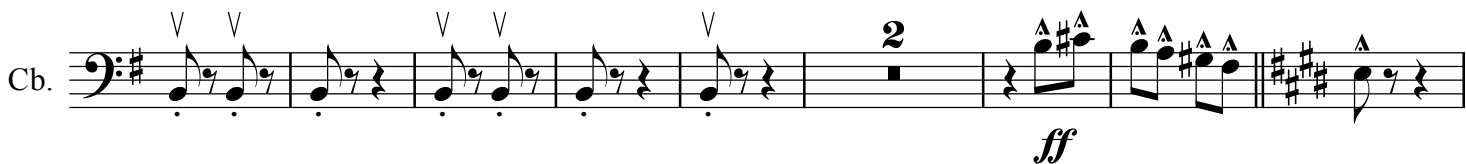
Cb. 

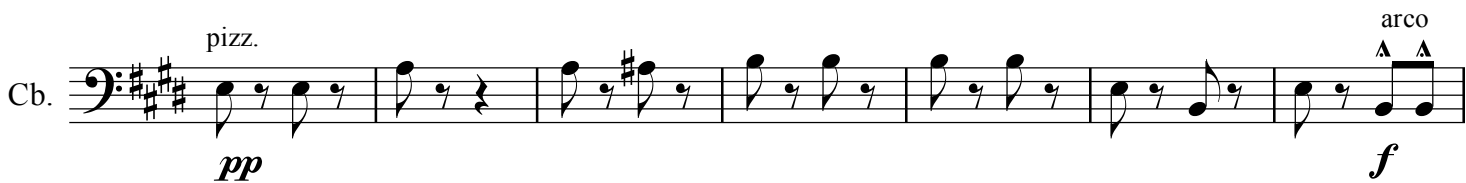
Cb. 

Cb. 

Cb. 

Cb. 

Cb. 

Cb. 

Cb. 

Cb. 

Cb. 



Cb.  *pp*

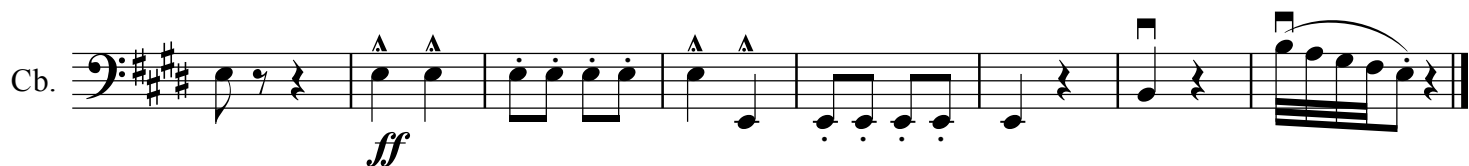
Cb.  *f* *pp*

Cb.  *ppp*

Cb.  *pp* *arco*

Cb.  *pp* *pizz.*

Cb.  *pp* *arco*

Cb.  *ff*