8 gk53

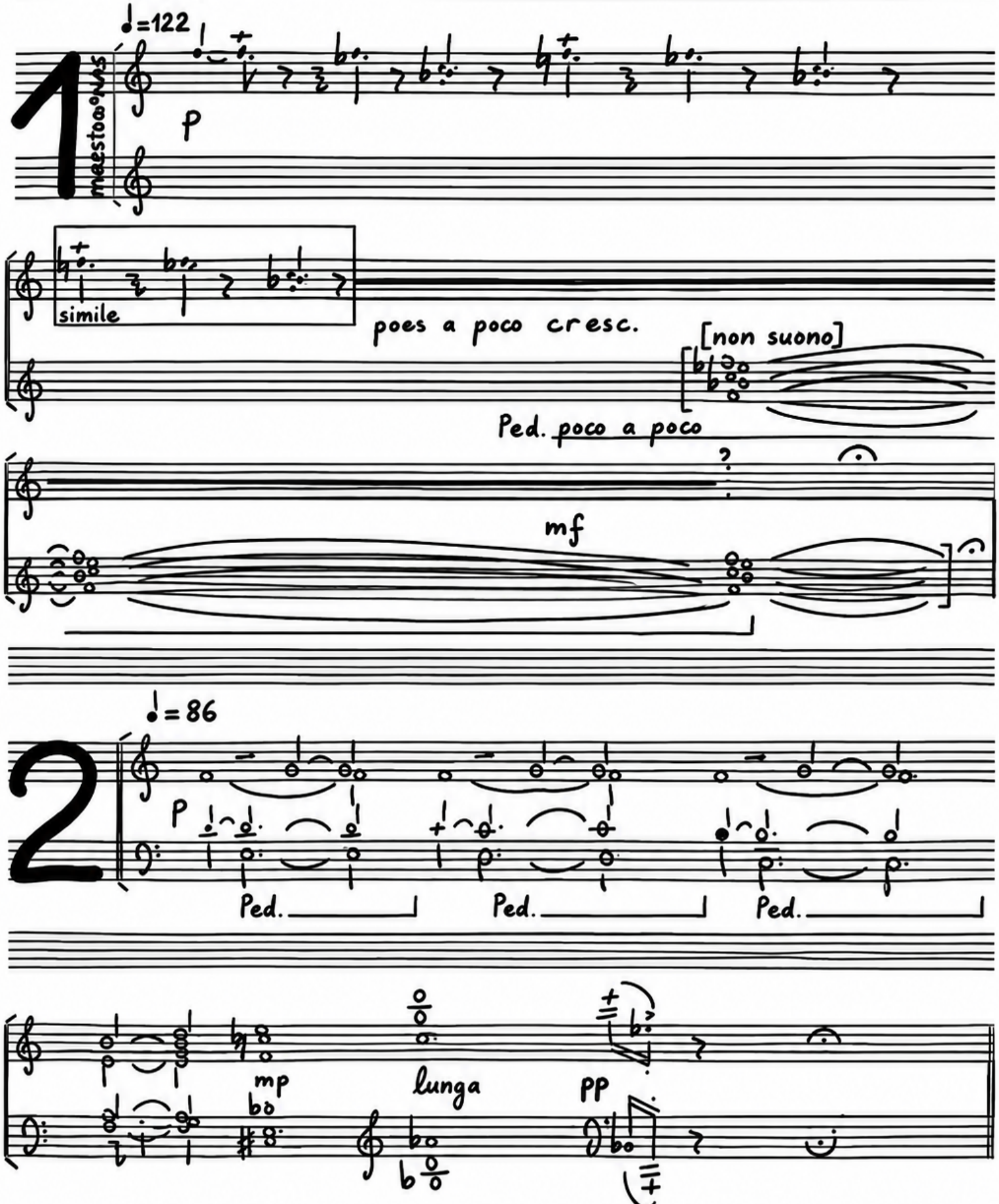
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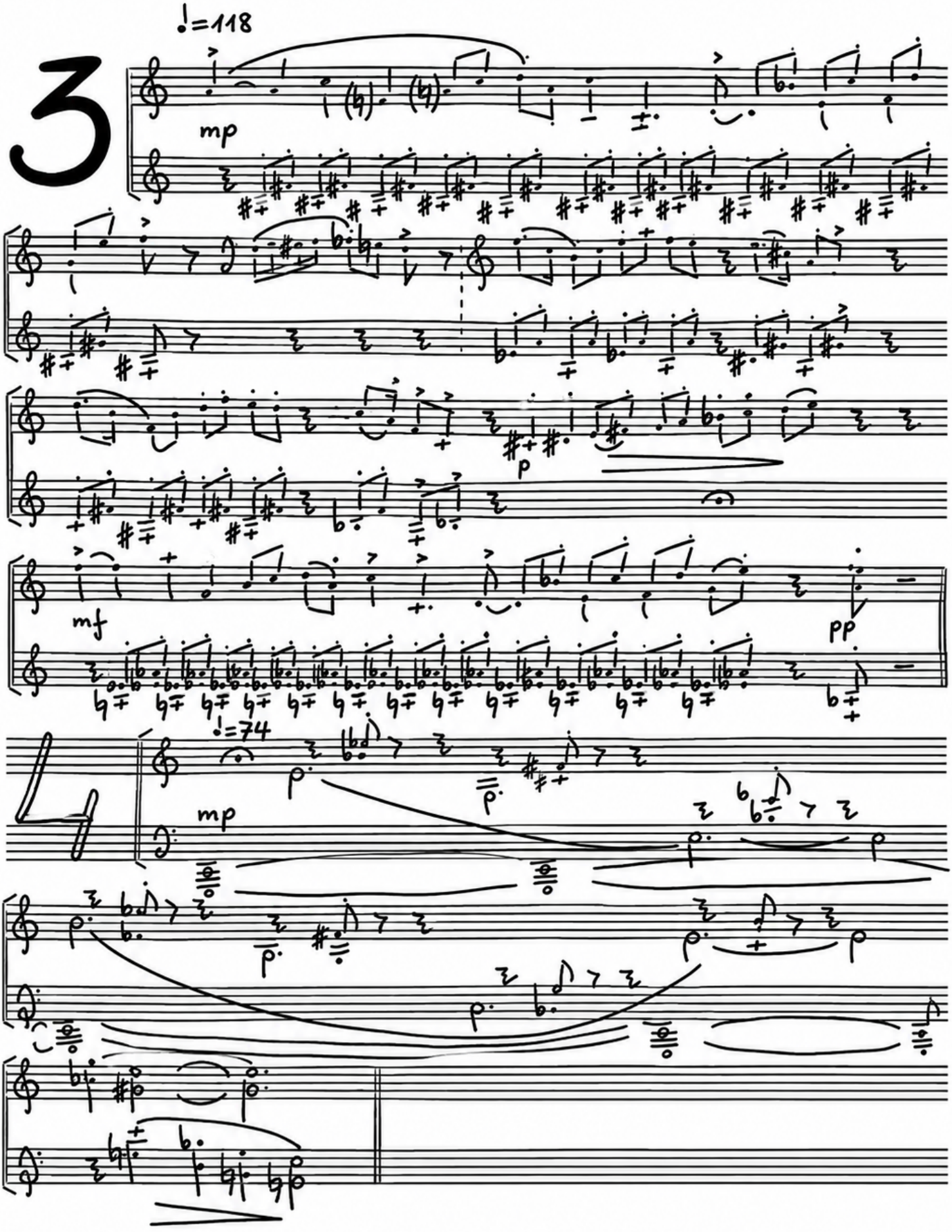
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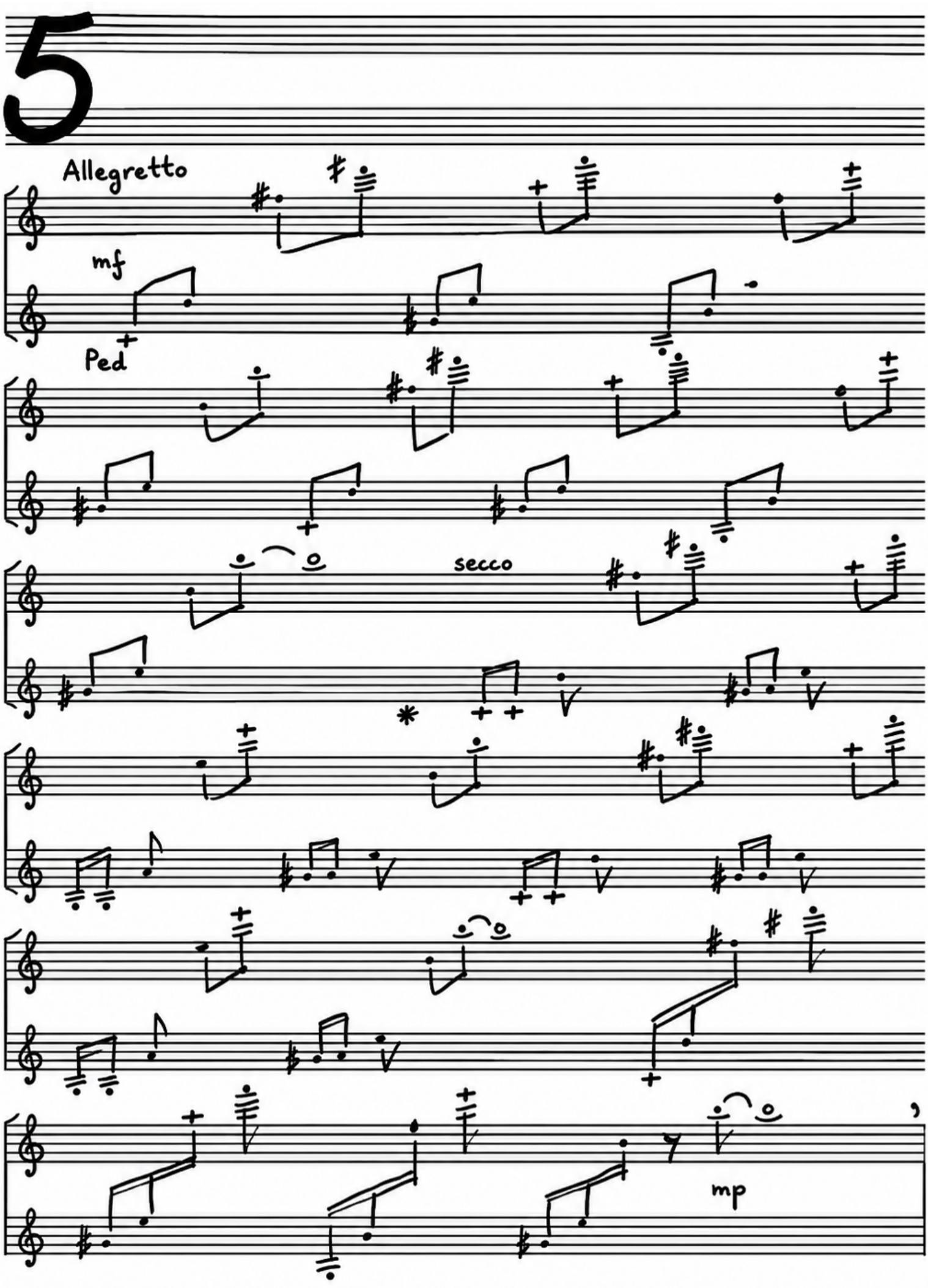
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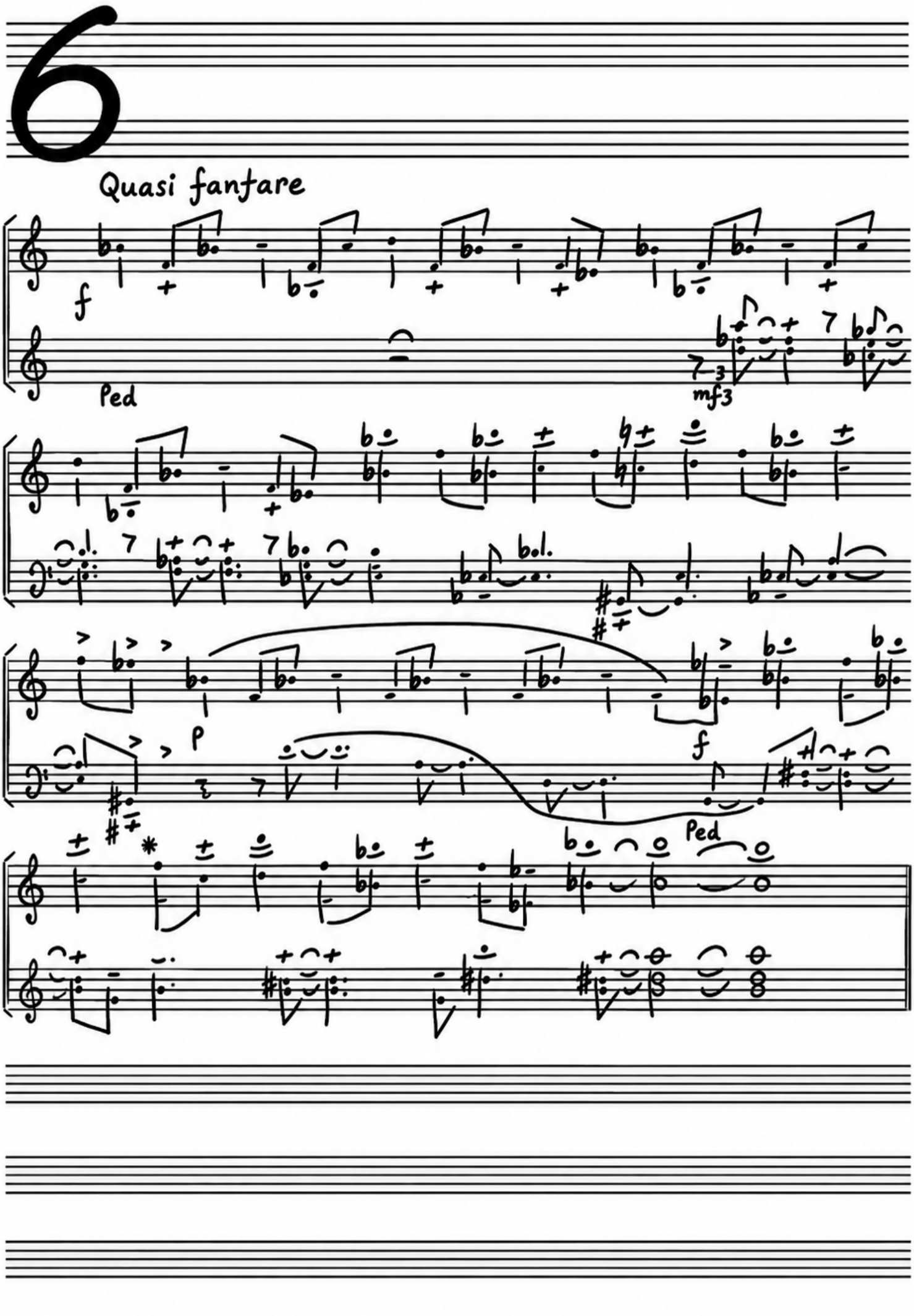
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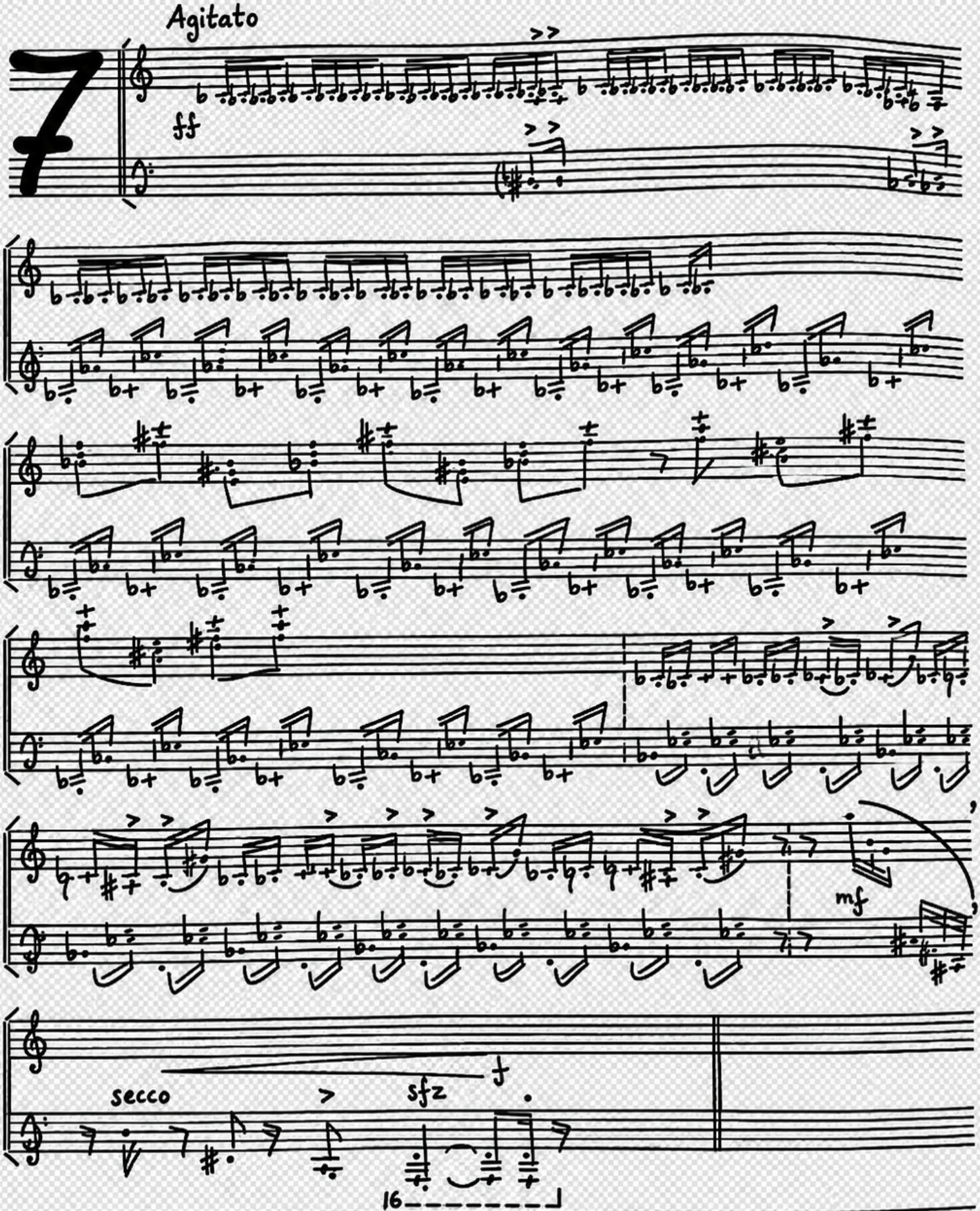
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3
♩=118
mp
p
mf
pp
♩=74
mp

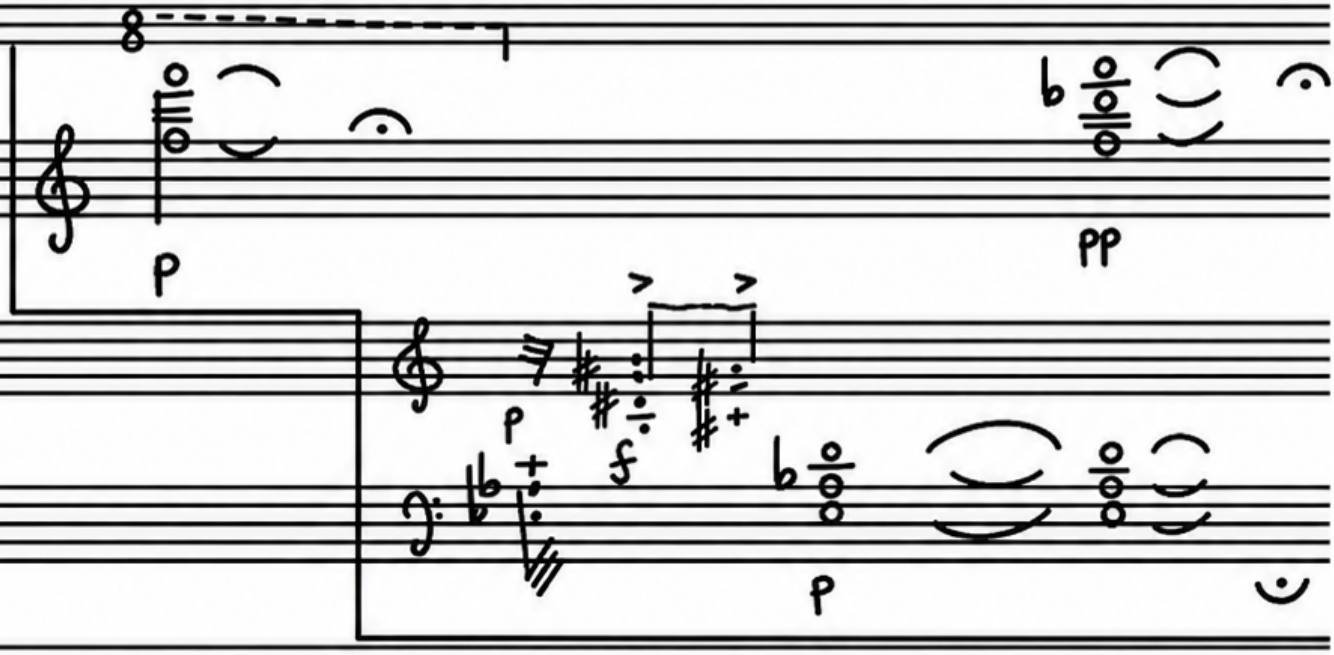

5
Allegretto
mf
Ped
secco
mp

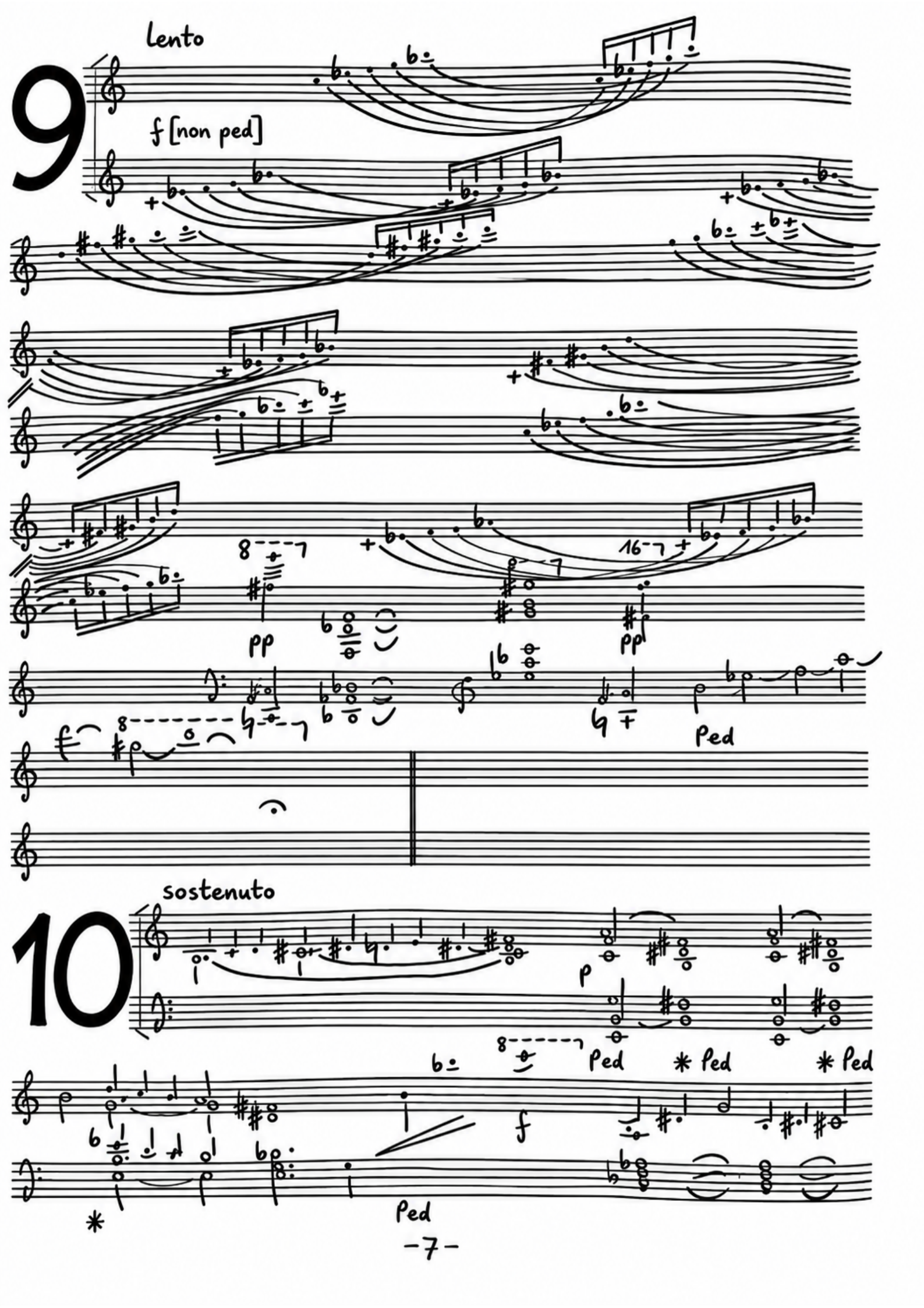

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Quasi fanfare
f
Ped
mf3
P
f
Ped
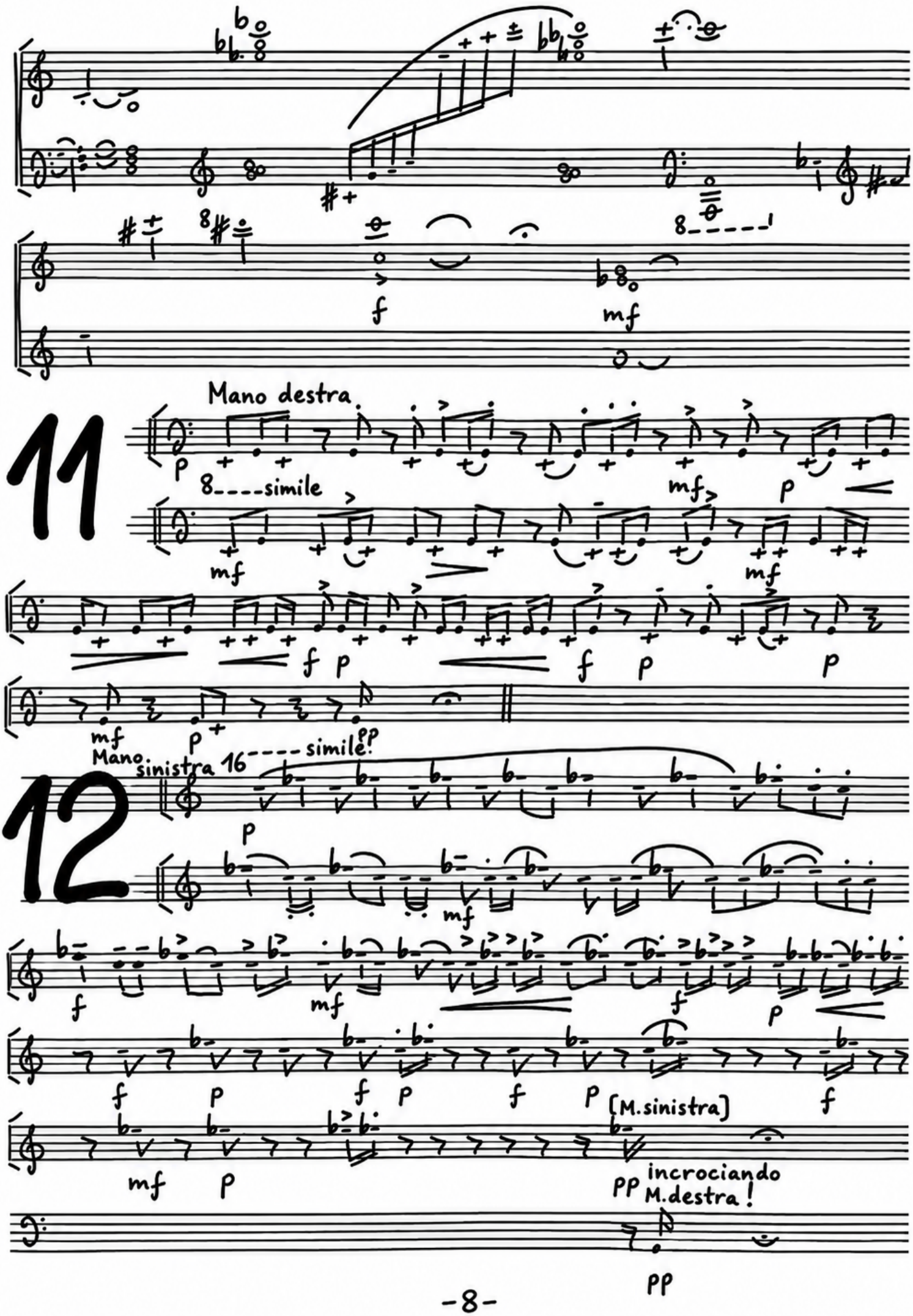

7
Agitato
ff
mf
secco
sfz
16

8

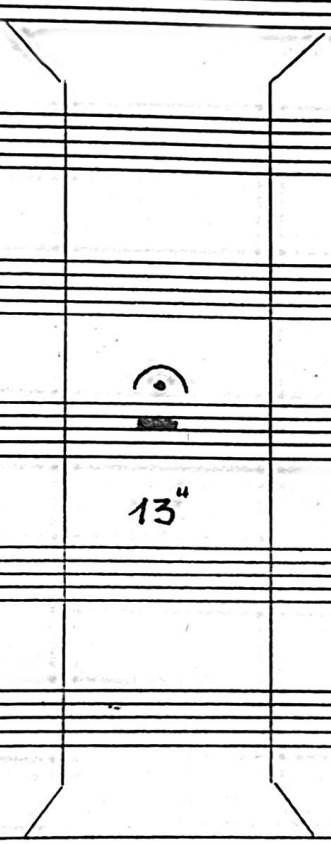
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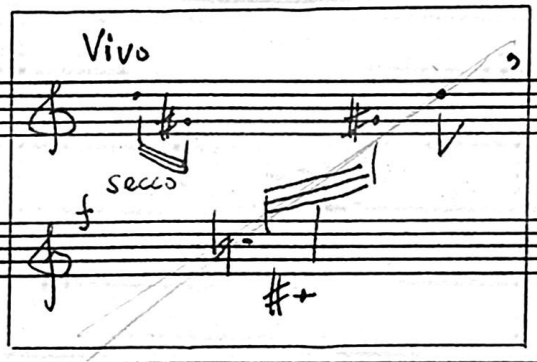



Lento
9
f [non ped]
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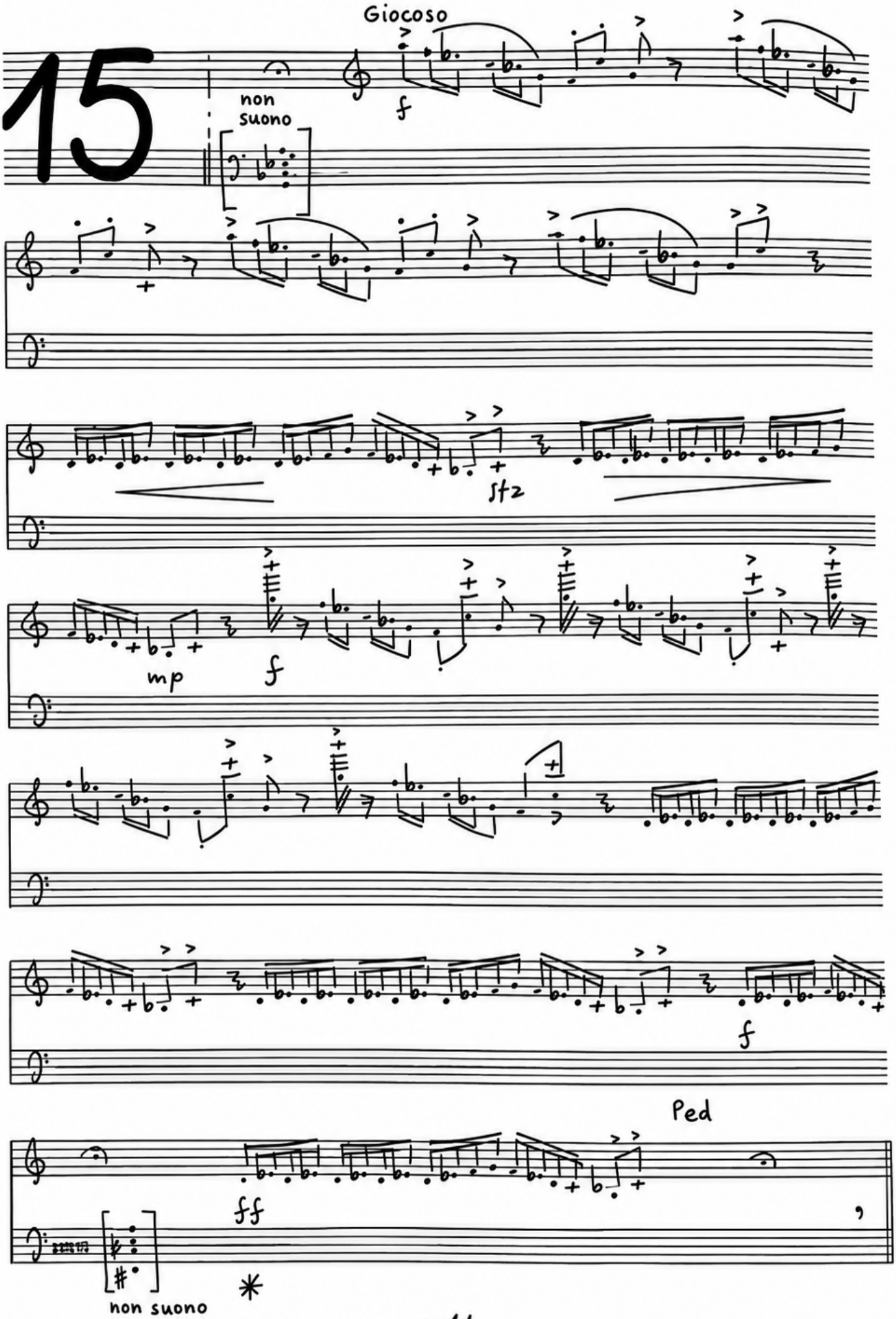

f
mf
11
Mano destra
8----simile
mf
p
mf
mf
f
p
f
p
p
mf
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12
Mano sinistra
16----simile
pp
p
mf
f
mf
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pp
incrociando
M.destra!
pp

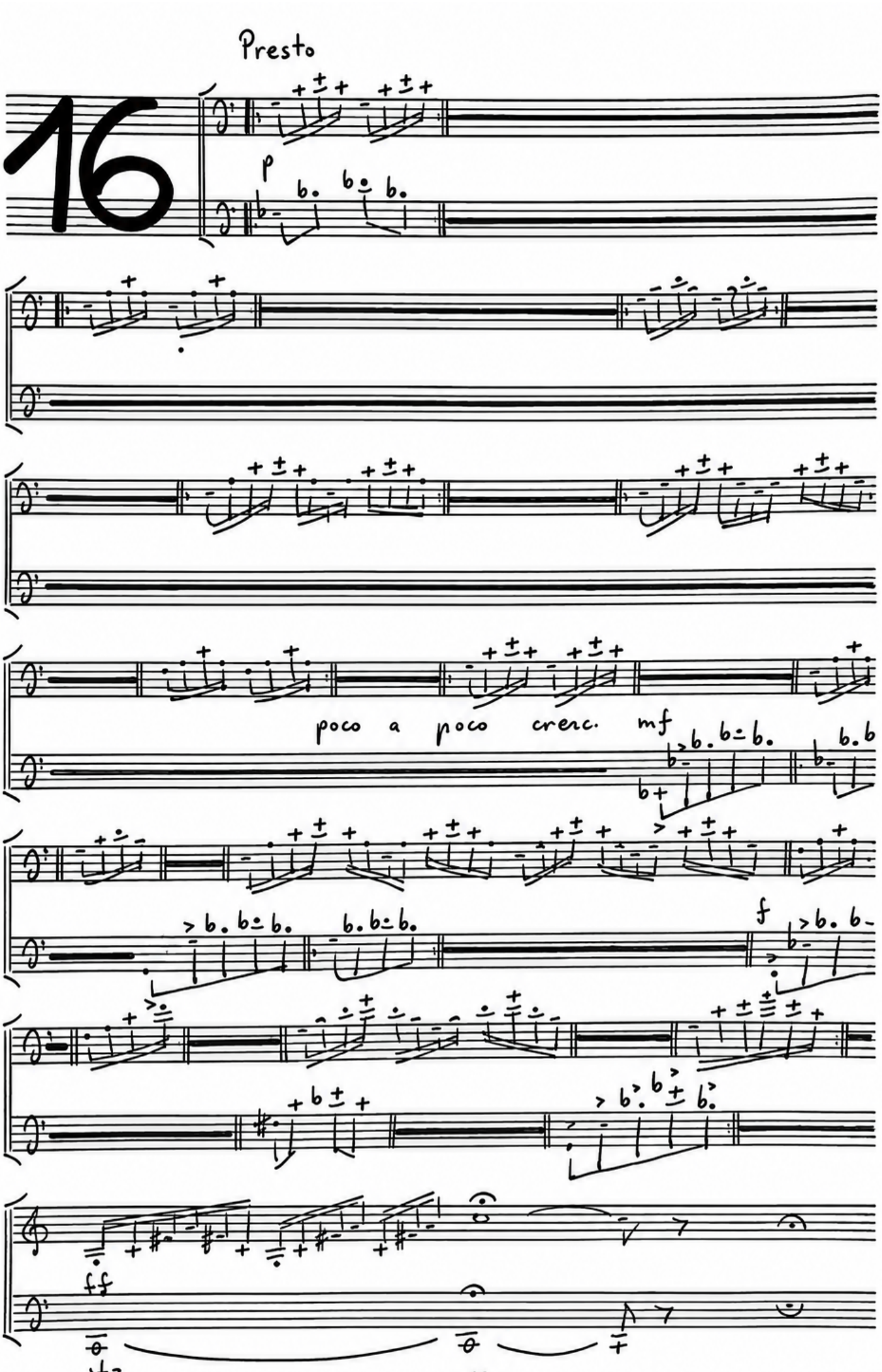
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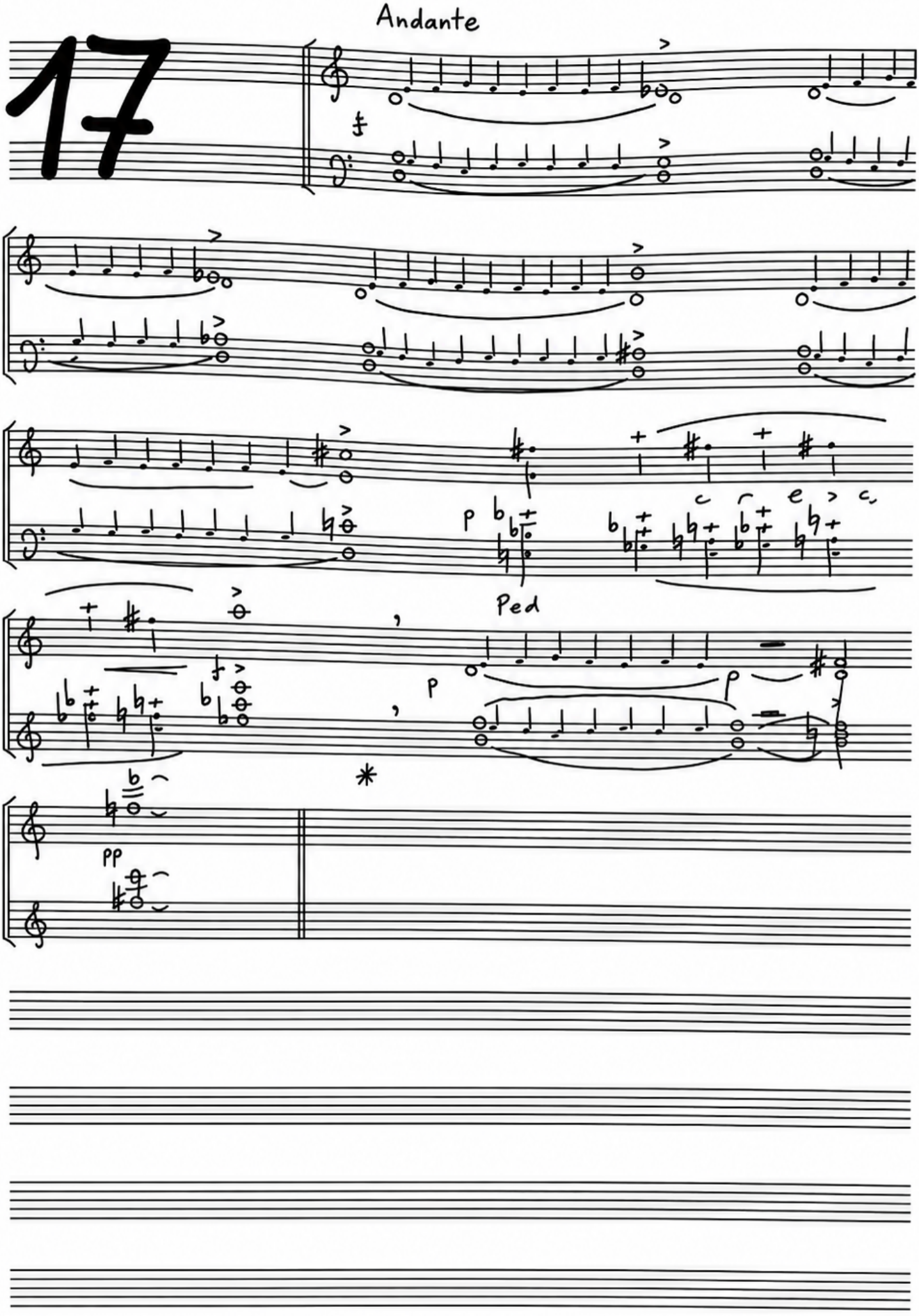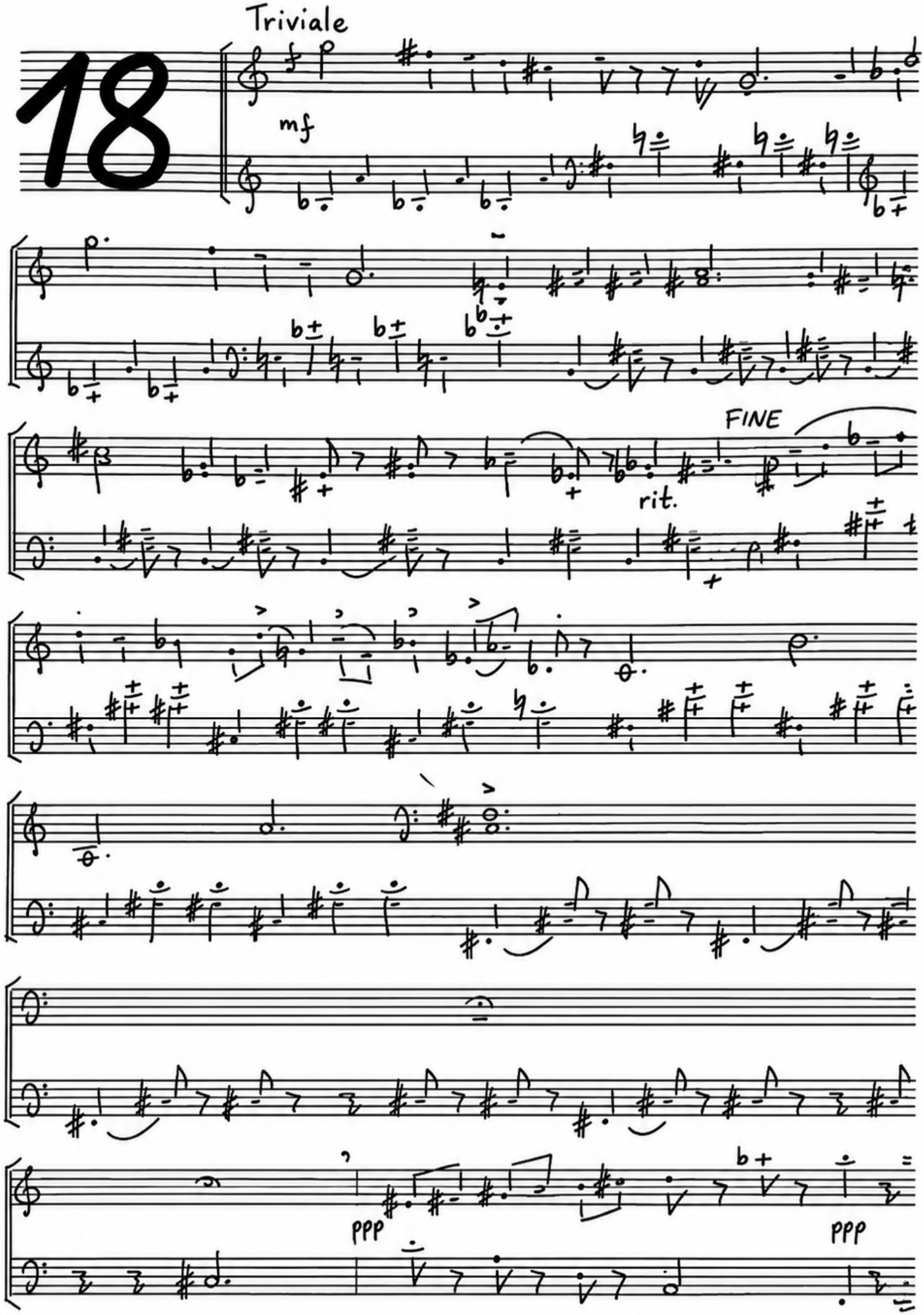


14




15
Giocoso
non suono
f
sfz
mp
f
f
Ped
ff
non suono
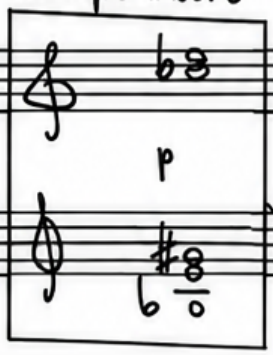

Presto
16
p
poco a poco cresc. mf
f
ff
sf z
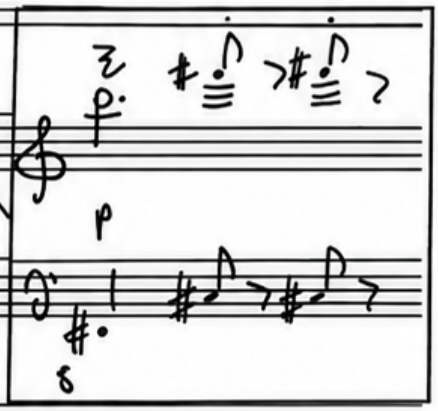

17
Andante
p
Ped
p
pp


18
Triviale
mf
FINE
rit.
ppp
ppp

19

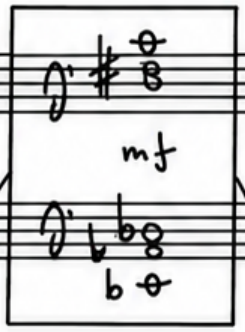
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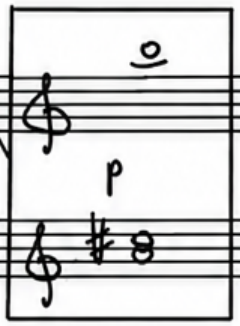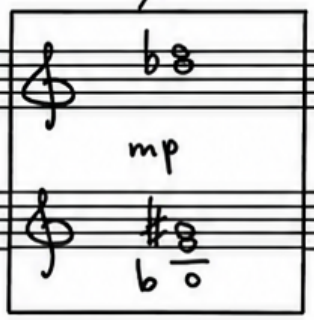




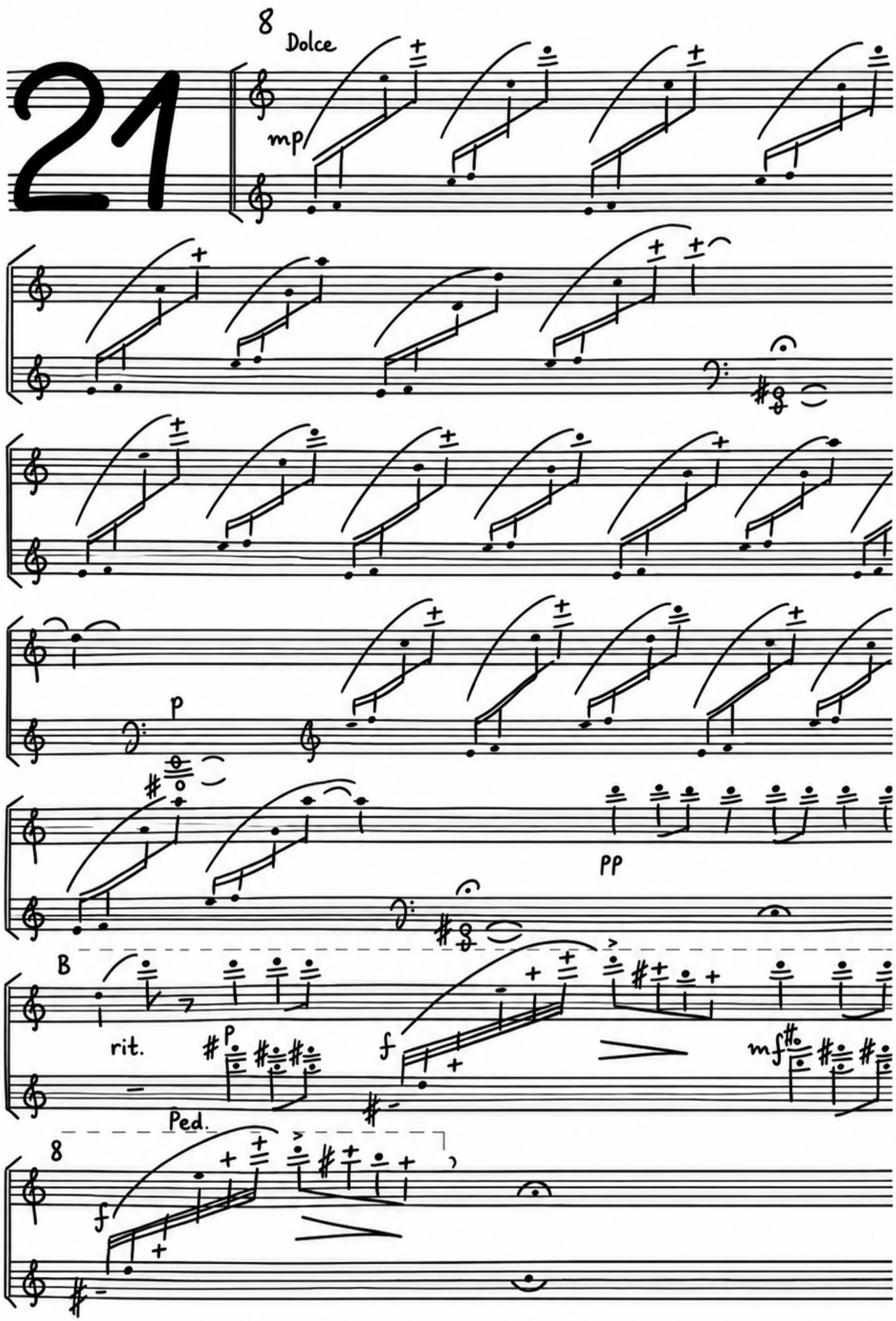
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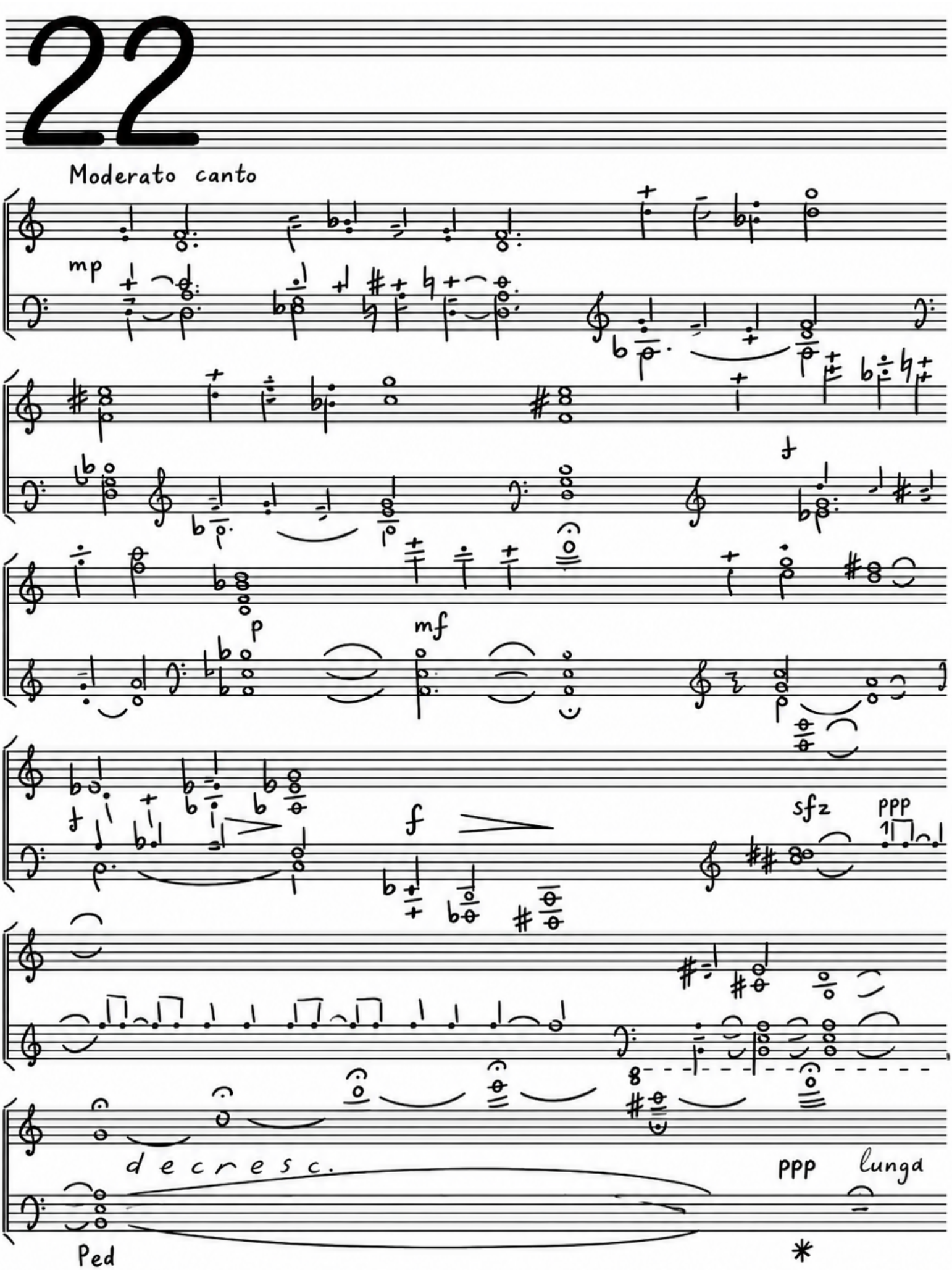
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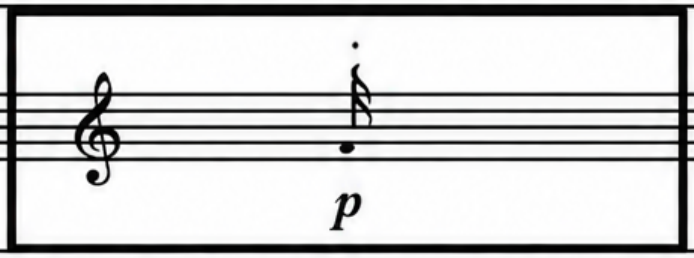





21
8
Dolce
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mf
Ped.
8
f


22
Moderato canto
mp
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mf
f
sfz
ppp
decresc.
ppp
lunga
Ped
*

23



P.S. ... IR TAPO JAM AIŠKU, KAD FORTEPIJONAS KEIČIA SAMPRATA. APIE MUZIKOS KŪRINIO PLOKŠTUMA., KAD MUZIKANTO KŪRYBINIŲ GALIMYBIŲ LAUKAS – NE VIEN SKURDI KELIŲ PASI-KARTOJANČIŲ TONŲ KLAVIATŪRA, O BEGALYBĖ NEŽINOMŲ, IŠSKAI-DYTŲ IR NEIŠTYRINĖTŲ ERDVIŲ KLAVIATŪRA, KURIOJE ATRASTI NE-KURIE IŠ MILIJONŲ KLAVIŠAI ATSPINDI ŠVELNUMA., AISTRA., DRAMA., NAUJUMA., KIEKVIENAS NEPANAŠUS Į KITĄ, KAIP NEPA-NAŠIOS DVI VISATOS, IR KURIE PA-DEDA MUMS PAJAUSTI, KOKIA BE-GALINĖ ĮVAIROVĖ SLYPI NEAPRE-PIAMOJE, NEIŠTIRTOJE IR PASLAP-TIES KUPINOJ ŽMOGAUS SIELOS NAKTY, KLAIDINGAI ĮSIVAIZDUO-TOJ ESANT TUŠČIA ERDVE AR NEBŪTIM...

/„PRARASTO LAIKO BEIEŠKANT„

NB ŠIS TEKSTAS GARSIAI SWHTINAI TUOS PO CIKCO ATURIMU