„Démon"

(d'après le poème de Lermontoff)

3me Symphonie

pour l'Orchestre par

EDUARD NÁPRAVNÍK.

Op. 18.

Partition Pr. M. 24.— *Parties séparées Pr. M*

Arrangement pour Piano à 4 mains par l'Auteur Pr. M 10.—.

HAMBOURG, D. RAHTER. St. PETERSBOURG, A. BÜTTNER.

LEIPZIG, FR. KISTNER.

2067 2068.

„Демонъ"

(изъ поэмы Лермонтова)

3я Симфонія

для оркестра

Э. Ф. Направника.

Соч. 18.

„DÉMON"

(d'après le poème de Lermontoff).

IIIème SYMPHONIE

pour l'Orchestre

par

EDUARD NÁPRAVNÍK.

Op. 18.

Partition Pr. M 24.— R 10.— nn. Parties séparées Pr. M 30.— R 15.—.

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LEIPZIG, FR. KISTNER.

2067. 2068.

„ДЕМОНЪ.“

Симфоническая поэма (изъ восточной повѣсти Лермонтова)

ВЪ 2-ХЪ ЧАСТЯХЪ, ДЛЯ ОРКЕСТРА

Э. НАПРАВНИКА.

СОЧ. 18.

ЧАСТЬ 1-я.

I. Allegro appassionato.

Печальный Демонъ, духъ изгнанья,
Леталъ надъ грѣшною землей
И лучшихъ дней воспоминанья
Предъ нимъ тѣснилися толпой, —
Тѣхъ дней, когда въ жилищѣ свѣта
Блисталъ онъ, чистый херувимъ,
. . . . . .
И надъ вершинами Кавказа
Изгнанникъ рая пролеталъ.
. . . . . .
И дикъ и чуденъ былъ вокругъ
Весь Божій міръ . . . .
Но кромѣ зависти холодной
Природы блескъ не восбудилъ
Въ груди изгнанника безплотной
Ни новыхъ чувствъ, ни новыхъ силъ, —
И все, что предъ собой онъ видѣлъ,
Онъ презиралъ, иль ненавидѣлъ.

II. Allegro giocoso.

Глядитъ съ утеса мрачный домъ;
Но пиръ большой сегодня въ немъ,
Звучитъ зурна и льются вина:
Гудалъ сосваталъ дочь свою.
. . . . . .
Сидитъ невѣста межь подругъ.
Средь игръ и пѣсень ихъ досугъ
Проходитъ . . . . . .
. . . . . .
Онѣ поютъ, и бубенъ свой
Беретъ невѣста молодая —
. . . . . .
Клянусь полночною звѣздой,
Лучомъ заката и востока,
Властитель Персіи златой
И ни единый царь земной
Не цѣловалъ такого ока;
Гарема брызжущій фонтанъ
Ни разу жаркою порою
Своей жемчужною росою
Не брызгалъ на подобный станъ;
Еще ничья рука земная,
Но милому челу блуждая,
Такихъ волосъ не расплела.
. . . . . .
Что еслибъ Демонъ, пролетая,
Въ то время на нее взглянулъ,
То, прежнихъ братьевъ вспомпная,
Онъ отвернулся-бъ — и вздохнулъ . . . .
И Демонъ видѣлъ . . . . . .

III. Poco a poco accelerando.

Въ семьѣ Гудала плачъ и стоны,
Толпится на дворѣ народъ:
Чей конь примчался запаленный,
И палъ на камни у воротъ?
Кто этотъ всадникъ бездыханный?
Хранили слѣдъ тревоги бранной
Морщины смуглаго чела,
Въ крови оружіе и платье;
Въ послѣднемъ бѣшенномъ пожатьѣ
Рука на гривѣ замерла.
Не долго жениха младого
Невѣста, взоръ твой ожидалъ!
Сдержалъ онъ княжеское слово;
На брачный пиръ онъ прискакалъ.

IV. Larghetto lamentoso.

На беззаботную семью
Какъ громъ слетѣла Божья кара . . . .
Упала на постель свою,
Рыдая, бѣдная Тамара;
Слеза катится за слезой,
Грудь высоко и трудно дышетъ.
И вотъ она какъ будто слышитъ
Волшебный голосъ надъ собой:
„Не плачь, дитя, не плачь напрасно!
„Твоя слеза на трупъ безгласный
„Живой росой не упадетъ;
. . . . . .
„Онъ далеко, онъ не узнаетъ,
„Не оцѣнитъ тоски твоей;
. . . . . .
„Лишь только ночь своимъ покровомъ
„Верхи Кавказа осѣнитъ,
„Лишь только міръ волшебнымъ словомъ
„Завороженный замолчитъ,
. . . . . .
„Къ тебѣ я стану прилетать,
„Гостить я буду до денницы
„И на шелковыя рѣсницы
„Сны золотые навѣвать . . . .“
. . . . . .
Слова умолкли въ отдаленьи,
Во слѣдъ за звукомъ умеръ звукъ . . . .
Она, вскочивъ глядитъ вокругъ . . . .
Невыразимое смятенье
Въ ея груди, ...
Душа рвала свои оковы,
Огонь по жиламъ пробѣгалъ,
И этотъ голосъ, чудно новый,
Ей мнился, все еще звучалъ.
. . . . . .
То не былъ ада духъ ужасный,
Порочный мученикъ, — о нѣтъ!
Онъ былъ похожъ на вечеръ ясный:
Ни день, ни почь, ни мракъ, ни свѣтъ. . . .

ЧАСТЬ 2-я.

V. Lento (con devozione).

И въ монастырь уединенный
Ее родные отвезли,
И власяницею смиренной
Грудь молодую облекли.
Но и въ монашеской одеждѣ,
Какъ подъ узорною парчой,
Все беззаконною мечтой
Въ ней сердце билося, какъ прежде.
. . . . . .
Подъ сводомъ сумрачнаго храма
Знакомый образъ иногда
Скользилъ безъ звука и слѣда;
Въ туманѣ легкомъ ѳиміама
Сіялъ онъ тихо, какъ звѣзда,
Манилъ и звалъ онъ . . . . но куда?
. . . . . .
Ужъ много дней она томится,
Сама незная почему;
Святымъ захочетъ ли молиться,
А сердце молится ему.

VI. Allegro.

Привычкѣ сладостной послушный,
Въ обитель Демонъ прилетѣлъ.
. . . . . .

ТАМАРА.

„О, молви, кто ты? . . . отвѣчай!“

ДЕМОНЪ.

„Я тотъ, которому внимала
„Ты въ полуночной тишинѣ,
. . . . . .
„Чей образъ видѣла во снѣ
. . . . . .
„И видишь — я у ногъ твоихъ!
„Тебѣ принесъ я въ умиленьи
„Молитву тихую любви,
„Земное первое мученье
„И слезы первыя мои.
. . . . . .
„О! только выслушай, молю,
„Я рабъ твой, я тебя люблю!“
. . . . . .

ТАМАРА.

„Ктобъ ни былъ ты, мой другъ случайный
„Покой навѣки погубя,
„Невольно я съ отрадой тайной,
„Страдалецъ, слушаю тебя.
. . . . . .
„Клянися мнѣ, отъ злыхъ стяжаній
„Отречься нынѣ дай обѣтъ!“

ДЕМОНЪ.

„Клянусь я первымъ днемъ творенья,
„Клянусь его послѣднимъ днемъ,
. . . . . .
„Клянуся небомъ я и адомъ,
„Земной святыней и тобой;
. . . . . .
„Отрекся я отъ старой мести,
„Отрекся я отъ гордыхъ думъ;
. . . . . .
„Хочу я съ небомъ примириться,
„Хочу любить, хочу молиться,
„Хочу я вѣровать добру.
. . . . . .
„Тебя, я, вольный сынъ эѳира,
„Возьму въ надзвѣздные края,
„И будешь ты царицей міра,
„Подруга первая моя;
. . . . . .
„Я дамъ тебѣ все, земное —
„Люби меня! . . . .“
. . . И онъ слегка
Коснулся жаркими устами
Къ ея трепещущимъ губамъ;
Соблазна полными рѣчами
Онъ отвѣчалъ ея мольбамъ.
. . . . . .
Увы! злой духъ торжествовалъ!
Смертельный ядъ его лобзанья
Мгновенно въ грудь ея проникъ . . . .
Мучительный, ужасный крикъ
Ночное возмутилъ молчанье . . . .
Въ немъ было все: любовь, страданье,
Упрекъ съ послѣднею мольбой,
И безнадежное прощанье —
Прощанье съ жизнью молодой . . . .

VII. Maestoso-Religioso.

Въ пространствѣ синяго эѳира
Одинъ изъ ангеловъ святыхъ
Летѣлъ на крыльяхъ золотыхъ,
И душу грѣшную отъ міра
Онъ несъ въ объятіяхъ своихъ.
. . . . . .

„Der Dämon.“

Orientalische Legende von Lermontoff.

Symphonische Dichtung in zwei Abtheilungen für Orchester

componirt von

Eduard Nápravník.

Op. 18.

1. Abtheilung.

I. Allegro appassionato.

Der Dämon flog in Weh und Klage
Ueber die sünd'ge Erde hin.
Erinnerungen bessrer Tage
Drängten sich auf vor seinem Sinn.
Das Bild der Zeit erschien vor ihm,
Der seligen, im Paradies,
Da er, ein reiner Cherubim,
Nach der Musik der Sphären lauschte,
. . . . . .
Und fort mit seinem Groll und Weh
Flog der vom Paradies Verbannte
Auf zu den Höhen des Kaukasus,
. . . . . Und allerorten
In wilder Schöne lag's umher
In der Natur . . . . . .
Doch alle Schönheit der Natur
Geht an dem Blick des bösen Geistes
Vorüber ohne freud'ge Spur,
Erweckend Geiz und Missgunst nur
In ihm, dem alle Werke Gottes
Nur Ziele seines Hasses, Spottes.

II. Allegro giocoso.

Erbaut vom greisen Gudal stand
Ein hohes Schloss am Bergesrand.
. . . . . .
Sonst stumm und finster schaute immer
Das Schloss herab vom Bergeshang —
Doch heute strahlt's in buntem Schimmer,
Schallt hell von Spiel und von Gesang.
Gudal vermählt sein einzig Kind —
. . . . . .
Die Braut in ihrer Freunde Mitte,
Von Pracht und Reichthum alles blitzt.
. . . . . .
Und festlicher Gesang begleitet
In lautem Chor das Saitenspiel.
. . . . . .
Und lauter wird das Festgelag,
Es nimmt die Braut ihr Tamburin,
Lässt's auf der rechten Hand sich drehn.
. . . . . .
Ich schwör' es bei der Mitternacht,
Bei aller Sterne Glanz und Schimmer,
Beim Auf- und Niedergang des Lichtes:
Dem Schach von Persien hat nimmer
In Liebe solchen Angesichtes
Holdselig Augenpaar gelacht —
Nie einen Herrscher auf der Erde
Bezaubert solche Huldgeberde!
Nie mochte auch in Haremsräumen
Wohl in der schwülen Mittagsgluth,
Des Springquells Diamantenfluth
Solch wonniglichen Wuchs umschäumen.
Nie hat auch eine ird'sche Hand
Solch üppig, weiches Haar wie dieses
Um solche feine Stirn geschlungen —
Nie, seit das Glück des Paradieses
Von dieser sünd'gen Erde schwand,
Ist solche Blume aufgesprungen
Im sonnenhellen Morgenland!
. . . . . .
Dass selbst der Dämon — hätt' er sie
Mit ihren engelreinen Mienen
Erblickt — geglaubt es sei vor ihm
Ein altbekannter Cherubim
Aus seiner Himmelszeit erschienen!
Er wäre seufzend umgekehrt
Von Reue und von Gram verzehrt. —
Und der Dämon sah sie . . . . . .

III. Poco a poco accelerando.

In Gudal's Haus scholl Wehgeschrei.
In wirren Haufen drängt's heraus —
Welch schäumend Ross flog dort herbei
Und brach zusammen vor dem Haus?
Wer ist der junge Reitersmann,
Der bleich, entstellt ganz von Geberde,
Todt niederfiel mit seinem Pferde?
Blut klebt an Waffen und Gewand —
Man sieht es dem Gesichte an:
Die Wunden holte er im Kampf.
Noch im letzten Todeskrampf
Hielt er die Mähne mit der Hand.
O, junge Braut! nicht lange hat
Dein Bräutigam dich warten lassen;
Doch starrt seine Auge kalt und matt;
Es kann sein Arm dich nicht umfassen!
Sein Fürstenwort, das er gegeben,
Hielt er — und kam zum Hochzeitsreigen,
Ach! aber nimmermehr im Leben
Wird er sein schnelles Ross besteigen!

IV. Larghetto lamentoso.

Der Zorn des Herrn traf Gudal's Haus
Verderbend wie ein Wetterschlag.
Tamara weinte bitterlich,
Wand auf dem Lager sich, und schrie,
Als ob vor Weh das Herz ihr bräche —
Da plötzlich war's als hörte sie
Hoch eine Stimme über sich,
Die süssen Klanges zu ihr spräche:
„Kind, weine nicht, klag' nicht vergebens!
Wisch' deine heissen Thränen ab,
Sie fallen nicht als Thau des Lebens
Auf deines todten Buhlen Grab!“
. . . . . .
„Den du beweinst, er sieht nicht mehr
Die Thränen, die dein Auge netzen,
Weiss deinen Kummer nicht zu schätzen.“
. . . . . .
„Sobald die Nacht in dunklem Schleier
Die Höh'n des Kaukasus besteigt,“
. . . . . .
„Sobald der Mond am Himmel steht,
Sein Licht auf das Gebirge giesst,
Und goldnen Auges nach dir späht:
Werd' ich in Liebe zu dir fliegen,
Dein Gast sein bis zum jungen Morgen,
In goldne Träume dich zu wiegen,
Und zu verscheuchen deine Sorgen!“
. . . . . .
Die Stimme schwieg; ganz ferne, leise,
Verhallte ein Ton nach dem andern —
Aufsprang Tamara, liess im Kreise
Furchtsam umher die Blicke wandern.
. . . . . .
Ein Zittern ging durch alle Glieder,
Und immer war es ihr noch lang,
Als hörte sie den süssen Klang
Der wunderbaren Stimme wieder,
Die zu ihr sprach aus fernen Räumen —
. . . . . .
Ein Sohn der Erde war es nicht,
Und auch kein Engel in Himmelsglanz:
. . . . . .
Ein dämmernd Bild, ein wunderbares,
Gleichwie ein klarer Abend war es:
Nicht Finsterniss noch Sonnenschein!

2. Abtheilung.

V. Lento (con devozione).

Und in ein Kloster, in die Fremde
Wurde die junge Maid gesandt,
Bekleidet mit dem Büsserhemde,
Mit grobem, härenem Gewand.
Doch auch im klösterlichen Kleide,
In ihrer Zelle düst'rer Haft,
Fand sie kein Ende ihrem Leide,
Kein Ende ihrer Leidenschaft.
. . . . . .
Noch immer sieht sie die Gestalt
Des Traums vor ihrem Auge schwimmen;
Sie sieht das Bild im Weihrauchdampf,
. . . . . .
Sieht es, wohin der Blick sich wendet
Und in dem heil'gen Sang der Messen
Kann sie die Stimme nicht vergessen,
Die einst im Traum ihr Trost gespendet.
. . . . . .
Er ist dir nicht umsonst erschienen!
Nicht lange wird er ferner säumen,
Er kommt gewiss, er täuscht dich nicht!

VI. Allegro.

Und sieh: herab zum Kloster fliegt
Der Dämon, wo Tamara wohnt.
. . . . . .
Und schnell zum offnen Fenster geht er,
Und tritt hinein: — . . . . . .

Tamara.

Wer bist du? Gieb mir Antwort, sprich!

Dämon.

Ich bin, der lange in dir lebt,
Der oft durch deine Träume schlich,
Dess Bild dich überall umschwebt,
. . . . . .
Der stolze Fürst der Finsterniss,
Dess Blicke nur verderbend trafen:
Er macht sich jetzt zu deinem Sklaven!
Der nichts gewusst von Liebe, bis
Er dich gesehn, Tamara! siehe,
Du beugtest seinen stolzen Sinn!
Zu deinen Füssen sink' ich hin,
Umfasse flehend deine Kniee!
Den alle Wesen herzlos wähnen:
Ich weine meine ersten Thränen
Vor dir! der Liebe Lust und Qual
Durchflammt mein Herz zum Erstenmal
Bei dir . . . . . .

Tamara.

O, höre mich, wer du auch seist,
Du fremder, wunderbarer Geist!
. . . . . .
Mein Herz liegt offenbar vor dir,
. . . . . .
. . . . schwöre mir mit heil'gem Schwur,
Nicht zu verderben meine Seele,
Zu wahren mich vor Schuld und Fehle,
Schwöre bei Gott und der Natur!

Dämon.

Ich schwör' es bei dem ersten Tag
Der Schöpfung, und beim letzten Tage;
Ich schwör' es bei der Allmacht, bei
Der ewigen Gerechtigkeit.
. . . . . .
Ich schwöre bei dem ew'gen Bund
Der uns vereinen soll — ich schwör' es,
. . . . . .
Bei Gottes Heiligen und Engeln,
Die frei sind aller Leidenschaften.
Ich schwör's bei deinem letzten Blick,
Bei deiner ersten Liebesthräne —
. . . . . .
Ich schwöre, reuig abzulassen
Von aller Rache, allem Hassen,
. . . . . .
Sieh: mit dir beten, hoffen, lieben
Will ich — an alles Gute glauben,
. . . . . .
Der freie Sohn des Aethers, werde
Ich dich bis an die Sterne tragen:
Du sollst als Königin der Erde
Hoch über Allen Menschen ragen!
. . . . . .
Und selig sollst du sein mit mir,
Tamara! Alles biet' ich dir,
Und fordre nichts als — deine Liebe!
. . . . . .
Jetzt zieht er sie an seine Lippen:
Sein Kuss erstickt auf ihrem Munde.
. . . . . .
Wie seine Arme sie umklammern,
Entzündet sich die ganze Gluth
Der Leidenschaft in Mark und Blut
Der Unglückseligen; — sie schreit
Zum Letztenmale, — schauerlich
In diesem Angstgeschrei mischt sich
Furcht, Hass und Liebe, Lust und Leid,
Vorwurf, Begehr und Widerstreben —
Und hoffnungslose Traurigkeit
Des Abschieds von dem jungen Leben.

VII. Maestoso-Religioso.

Sieh: durch die blauen Räume dort
Der Engel schwebt zum Himmel hin,
Und trägt die Seele mit sich fort
Der todten, schönen Sünderin.
Fest hält er sie in seinen Armen,
Spricht ihr vom Paradieseshorte,
Von Gottes Liebe und Erbarmen,
. . . . . .

*(Aus dem Russischen übersetzt von **Friedrich Bodenstedt.**)*

„Le Démon.“

d'après le poème (Légende orientale) de Lermontoff.

IIIme Symphonie pour l'orchestre

par

Eduard Nápravník

Op. 18.

Première Partie.

I. Allegro appassionato.

L'esprit du mal, l'esprit rebelle,
Sur notre terre un jour planait;
Plein d'une tristesse immortelle,
L'ange exilé se souvenait
Des jours de sa gloire première,
Alors que roi de la lumière,
Des chérubins le premier-né,
Resplendissant, ...
. . . . . .
Or, l'esprit sombre, réprimant
L'élan immense de son aile,
Vit le Kazbeck qui étincelle
Comme un rayon de diamant.
. . . . . .
Sombres géants inanimés.
Grand est l'aspect de la nature.
. . . . . .
Mais l'exilé fut froid encor:
Rien ne parla à son cœur mort . . .

II. Allegro giocoso.

Or, la demeure toujours sombre
Brille aujourd'hui de mille feux,
Réunit des hôtes joyeux;
Chassant et le silence et l'ombre,
Les vins coulèrent, la zourna
Bruyante, enfin, y résonna.
Conviant toute sa famille,
Gudal a fiancé sa fille.
Et sur le toit vaste et uni,
De tapis richement garni,
La fiancée et ses compagnes
S'amusent à des jeux encor
. . . . . .
Alors, frappant des mains, on chante,
Et Thamara, vive et riante,
Agite alors son tambourin,
. . . . . .
Oh! par l'étoile, par l'aurore,
Par l'horizon que l'aube dore,
Nul souverain turc ou persan,
Nul prince ou roi, nul csar puissant,
N'avait baisé, jamais encore,
D'aussi bel oeil éblouissant;
Et d'un harem nulle fontaine,
Quand l'air brûlait de son haleine,
N'a sur un être aussi charmant
Brisé son jet de diamant;
Et nulle main, au front qu'elle aime
Ceint de fleurs ou d'un diadème,
Pareils cheveux n'a caressé;
. . . . . .
Si le banni du ciel terrible
L'eût vu . . . lors soupirant enfin,
Et voilant son front d'un nuage,
Il eût cru voir passer l'image
D'un frère, chaste séraphin.
Il la vit . . . . . .

III. Poco a poco accelerando.

La foule emplit la cour princière
D'un bruit sinistre et singulier;
Un beau cheval tout en poussière
S'abat auprès du seuil de pierre . . .
Et quel est-il ce cavalier,
Sans souffle, à brune et pâle face,
Et dont le front d'une menace
Garde un reflet? Et, se crispant
Par une étreinte dernière,
La main s'attache à la crinière . . .
Lui dont le sang va s'échappant,
Il vint, fidèle à sa promesse.
Mais plus de course, de prouesse,
Et plus dès lors d'exploit guerrier
Avec son noble et beau coursier! . . .

IV. Larghetto lamentoso.

Sur la famille sans défense
Tombe subit l'arrêt du sort:
Pour Thamara plus d'espérance,
Dans son sein est déjà la mort.
Sa couche est froide et solitaire,
Et Thamara vient s'y jeter;
Dans sa douleur profonde, amère,
Ses pleurs ne peuvent s'arrêter . . .
Mais voilà qu'elle croit entendre
Comme une voix magique et tendre
Lui murmurer alors tout bas:
«Ne pleure pas, ne pleure pas!
«Par ta larme, le corps sans vie
«Ne peut renaître à ton amour,
«Tel que la fleur déjà flétrie,
«Que la rosée éveille au jour.
. . . . . .
«Il est loin, il est au ciel,
«Dont la lumière solennelle
. . . . . .
«La nuit ceindra le grand Caucase,
«Dira son mot, magique extase
«Que la nature accueillera;
. . . . . .
«Dès ce moment jusqu'à l'aurore
«Auprès de toi je resterai,
«Et quand tes cils voudront se clore,
«Par des rêves que l'homme ignore,
«Bien doucement te bercerai . . .»
. . . . . .
Les paroles au loin se turent,
Se succédant les sons moururent,
Et Thamara se lève alors,
Tout éperdue et palpitante,
Elle délire . . . et âme et corps
Tout n'est qu'effroi et que transports!
La voix, merveille inquiétante,
Est là qui vibre, est là qui chante . . .
. . . . . .
Il vient sans nimbe qui ondule
Aux cheveux blonds du chérubin,
Et nul terrible sceau ne brûle
Le front de l'être surhumain.
Il vient en vague crépuscule:
Clarté qui naît, ombre qui fuit,
Ni jour brillant, ni sombre nuit.

Deuxième Partie.

V. Lento (con devozione).

Et les portes du monastère
Du monde vont la séparer,
Et sous les plis de son suaire
Elle veut prier et pleurer.
Mais ne dormant pas sous la haire,
Son pauvre cœur battait encor
Pour la même ardente chimère
Que sous sa robe de drap d'or.
. . . . . .
Sous la voûte tu temple sombre
Elle voyait glisser une ombre
Qui tristement la regardait
Et dans le vague se perdait . . .
A travers la vapeur légère,
De l'encens la pâle lumière
Comme une étoile allait filant
Et semblait fuir en l'appelant . . .
. . . . . .
Sans rien savoir, sans rien comprendre,
Elle languit depuis longtemps . . .
Et de son cœur, lorsqu'elle prie,
C'est lui qui est le dieu constant . . .

VI. Allegro.

Suivant une habitude amie,
L'exilé, plein de souci noir,
Rôdait autour du monastère.
. . . . . .

Thamara.

«Mais qui es-tu?

Le Démon.

Je suis celui
«Qui te parlait, qui dans ton âme
«Infiltra son pouvoir de flamme,
«Que tu comprends et qui conduit
«Le vol des rêves de minuit . . .
. . . . . .
«Et je suis humble devant toi! . . .
«Je t'offre ici, plein de tendresse,
«Un amour doux et véhément,
«Et les premiers pleurs de tristesse
«De mon seul terrestre tourment.
. . . . . .
«Je suis ton esclave et je t'aime!
. . . . . .

Thamara.

«Ami, qu'un mystère m'envoie,
«Ayant perdu tout mon repos,
«J'écoute avec secrète joie,
«Involontairement ces mots . . .
. . . . . .
. . . . . Abdique
«Tout penser, tout pouvoir inique.
«Dès cet instant et à jamais . . .
. . . . . .

Le Démon.

«Je fais serment
«Par le premier instant du monde
«Et par son dernier moment;
. . . . . .
«Par les enfers, et par la terre,
«Et par toi-même, et par les cieux,
. . . . . .
«Par mon amour, je fais serment!
«Et mon orgueil et ma vengeance,
«Je les abjure en ces instants.
. . . . . .
«Du ciel je veux ravoir la grâce,
«Je veux aimer, je veux prier,
. . . . . .
«Veux-tu qu'une voie azurée
«Te mène au haut de l'empyrée,
«Avec moi, libre enfant des airs,
«Souveraine de l'univers?
. . . . . .
«Veux-tu le ciel, l'enfer, le monde?
«Veux-tu leur gloire et leurs trésors?
«Veux-tu m'aimer? . . .»
. . . . . Sa lèvre, alors,
Brûle la bouche qu'elle effleure,
Et à la voix qui prie et pleure
Il répond tendre ou menaçant,
. . . . . .
Il triomphait de la pauvre âme,
Que le poison de son baiser,
Philtre de feu, vint embraser . . .
Et par un faible cri de femme
L'air de la nuit fut agité.
Tout y était: amour, souffrance,
Plainte et reproche, et volupté,
Dernier sanglot vers l'existence,
Dernier adieu sans espérance,
Un adieu pour l'éternité . . .

VII. Maestoso-Religioso.

L'un des anges aux ailes d'or,
Vers la voûte de l'empyrée,
Dans l'espace prenait l'essor;
Il emportait l'âme égarée.
. . . . . .

*(Traduction de **T. Anossow.**)*

DÉMON.

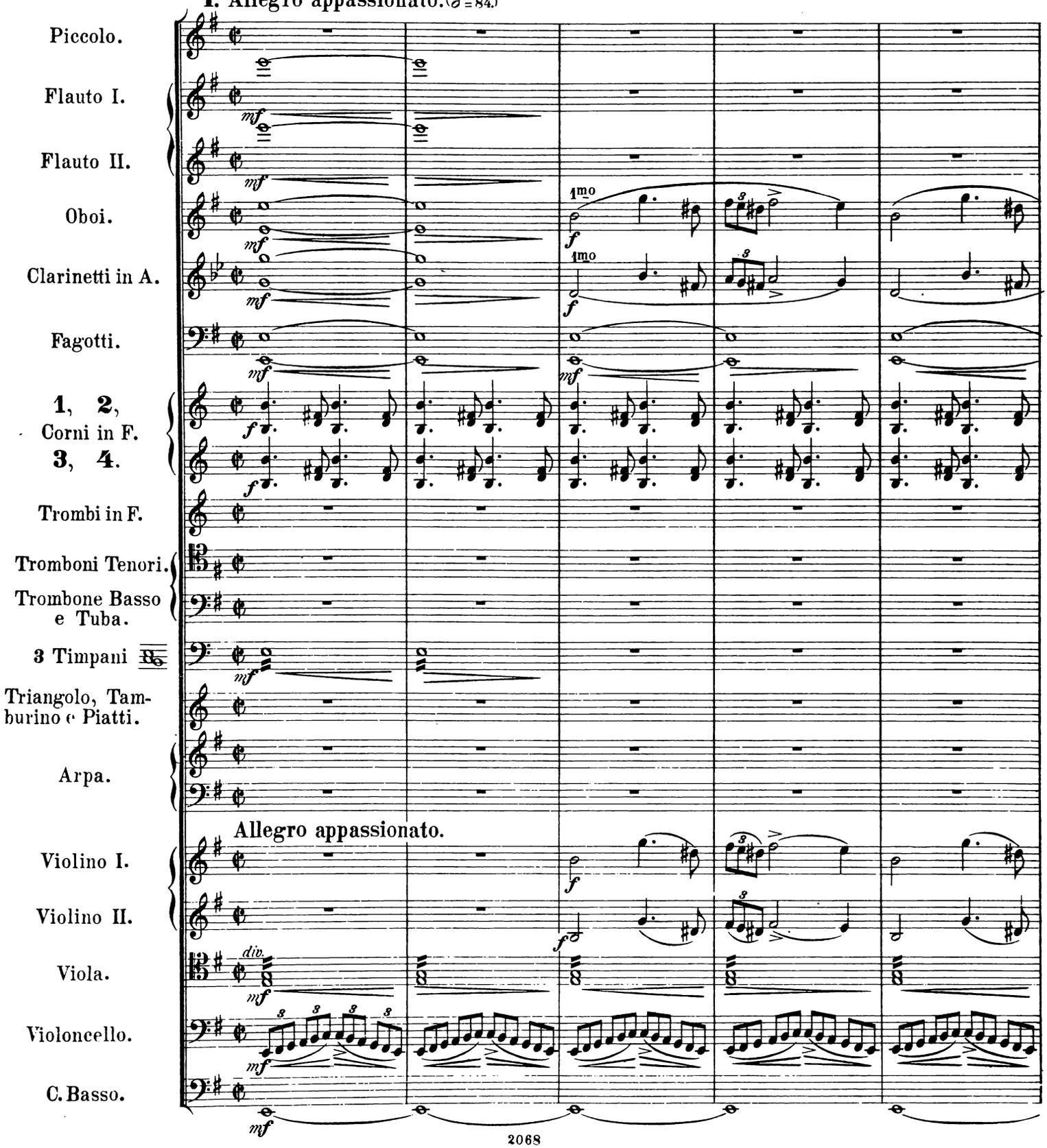
3me Symphonie.

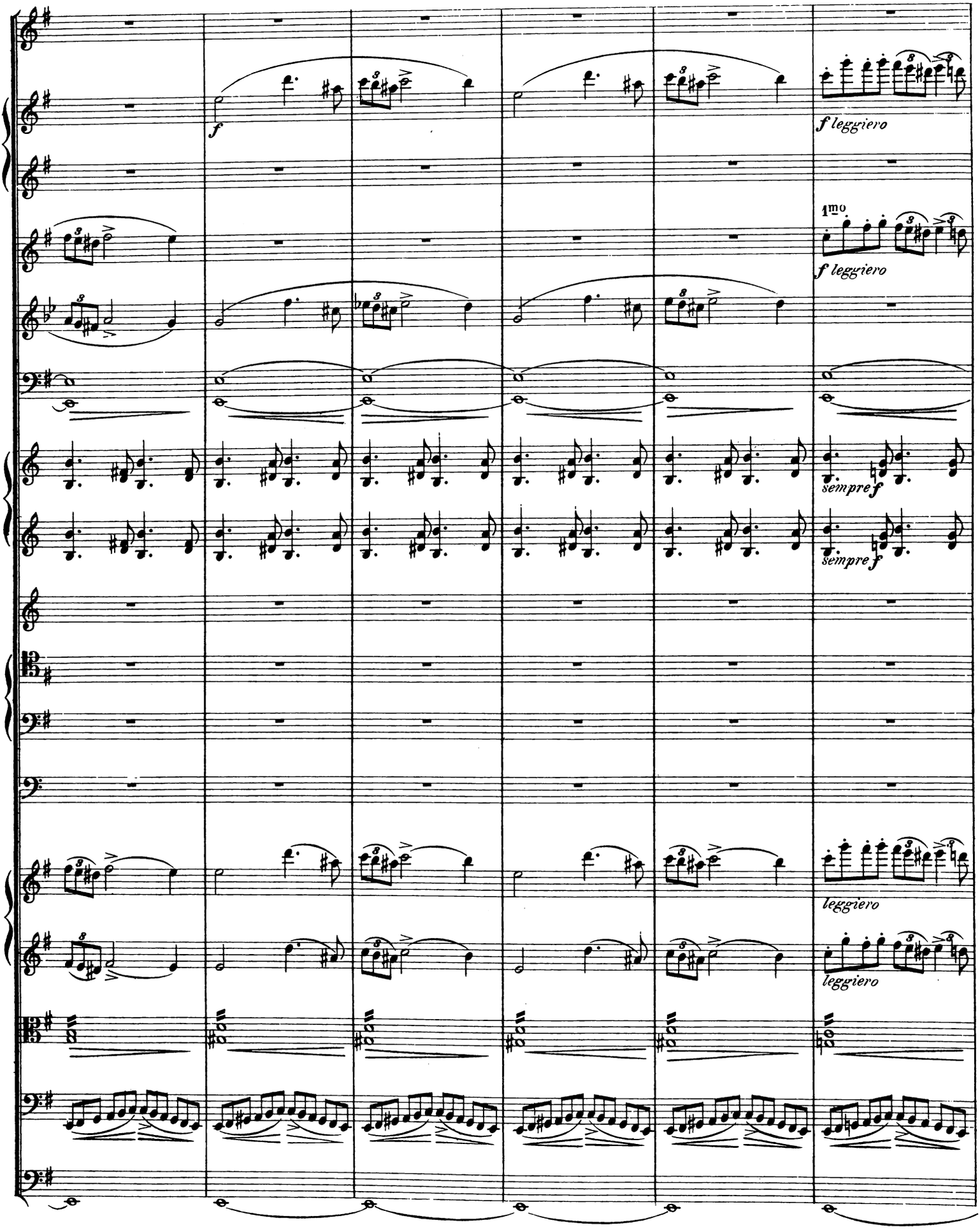
PREMIÈRE PARTIE.

I. Allegro appassionato.
II. Allegro giocoso.
III. Poco a poco accelerando.
IV. Larghetto lamentoso.

Ed. Nápravník, Op. 18.

I. Allegro appassionato. (𝅗𝅥 = 84.)

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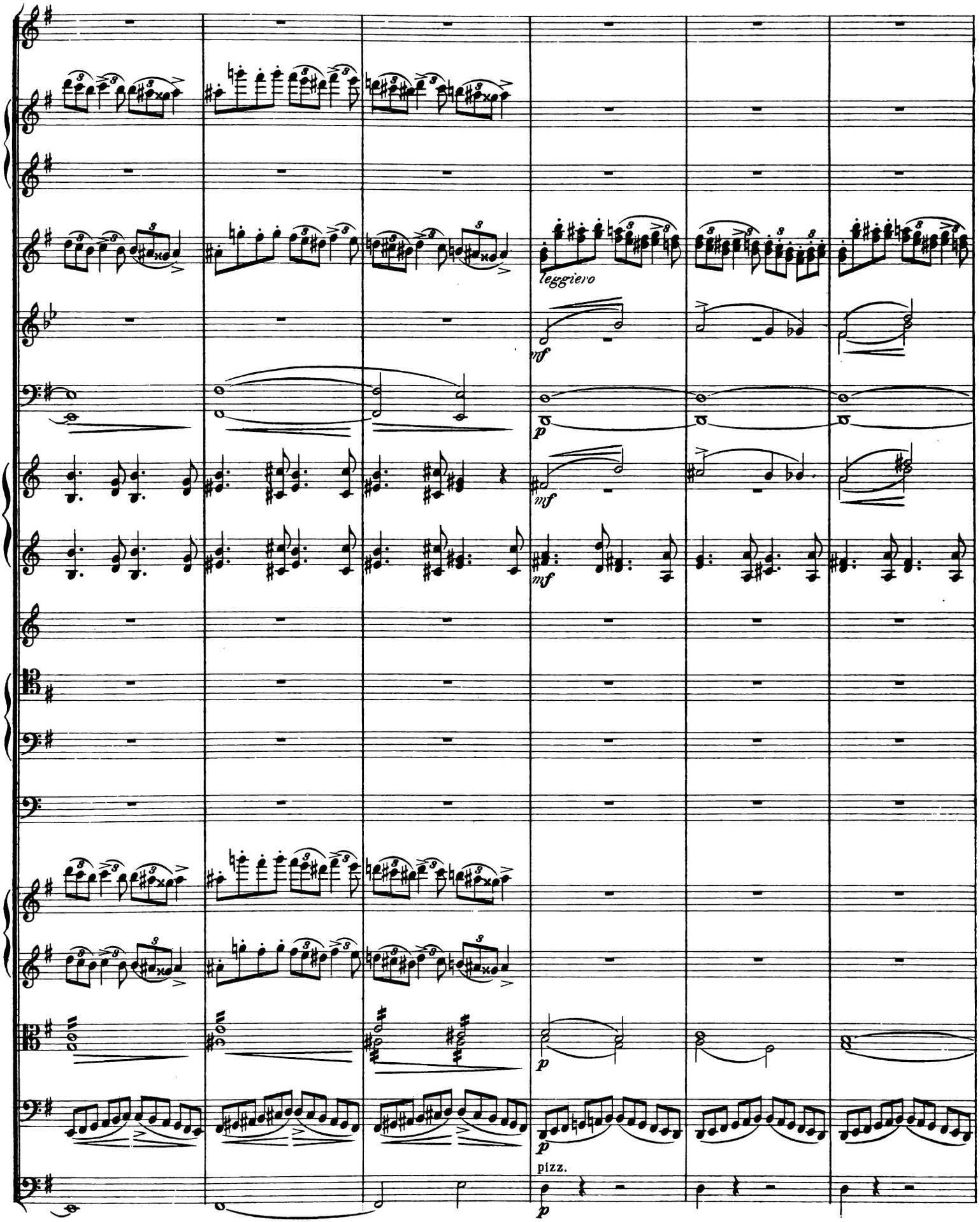
1mo
f leggiero
sempre f
sempre f
leggiero
leggiero


leggiero
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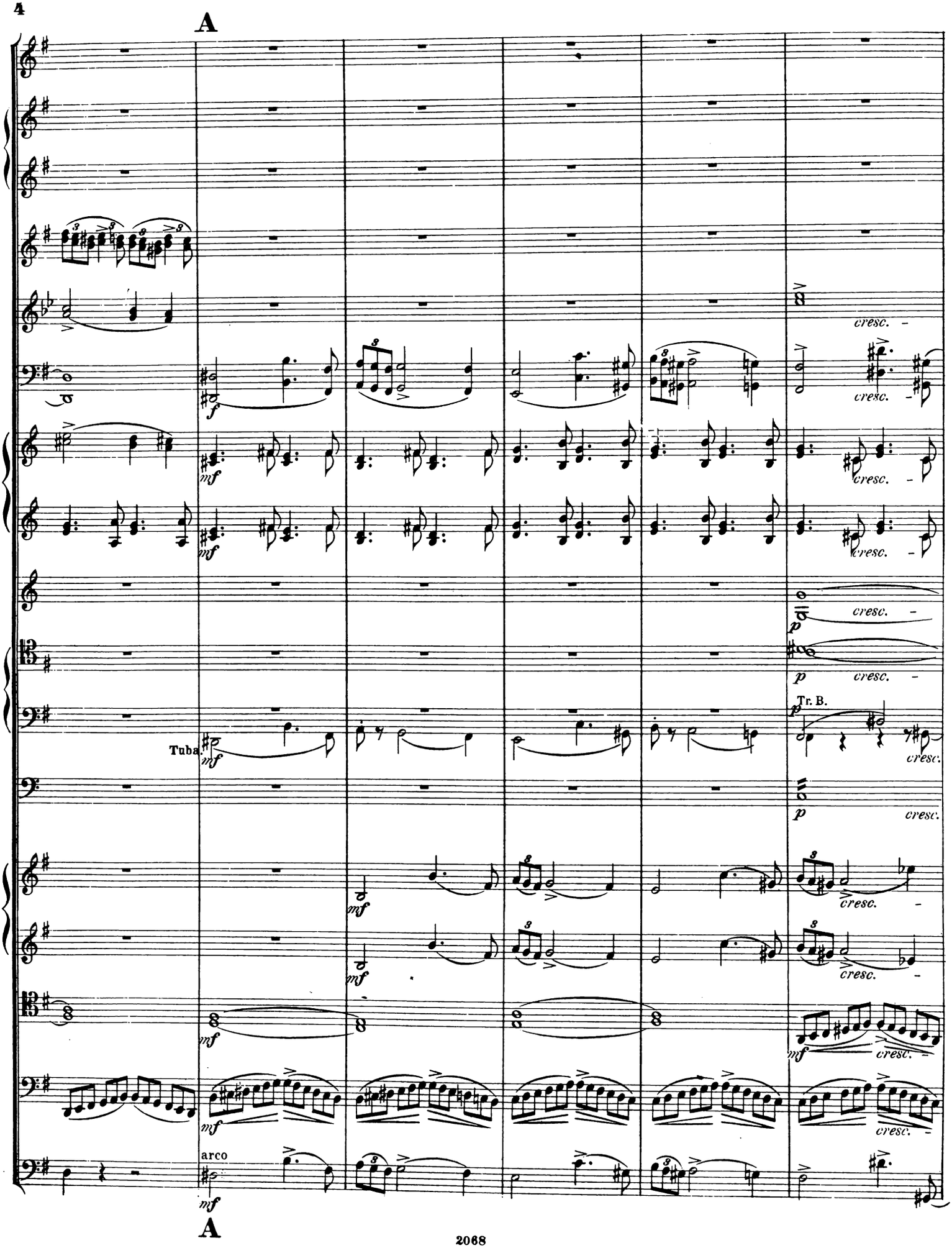
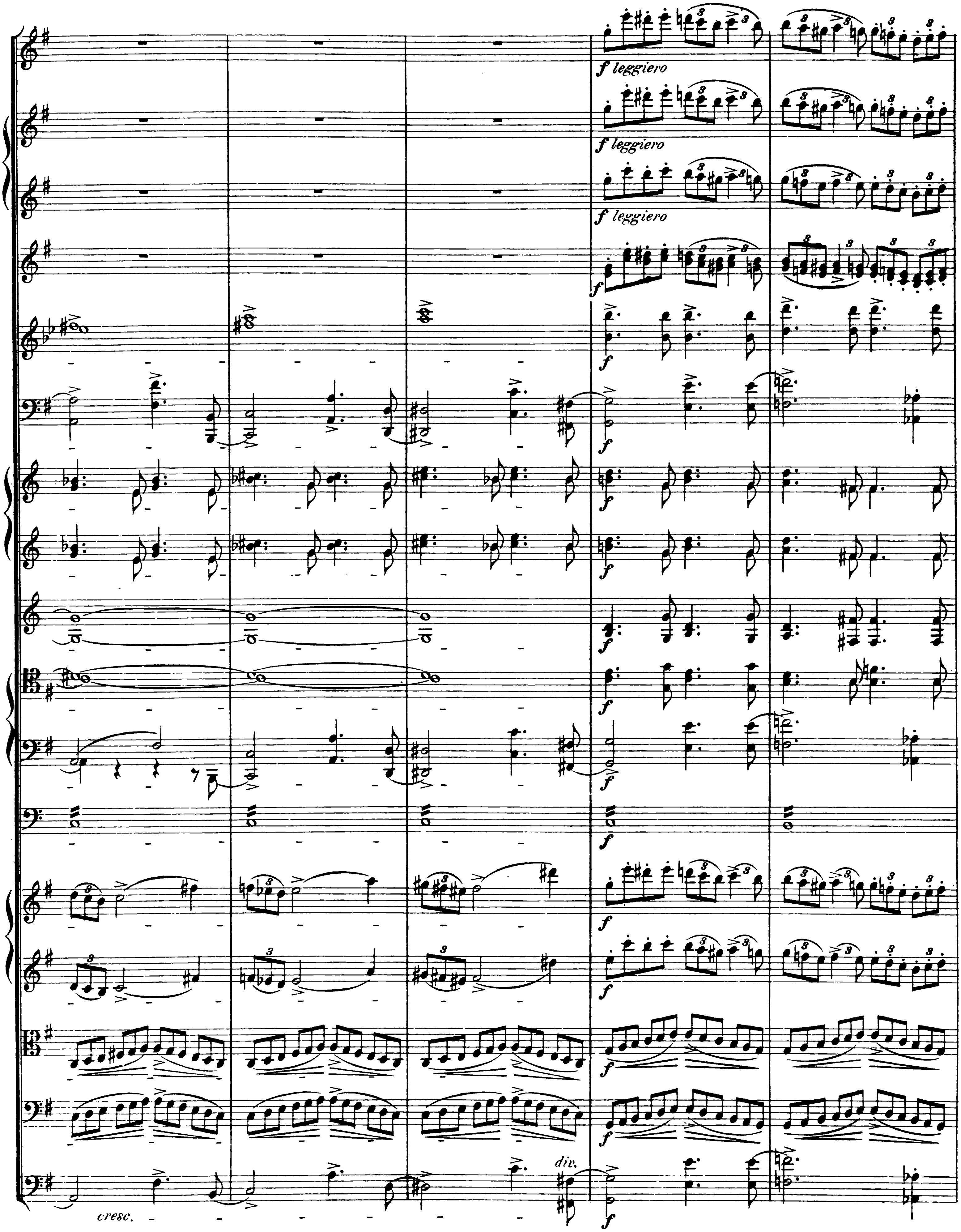

A
cresc.
Tuba.
Tr. B.
arco
A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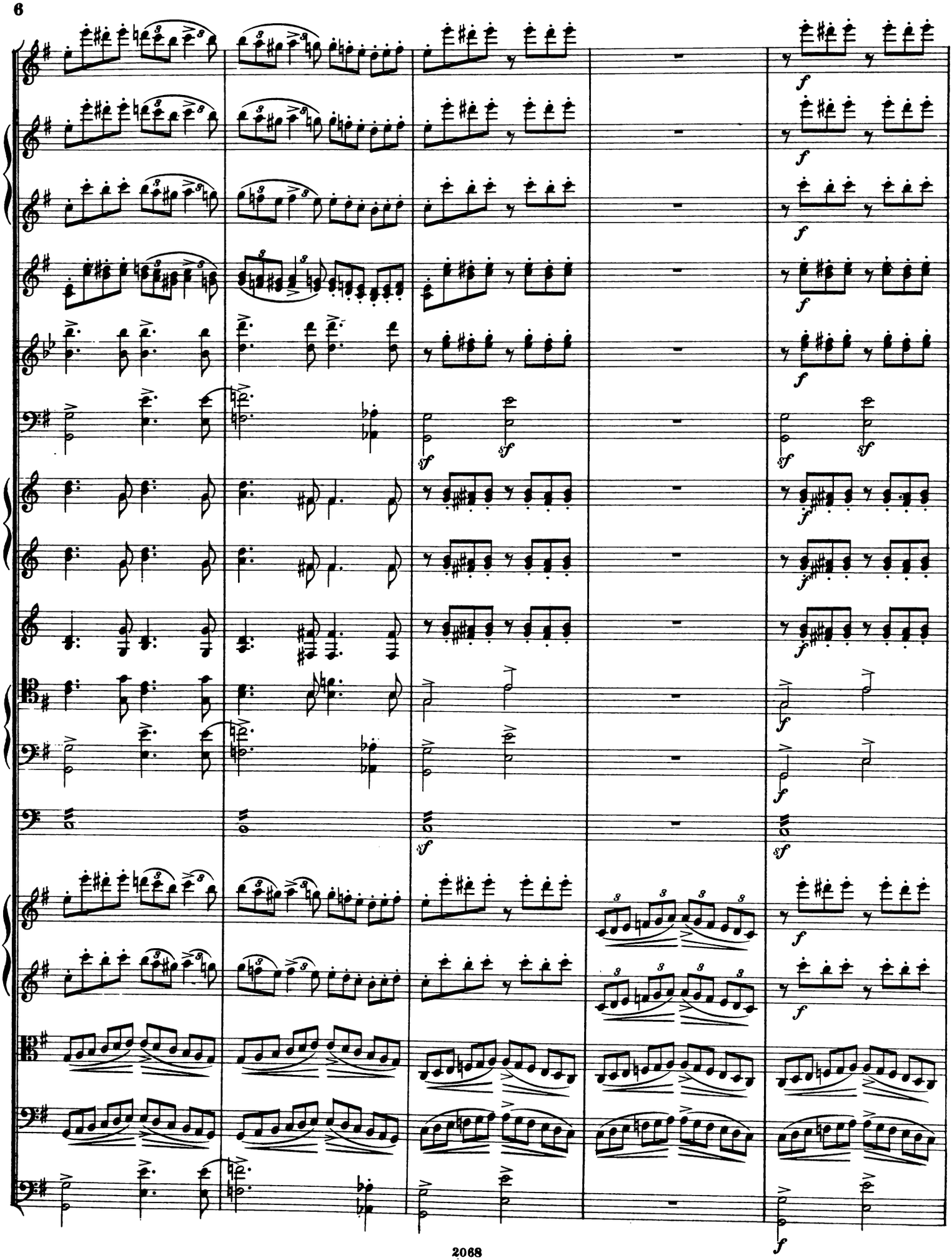

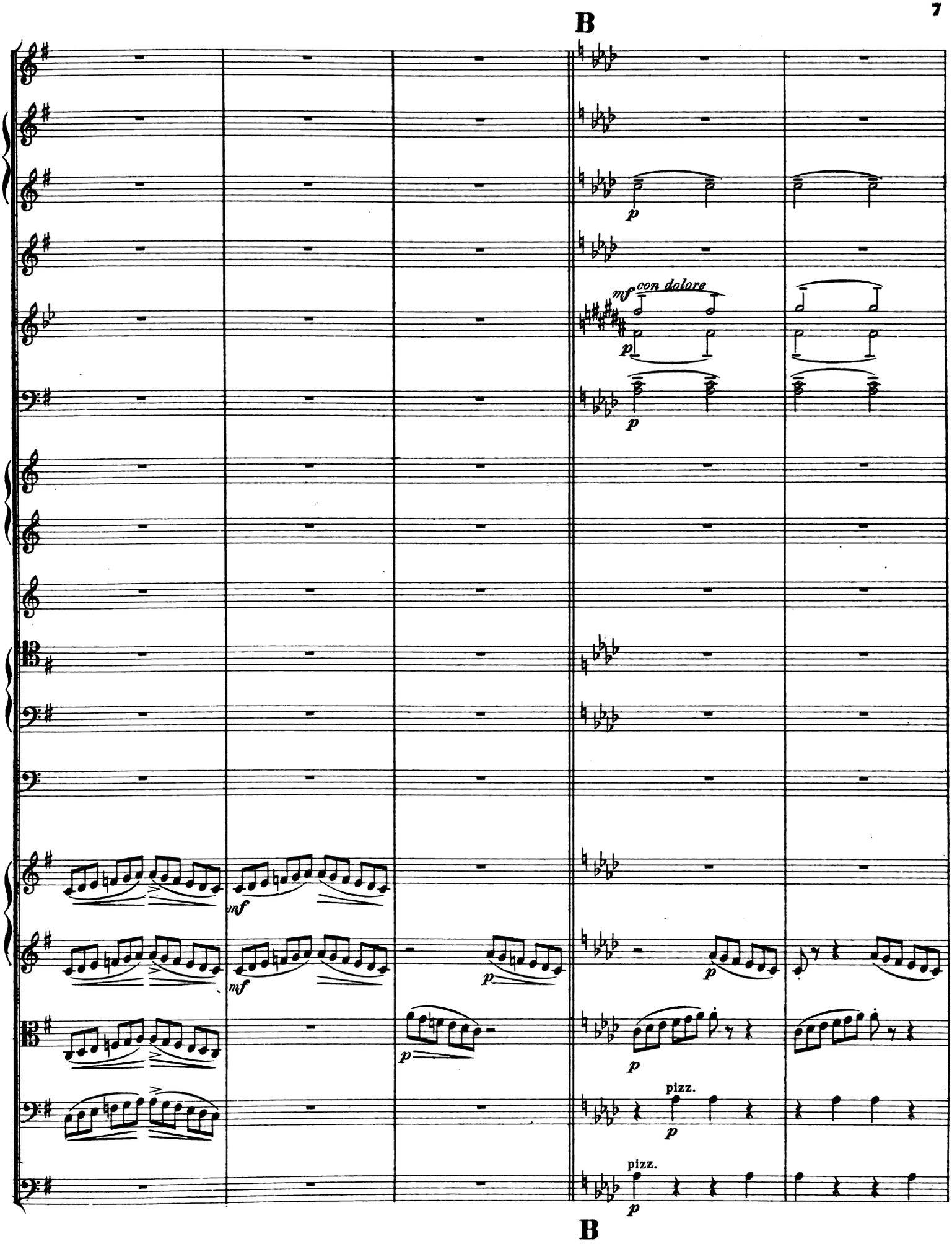
B
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con dolore
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mf
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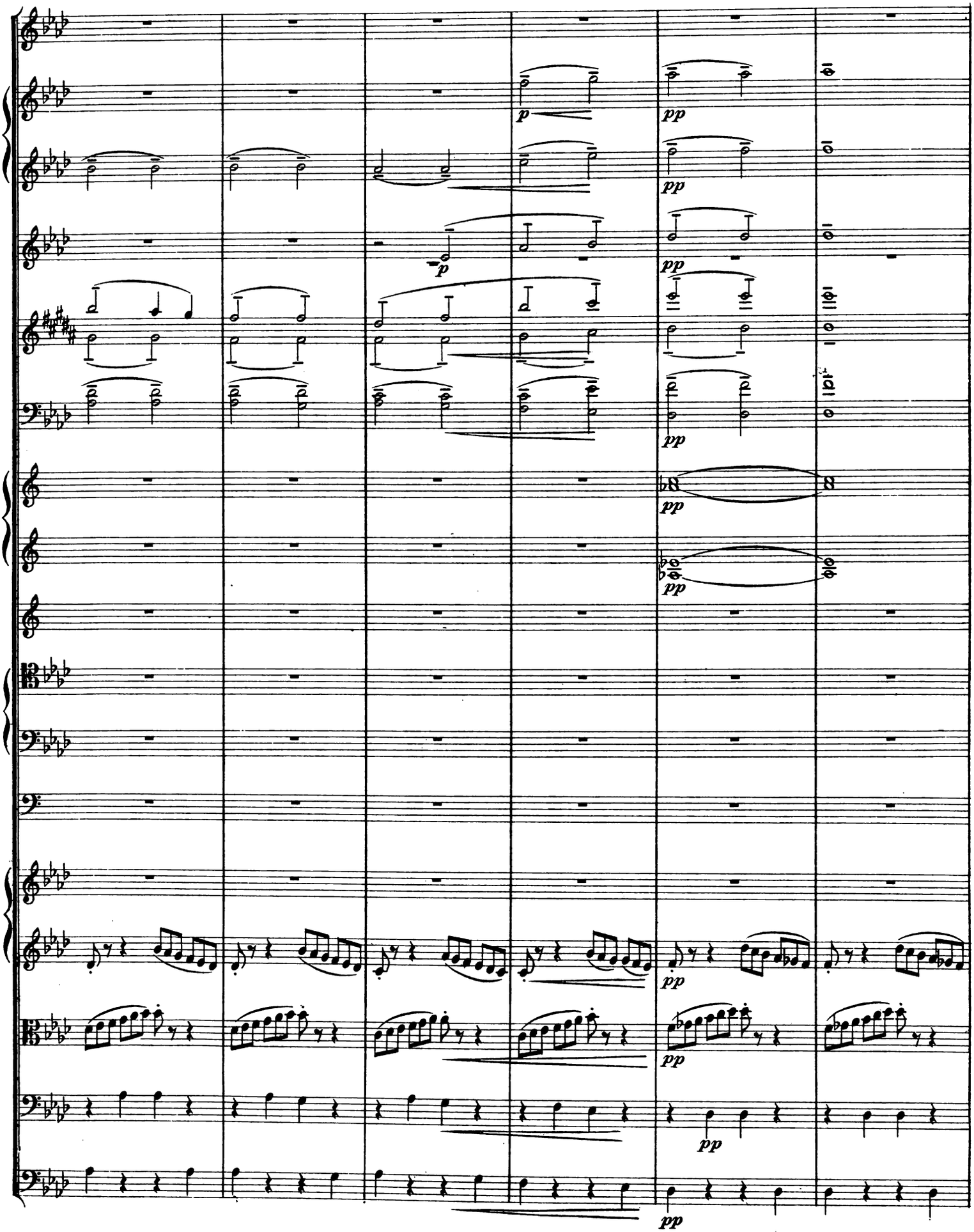
p
pizz.
p
pizz.
p
B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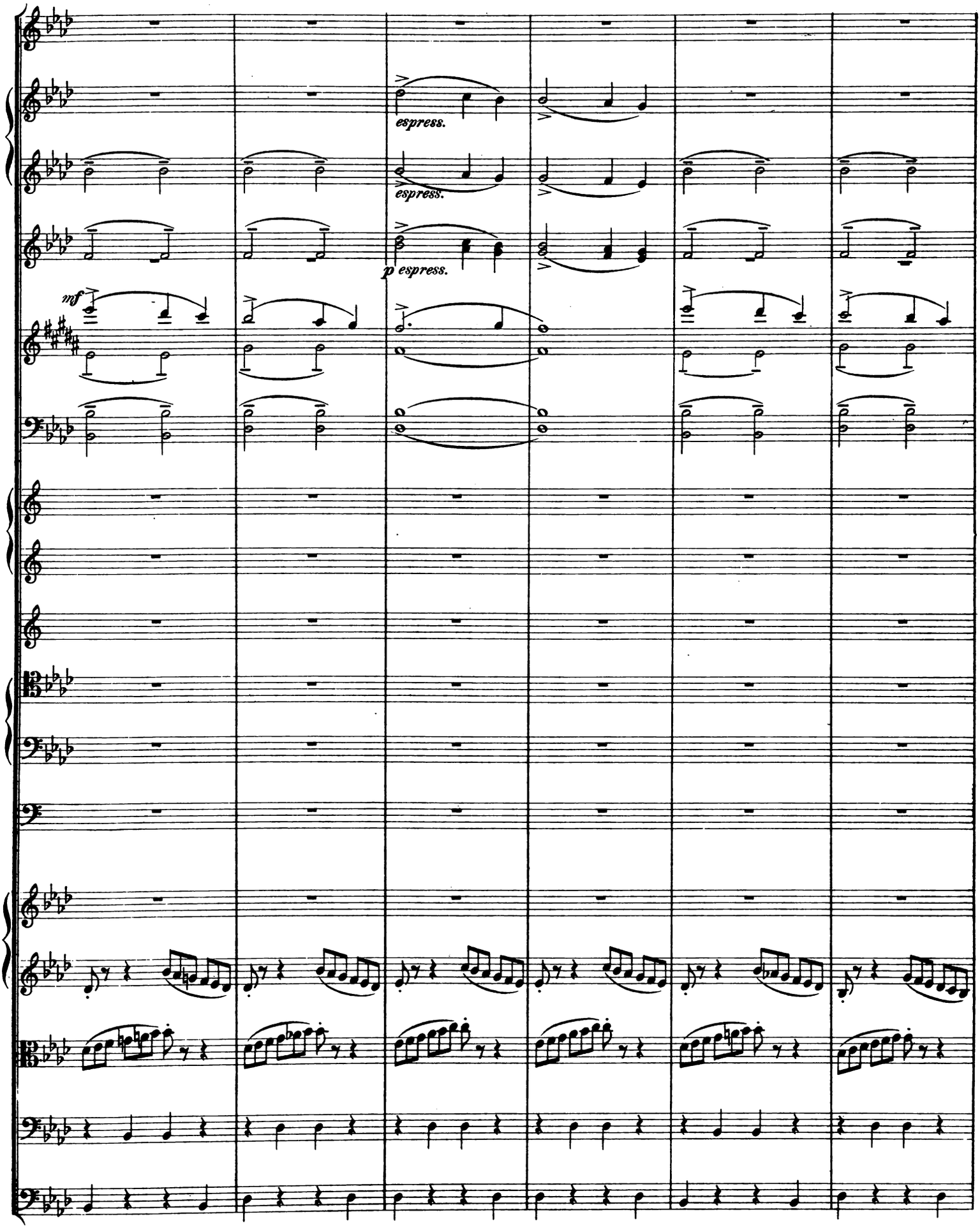
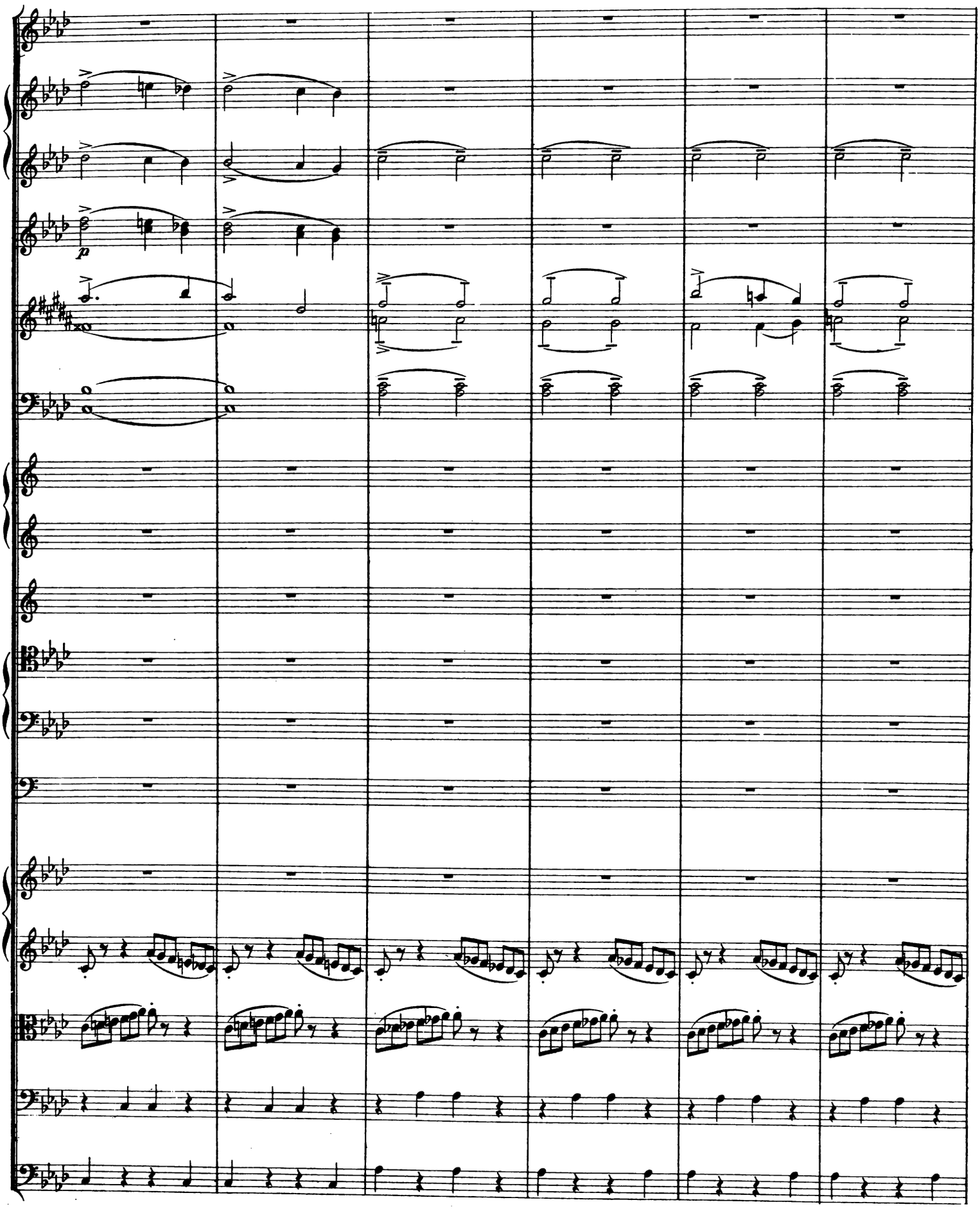

espress.
espress.
p espress.
mf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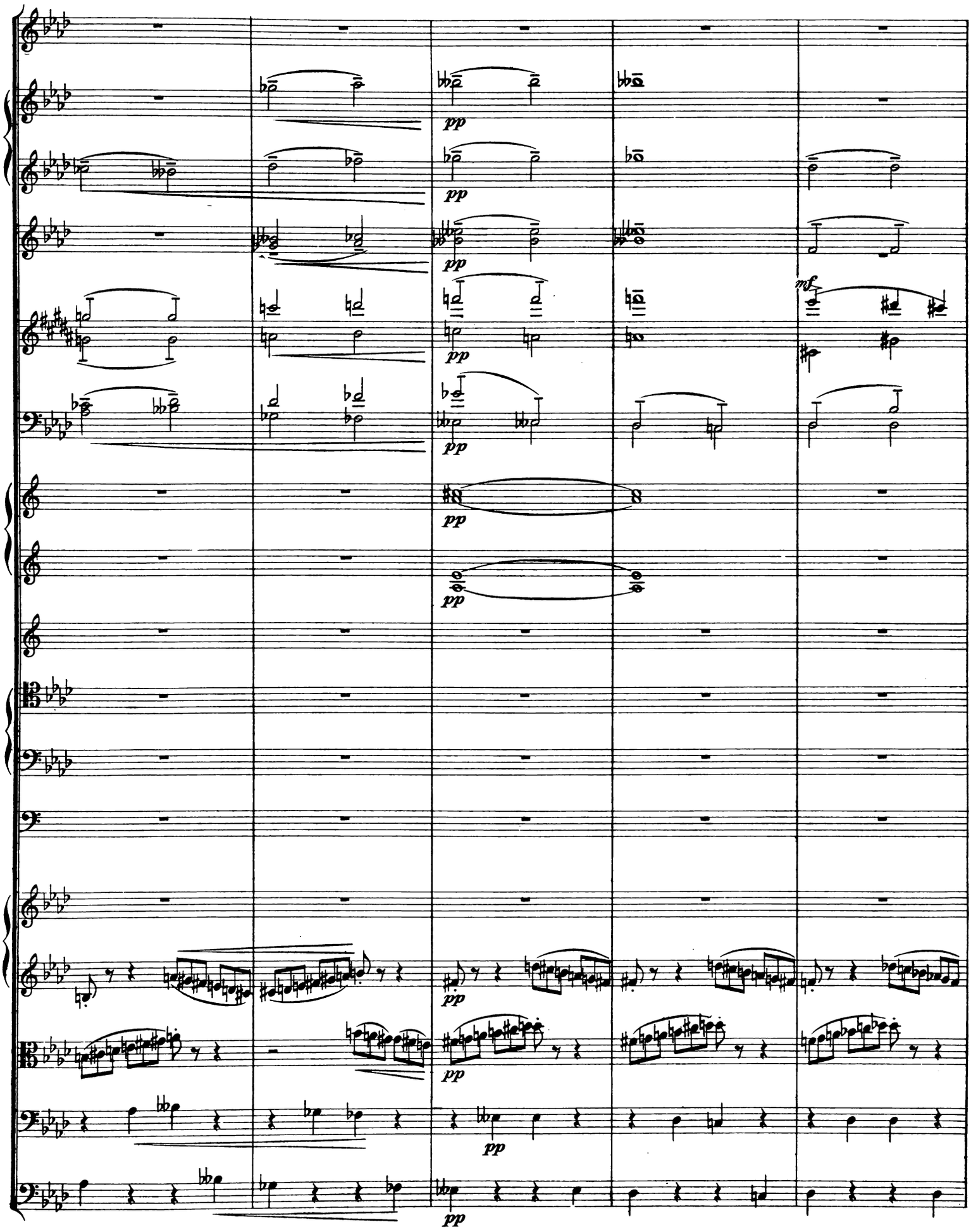
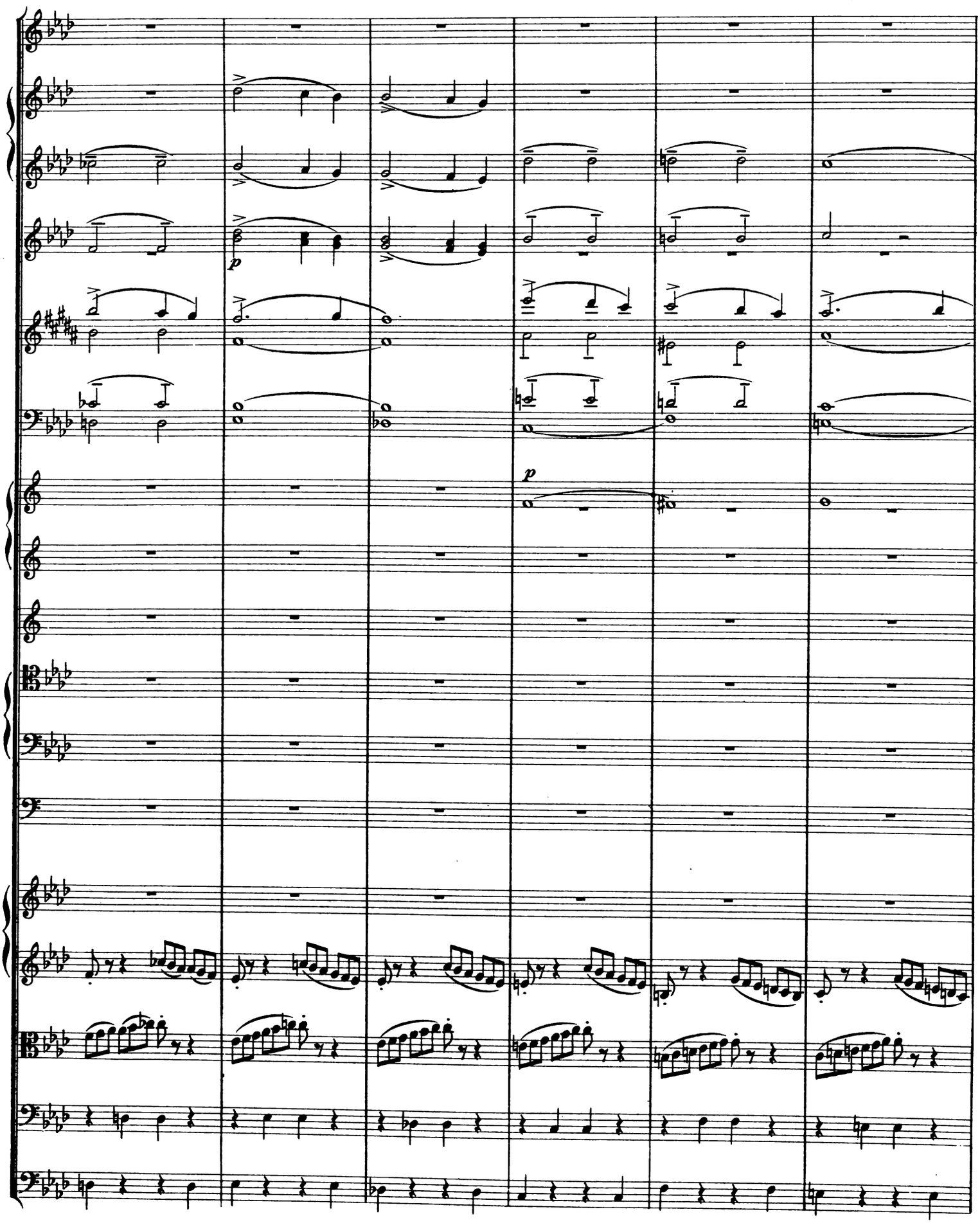

pp
mf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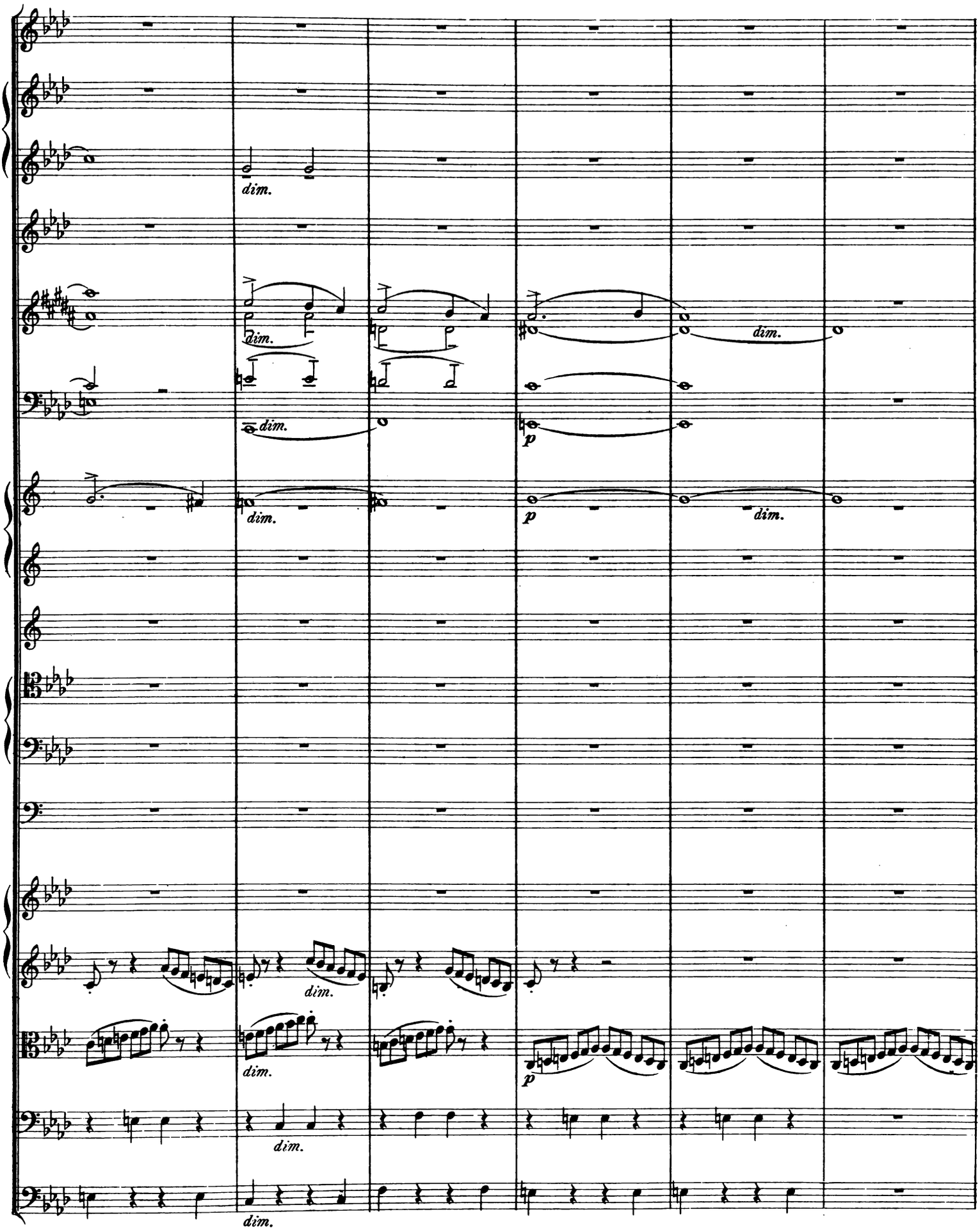
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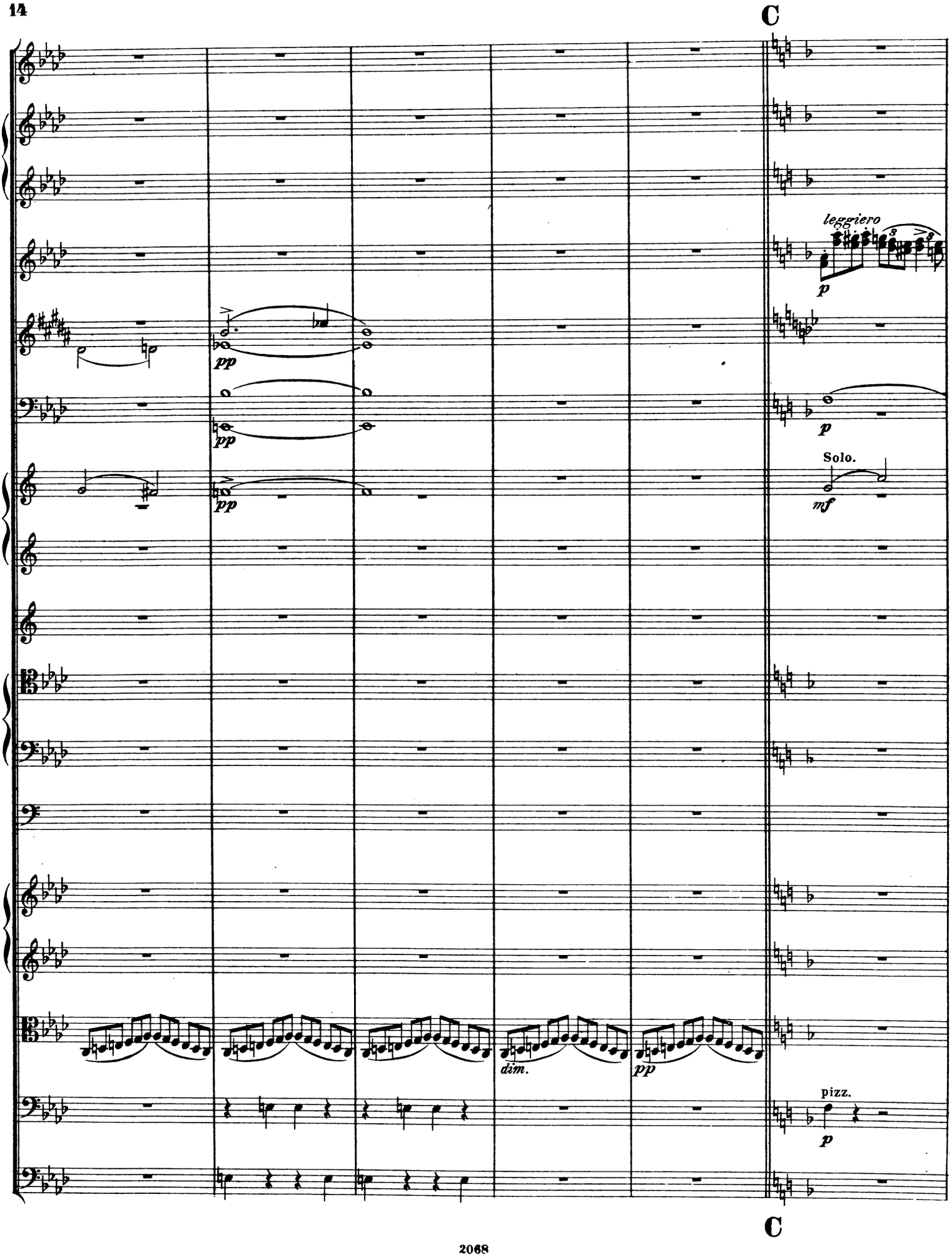
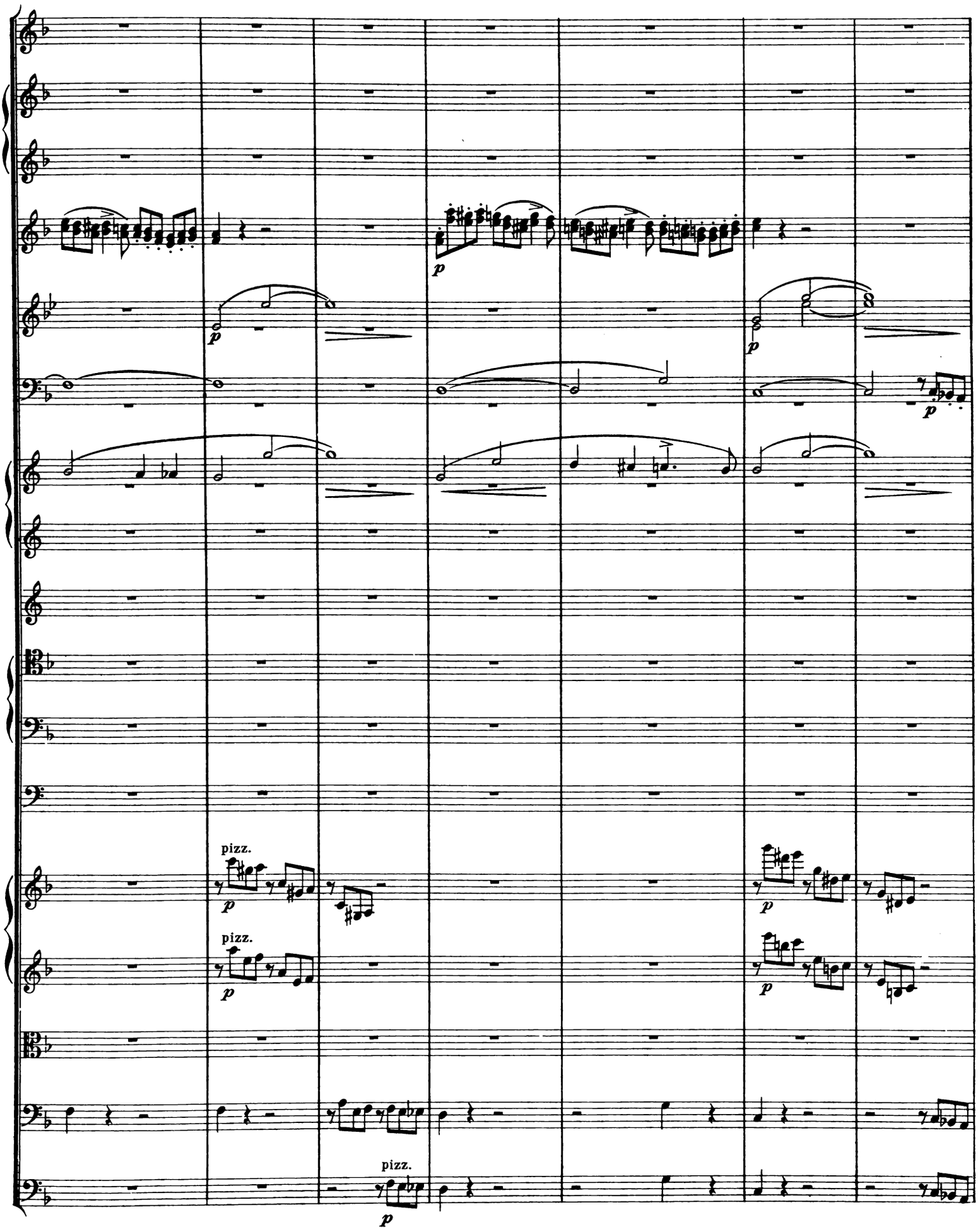

C
leggiero
p
pp
pp
pp
p
Solo.
mf
dim.
pp
pizz.
p
C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pizz.
p
pizz.
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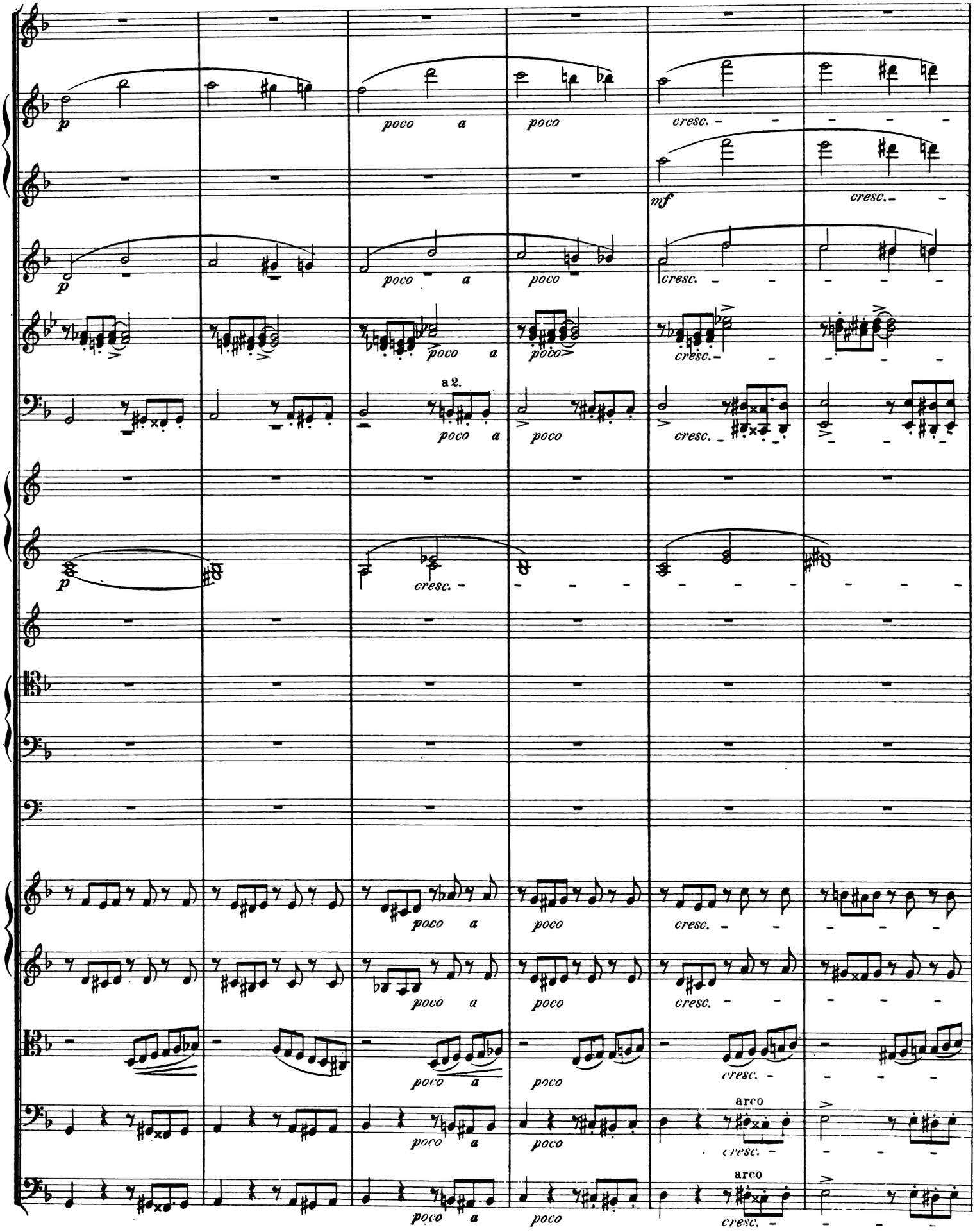
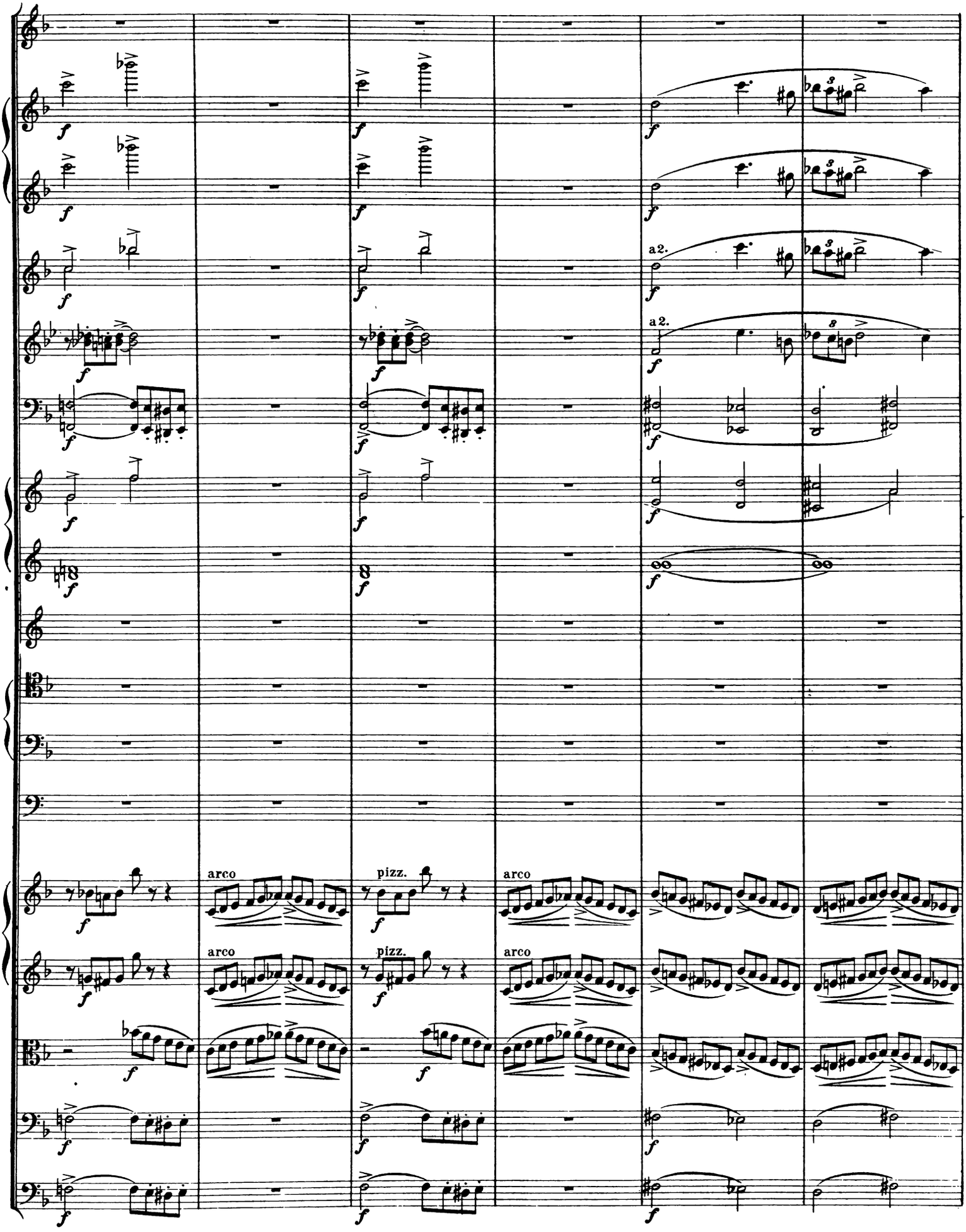
pizz.
p


p
poco a
poco
cresc.
mf
a 2.
arco


a2.
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arco
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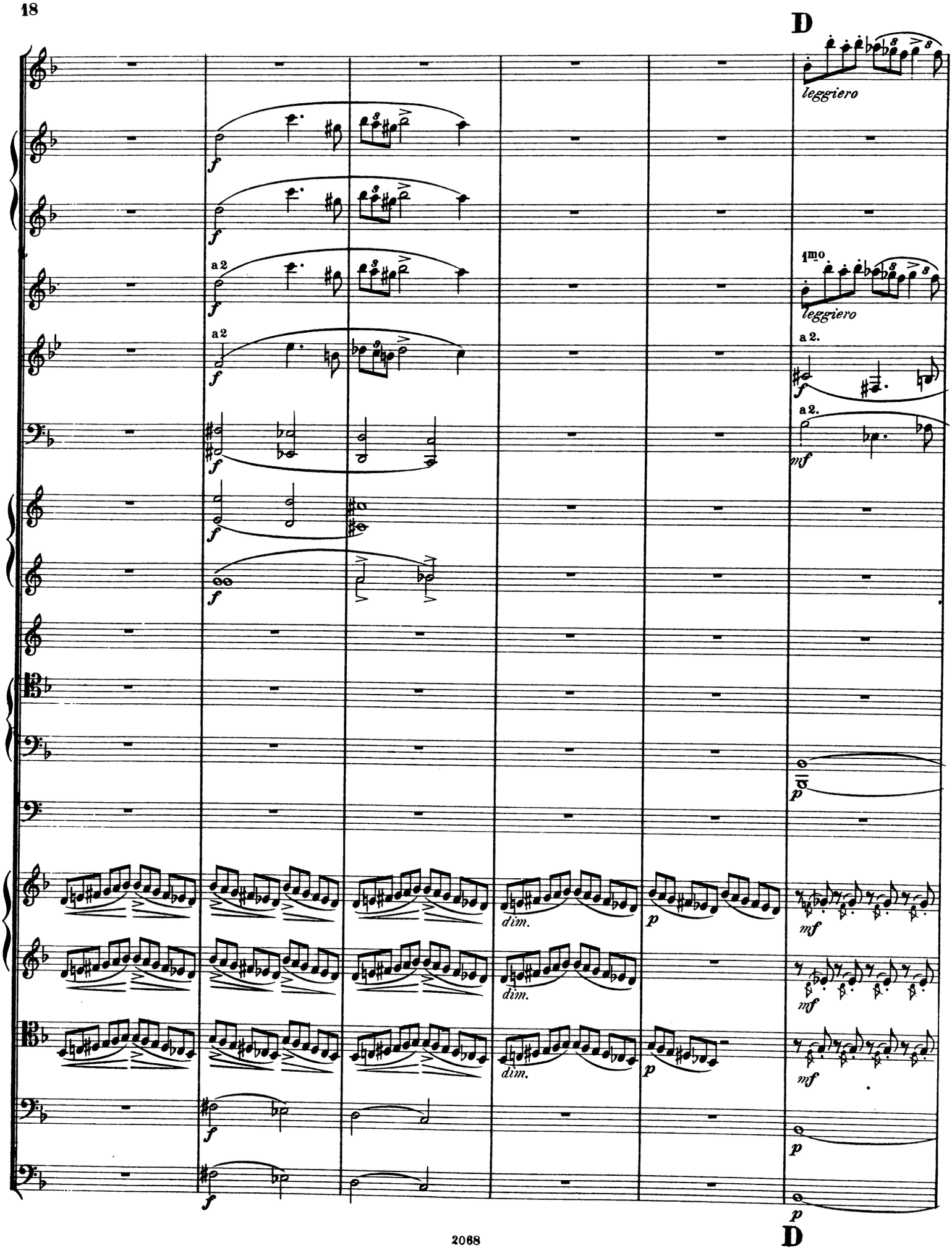
arco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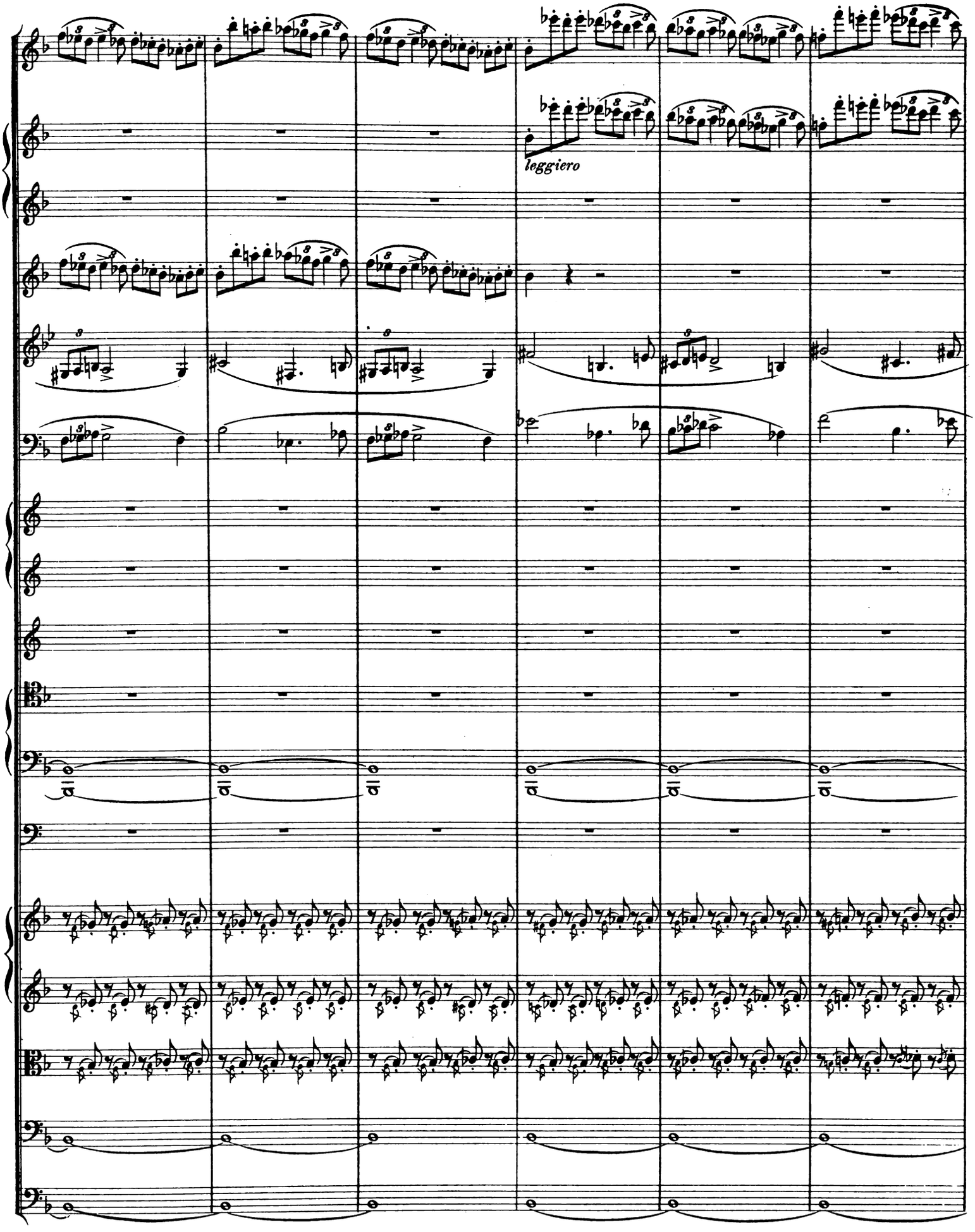
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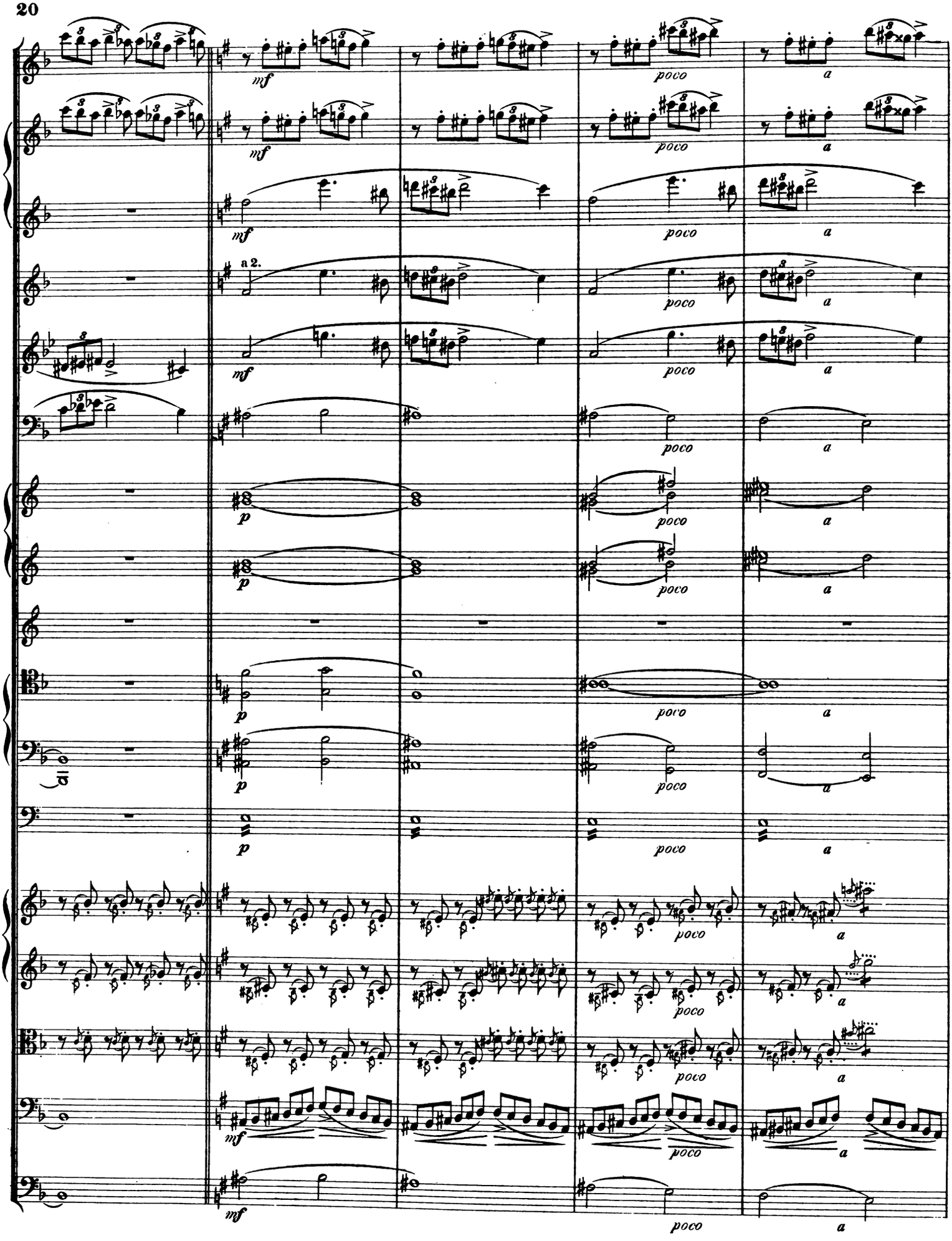
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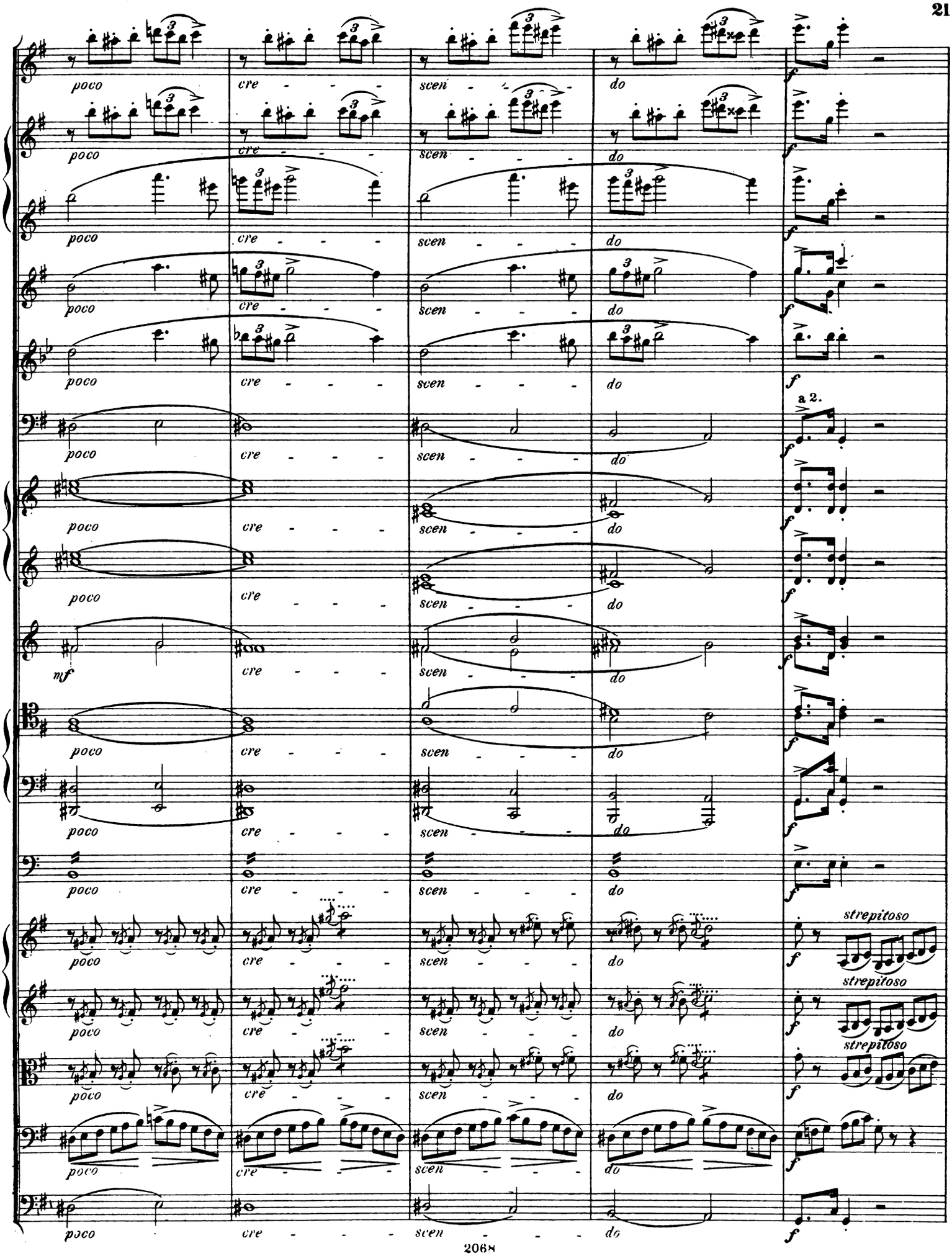
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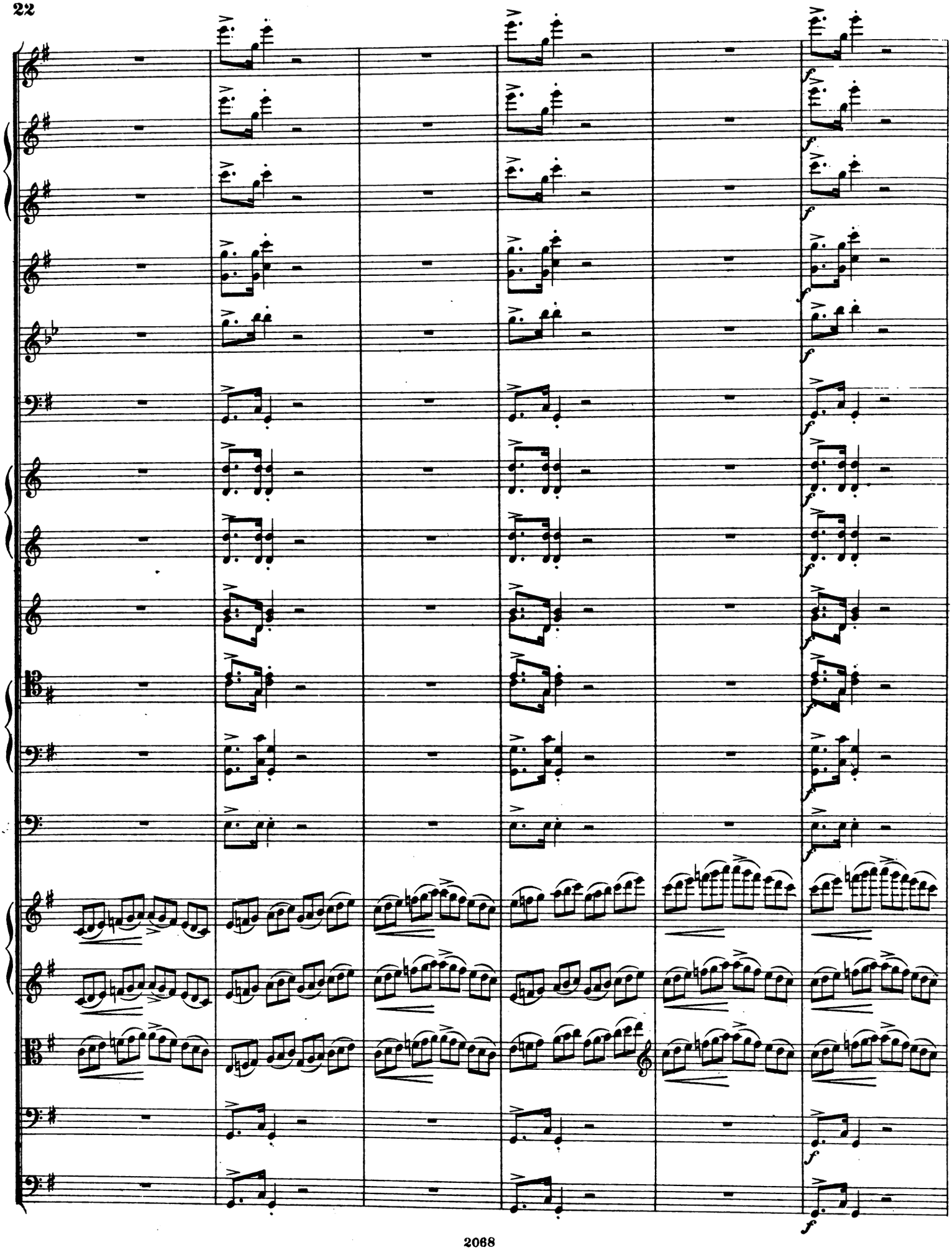

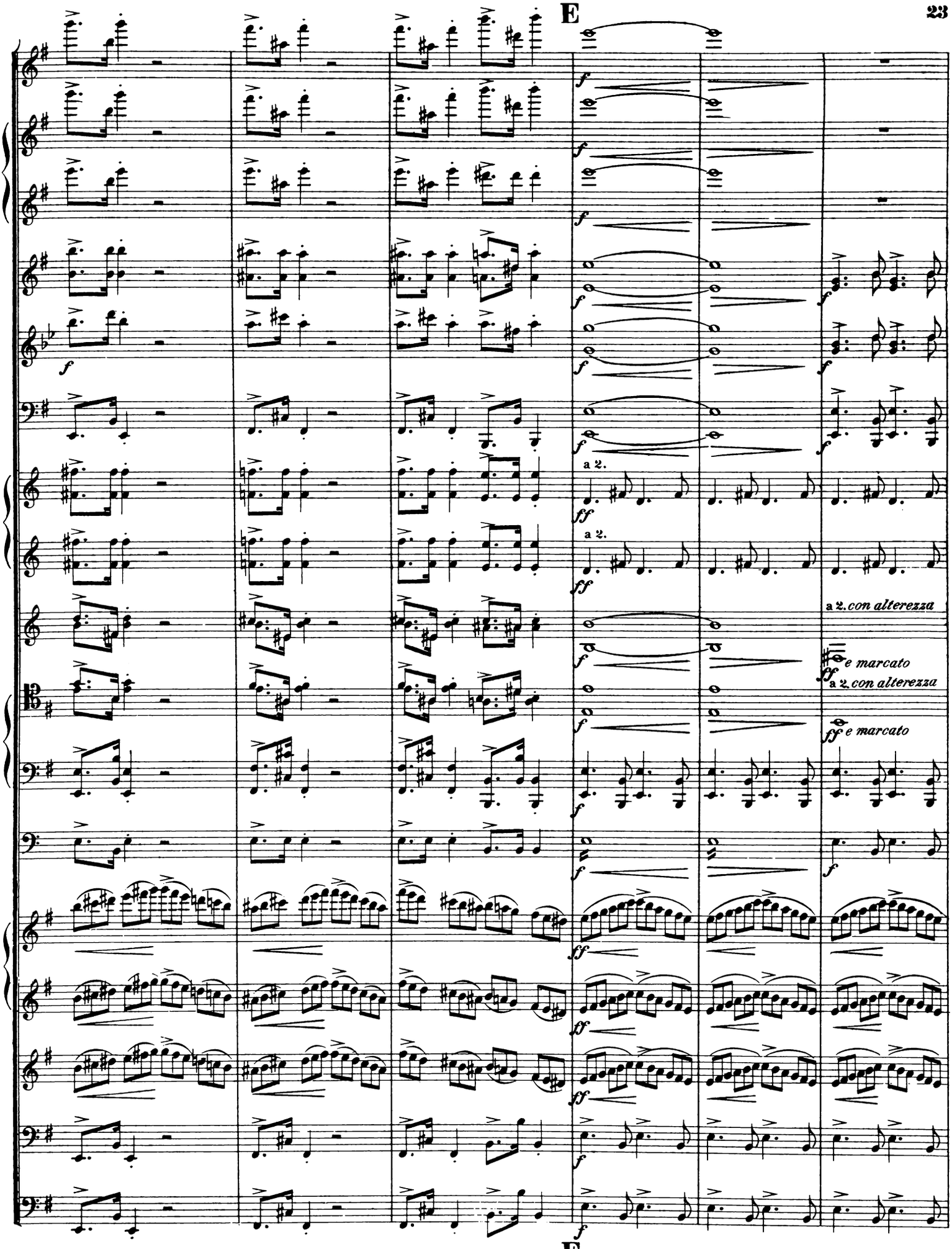
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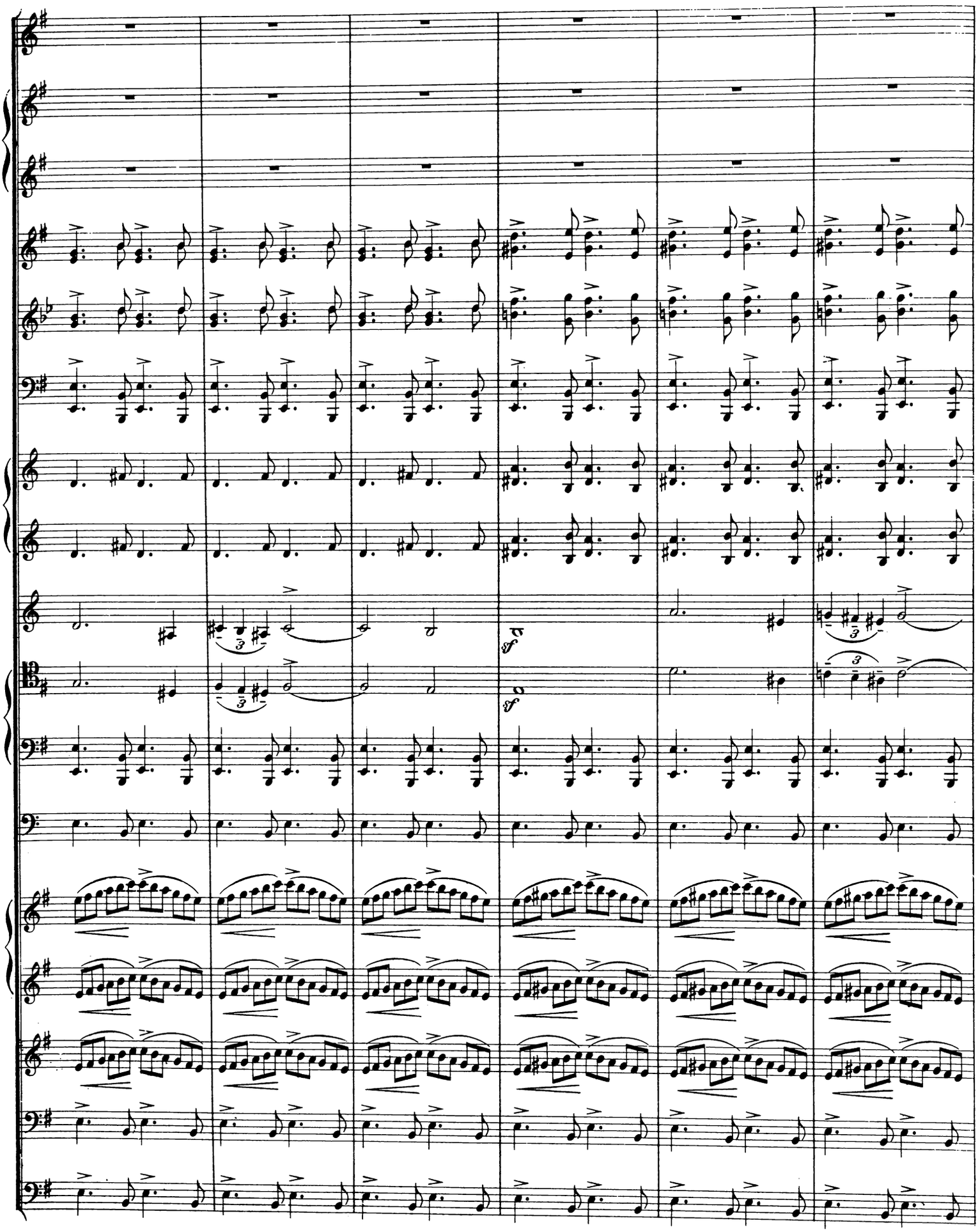
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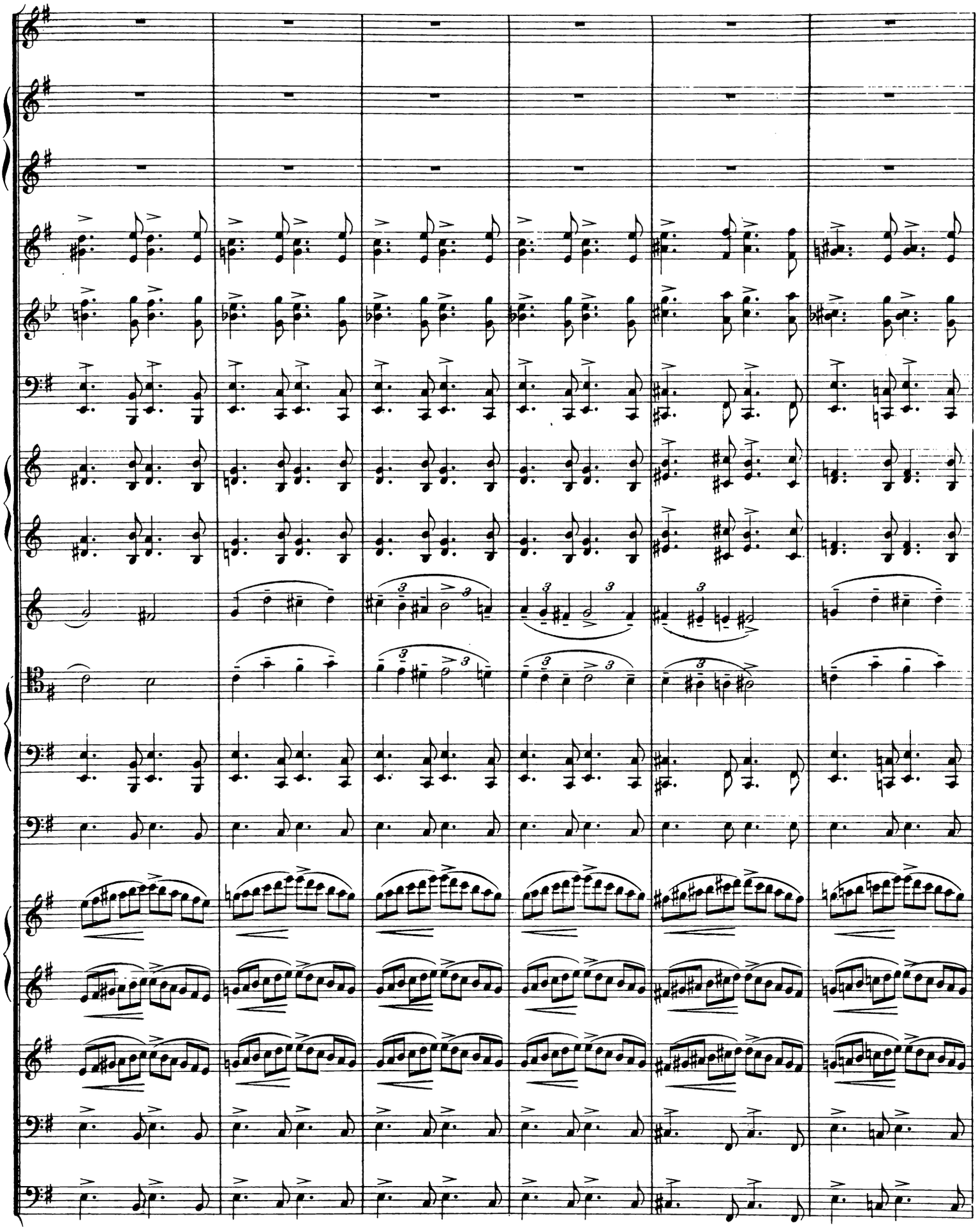
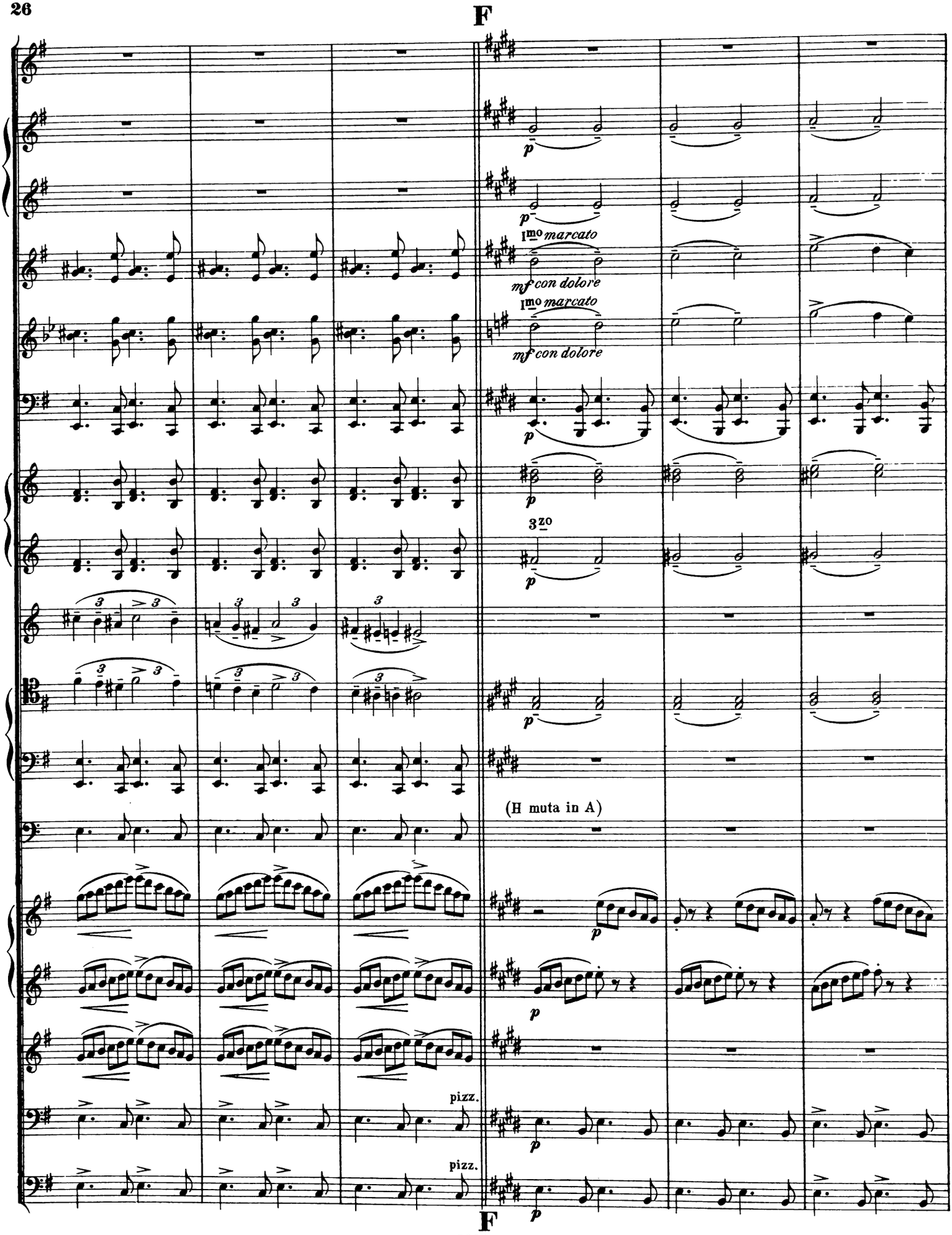
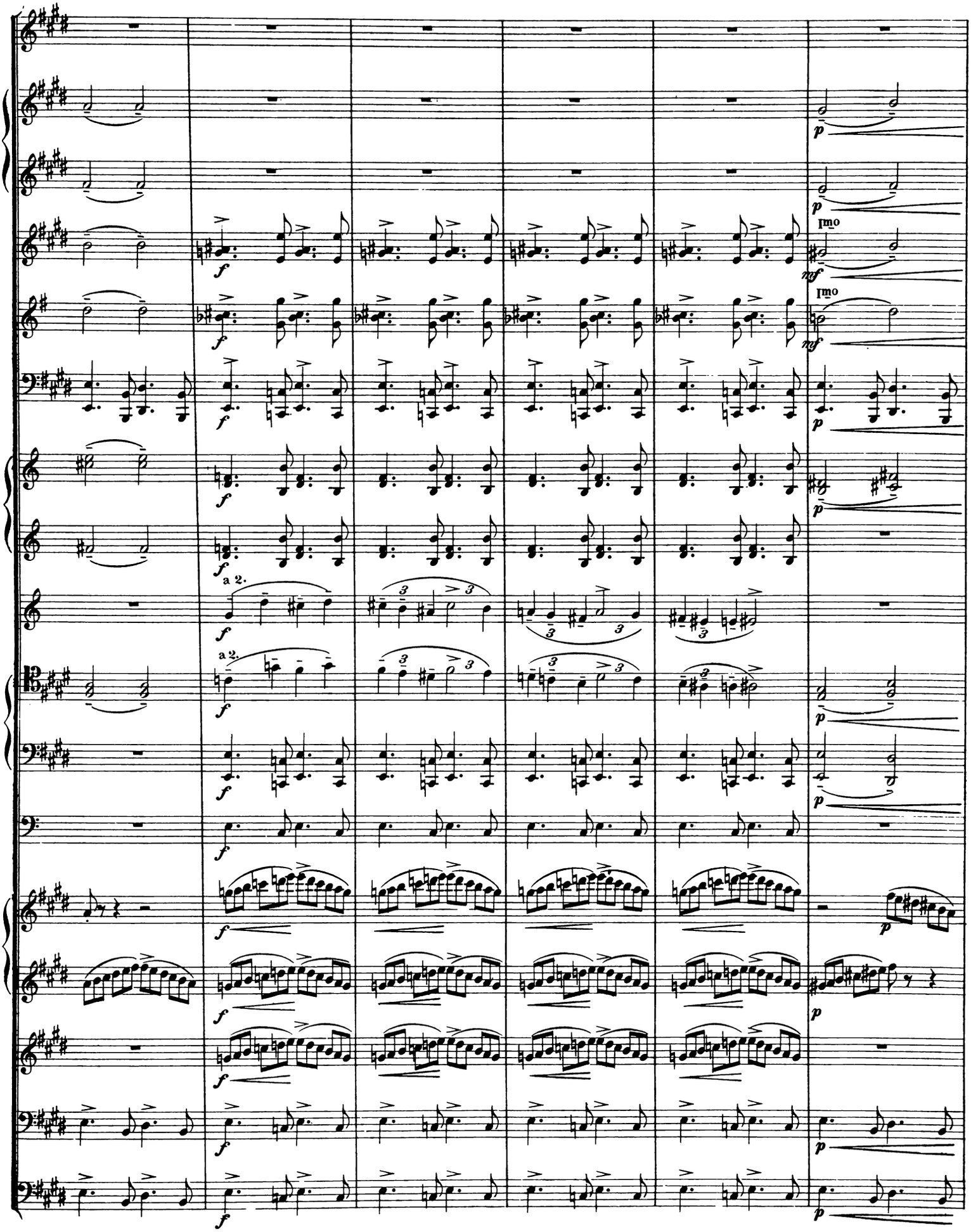



F
p
I^mo marcato
mf con dolore
3^zo
(H muta in A)
pizz.
F


a 2.
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Imo
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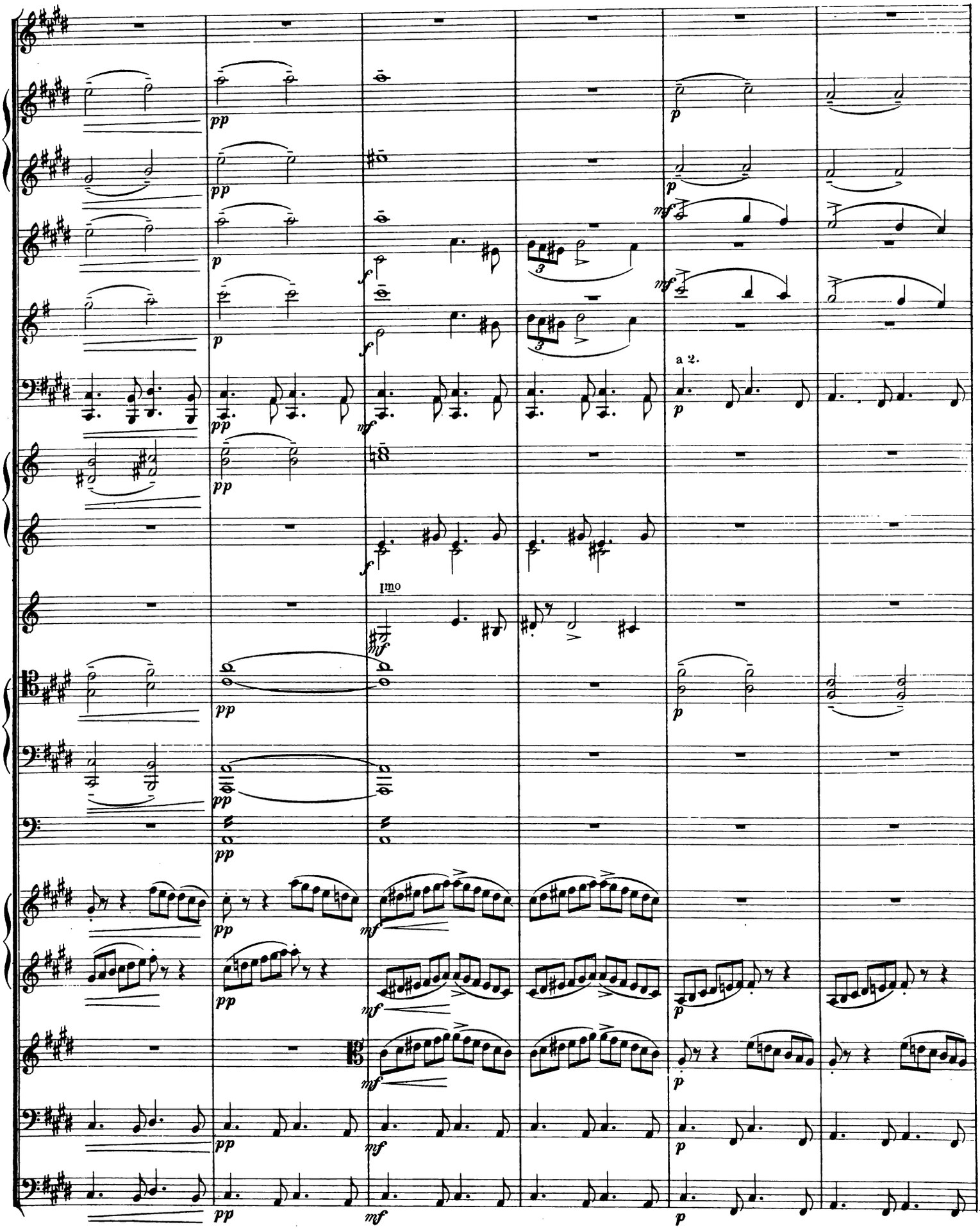
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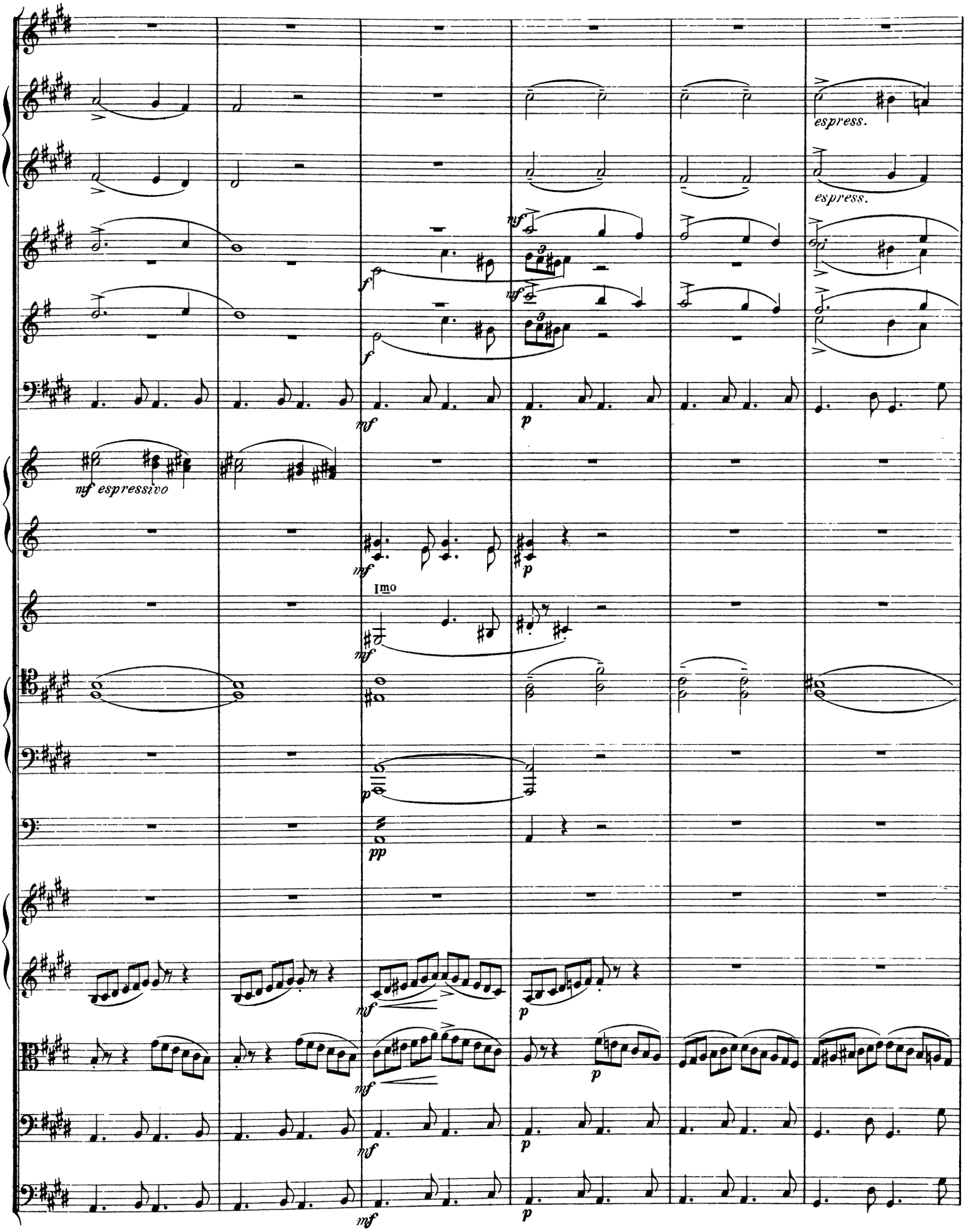
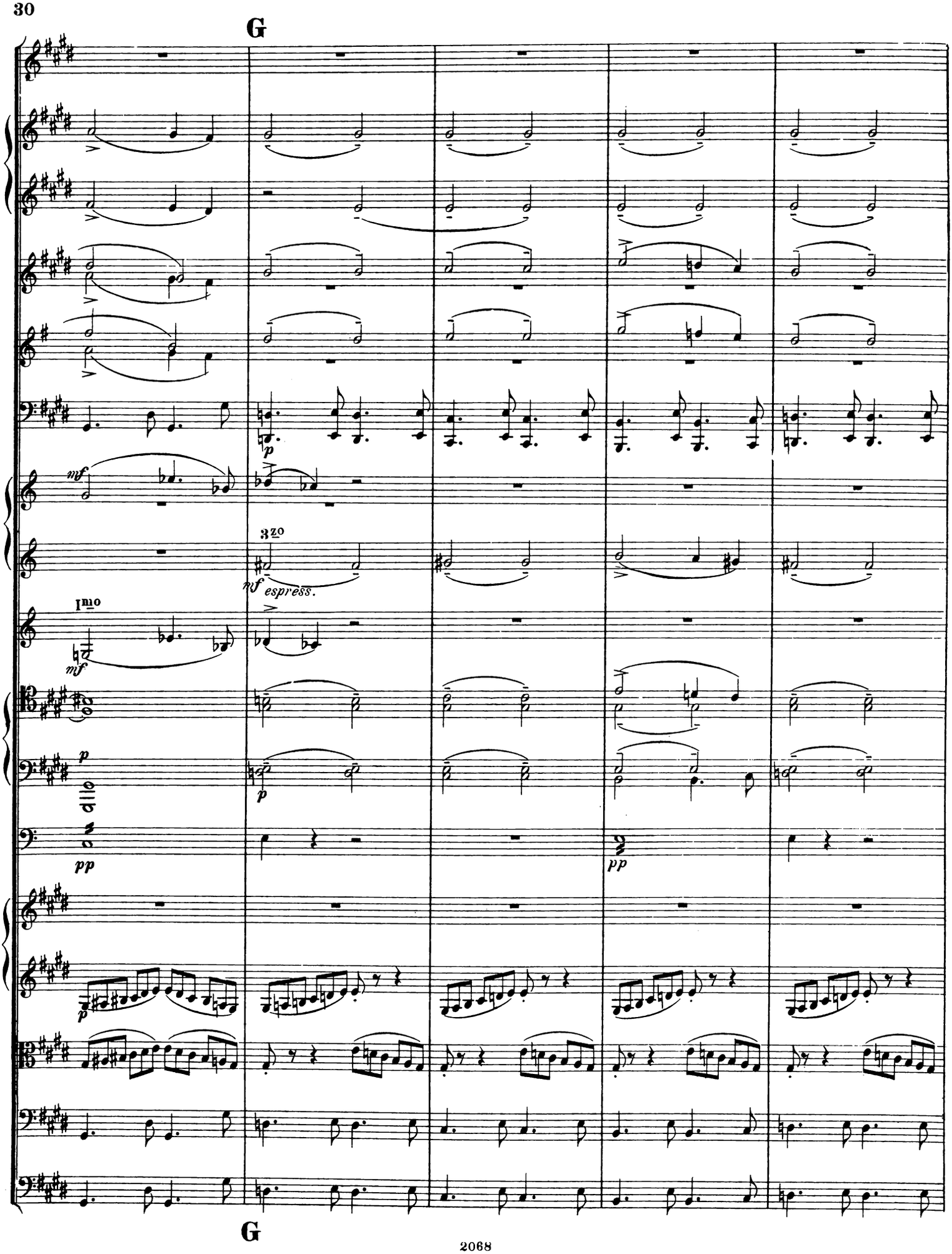
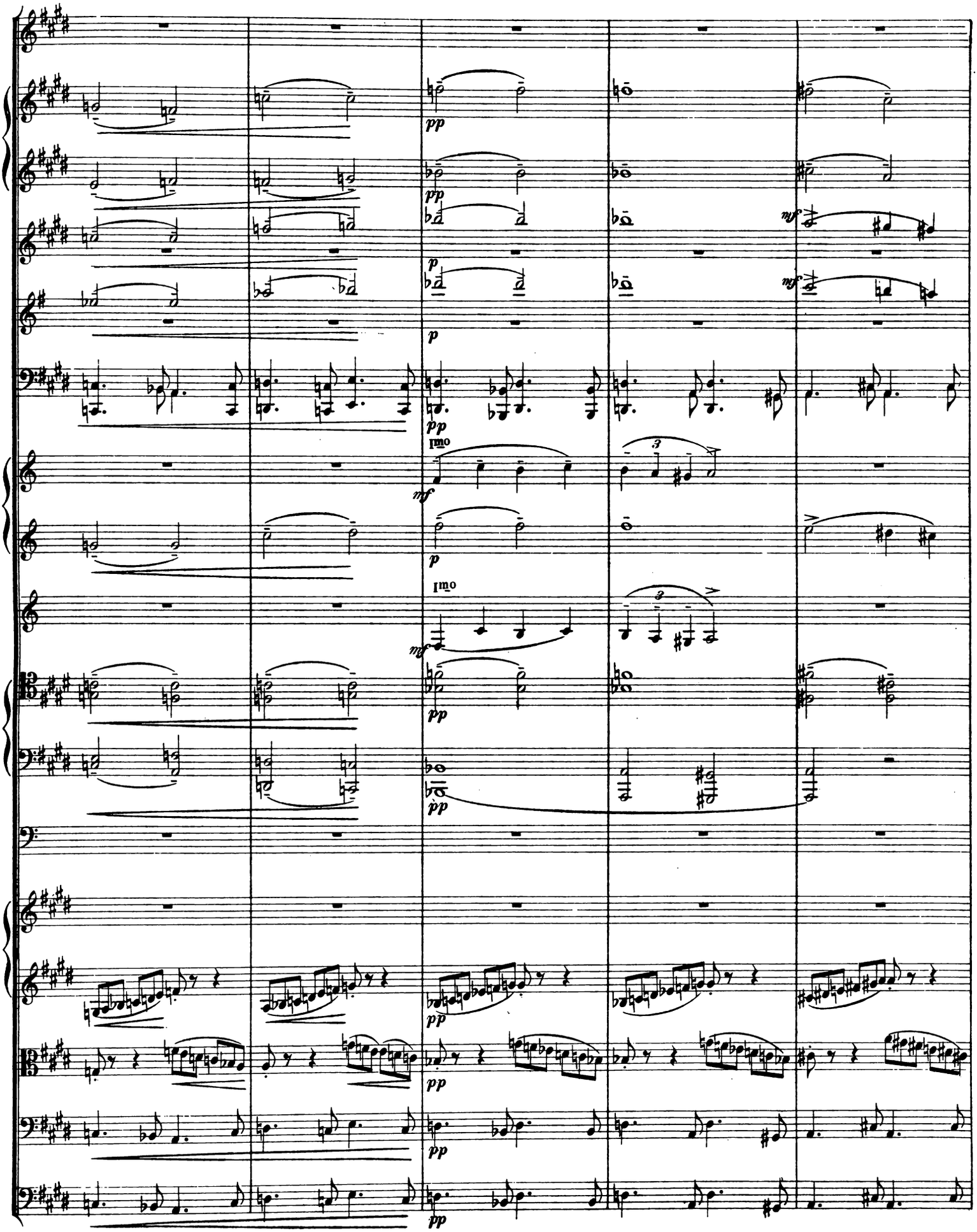

espress.
espress.
mf espressivo
1mo


G
3zo
mf espress.
Imo
mf
p
pp
G


pp
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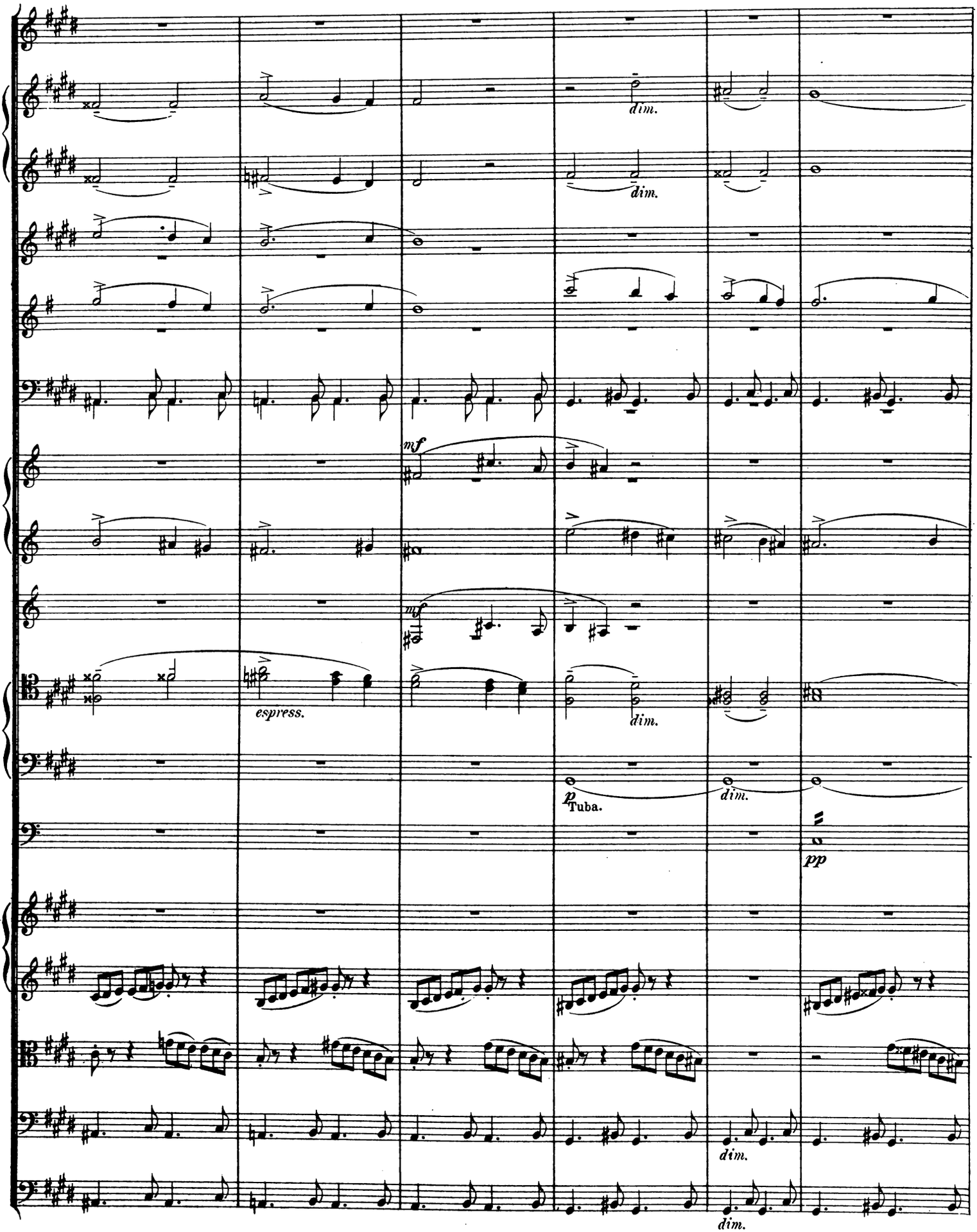
dim.
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mf
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Tuba.
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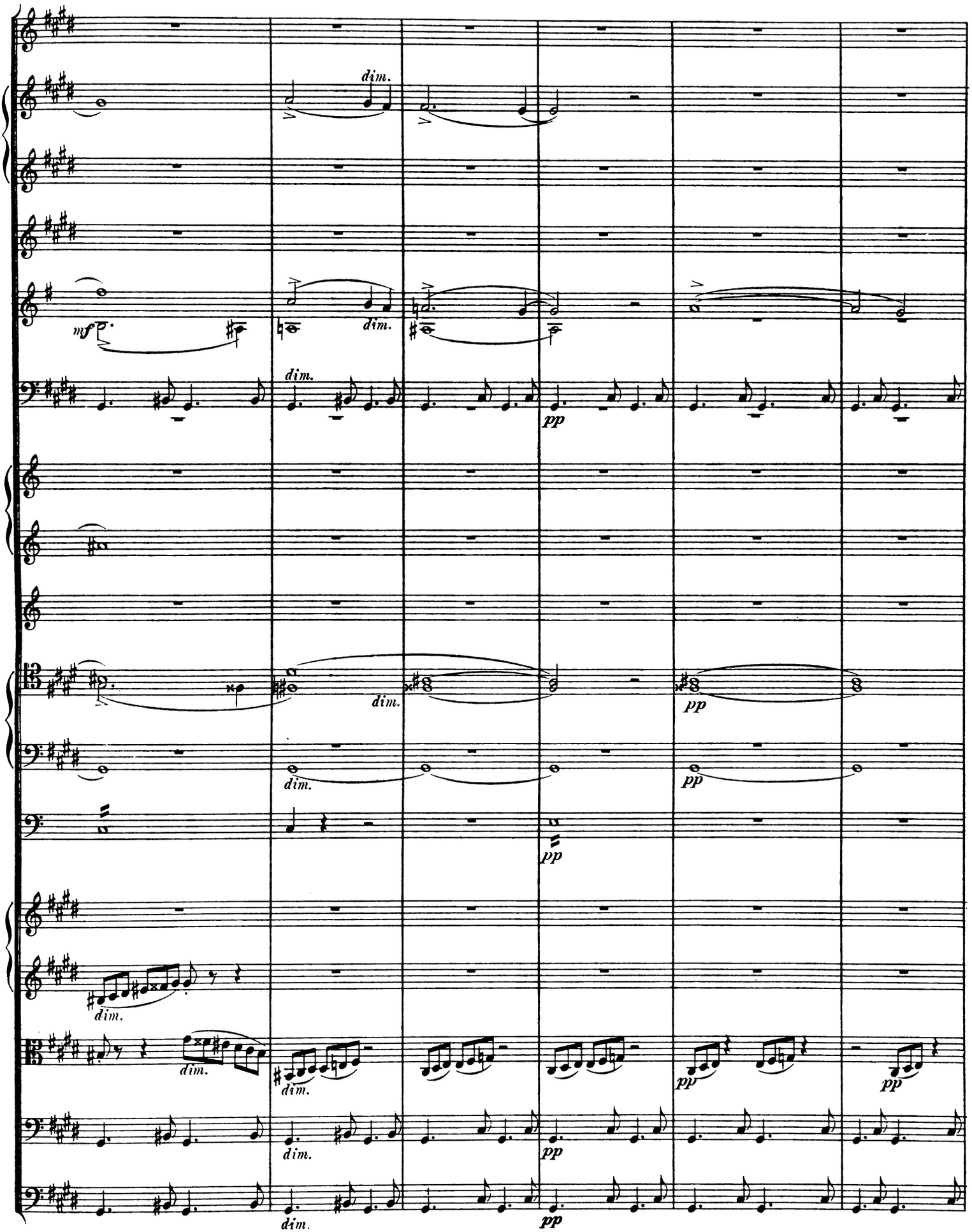
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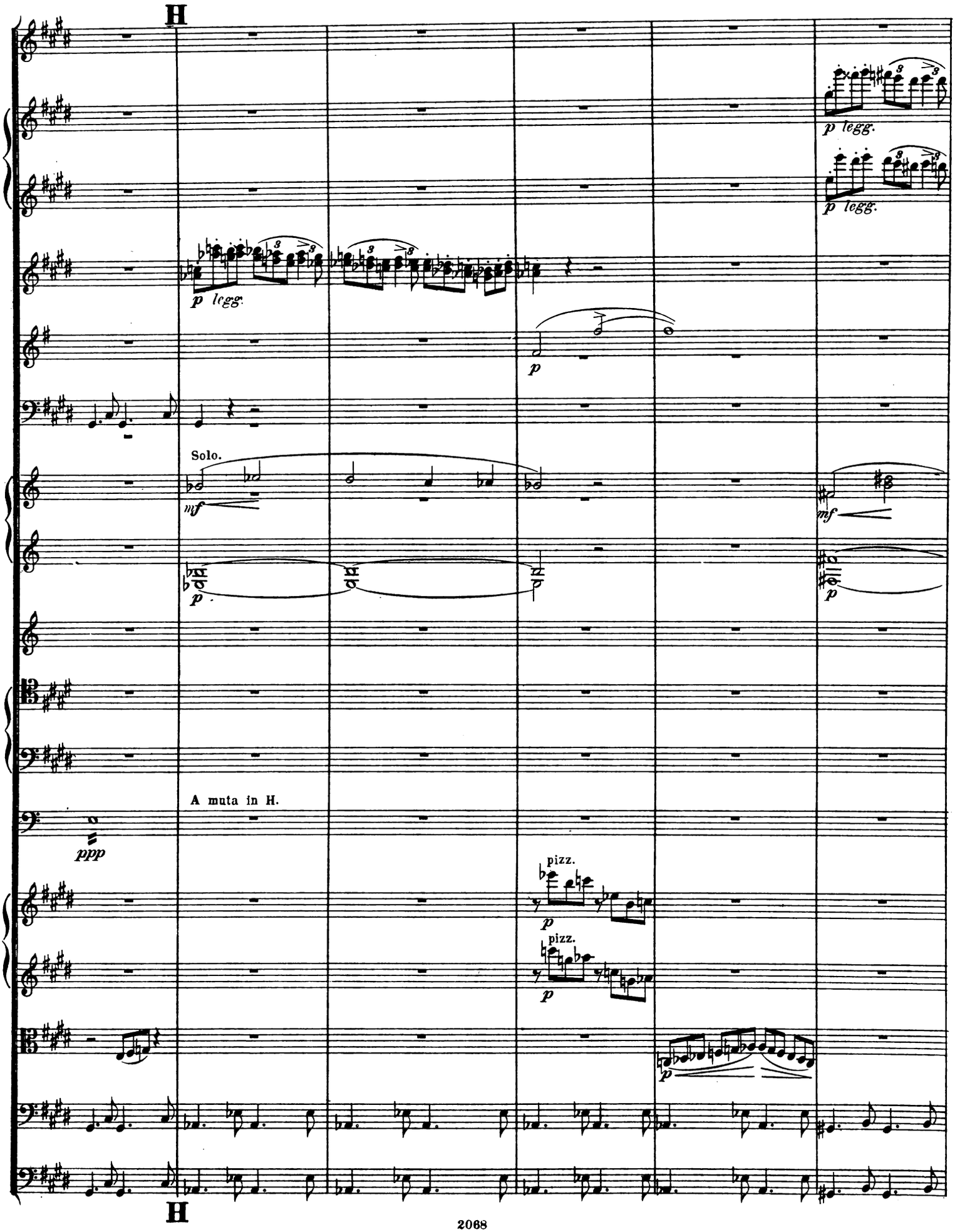
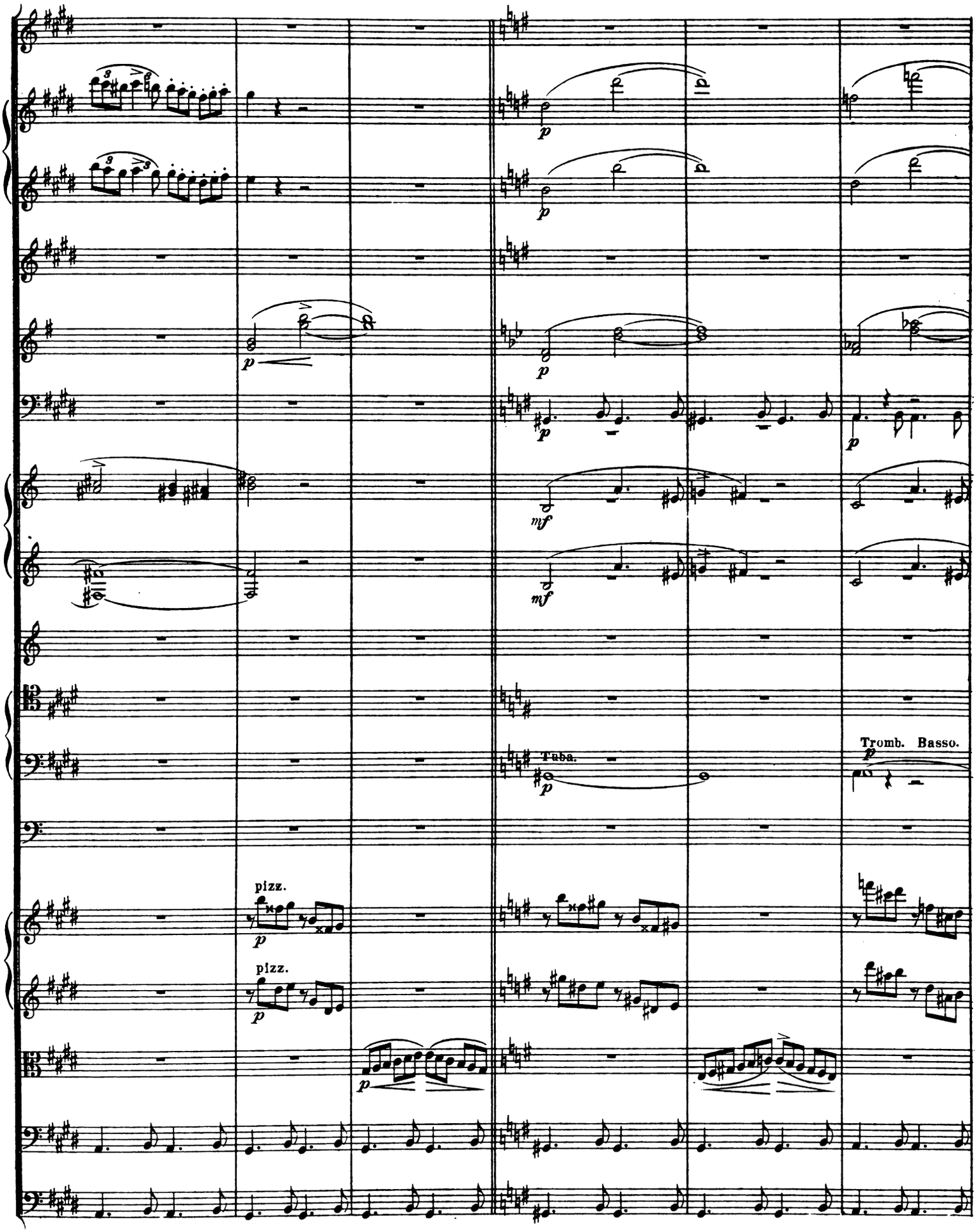
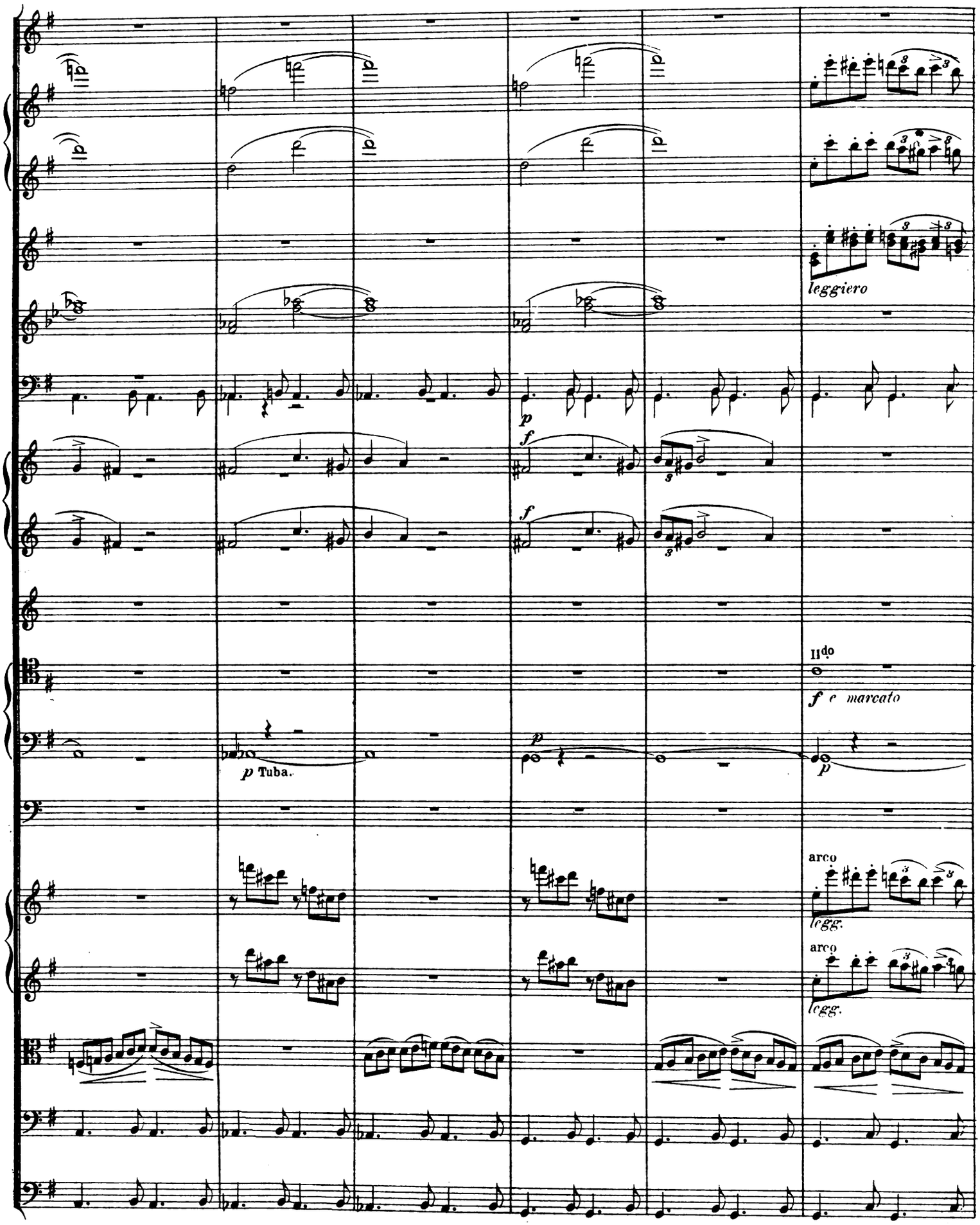
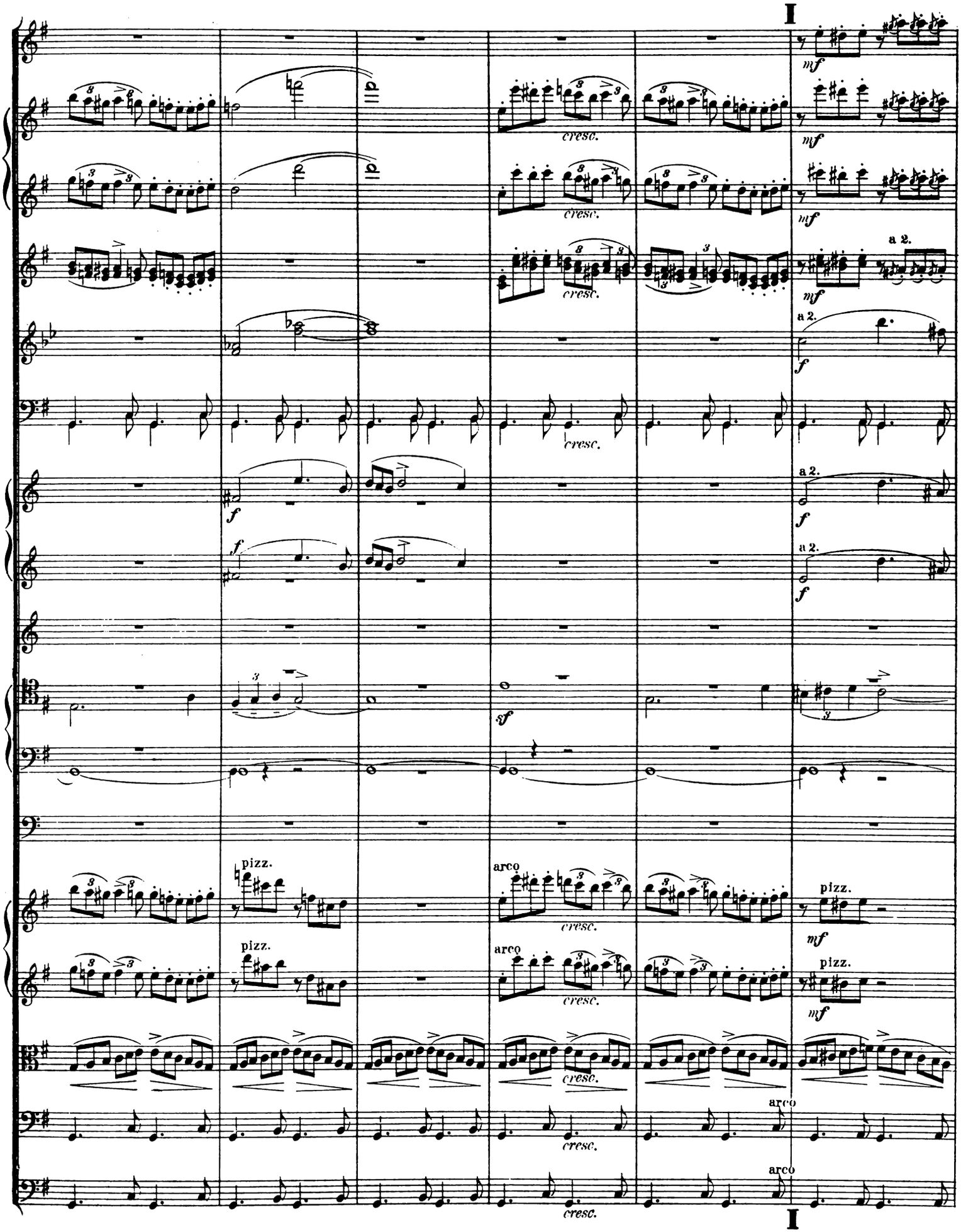
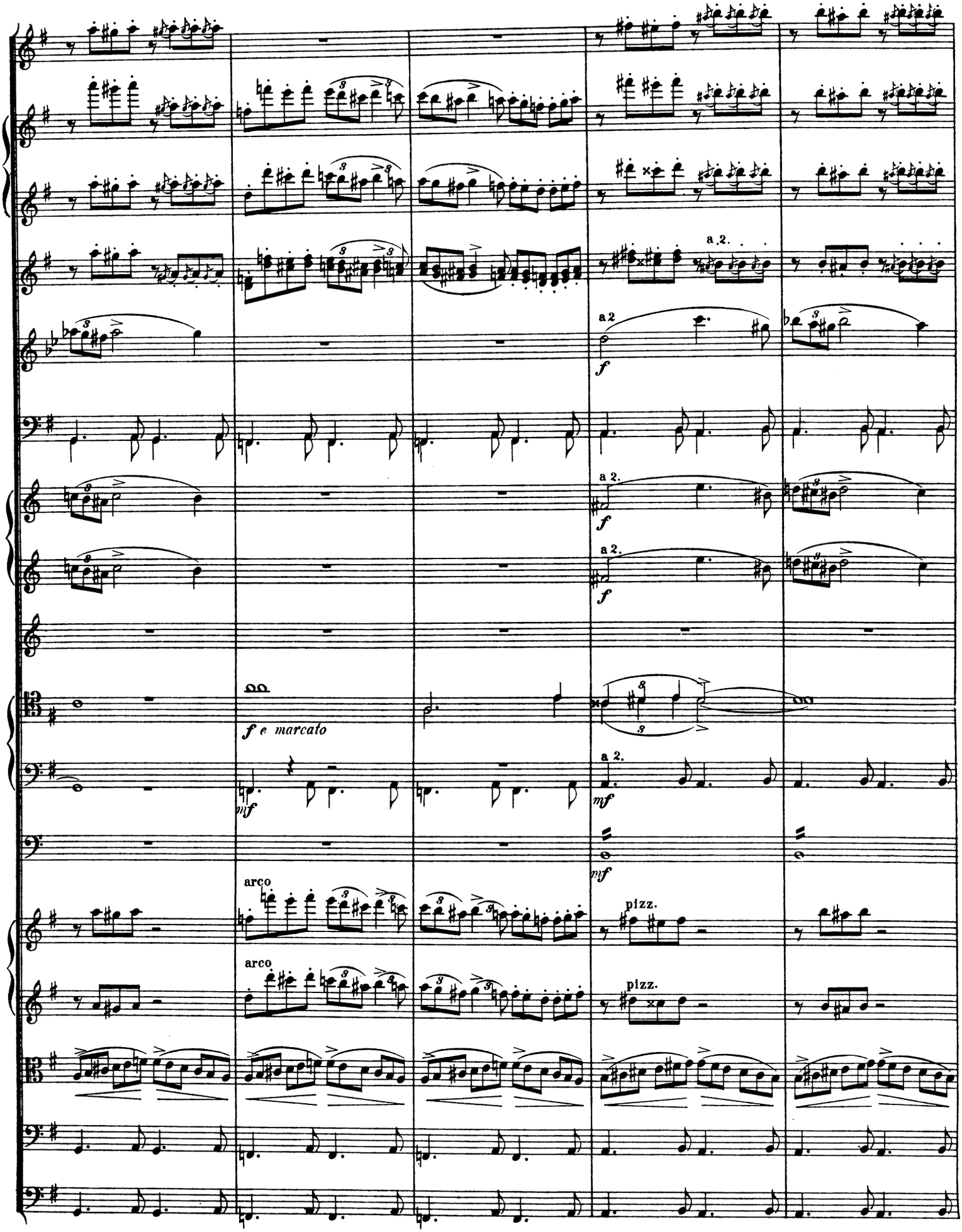
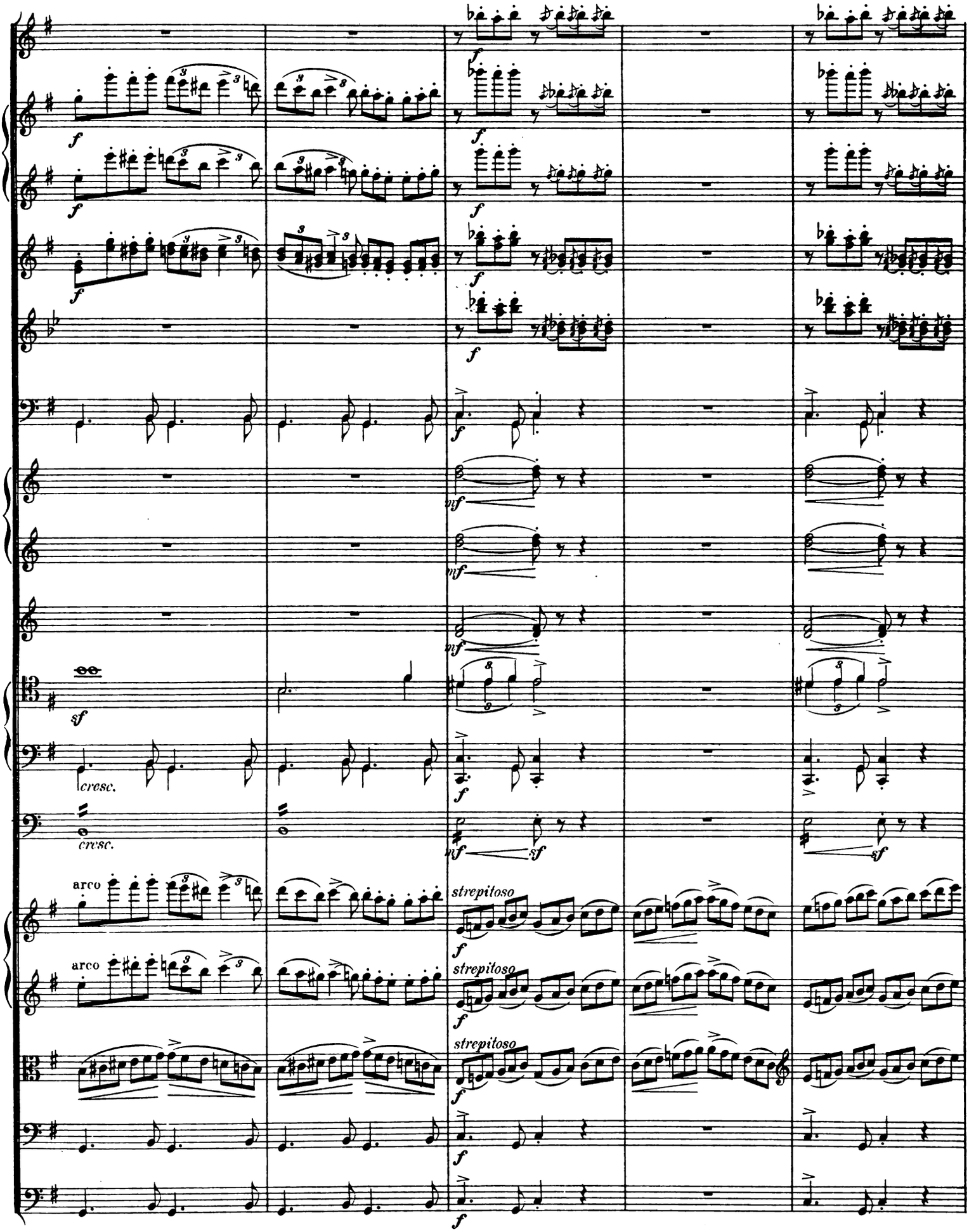

H
p legg.
p legg.
p legg.
p
Solo.
mf
p
mf
p
A muta in H.
ppp
pizz.
p
pizz.
p
p
H

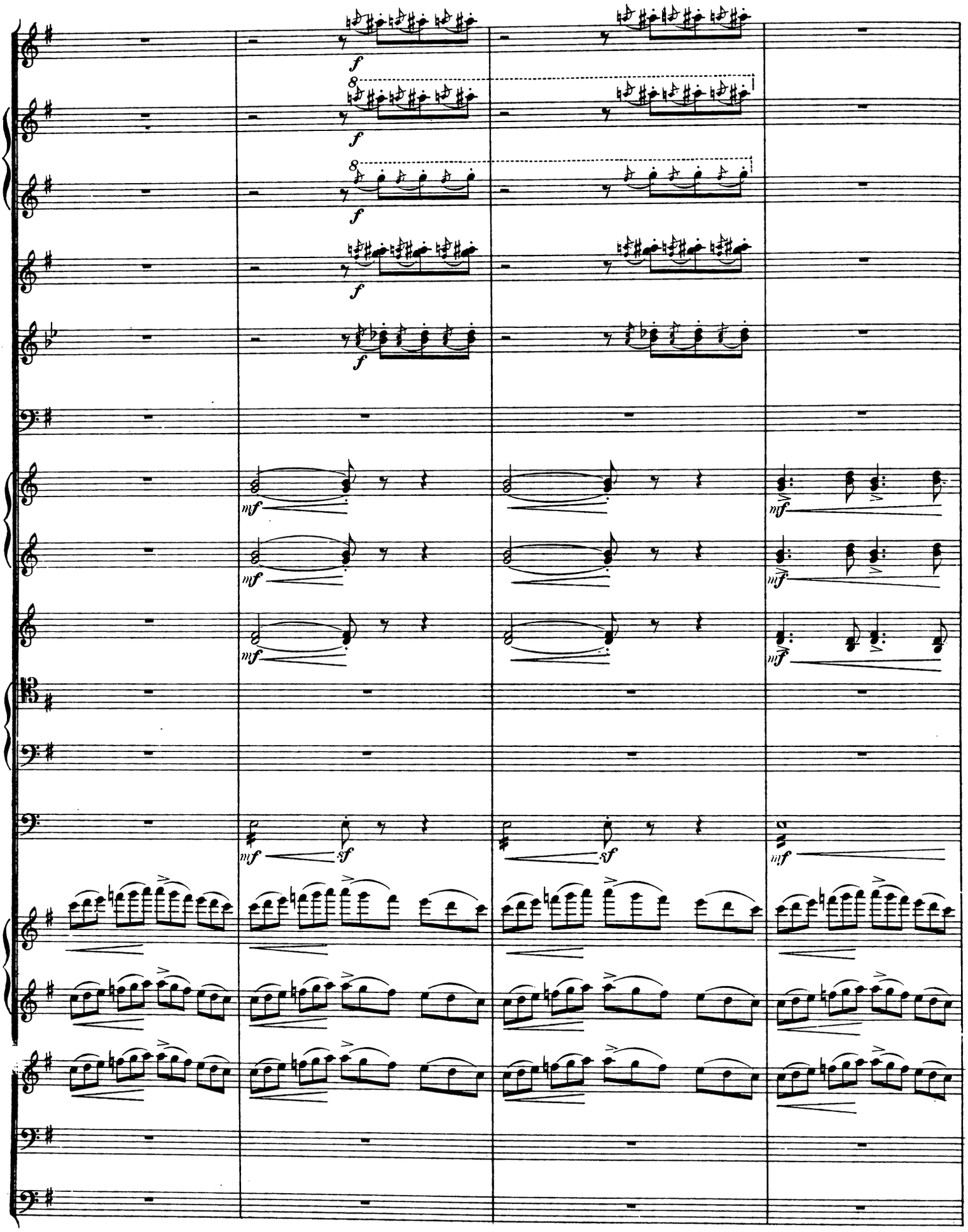

Tuba.
Tromb. Basso.
pizz.
pizz.

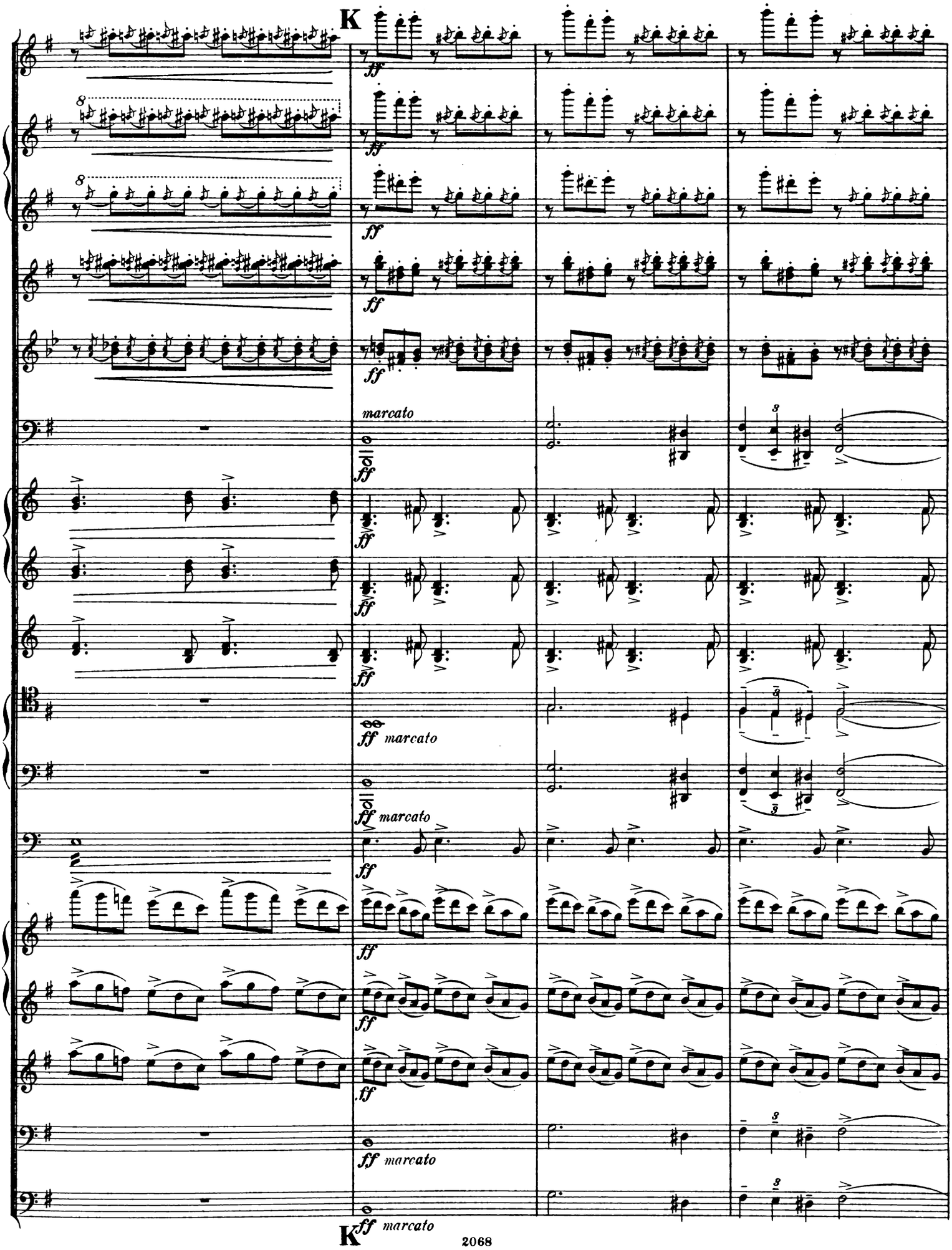

leggiero
II^do
f e marcato
p Tuba.
arco
legg.
arco
legg.

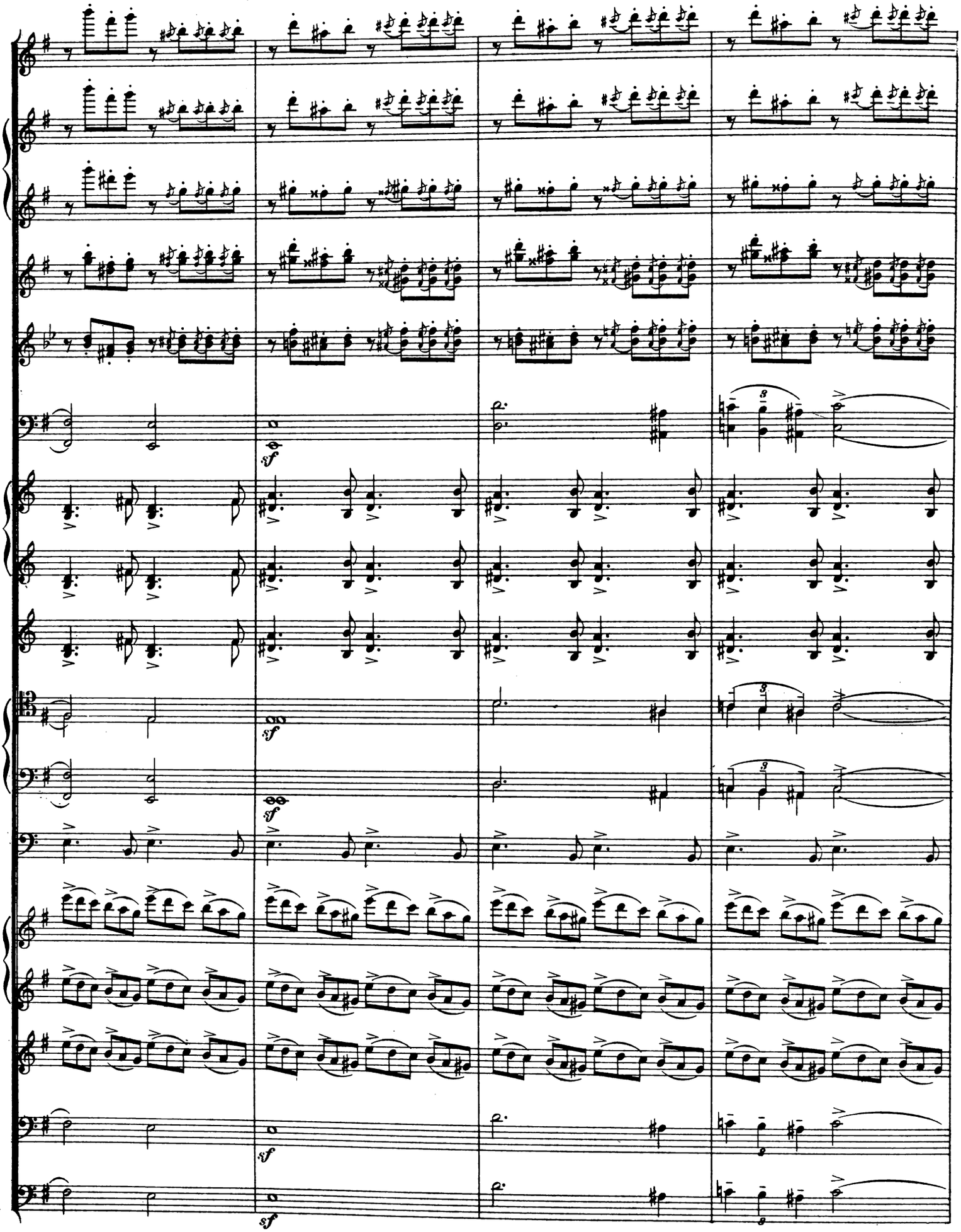

I
mf
cresc.
a 2.
f
pizz.
arco
sf
I

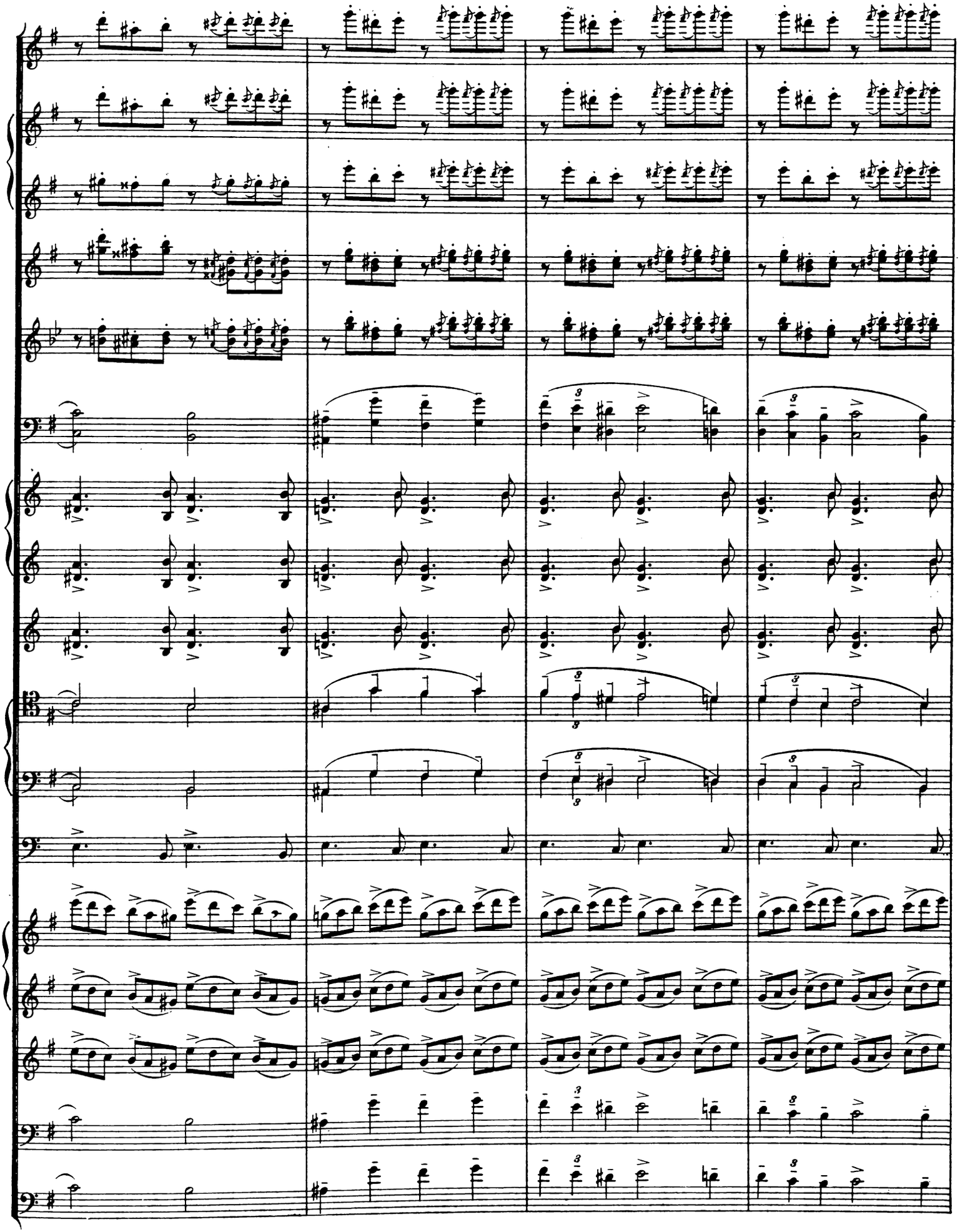

a 2.
f
a 2.
f
a 2.
f
ff
f e marcato
mf
a 2.
mf
mf
arco
pizz.
arco
pizz.

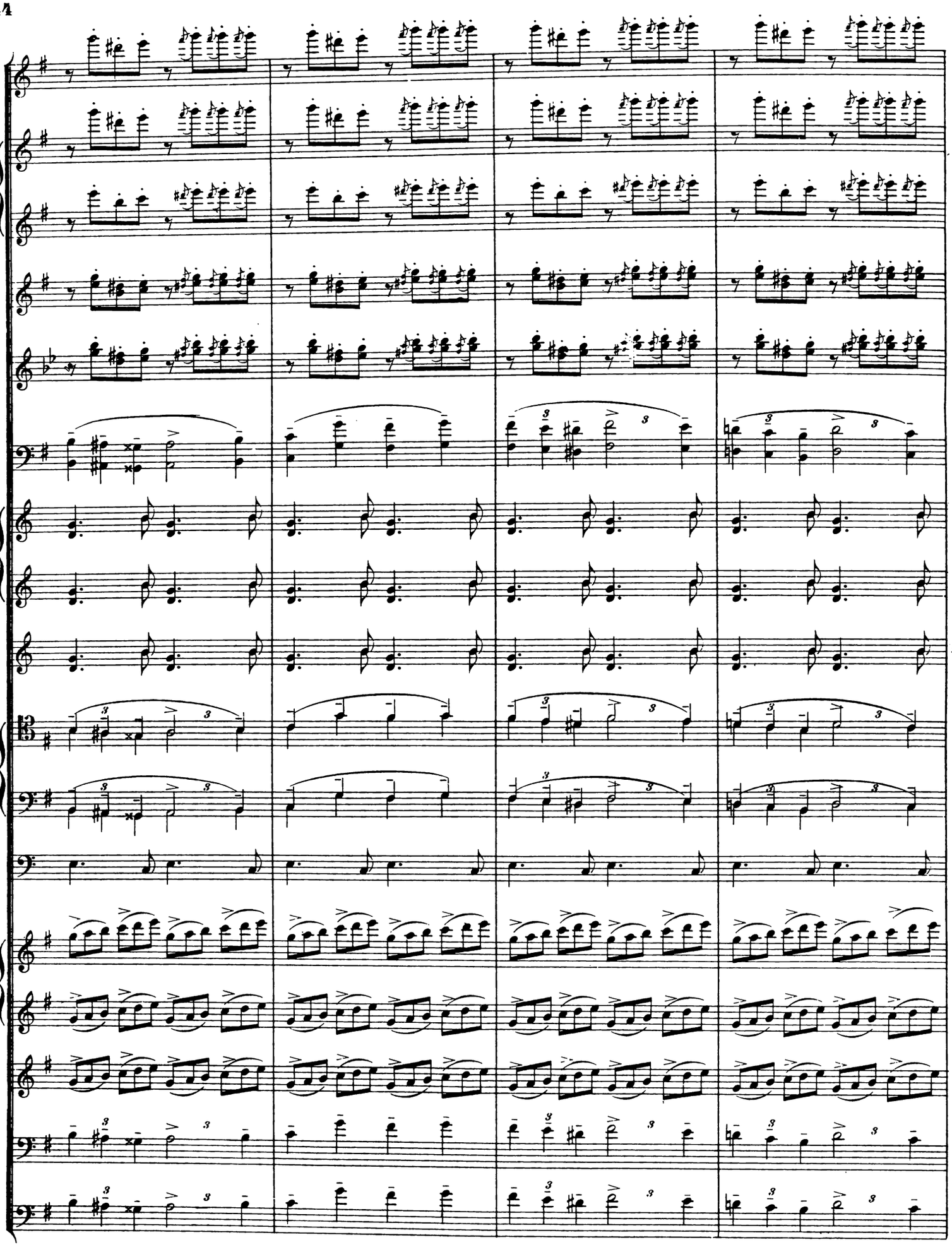

arco
arco
cresc.
cresc.
strepitoso
strepitoso
strepitoso

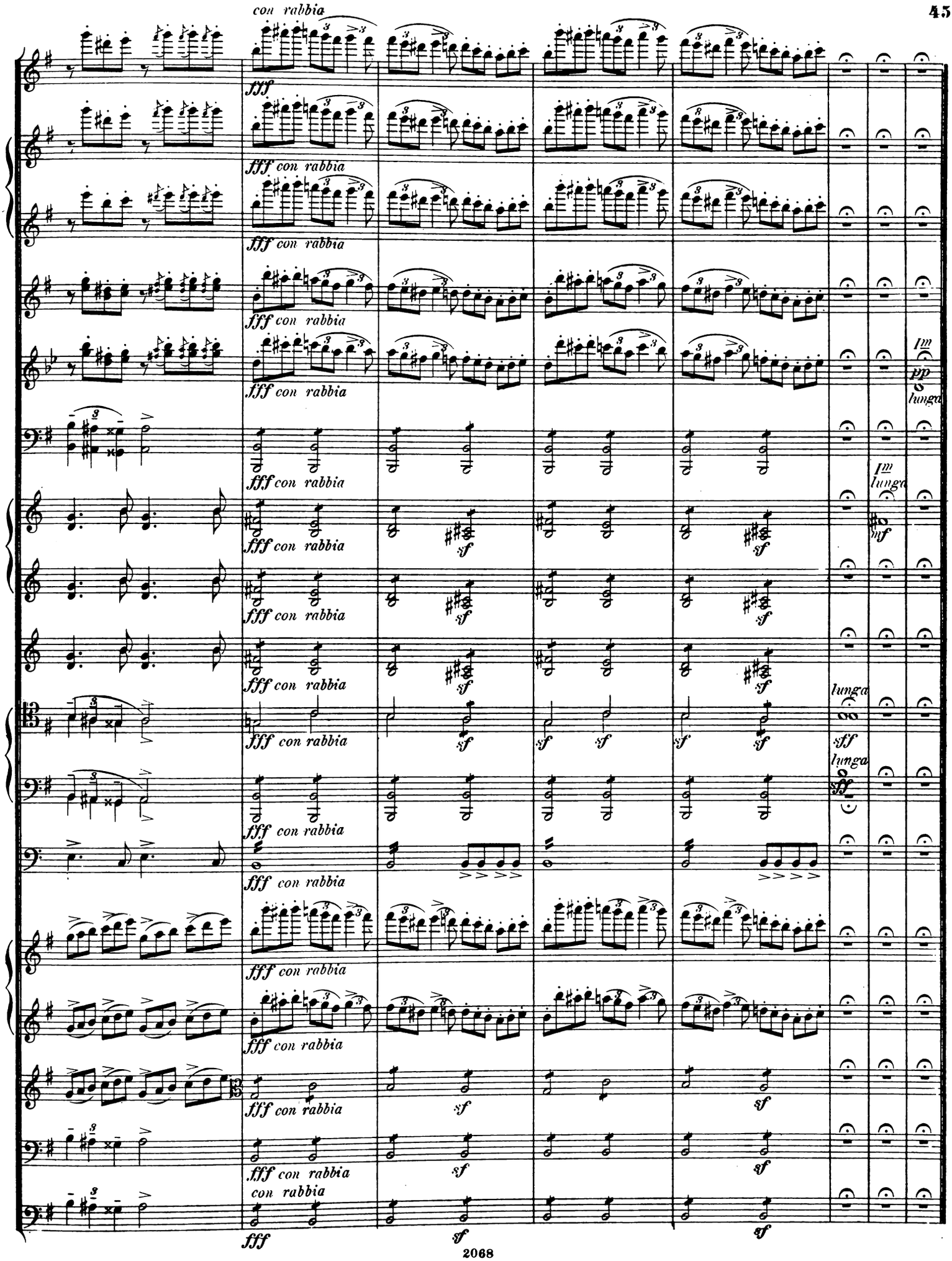



K
ff
marcato
ff marcato
K

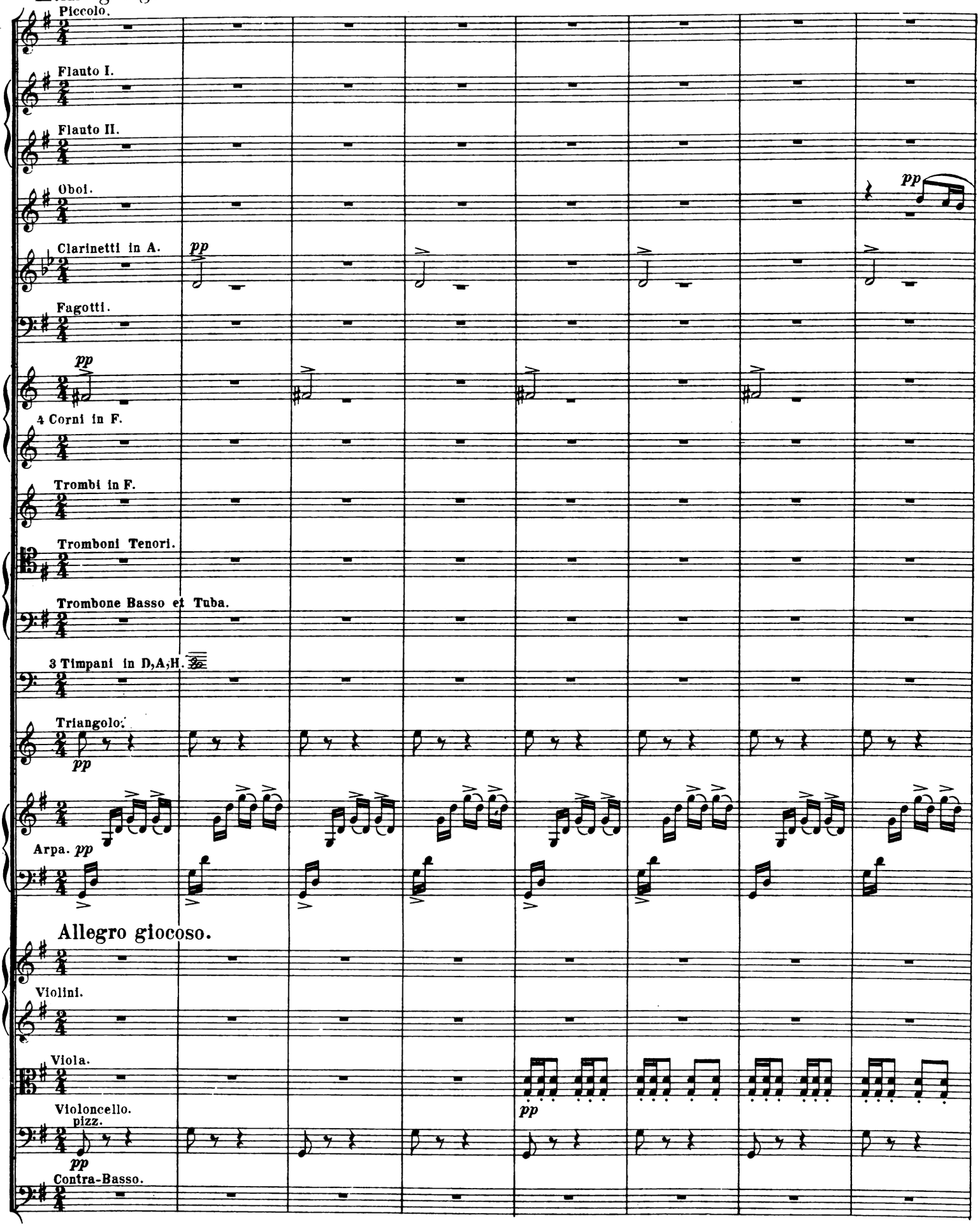

sf
sf
sf
sf
sf

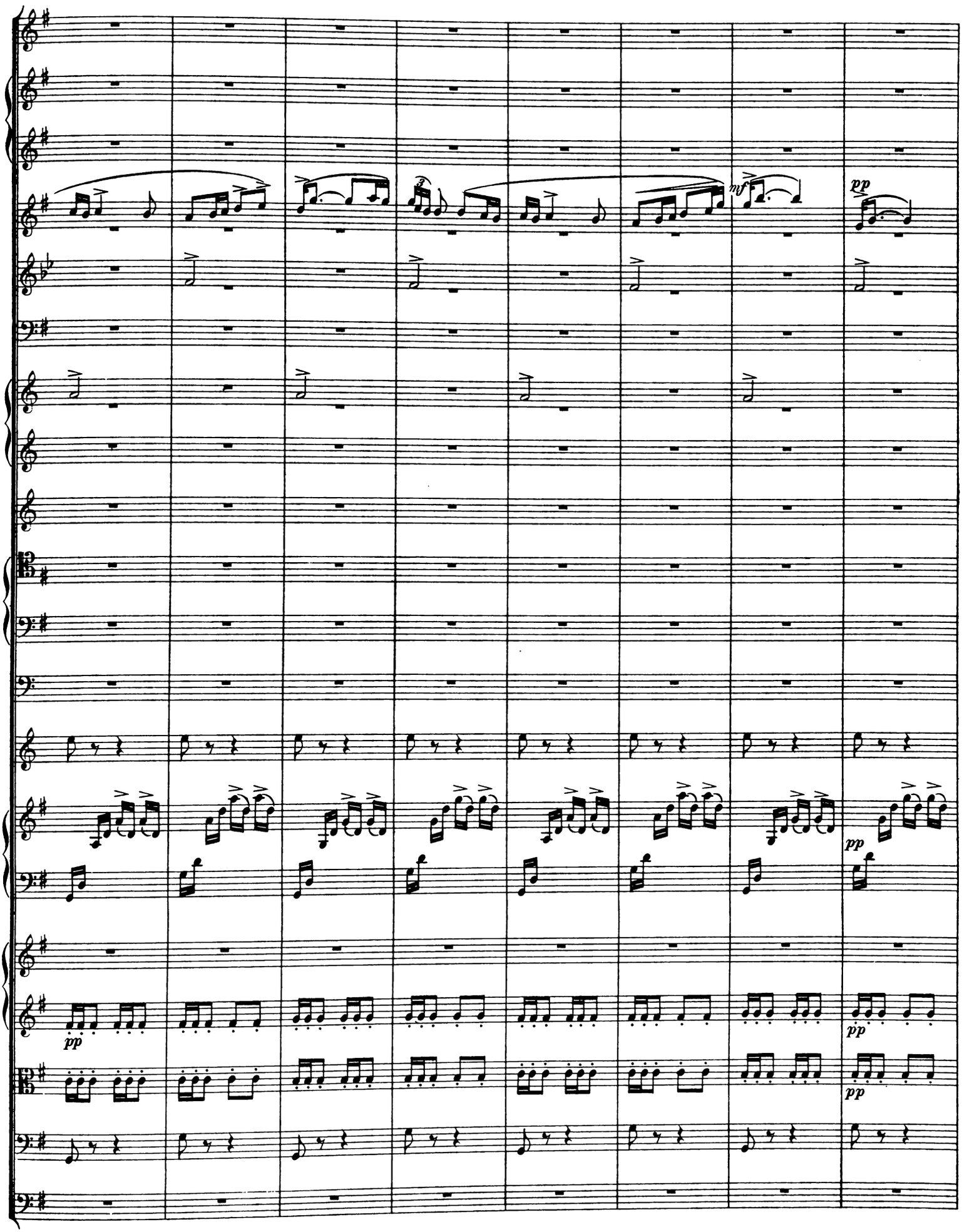


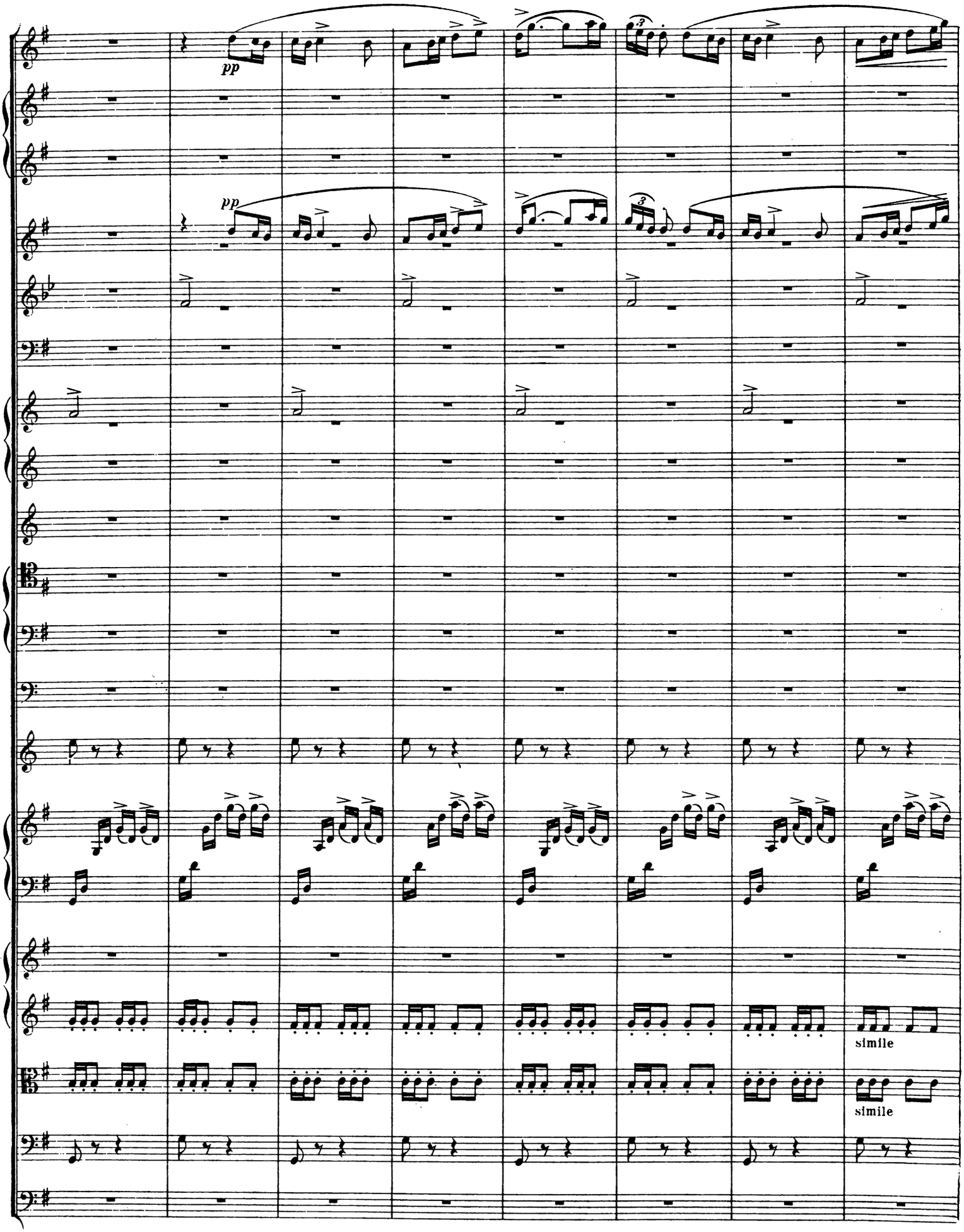


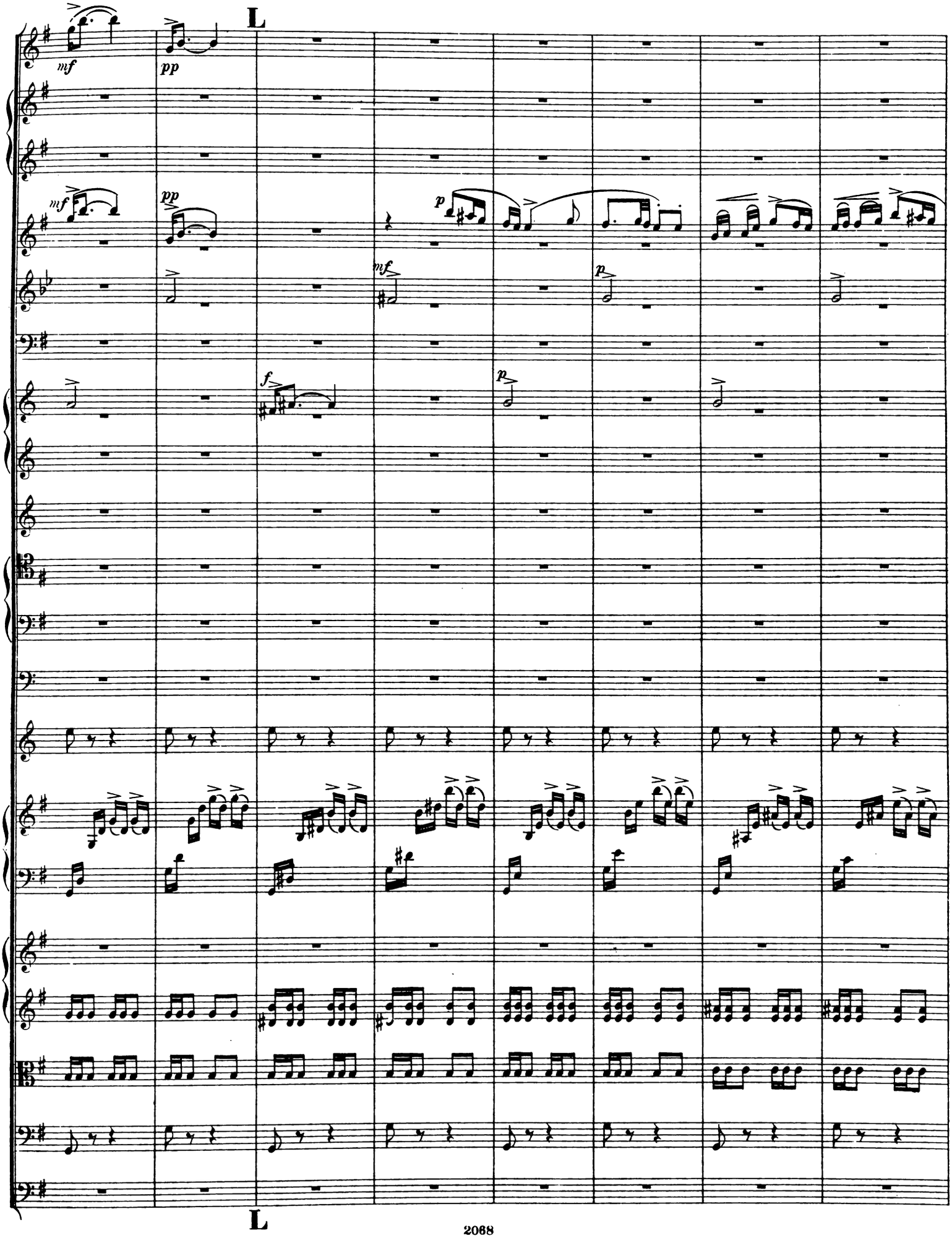

con rabbia
fff
fff con rabbia
lm
pp
lunga
sf
mf
lunga
sff

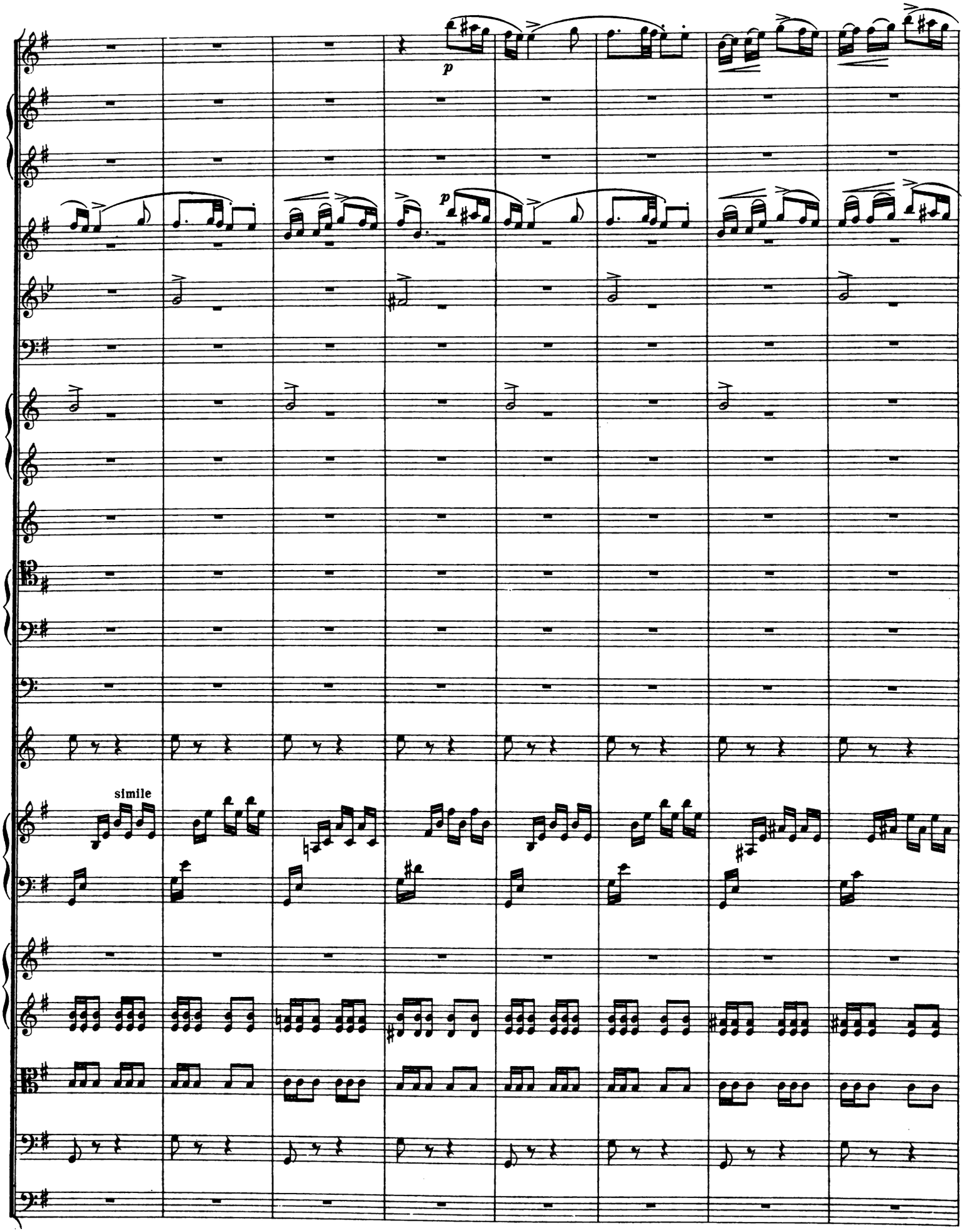
II. Allegro giocoso. (♩ = 112.)

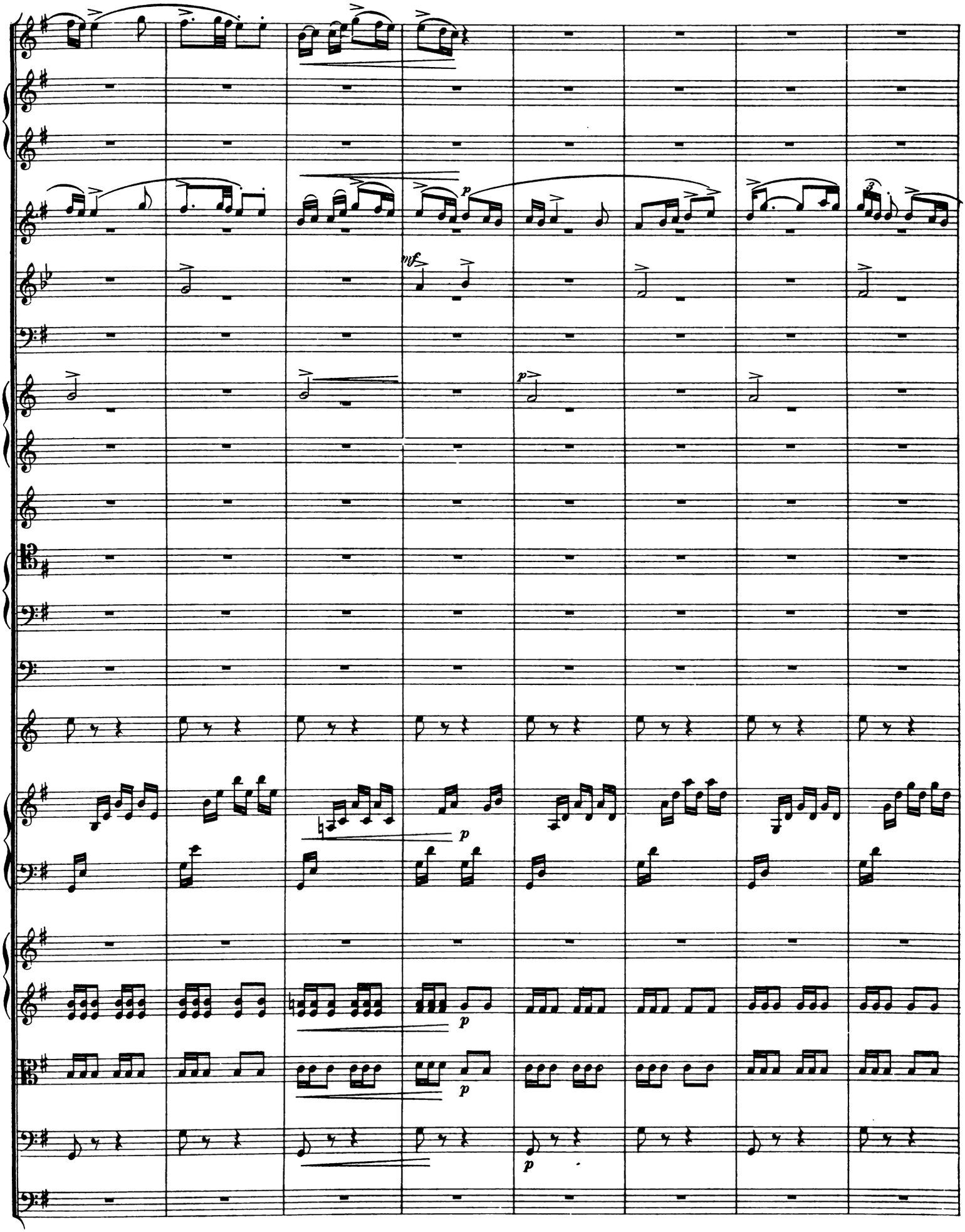


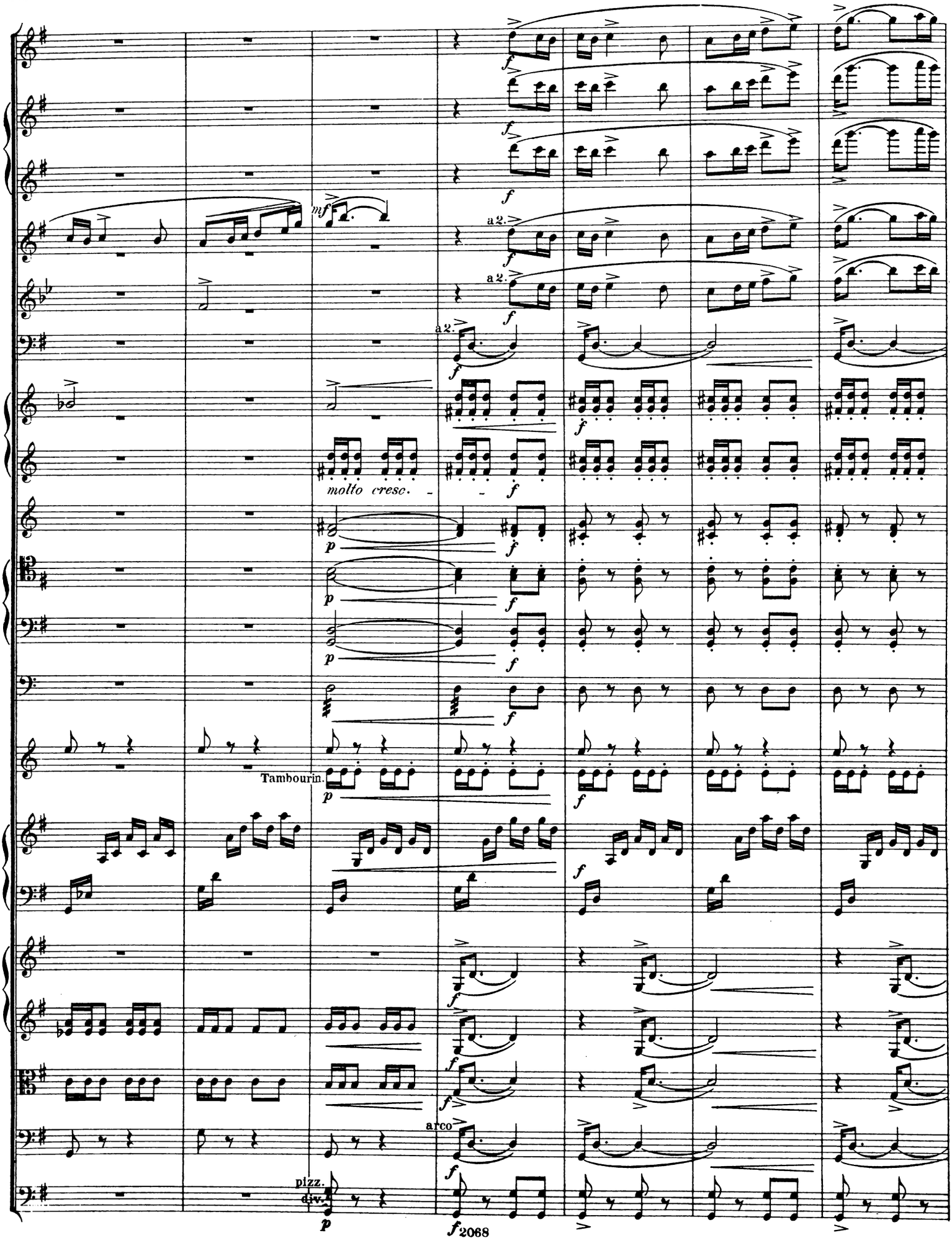

mf
pp
pp
pp
pp
pp

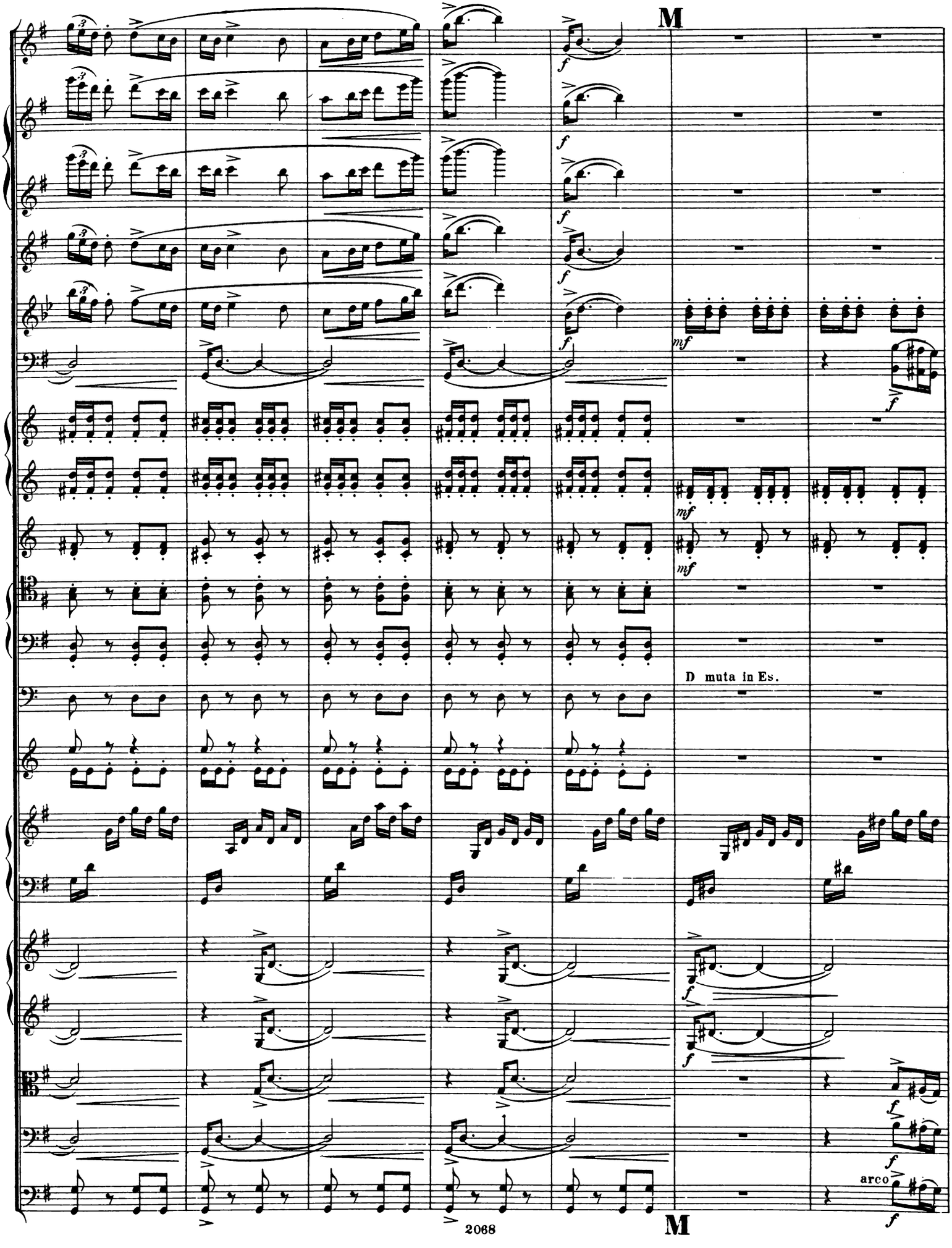

pp
pp
simile
simile

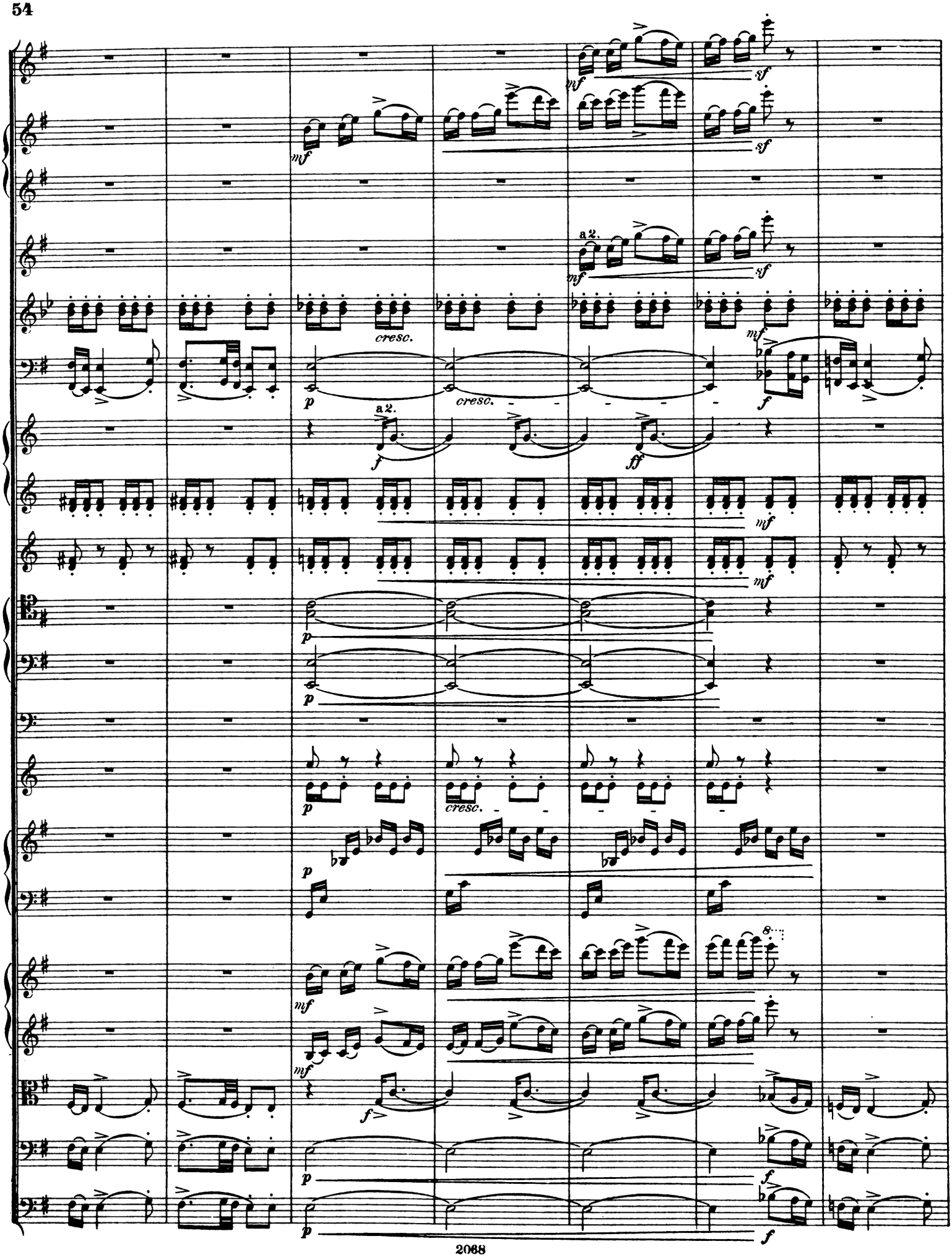

L
mf
pp
mf
pp
p
mf
p
f
p
L

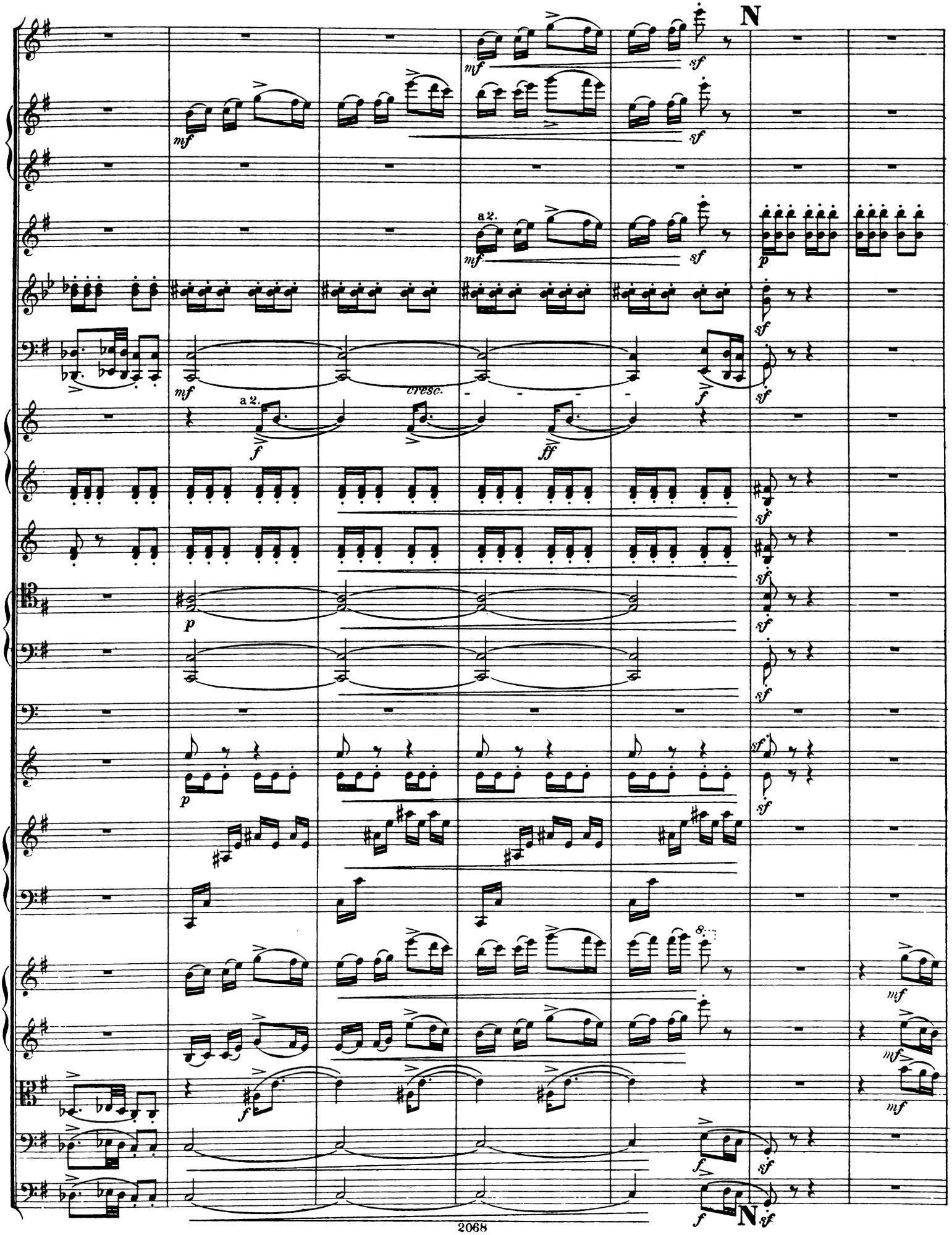

p
p
simile

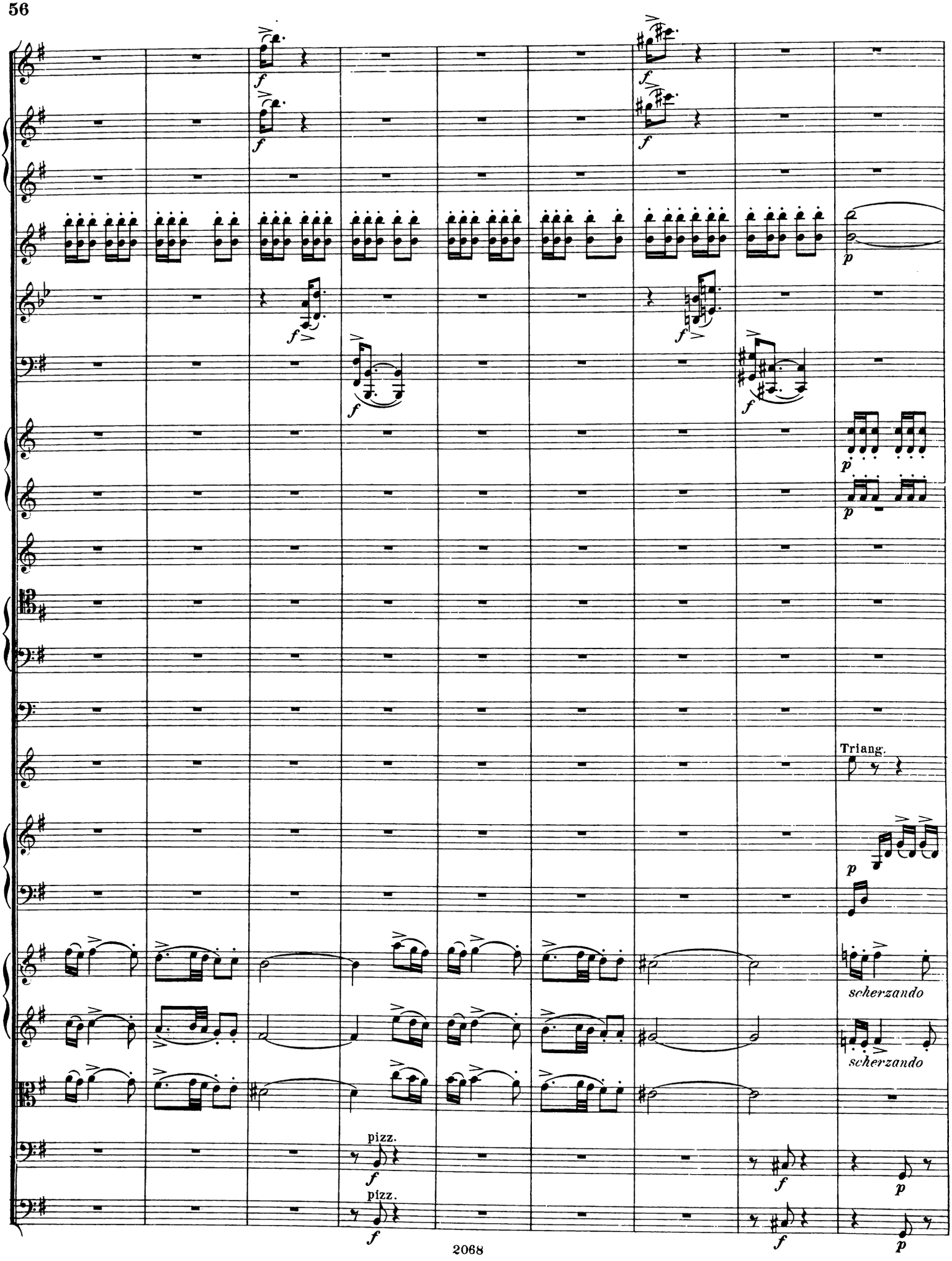

mf
p
p
p
p
p
p

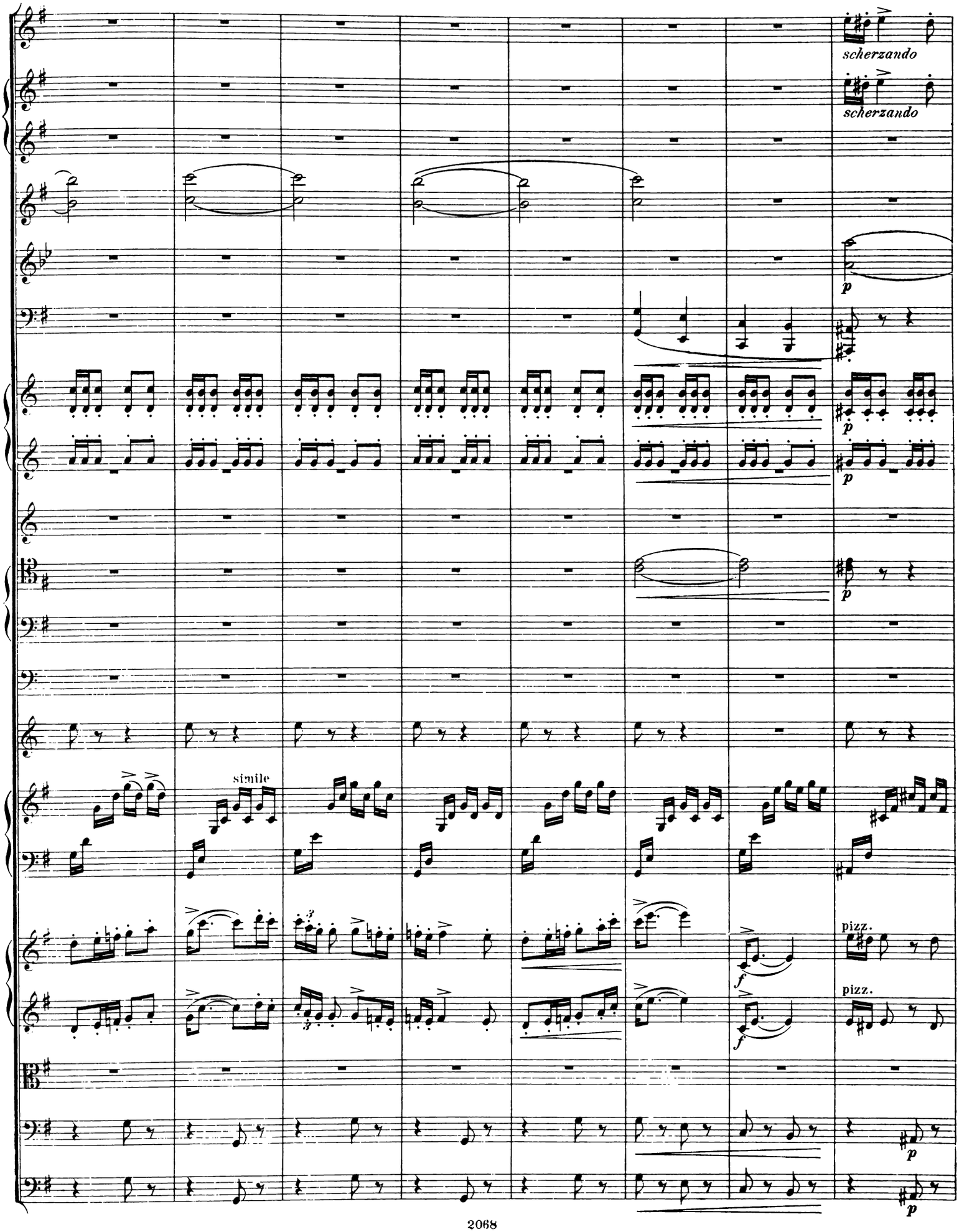

mf
a2.
molto cresc.
Tambourin.
pizz.
div.
arco

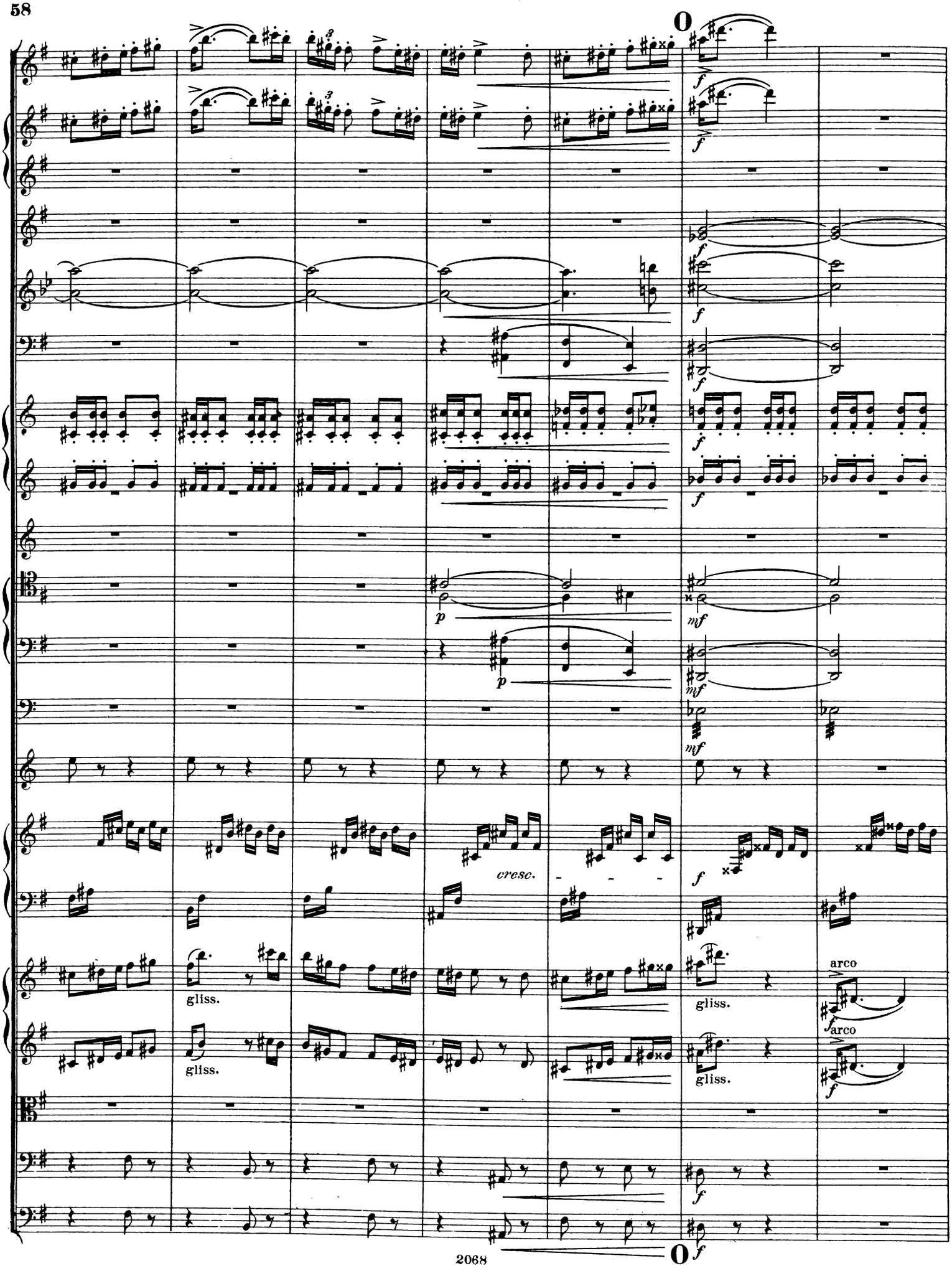

M
mf
mf
D muta in Es.
arco
M

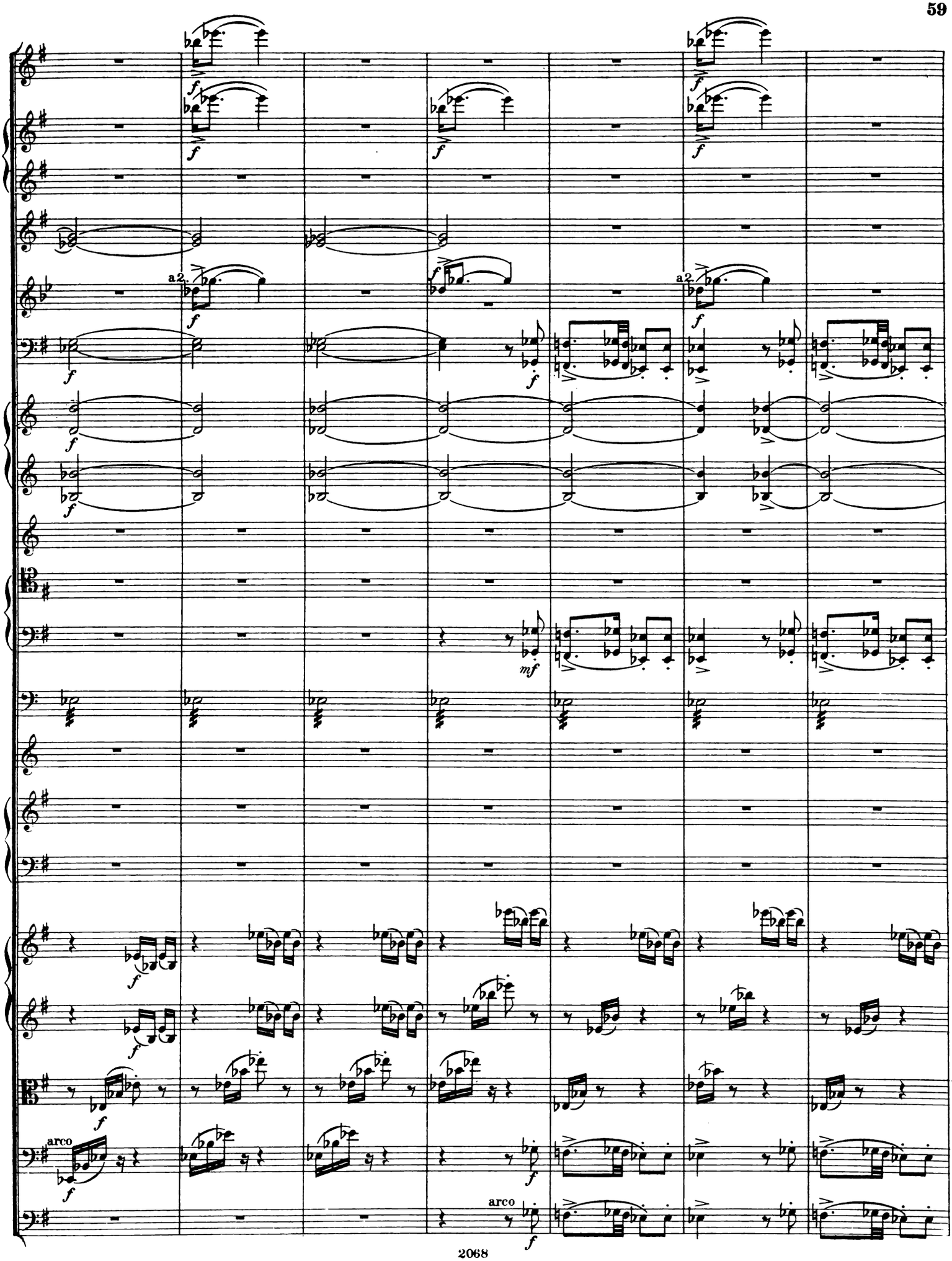

a 2.
cresc.
a 2.
cresc.
cresc.

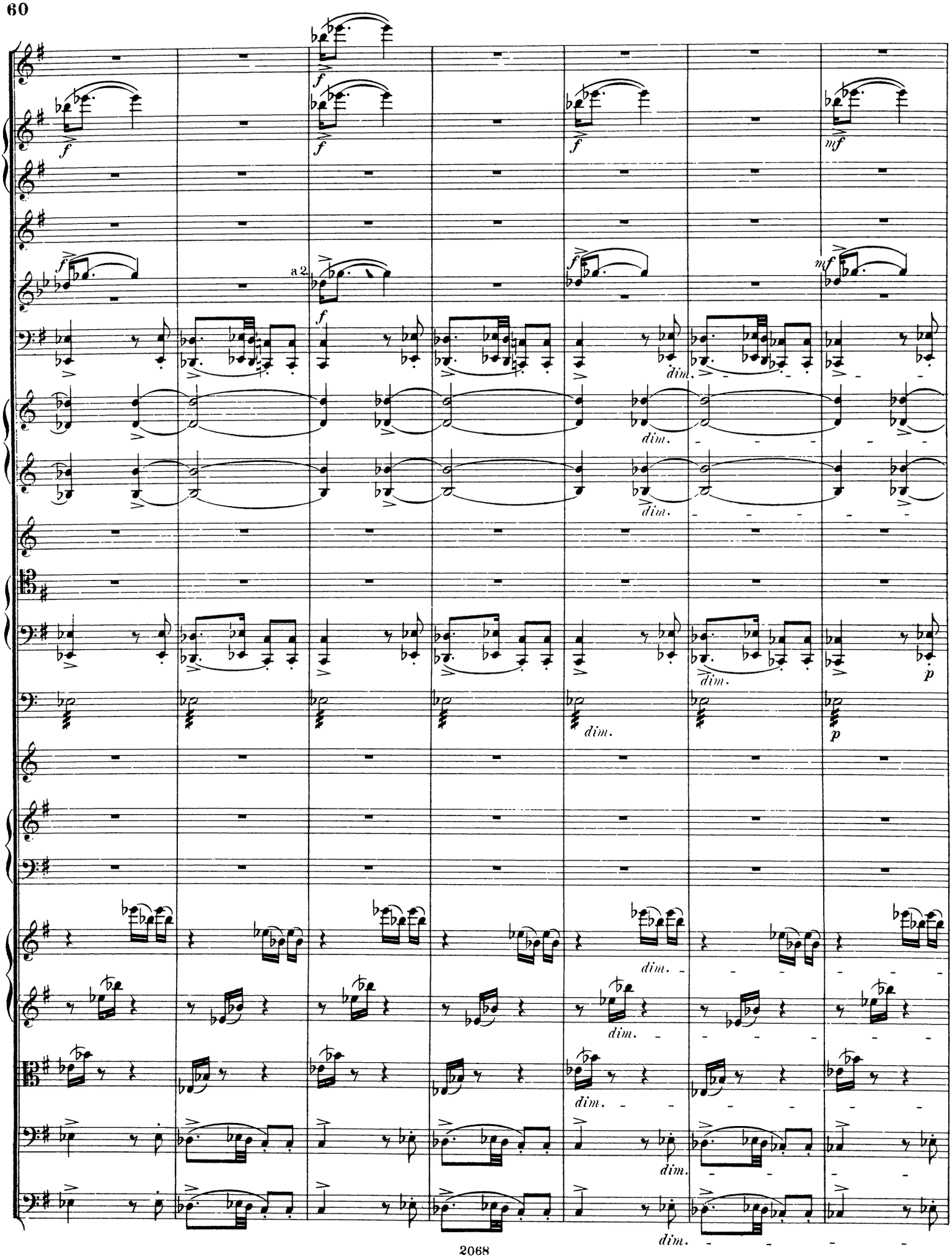

N
mf
sf
a 2.
p
cresc.
f
ff
N

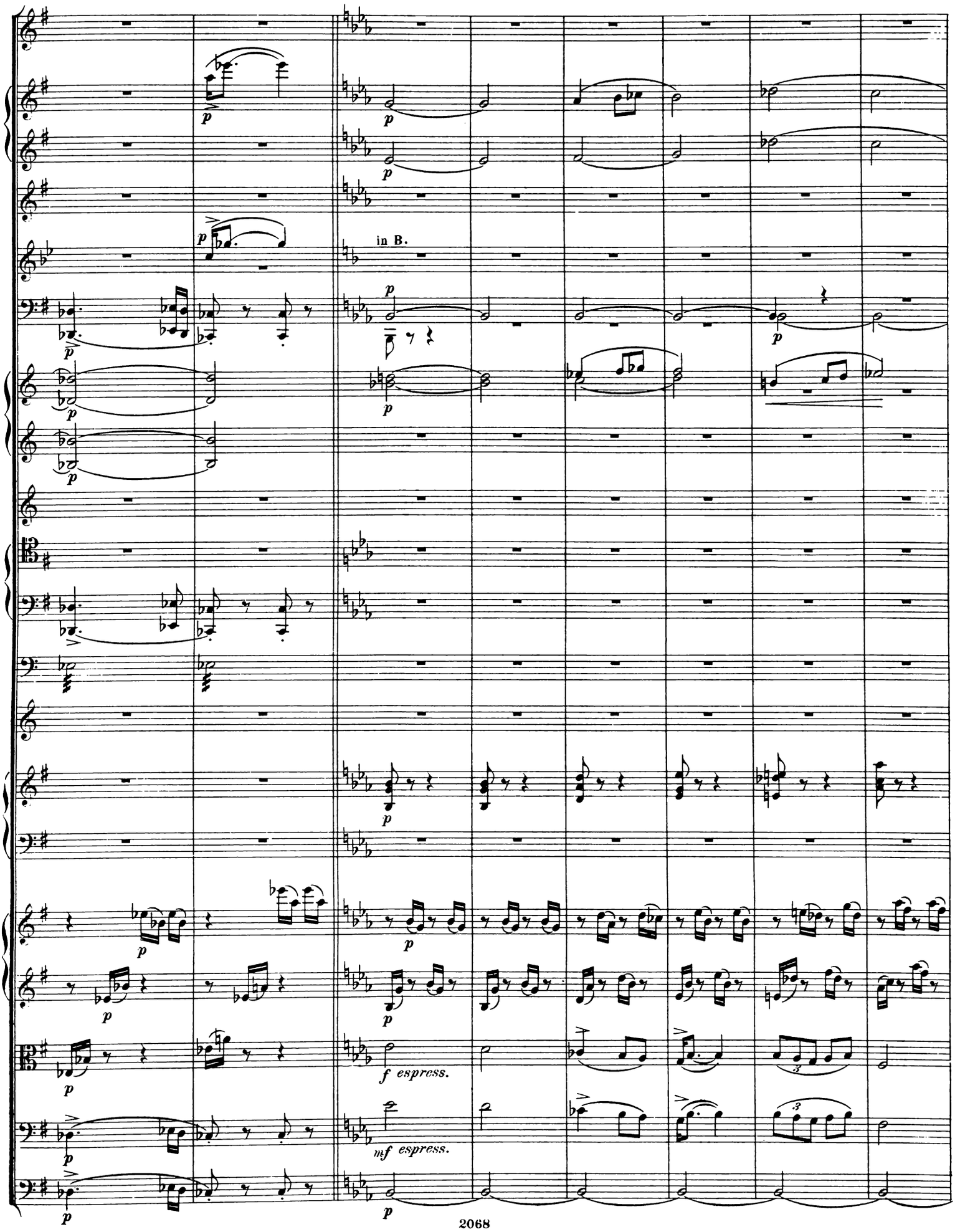

Triang.
scherzando
scherzando
pizz.
pizz.

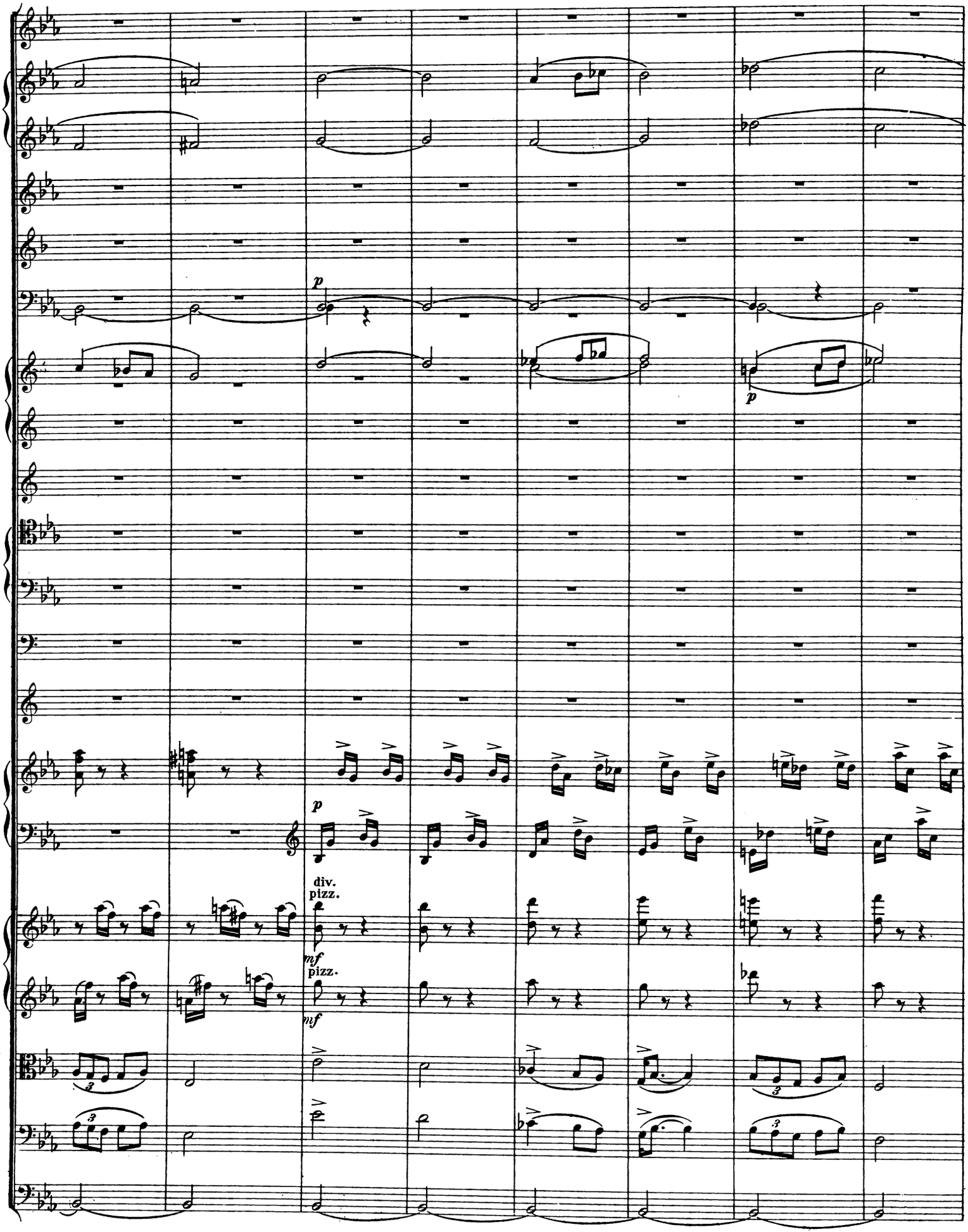

scherzando
scherzando
p
p
p
p
simile
pizz.
f
pizz.
f
p
p

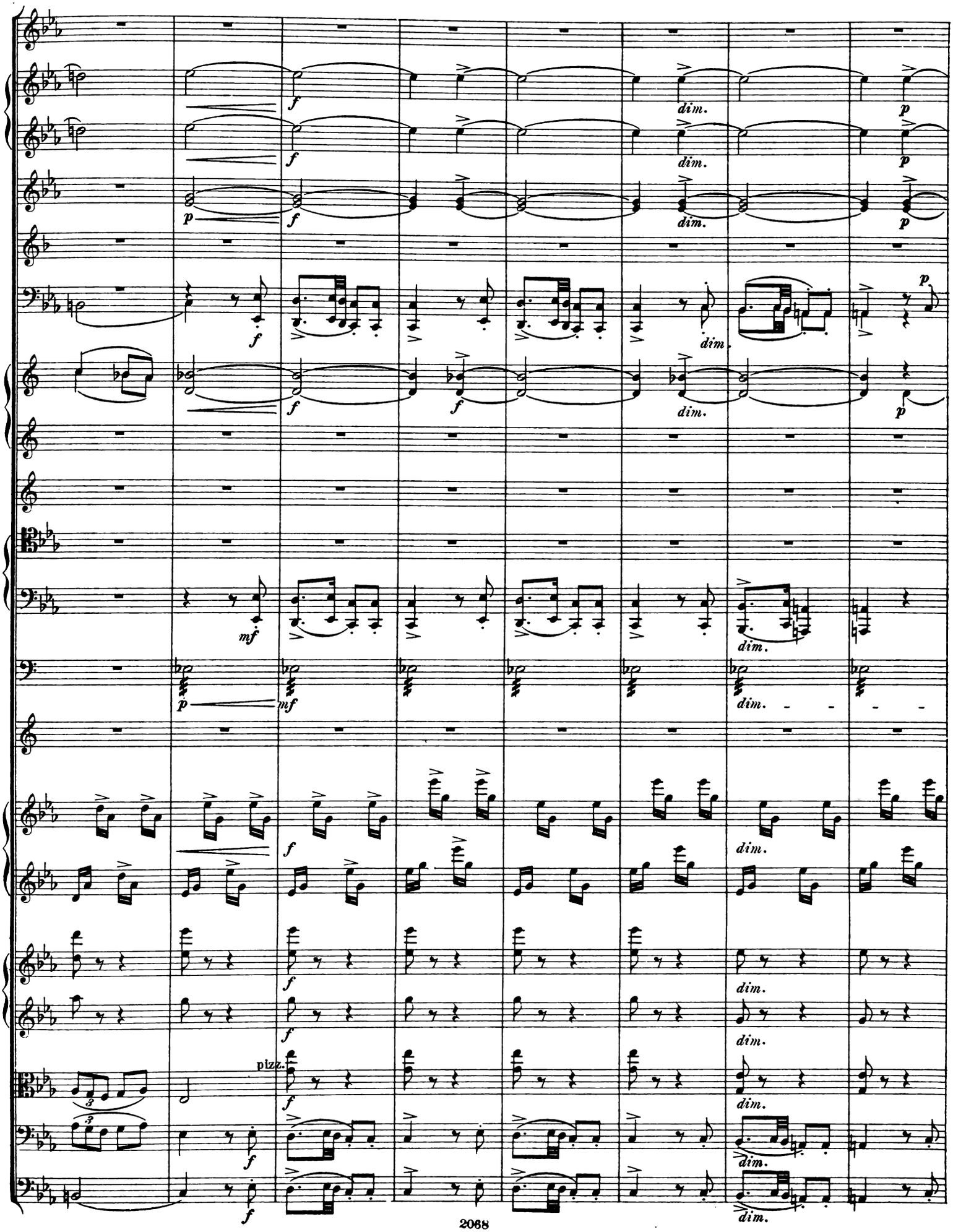

O
f
p
mf
cresc.
gliss.
arco
O

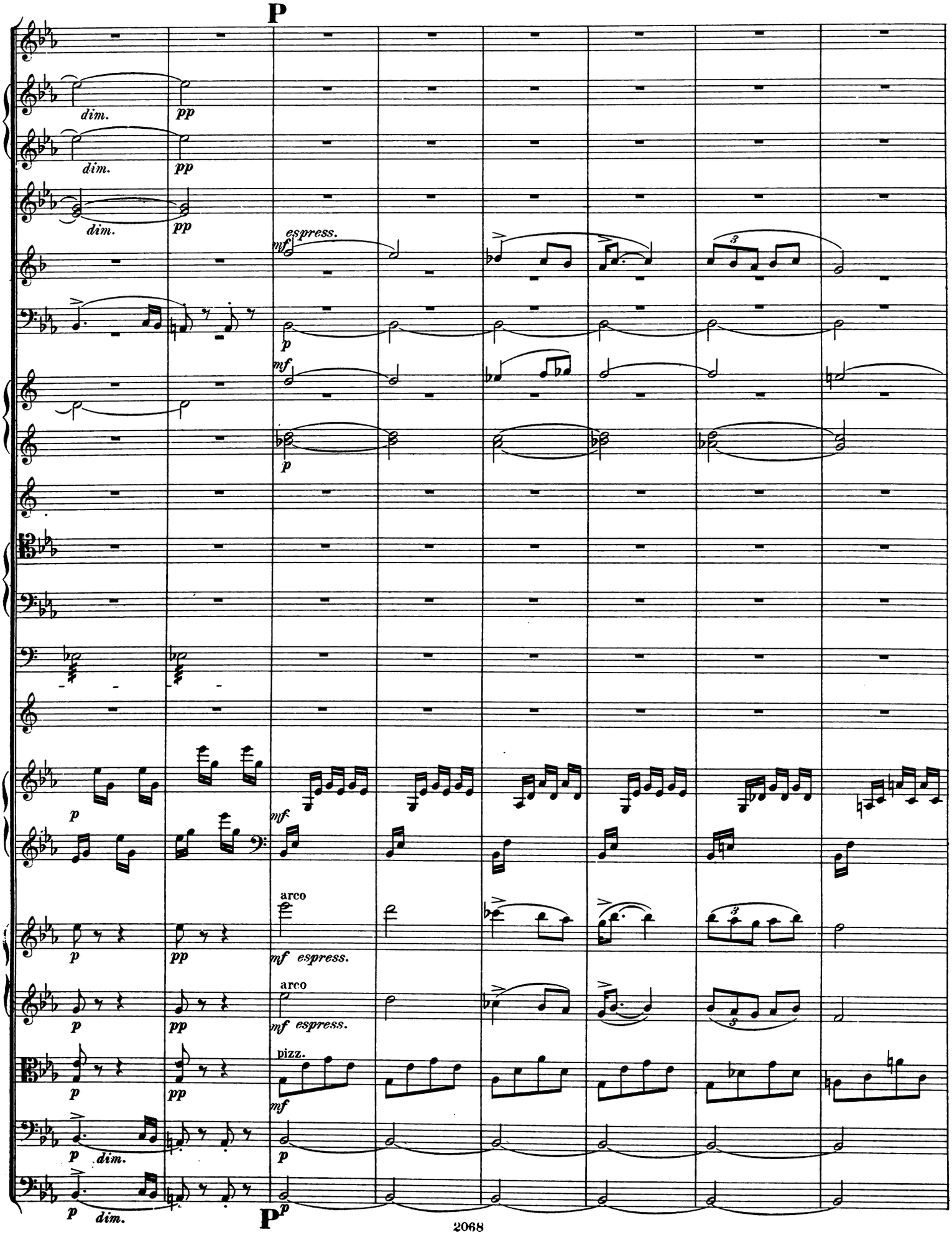

a2.
arco
arco

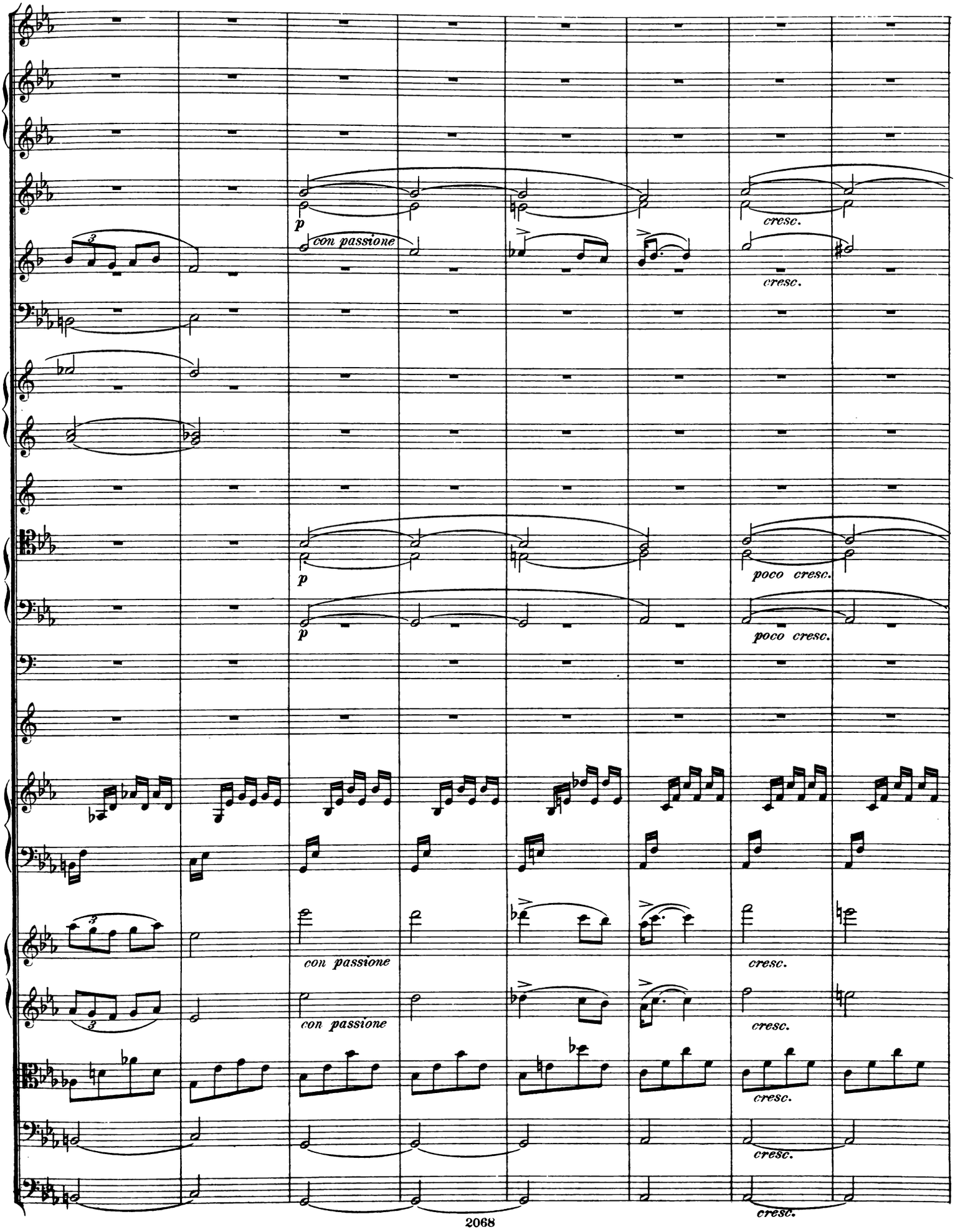

a 2.
dim.
p

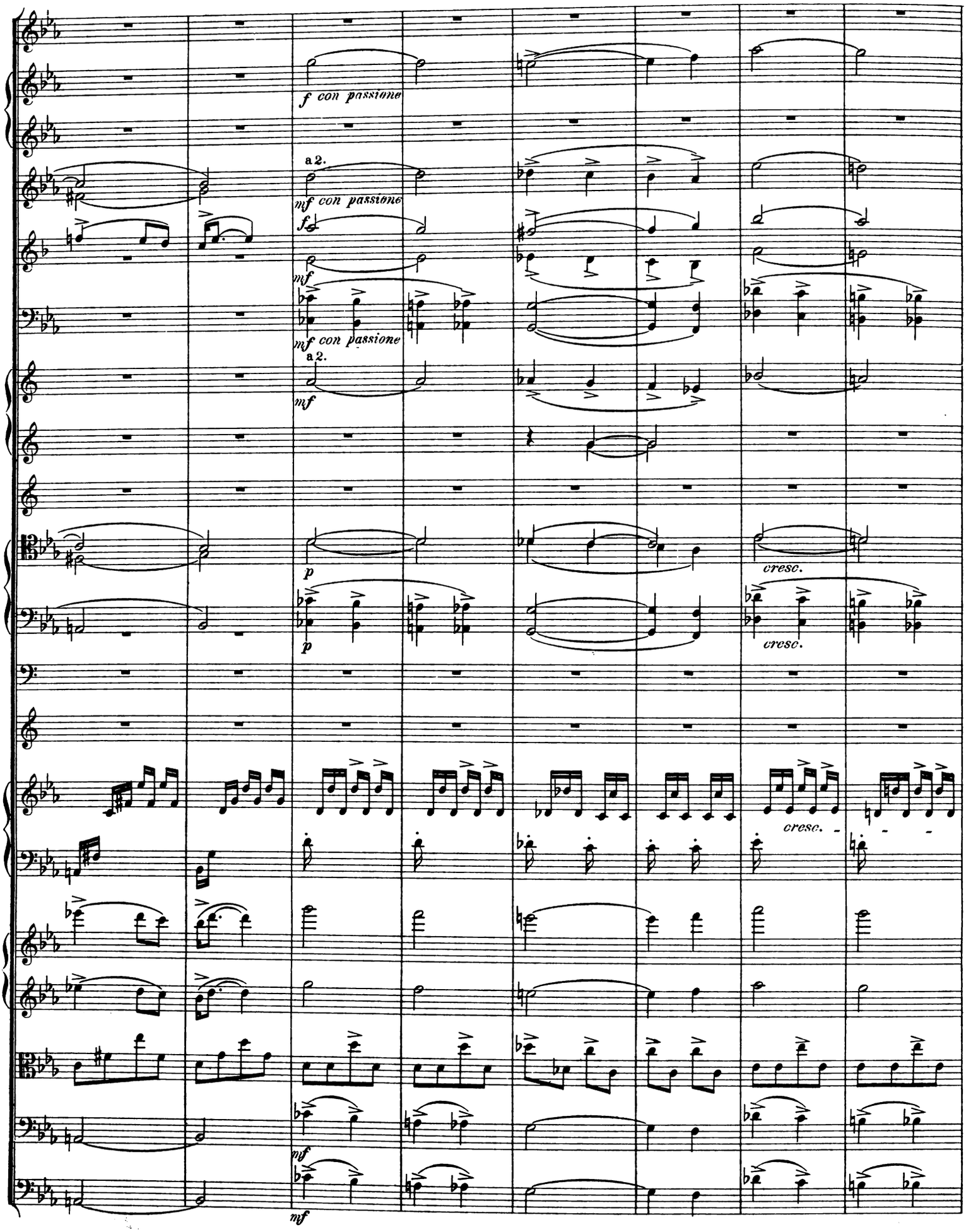

in B.
f espress.
mf espress.

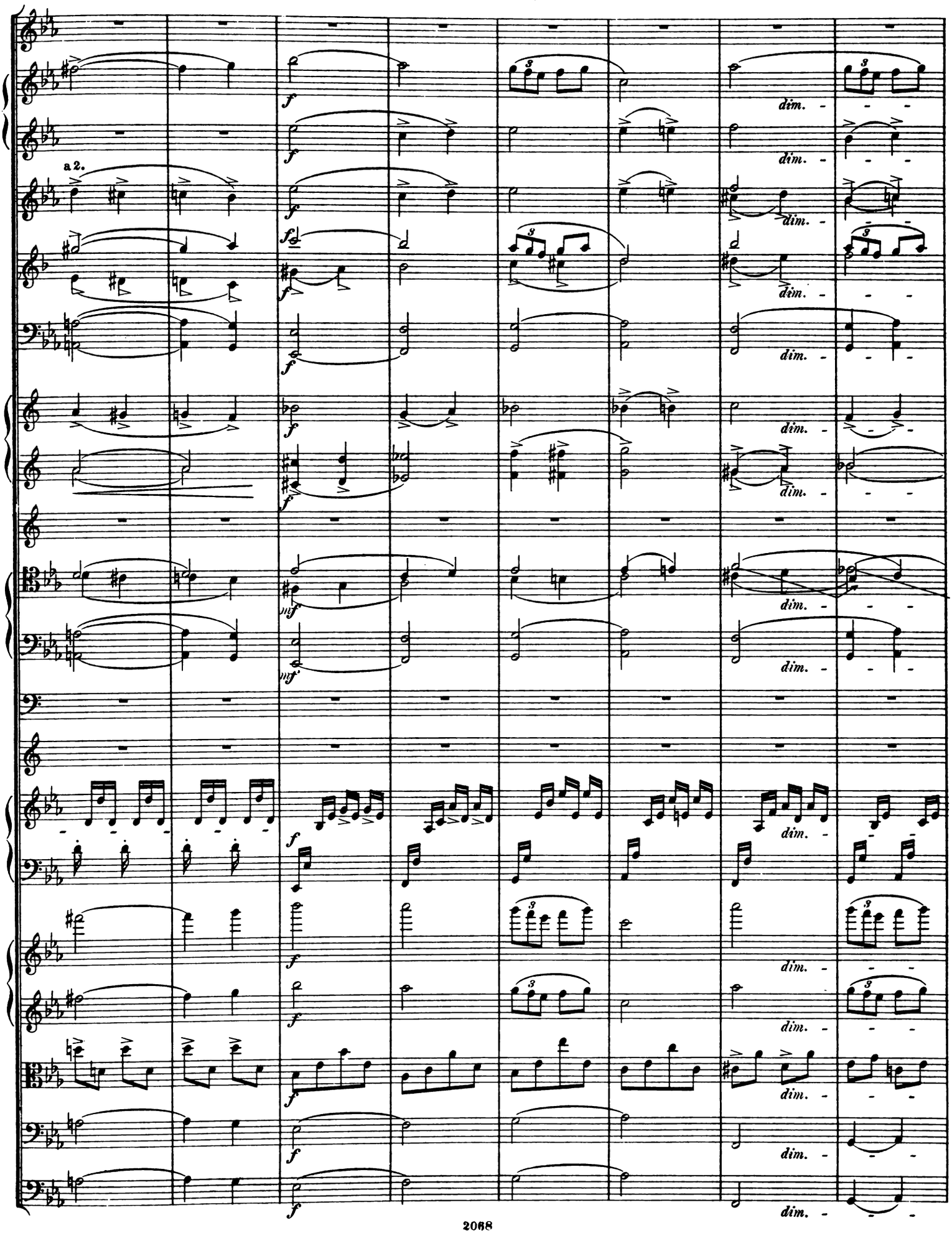

p
p
p
div.
pizz.
mf
pizz.
mf

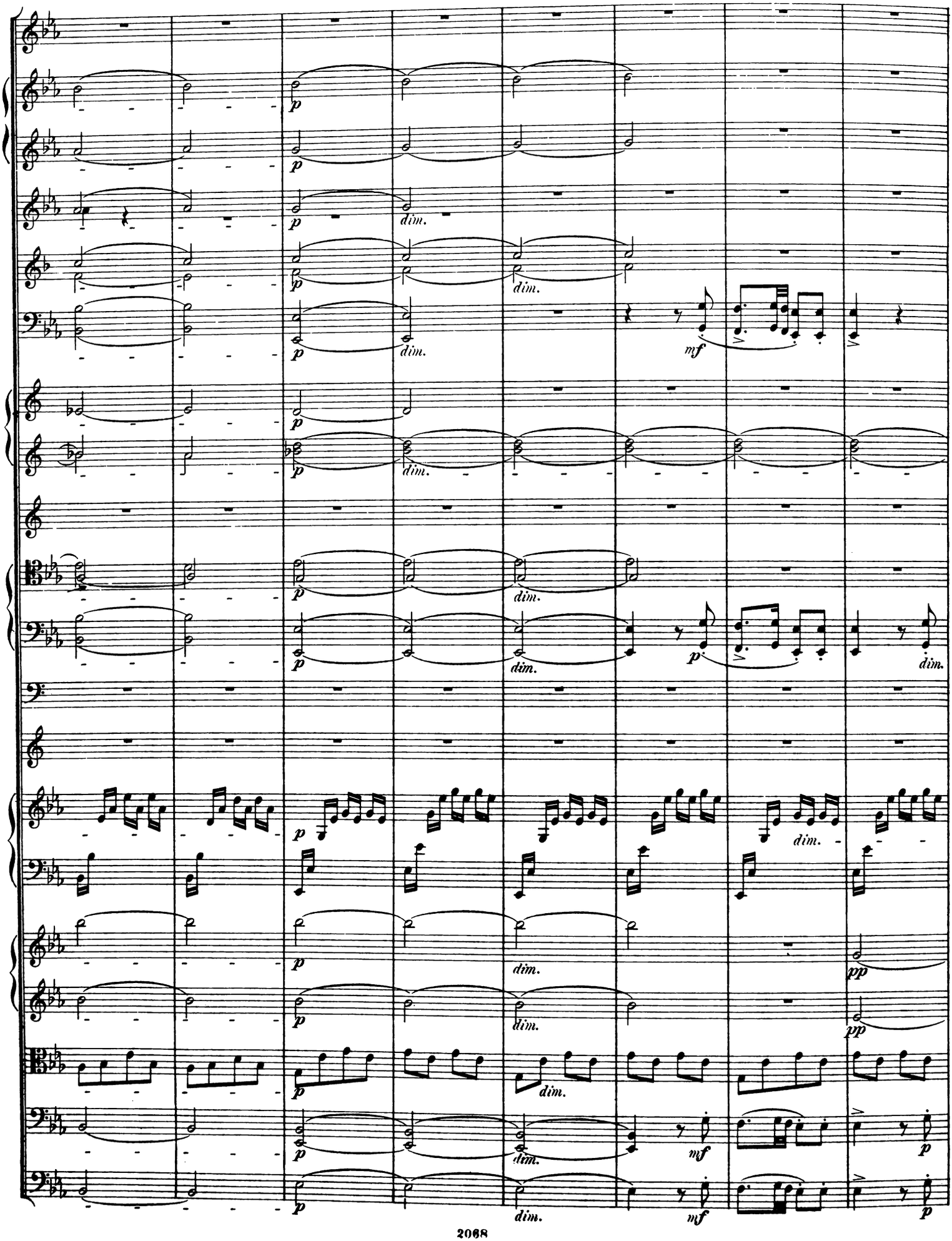

f
dim.
p
mf
pizz.

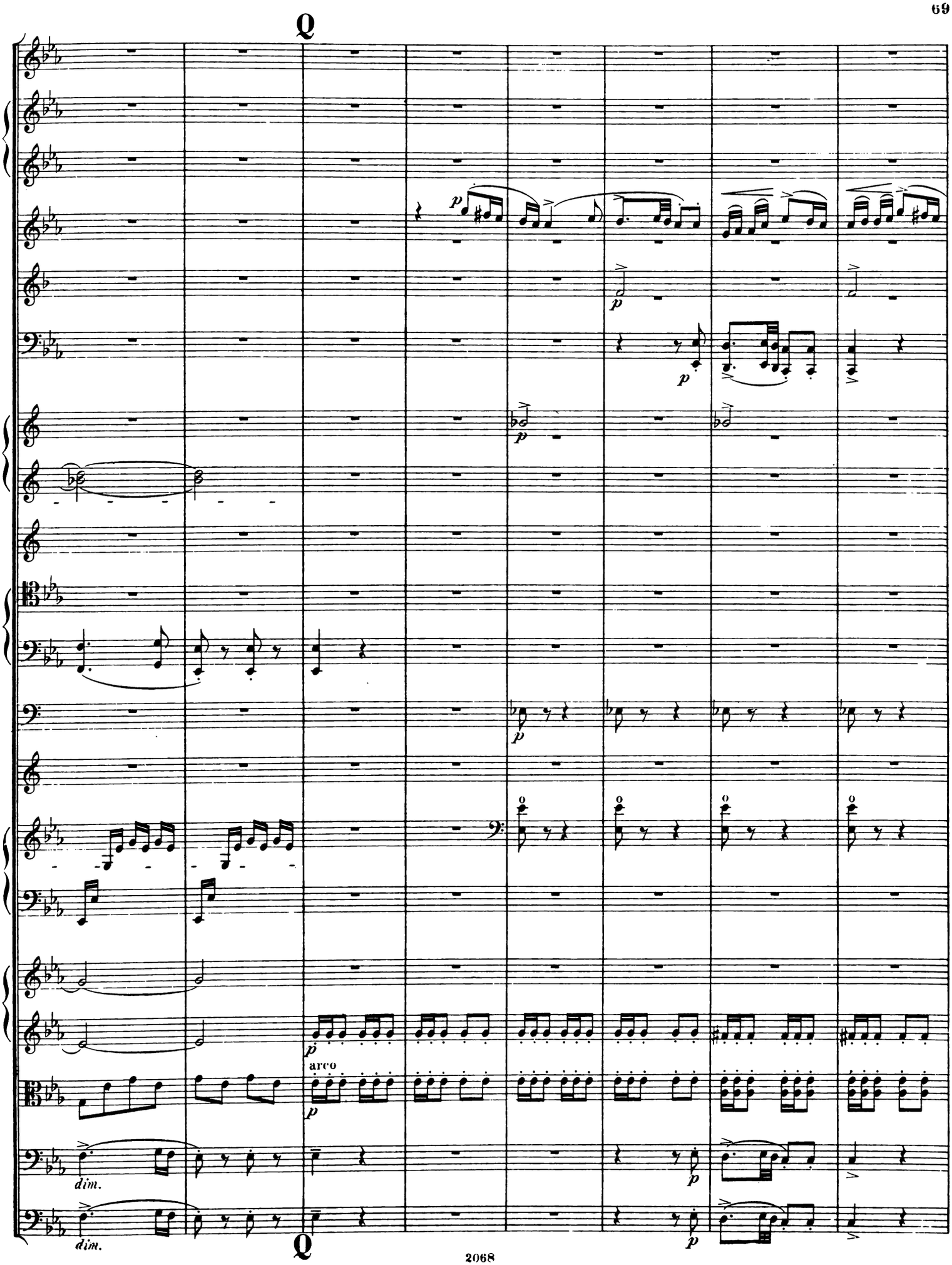

P
dim.
pp
dim.
pp
dim.
pp
espress.
mf
p
mf
p
p
mf
arco
p
pp
mf espress.
arco
p
pp
mf espress.
pizz.
p
pp
mf
p dim.
p dim.
P
p

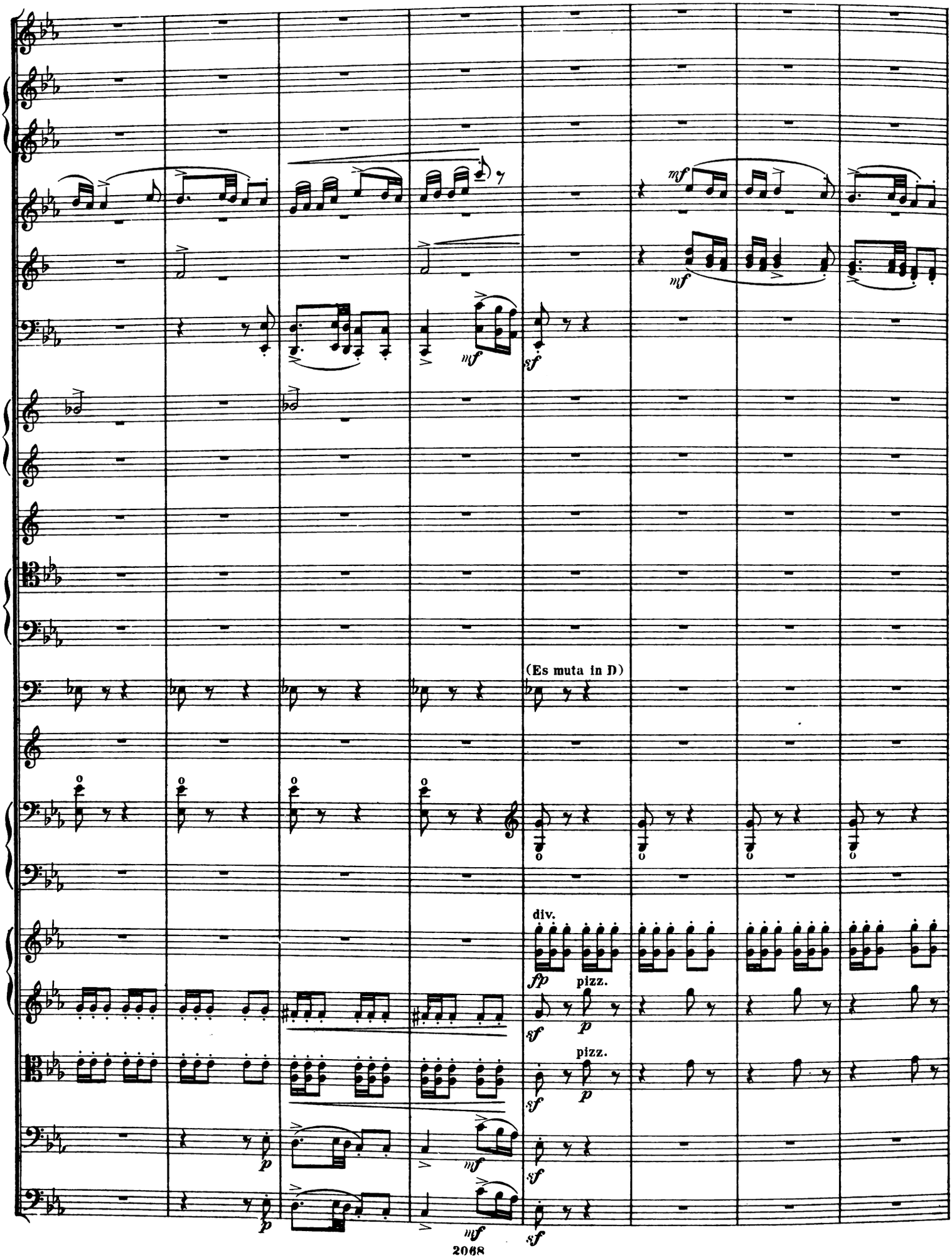

p
con passione
cresc.
poco cresc.

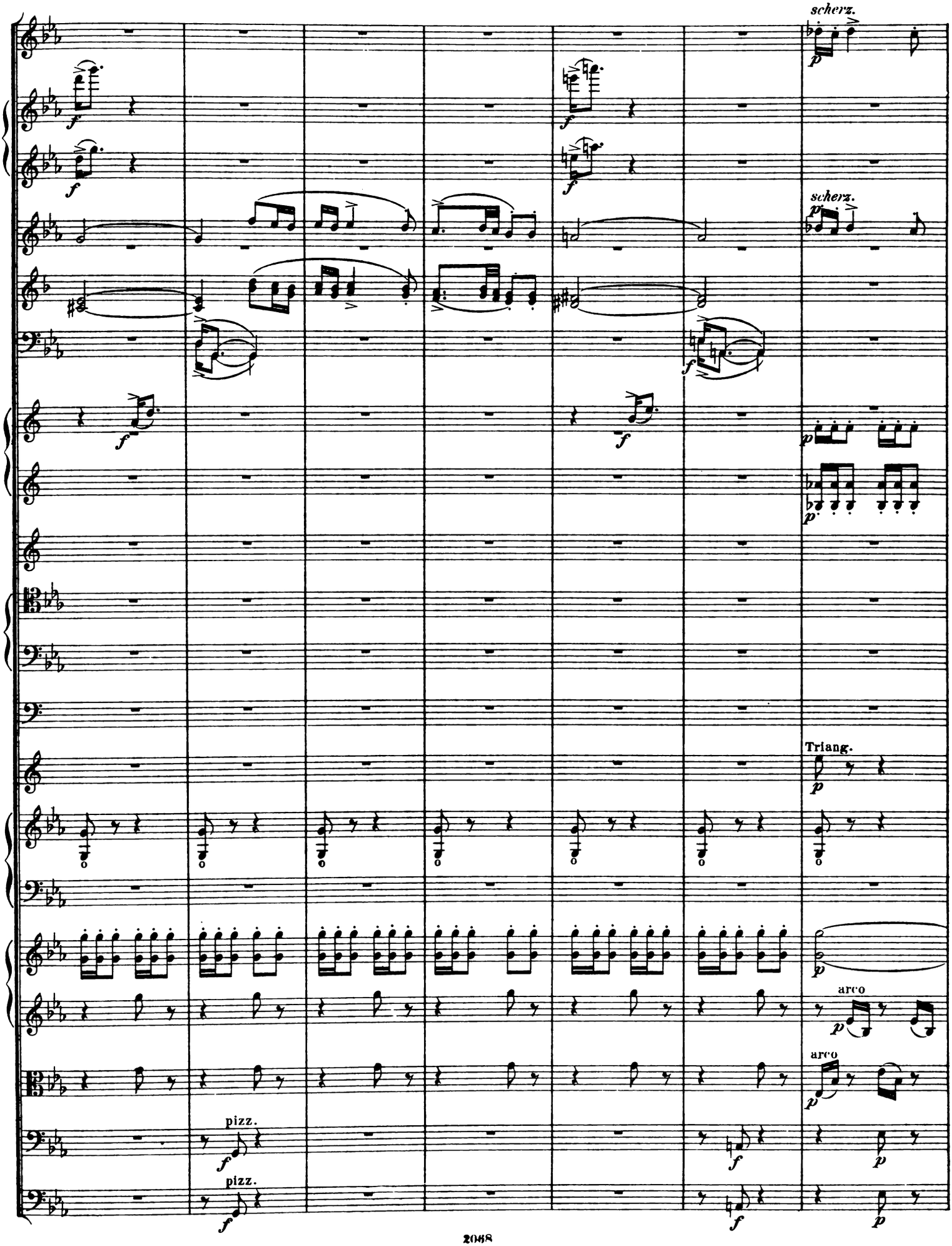

f con passione
a 2.
mf con passione
f
mf
mf con passione
a 2.
mf
p
p
cresc.
cresc.
cresc.
mf
mf

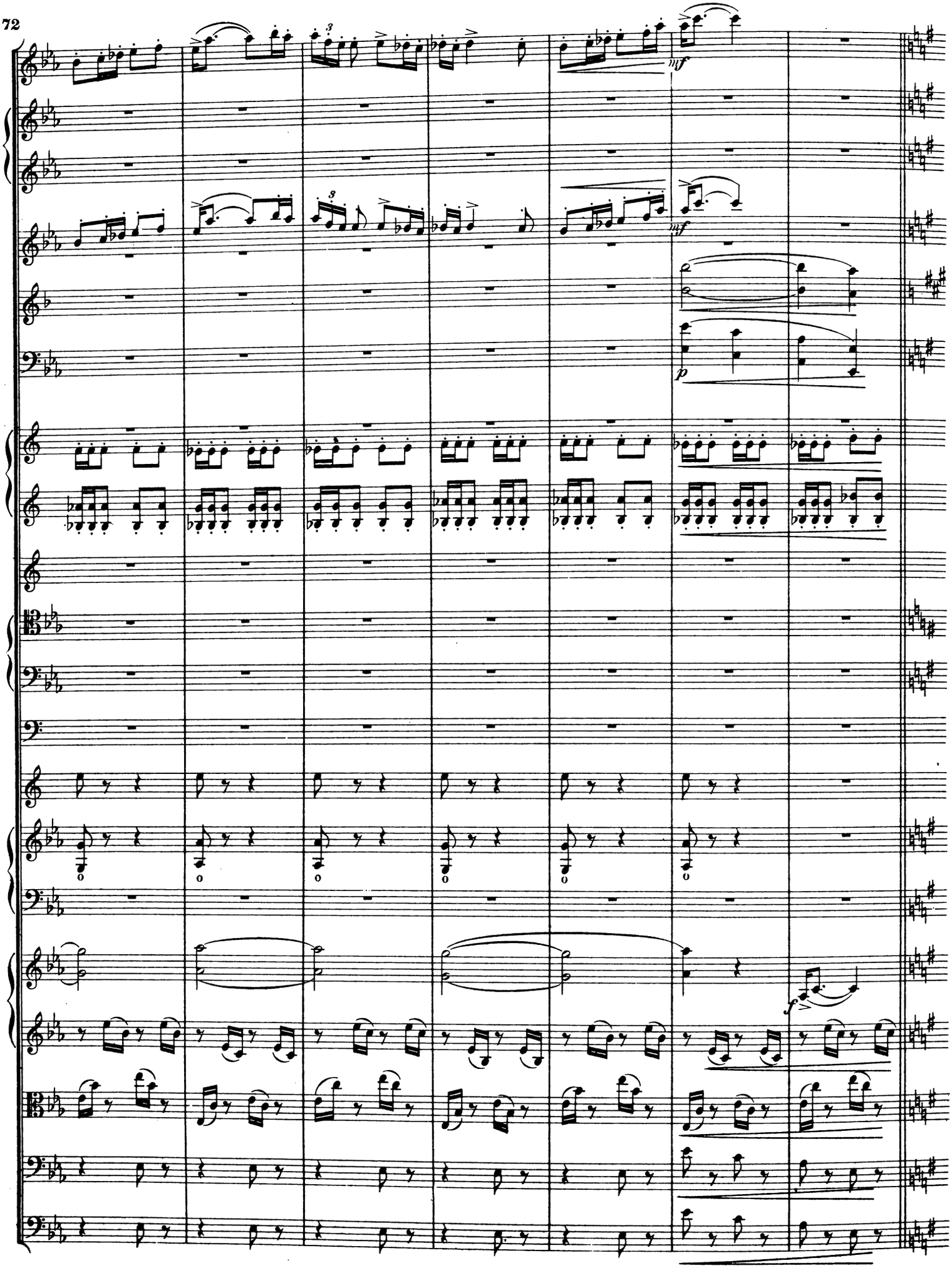

a 2.
f
fz
mf
dim.

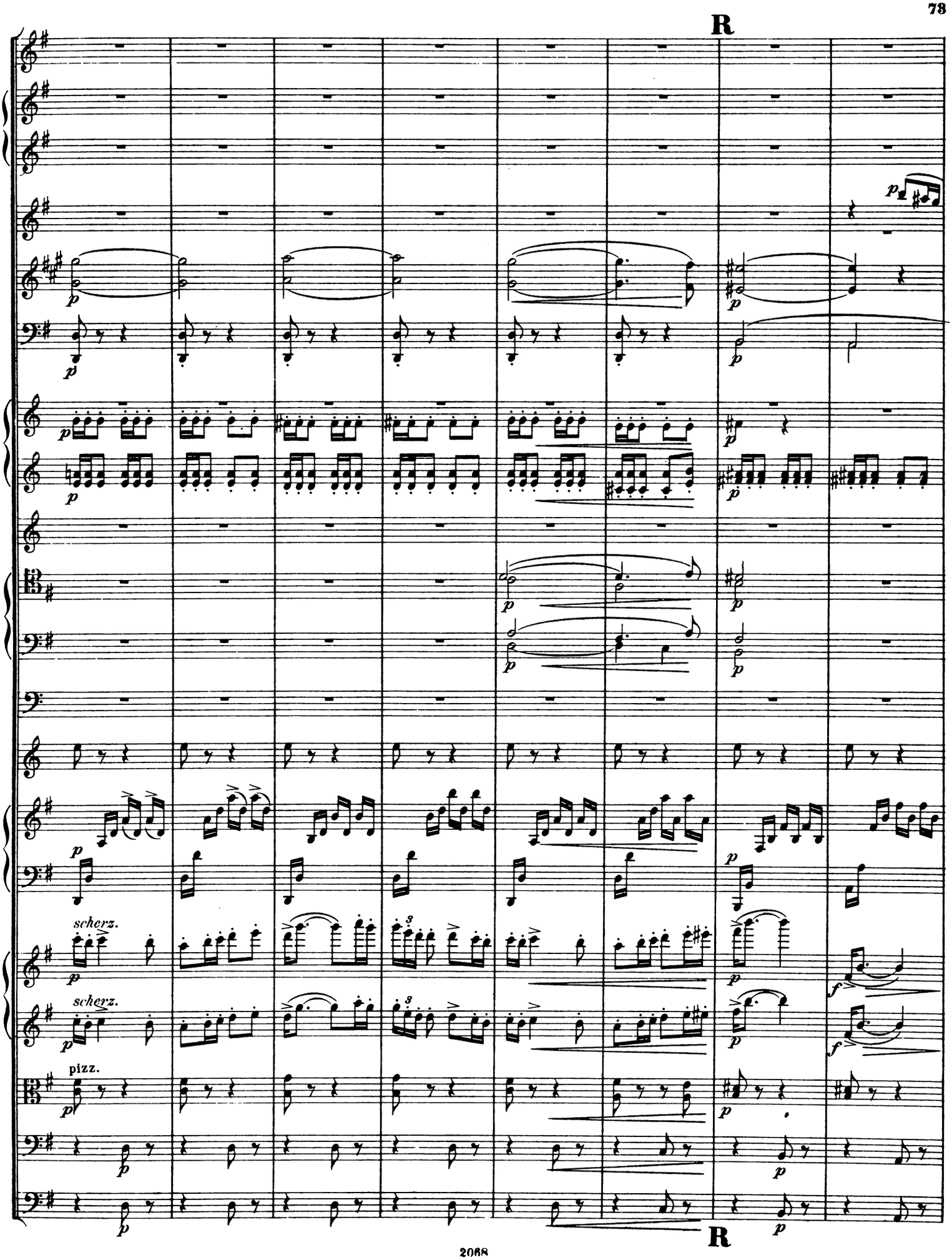

p
dim.
mf
pp

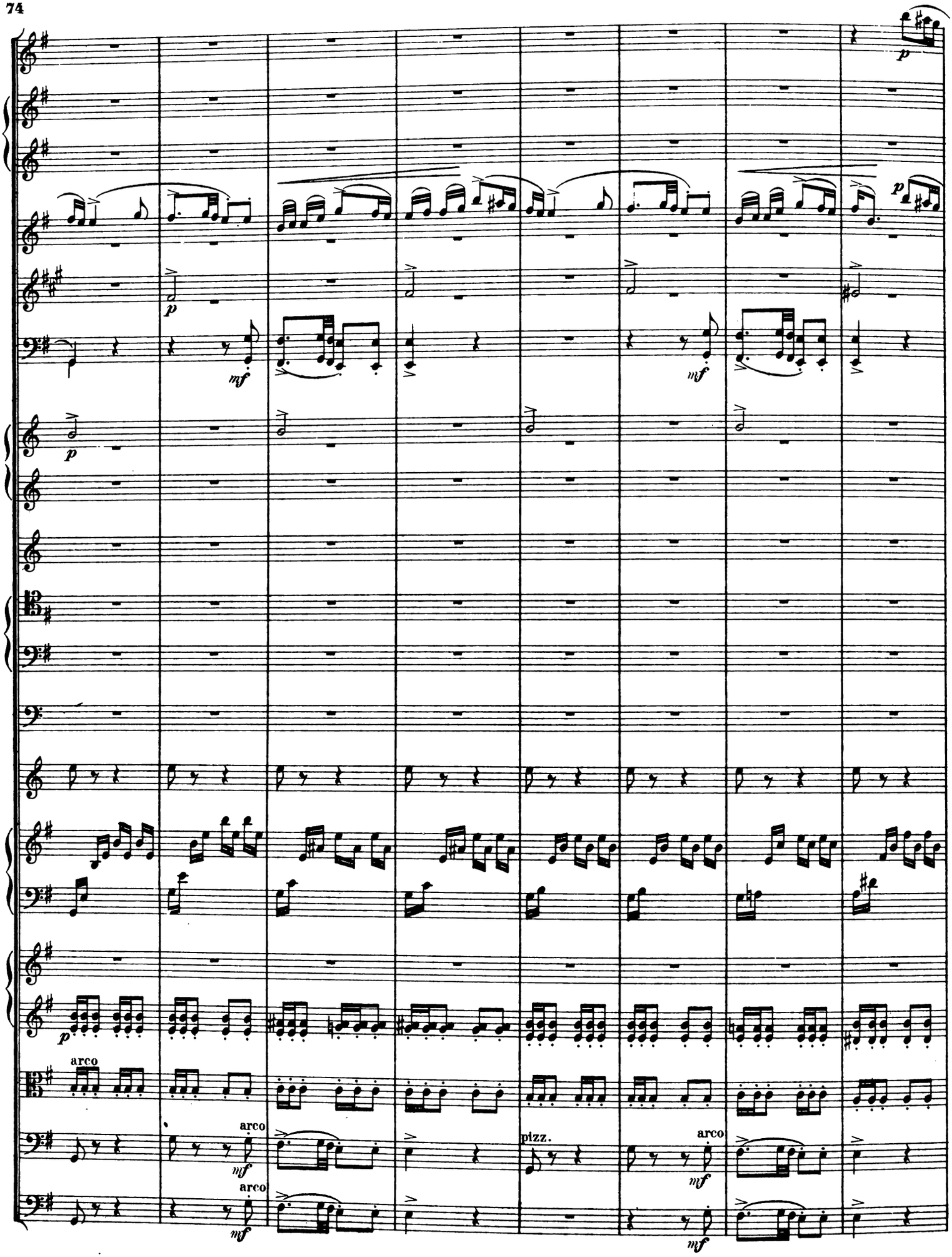

arco
dim.
dim.

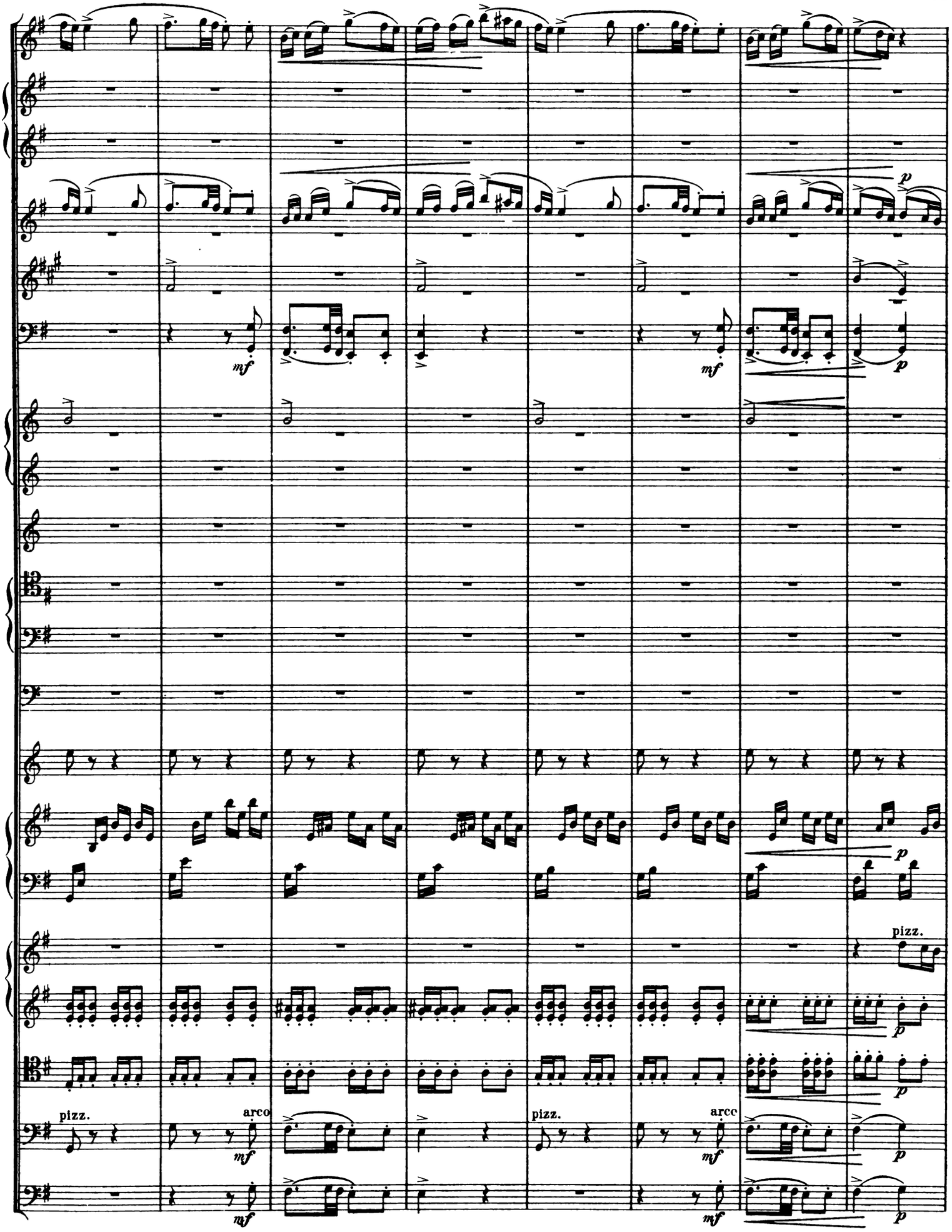

(Es muta in D)
div.
pizz.
pizz.

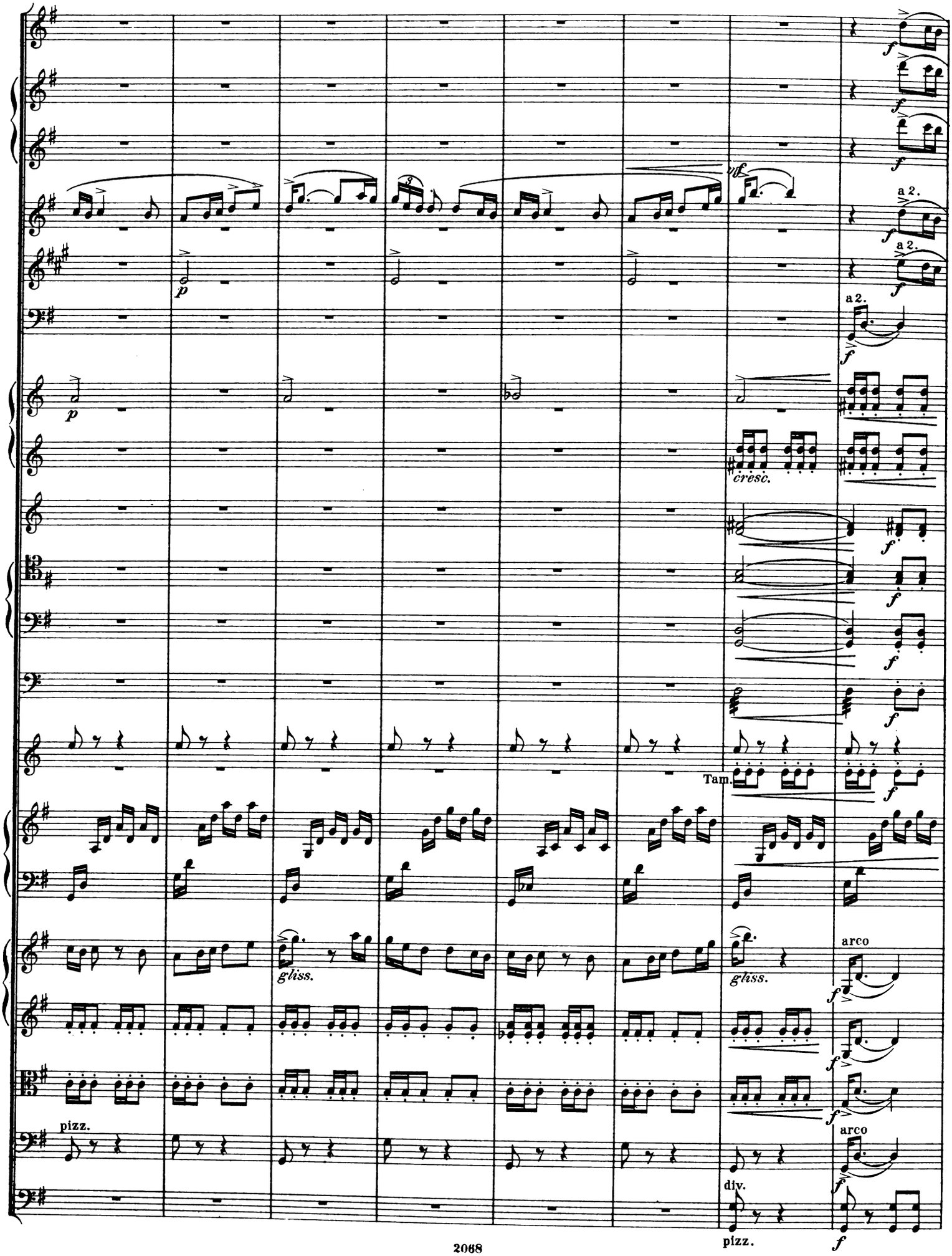

scherz.
scherz.
Triang.
arco
arco
pizz.
pizz.

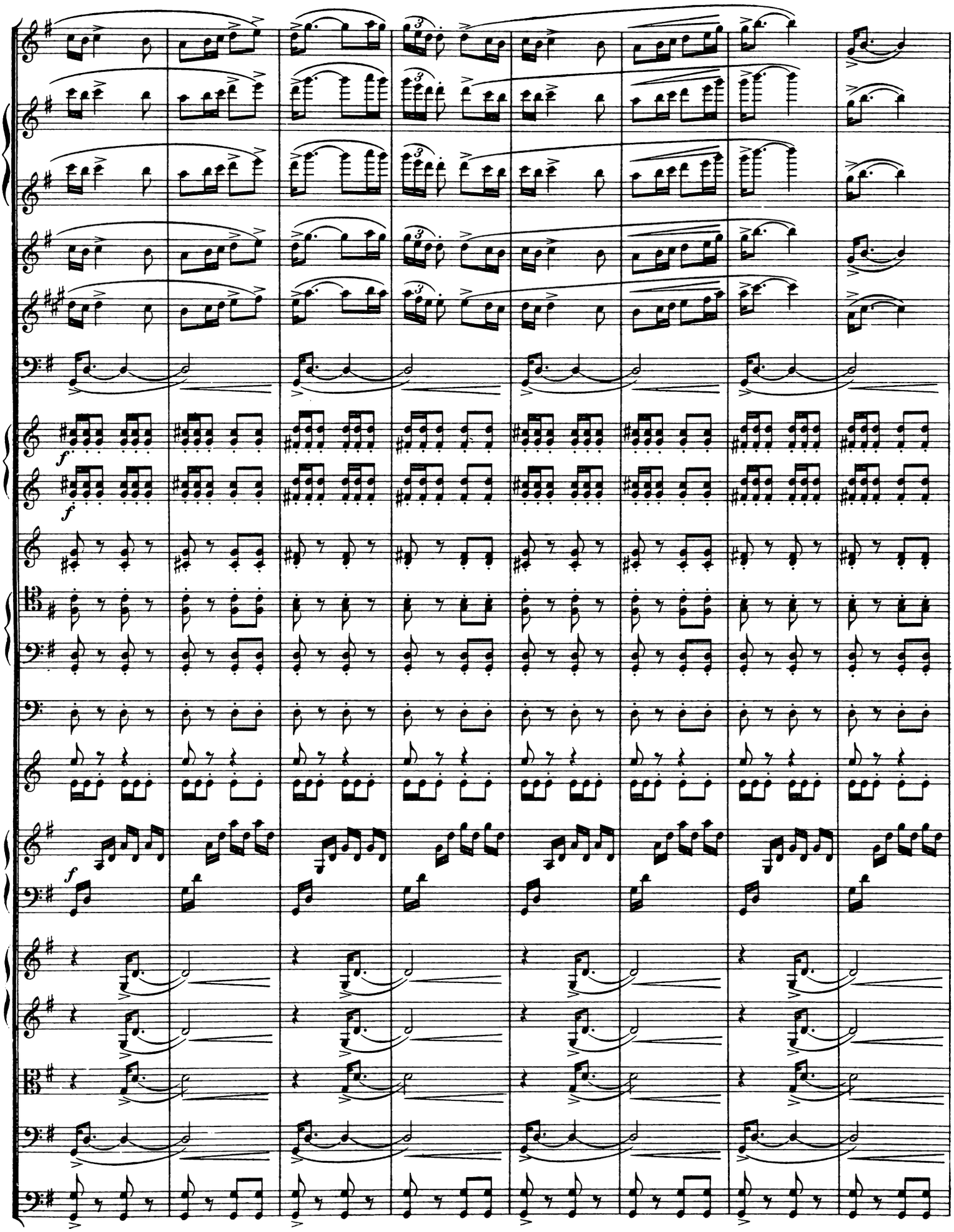

mf
mf
p
f

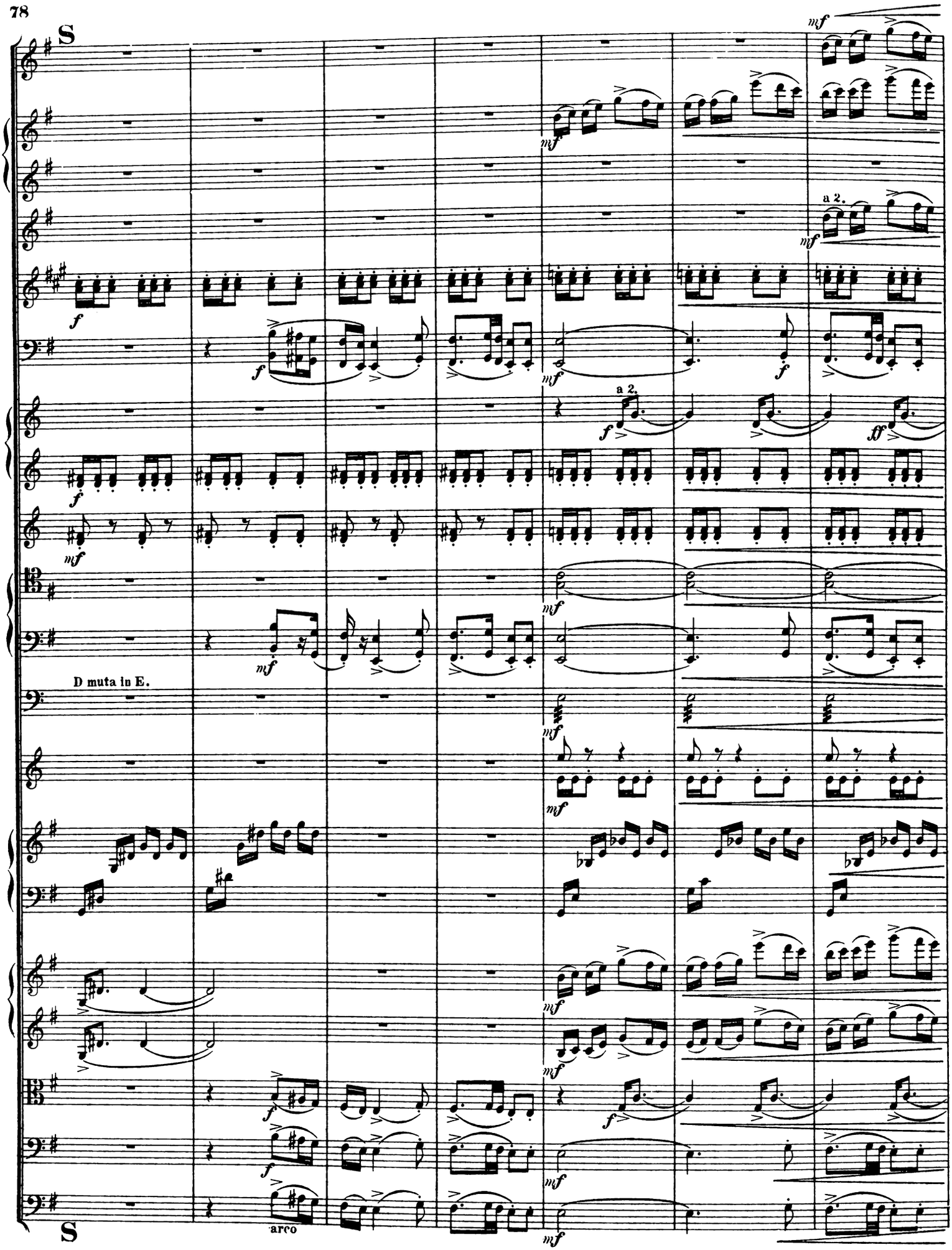

R
scherz.
scherz.
pizz.
R

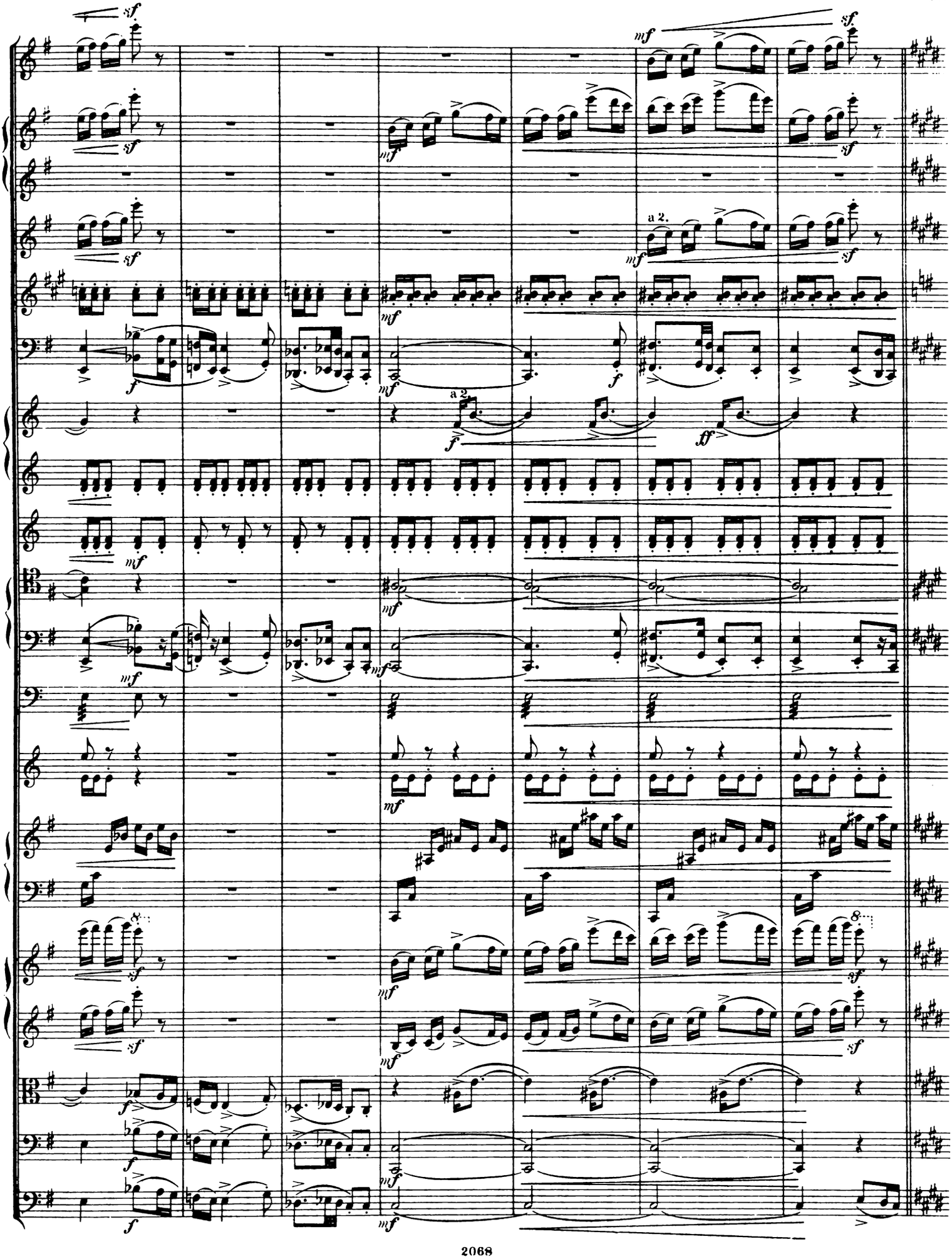

p
p
mf
mf
p
p
arco
arco
mf
arco
mf
pizz.
arco
mf
mf

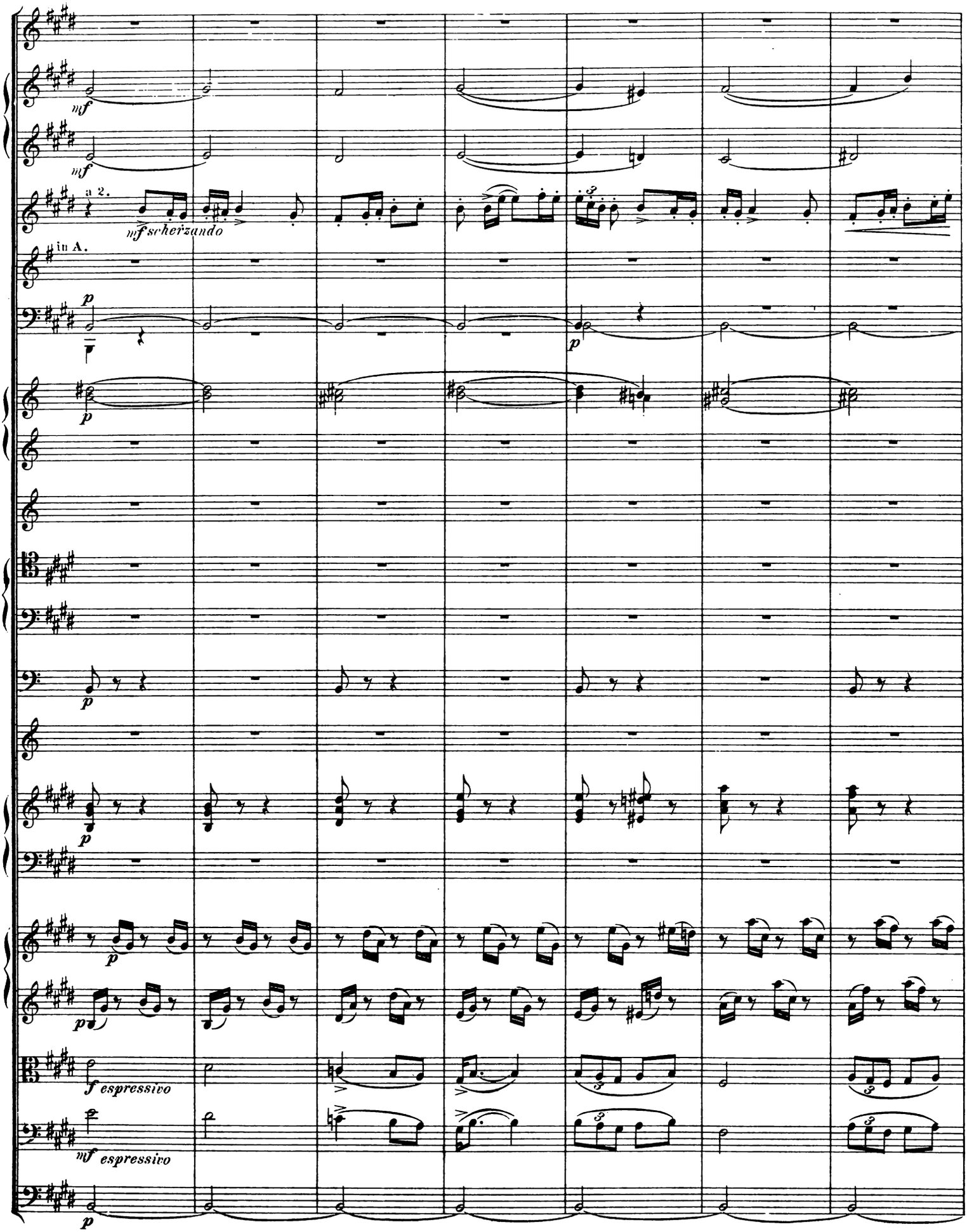

p
mf
mf
p
p
pizz.
p
p
pizz.
arco
mf
pizz.
arco
mf
p
mf
mf
p

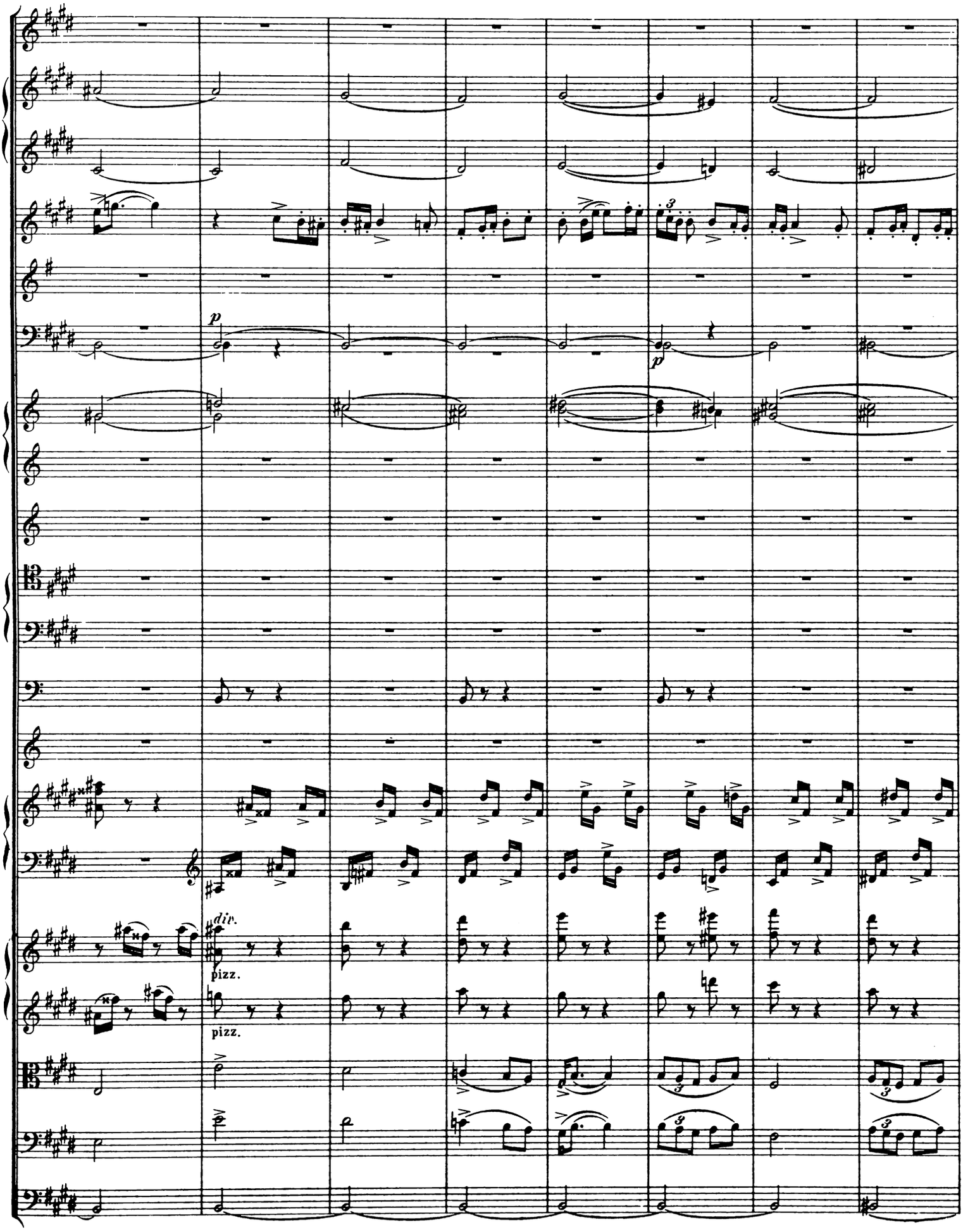

a 2.
a 2.
a 2.
cresc.
Tam.
gliss.
gliss.
arco
arco
pizz.
pizz.
div.

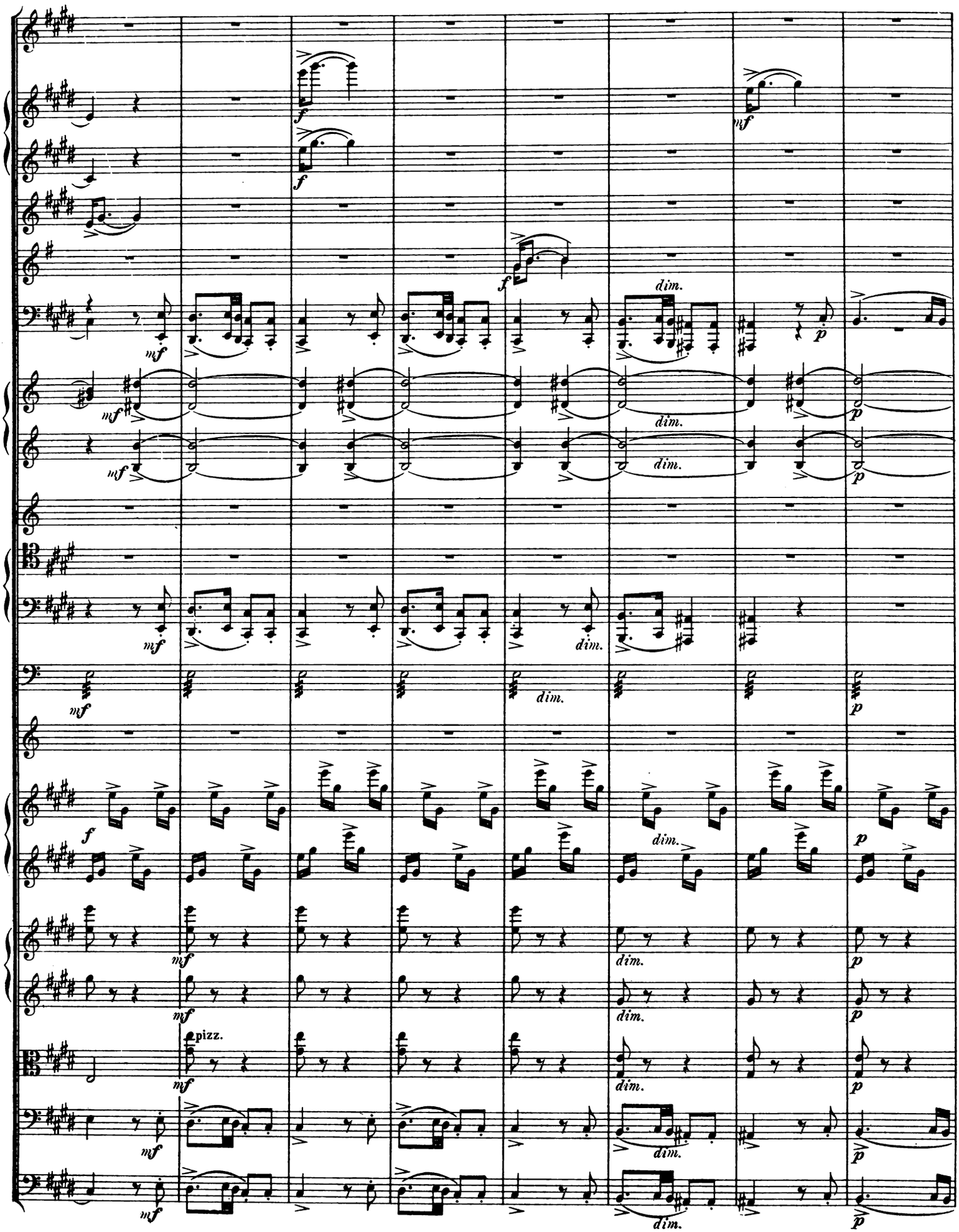

f
f
f

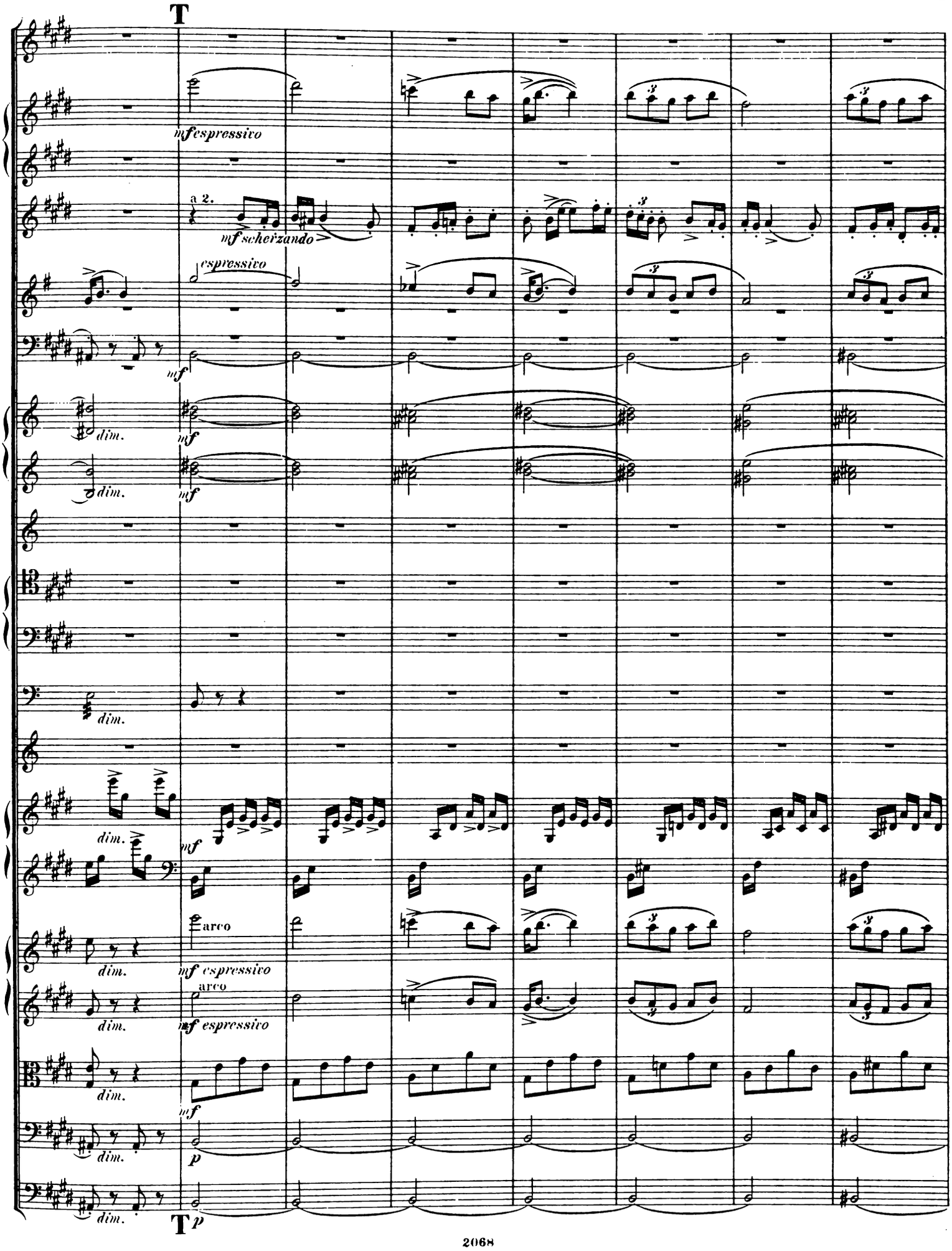

S
mf
a 2.
f
ff
D muta in E.
arco
S

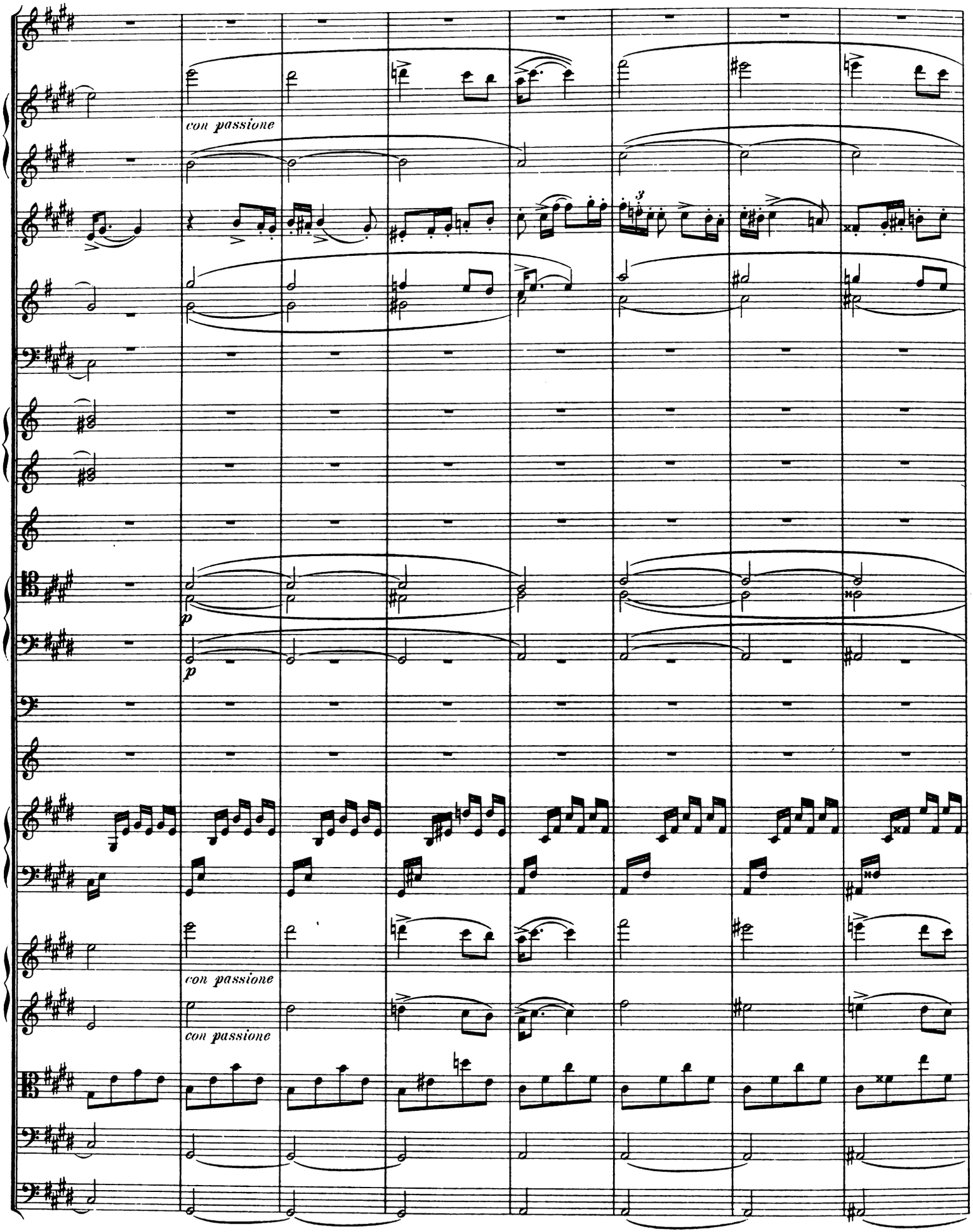


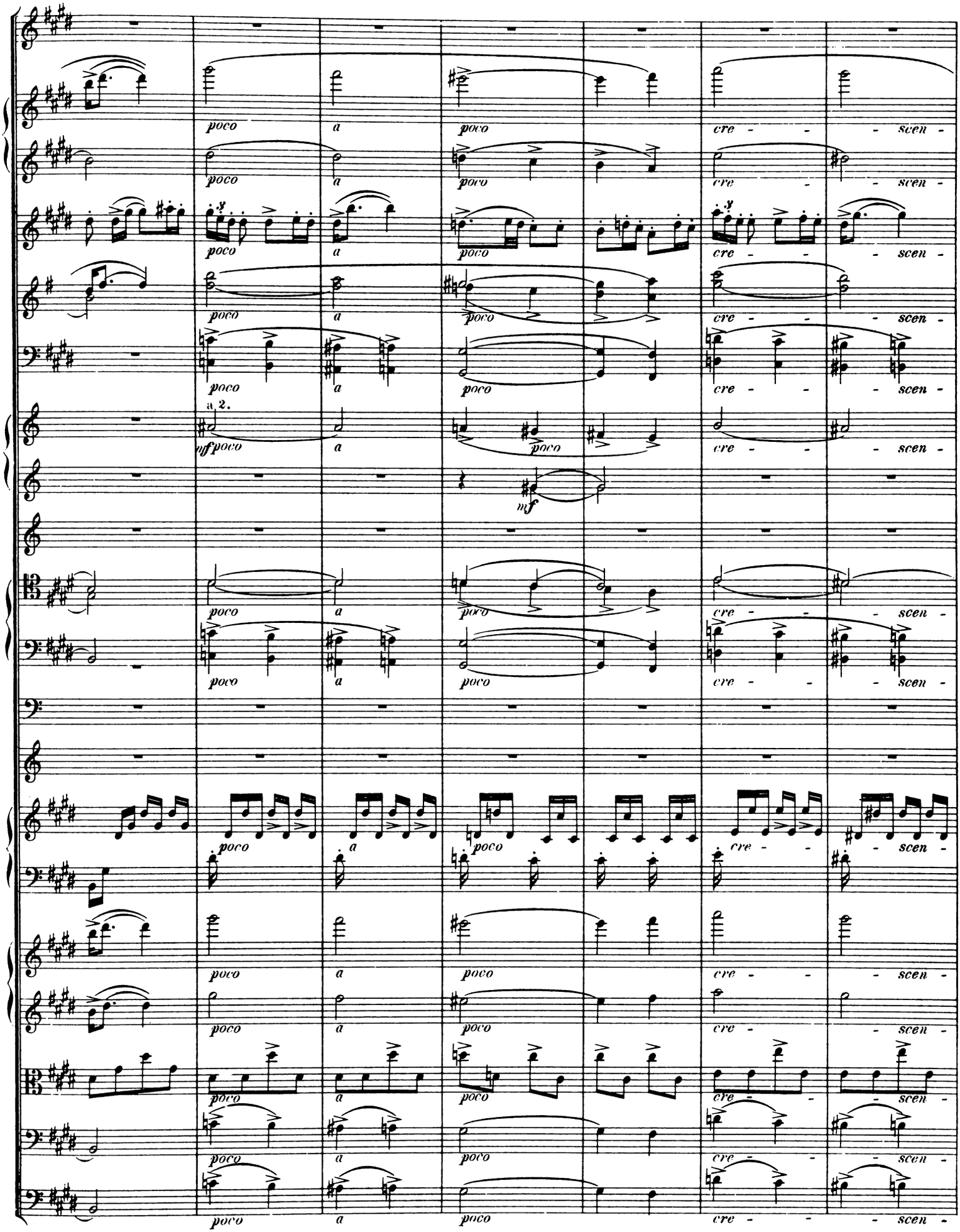

mf
mf
a 2.
mf scherzando
in A.
p
p
p
p
p
p
f espressivo
mf espressivo
p

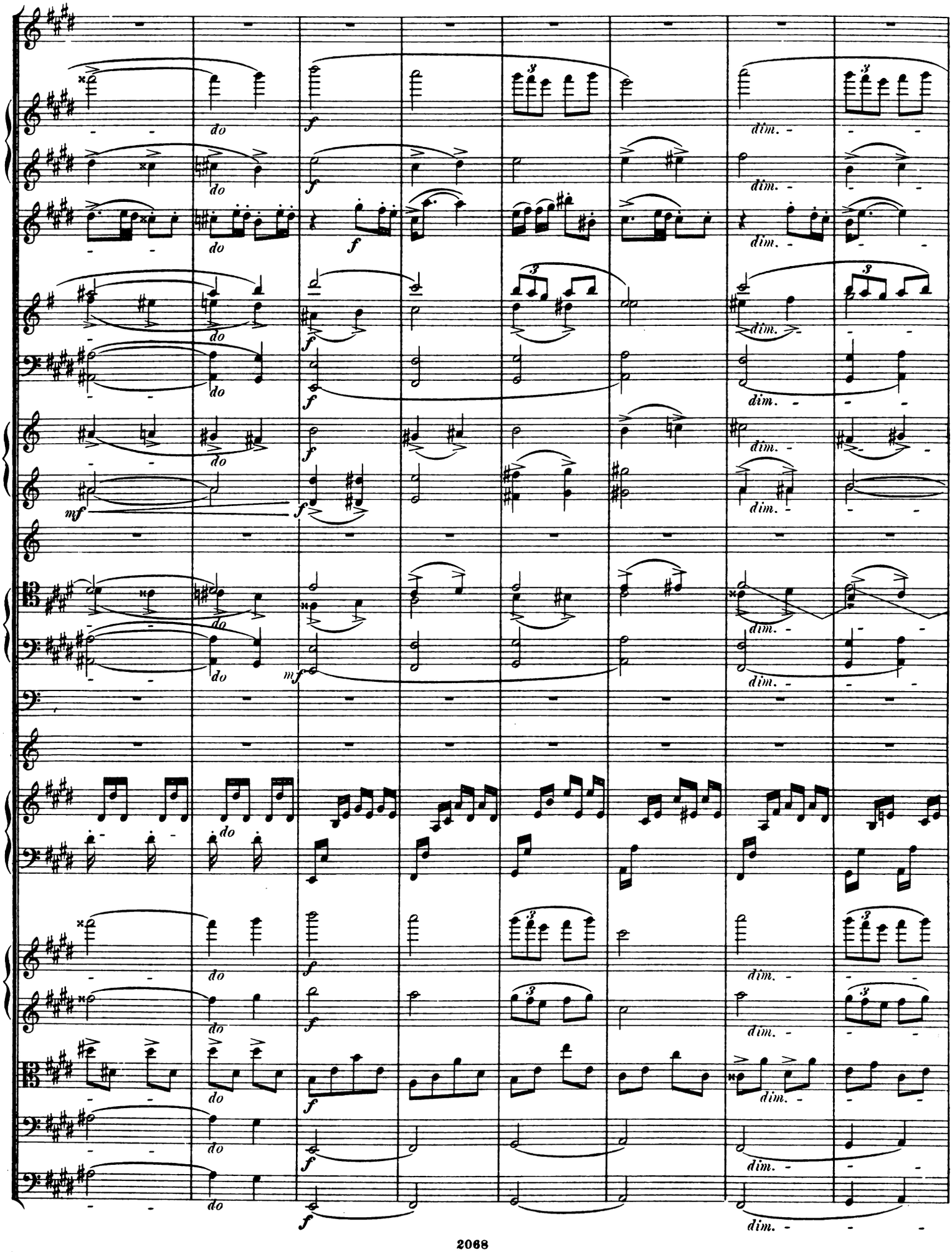

p
p
div.
pizz.
pizz.

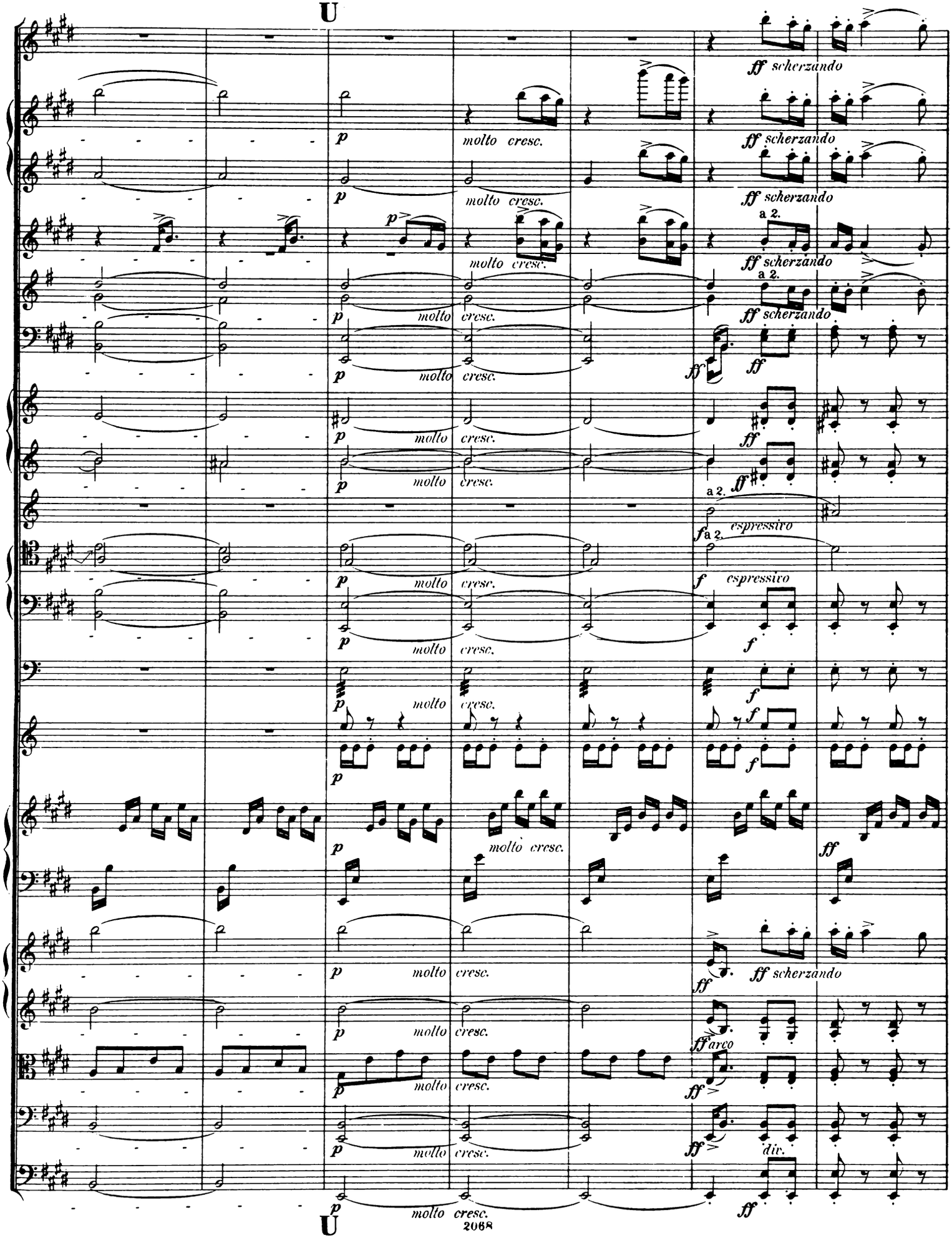

pizz.

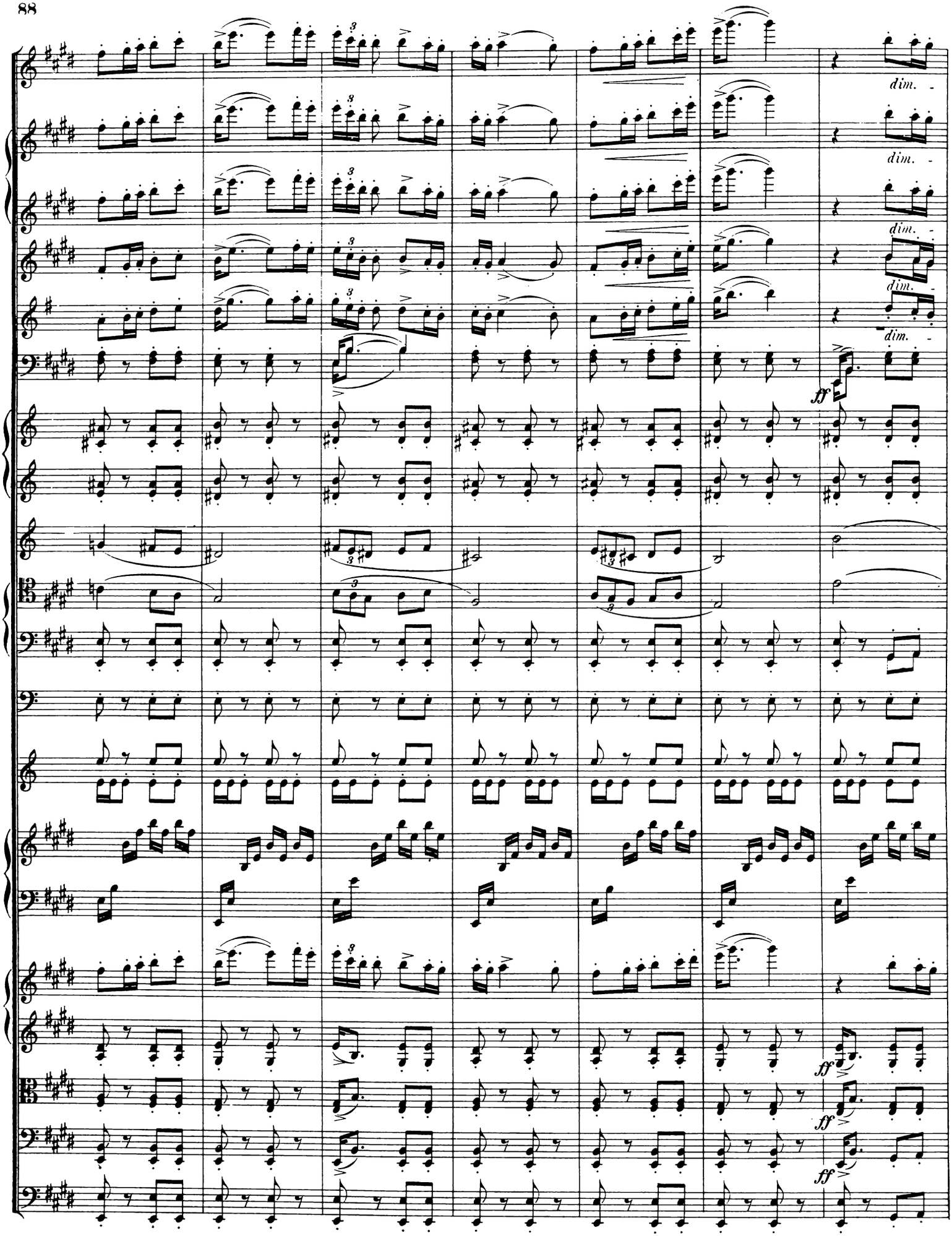

T
mf espressivo
a 2.
mf scherzando
espressivo
mf
dim.
mf
dim.
mf
dim.
dim.
mf
arco
mf espressivo
dim.
arco
mf espressivo
dim.
mf
dim.
p
dim.
T
p

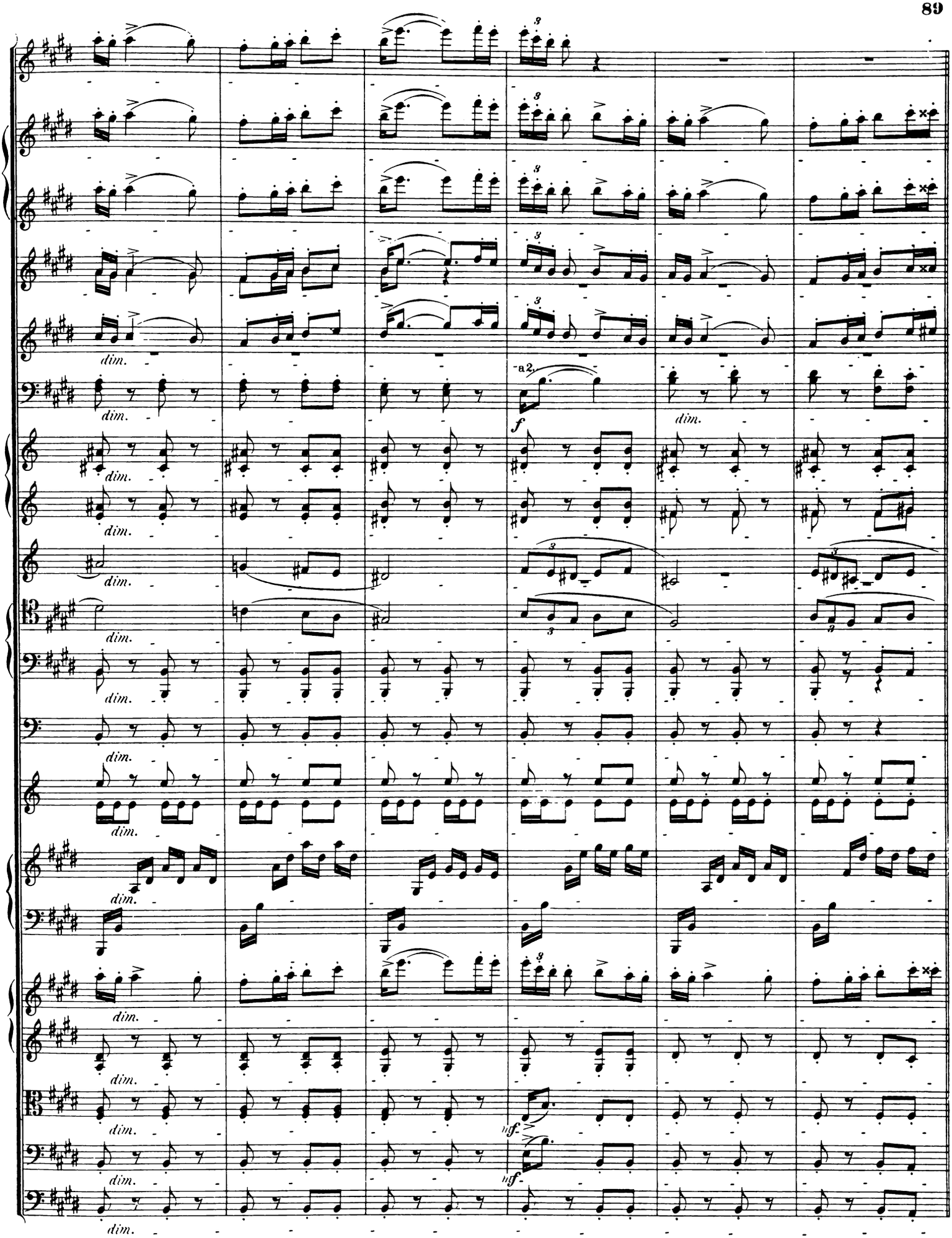

con passione
p
p
con passione
con passione


poco
a
cre - - - scen -
a 2.
mf poco
mf

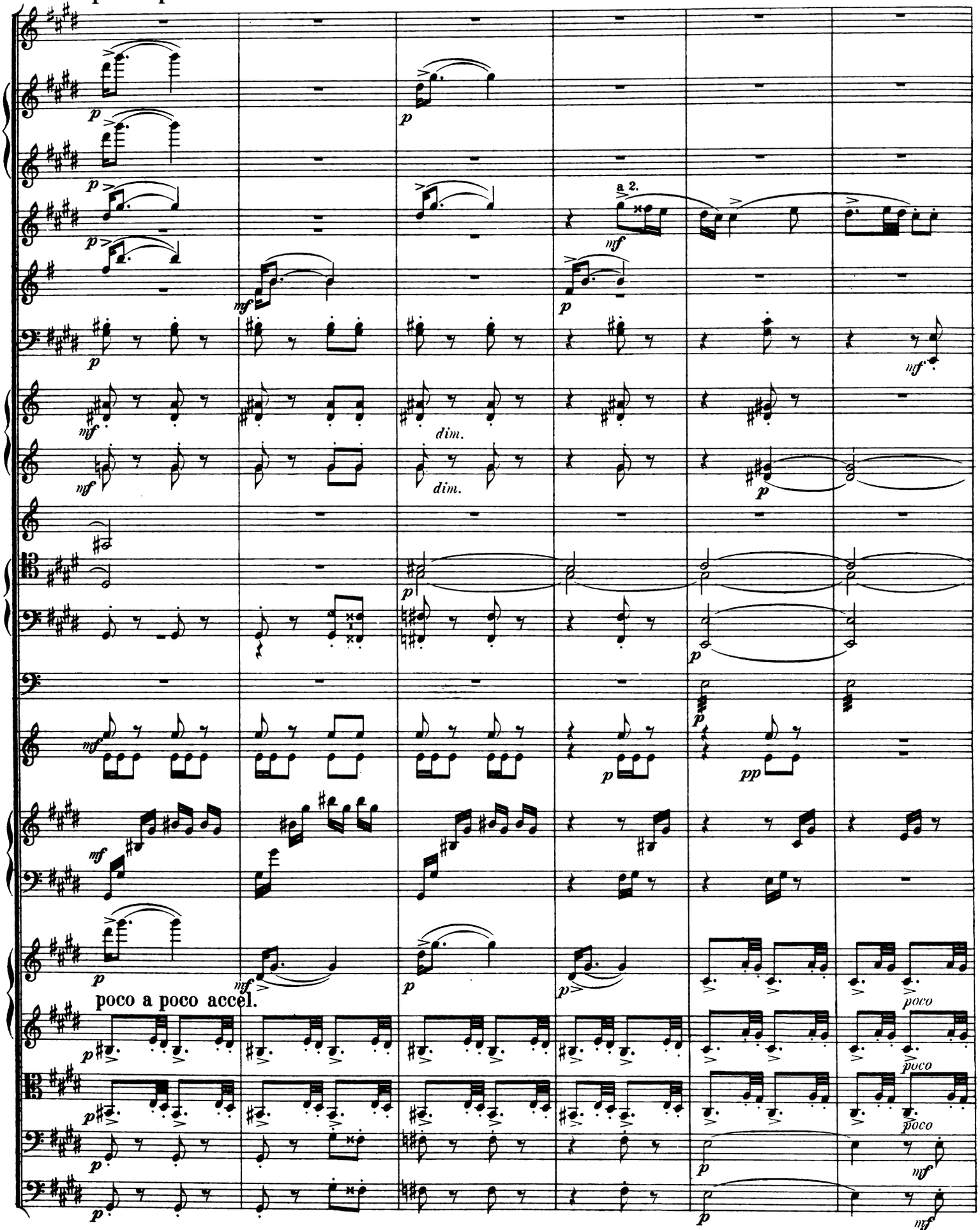

do
f
dim.
mf

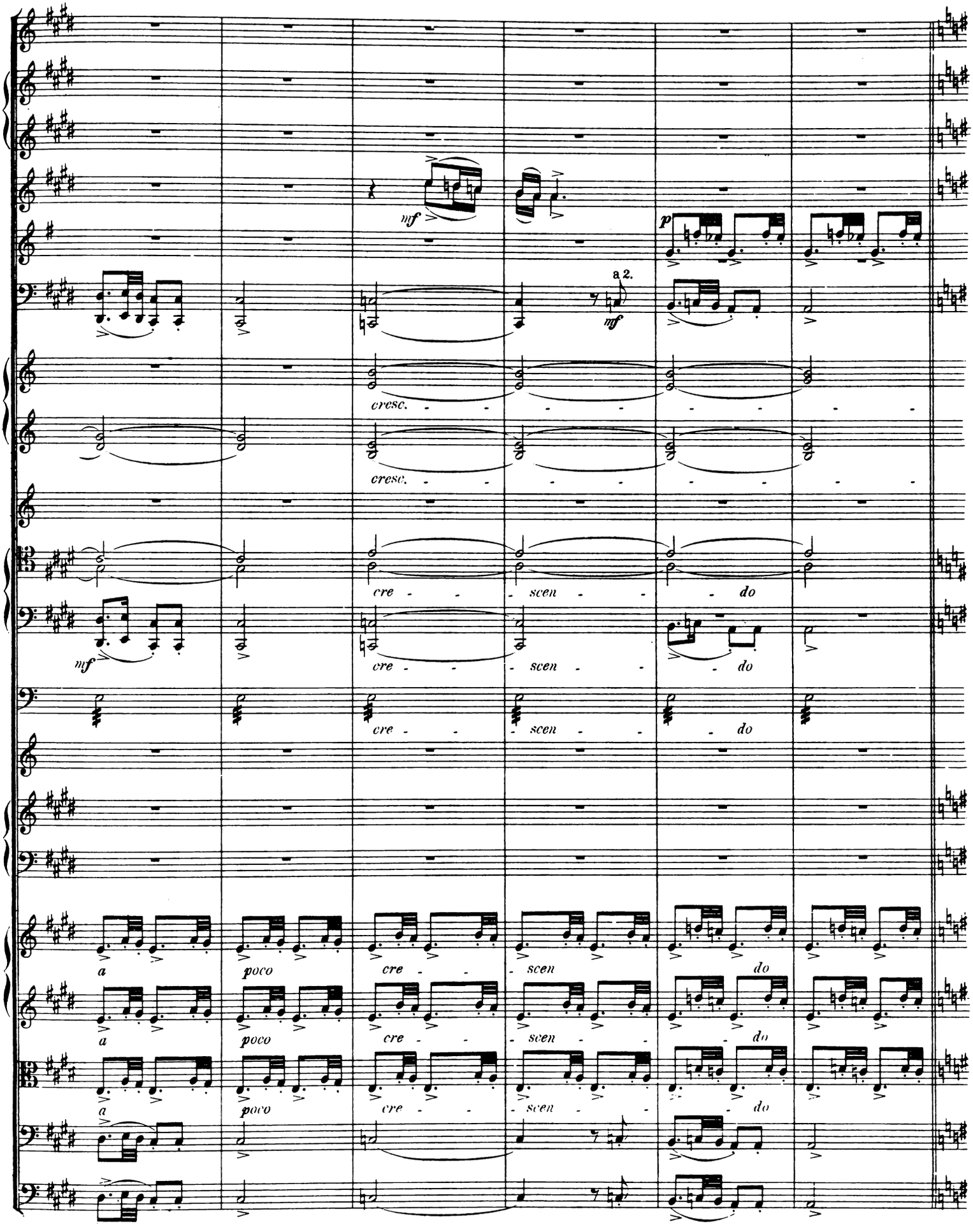

U
p molto cresc.
ff scherzando
a 2.
f espressivo
arco
div.
U

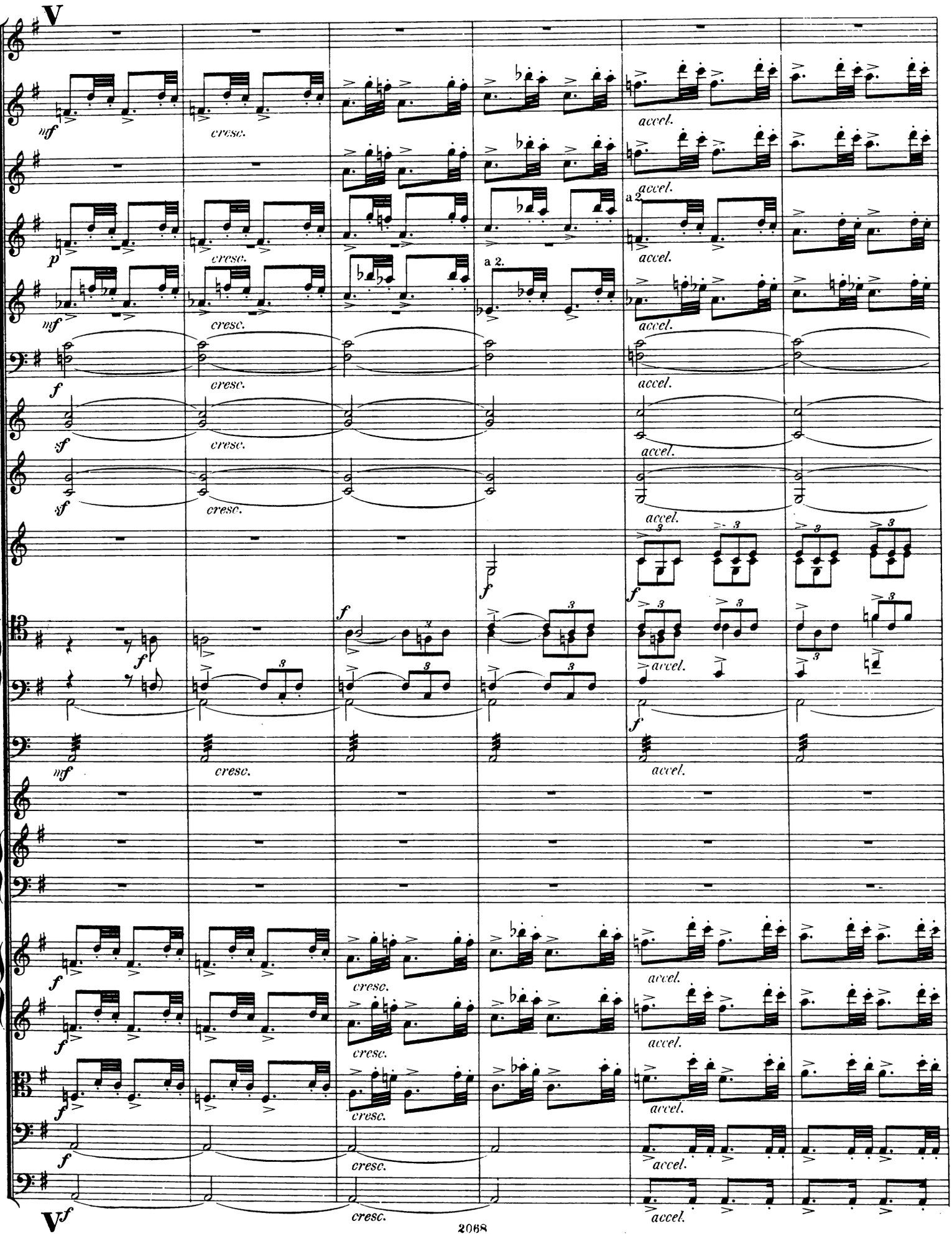

dim.
dim.
dim.
dim.
dim.
ff
ff
ff
ff

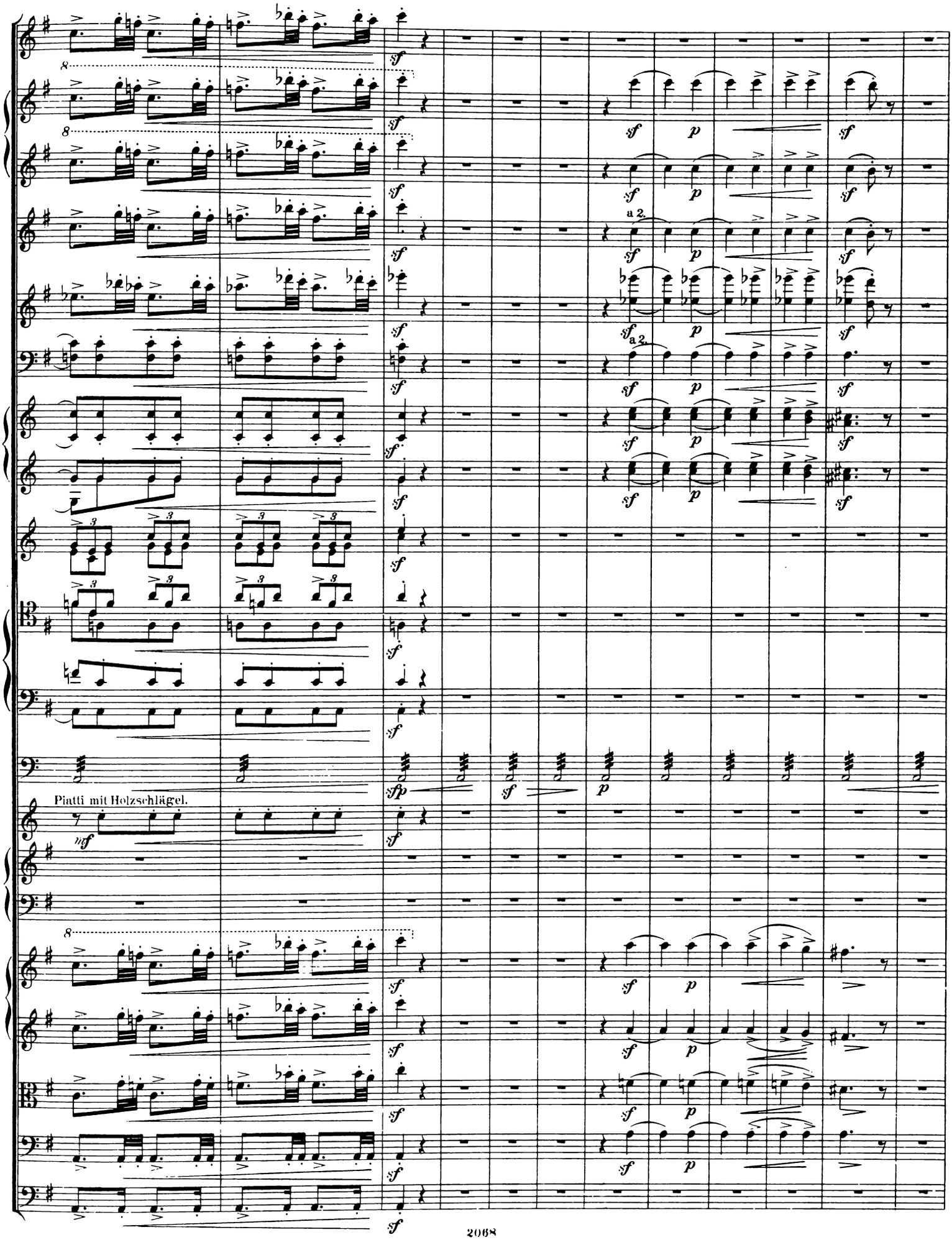

dim.
a2.
f
dim.
sf.
sf.

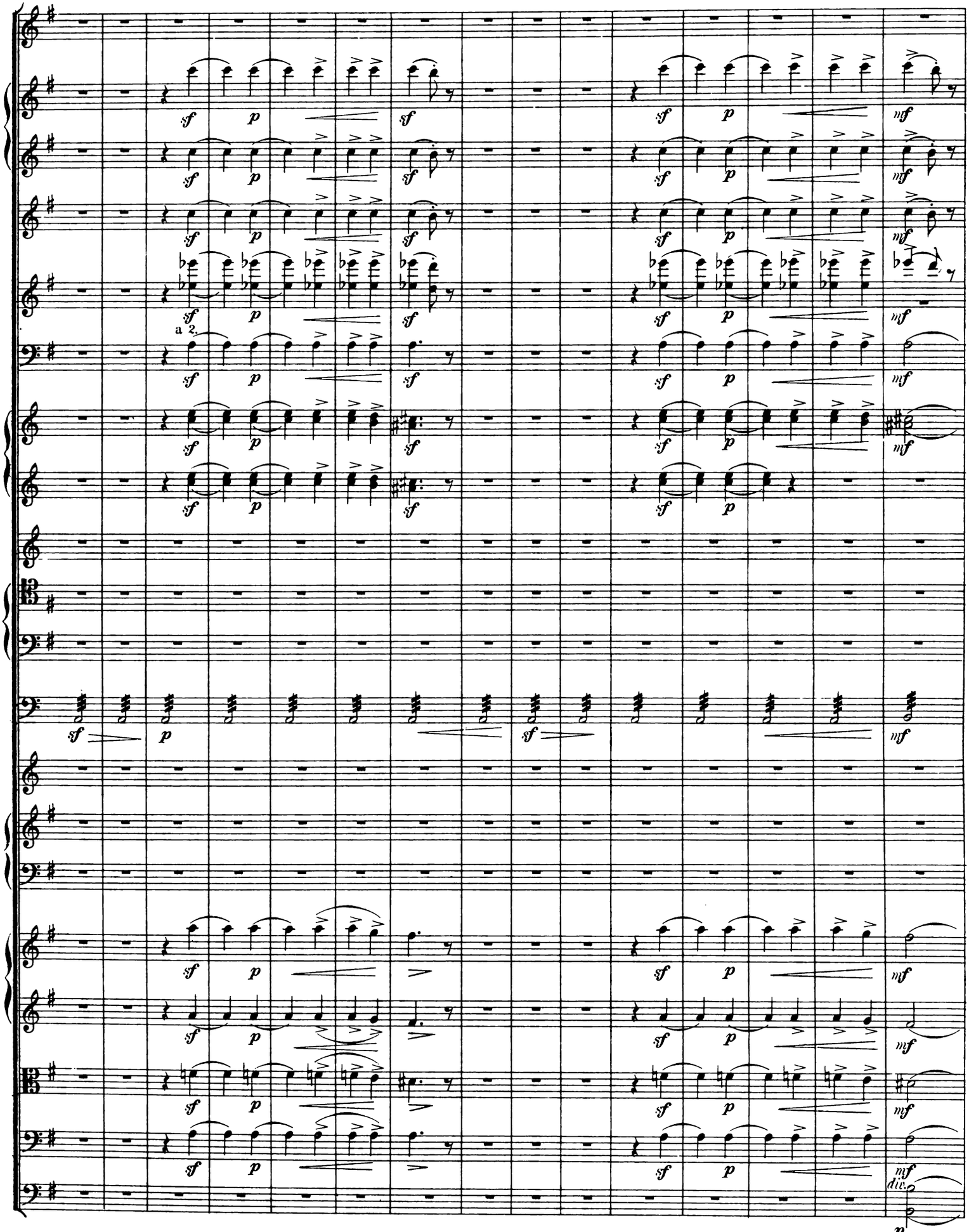
III. poco a poco accel.

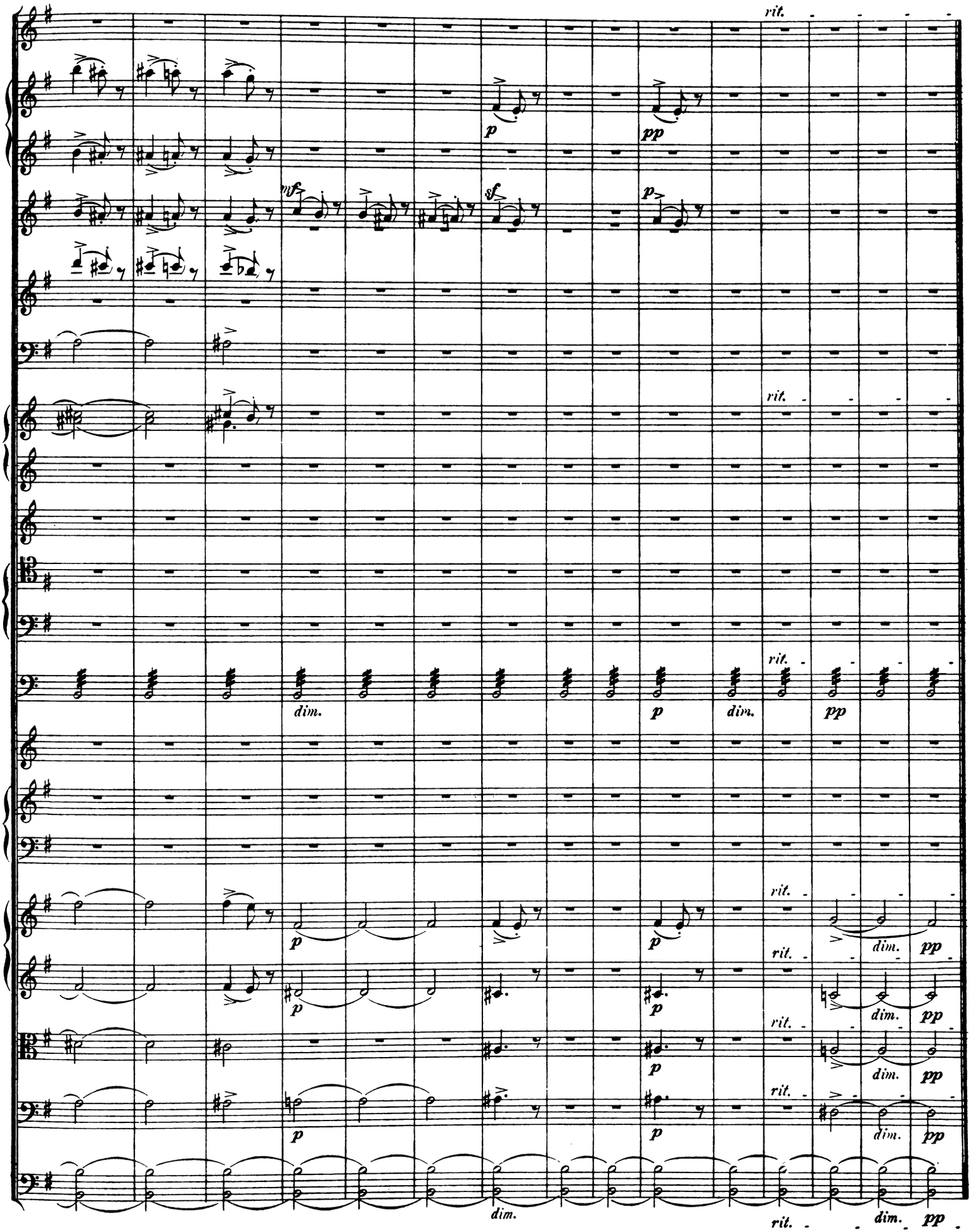



mf
a 2.
mf
p
cresc.
cresc.
cre - - - scen - - - do
mf
cre - - - scen - - - do
cre - - - scen - - - do
a
poco
cre - - - scen - - - do
a
poco
cre - - - scen - - - do
a
poco
cre - - - scen - - - do

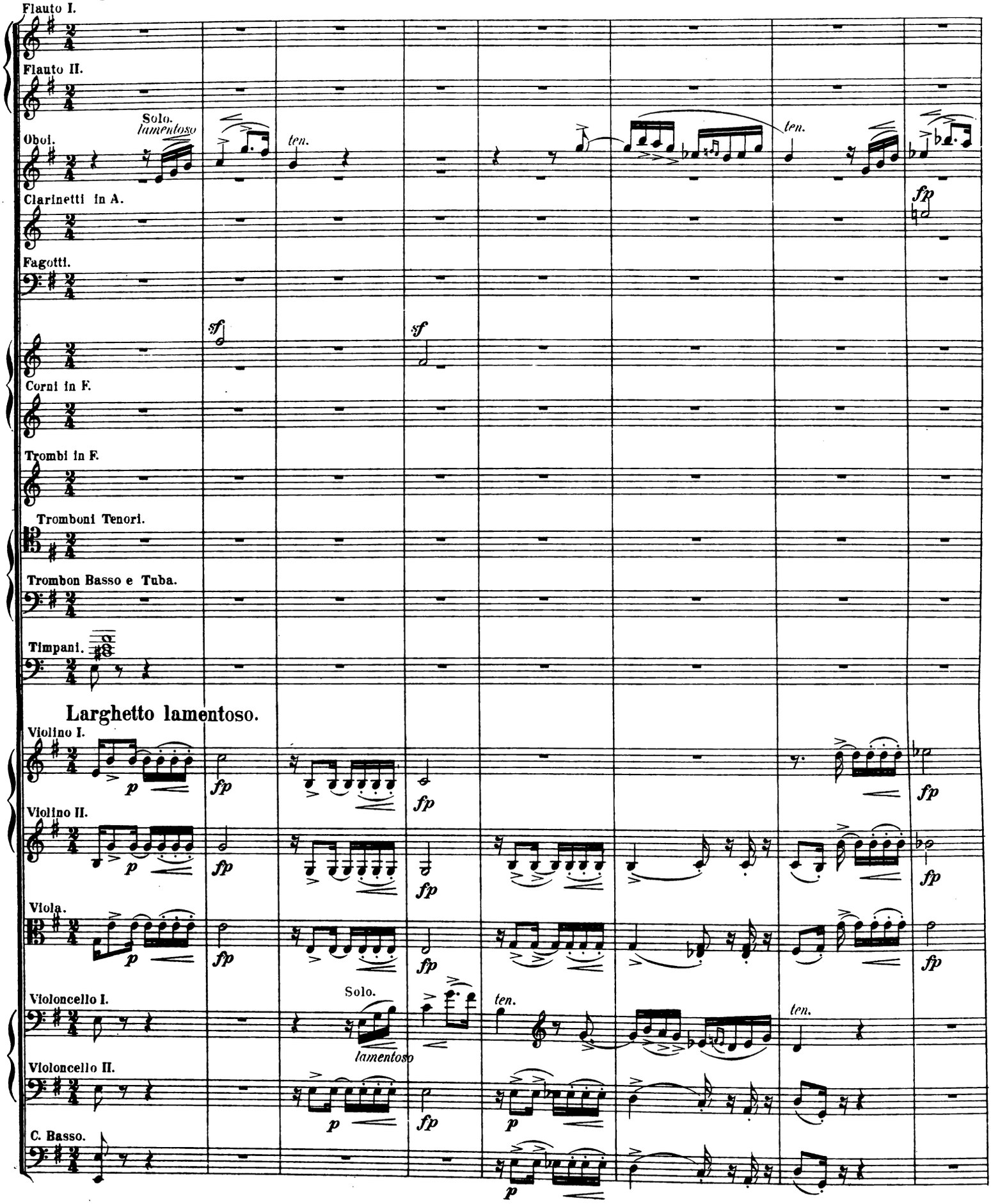

V
mf
cresc.
accel.
p
a 2.
f
sf
V
2068

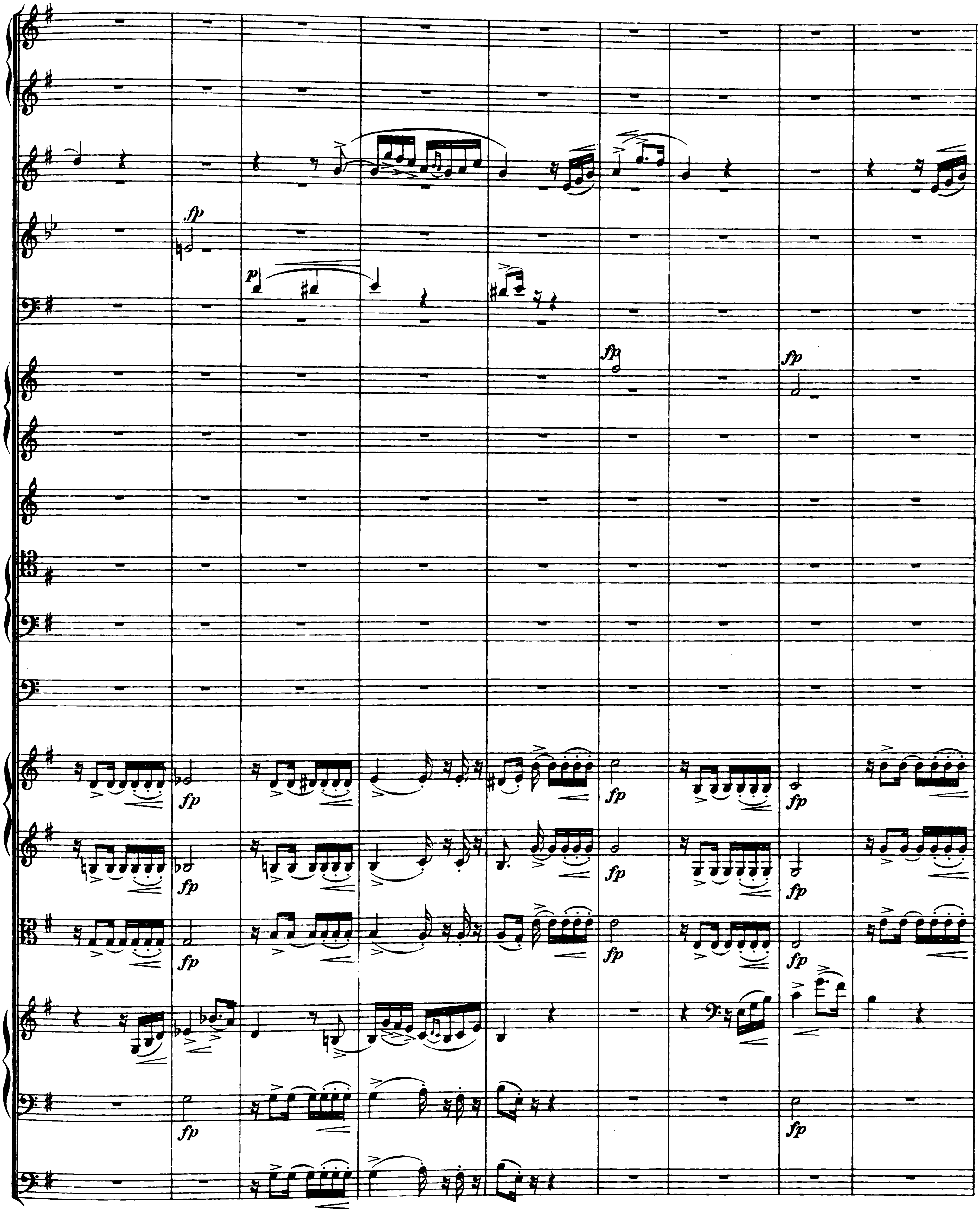

Piatti mit Holzschlägel.
a 2.
a 2.

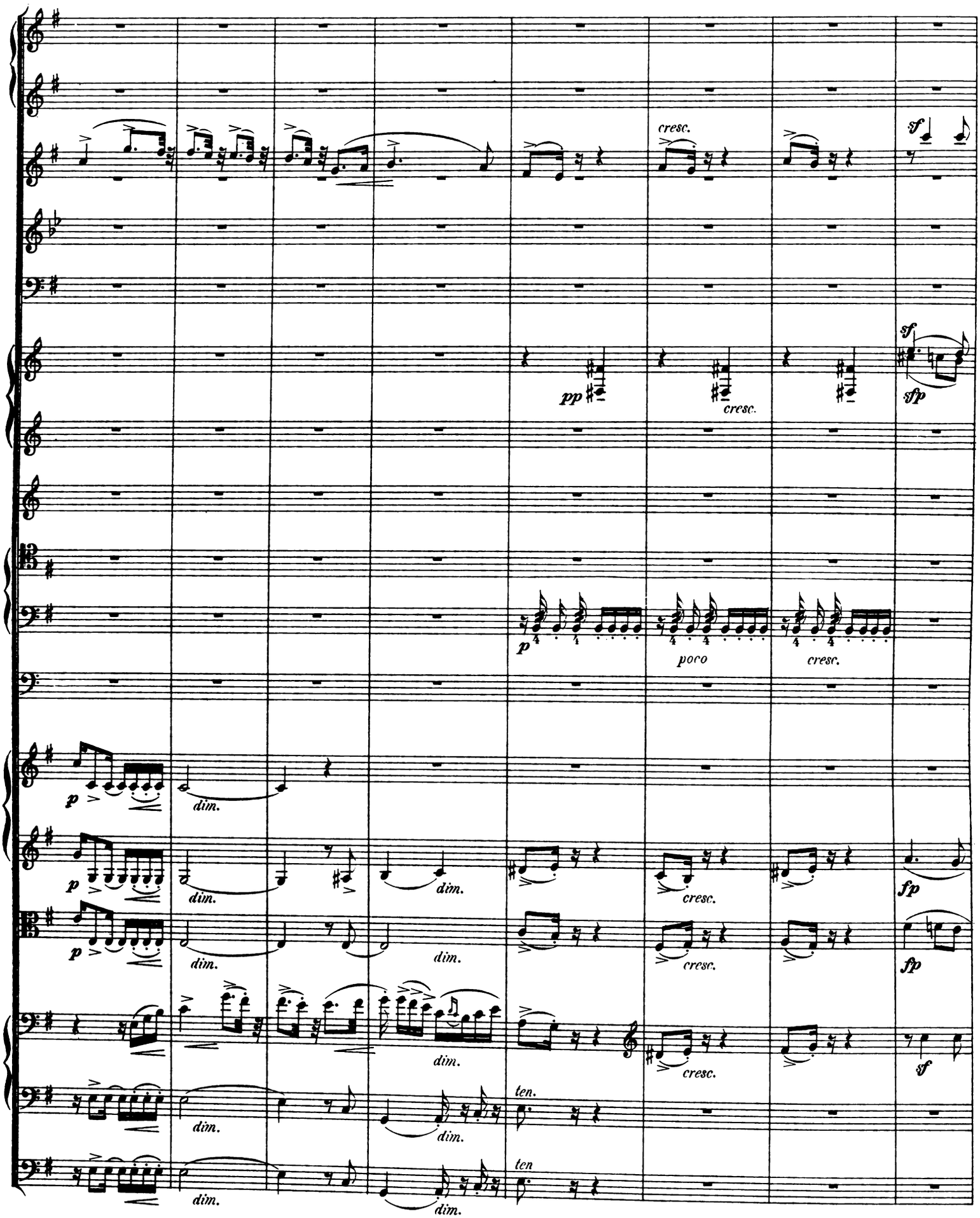

a 2.
div.

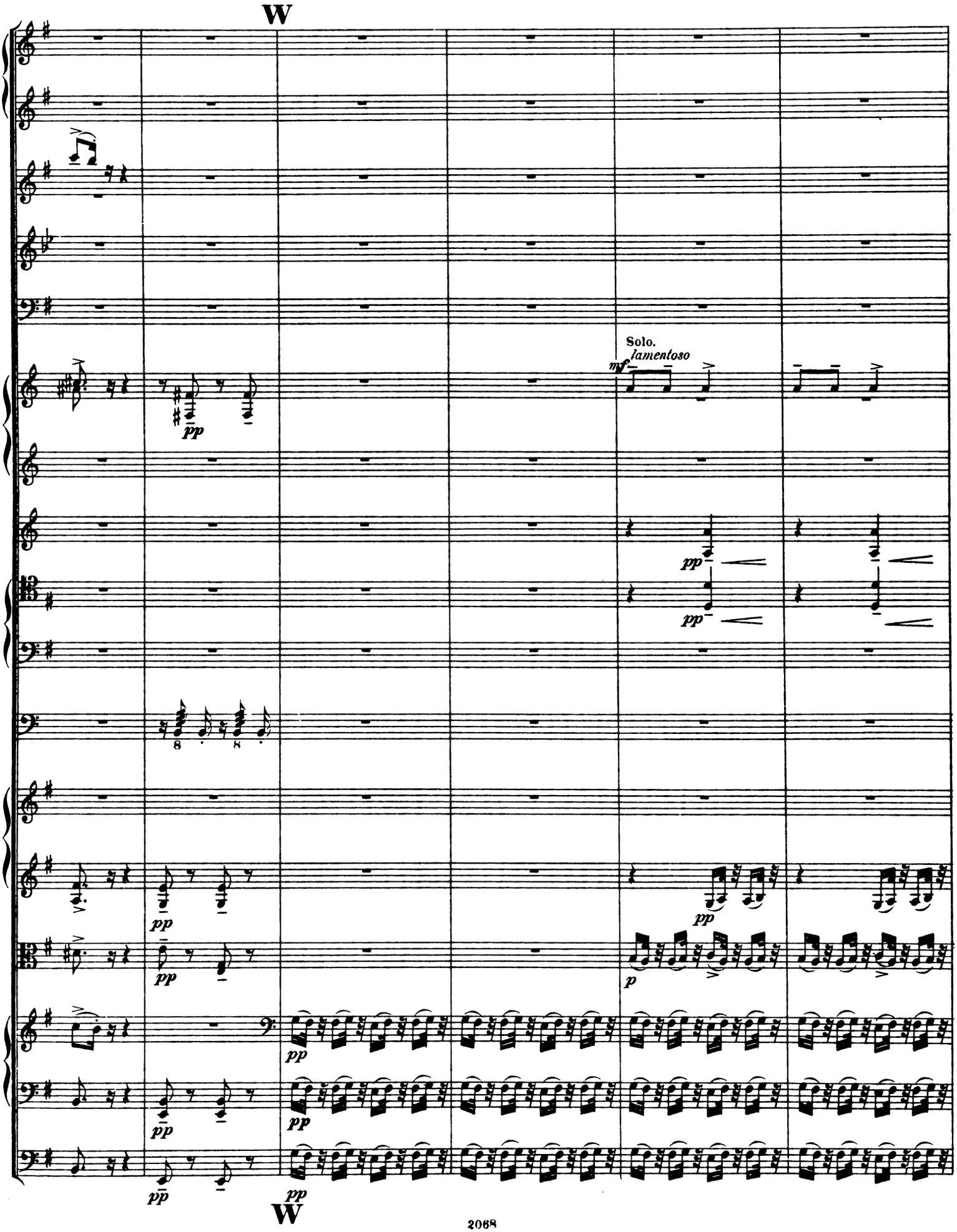

rit.
p
pp
mf
sf
p
rit.
dim.
p
dim.
rit.
pp
p
p
rit.
dim.
pp
rit.
dim.
pp
p
p
rit.
dim.
pp
p
p
rit.
dim.
pp
dim.
rit.
dim.
pp

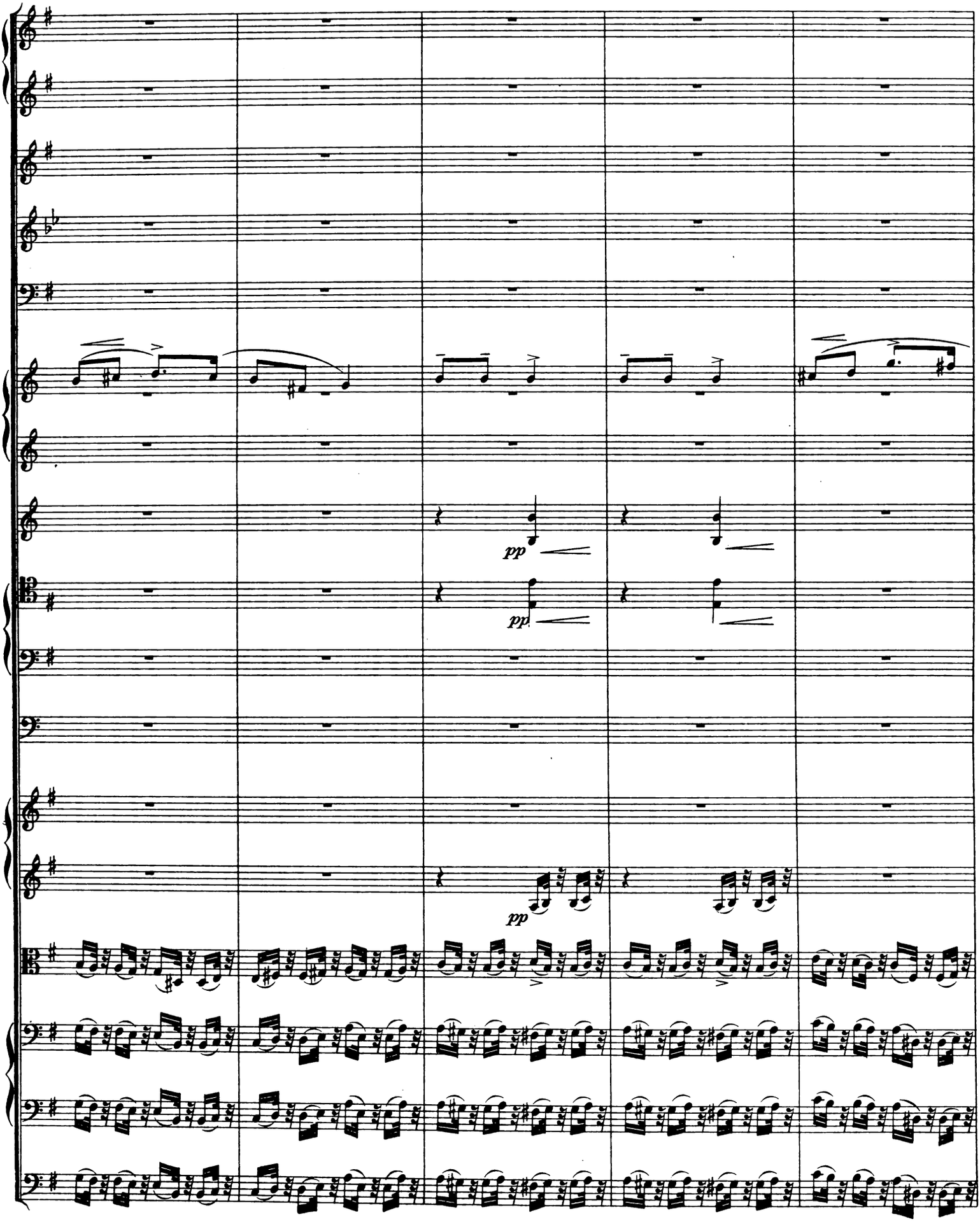
IV. Larghetto lamentoso. (♩. = 69.)

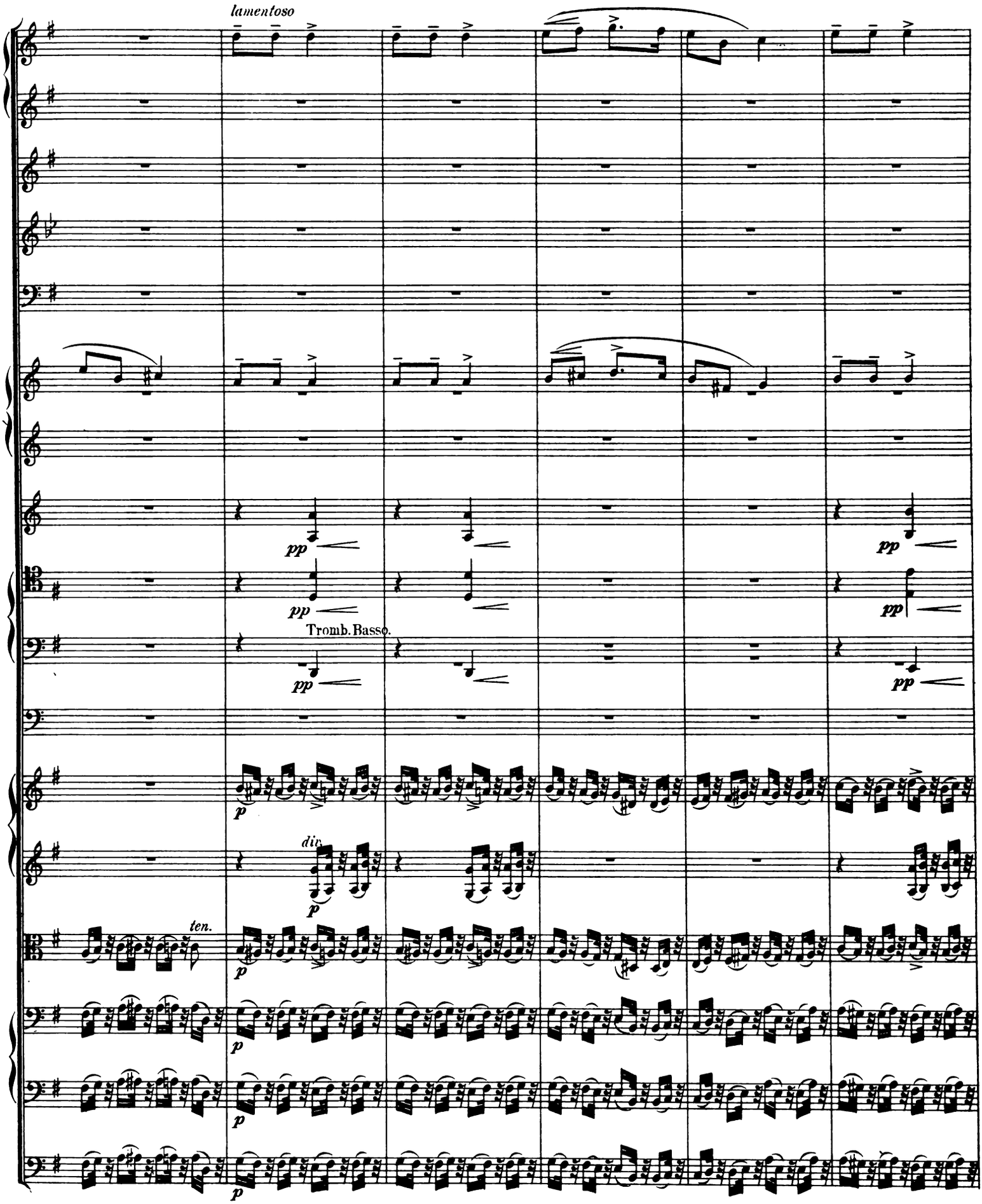


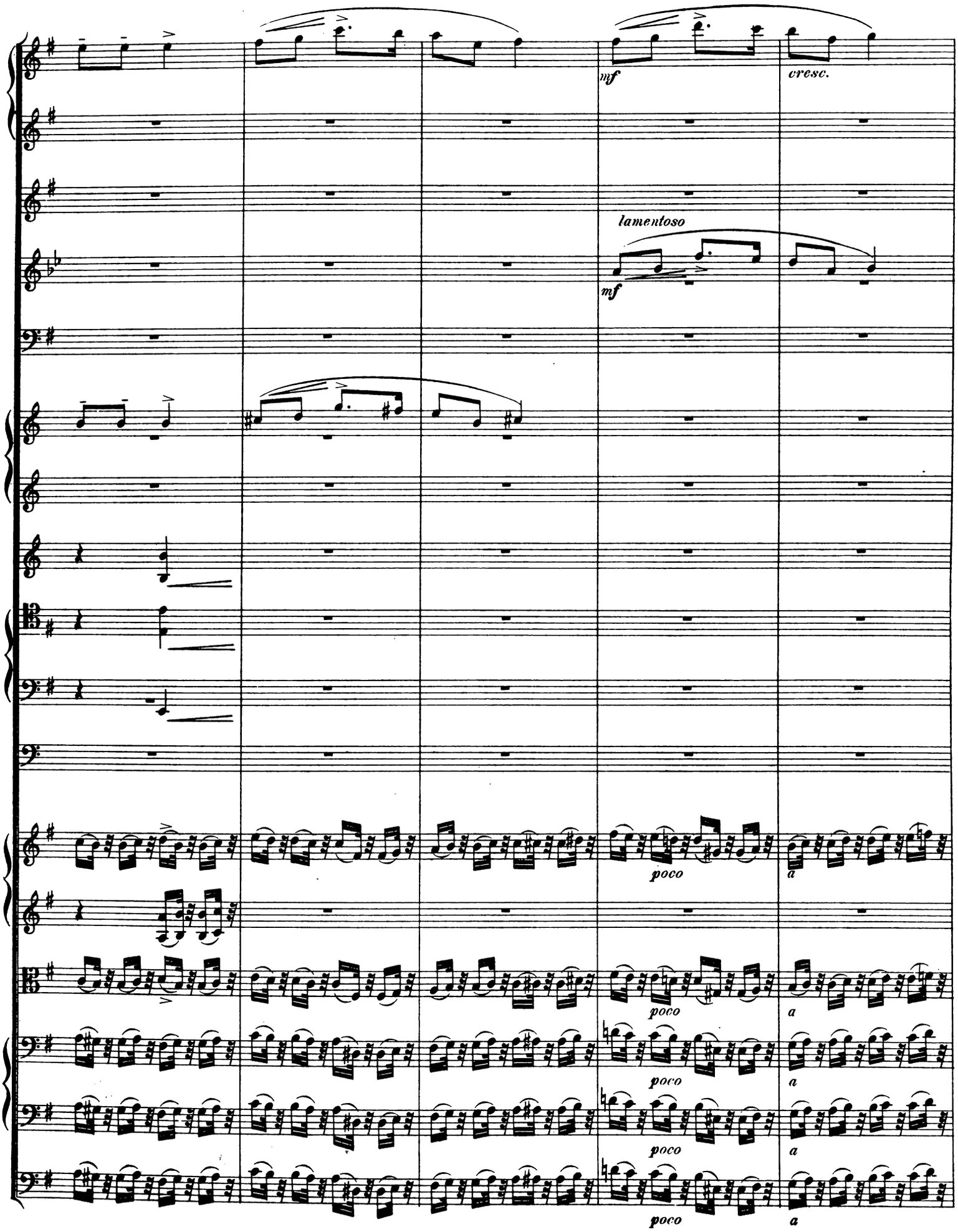

fp
p
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp

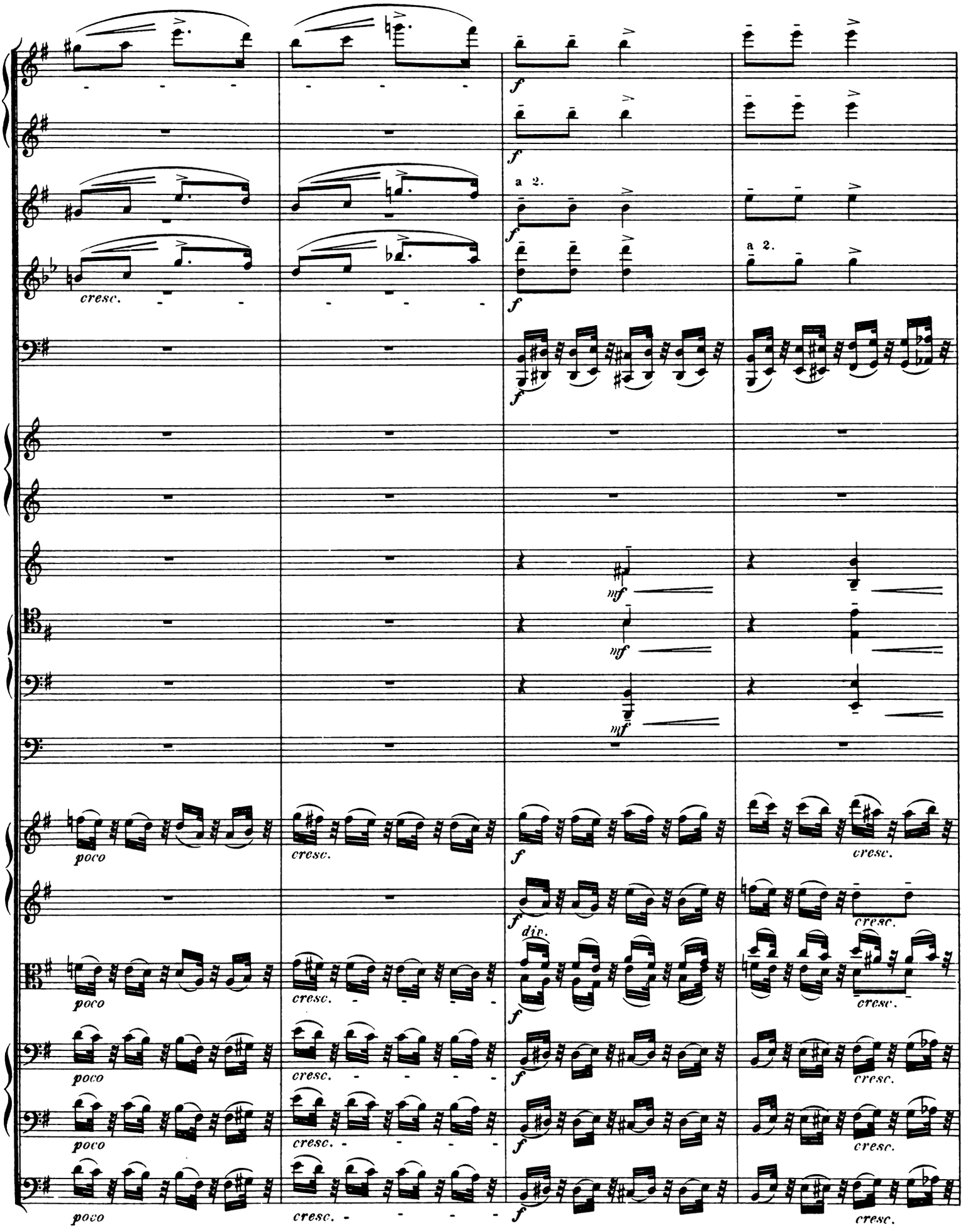

cresc.
sf
pp
cresc.
sf
sfp
p
poco
cresc.
p
dim.
fp
fp
sf
ten.
ten

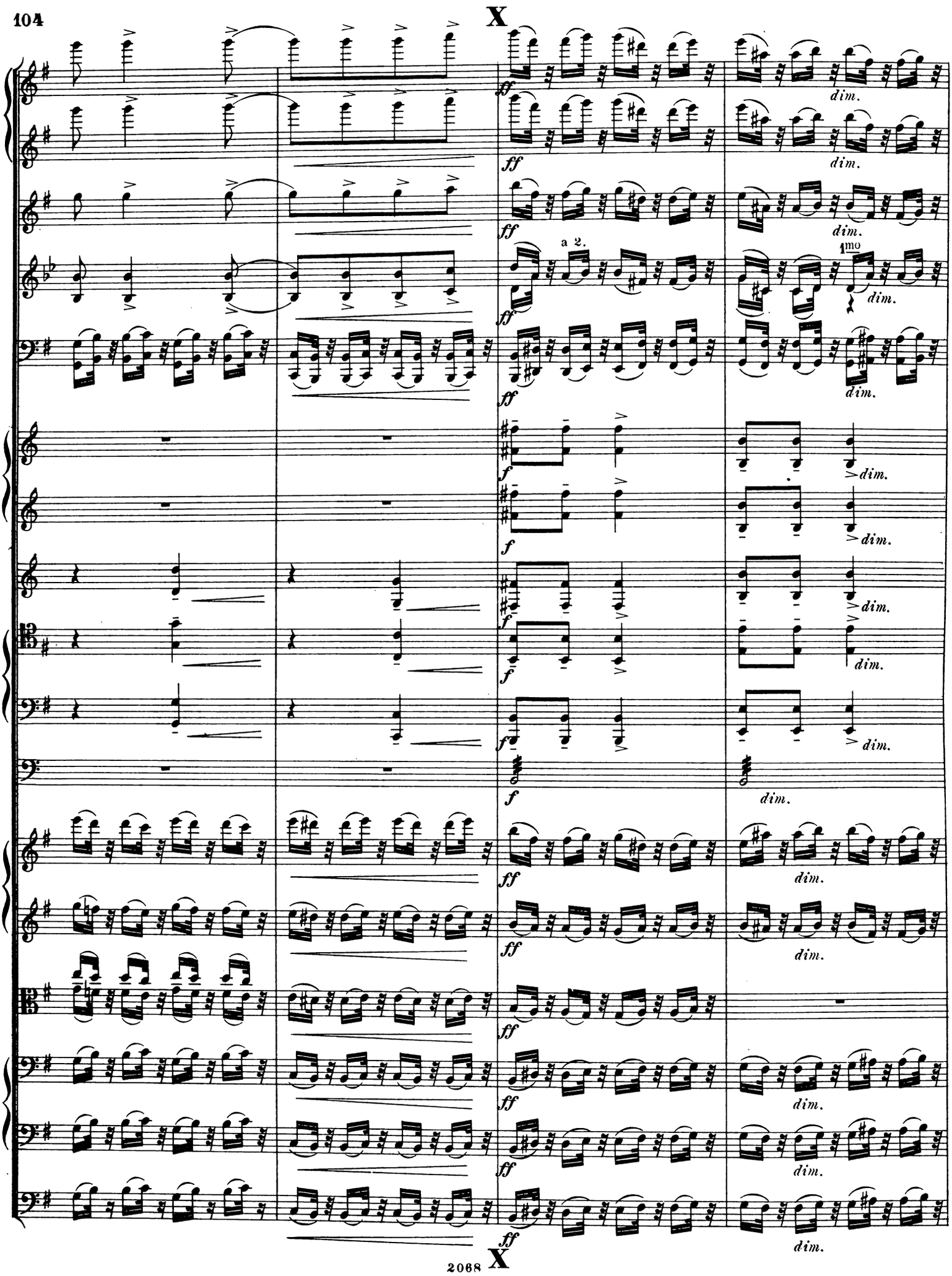

W
Solo.
lamentoso
mf
pp
p
W

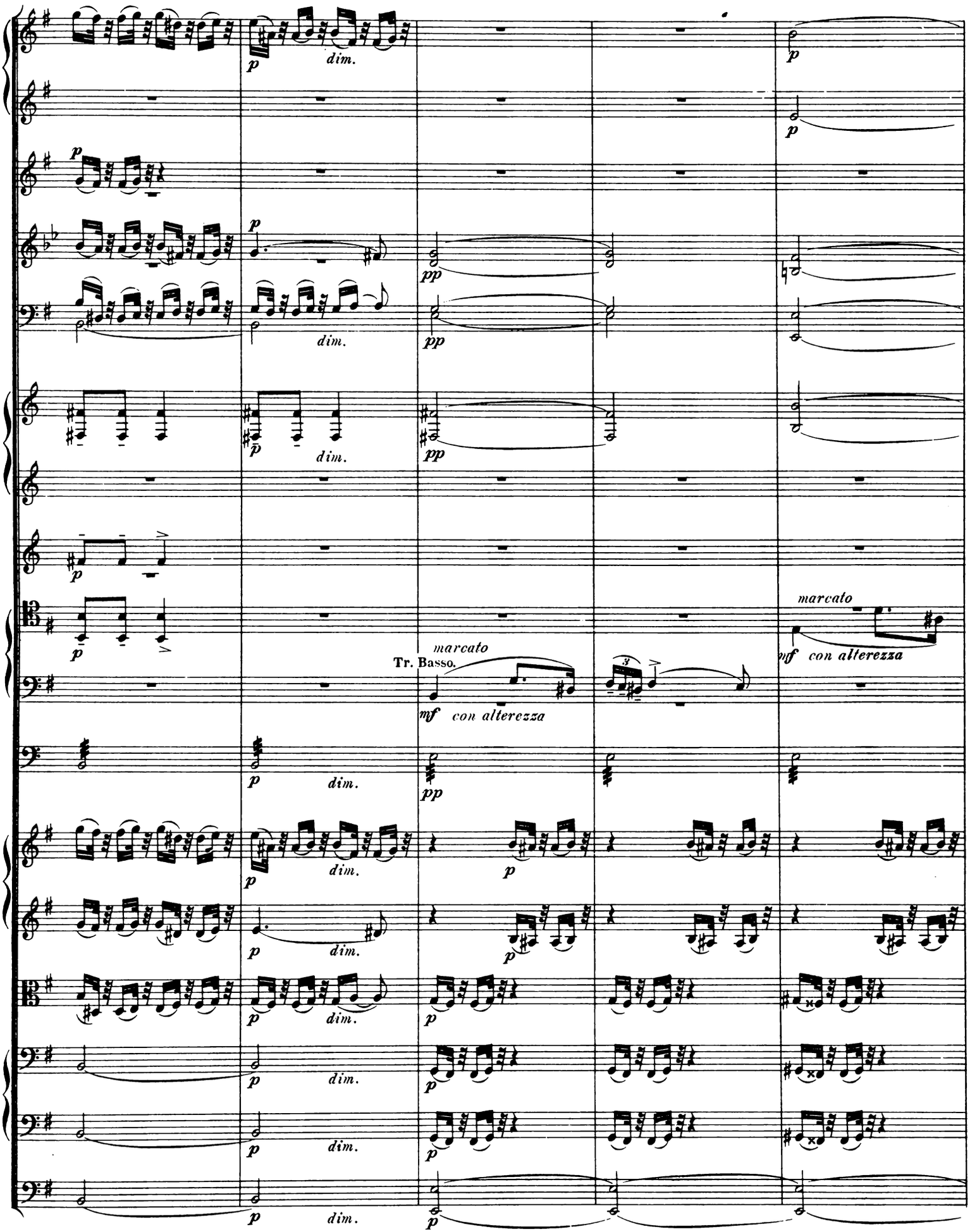

pp
pp
pp

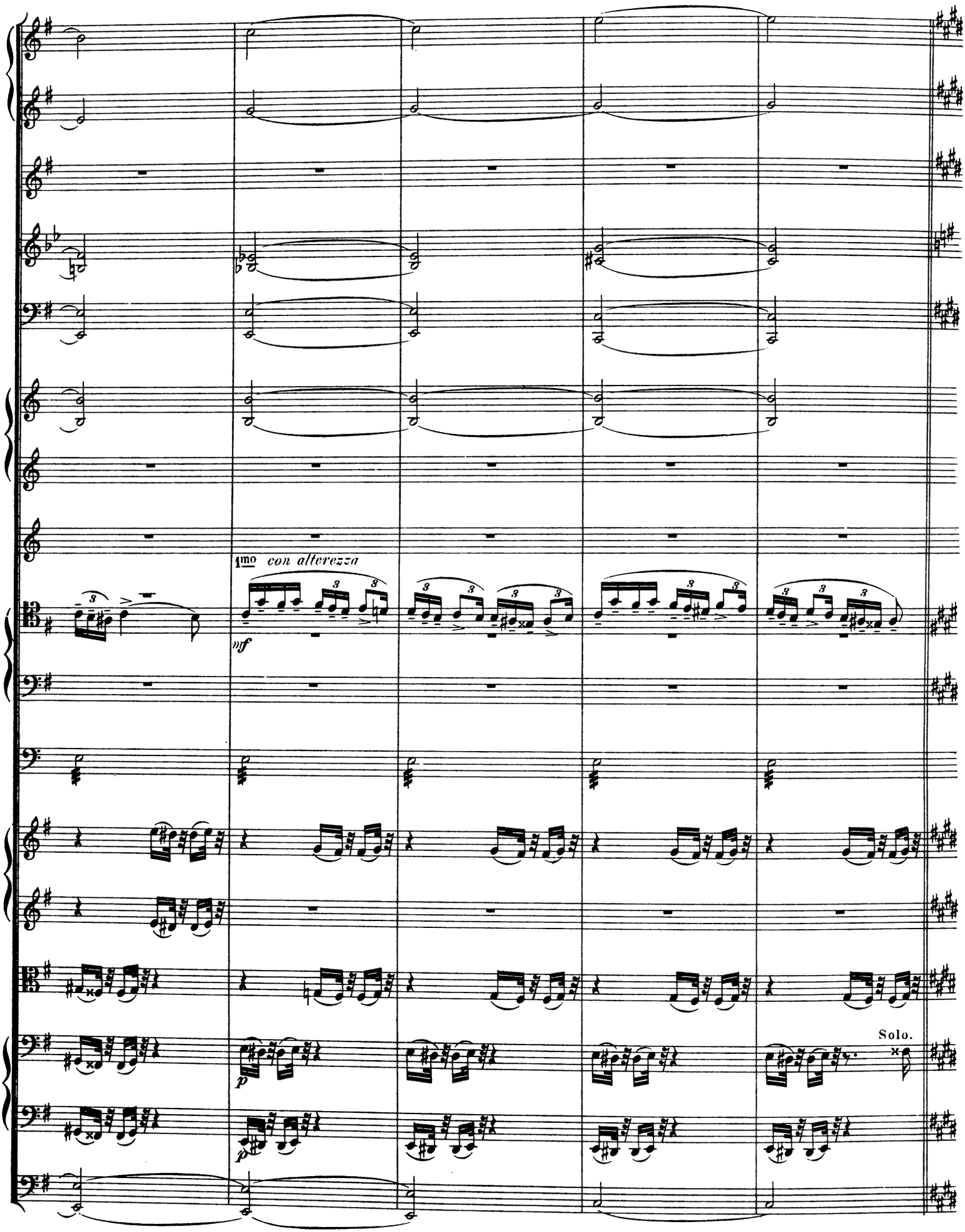

lamentoso
pp
pp
pp
Tromb. Basso.
pp
p
div.
p
ten.
p
p
p
p

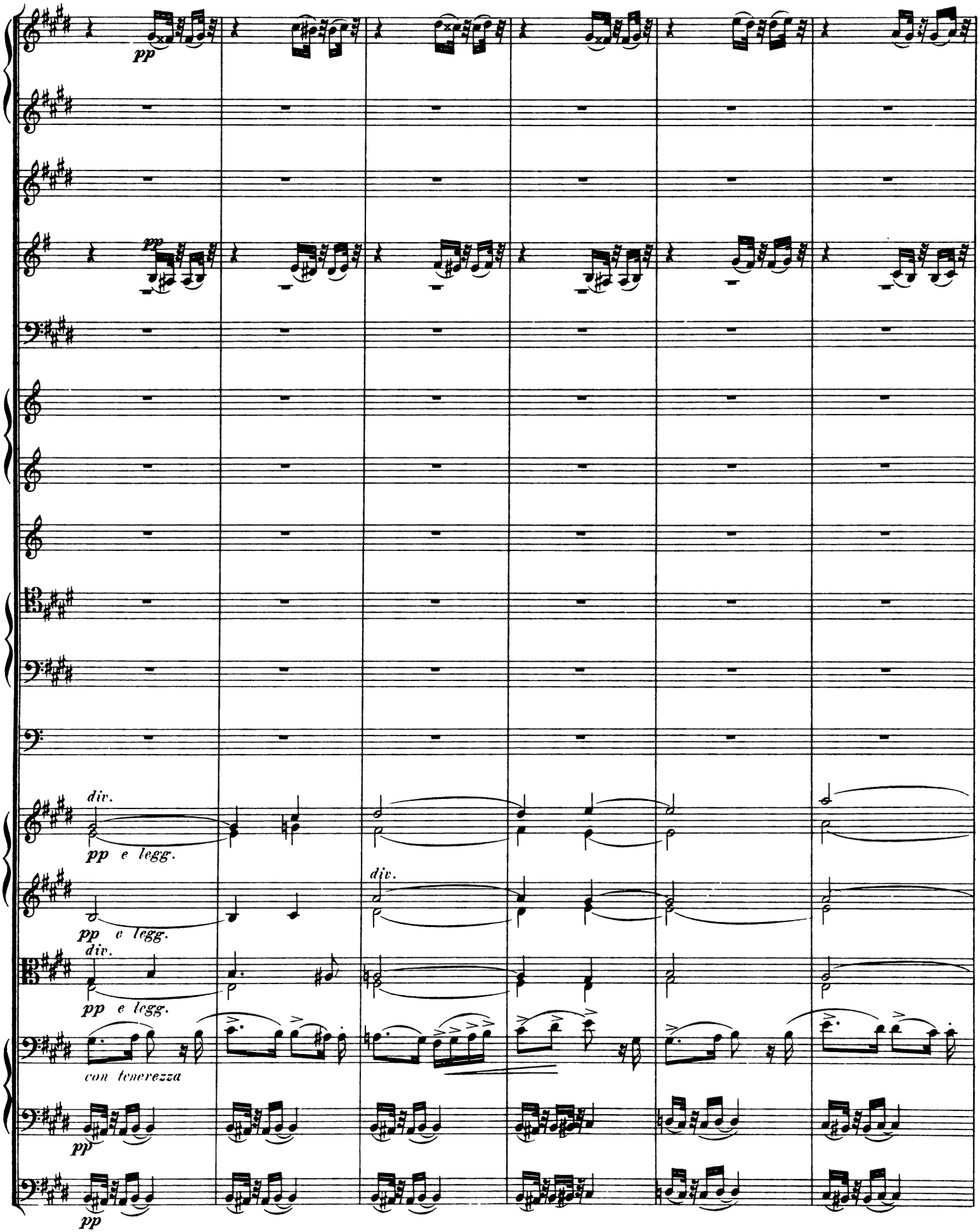

mf
cresc.
lamentoso
mf
poco
a
poco
a
poco
a
poco
a

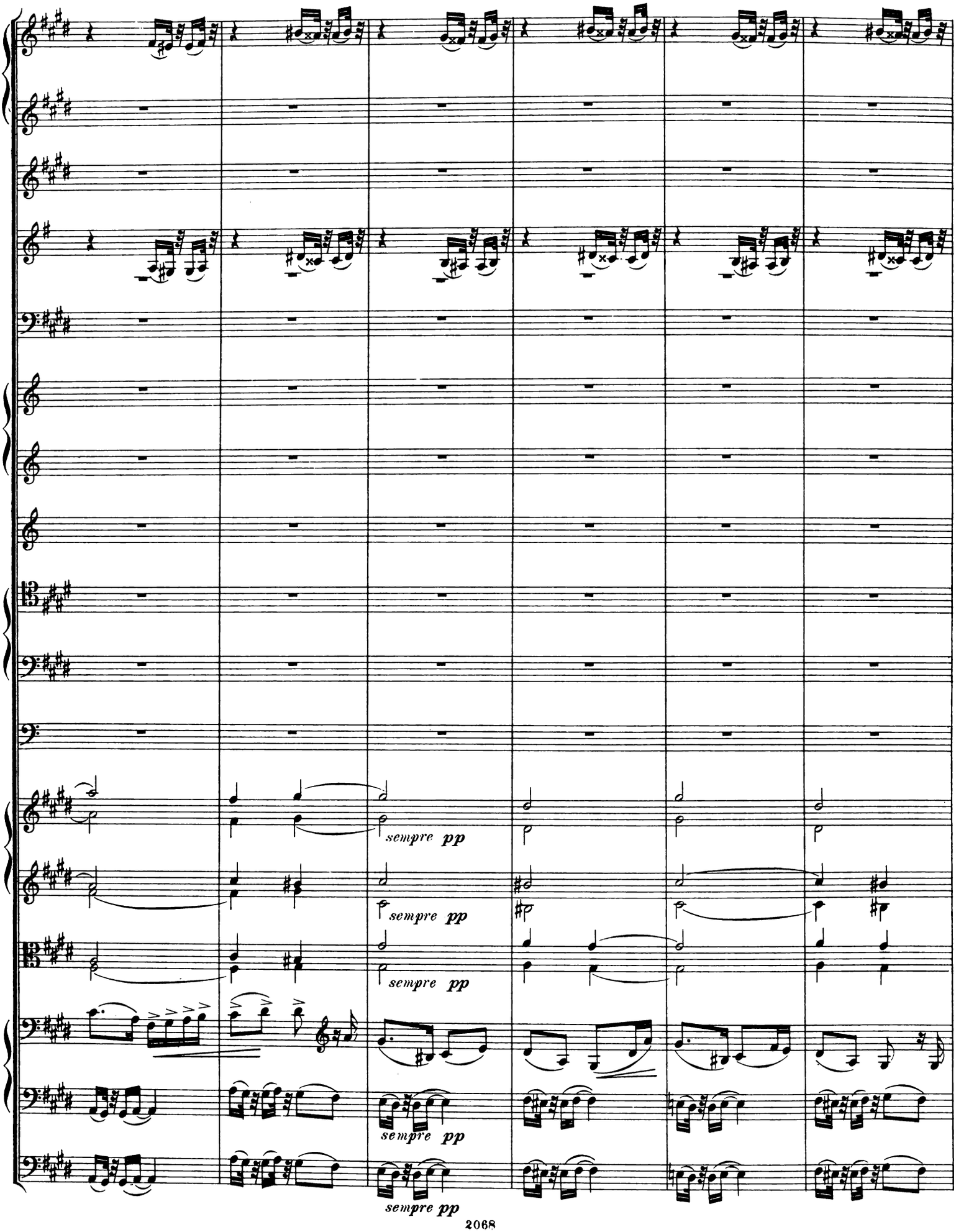

a 2.
a 2.
cresc.
f
mf
poco
cresc.
div.

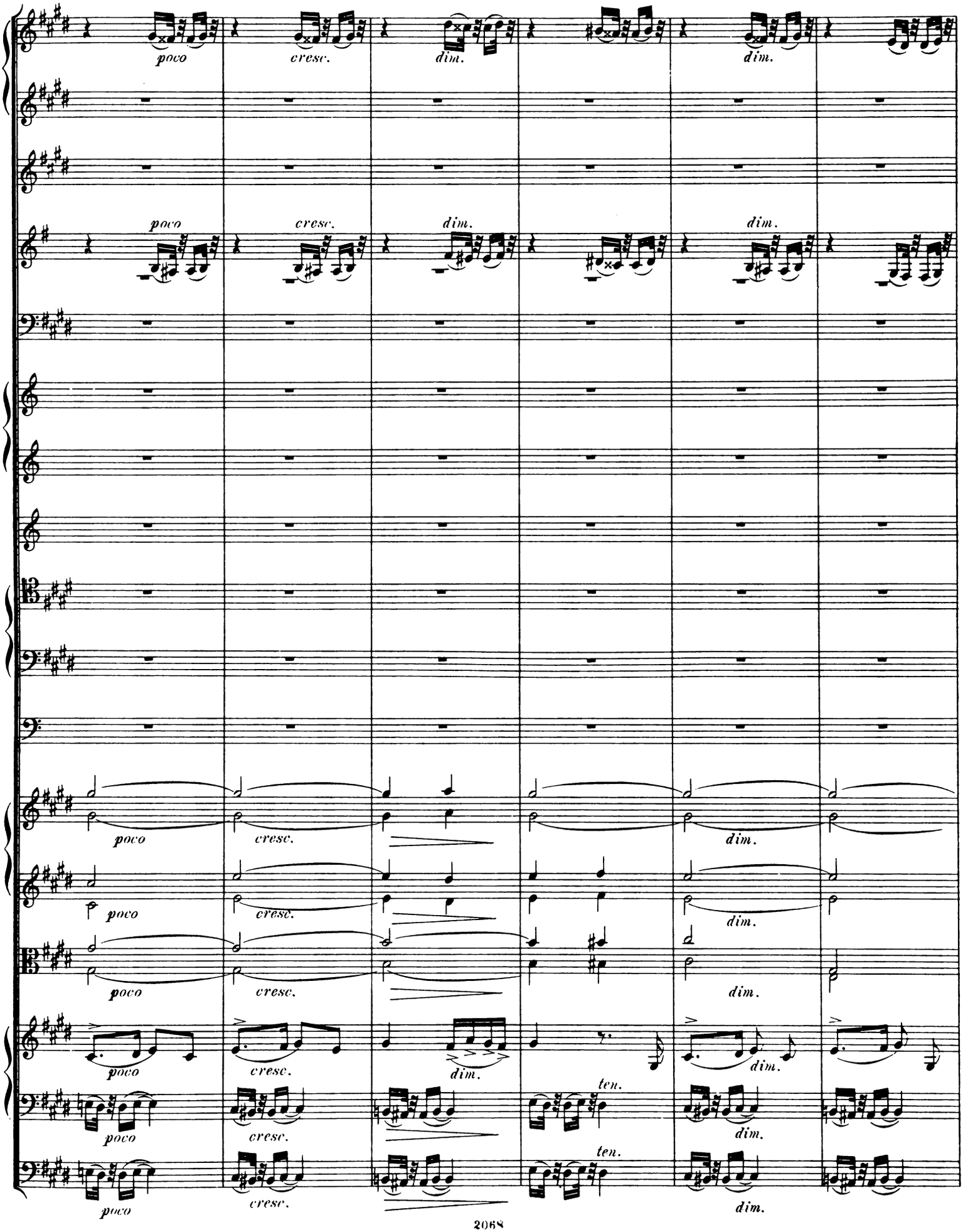

X
a 2.
1mo
dim.
X

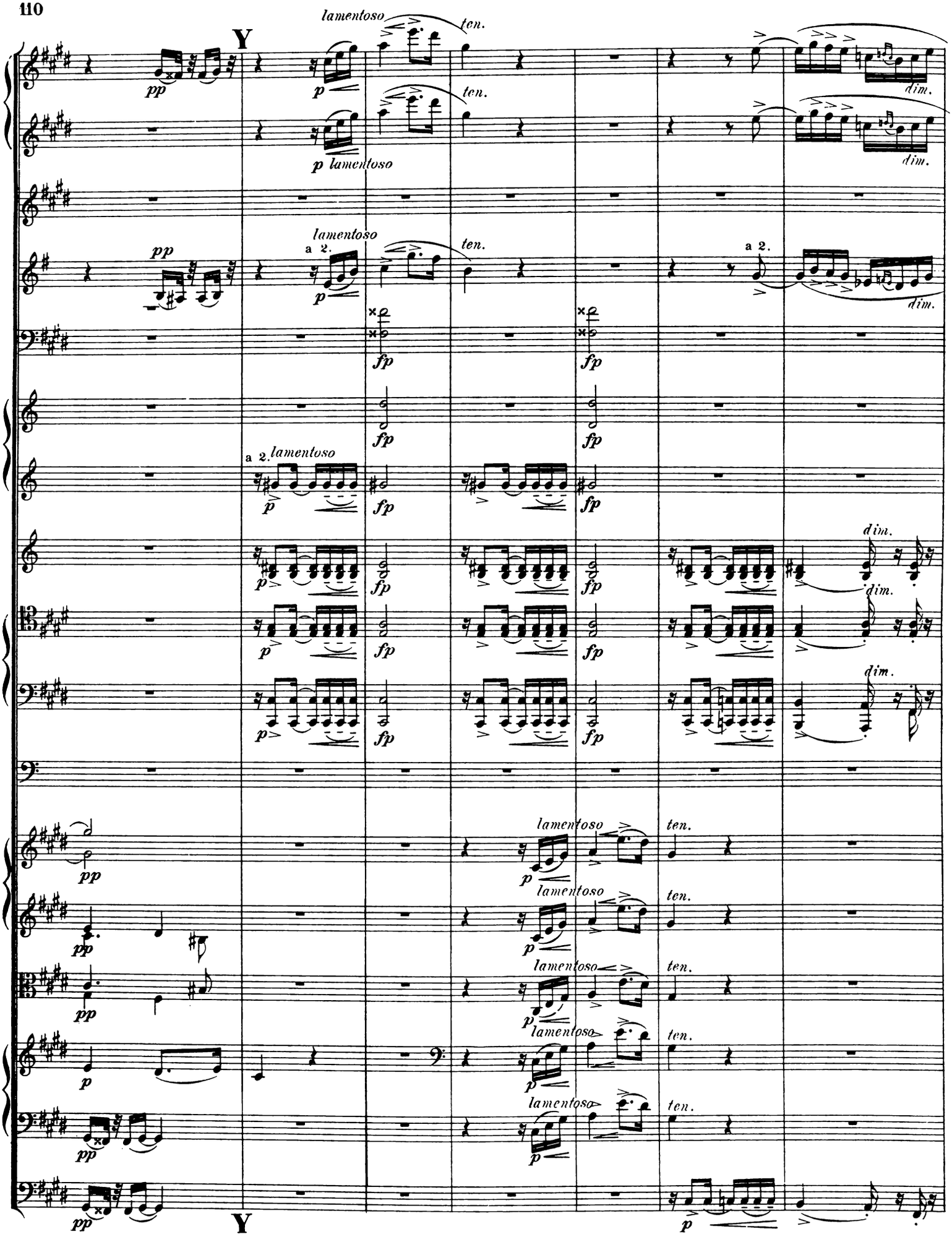

p
dim.
pp
marcato
Tr. Basso.
mf con alterezza
3

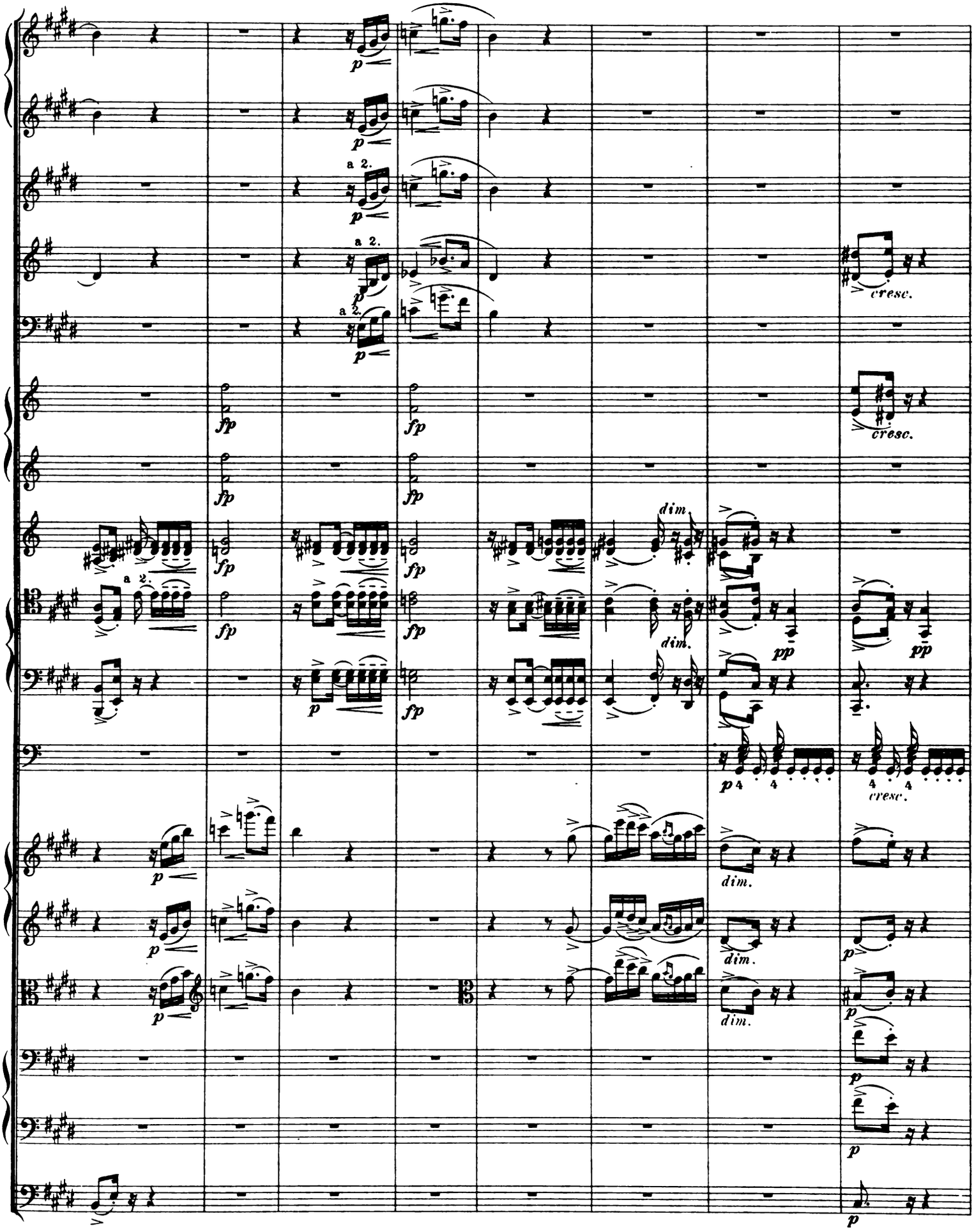

1mo con alterezza
mf
p
p
Solo.

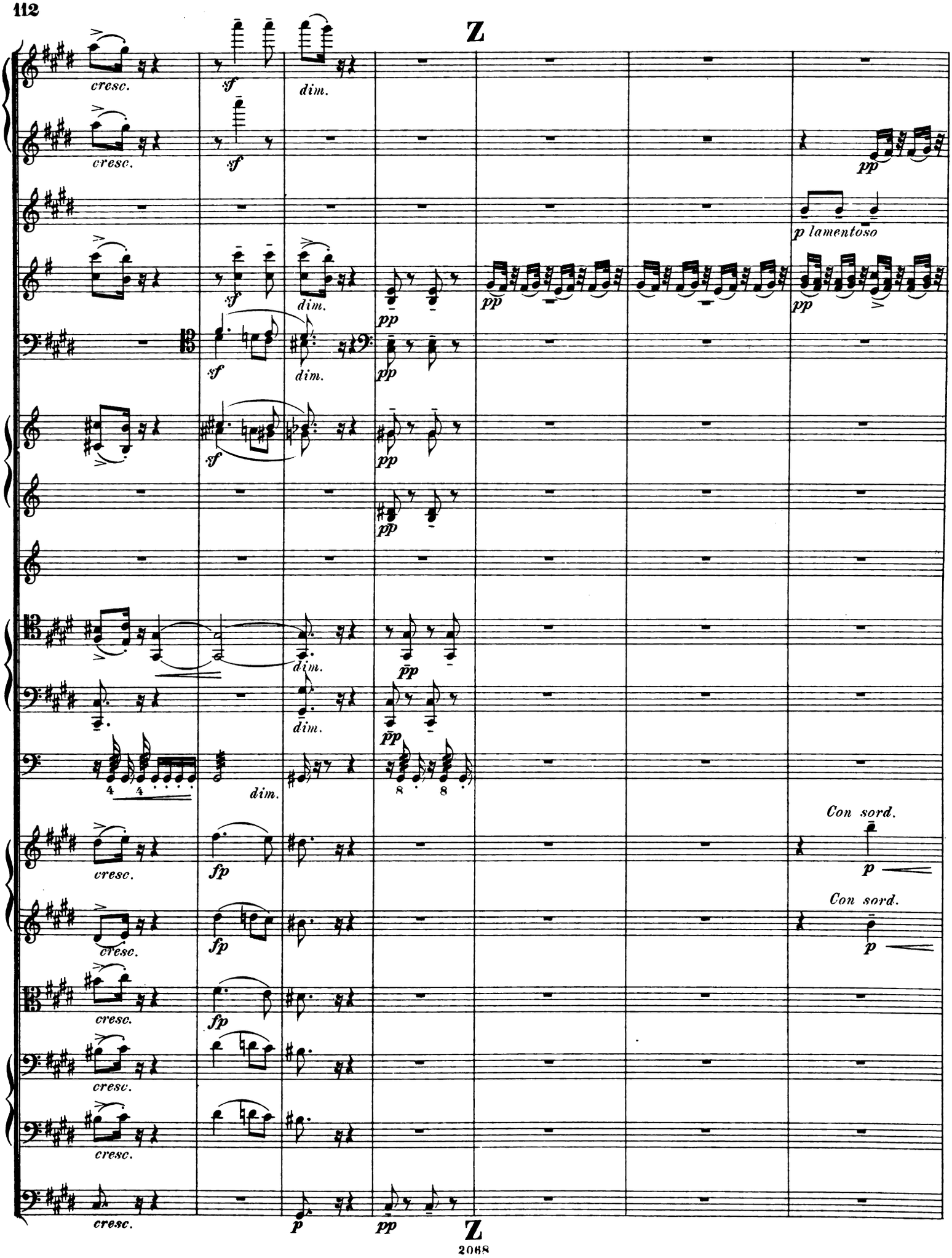

pp
pp
div.
pp e legg.
div.
pp e legg.
div.
pp e legg.
con tenerezza
pp
pp

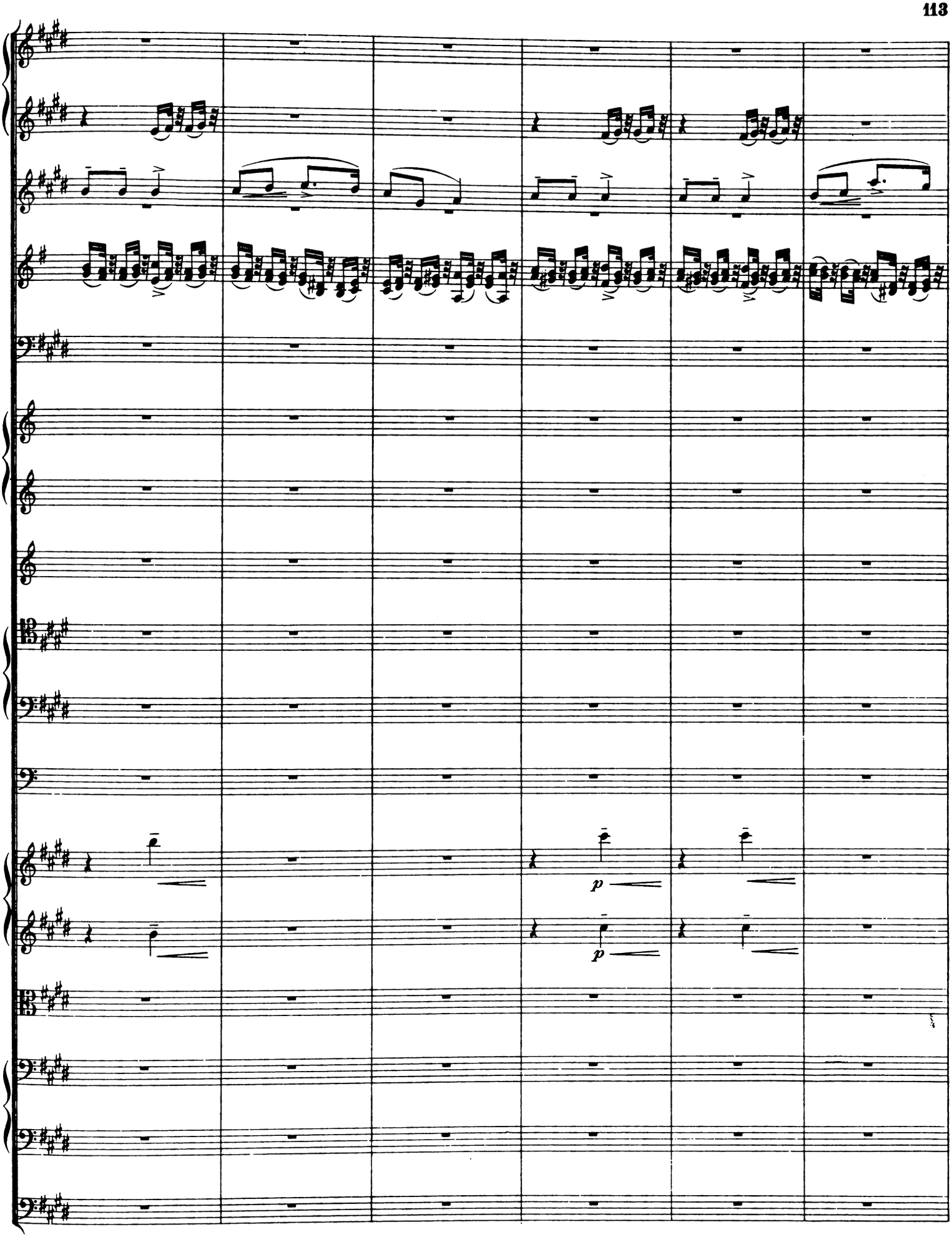

sempre pp
sempre pp
sempre pp
sempre pp
sempre pp

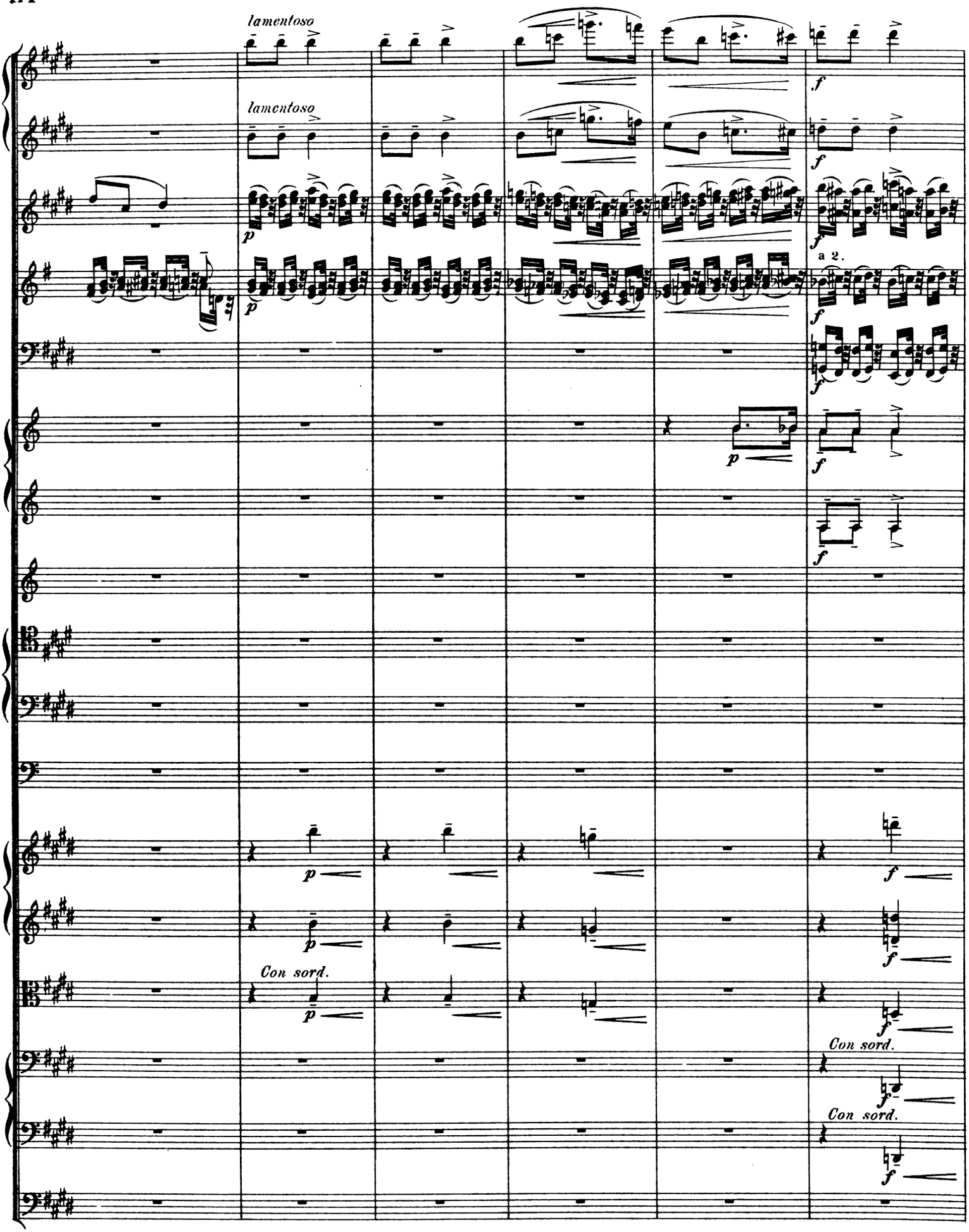

poco
cresc.
dim.
poco
cresc.
dim.
poco
cresc.
dim.
poco
cresc.
dim.
poco
cresc.
dim.
poco
cresc.
dim.
ten.
poco
cresc.
dim.
ten.
poco
cresc.
dim.

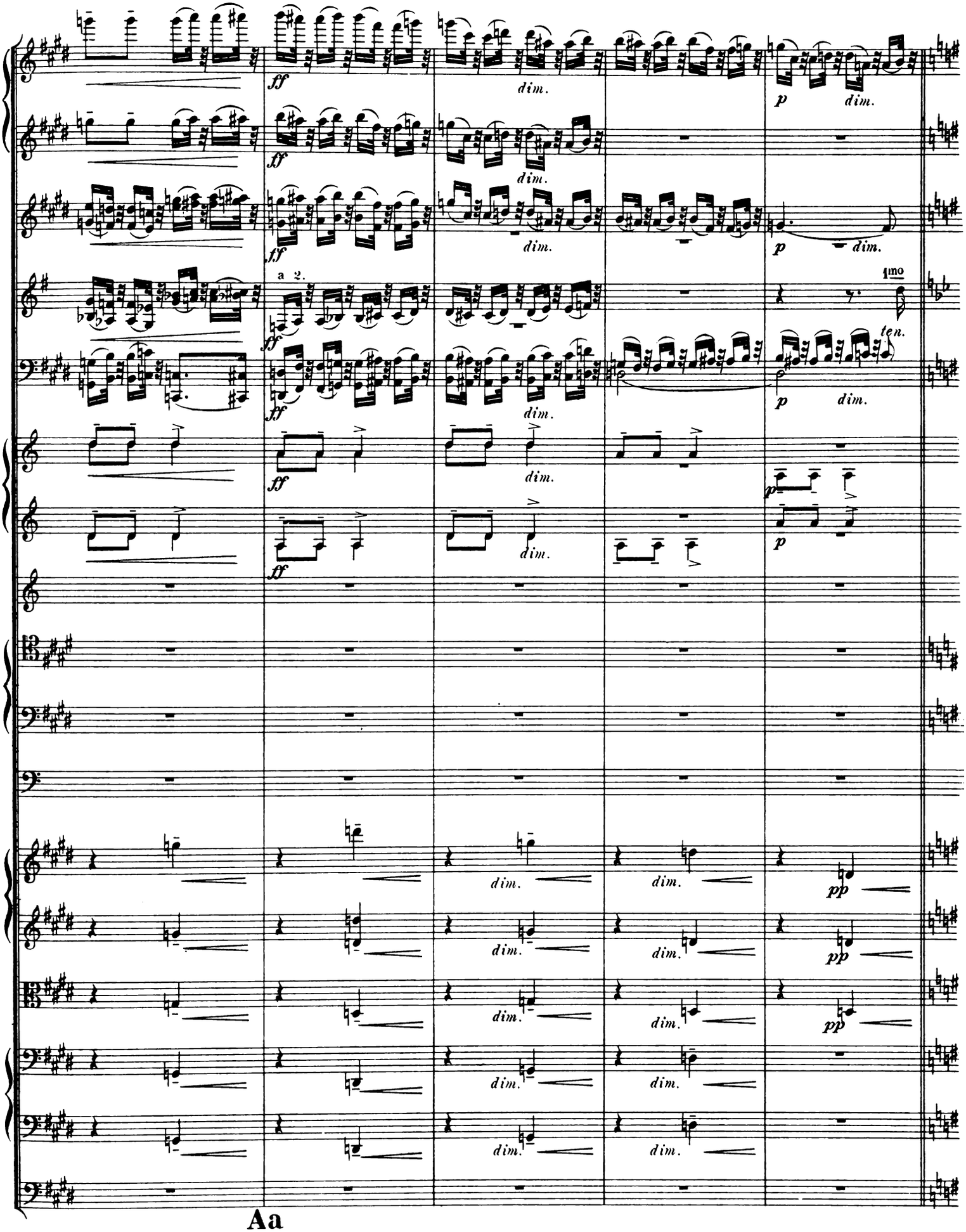

lamentoso
ten.
dim.
a 2.
fp
pp
p
Y

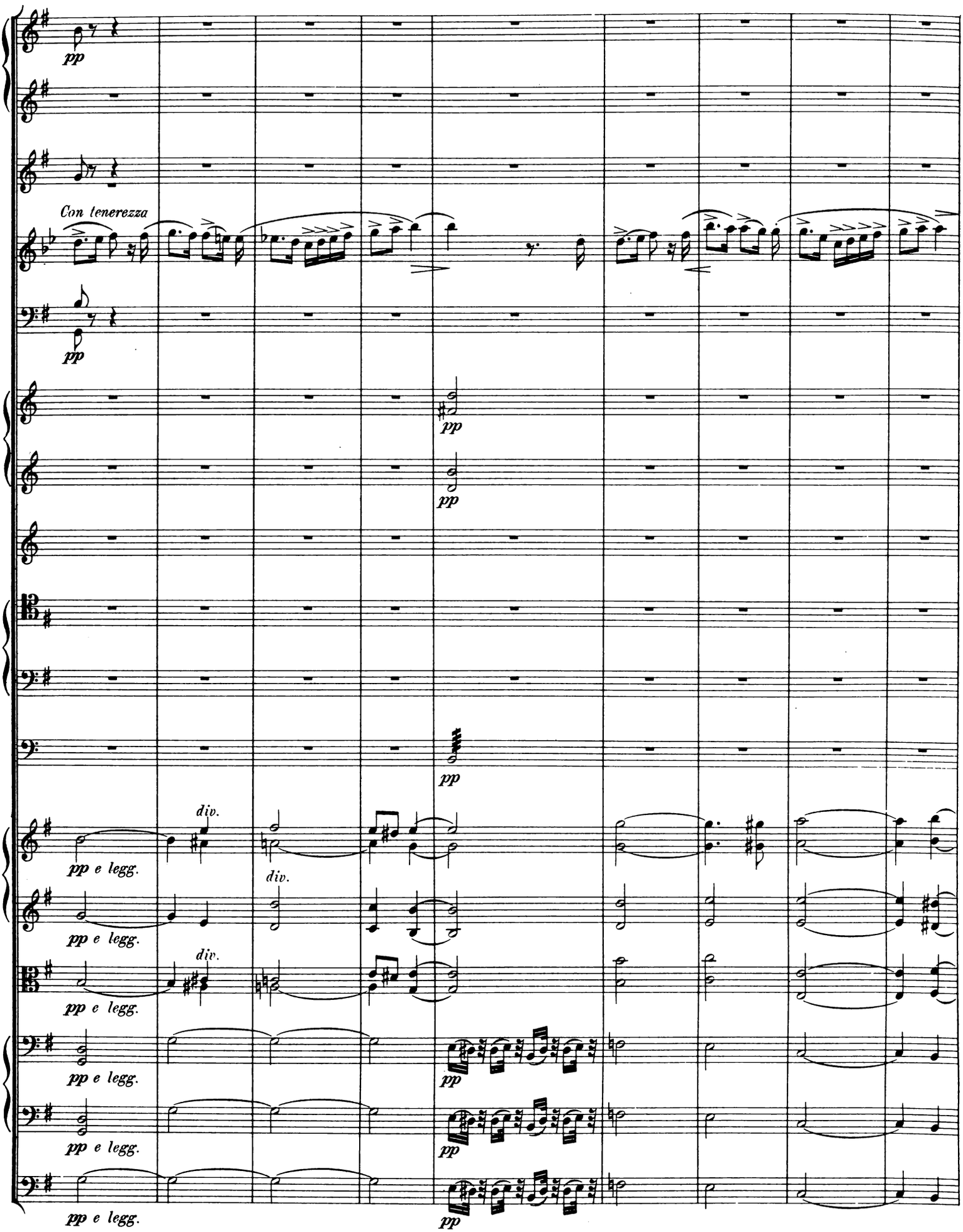

a 2.
a 2.
a 2.
a 2.
a 2.
cresc.
cresc.
dim.
dim.
dim.
dim.
cresc.

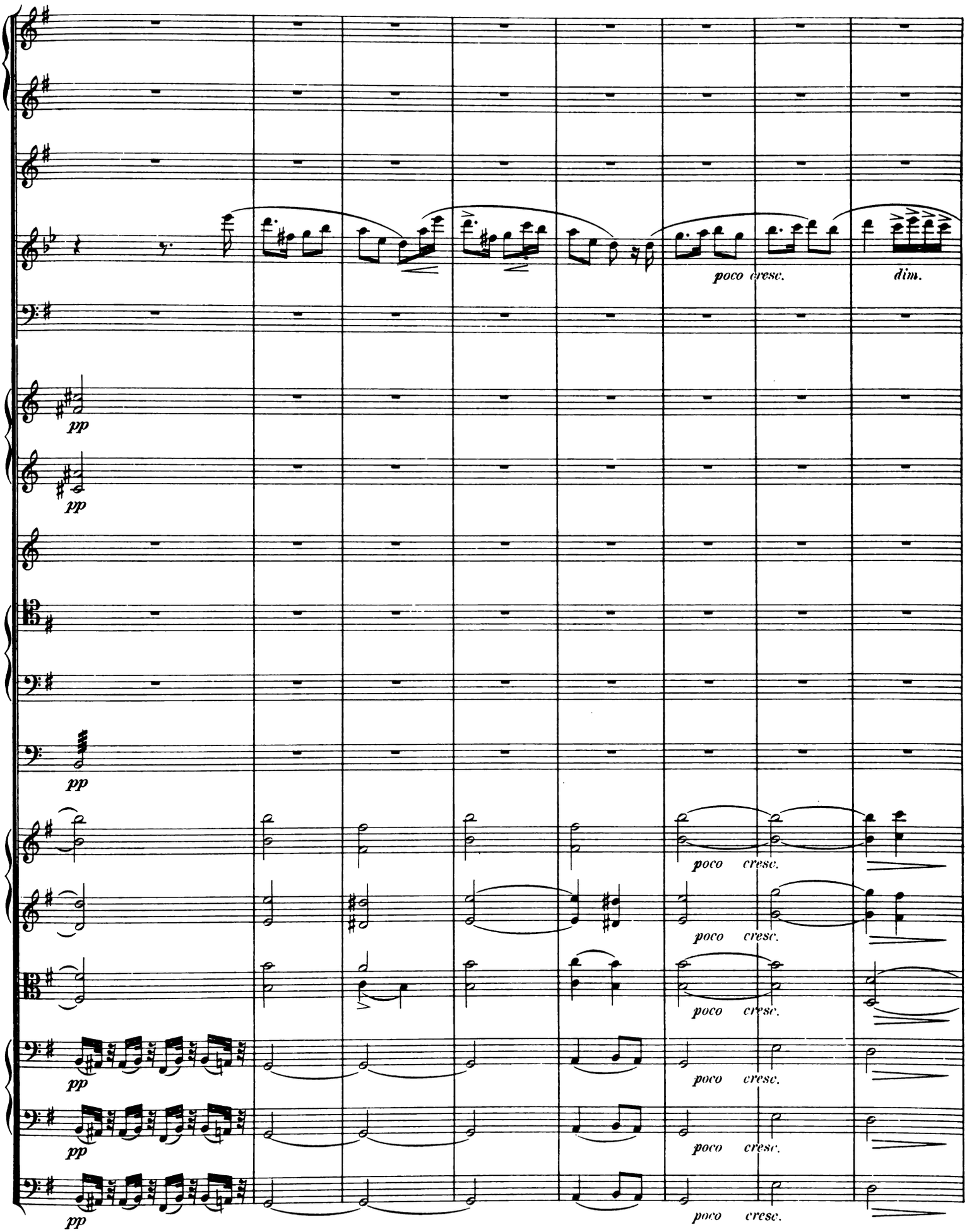

Z
cresc.
sf
dim.
pp
p lamentoso
fp
Con sord.
p
Z

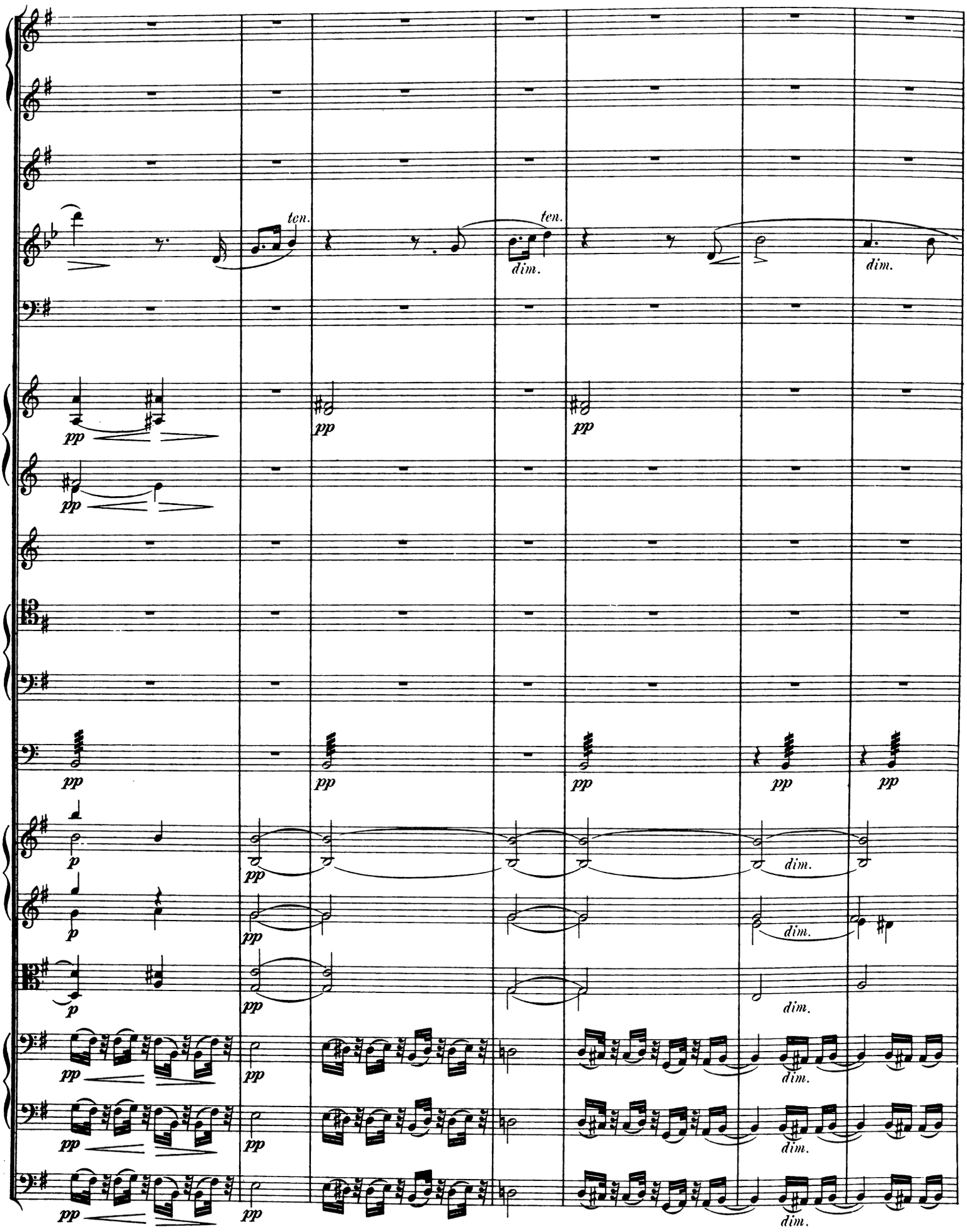

p
p

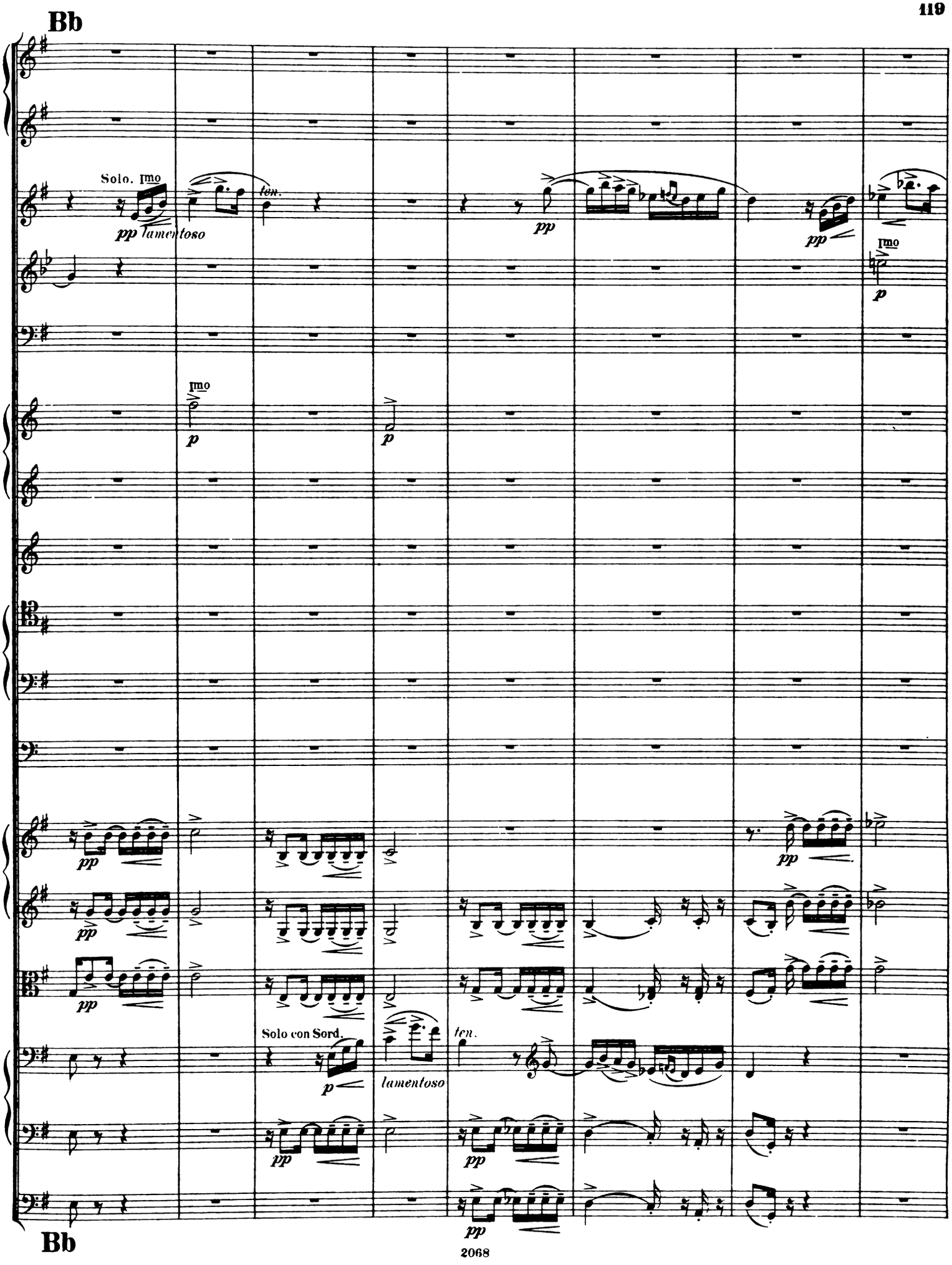

lamentoso
lamentoso
a 2.
Con sord.
Con sord.
Con sord.

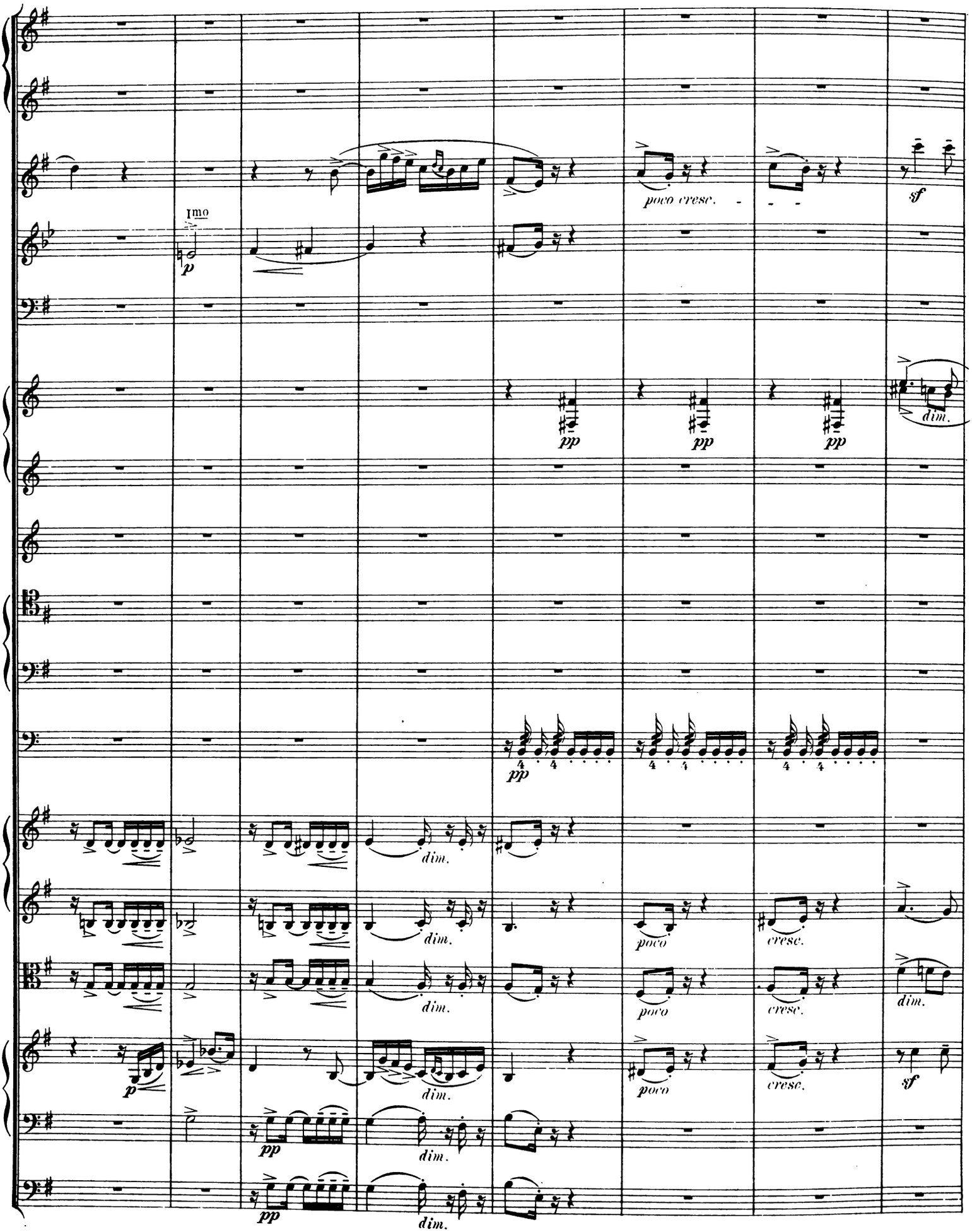

ff
dim.
p
a 2.
1mo
ten.
pp

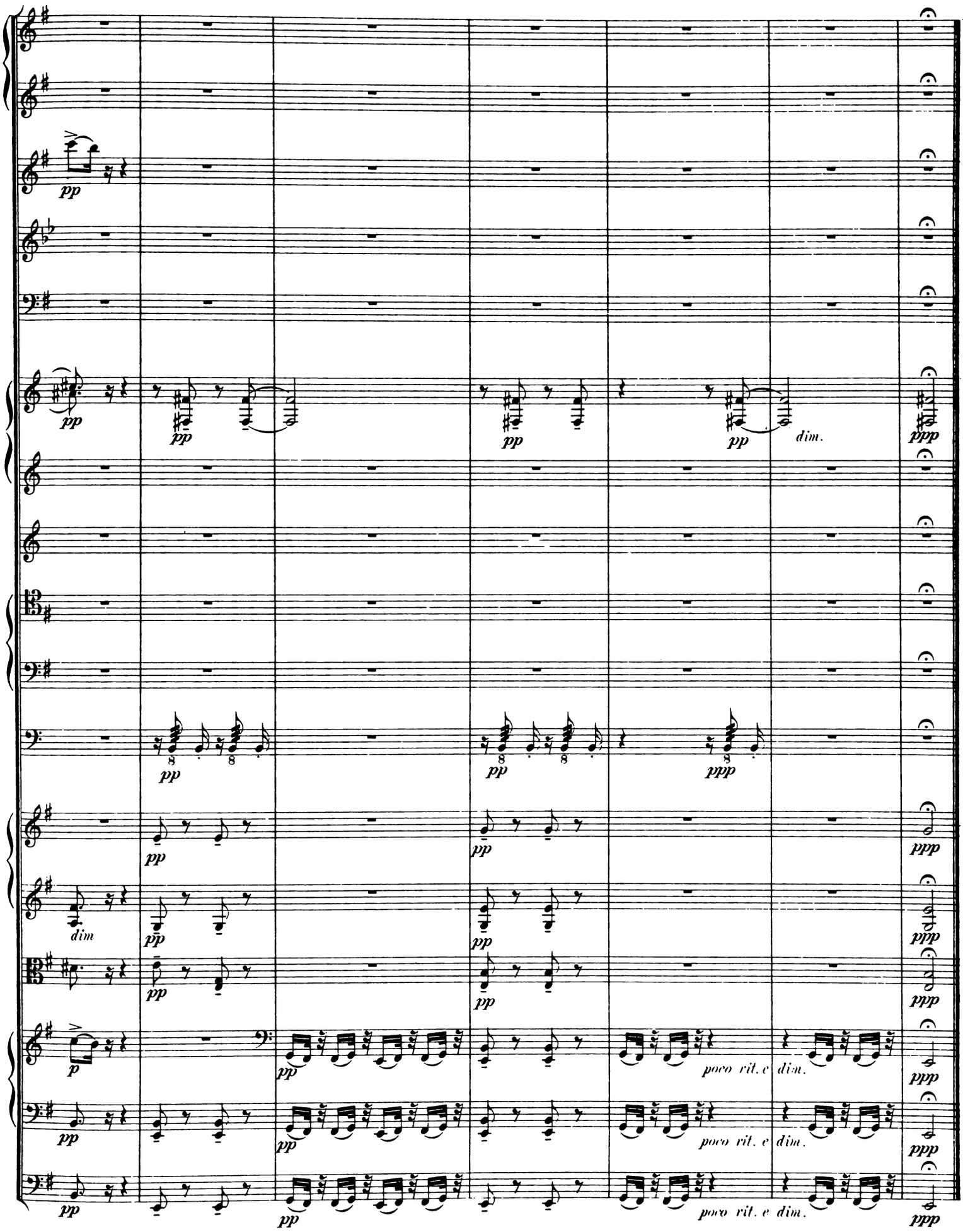

pp
Con tenerezza
pp
pp
pp
pp
div.
pp e legg.
div.
pp e legg.
div.
pp e legg.
pp e legg.
pp
pp e legg.
pp
pp e legg.
pp


poco cresc.
dim.
pp
pp
pp
pp
pp
pp
poco cresc.
poco cresc.
poco cresc.
poco cresc.
poco cresc.
poco cresc.


ten.
ten.
dim.
dim.
pp
pp
pp
pp
pp
pp
pp
pp
pp
p
p
p
pp
pp
pp
dim.
dim.
dim.
pp
pp
pp
pp
pp
pp
dim.
dim.
dim.

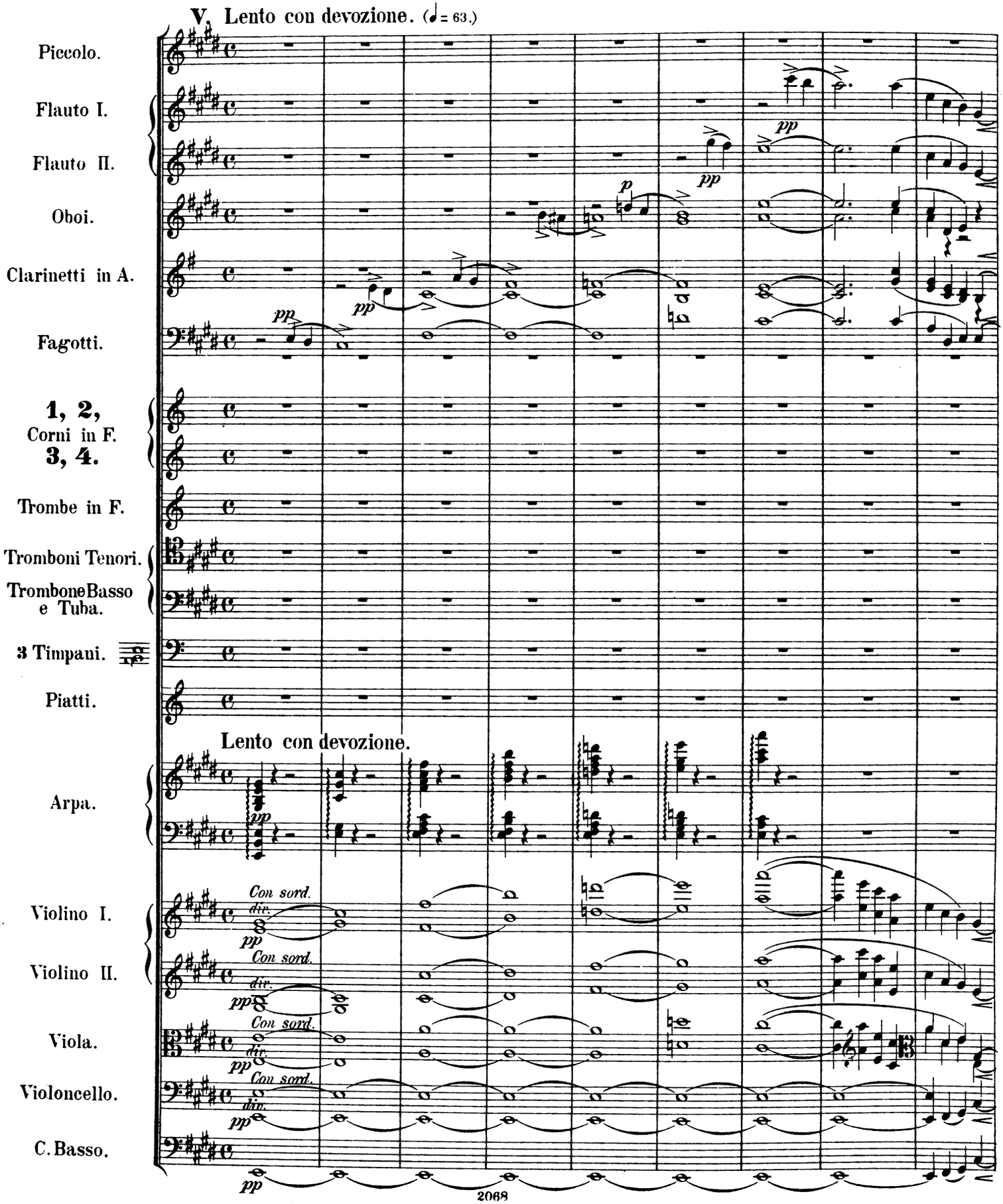

Bb
Solo. Imo
pp lamentoso
ten.
pp
pp
Imo
p
Imo
p
p
pp
pp
pp
pp
Solo con Sord.
p
lamentoso
ten.
pp
pp
pp
Bb

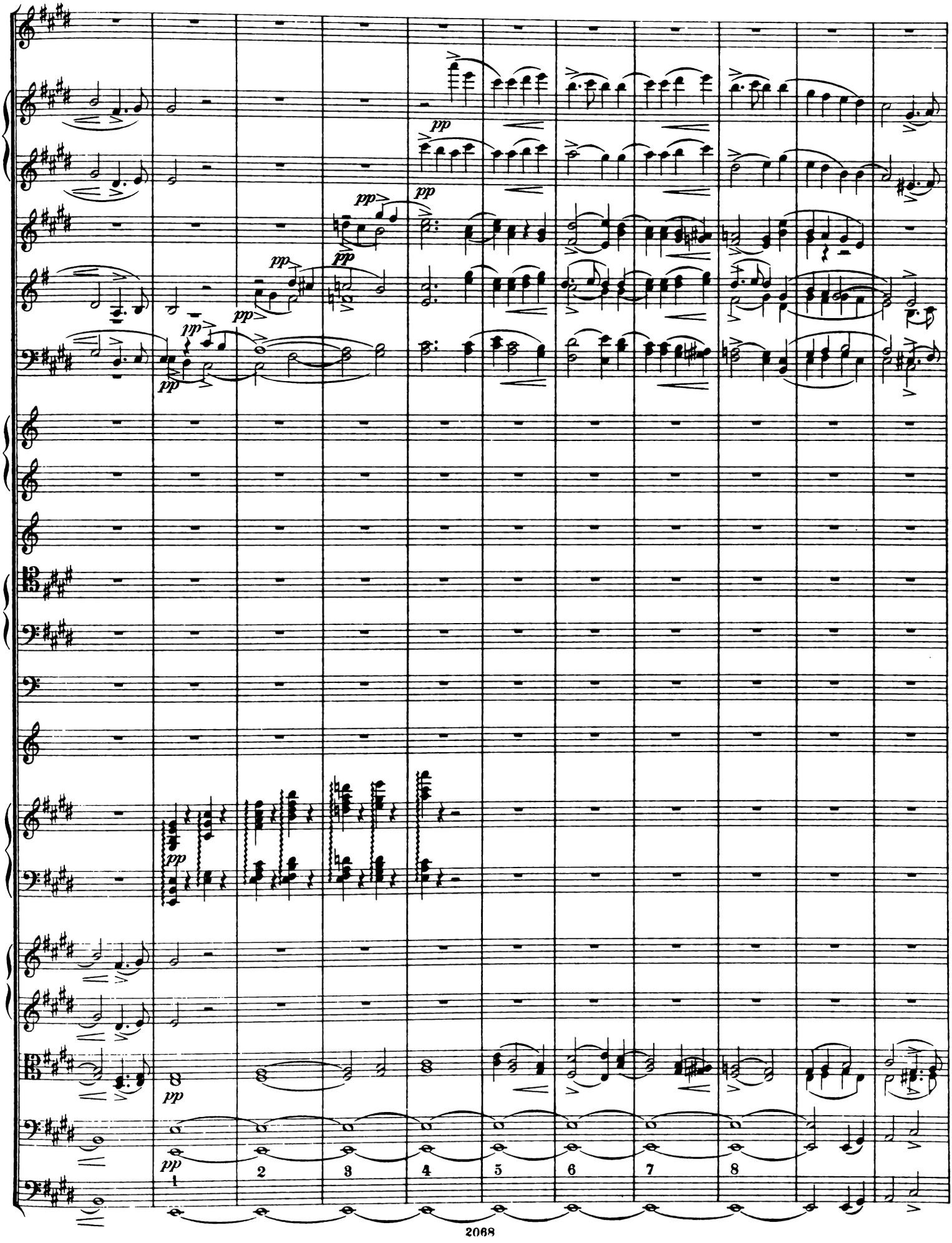

1mo
p
poco cresc.
sf
pp
dim.
poco
cresc.

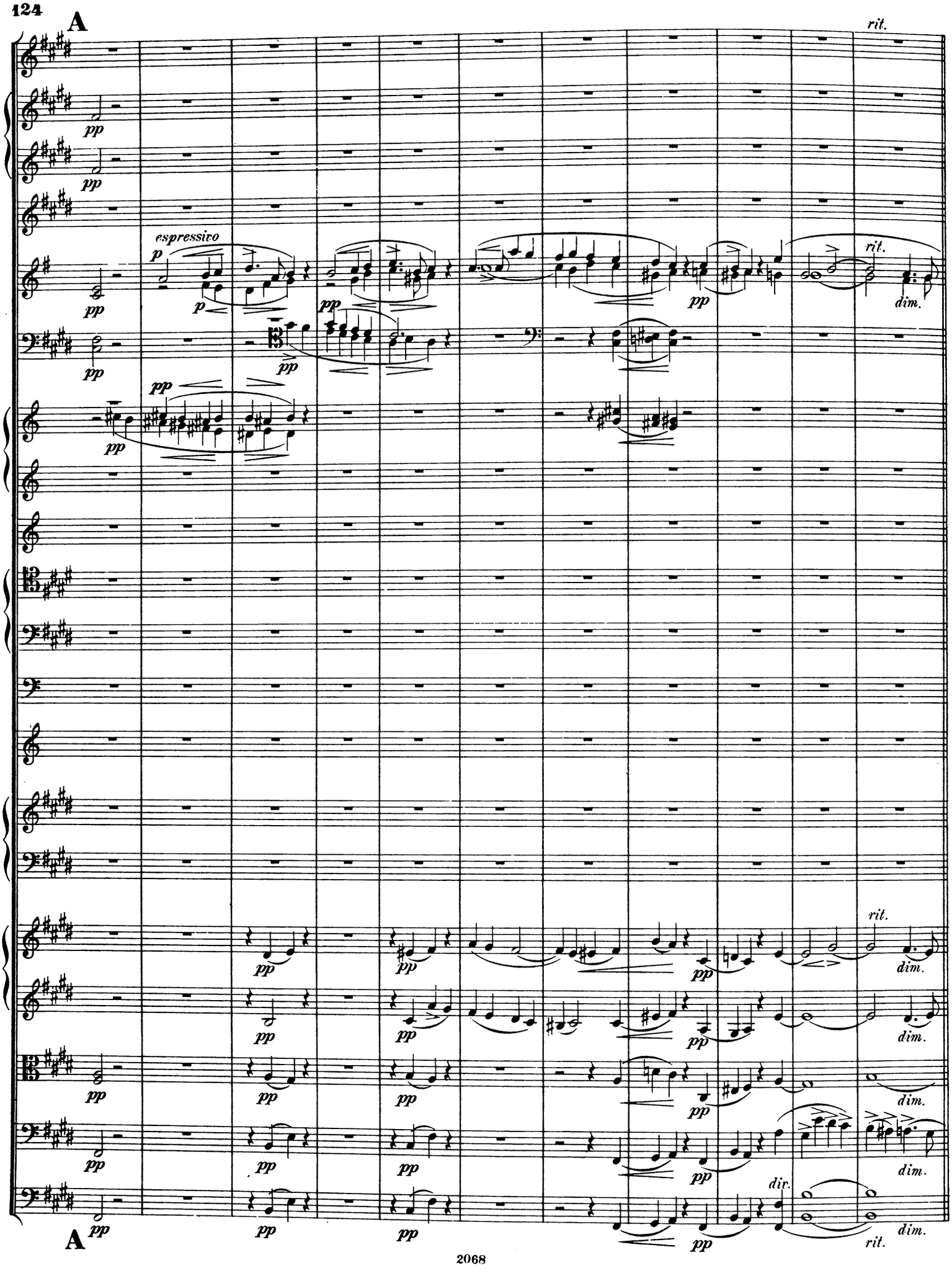

pp
dim.
ppp
poco rit. e dim.

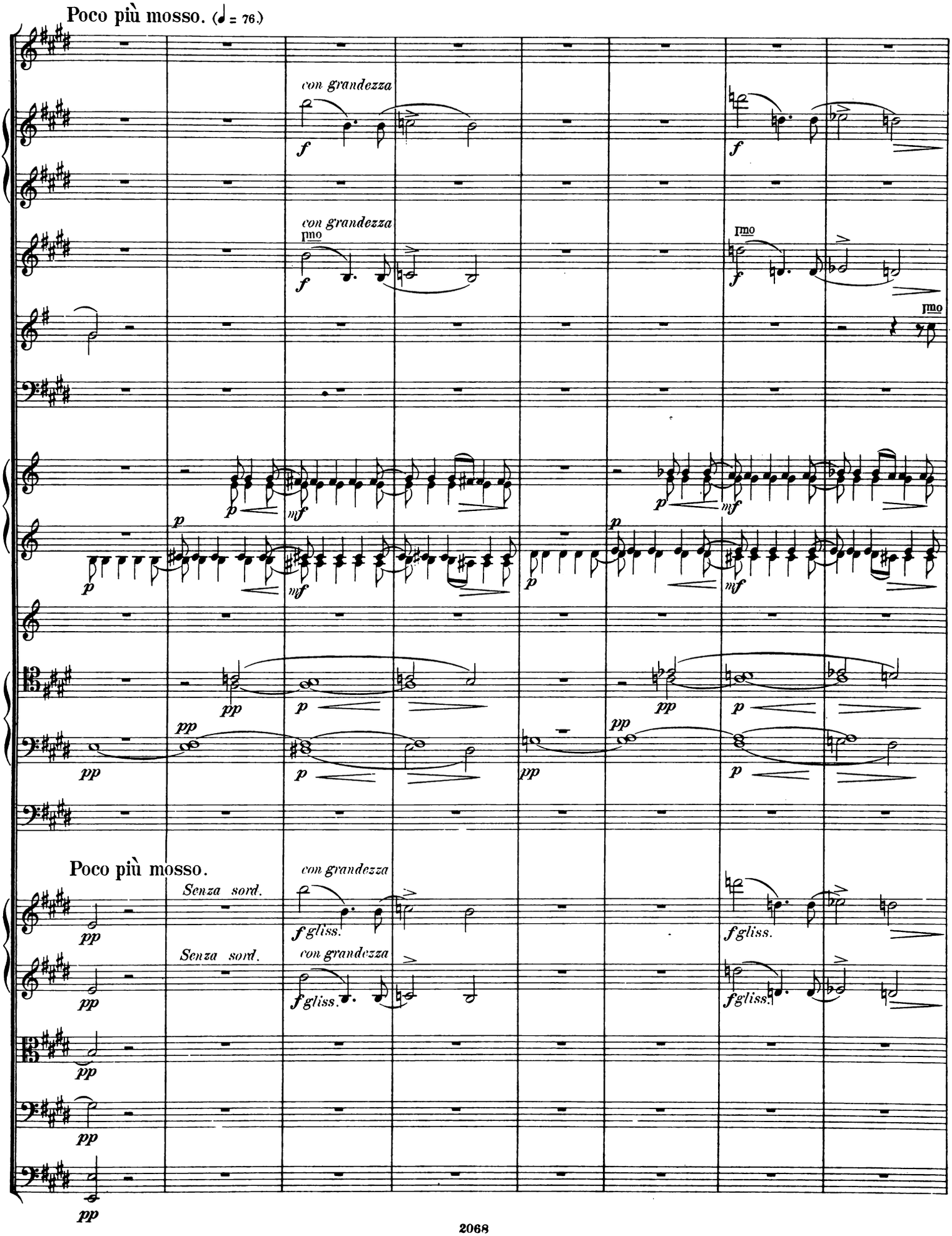
DEUXIÈME PARTIE.

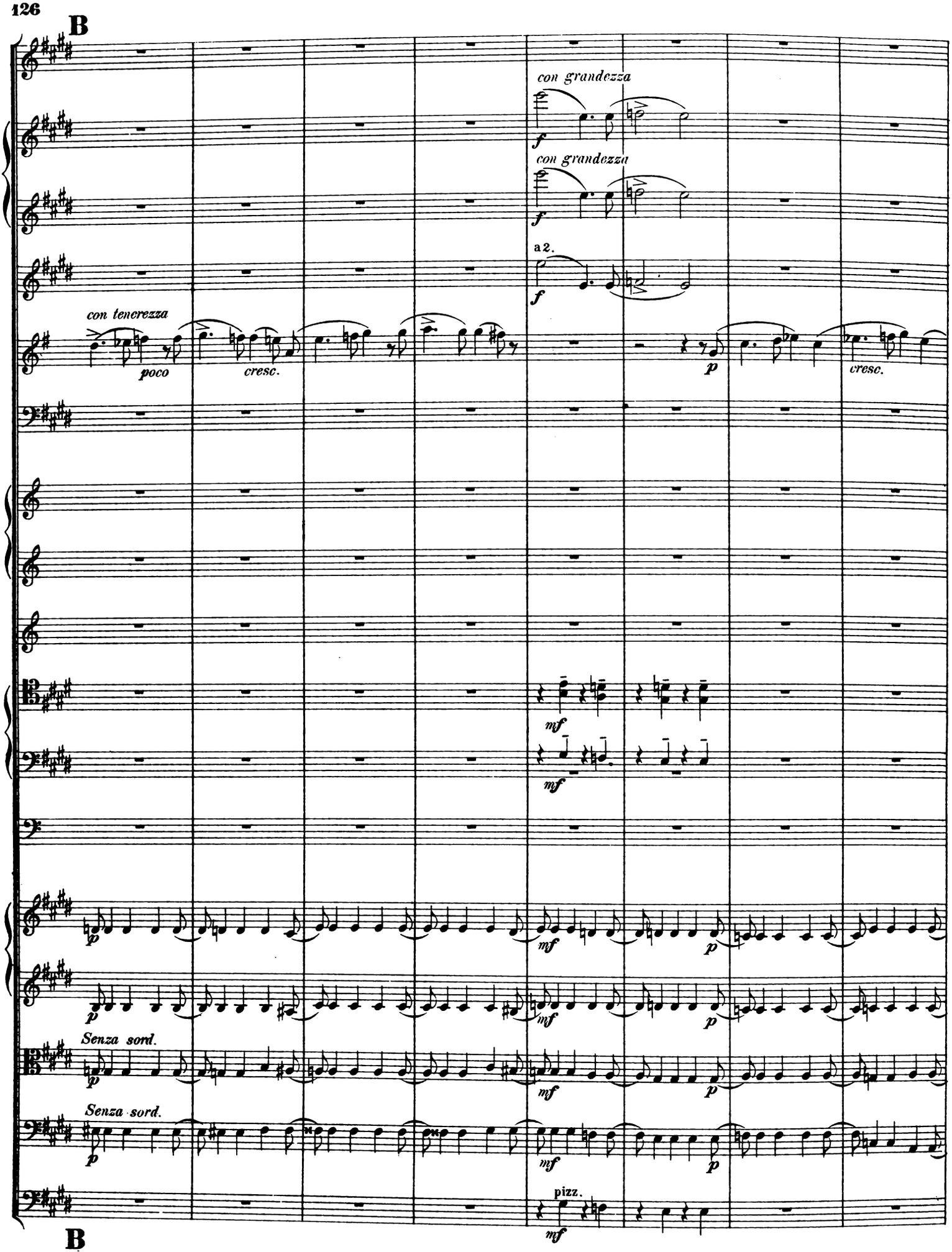
V. Lento con devozione.
VI. Allegro.
VII. Maestoso religioso.

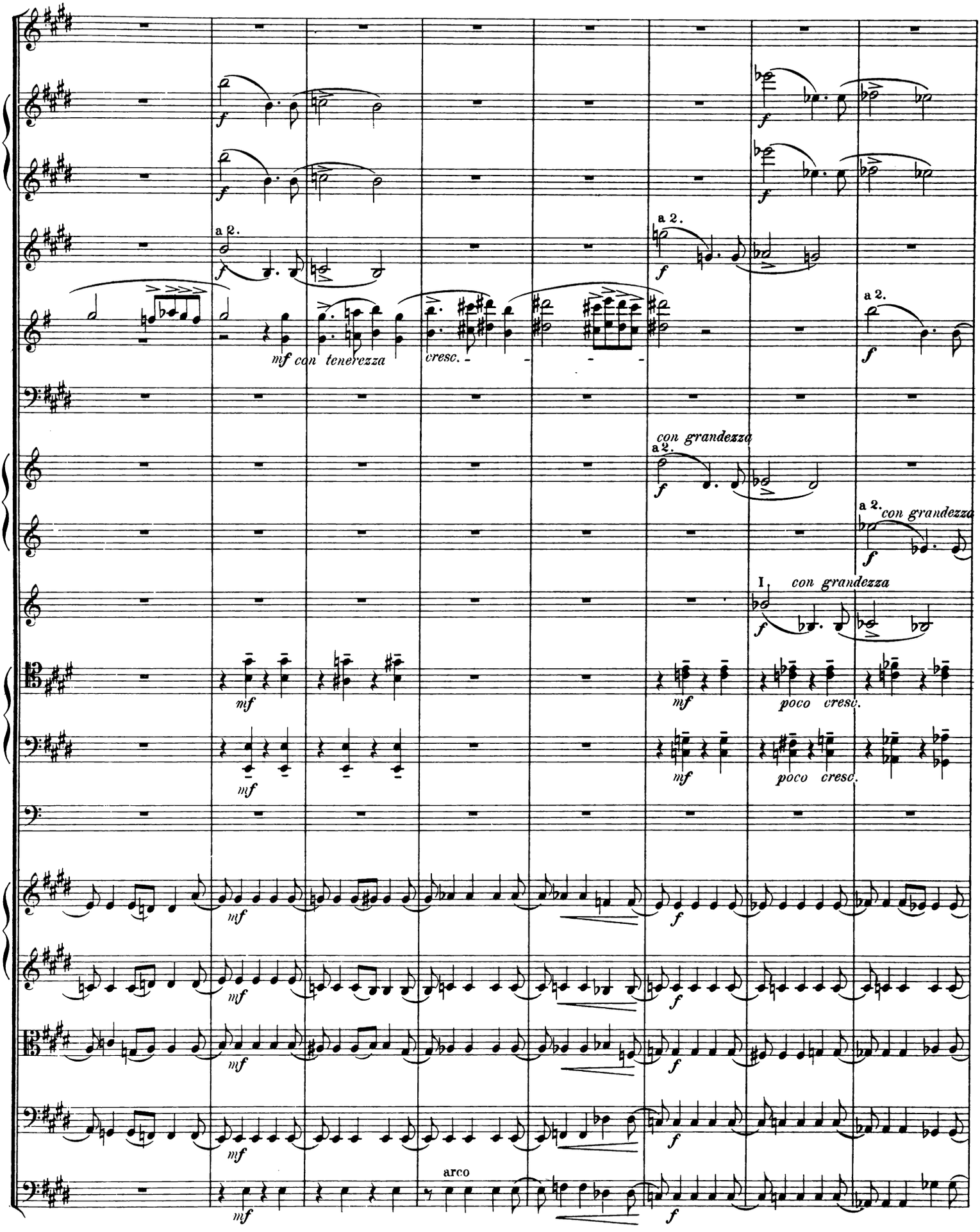


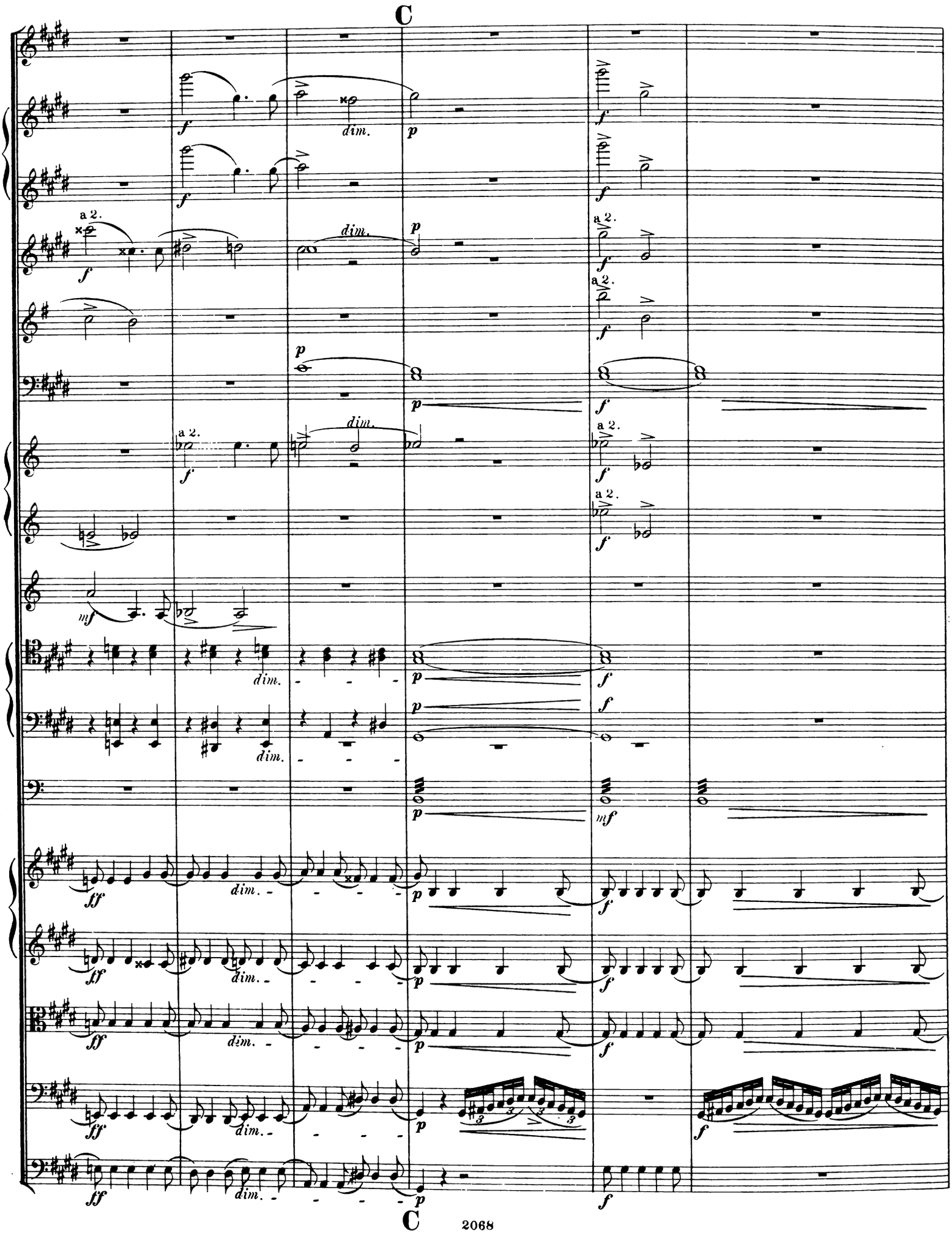

pp
1
2
3
4
5
6
7
8

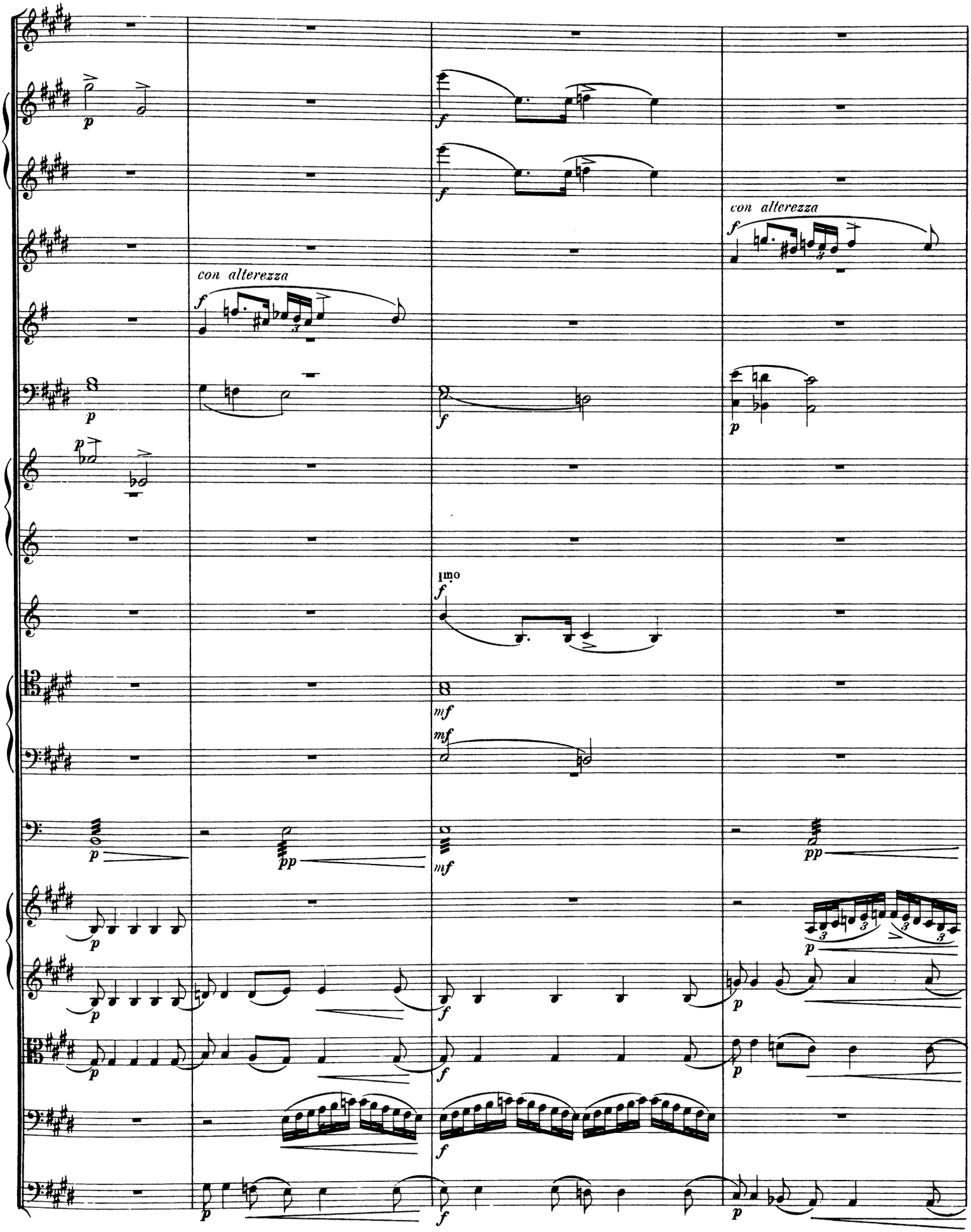

A
rit.
espressivo
p
pp
dim.
div.
A

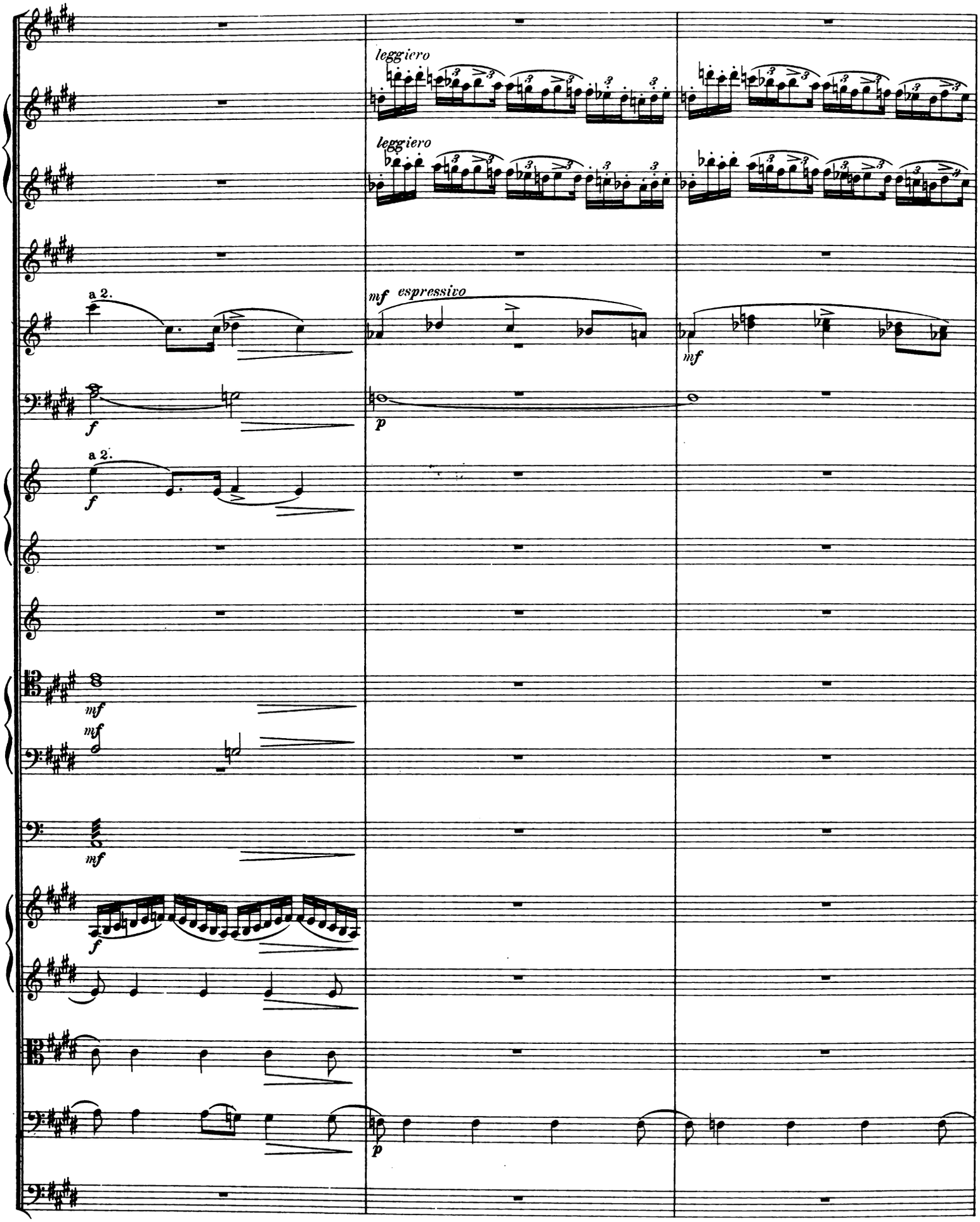

Poco più mosso. (♩ = 76.)
con grandezza
f
con grandezza
Imo
f
Imo
f
Imo
p
mf
p
mf
p
mf
p
mf
pp
p
pp
p
pp
p
pp
p
pp
p
Poco più mosso.
Senza sord.
con grandezza
f gliss.
f gliss.
Senza sord.
con grandezza
f gliss.
f gliss.
pp
pp
pp
pp
pp

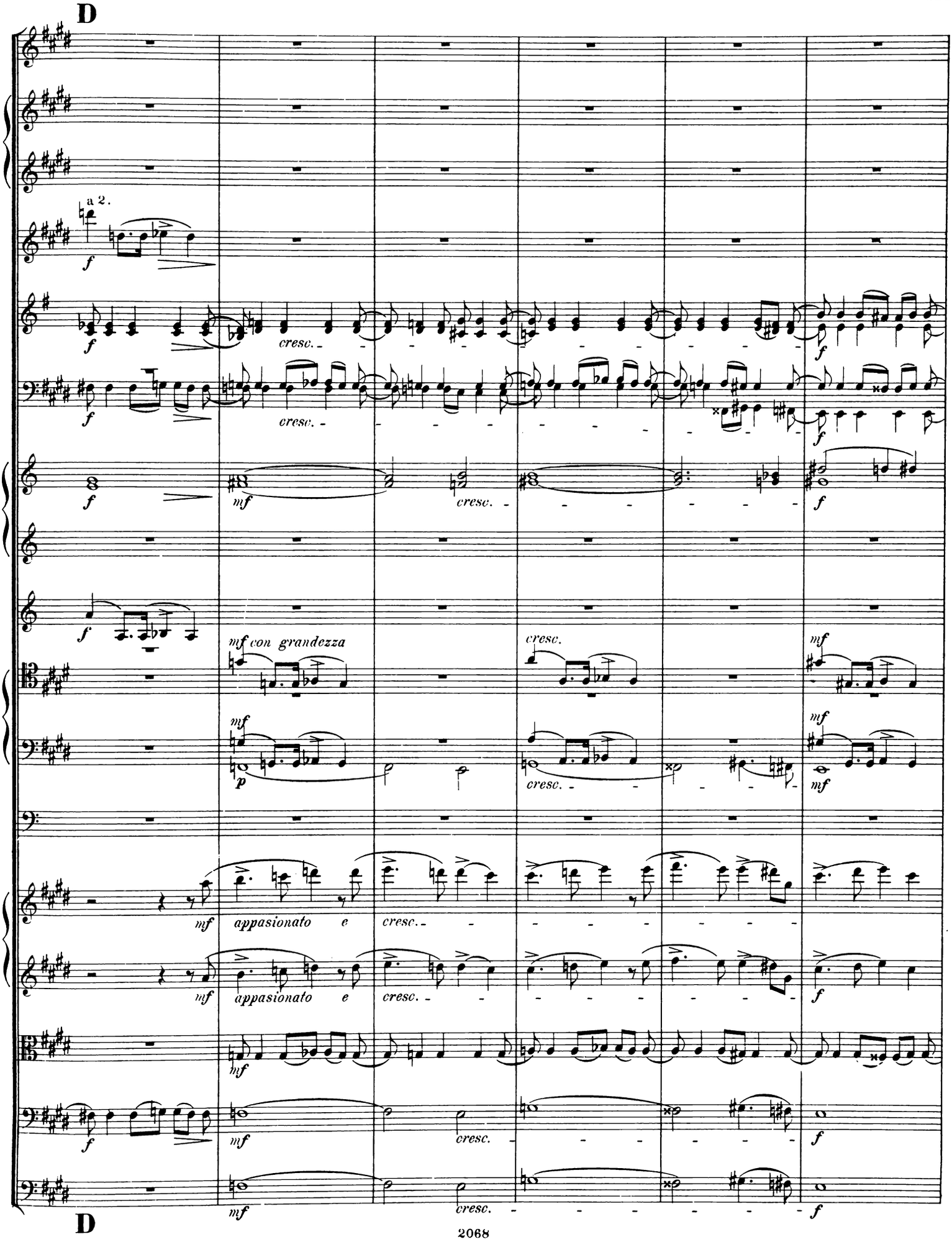

B
con grandezza
f
con grandezza
f
a2.
f
con tenerezza
poco
cresc.
p
cresc.
mf
mf
p
p
mf
p
Senza sord.
p
mf
p
Senza sord.
p
mf
p
pizz.
mf
B

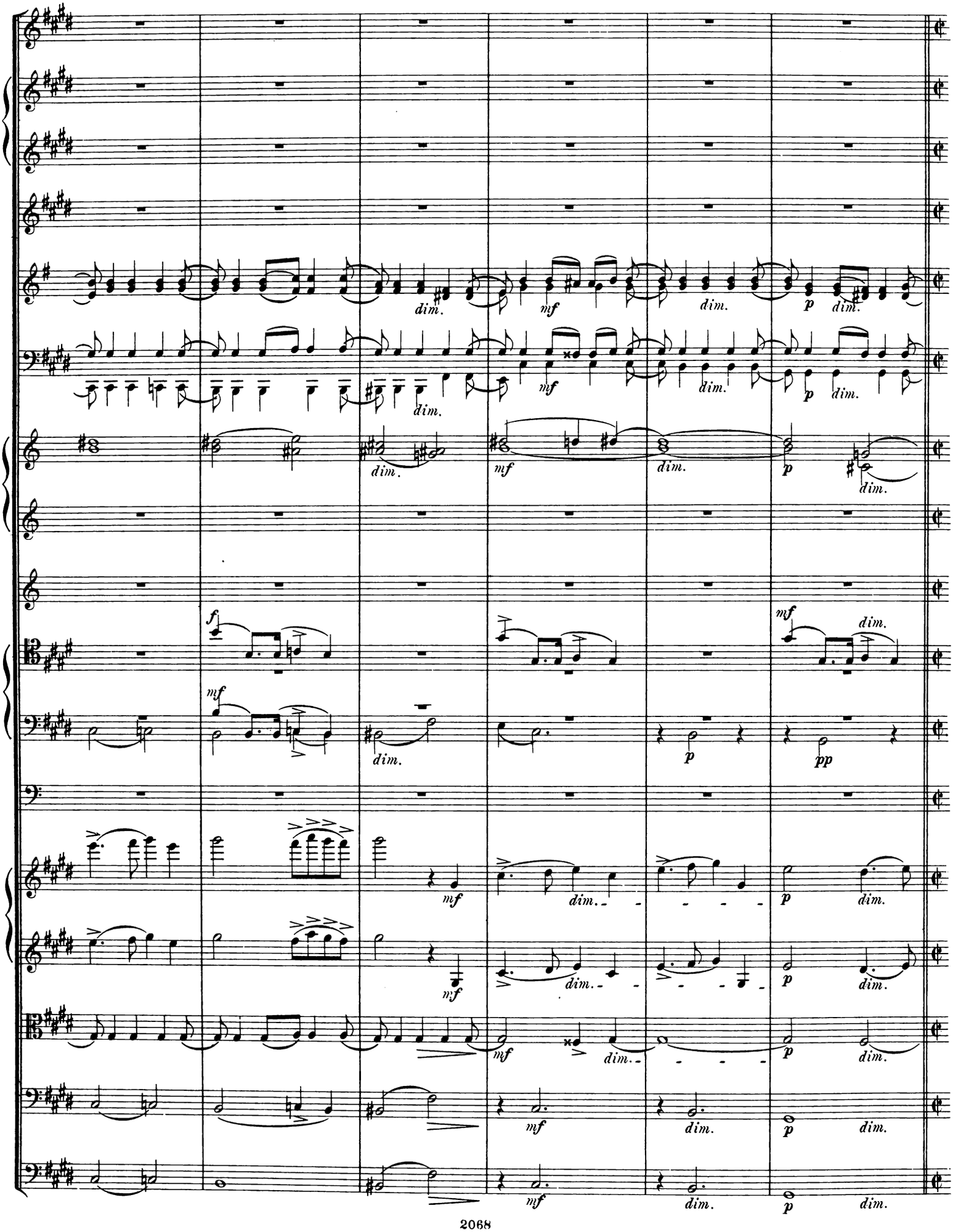

a 2.
mf con tenerezza
cresc.
a 2.
con grandezza
a 2.
con grandezza
I.
con grandezza
poco cresc.
poco cresc.
arco

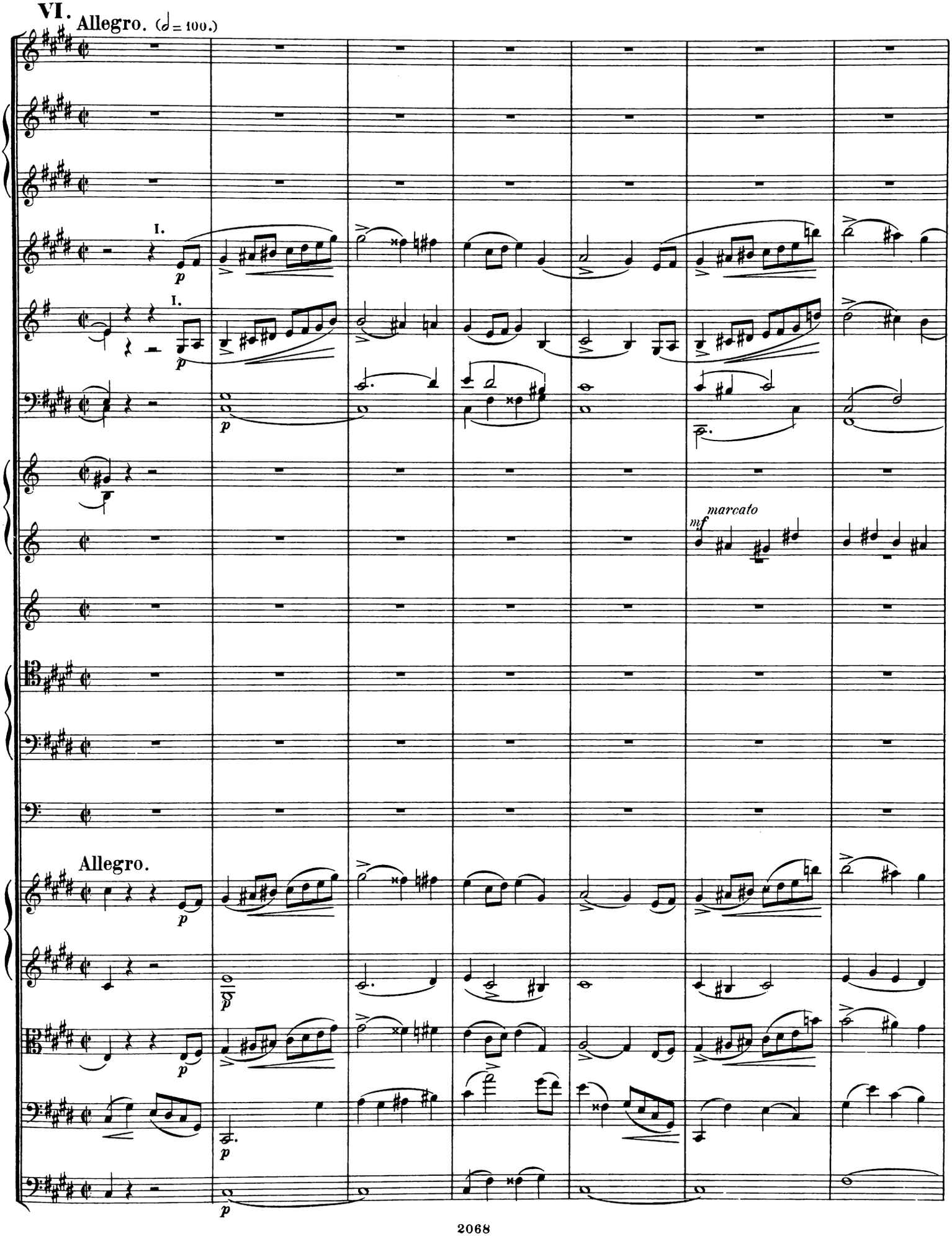

C
a 2.
dim.
C

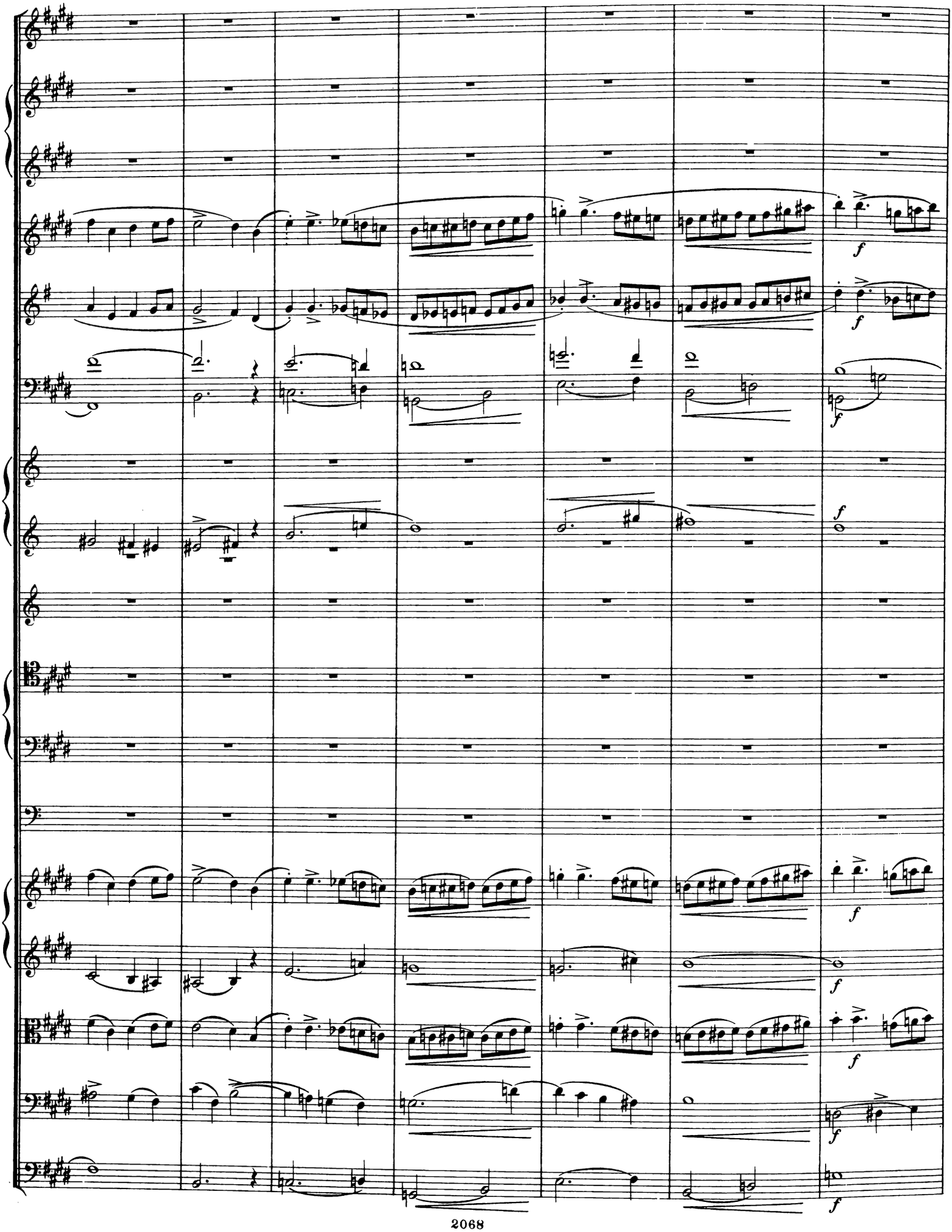

con alterezza
con alterezza
Imo

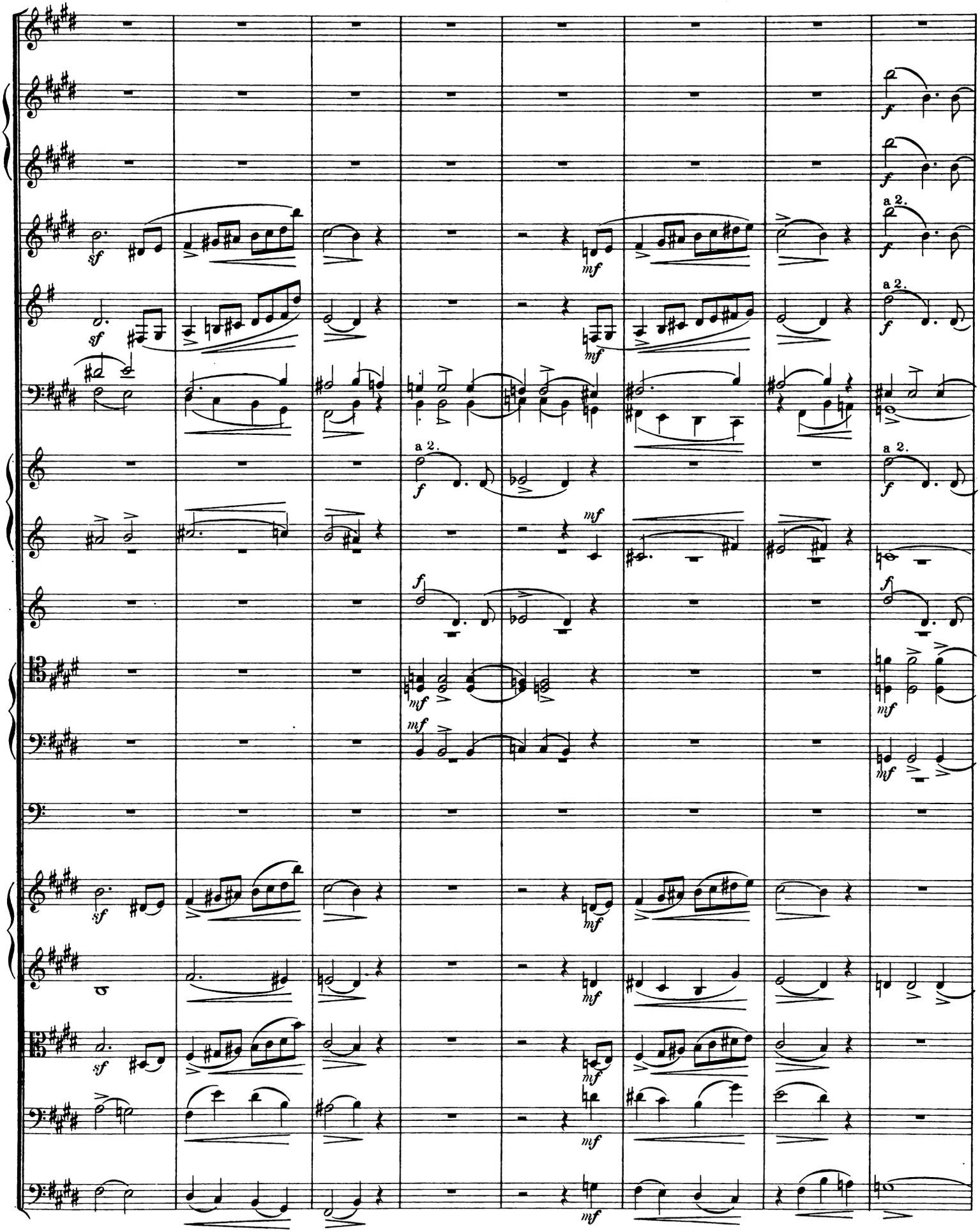

leggiero
leggiero
a 2.
mf espressivo
mf
f
p
a 2.
f
mf
mf
mf
f
p

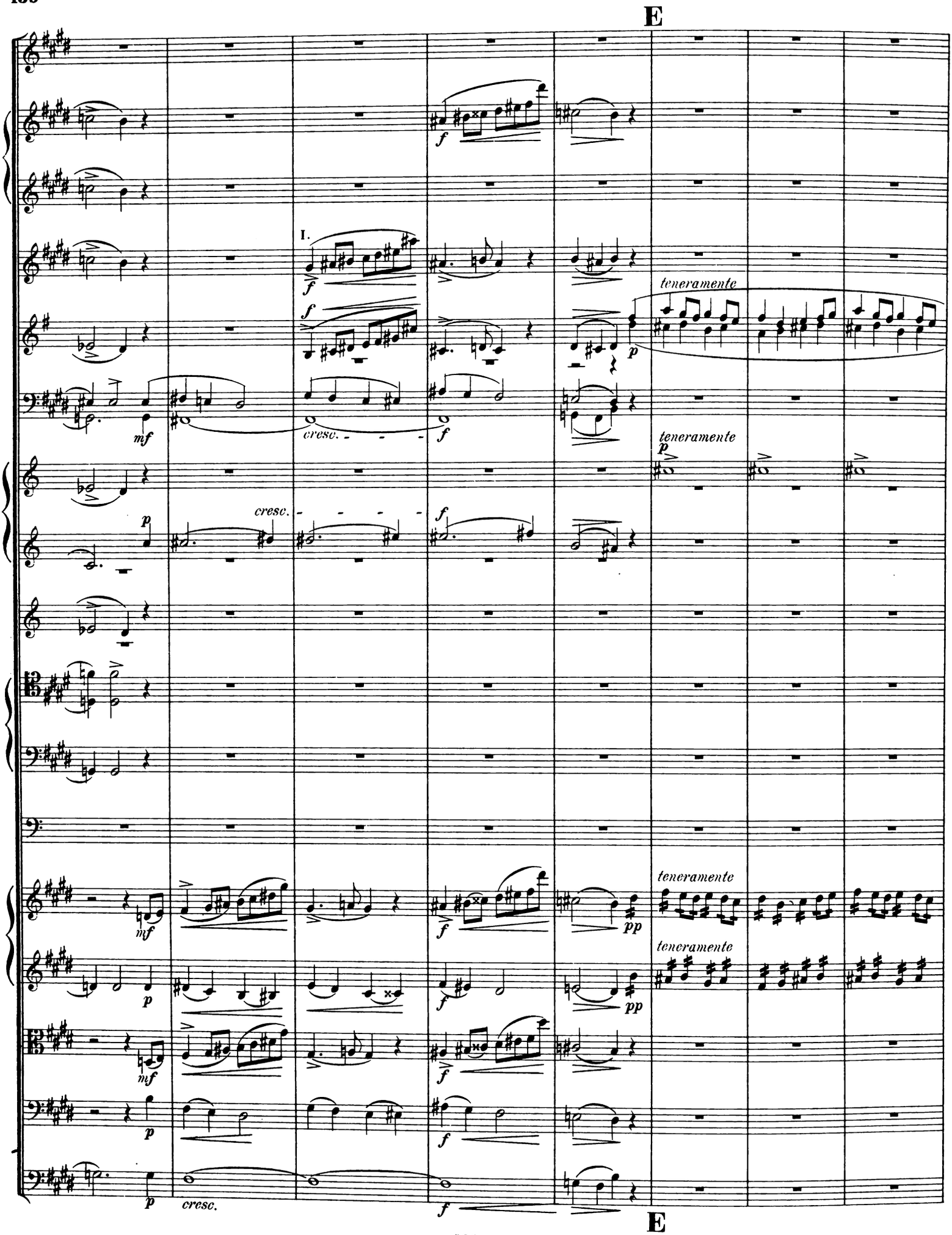

D
a 2.
f
cresc.
mf
mf con grandezza
p
appasionato e
D

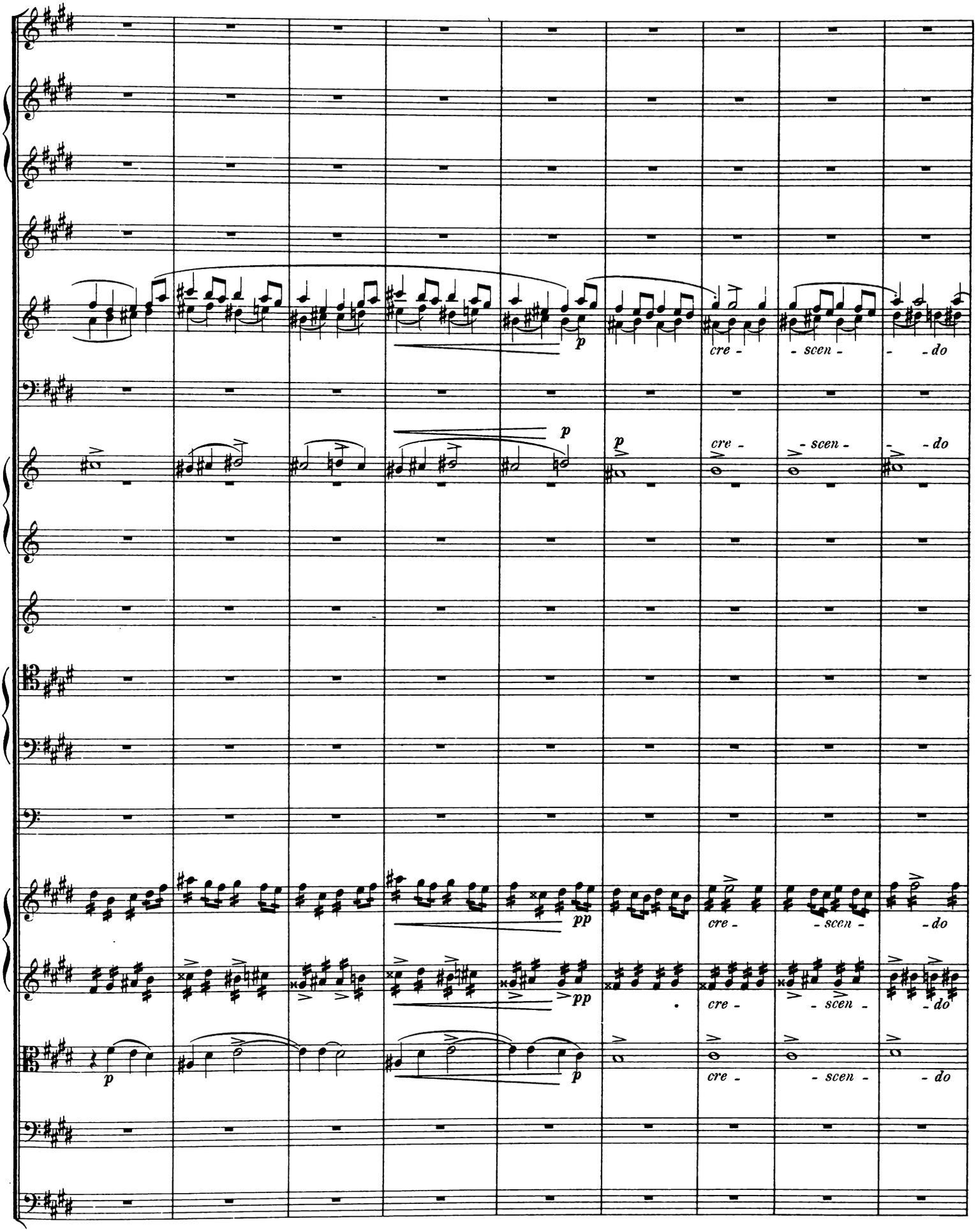

dim.
mf
dim.
p
dim.
mf
dim.
p
dim.
dim.
mf
dim.
p
dim.
f
mf
dim.
mf
dim.
p
pp
mf
dim.
mf
dim.
p
dim.
mf
dim.
p
dim.
mf
dim.
p
dim.
mf
dim.
p
dim.

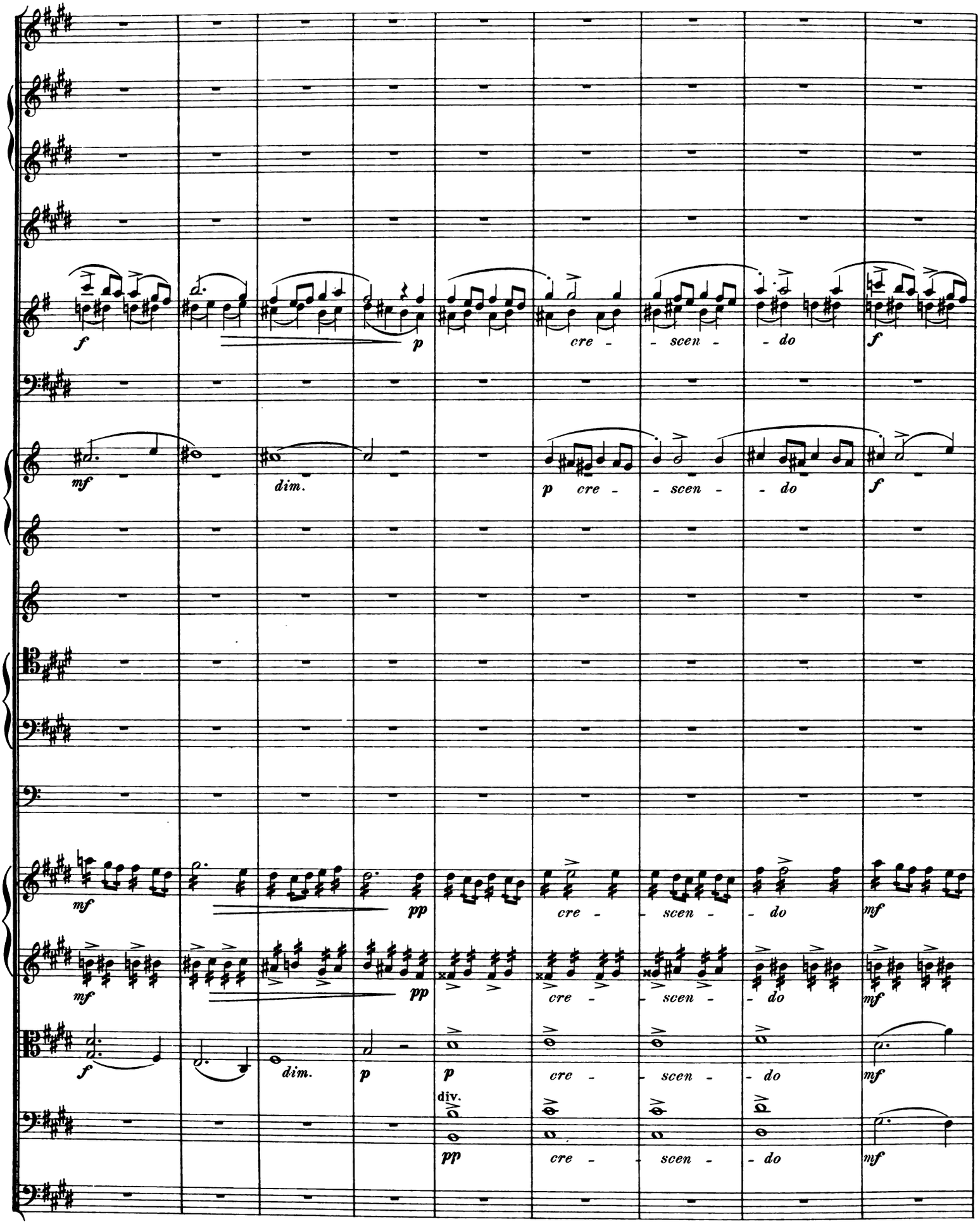

VI. Allegro. (𝅗𝅥 = 100.)
I.
p
I.
p
p
marcato
mf
Allegro.
p
p
p
p

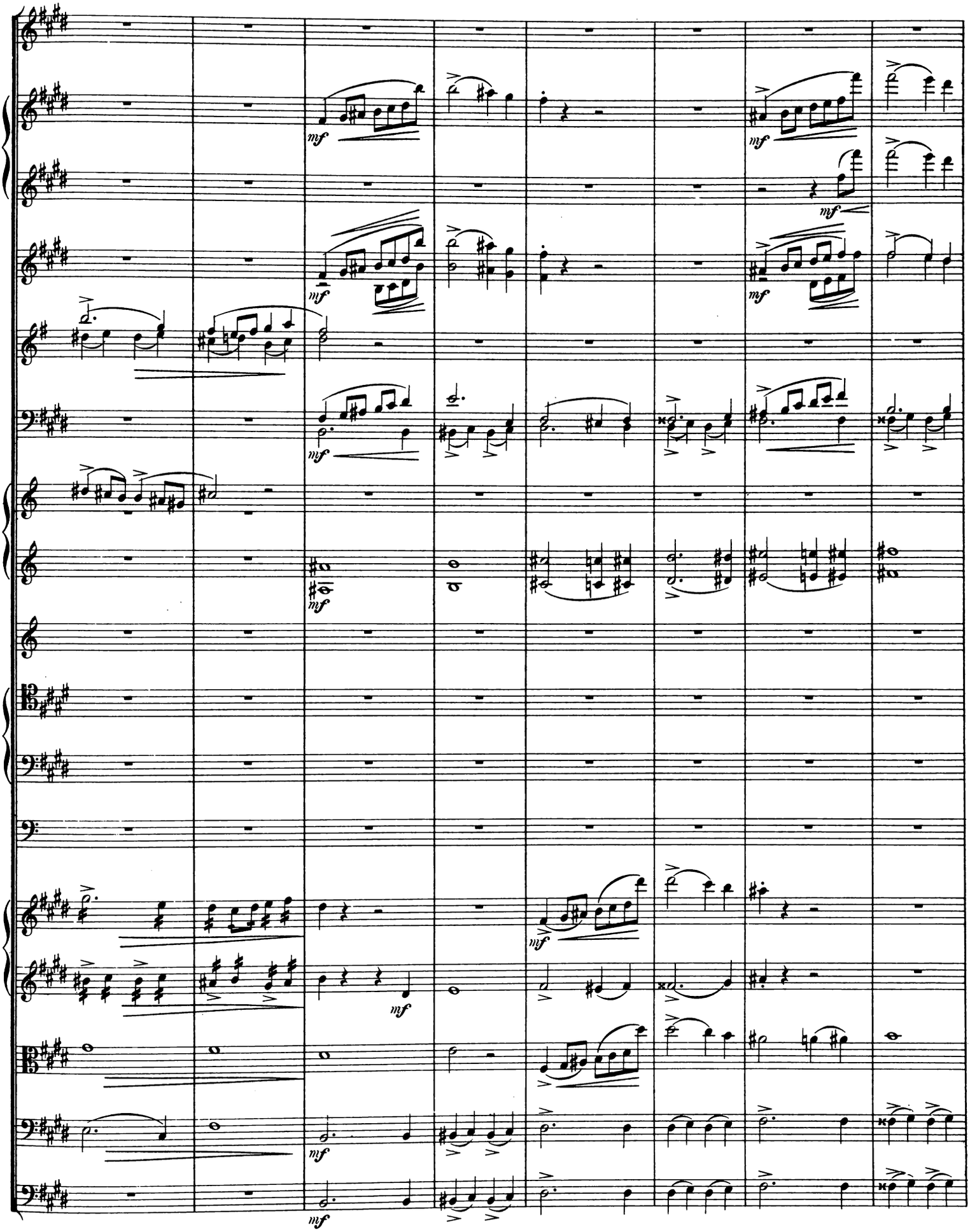


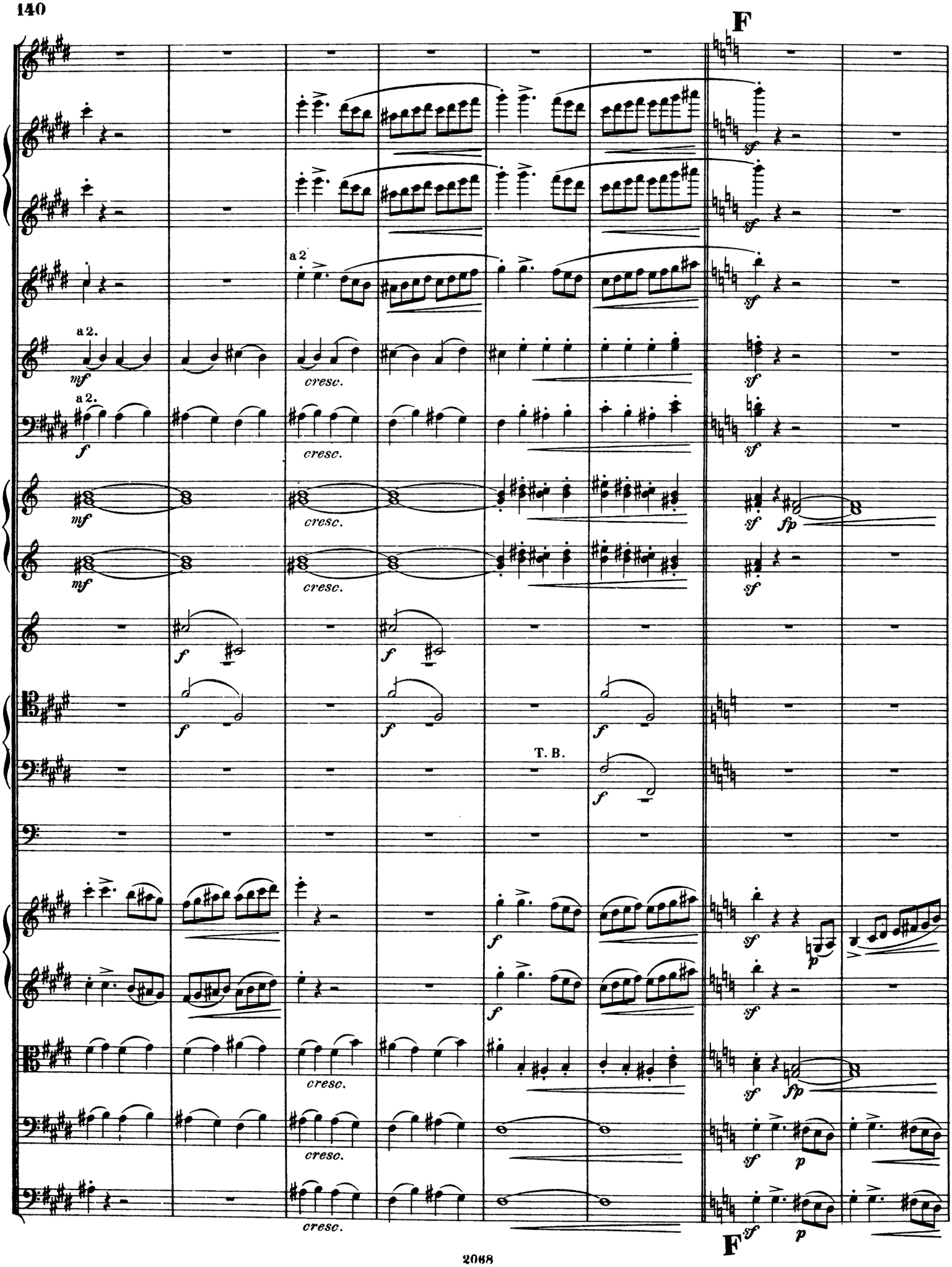

a 2.
a 2.
a 2.
a 2.

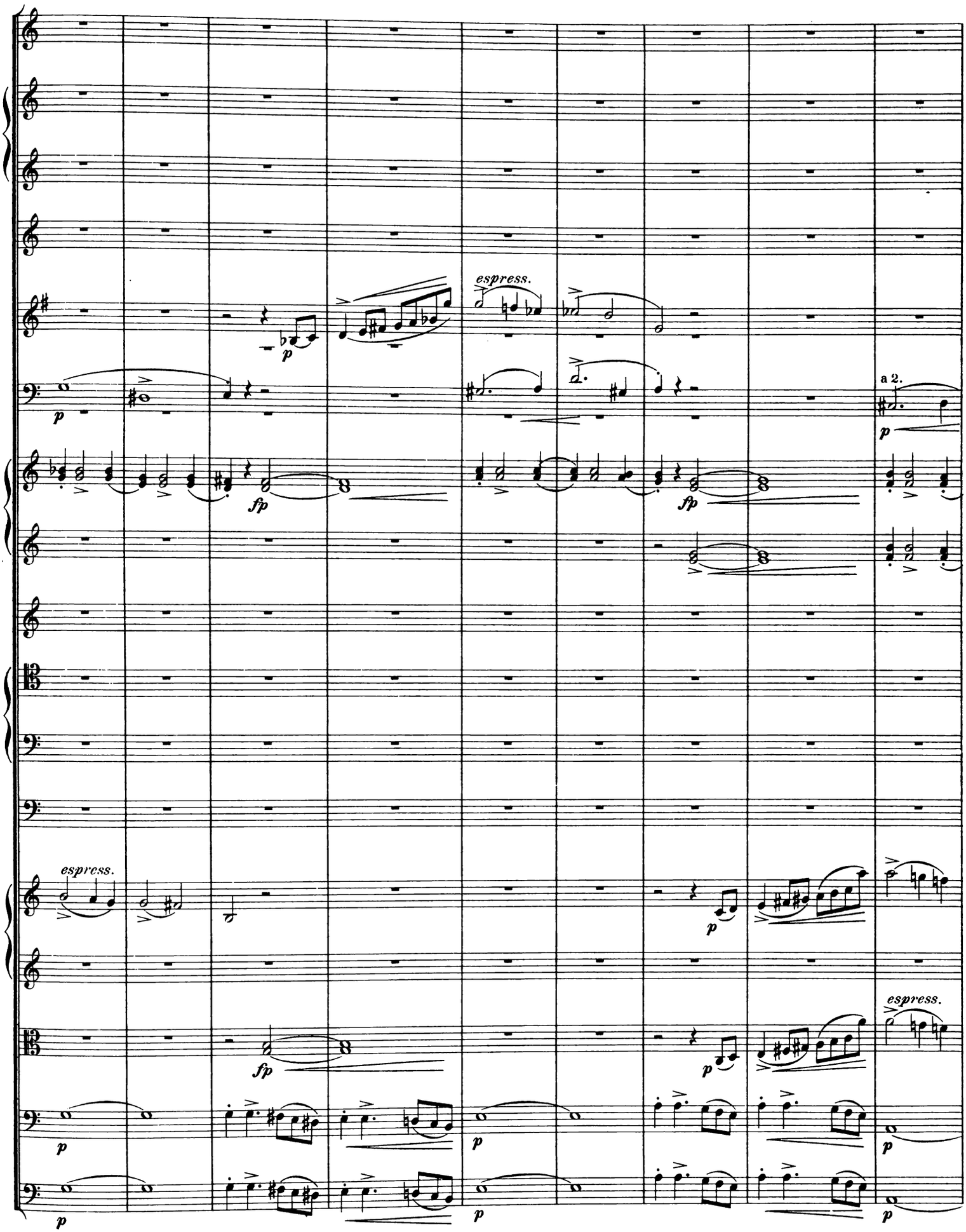

E
I.
f
teneramente
p
mf
cresc.
f
teneramente
p
cresc.
f
mf
f
pp
teneramente
p
mf
f
pp
teneramente
p
mf
f
p
cresc.
f
E

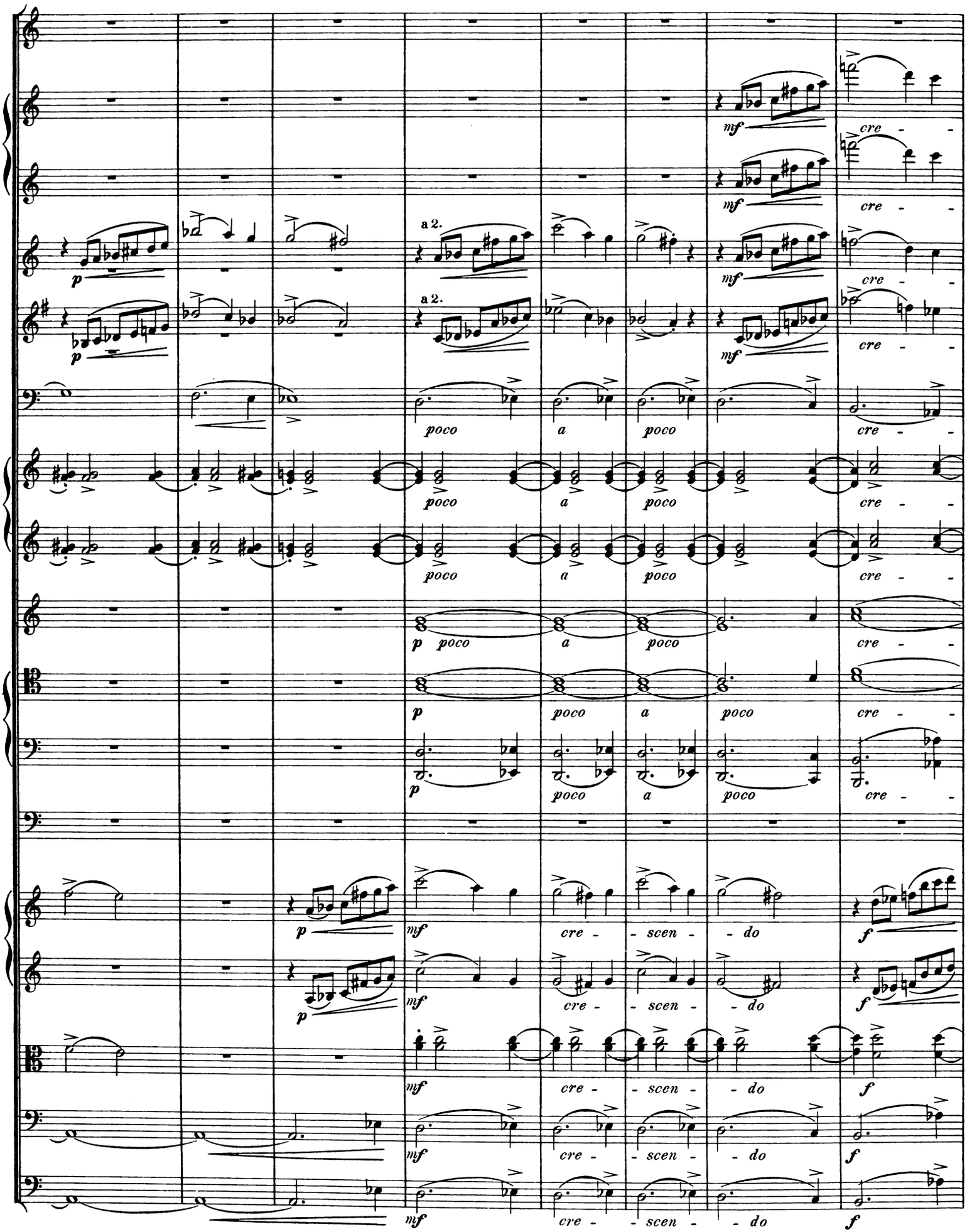

p
cre - scen - do
p
cre - scen - do
pp
cre - scen - do
pp
cre - scen - do
p
cre - scen - do

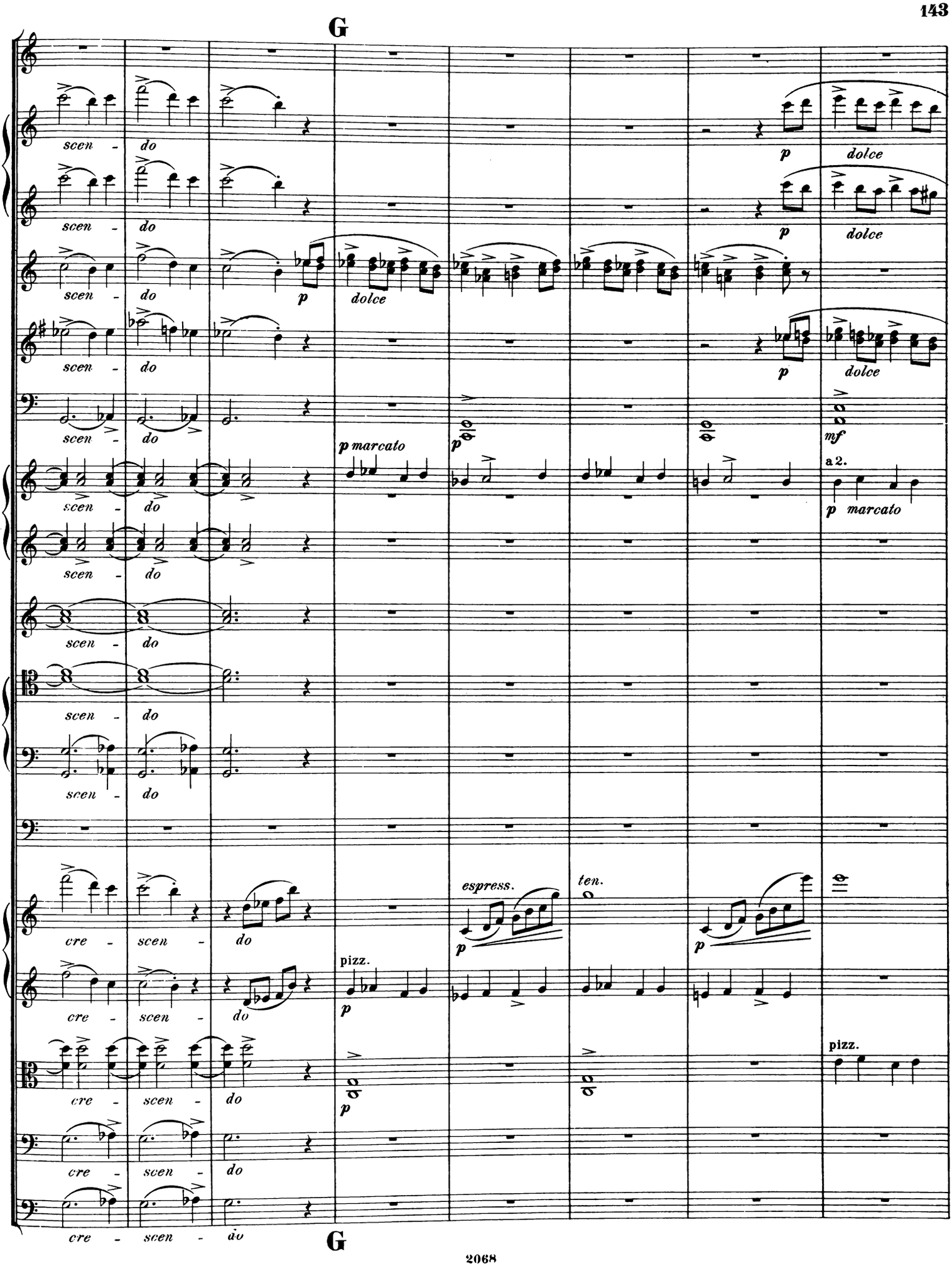

f
p
cre - - scen - - do
f
mf
dim.
p cre - - scen - - do
f
mf
pp
cre - - scen - - do
mf
mf
pp
cre - - scen - - do
mf
f
dim.
p
p
cre - - scen - - do
mf
div.
pp
cre - - scen - - do
mf

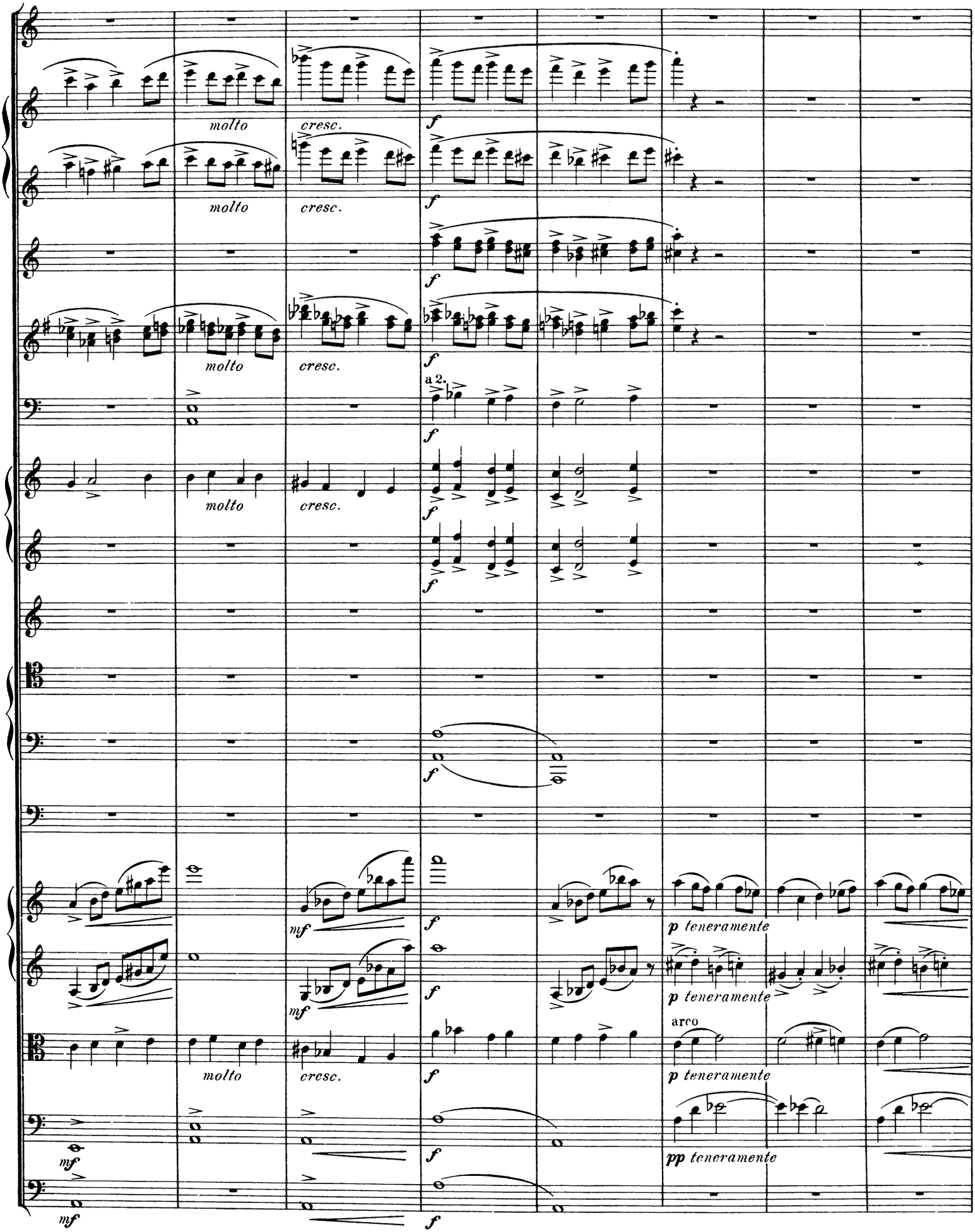

mf
mf
mf
mf
mf
mf
mf
mf
mf
mf

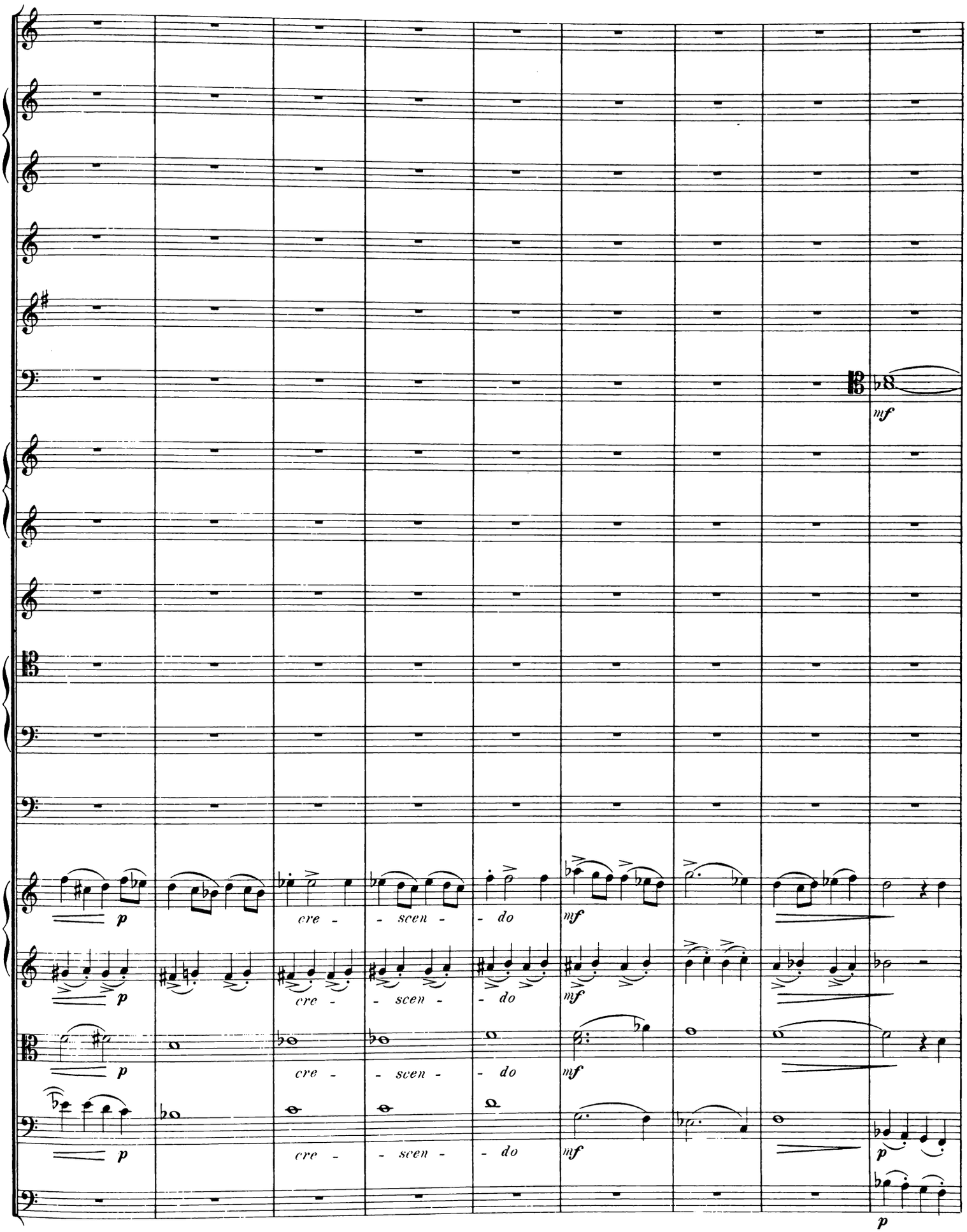

F
a 2
a 2.
mf
cresc.
a 2.
f
cresc.
mf
cresc.
sf
fp
mf
cresc.
sf
f
f
f
f
T. B.
f
f
sf
p
f
sf
cresc.
sf
fp
cresc.
sf
p
cresc.
F
sf
p

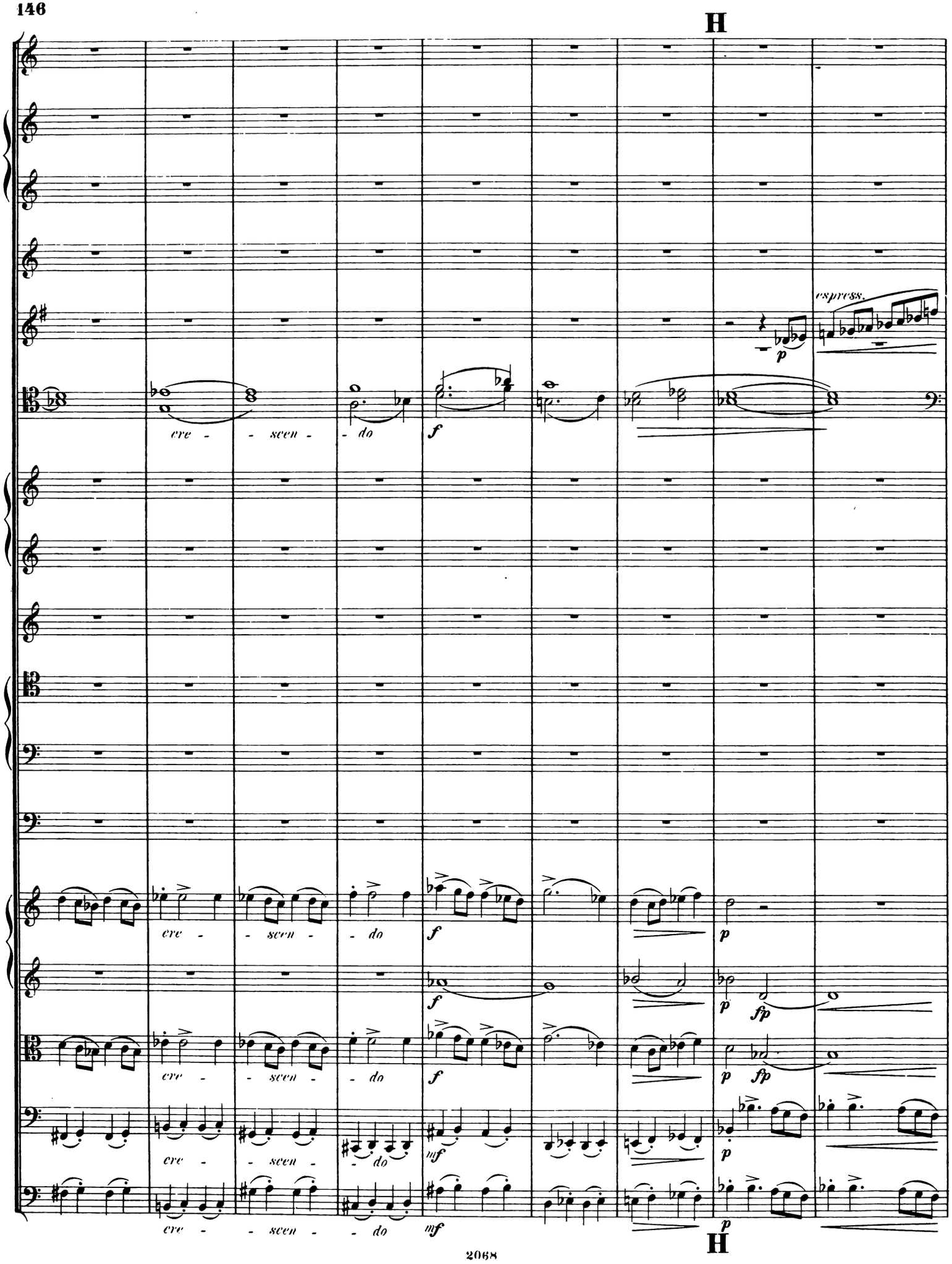

espress.
a 2.
espress.
espress.

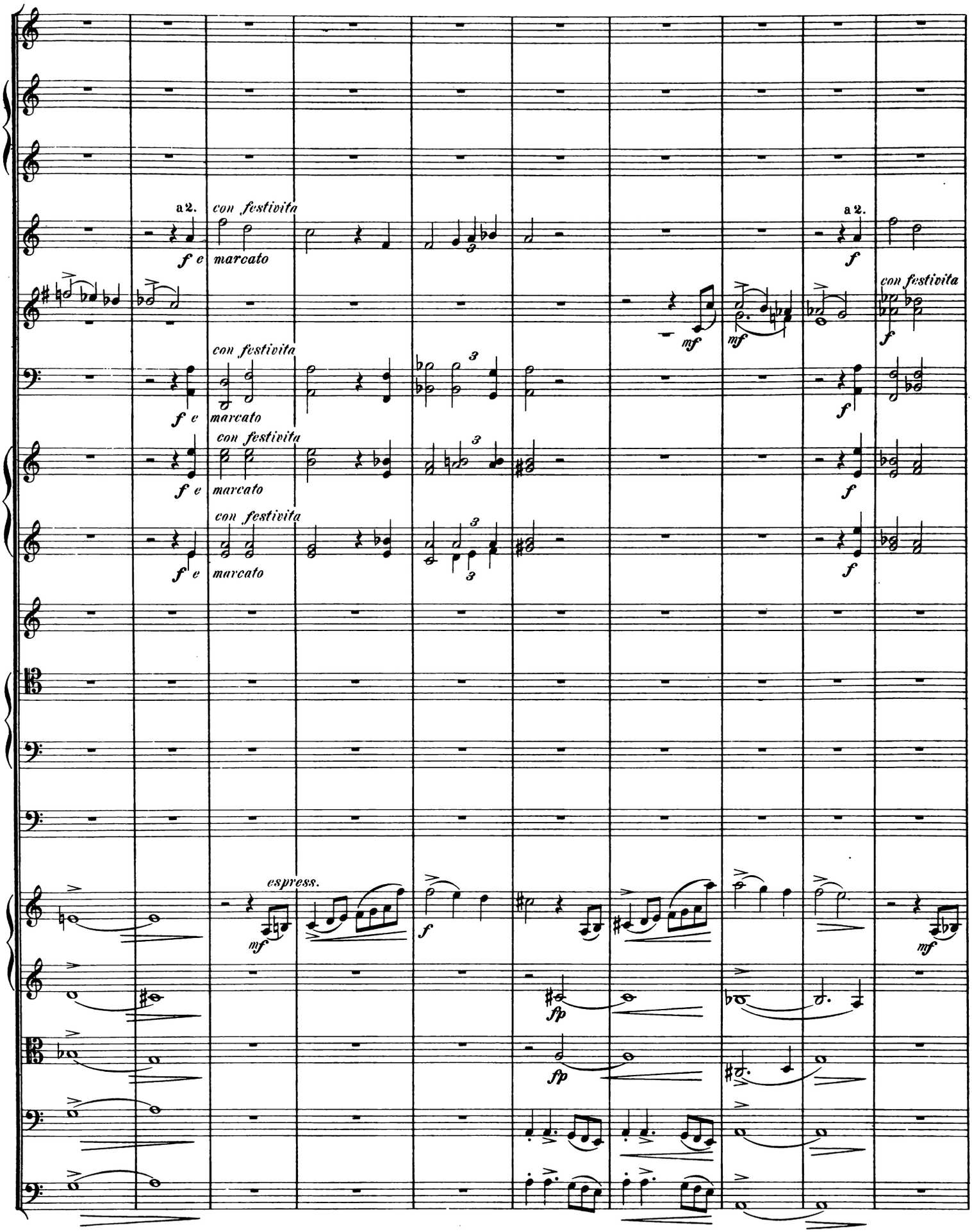

a 2.
a 2.
poco
a
poco
cre - -
cre - scen - do

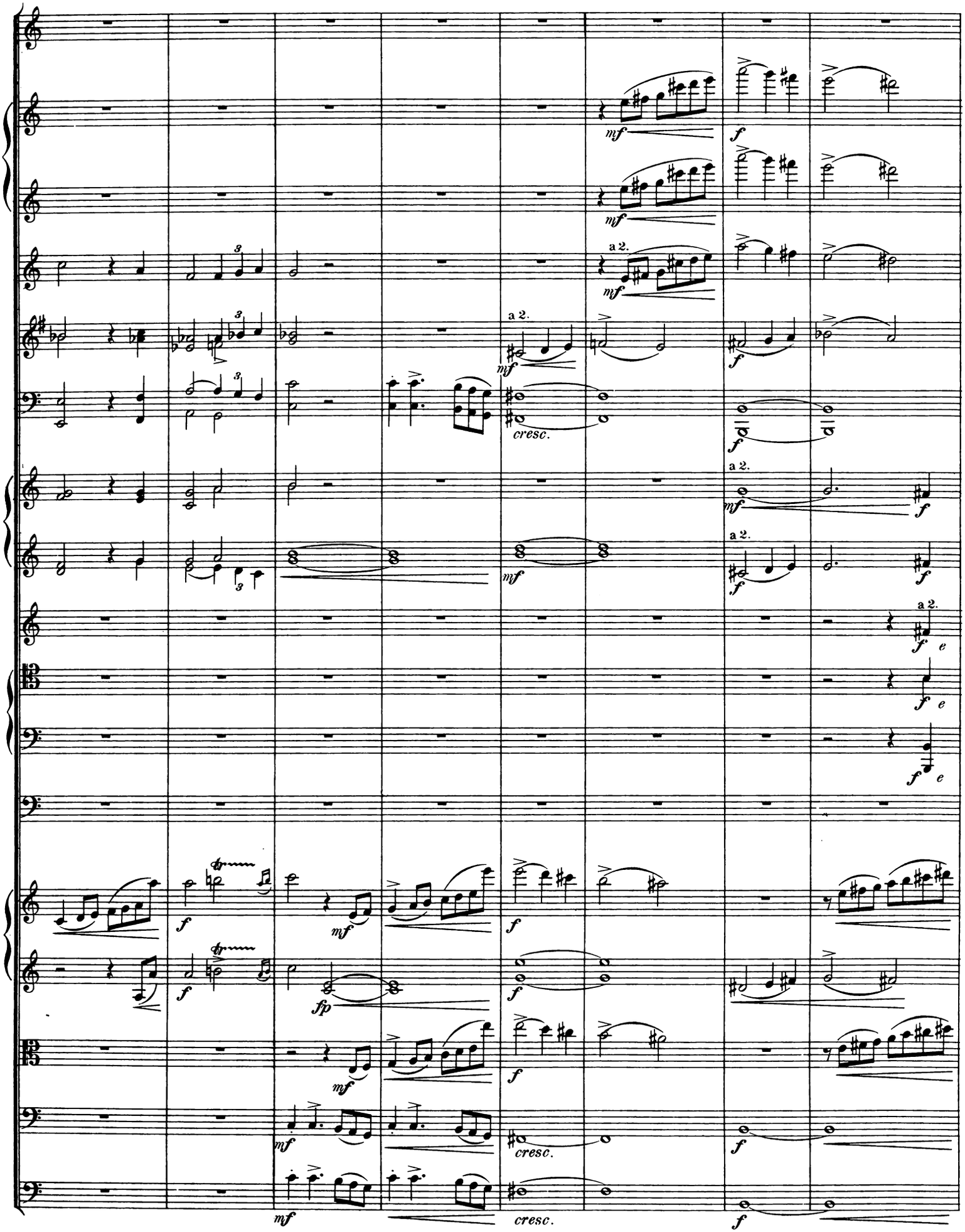

G
scen - do
cre - scen - do
p
dolce
p marcato
mf
a 2.
espress.
ten.
pizz.
G

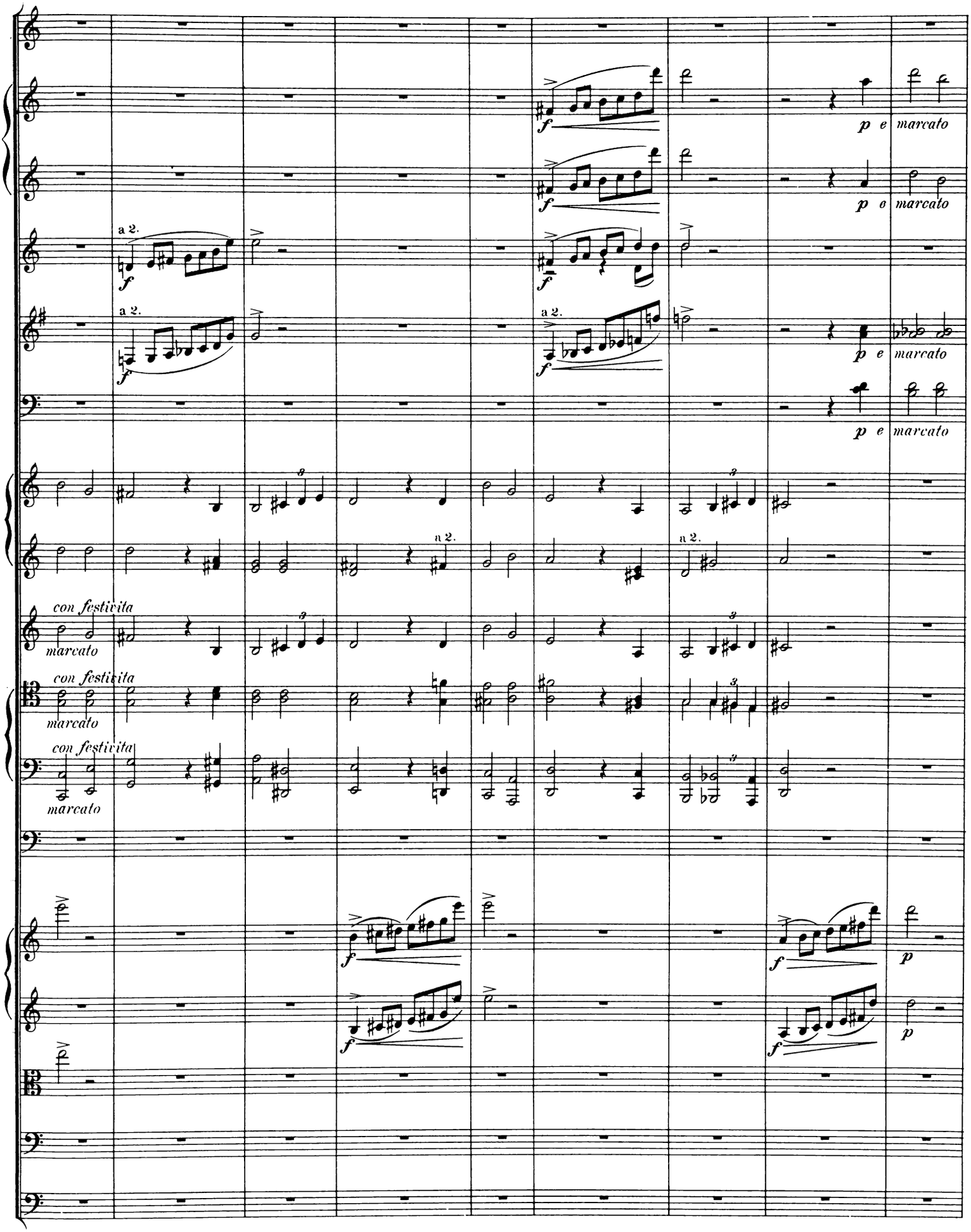

molto
cresc.
f
molto
cresc.
f
molto
cresc.
f
a 2.
f
molto
cresc.
f
f
mf
f
p teneramente
mf
f
p teneramente
molto
cresc.
f
arco
p teneramente
mf
f
pp teneramente
mf
f

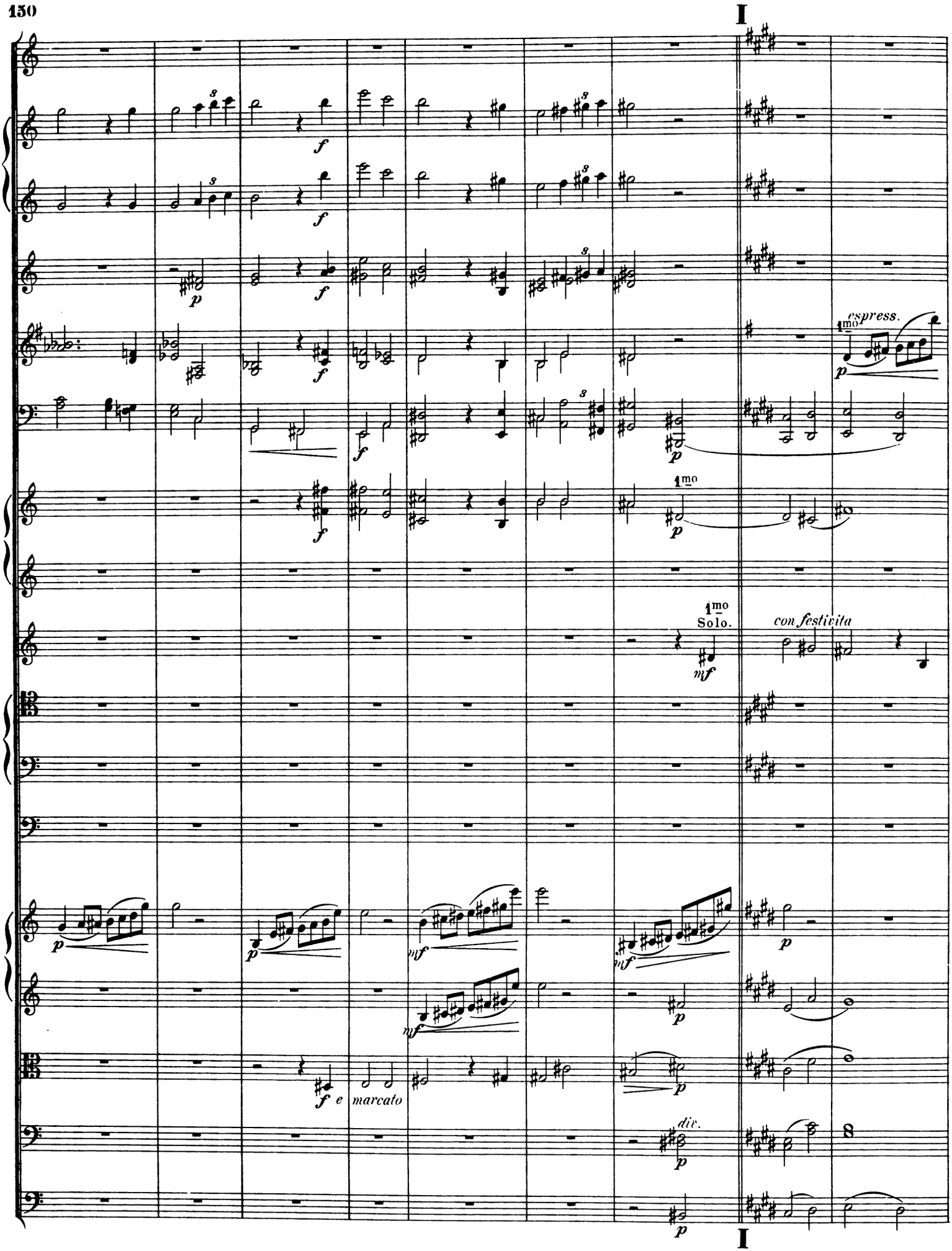

mf
p
cre - scen - do
mf
p
cre - scen - do
mf
p
cre - scen - do
mf
p
cre - scen - do
mf
p
p

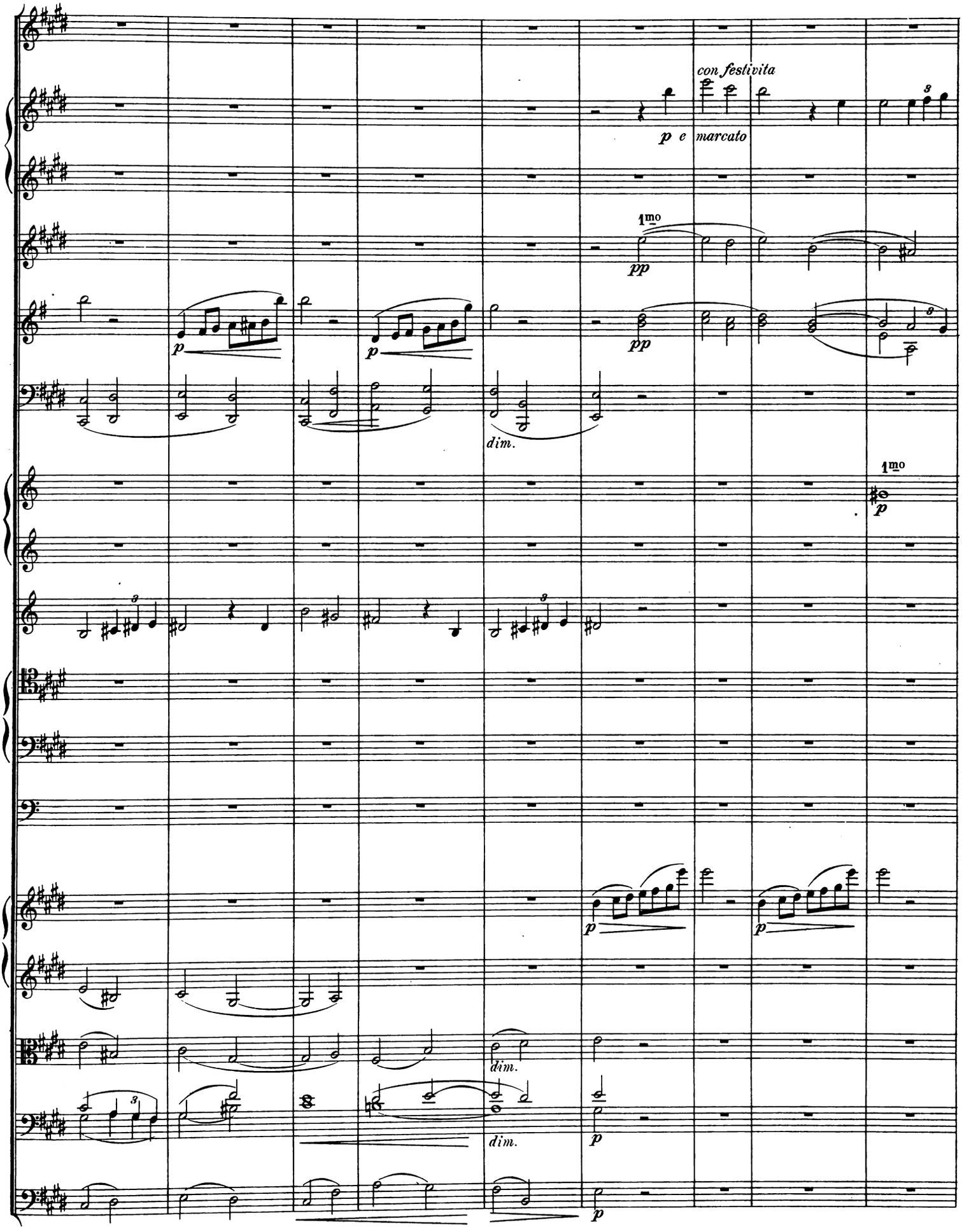

H
espress.
p
cre - - scen - - do
f
cre - - scen - - do
f
p
f
p
fp
cre - - scen - - do
f
p
fp
cre - - scen - - do
mf
p
cre - - scen - - do
mf
p
H

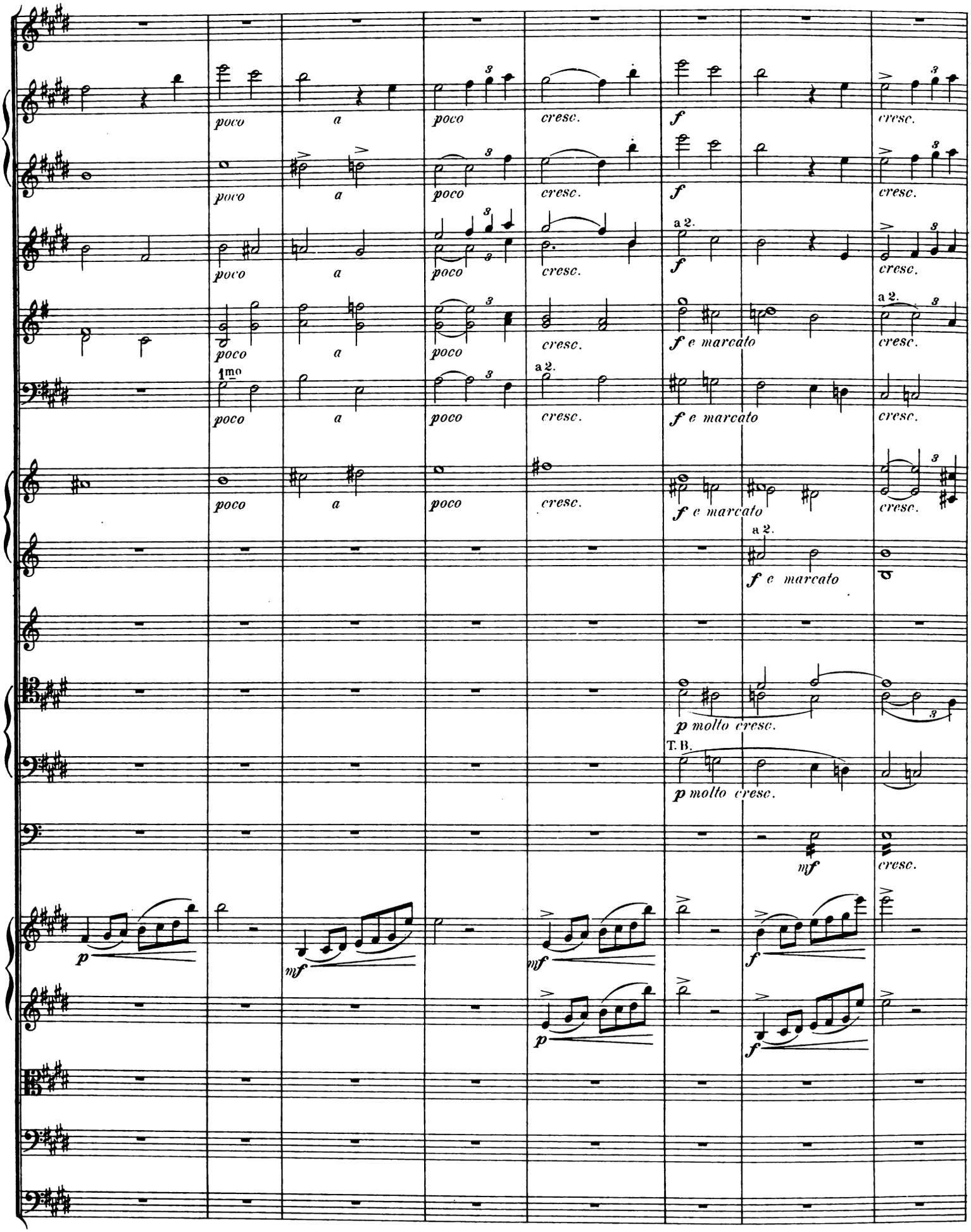

a 2.
con festivita
f e marcato
a 2.
f
mf
mf
con festivita
f
con festivita
f e marcato
f
con festivita
f e marcato
f
con festivita
f e marcato
f
espress.
mf
f
mf
fp
fp

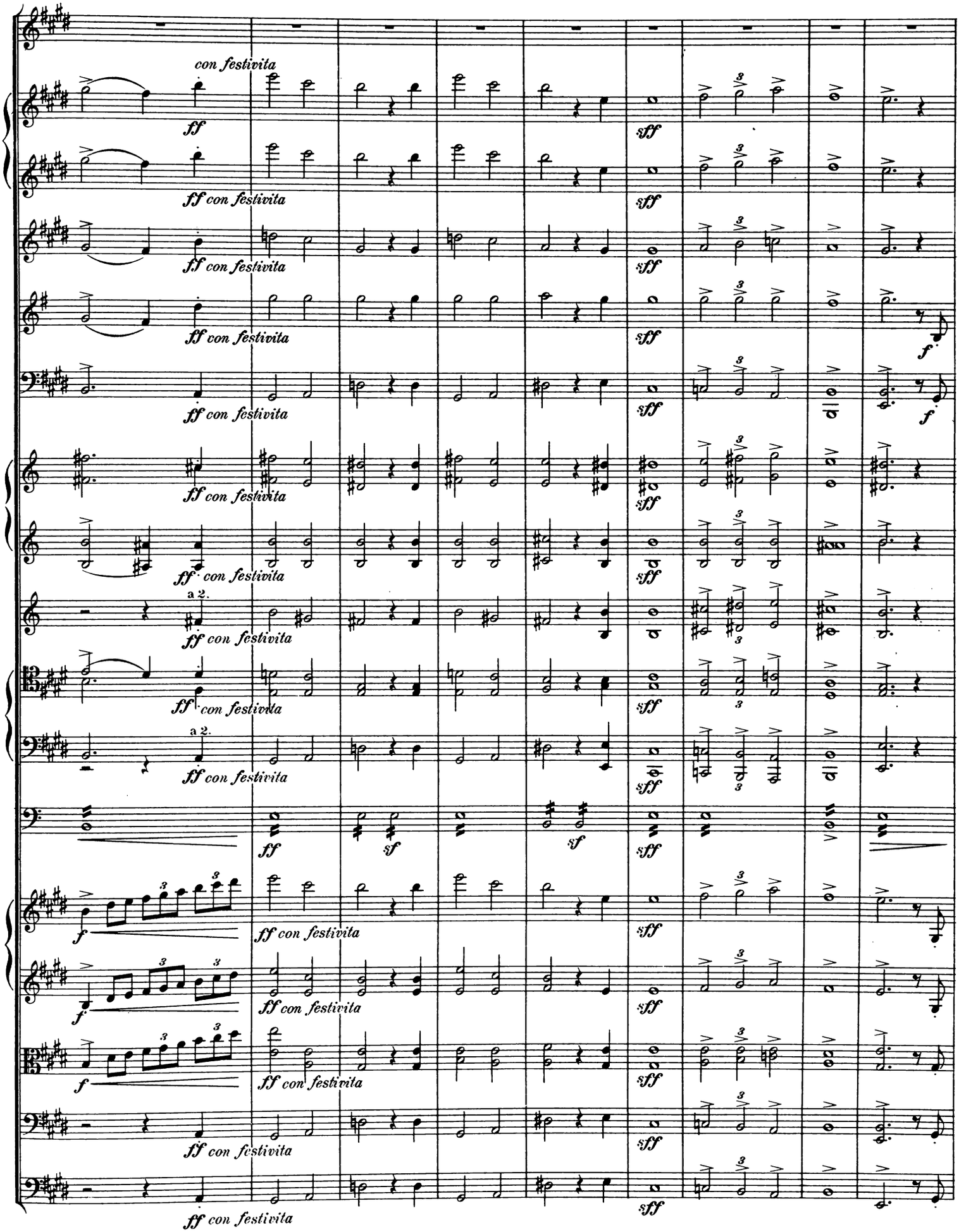

a 2.
cresc.
e

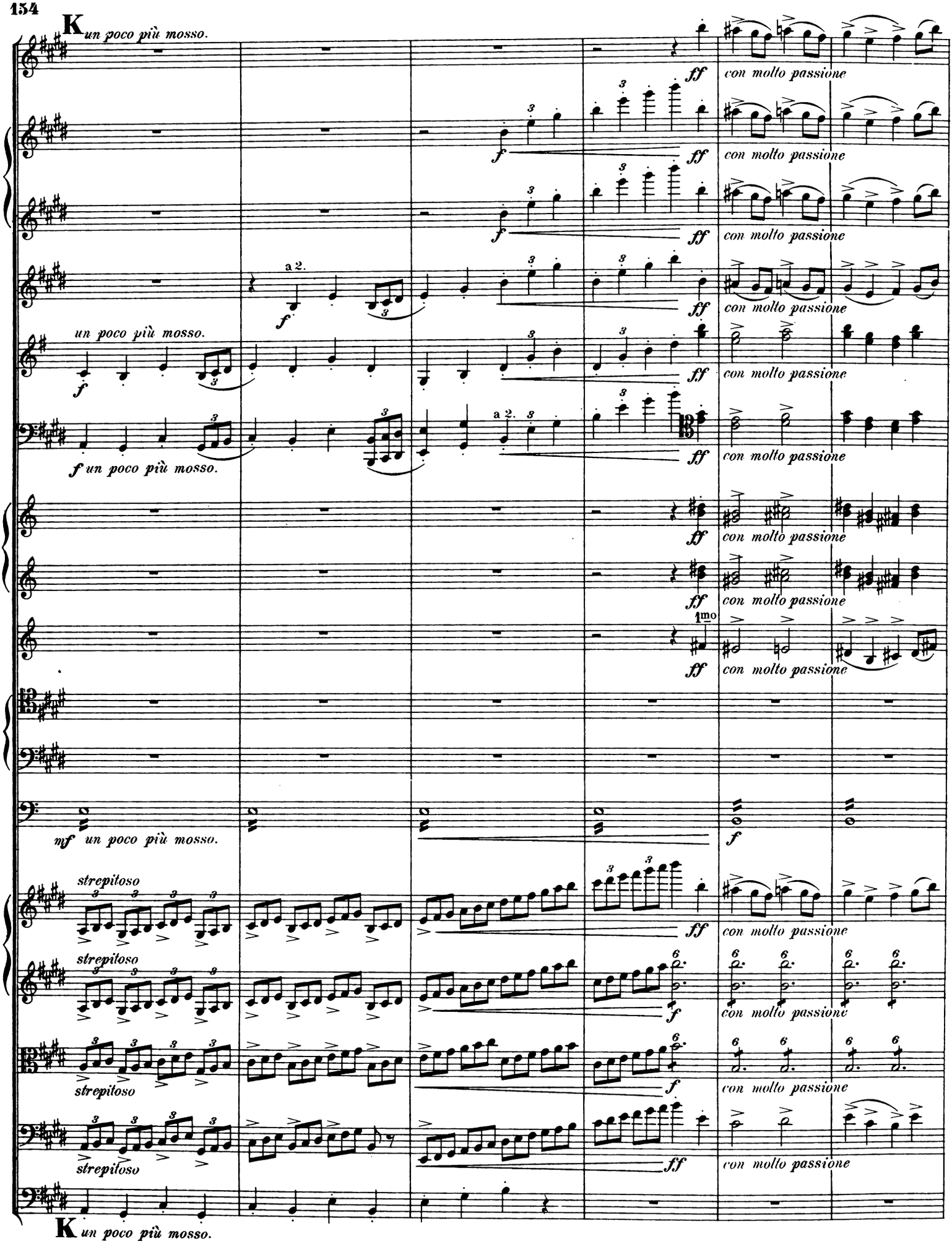

a 2.
a 2.
a 2.
p e marcato
p e marcato
p e marcato
p e marcato
a 2.
a 2.
con festività
marcato
con festività
marcato
con festività
marcato
f
p

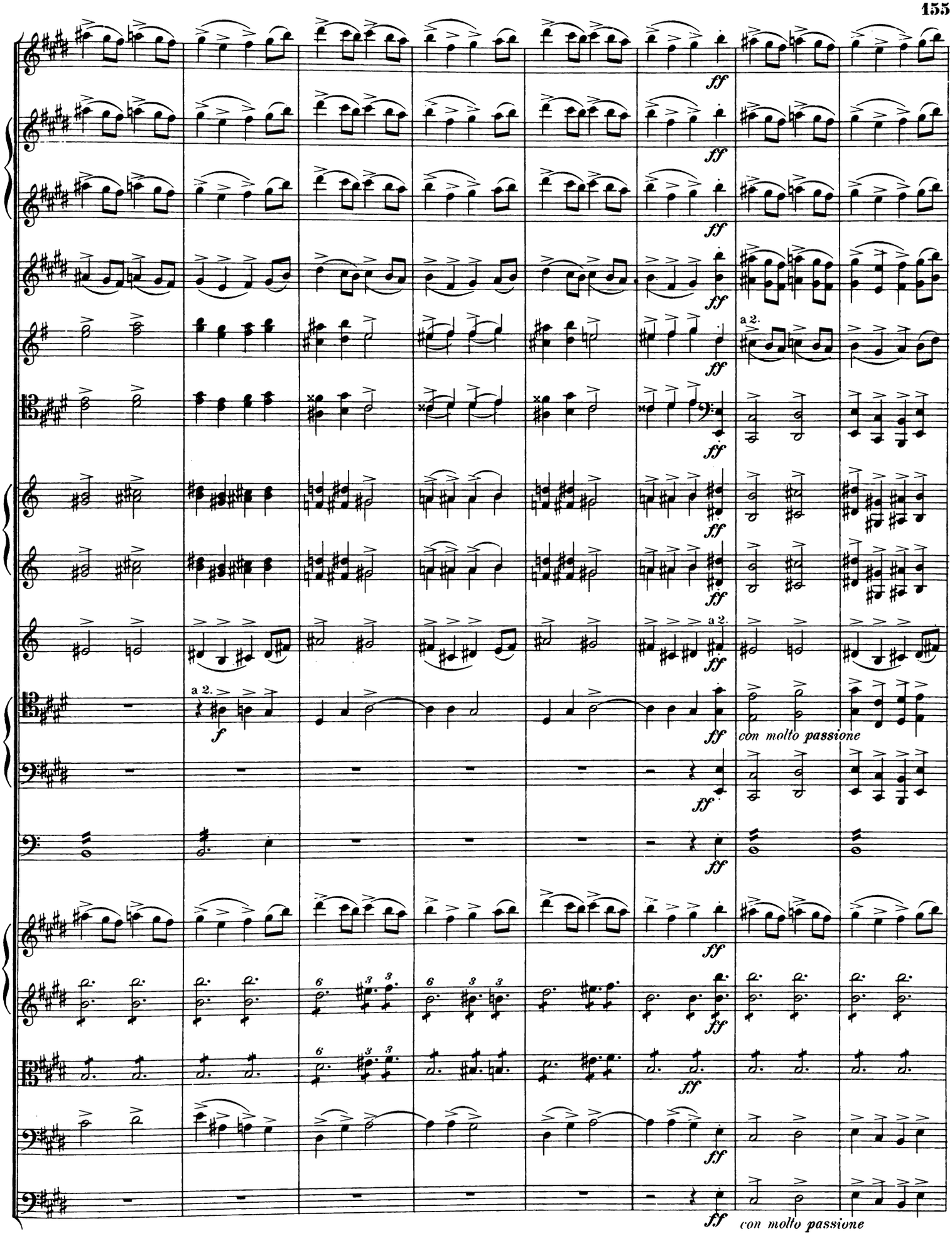

I
espress.
1mo
Solo.
con festività
e marcato
div.
I

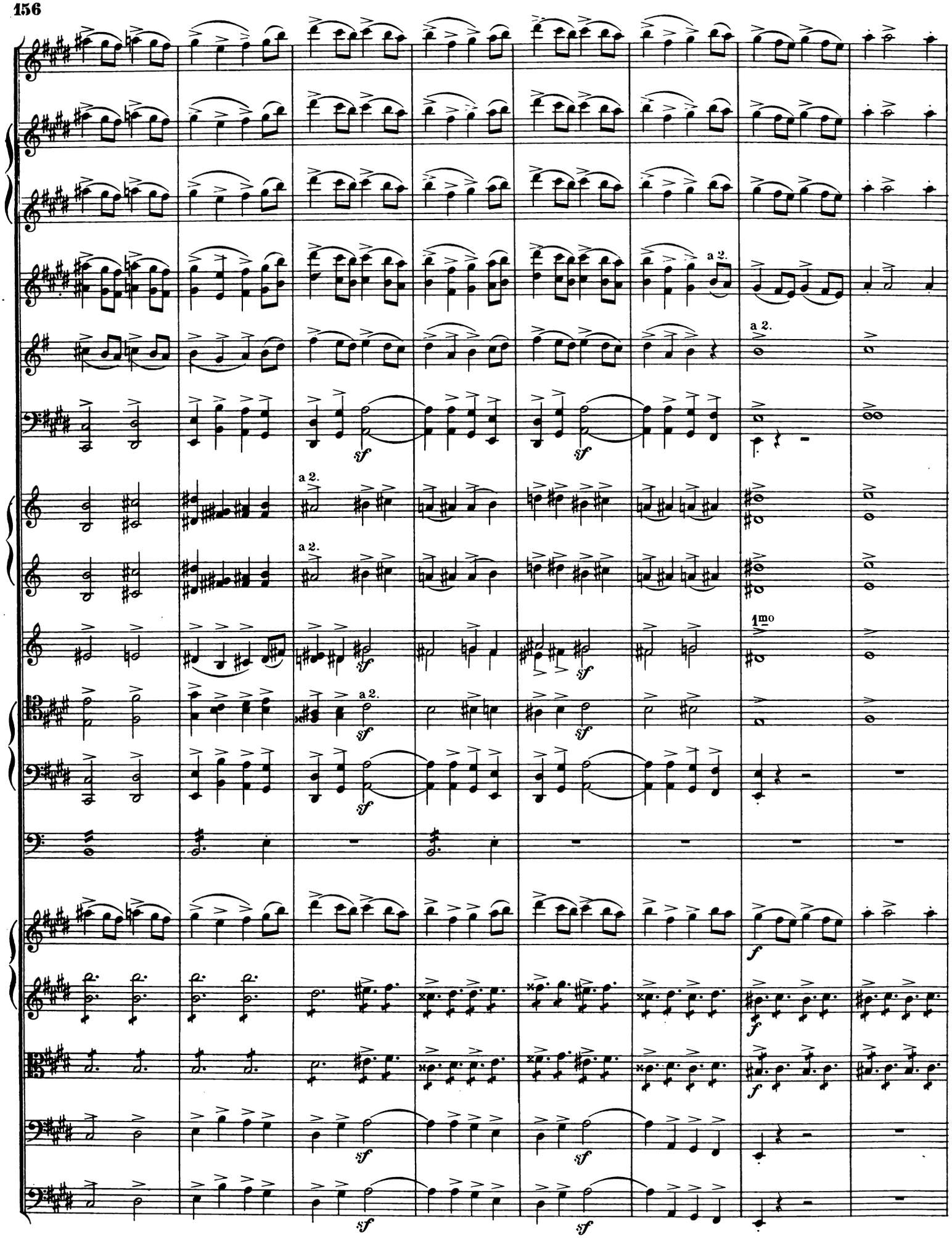

con festivita
p e marcato
1mo
pp
p
dim.
1mo
p

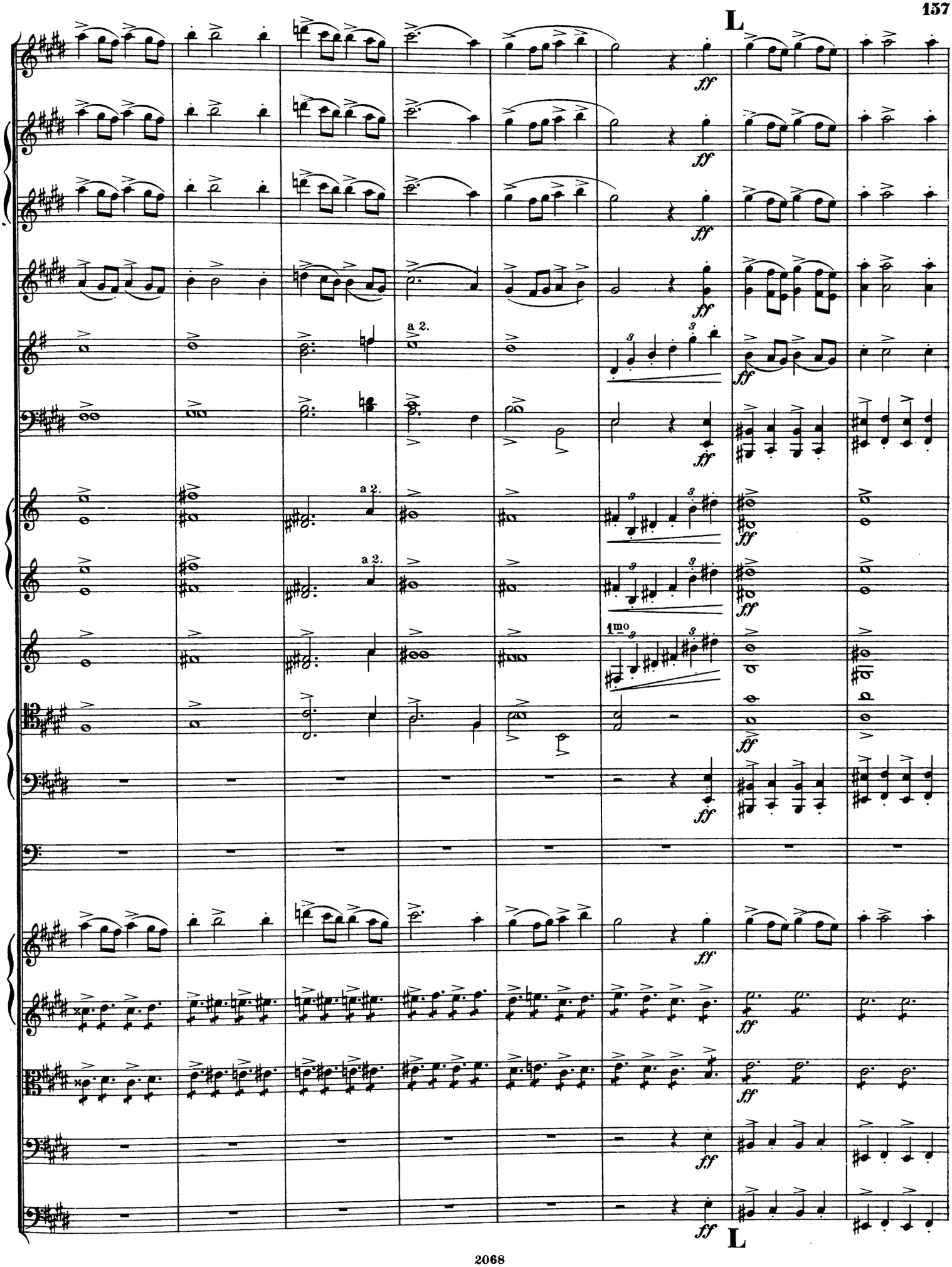

poco
a
poco
cresc.
f
cresc.
a 2.
1mo
f e marcato
p molto cresc.
T. B.
mf
p
mf
f

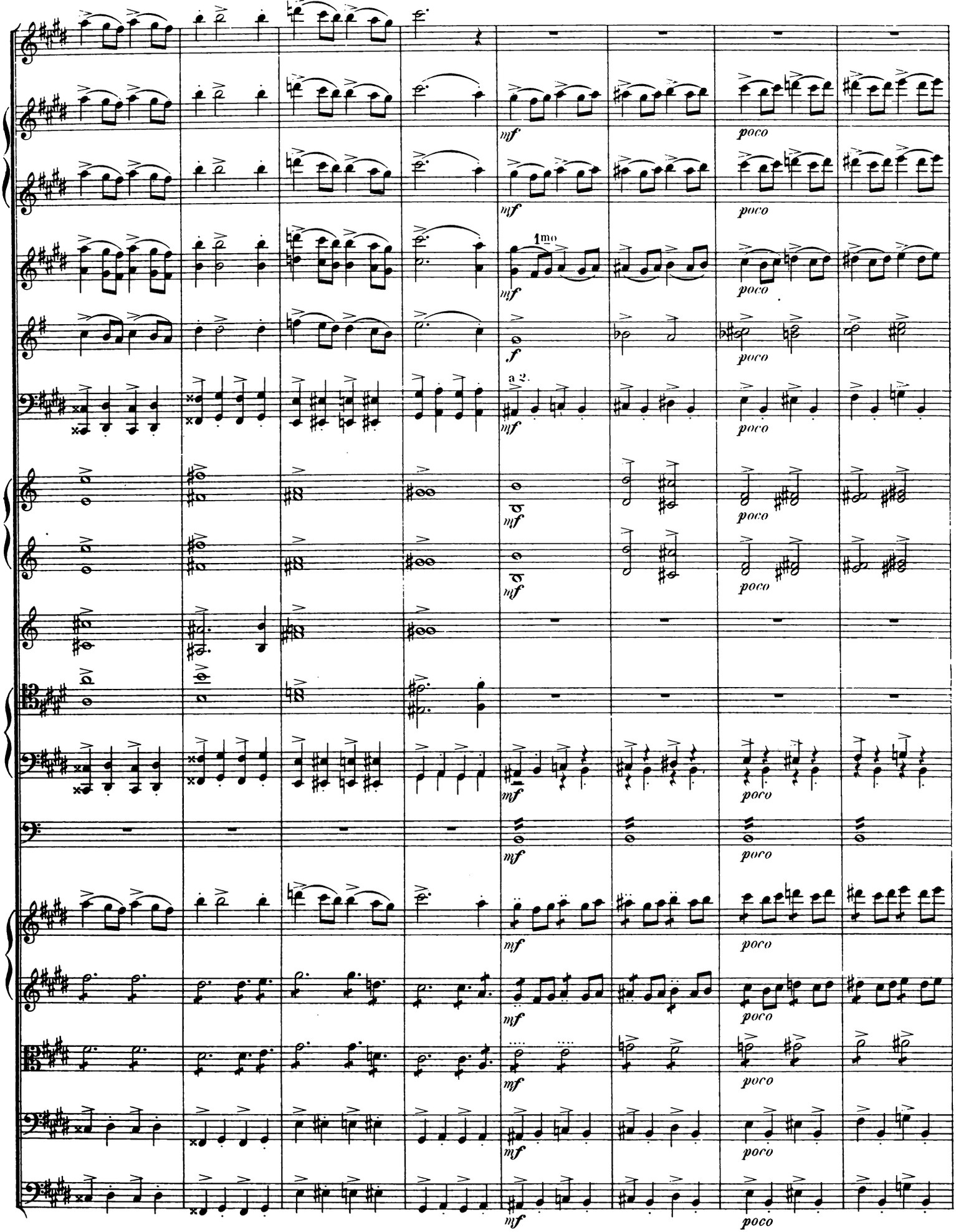

con festivita
ff
sff
ff con festivita
f
a 2.
sf

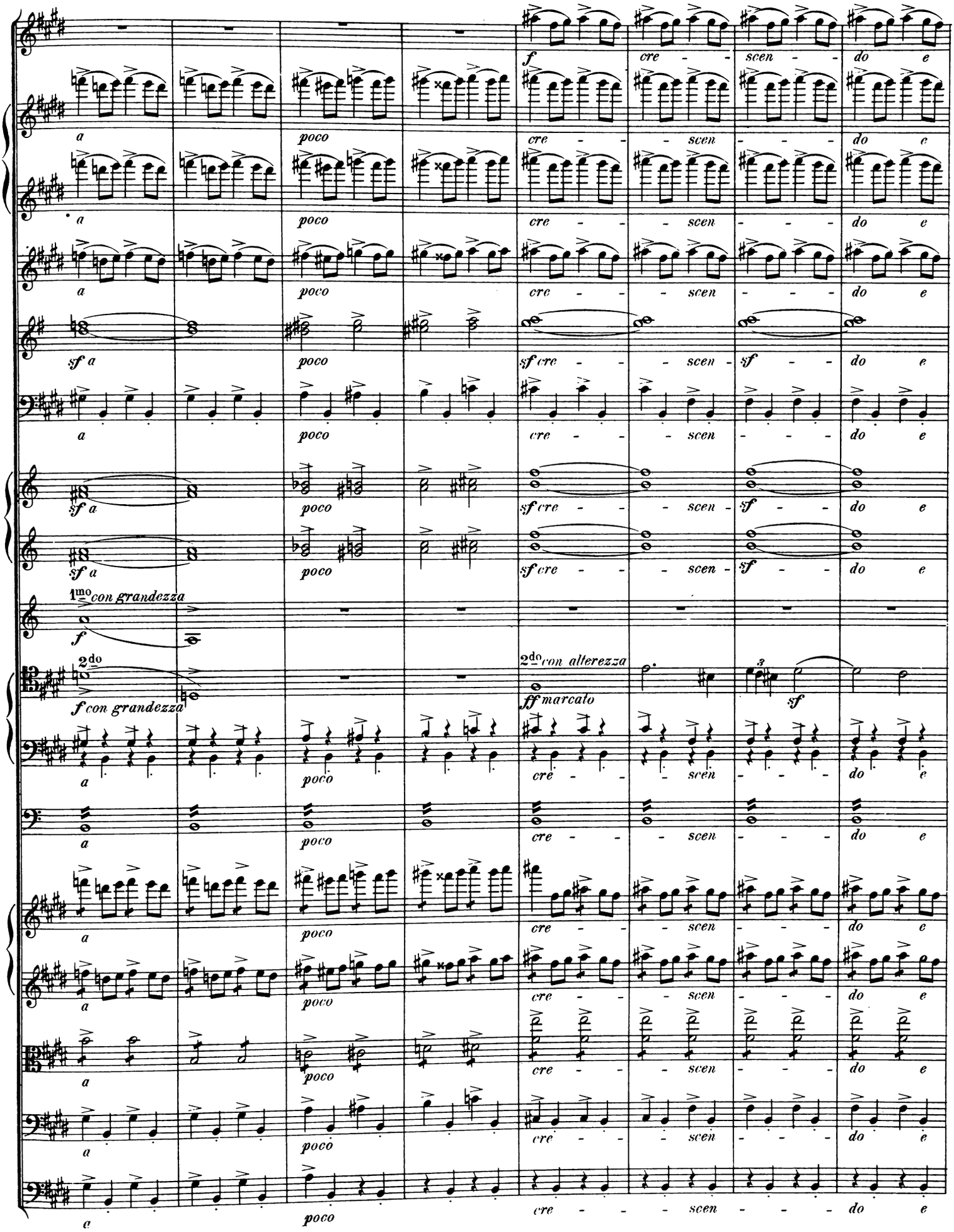

K
un poco più mosso.
ff
con molto passione
f
a 2.
un poco più mosso.
f un poco più mosso.
1mo
mf un poco più mosso.
f
strepitoso
K
un poco più mosso.

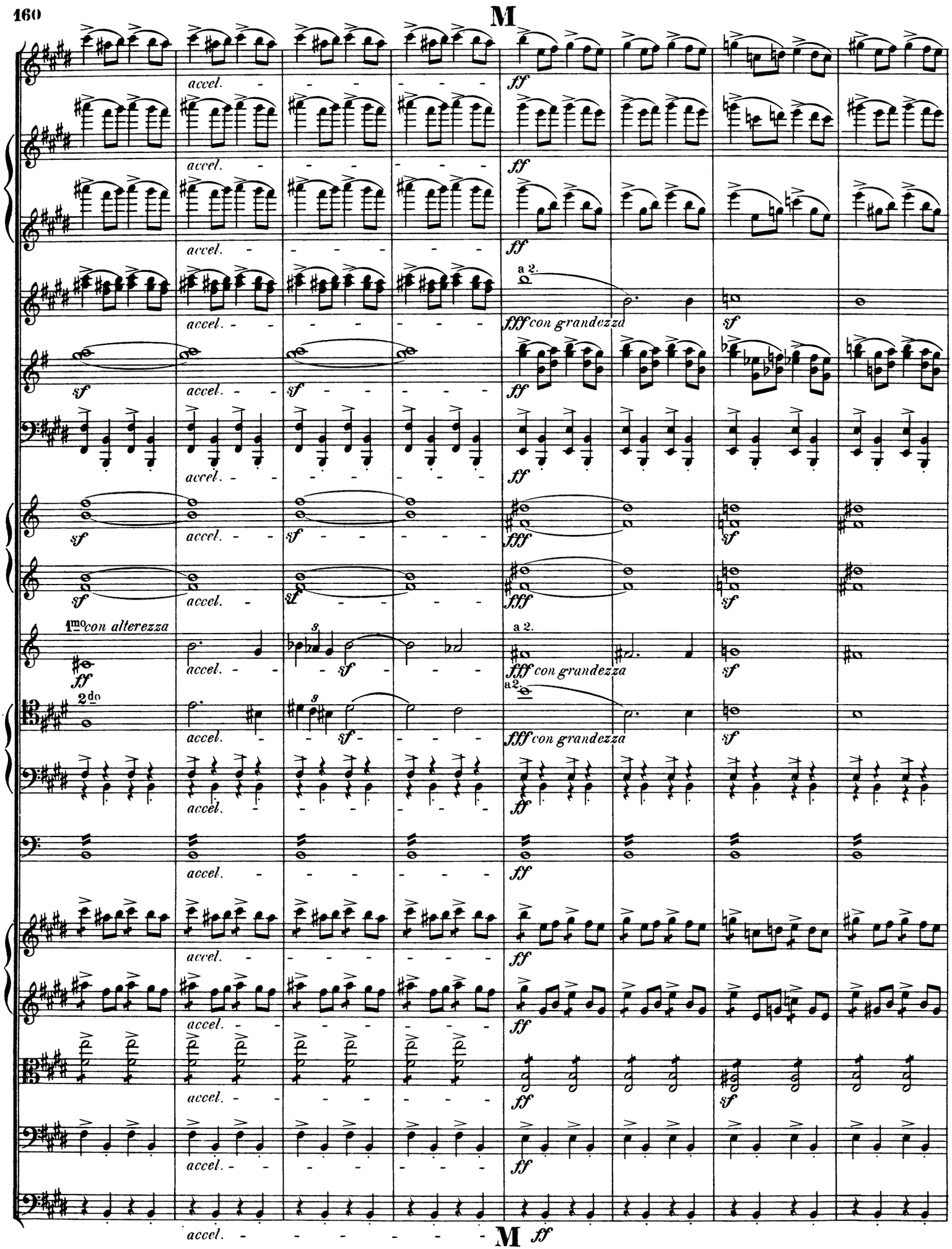

ff
a 2.
f
con molto passione

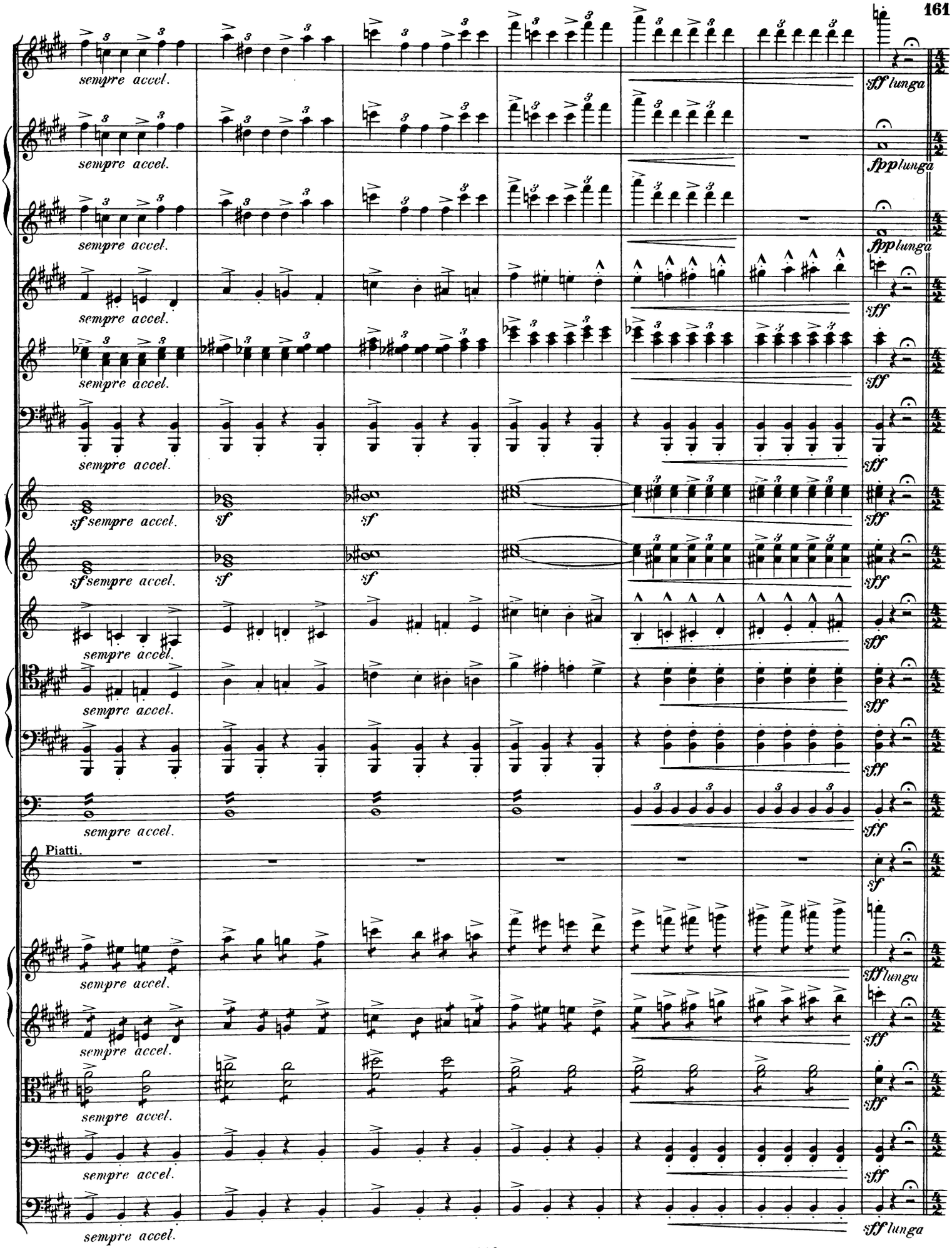

a 2.
sf
1mo
f

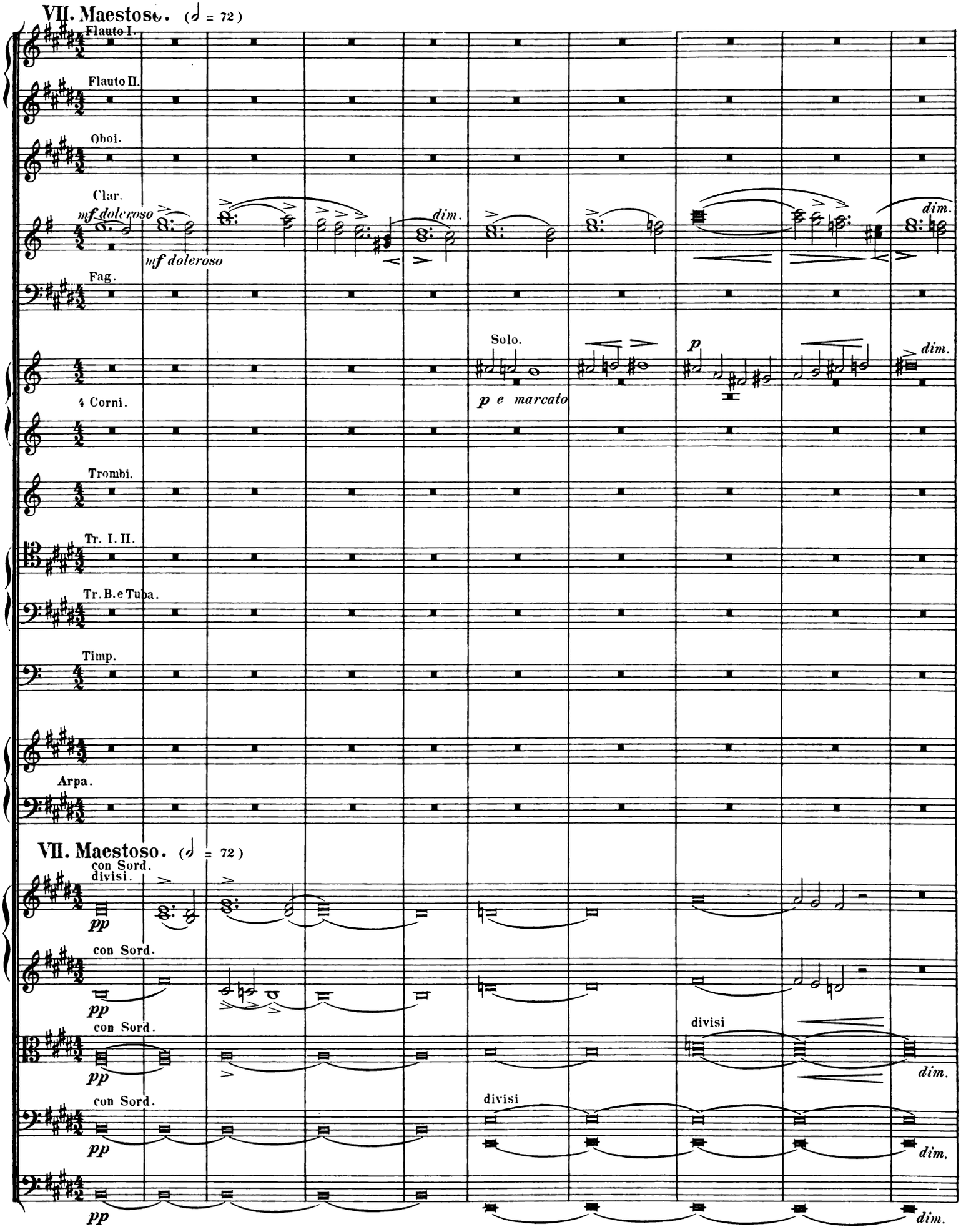

L
ff
a 2.
1mo
L

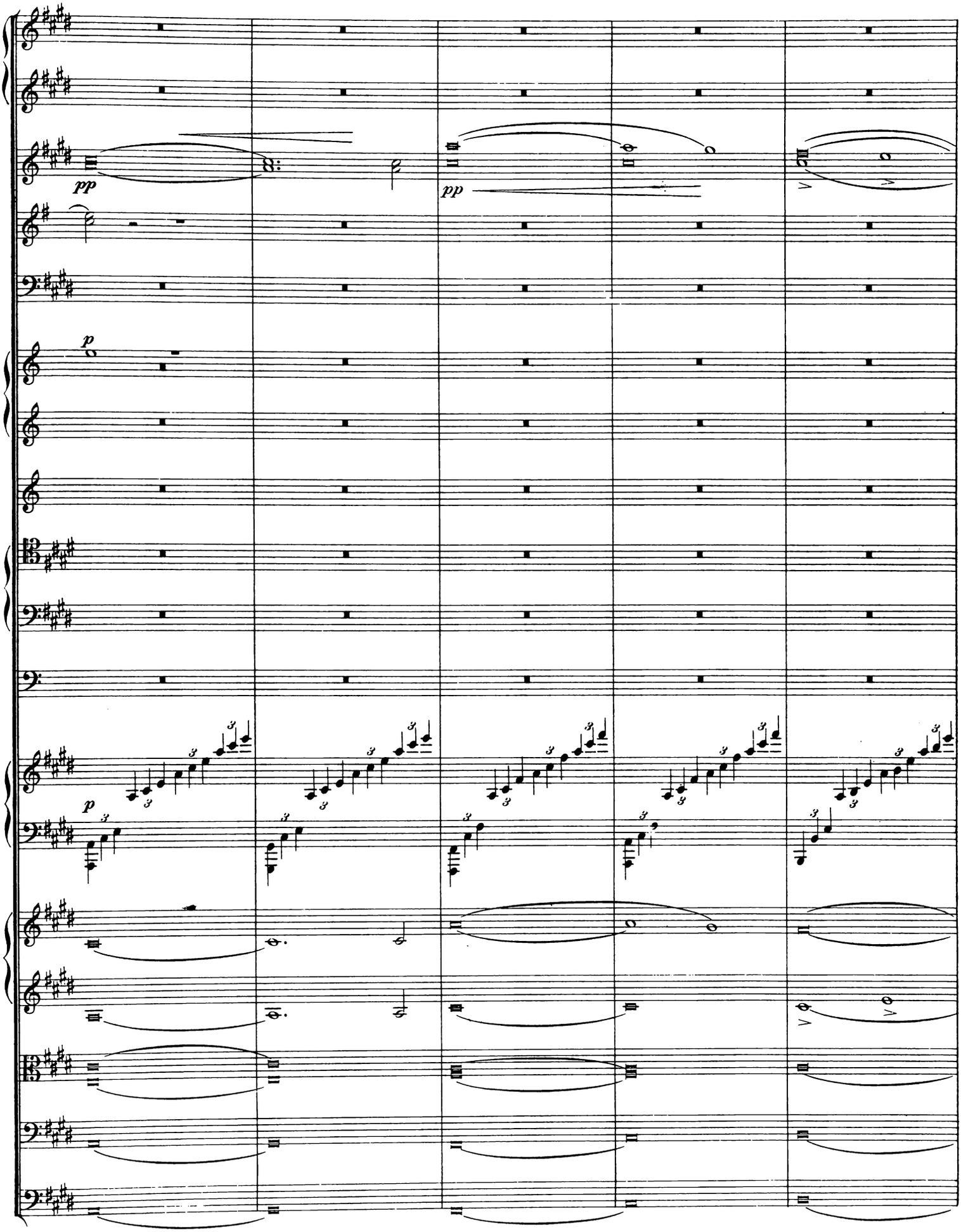

1mo
a 2.
mf
poco
f

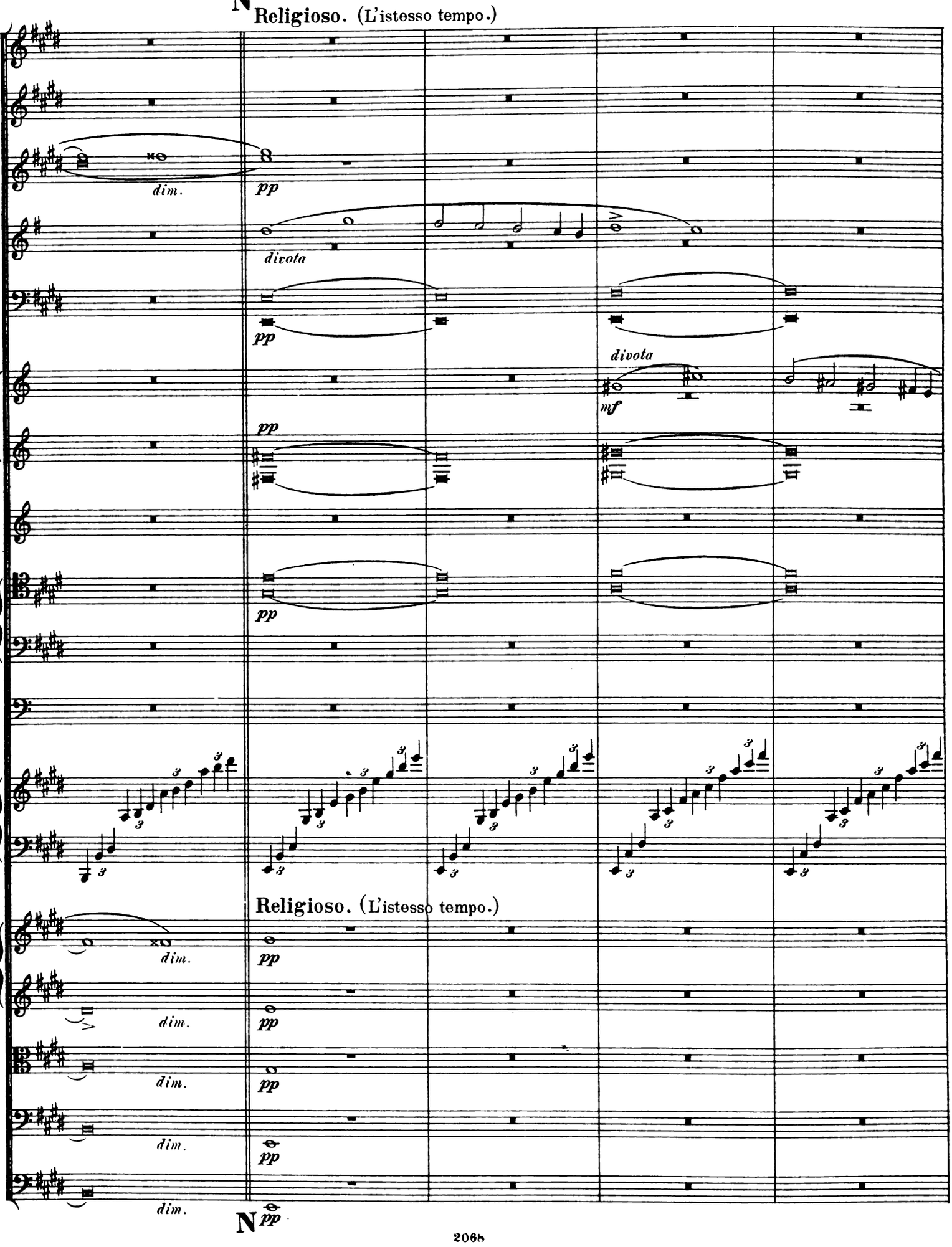

f cre - - scen - - do e
a poco cre - - scen - - do e
sf a poco sf cre - - scen - sf - - do e
1mo con grandezza
2do
f con grandezza
2do con alterezza
ff marcato
sf

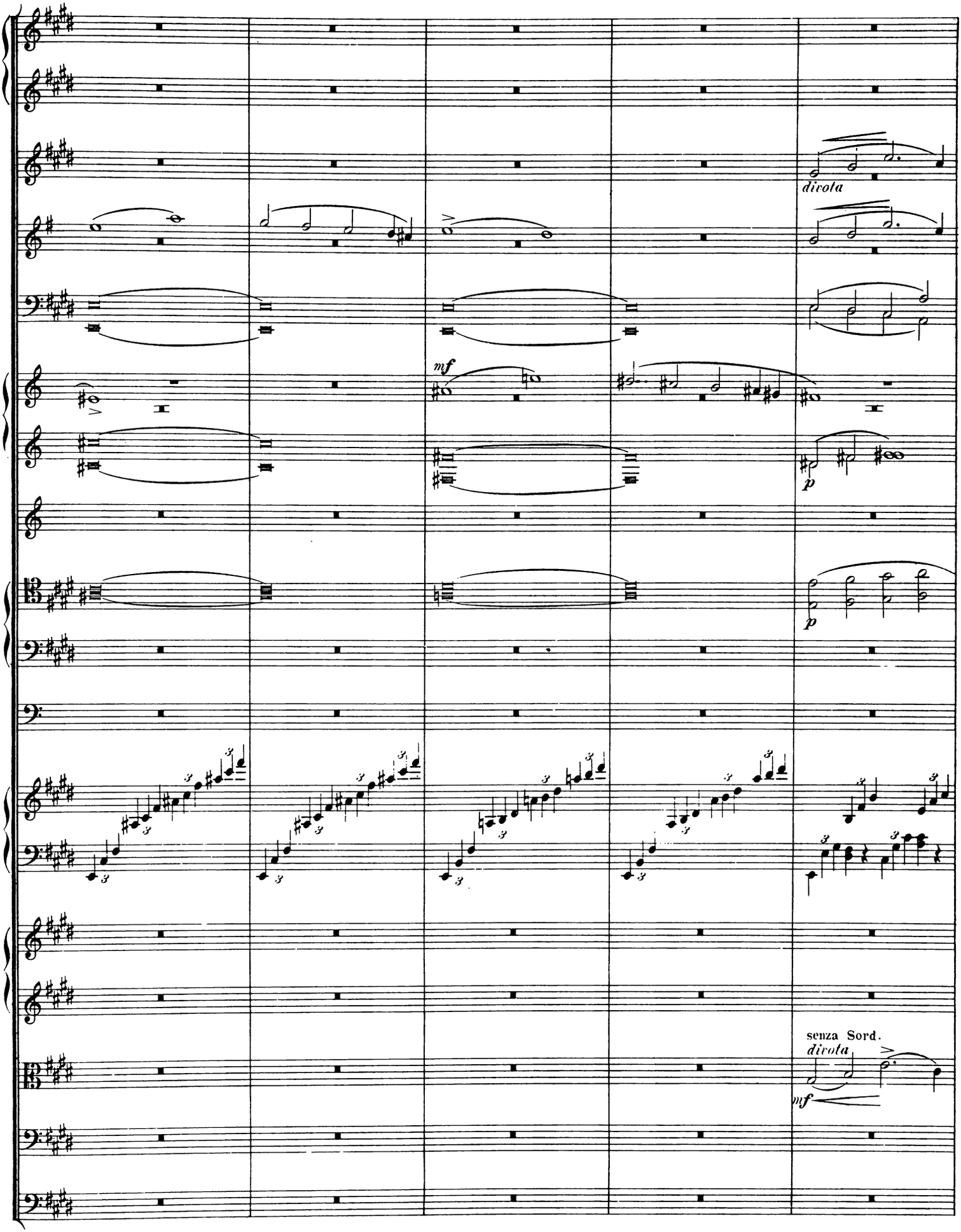

M
accel.
ff
sf
a 2.
fff con grandezza
1mo con alterezza
2do
M ff

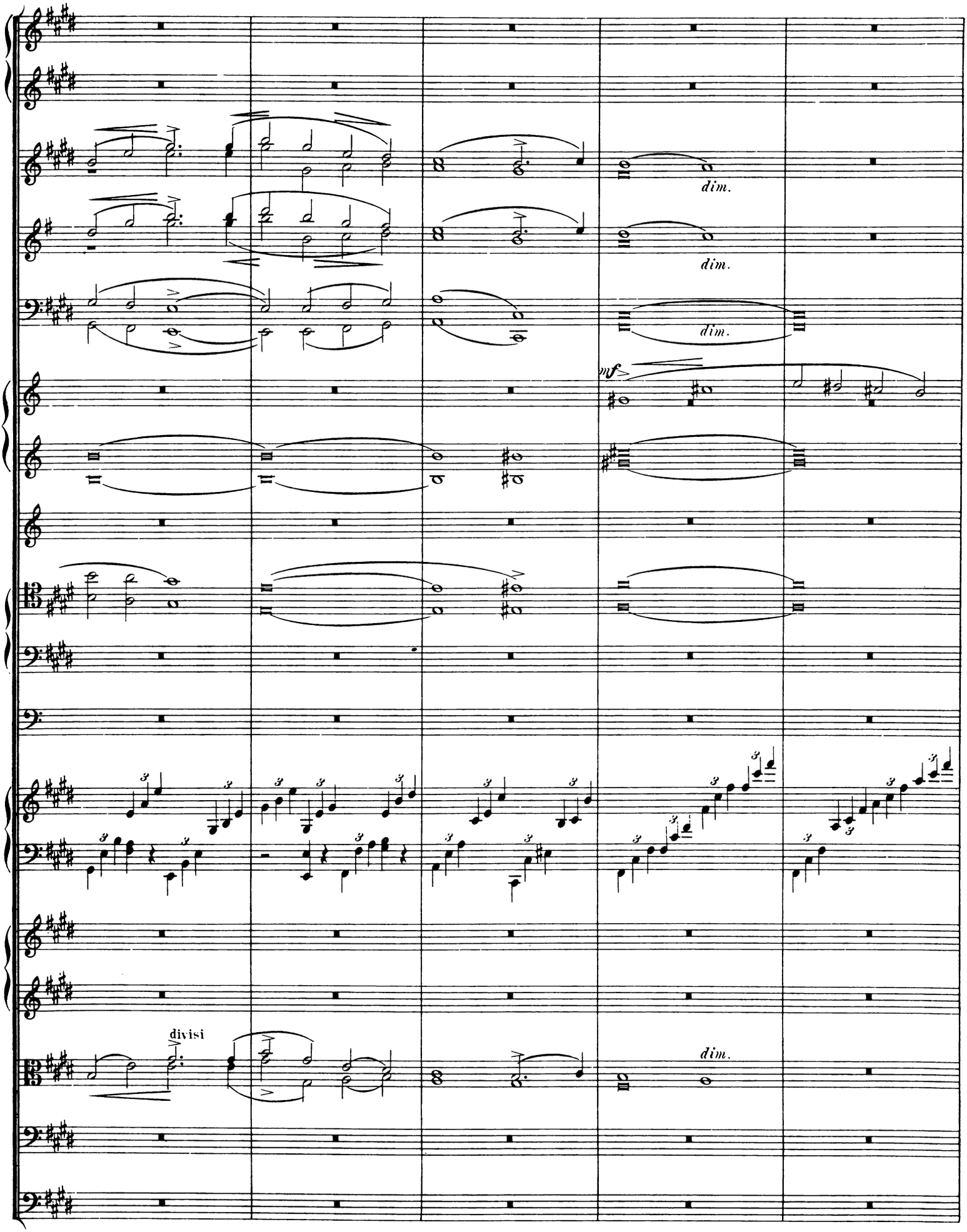

sempre accel.
sff lunga
fpp lunga
sff
sf sempre accel.
sf
Piatti.

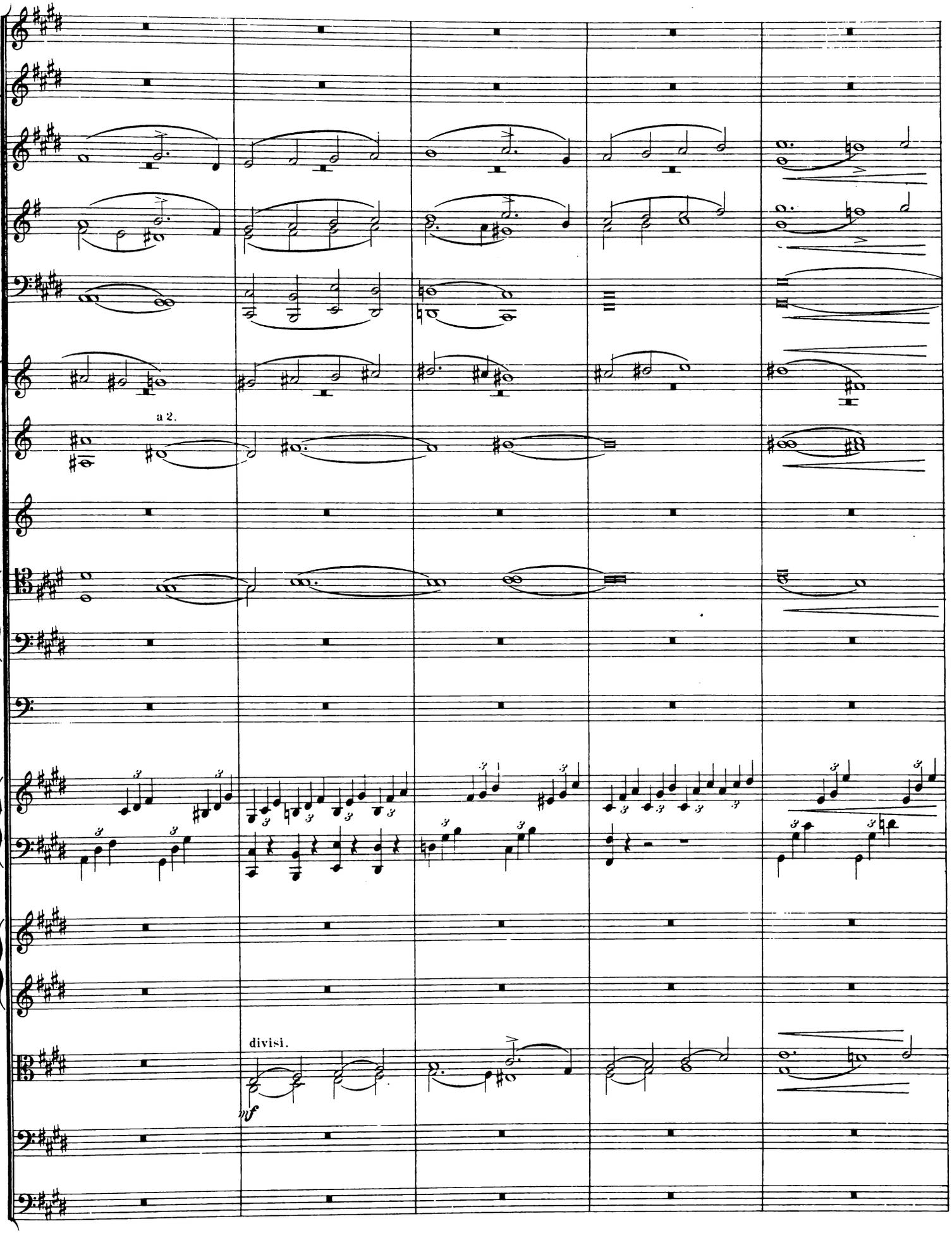

VII. Maestoso. (𝅗𝅥 = 72)
Flauto I.
Flauto II.
Oboi.
Clar.
mf doloroso
dim.
mf doloroso
Fag.
Solo.
p
dim.
p e marcato
4 Corni.
Trombi.
Tr. I. II.
Tr. B. e Tuba.
Timp.
Arpa.
VII. Maestoso. (𝅗𝅥 = 72)
con Sord.
divisi.
pp
con Sord.
pp
con Sord.
pp
divisi
dim.
con Sord.
pp
divisi
dim.
pp
dim.

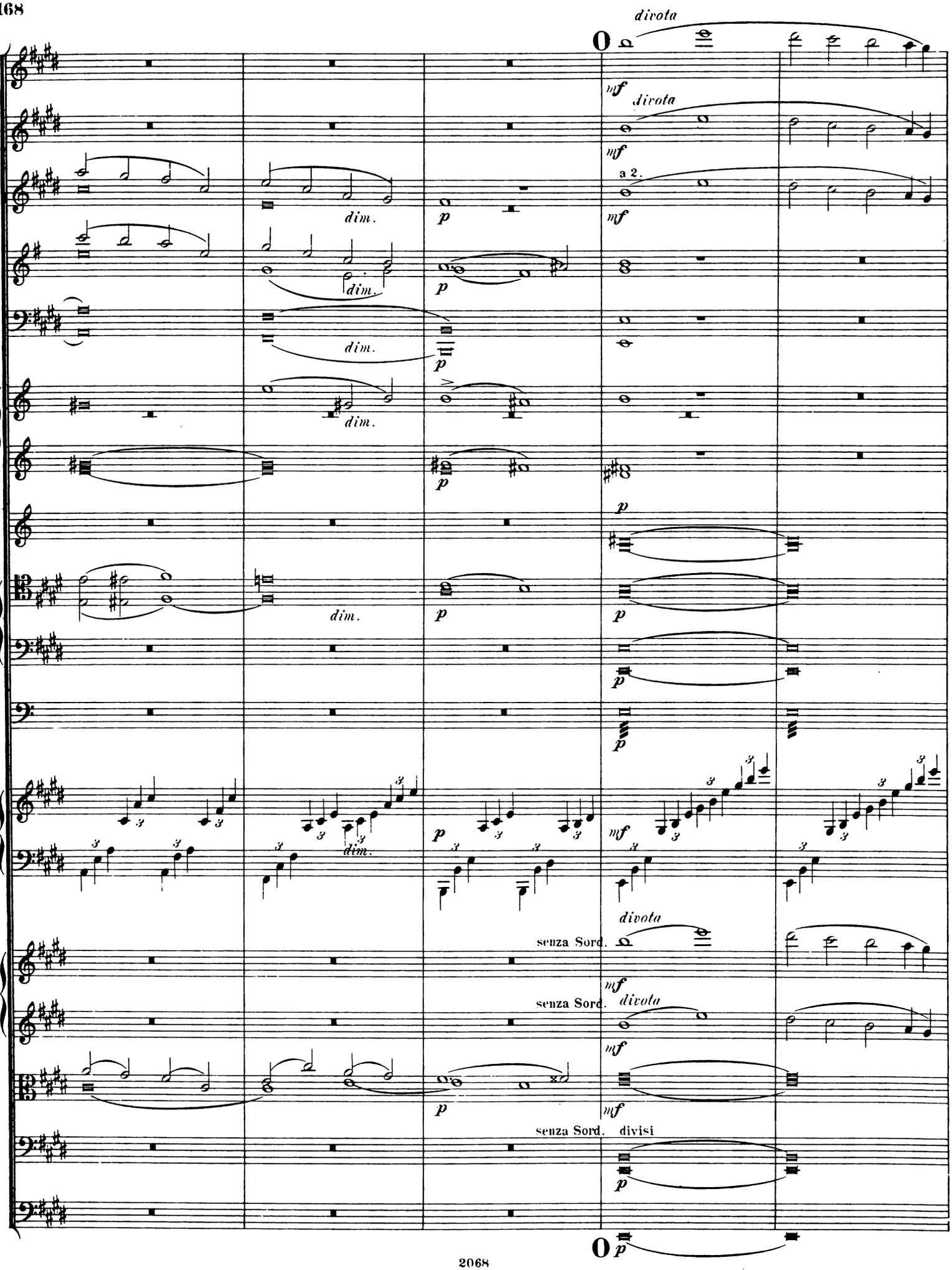

pp
pp
p
p


N
Religioso. (L'istesso tempo.)
dim.
pp
divota
pp
divota
mf
pp
pp
Religioso. (L'istesso tempo.)
dim.
pp
dim.
pp
dim.
pp
dim.
pp
N
pp


divota
mf
p
p
senza Sord.
divota
mf


dim.
dim.
dim.
mf
divisi
dim.


a 2.
divisi.
mf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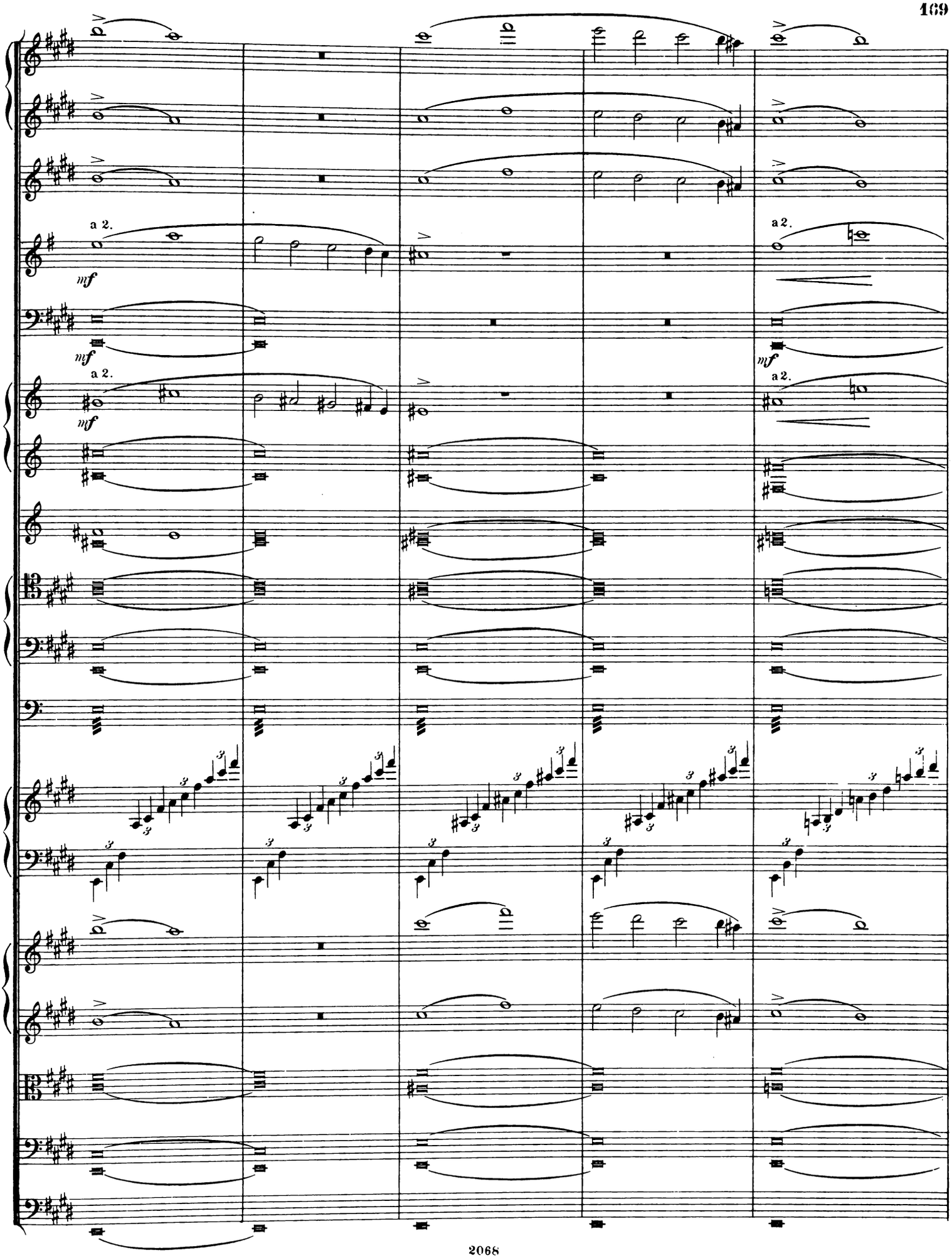
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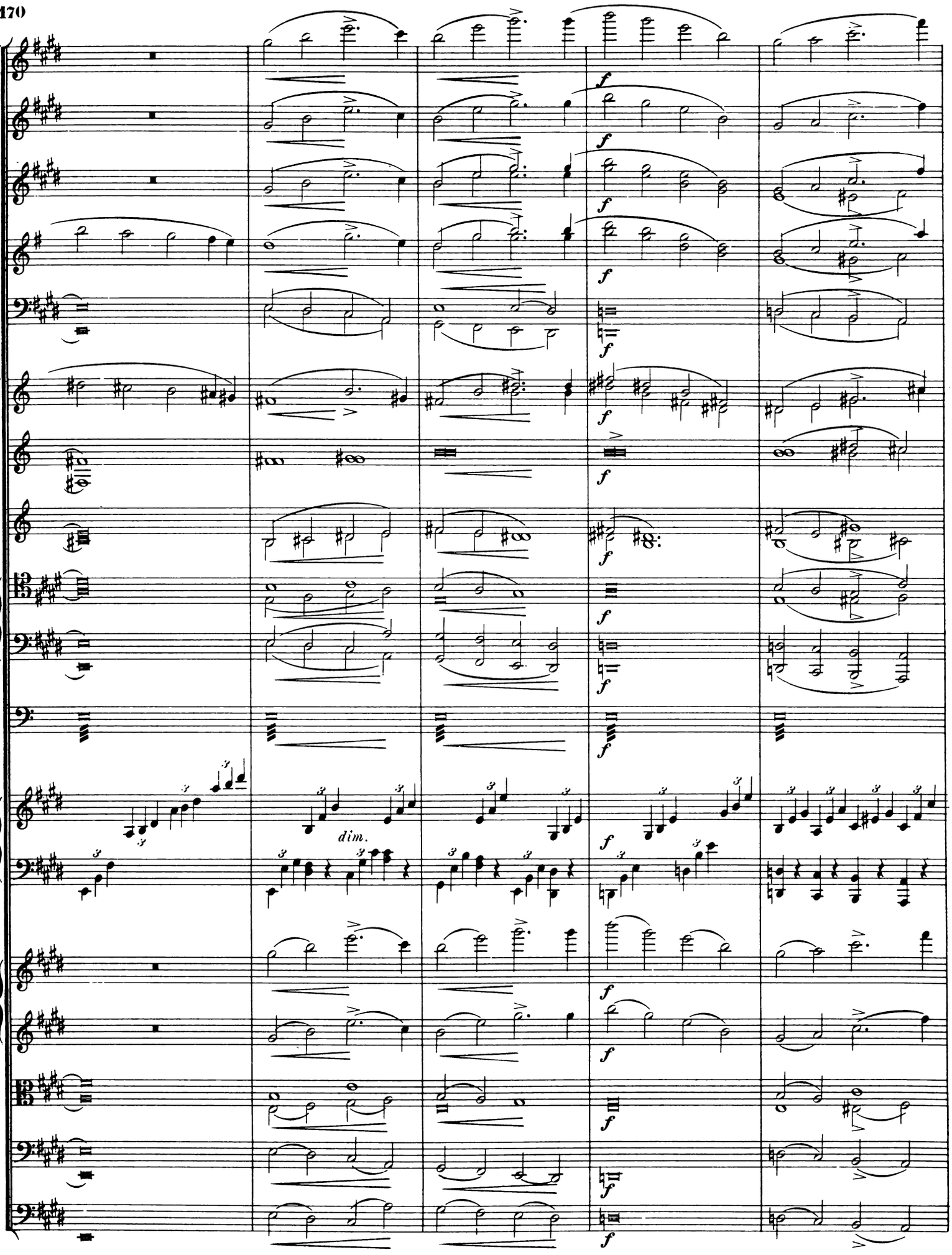
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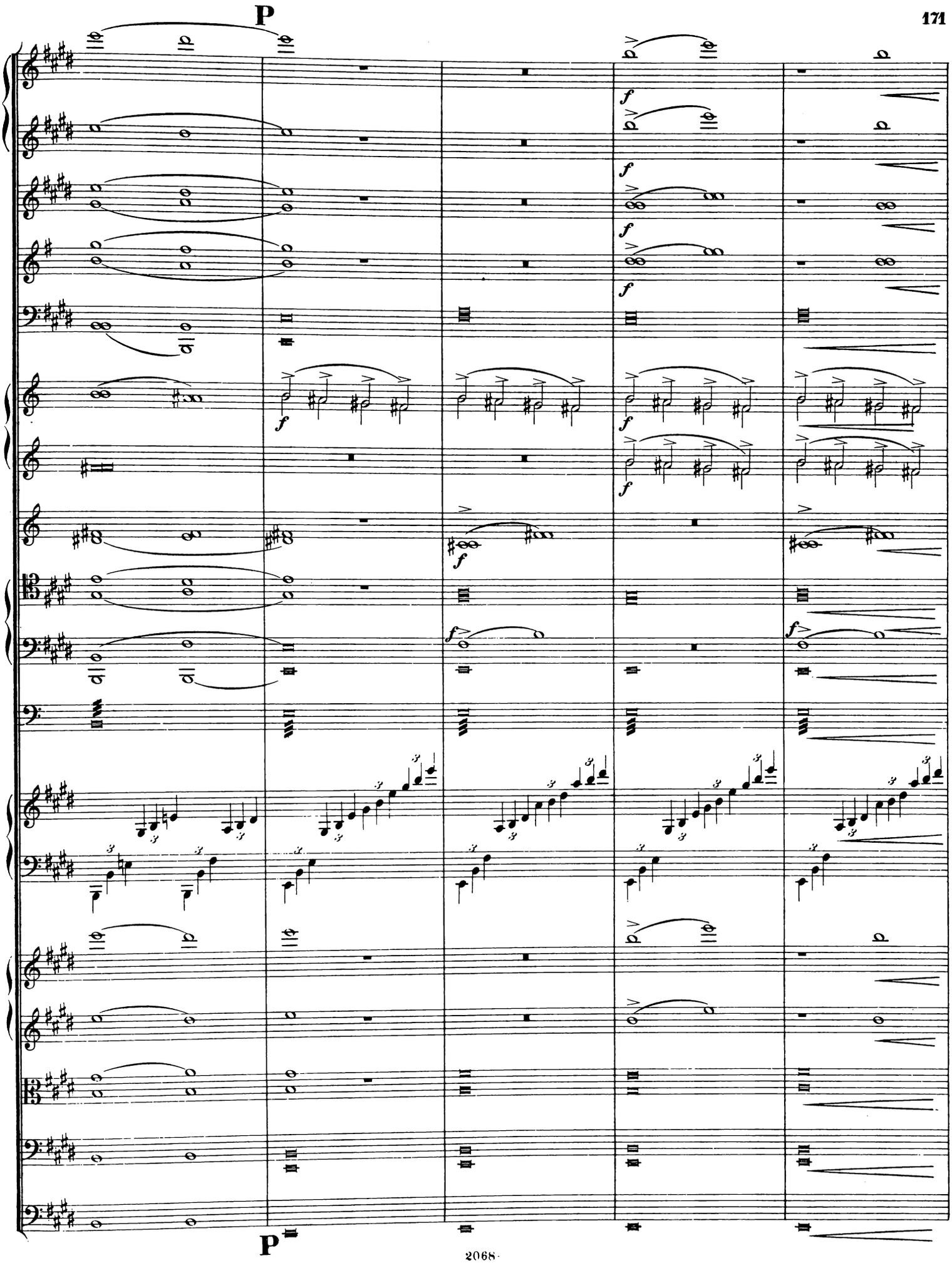
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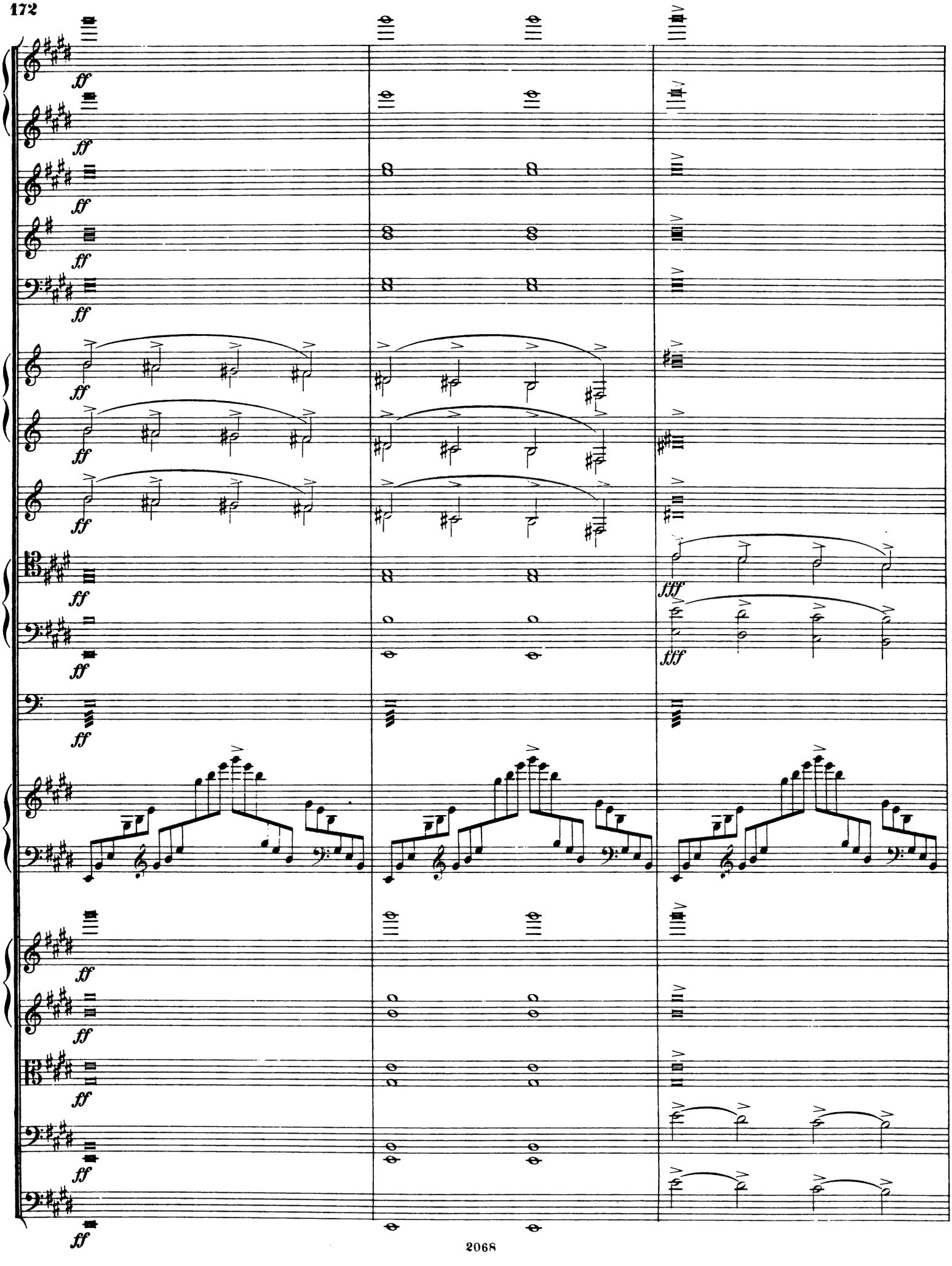
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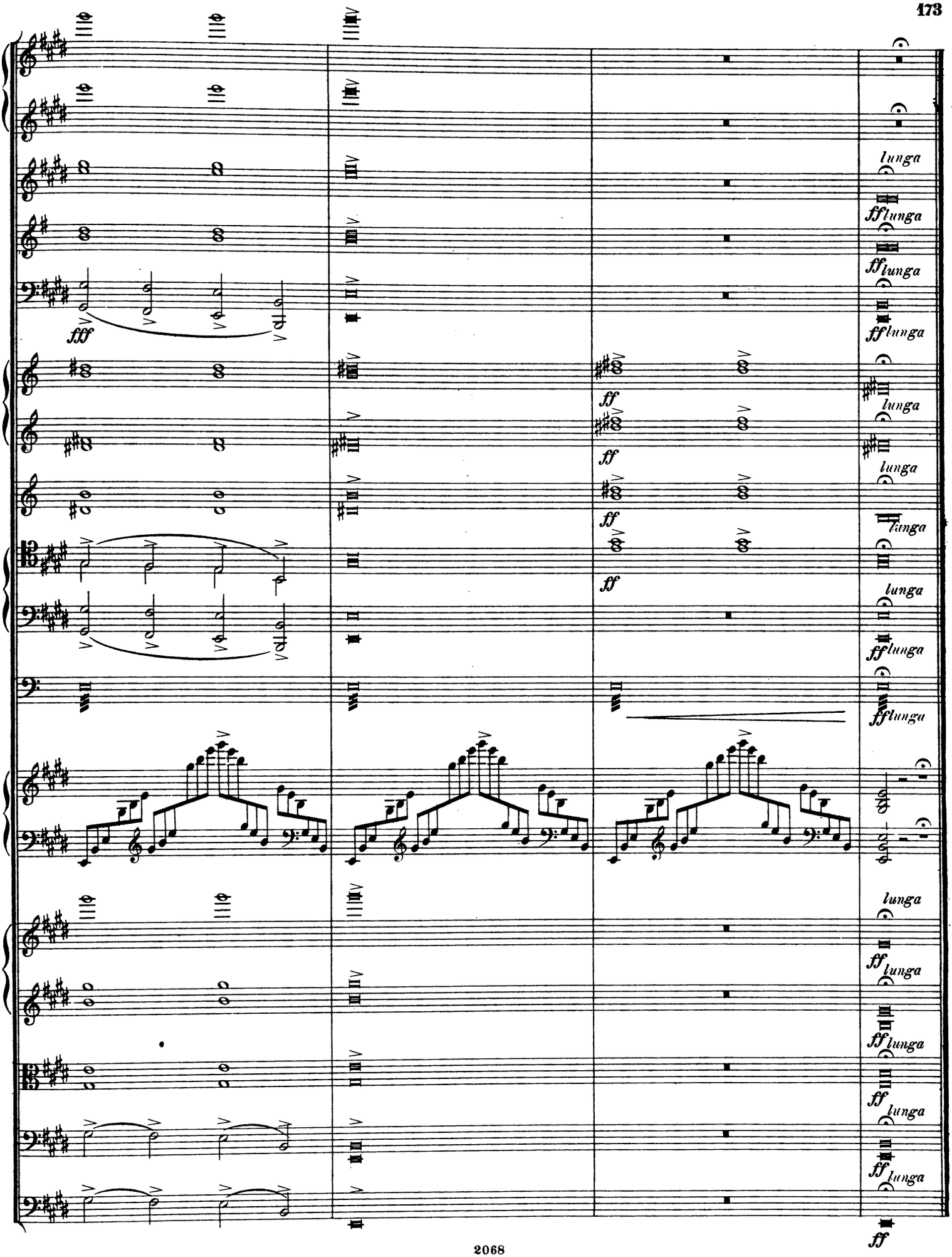
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