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ADOLF JENSEN

TWENTY-FIVE PIECES

FOR

PIANOFORTE

SELECTED, EDITED AND FINGERED BY

AUGUST SPANUTH

IN TWO VOLUMES

(VOL. I CONTAINS A BIOGRAPHICAL SKETCH OF THE AUTHOR BY RICHARD ALDRICH)

vol. 1

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INTO the heritage of the poetic, romantic, intensely subjective spirit in music represented by Schumann, Chopin and Mendelssohn, Adolf Jensen entered perhaps more fully than any other man of the latter half of the nineteenth century. His was not a genius of sufficient power and force to break away into a distinctively new path, as was that of Brahms, who also came into a part of that heritage; but it was a charming and delicately individualized genius, fragrant with a perfume all its own. His nature, in all its workings, was purely lyric, and he enriched the modern literature of the pianoforte and the song with compositions full of the lyric spirit. As a song-writer he was, perhaps, greatest; and his productions in this department have long been recognized and prized as among the most beautiful and characteristic examples of the modern German *Lied*. His pianoforte music is full of poetic charm and the highest refinement of style—clearly following Schumannesque ideals in much of its form as well as of its spirit, but working them both out in a more delicate and fragile efflorescence of grace, suavity and insinuating charm. The sentiment may sometimes, in his songs as well as in his piano music, be too close to the surface, the appeal to the listener's sympathetic fancy too immediate to give the certainty of lasting strength, but it is a gracious fault, and one to which succeeding generations of players, singers and auditors will be constrained to grant a willing indulgence again and again. Jensen's fancy is ever fresh, ever spontaneous, and it has endowed his music with vitality.

Like most German composers of prominence, Jensen came of a family in which music was familiar, a daily solace and inspiration. His grandfather was a man of consequence in the musical world at Königsberg; his father was also a musician, but no great one, and in most moderate circumstances. Adolf was born in Königsberg on January 12, 1837; his musical training was somewhat irregular, though Sobolewski, the talented director of the Königsberg opera, had a share in it; so had Louis Ehlert, the distinguished critic, who taught him piano playing and harmony—"in which latter," as he afterwards wrote, "the young man showed even then that striking gift for harmonic subtlety that remained with him all his life." Then, in 1850, Louis Köhler, already noted as a pedagogue, heard him play, and saw in him one called to the service of art; and the younger Marpurg taught him counterpoint. By 1856 he was in a position to receive and accept an offer as tutor in music to the family of a Russian governor, which took him to the province of Grodno, on the boundary between Russia and Poland. Here he wrote his first published works, the Songs, op. 1, among which is the best-known, perhaps, of all his vocal works: "Lehn' deine Wang'." But Russia was an unfruitful soil for his genius, and he conceived the plan of journeying to Düsseldorf to place himself under Schumann; the tragic death of the latter put an end to these aspirations, though it did not deter him from his resolve to return to Germany; and in 1857 he secured the post of *Kapellmeister* for the theatres of Posen and Bromberg; in 1858 he took a similar post in Copenhagen; but his experience was brief and unsatisfactory, and he learned there, as he wrote to Ehlert, that "a musician who is in earnest about his art is ruined by this occupation." But life in Copenhagen without the salaried position was hard, though it gave him the benefit of frequent intercourse with no less a musician than Gade. He gained a precarious existence by giving piano lessons and concert playing, eked out by still more discouraging hack work. Then he settled in Königsberg, composing, conducting, appearing in public as a pianist and teaching; and there he married. Six years later he made Berlin his home. To this Königsberg period belongs the story of his pilgrimage to Munich to hear the first performance of *Tristan und Isolde*, the postponement of which compelled him to return home, for lack of funds, without hearing it. In 1866 he removed to Berlin to become an assistant of Tausig's in the latter's pianoforte conservatory. In 1868 he again moved his home to Dresden, but it was not long before he was overtaken by the disease destined to bring him to an early grave, after ten years of almost constant suffering. He sought health in various places in southern Germany, living chiefly in Graz and in Baden-Baden, but in vain; yet his energy and industry in composition continued almost to the very end. This came at Baden-Baden, on January 23, 1879.

Jensen's compositions include twenty-eight sets of songs, twenty-four works for pianoforte solo, with six sets of duets; eight choral works, an opera, *Turandot*, and one piece for orchestra, "The Journey to Emmaus." Of these his songs and his pianoforte pieces are among the most delightful later flowerings of the romantic school and constitute his chief title to remembrance. All show a spontaneous gift of expressive melody, and an exquisite sensibility for beauty of tonal effect. His treatment of the pianoforte reveals keen sympathy for and understanding of its idiom; his mastery of the lessons inculcated by both Schumann and Chopin. His workmanship is of the utmost refinement, elegance and fastidious polish. Languorous sentiment, dreamy passion and a delicate sense of humor by turns imbue his music. Strength and sustained power of strenuous utterance were not his; but a genius so graciously endowed will not soon pass into oblivion.

RICHARD ALDRICH.

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ADOLF JENSEN

Twenty-five Pieces for Piano

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M
22
J54T

Canzonetta.

(Op. 42, No. 2.)

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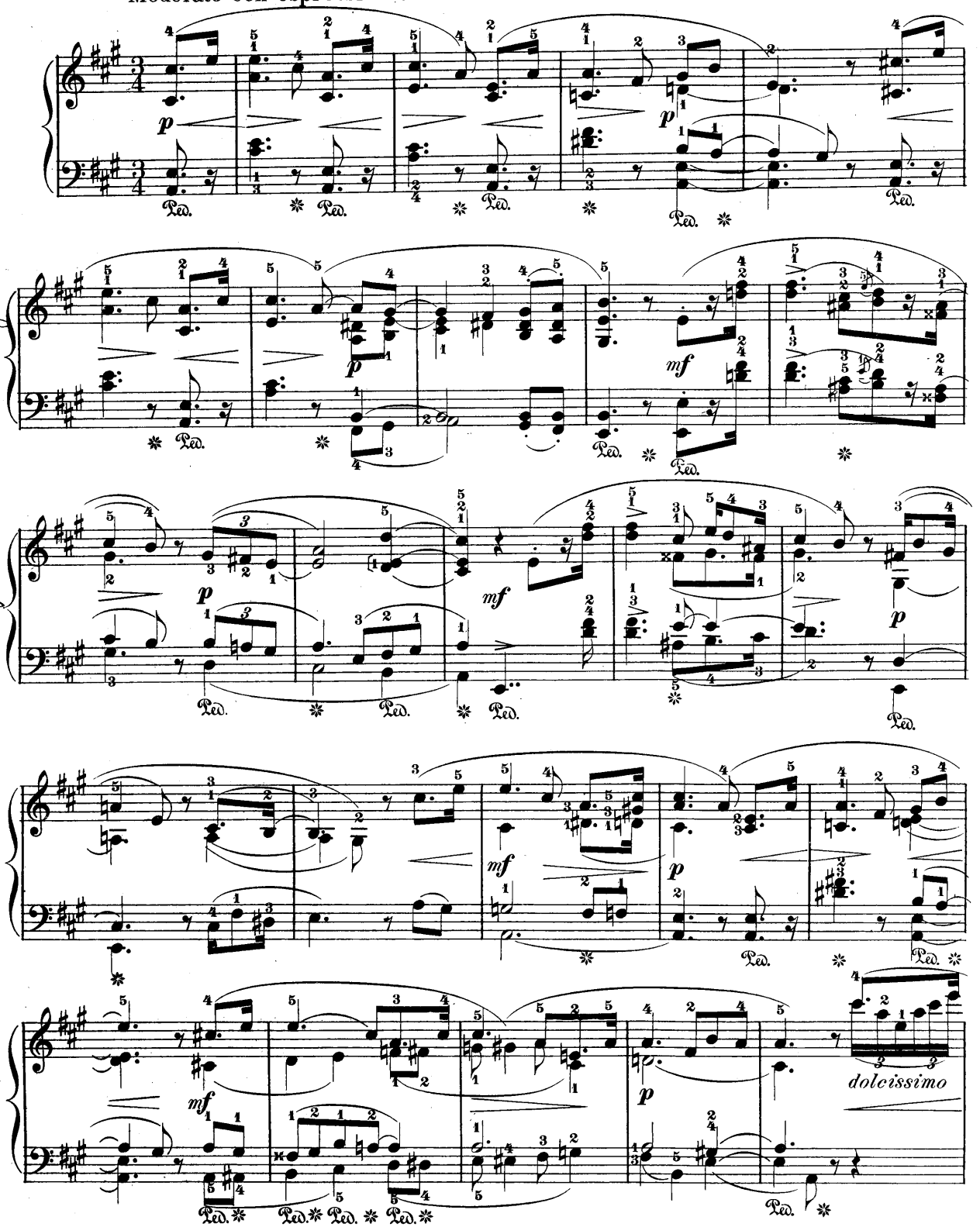
Moderato con espressione.



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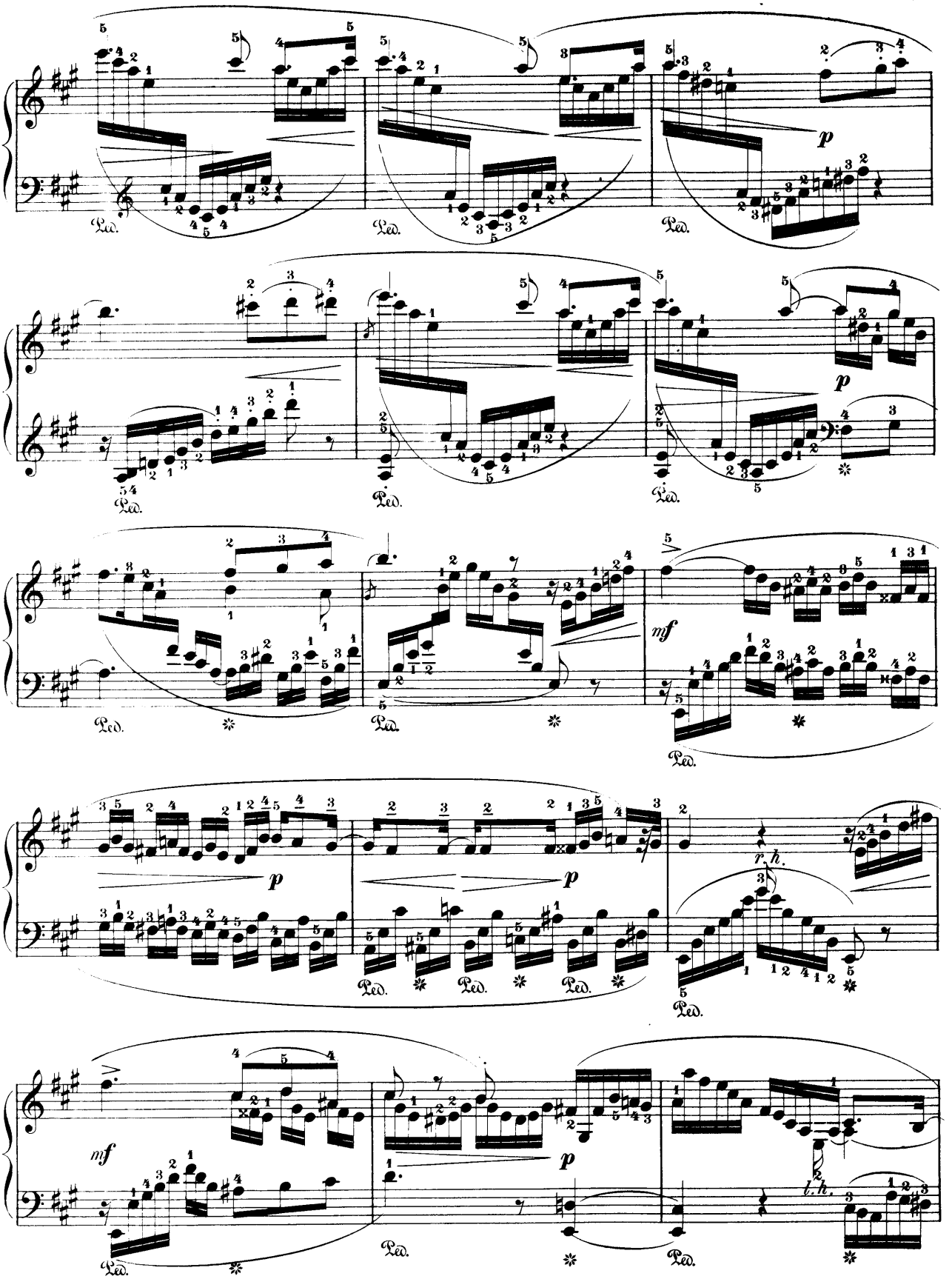
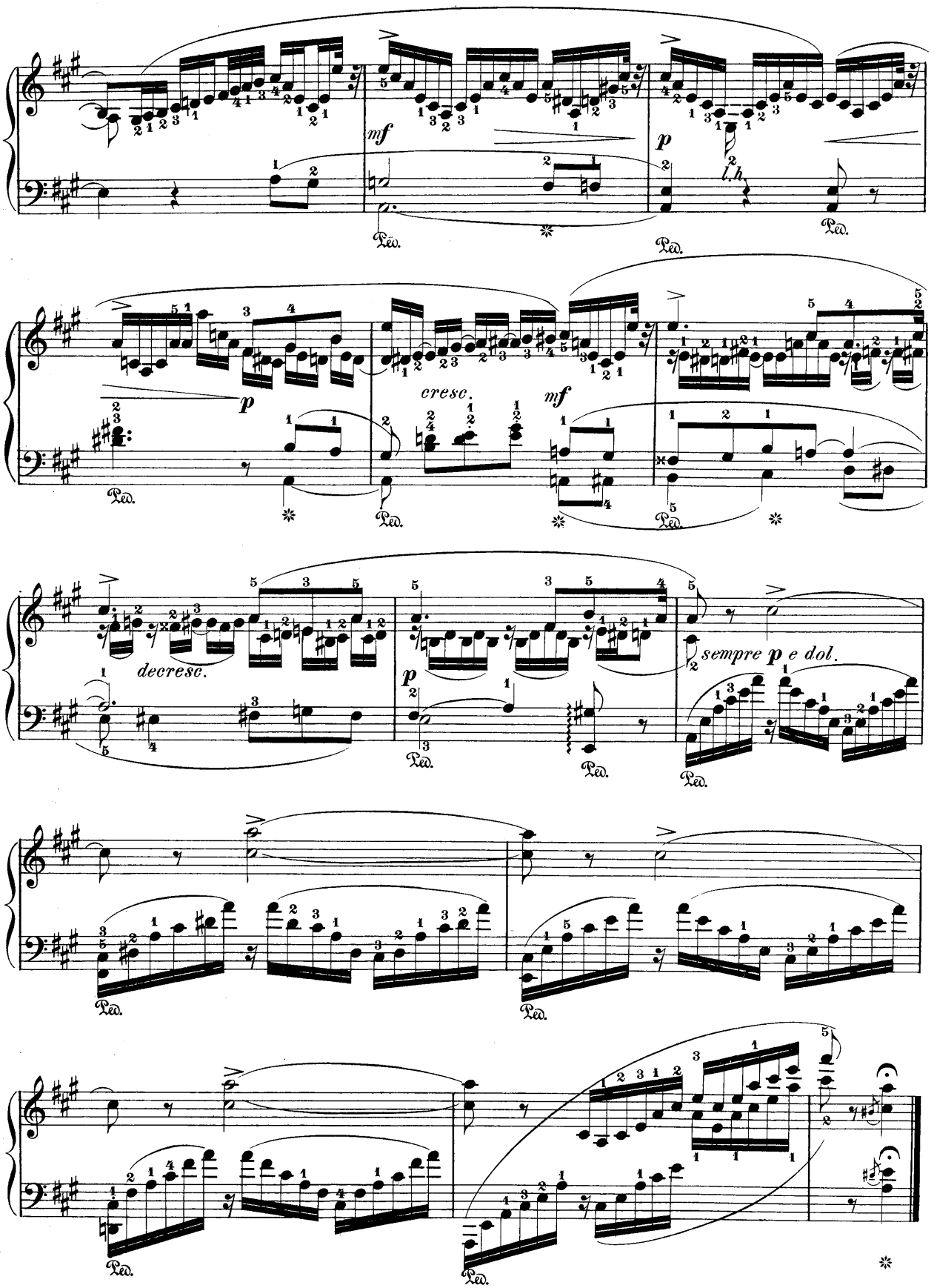
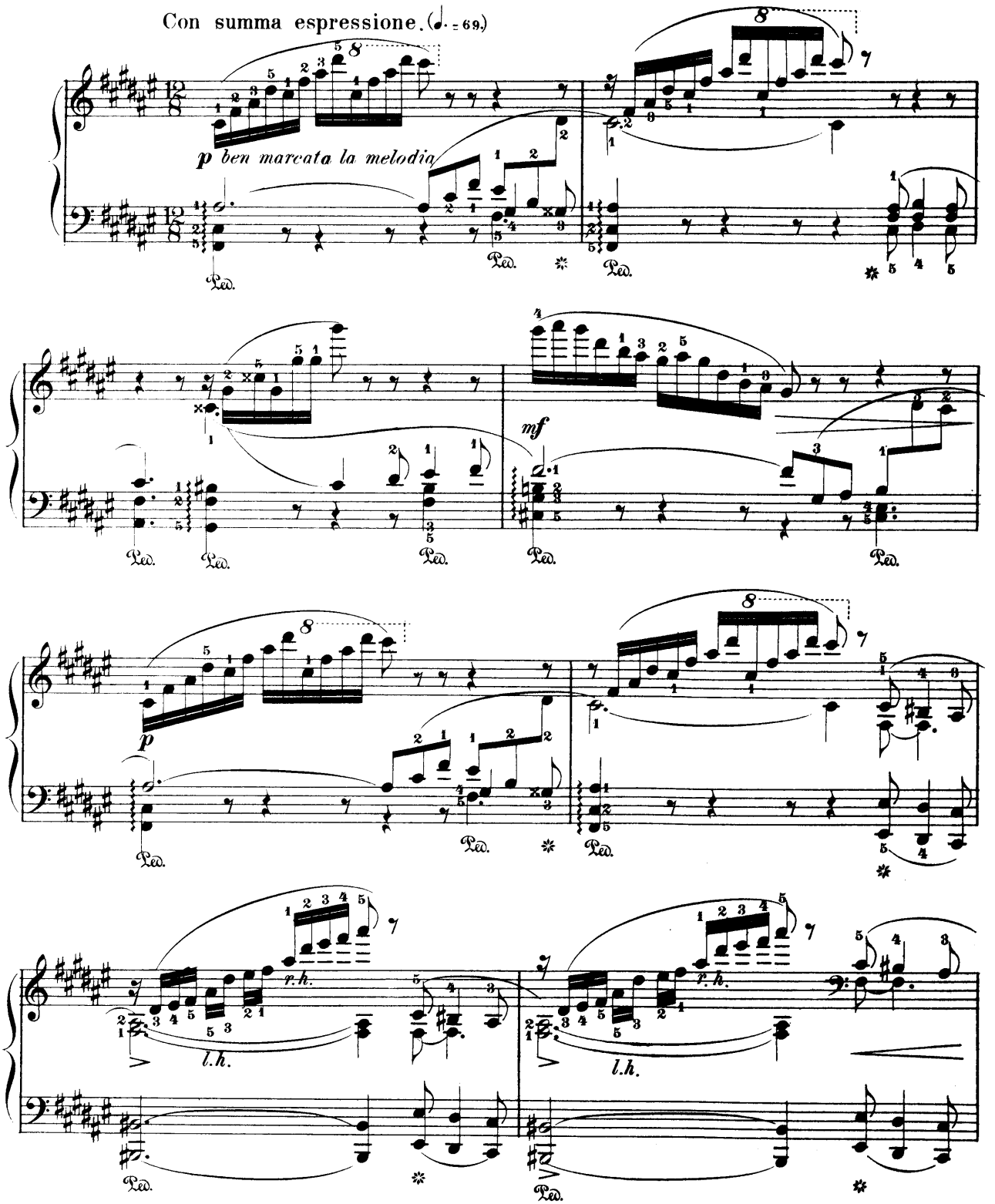
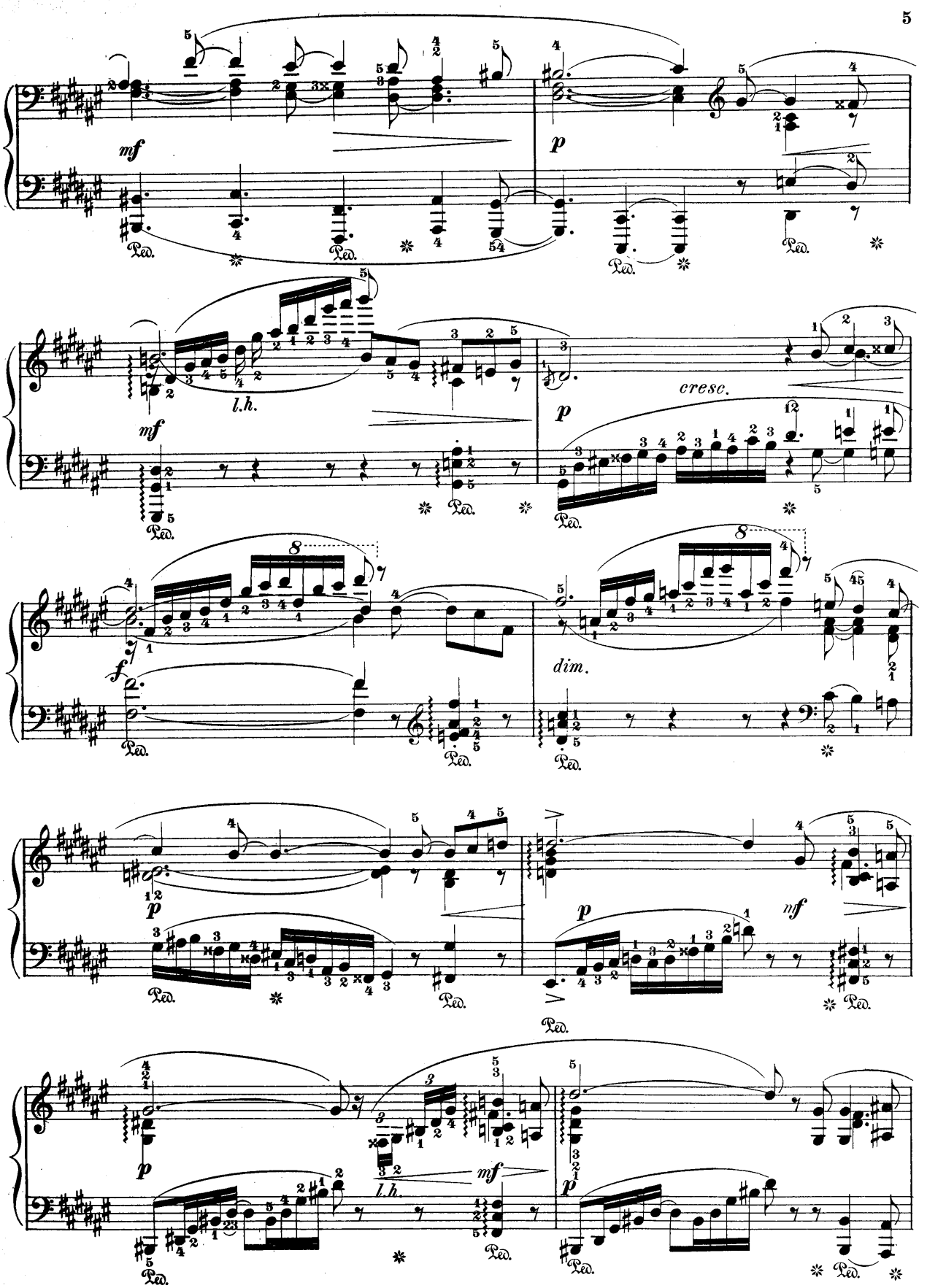

p
Ped.
p
Ped.
mf
Ped.
p
p
r.h.
Ped.
Ped.
Ped.
mf
p
l.h.
Ped.
Ped.

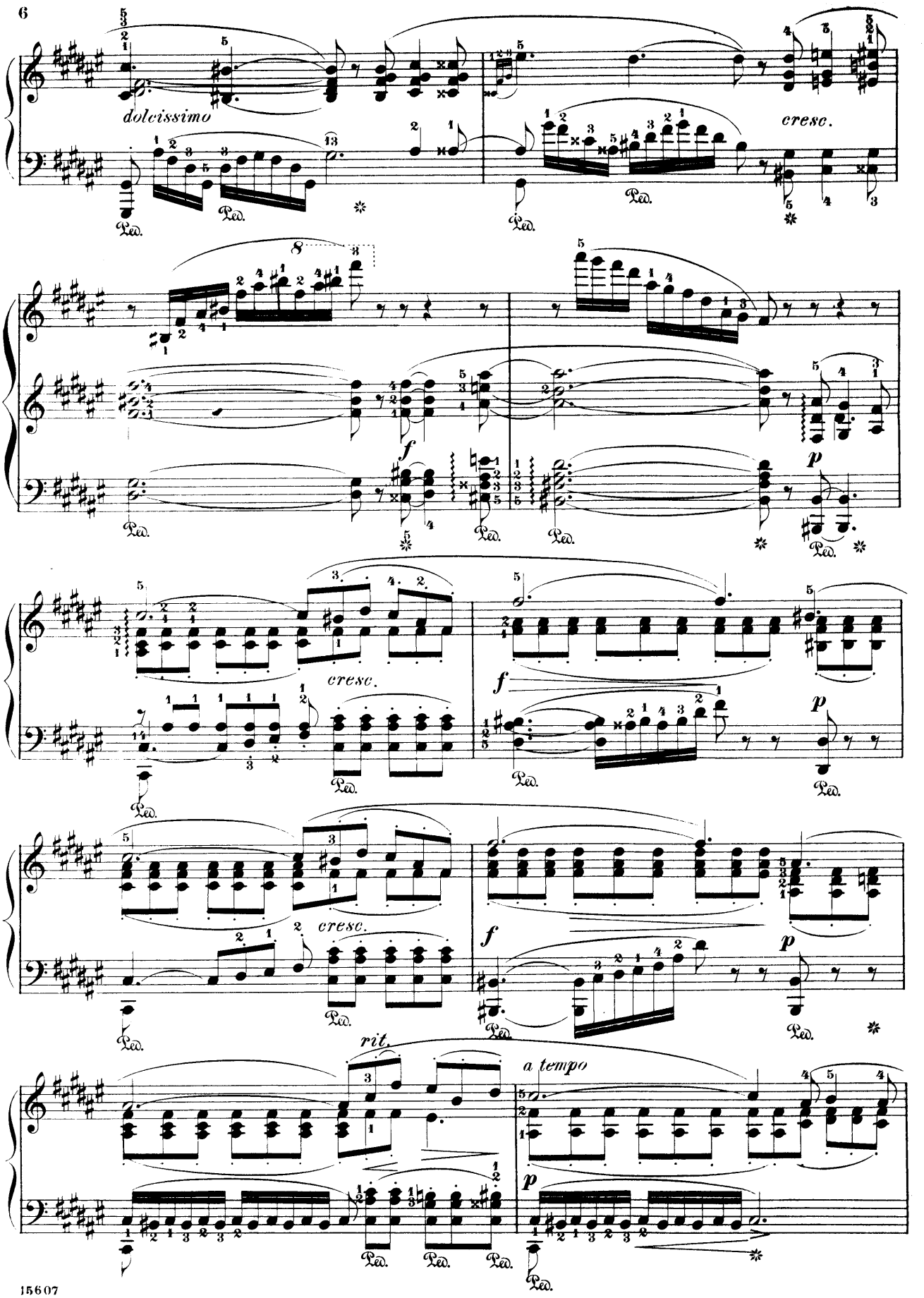

mf
p
l.h.
Ped.
p
cresc.
mf
decresc.
p
sempre p e dol.

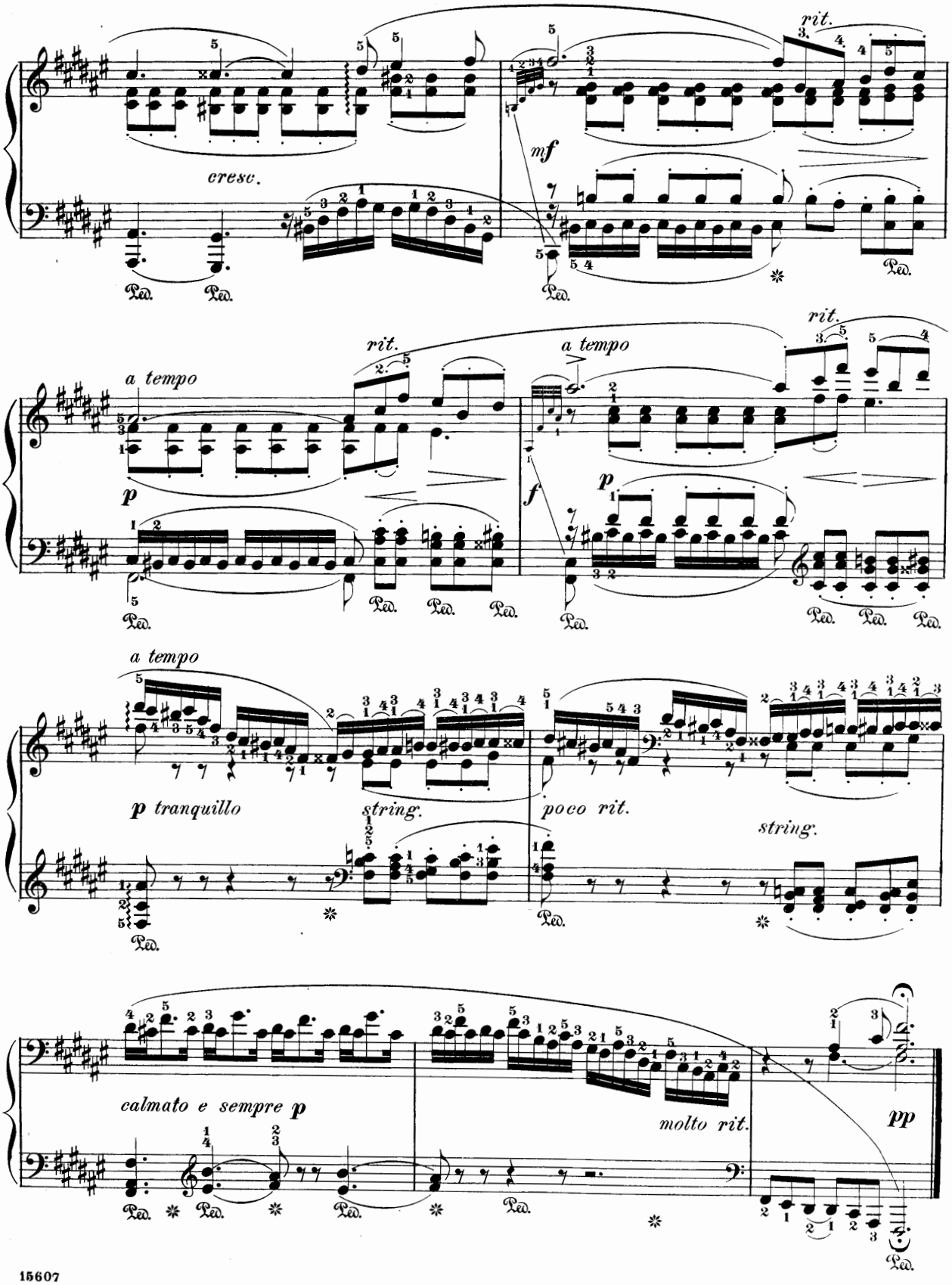
Galatea.

From „Erotikon“ Op. 44, № 3.



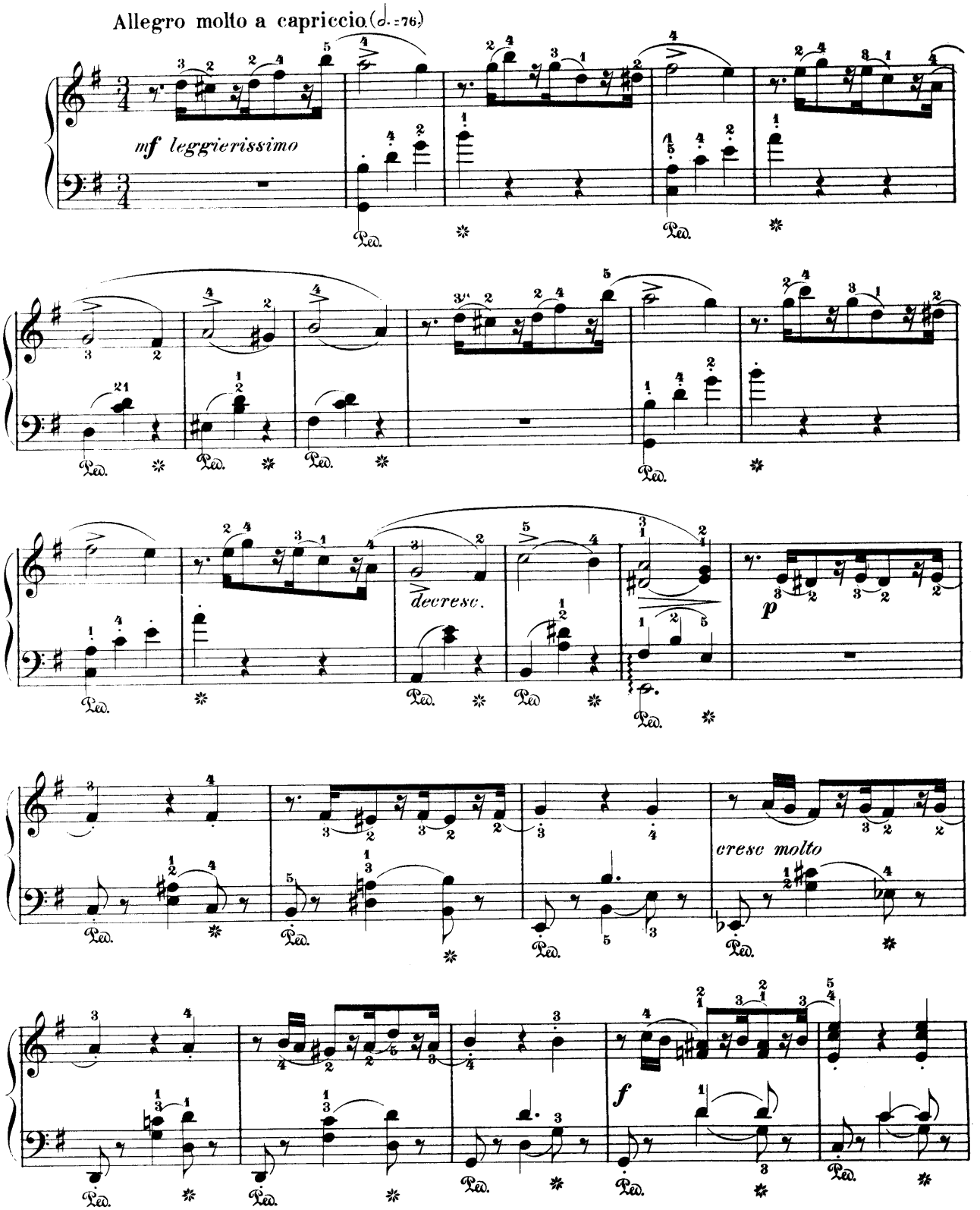

mf
p
l.h.
mf
cresc.
p
f
dim.
p
p
nf
p
l.h.
mf
p

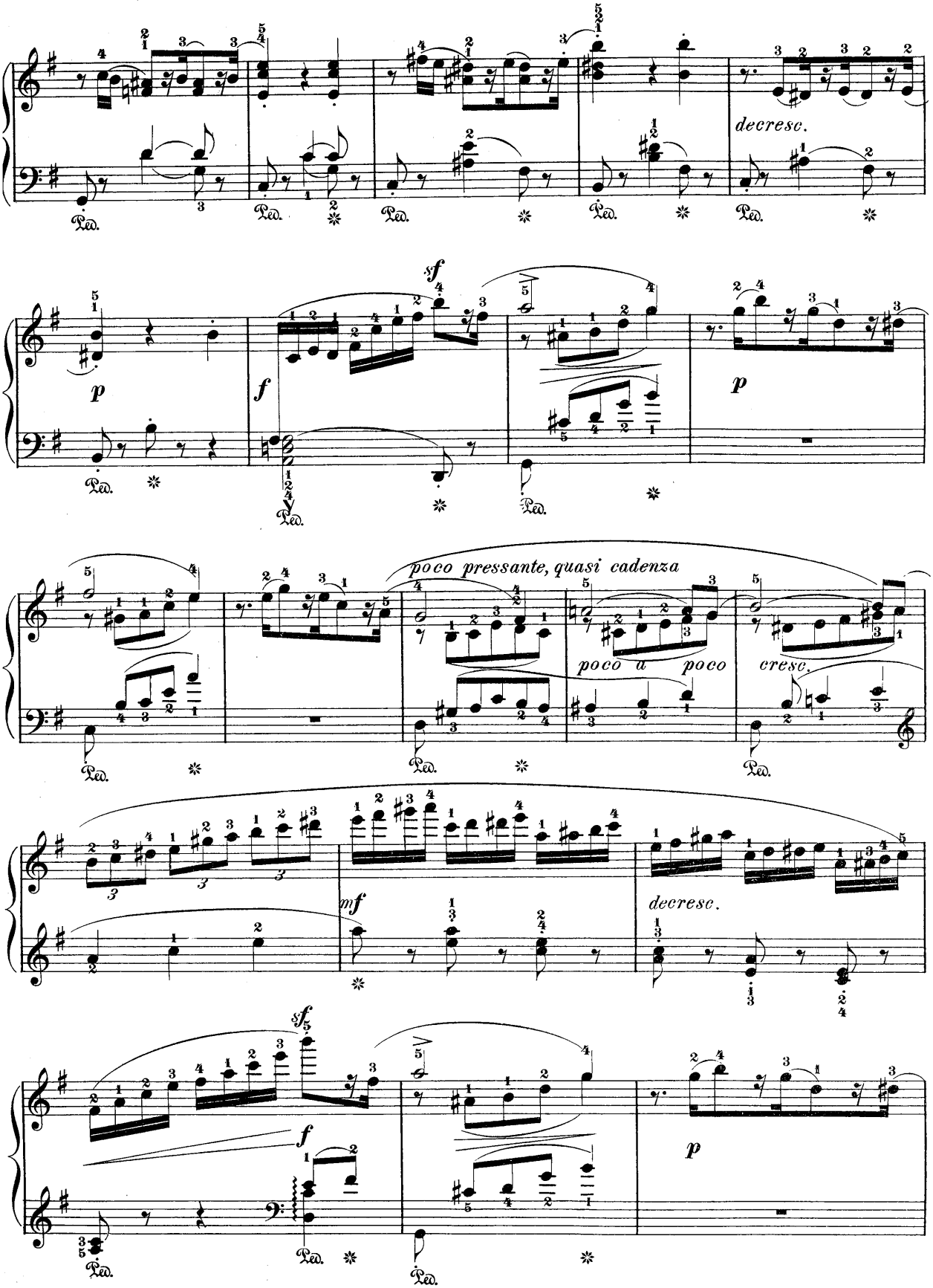

dolcissimo
cresc.
cresc.
cresc.
rit.
a tempo

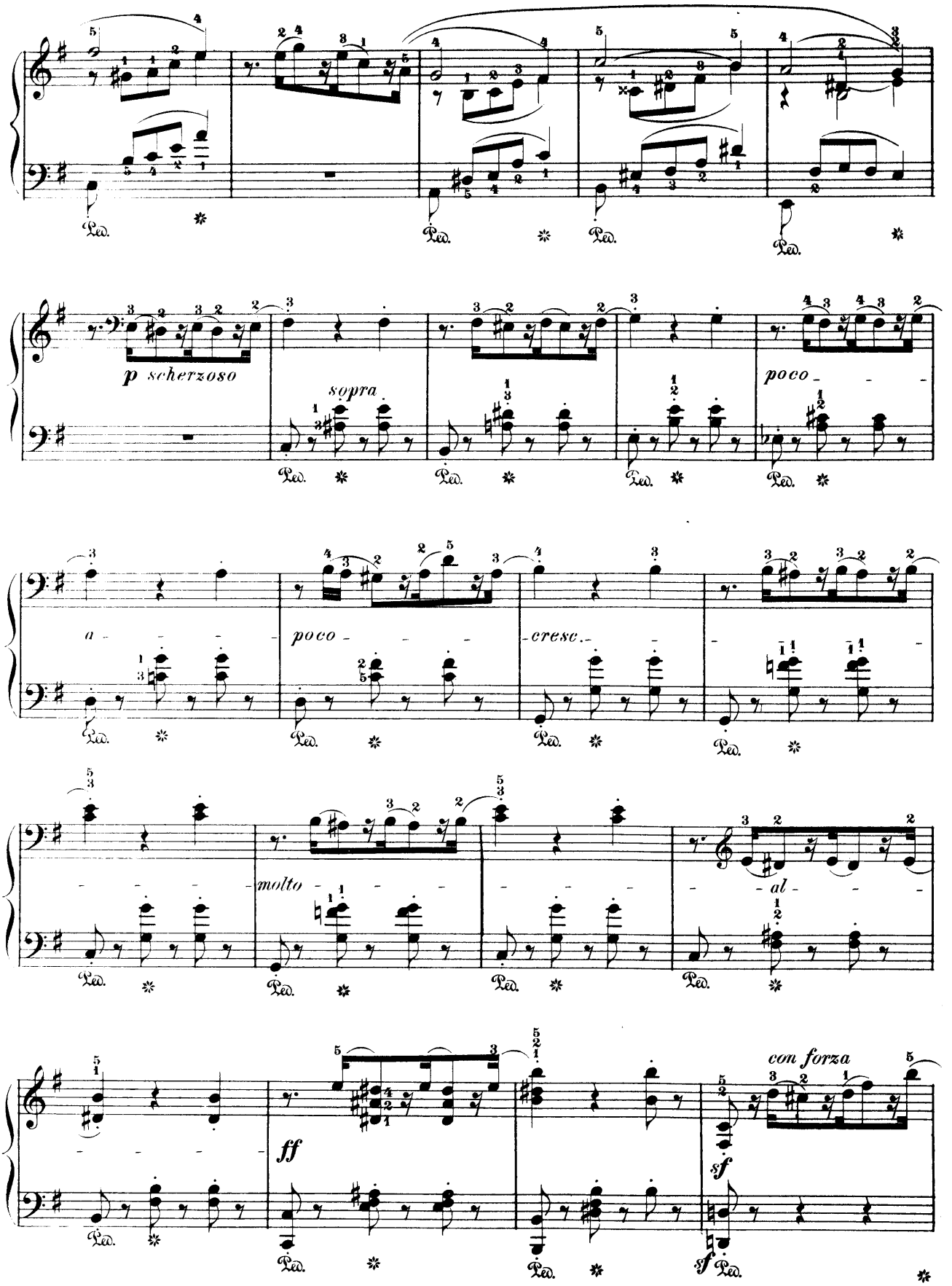

cresc.
mf
rit.
a tempo
p
rit.
a tempo
f
rit.
a tempo
p tranquillo
string.
poco rit.
string.
calmato e sempre p
molto rit.
pp

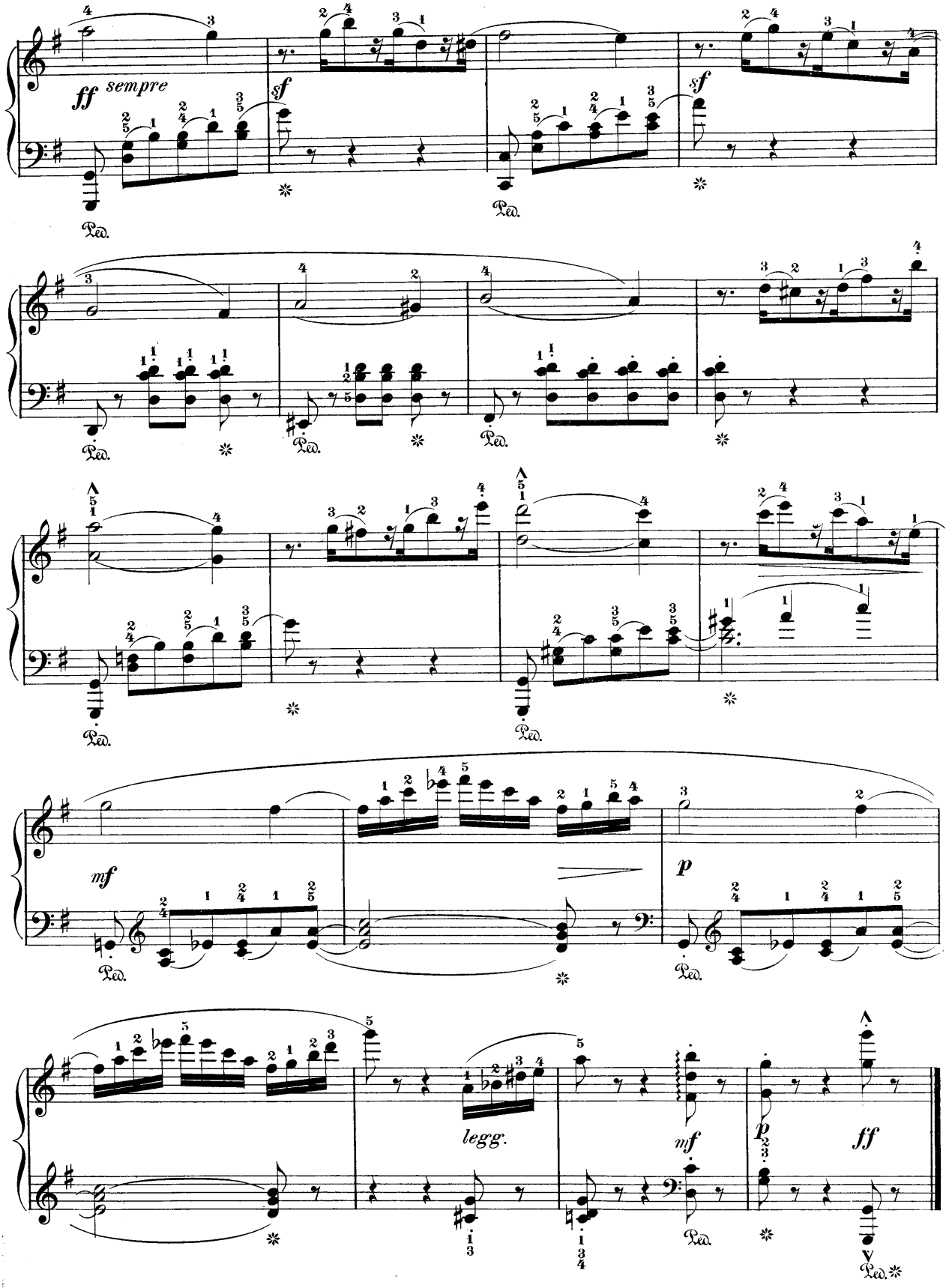
Intermezzo.

From „Scènes carnevalesques“. Op. 56, № 16.




decresc.
sf
p
f
p
poco pressante, quasi cadenza
poco a poco
cresc.
mf
decresc.
sf
f
p


p scherzoso
sopra
poco
a
poco
cresc.
molto
al
ff
con forza
sf
sf


ff sempre
sf
sf
sf
mf
p
legg.
mf
p
ff

Sehnsucht.

(Longing.)

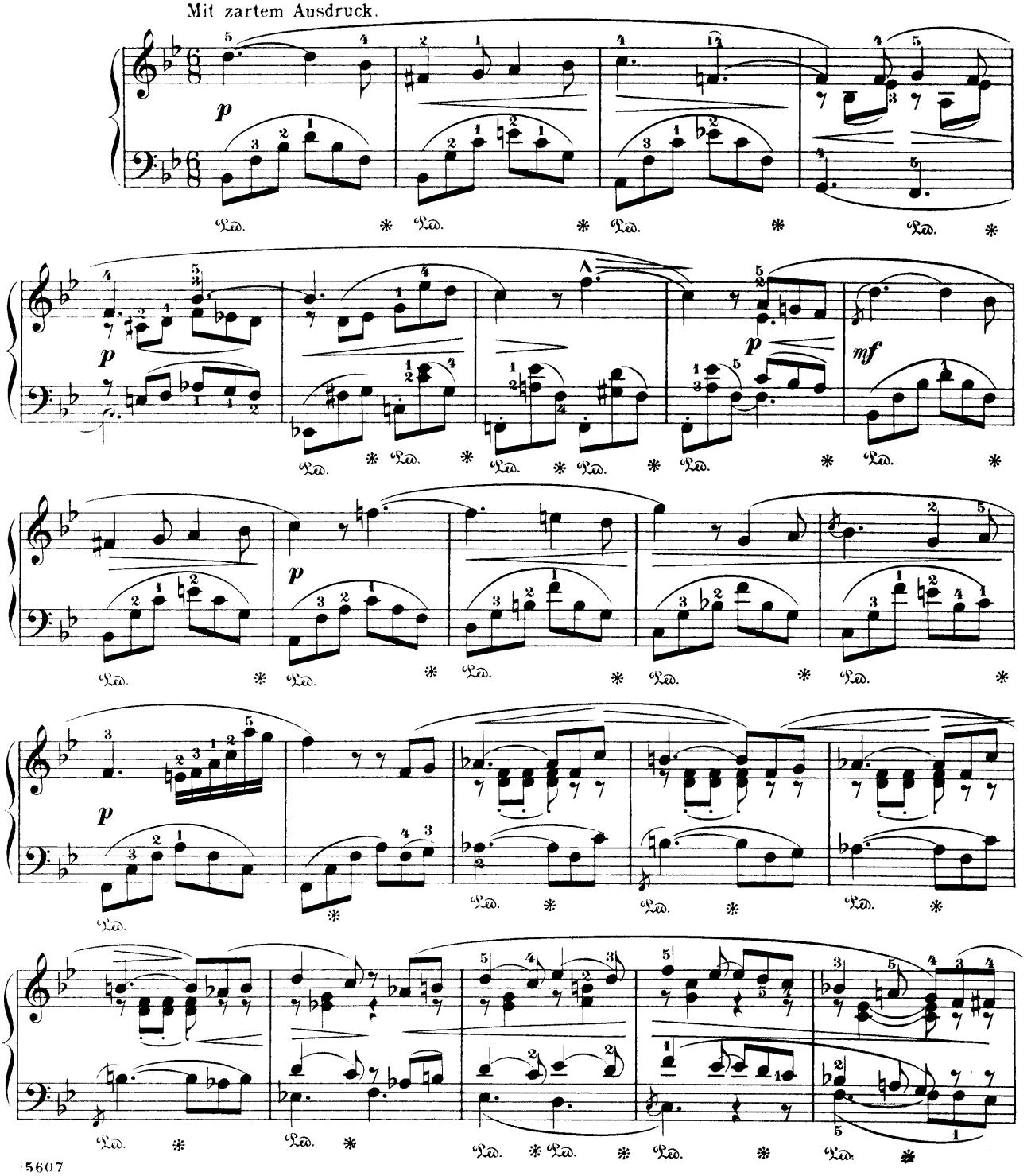
From "Romantische Studien." (Op. 8, № 5.)

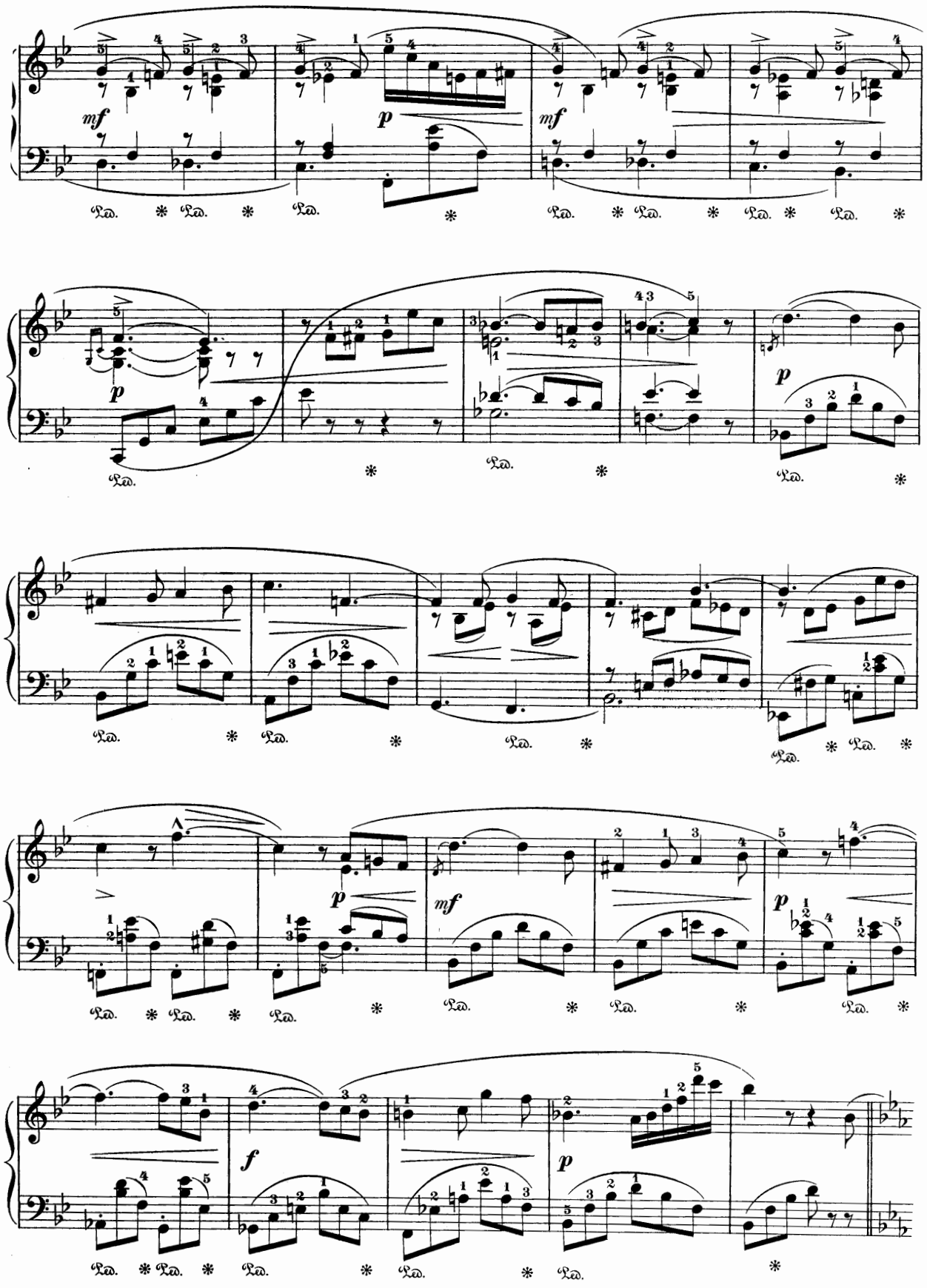
Nur wer die Sehnsucht kennt
Weiss, was ich leide!
Allein und abgetrennt
Von aller Freude,
Seh' ich an's Firmament
Nach jener Seite. *(Goethe.)*

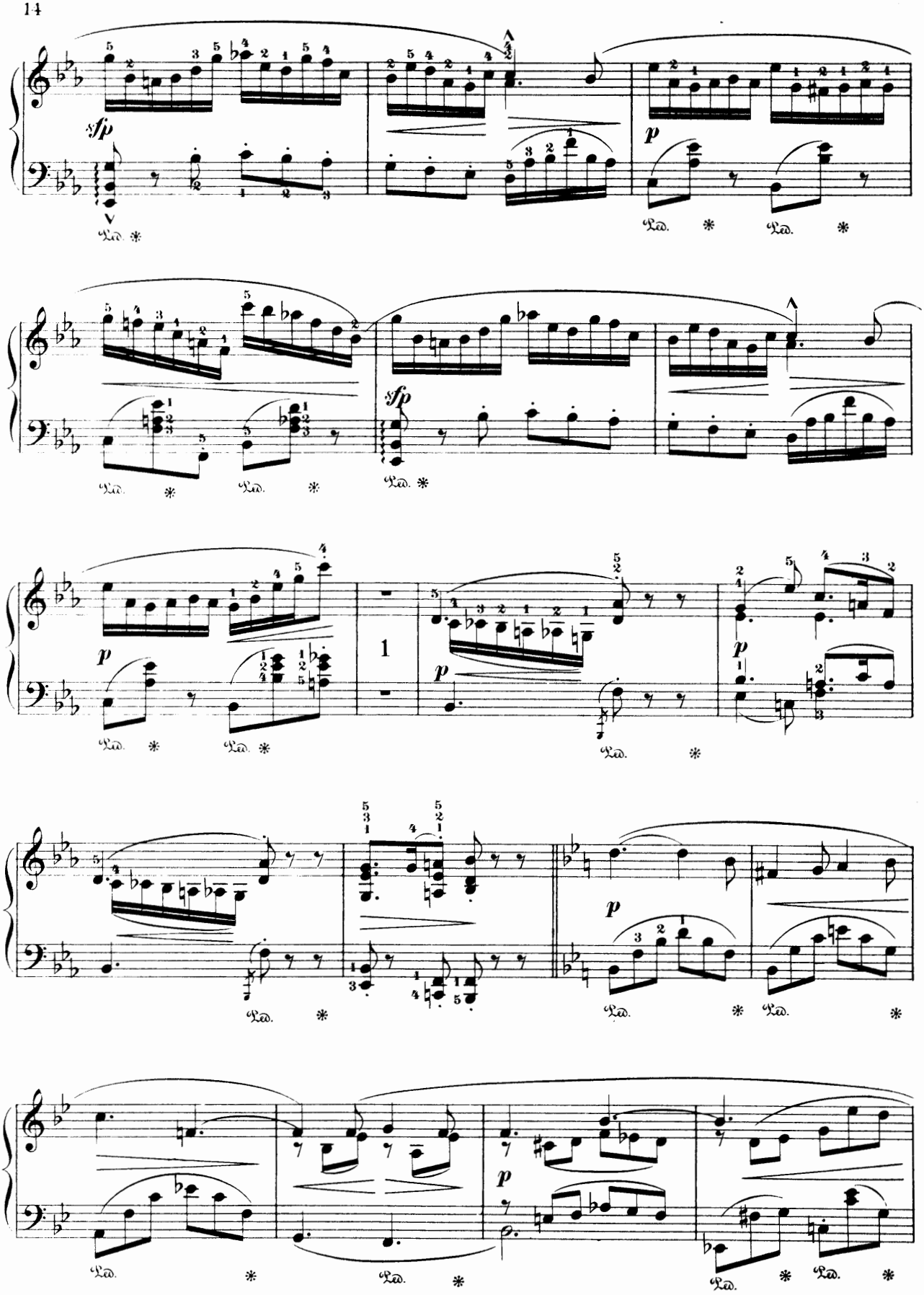
He only, who has pined,
Knows my sad yearning.
Alone, no joy I find,
My gazes burning
Toward yonder zone inclined
Ever are turning. *(Goethe.)*

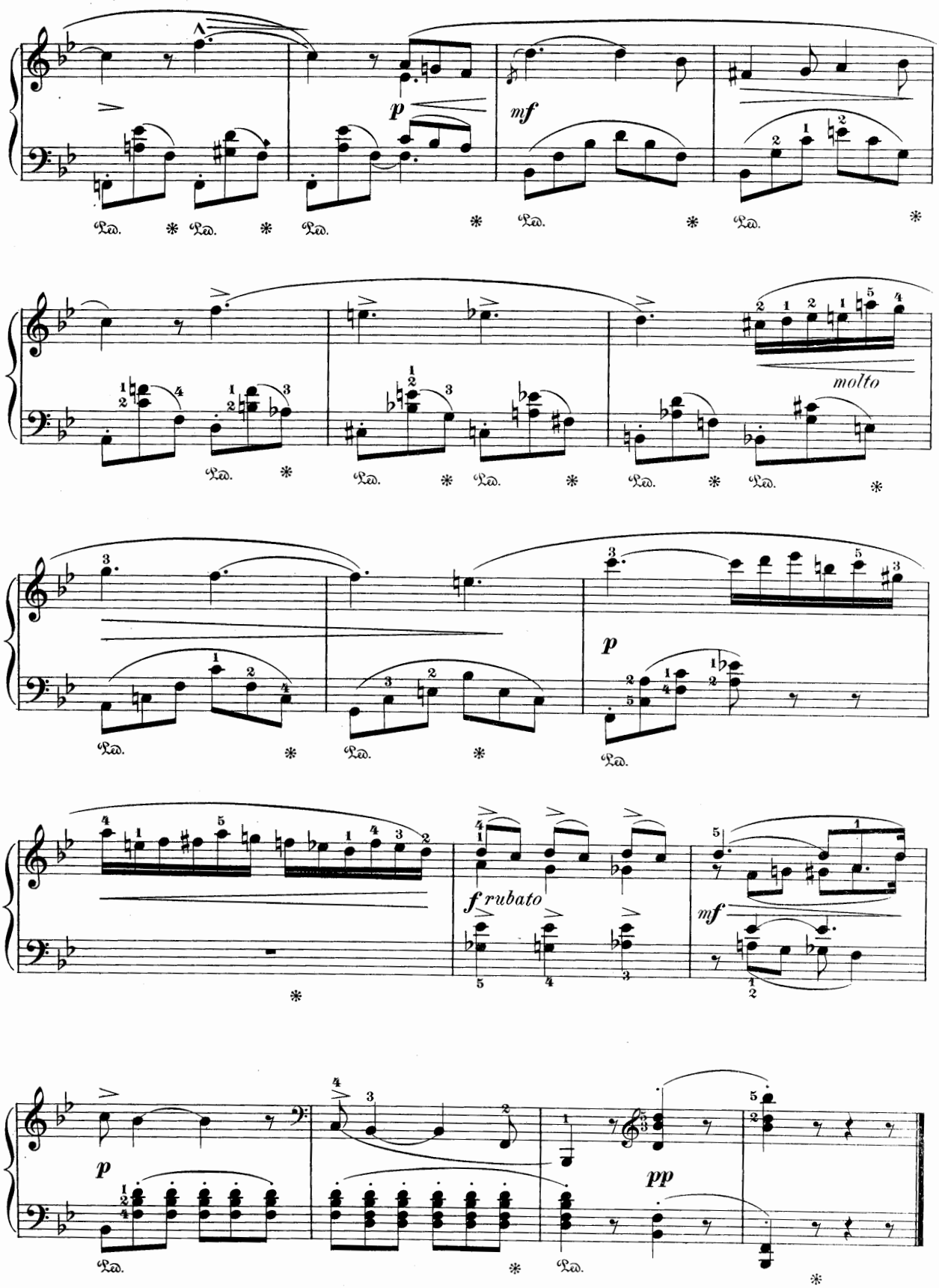
Con tenerezza.

Mit zartem Ausdruck.




mf
p
mf
p
p
mf
p
f
p

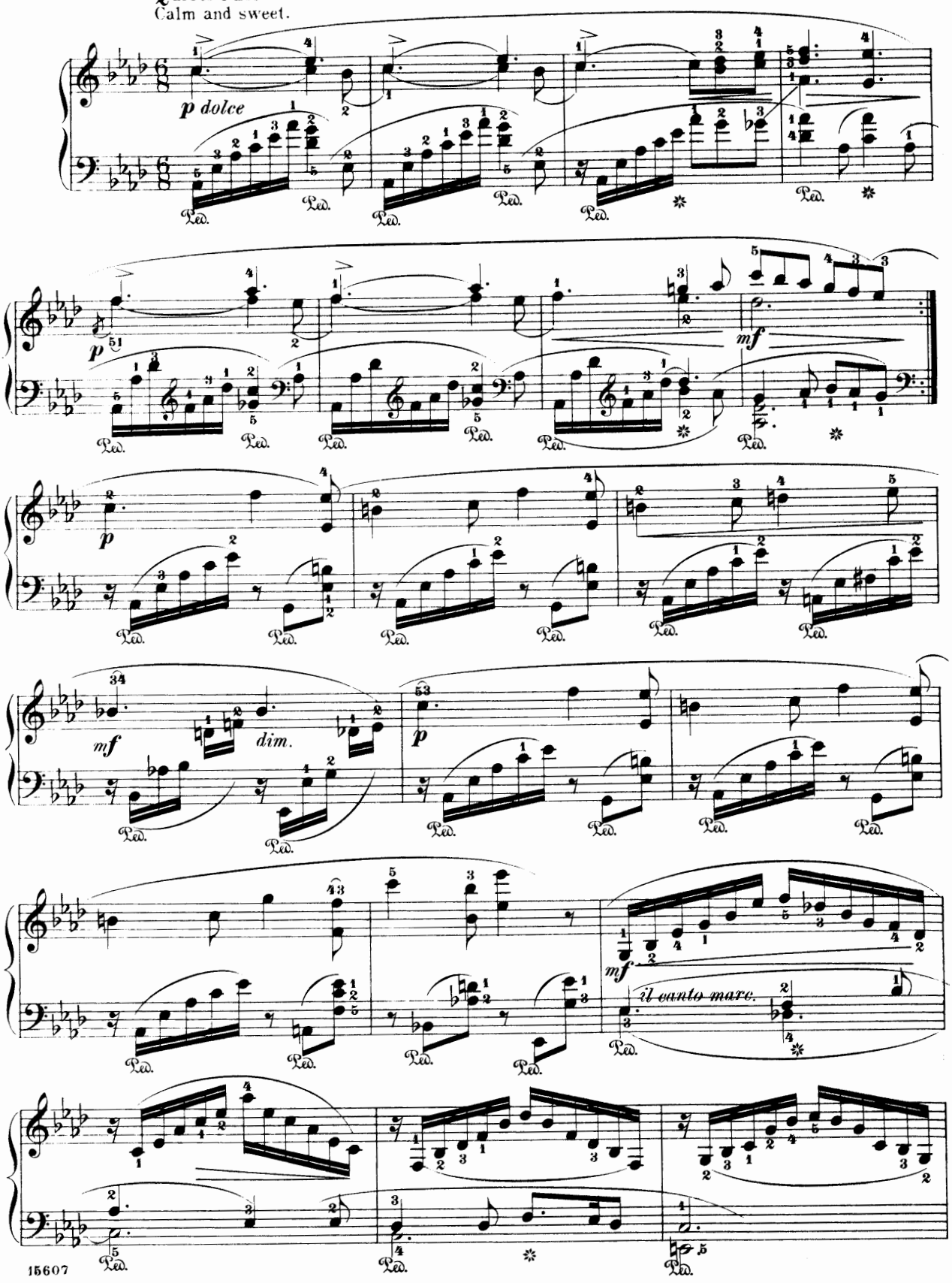

sfp
Ped. * Ped. *
p
Ped. * Ped. *
sfp
Ped. *
p
Ped. * Ped. *
1
p
Ped. *
p
Ped. *
p
Ped. * Ped. *
Ped. * Ped. *
p
Ped. * Ped. *

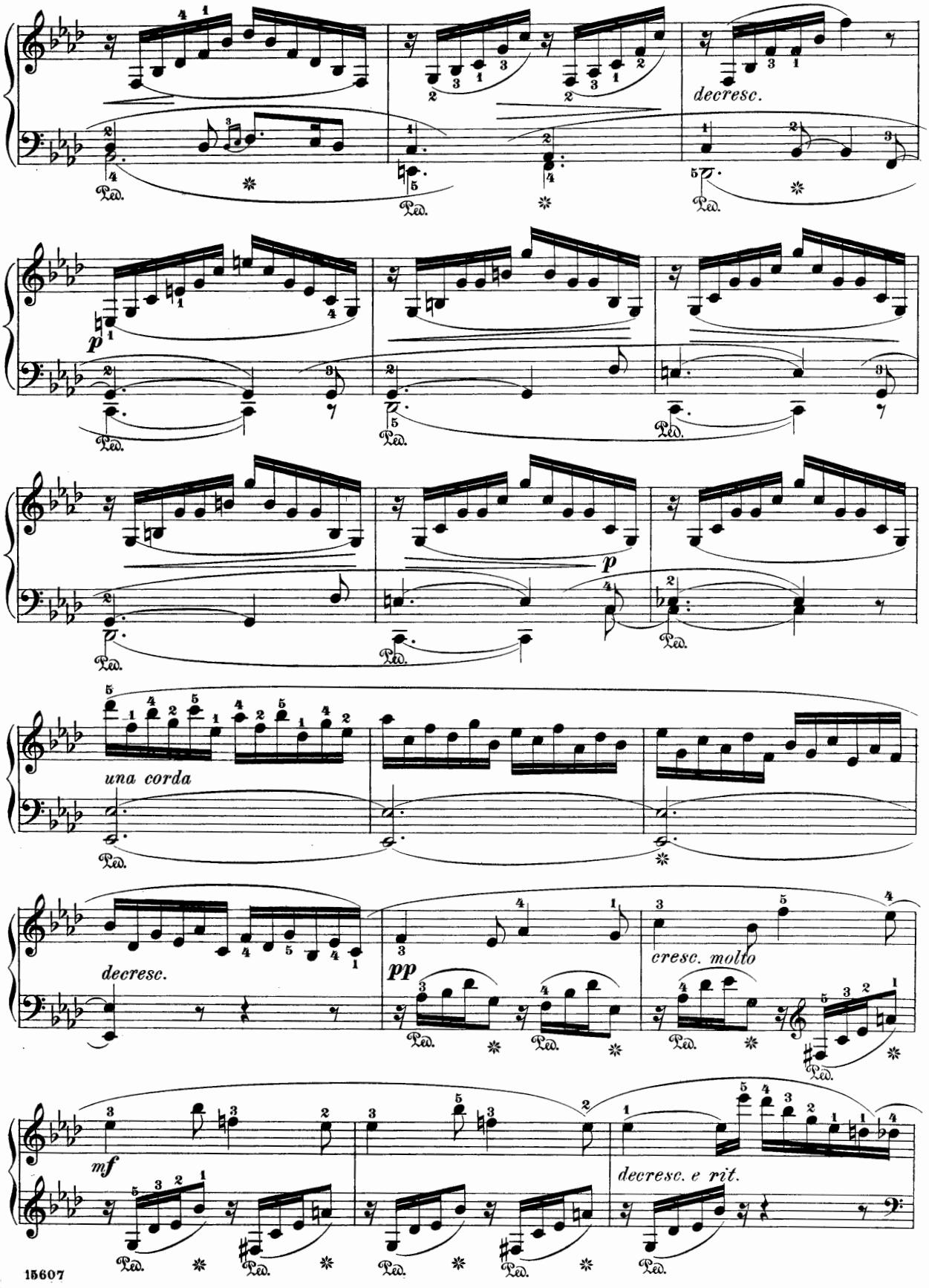

p
mf
molto
f rubato
mf
p
pp

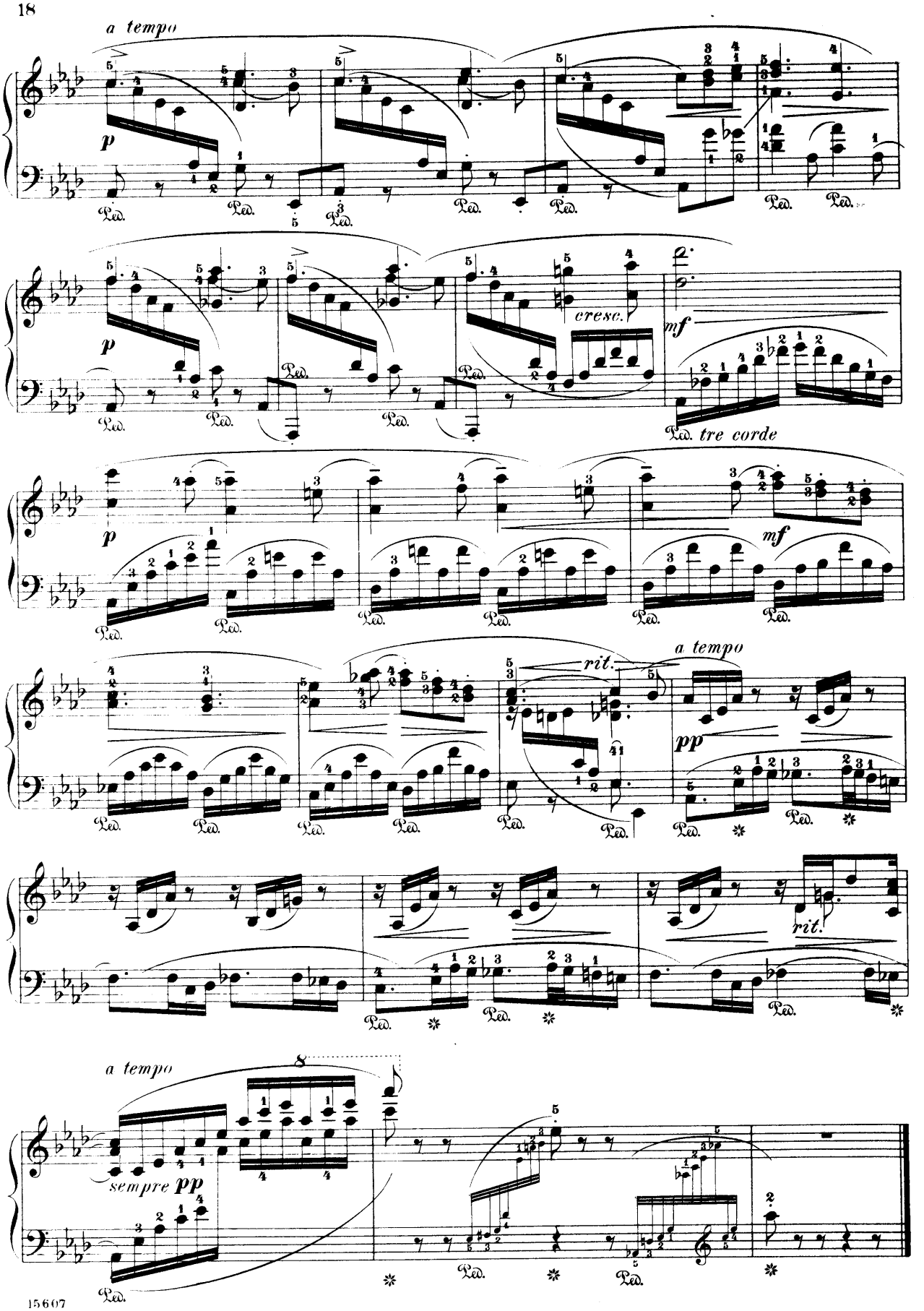
Barcarolle.

From "Lieder und Tänze." Op. 33. No 16.

Quieto e dolce.
Calm and sweet.




decresc.
p
una corda
decresc.
pp
cresc. molto
mf
decresc. e rit.
Ped.

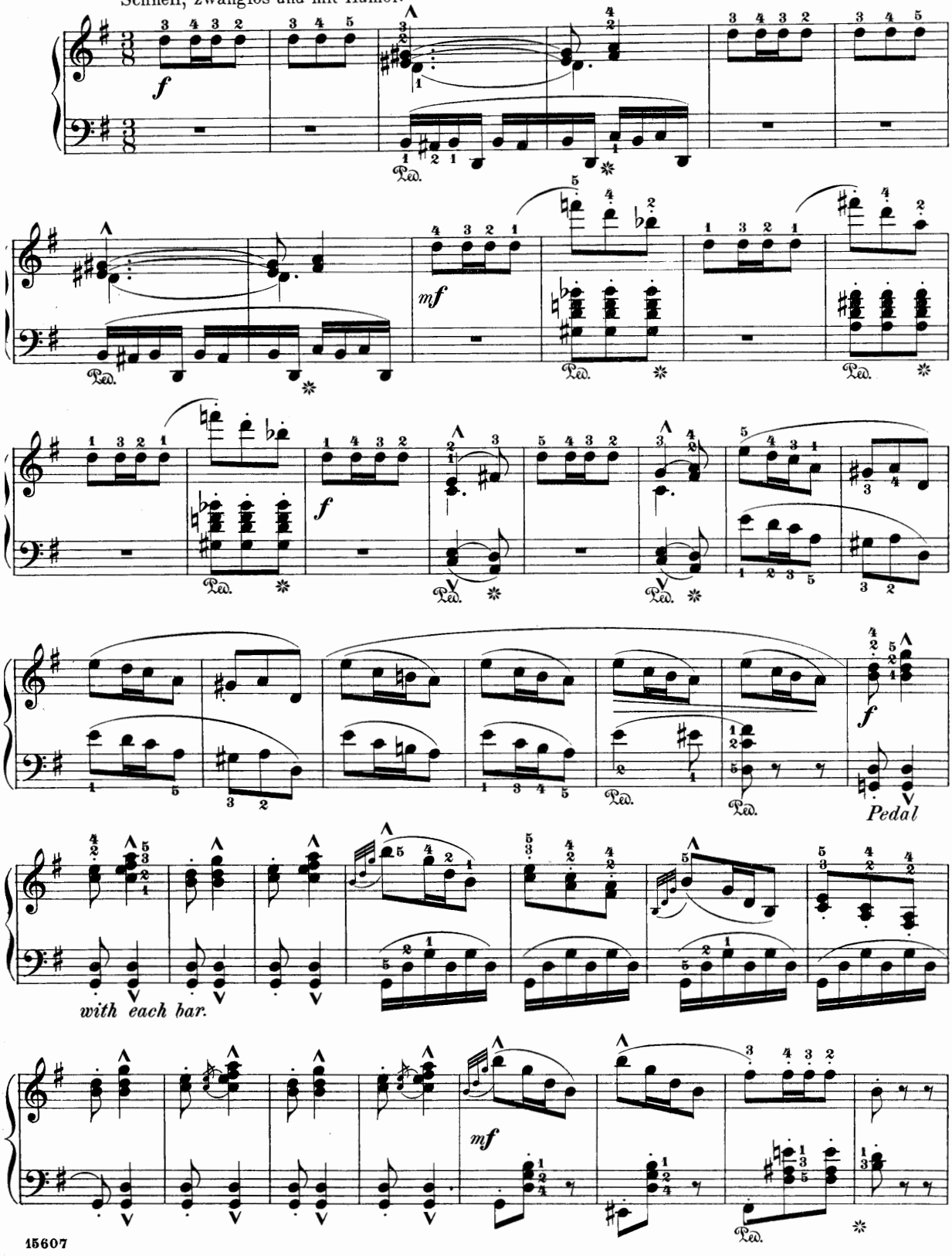

a tempo
p
Ped.
cresc.
mf
tre corde
rit.
pp
sempre pp

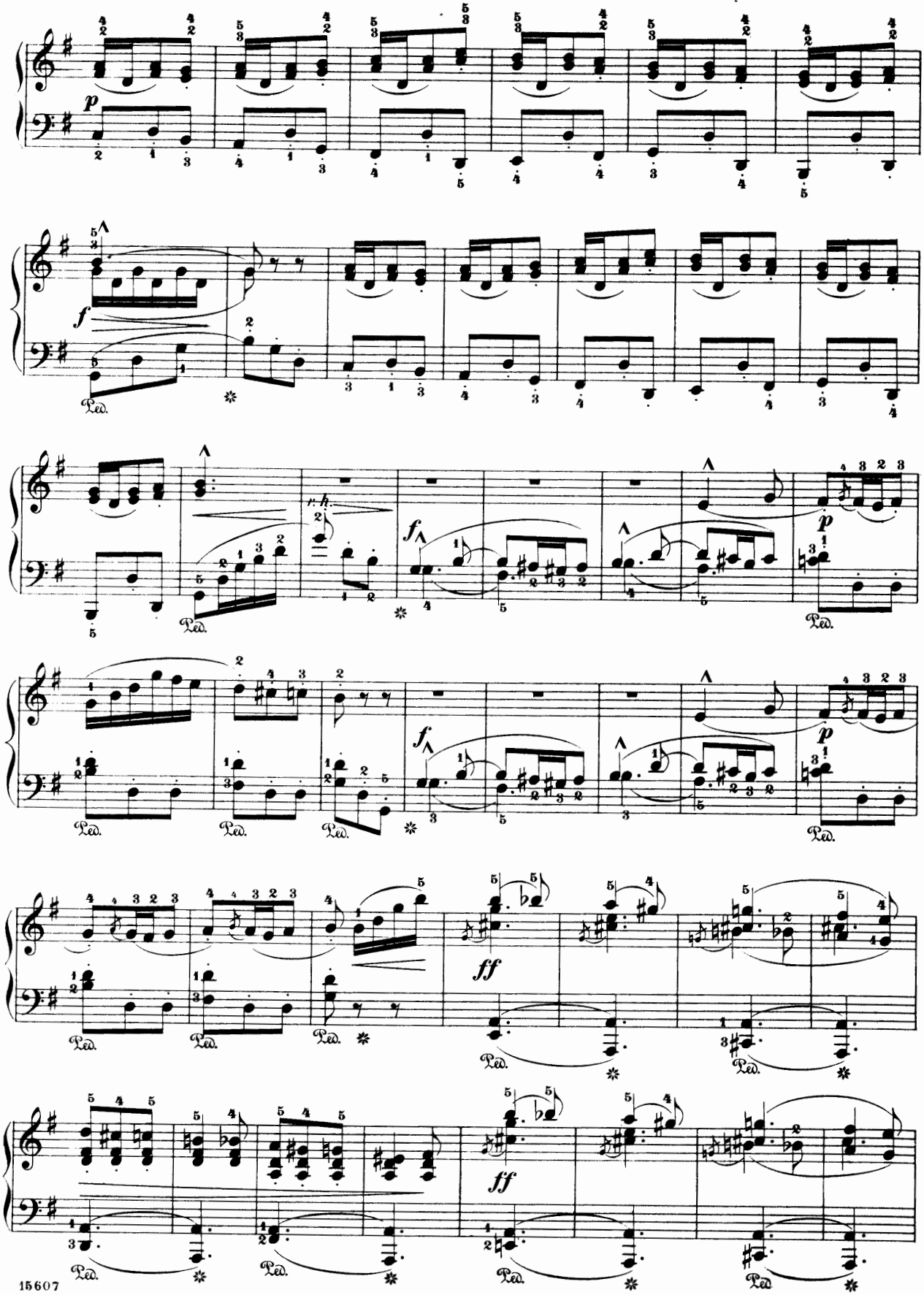
Im Wirthshaus.

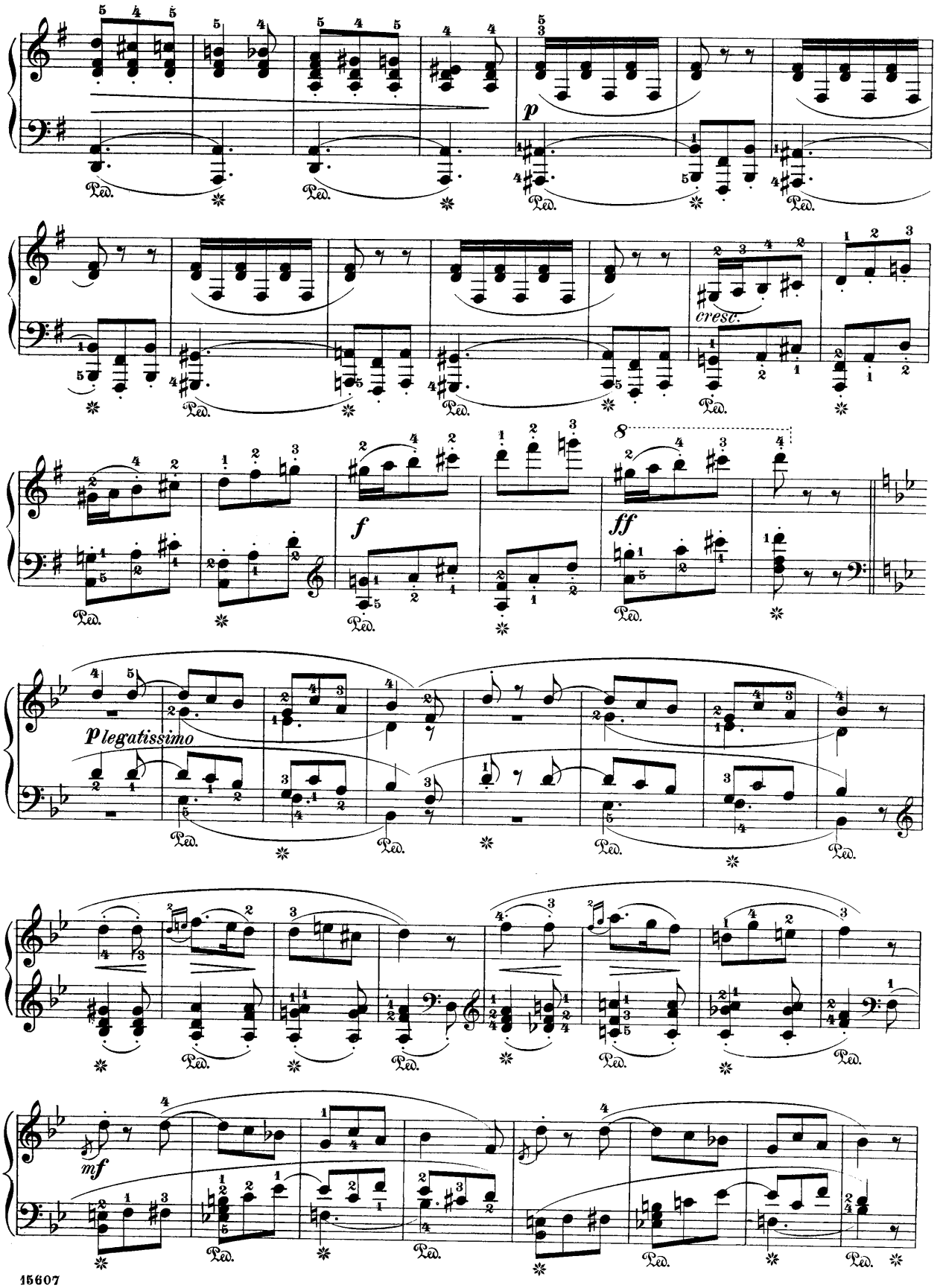
(At the Wayside-Inn.)

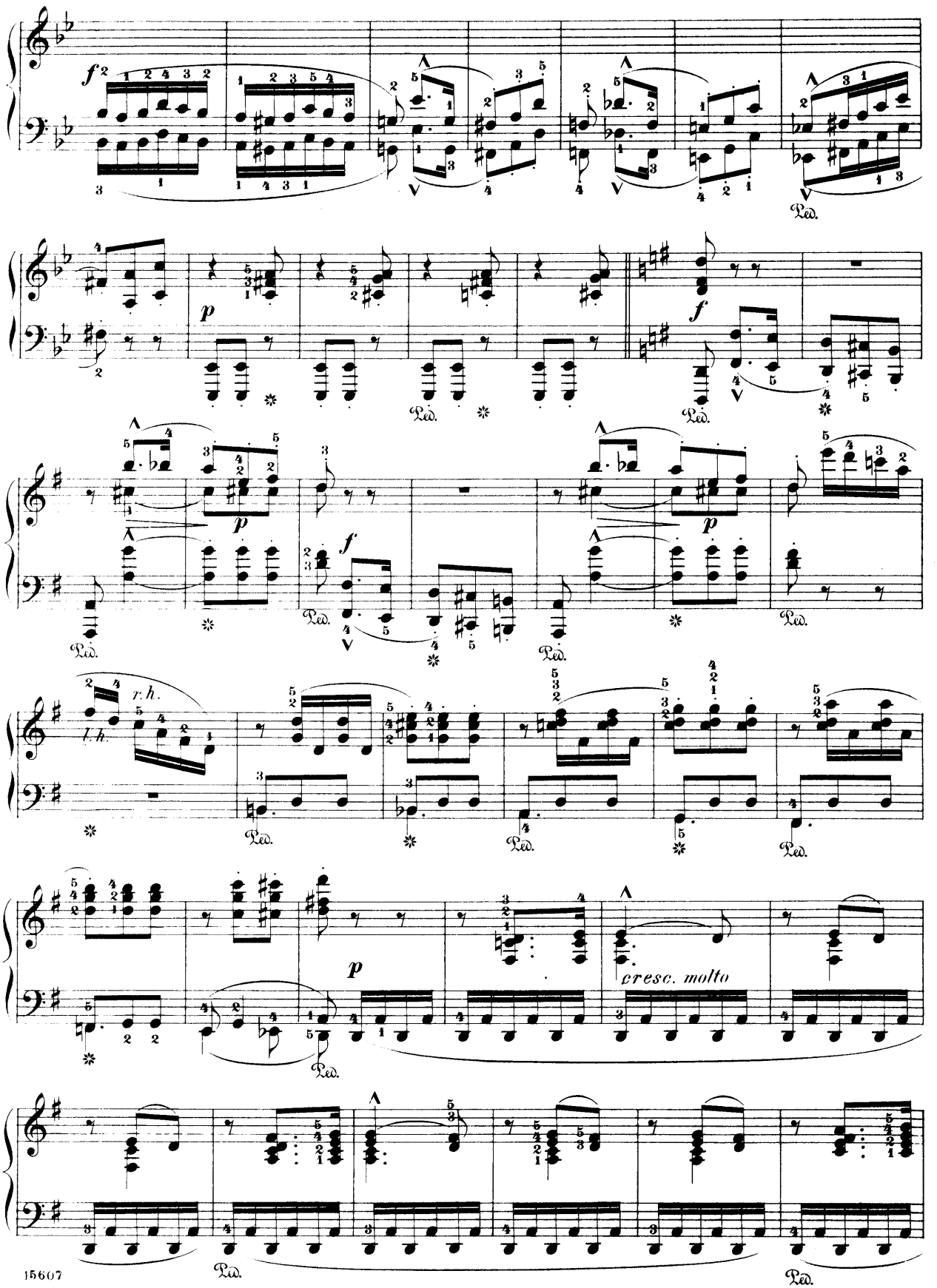
From "Wanderbilder," Op. 17. № 10.

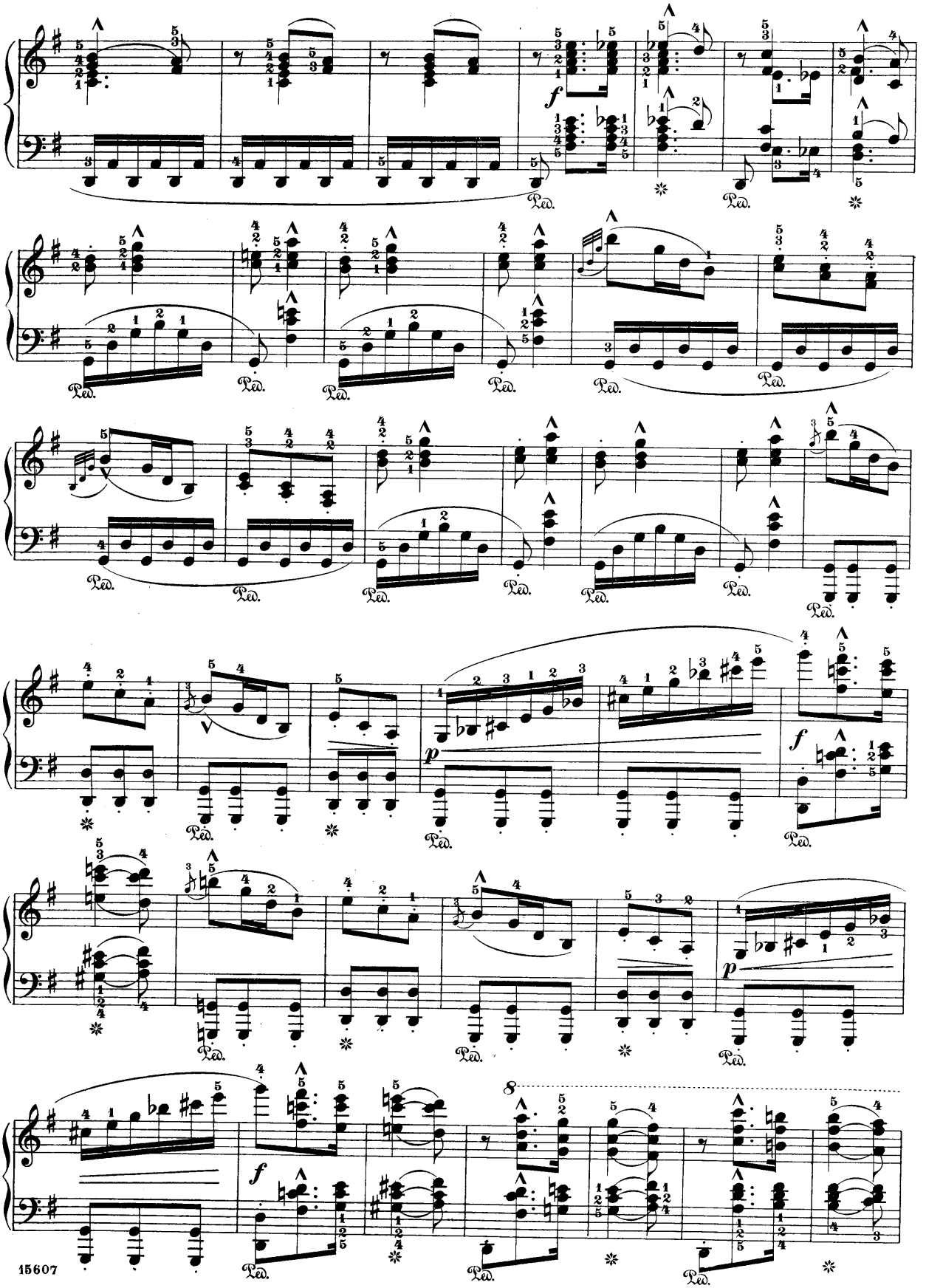
Allegro, a capriccio.
Schnell, zwanglos und mit Humor.

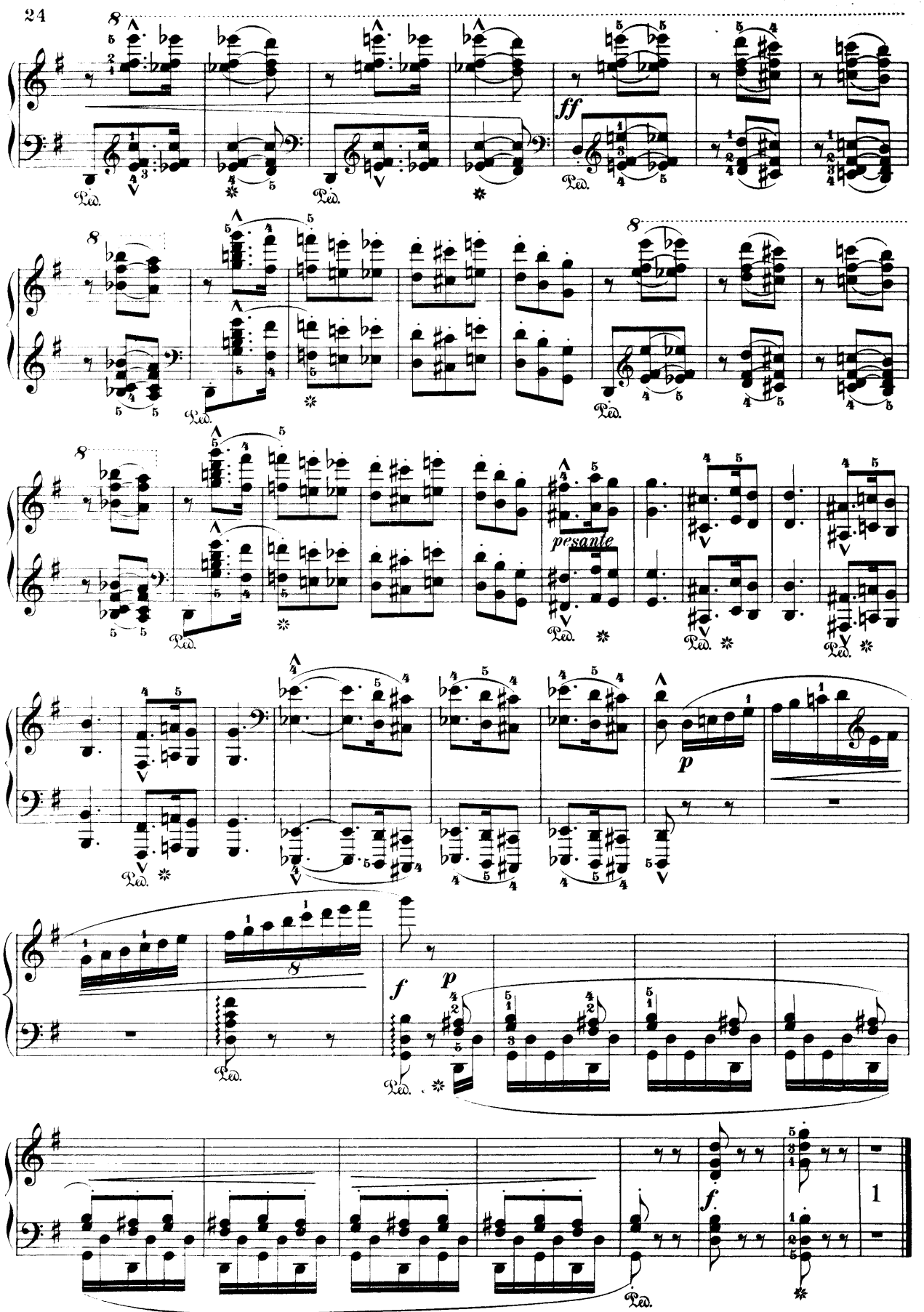



p
f
Ped.
f
p
ff


p
cresc.
f
ff
8
p legatissimo
mf
Ped.


r.h.
l.h.
cresc. molto

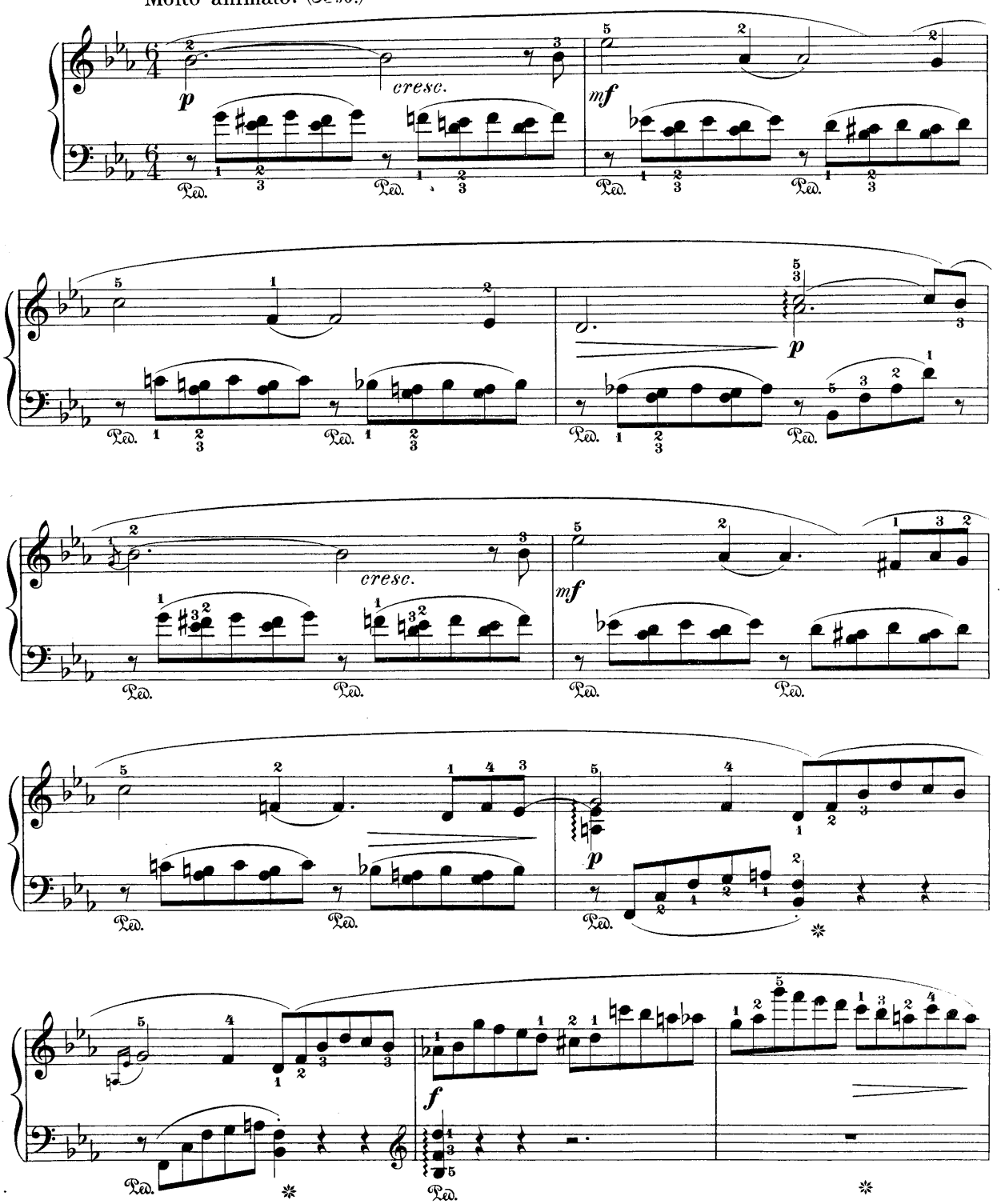

f
Ped.
p
8

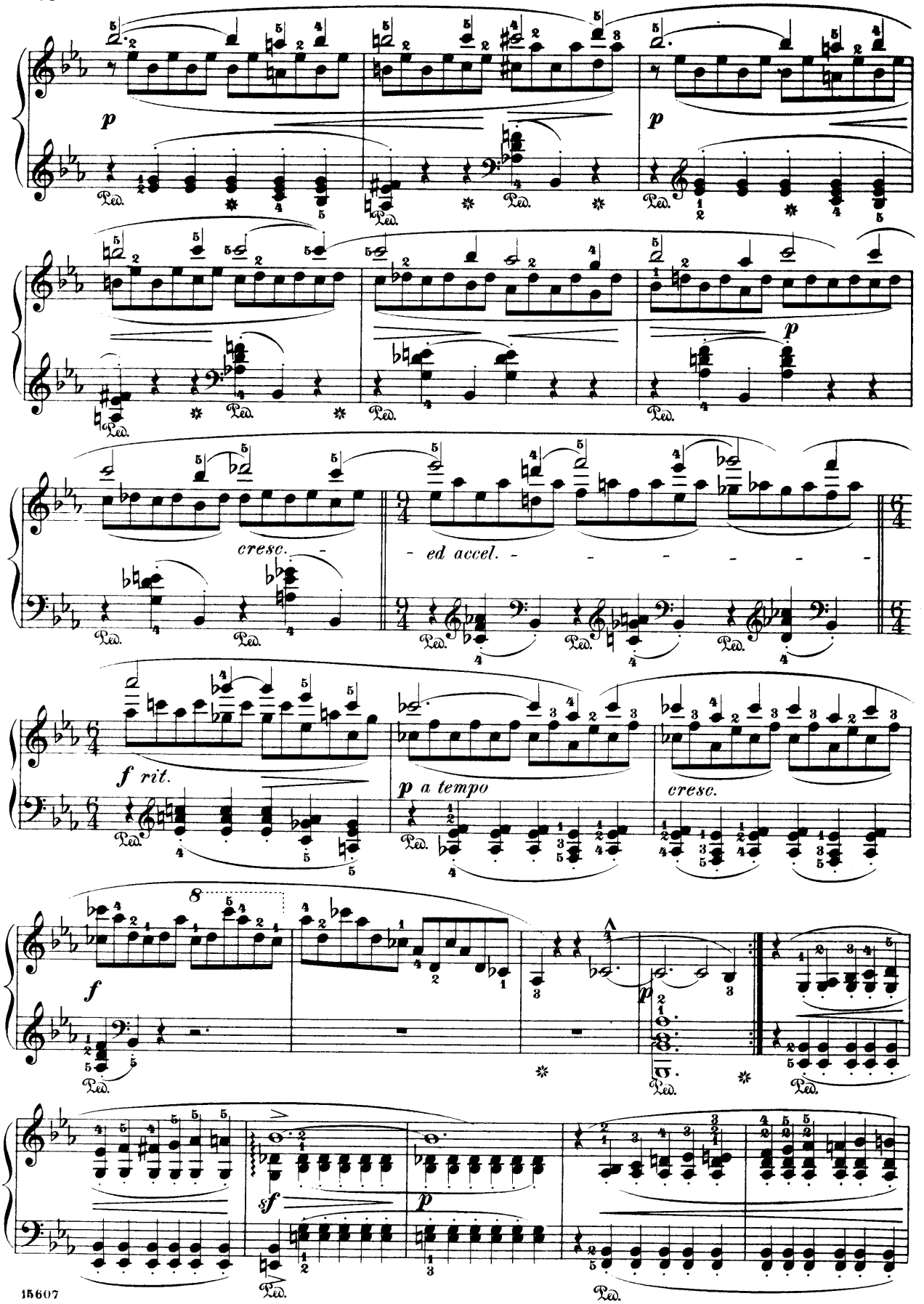

ff
pesante
p
f
p
f

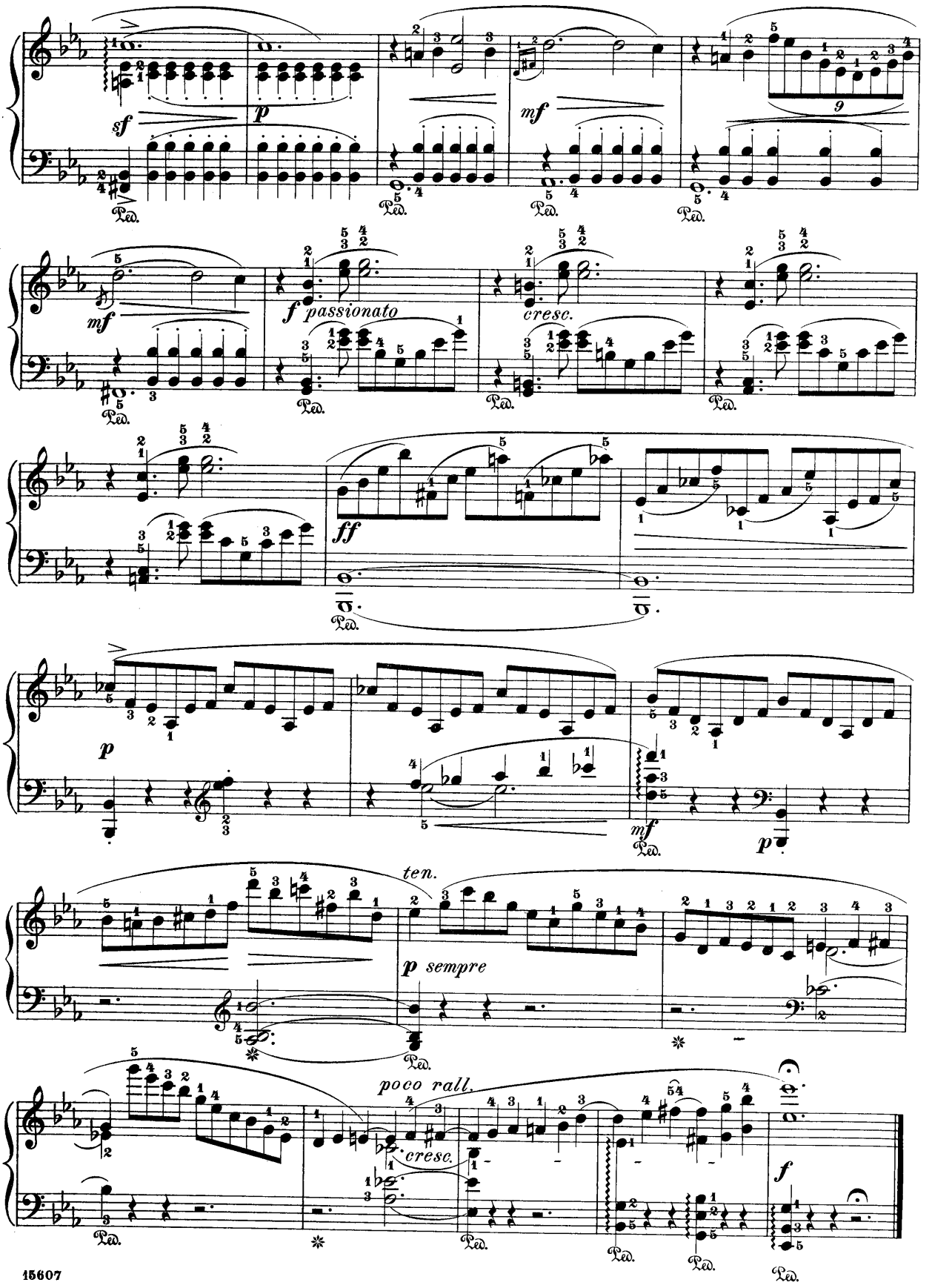
Kassandra.

From "Erotikon." (Op. 44. Nº 1.)

Molto animato. (♩= 96.)



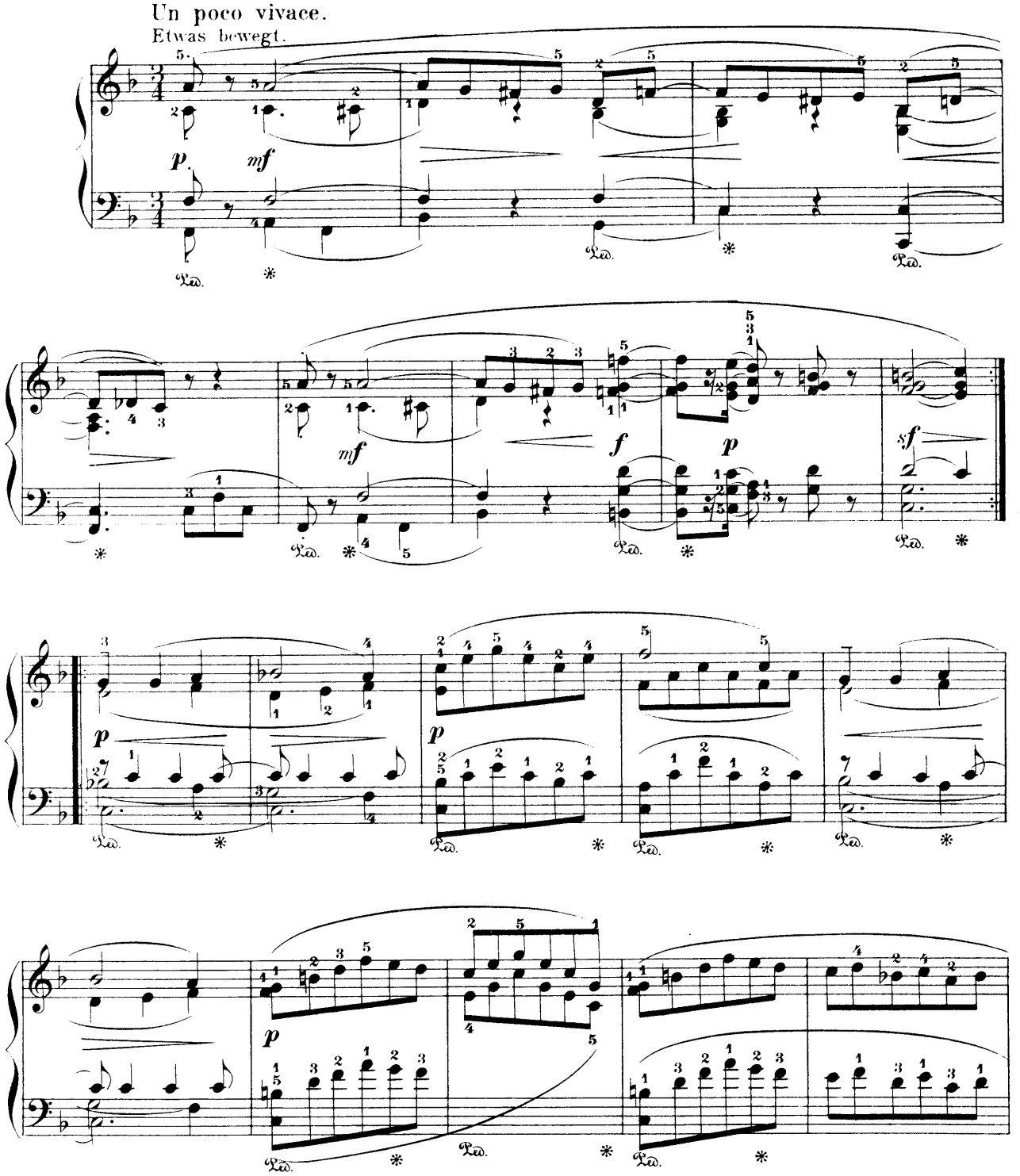

p
cresc.
- ed accel. - - - - - - -
f rit.
p a tempo
cresc.
f
p
sf
p

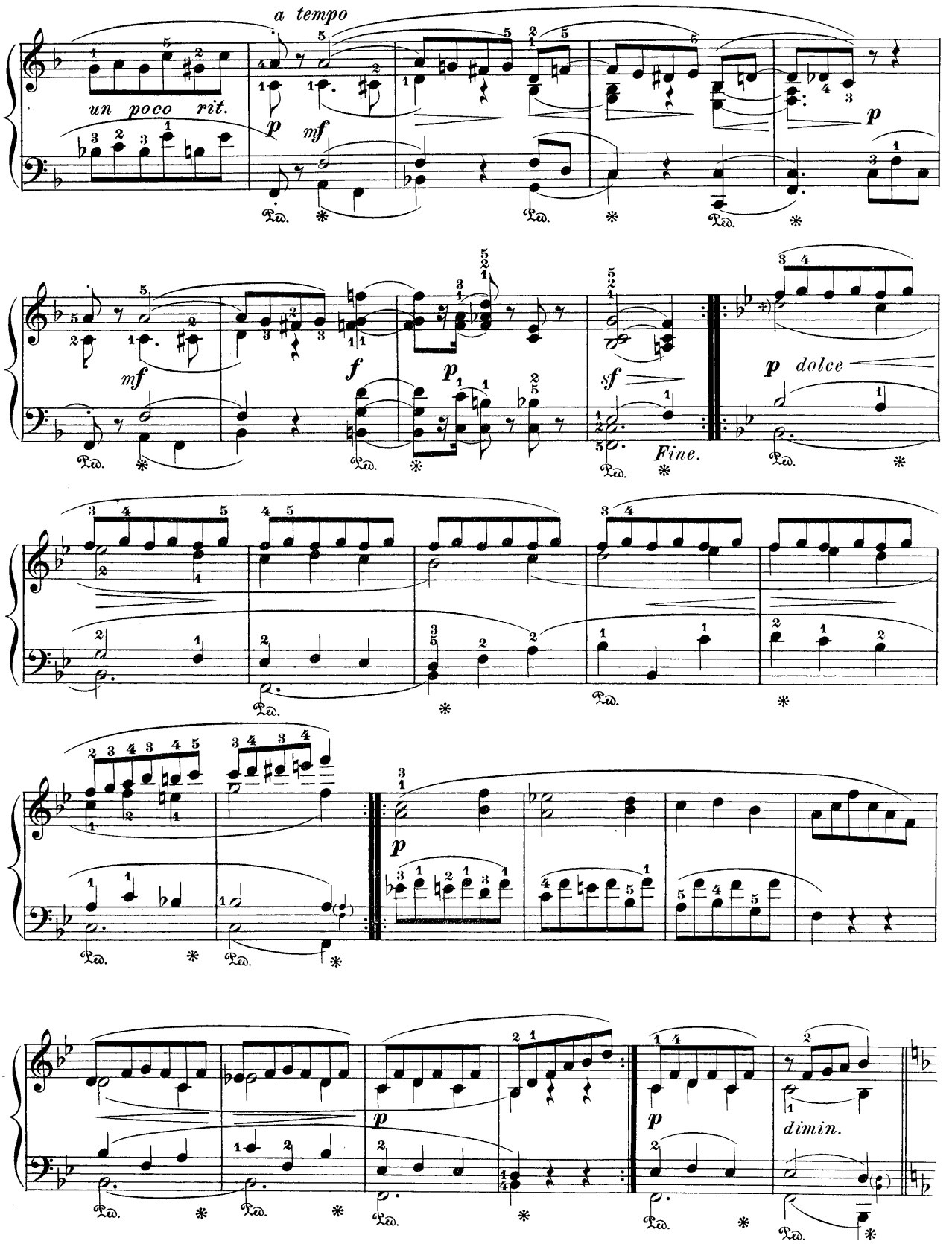

sf
p
mf
Ped.
mf
f passionato
cresc.
ff
p
mf
p
ten.
p sempre
poco rall.
cresc.
f

Menuett.

From „Lieder und Tänze", (Op. 33, № 11.)

Un poco vivace.
Etwas bewegt.





+) The melody in the Alto must be well emphasized.

Träumerei.

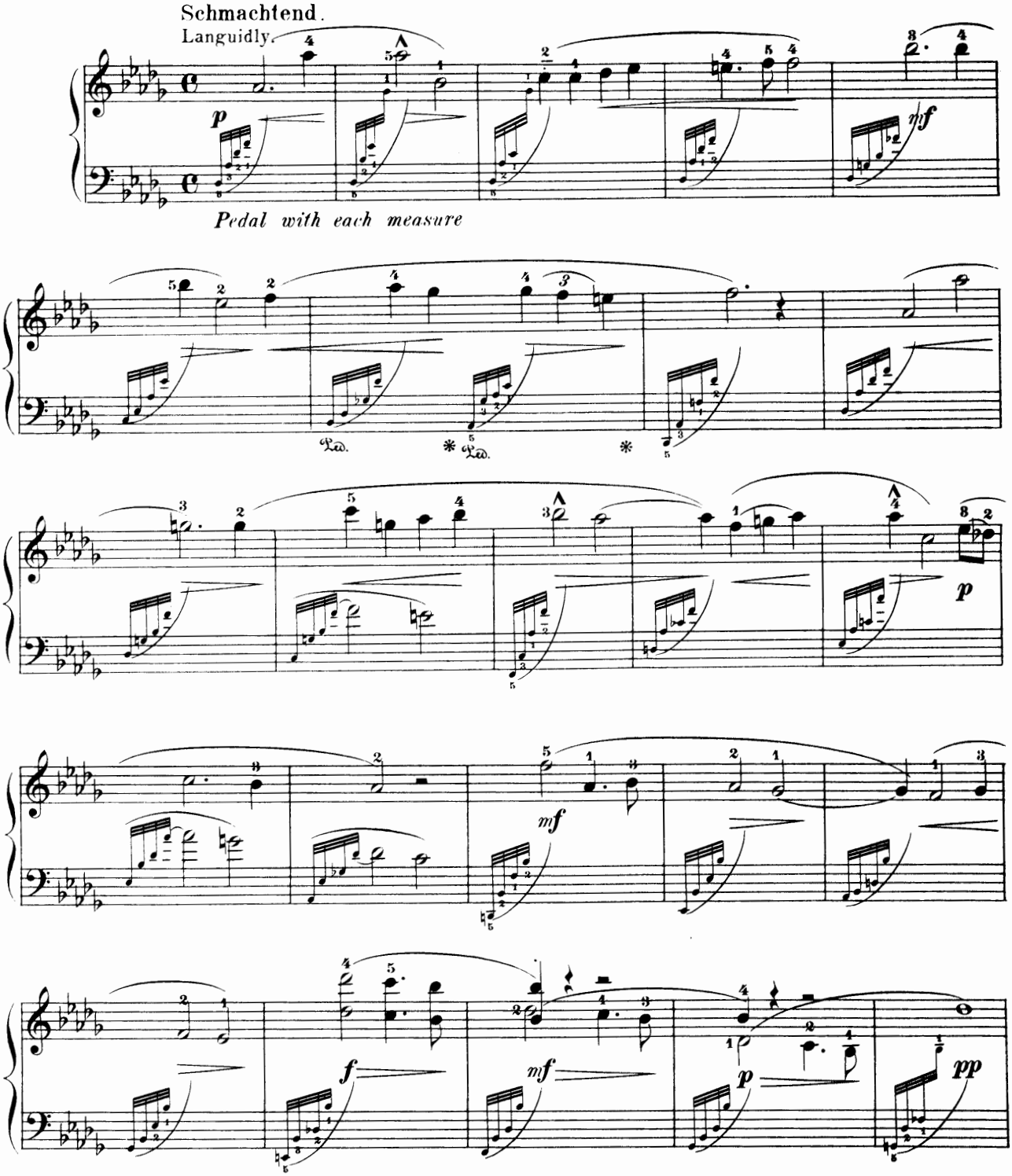
(Rêverie.)

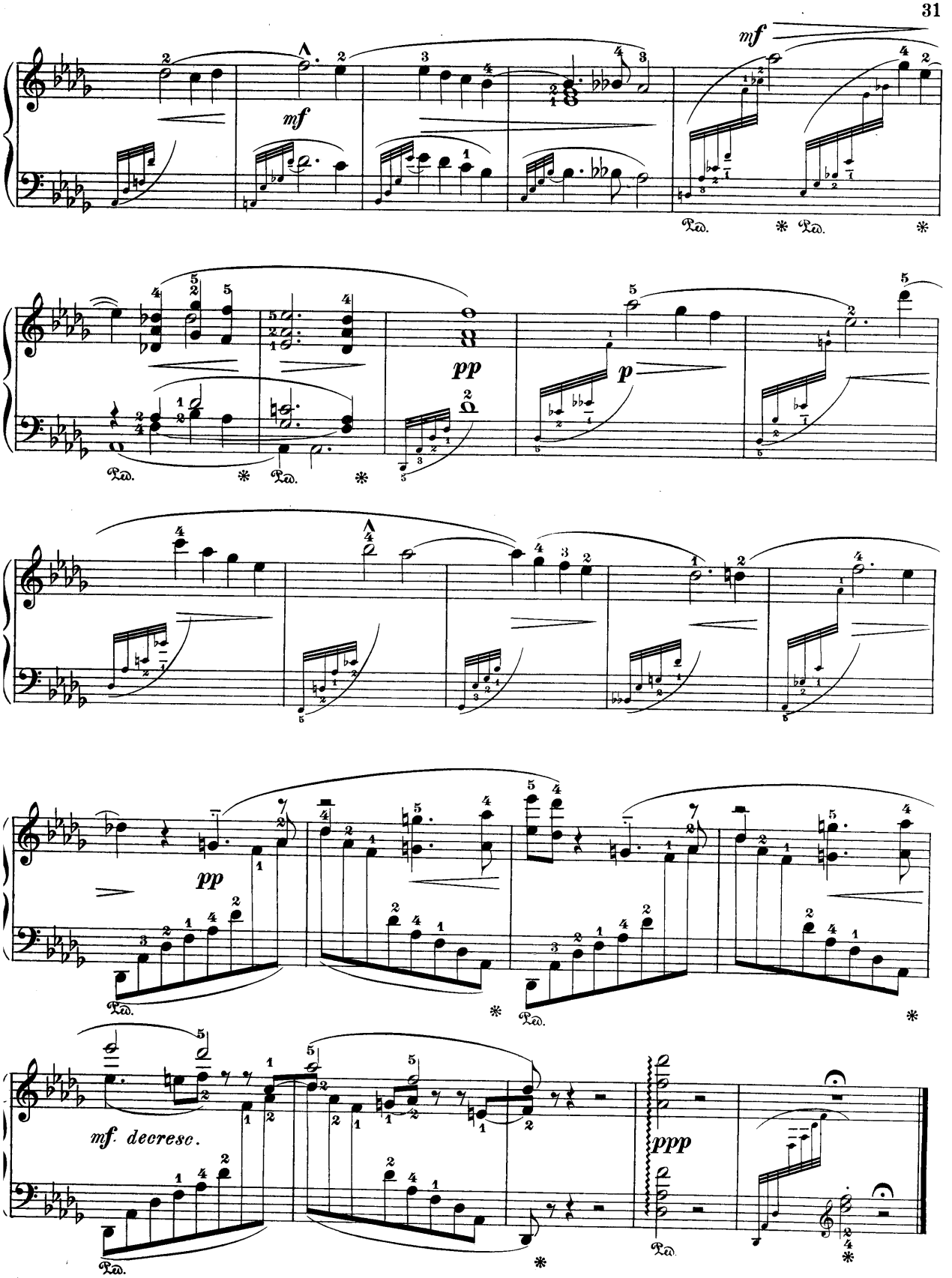
From "Romantische Studien." Op. 8, I.№7.

Es tönt ein voller Harfenklang
Den Lieb' und Sehnsucht schwellen,
Es dringt zum Herzen tief und bang
Und lässt das Auge quellen. *(Fr. Ruperti)*

Full-toned the thrill of harpstrings sounds,
And swells in love and longing;
Deep in the heart a sigh resounds,
And fast the tears are thronging. *(Fr. Rupertt)*

Schmachtend.
Languidly.





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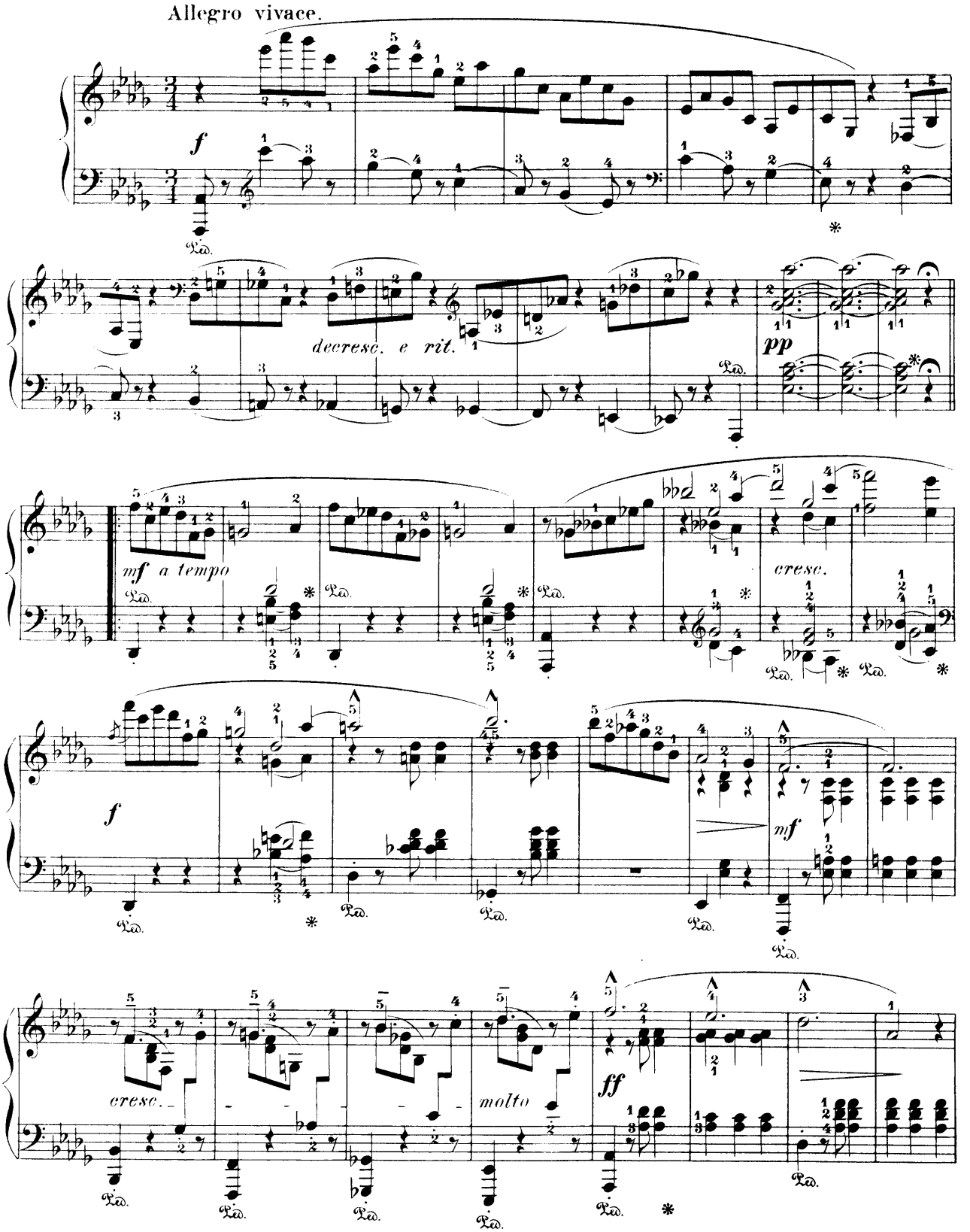
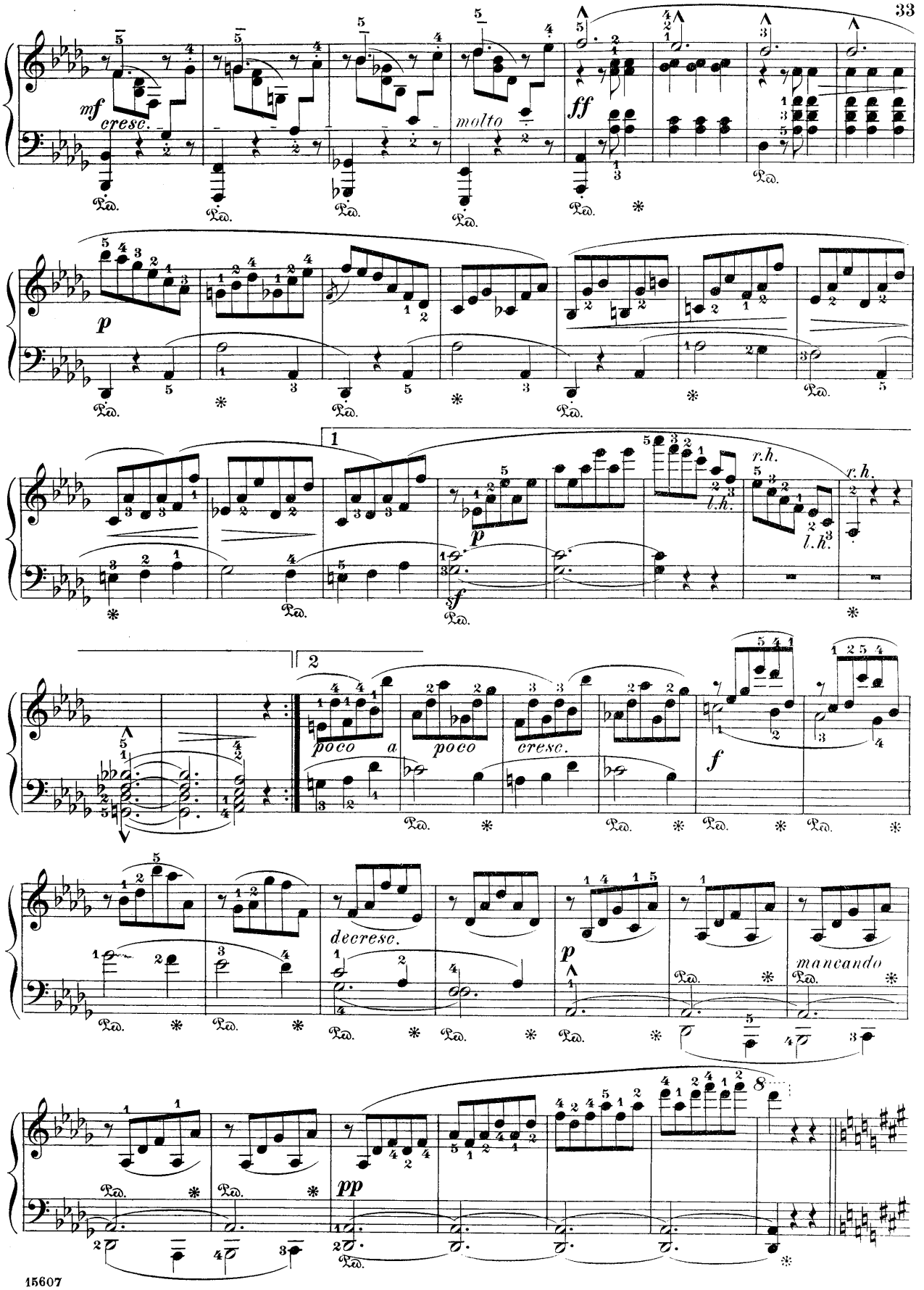
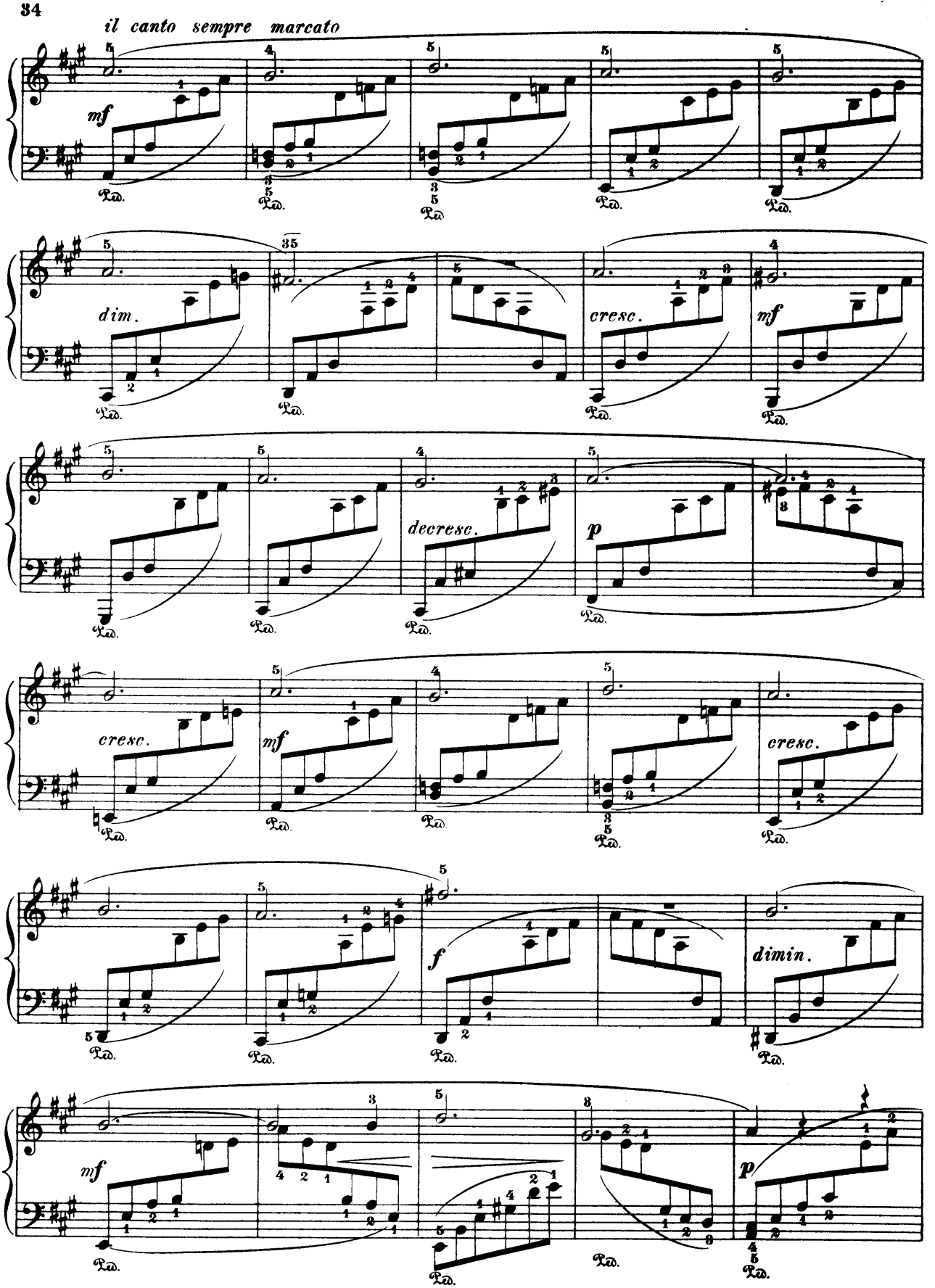
L'Ingenuité.

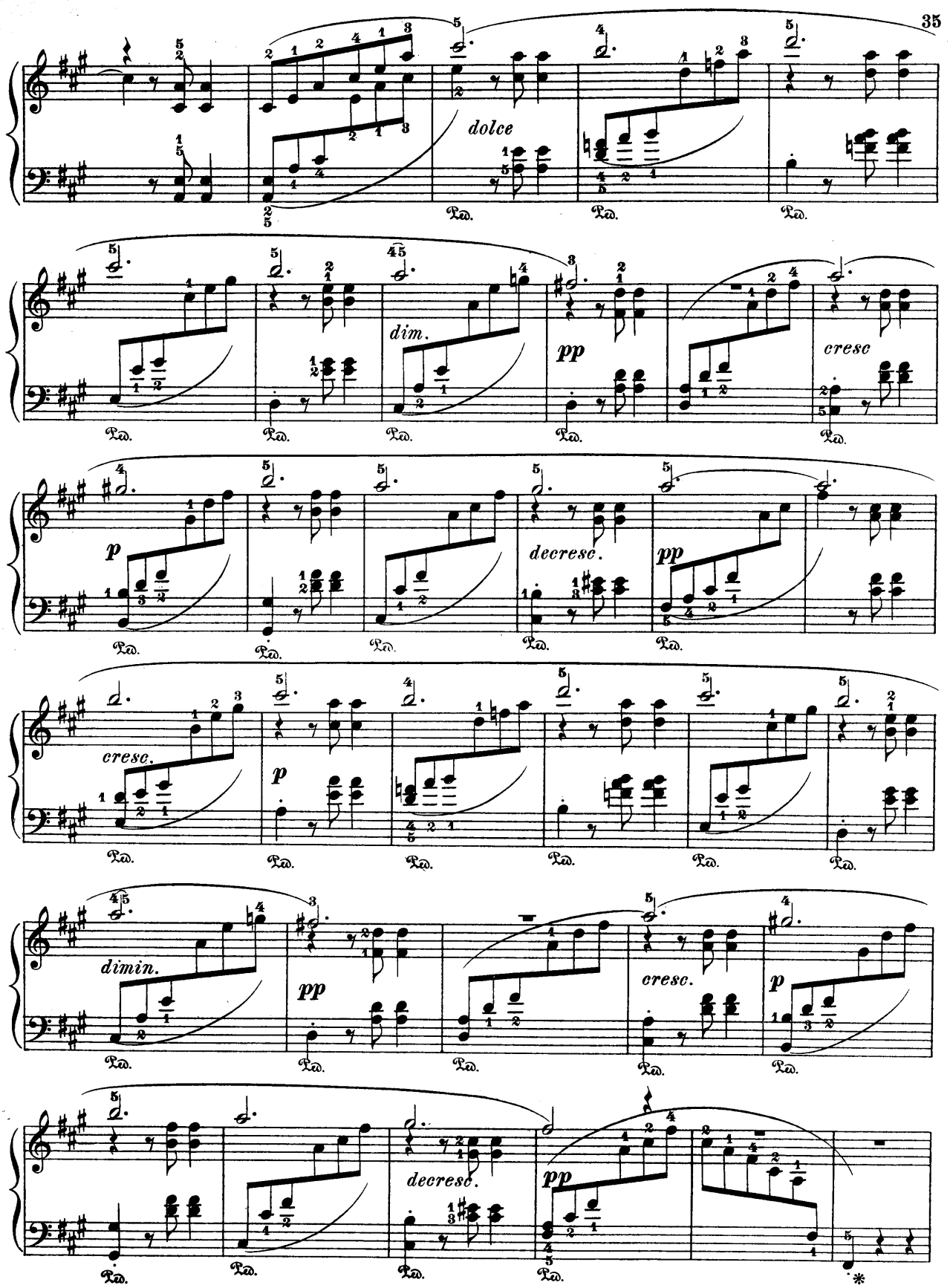
(Artlessness.)

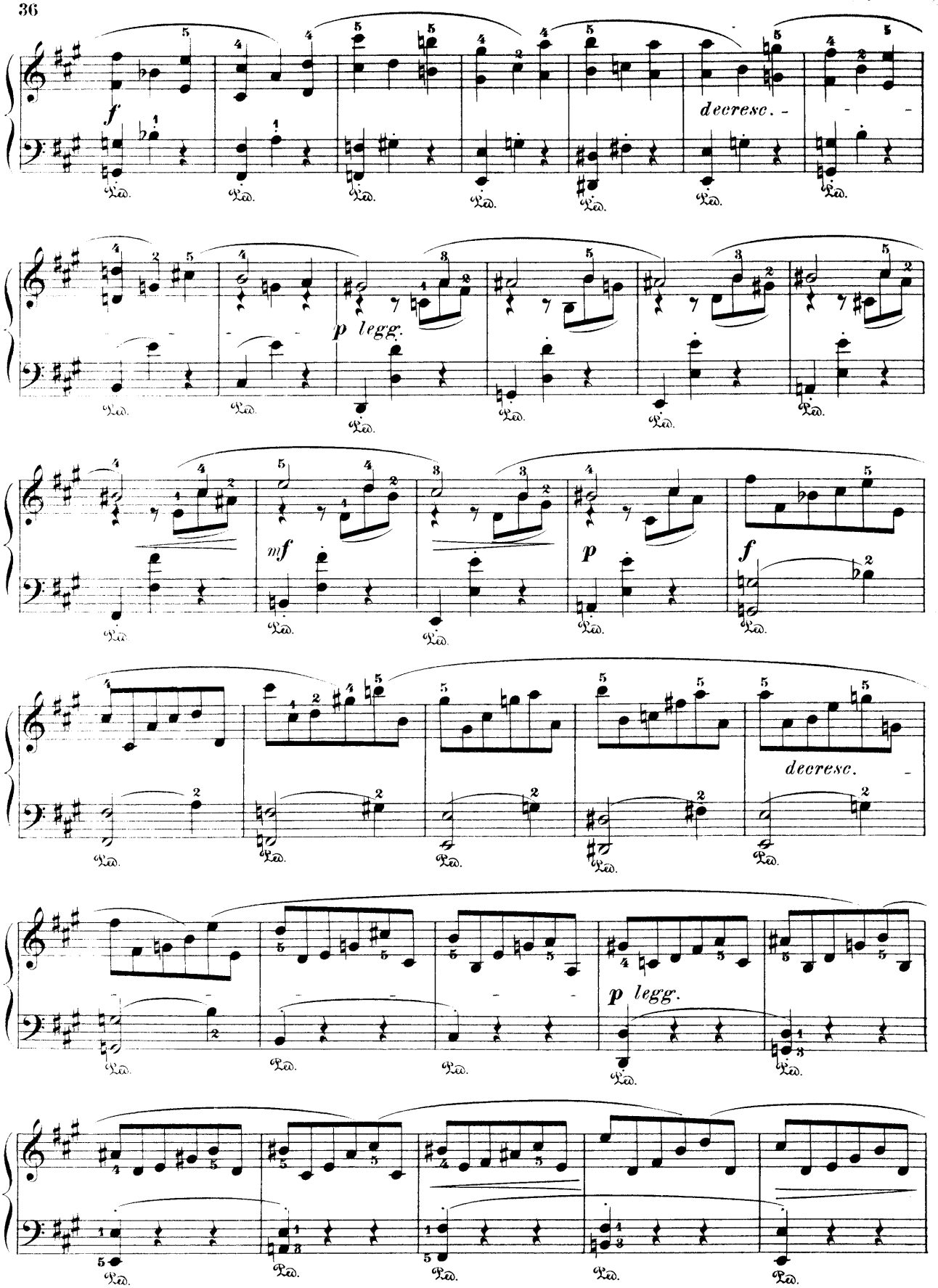
Valse Caprice. (Op. 31, No 3.)

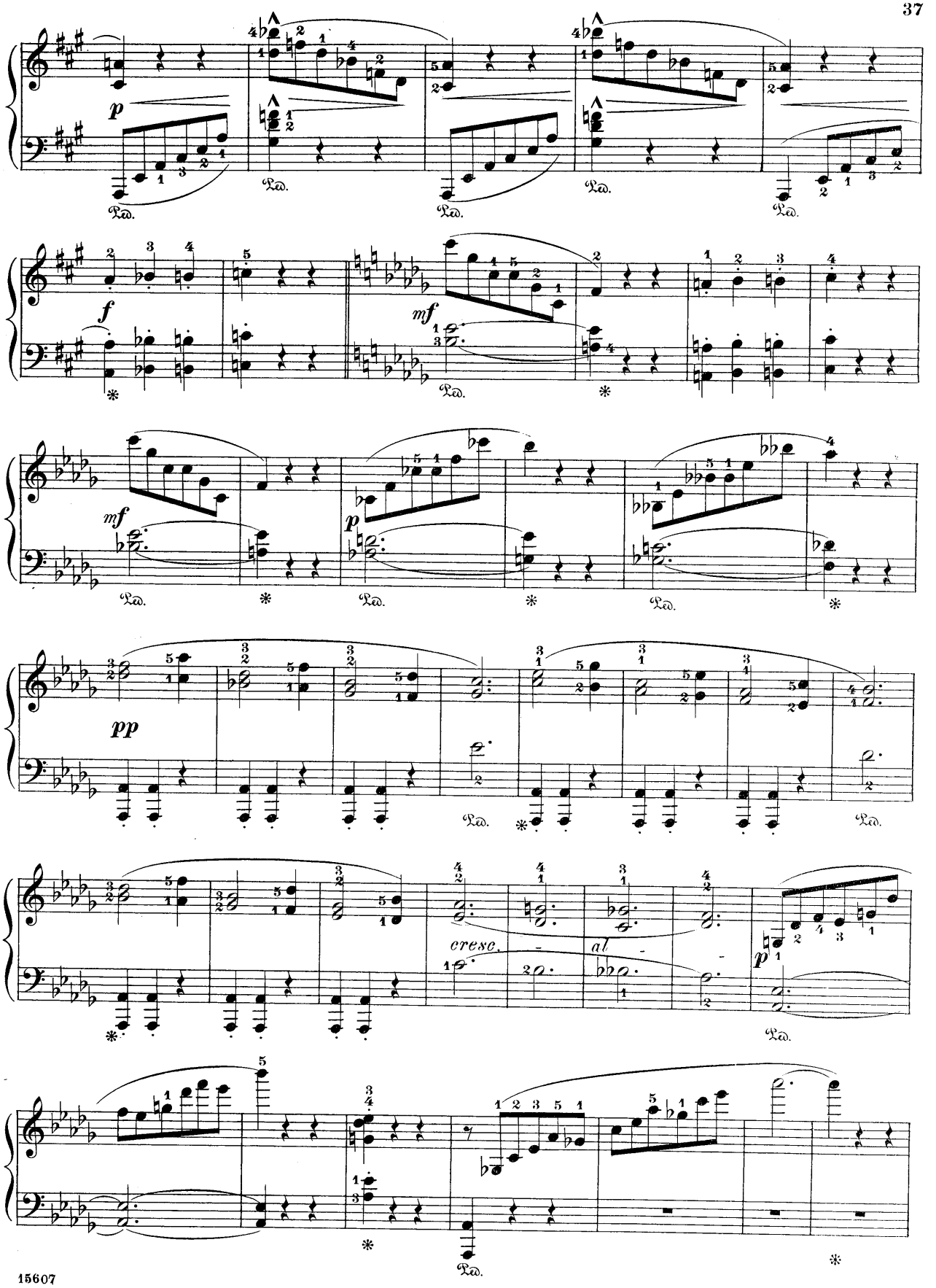


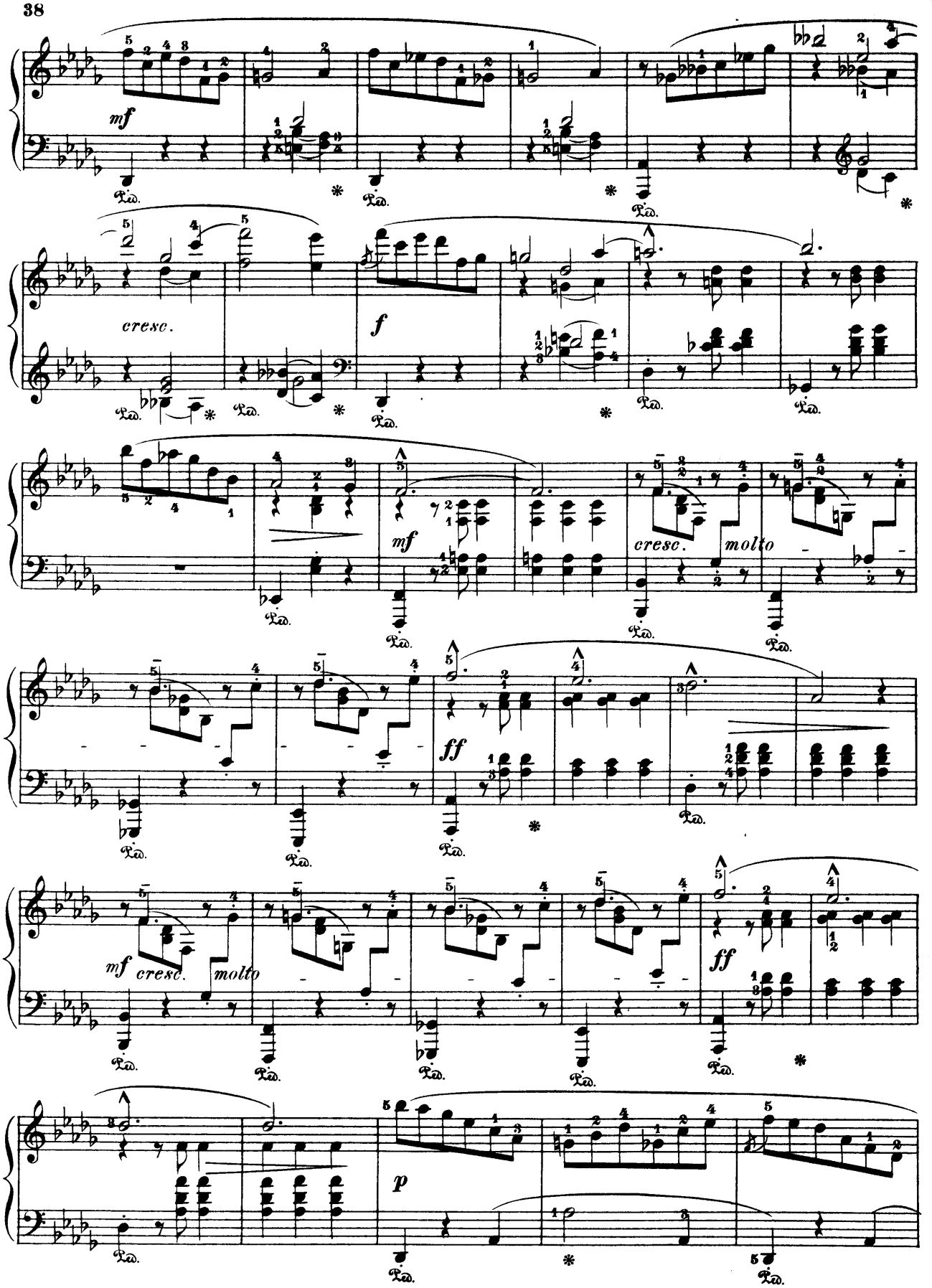

mf
cresc.
molto
ff
p
1
r.h.
l.h.
f
2
poco a poco
cresc.
decresc.
p
mancando
pp

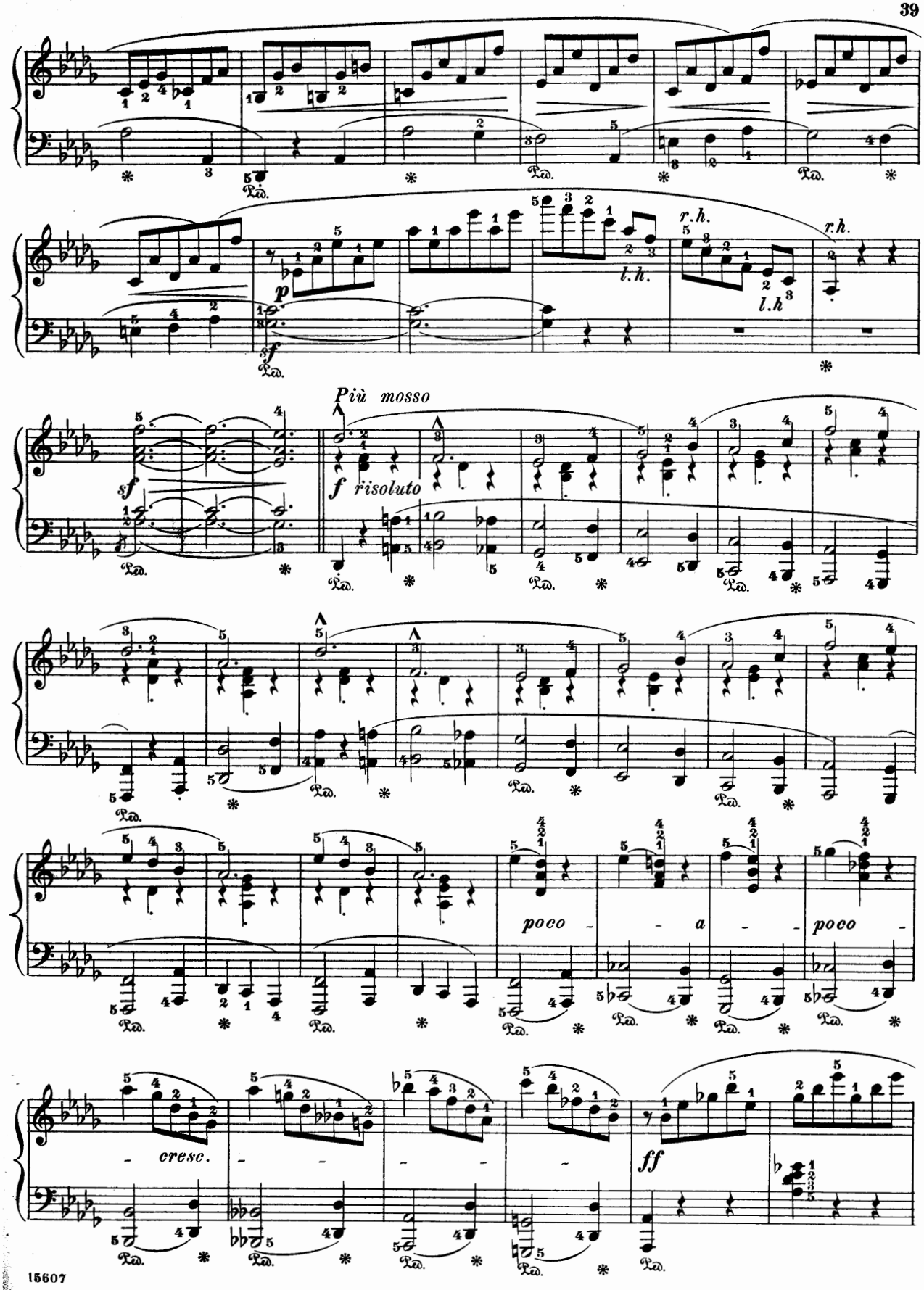

il canto sempre marcato
mf
dim.
cresc.
mf
decresc.
p
cresc.
mf
cresc.
f
dimin.
mf
p

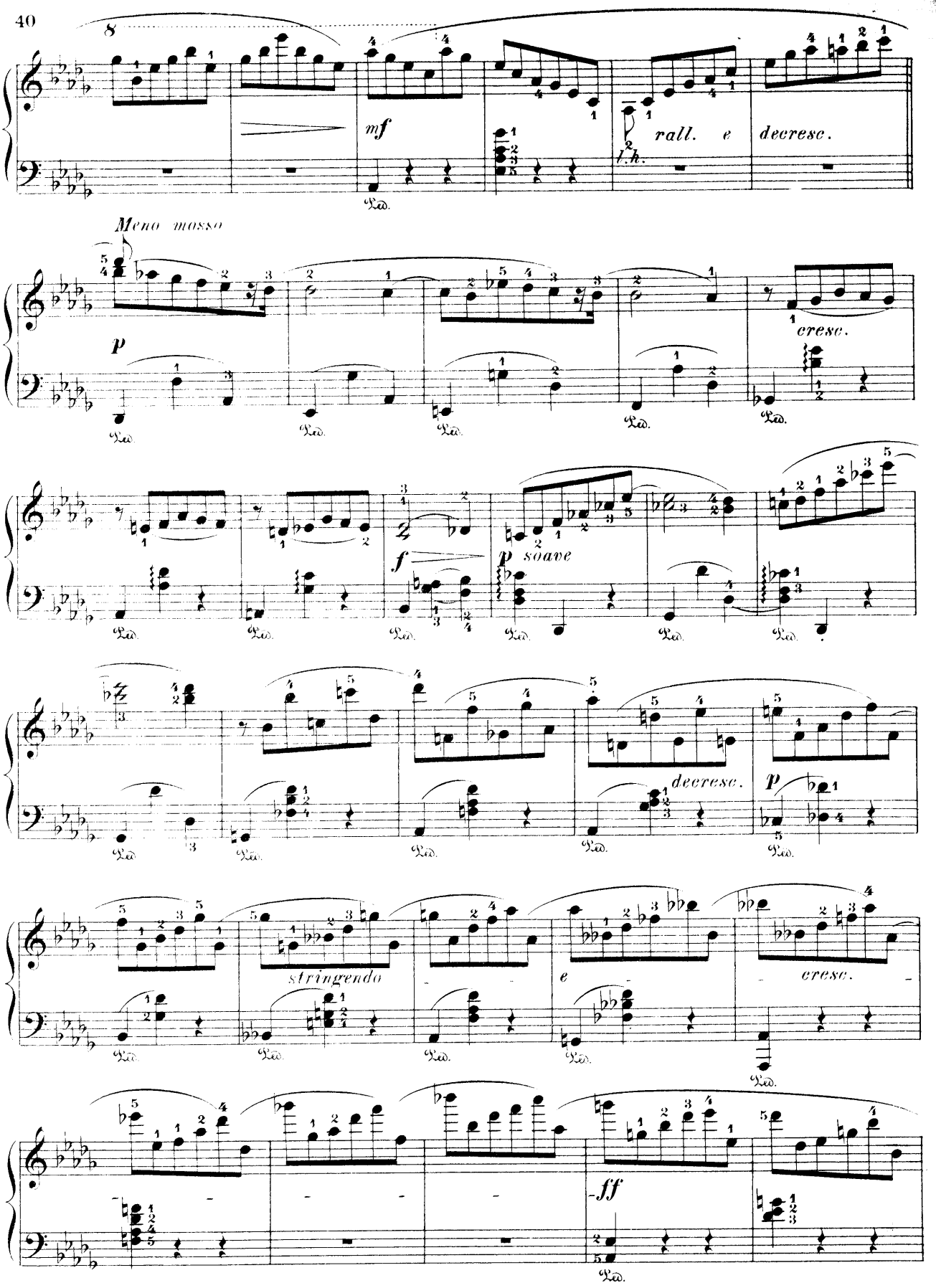

dolce
dim.
pp
cresc
p
decresc.
pp
cresc.
p
dimin.
pp
cresc.
p
decresc.
pp
Ped.

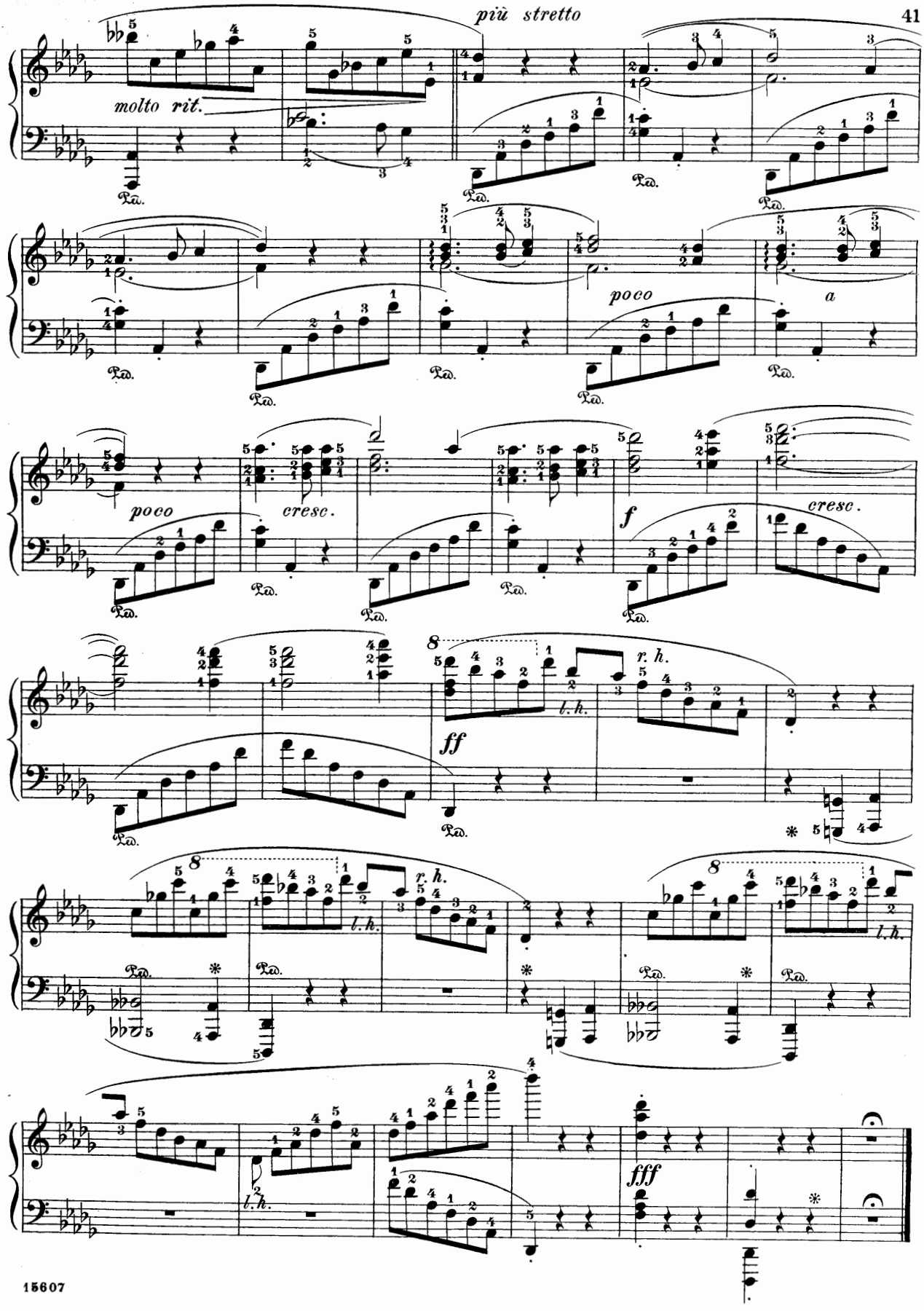

f
decresc.
p legg.
mf
p
f
decresc.
p legg.


p
Ped.
f
mf
pp
cresc.
al


mf
cresc.
f
mf
cresc. molto
ff
mf cresc. molto
ff
p


r.h.
l.h.
r.h.
l.h
Più mosso
f risoluto
poco - - a - - poco -
cresc.
ff


8
mf
rall. e decresc.
l.h.
Meno mosso
p
cresc.
f
p soave
decresc.
p
stringendo
e
cresc.
ff


più stretto
molto rit.
poco
a
cresc.
f
ff
r. h.
l. h.
fff

Abendnähe.

Toward Evening.

From "Idyllen", Opus 43. № 6.

. . . . . dort in die tiefe
Streu von schmeidigen Binsen wir liessen uns nieder gebettet
Wonniglich, und auf eben gebrochenen Weinlaubranken.
Vielfach aber bewegten sich ober uns über dem Haupte
Silberpappel und Ulm', es plätscherte noch mit Getöne
Aus der Grotte der Nymphen der heilige Quell sich ergiessend,
Sang die gehaubete Lerch' und der Stieglitz, stöhnte die Turtel,
Und die springende Fluth umschwärmeten goldene Bienen.
Alles duftete Sommer und duftete Segen des Herbstes.

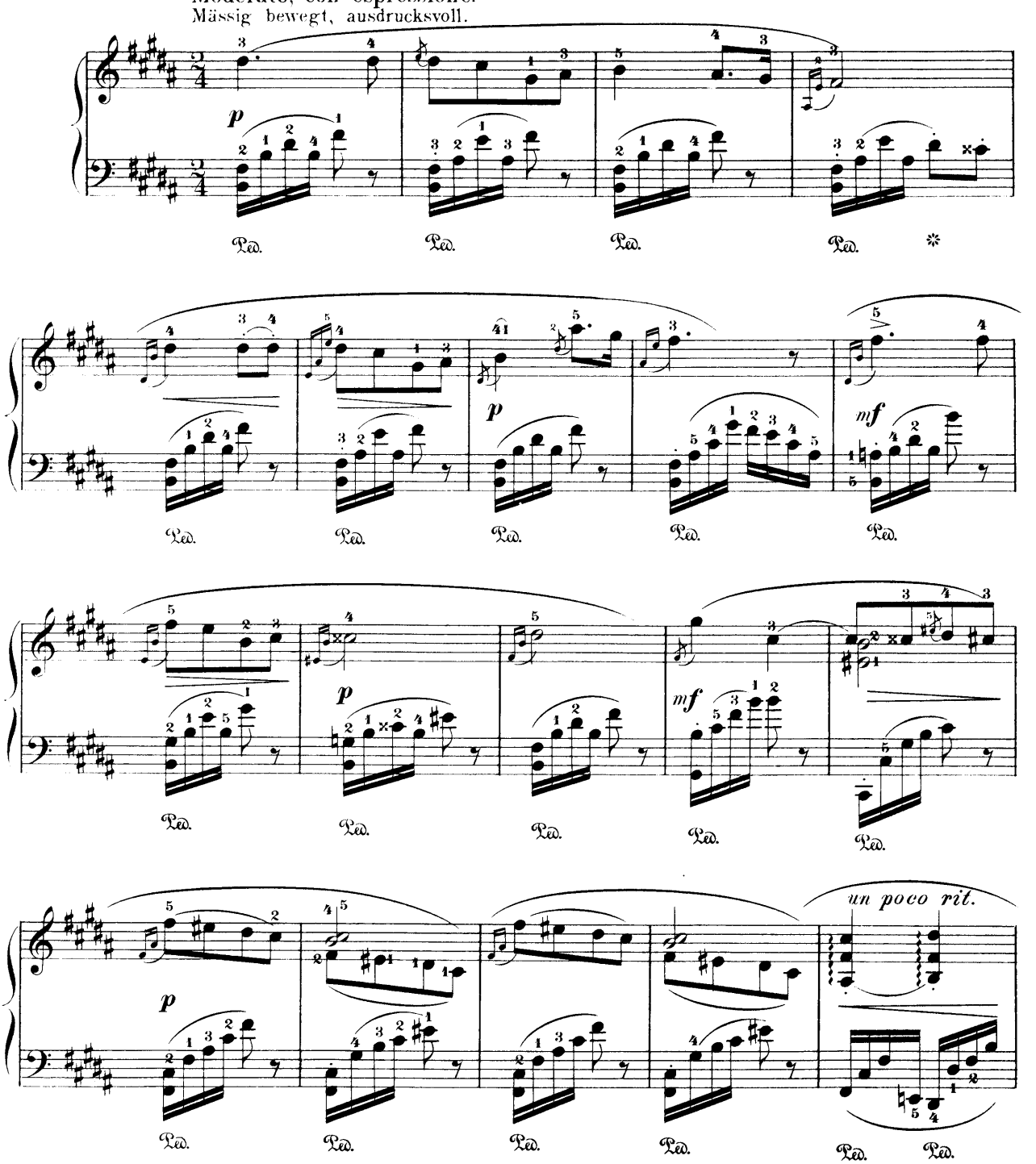
(Theokritos, VII, 132 ff.)

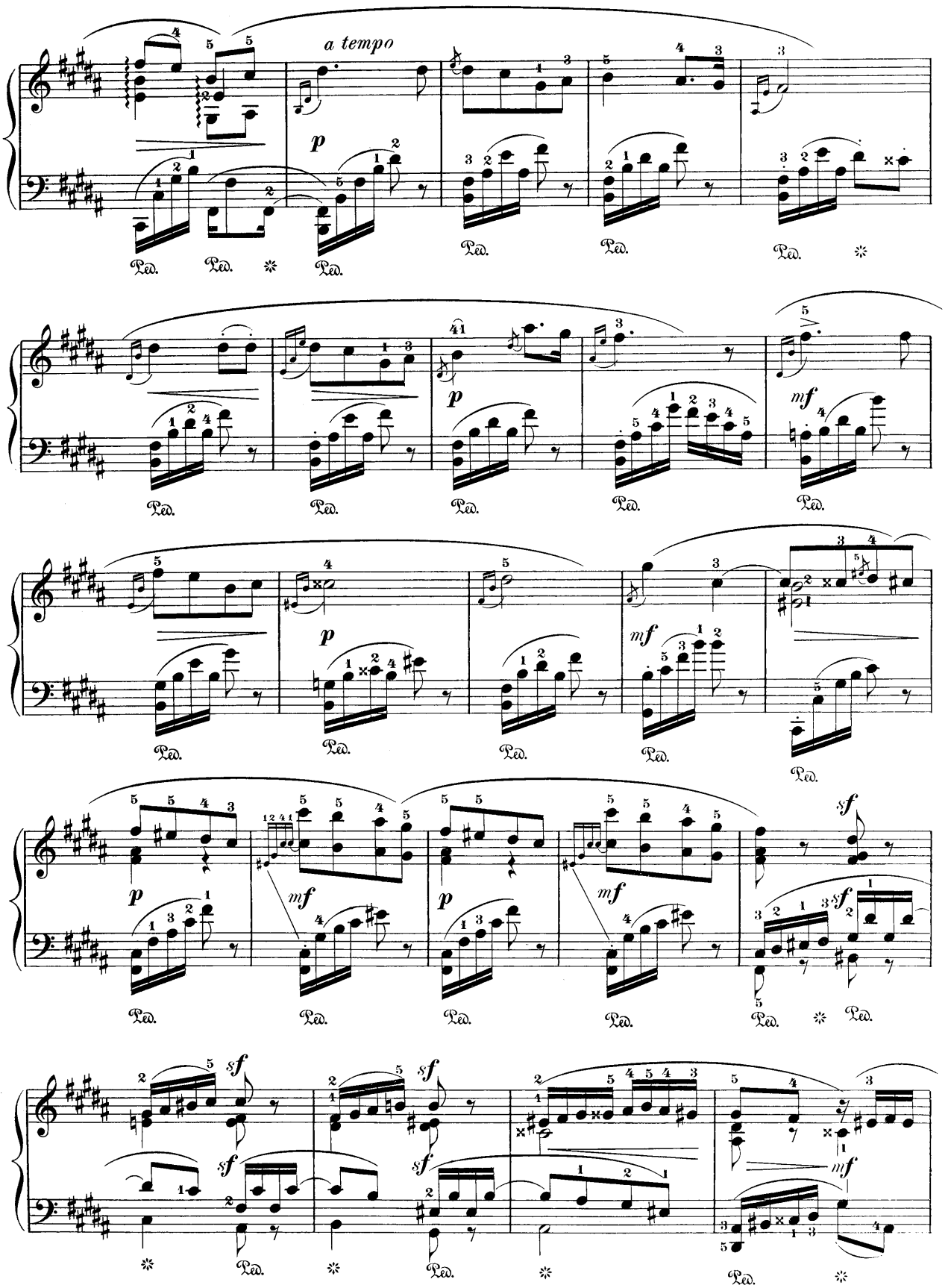
. . . . . there, on the yielding
Couch of thickly strewn rushes reposefully sinking, we rested
Blissfully, and on vine-leaves that freshly were torn from their branches.
All the while overhead, far above us, were waving and bending
Silv'ry poplar and elm; and tunefully plashing there wander'd
From the Grotto of Nymphs the sacred fount overflowing,
Sang the crested lark and the goldfinch, turtle-doves murmur'd,
And o'er the gleaming cascade golden-wing'd bees were disporting:
Redolent all of the Summer, and sweet with the blessing of Autumn.

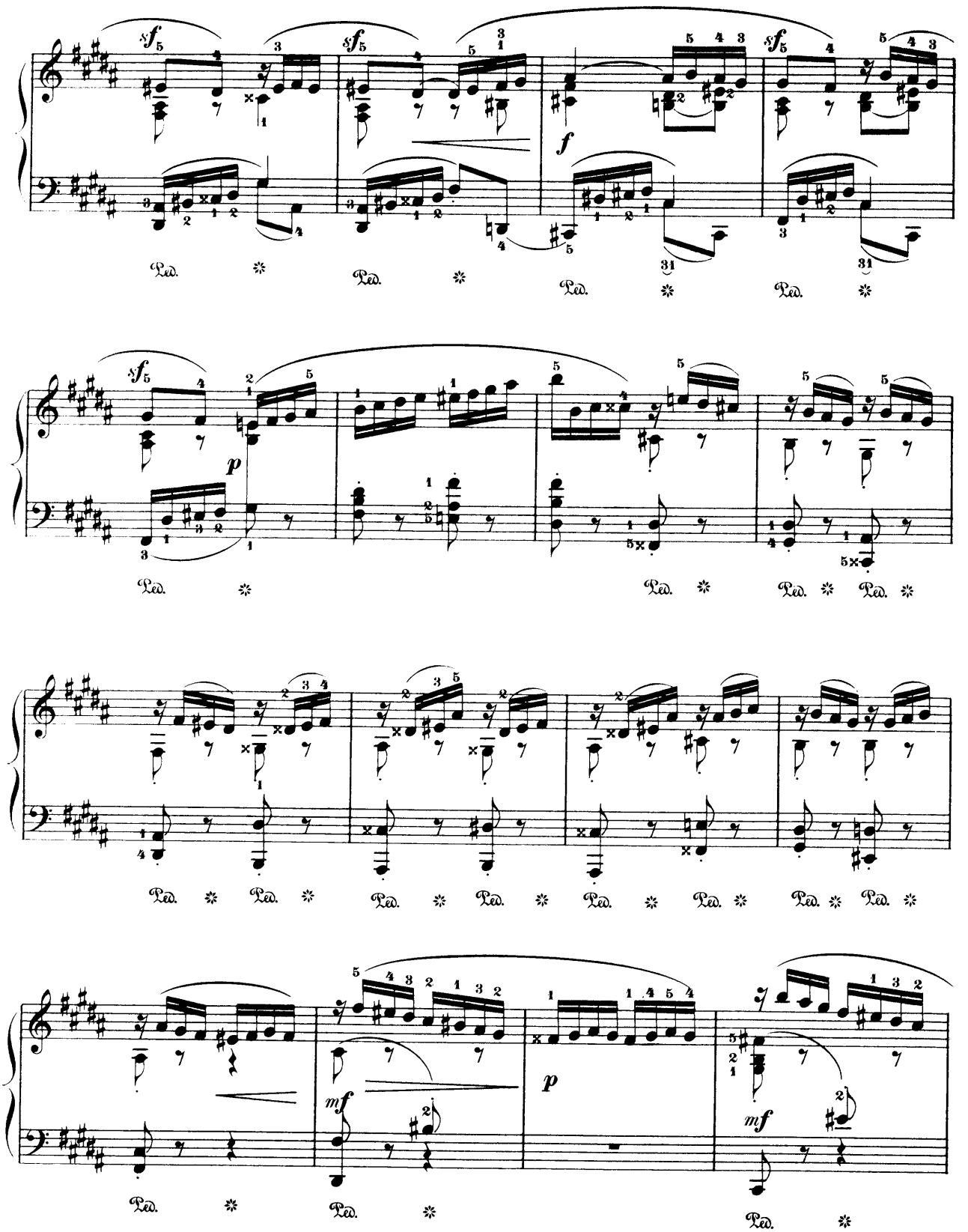
Theocritos: VII, 132 *et seq.*

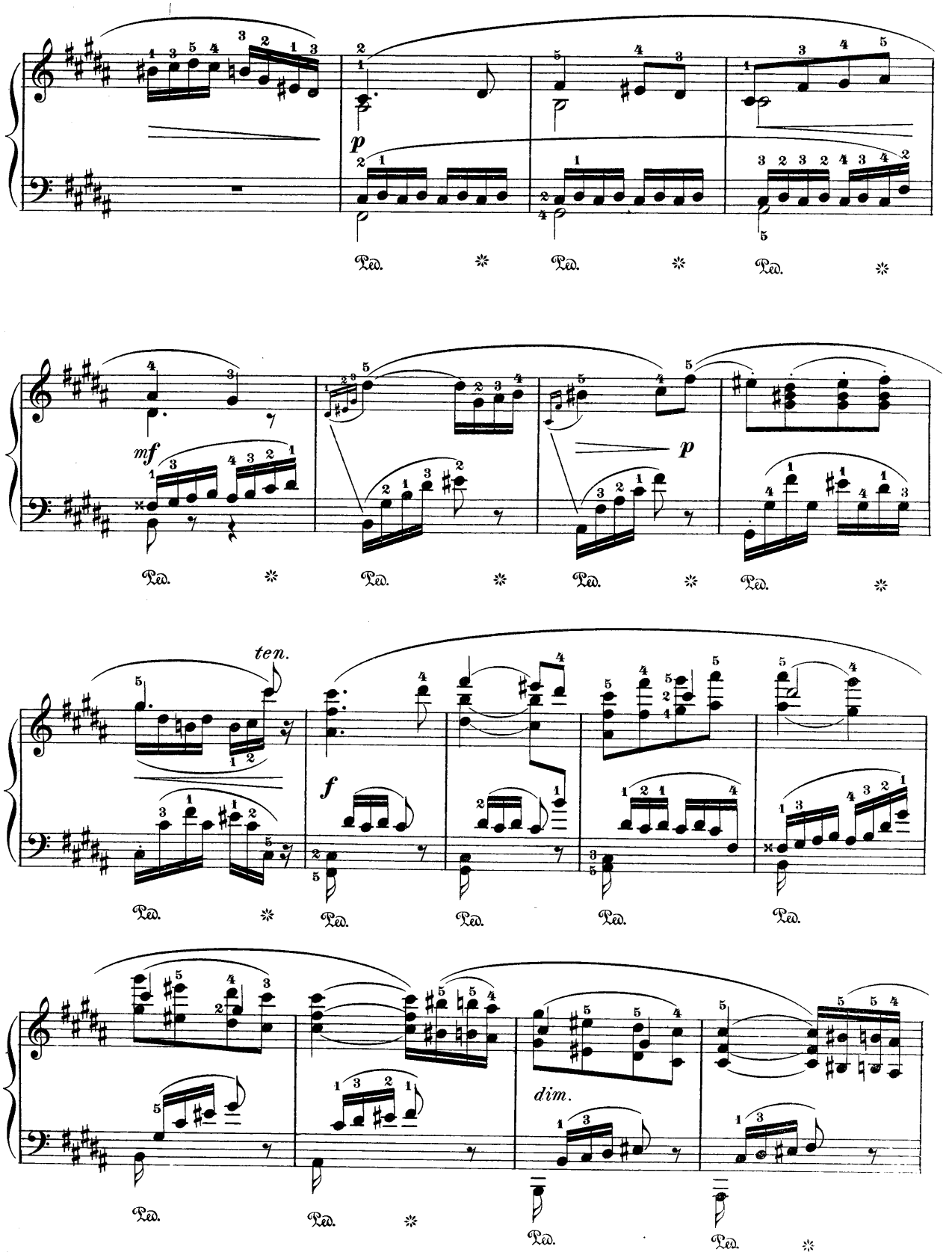
Moderato, con espressione.

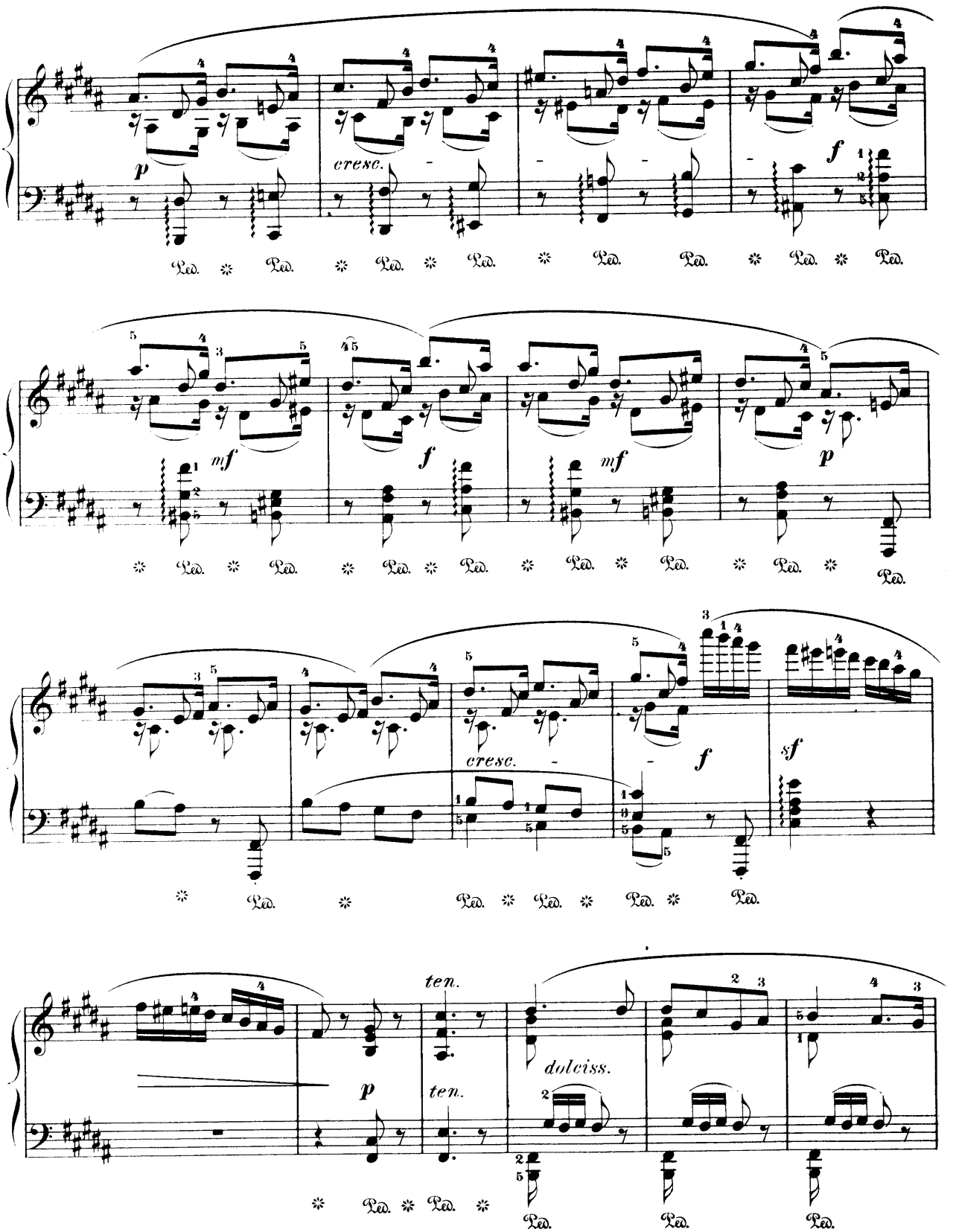
Mässig bewegt, ausdrucksvoll.

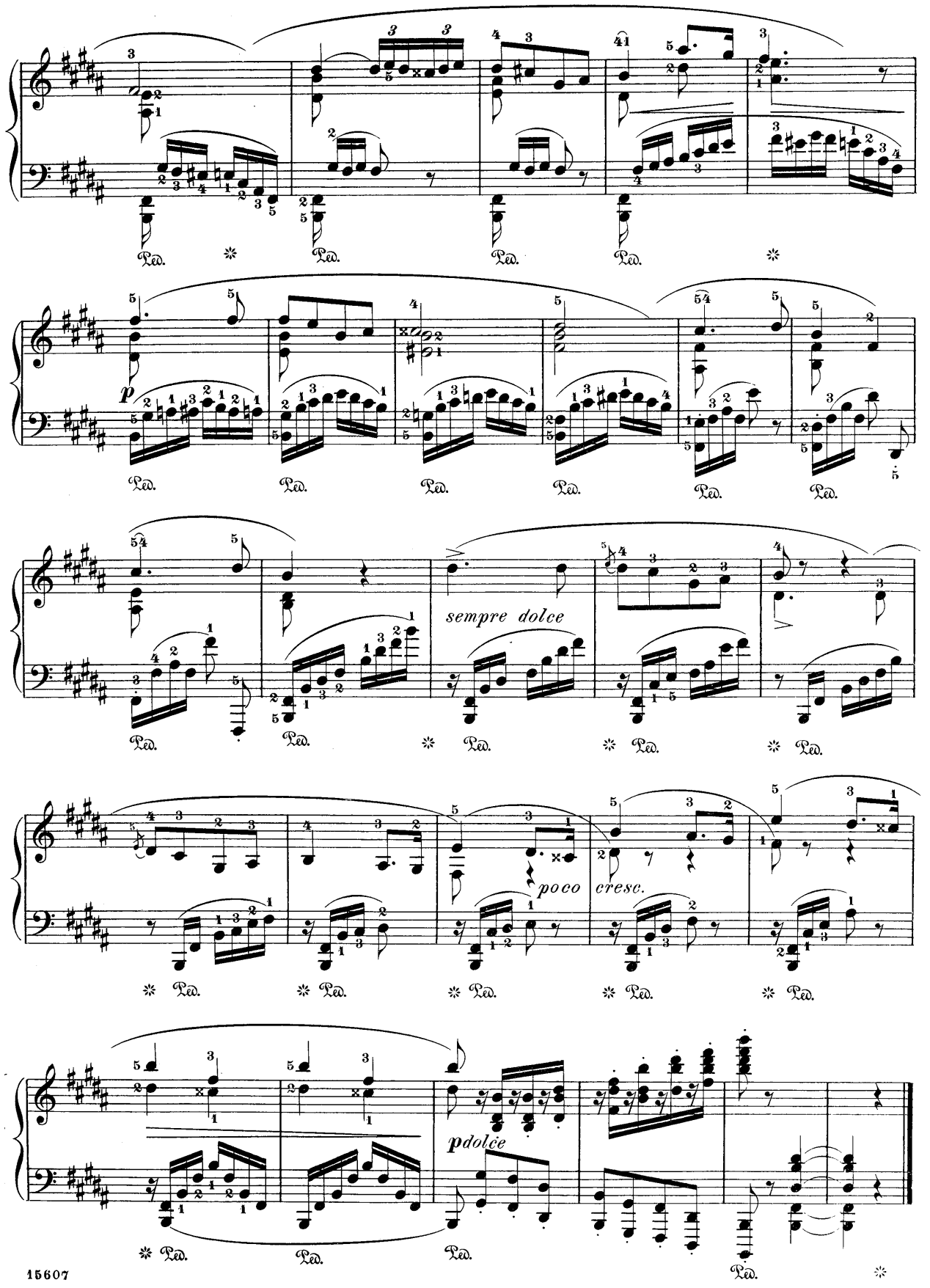



a tempo
p
mf
sf
Ped.


sf
f
p
mf
Ped.

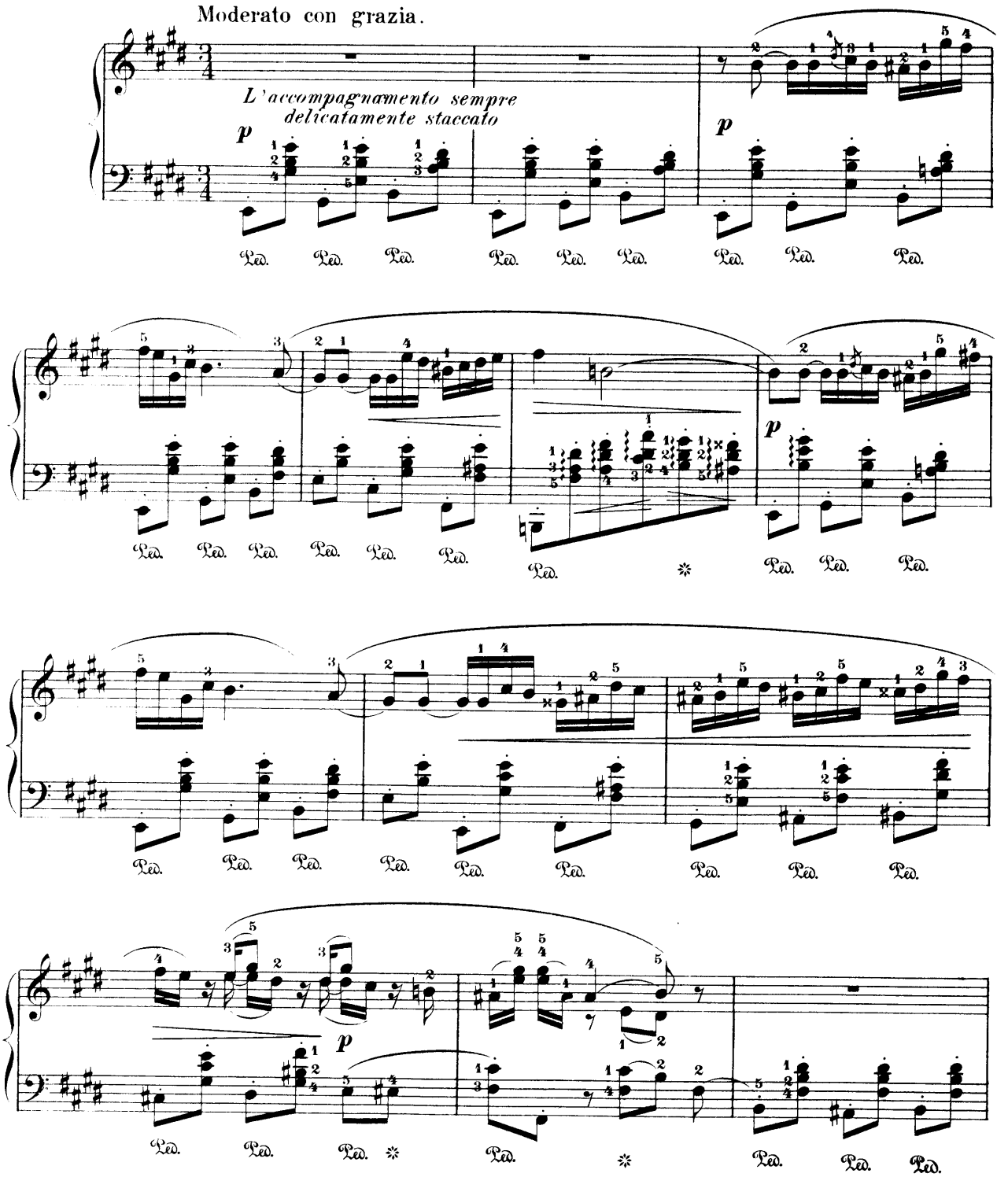

p
Ped.
mf
p
ten.
f
dim.

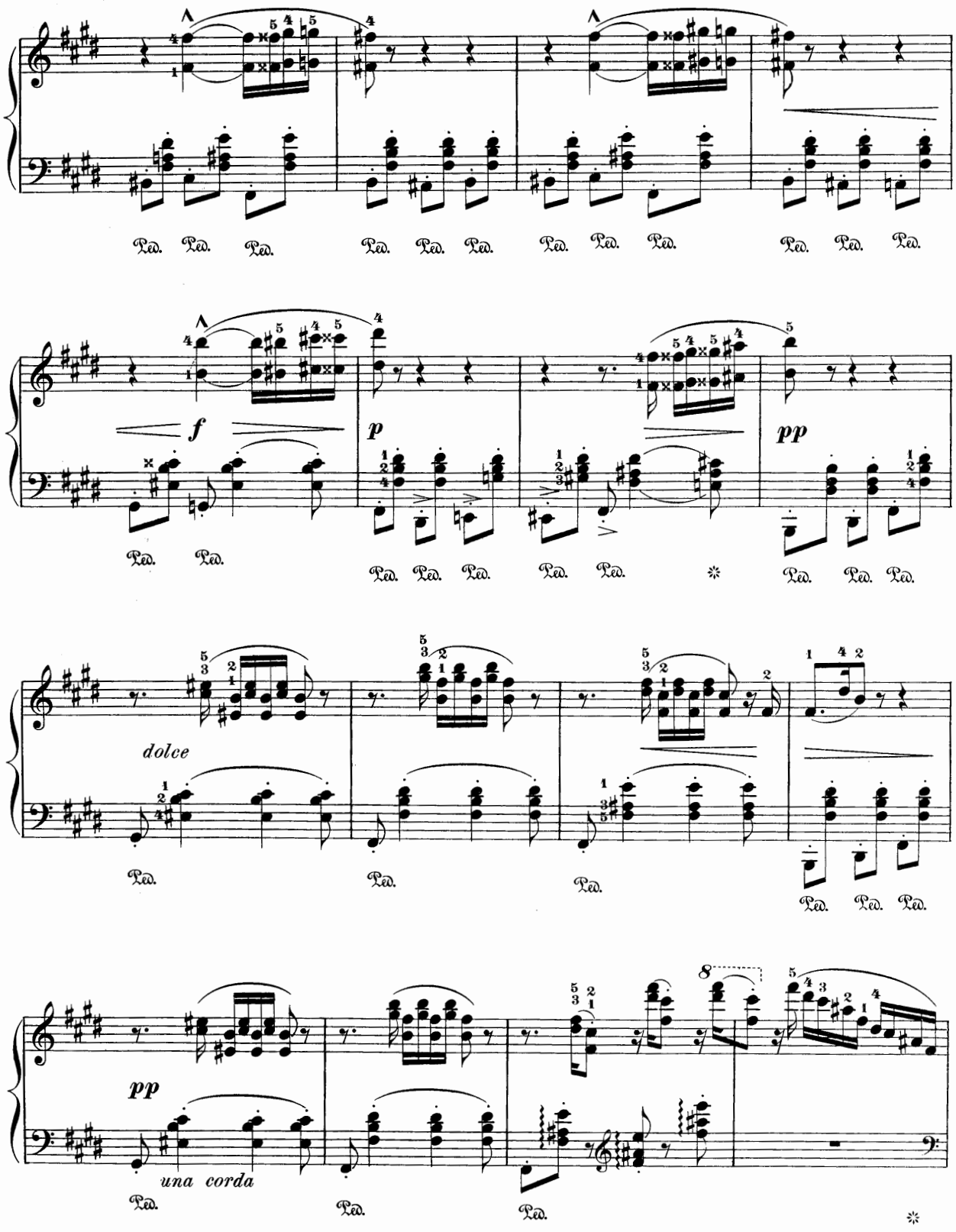

p
cresc.
f
mf
f
mf
p
cresc.
f
sf
ten.
p
ten.
dolciss.
Ped.

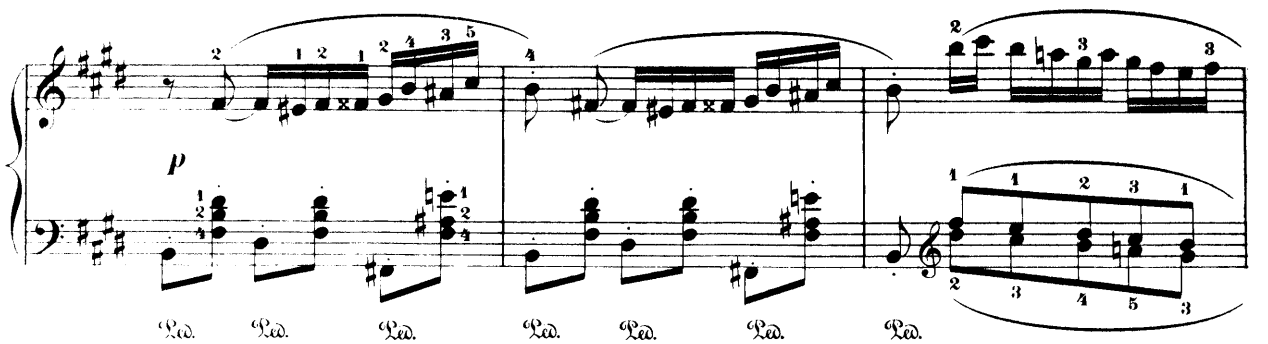

p
sempre dolce
poco
cresc.
pdolce
Ped.

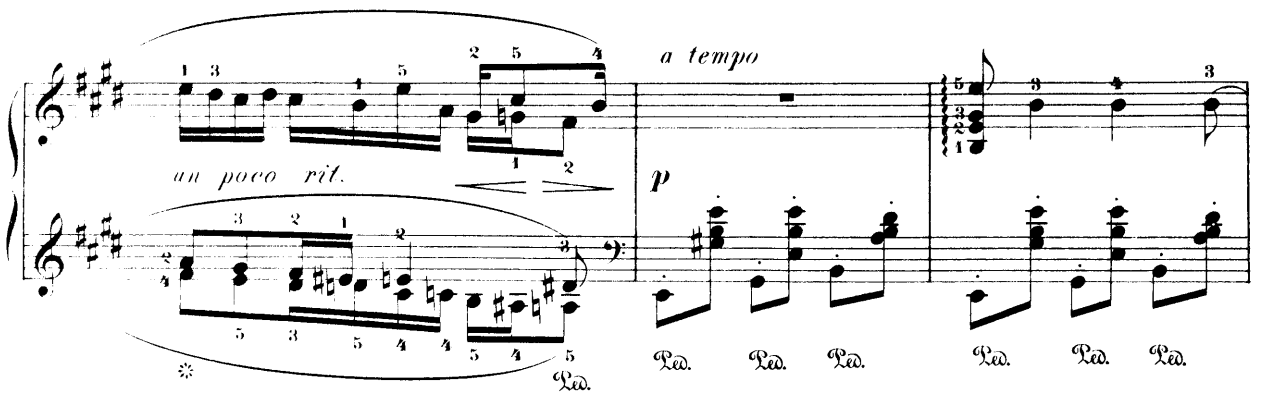
Etude.

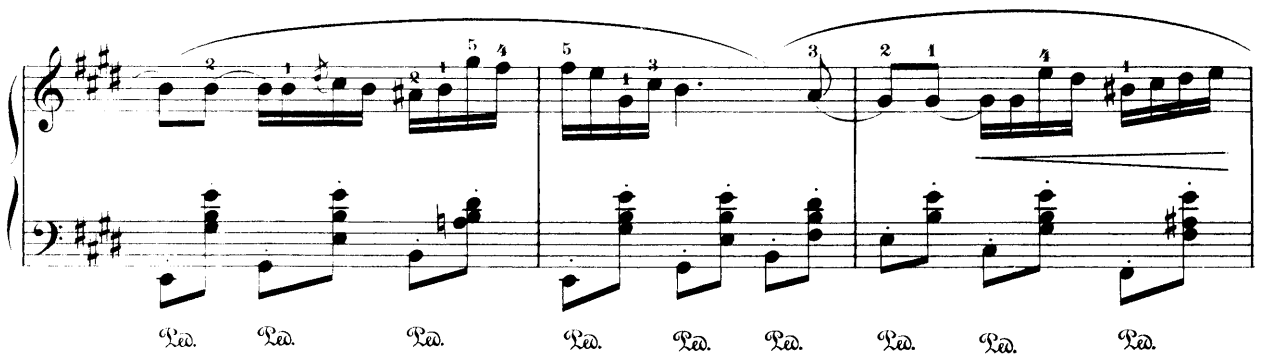
(Opus 32, Nº 9.)

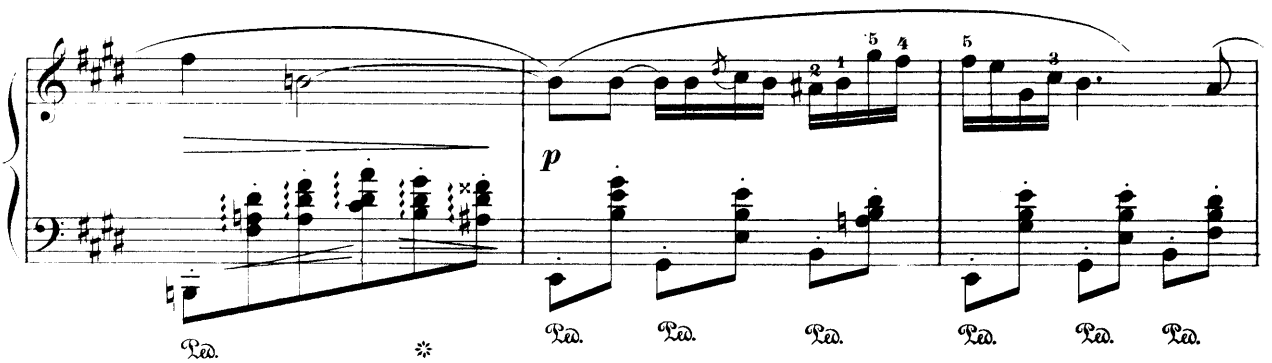


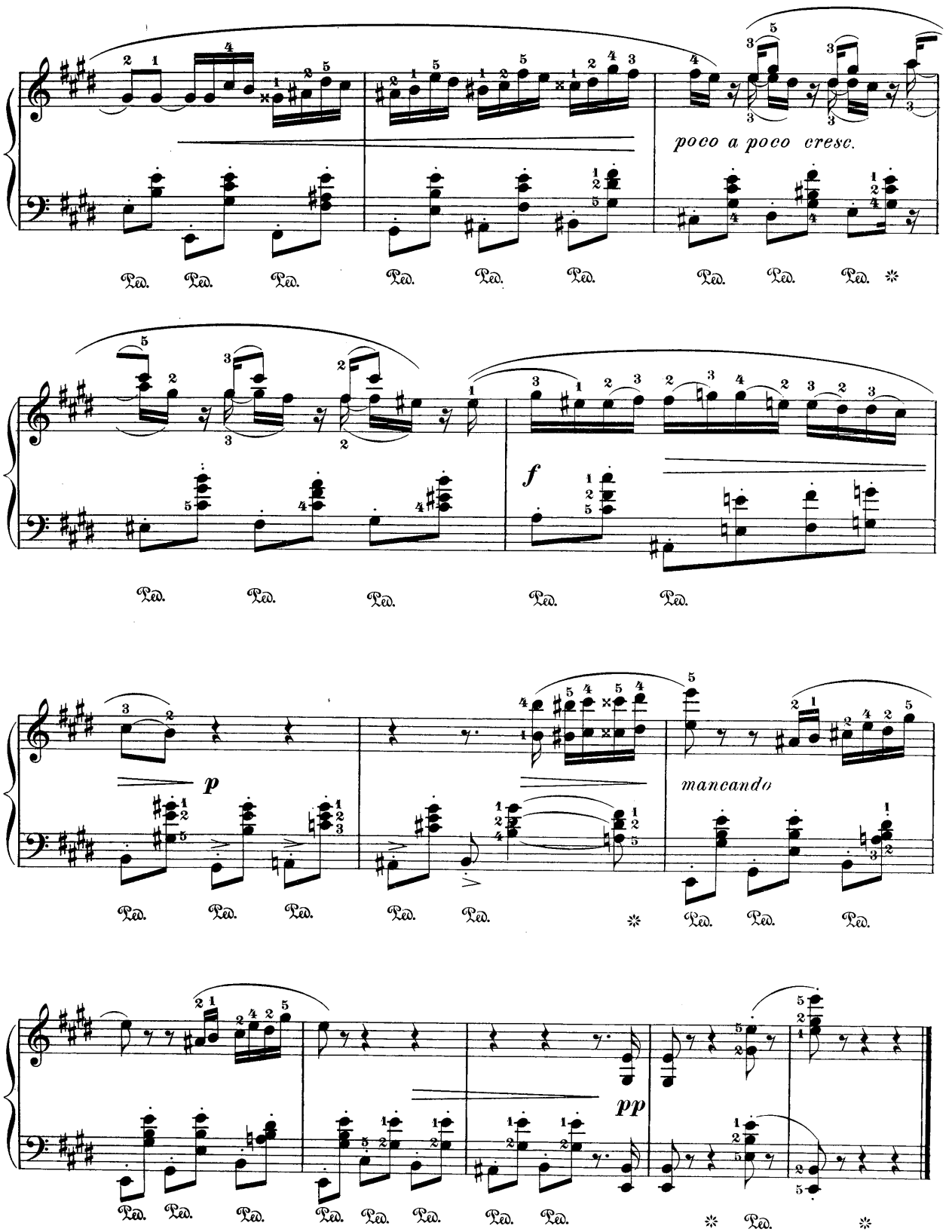

Ped.
f
p
pp
dolce
pp
una corda
8


p
Ped. Ped. Ped. Ped. Ped. Ped. Ped.


un poco rit.
a tempo
p
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.


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


p
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.


poco a poco cresc.
f
p
mancando
pp

Waldvöglein.

(Forest Bird.)

From "Idyllen," Opus 43, №3.

Süss Weibchen, auf! auf! und verscheuche den Schlaf,
Lass quellen den Born des geweihten Gesangs,
Den so süss hinströmt dein seliger Mund.

. . . . . .

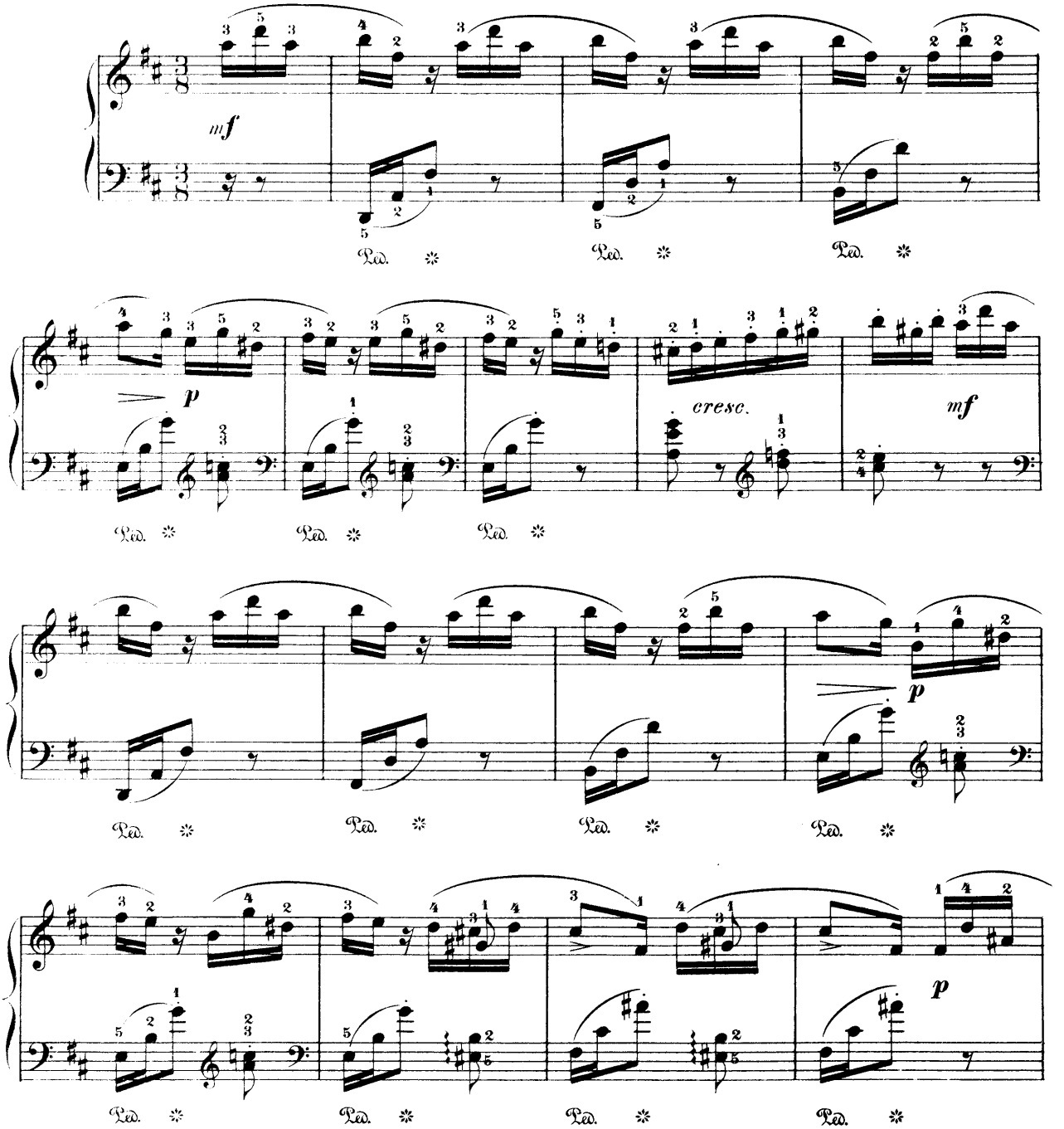
O Vater Zeus! wie köstlich singt das Vögelchen,
Wie überzuckert Blatt und Blättchen der süsse Sang!
(Aristophanes, Vögel: 211 ff.)

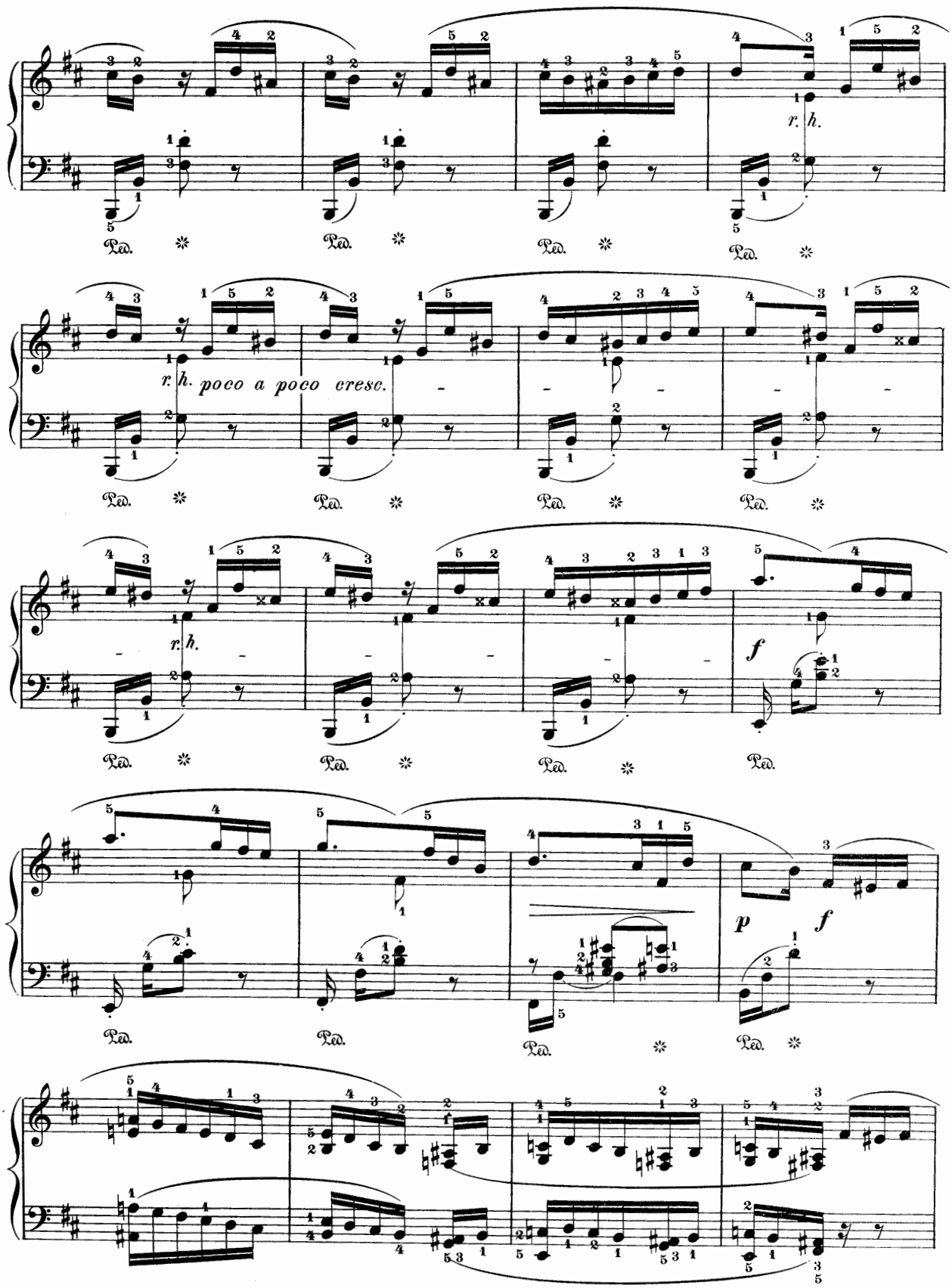
Sweet spouse, up, arise! and put slumber away!
Now loosen the fountain of hallowèd song
That from thy soulful lips so sweetly flows.

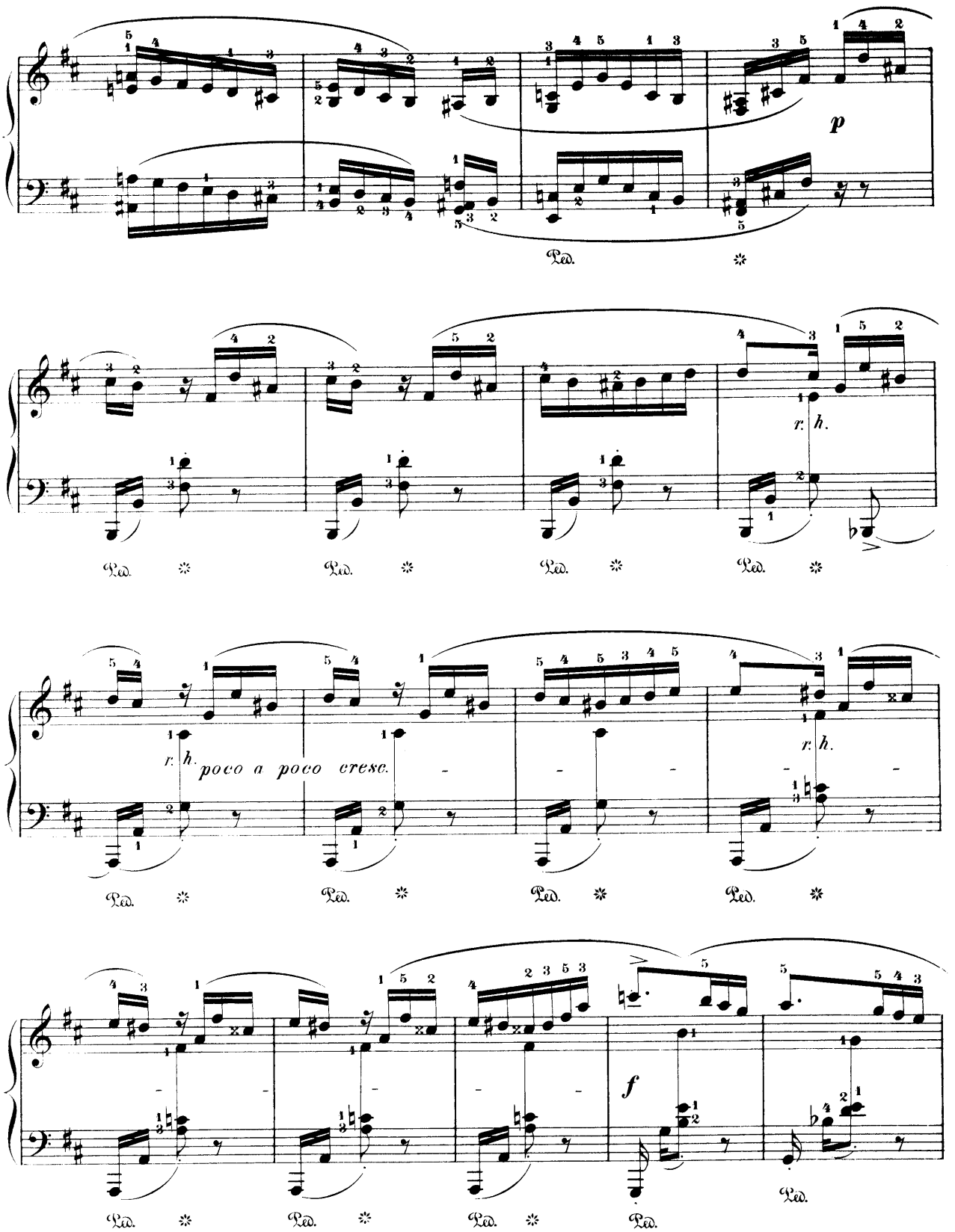
. . . . . .

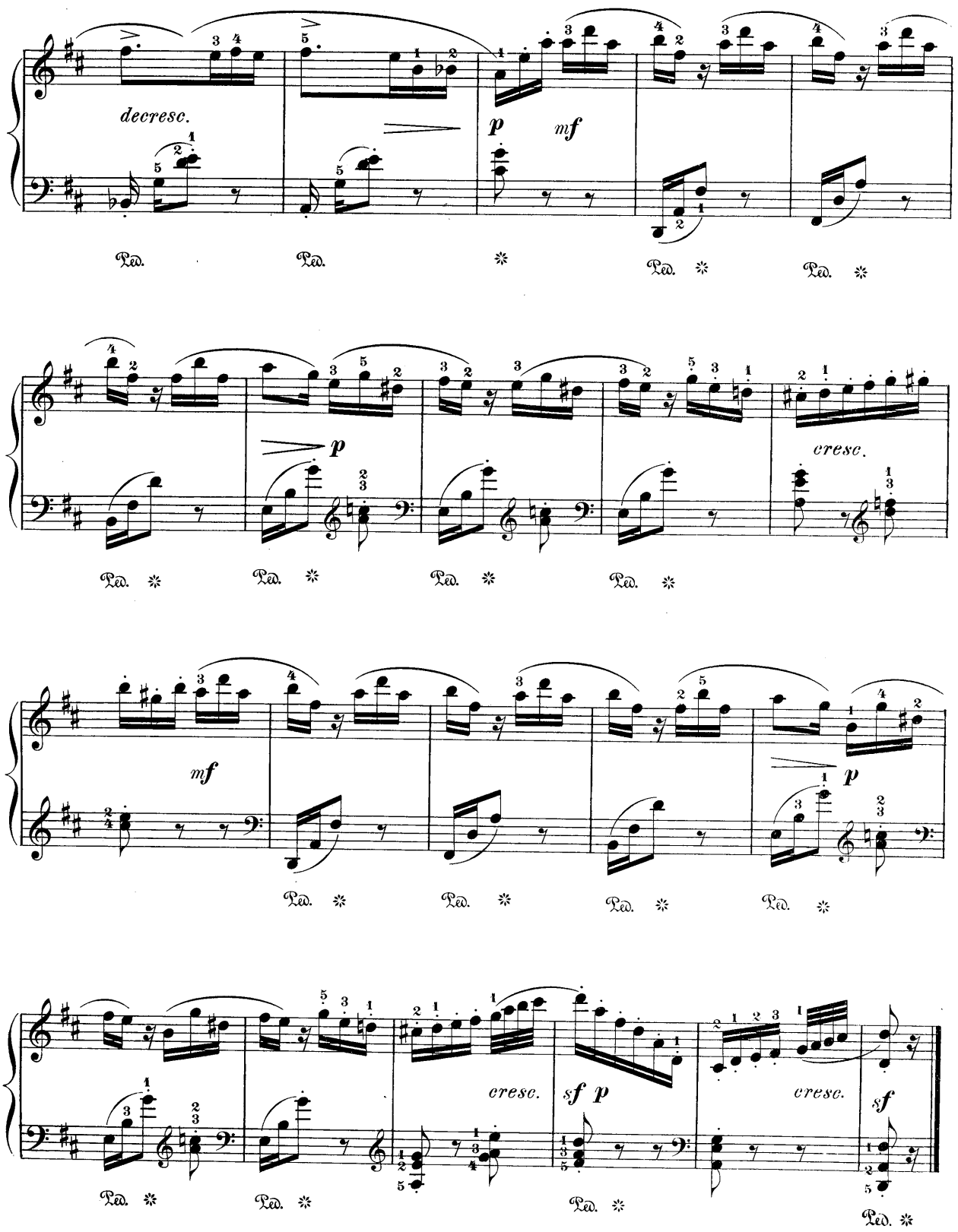
O Father Zeus! how rarely sings the birdling yon!
How leaf and leaflet all the honey'd lay bedews!
Aristophanes: "Birds," 211 *et seq.*

Vivace e leggiero.
Lebhaft und leicht.




r. h.
r. h. poco a poco cresc.
r. h.
f
p
f
Ped.


p
r. h.
poco a poco cresc.
r. h.
f


decresc.
p
mf
Ped.
cresc.
sf p
sf

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FOR

PIANOFORTE

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AUGUST SPANUTH

IN TWO VOLUMES

(VOL. I CONTAINS A BIOGRAPHICAL SKETCH OF THE AUTHOR BY RICHARD ALDRICH)

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ADOLF JENSEN

Twenty-five Pieces for Piano

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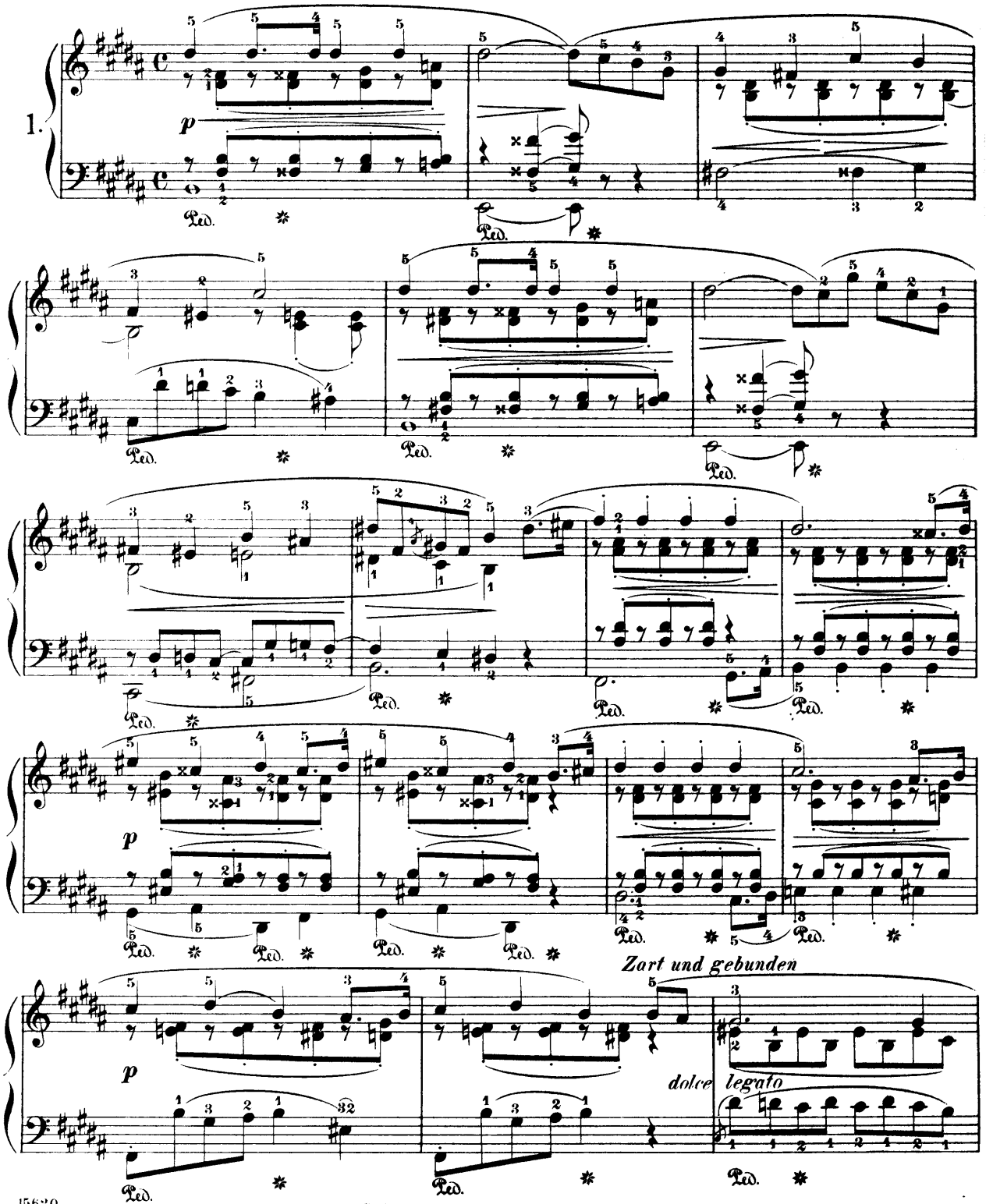
Deingedenken.

Thinking of Thee.

From "Romantic Studies," Op. 8, II. No 7.

Mit ganzer Hingebung.
Con molto devozione.



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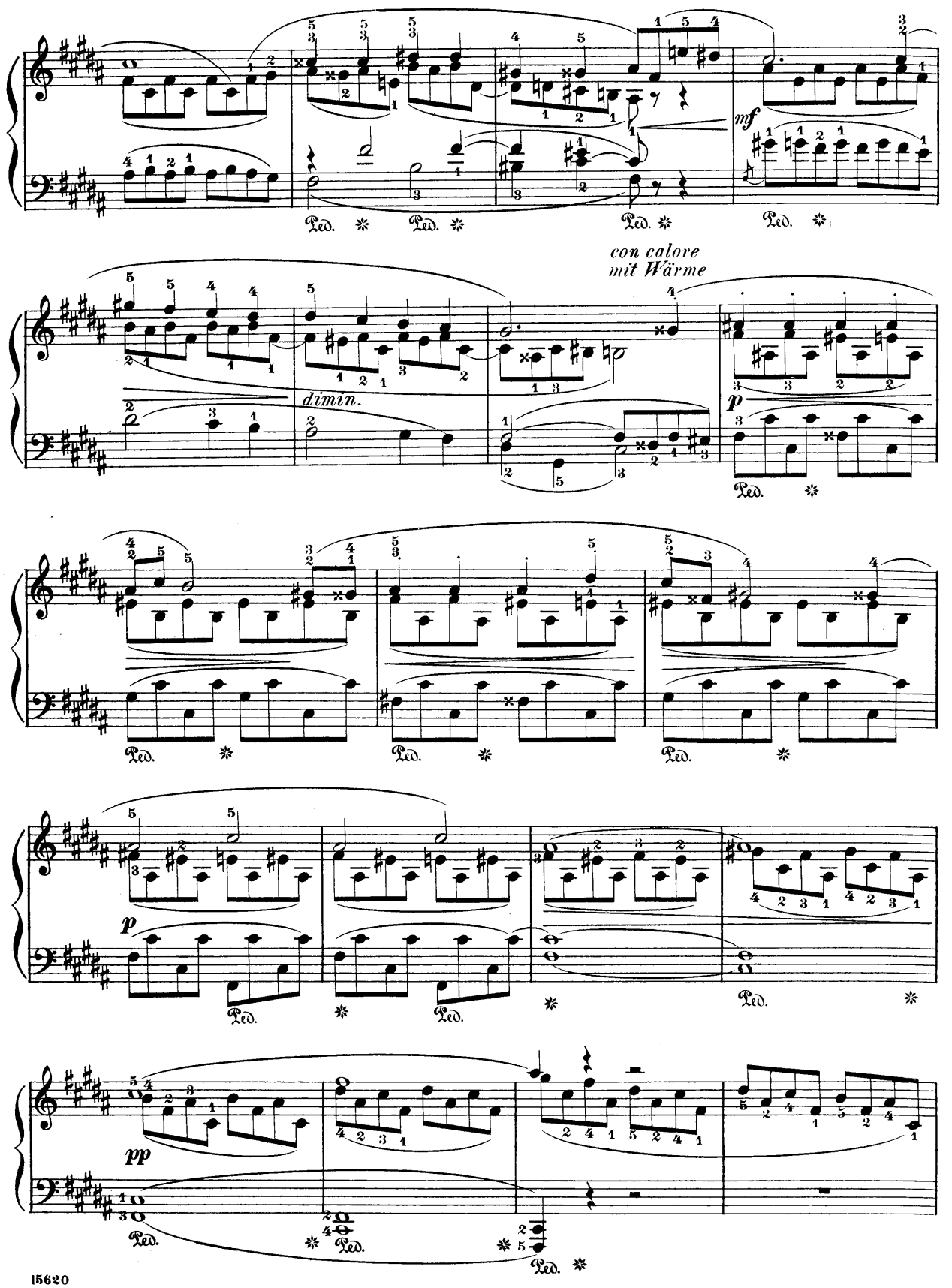
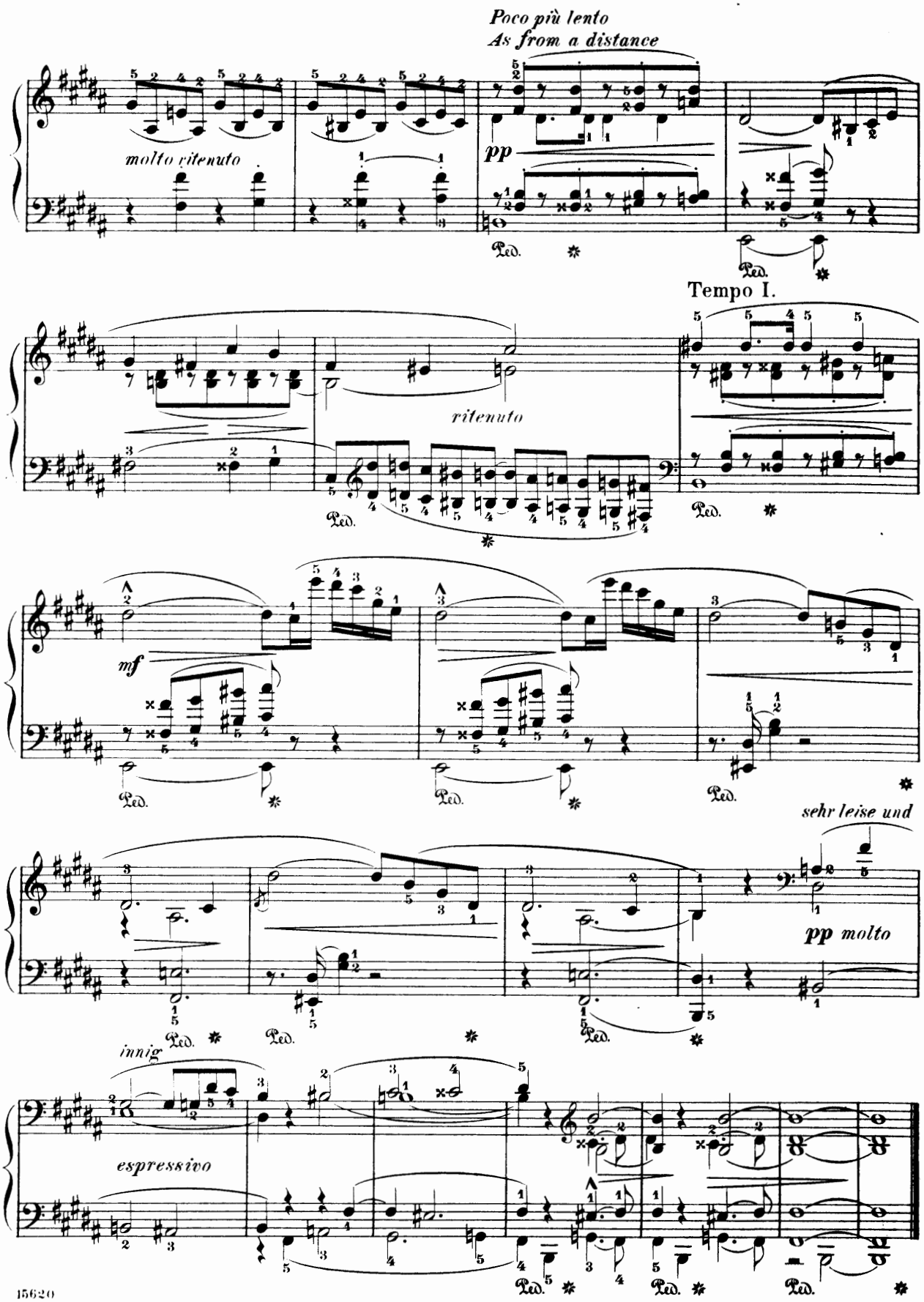
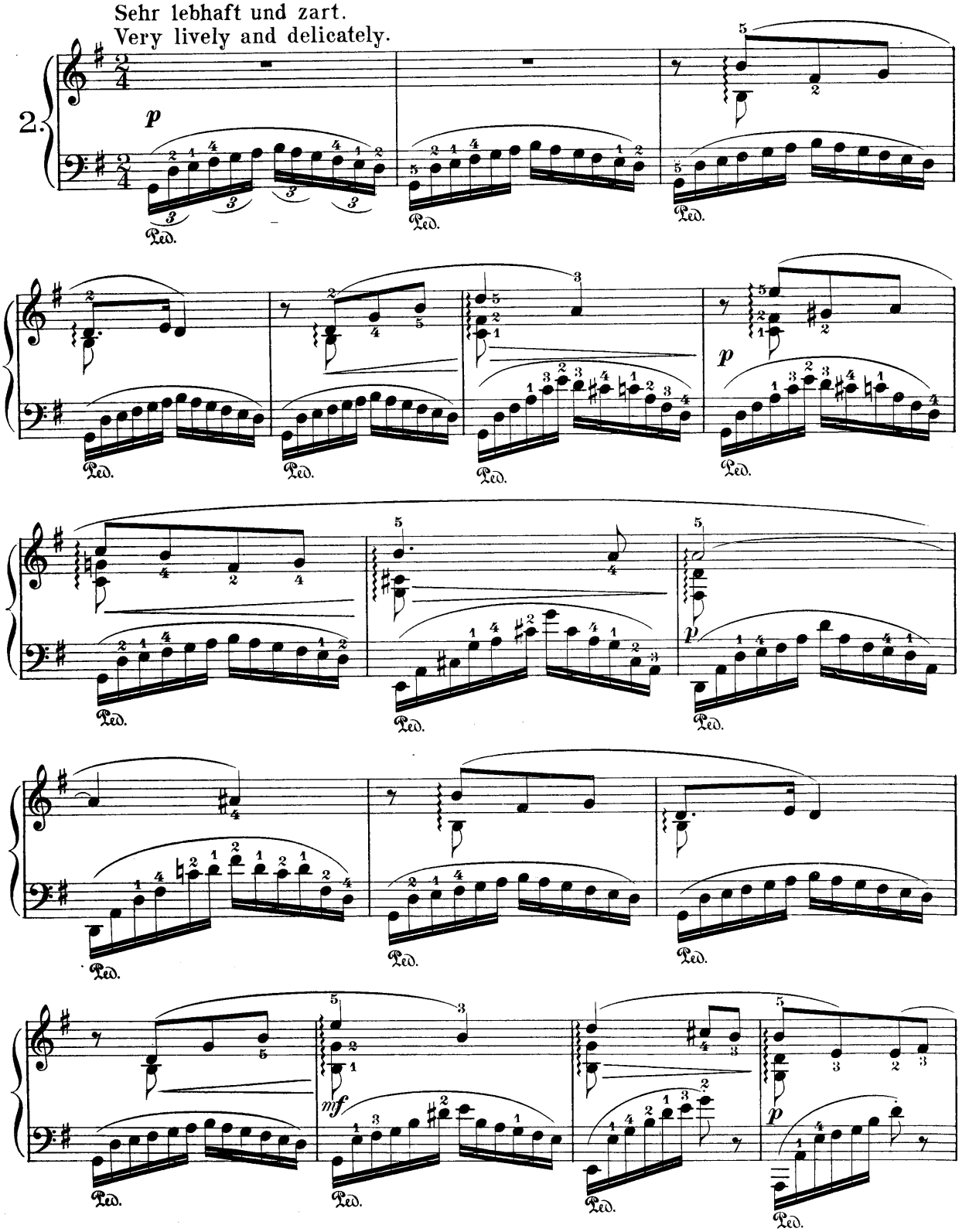
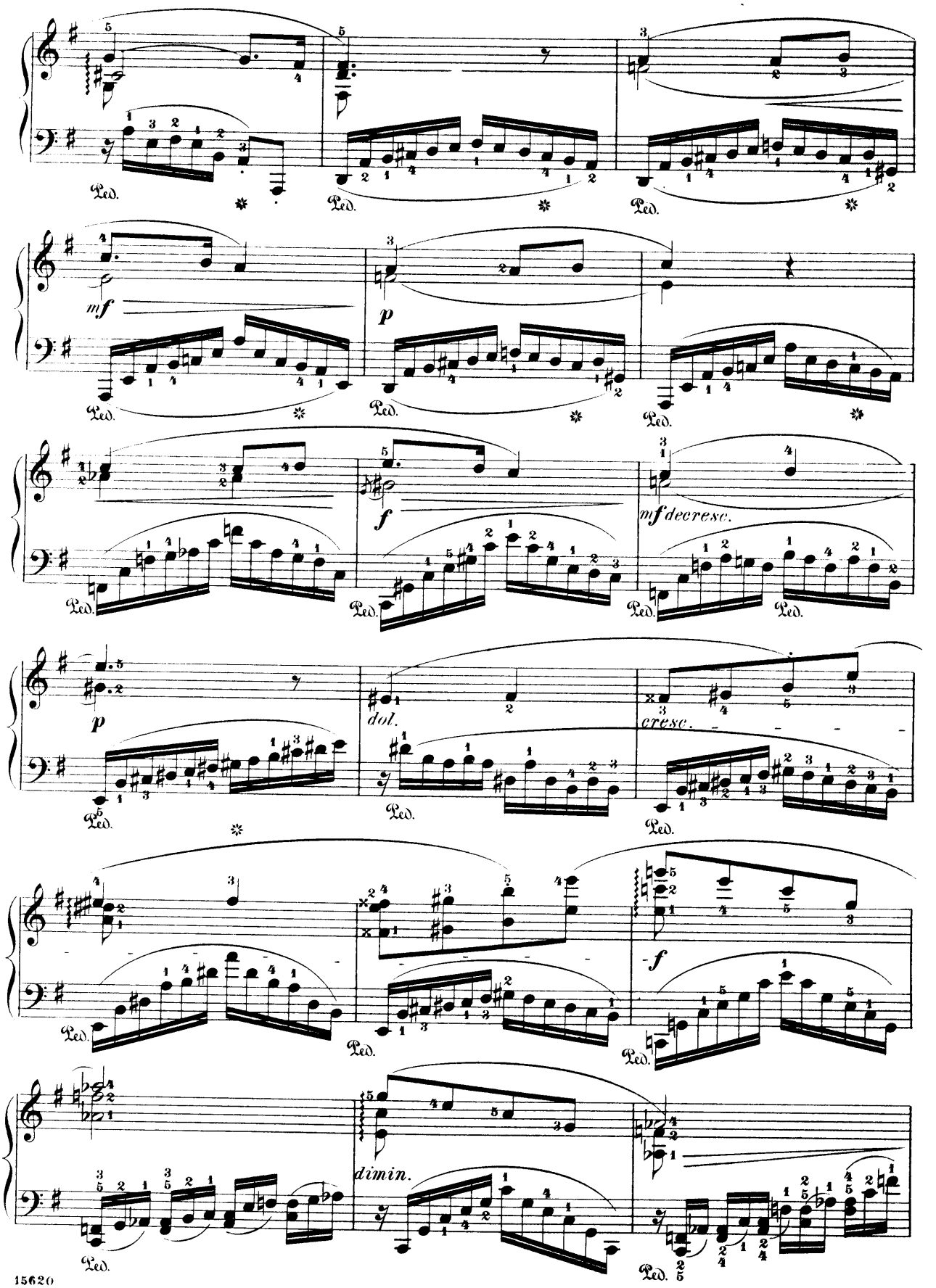

mf
con calore
mit Wärme
dimin.
p
p
pp
Ped.

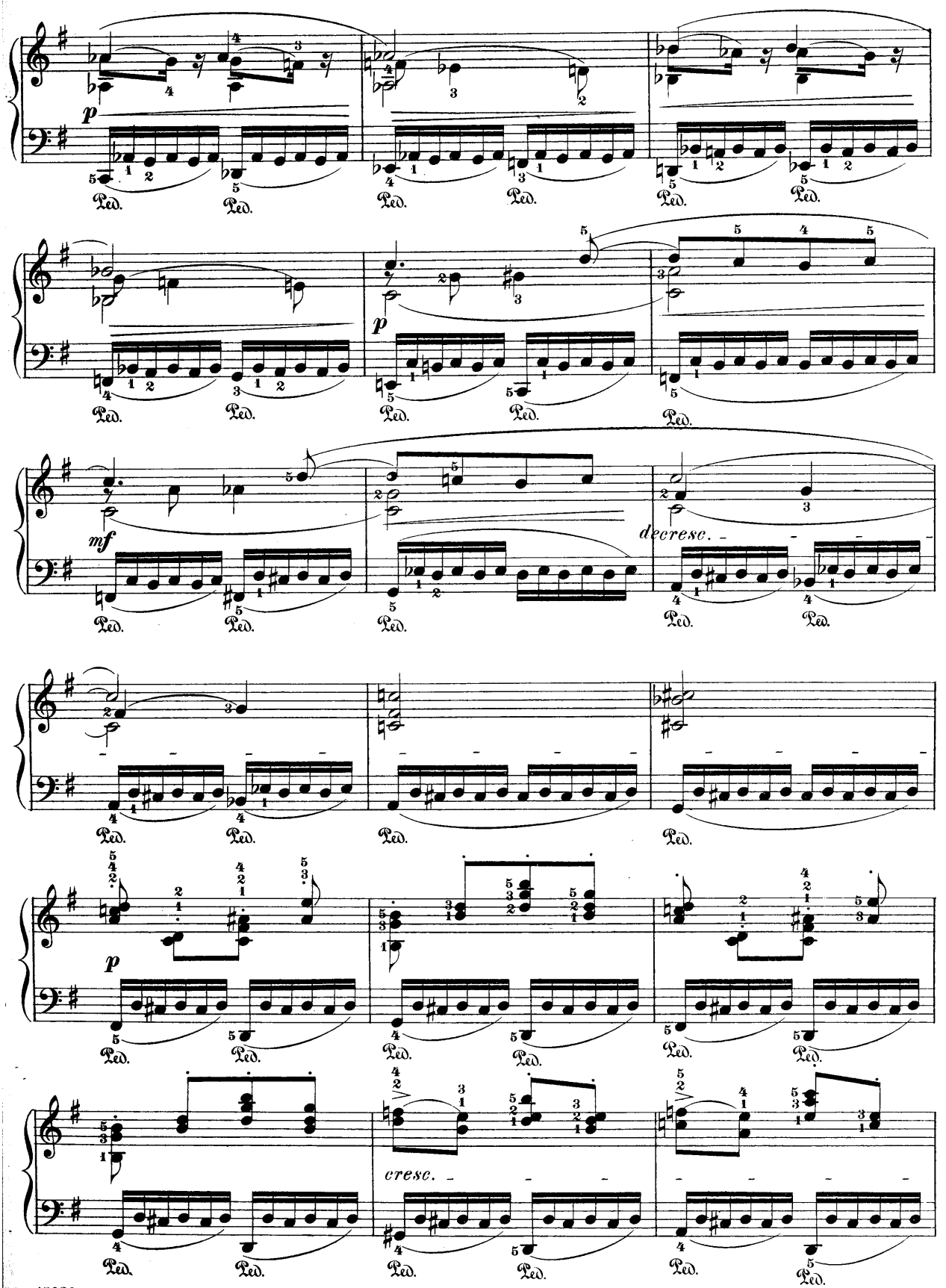

Poco più lento
As from a distance
molto ritenuto
pp
Ped.
Tempo I.
ritenuto
mf
sehr leise und
pp molto
innig
espressivo

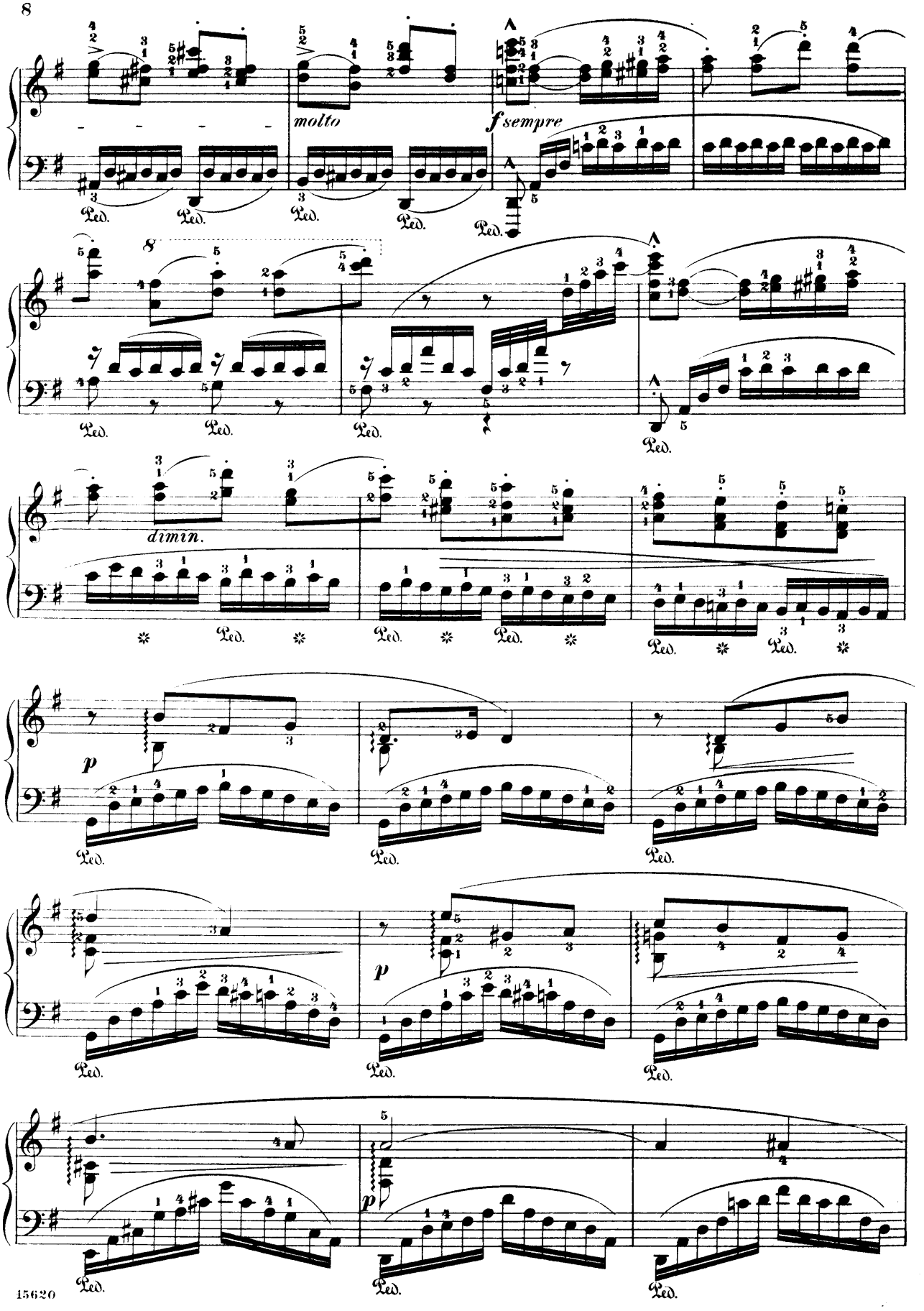
Dryade.

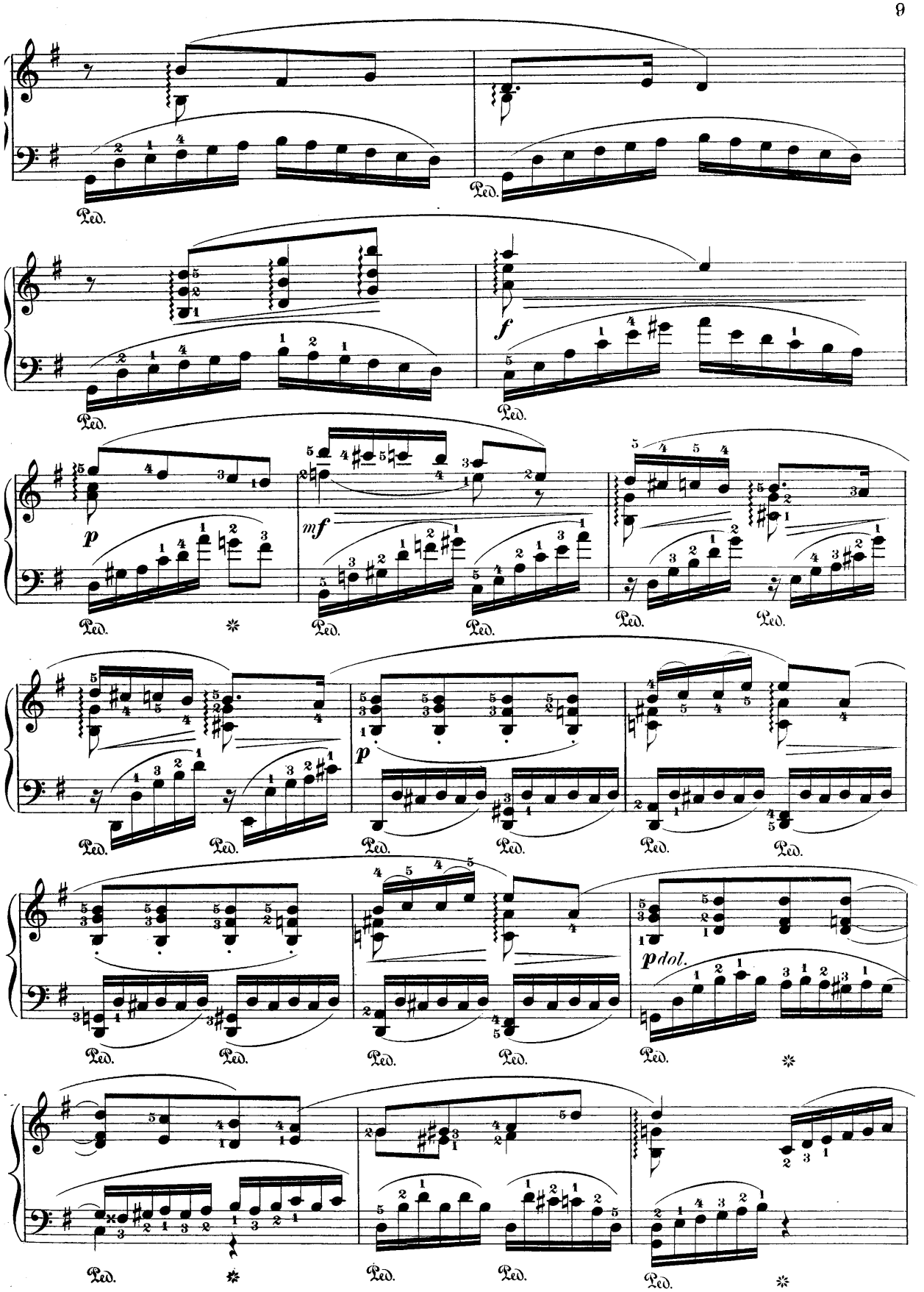
From "Idyllen," Op. 43, № 4.

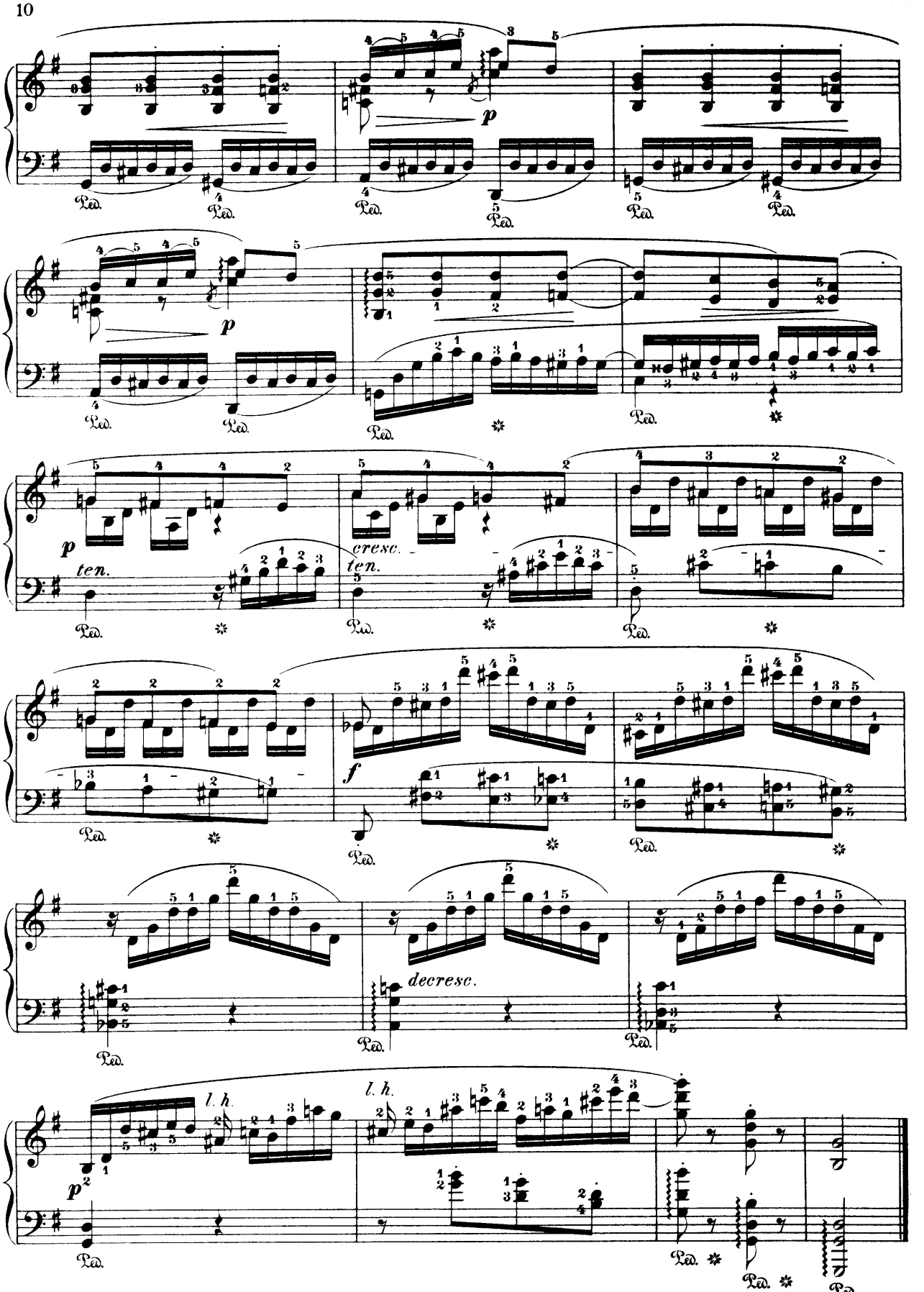



Ped.
mf
p
f
mf decresc.
p
dol.
cresc.
f
dimin.


p
Ped.
p
mf
decresc.
p
cresc.


molto
f sempre
dimin.
p
p
p
Ped.


Ped.
f
p
mf
p
pdol.

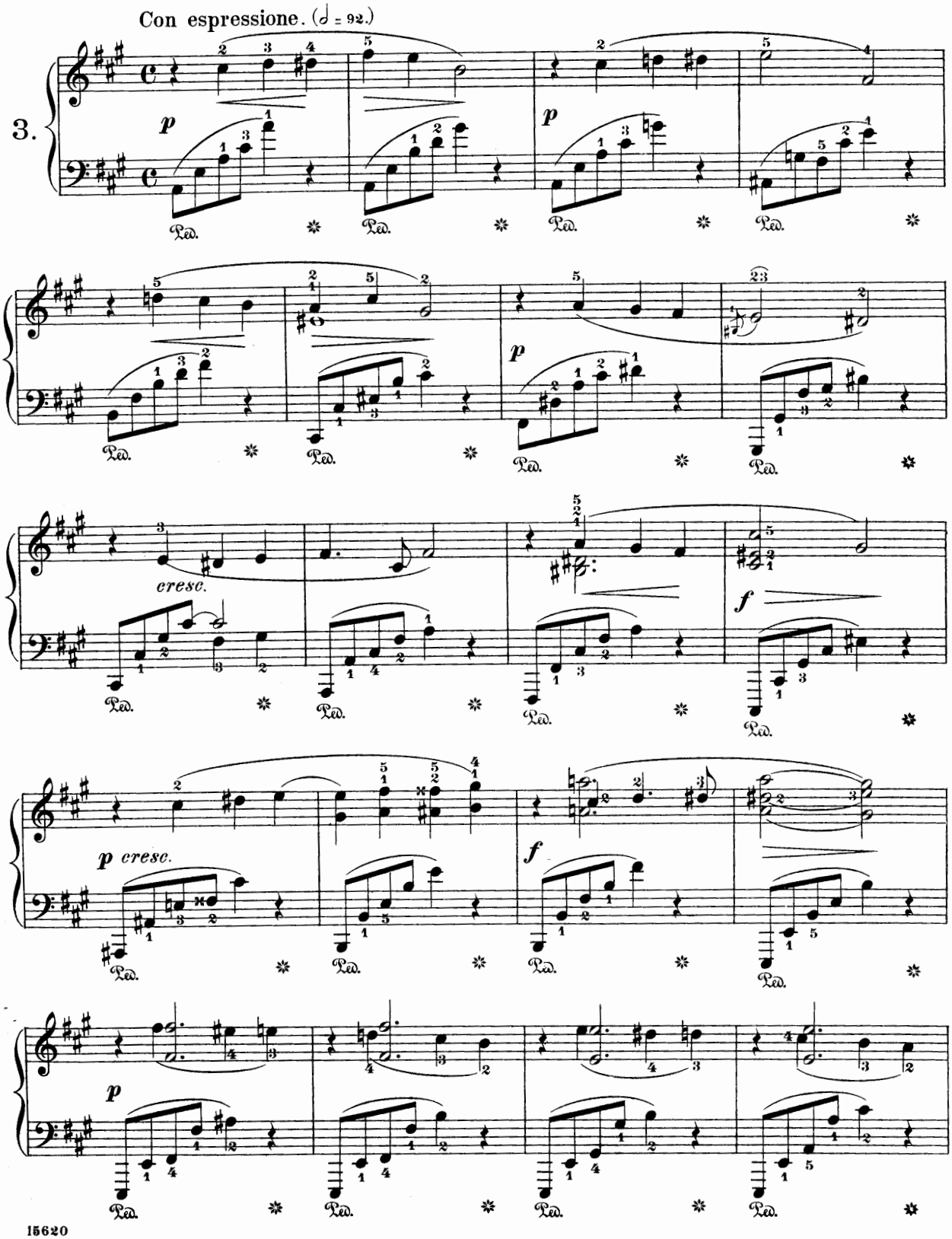

p
Ped.
p
ten.
cresc.
ten.
f
decresc.
l. h.
l. h.
p 2

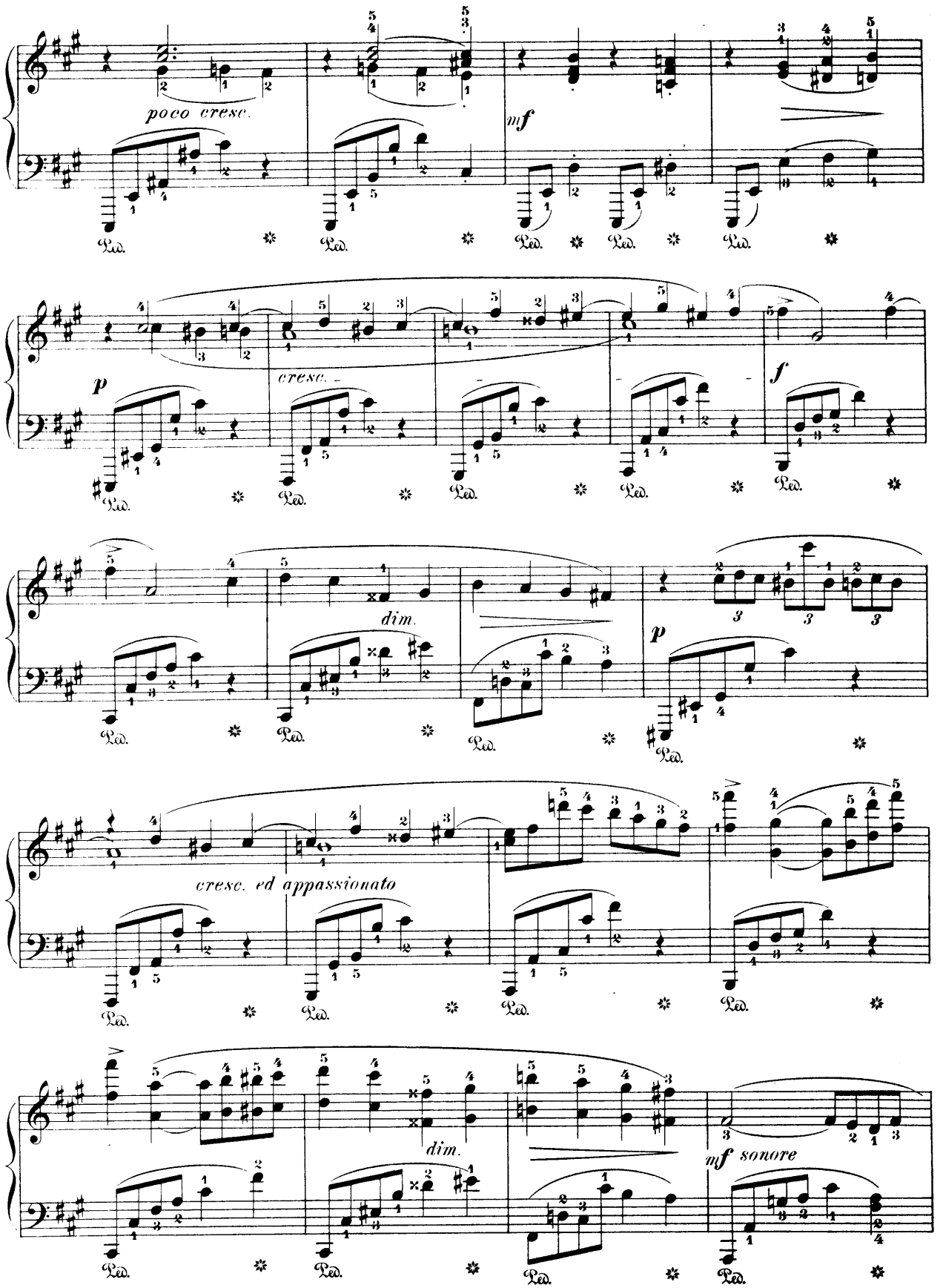
Erinnerung.

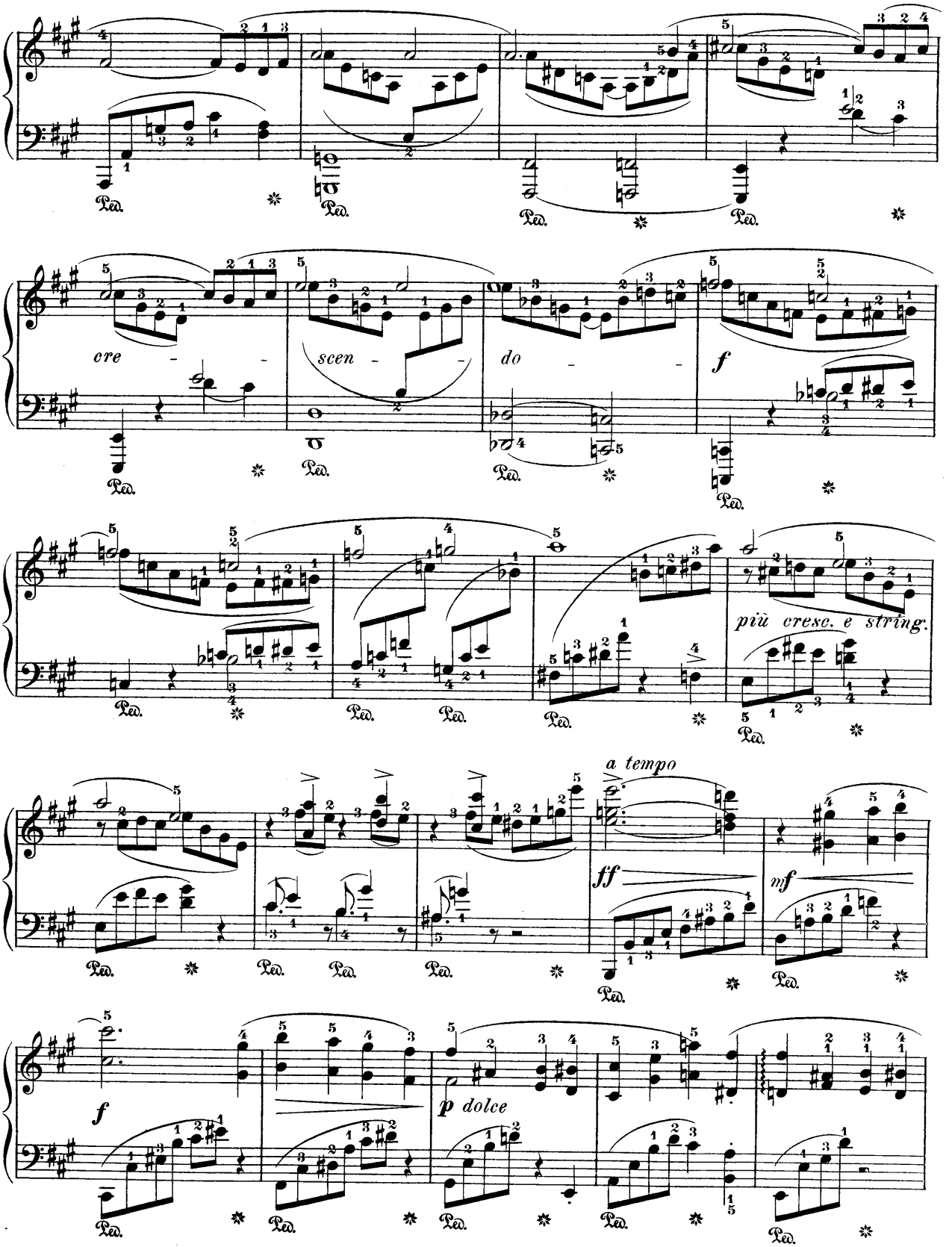
Remembrance.

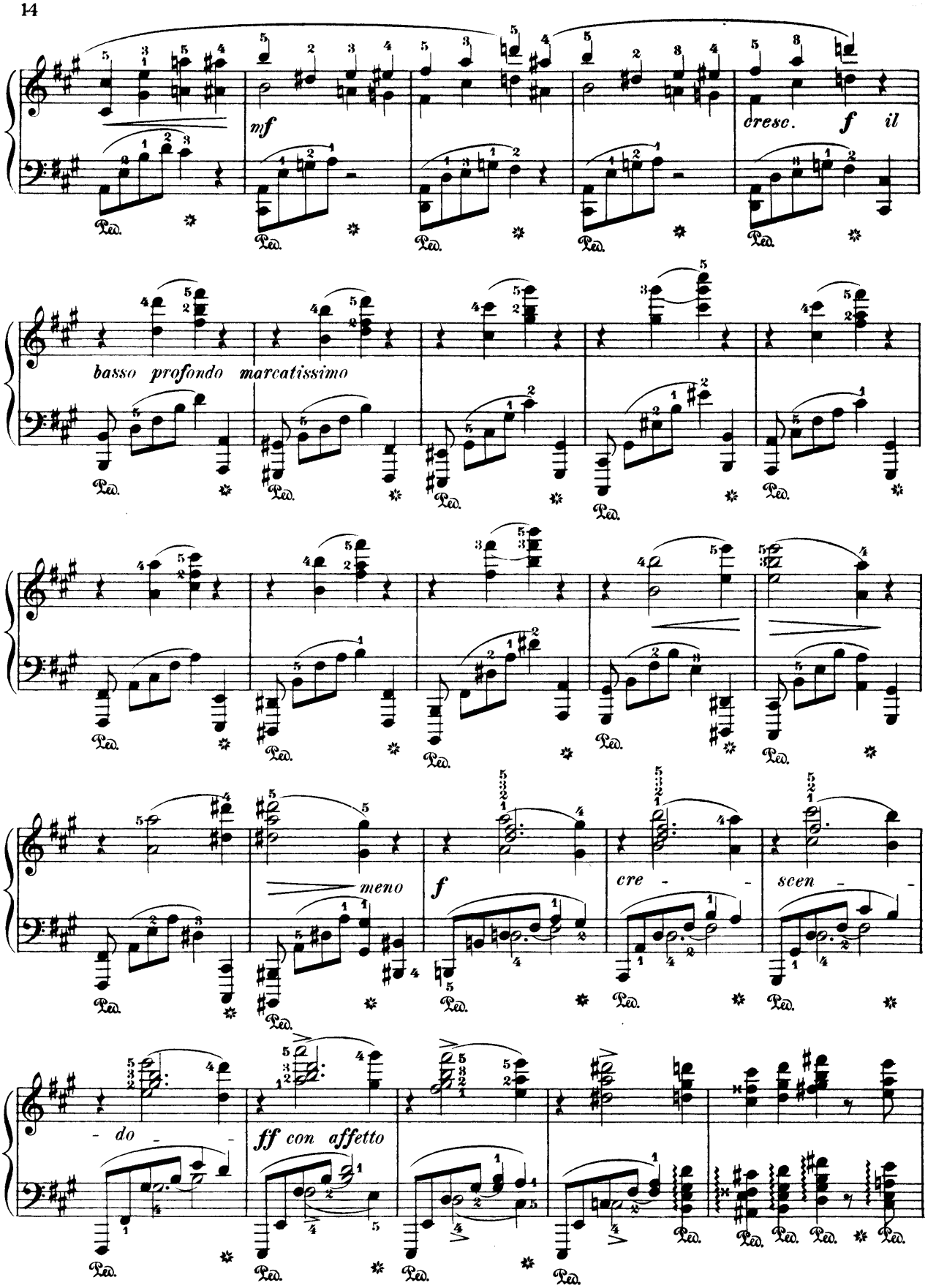
(Op. 48. № 2.)

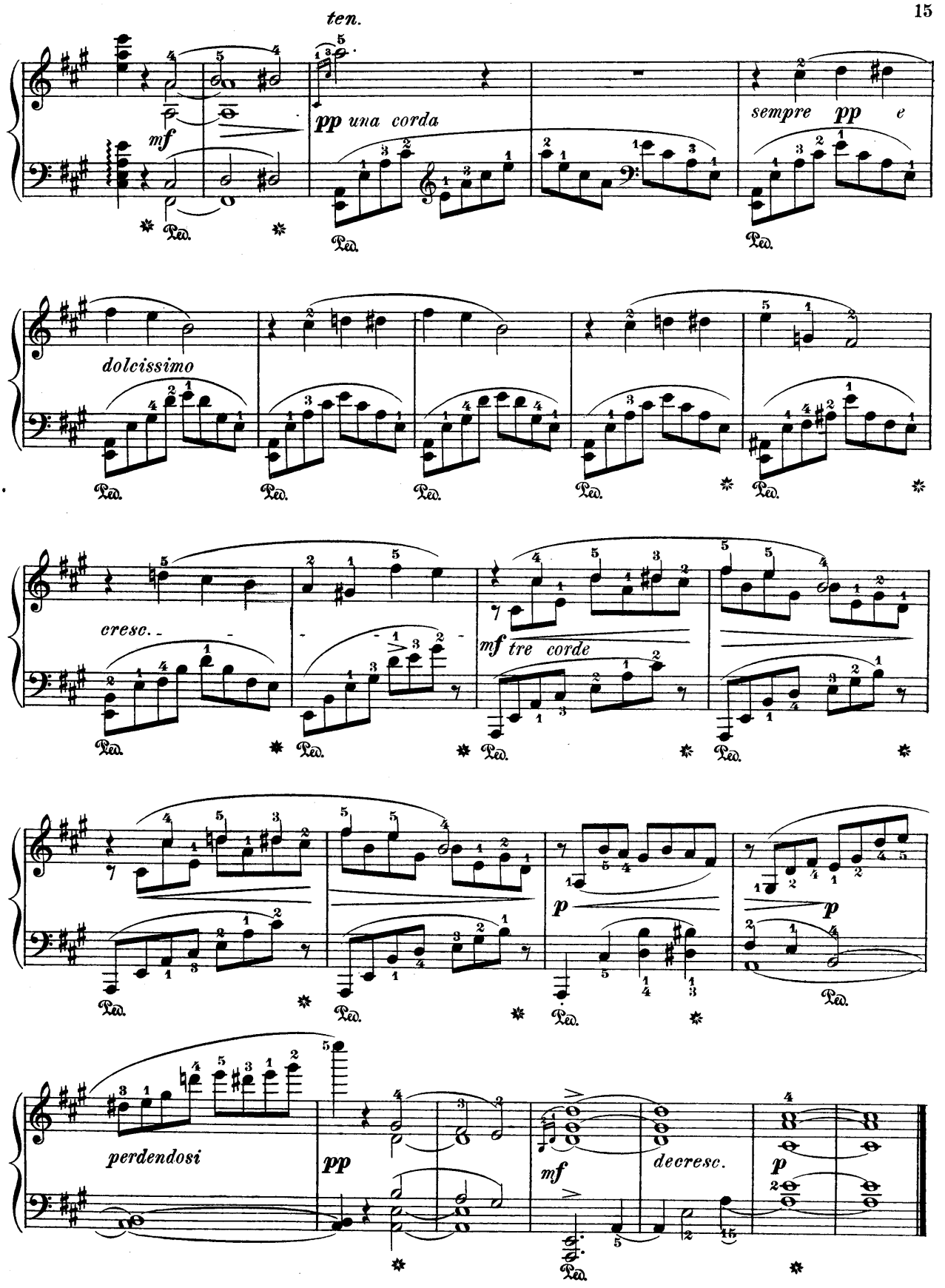
Con espressione. (♩ = 92.)




poco cresc.
mf
p
cresc.
f
dim.
p
cresc. ed appassionato
dim.
mf sonore


cre - - scen - - do -
f
più cresc. e string.
a tempo
ff
mf
f
p dolce


mf
cresc.
f
il
basso profondo marcatissimo
meno
f
cre - - scen - -
- do - -
ff con affetto

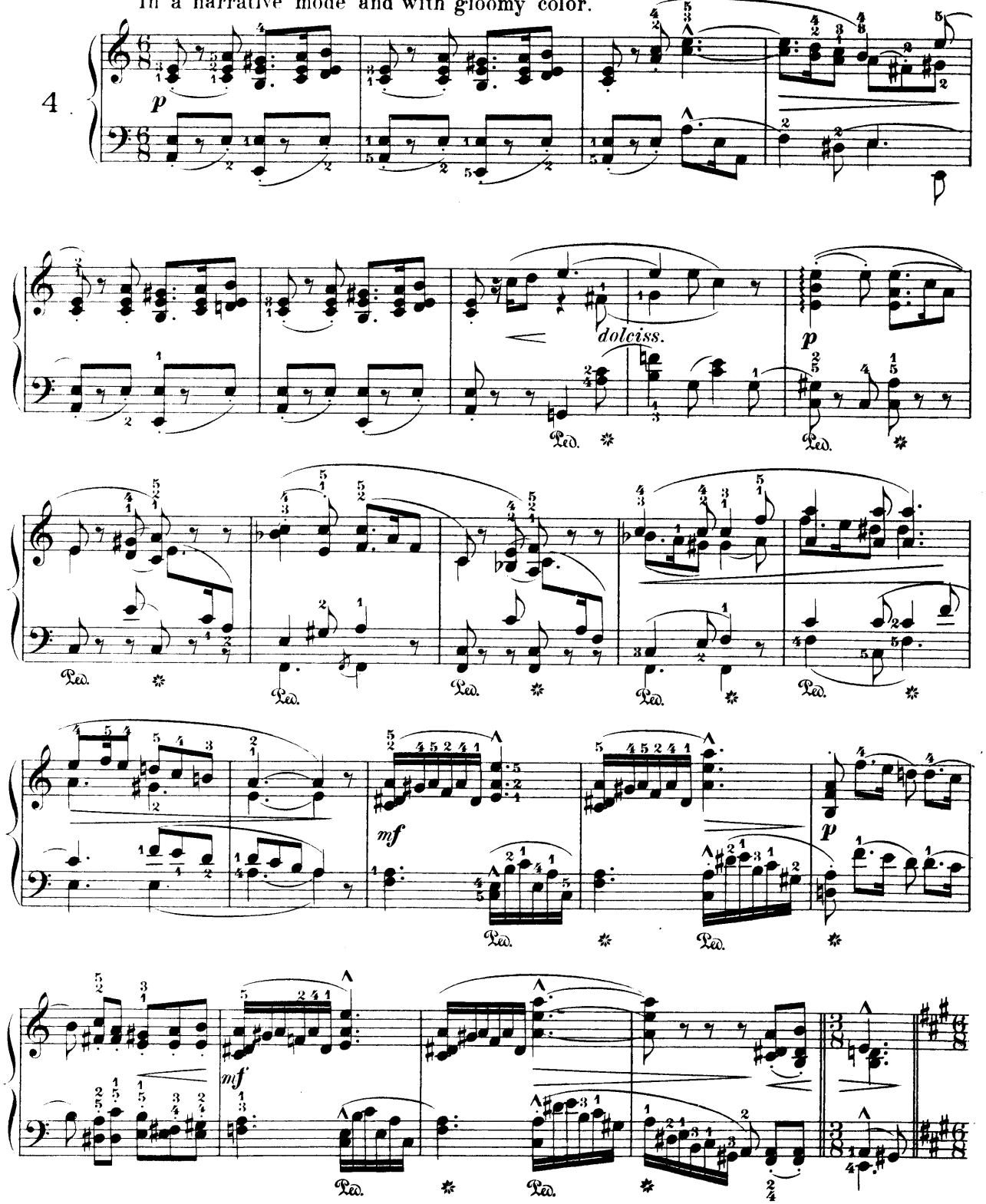

ten.
mf
pp una corda
sempre pp e
dolcissimo
cresc.
mf tre corde
p
p
perdendosi
pp
mf
decresc.
p

Nach vollbrachtem Tage.

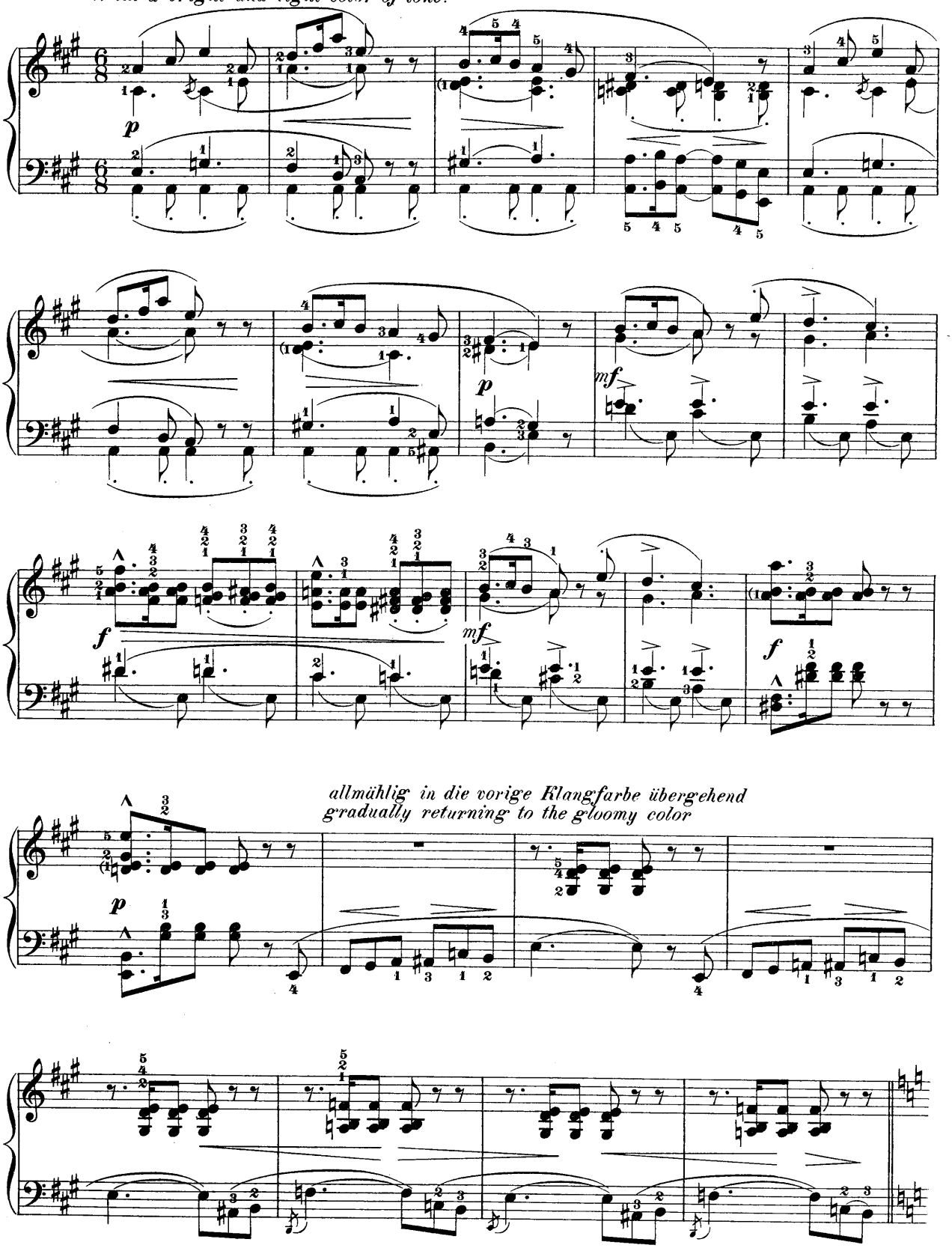
When day is done.

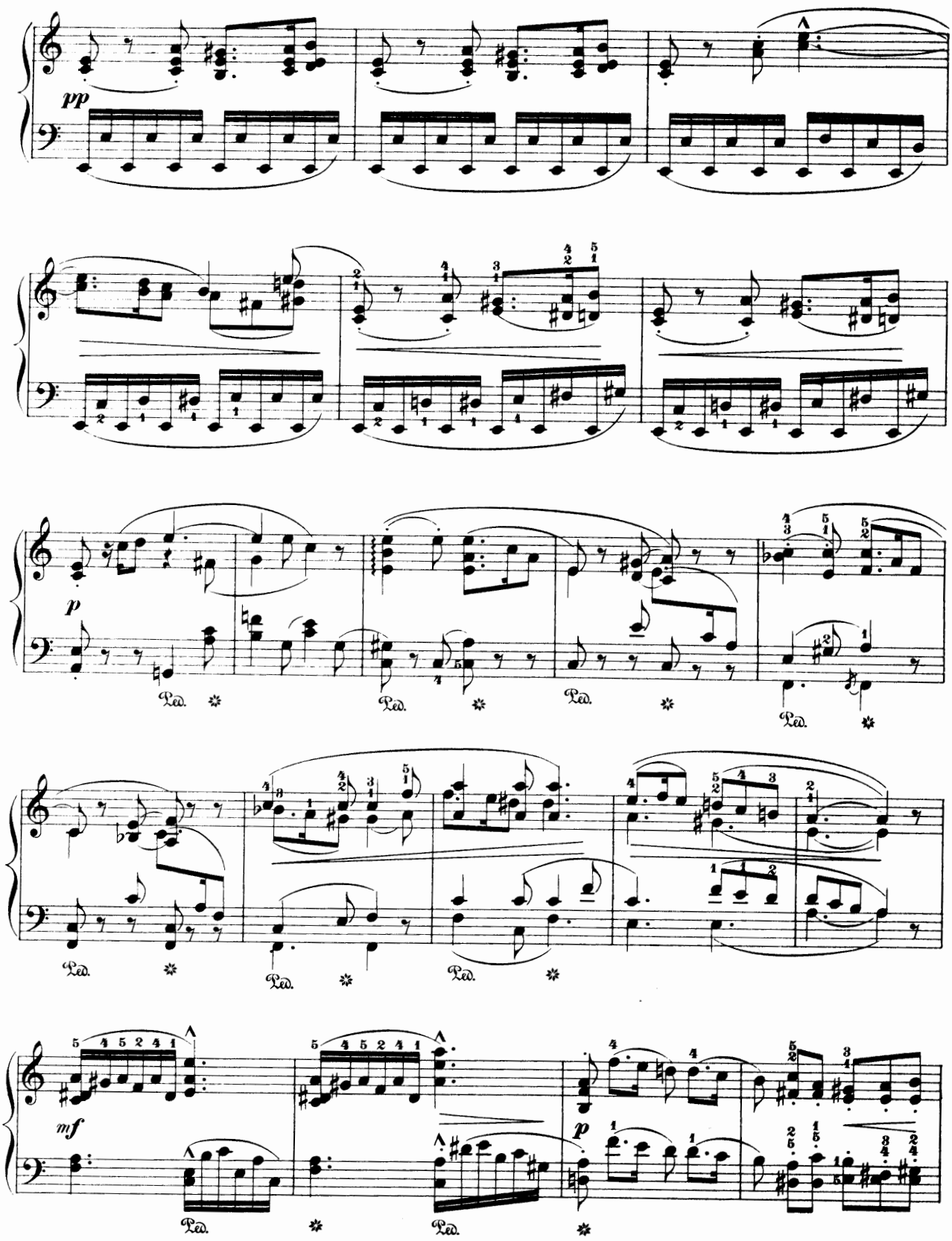
From "Romantic Studies", Op. 8, No. 4.

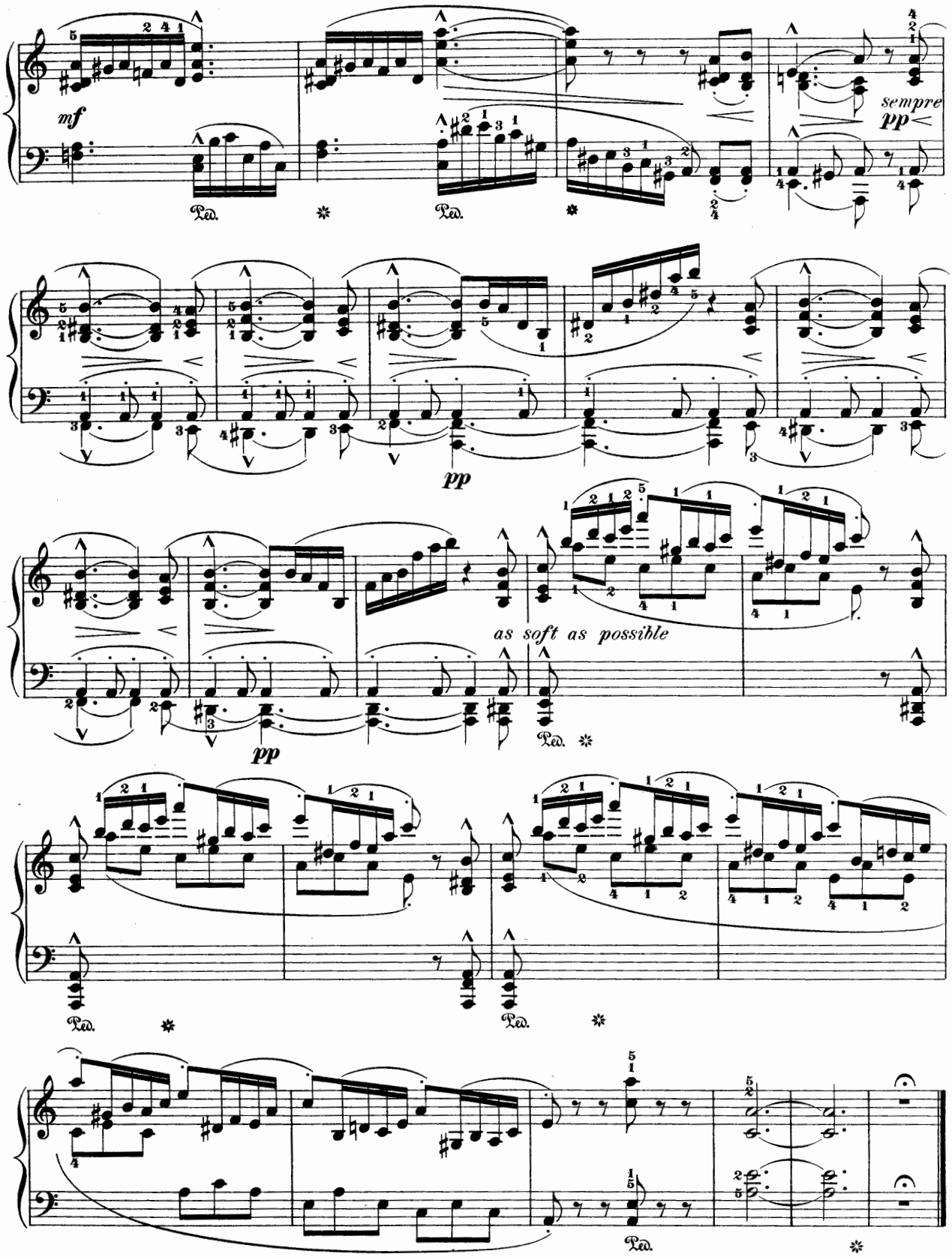
Im erzählenden Ton mit etwas düsterer Shattirung.
In a narrative mode and with gloomy color.



Hell und leicht.
With a bright and light color of tone.



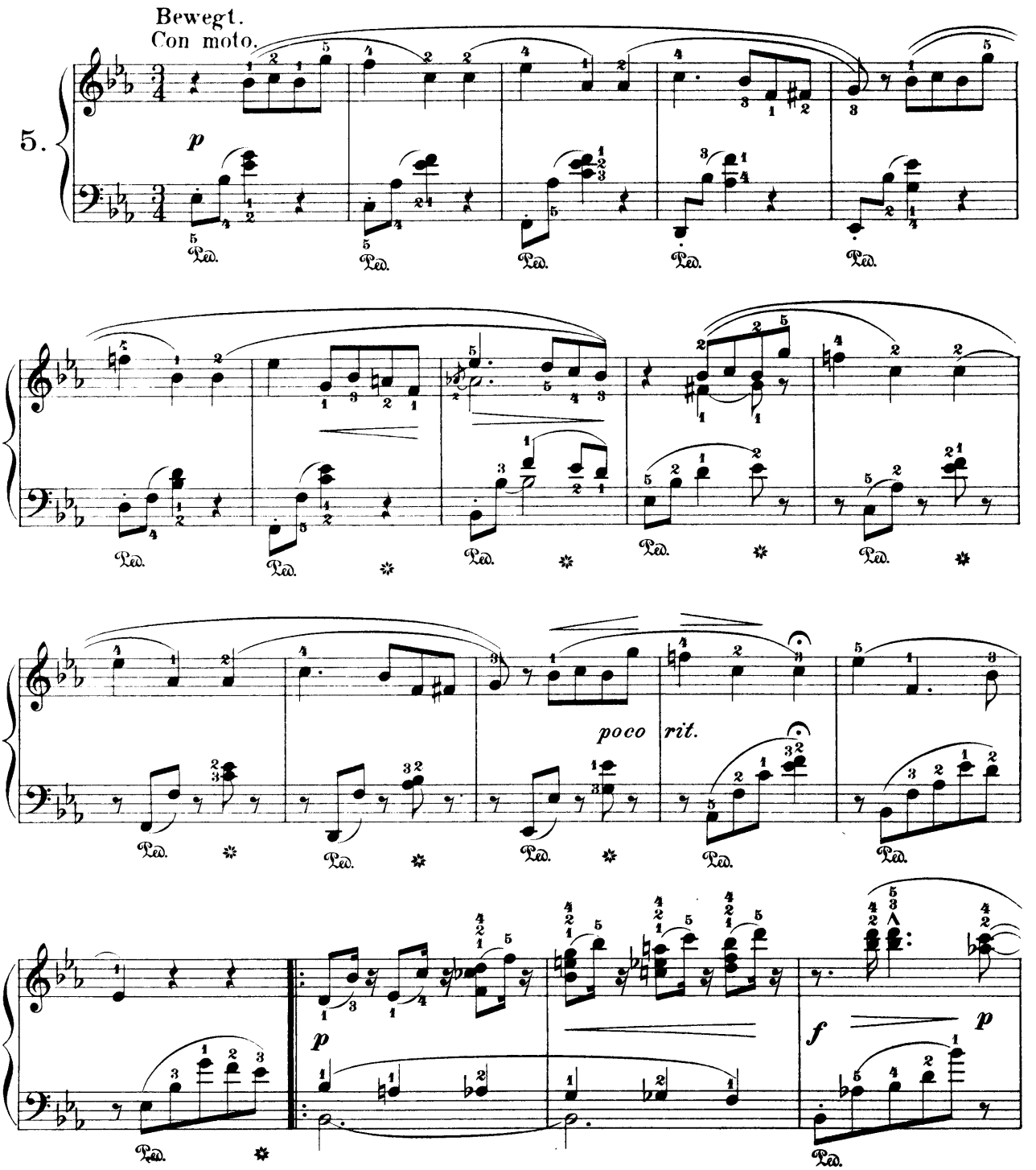

pp
p
Ped.
mf
p

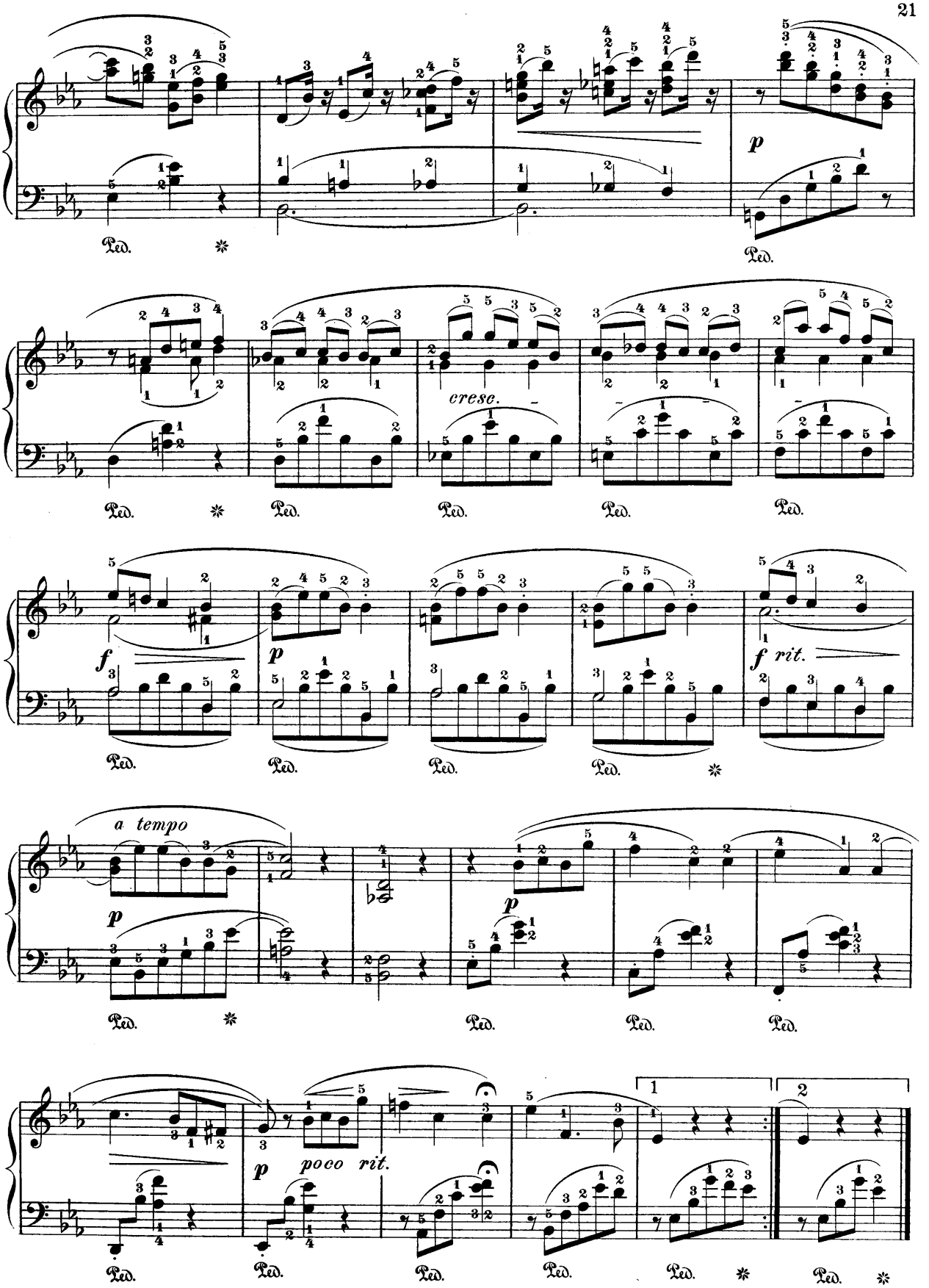

mf
Ped.
sempre
pp
pp
as soft as possible
pp
Ped.
Ped.
Ped.

Ländler.

(Waltz.)

From "Lieder und Tänze," Op. 33, No. 4.




p
Ped.
cresc.
f
p
f rit.
a tempo
p
poco rit.
1
2

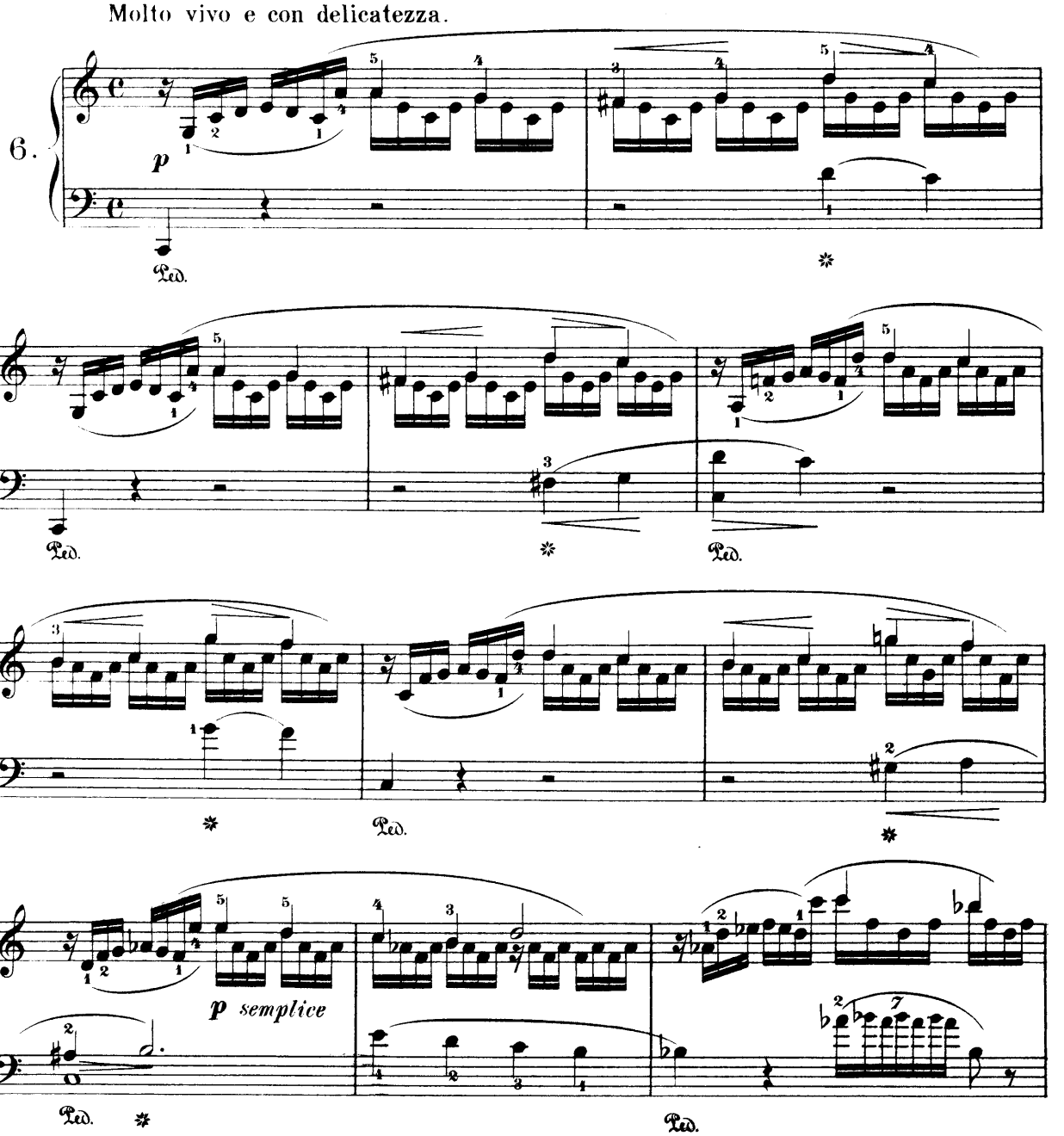
Kypris.

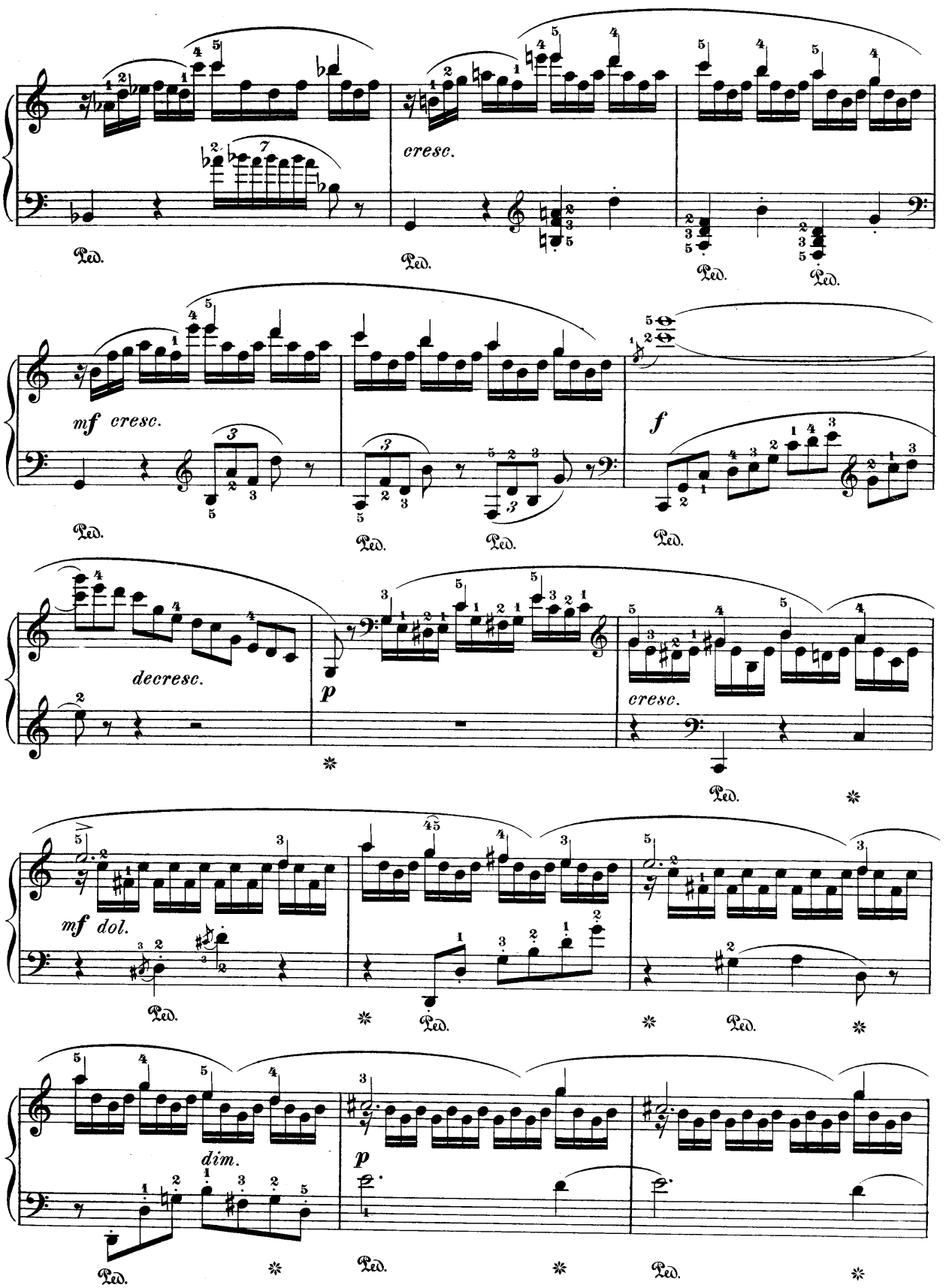
From "Erotikon," Op. 44. № 6.

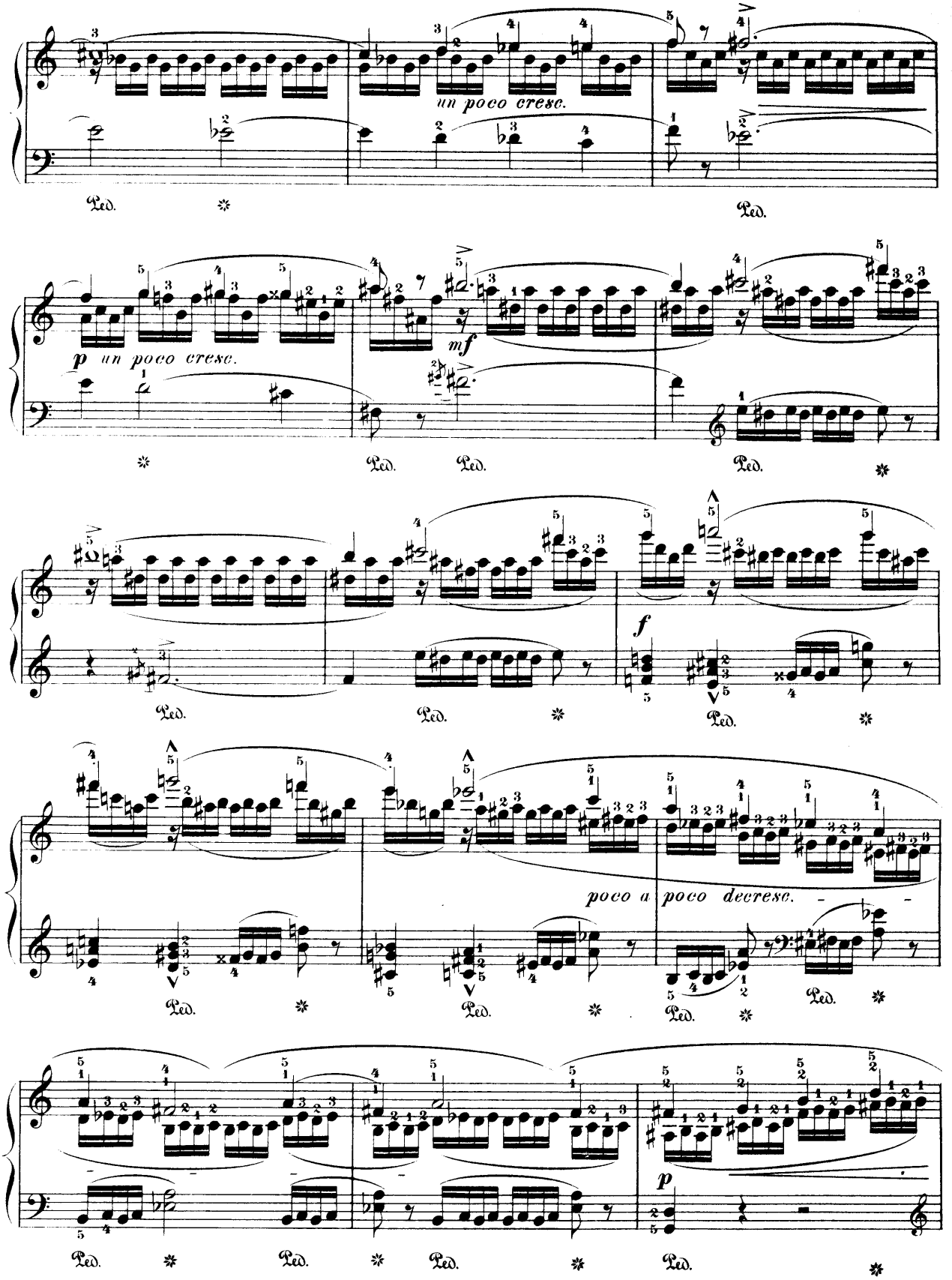
Es sehnt der keusche Himmel sich, zu umfahn die Erd';
Sehnsucht ergreift die Erde, sich zu vermählen ihm;
Vom schlummerstillen Himmel strömt des Regen Guss;
Die Erd' empfänget und gebiert den Sterblichen
Der Lämmer Grasung und Demeters milde Frucht;
Des Waldes blüh'nden Frühling lässt die regnende
Brautnacht erwachen: Alles das, es kommt von mir.
(Aischylos, Danaiden Fragm.)

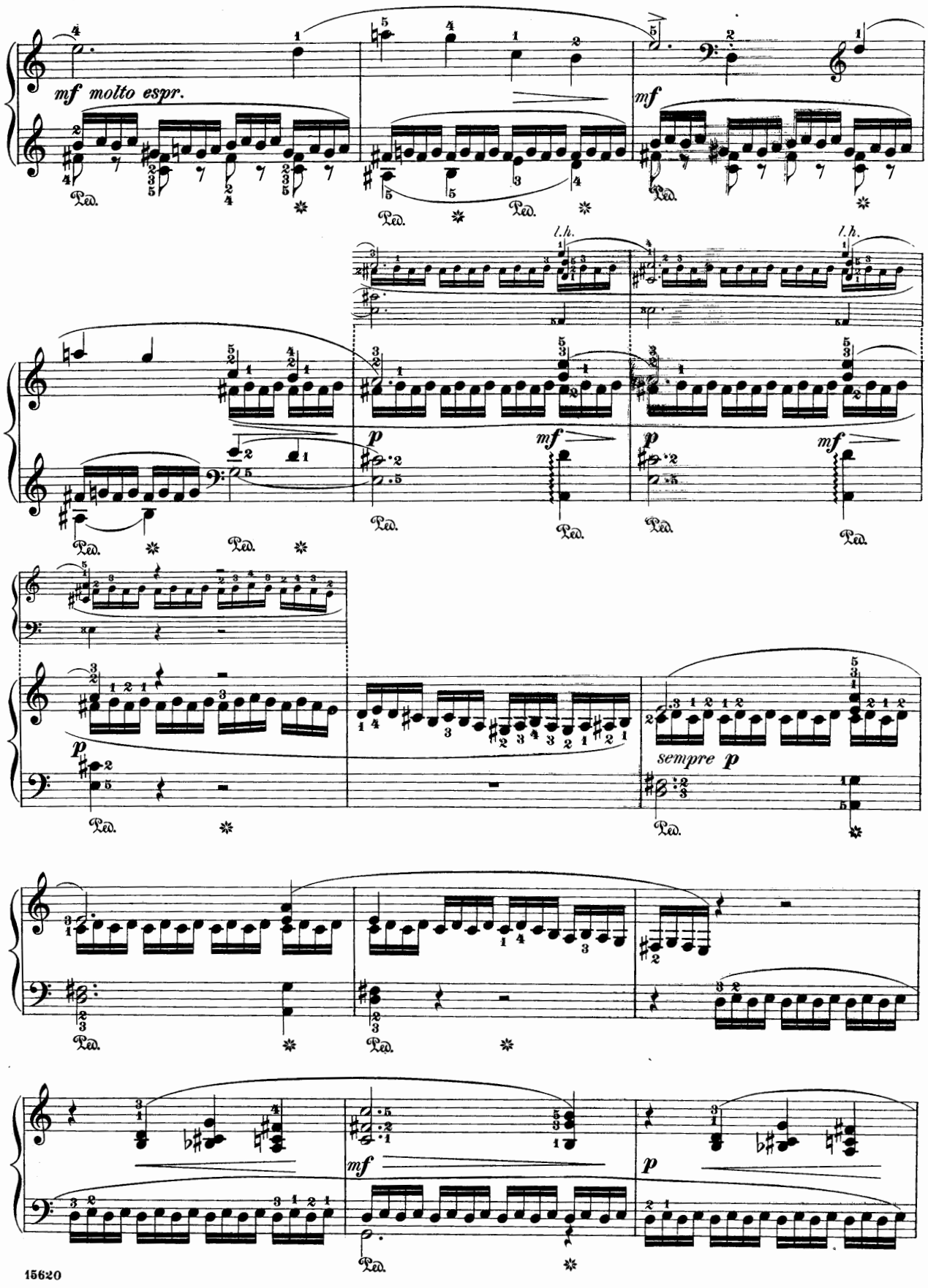
Chaste Heaven is lost in longing to embrace the Earth,
And yearning seizes Earth to be the spouse of Heaven;
From slumb'rous, silent Heaven downpours the gushing rain,
Whilere conceptive Earth for mortals all doth bear
Demeter's fruit so mild, and pasture for the lambs;
The forest's blooming springtide brings the bridal night
In showers of rain: All this, behold! from me it comes.
AEschylus, "The Danaides" (fragm.).

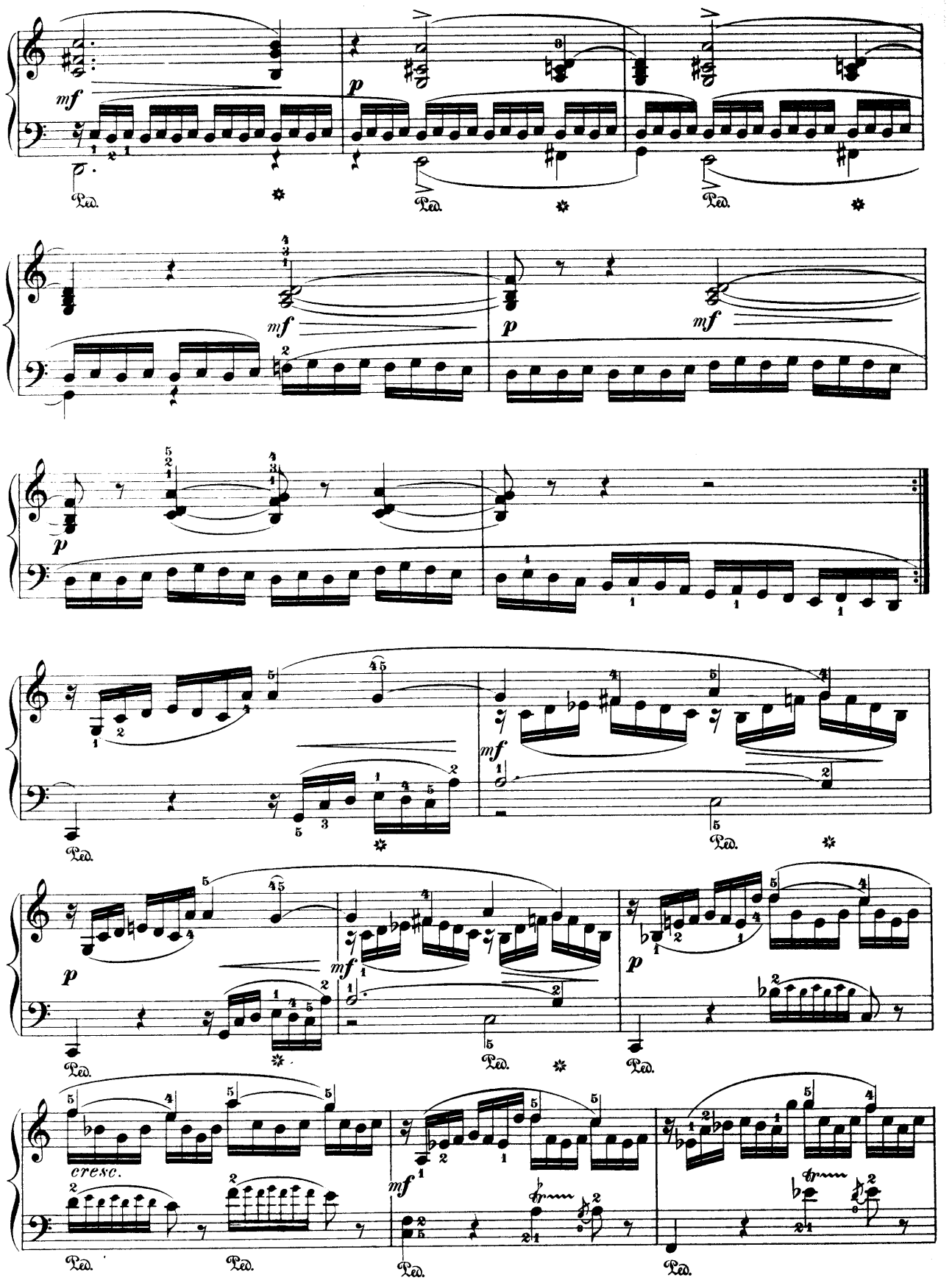
Molto vivo e con delicatezza.

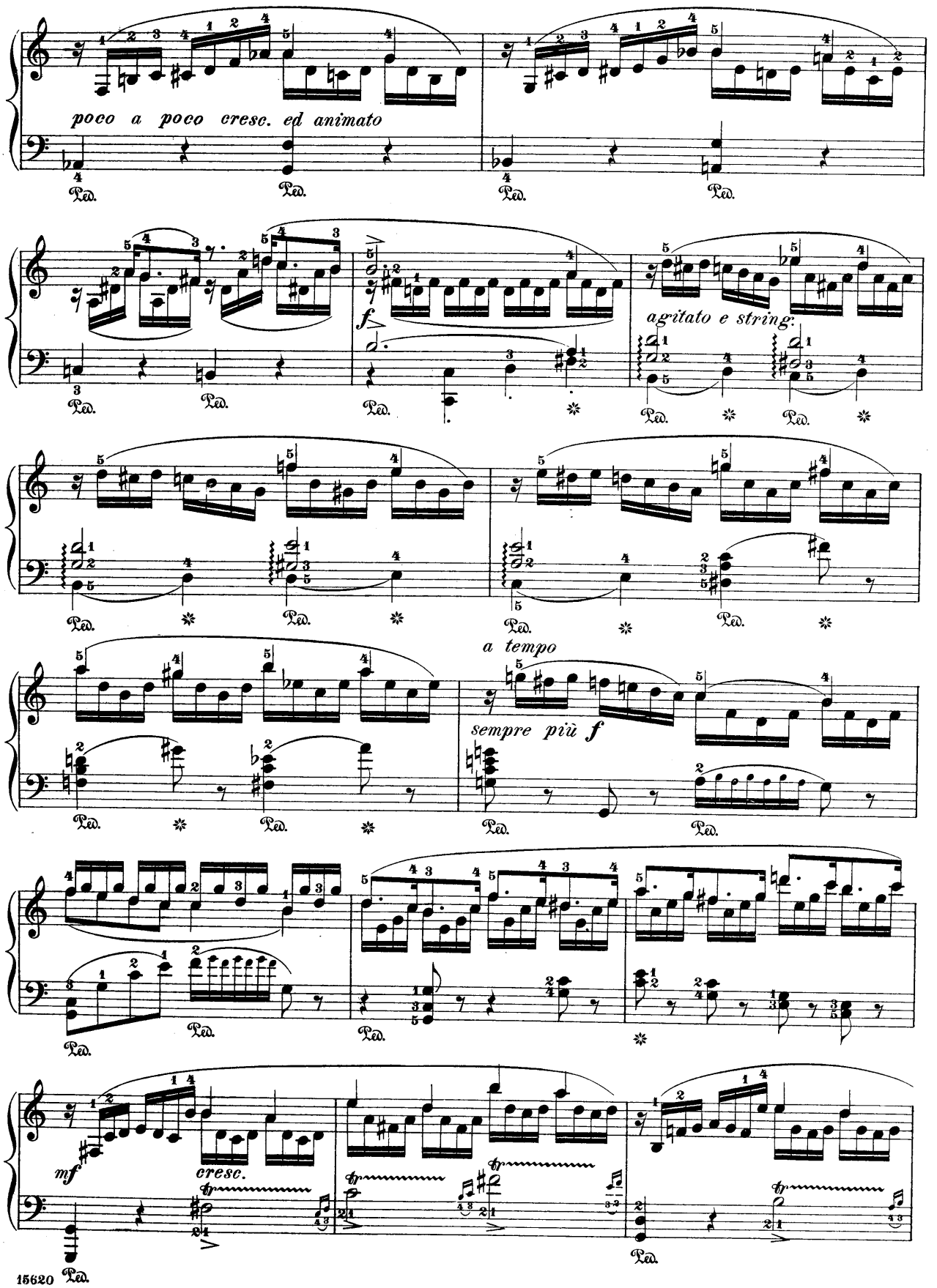


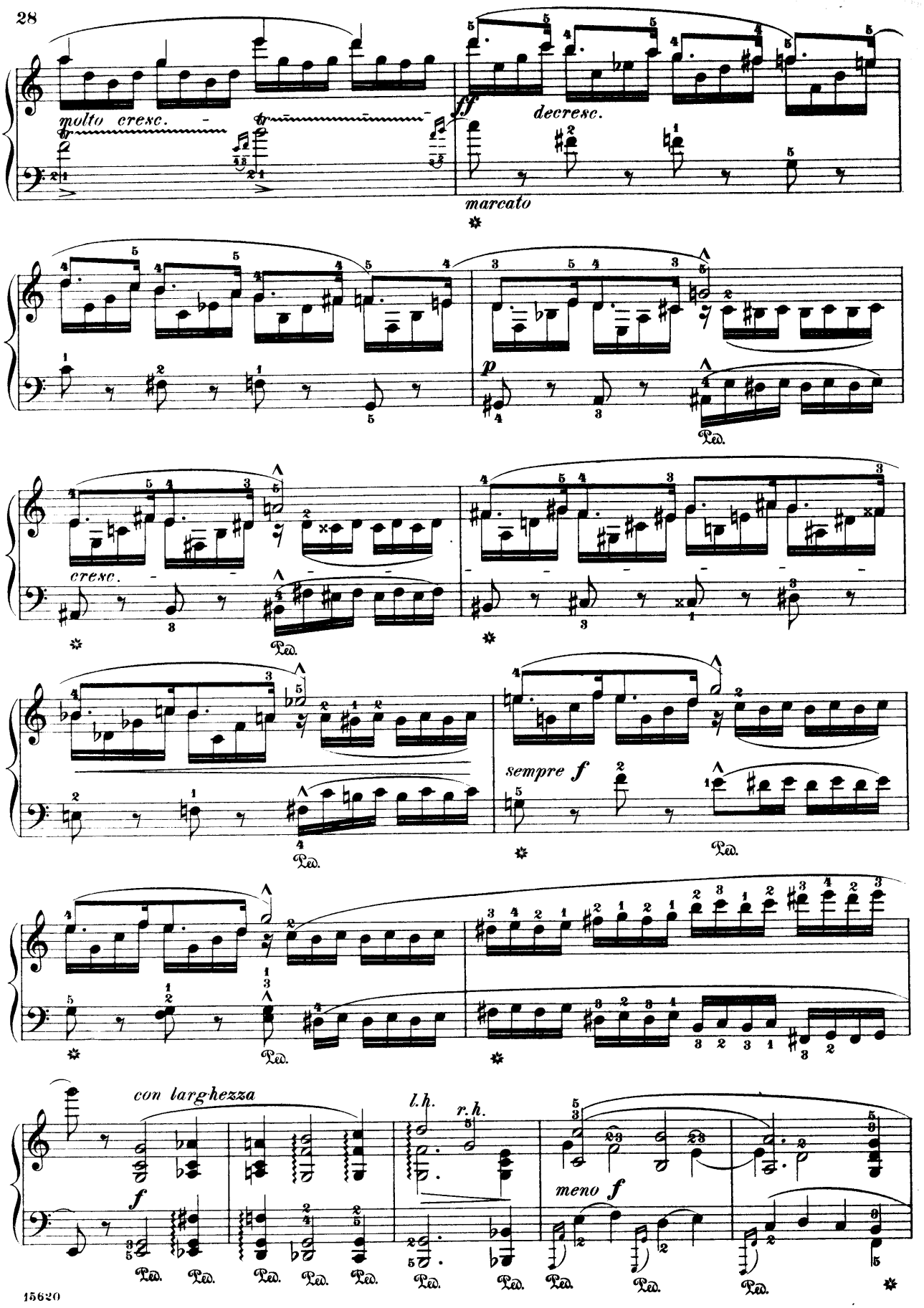

cresc.
mf cresc.
f
decresc.
p
cresc.
mf dol.
dim.
p
Ped.

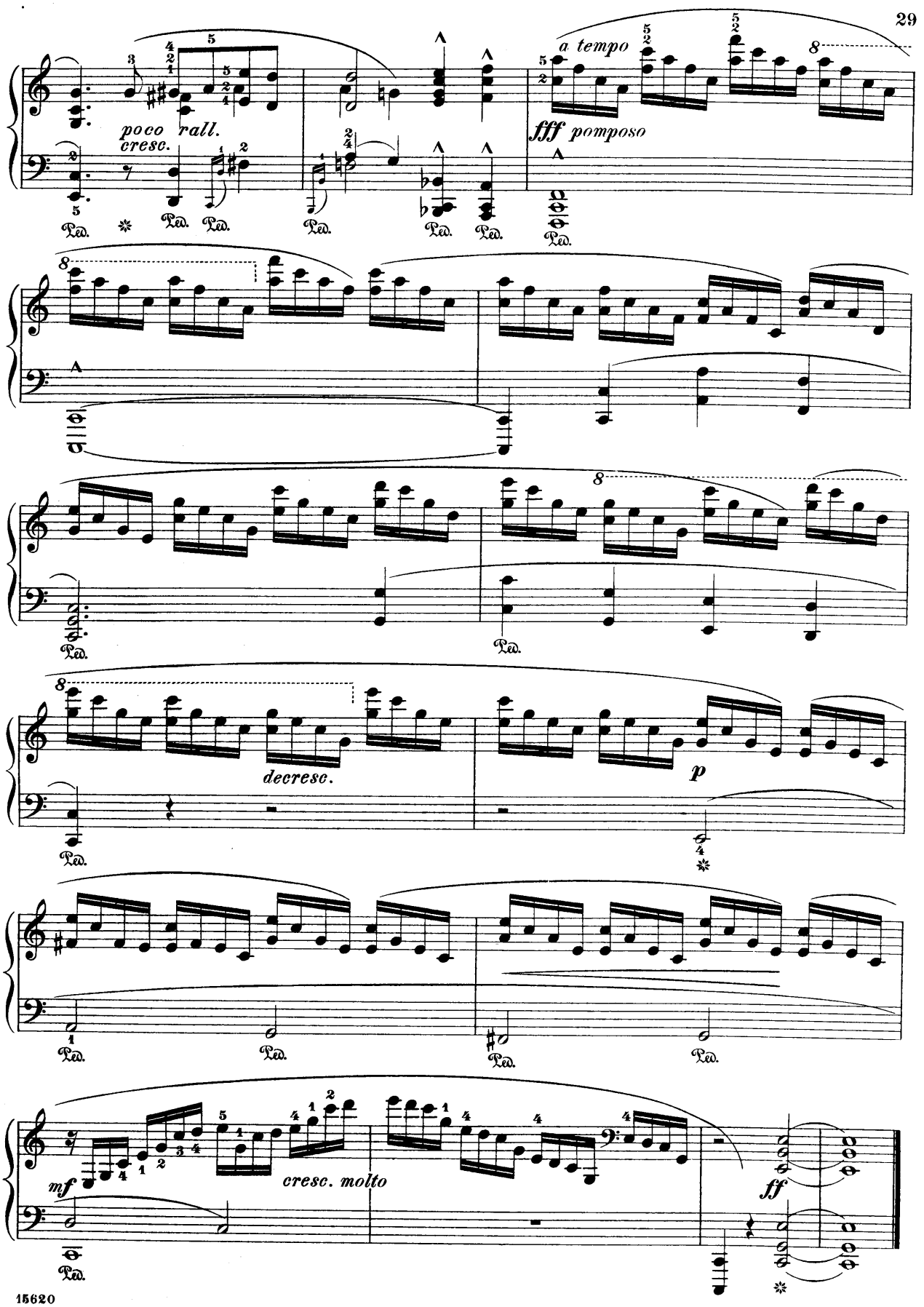

un poco cresc.
Ped.
Ped.
p un poco cresc.
mf
Ped.
Ped.
Ped.
f
Ped.
Ped.
Ped.
poco a poco decresc.
Ped.
Ped.
Ped.
Ped.
p
Ped.
Ped.
Ped.
Ped.


mf molto espr.
mf
l.h.
l.h.
p
mf
p
mf
p
sempre p
mf
p


mf
p
Ped.
cresc.


poco a poco cresc. ed animato
Ped.
f
agitato e string.
a tempo
sempre più f
mf
cresc.


molto cresc.
ff
decresc.
marcato
p
cresc.
sempre f
con larghezza
f
l.h.
r.h.
meno f
Ped.

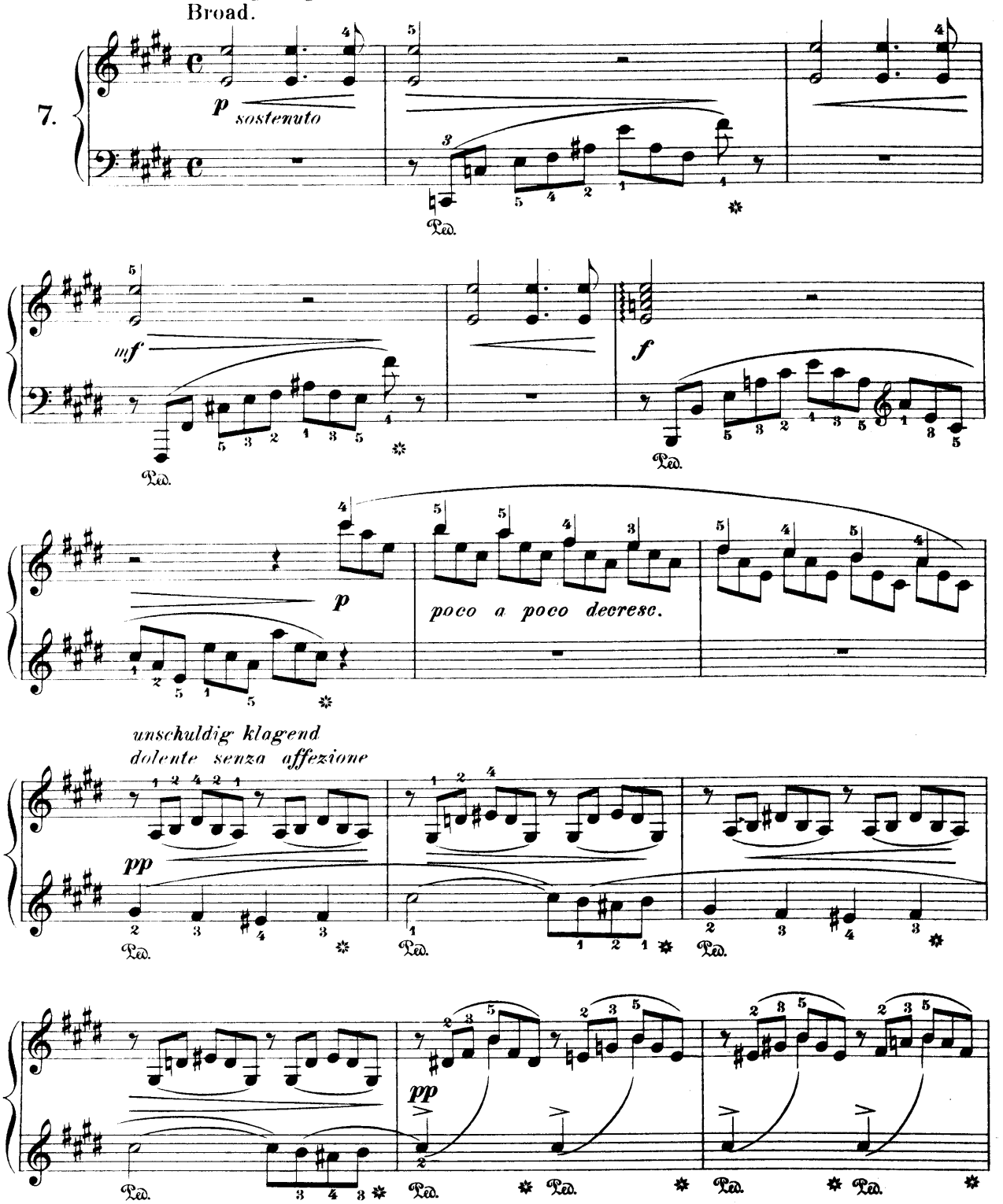

poco rall.
cresc.
a tempo
fff pomposo
decresc.
p
cresc. molto
mf
ff
Ped.

Weisse Rose.

(White Rose.)

From "Romantic Studies," Op. 8, № 21.

Breit, getragen.
Broad.



noch leiser und langsamer
still softer and slower

a tempo

p con delicatezza

p

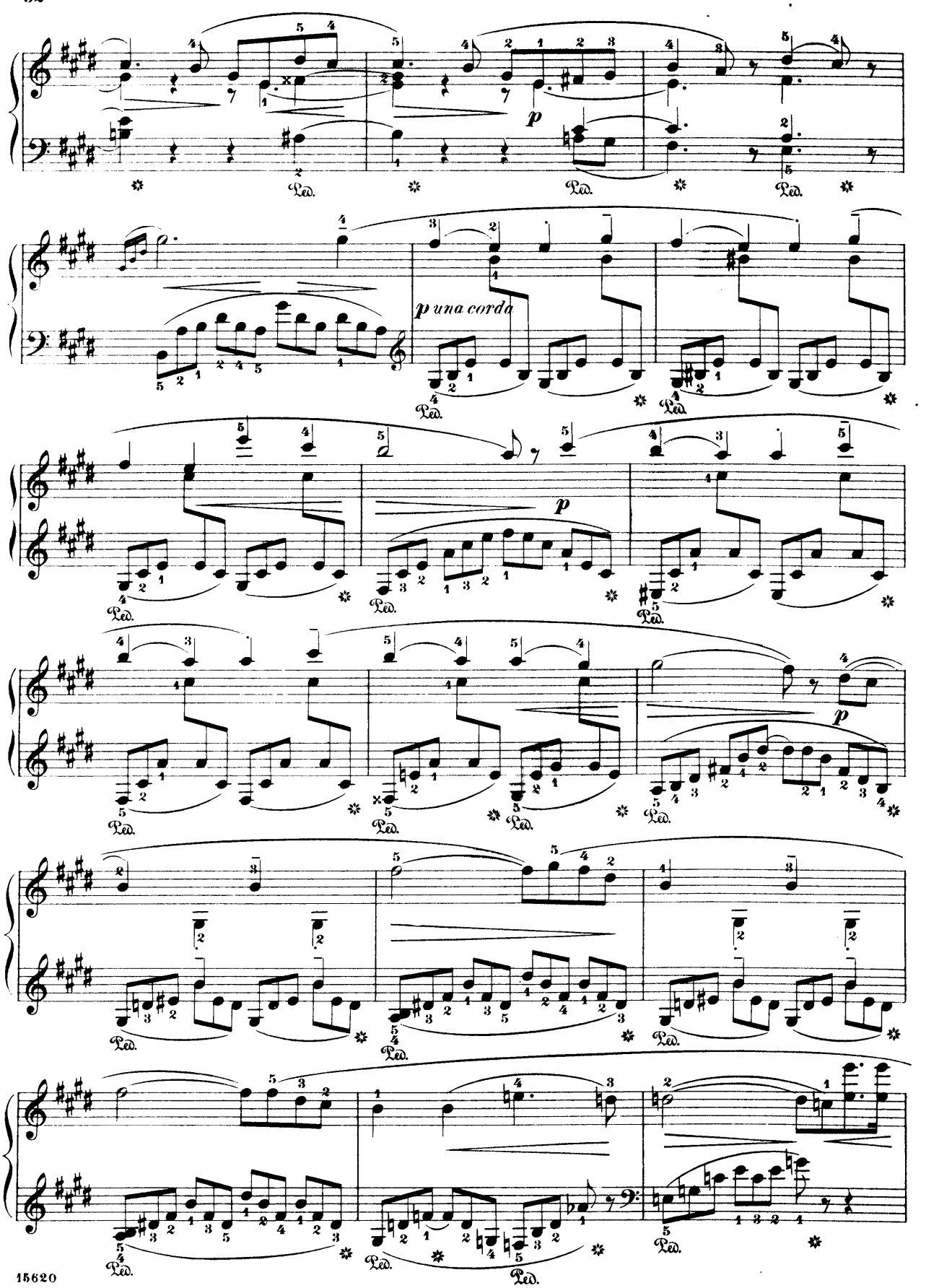
p

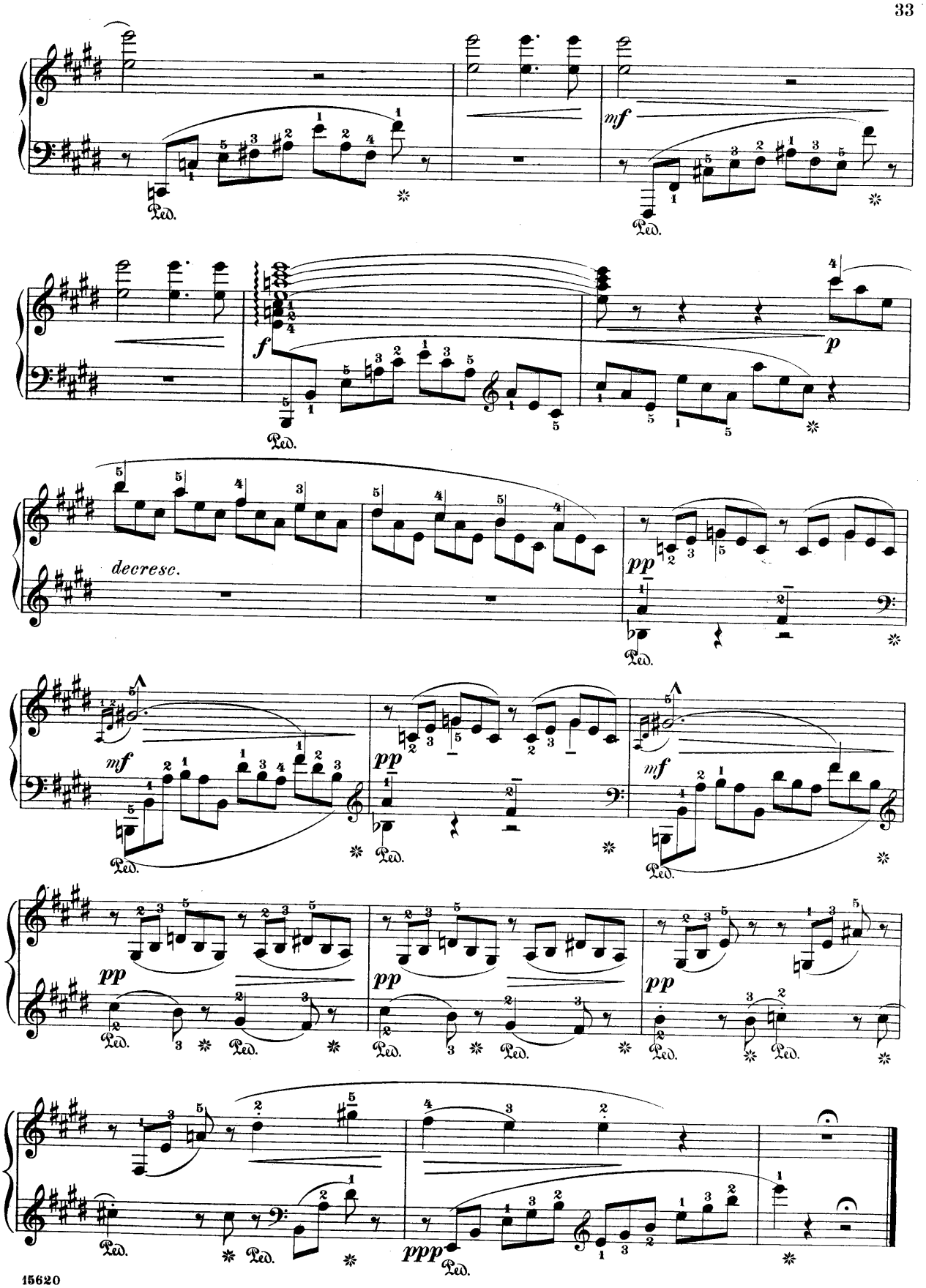
p

p

p

Ped.


p
p una corda
p
p
Ped.

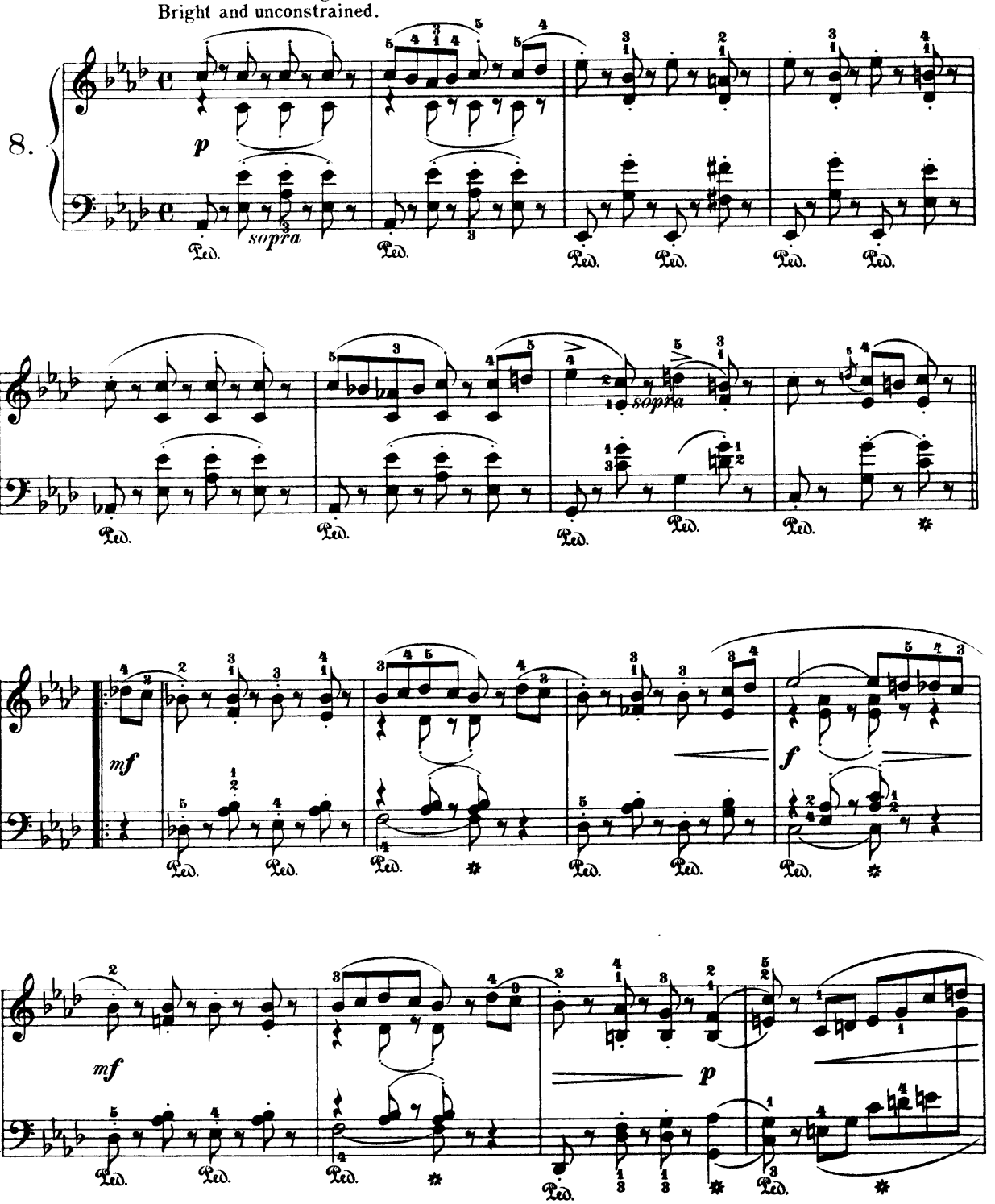

mf
Ped.
f
p
decresc.
pp
mf
pp
mf
pp
pp
pp
Ped.
ppp

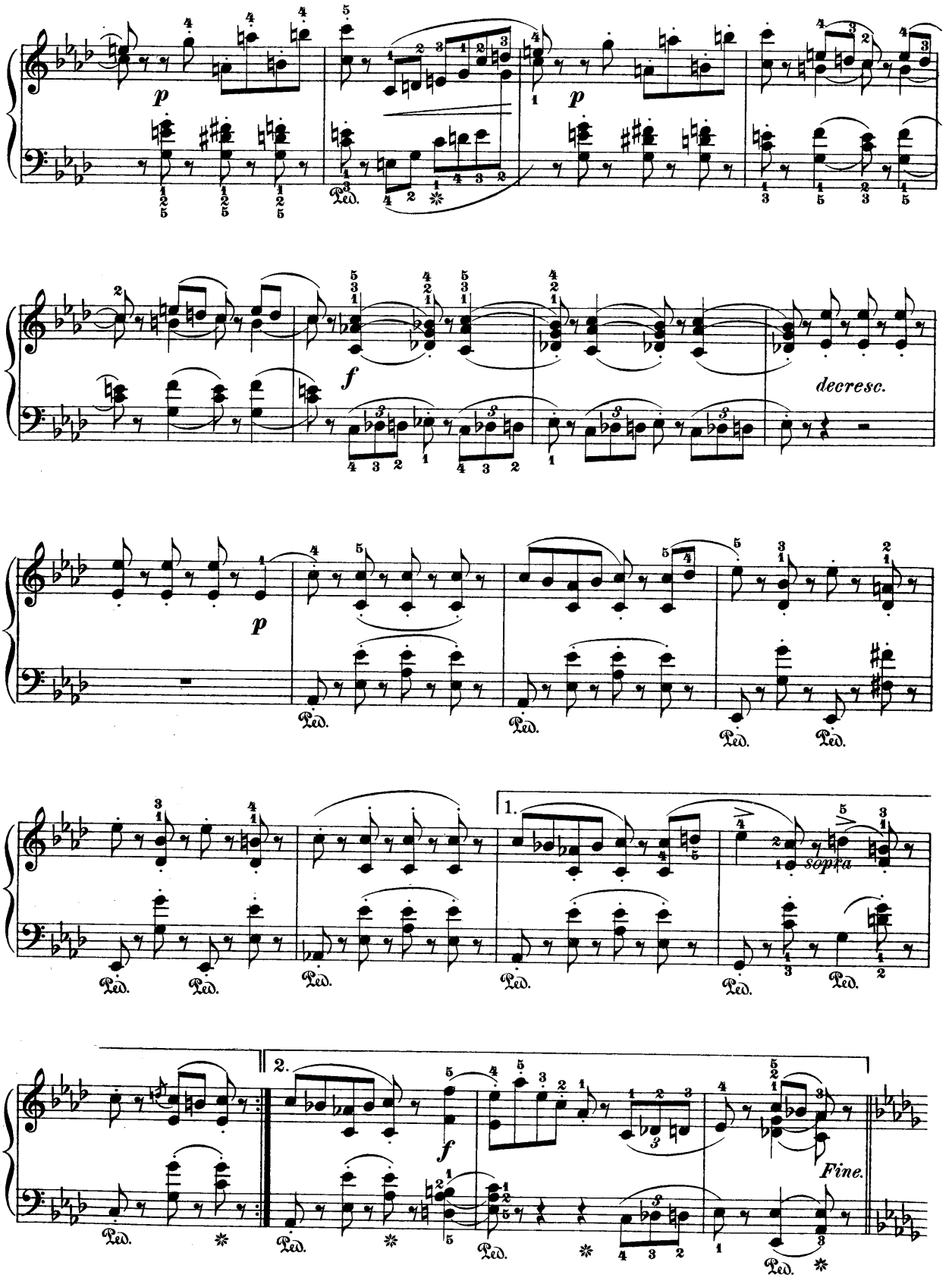
Froher Wanderer.

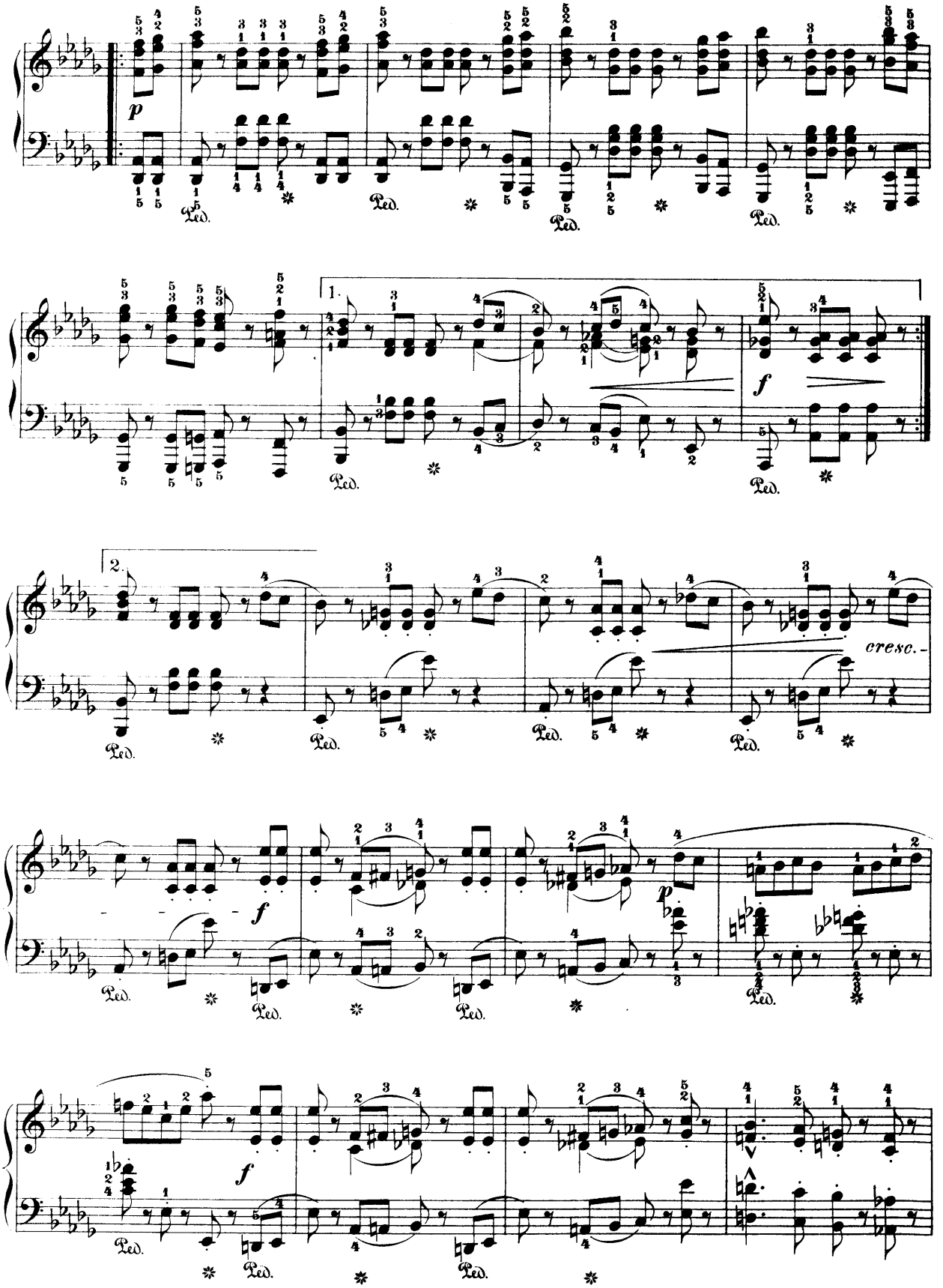
(Joyous Rambling.)

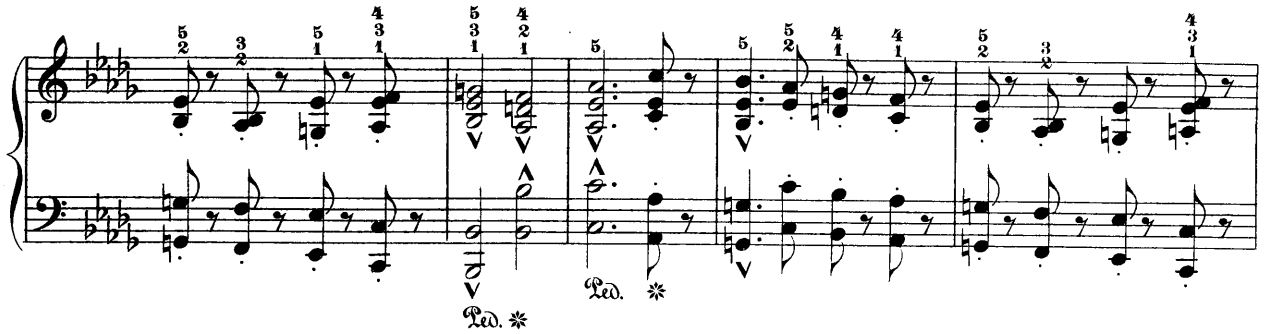
From "Wanderbilder," Op. 17, Nº 2.

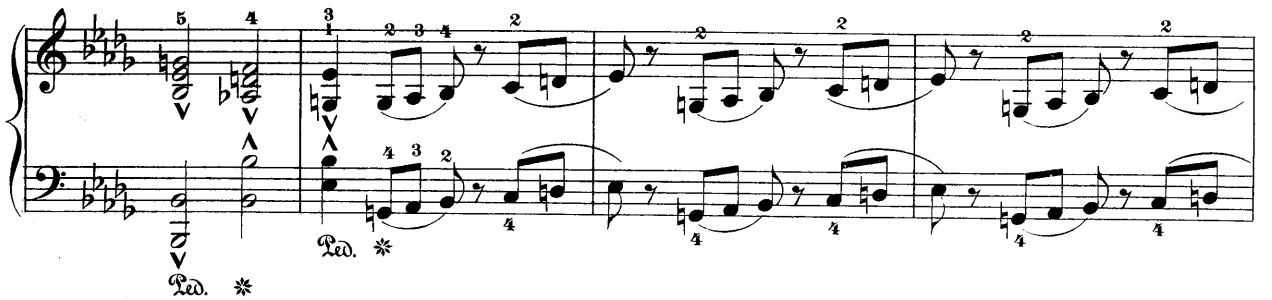
Munter und sorglos.
Bright and unconstrained.

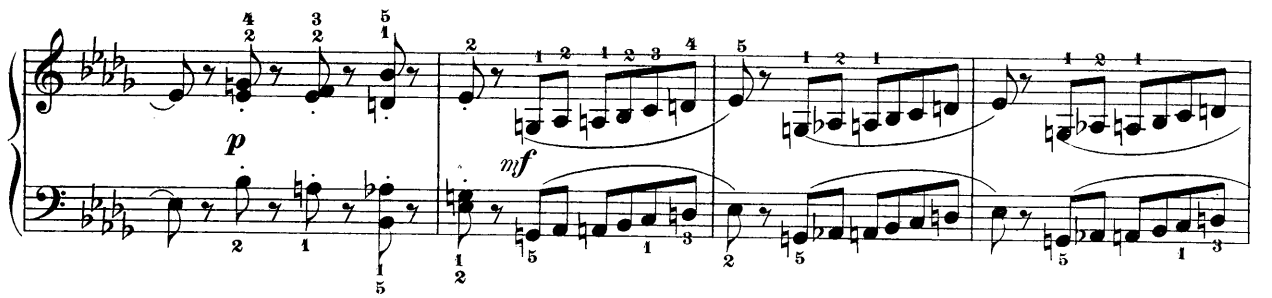


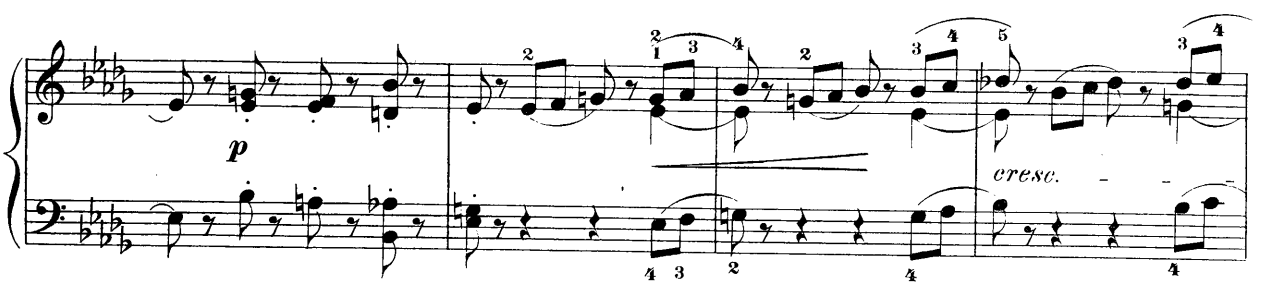

p
Ped.
p
f
decresc.
p
Ped.
Ped.
Ped.
Ped.
1.
sopra
Ped.
Ped.
Ped.
Ped.
Ped.
2.
f
Ped.
Ped.
Ped.
Ped.
Fine.
Ped.

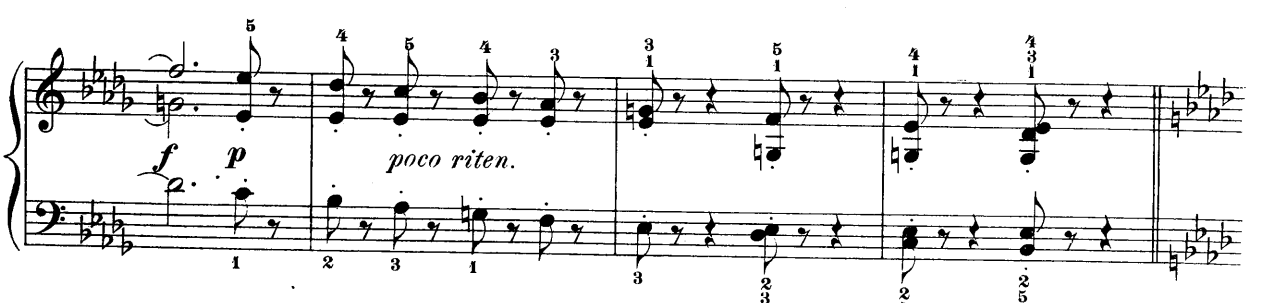

p
Ped.
1.
f
2.
cresc.
f
p
f











Da capo senza repetizione al Fine.

Die Mühle.

The Mill.

From "Wanderbilder," Op. 17, No 3.

Eine Mühle seh' ich blinken
Aus den Erlen heraus,
Durch Rauschen und Singen
Bricht Rädergebraus.

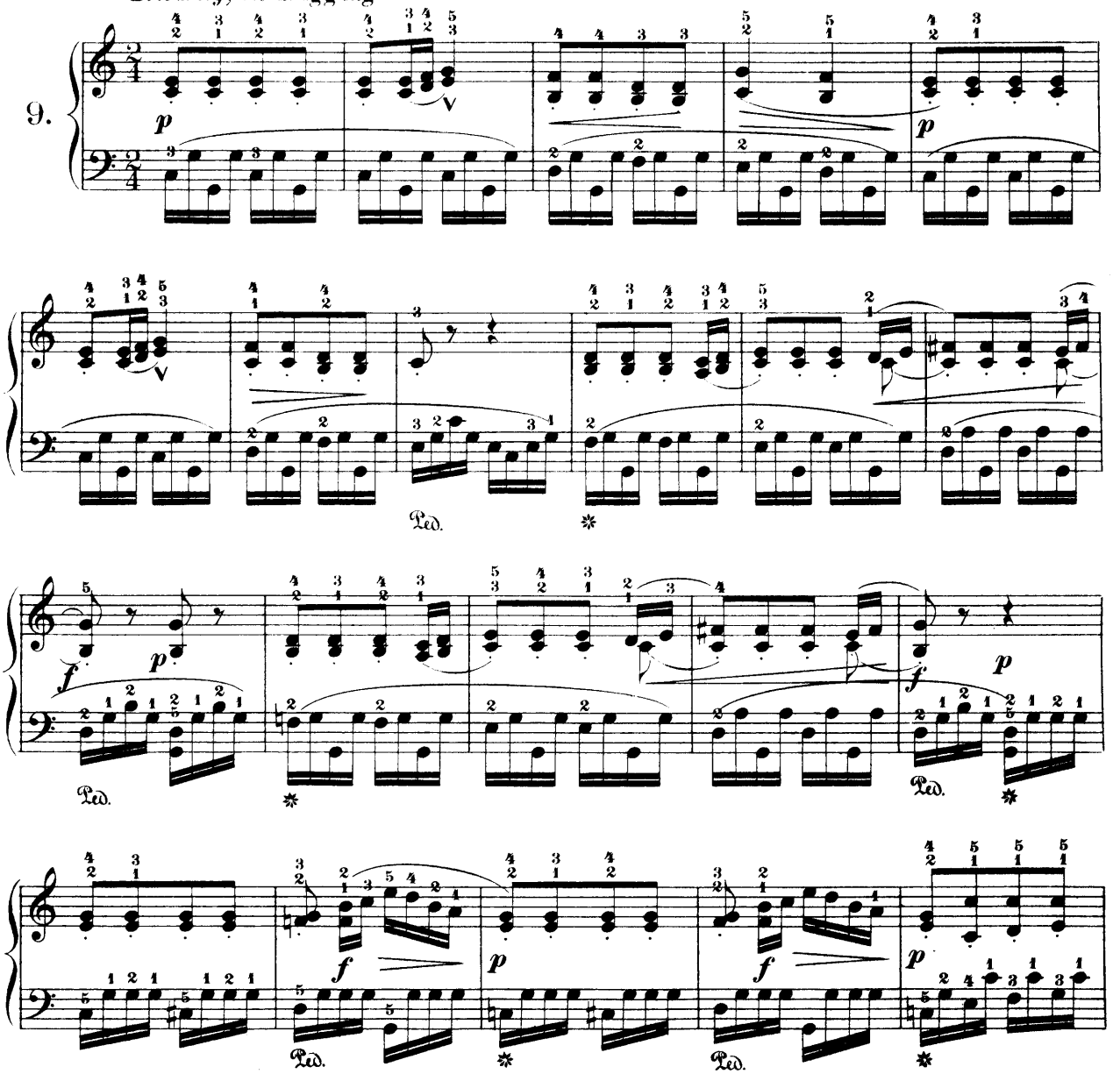
Ei willkommen, ei willkommen,
Süsser Mühlengesang!

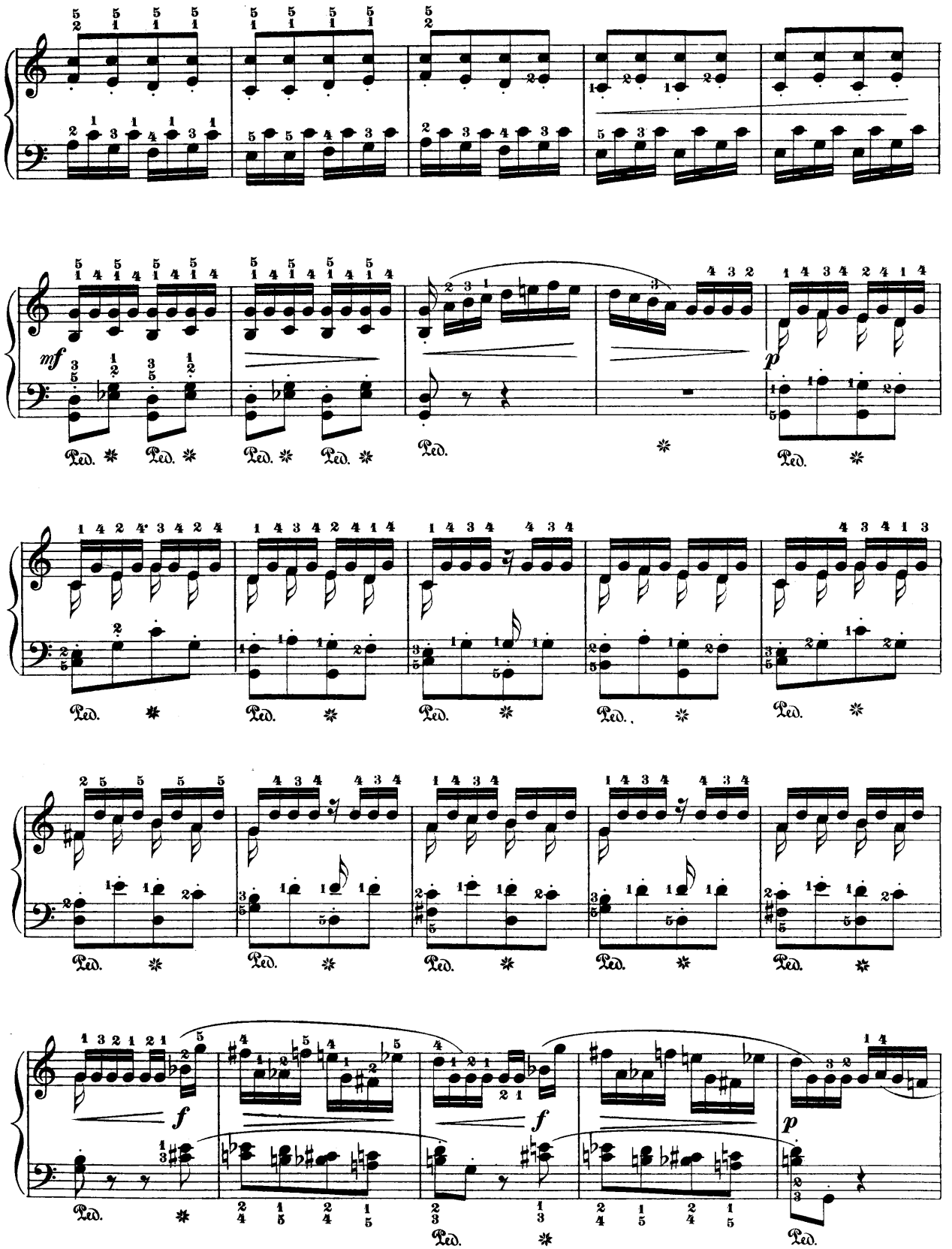
Wilhelm Müller.

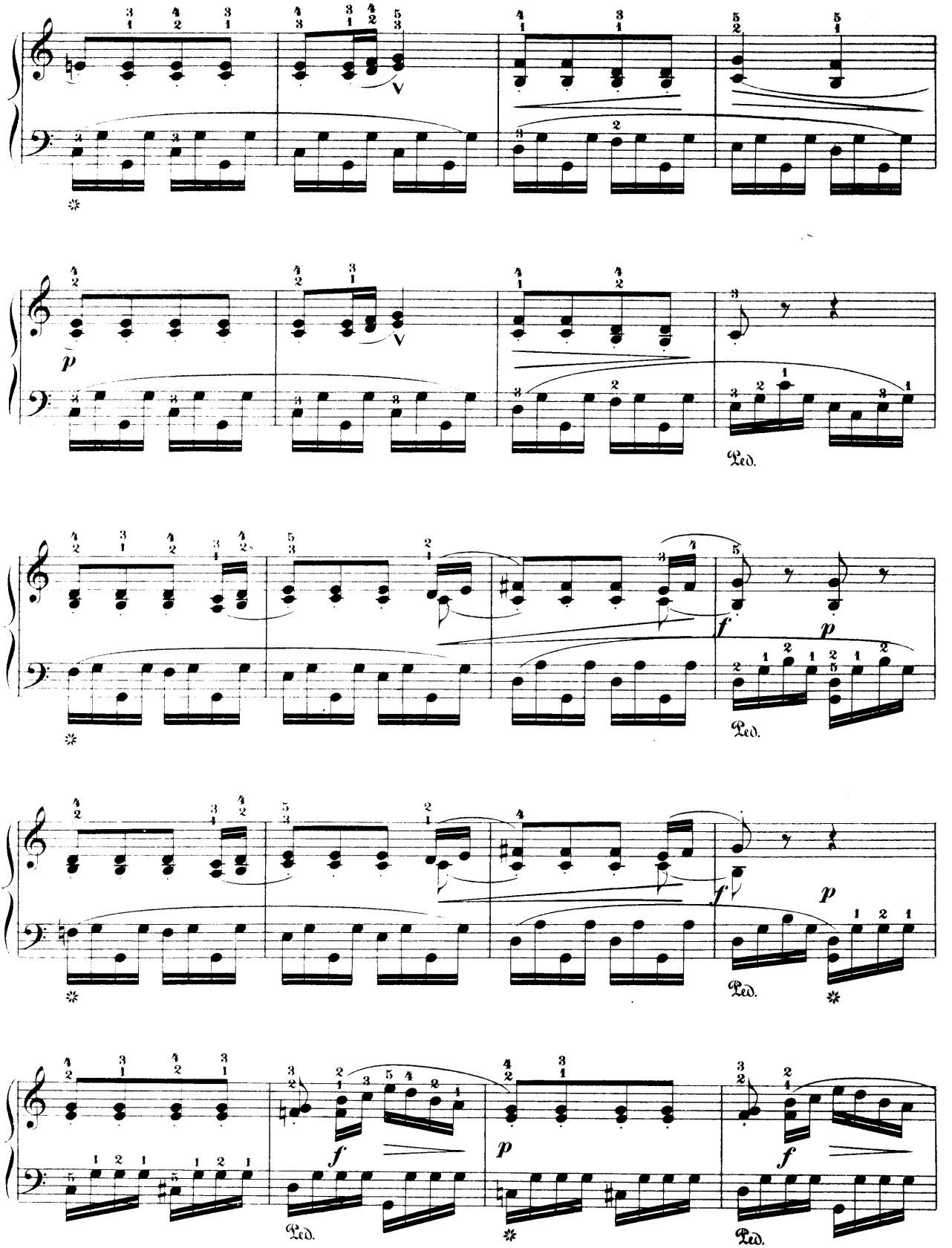
Yon I see a millwheel flashing
Through the alders around,
Through rippling and splashing
Sweet singing doth sound.

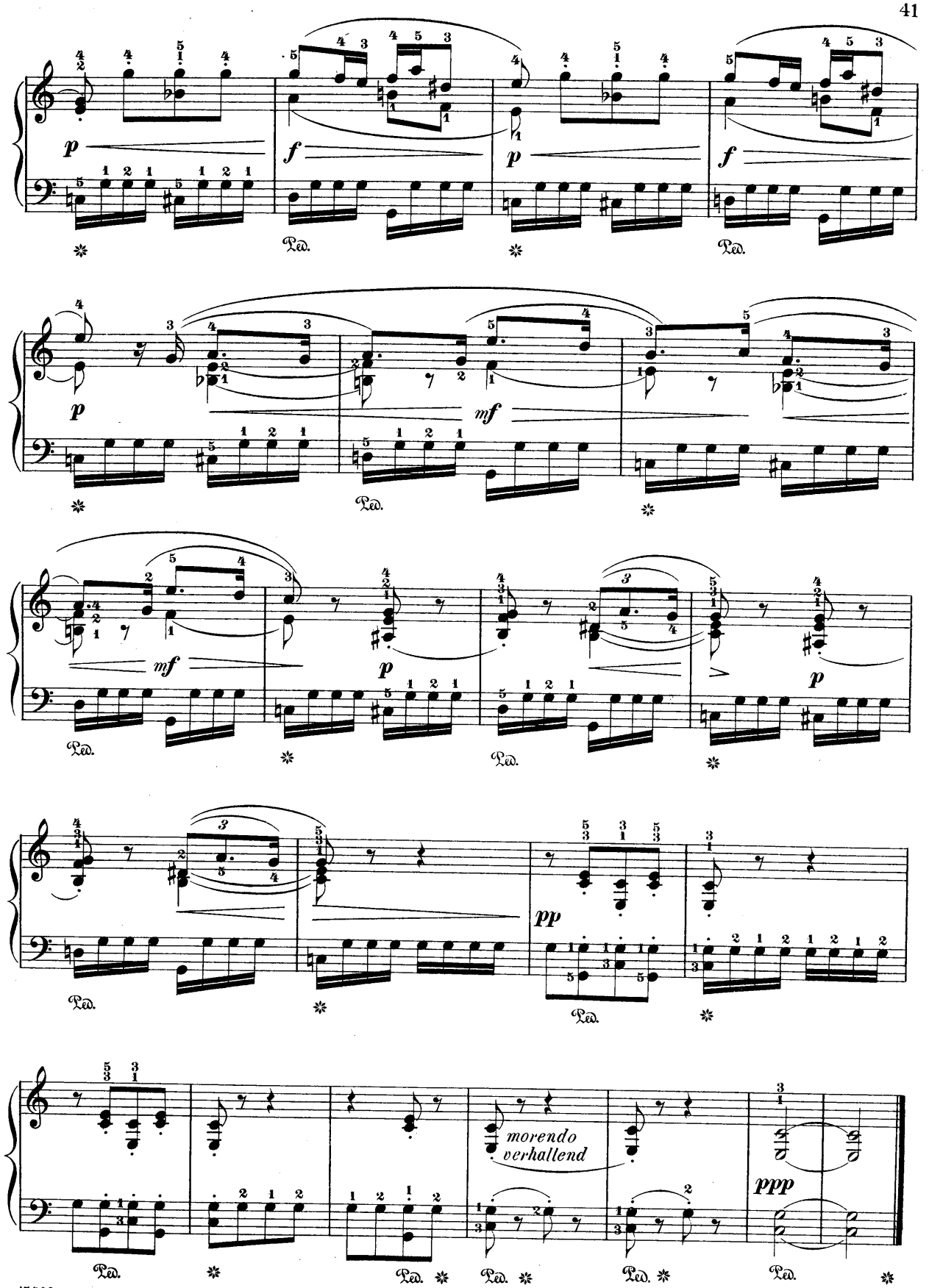
O how welcome, O how welcome,
Merry song of the mill!

Gemächlich, nicht schleppend.
Leisurely, not dragging.




mf
p
Ped.
f
f
p

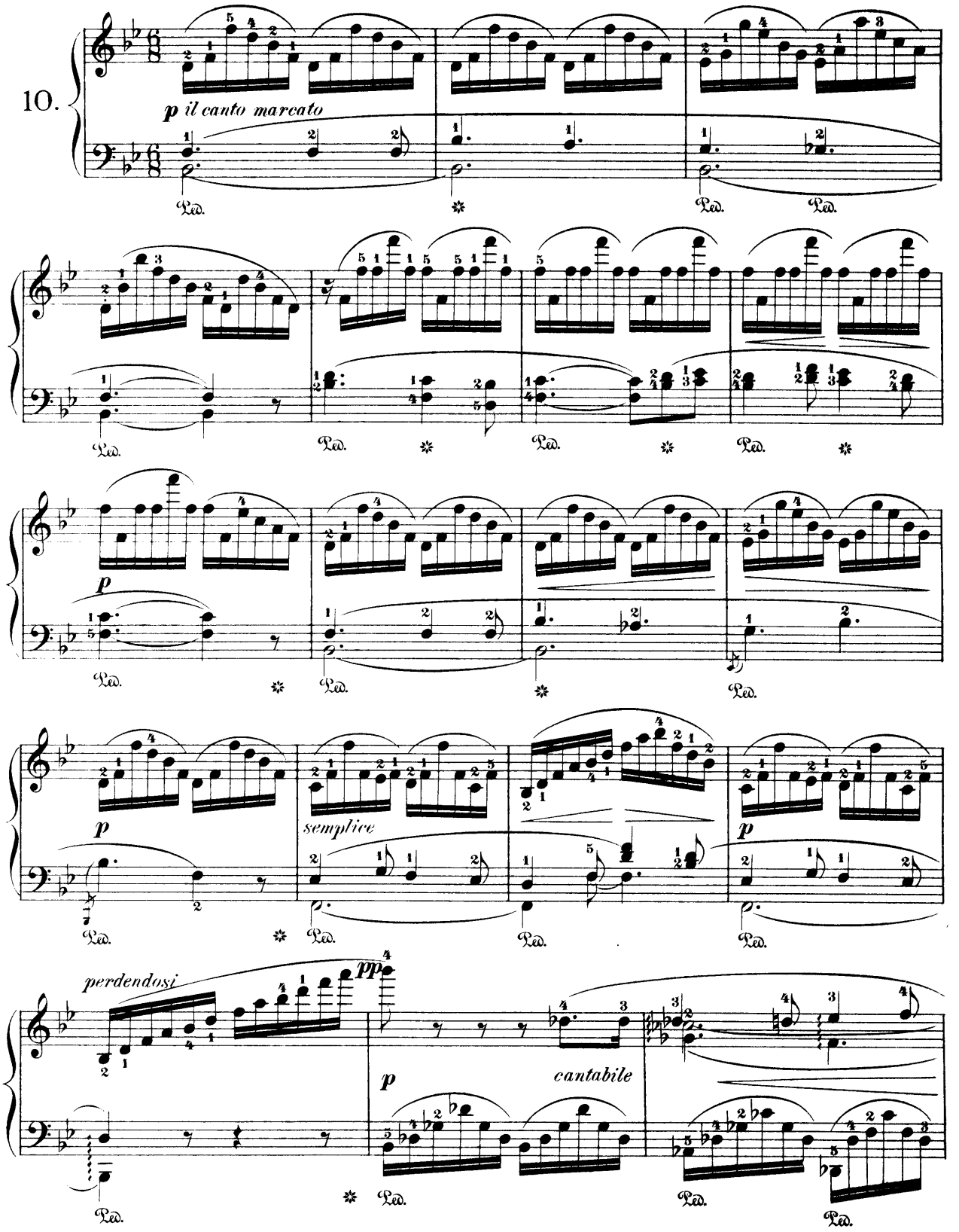

p
Ped.
f
p
Ped.
f
p
Ped.
f
p
f
Ped.
Ped.

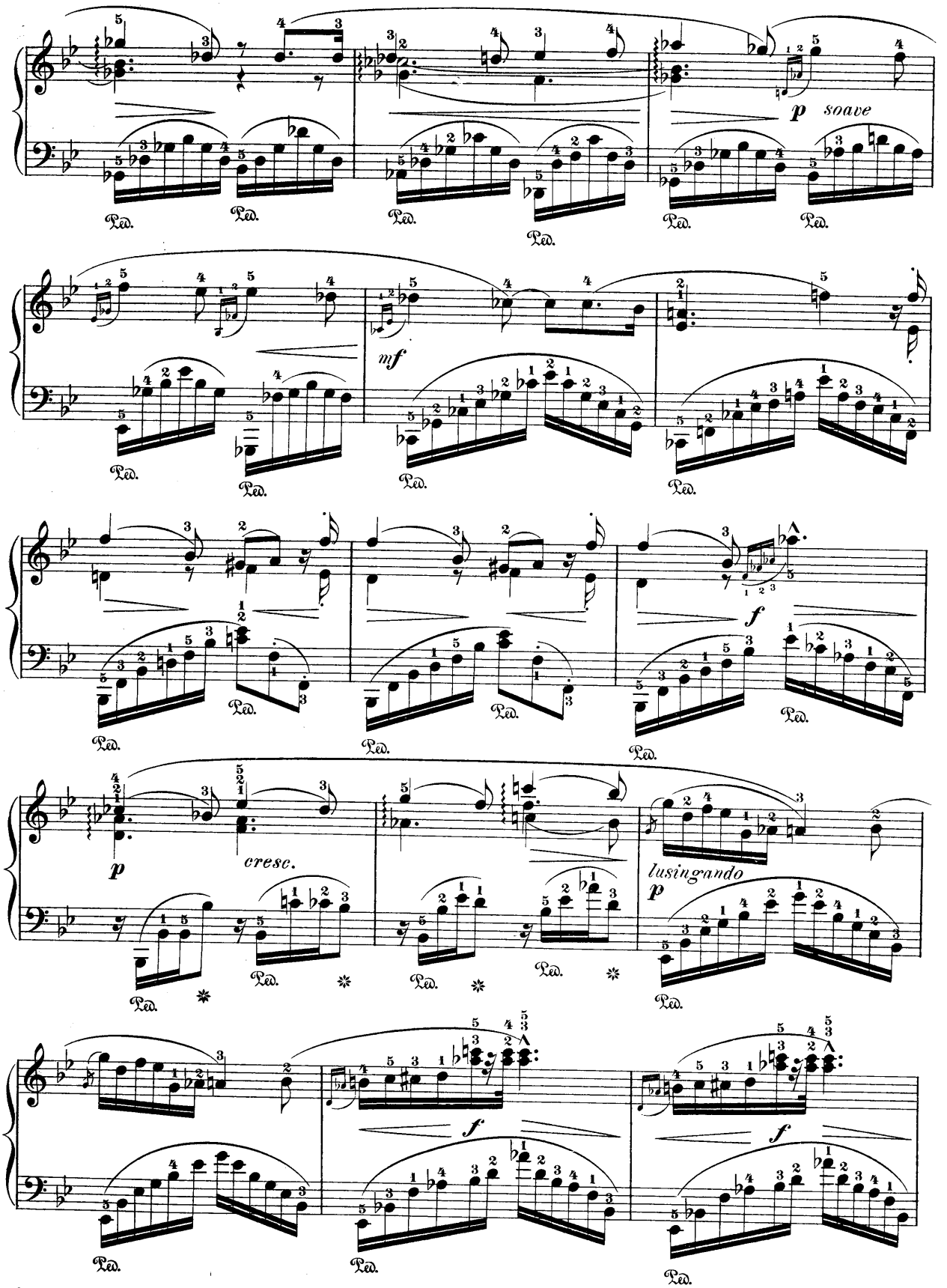

p
f
p
f
Ped.
p
mf
mf
p
pp
morendo
verhallend
ppp

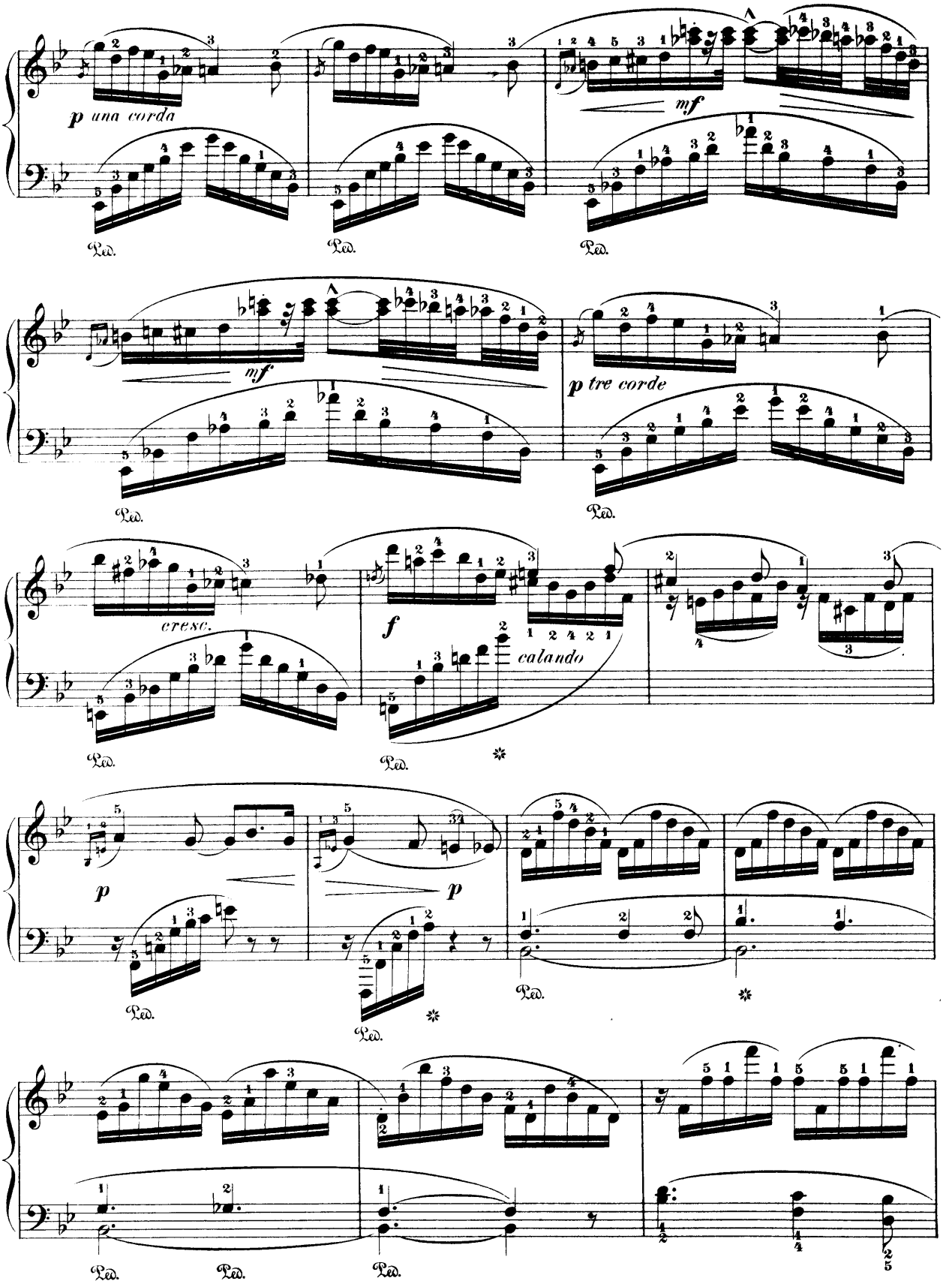
Étude.

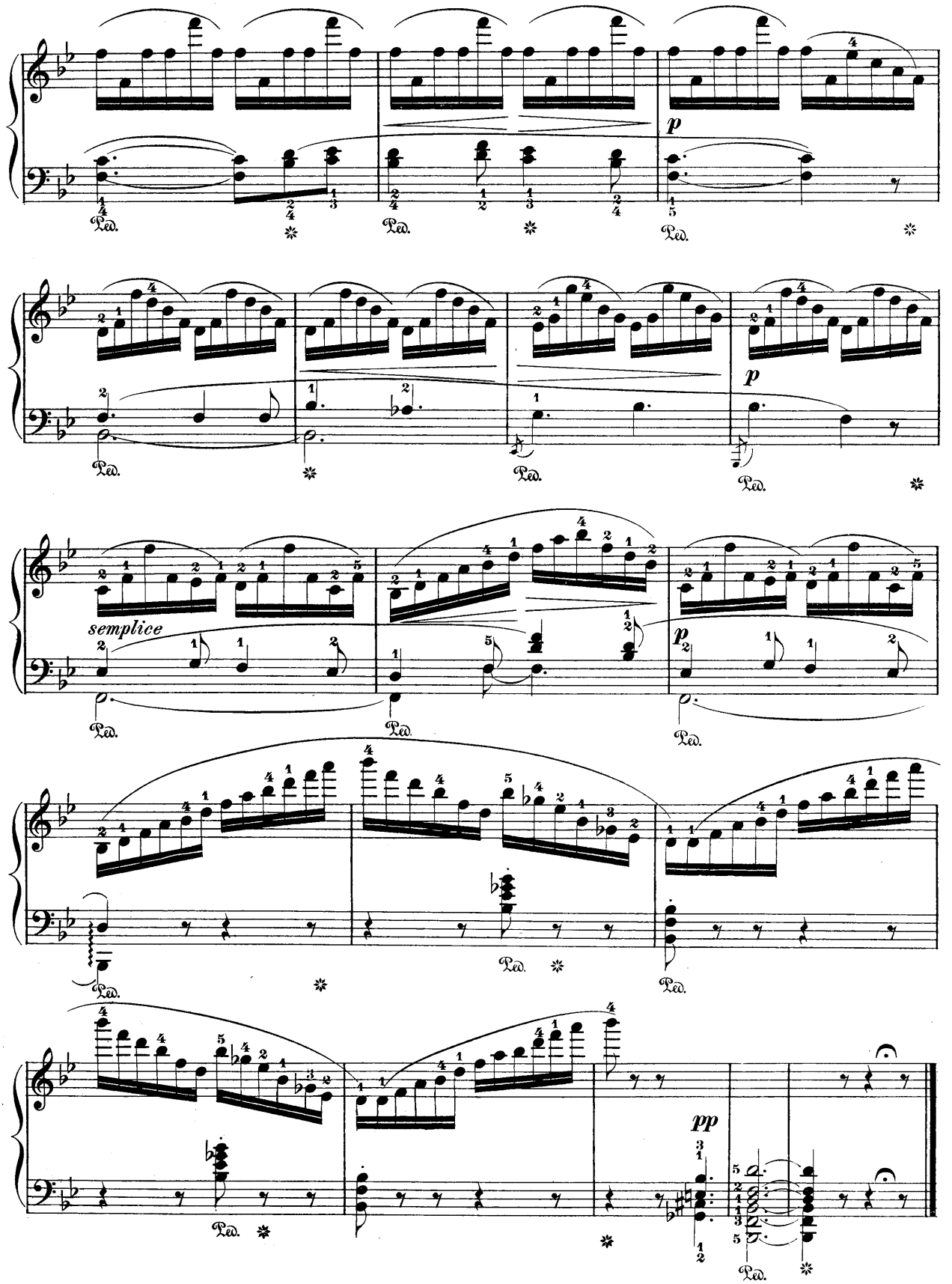
(Op. 32, № 21.)

Andante non troppo.




p soave
mf
f
p
cresc.
lusingando
p
f
f

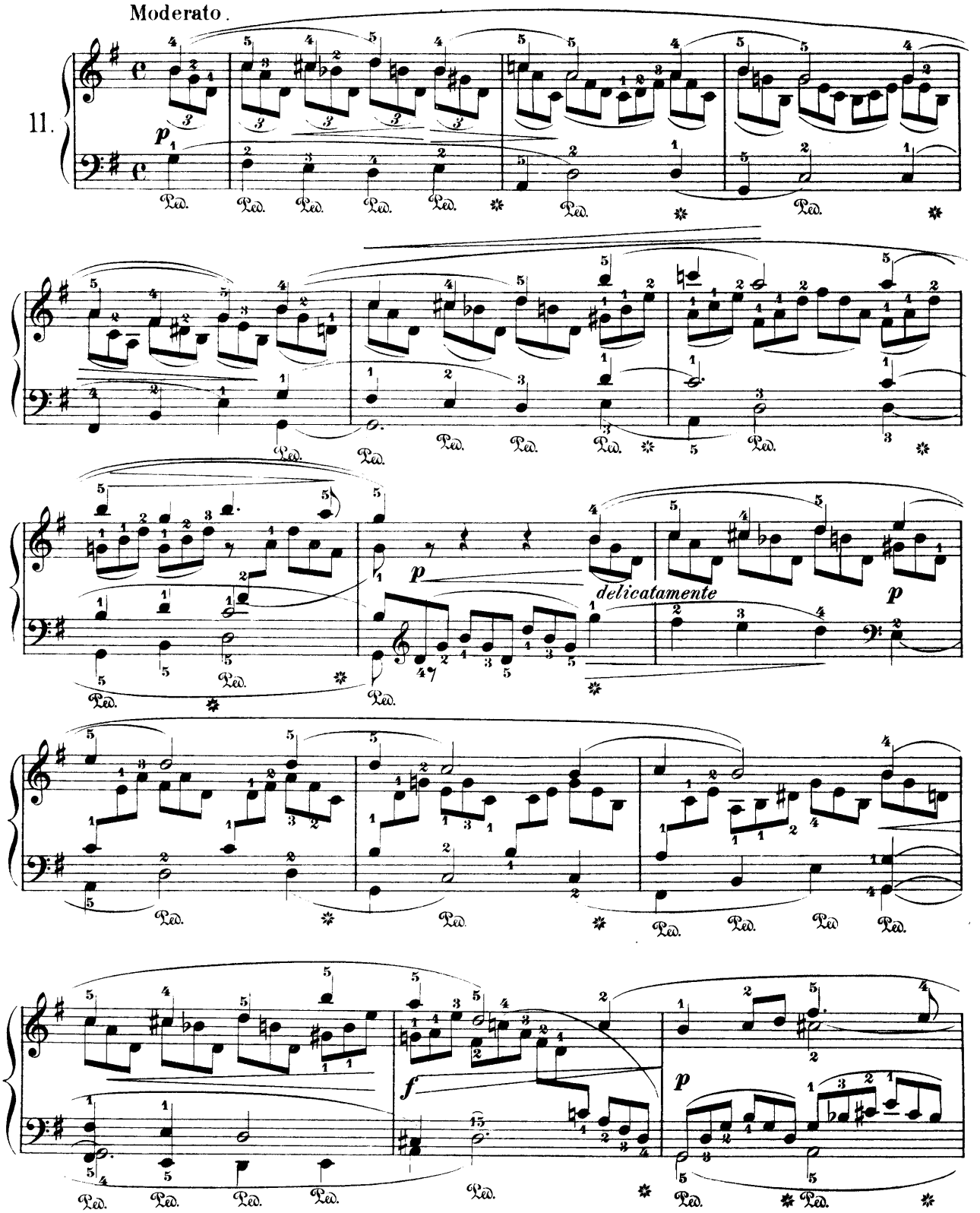

p una corda
mf
Ped.
mf
p tre corde
cresc.
f
calando
p
p

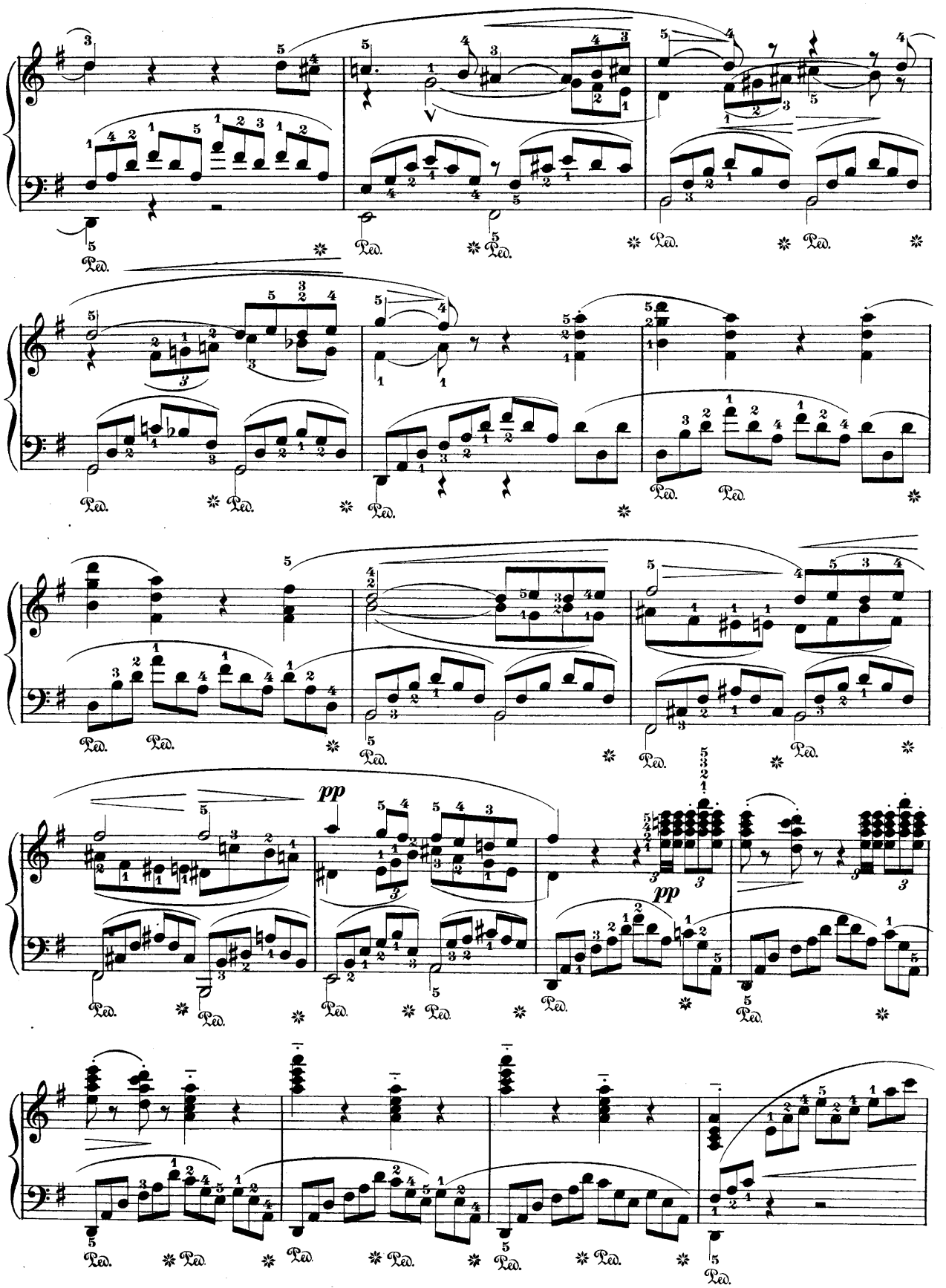

p
Ped.
p
semplice
pp

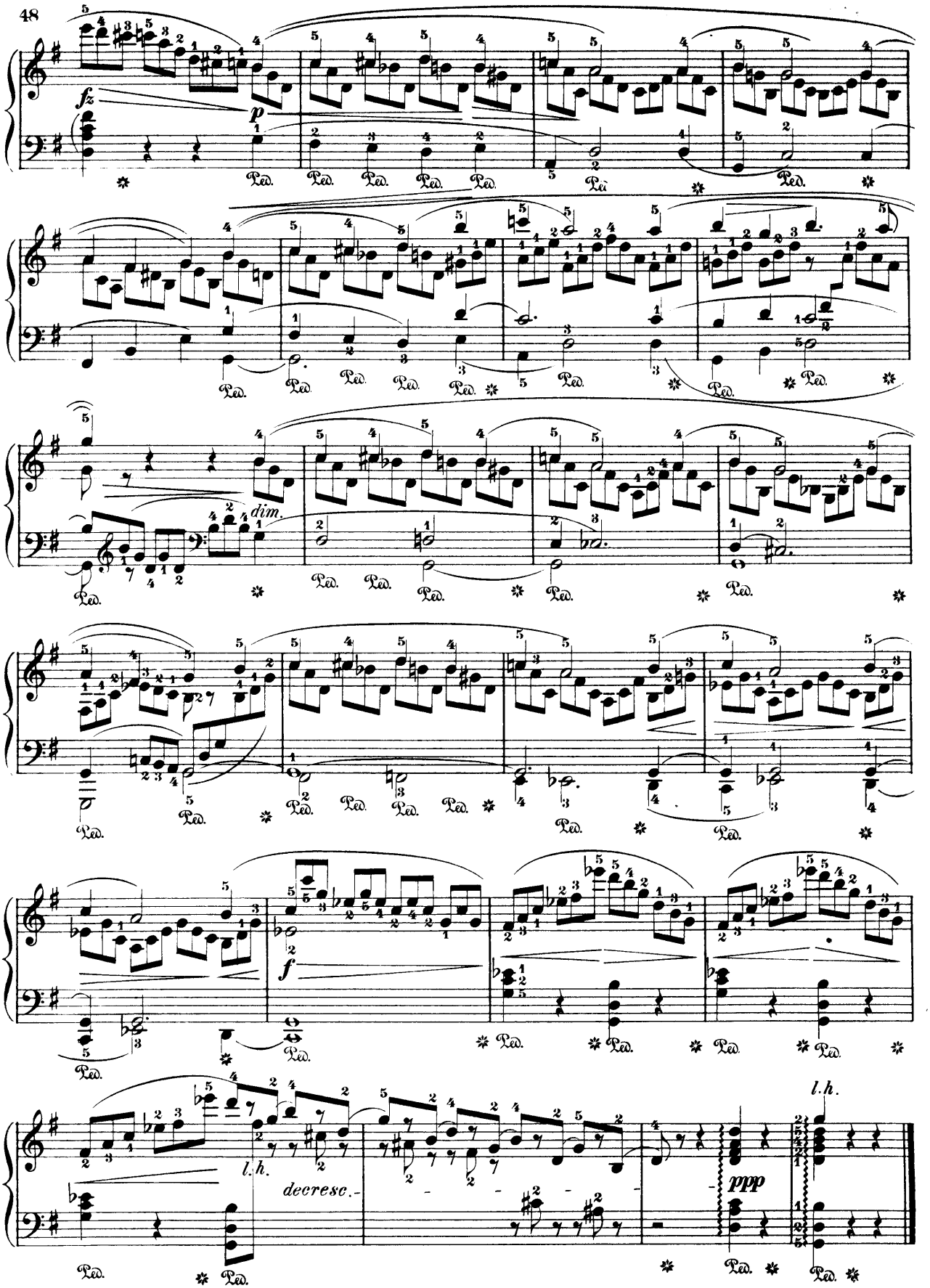
Vom kommenden Frühling.

Of Approaching Spring.

(Op. 2, Nº 1.)




pp
pp

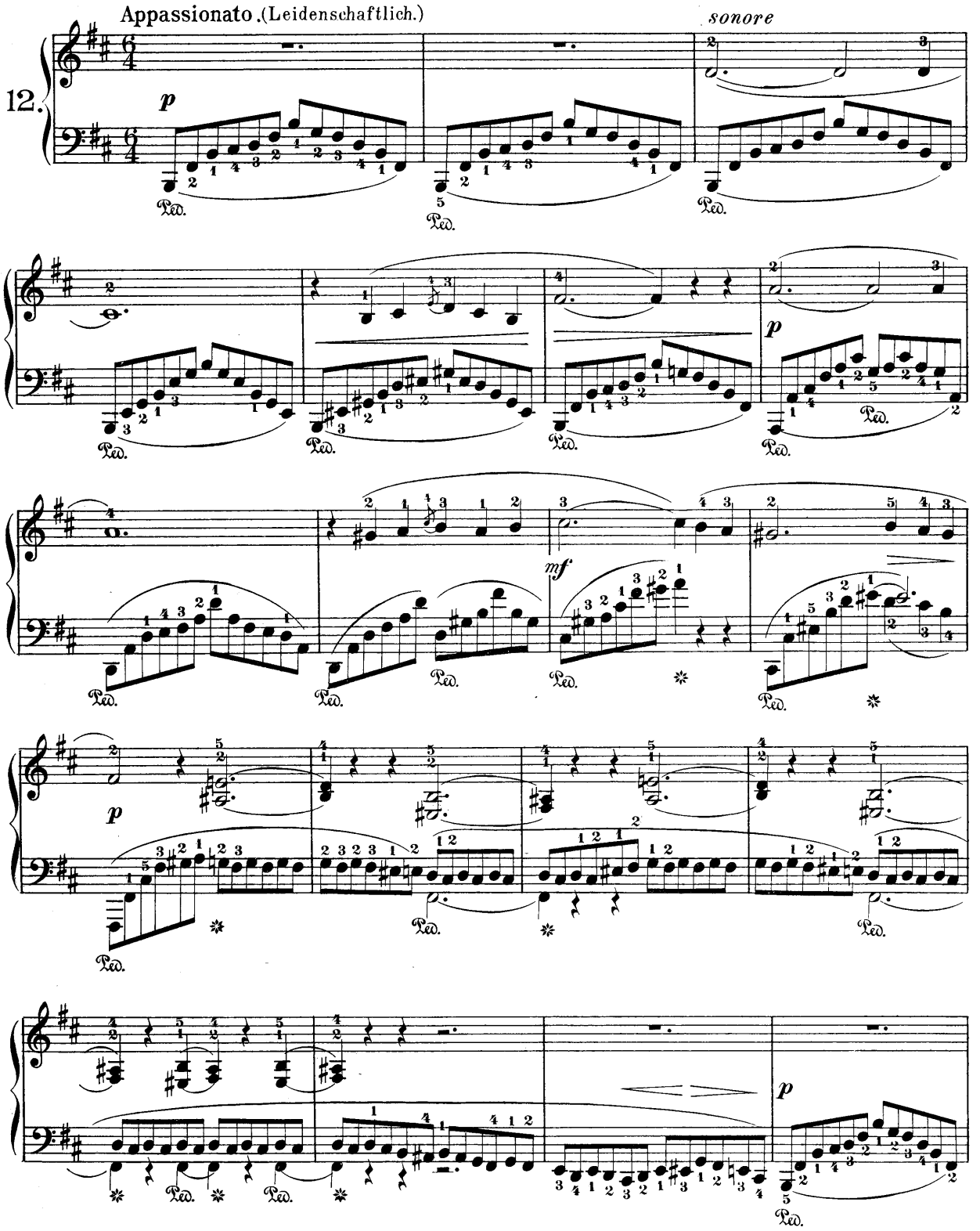

fz
p
dim.
f
decresc.
l.h.
ppp
Ped.

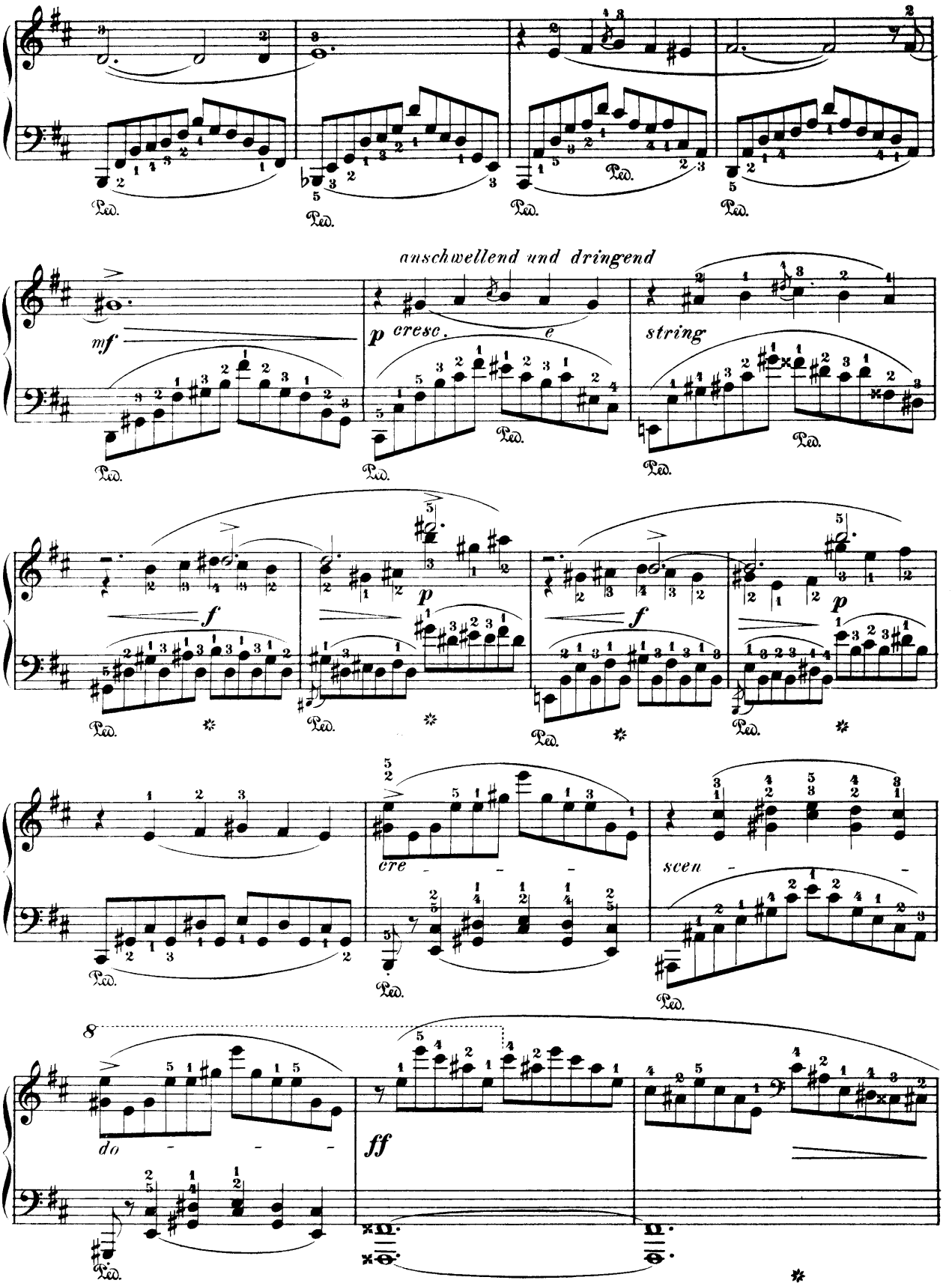
Nacht.

Night.

(Hypnos - Thanatos.)

From "Idyllen," Op. 43, No. 7.

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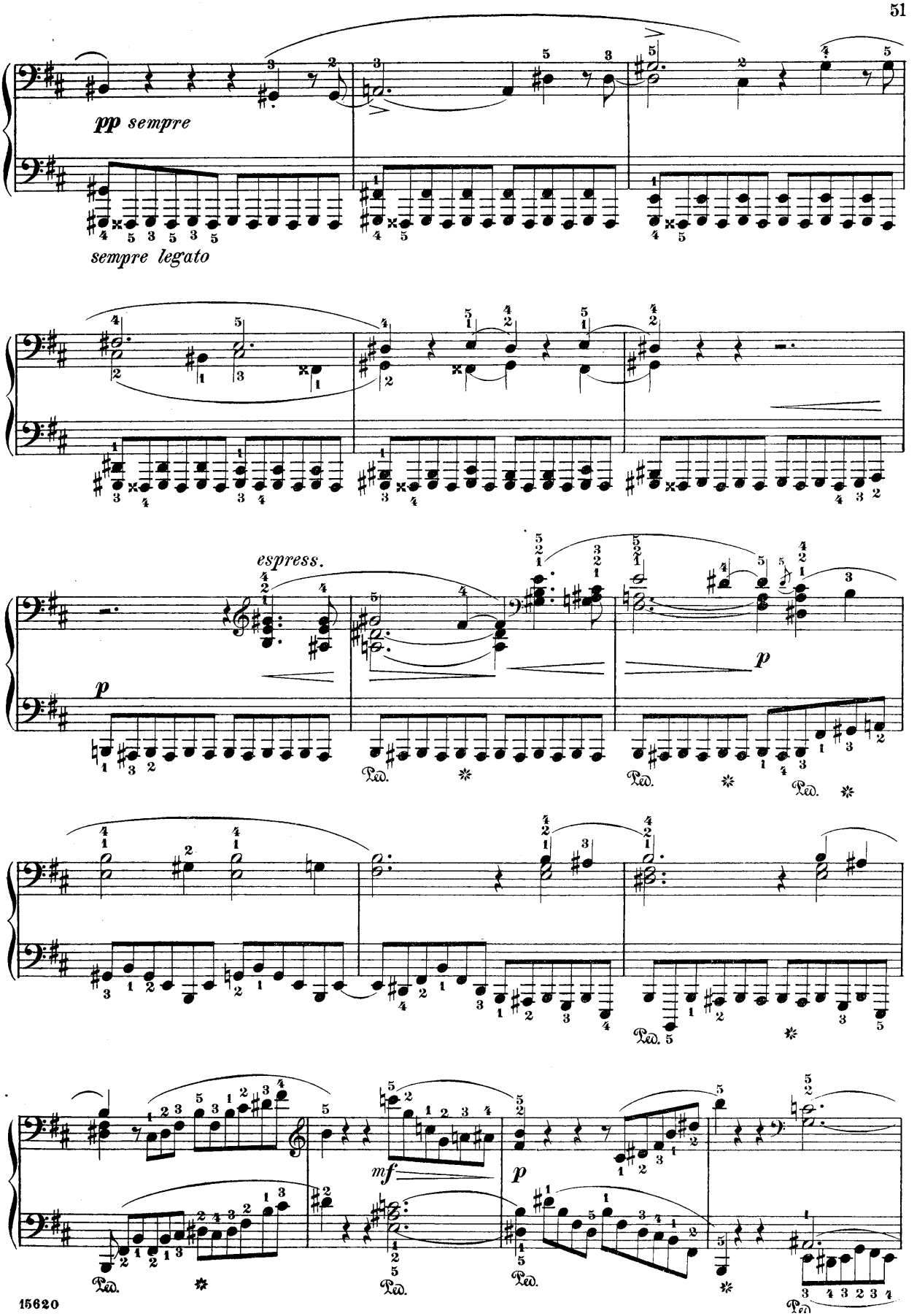
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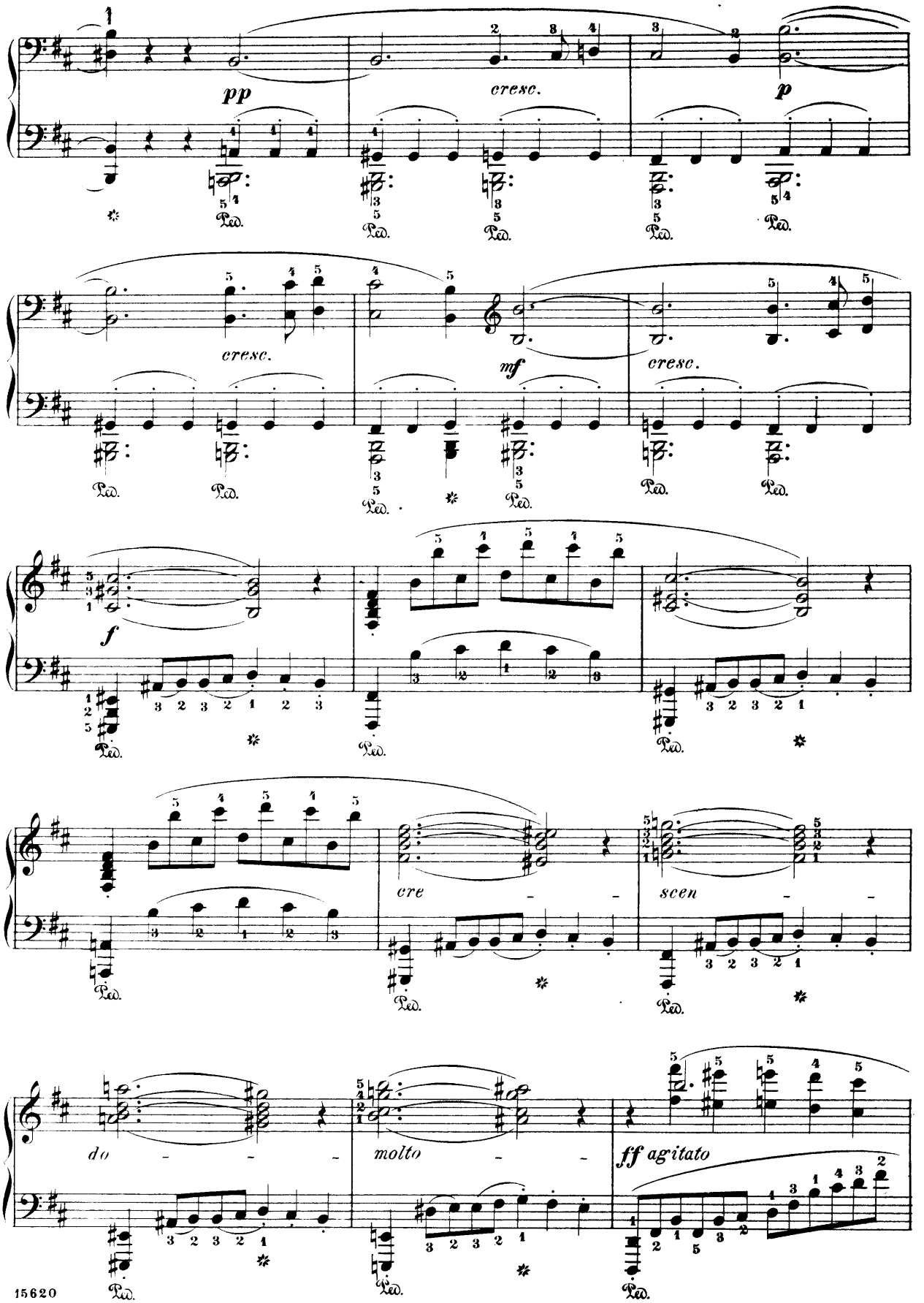
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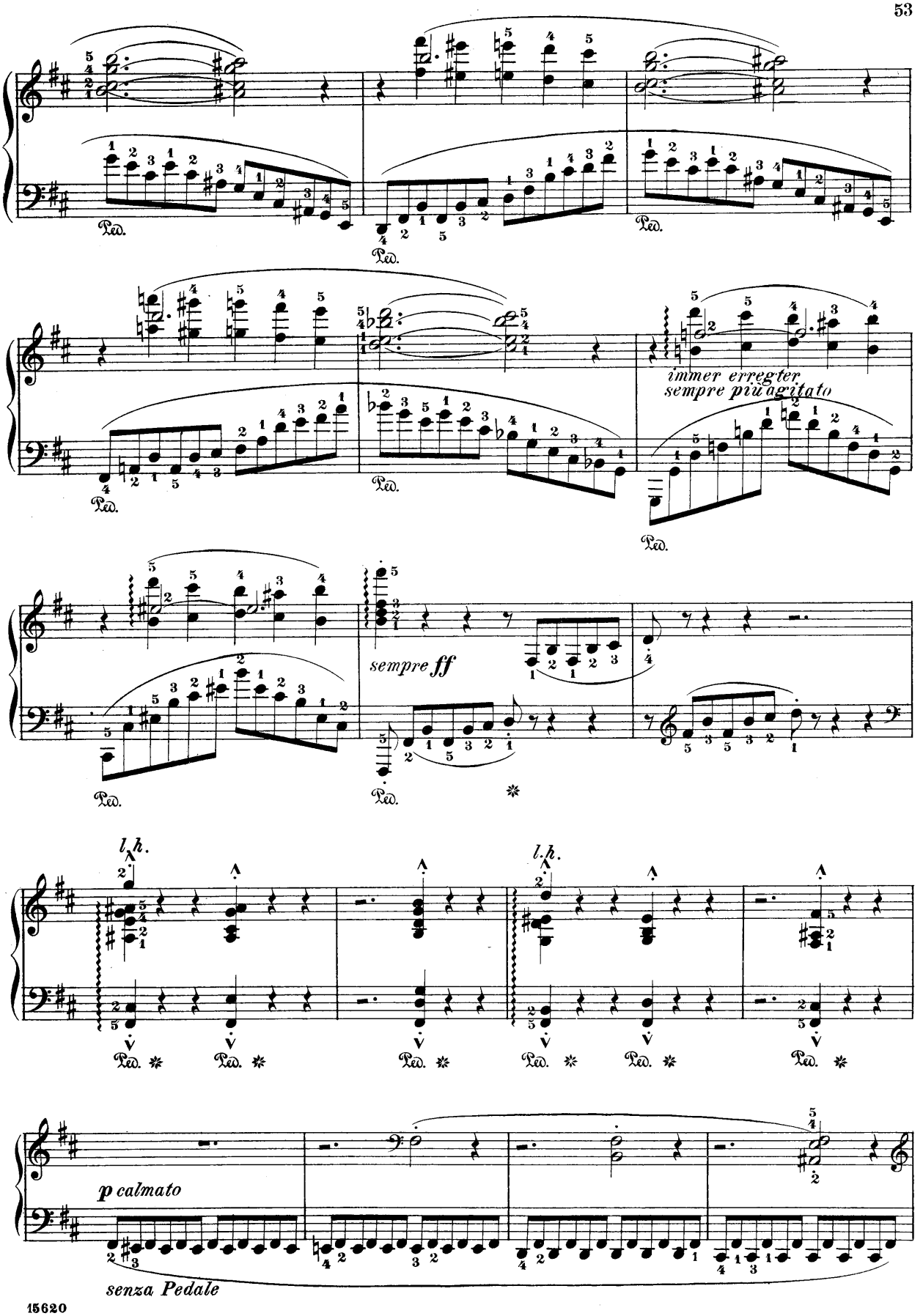
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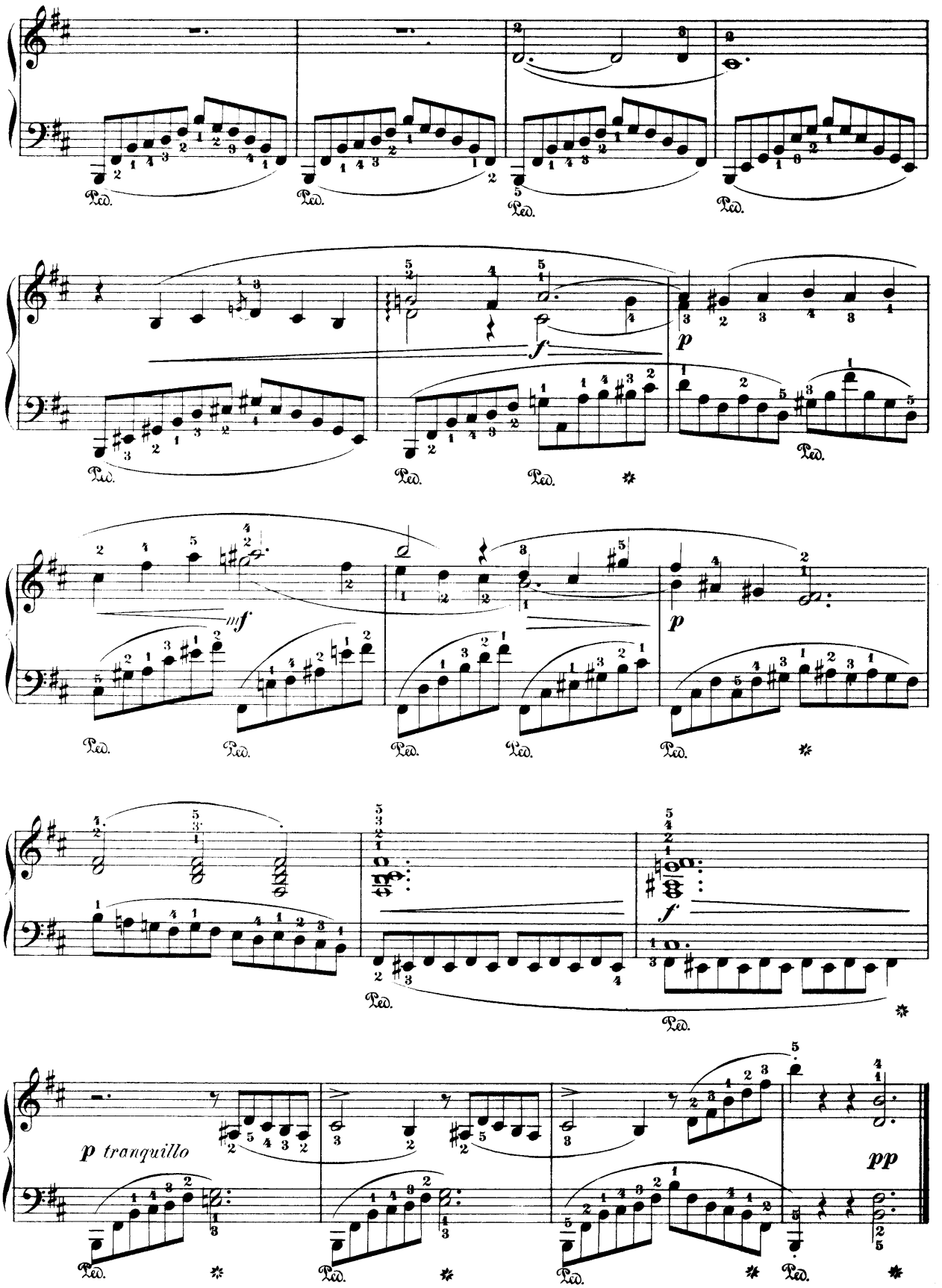
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