SLOVENSKA AKADEMIJA ZNANOSTI IN UMETNOSTI
ACADEMIA SCIENTIARUM ET ARTIUM SLOVENICA
RAZRED ZA ZGODOVINSKE IN DRUŽBENE VEDE
CLASSIS I: HISTORIA ET SOCIOLOGIA

ZNANSTVENORAZISKOVALNI CENTER SAZU
Muzikološki inštitut

MONUMENTA
ARTIS MUSICAE SLOVENIAE

III

AMANDUS IVANČIČ

SIMFONIJE ZA DVE VIOLINI IN BAS

SYMPHONIES FOR TWO VIOLINS AND BASS

LJUBLJANA
1984

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UREDNIK
EDITOR
AKADEMIK DRAGOTIN CVETKO

Corrigenda

Str. 2, t. 9, cembalo, desna roka: pred drugo šestnajstinko na tretjo dobo manjka višaj

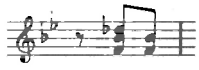
Str. 17, t. 56, cembalo, desna roka: pravilno

Str. 19, t. 7, cembalo, desna roka: pravilno

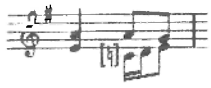
Str. 19, t. 8, I. violina: pred zadnjo noto manjka razveznik
cembalo, desna roka: v prvem akordu manjka razveznik pred najvišjo noto

Str. 20, t. 16, cembalo, desna roka: zadnji akord je v vrednosti osminke

Str. 36, t. 37, cembalo, leva roka: zadnja osminka F

Str. 45, t. 53, cembalo, desna roka: pravilno 

P. 2, b. 9, harpsichord, right hand: before second semiquaver on the third beat sharp is missing

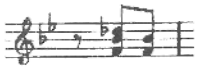
P. 17, b. 56, harpsichord, right hand: correctly 

P. 19, b. 7, harpsichord, right hand: correctly

P. 19, b. 8, Ist violin: before the last note natural is missing
harpsichord, right hand: in the first chord natural is missing before the upper note

P. 20, b. 16, harpsichord, right hand: the last chord has the value of a quaver

P. 36, b. 37, harpsichord, left hand: last quaver F

P. 45, b. 53, harpsichord, right hand: correctly 

MONUMENTA ARTIS MUSICAE SLOVENIAE

III

Amandus Ivančič

SIMFONIJE ZA DVE VIOLINI IN BAS

SYMPHONIES FOR TWO VIOLINS AND BASS

SPARTIRAL, REVIDIRAL IN UVOD NAPISAL
RECONTRUCTION, REVISION AND INTRODUCTION BY

DANILO POKORN

GENERALNI BAS
CONTINUO BY

PAVEL ŠIVIC

SPREJETO
NA SEJI RAZREDA ZA ZGODOVINSKE IN DRUŽBENE VEDE
SLOVENSKE AKADEMIJE ZNANOSTI IN UMETNOSTI
DNE 26. APRILA 1984
IN NA SEJI PREDSEDSTVA
DNE 7. MAJA 1984

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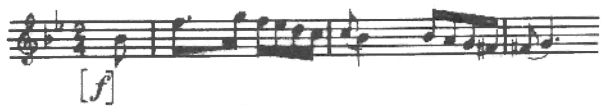
III. Simfonija v B duru / *Symphony in B flat Major*  33

Uvod

Amandus Ivančič (Ivanschiz, Ivanschitz, Ivancsics, Ivanschütz) in njegovo skladateljsko delo sta bila s kratkim orisom predstavljena v uvodu I. zvezka te zbirke, v katerem je bil objavljen izbor njegovih triosonat.[1] Tam navedenim podatkom ni dodati nič bistveno novega. Po biografski strani ostaja ta skladatelj iz 18. stoletja skrivnostna osebnost, o kateri ne vemo drugega kot to, da je bil menih, član pavlinskega reda, in da je vsaj med letoma 1755 in 1758 živel v samostanu Maria Trost pri Gradcu. Pač pa je v Avstriji, Nemčiji, ožji Češki, na Slovaškem in na Madžarskem prišlo medtem na dan več novih rokopisov njegovih del, po večini nove kopije že znanih skladb, a tudi nekaj novih in prej neznanih, med njimi Te Deum, še ena maša (vseh je tako v razvidu že enaindvajset), ofertorij »Ardens est cor« in dvoje arij. Na naslovni strani Maše v C, ki se je našla v samostanu Mattsee pri Salzburgu in je že osma doslej znana kopija te skladbe, avtor ni naveden s svojim redovnim imenom Amandus, ampak kot Ivan (»A/dmodum/Reverendo D/omino P/adre/ Johann Ivantschiz«). To bi utegnilo biti njegovo krstno ime, če seveda ne gre za napako, kar je mogoče in celo verjetno. Skoraj gotovo se bodo v prihodnosti še našli novi rokopisi del tega skladatelja, kajti glasbeni arhivi so marsikje še neraziskani. Vendar že to, kar je znano, prepričljivo govori o tem, da je bil Amandus Ivančič plodovit in v svojem času priljubljen skladatelj, saj je v razvidu nič manj kot sto njegovih — izključno rokopisno ohranjenih — duhovnih in posvetnih kompozicij in od posameznih se je že dozdaj našlo po več, sedem, osem, tudi štirinajst primerkov.

Tri Ivančičeve simfonije za dve violini in bas, ki jih prinaša pričujoča izdaja, navajajo s svojim naslovom »Simfonia« na misel, da gre pri njih za triosimfonije, kakršne so bile v petdesetih in šestdesetih letih 18. stoletja pogoste v dunajskem skladateljskem krogu in jih je deloma mogoče pojasniti s pomanjkanjem violistov v takratnih glasbenih kapelah,[2] ali pa za skladbe, ki jih je — nemara po zgledu malo pred tem objavljenih »Six sonates à trois parties concertantes qui sont faites pour executer ou à trois ou avec toute l'orchestre« (1755) Jana Vaclava Stamica — bilo mogoče igrati tako v solistični kot v korični izvajalski zasedbi. Po ciklični konstrukciji so ta dela popolnoma enaka skladateljevim sonatam a tre. Imajo po tri stavke, od katerih je prvi Andantino ali Andante, drugi menuet s triom, zadnji Allegro. Vsi stoje v isti tonaliteti. Od skladateljevih tristavčnih simfonij se te skladbe razlikujejo predvsem v tem, da nimajo počasnega srednjega stavka, ki ga Ivančič praviloma vedno postavlja v drugo, največkrat v subdominantno tonaliteto.

Skladatelj sodi med predstavnike glasbenega sloga sredi 18. stoletja, ki je bil most med barokom in klasicizmom. Stilne karakteristike, značilne za njegova dela, zlasti še za posvetna, se kažejo tudi v teh simfonijah. Jasno razvidne so v njih poteze galantnega in prvine občutljivega sloga, a slednjih je manj in so manj izrazite. Glasbeno gradivo je pretežno drobna, maniristično oblikovana motivika. Zunanji stavki nizov so v embrionalni zgodnjeklasicistični sonatni obliki in sicer tridelni s popolno reprizo, kot je značilna za Ivančičeve simfonije, edino uvodni Andantino Simfonije v A duru ima obliko dvodelne sonate z nepopolno reprizo, na kakršno večkrat naletimo predvsem v njegovih triosonatah. Izpeljave so rudimentarne, tematika dovolj kontrastna, dasi ne vedno v smislu jasnega tematskega dualizma, ampak včasih v obliki več kontrastnih motivičnih členov. Posamezni stavki zapuščajo zato vtis politematičnosti. Izvajalski sestav »a tre« za dve violini in bas sodi med redkejše v skladateljevih triosonatah, kajti namesto violine uporablja v njih kot drugi instrument raje violo. Bas ni oštevilčen in tak, kakršen je, kaže, da so skladbe nastale v dobi, ko je continuo že odmiral. Ni pa še povsem odmrl, čas je bil v tem pogledu izrazito prehodna doba, sam prehod pa počasen.[3] Verjeno so te simfonije še vedno igrali s sodelovanjem instrumenta s tipkami.

Čas njihovega nastanka lahko določimo približno. Ena od treh doslej znanih kopij Simfonije v B duru ima letnico 1765, izvirnik je nastal vsekakor nekaj let prej. Omeniti pa velja to kopijo tudi zato, ker je na naslovni strani kot kraj njenega nastanka naveden Rim. Ta podatek govori v prid domnevi, da se je Ivančič morda šolal na sedežu pavlinskega reda v Rimu,[4] vsekakor pa priča, da njegova dela niso bila znana samo v srednjeevropskih deželah, ampak tudi v Italiji.

[1] MONUMENTA ARTIS MUSICAE SLOVENIAE, I, Amandus Ivančič, *Sonate a tre*, red. D. Pokorn, 1983, str. X—XII.
[2] LaRue J., *Die Entwicklung der Symphonie im 18. Jahrhundert*. Musik in Geschichte und Gegenwart, 12, 1965, str. 1812.
[3] Geiringer K., *The Rise of Chamber Music*. The New Oxford History of Music, VII, The Age of Enlightenment 1745-1790, 1973, str. 549.
[4] Flotzinger R. und Gruber G., *Musikgeschichte Osterreichs*, II, 1979, str. 97.

Revizijsko poročilo

Kot predloge so bili za to izdajo uporabljeni rokopisi treh simfonij Amandusa Ivančiča za dve violini in bas, ki jih hrani arhiv Društva prijateljev glasbe na Dunaju. Rokopisi so prepisi glasov. Narejeni so z isto roko in istega formata. Njihova provenienca je neznana, arhiv si je pridobil vse tri hkrati okrog leta 1820.

Prva simfonija, Simfonija v G duru, ima signaturo XIII 1325/gg in na naslovni strani napis »Simfonia ex G/Violino I^{mo}/Violino II^{do}/e/Basso/Del Sig^{re} Amando Ivanschiz«. Znana je samo v tem primerku, a navaja jo tudi glasbeni inventar samostana Rajhrad na Moravskem iz leta 1771 (str. 186).

Rokopis druge simfonije, Simfonije v A duru, ima signaturo XIII 8550/gg ter naslov »Simfonia ex A/Violino I^{mo}/Violino II^{do}/e/Basso/Del Sig^{re} Amando Ivanschiz«. Ta primerek je po doslej zbranih podatkih unikat.

Tretja simfonija, Simfonija v B duru, ima signaturo XIII 8549/gg in napis »Simfonia ex B/Violino I^{imo}/Violino II^{do}/e/Baso/Del Sig^{e} Amando Ivanschiz«. V razvidu sta še dve kopiji te skladbe. Prva od njiju je prav tako v arhivu Društva prijateljev glasbe na Dunaju (sign. IX 1069) in je v naslovu označena kot Divertimento. Drugo hrani Dvorna biblioteka knezov Fürstenbergov v Donaueschingenu (Mus. Ms. 822), ima naslov Trio in je pisana v C duru. Rokopis nosi na naslovni strani zaznamek »Roma 1765«.

Notni tekst simfonij je posnet zvesto po izvirnikih, a pisava je modernizirana, popravljene so kopistove napake in delno dodana znamenja za dinamiko, artikulacijo in okraske, ki so v virih pomanjkljiva, nedosledna, večkrat tudi nejasna. Vsi ti posegi so v notnem tekstu označeni z oglatimi oklepaji, v zadnjem delu revizijskega poročila pa podrobneje pojasnjeni. Dodan je še generalni bas. Basov part v predlogah sicer ni oštevilčen, a čas nastanka teh kompozicij in njihov razmeroma redki kompozicijski stavek govorita v prid akordični spremljavi ali jo vsaj dopuščata. Pri realizaciji so bile upoštevane osnove, po katerih sta se ravnala J. S. Bach in njegova doba. Vešč izvajalec continua bo znal na cembalu ali klavirju z registri ali gostejšimi prijemi na podlagi parta. ki ga prinaša ta izdaja, slediti dinamiki skladb in upoštevati tudi morebitno močnejšo, koričnо zasedbo v godalih.

I. *Simfonija v G duru*

Andantino: t. 29, I. violina: prva nota na četrto dobo v predlogi notirana kot osminka, enako tudi prva nota na drugo dobo v t. 32.

Menuet: t. 9, II. violina: v izvirniku na tretjo dobo namesto triol dve šestnajstinki — d' in h.

Finale: t. 42, II. violina: v predlogi prva osminka c''.
t. 58, II. violina: v predlogi prva osminka a'.

II. *Simfonija v A duru*

Andantino: t. 23, II. violina: v predlogi prva šestnajstinka fis''.

Menuet: t. 16, I. violina: druga osminka v predlogi d'' (z razveznikom).
t. 26, I. violina: v izvirniku prvi dve noti pisani kot četrtinki, zadnji dve kot osminki; očiten pogrešek prepisovalca.

Finale: t. 17, I. violina: v predlogi prva osminka na drugo dobo gis''.
t. 53, bas: v izvirniku četrtinka na drugo dobo fis.

III. *Simfonija v B duru*

Andante: v predlogi ima stavek v glasu I. violine naslov Andante, v ostalih dveh glasovih pa Andantino. Enako v prepisu IX 1069. V kopiji, ki jo hrani Dvorna biblioteka v Donaueschingenu, je stavek označen dosledno kot Andante.
t. 8, bas: zadnja šestnajstinka na prvo dobo v predlogi d.
t. 22, II. violina: v predlogi prva osminka g'.

Finale: t. 3, II. violina: osminka na drugo dobo v izvirniku c''.

Introduction

Amandus Ivančič (Ivanschiz, Ivanschitz, Ivancsics, Ivanschütz) and his oeuvre have been in a brief outline presented in the introduction to Volume I of the present series, which contains a selection of his sonatas a tre.[1]. The information given there cannot be as yet supplemented by anything essentially new. As regards his life history, this 18th century composer is still a mysterious person, about whom nothing more is known than that he was a monk, a member of the Pauline order, and that at least between the years 1755 and 1758 he lived at the Maria Trost monastery near Graz. But as regards his compositional output, there have most recently come to light — in Austria, Germany, Bohemia, Slovakia, and Hungary — some new manuscripts of his works; for the most part these are new copies of compositions already known, but also a few hitherto unknown works, among them Te Deum, another mass (so already twenty-one of them are on record), the offertory "Ardens est cor", and two arias. On the title page of Mass in C, found at the Mattsee monastery near Salzburg, this being the eighth copy of this composition known so far, the author is not named by his monastic name Amandus but as Ivan ("A/dmodum/ R/everendo/ D/omino/ P/adre/ Johann Ivantschiz"). This might be his Christian name, unless a mistake had been made, which is possible and even probable. It is almost certain than in the future other new manuscripts of works by this author will be discovered, for in many places research in the musical archives has not yet been carried out. However, the existing knowledge about him convincingly suggests that Amandus Ivančič was a prolific and, in his time, popular composer: there are on record as many as one hundred of his, exclusively in the manuscript form preserved, sacred and secular compositions, and some of them have by now been found in several, seven, eight, even fourteen copies.

Ivančič's three symphonies for two violins and bass, presented in this volume, lead us with their title "Simfonia" to believe that they were conceived as triosymphonies, such as were in the fifties and sixties of the 18th century common among the Viennese composers and which may in part be due to the shortage of violists in the bands at that time,[2], or as compositions which — possibly following a little earlier published "Six sonates a trois parties concertantes qui sont faites pour executer ou a trois ou avec toute l'orchestre" (1755) by Jan Vaclav Stamic — could be performed either by soloists or by a larger, orchestral, cast. By cyclic construction these works are exactly of the same kind as the composer's sonatas a tre. Each of them consists of three movements, of which the first is Andantino or Andante, the second a Minuet with Trio, and the last Allegro. All three are written in the same key. These compositions differ from the composer's three-movement symphonies above all in that they do not have a slow middle movement, which Ivančič regulary sets in a different, mostly subdominant, key.

The composer belongs among the representatives of the musical style in the middle of the 18th century, which formed a bridge between baroque and classicism. Stylistic characteristics, typical of his other, especially secular, works, are clearly noticeable also in these symphonies. They display features of the gallant and of the sensitive style, but the latter are fewer and less pronounced. The musical material is mostly made up of tiny, manneristically modeled motifs. The outside movements of the sequences are in an embryo-like early-classicist sonata form in three sections with full recapitulation — a characteristic of Ivančič's symphonies, only the introductory Andantino of Symphony in A has the form of a two-part sonata with incomplete recapitulation, often found in his sonatas a tre. The developments are rudimentary, themes sufficiently contrastive, although not always in terms of clear thematic dualism but here and there in the form of several contrasting motifs. Therefore individual movements give the impression of polythematicism. The cast "a tre" for two violins and bass is not frequent in the composer's sonatas a tre, for here he most often uses as the second instrument viola rather than violin. Bass is not figured, and such as it is shows that at the time when the compositions were written continuo was no longer much used. But it had not become completely disused, the period of time was one

[1] MONUMENTA ARTIS MUSICAE SLOVENIAE, I, Amandus Ivančič, *Sonate a tre*, ed. D. Pokorn, 1983, str. XVI-XVIII.
[2] LaRue J., *Die Entwicklung der Symphonie im 18. Jahrhundert.* Musik in Geschichte und Gegenwart, 12, 1965, col. 1812.

of transition and the transition was slow.[3] Probably these symphonies were still played by casts including a keyboard instrument.

The time of their origin cannot be fixed precisely. One of the three today known copies of Symphony in B flat has the year 1765; the original in any case comes from a few years earlier. The same copy is valuable also because on the title page as the place of its origin Rome is given. This detail speaks in favour of the hypothesis that Ivančič might have studied at the seat of the Pauline order in Rome,[4] and it certainly gives evidence that his works were known not only in Central European countries but also in Italy.

[3] Geiringer K., *The Rise of Chamber Music.* The New Oxford History of Music, VII, The Age of Enlightenment 1745-1790, 1973, p. 549.
[4] Flotzinger R. und Gruber G., *Musikgeschichte Osterreichs*, II, 1979, p. 97.

Revision Report

As sources for the present edition of Amandus Ivančič's three symphonies for two violins and bass the manuscripts kept in the Archiv der Gesellschaft der Musikfreunde in Vienna have been used. These manuscripts are copies of the parts, written by the same hand and of the same format. Their provenience is unknown, the archiv has acquired all three at the same time around the year 1820.

The first symphony, Symphony in G, has the classification number XIII 1325/gg and on the title page the inscription "Simfonia ex G/Violino I^{mo}/Violino II^{do}/e/Basso/ del Sig^{re} Amando Ivanschiz". It is known only in this copy, but it is listed also in the musical inventory of the Rajhrad monastery in Moravia from the year 1771 (p. 186).

The manuscript of the second symphony, Symphony in A, bears the shelf mark XIII 8550/gg and the title "Simfonia ex A/Violino I^{mo}/Violino II^{do}/e/Basso / Del Sig^{re} Amando Ivanschiz". According to what is known so far this work is extant only in this one copy.

The third symphony, Symphony in B flat, has the classification number XIII 8549/gg and the inscription "Simfonia ex B/Violino I^{imo}/Violino II^{do}/e/Basso/ Del Sig^{e} Amando Ivanschiz". Another two copies of this symphony are known to exist. The first of them is likewise in the Archiv der Gesellschaft der Musikfreunde in Vienna (IX 1069) and is designated as Divertimento. The second is kept in the Fürstlich Fürstenbergische Hofbibliothek at Donaueschingen (Mus. Ms. 822), it is entitled Trio and written in C major. This manuscript bears on the front page the note "Roma 1765".

The text of the three symphonies is throughout faithful to the originals, but the notation is modernized, the mistakes of the copyist have been corrected and in part signs for dynamics, articulation and ornamentation have been added, in the sources these signs being defective, inconsistent, occasionally unclear. All such additions are in the musical text put in square brackets and here below explained in detail. Added is also the basso continuo. The part of the bass is not figured in the basic texts, but the time of the origin of these compositions and their comparatively modest texture speak in favour of accordal accompaniment or at least permit it. In the realisation principles followed by J. S. Bach and his period were observed. A skilled performer of continuo will know on harpsichord or on the piano with registers or with more dense stops how to — on the basis of the part presented in our edition — follow the dynamics of the compositions and pay due regard for a possibly stronger cast of the strings.

I. *Symphony in G*

Andantino: b. 29, Ist violin: first note on the fourth beat noted in basic text as a quaver, likewise the first note on the second beat in b. 32.

Minuet: b. 9, IInd violin: in the manuscript on the third beat instead of triplet two semi-quavers — d' and b.

Finale: b. 42, IInd violin: in the source the first quaver c''.
b. 58, IInd violin: in the source the first quaver a'.

II. *Symphony in A*

Andantino: b. 23, IInd violin: in the basic text first semi-quaver f'' sharp.

Minuet: b. 16. Ist violin: second quaver in the source d'' (with natural).
b. 26, Ist violin: in the manuscript first two notes written as crochets, last two as quavers; obviously a mistake by the copyist.

Finale: b. 17, Ist violin: first quaver on the second beat g'' sharp.
b. 53, bass: crochet on the second beat f sharp.

III. *Symphony in B flat*

Andante: in the basic text this movement is in the Ist violin part designated as Andante, in other two parts as Andantino. Same in the copy IX 1069. In the manuscript kept in the Fürstlich Fürstenbergische Hofbibliothek at Do-

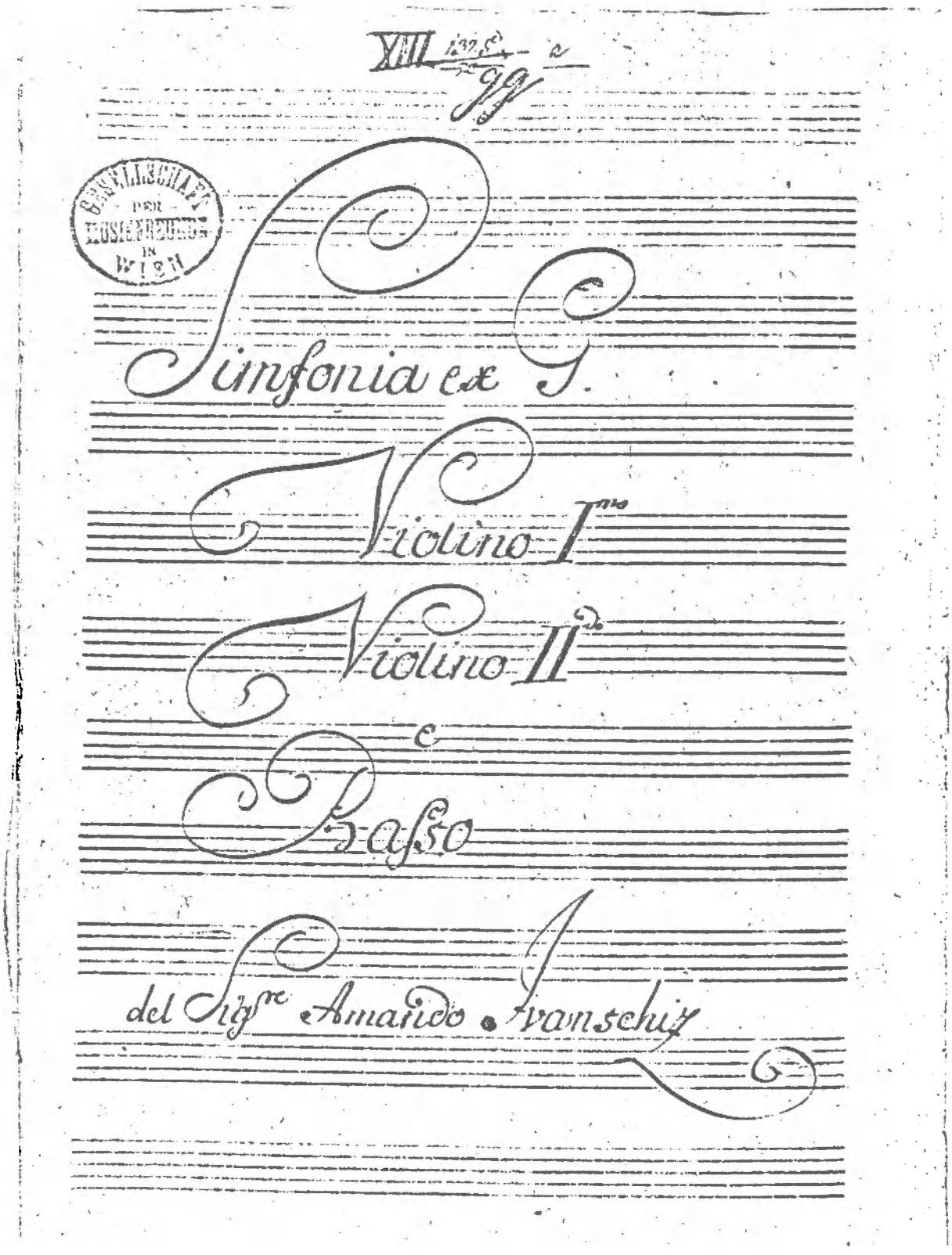
naueschingen the movement is consistently designated as Andante.

b. 8, bass: last semiquaver on the first beat d.

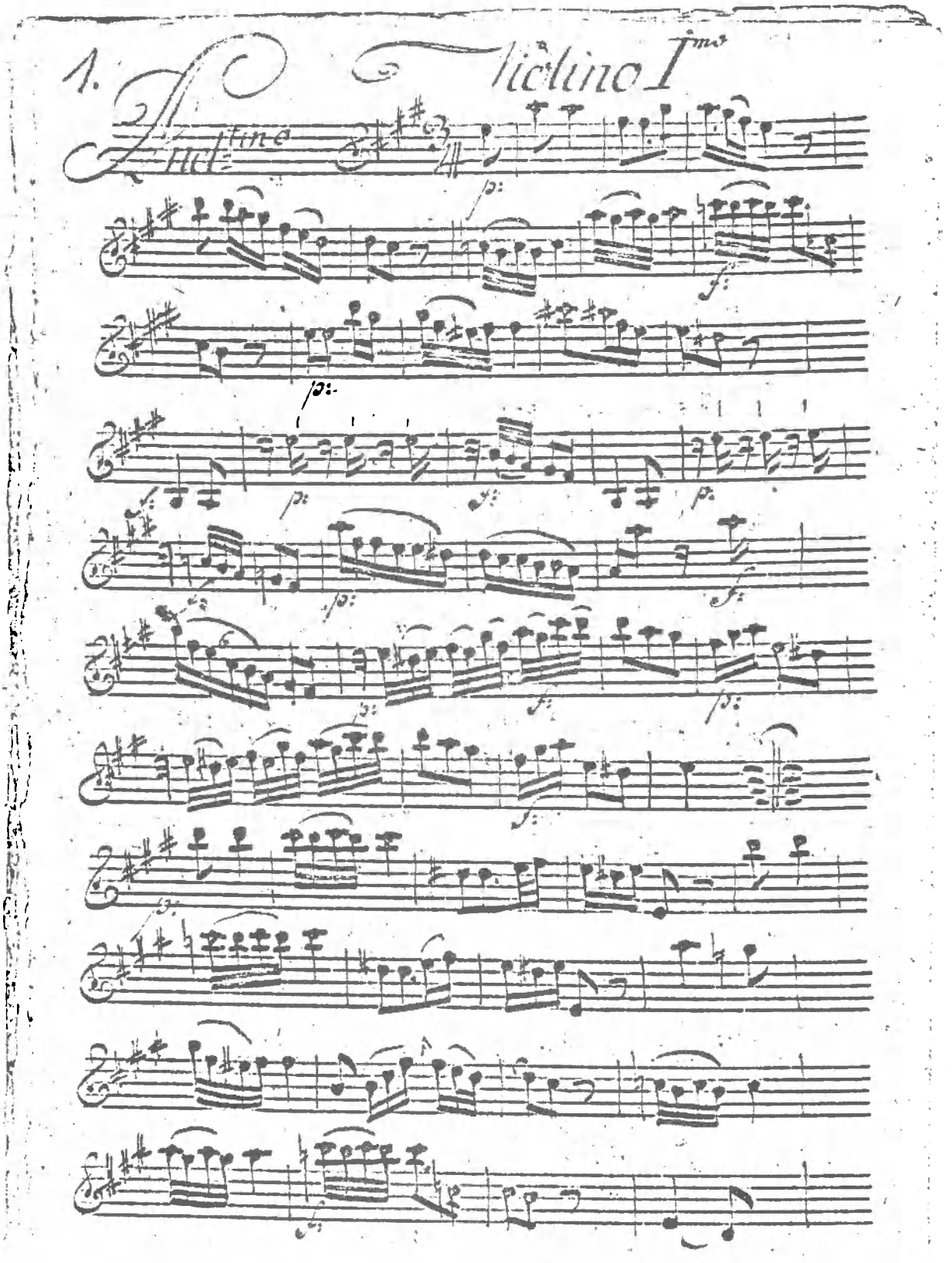
Finale:

b. 22, IInd violin: in the source the first quaver g'.

b. 3, IInd violin: quaver on the second beat c''.

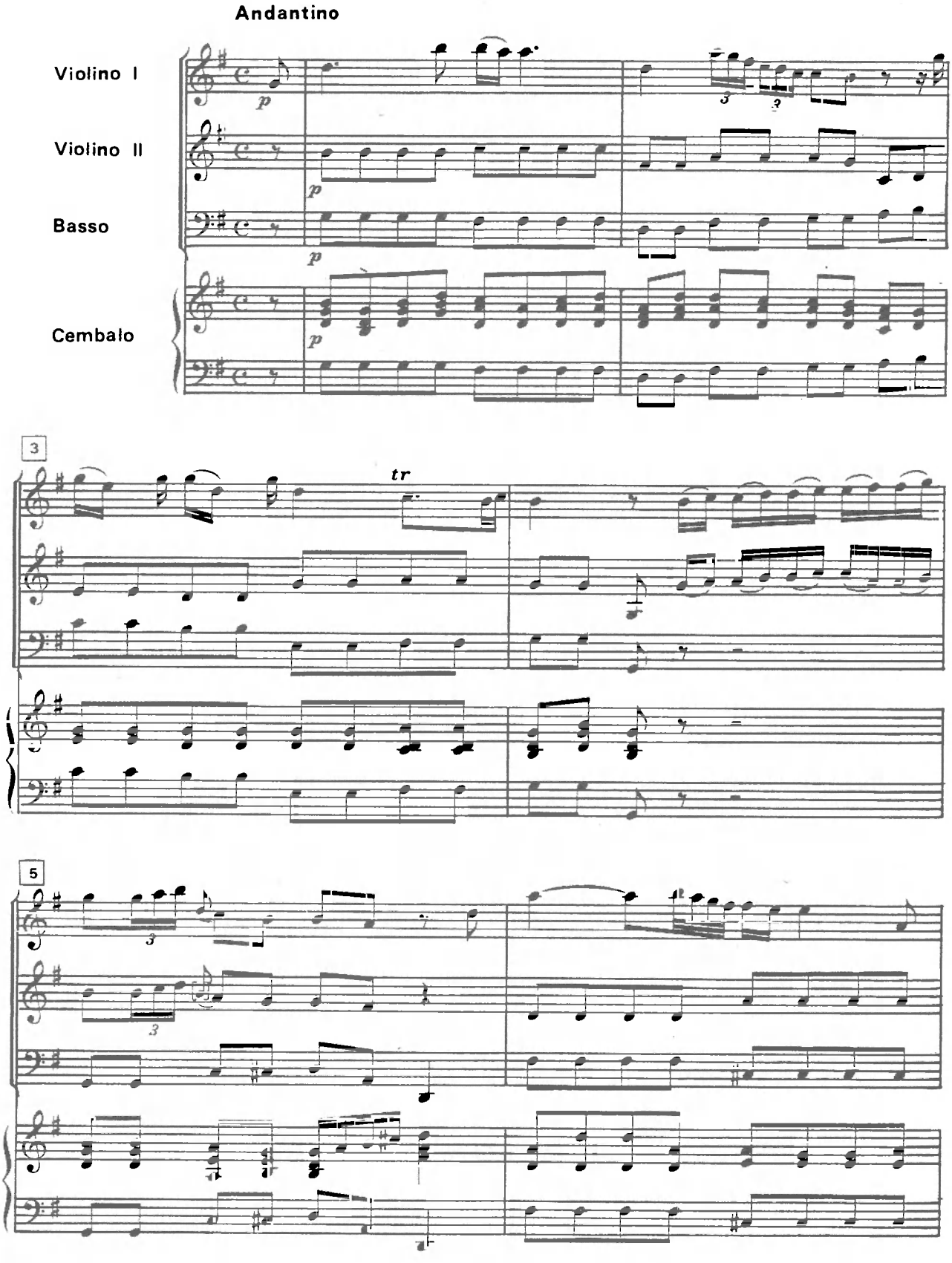


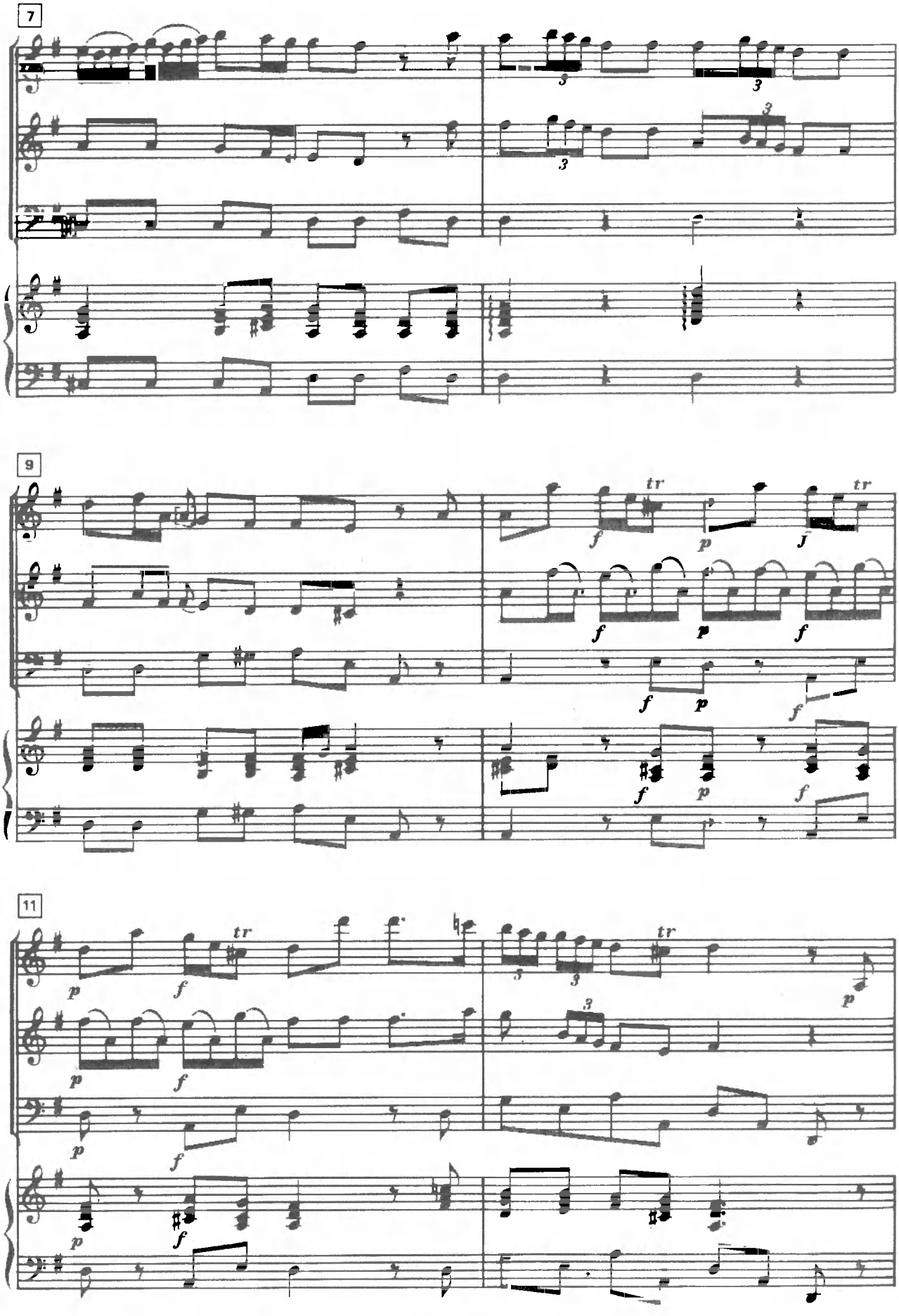
Naslovna stran Simfonije v G duru — Title page of the Symphony in G Major. Archiv der Gesellschaft der Musikfreunde in Wien, Ms. XIII 1325/gg.



Simfonija v A duru, prva stran parta prve violine — Symphony in A Major, first page of the first violin part. Archiv der Gesellschaft der Musikfreunde in Wien, Ms. XIII 8550/gg.

I

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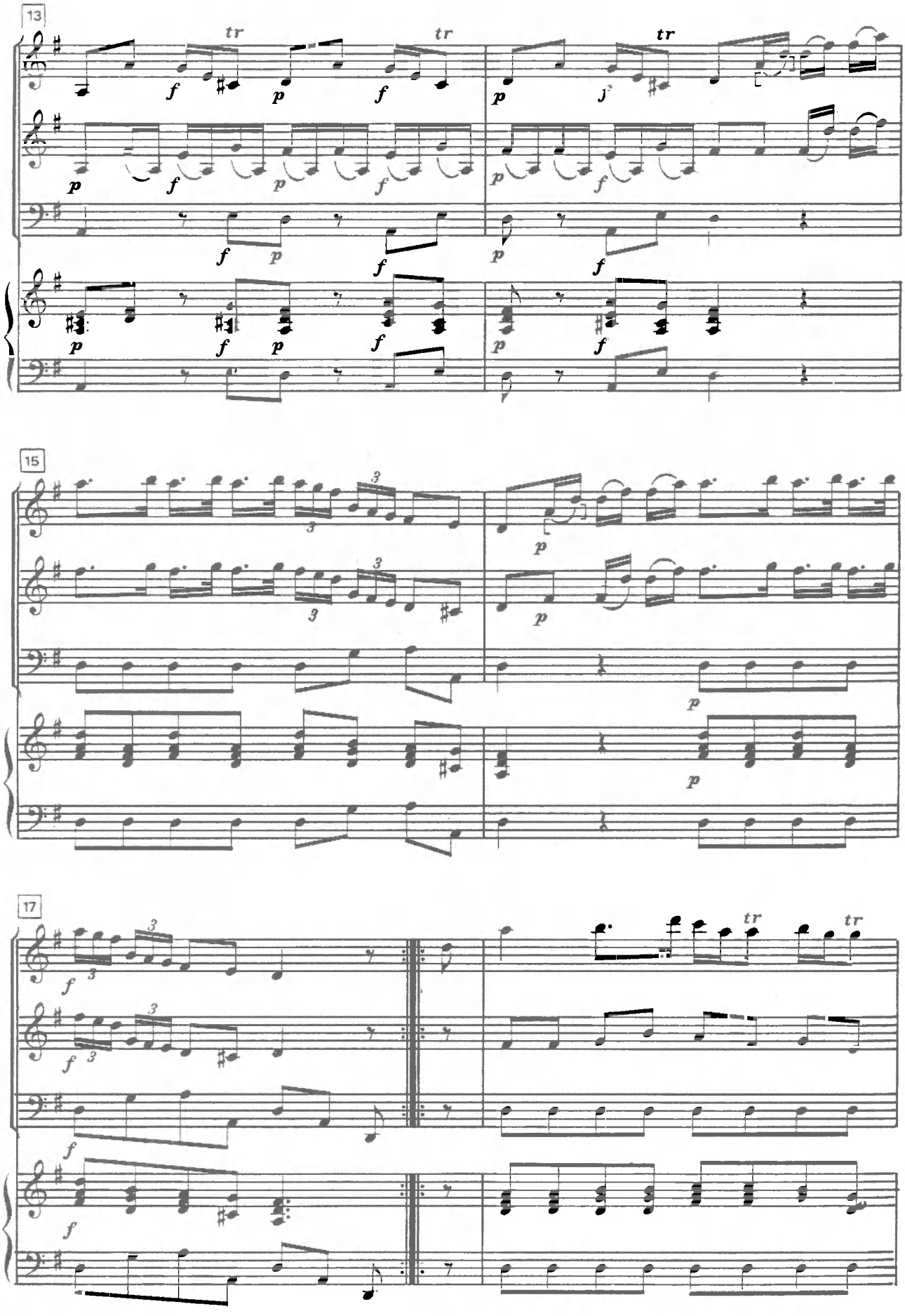
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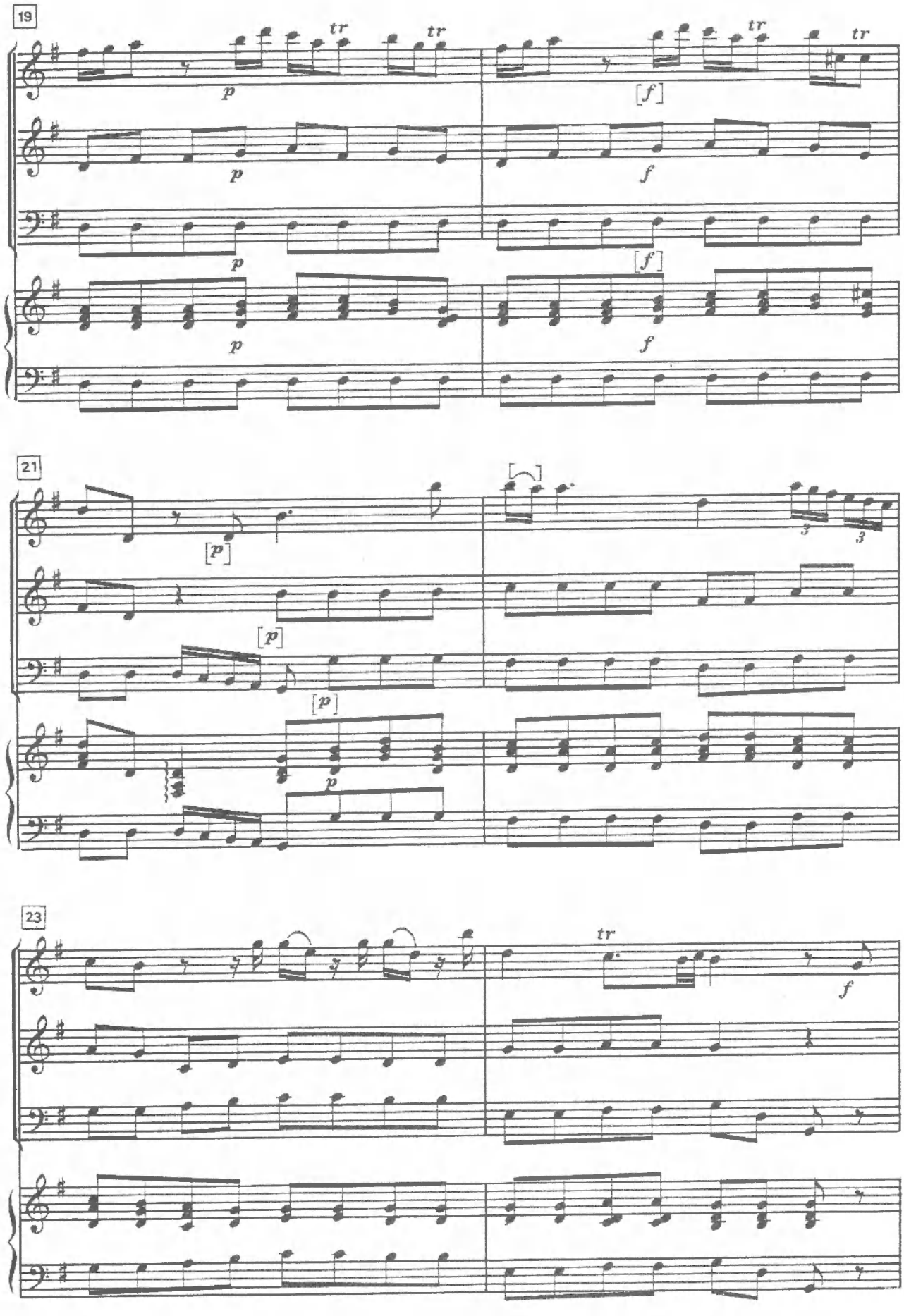
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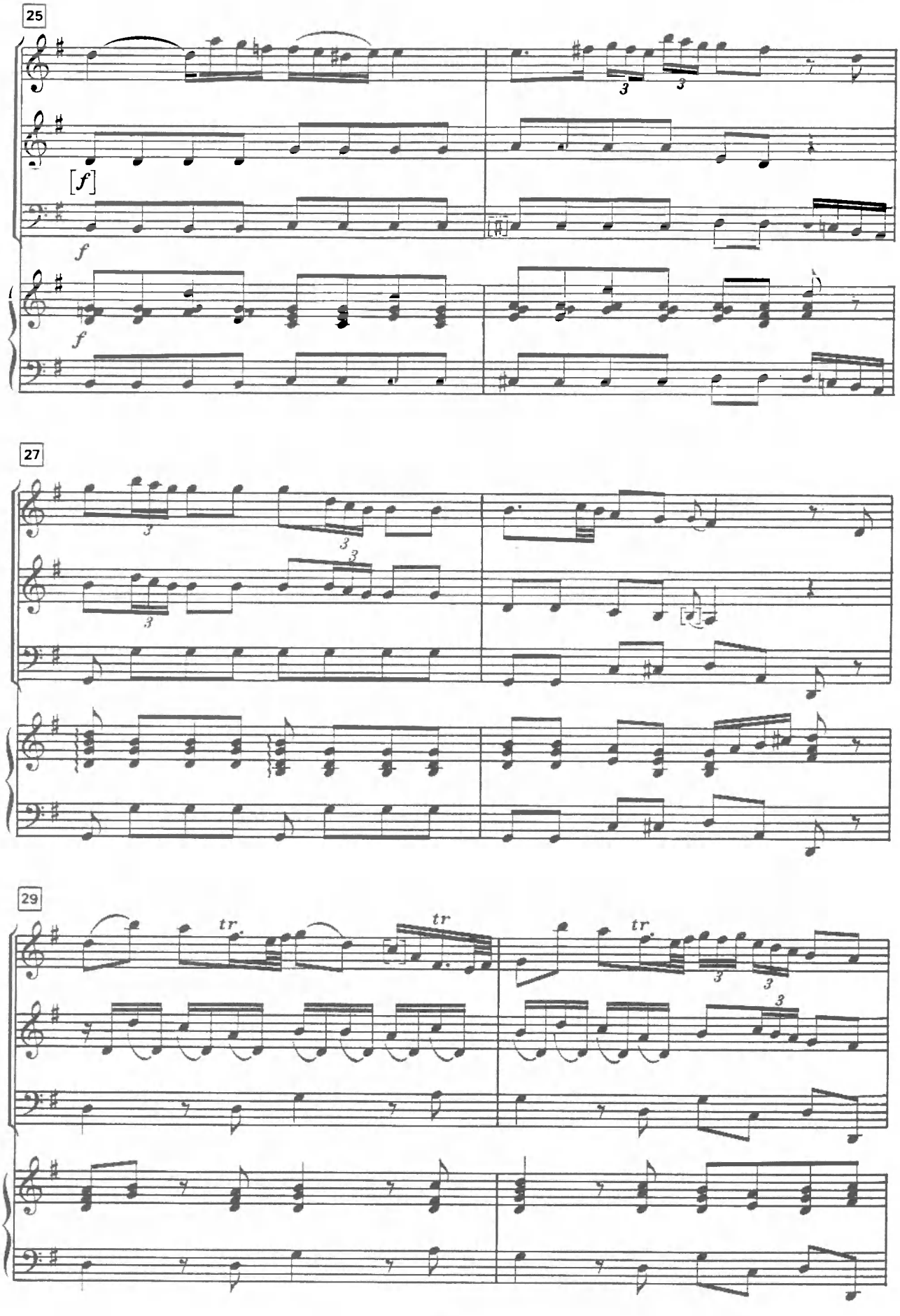
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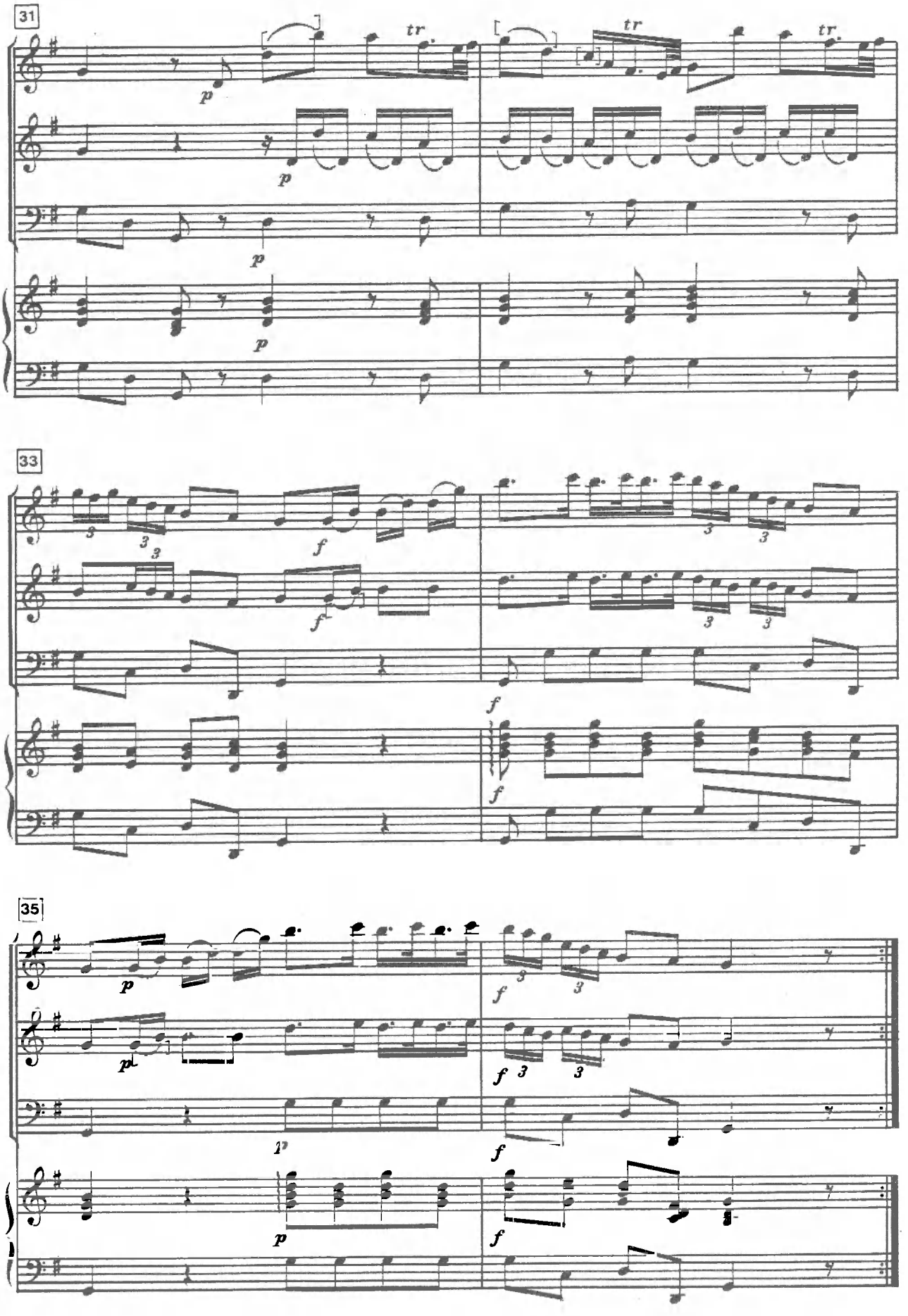
tr.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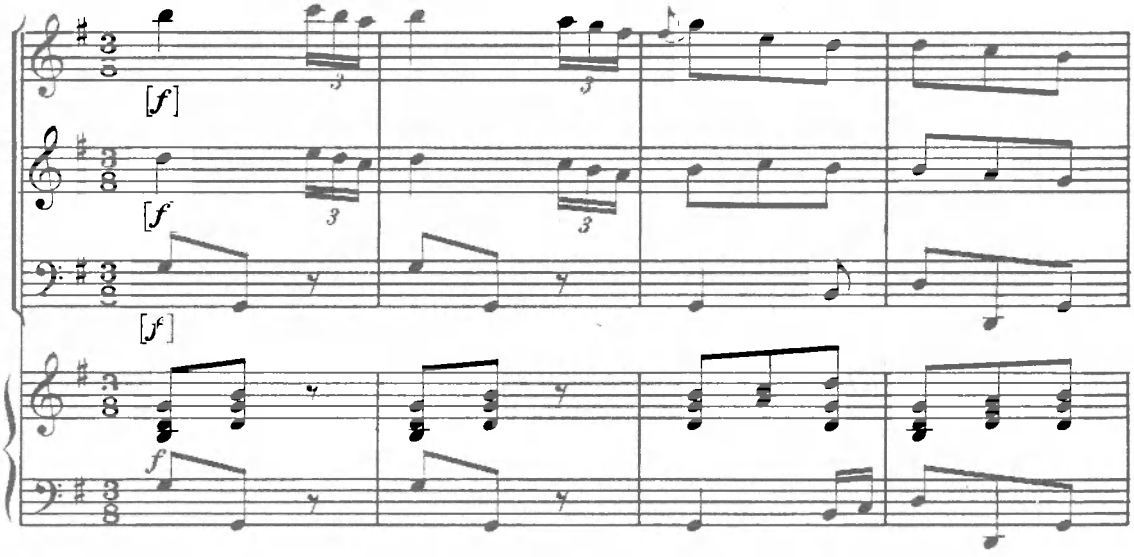
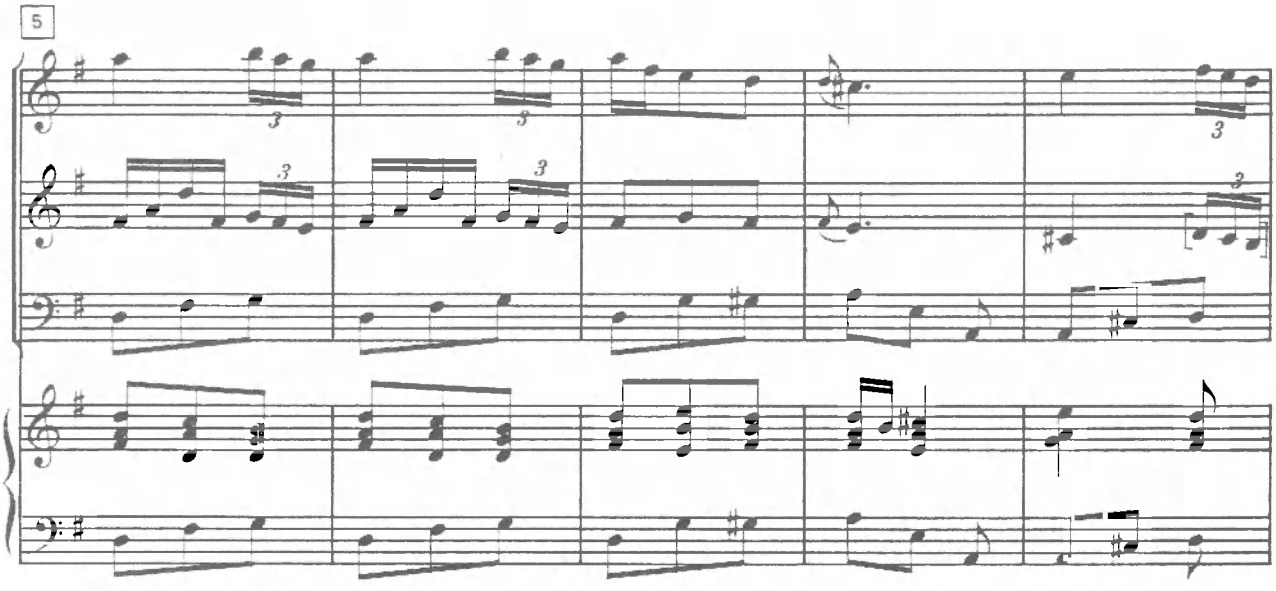
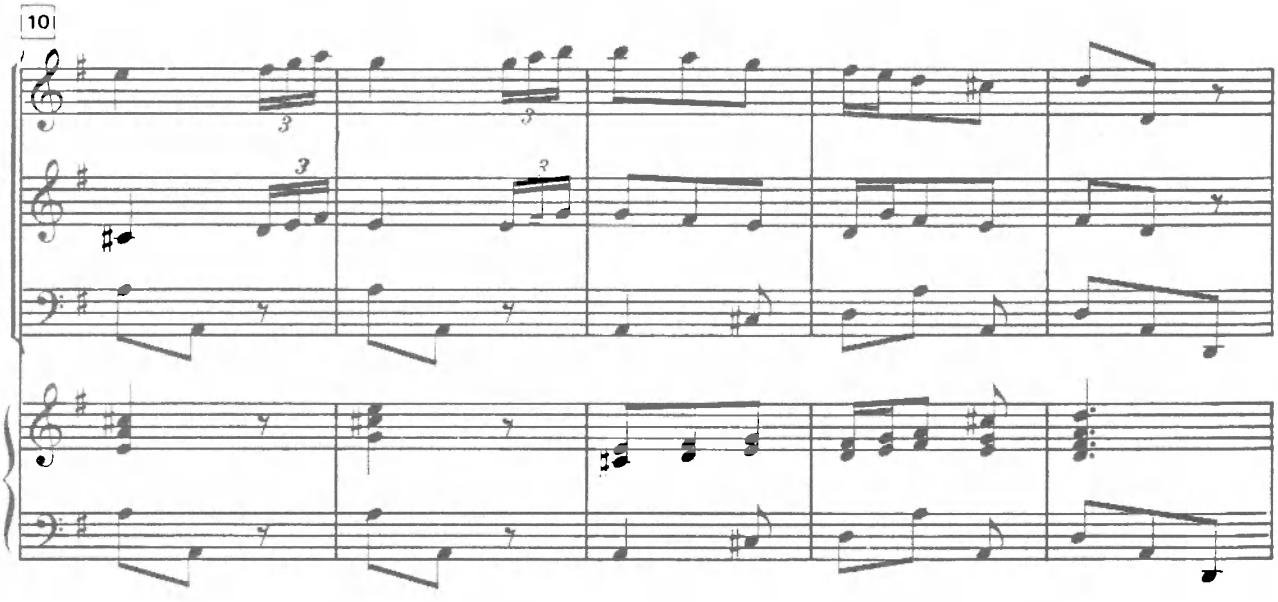
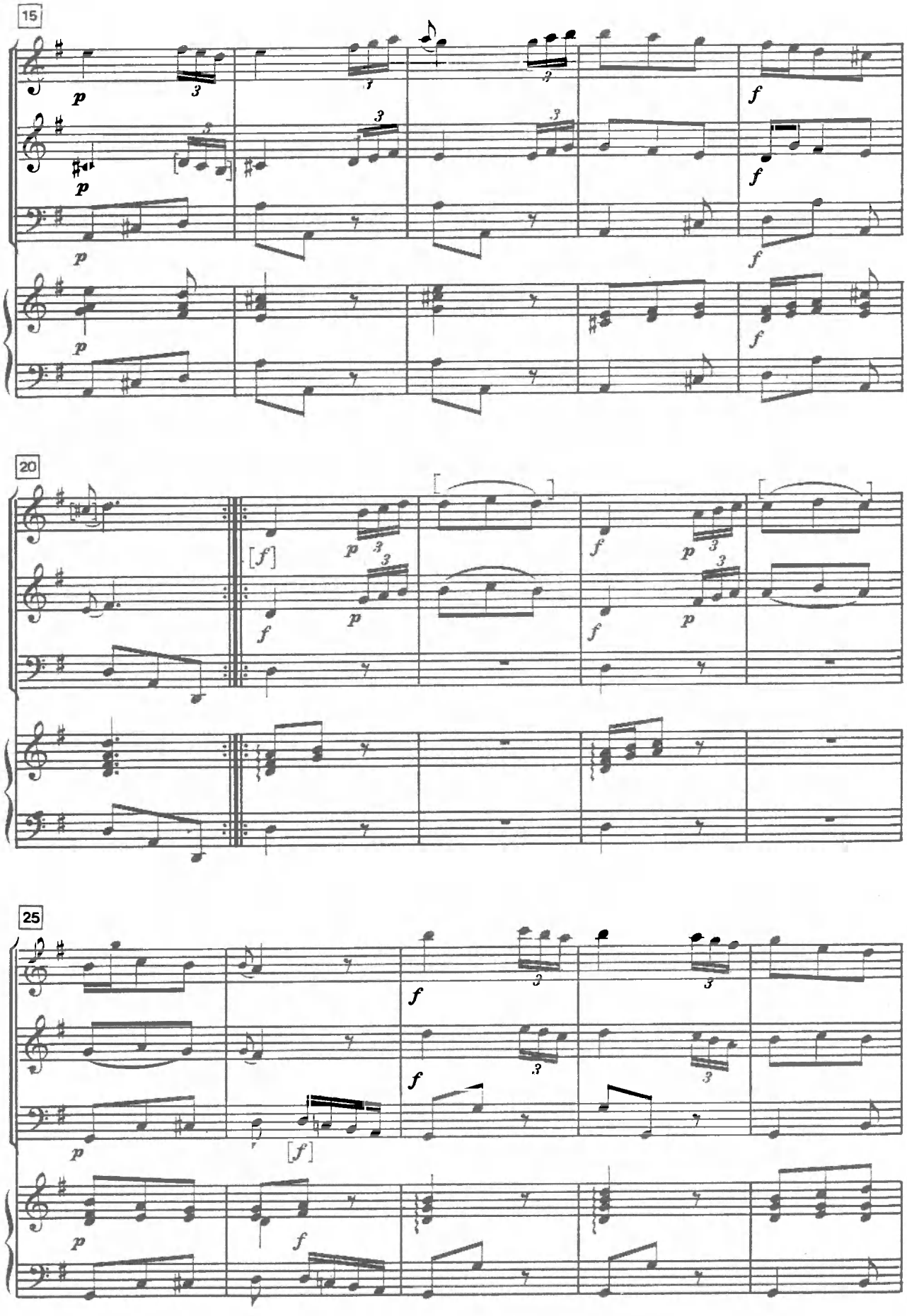
Menuet





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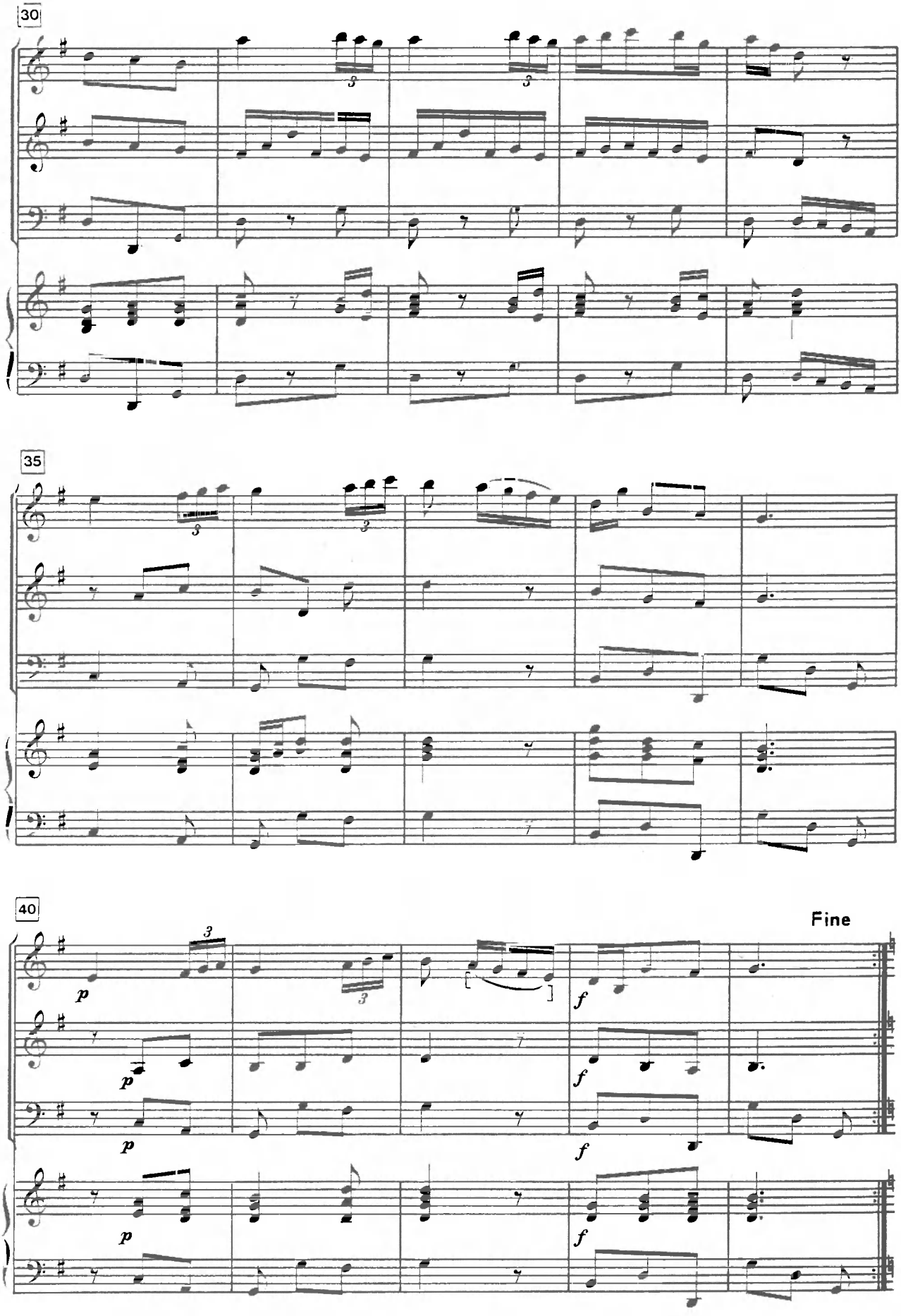
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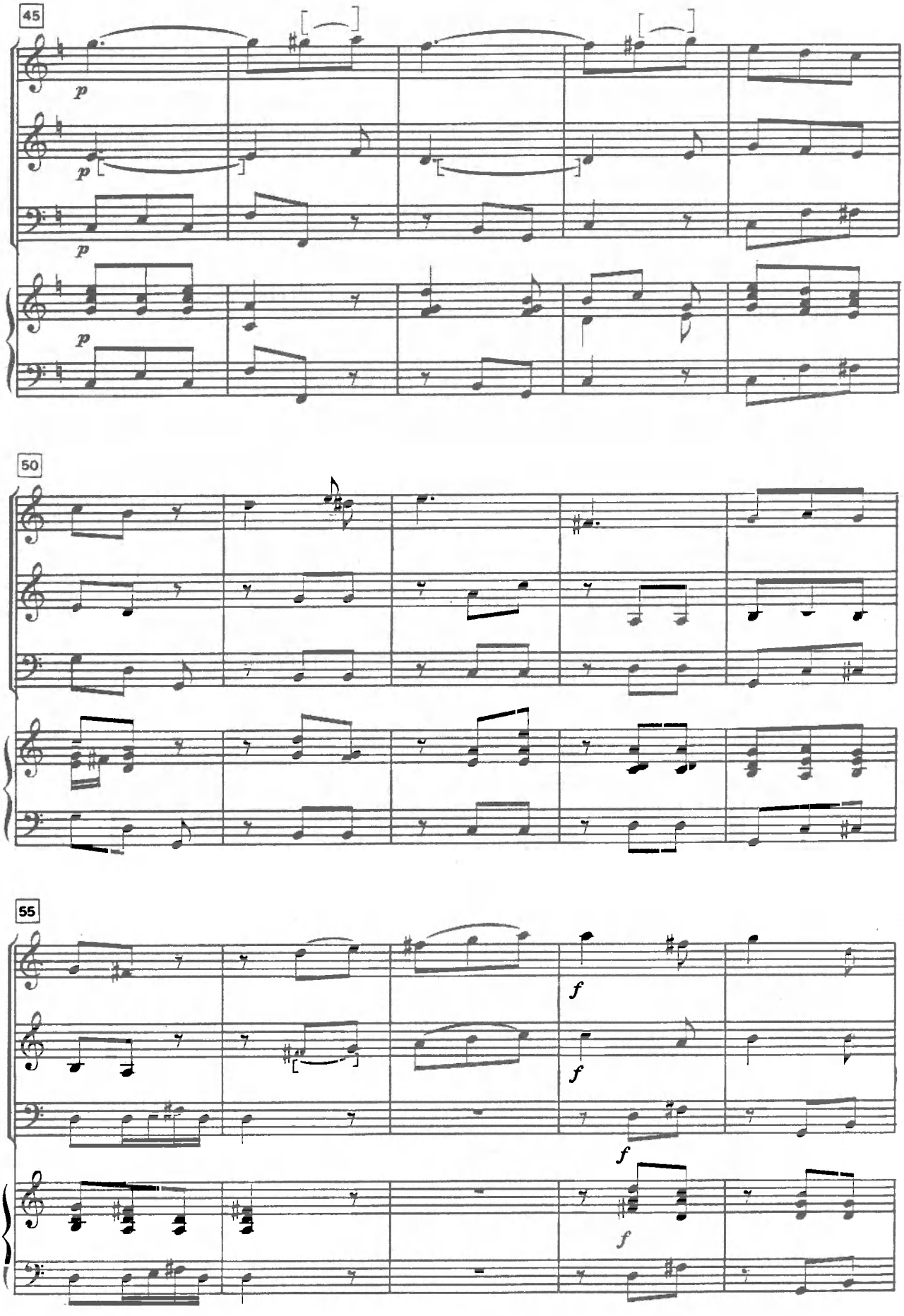
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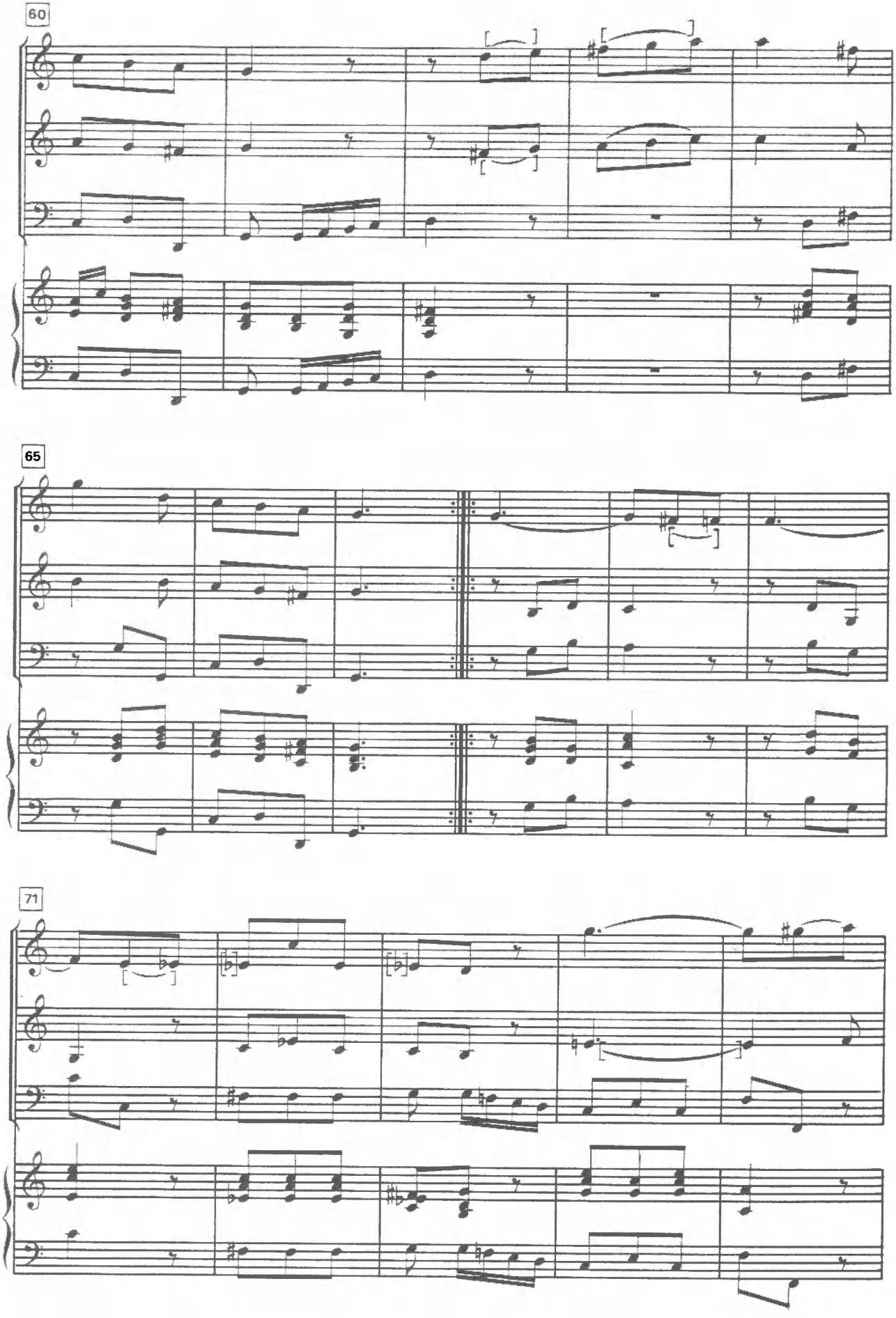
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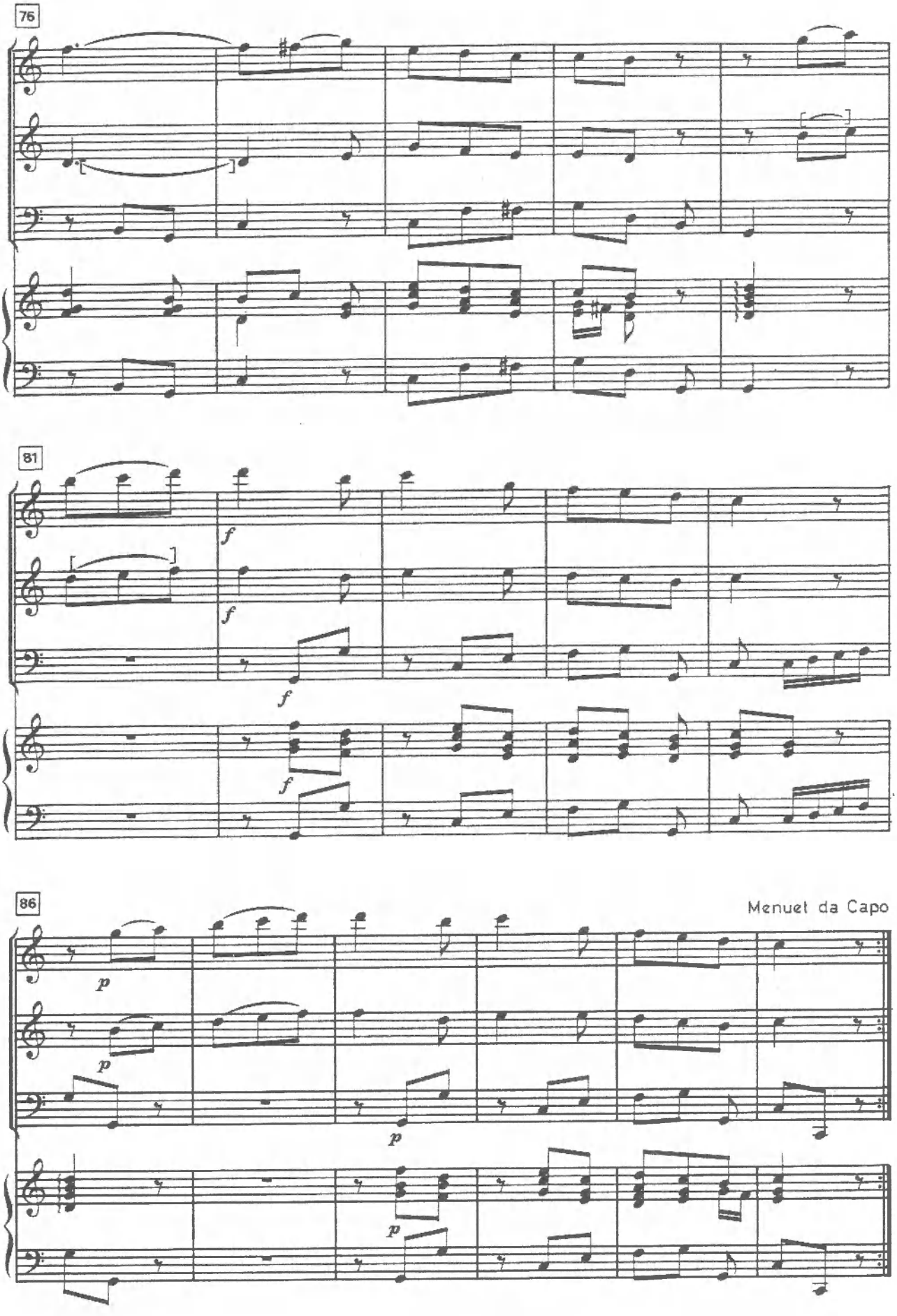
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Menuet da Capo
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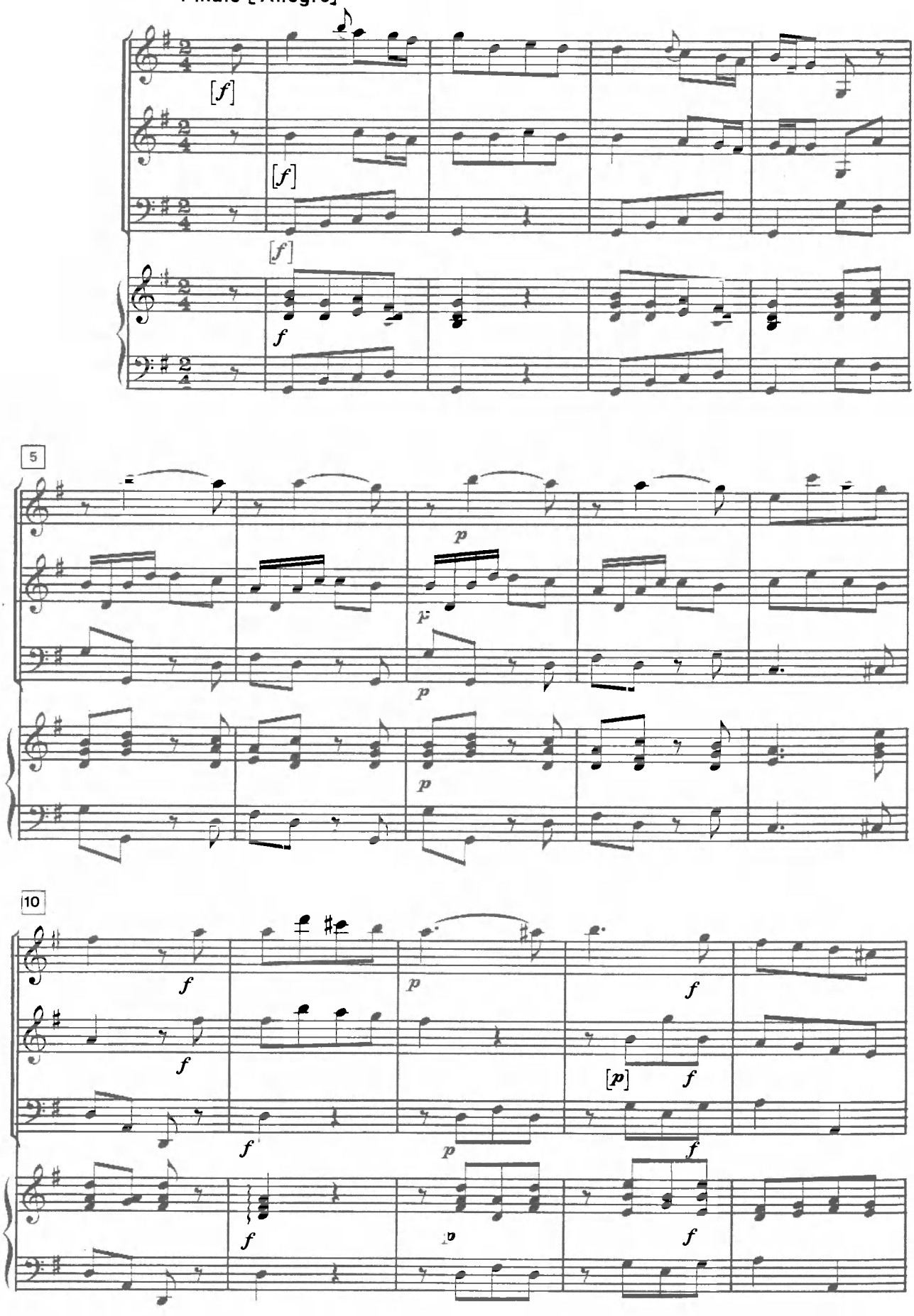
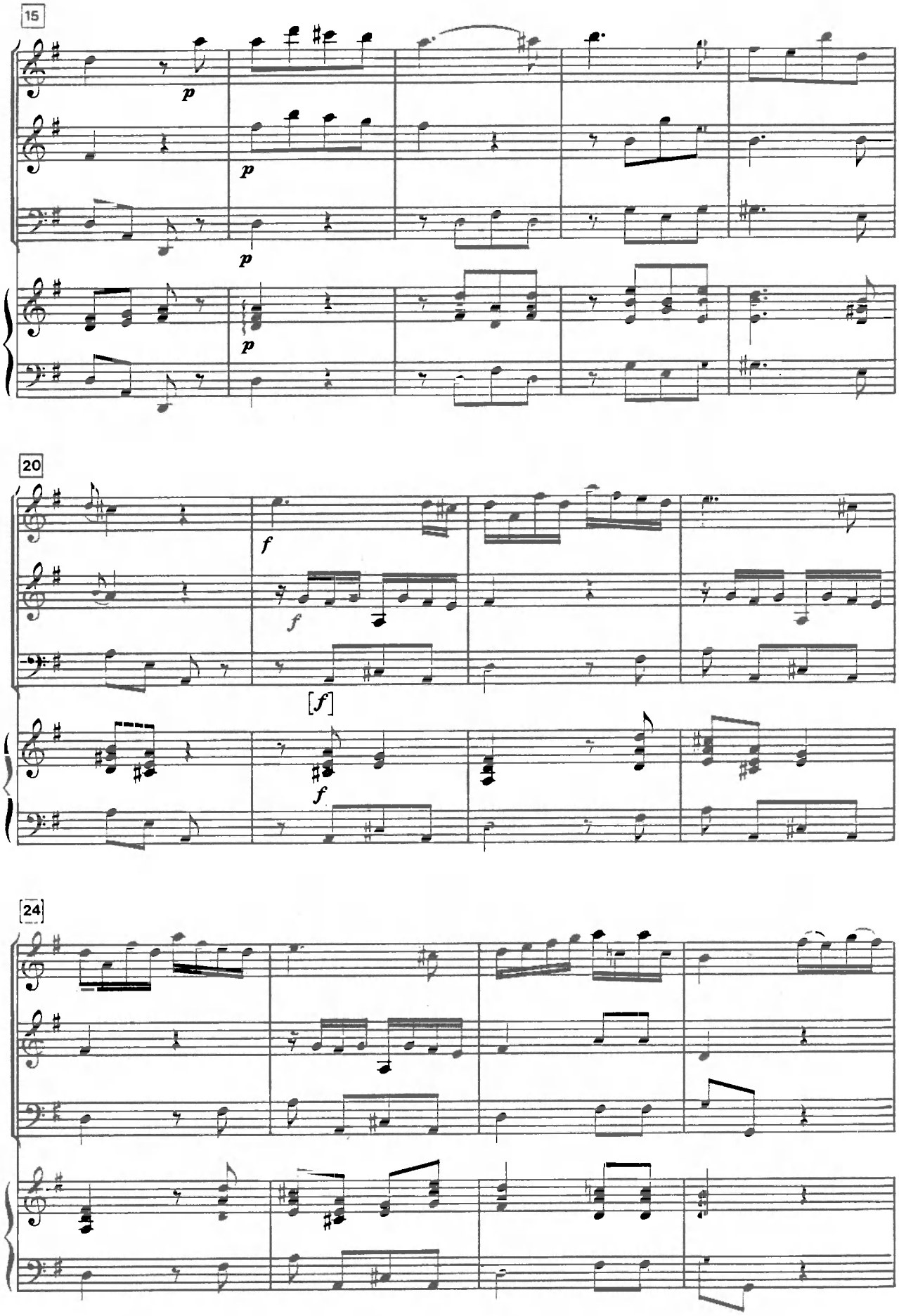
p
p

Finale [-Allegro]

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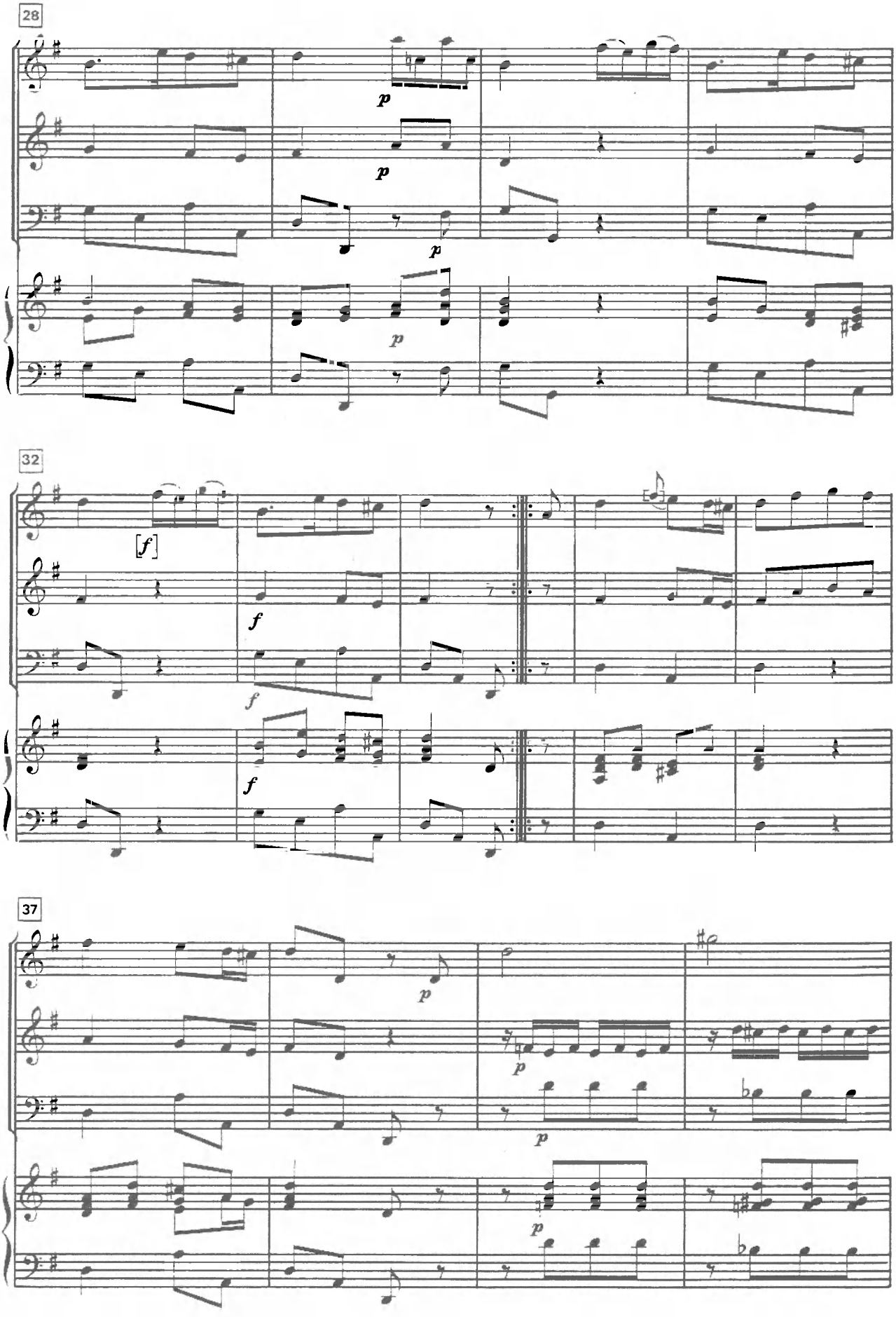
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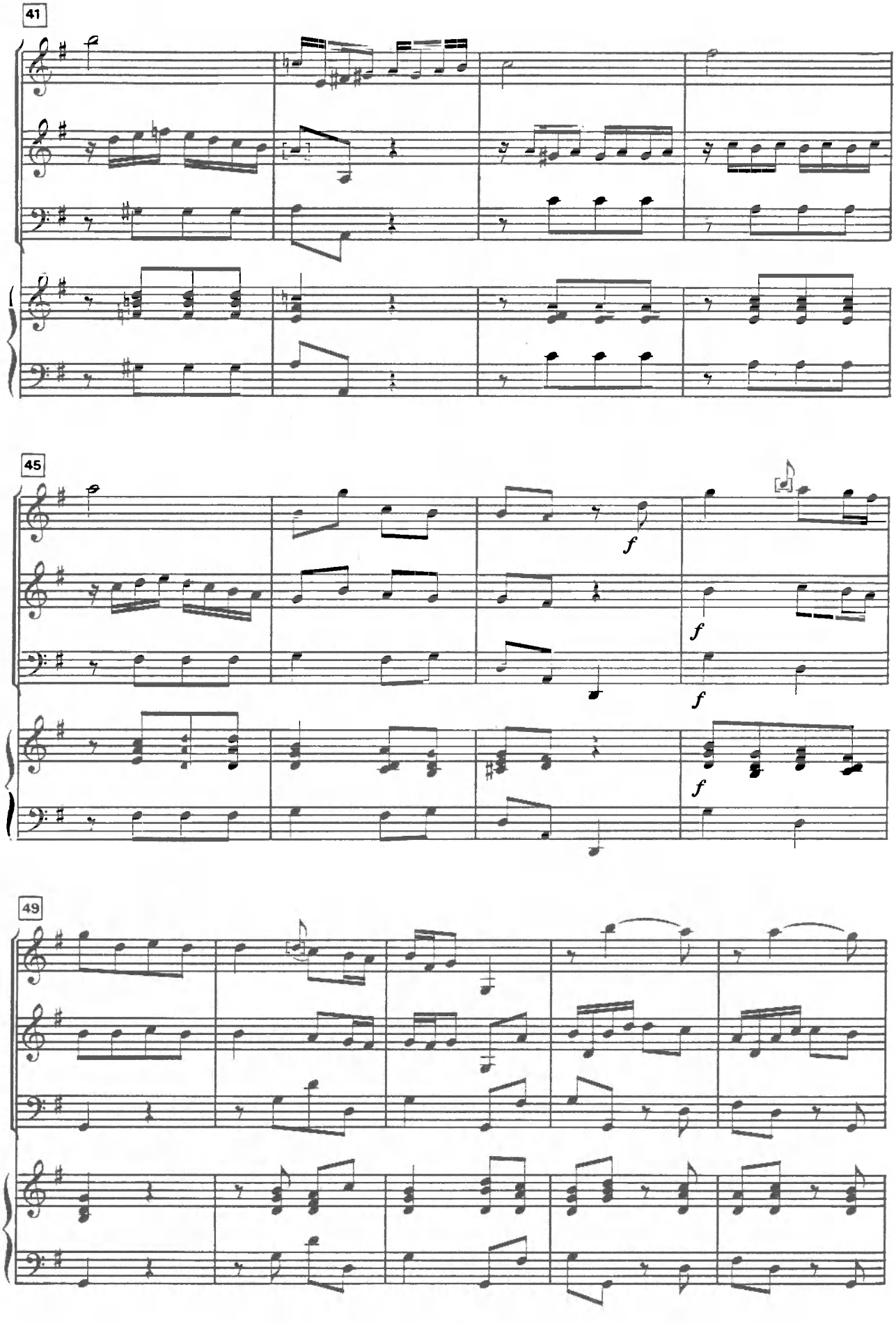
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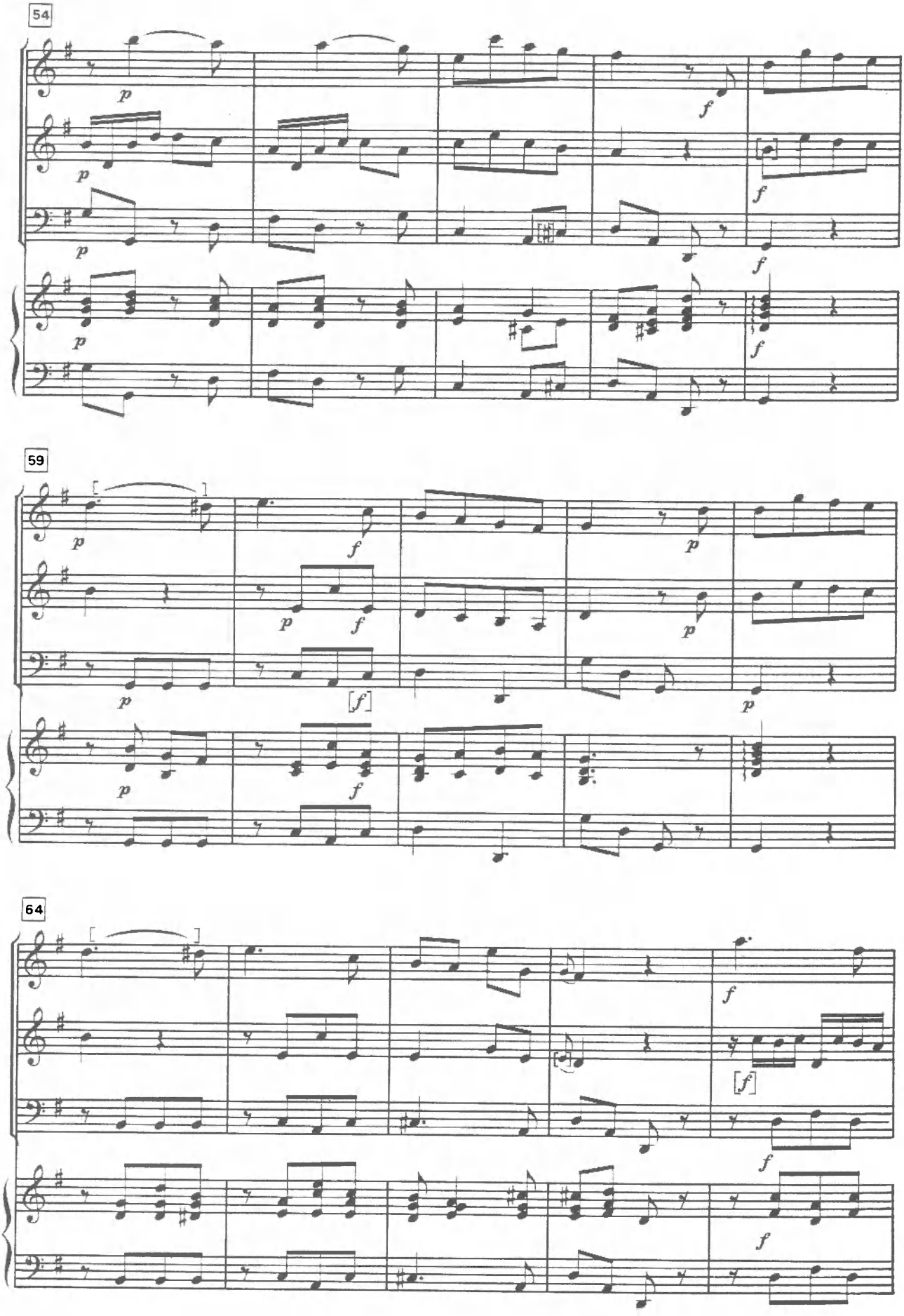
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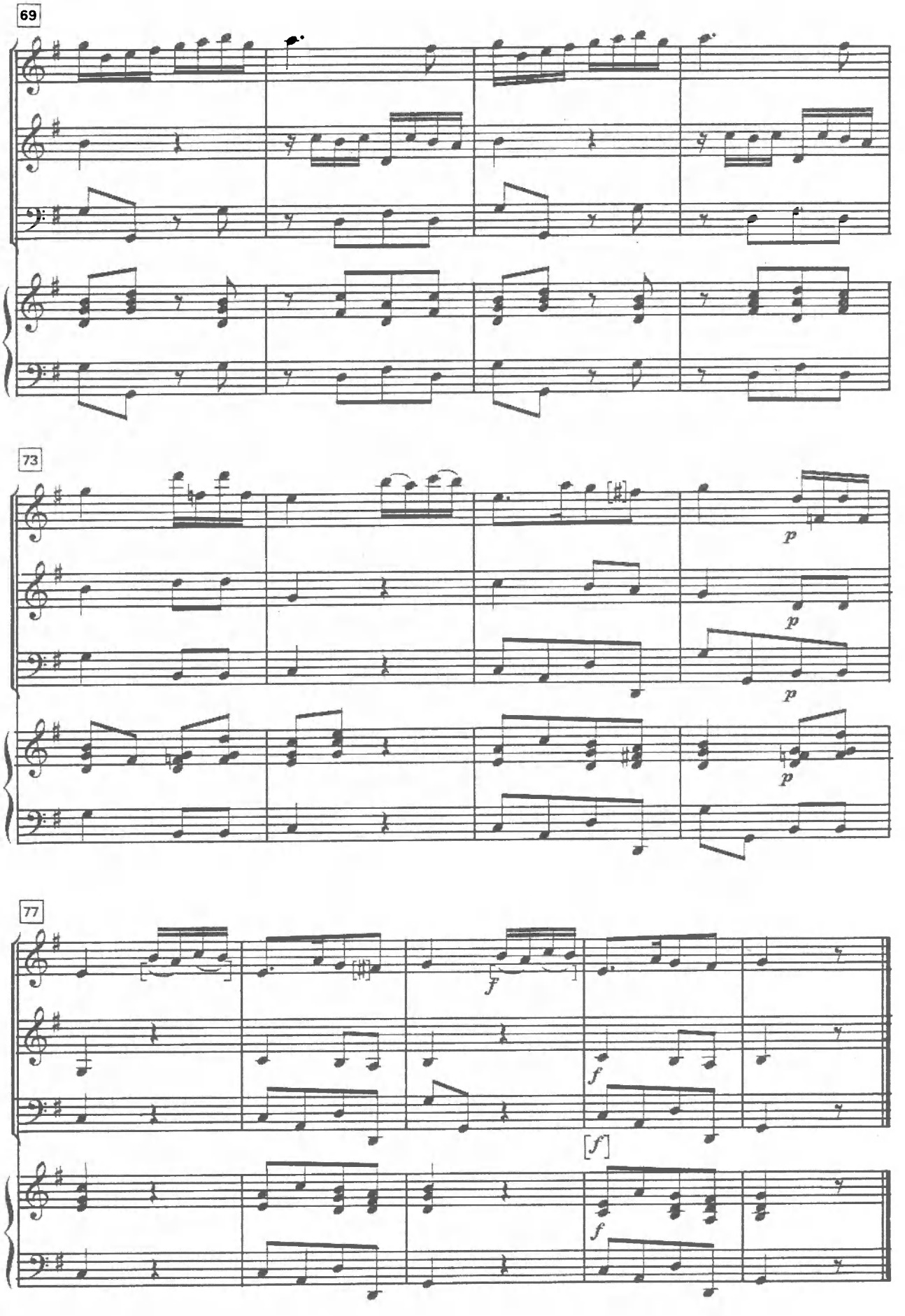
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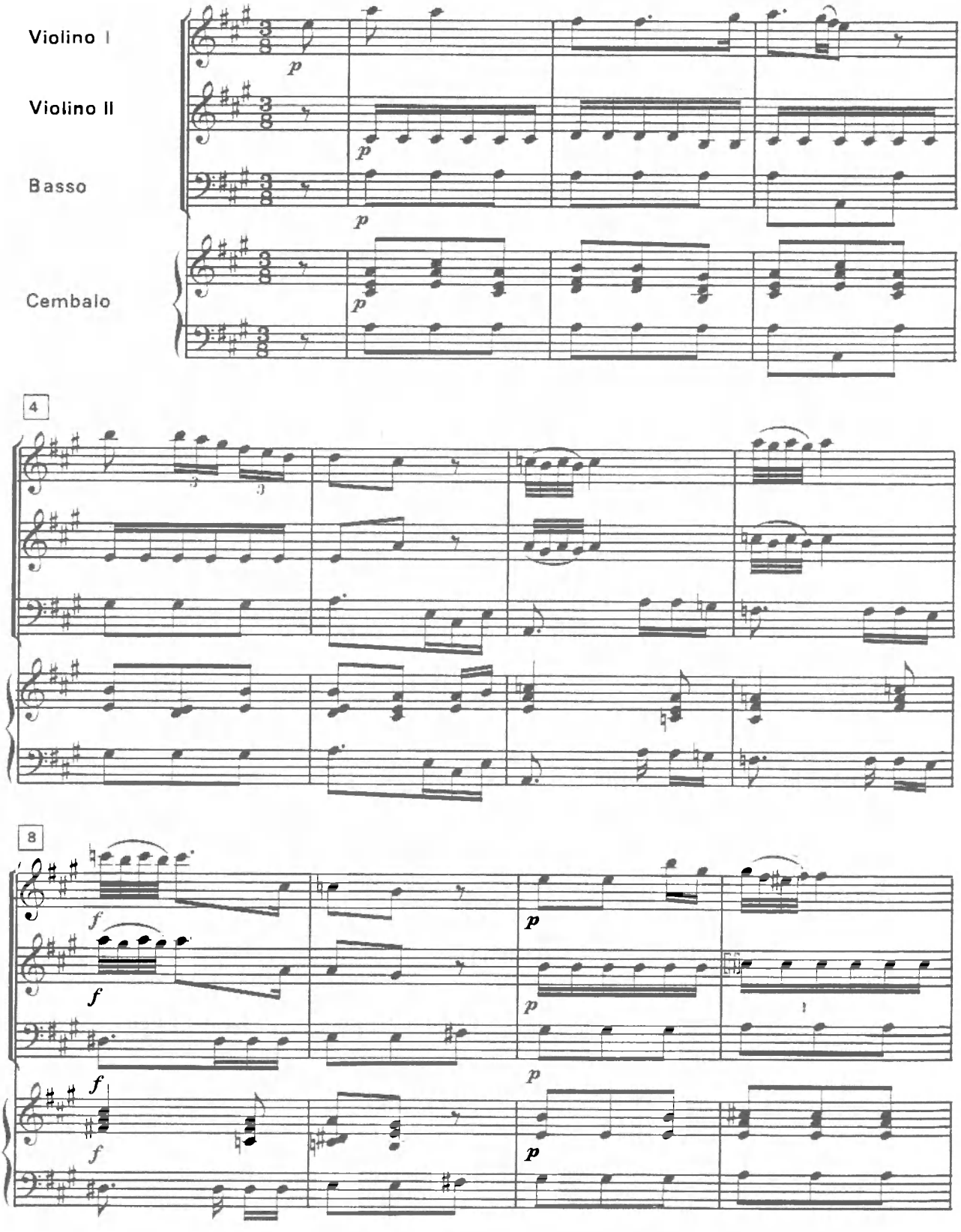
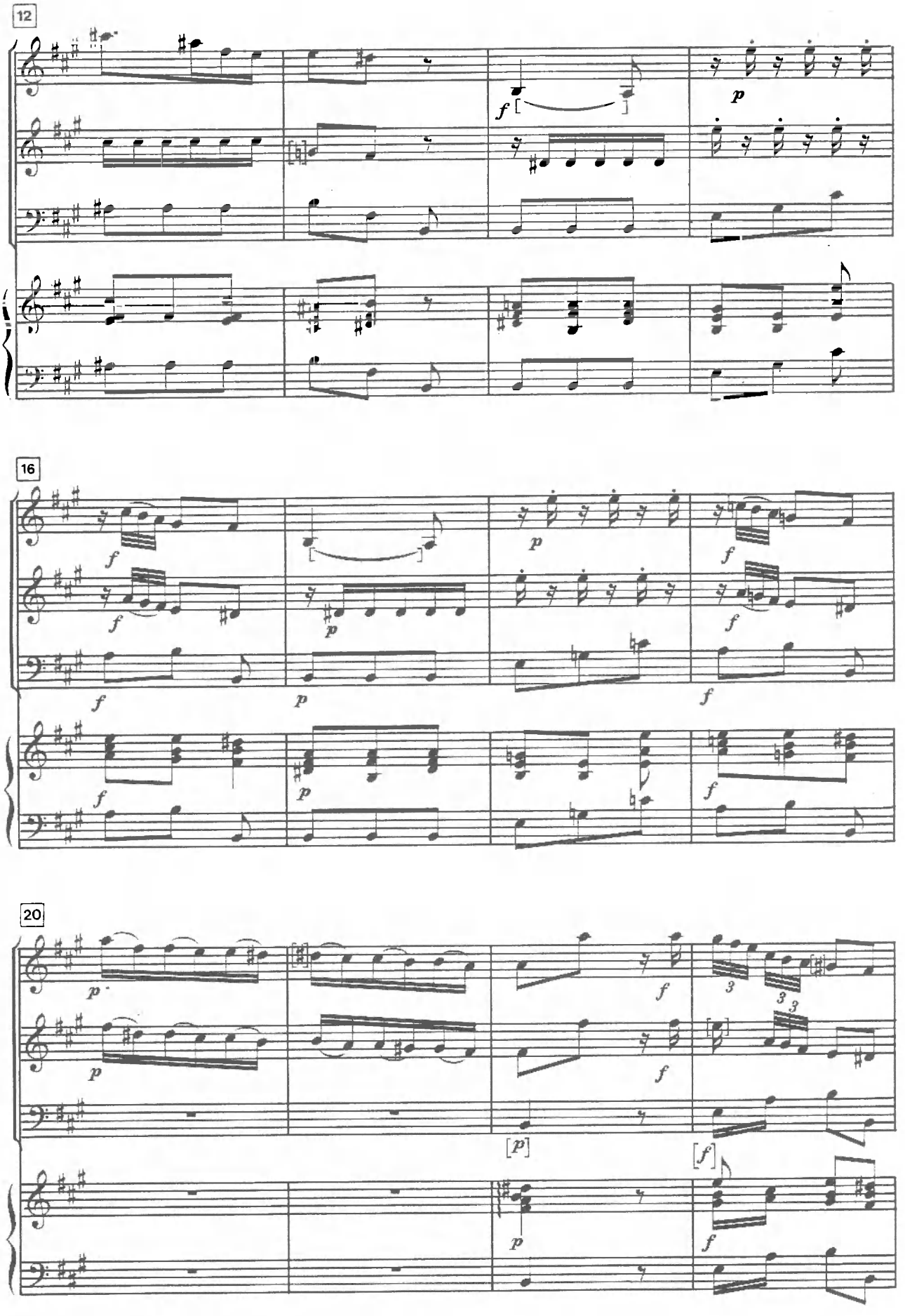
II

Andantino

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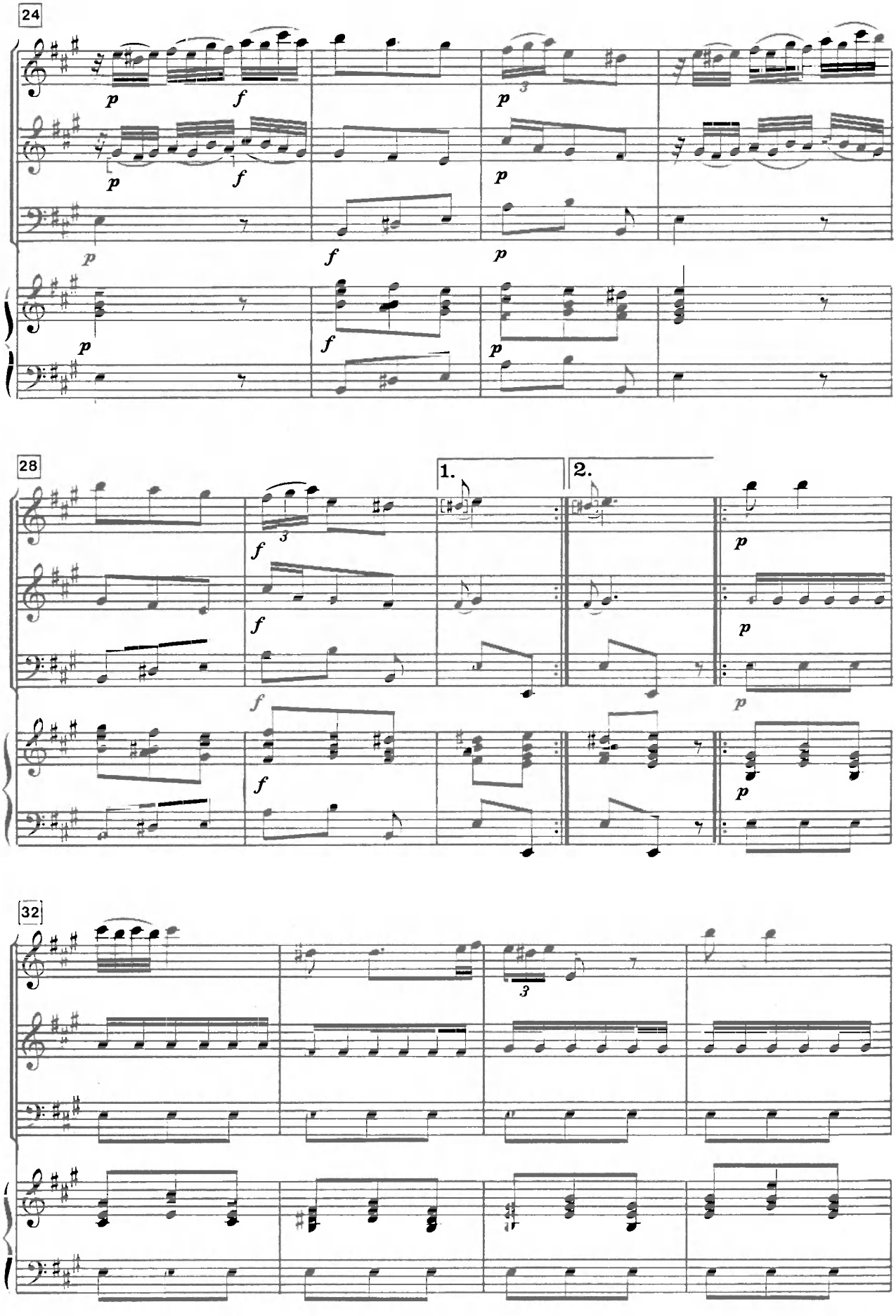
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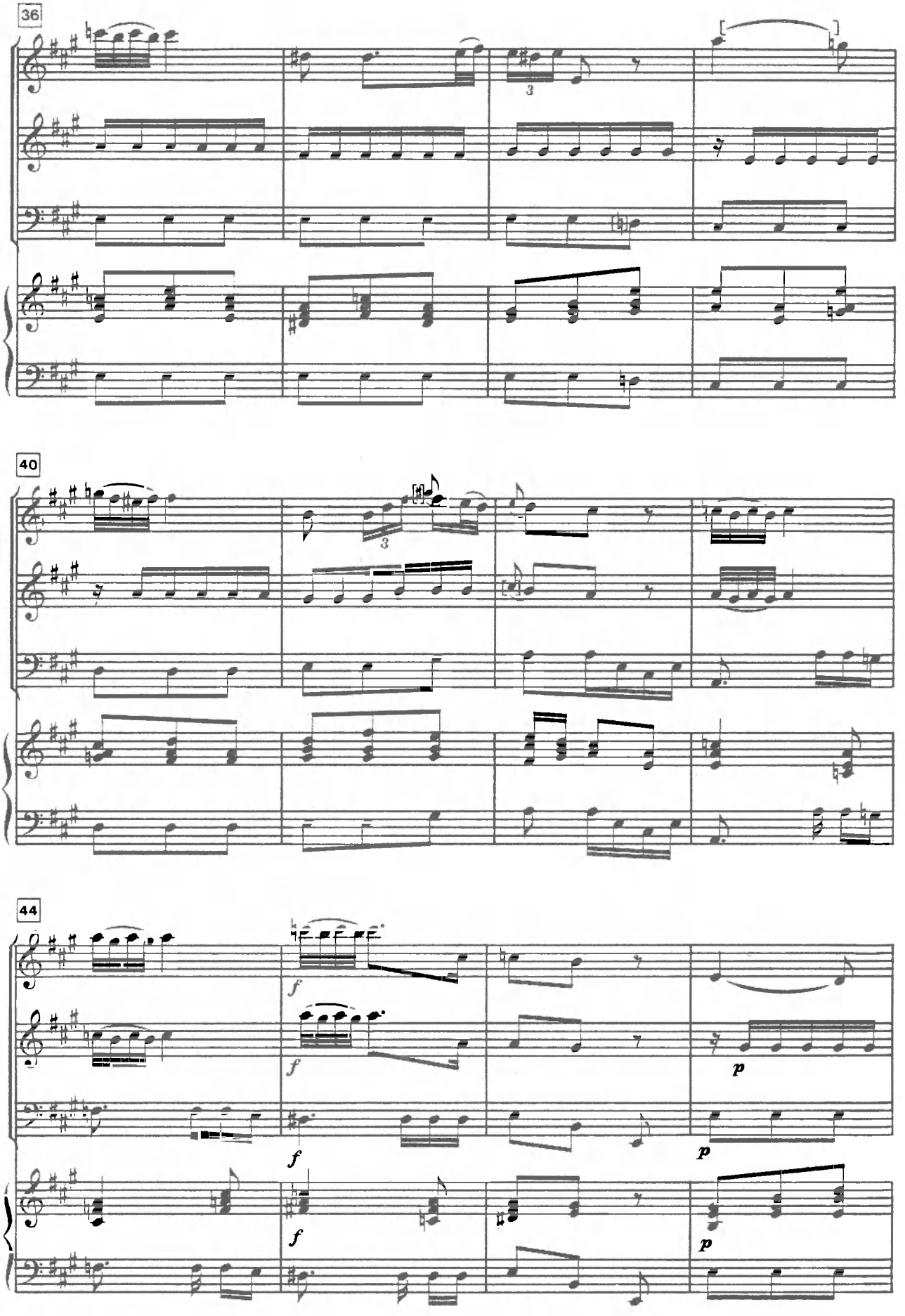
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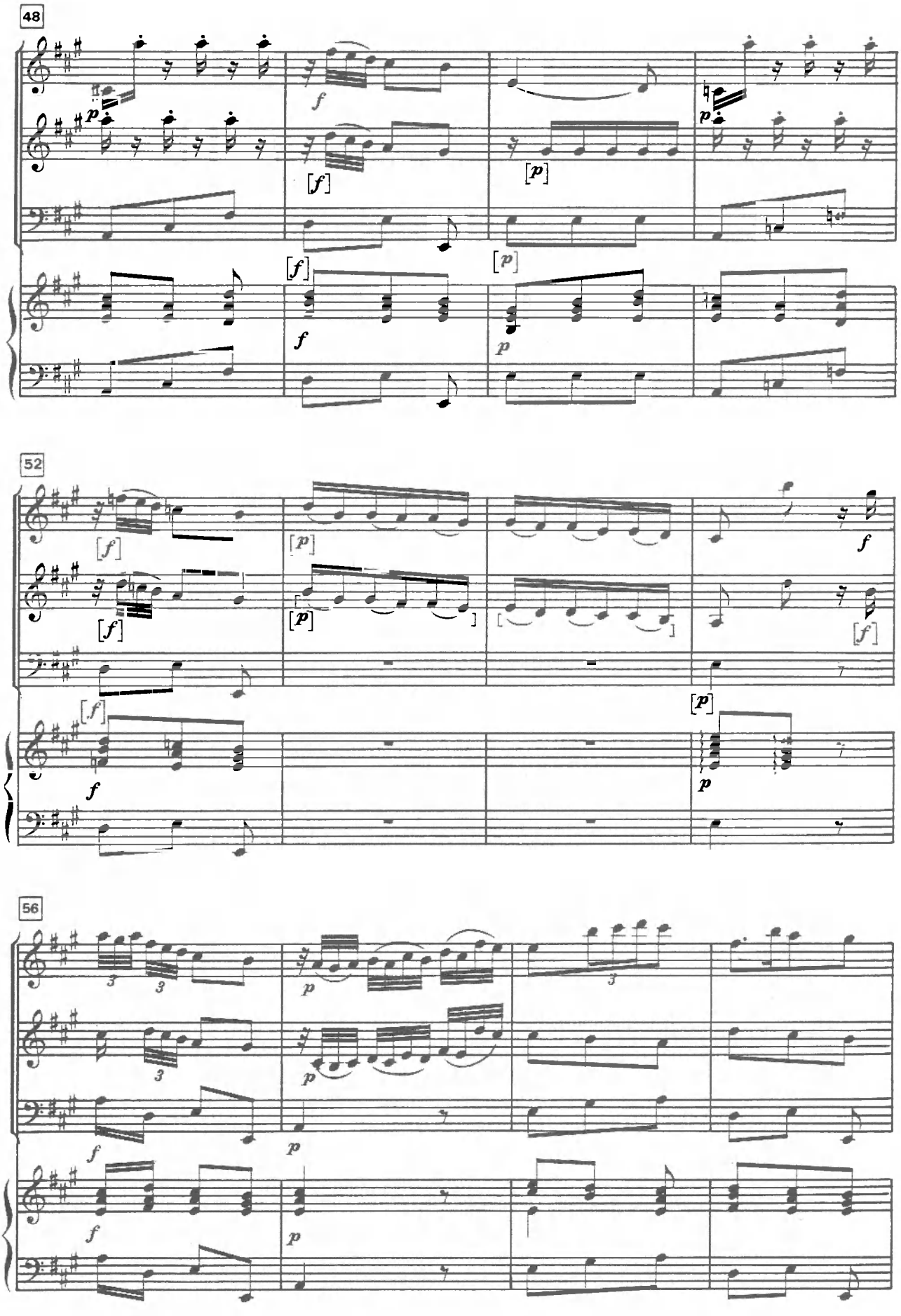
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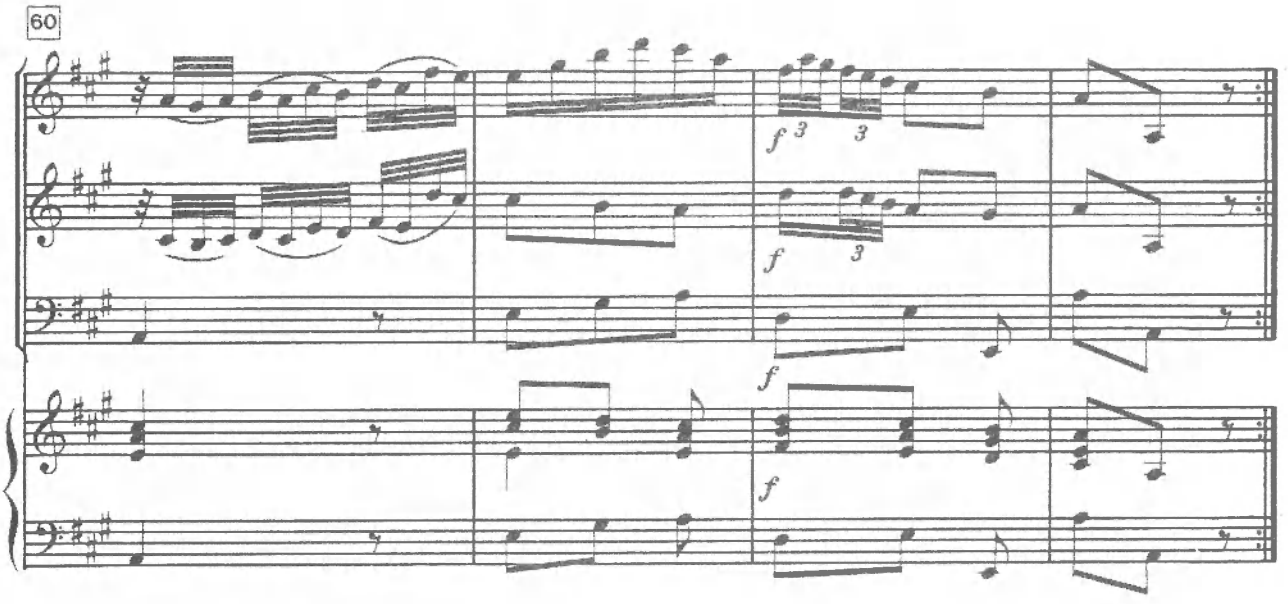
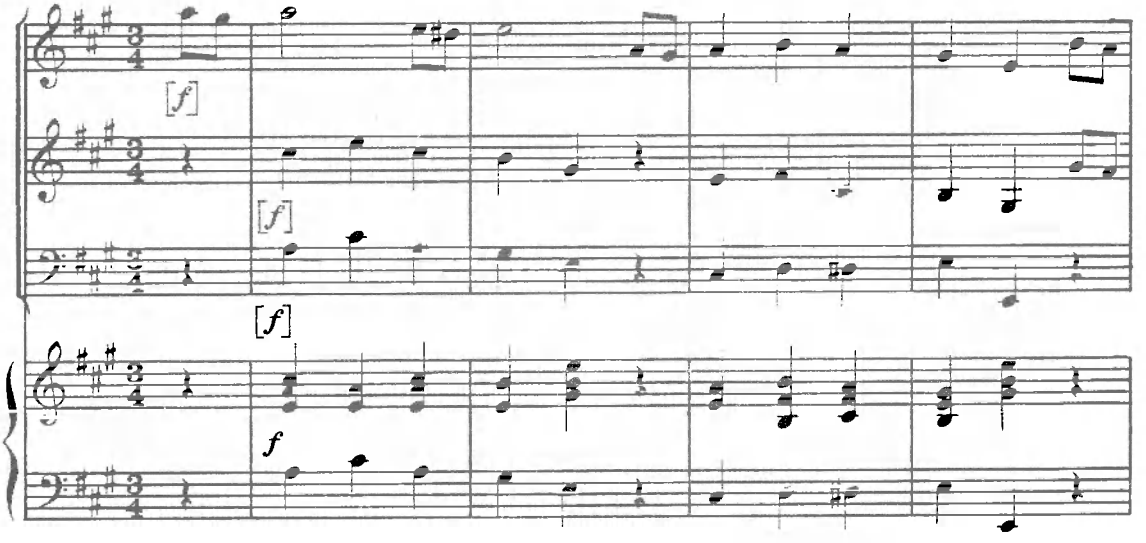
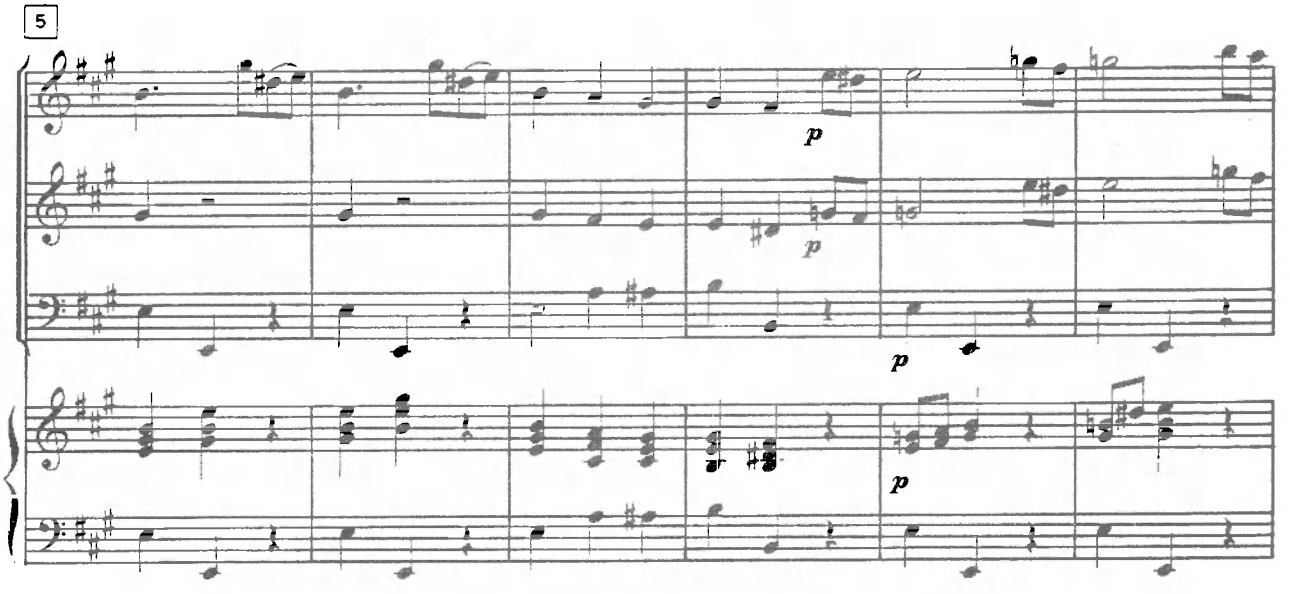
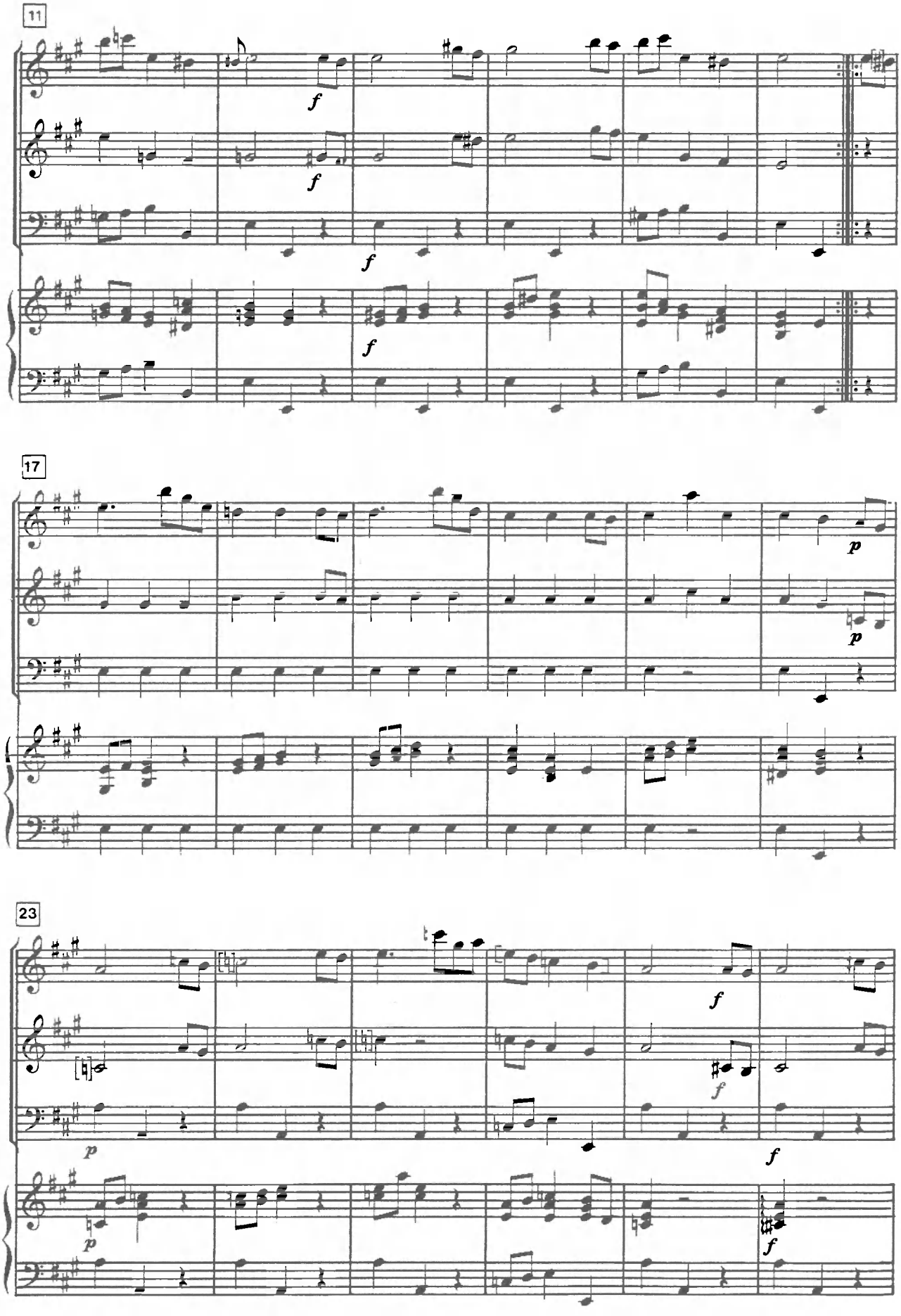


Menuet



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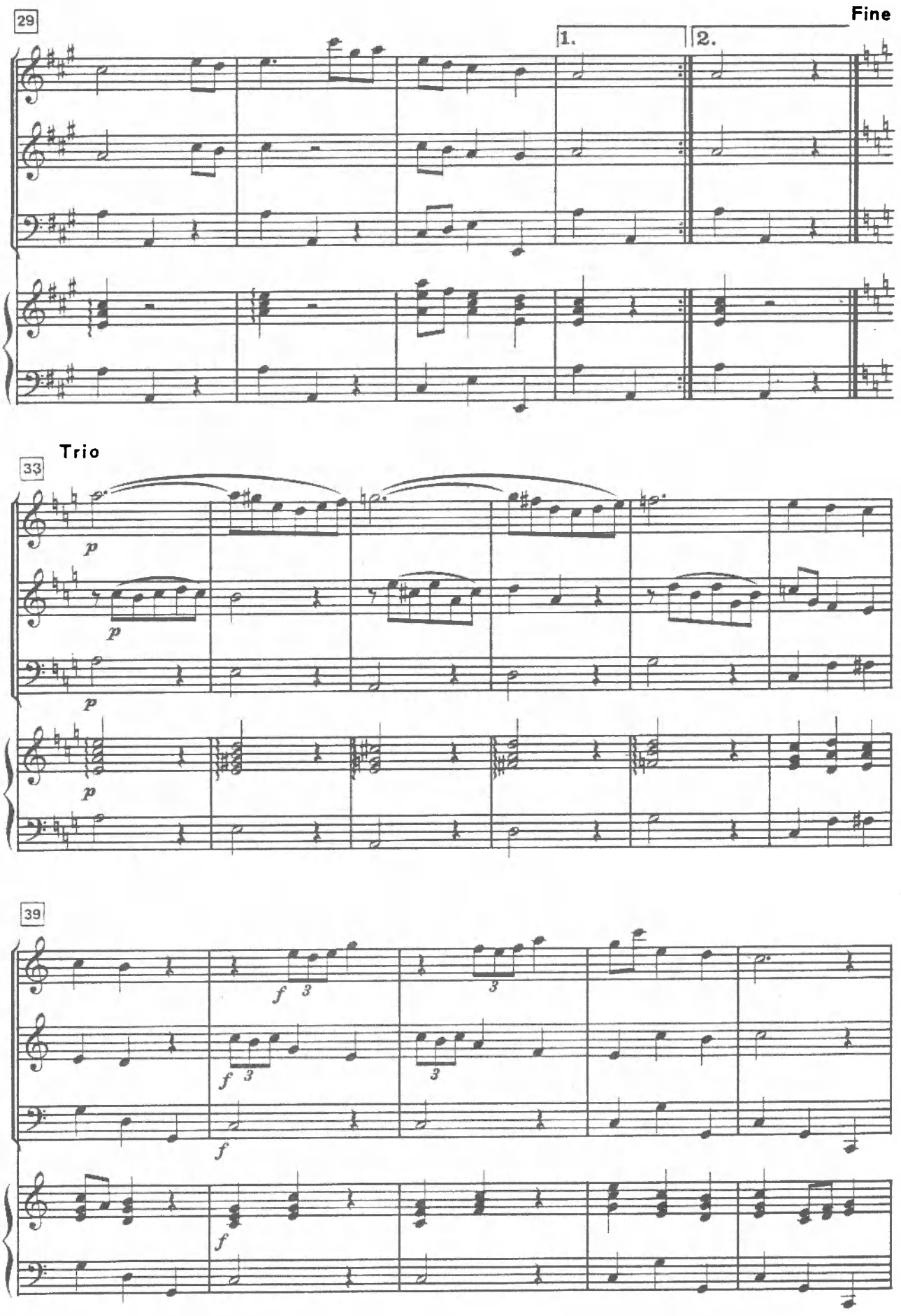
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2.
Trio
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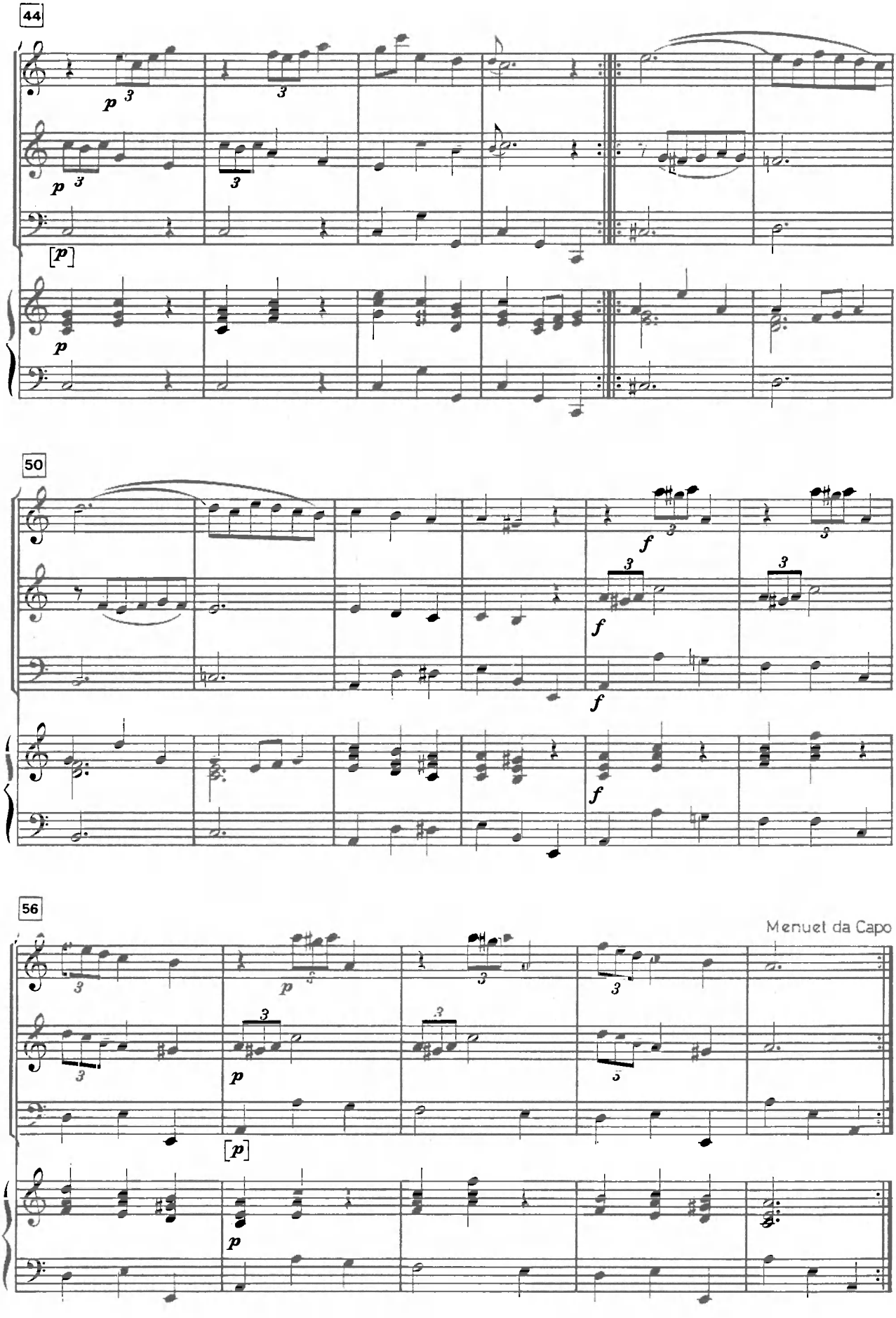
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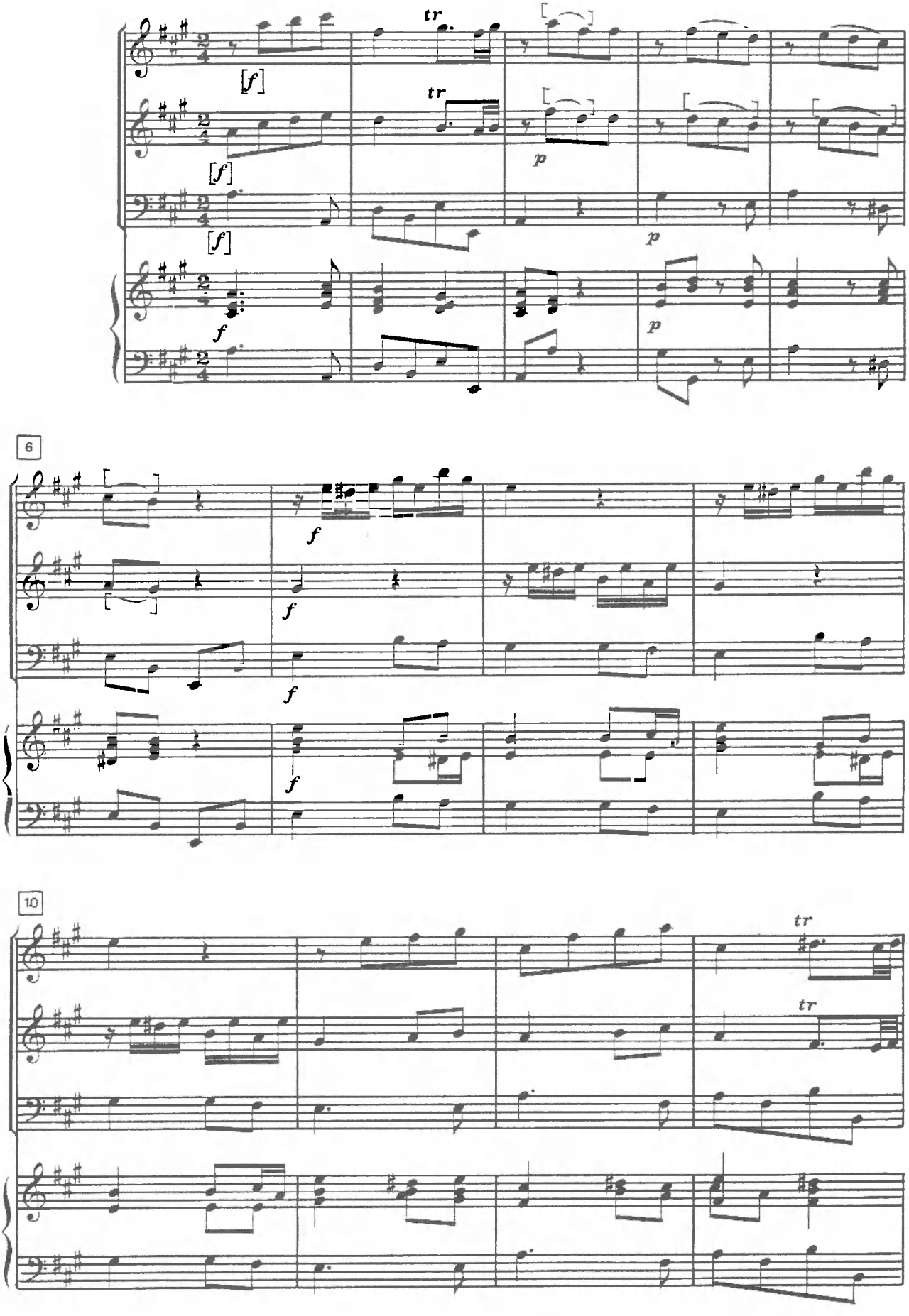
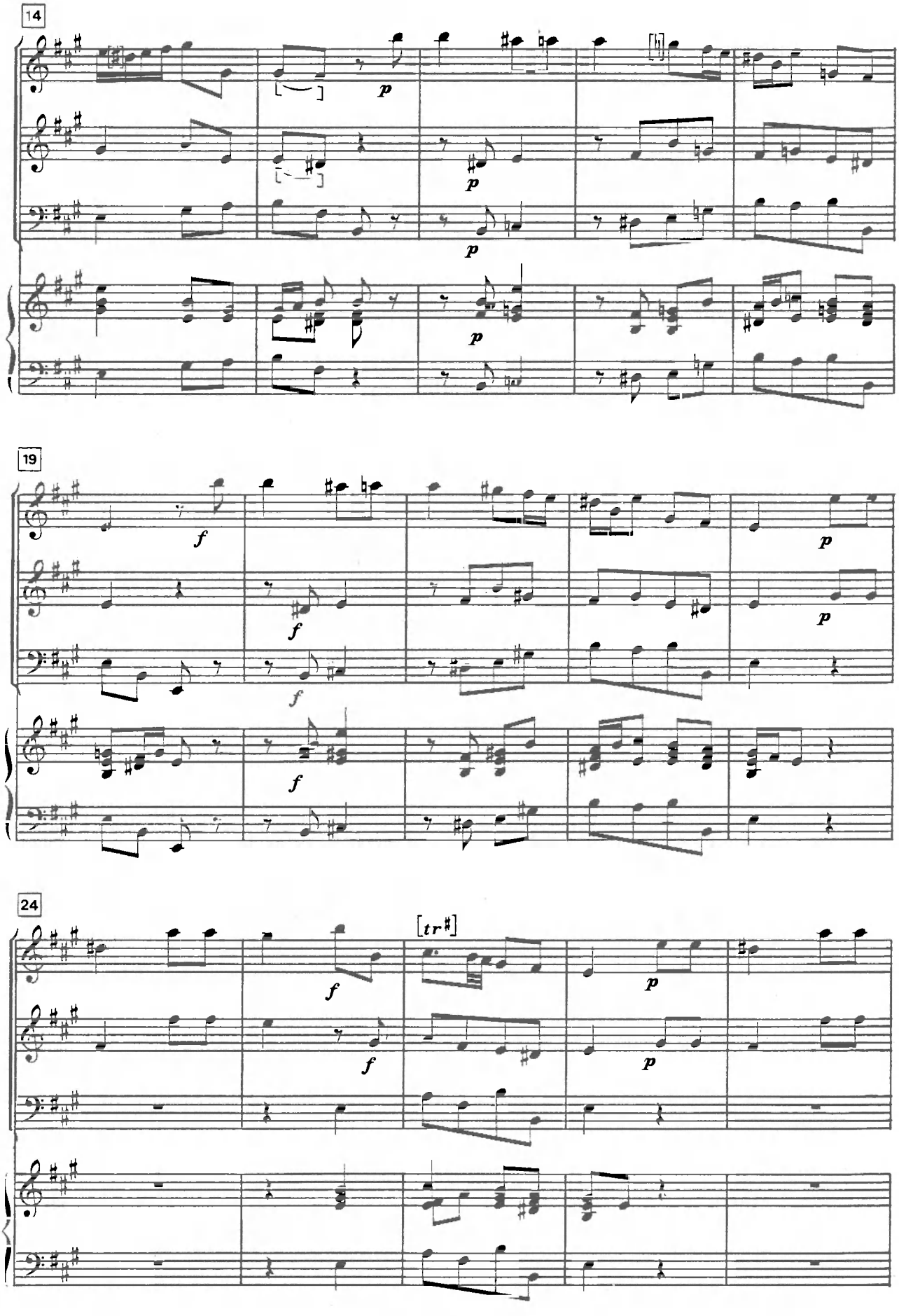
Menuet da Capo

Finale [– Allegro]

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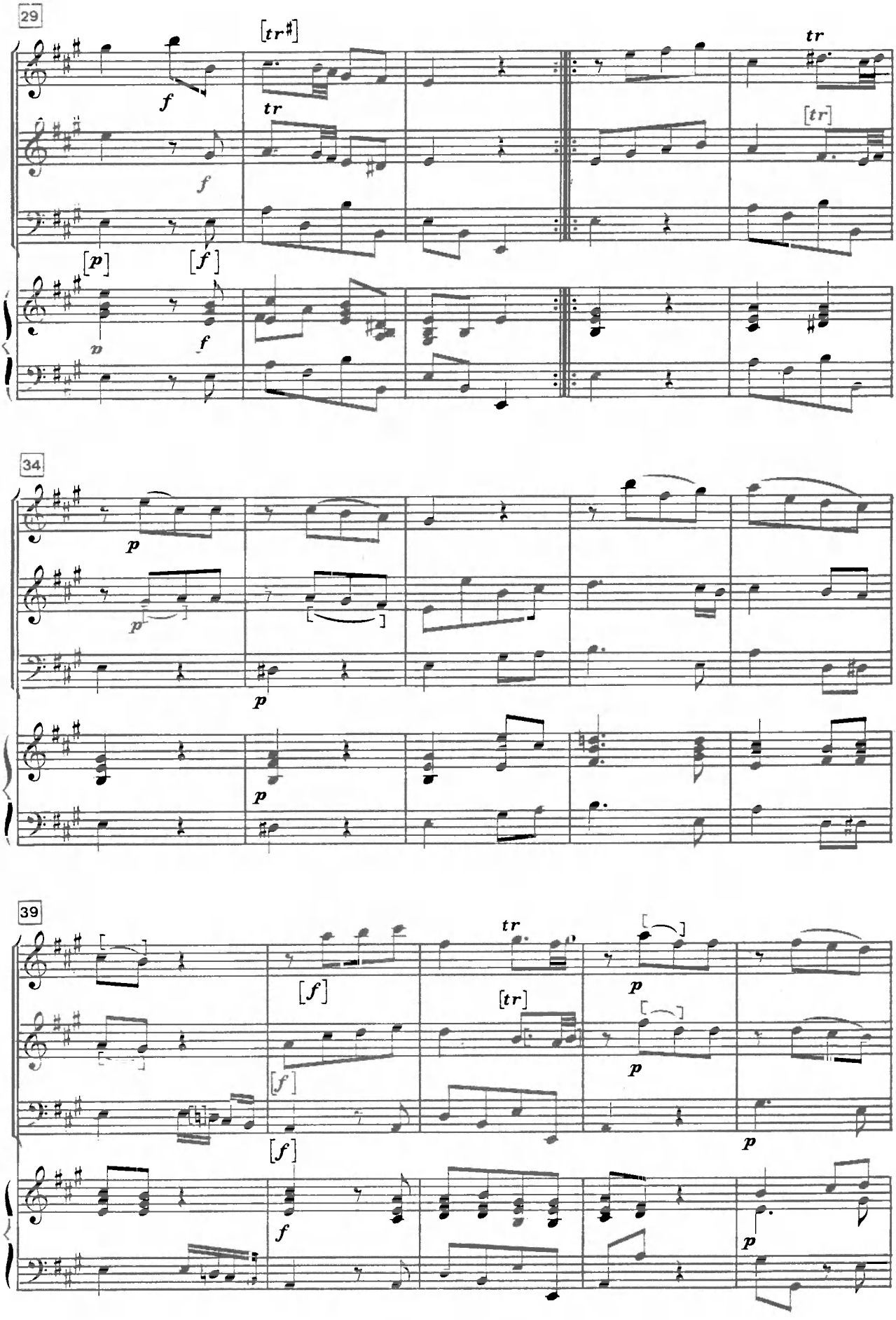
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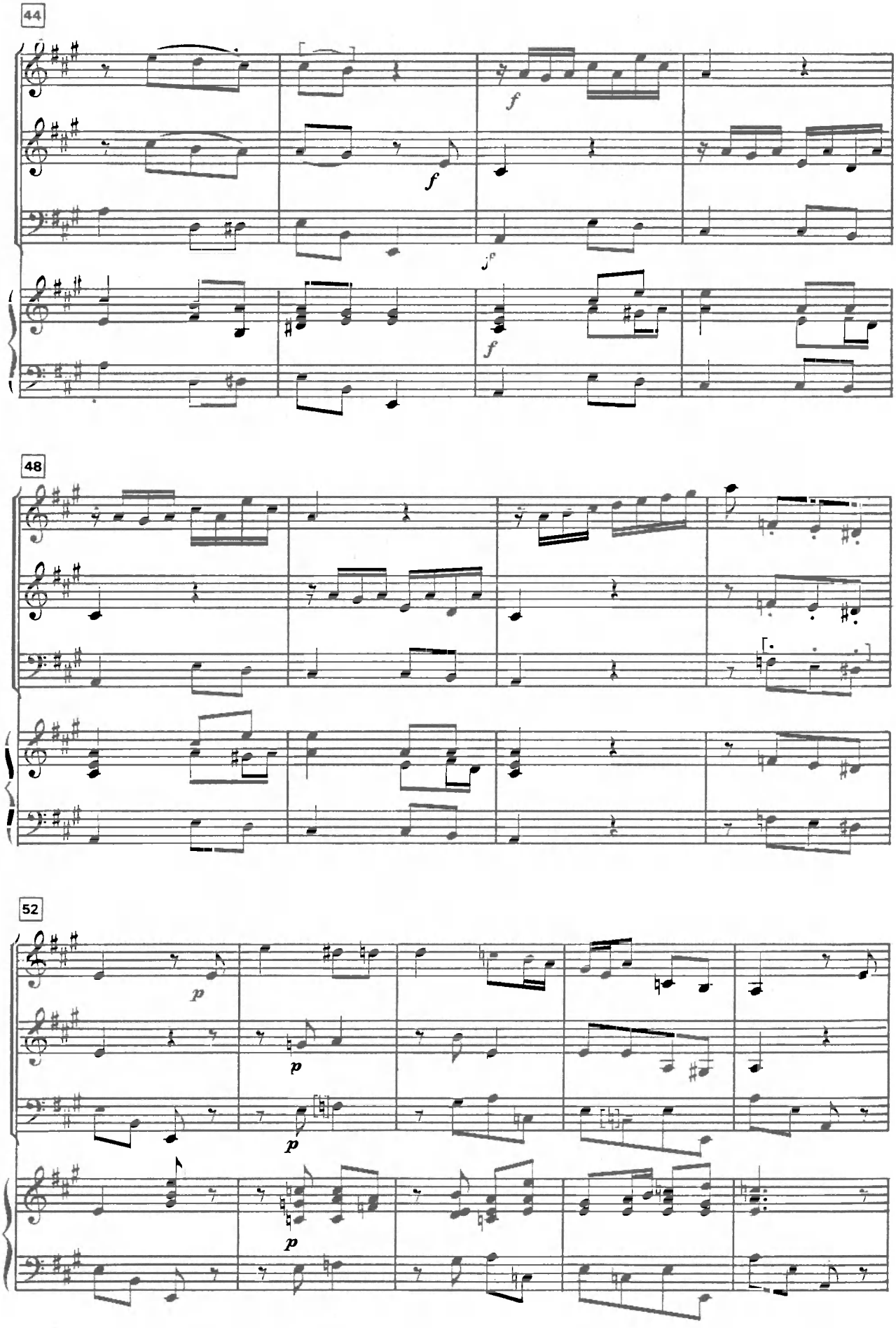
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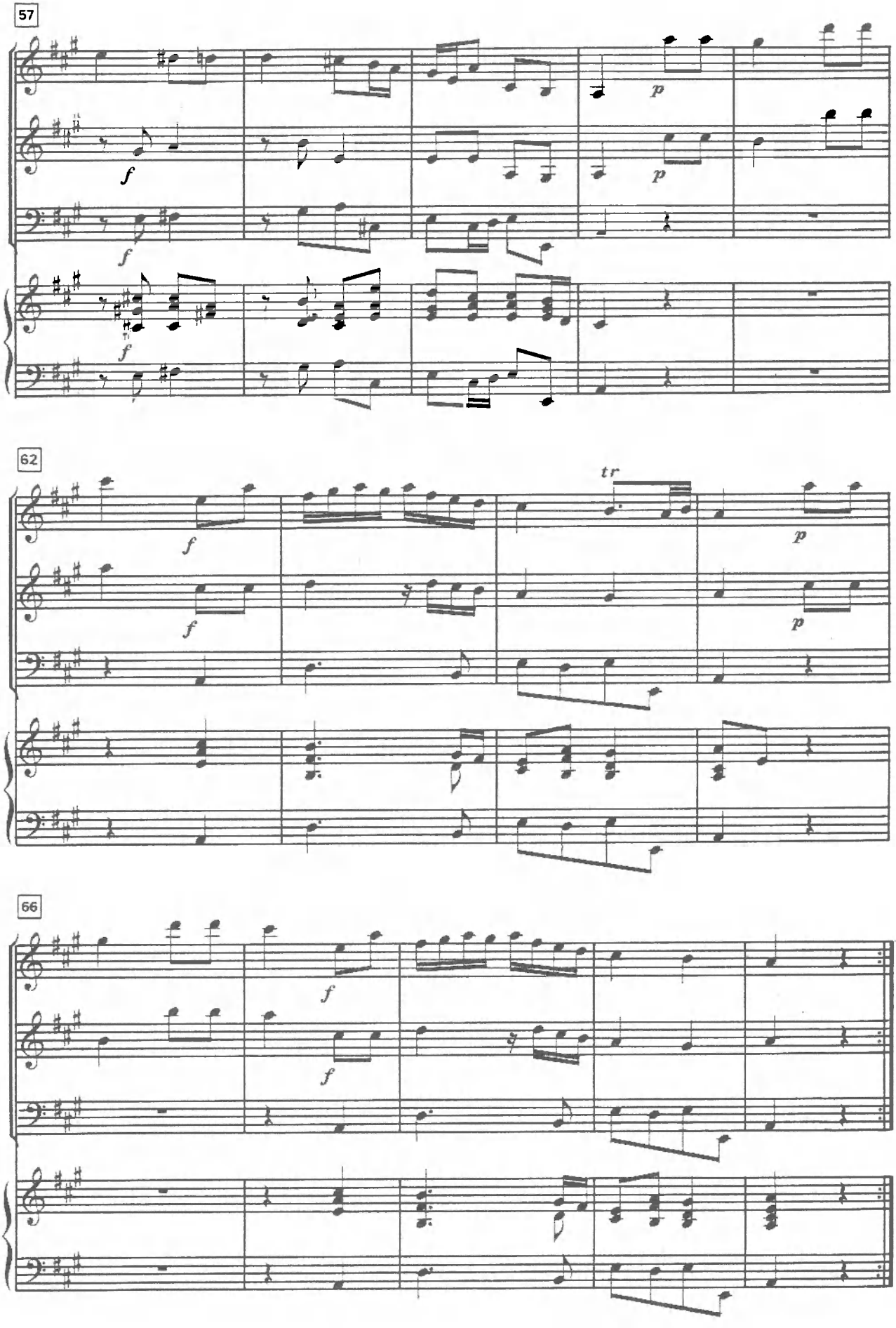
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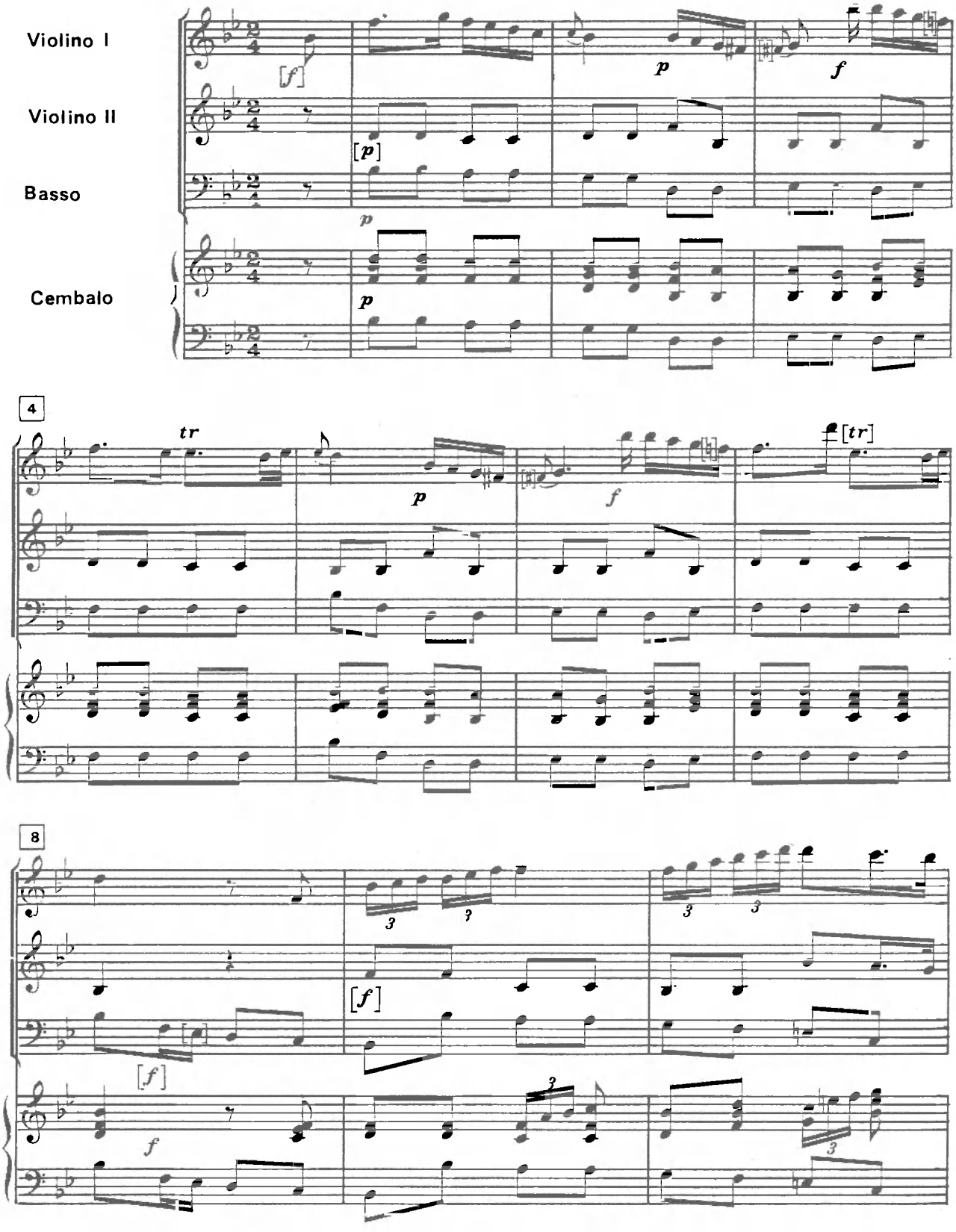
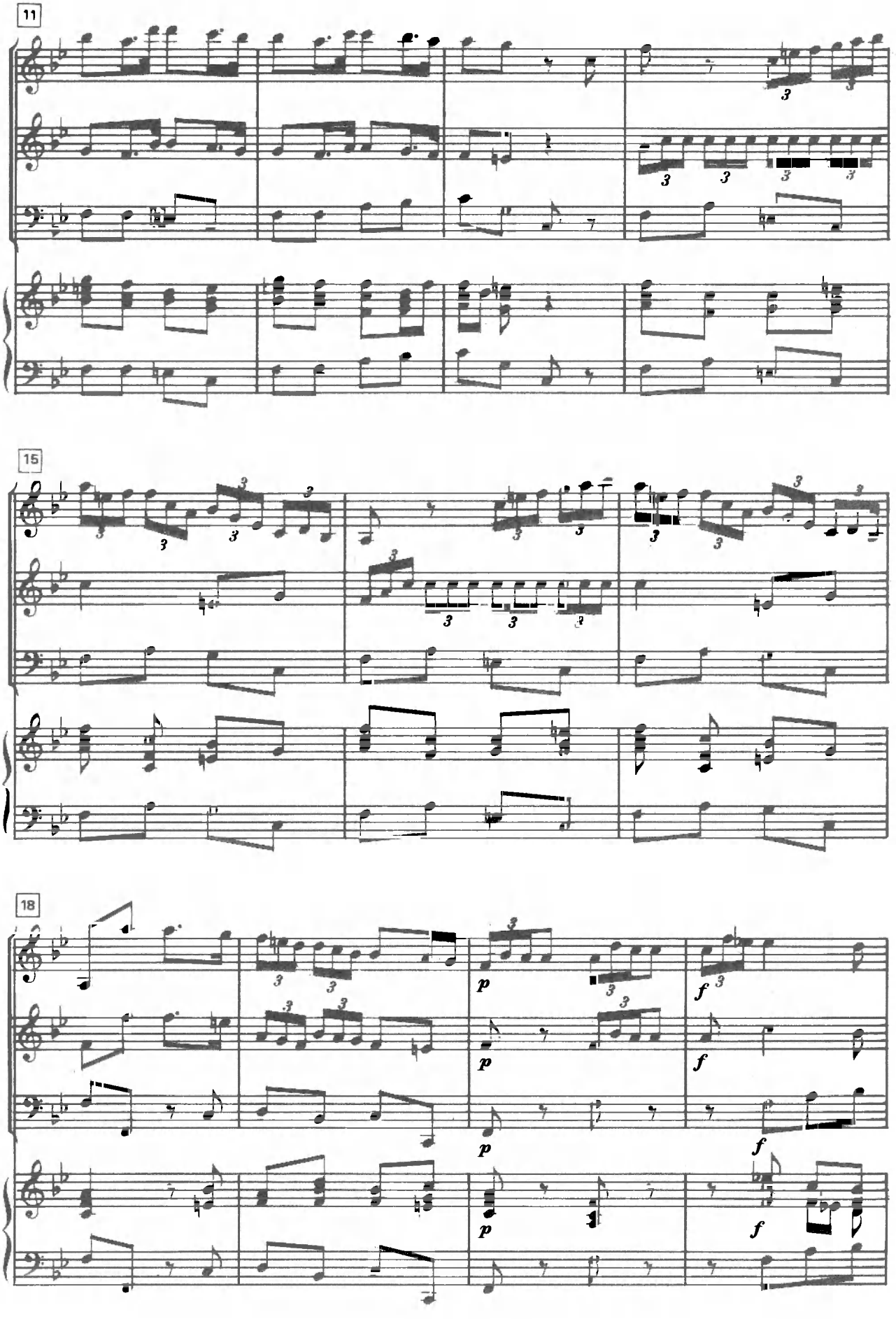
III

Andante

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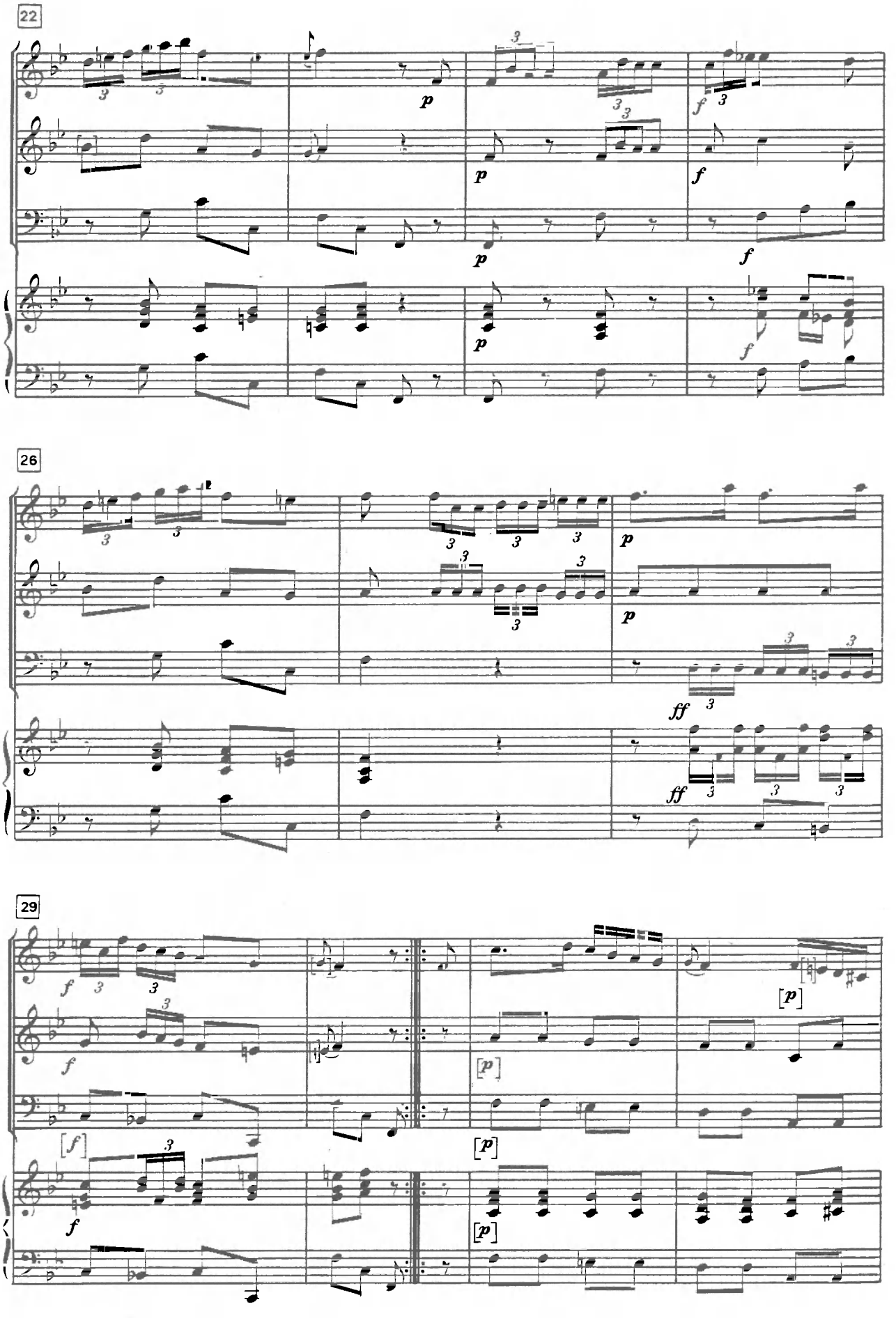
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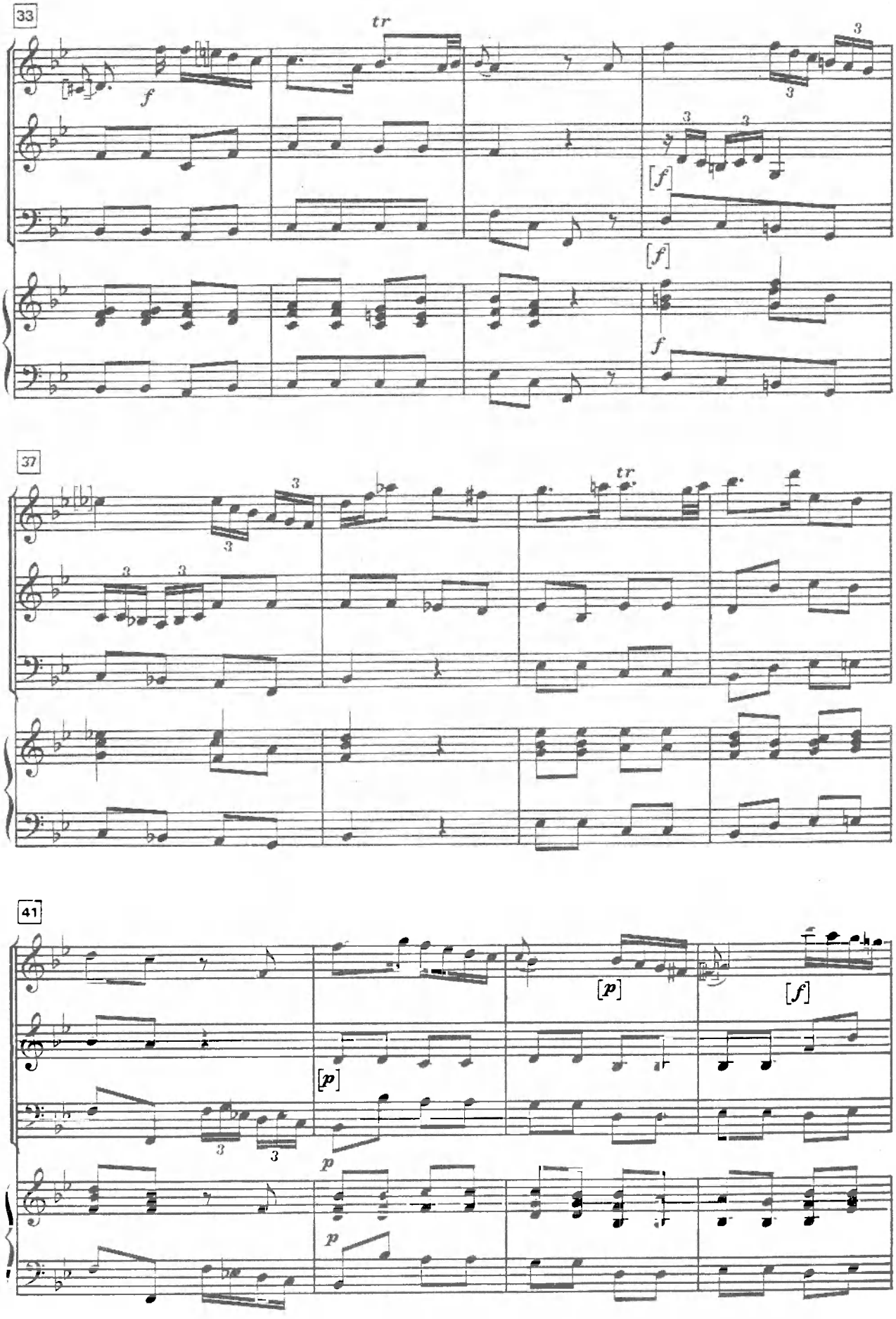
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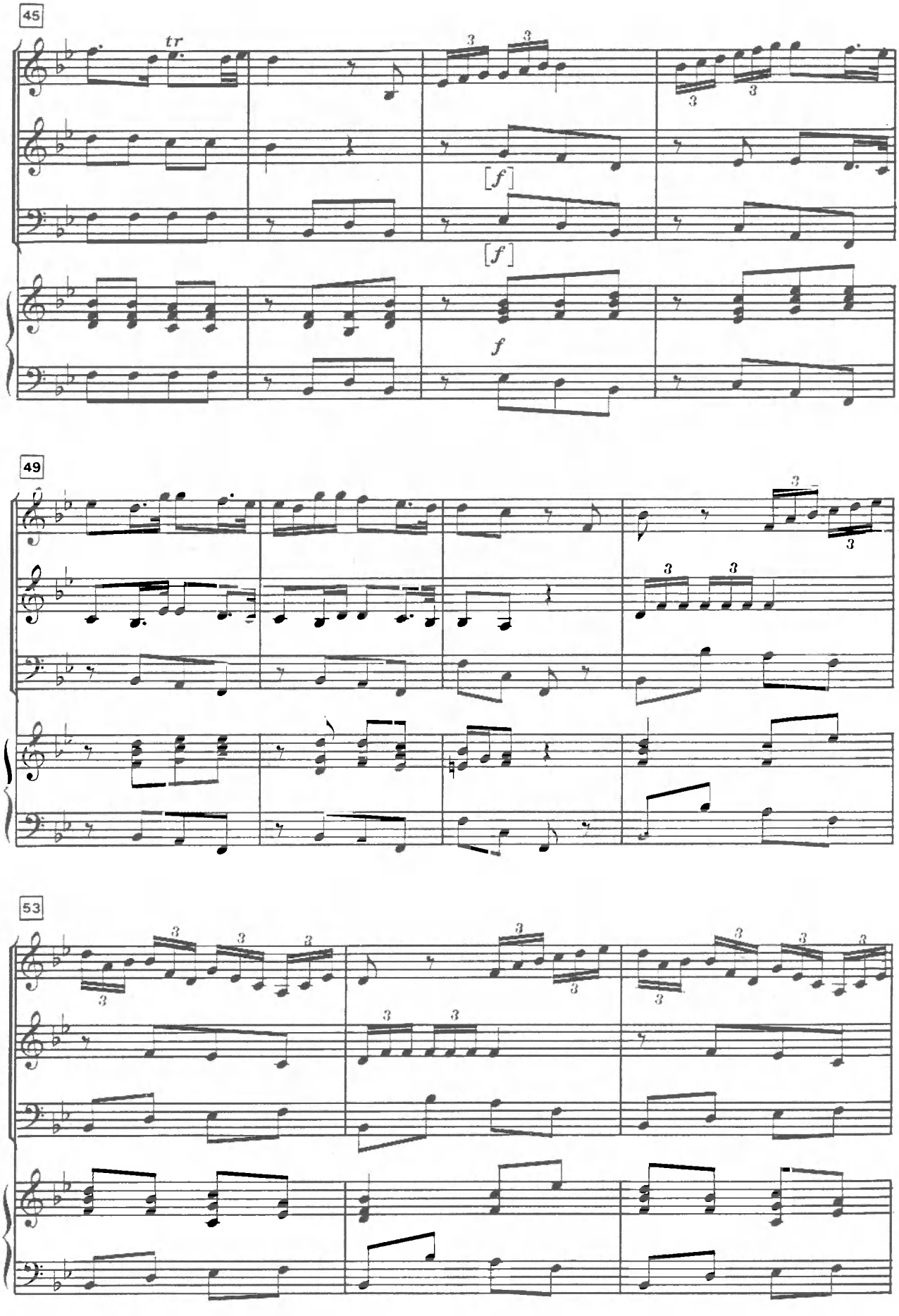
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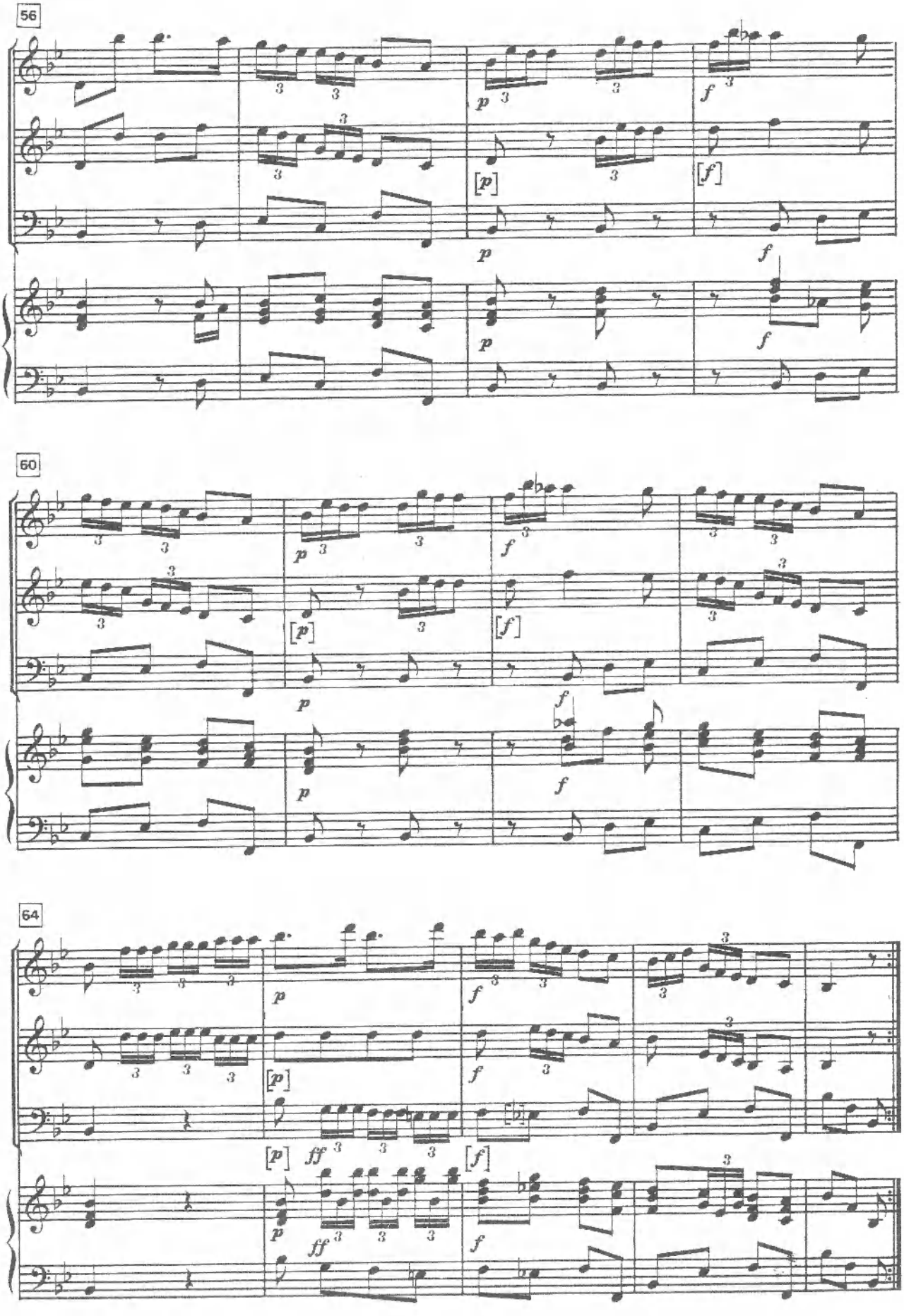
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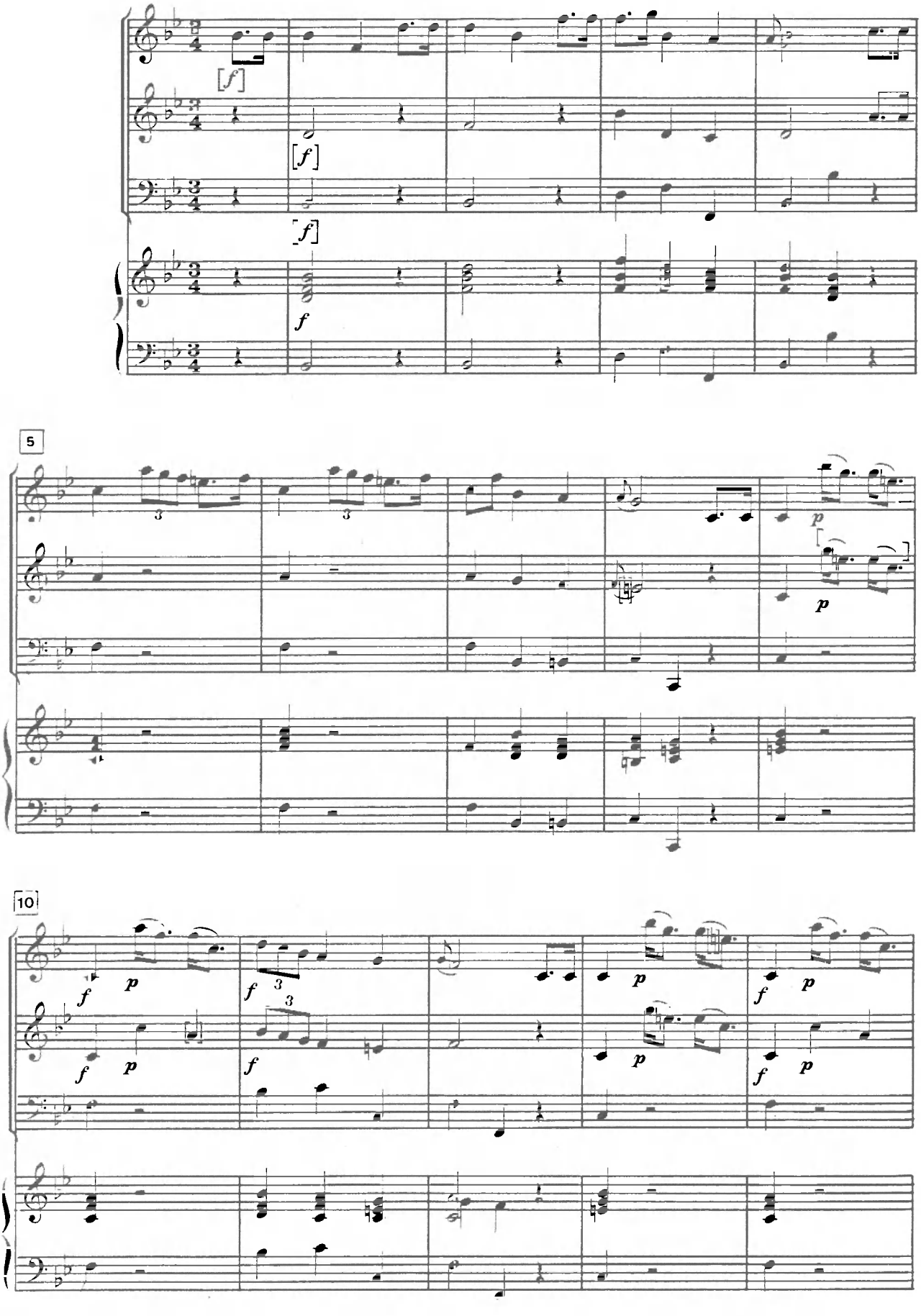
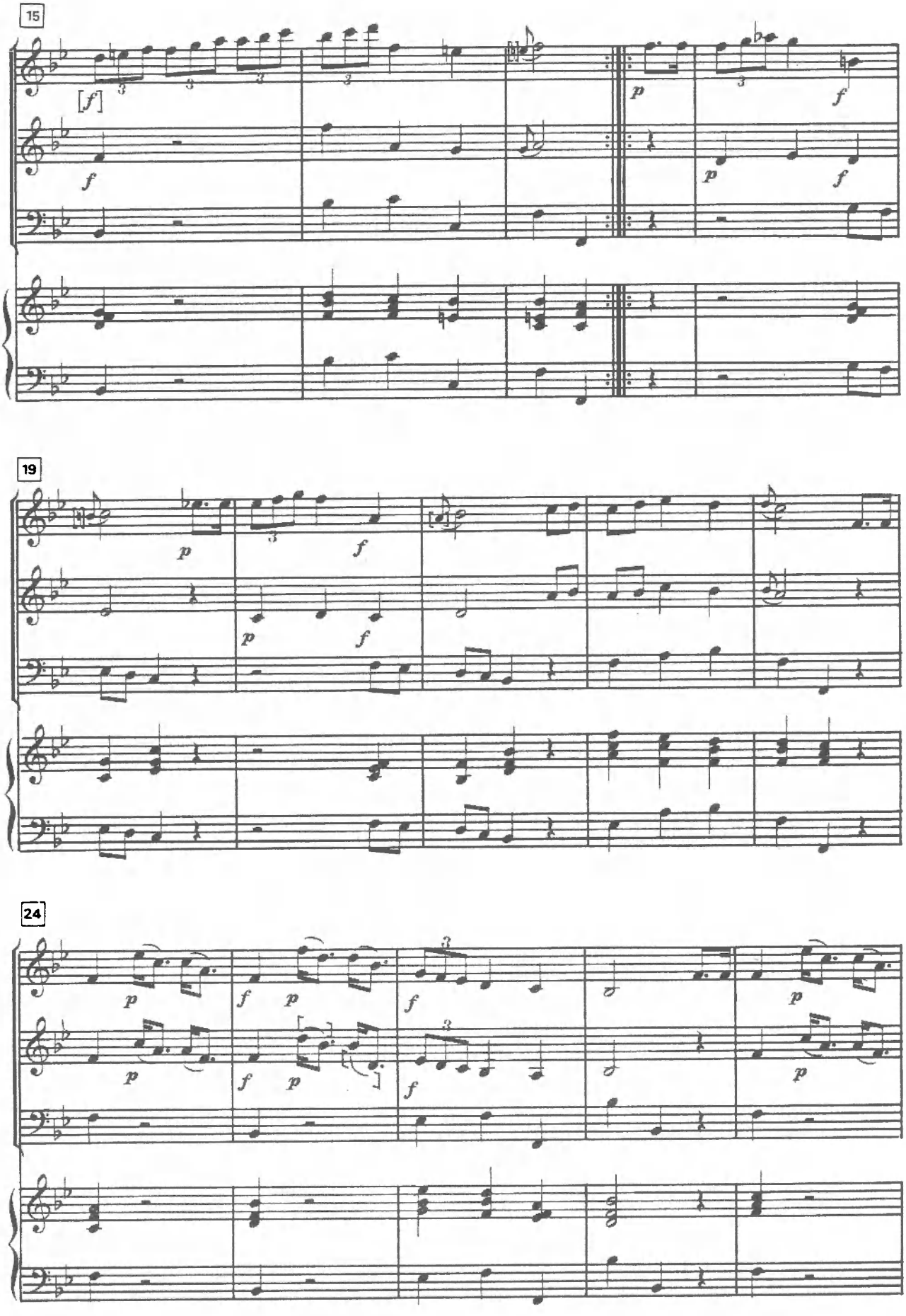
Menuet

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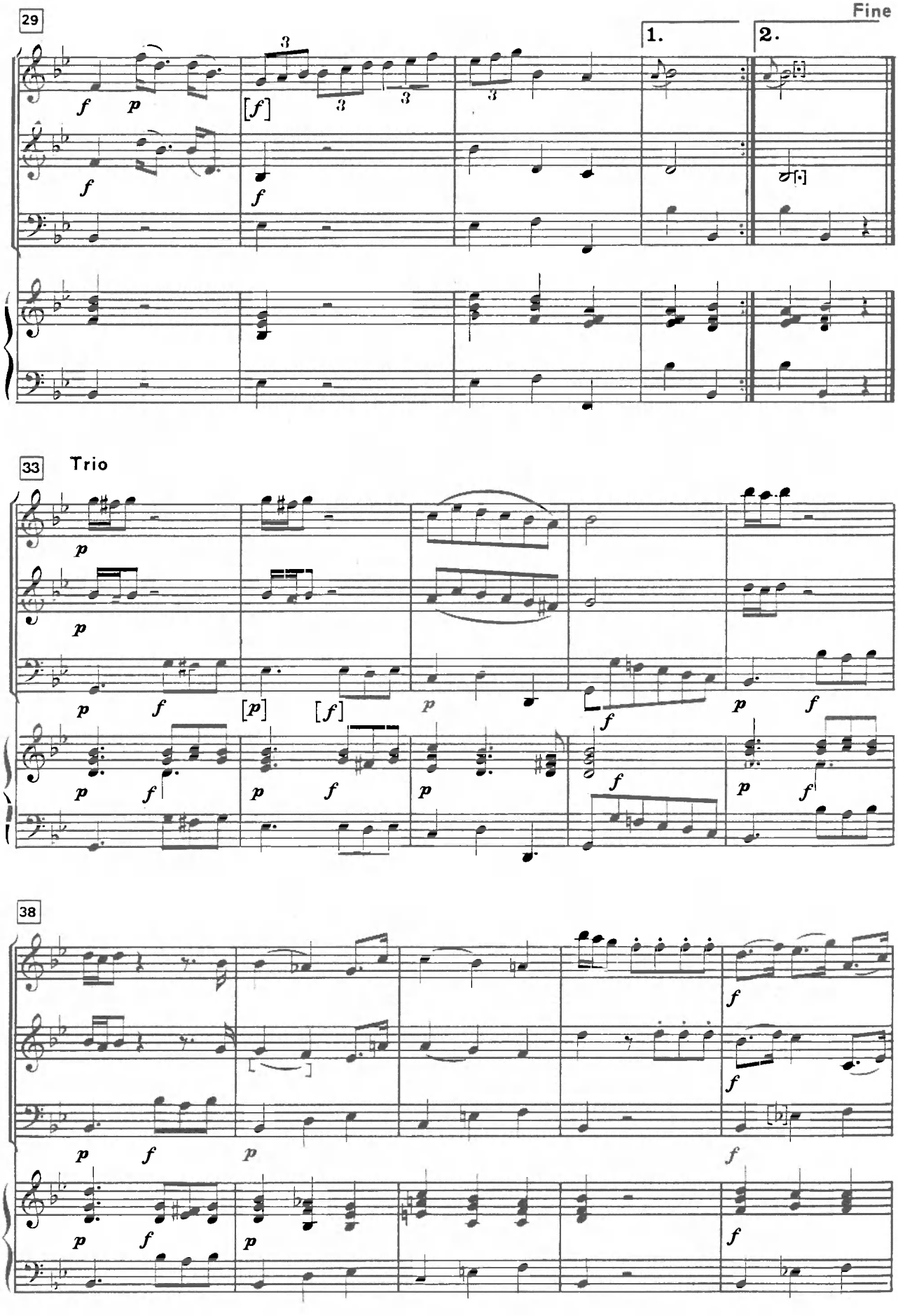
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2.
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Trio
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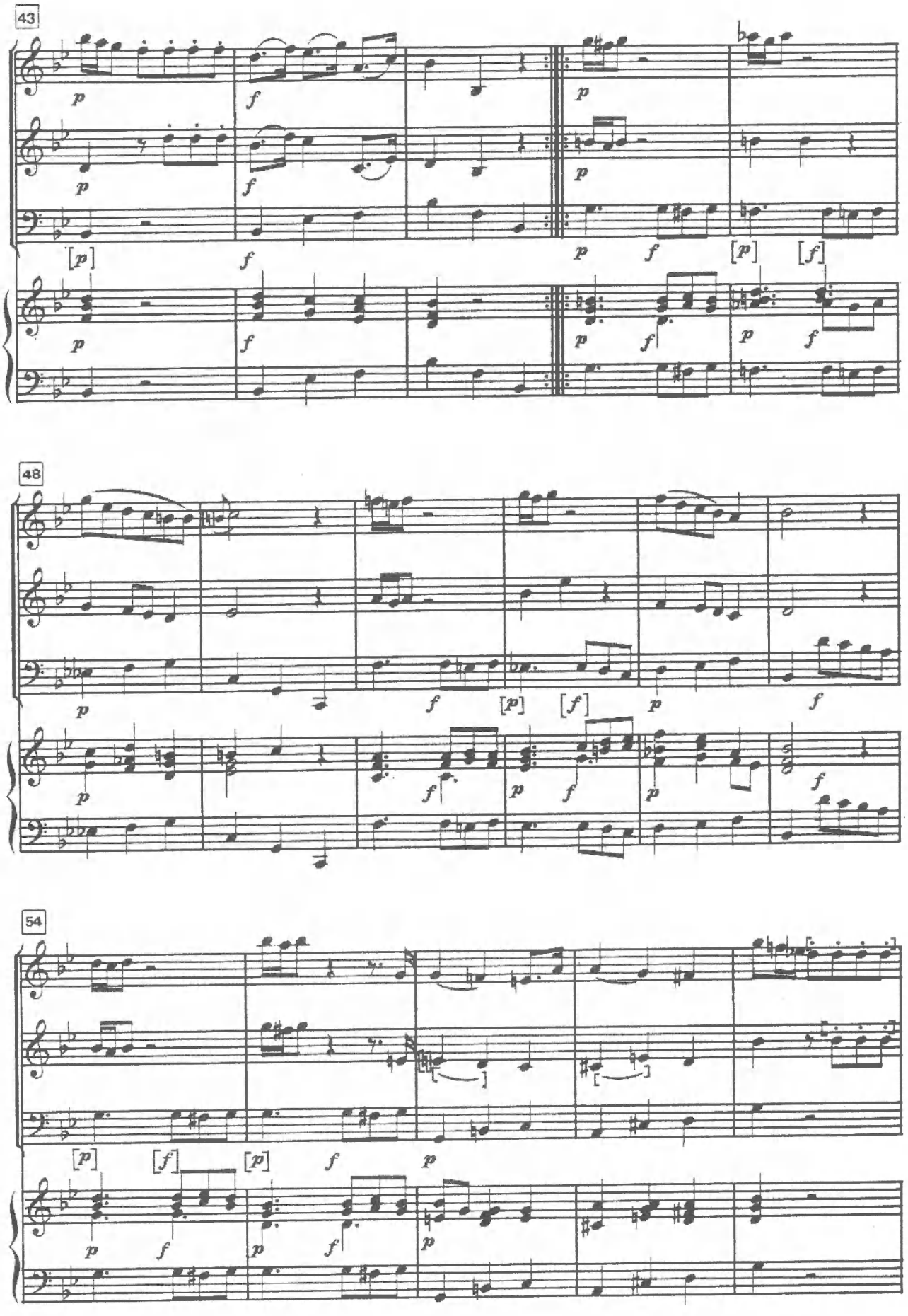
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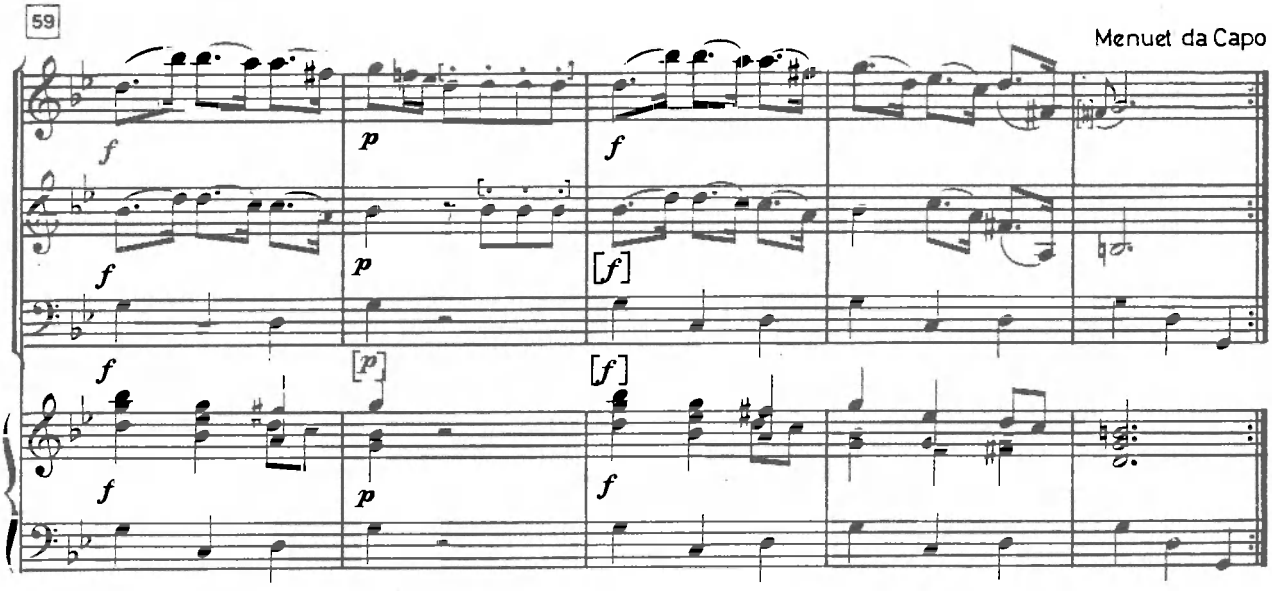
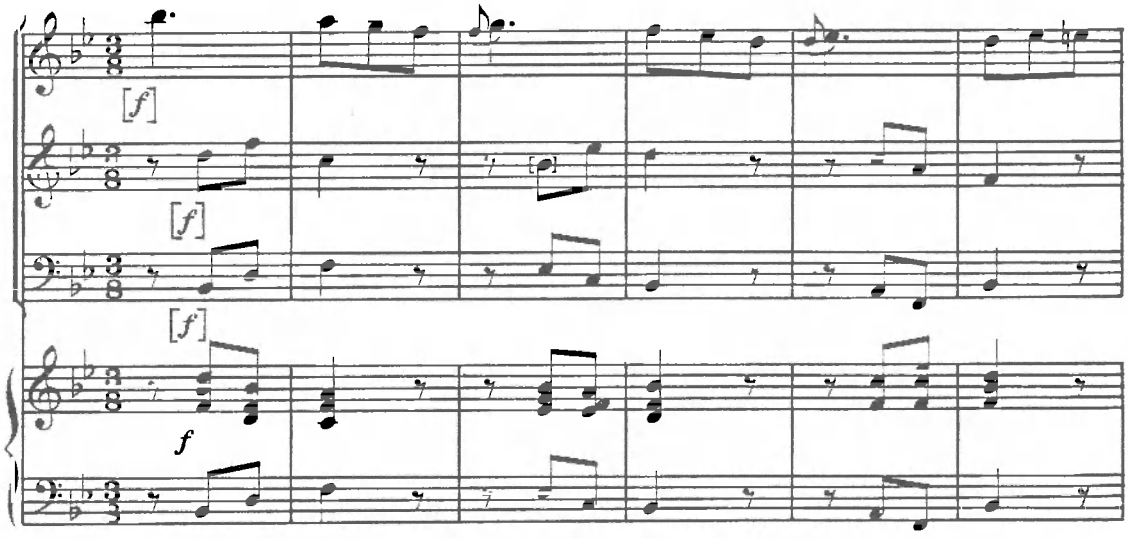
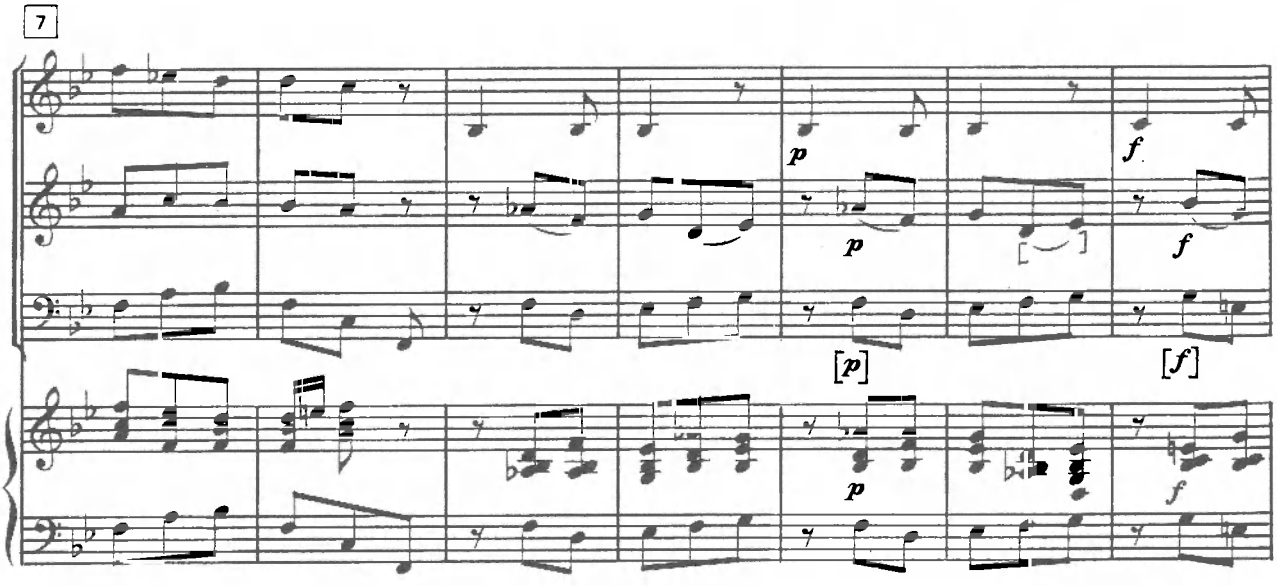
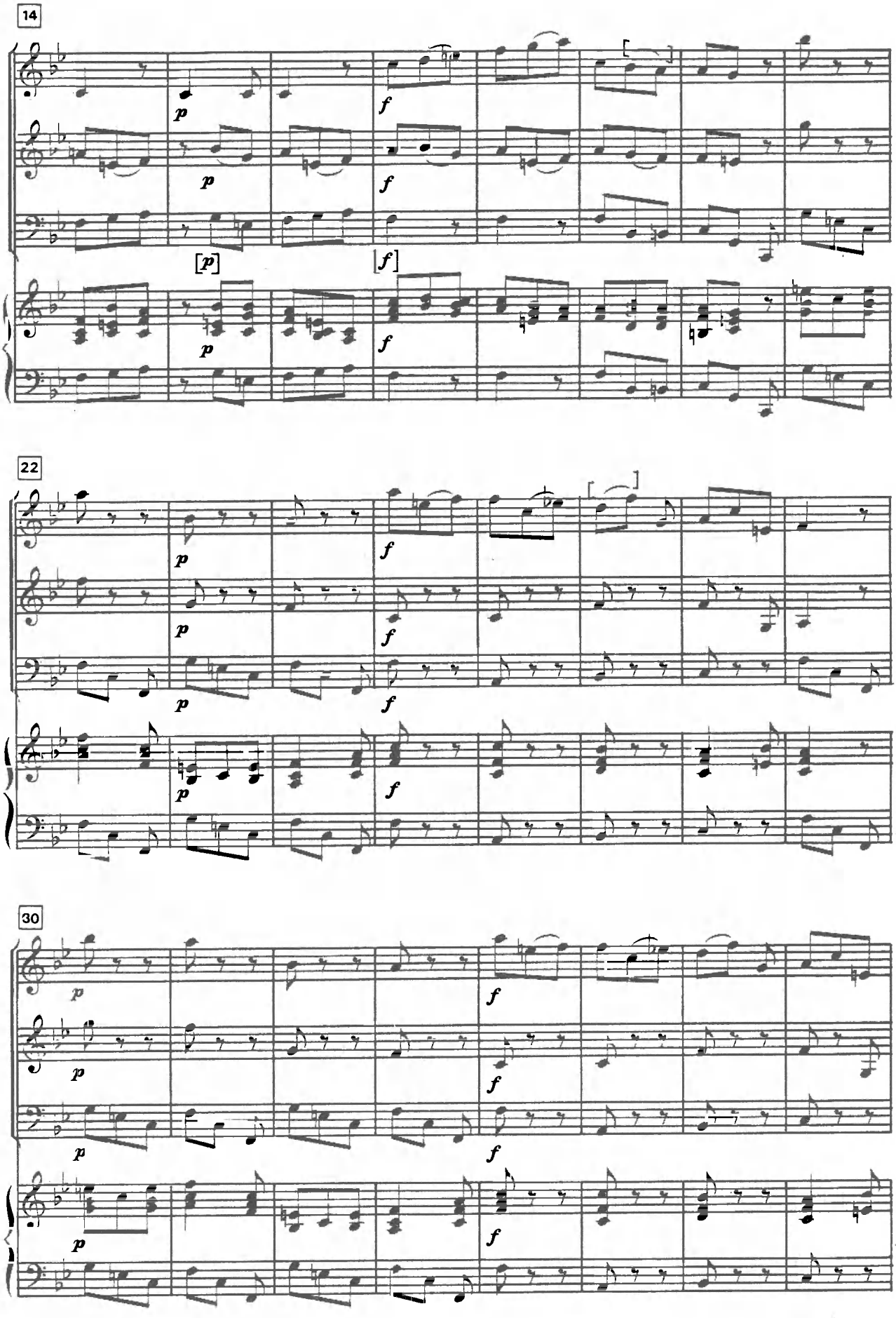


Finale – Allegro assai



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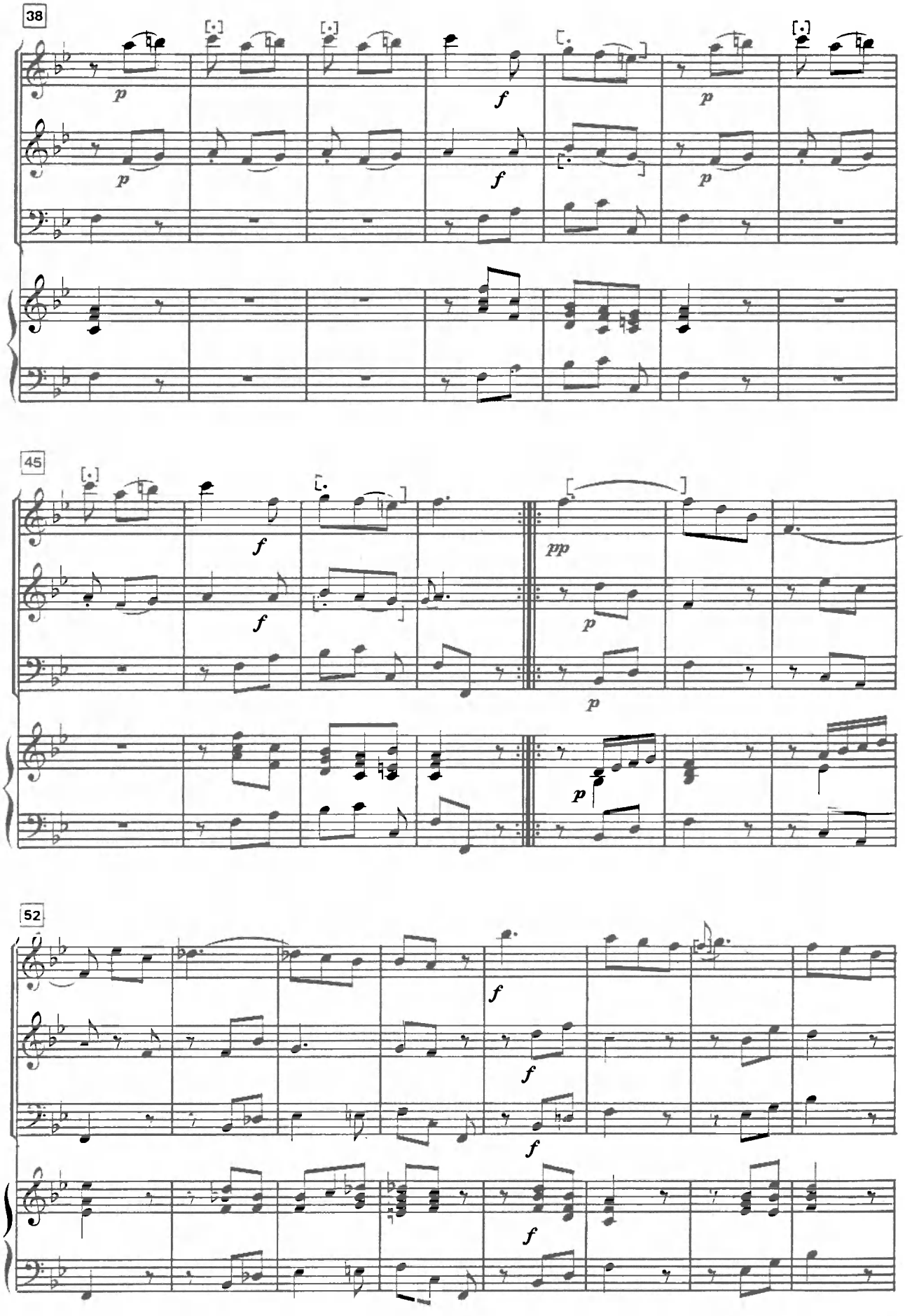
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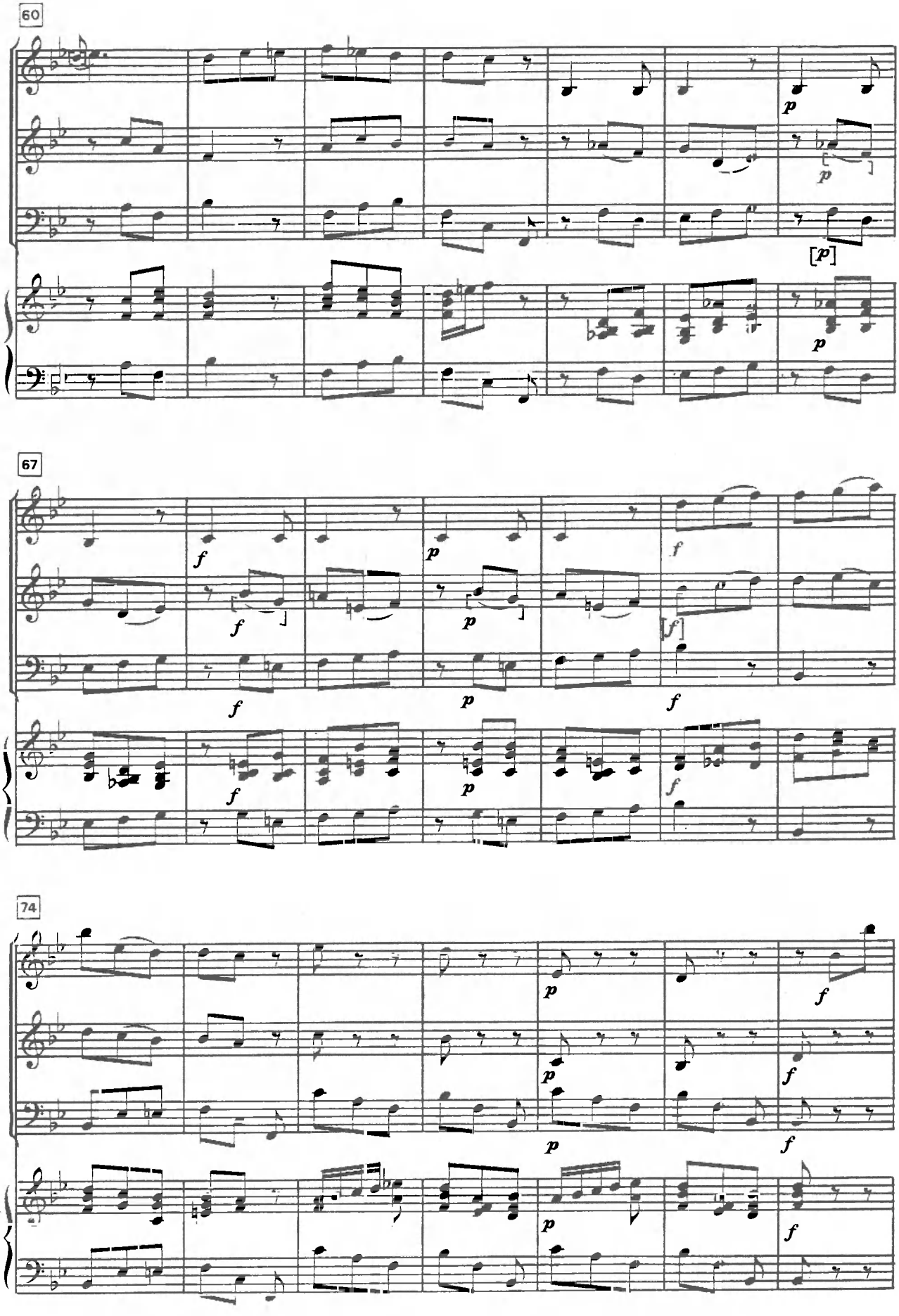
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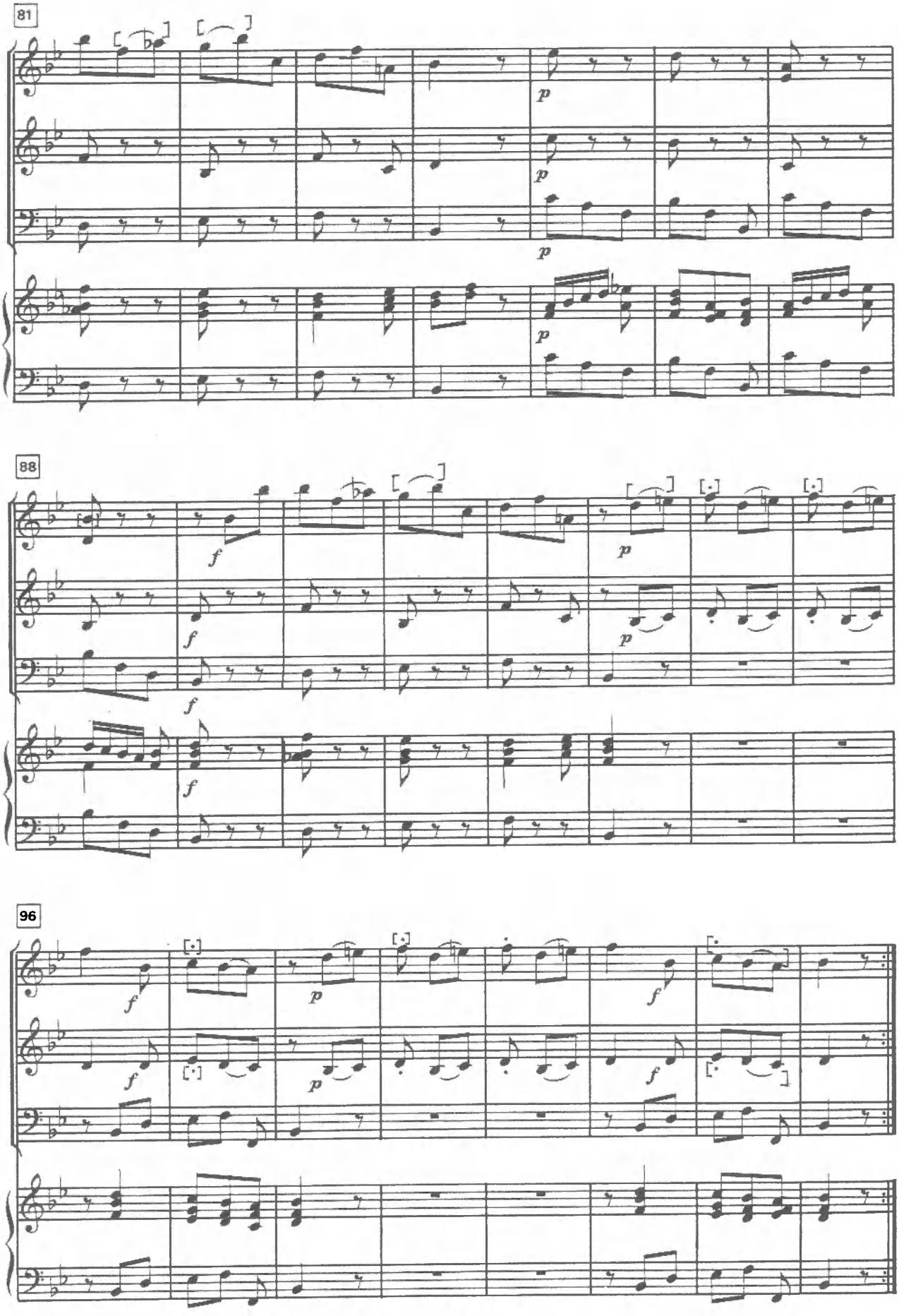
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96

MONUMENTA ARTIS MUSICAE SLOVENIAE

III
Amandus Ivančič
SIMFONIJE ZA DVE VIOLINI IN BAS

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