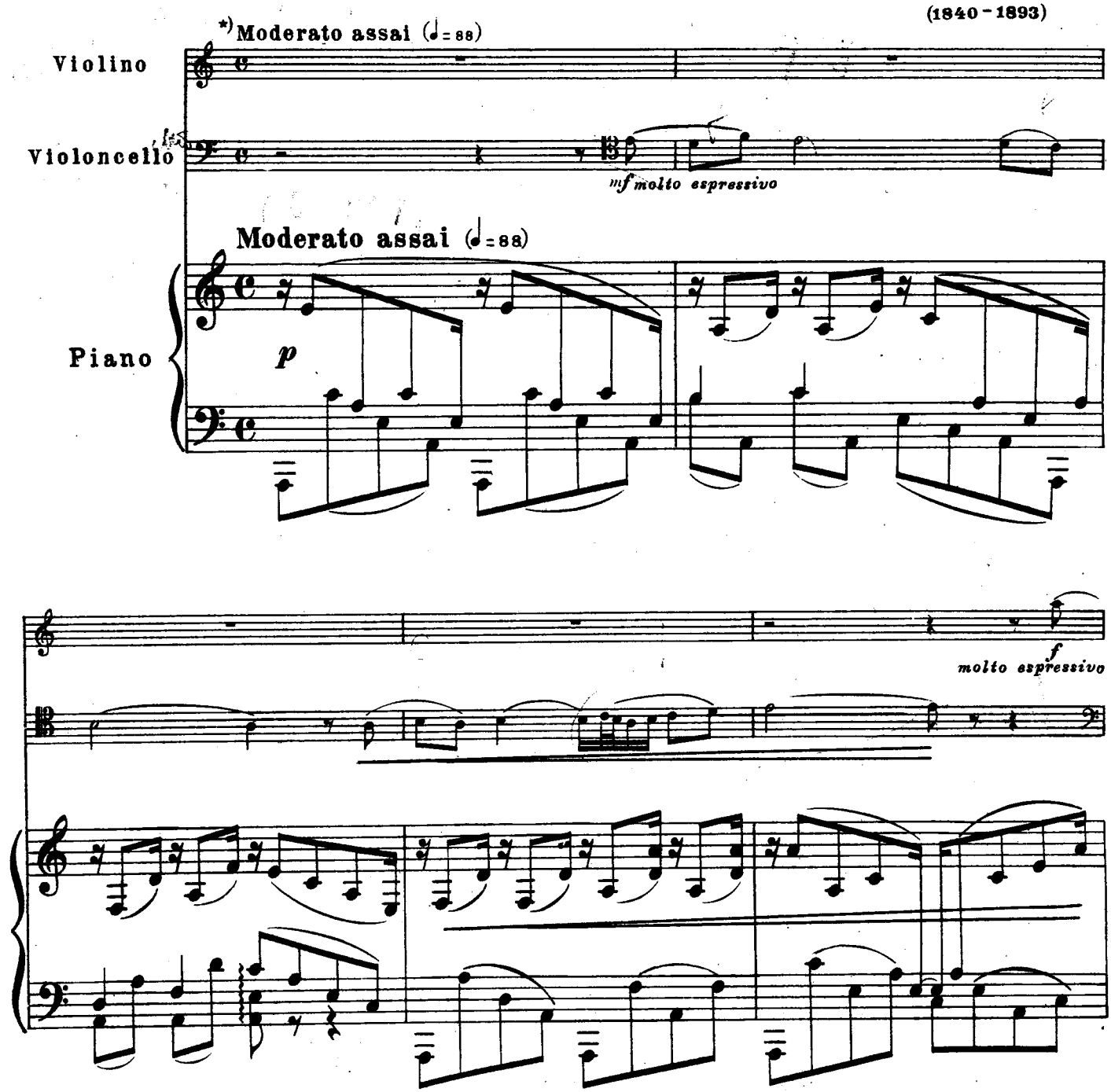
Памяти великого художника *A la mémoire d'un grand artiste*

ТРИО TRIO

Op. 50
(1882)

I. Pezzo elegiaco

П. ЧАЙКОВСКИЙ
P. TSCHAIKOWSKY
(1840 – 1893)

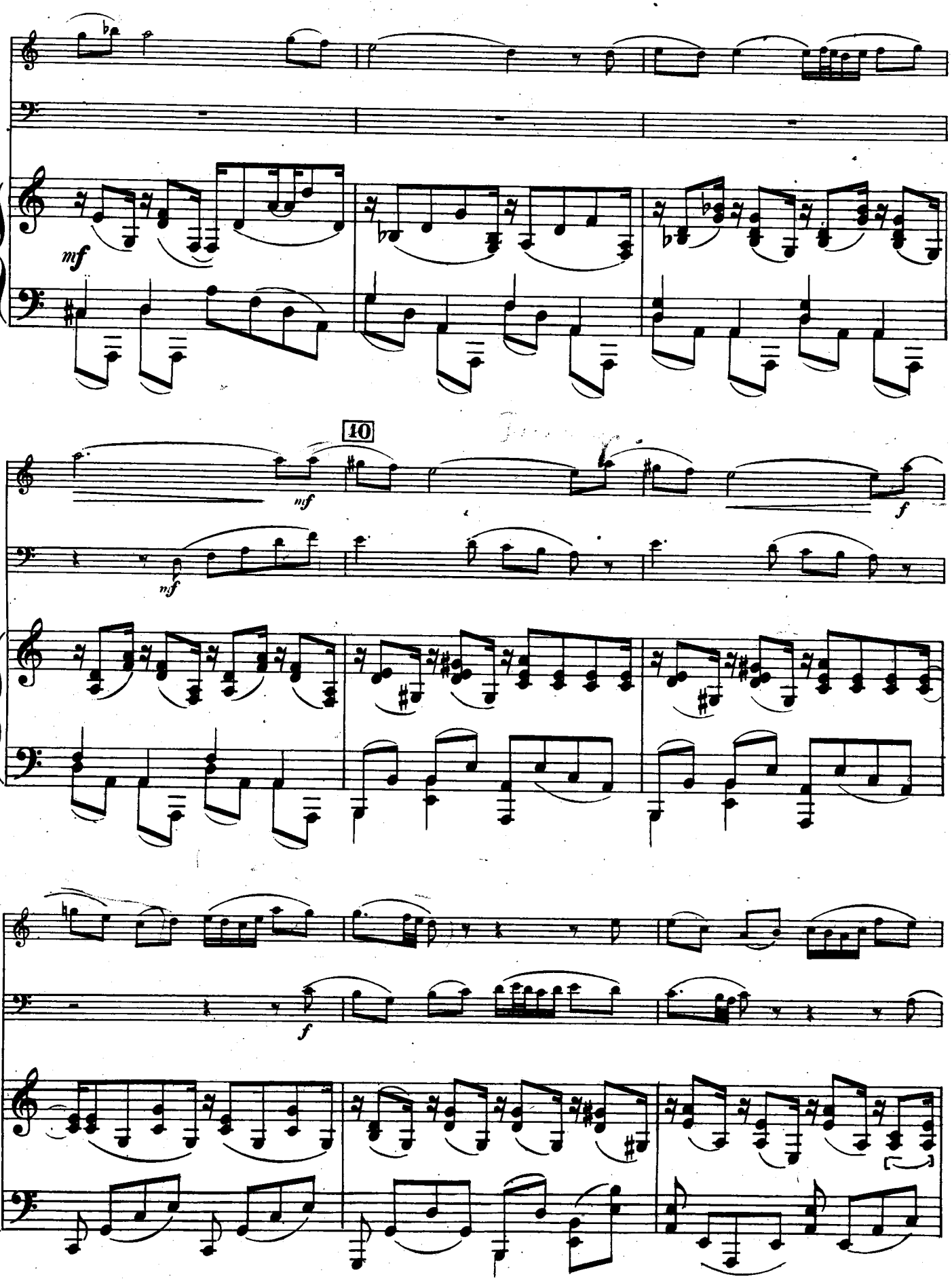


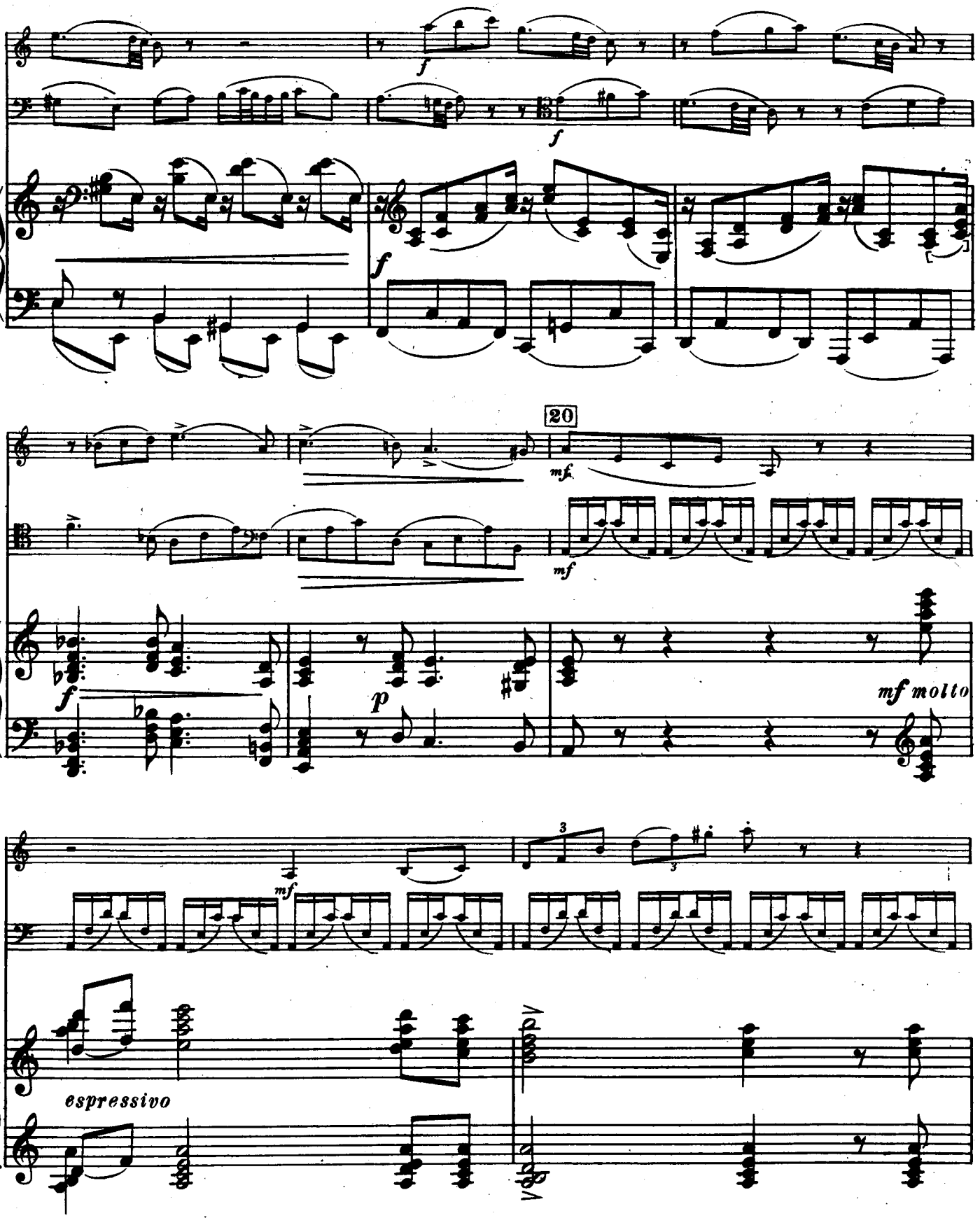
*) Примечание П. И. Чайковского (в автографе):

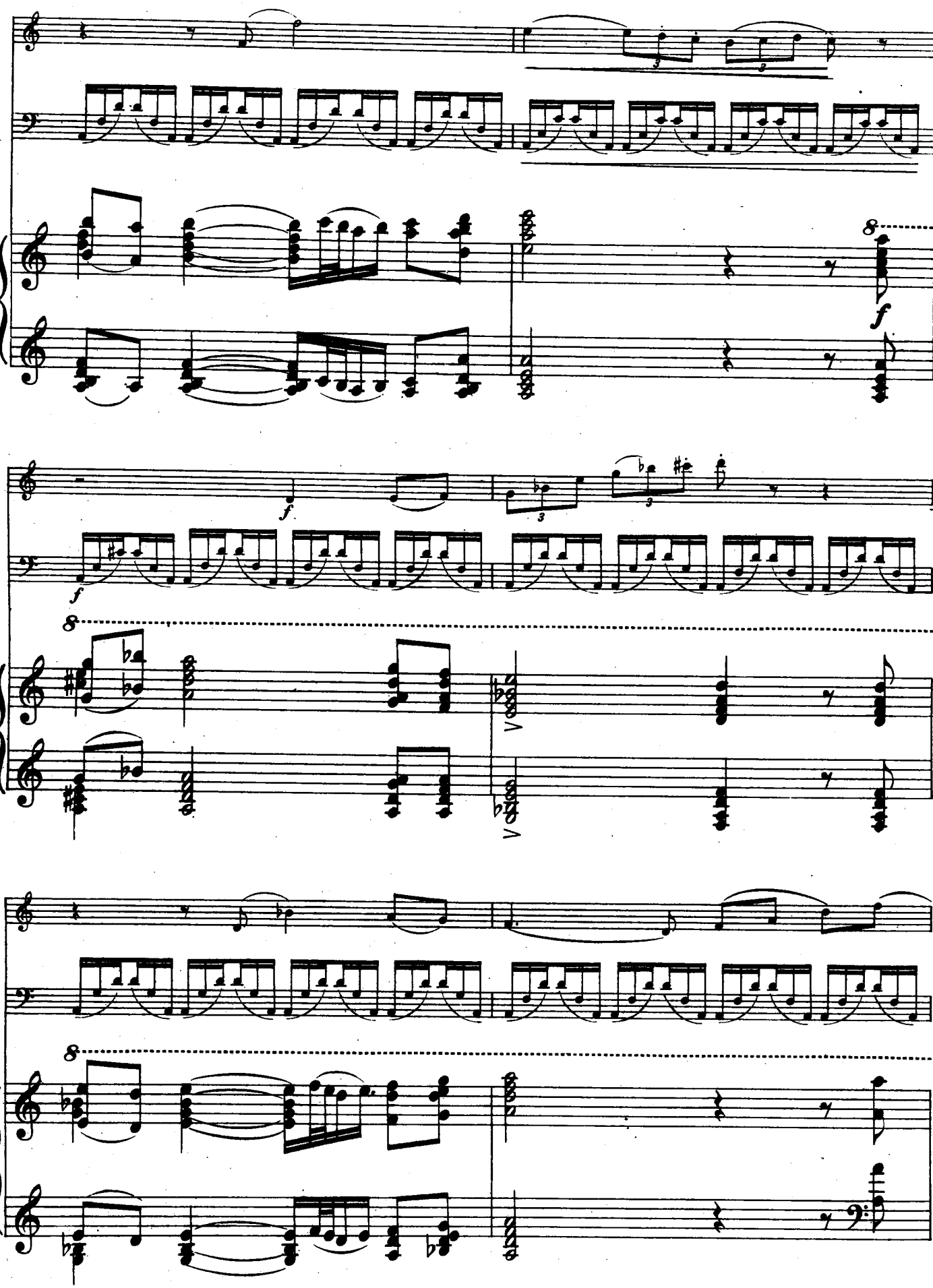
Les artistes et amateurs, qui se donneront la peine de jouer cette composition, sont bien priés de se conformer très exactement aux indications métronomiques de l'auteur. Pour l'emploi de la pédale l'auteur s'en remet au goût éclairé des artistes et amateurs qui exécuteront la partie de piano.

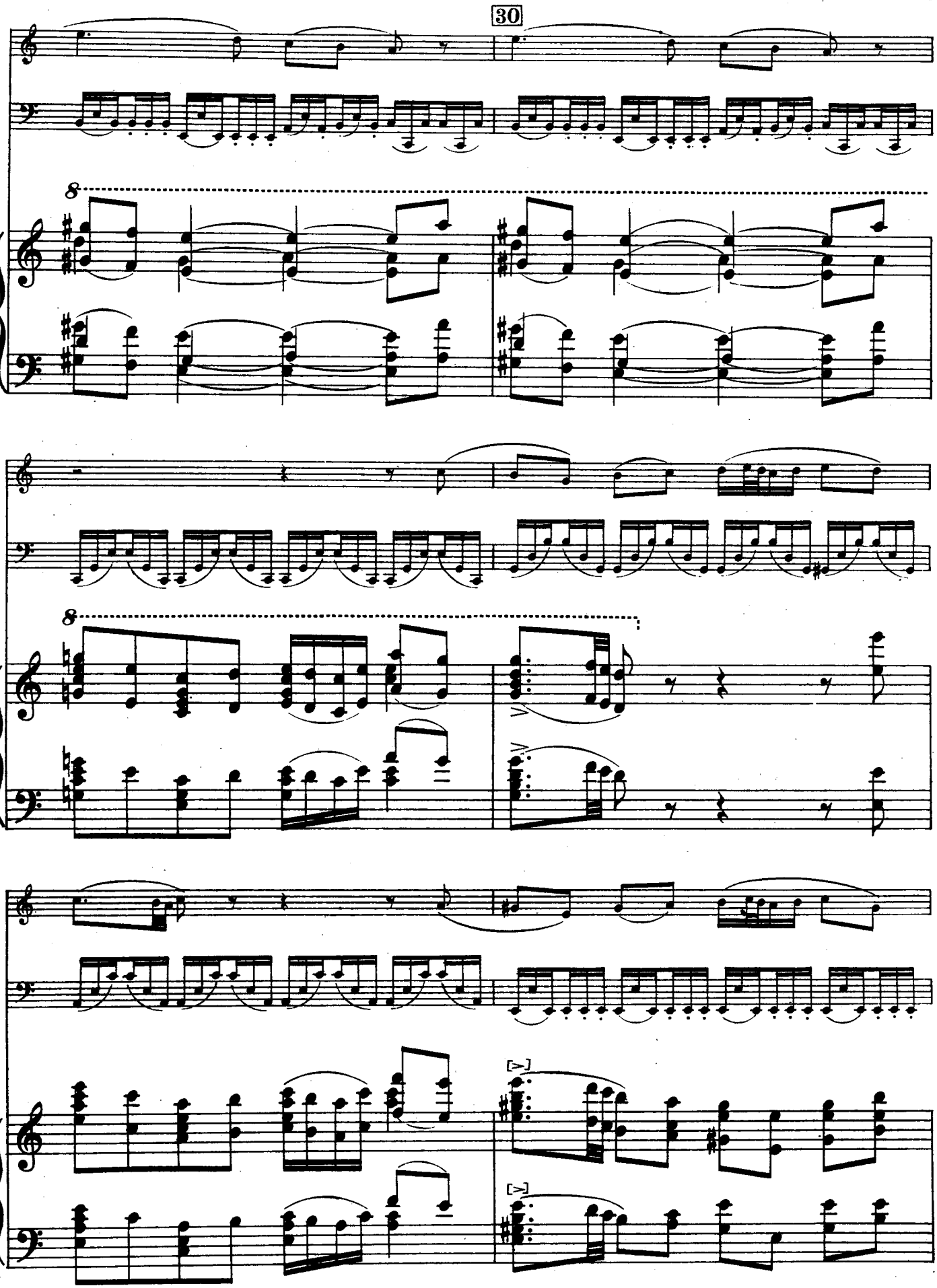
[Автор просит артистов и любителей при исполнении этого сочинения строго придерживаться метрономических указаний. В отношении педали автор полагается на вкус исполнителей партии фортепиано.]

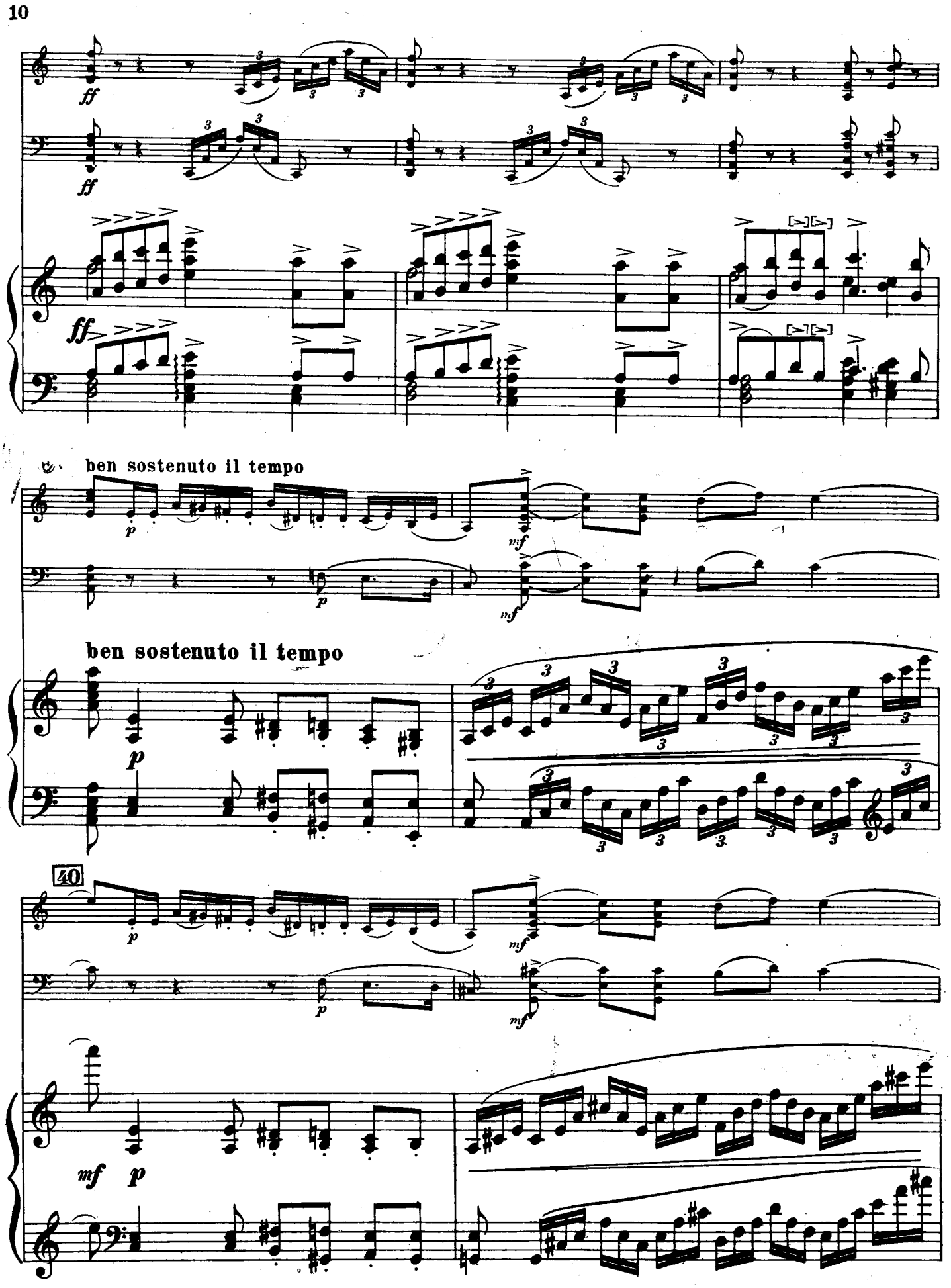
м. 18396 г.

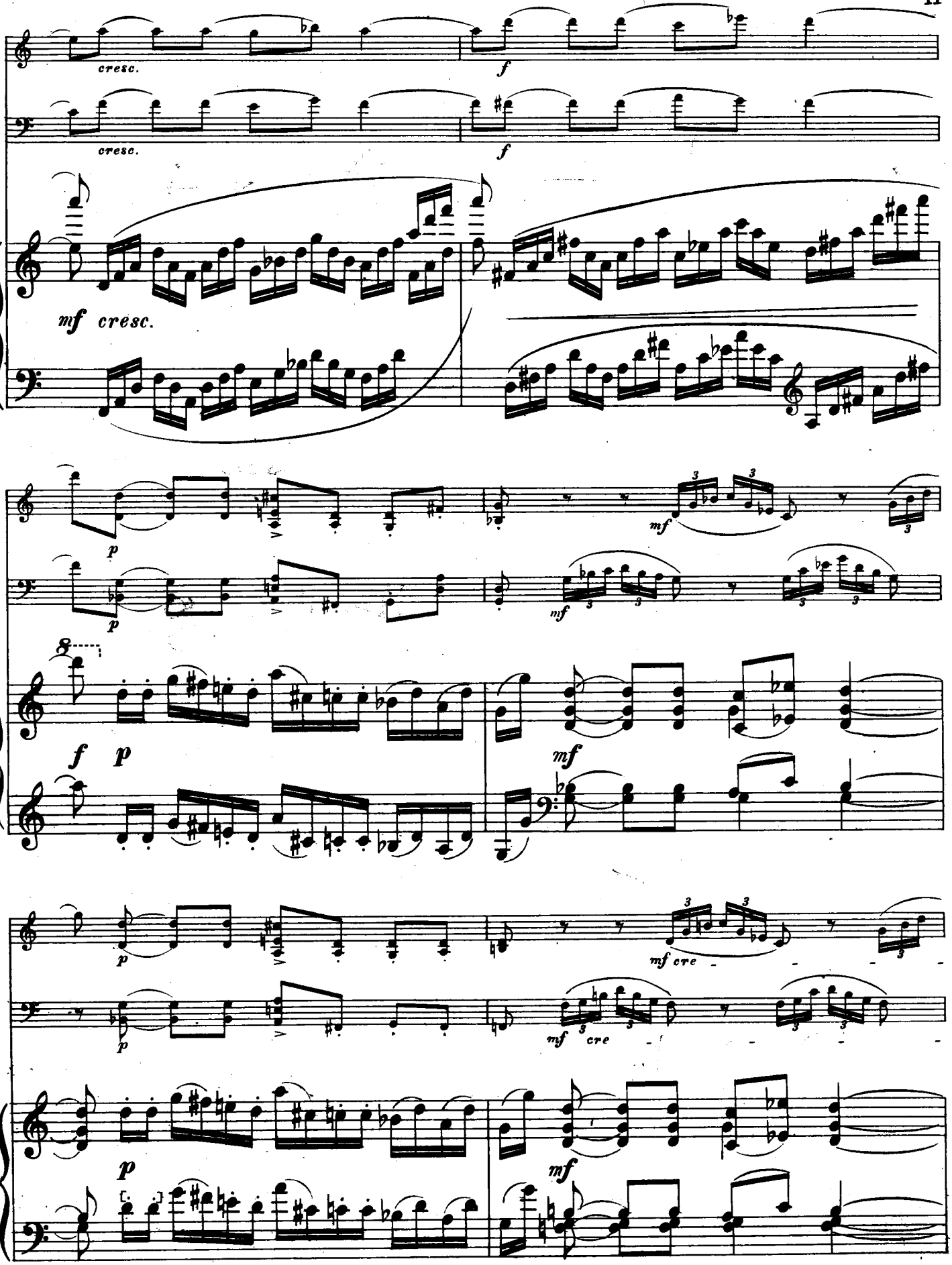

mf
10
mf
mf
f
f

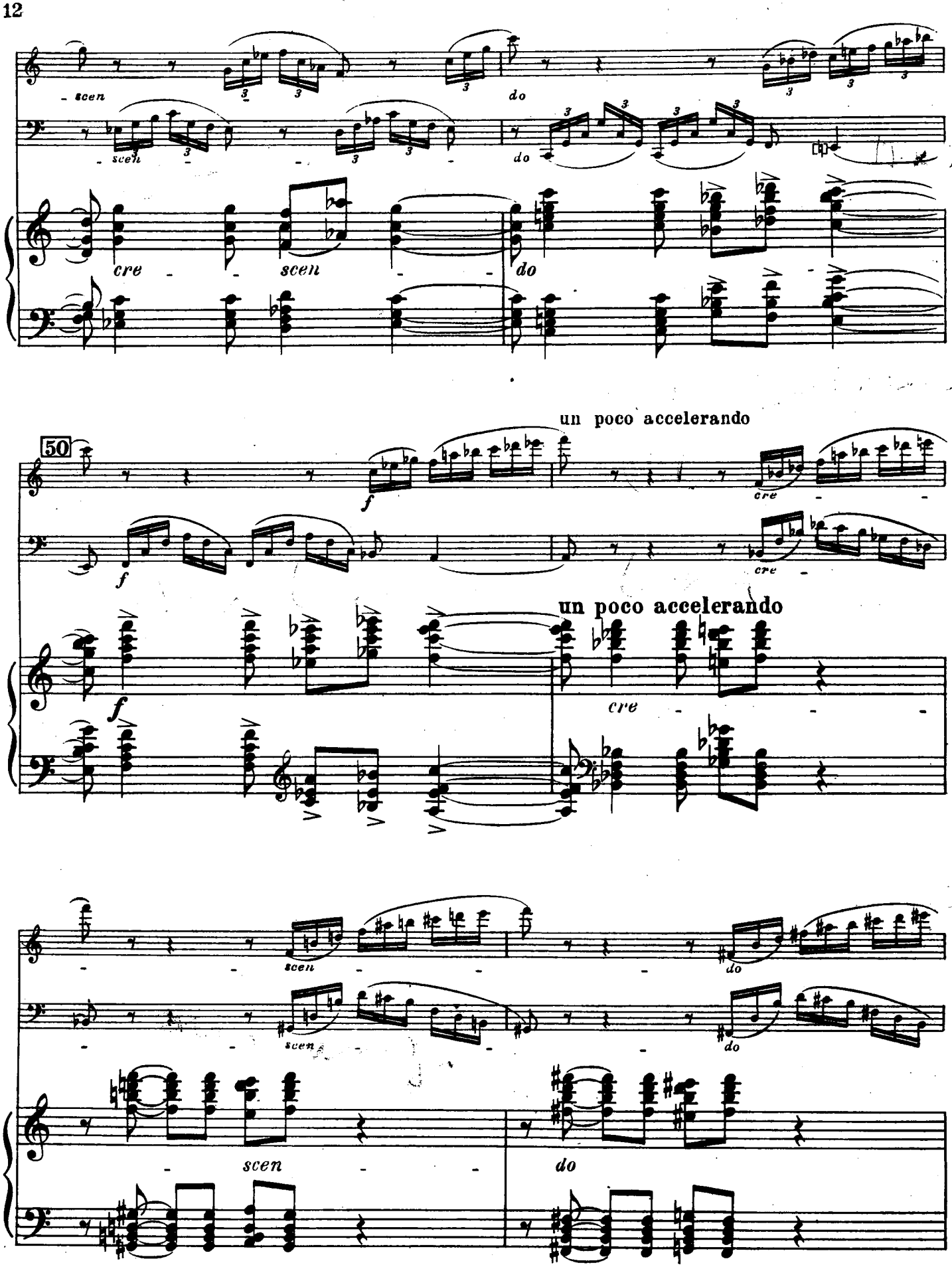

f
f
f
20
mf
mf
f
p
mf molto
mf
espressivo

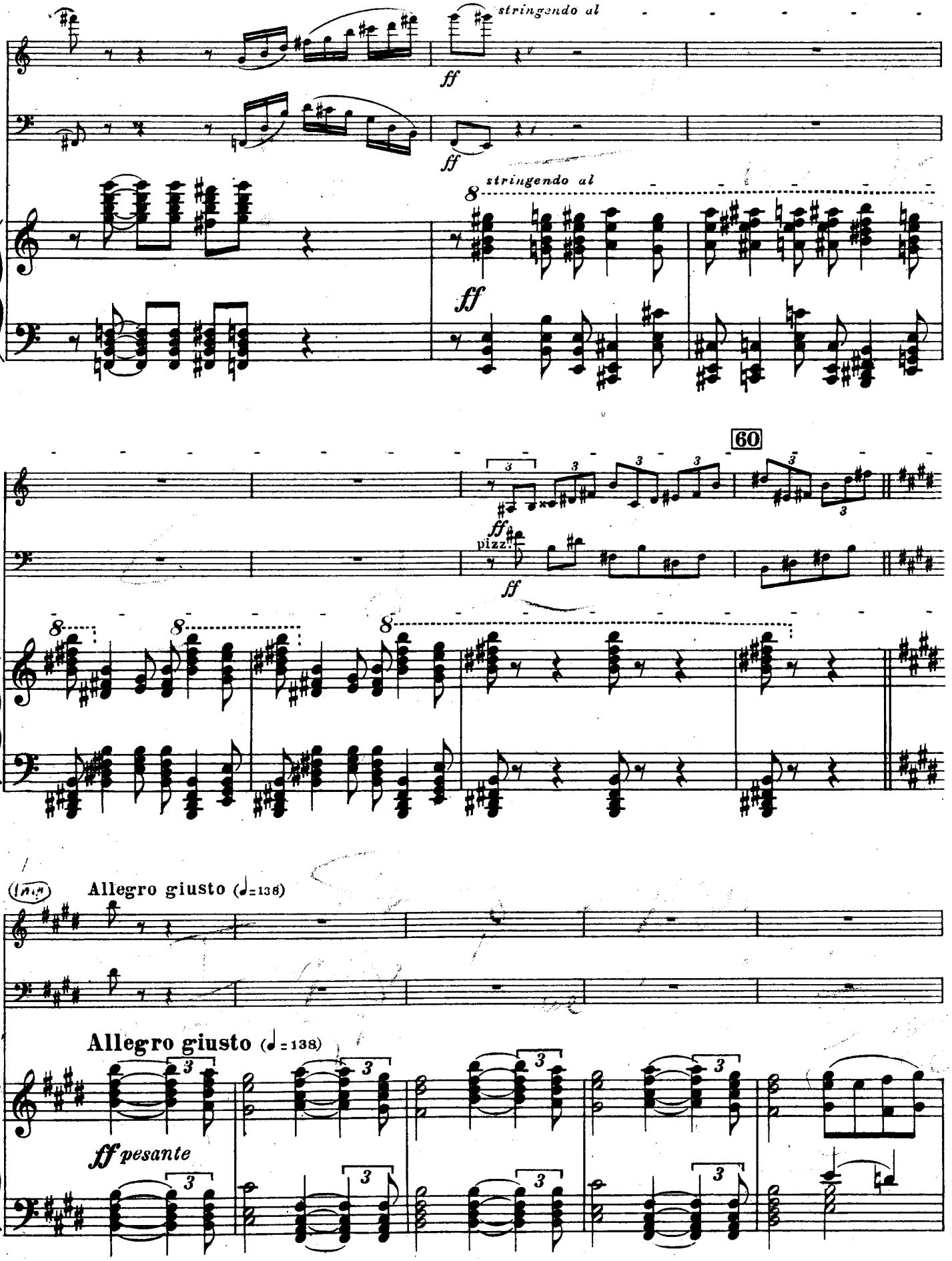


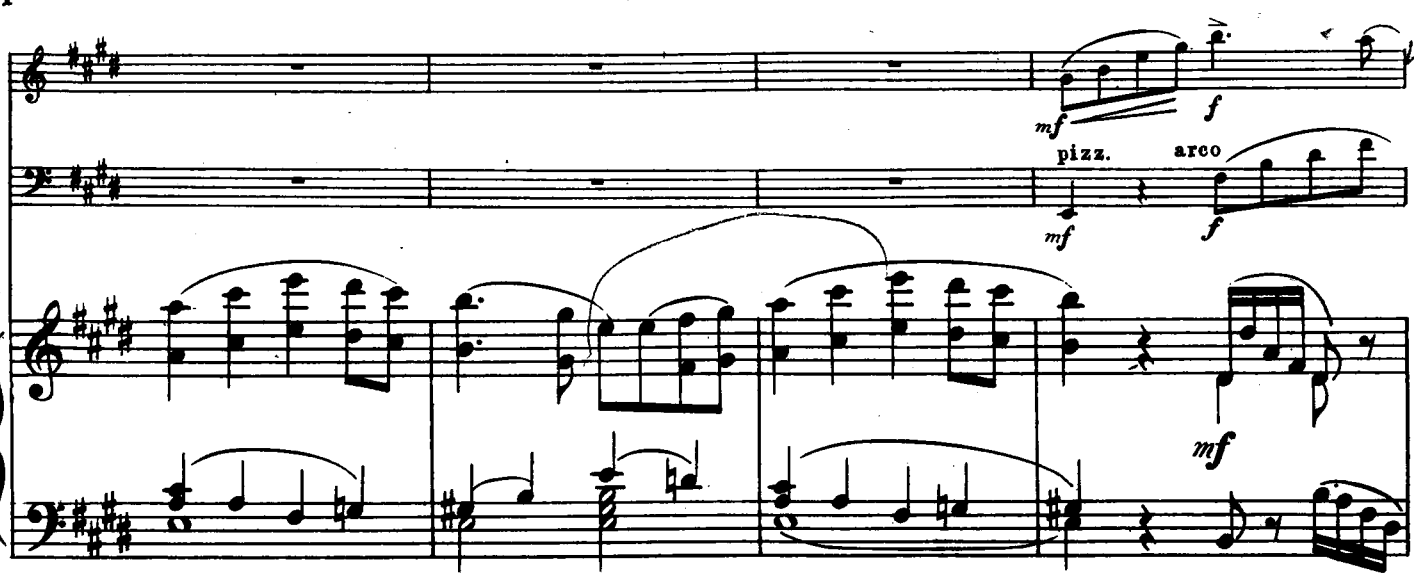

30
8
8

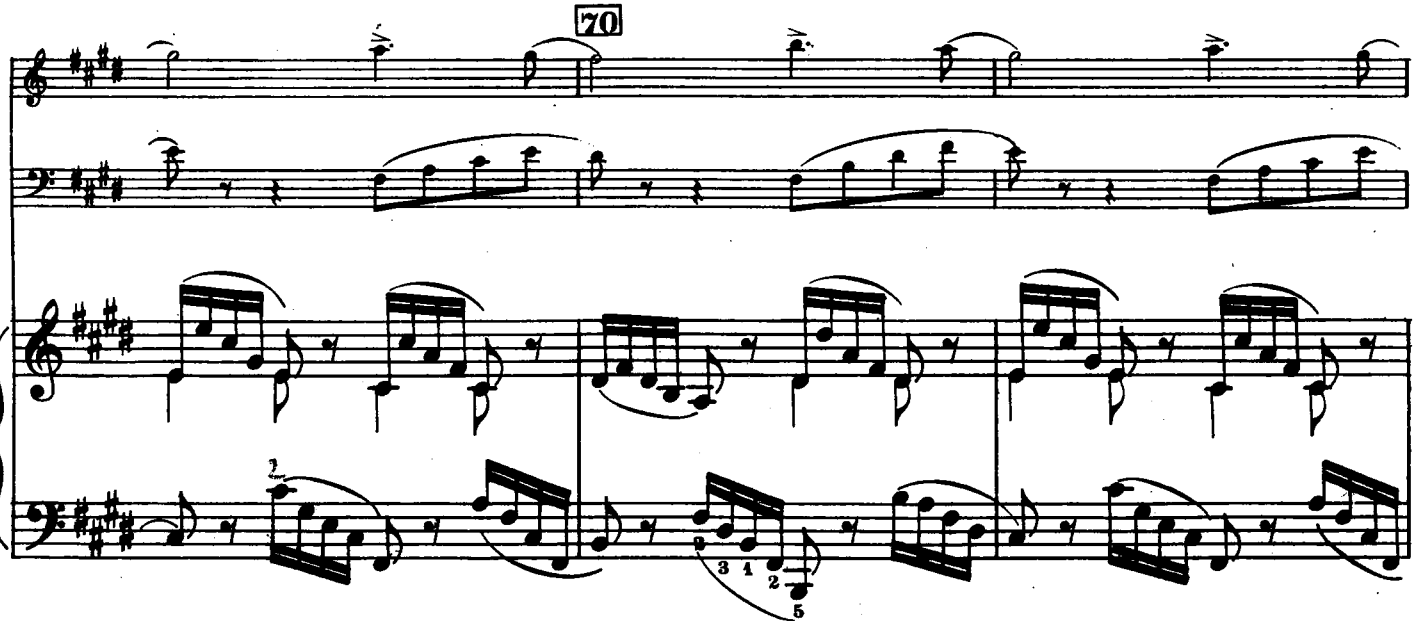

ff
ff
ff
ben sostenuto il tempo
p
mf
p
mf
ben sostenuto il tempo
p
40
p
mf
p
mf
mf
p

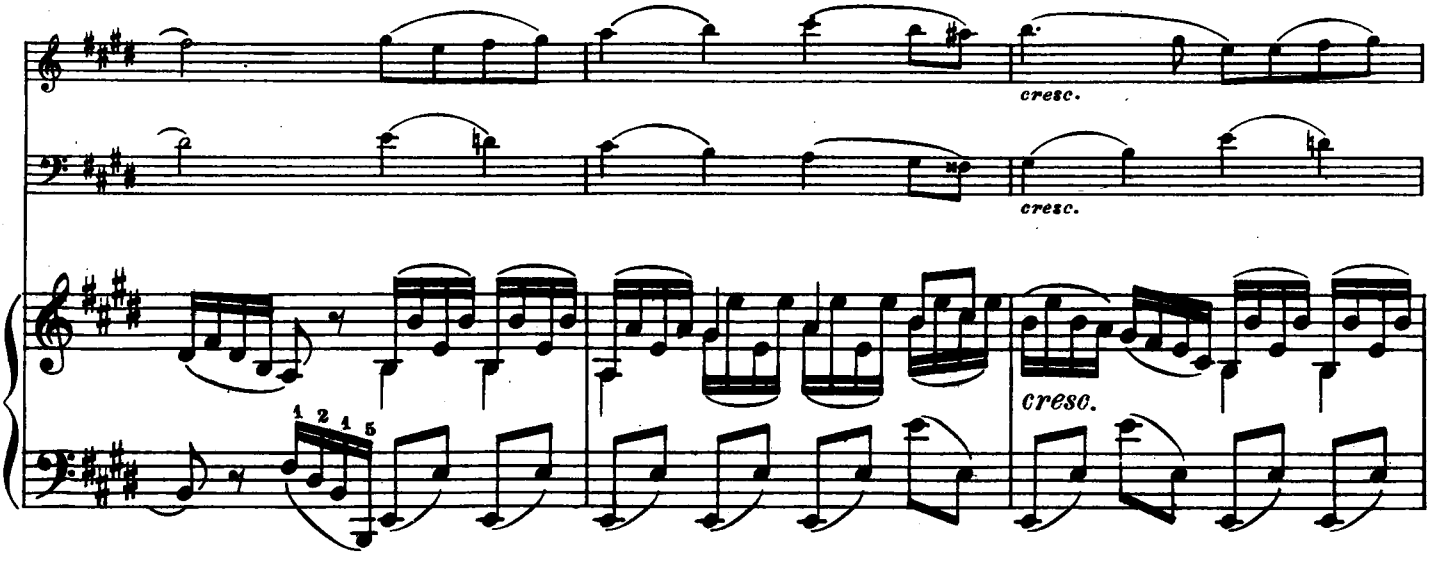

cresc.
f
cresc.
f
mf cresc.
p
p
mf
mf
8
f p
mf
p
p
mf cre
mf cre
p
mf

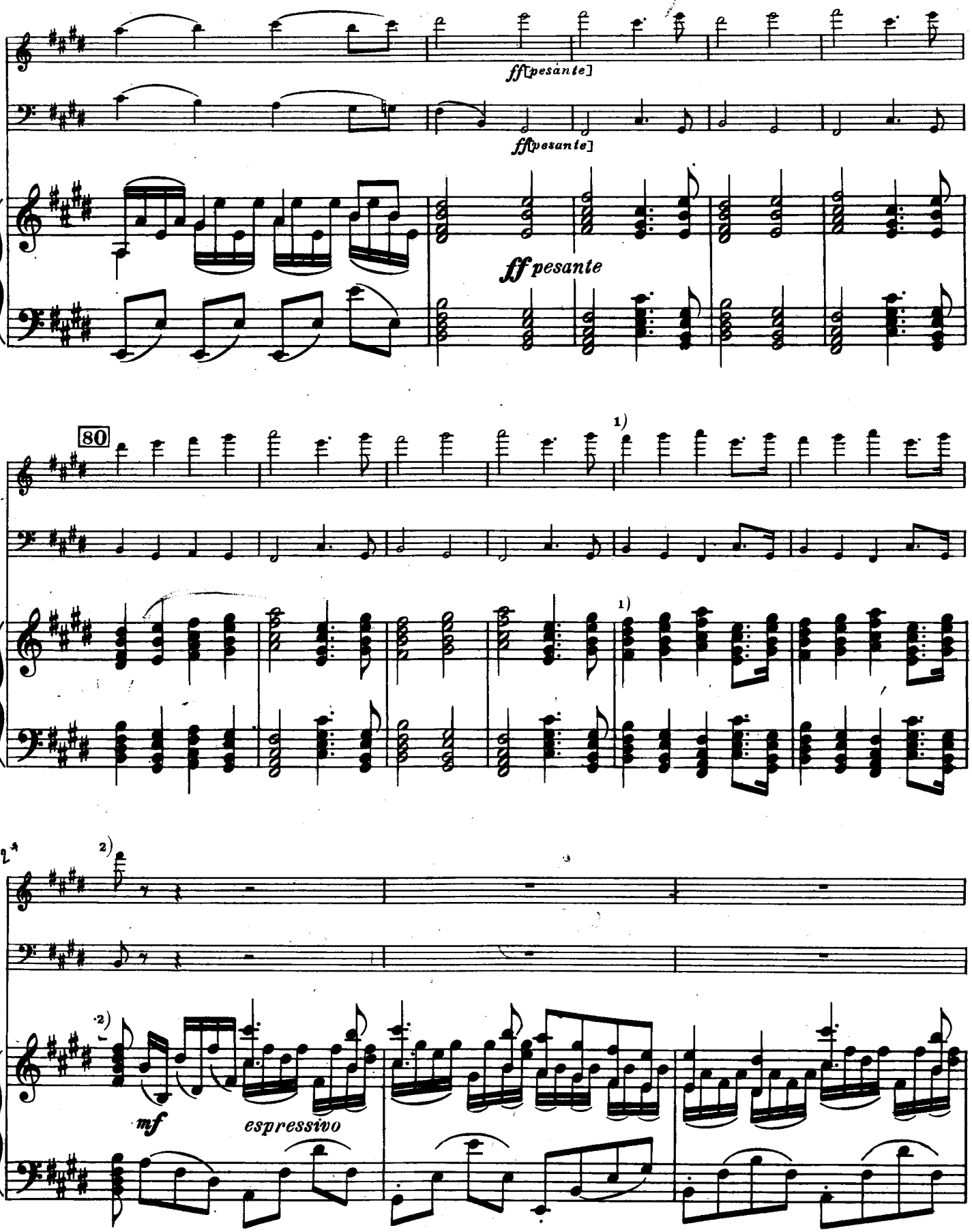

scen
do
cre
scen
do
50
un poco accelerando
un poco accelerando
cre
scen
do
scen
do


stringendo al
ff
stringendo al
ff
60
ff
pizz.
ff
Allegro giusto (♩=138)
Allegro giusto (♩=138)
ff pesante


mf
f
pizz.
arco
mf
f
mf

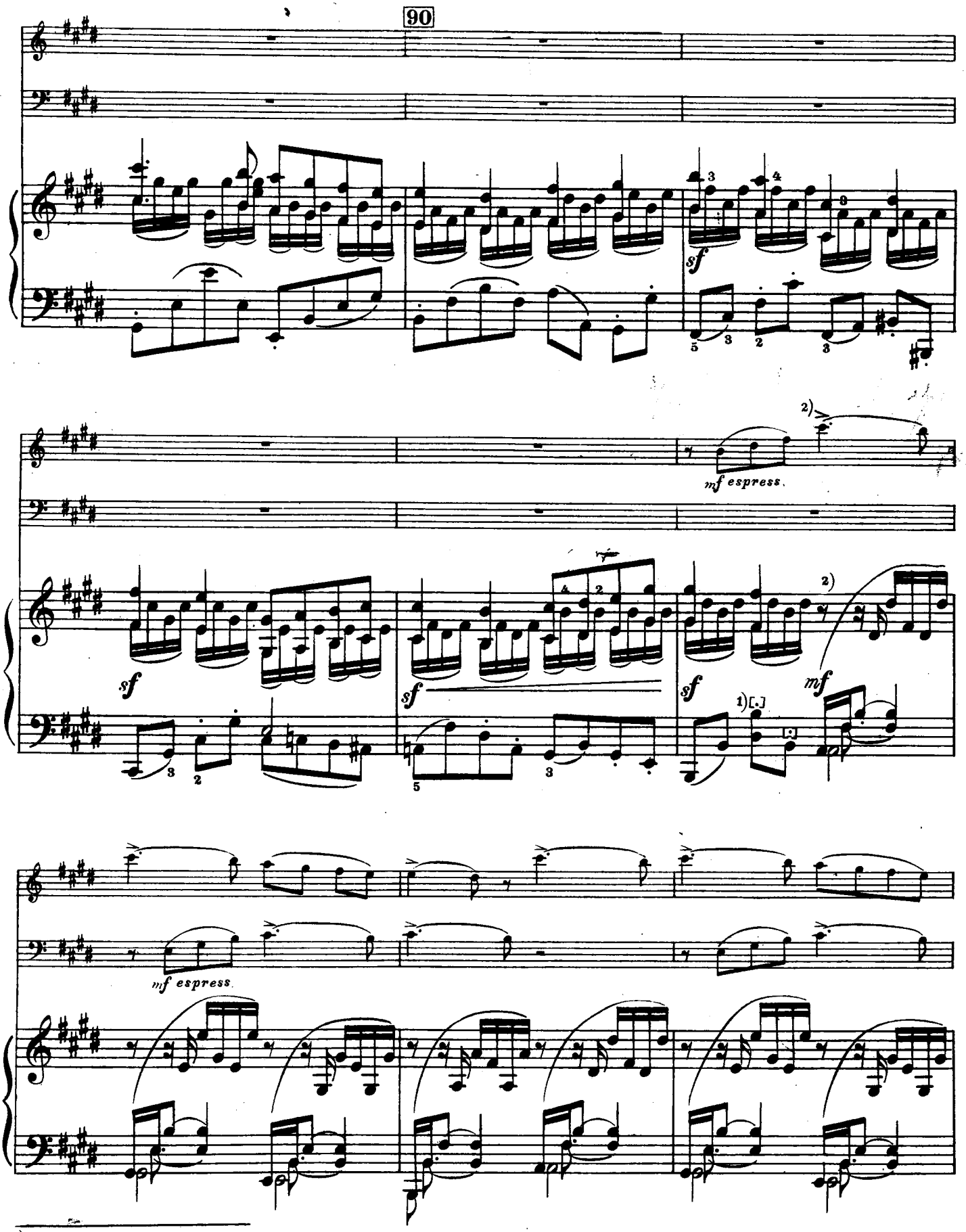

70


cresc.
cresc.
cresc.



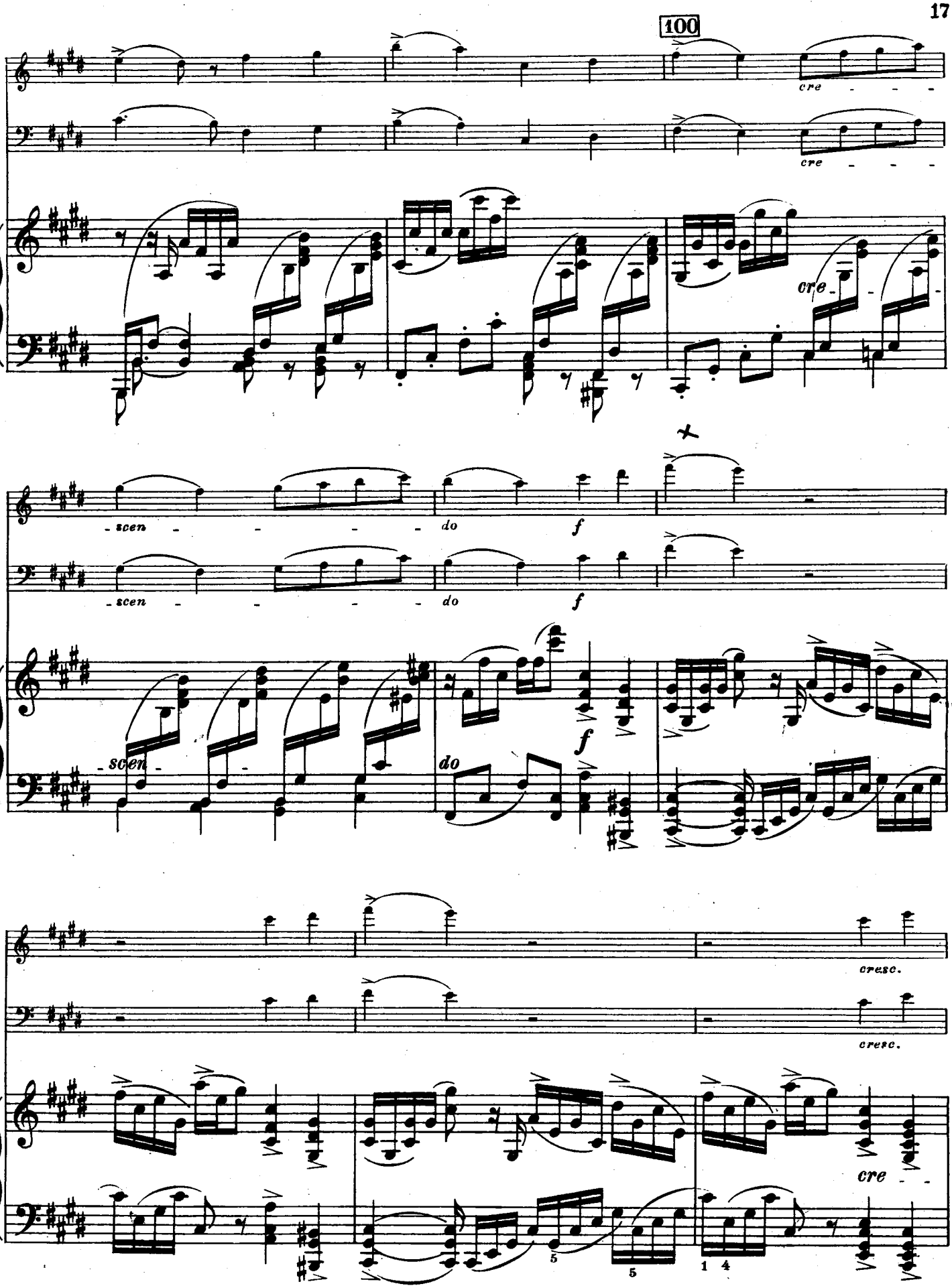
1) В позднейших изданиях здесь обозначено: *Un poco allargando*
2) „ „ „ „ „ : *In tempo molto sostenuto*

} В автографе и в первом издании этих обозначений нет.

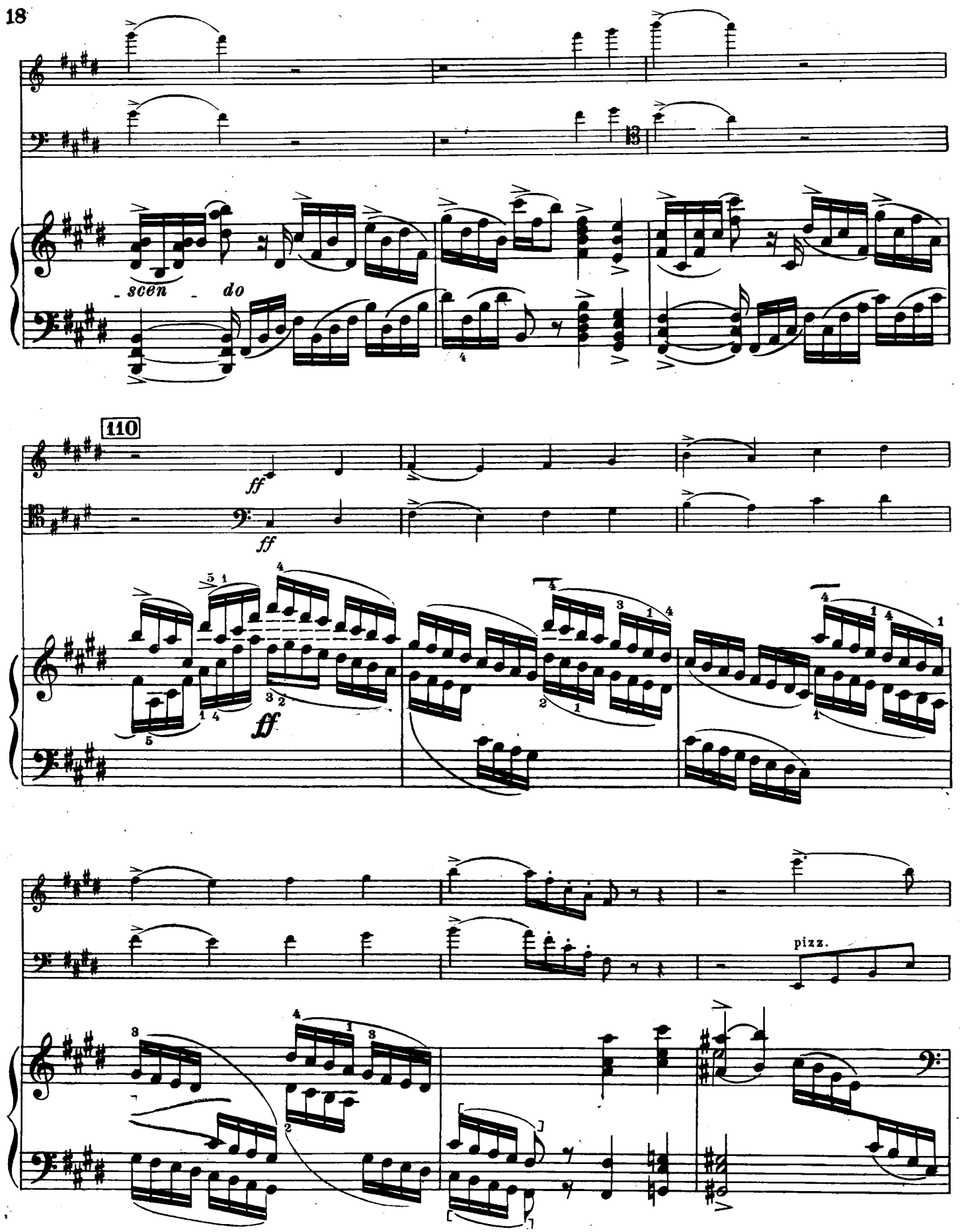


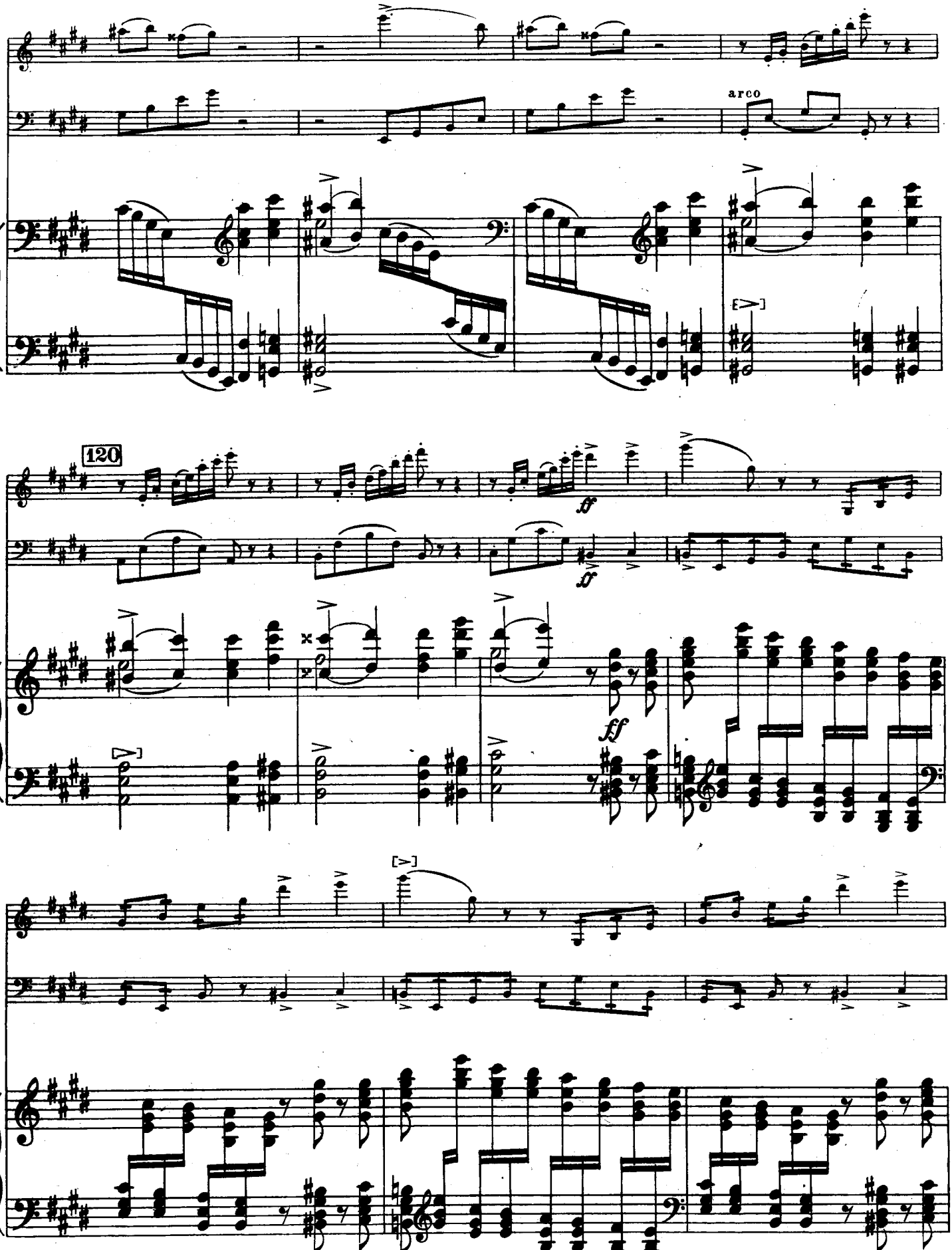
1) Это *ou* приписано в автографе карандашом.

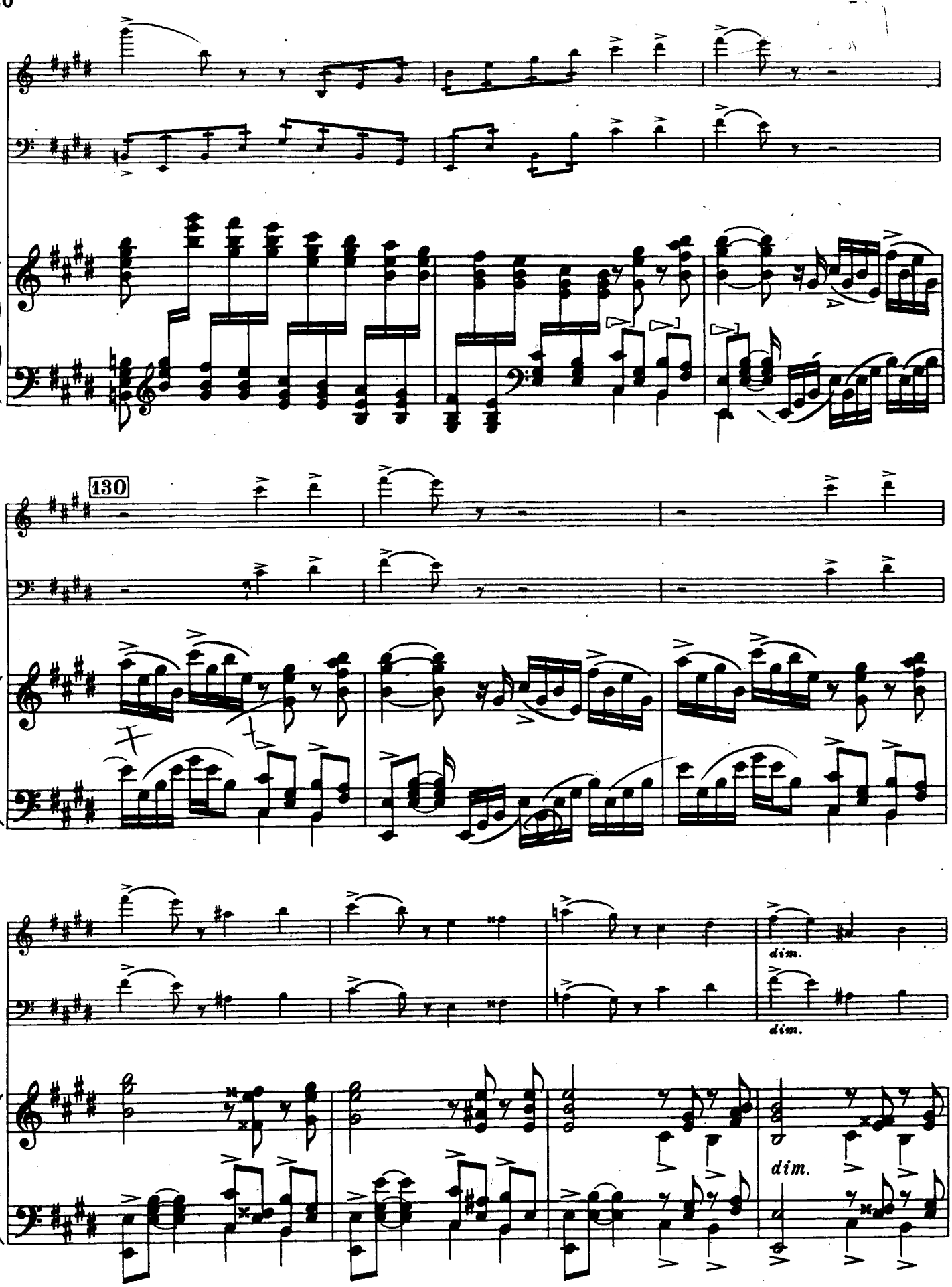
2) В позднейших изданиях здесь обозначено: *Animato* (♩= 138). В автографе и в 1-ом издании этого обозначения нет.

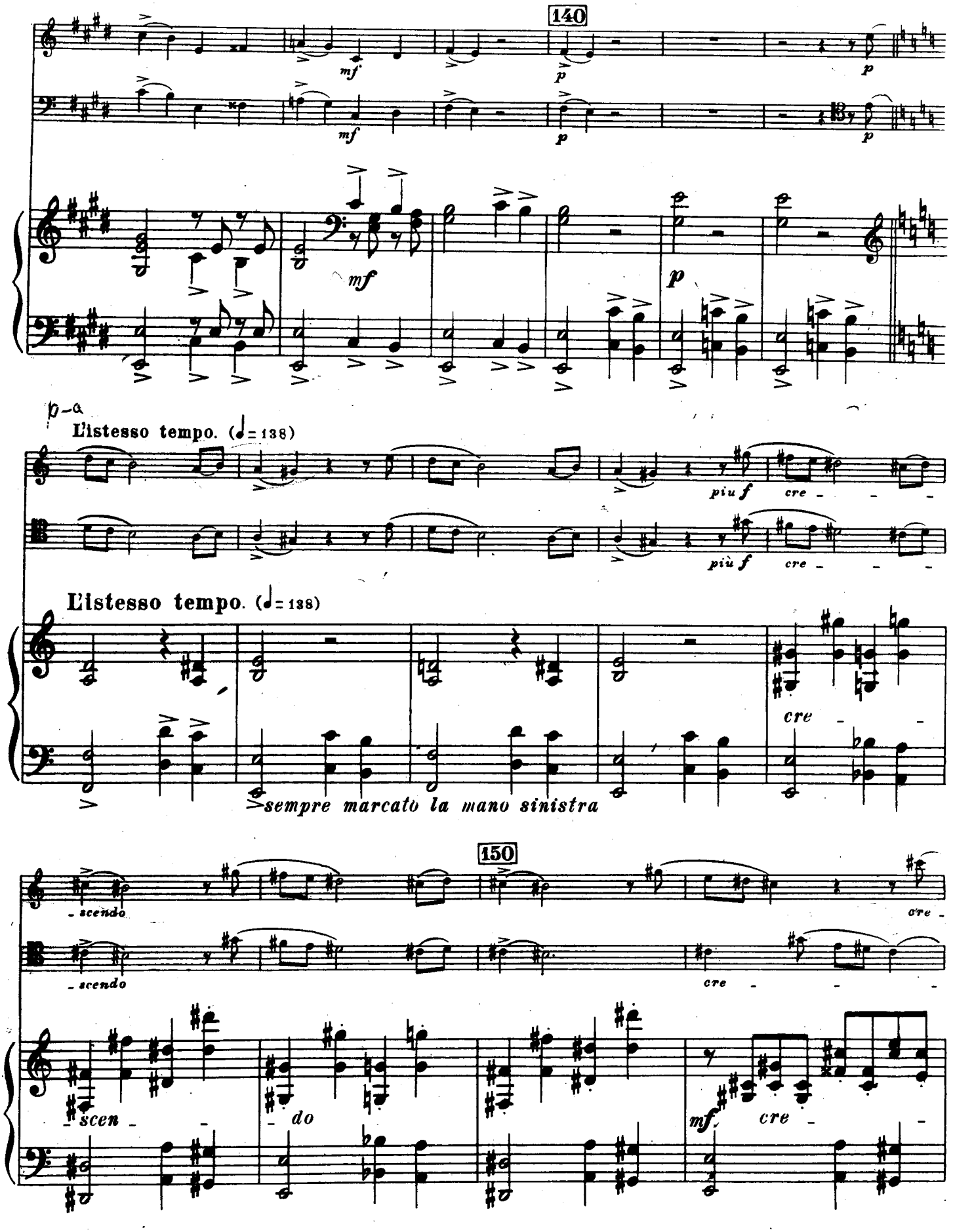

100
cre - - -
cre - - -
cre - -
scen - - - - - -
do
f
scen - - - - - -
do
f
scen - -
do
f
cresc.
cresc.
cre - -
5
5
1 4

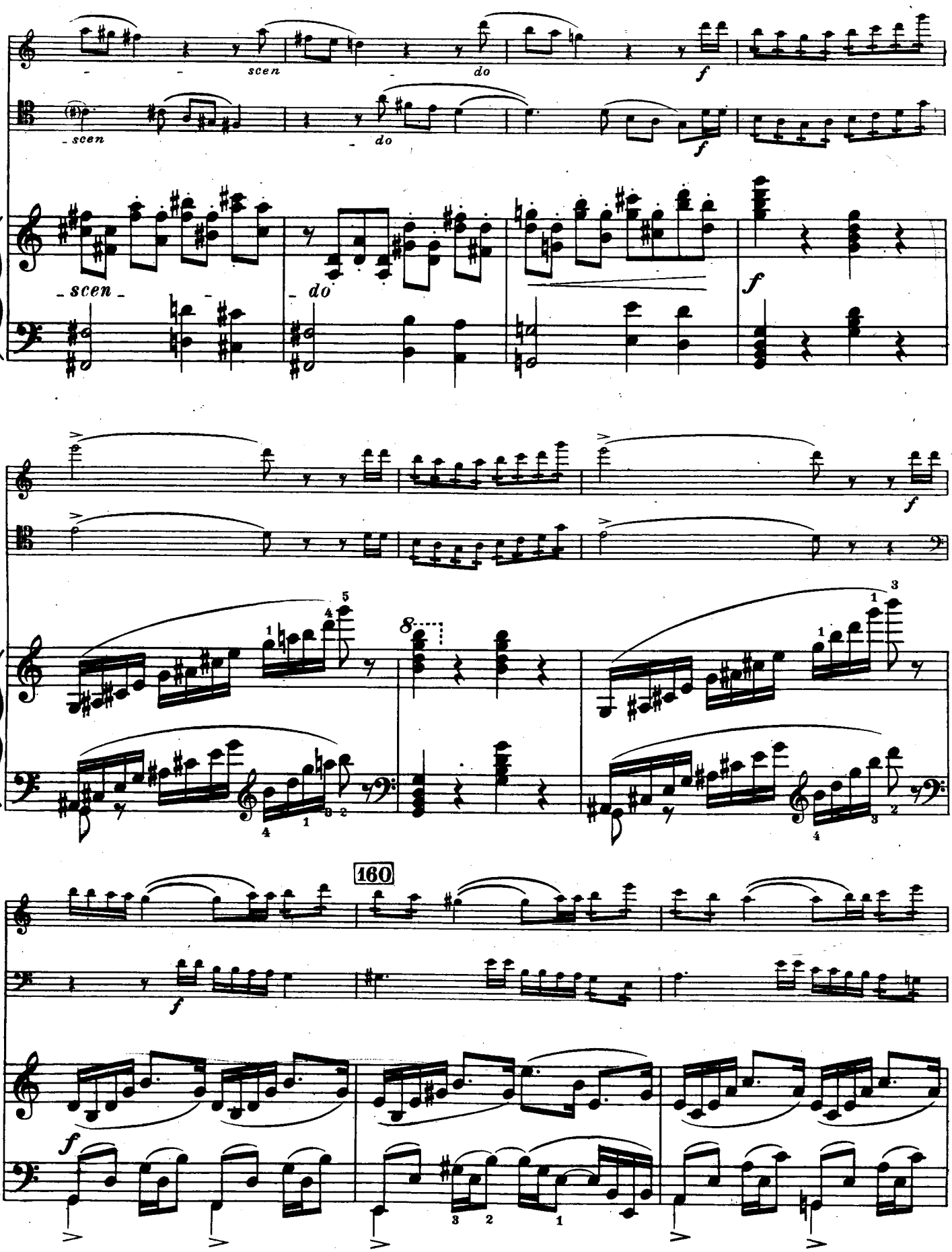
м. 18396 г

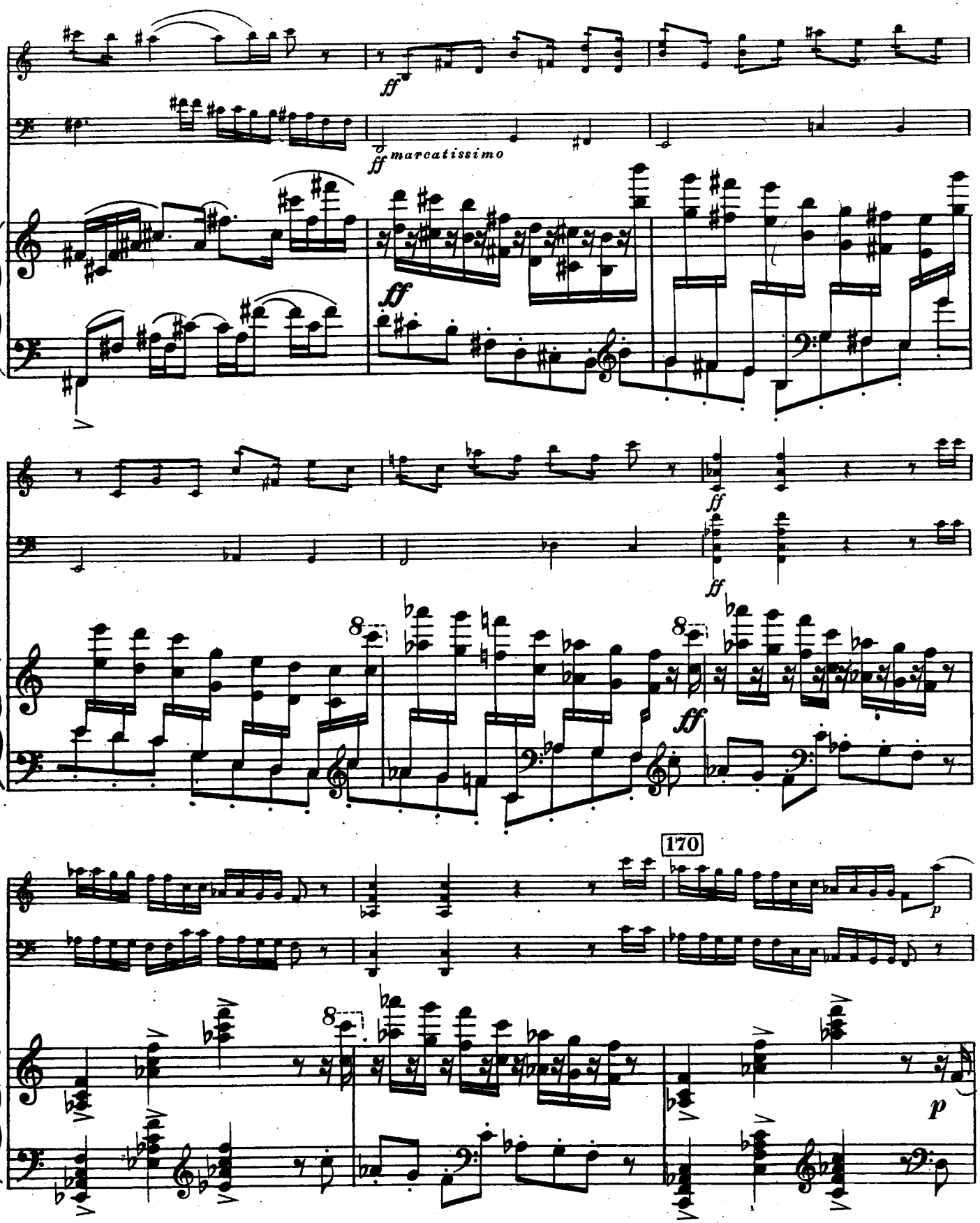

- scen - do
110
ff
ff
ff
pizz.

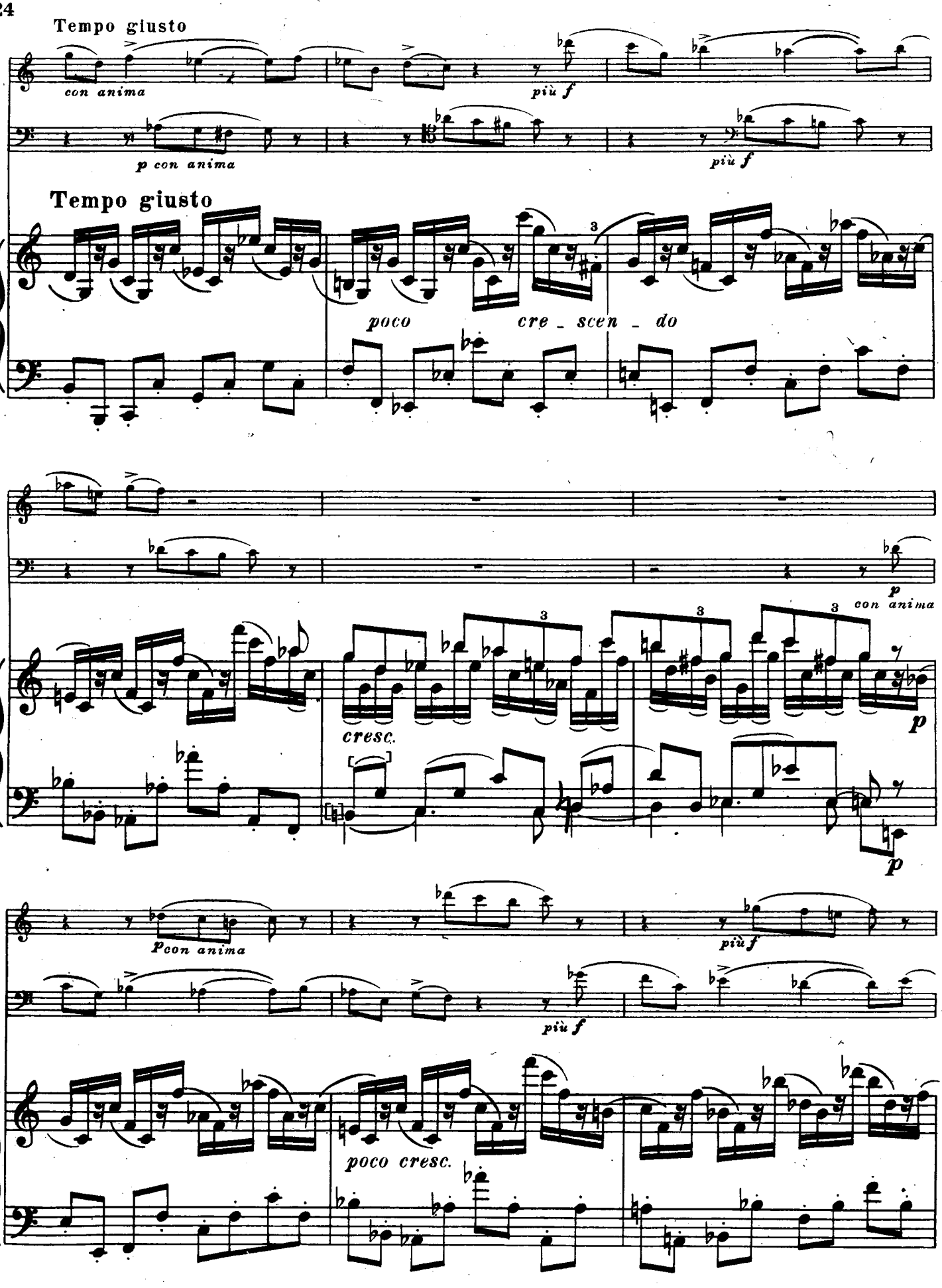

arco
120
ff
ff
ff

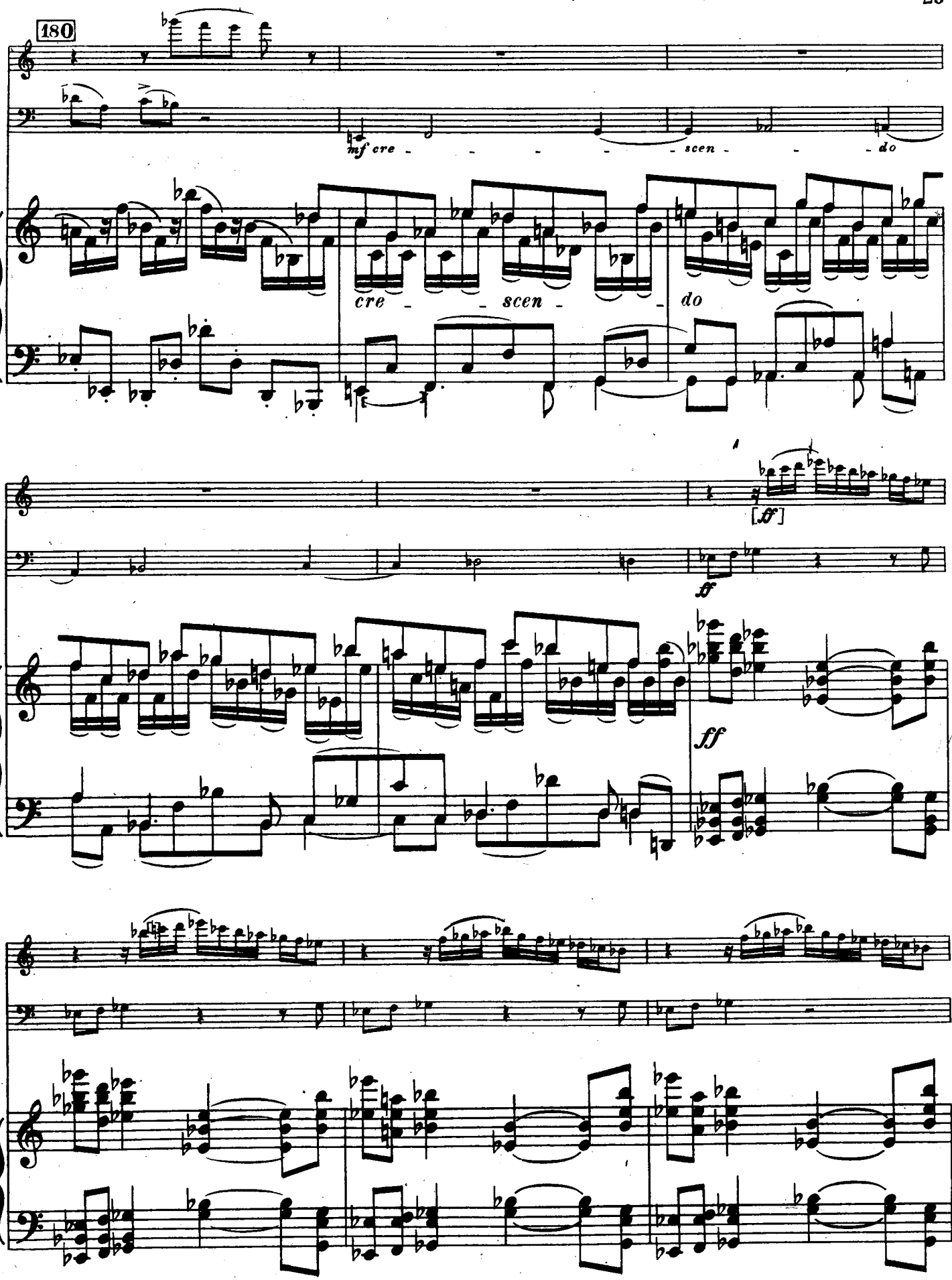

130
dim.
dim.
dim.

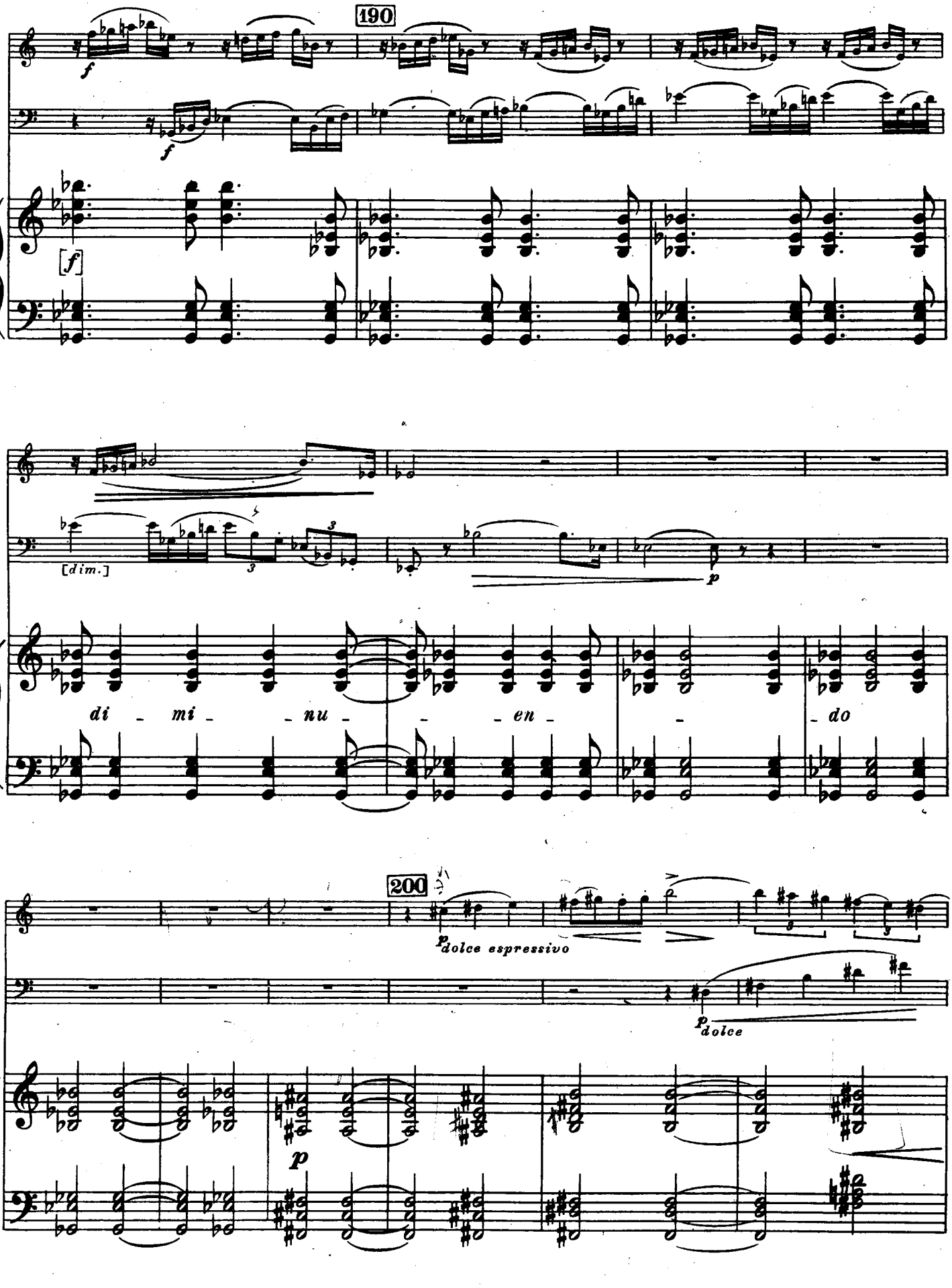

140
mf
p
mf
p
mf
p
p-a
L'istesso tempo. (♩= 138)
più f
cre - - -
più f
cre - - -
L'istesso tempo. (♩= 138)
cre - -
sempre marcato la mano sinistra
150
- scendo
cre -
- scendo
cre - - -
- scen - - do
mf
cre - -

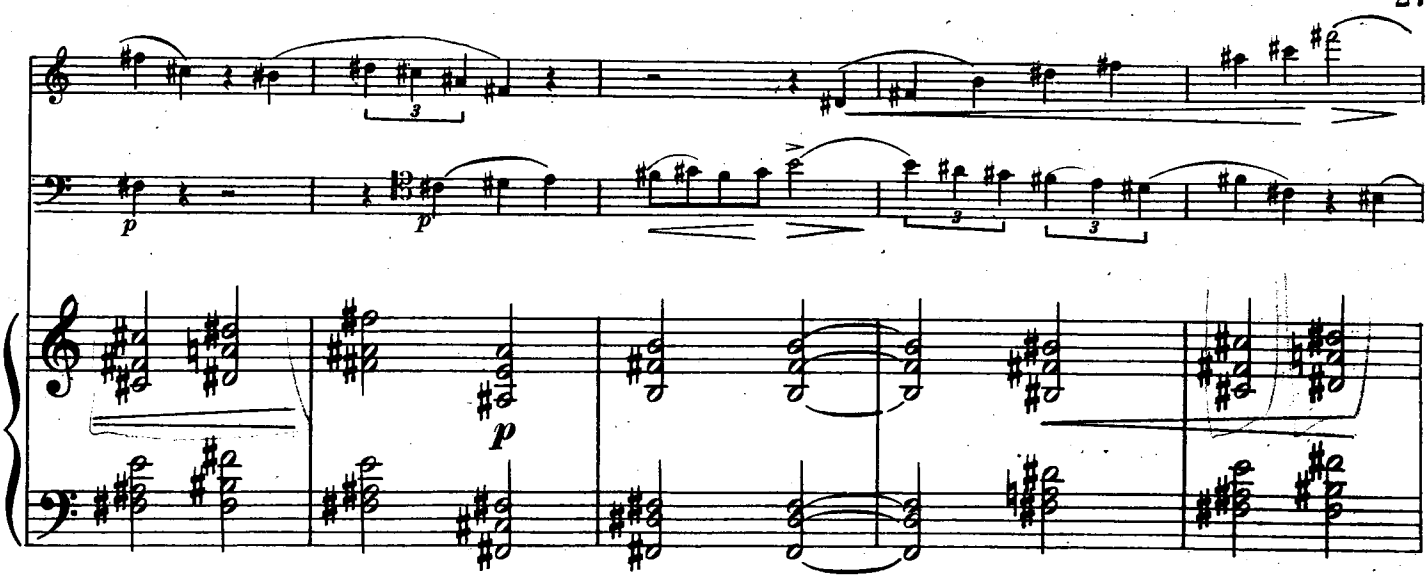

scen
do
f
scen
do
f
scen
do
f
f
8
160
f
f

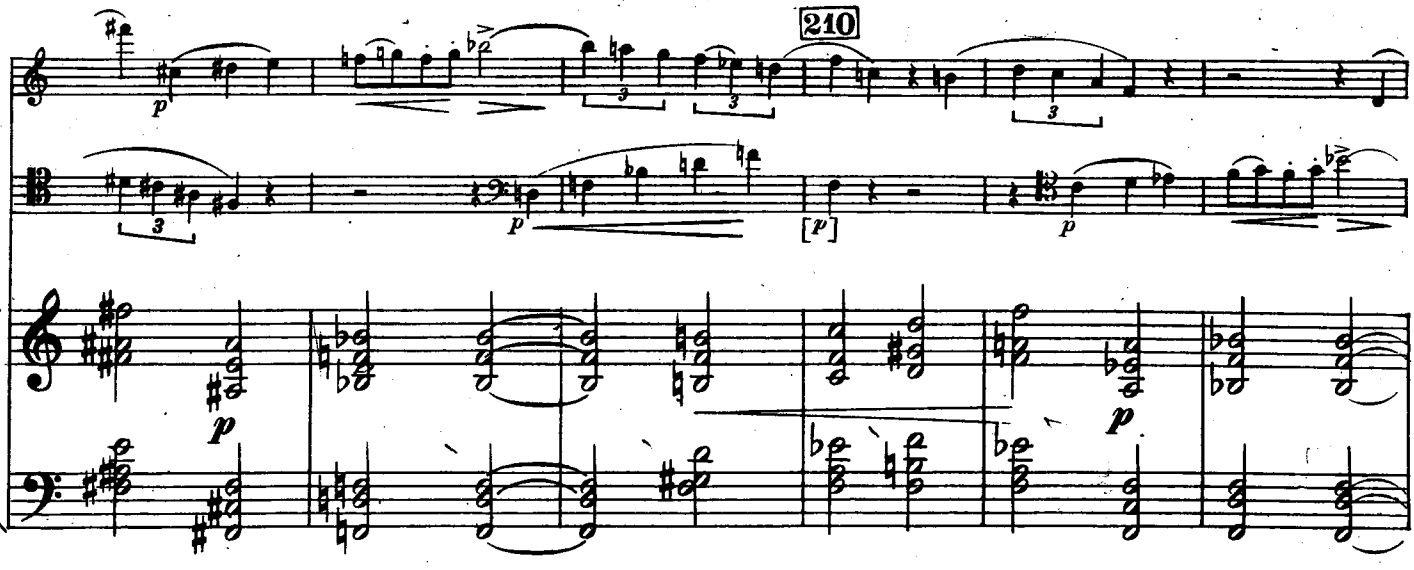

ff
ff marcatissimo
ff
ff
ff
8
8
ff
170
p
8
p

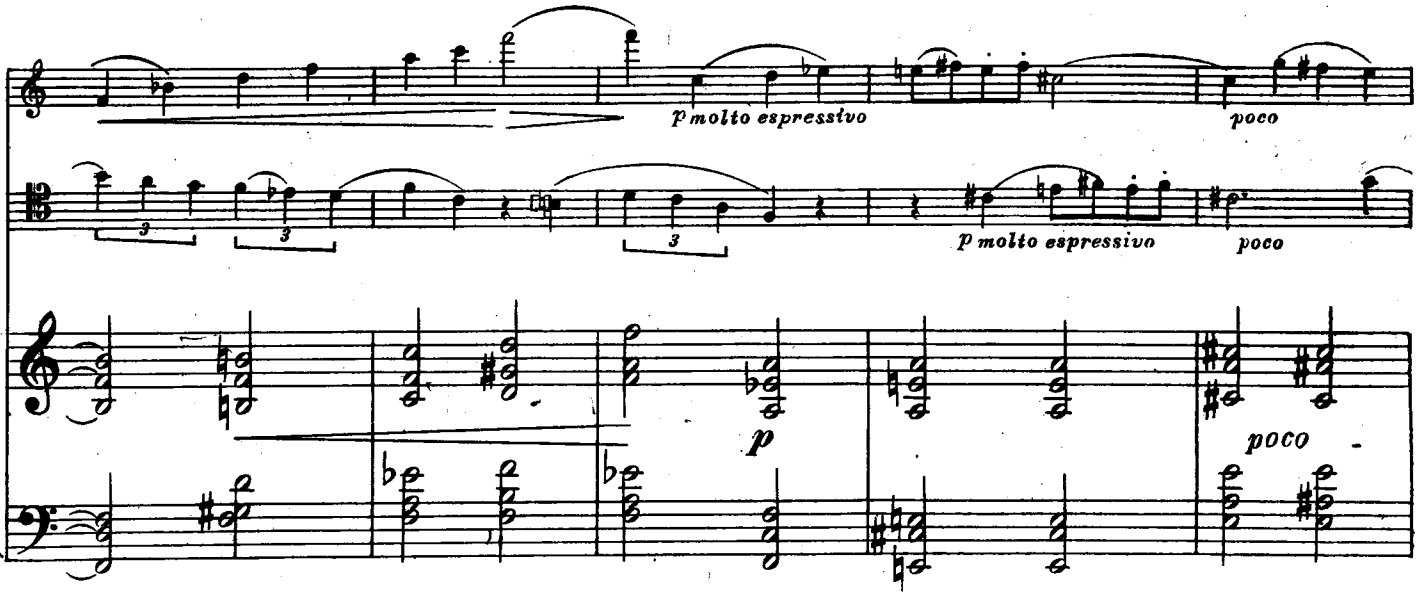

Tempo giusto
con anima
più f
p con anima
più f
Tempo giusto
poco cre _ scen _ do
p
con anima
cresc.
p
p
con anima
più f
più f
poco cresc.

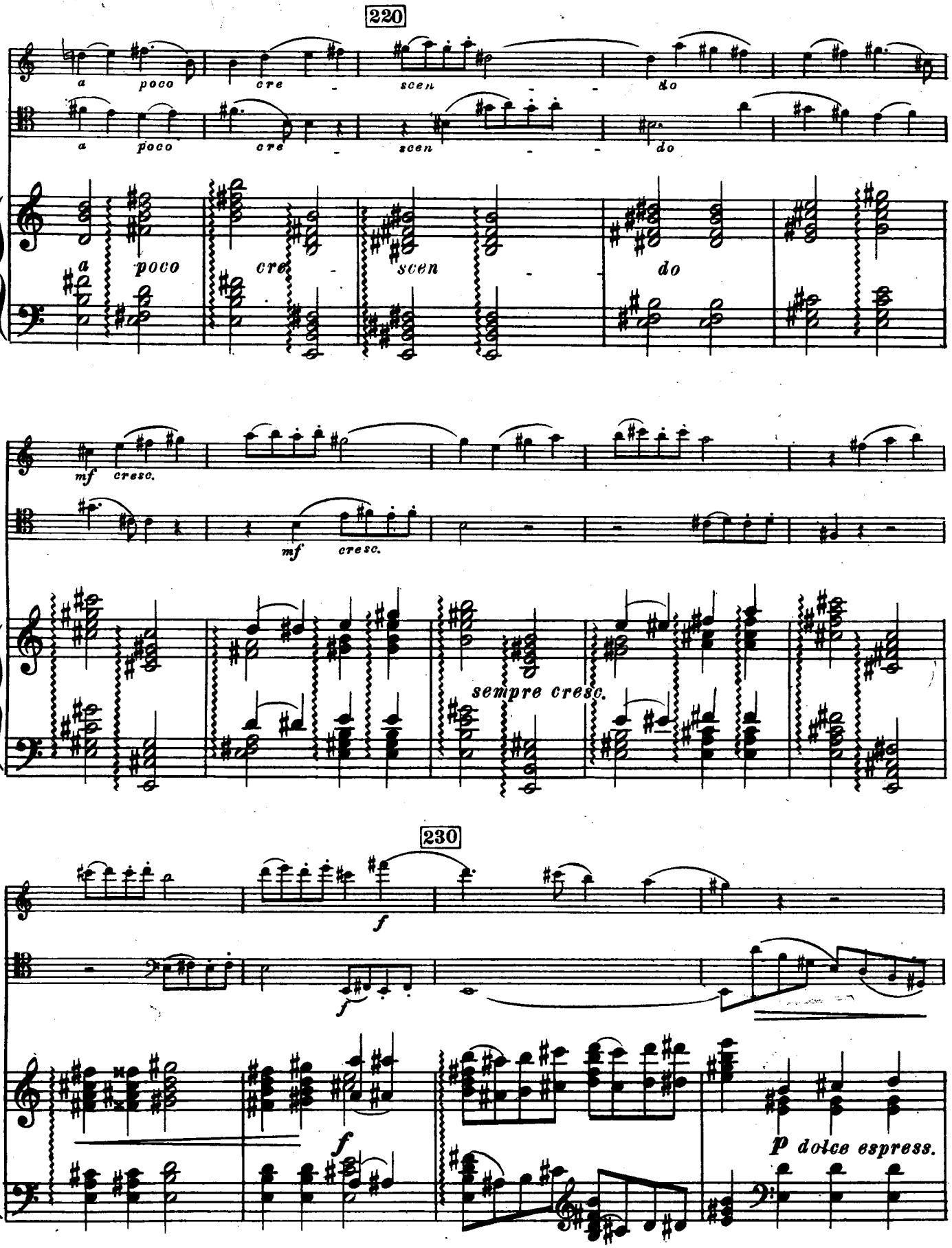

180
mf cre - - - - - scen - - - do
cre - - scen - - do
[ff]
ff
ff

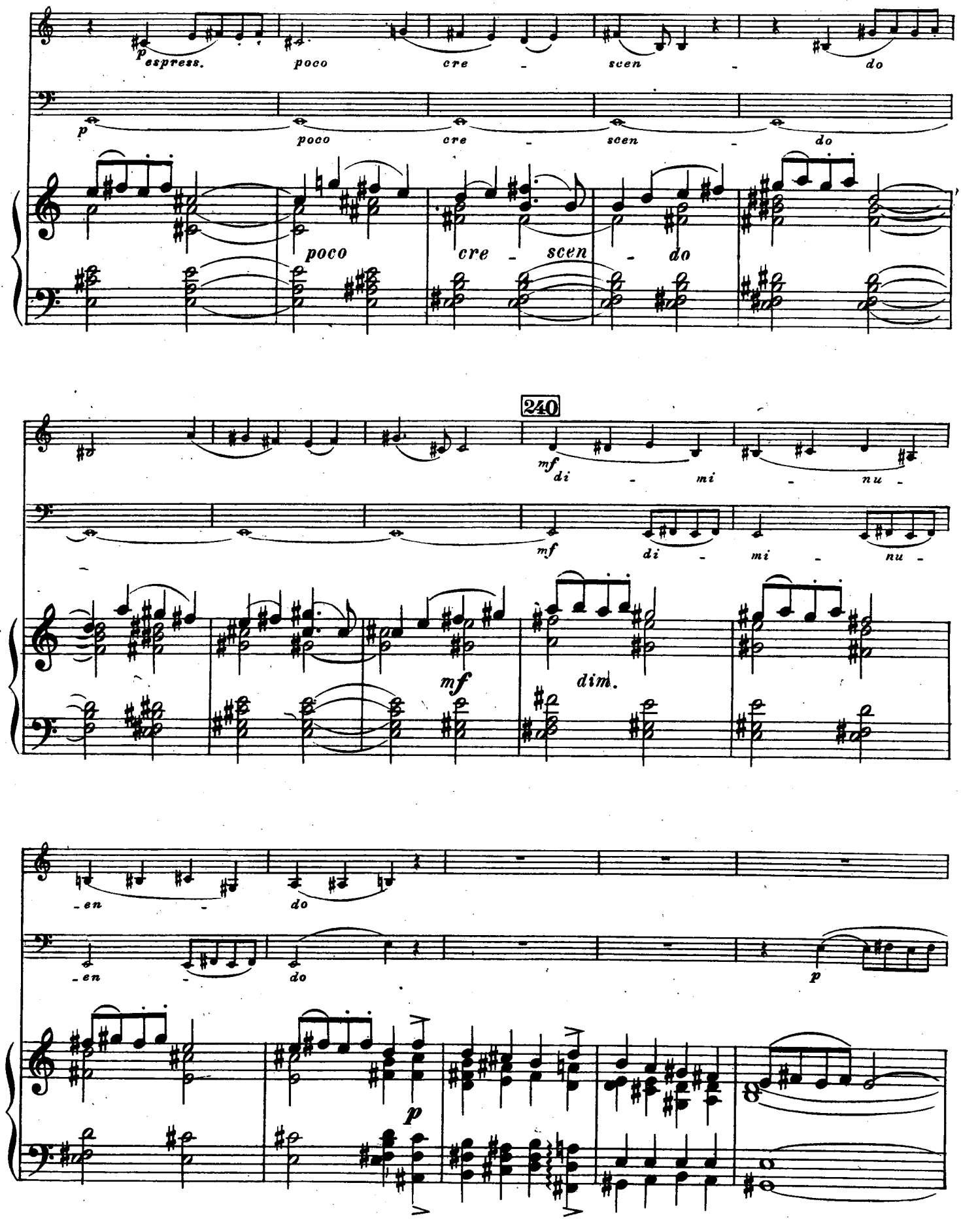

190
f
f
[f]
[dim.]
p
di - mi - nu - en - do
200
p dolce espressivo
p dolce
p

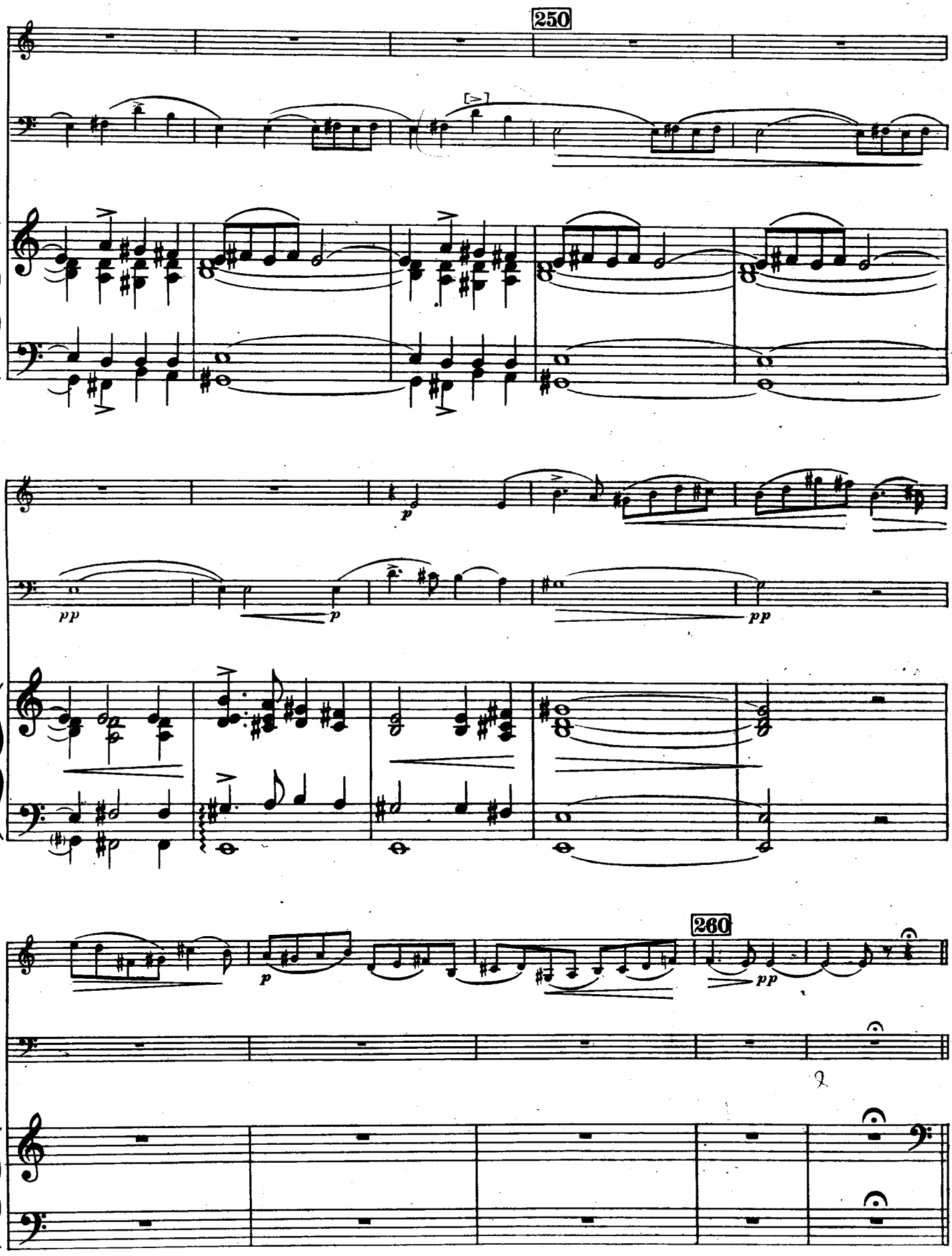


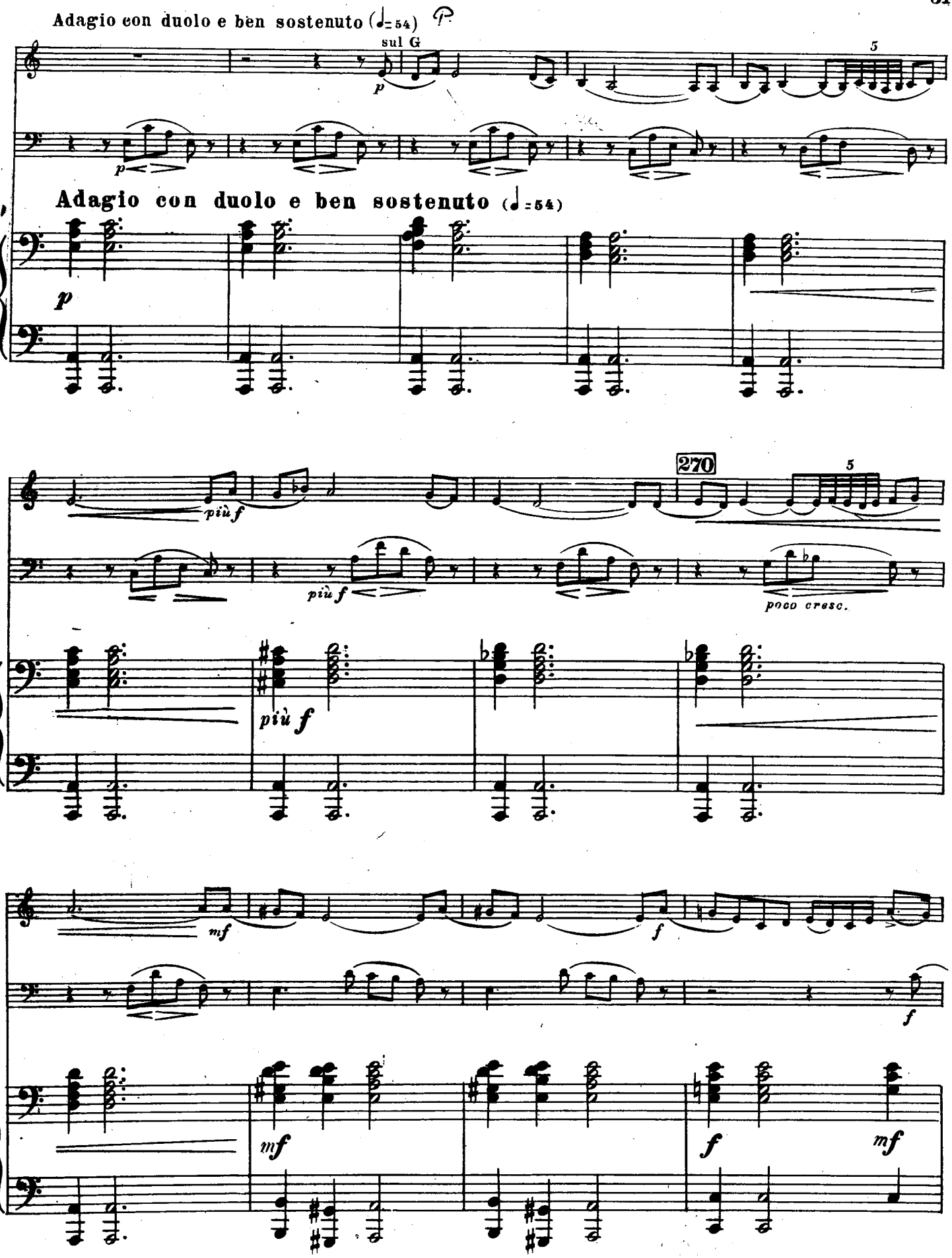

210

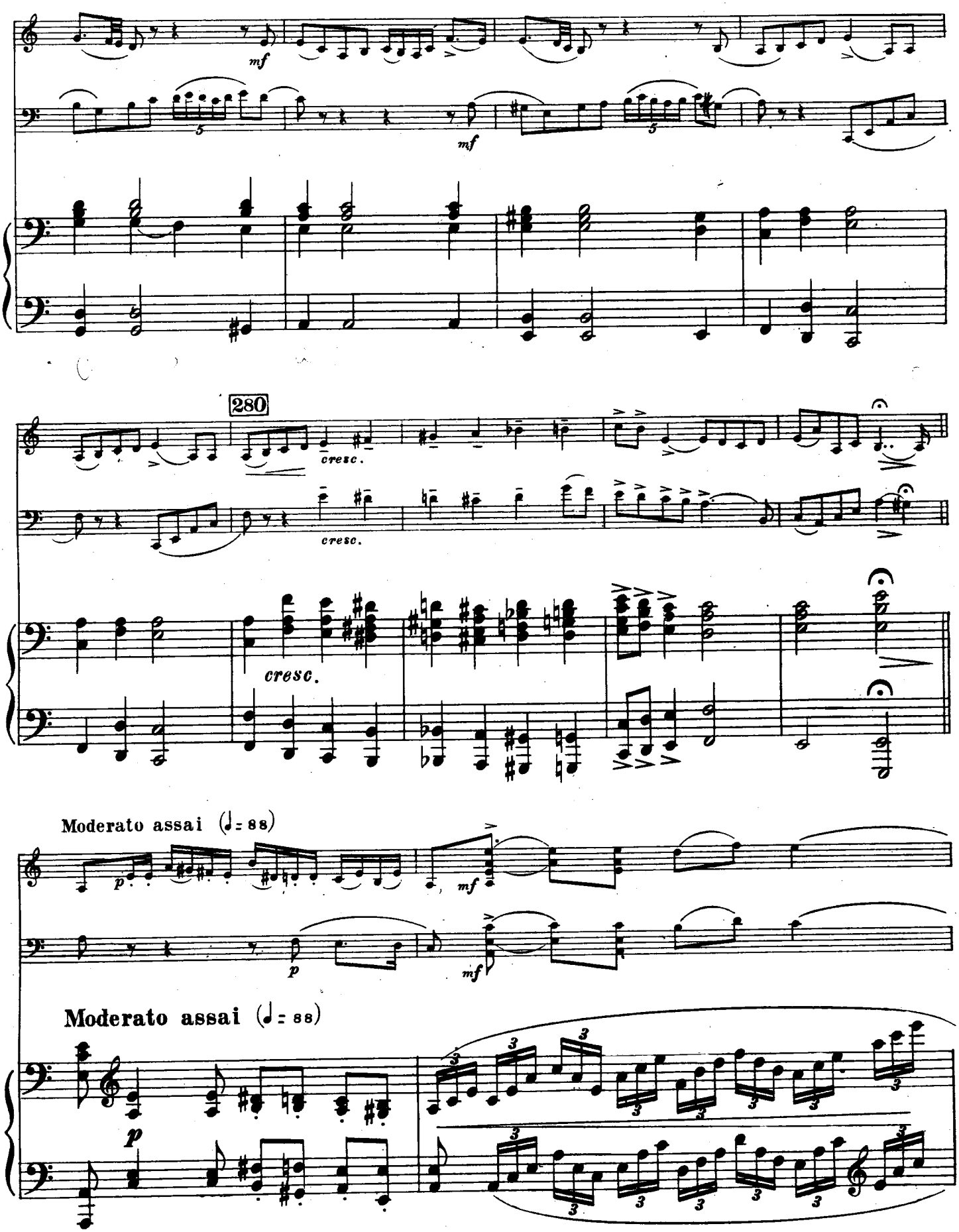

p molto espressivo
poco
p molto espressivo
poco
poco

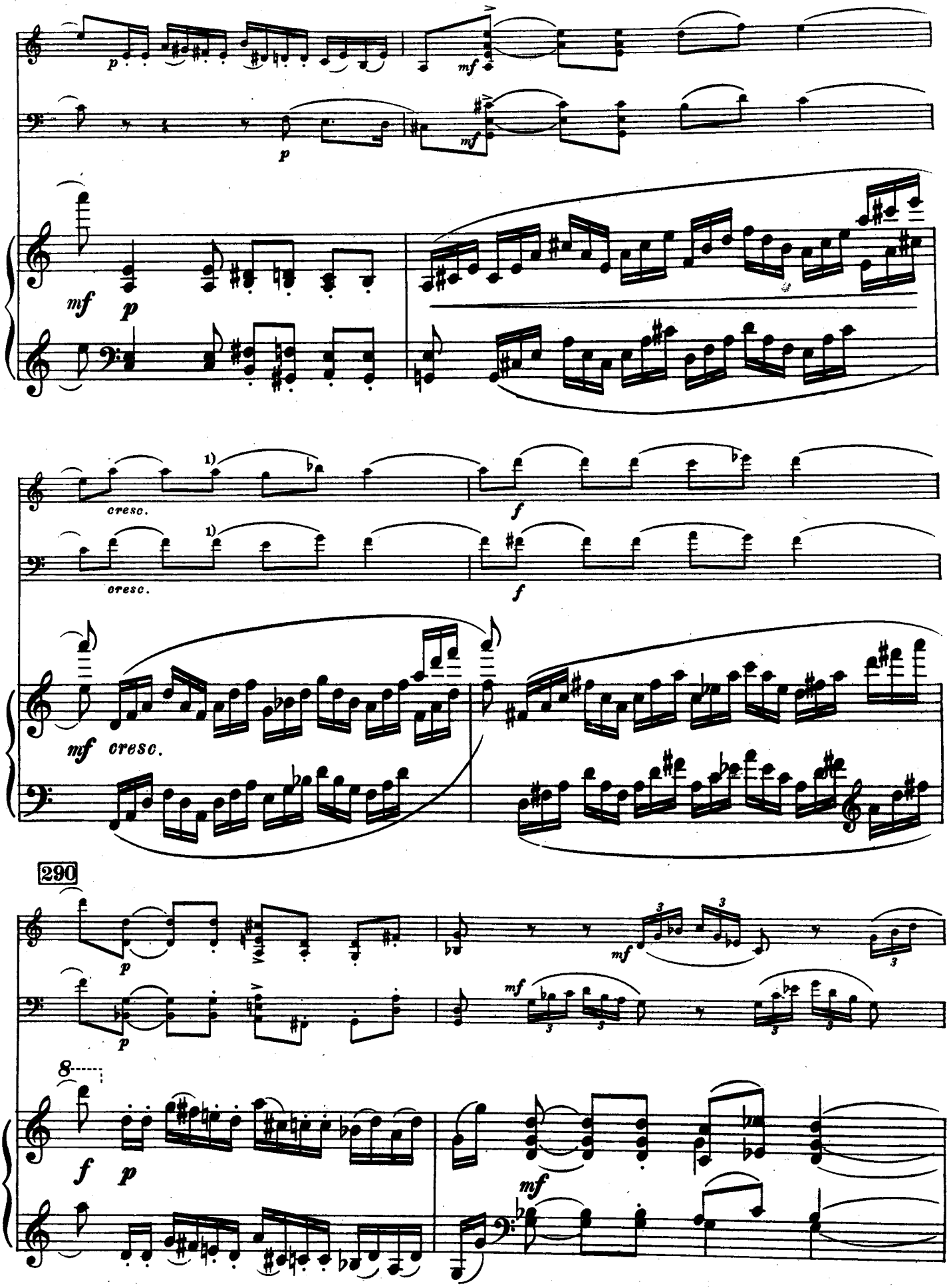

220
a poco cre - scen - do
a poco cre - scen - do
a poco cre - scen - do
mf cresc.
mf cresc.
sempre cresc.
230
f
f
f
p dolce espress.

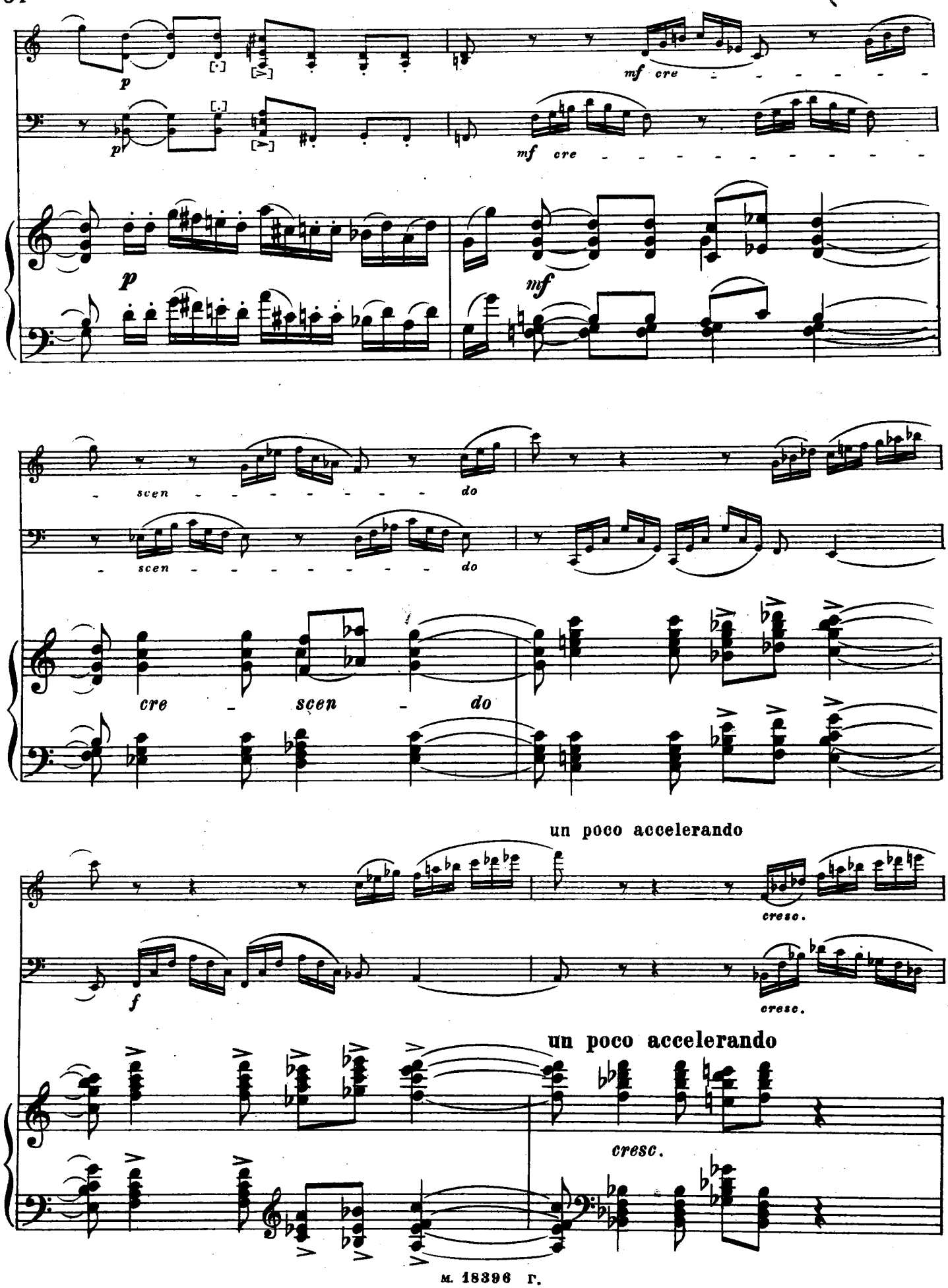

p espress.
poco cre - scen - do
p
poco cre - scen - do
poco cre - scen - do
240
mf di - mi - nu -
mf di - mi - nu -
mf
dim.
- en -
do
- en -
do
p
p


250
pp
p
p
pp
260
p
pp


Adagio con duolo e ben sostenuto (♩=54)
sul G
p
5
Adagio con duolo e ben sostenuto (♩=54)
p
più f
270
5
più f
poco cresc.
più f
mf
f
f
mf
f
mf


280
cresc.
cresc.
cresc.
Moderato assai (♩= 88)
Moderato assai (♩= 88)


p
mf
cresc.
f
290
8


p
mf cre
scen do
cre scen do
un poco accelerando
cresc.
f
un poco accelerando
cresc.

300

stringendo molto al

stringendo molto al

cresc.

ff

pizz.

ff

ff

Allegro giusto

mf

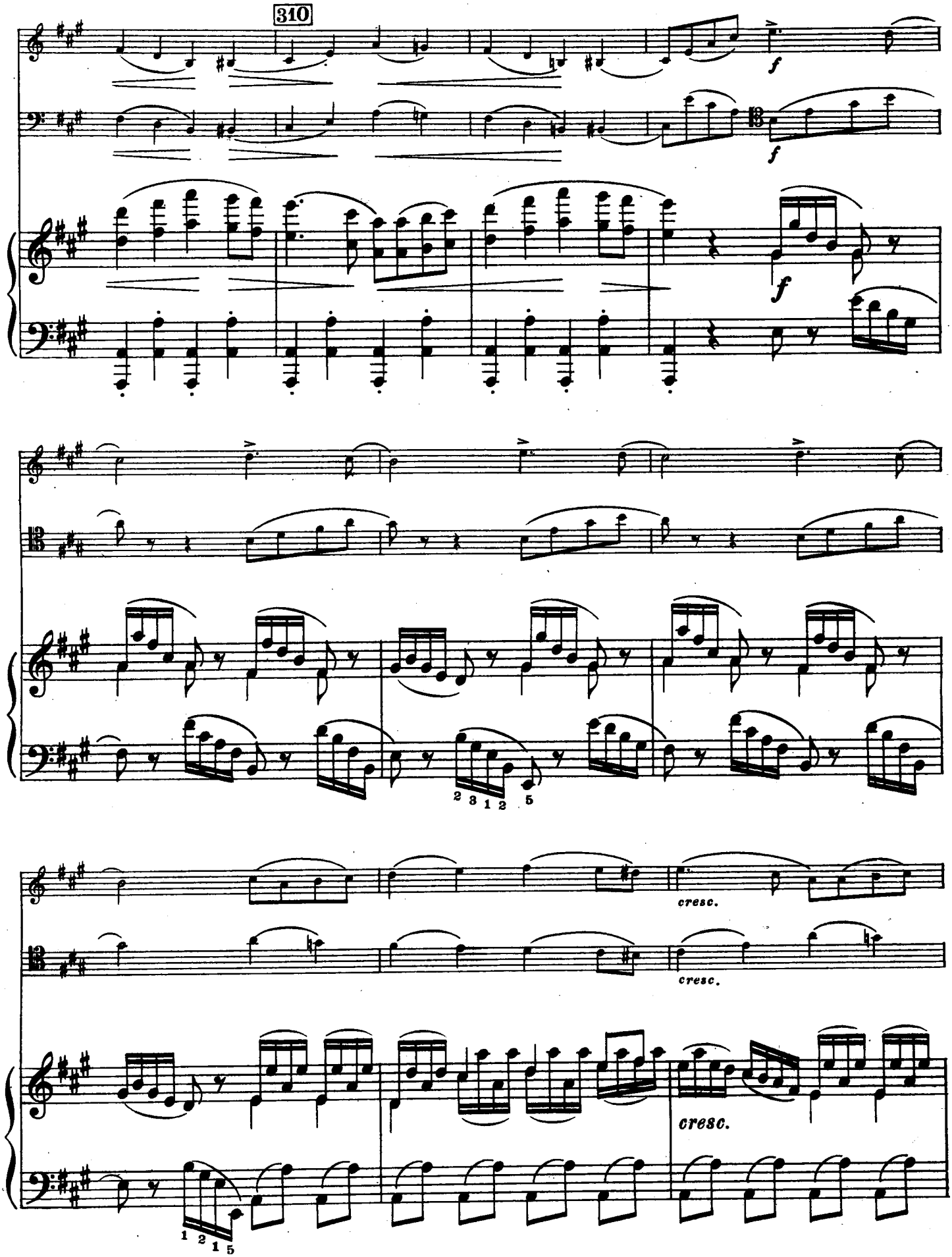
arco

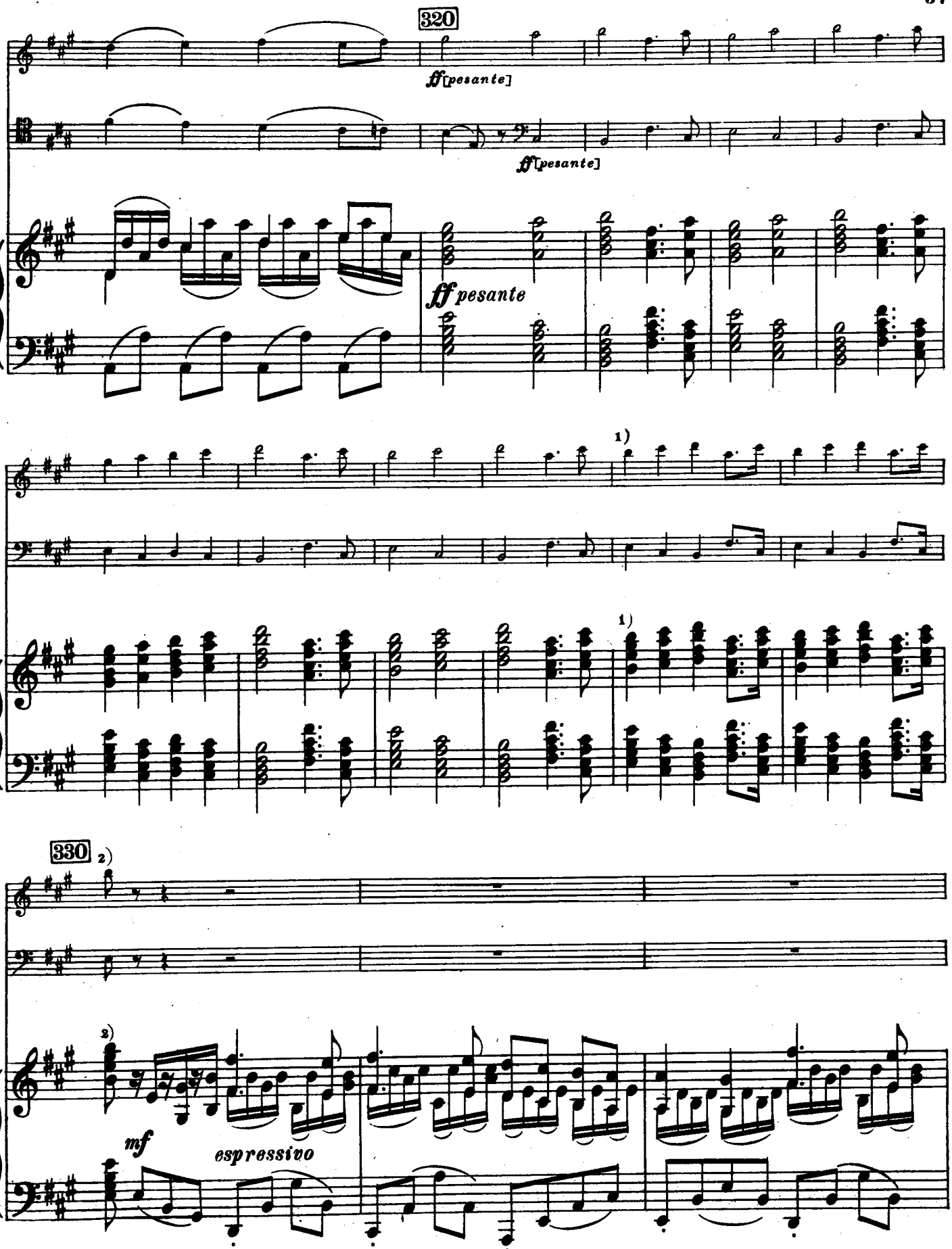
mf

Allegro giusto

ff pesante

mf

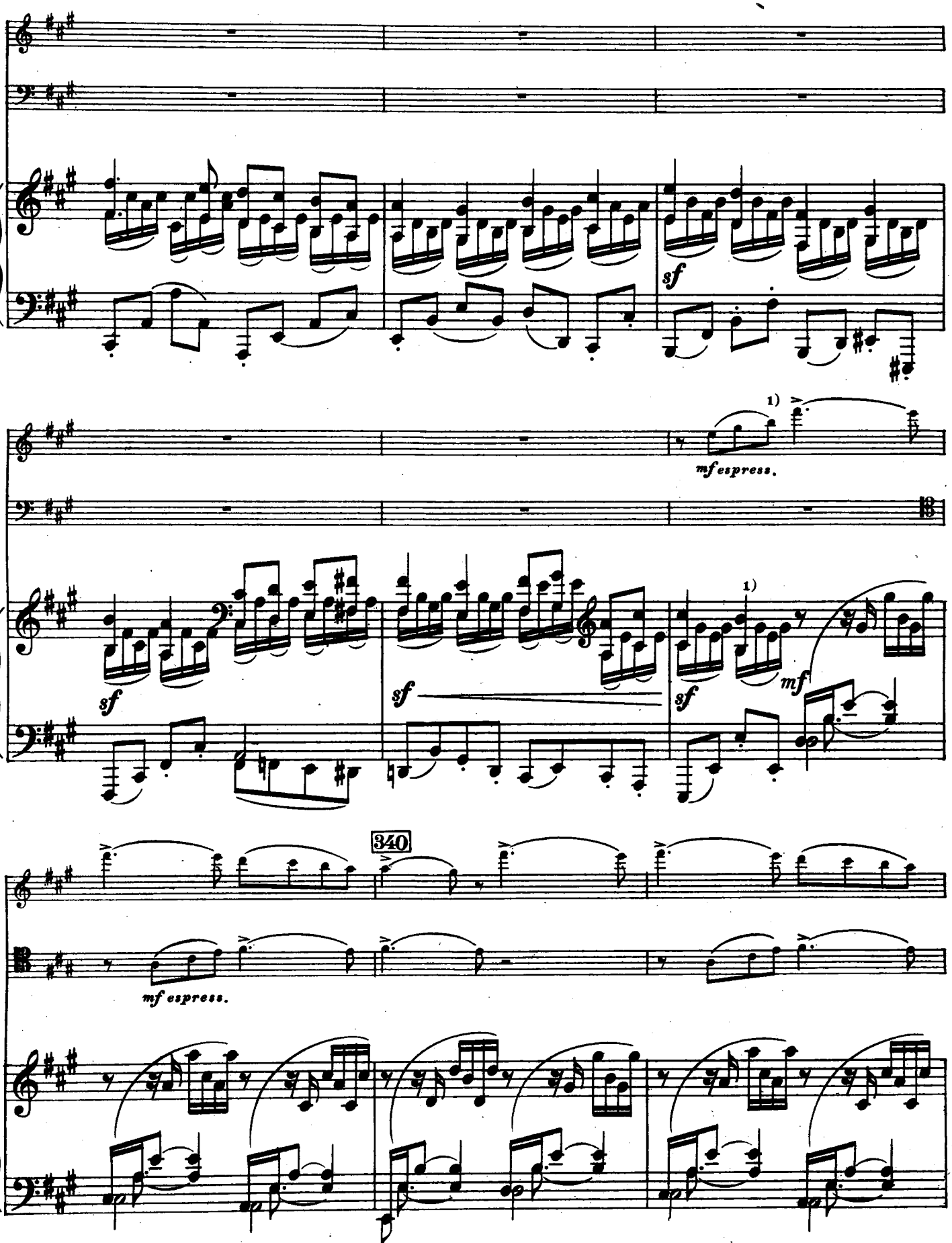

310
f
f
f
2 3 1 2 5
cresc.
cresc.
cresc.
1 2 1 5



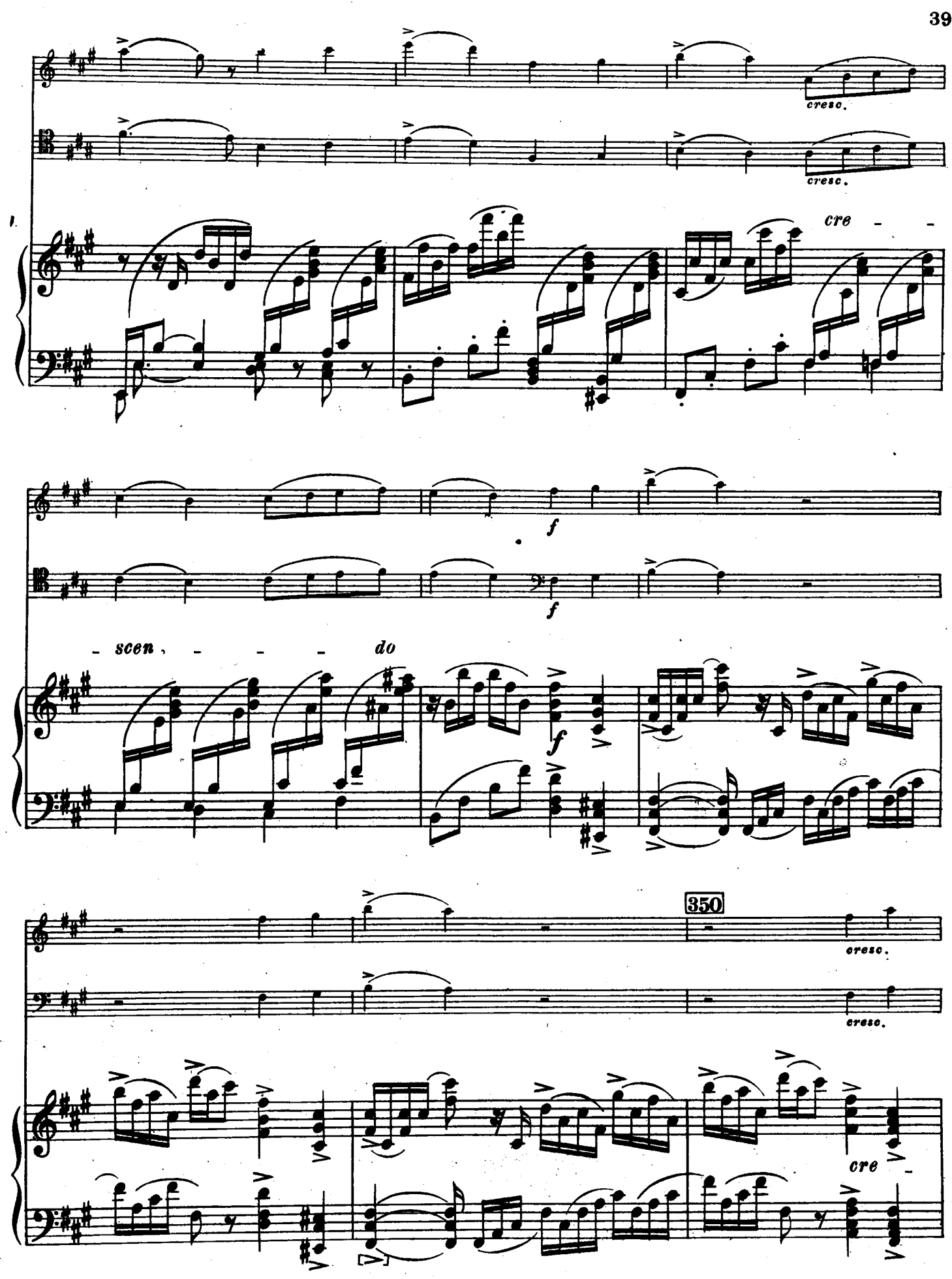
1) В позднейших изданиях здесь обозначено: *Un poco allargando* — *In tempo molto sostenuto*

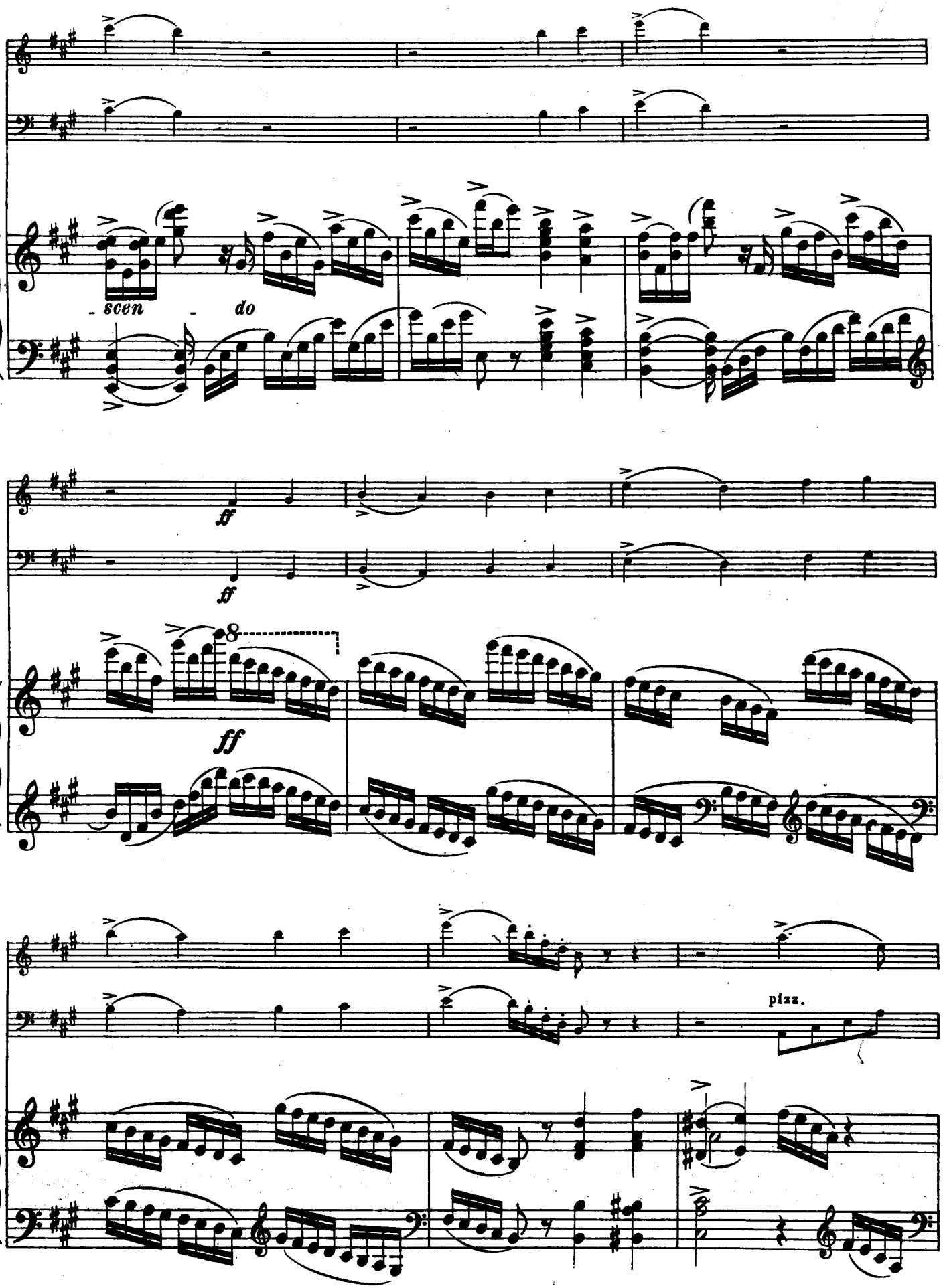
2) „ „ „ „ „

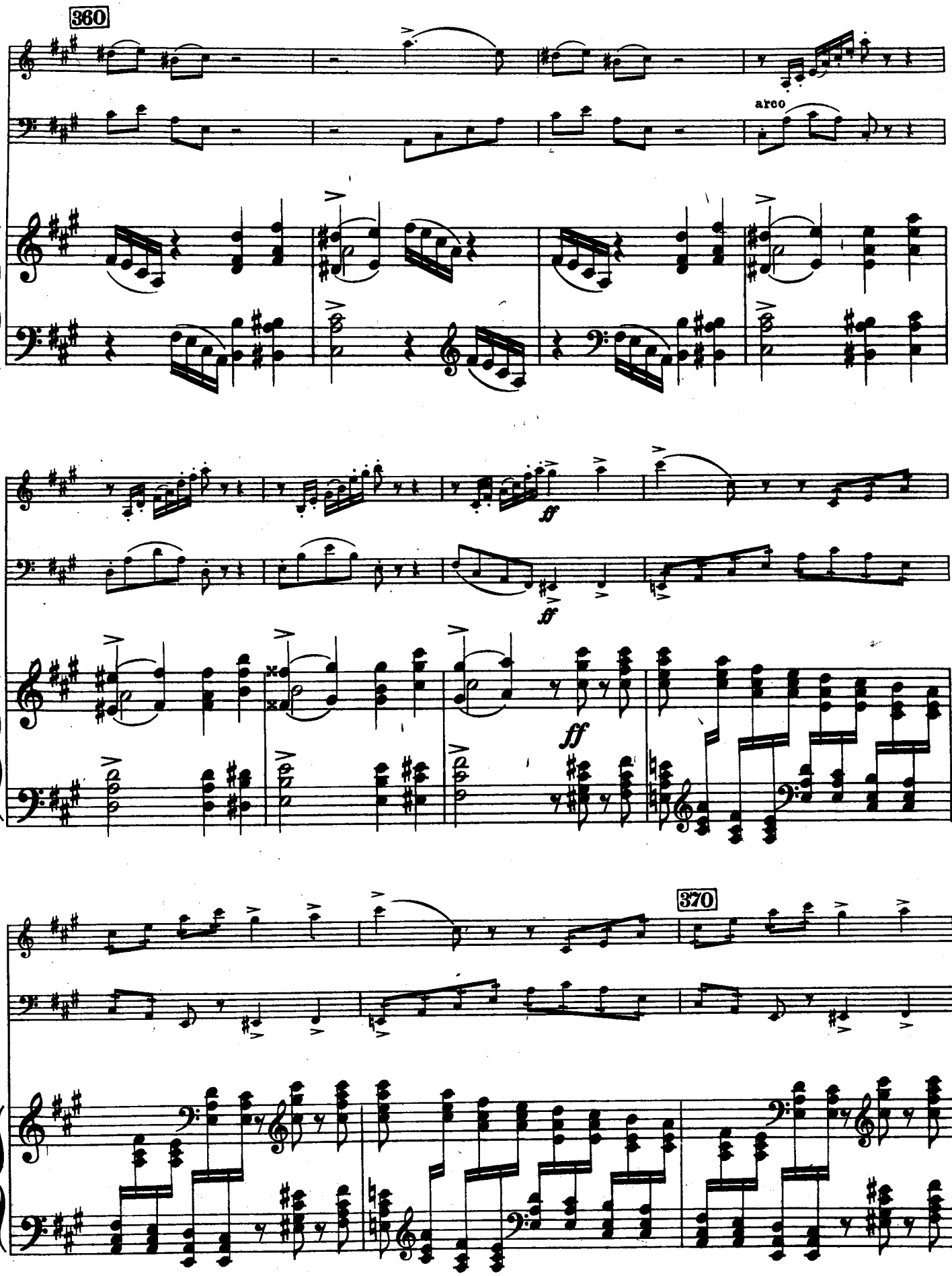
В автографе и в 1-ом издании этих обозначений нет.

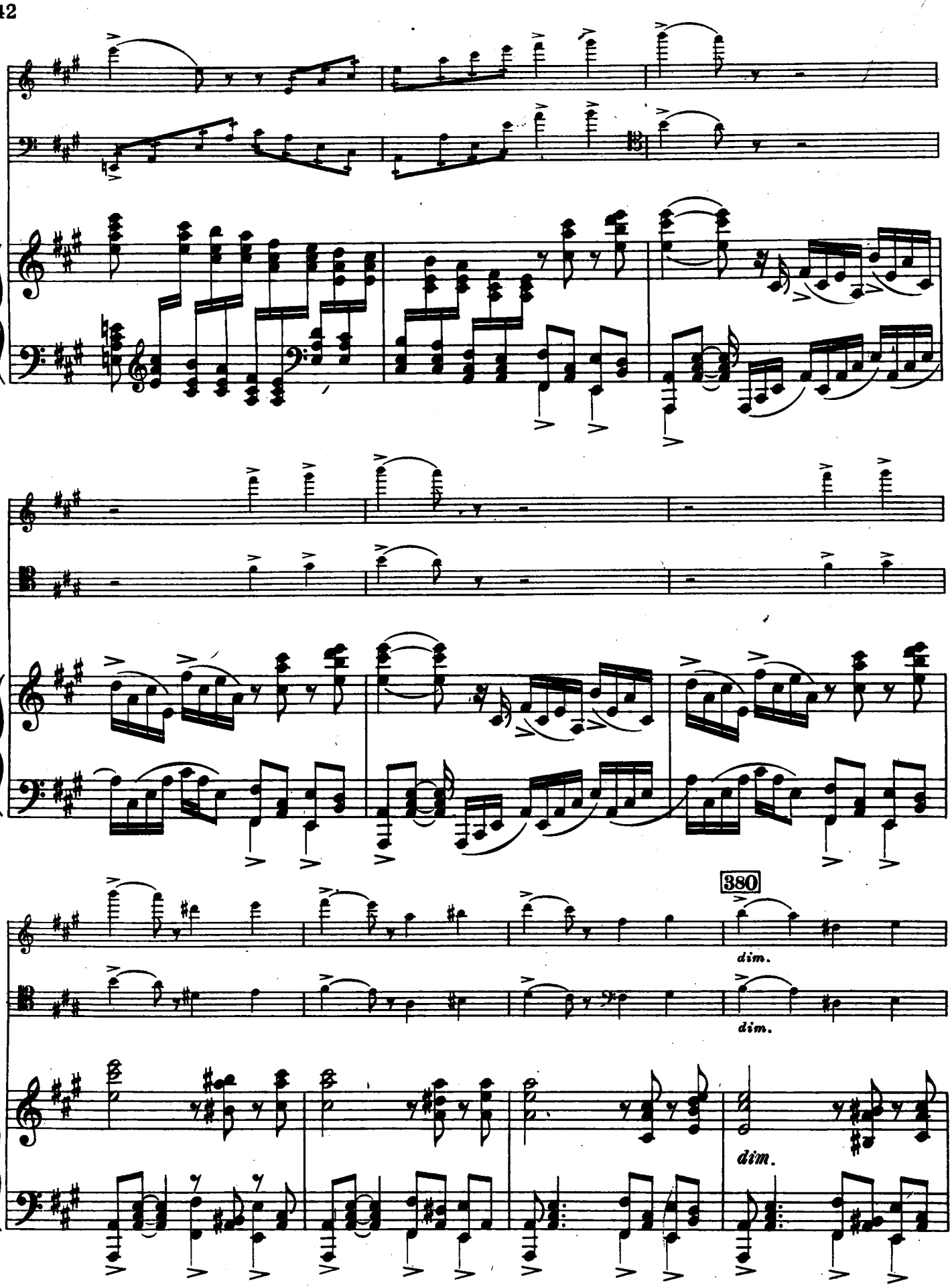


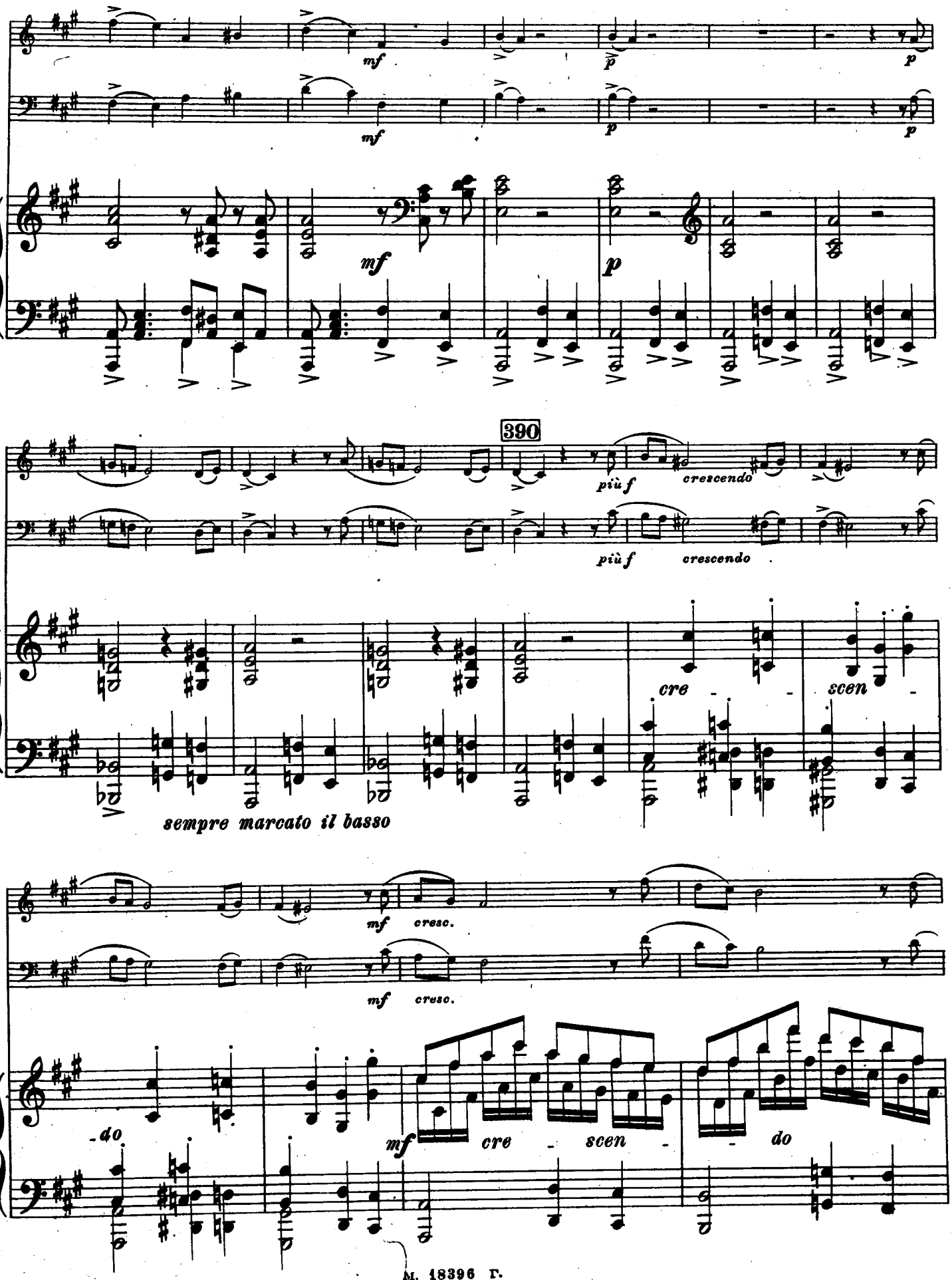
1) В позднейших изданиях здесь обозначено: *Animato* (♩= 138). В автографе и в 1-ом издании этого обозначения нет.

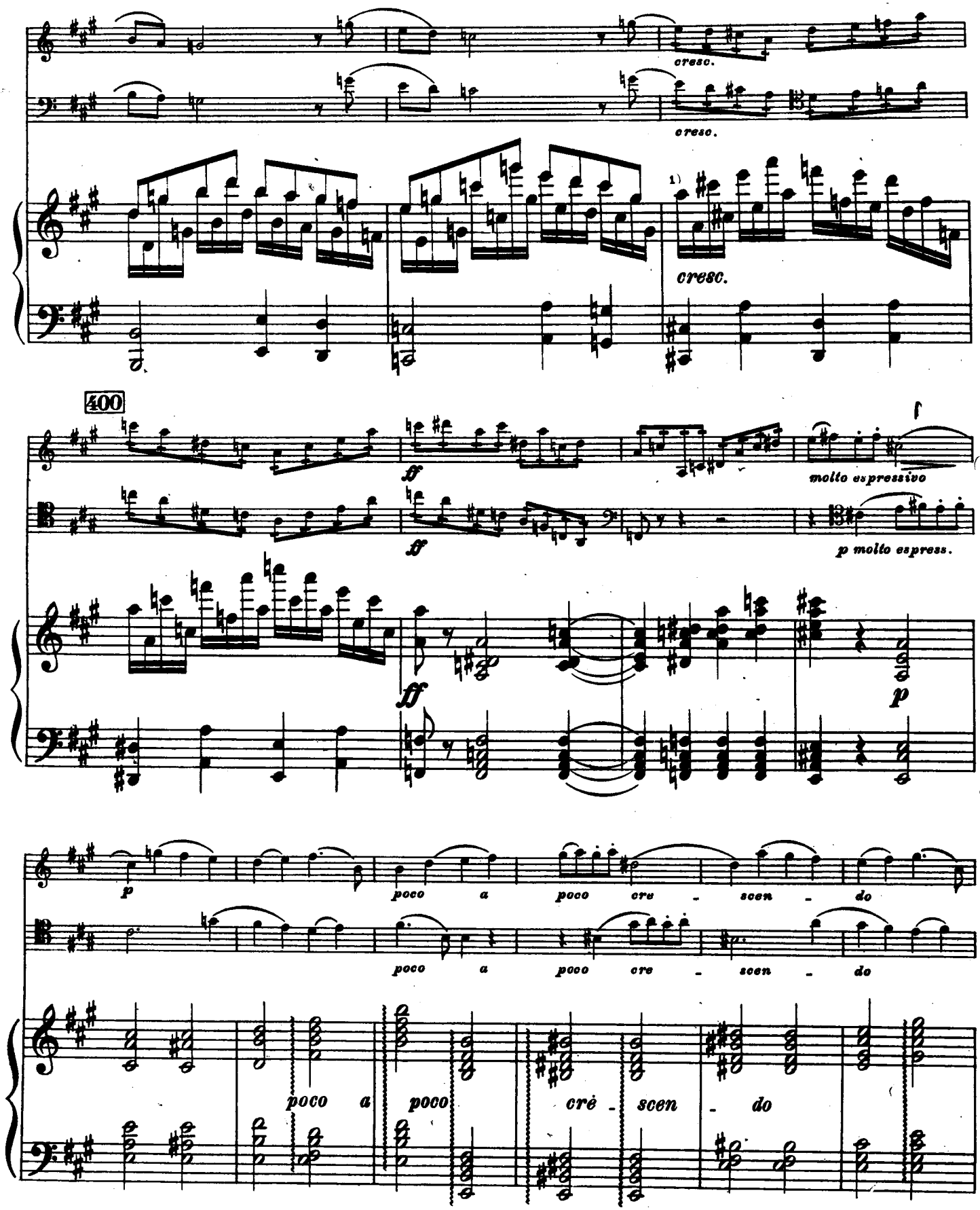

cresc.
cresc.
cre - -
f
f
- scen - - - - do
f
350
cresc.
cresc.
cre -


- scen - do
ff
ff
8
ff
pizz.

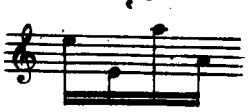

360
arco
ff
ff
ff
370

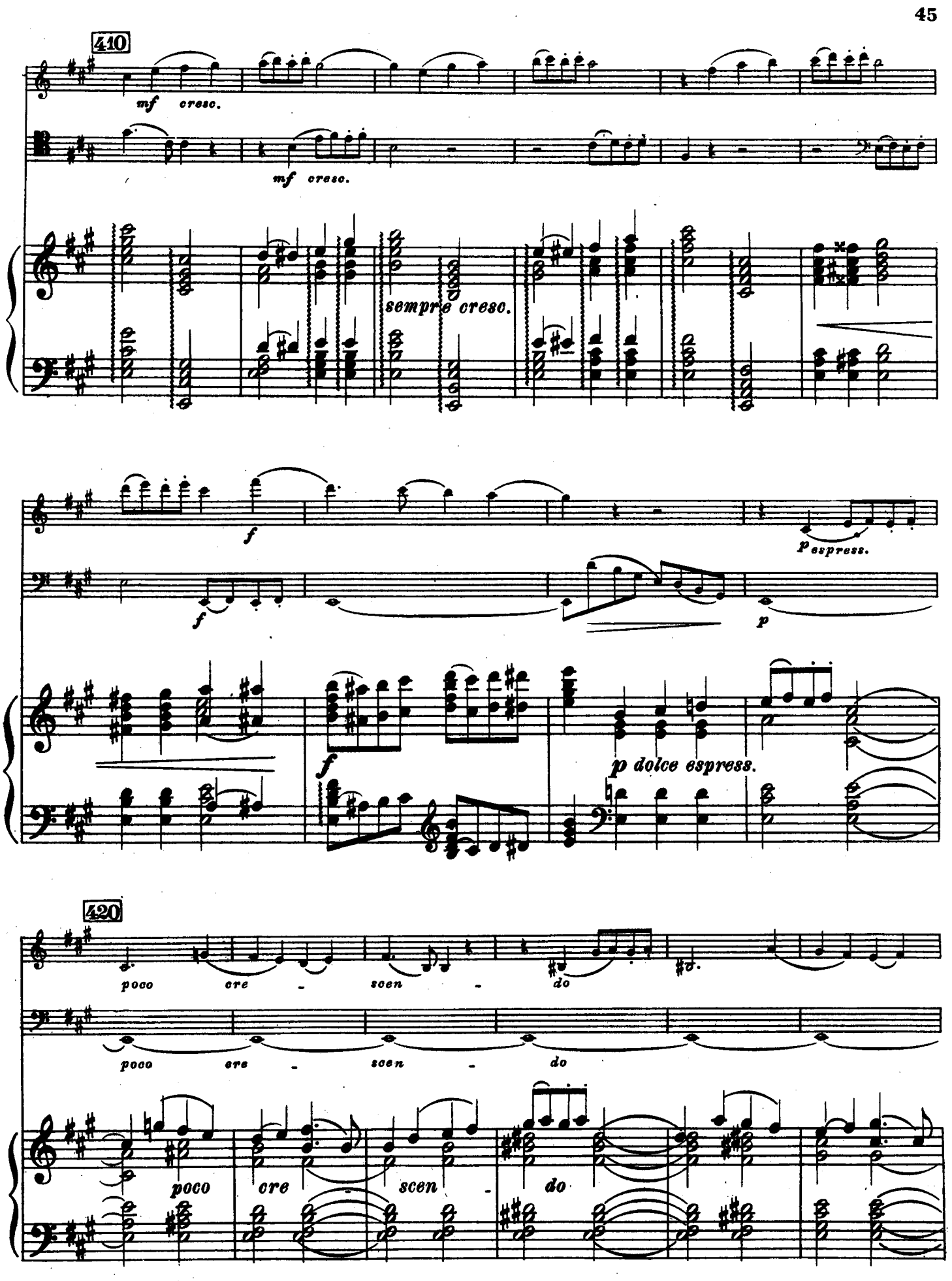

380
dim.
dim.
dim.

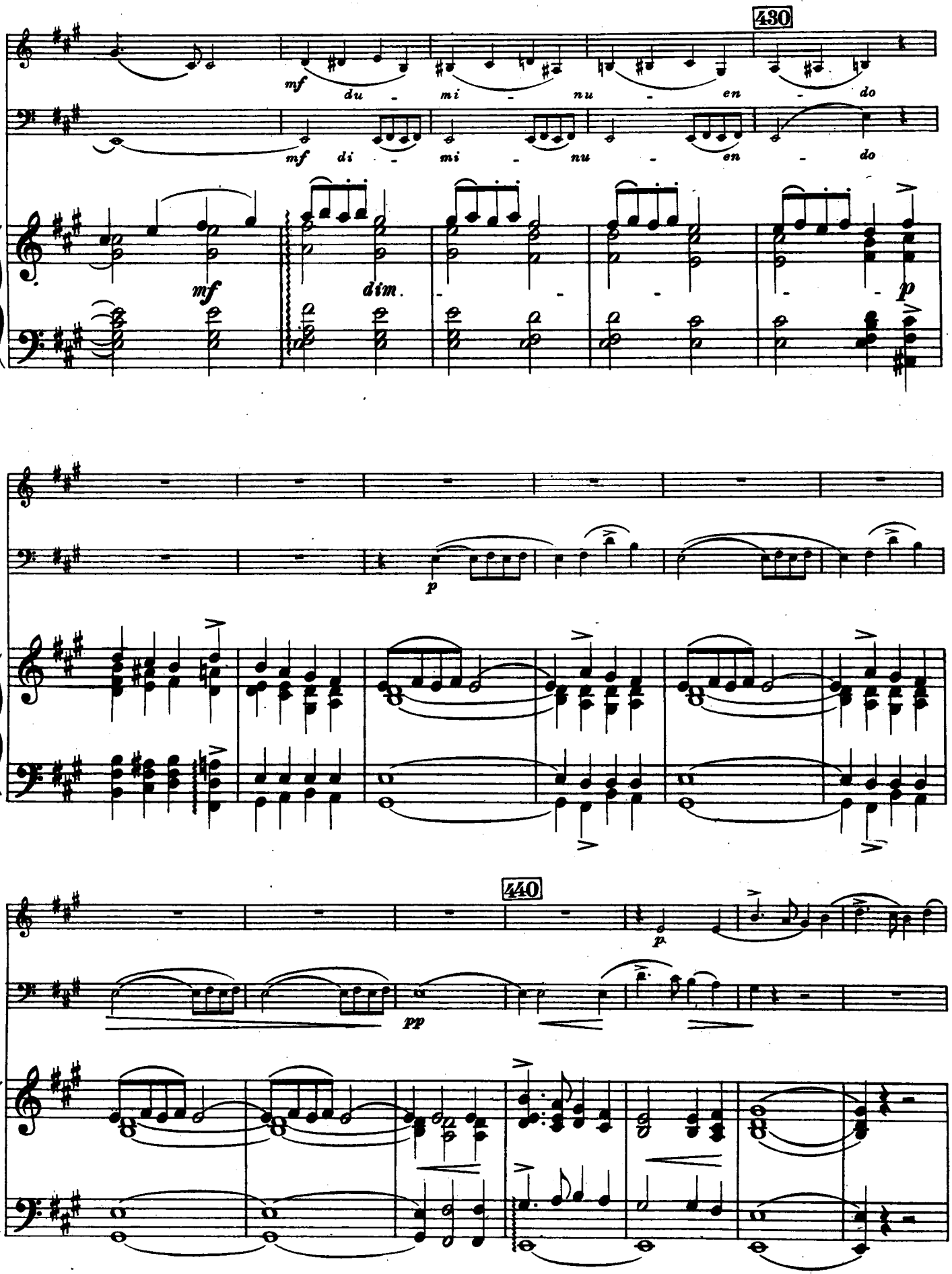

mf
p
390
più f
crescendo
cre - scen -
sempre marcato il basso
cresc.
do
cre - scen -
do

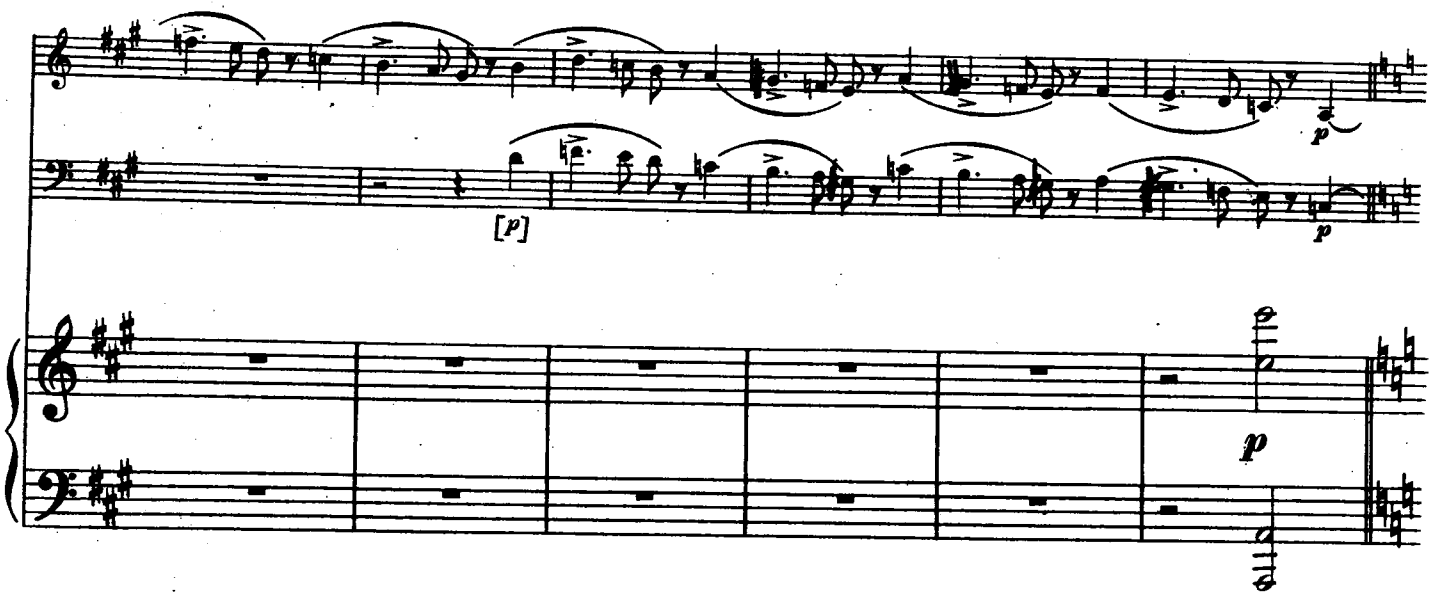


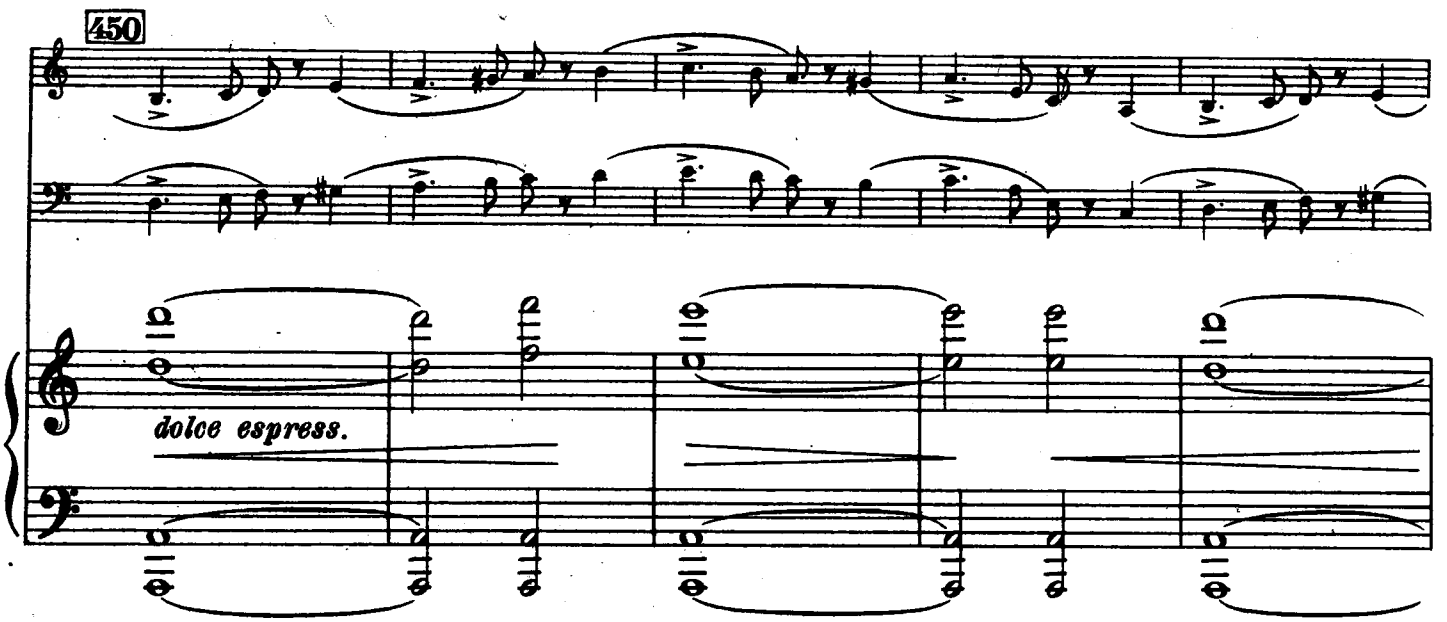
1) Так в автографе. Во всех позднейших изданиях:

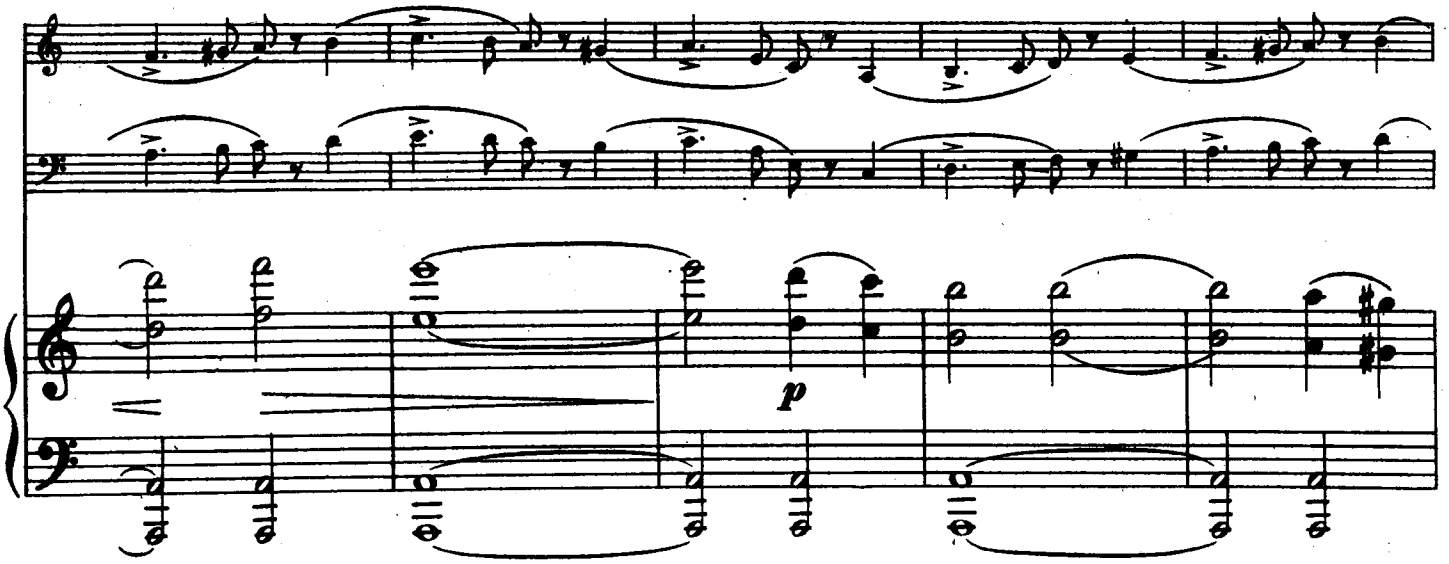


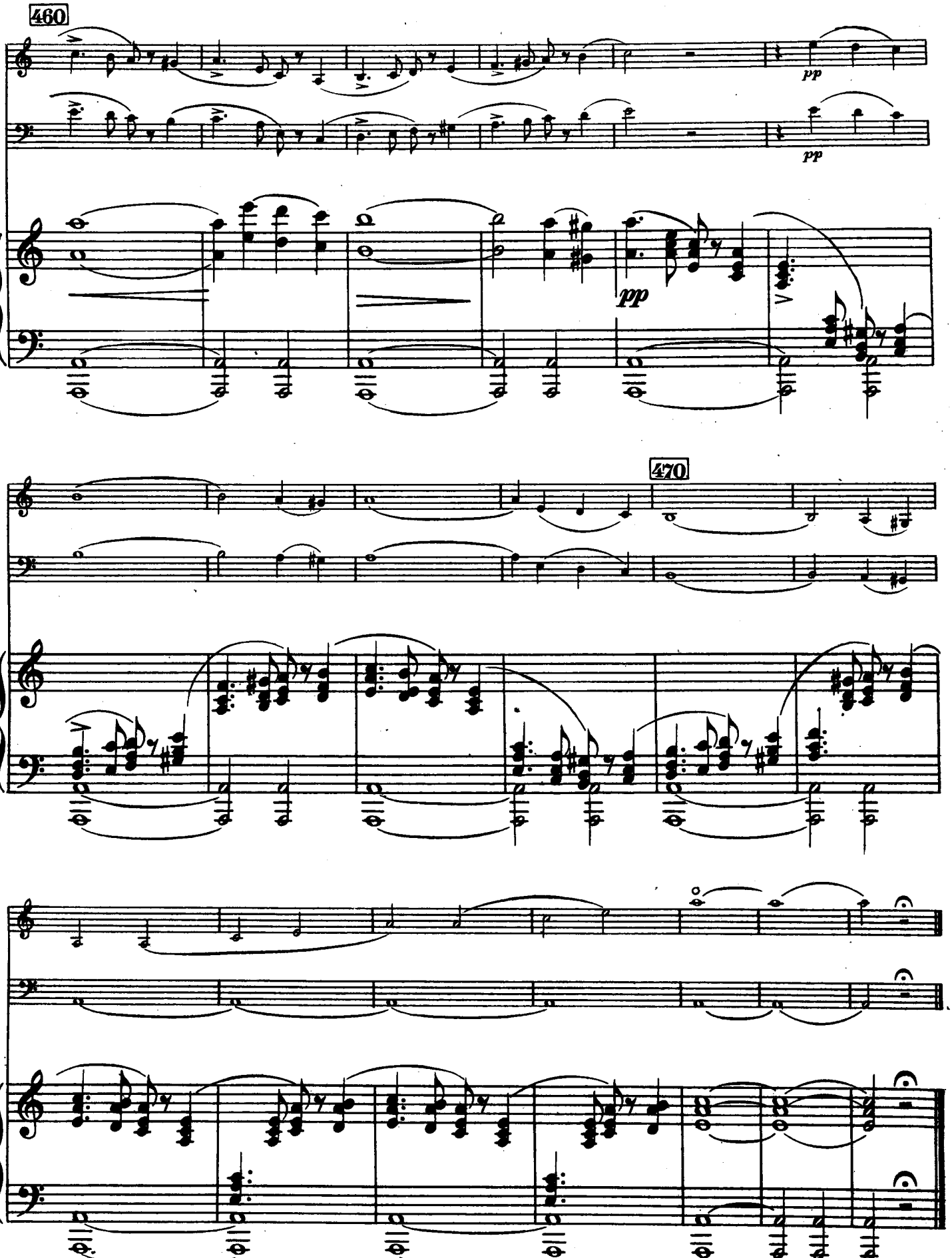

410
mf cresc.
mf cresc.
sempre cresc.
f
f
p espress.
p
f
p dolce espress.
420
poco cre - scen - do
poco cre - scen - do
poco cre - scen - do


430
mf du - mi - nu - en - do
mf di - mi - nu - en - do
mf
dim.
p
p
440
pp
p


[p]
p
p


450
dolce espress.


p


460
pp
pp
pp
470

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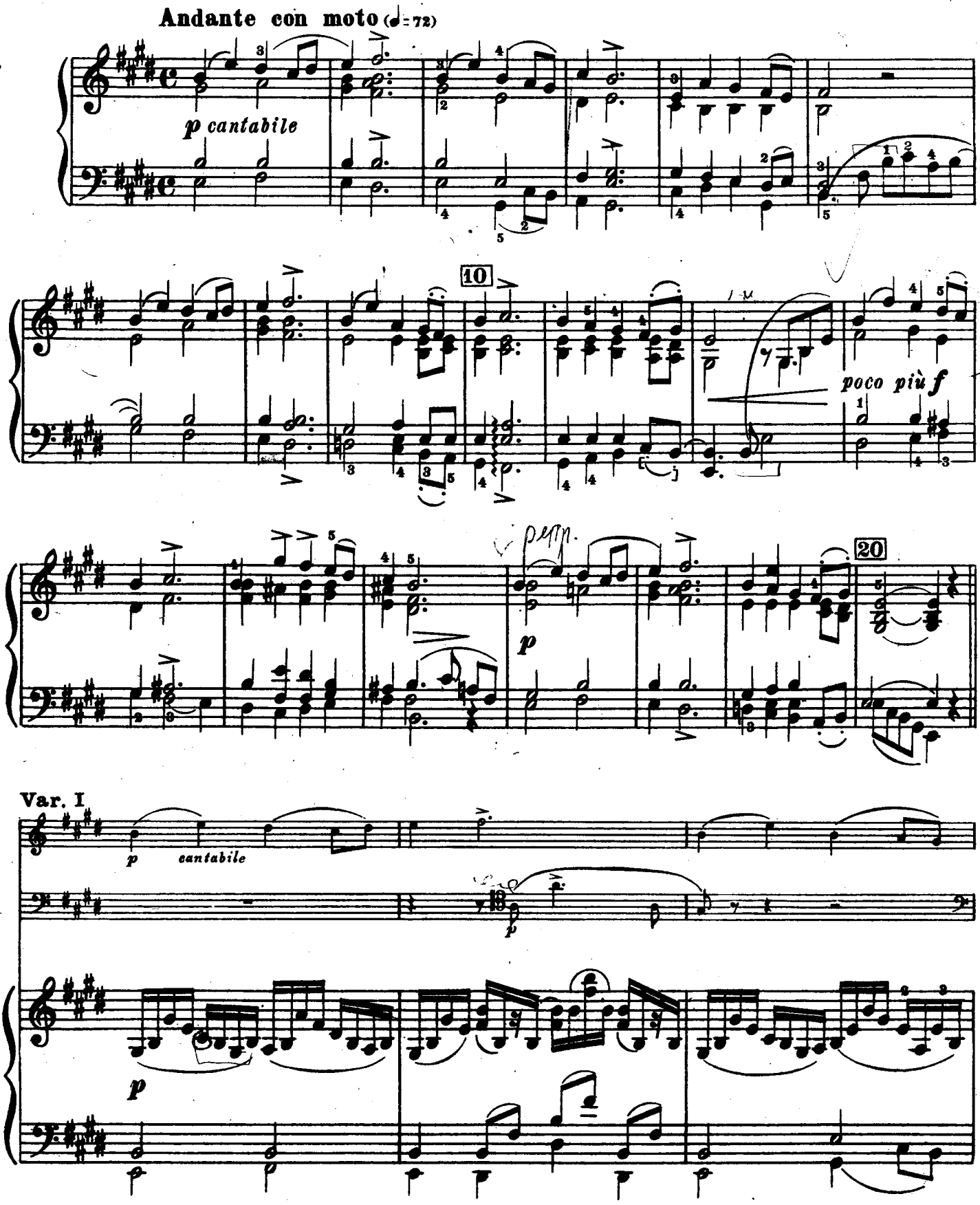
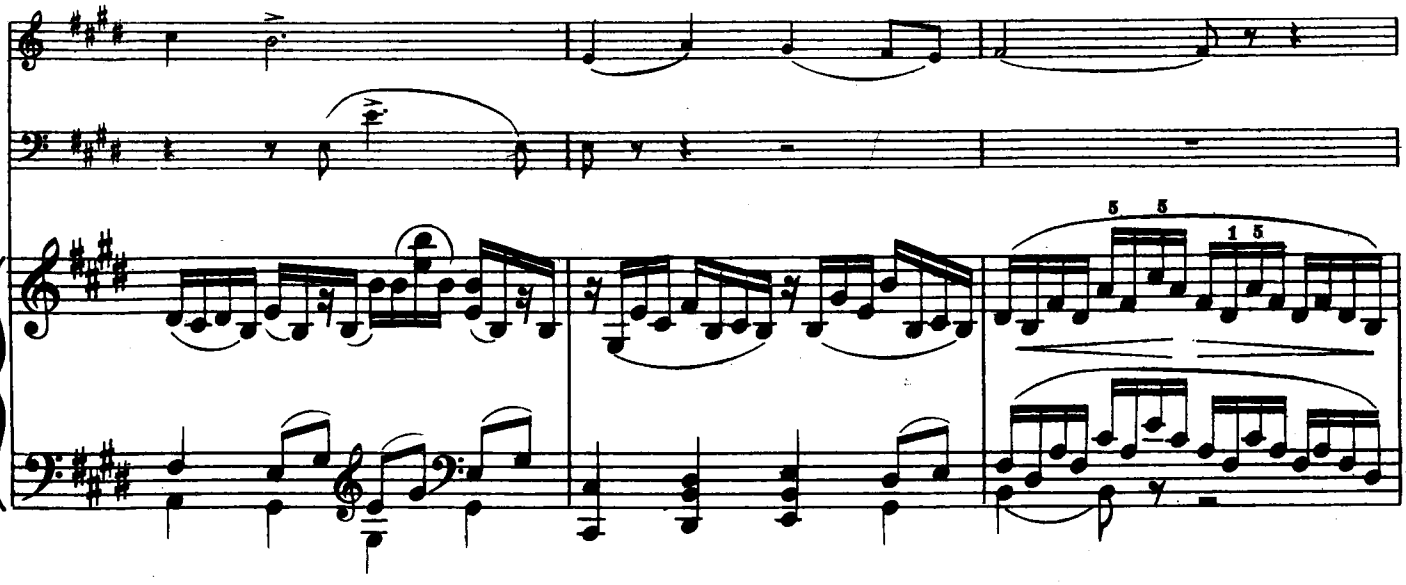
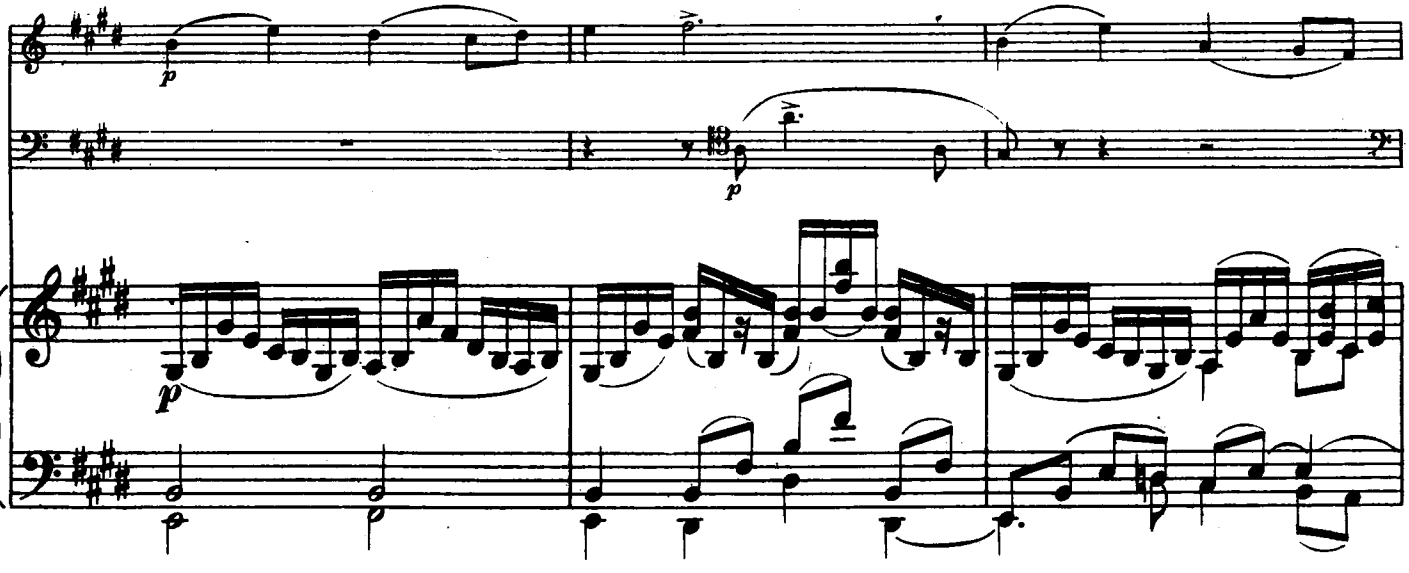
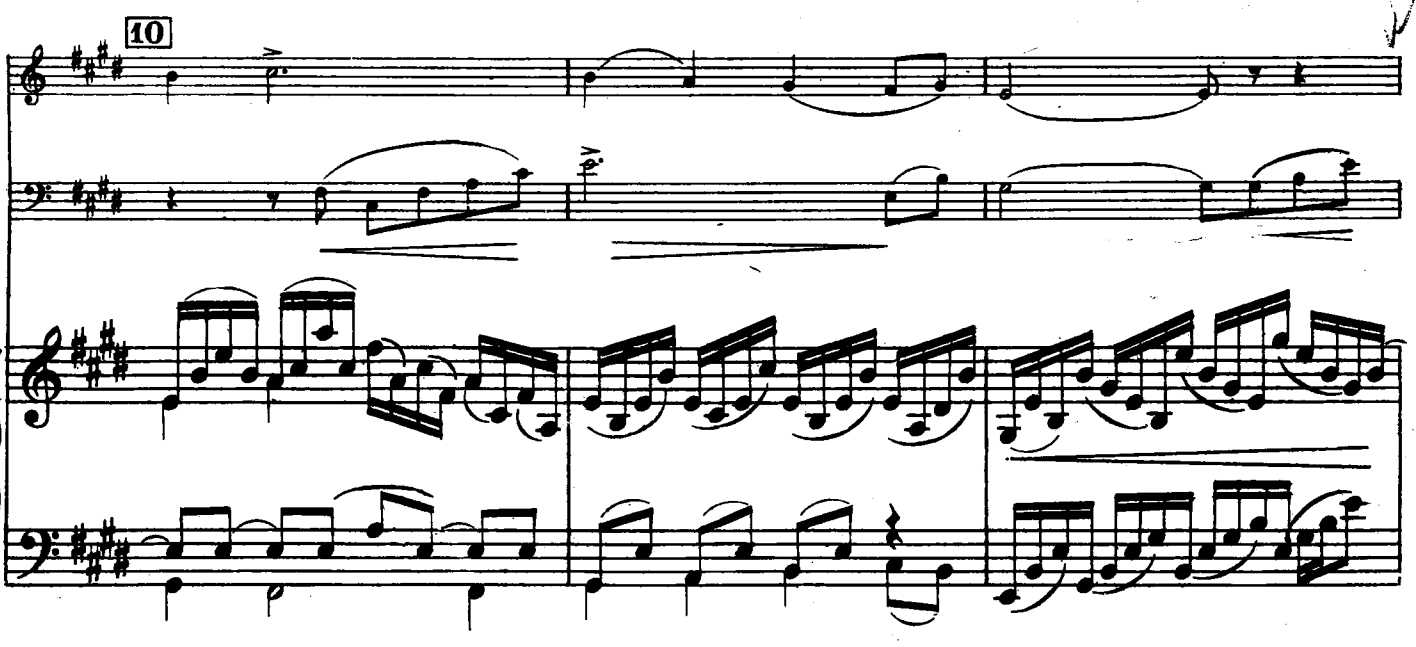
II
A. Tema con variazioni

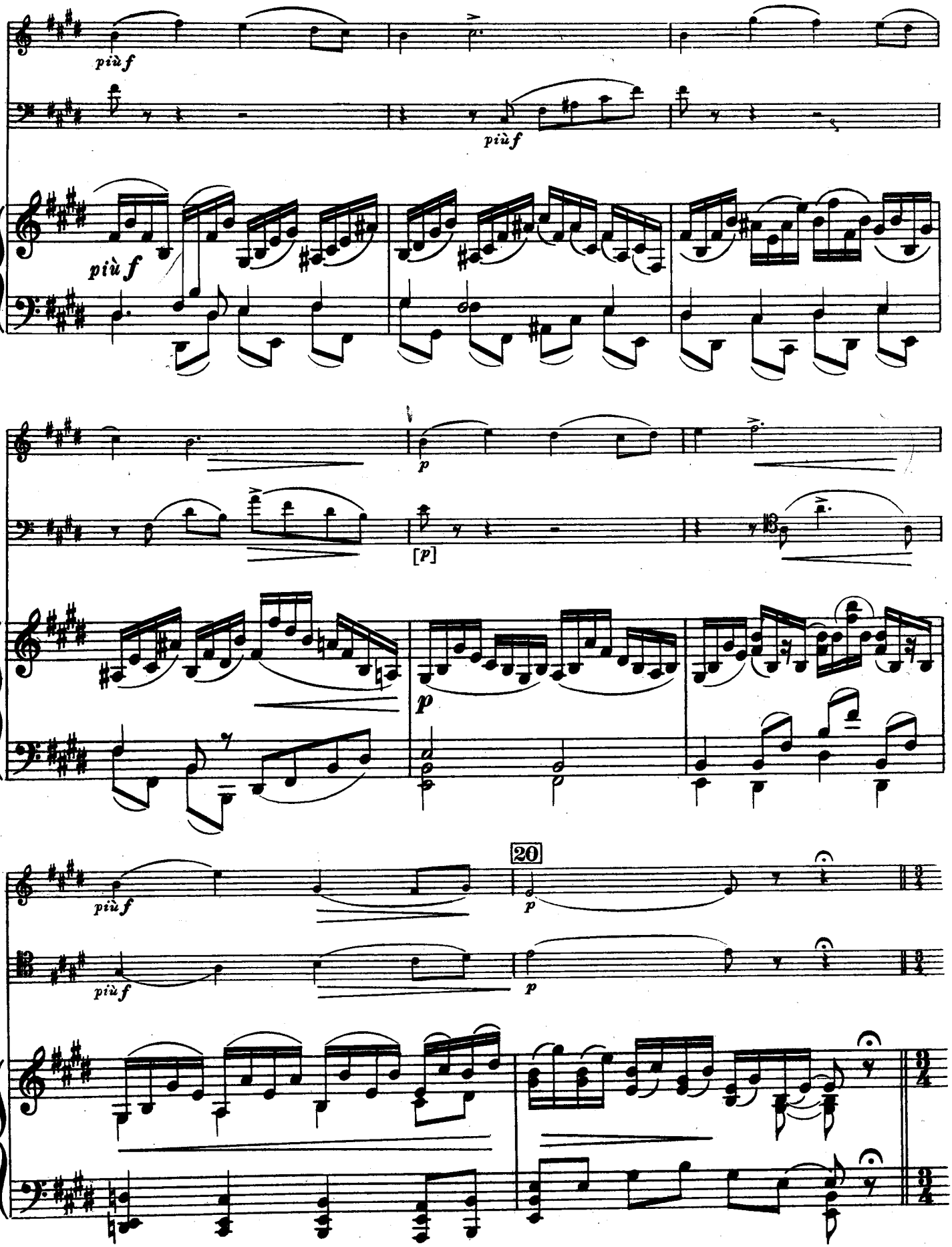
Tema

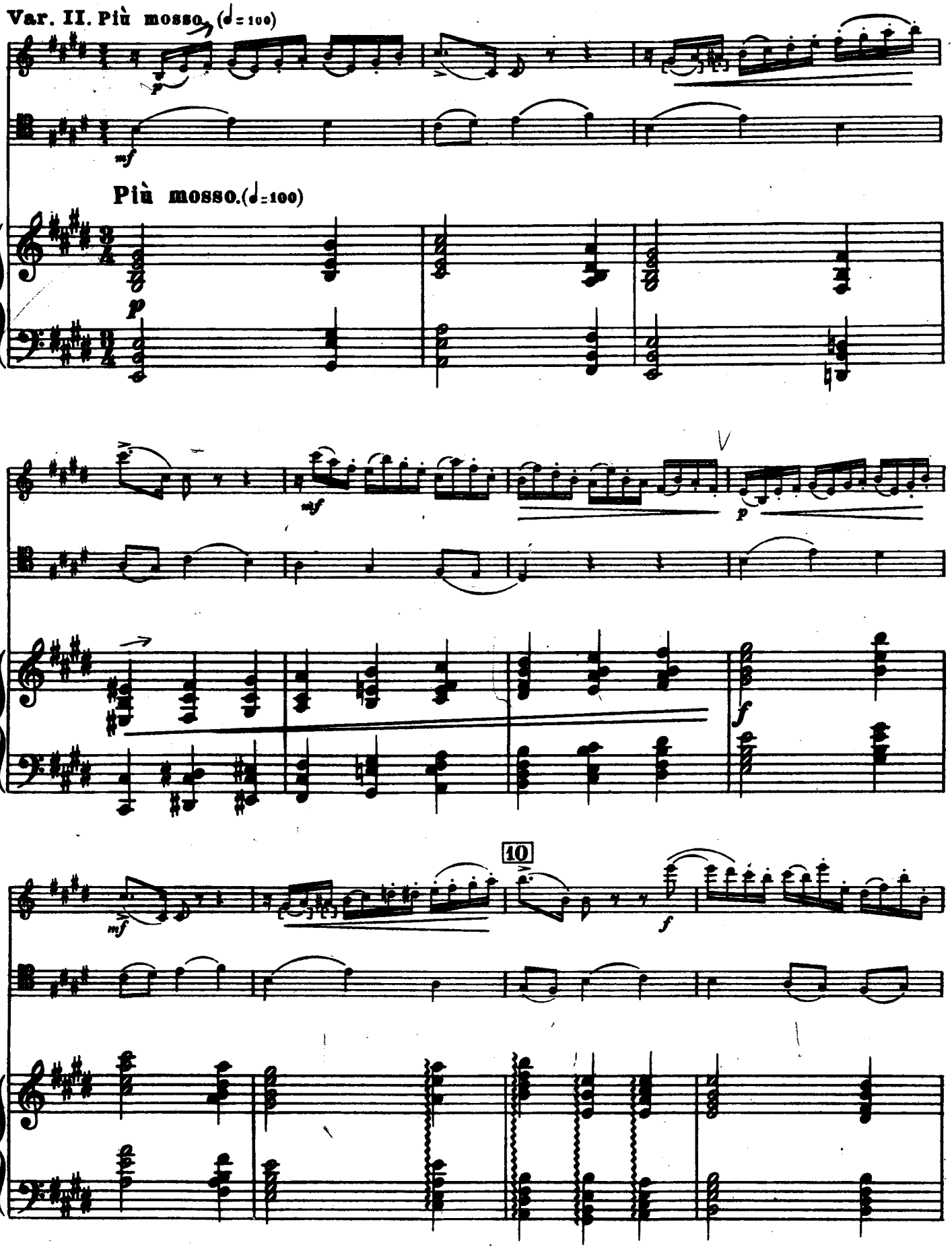


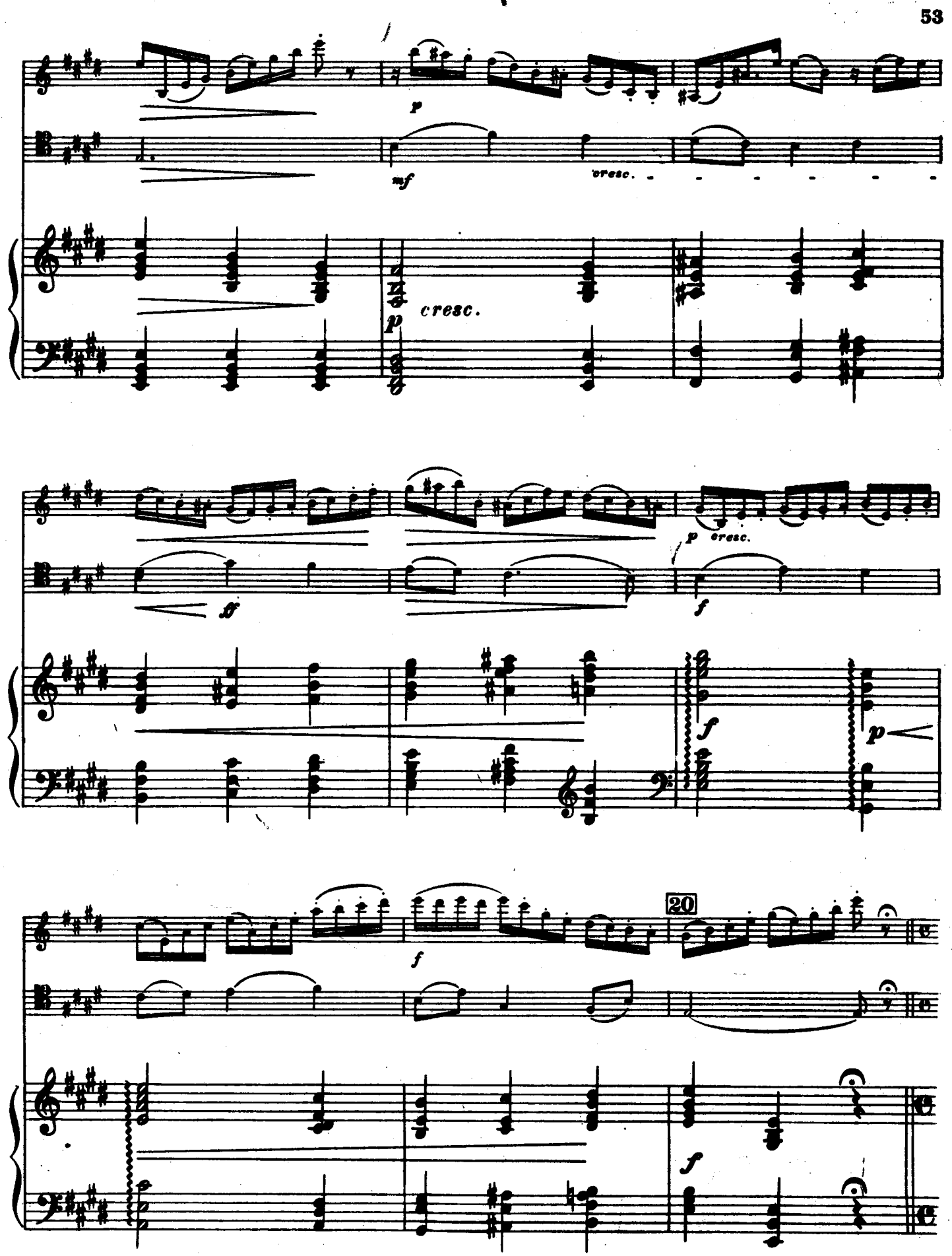


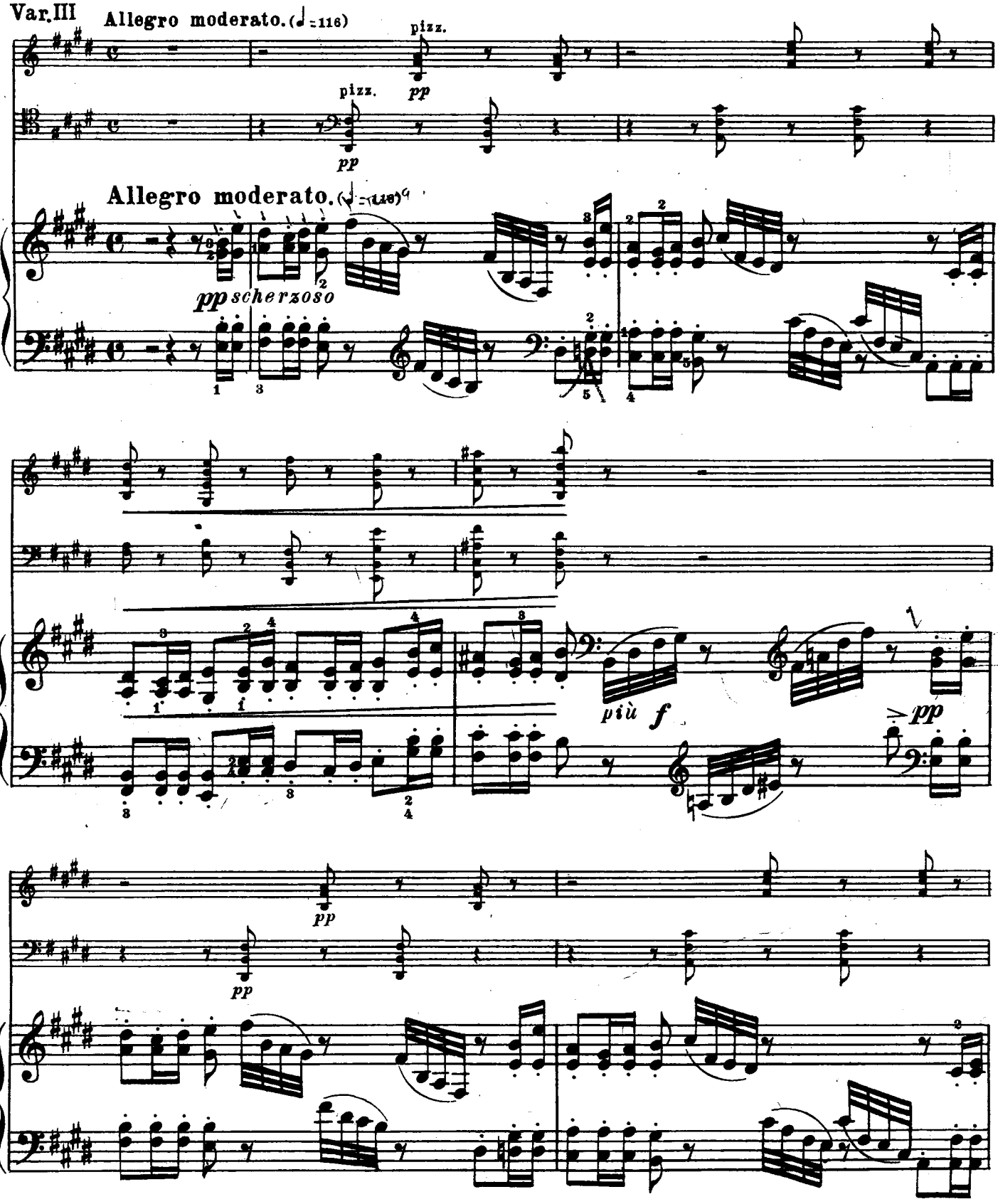


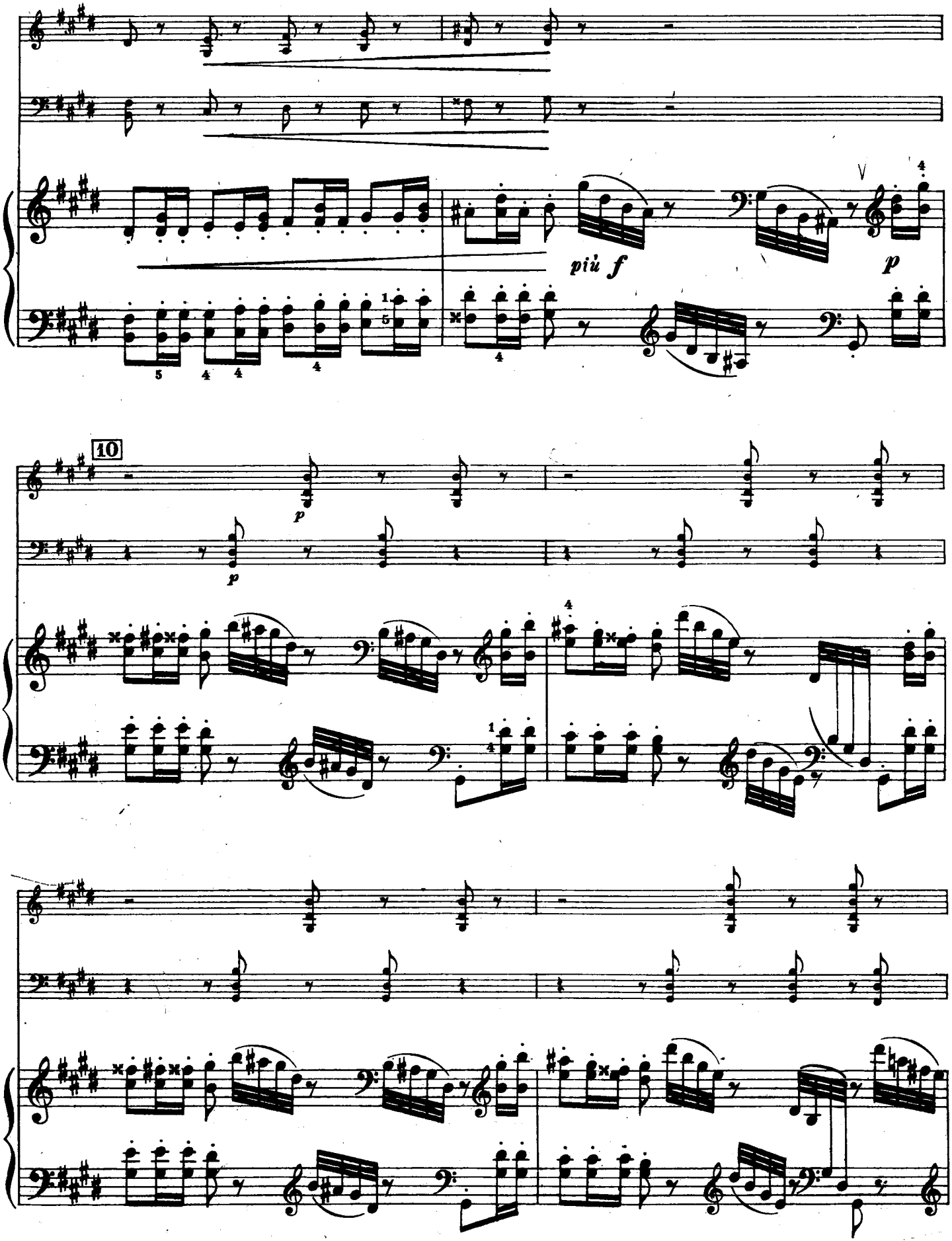


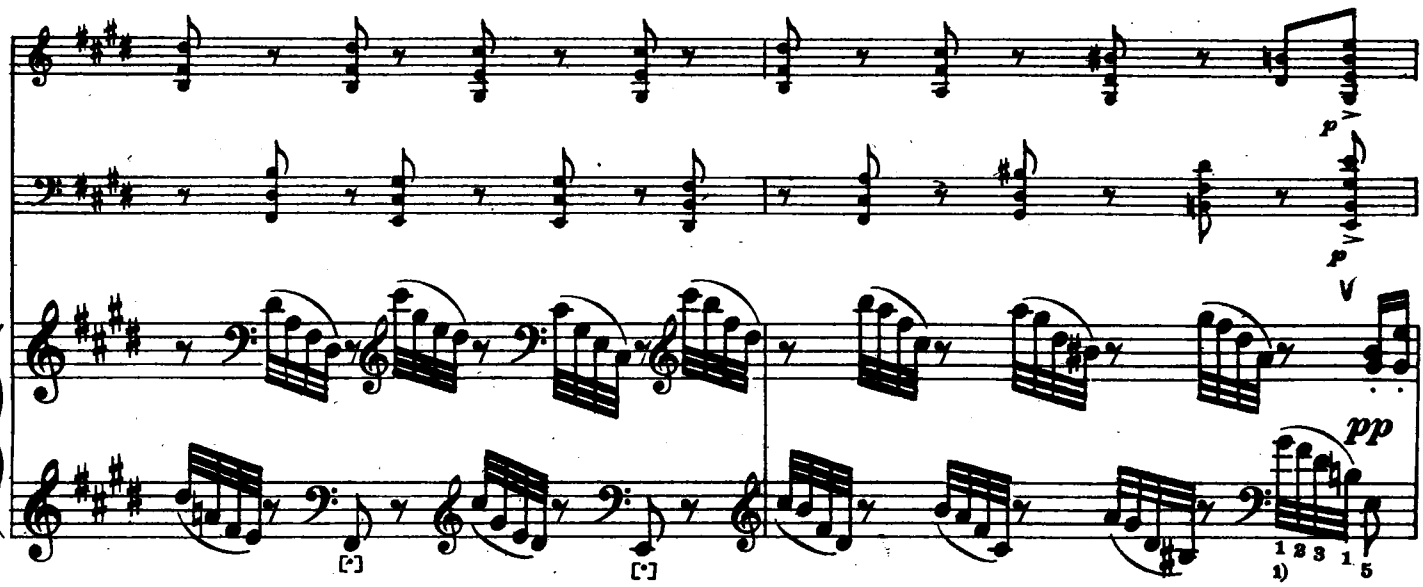

più f
più f
più f
p
[p]
p
più f
20
p
più f
p

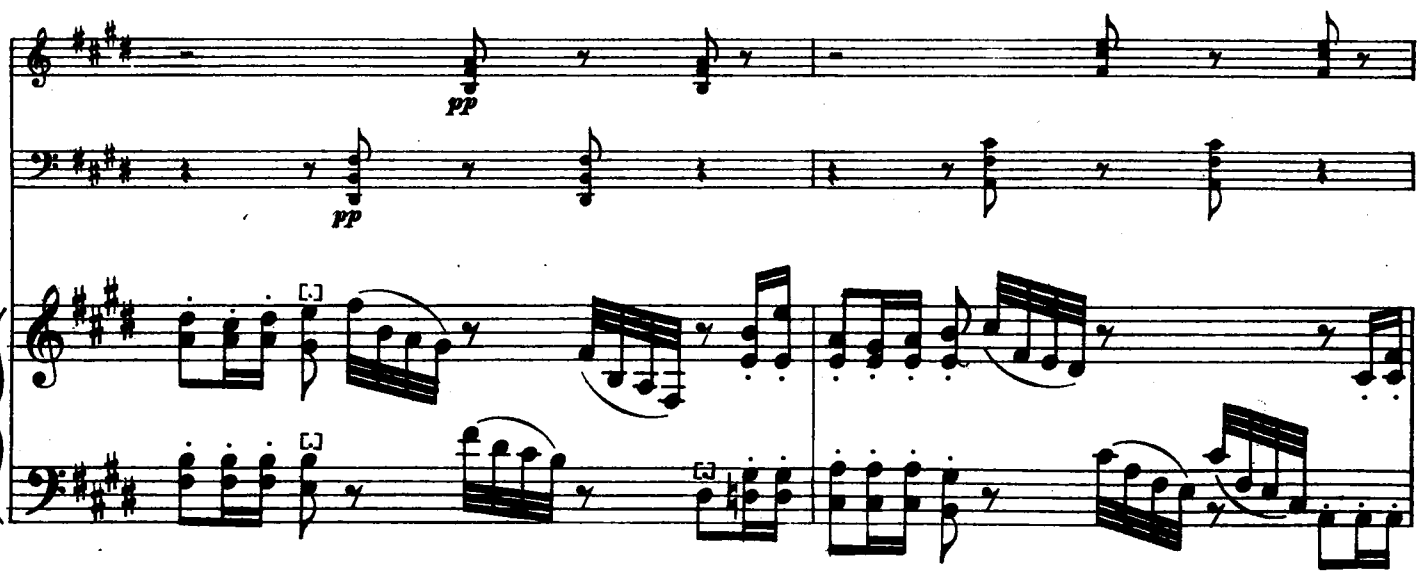

Var. II. Più mosso. (♩= 100)
Più mosso. (♩= 100)
10

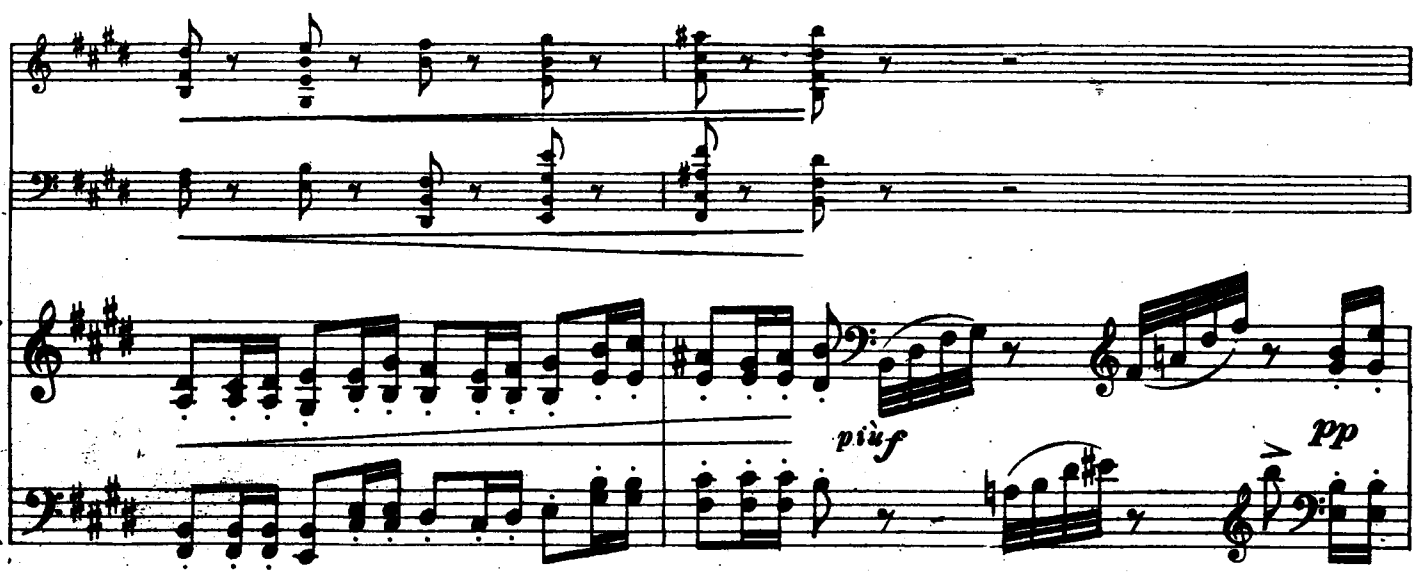

p
mf
cresc.
cresc.
p
p cresc.
ff
f
f
p
f
20
f

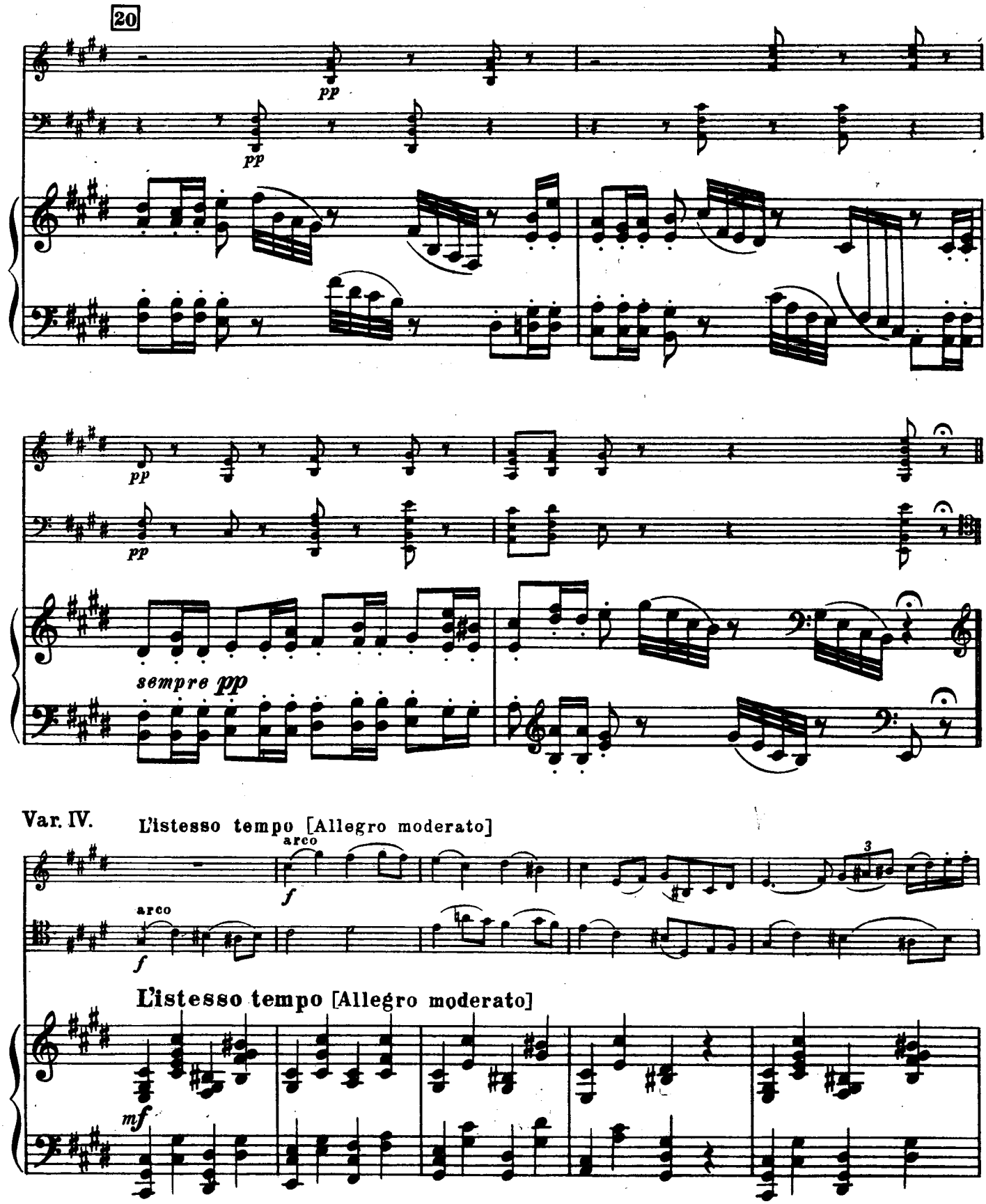

Var. III
Allegro moderato. (♩=116)
pizz.
pp
pizz.
pp
Allegro moderato. (♩=116)
pp scherzoso
più f
pp
pp
pp

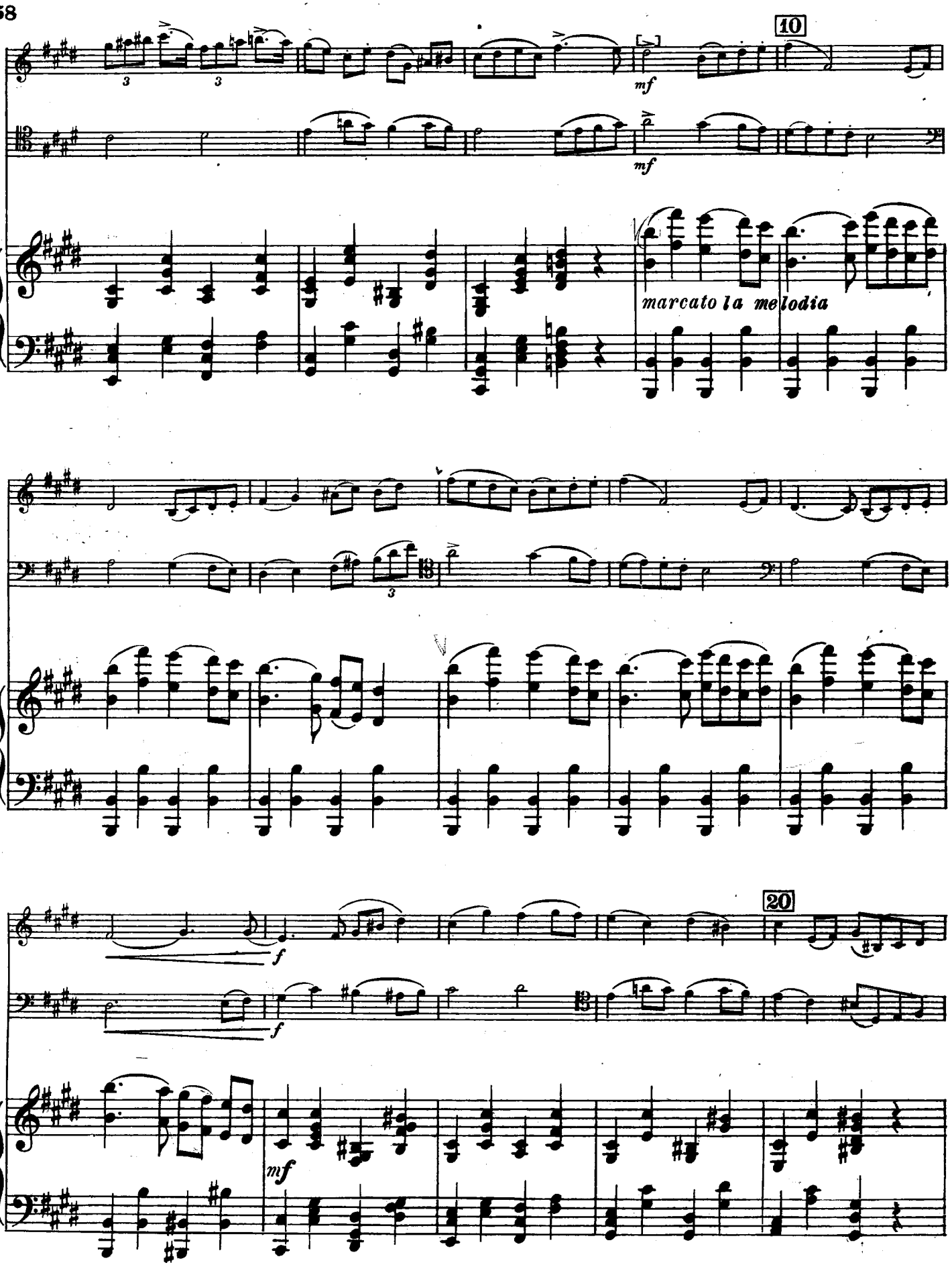

più f
p
10
p
p

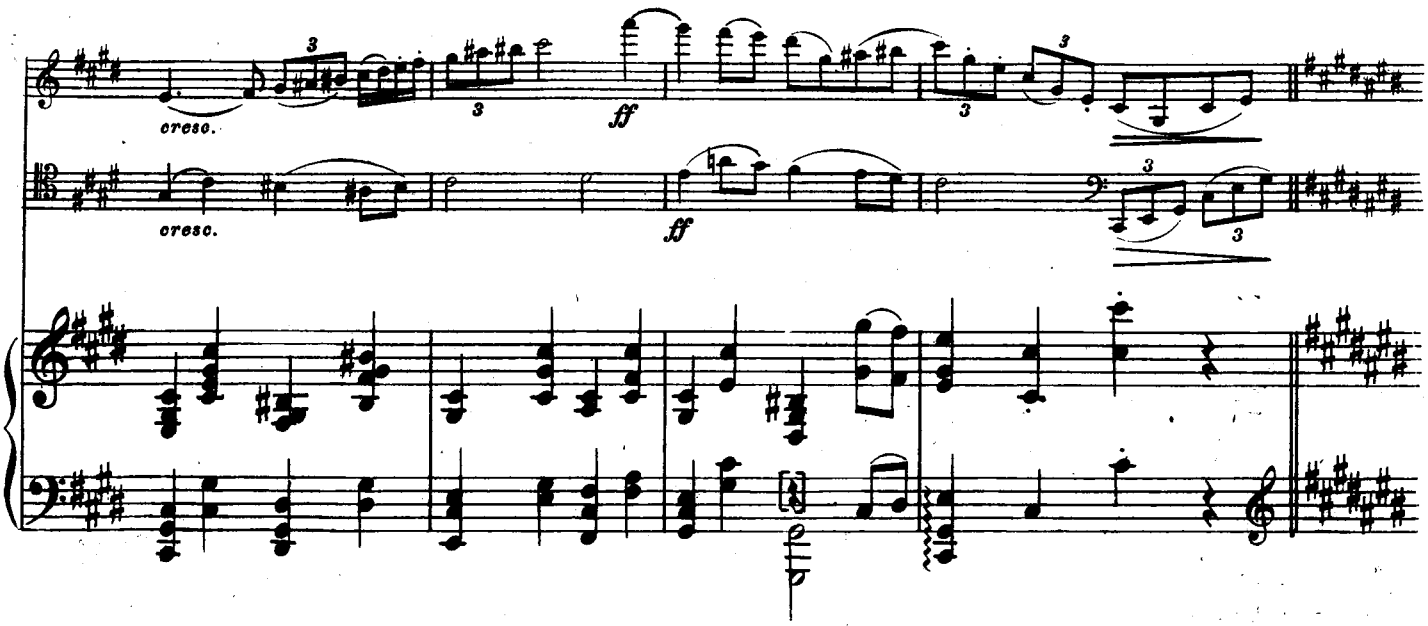

p
p
pp
1 2 3 1 5
1)


pp
pp


più f
pp

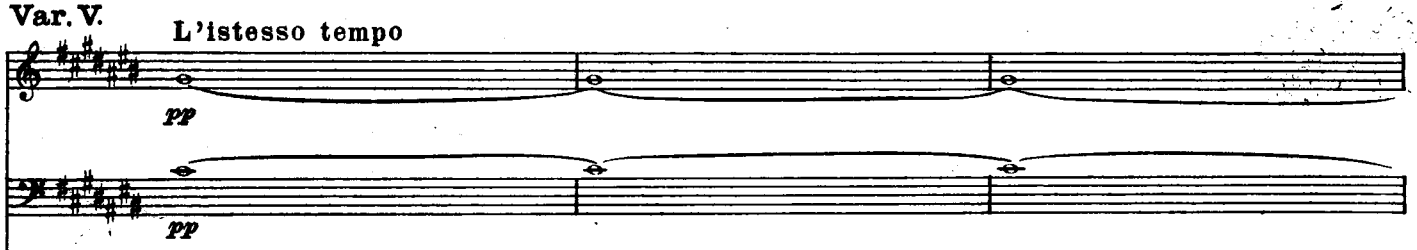

20
pp
pp
pp
pp
sempre pp
Var. IV.
L'istesso tempo [Allegro moderato]
arco
f
arco
f
L'istesso tempo [Allegro moderato]
mf


10
mf
mf
marcato la melodia
20
f
f
mf

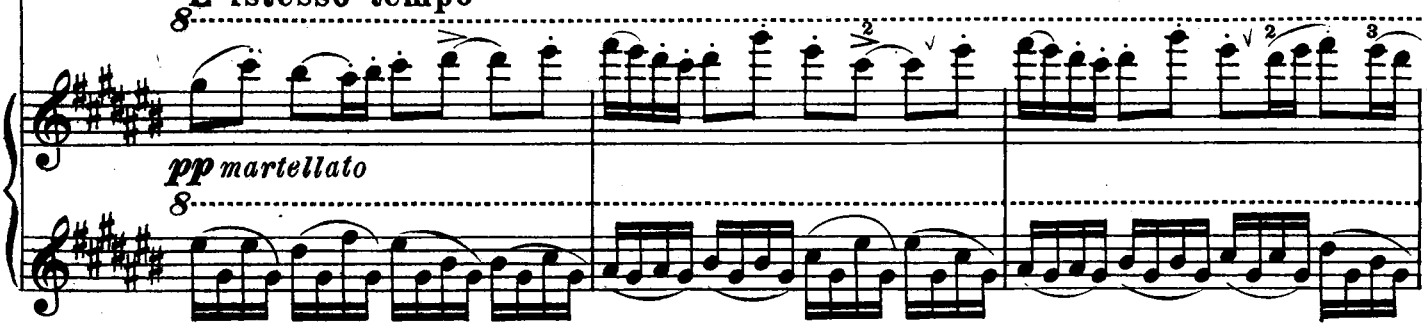


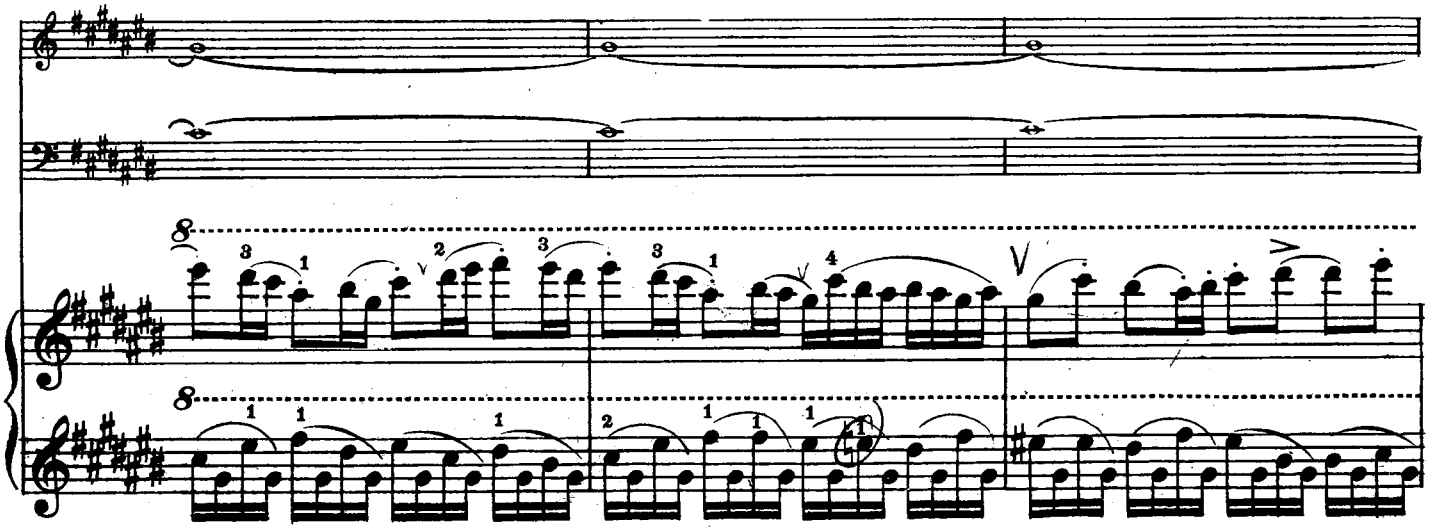
Var. V.

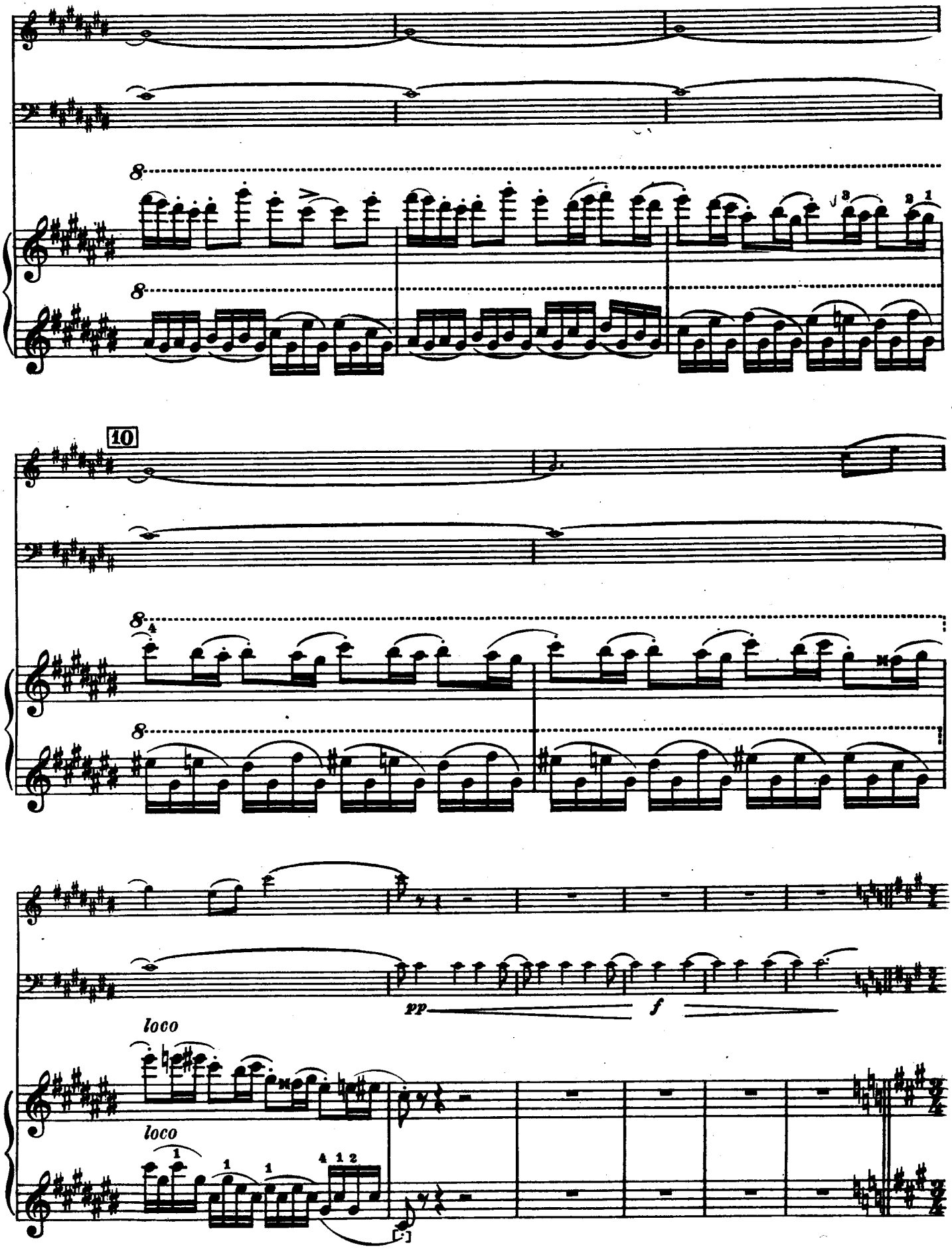
L'istesso tempo



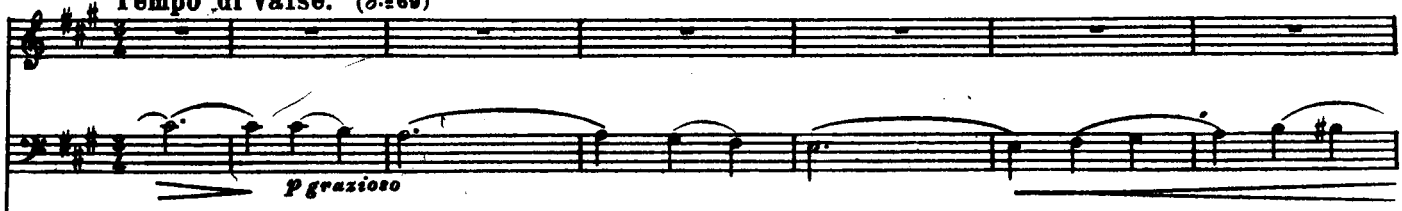
L'istesso tempo



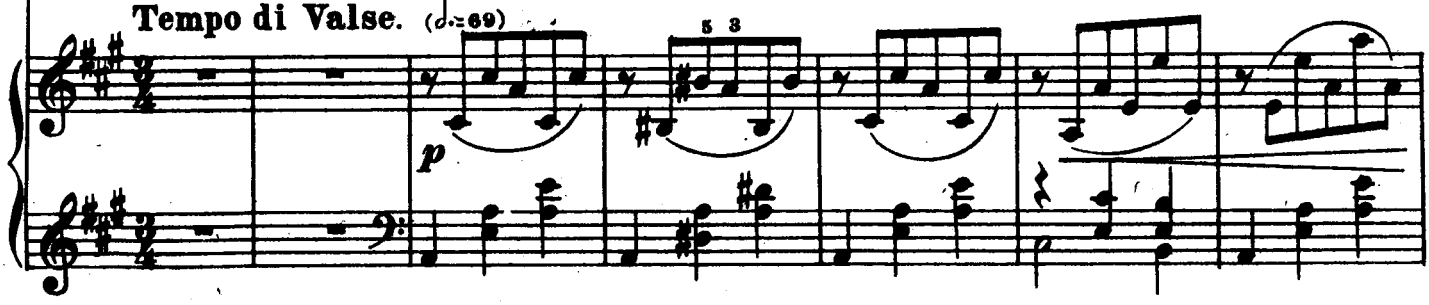



10
pp
f
loco
loco

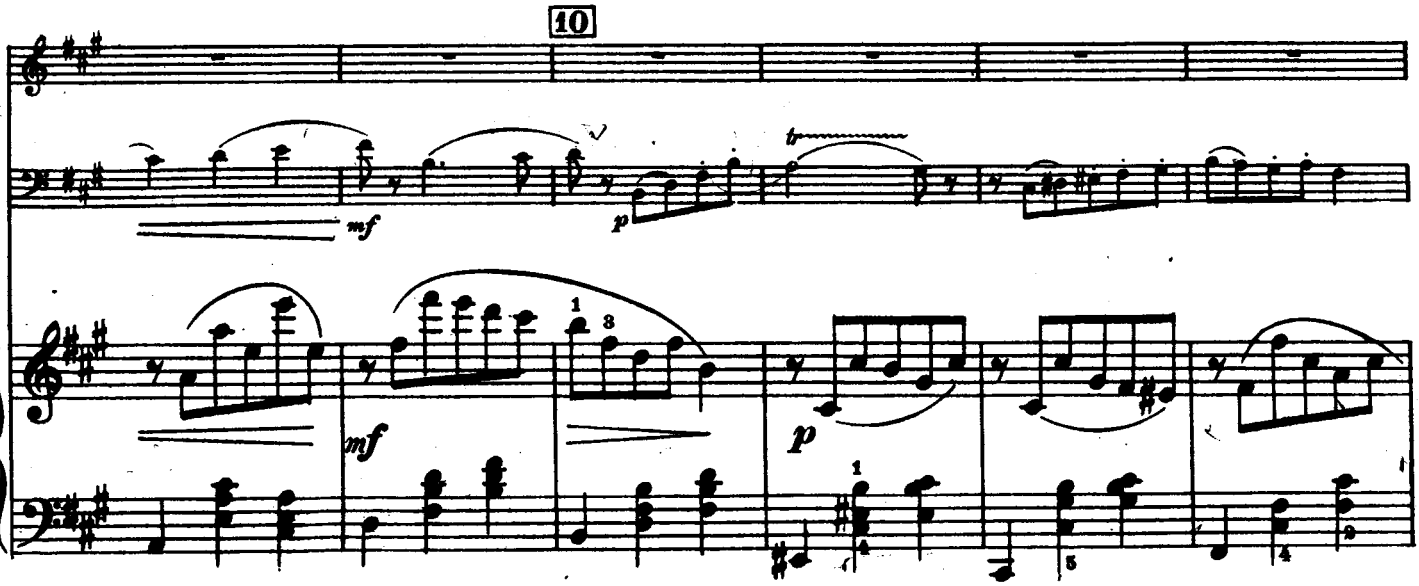
Var. VI. Tempo di Valse. (♩.=69)

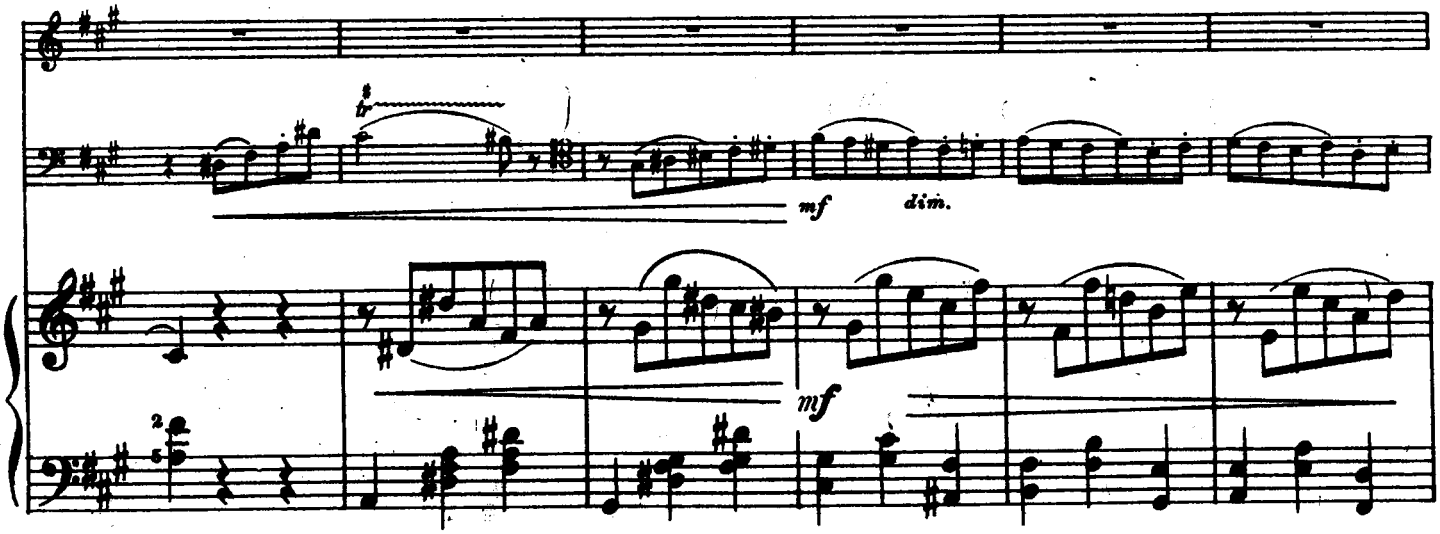


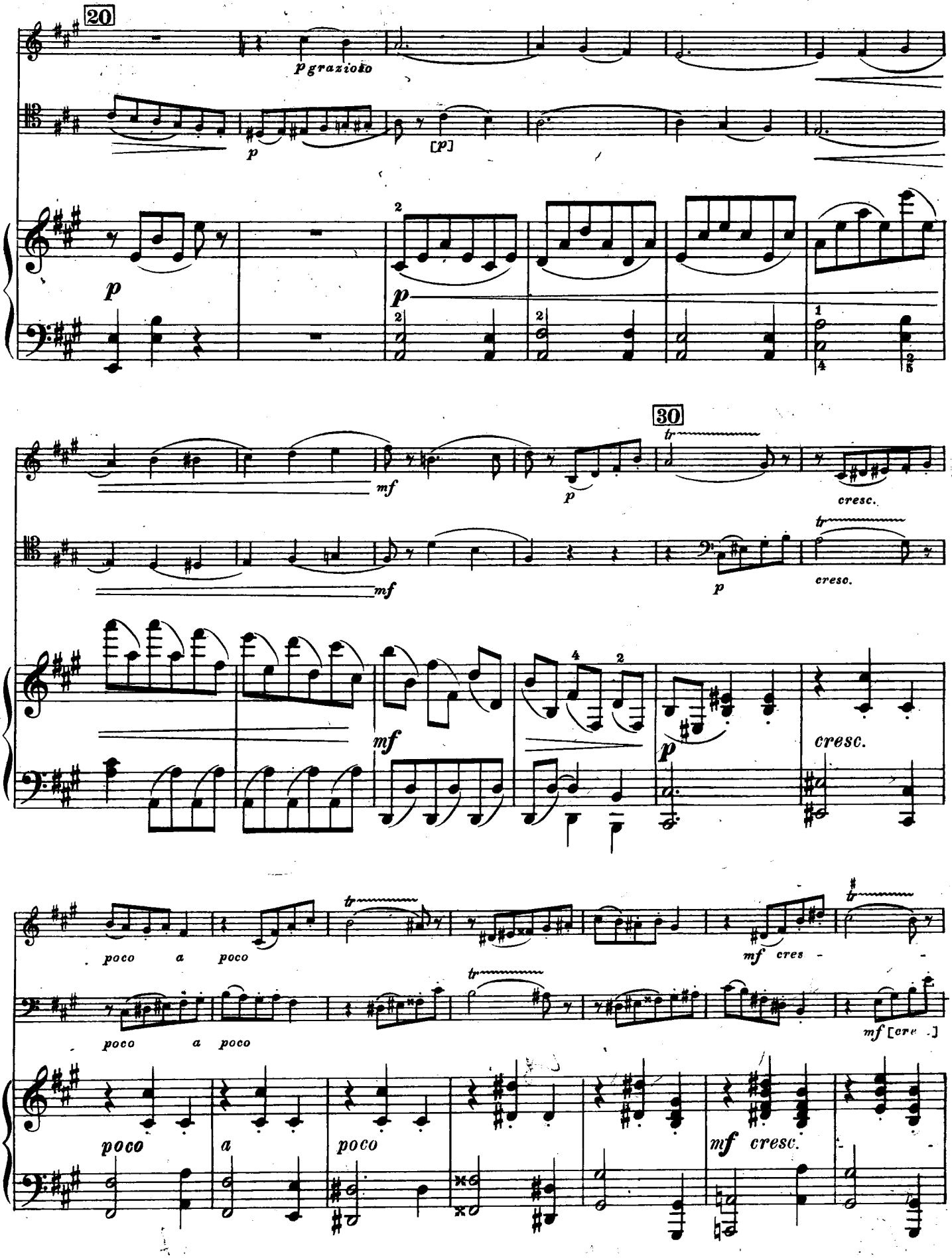
Tempo di Valse. (♩.=69)

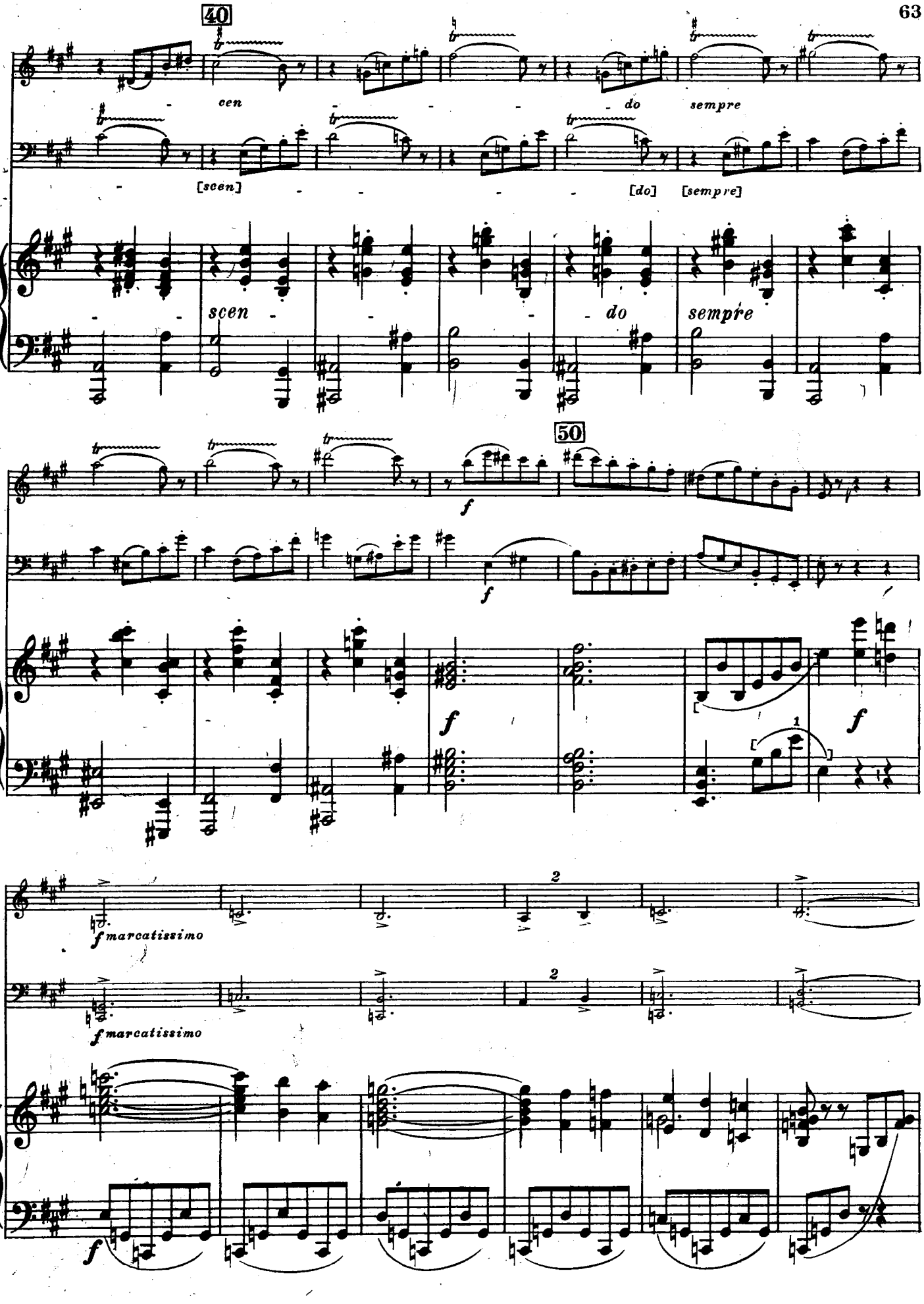


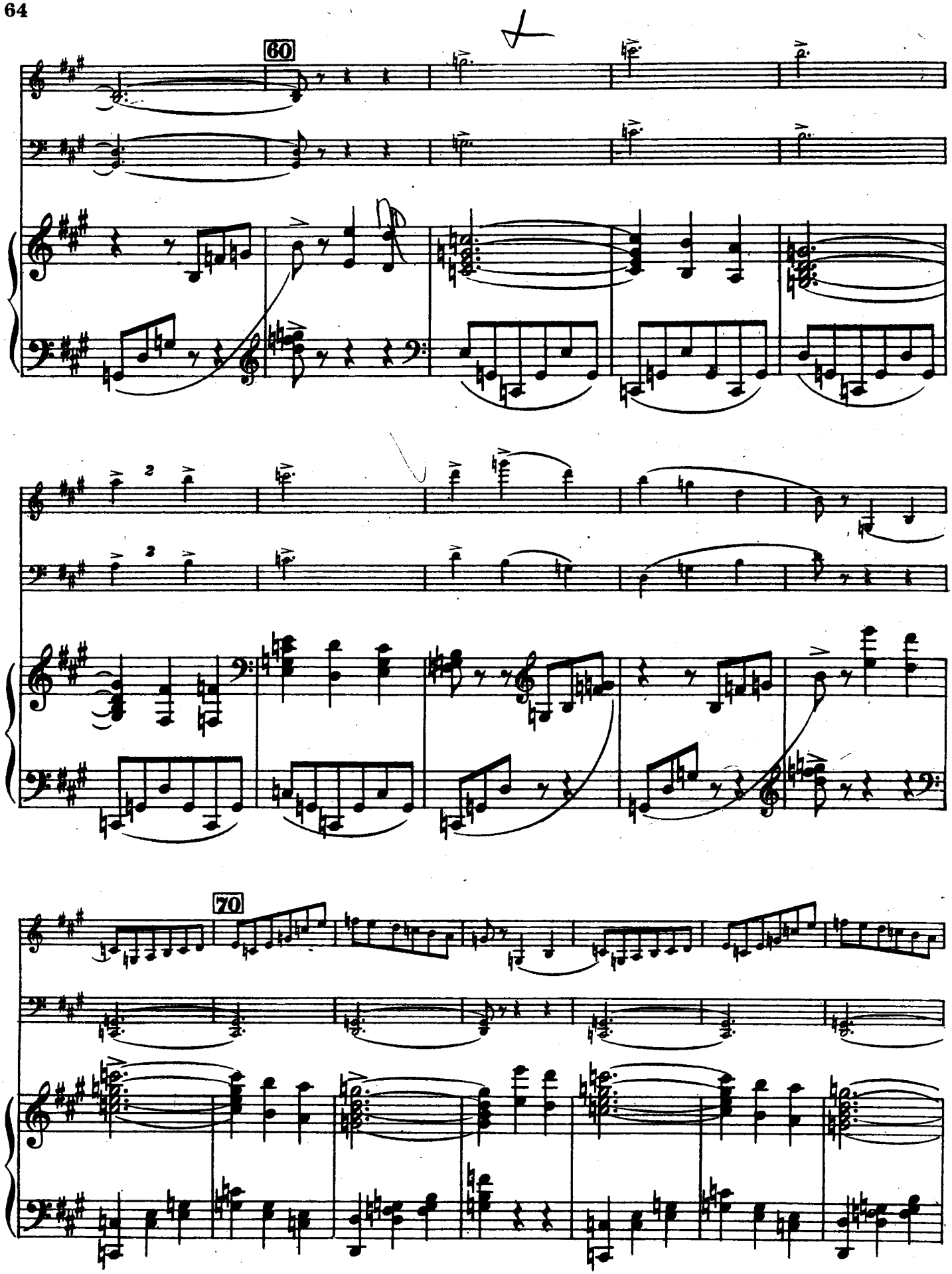
10

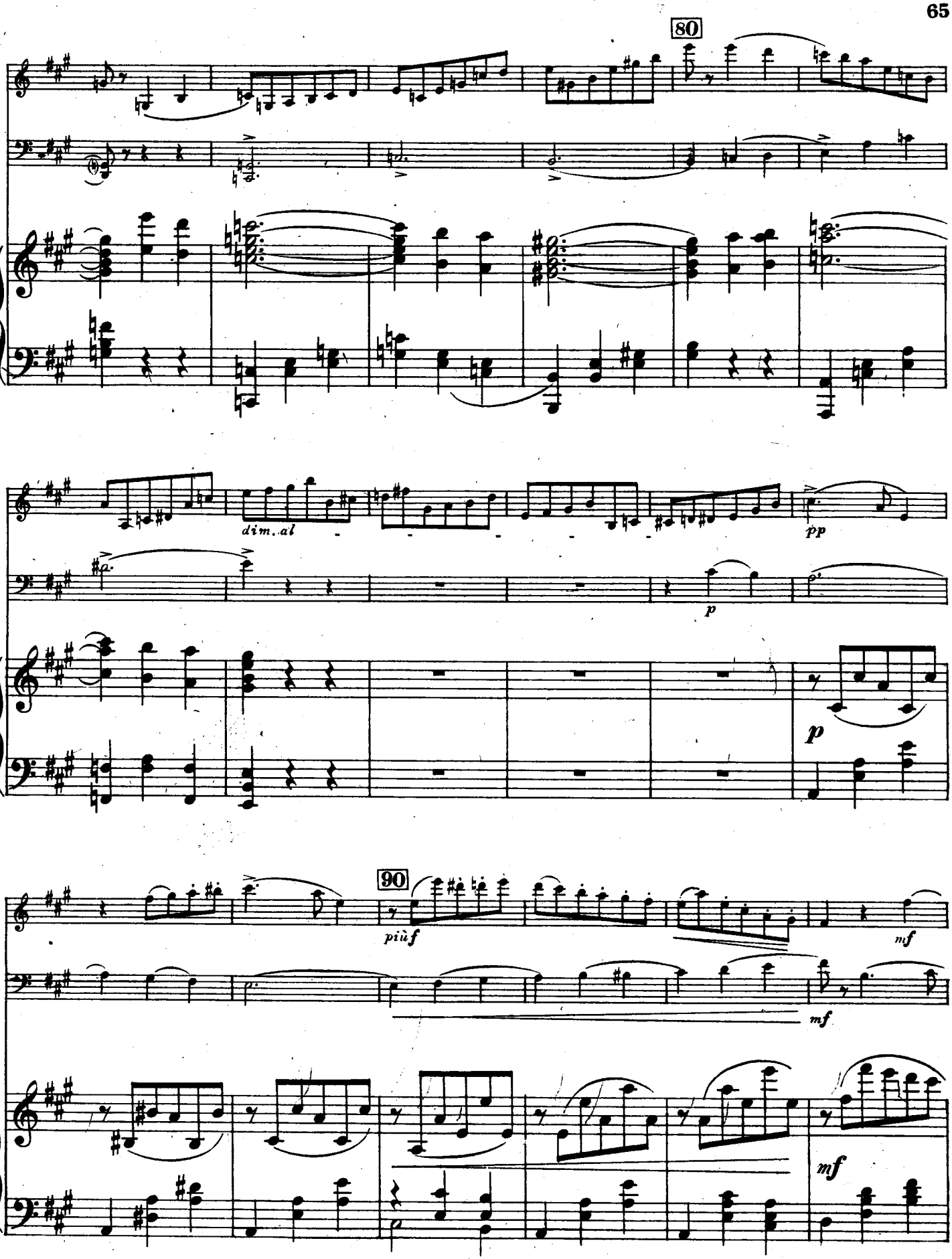


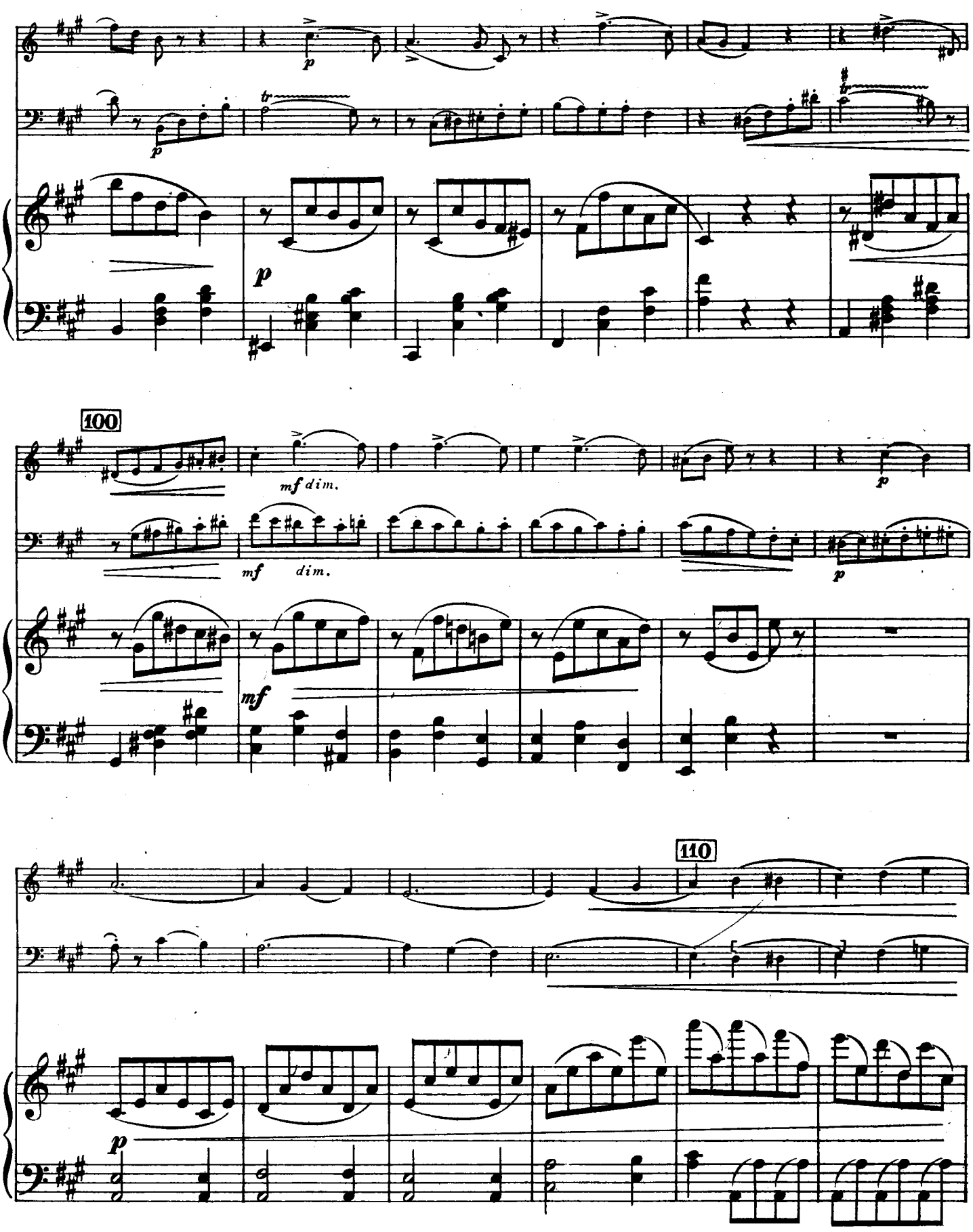


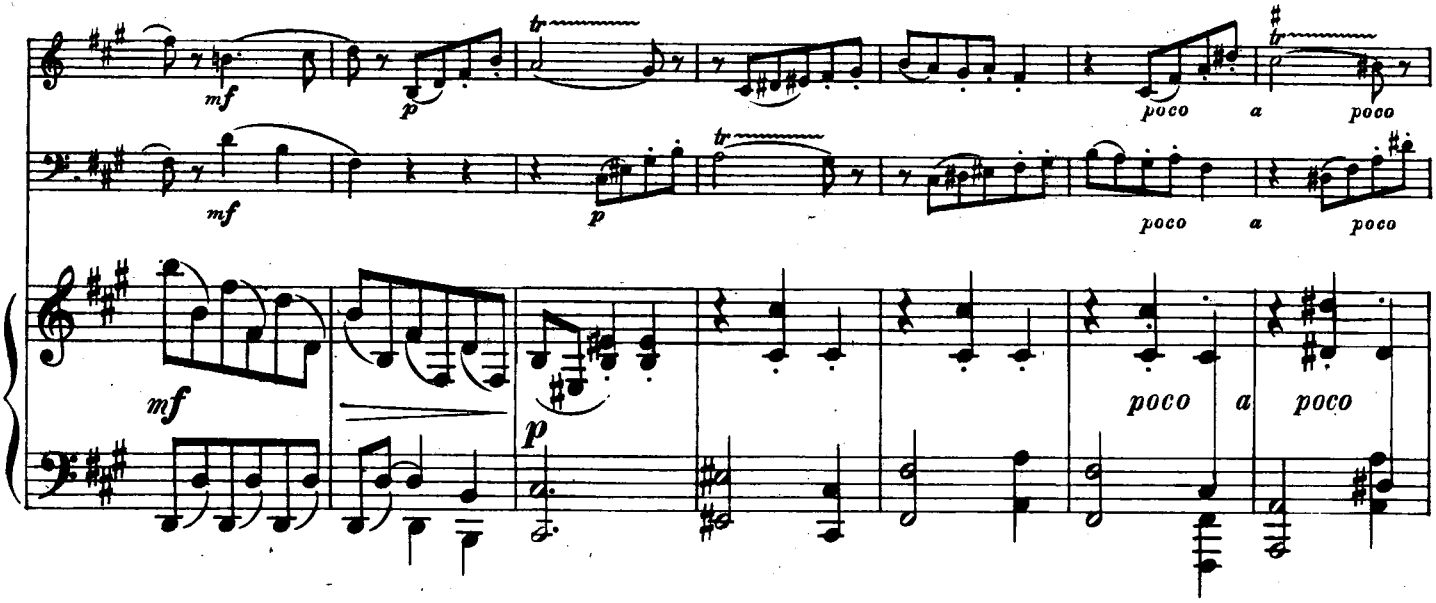

20
p grazioso
p
[p]
p
p
30
mf
p
cresc.
mf
p
cresc.
mf
p
cresc.
poco a poco
mf cres
poco a poco
mf [cre
poco a poco
mf cresc.

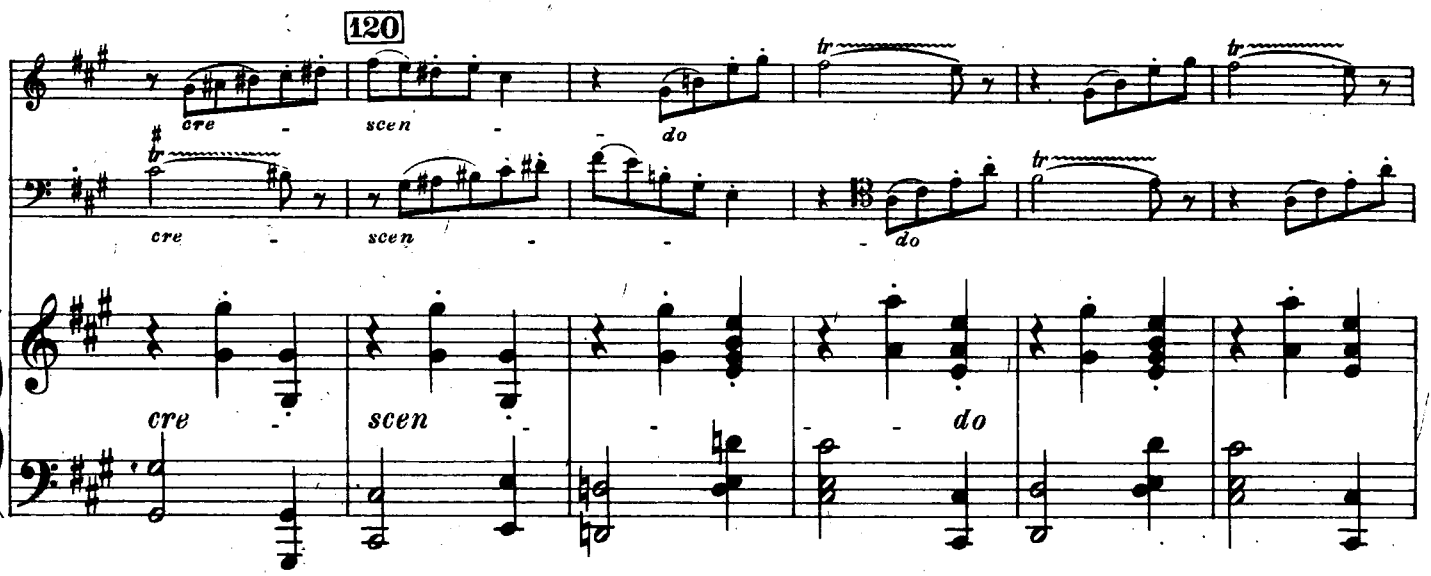

40
cen
do
sempre
[scen]
[do]
[sempre]
scen
do
sempre
50
f
f
f
f
1
2
2
fmarcatissimo
fmarcatissimo
f

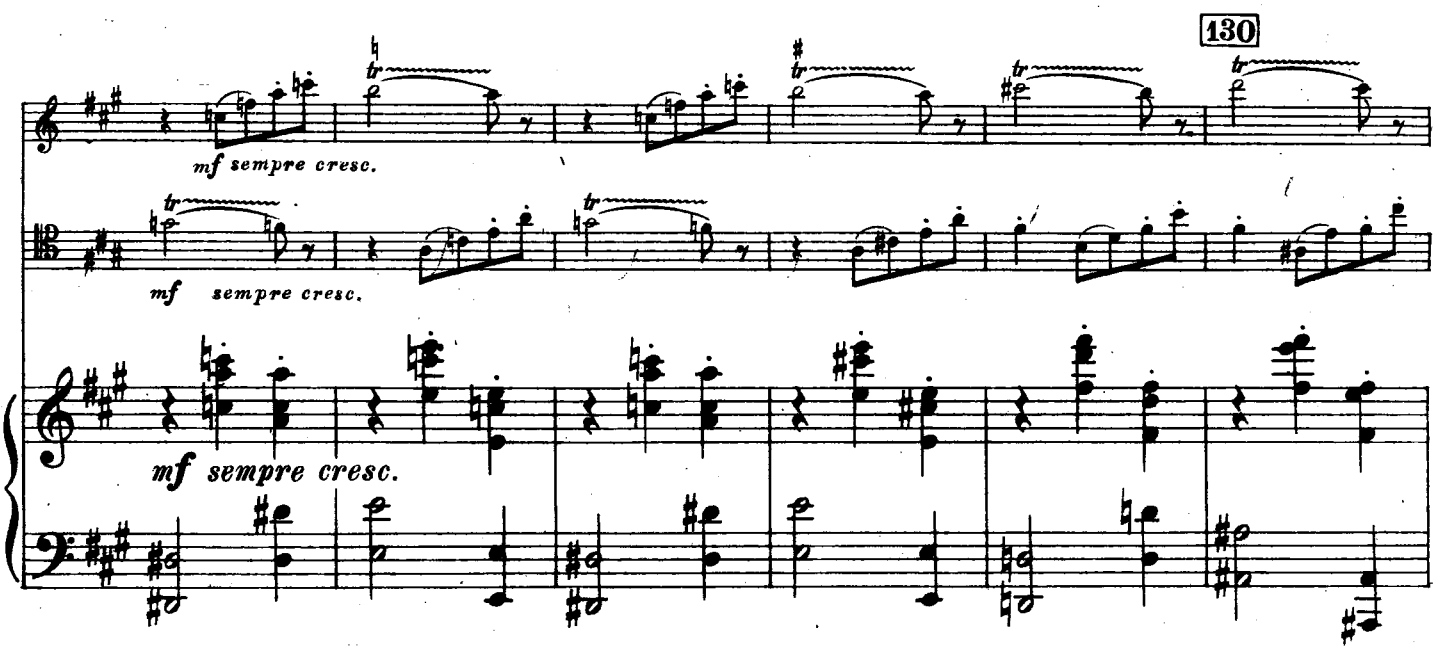

60
70

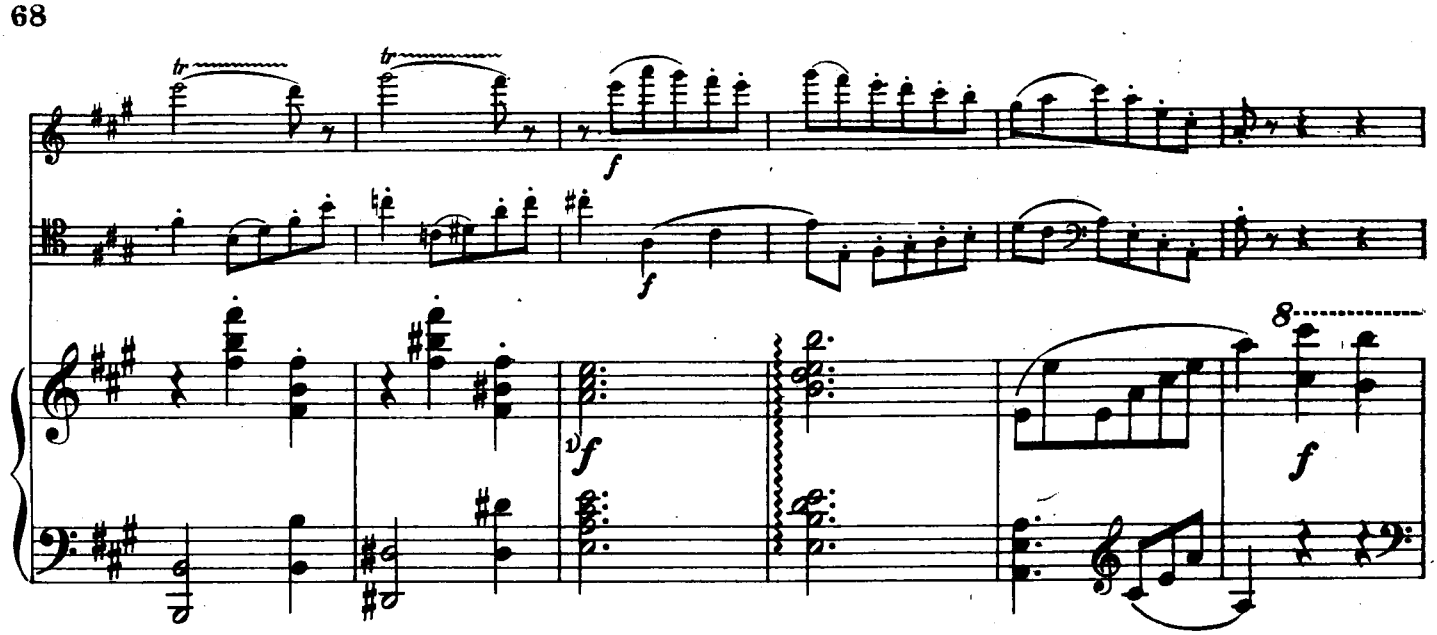

80
dim. al
pp
p
p
90
più f
mf
mf
mf

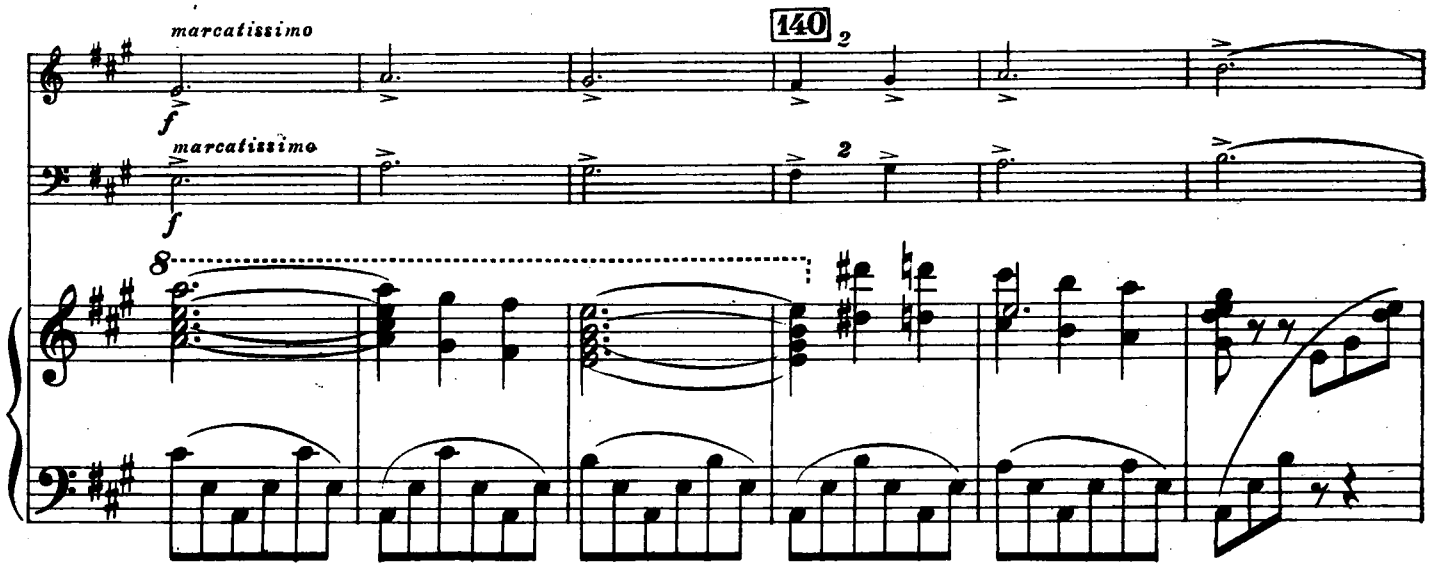

100
110

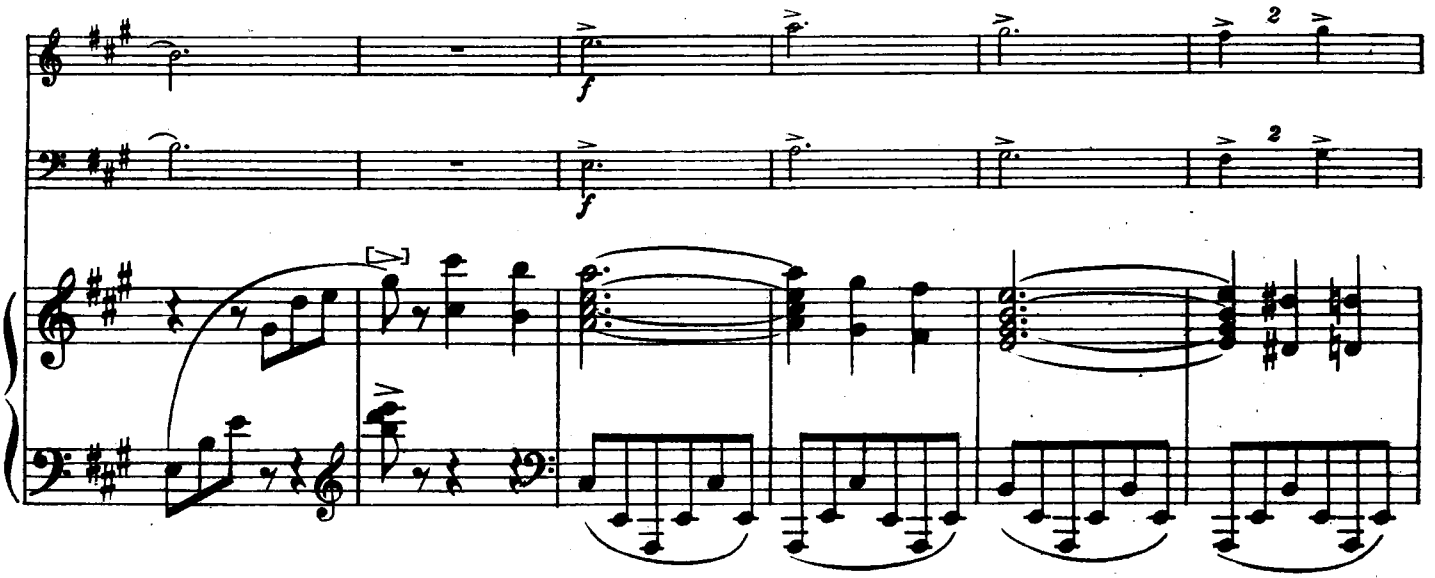

mf
p
poco a poco

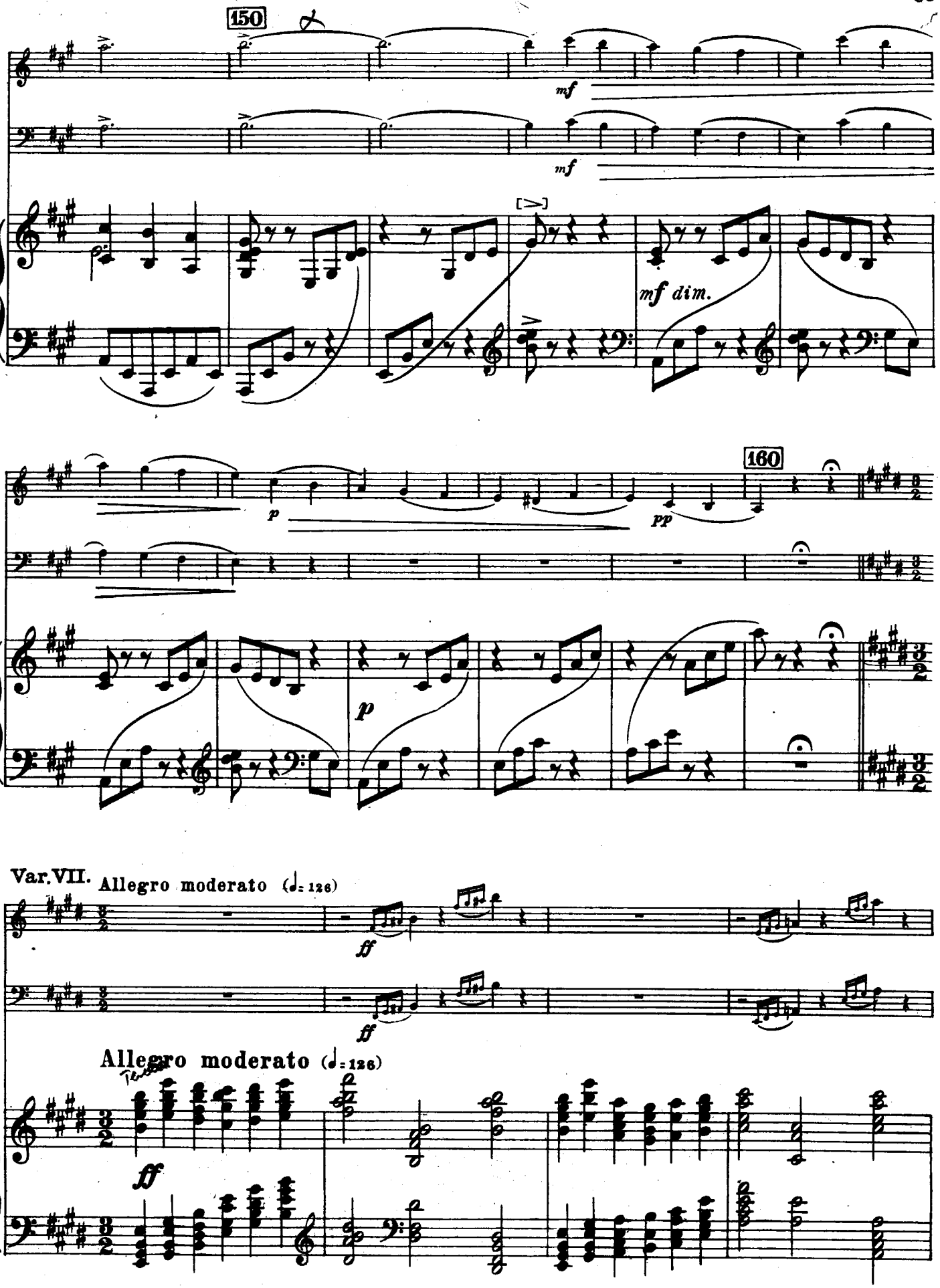

120
cre - scen - do

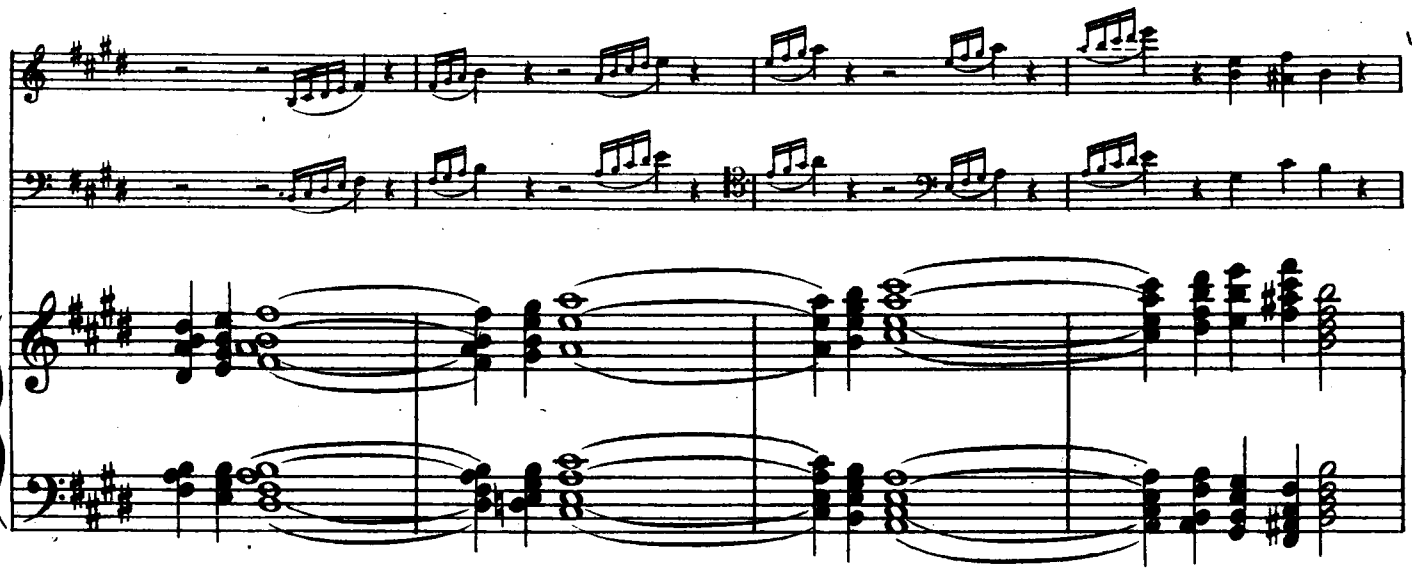

130
mf sempre cresc.

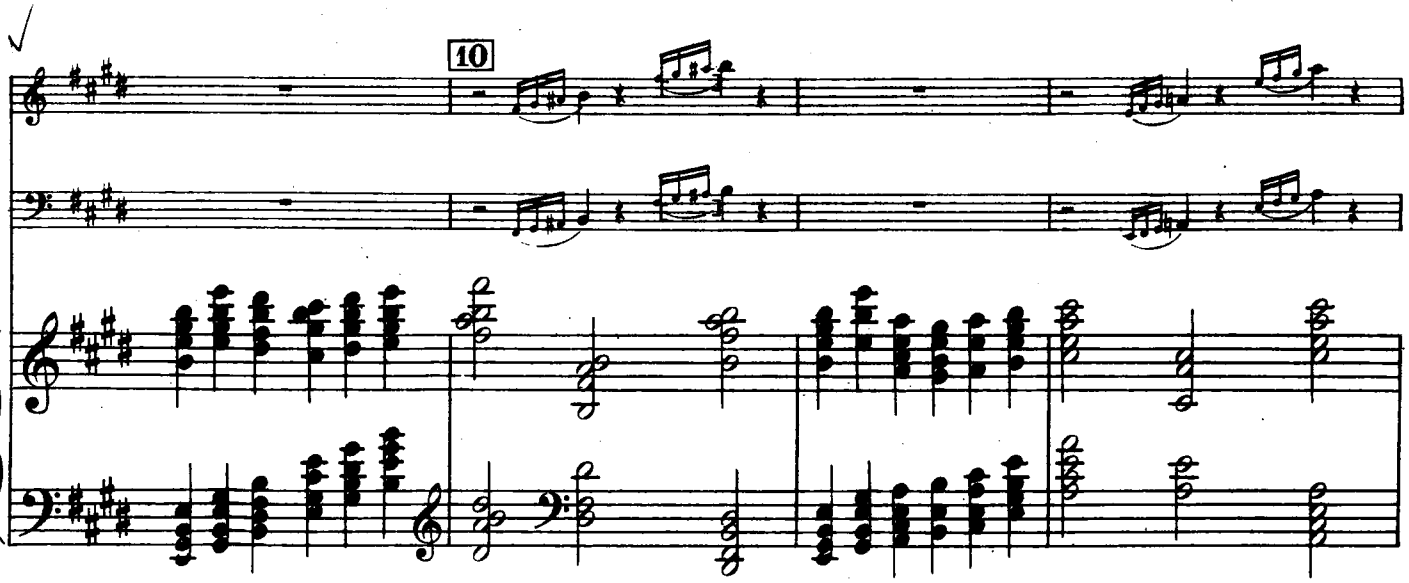

tr
tr
f
f
vf
8
f

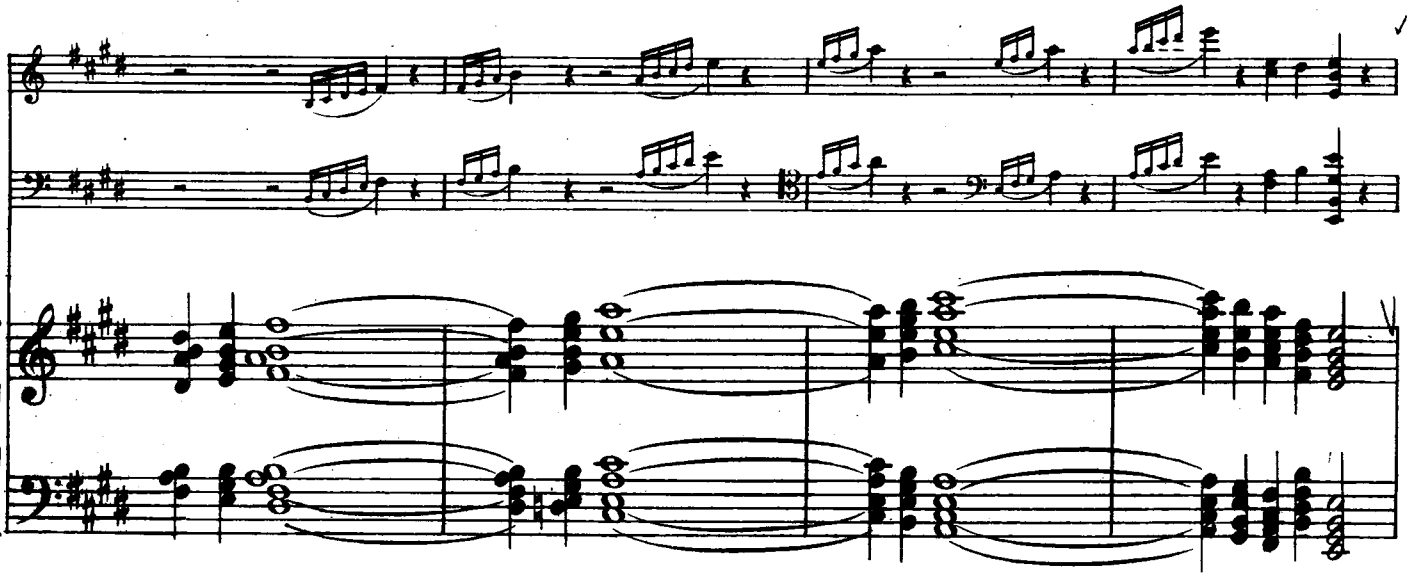

marcatissimo
f
marcatissimo
f
140
2
2
8

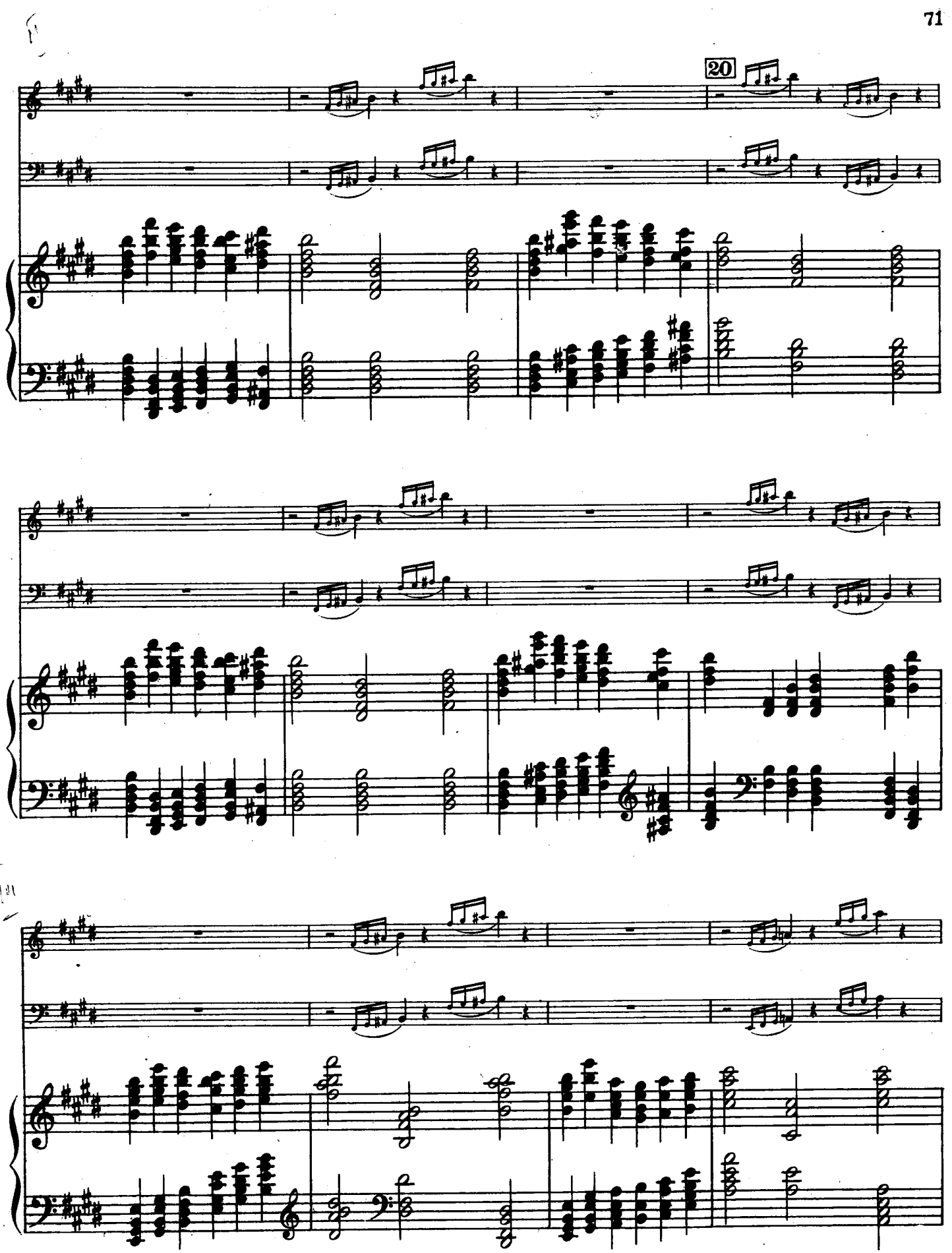

f
f
2
2

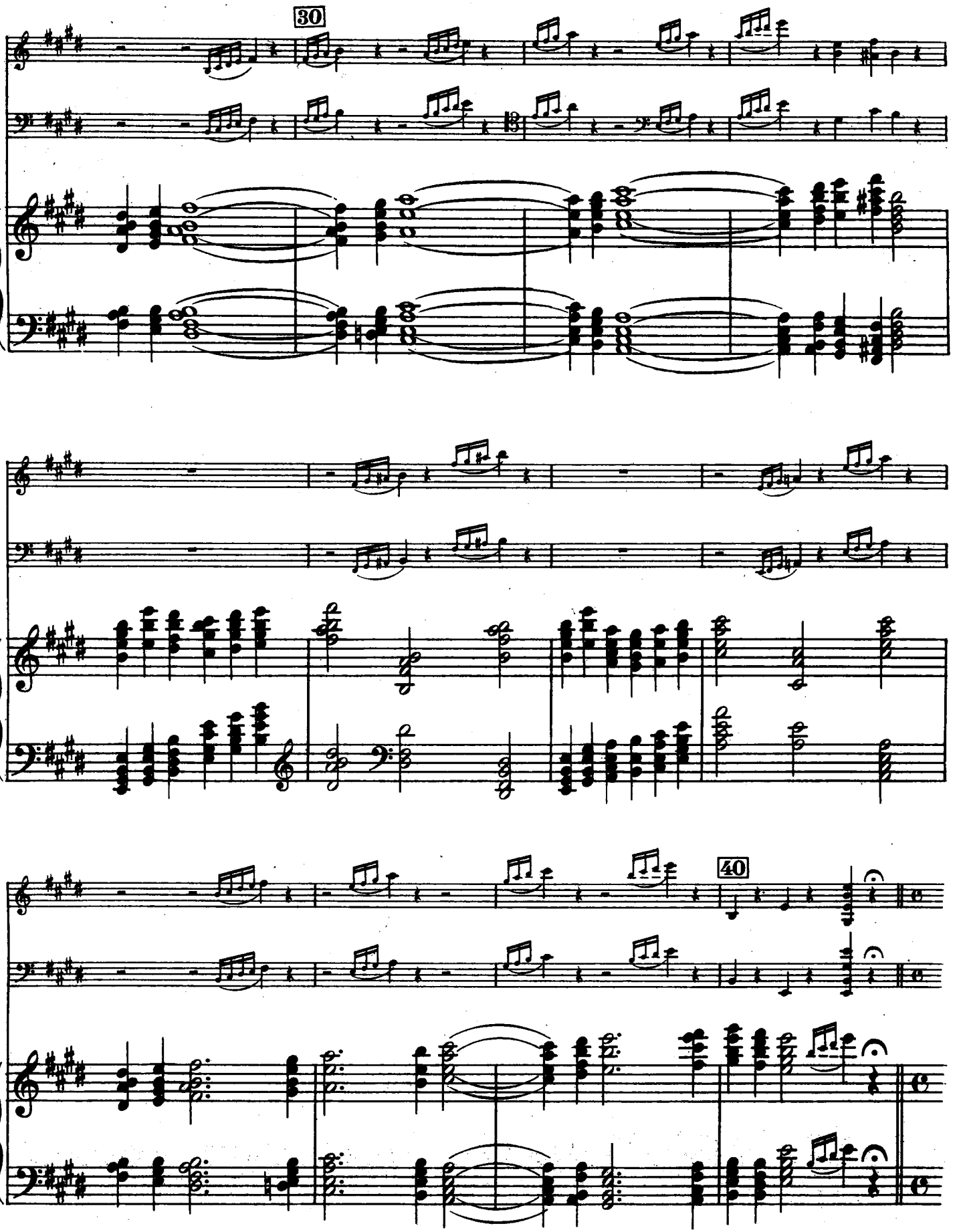

150
mf
mf
mf dim.
160
p
pp
p
Var.VII.
Allegro moderato (♩= 126)
ff
ff
Allegro moderato (♩= 126)
ff




10

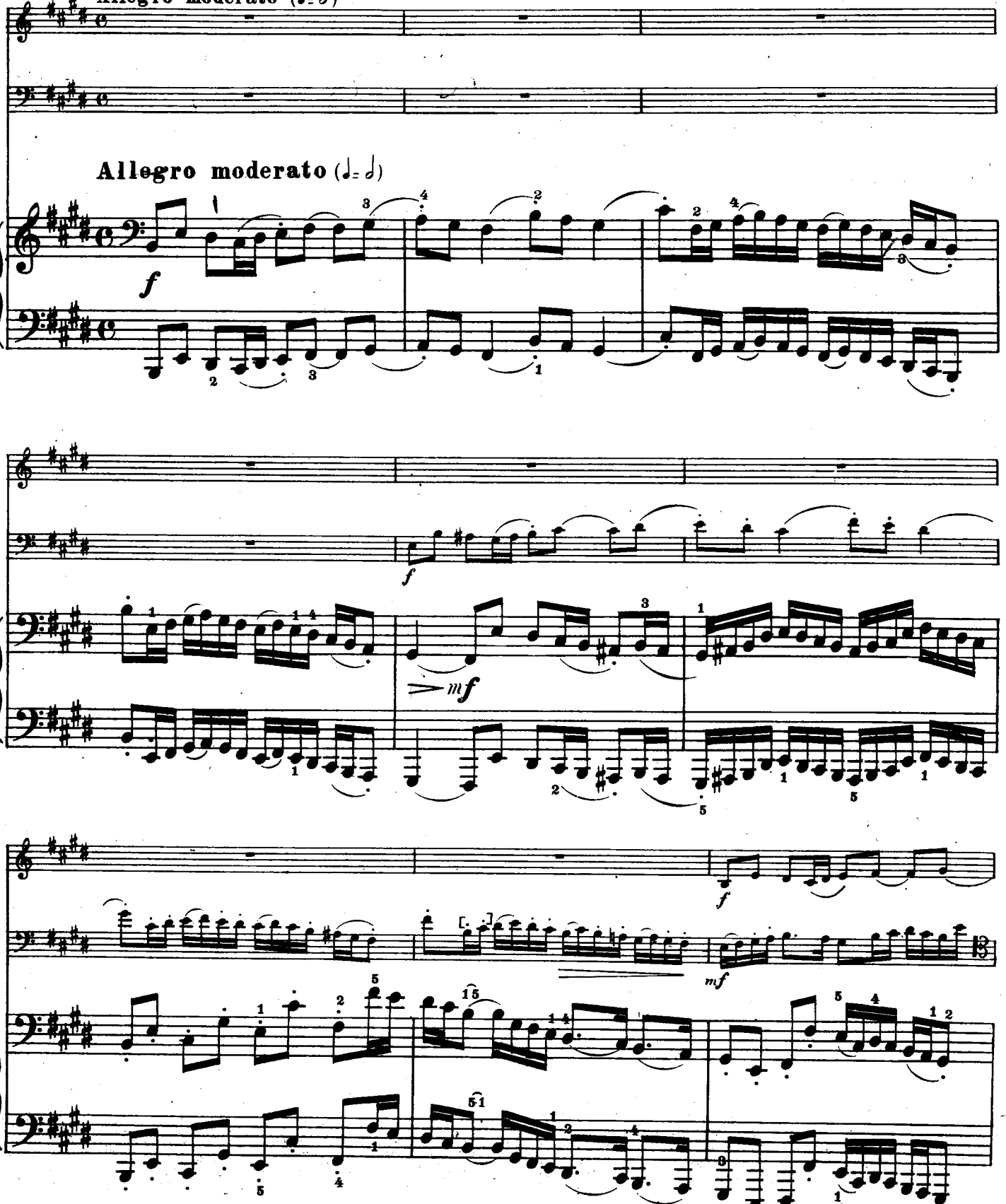



20

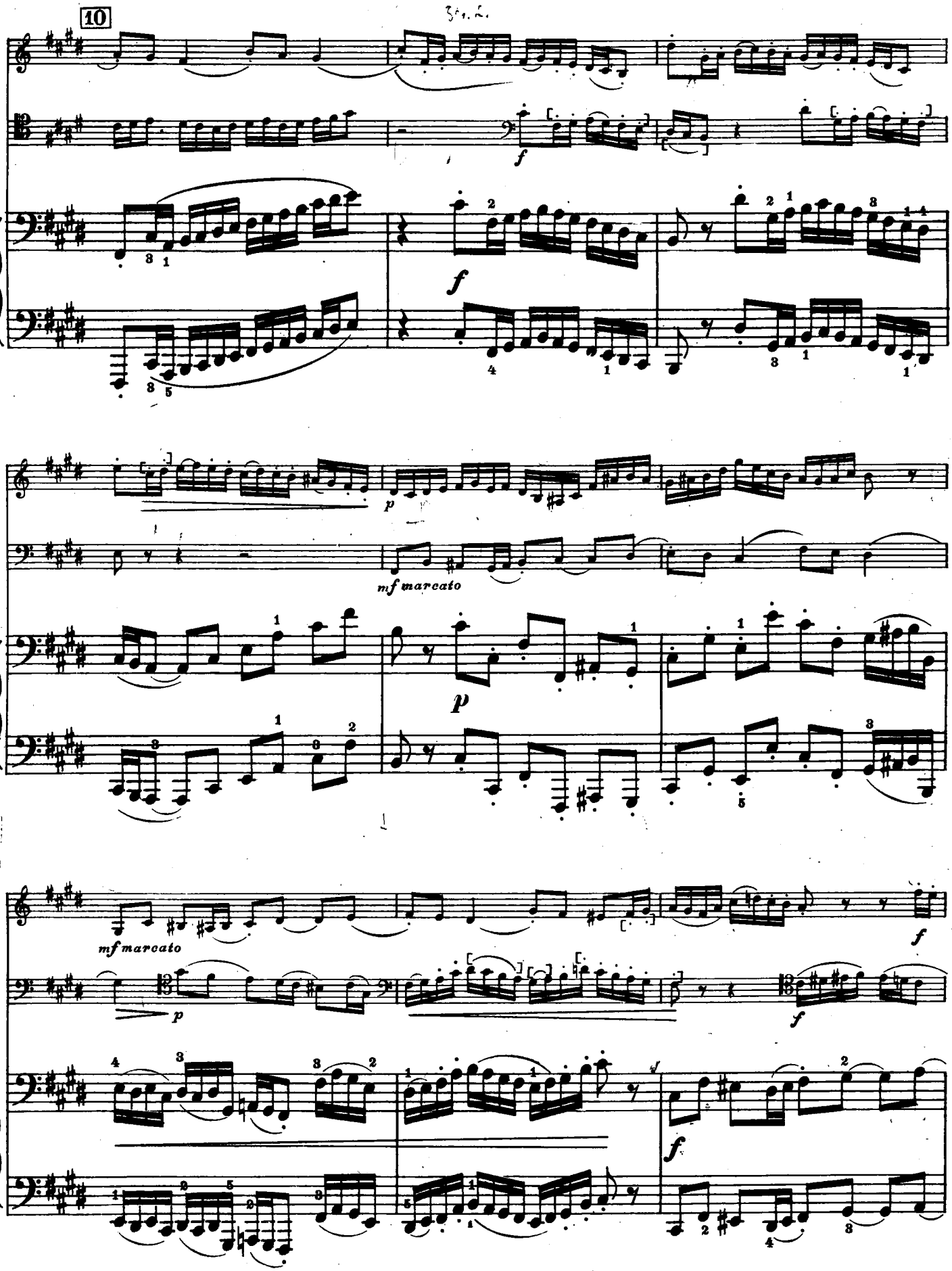

30
40

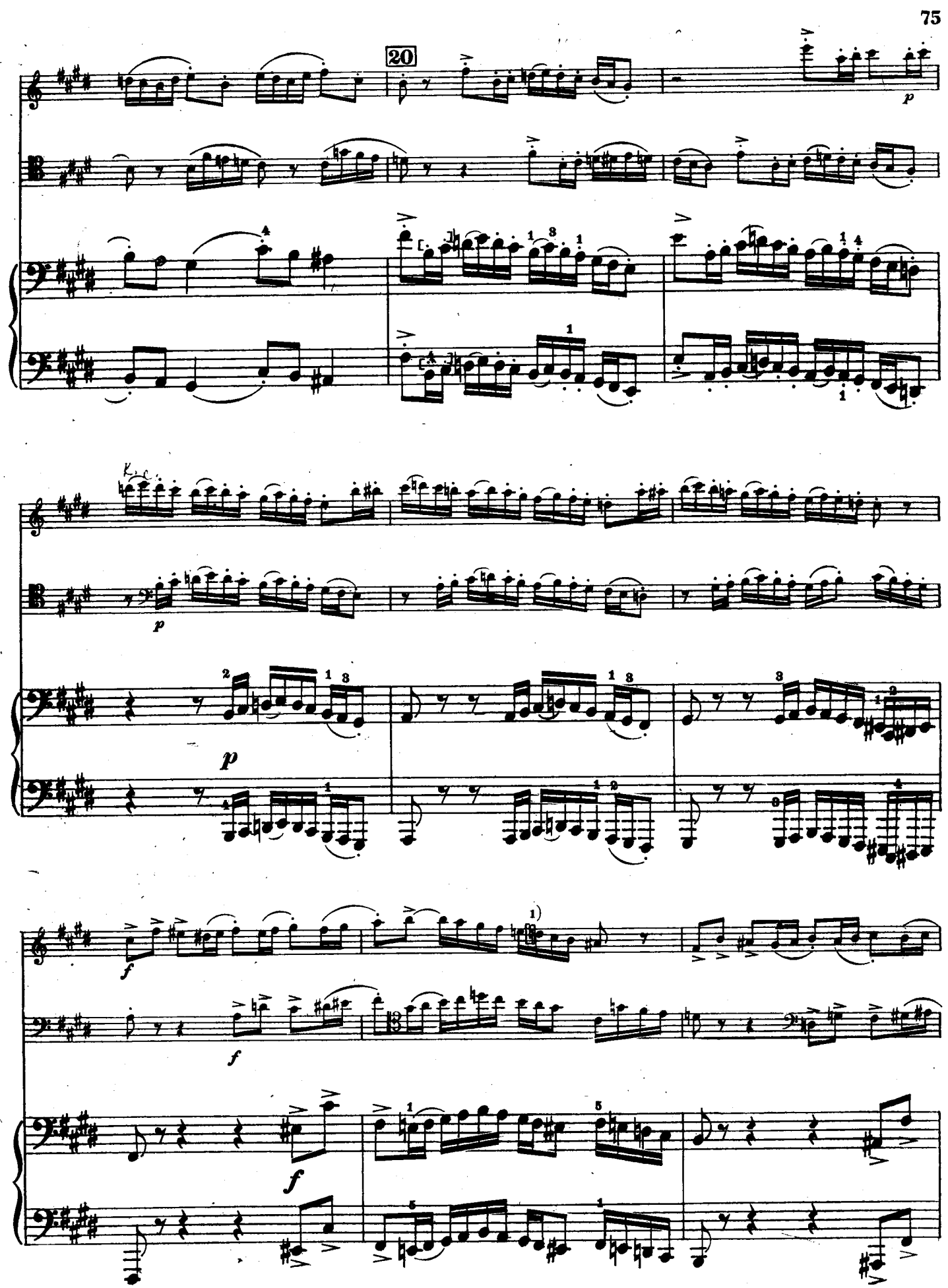
[1] **Var. VIII. Fuga.**

Allegro moderato (♩= ♩)

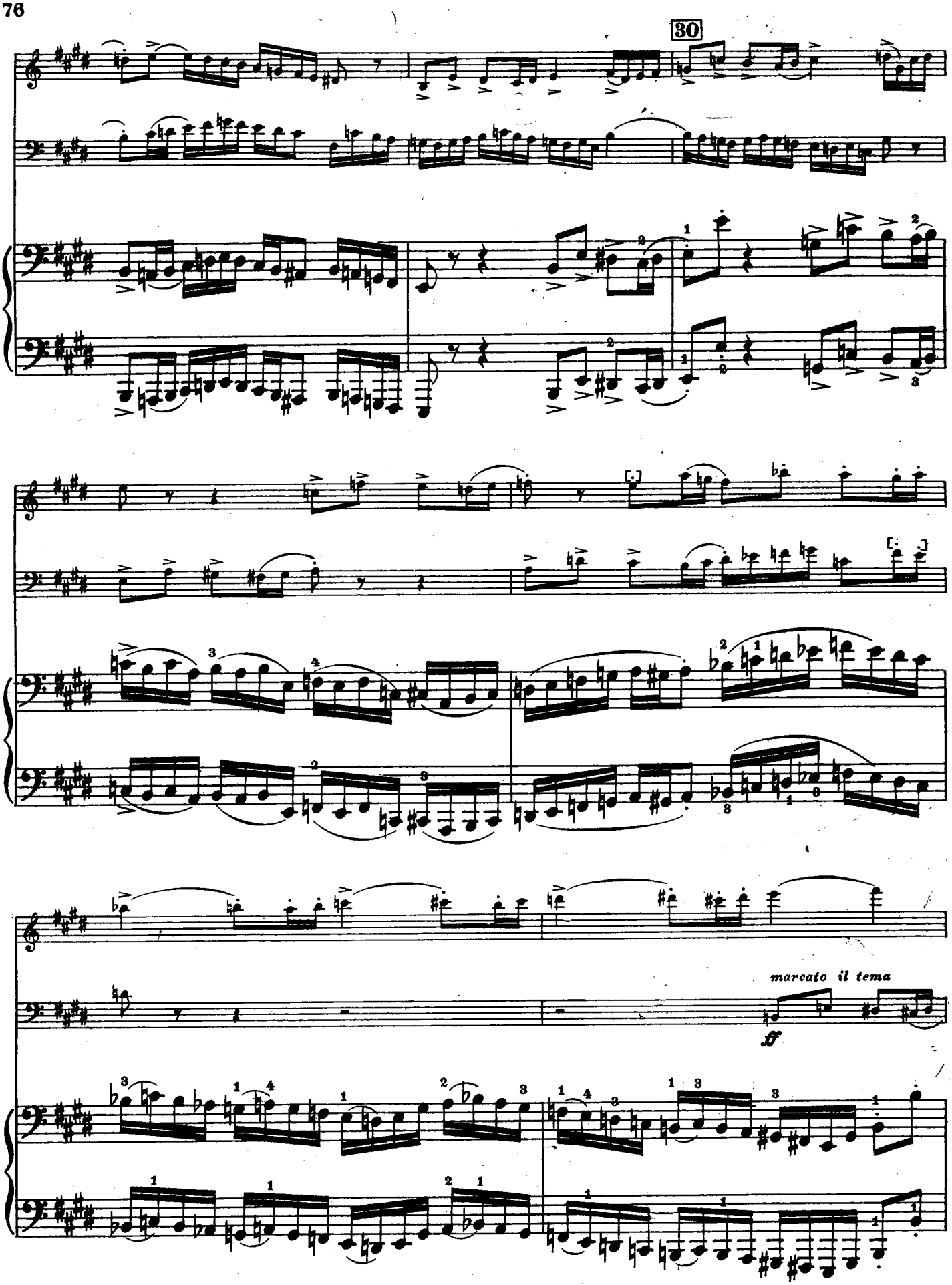


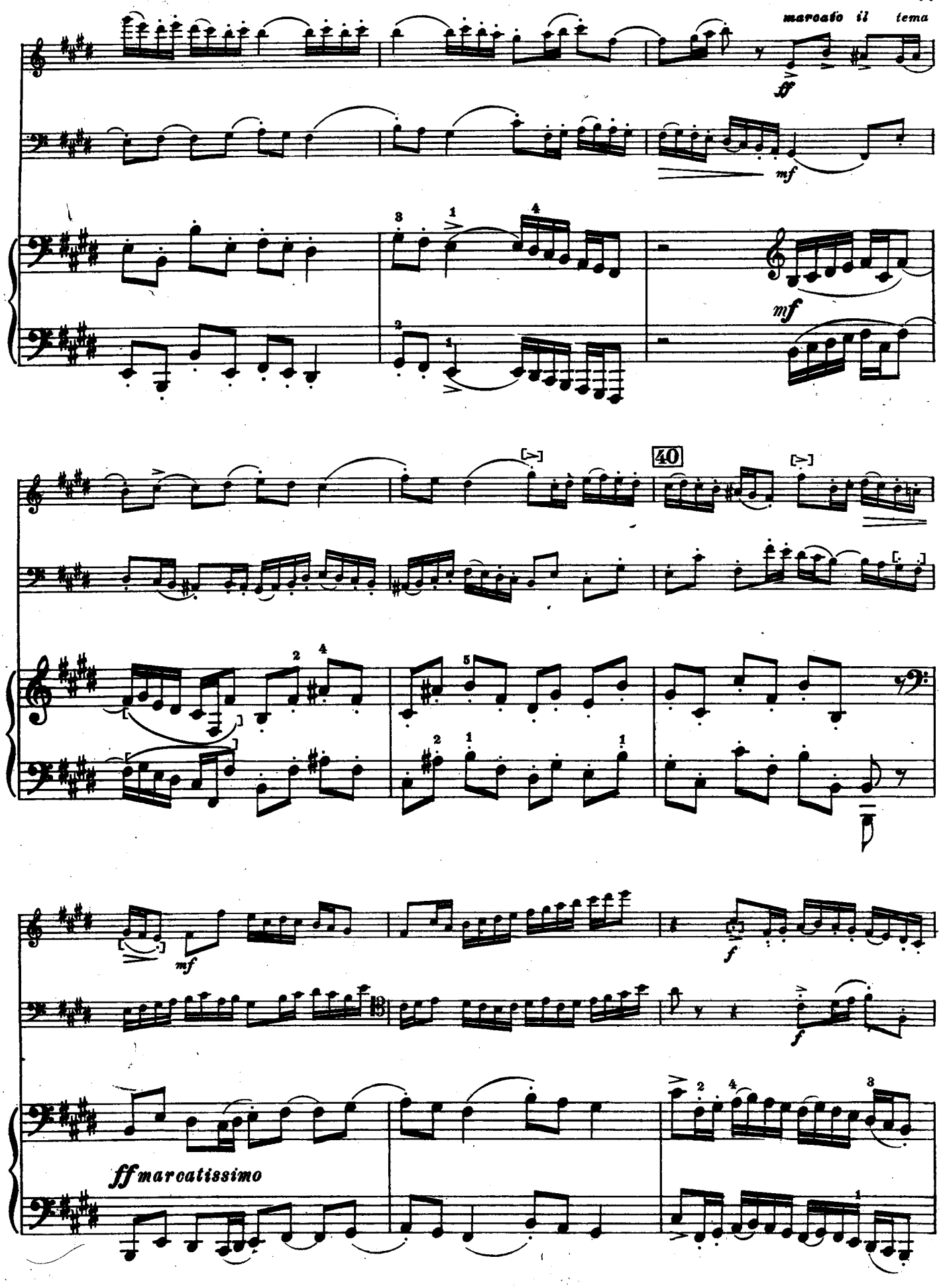
[1] Напечатанное в позднейших изданиях примечание: „*Эту вариацию можно пропускать*“ отсутствует в автографе и в первом издании. (Вариант этой вариации, предложенный Танеевым, см. Приложение)

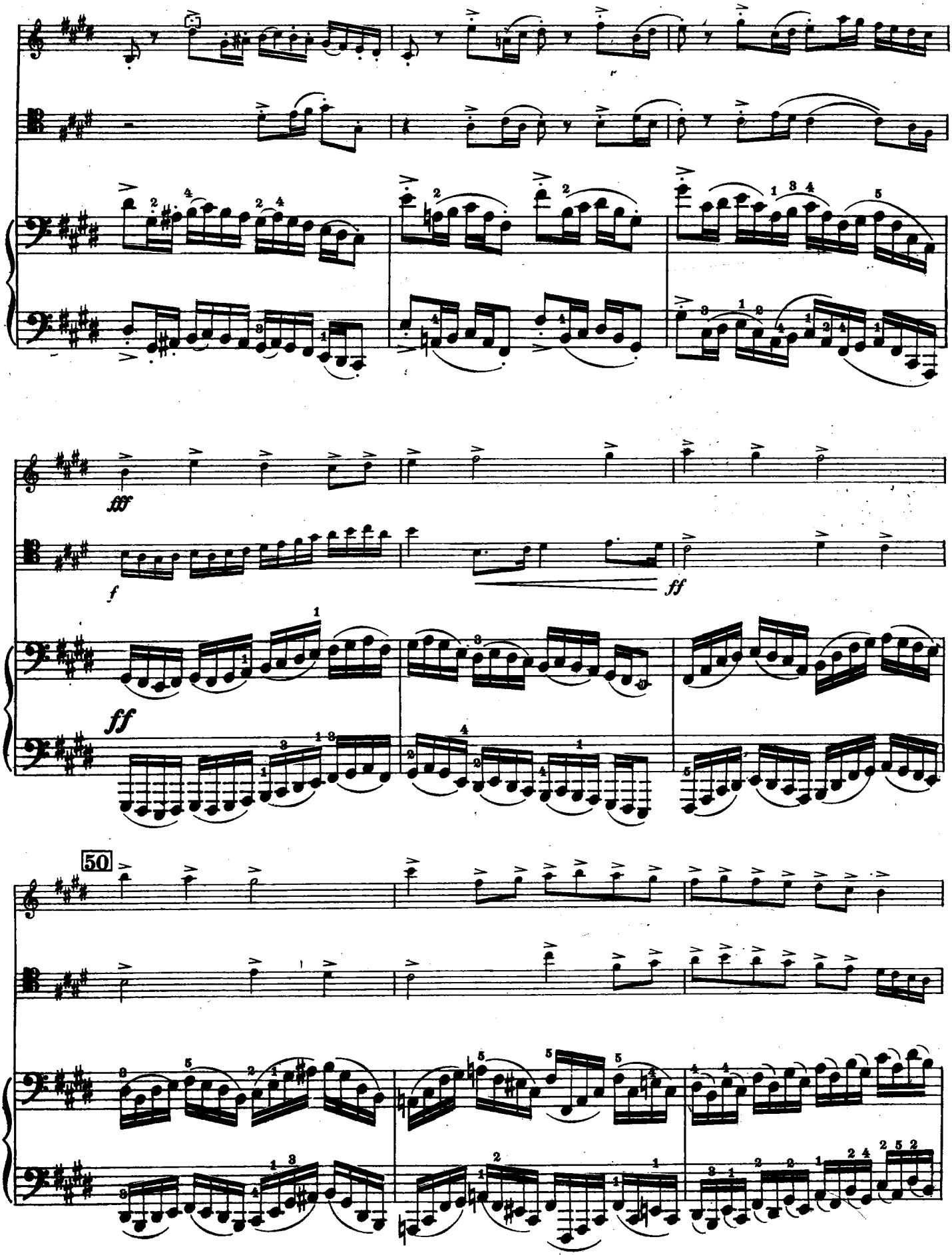

10
f
p
mf marcato
p
mf marcato
p
f
f
f

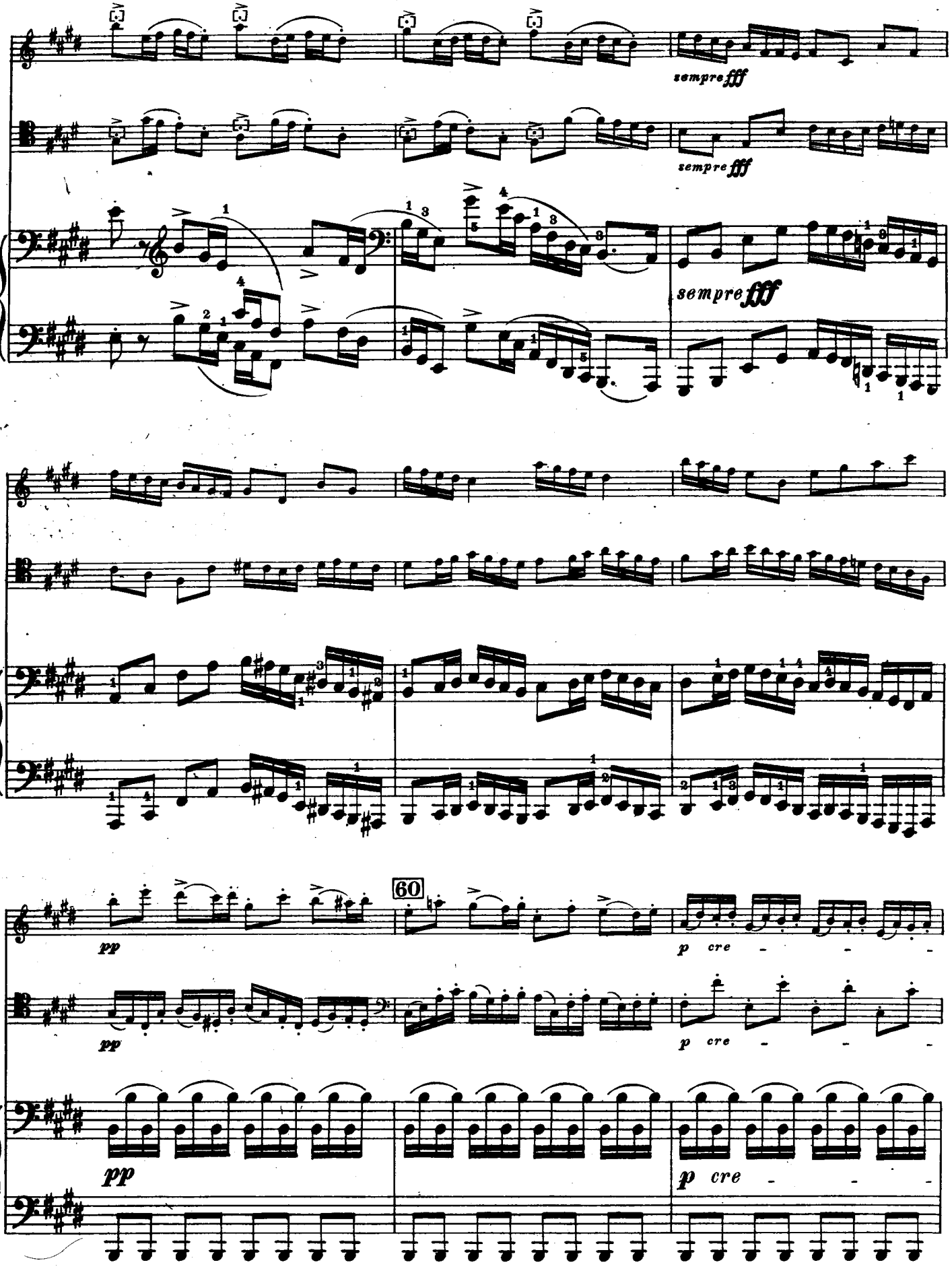


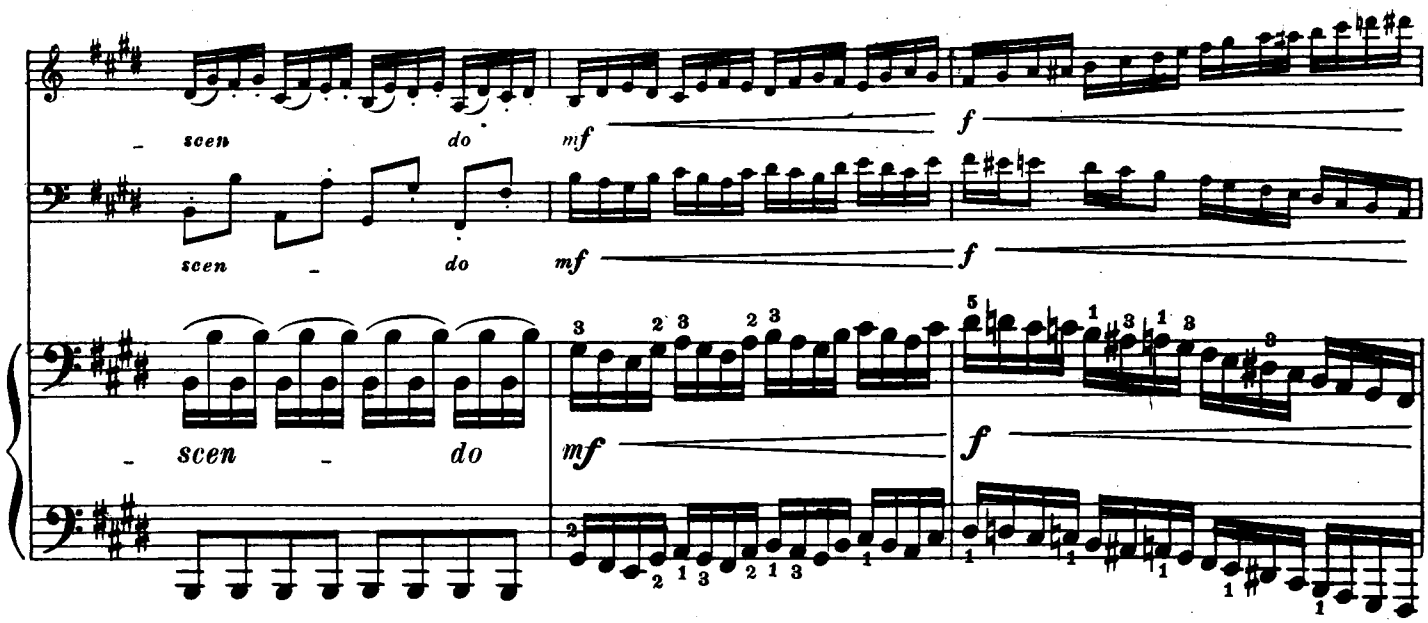
1) Необходимый здесь бекар отсутствует во всех изданиях и в автографе.

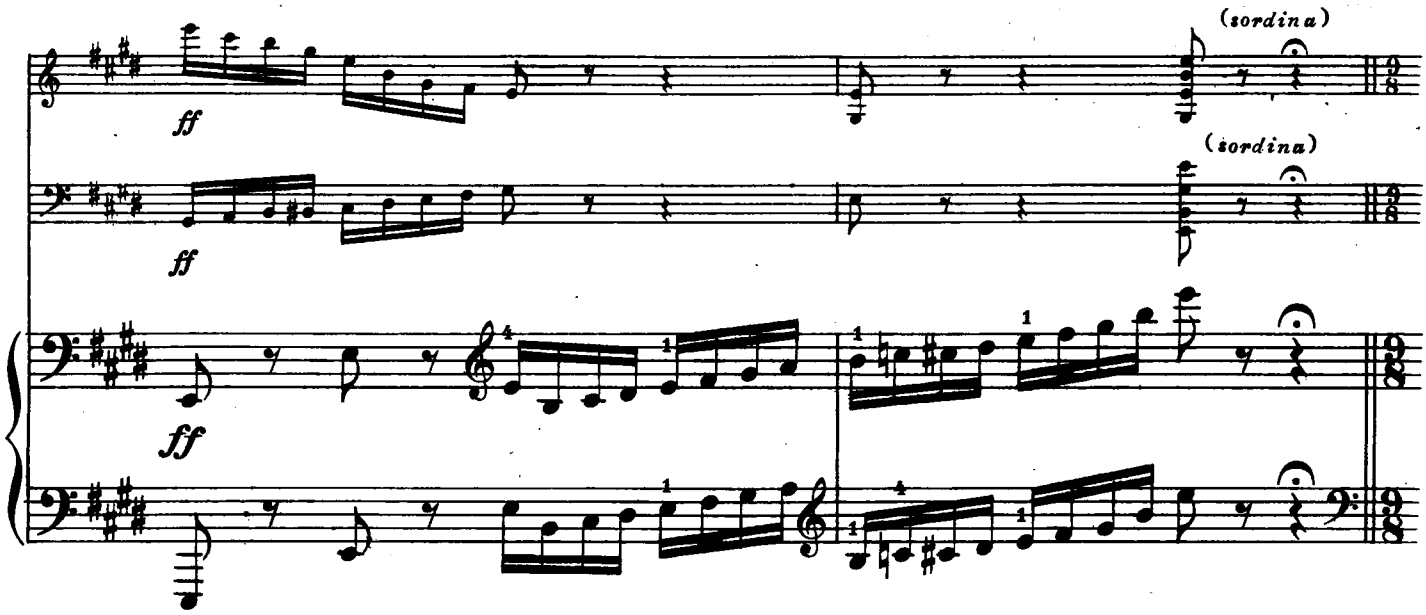

30
marcato il tema
ff


marcato il tema
ff
mf
mf
40
mf
f
f
ff marcatissimo


fff
f
ff
ff
50

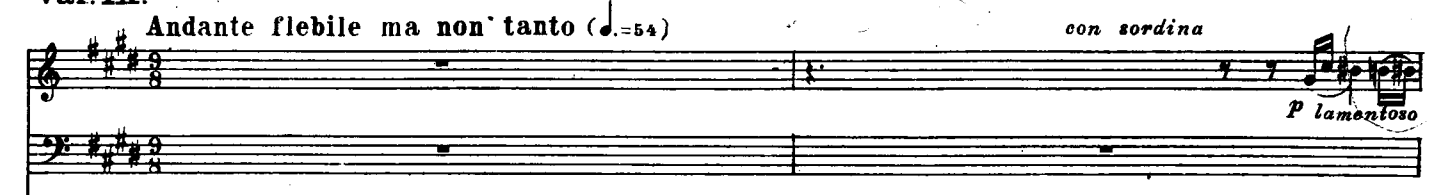

sempre fff
sempre fff
sempre fff
60
pp
p cre
pp
p cre
pp
p cre



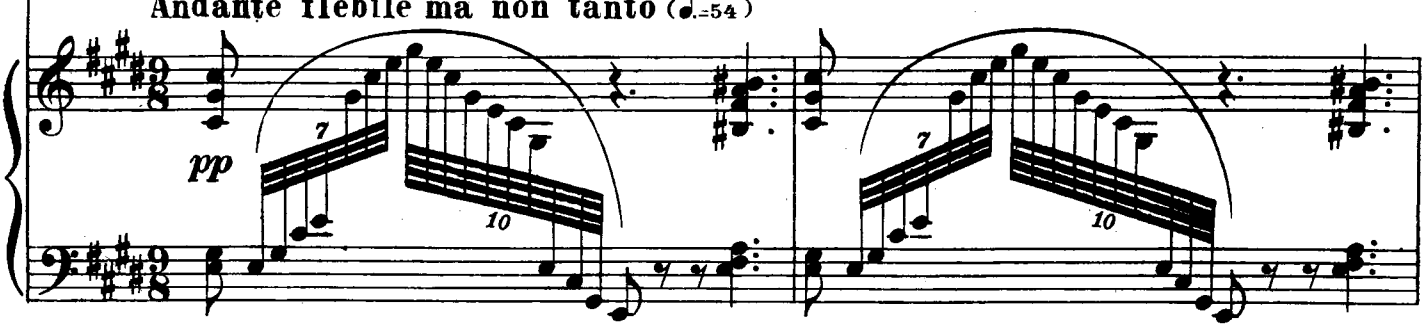


Var. IX.

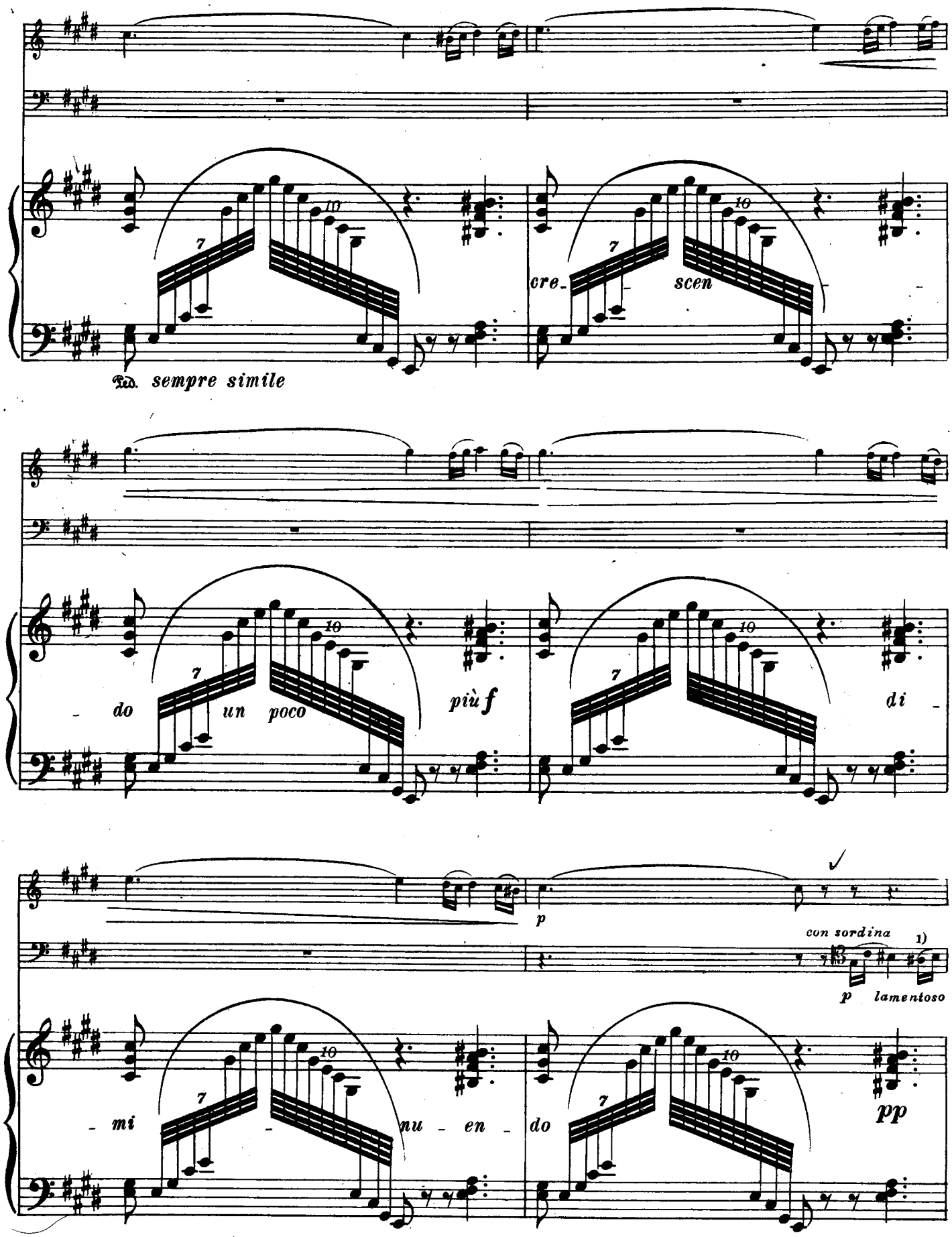
Andante flebile ma non tanto (♩.=54)



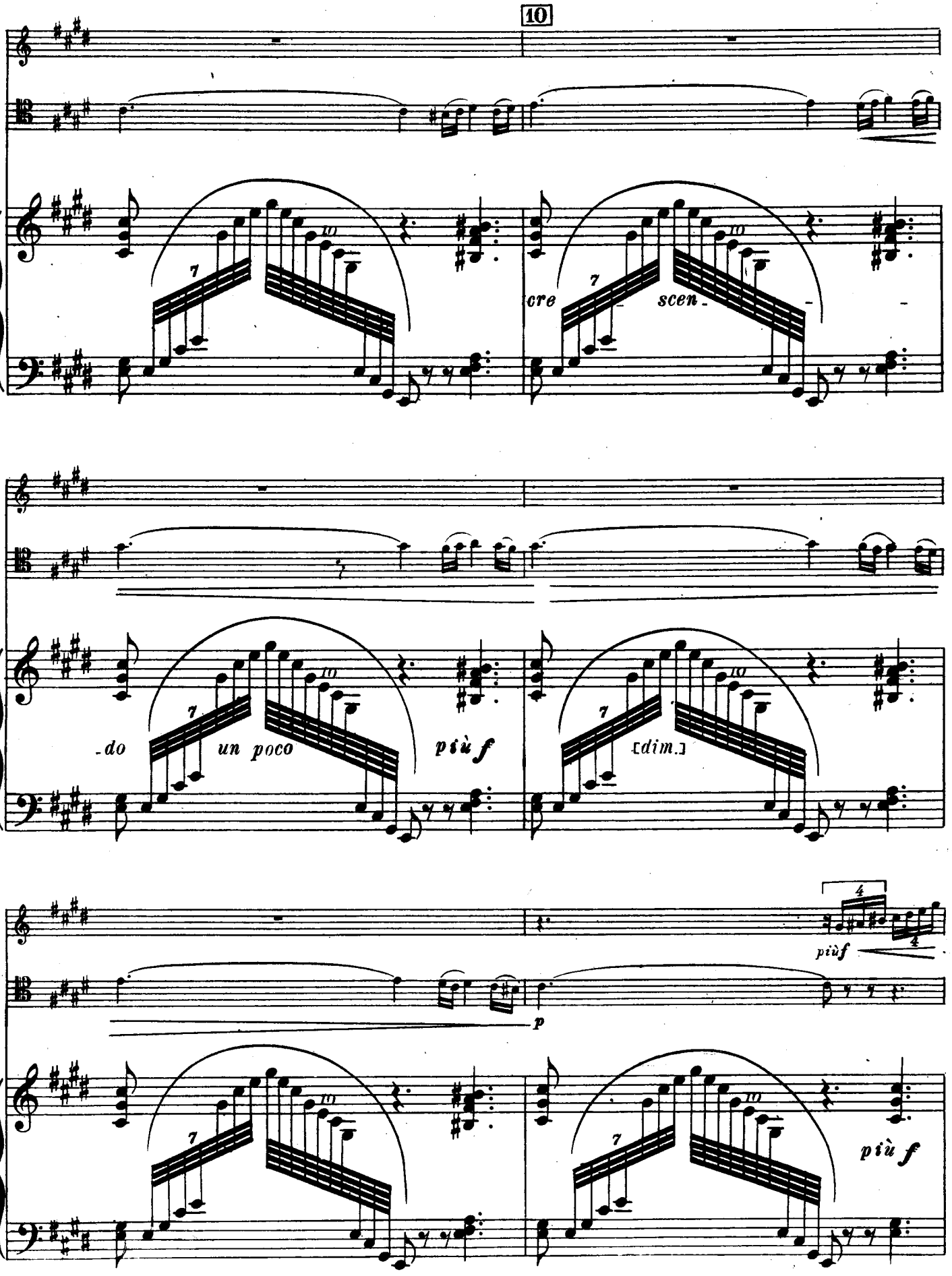
Andante flebile ma non tanto (♩.=54)

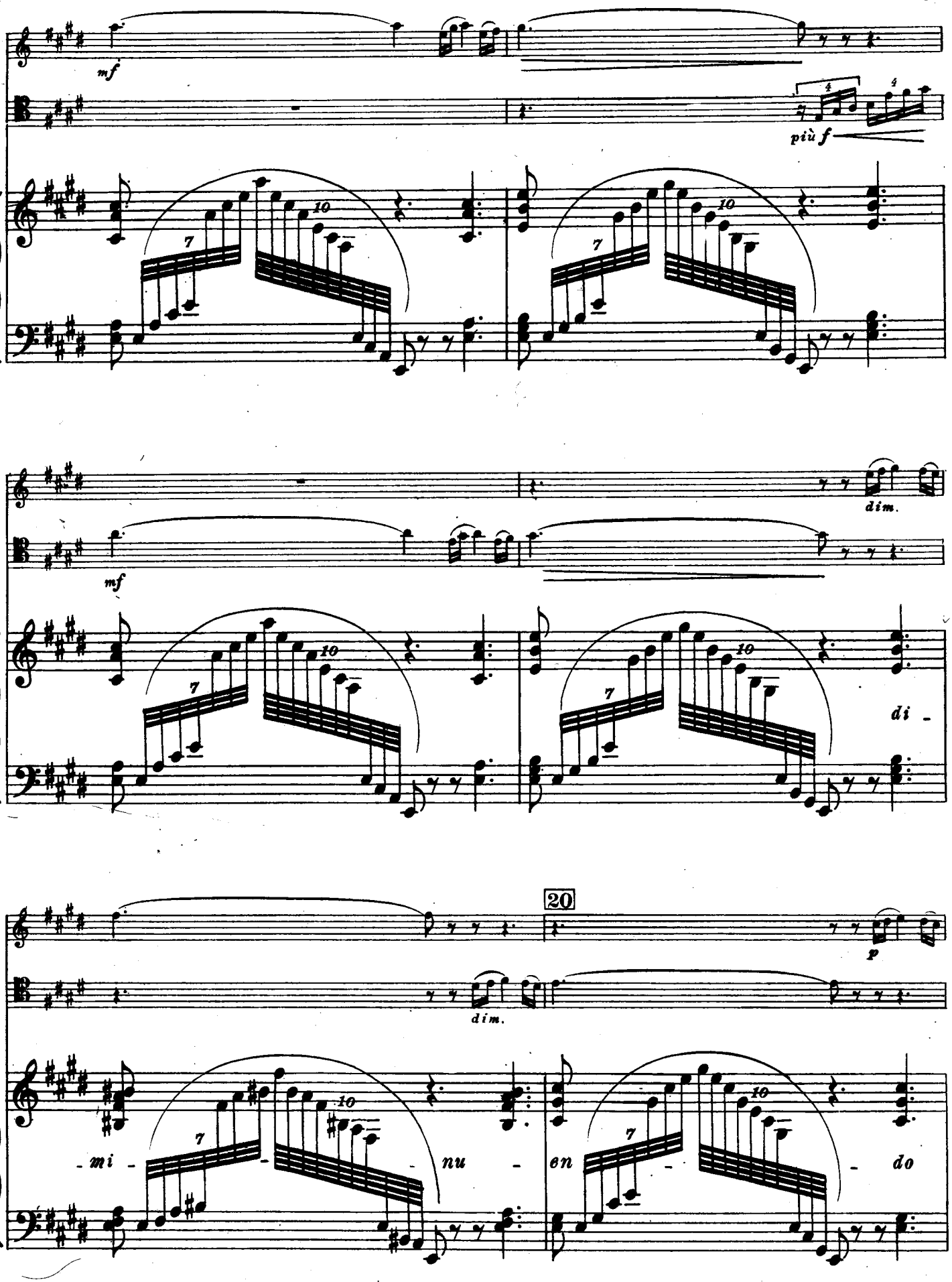


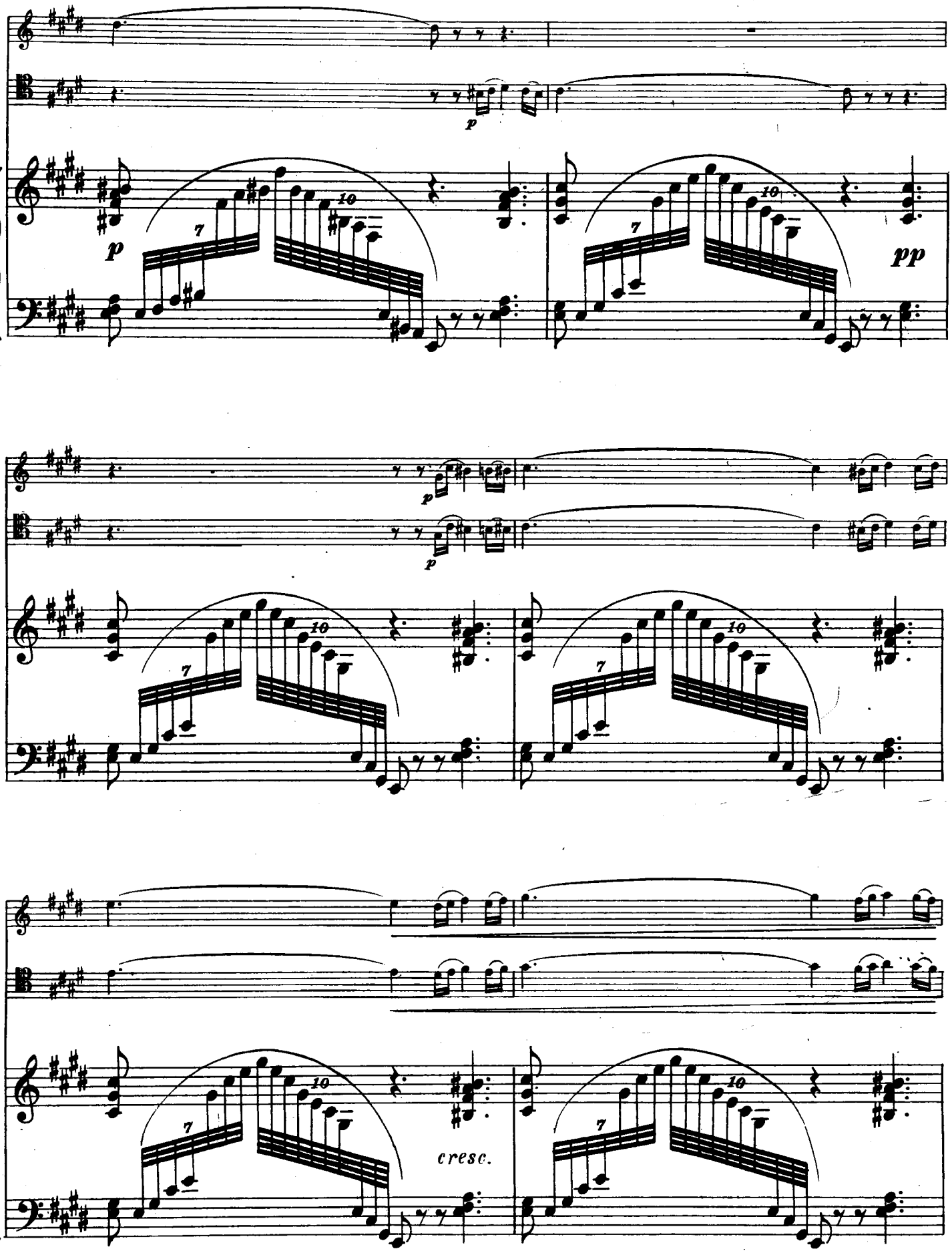
Ped. * Ped. * Ped. * [Ped. *]

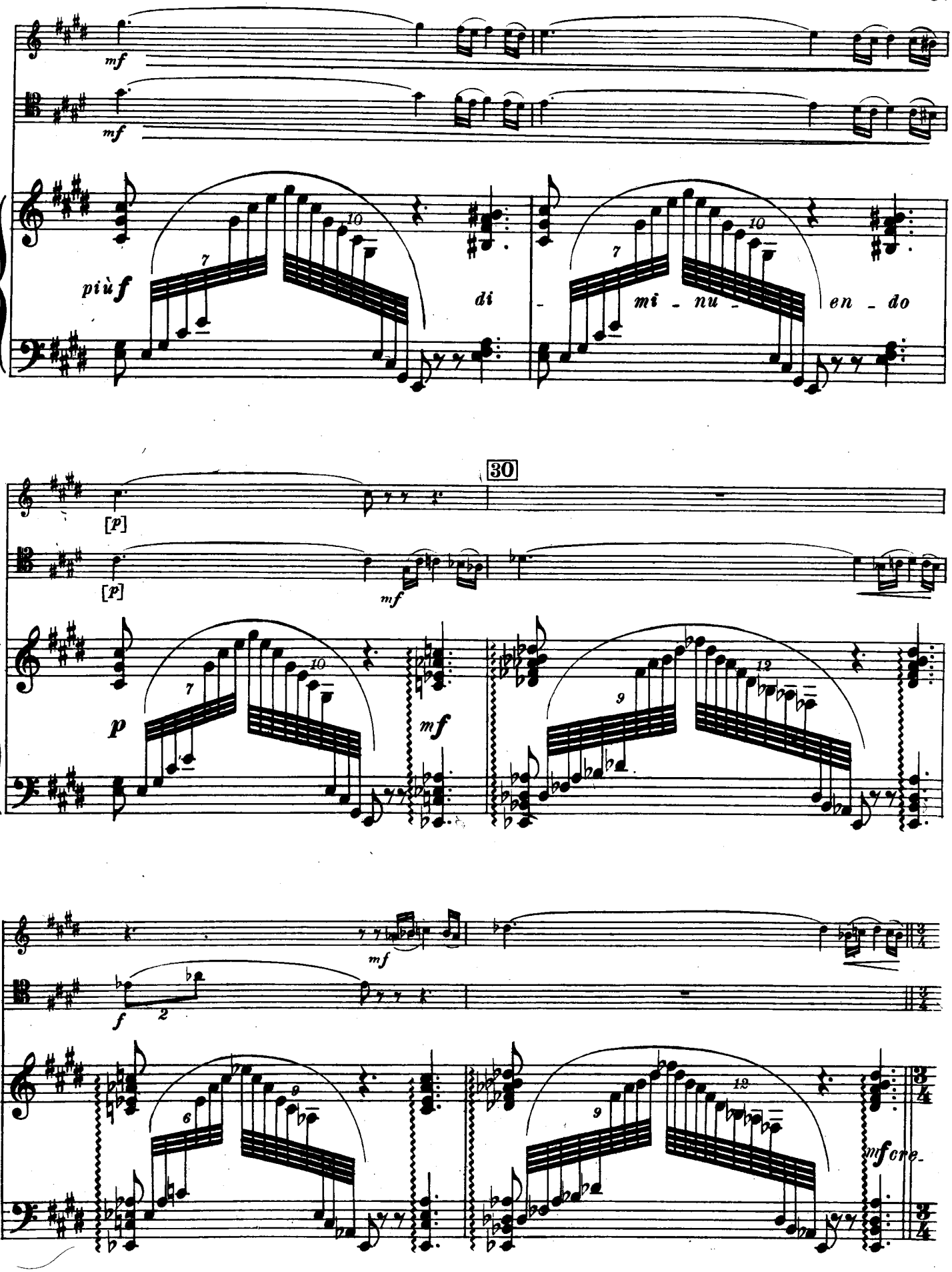


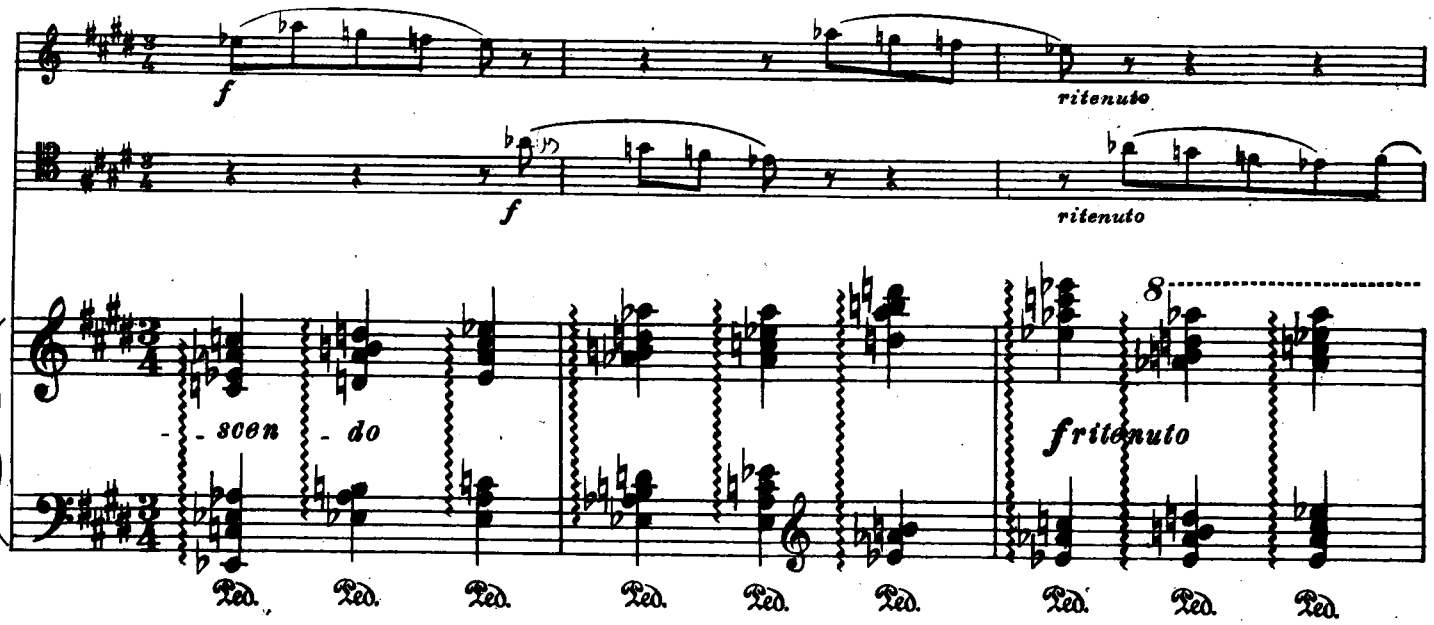
1) Так в автографе и во всех изданиях. Обычно играют: : В такой „корректуре“ нет необходимости.

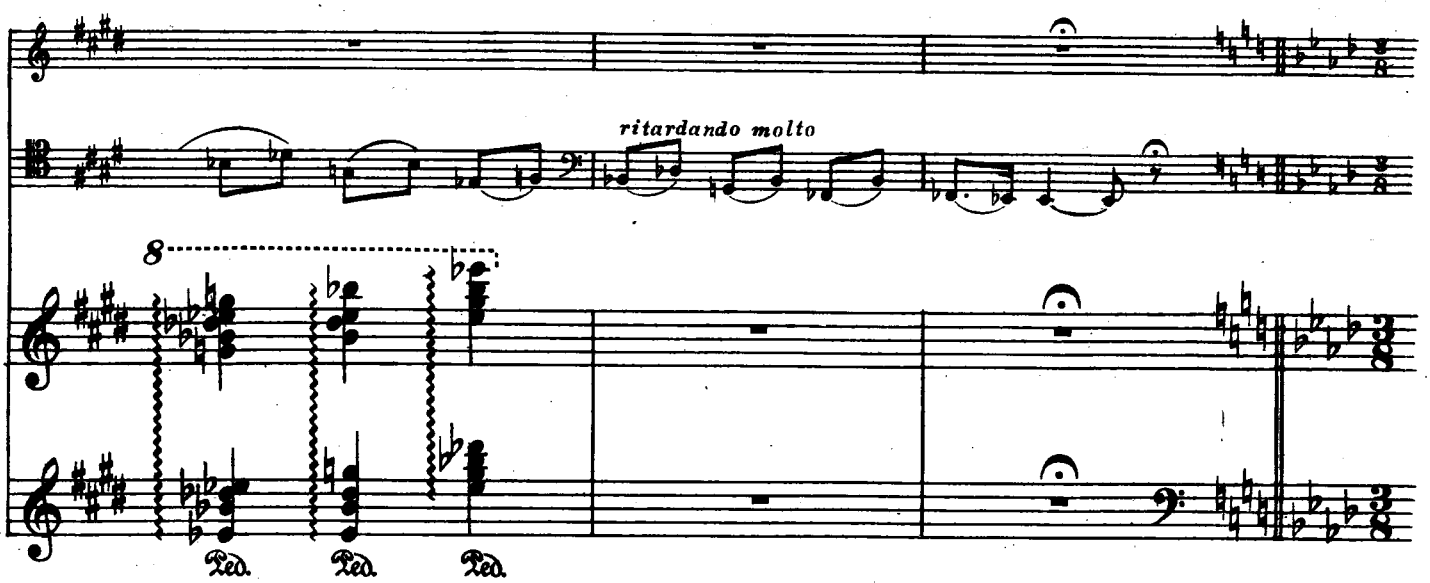

10
cre
scen
-do
un poco
più f
[dim.]
più f
p
più f


mf
più f
dim.
mf
di -
20
p
dim.
- mi - nu - en - do

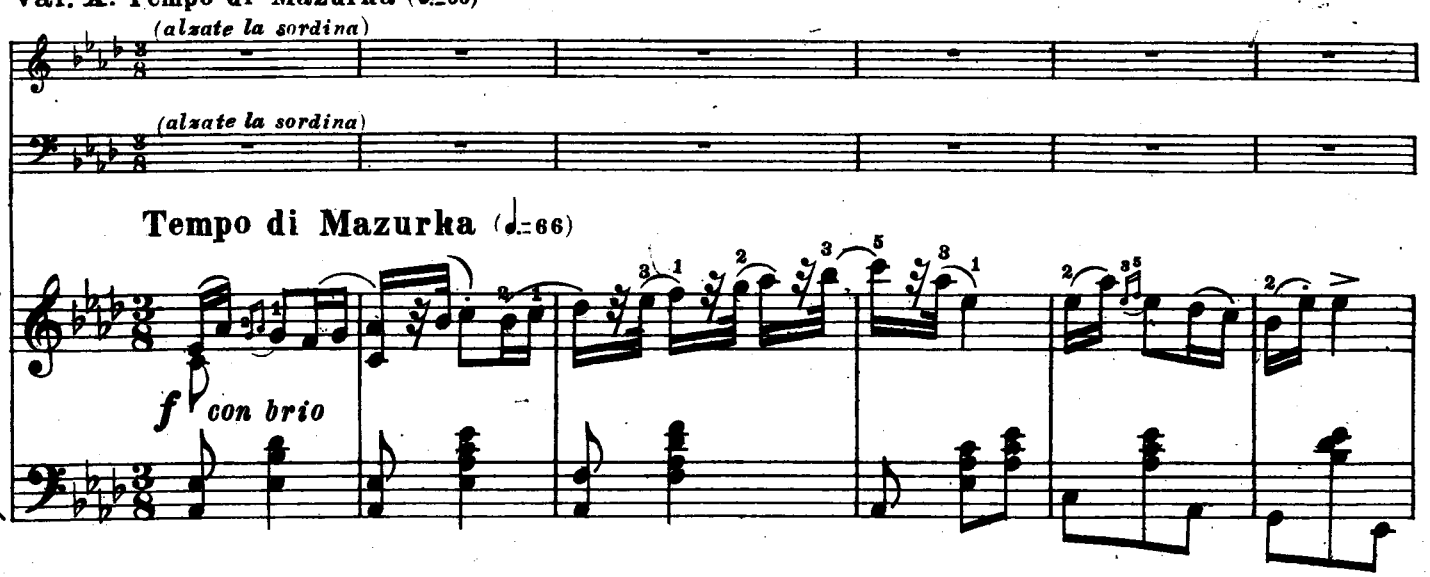

p
7
10
pp
p
p
7
10
7
10
cresc.
7
10

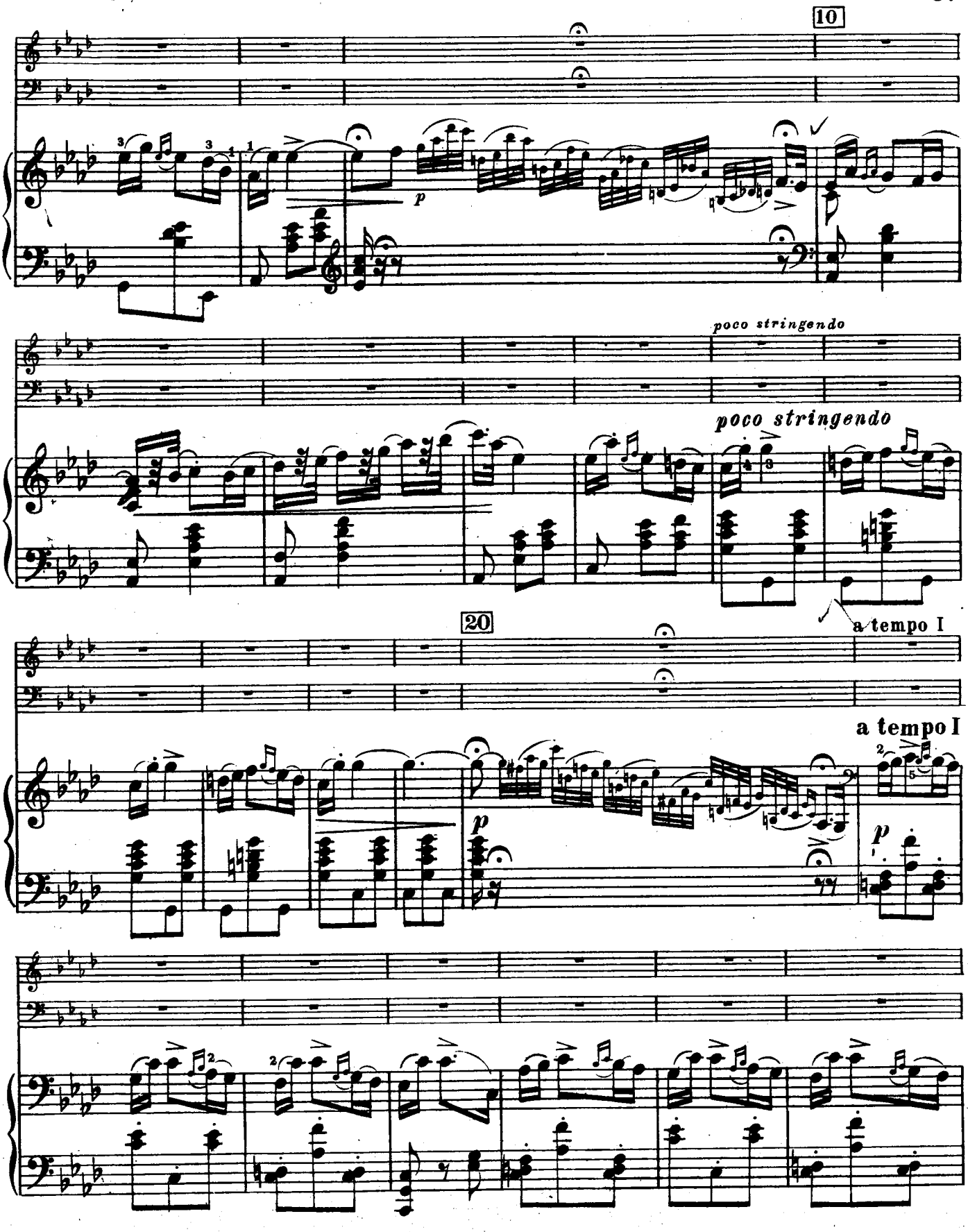

mf
mf
più f
di
mi - nu -
en - do
30
[p]
[p]
mf
p
mf
mf
f
mf cre-

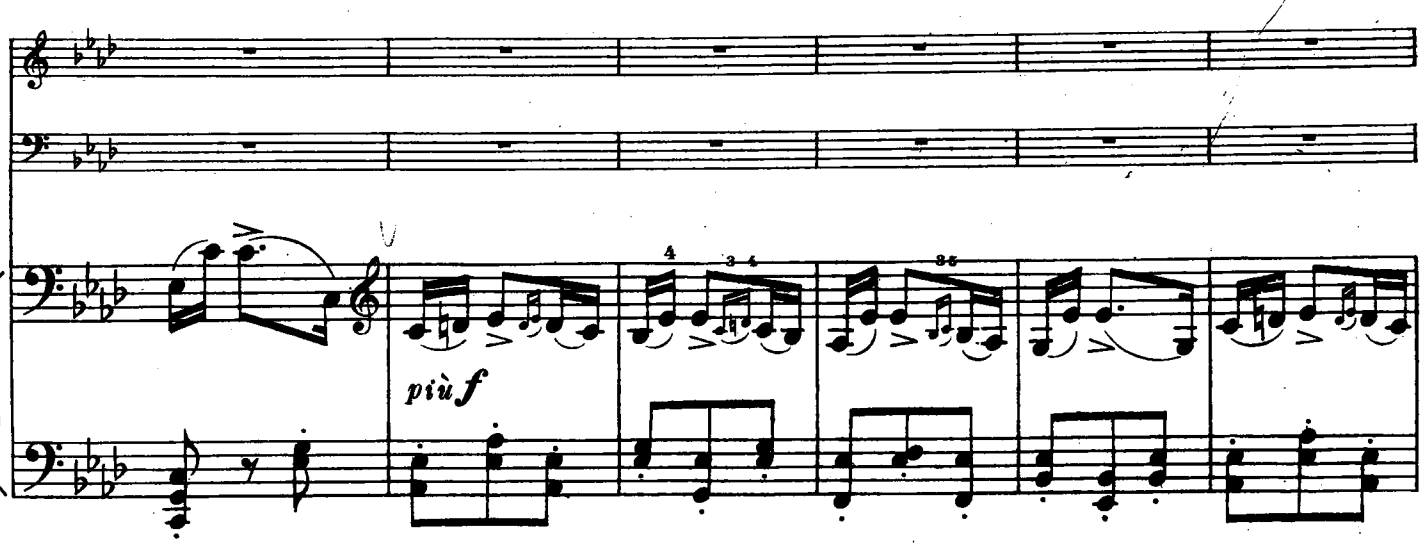


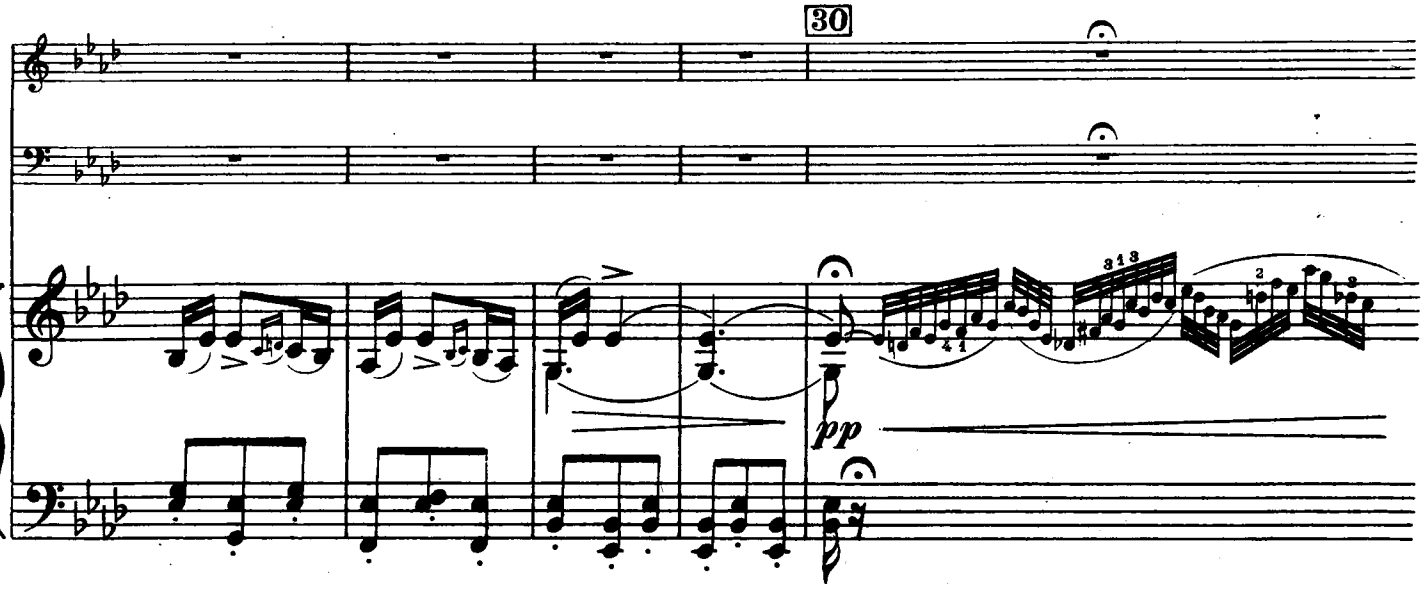


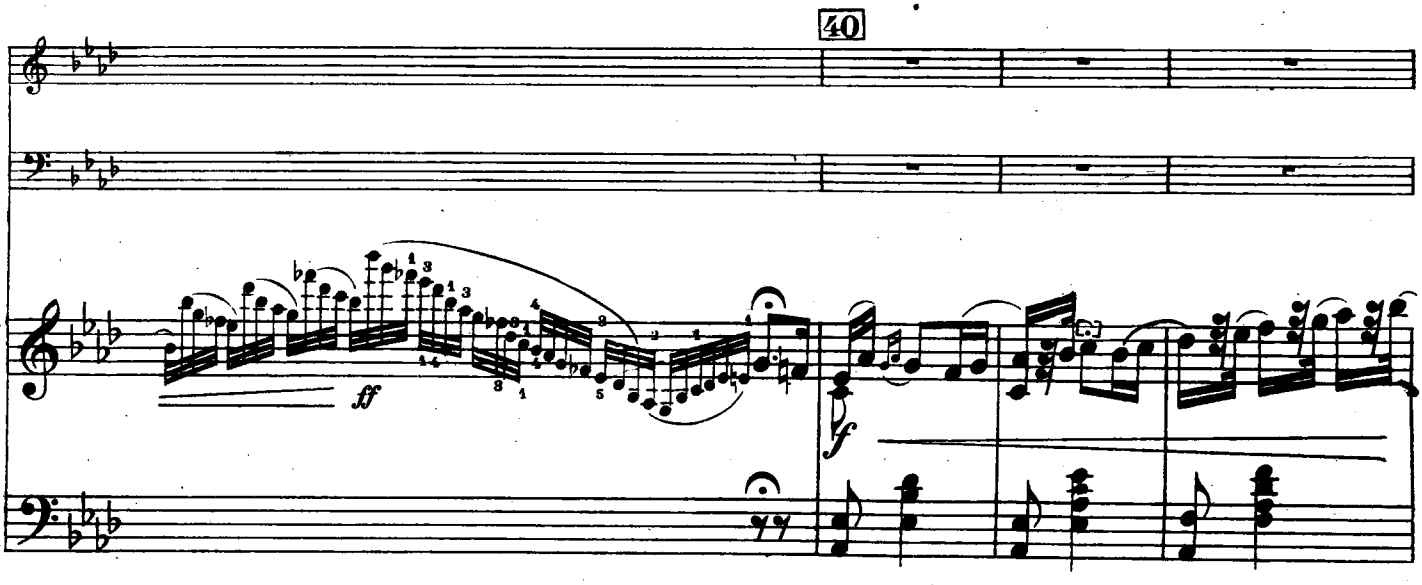
Var. X. Tempo di Mazurka (♩.=66)

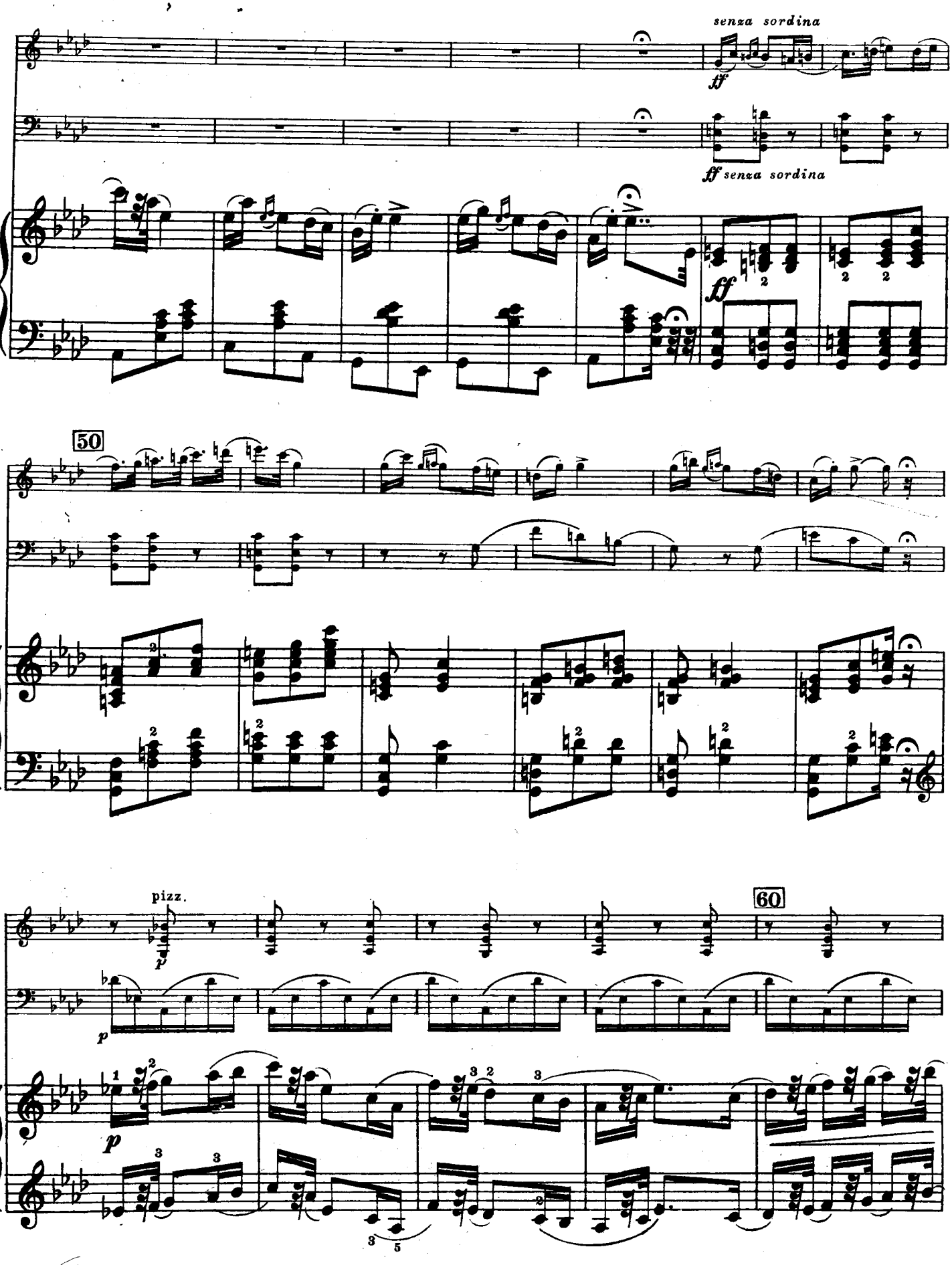


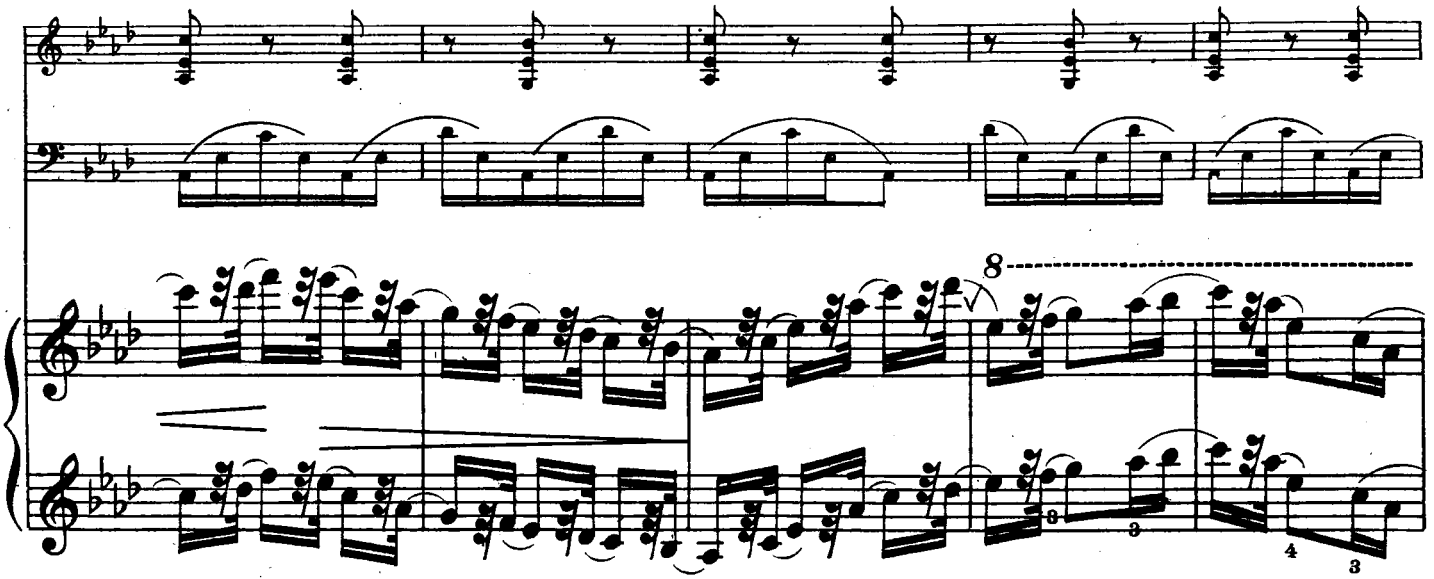

10
poco stringendo
poco stringendo
a tempo I
20
a tempo I

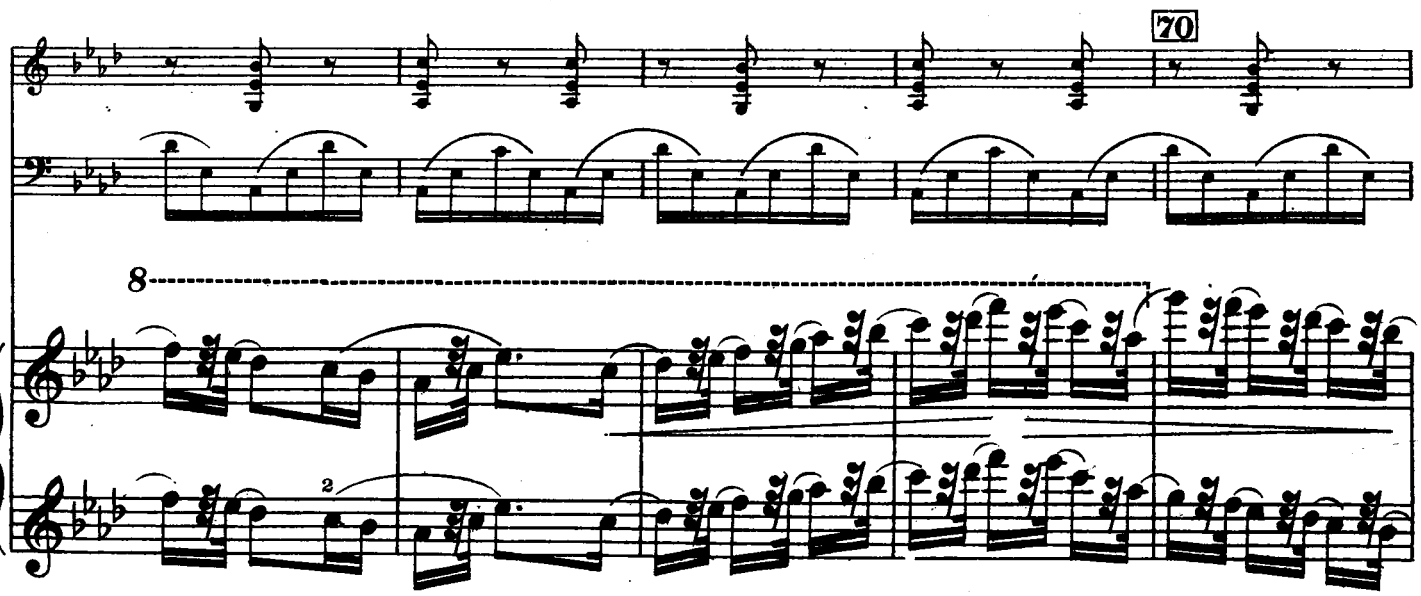

più f

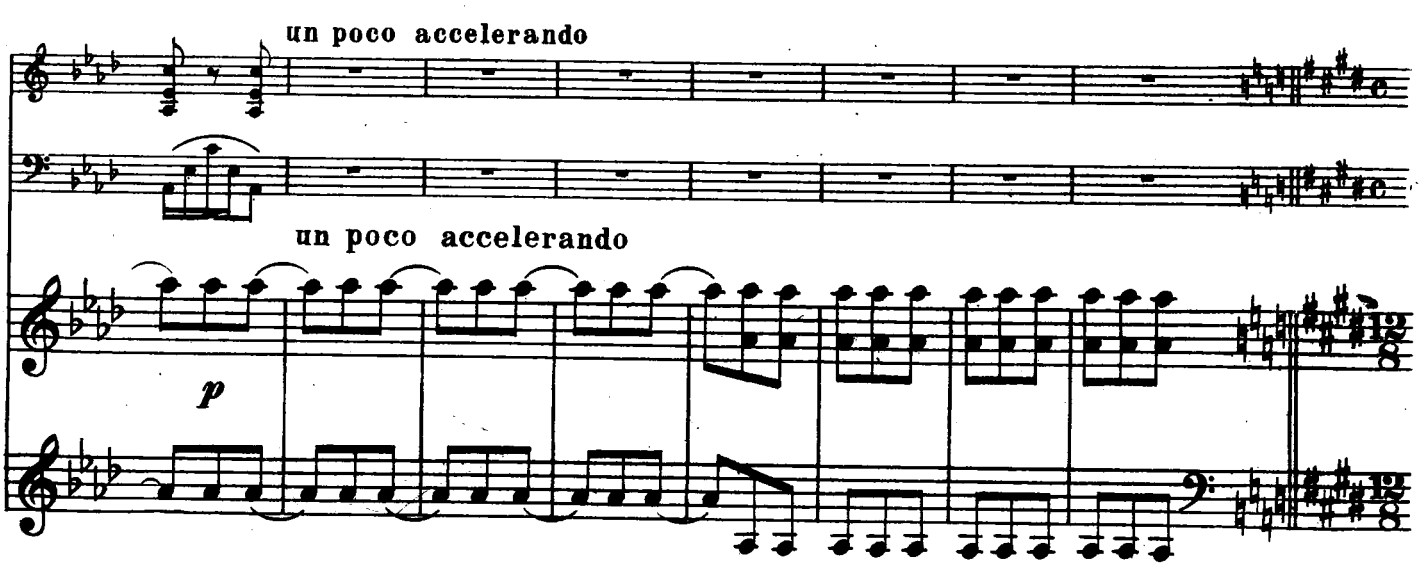

30
pp

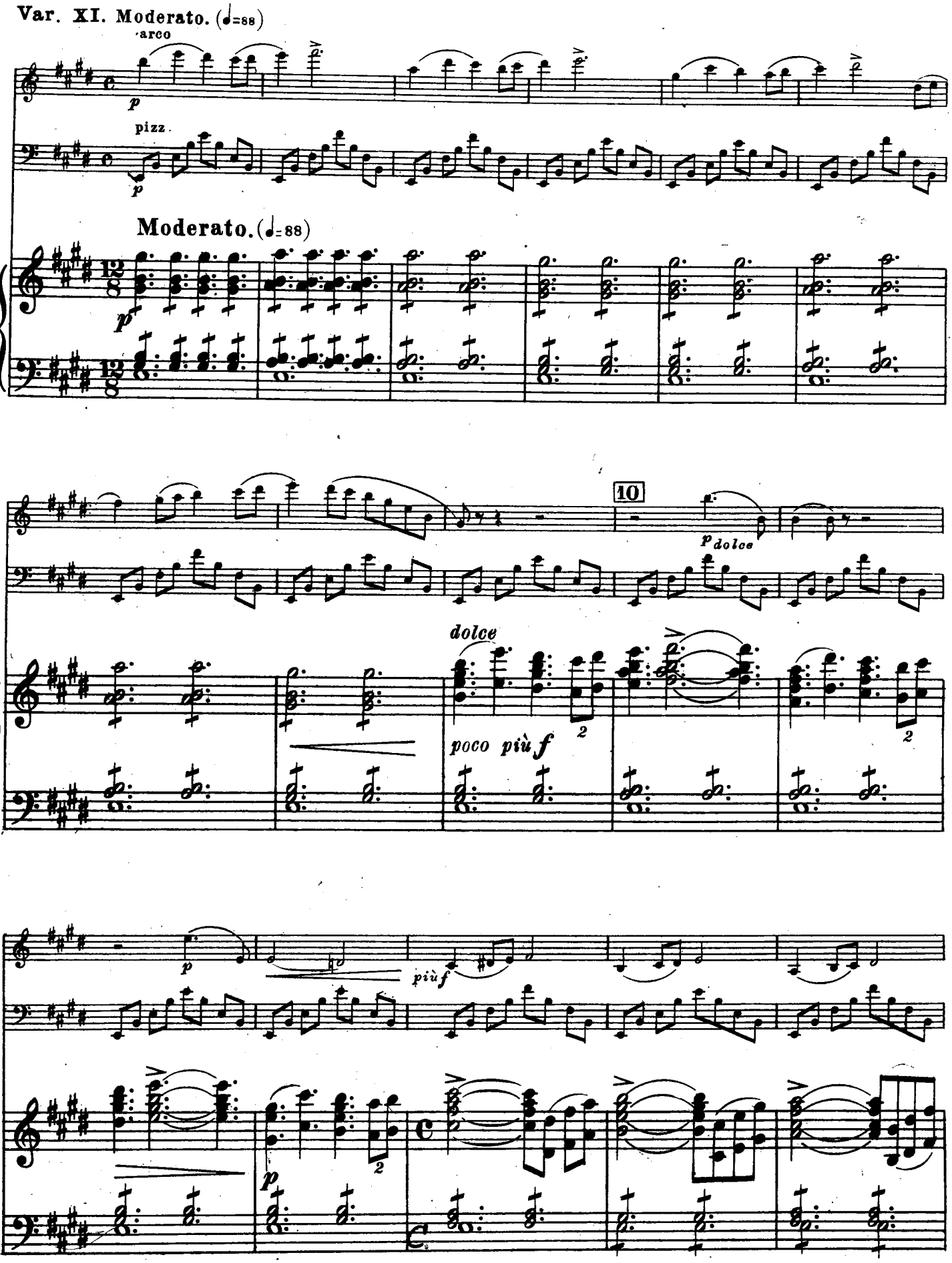

40
ff
f

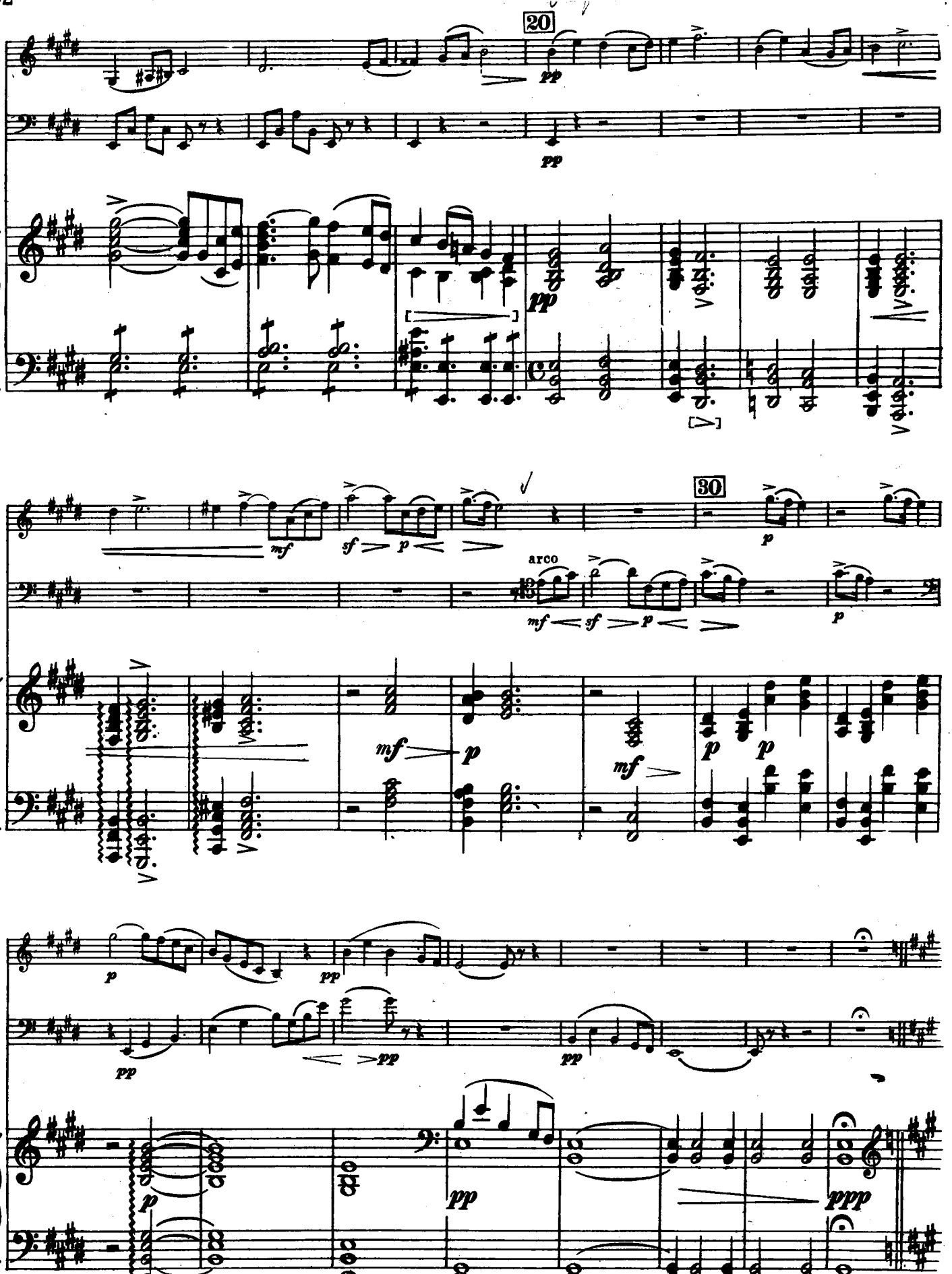

senza sordina
ff
ff senza sordina
ff
50
pizz.
p
p
60




70


un poco accelerando
un poco accelerando
p


Var. XI. Moderato. (♩=88)
arco
p
pizz.
p
Moderato. (♩=88)
p
10
p dolce
dolce
poco più f
2
2
p
più f
p
2


20
pp
pp
pp
mf
sf
p
30
arco
mf
sf
p
p
mf
p
mf
p
p
p
pp
pp
pp
pp
p
pp
ppp

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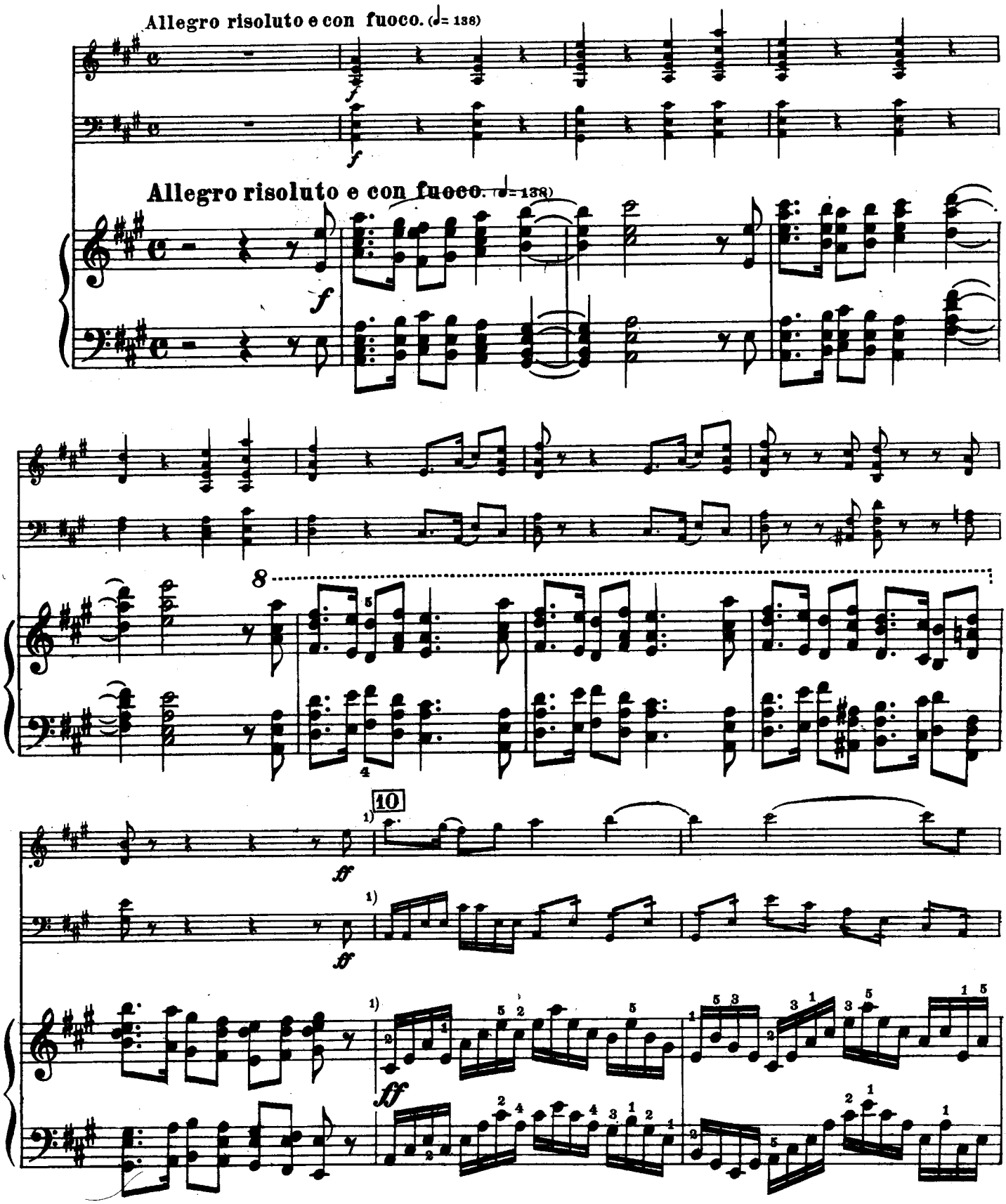
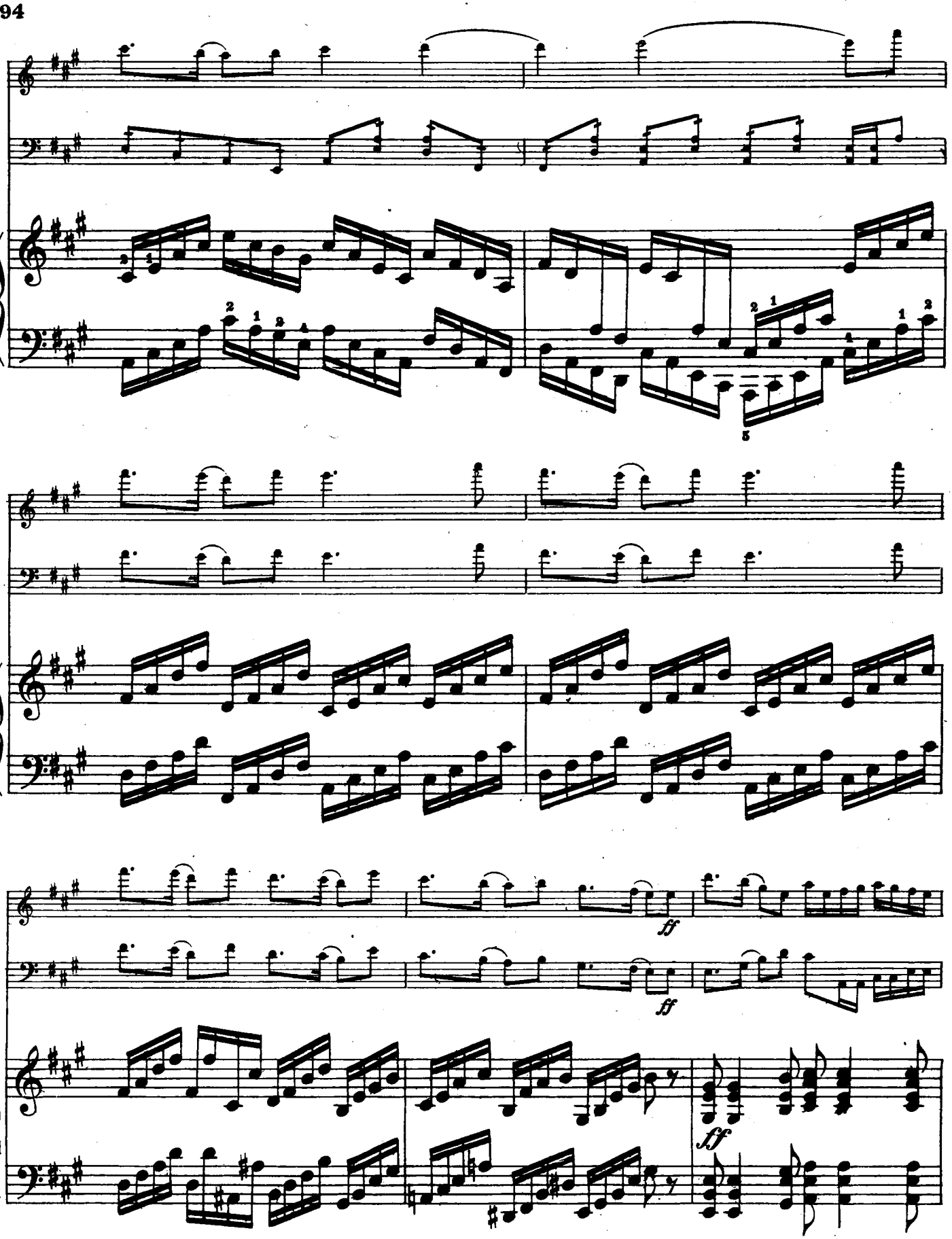
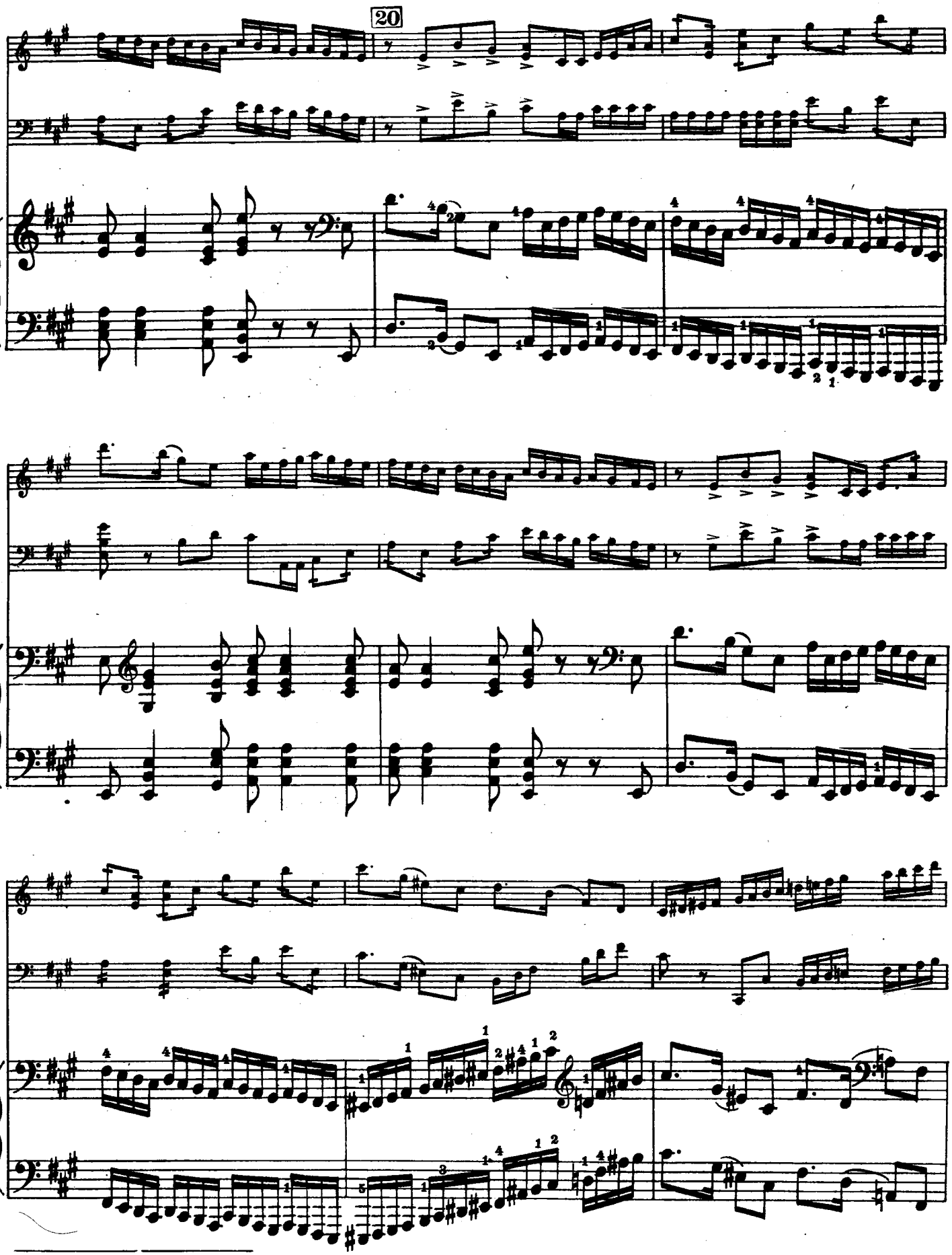
B. Variazione finale e coda

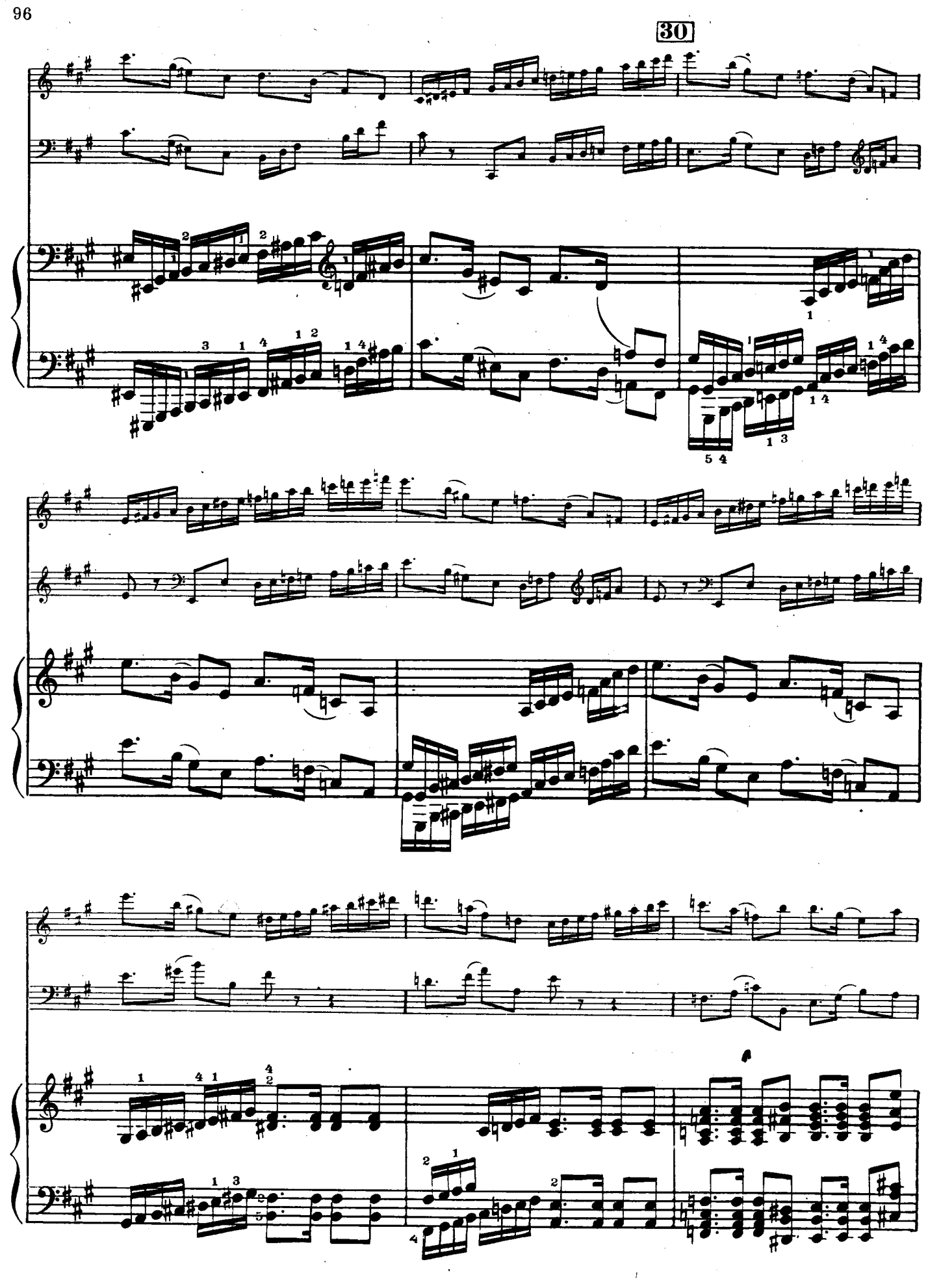


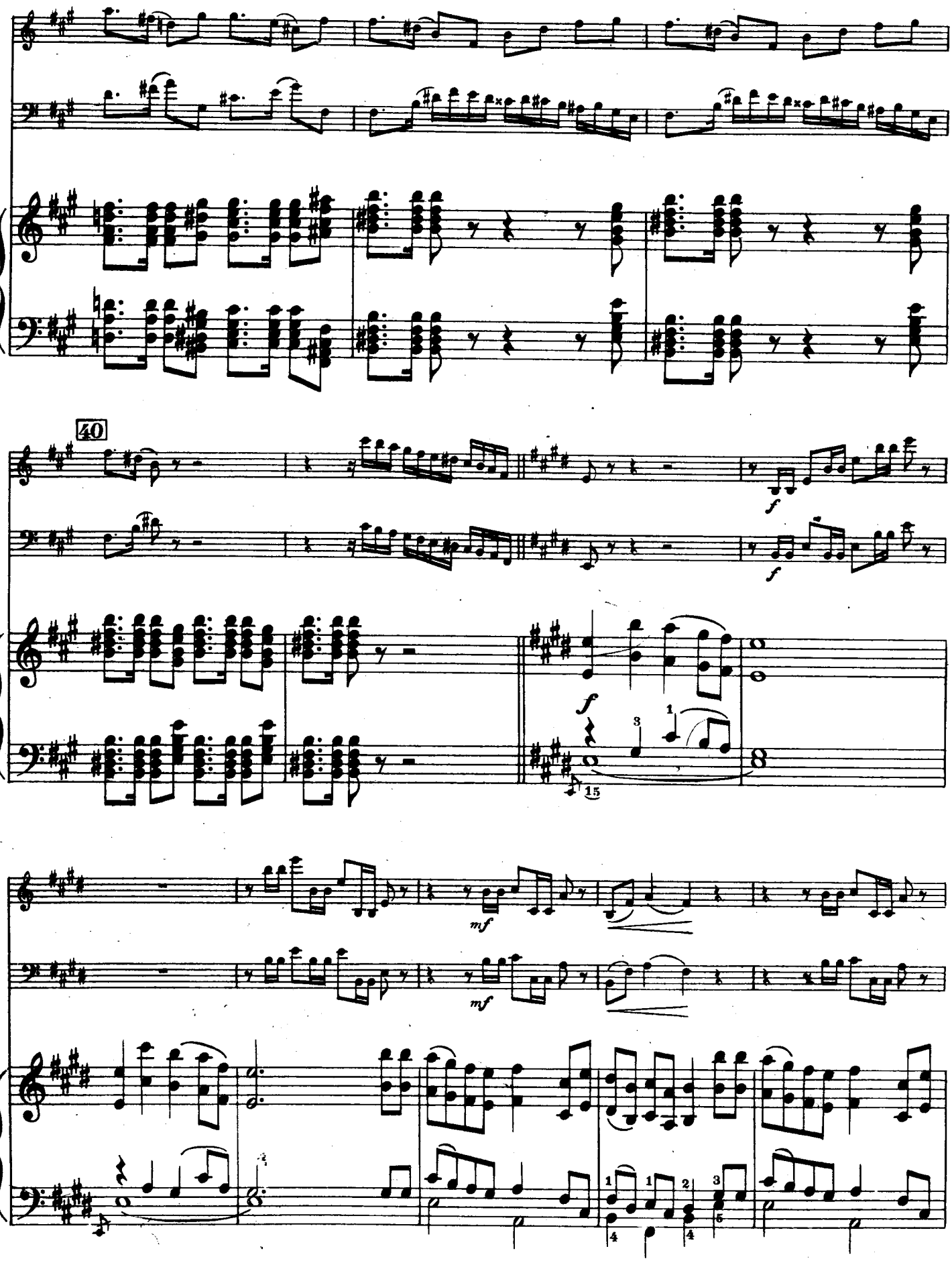
1) Указанной в предыдущих изданиях большой купюры (переход сразу на стр.106, такт 9) нет ни в автографе, ни в 1-ом издании.

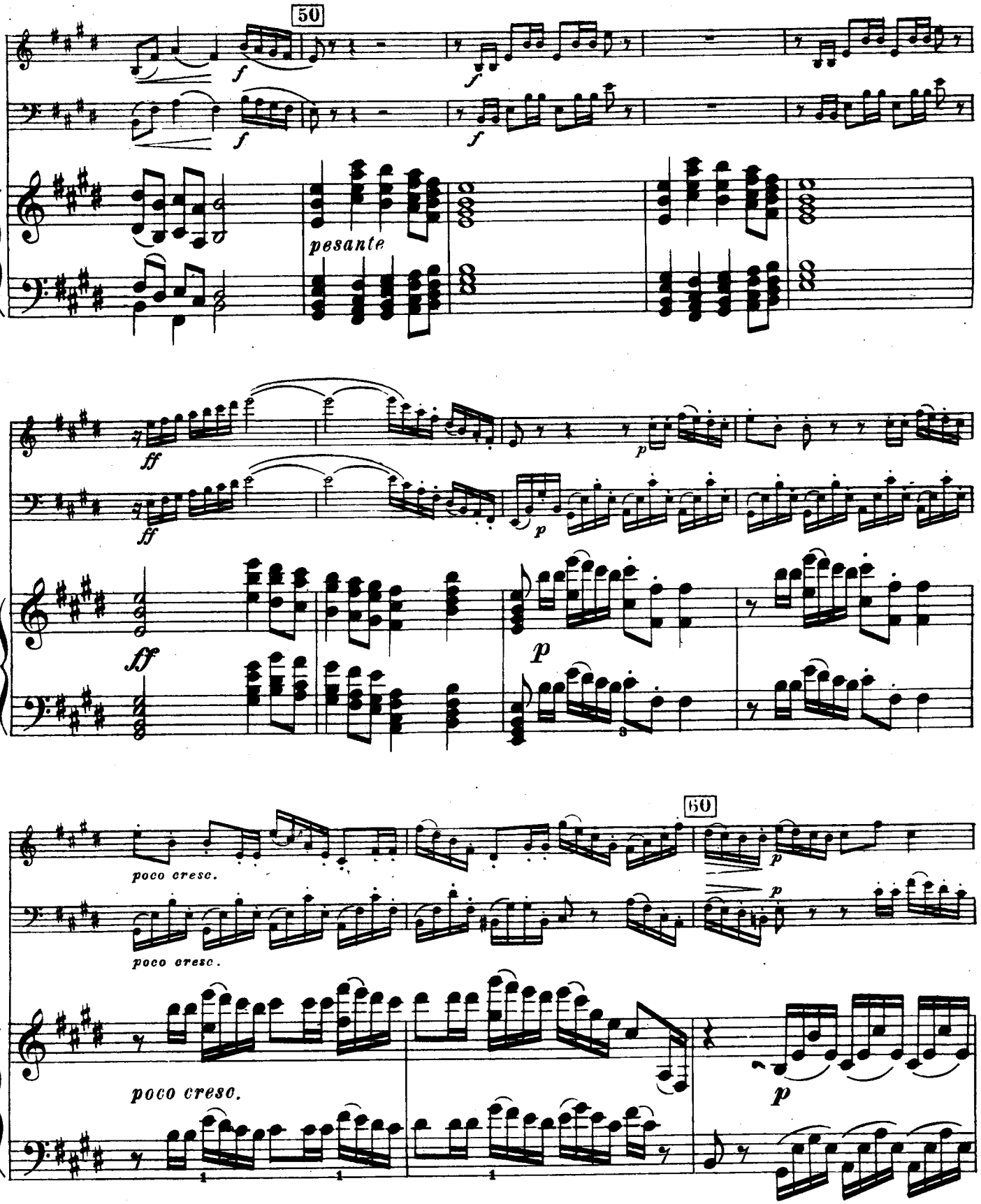

ff
ff
ff

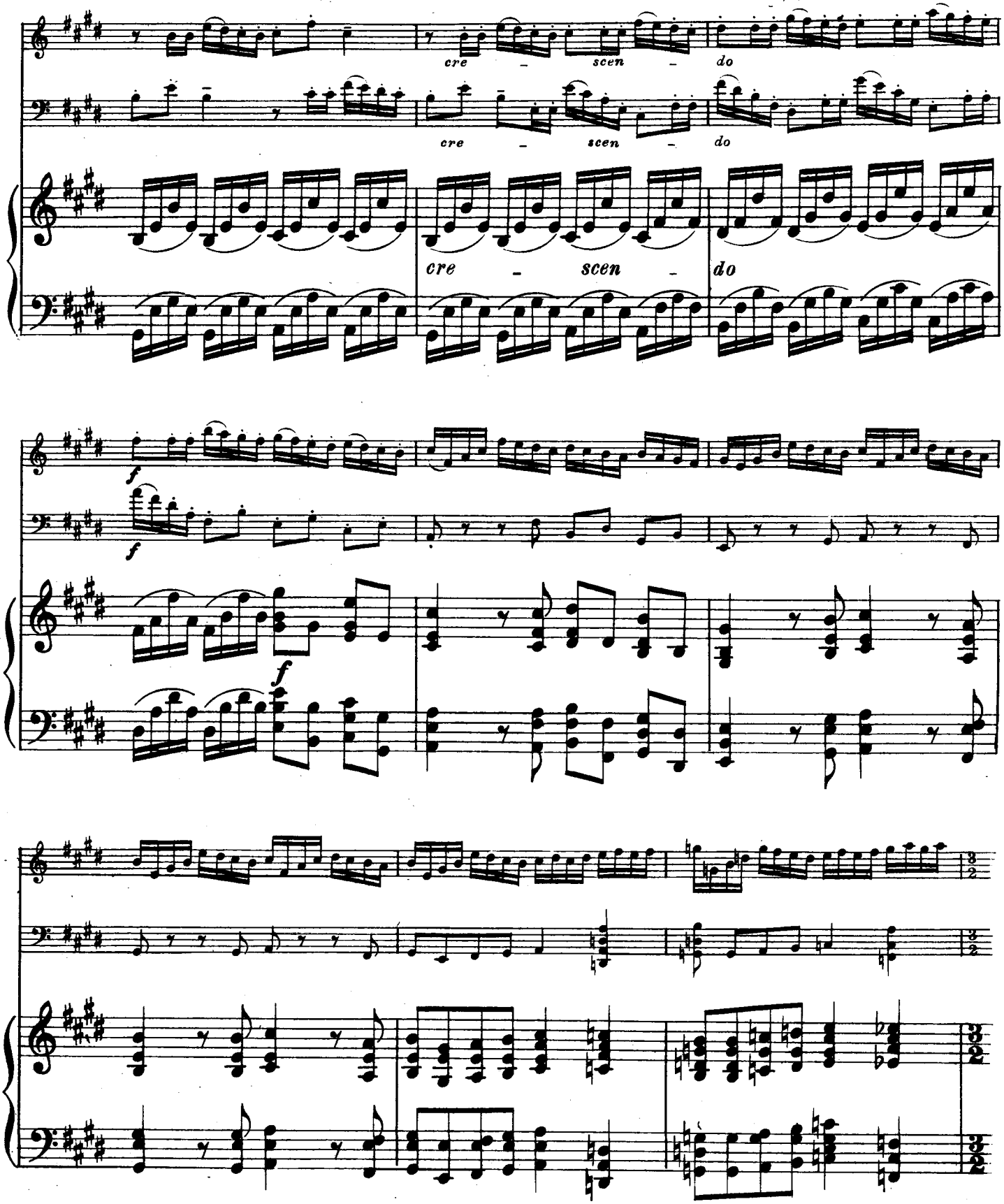

20

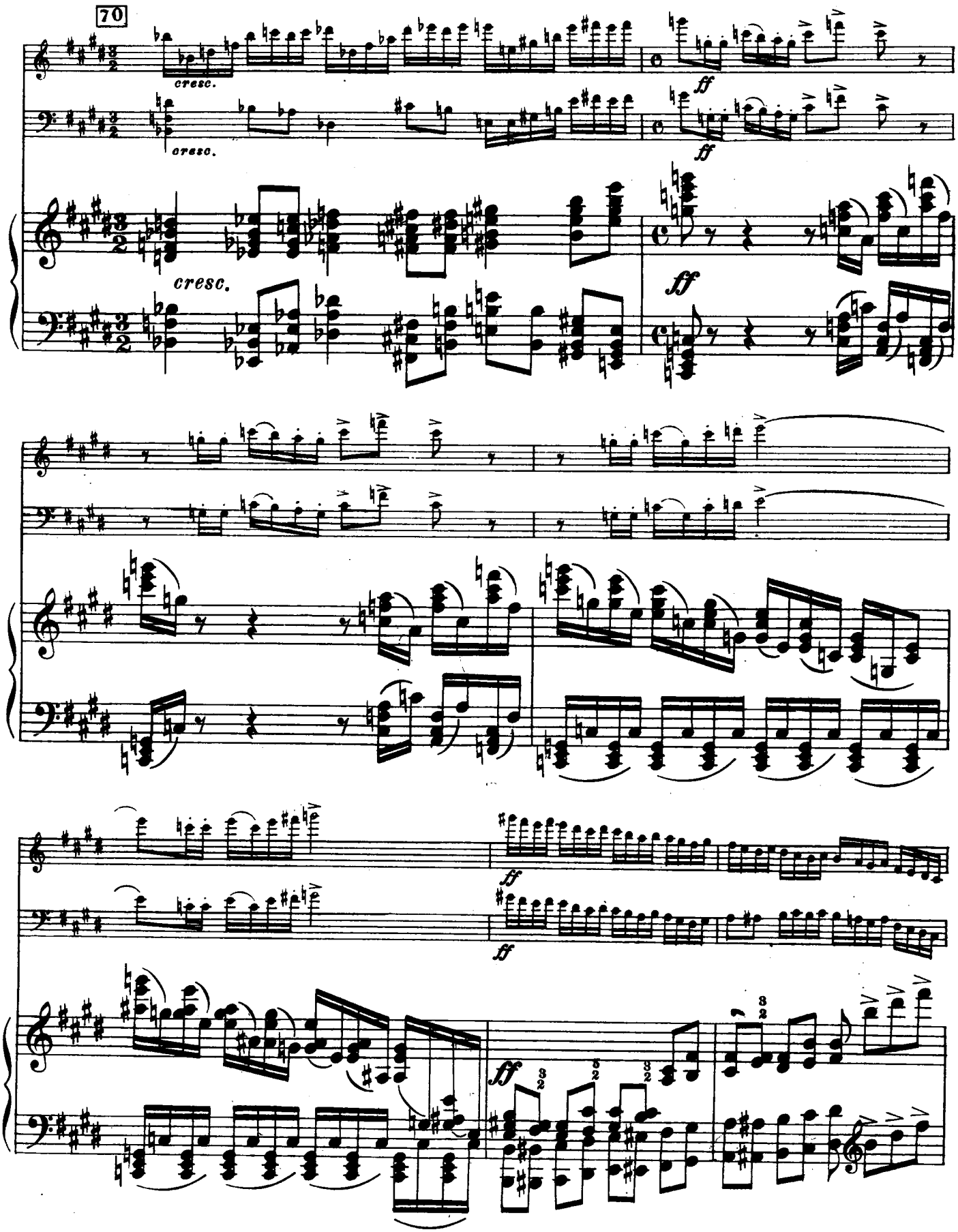
30

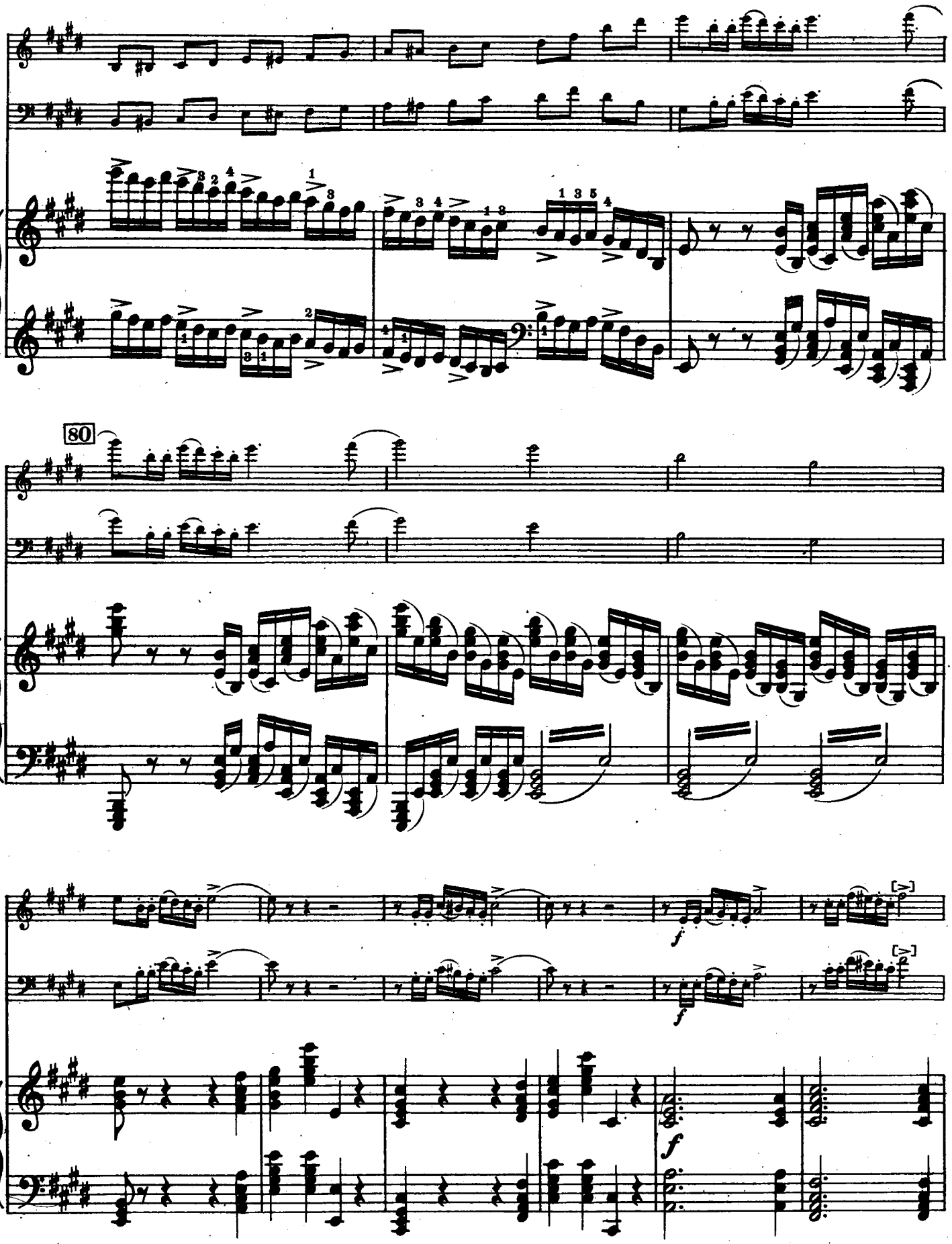


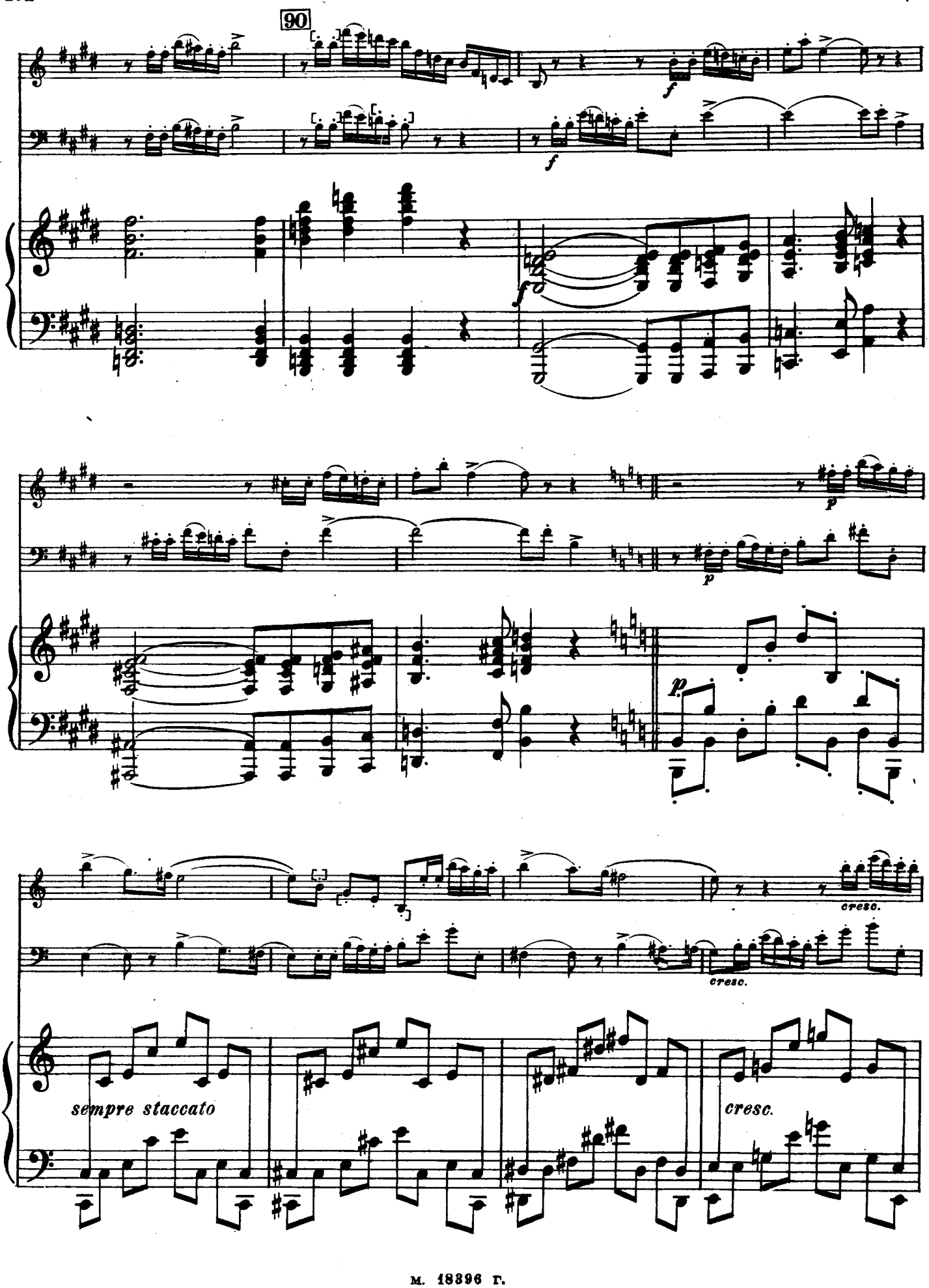

40
f
f
f
mf
mf


50
f
pesante
ff
p
60
poco cresc.
poco cresc.
poco cresc.


cre - scen - do
cre - scen - do
cre - scen - do
f
f
f


70
cresc.
cresc.
cresc.
ff
ff
fff
ff
ff
ff


80
f
f
f


90
f
f
f
p
p
p
cresc.
cresc.
sempre staccato
cresc.

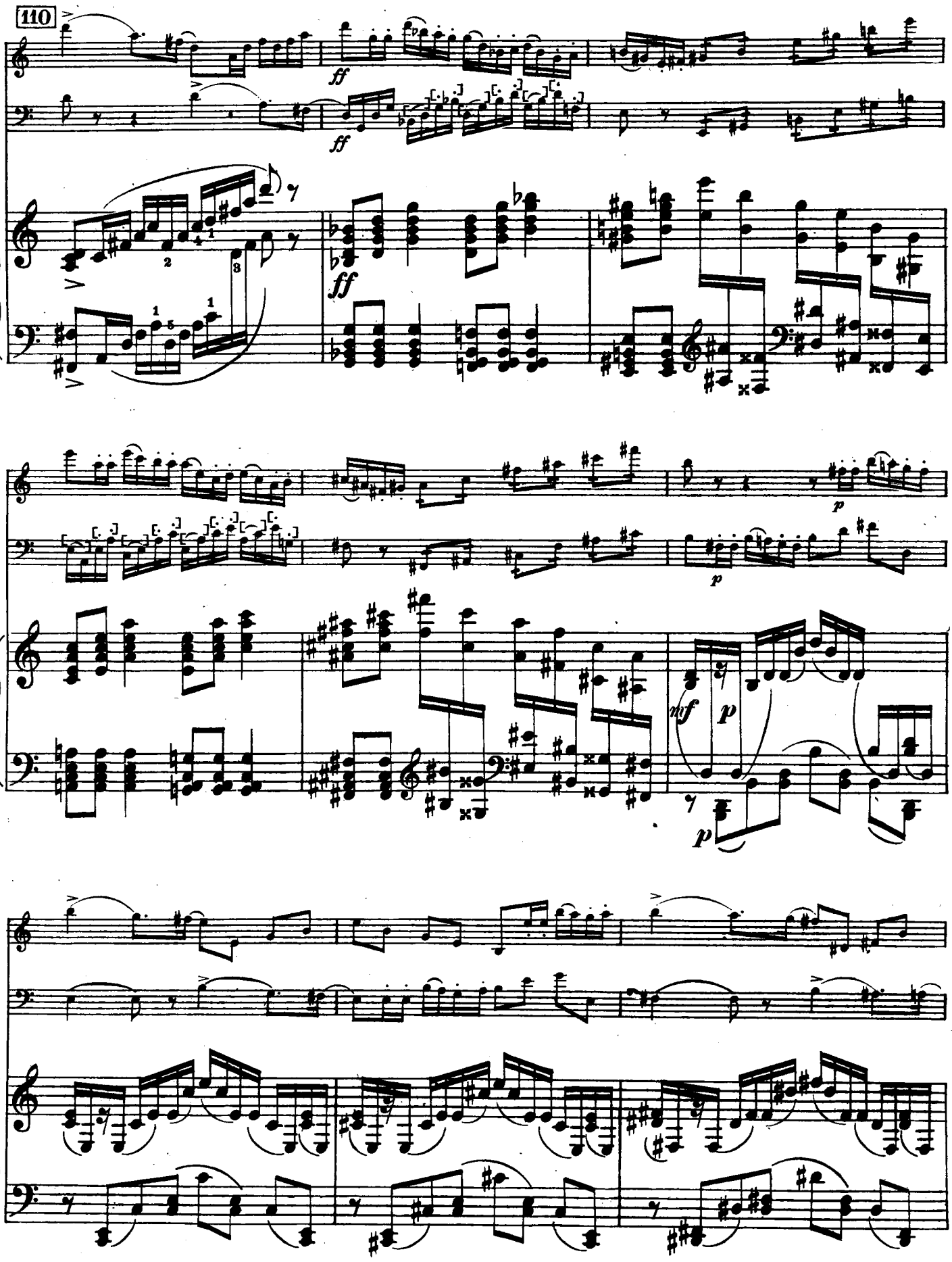
100

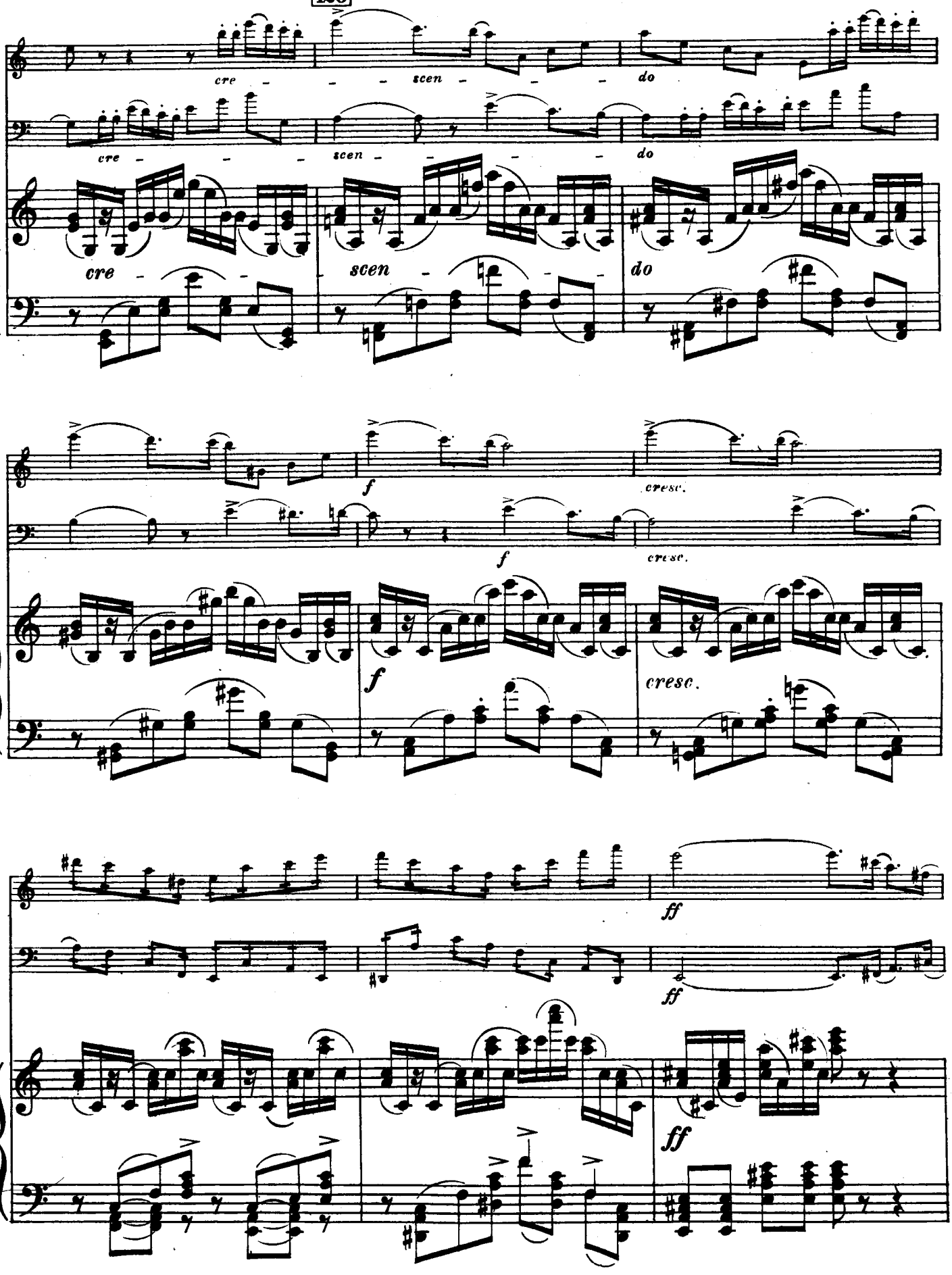
f sempre cresc.

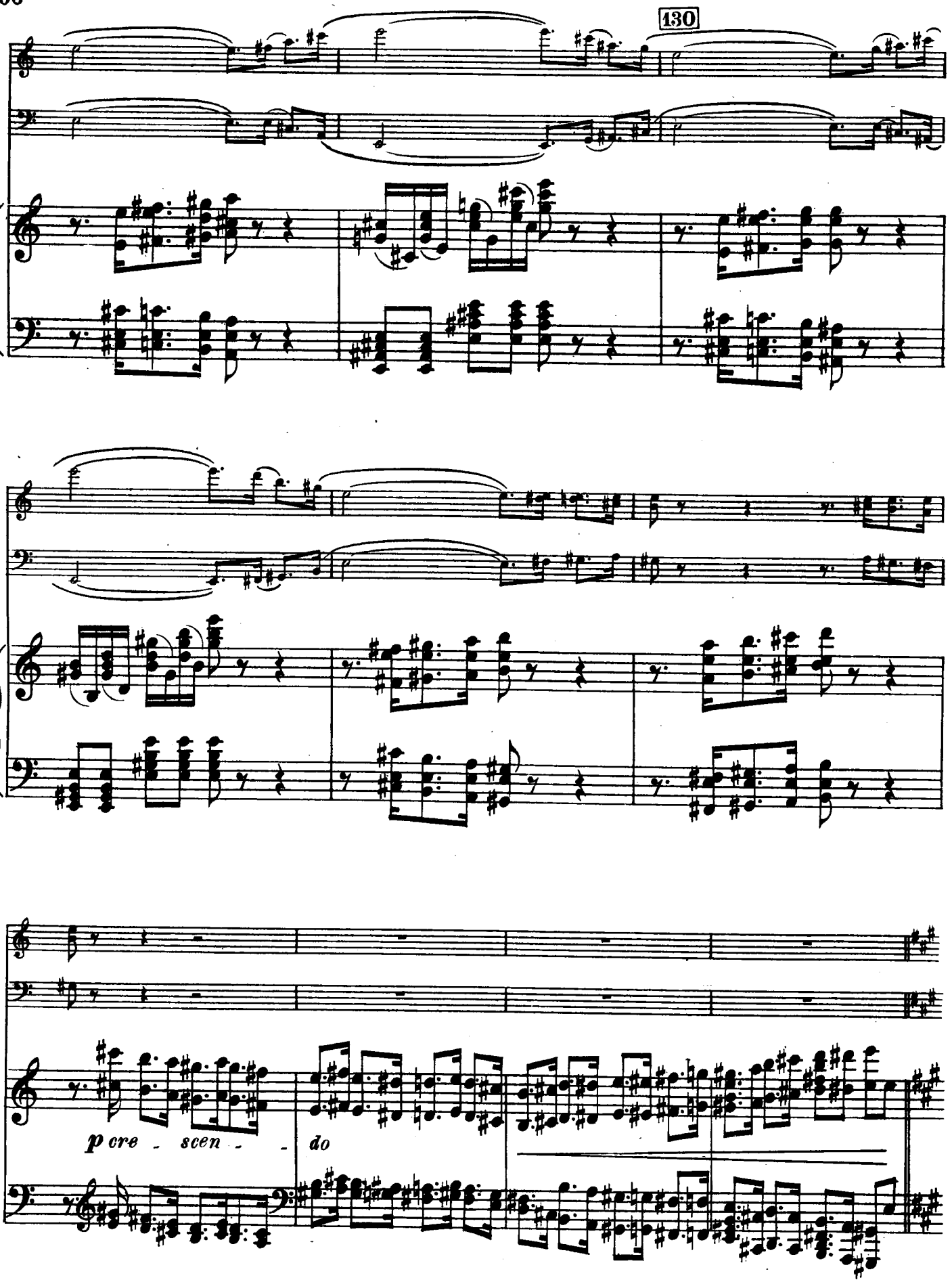
f sempre cresc.

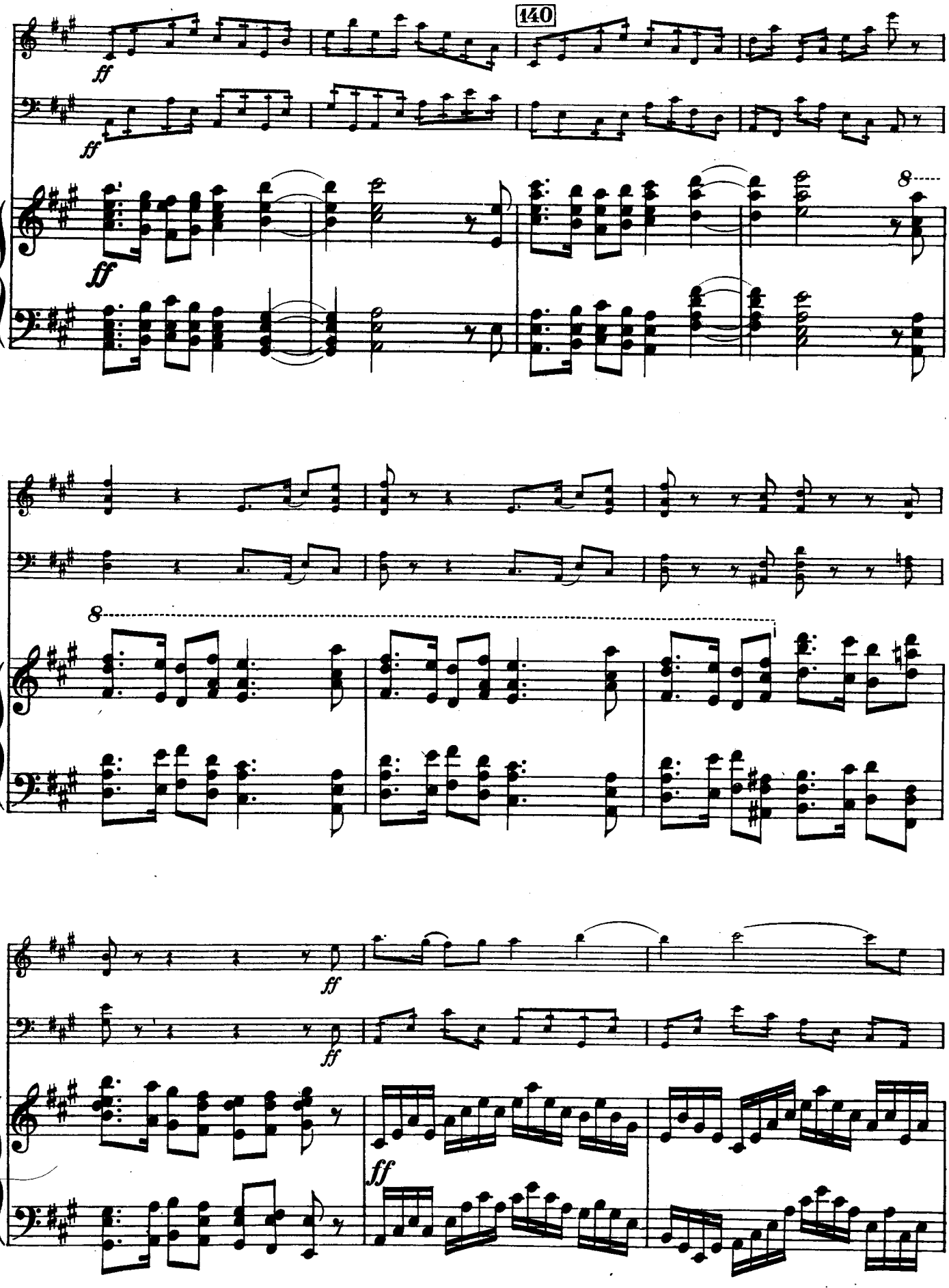
f sempre cre -

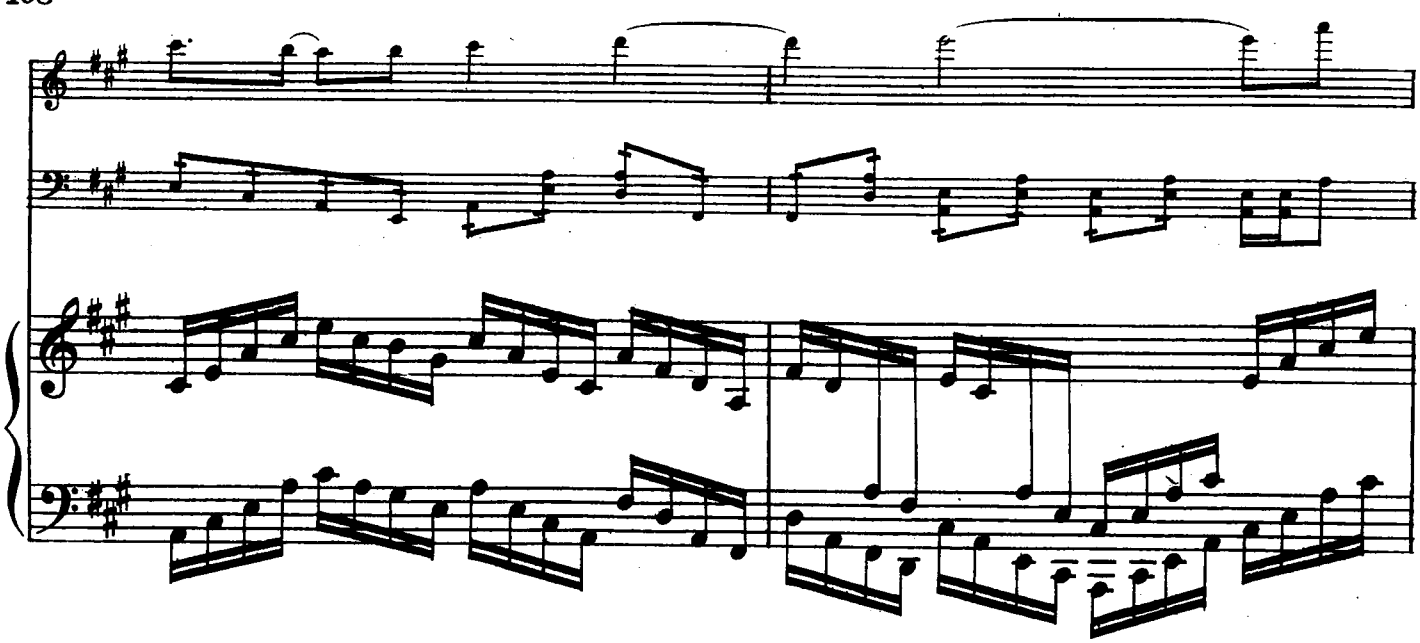
-scen - - do


110
ff
ff
ff
p
p
mf
p
p

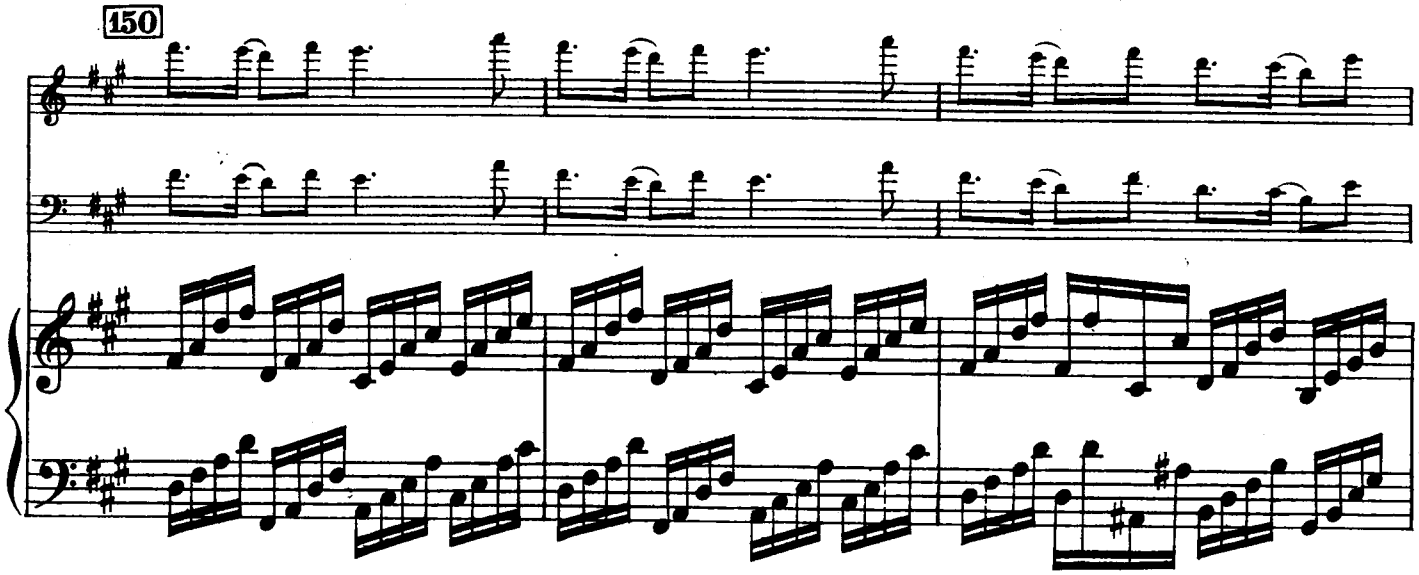

cre - - - scen - - - do
cre - - - scen - - - do
cre - scen - do
f
cresc.
f
cresc.
f
cresc.
ff
ff
ff

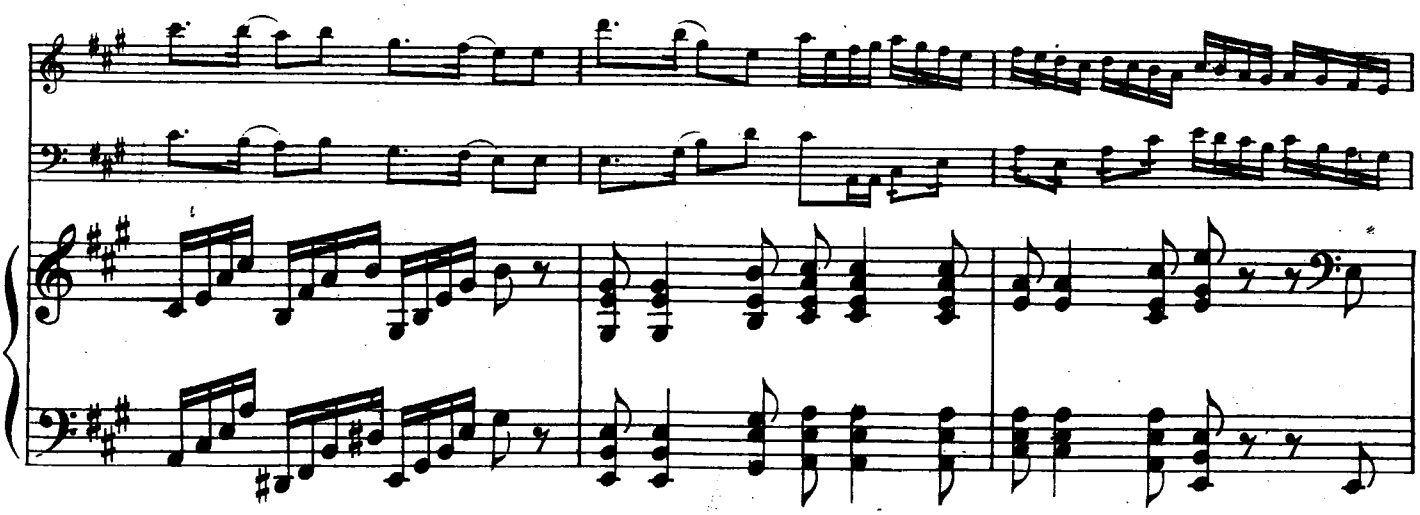

130
p cre - scen - - do

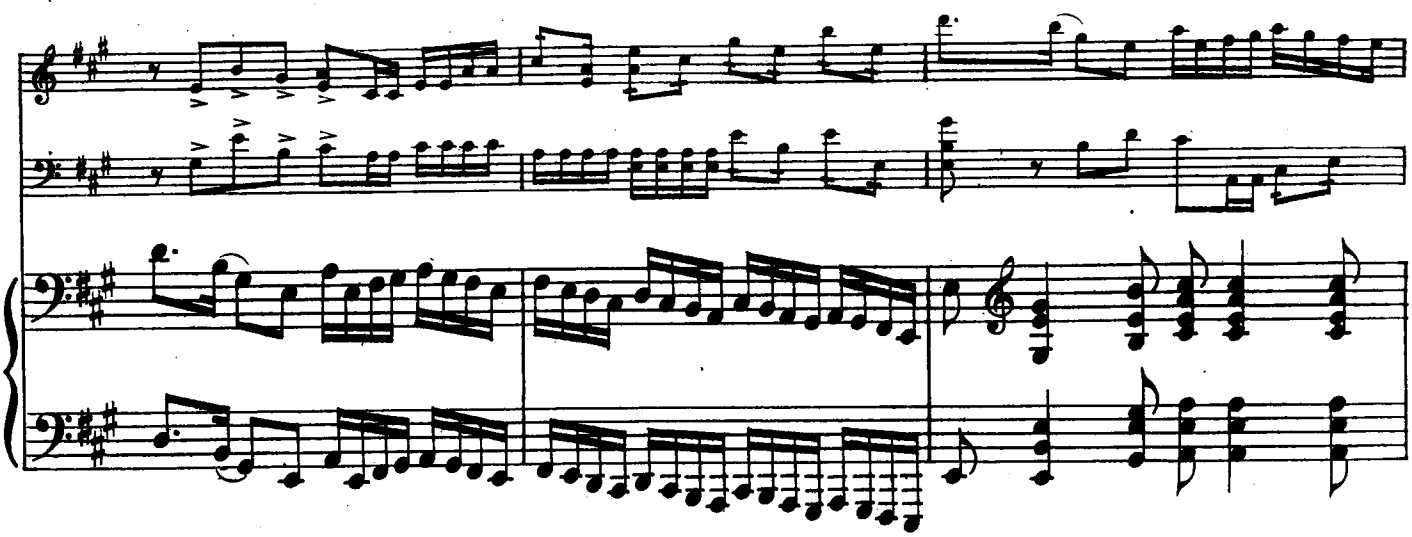

140
ff
ff
ff
8
8
ff
ff
ff

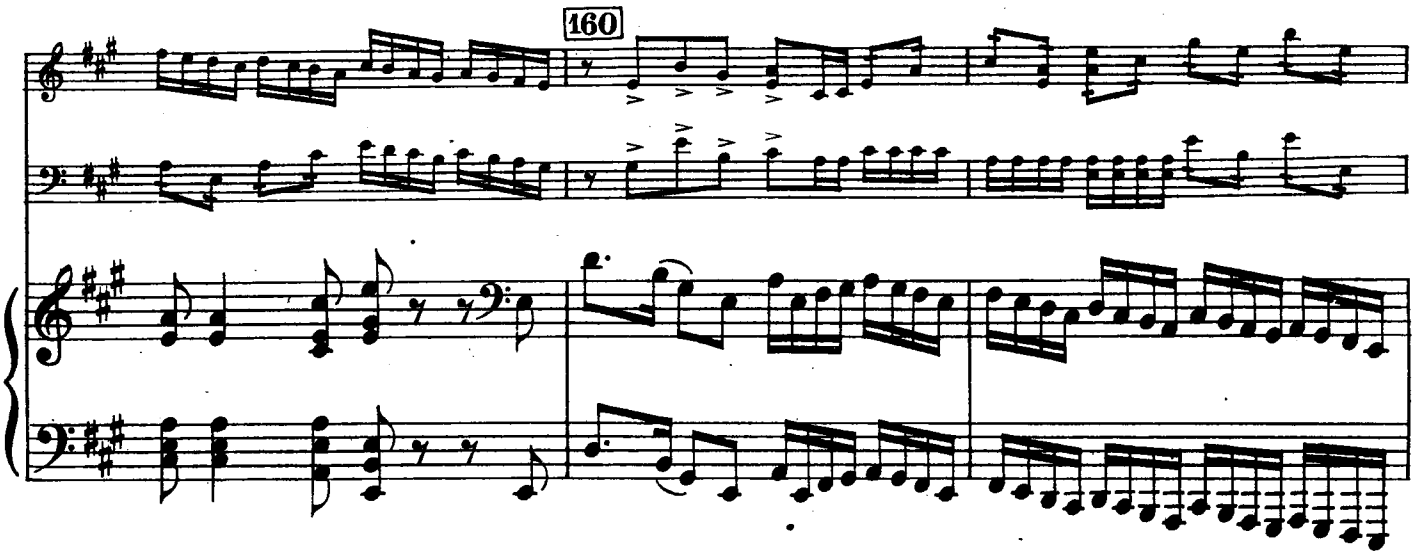


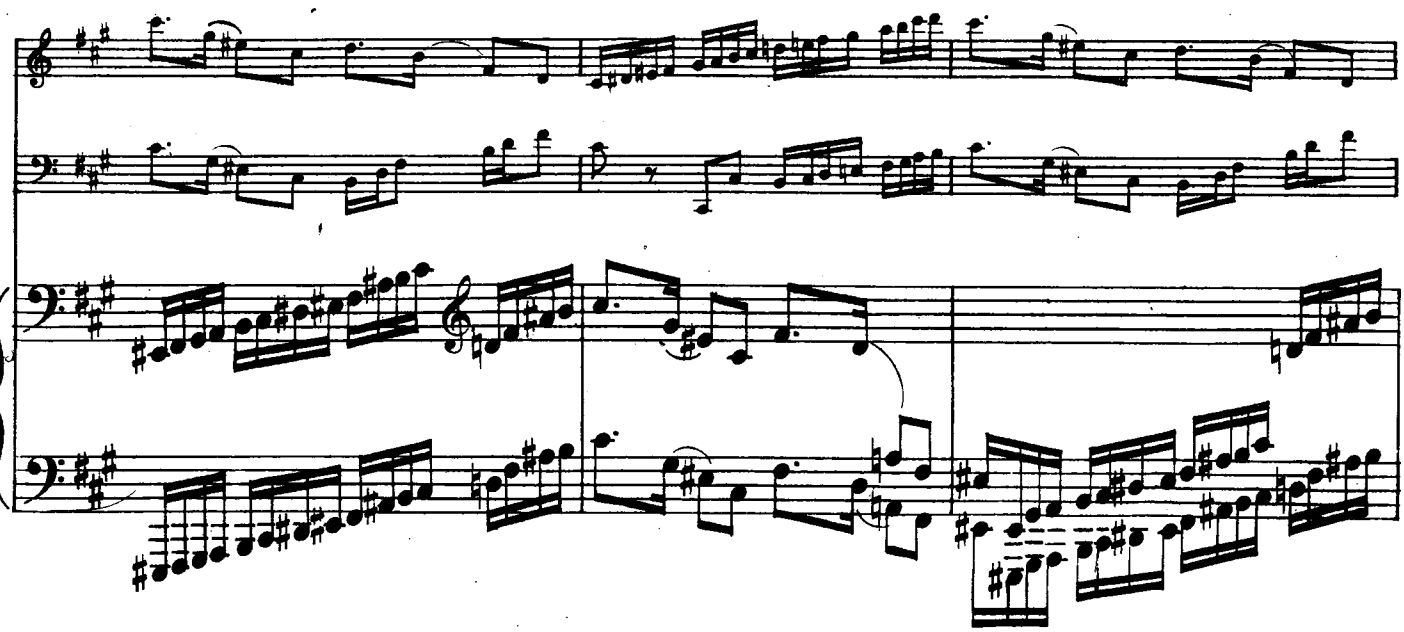
150

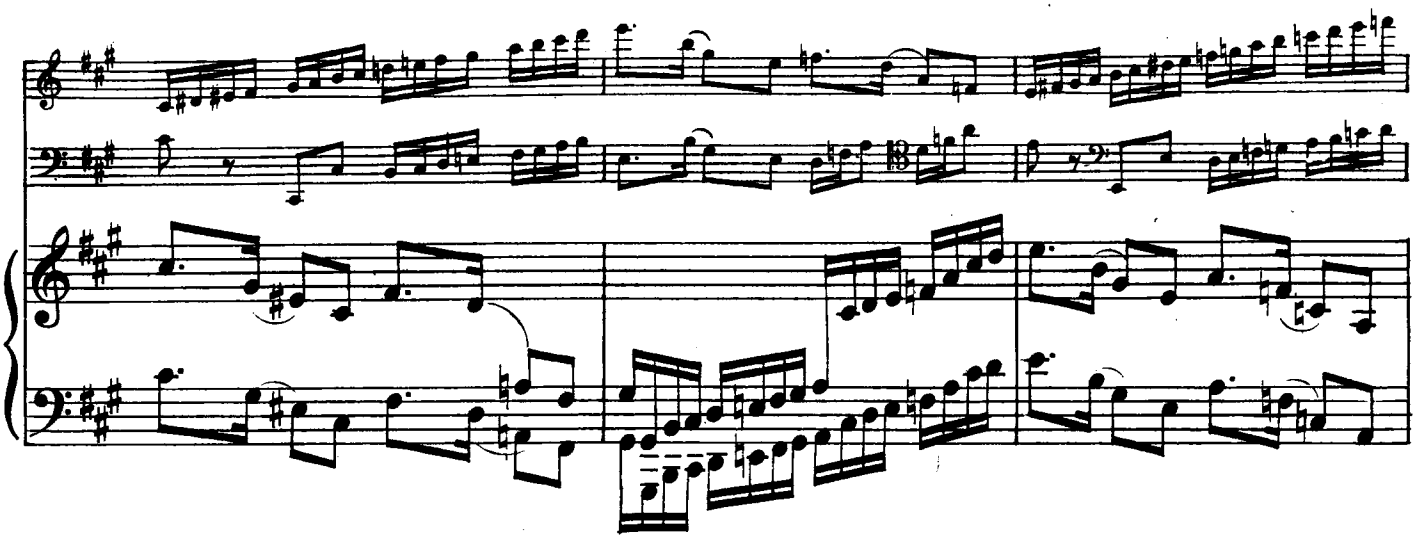


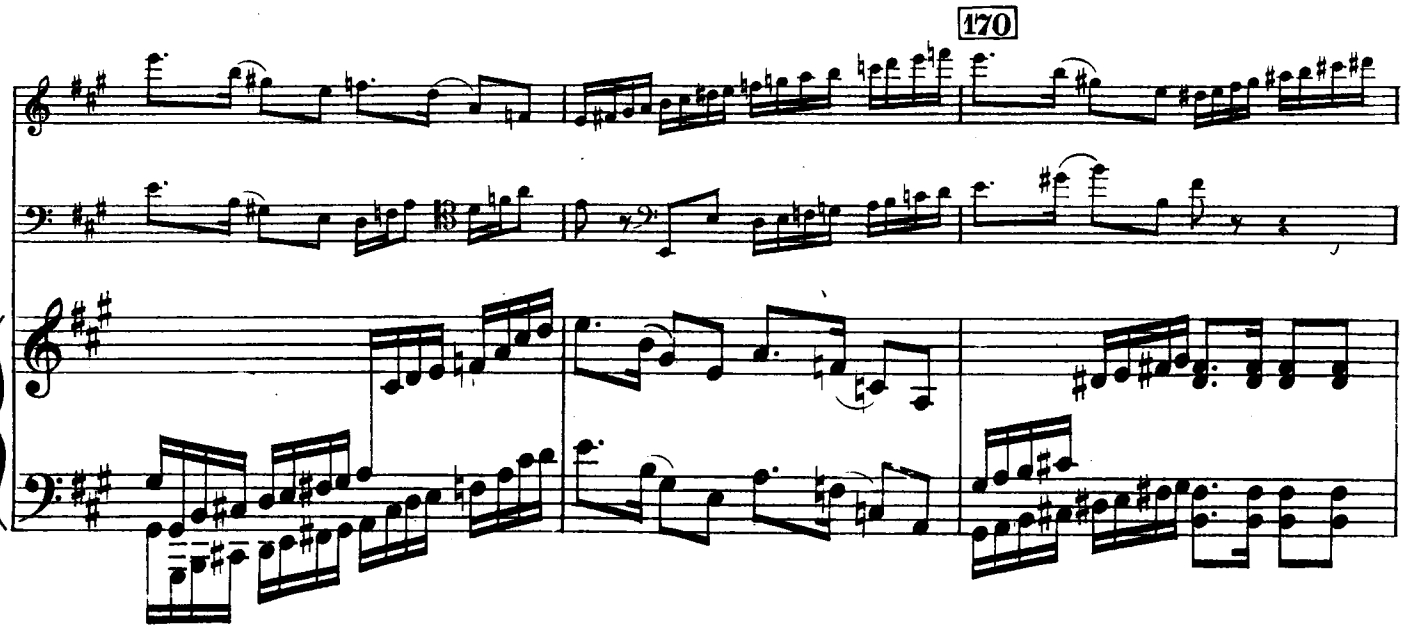





160



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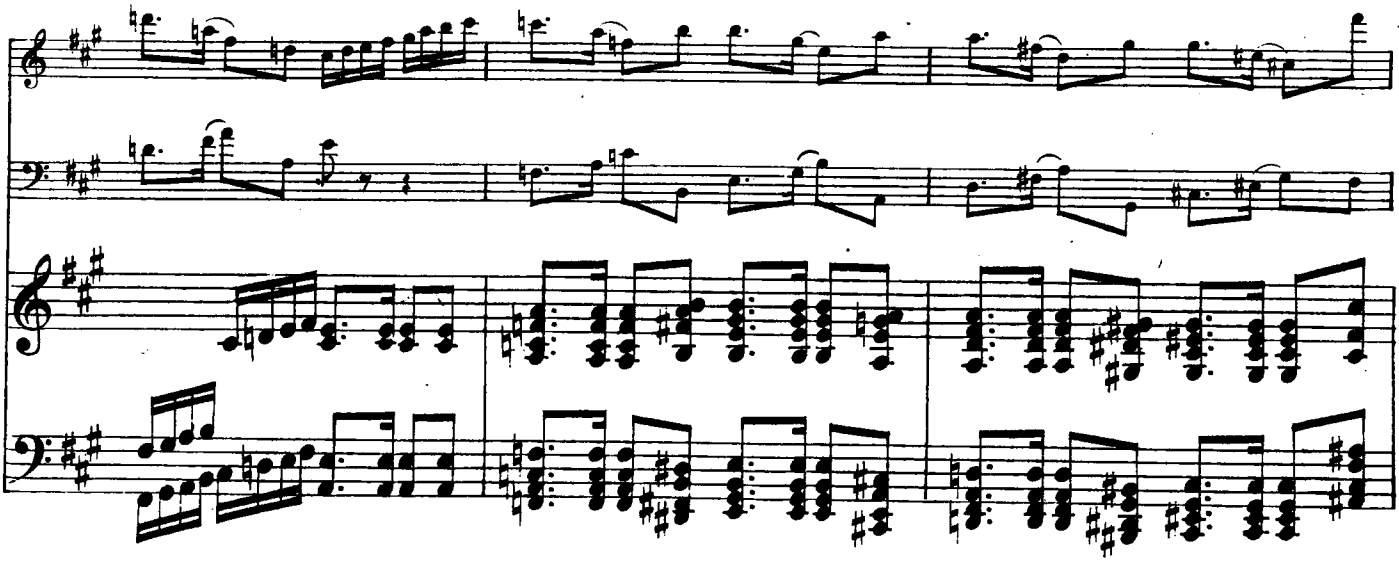
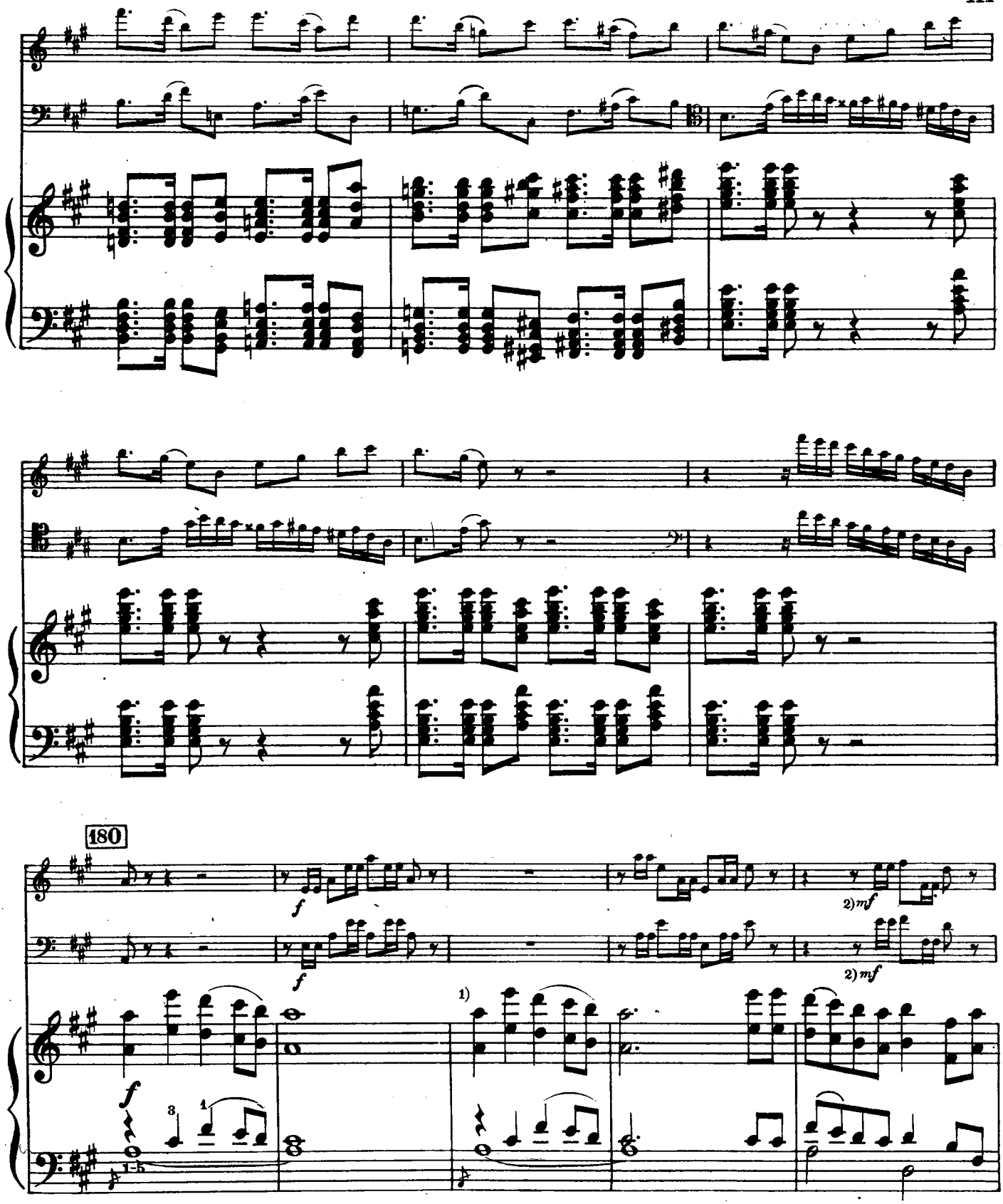
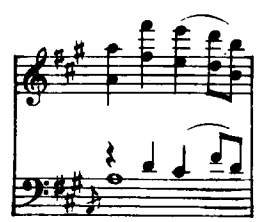
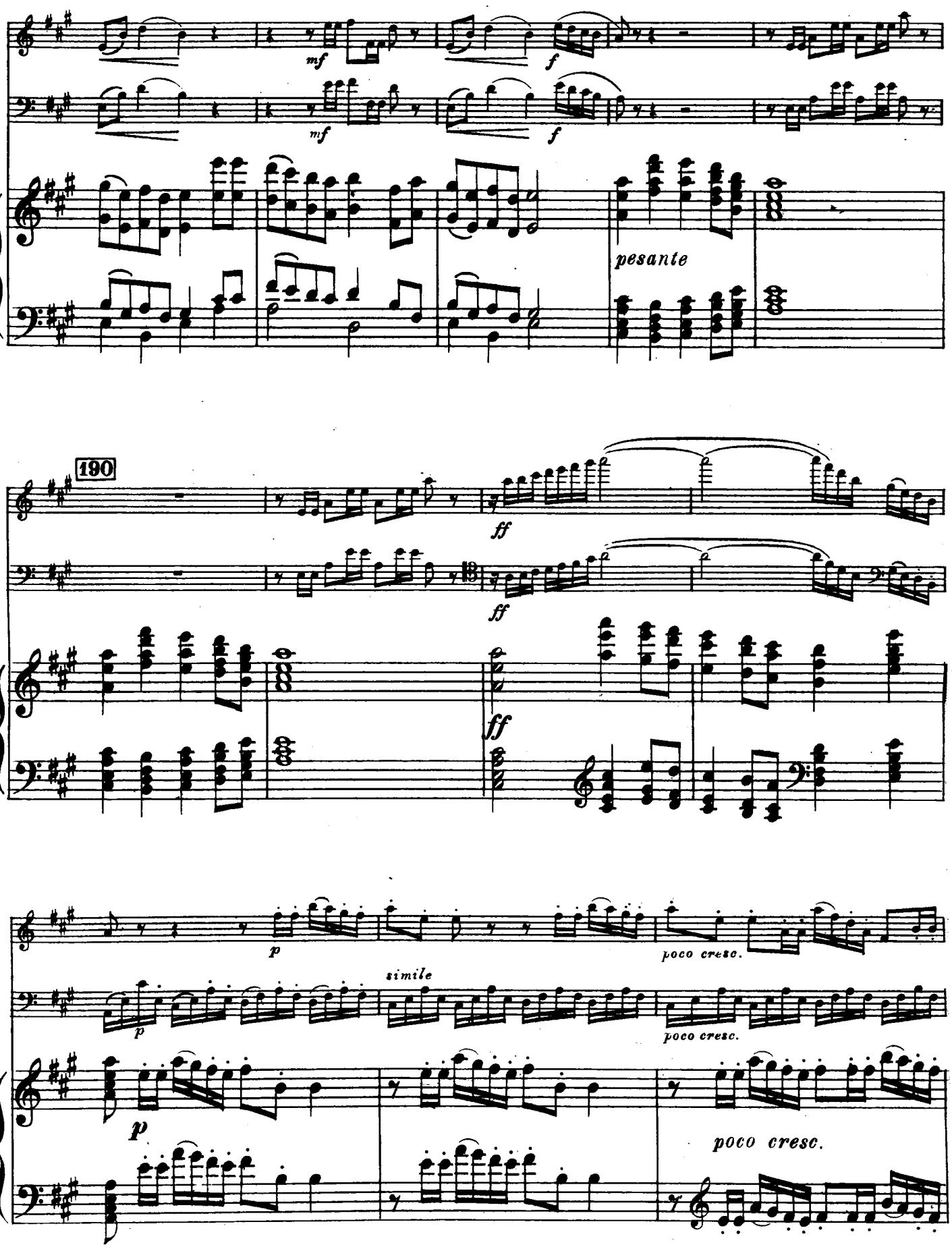


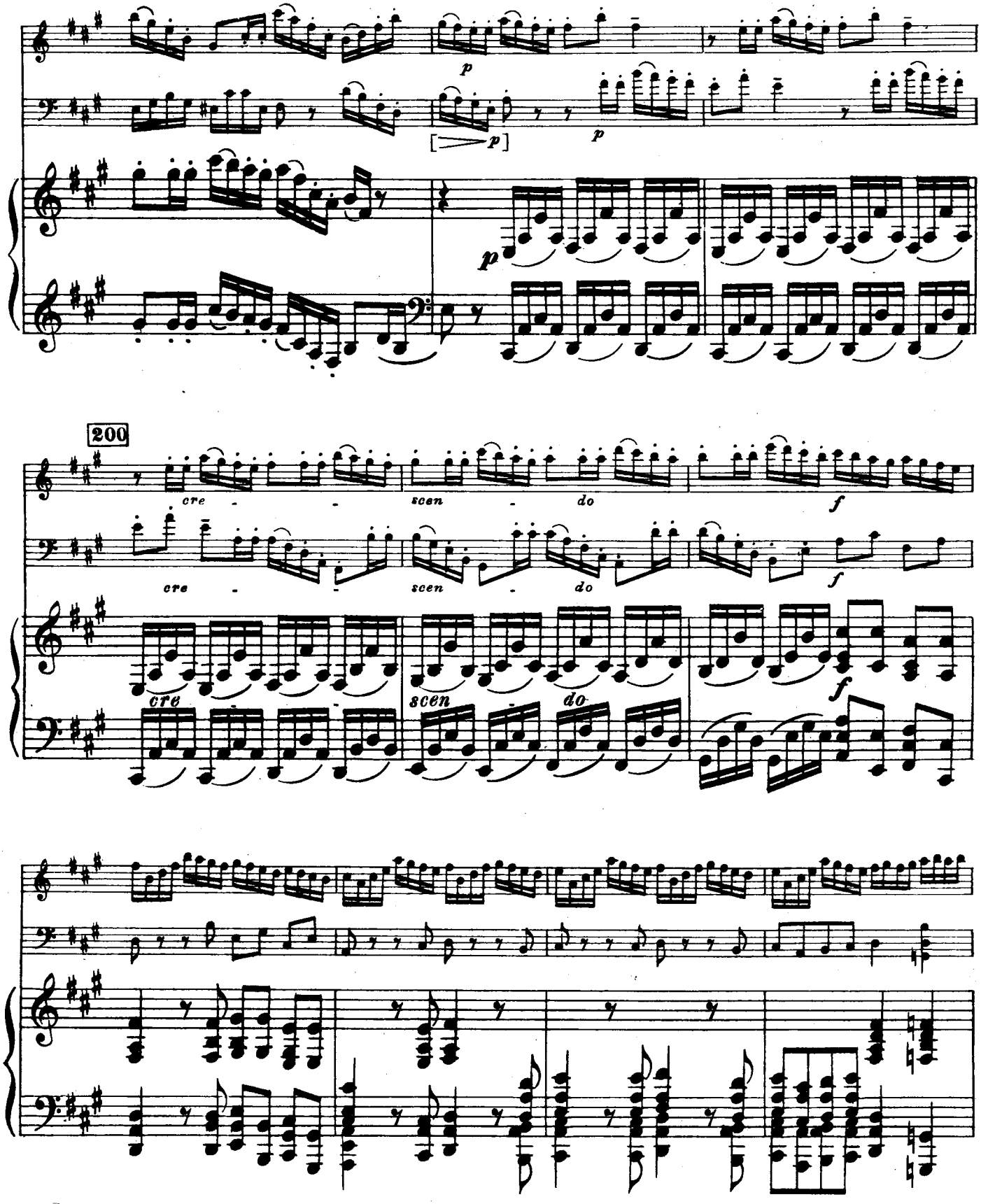


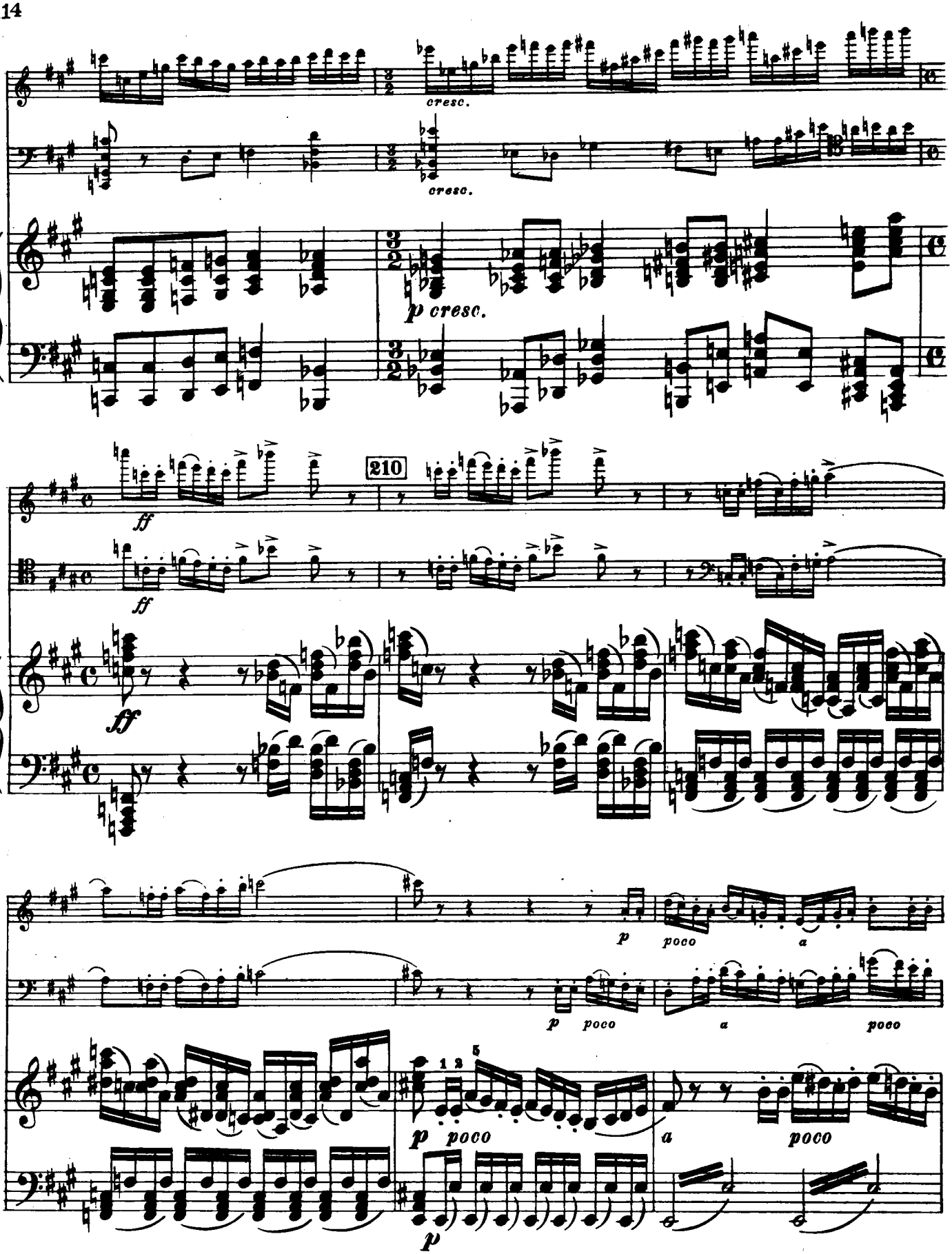
1) Так в автографе. По аналогии с экспозицией (см. стр. 97, такт 8) могло бы быть так:

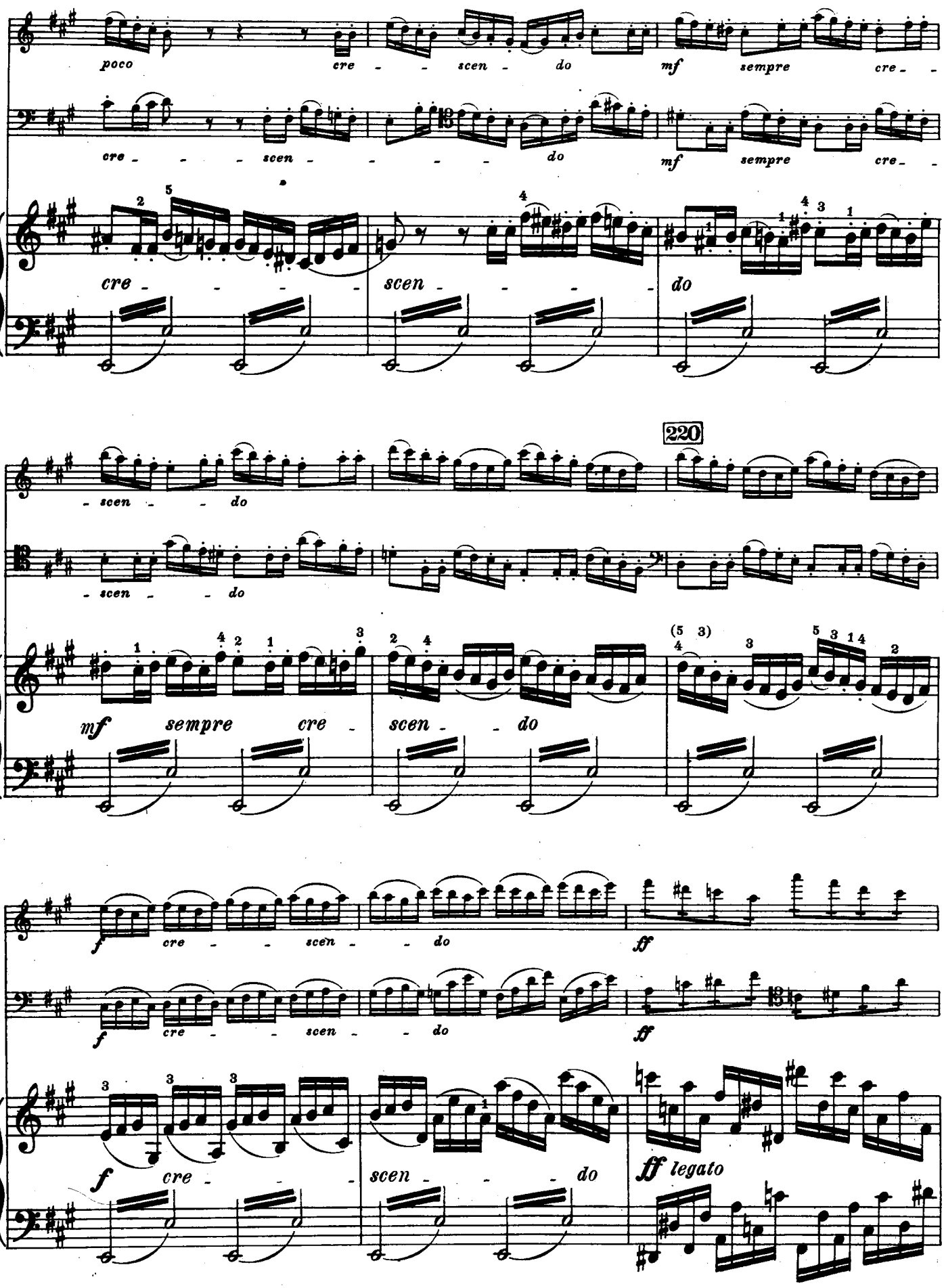


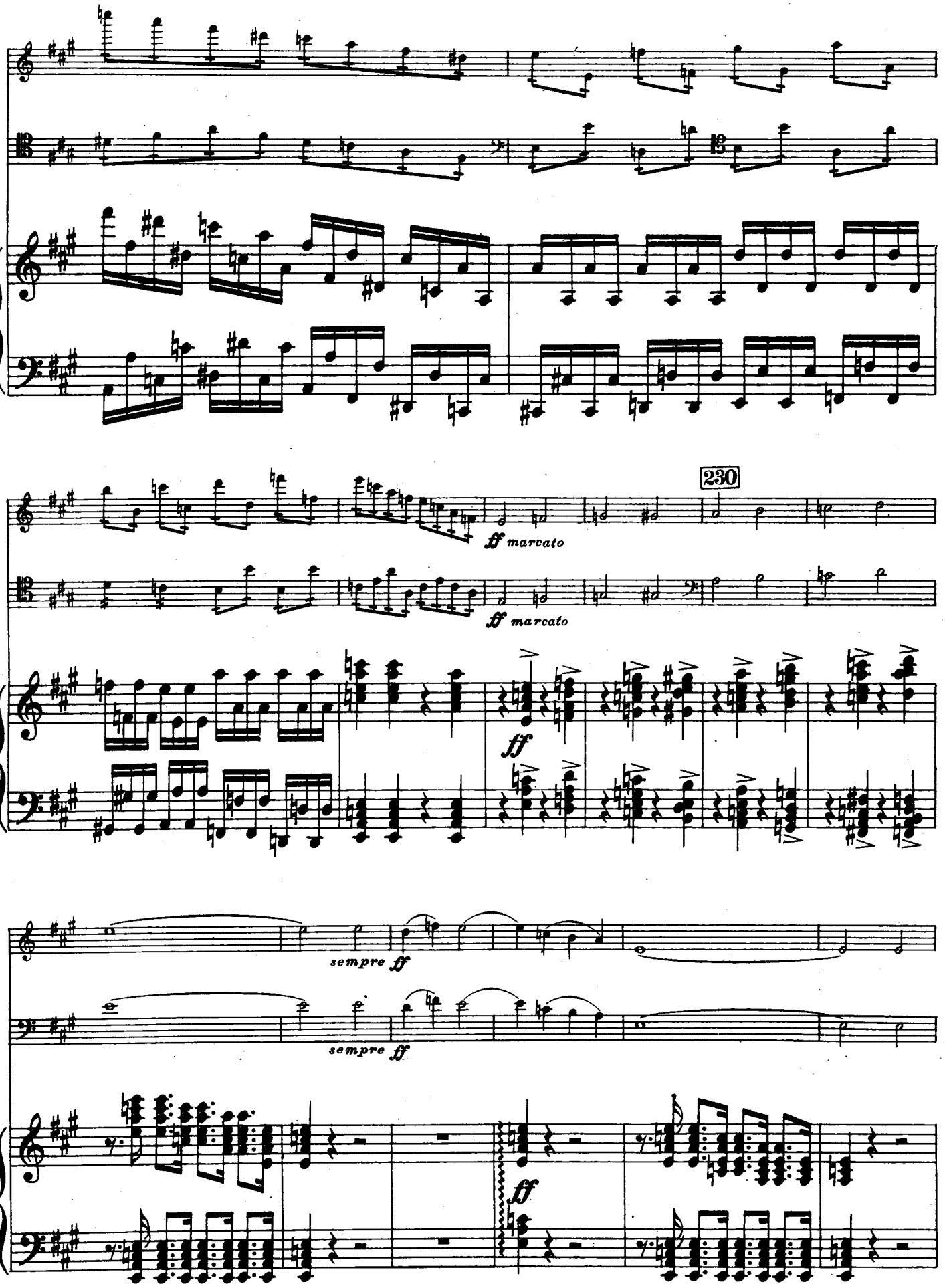
2) Это *mf* и ——— в следующем такте приписаны карандашом (по аналогии с экспозицией).

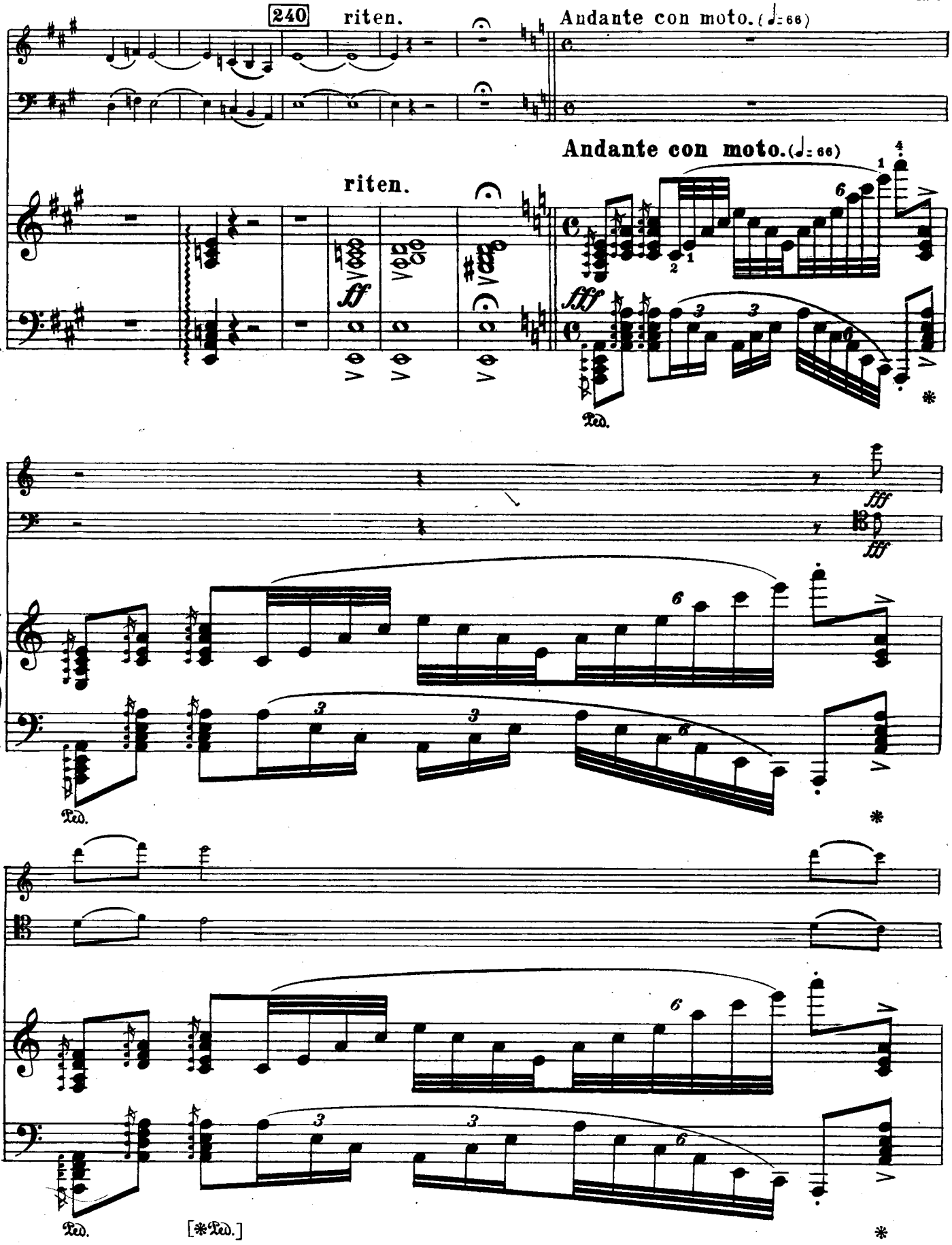

mf
f
mf
f
pesante
190
ff
ff
ff
p
poco cresc.
simile
p
poco cresc.
p
poco cresc.

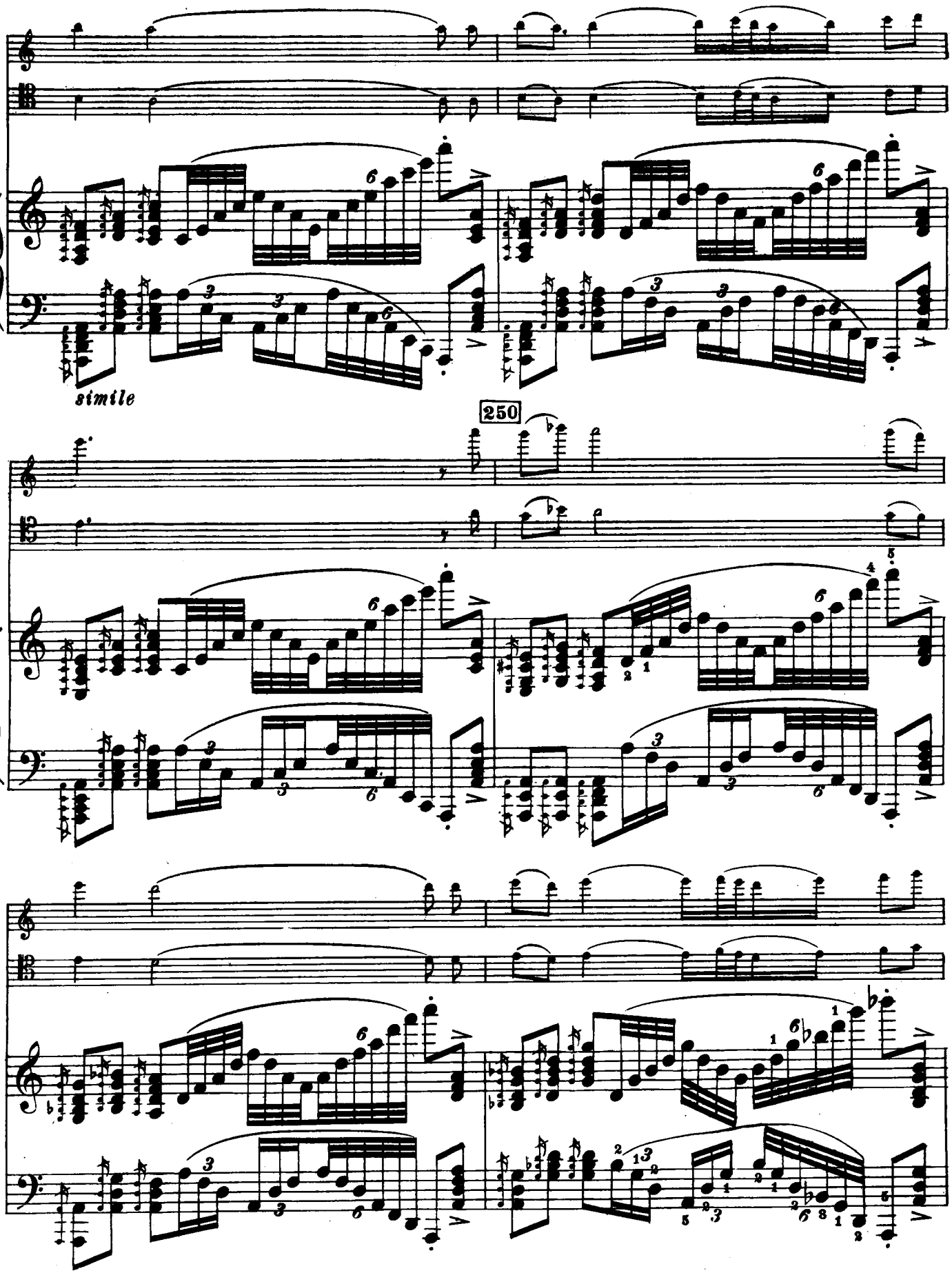

200
cre - - scen - do
f
cre - - scen - do
f
cre
scen
do
f

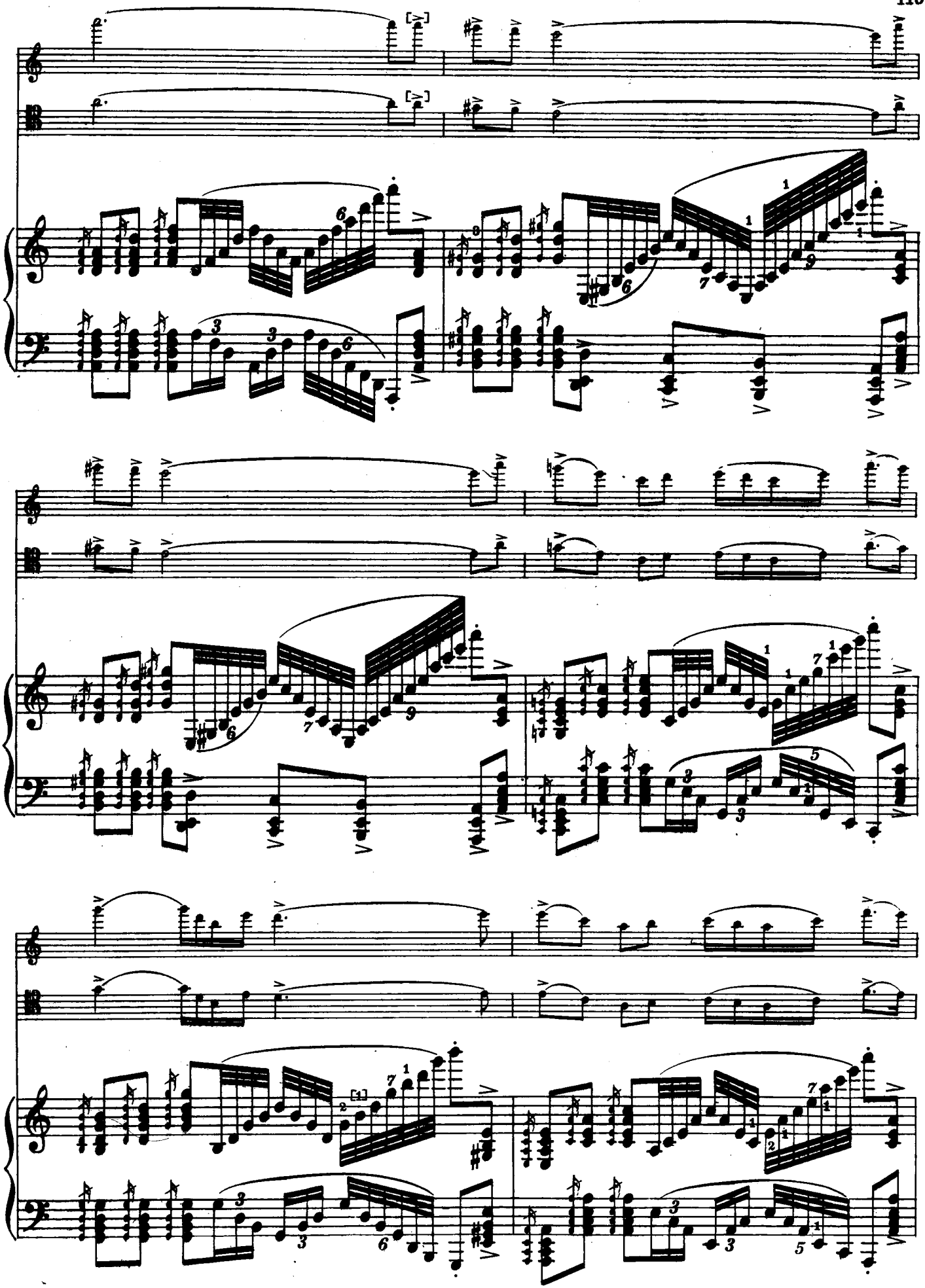

cresc.
cresc.
p cresc.
ff
ff
210
ff
p
poco
a
p
poco
a
poco
1 2 5
p
poco
a
poco
p

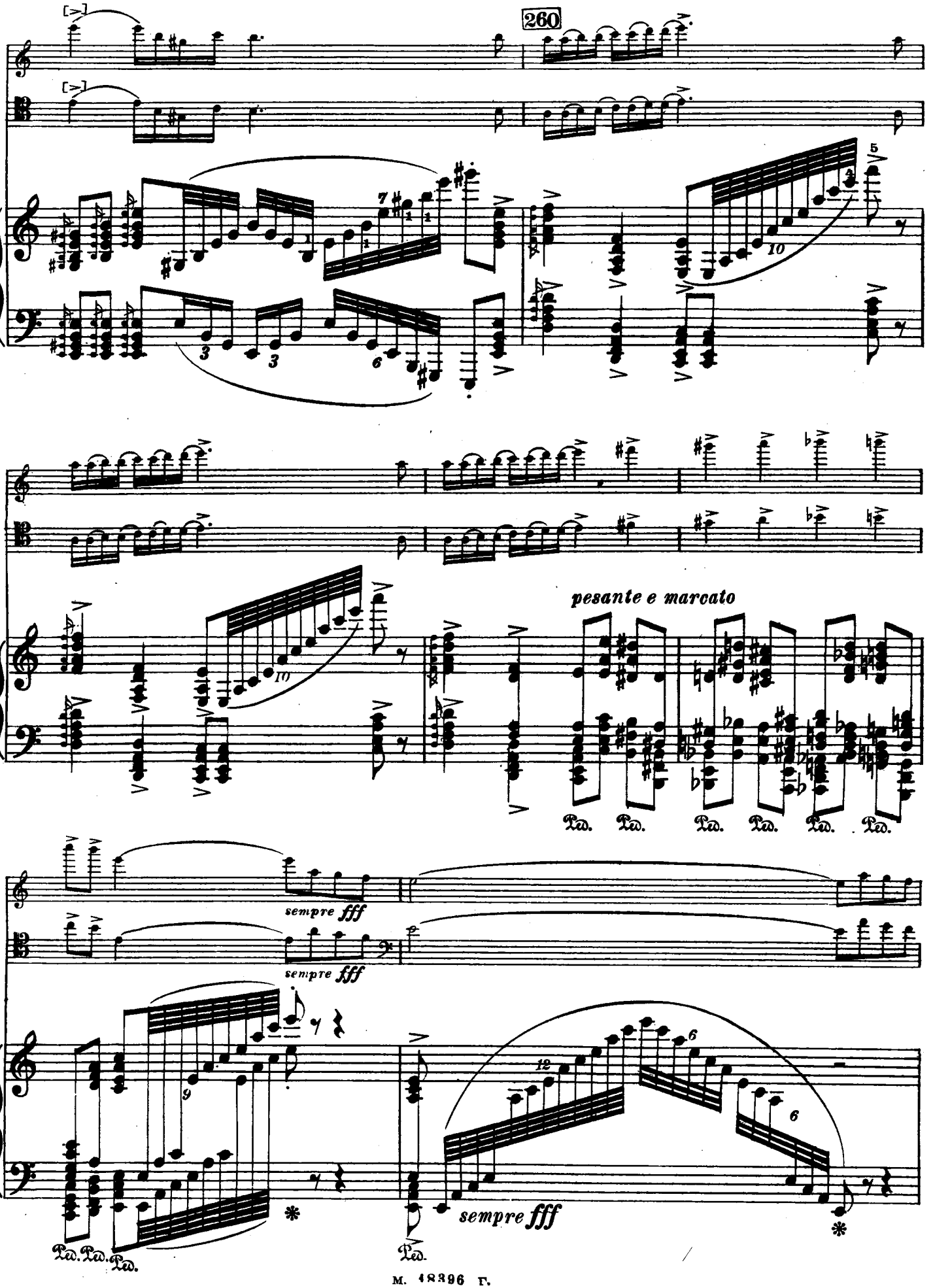

poco cre - - scen - do mf sempre cre - -
cre - - - scen - - - - do mf sempre cre - -
cre - - - - scen - - - - do
220
- scen - - do
- scen - - do
mf sempre cre - scen - - do
f cre - - scen - - do ff
f cre - - scen - - do ff
f cre - - - scen - - - do ff legato

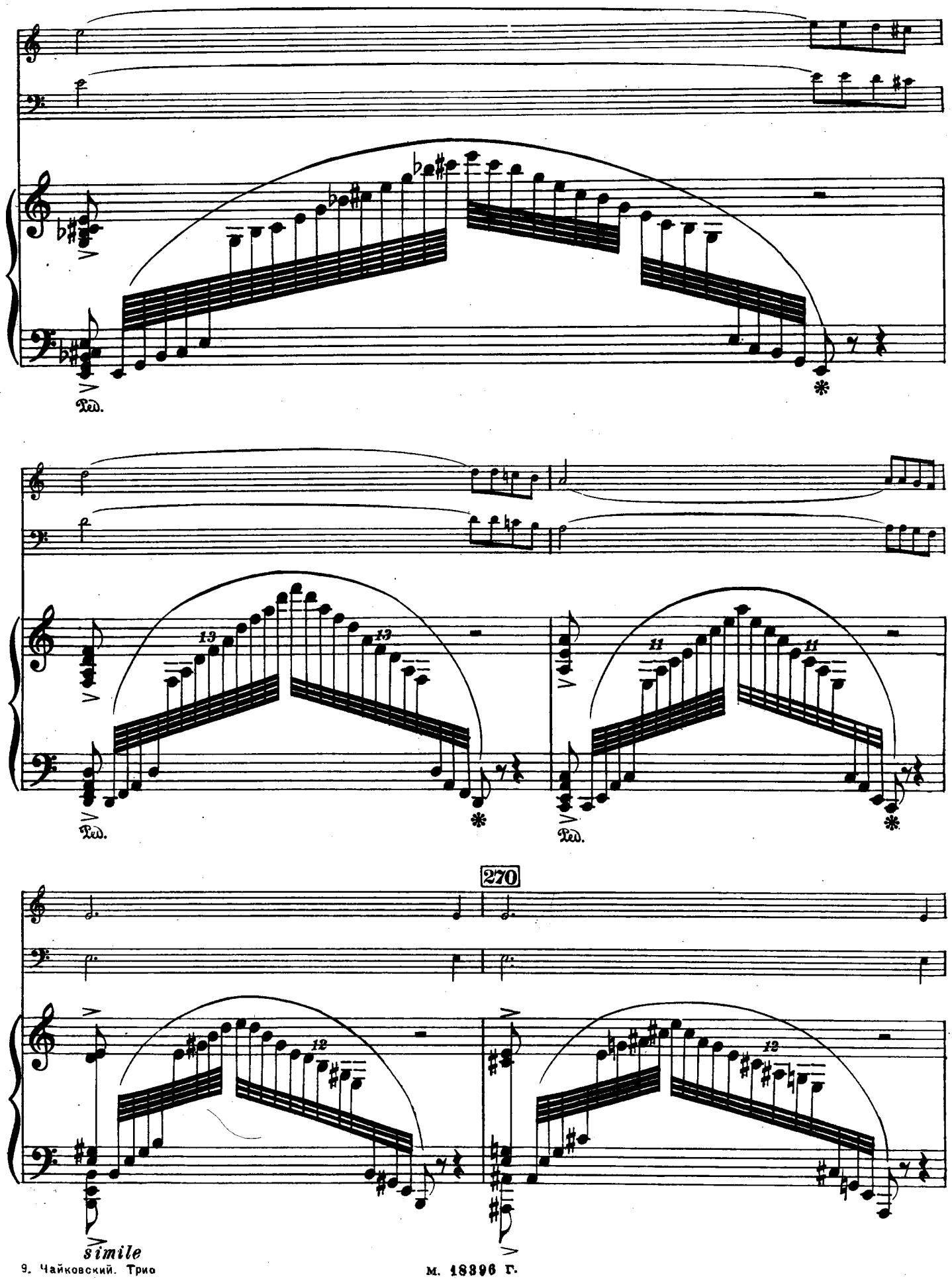

230
ff marcato
ff marcato
ff
sempre ff
sempre ff
ff

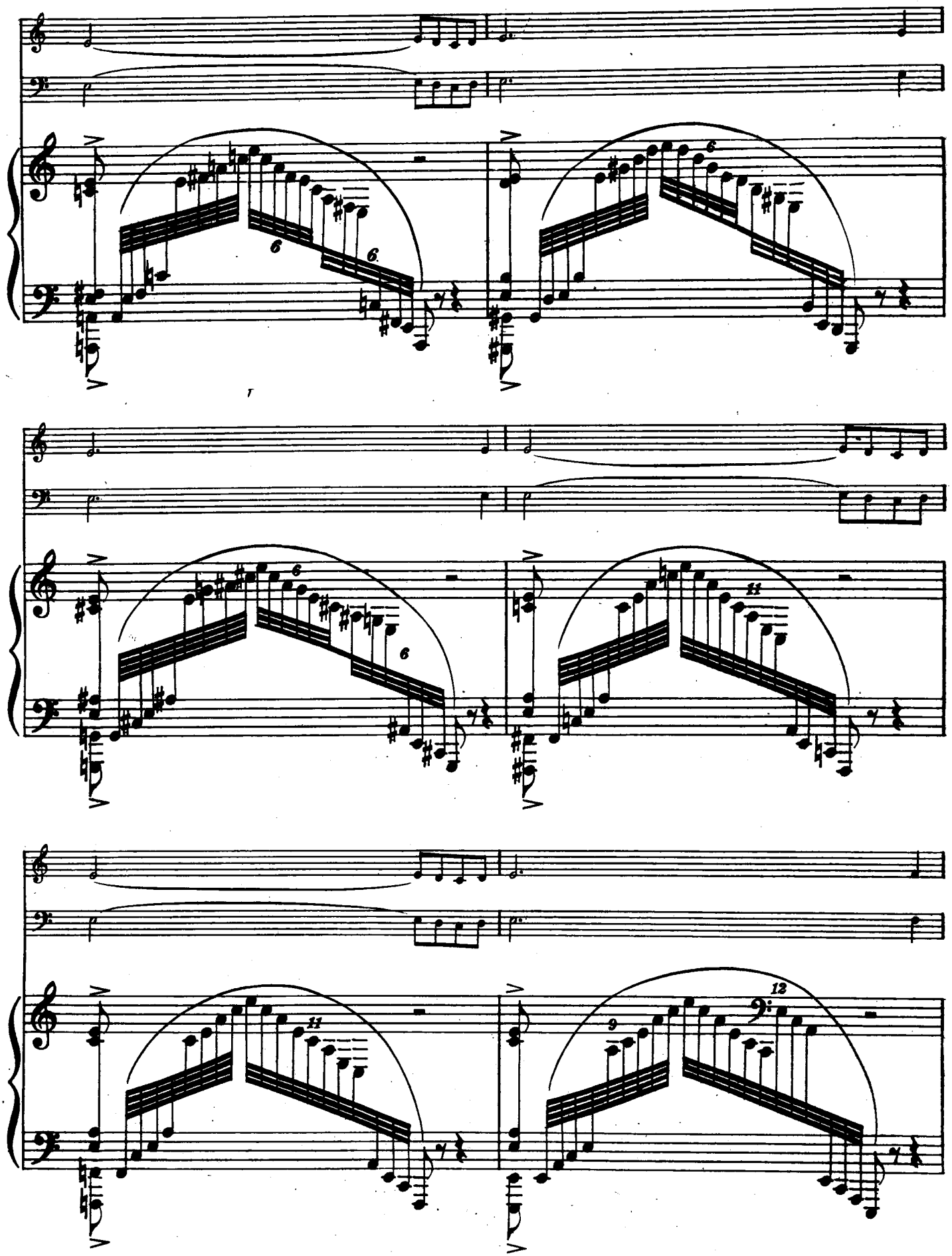

240
riten.
Andante con moto. (♩= 66)
riten.
Andante con moto. (♩= 66)
ff
fff
fff
Ped.
Ped.
[*Ped.]

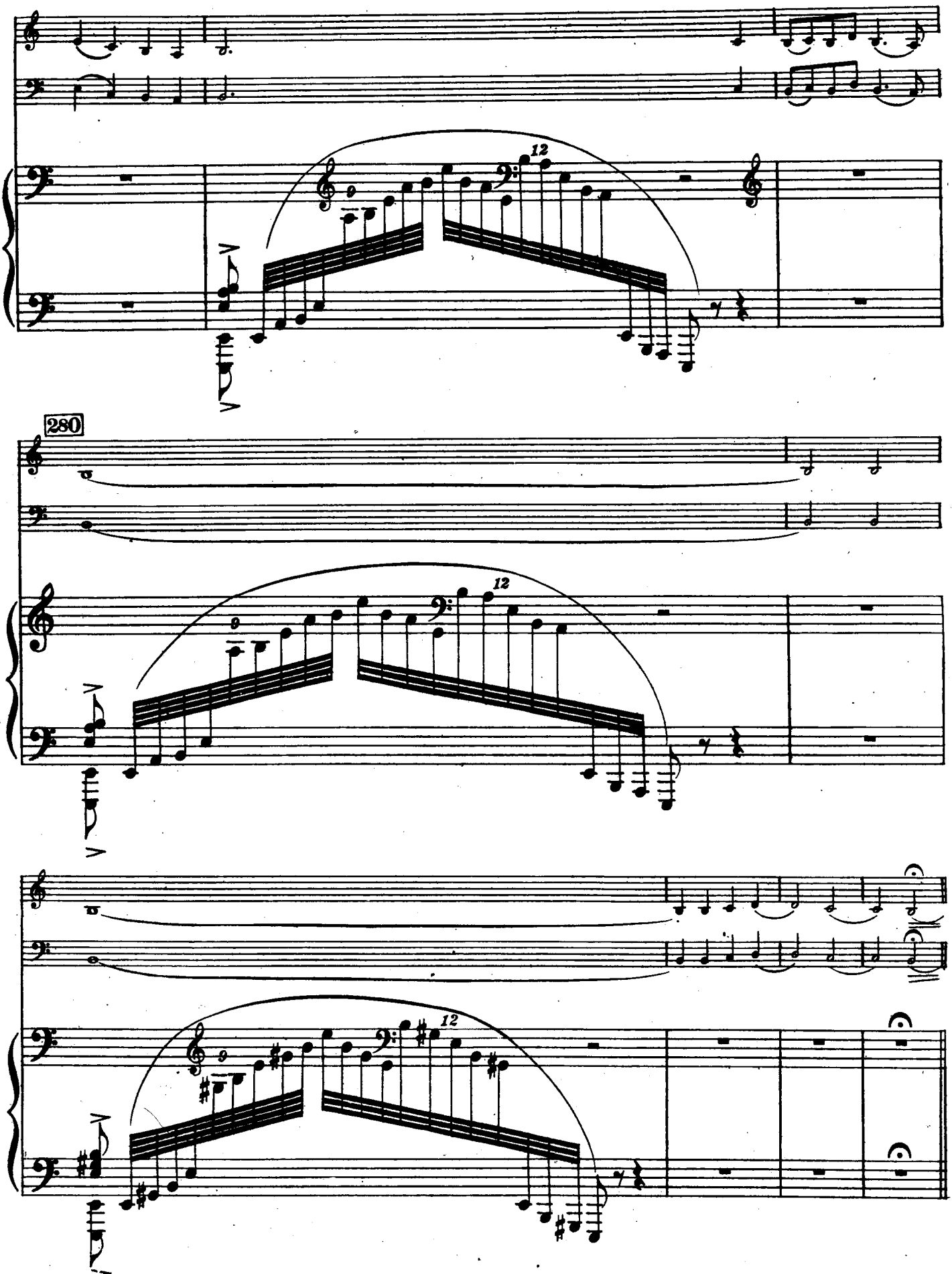

simile
250

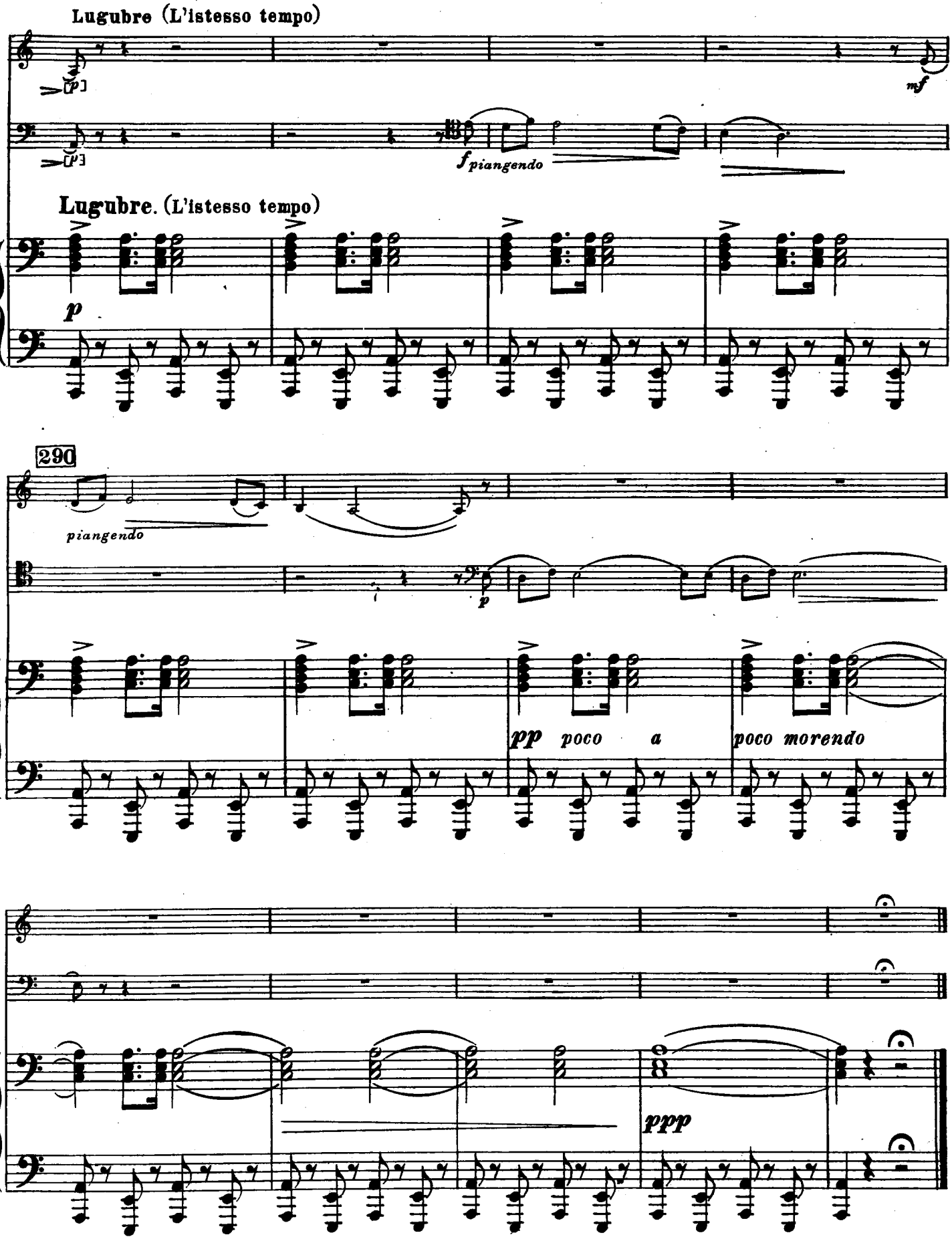



260
pesante e marcato
sempre fff
sempre fff
sempre fff
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


Ped.
13
13
Ped.
11
11
Ped.
270
12
12
simile


6
6
6
6
11
11
9
12


280


Lugubre (L'istesso tempo)
[p]
mf
[p]
f piangendo
Lugubre. (L'istesso tempo)
p
290
piangendo
p
pp poco a
poco morendo
ppp

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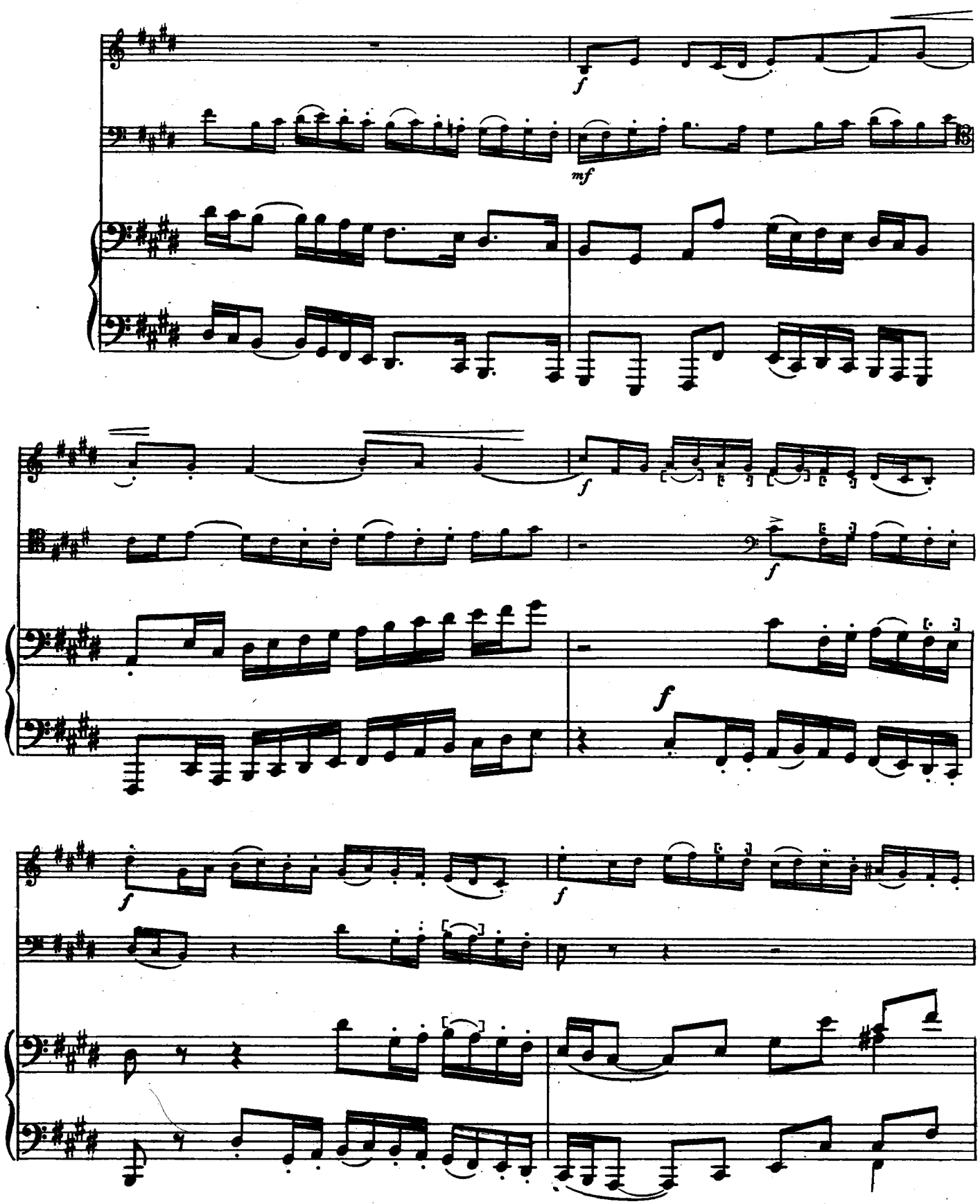
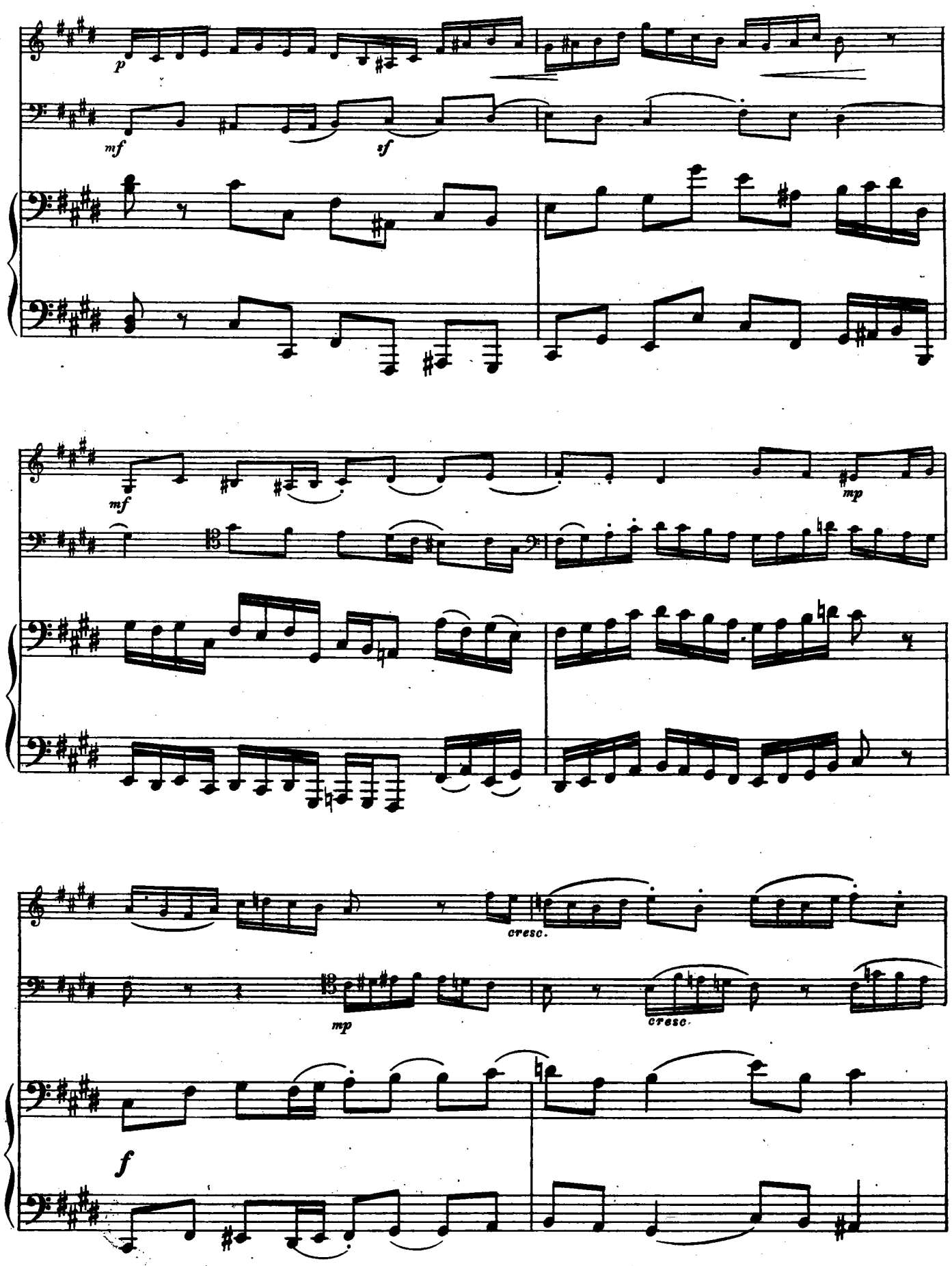
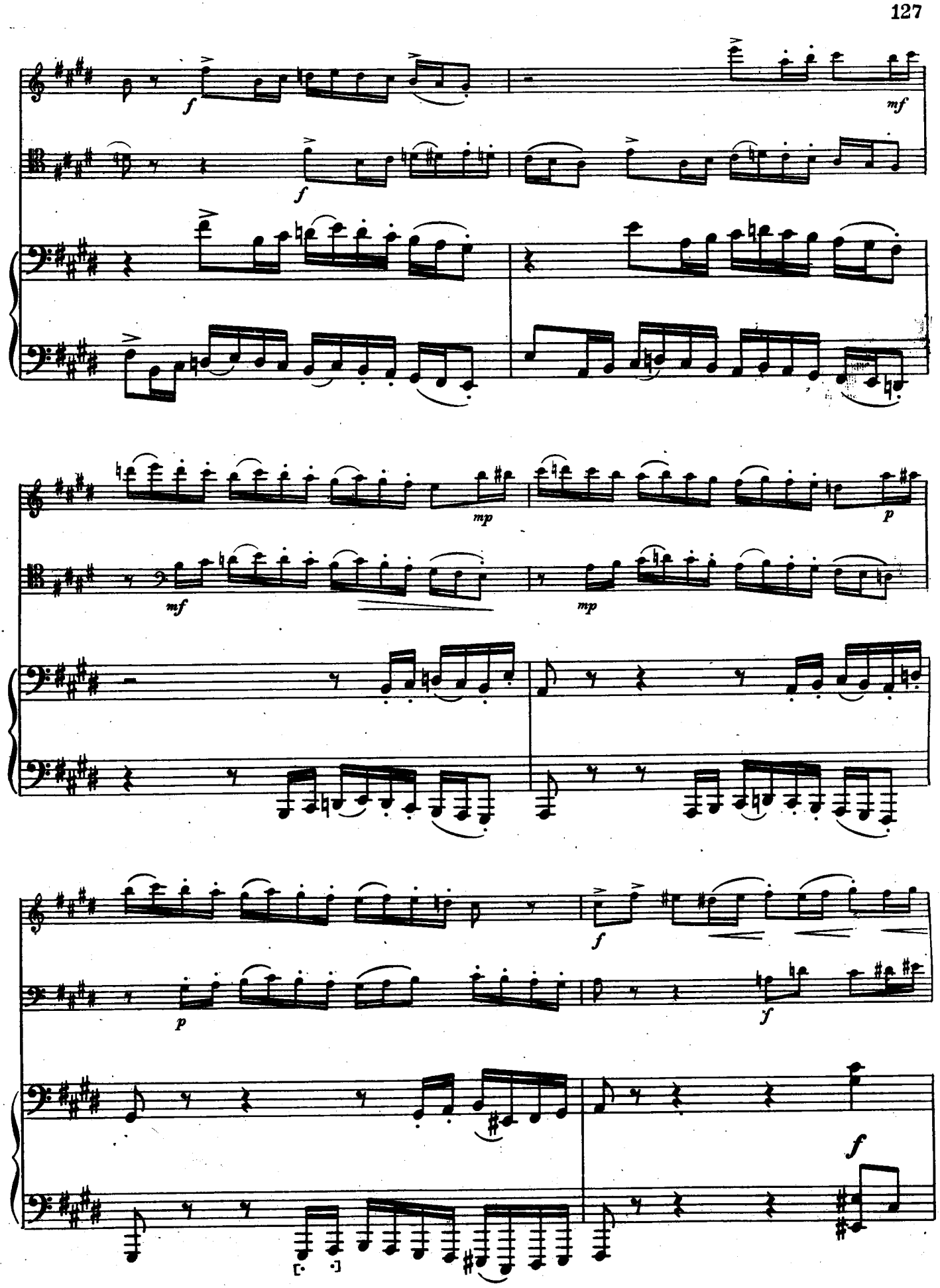
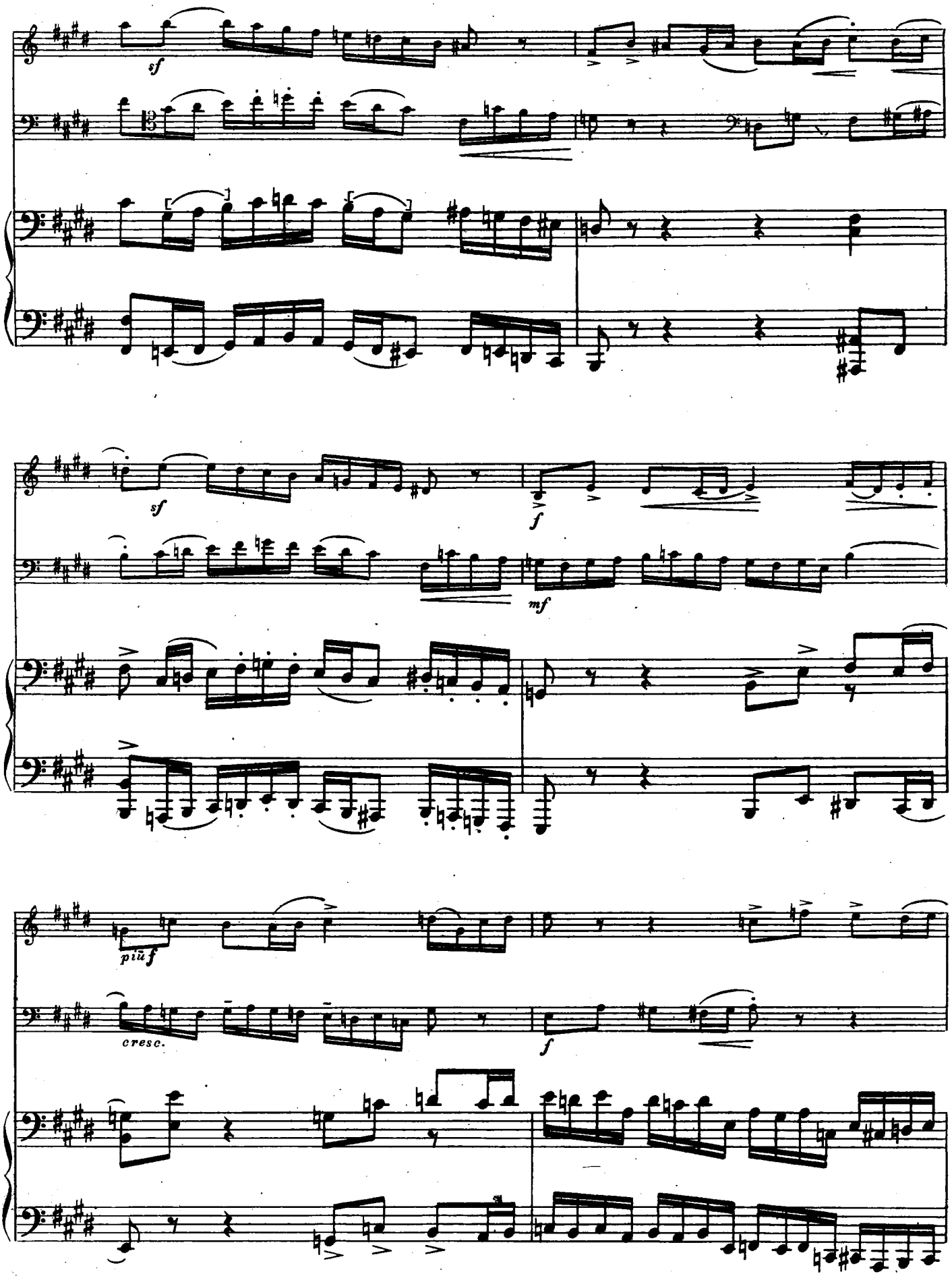
ПРИЛОЖЕНИЕ

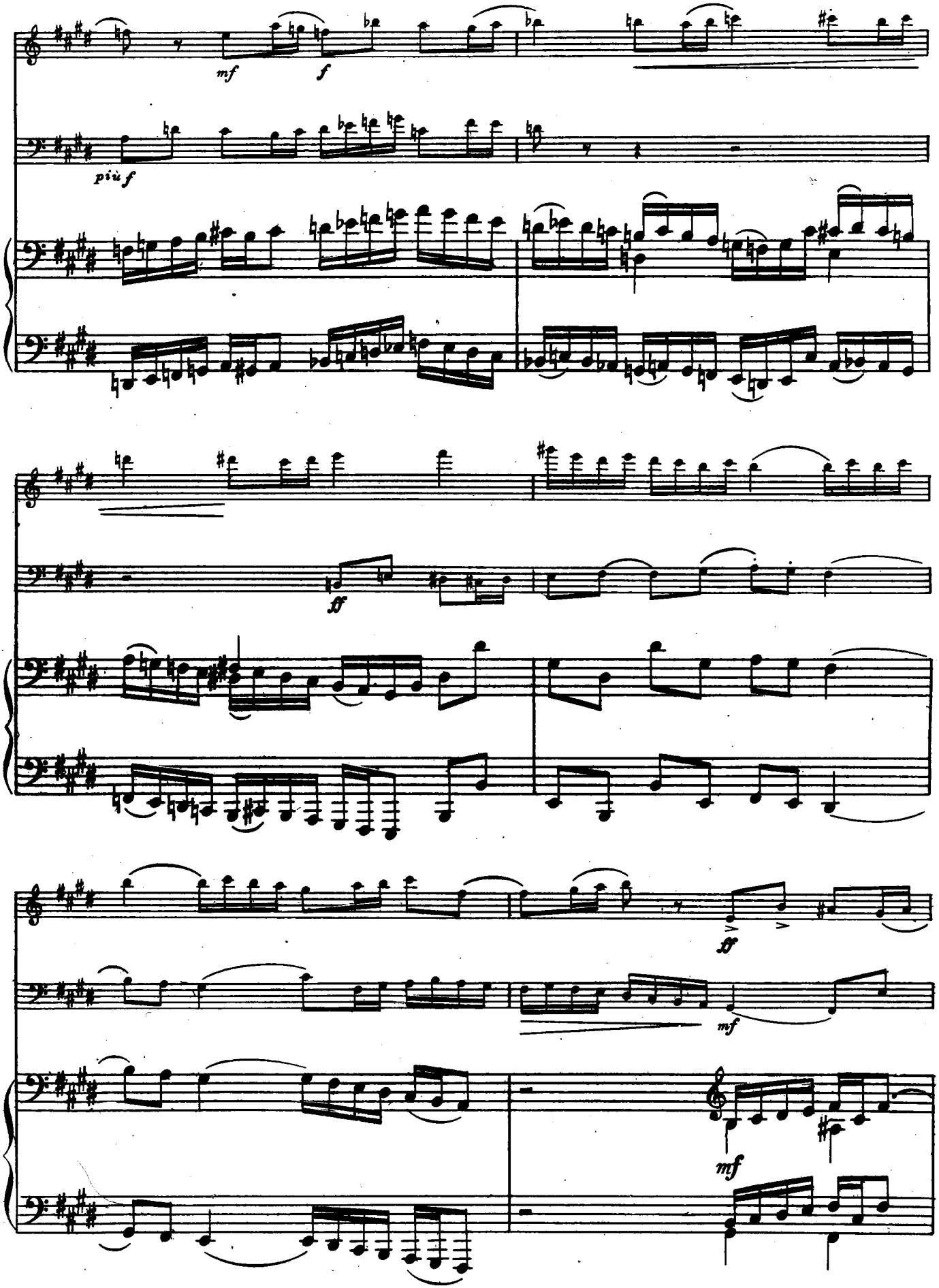
Вариант 8й вариации, предложенный Танеевым

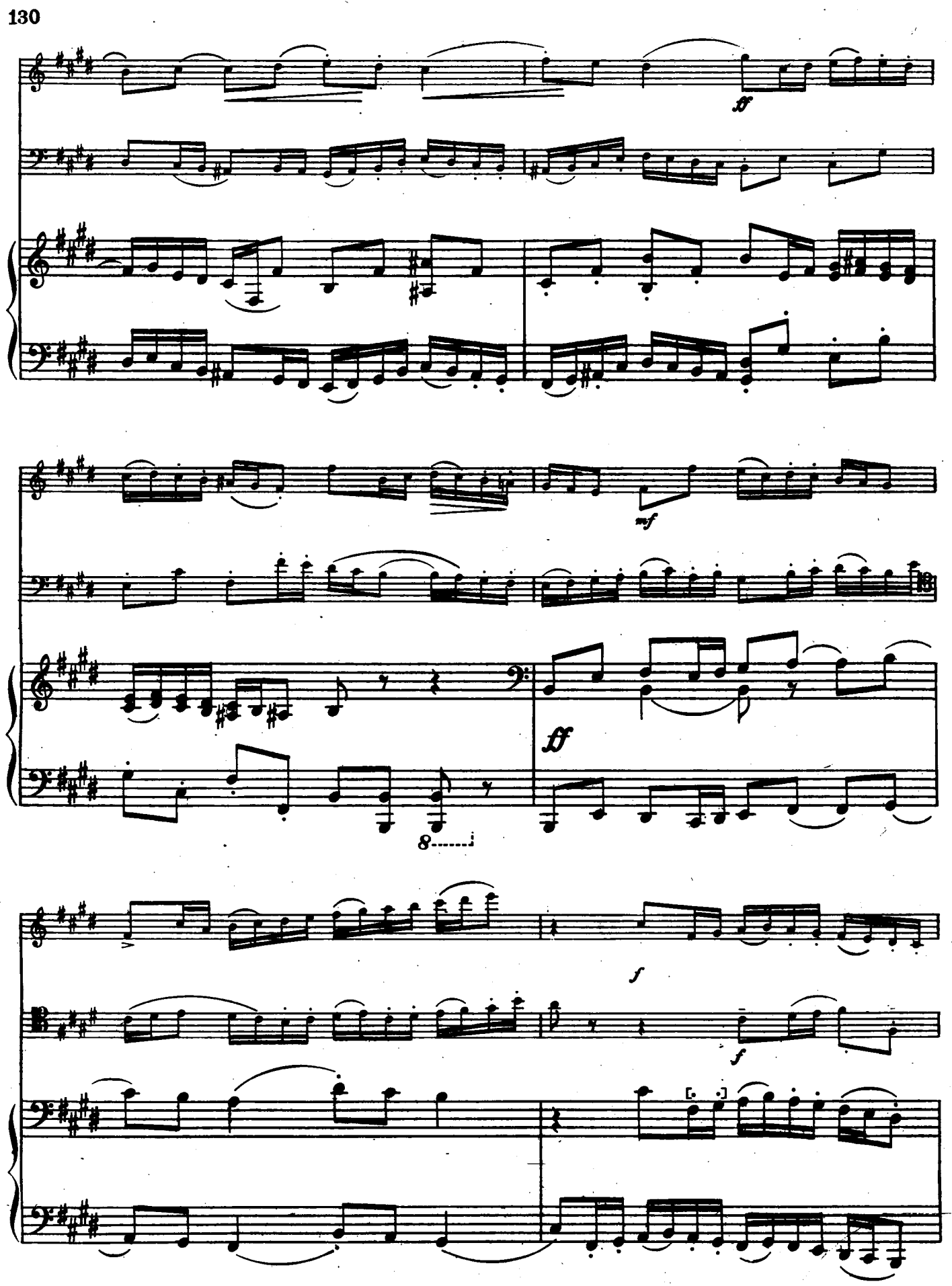


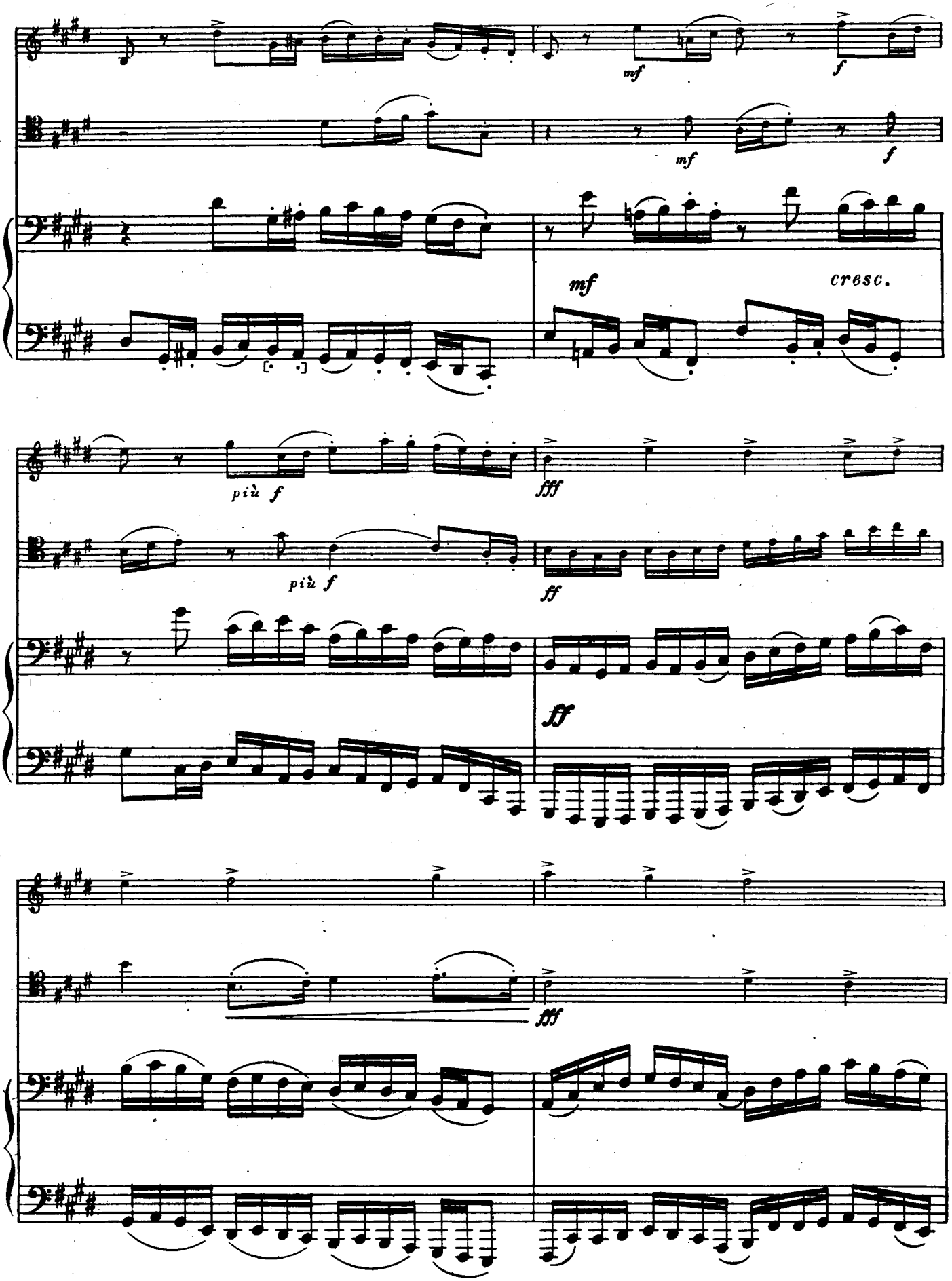

p
mf
sf
mf
mp
cresc.
mp
cresc.
f

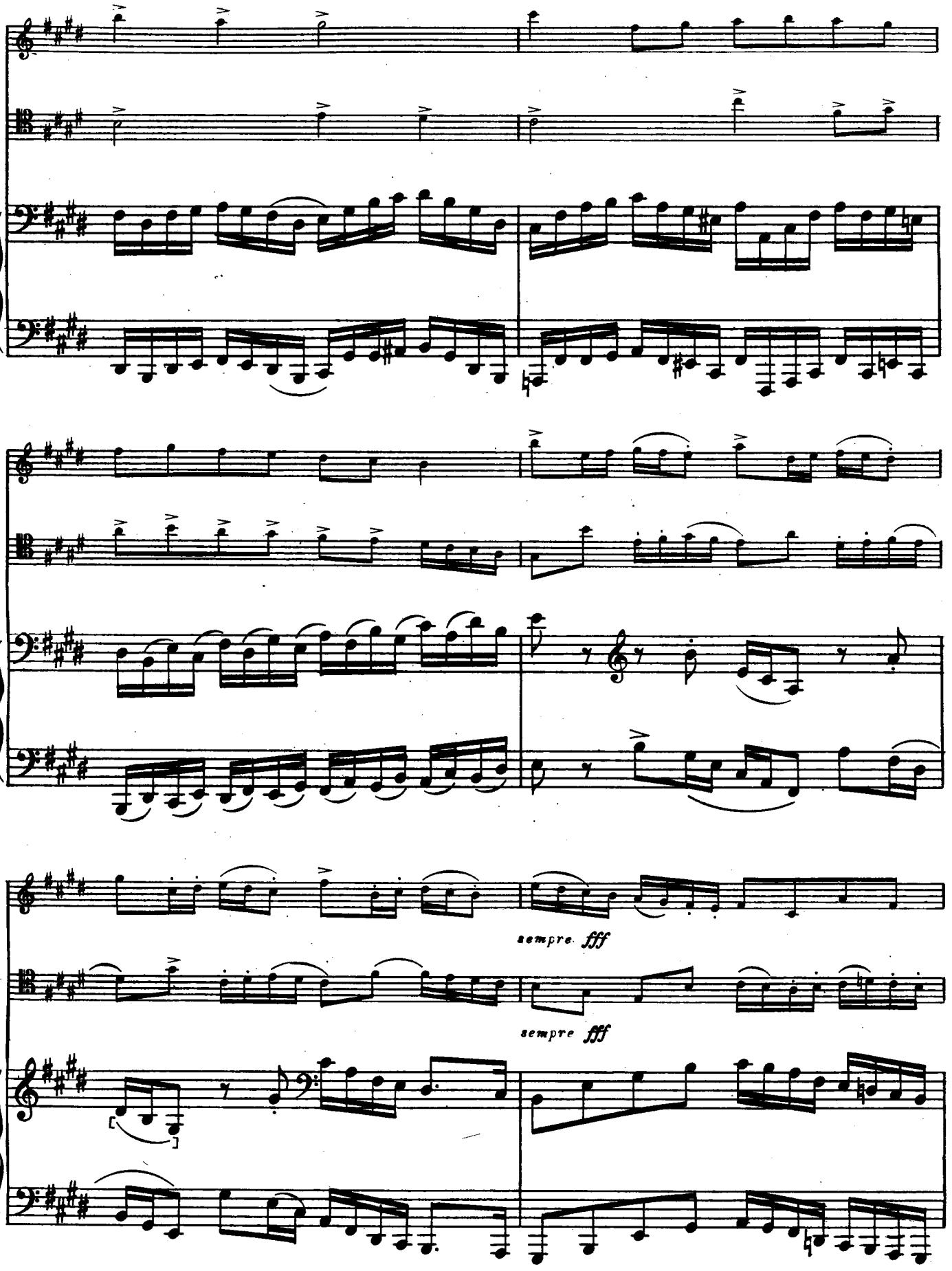

f
mf
f
mp
p
mf
mp
f
p
f
f

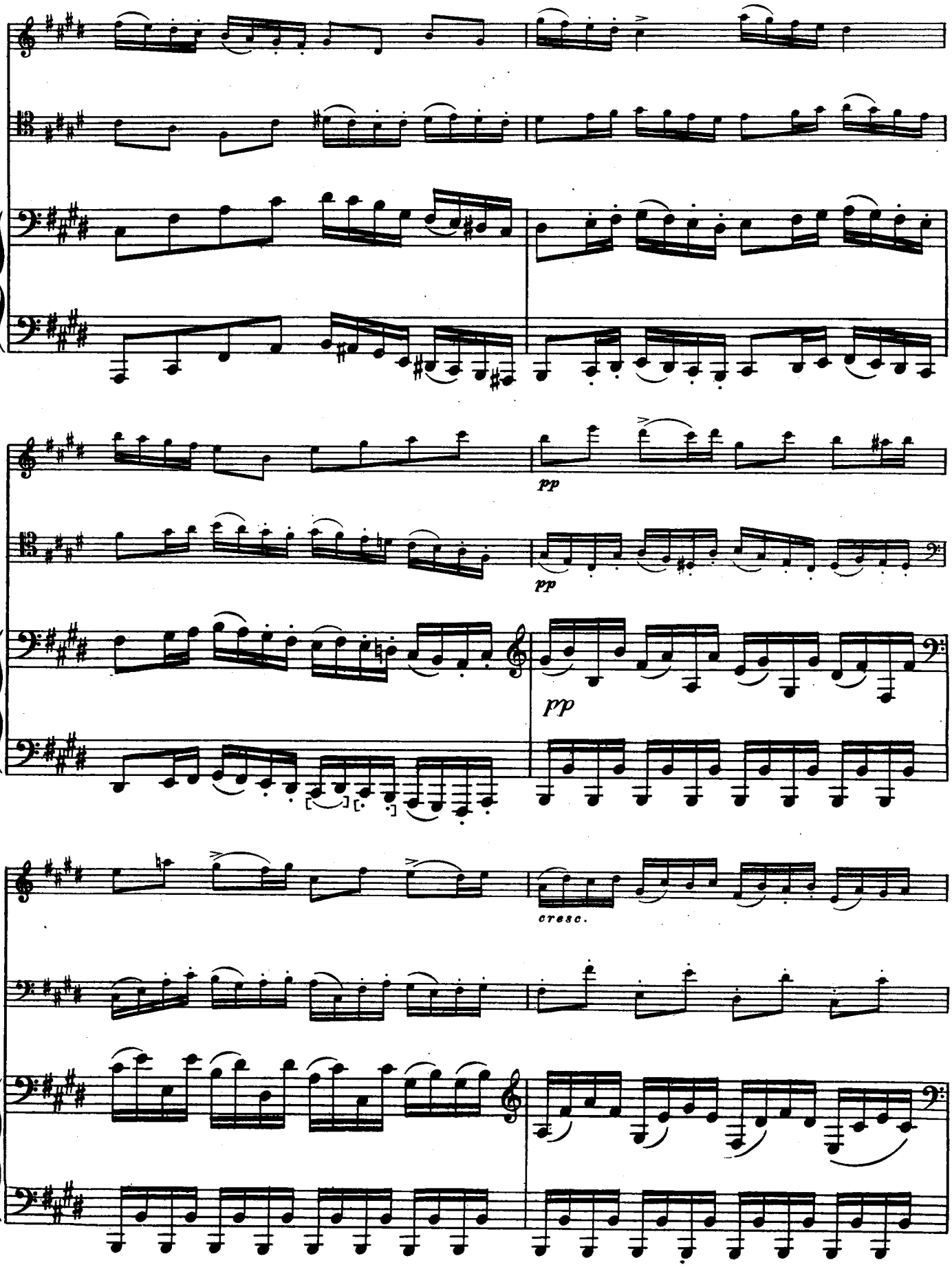

sf
sf
f
mf
più f
cresc.
f

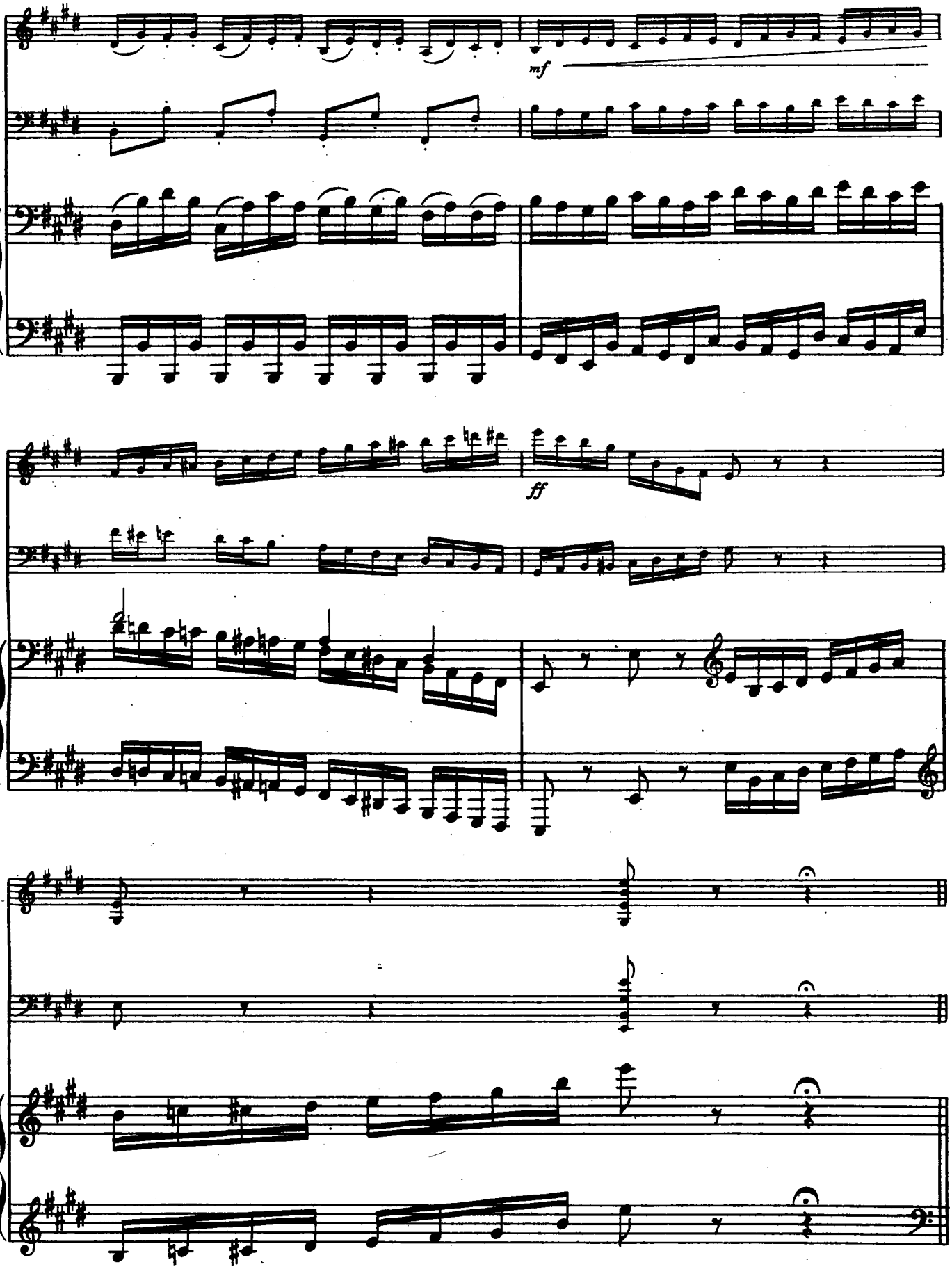

mf
f
più f
ff
ff
mf
mf


ff
mf
ff
8
f
f


mf
f
mf
f
mf
cresc.
più f
più f
fff
ff
ff
fff


sempre fff
sempre fff


pp
pp
pp
cresc.


mf
ff

Творчество великого русского композитора П. И. Чайковского отличается исключительным жанровым многообразием. Чайковский внес ценный вклад во все основные исторически сложившиеся музыкальные жанры, оказав большое влияние на их дальнейшее развитие. Это в полной мере проявилось и в области камерно-инструментальных ансамблей, которые интересовали композитора на протяжении всего его творческого пути. Еще до окончания Петербургской консерватории Чайковский написал несколько произведений для струнного квартета, среди них первую часть юношеского квартета си-бемоль мажор. В семидесятые годы написаны три струнных квартета, принадлежащие, наряду с более поздним струнным секстетом «Воспоминание о Флоренции» (1890), к выдающимся, подлинно классическим образцам русской камерной музыки.

Но самое значительное место среди камерно-инструментальных ансамблей Чайковского занимает фортепьянное трио ля минор «Памяти великого художника». Оно посвящено памяти выдающегося русского пианиста, дирижера и музыкально-общественного деятеля Н. Г. Рубинштейна, с которым Чайковского многие годы связывало тесное творческое и дружеское общение. Трио было написано в ноябре 1881 — январе 1882 года и впервые исполнено С. И. Танеевым, И. В. Гржимали и В. Ф. Фитценгагеном в Московской консерватории в день годовщины со дня смерти Н. Г. Рубинштейна 11 марта 1882 года.

В связи с характером содержания (а также авторским заголовком I части — «Pezzo elegiaco») за этим сочинением Чайковского закрепилось название «Элегическое трио». И действительно, в его напевной исходной теме с большой силой воссоздан образ элегической скорби. В ней воплощены глубоко горестные и, в то же время, проникнутые лирической теплотой чувства. Это трио положило начало своего рода традиции в русской музыке, непосредственно продолженной Рахманиновым в его Элегическом трио, посвященном памяти самого Чайковского.

Чайковский ограничился в трио всего двумя частями (вместо обычных трех или четырех). Однако вторую часть он изложил в виде темы с рядом разнохарактерных вариаций, последняя из которых настолько значительна, что превращается в самостоятельный финал. Эту вариацию (и все трио в целом) завершает вновь появляющаяся основная тема I части, принявшая облик траурного марша. Такое оригинальное построение помогло композитору поставить в центр внимания главную, элегическую тему при большом богатстве других образов, как бы воскрешающих вереницу светлых воспоминаний о яркой и кипучей жизни выдающегося музыканта.

Этот глубоко-человечный замысел Чайковский воплотил с большой силой и демократизмом образного выражения; в этом отношении трио успешно соперничает с наиболее непосредственно и широко воздействующими жанрами вокальной музыки. Щедрый мелодизм произведения отличается разнообразными жанрово-бытовыми связями — с русской песнью и романсом, интонациями взволнованной человеческой речи, колокольными звучаниями, танцевальными движениями (вальса, мазурки), маршевой поступью. При этом развитие музыкальных мыслей происходит с ярко-динамической интенсивностью и широтой, близкой лучшим образцам симфонической музыки. Сам Чайковский говорил, что его сочинение по существу — «симфоническая музыка, только прилаженная к трио».

Такое сочетание выдающихся образно-художественных качеств сделало Элегическое трио Чайковского гордостью русской камерной музыки, одним из самых лучших образцов этого жанра во всей мировой музыкальной литературе, произведением, пользующимся популярностью среди самых широких и разнообразных кругов слушателей.

В. Брянцева

The work of the great Russian composer Pyotr Ilyich Chaikovsky is extremely varied as regards genre. He has made a sizable contribution to all musical genres that came into being in the course of history and strongly influenced their future development. This wholly applies to the sphere of chamber instrumental ensemble, which attracted his attention throughout his active life as a composer. Even before he graduated from the St. Petersburg Conservatoire, Chaikovsky composed several works for string quartet among which the first movement of his early quartet in B flat major. His three string quartets which, along with the "Recollections of Florence" Sextet (1890), are among the best, truly classical achievements of Russian chamber music, were composed in the seventies.

The Piano Trio in A minor "In Memory of a Great Artist" is, however, the most important of all Chaikovsky's chamber instrumental ensembles. It was dedicated to the memory of Nikolai Rubinstein, a prominent Russian pianist, conductor and public figure, who for many years was Chaikovsky's colleague and close friend. The Trio was written between November 1881 and January 1882 and first performed by Sergei Taneyev, I. Grzhimali and W. Fitzenhagen at the Moscow Conservatoire on March 11, 1882, the date of the first anniversary of Nikolai Rubinstein's death.

Owing to the nature of its music, as well as the subtitle "Pezzo elegiaco" given to the first movement by Chaikovsky, the work as a whole has become known as "Elegiac Trio", and indeed its melodious main theme is imbued with the mood of elegiac sorrow. Profoundly sad, it is at the same time permeated with warm lyricism. This work started quite a tradition in Russian music, continued by Rachmaninov in his Elegiac Trio in memory of Chaikovsky.

Chaikovsky's Trio has two movements only. The second movement is a theme with a number of variations differing in character, the last being so developed as to serve the purpose of a finale. This variation (and consequently, the Trio as a whole) closes with the main theme of the first movement presented in the guise of a funeral march. This original structure of form enabled the composer to make this elegiac theme the focus of attention, and at the same time to present a rich variety of images, as if calling to mind a host of bright memories from the rich and active life of the great musician.

This profoundly human conception has been realized through expressive and democratic imagery, and in this respect the Trio can vie with vocal genres capable of exerting the most universal and direct impression. The abundant melodies in the Trio are distinguished by their ties with different musical genres and associations with everyday life, such as Russian song and romance, agitated speech intonations, the ringing of bells, dance movements (waltz, mazurka) and marching processions. The musical ideas are developed broadly, with extreme dynamism and intensity, reminding one of the best pages in symphonic music. Chaikovsky himself said that this composition was essentially "symphonic music but arranged for trio."

Such happy combination of imagery and artistic merits has made Chaikovsky's Elegiac Trio the pride of Russian chamber music, one of the finest works of this genre in world literature, popular with the broadest audiences.

V. Bryantseva

П. И. ЧАЙКОВСКИЙ

ТРИО

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