SOLOS FOR TREBLE INSTRUMENT
ESPECIALLY SOPRANO RECORDER

COLLECTION 6
BRITISH MELODIES

Arranged/composed by Clark Kimberling

Here you'll find a treasure of free sheet music! Use the music however you wish – but always keep these two things:

- the attribution to arranger/composer (top of page)
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Collection 6 has 240 solos, of which 46 of the finest do not appear here because they are published commercially – just google "Solos for Soprano Recorder, Collection 6" (after August 1, 2010).

The solos are arranged especially to show the amazing capabilities of the soprano recorder, but they also play well on violin, flute, clarinet, oboe, and other instruments.

Many of the solos include newly composed contrasting segments, especially in cases of very short originals. The arrangements develop melodies through upward transpositions, ornamentations, and additions of note not found in the original melodies. To locate original versions, use Historical Notes 6 and Google.

When performing these arrangements, use a sound system and/or a percussionist.

A percussionist can work wonders – and manage your sound system.

Loosely speaking, recorders thrived from 1400 to 1650 and were forgotten from 1700 to 1900, when Arnold Dolmetsch in England and others in Europe began performing on recorders and manufacturing them.

The metallic transverse flute has more notes and more dynamic range than the recorder and is thus better suited for use with modern orchestral instruments. On the other hand, the sound of the recorder has a delicate sweetness of its own and is particularly well suited to soloing. Add to this the remarkable possibilities of enhancement by a sound system and occasionally some light percussion, and you have the possibility of a bright future for this ancient instrument.

Much of the music that originated during 1700-1920 has not been played on recorder until recently, and even then, most published arrangements don't *do enough* – in the sense that they don't call for the amazing capabilities of the instrument.

These solos are advanced for recorder and intermediate for flute. They provide excellent material for developing the techniques of multiple-tonguing, extended breath-control, and in the case of recorder, the playing of high notes. Interestingly, most advanced music for soprano recorder is published outside the United States, and even then, not in large collections. Yet, there are millions of soprano recorders in the United States and the United Kingdom, and many of their owners will welcome this opportunity to learn and play some advanced music.

Arrangements of other melodies which are British or near-British are found in Collection 3 (**Irish**), Collection 4 (**Americana to 1865**), and Collection 7 (**Melodies by Women**). Several of the world's best known English melodies are published in Collection 2 (**Christmas Carols**).

WHERE THESE SOLOS CAME FROM

Among the composers of music for dance are James Paisible (**Pastorall**) and members of the Dow family of Scottish fiddlers, most notably Nathaniel Dow (**Cheap Mutton, Mrs. Weyme of Cuttlehill, Penny Wedding)**. Theatre and opera composers include Sir Arthur Sullivan, as in Gilbert and Sullivan (**When I Was a Lad**).

Master composers represented in this collection include Giles Farnaby (**Quodling's Delight**), Henry Purcell (**Minuet, The Sailor's Dance**), and George Frederic Handel (**Courante, O Ruddier than the Cherry**). However, many of the solos are based on folk songs, of which the composers will probably never be known. These include world-class melodies, such as **Greensleeves** (which was probably *not* composed by Queen Elizabeth) and **The Gaberlunzie Man** (which was probably *not* composed by King James V of Scotland). The solo **Gentil Prince** was arranged from a part-song that possibly really *was* composed by King Henry VIII.

Solos composed specifically for this collection have names beginning with the letter Z. These solos extend characteristics of British melody in new ways especially suited to the capabilities of recorder and flute. Several were composed during visits to England and Wales.

PLAYING THE SOLOS

Feel free to delete or repeat sections of the solos in order to match the occasion. For example, if playing where sound dissipates quickly, initial segments of some solos, pitched mostly in the lowest octave of the instrument, can be skipped. Repetition of phrases or entire solos is appropriate when one is playing only a few solos over an extended period of time, as in outdoor playing where the audience consists of strolling tourists. Sections of some of the solos are intended to challenge the player's ability to play quite fast or high; these sections can be risky – so they can be deleted or played at a tempo slower than indicated by the tempo marking.

Both recorder and flute are capable of a wide spectrum of articulation, ranging from slurring to extreme staccato-with-chiff, or staccatissimo so short as to be useful as a kind of pianissimo playing. In some of the solos, passages are marked "staccatissimo" – but the interpretation of this and other articulations may vary greatly from one player to another. For staccatissimo, take a look at **George Skene's Mixolydian Reel.** Another opportunity is found at measures 18-33 of **Greensleeves and Yellow Lace.** (An arrangement of **Greensleeves** by itself is in Collection 2: Christmas Carols.) Still other opportunities occur in **Kiss Me Quick My Mother's Coming.**

Mordents, indicated by a short wavy line above or below a note, as in **Sleepy Maggie**, usually mean three fast slurred notes, but – where there is sufficient time and at the performer's discretion – they may be stretched to five notes, as in the last measures of **Easter Hymn** and **Pastorall.**

NOTES FOR RECORDER PLAYERS

Very high notes on a soprano recorder, beginning at high C (that's c^3, printed two lines above the treble-clef staff, pitched an octave higher), are listed here with fingerings. These are all played with half-open thumb hole.

Note	Left hand	Right hand
c^3	2	2,3
$c\#^3$	2,4	2,4,5
d^3	2,4	2,4
$d\#^3$	3,4	3,4
e^3	3	all open
f'^3	3,4	3,4,5
$f\#^3$	3	3
g^3	2	2
a^3	2	2,4
c^4 (highest note on a piano)	3	2,4

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Many recorder players use a modern vibrato, based on diaphragm or throat motion, or some combination of those two. They apply vibrato to music composed after 1800 in much the same way that flutists, violinists, and vocalists do. Well-modulated vibrato is highly recommended for the solos in this collection. Notes that are held for more than one second, such as a high note at the end of a phrase and especially at the end of a piece, may be played in the manner of many vocalists: start the tone straight, then develop vibrato gradually over a short time interval, until full vibrato is "on," as in measure 48 of **Bonny Banks of Loch Lomond** and the last measures of **Kingsfold.** Complete abstinence from vibrato can be regarded as a special effect, as called for in **Agincourt Hymn.**

Recorder-glissando is denoted by a straight segment between two notes. Ascending recorder glissandi work especially well between certain pairs of notes, such as e″ to g″ and e″ to a″. Descending favorites are d″ to d′ and d″ to f′. To perform these, simply roll the fingers gradually from one fingering to the other. Examples: **At the Foot of a Willow, Mrs. Weyme of Cuttlehill**, and **Zelda.** Recorder-glissando differs from ordinary glissando, in which intermediate scale notes are rapidly fingered and slurred, as in **Colonel Bogey**.

The solos specifically composed for this collection – that is, the Z-solos at the end – are meant to *allow* the recorder to do things that were not much called for in early music. Aside from very high notes and recorder-glissando, you will find challenging chromatic passages, as in **Zingazetti** and **Zizzle,** as well as **Joy to the Person of My Love.** Another feature is rhythmic variation that would have been most uncommon in olden times – take a look at **Zhickadee** and **I Wish You Would Marry Me Now.** Other features not found often in early music are extended slurring, as in **All Through the Night** and **Small Birds Sweetly Singing.**

INVITE A PERCUSSIONIST

Feel free to invite a percussionist to extemporize during highly rhythmic solos. Foot-tapping can also be useful. On some occasions, use a sound-system, and perhaps let you percussionist double as a sound-system manager.

NOTES FOR FLUTE PLAYERS

Bottom C on flute is middle C on piano, but when a soprano recorder plays the same written note (the lowest on the instrument), the sound is actually an octave higher. In other words, loosely speaking, the recorder plays an octave higher than the flute. Consequently, music written for soprano recorder, when played on flute, is pitched a bit lower than most flute music. When played as written on flute, the solos in this collection have a pleasing low effect and, in some cases, may be regarded as "specialized" flute music, especially if amplified by a sound system.

ARRANGEMENTS

Each melody is *arranged* as a solo, but in their original forms, the melodies were of a variety of types, intended for solo voice, choral, piano, accompanied solo instrument, or solo for fiddle or bagpipes. In order to arrange the melodies for recorder or flute, a number of liberties have been taken. This is especially true in cases where the original melody was too short or too long to fill a single page.

One technique of arrangement is *transposition*, often in conjunction with variations in articulation or tempo, as in **Bonny Banks of Loch Lomond** and **Johnnie Cope.**

A second technique is the *contrasting segment*; that is, one that separates renderings of the original melody. Take a look at **Earl Grey,** in which a contrasting segment occupies measures 10-17.

A third technique is *chording*. With a one-note-at-a-time instrument, chords, in the usual sense, are not available. However, playing the notes of chords rapidly in succession can achieve chord-like effects, as well as enhancing a melody in other ways. Examples: **Bunessan,** measures 20 and 22; **Kingsfold,** 50-56; **My Eyes Are Fully Open,** 18-19; and **Waltzing Matilda,** 32-47.

GROUPINGS

English Dances

All Alive; Amarillis; Apley House; Ballet; Bath Carnival; The Beggar Boy; Brigid of the Fair Hair; Chelmsford Assembly, Cockle-Shells; Daniel Cooper; Daphne; English Dance; Faithful Shepherd; Female Saylor; Fiddler's Morris; The Friendship; The Frog Galliard; Hunsdon House; I'll Touzle Your Kurchie; Jack's Health; Jack's Maggot; Katharine Ogie; Kiss Me Quick My Mother's Coming; Knole Park; Mad Robin; The Merry Doctor; Morpeth Rant; Mouse in a Trap; Purcell's Hornpipe; The Touchstone; Trip to Bath; The Whisgig

English Folk Songs

A-Roving; At the Foot of a Willow; British Grenadiers; The Cheshire Man; Country Gardens; Cupid's Courtesy; The Death of Parcy Reed; The Derby Ram; Dover Pier; For He's a Jolly Good Fellow; Green Grow the Rushes, Oh!; Greensleeves and Yellow Lace; Highland Mary; Kemp's Jig; Ladies of London; Paisible's Hornpipe; Parson's Farewell; Shepherd's Hey; Shepton Hornpipe; Such a Wife as Willie Had; The Sprig of Thyme

English Theatre/Opera Songs and Instrumental Pieces

Andrew and Maudlin; The Baffled Knight; Cold Frosty Morning; Flowers of the Forest; Good Morrow, Gossip Joan; Handel's March; Minuet; My Eyes Are Fully Open; O Gentlemen, Listen I Pray; The Sailor's Dance; Steadfast Shepherd; When I Was a Lad

Hymn Tunes

Aberystwyth; Agincourt Hymn; The Ash Grove; Birstal; Brother James' Air; Bryn Calfaria; Bunessan; Coburg; Easter Hymn; England's Lane; King's Lynn; Kingsfold; Llanfair; O Waly Waly; Royal Oak; St. Denio; Welcome, Happy Morning

Marches

Colonel Bogey; Handel's March; Zamarche

Melodies Said to Be Composed Royalty

Coburg (Prince Albert), The Gaberlunzie Man (King James of Scotland), Gentil Prince (King Henry VIII), Hélas Madame (King Henry VIII), Pastime with Good Company (King Henry VIII)

Scotish Dances and Songs

Auld Lang Syne; Balquhidder Lasses; Banks of Esk; Banks of Inverness; Bonny Banks of Loch Lomond; Cheap Mutton; Comely Garden; Duke's Retreat; Dunkeld Harmitage; Dunse Dings; Earl of Dalkeith; The Fife Hunt; The Gaberlunzie Man; George Skene's Mixolydian Reel; Gilderoy; He's Aye Kissing Me; Highland Dance; I Wish You Would Marry Me Now; Jenny Nettles; Johnnie Cope; Joy to the Person of My Love; Katrin Hoggie; Kelvingrove; Kilecrankie; Knit the Pocky; Lady Shaftsbury; Lament for Mrs. Oswald of Auchincruive; Loch Earn; Miss Clementina Loughman; Miss Coulston; Miss Jessy Stewart's Strathspey; Mr. Blair's Jig; Mrs. Graham of Balgowan; Mrs. Horston of Rosehall's Favorite; Mrs. MacDouall Grant; Mrs. Weyme of Cuttlehill; O Waly Waly; Ostend;The Outlandish Knight; Penny Wedding; Prince of Orange; Push about the Jorum; Rothesay Country Dance; Scottish Hornpipe; Scottish Reel; Shackley Hay; Sleepy Maggie; The South Bridge of Edinburgh; Sward House; Waltzing Matilda; Whare Wad Bonie Annie Lie; The Yellow-Haired Laddie

For a list of all the solos in Collection 6, consult **Historical Notes 6,** which includes Internet links and provides access to all 12 collections in this series:

Collection 1: African-American and Jamaican Melodies
Collection 2: Christmas Carols
Collection 3: Irish Melodies
Collection 4: Americana to 1865
Collection 5: Americana after 1865
Collection 6: British Melodies
Collection 7: Melodies by Women Composers
Collection 8: Eastern European and Jewish Melodies
Collection 9: American Indian Melodies
Collection 10: Latin American Melodies
Collection 11: African Melodies
Collection 12: Western European Melodies

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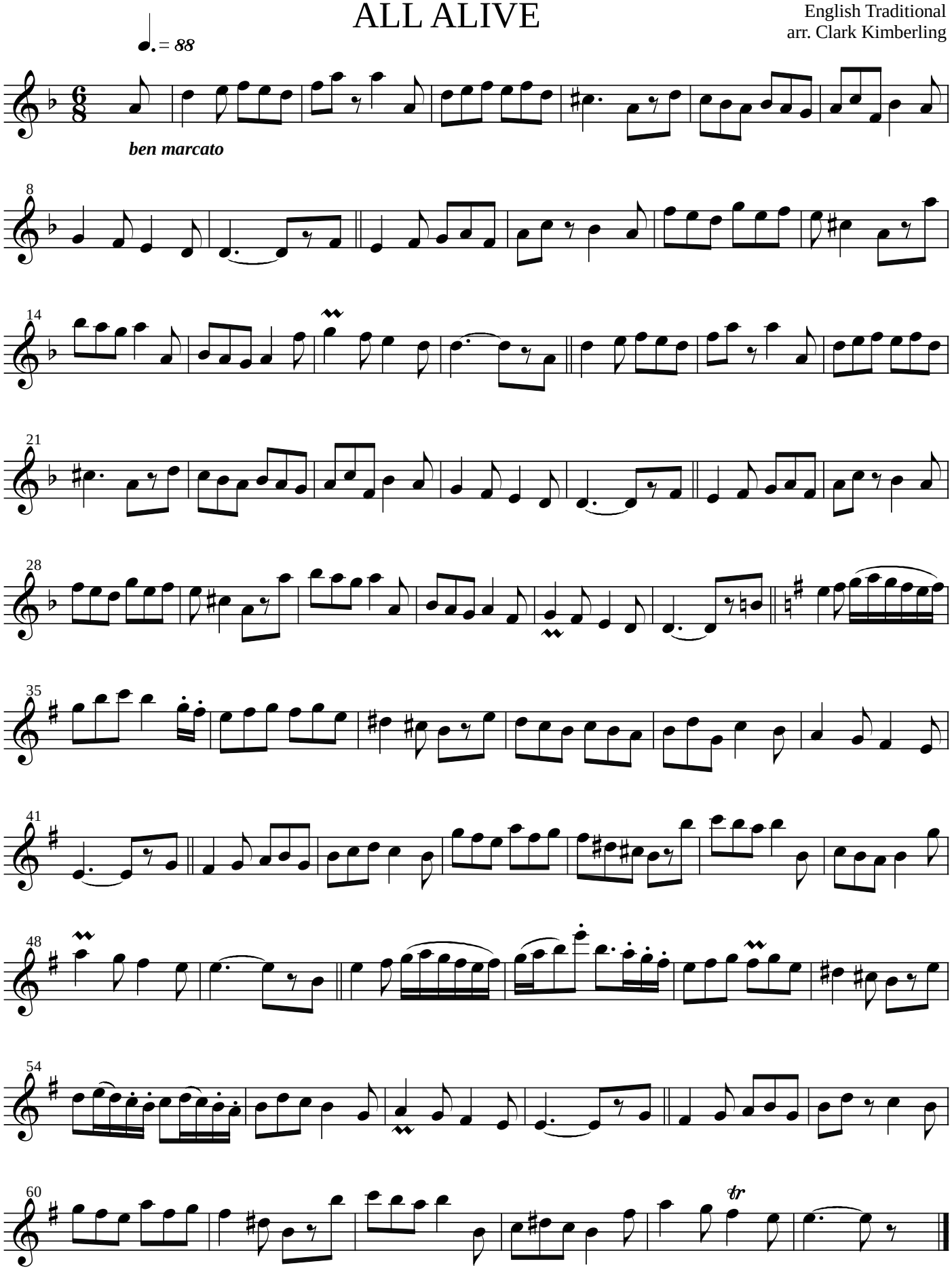
ALL ALIVE

English Traditional
arr. Clark Kimberling



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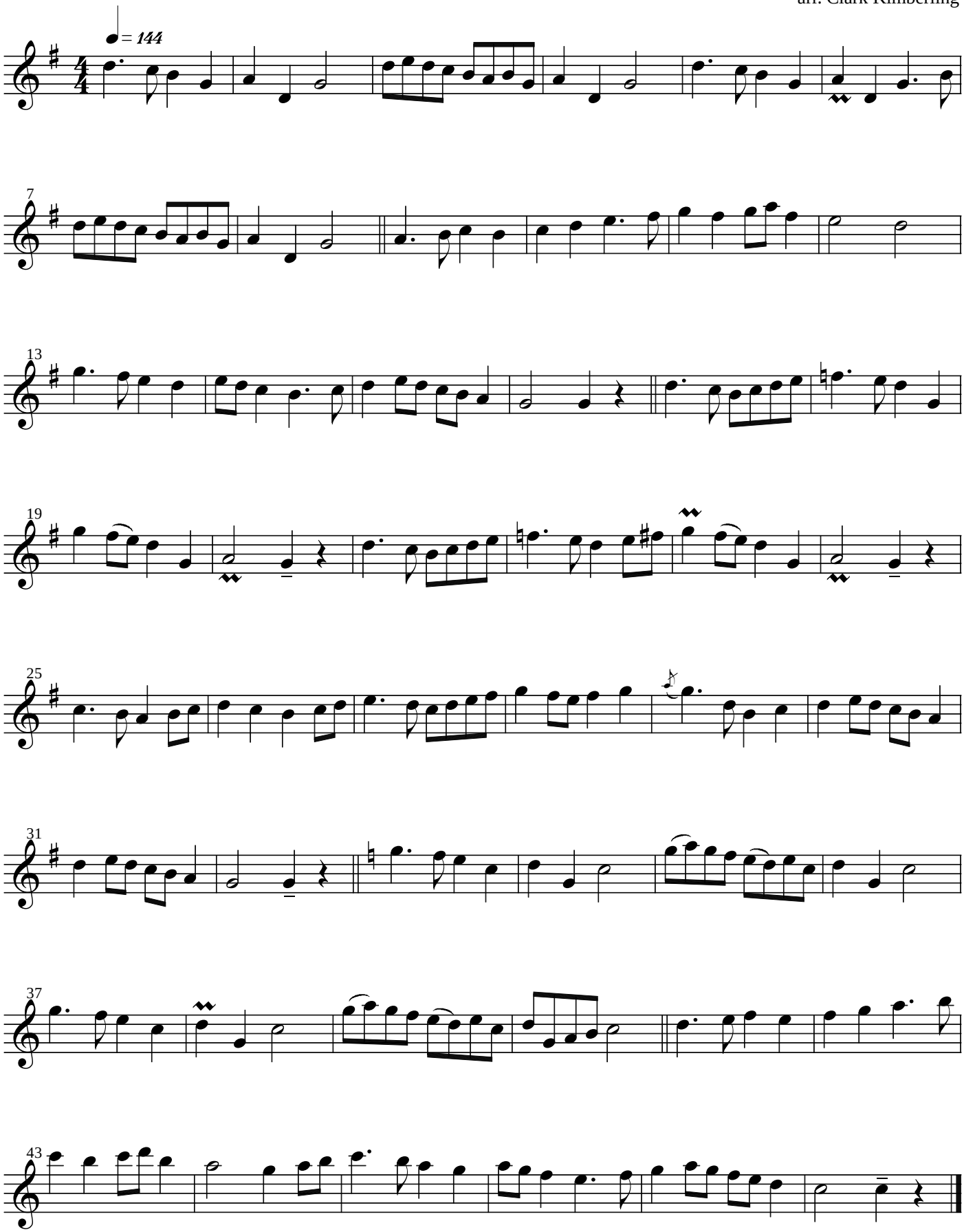
AMARILLIS

English Traditional
arr. Clark Kimberling



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ANDREW AND MAUDLIN

English Traditional
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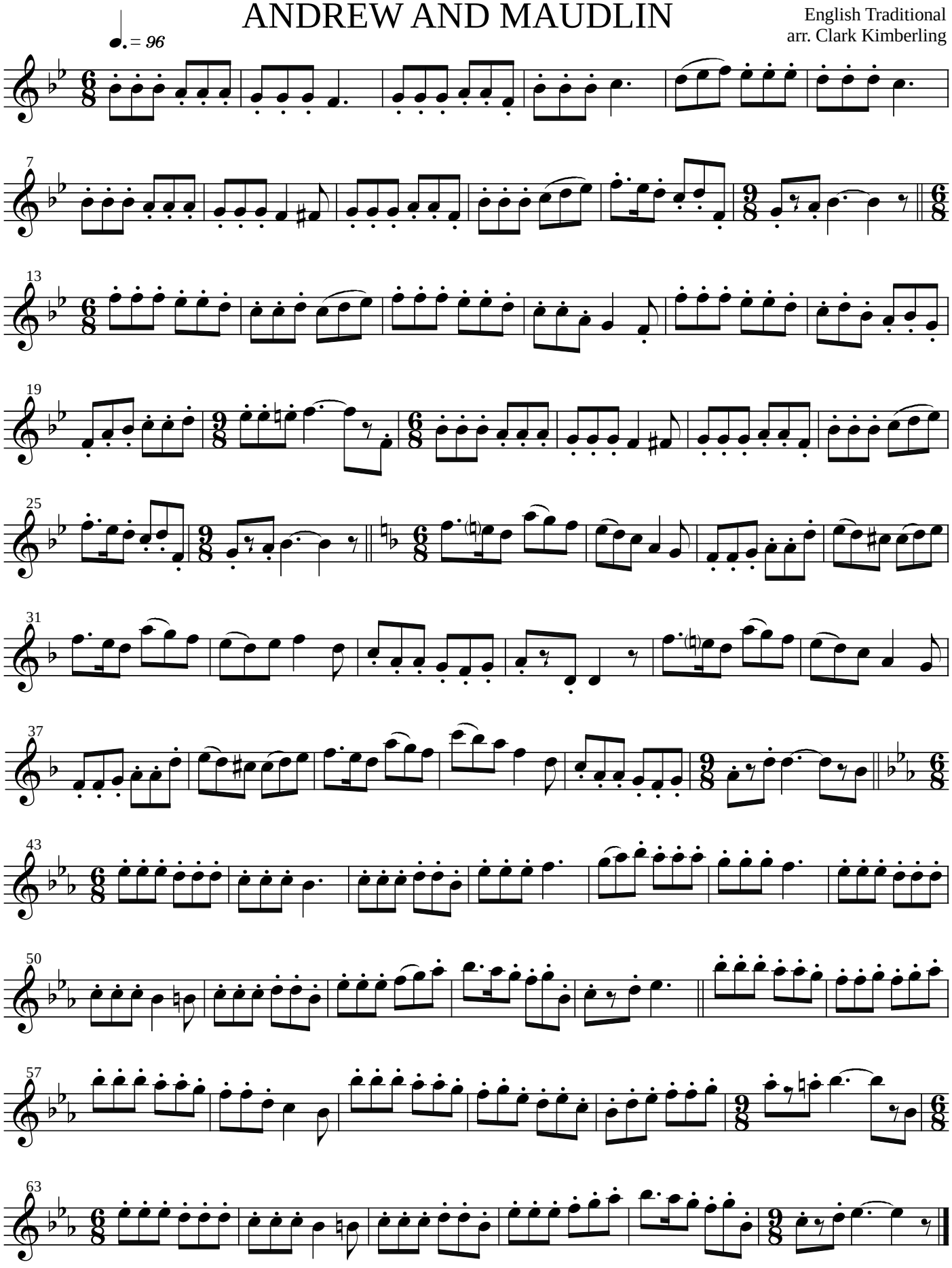

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APLEY HOUSE

English Traditional
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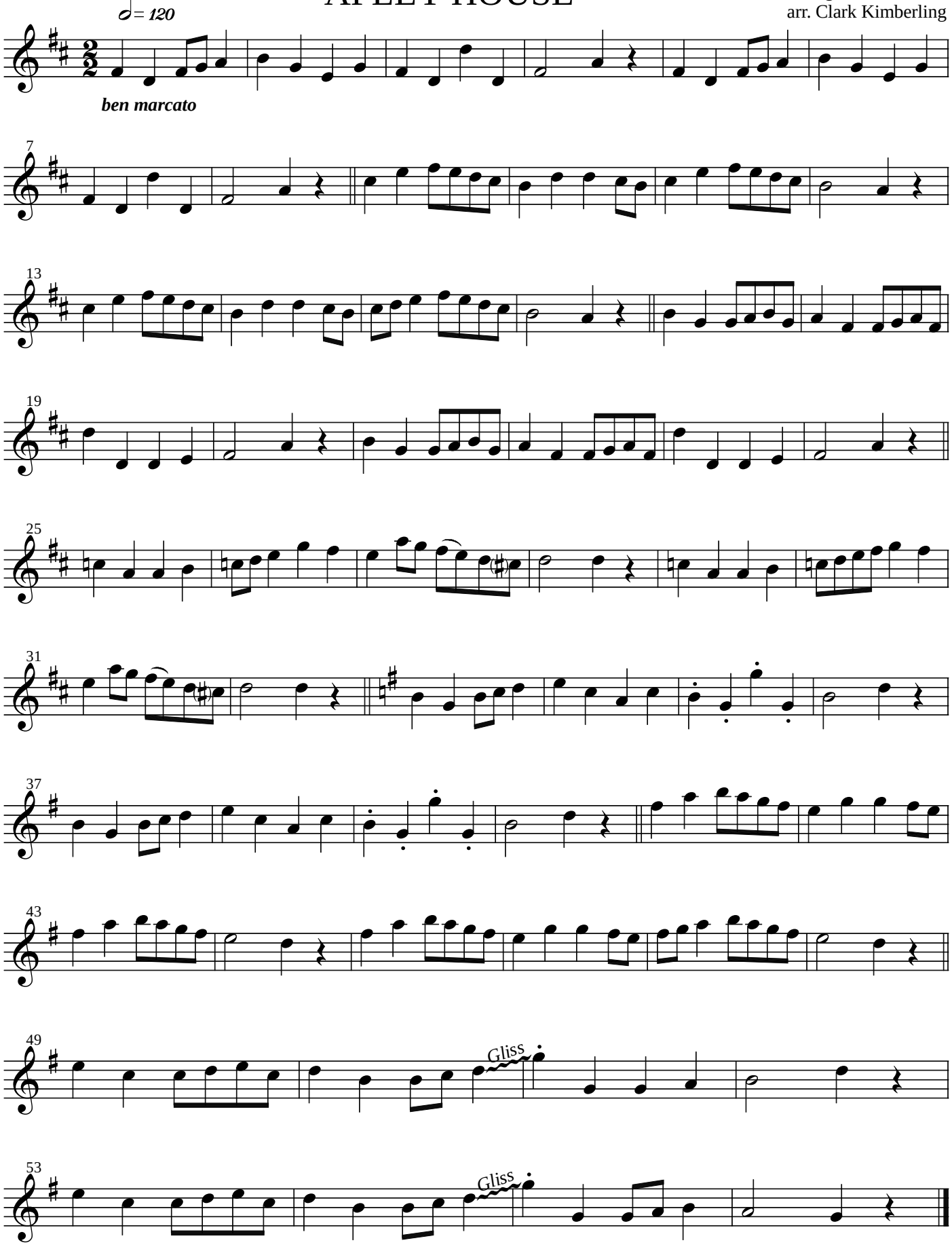

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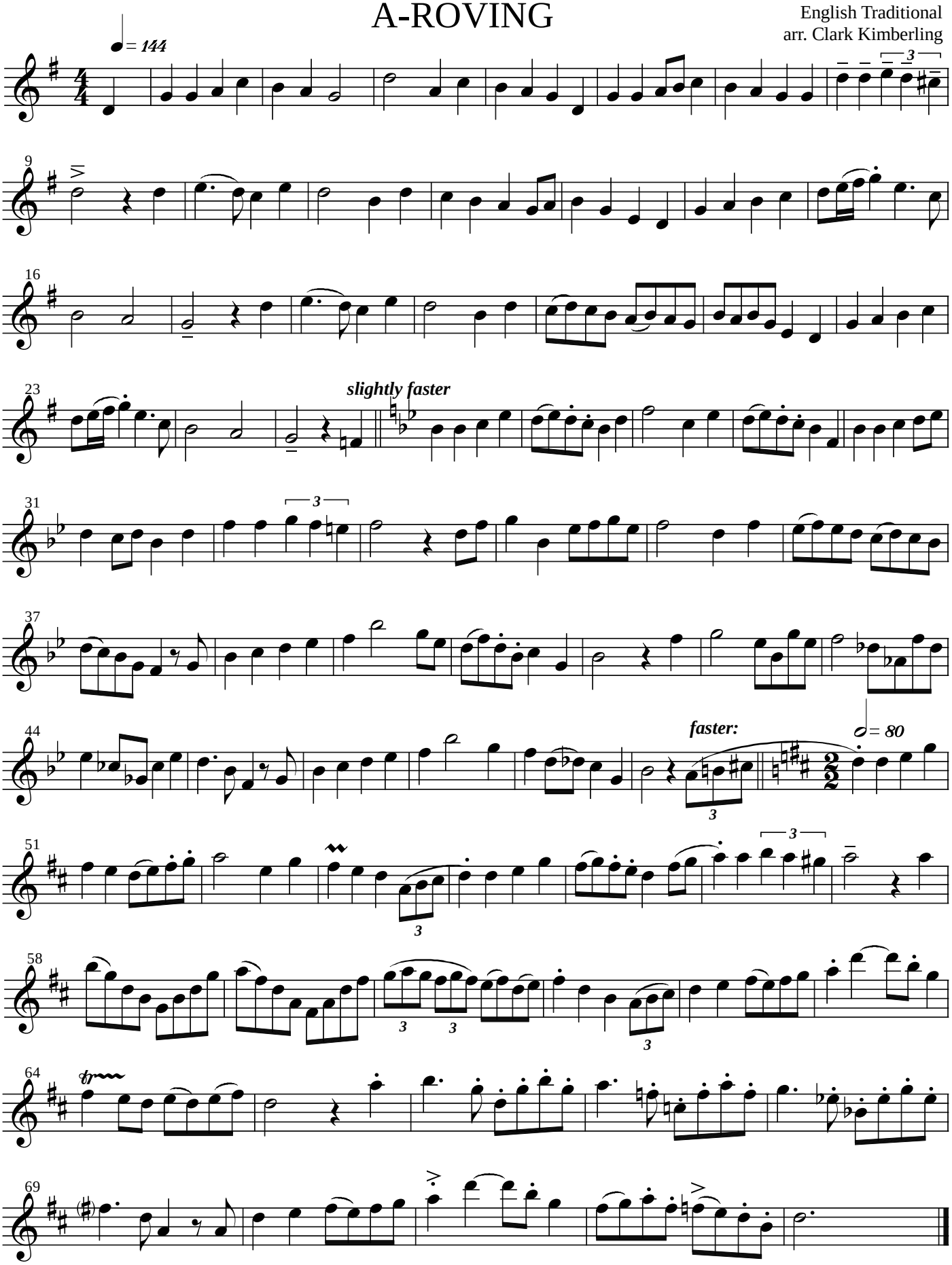
A-ROVING

English Traditional
arr. Clark Kimberling



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THE ASH GROVE

Welsh Traditional
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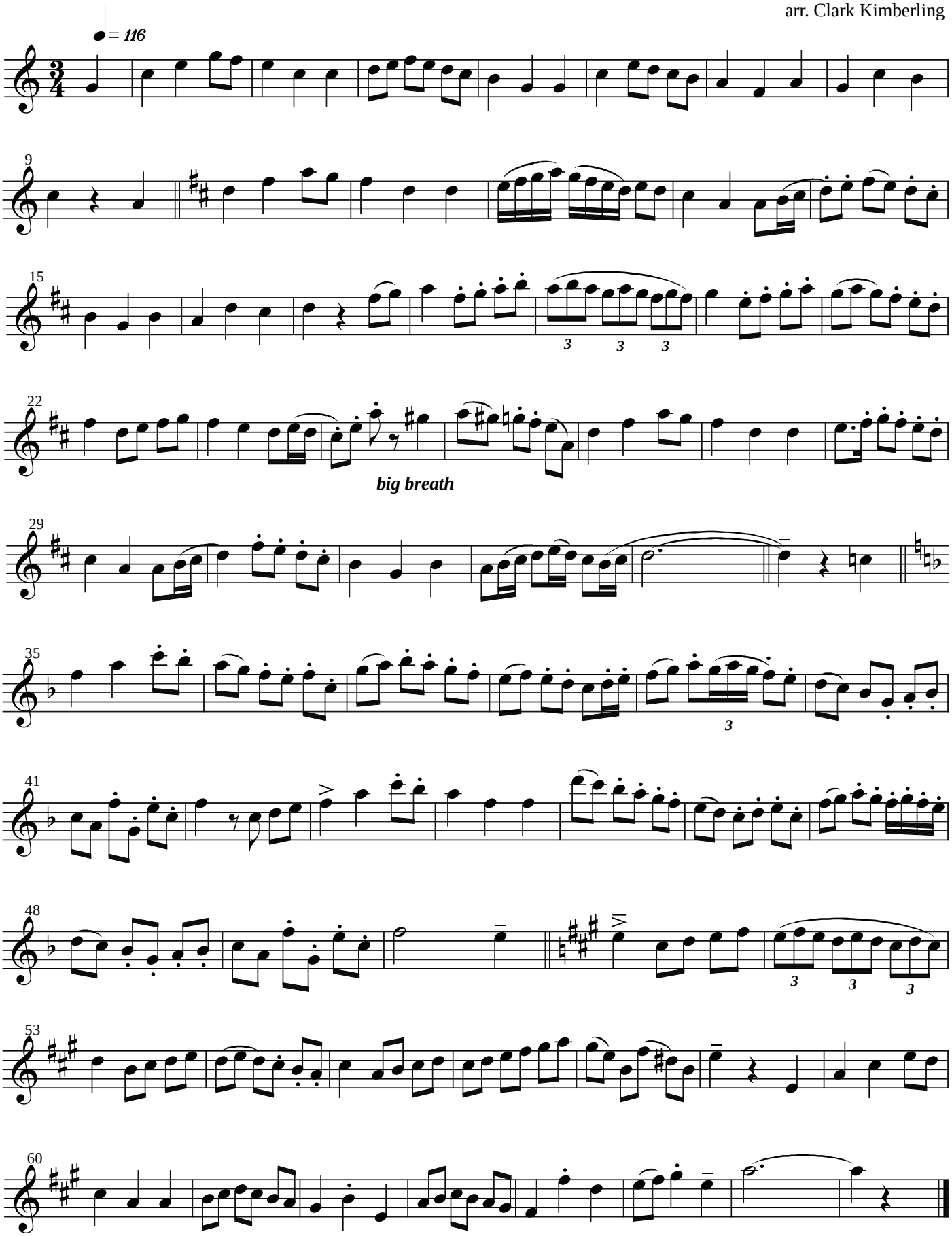

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THE BAFFLED KNIGHT

English Traditional
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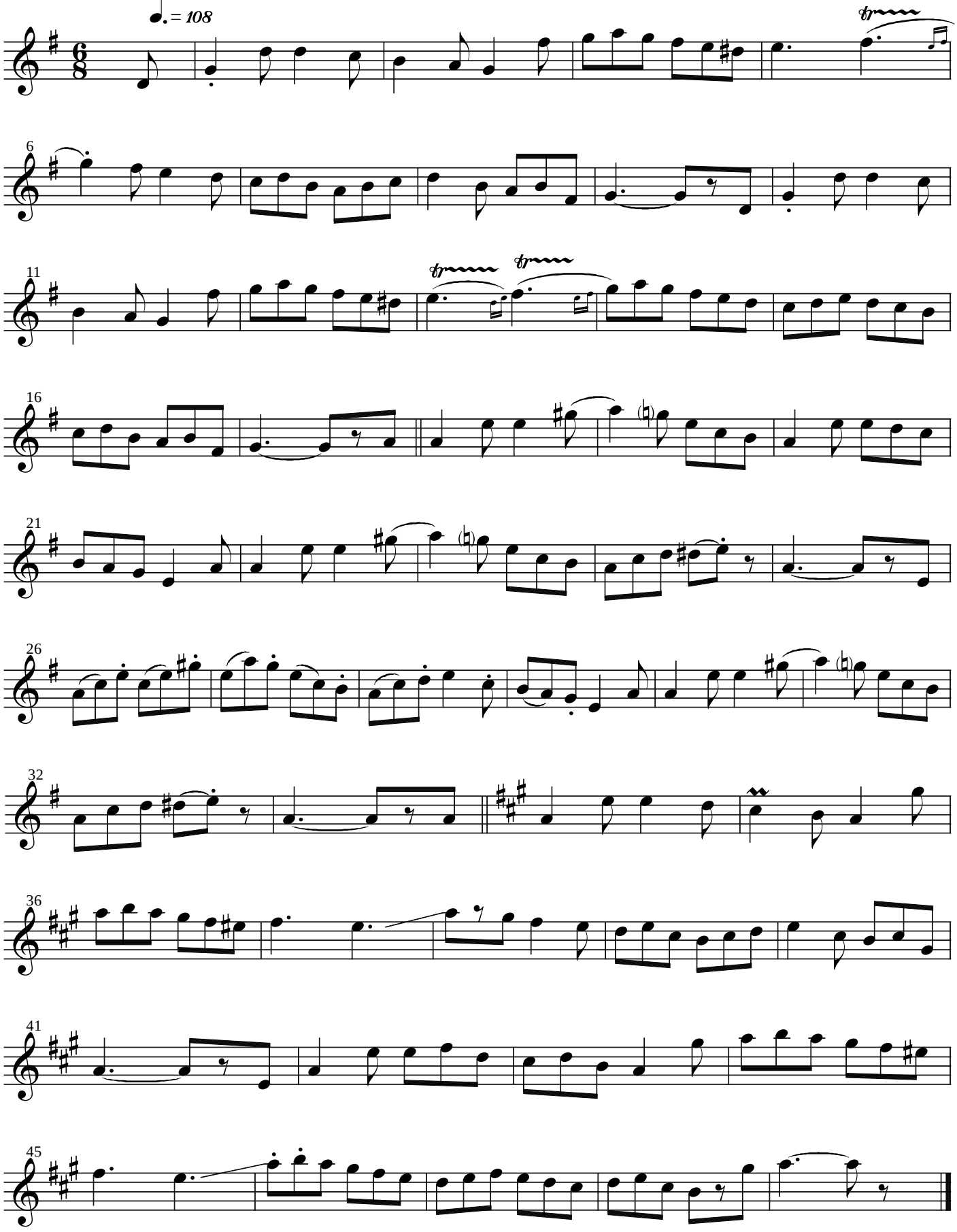

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BALLET

English Traditional
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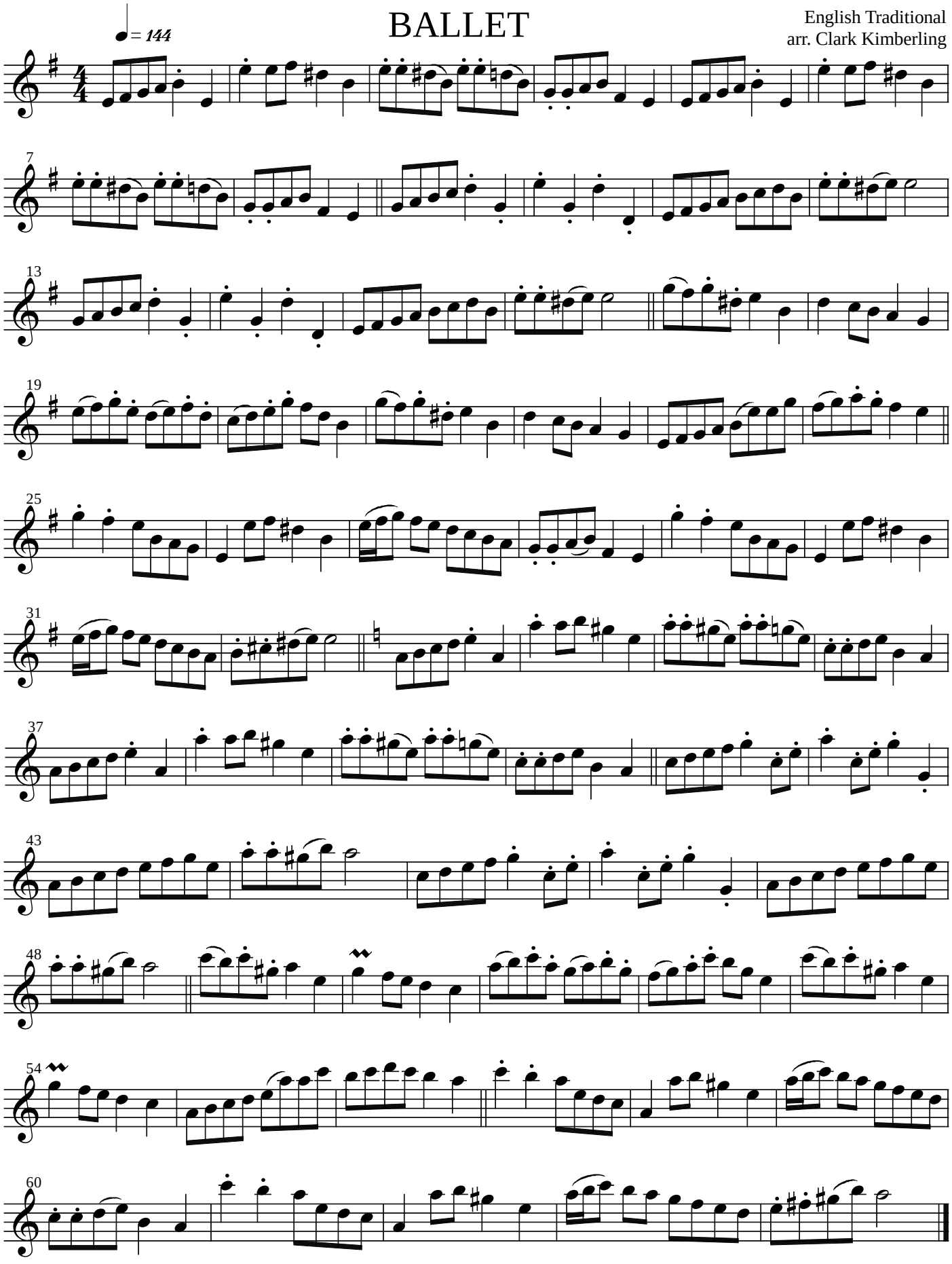

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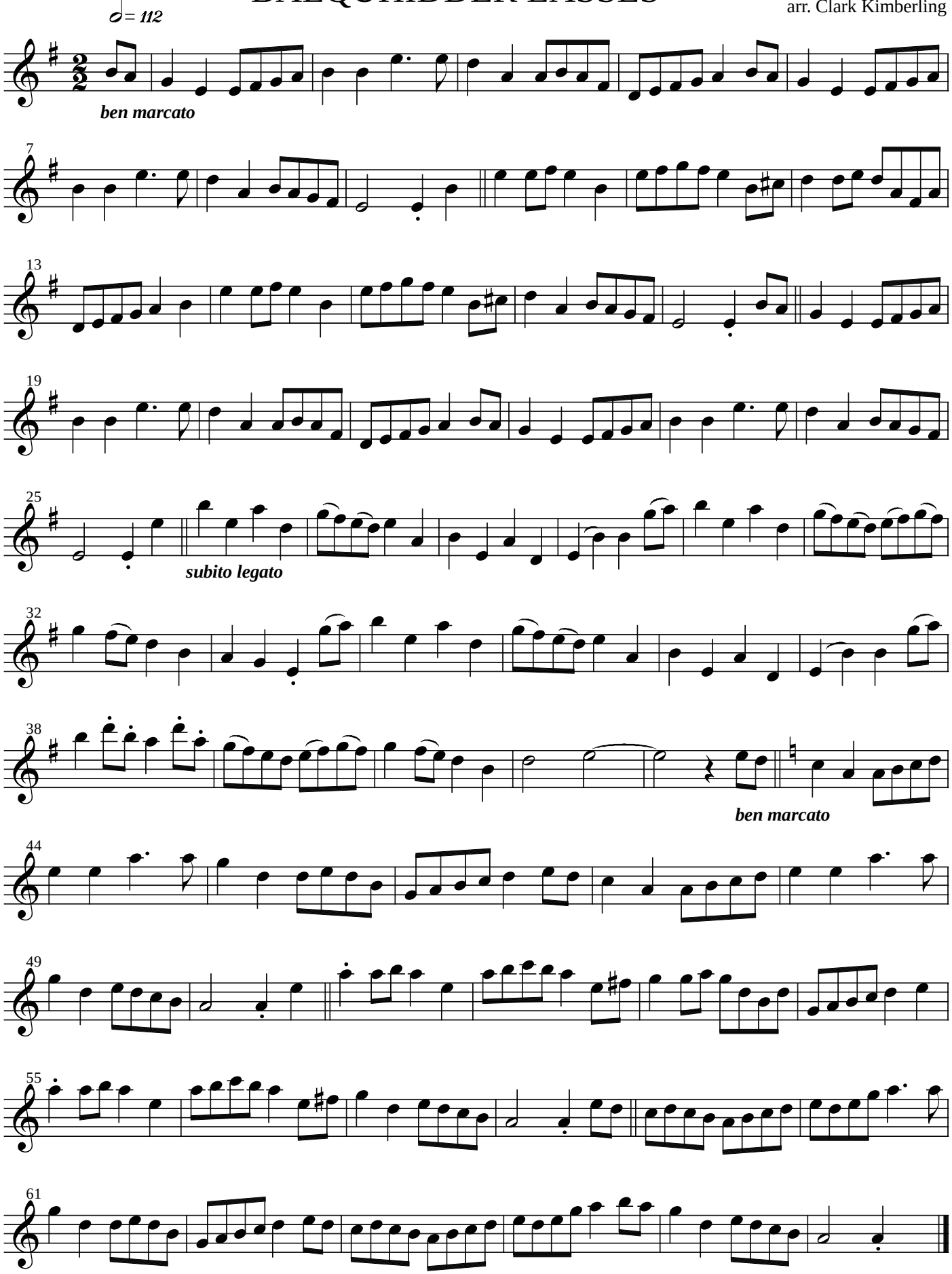
Source: Simpson p429 (said to be first publ by J. van Eyk as "Ballet")

BALQUHIDDER LASSES

Scottish Traditional
arr. Clark Kimberling



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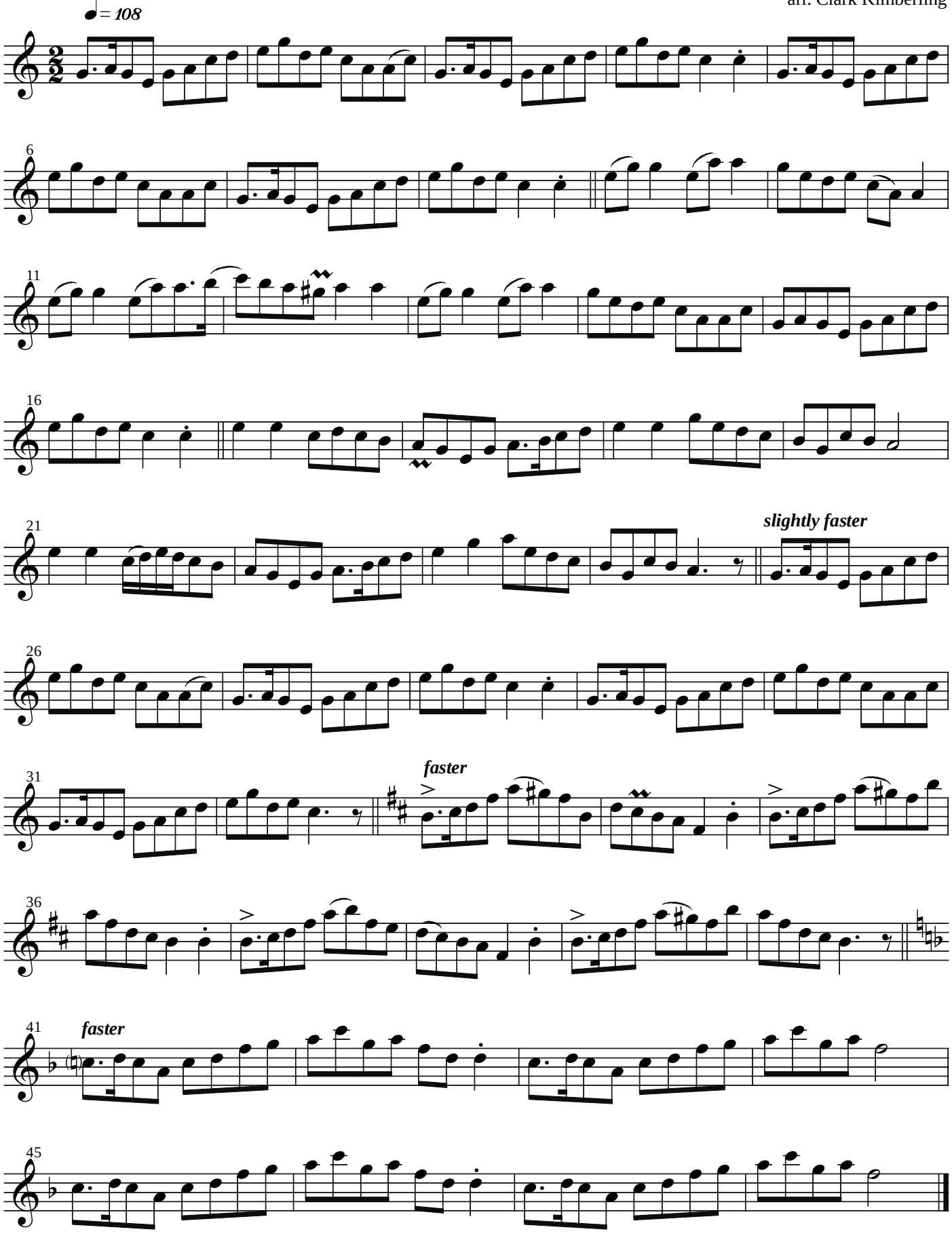
BANKS OF INVERNESS

Scottish Traditional
arr. Clark Kimberling



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BATH CARNIVAL

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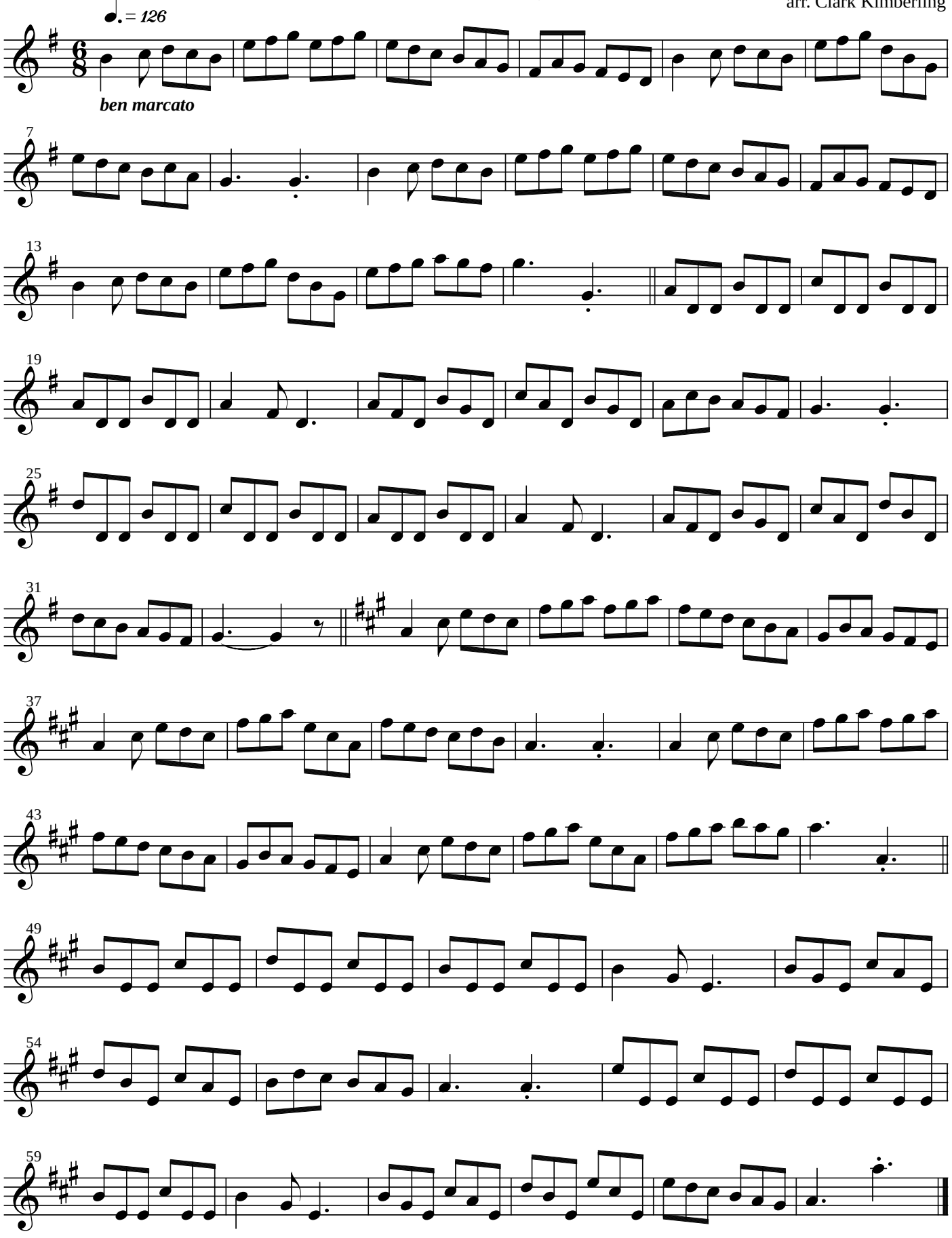

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THE BEGGAR BOY

English Traditional
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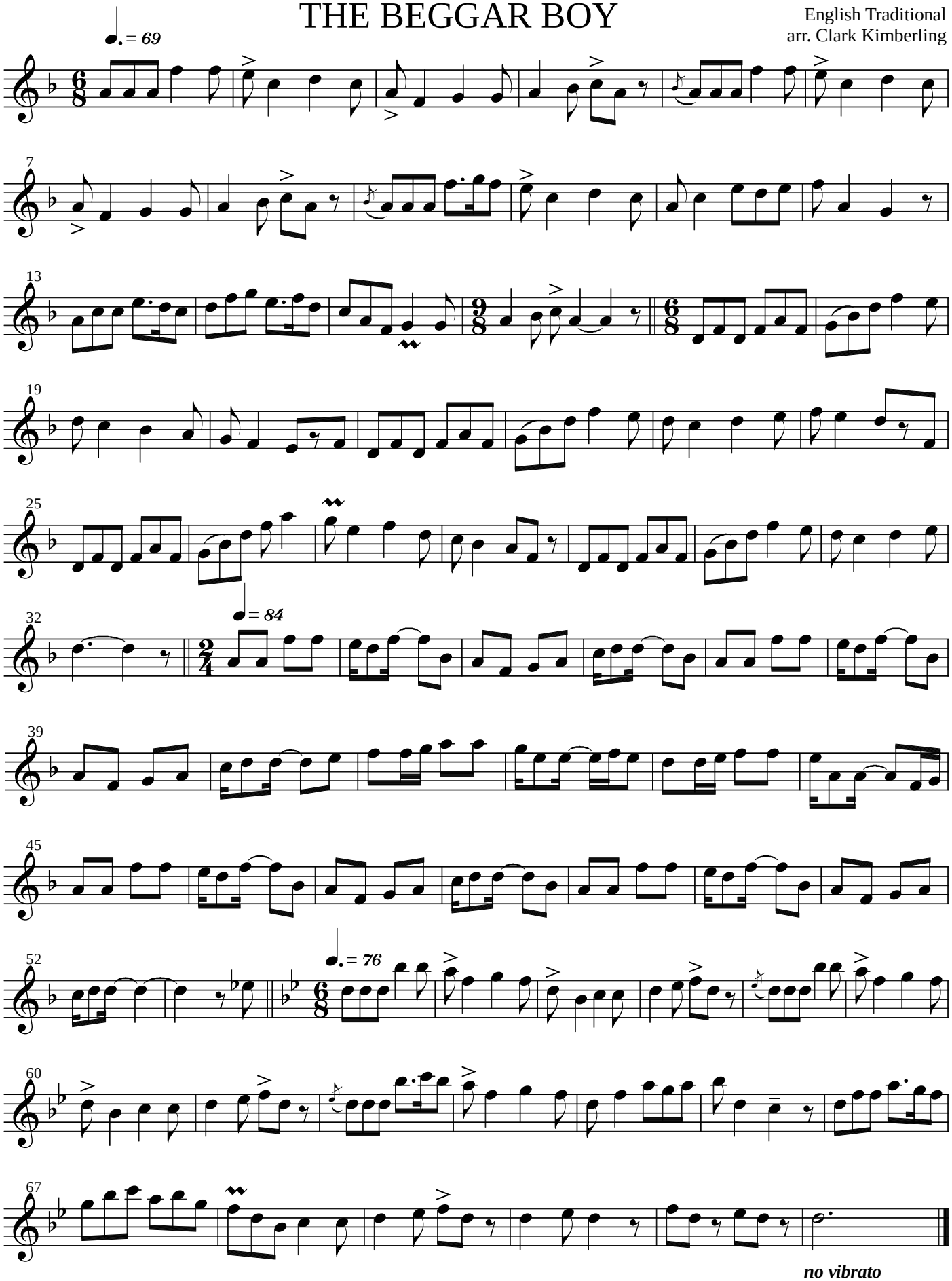

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BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS

English Traditional
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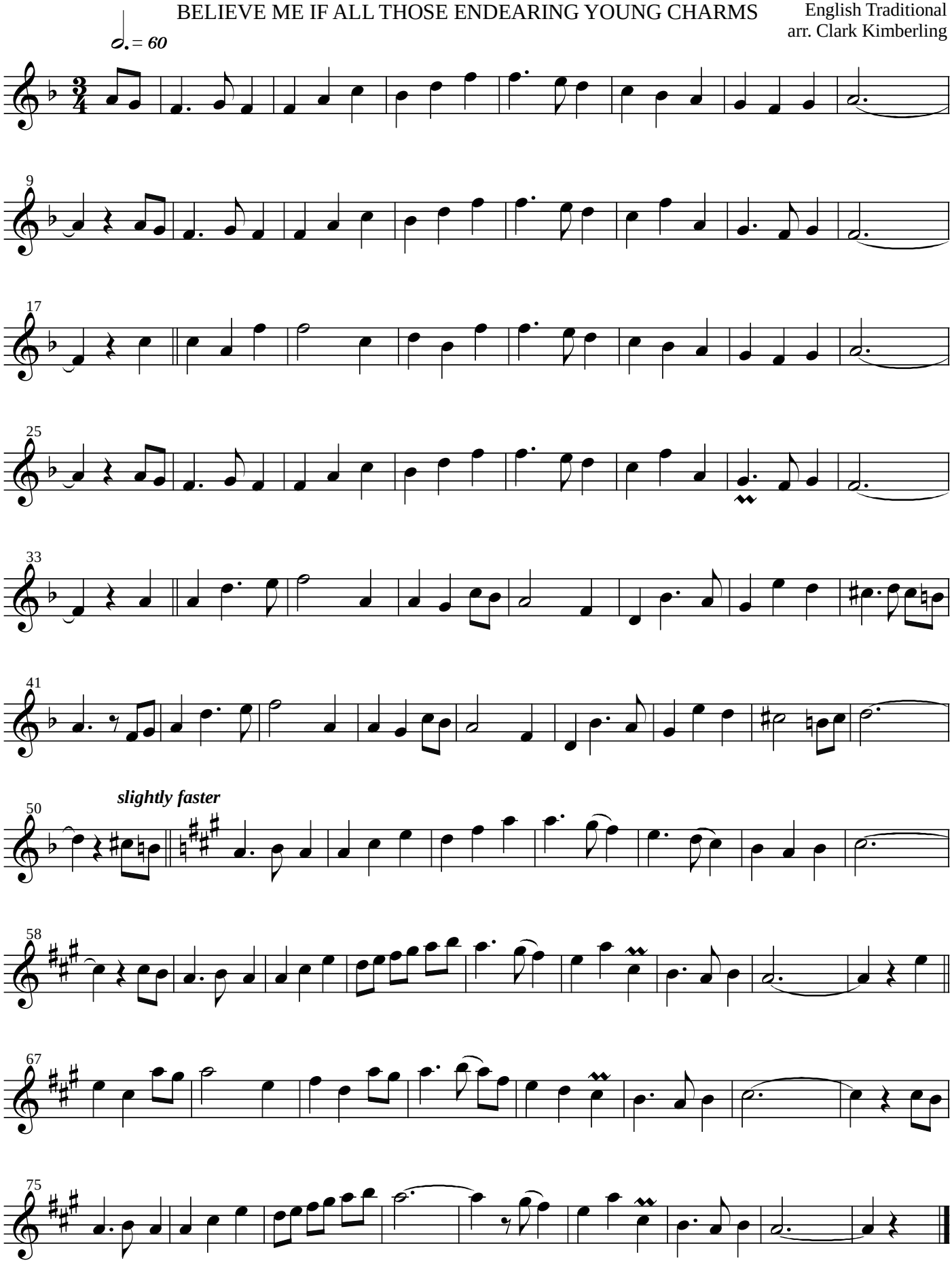

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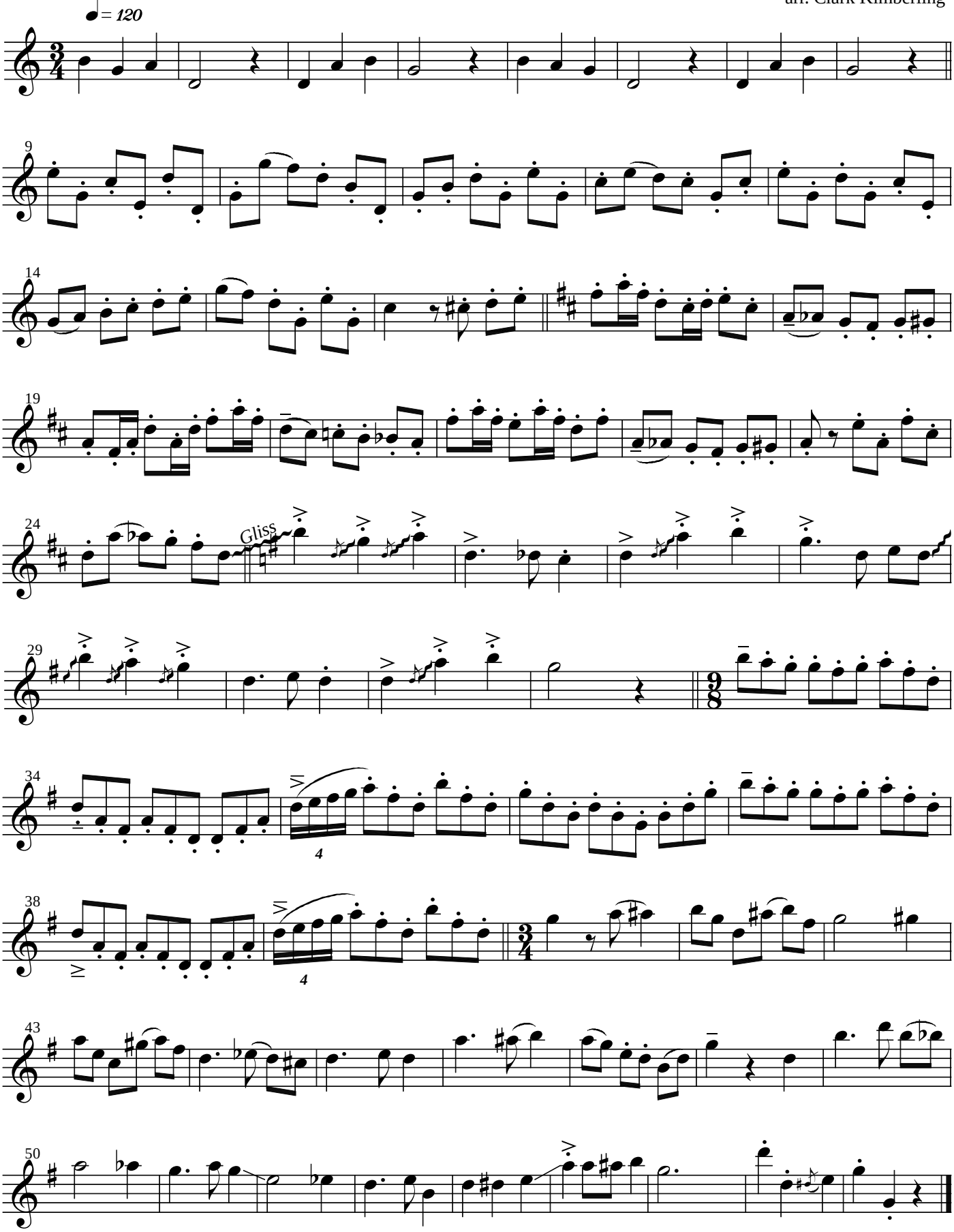
Chappell vol 2 p140

BIG BEN

William Crotch (?)
arr. Clark Kimberling



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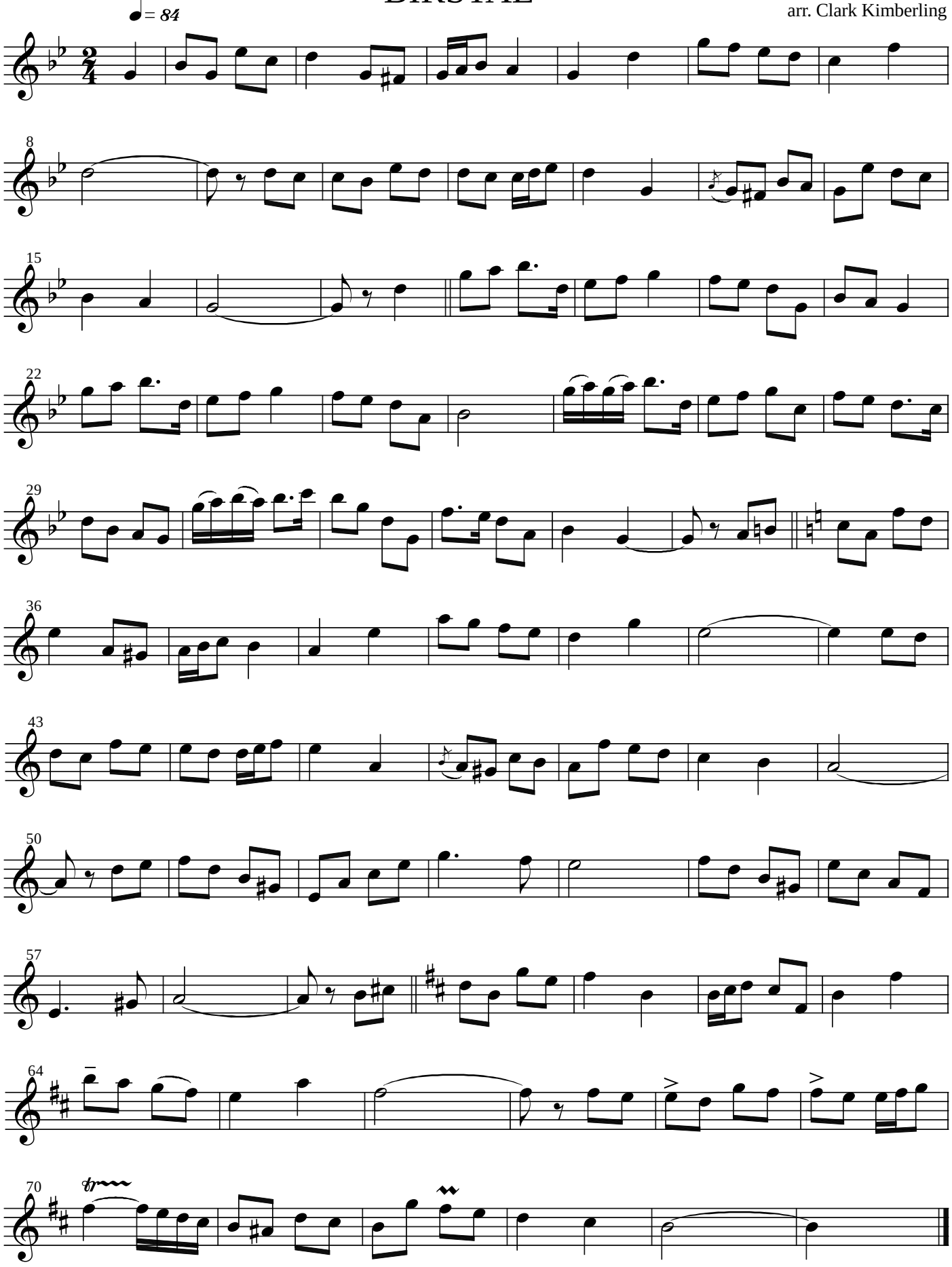
BIRSTAL

John Wesley's *Sacred Harmony*
arr. Clark Kimberling



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BOLD BRENNAN ON THE MOOR

English Traditional
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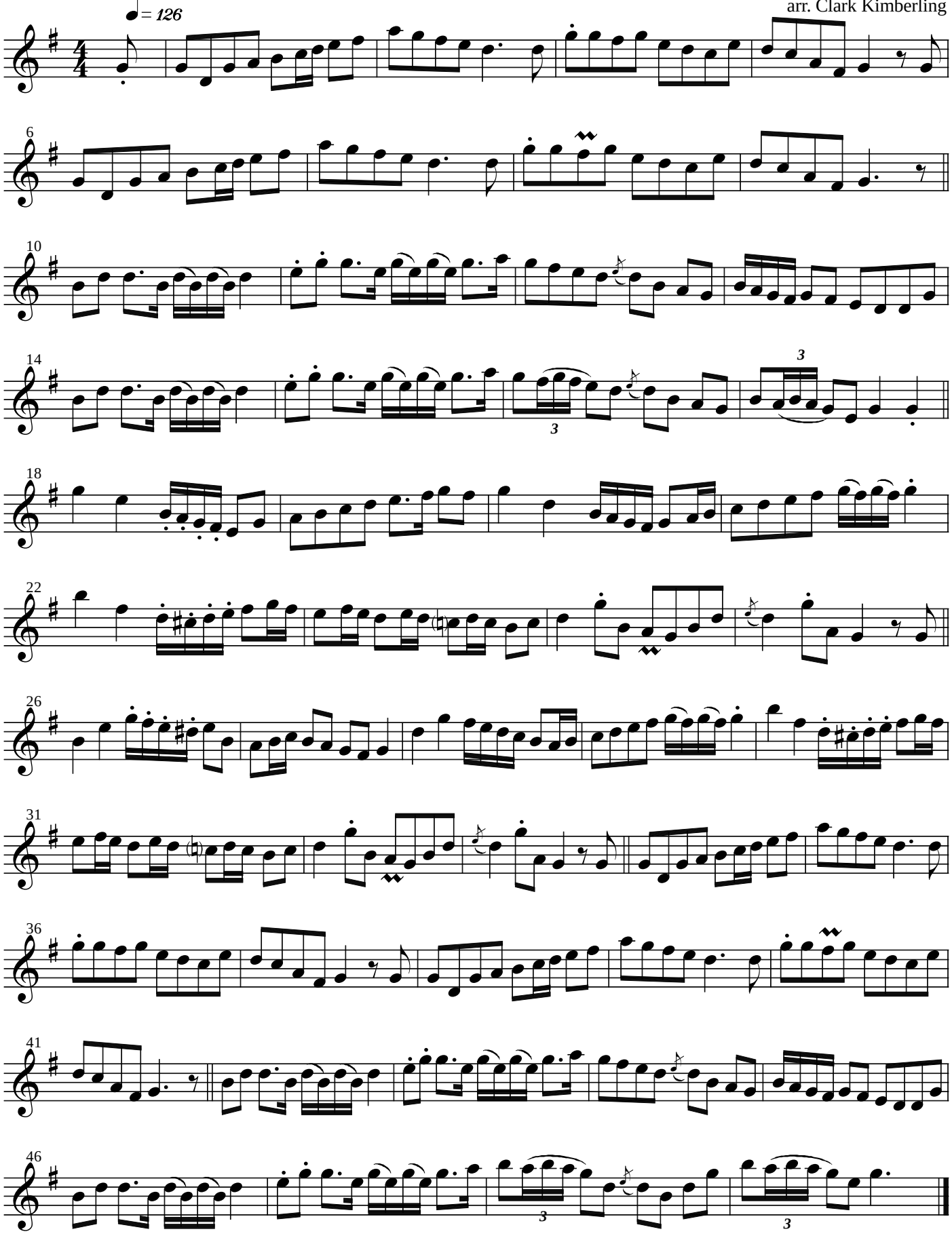

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BONNY CHARLIE

Scottish Traditional
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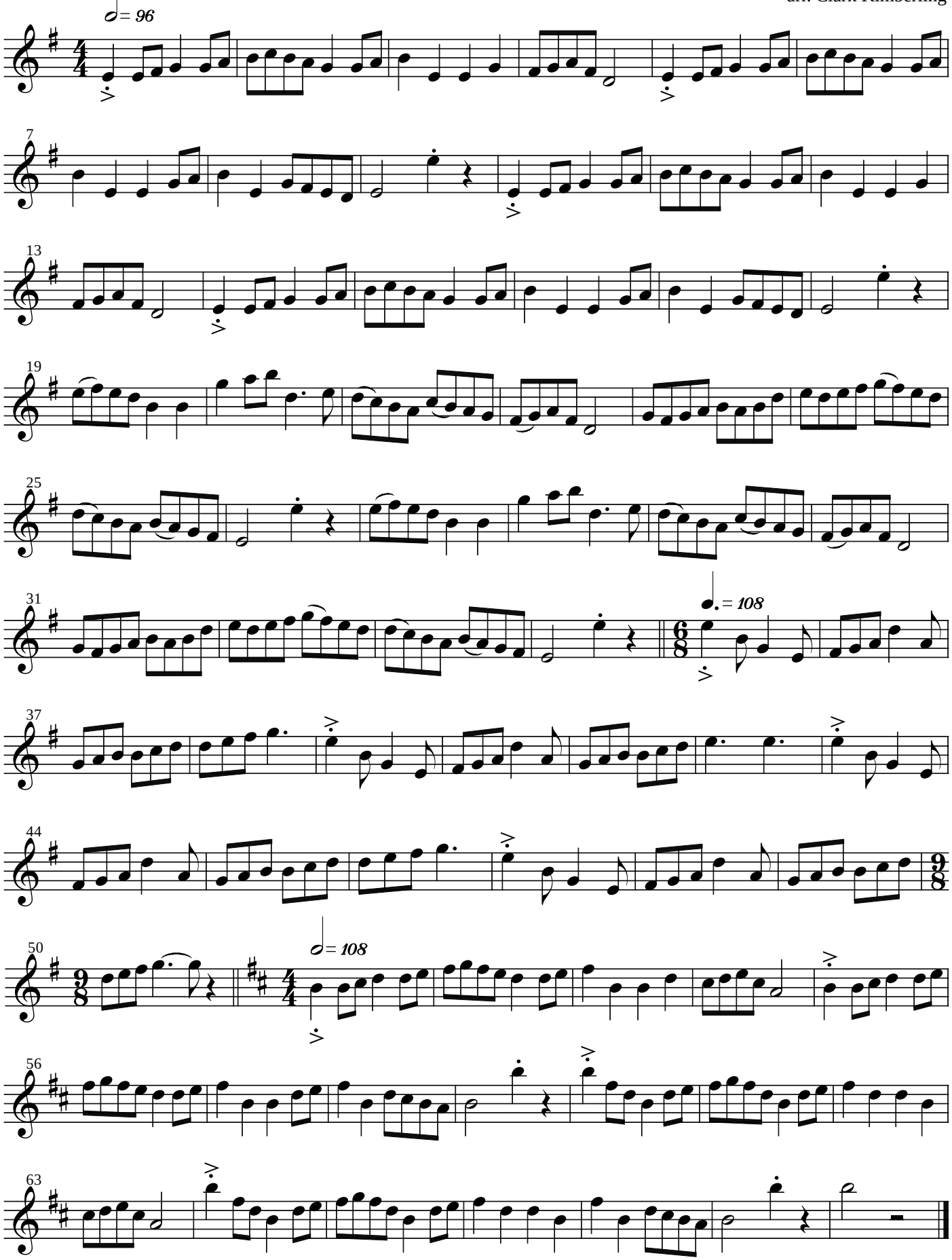

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BRIGID OF THE FAIR HAIR

English Traditional
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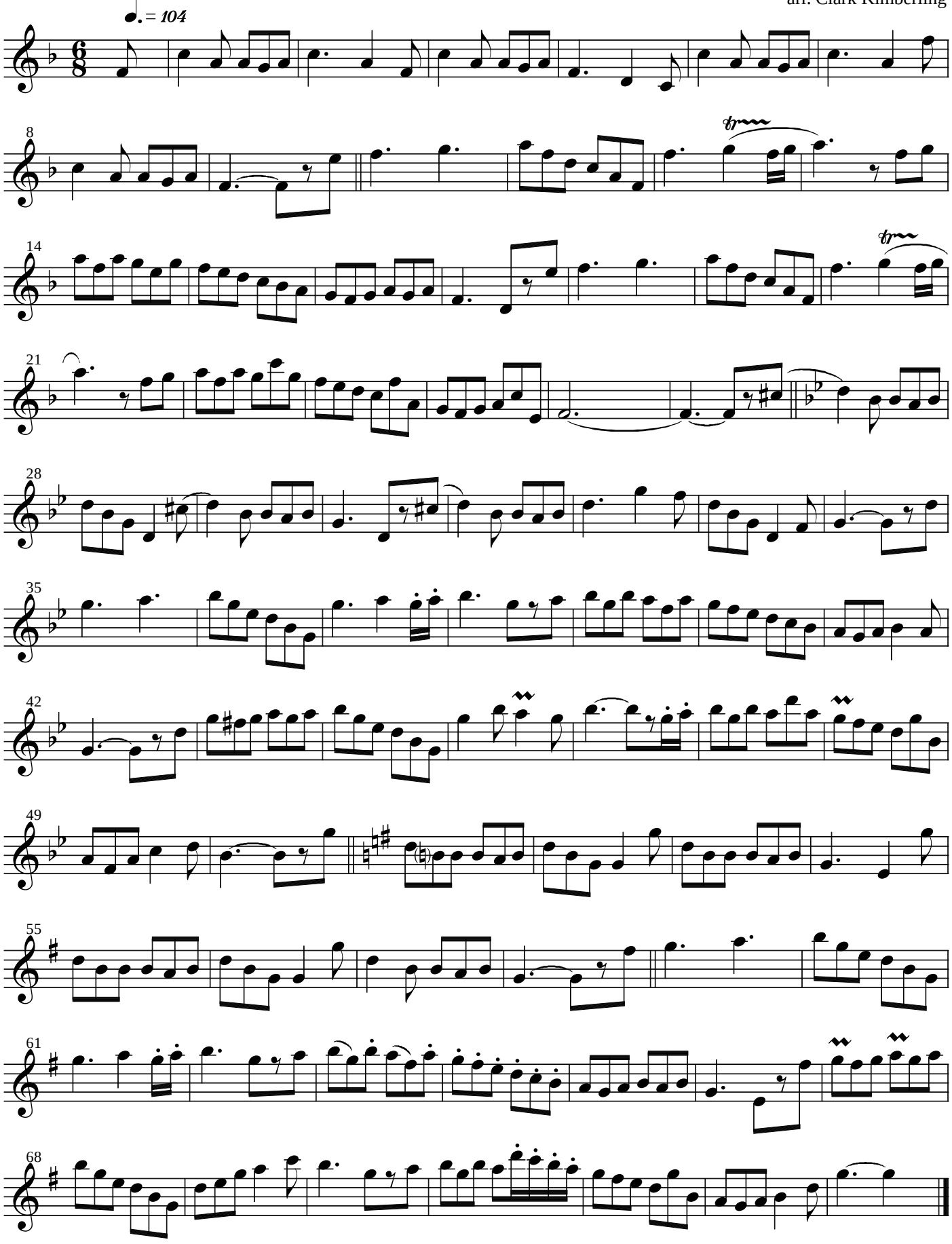

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BRITISH GRENADIERS

English Traditional
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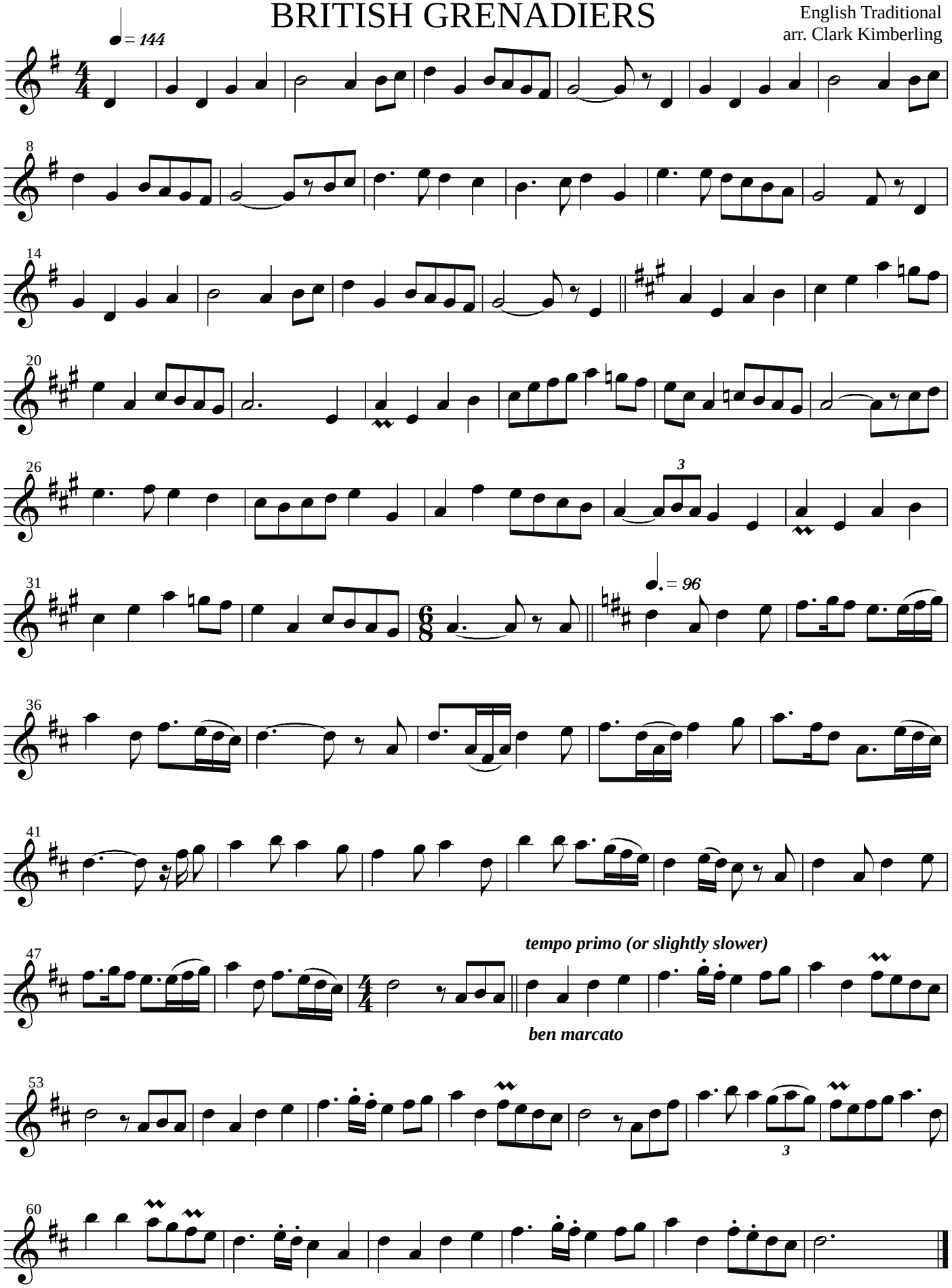

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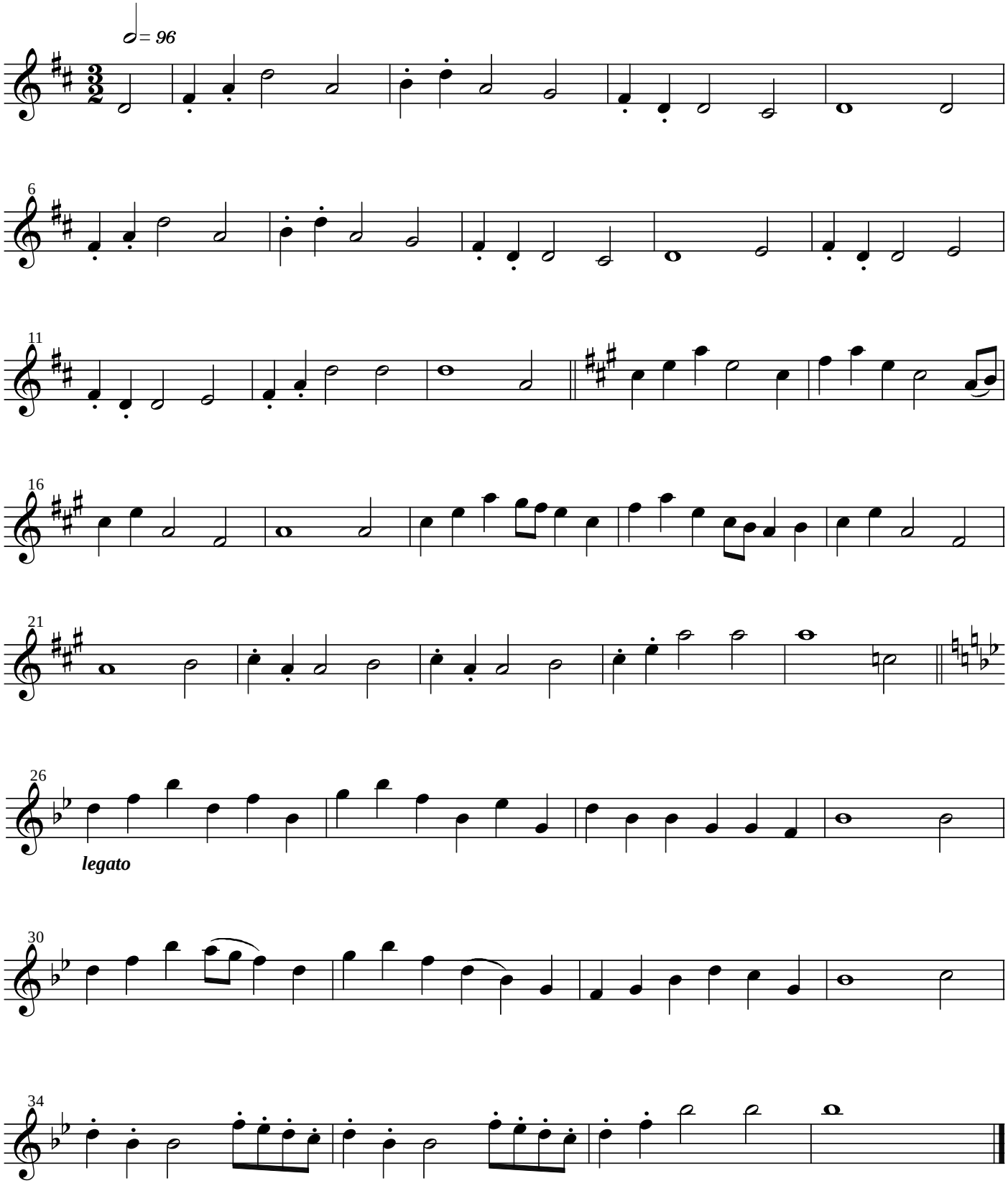
BROTHER JAMES' AIR

J. L. Macbeth Bain
arr. Clark Kimberling



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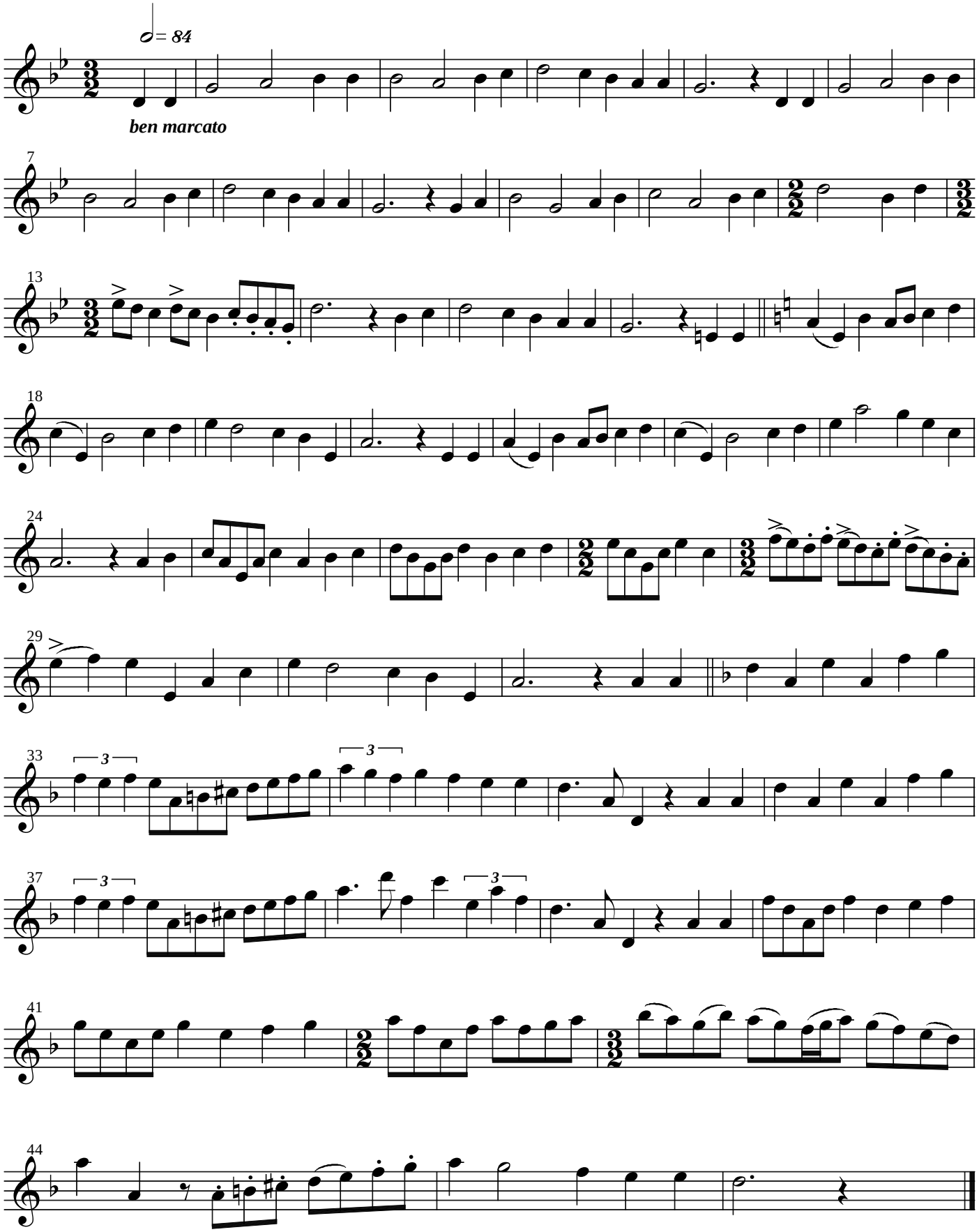
BRYN CALFARIA

William Owen (Welsh)
arr. Clark Kimberling



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BUTTERED PEASE

Traditional English
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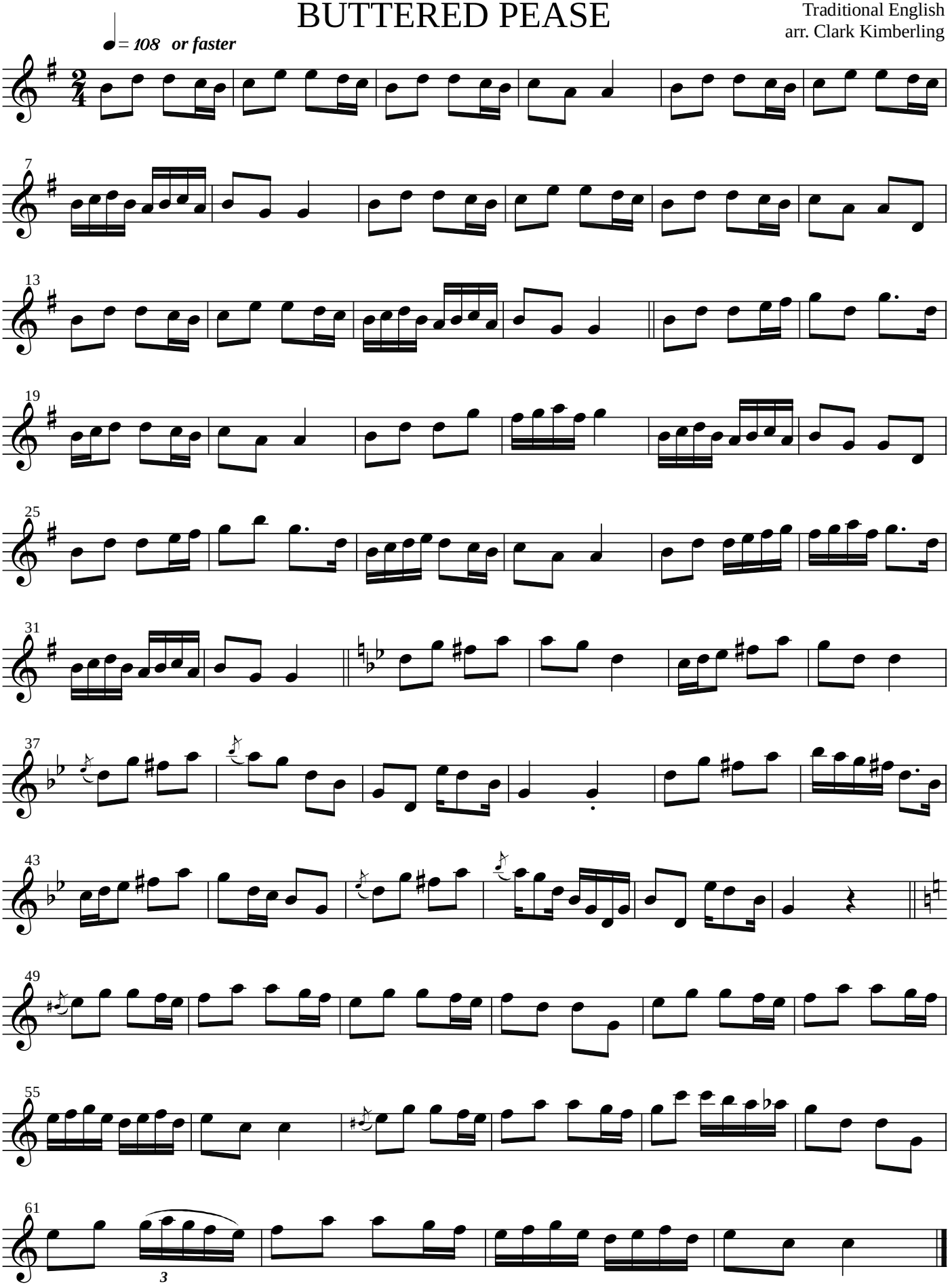

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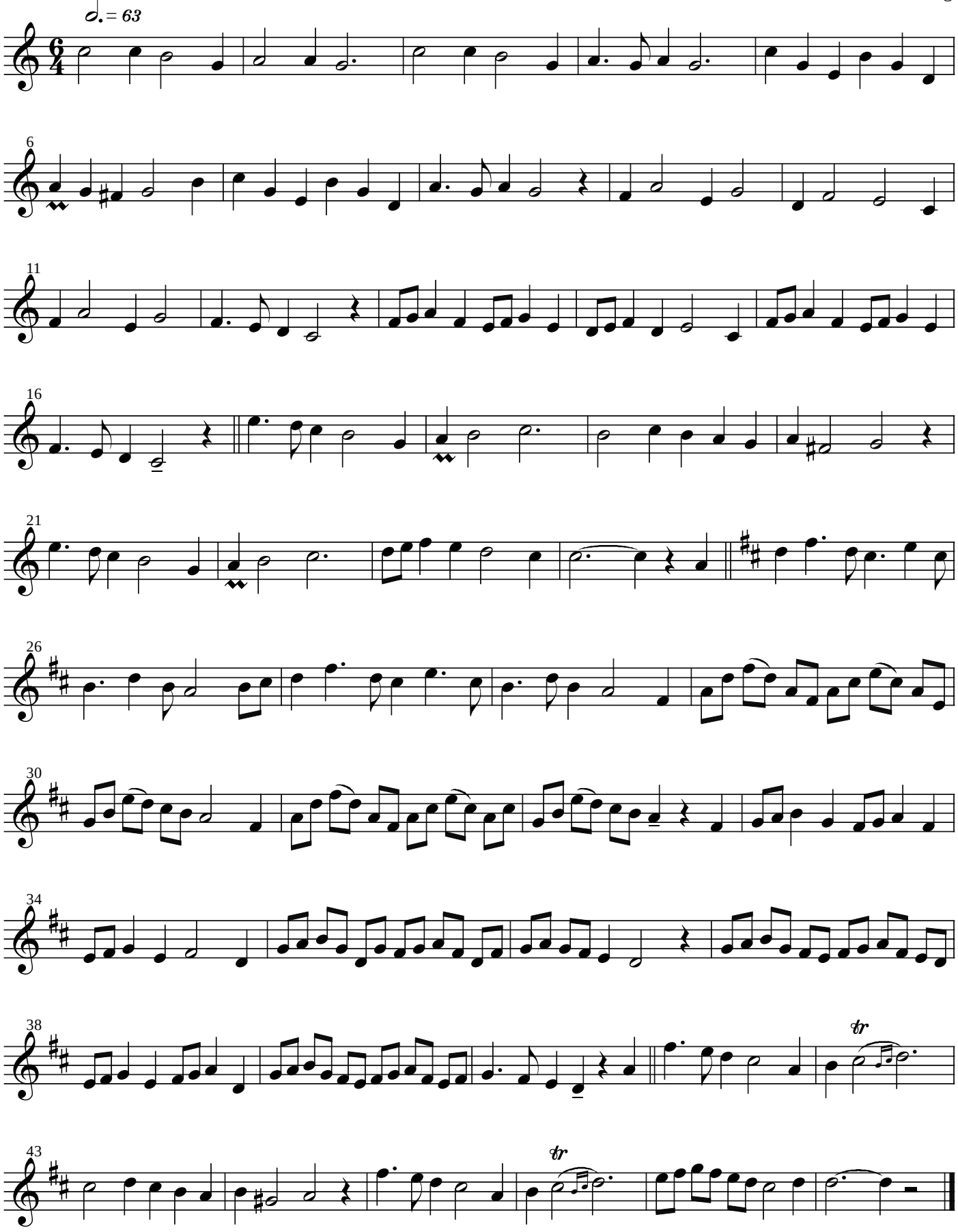
THE CARMAN'S WHISTLE

William Byrd
arr. Clark Kimberling



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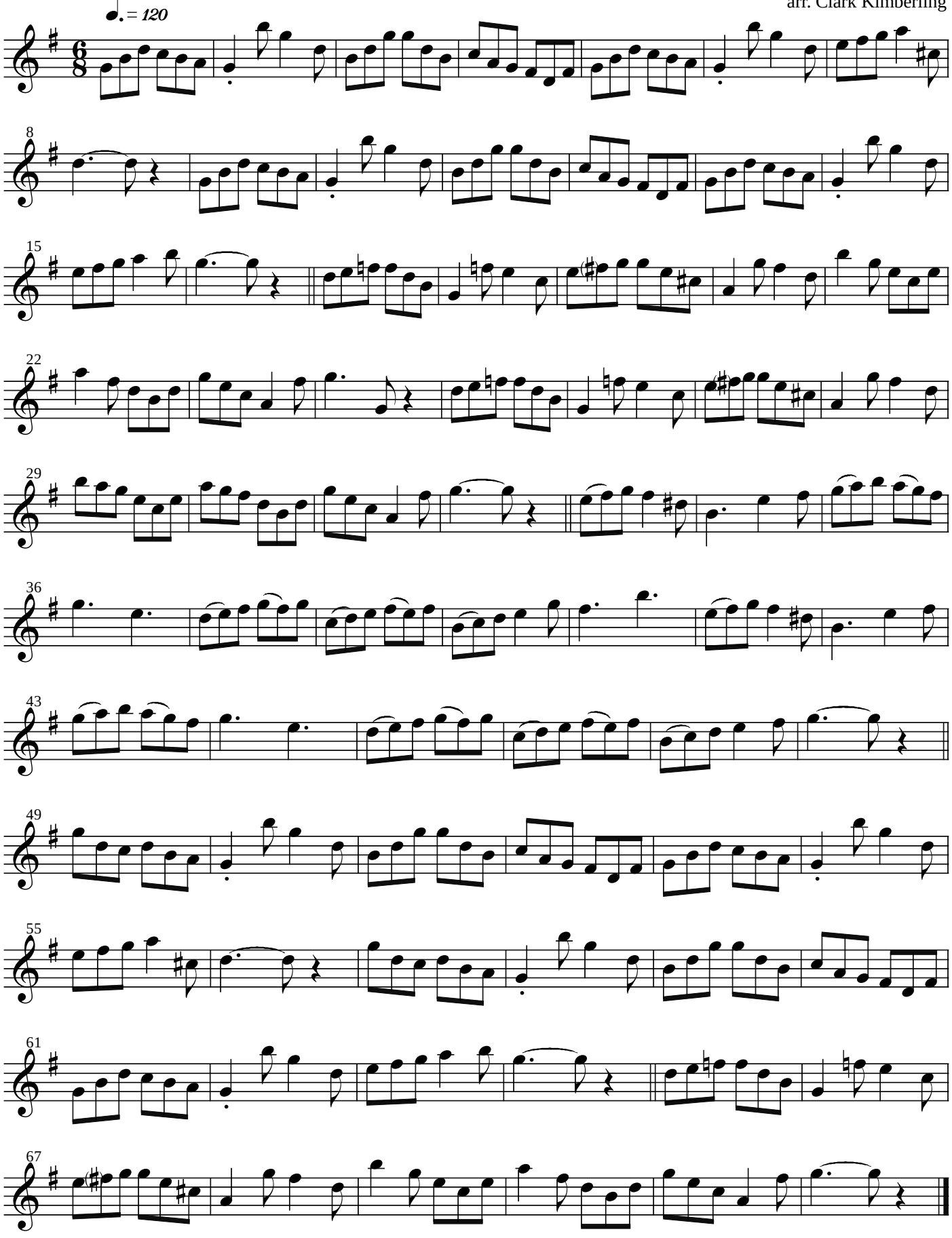
CHELMSFORD ASSEMBLY

English Traditional
arr. Clark Kimberling



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THE CHESHIRE MAN

English Traditional
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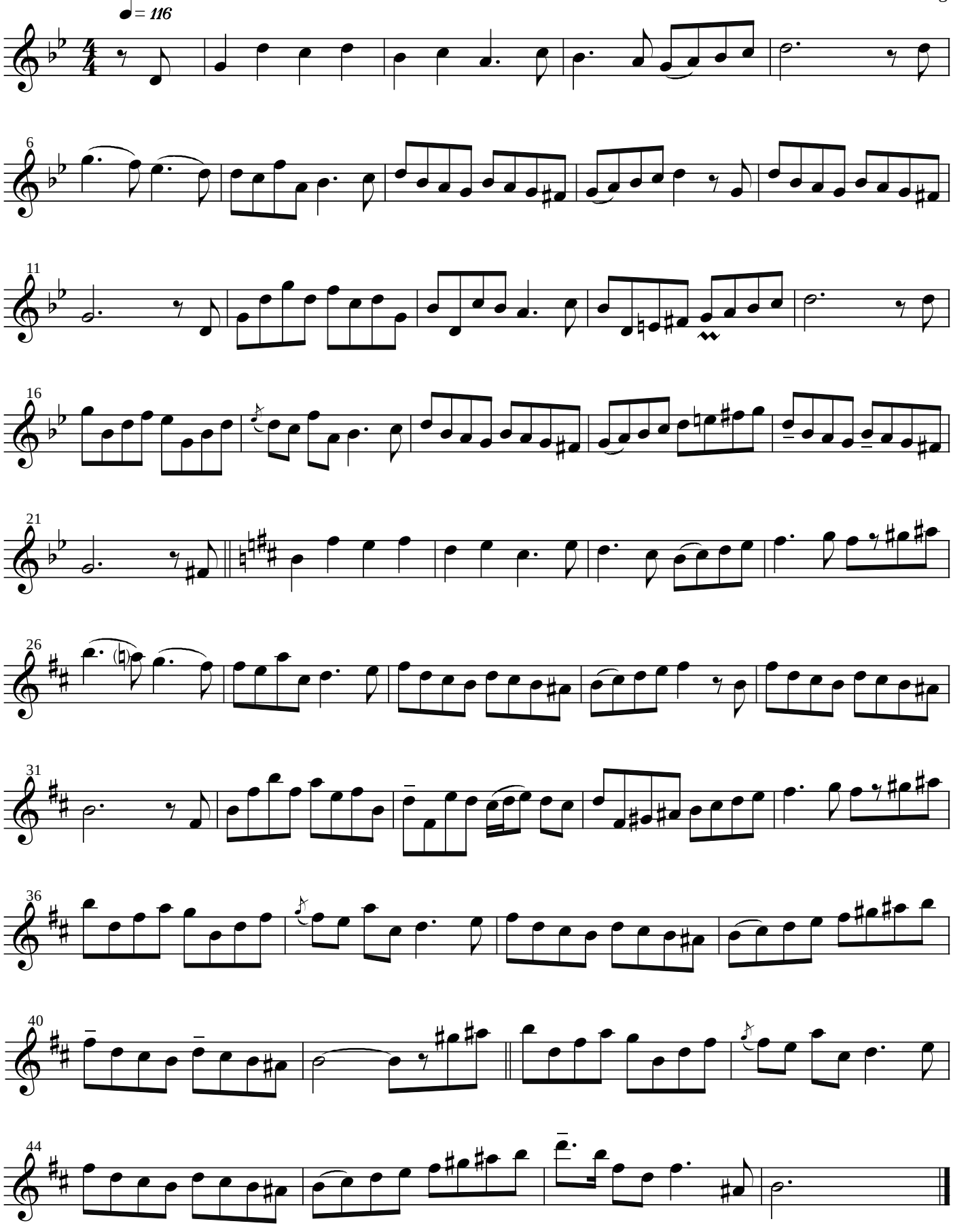

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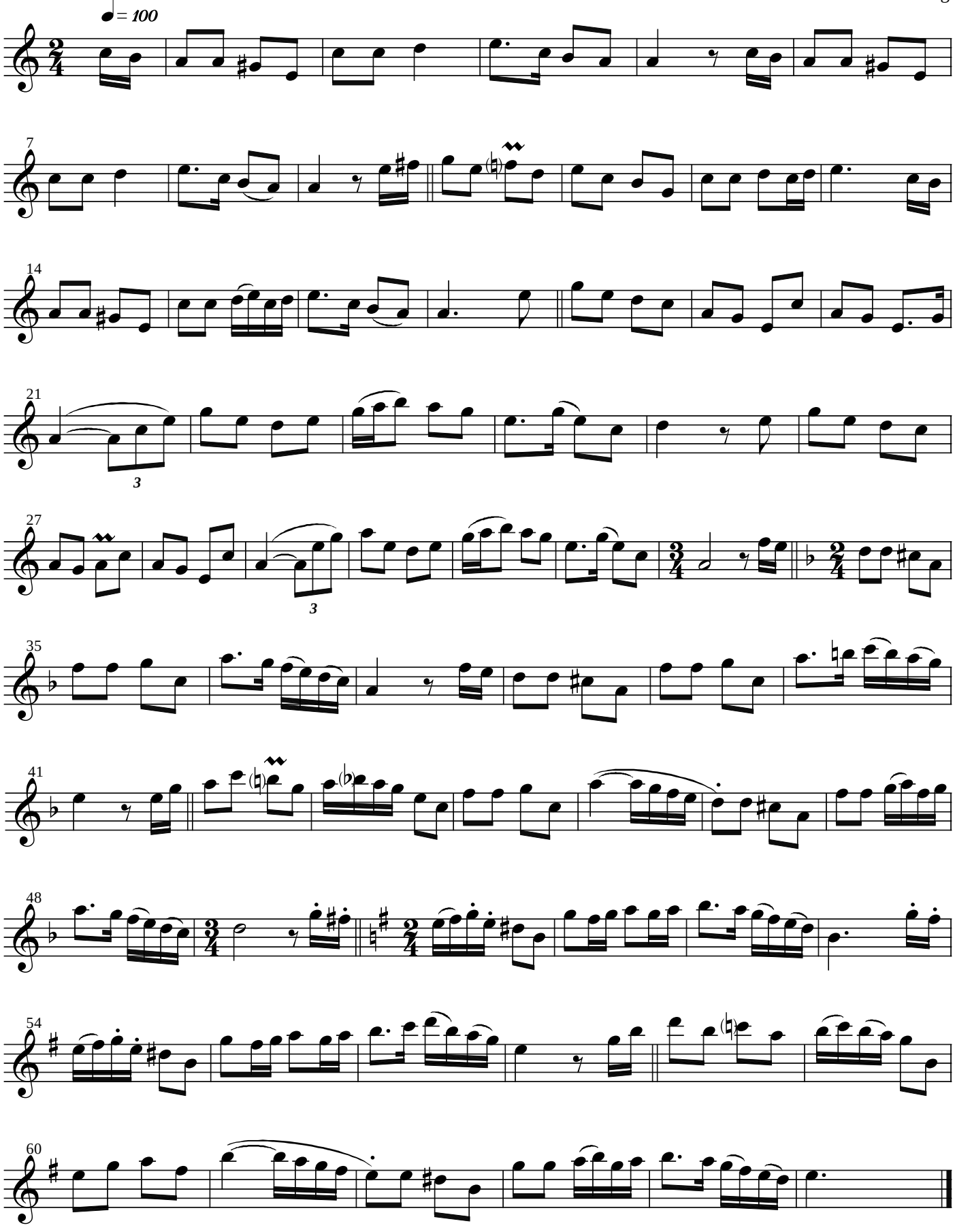
THE CLEAN CONTRARY WAY

English Traditional
arr. Clark Kimberling



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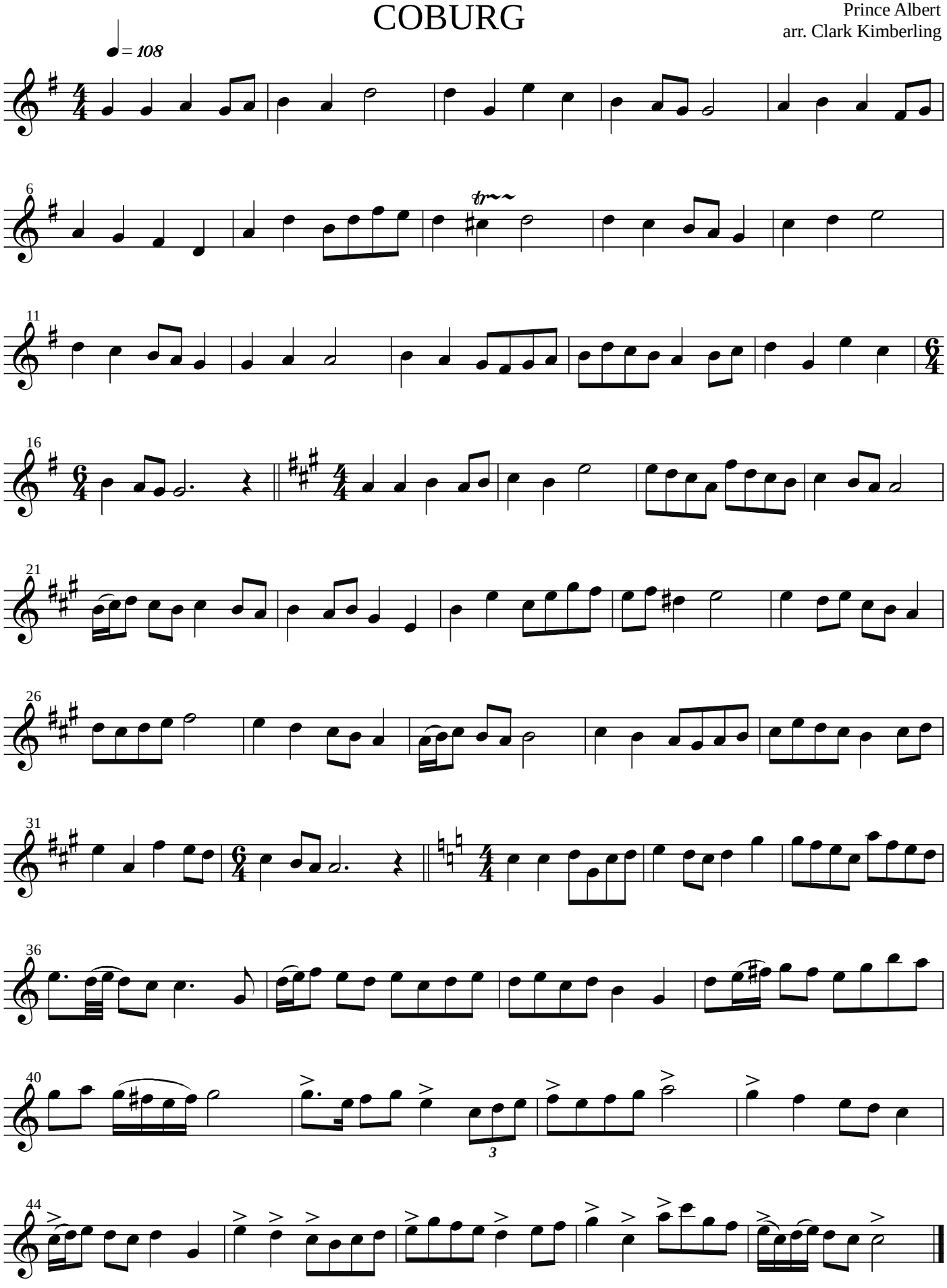
Source: Simpson p109

COBURG

Prince Albert
arr. Clark Kimberling



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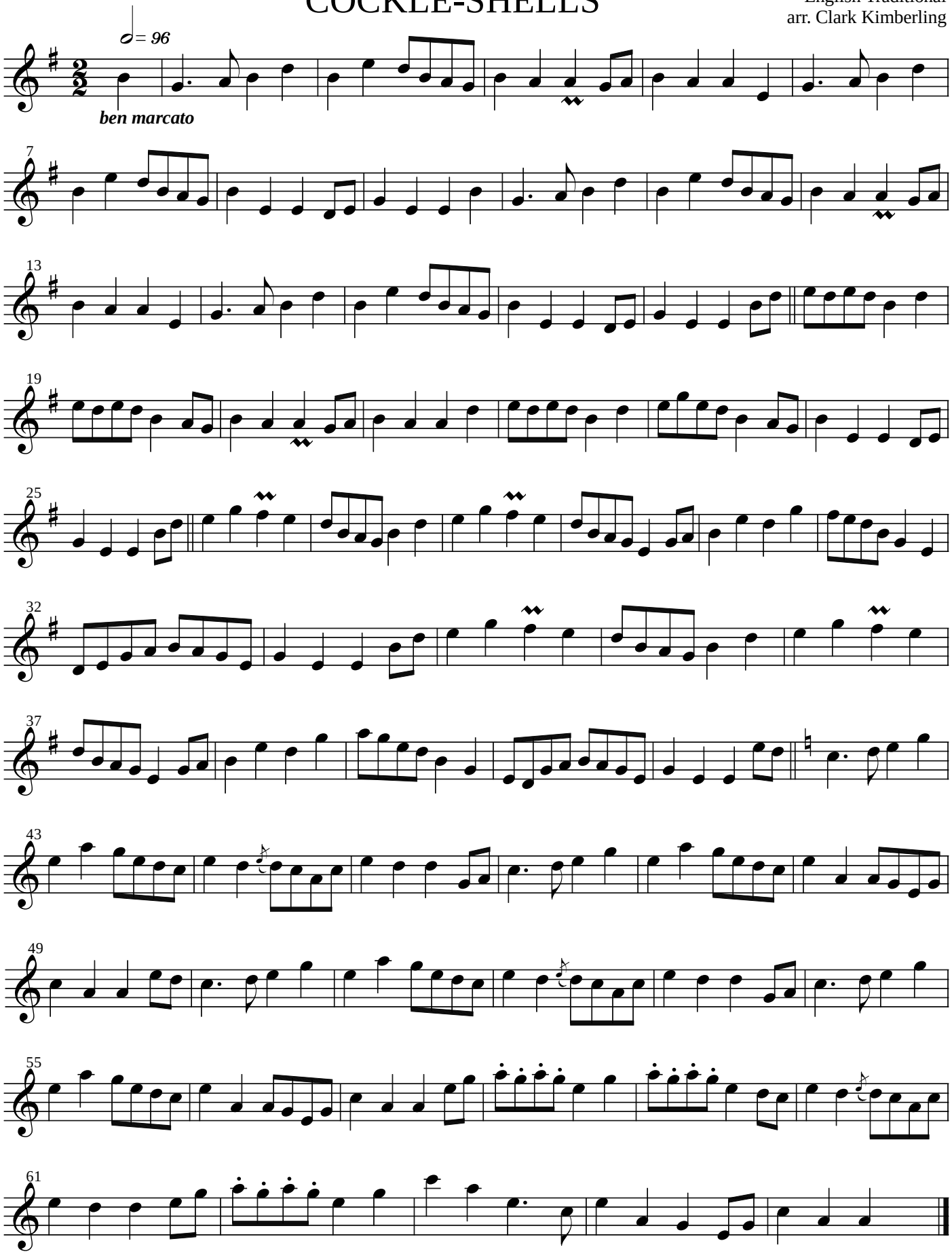
Source: Methodist Hymn Book (British, 1904)

COCKLE-SHELLS

English Traditional
arr. Clark Kimberling



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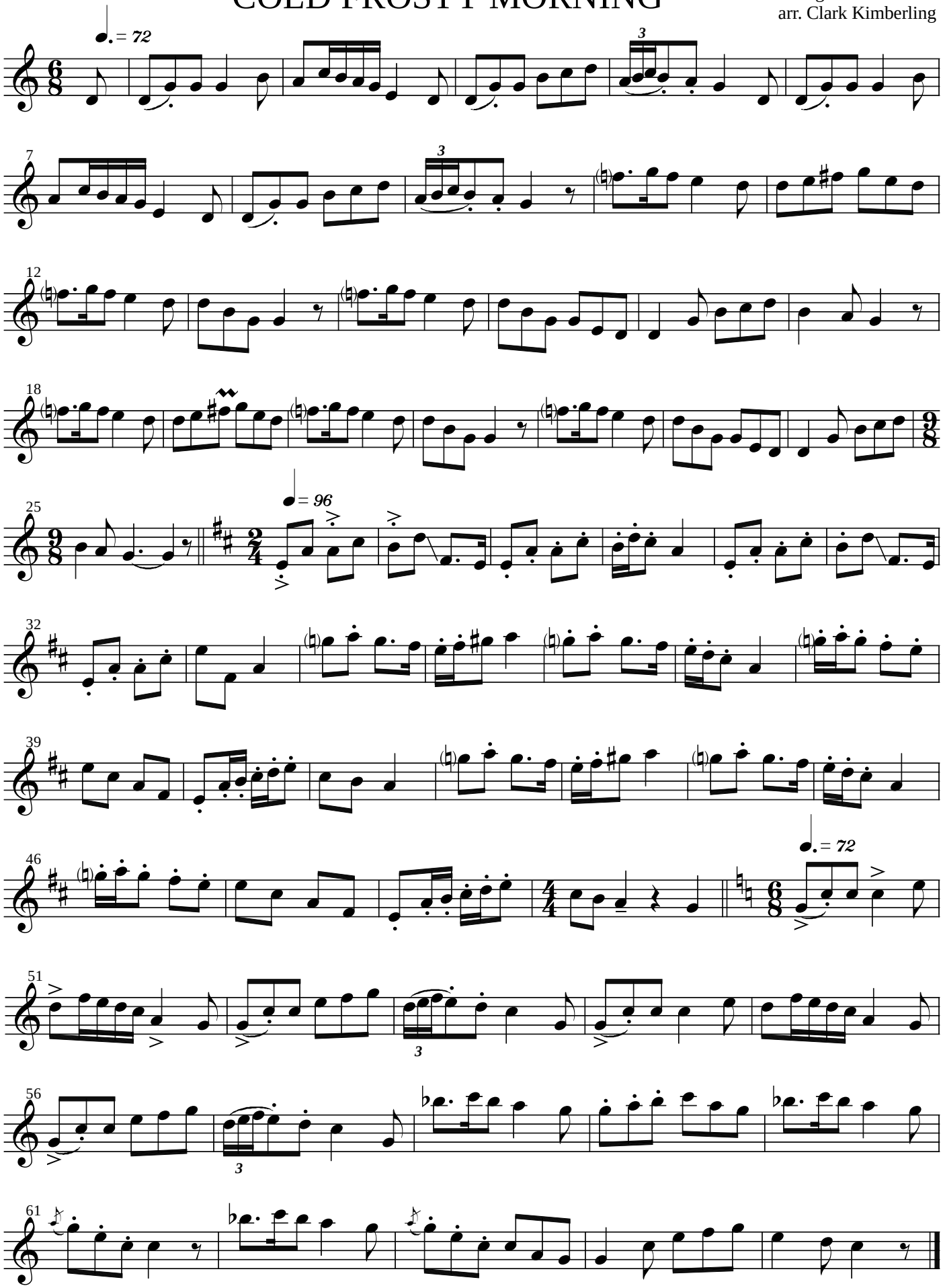
Source: Fleischmann p. 44

COLD FROSTY MORNING

English Traditional
arr. Clark Kimberling



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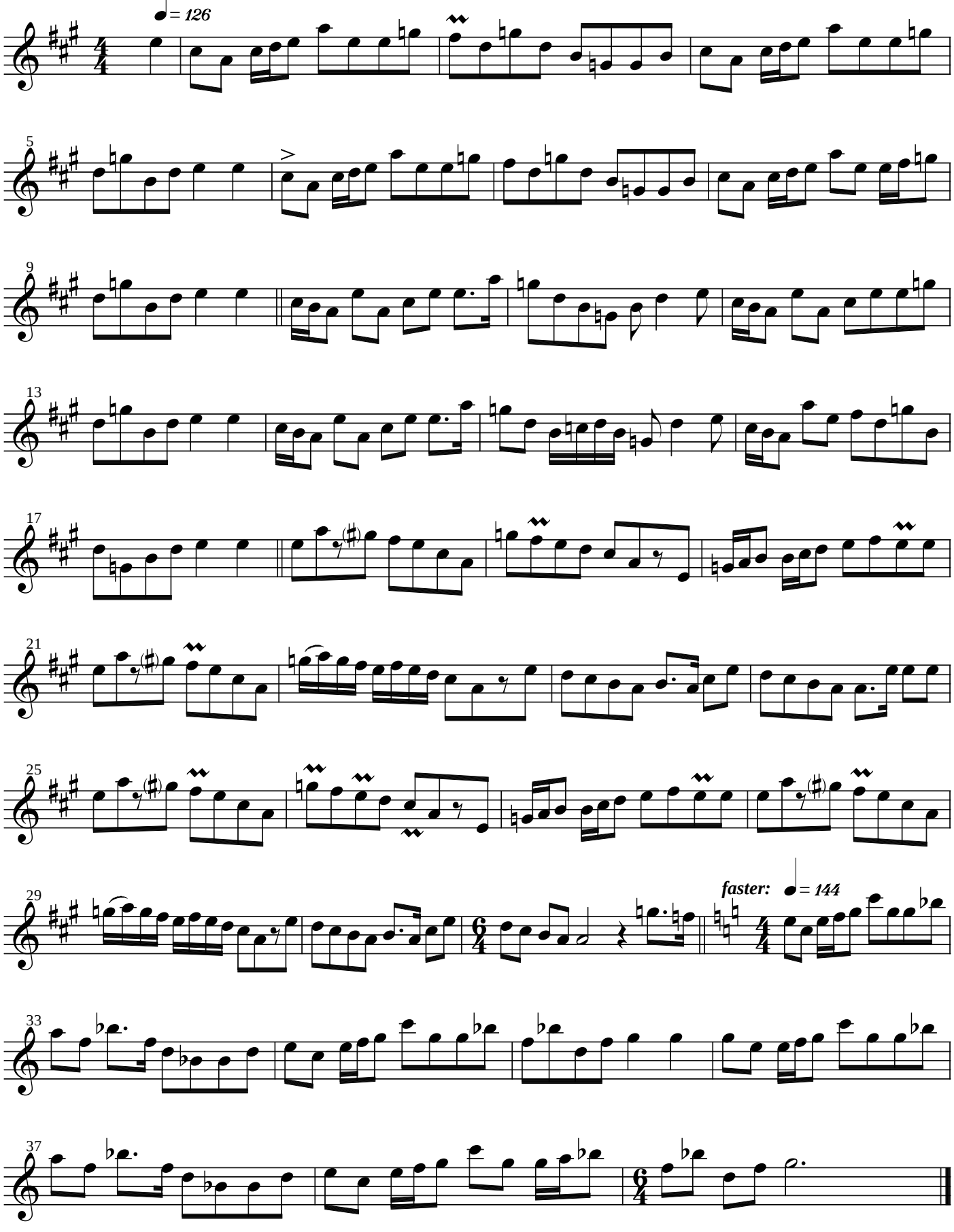
Source: Fleischmann p. 111

COMELY GARDEN

David Dow
arr. Clark Kimberling



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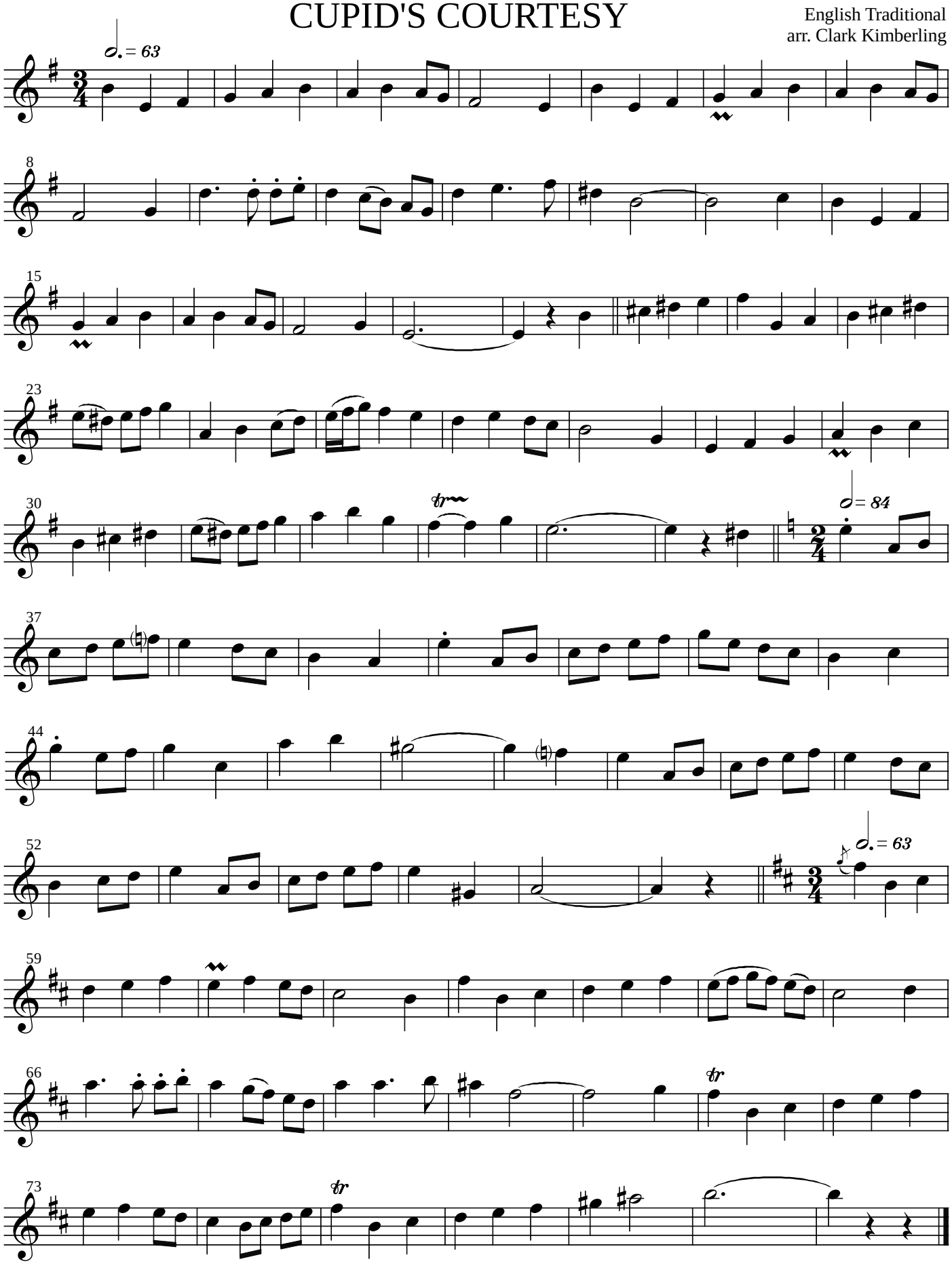
Source: N Gow (Carlin) tune 410

CUPID'S COURTESY

English Traditional
arr. Clark Kimberling



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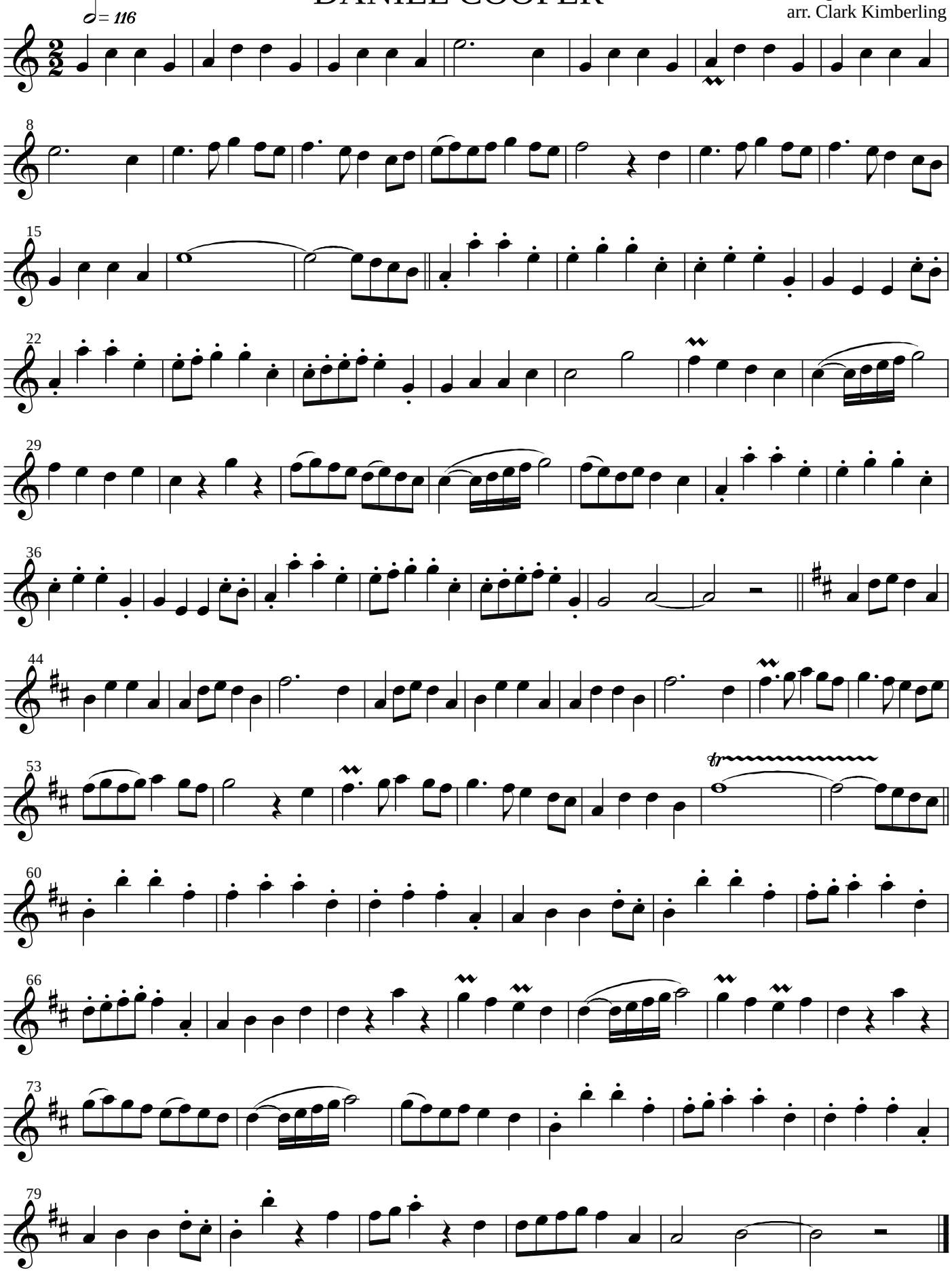
Source: Simpson p148

DANIEL COOPER

English Traditional
arr. Clark Kimberling



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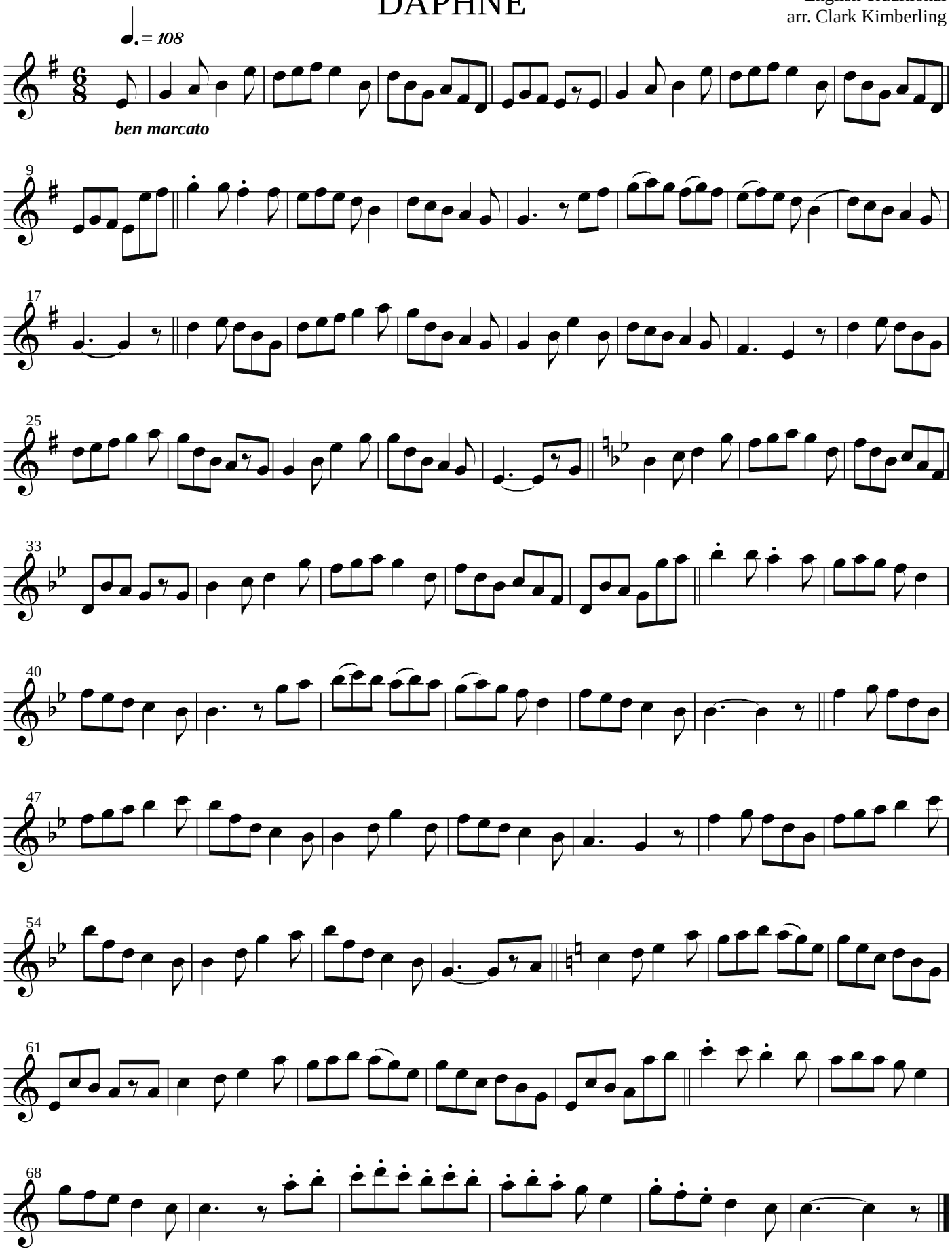
Source: Simpson p160

DAPHNE

English Traditional
arr. Clark Kimberling



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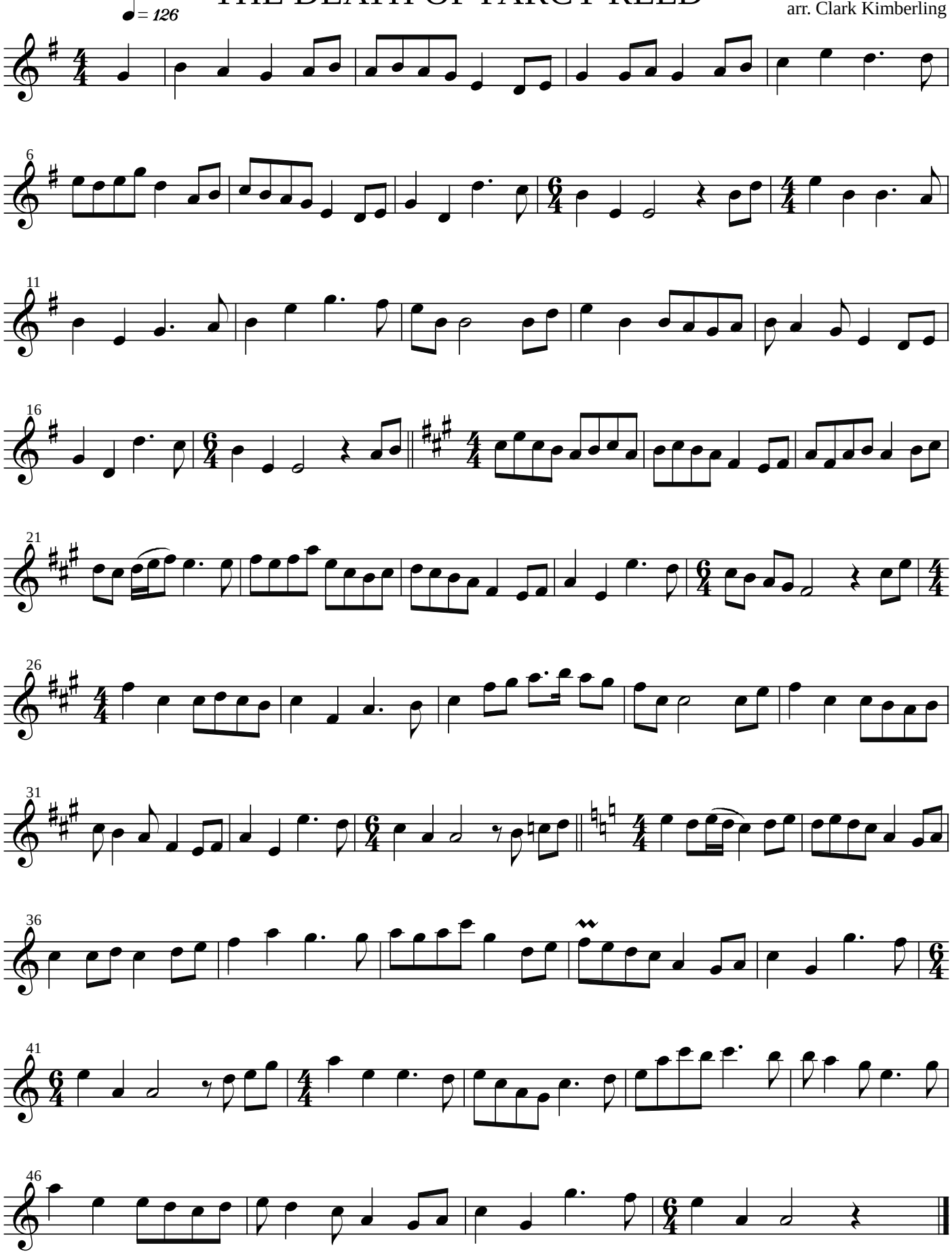
Source: Playford Ball p48

THE DEATH OF PARCY REED

English Traditional
arr. Clark Kimberling



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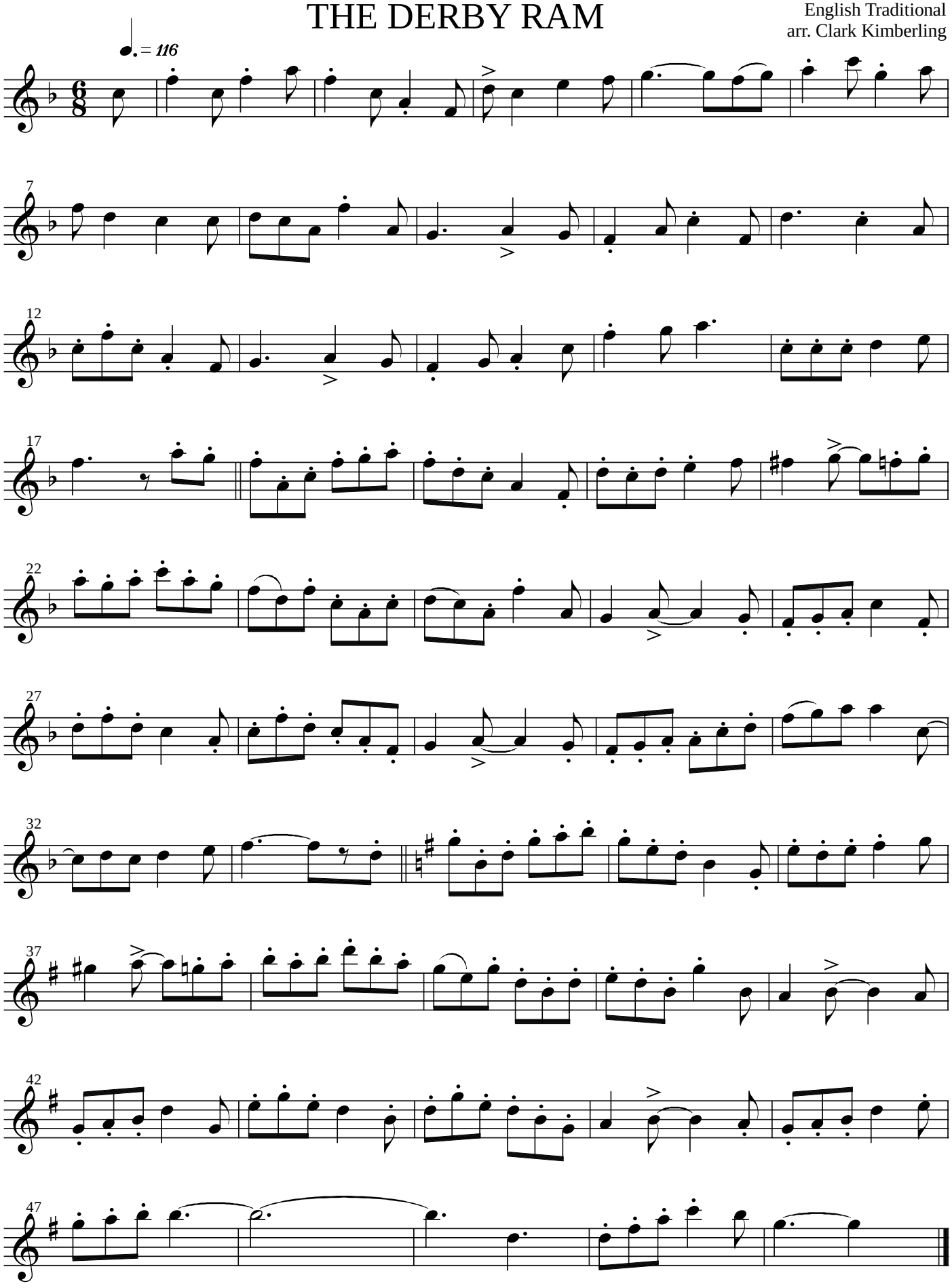
Source: Northumbrian Minstrelsy (1882) p42

THE DERBY RAM

English Traditional
arr. Clark Kimberling



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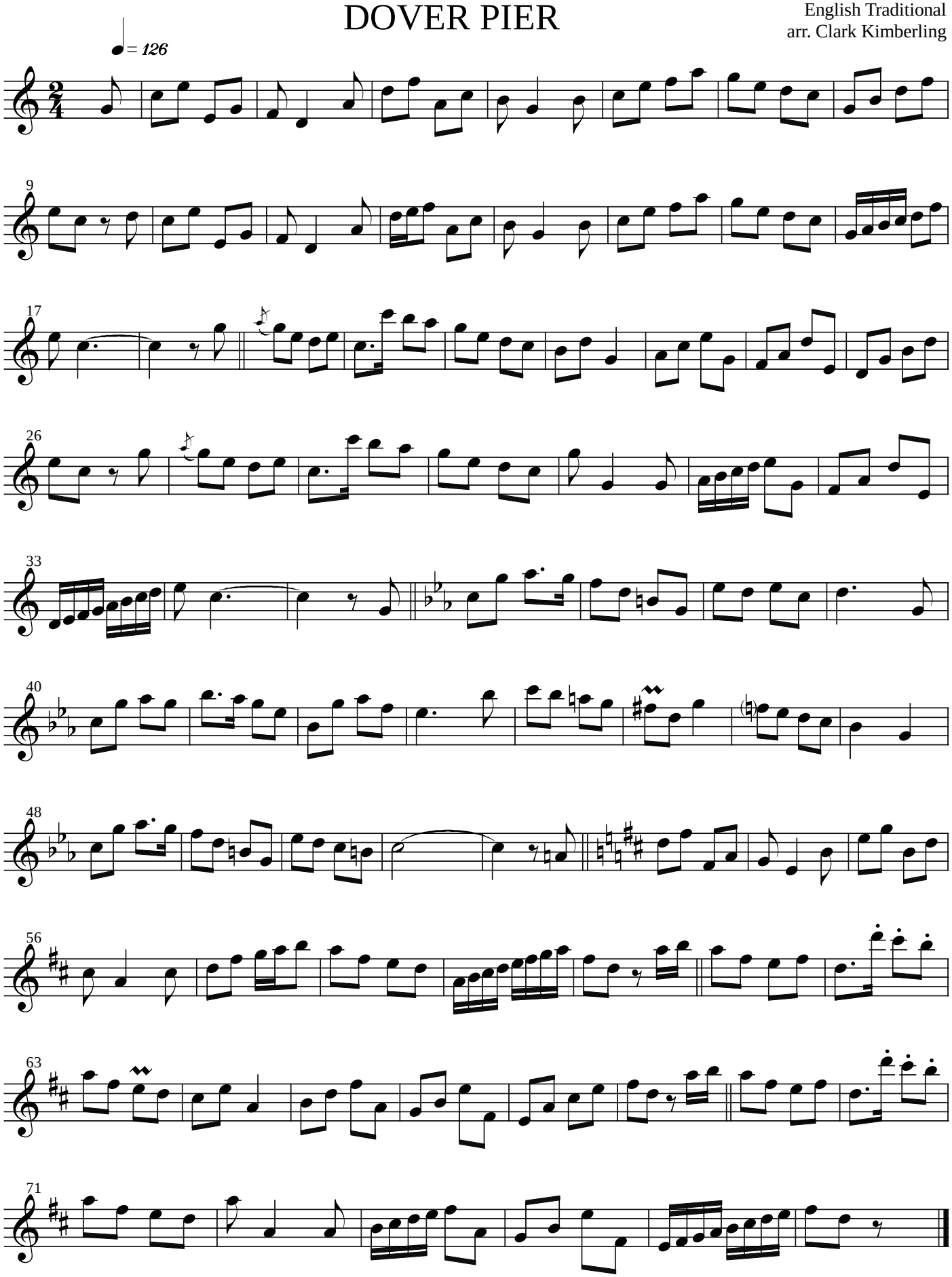
Source: Broadwood and Maitland p 44

DOVER PIER

English Traditional
arr. Clark Kimberling



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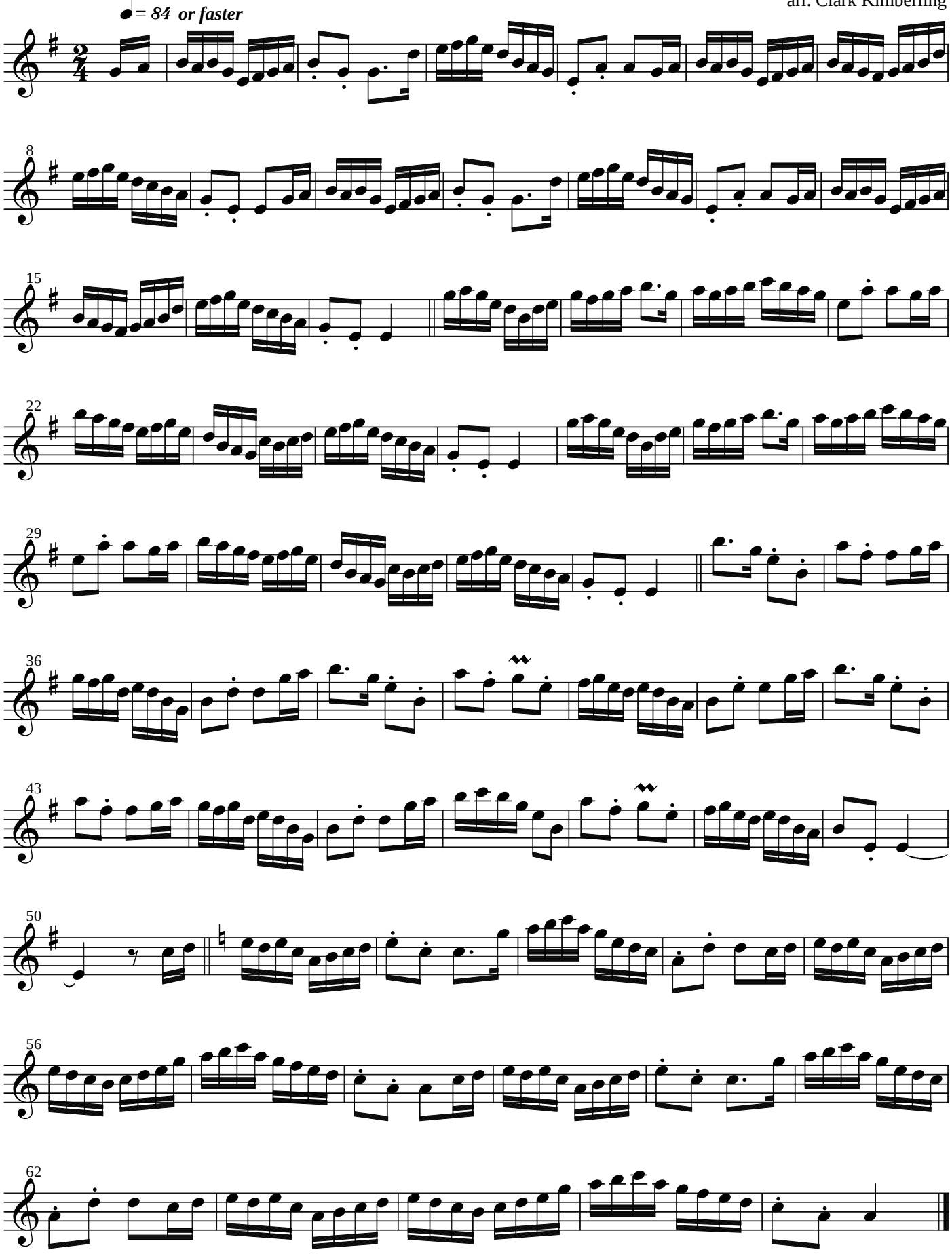
Source: Playford Ball p25

DUKE'S RETREAT

Scottish Traditional
arr. Clark Kimberling



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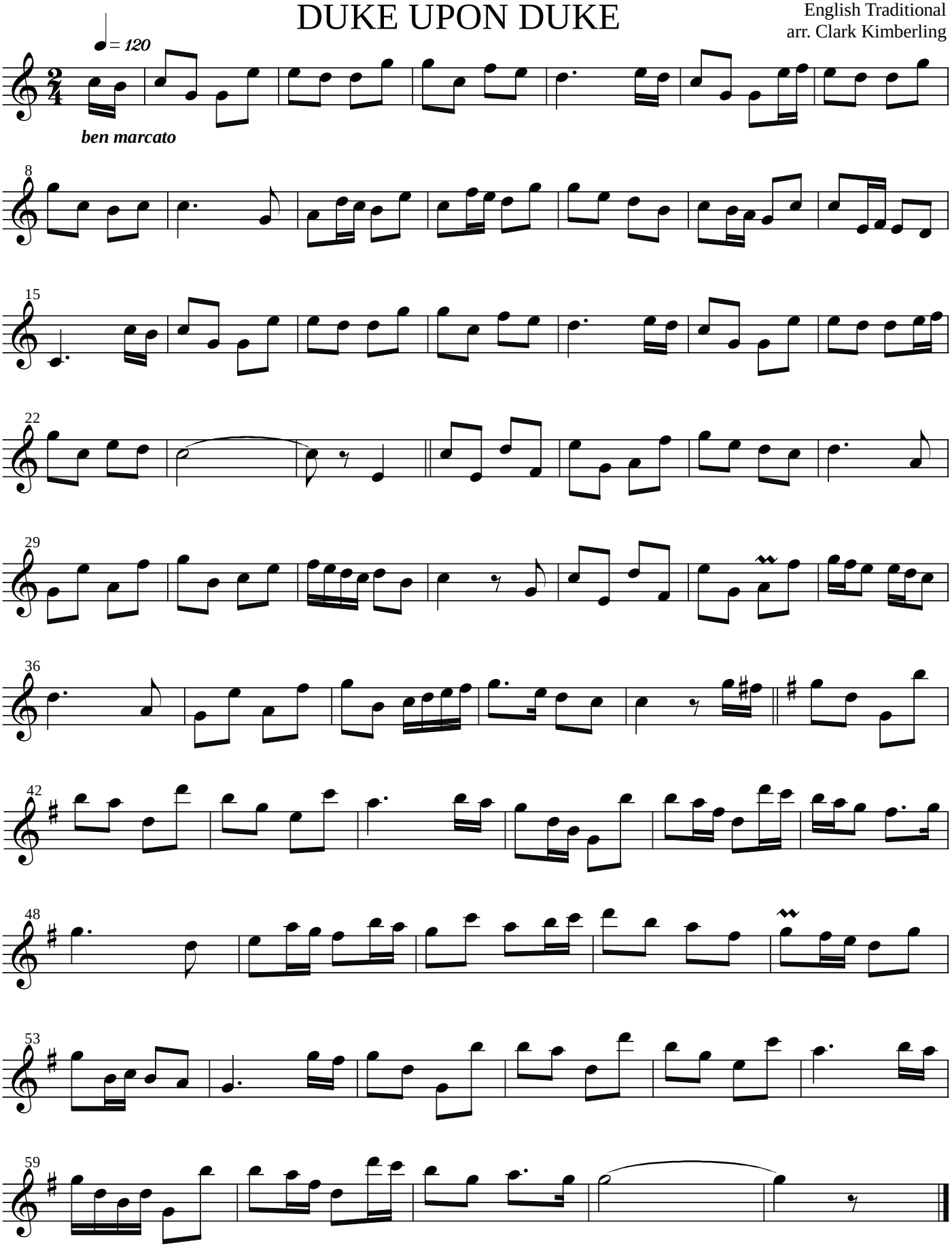
Source: Fleischmann p. 780

DUKE UPON DUKE

English Traditional
arr. Clark Kimberling



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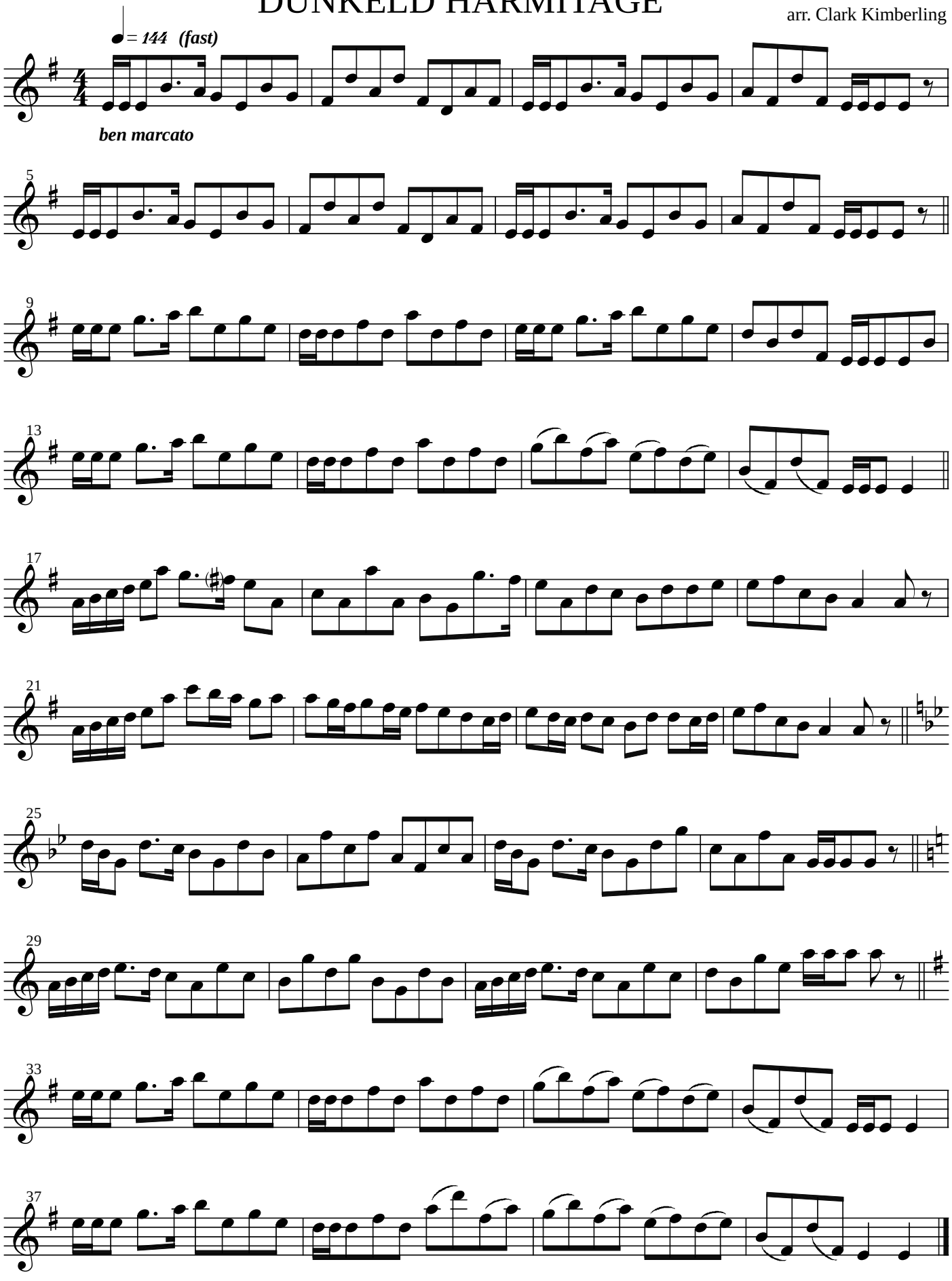
Source: Simpson p200

DUNKELD HARMITAGE

Niel Gow
arr. Clark Kimberling



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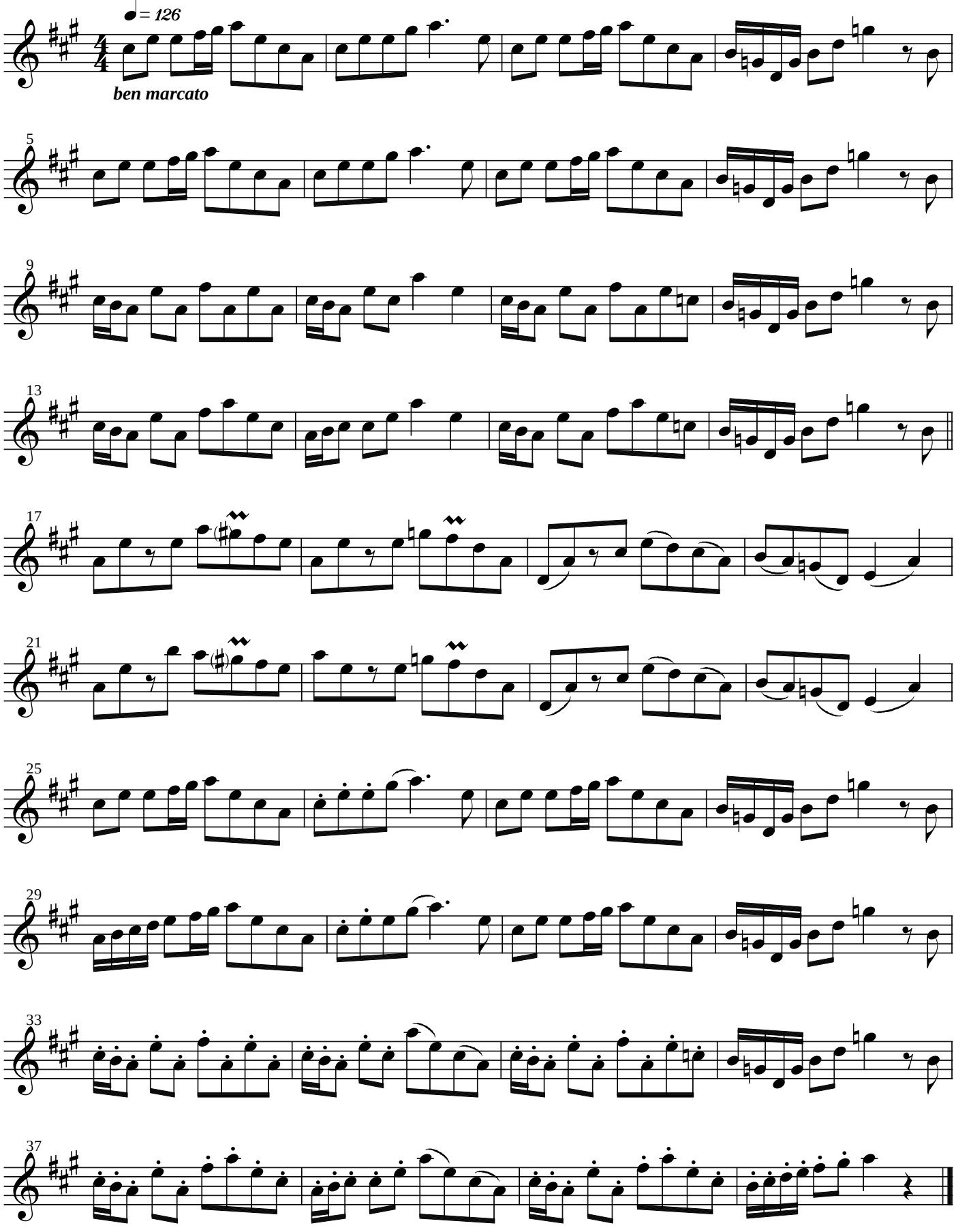
Source: N Gow (Carlin) tune 245

DUNSE DINGS

Scottish Traditional
arr. Clark Kimberling



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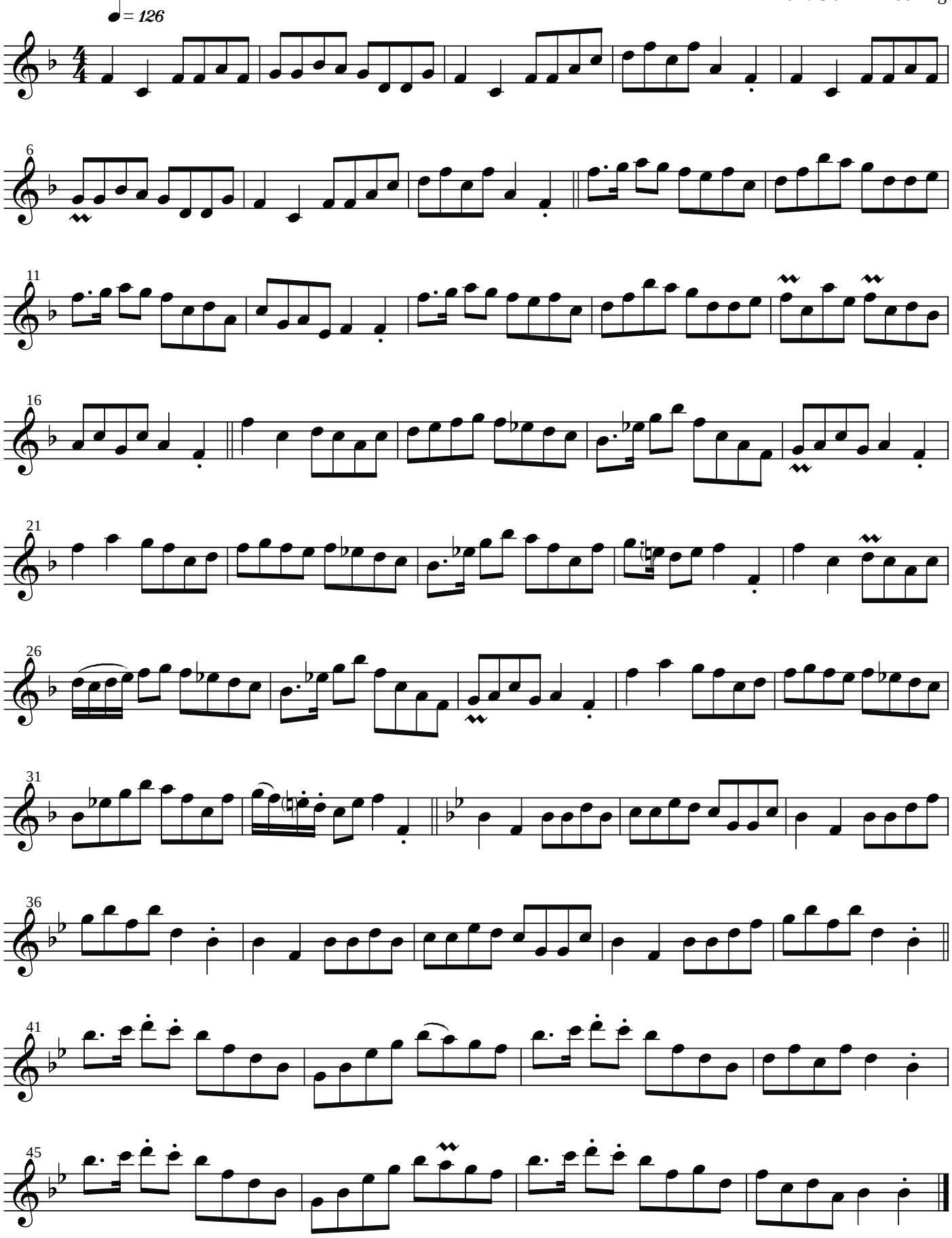
Source: N Gow (Carlin) tune 246

EARL OF DALKEITH

Scottish Traditional
arr. Clark Kimberling



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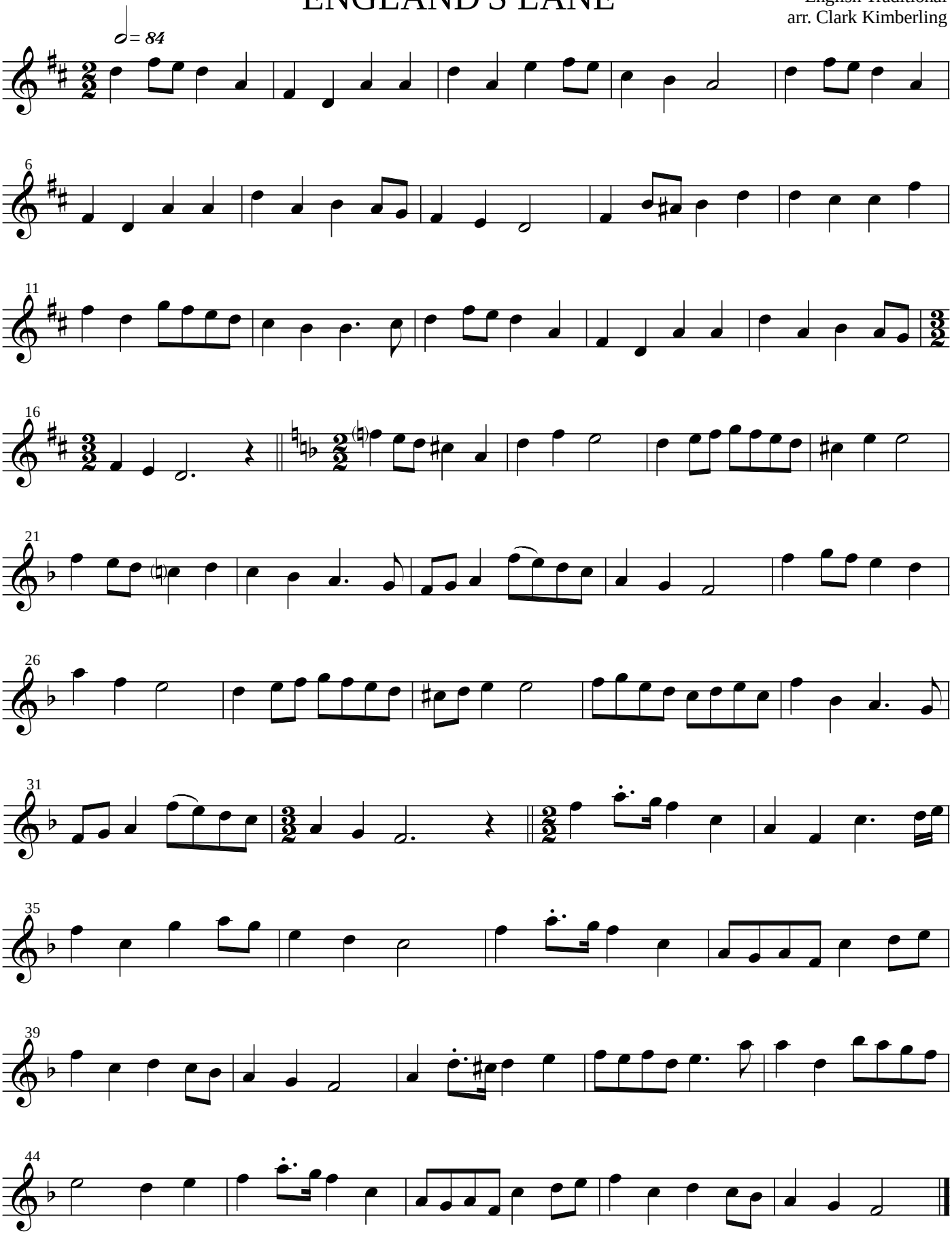
Source: N Gow (Carlin) tune 247

ENGLAND'S LANE

English Traditional
arr. Clark Kimberling



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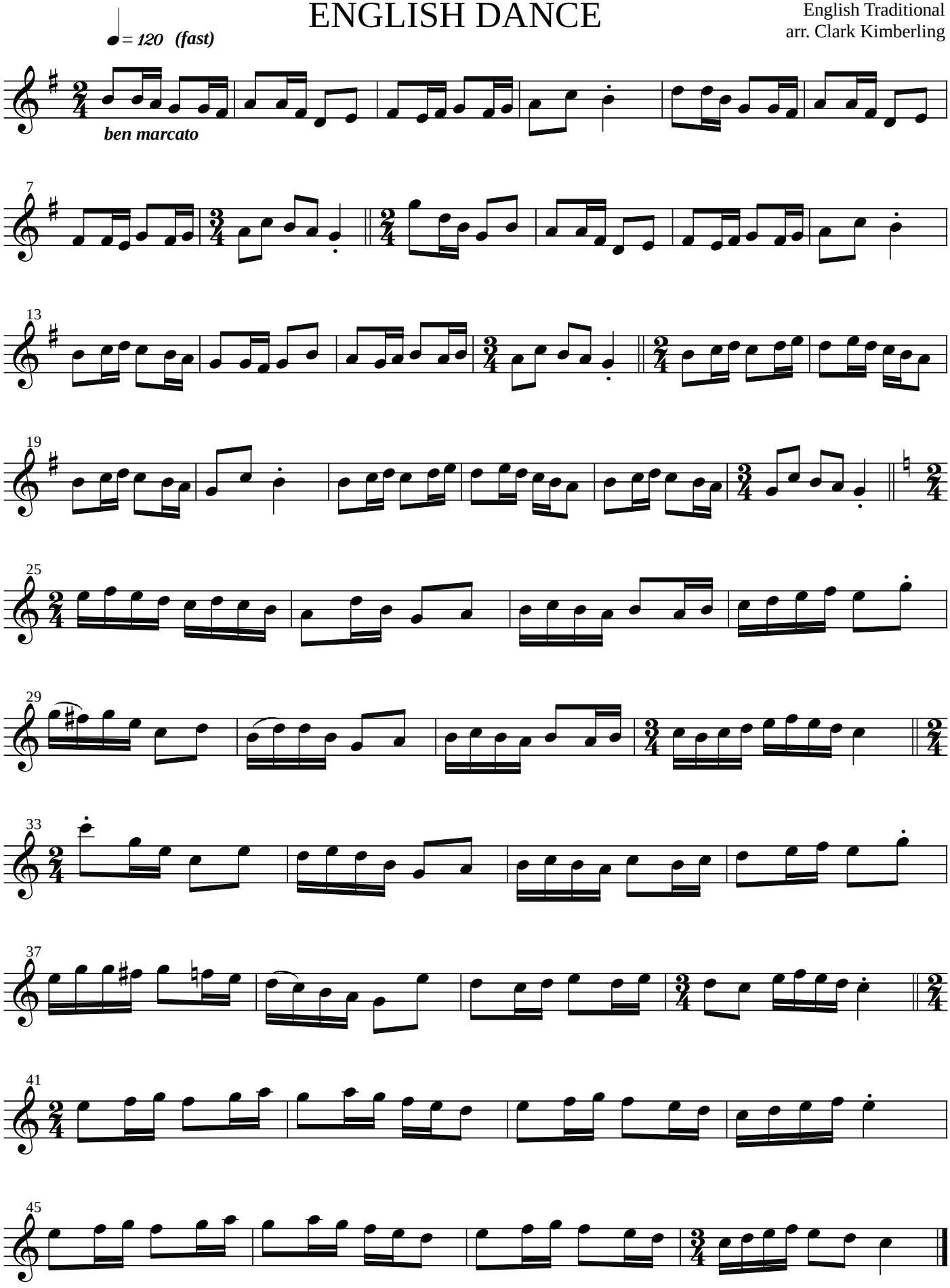
Source: Simpson p203 and H82#88

ENGLISH DANCE

English Traditional
arr. Clark Kimberling



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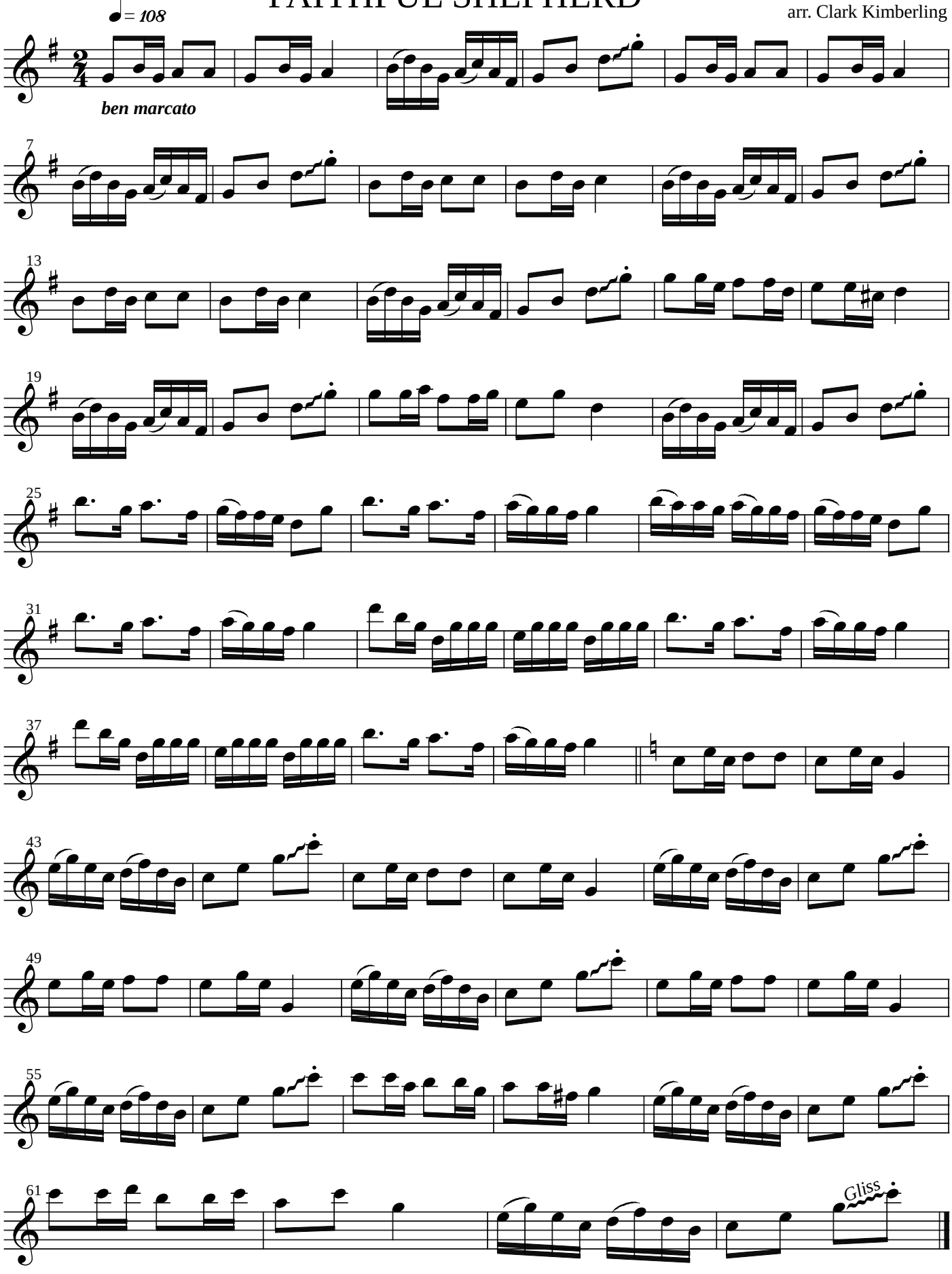
Source: EH Jones

FAITHFUL SHEPHERD

Traditional English
arr. Clark Kimberling



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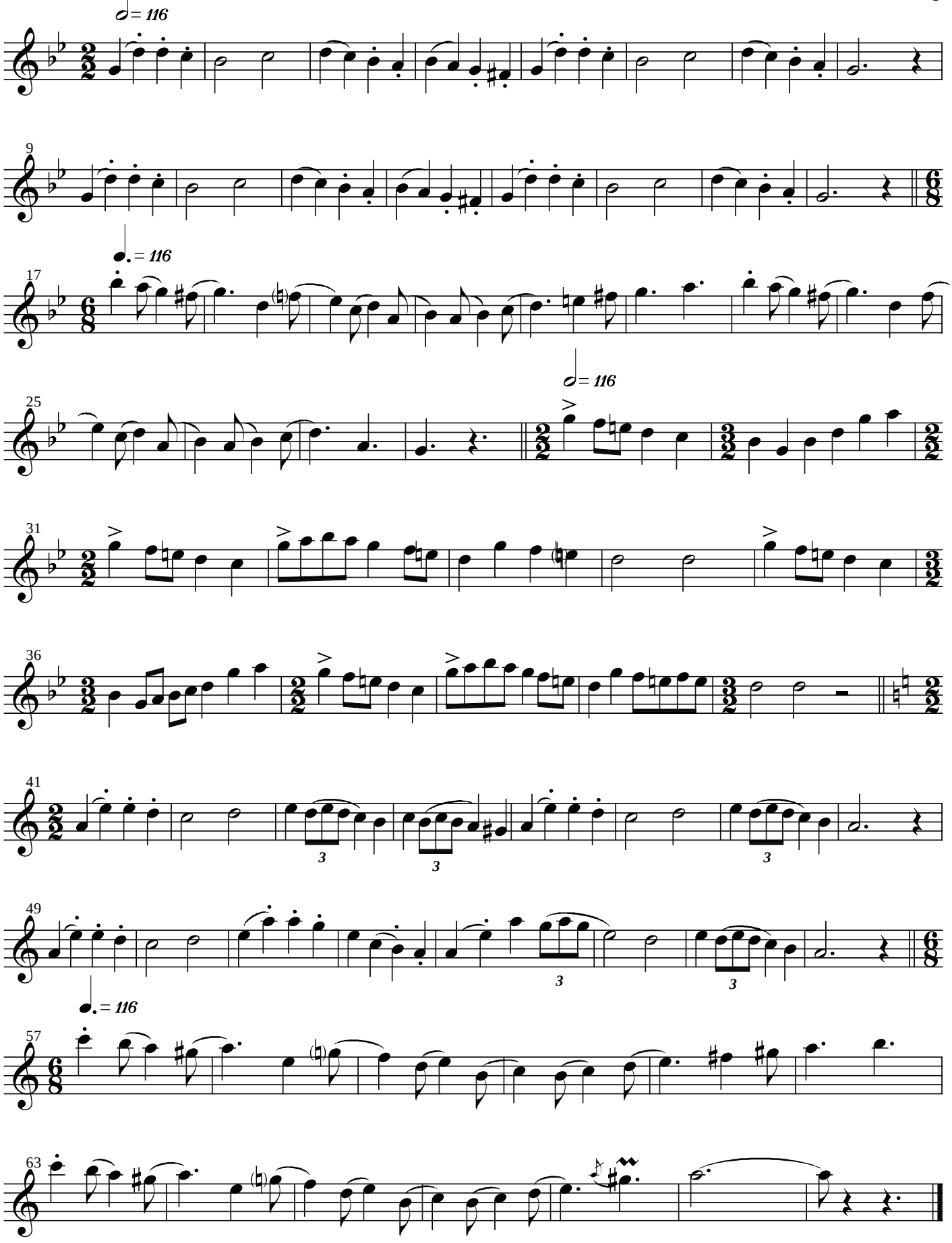
Source Kidson Morris #14

THE FEMALE SAYLOR

English Traditional
arr. Clark Kimberling



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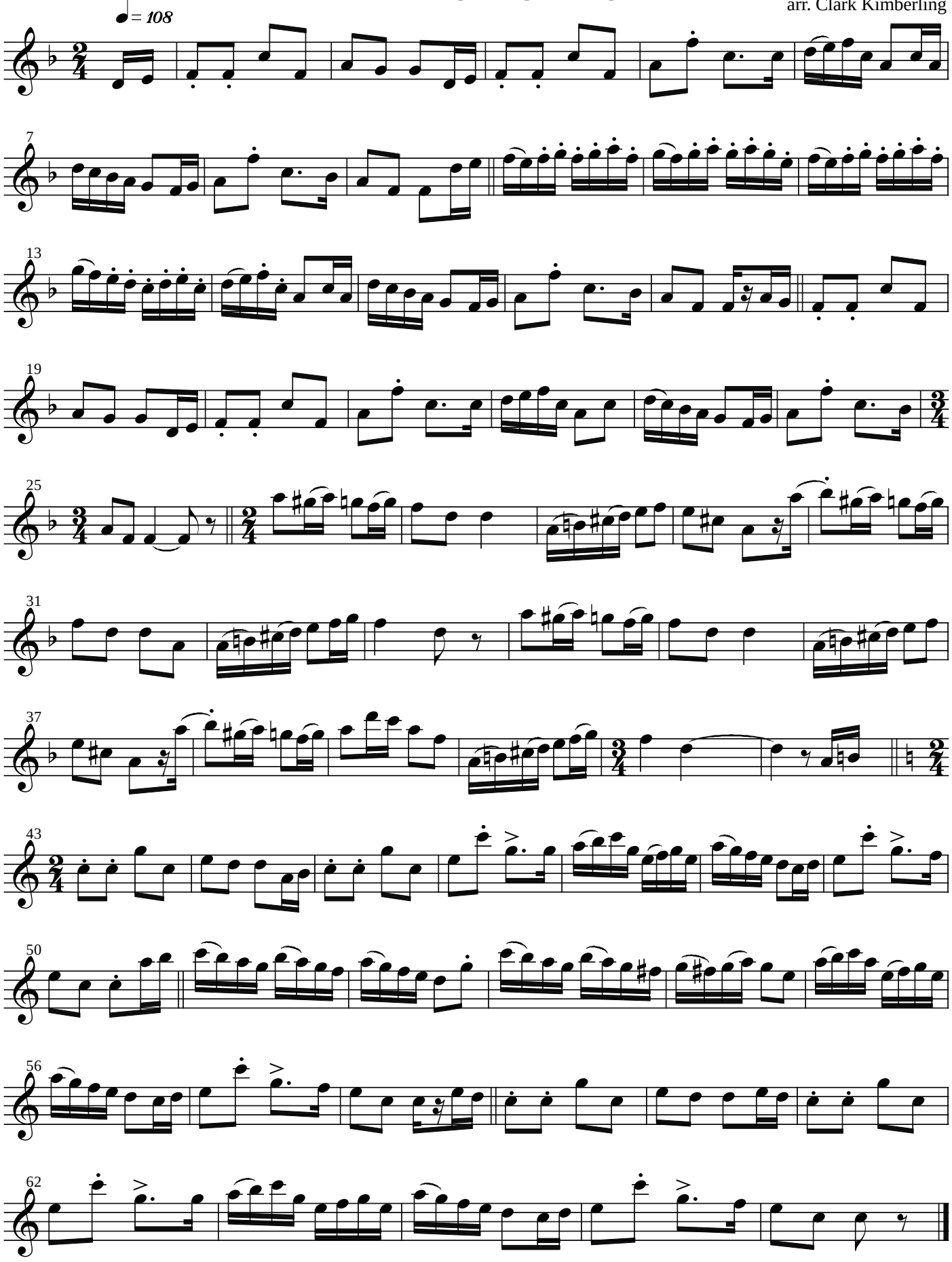
Source: Playford Ball p36

FIDDLER'S MORRIS

Traditional English
arr. Clark Kimberling



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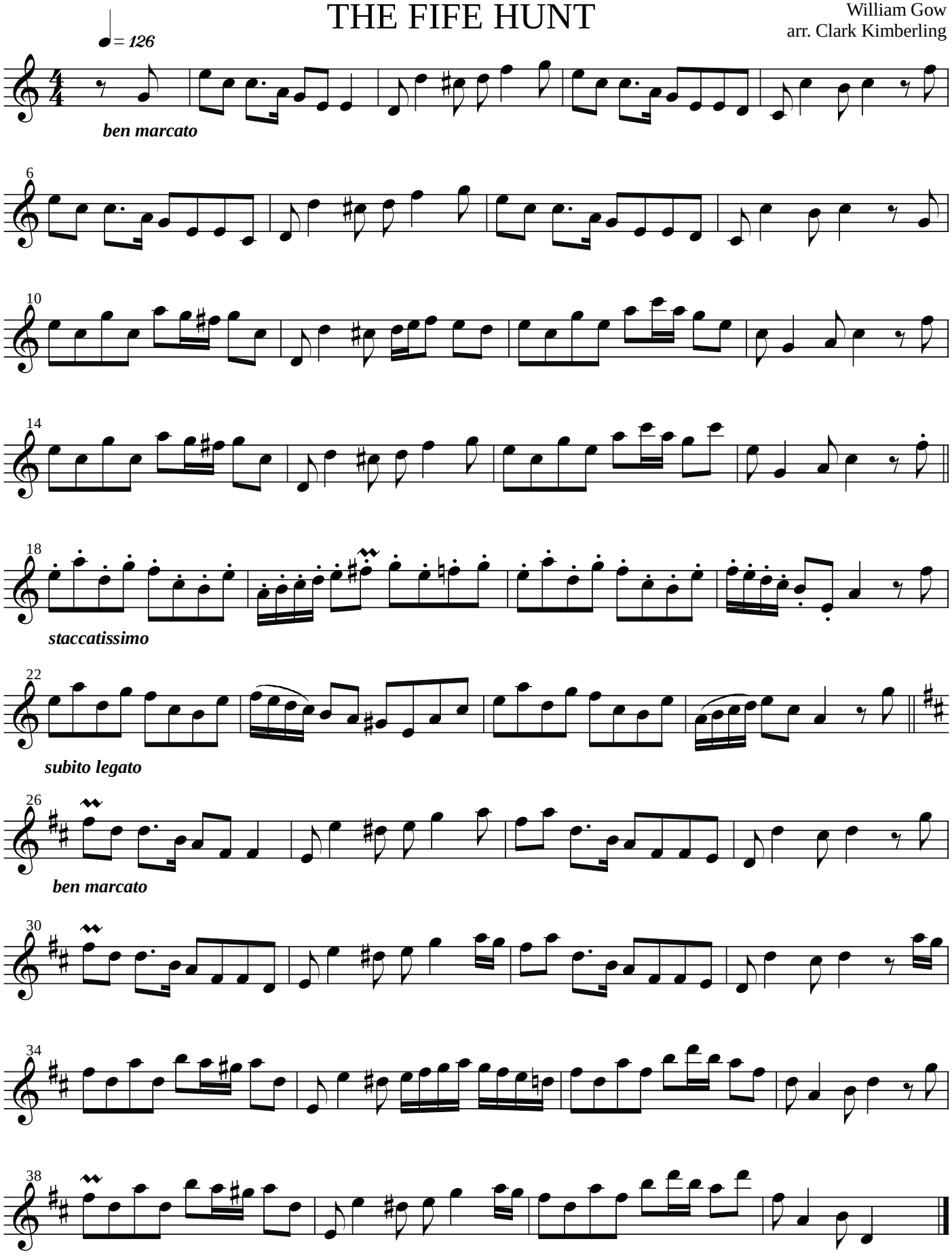
Source Kidson, Morris, #5

THE FIFE HUNT

William Gow
arr. Clark Kimberling



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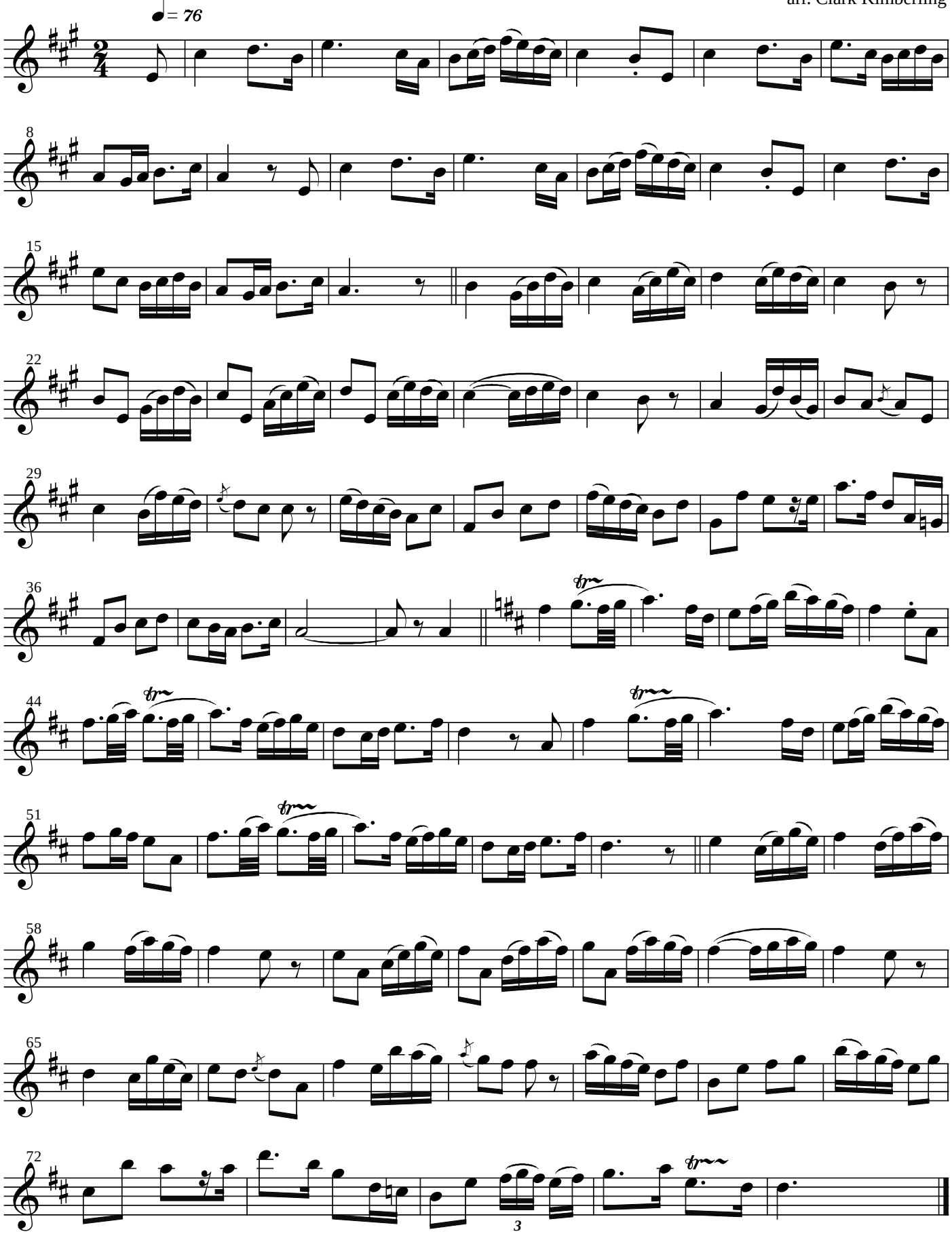
Source: N Gow (Carlin) tune 253

FLOWERS OF THE FOREST

James Hook
arr. Clark Kimberling



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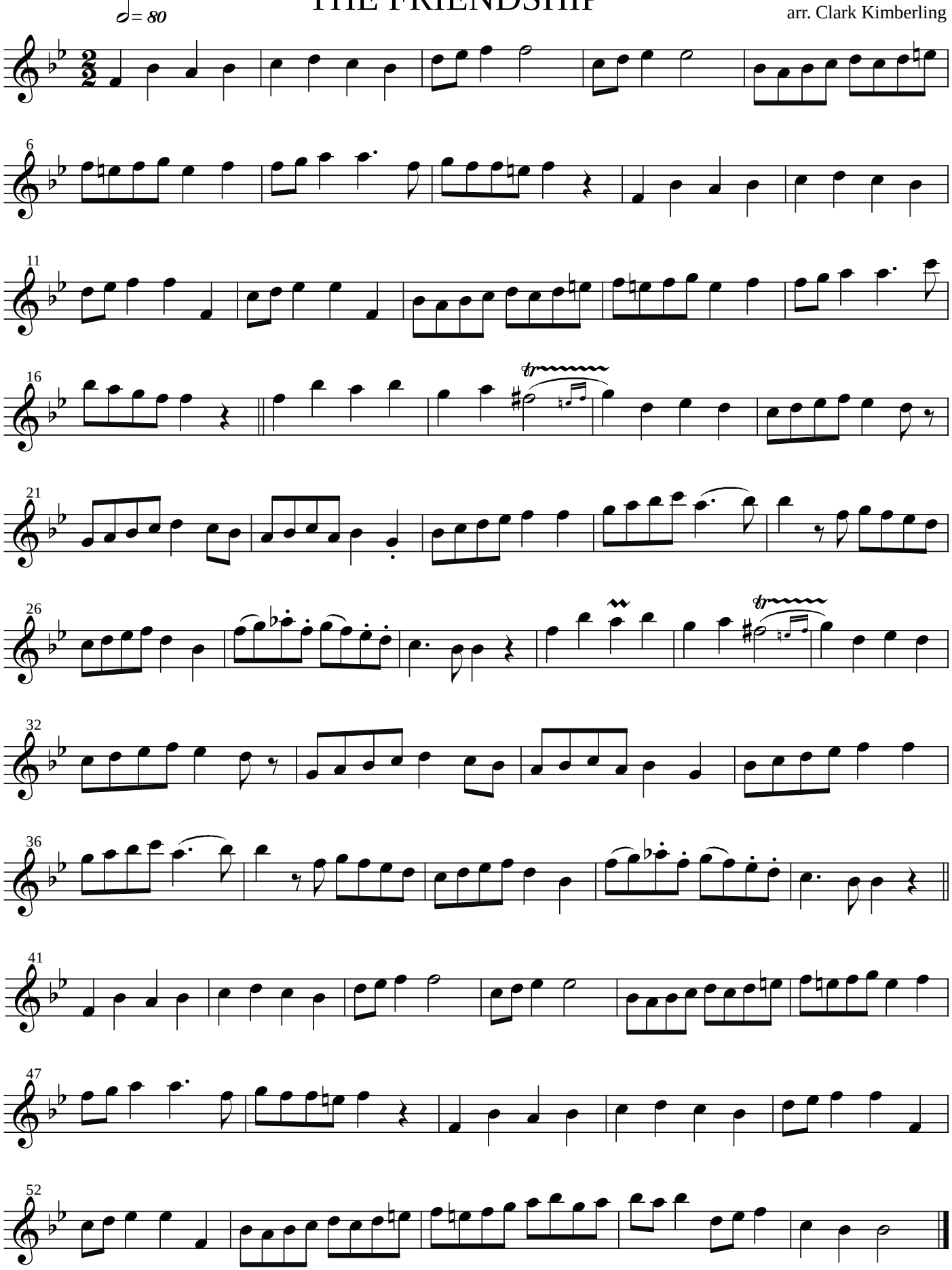
Source: Levy Box 109

THE FRIENDSHIP

James Paisible
arr. Clark Kimberling



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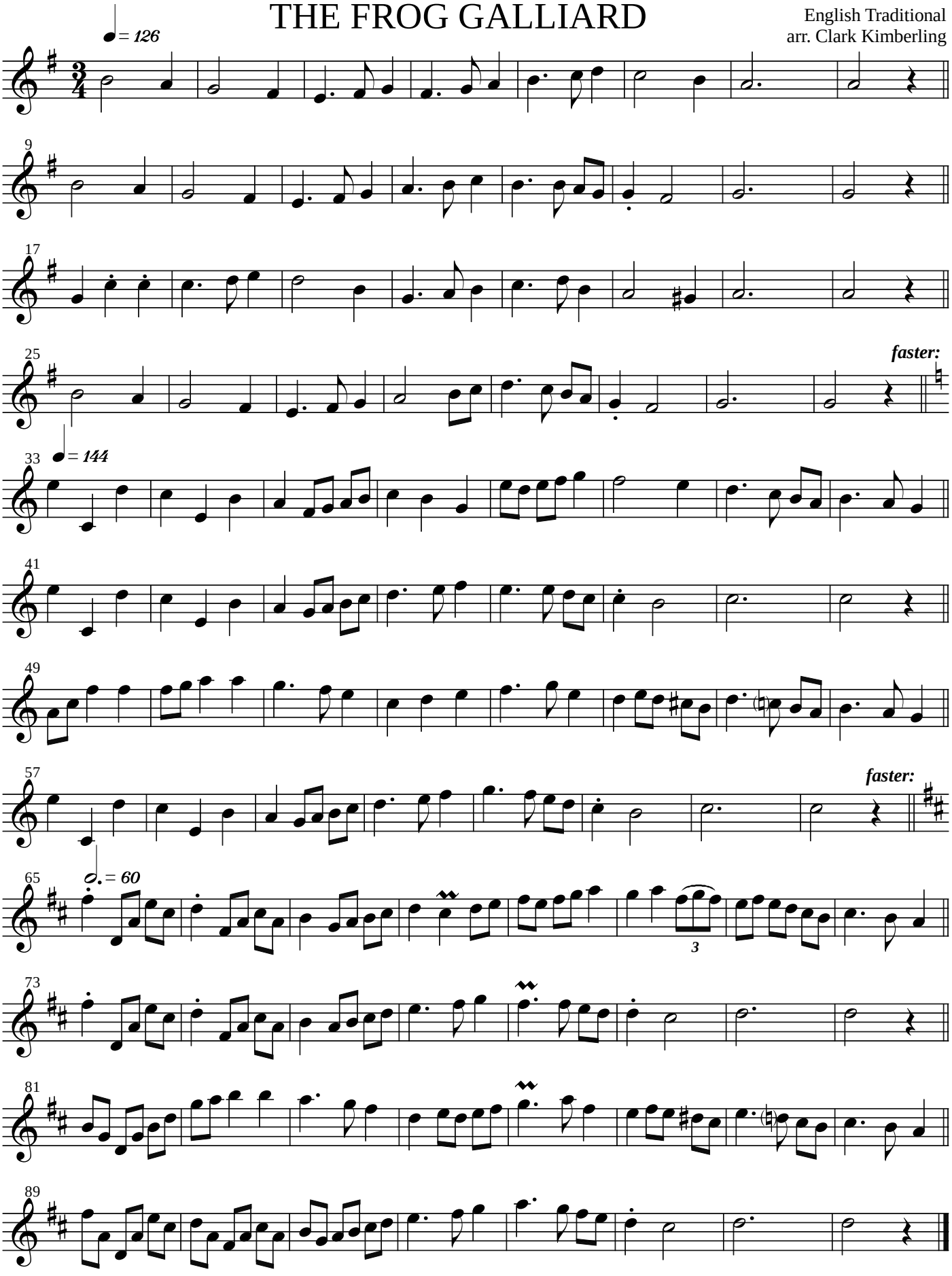
Source: http://memory.loc.gov/music/125/0003.gif (1713)

THE FROG GALLIARD

English Traditional
arr. Clark Kimberling



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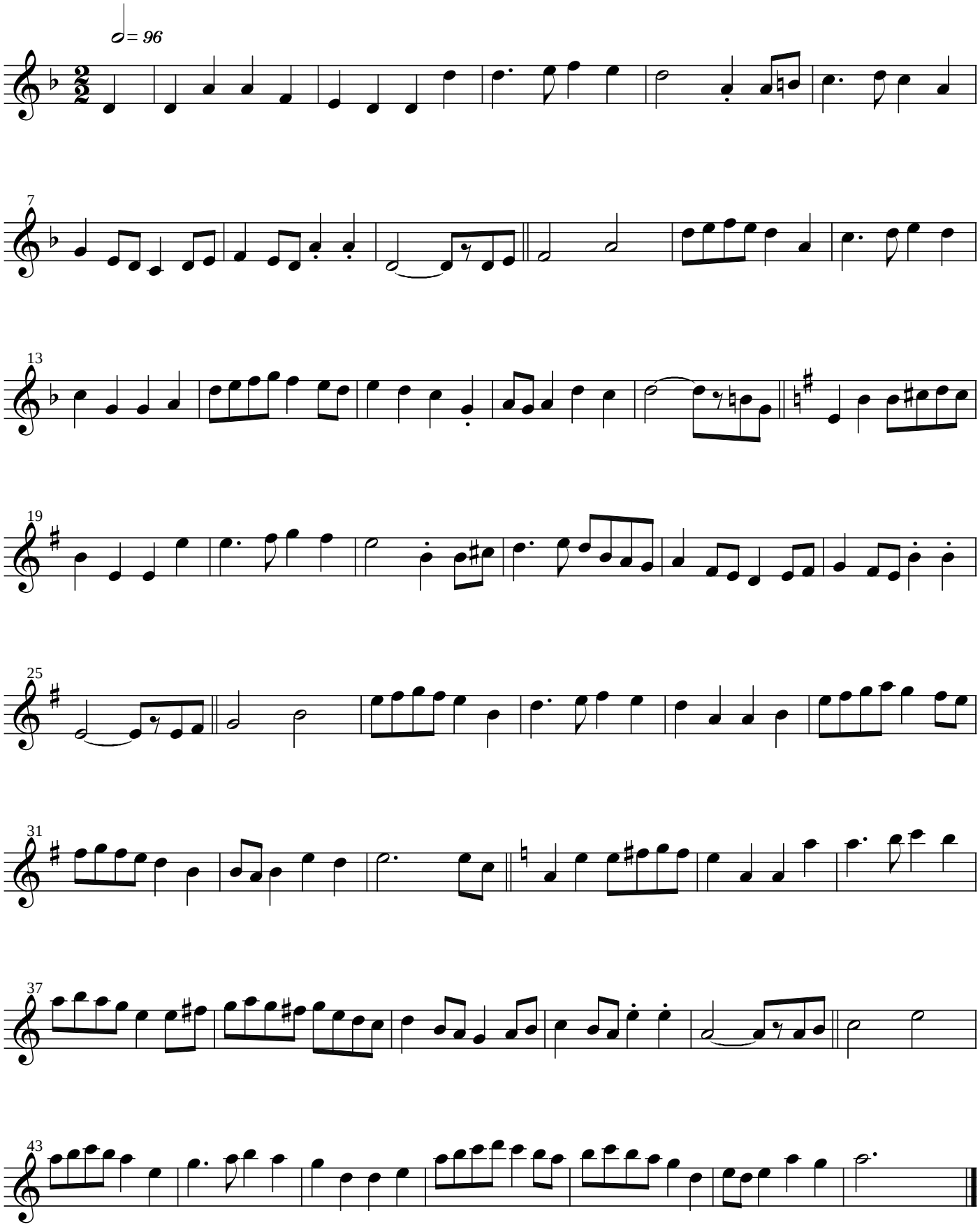
Chappell p275

GEORDIE

English Traditional
arr. Clark Kimberling



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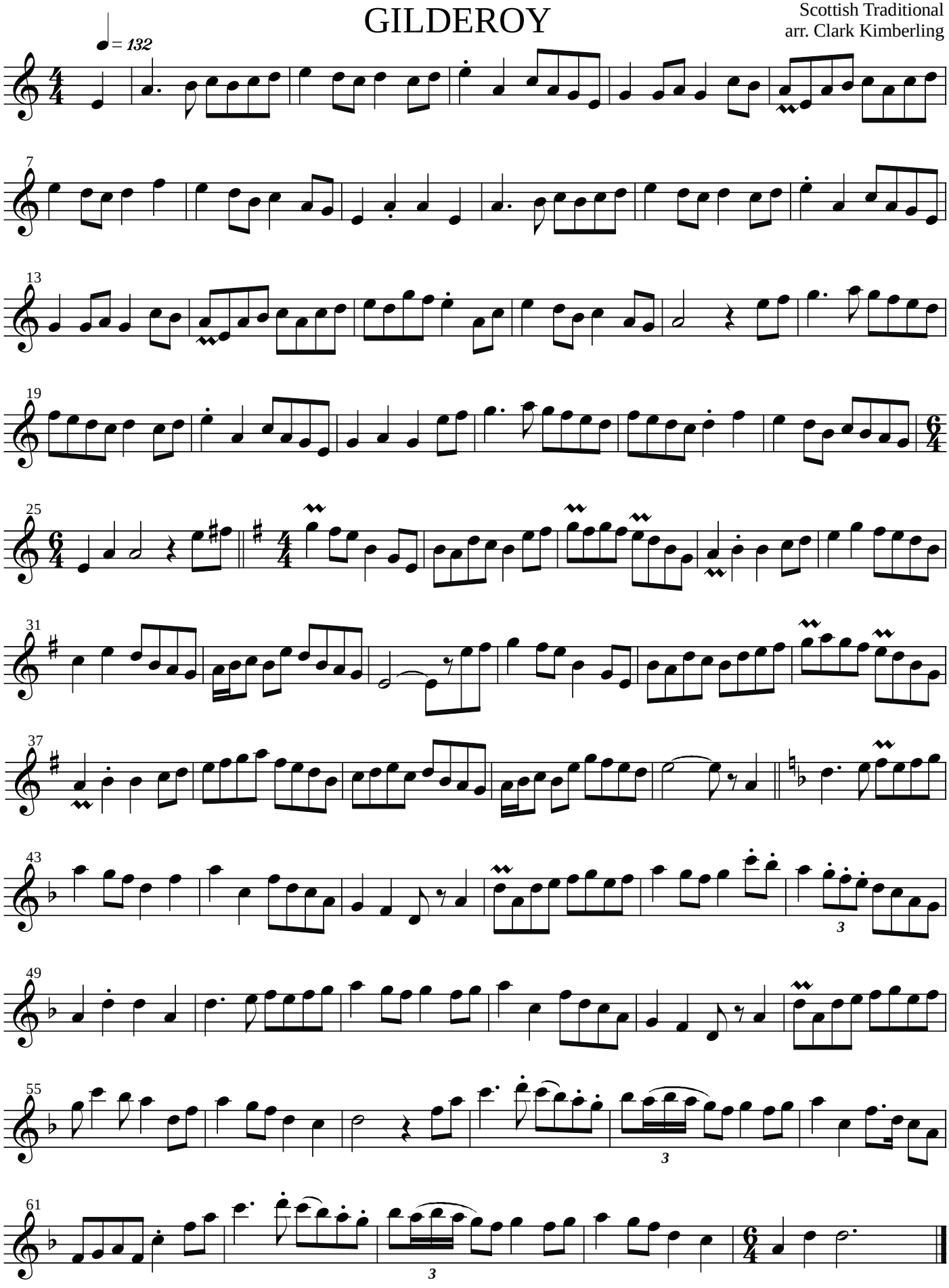
Chappell vol 2? Traditional tunes p25

GILDEROY

Scottish Traditional
arr. Clark Kimberling



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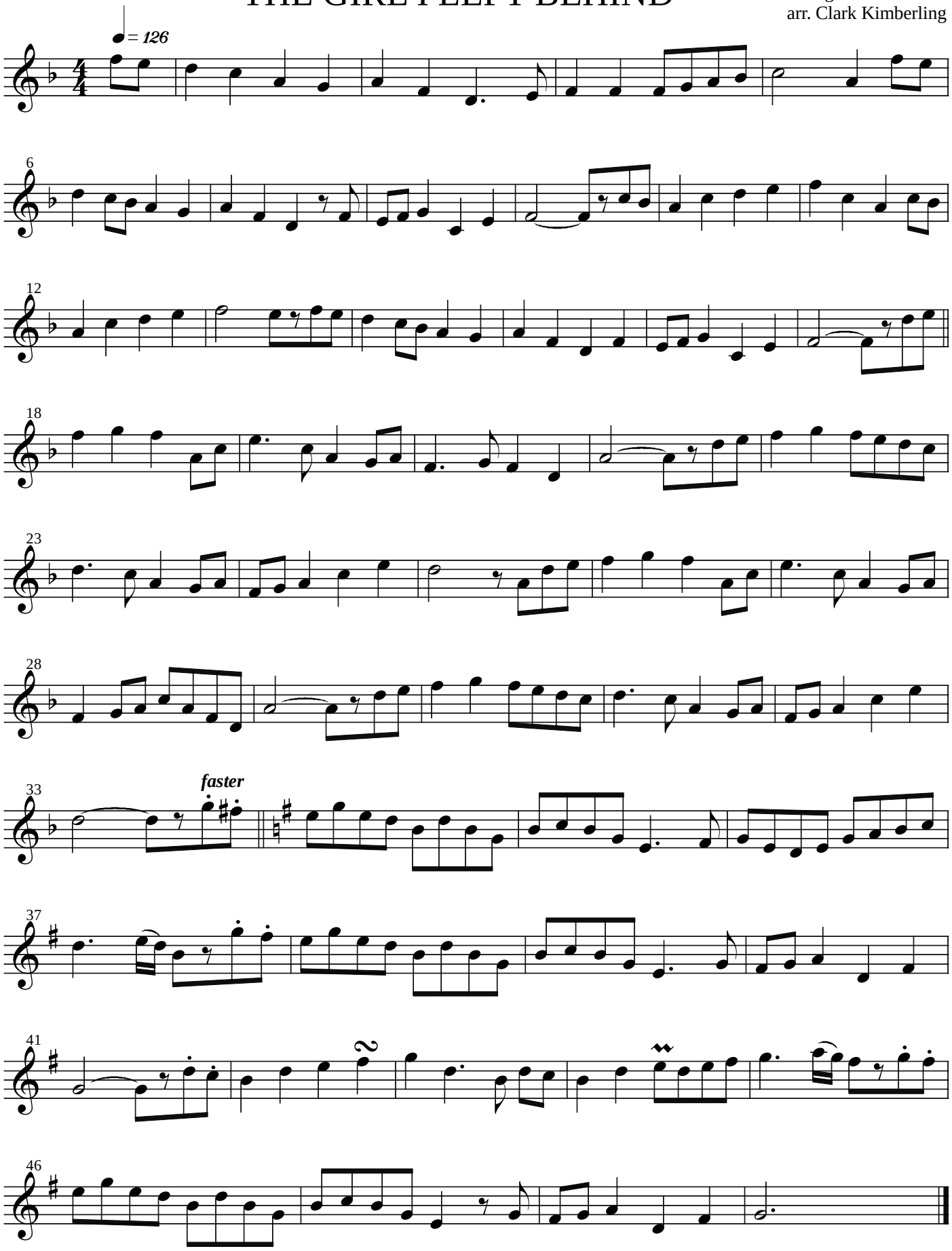
Source: Simpson p253

THE GIRL I LEFT BEHIND

English Traditional
arr. Clark Kimberling



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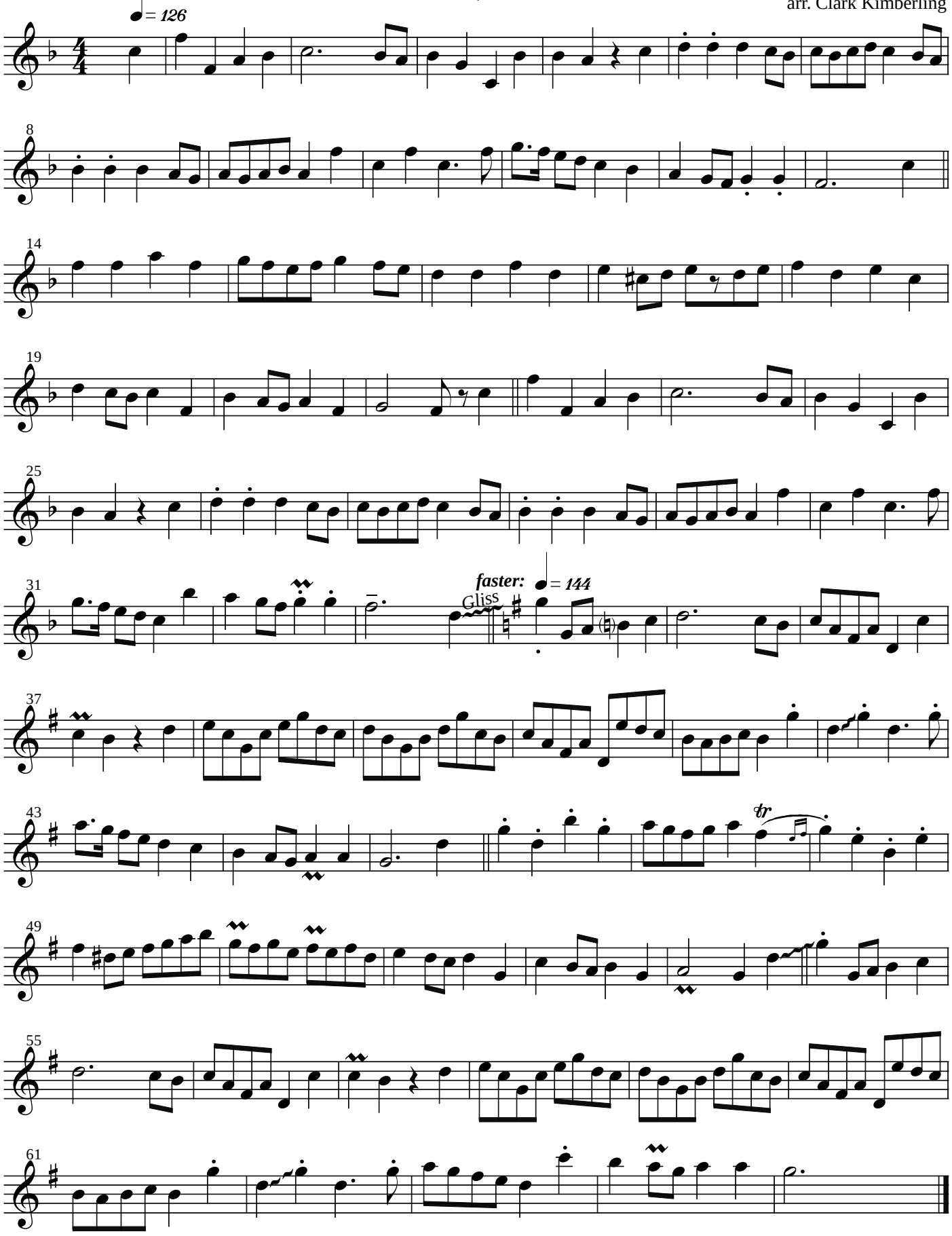
GOOD MORROW, GOSSIP JOAN

English Traditional
arr. Clark Kimberling



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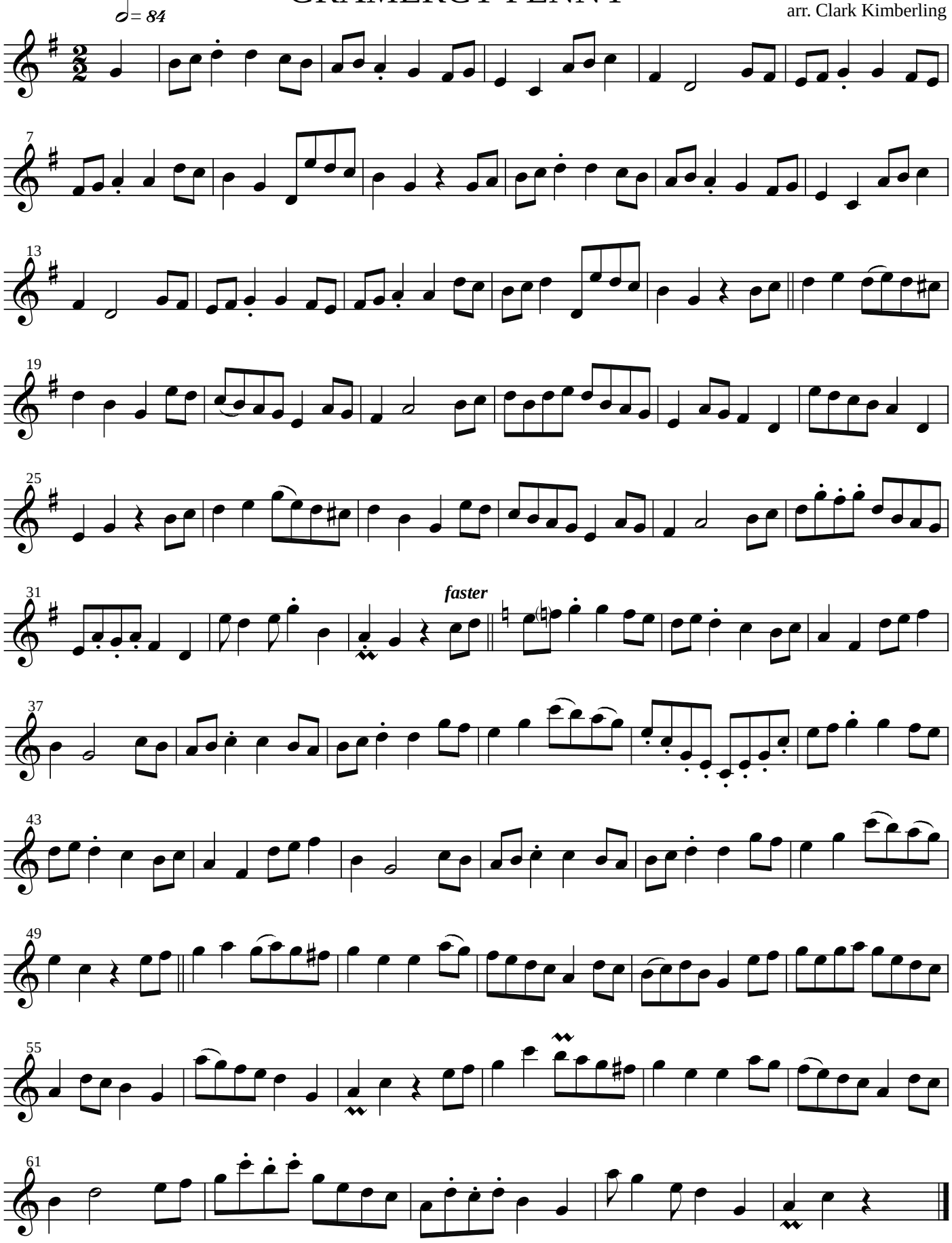
GRAMERCY PENNY

English Traditional
arr. Clark Kimberling



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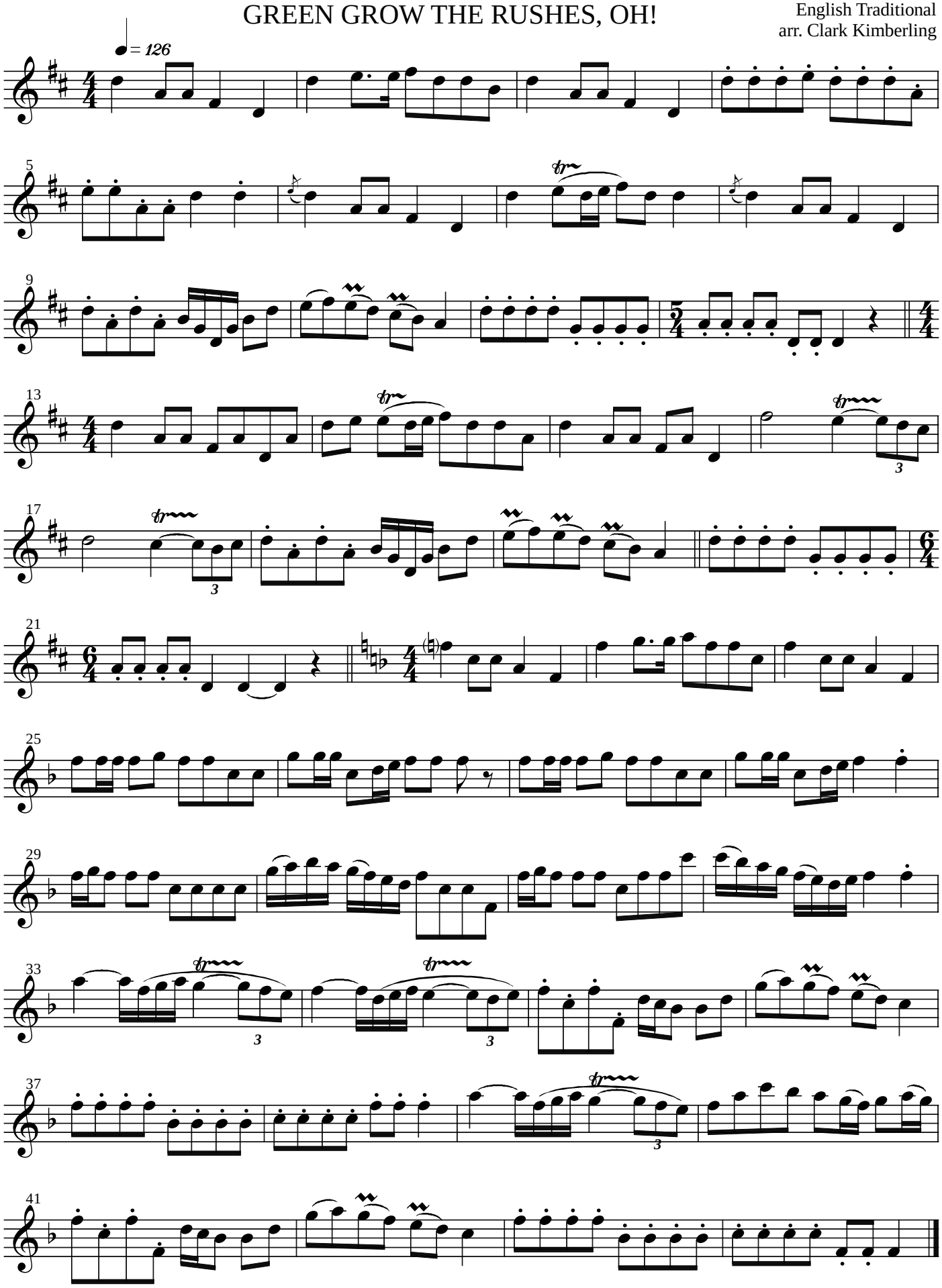
Source: Simpson p262

GREEN GROW THE RUSHES, OH!

English Traditional
arr. Clark Kimberling



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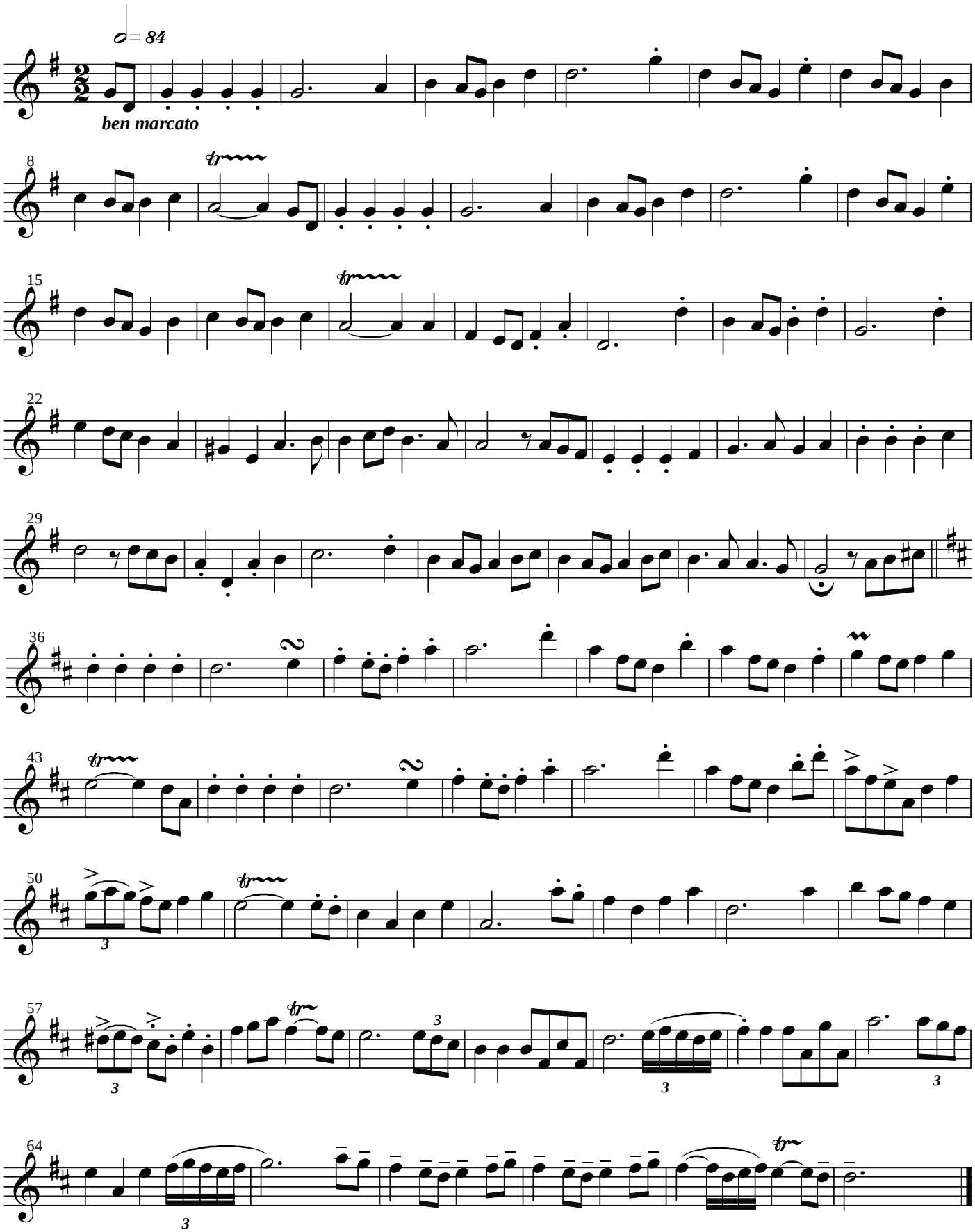
Source: Broadwood and Maitland p 156

HANDEL'S MARCH

George Frederic Handel
arr. Clark Kimberling



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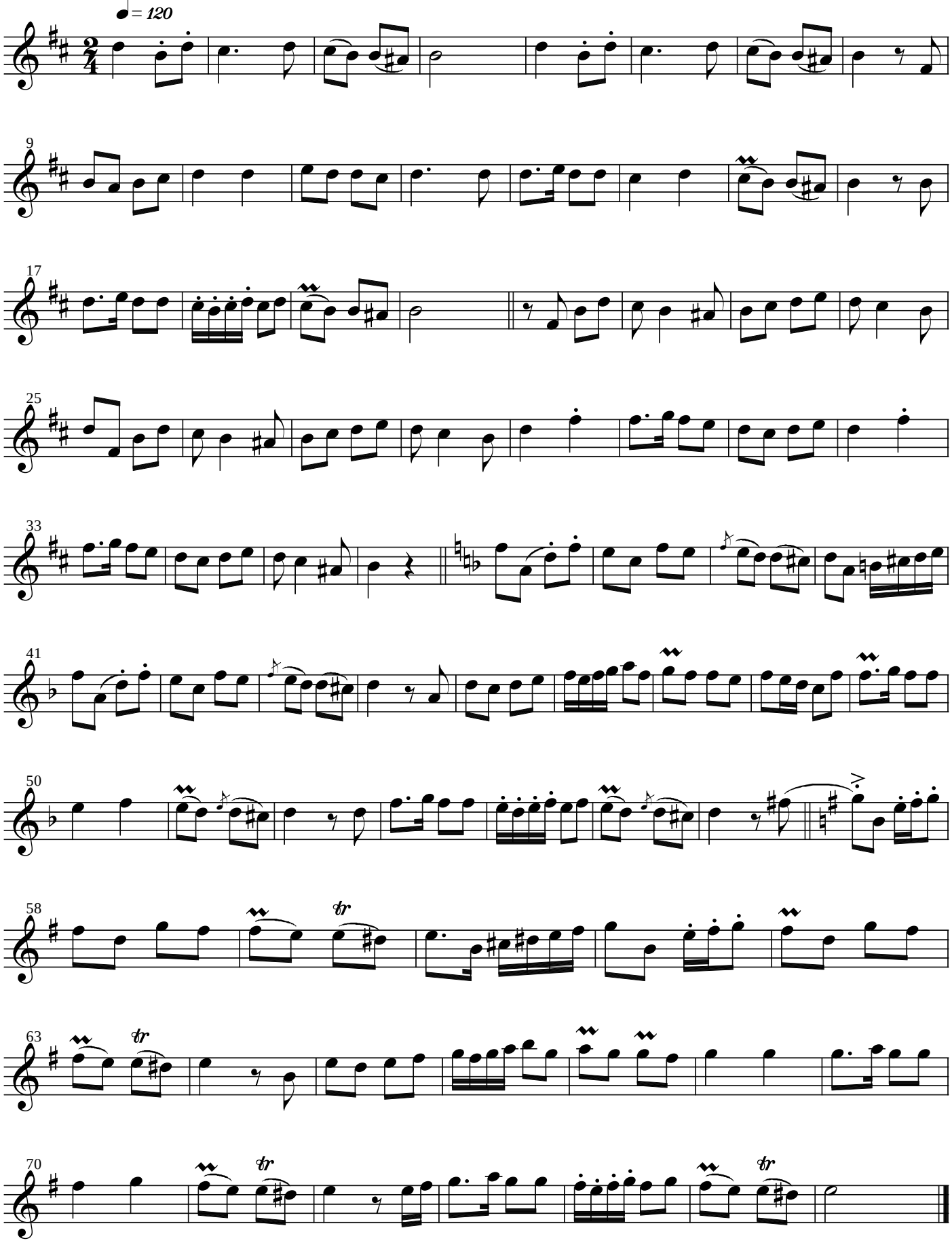
HÉLAS MADAME

Court of King Henry VIII
arr. Clark Kimberling



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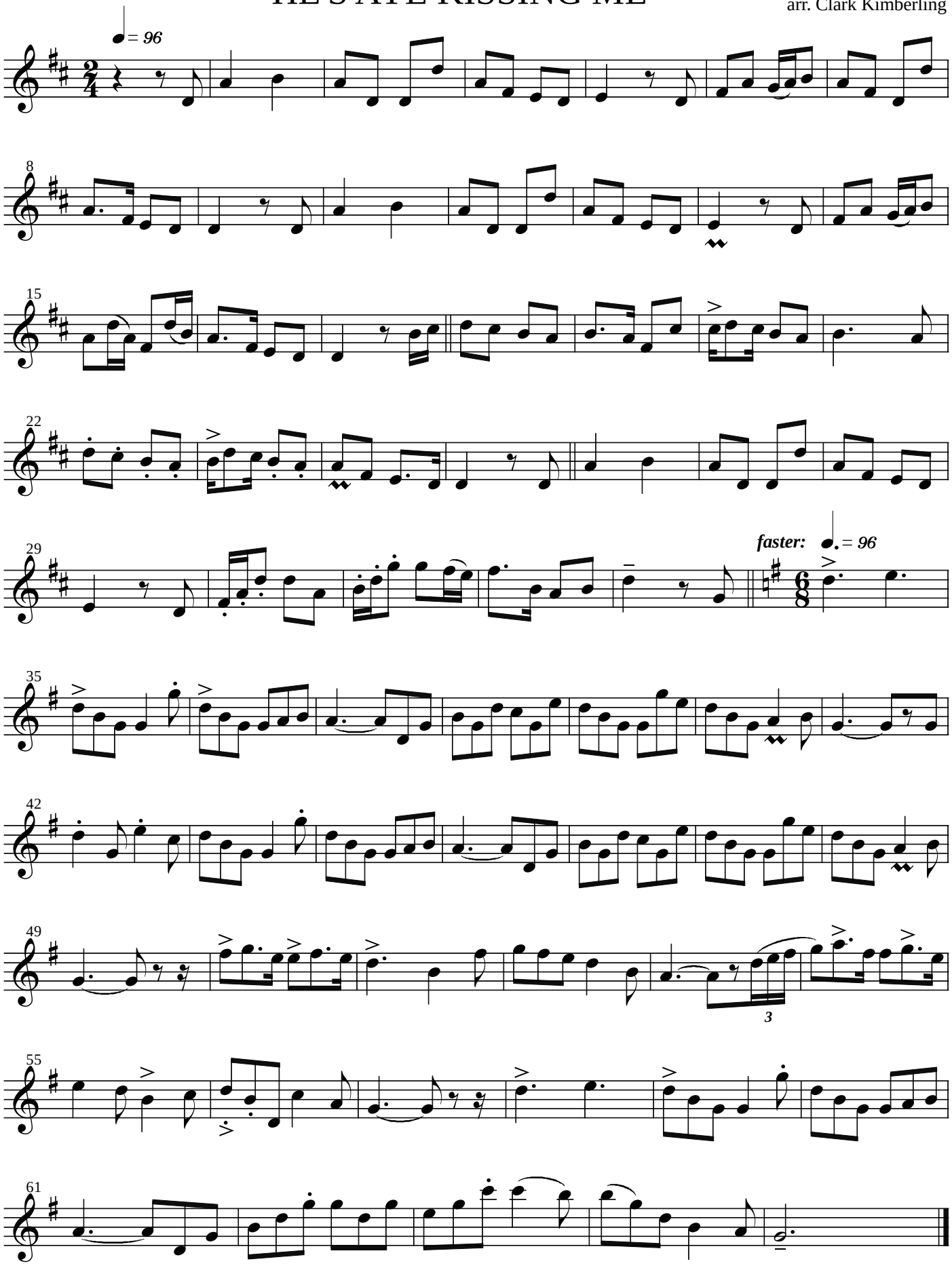
Source: EH Jones

HE'S AYE KISSING ME

Scottish Traditional
arr. Clark Kimberling



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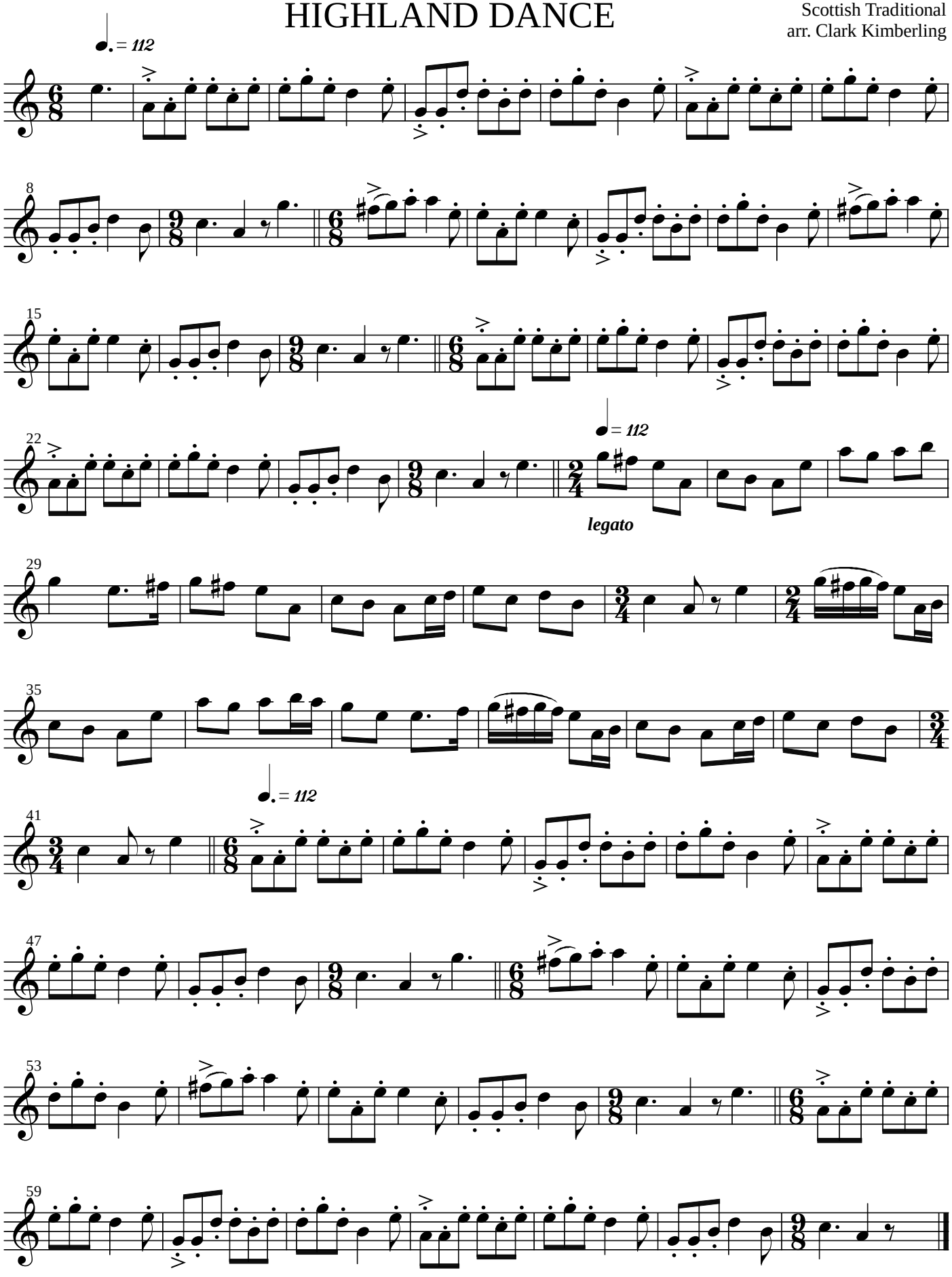
Source: N Gow (Carlin) tune 68

HIGHLAND DANCE

Scottish Traditional
arr. Clark Kimberling



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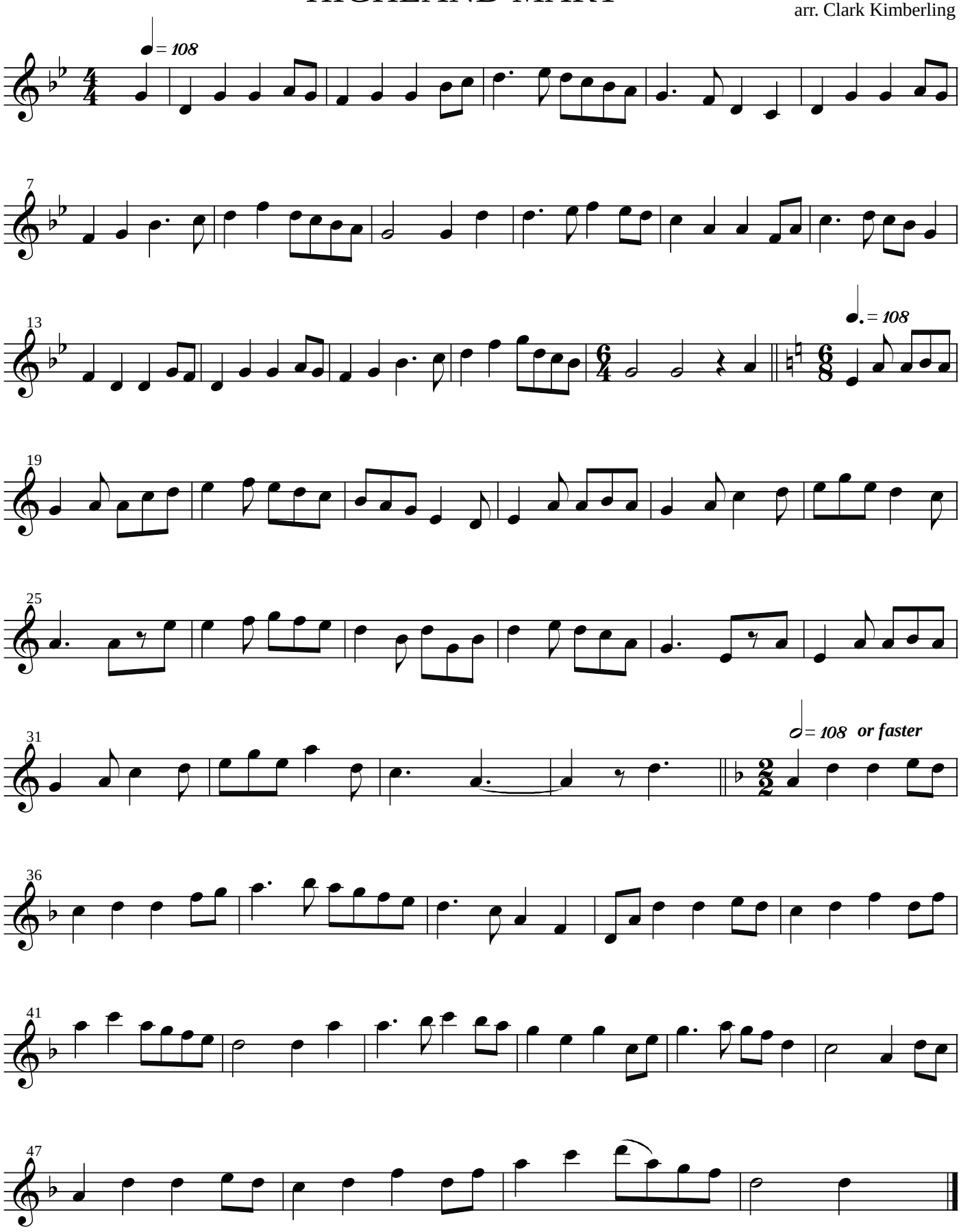
Source: Fleischmann p. 521

HIGHLAND MARY

Scottish Traditional
arr. Clark Kimberling



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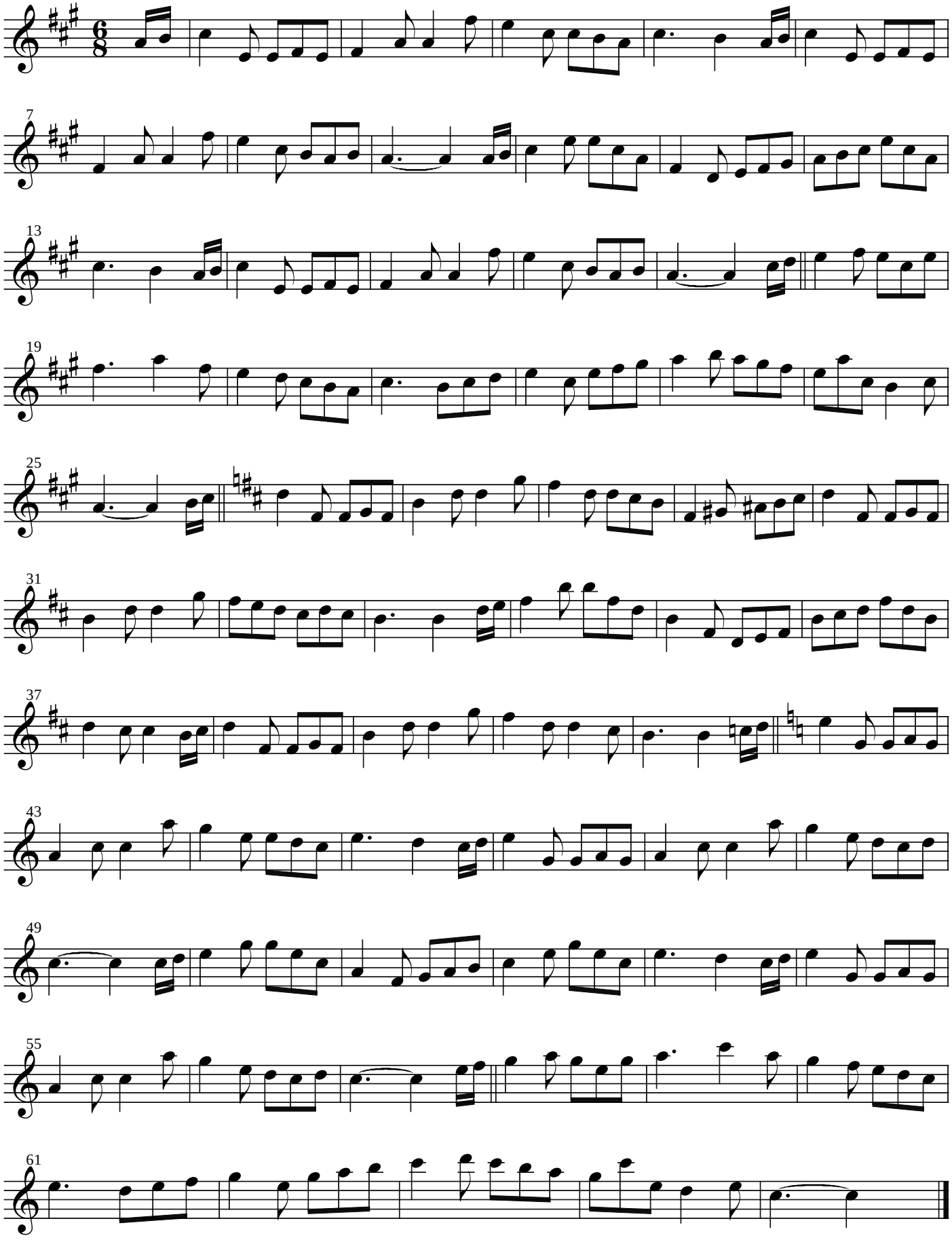
Chappell vol 2? Traditional p85

THE HUNDRED PIPERS

Scottish Traditional
arr. Clark Kimberling



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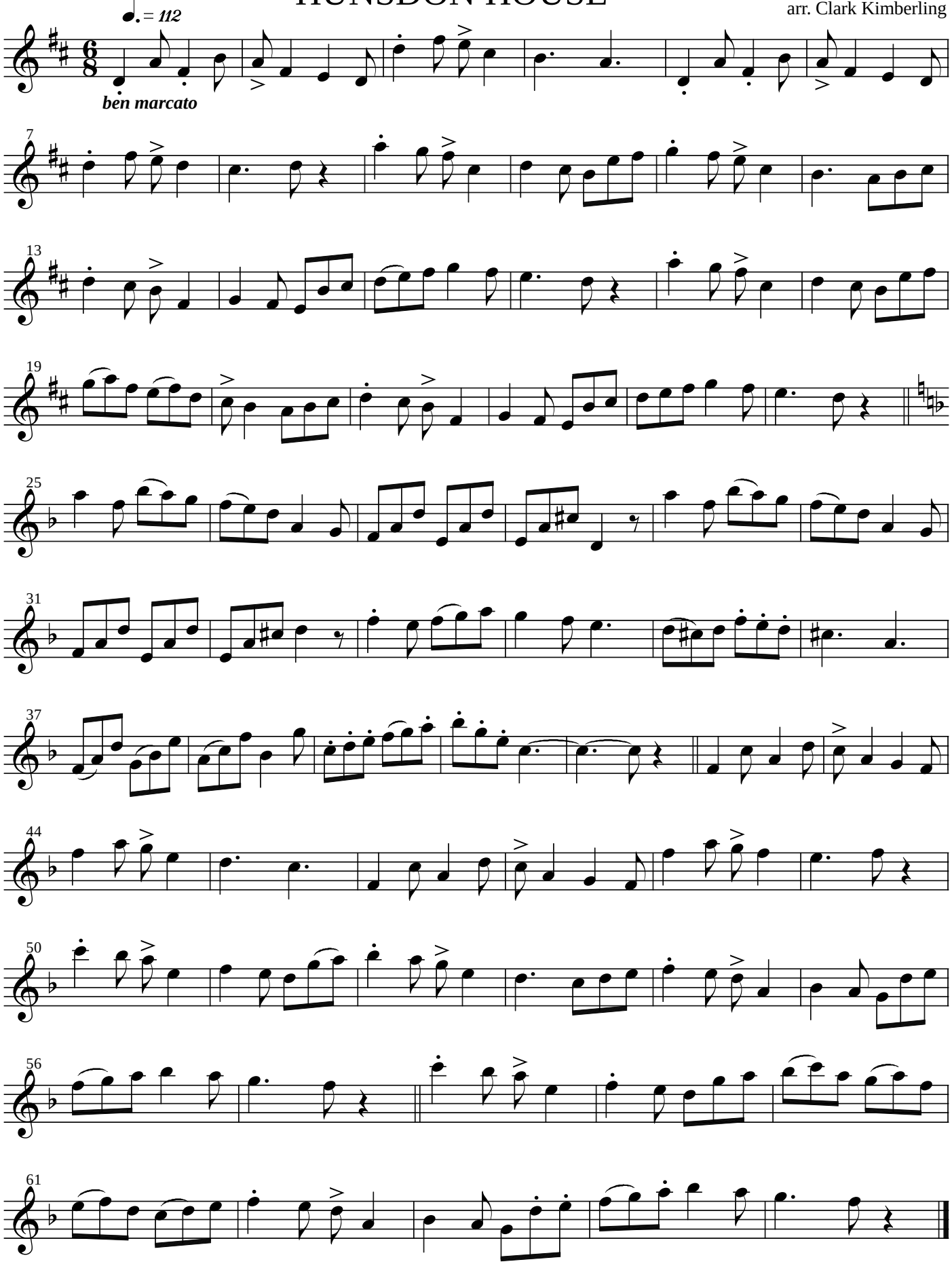
Source Johnson ...(or Internet)

HUNSDON HOUSE

English Traditional
arr. Clark Kimberling



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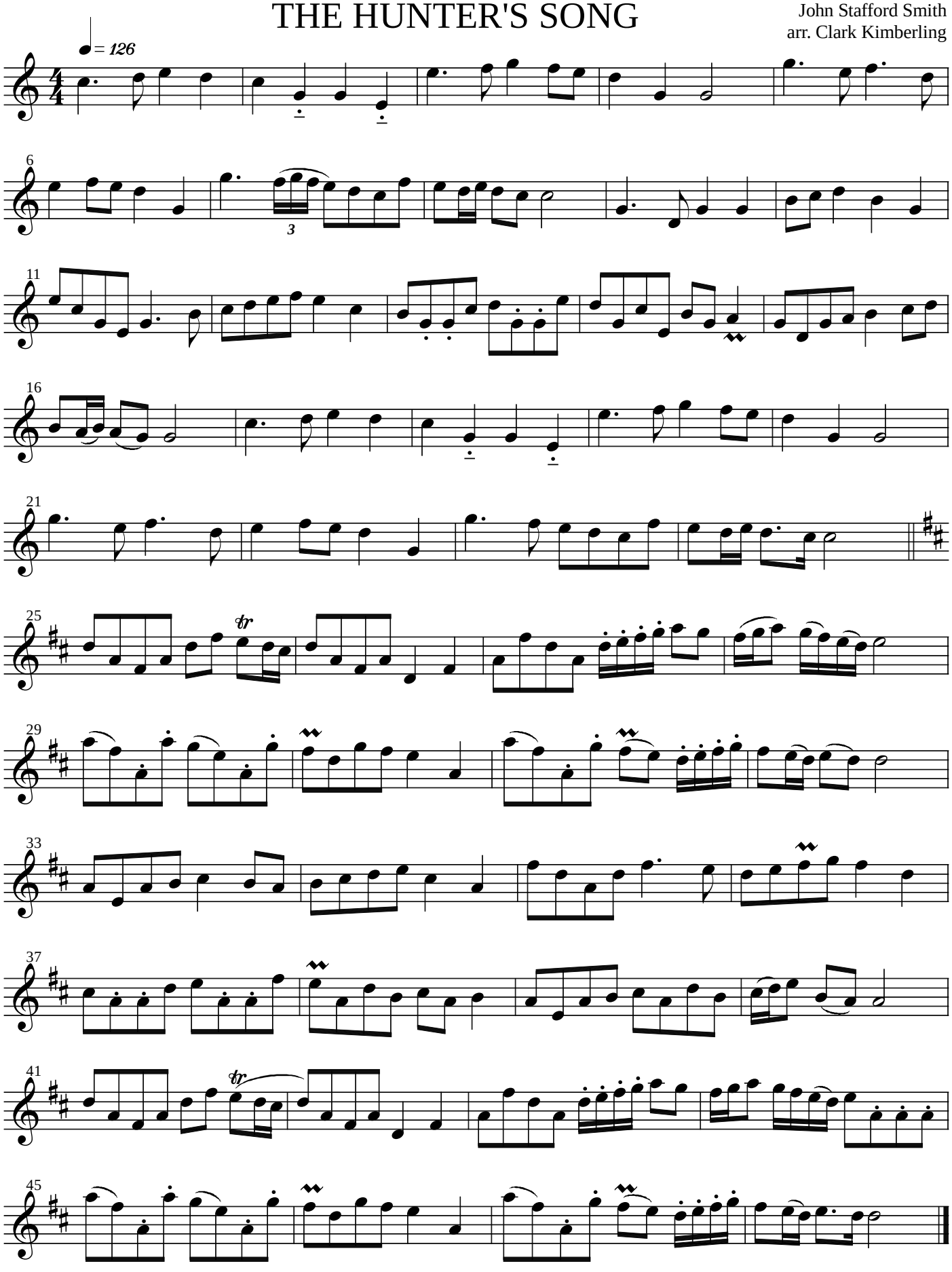
Source: Playford Ball p51

THE HUNTER'S SONG

John Stafford Smith
arr. Clark Kimberling



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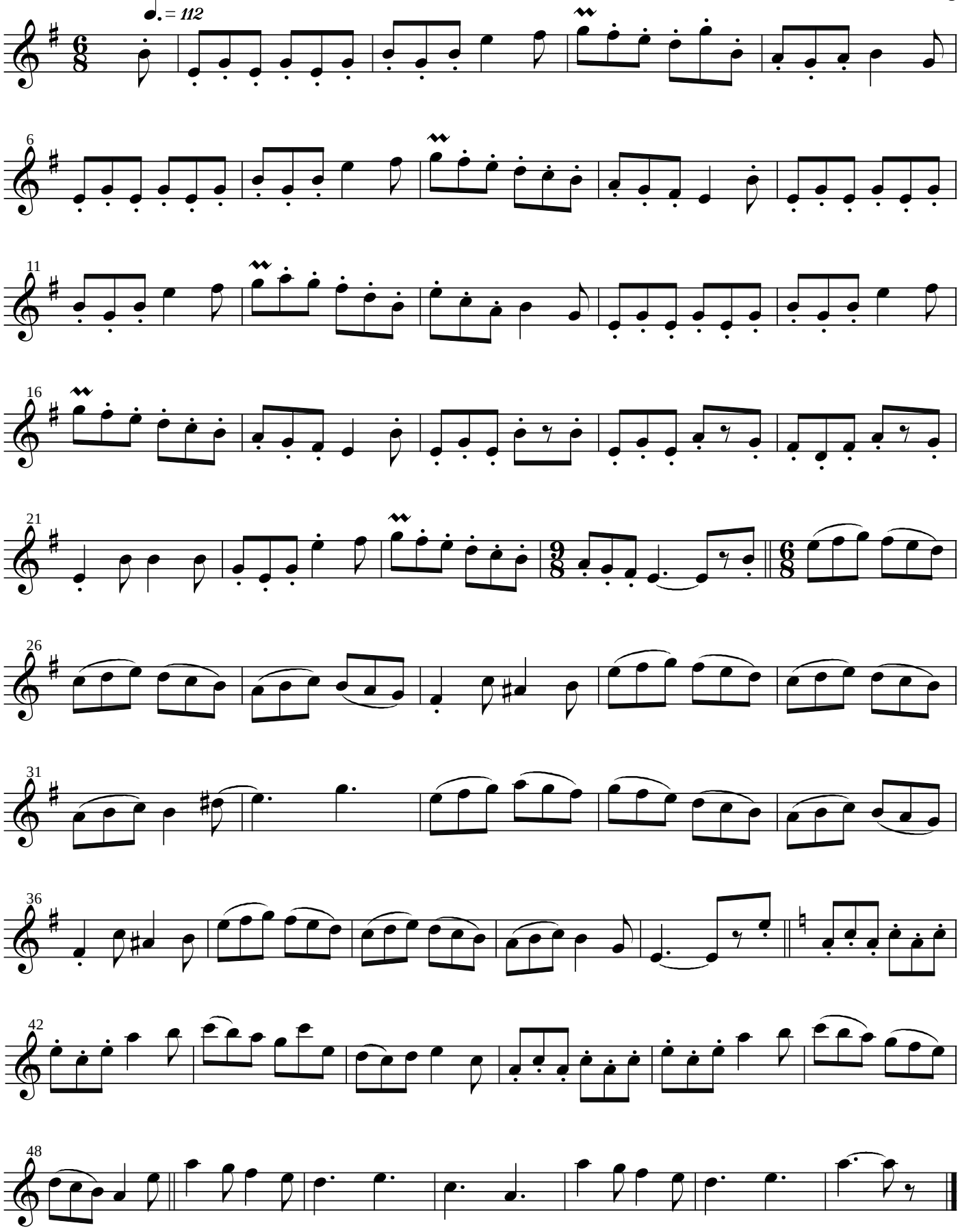
Source: U FL library (rare)

I'LL TOUZLE YOUR KURCHIE

English Traditional
arr. Clark Kimberling



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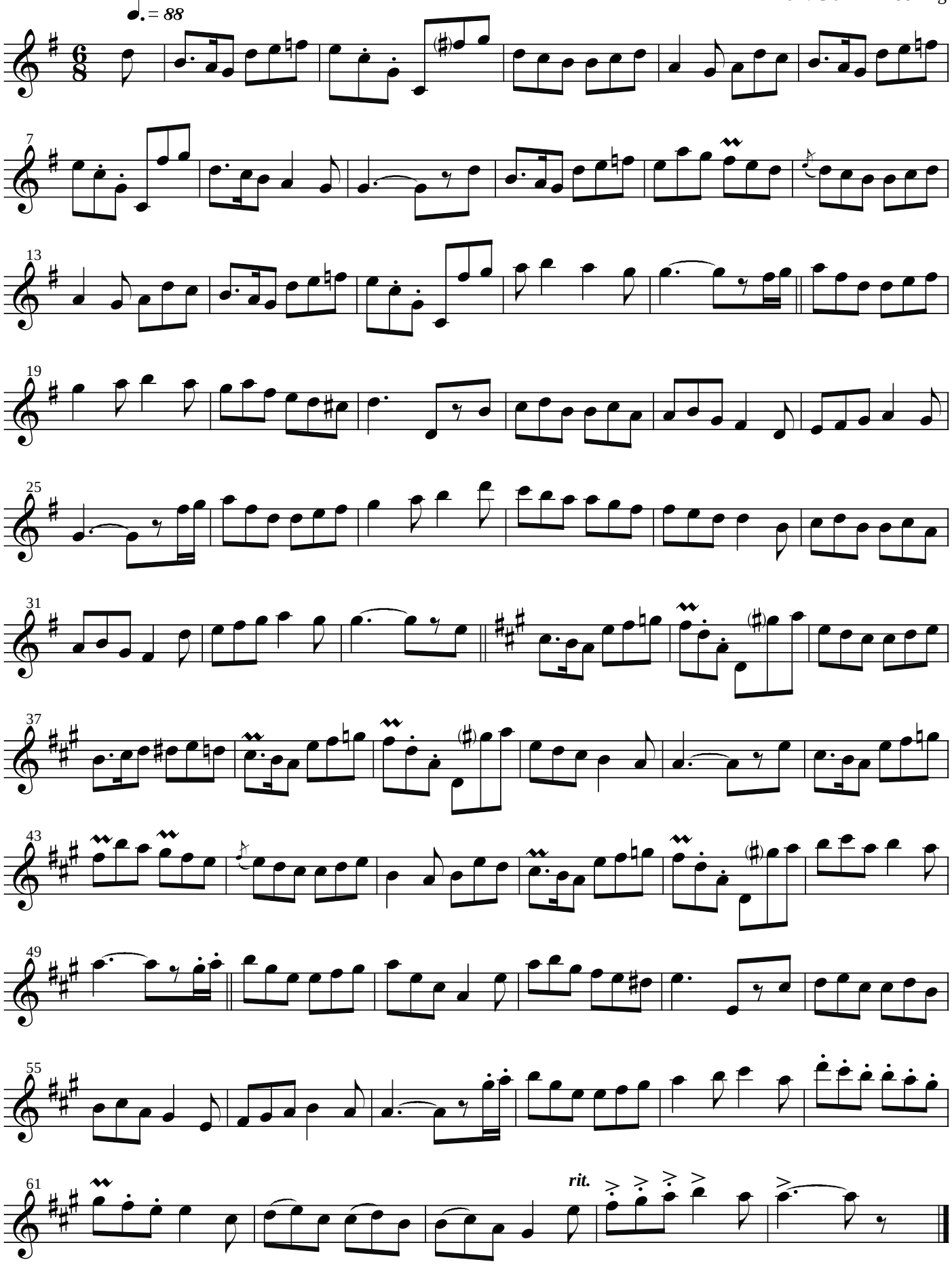
Source: Fleischmann p. 304

JACK'S HEALTH

English Traditional
arr. Clark Kimberling



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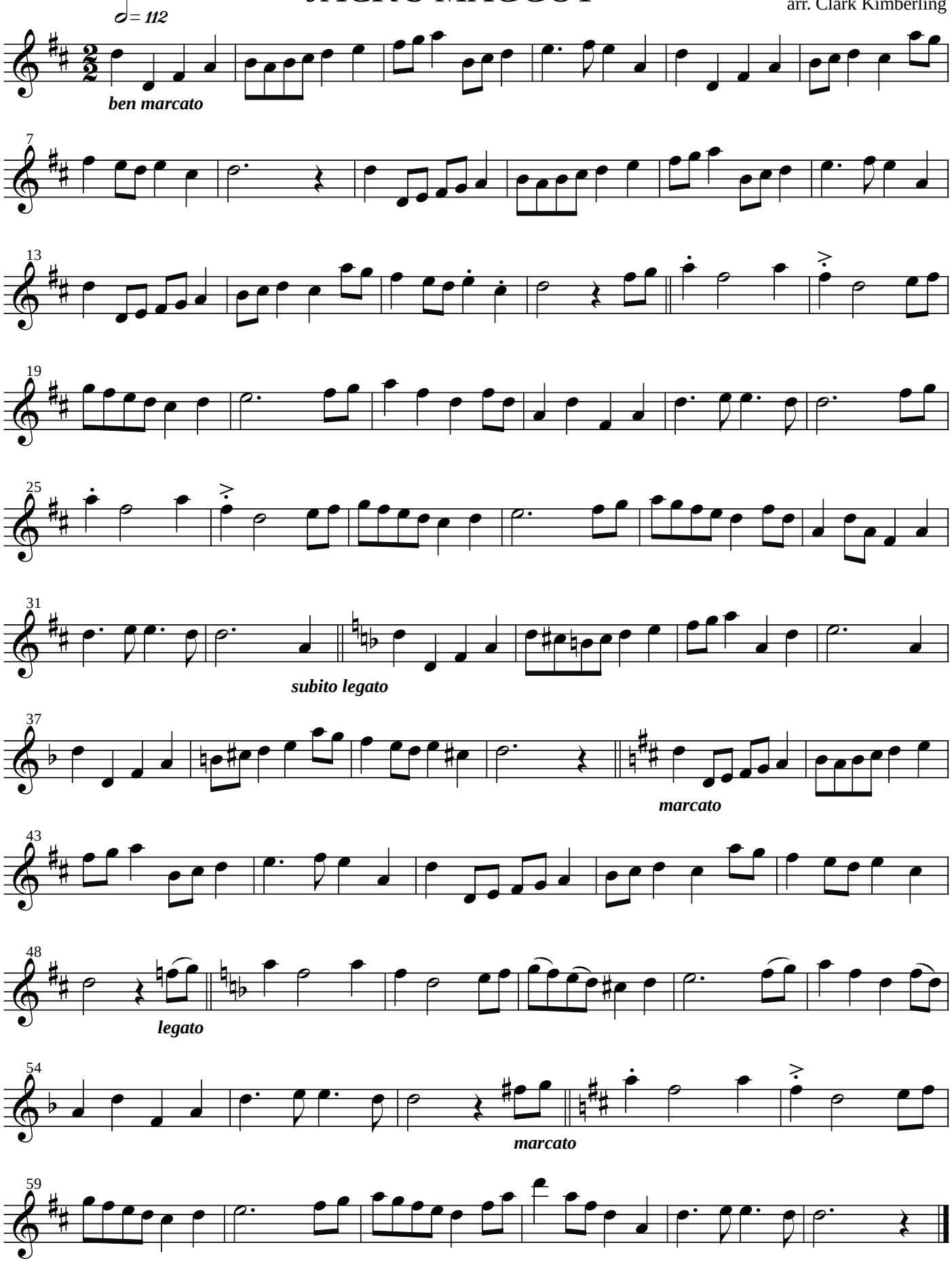
Source: Fleischmann p. 94 tune 486 footnote, Neal coll., Dublin 1726

JACK'S MAGGOT

English Traditional
arr. Clark Kimberling



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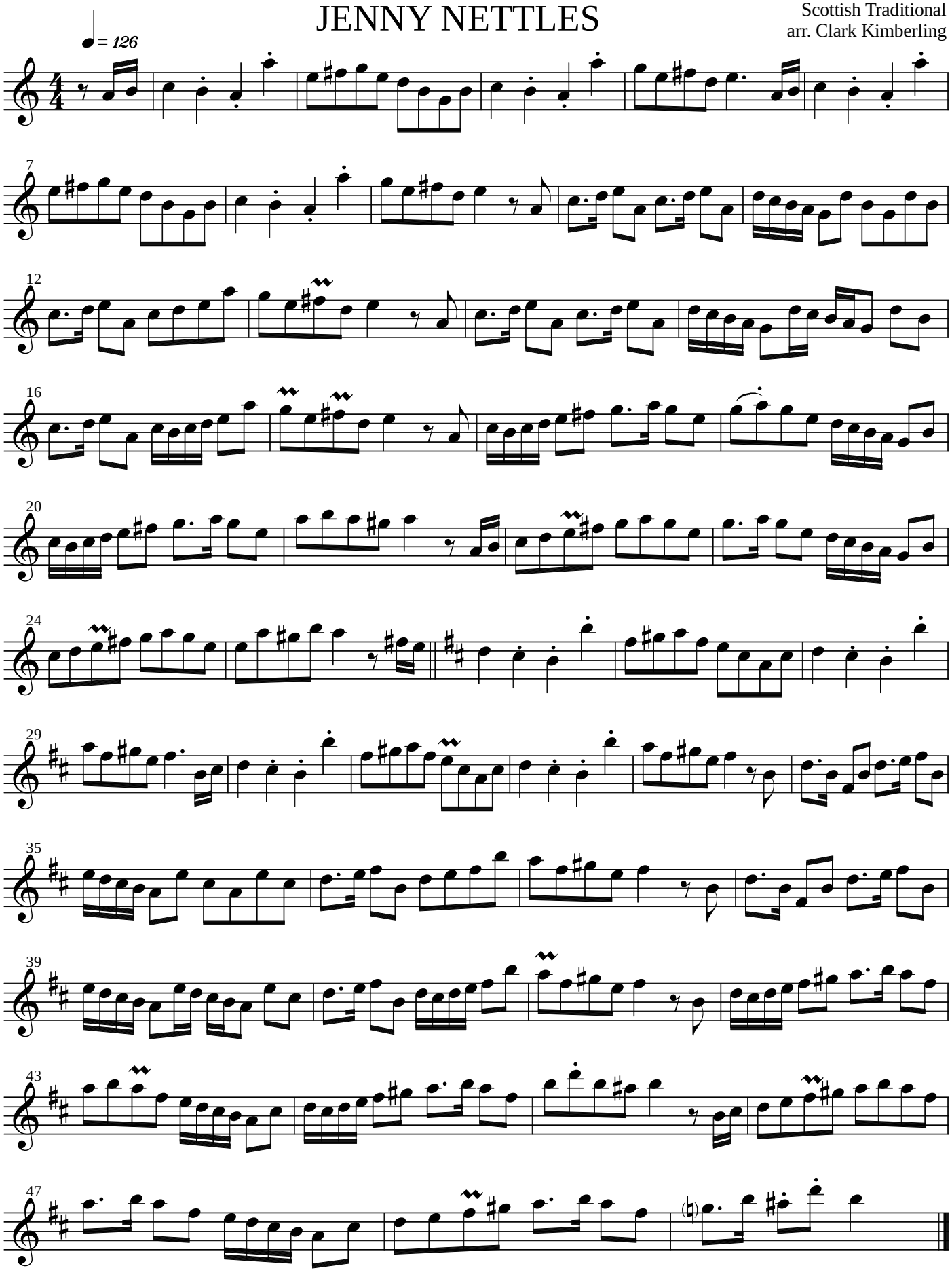
Source: Playford Ball p55

JENNY NETTLES

Scottish Traditional
arr. Clark Kimberling



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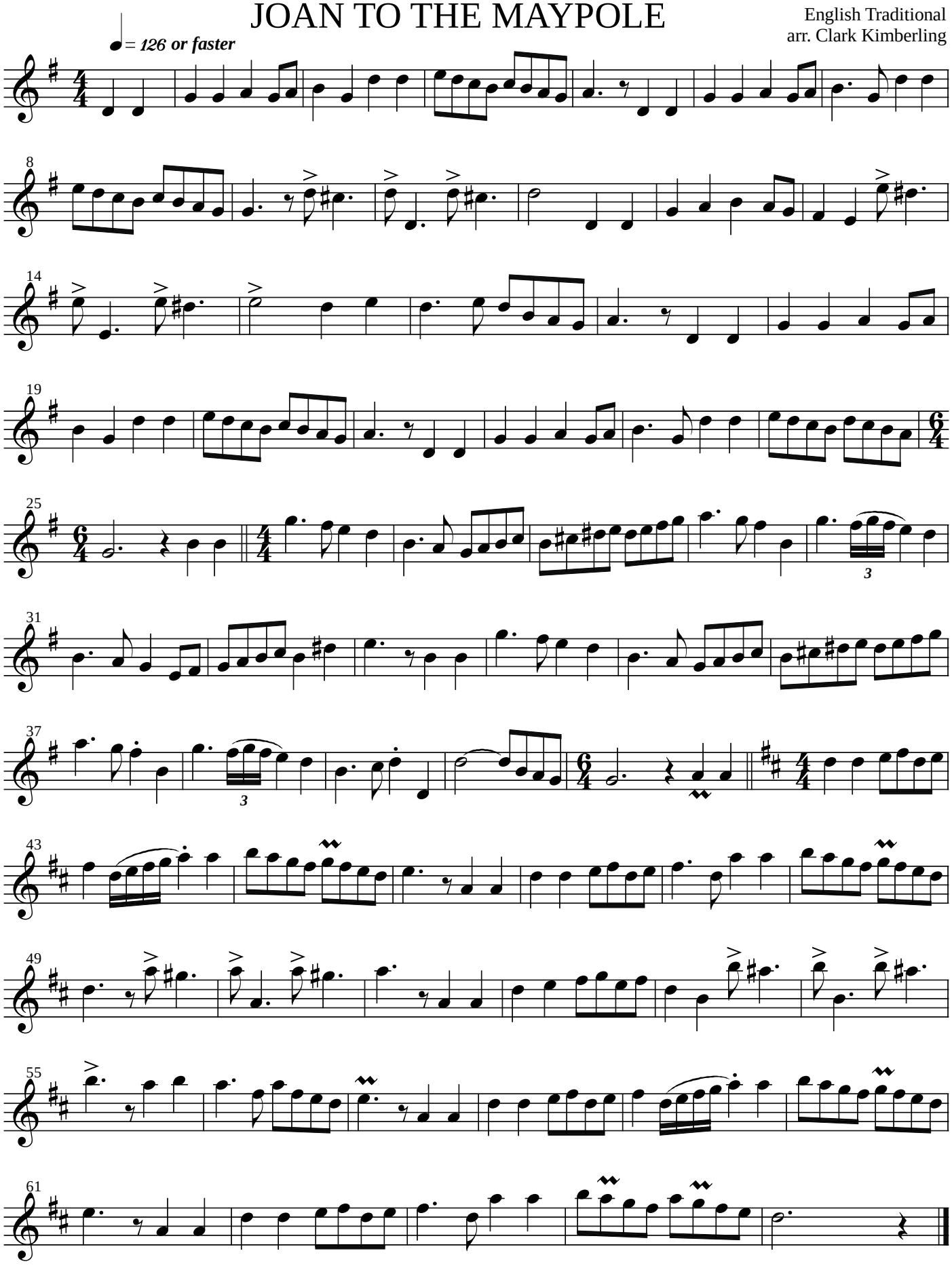
Source: N Gow (Carlin) tune 259

JOAN TO THE MAYPOLE

English Traditional
arr. Clark Kimberling



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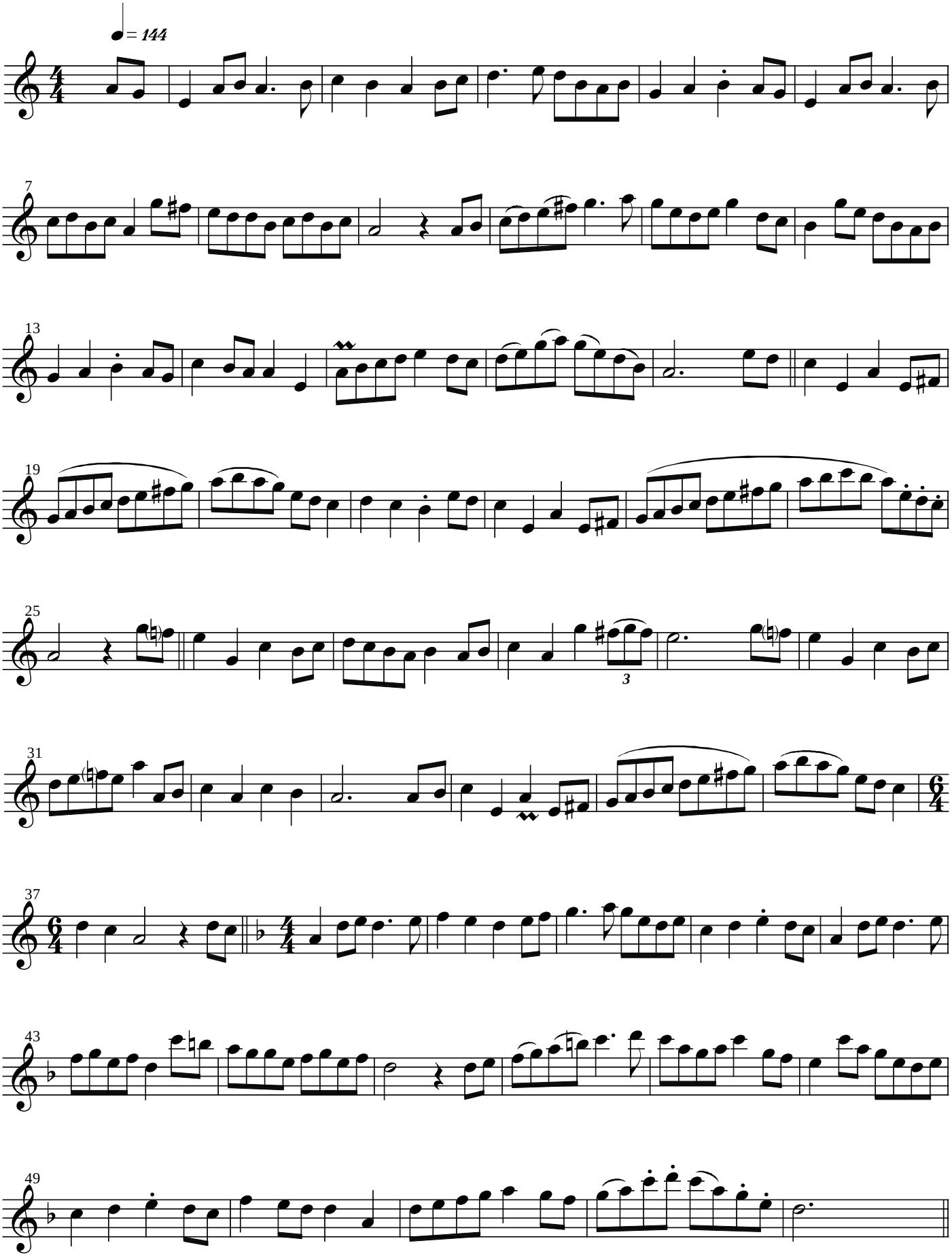
Chappell vol 2 p100

KATHARINE OGIE

Scottish Traditional
arr. Clark Kimberling



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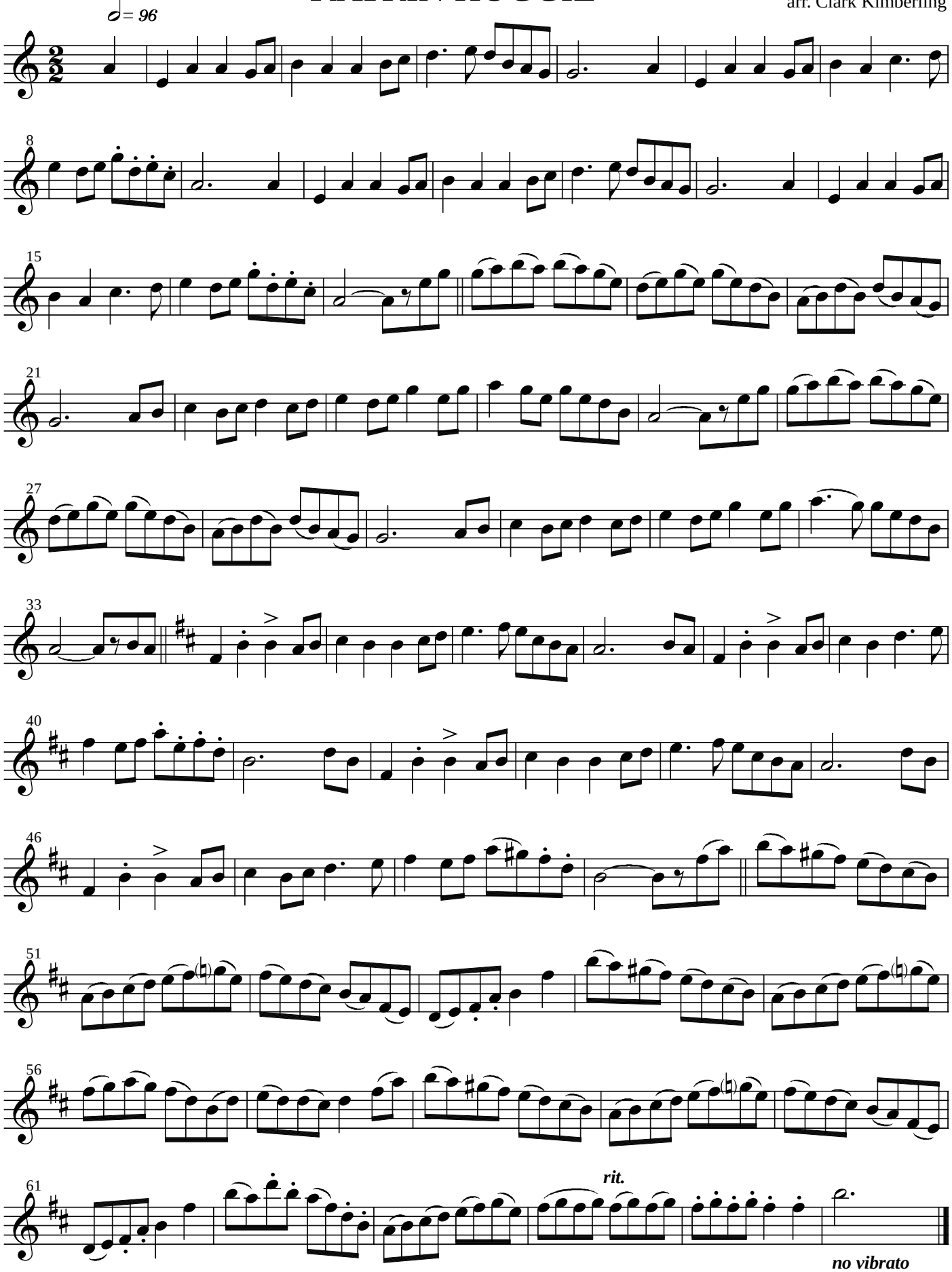
Source:Keller p39

KATRIN HOGGIE

John Young
arr. Clark Kimberling



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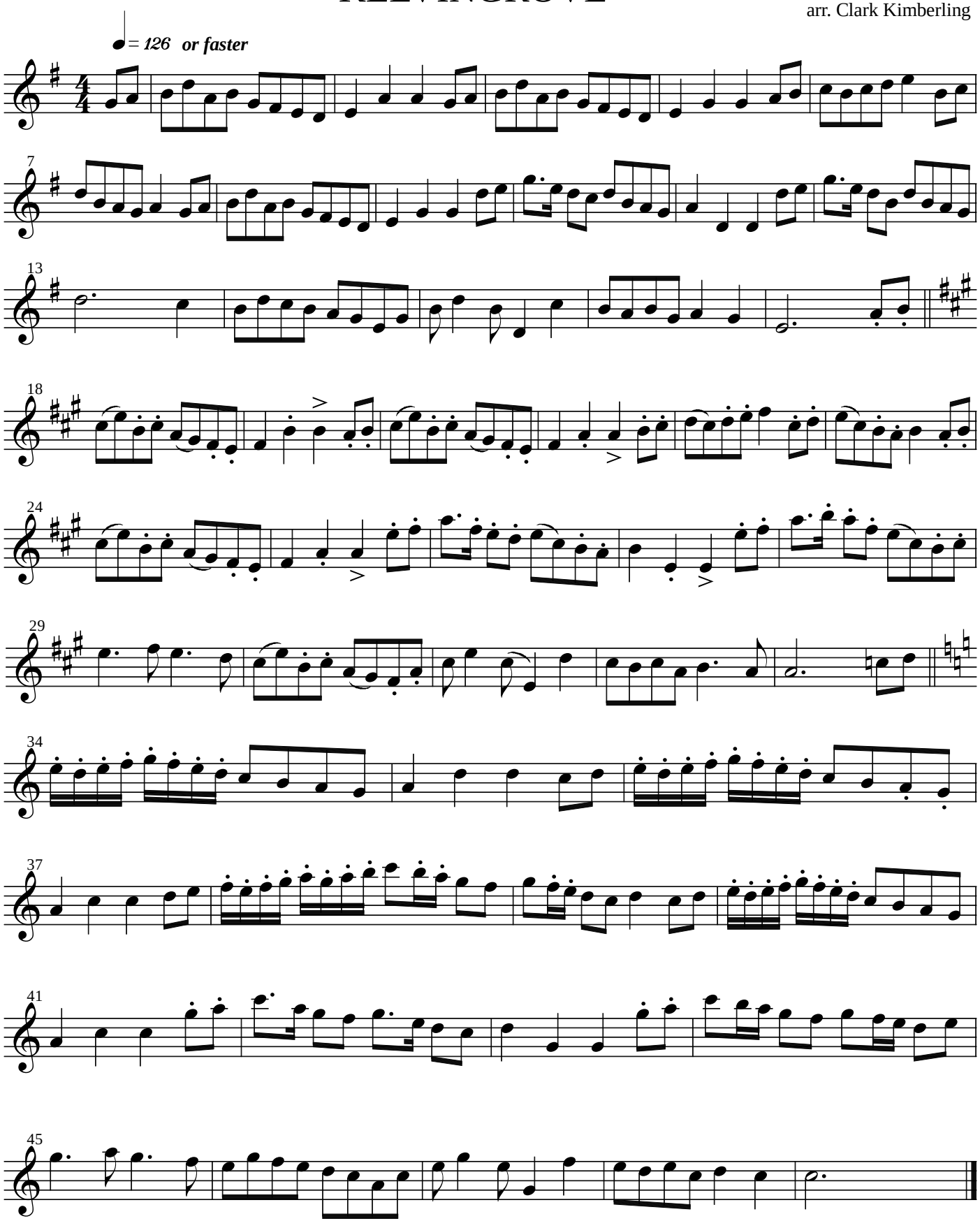
Source: Fleischmann p. 39

KELVINGROVE

Scottish Tradtitional
arr. Clark Kimberling



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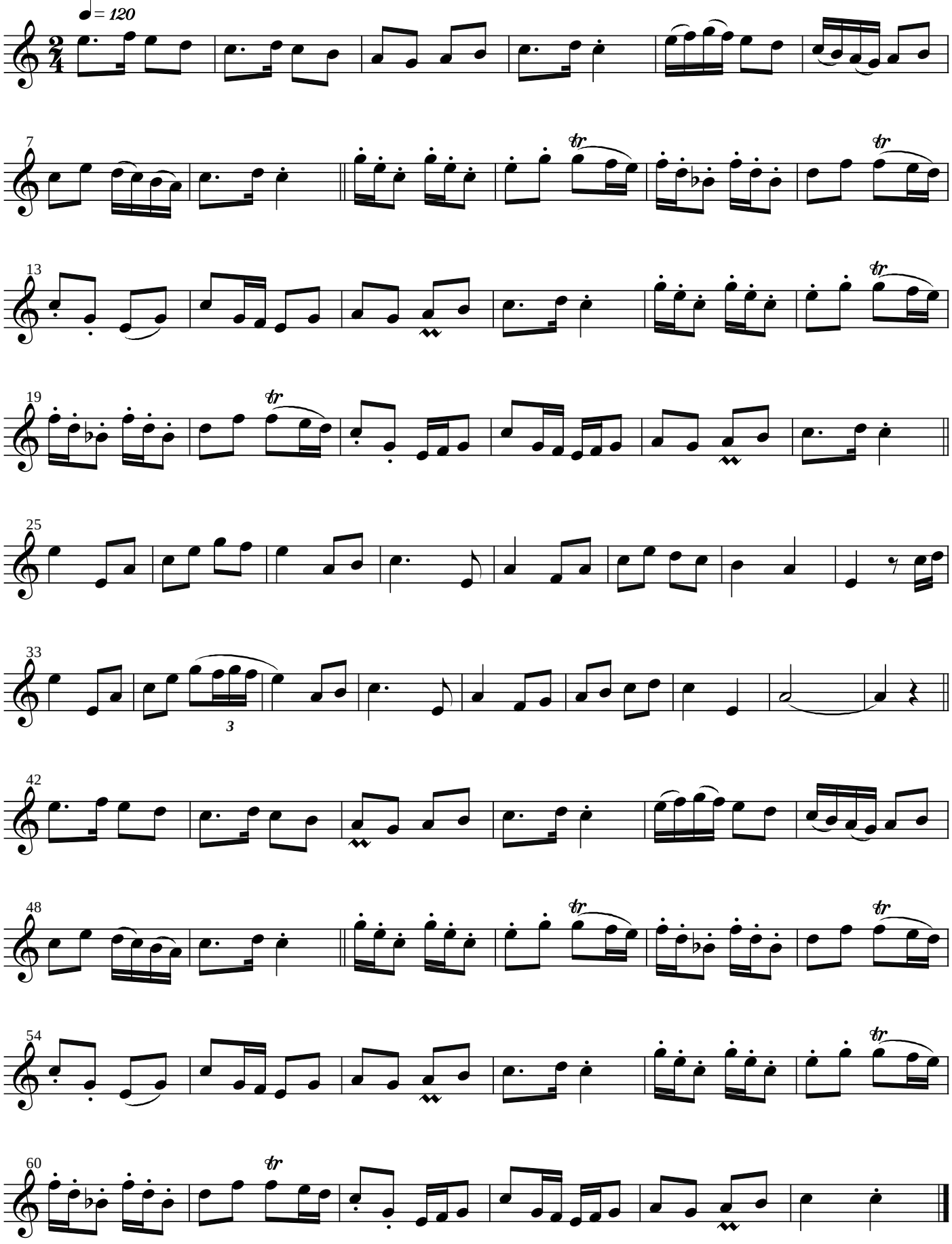
KEMP'S JIG

English Traditional
arr. Clark Kimberling



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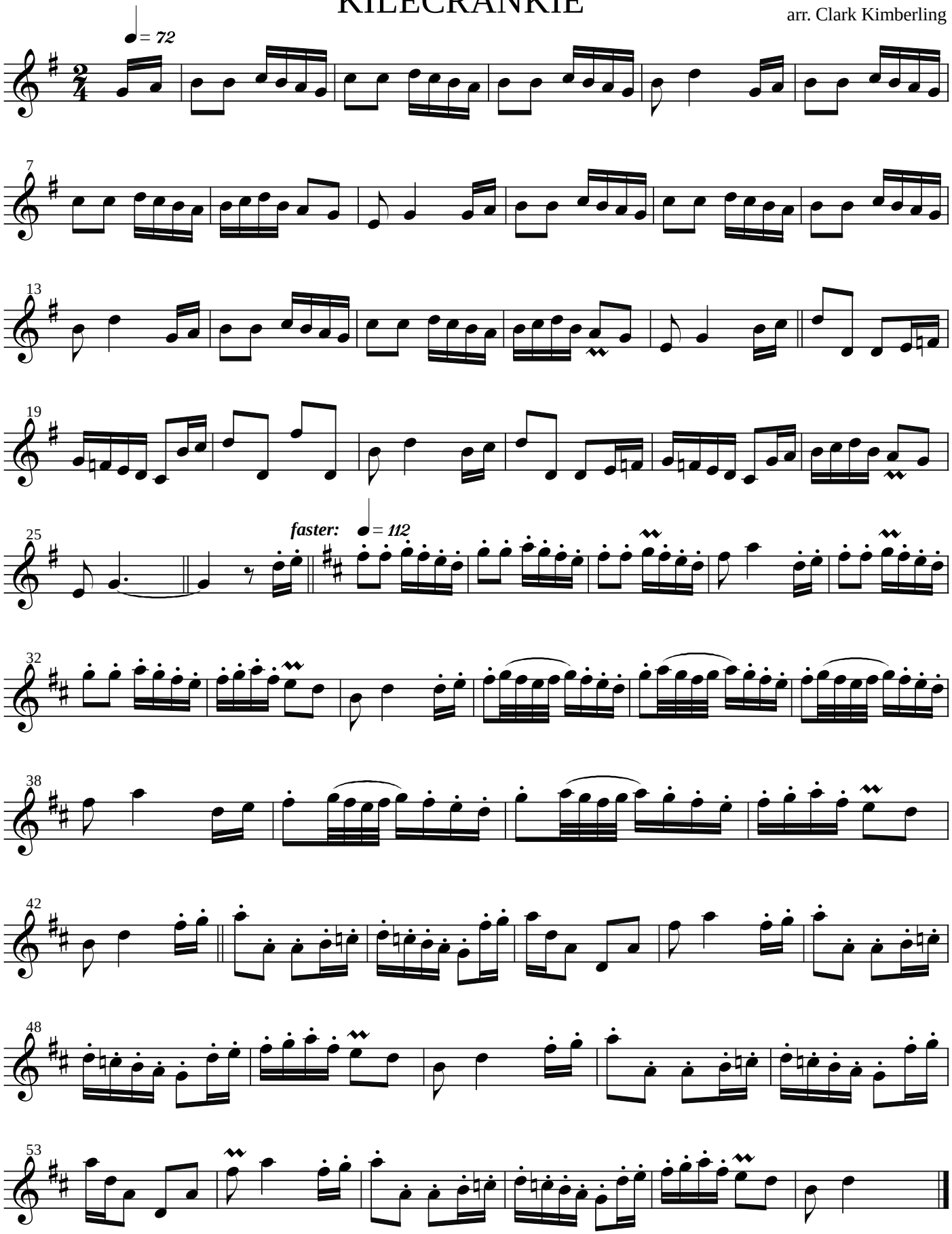
Source: EH Jones p34

KILECRANKIE

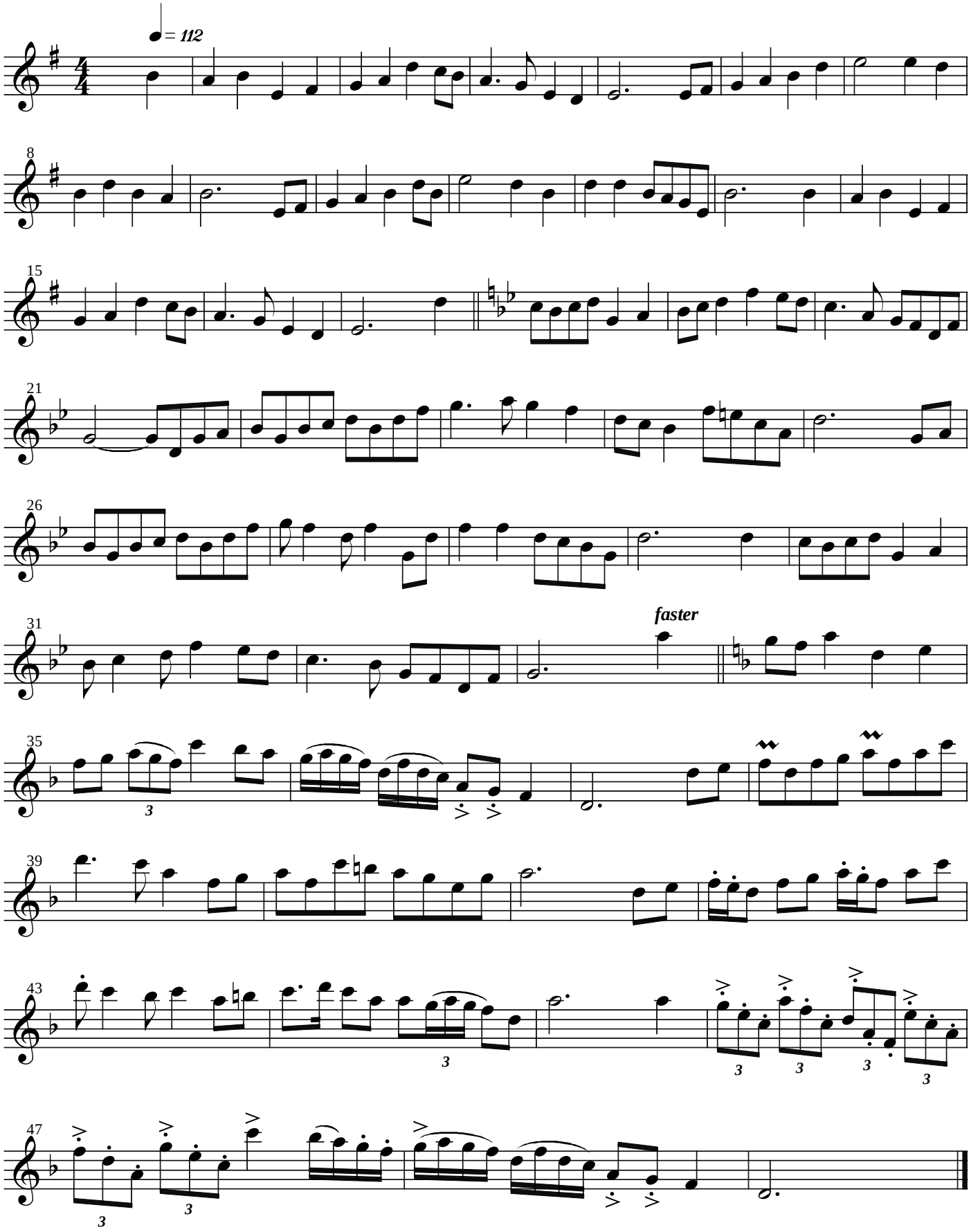
Scottish Traditional
arr. Clark Kimberling



Copyright © 2005, Clark Kimberling
Source: N Gow (Carlin) tune 593

KING'S LYNN

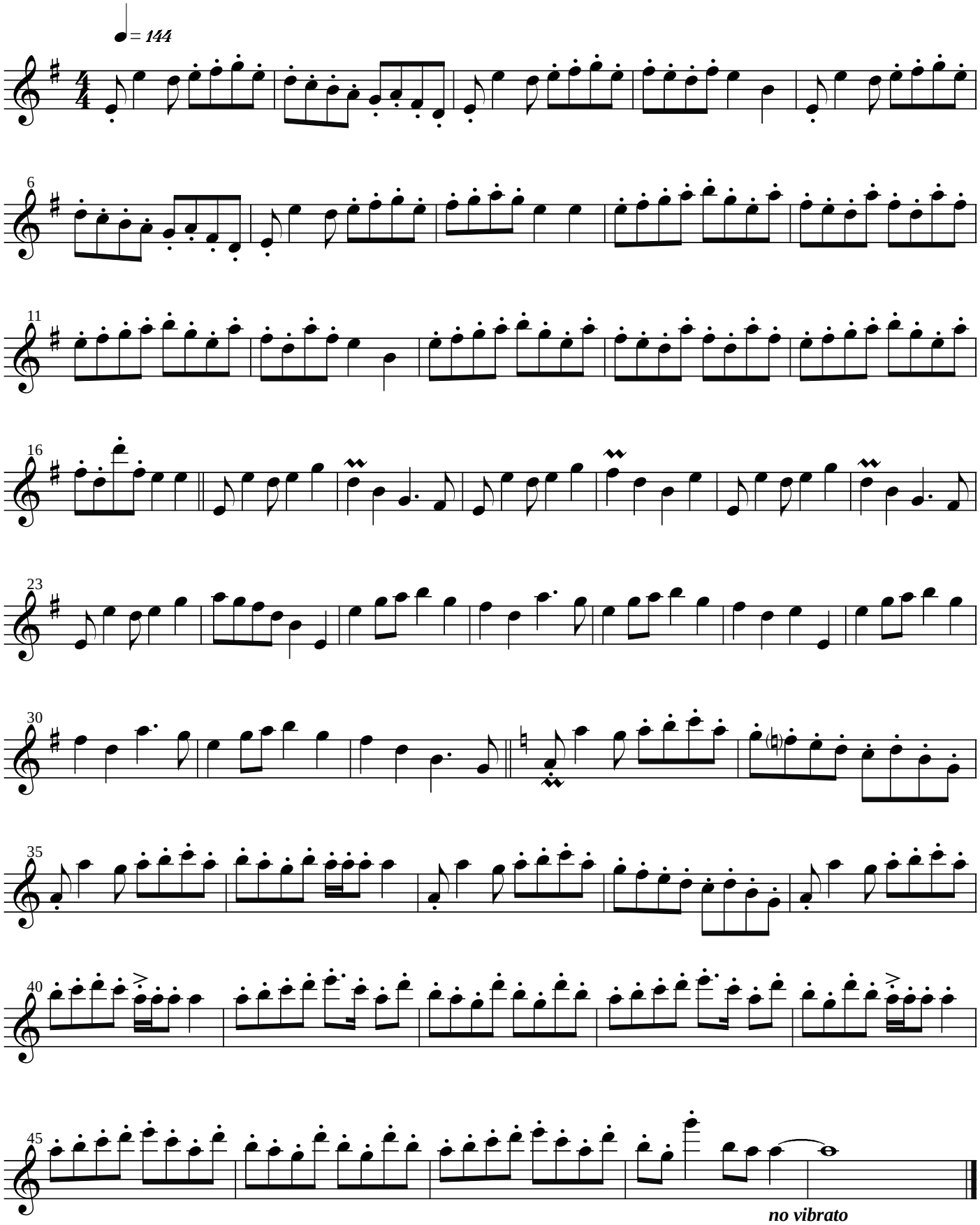
English Traditional
arr. Clark Kimberling



Copyright © 2004, Clark Kimberling

KNIT THE POCKY

Scottish Traditional
arr. Clark Kimberling



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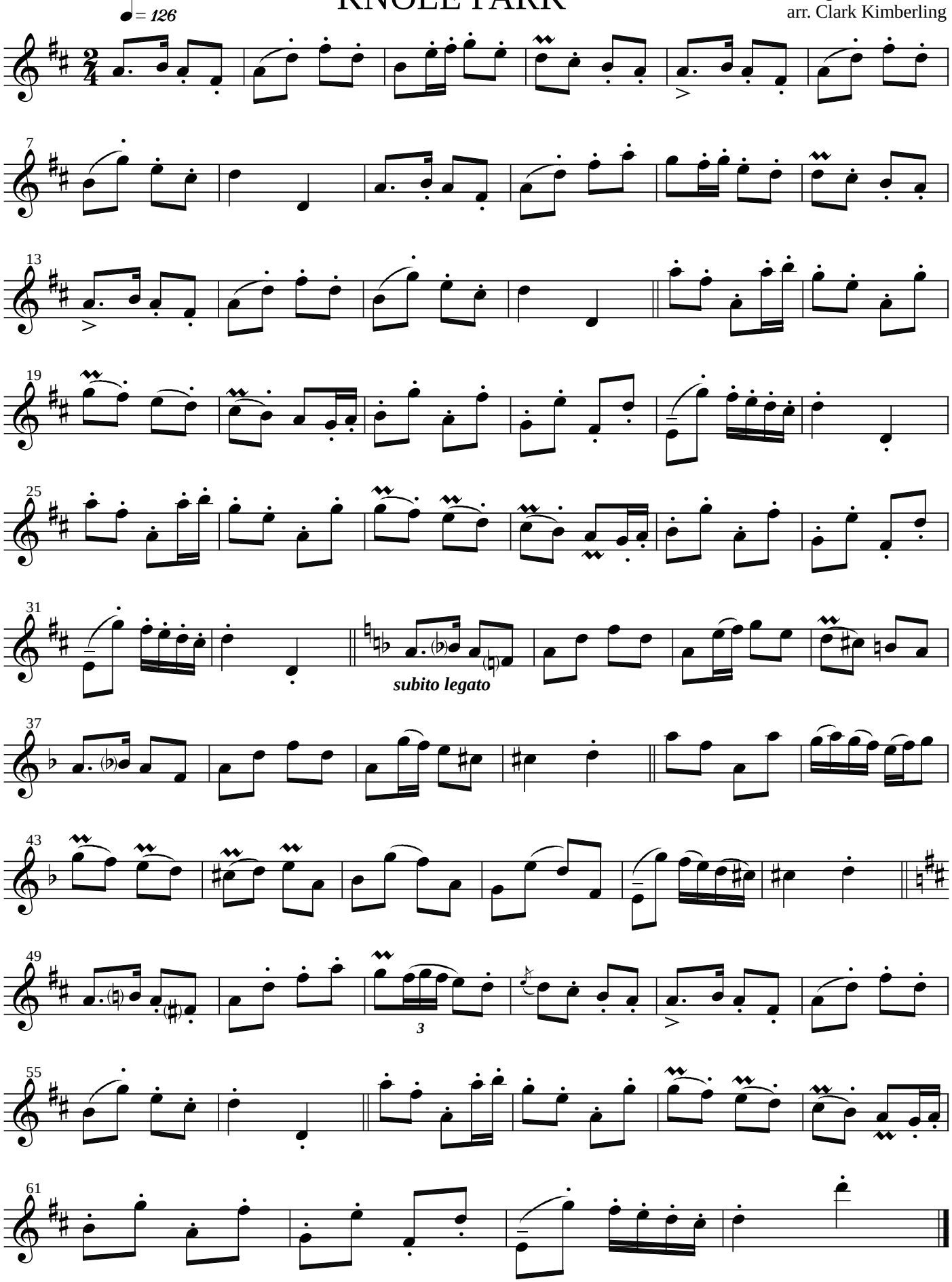
KNOLE PARK

English Traditional
arr. Clark Kimberling



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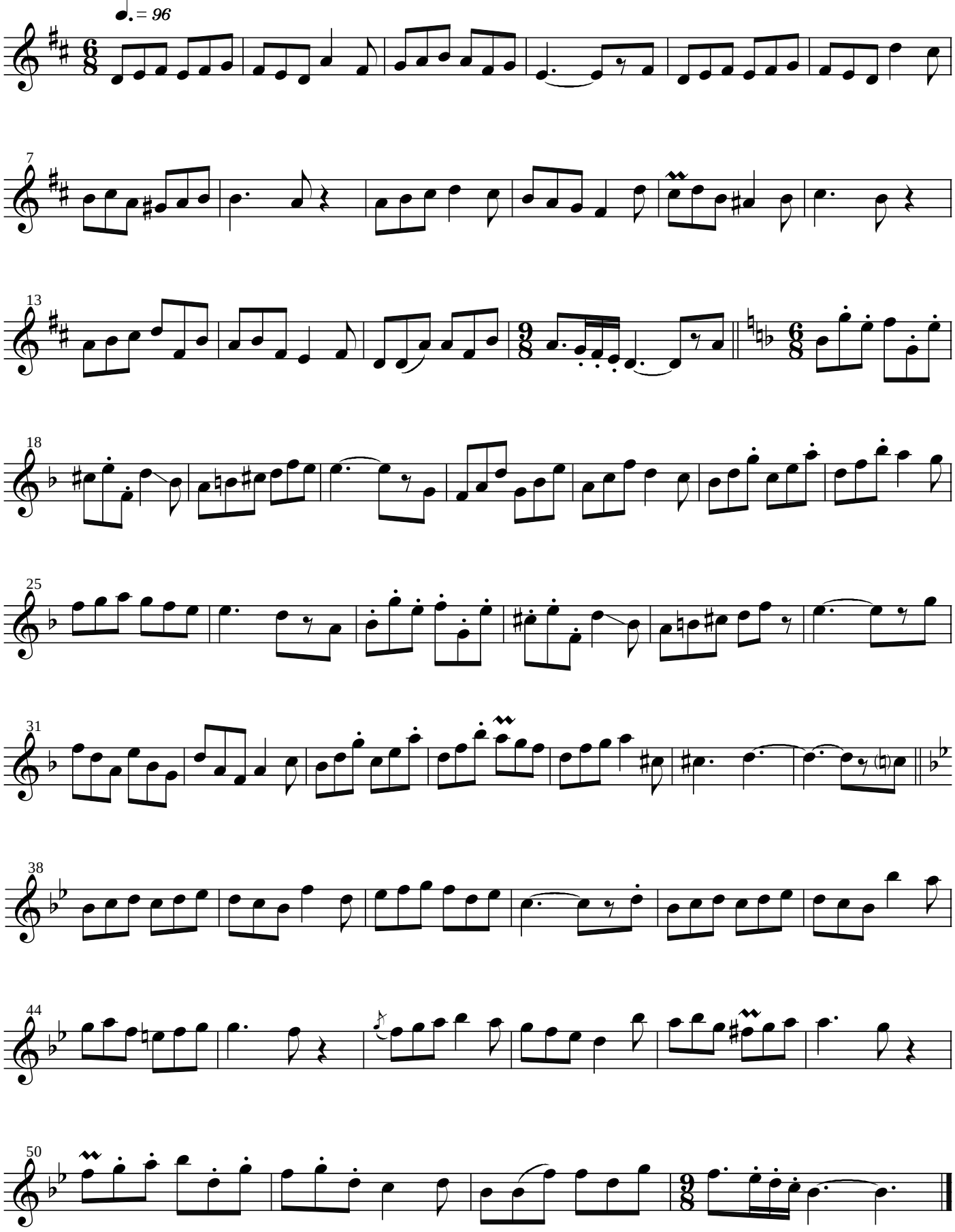
Source: Playford Hall p. 62

LADIES OF LONDON

English Traditional
arr. Clark Kimberling



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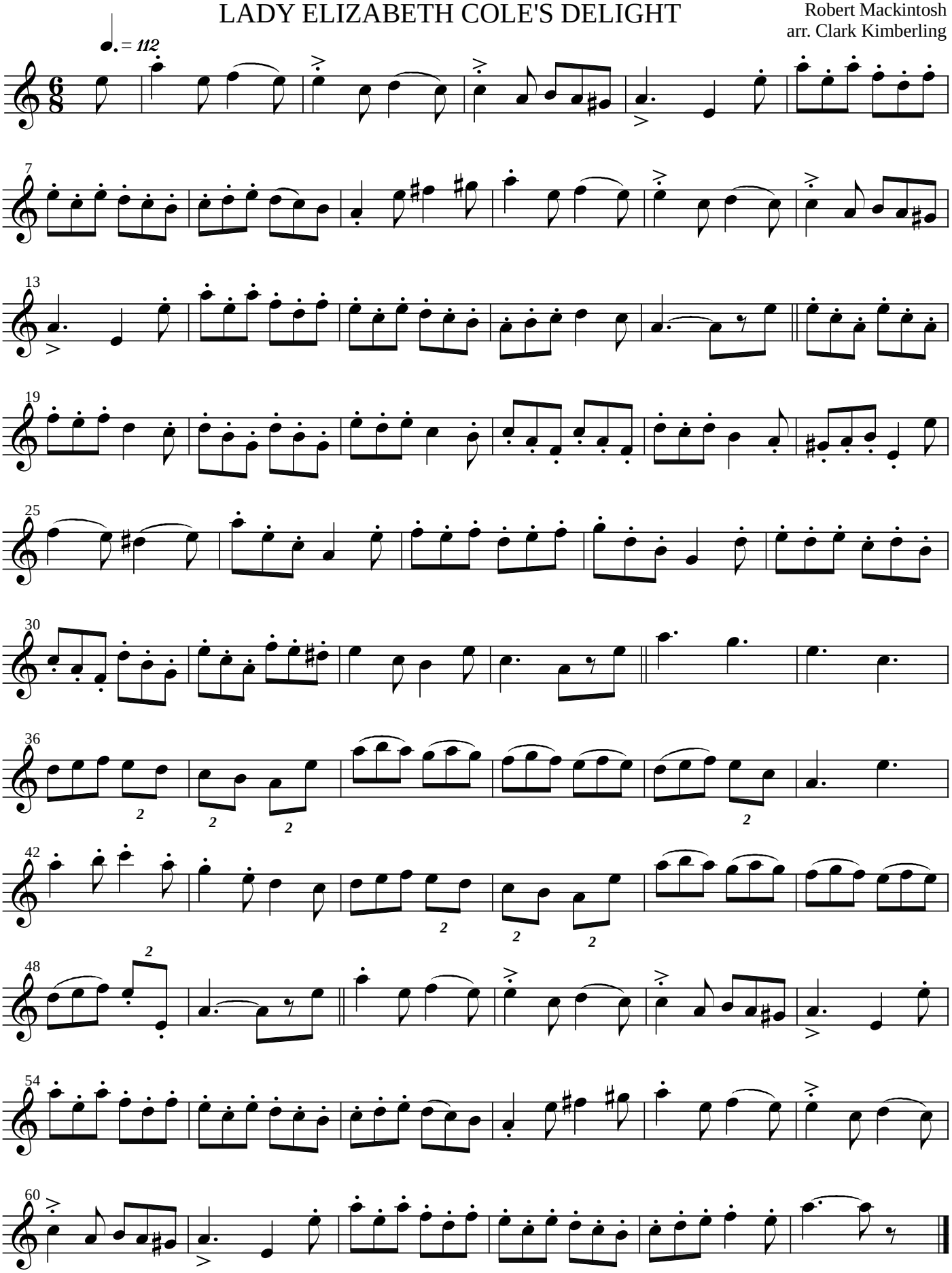
Source: Simpson p421

LADY ELIZABETH COLE'S DELIGHT

Robert Mackintosh
arr. Clark Kimberling



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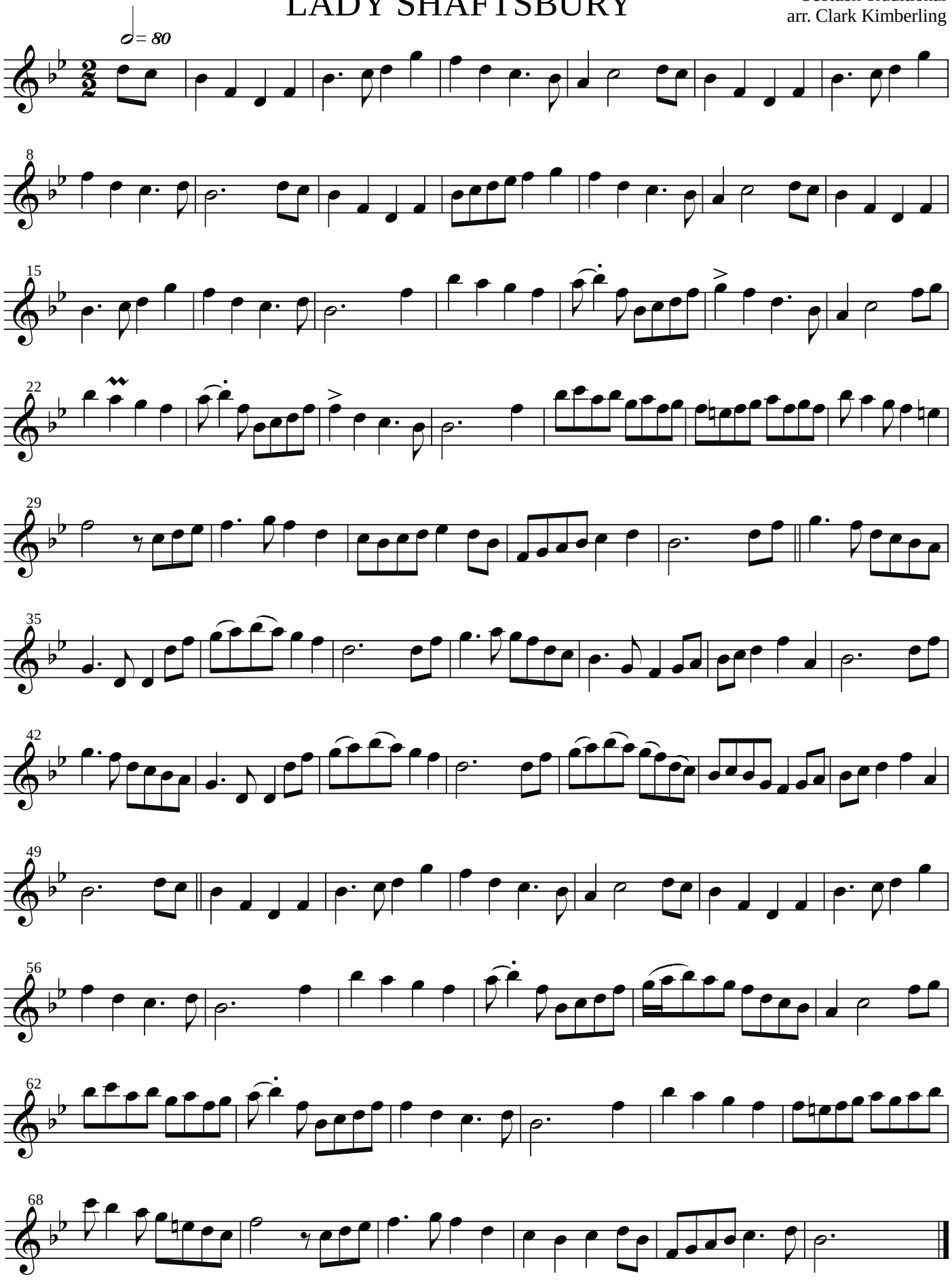
Source: Gore #15

LADY SHAFTSBURY

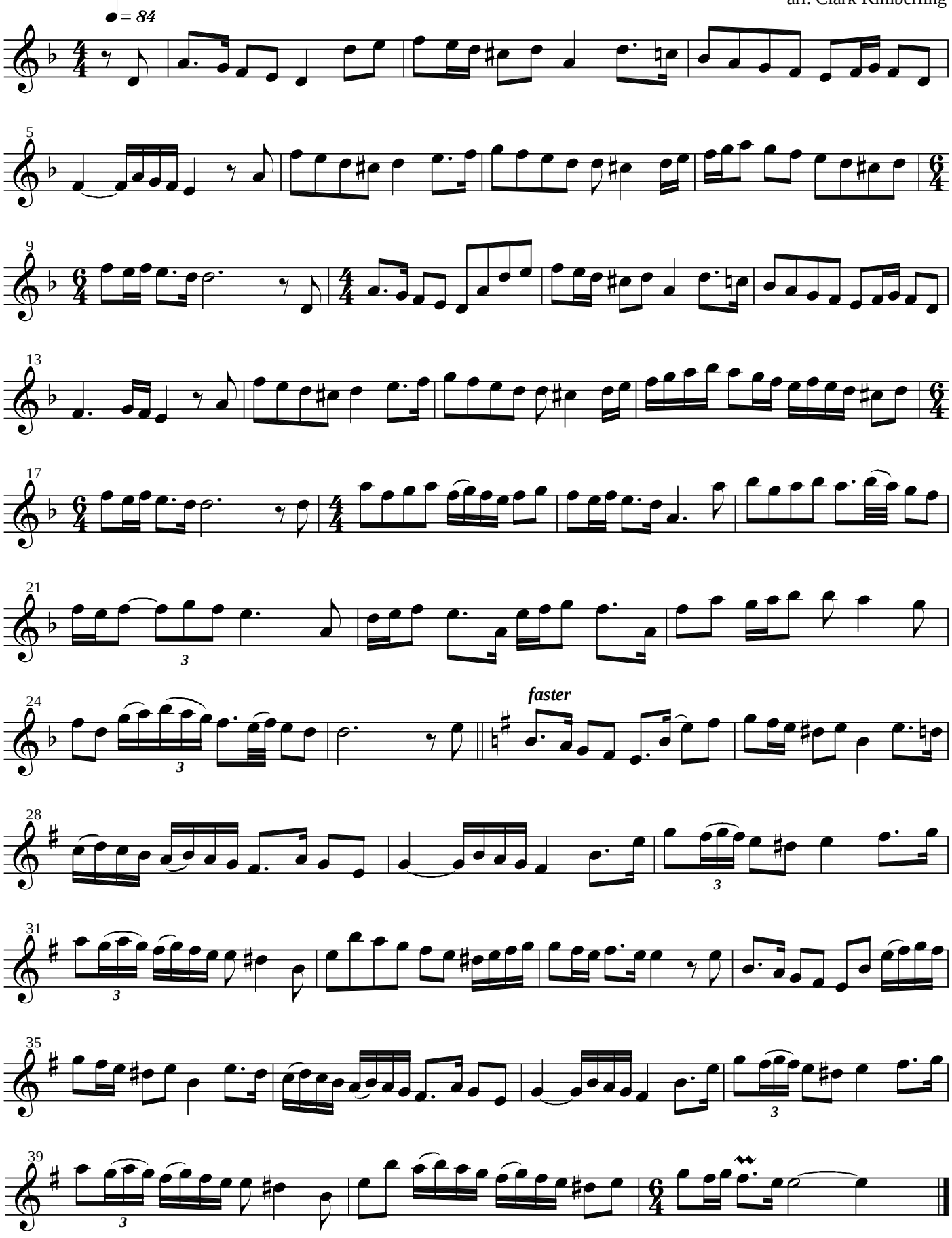
Scottish Traditional
arr. Clark Kimberling



Copyright © 2005, Clark Kimberling
Source: N Gow (Carlin) tune 105

LAMENT FOR MRS. OSWALD OF AUCHINCRUIVE

Nathaniel Gow
arr. Clark Kimberling



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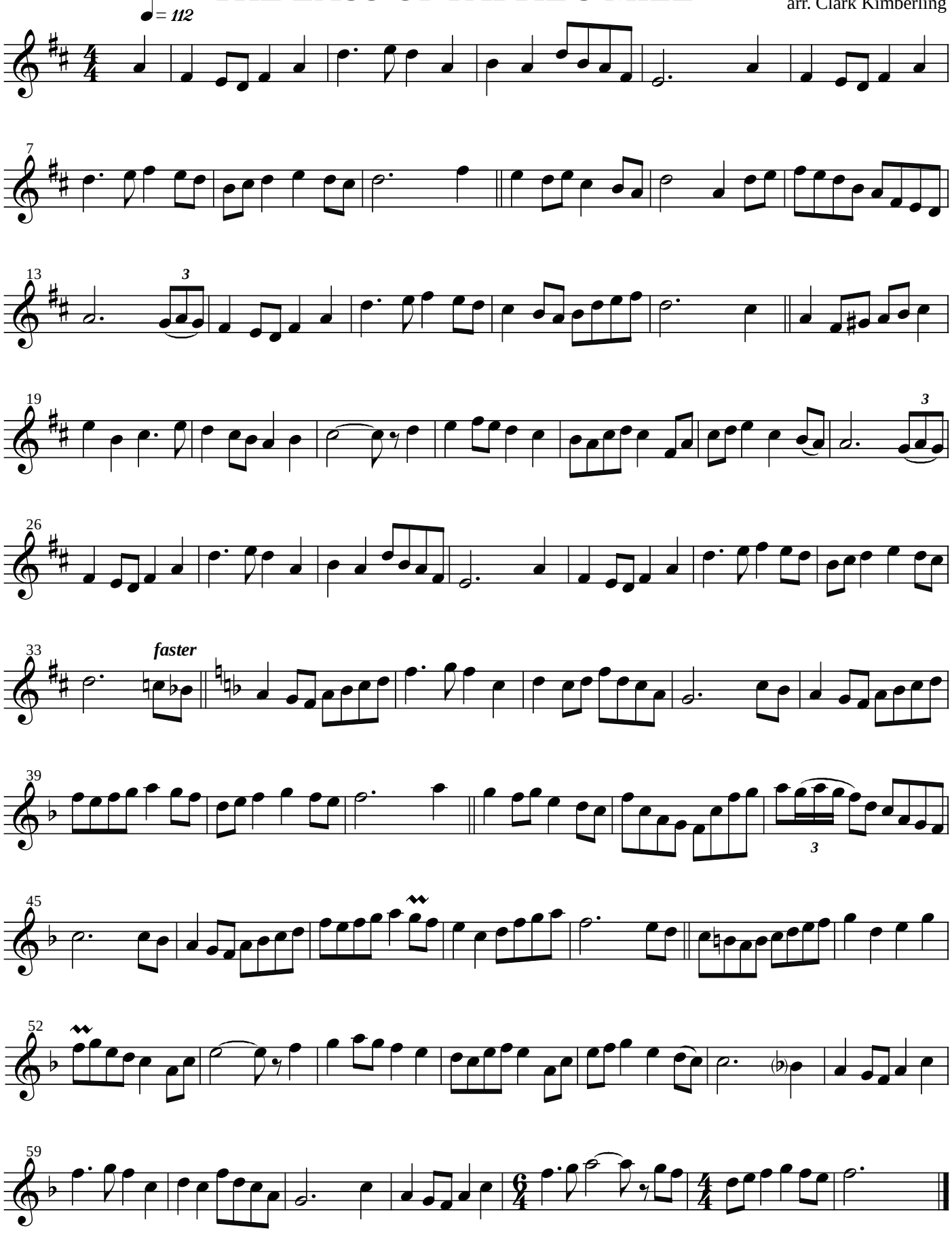
Source: N Gow (Carlin) tune 107

THE LASS OF PATTIE'S MILL

Allan Ramsey
arr. Clark Kimberling



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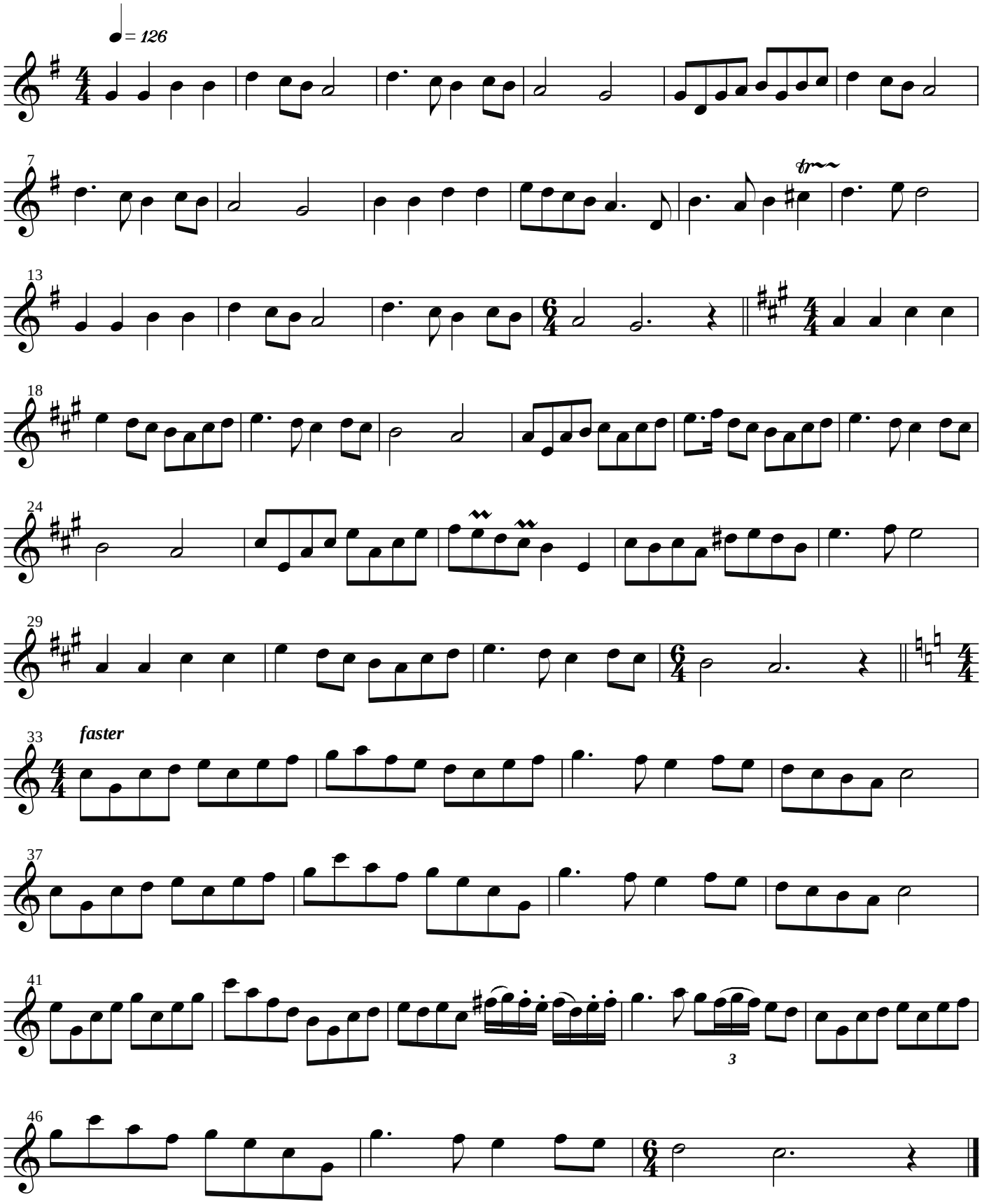
Source: Fleischmann p. 269

LLANFAIR

Robert Williams
arr. Clark Kimberling



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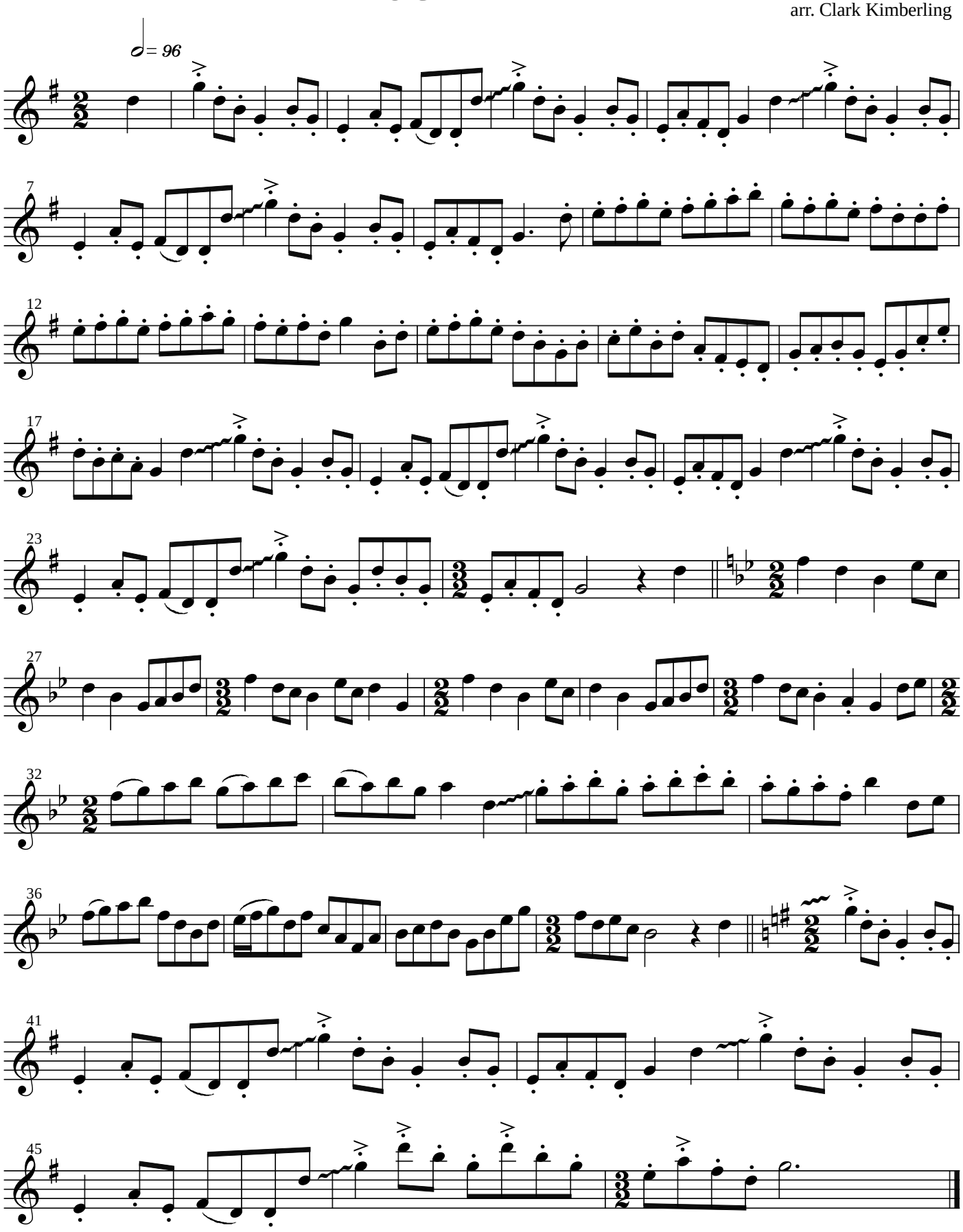
LOCH EARN

Nathaniel Gow
arr. Clark Kimberling



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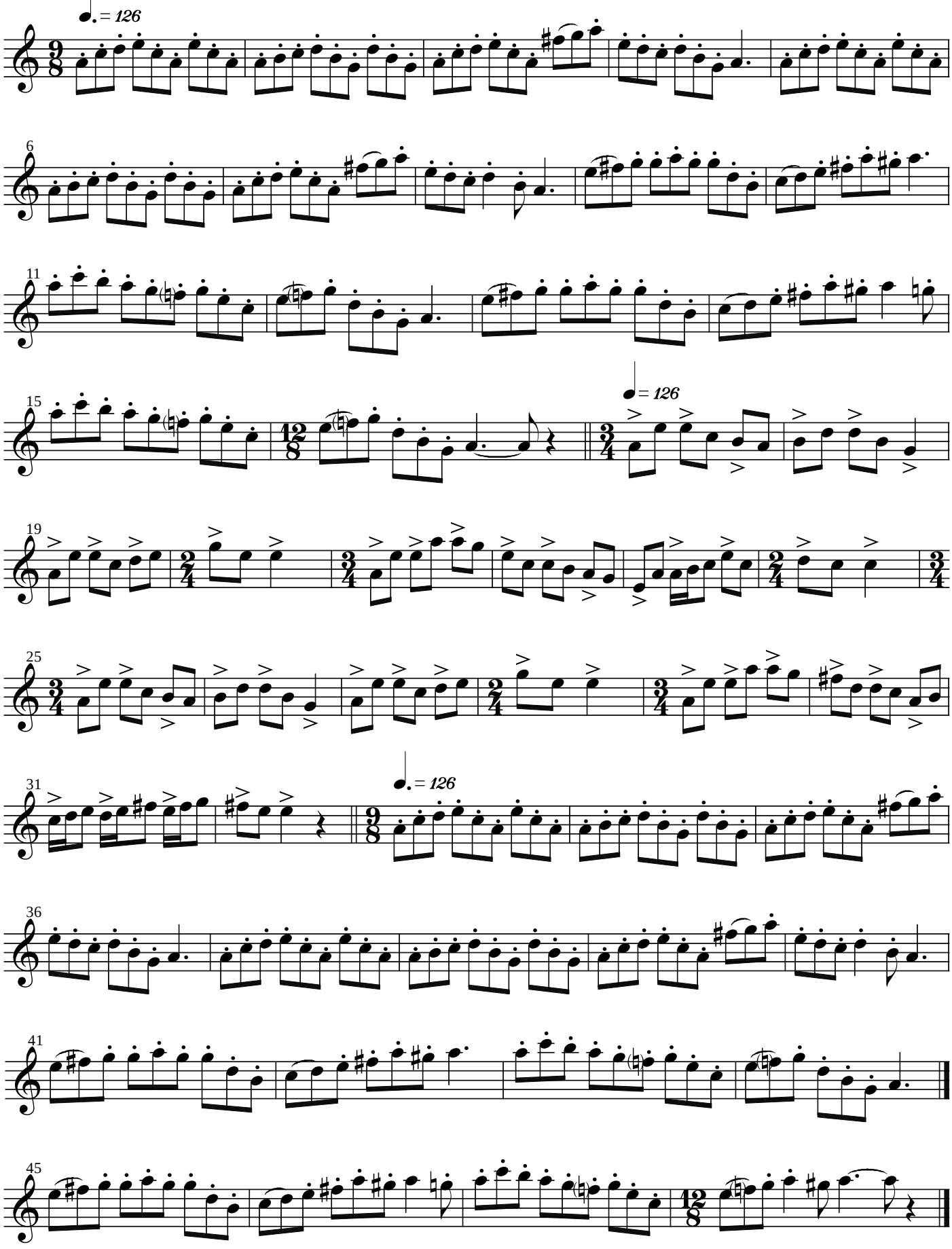
THE MERRY DOCTOR

English Traditional
arr. Clark Kimberling



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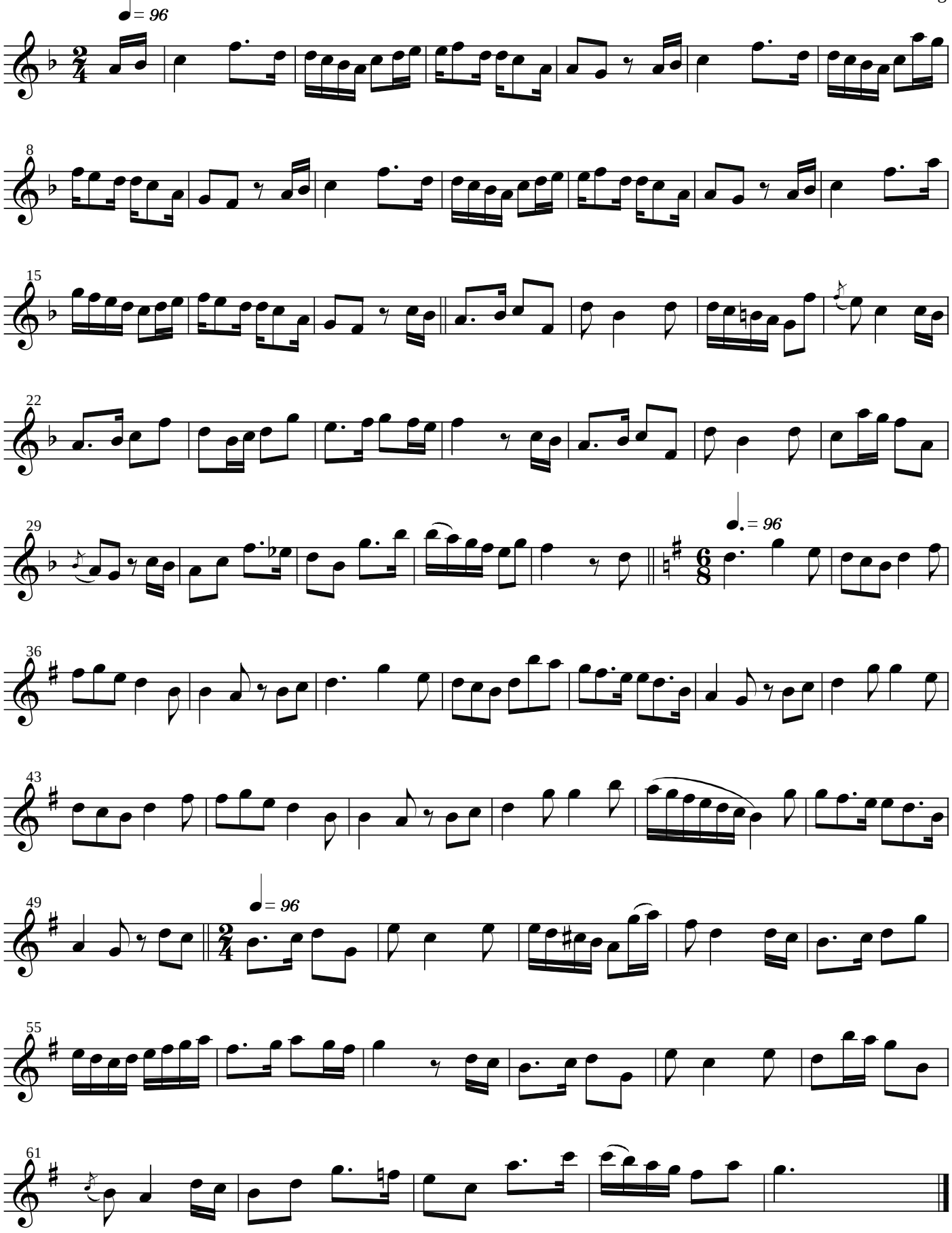
Source: Fleischmann p. 201

MISS CLEMENTINA LOUGHMAN

Nathaniel Gow
arr. Clark Kimberling



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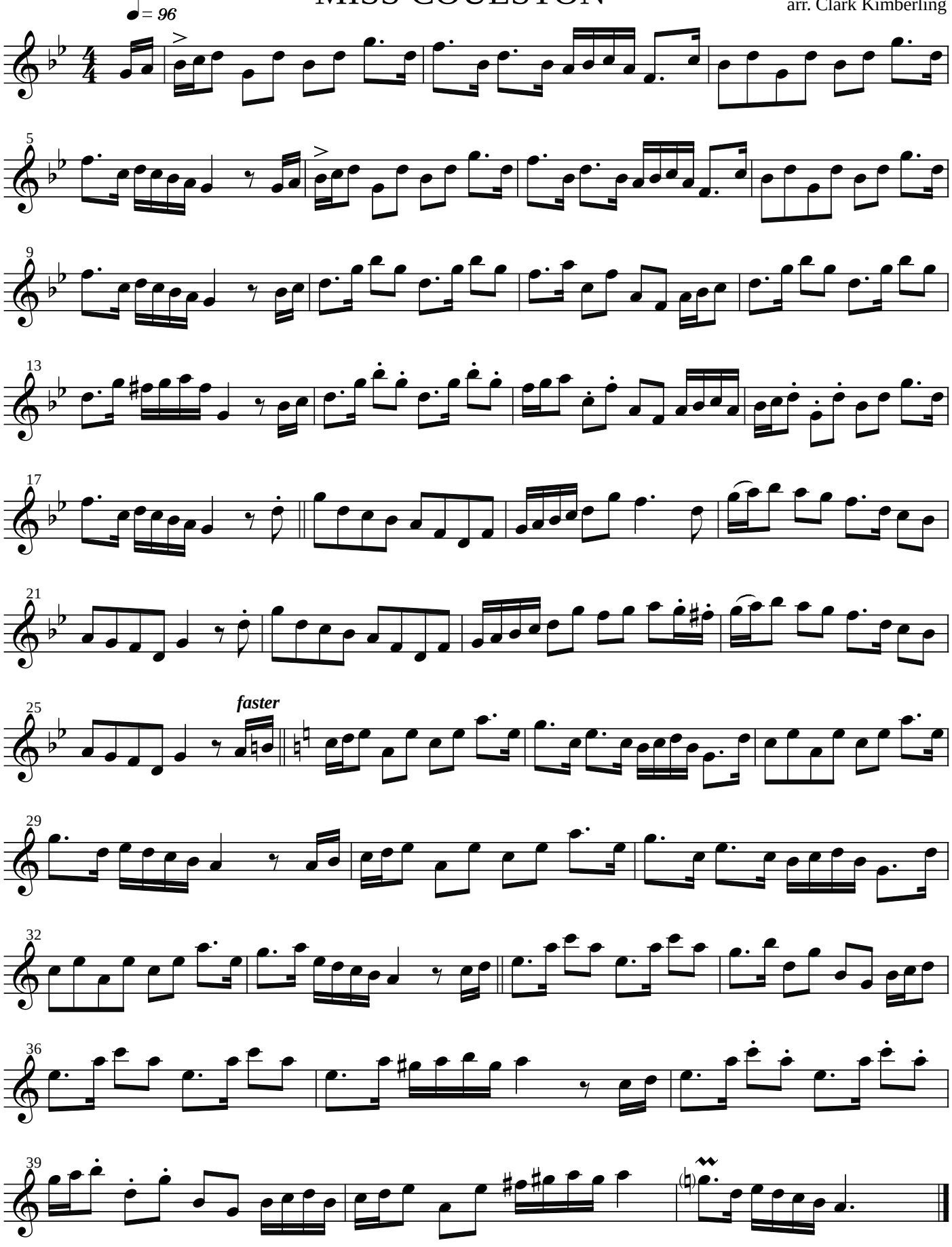
Source: N Gow (Carlin) tune 141

MISS COULSTON

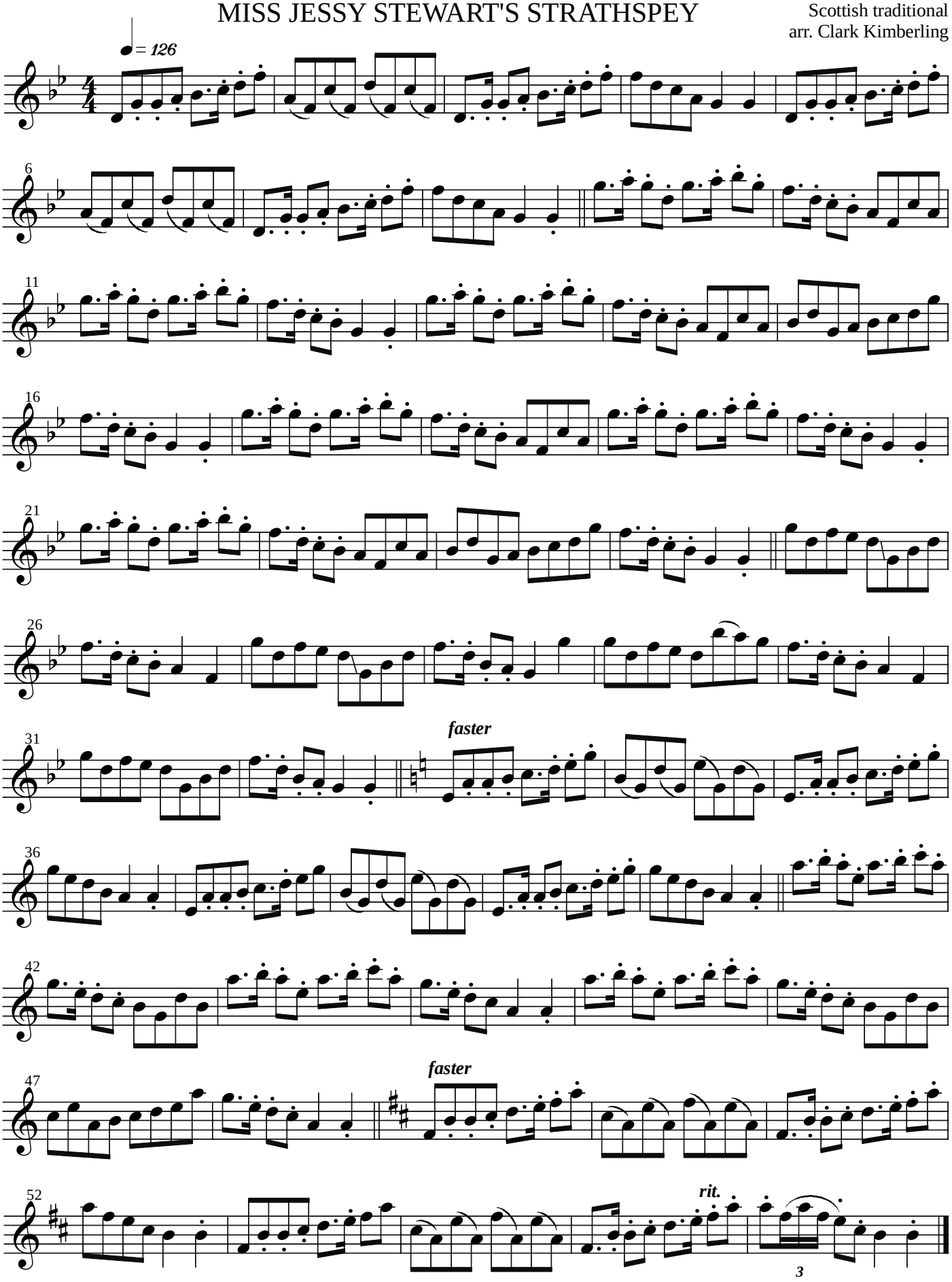
Niel Gow
arr. Clark Kimberling



Copyright © 2005, Clark Kimberling
Source: N Gow (Carlin) tune 142

MISS JESSY STEWART'S STRATHSPEY

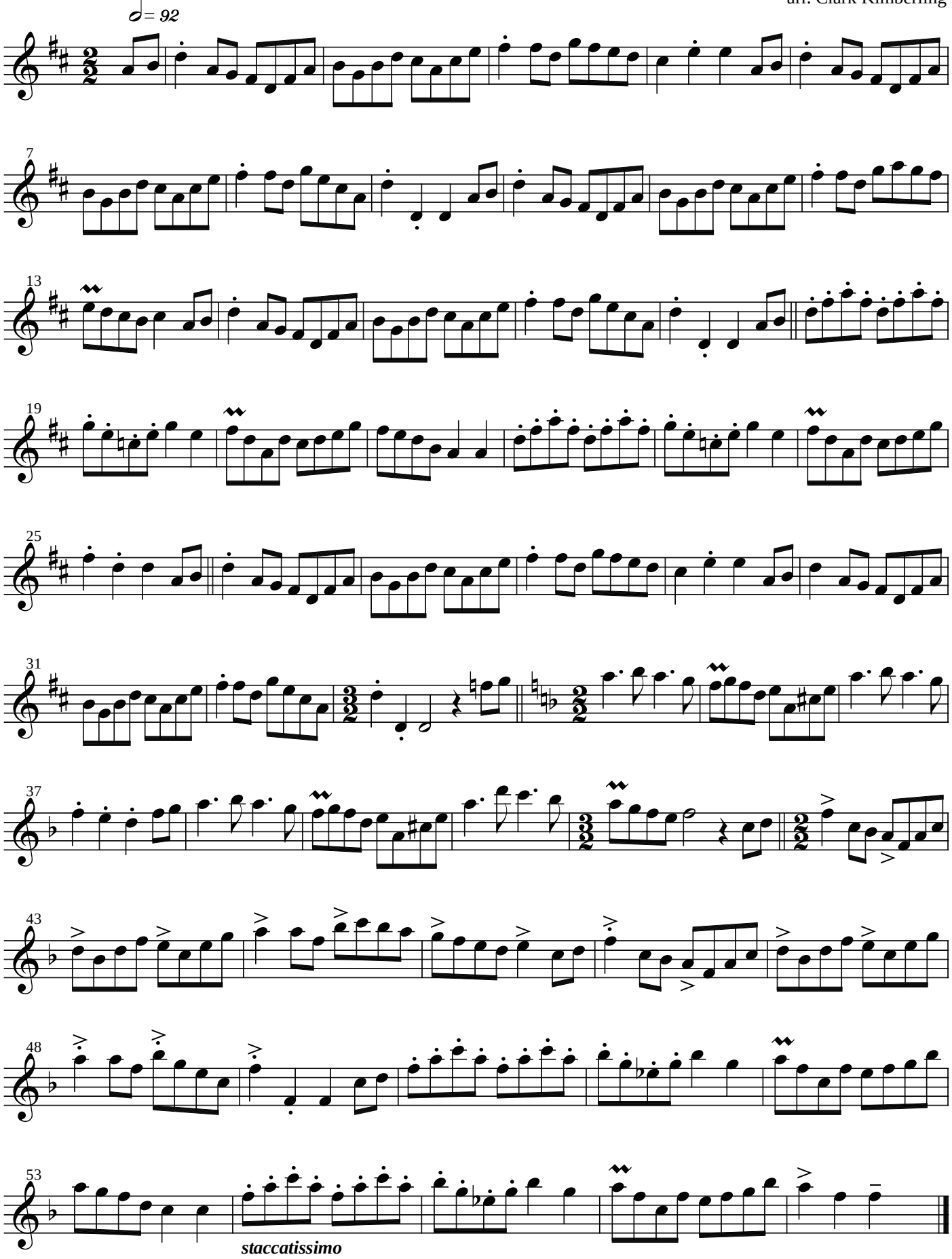
Scottish traditional
arr. Clark Kimberling



Copyright © 2004, Clark Kimberling
Source: Fleischmann 793

MORPETH RANT

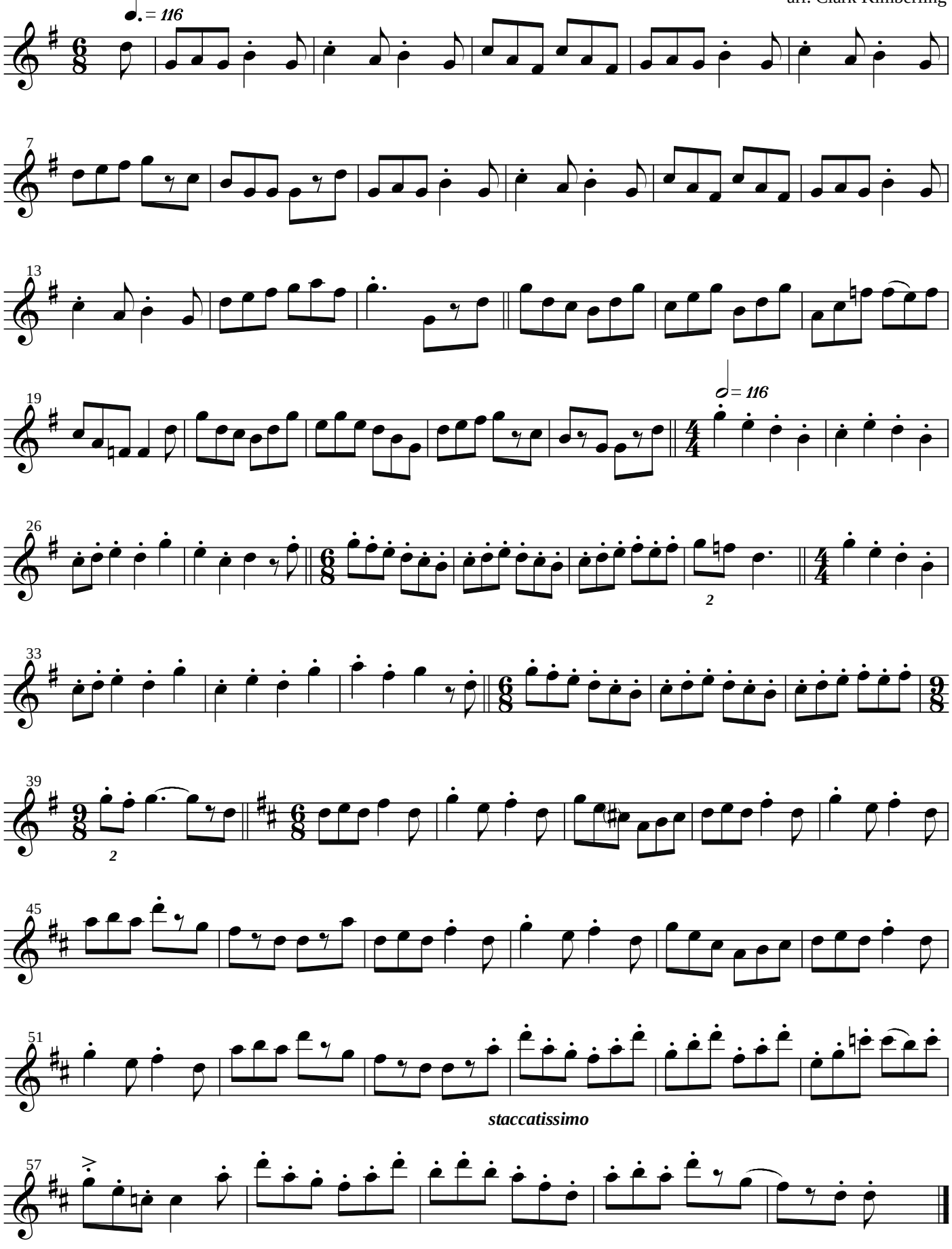
William Shield
arr. Clark Kimberling



Copyright © 2005, Clark Kimberling
Source: Jig,Reels&Hornpipes EH Jones p6

MOUSE IN A TRAP

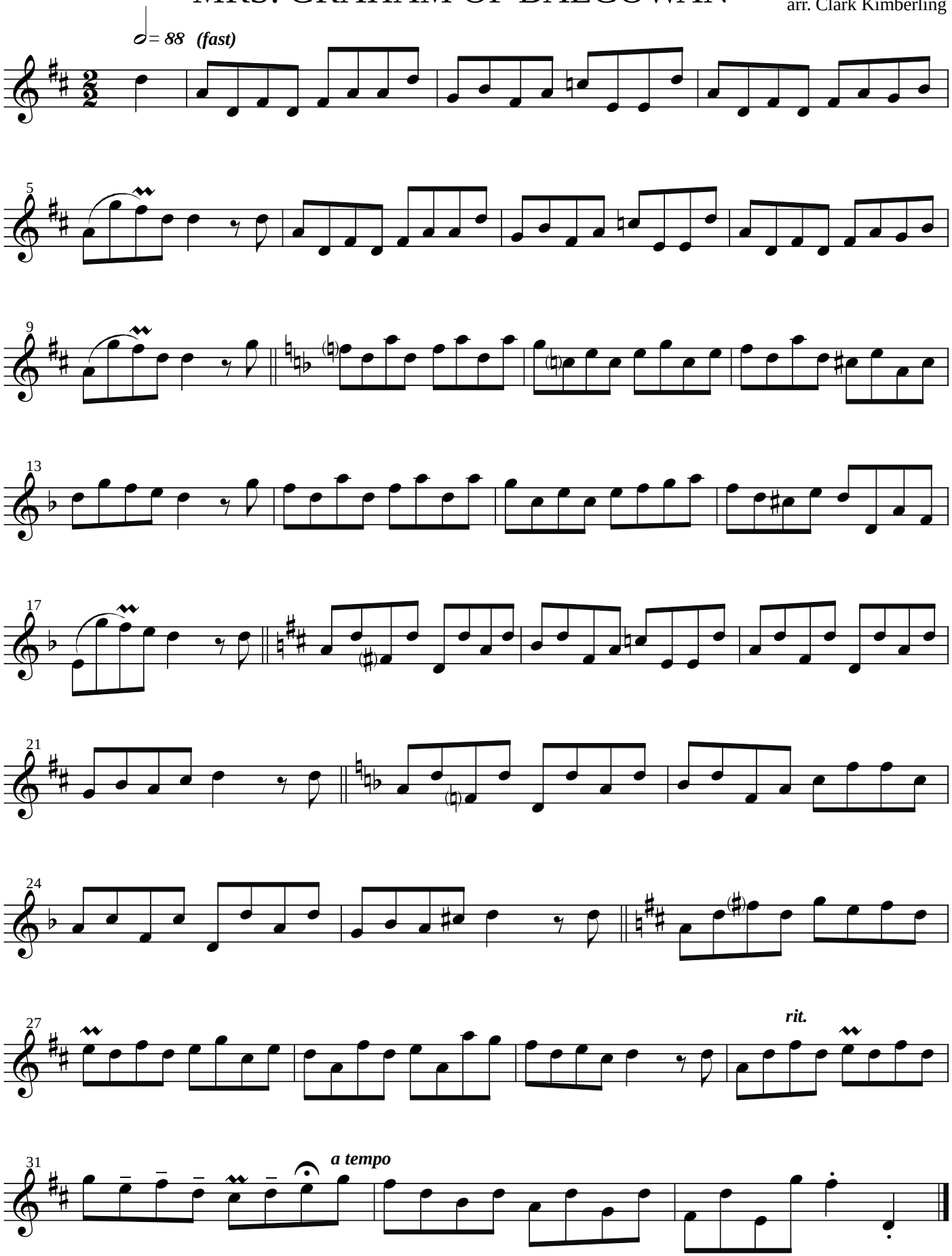
English Traditional
arr. Clark Kimberling



Copyright © 2005, Clark Kimberling
Source: Fleischmann p. 280

MRS. GRAHAM OF BALGOWAN

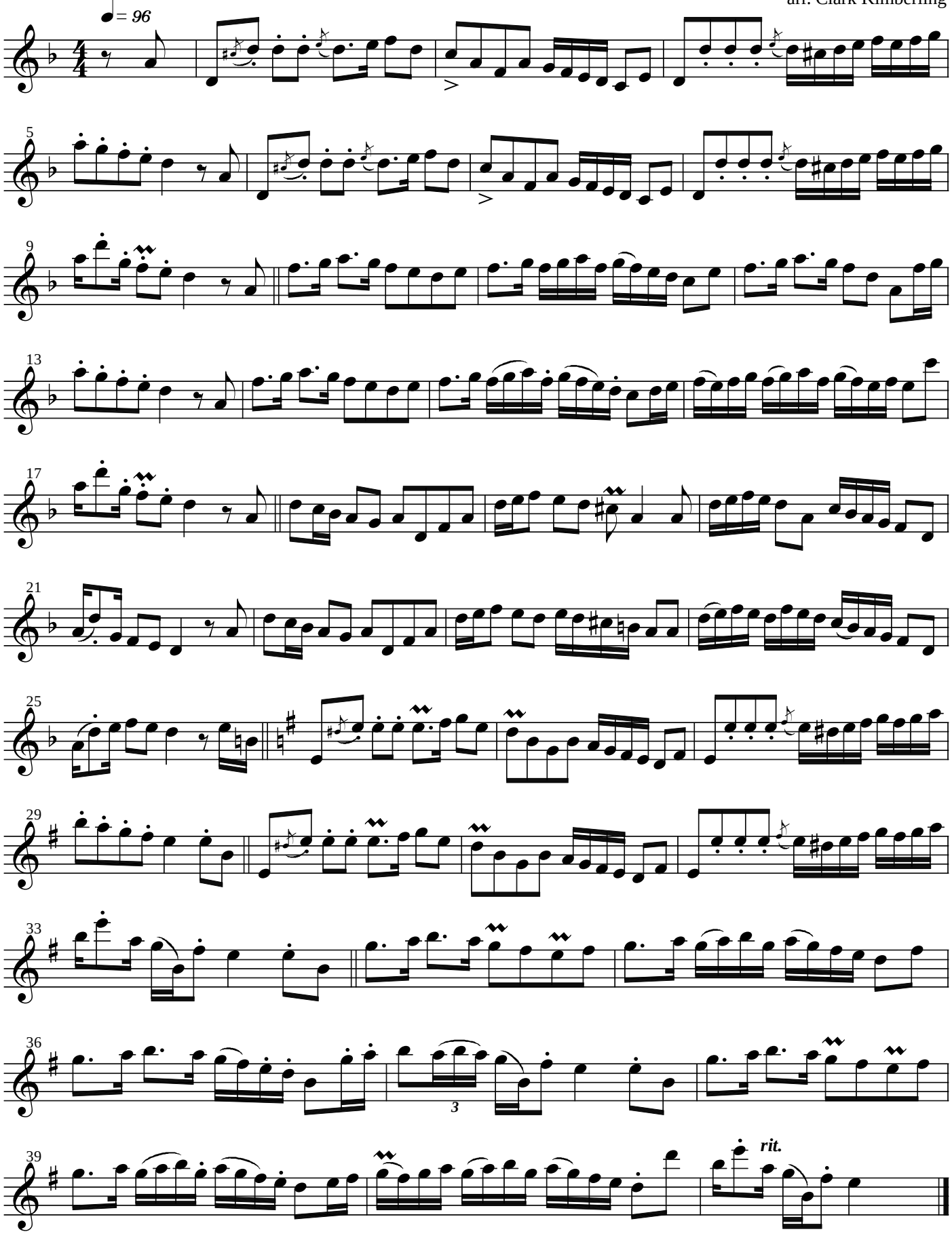
Donald Dow
arr. Clark Kimberling



Copyright © 2005, Clark Kimberling
Source: N Gow (Carlin) tune 444

MRS. HORSTON OF ROSEHALL'S FAVORITE

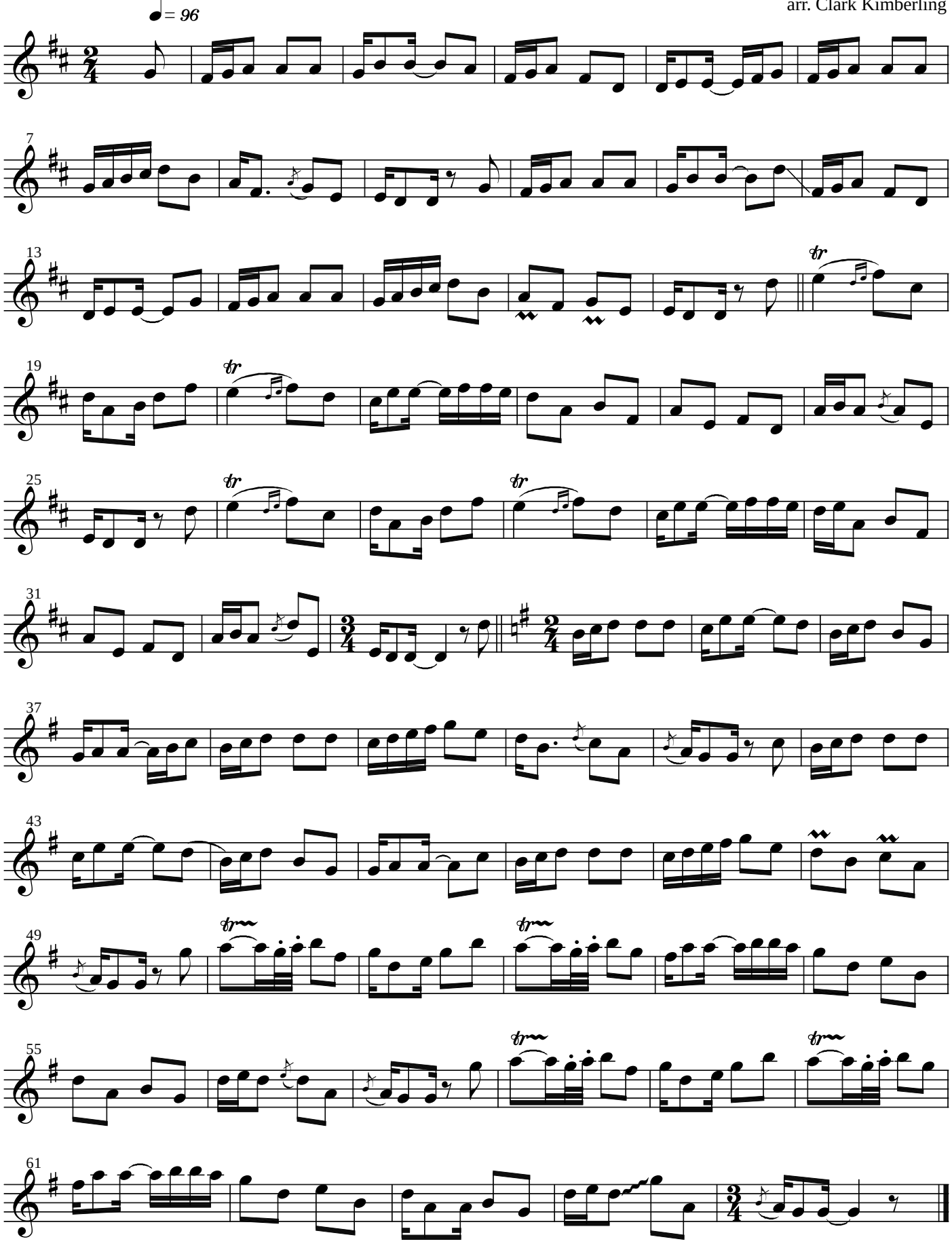
Nathaniel Gow
arr. Clark Kimberling



Copyright © 2005, Clark Kimberling
Source: N Gow (Carlin) tune 183

MRS. MACDOUALL GRANT

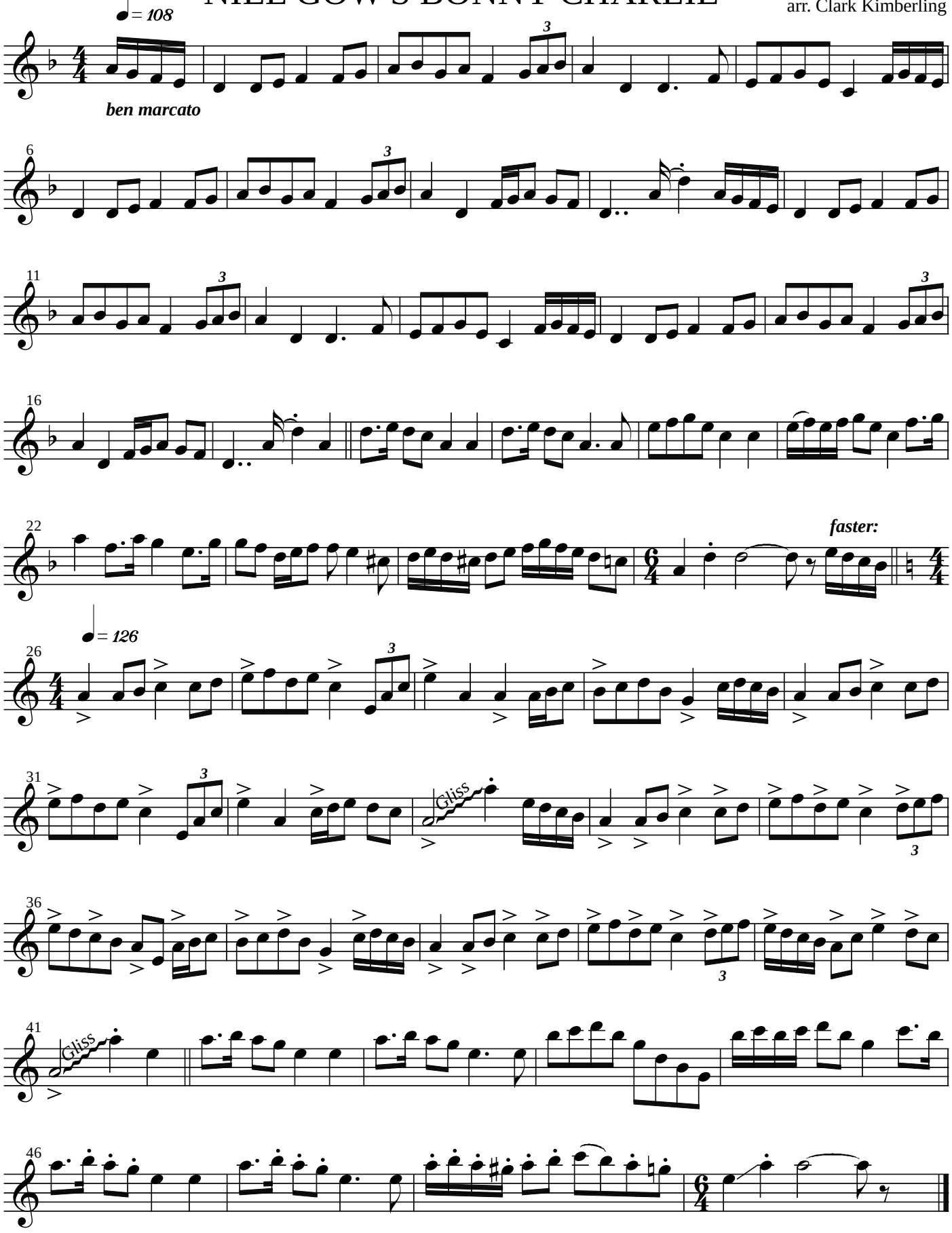
Nathaniel Gow
arr. Clark Kimberling



Copyright © 2005, Clark Kimberling
Source: N Gow (Carlin) tune 184

NIEL GOW'S BONNY CHARLIE

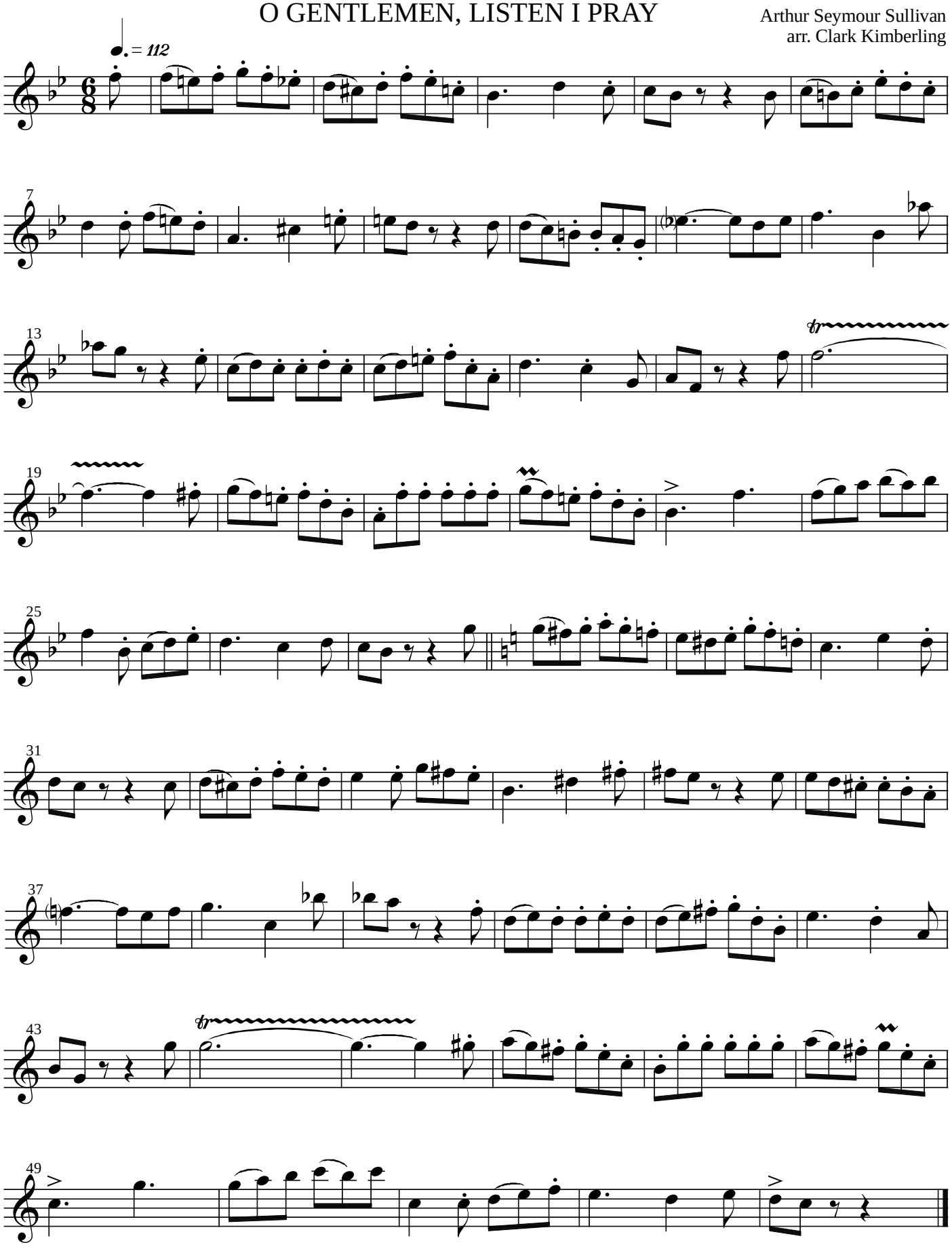
Scottish Traditional
arr. Clark Kimberling



Copyright © 2005, Clark Kimberling
Source: N Gow (Carlin) tune 13

O GENTLEMEN, LISTEN I PRAY

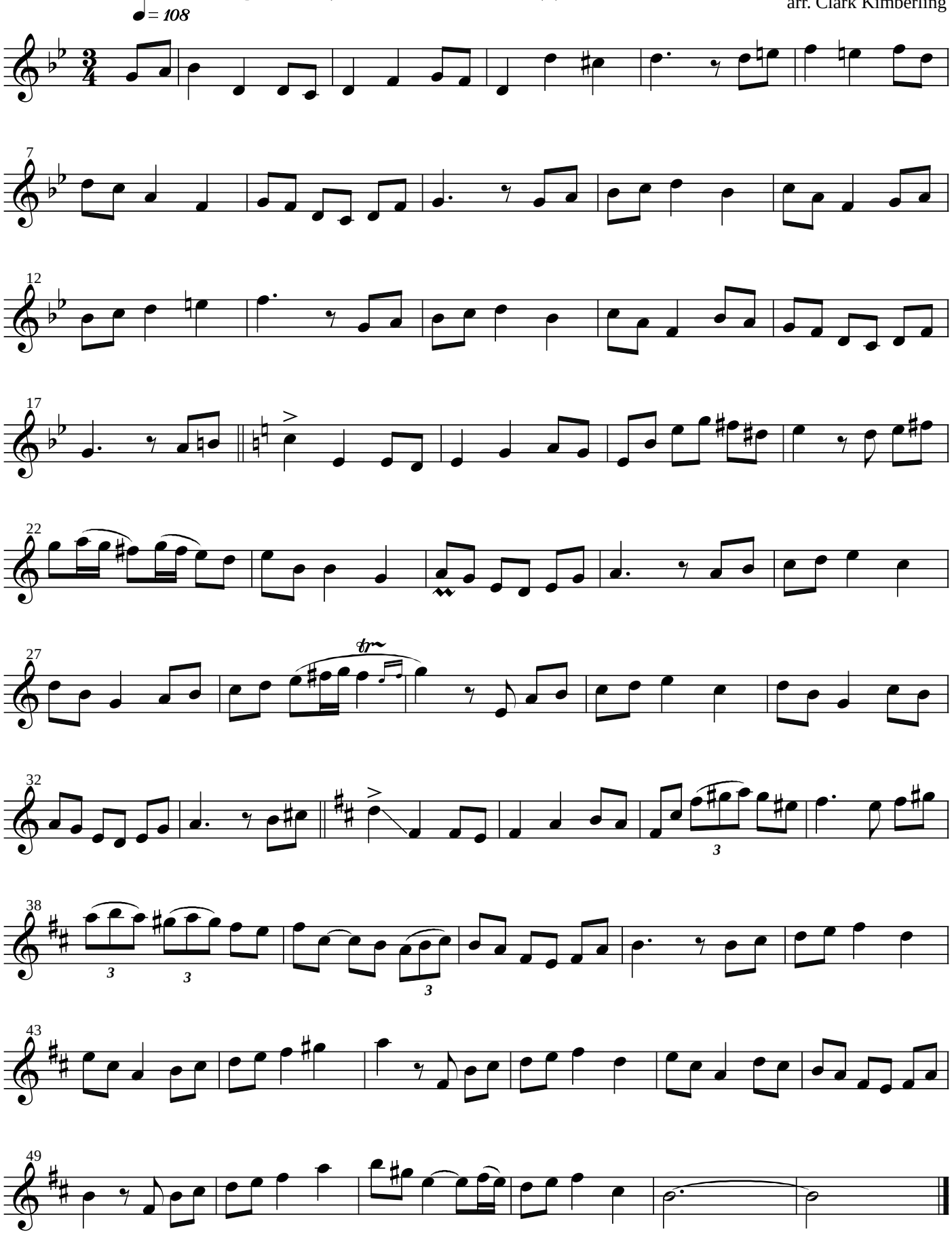
Arthur Seymour Sullivan
arr. Clark Kimberling



Copyright © 2005, Clark Kimberling
Source: Trial by Jury

ONE VERY KEEN WINTER

English Traditional
arr. Clark Kimberling



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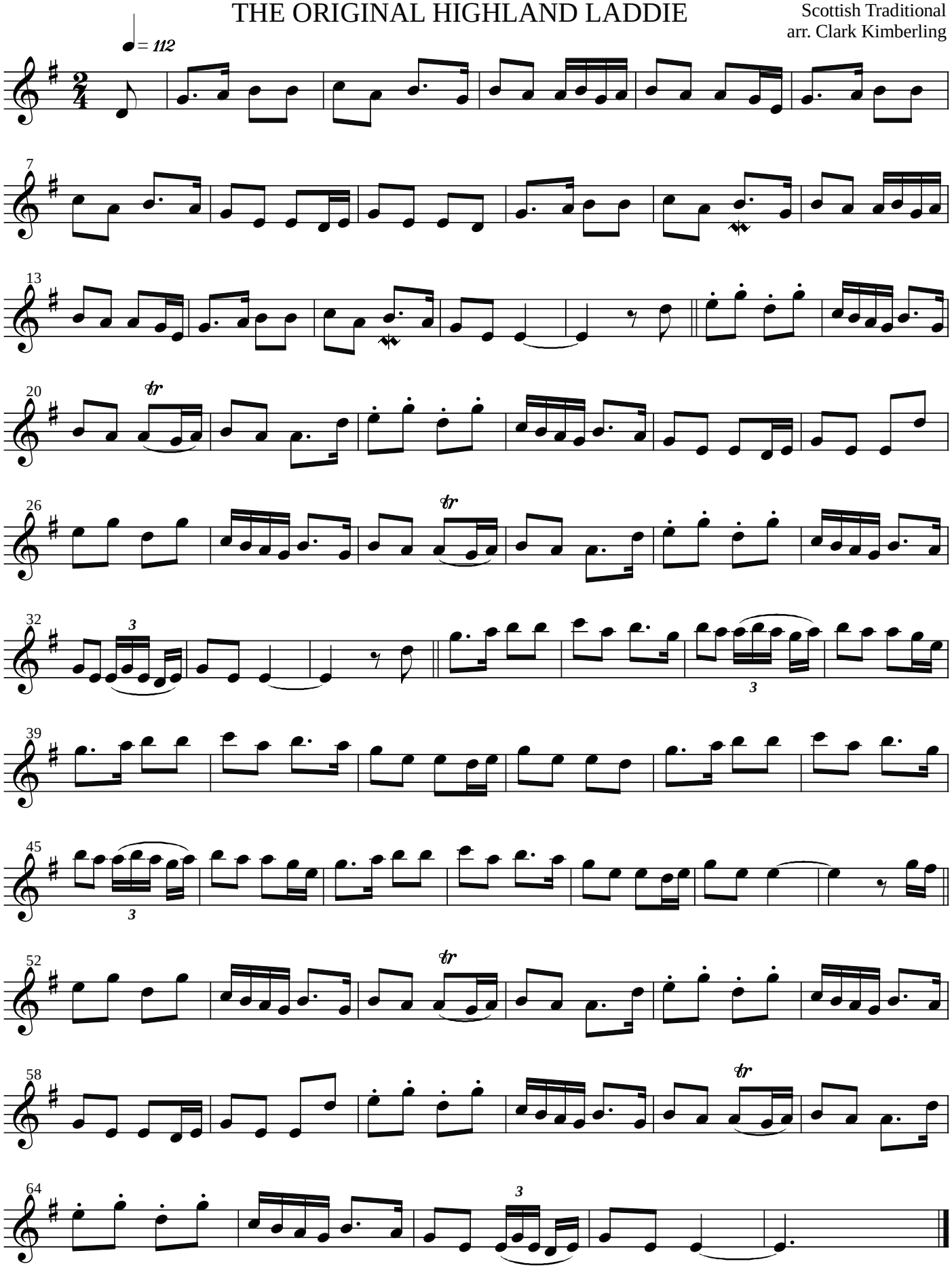
Source: Broadwood and Maitland p 39

THE ORIGINAL HIGHLAND LADDIE

Scottish Traditional
arr. Clark Kimberling



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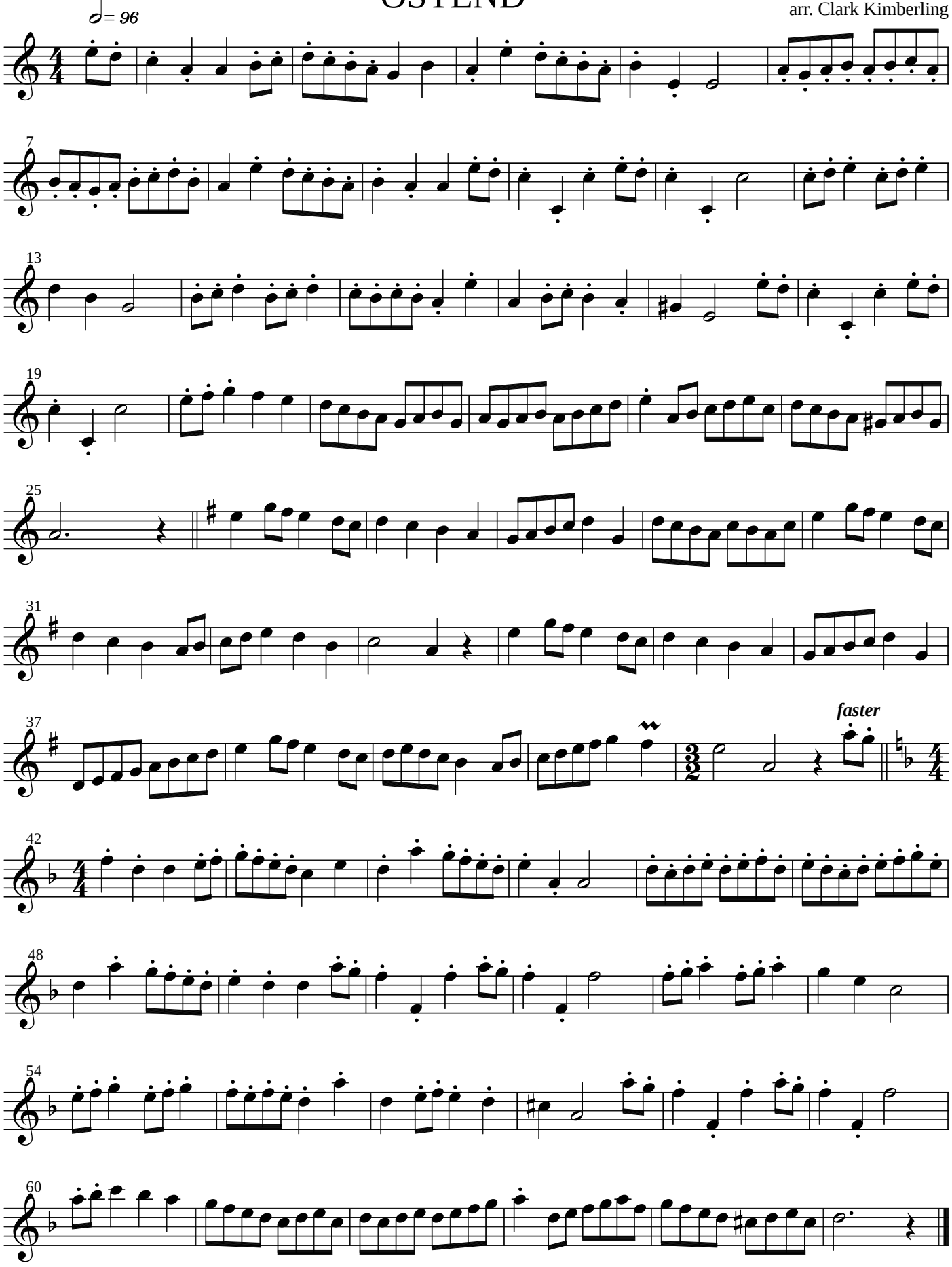
Source: N Gow (Carlin) tune 568

OSTEND

Scottish Traditional
arr. Clark Kimberling



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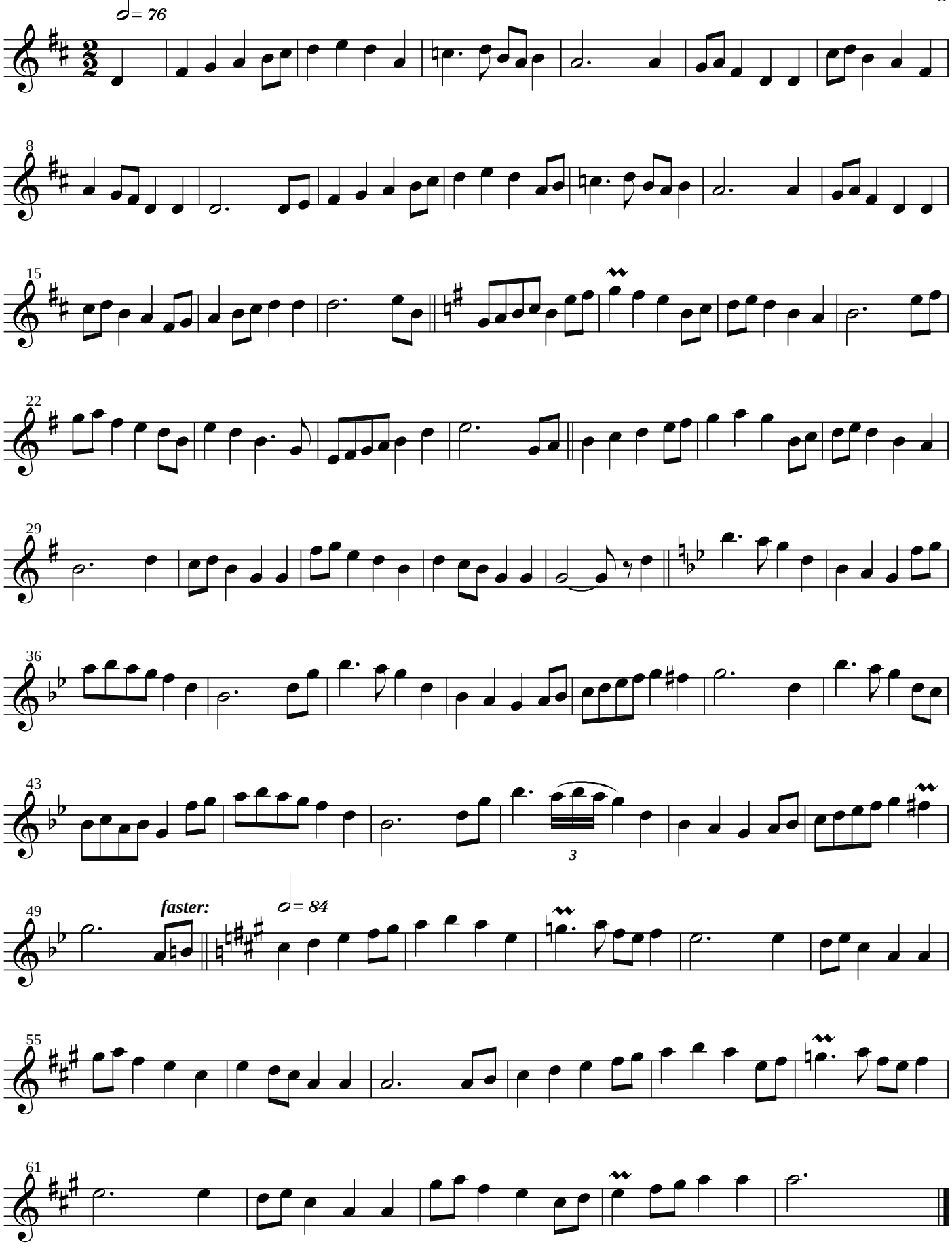
Source: Fleischmann p. 5

THE OUTLANDISH KNIGHT

English Traditional
arr. Clark Kimberling



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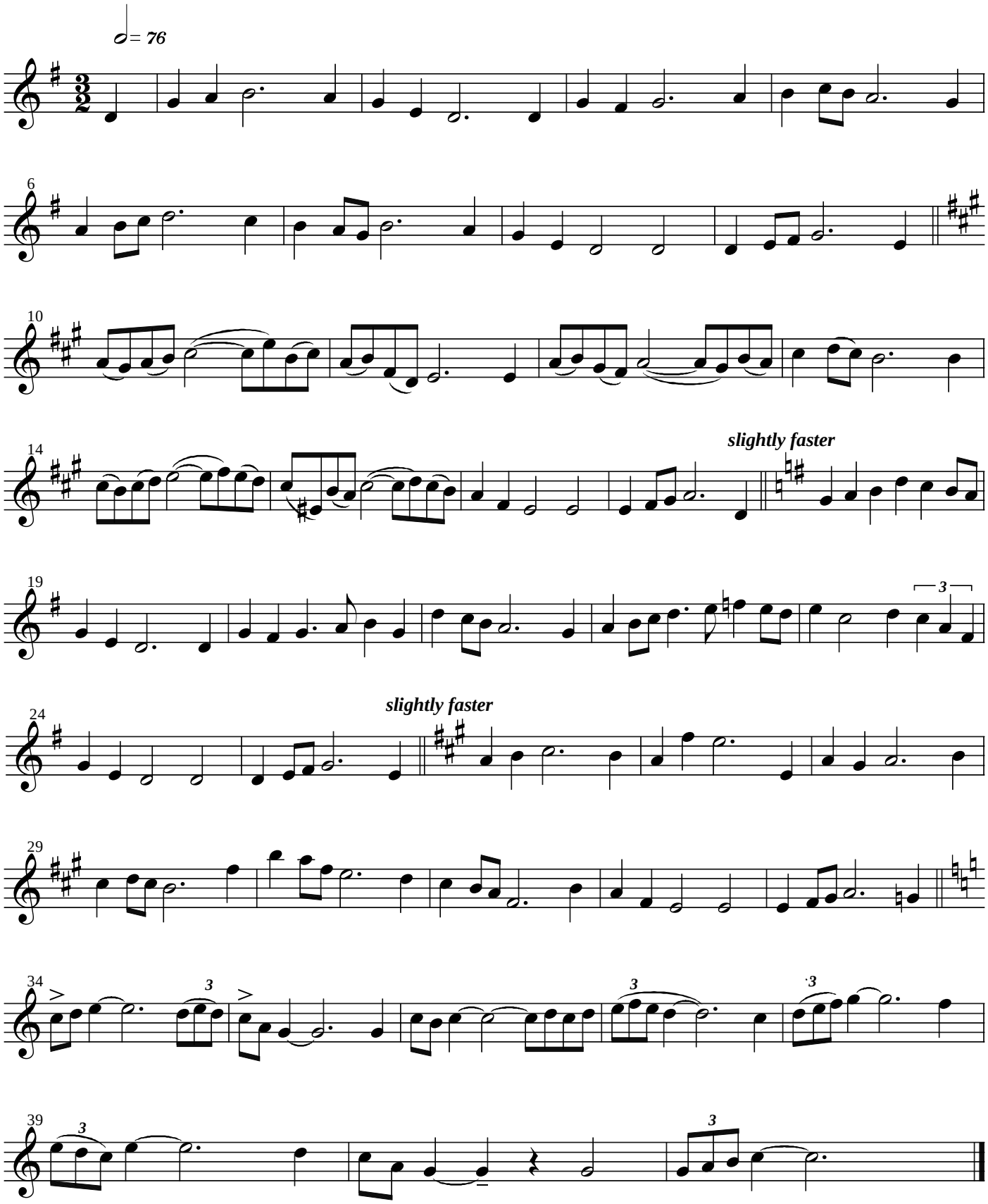
Chappell vol 2? Traditional p27

O WALY WALY

English traditional
Clark Kimberling



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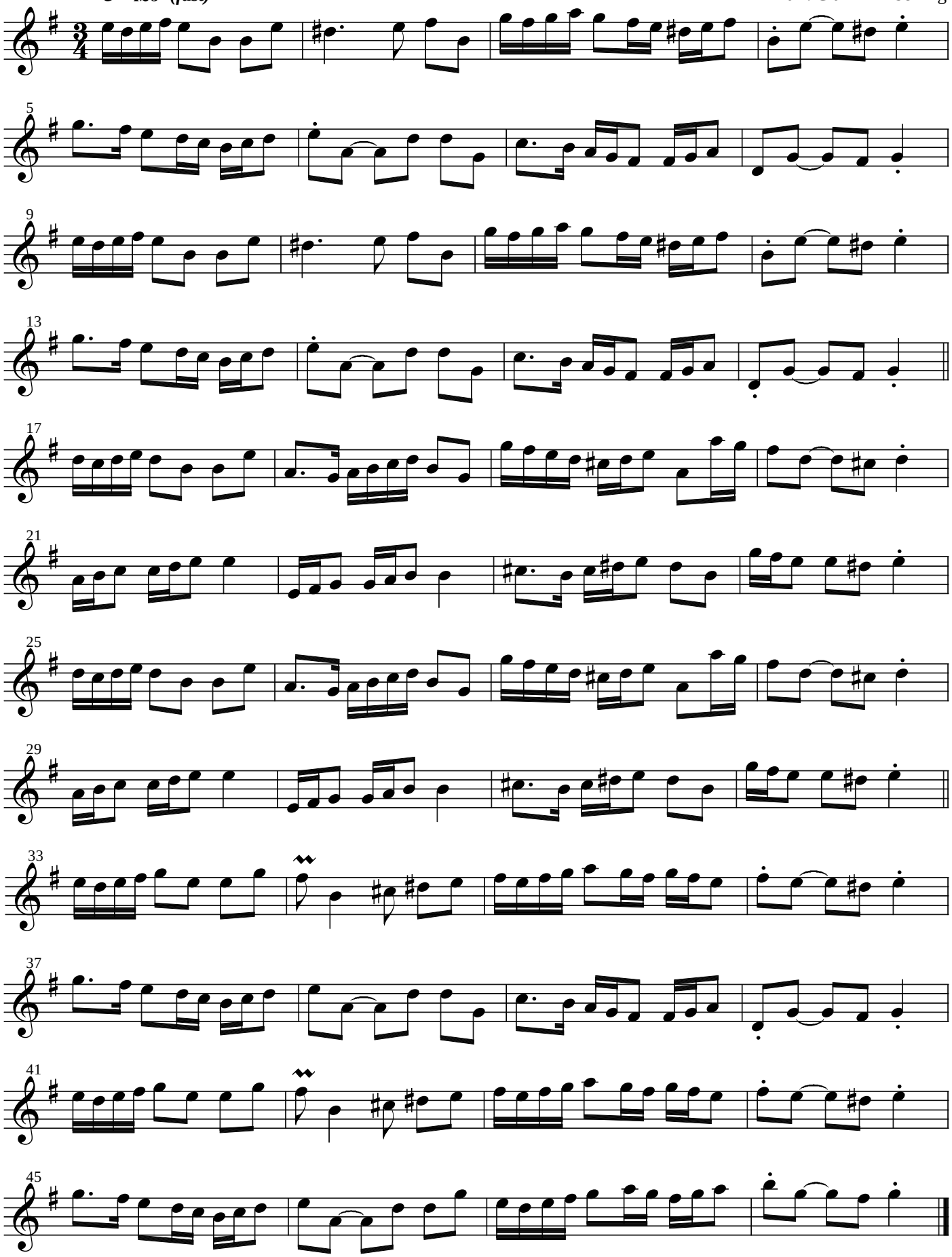
PAISIBLE'S HORNPIPE

James Paisible
arr. Clark Kimberling

♩ = 126 *(fast)*



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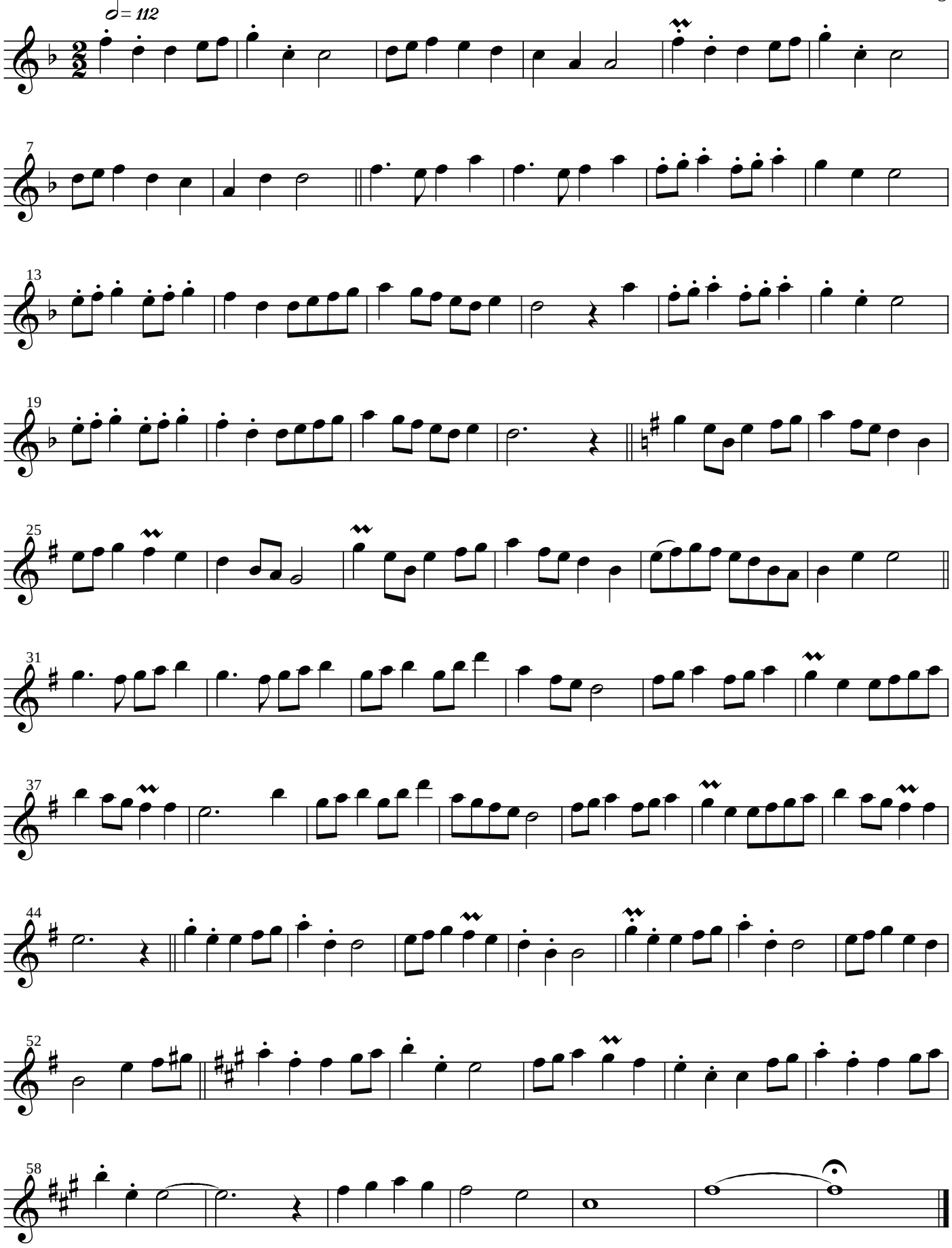
Source: http://memory.loc.gov/music/125/0003.gif (1713)

PARSON'S FAREWELL

English Traditional
arr. Clark Kimberling



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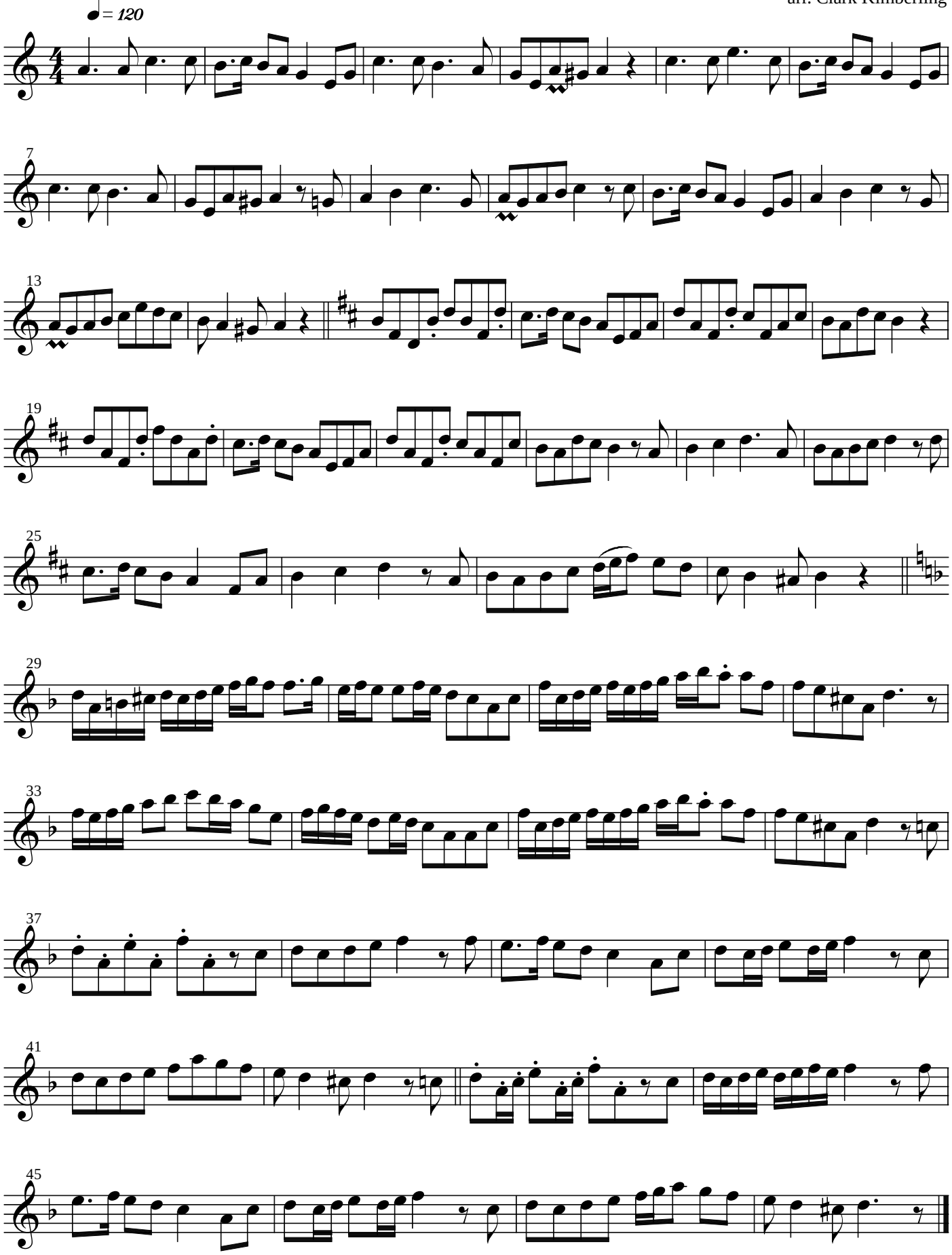
Source: Playford Ball p.83

PASTIME WITH GOOD COMPANY

Court of King Henry VIII
arr. Clark Kimberling



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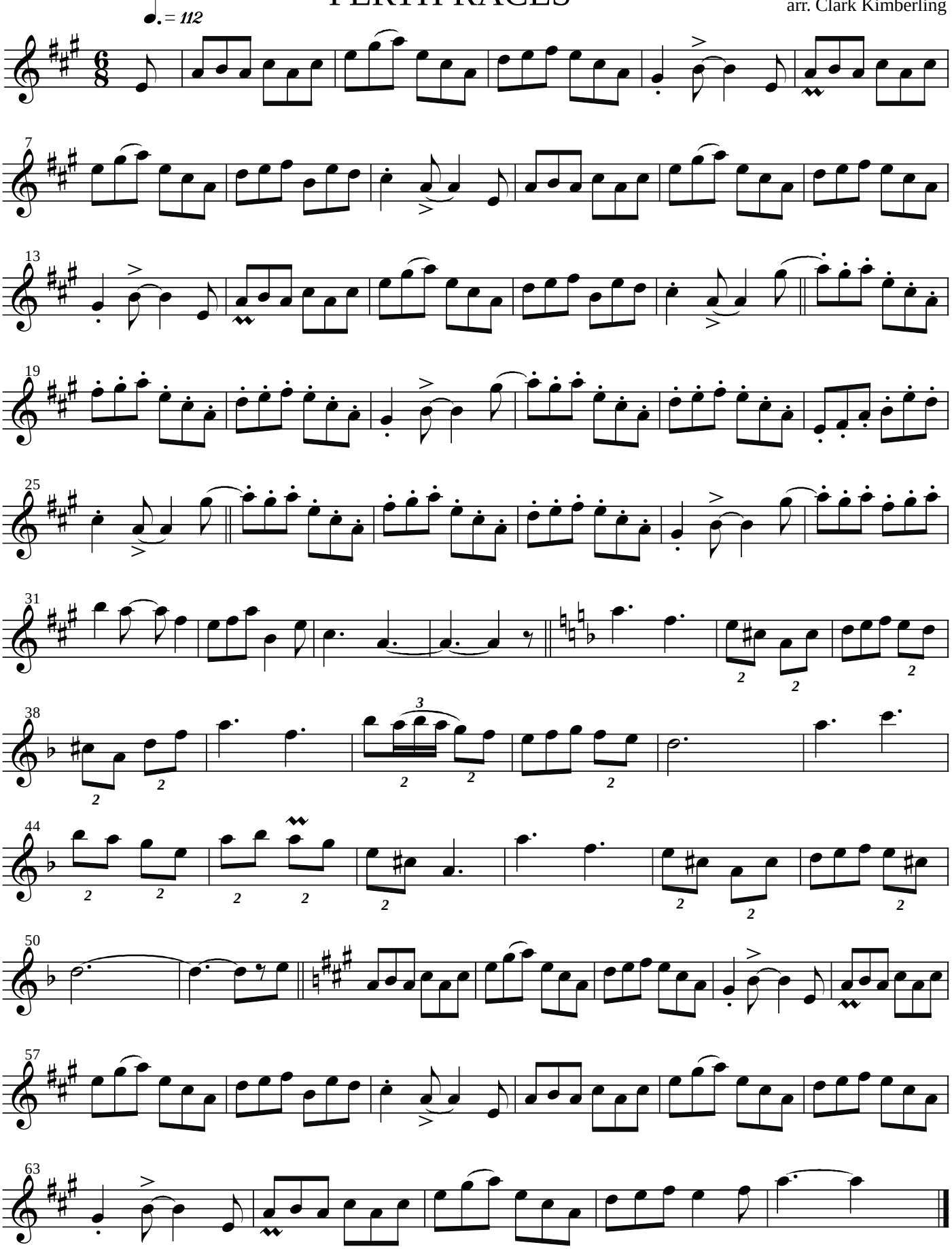
Source: EH Jones

PERTH RACES

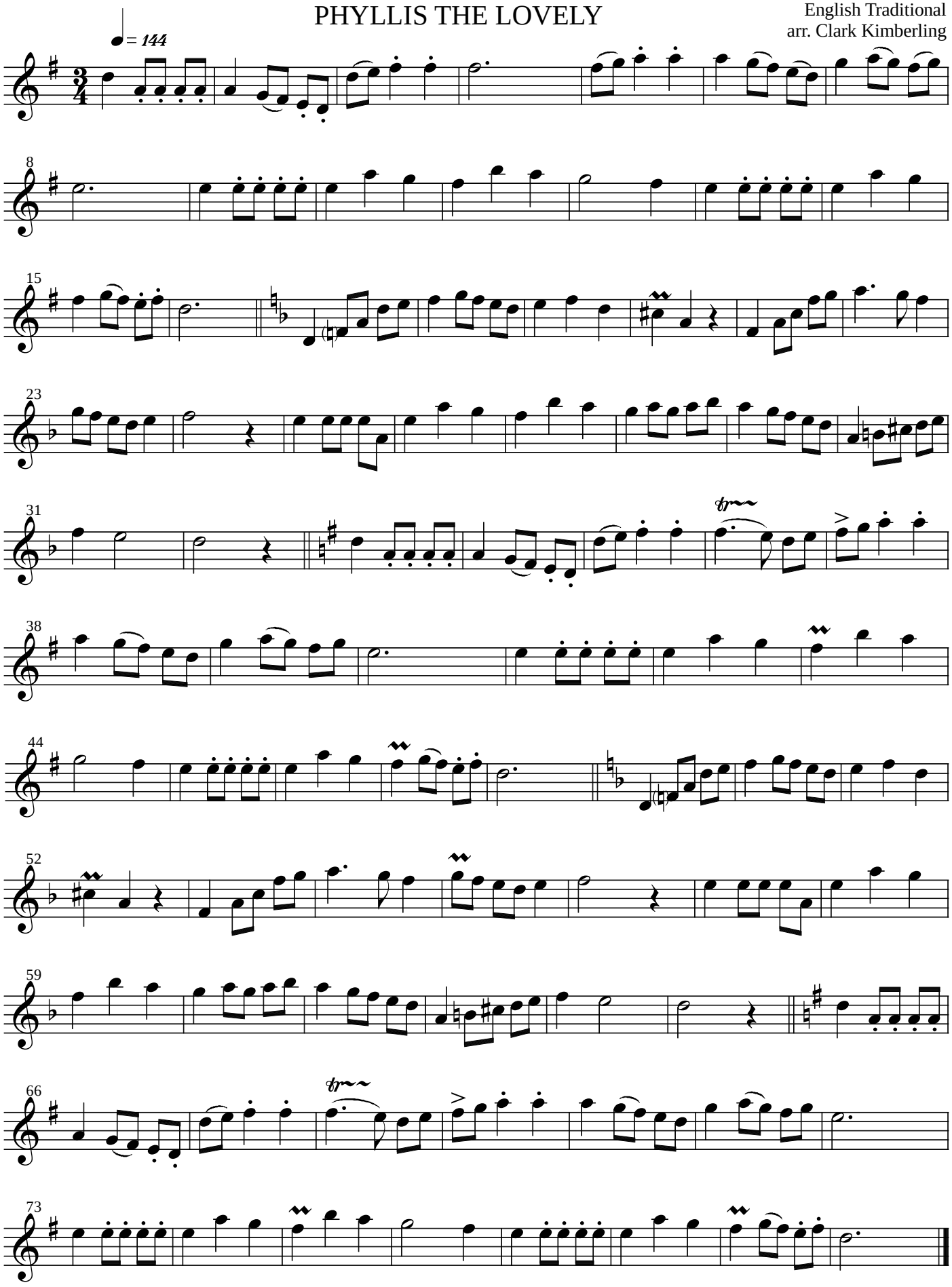
Malcolm MacDonald
arr. Clark Kimberling



Copyright © 2005, Clark Kimberling
Source: Gore #67

PHYLLIS THE LOVELY

English Traditional
arr. Clark Kimberling



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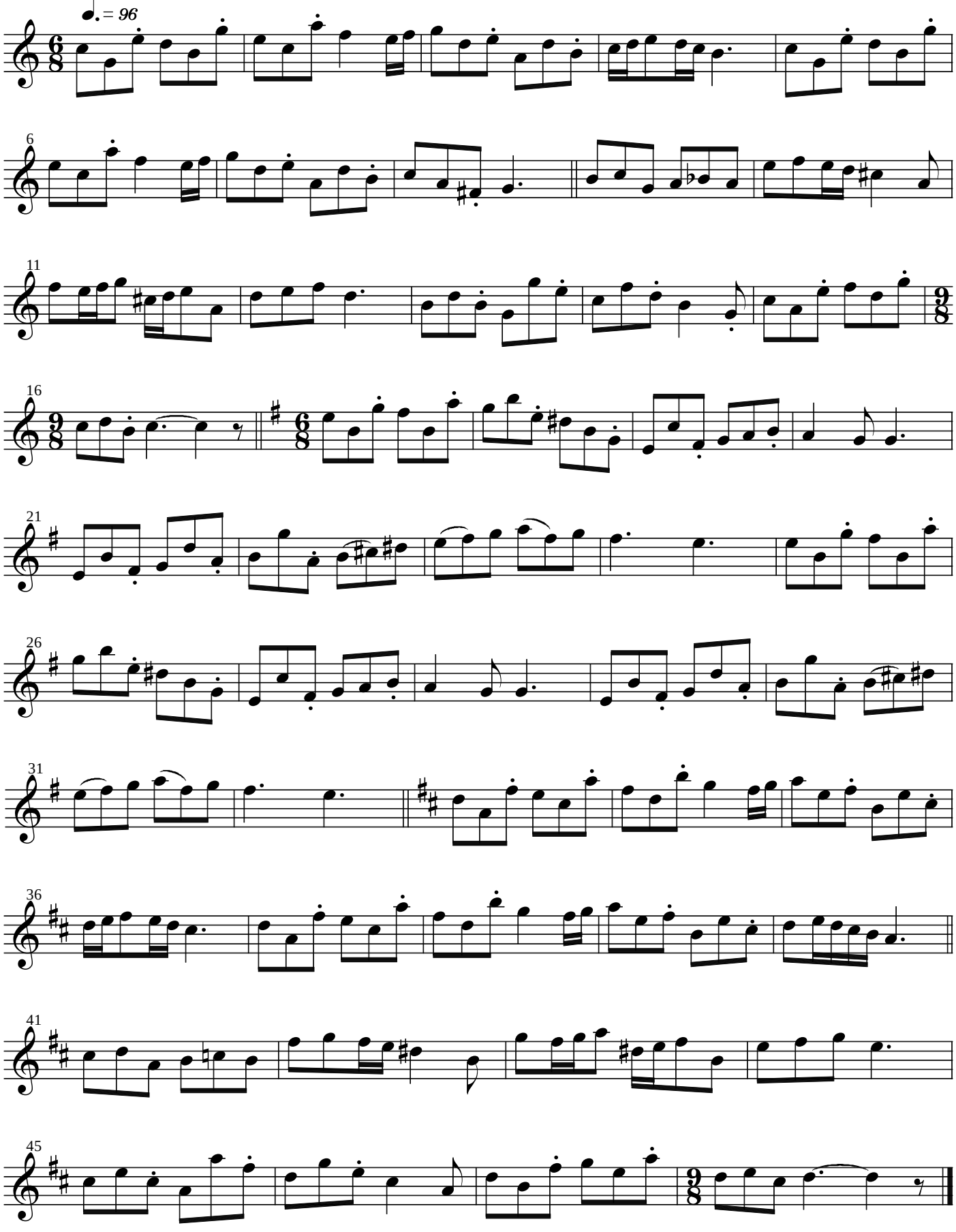
Source: Simpson p579

THE POLITICK LADY

English Traditional
arr. Clark Kimberling



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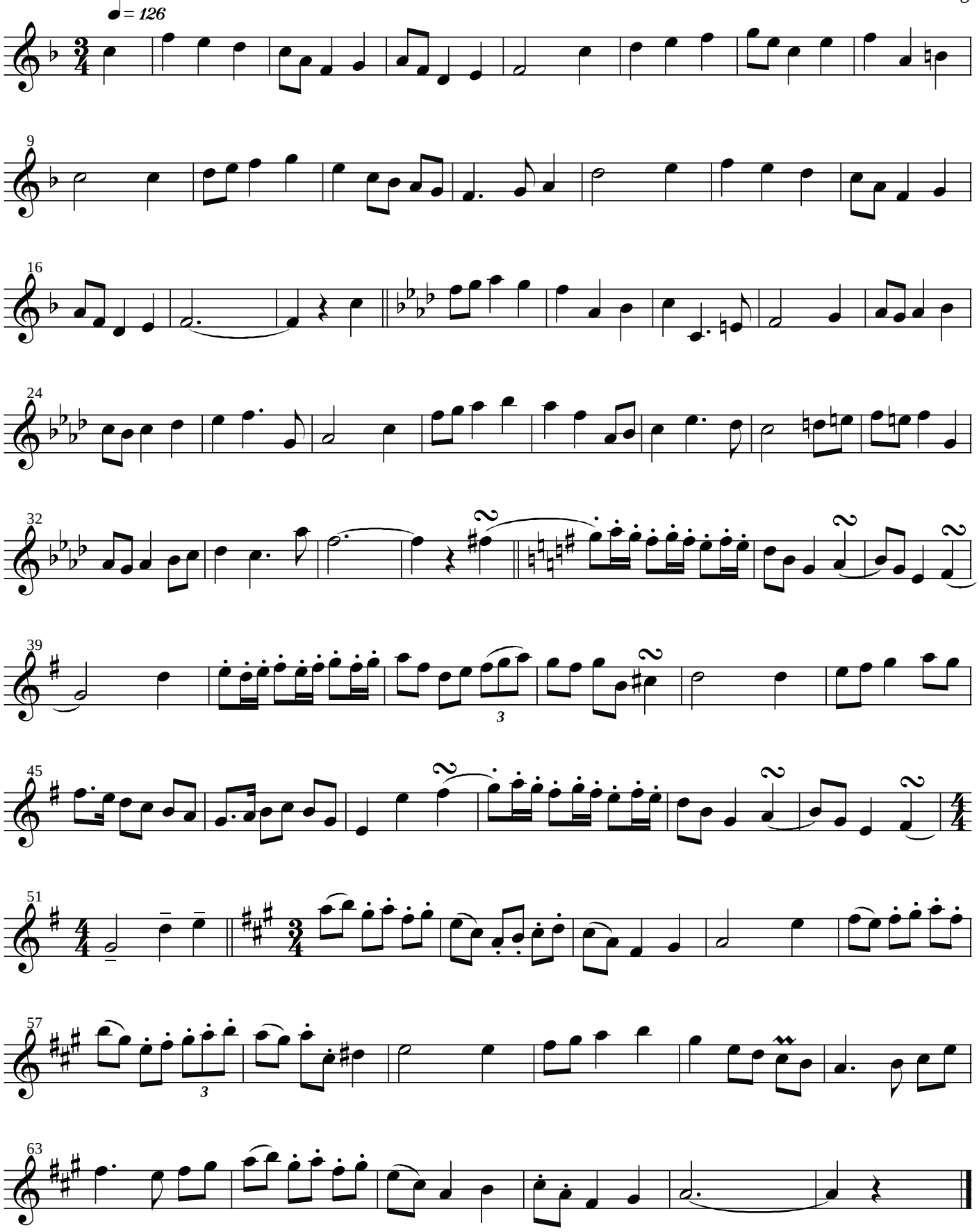
Source: Simpson p760

PRETTY POLLY OLIVER

English Traditional
arr. Clark Kimberling



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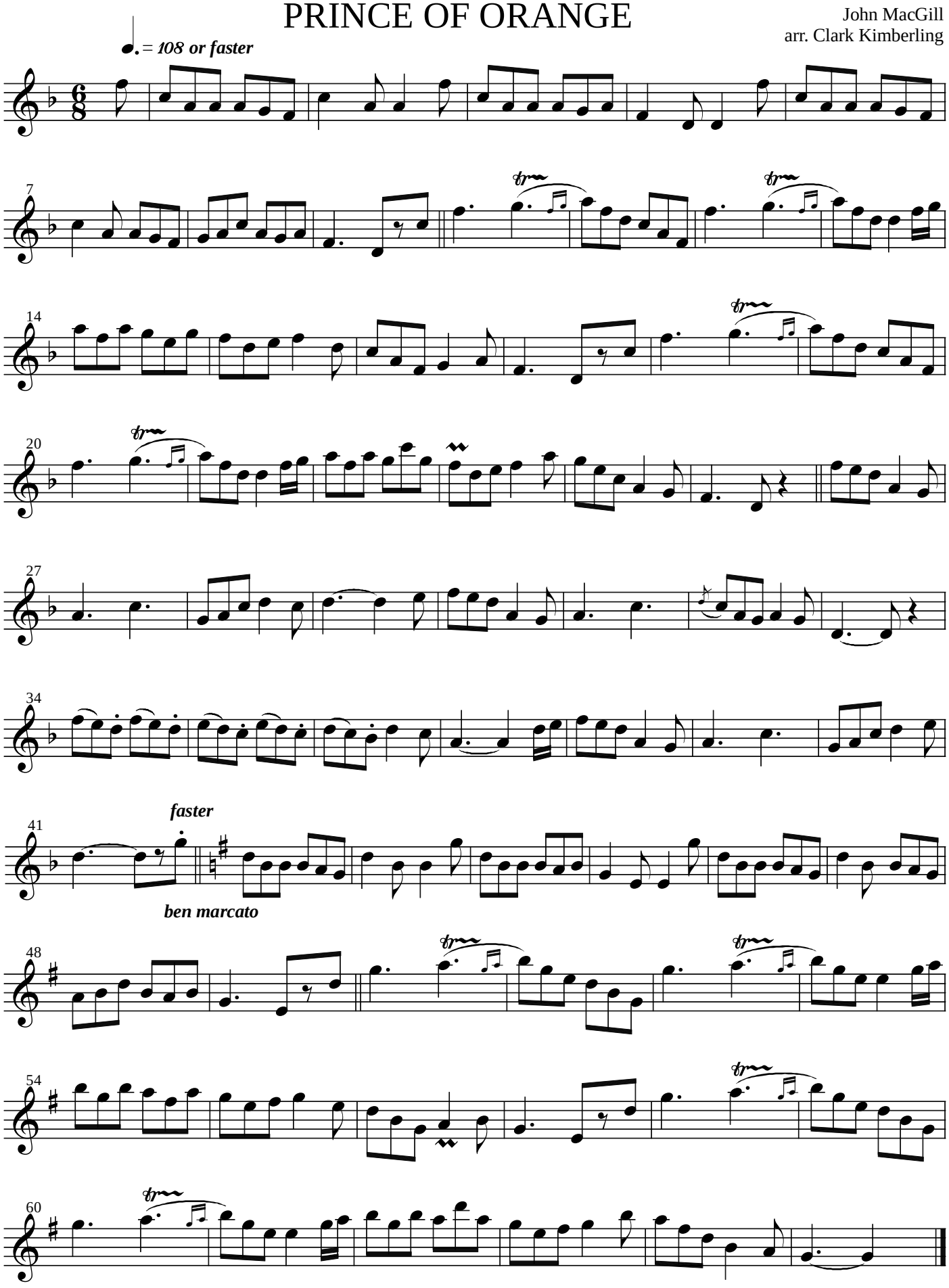
Chappell vol 2 p181

PRINCE OF ORANGE

John MacGill
arr. Clark Kimberling



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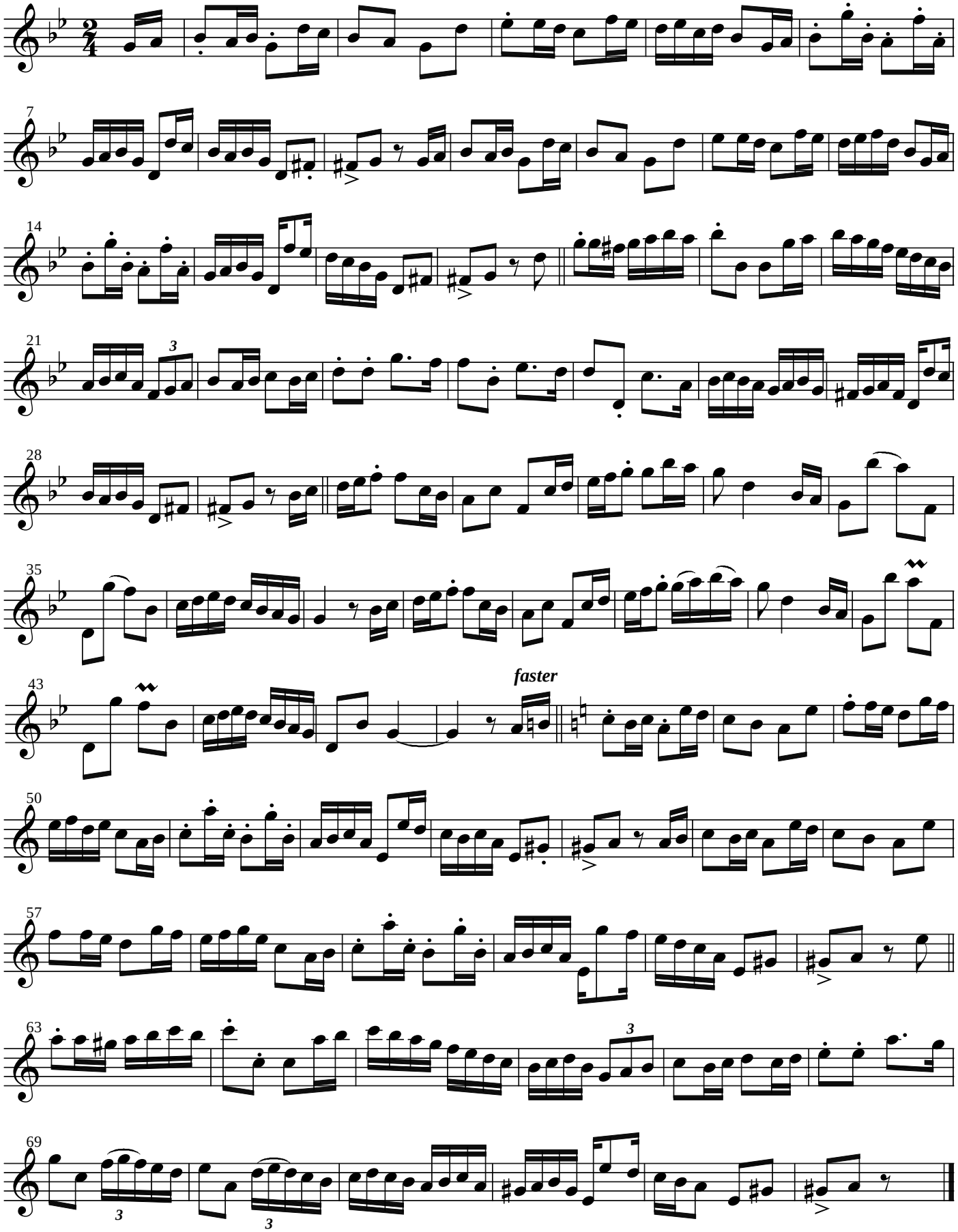
Source: Scottish Country Dance Book 6, #8

THE PRINCESS ROYAL

Scottish Traditional
arr. Clark Kimberling

♩ = 92



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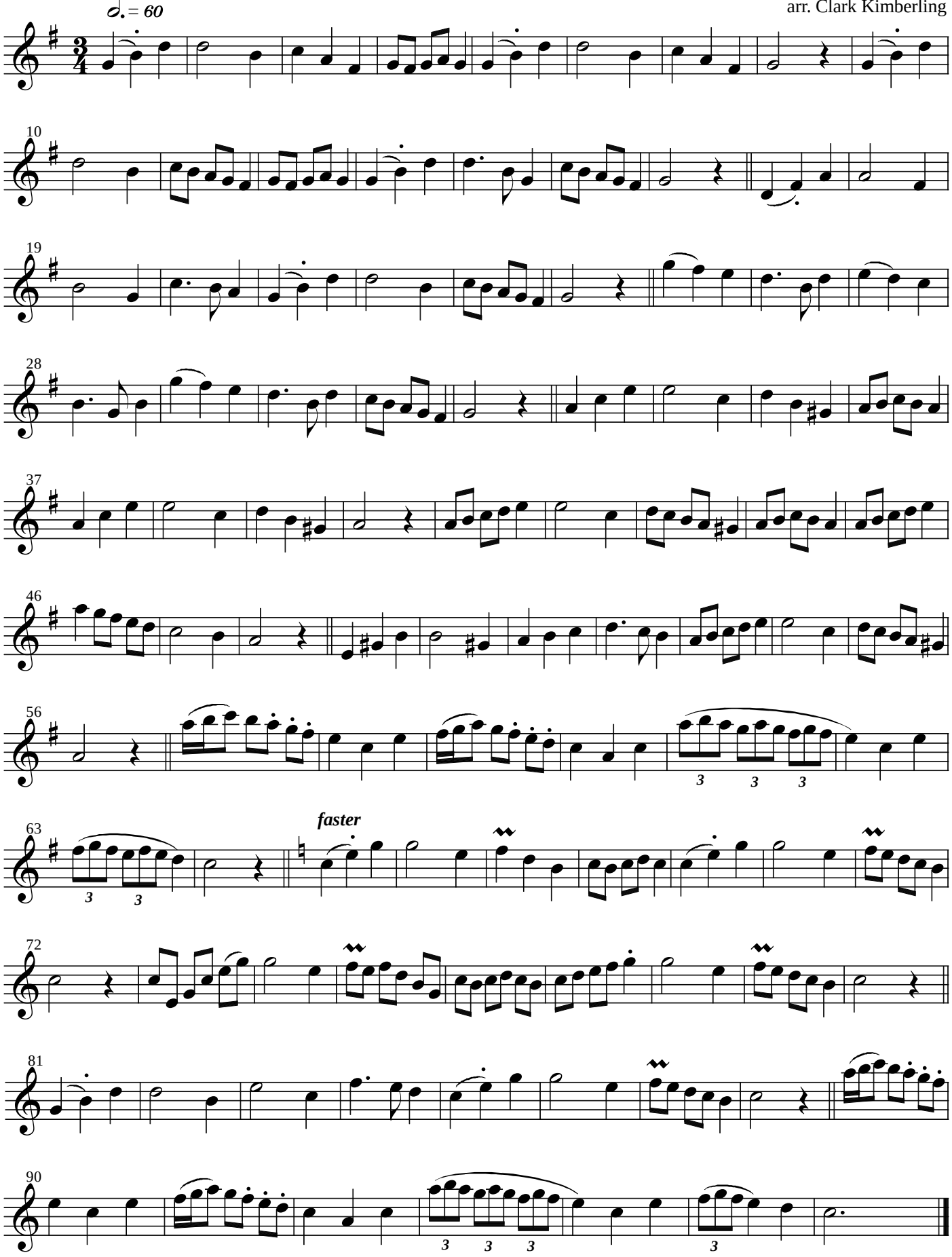
Source: Scottish Country Dance Book 2, #7

PRINCE WILLIAM OF GLOS'TER'S WALTZ

English Traditional
arr. Clark Kimberling



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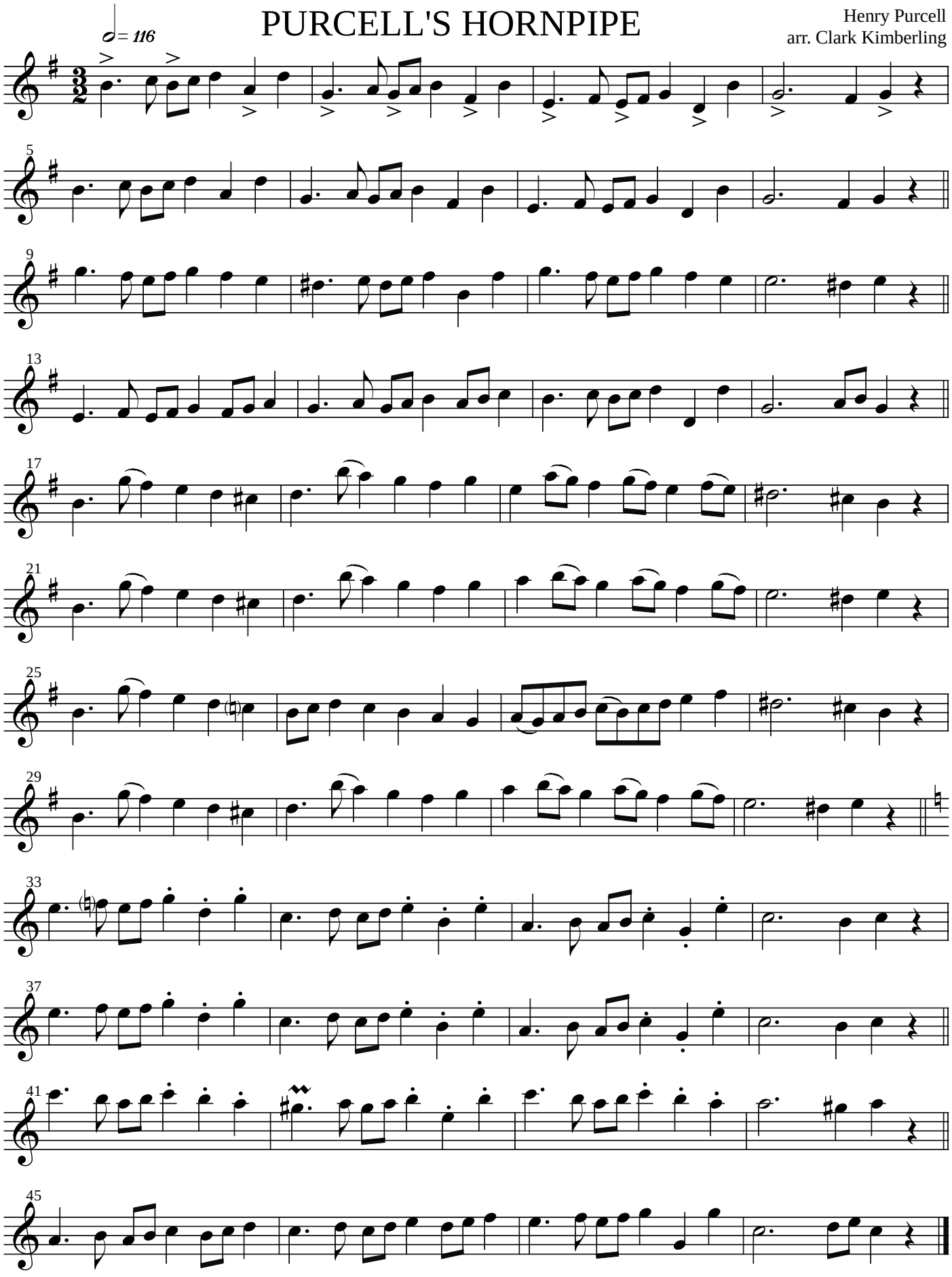
Source: Playford Hall p.88

PURCELL'S HORNPIPE

Henry Purcell
arr. Clark Kimberling



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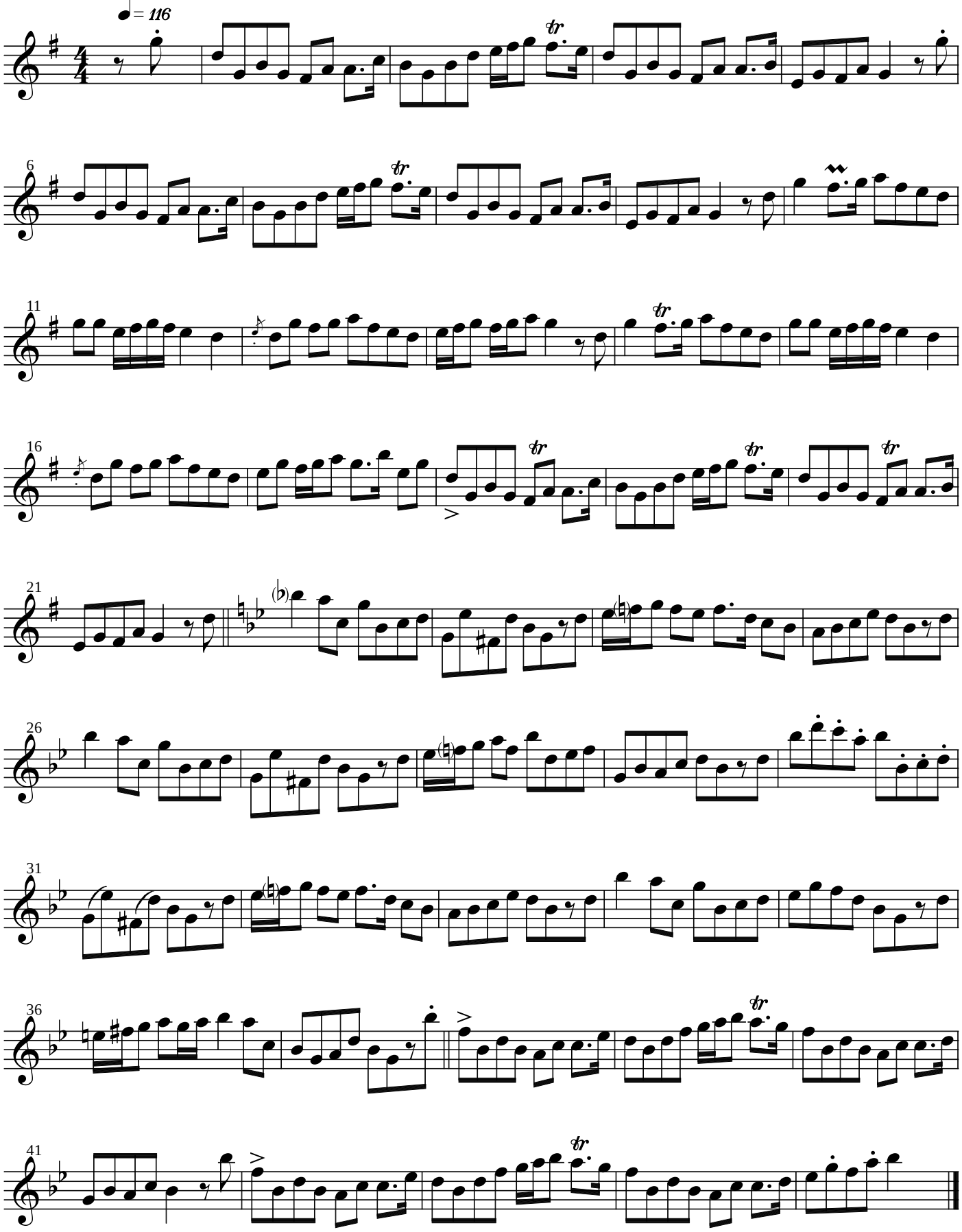
Source: Playford Ball p50

PUSH ABOUT THE JORUM

Scottish Traditional
arr. Clark Kimberling



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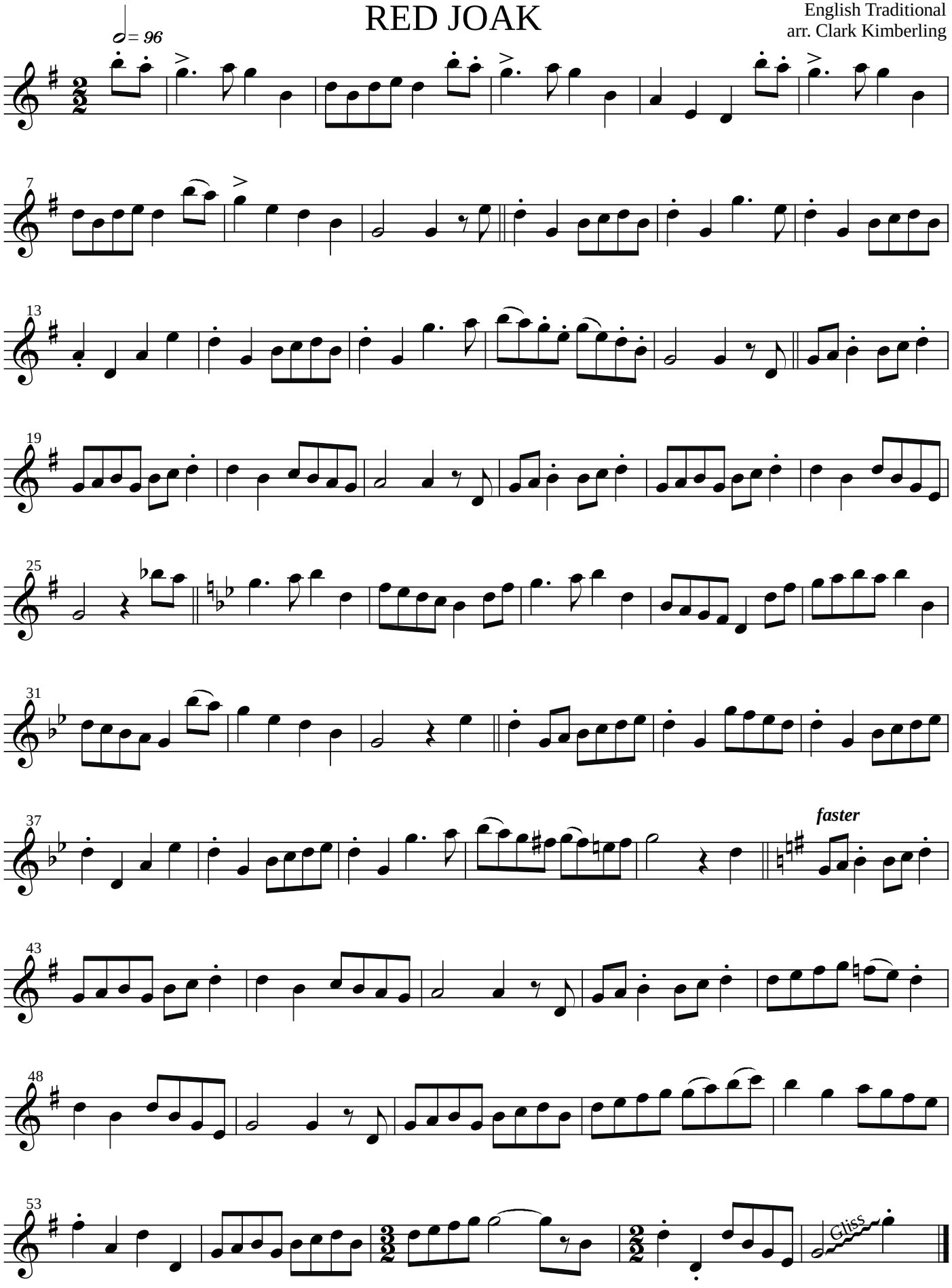
Source: N Gow (Carlin) tune 312

RED JOAK

English Traditional
arr. Clark Kimberling



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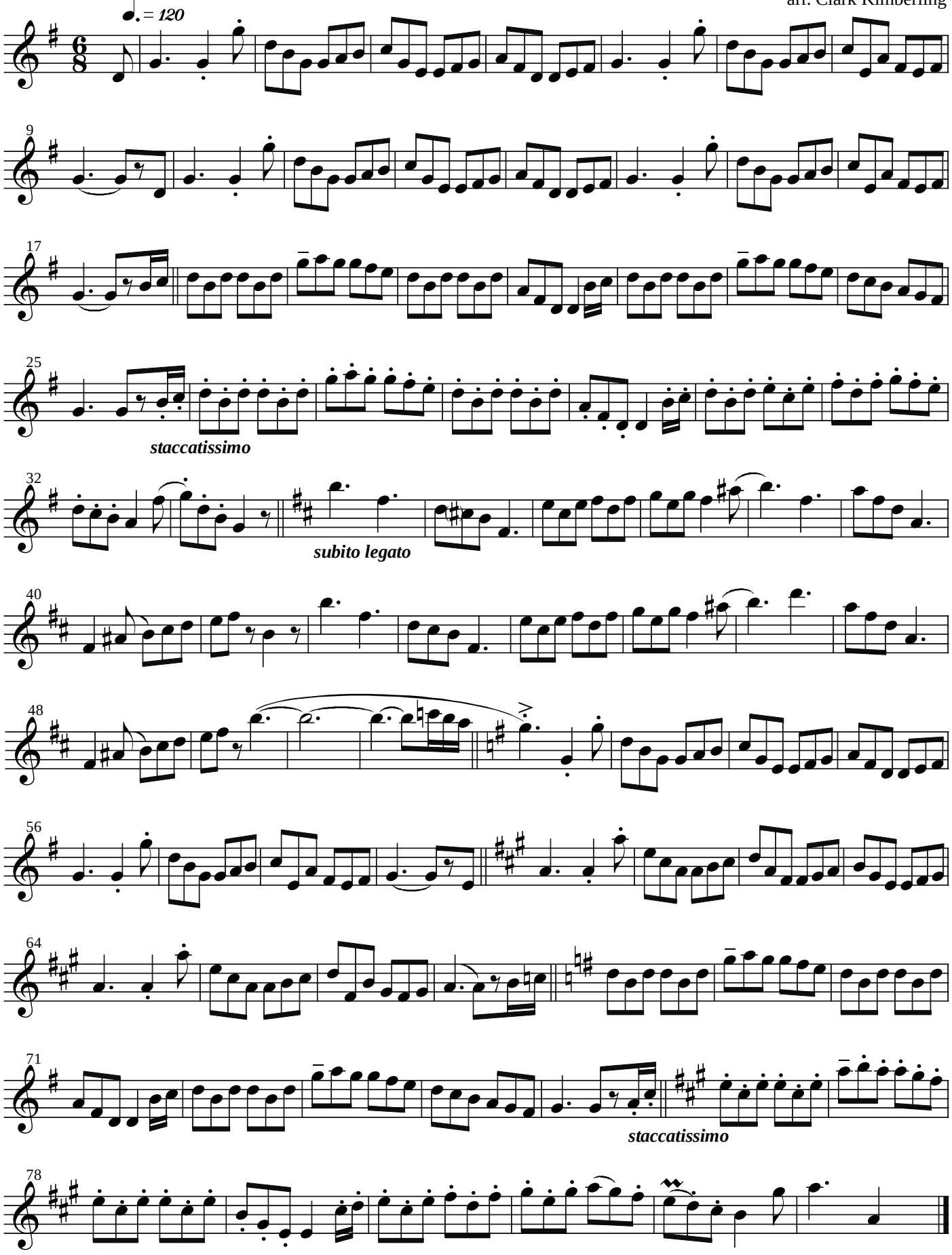
Source: Fleischmann p. 119

ROTHESAY COUNTRY DANCE

John Riddell
arr. Clark Kimberling



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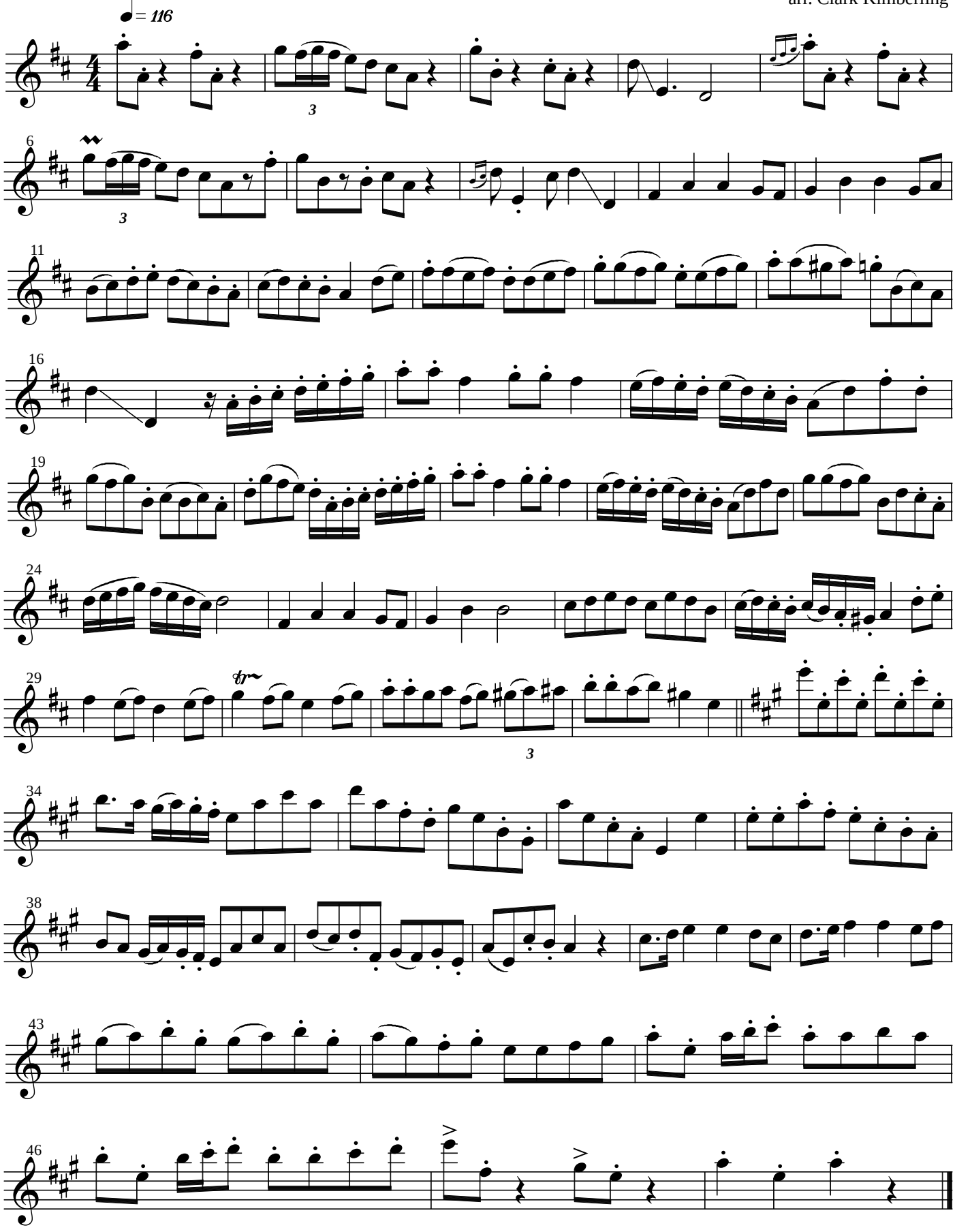
Source: Scottish Country Dance Book 6, #3

ROYAL OAK

English Traditional
arr. Clark Kimberling



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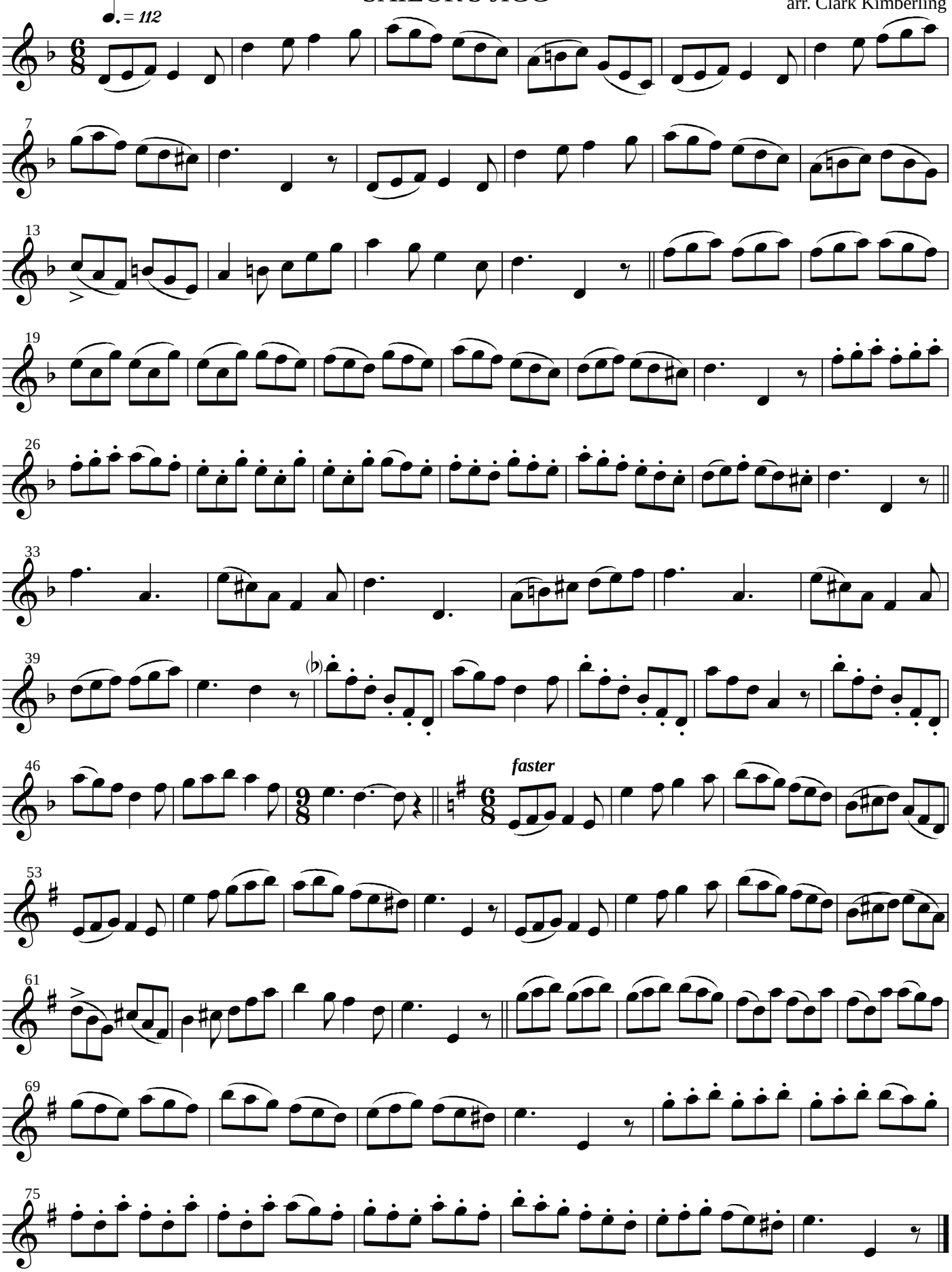
SAILOR'S JIGG

Scottish Traditional
arr. Clark Kimberling



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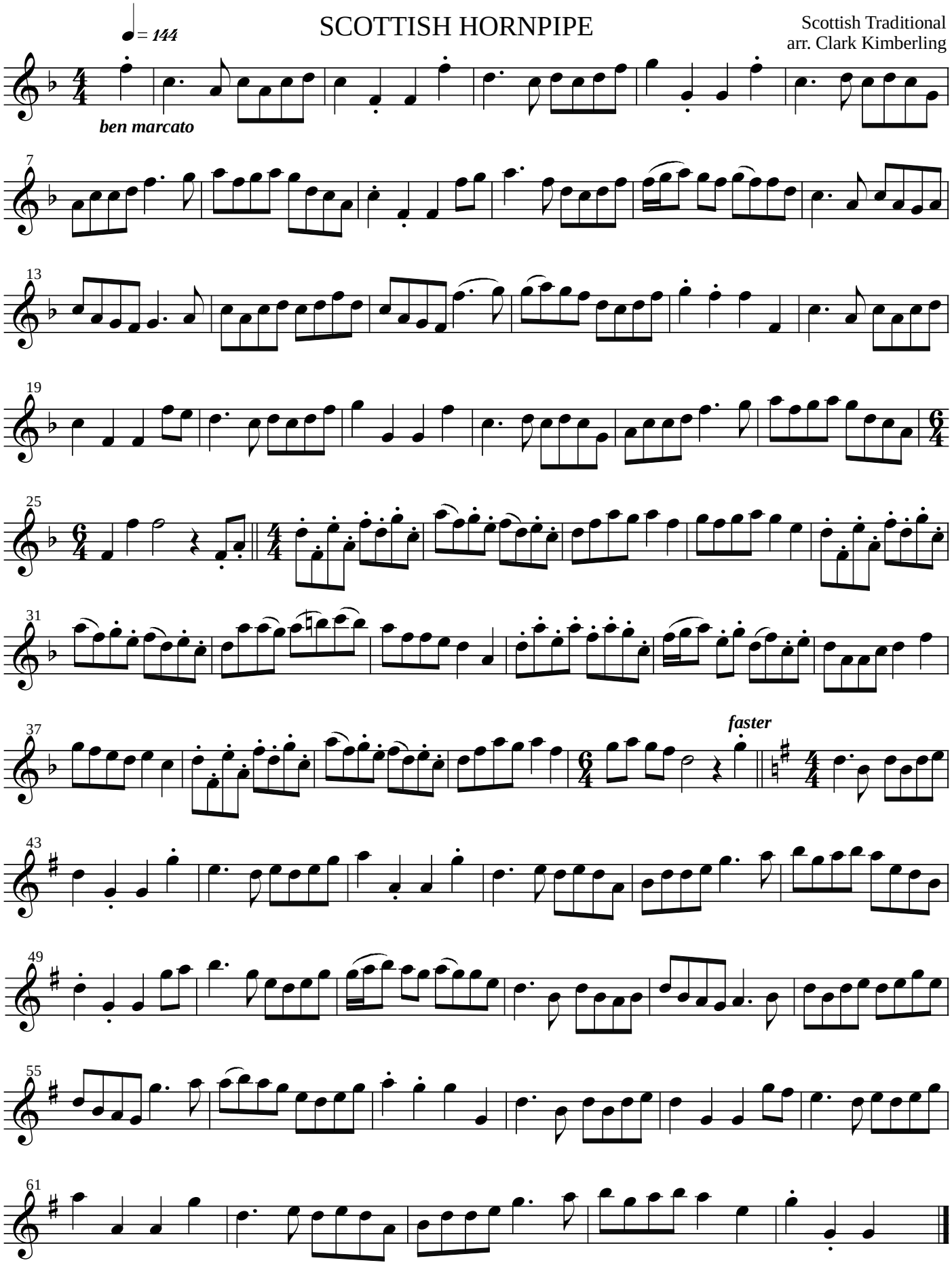
Source: Fleischmann p. 148

SCOTTISH HORNPIPE

Scottish Traditional
arr. Clark Kimberling



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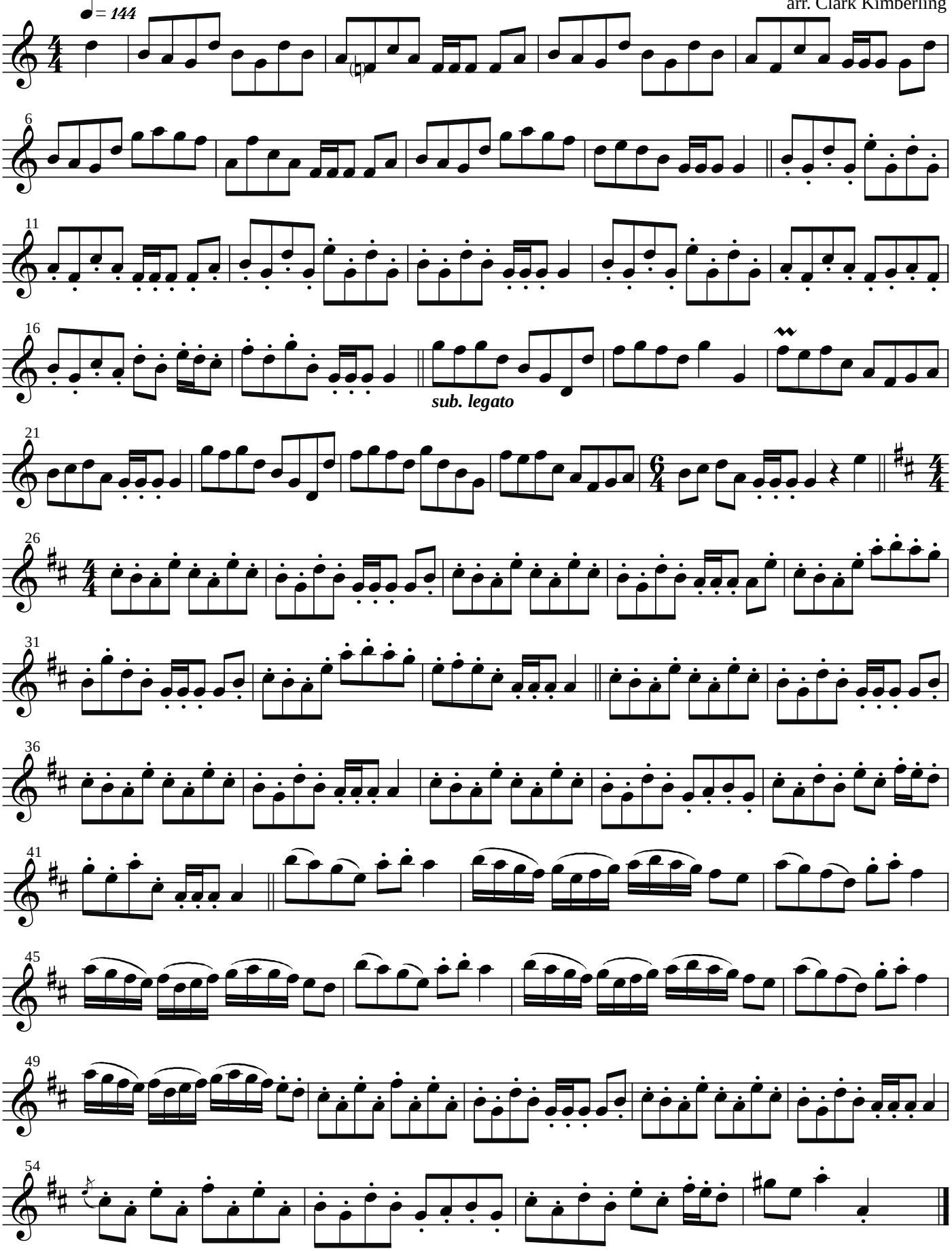
SCOTTISH REEL

Scottish Traditional
arr. Clark Kimberling



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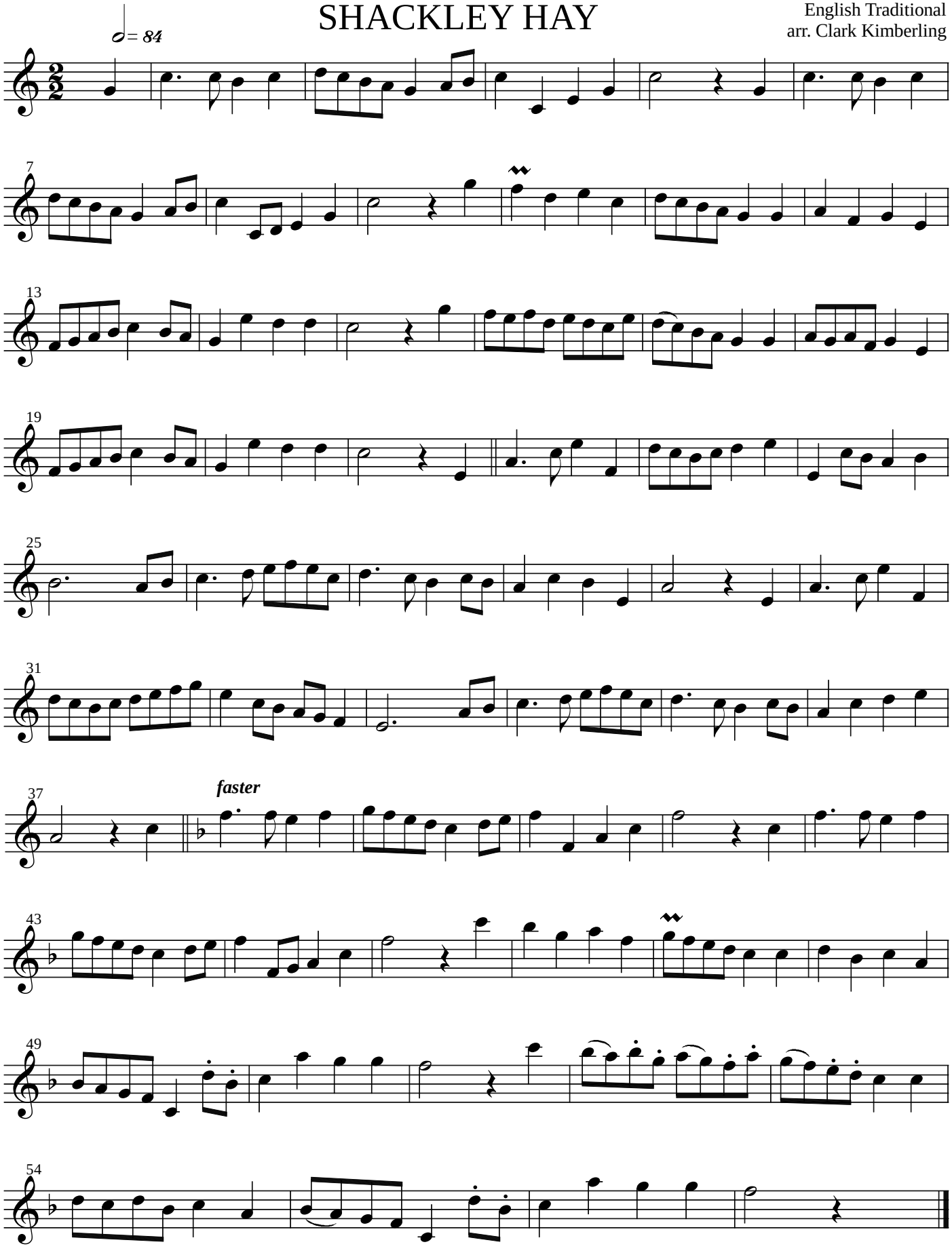
SHACKLEY HAY

English Traditional
arr. Clark Kimberling



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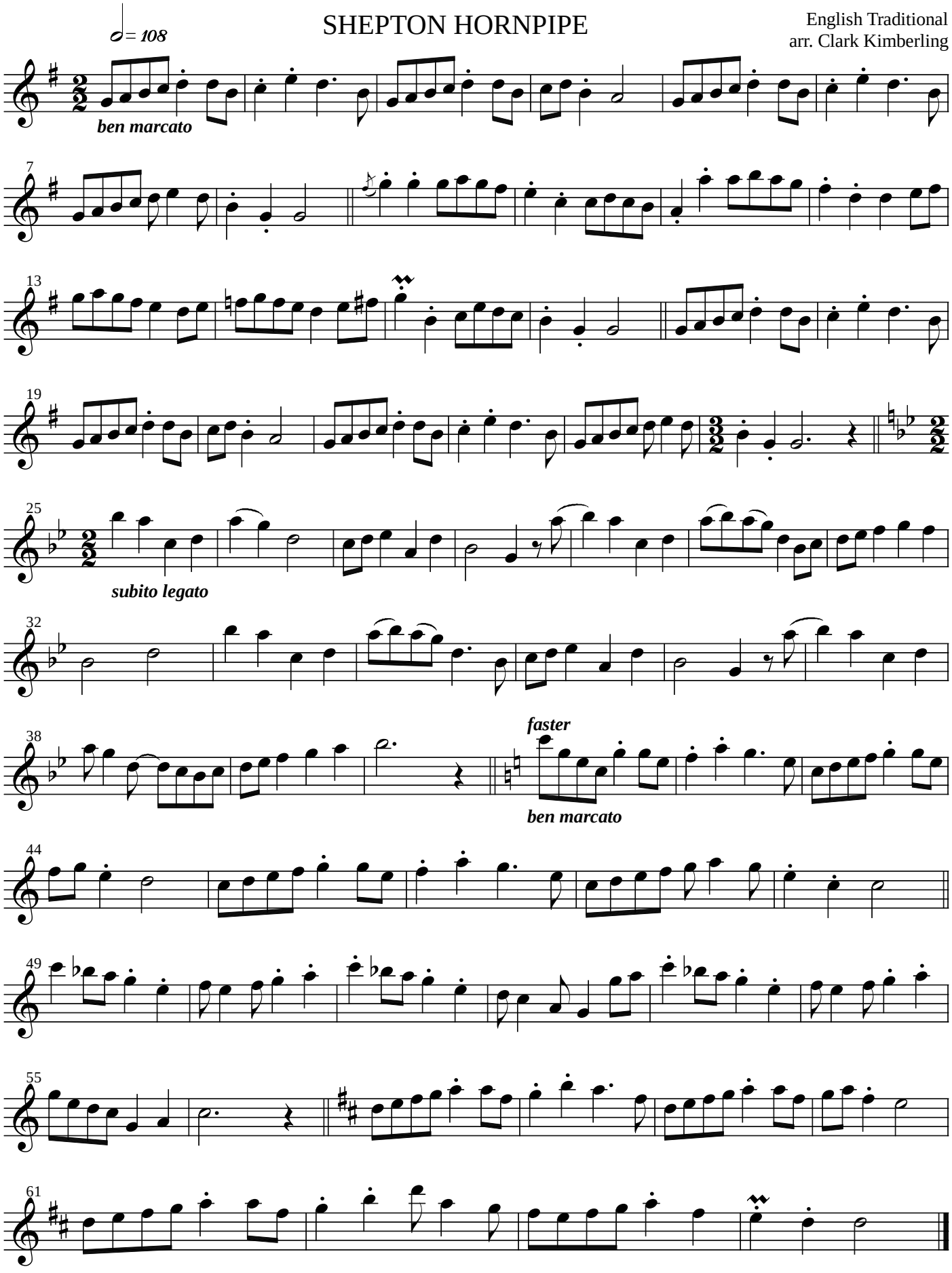
Source: Simpson p647

SHEPTON HORNPIPE

English Traditional
arr. Clark Kimberling



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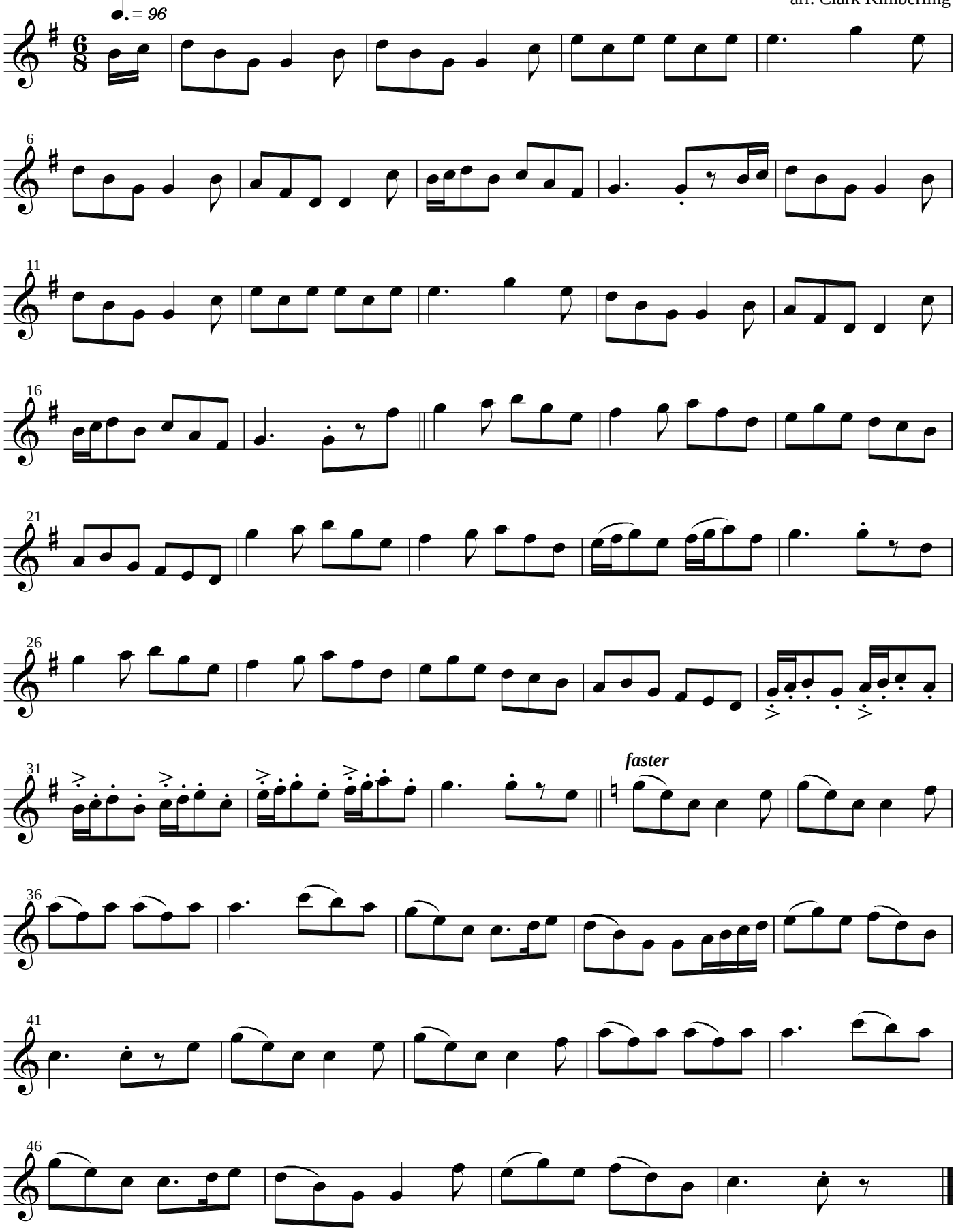
THE SOUTH BRIDGE OF EDINBURGH

Scottish Traditional
arr. Clark Kimberling



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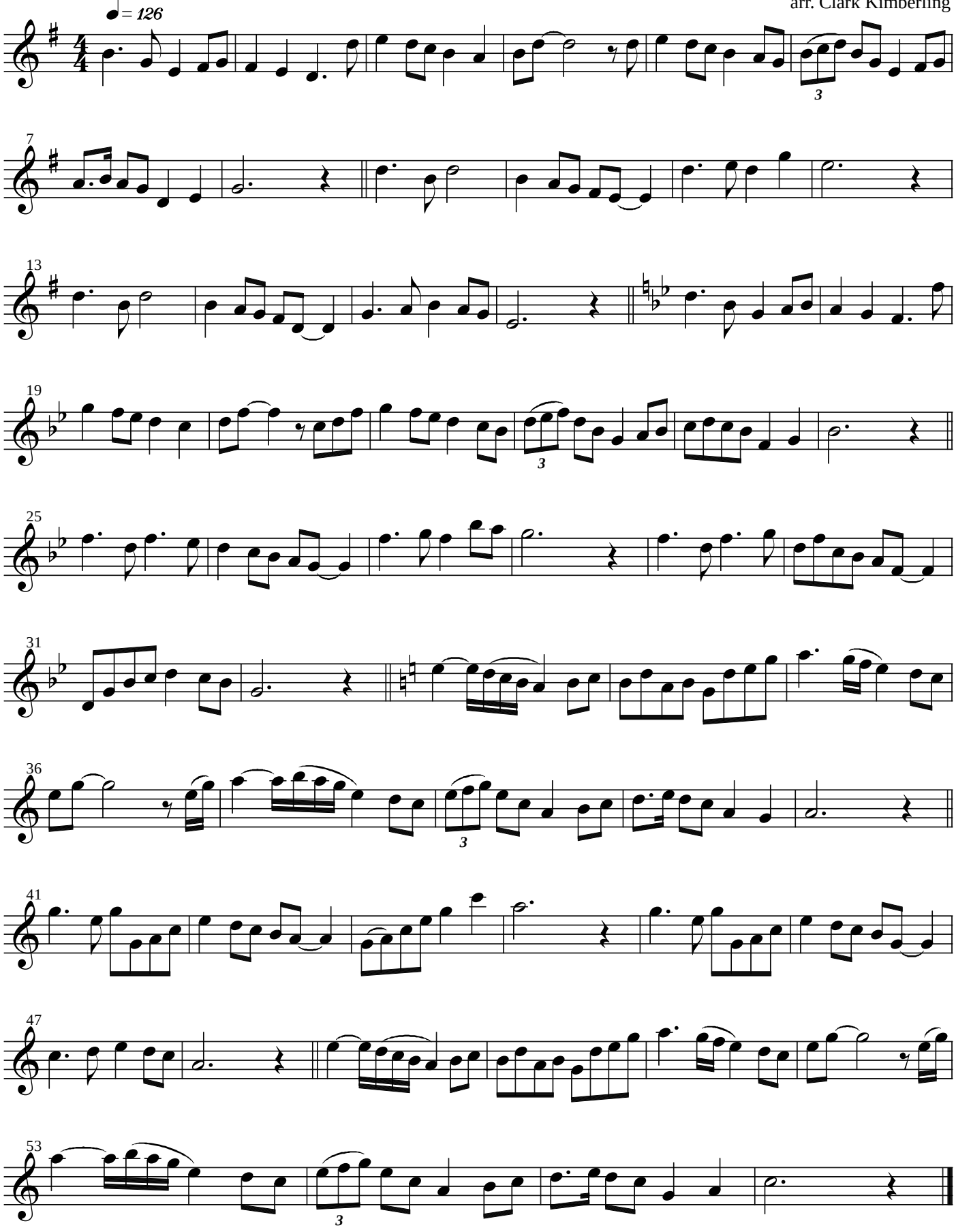
Source Johnson ...Scottish Fiddle 18th cent., p229

THE SPRIG OF THYME

English Traditional
arr. Clark Kimberling



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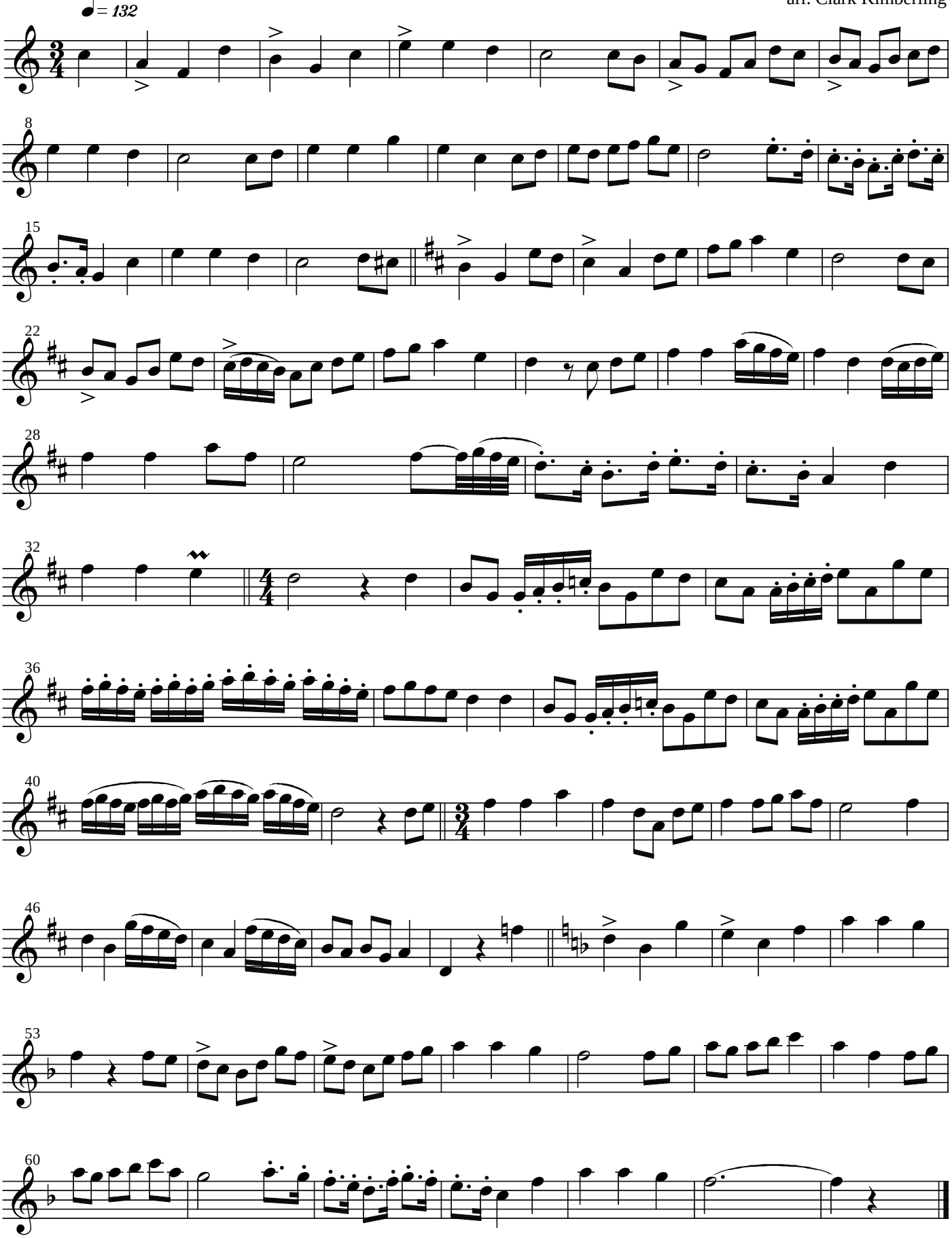
Chappell vol 2? Traditional p69

ST. DENIO

Welsh traditional
arr. Clark Kimberling



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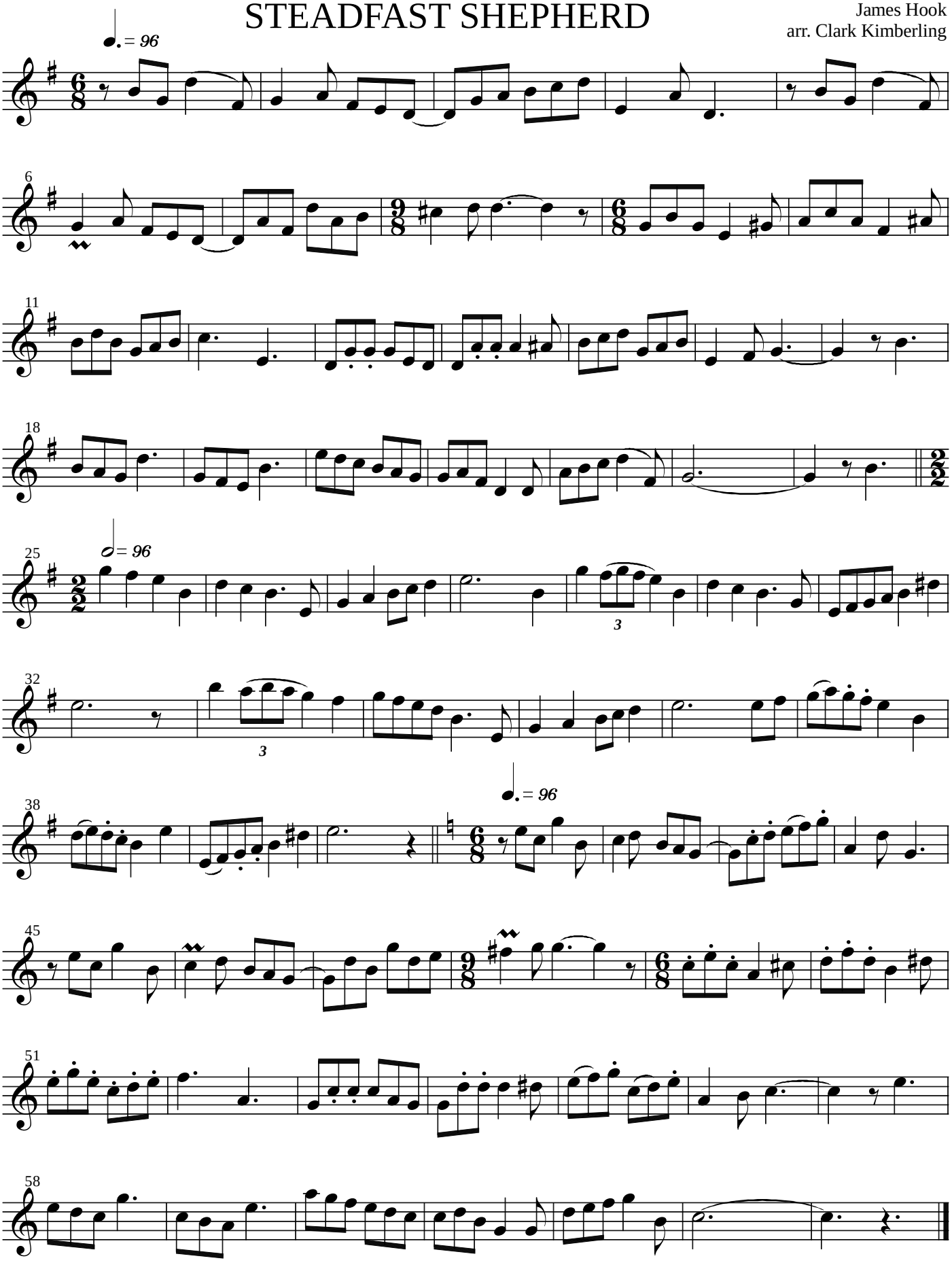
STEADFAST SHEPHERD

James Hook
arr. Clark Kimberling



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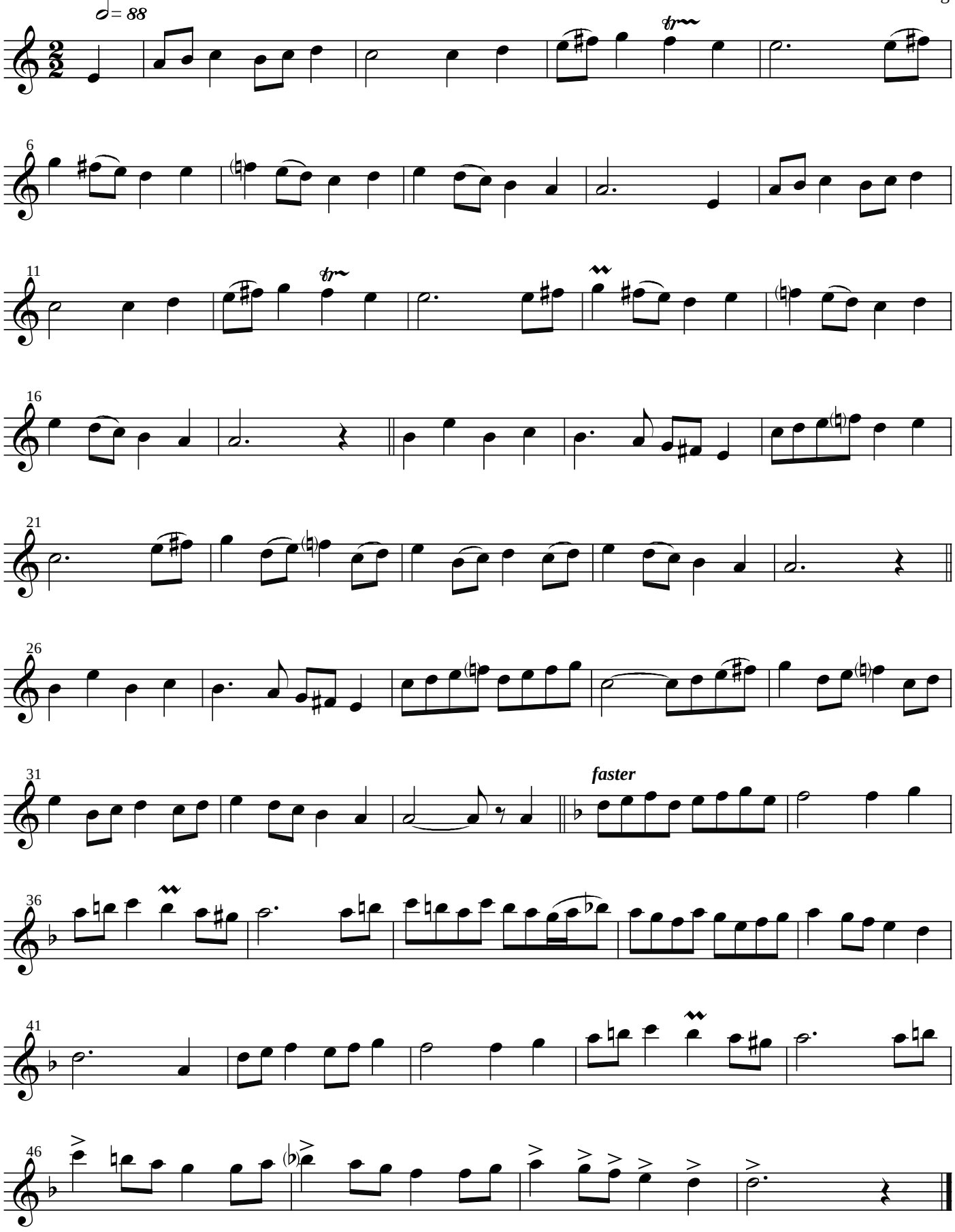
ST. MARTIN'S

English Traditional
arr. Clark Kimberling



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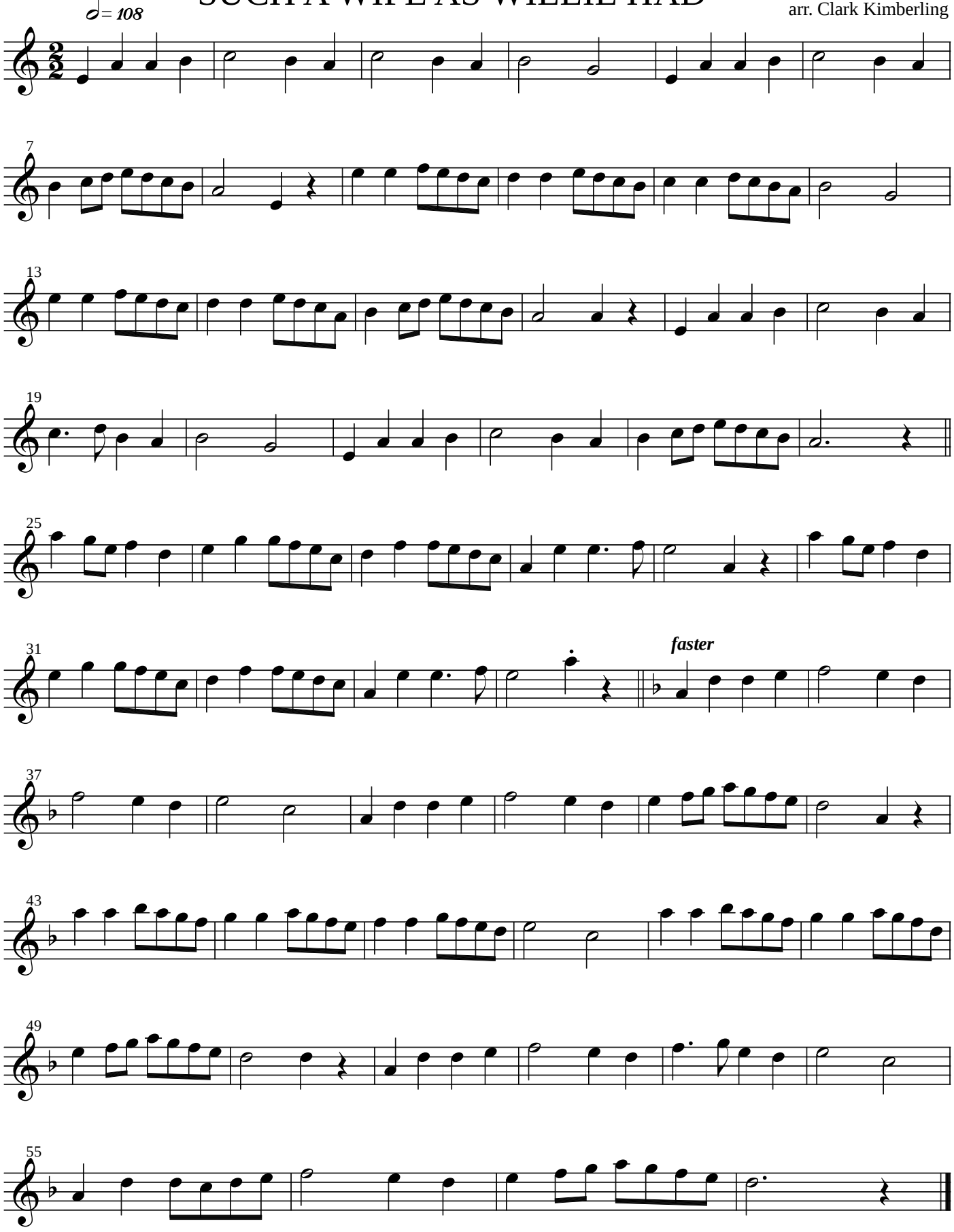
SUCH A WIFE AS WILLIE HAD

Scottish Traditional
arr. Clark Kimberling



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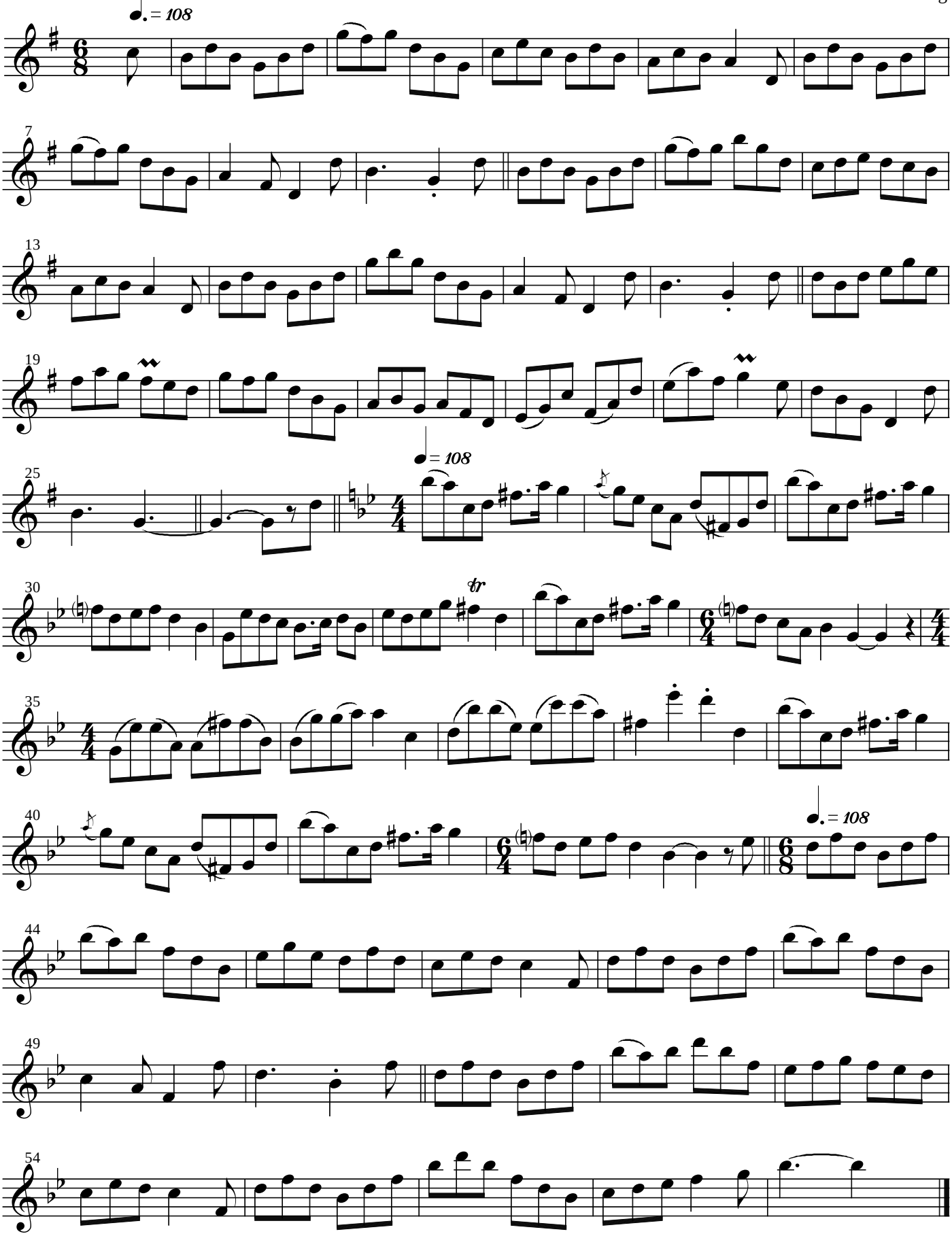
SWARD HOUSE

John Clark
arr. Clark Kimberling



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Source: Gore #68

THOMAS, YOU CANNOT

English Traditional
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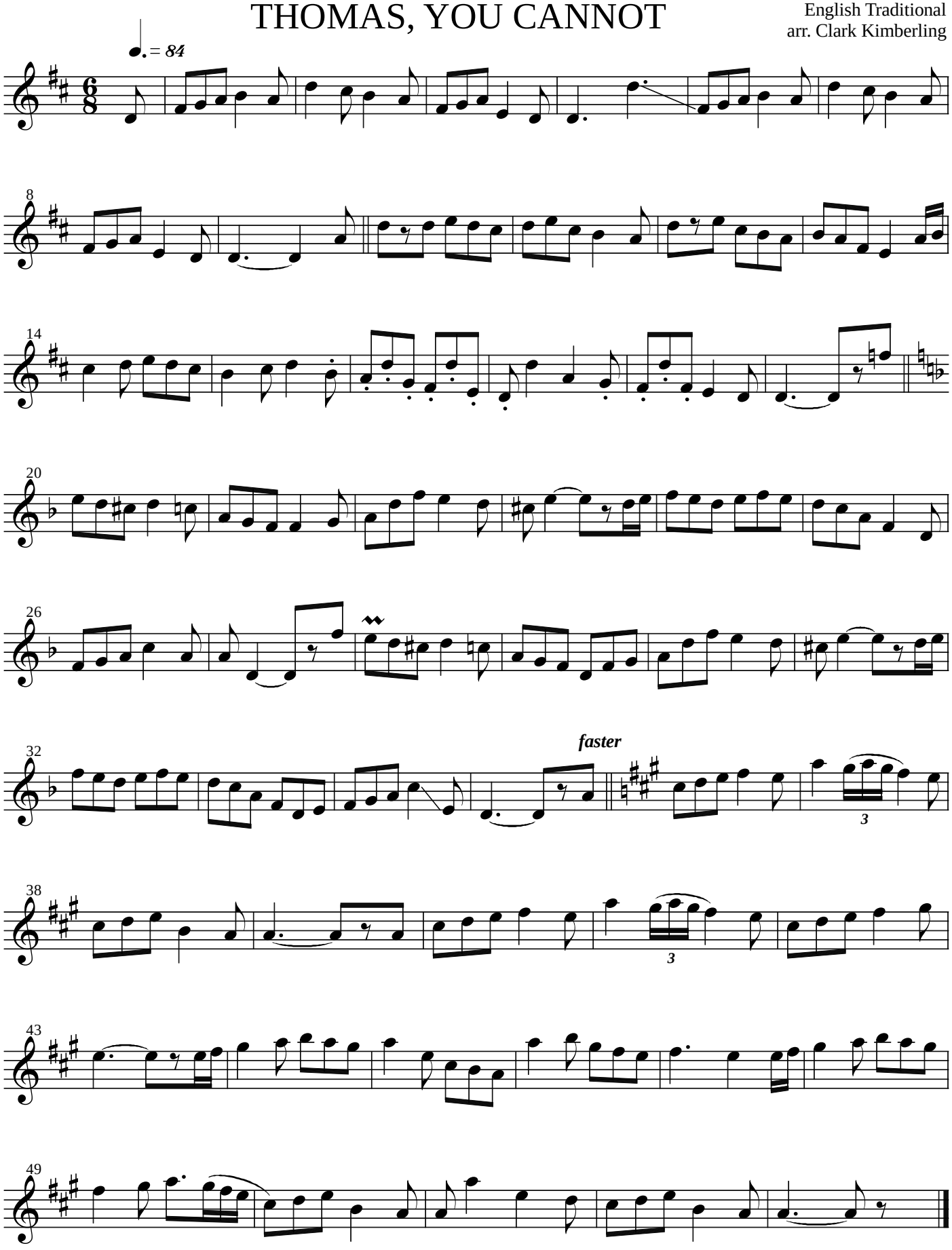

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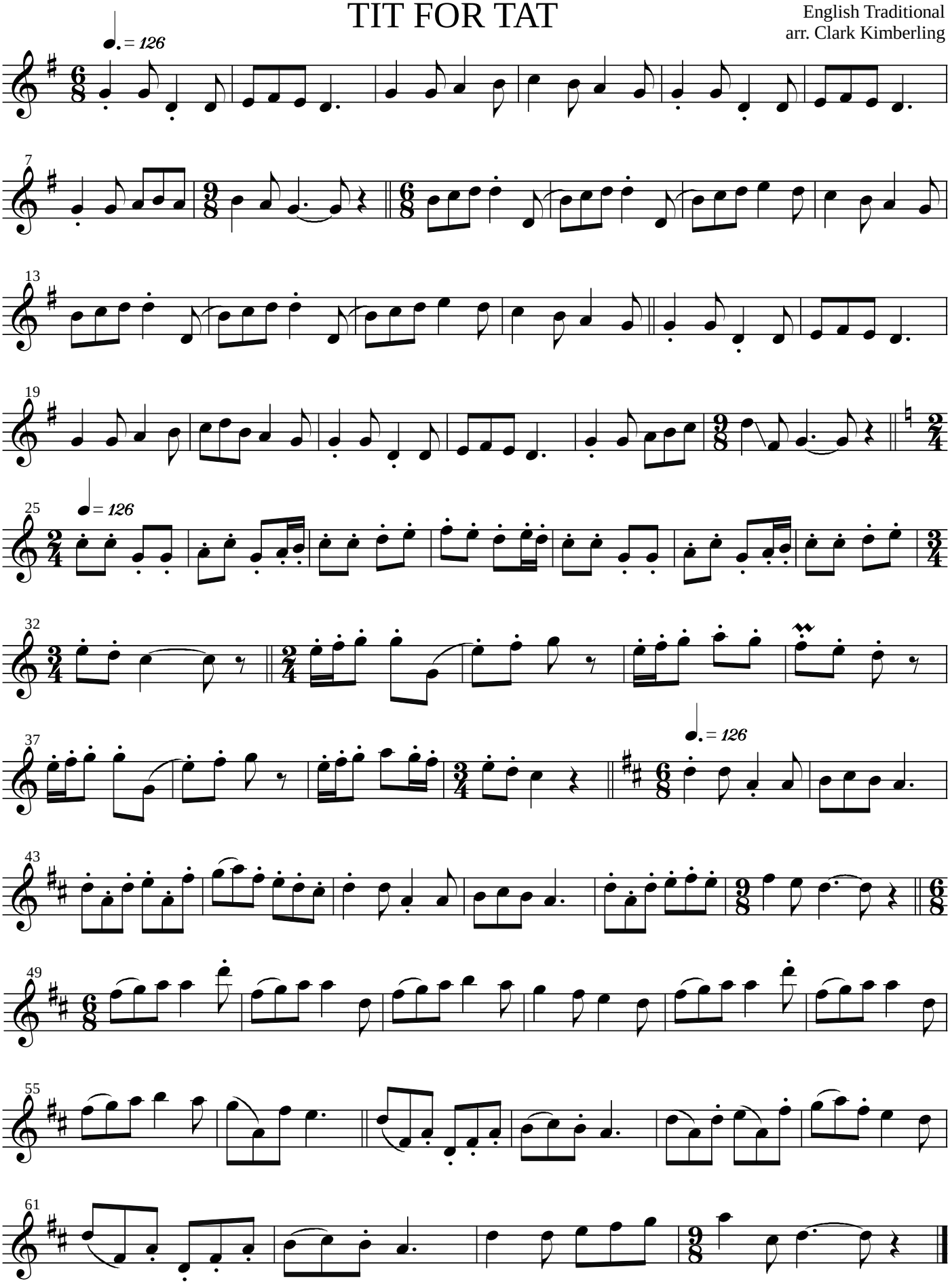
TIT FOR TAT

English Traditional
arr. Clark Kimberling



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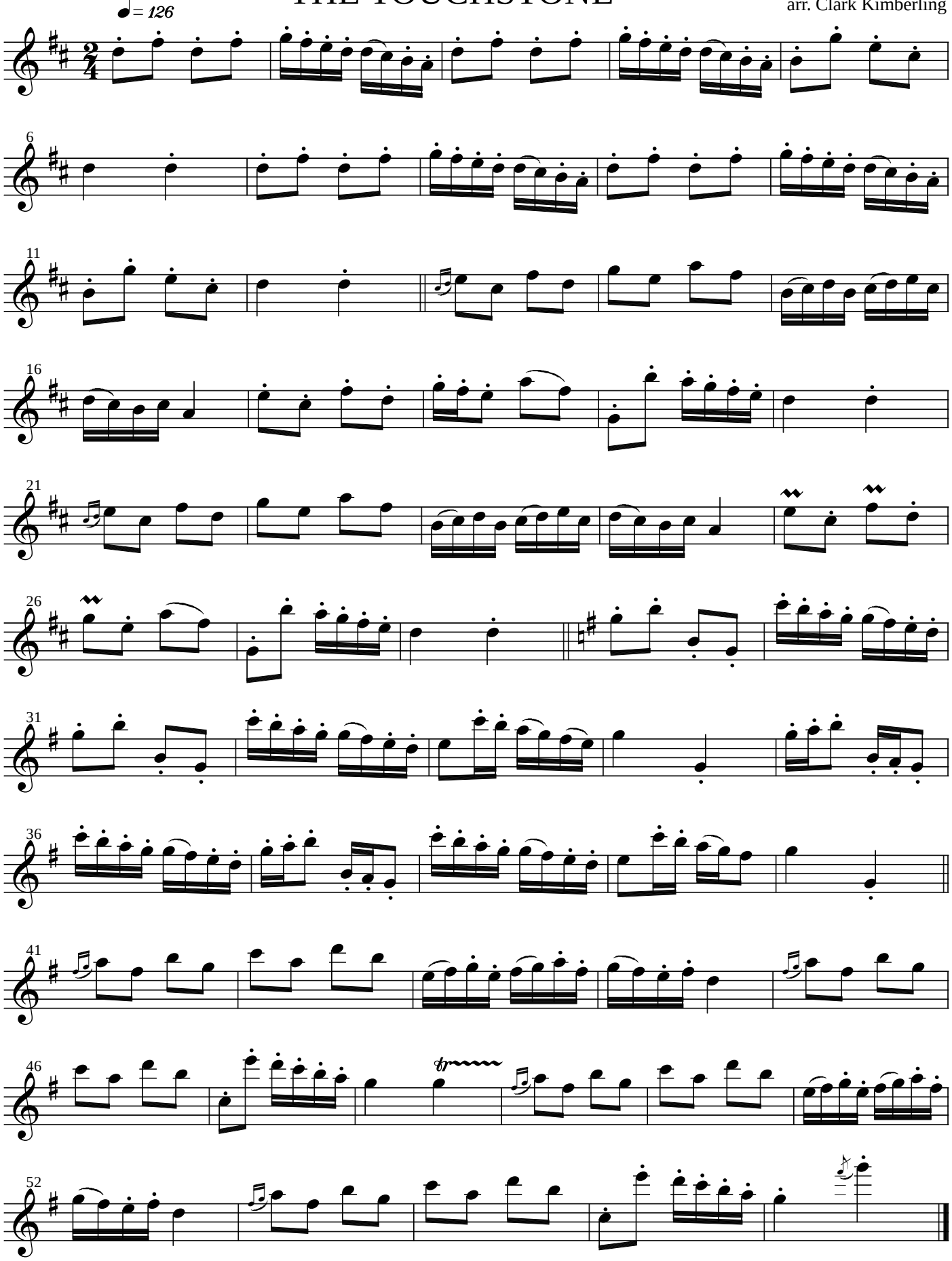
THE TOUCHSTONE

English Traditional
arr. Clark Kimberling



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TRIP TO BATH

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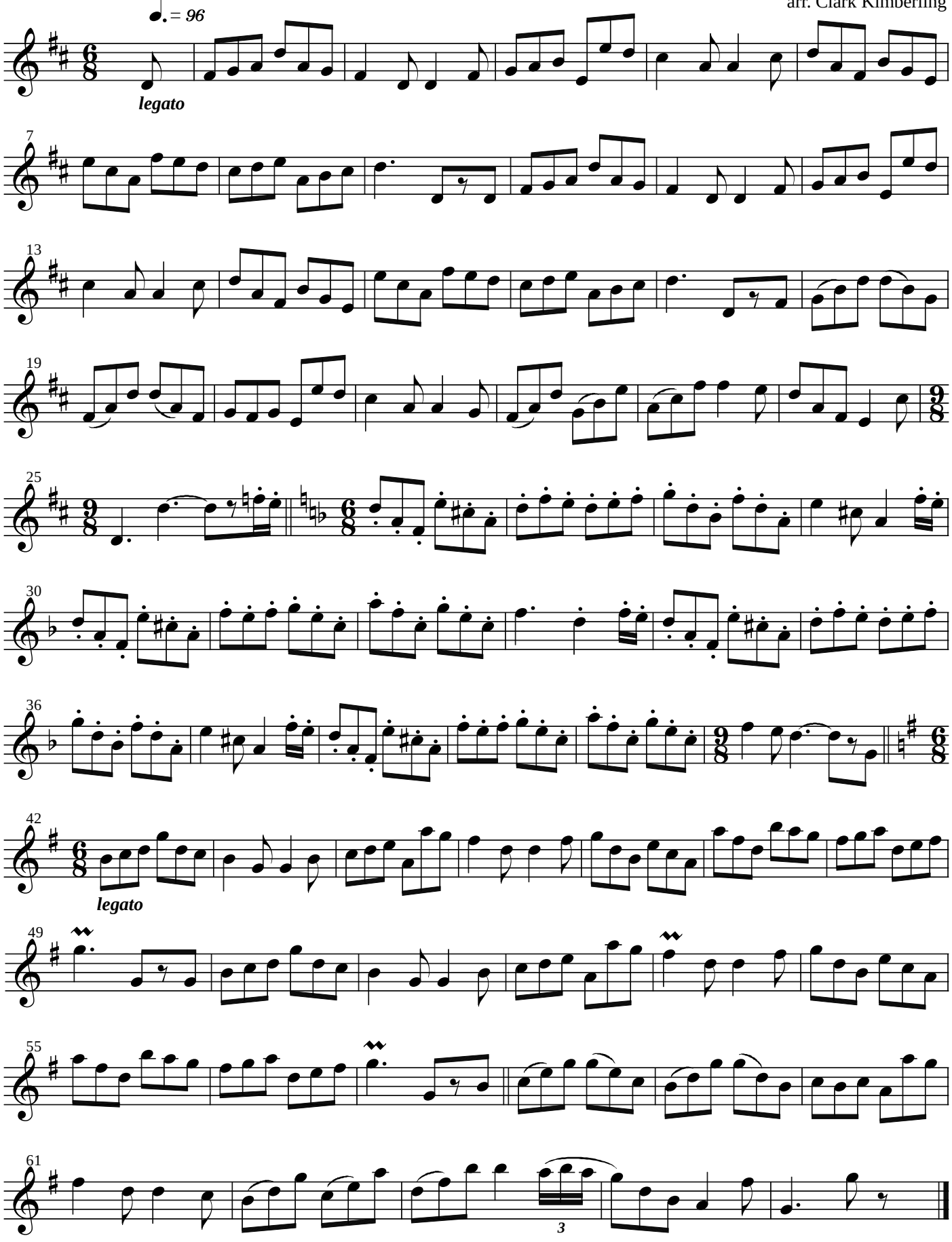

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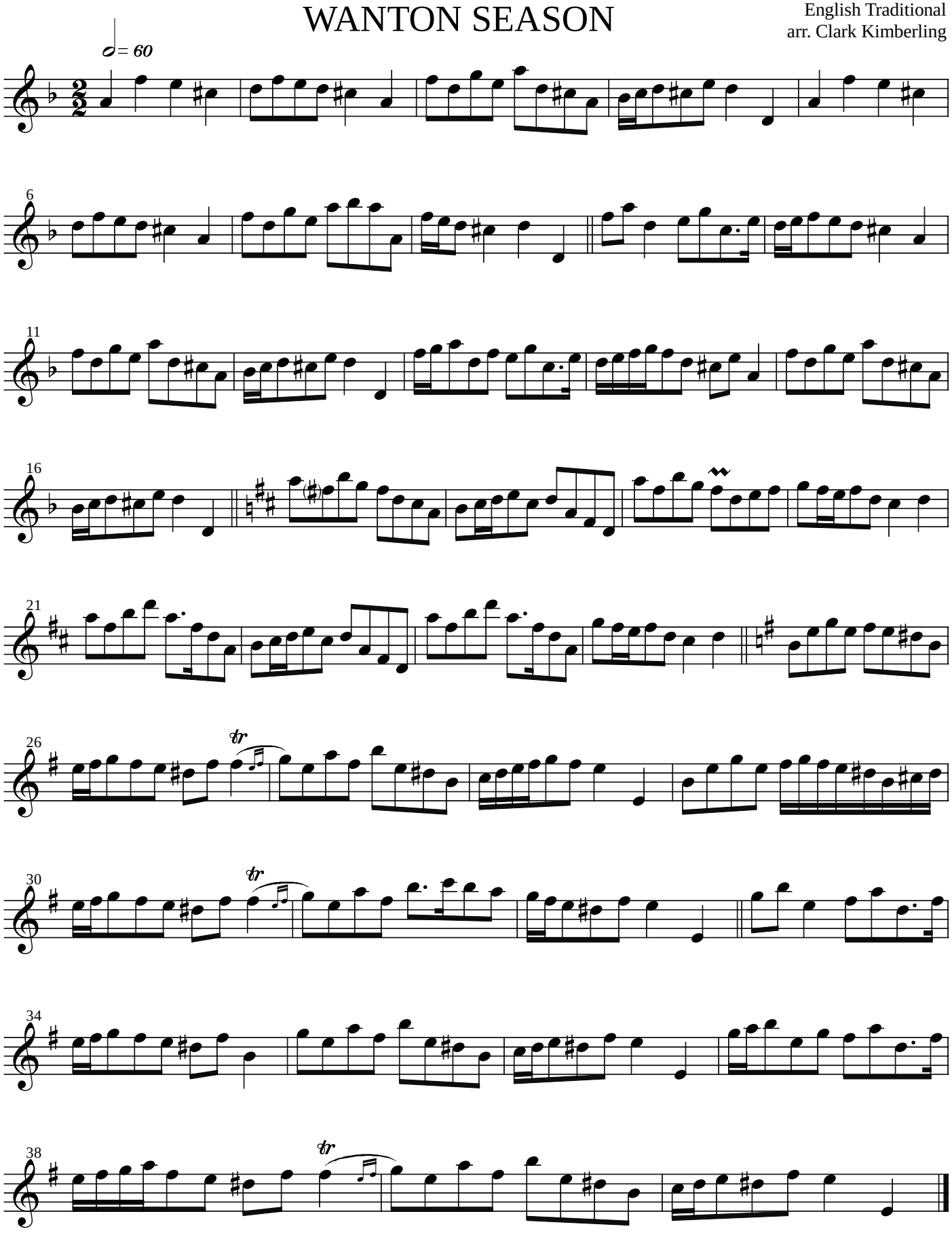
WANTON SEASON

English Traditional
arr. Clark Kimberling



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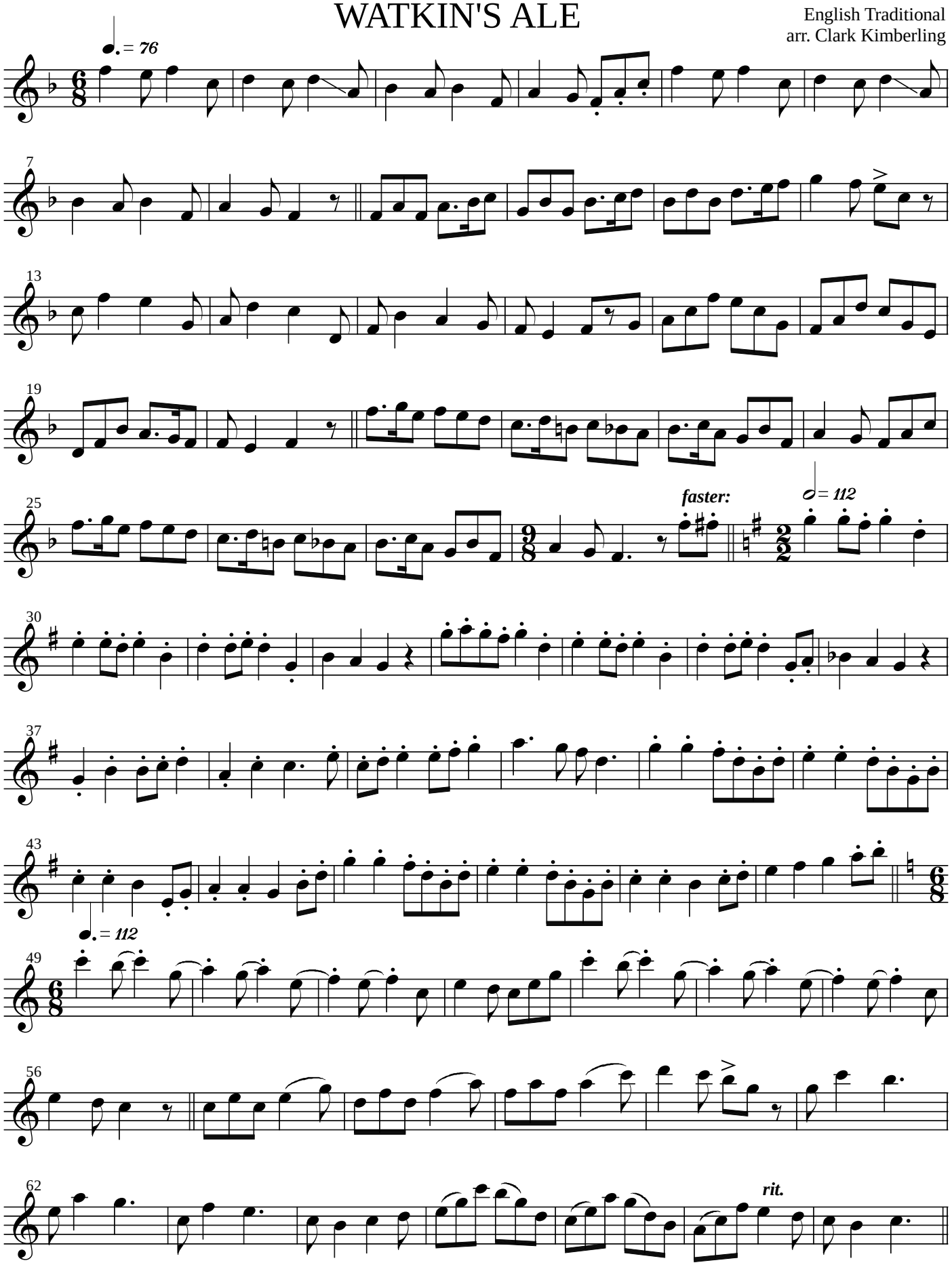
Source: Chappell 272

WATKIN'S ALE

English Traditional
arr. Clark Kimberling



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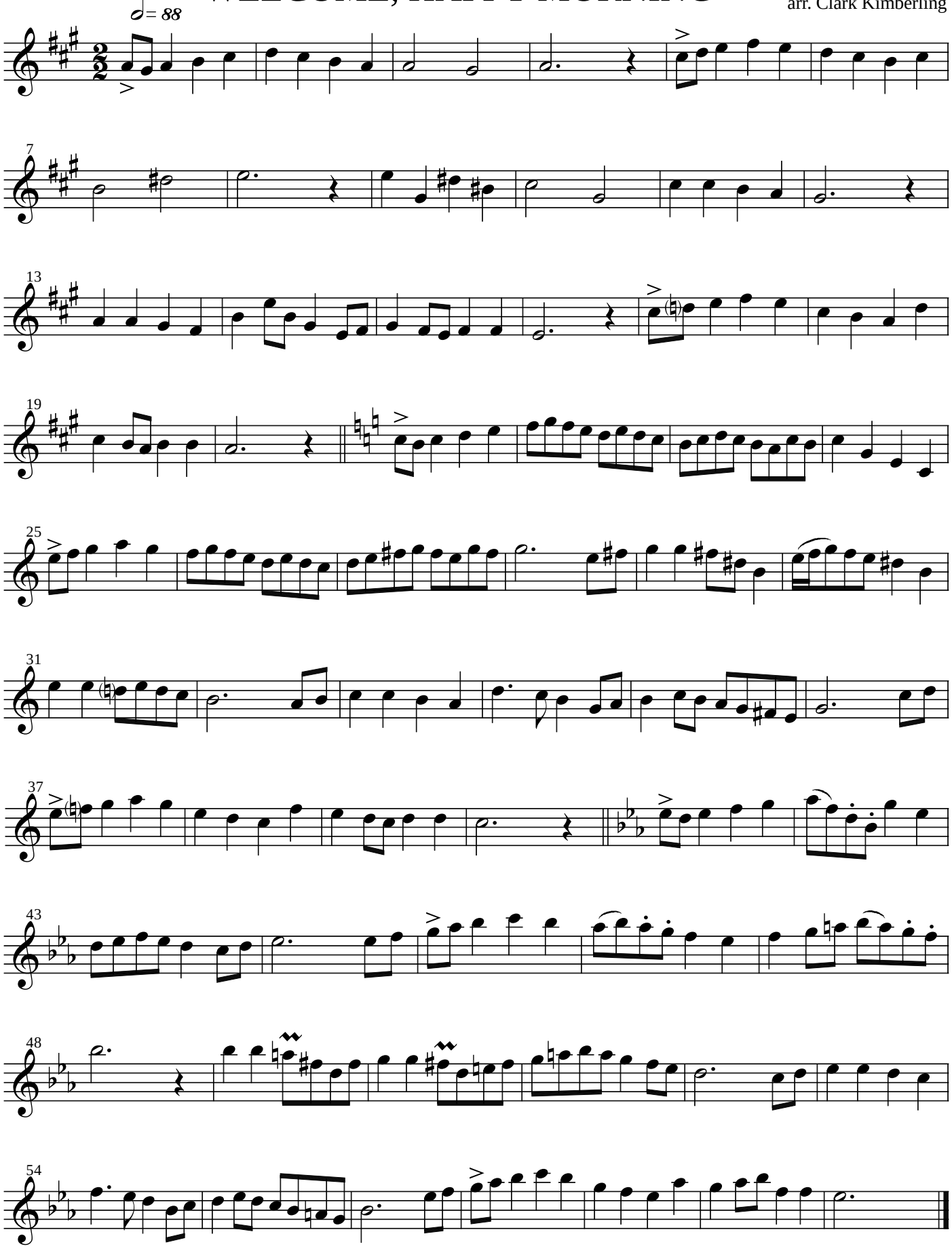
WELCOME, HAPPY MORNING

Arthur Seymour Sullivan
arr. Clark Kimberling



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WELSH QUICK STEP

Welsh Traditional
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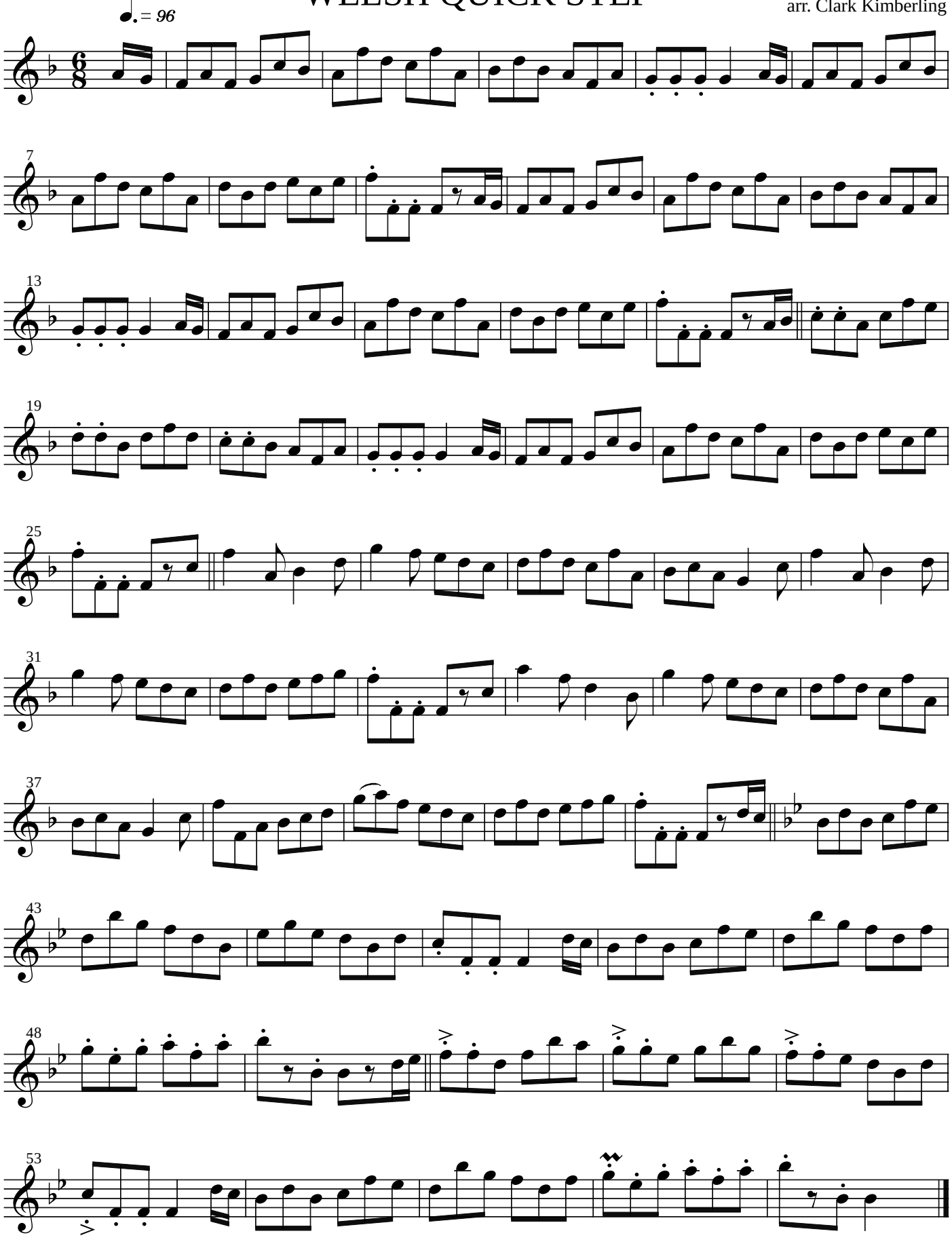

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WHARE WAD BONIE ANNIE LIE

Scottish Traditional
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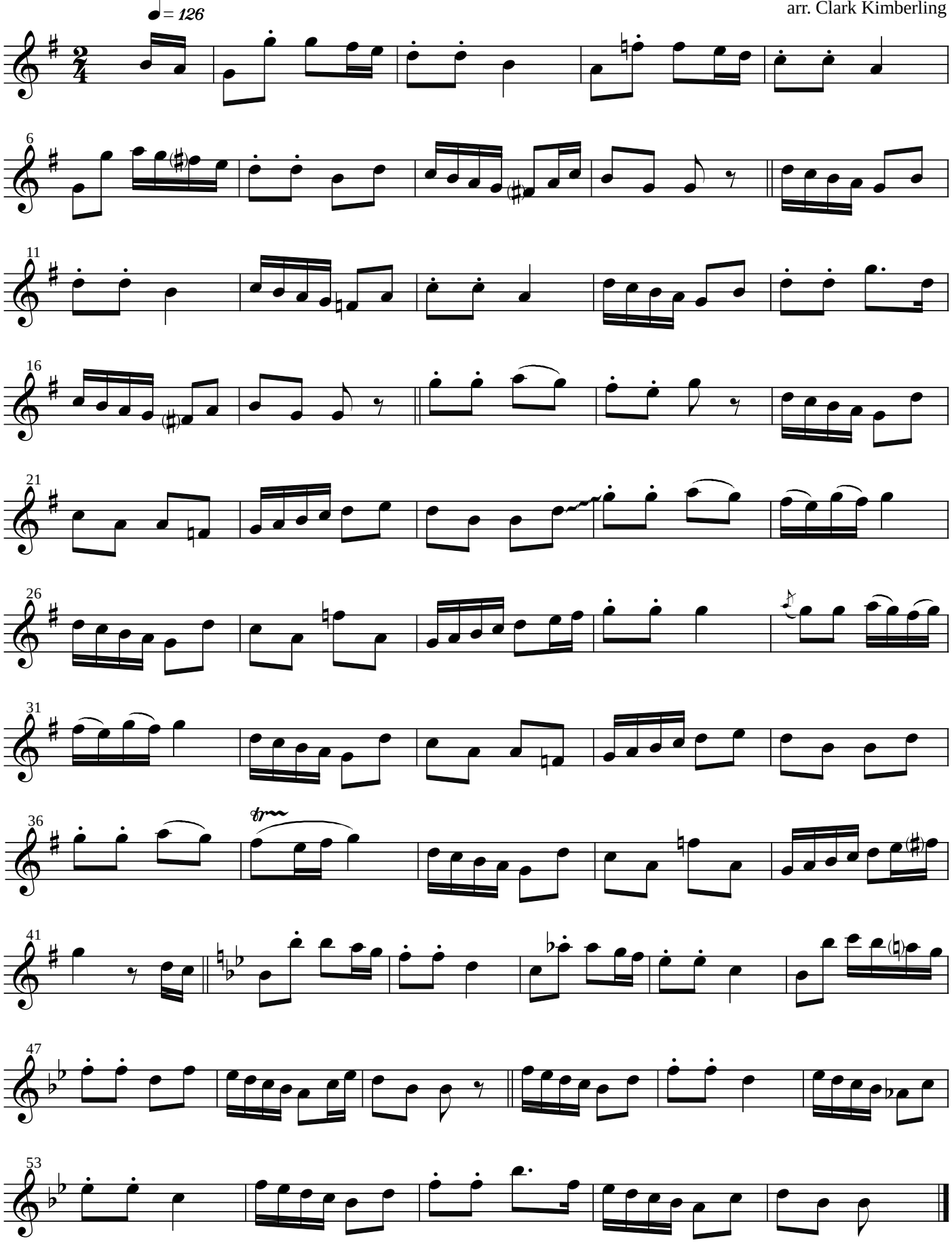

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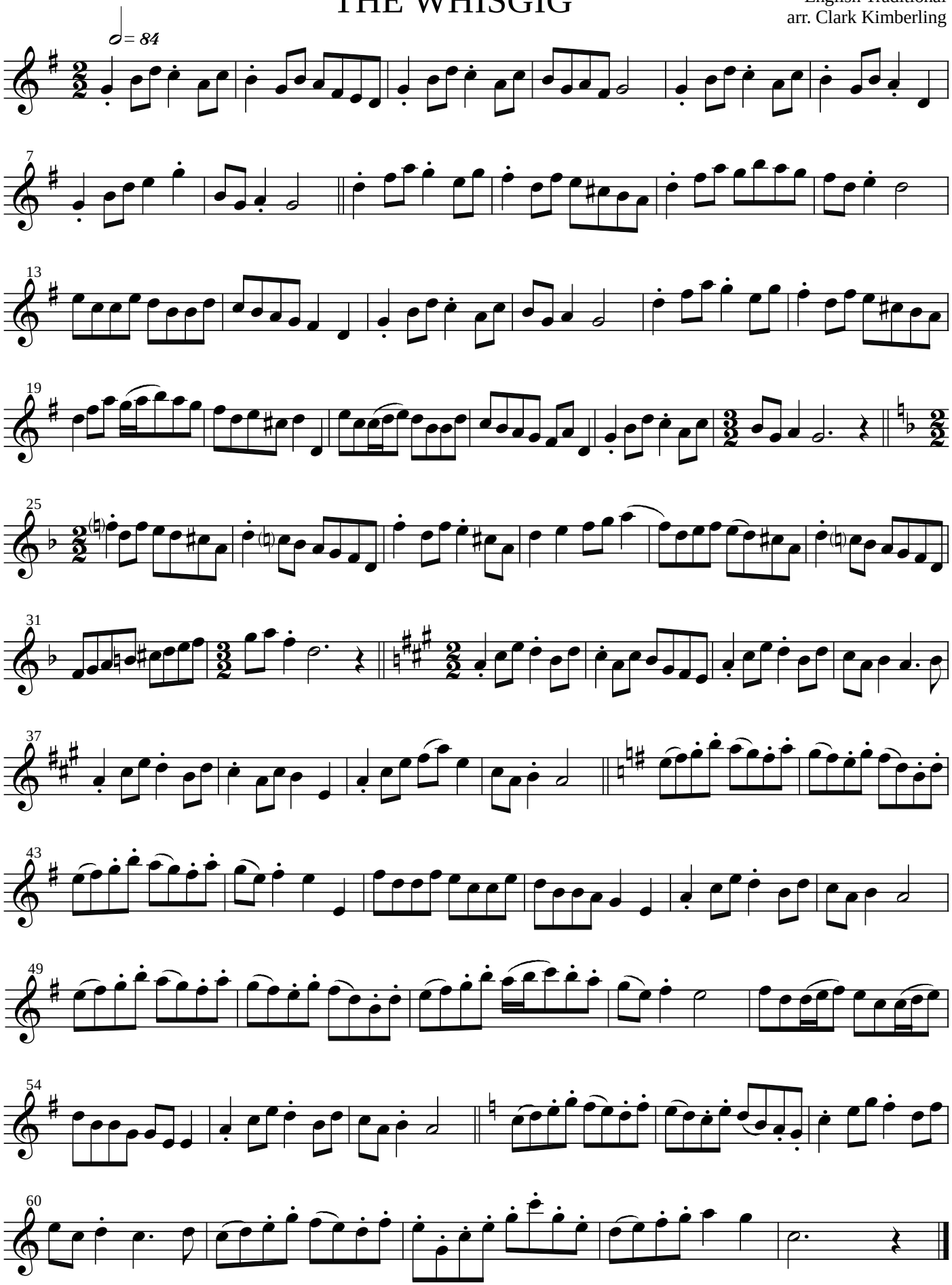
THE WHISGIG

English Traditional
arr. Clark Kimberling



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THE WIND THAT SHAKES THE BARLEY

Scots-Irish Traditional
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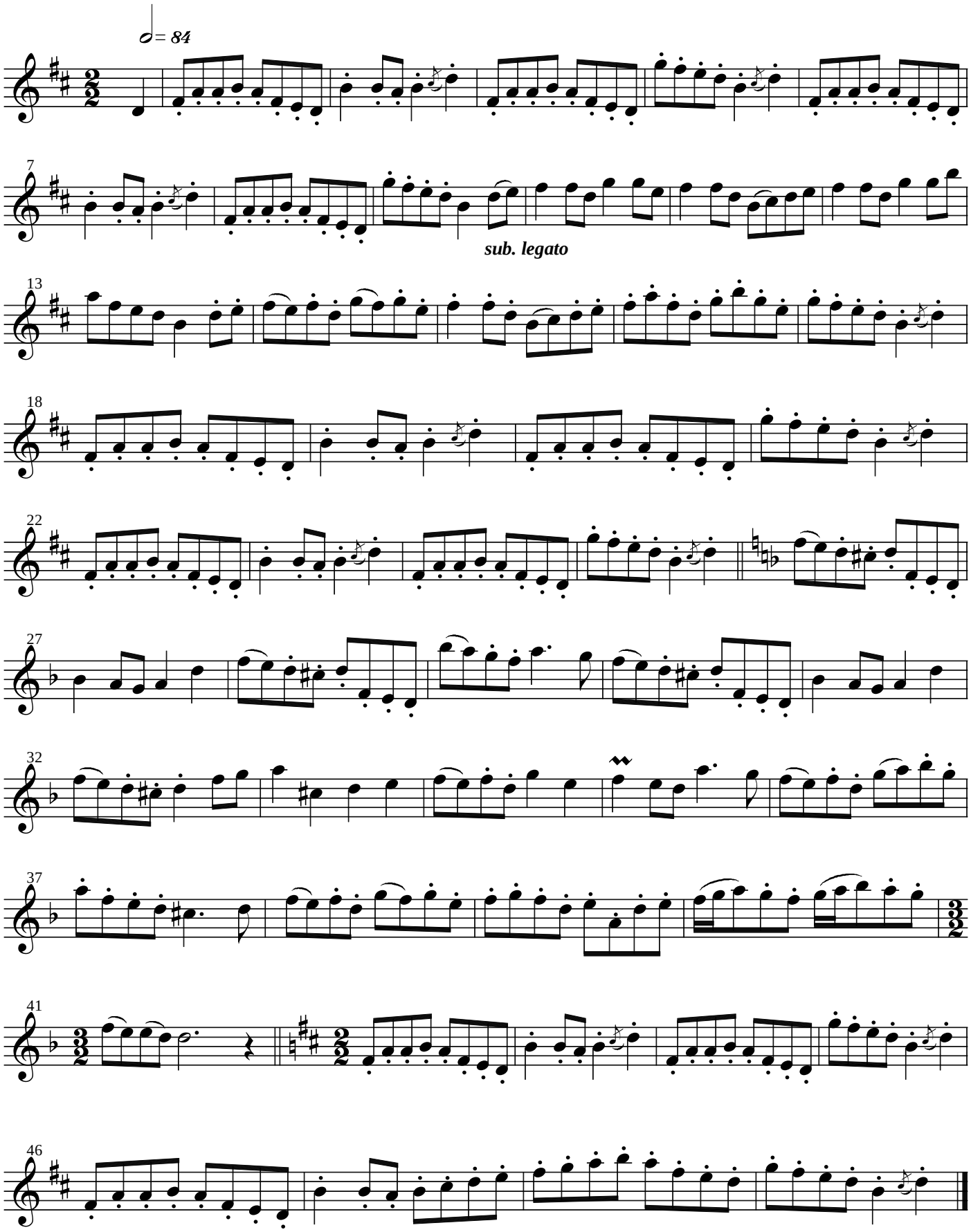

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THE YELLOW-HAIRED LADDIE

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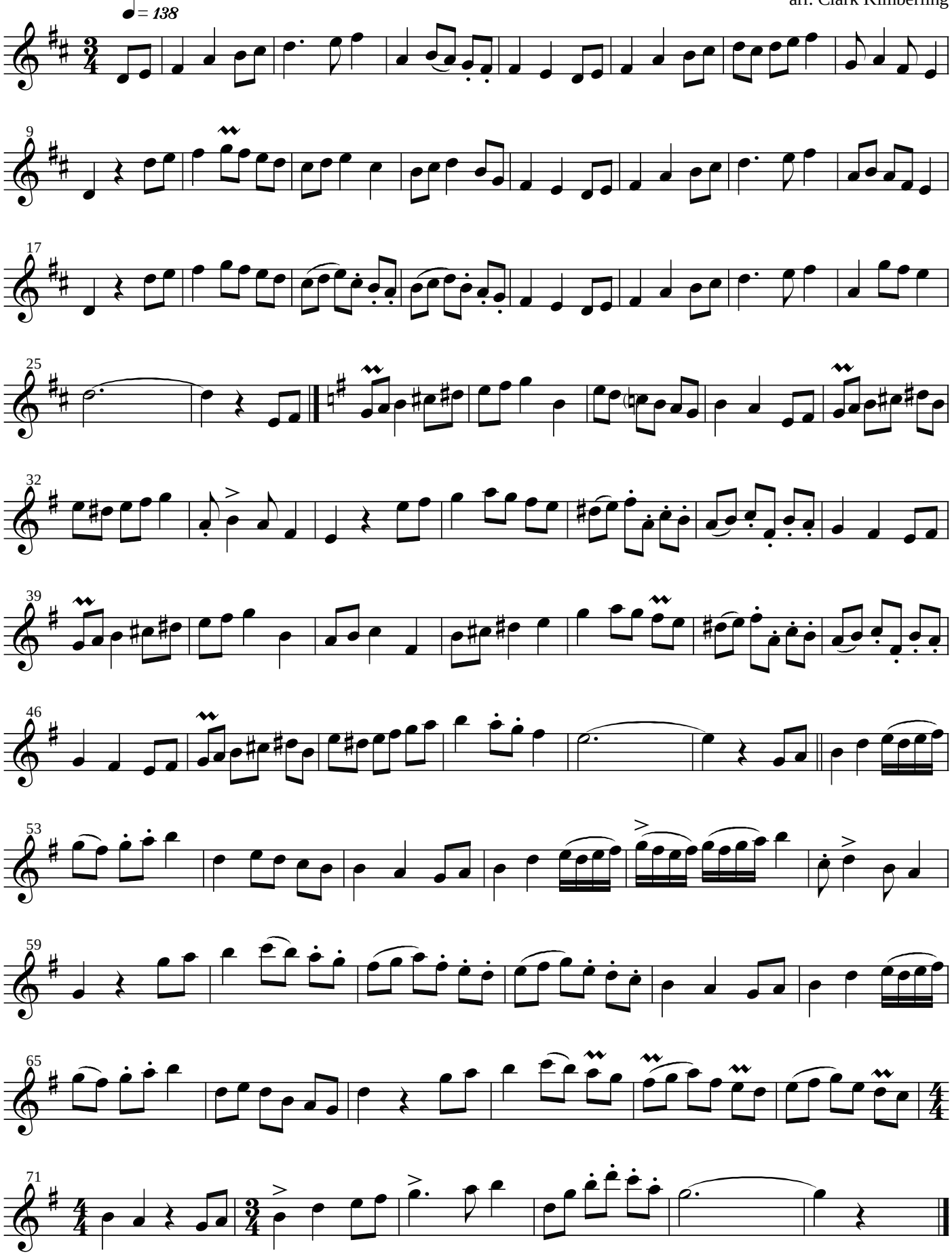
arr. Clark Kimberling



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YOUNG JEMMY

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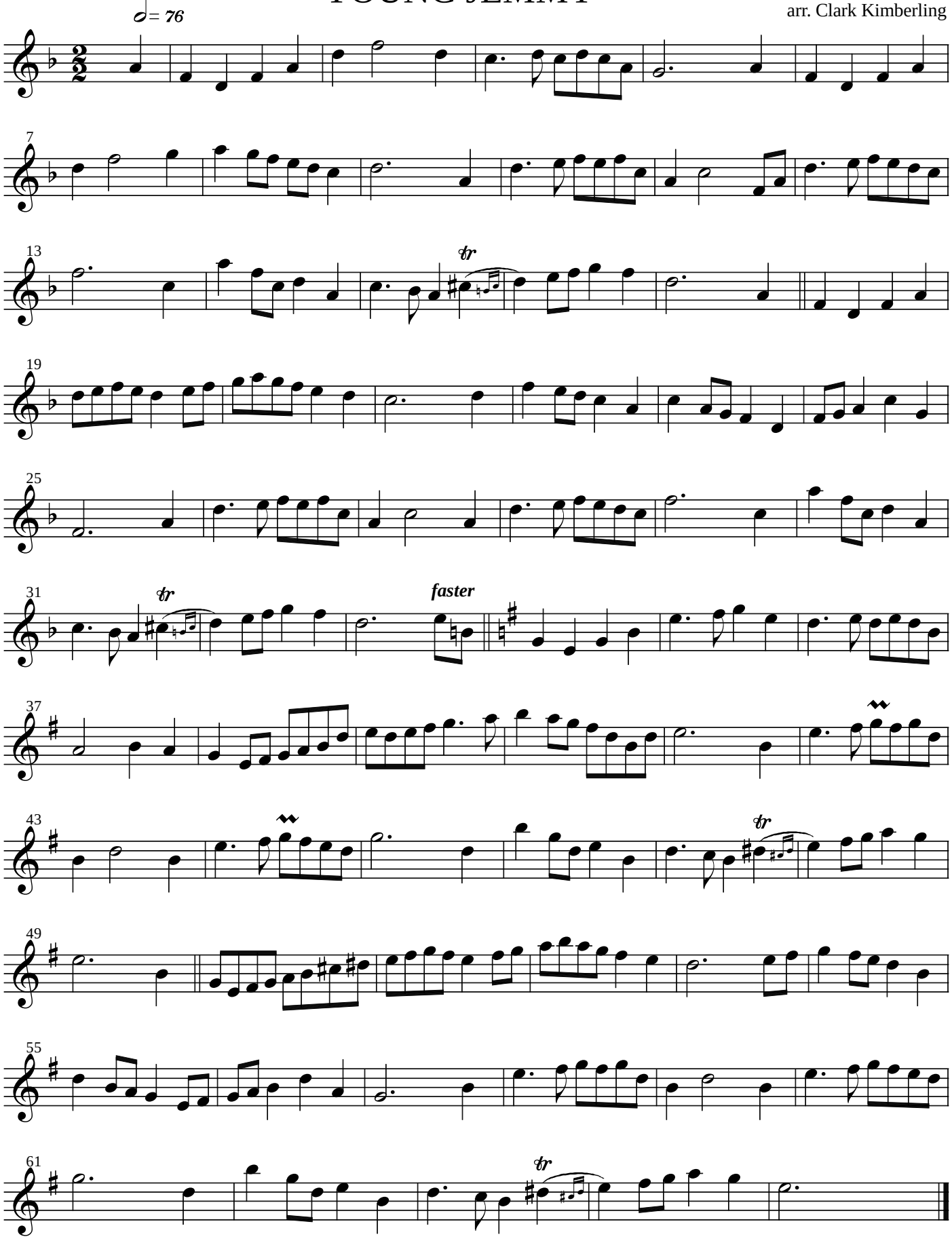

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Chappell vol 2 p36

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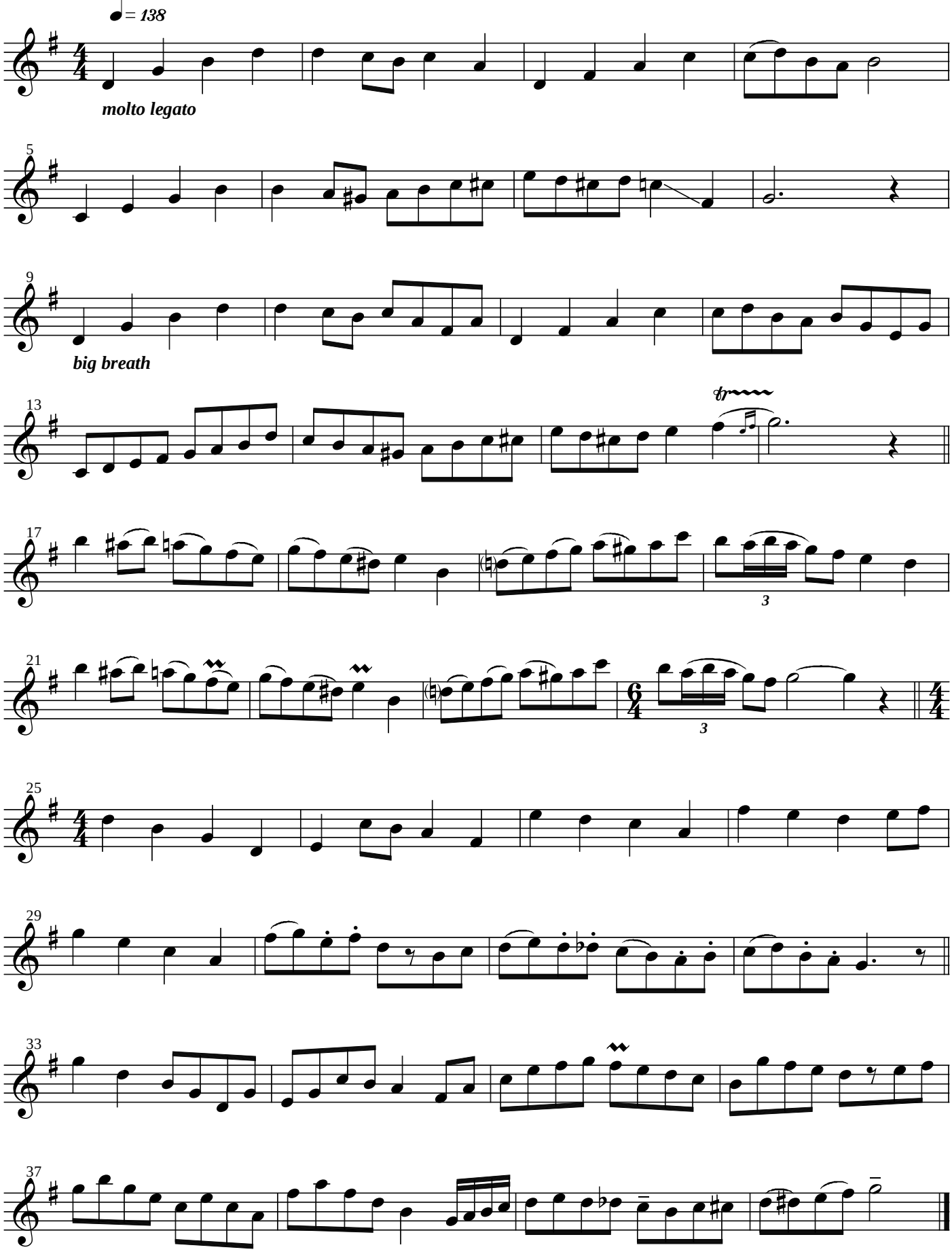

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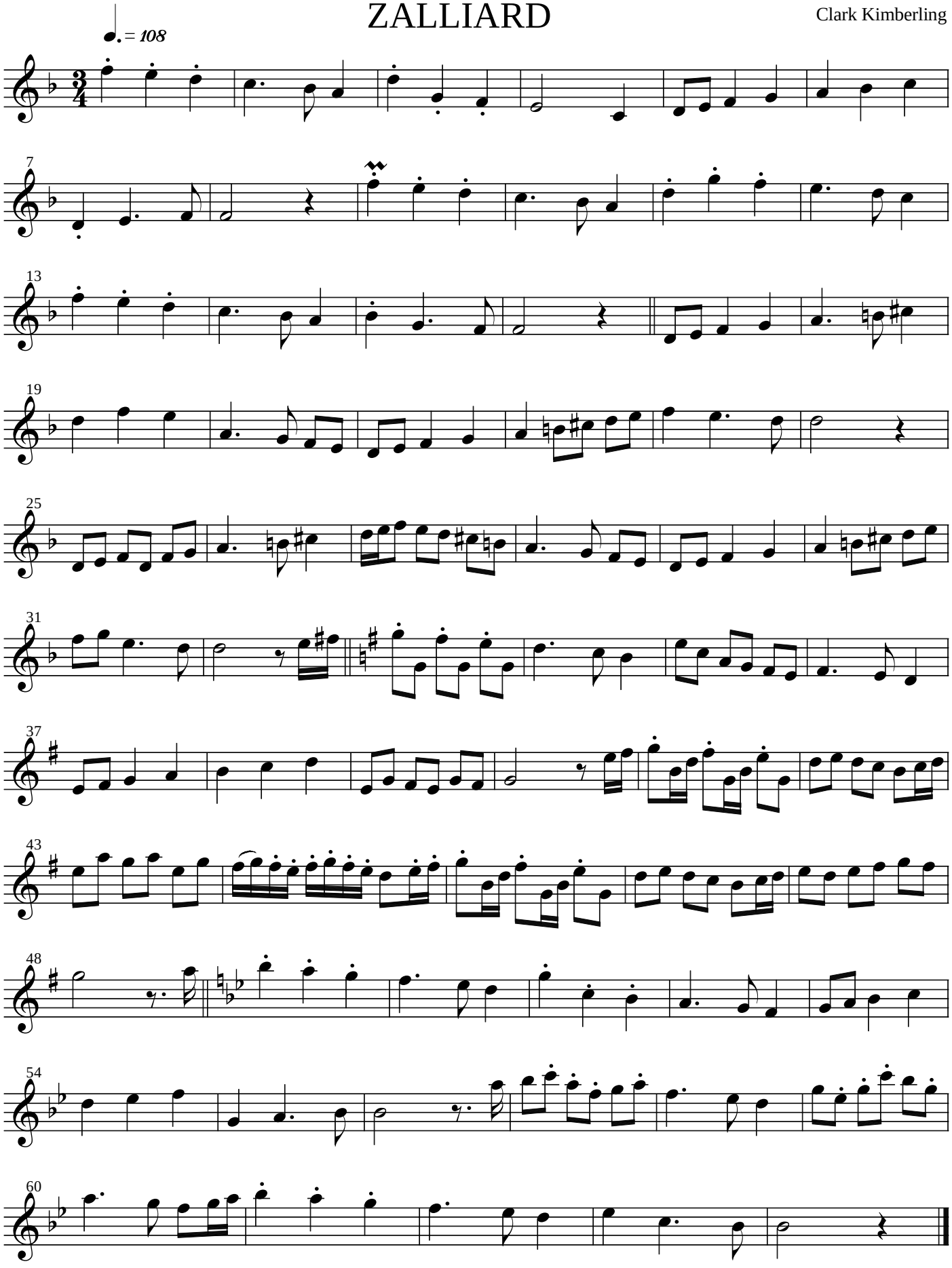

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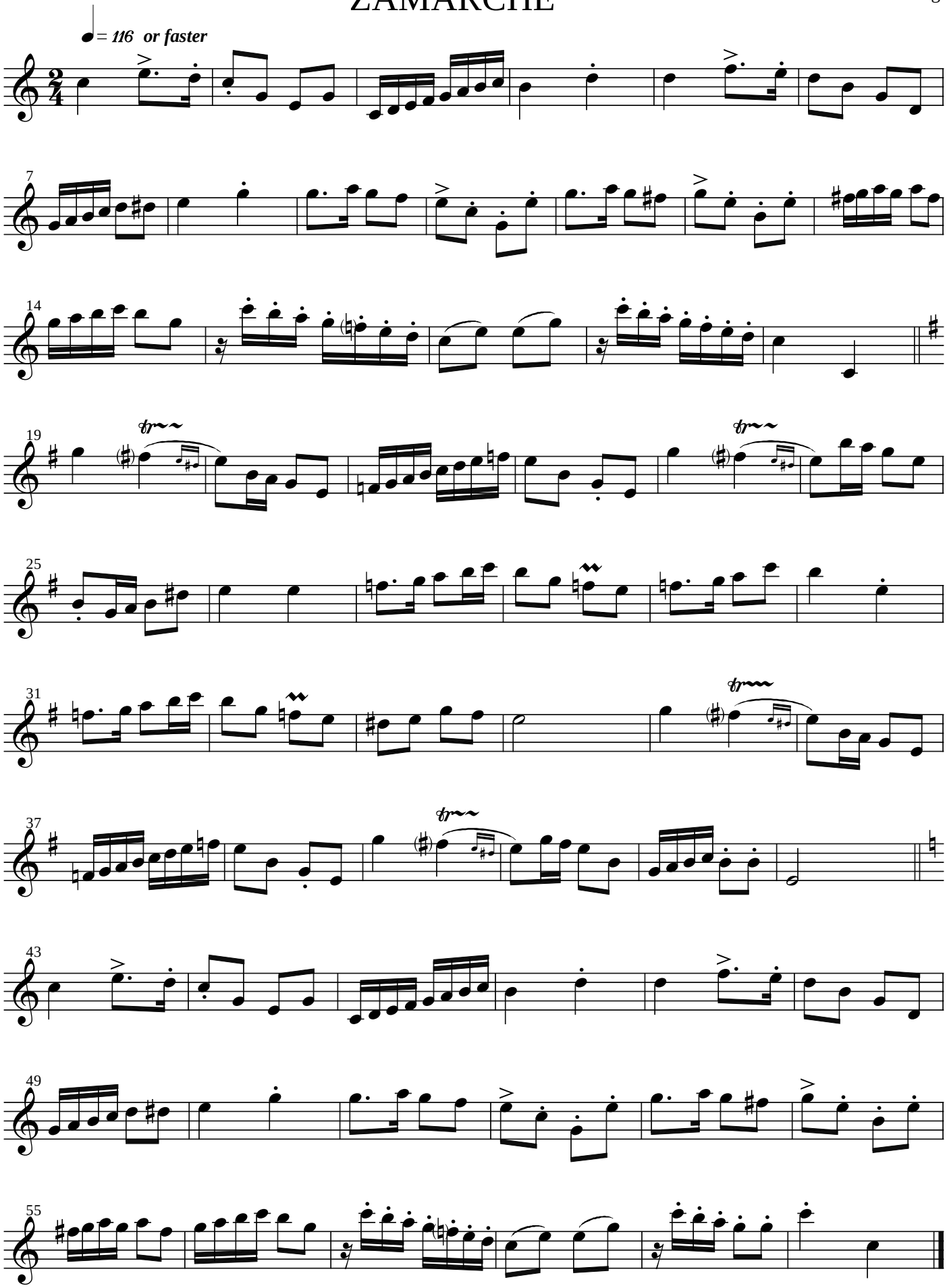

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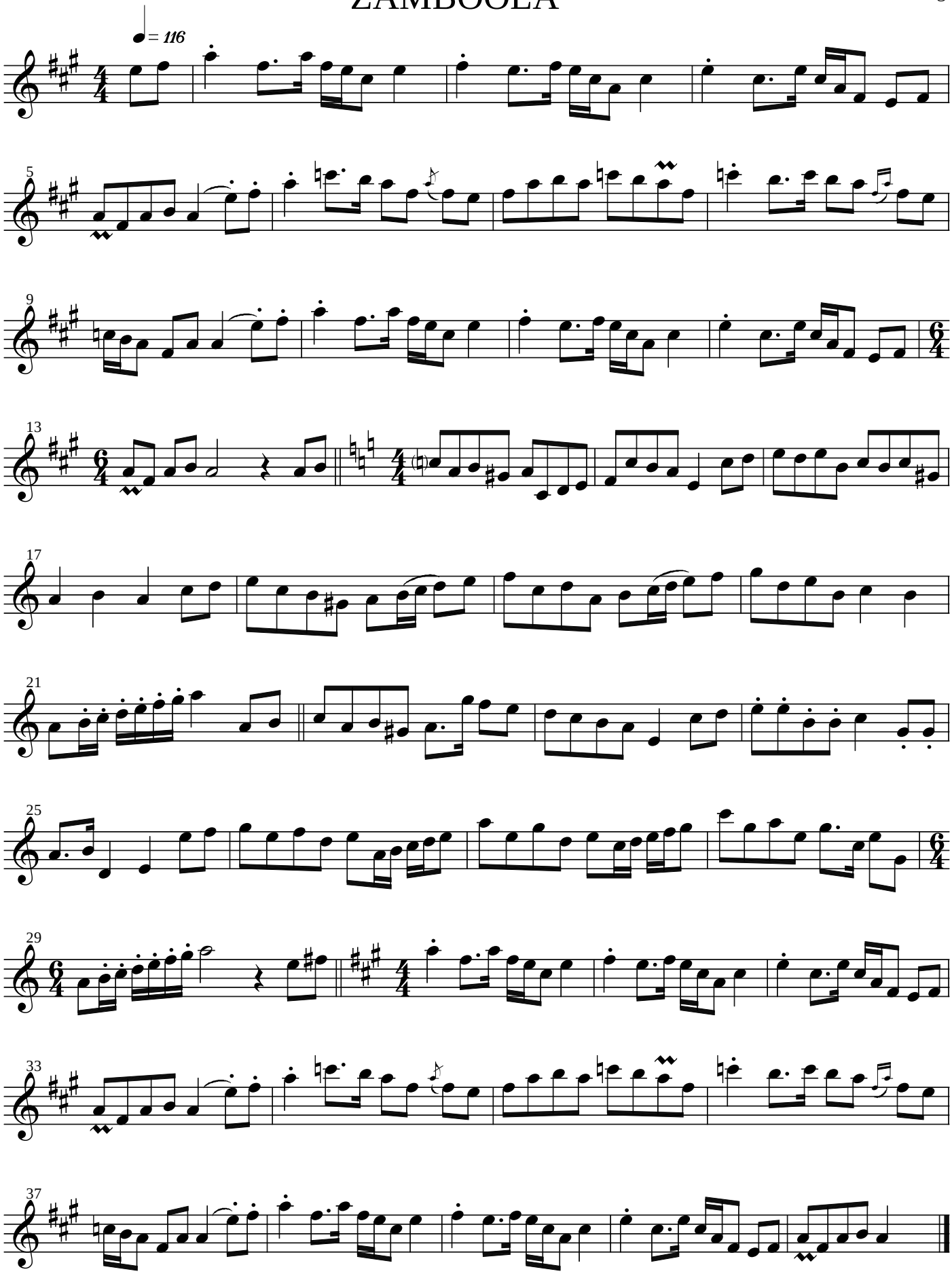

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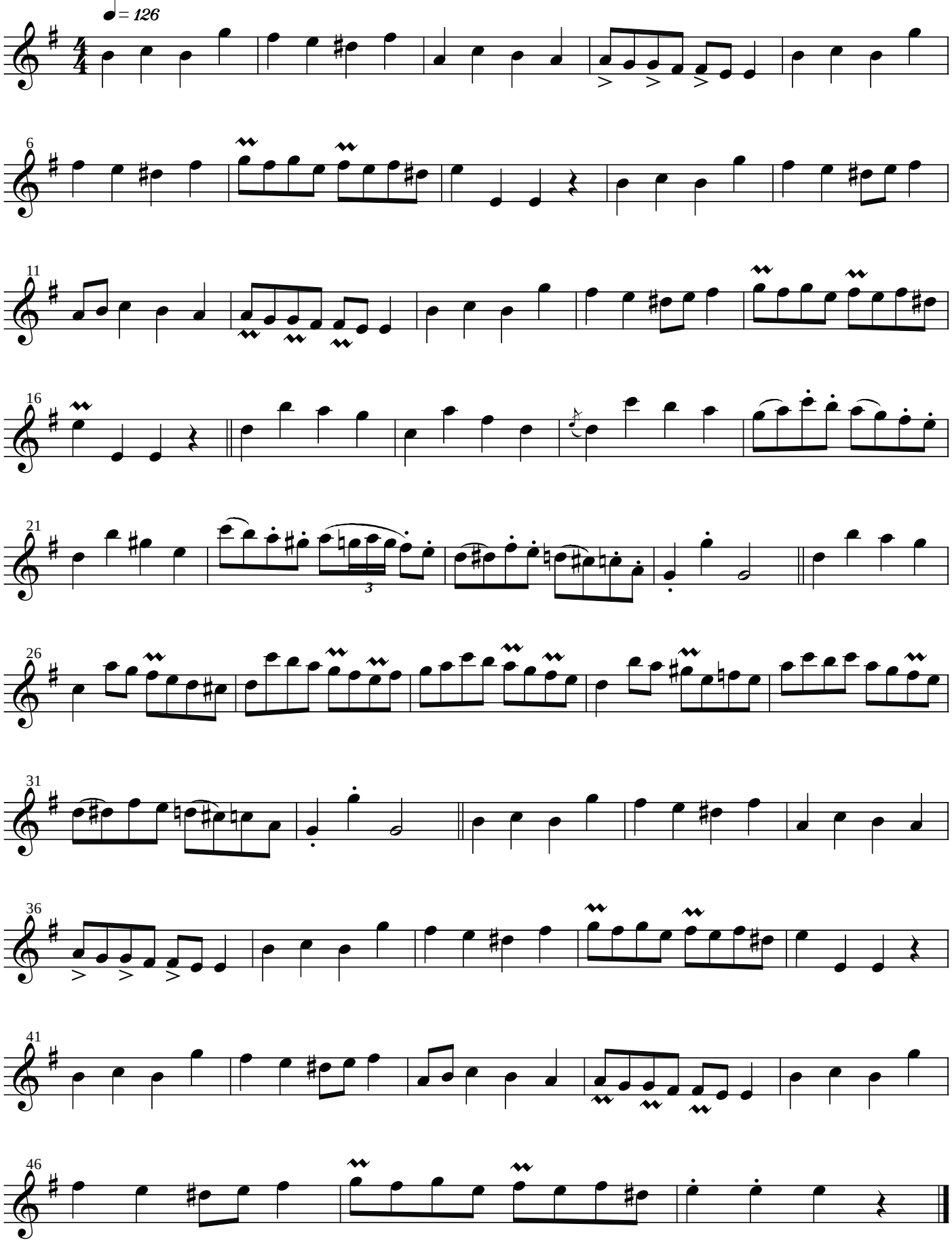

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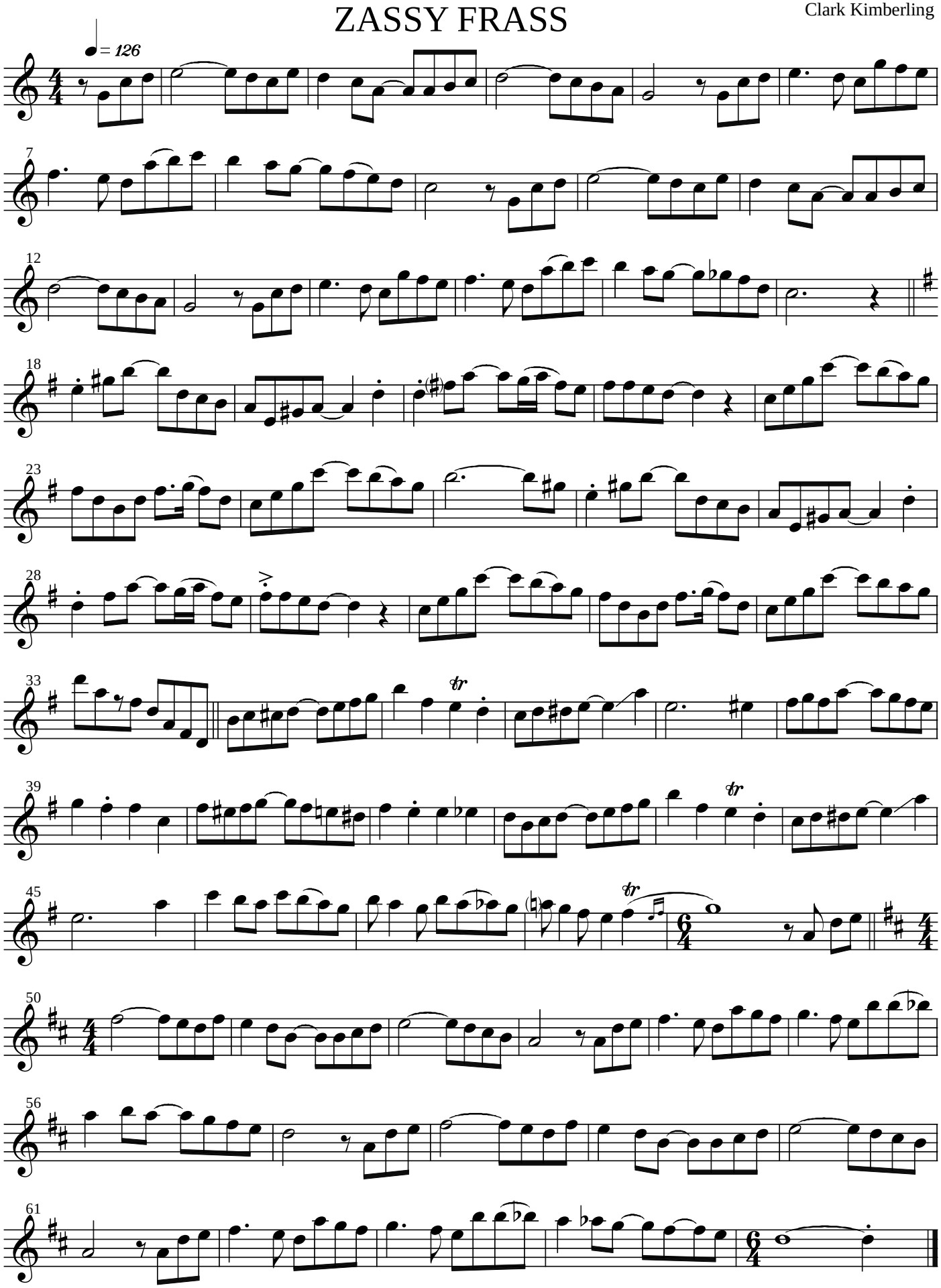

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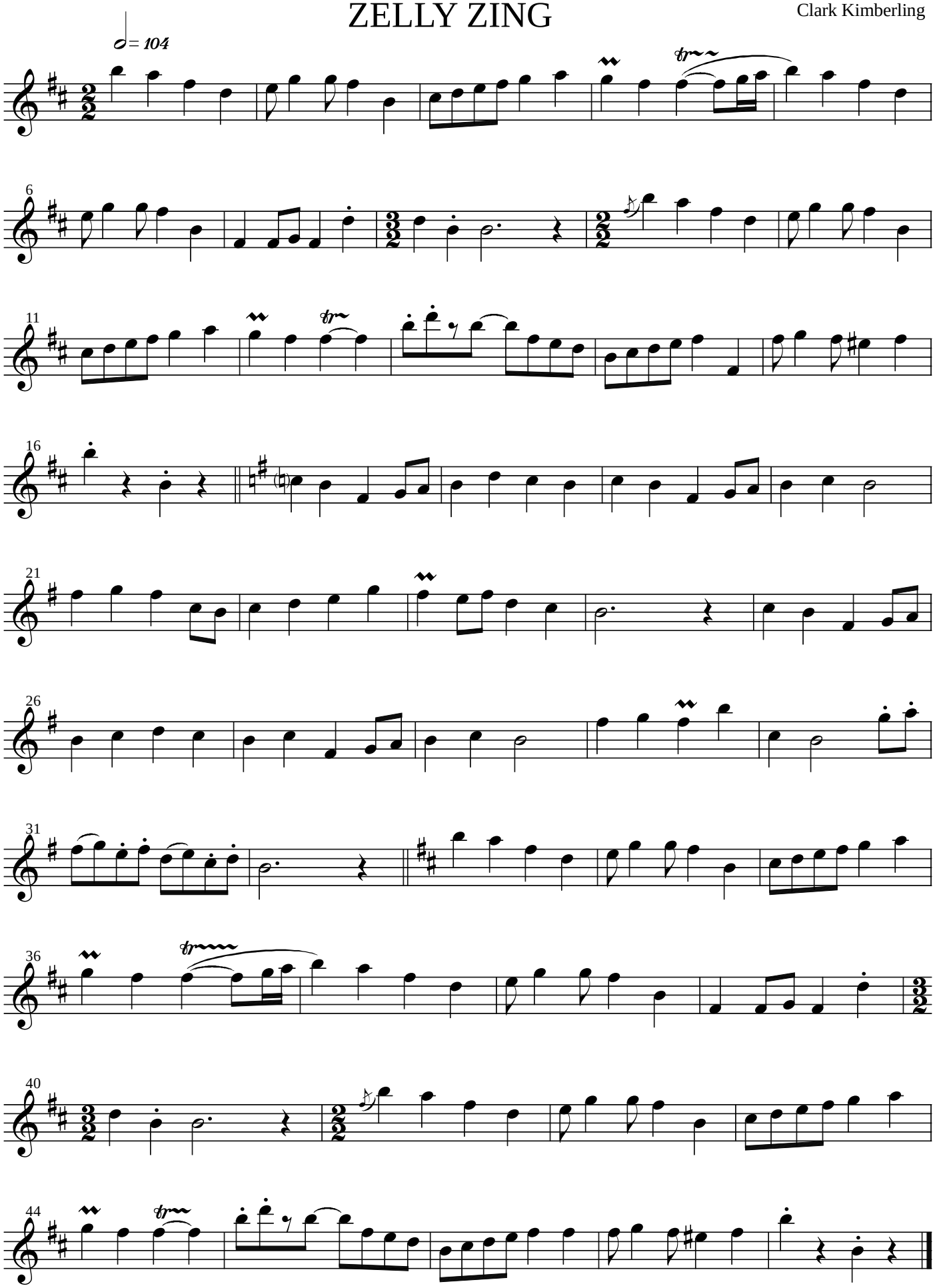

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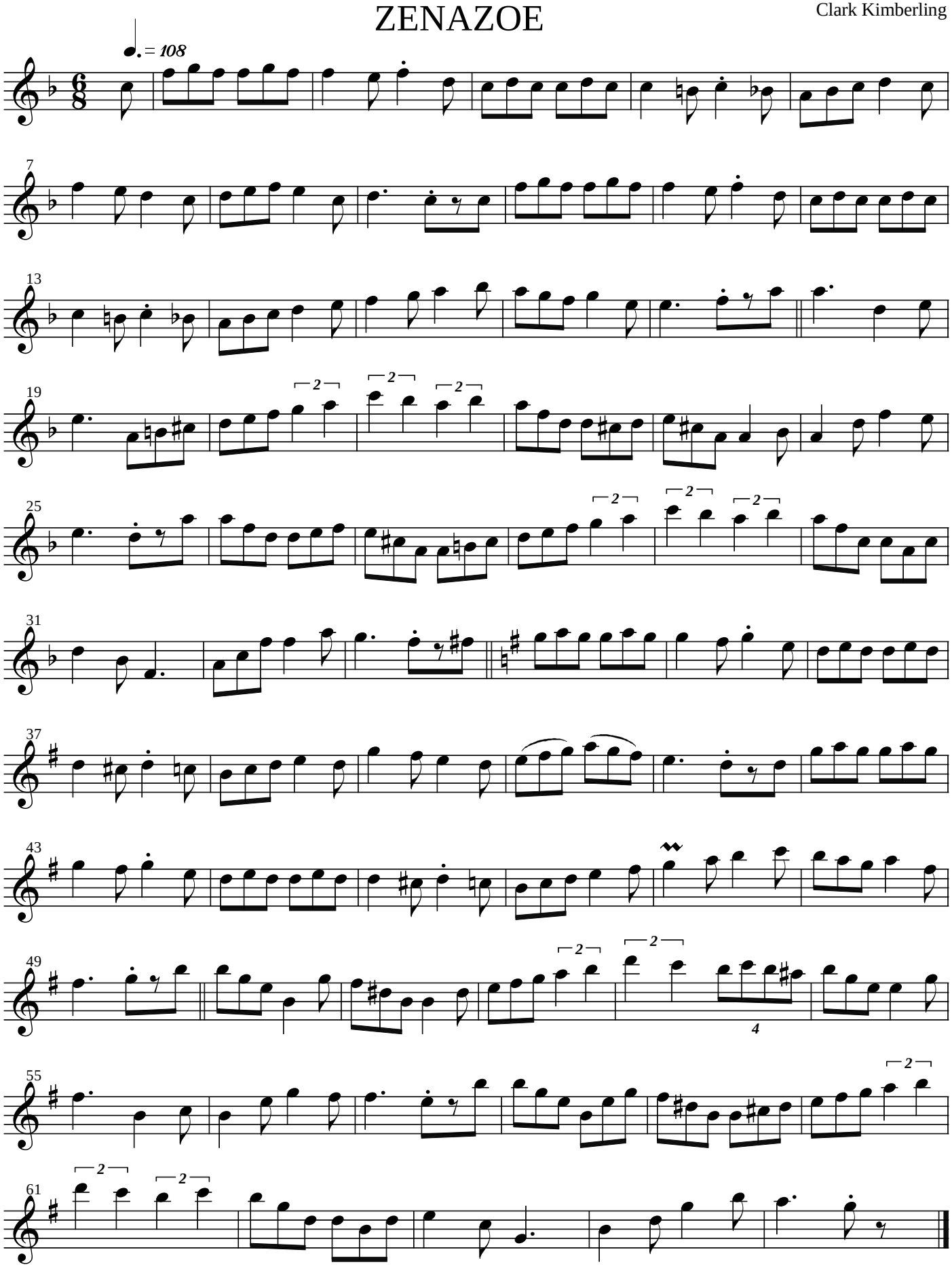

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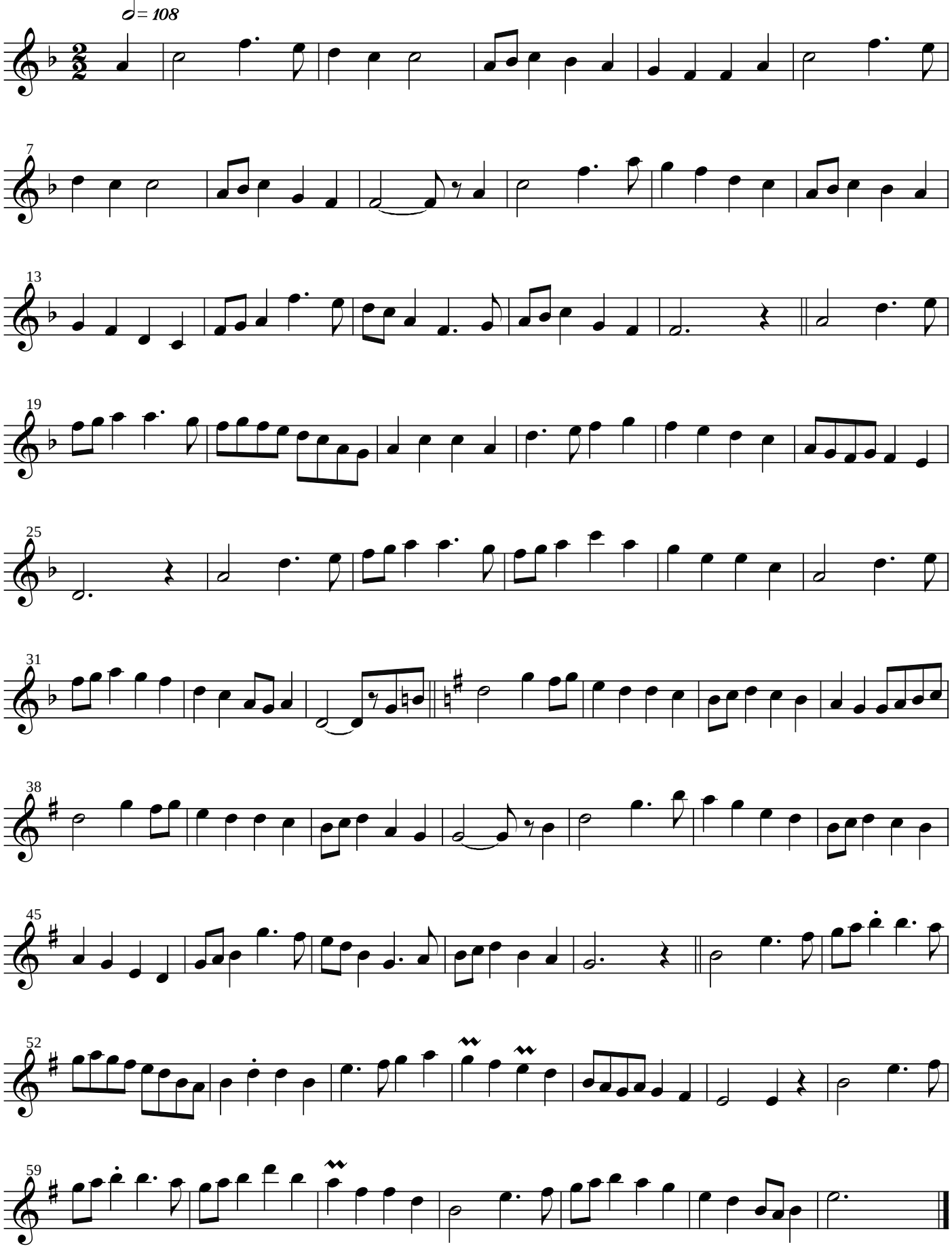

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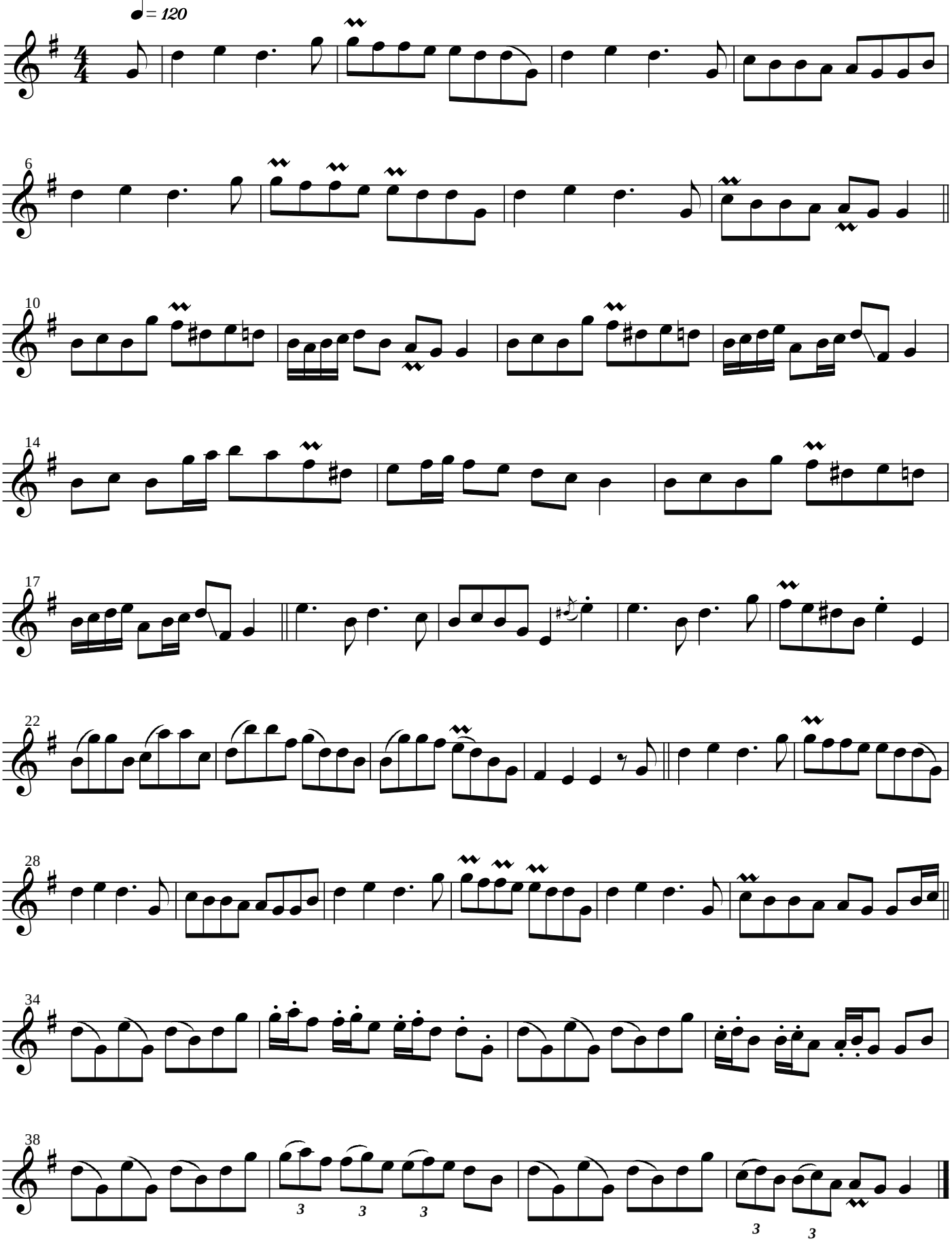

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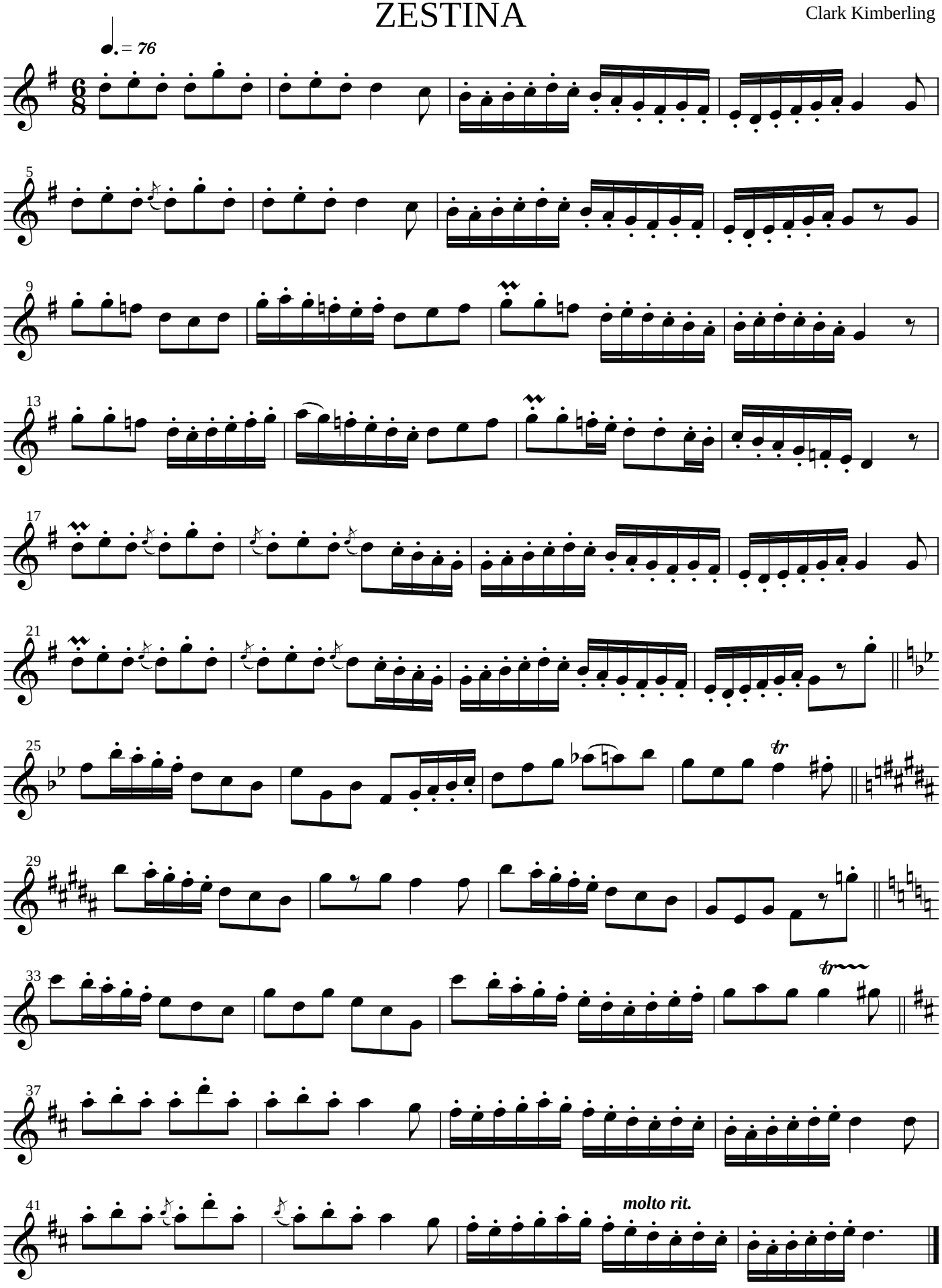

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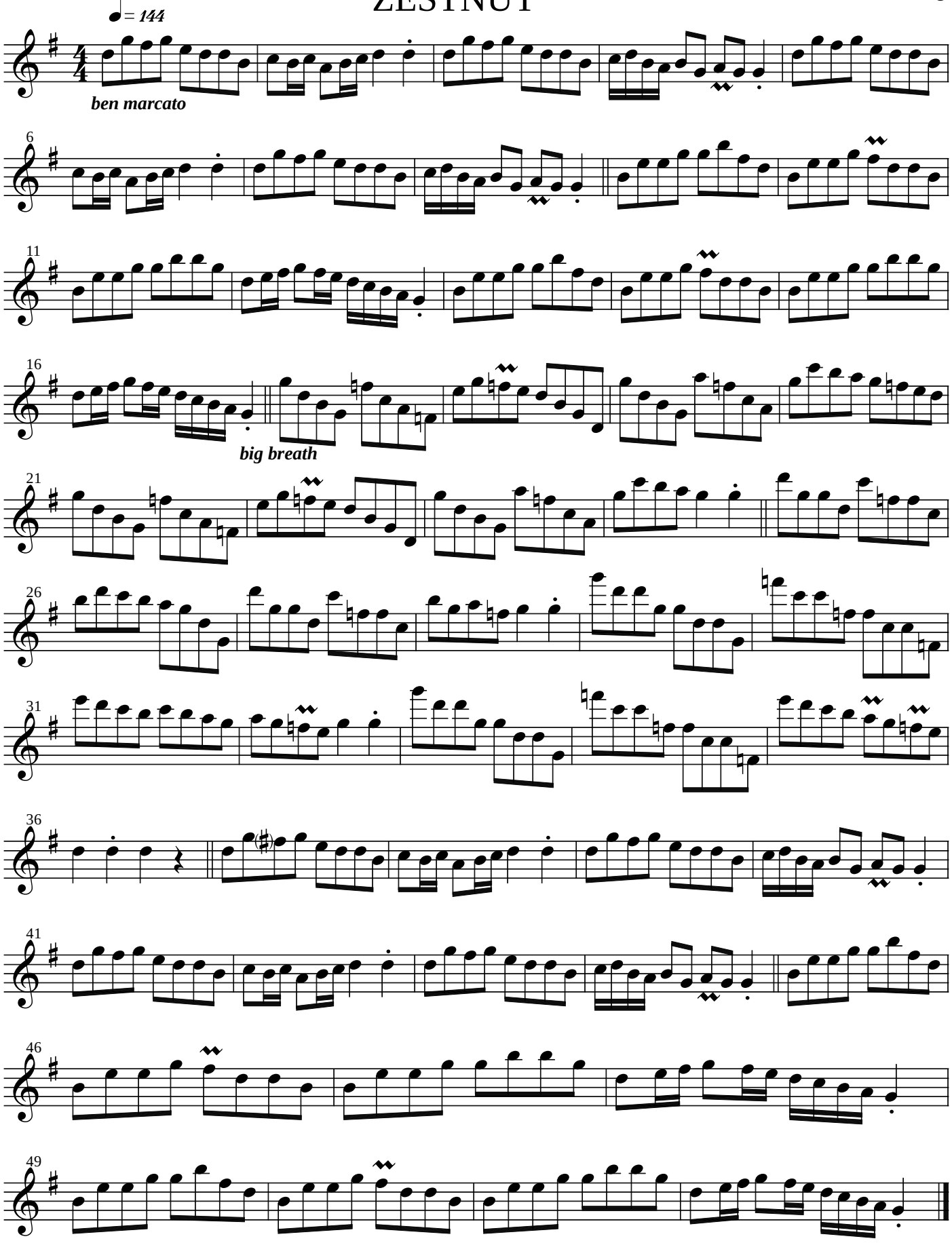

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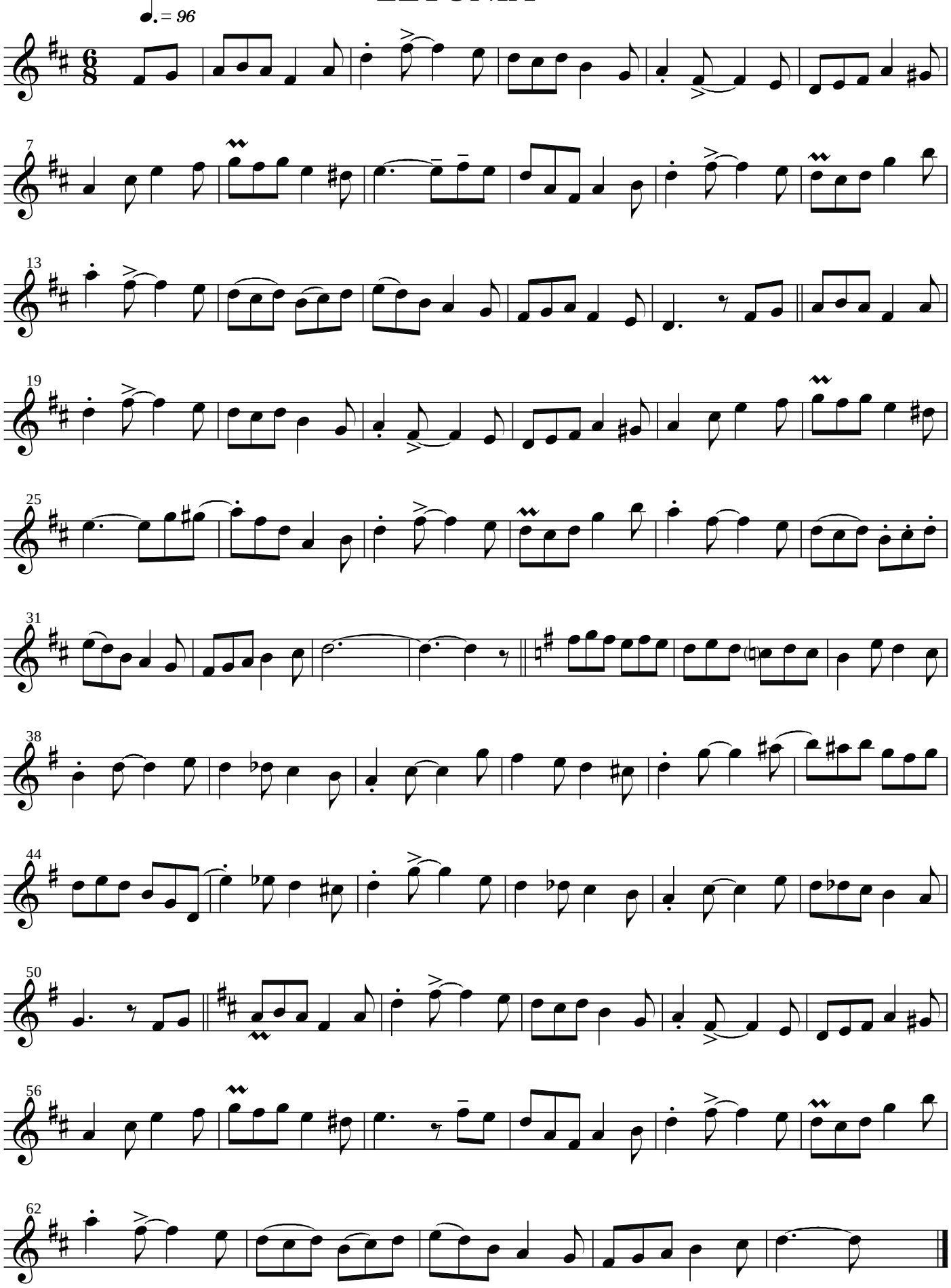

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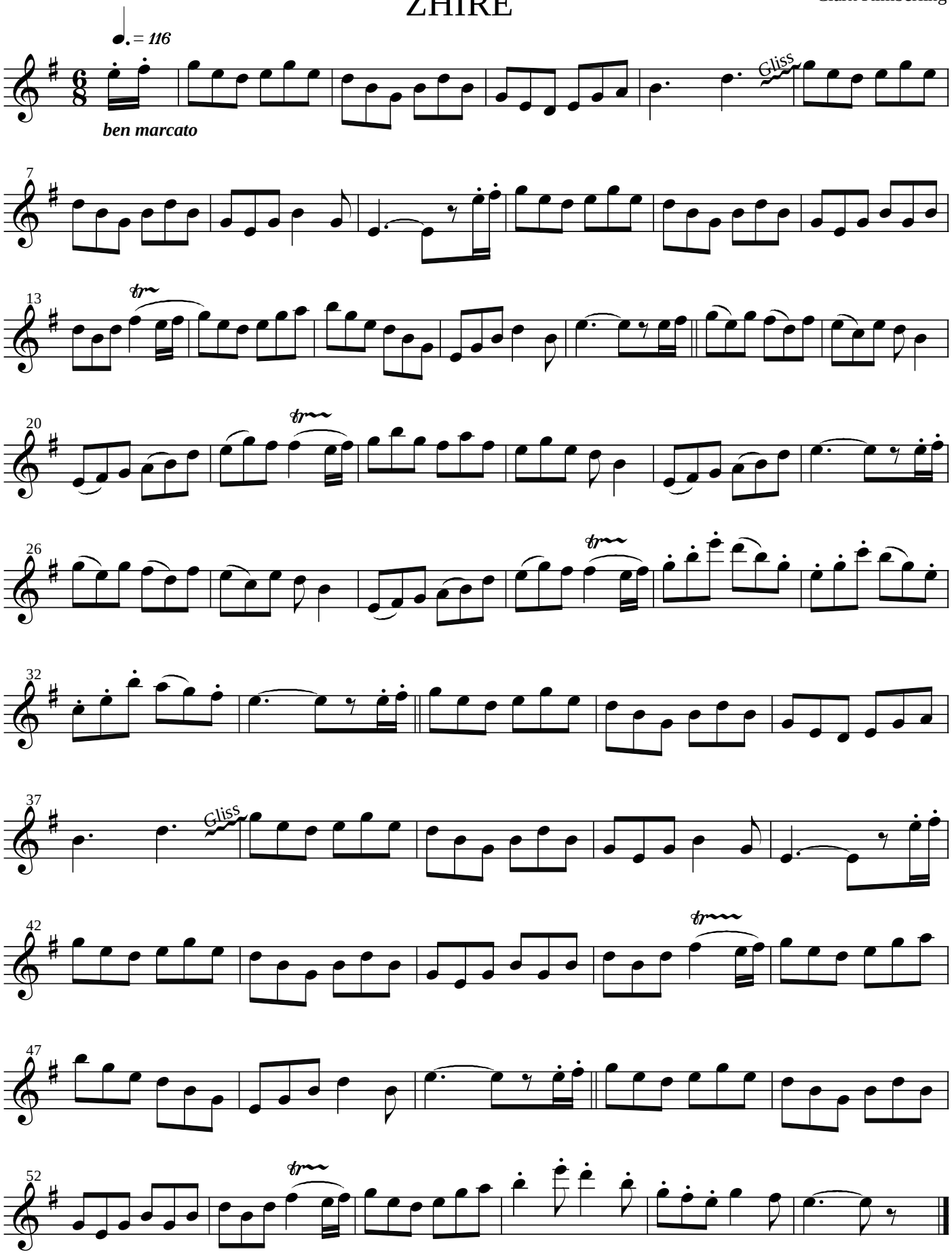

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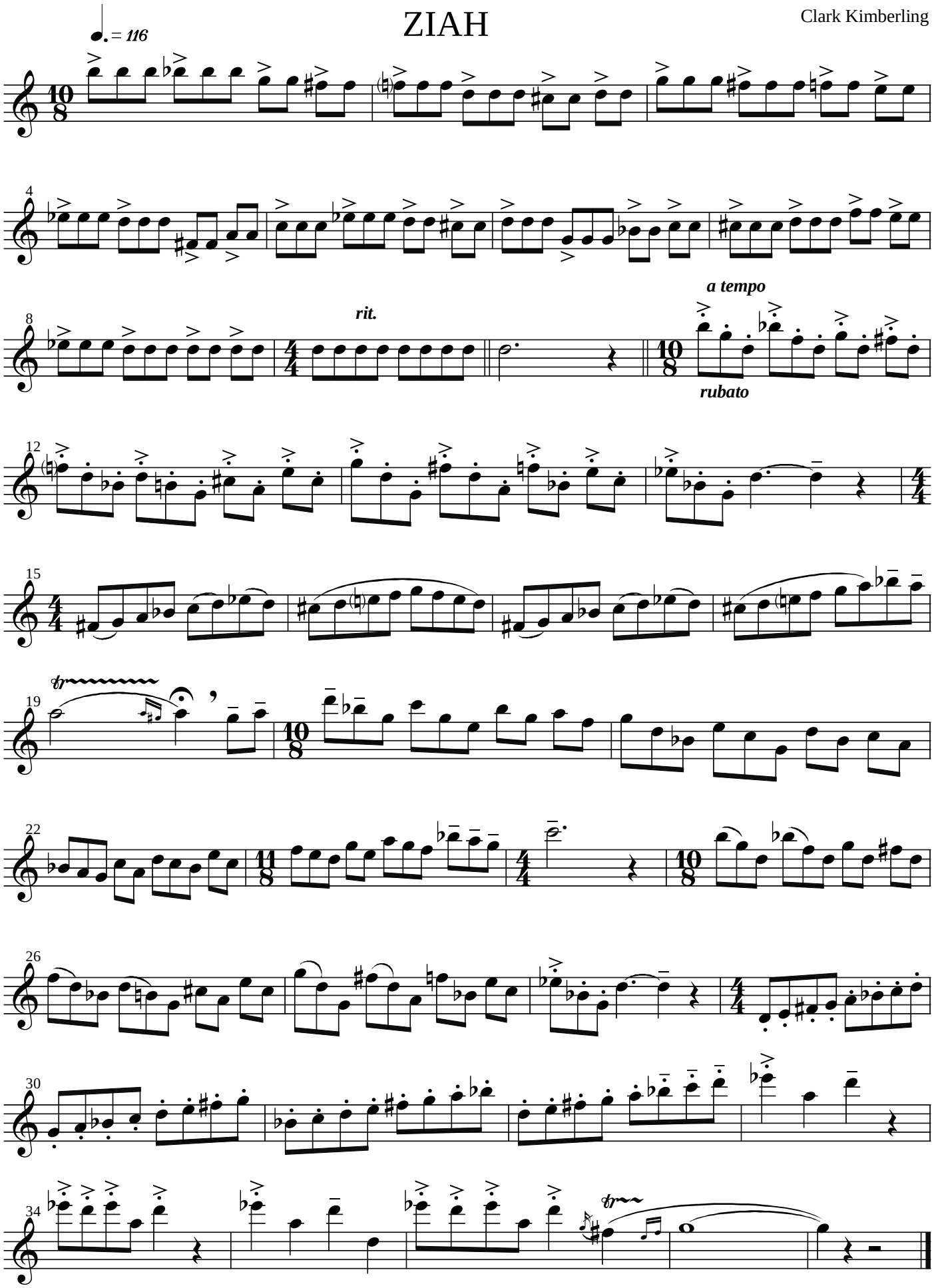

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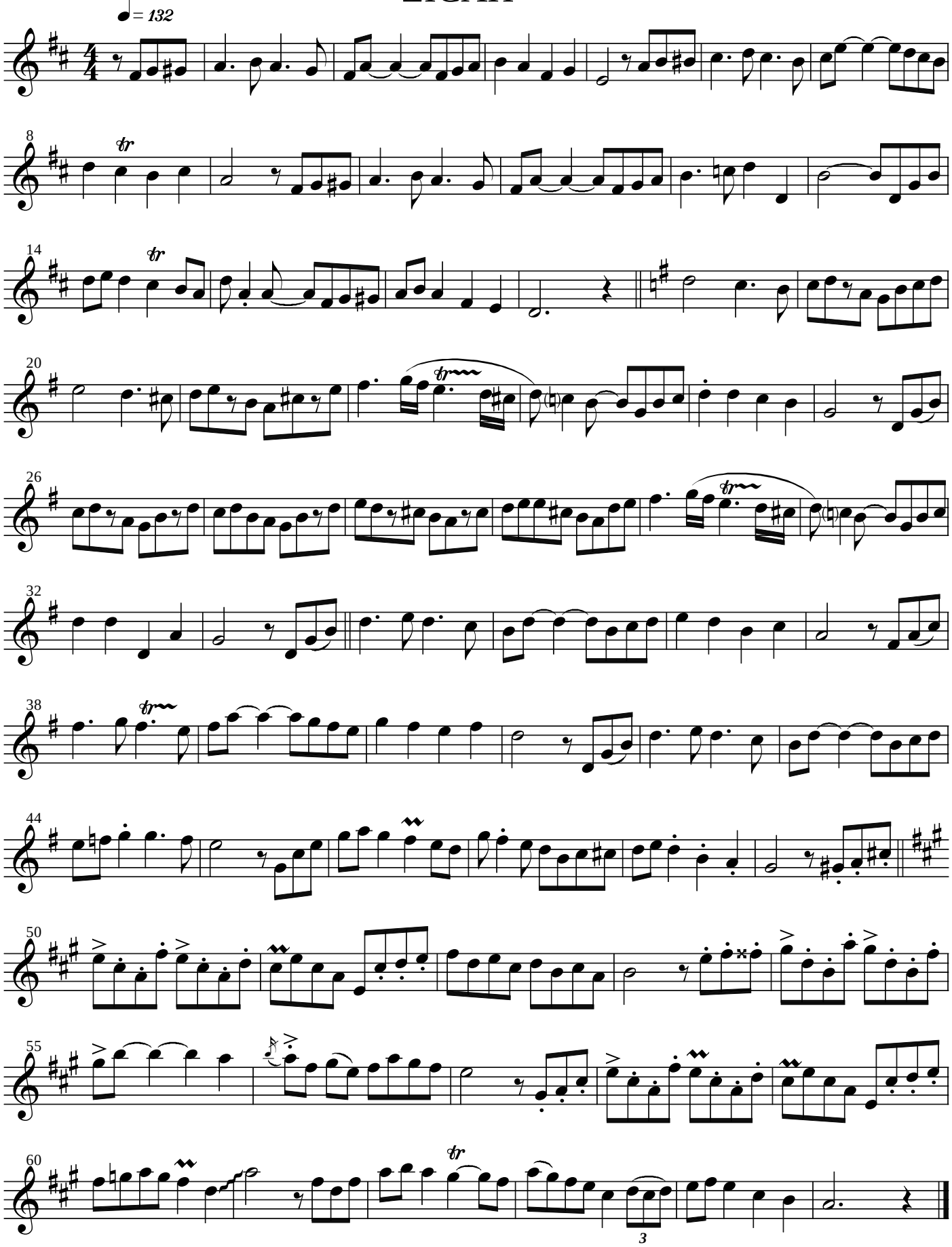

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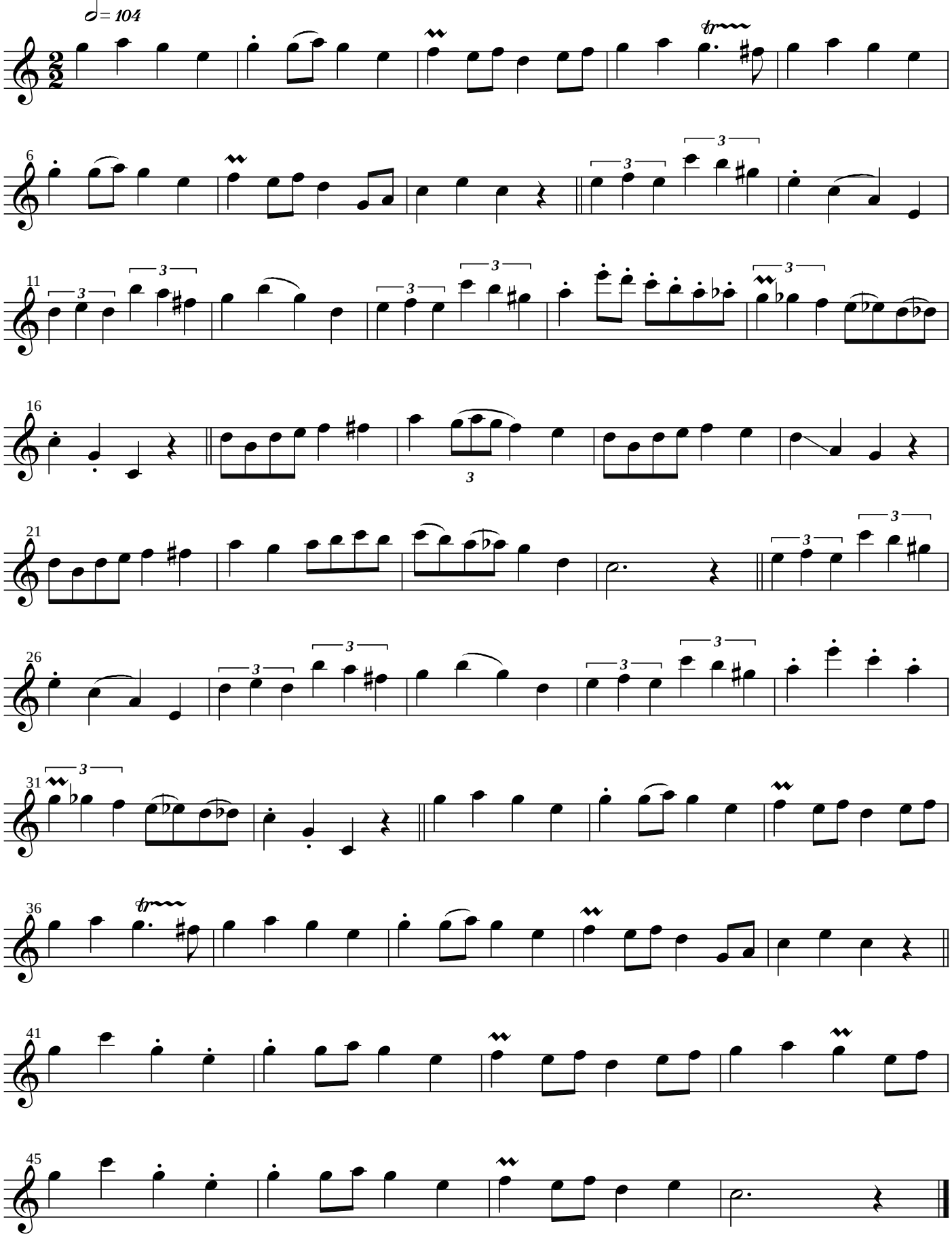

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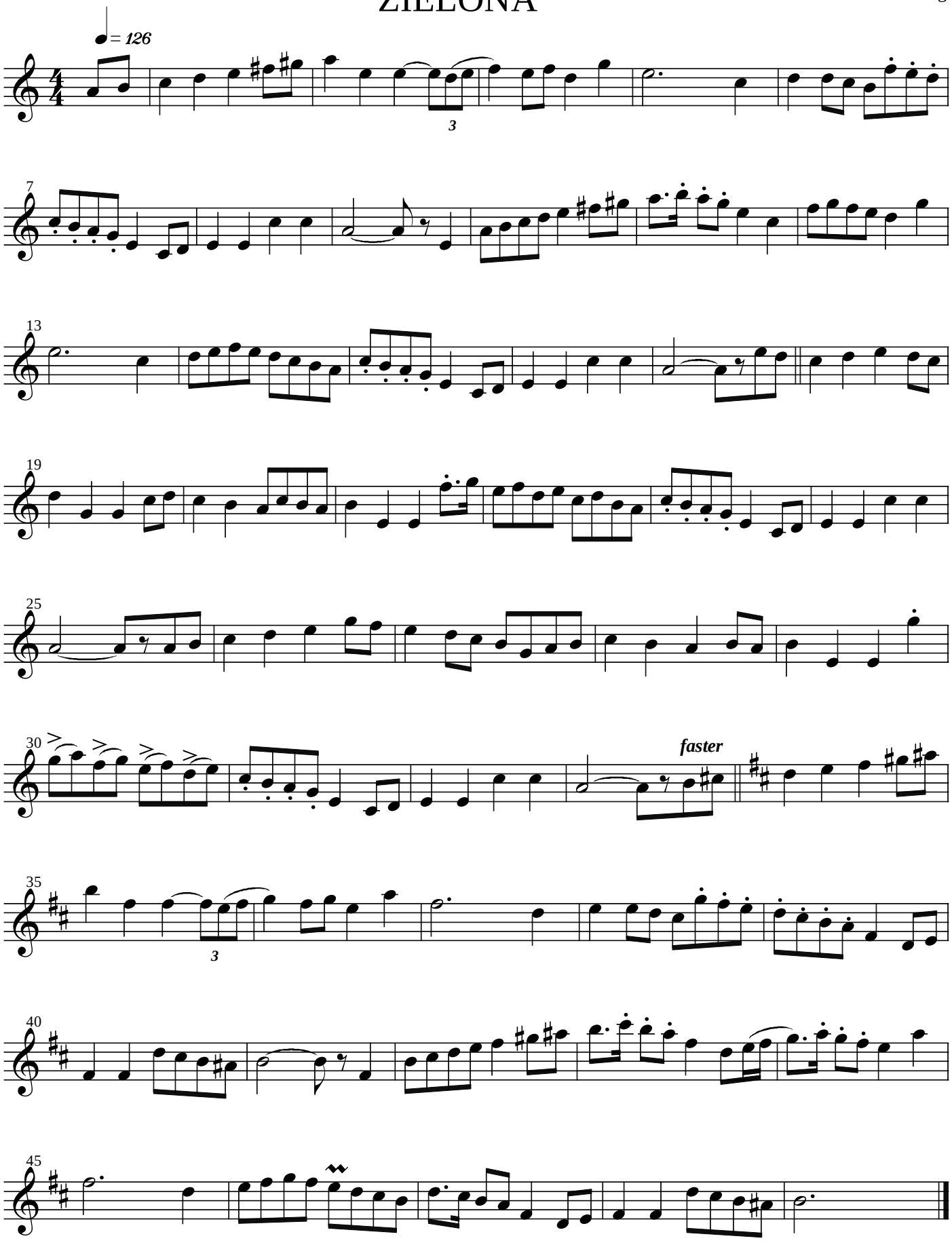

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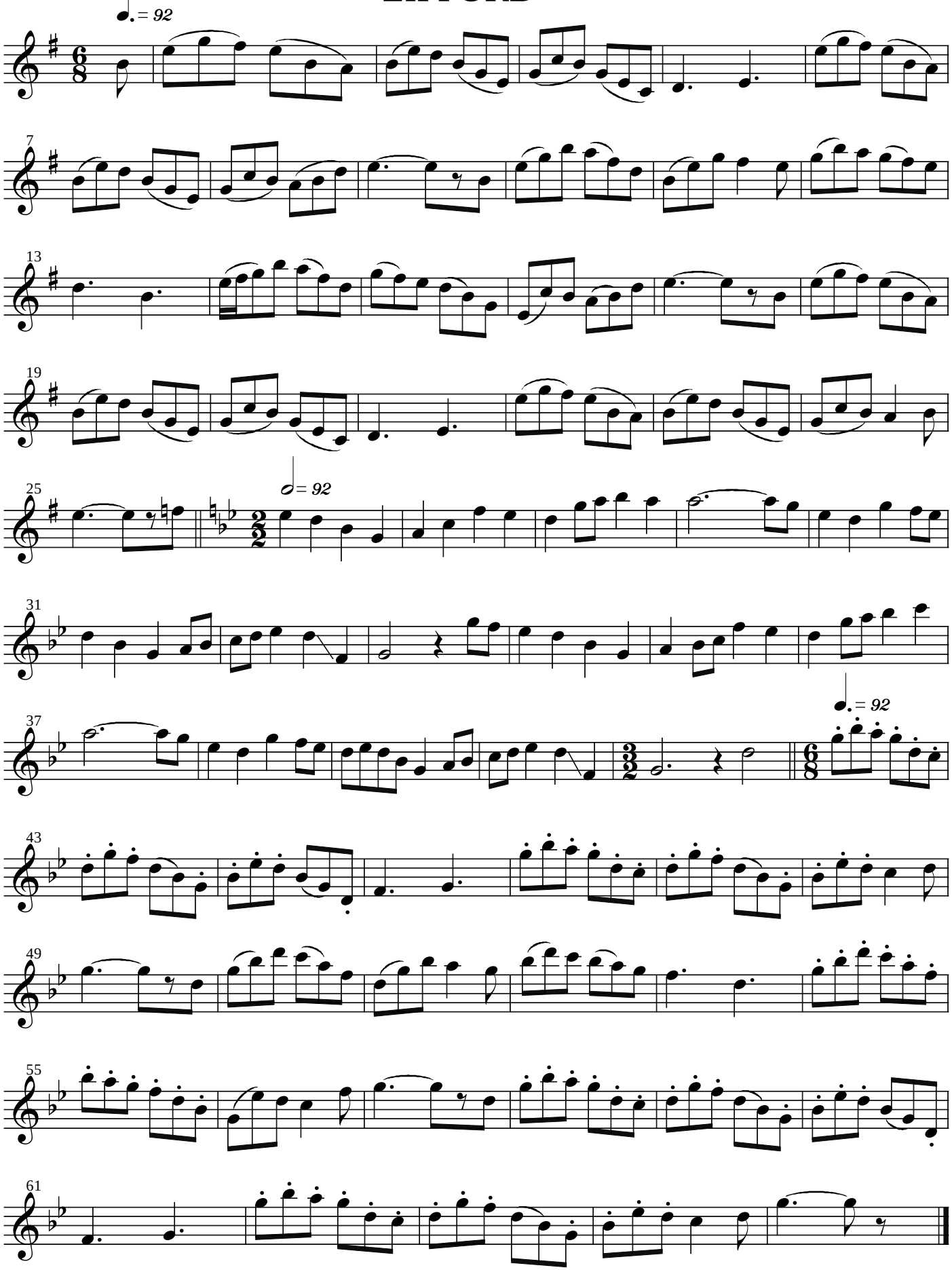

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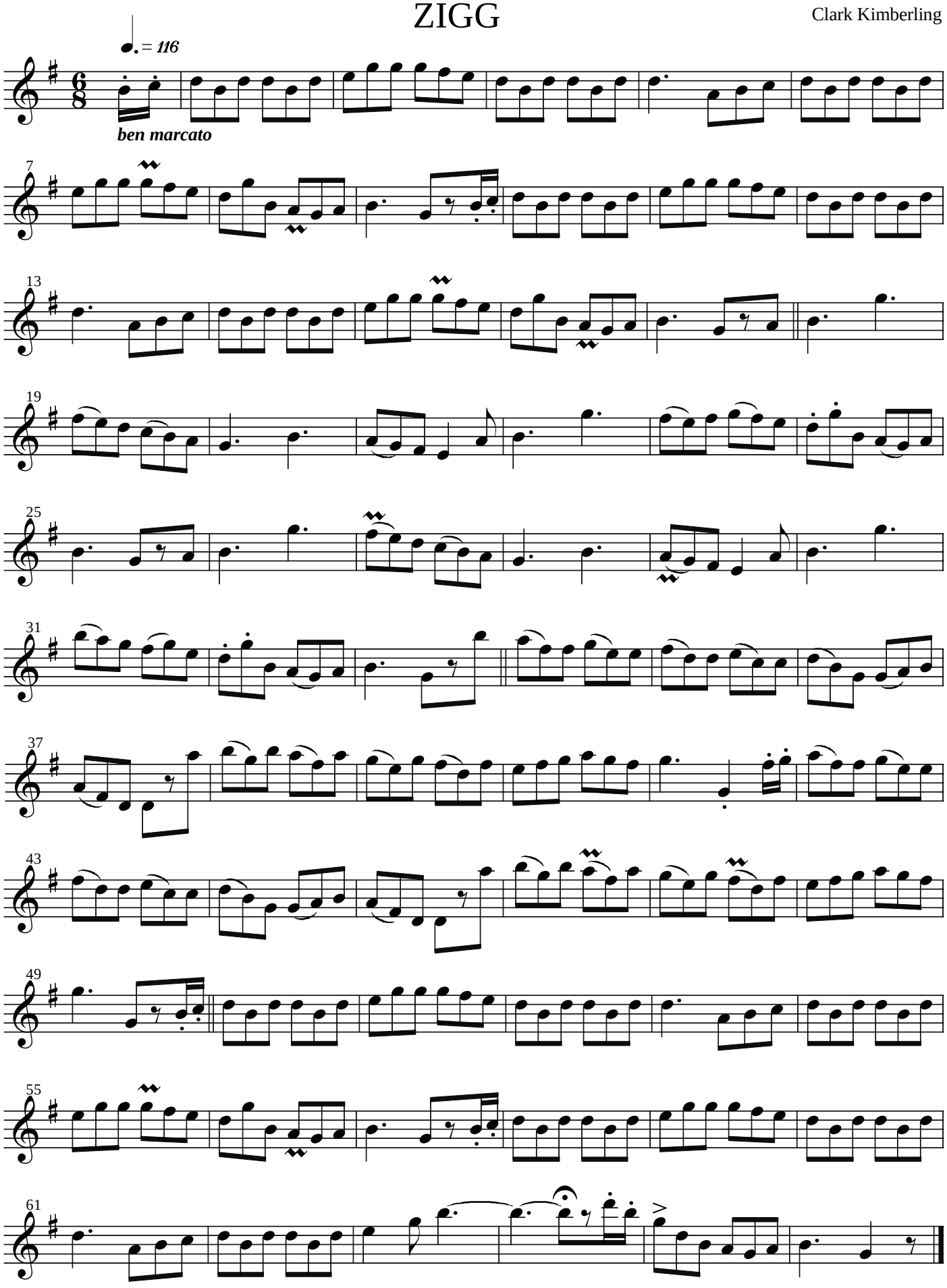

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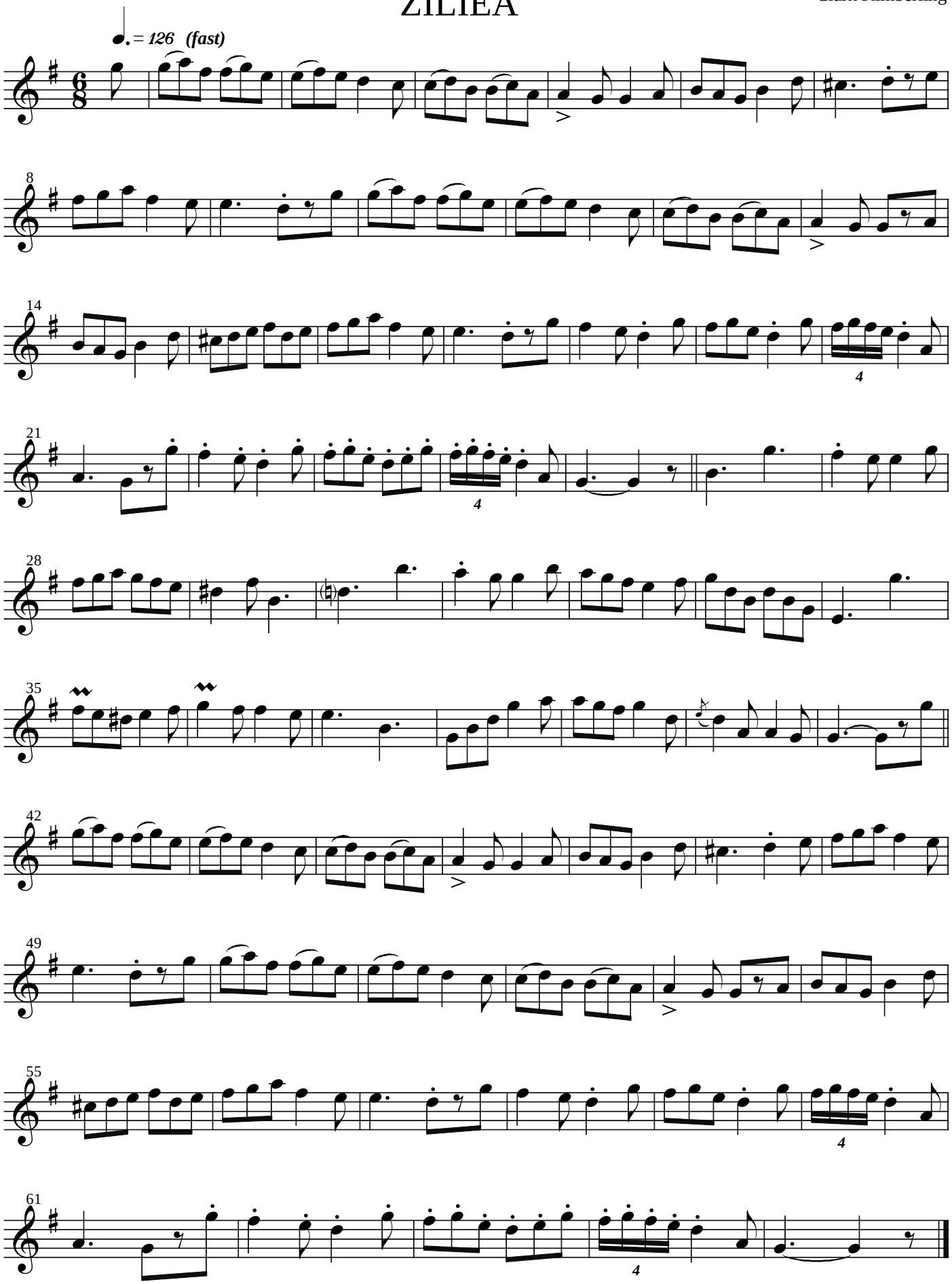

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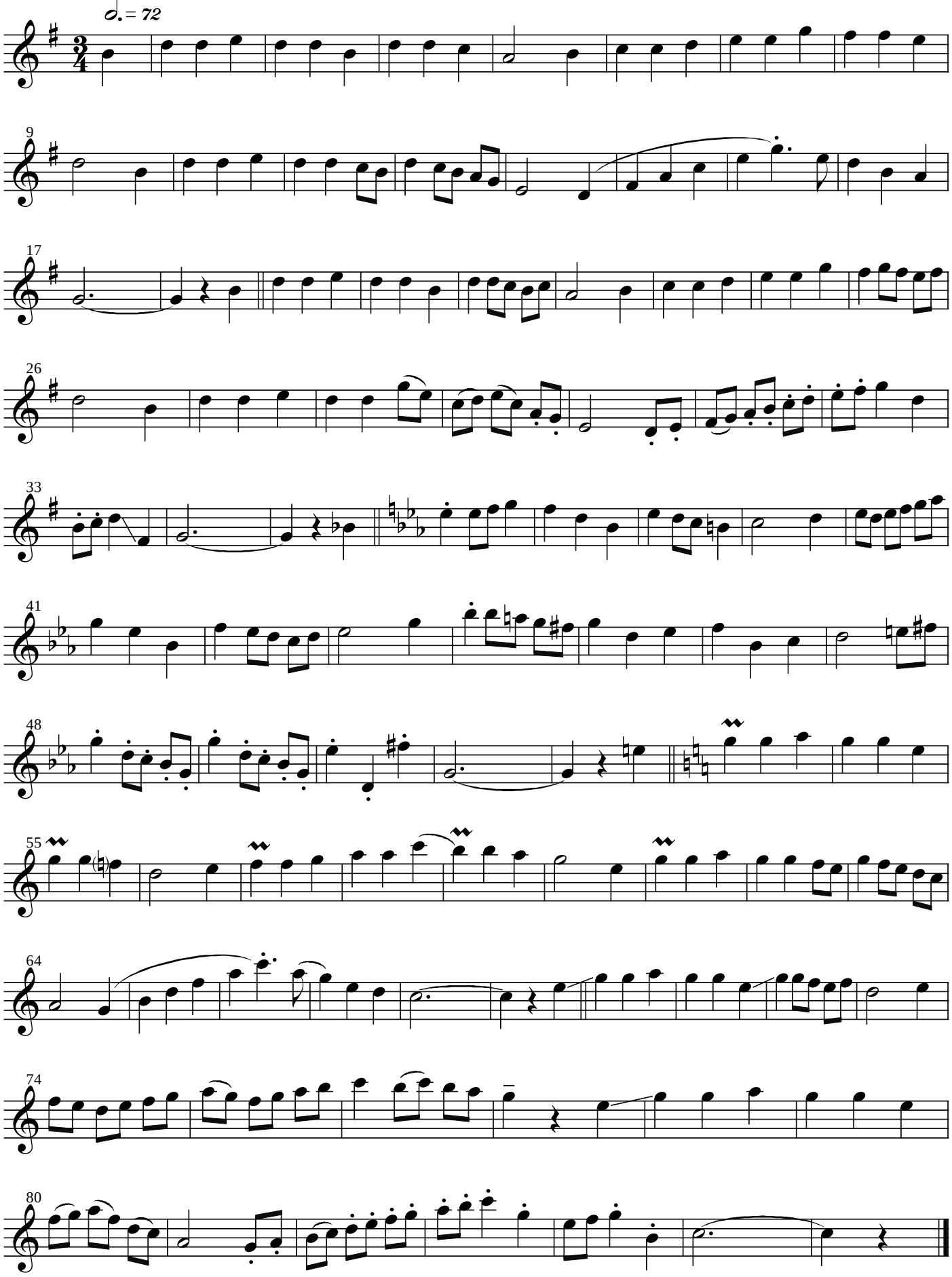

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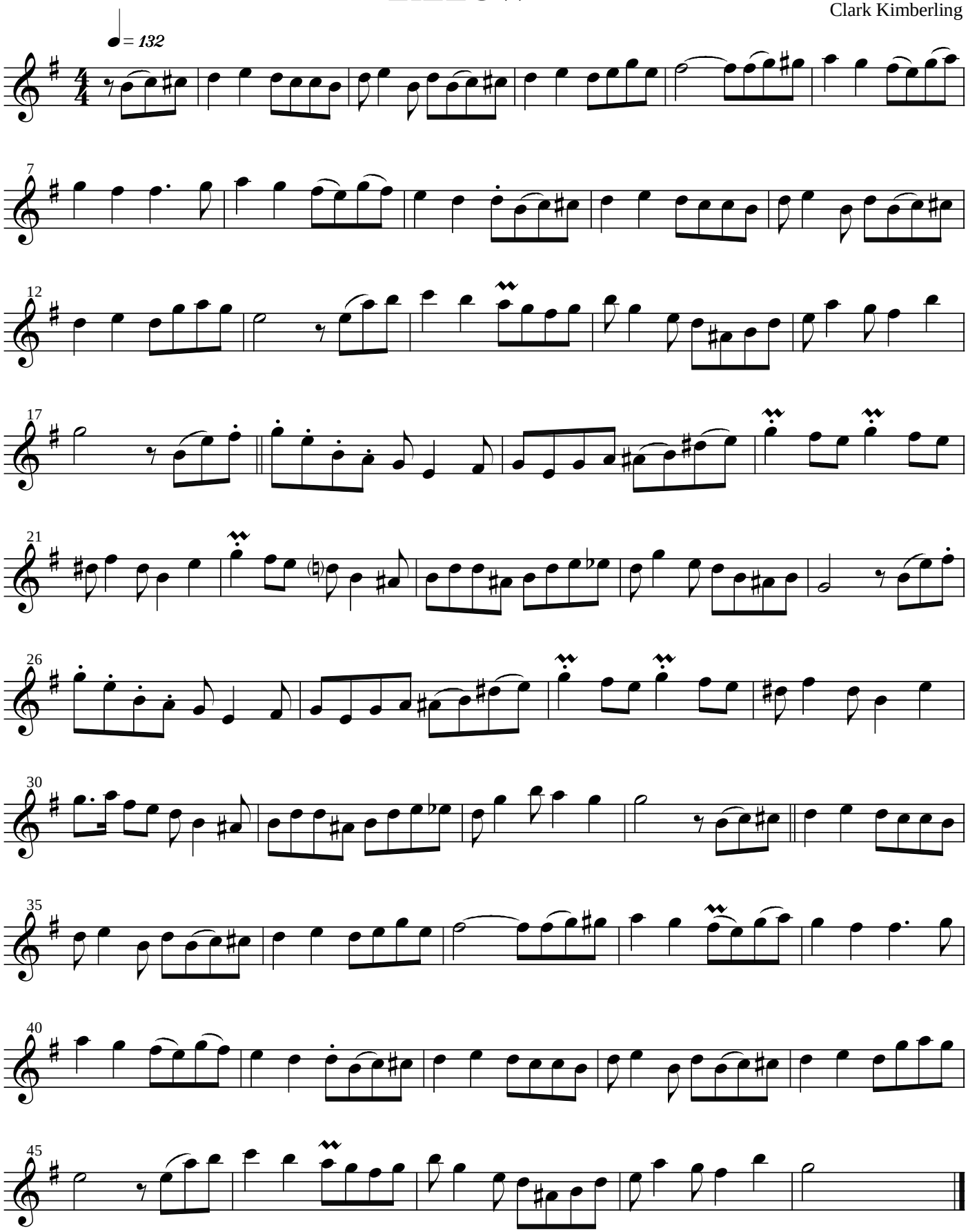

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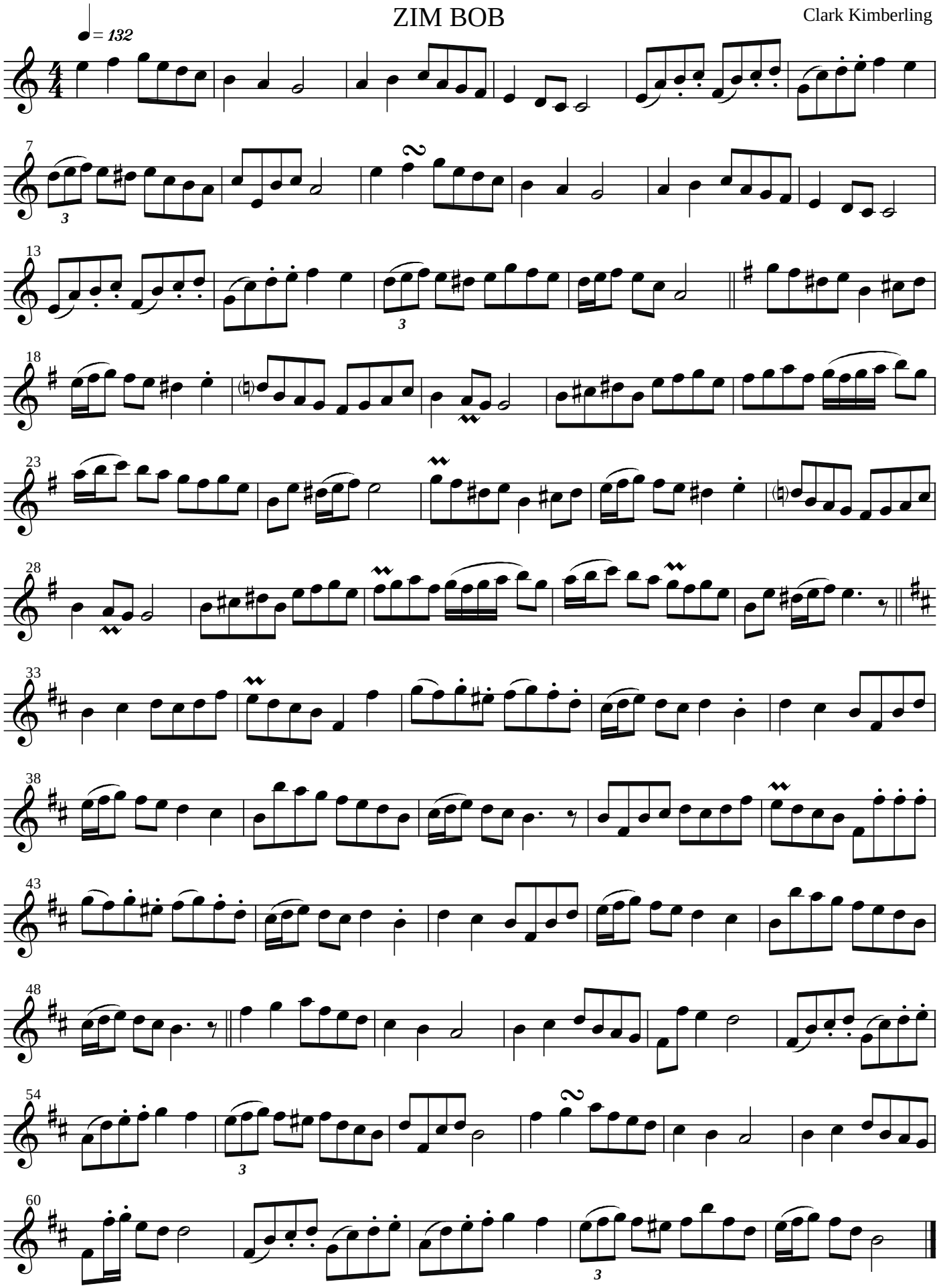

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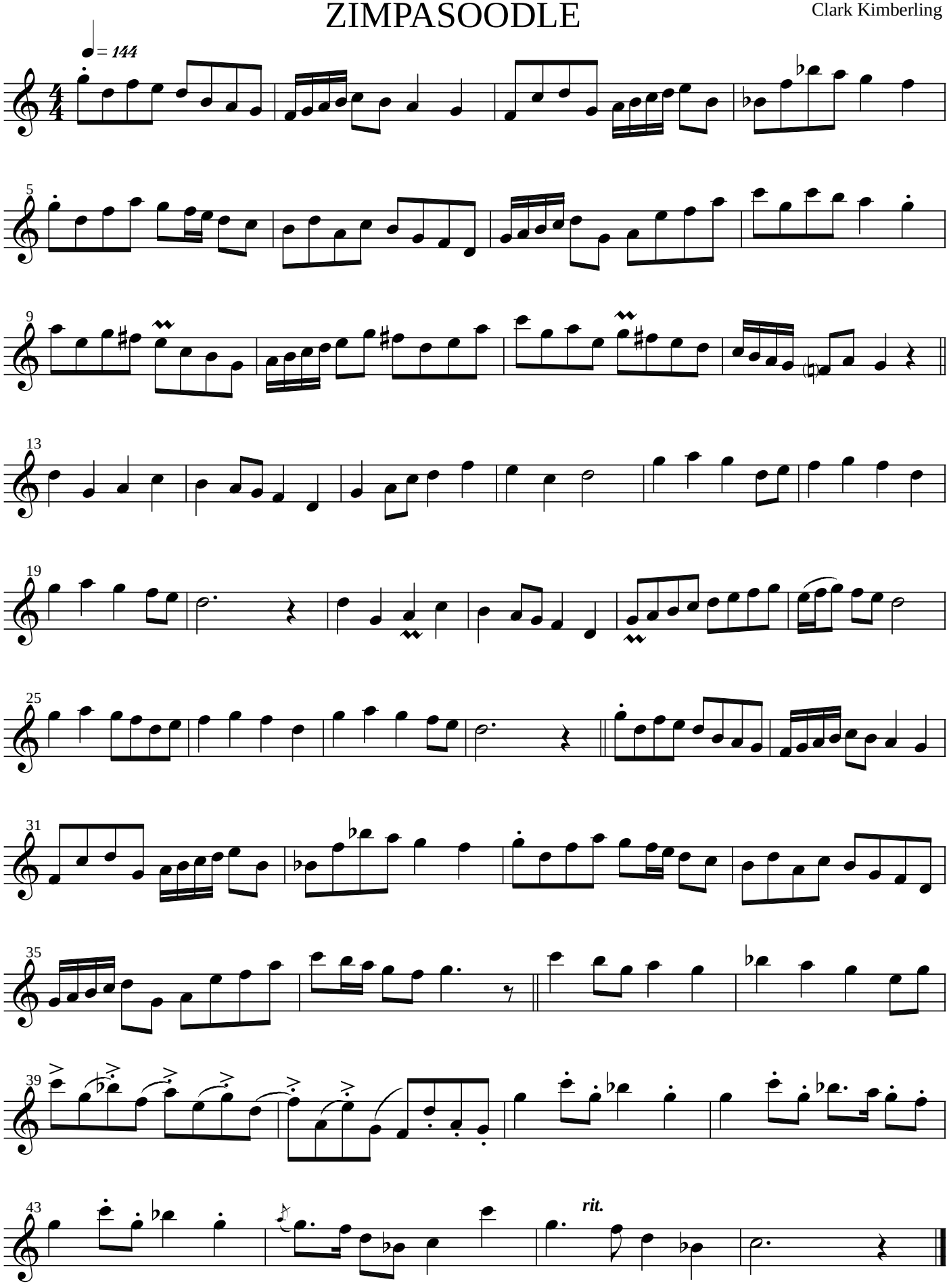

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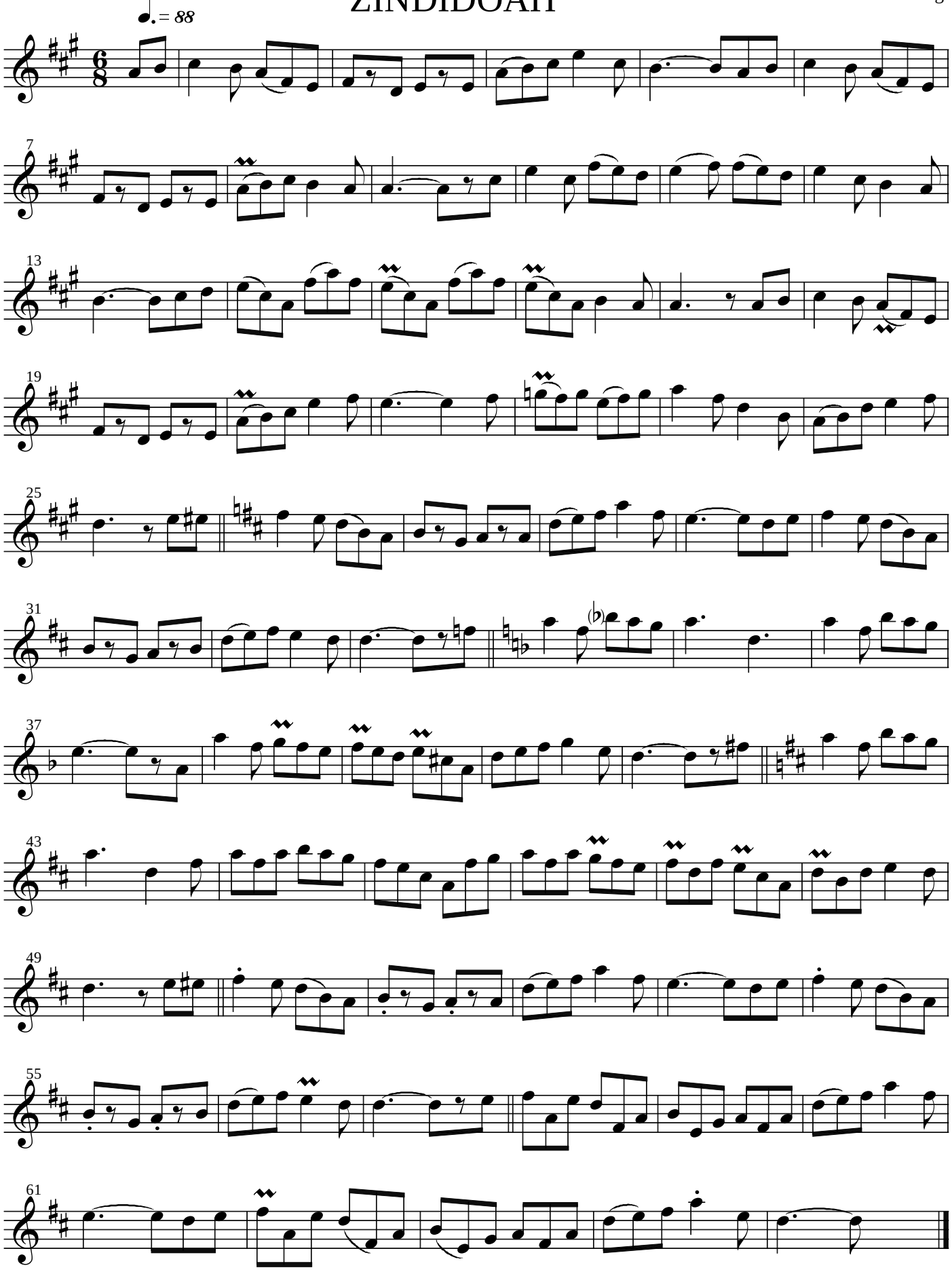

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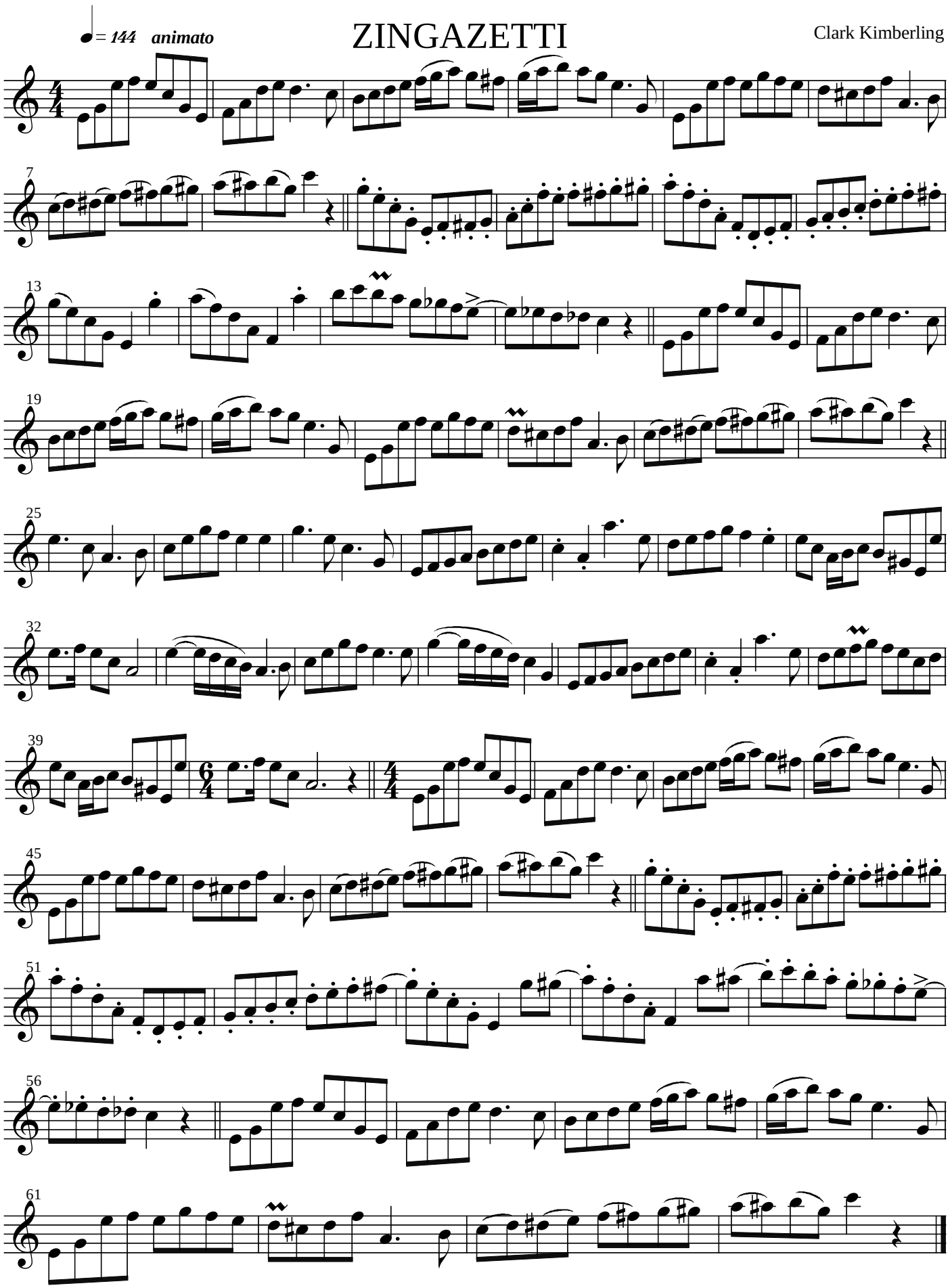

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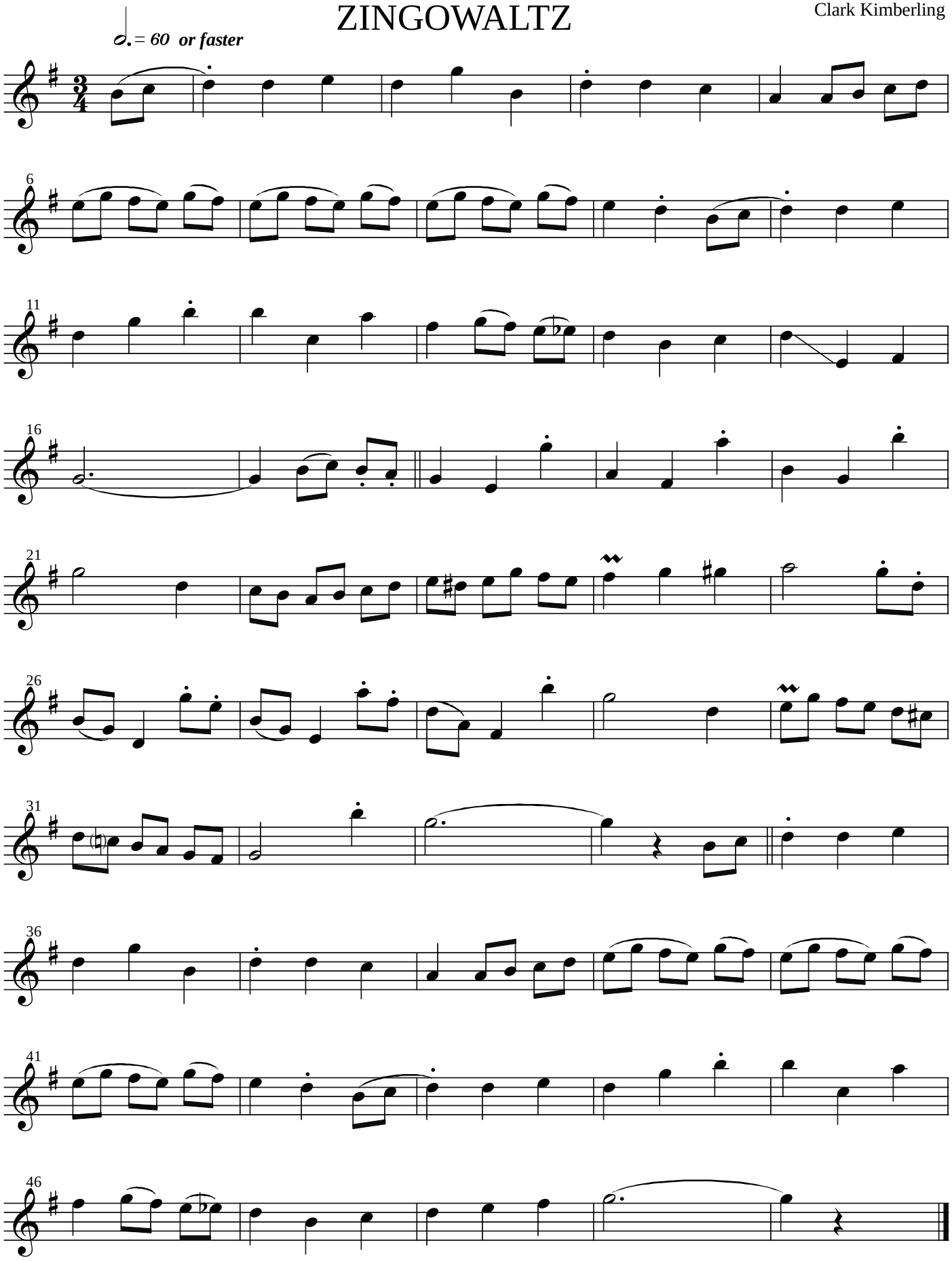

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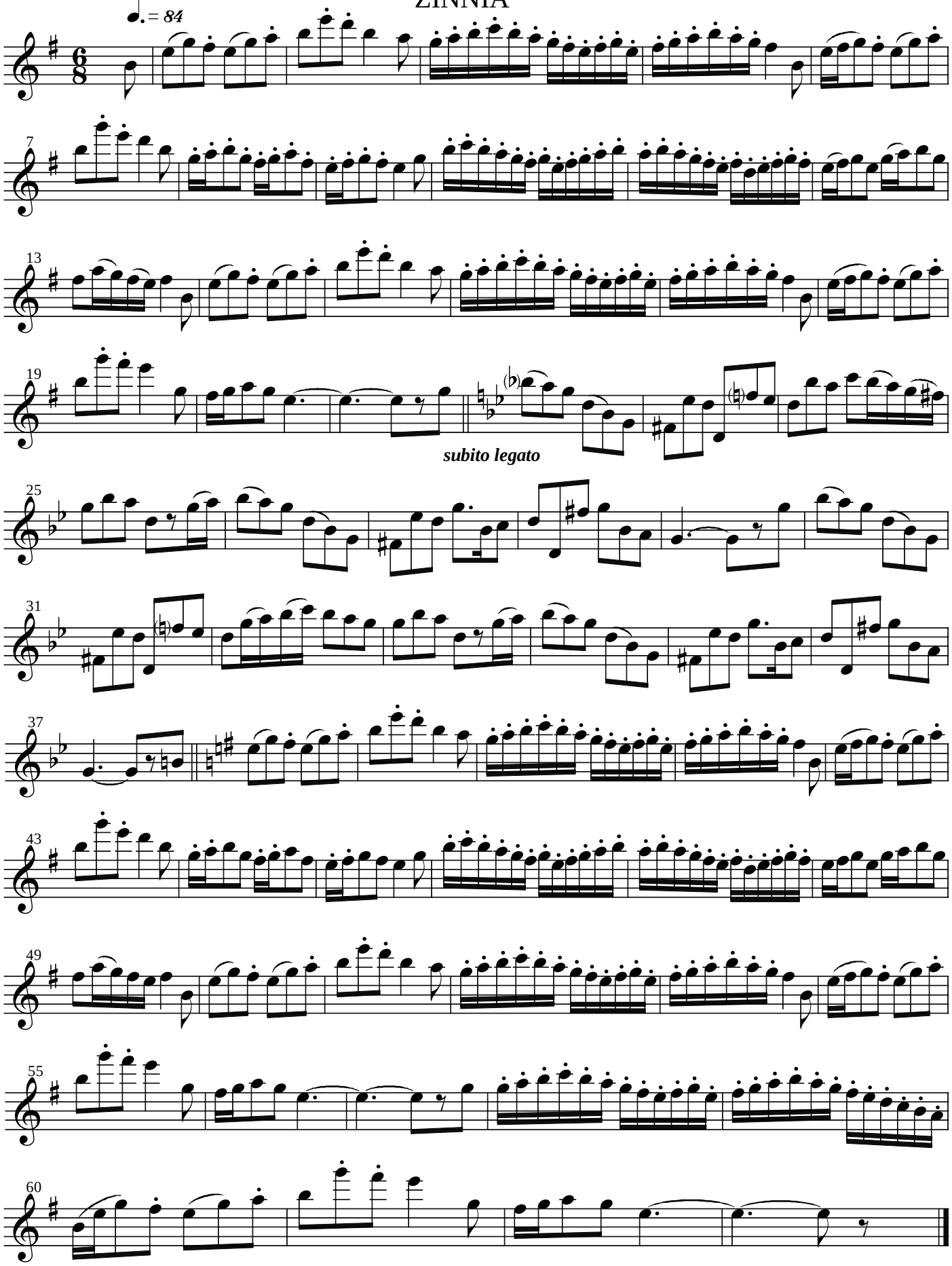

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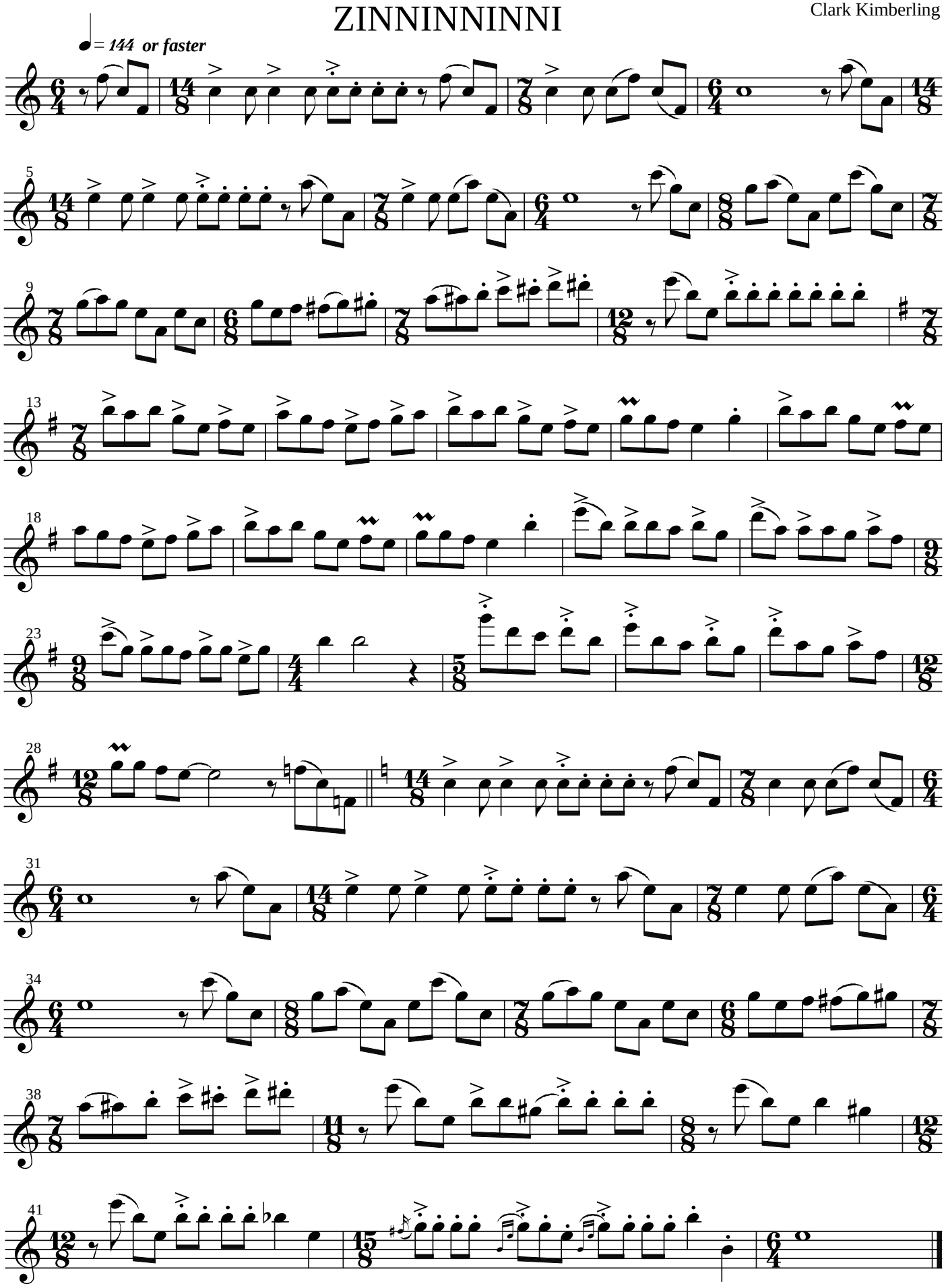

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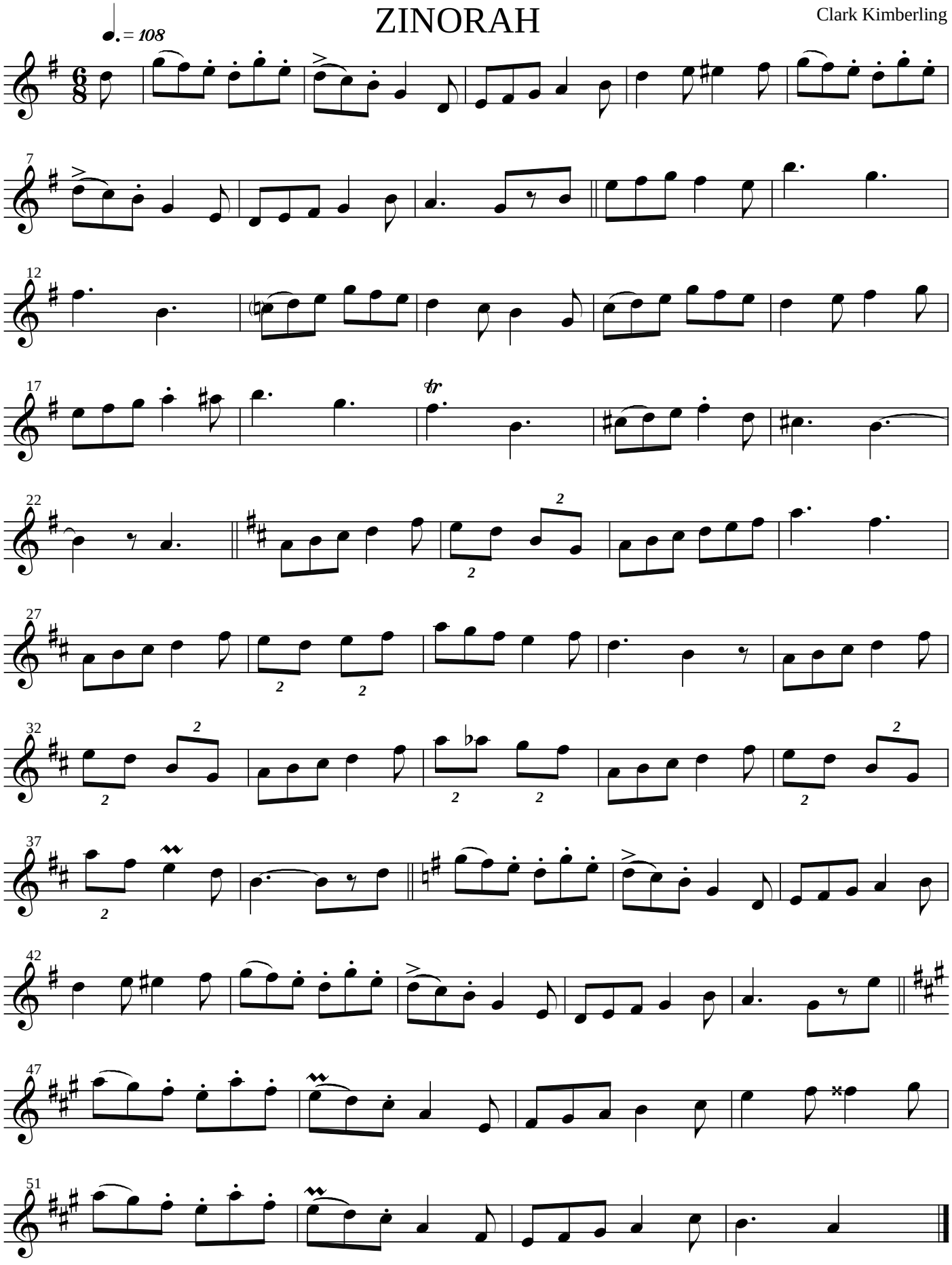

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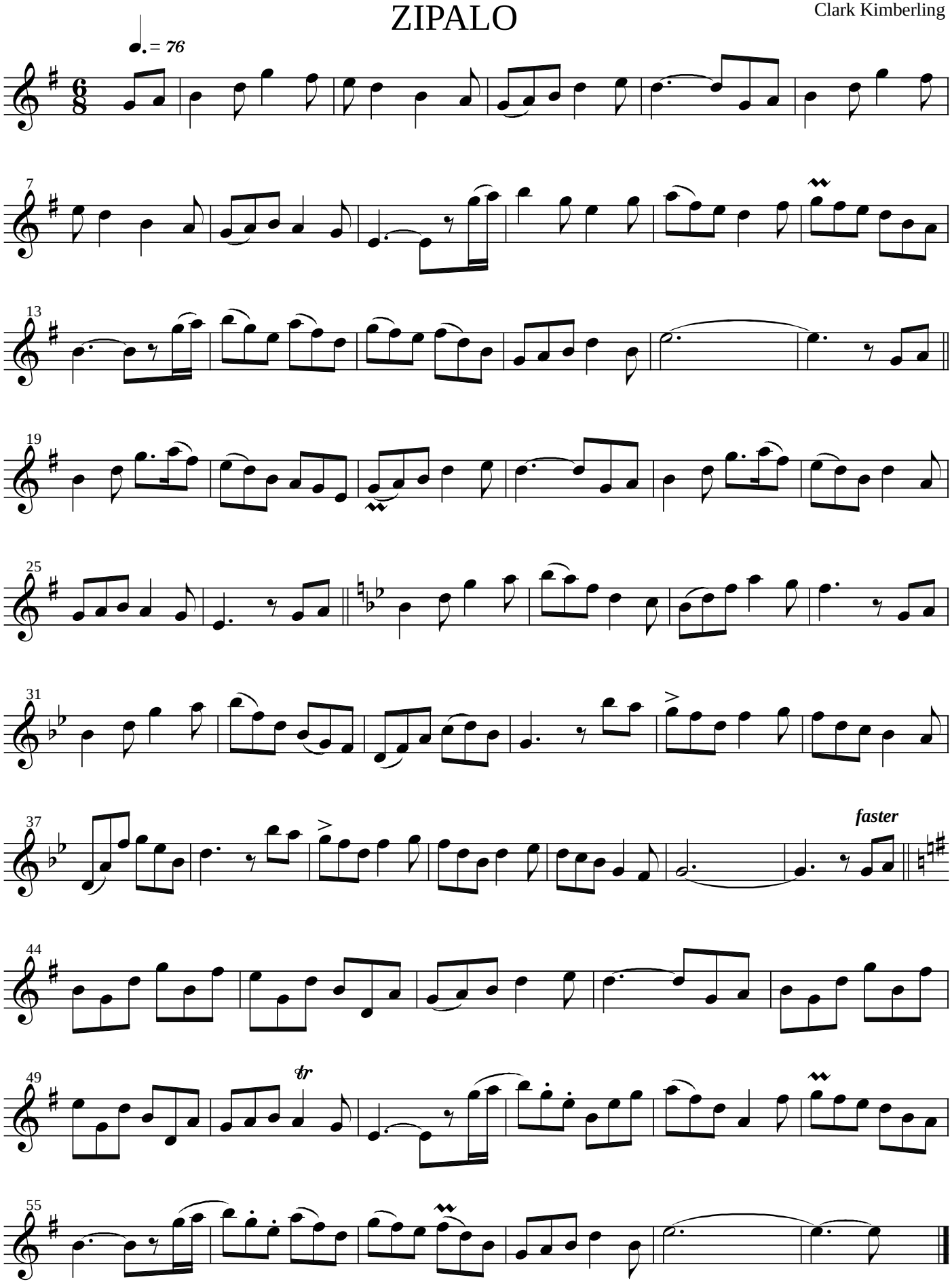

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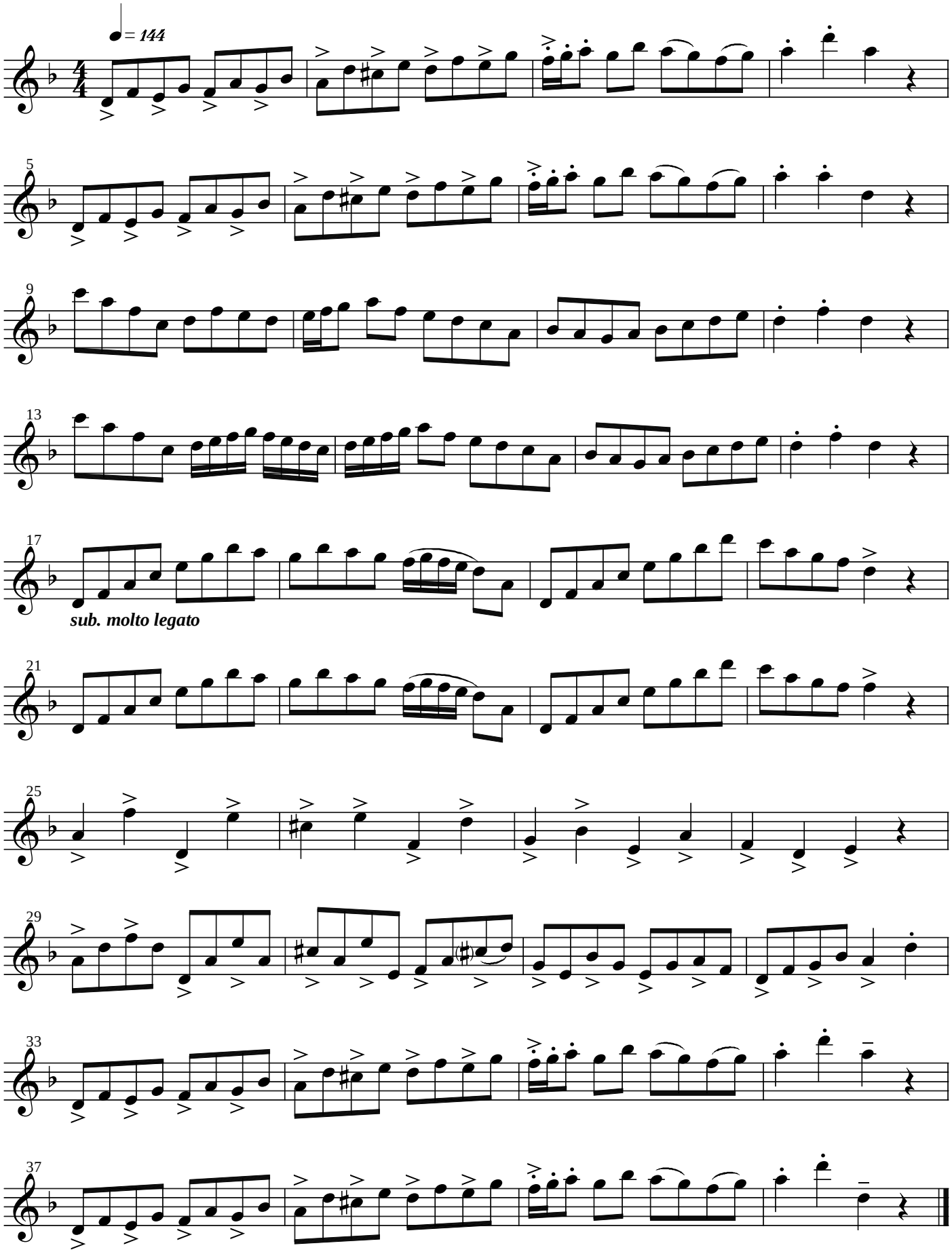

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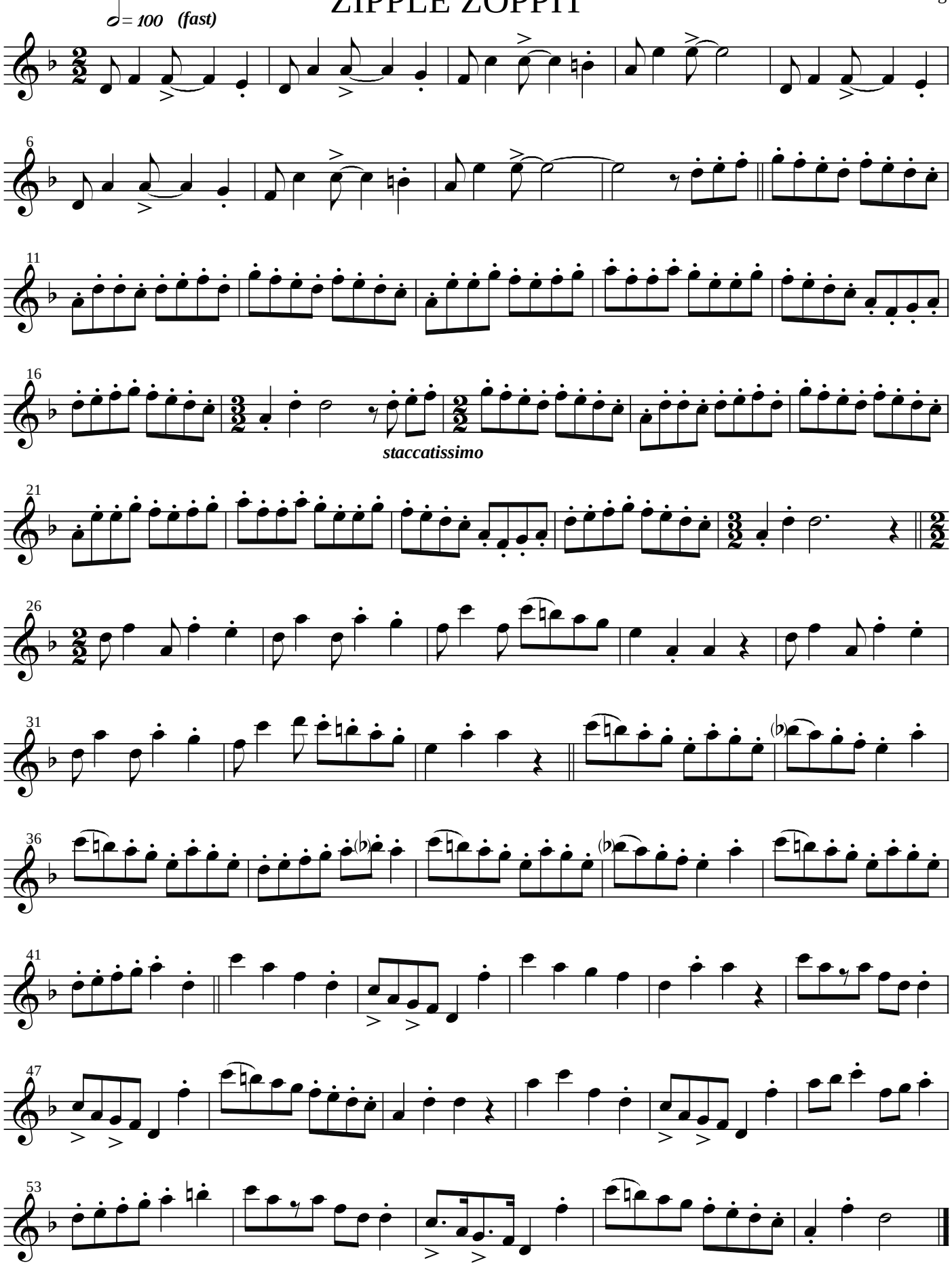

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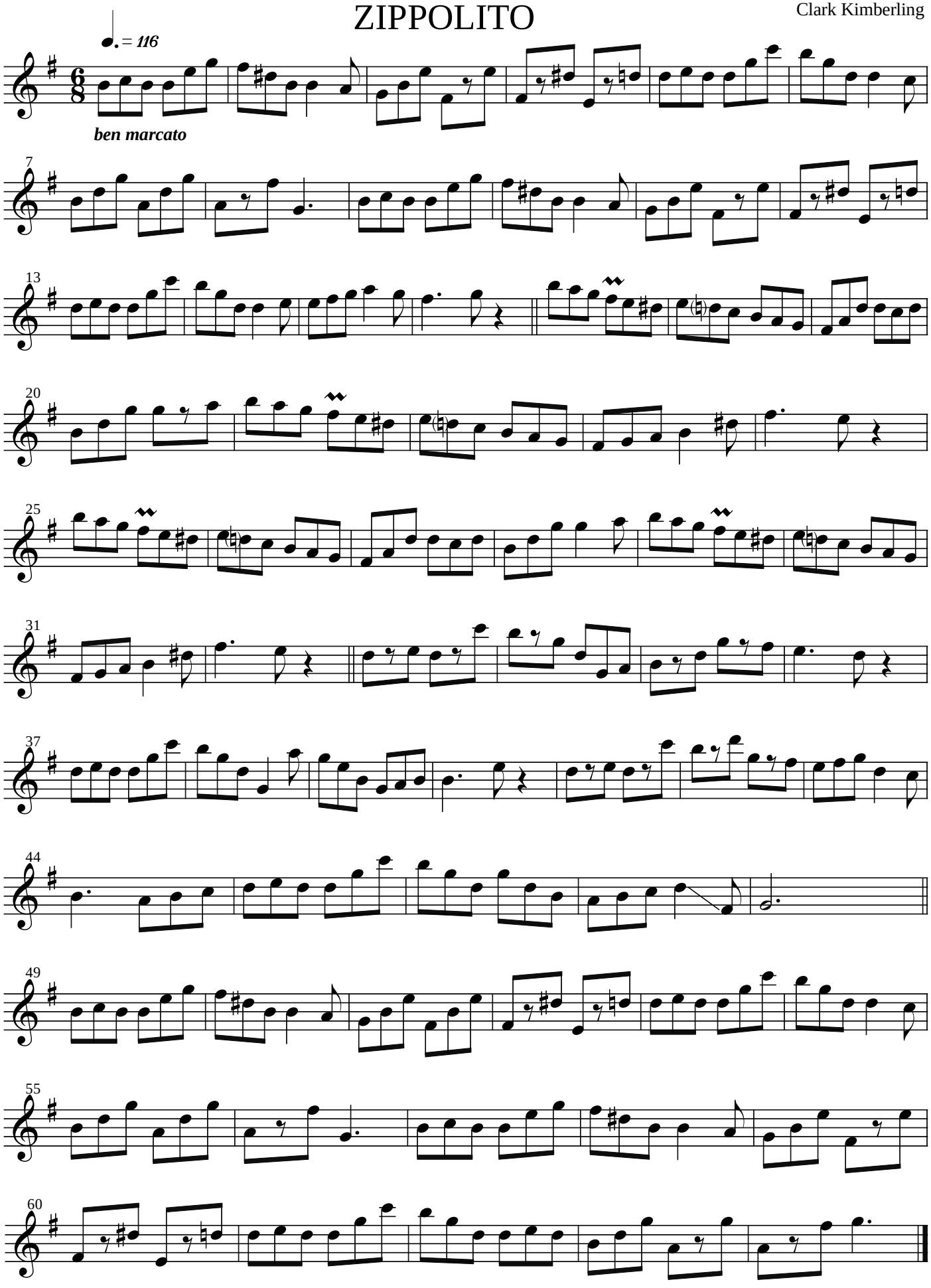

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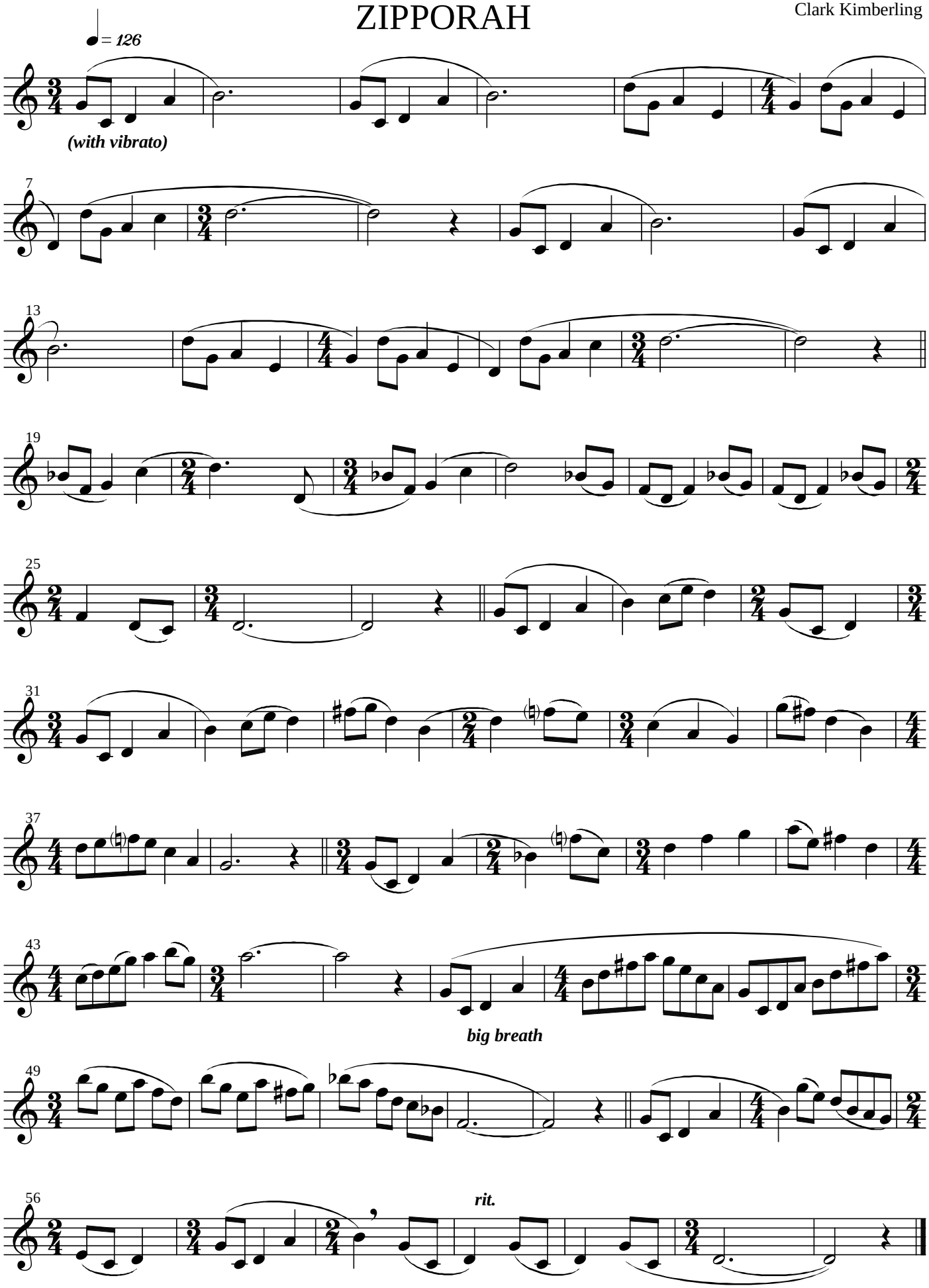

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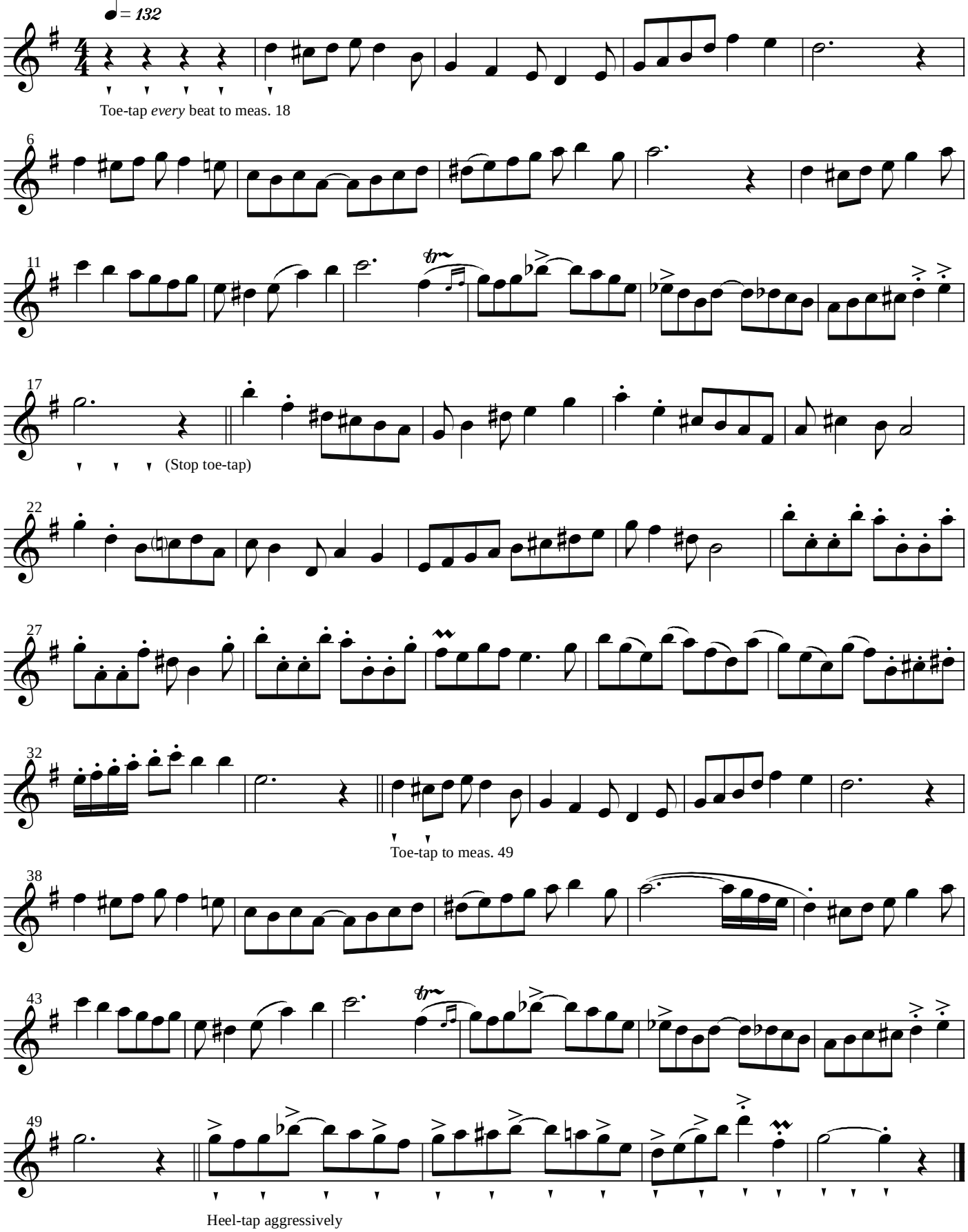

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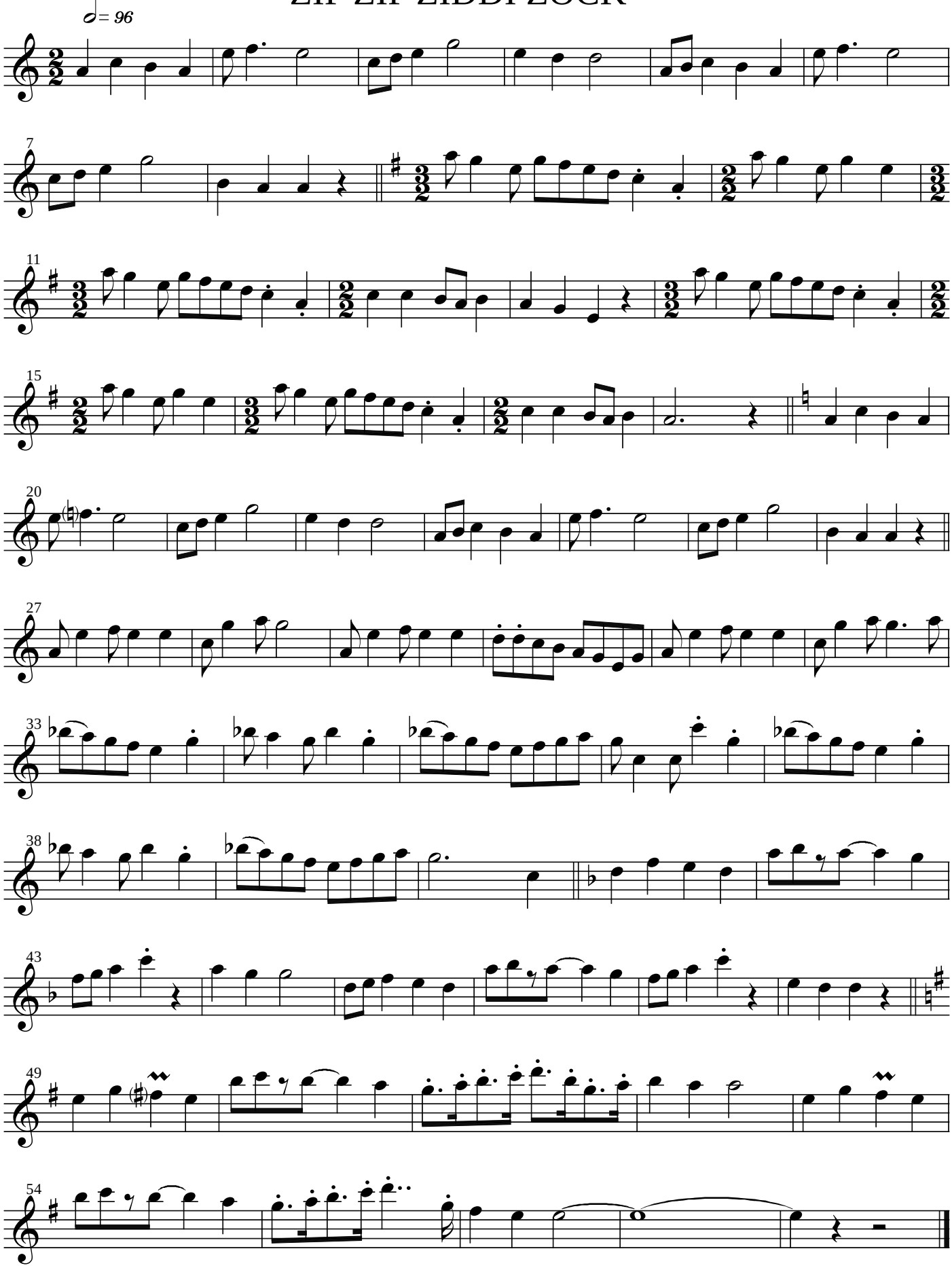

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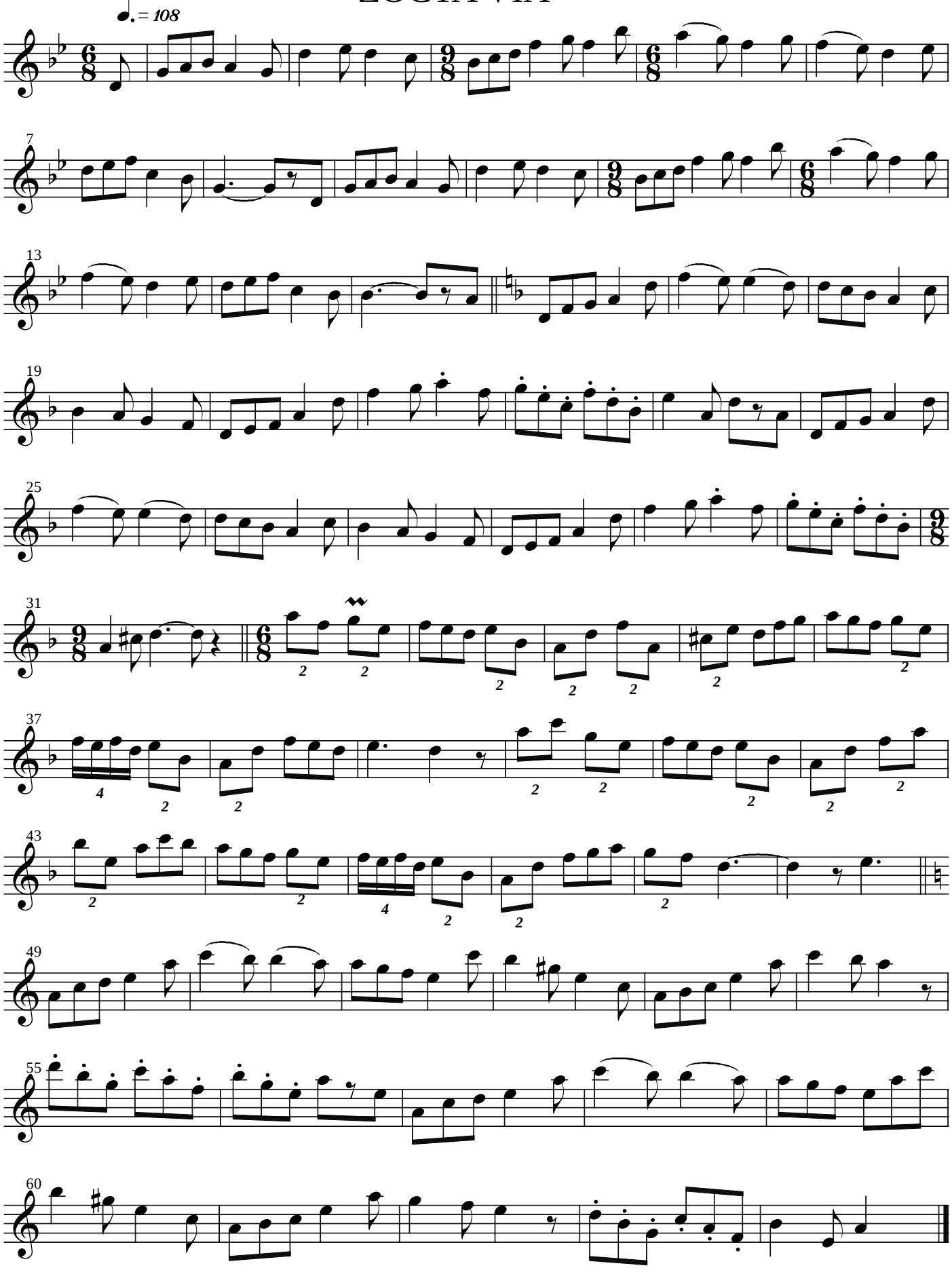

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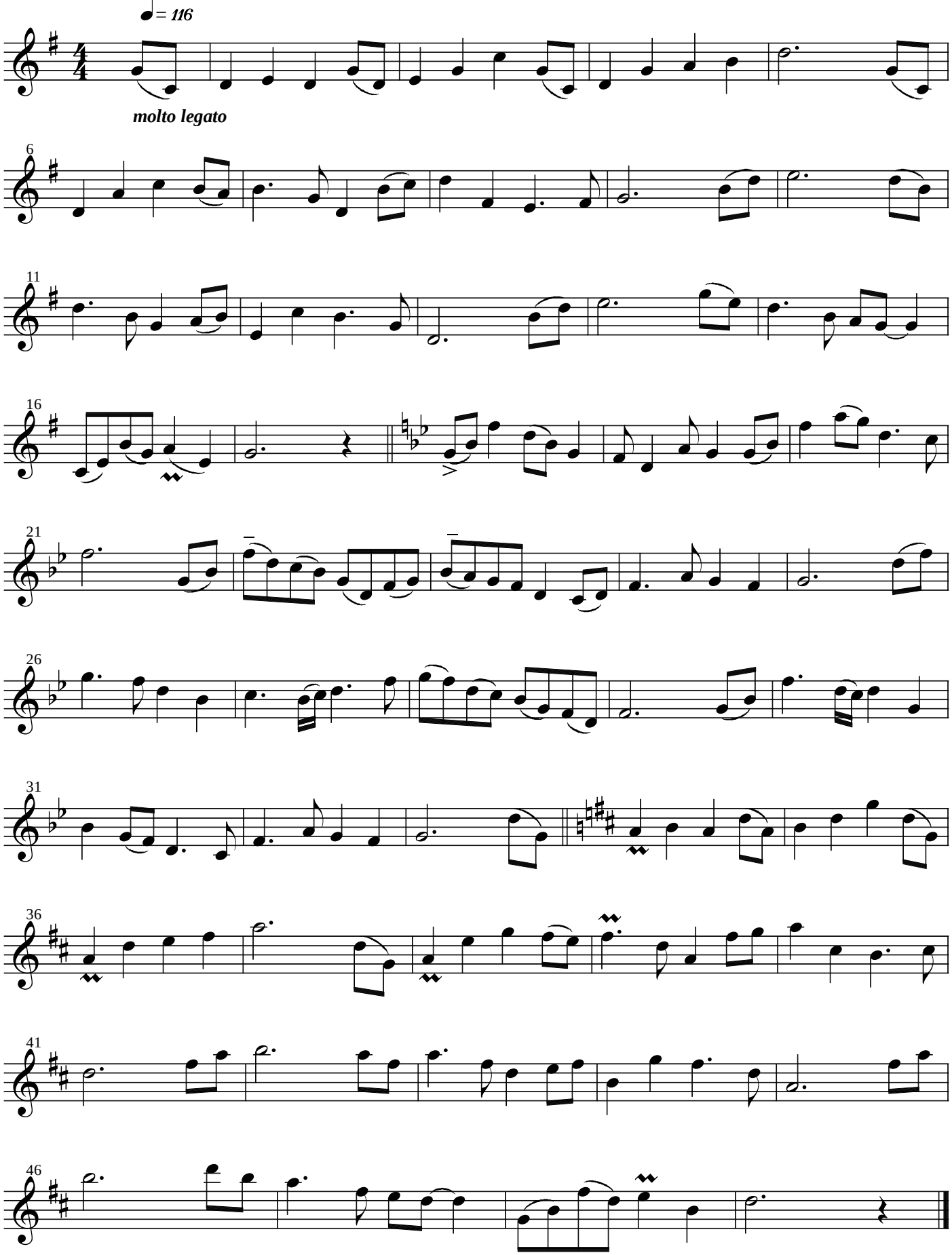

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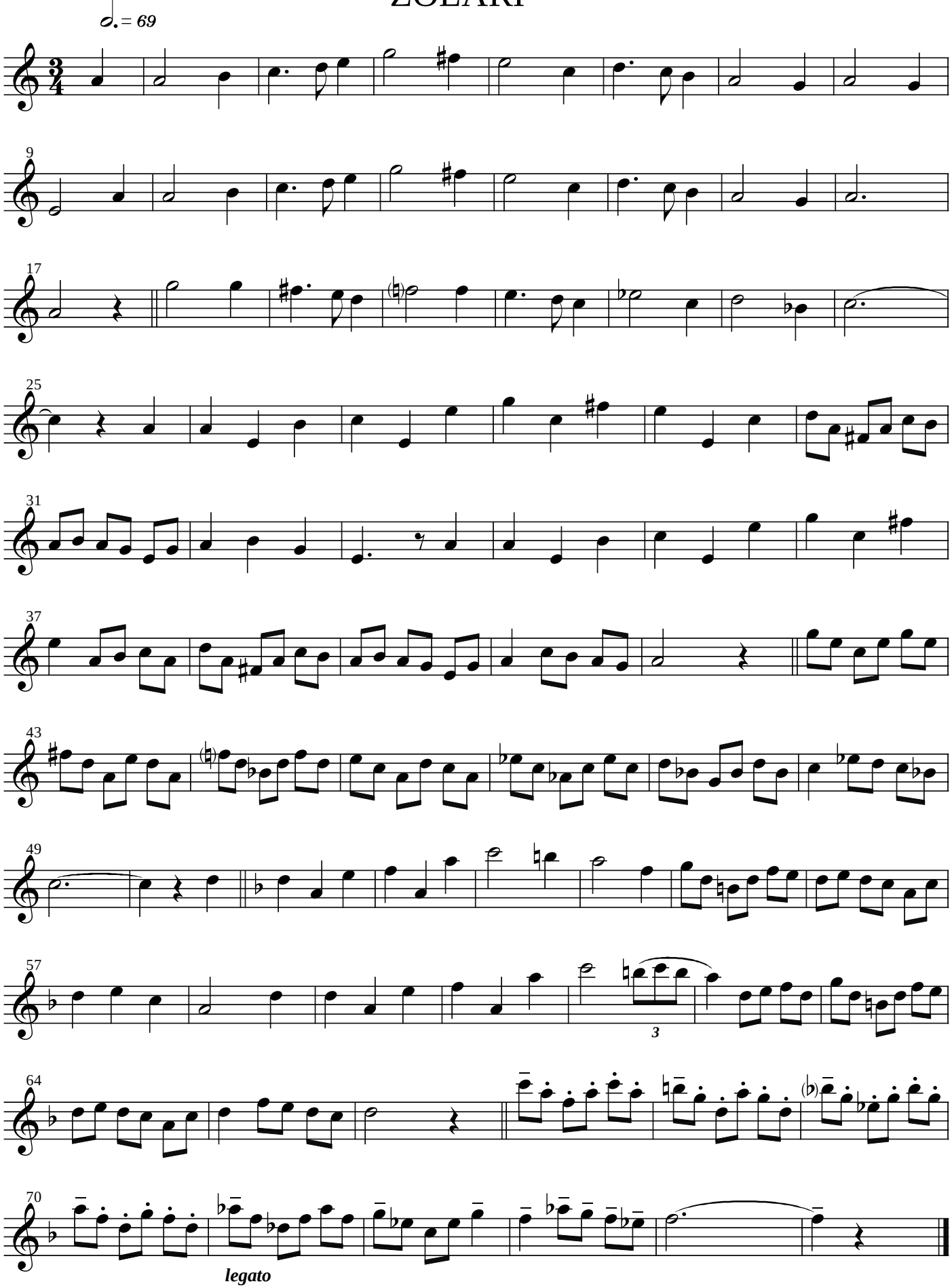

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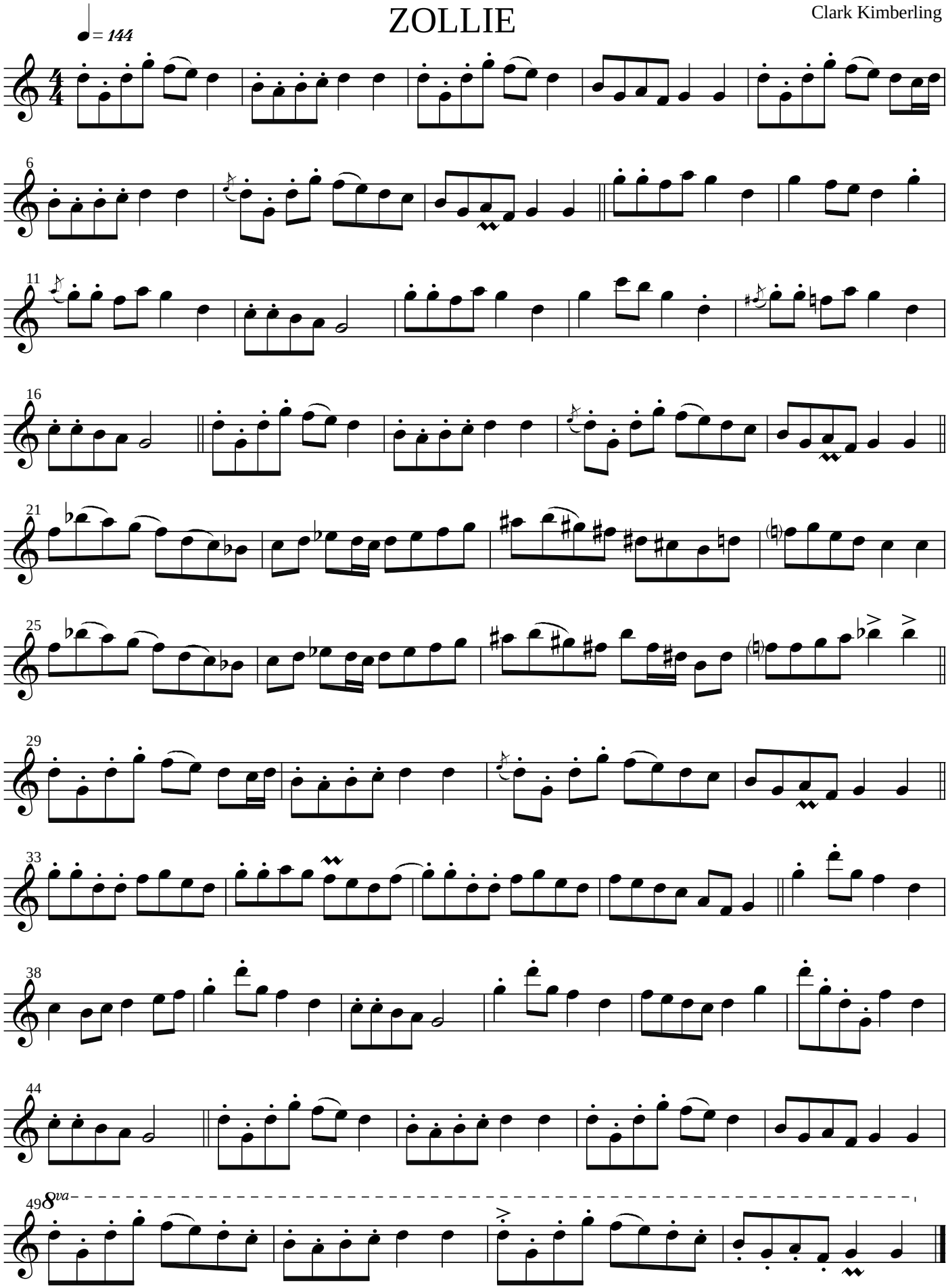

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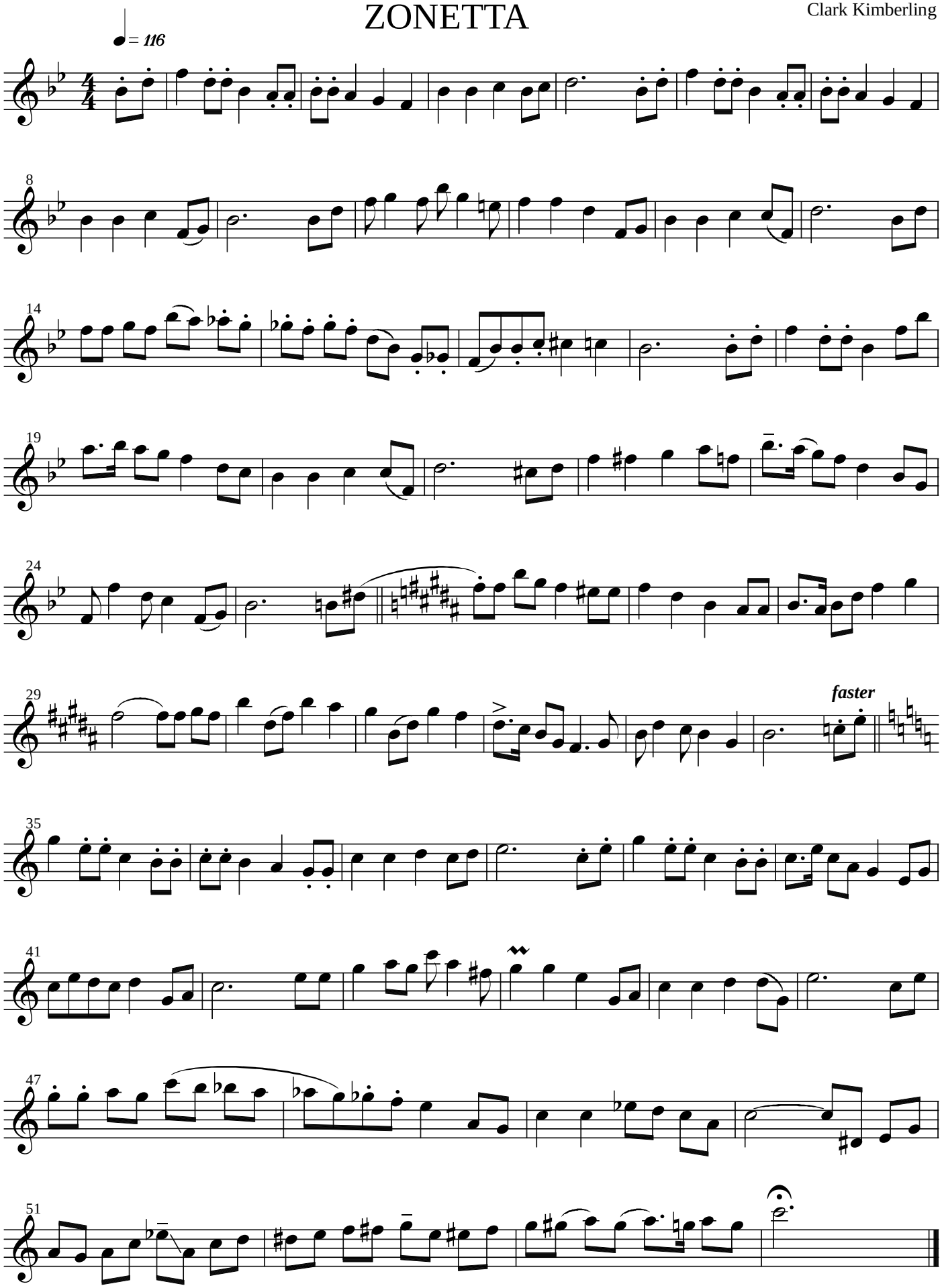

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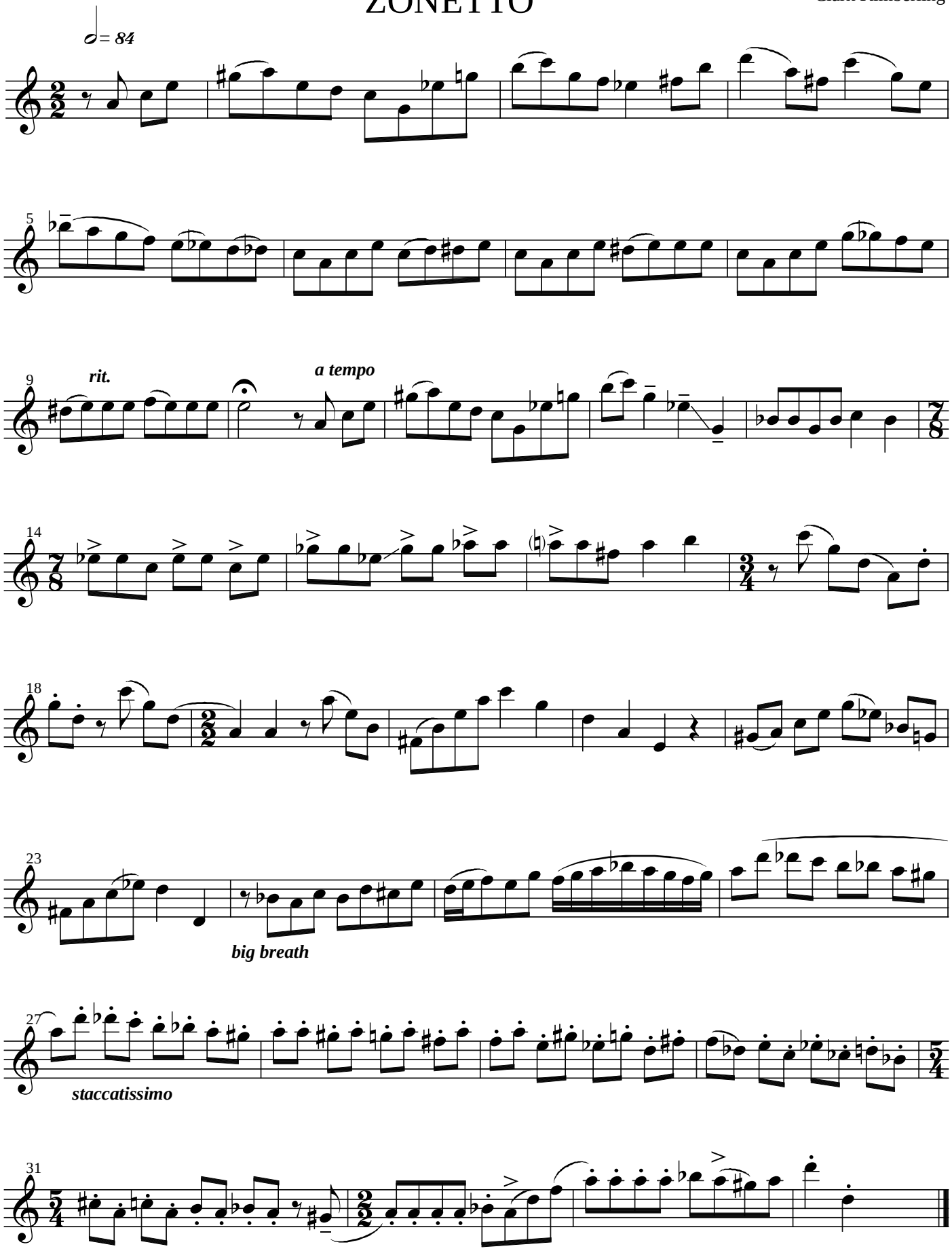

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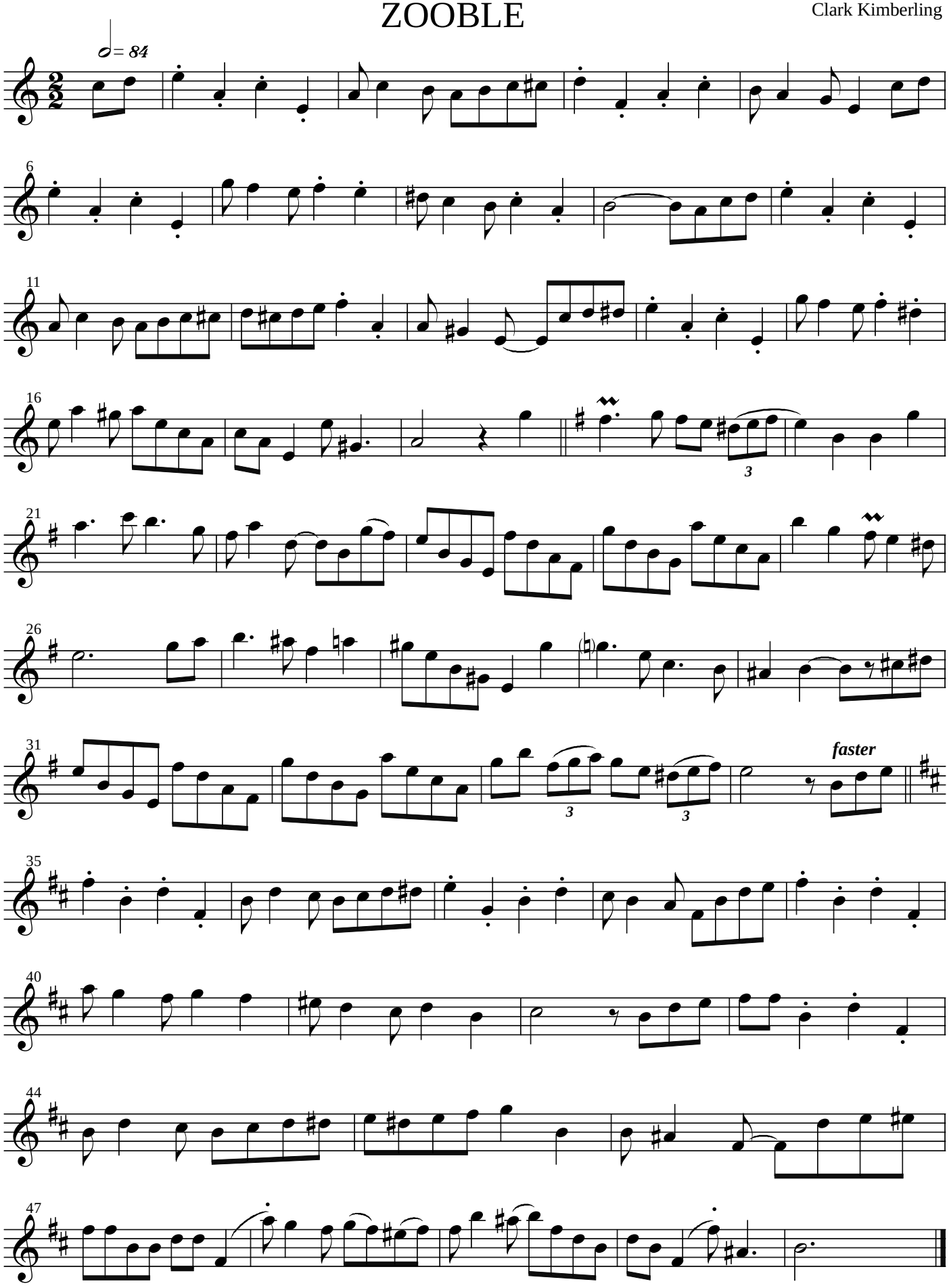

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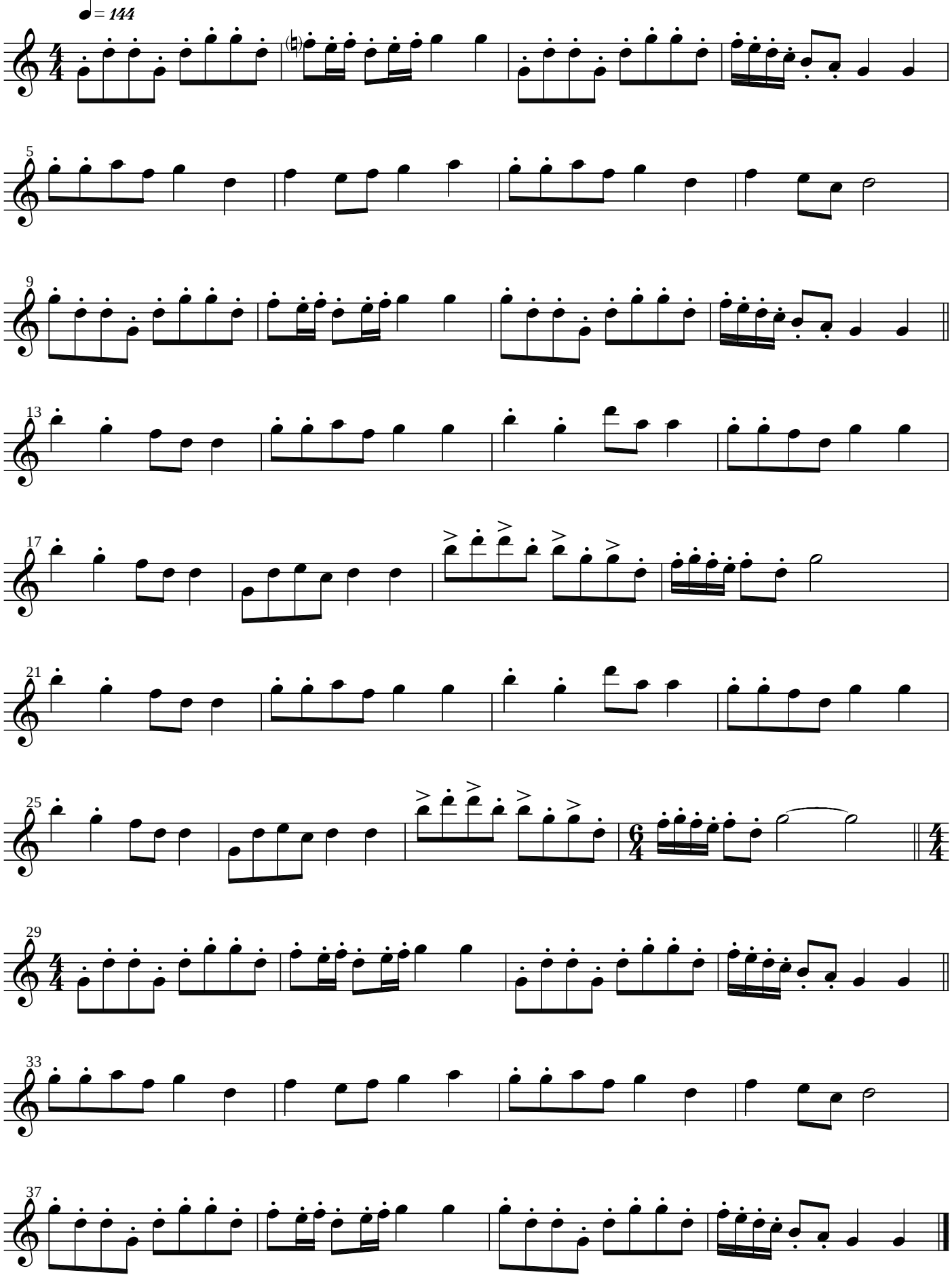

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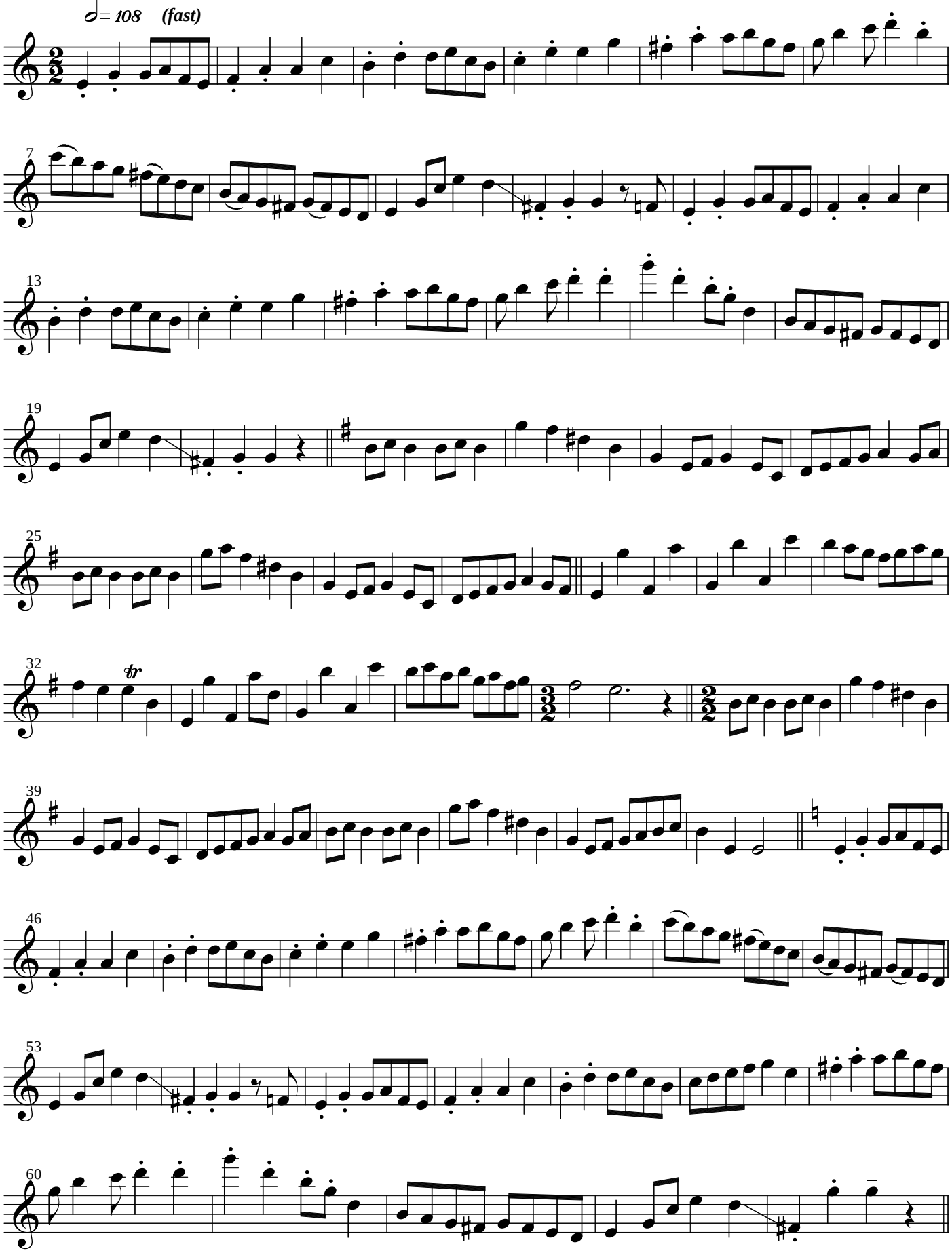

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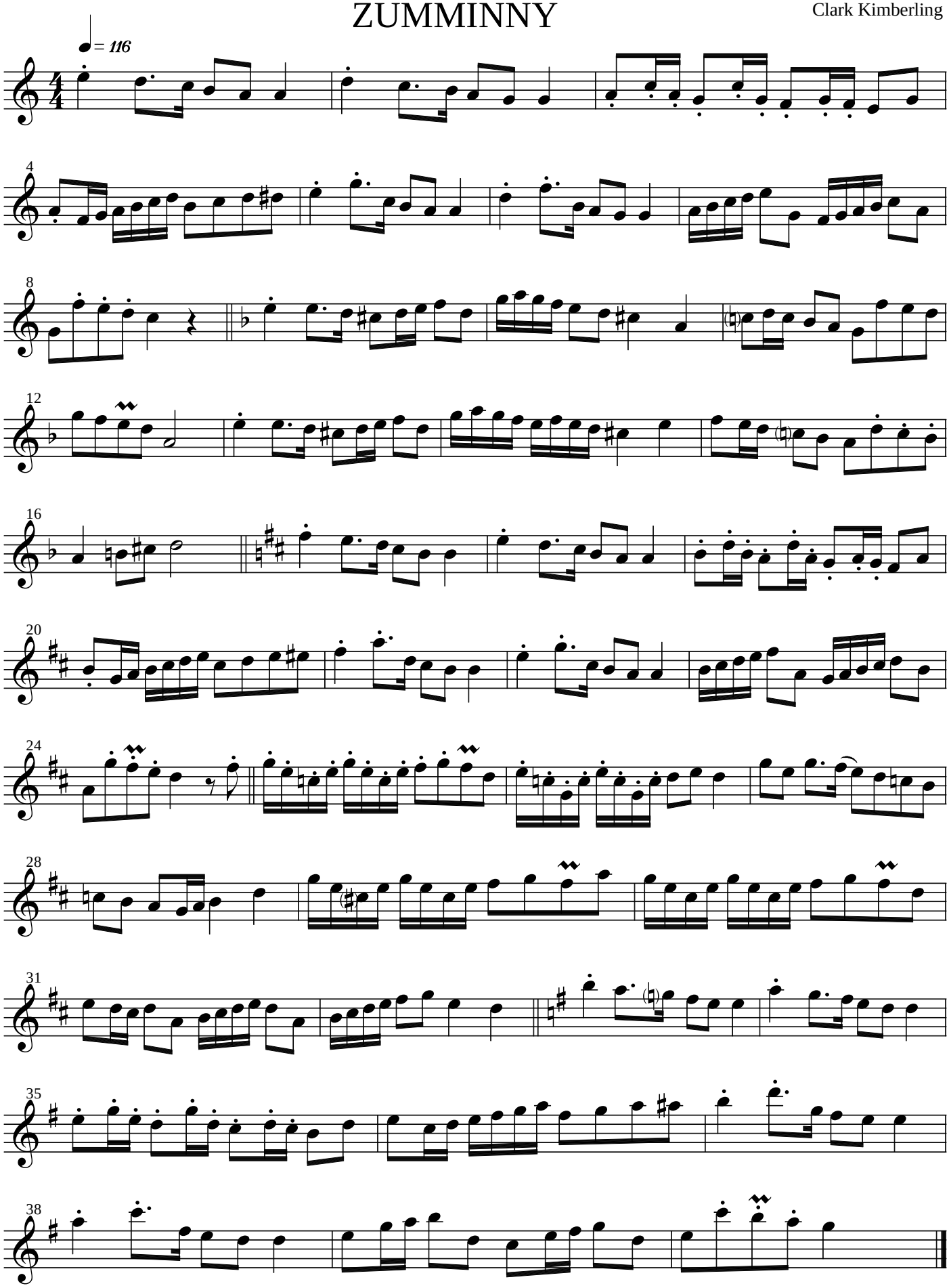

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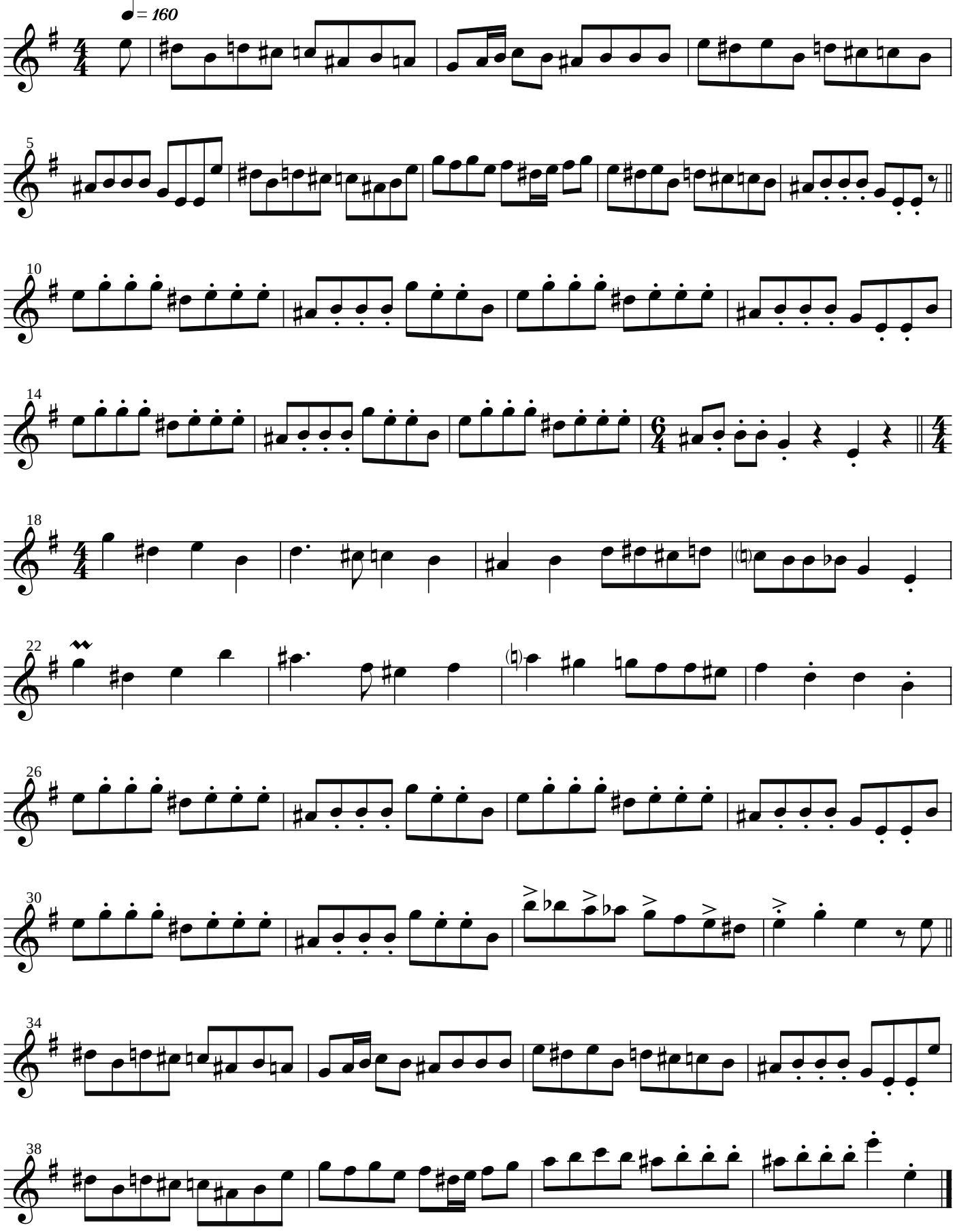

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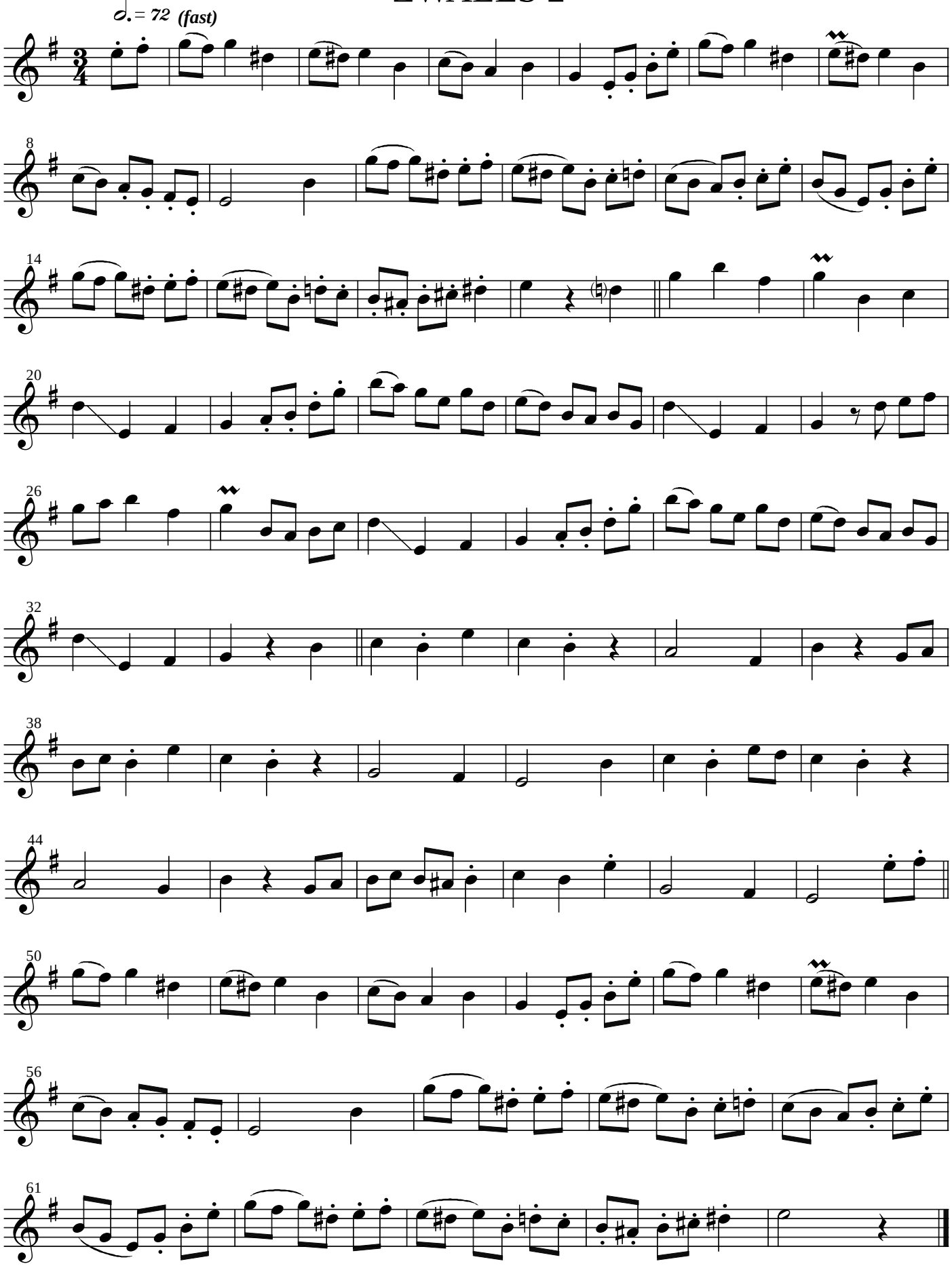

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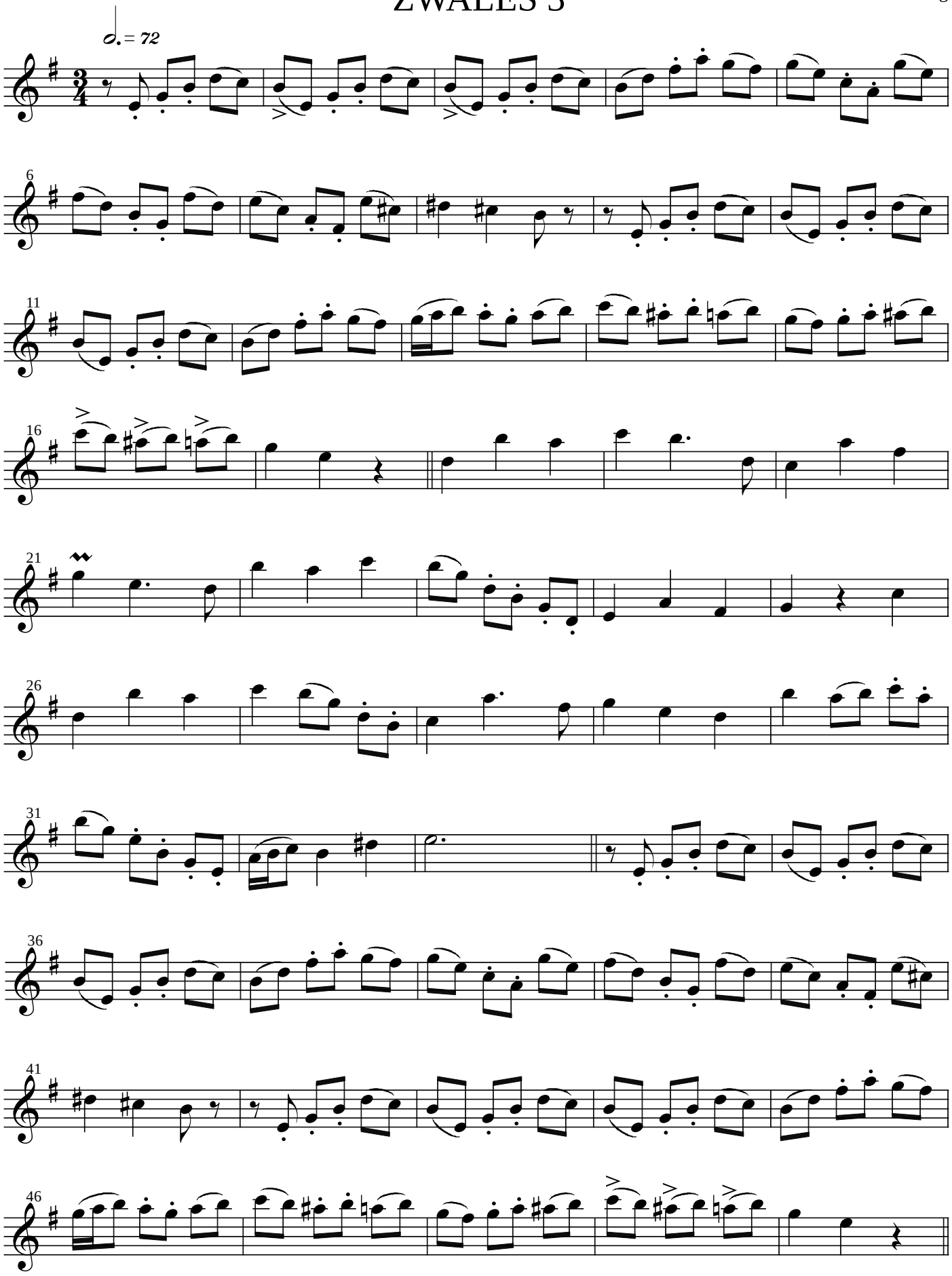

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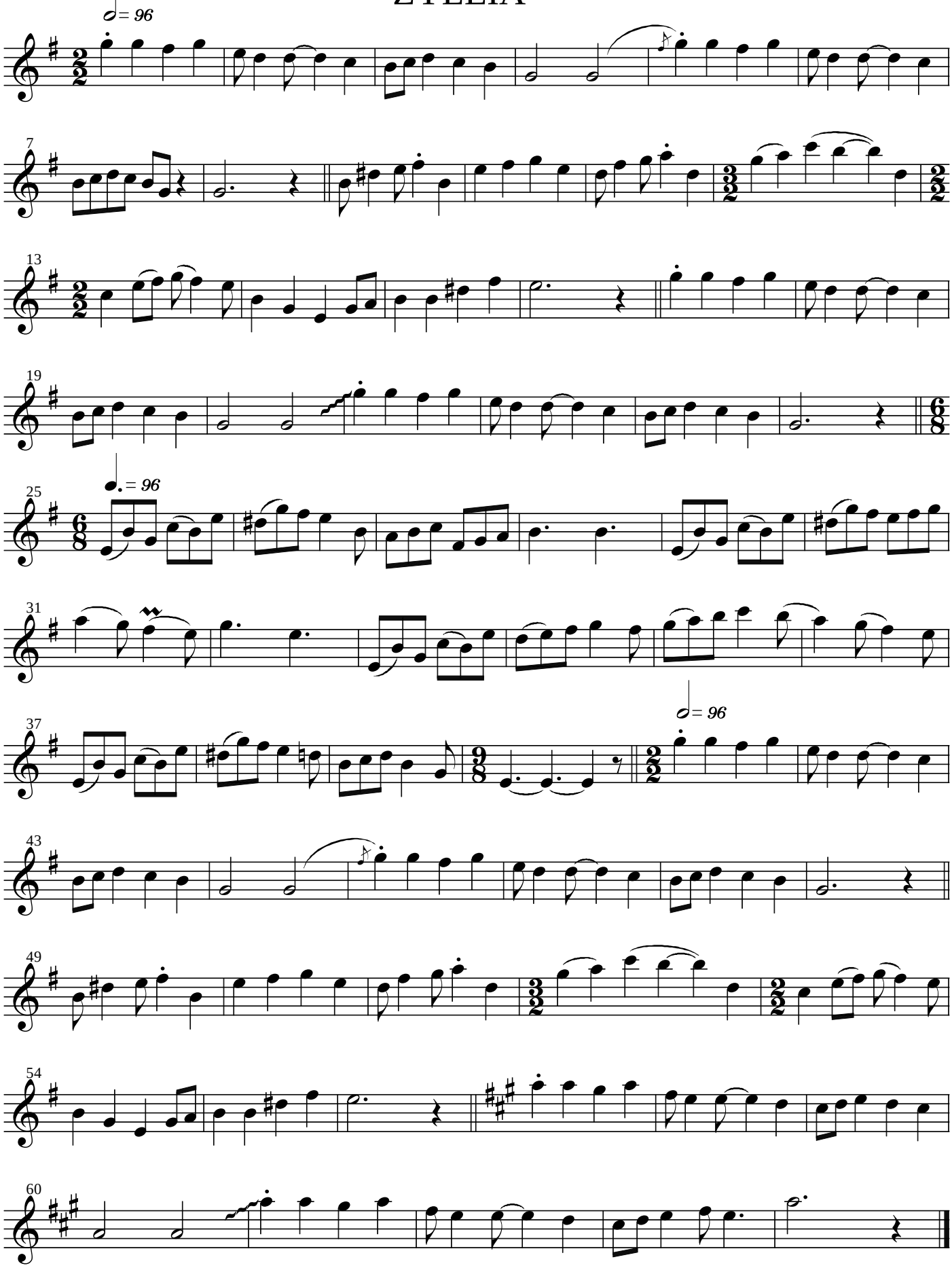

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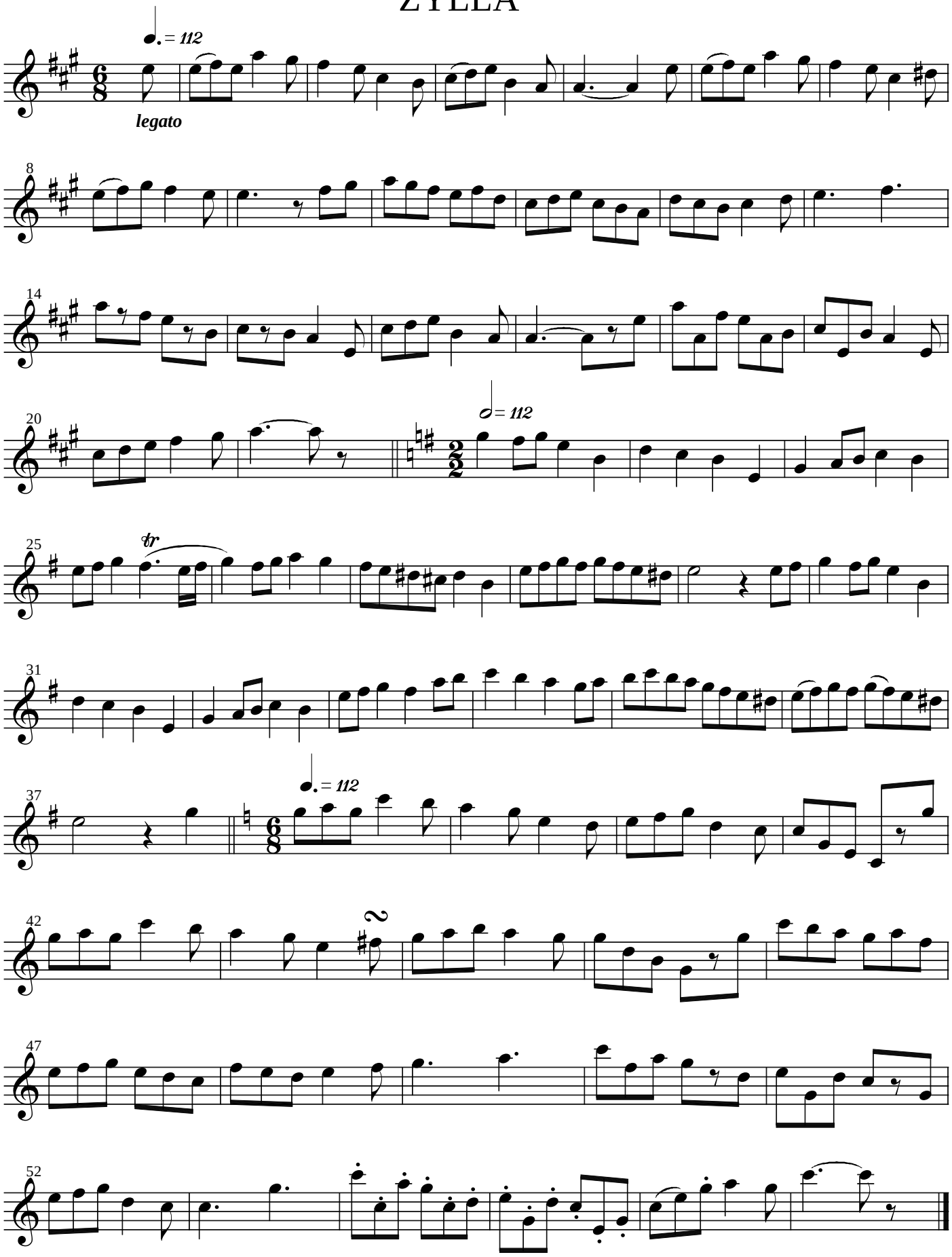

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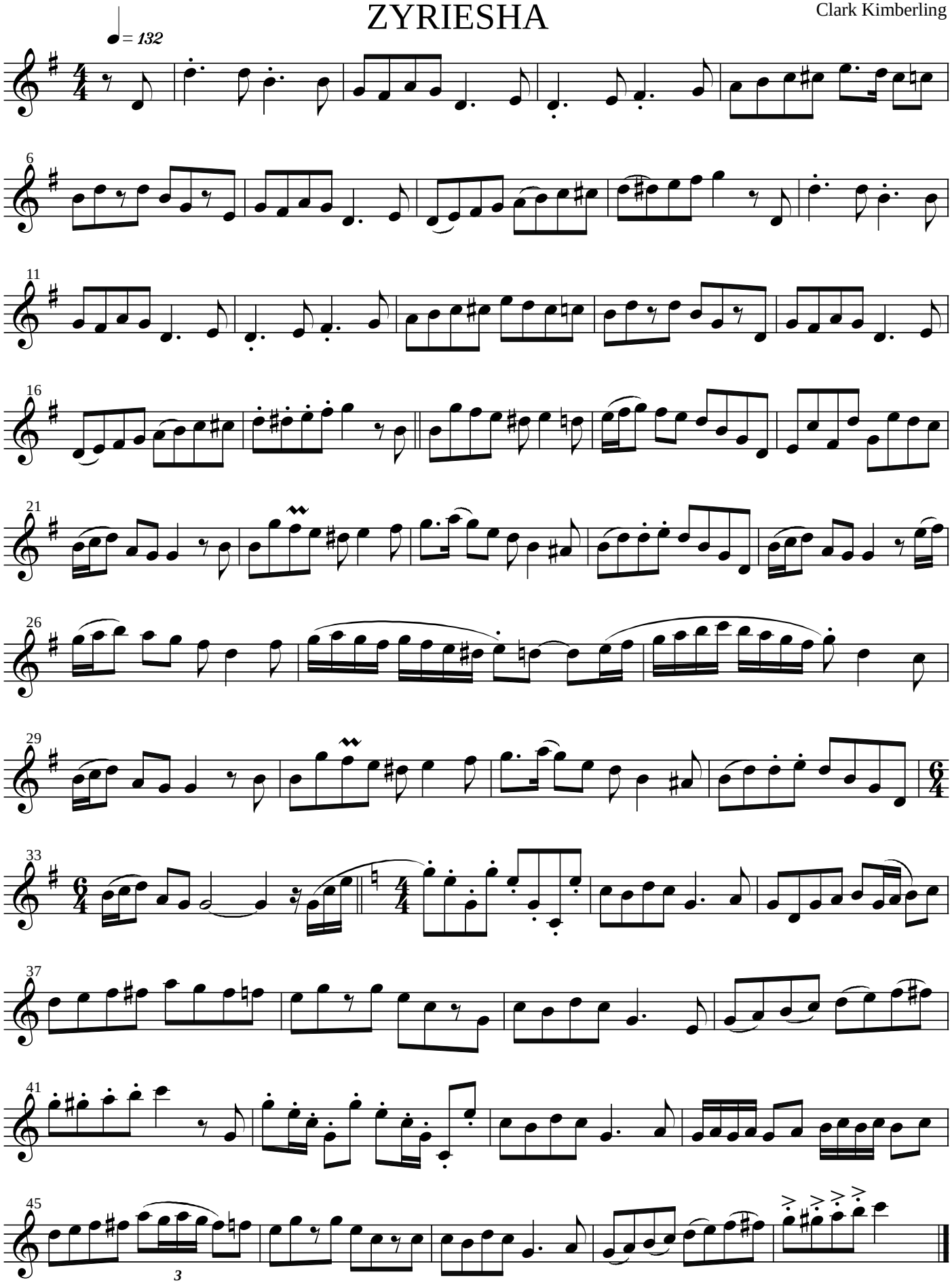

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