**SOLOS FOR TREBLE INSTRUMENT**
**ESPECIALLY SOPRANO RECORDER**

# COLLECTION 5
# AMERICANA AFTER 1865

**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)
- the copyright notice (bottom of page).

Collection 5 has 230 solos, of which 44 of the finest do not appear here because they are published commercially – just google "Solos for Soprano Recorder, Collection 5" (after August 1, 2009).

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 4 and Google.

**The word *Americana* means *American materials, especially of a cultural nature*.** This book is an Americana of melodies – specifically, melodies composed by Americans or else sung, danced, or loved by Americans. Musicians with a sense of history (and historians with a sense of music) can unlock from these melodies something of the nature of American life, its dreams, faiths, fantasies, sorrows, and victories. It is one life's mysteries that music is able to preserve and transmit historical essences. (Indeed, there is a kind of American dance-tune called an *essence*, and there are three essences in this collection.

## WHERE THESE SOLOS CAME FROM

There are several sources of the melodies that have been arranged here for solo instrument:

- **Folk songs (composer unknown)**
- **Popular music (composer known)**
- **Dance melodies, originally for violin or keyboard**
- **Hymn tunes**
- **Minstrel songs**
- **Patriotic songs and marches**
- **Solos composed for this collection by Clark Kimberling**

## PLAYING THE SOLOS

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 a few of the solos, passages are marked "staccatissimo" – but the interpretation of this and other articulations may vary greatly from one player to another. Among solos that call for staccatissimo are **Boy Scouts of America, Money Musk, Za Di Za Didi Za Za, and Zizzletta.**

Mordents, indicated by a short wavy line above or below a note, as in **Haste to the Wedding,** 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 (e.g., measure 38 of **Meet Me in St. Louis, Louis**).

Foot-tapping is effective during highly rhythmic solos, especially those descended from lively dances, and most especially the five-beat pieces. (Just try playing **Zantagertrudis** up to tempo without tapping your foot! – you'll find that tapping helps establish that steady and amazing 3+2 feel that makes five-beat music so much fun to play and hear.)

One other percussive technique is indicated by accented notes separated by unaccented, as in measures 23-23 of **Sarasponda,** the last three lines of **Short'nin' Bread,** and measure 47 of **Yiddisha Nightingale**. The secret here is to under-accent the notes that fall between the accented ones.

## INVITE A PERCUSSIONIST

Many percussionists can supply drum beats and other effects extemporaneously. A snare drum is effective in performances of the Sousa marches, and various sorts of percussion can be used with other rhythmically distinctive solos, such as the five-step waltzes and ragtime melodies. If you perform, consider using a sound system, and let your percussionist double as manager of the sound system!

## 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 that same way that flautists, violinists, and vocalists do. Well-modulated vibrato is highly recommended for the solos in this collection.

On the subject of vibrato, 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 note straight, then develop vibrato gradually over a short time interval, until full vibrato is "on." Example: the penultimate measure of **Short'nin' Bread.**

At least two special effects should be cultivated by recorder players: chiff and recorder-glissando. The word *chiff* (from the sound made by the chiff-chaff, a European warbler) is often applied to the sound at the beginnings of notes played on certain pipe organs, especially fine tracker organs, as well as electronic organs that explicitly offer a chiff option. While chiff is possible on almost all the notes of a soprano recorder, it is fairly easy to produce truly remarkable chiffs in the lowest octave. In fact, one may speak of *octave-chiff* for these lower notes, obtained by well-practiced plosive overblowing. As the name suggests, the attack on the note actually causes the note an octave above to sound briefly, like an accented grace-note. Chiffing can add quite an intriguing percussive effect, as called for in **Chingalingaloo**.

The other special effect, recorder-glissando, is denoted by a straight segment between two notes. Ascending recorder glissandi work especially well between certain pairs of notes, such as $e^2$ to $g^2$ and $e^2$ to $a^2$. Descending favorites are $d^2$ to $d^1$ and $d^2$ to $f^1$ To perform these, simply roll the fingers gradually from one fingering to the other. Examples: **Manhattan Waltz** and **The Yankee Hustler.** Recorder-glissando differs from ordinary glissando, in which intermediate scale notes are rapidly fingered and slurred, as in **Zippa Jee.**

## CHROMATIC STRETCHES

After 1865, the use of chromatic stepwise motion in popular music became common. You will find that well-planned chromatic flourishes work well on recorder and are especially good exercises for developing finger dexterity and smoothness of transition between notes. A sampling: **Manhattan Waltz; Meet Me in St. Louis, Louis; Yiddisha Nightingale; Zippa Jee; Zicromatic.**

# 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, such as solo voice, choral, piano, accompanied solo instrument, and fiddle-tunes for dancing. 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 occupy a single page.

One technique of arrangement is *transposition.* The original key may have been "off the instrument." Also, transposition, perhaps three or four times on a single page, has been used as a means of musical development, often in conjunction with variations in articulation and tempo.

A second technique is the *contrasting segment*; that is, one that separates renderings of the main melody. Take a look, for example, at **Irma Waltz,** where the main melody occupies measures 1-17; followed by a contrasting segment (18-33) which bridges back to the main melody.

One more technique of arrangement 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. Example: **Sweet By and By.** In favorable acoustical settings, chording can result in exciting harmonic and echoing effects.

# GROUPS OF SOLOS

## America the Melting Pot

Austrian-American: *Manhattan Waltz, Eglantine*
English-American: *The Flying Trapeze, Gypsy Davy, I Must and I Will Get Married, The Kangaro, Old MacDonald Had a Farm*
Irish-American: *Bright Sunny South, Chicago Reel, Finnegan's Wake, First Night in America, The Green Fields of America, Green Mountain Volunteers, Jay Bird, Jefferson and Liberty, My Love is in America, Off to California, State of Arkansas, Texarkana Hornpipe, Young America Hornpipe*
Jewish-American: *Yiddisha Nightingale*
(For African-American, see the 330 solos in Collection 1.)

## Fiddle and Violin Solos (arranged for recorder or flute)

*Alabama Shuffle, Belles of South Boston, Brooklyn Lasses, Cherokee Shuffle, Chicago Reel, City of Savannah, Cuddy Hunk, Cumberland Gap,*

*East Tennessee Blues, The Eighth of January, Essence of American Patriots, Essence of Old Kentucky, Essence of Old Philadelphia, Fort Smith Breakdown, Humors of Boston, Kansas Sally. Louisville Clog, Manhattan Reel, Mississippi Hornpipe, Mississippi Sawyer, New York Reel, Niagara Hornpipe, Off to California, Put Your Little Foot, Rose of Alabama, Thinker and Tinker, Virginia Rosebud, Wilson's Clog*

## Five-beat Melodies (11 here; 14 in Collection 4; 3 in Collection 1)

*Dodworth's Five-Step Waltz,*
*Loretz's Five-Step Waltz,*
*Mahler's Five-Step Waltz,*
*Saratoga Five-Step Waltz,*
*Winner's Five-Step Waltz,*
*Zantacecilia, Zantaclarissa, Zantacleopatra,*
*Zantagertrudis, Zantapollyanna, Zantazipporah*

## Hymn Tunes

*Blessed Assurance, Guidance, Kelley, Pilgrim's Way, St. David, Samaria, Sweet By and By, Terra Beata*

## Ragtime Melodies

*Chingalingaloo, Hoosier Rag, Ragtime Violin*

## Irving Berlin

*Cuddle Up, I Beg Your Pardon,*
*Wait Until Your Daddy Comes Home, Yiddisha Nightingale*

## Sigmund Romberg

*Jump Jim Crow, Leg of Mutton, Sweetheart*

## John Philip Sousa

*Allegro Marziale, Boy Scouts of America, Colonial DamesWaltz,*
*Corcoran Cadets, Fairest of the Fair, Hail to the Spirit of Liberty,*
*The Invincible Eagle, King Cotton, Liberty Bell, Love's Beguiling,*
*On Parade March, On the Tramp March, Right Left March, Smick Smack,*
*The Snow Baby, Star of Light, The Stars and Stripes Forever,*
*Sweet Miss Industry, Tarantella, Waltz Song*

For a list of all the solos, consult **Historical Notes 5,** 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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# AFTER THE BALL IS OVER

Charles K. Harris
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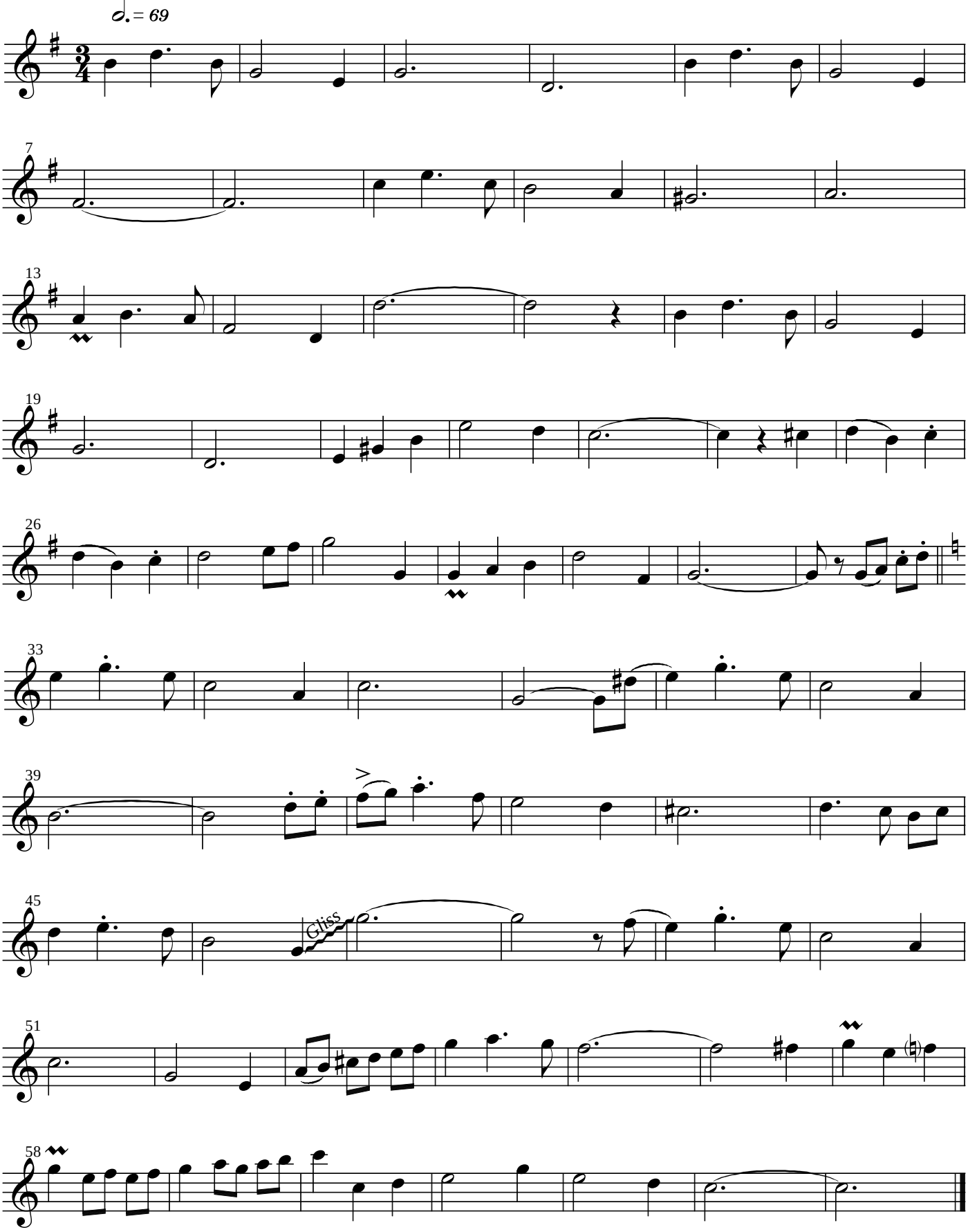


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# ALABAMA SHUFFLE

A. S. Bowman
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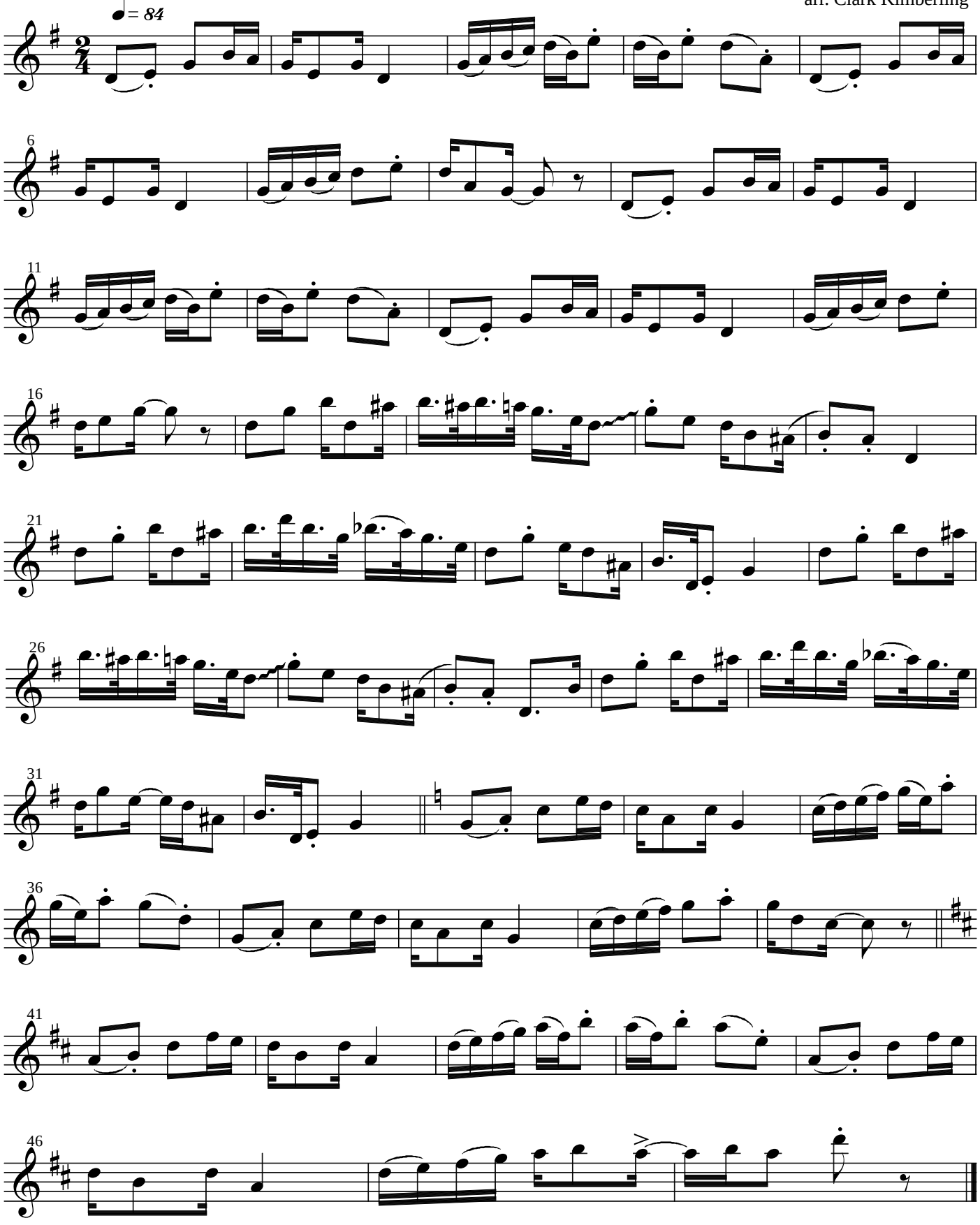


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# ALLEGRO MARZIALE

John Philip Sousa
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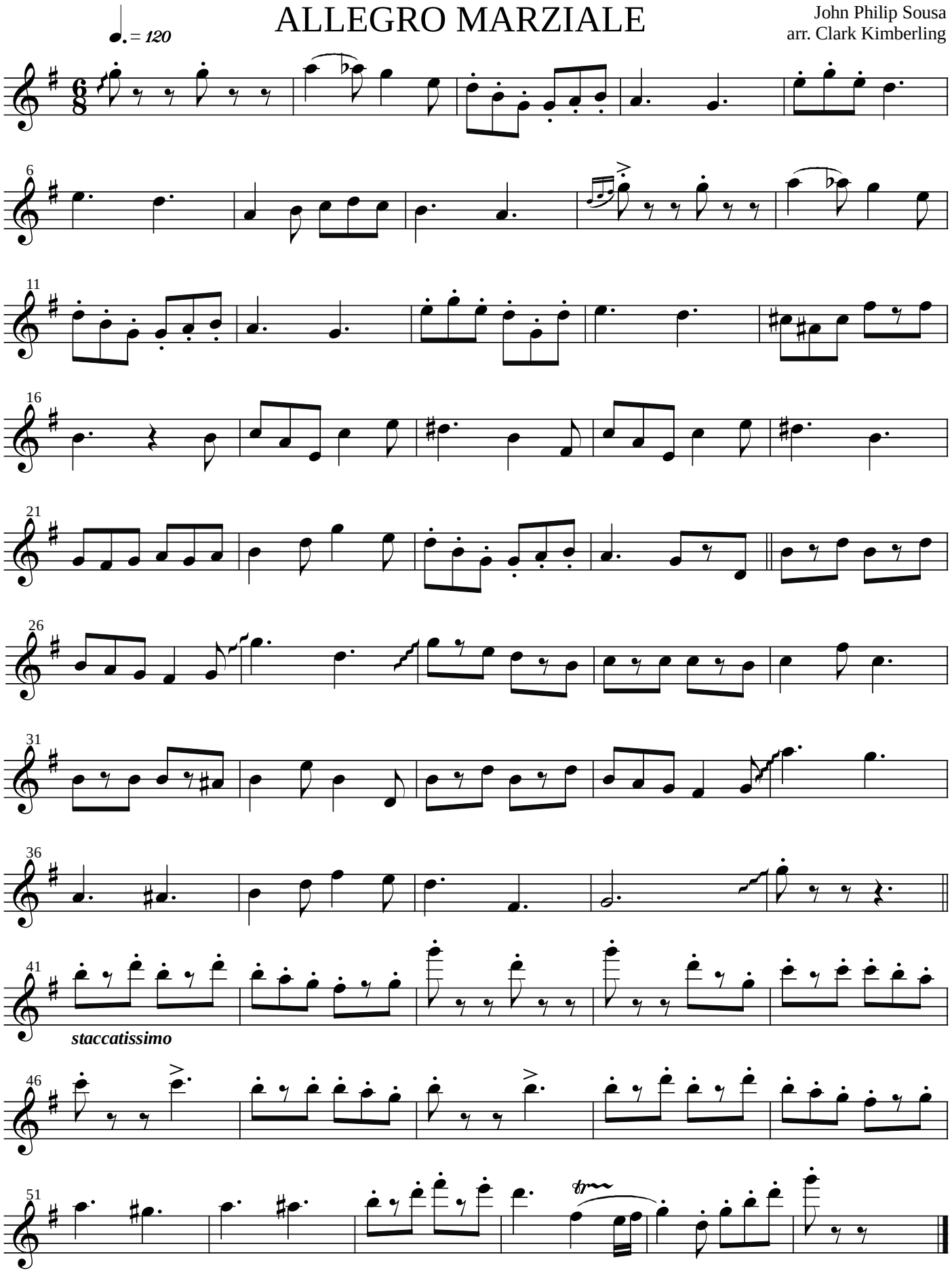


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Source: Sousa: The Bride-Elect, comic opera 1897, Act II

# APRIL SHOWERS

Louis Silvers
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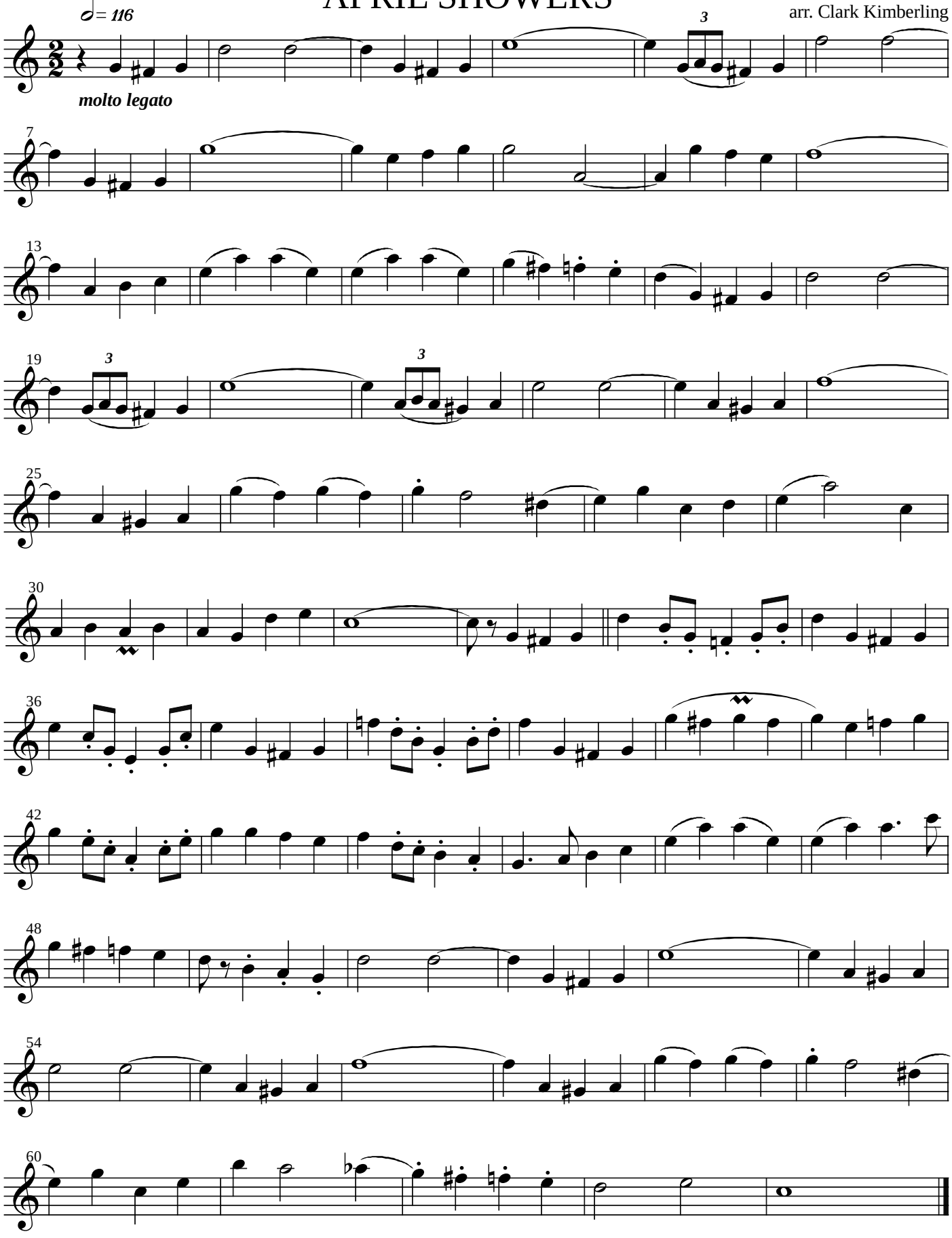


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# ATISKET ATASKET

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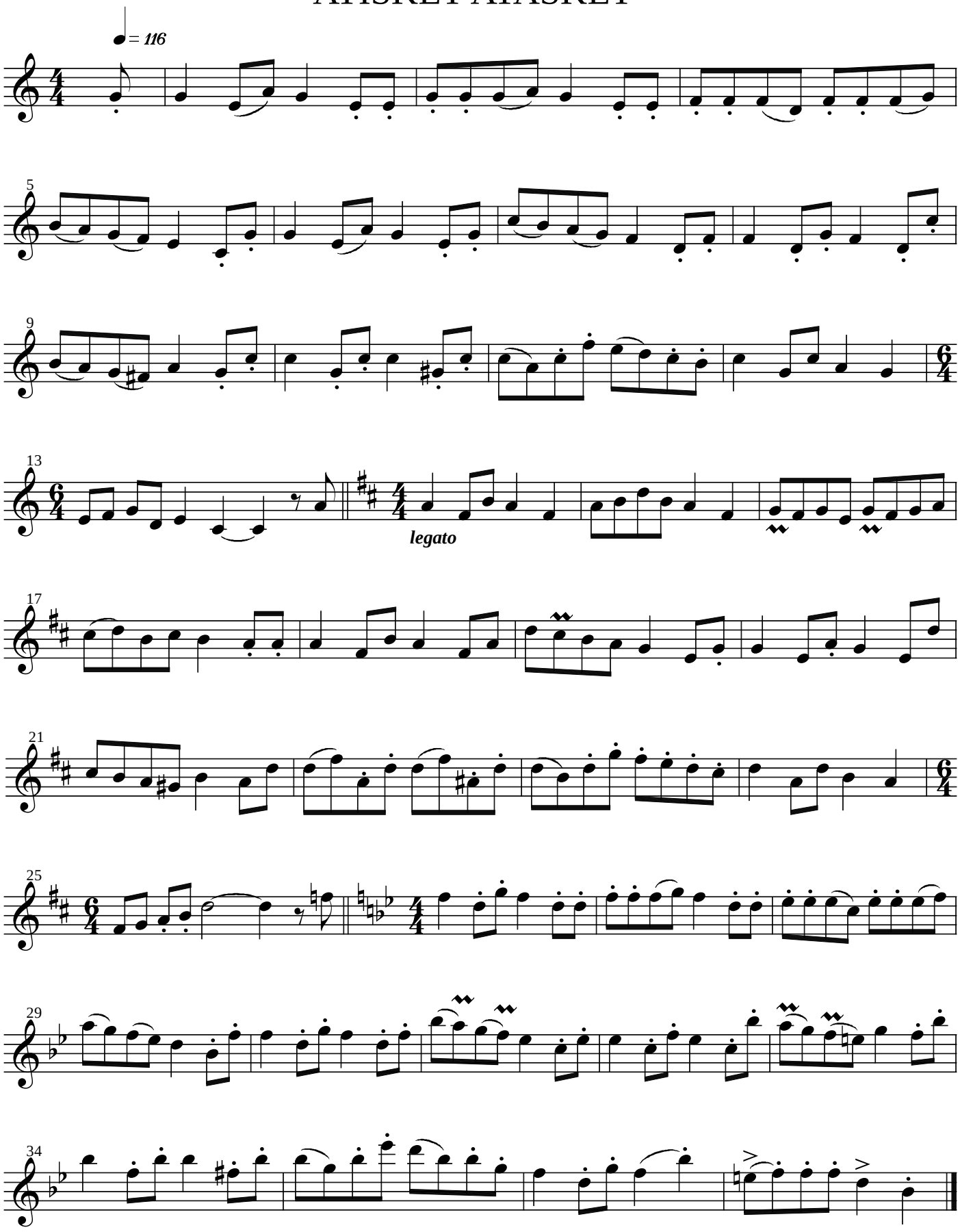


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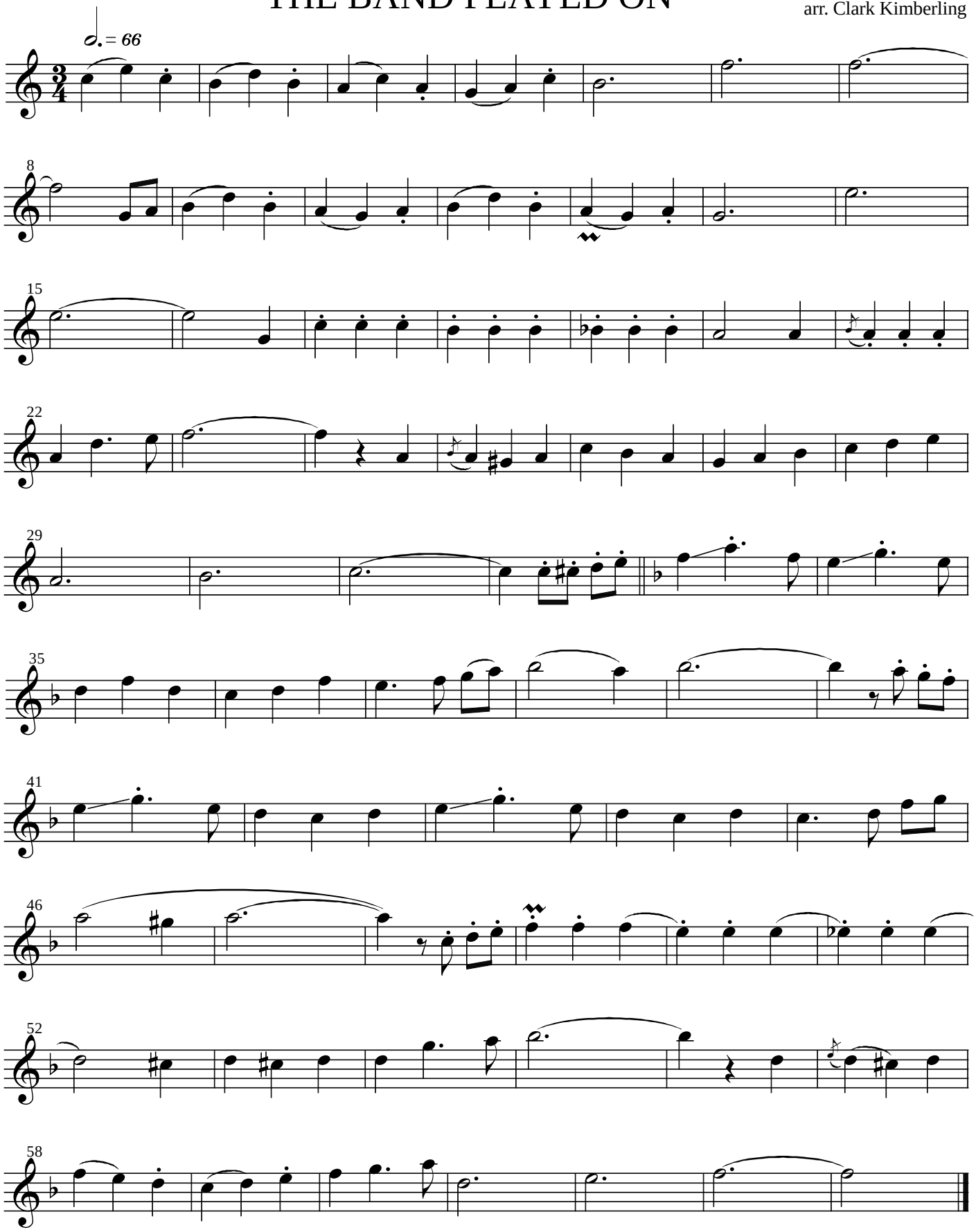
# THE BAND PLAYED ON

Charles B. Ward
arr. Clark Kimberling

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# BILL BAILEY, WON'T YOU PLEASE COME HOME?

Hughie Cannon
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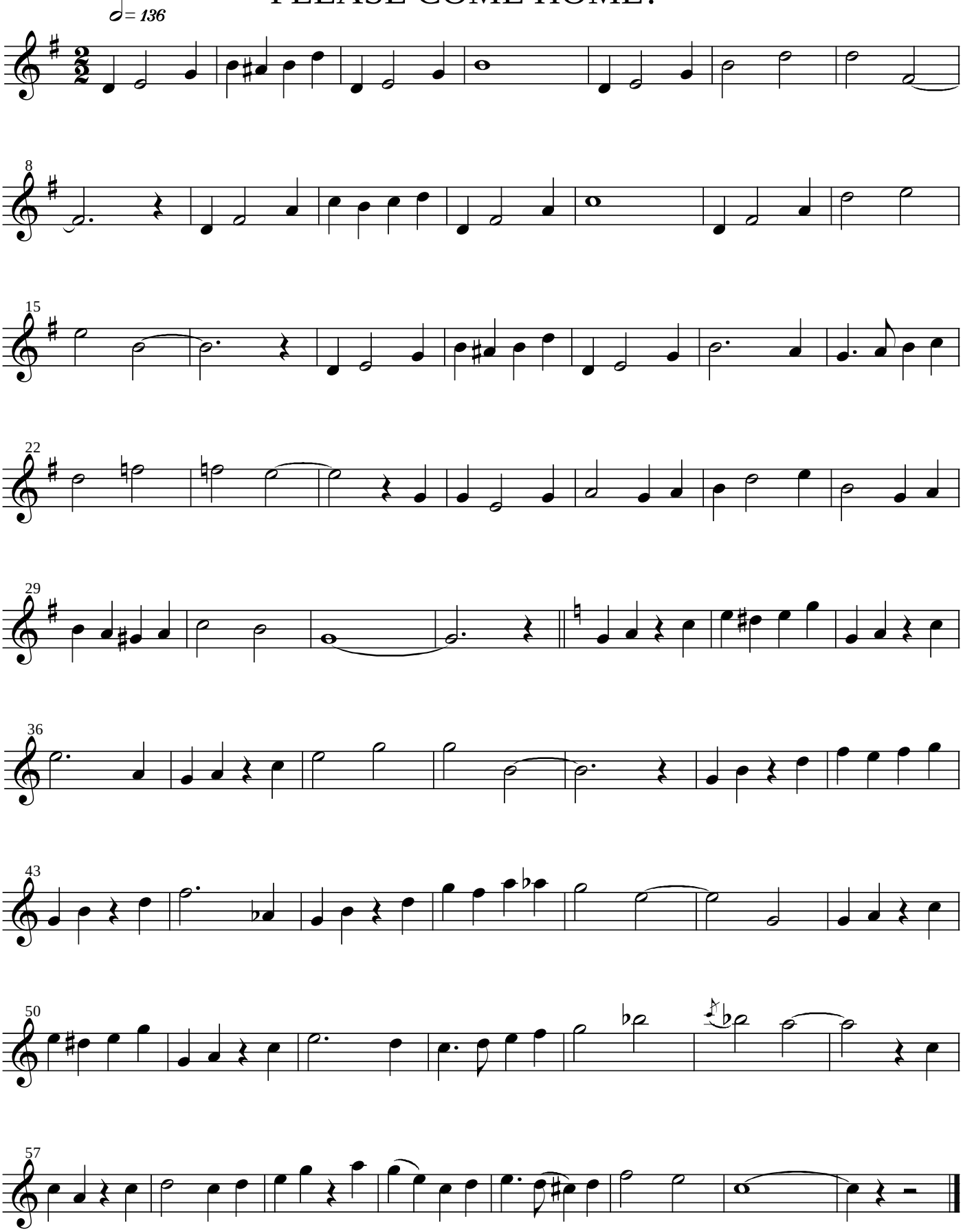


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# BOSTON SCHOTTISCH

Friedrich Karl
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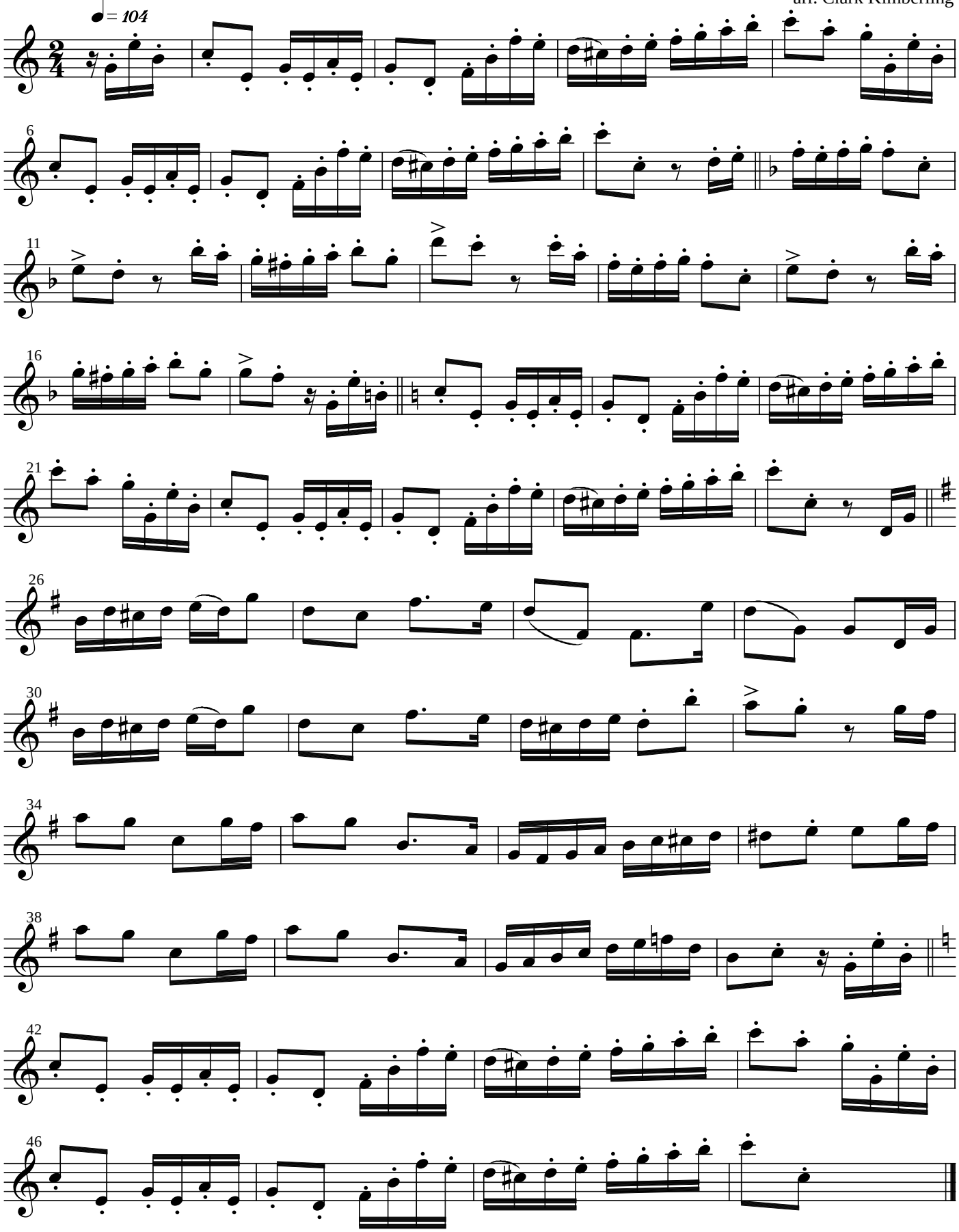


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# BRIGHT SUNNY SOUTH

Irish-American
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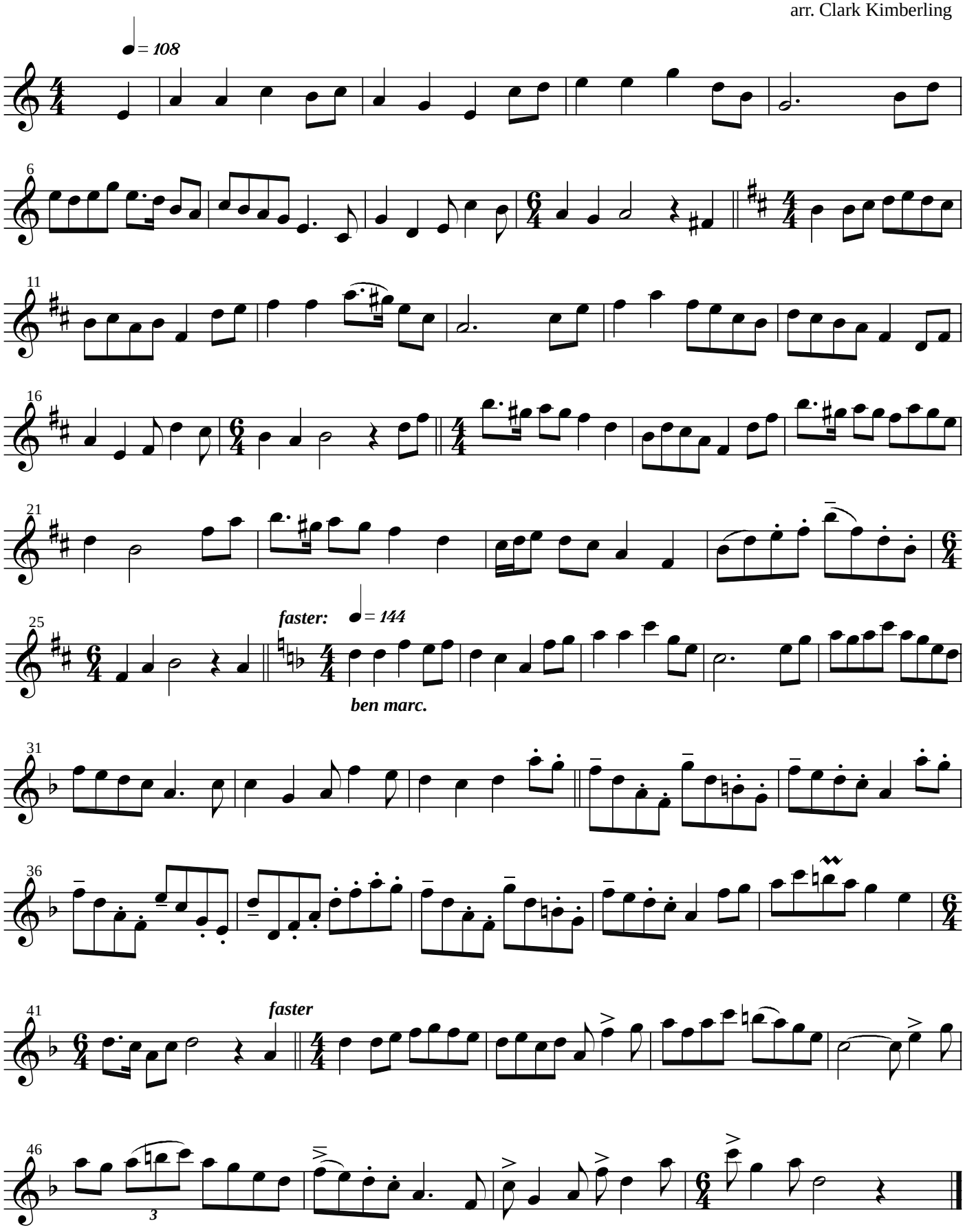


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# BROOKLYN LASSES

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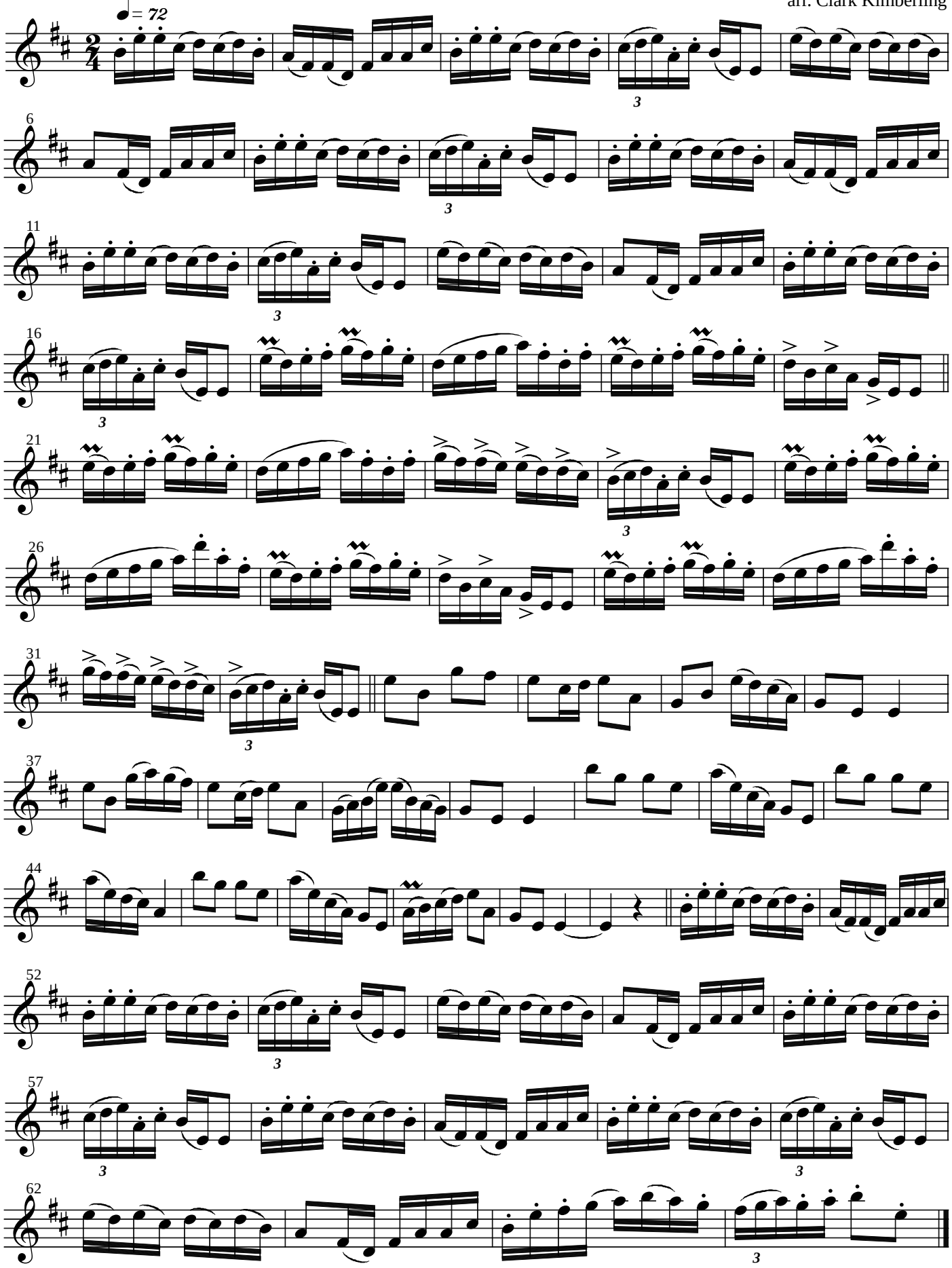


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# CHARLESTON GLIDE WALTZ

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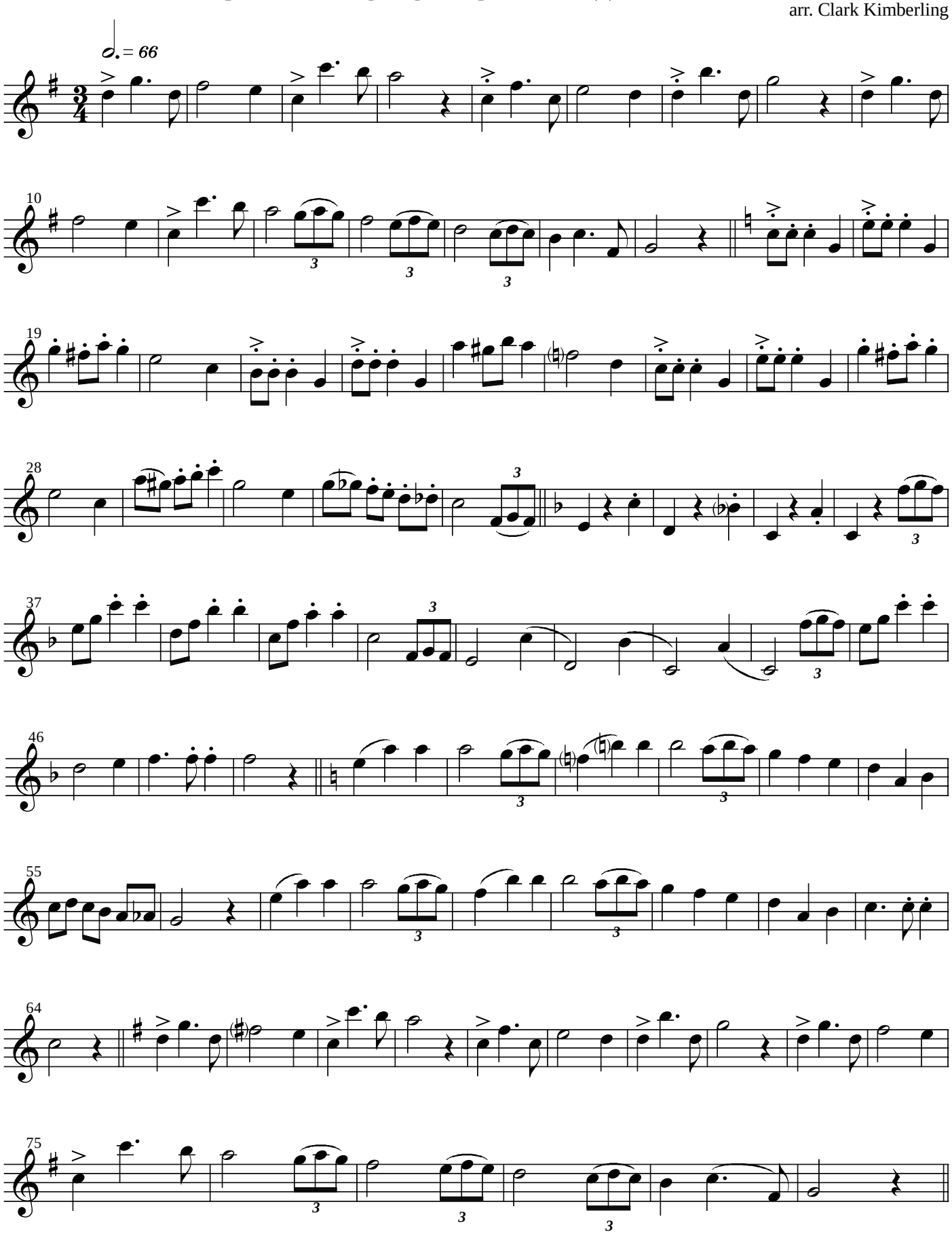


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# CHIGAGO REEL

Irish-American
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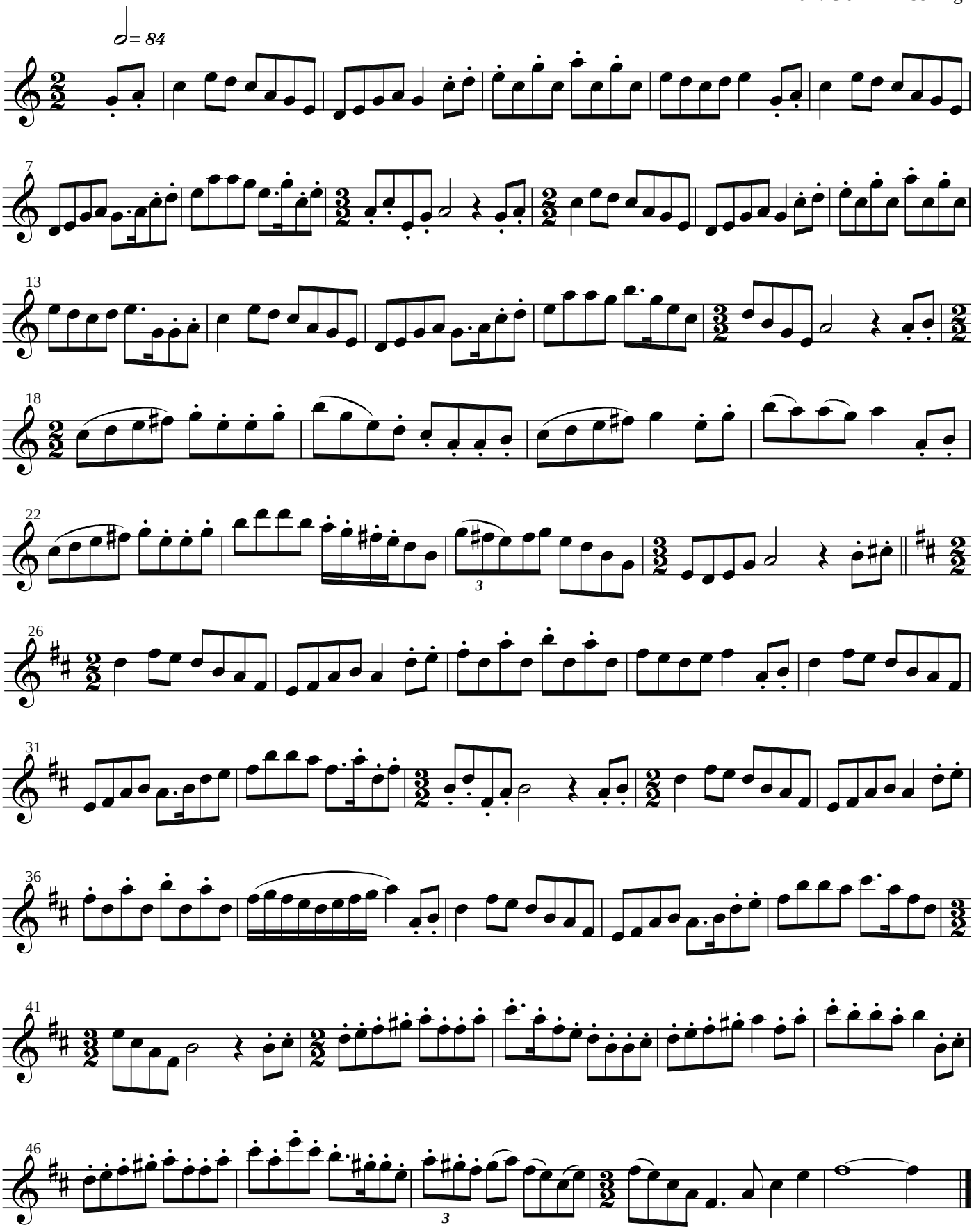


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# CINCINNATI HORNPIPE

American Traditional
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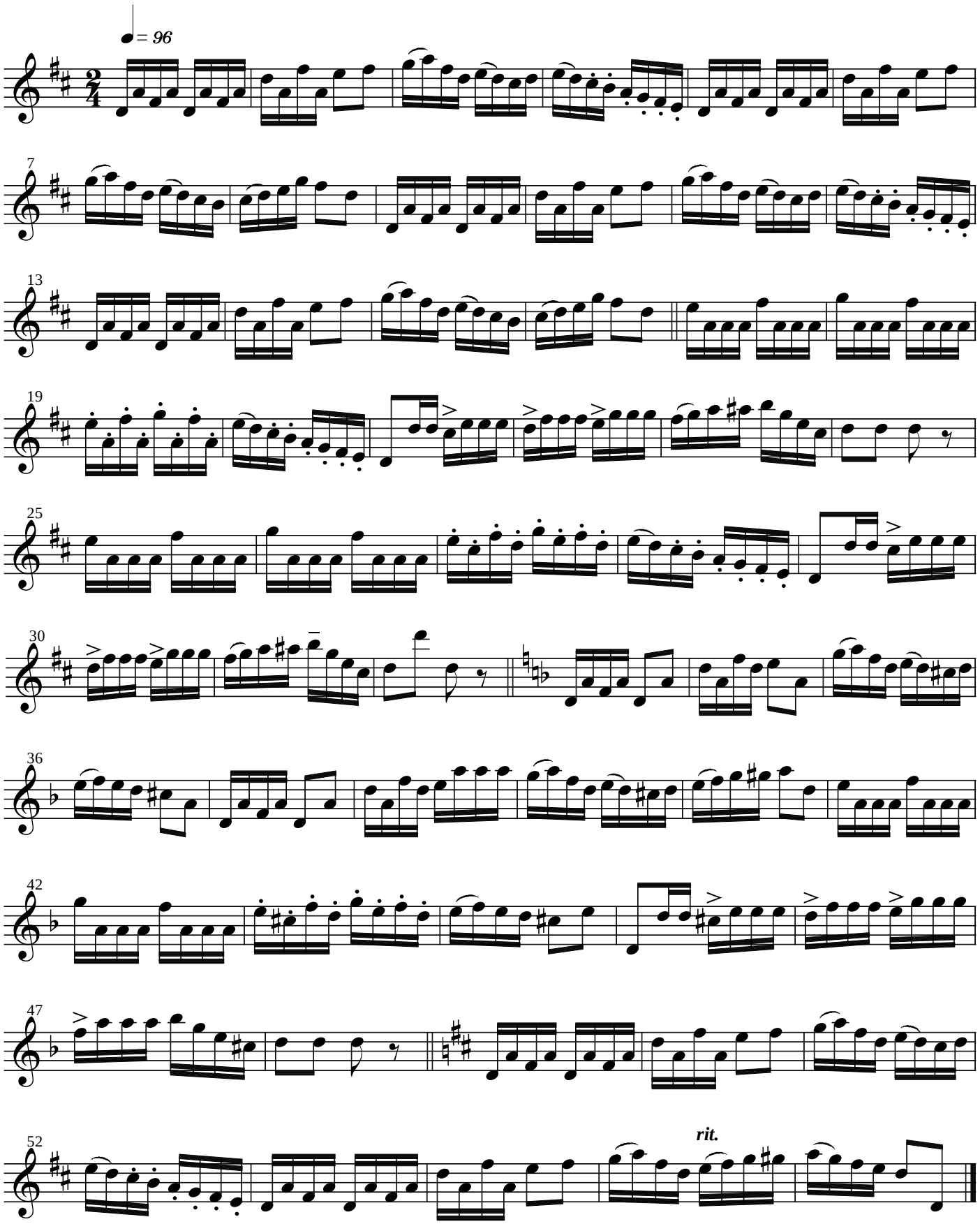


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# CITY OF SAVANNAH

Frank Livingston
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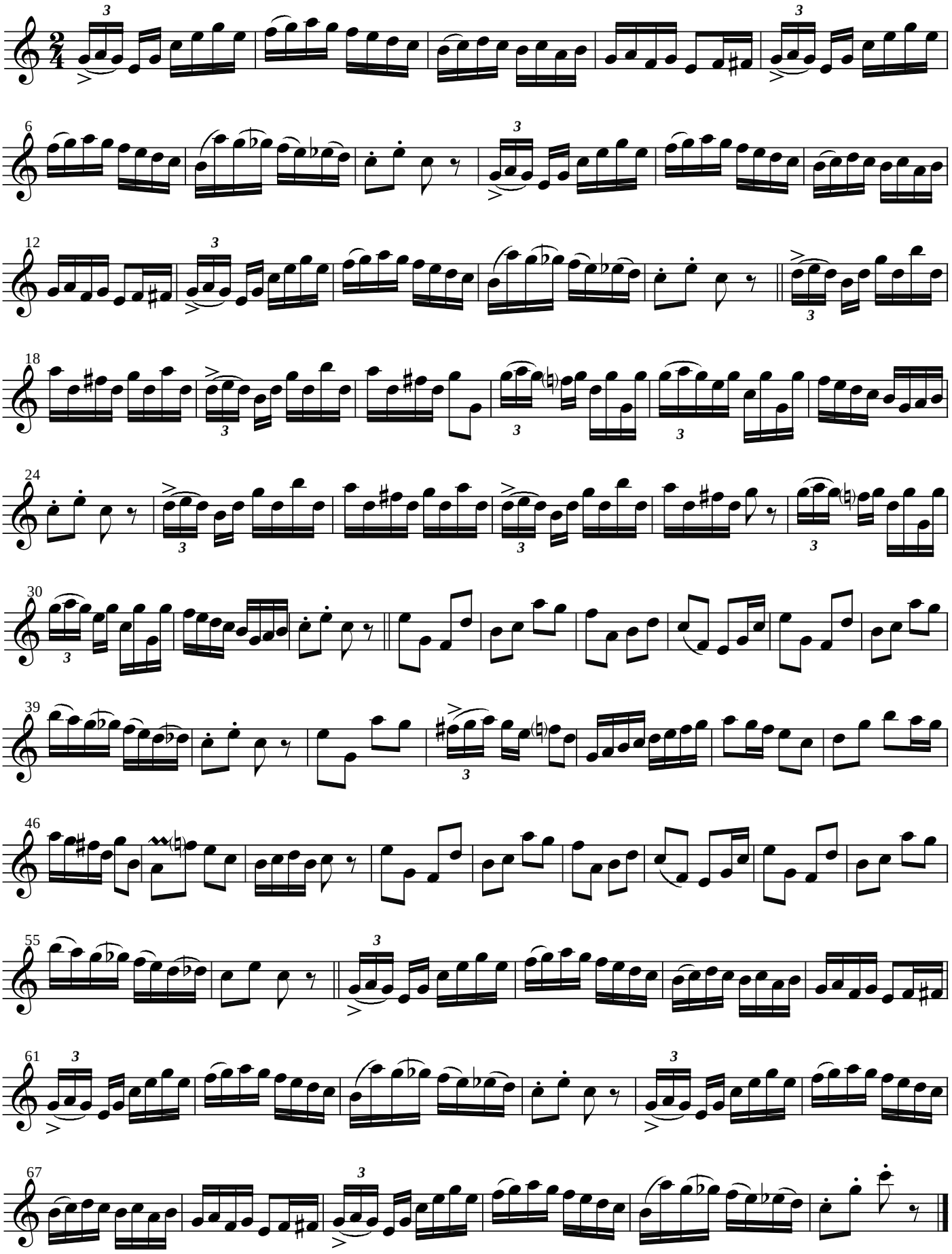
♩ = 96



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# CLEMENTINE

Percy Montrose, 1884
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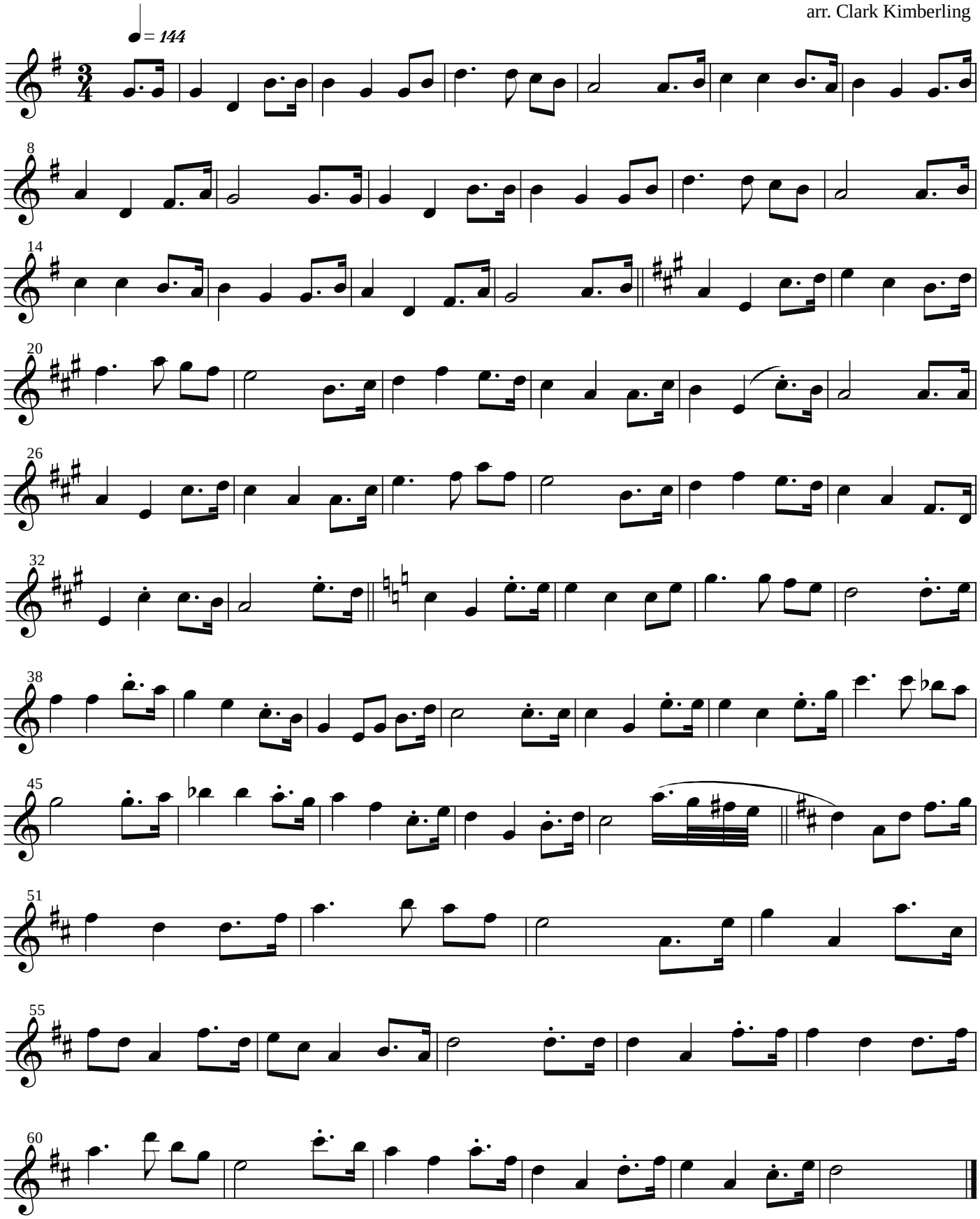


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# COLONIAL DAMES WALTZ

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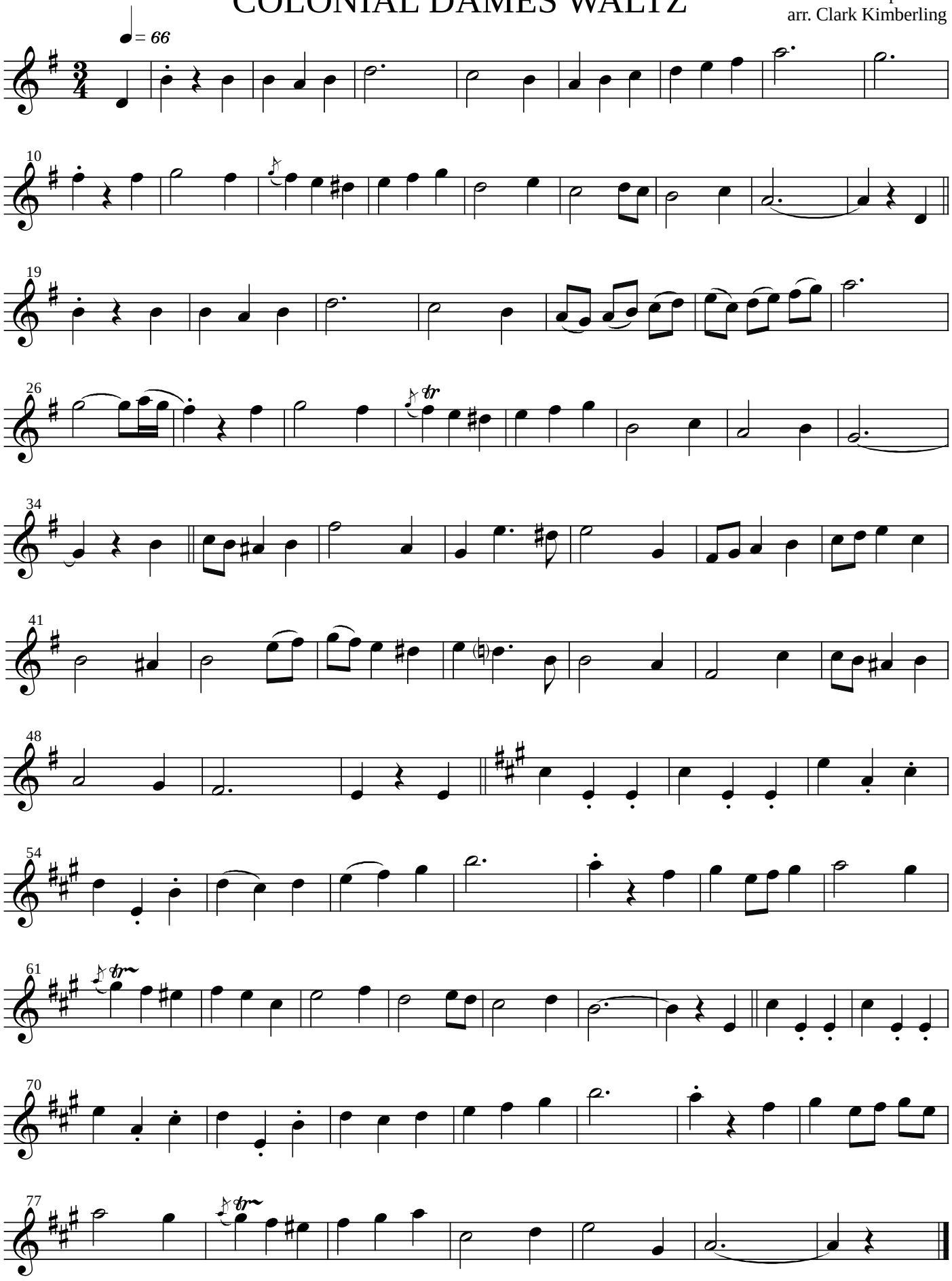


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# CORCORAN CADETS

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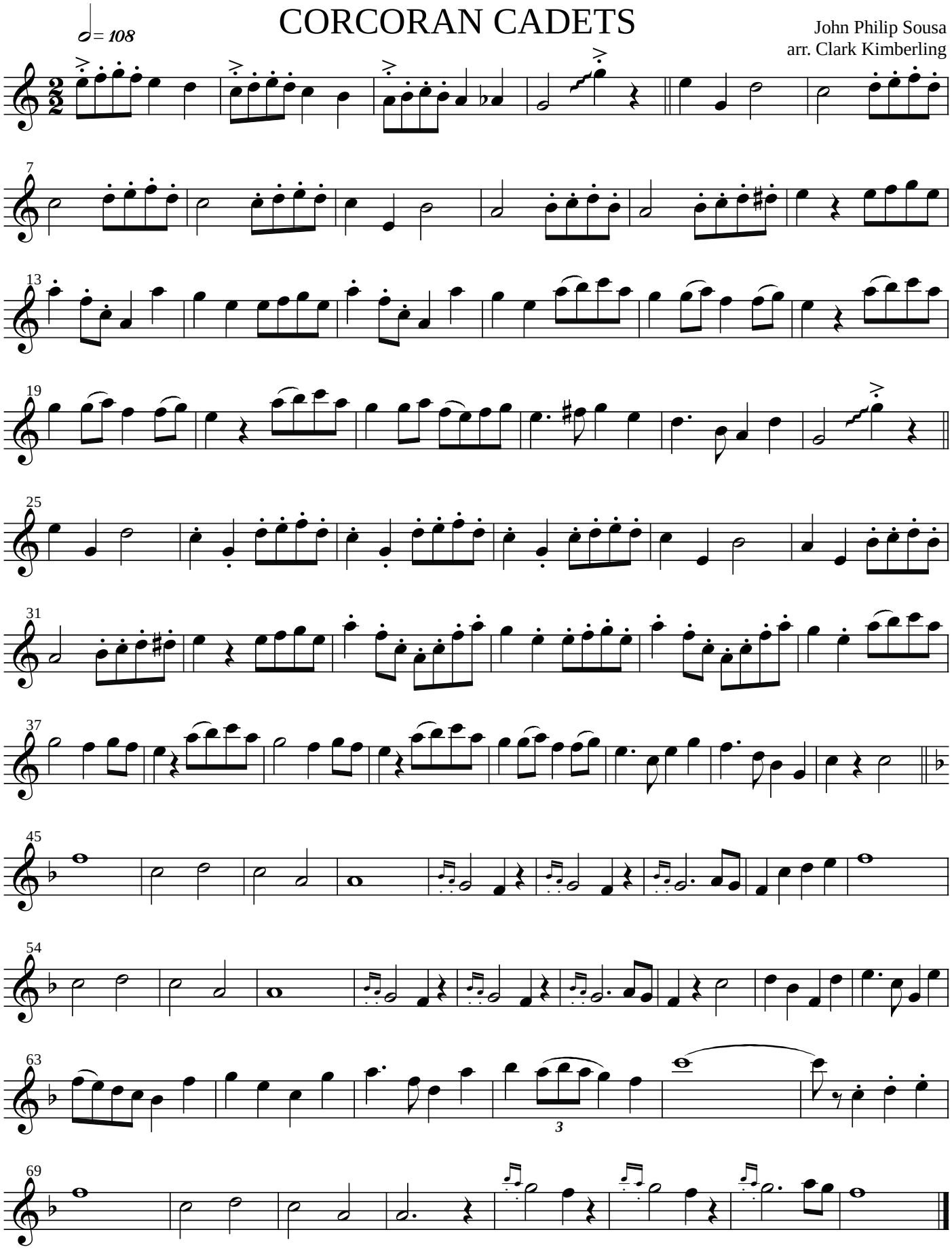


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# CRY BABY WALTZ

Charles Kinkel
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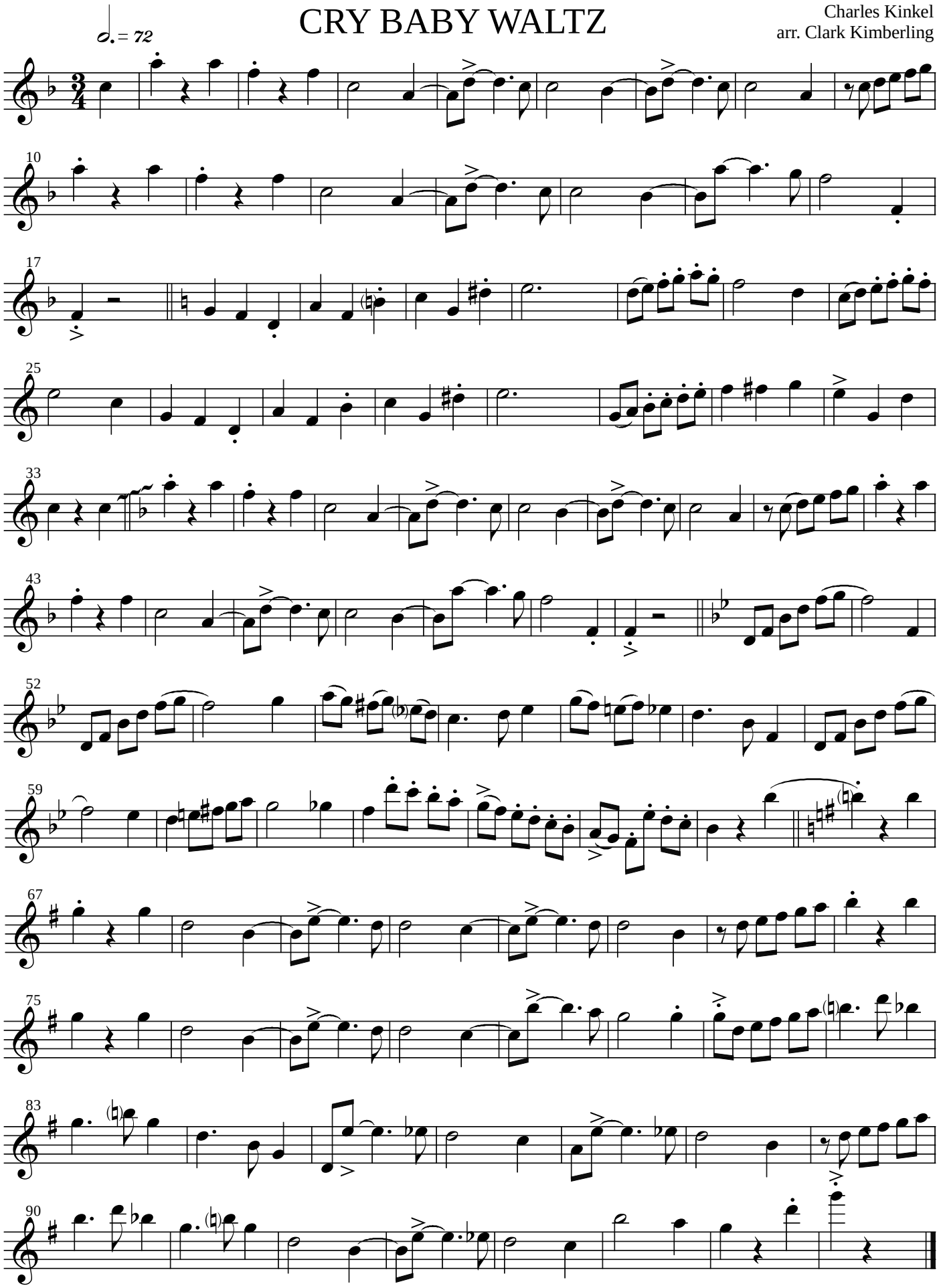


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# CUDDLE UP

Irving Berlin
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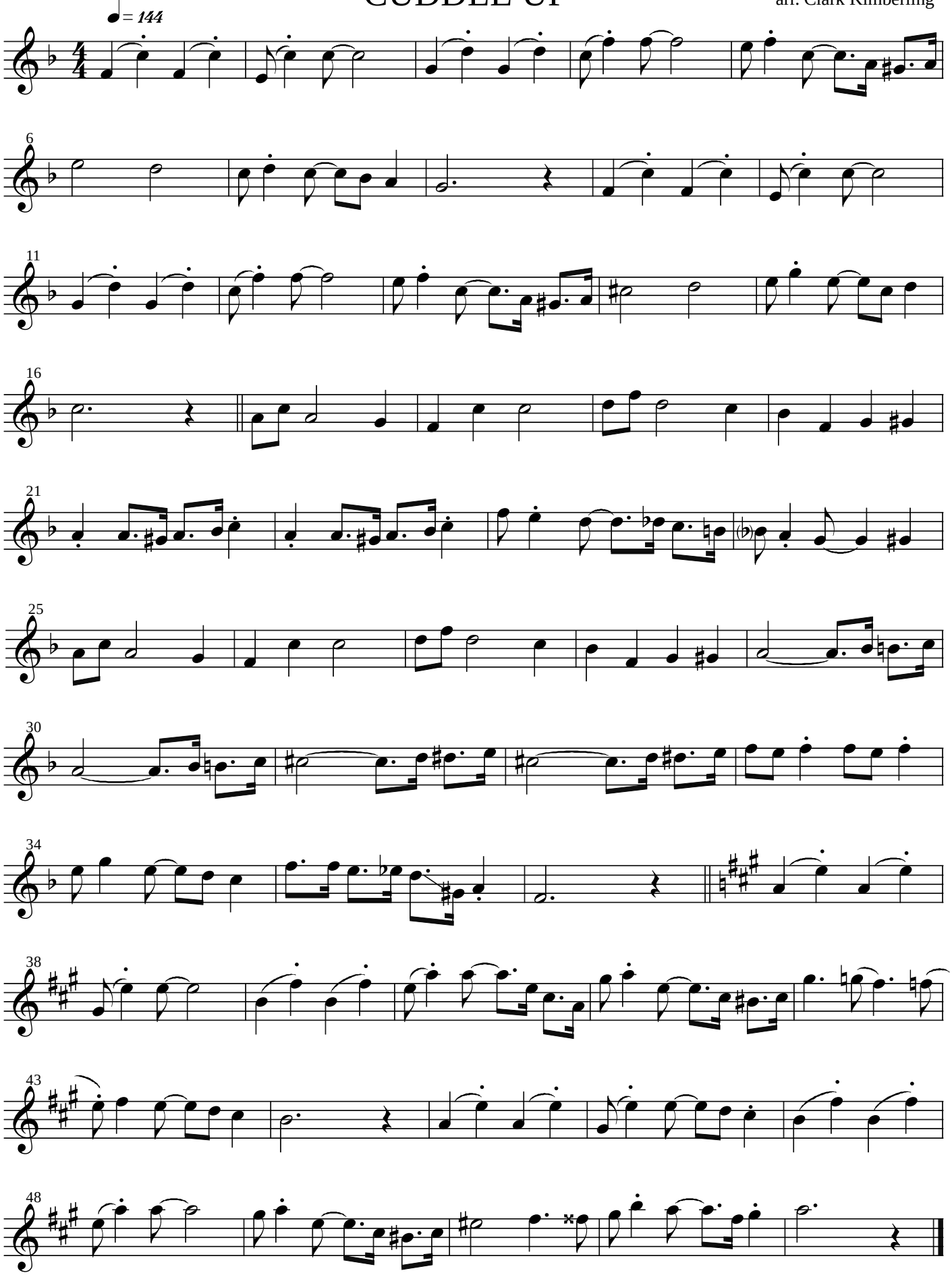


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# CUDDY HUNK

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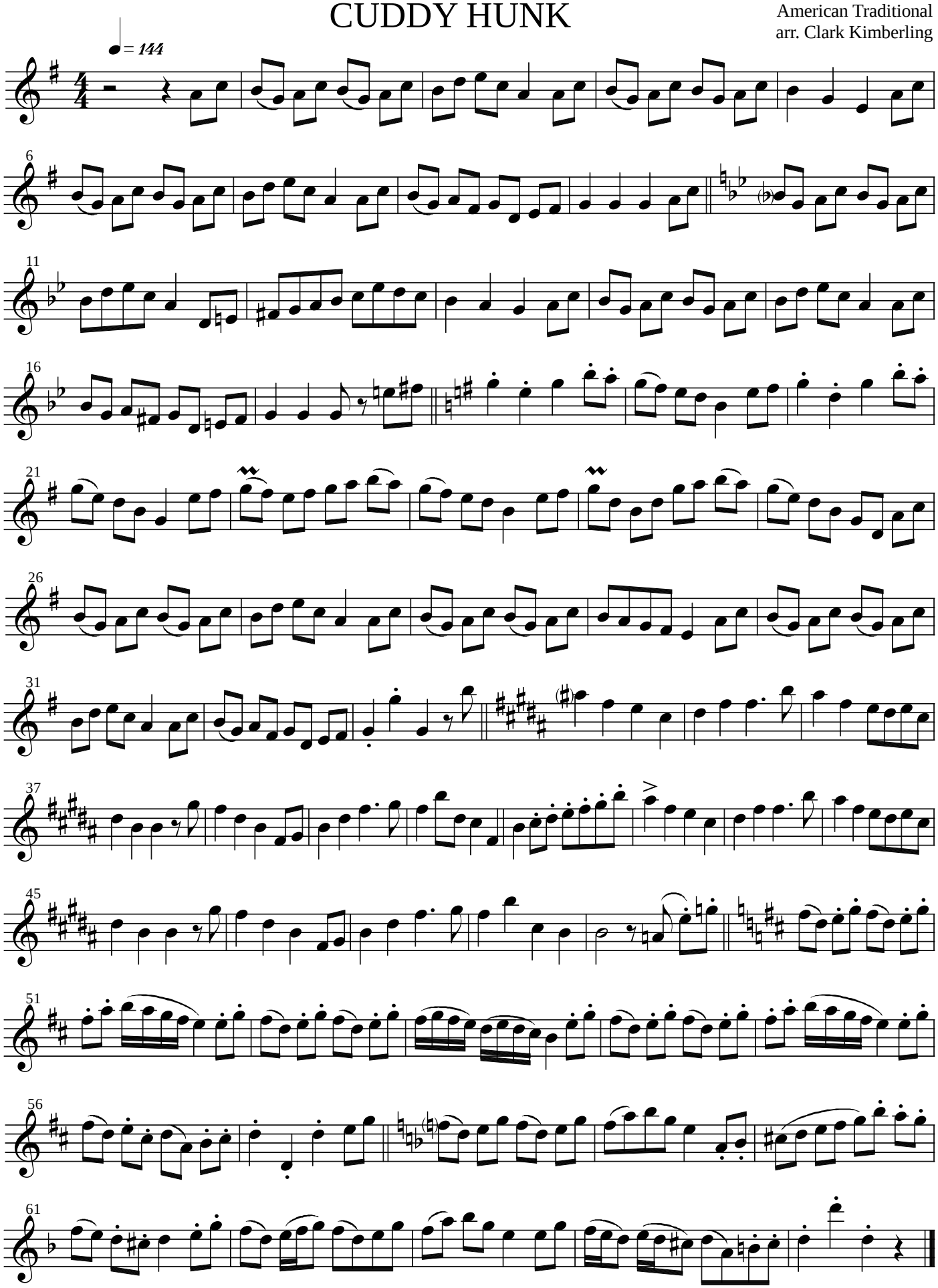


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# CUMBERLAND GAP

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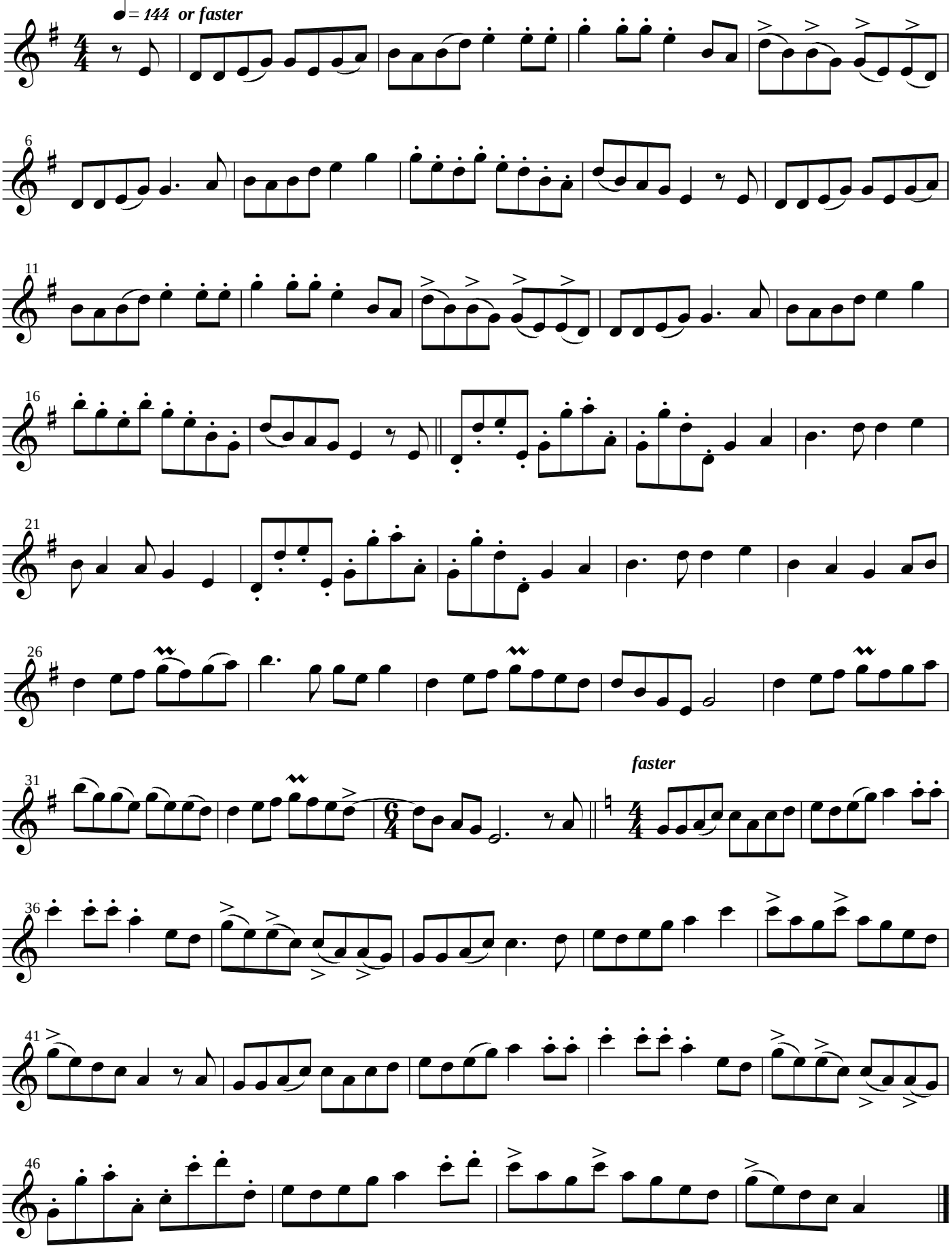


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# CYCLOID POLKA

Charles Kinkel
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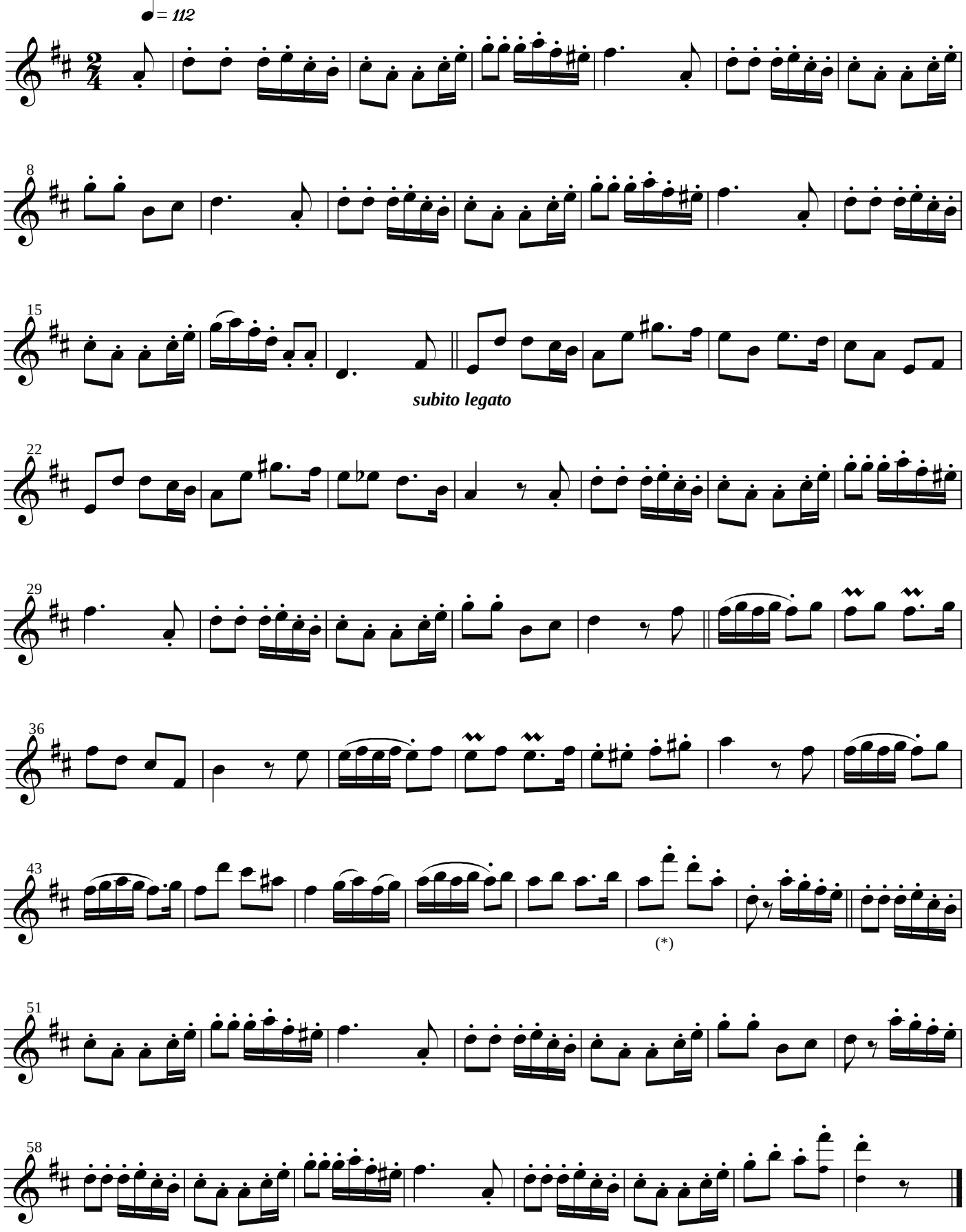


(*) measure 48: fingering: 3L, 3R

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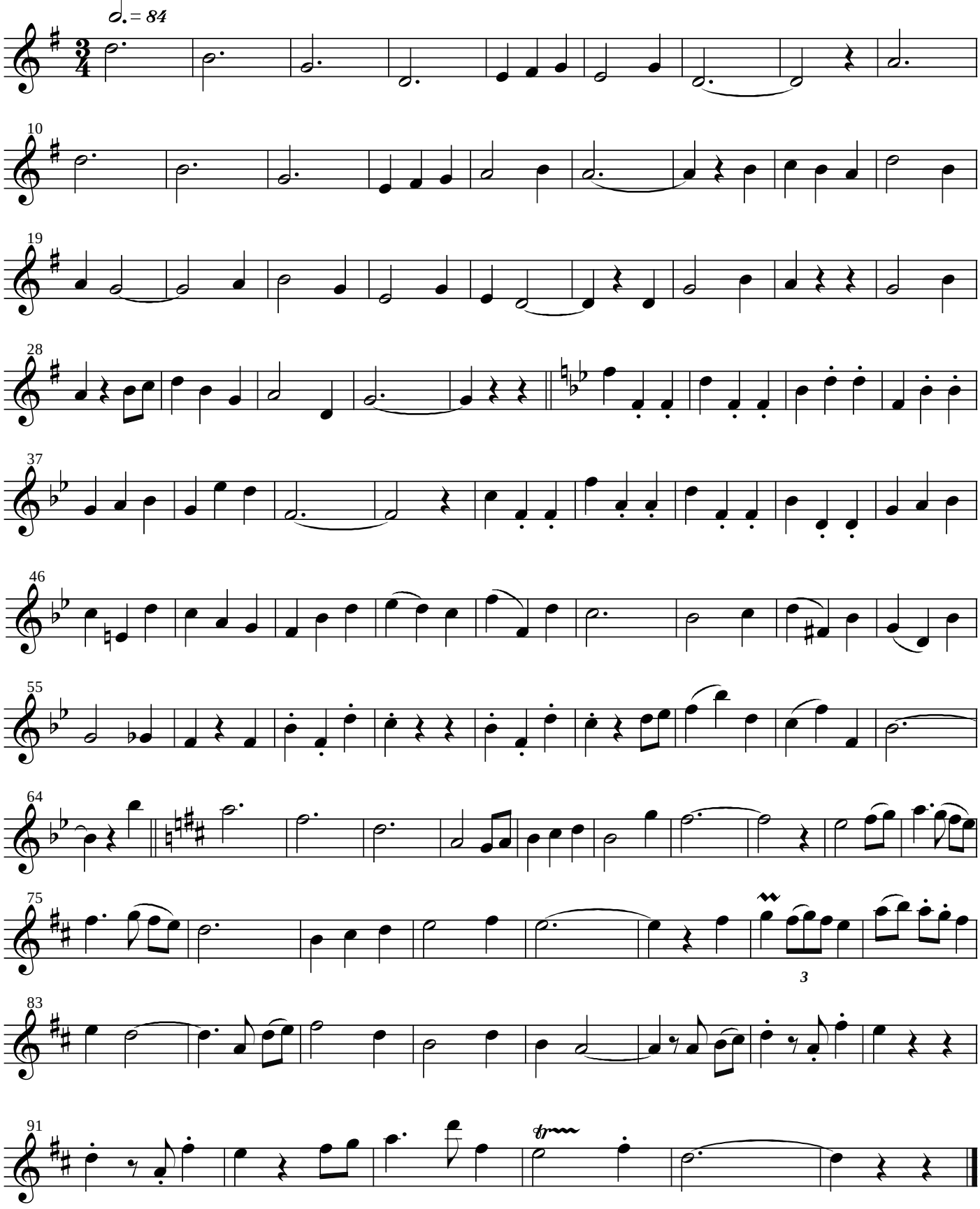
# DAISY BELL

(A BICYCLE BUILT FOR TWO)

Henry Dacre
arr. Clark Kimberling

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# DODWORTH'S FIVE-STEP WALTZ

Charles Nolff
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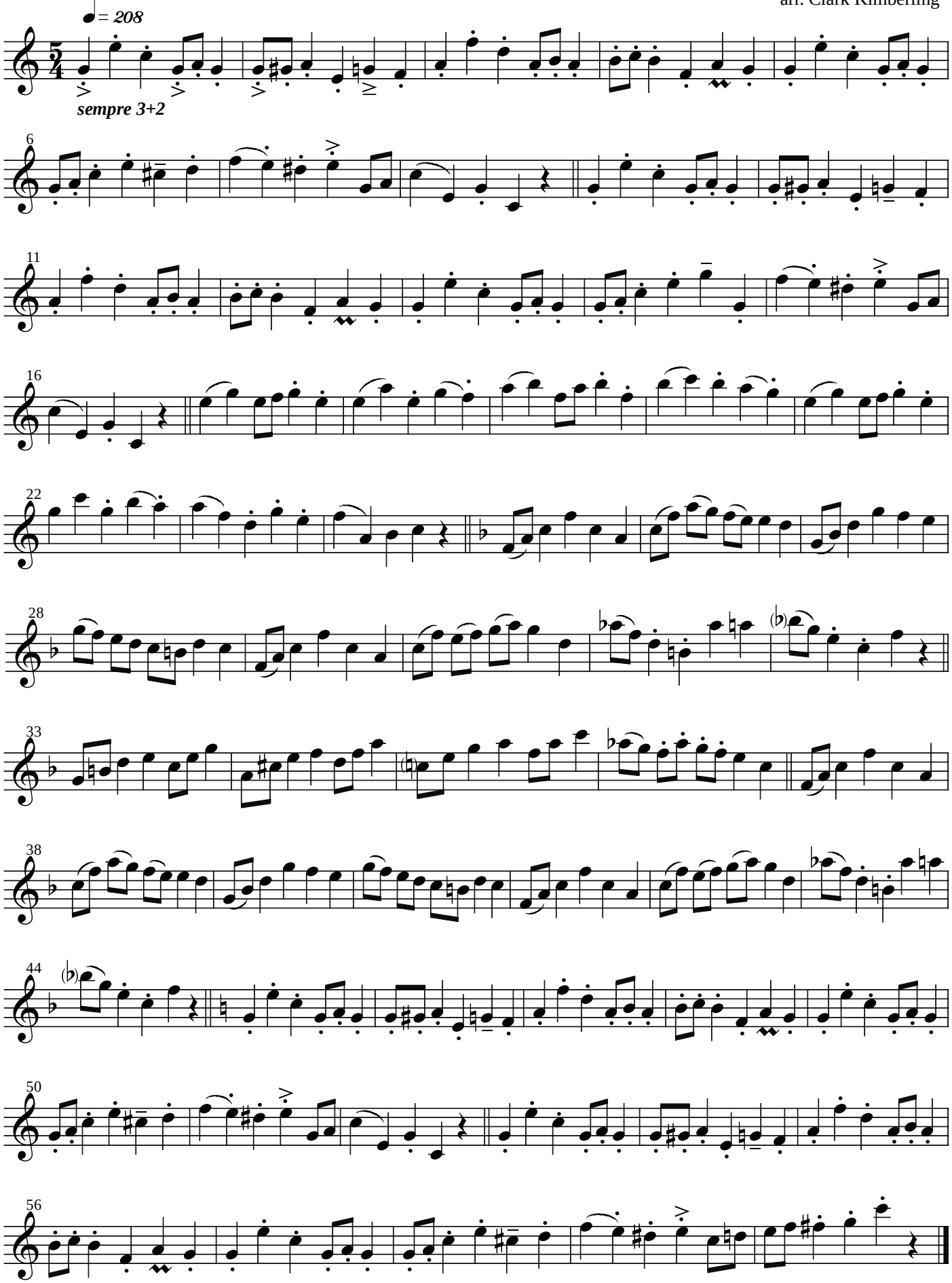


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# DOWN IN THE VALLEY

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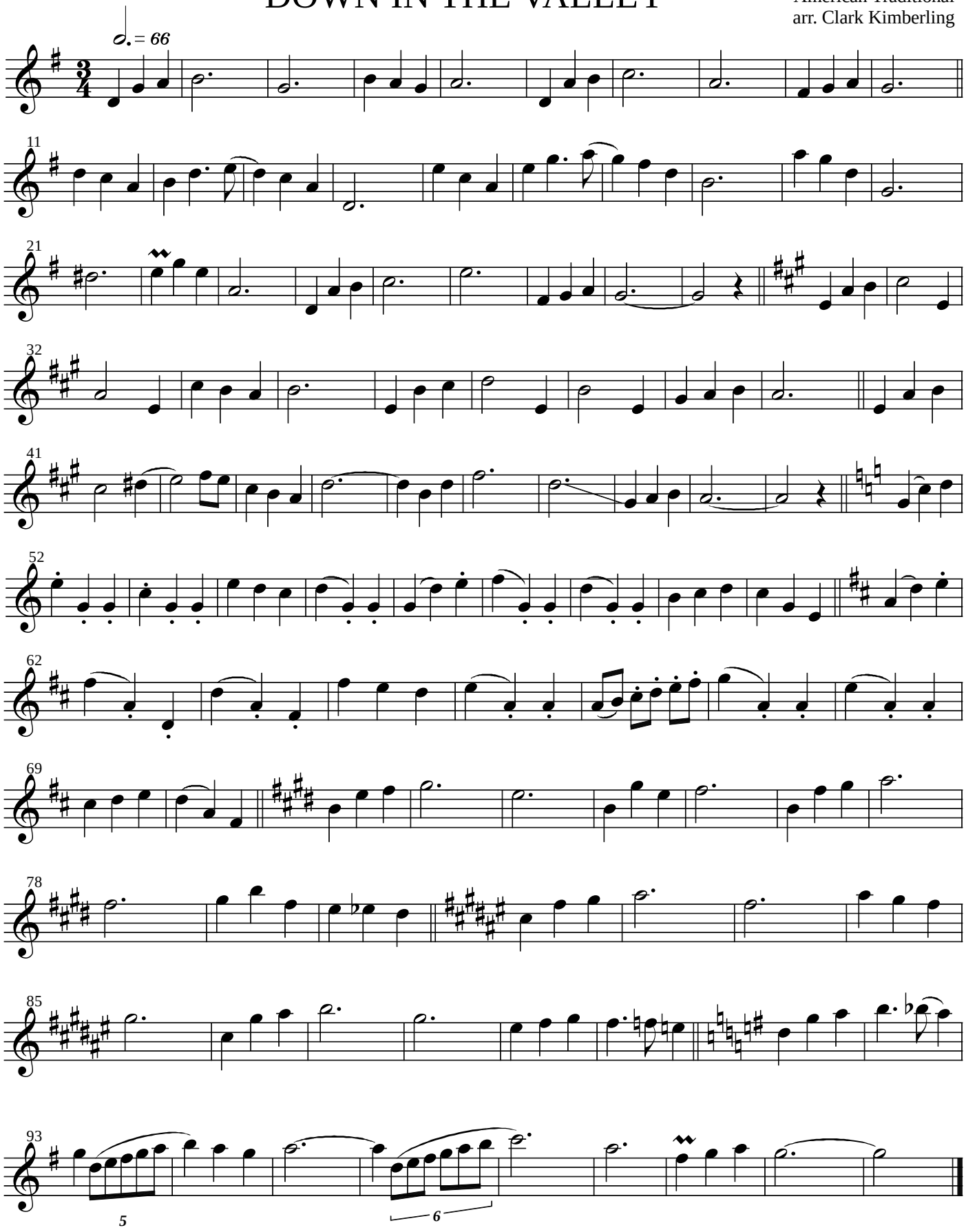


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# THE DYING COWBOY

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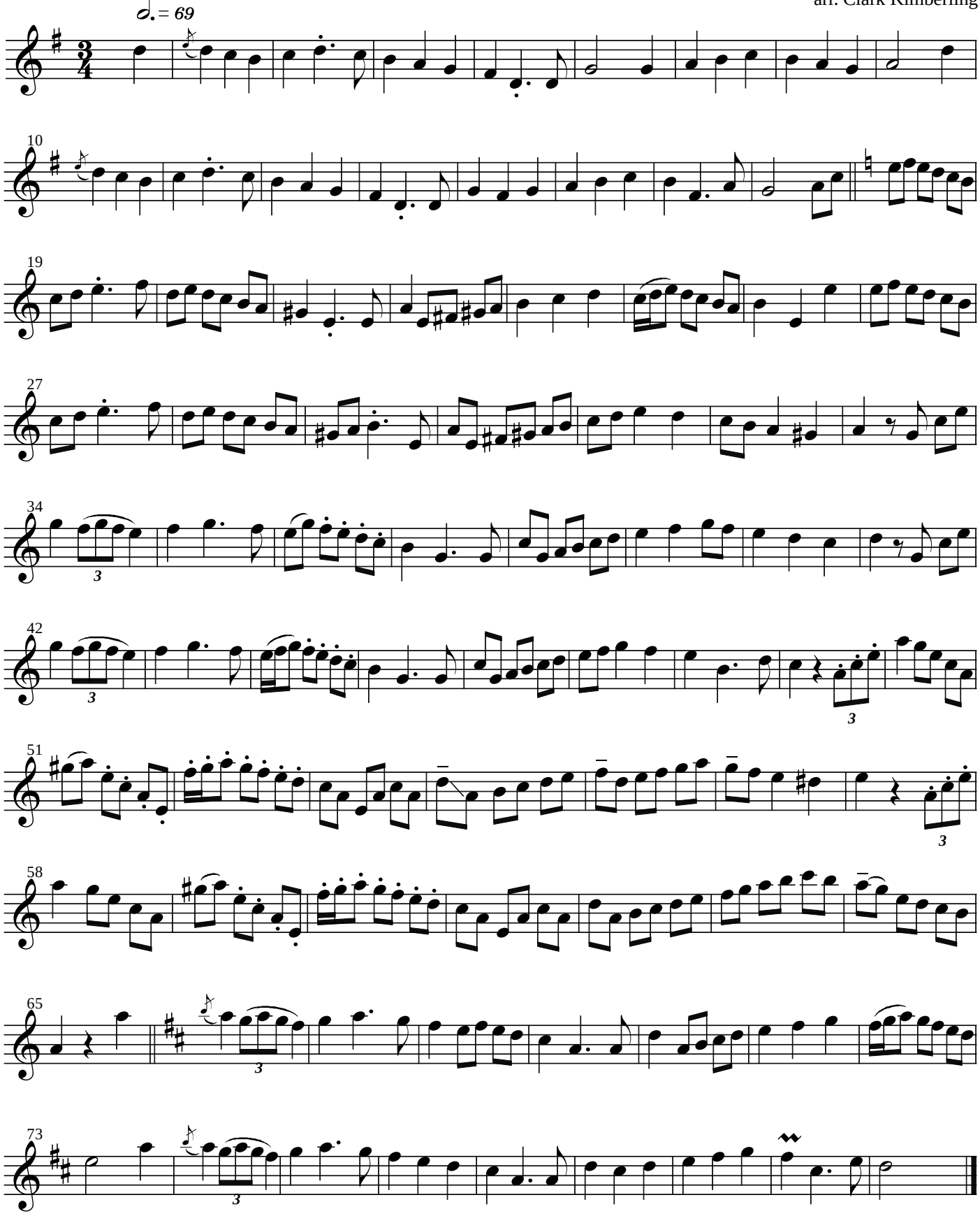


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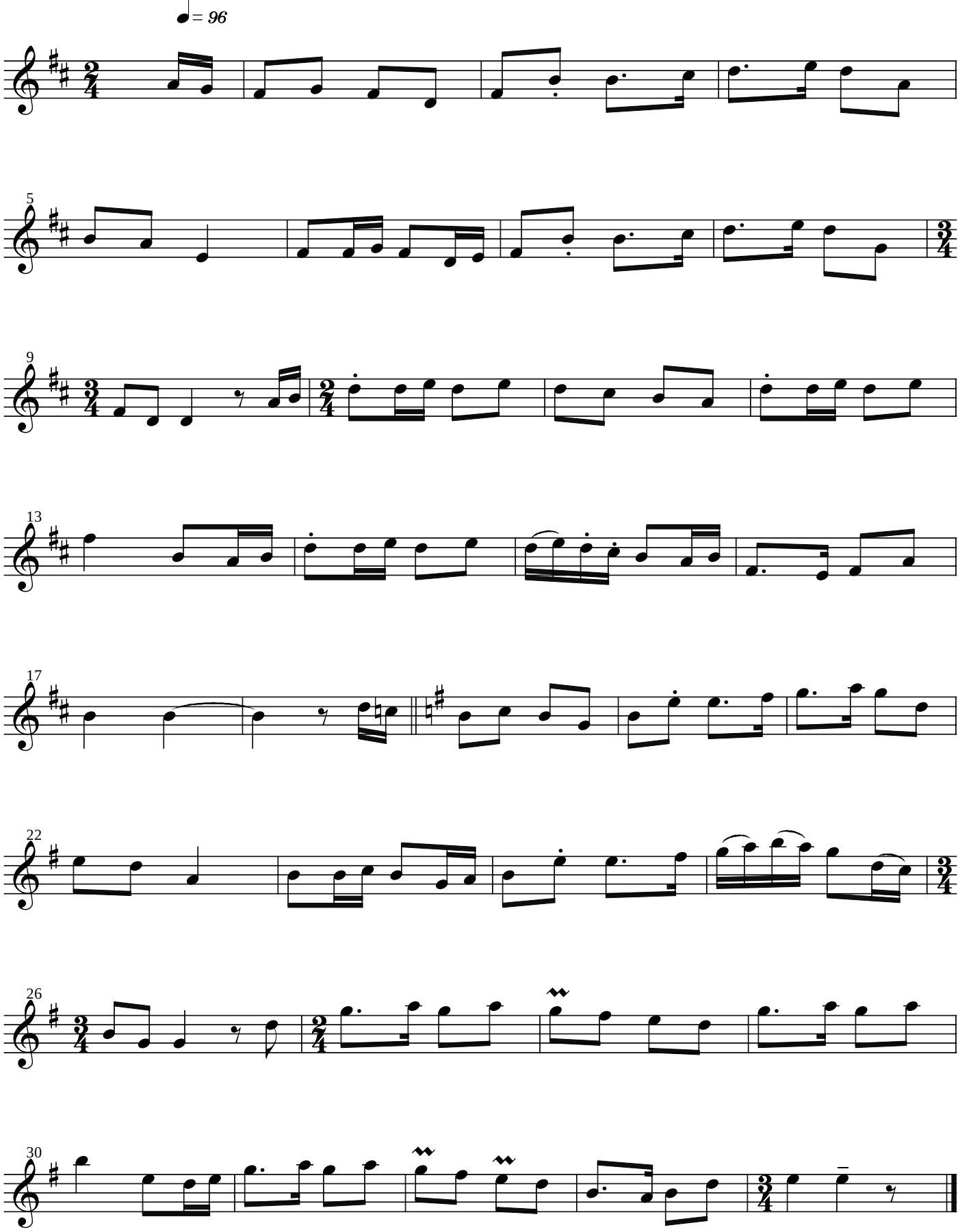
# FINNEGAN'S WAKE

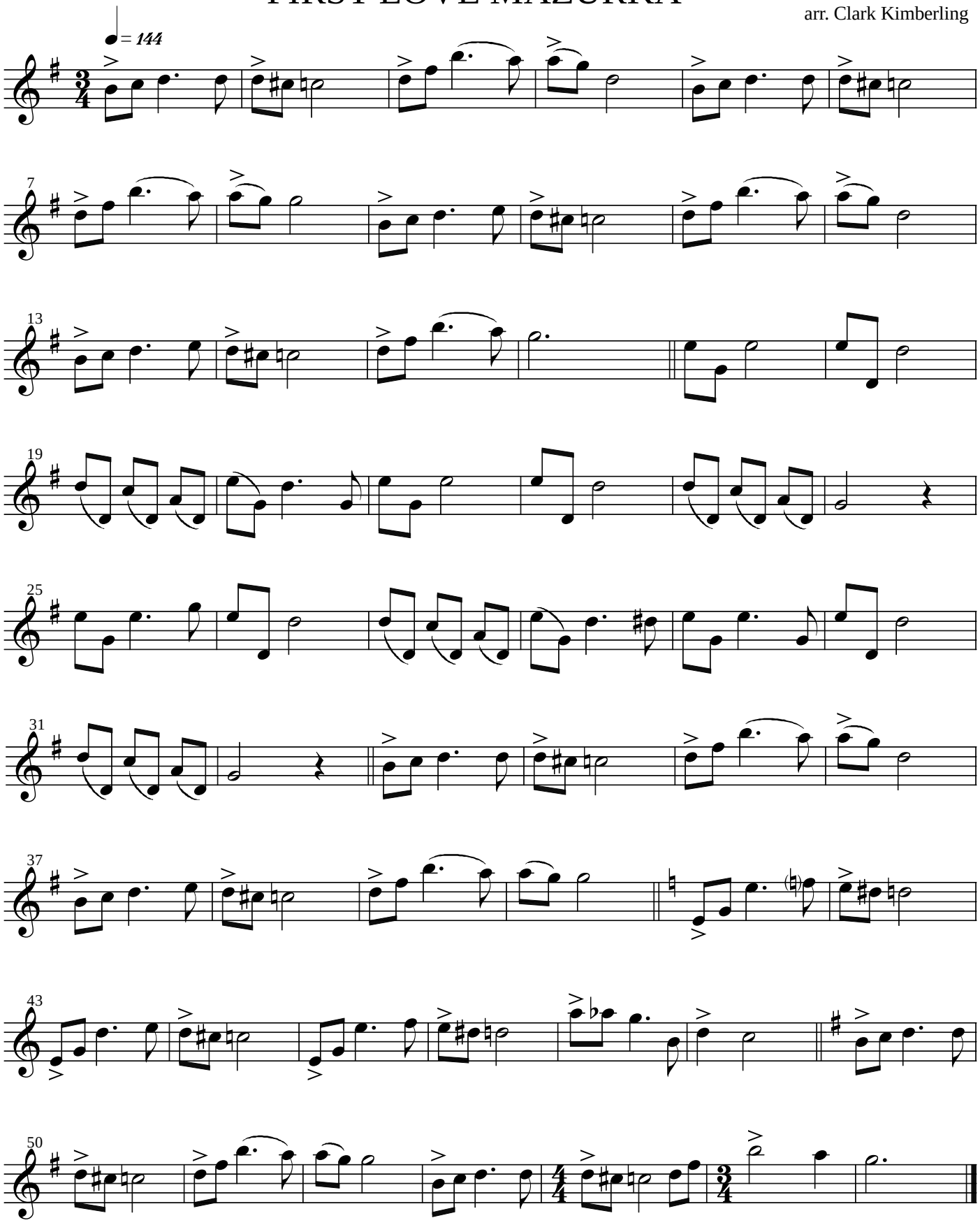
Irish-American
arr. Clark Kimberling




Copyright © 2006, Clark Kimberling
Source: Siegmeister's Treasury, p. 366

# FIRST LOVE MAZURKA

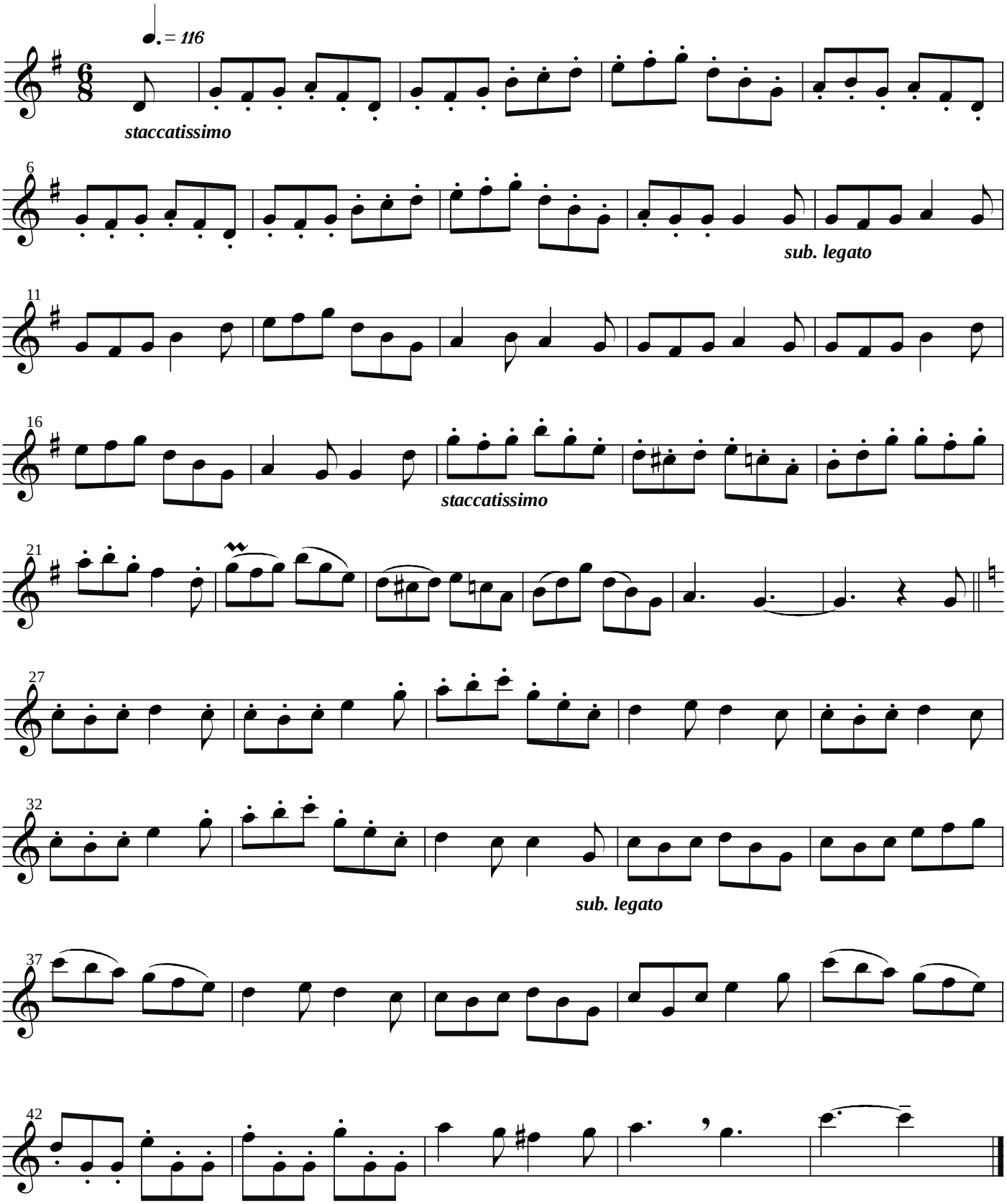
American Traditional
arr. Clark Kimberling




Copyright © 2004 Clark Kimberling
Source: Ford p 148

# THE FIRST NIGHT IN AMERICA

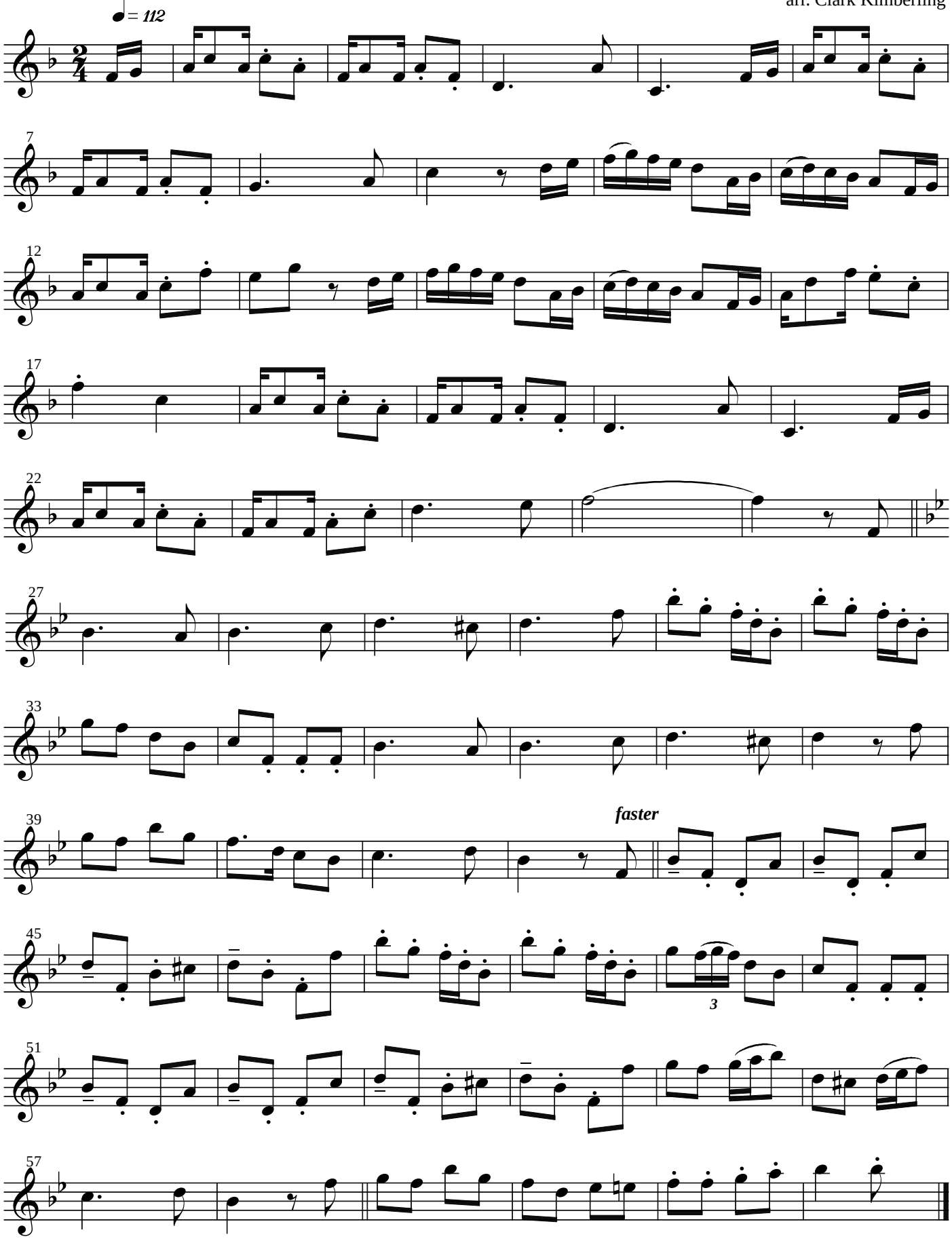
Irish-American melody
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling,
Source: O'Neill (1907) Chicago, #112

# FLORIDA CRACKER

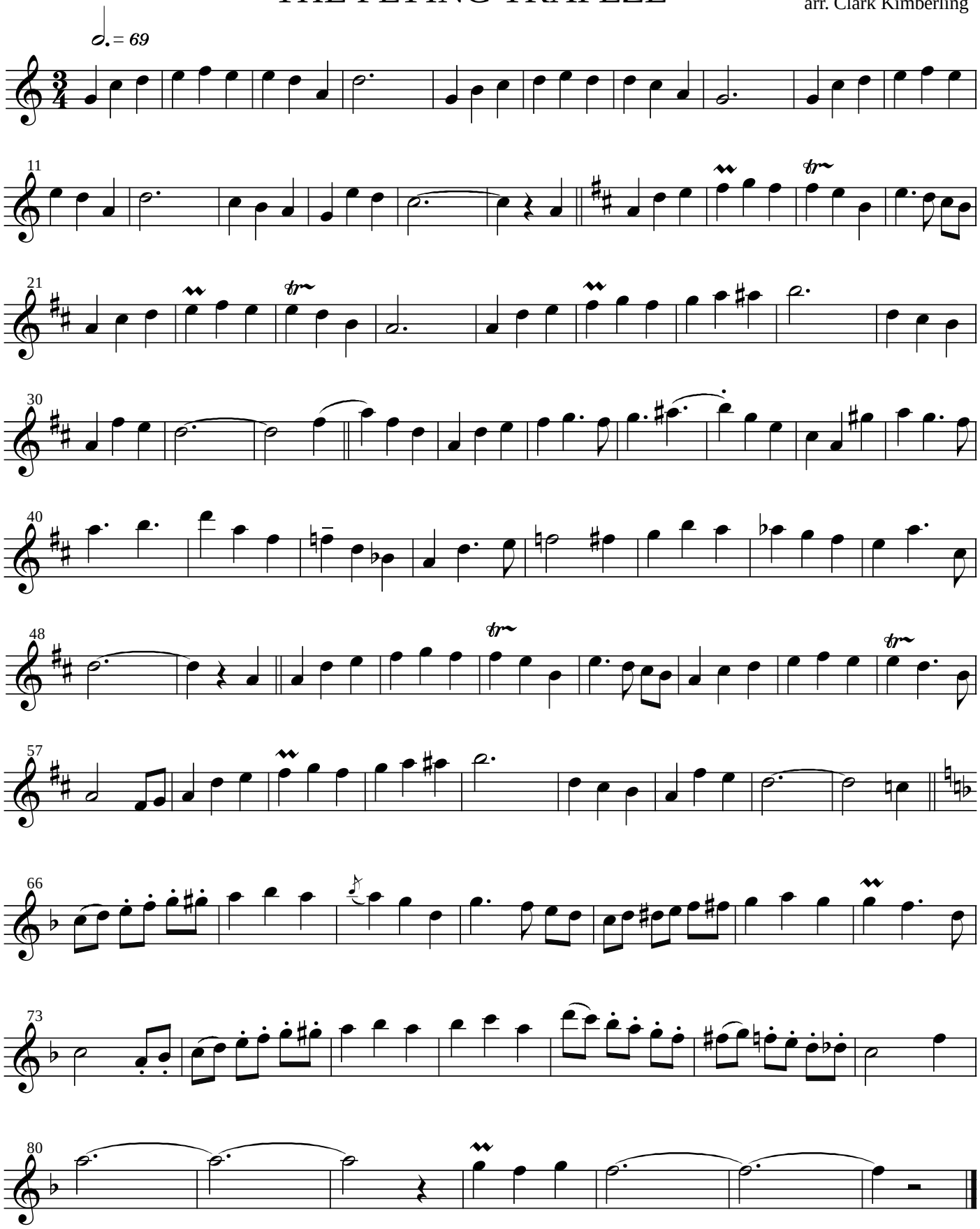
Ellis Brooks
arr. Clark Kimberling




Copyright © 2006, Clark Kimberling
Source: Levy Box 061 1899

# THE FLYING TRAPEZE

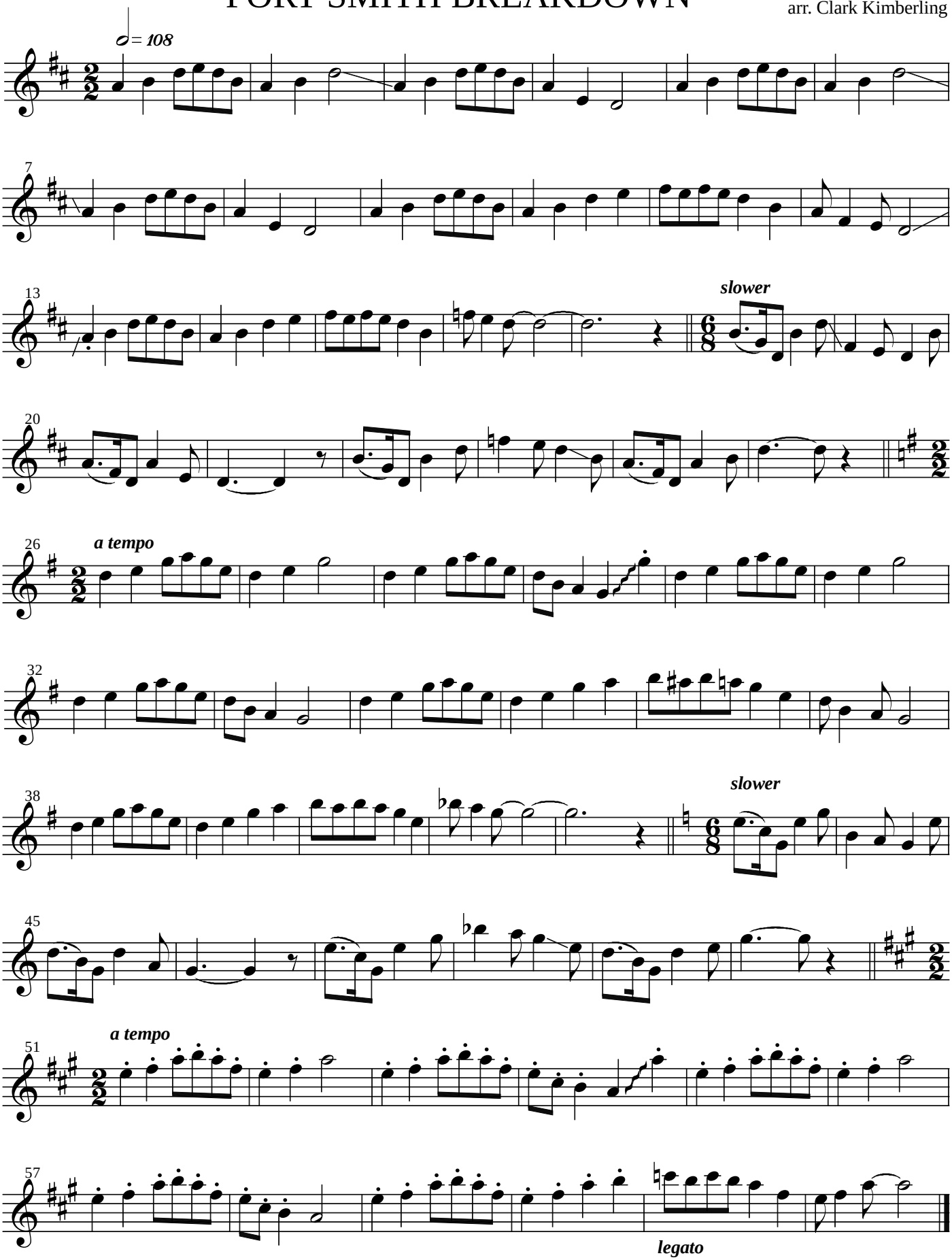
British-American
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling
Source: Fuld 230

# FORT SMITH BREAKDOWN

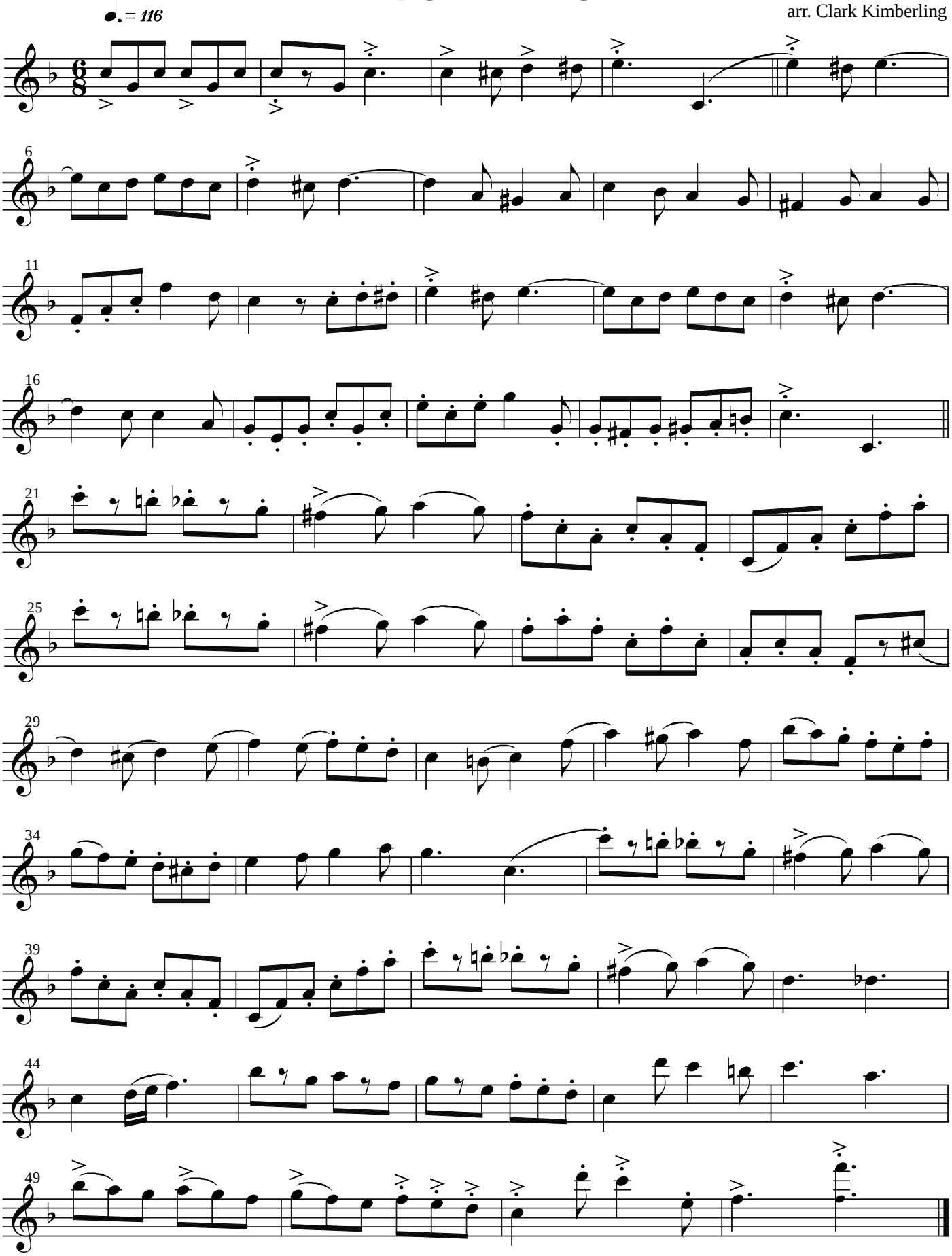
American Traditional
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling
Source:Fiddlers Fakebook p111

# FREEDOM MARCH

Harry Appel
arr. Clark Kimberling

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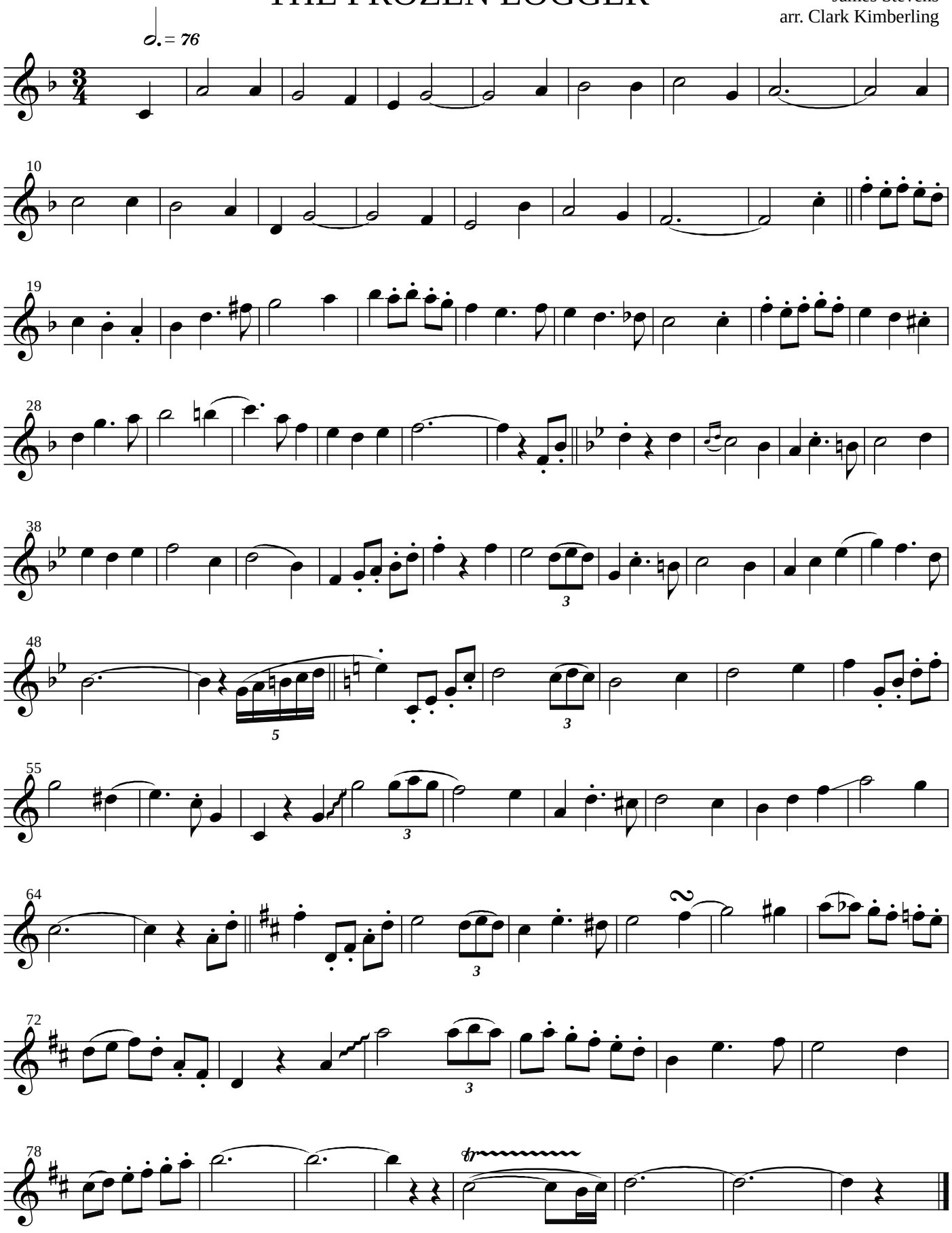
WWW: natl. libr. of Australia, copyright 1911

# THE FROZEN LOGGER

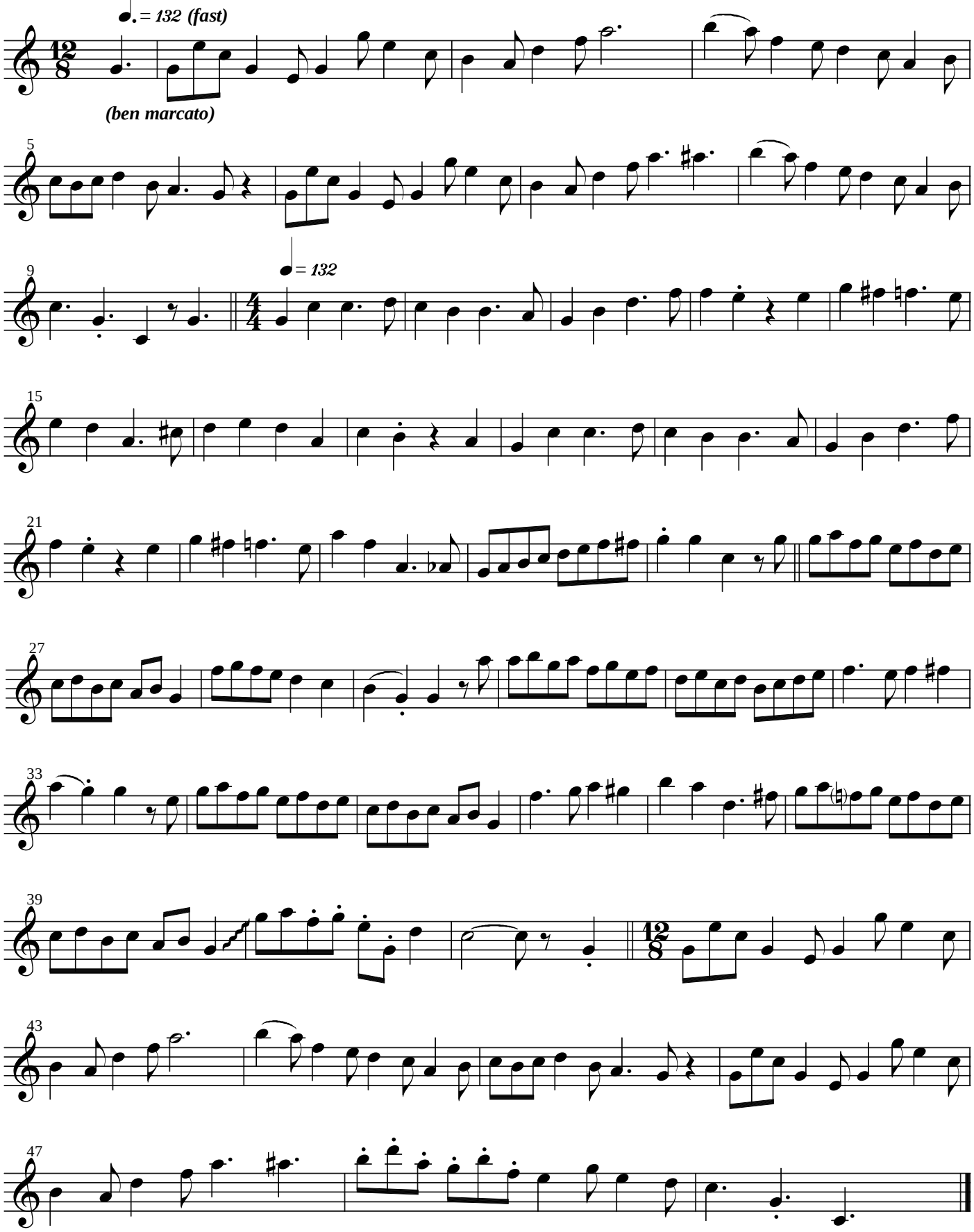
James Stevens
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling

# THE GIRLS OF BOSTON

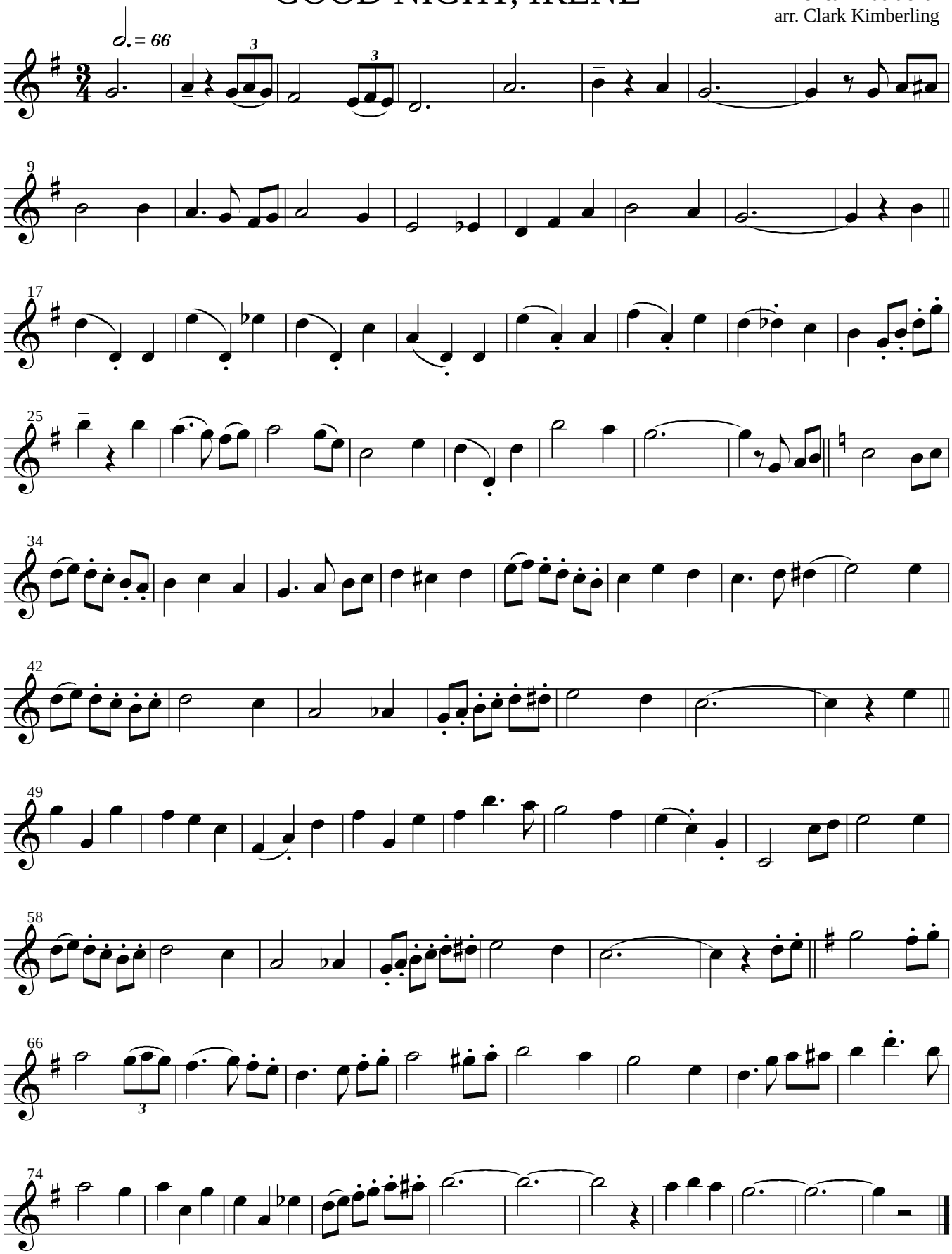
Edwin Christie
arr. Clark Kimberling




Copyright © 2006, Clark Kimberling
Source: LC1873

# GOOD NIGHT, IRENE

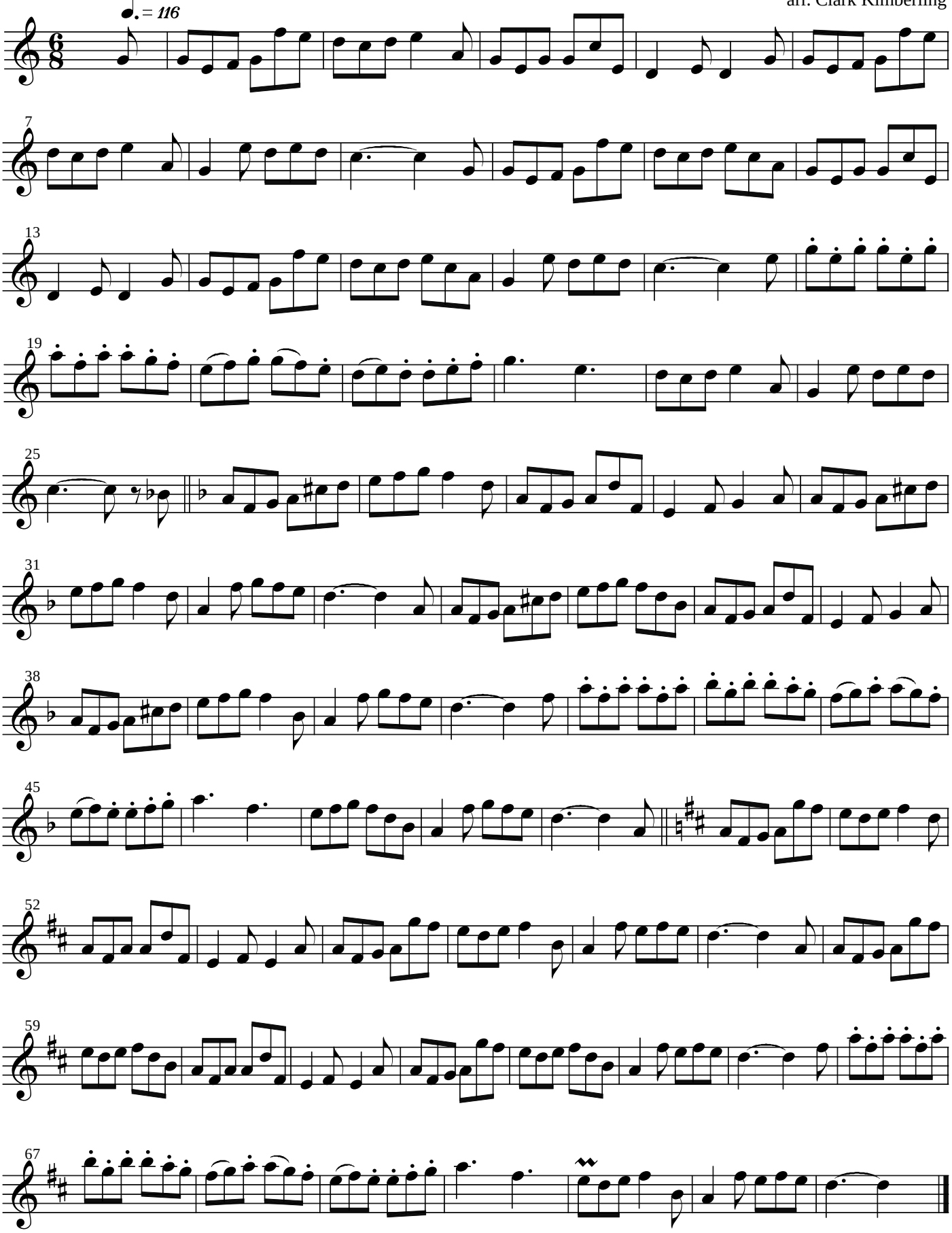
American Traditional
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling

# GREEN MOUNTAIN VOLUNTEERS

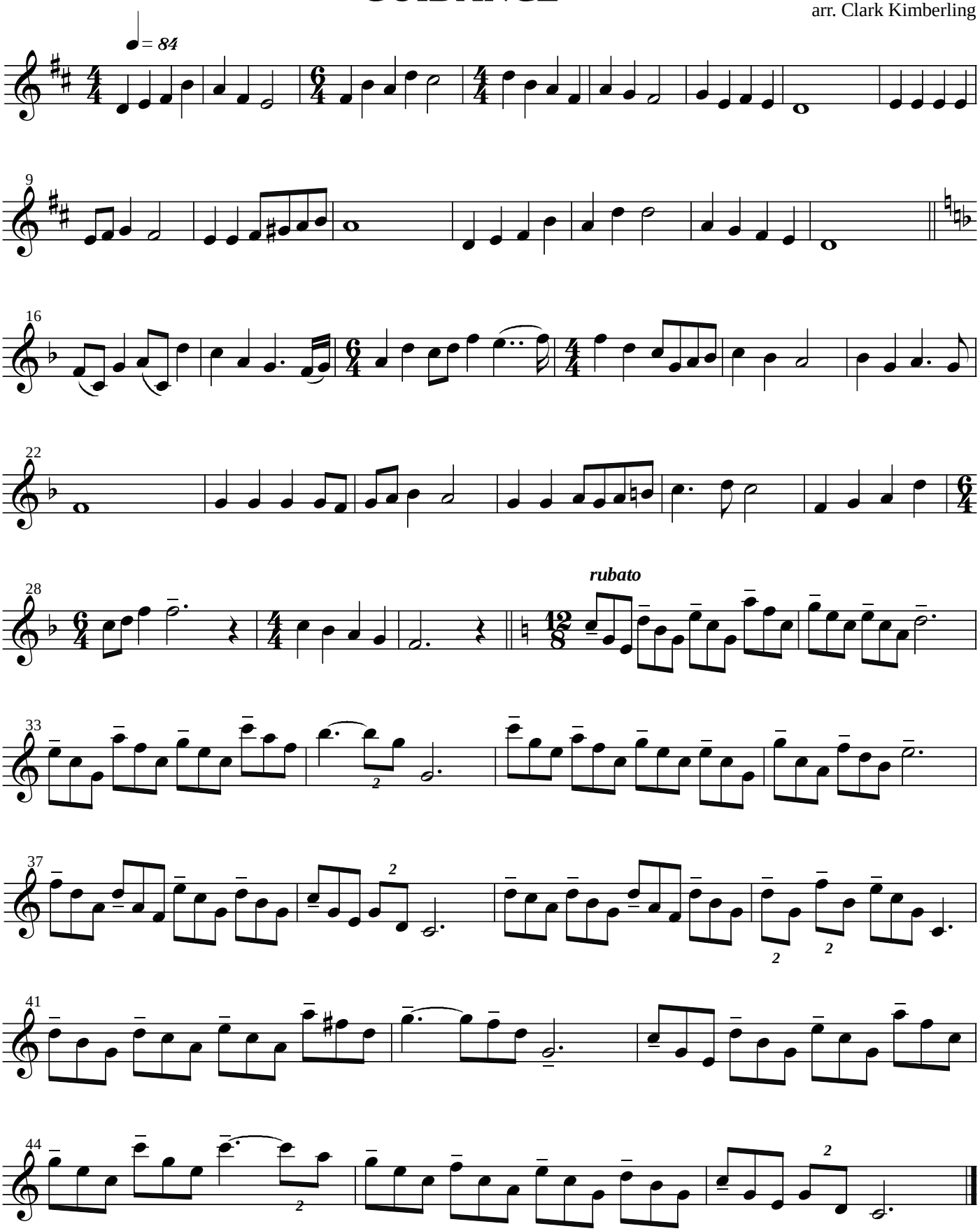
Irish-American
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling
Source: BurchenalAmer p42

# GUIDANCE

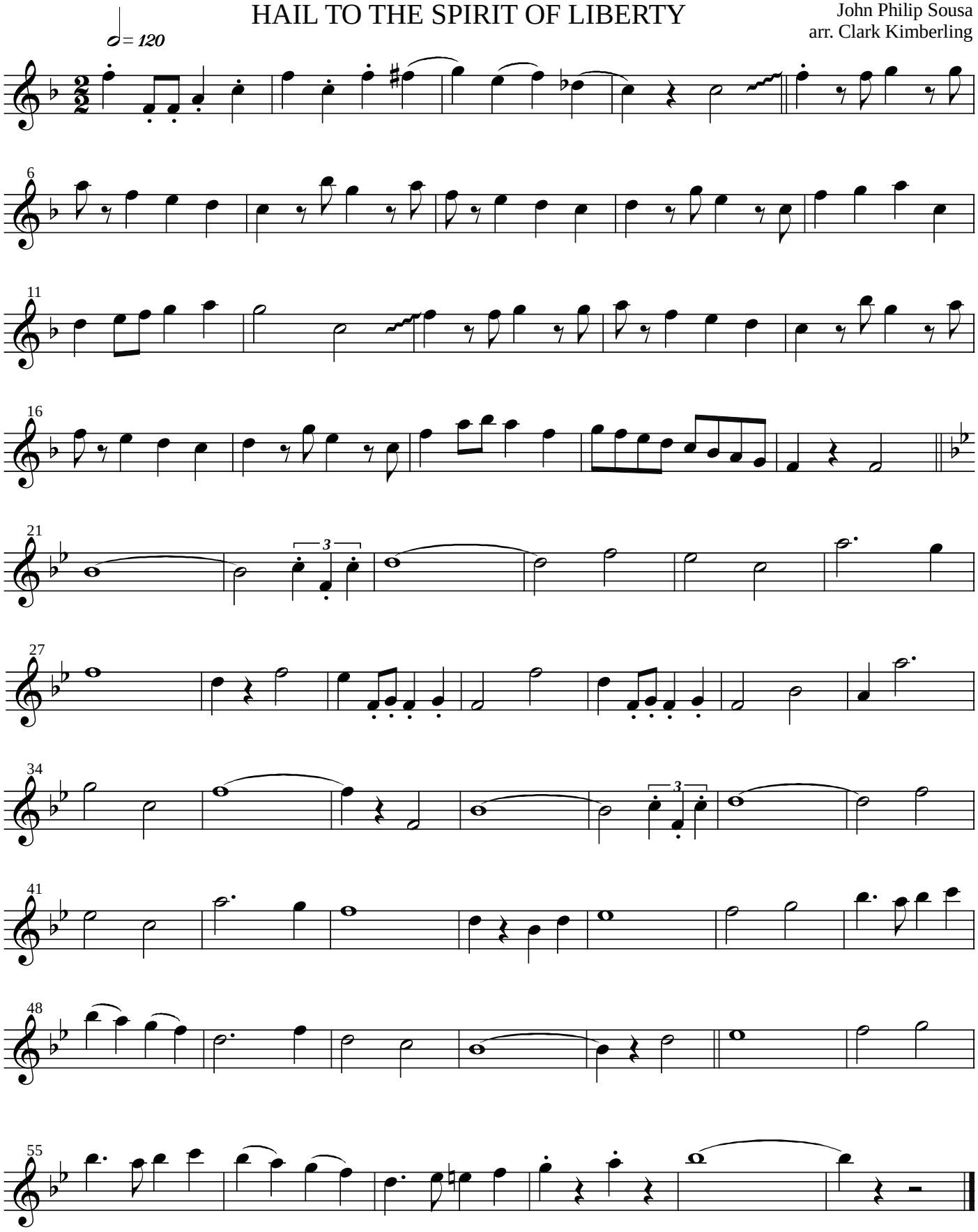
Lyman Brackett
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling
Source: AmerHymnsON p447

# HAIL TO THE SPIRIT OF LIBERTY

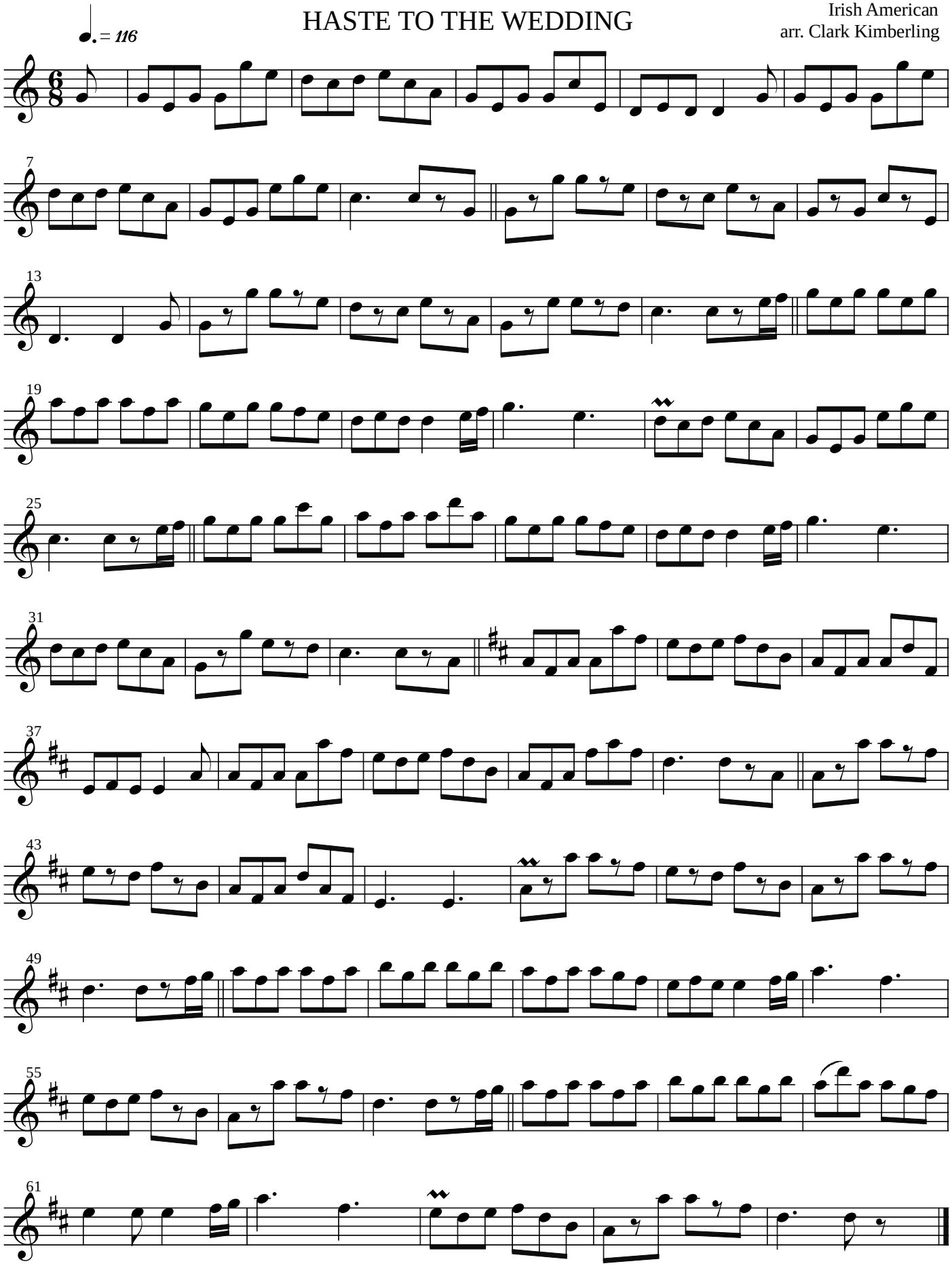
John Philip Sousa
arr. Clark Kimberling




Copyright © 2006, Clark Kimberling
Source Levi box 073a

# HASTE TO THE WEDDING

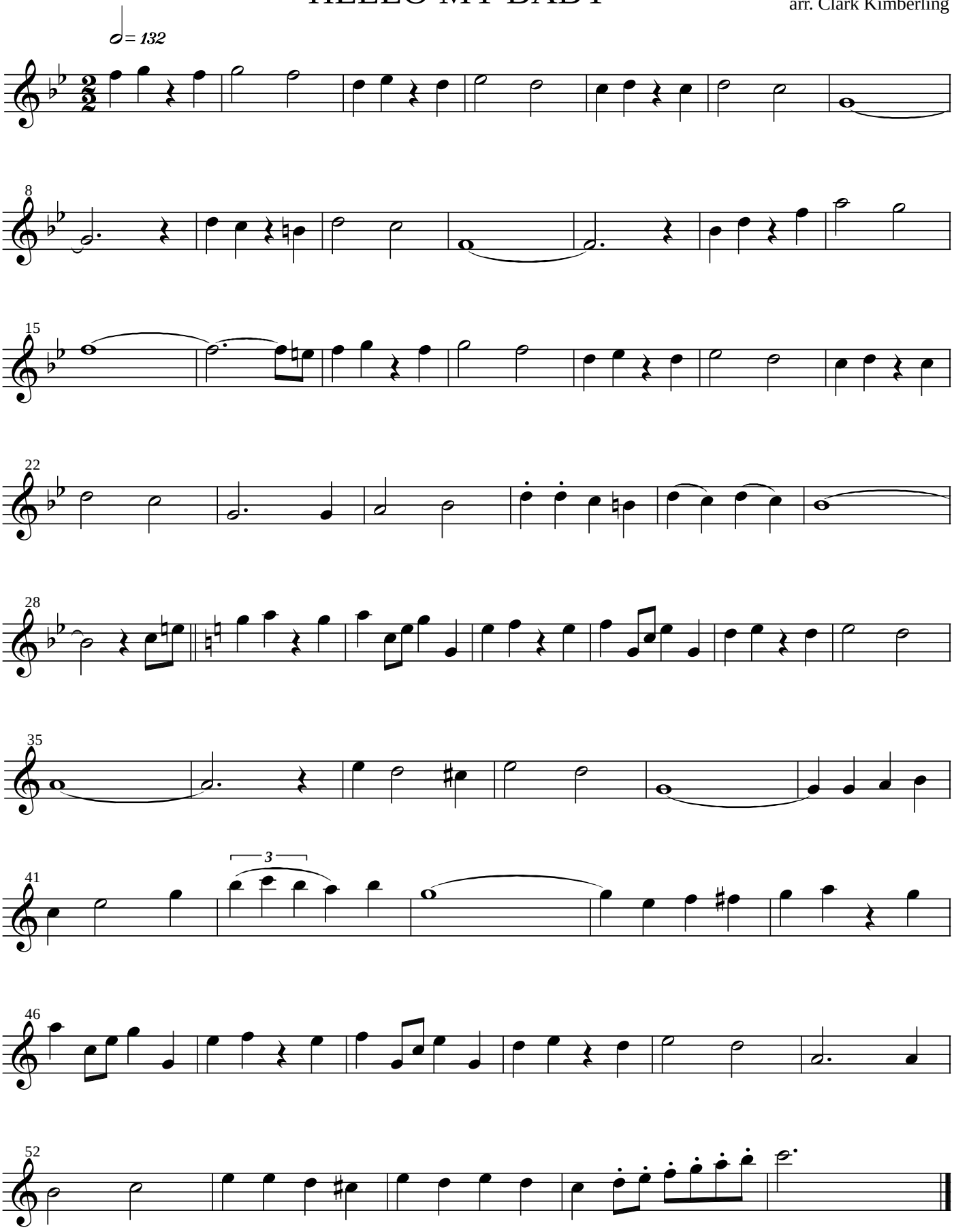
Irish American
arr. Clark Kimberling




Copyright © 2004 Clark Kimberling
Source: LC "White's 100 Popular ...Violin" No. 92. cr 1880

# HELLO MY BABY

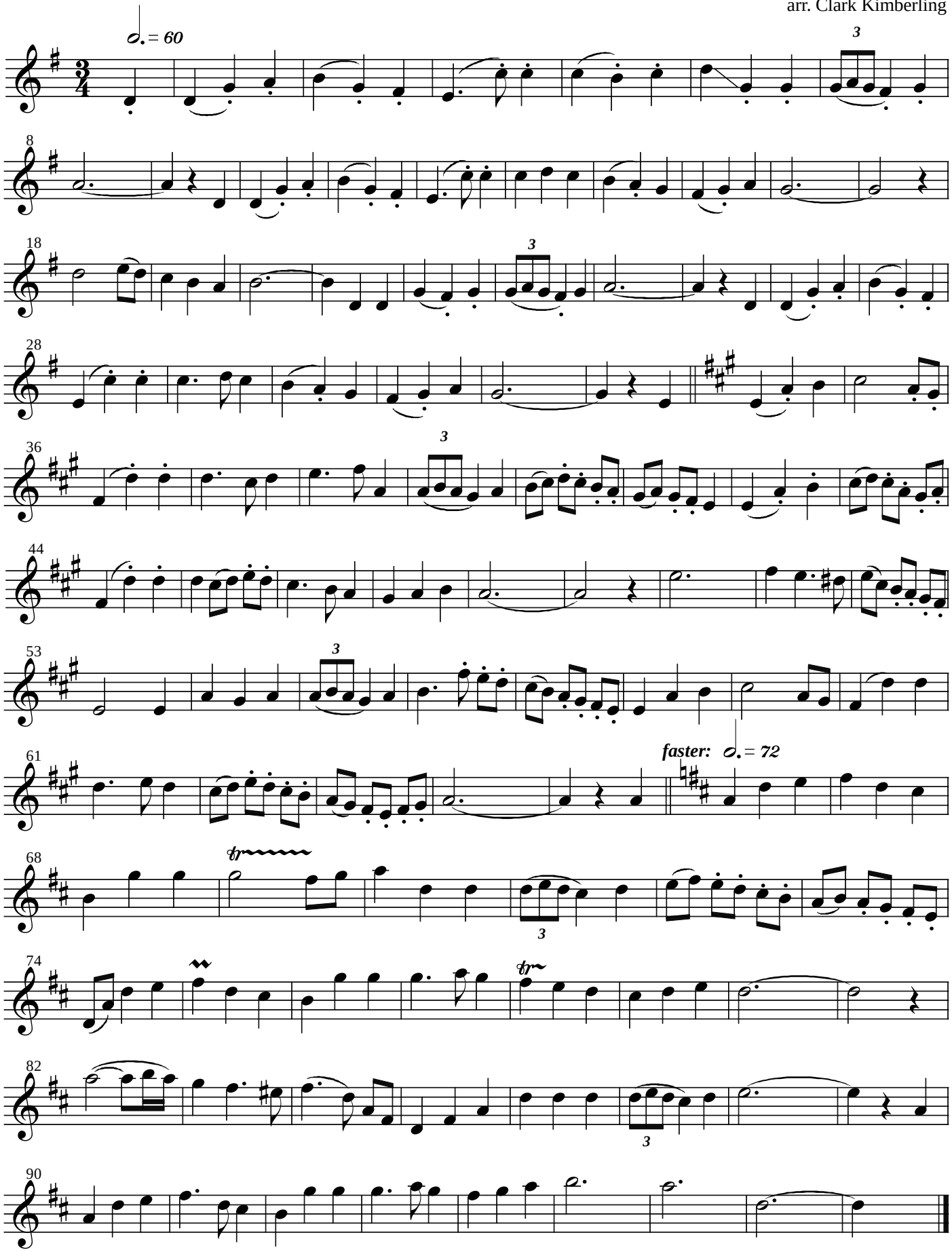
J. E. Howard and Ida Emerson
arr. Clark Kimberling




Copyright © 2006, Clark Kimberling

# HOME ON THE RANGE

Daniel E. Kelley
arr. Clark Kimberling

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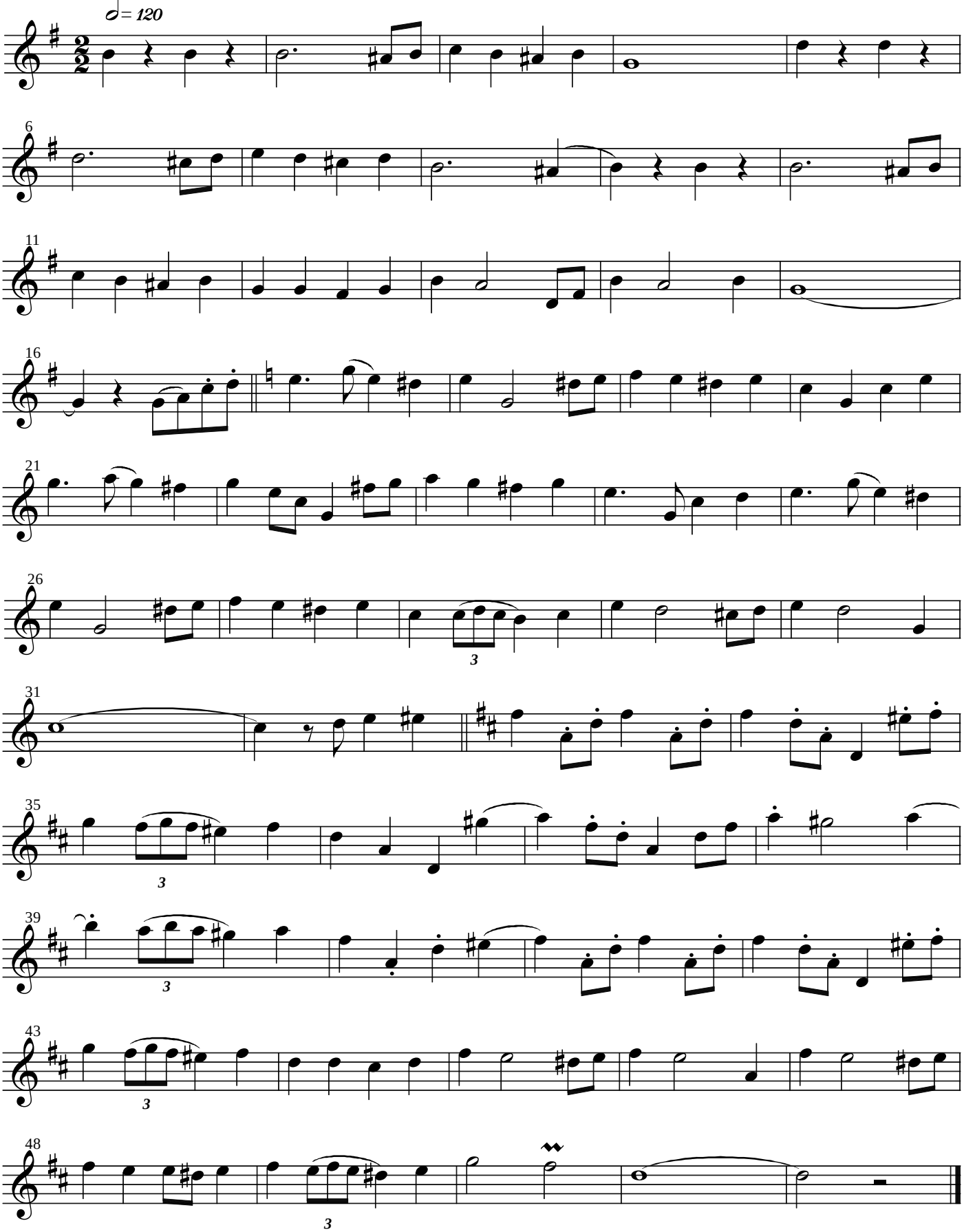
# A HOT TIME IN THE OLD TOWN TONIGHT

Theodore A. Metz
arr. Clark Kimberling

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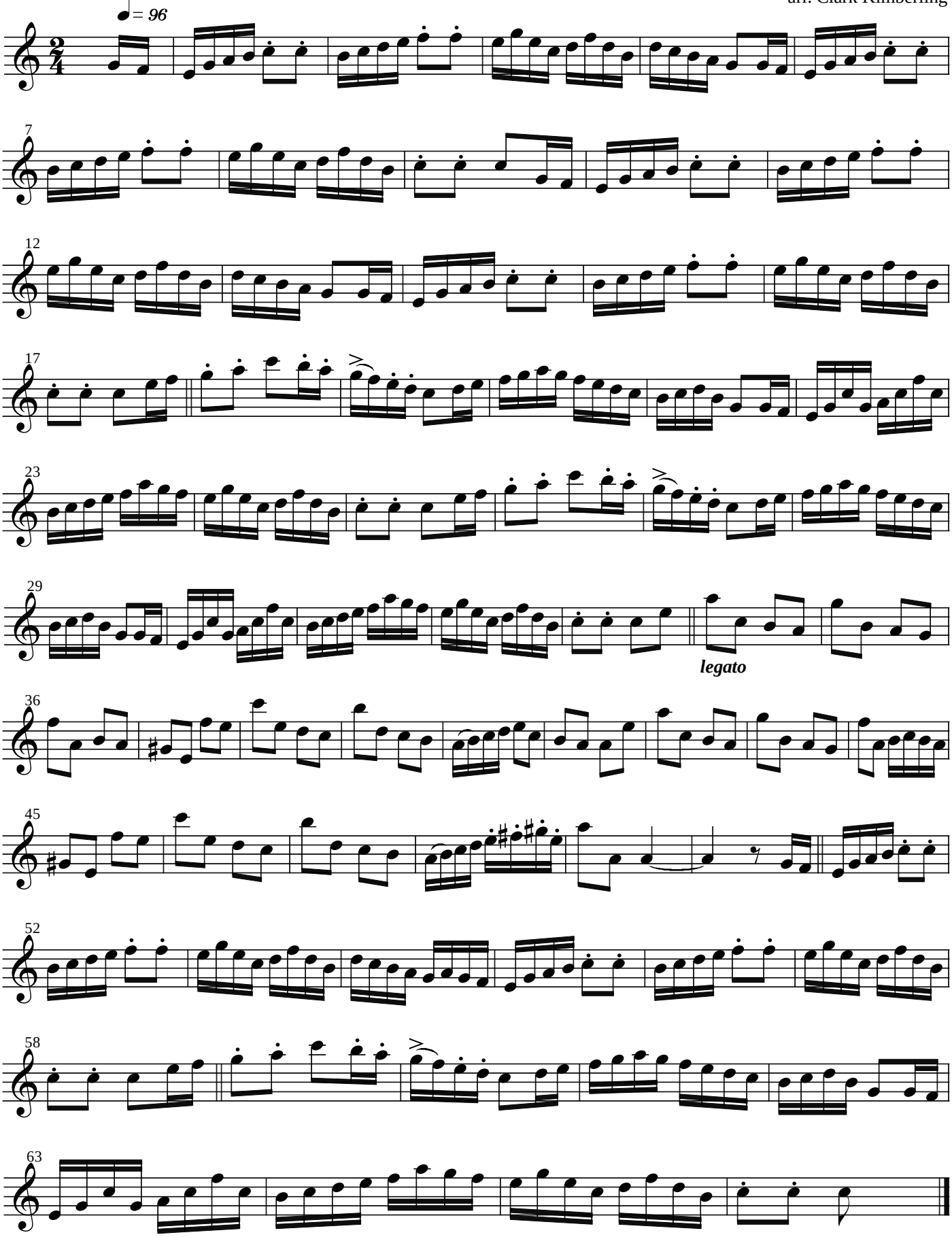
Lorentz, copyright 1896

# HUMORS OF BOSTON

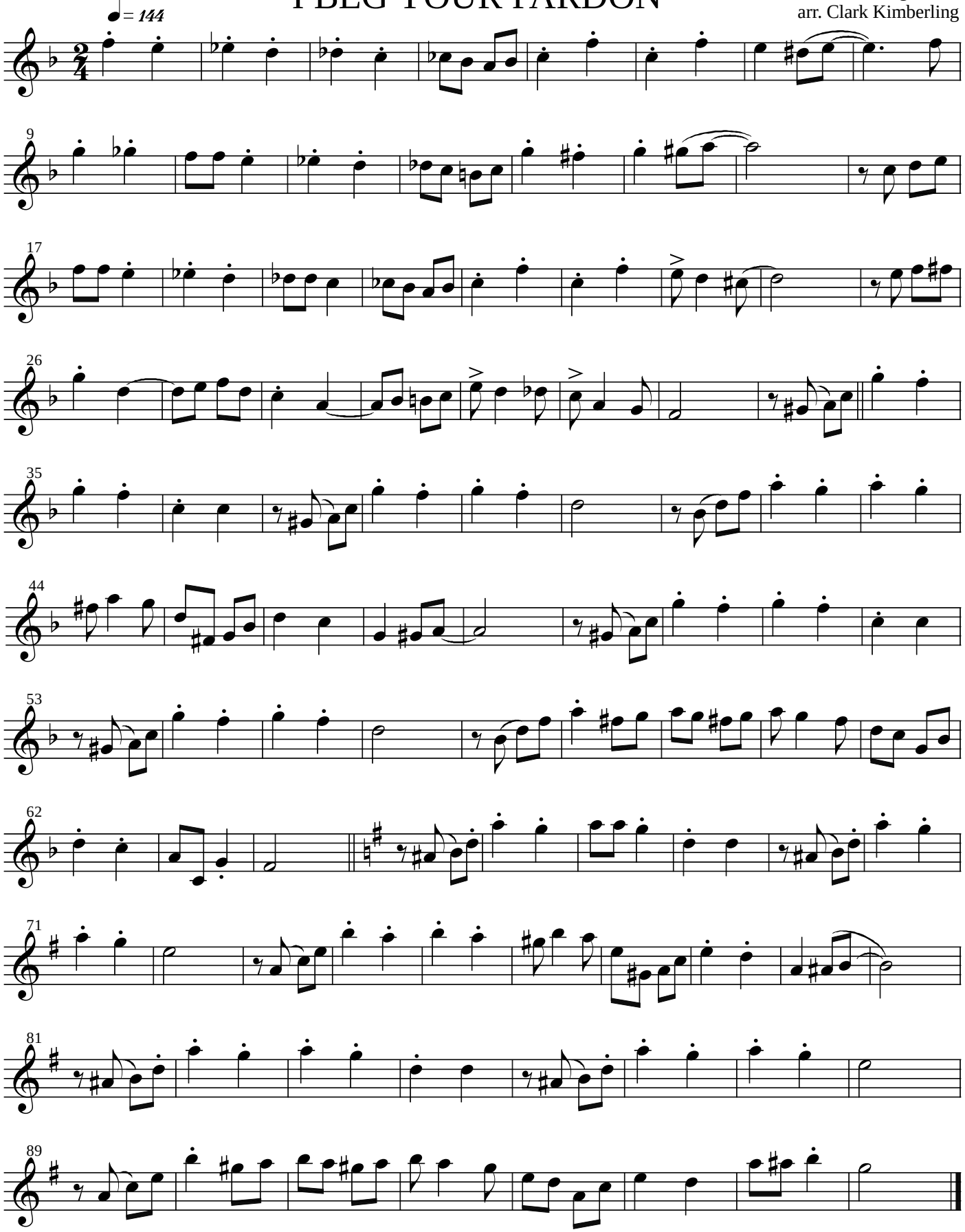
American Traditional
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling
Source: Ryan's Mammoth p141

# I BEG YOUR PARDON

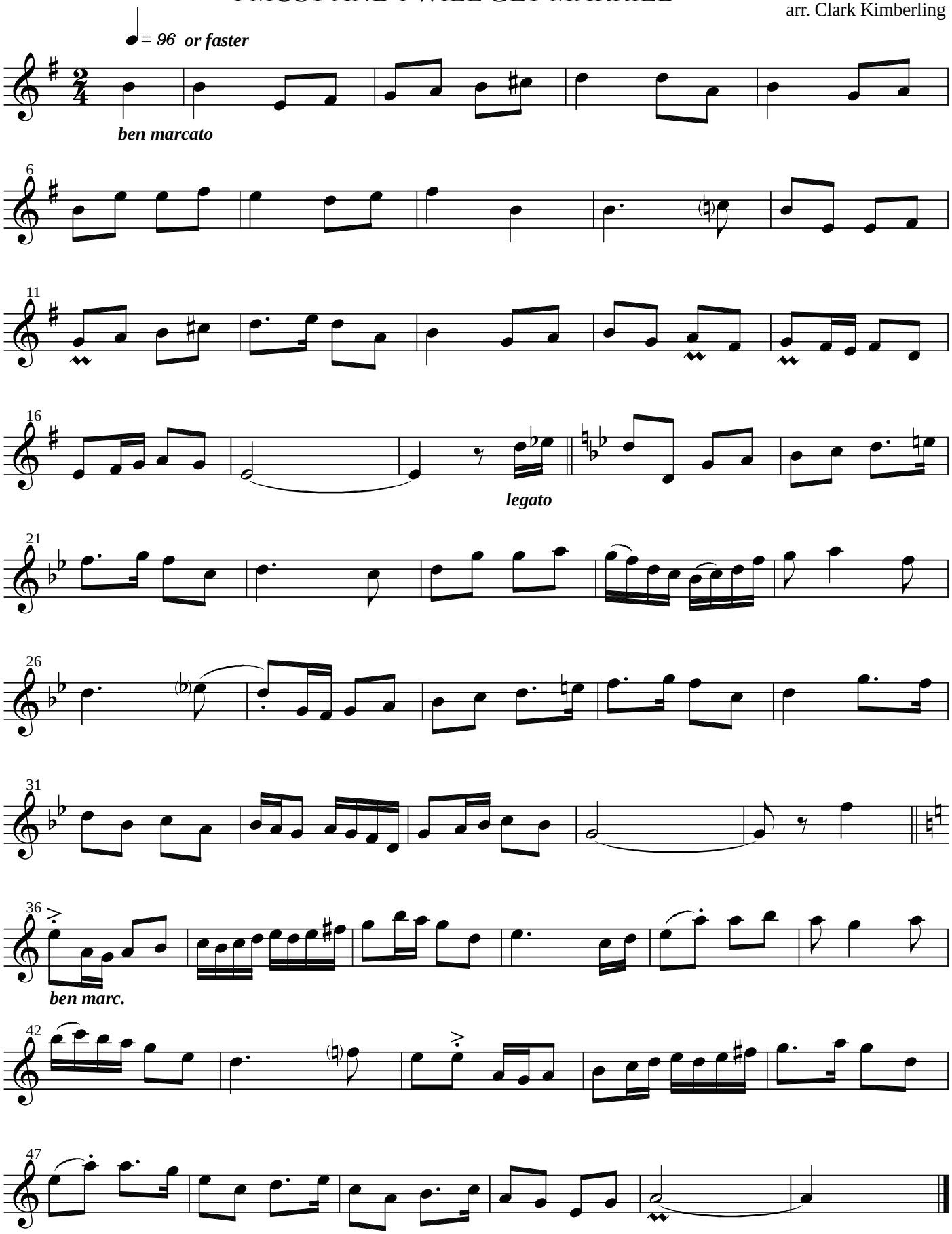
Irving Berlin
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling
Source Levy Box 077 1911

# I MUST AND I WILL GET MARRIED

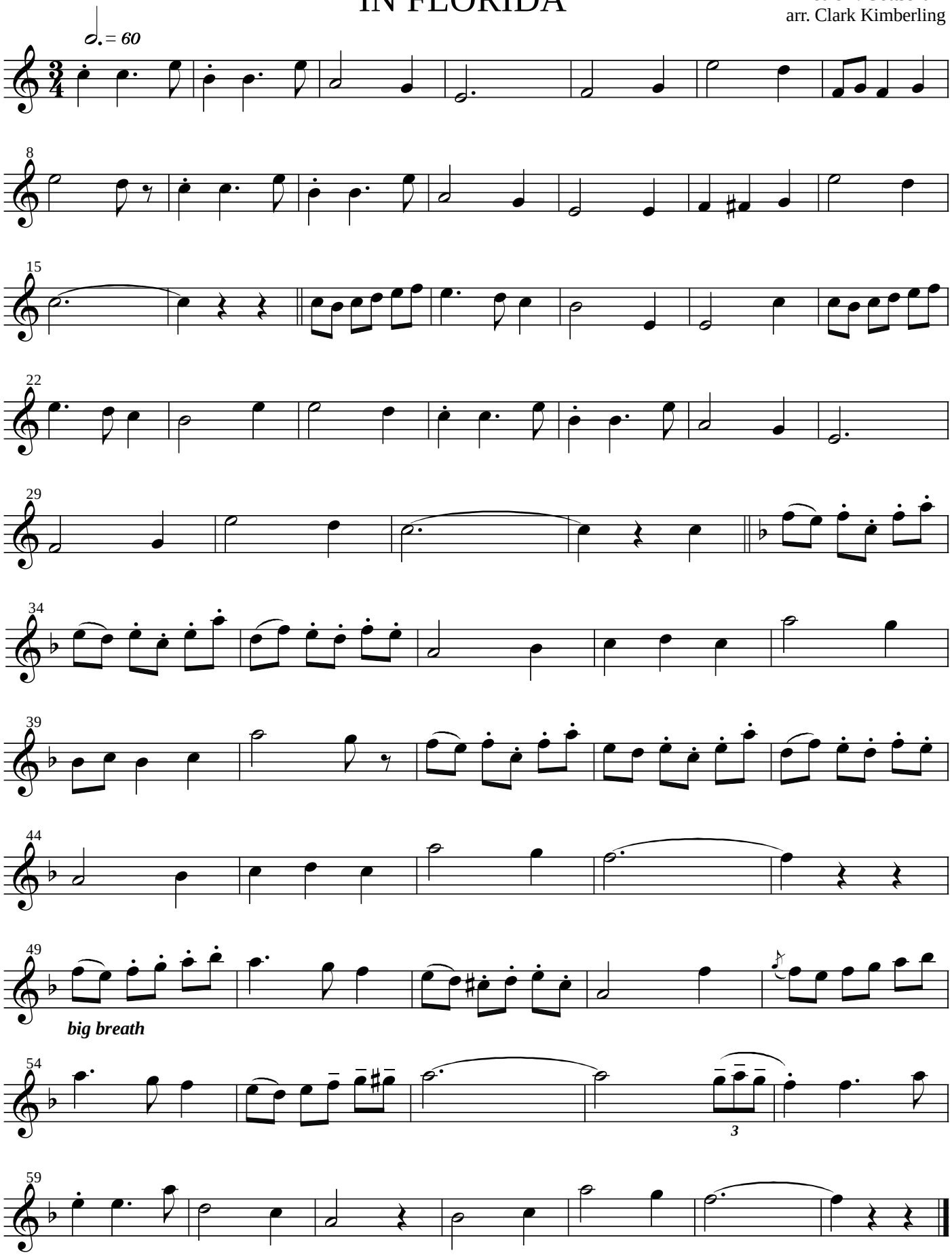
English-American
arr. Clark Kimberling




Copyright © 2006, Clark Kimberling
Source: Cecil Sharp (Southern Appalachians), no. 128, p 159

# IN FLORIDA

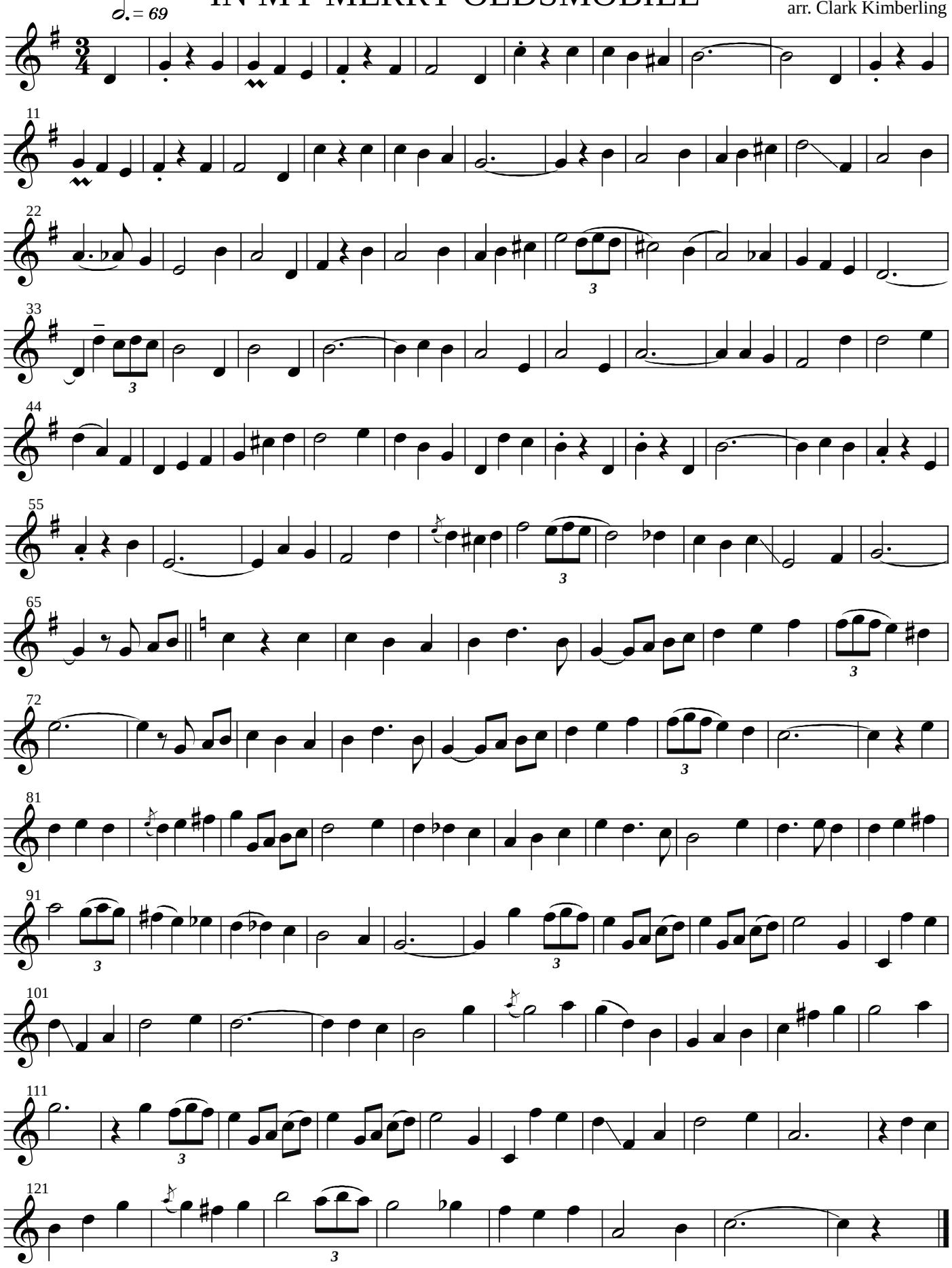
Louis F. Gottschalk
arr. Clark Kimberling




Copyright © 2006, Clark Kimberling
Source: Levy Box 147 1901

# IN MY MERRY OLDSMOBILE

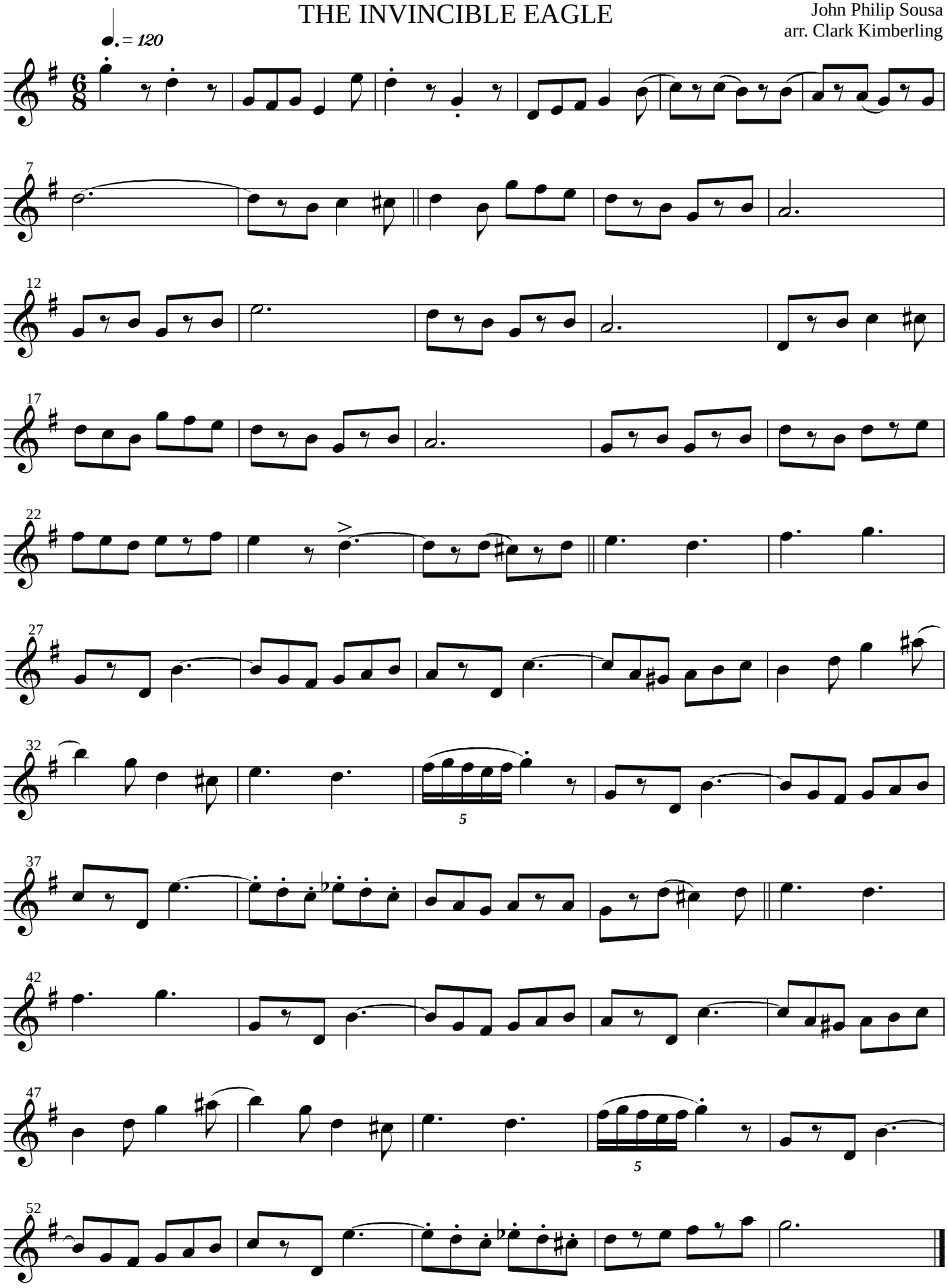
Gus Edwards
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling
Source:Levy Box 60, 1905

# THE INVINCIBLE EAGLE

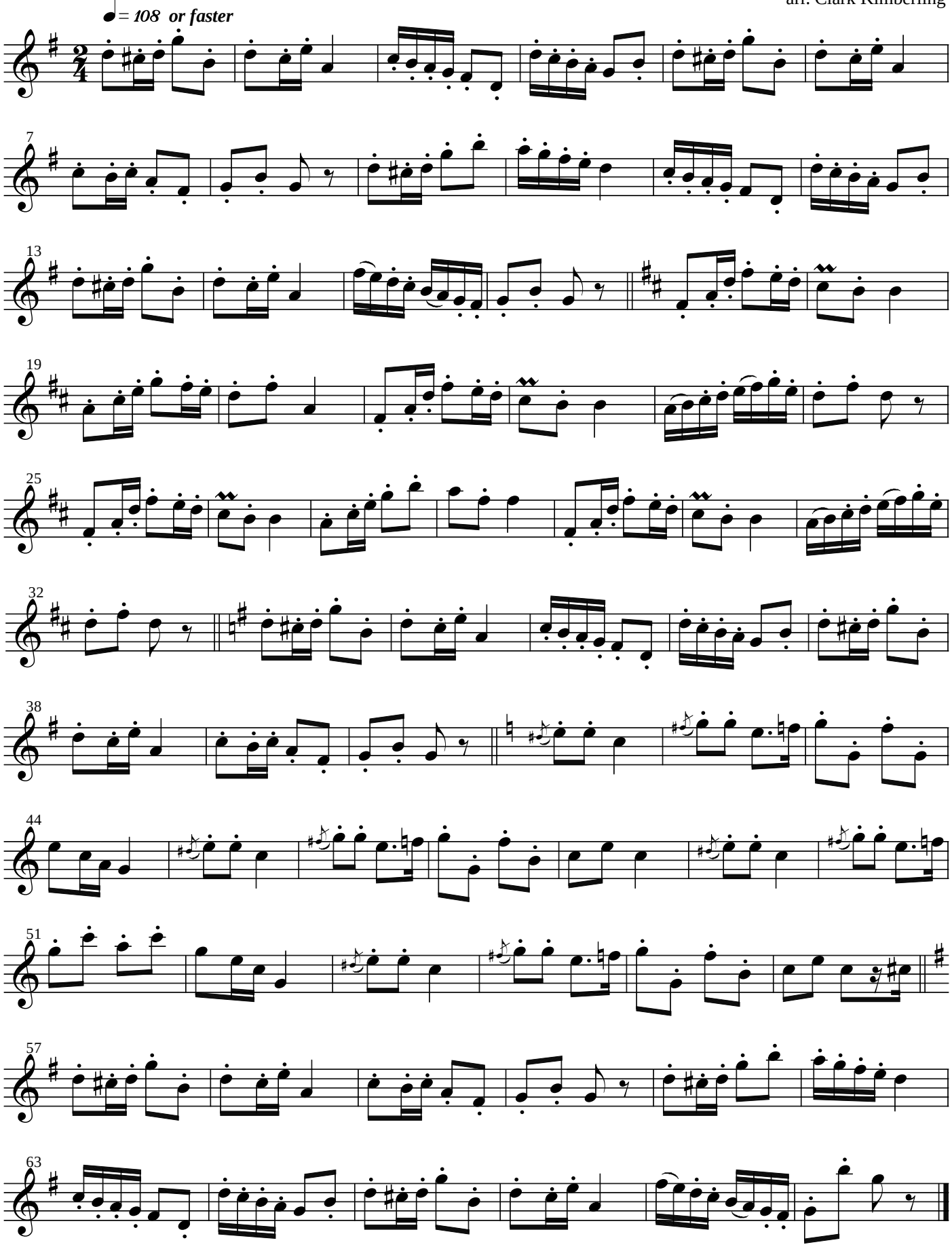
John Philip Sousa
arr. Clark Kimberling




Copyright © 2006, Clark Kimberling
Source Levi box 073a

# IOWA POLKA

J. N. Coolman
arr. Clark Kimberling

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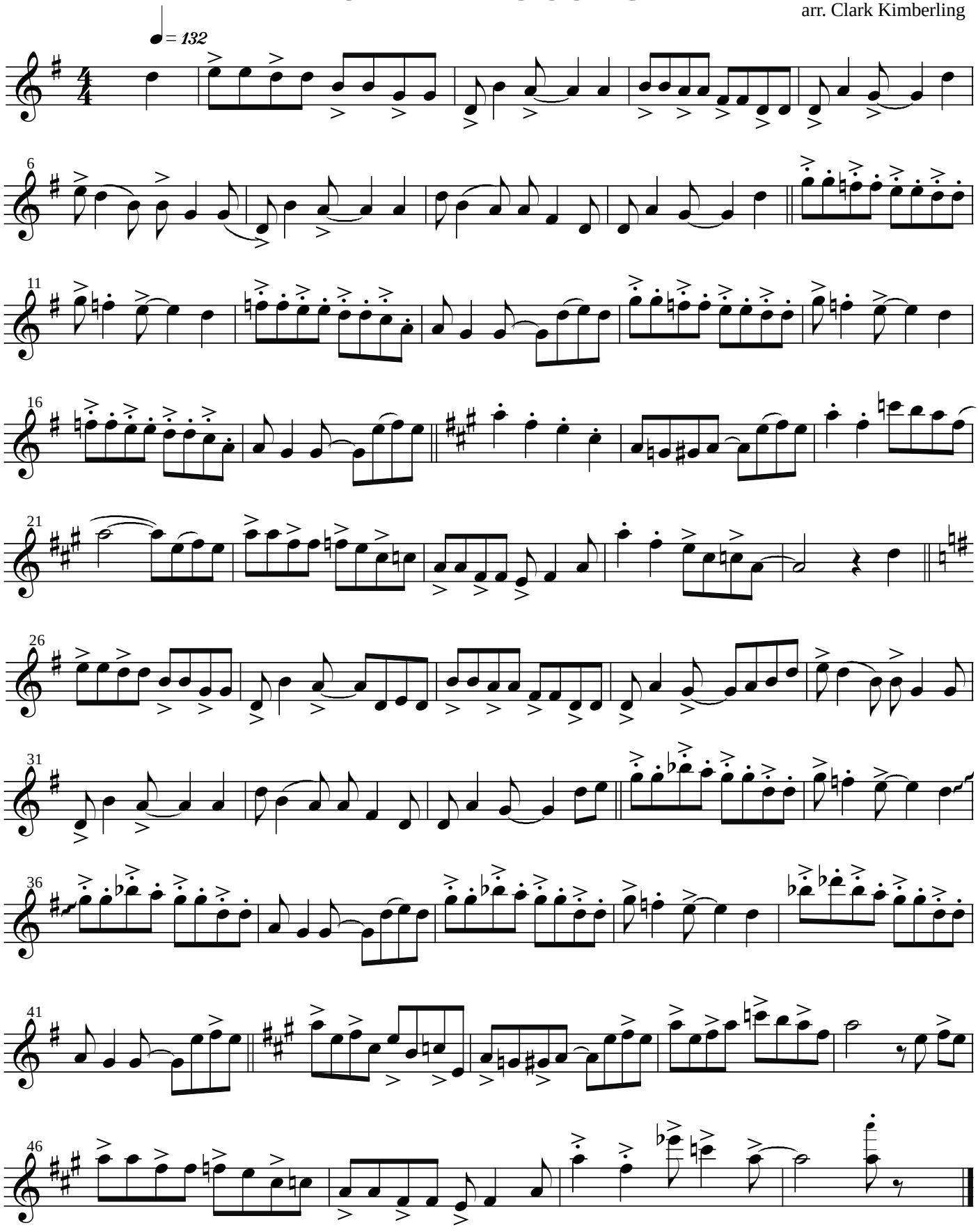
Source LC1876

# IRON HEAD'S SONG

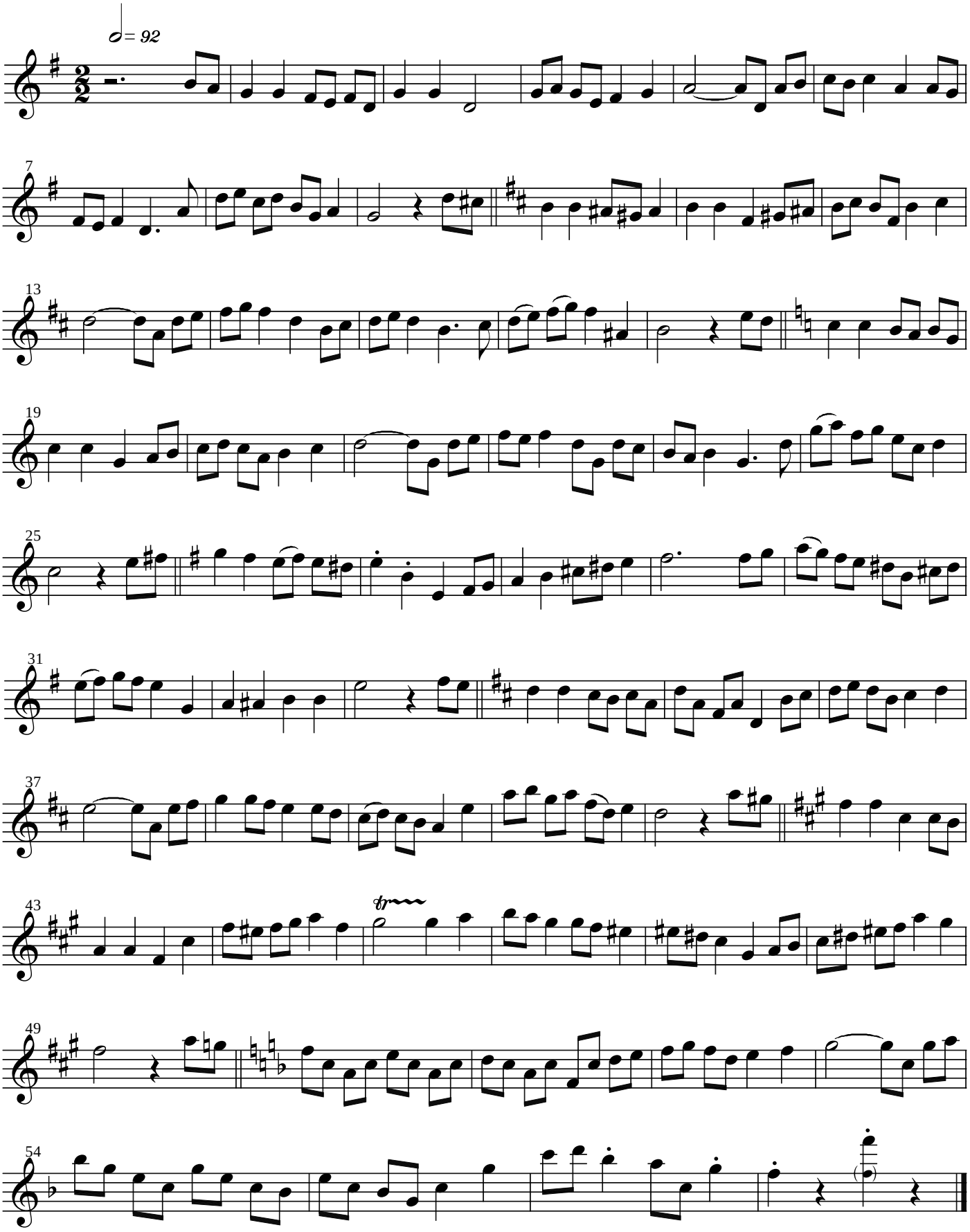
Iron Head, TDC
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling
Source: L&ALomax p 245

# JAY BIRD

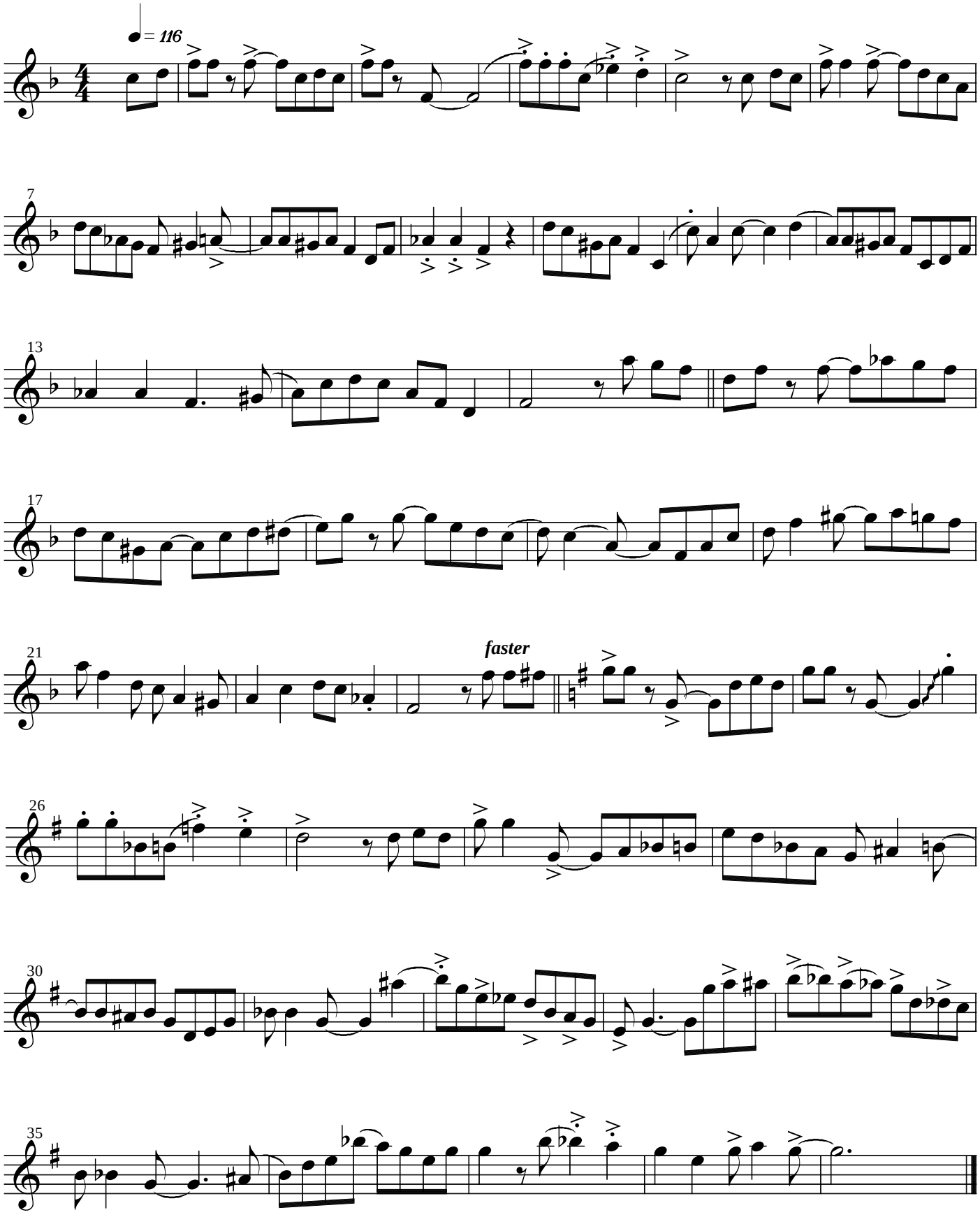
American Traditional
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling
Source: SongCatcher p385

# JOHN HENRY

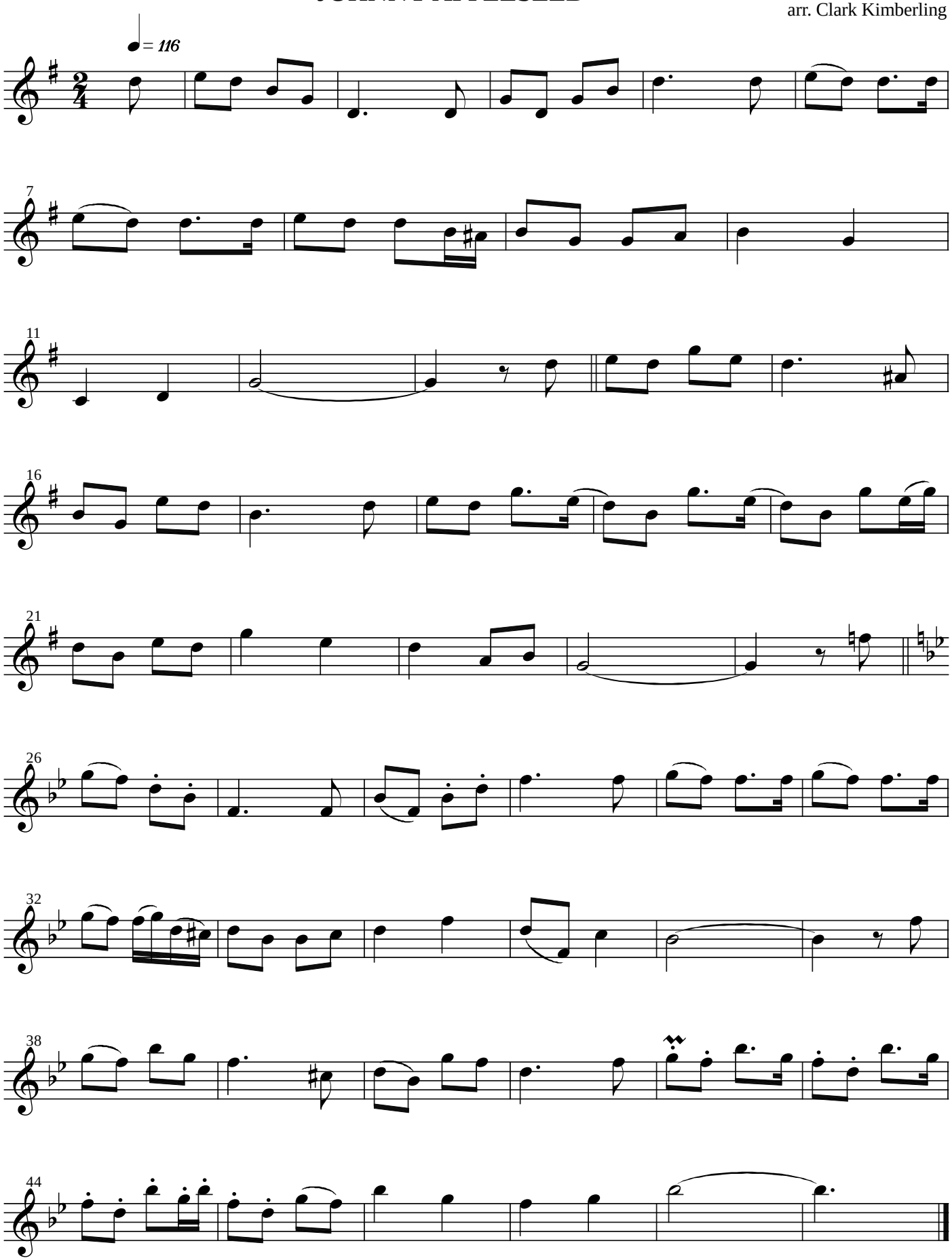
American Traditional
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling

# JOHNNY APPLESEED

American Traditional
arr. Clark Kimberling

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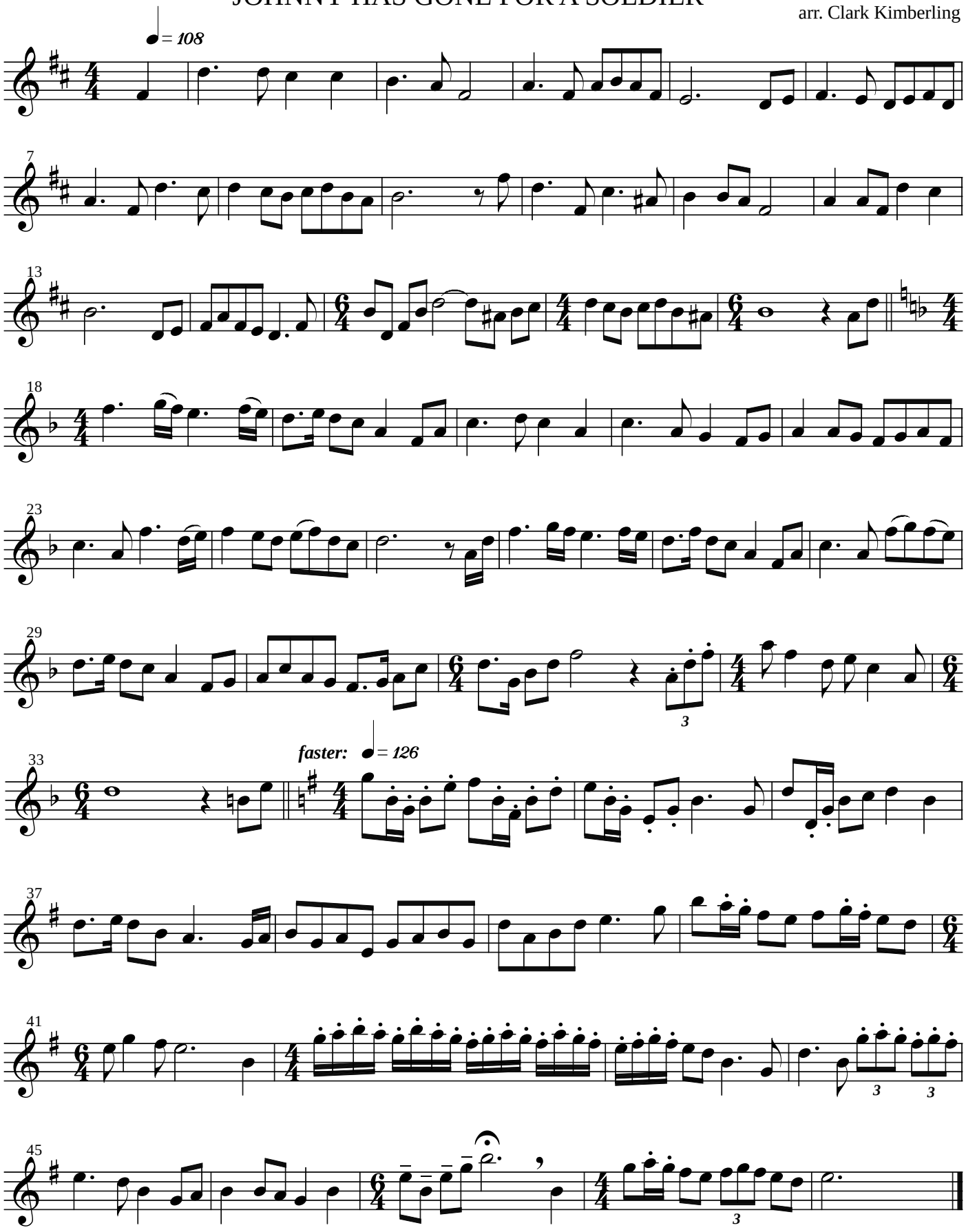
# JOHNNY HAS GONE FOR A SOLDIER

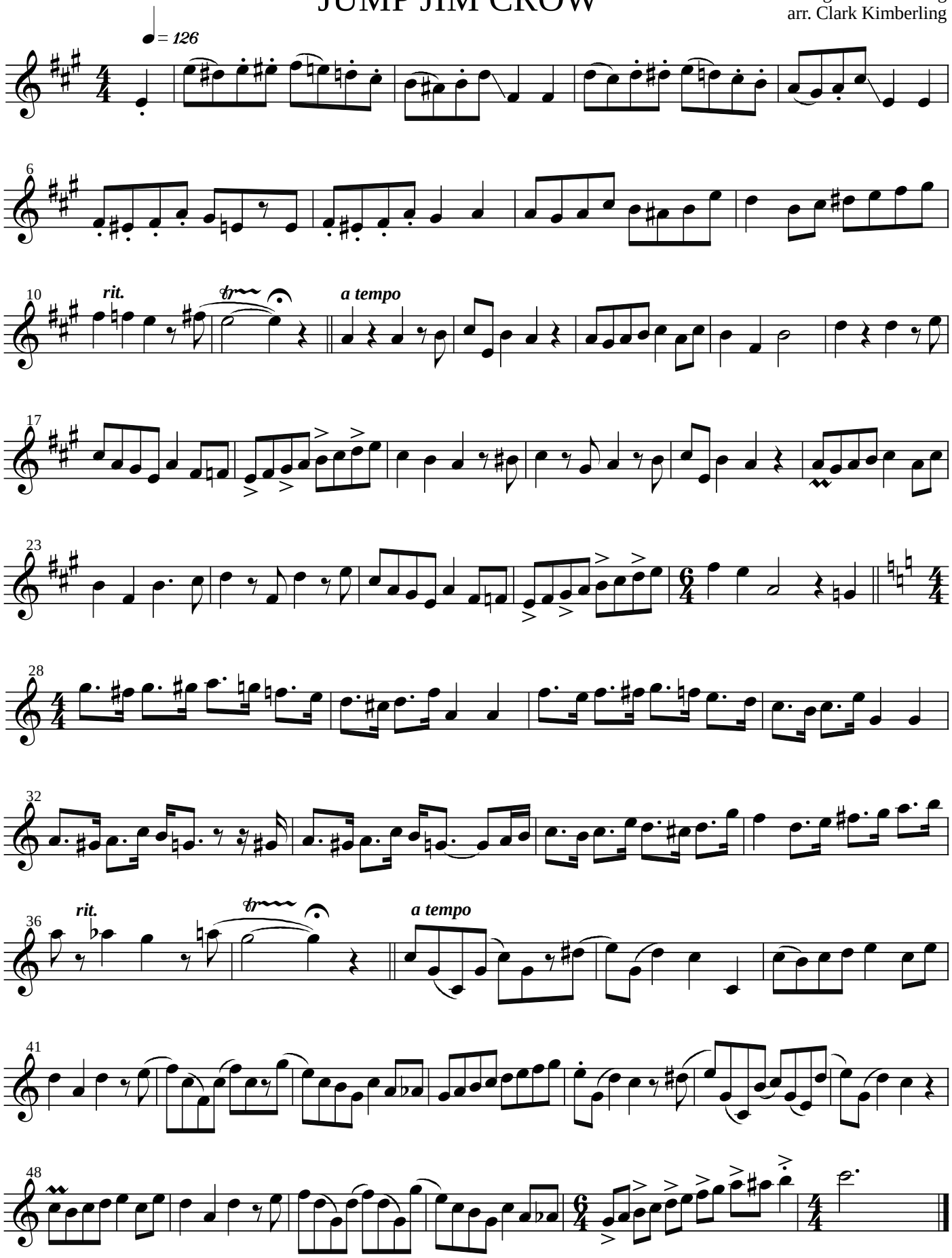
American Traditional
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling

# JUMP JIM CROW

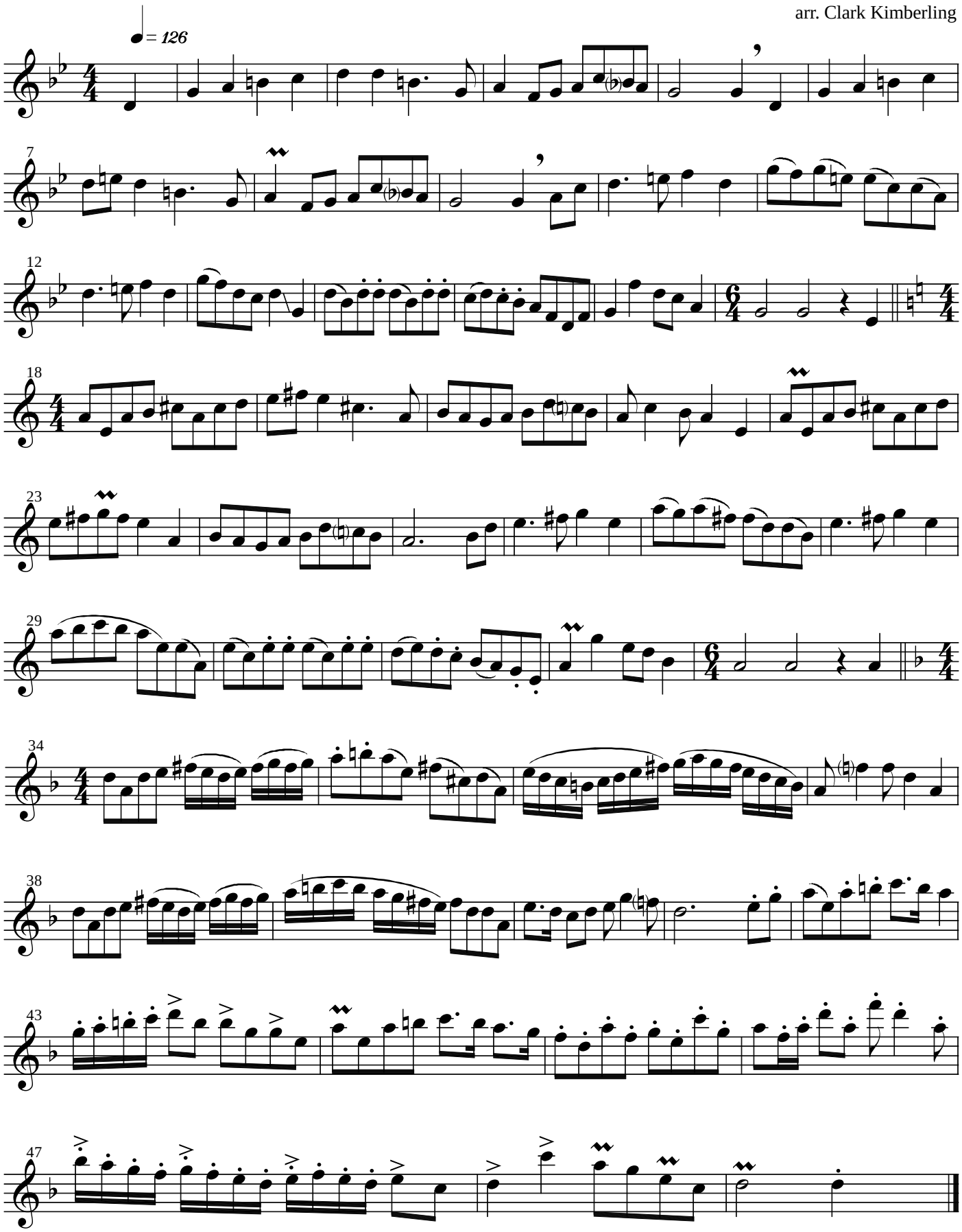
Sigmund Romberg
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling
Source: Levy Box 153 1917

# THE KANGARO

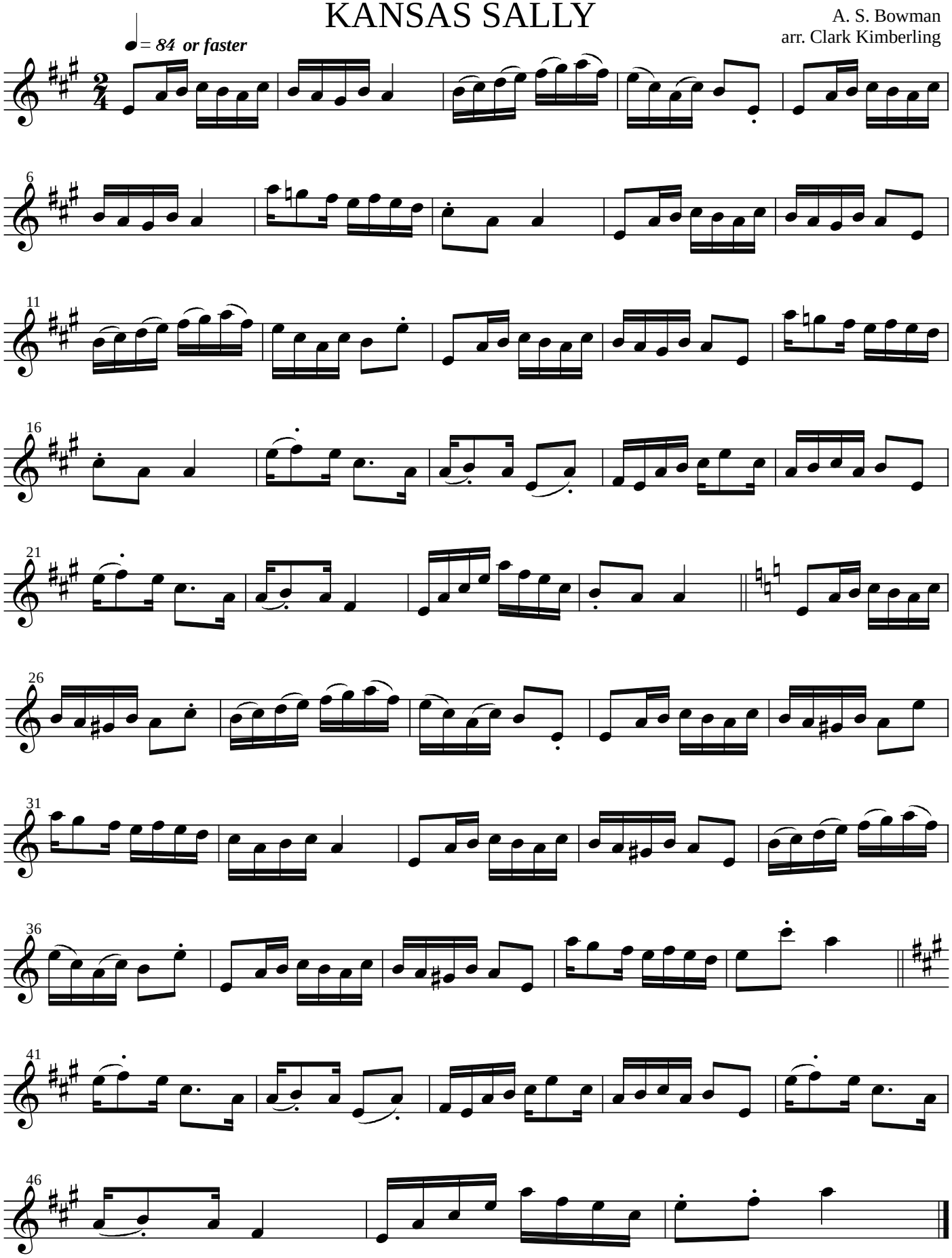
American
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling

# KANSAS SALLY

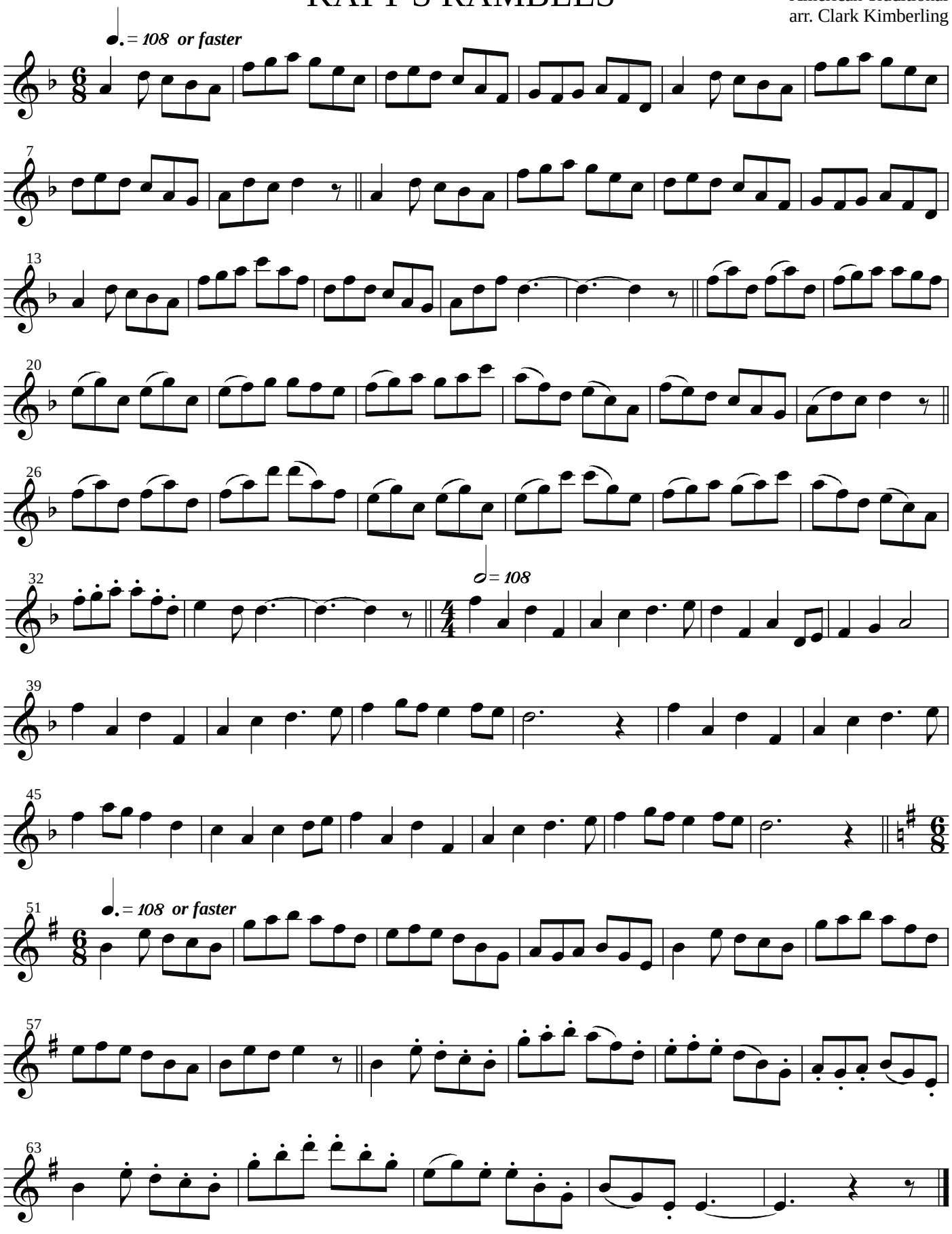
A. S. Bowman
arr. Clark Kimberling




Copyright © 2004 Clark Kimberling
Source: Pepper500, #374

# KATY'S RAMBLES

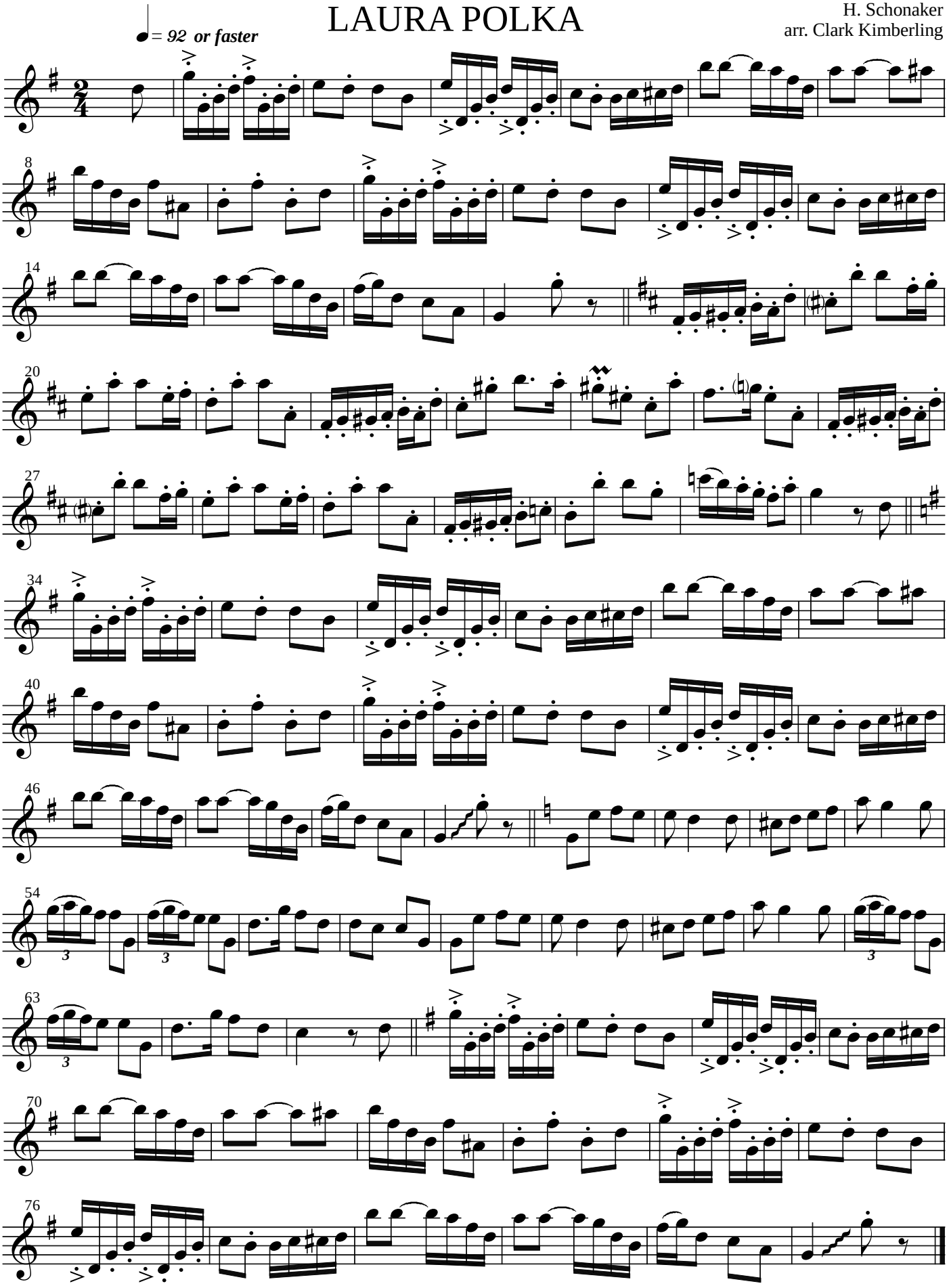
American Traditional
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling
Source Ford p111

# LAURA POLKA

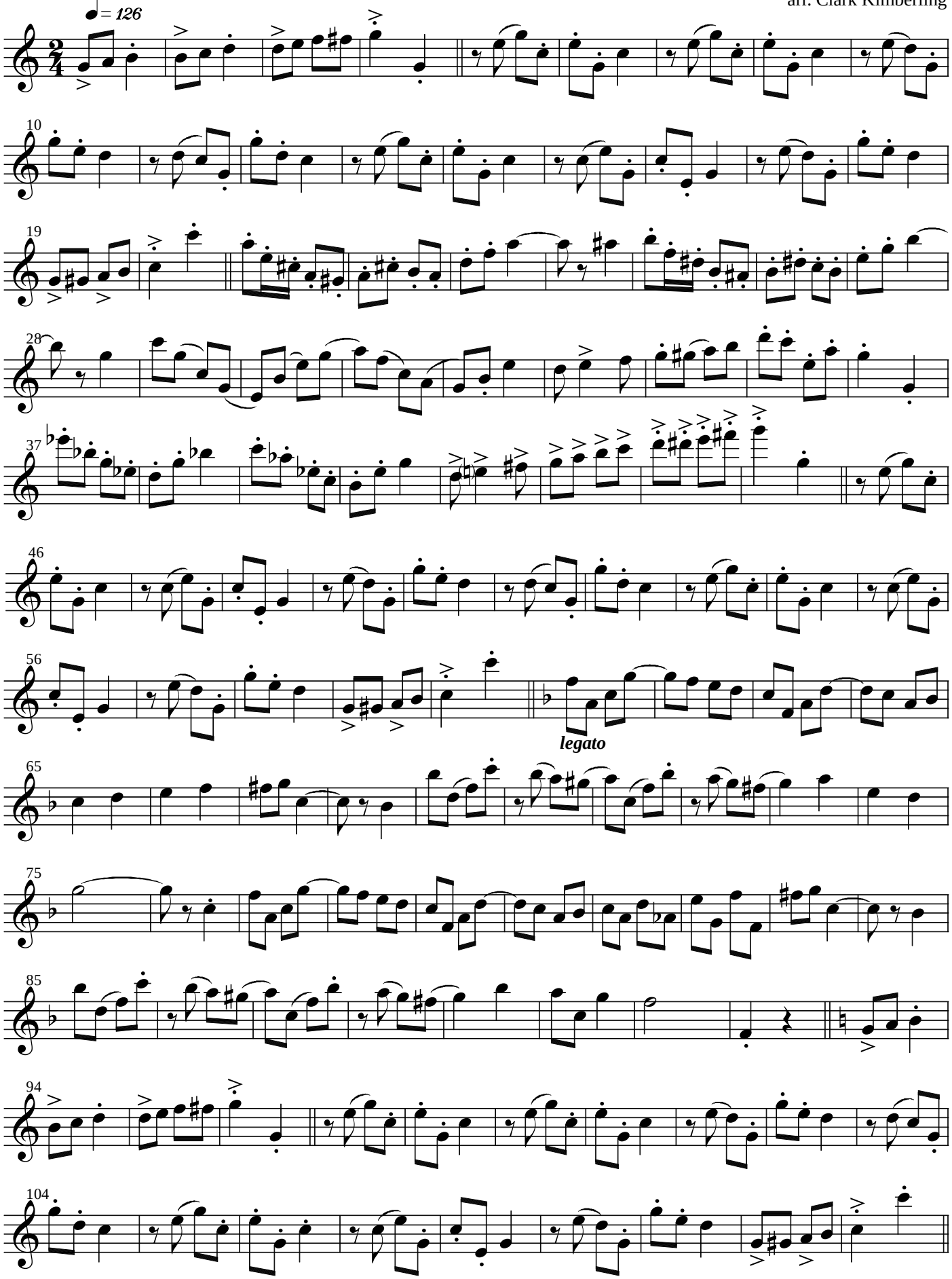
H. Schonaker
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling
Source:LC (1873)

# LEG OF MUTTON

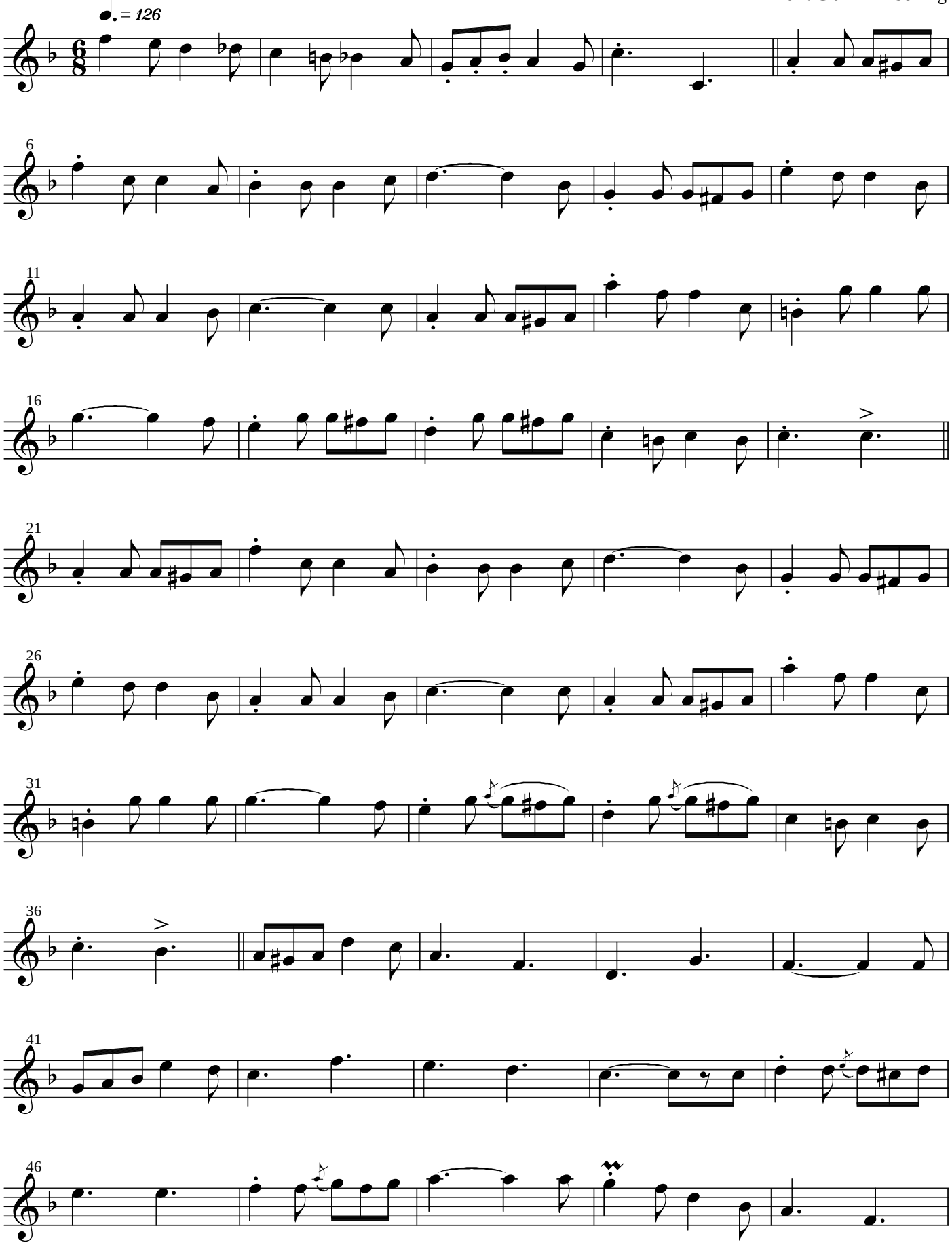
Sigmund Romberg
arr. Clark Kimberling



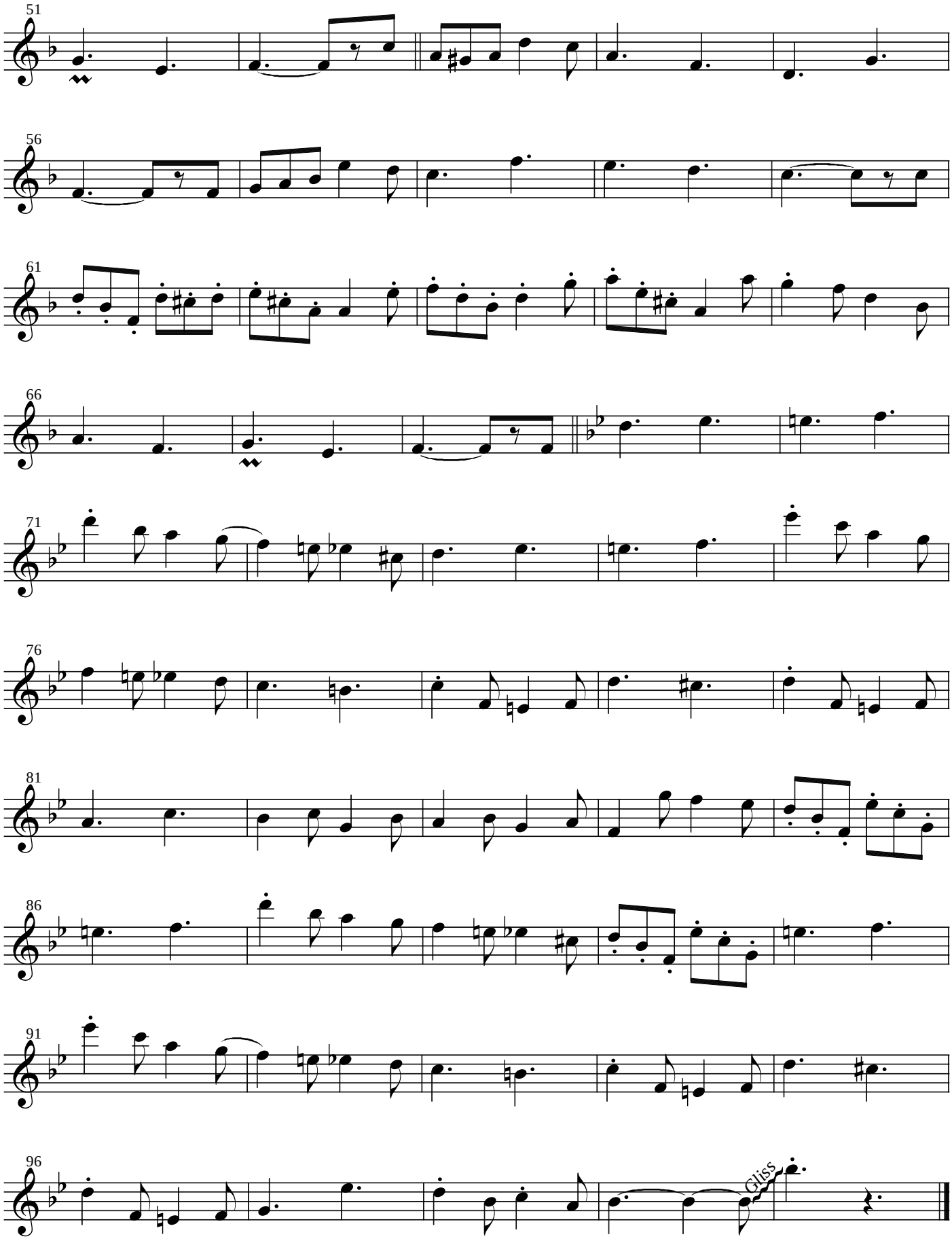

Copyright © 2004, Clark Kimberling
Source Levy Box 170 1913

# LIBERTY BELL

John Philip Sousa
arr. Clark Kimberling

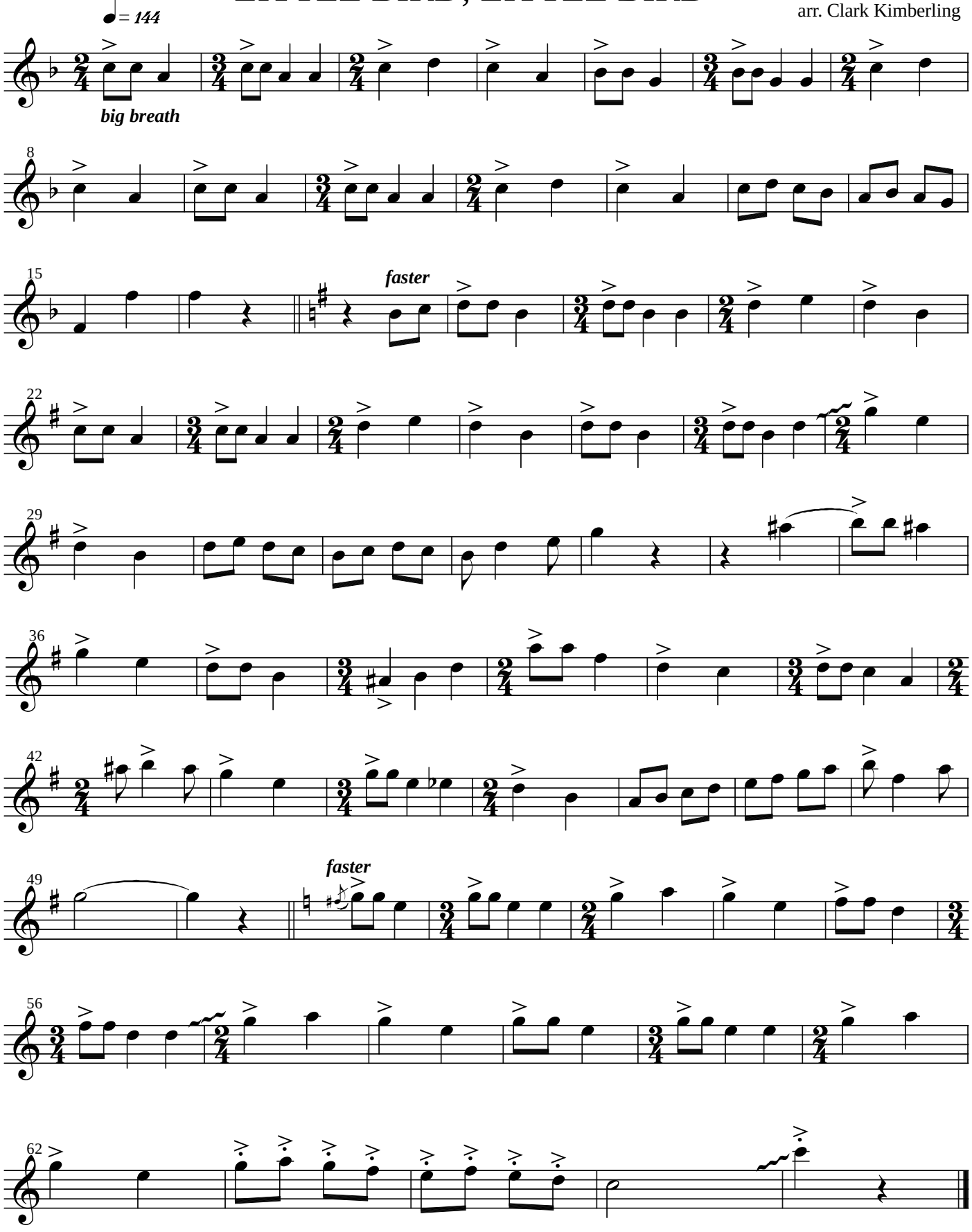



Copyright © 2005, Clark Kimberling
Source: Marches Past, p61


51
56
61
66
71
76
81
86
91
96
Gliss

# LITTLE BIRD, LITTLE BIRD

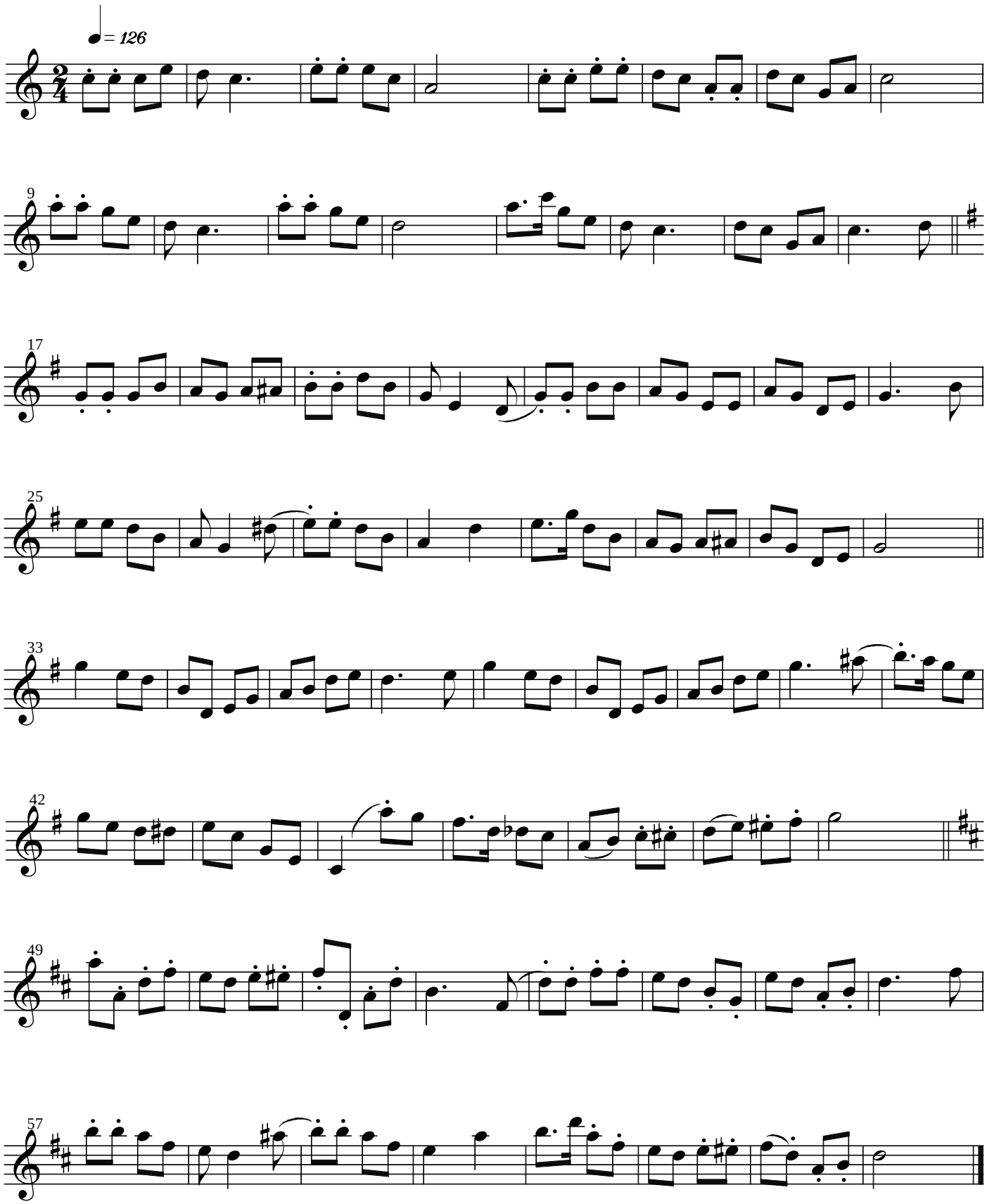
American Traditional
arr. Clark Kimberling




Copyright © 2004 Clark Kimberling
Source: RuthSeeger p118

# LIZA JANE

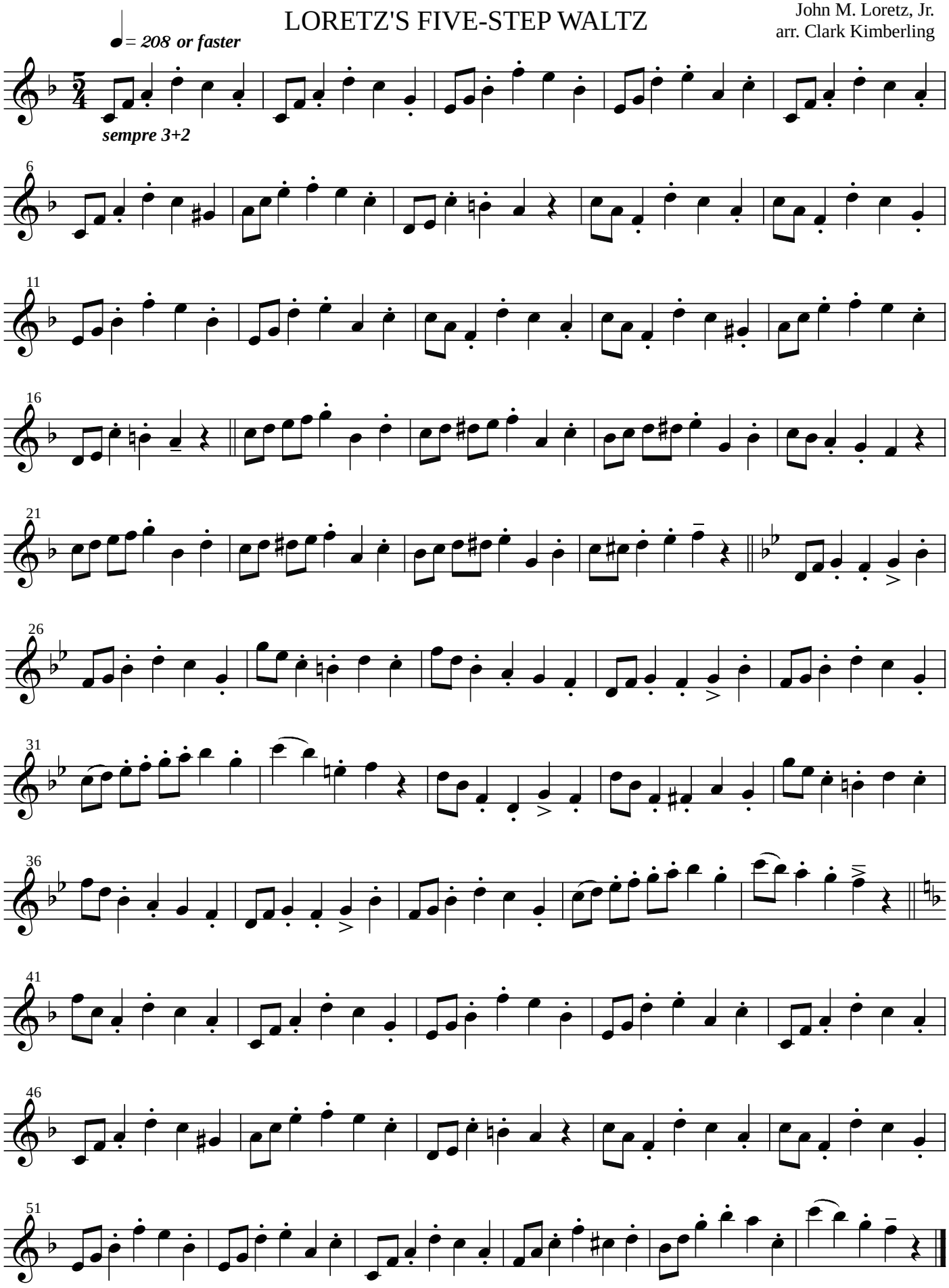
American Traditional
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling

# LORETZ'S FIVE-STEP WALTZ

John M. Loretz, Jr.
arr. Clark Kimberling

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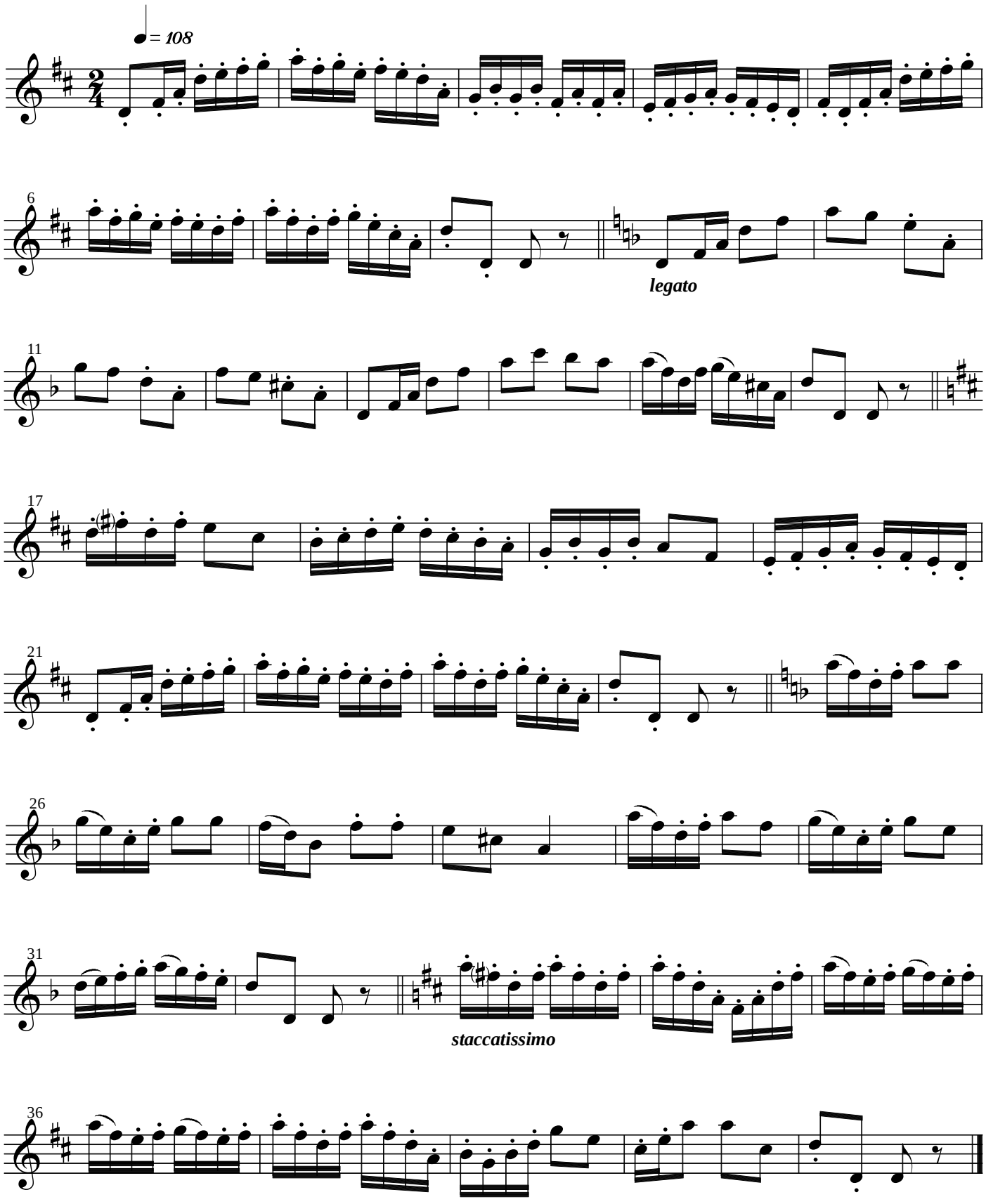
Source: LC sm1880

# LOUISVILLE HORNPIPE

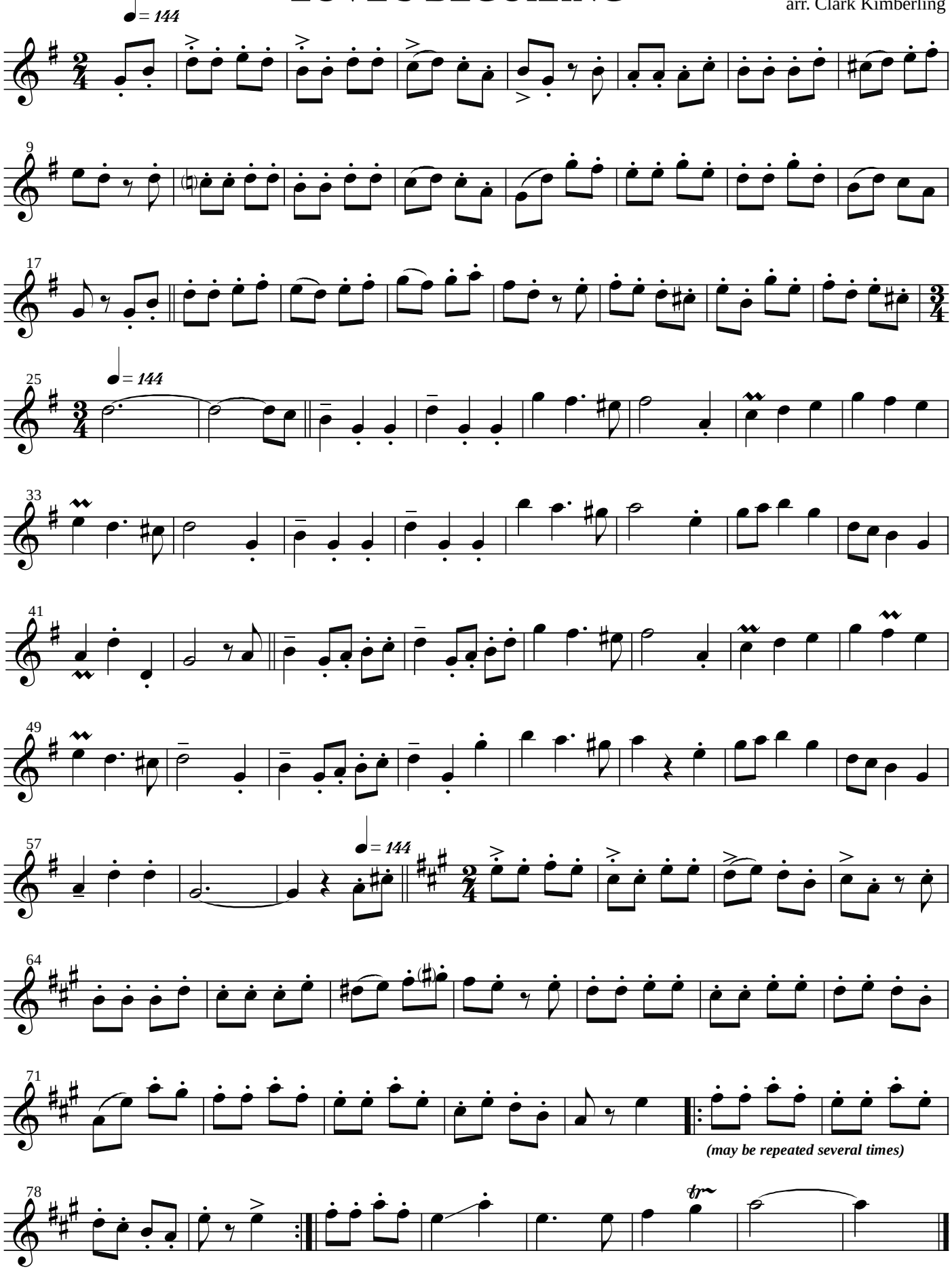
Irish-American
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling
Source: Ford p 102

# LOVE'S BEGUILING

John Philip Sousa
arr. Clark Kimberling

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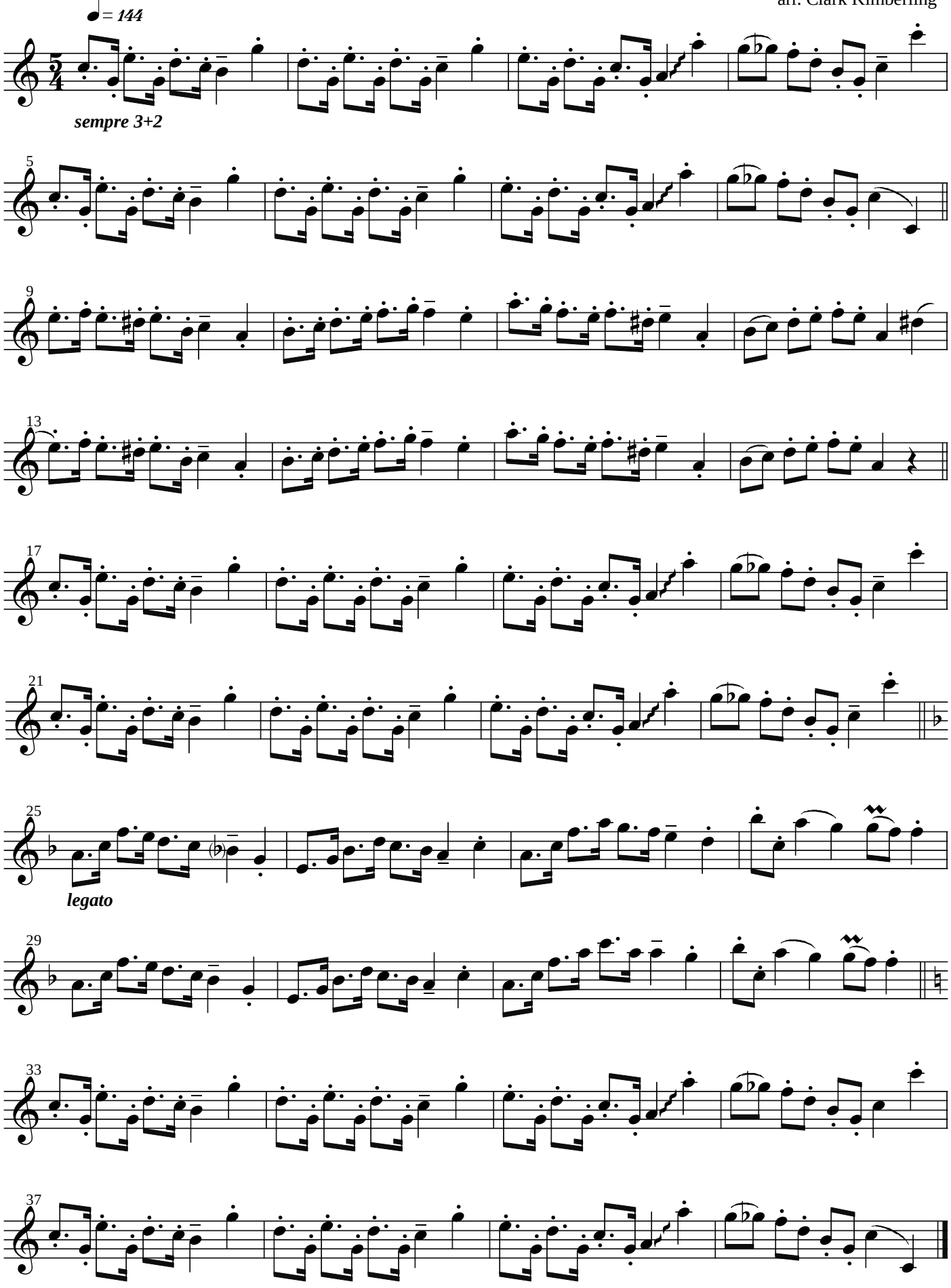
Source LC1880

# MAHLER'S FIVE-STEP WALTZ

Jacob A. Mahler
arr. Clark Kimberling

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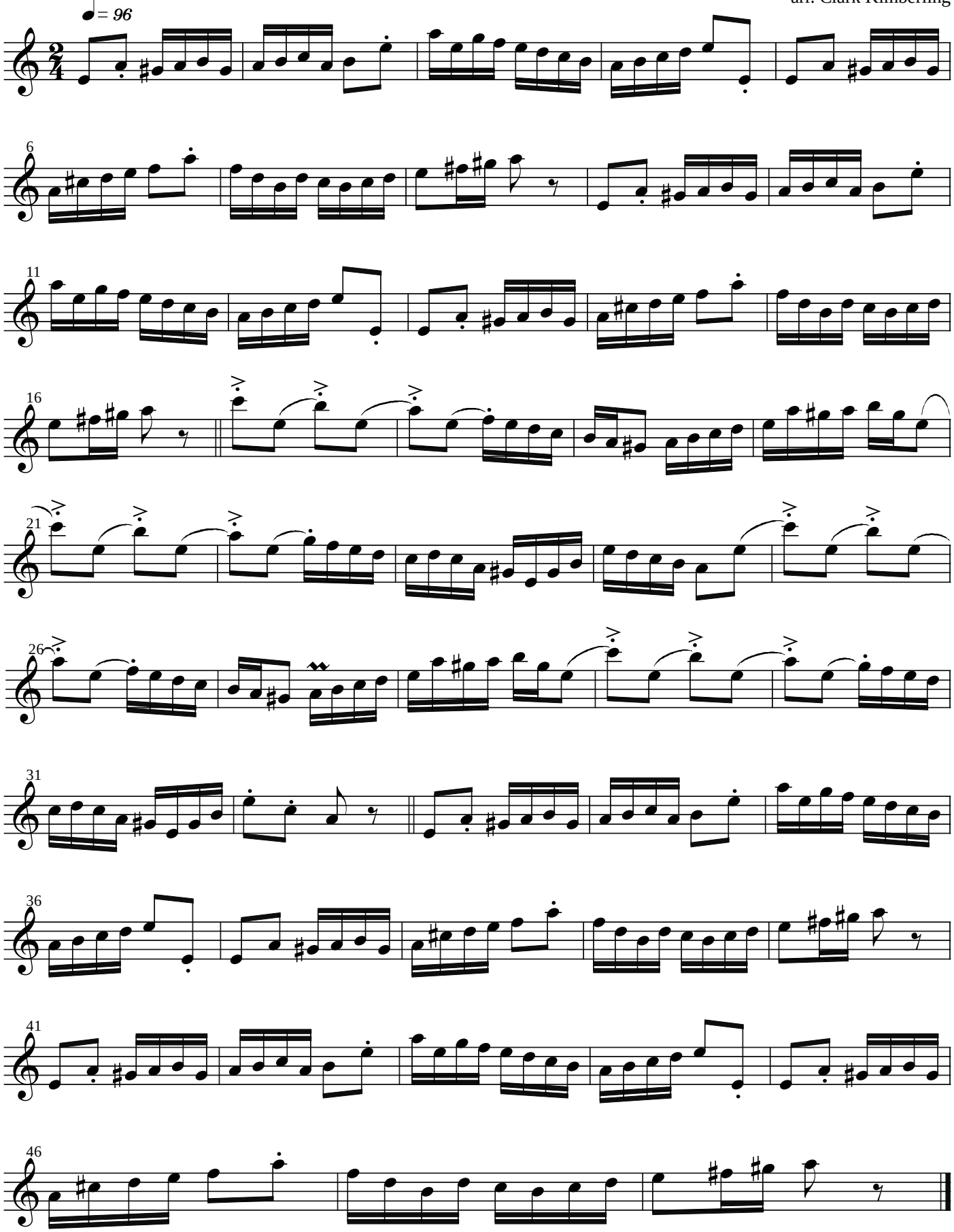
Source: LC sm1885

# MANHATTAN REEL

A. S. Bowman
arr. Clark Kimberling

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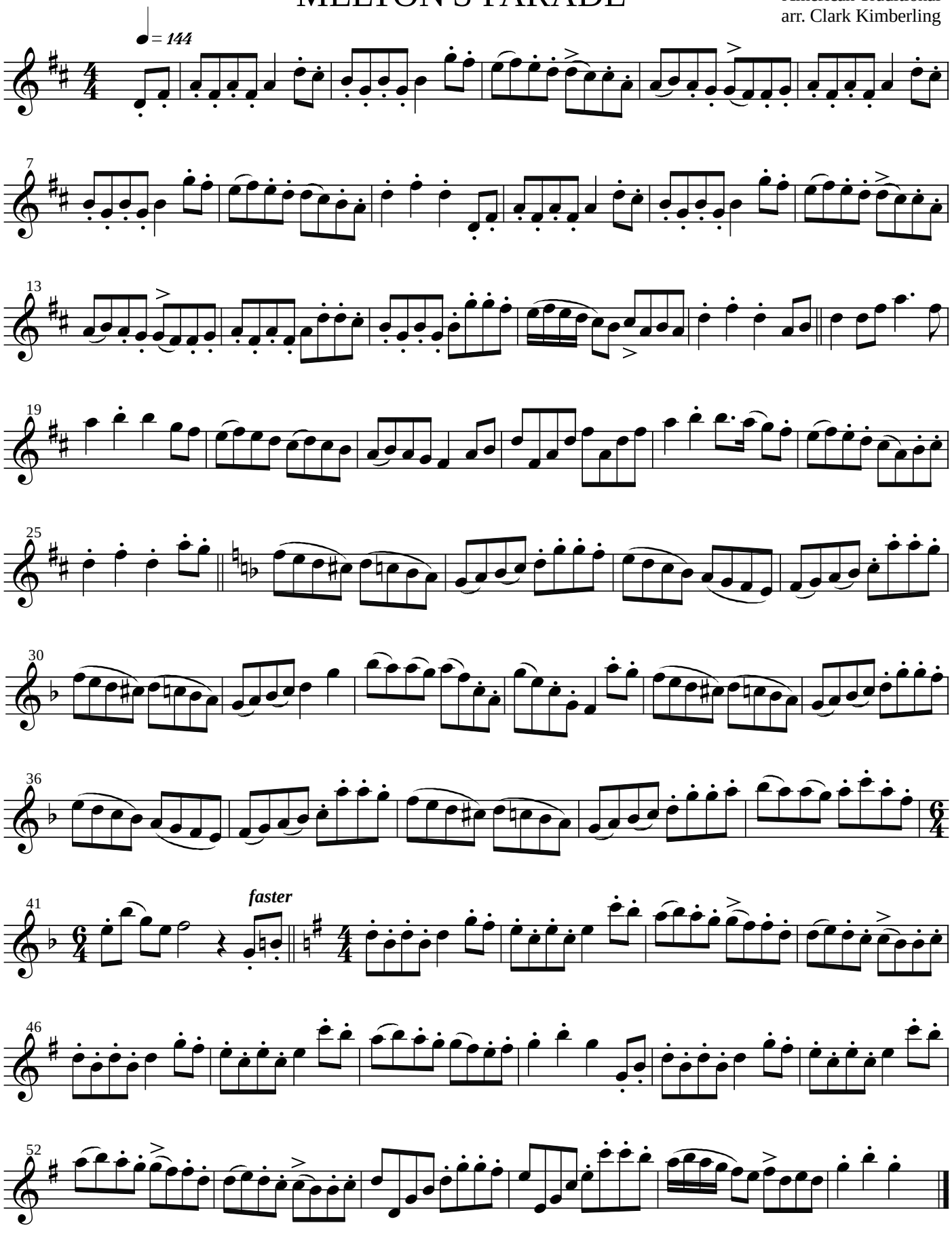
Source: Pepper500, #303

# MELTON'S PARADE

American Traditional
arr. Clark Kimberling

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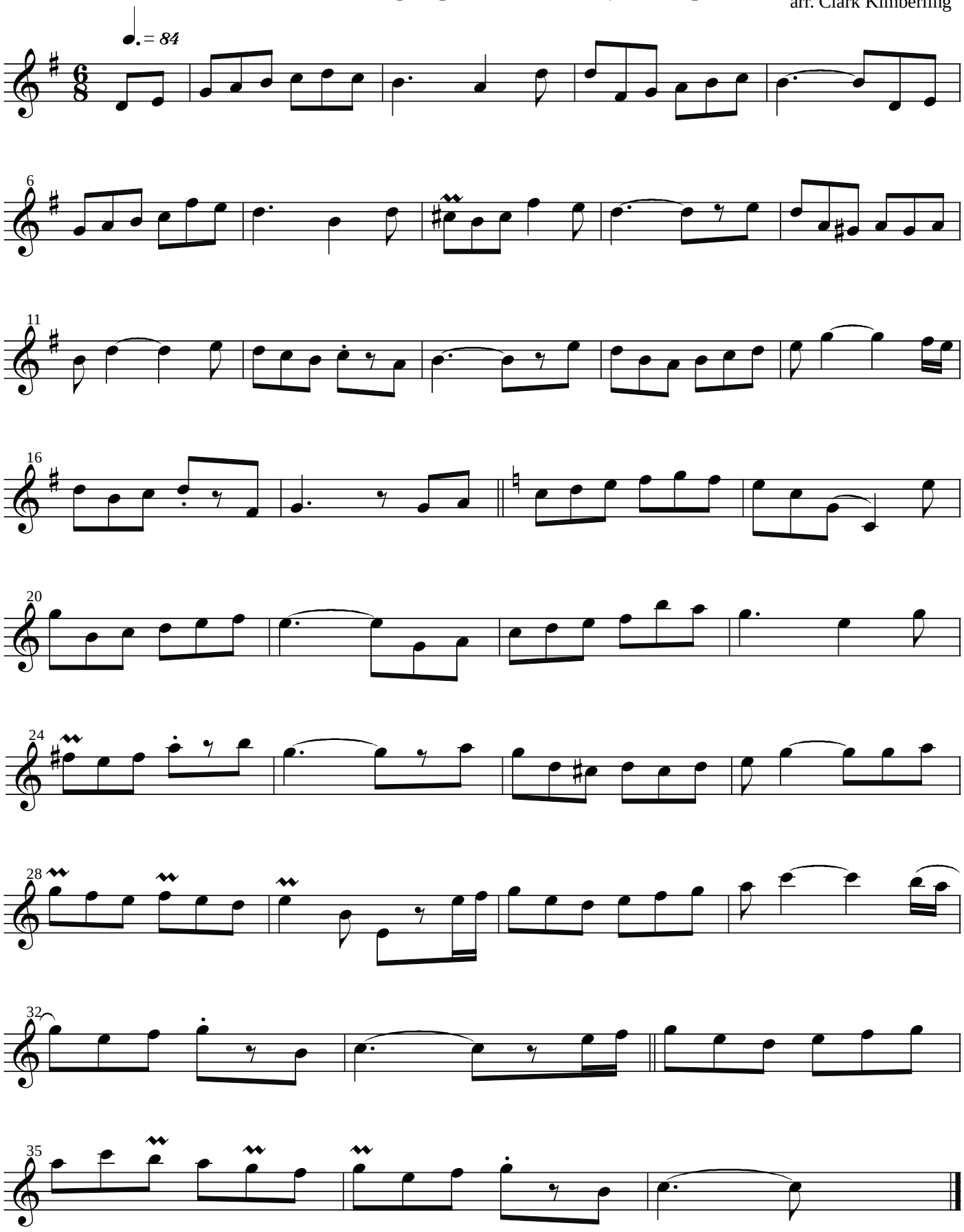
Source Ford p111

# THE MERRIEST GIRL IN THE VILLAGE

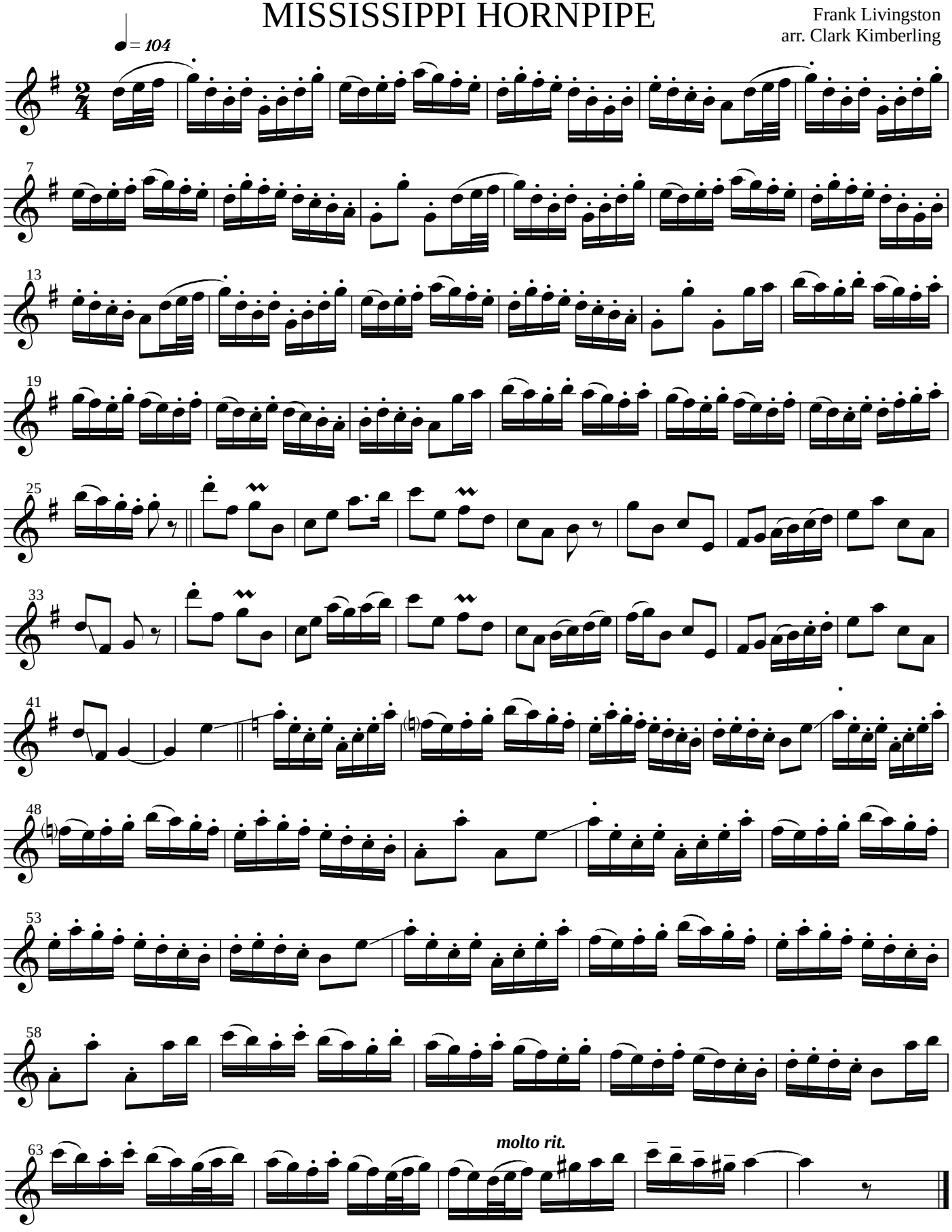
Edwin Christie
arr. Clark Kimberling




Copyright © 2004 Clark Kimberling
Source: Levy Box 028 cr 1871

# MISSISSIPPI HORNPIPE

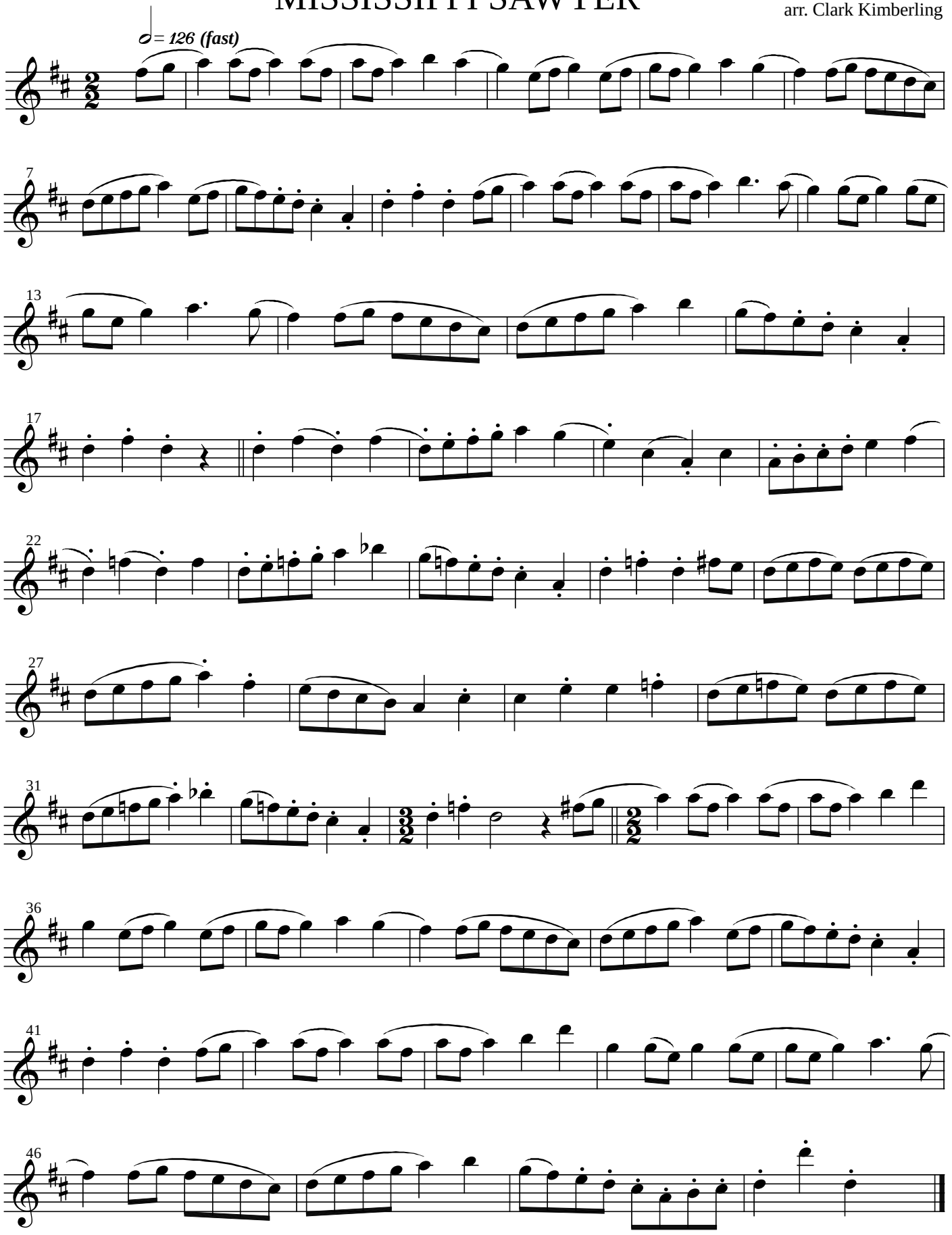
Frank Livingston
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling
Source: Ryan's Mammoth p137

# MISSISSIPPI SAWYER

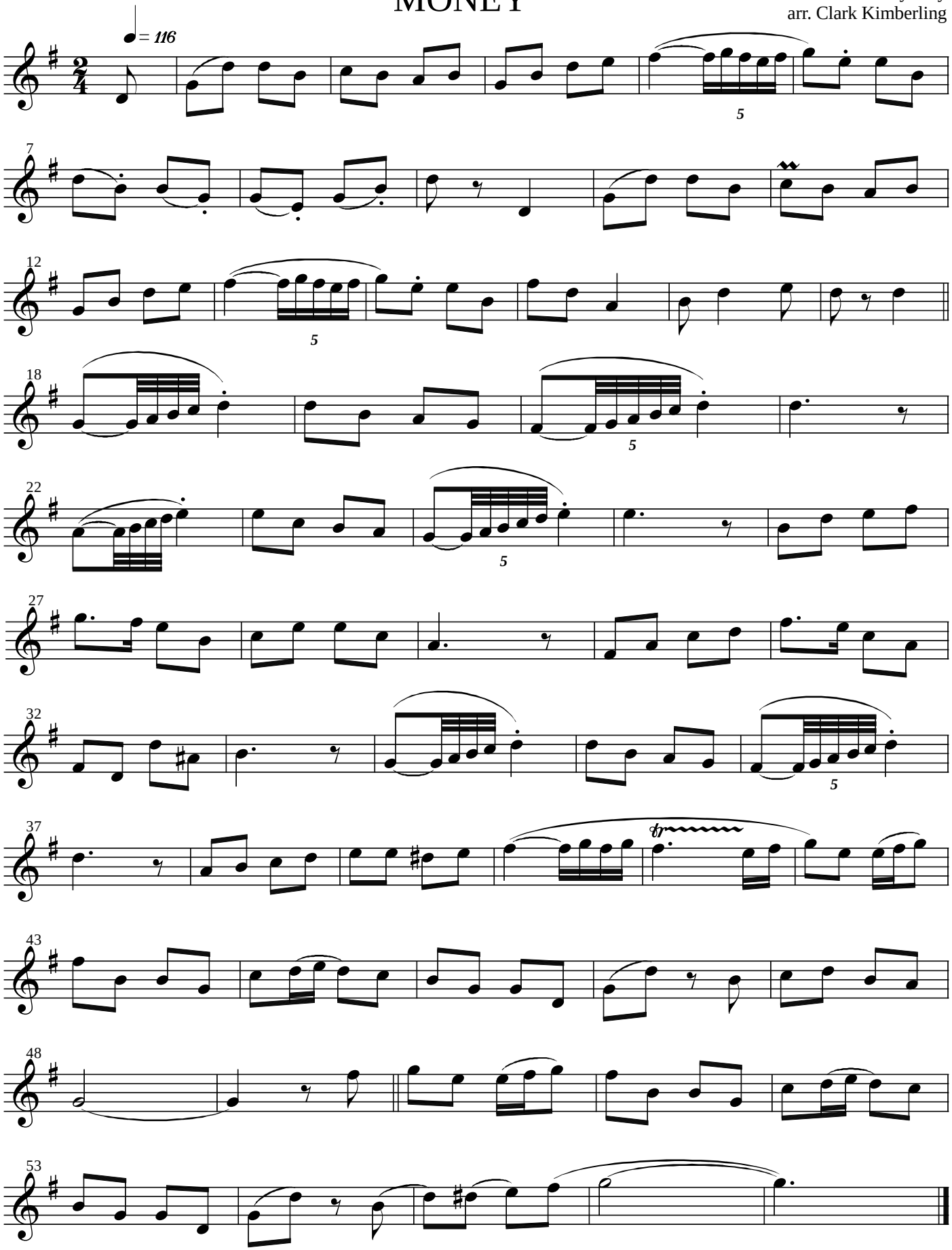
American Traditional
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling
Source:Fiddlers Fakebook p191

# MONEY

Billy May
arr. Clark Kimberling

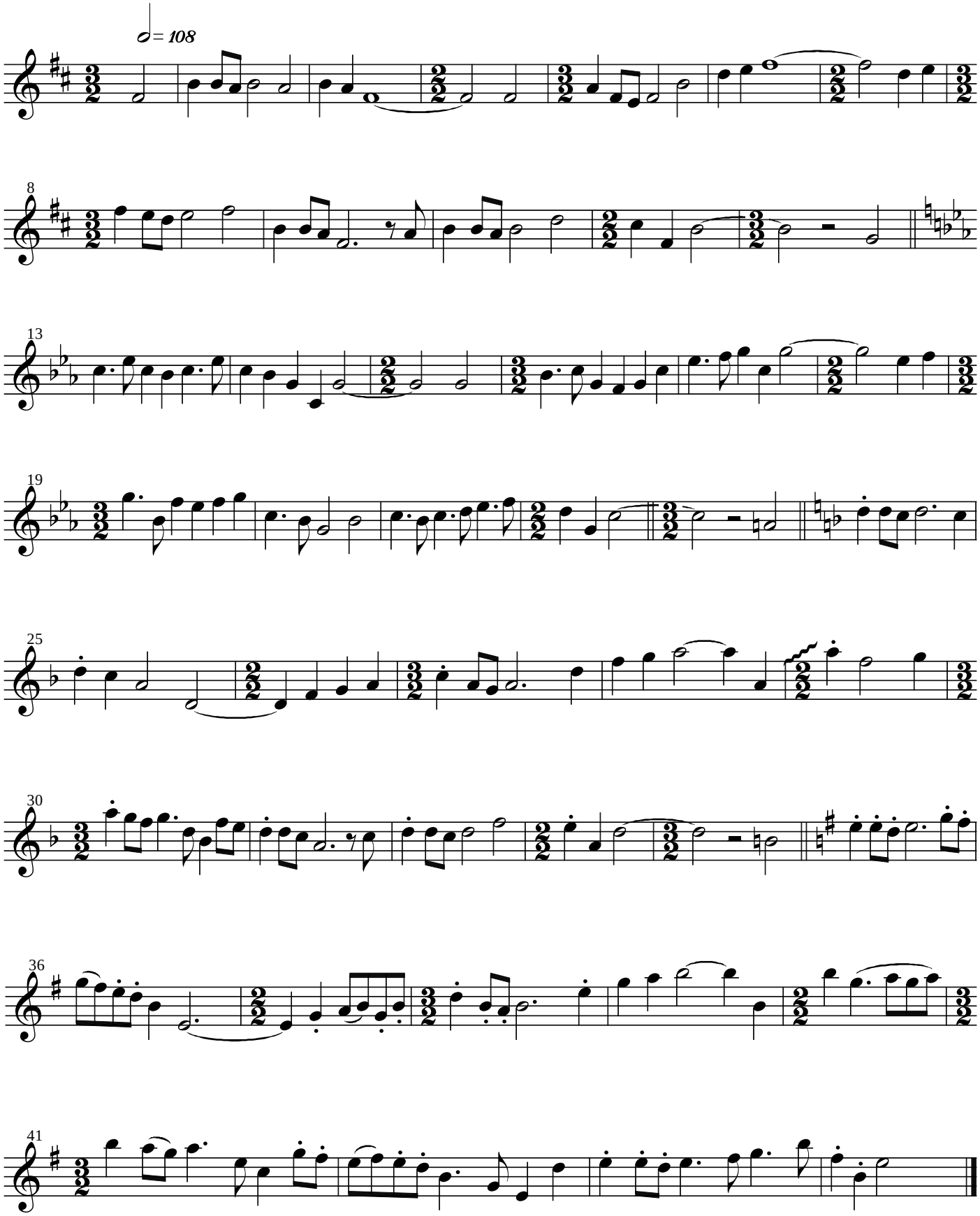



Copyright © 2004 Clark Kimberling
Source: Levy Box 073 Date 1916

# MOUNTAIN FUNERAL

(WICKED POLLY)

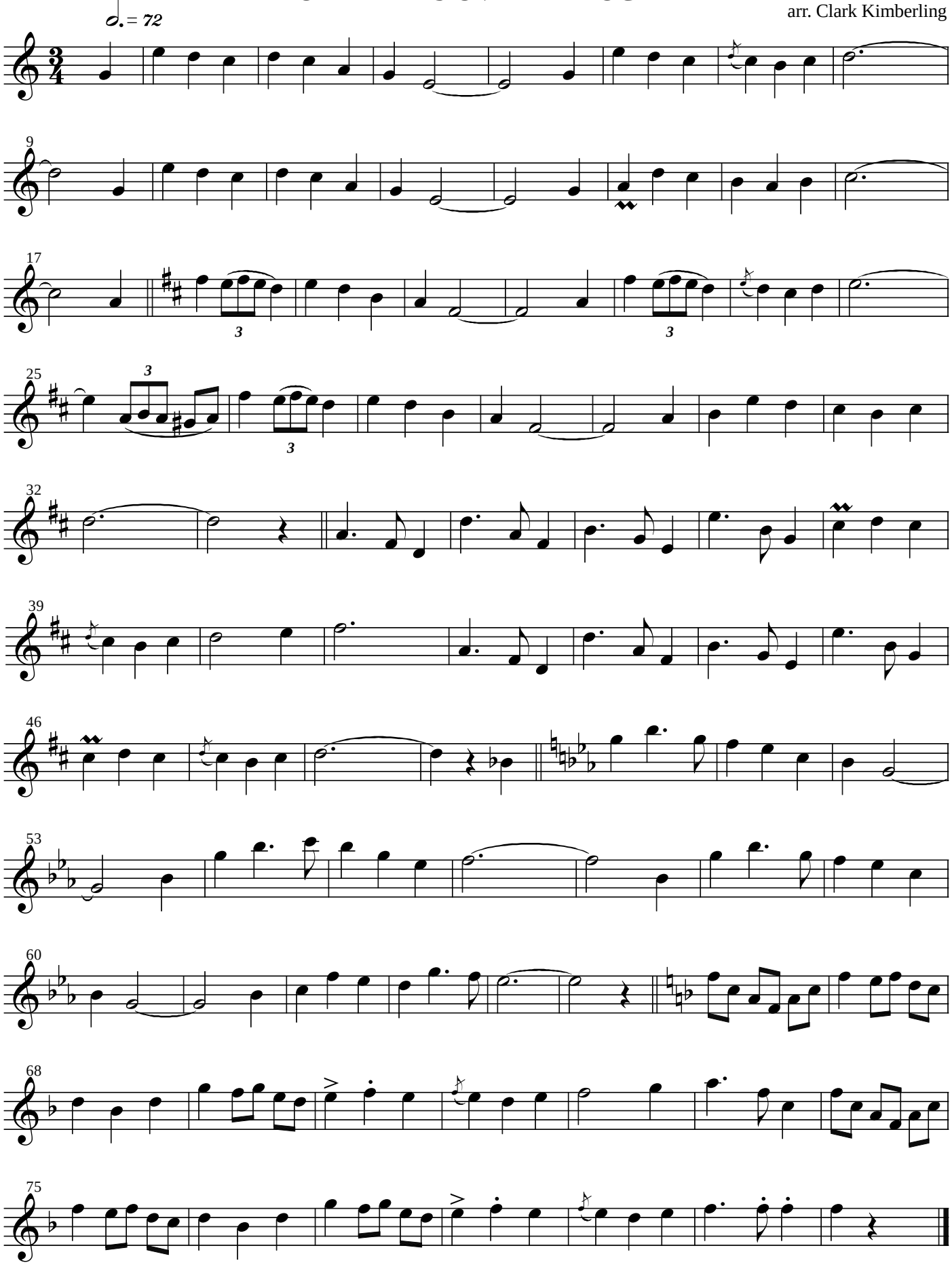
American Traditional
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling

# MY BONNIE LIES OVER THE OCEAN

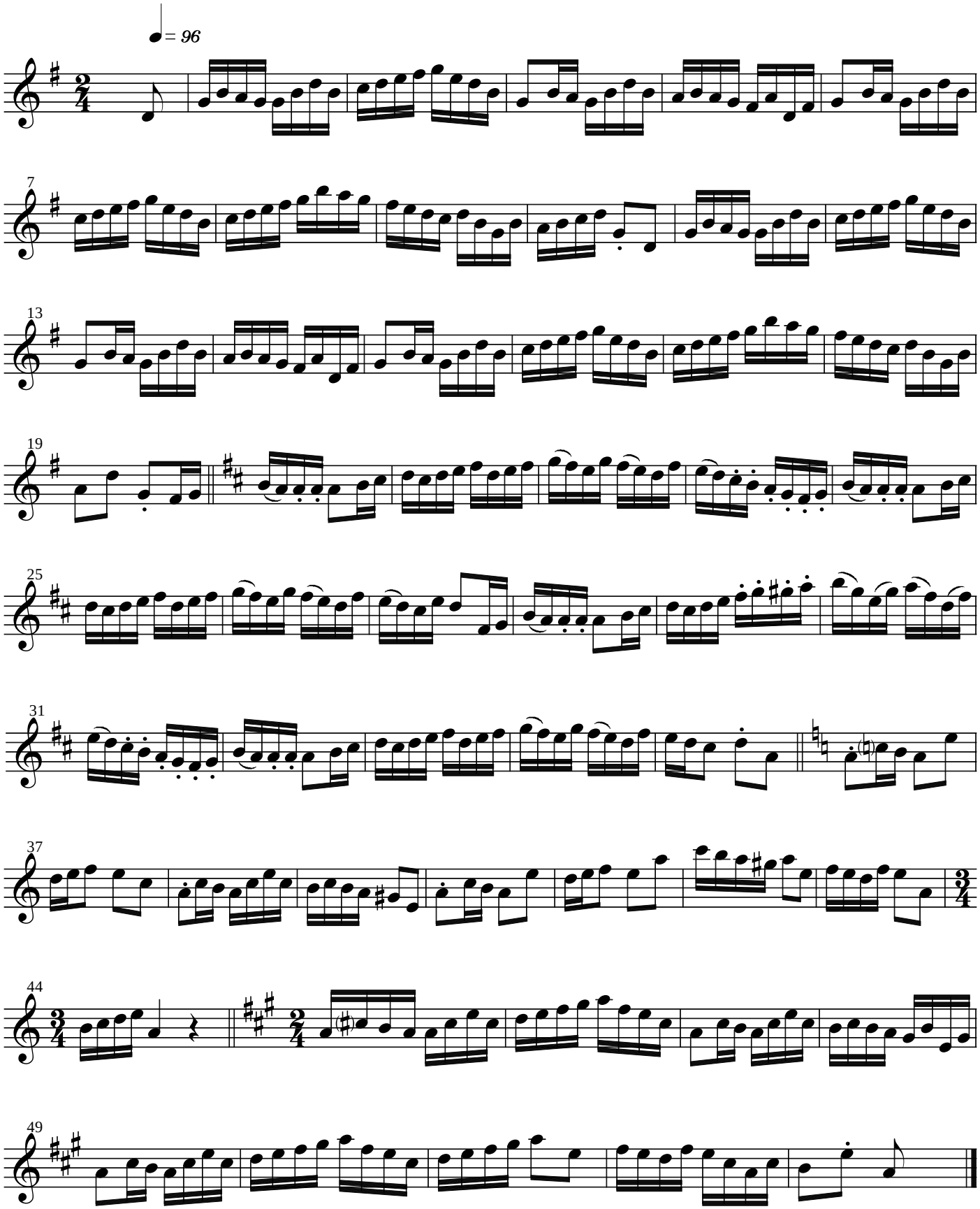
American Traditional
arr. Clark Kimberling




Copyright © 2005 Clark Kimberling
Source: Fuld

# NEW YORK REEL

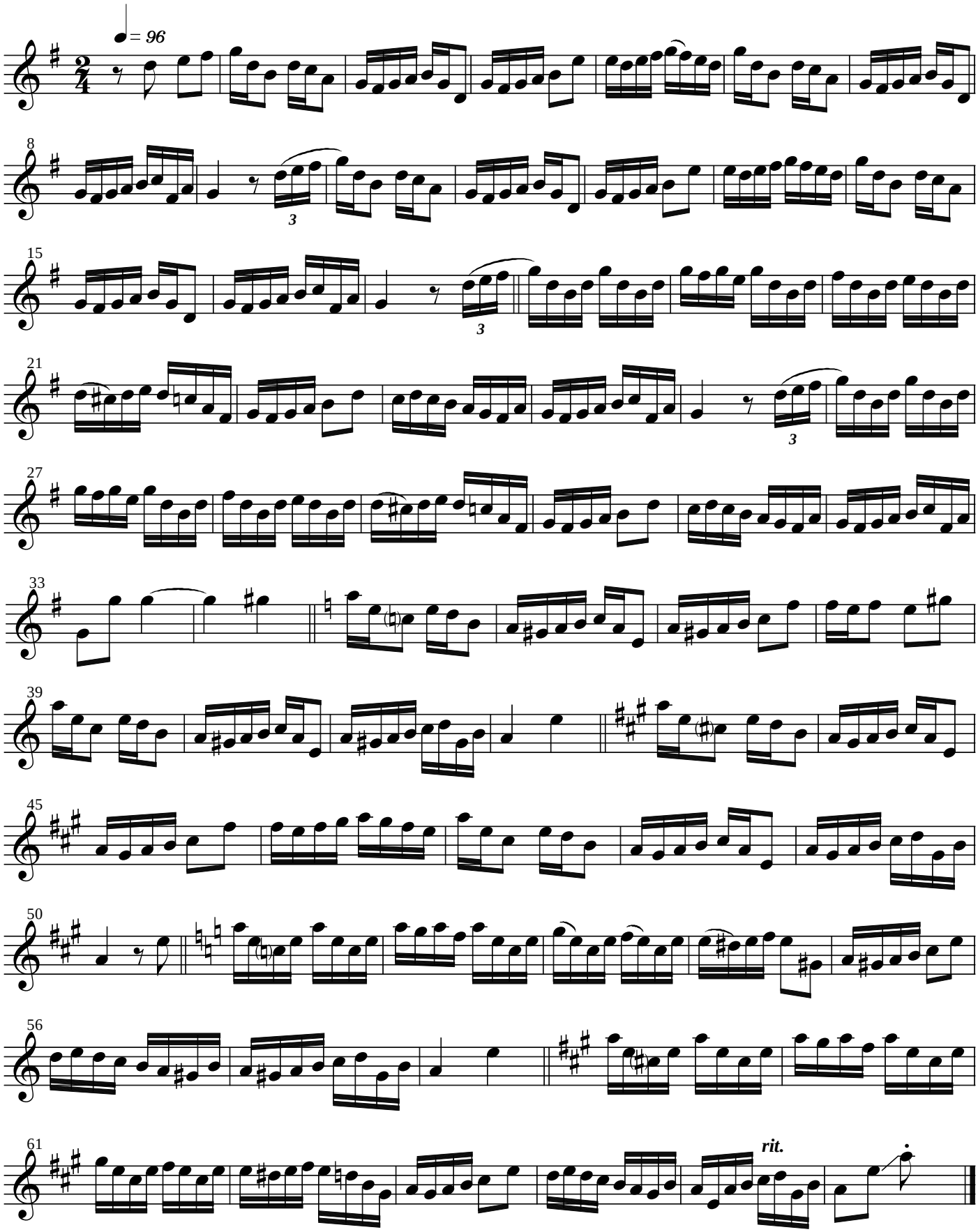
American Traditional
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling
Source 300Fiddle, p53

# NIAGARA HORNPIPE

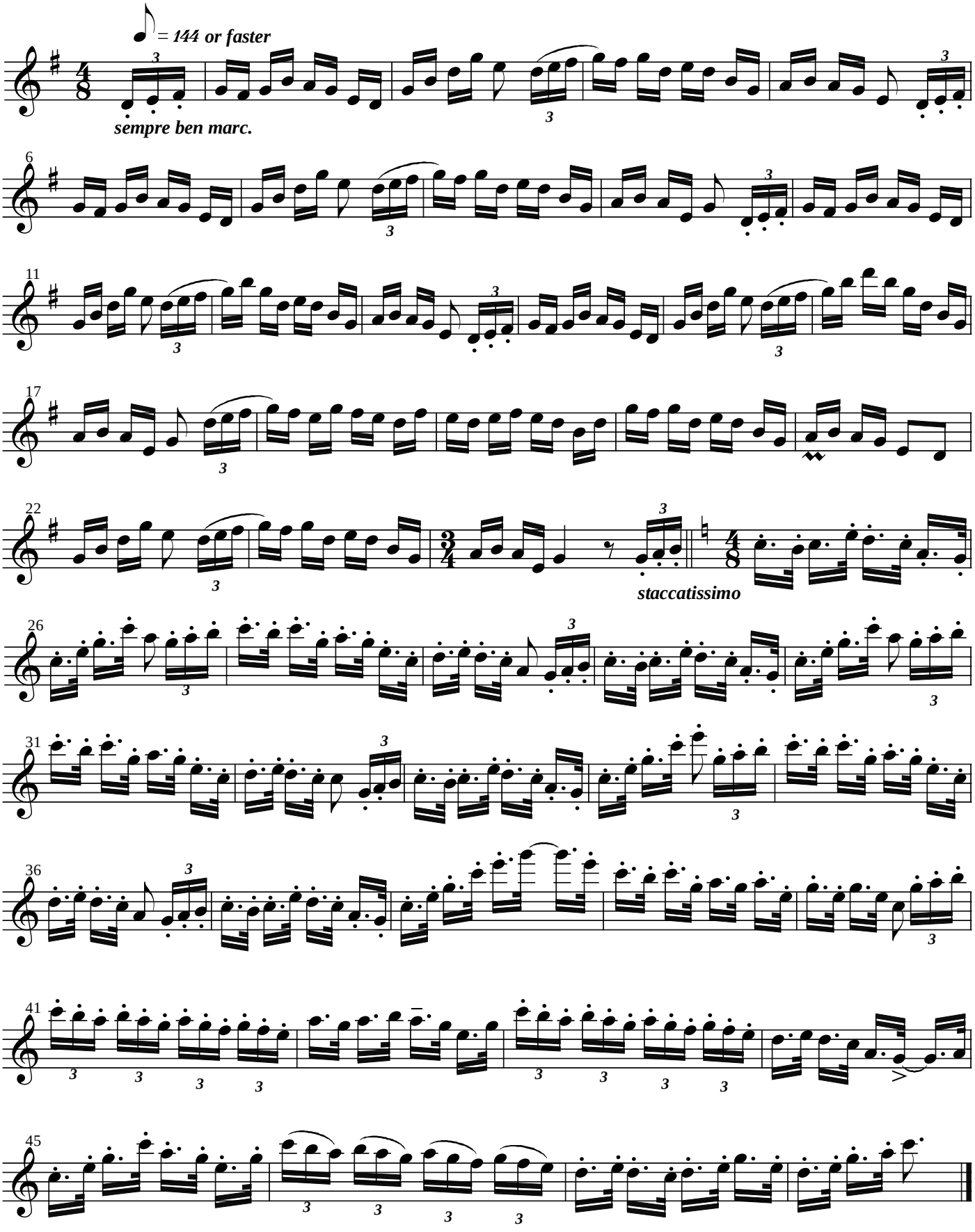
American Traditional
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling
Source 300Fiddle, p73

# OFF TO CALIFORNIA

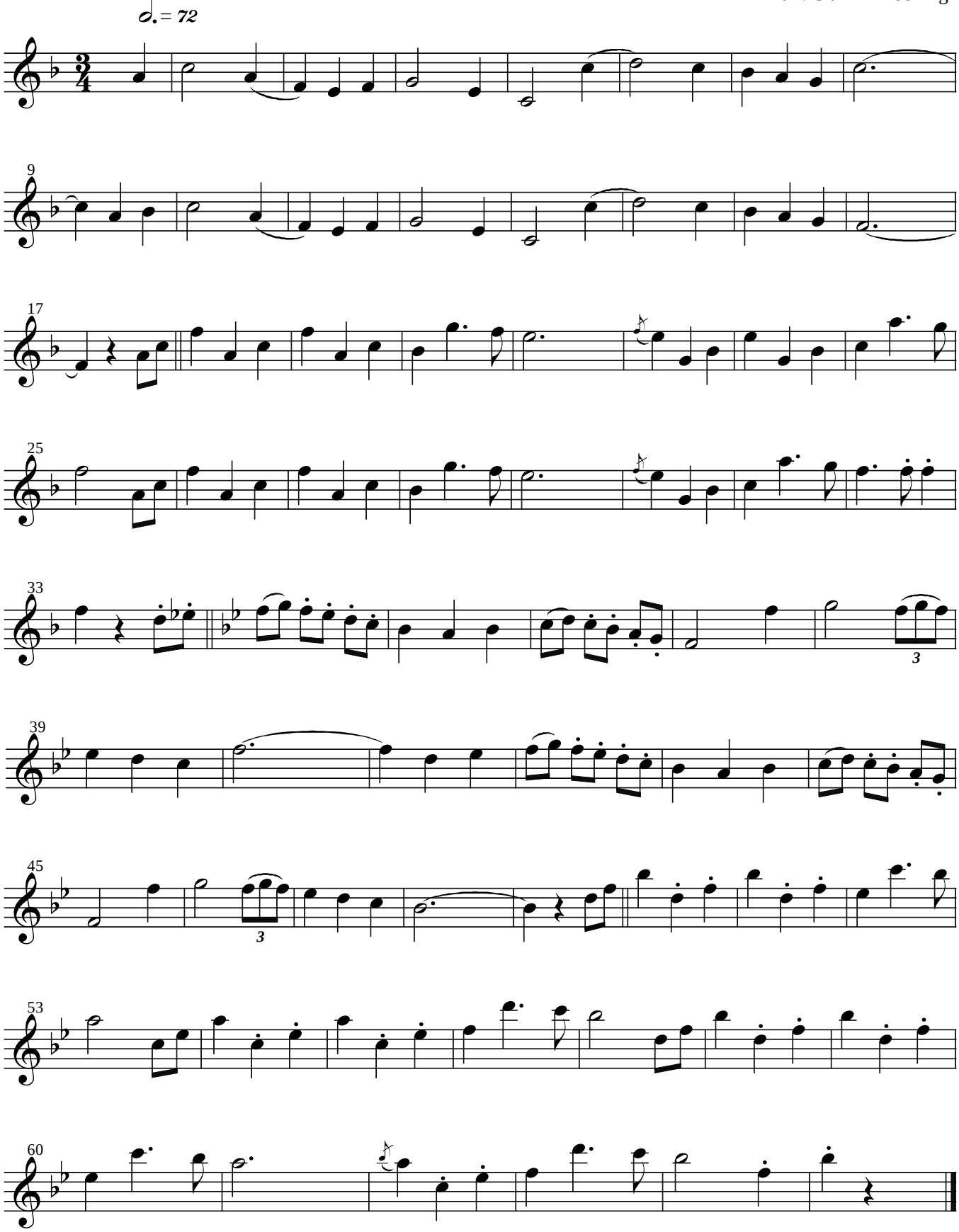
Irish-American
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling,
Source: O'Neill (1907) Chicago, #859

# OH WHERE HAS MY LITTLE DOG GONE?

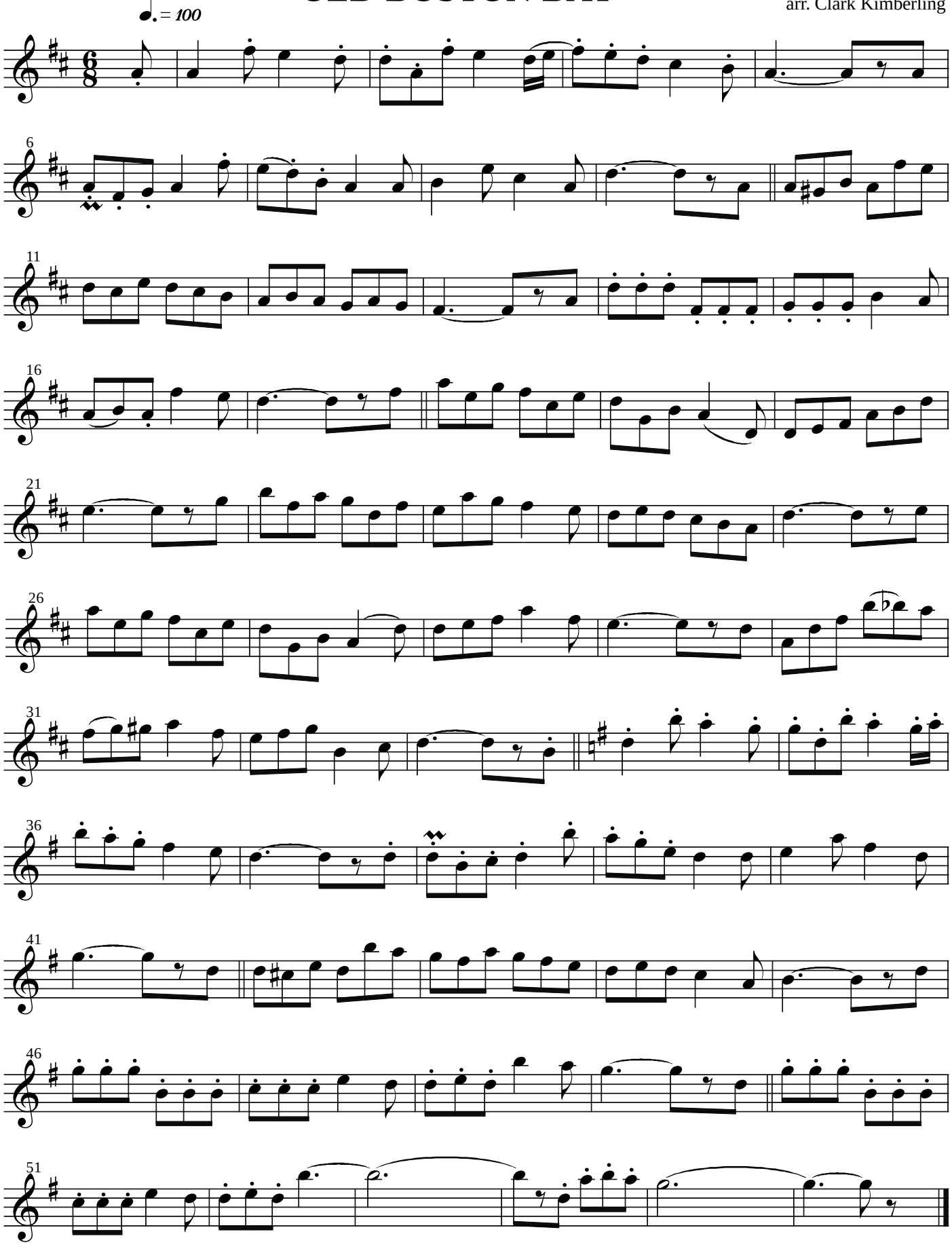
American Traditional
arr. Clark Kimberling




Copyright © 2004 Clark Kimberling
Source: Ford p 139

# OLD BOSTON BAY

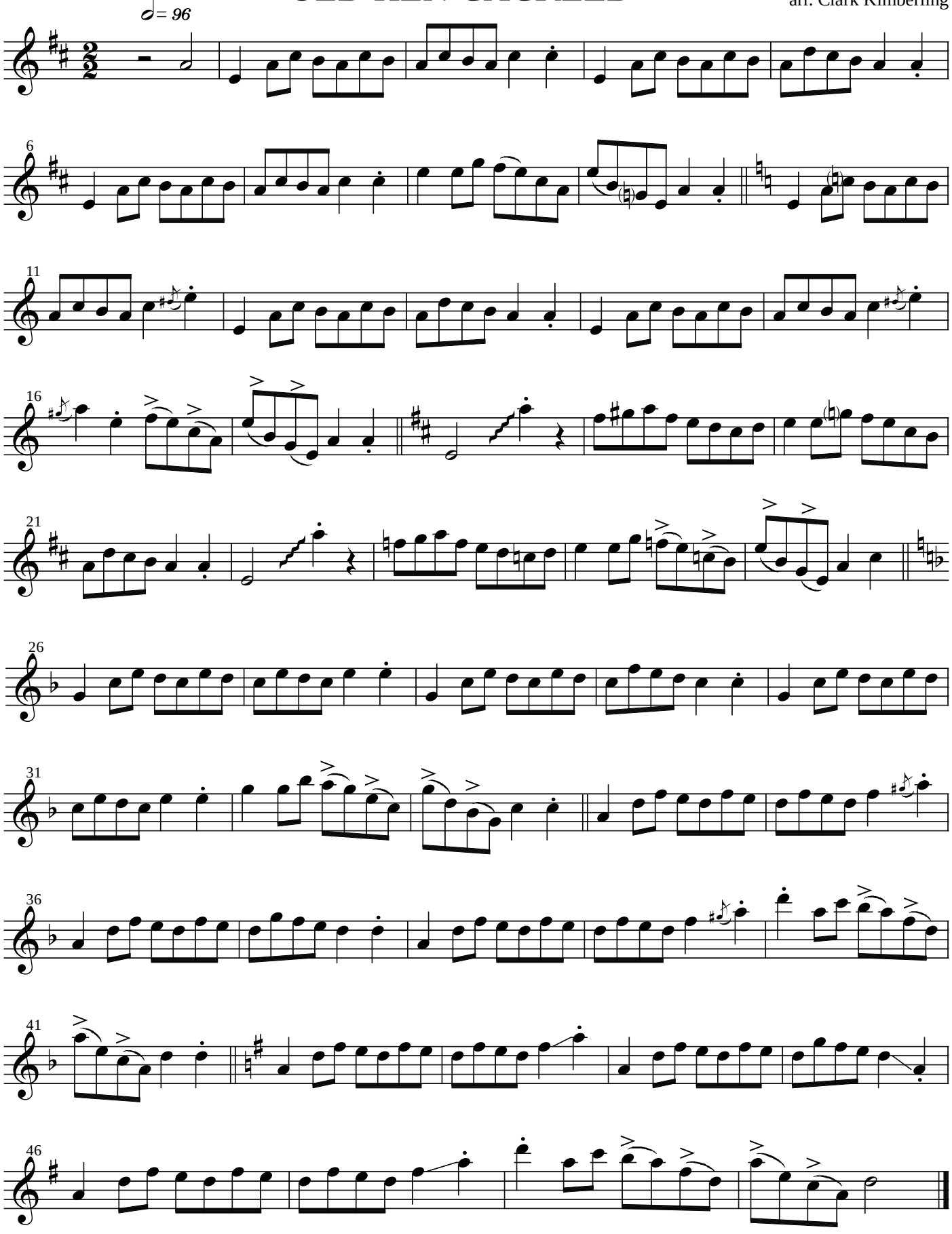
Septimus Winner
arr. Clark Kimberling




Copyright © 2006, Clark Kimberling
Source LC1873

# OLD HEN CACKLED

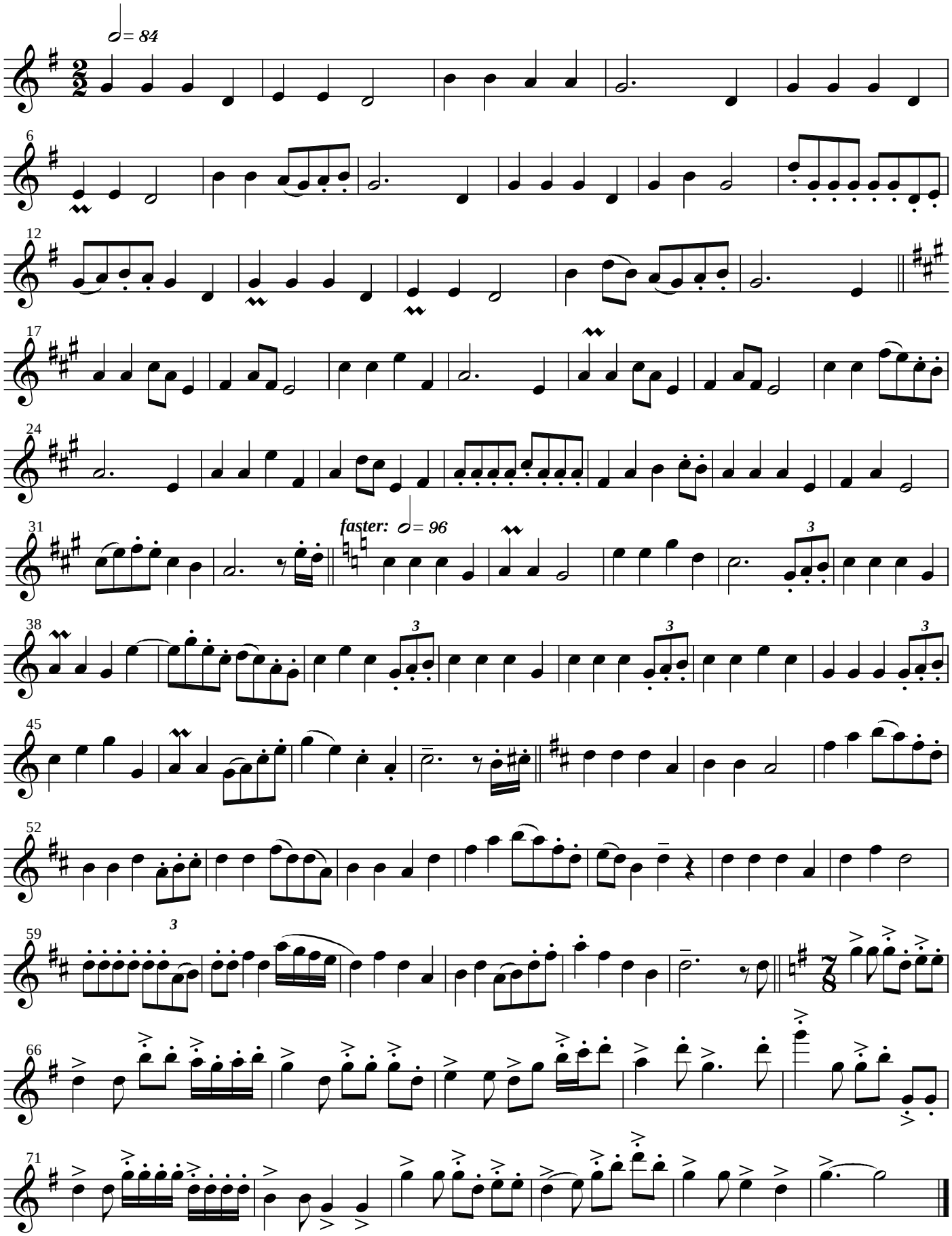
American Traditional
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling
Source: Titon p144

# OLD MACDONALD HAD A FARM

arr. Clark Kimberling

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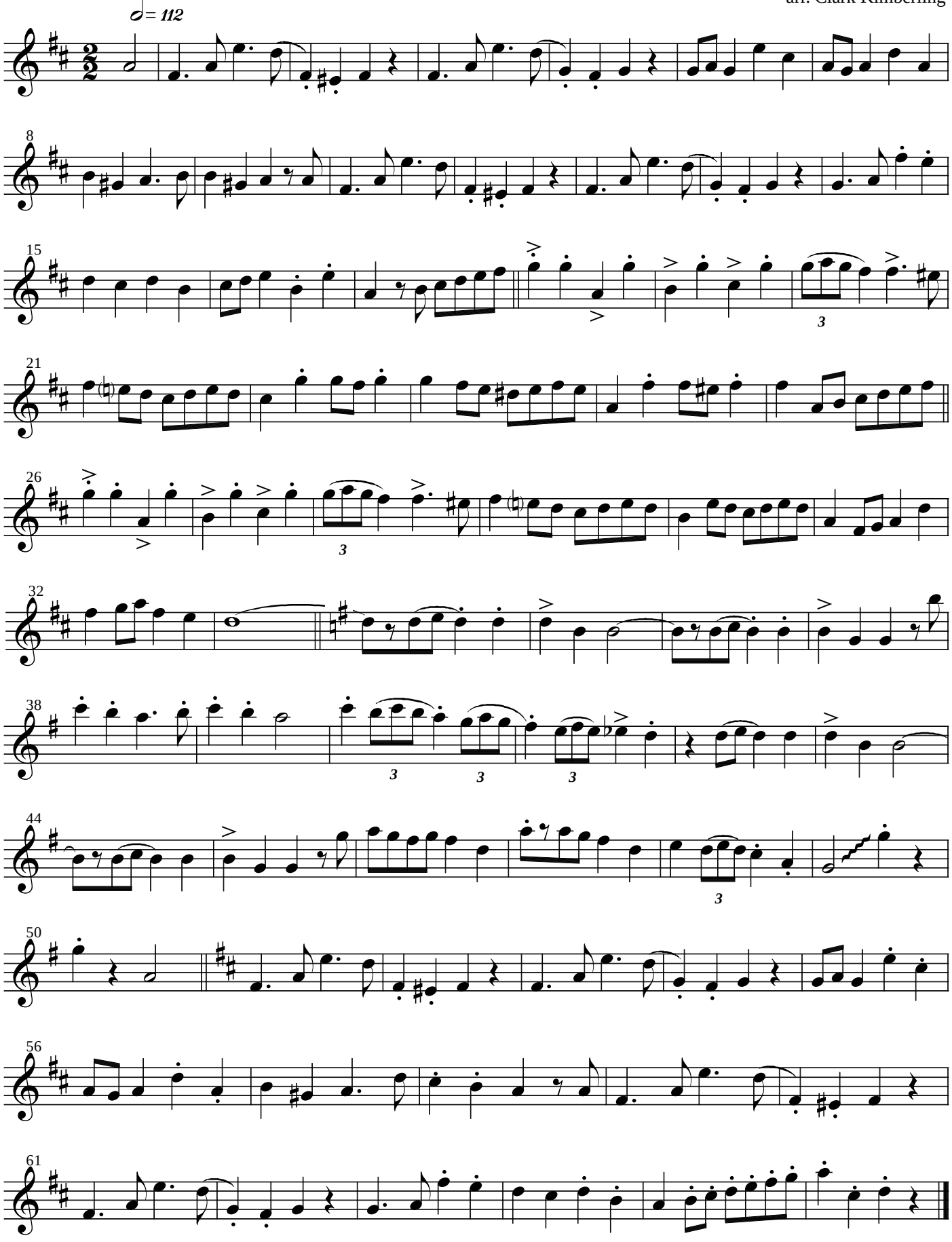
# ON PARADE MARCH

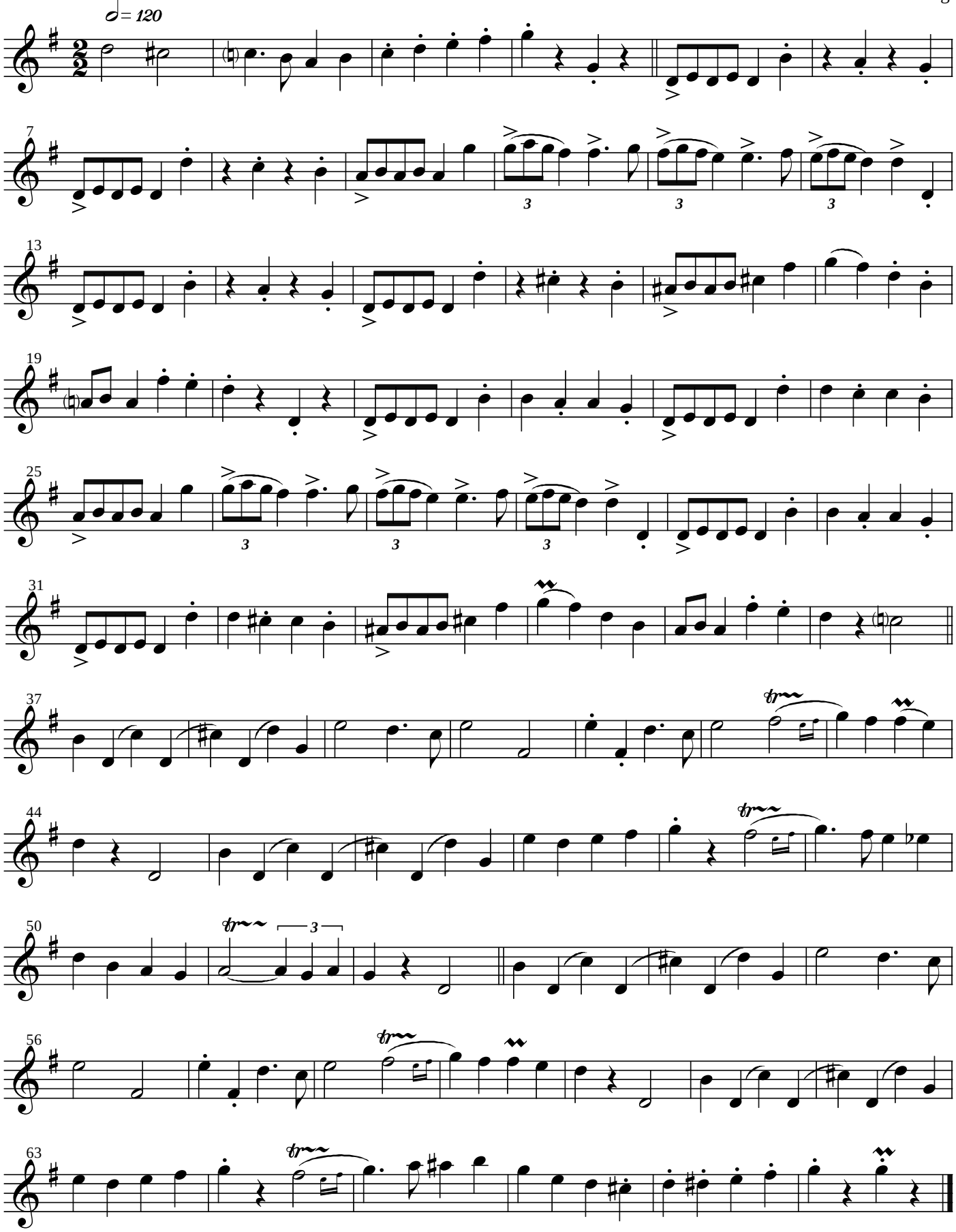
John Philip Sousa
arr. Clark Kimberling




Copyright © 2006, Clark Kimberling
Source Levi Box 073, 1892

# ON THE TRAMP MARCH

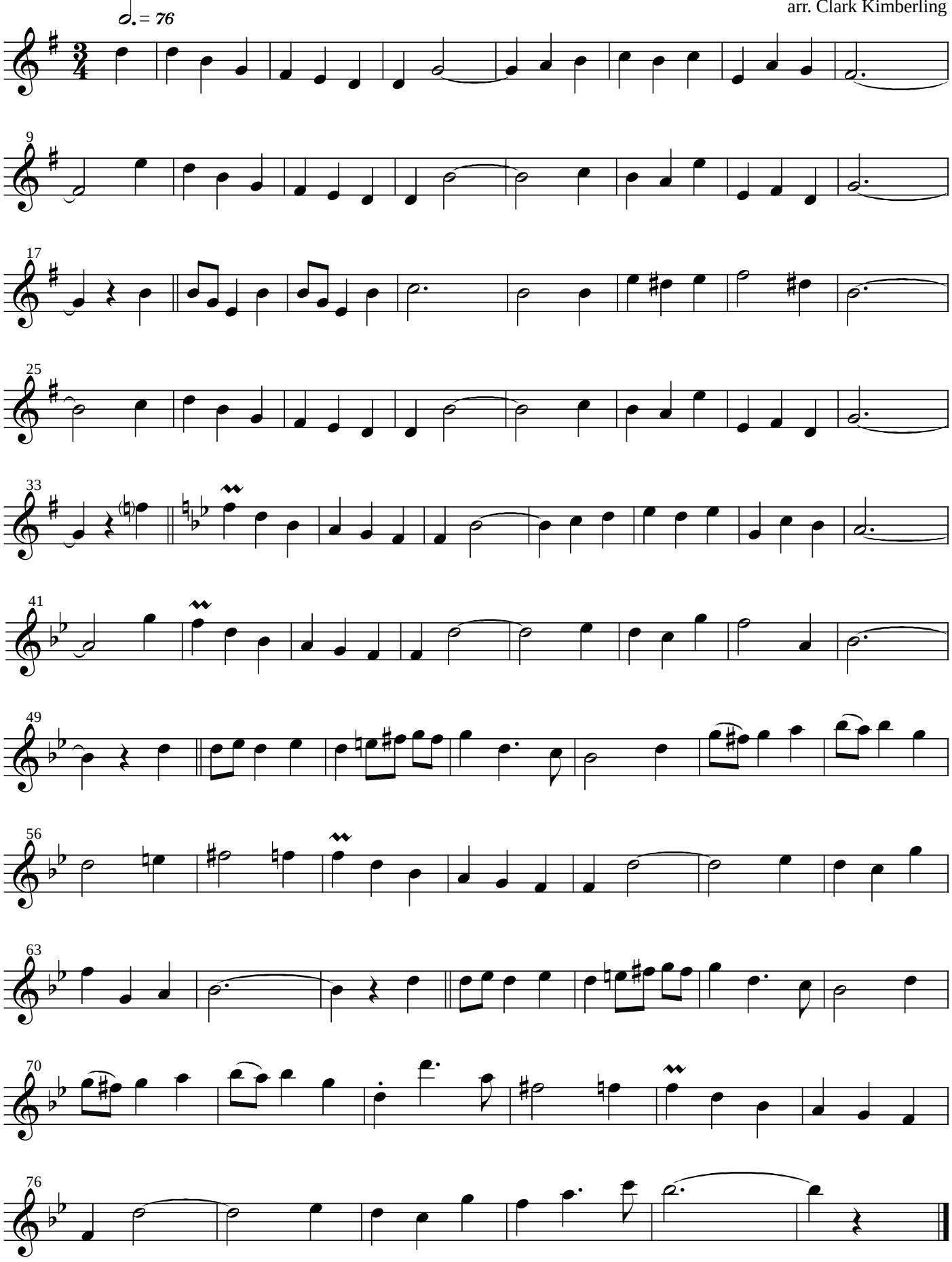
John Philip Sousa
arr. Clark Kimberling




Copyright © 2006, Clark Kimberling
Source Levy Box 073

# OVER THE HILL TO THE POOR HOUSE

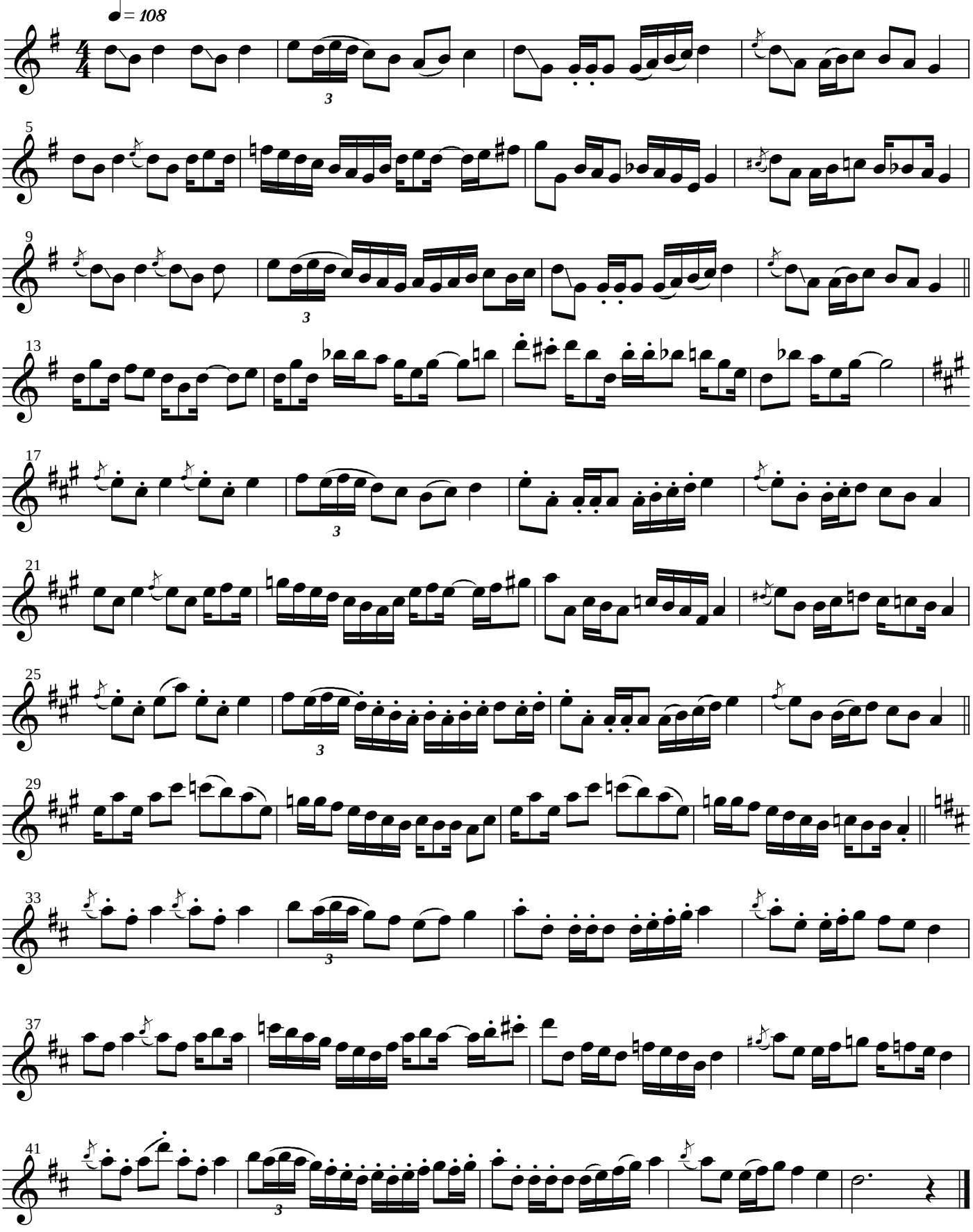
David Braham
arr. Clark Kimberling




Copyright © 2005 Clark Kimberling
Source:LevyBox134

# PADDYWHACK

Traditional
arr. Clark Kimberling

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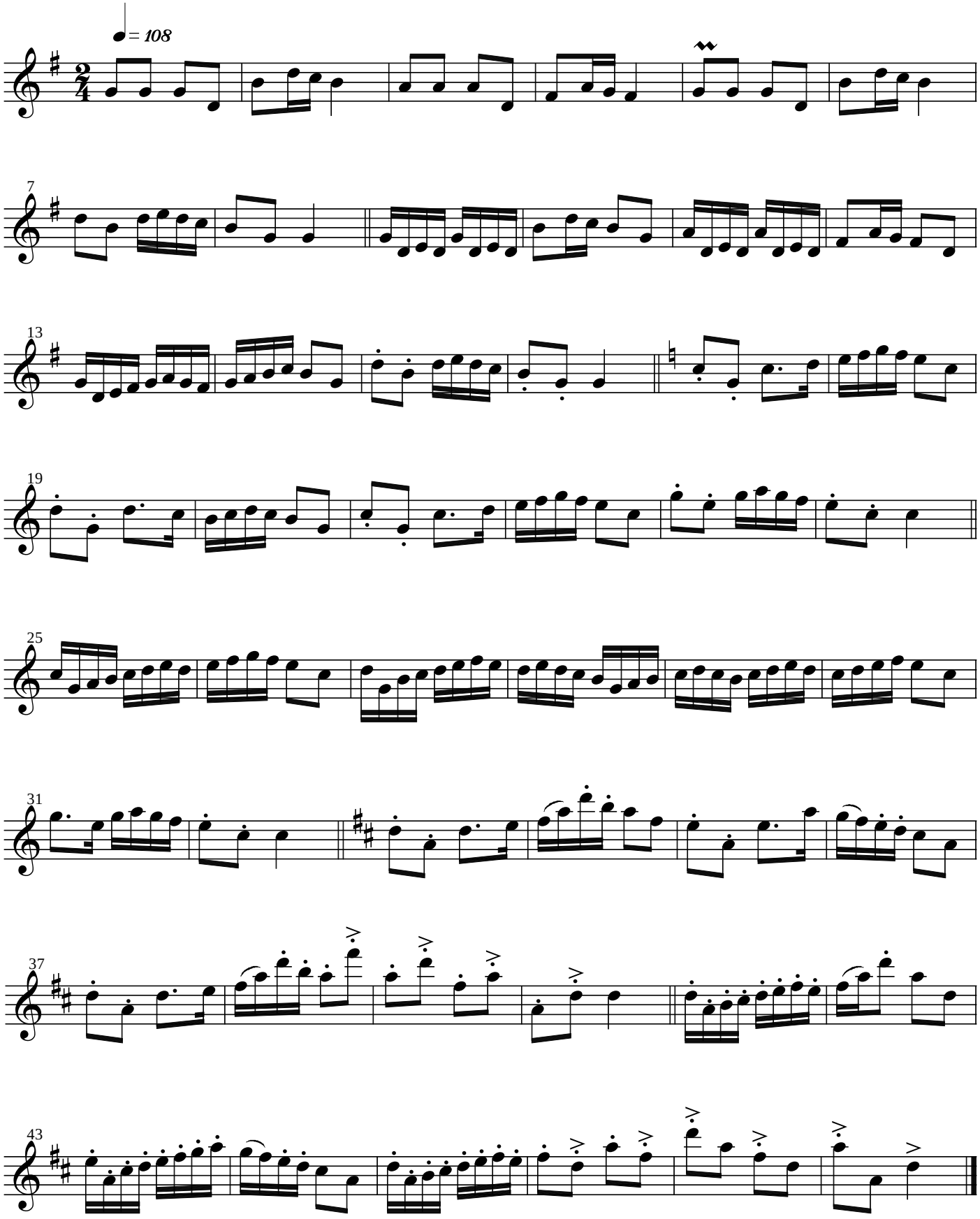
# THE PAW-PAW PATCH

American Traditional
arr. Clark Kimberling

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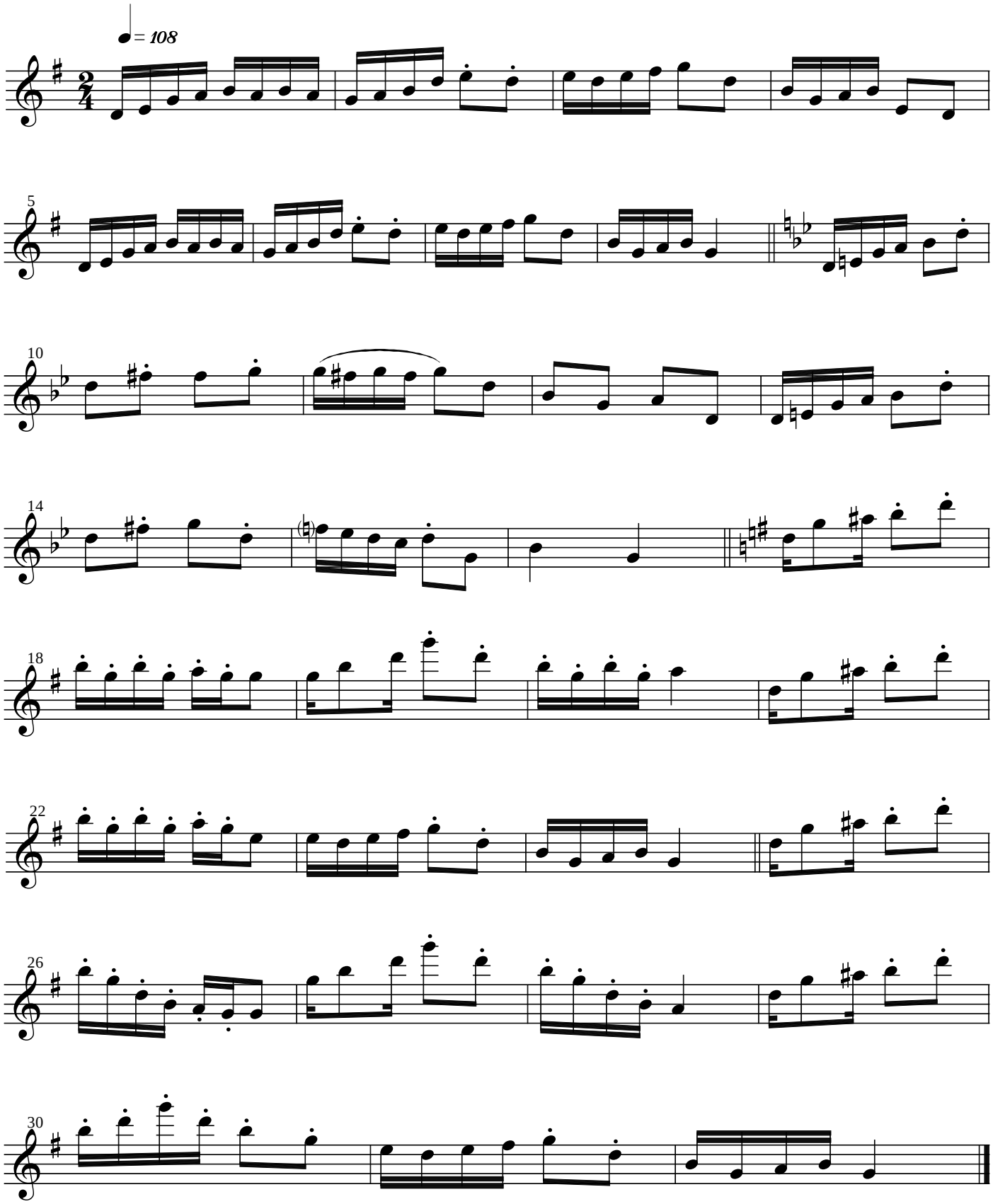
# POSSUM UP A GUM STUMP

American Traditional
arr. Clark Kimberling

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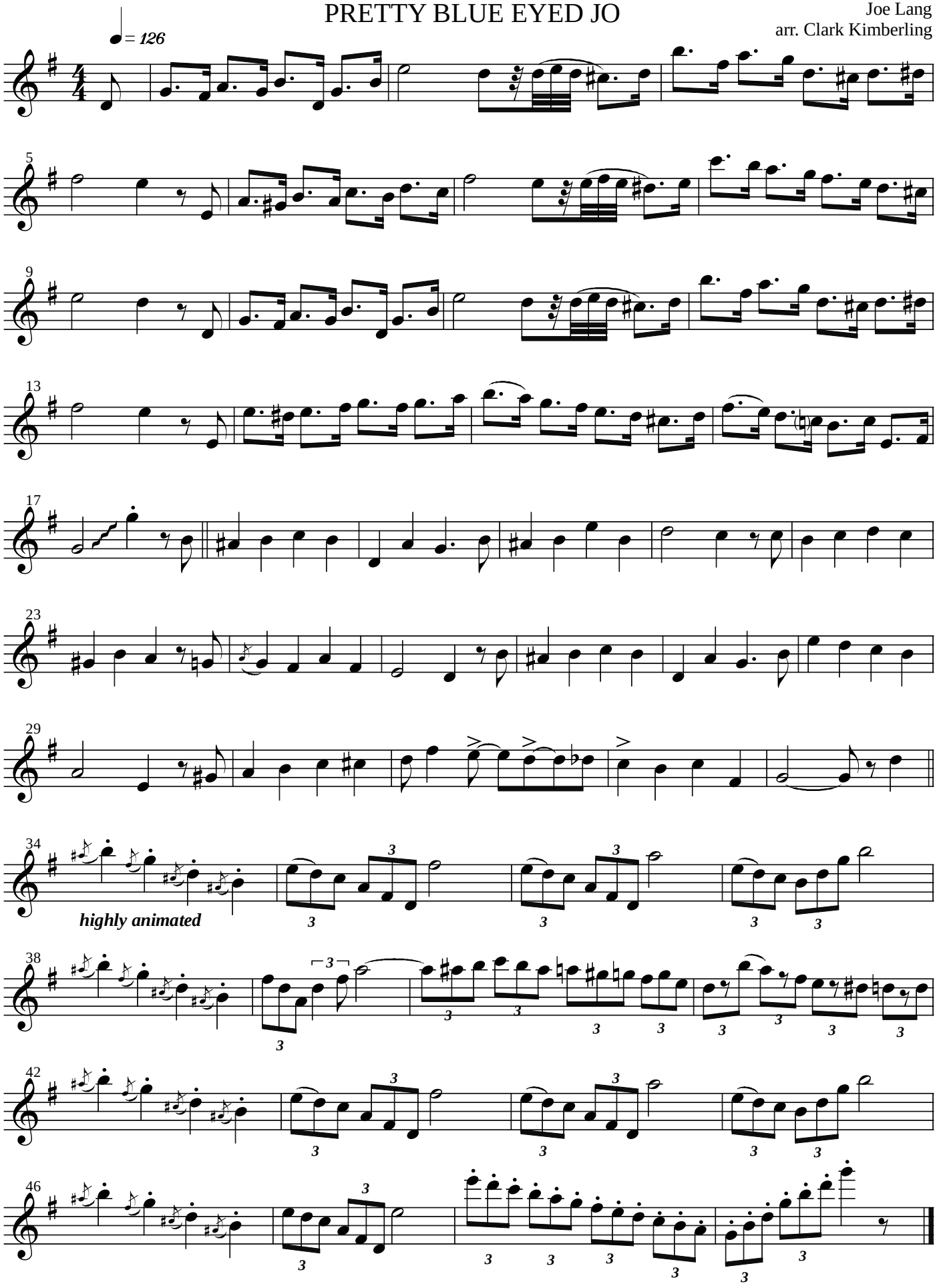
Source: Ford p 29

# PRETTY BLUE EYED JO

Joe Lang
arr. Clark Kimberling

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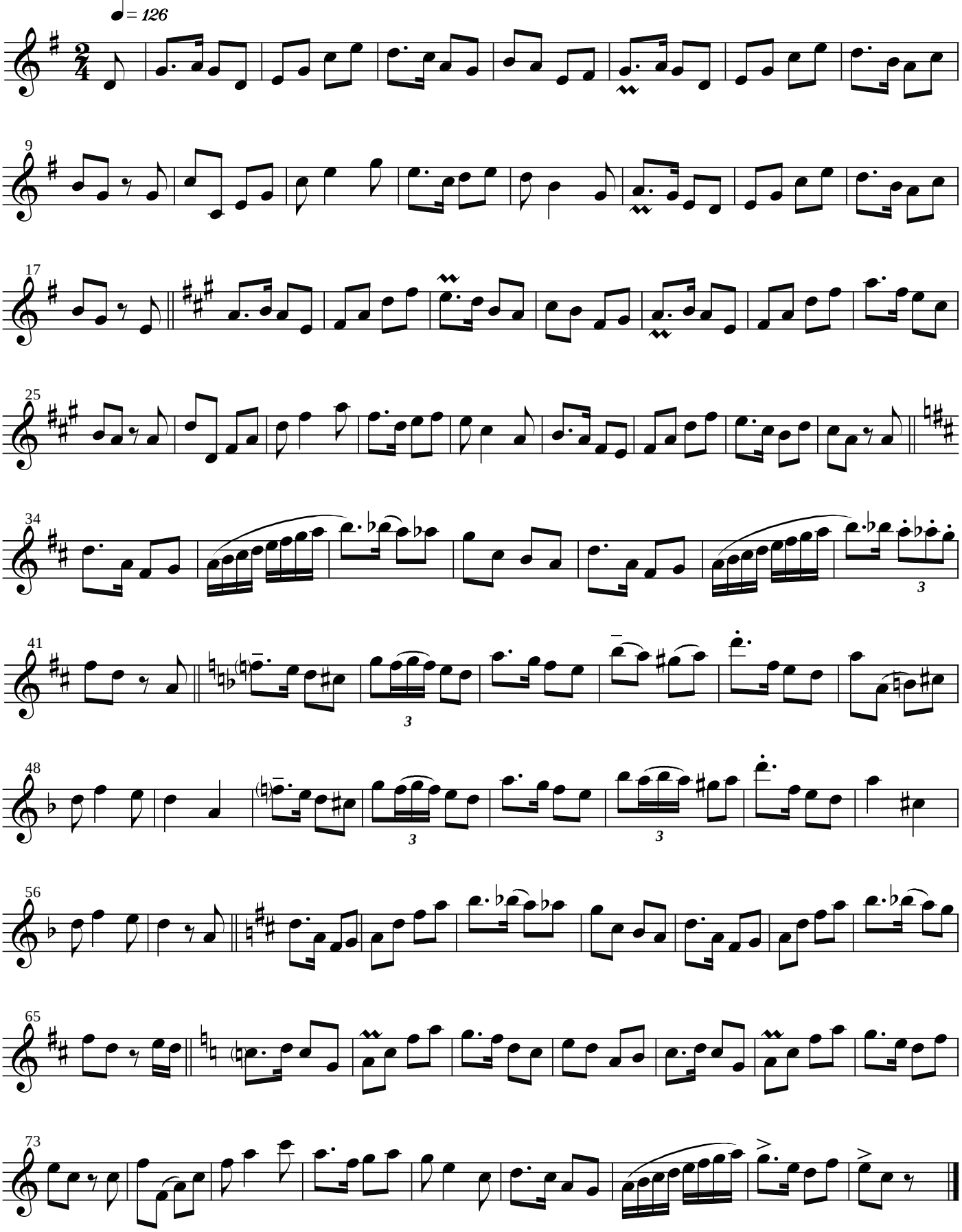
# ROSE OF ALABAMA

American Traditional
arr. Clark Kimberling

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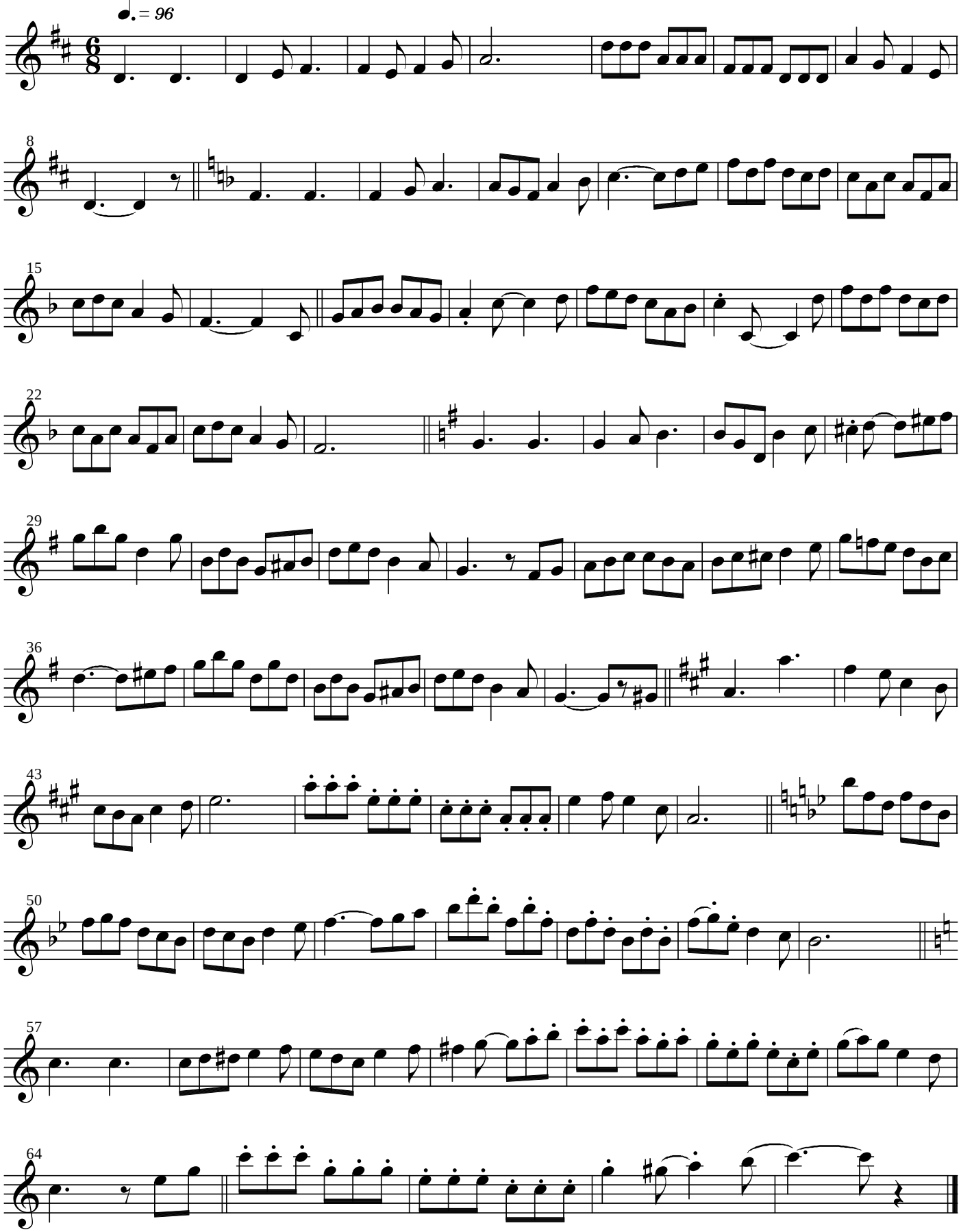
Source: Howe's 1000 p37

# ROW, ROW, ROW YOUR BOAT

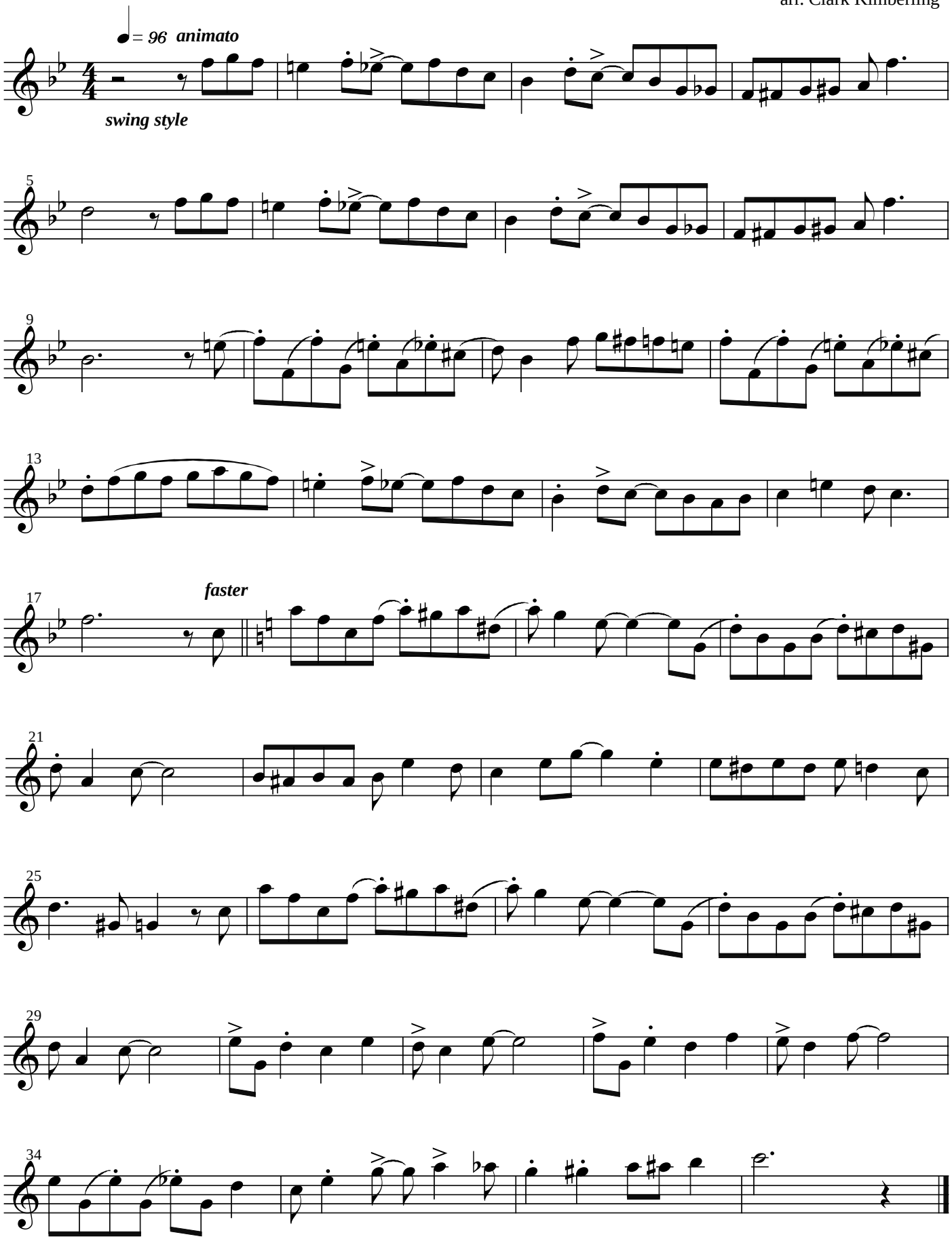
American Traditional
arr. Clark Kimberling




Copyright © 2004, Clark Kimberling
Source: Fuld p 475

# SAN FRANCISCO BOUND

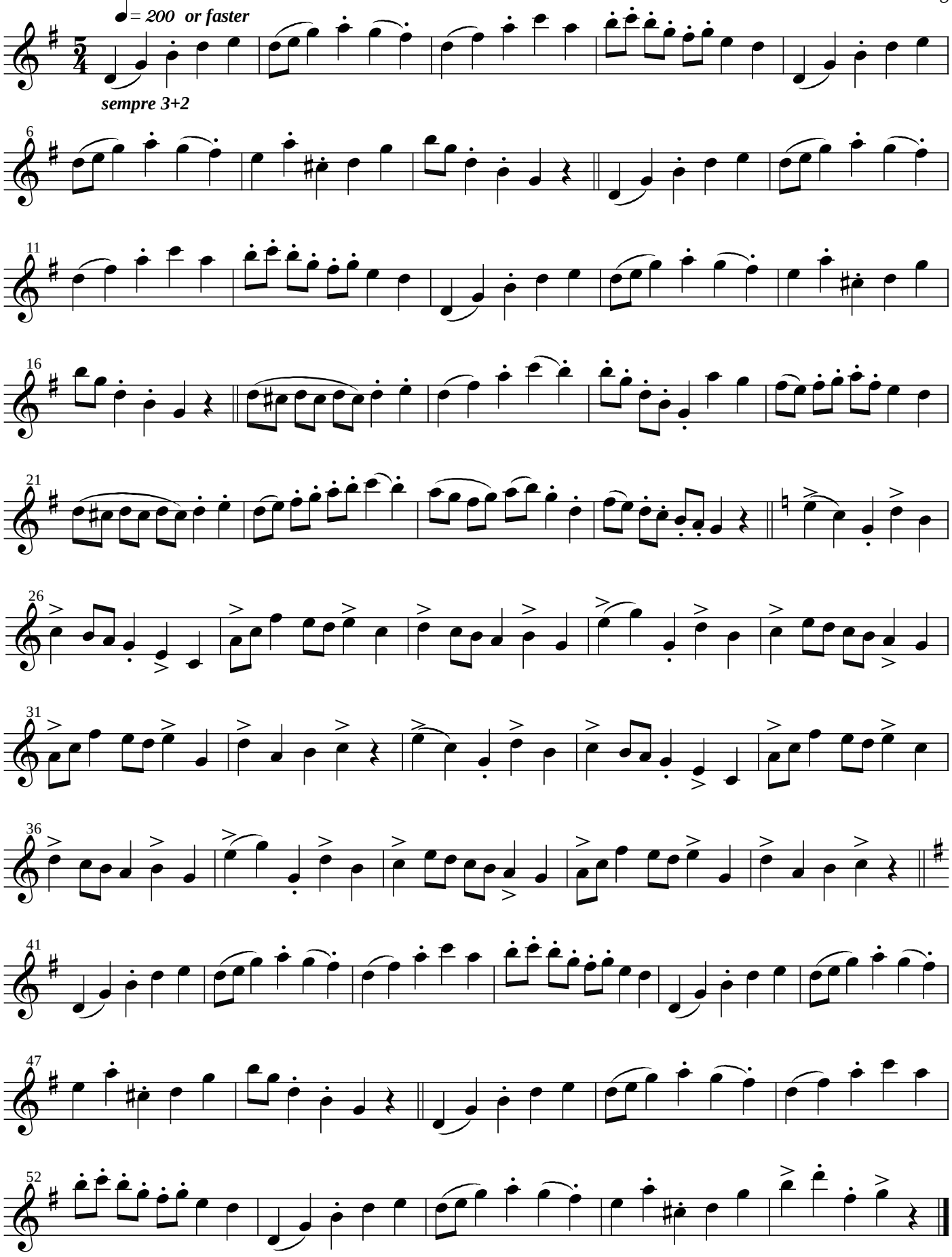
Irving Berlin
arr. Clark Kimberling




Copyright © 2004 Clark Kimberling
Source: Levi Box 078 1913

# SARATOGA FIVE-STEP WALTZ

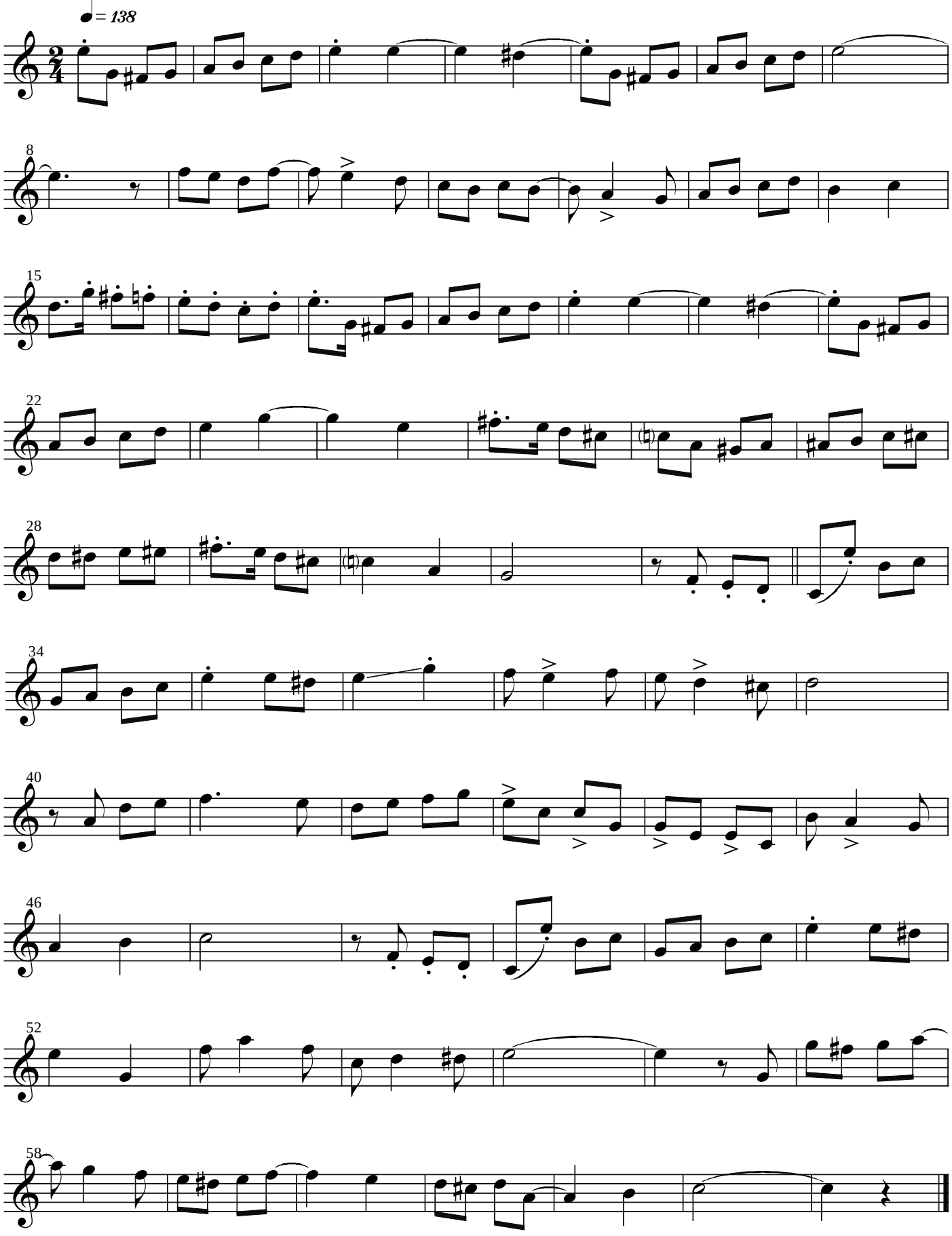
Ernest C. Walston
arr. Clark Kimberling




Copyright © 2004 Clark Kimberling
Source: LC 1883

# SATISFIED WITH UNCLE SAM

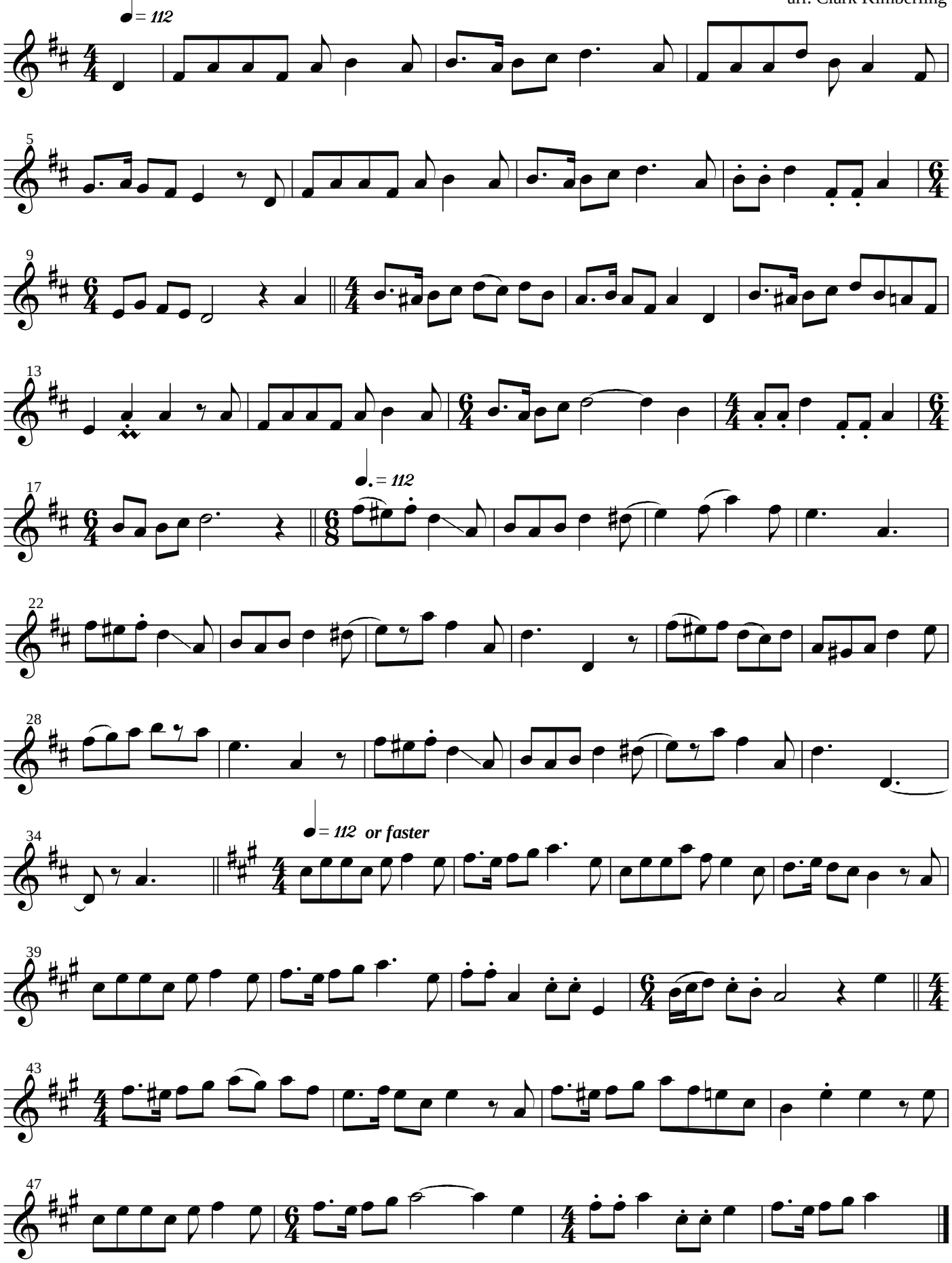
Terry Sherman
arr. Clark Kimberling




Copyright © 2004 Clark Kimberling
Source: Levy Box 014 Date 1916

# SHAKE HANDS WITH UNCLE SAM

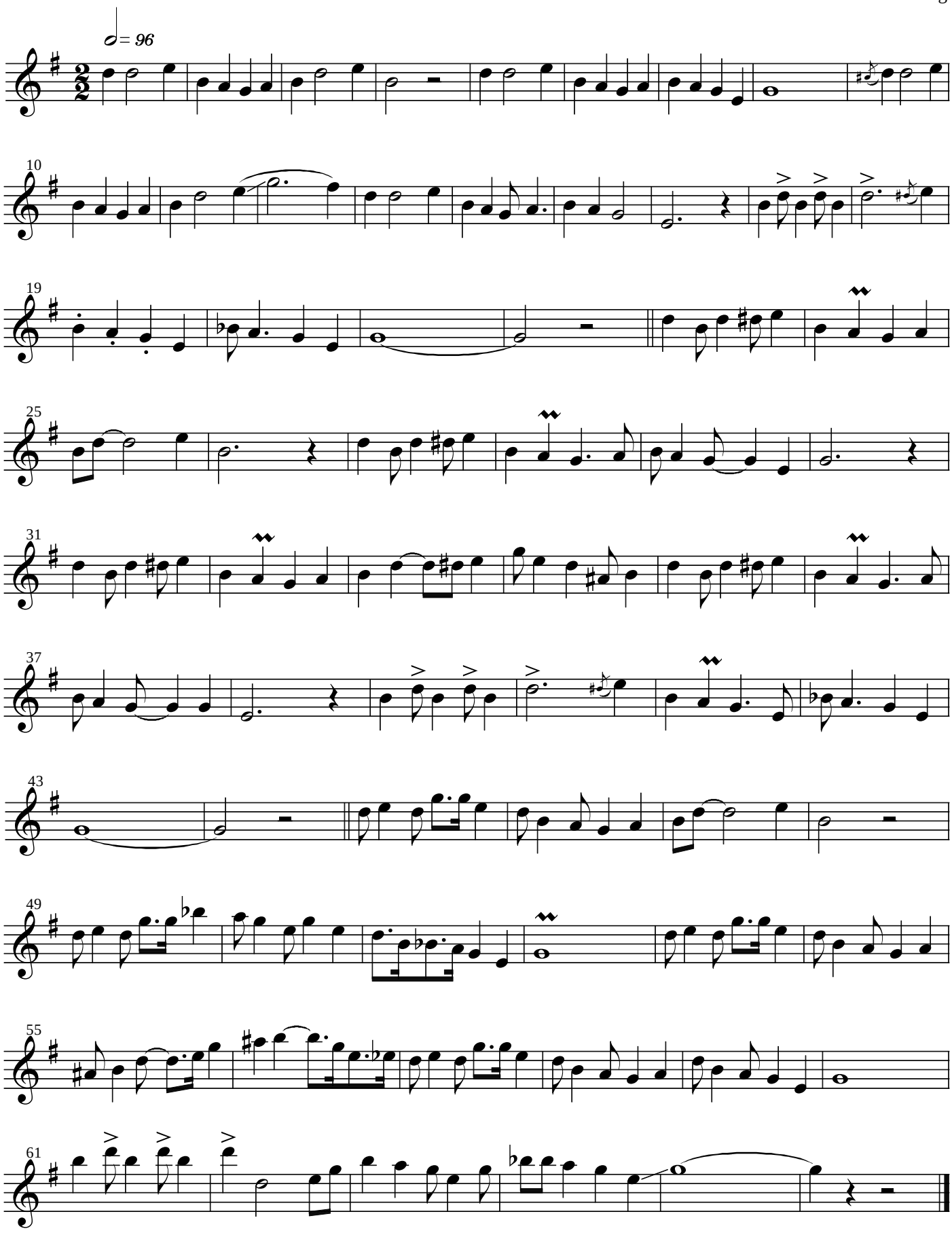
Charles Carroll Sawyer
arr. Clark Kimberling




Copyright © 2004 Clark Kimberling
Source: Levy Box 016 Date 1866

# SINGLE GIRL

American
arr. Clark Kimberling

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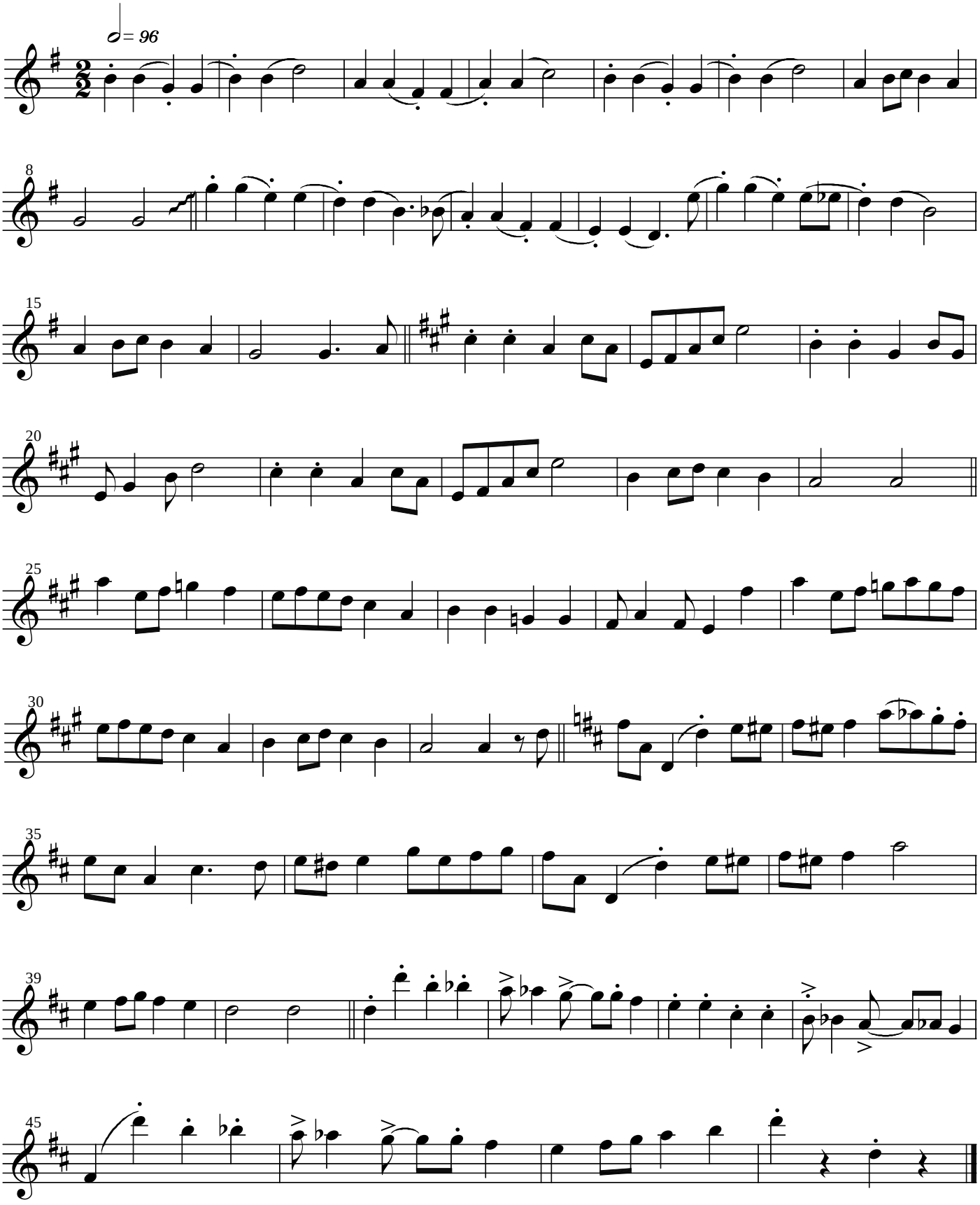
# SKIP TO MY LOU

American Traditional
arr. Clark Kimberling

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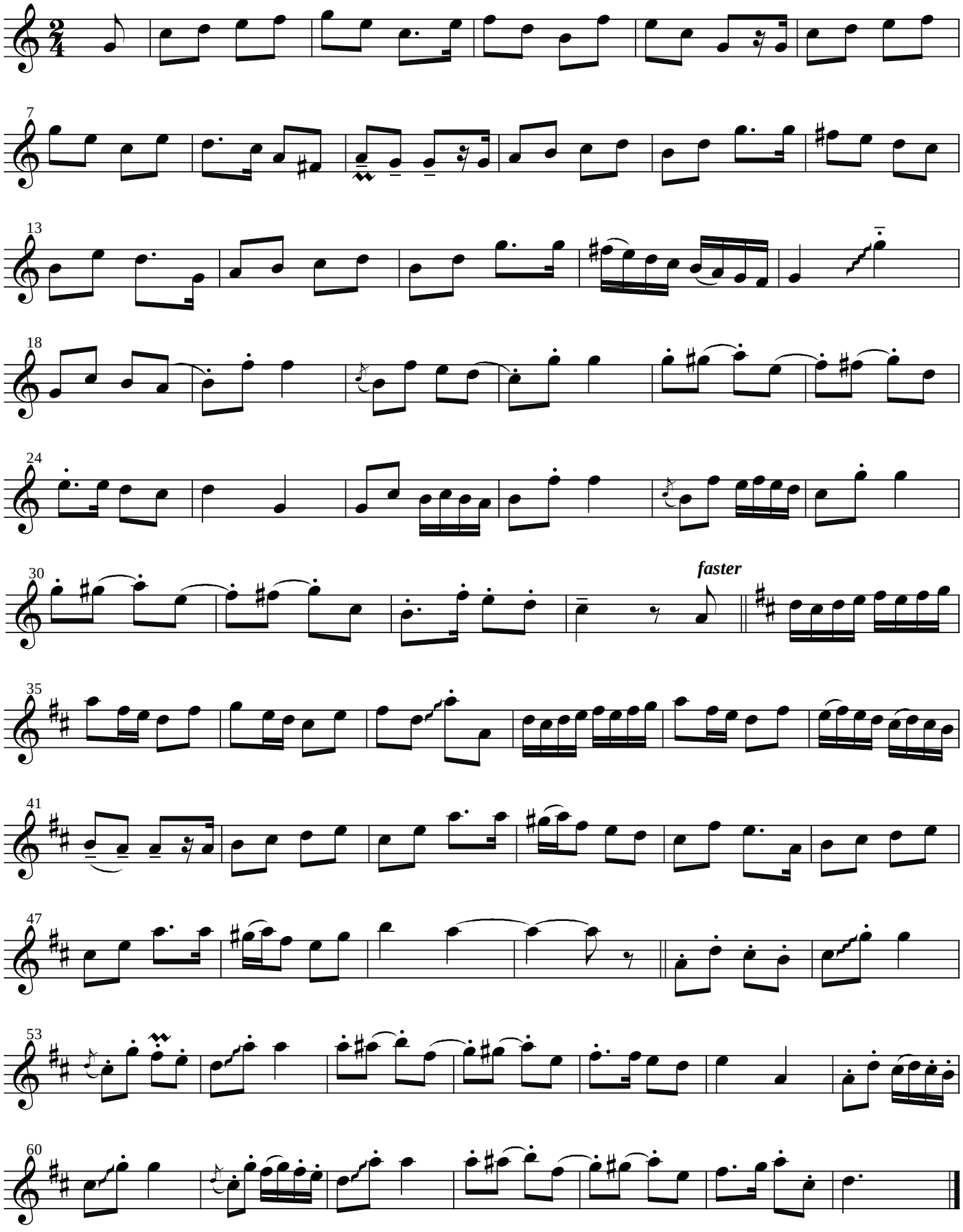
# SMICK, SMACK

John Philip Sousa
arr. Clark Kimberling

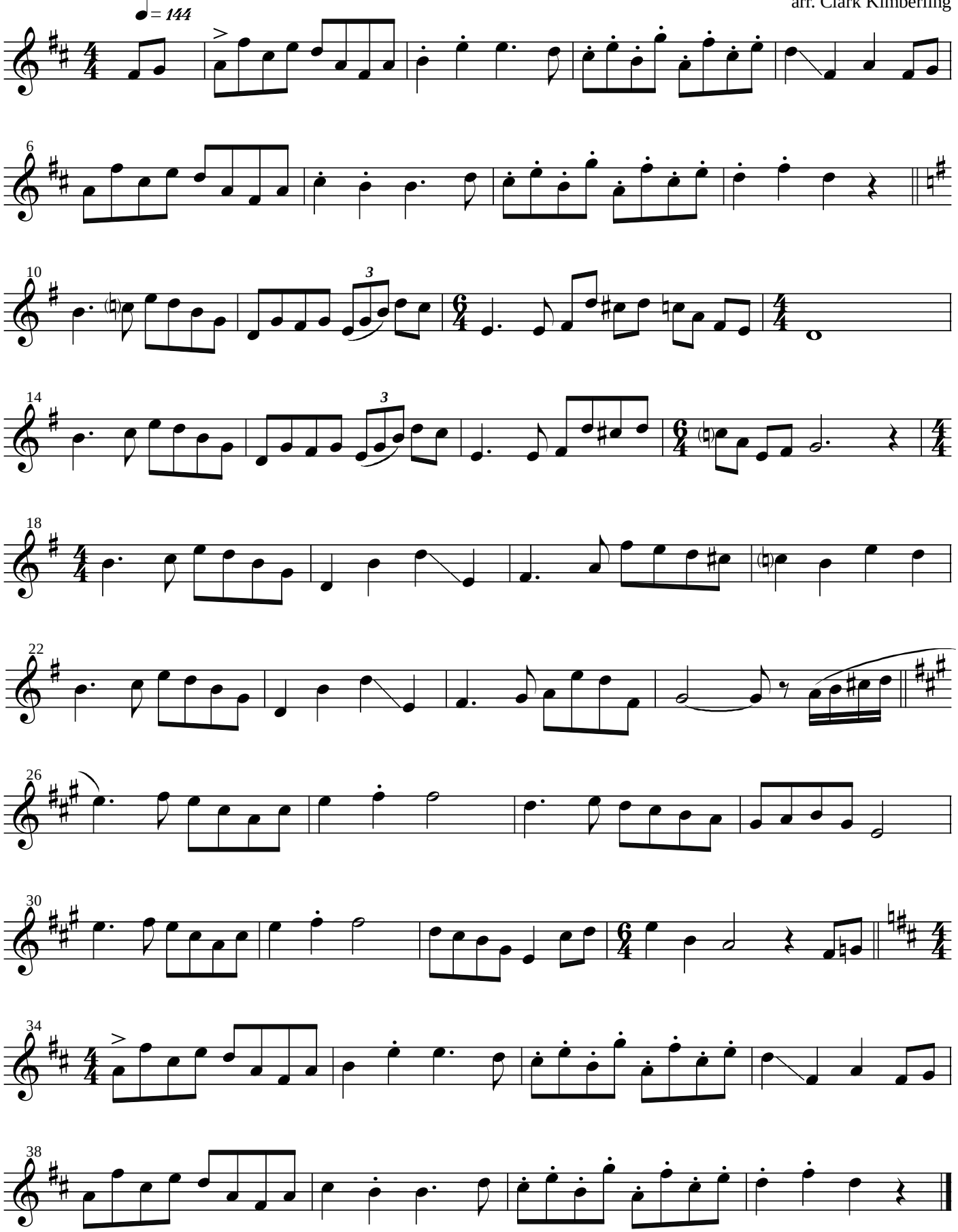
♩ = 96 *(not strict)*




Copyright © 2006, Clark Kimberling
Source LC1878

# SMOKY MOUNTAIN SCHOTTISCHE

American Traditional
arr. Clark Kimberling

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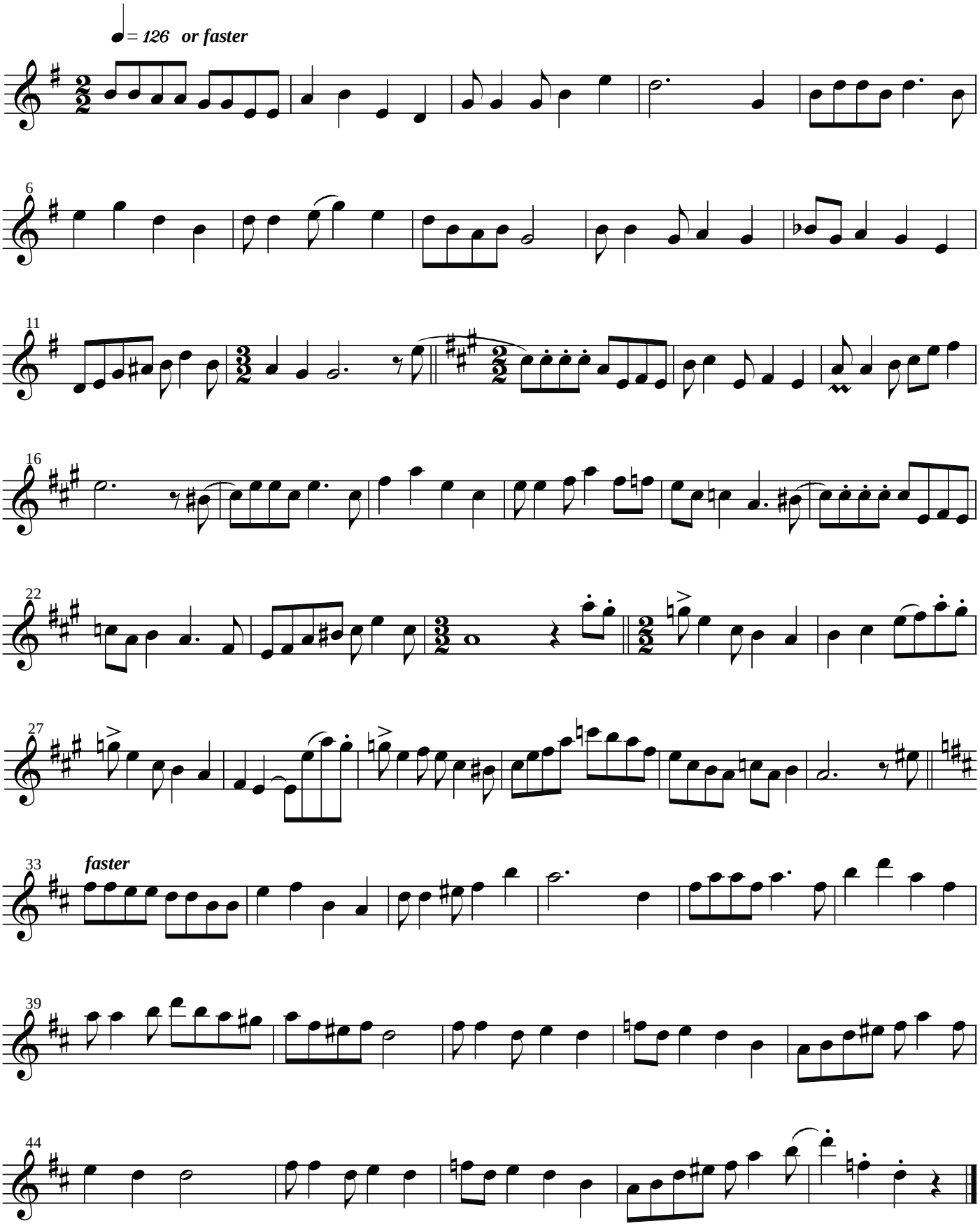
Source Ford p 158

# SOURWOOD MOUNTAIN

American Traditional
arr. Clark Kimberling

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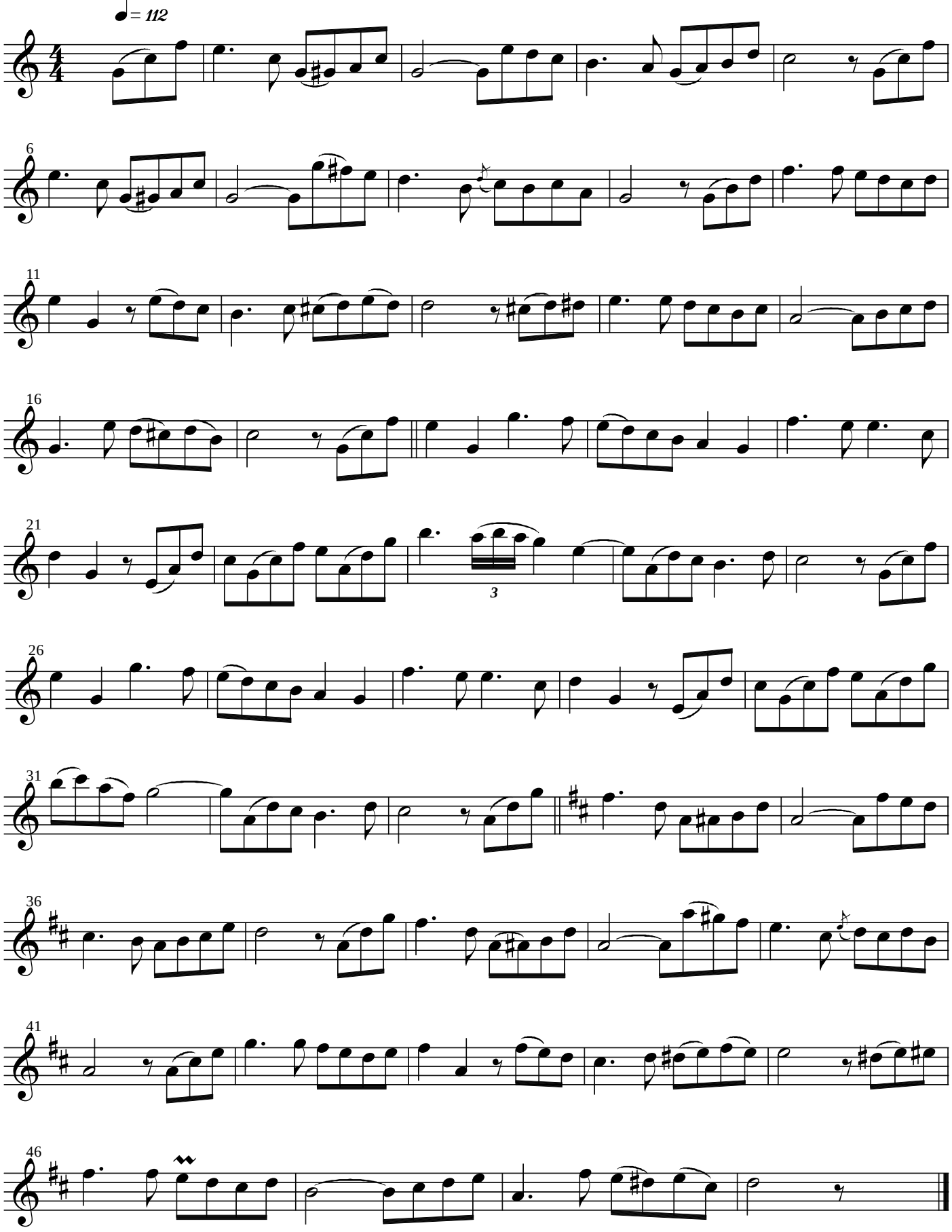
# STAR OF LIGHT

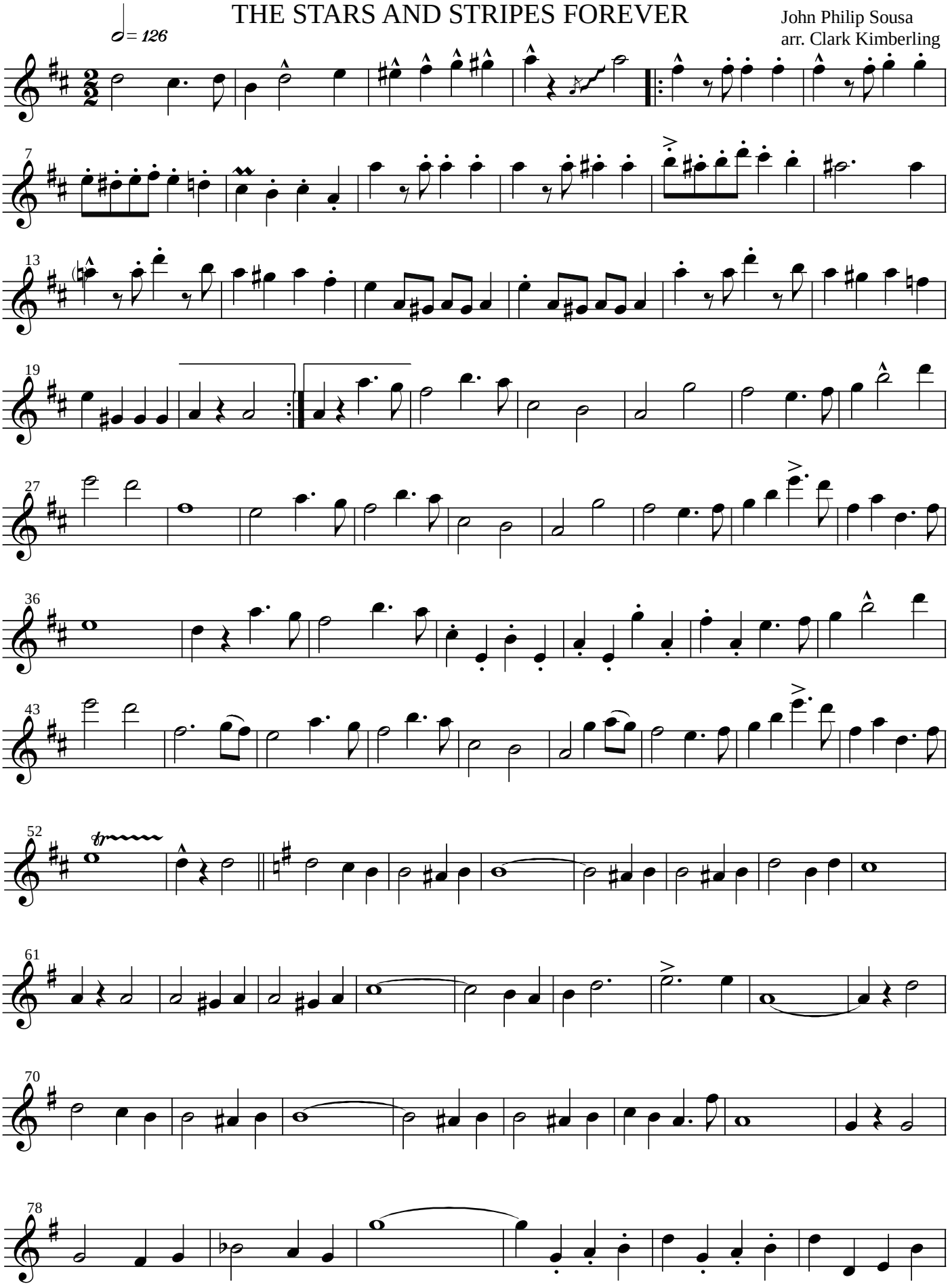
John Philip Sousa
arr. Clark Kimberling




Copyright © 2004 Clark Kimberling
Source: Levy Box 073 Date 1882

# THE STARS AND STRIPES FOREVER

John Philip Sousa
arr. Clark Kimberling

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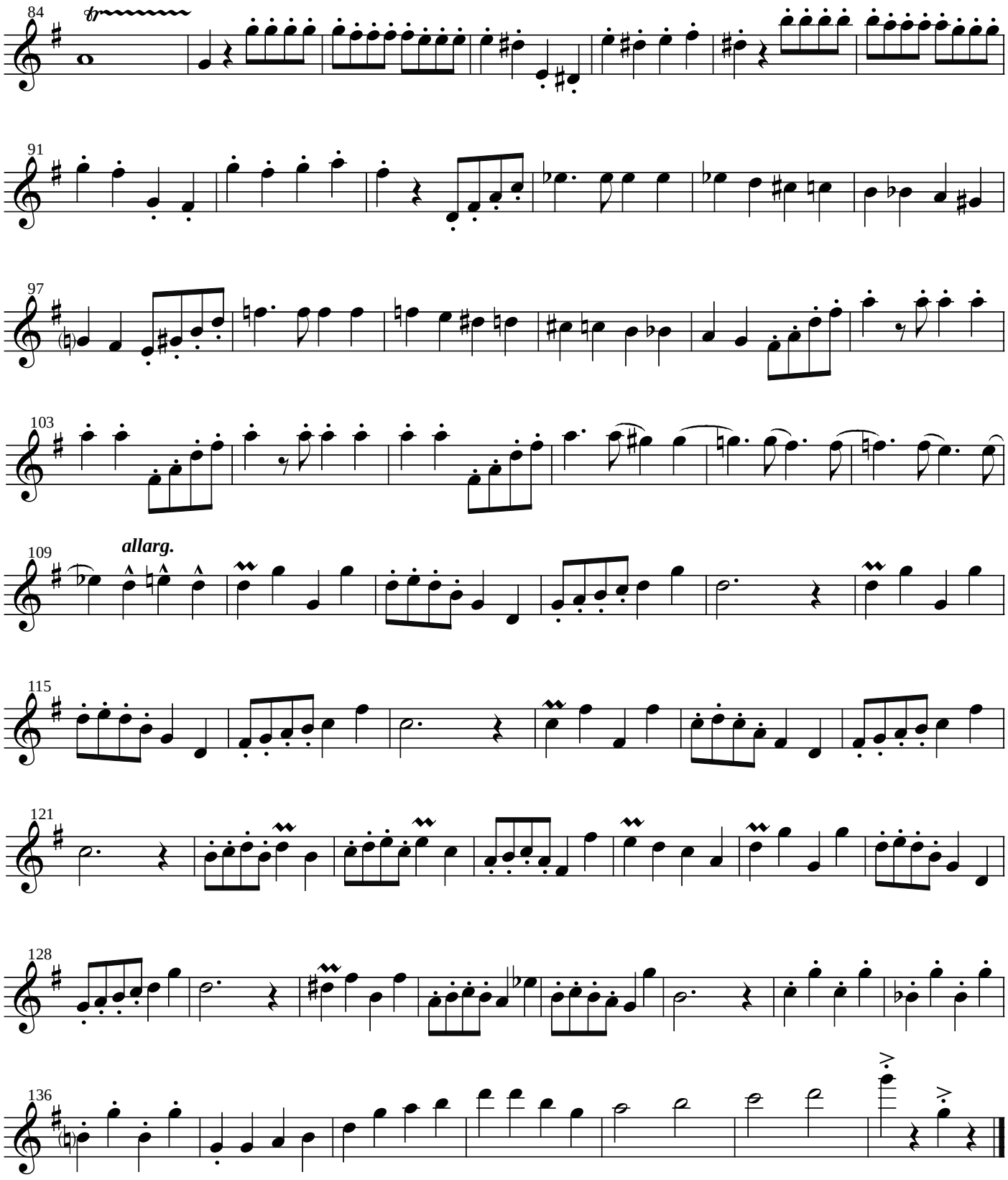


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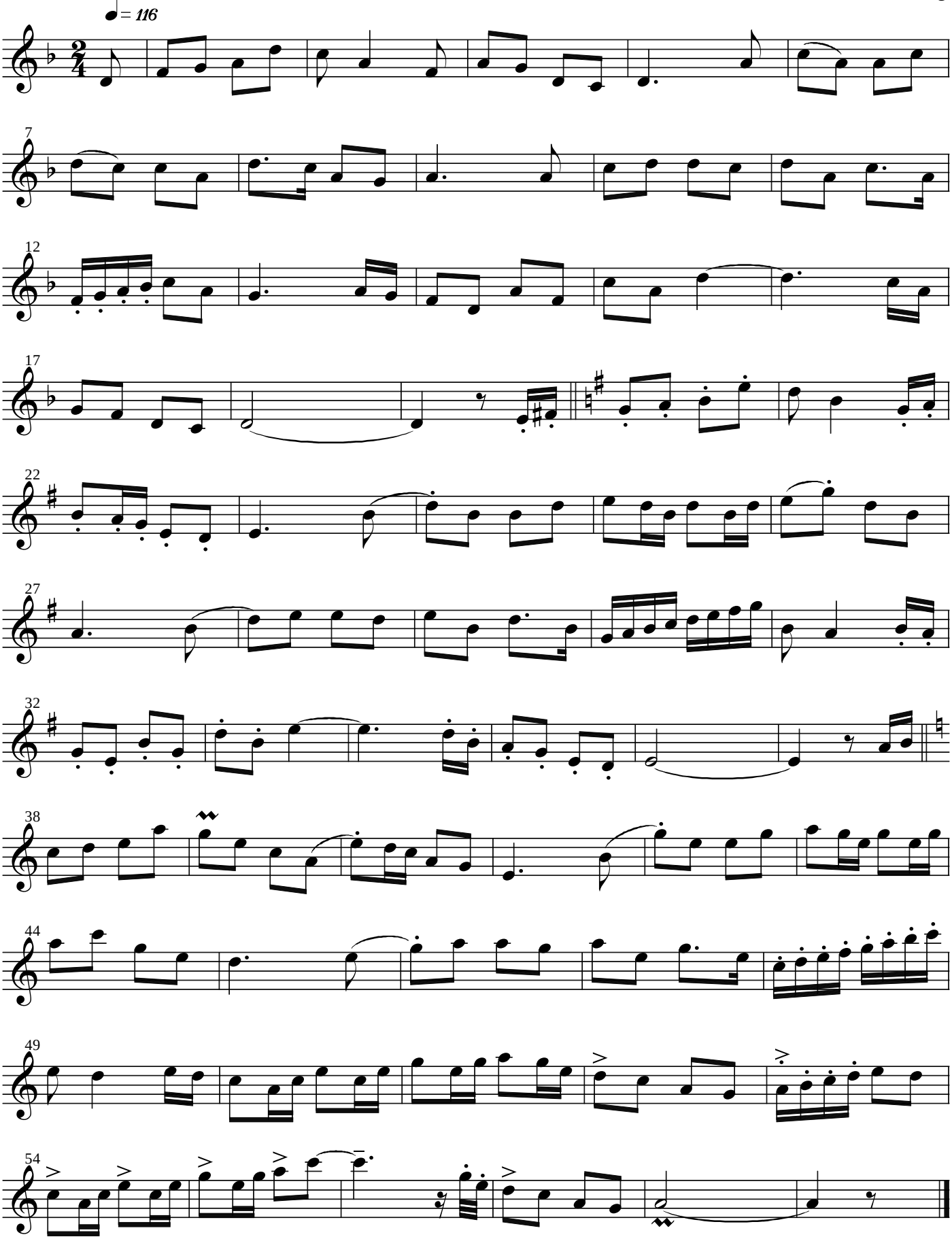
# STATE OF ARKANSAS

Irish-American
arr. Clark Kimberling

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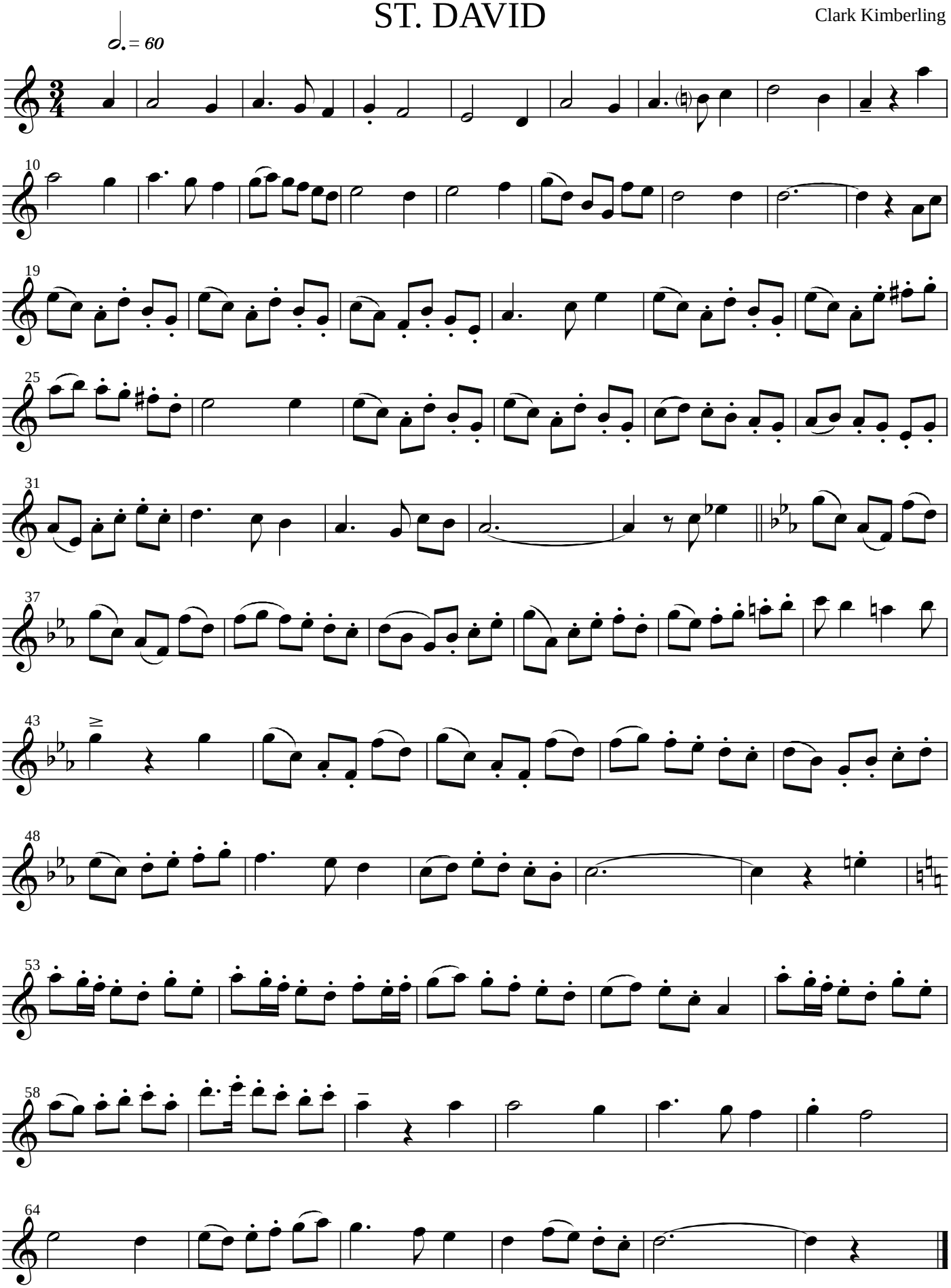
Source:A. Lomax, Folk Songs of North America, no. 167, p. 322

# ST. DAVID

Clark Kimberling

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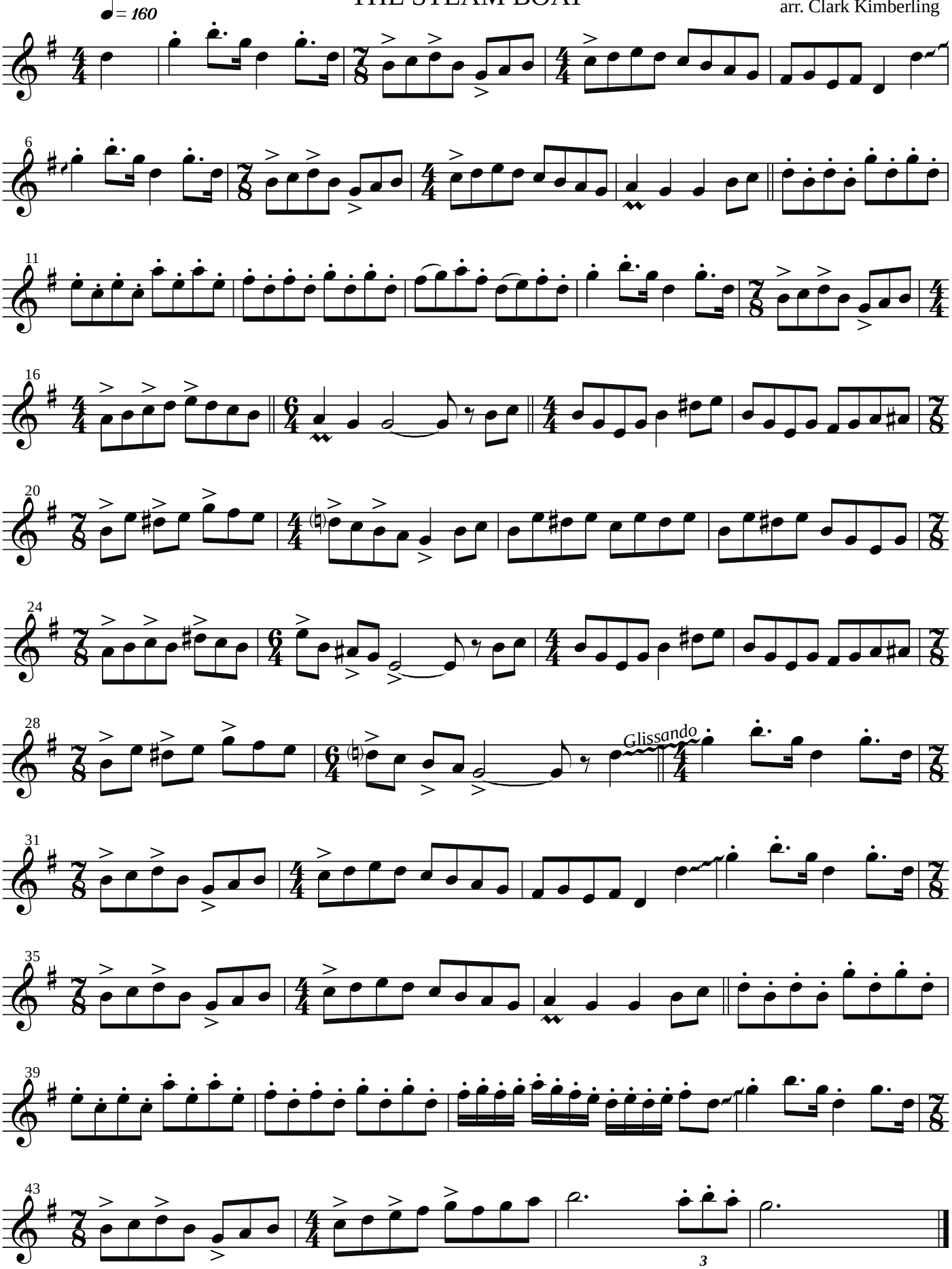
# THE STEAM BOAT

Traditional
arr. Clark Kimberling



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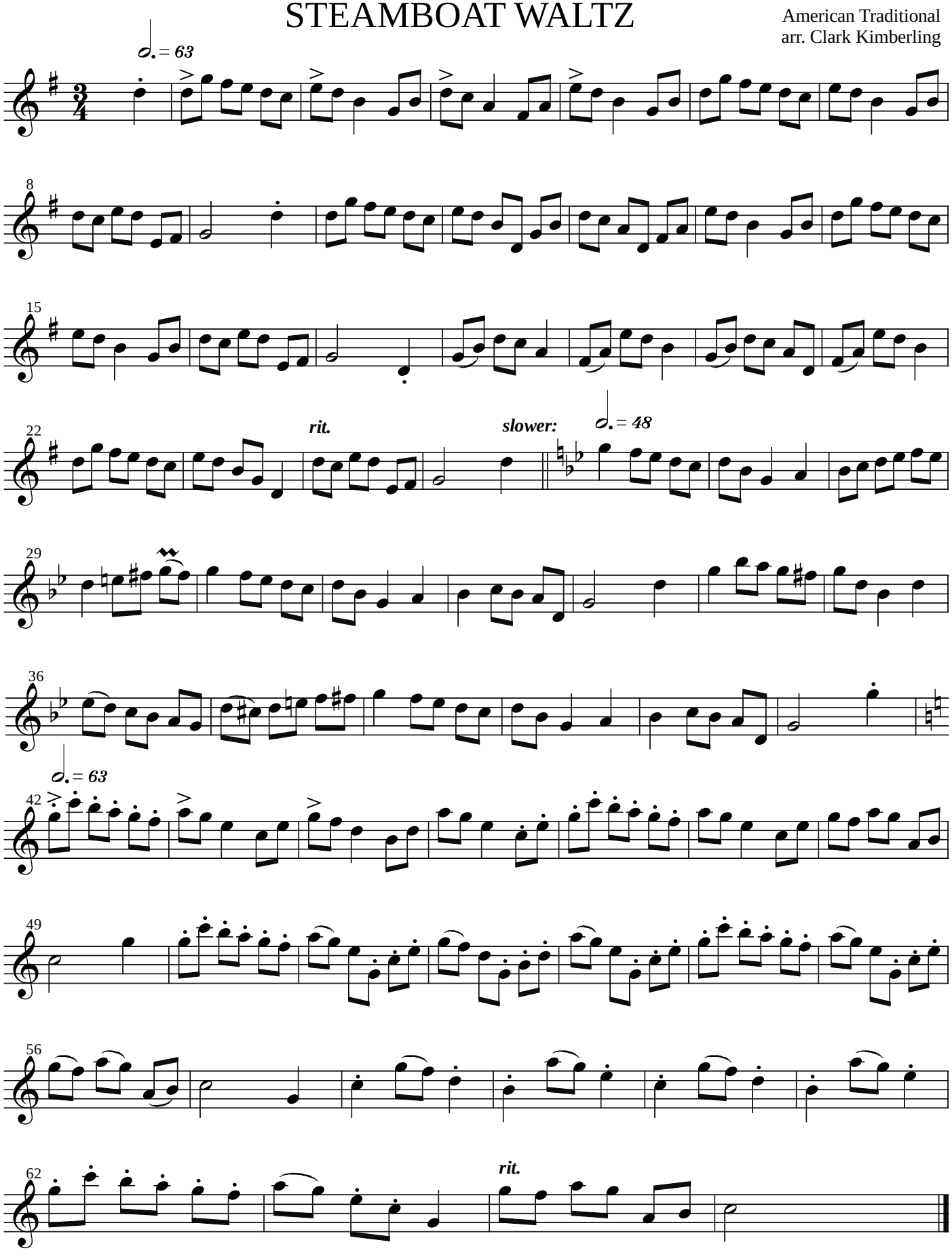
Source: LC "White's 100 Popular ...Violin" No. 37. cr 1880

# STEAMBOAT WALTZ

American Traditional
arr. Clark Kimberling

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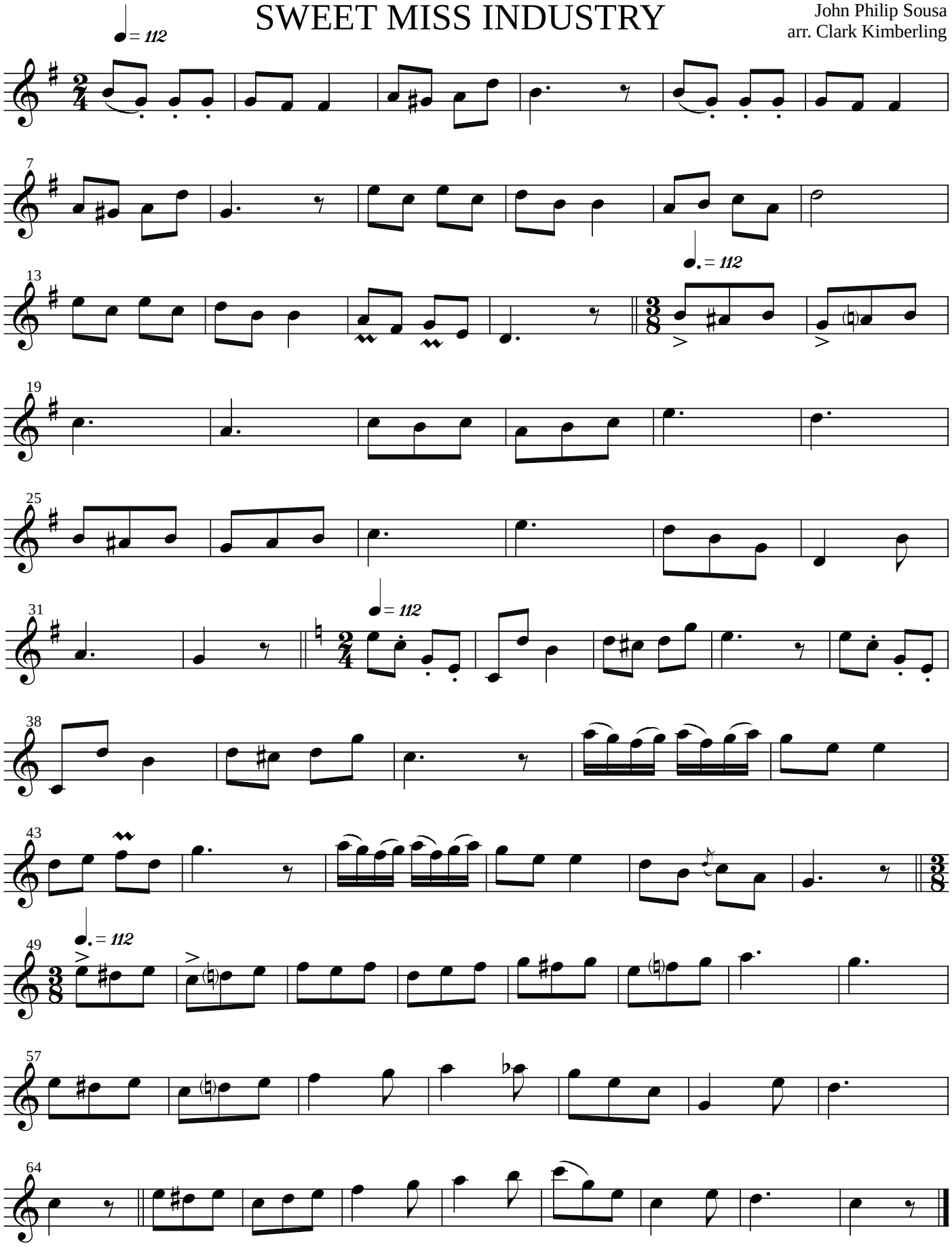
Source: Ford p 134

# SWEET MISS INDUSTRY

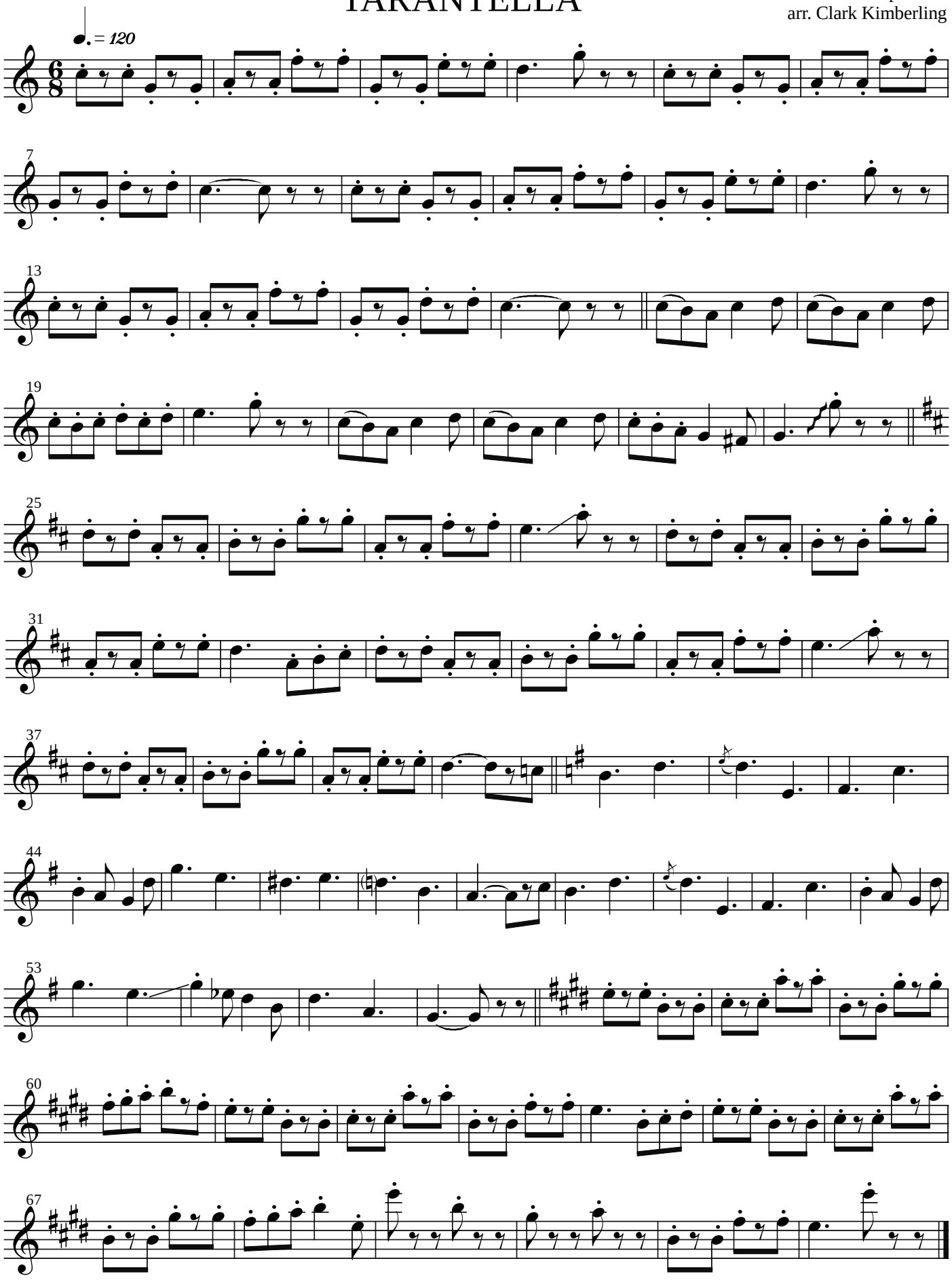
John Philip Sousa
arr. Clark Kimberling




Copyright © 2004 Clark Kimberling
Source: Levy Box 073 Date 1888

# TARANTELLA

John Philip Sousa
arr. Clark Kimberling

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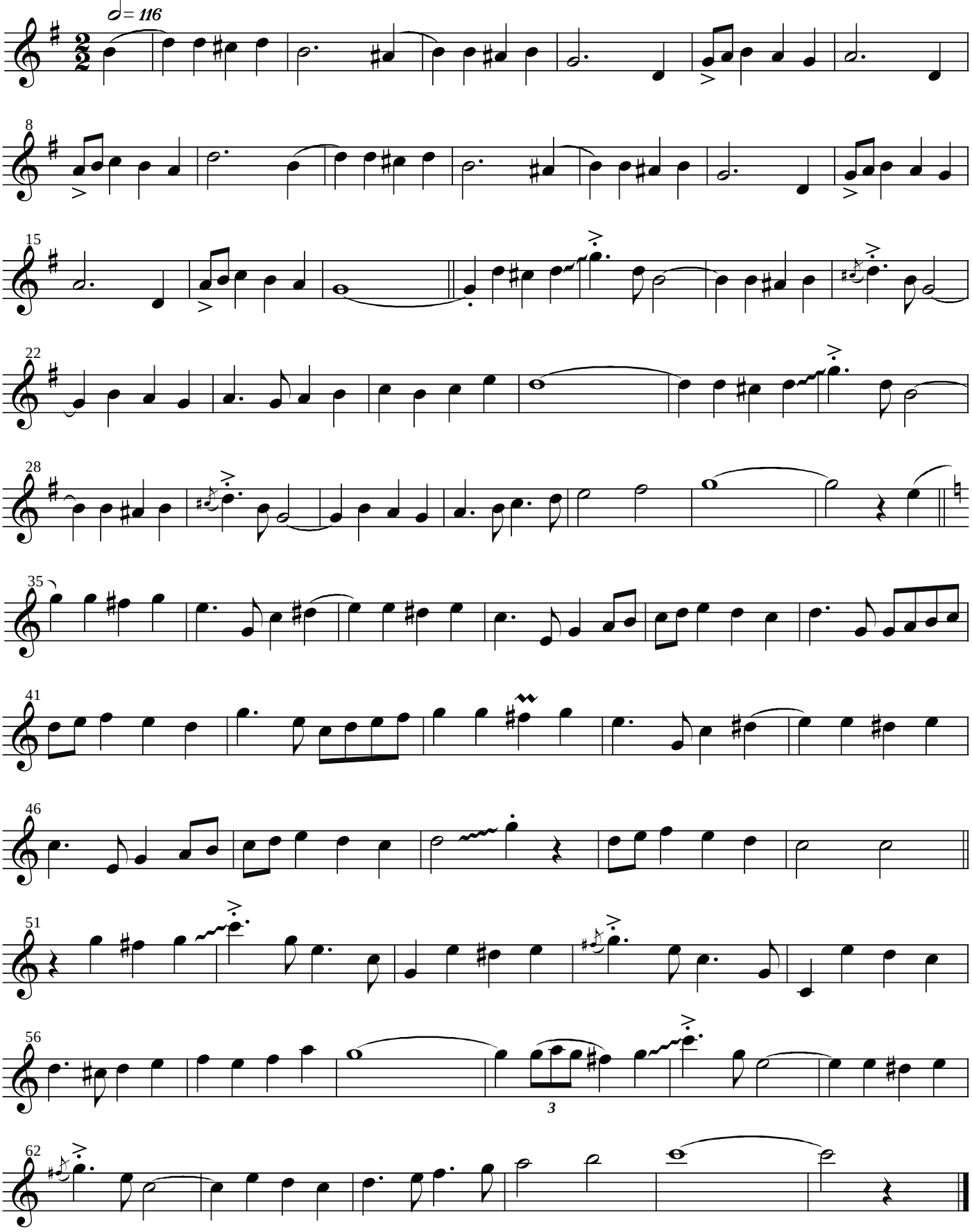
Source: Sousa: The Bride-Elect, comic opera 1897

# TA-RA-RA BOOM-DE-AE

Henry Sayers
arr. Clark Kimberling

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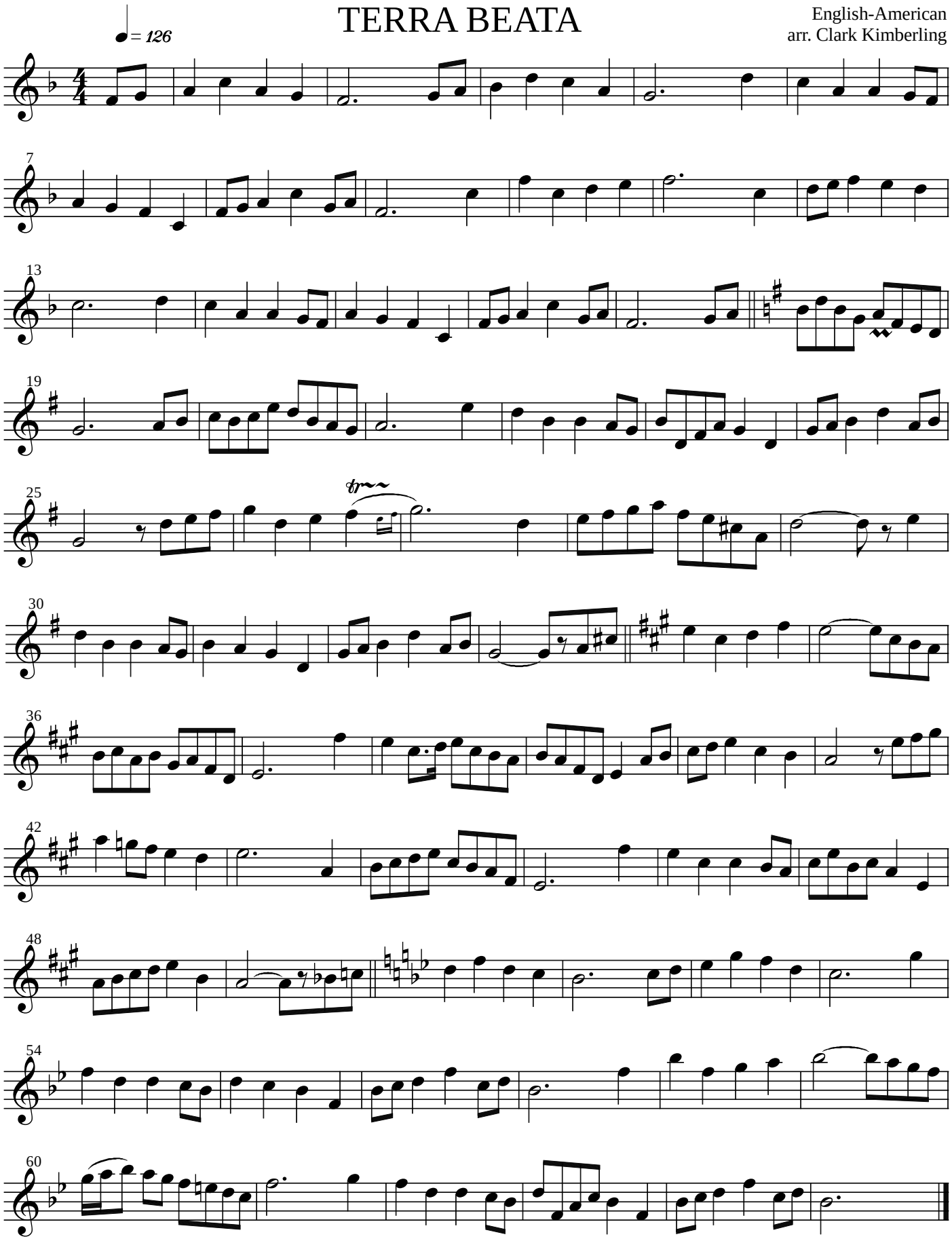
# TERRA BEATA

English-American
arr. Clark Kimberling

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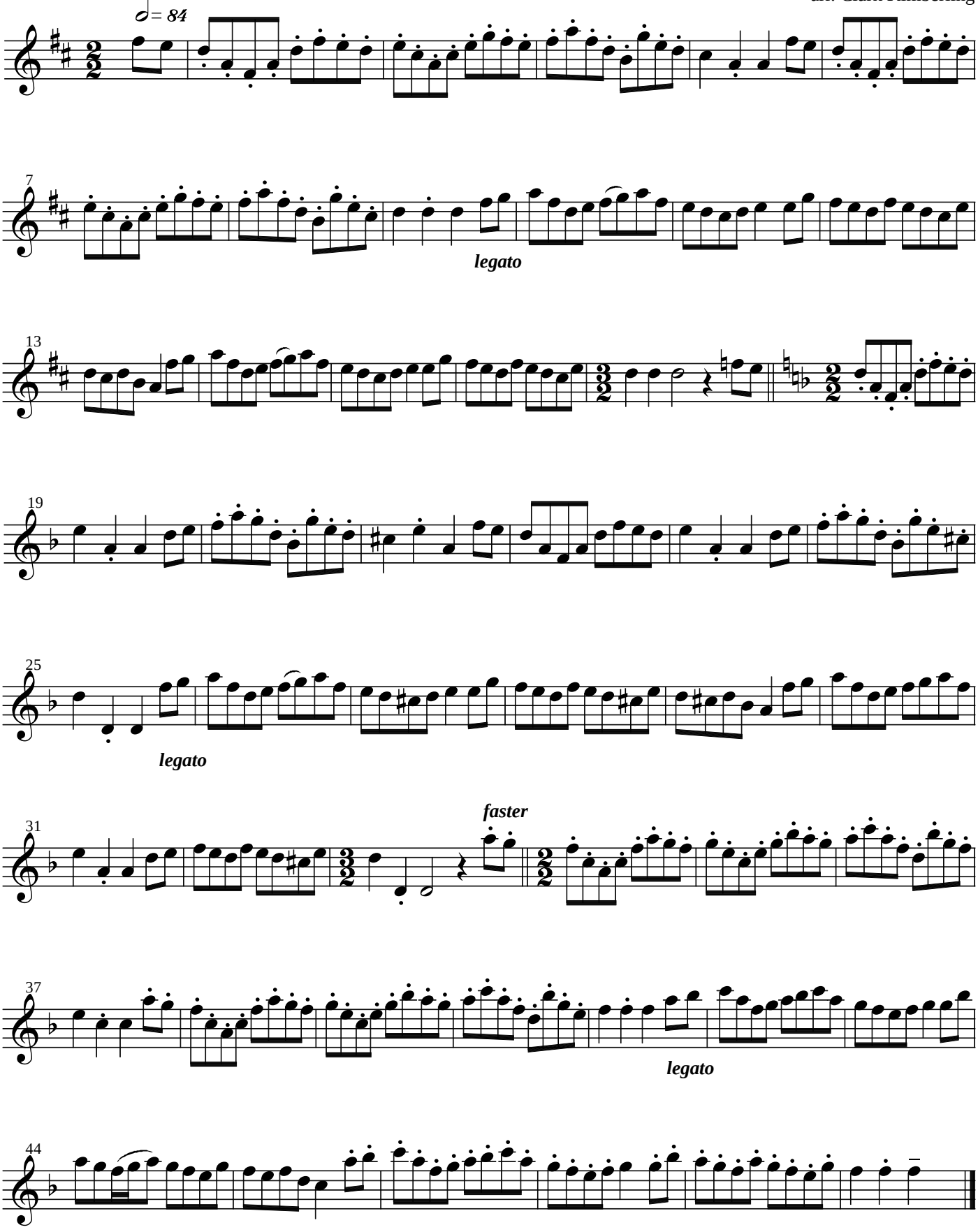
# TEXARKANA HORNPIPE

American-Irish
arr. Clark Kimberling

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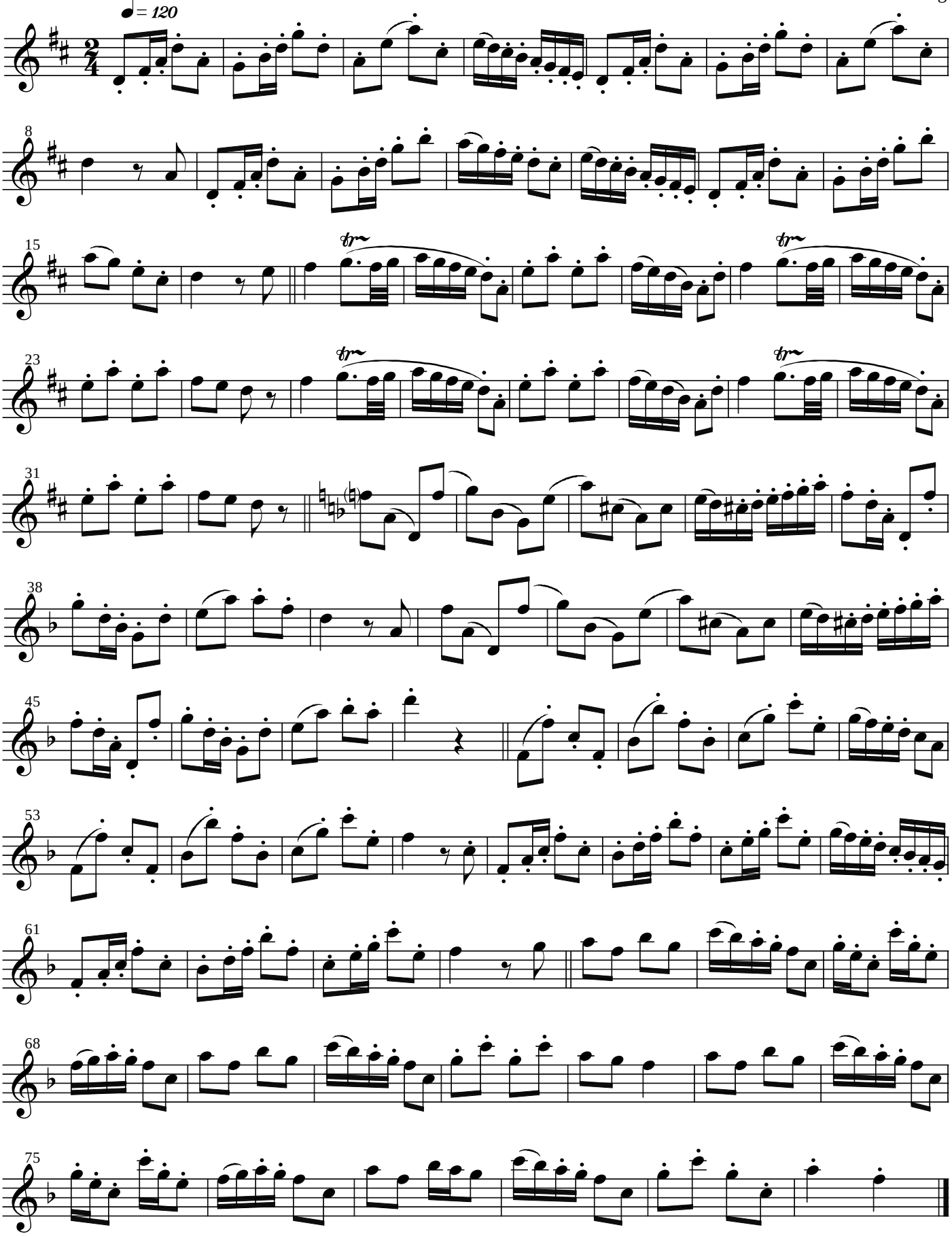
Source: BurchenalAmer p7

# TEXAS GALOP

American Traditional
arr. Clark Kimberling

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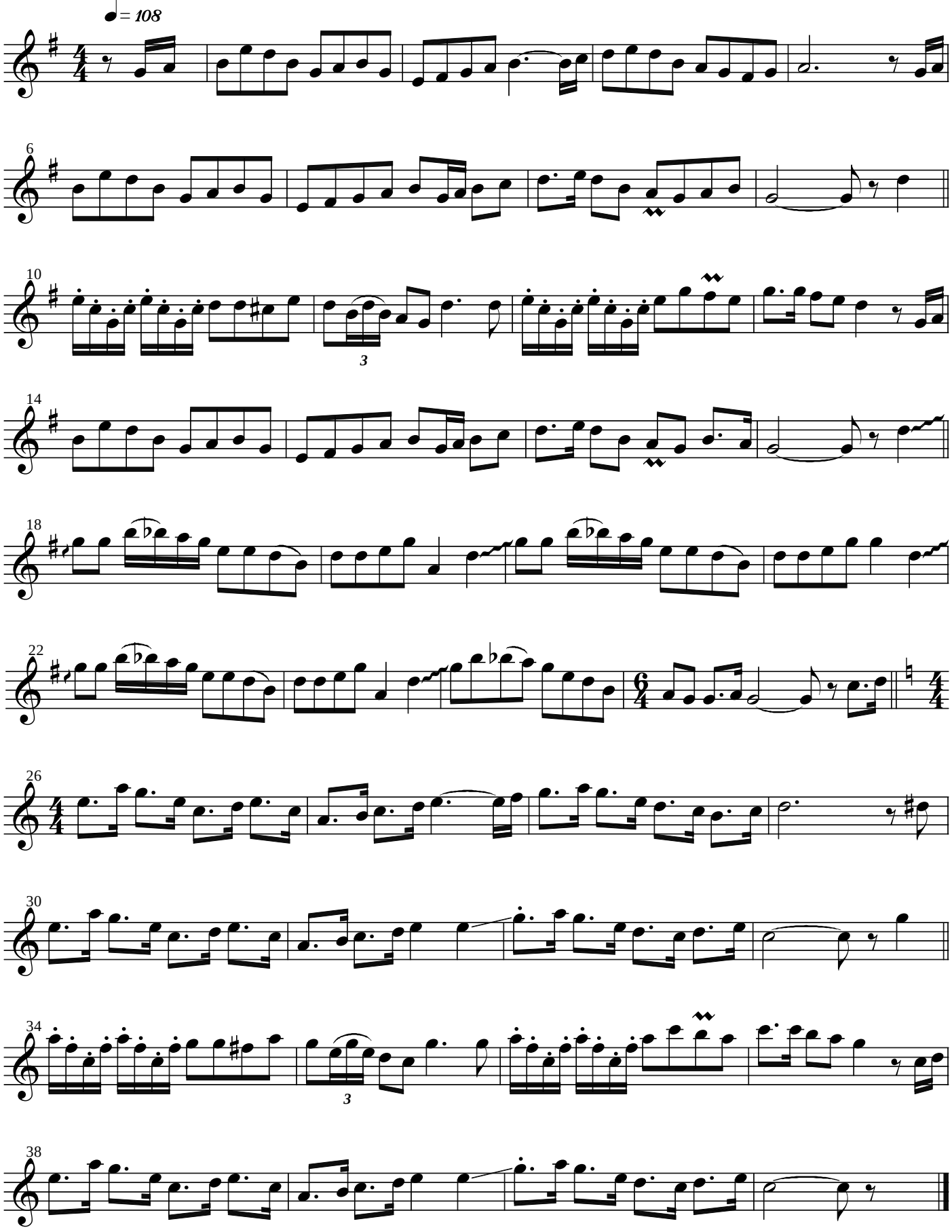
Source:Viola Mom Ruth p5

# TEXAS, WHERE THE MOCKIN' BIRD IS SINGIN'

Phil Epstein
arr. Clark Kimberling

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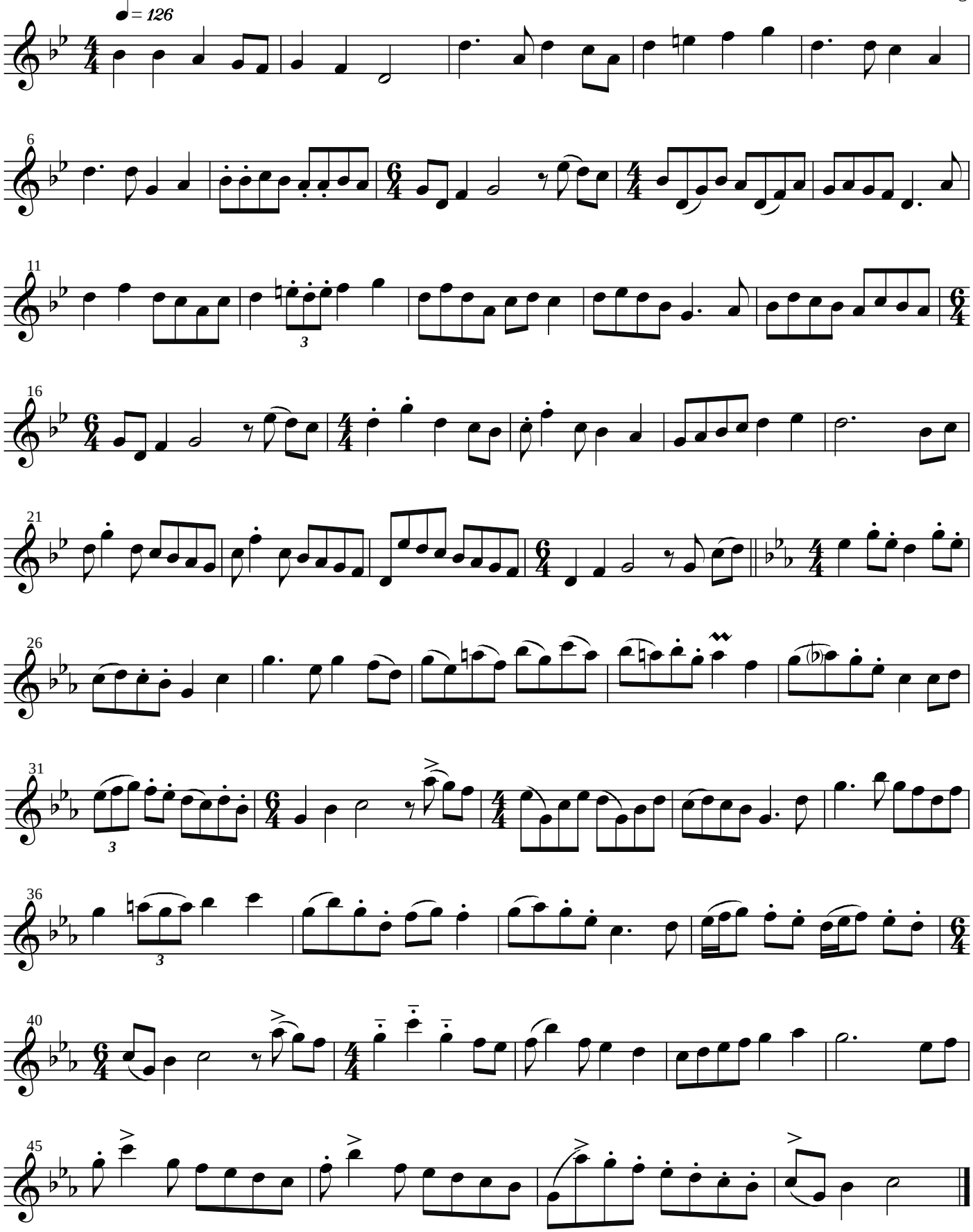
Source LC1898

# THREE YOUNG LADIES

American Traditional
arr. Clark Kimberling

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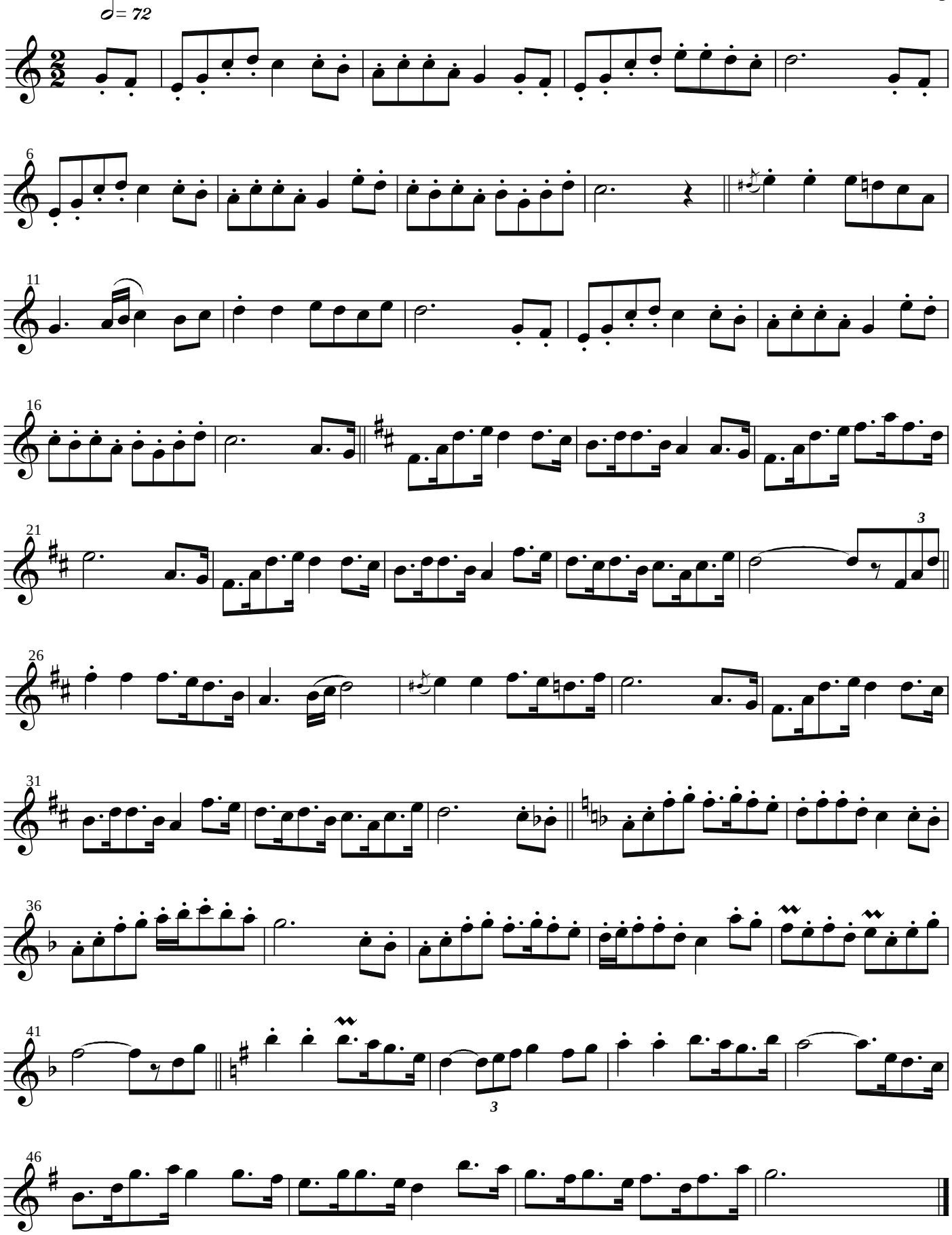
# TRAMP, TRAMP, TRAMP

George F. Root
arr. Clark Kimberling

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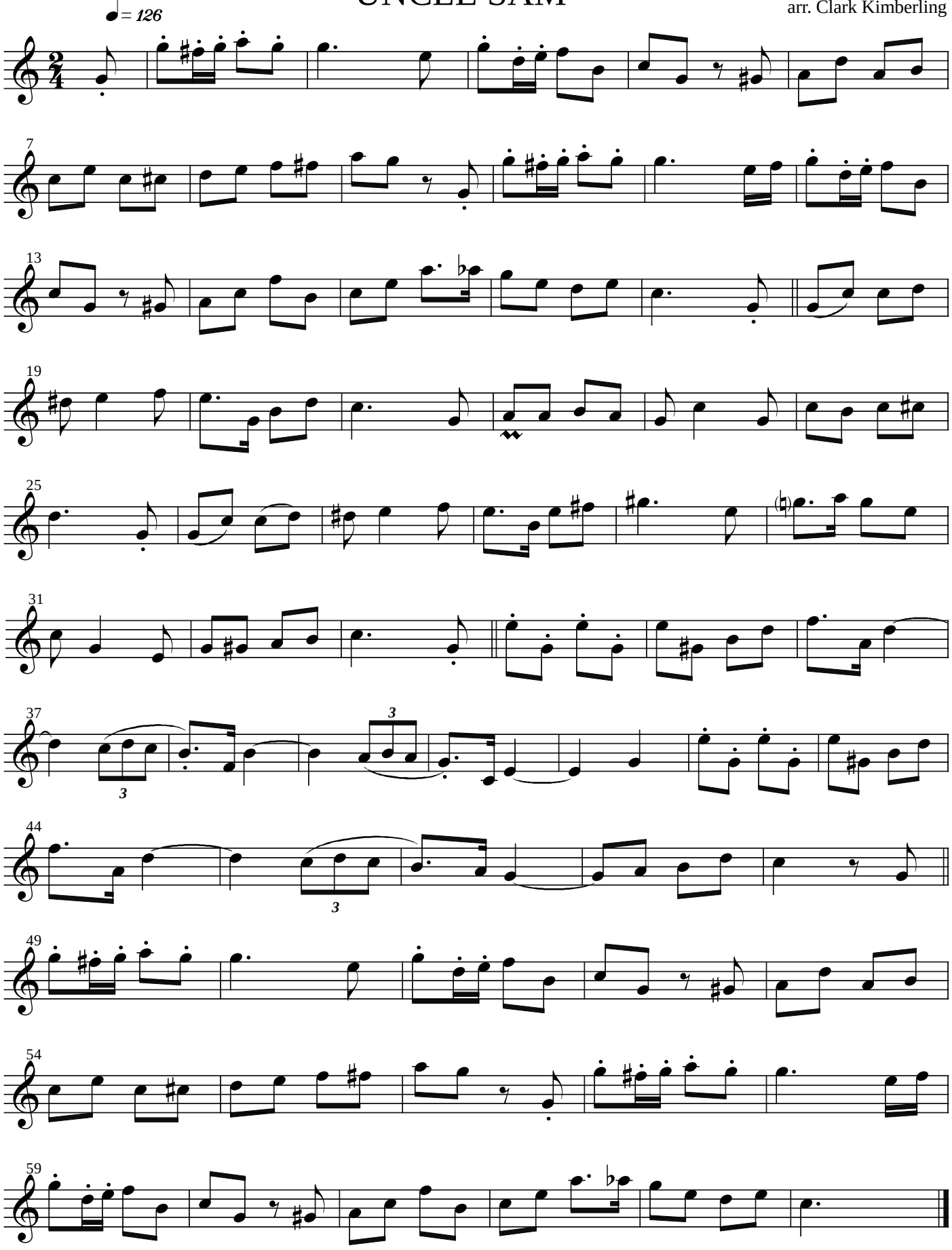
# UNCLE SAM

J. J. White
arr. Clark Kimberling

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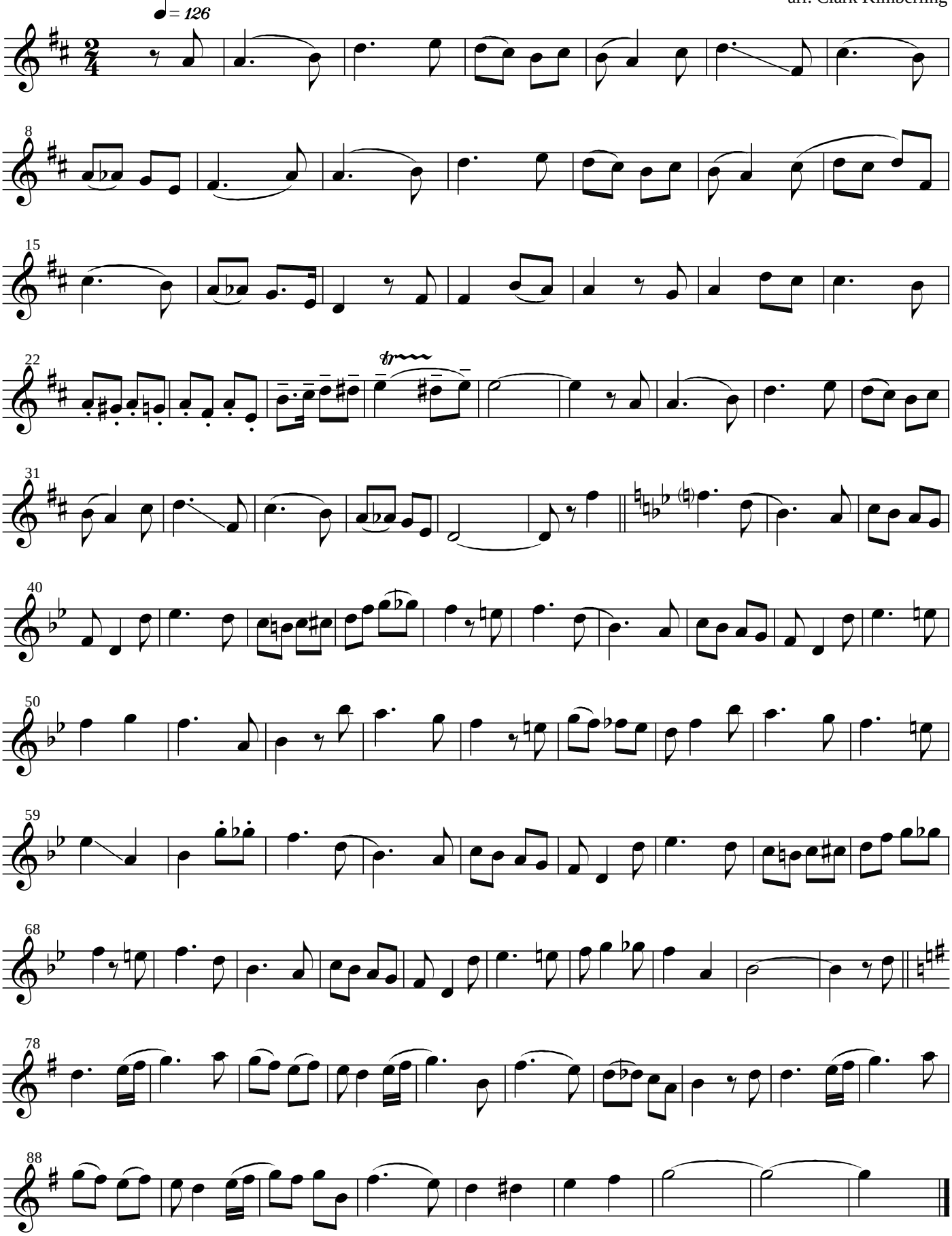
Source: Levy Box 016 Date 1874

# VIRGINIA ROSEBUD

American Traditional
arr. Clark Kimberling

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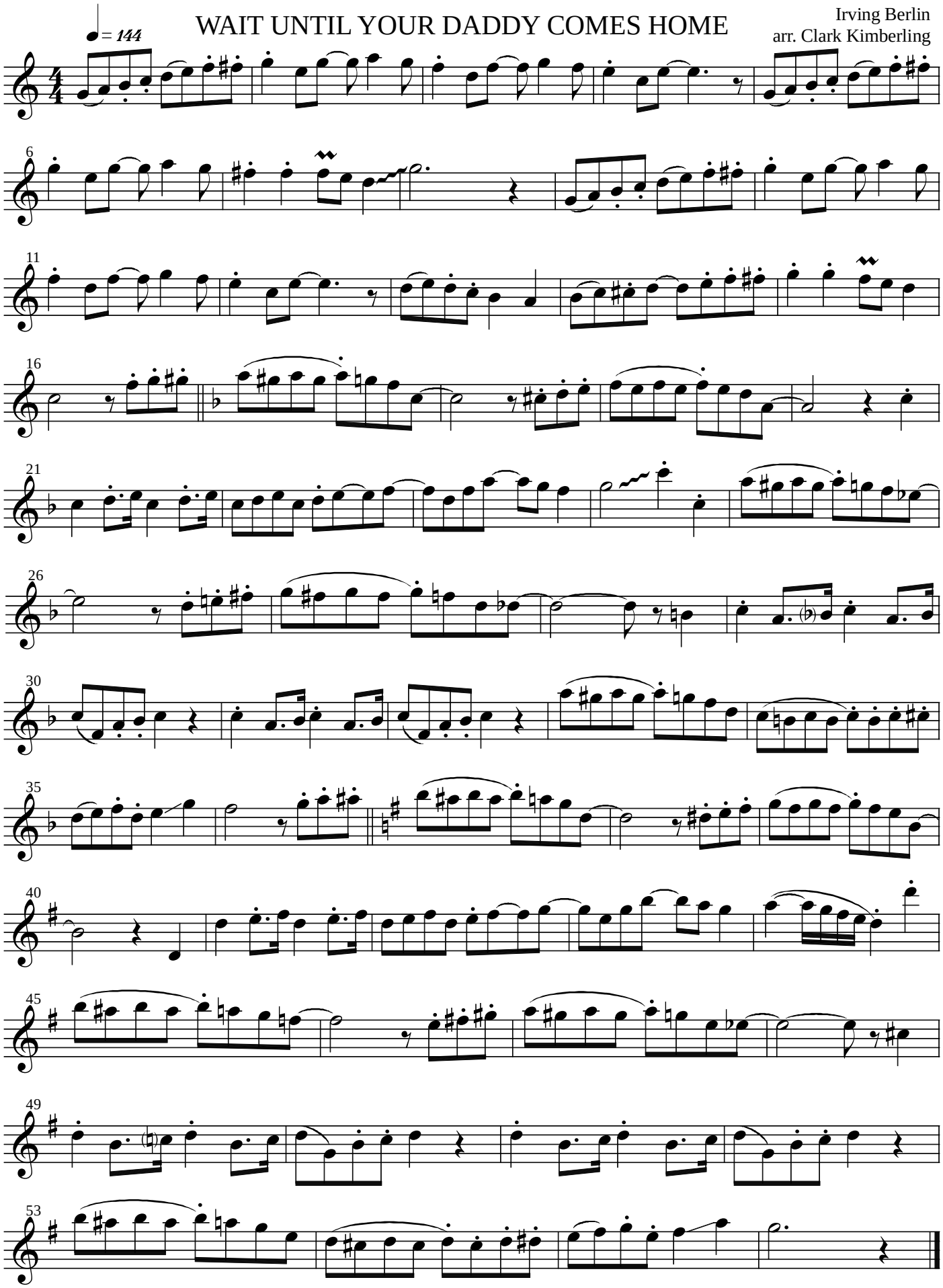
Source: Howe1000, p 38

# WAIT UNTIL YOUR DADDY COMES HOME

Irving Berlin
arr. Clark Kimberling

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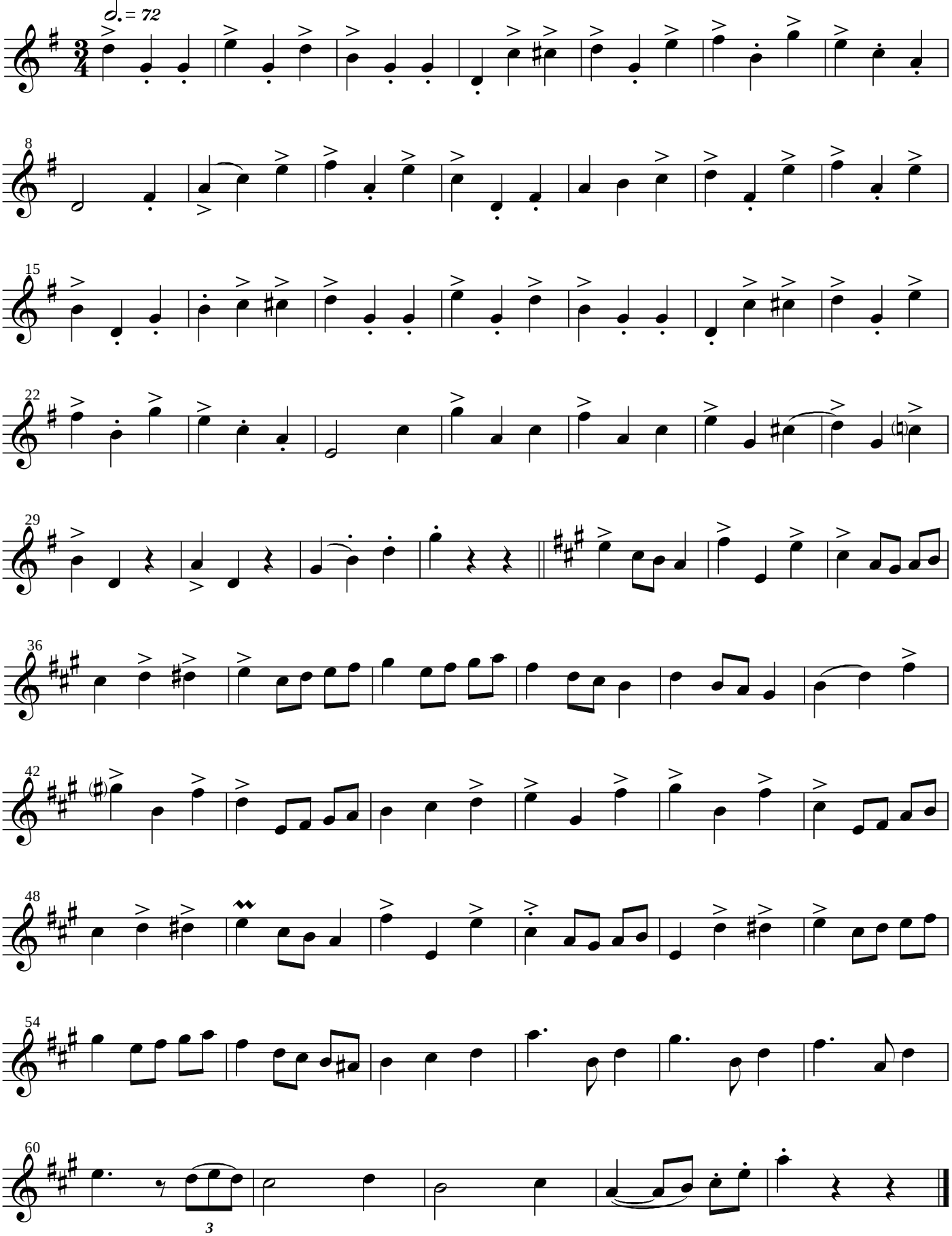
Source: Levi Box 078 1912

# WALTZ OF SOUTHERN BEAUTY

G. Valisi
arr. Clark Kimberling

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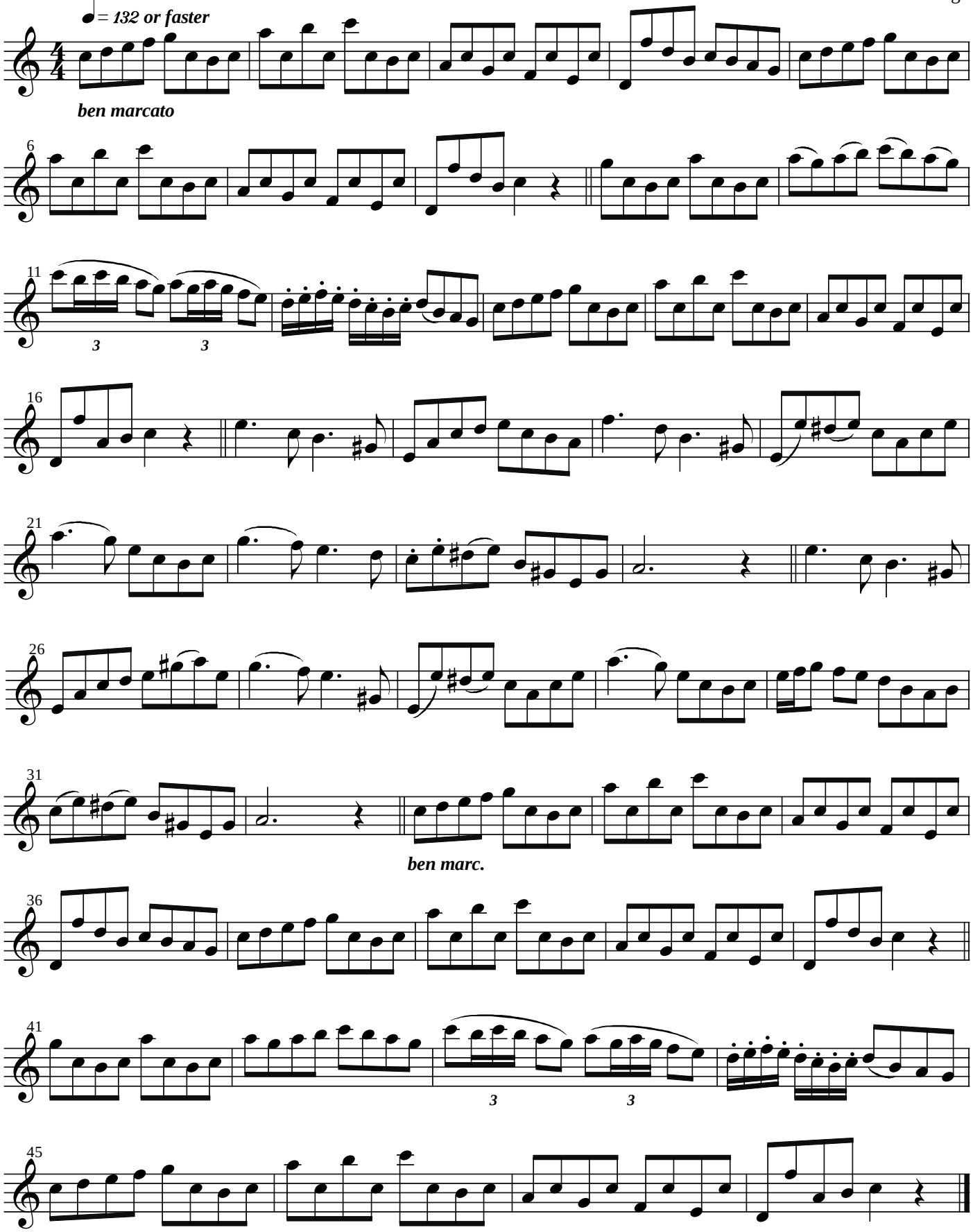
Source: Scriptorium 1895

# WASHINGTON HORNPIPE

Traditional
arr. Clark Kimberling

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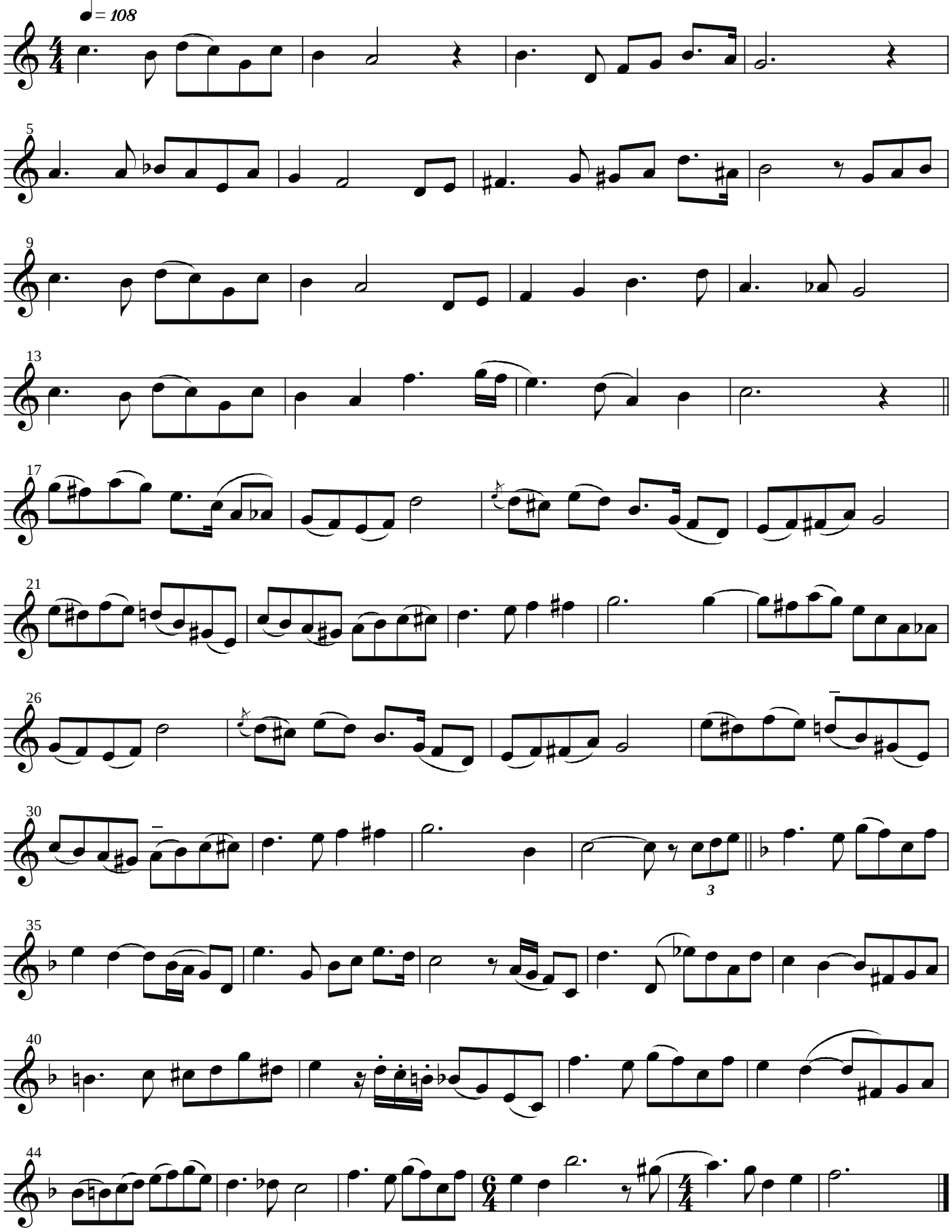
Source: LC "White's 100 Popular ...Violin" no. 20, cr 1880

# WHILE THE CONVENT BELLS WERE RINGING

Max S. Witt
arr. Clark Kimberling

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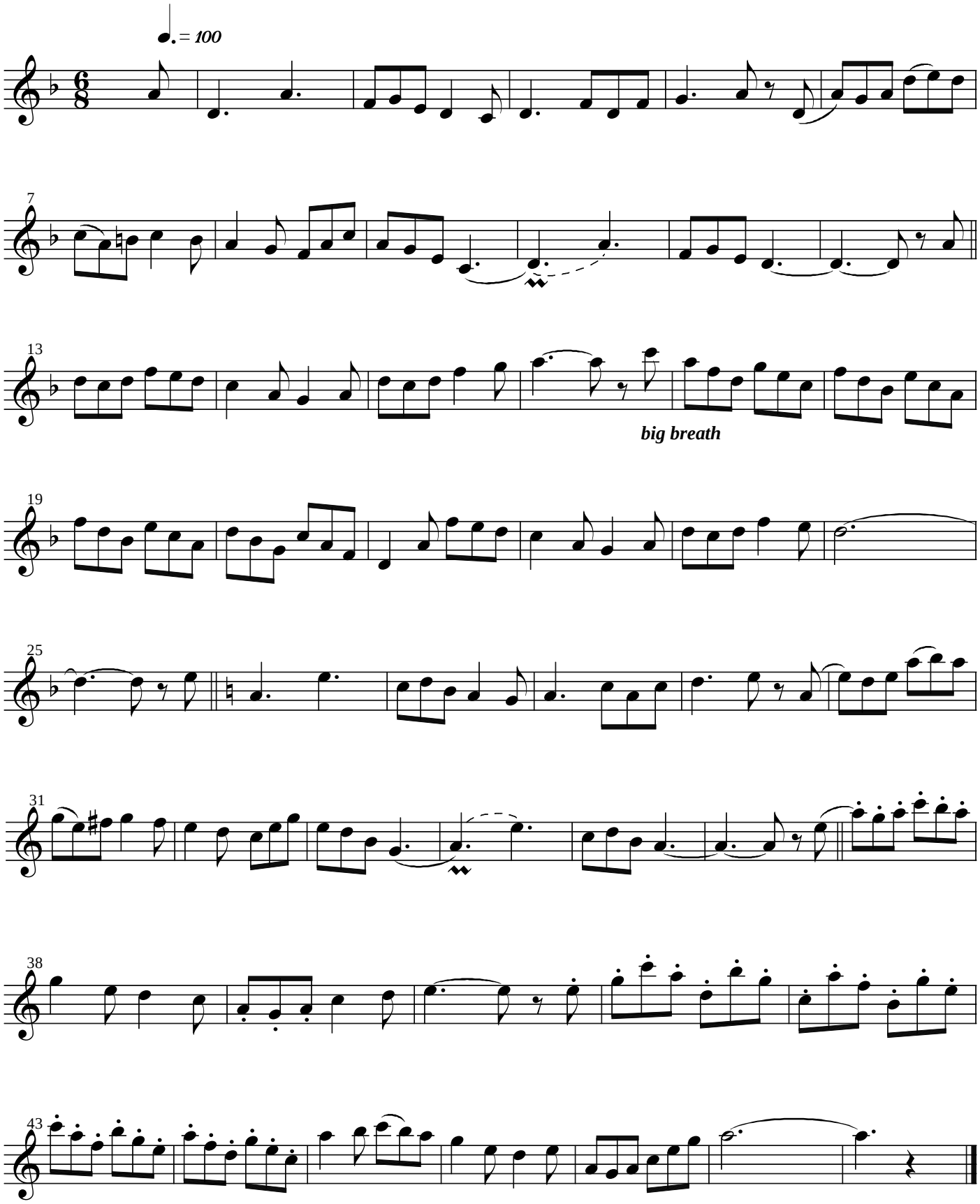
Source: LC award/rpbaasm (Jos. W. Stern & Co.)

# WHIPPLE'S MILL

American Traditional
arr. Clark Kimberling

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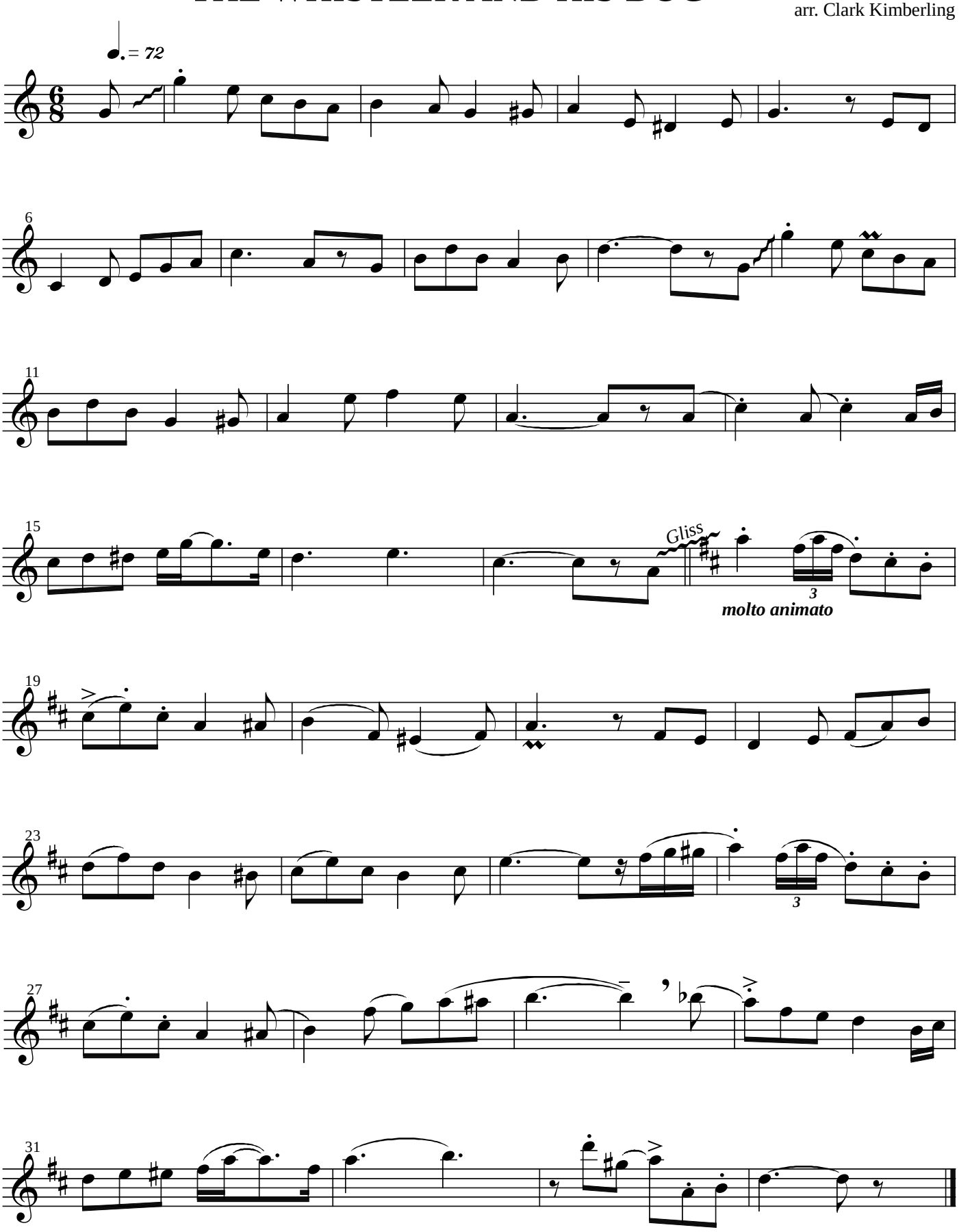
# THE WHISTLER AND HIS DOG

Arthur Pryor
arr. Clark Kimberling

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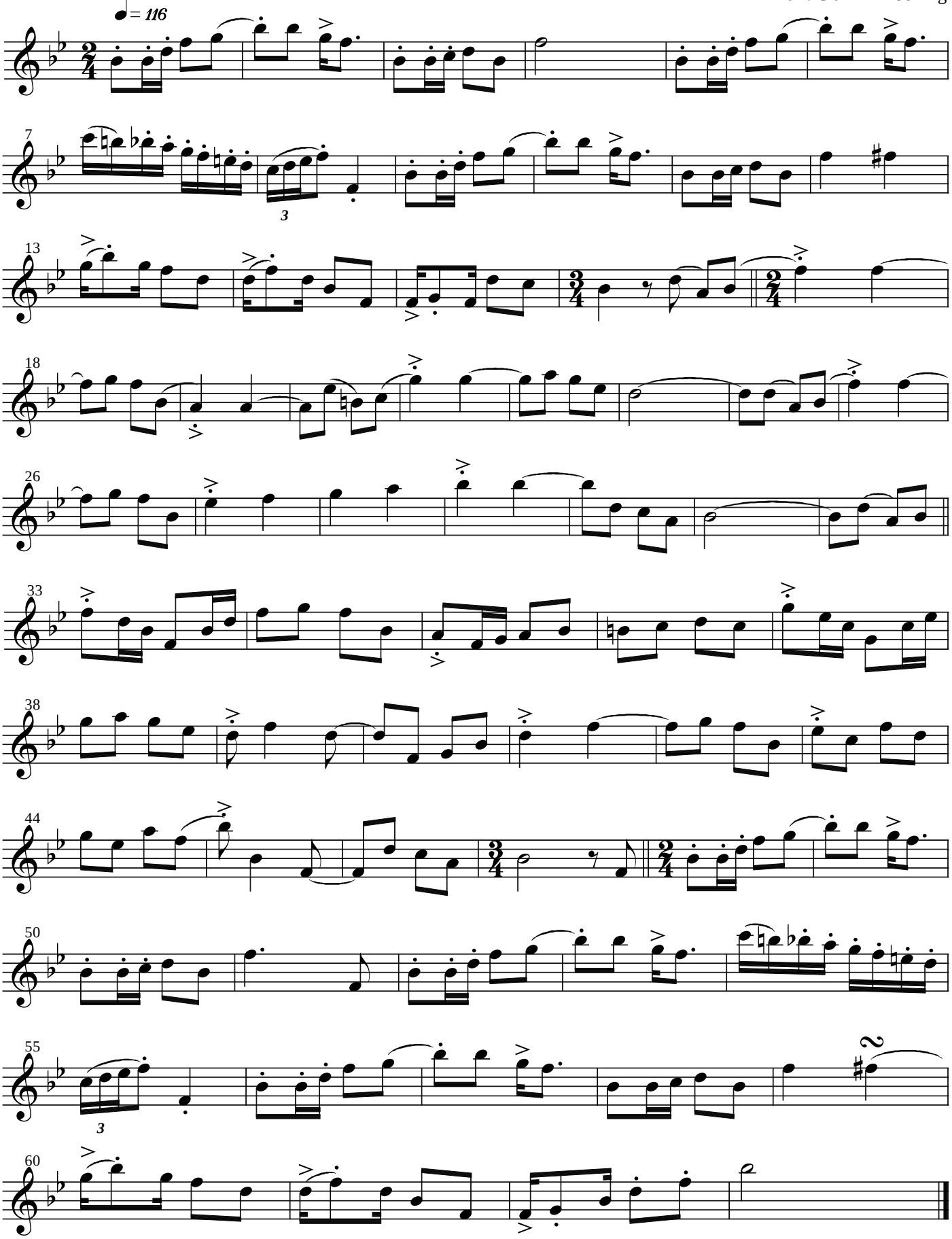
Source: Levy Box 173

# WHISTLING RUFUS

Kerry Mills
arr. Clark Kimberling

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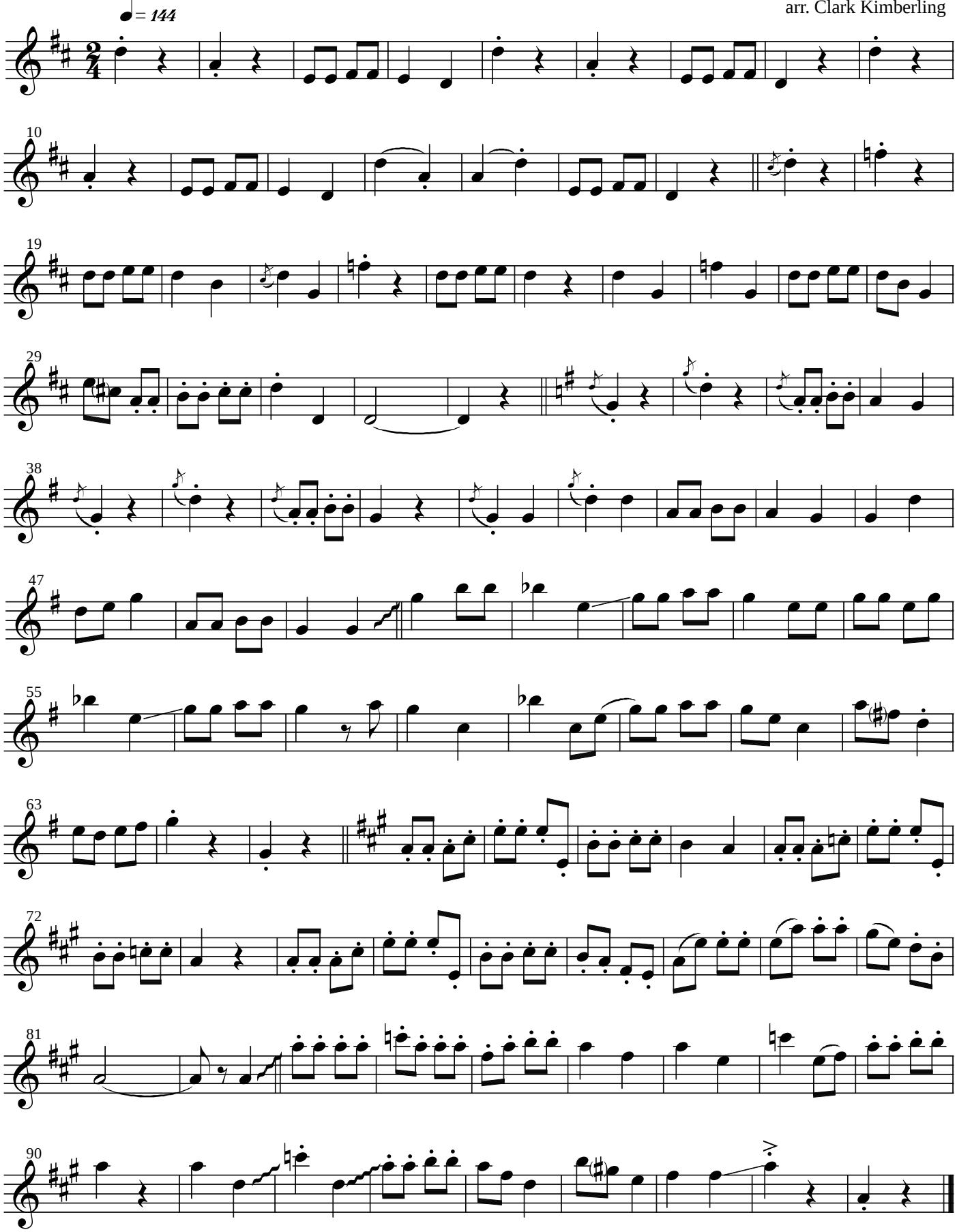
Levy Box 173 published 1899

# WHO'S THAT TAPPING AT THE WINDOW?

American Traditional
arr. Clark Kimberling

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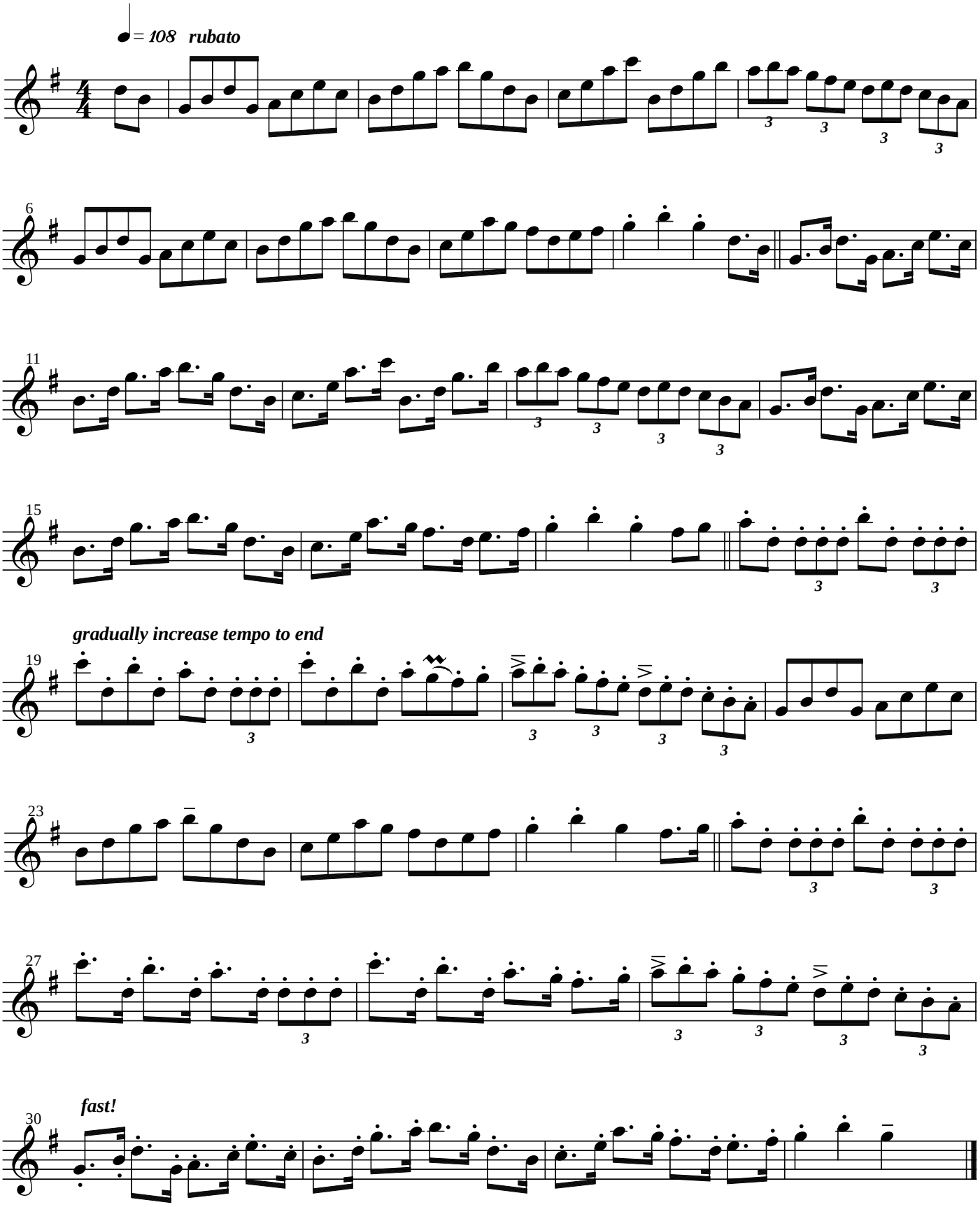
Source: Seeger p52

# WILSON'S CLOG

American Traditional
arr. Clark Kimberling

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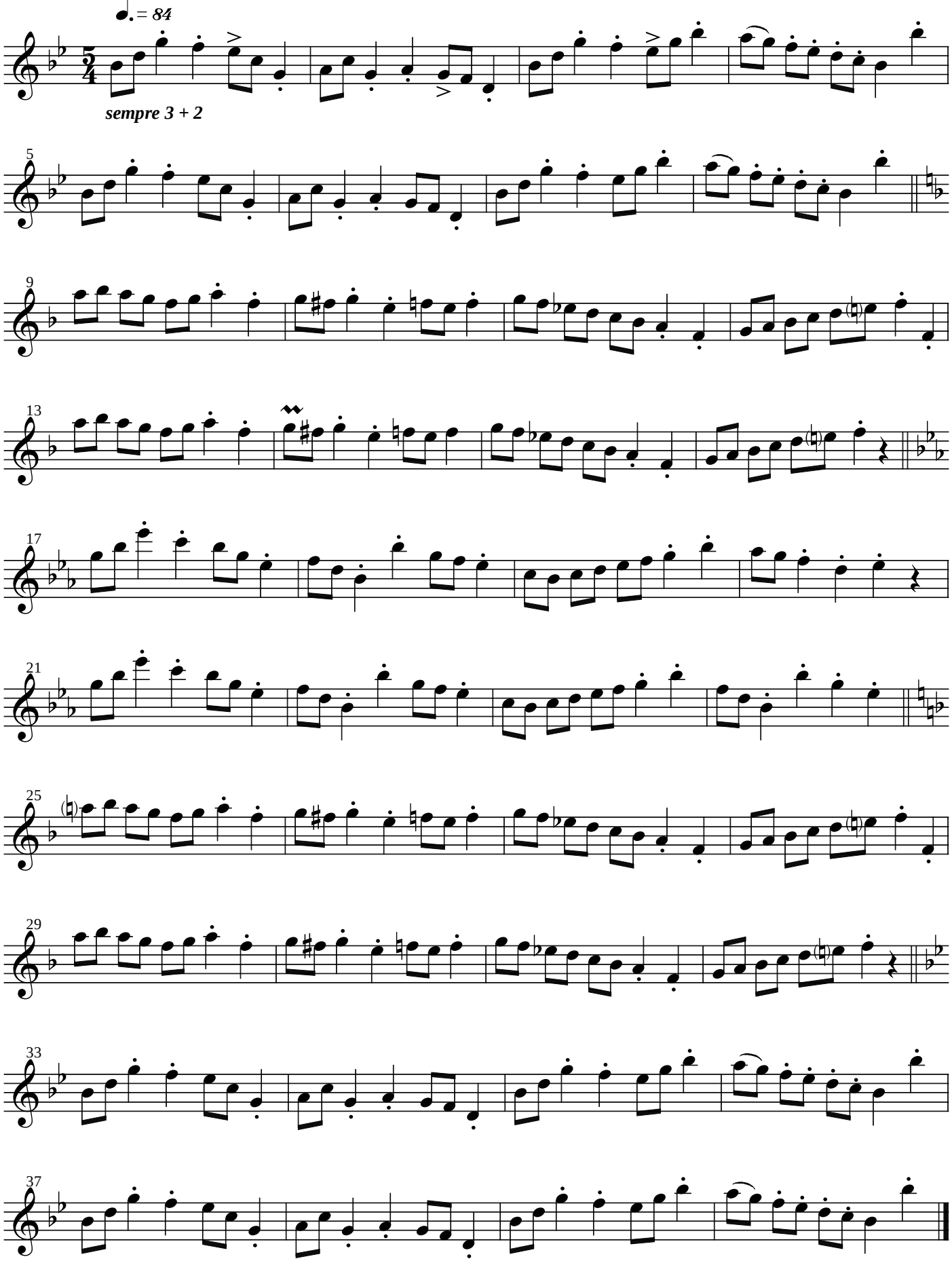
Source: Ford p 100

# WINNER'S FIVE-STEP WALTZ

arr. Clark Kimberling

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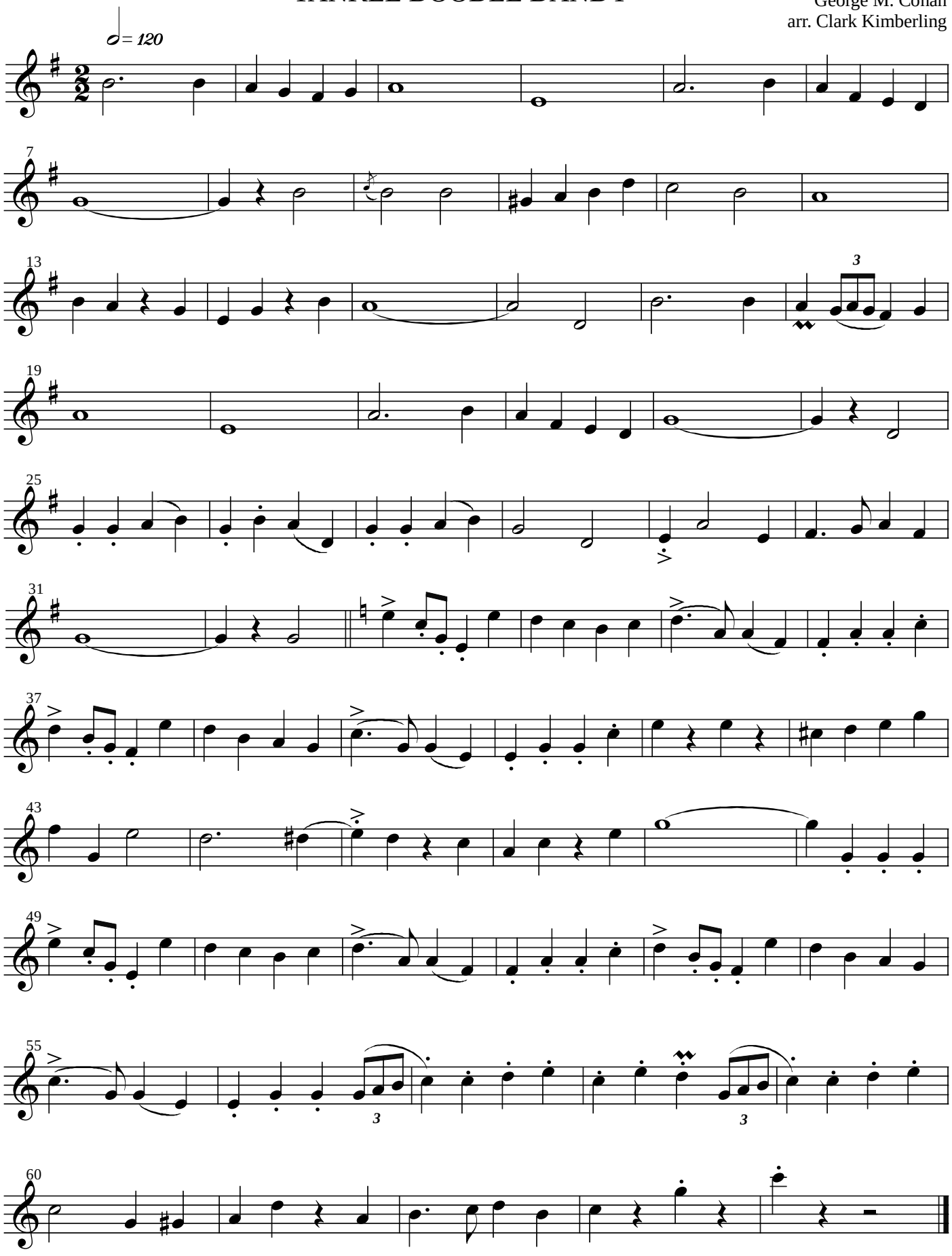
# YANKEE DOODLE DANDY

George M. Cohan
arr. Clark Kimberling

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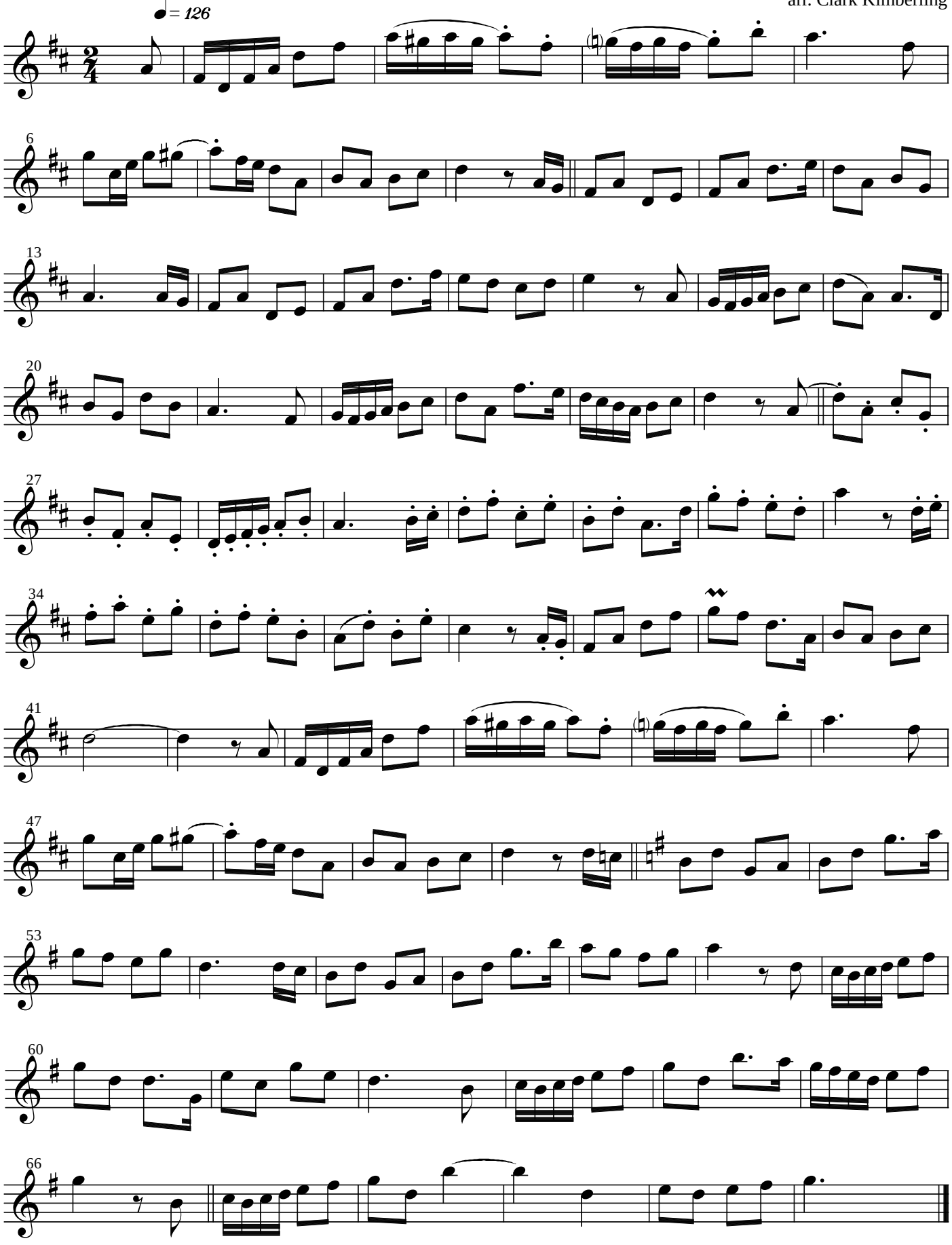
Lorentz, copyright 1896

# A YANKEE DUDE'LL DO

Thomas P. Westendorf
arr. Clark Kimberling

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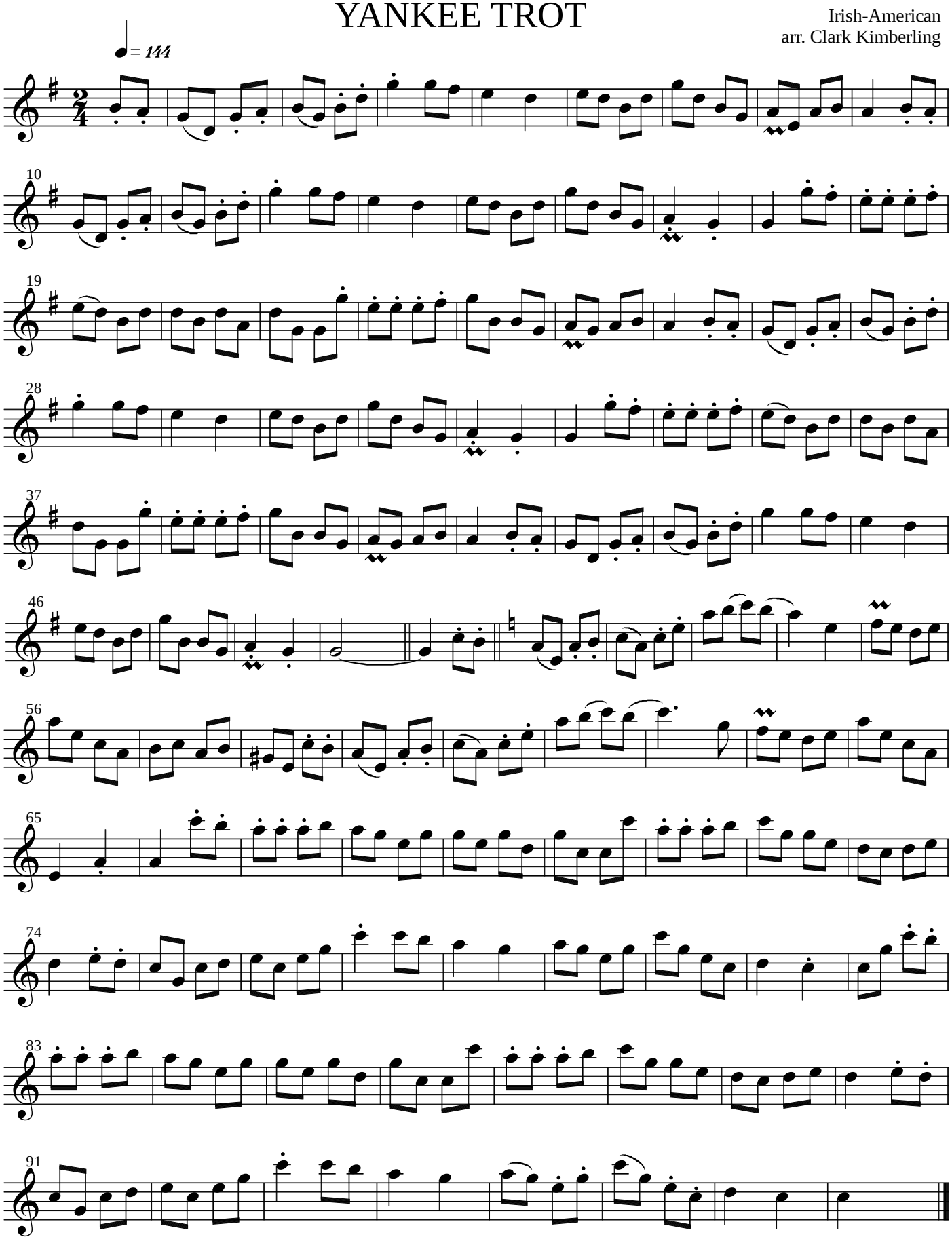
Source LC1883

# YANKEE TROT

Irish-American
arr. Clark Kimberling

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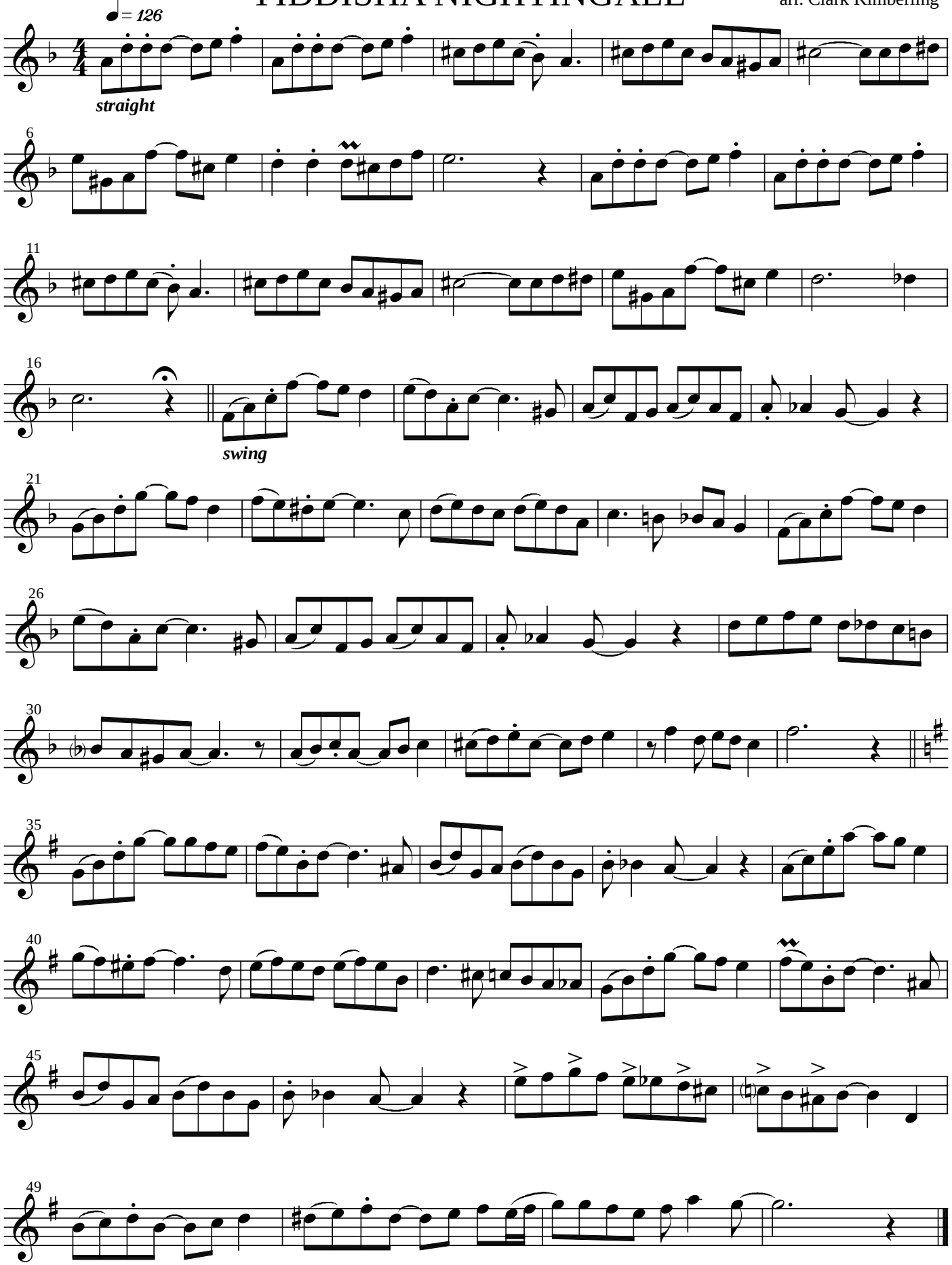
Source Ford p105

# YIDDISHA NIGHTINGALE

Irving Berlin
arr. Clark Kimberling

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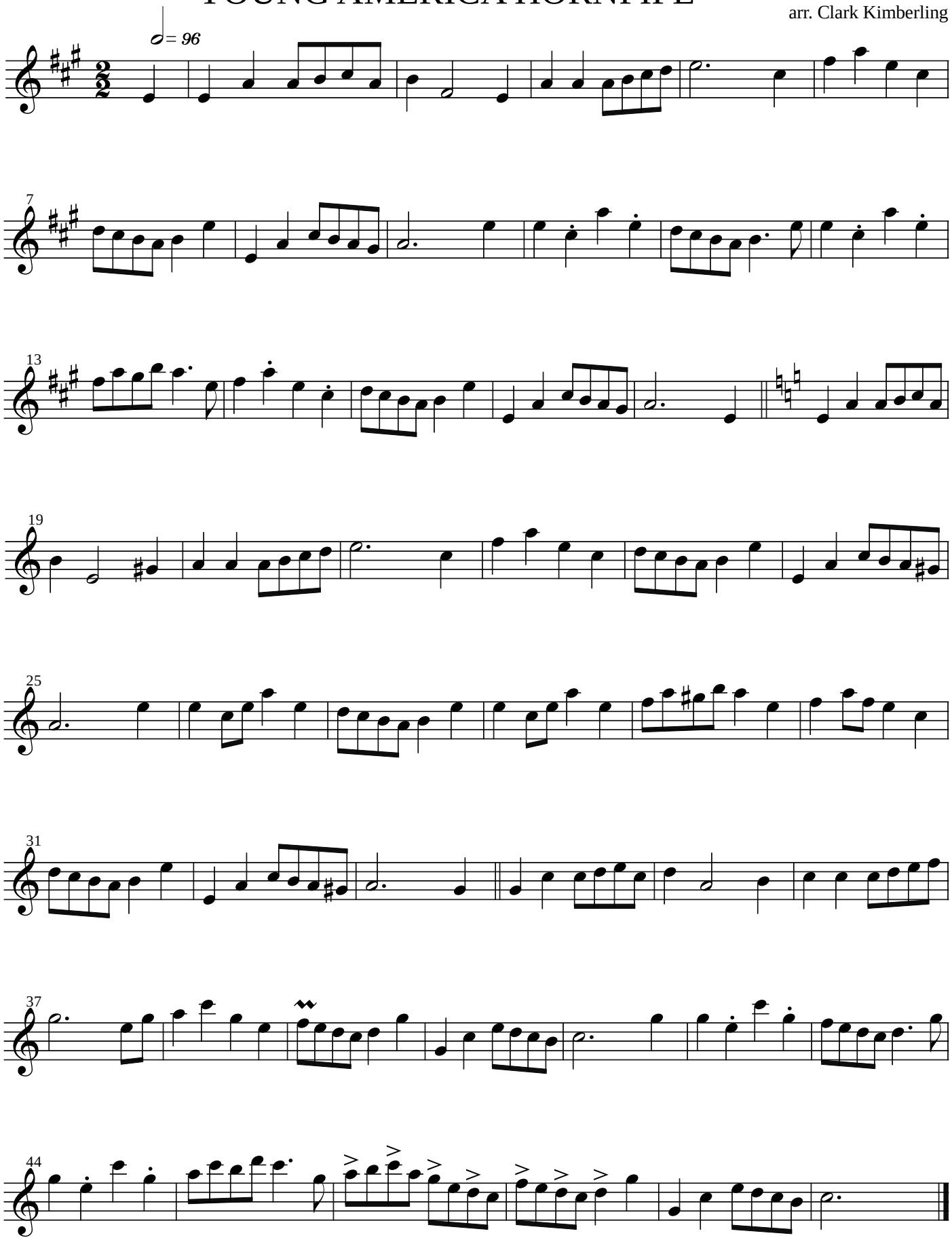
Source: Levi Box 078 1911

# YOUNG AMERICA HORNPIPE

Irish-American
arr. Clark Kimberling

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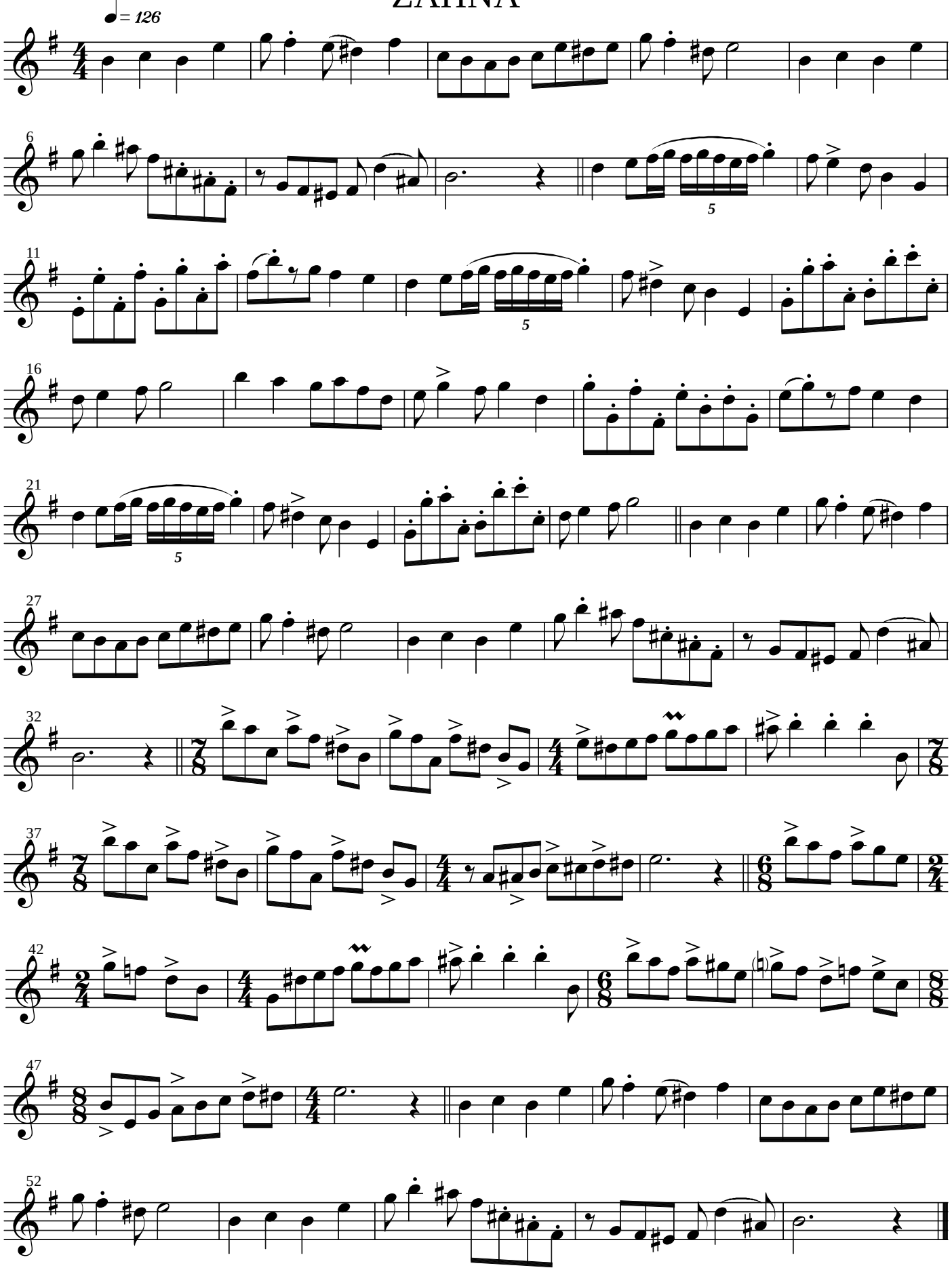
Clark Kimberling

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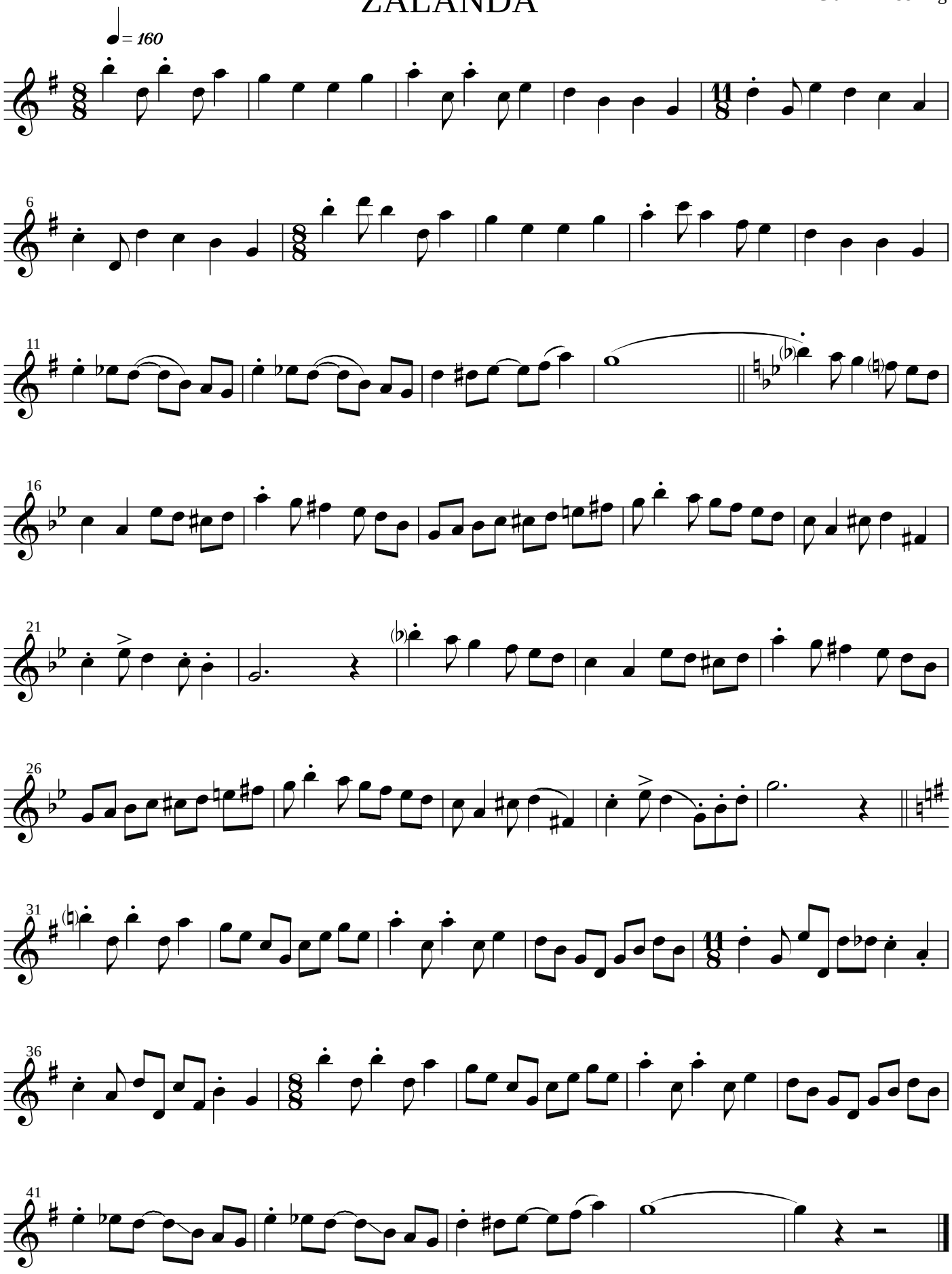


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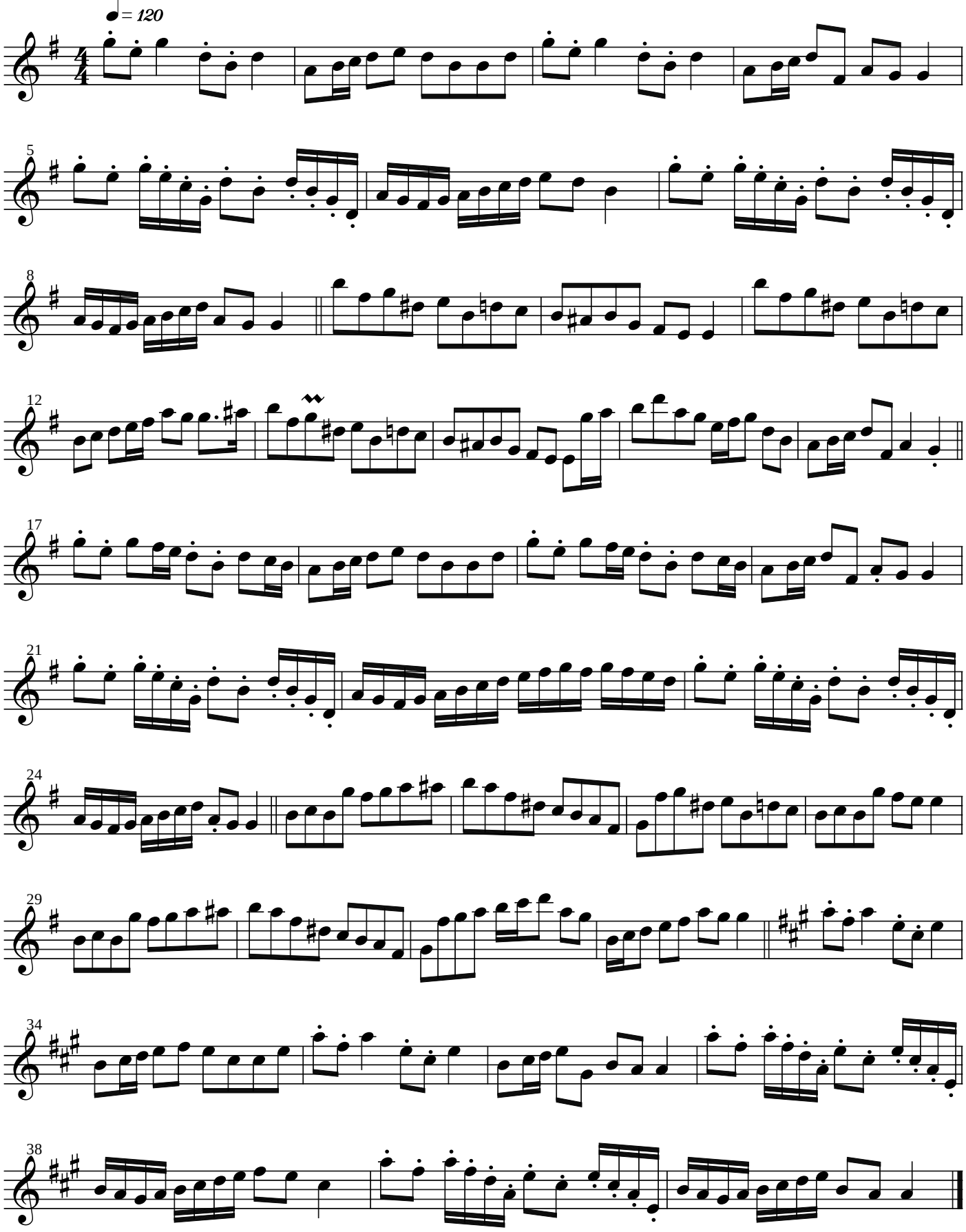
# ZA LA PE  ZA LA PO

Clark Kimberling




The title is pronounced in the rhythm of measure 1.

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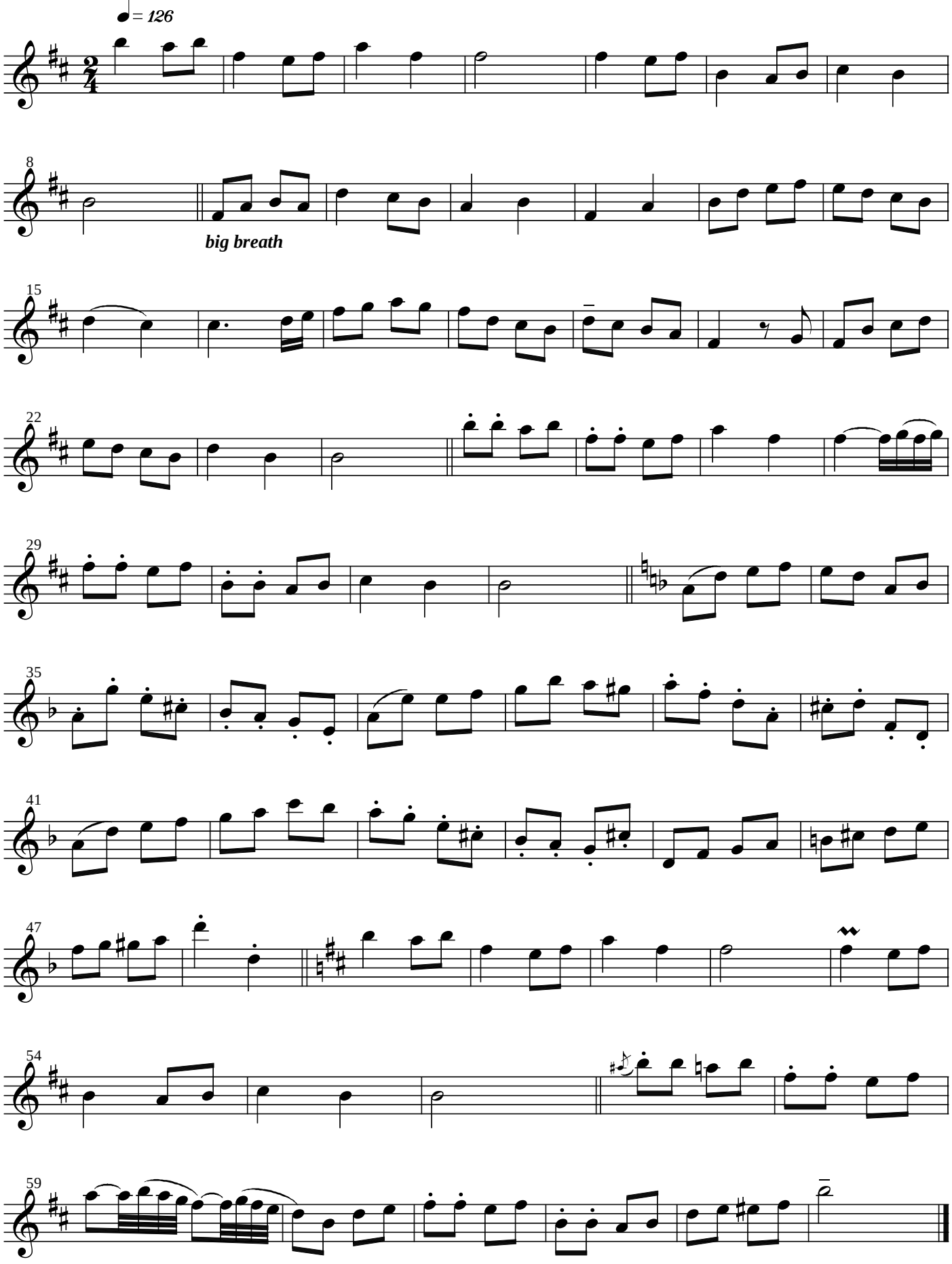
# ZALMETTO

Clark Kimberling

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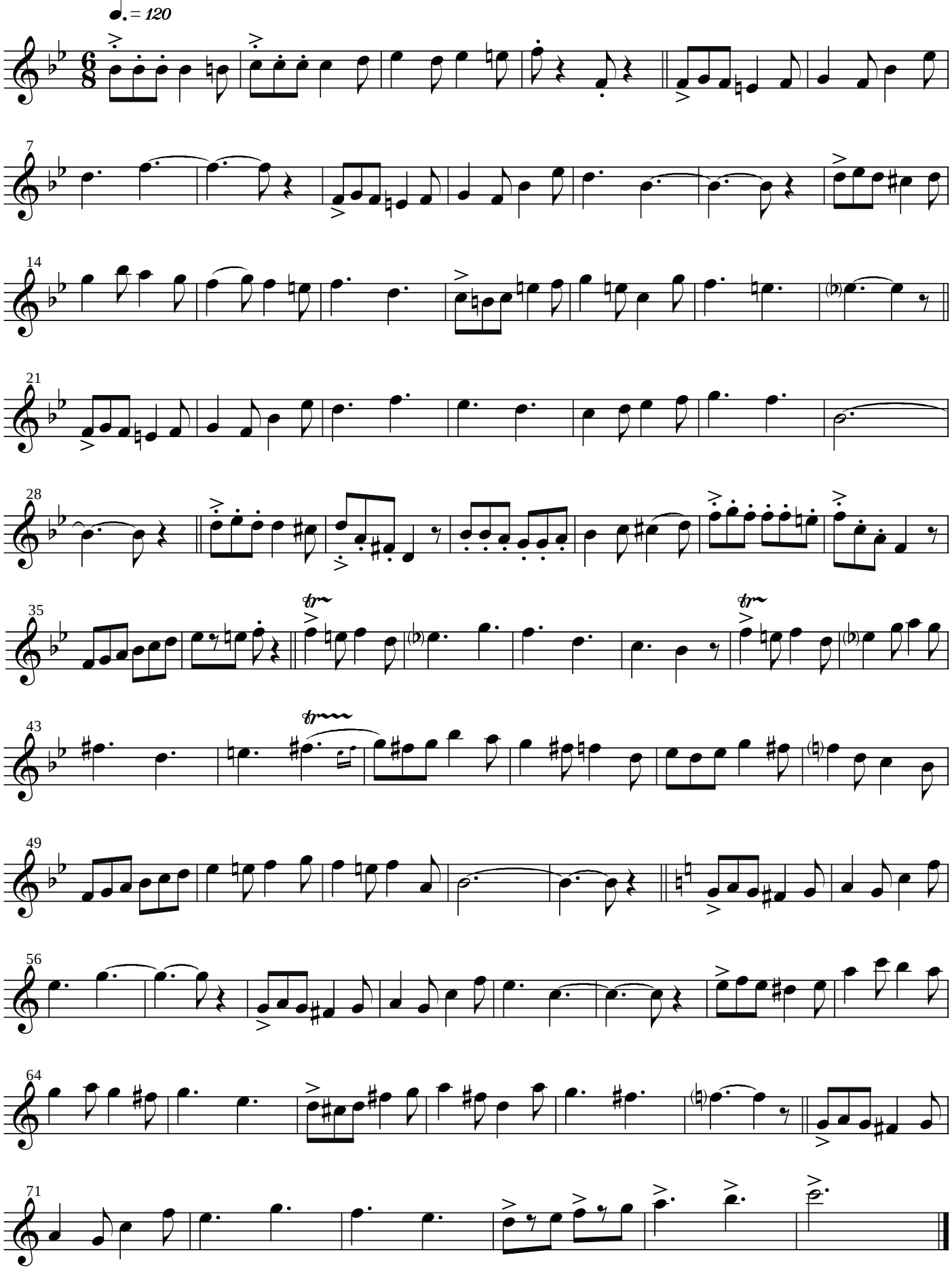
# ZAMMAMARCH

Clark Kimberling

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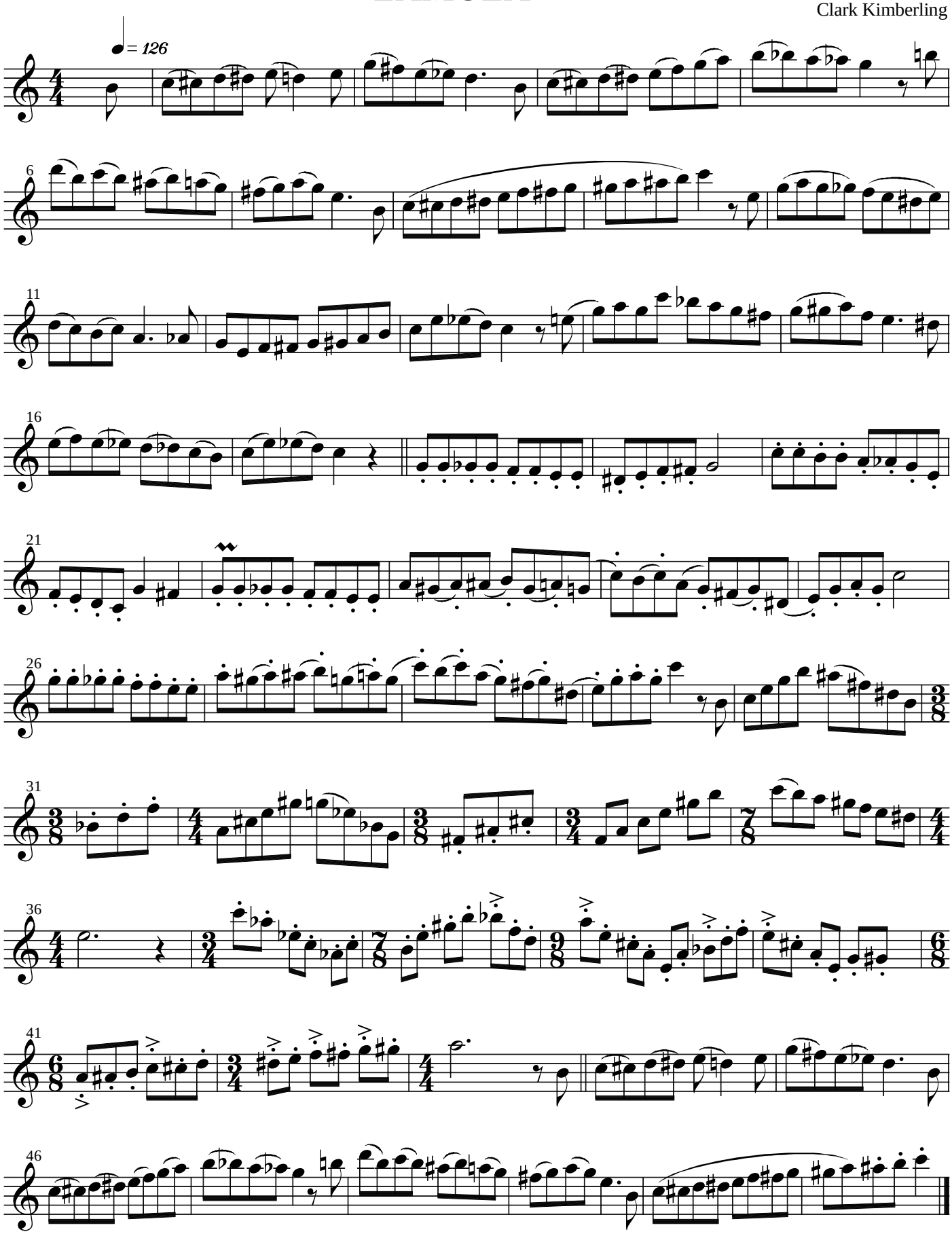
Clark Kimberling

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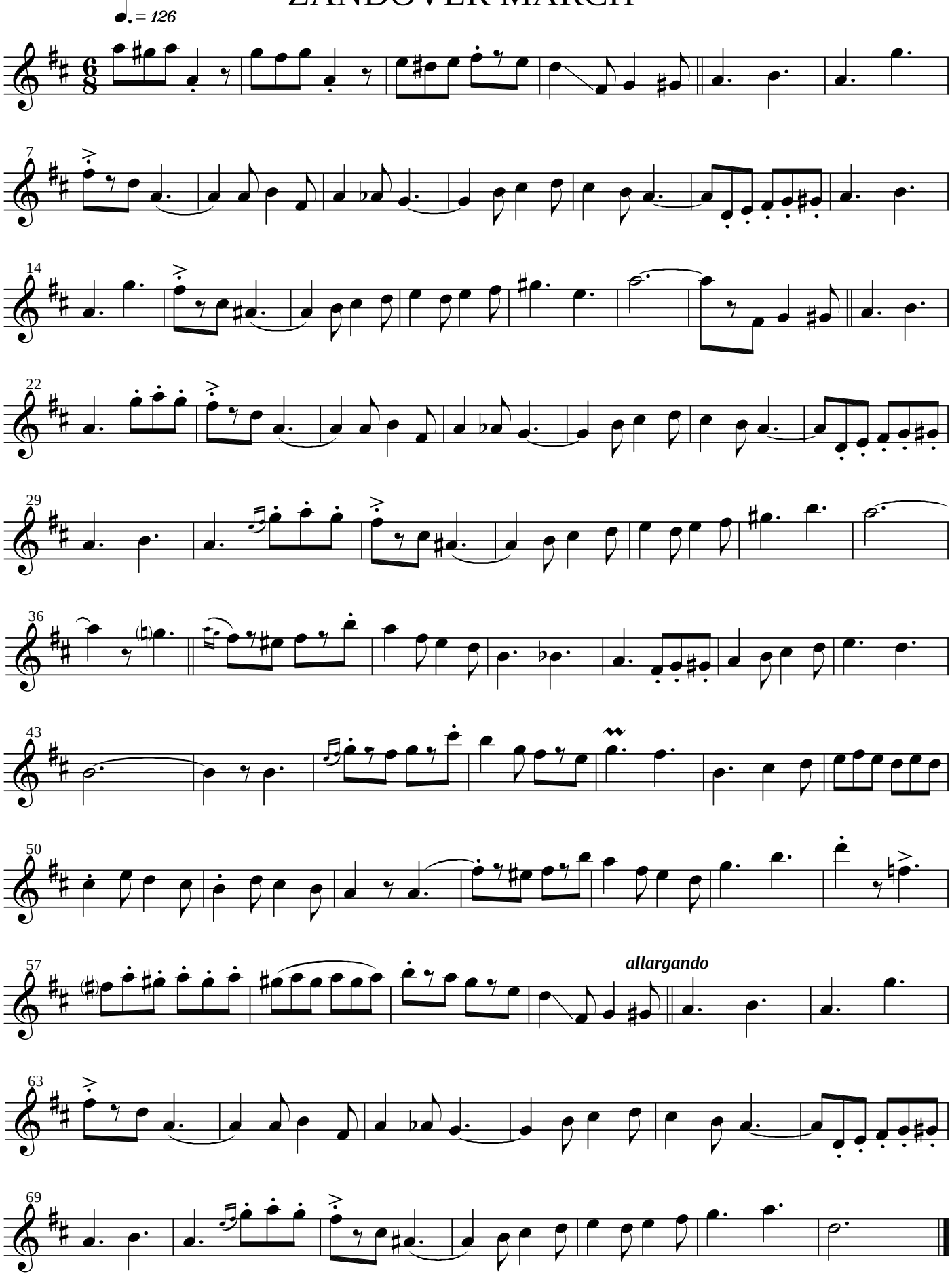
# ZANDOVER MARCH

Clark Kimberling

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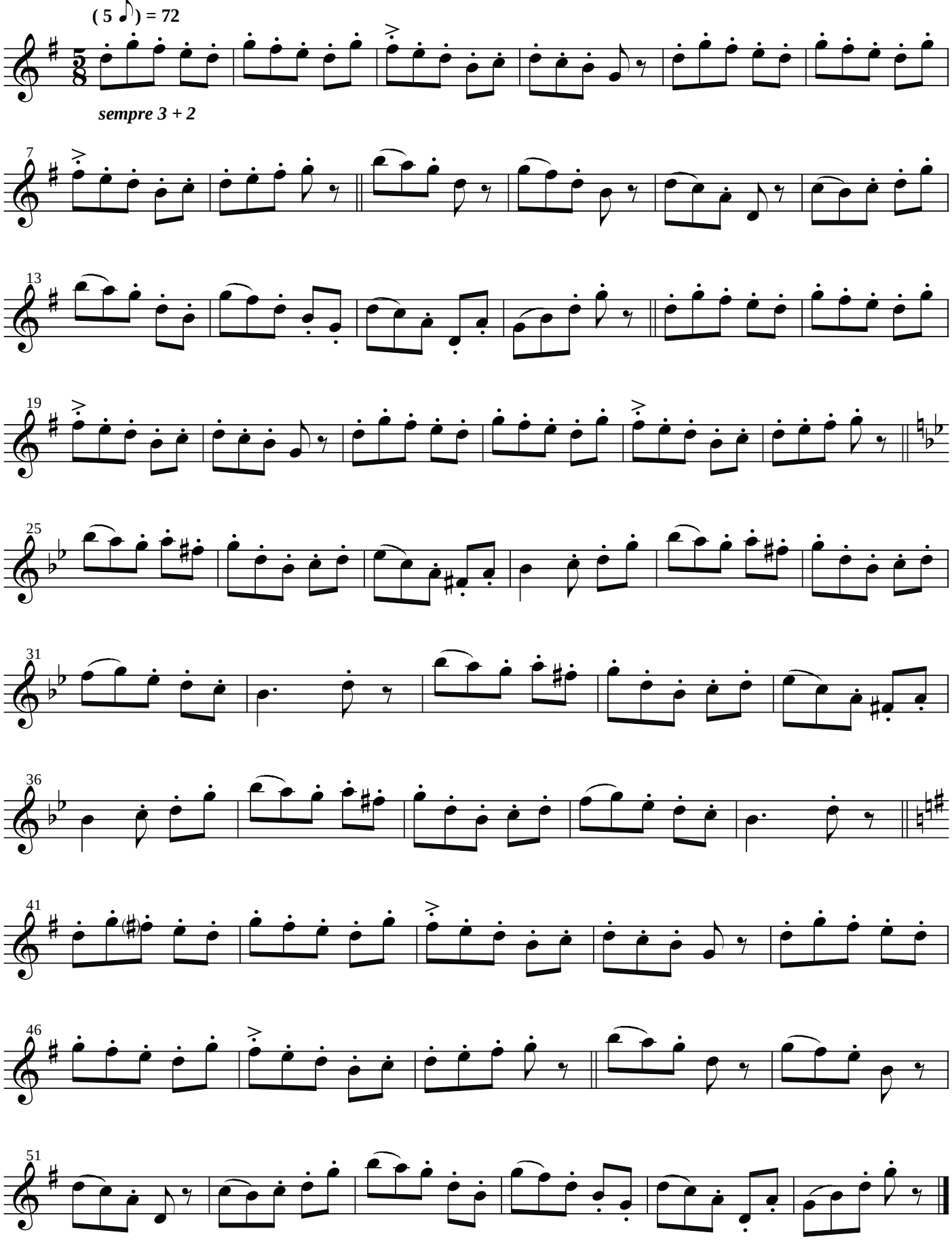
# ZANTACECILIA

Clark Kimberling

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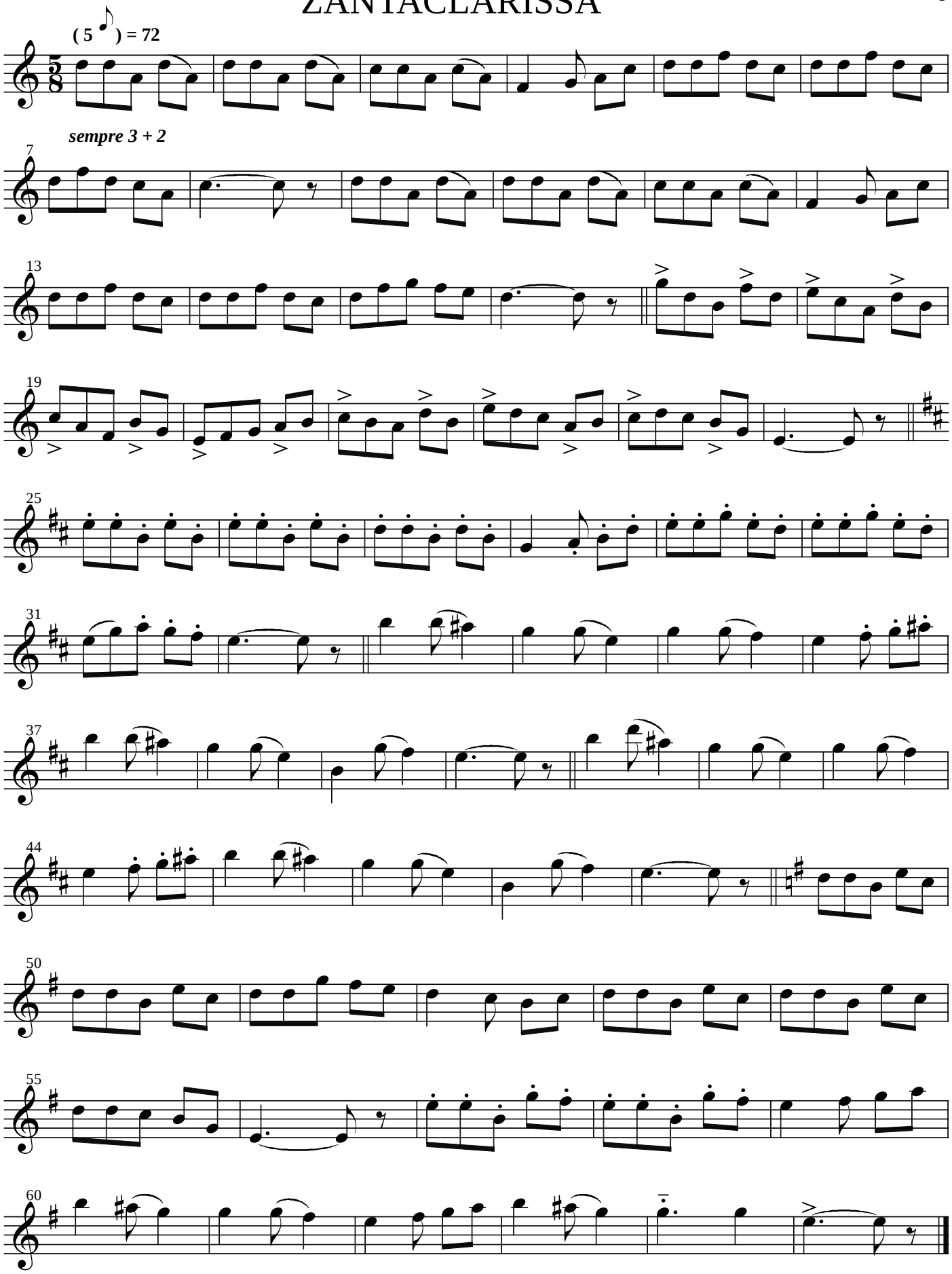
# ZANTACLARISSA

Clark Kimberling

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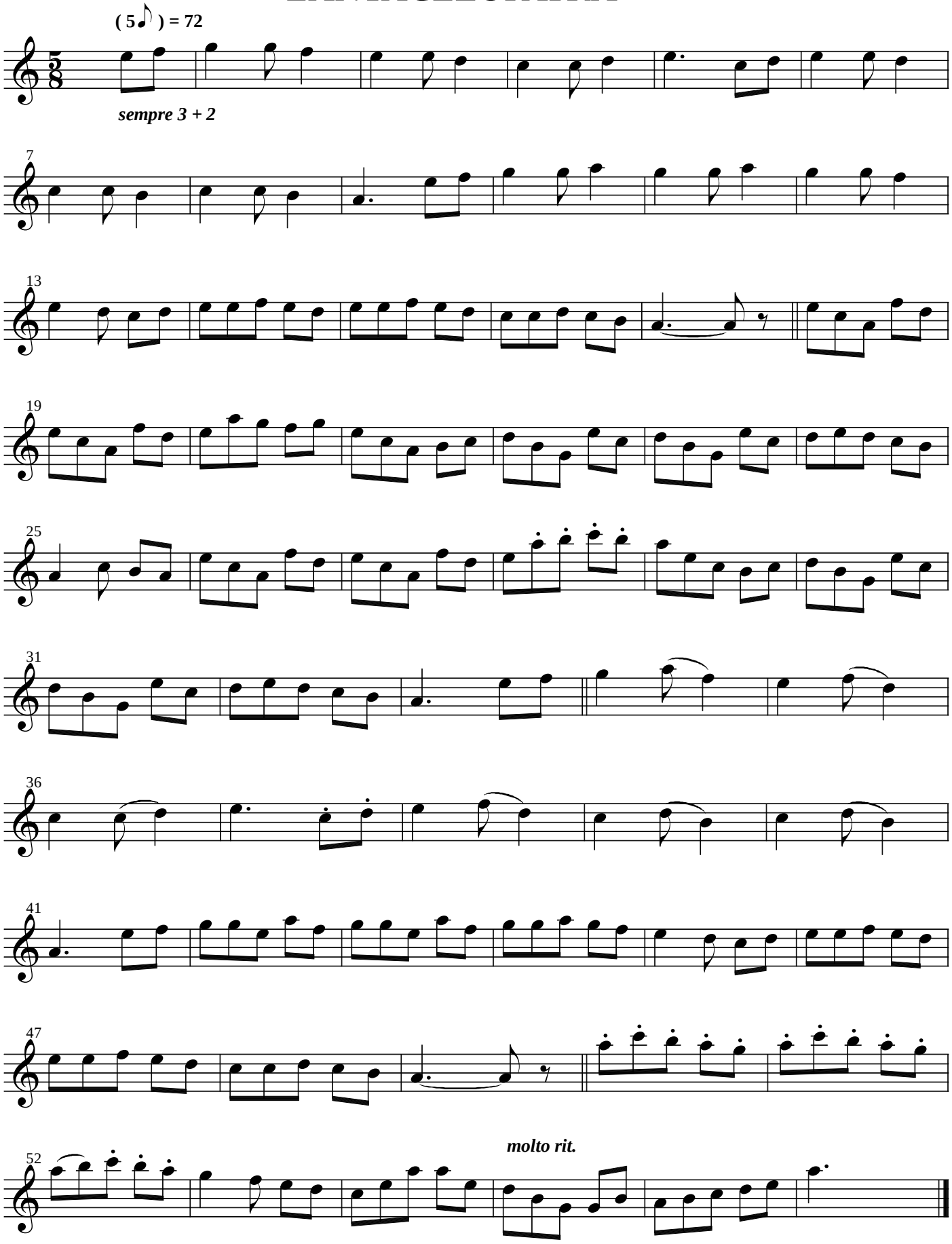
# ZANTACLEOPATRA

Clark Kimberling

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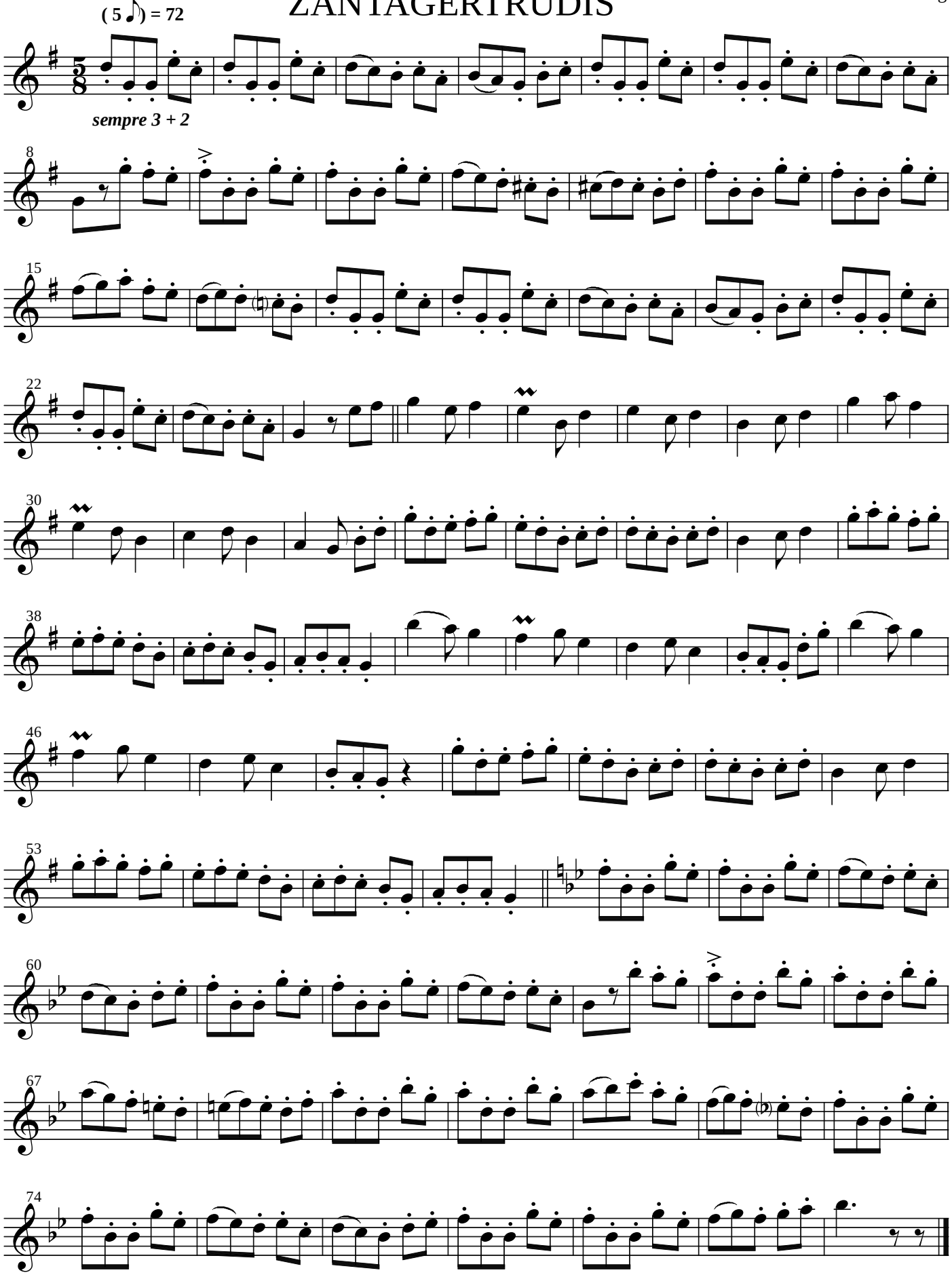


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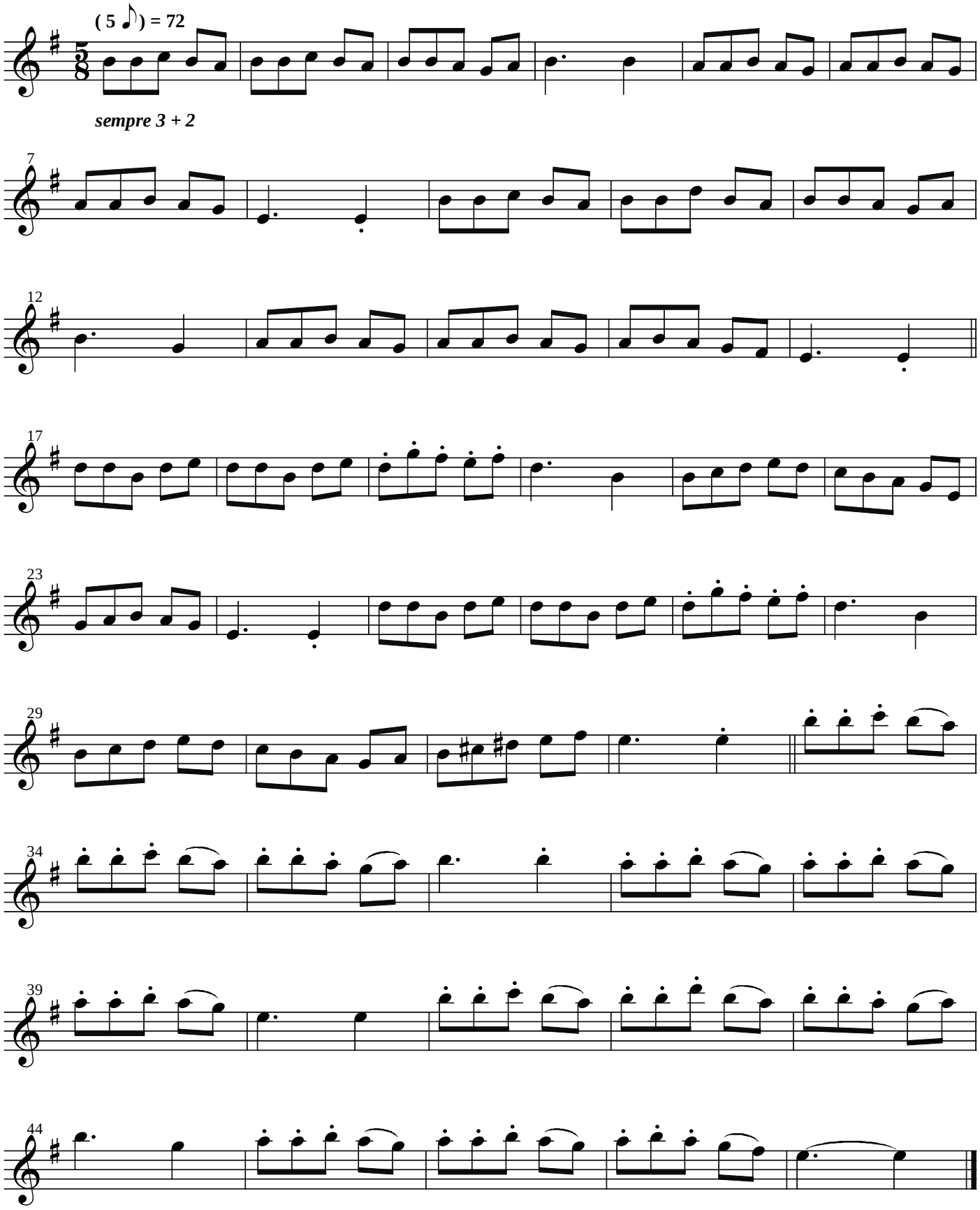


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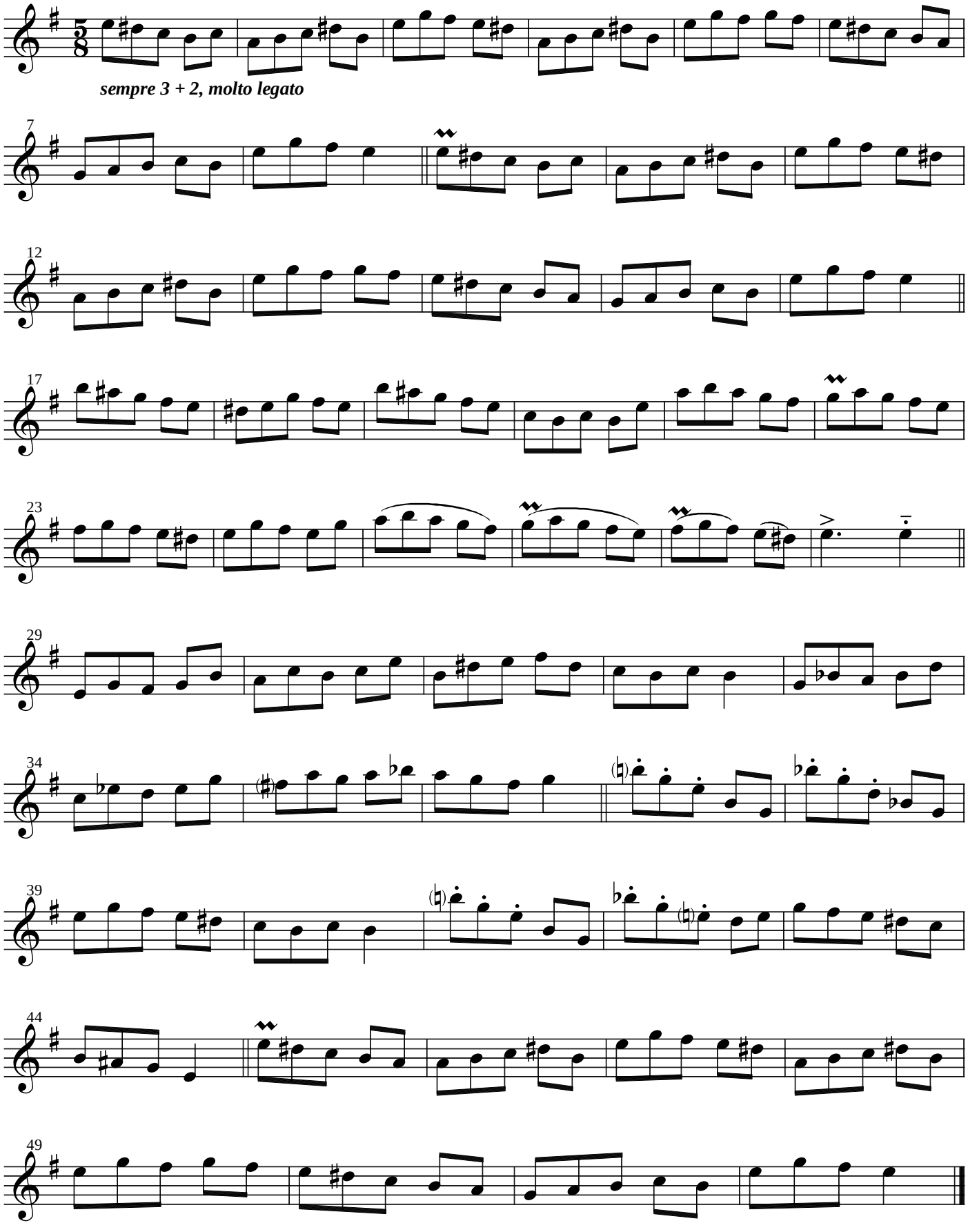
# ZANTAZIPPORAH

Clark Kimberling

**( 5 ♪ ) = 60** ***rubato***

***sempre 3 + 2, molto legato***



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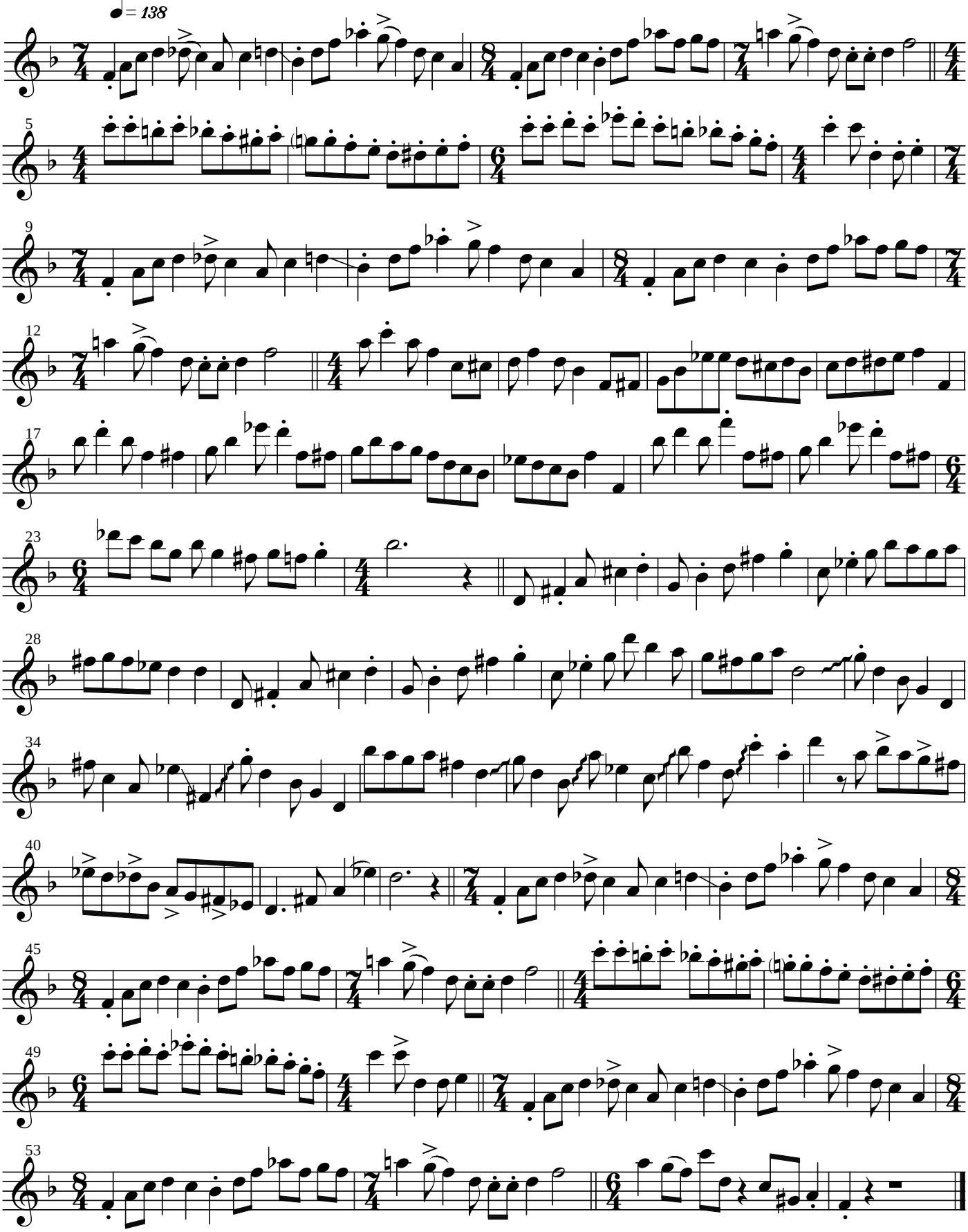


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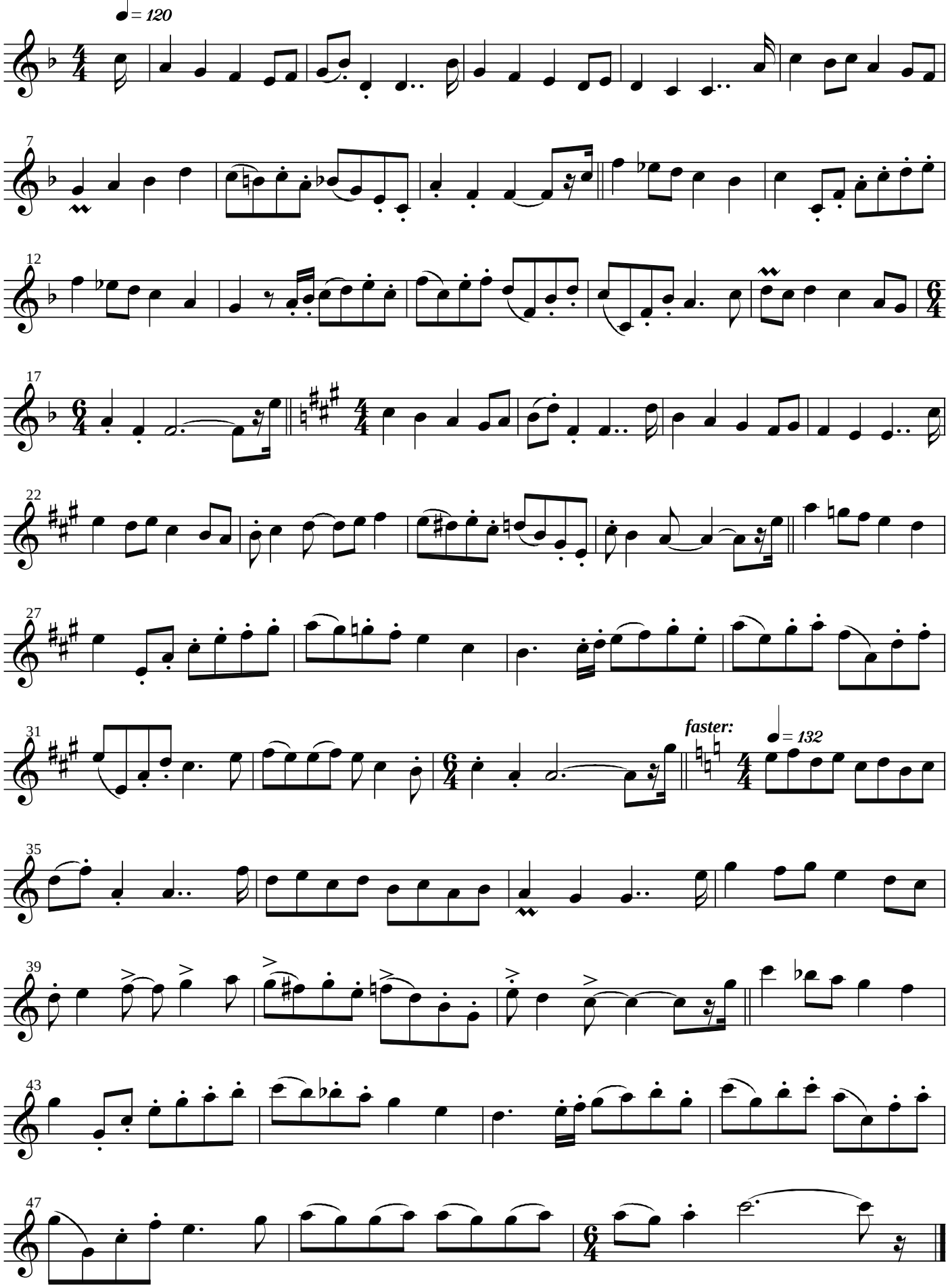
Clark Kimberling

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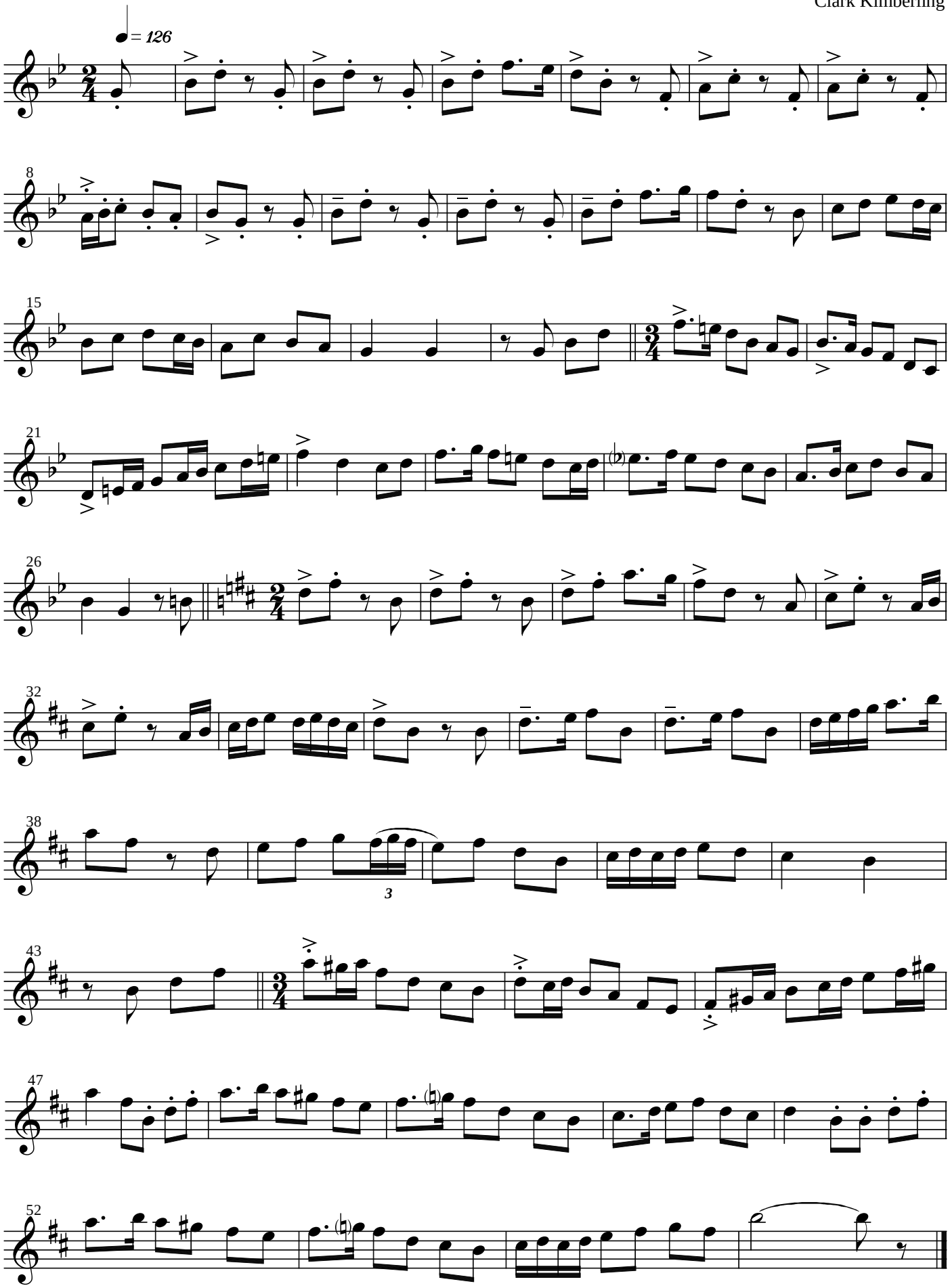
# ZAPETTA ZAPETTA ZAPETTAPETTAPEIA

Clark Kimberling

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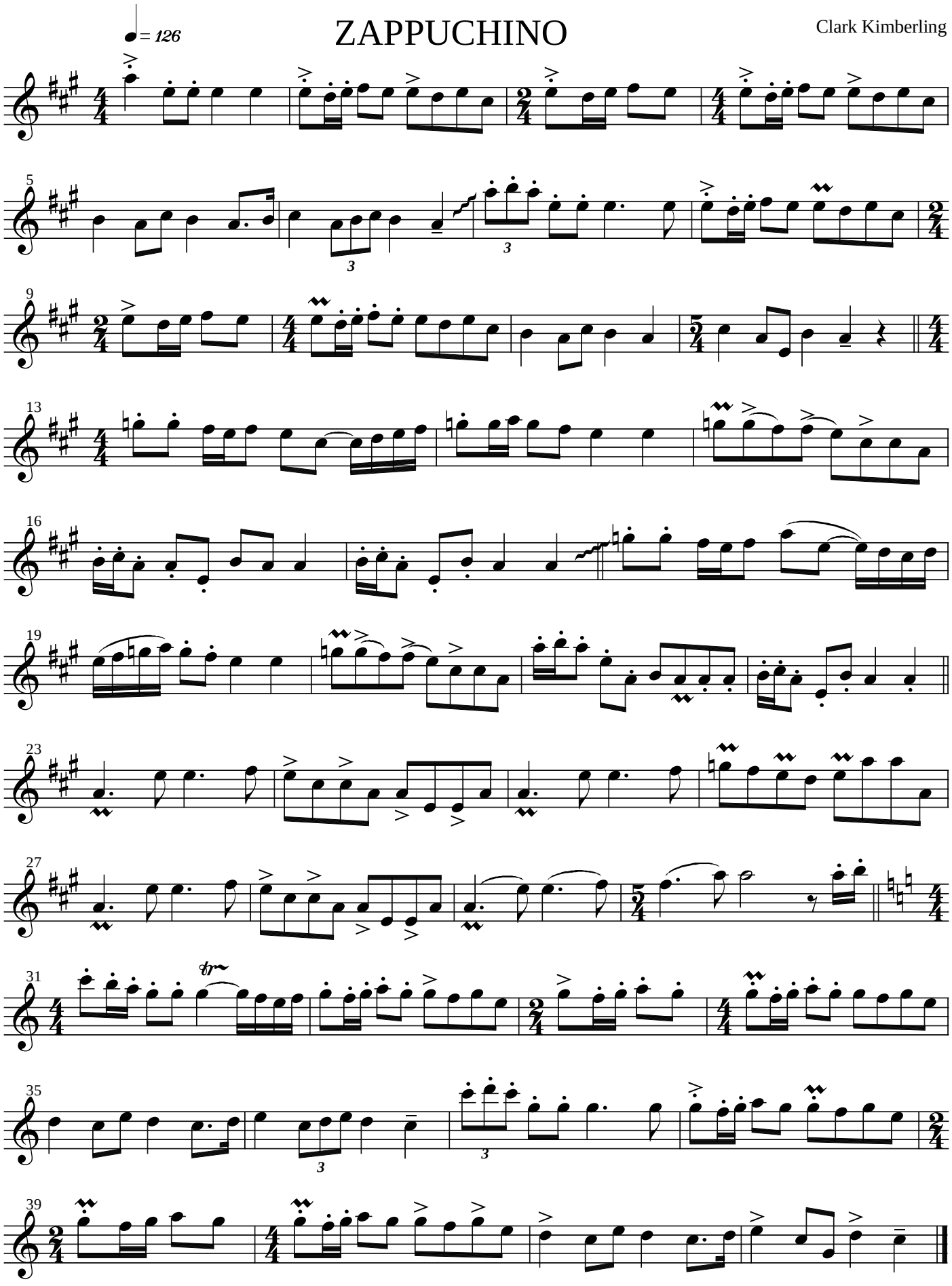


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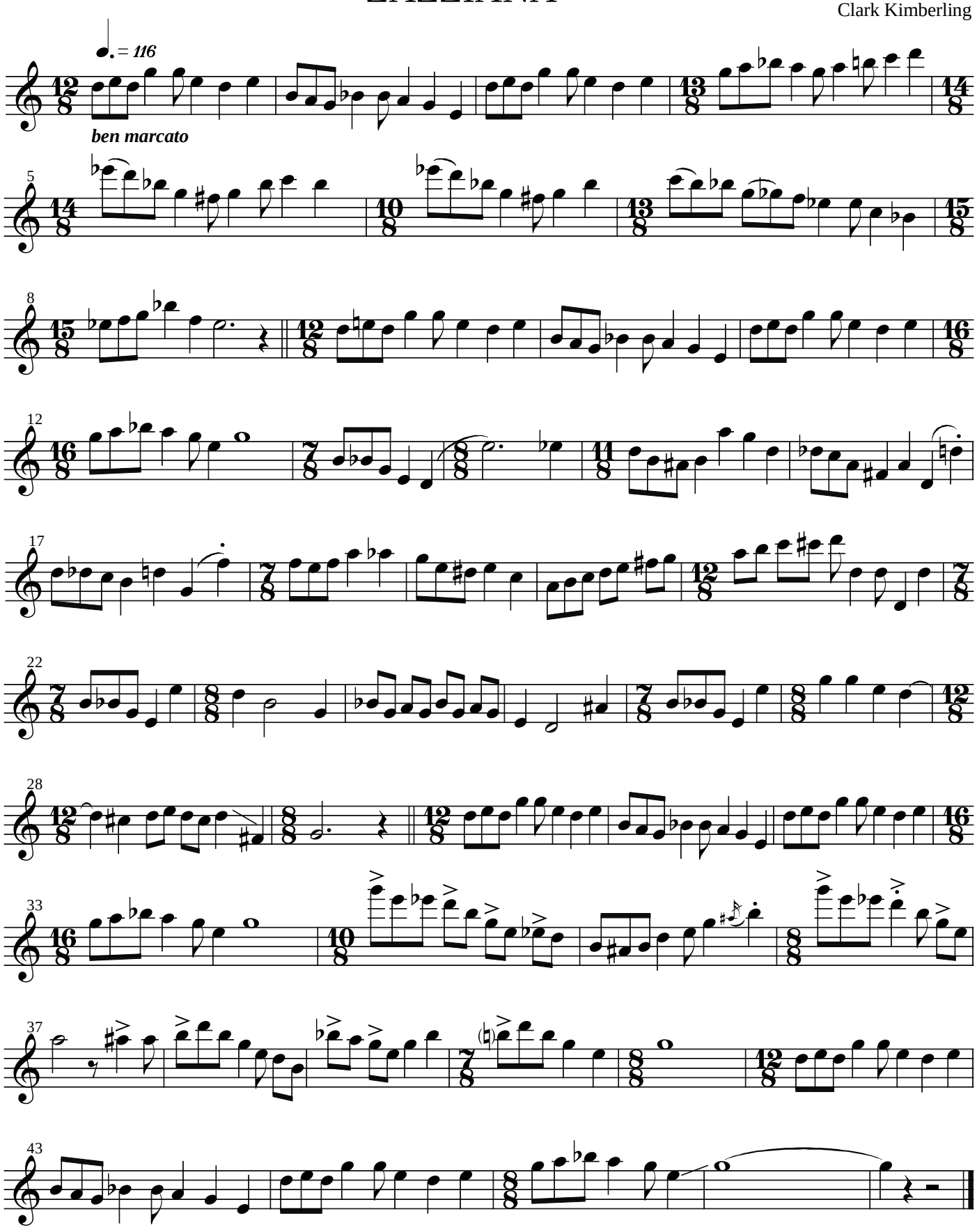
Clark Kimberling

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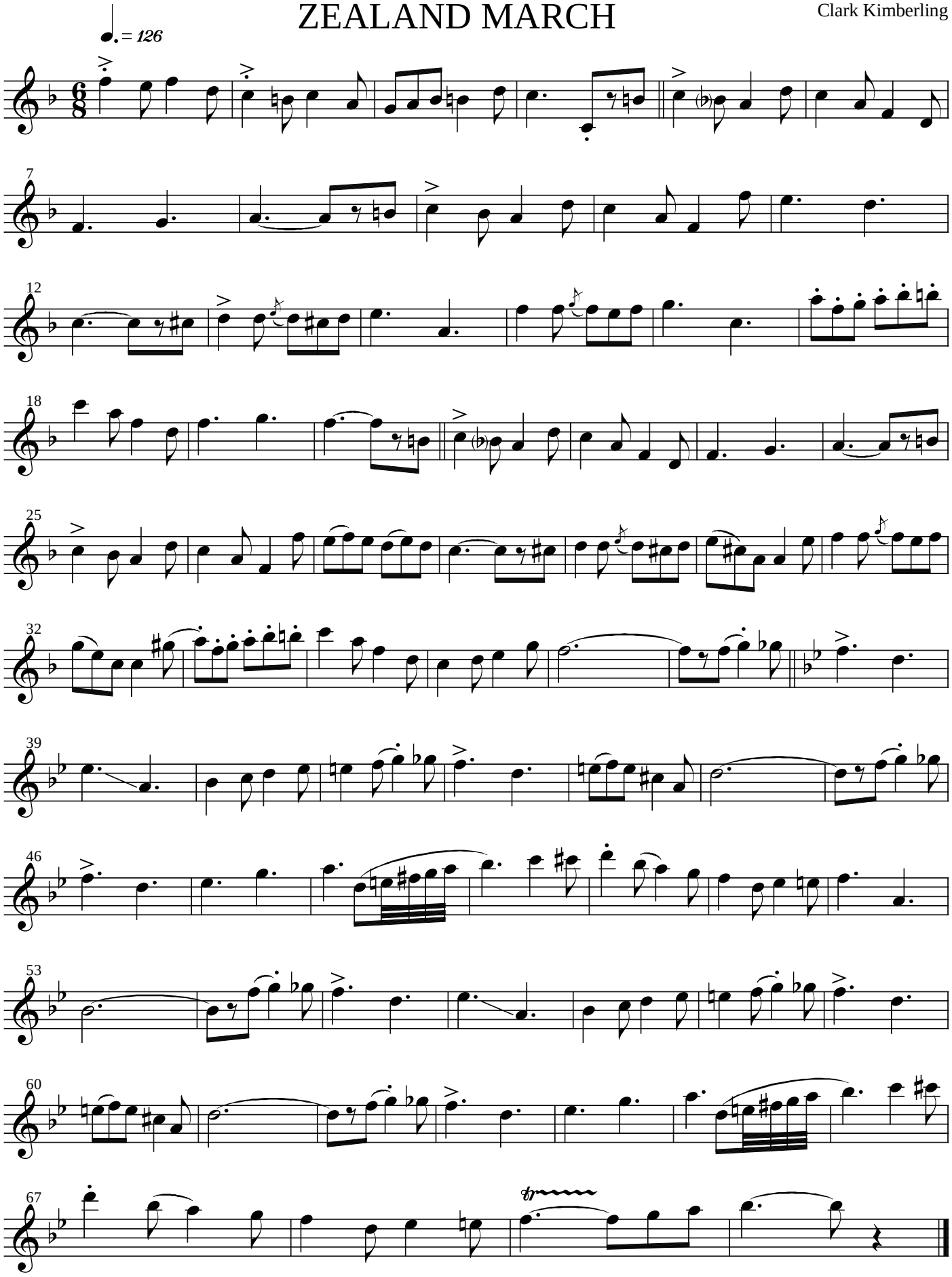
# ZEALAND MARCH

Clark Kimberling

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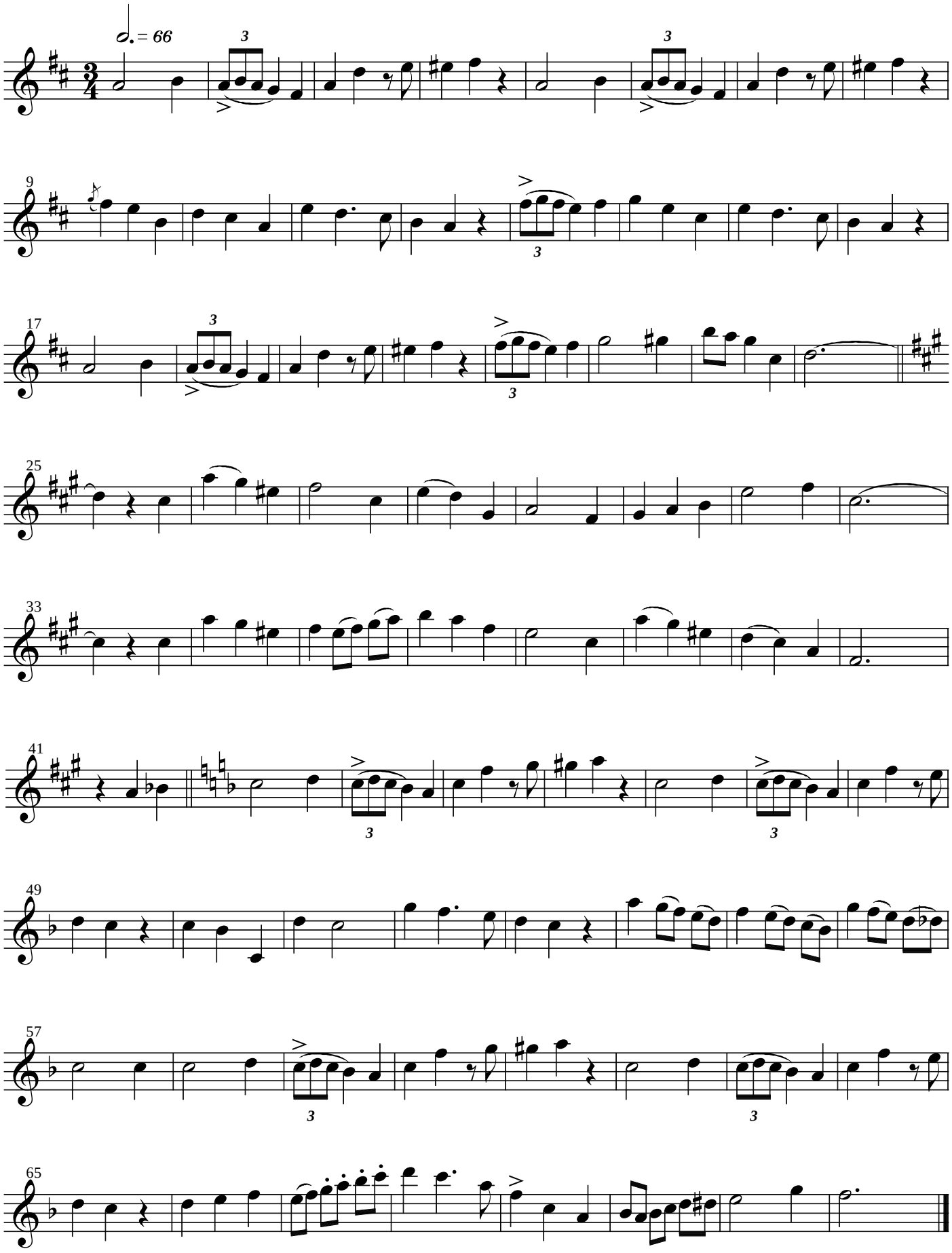
Clark Kimberling

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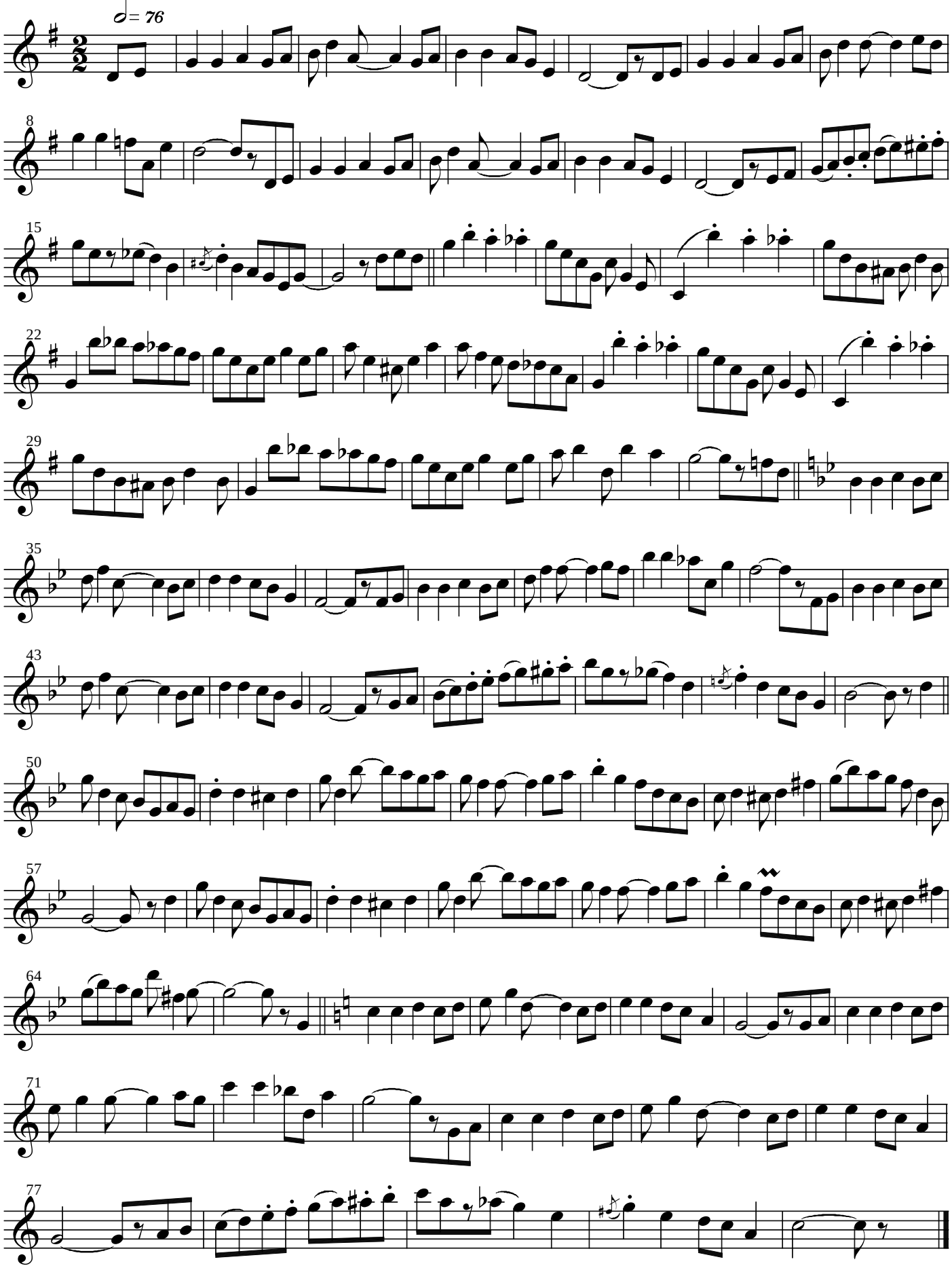
# ZELLIDY

Clark Kimberling

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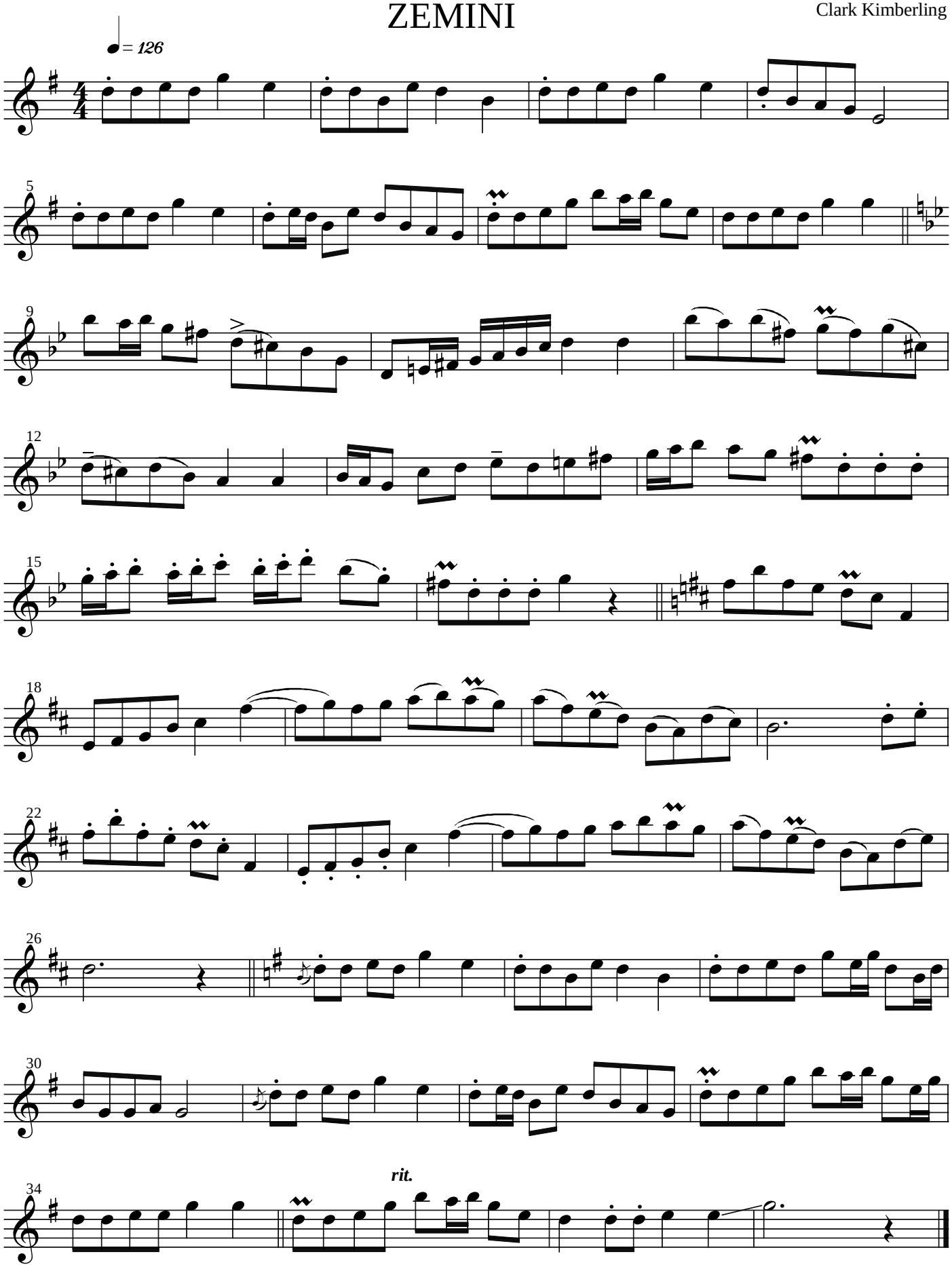
# ZEMINI

Clark Kimberling

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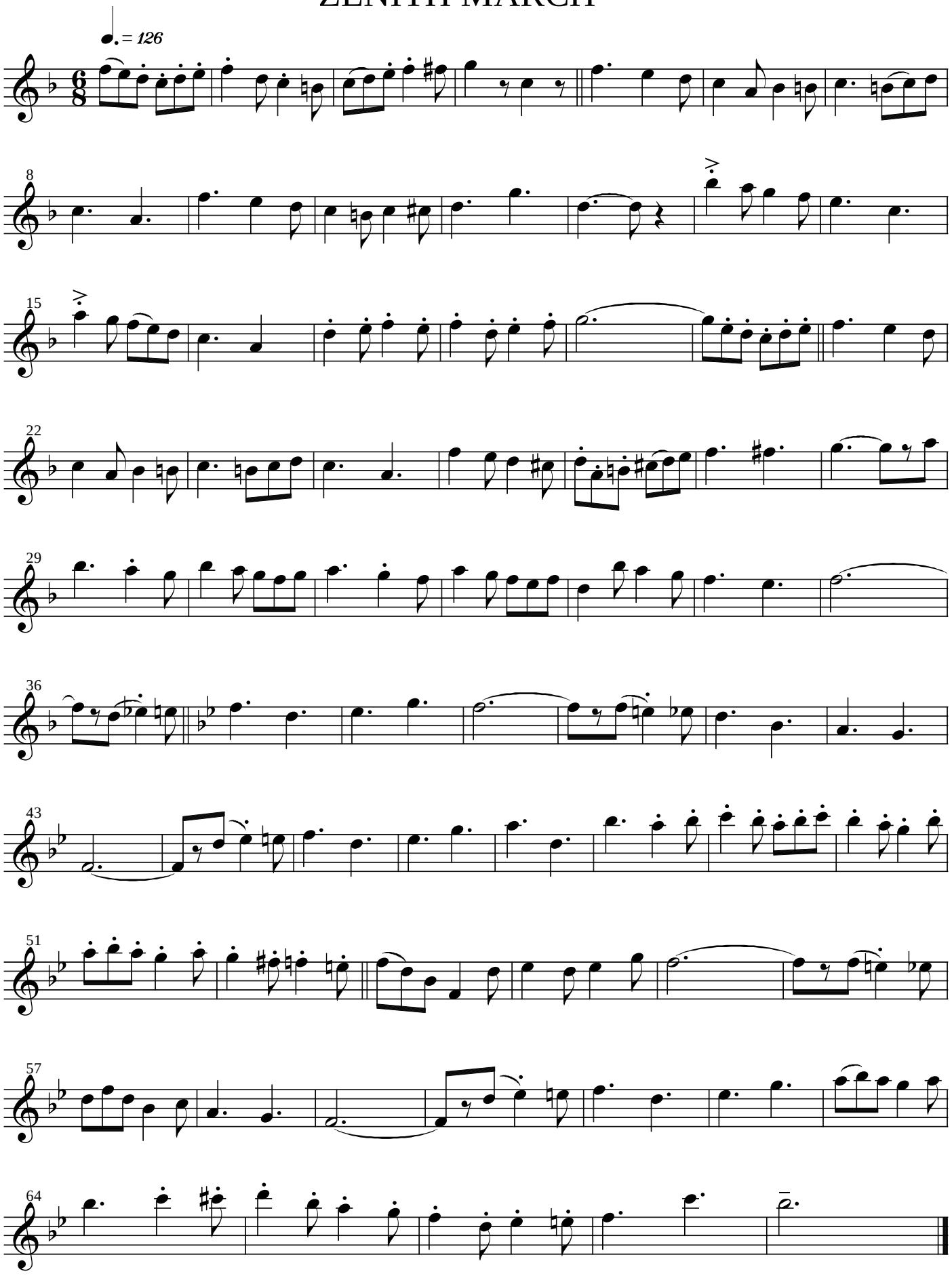
# ZENITH MARCH

Clark Kimberling

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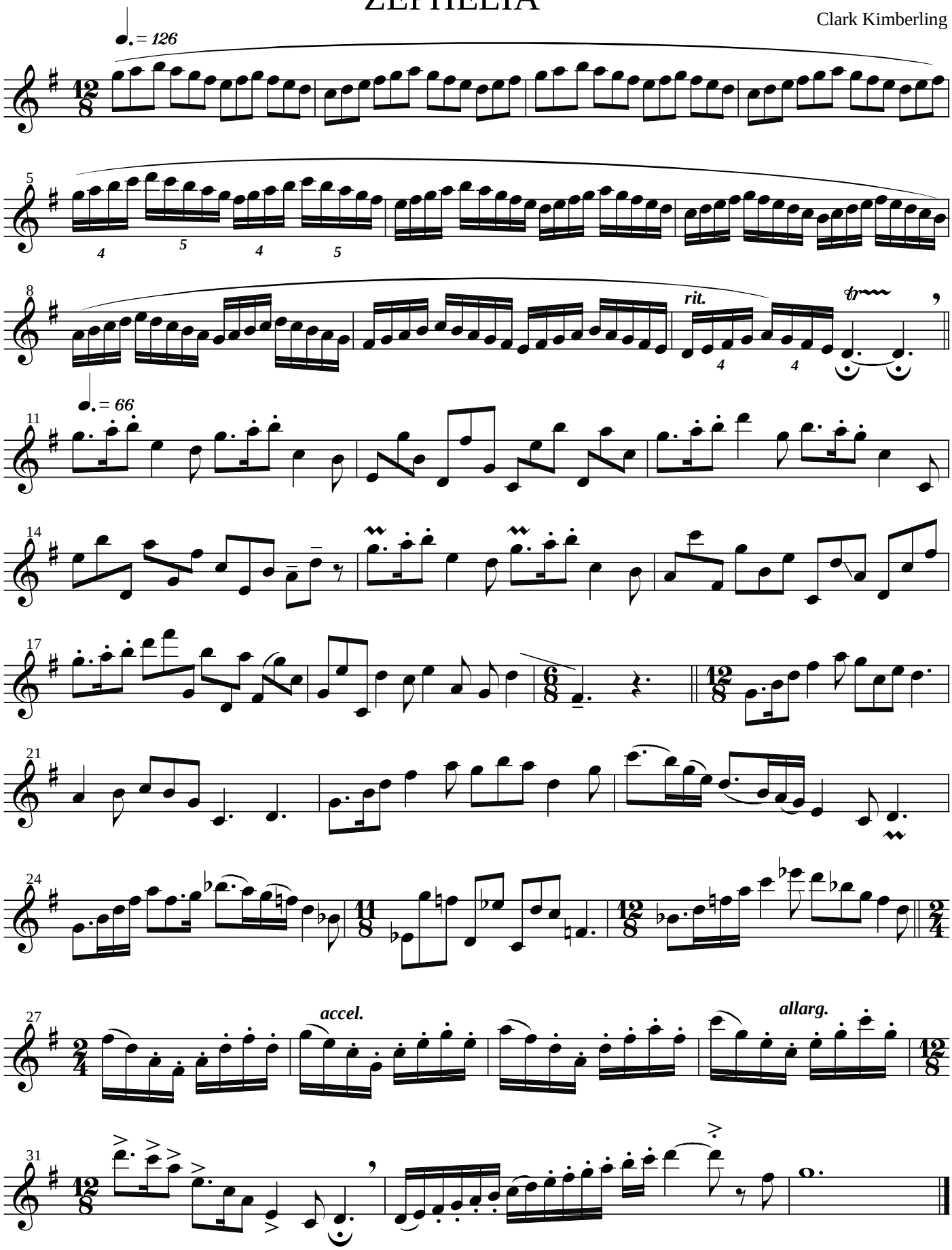
Clark Kimberling

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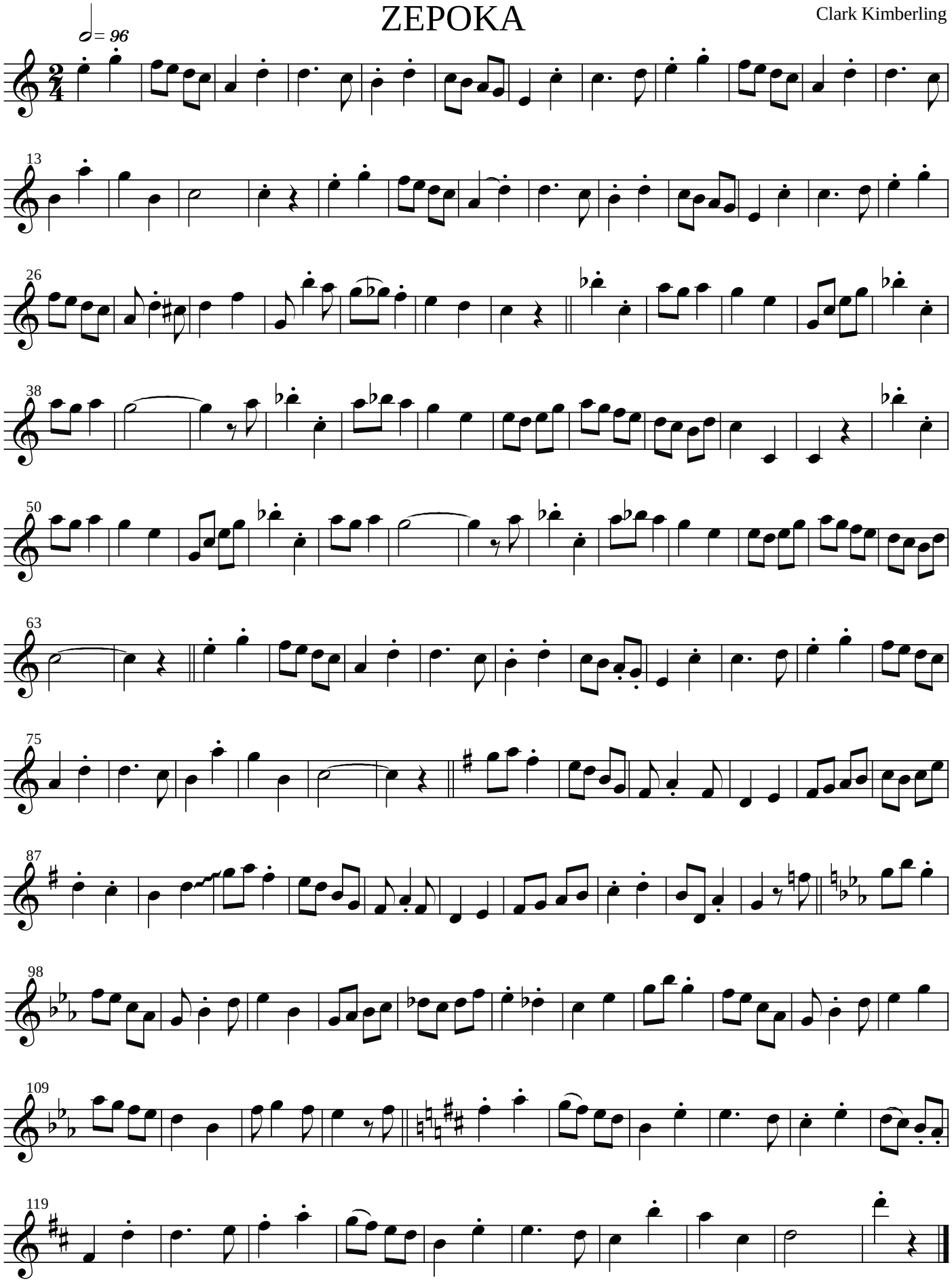
Clark Kimberling

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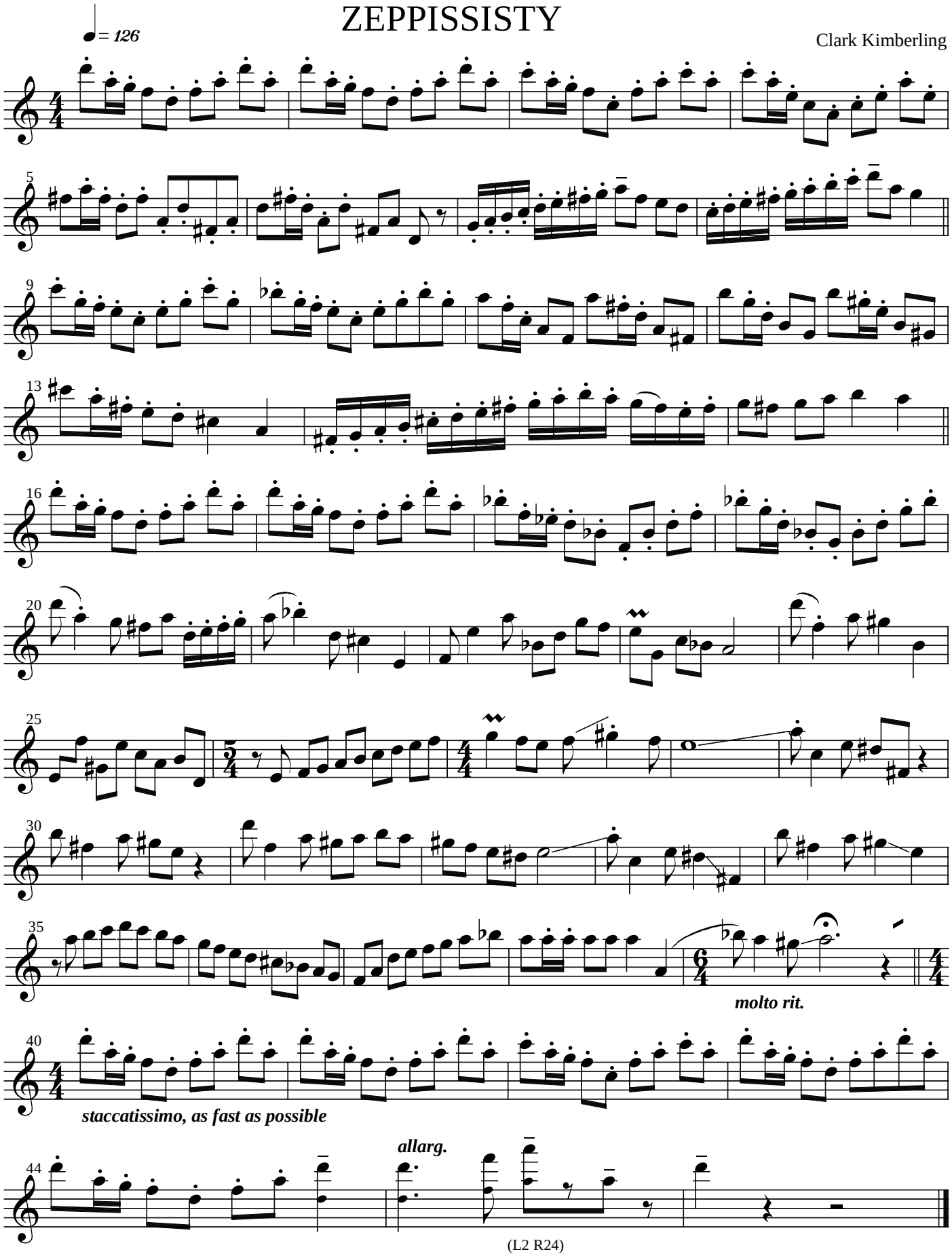


(L2 R24)

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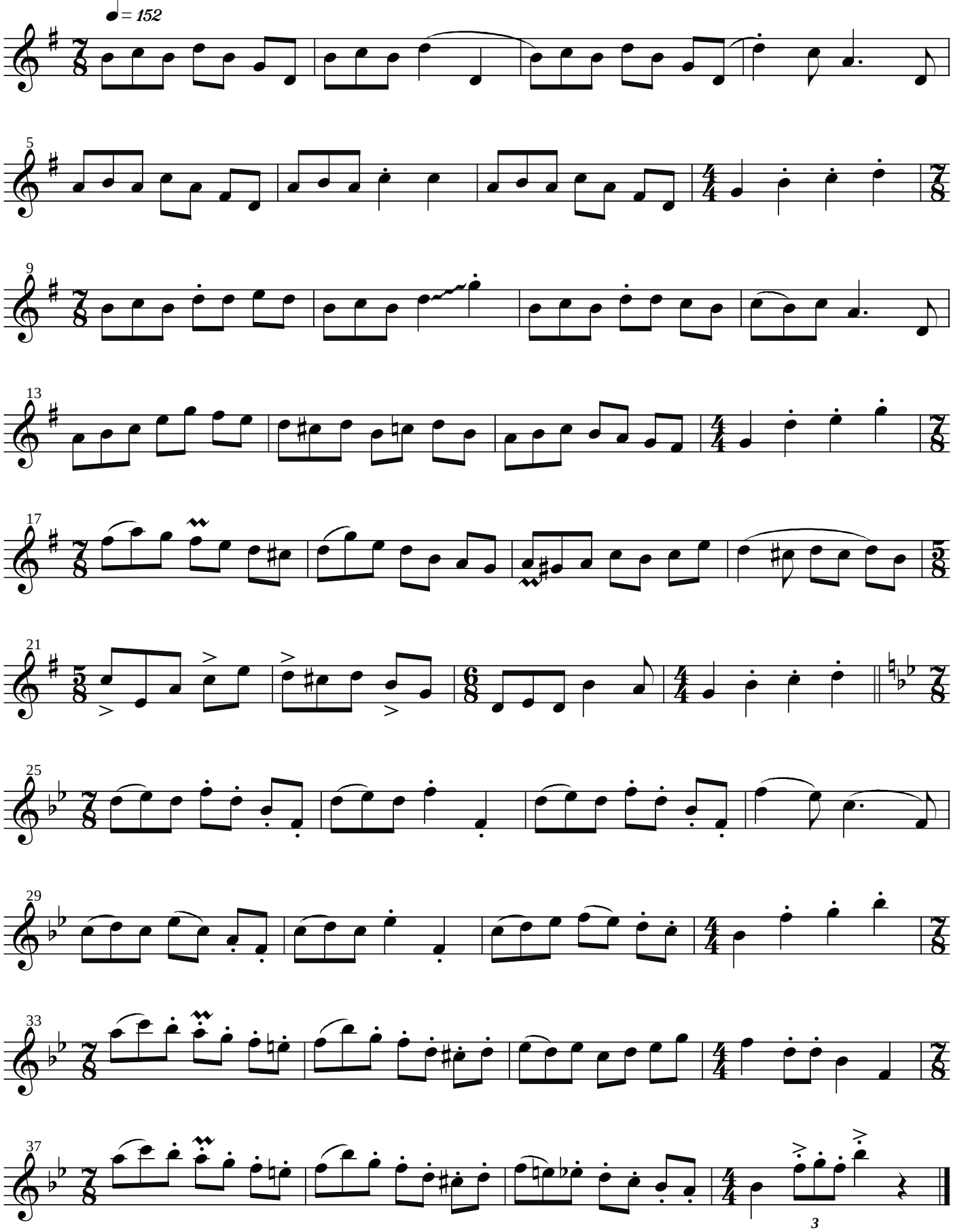


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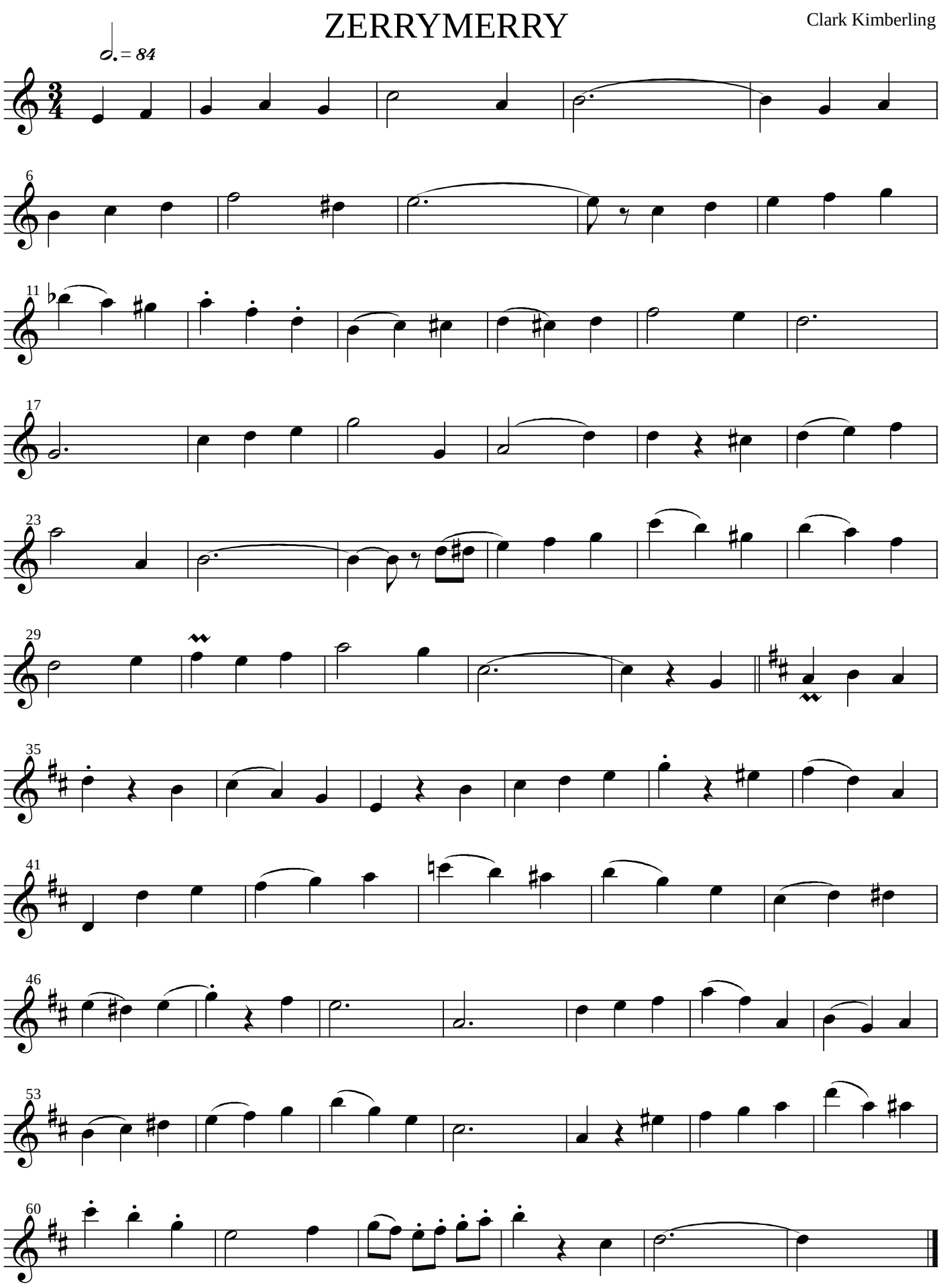
Clark Kimberling

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# ZESTAPITTIC

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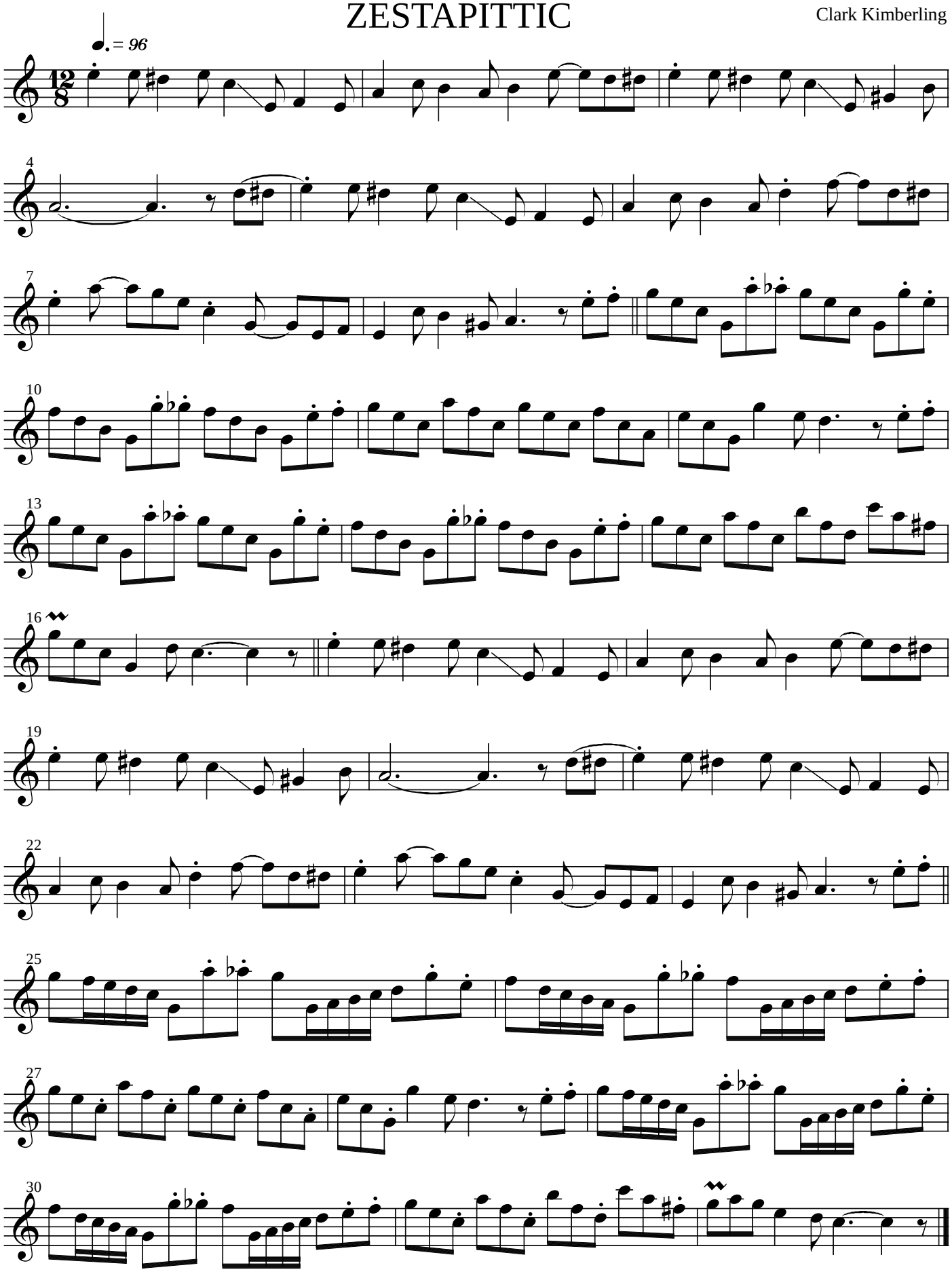


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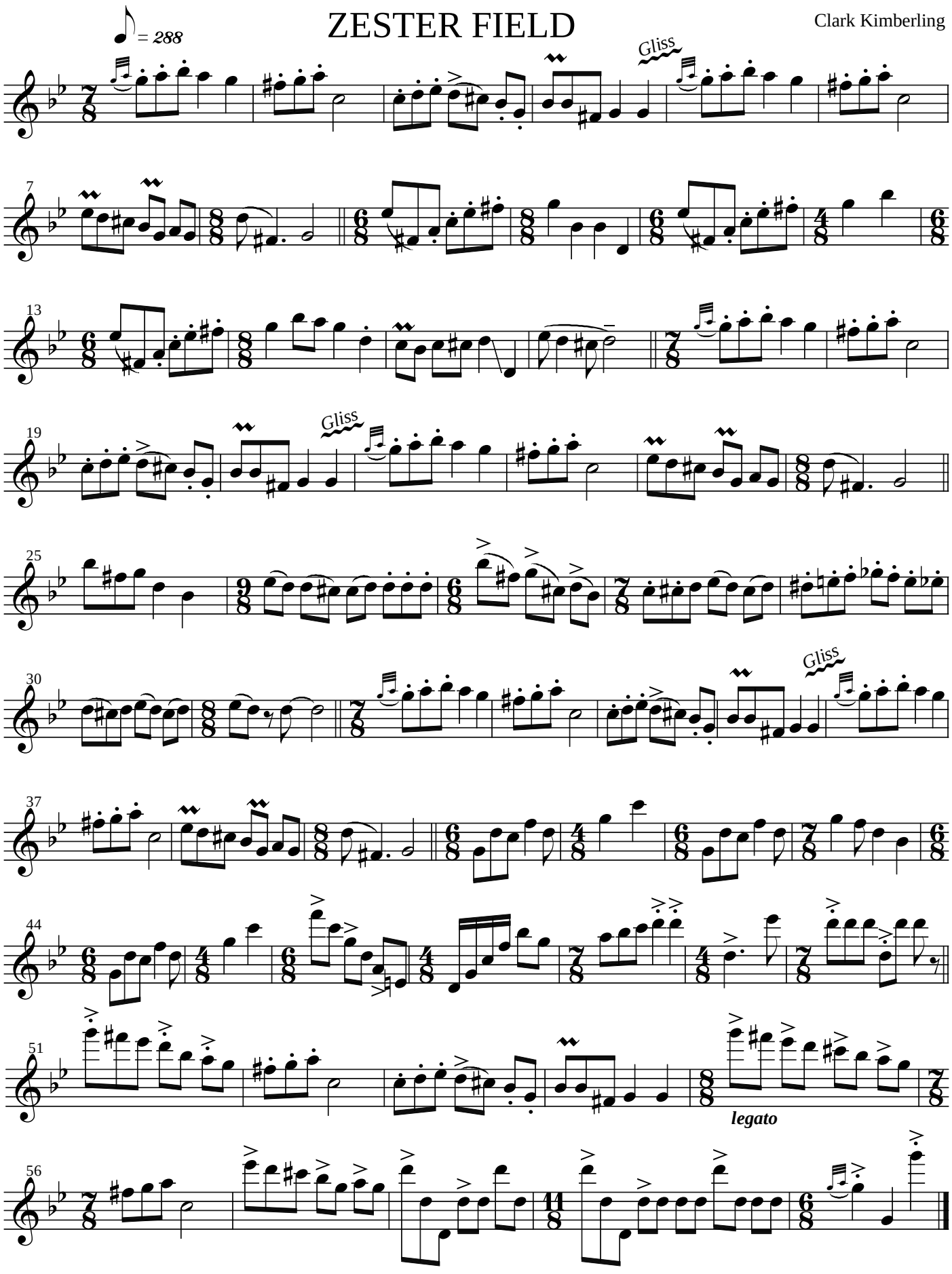


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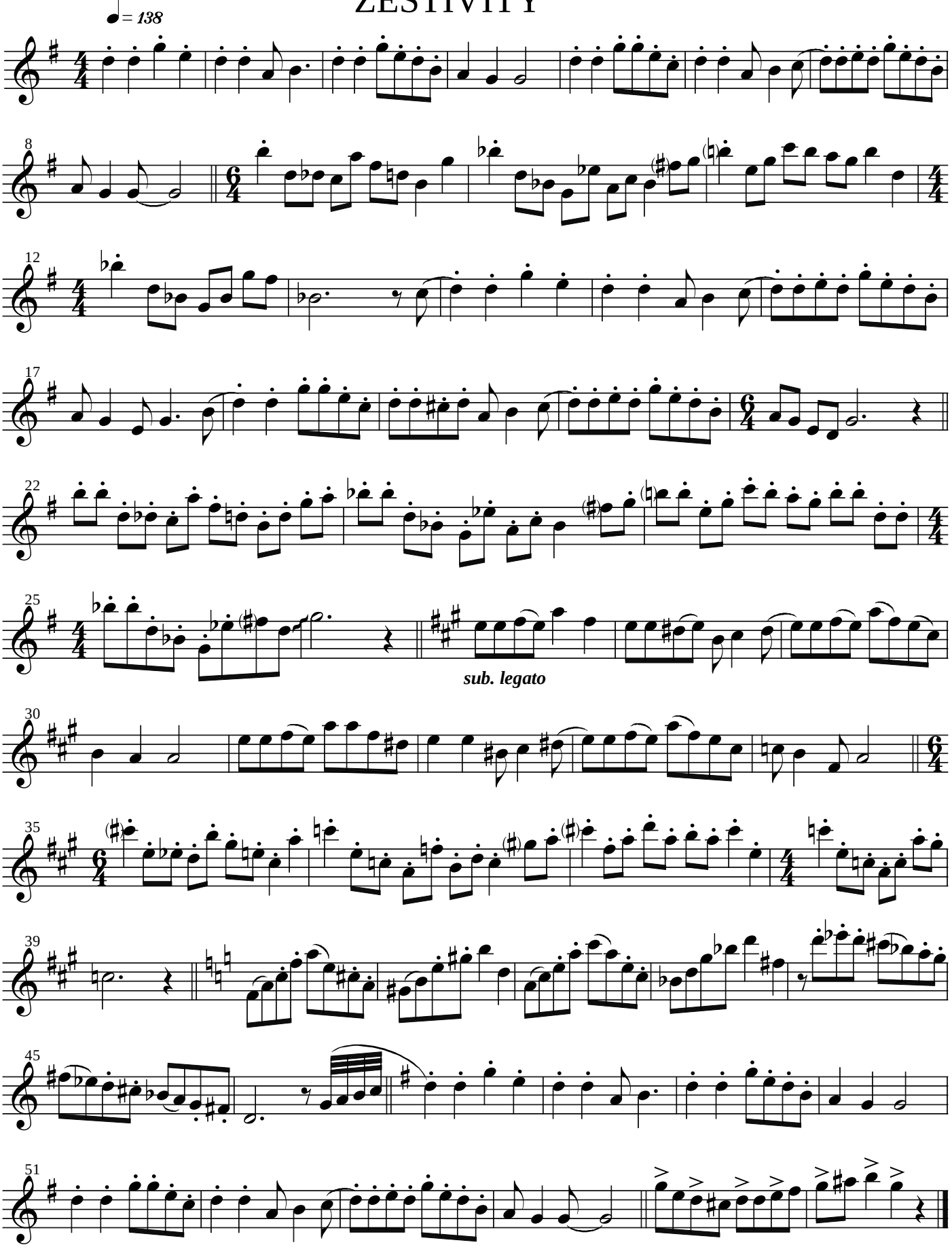


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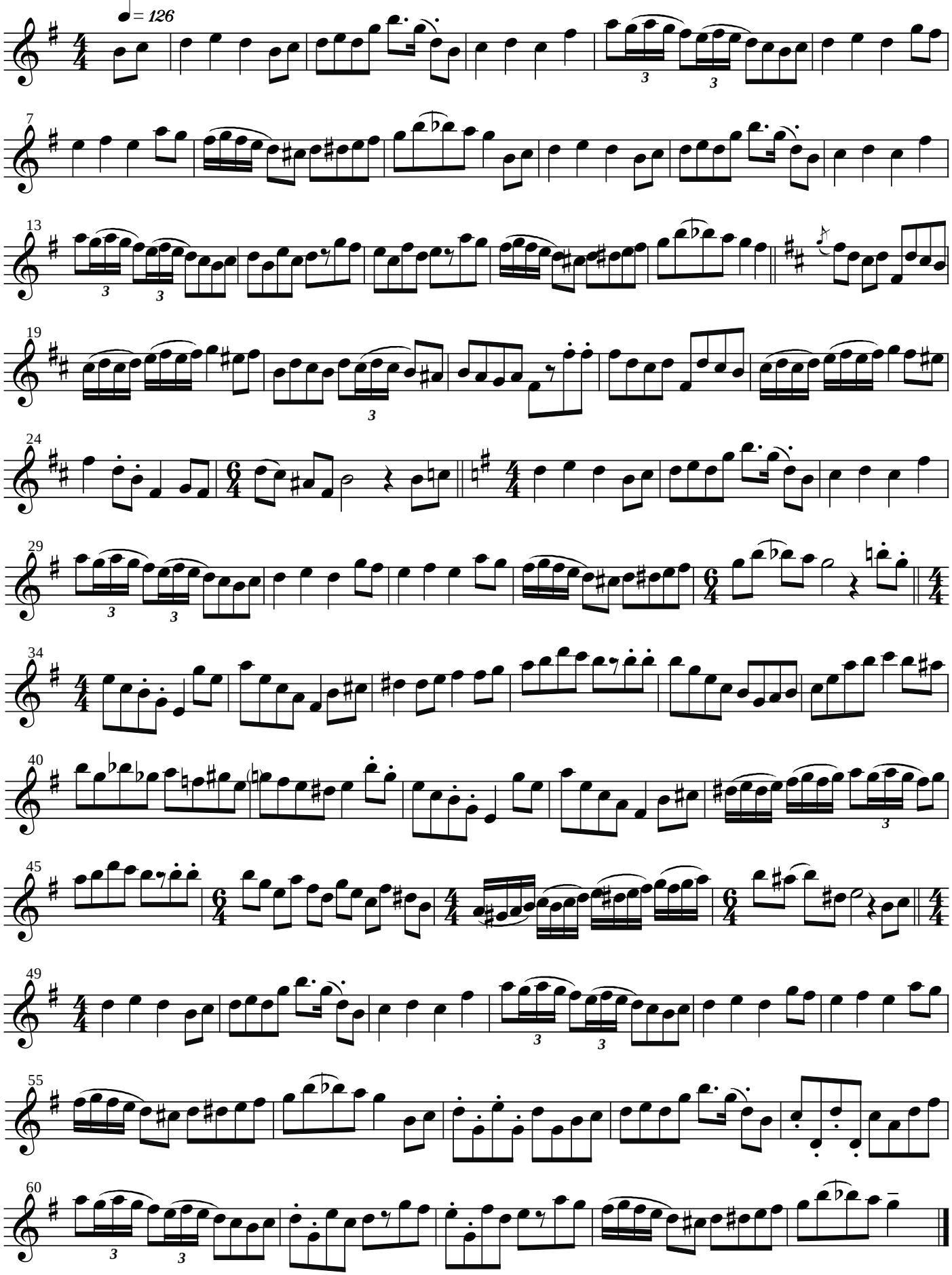


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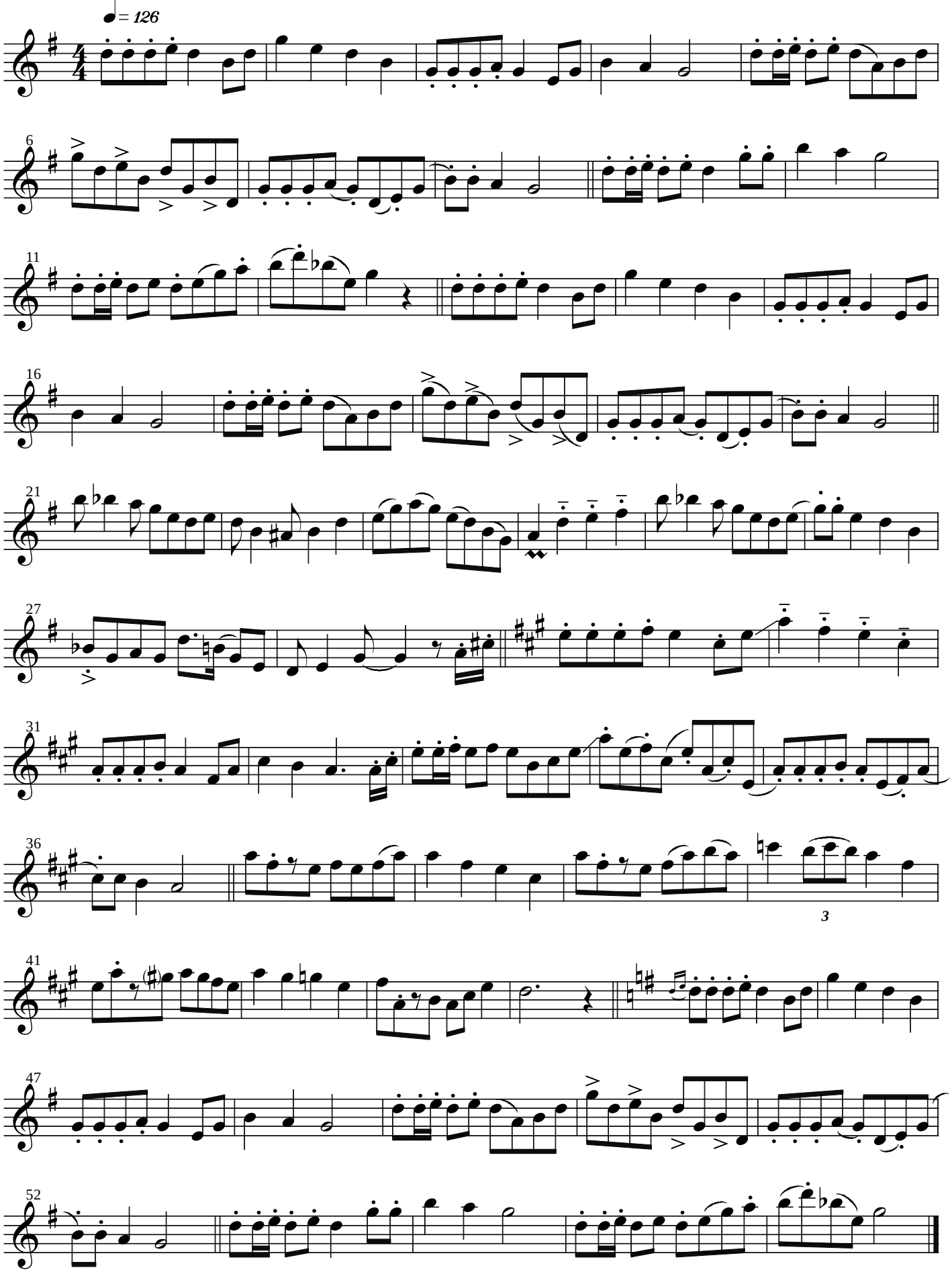


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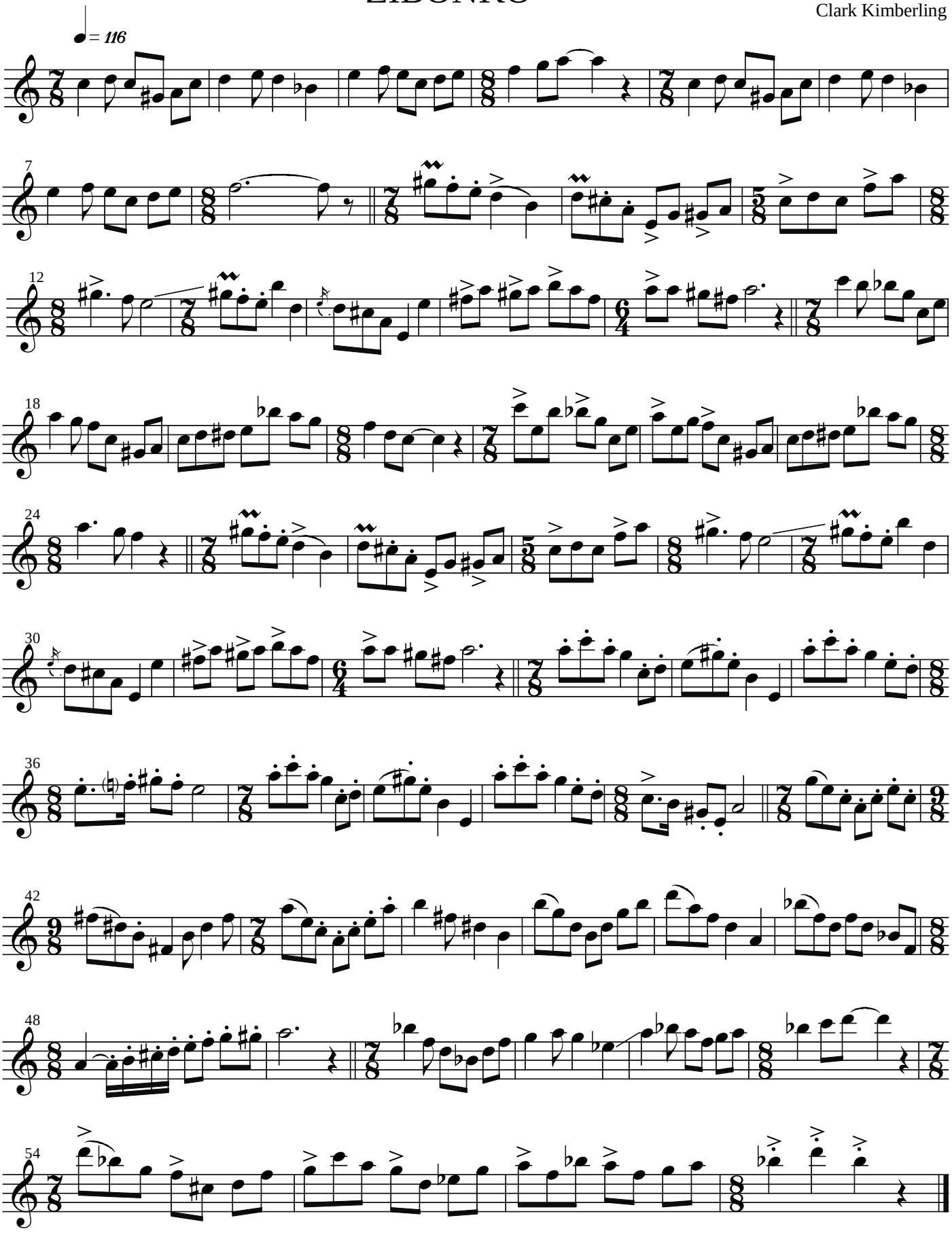


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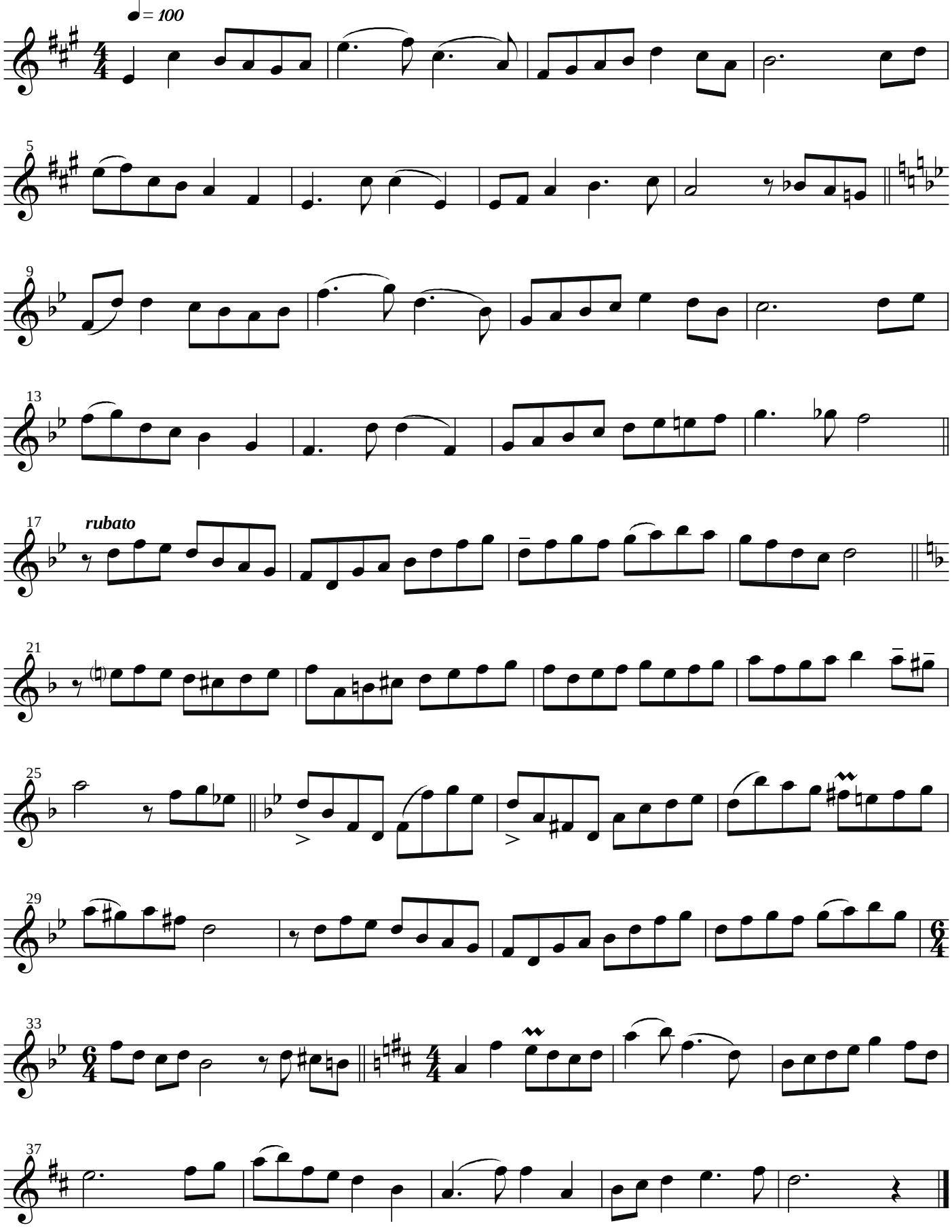


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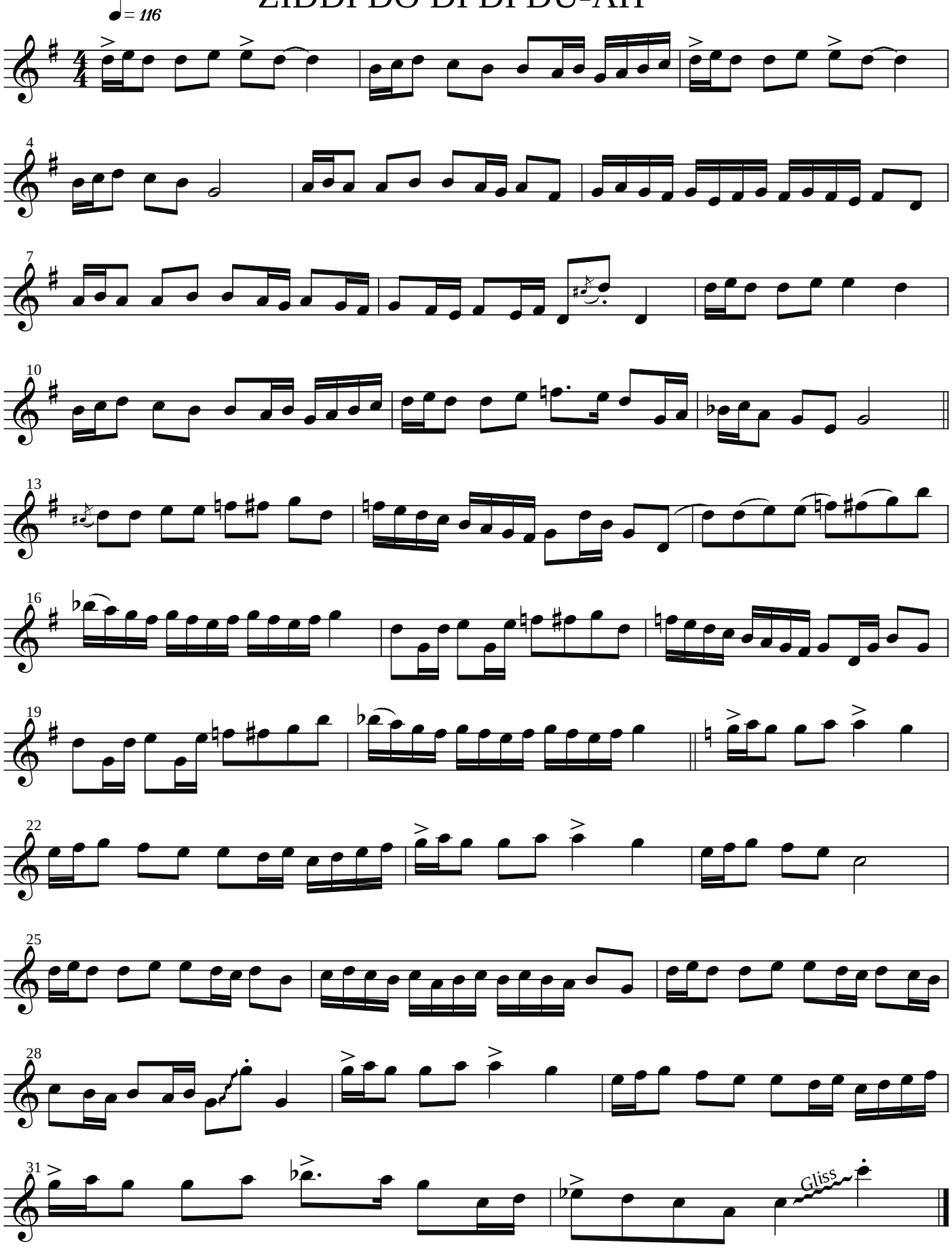


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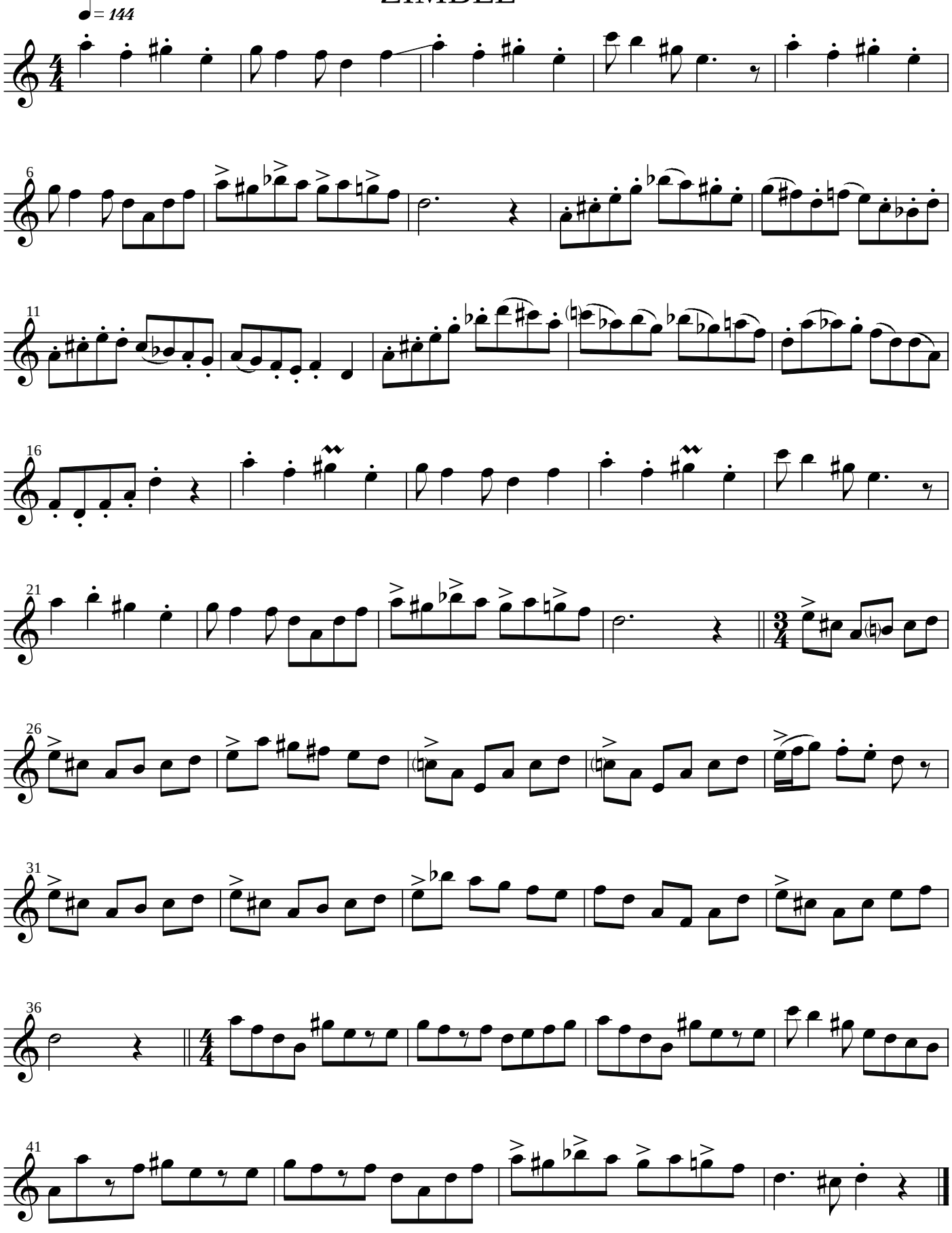


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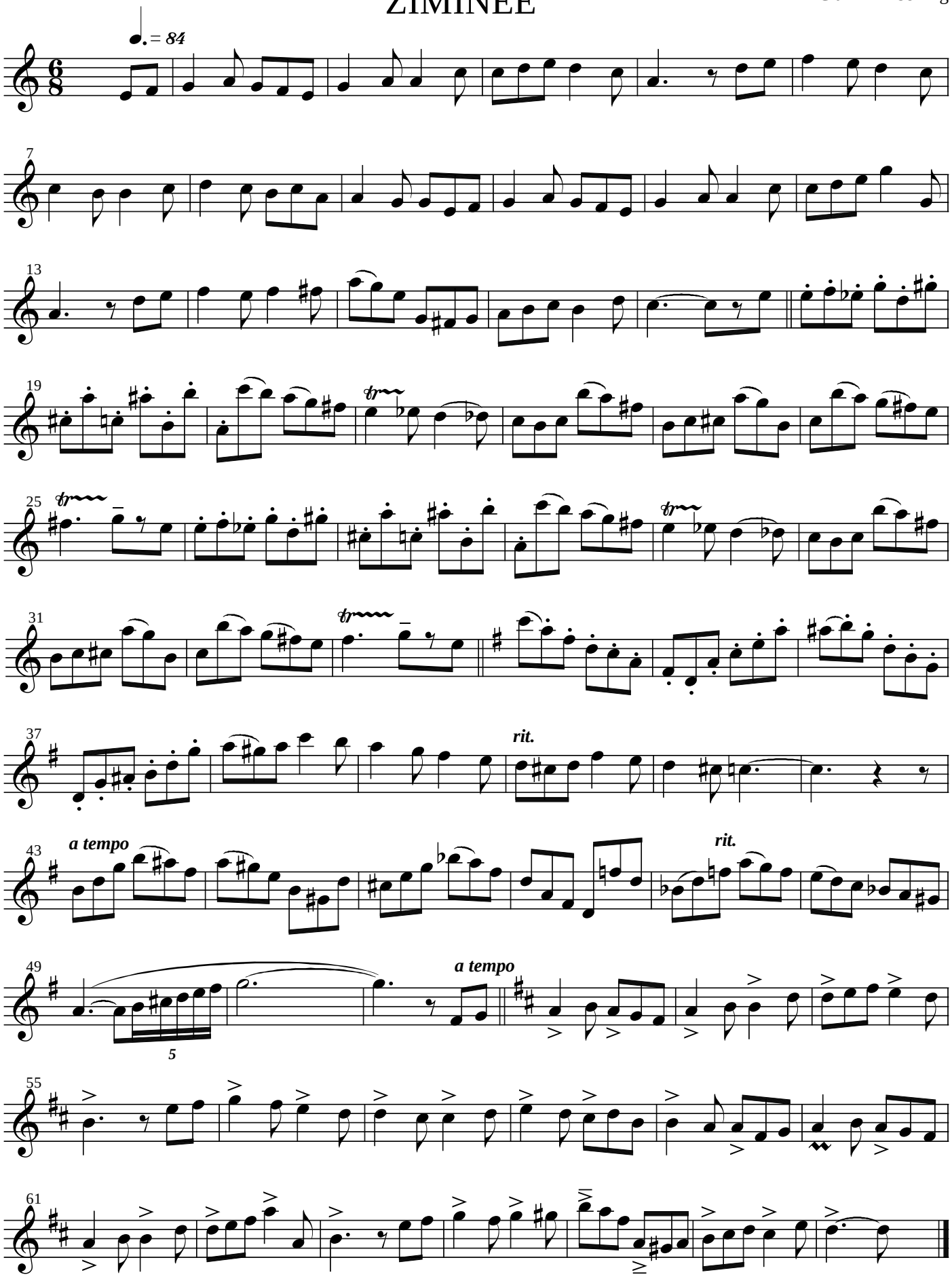


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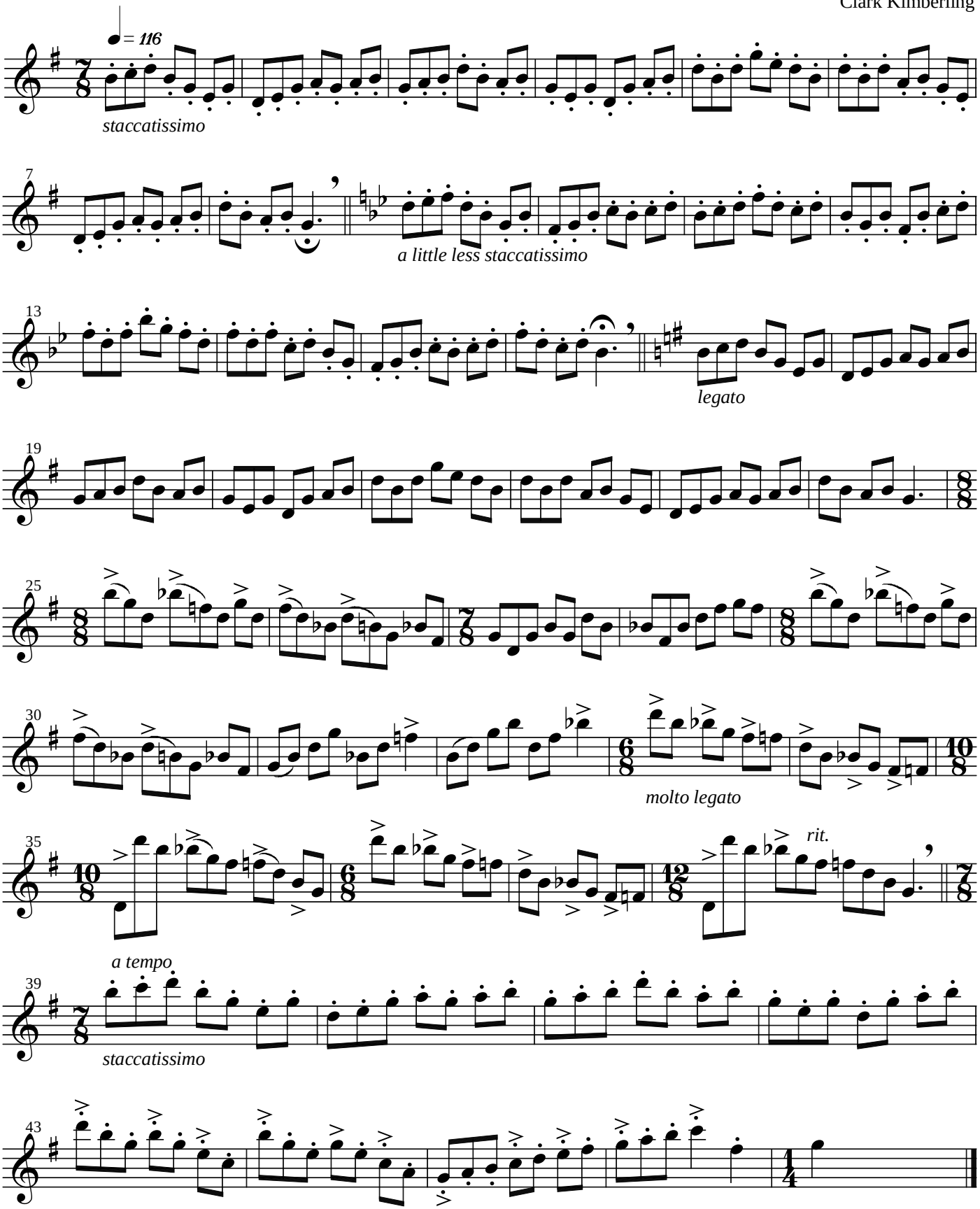


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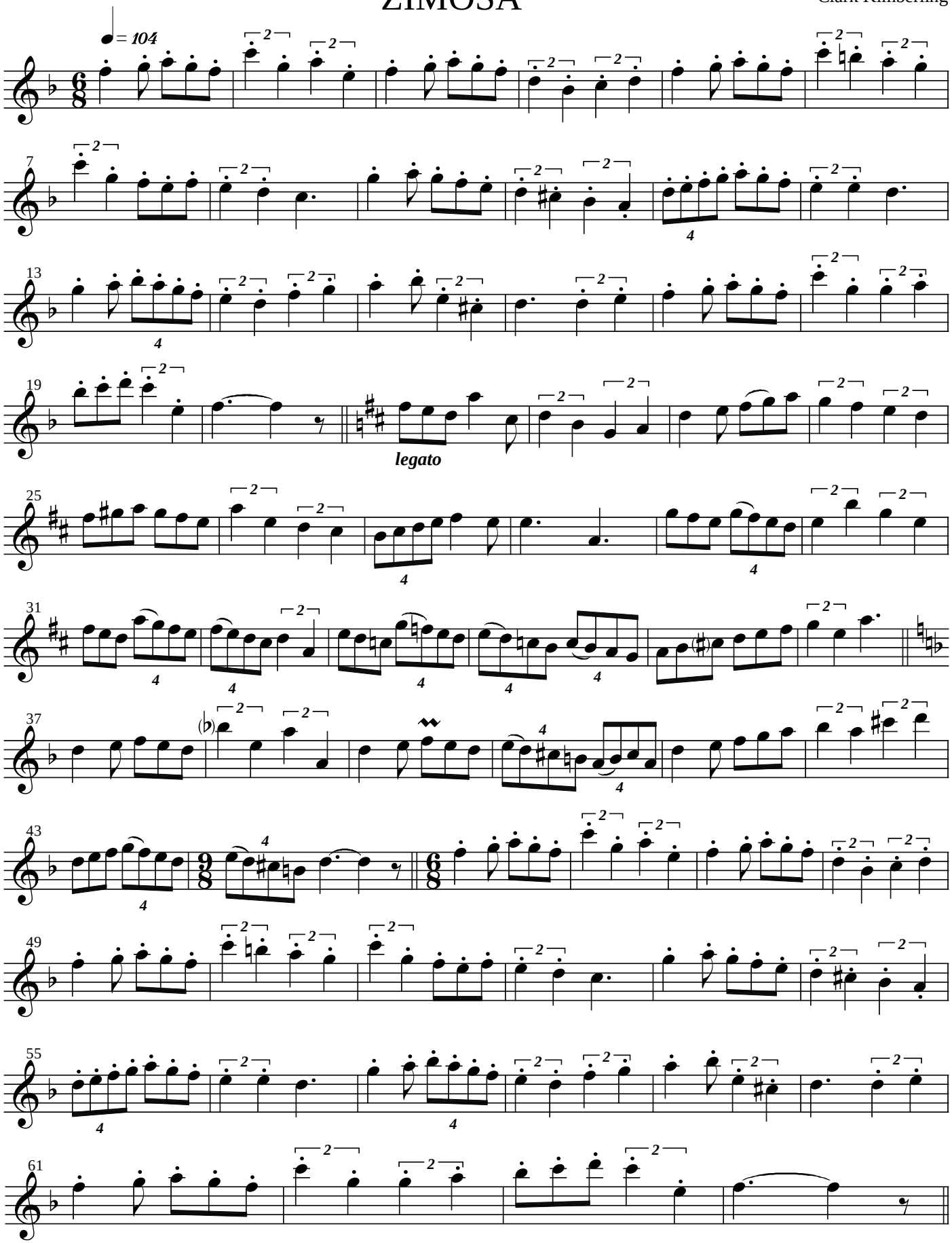


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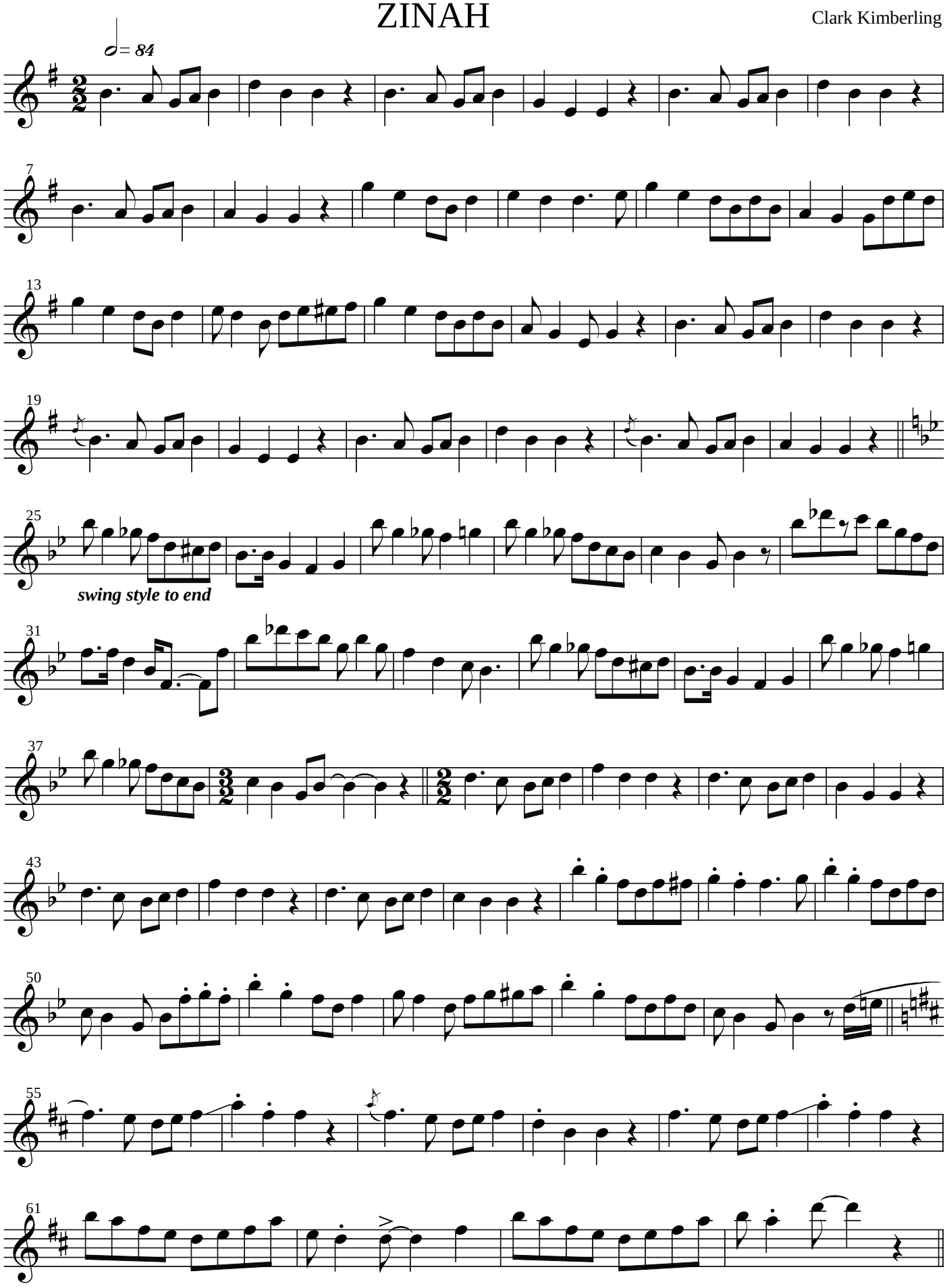


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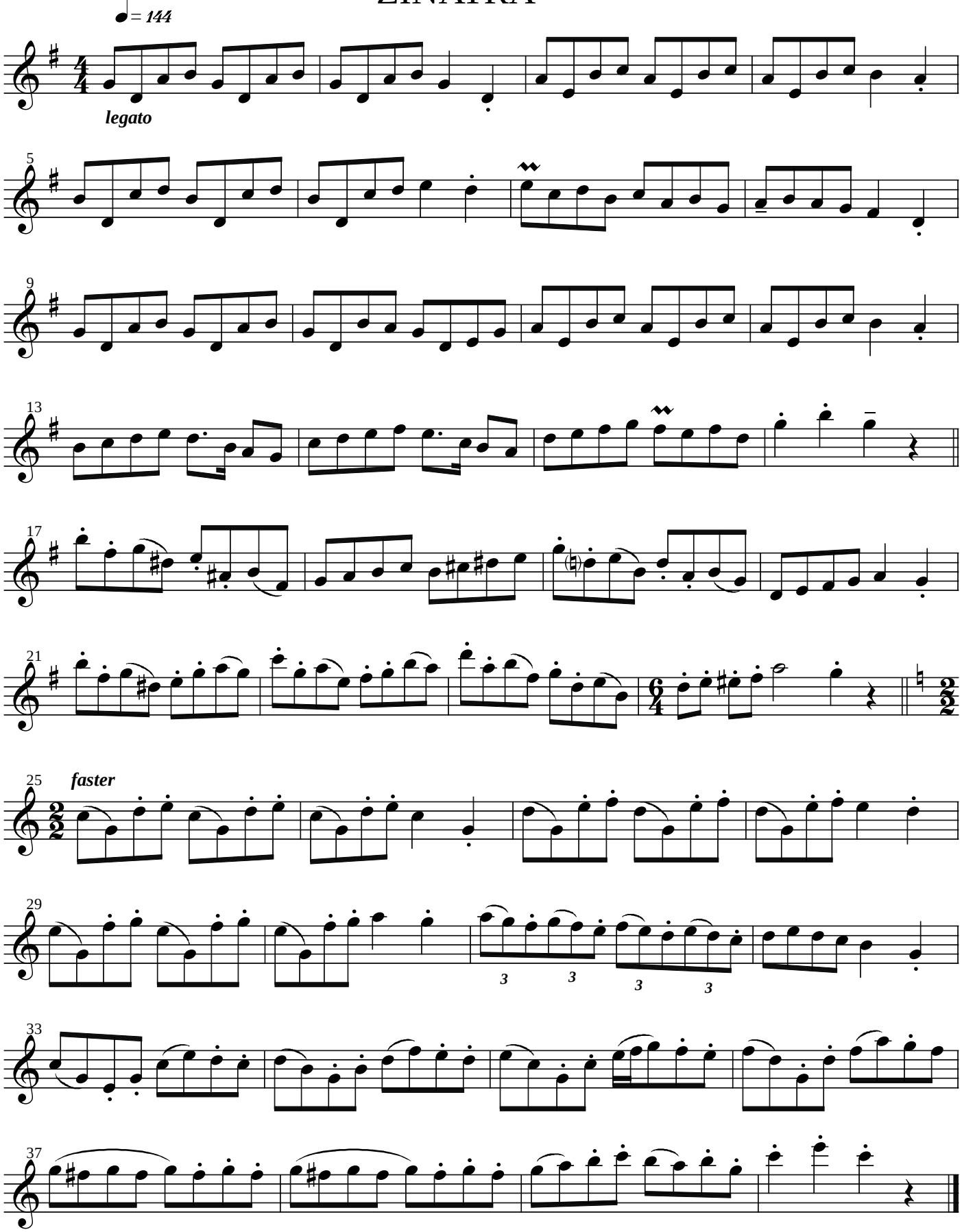


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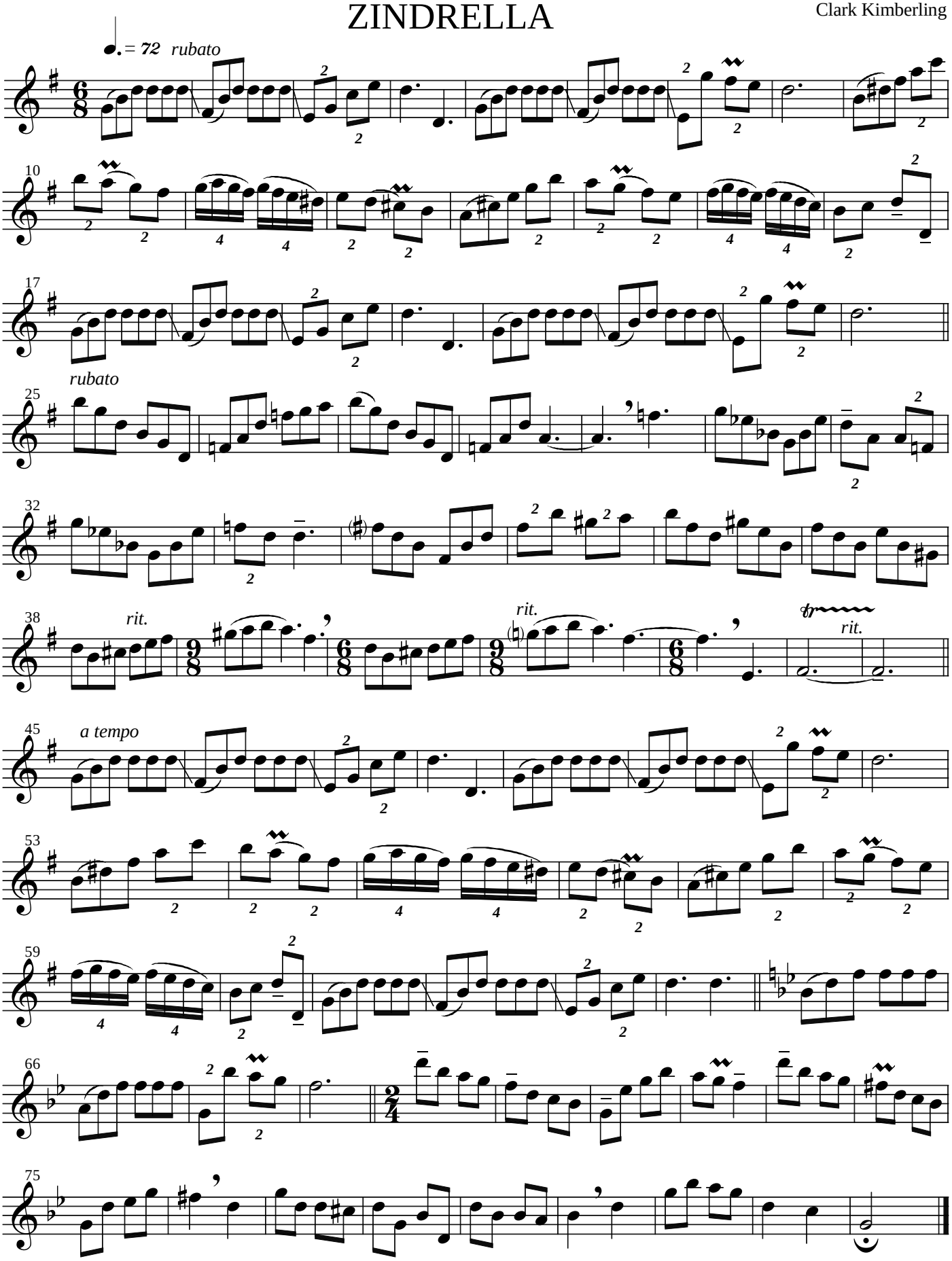


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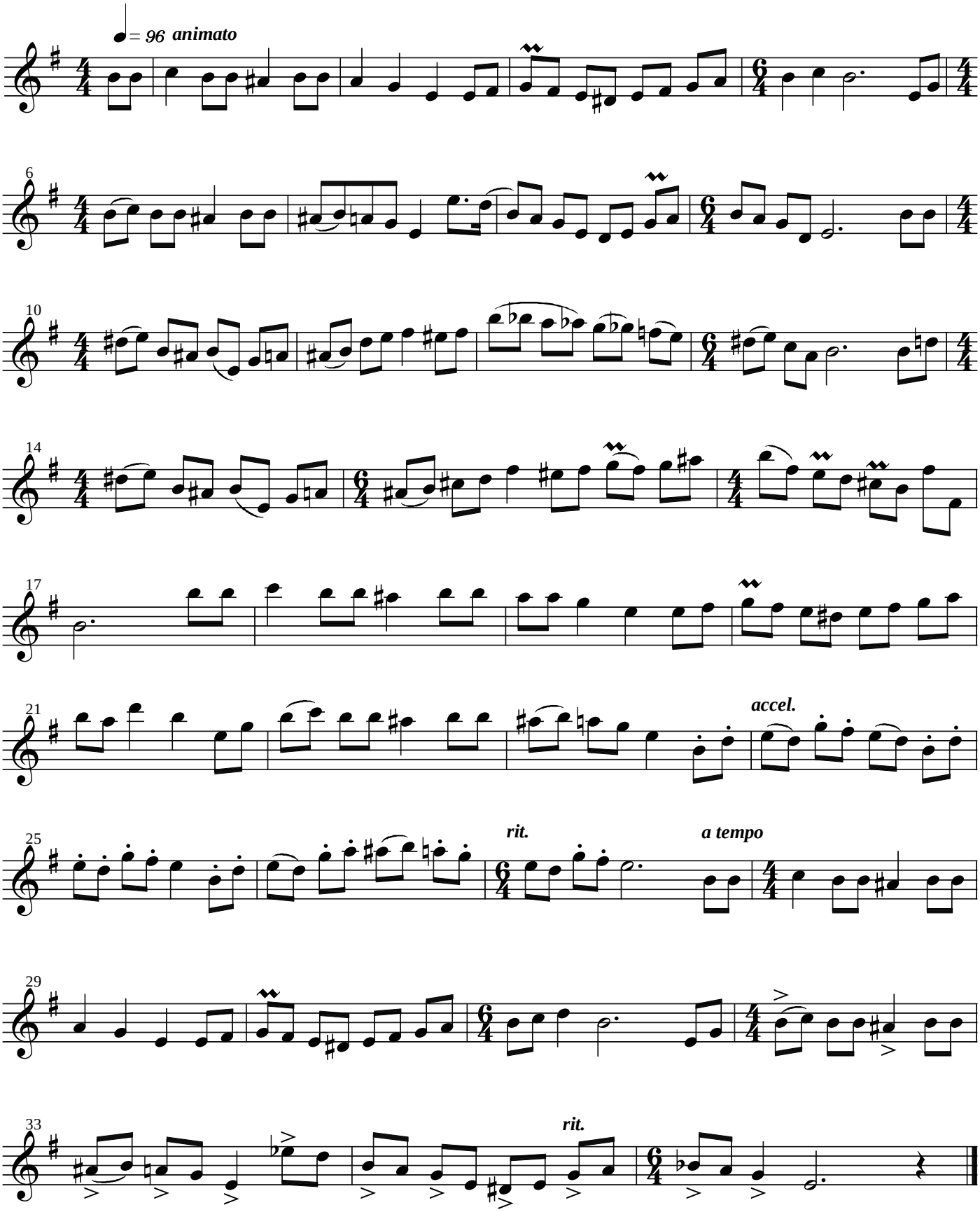


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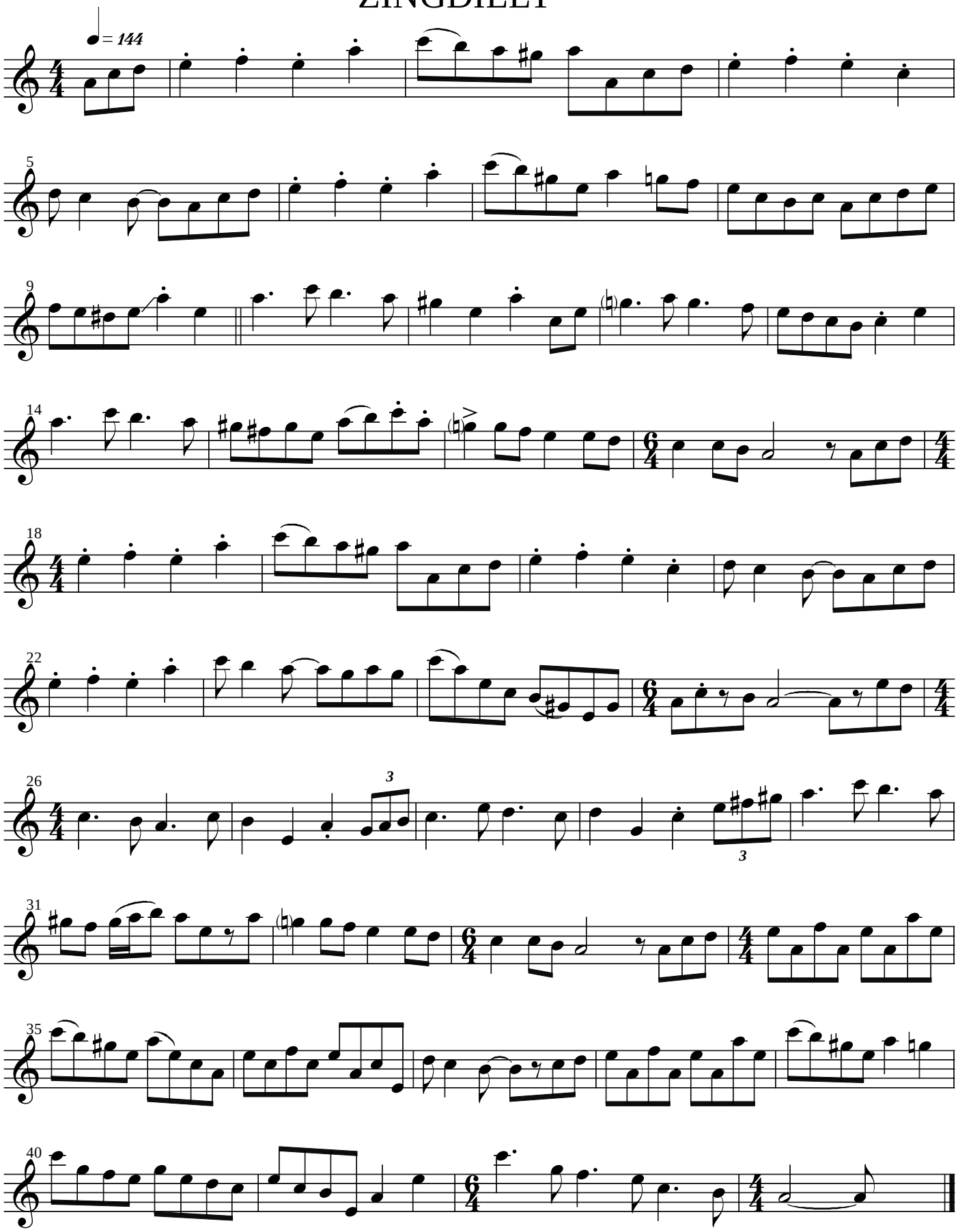


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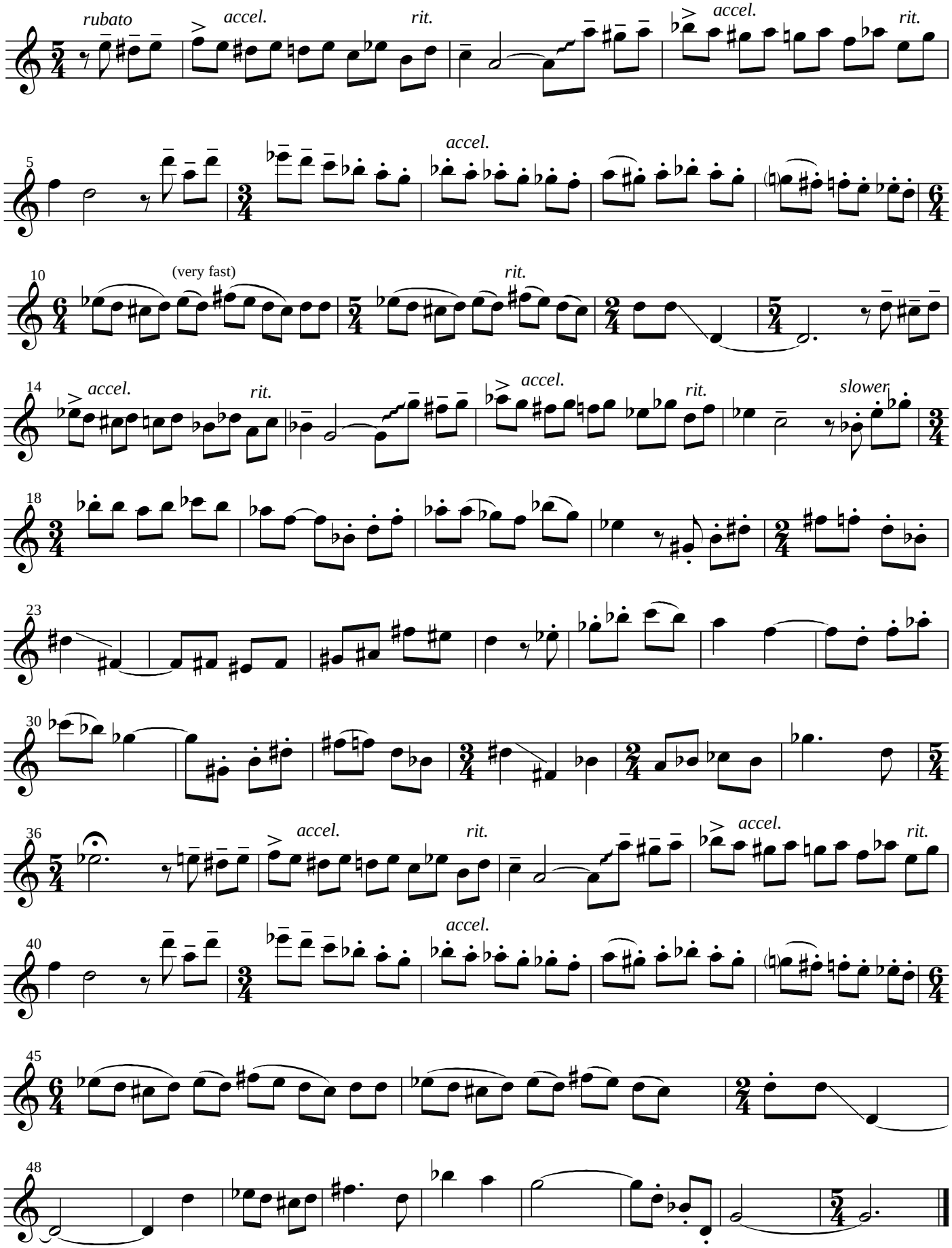


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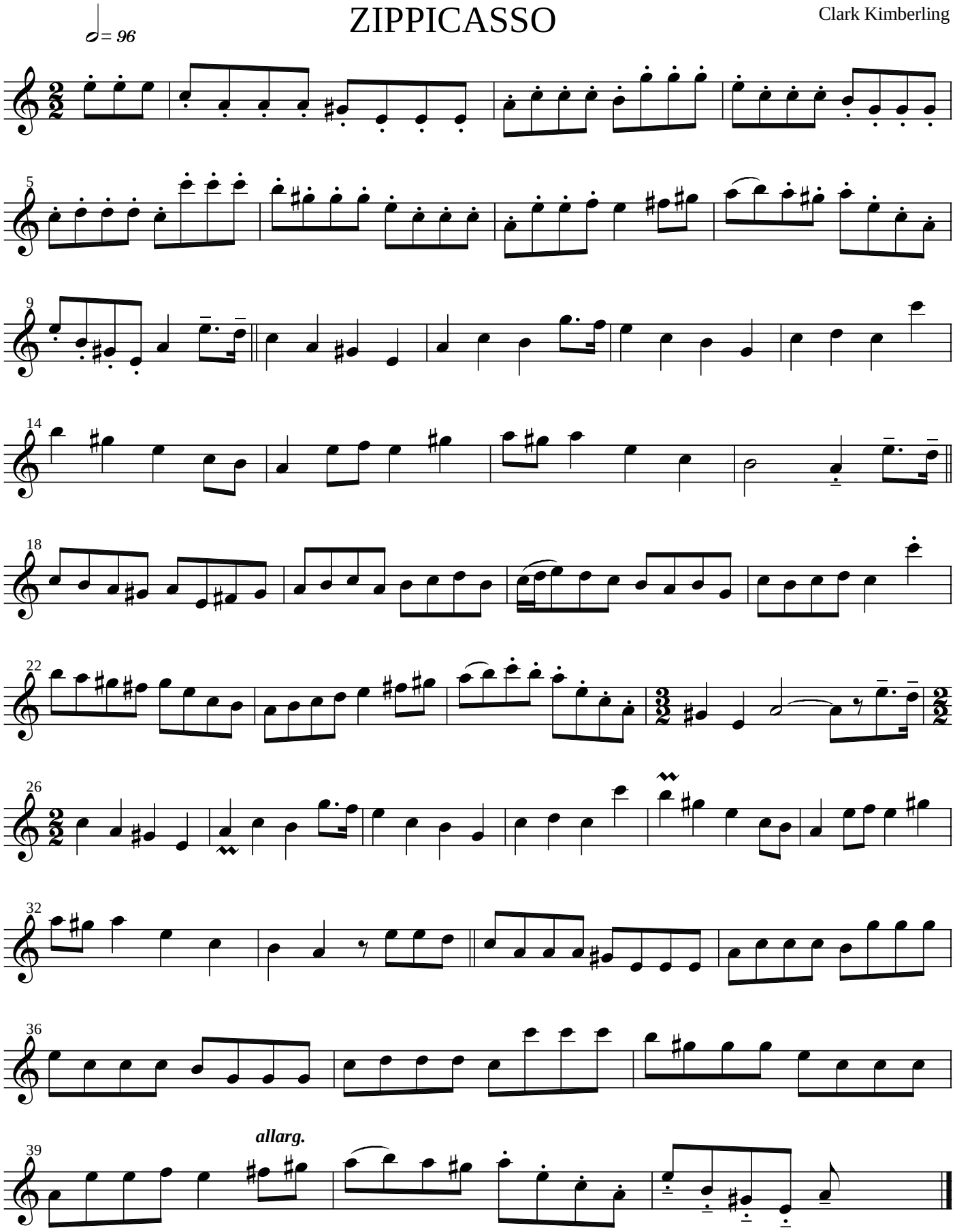


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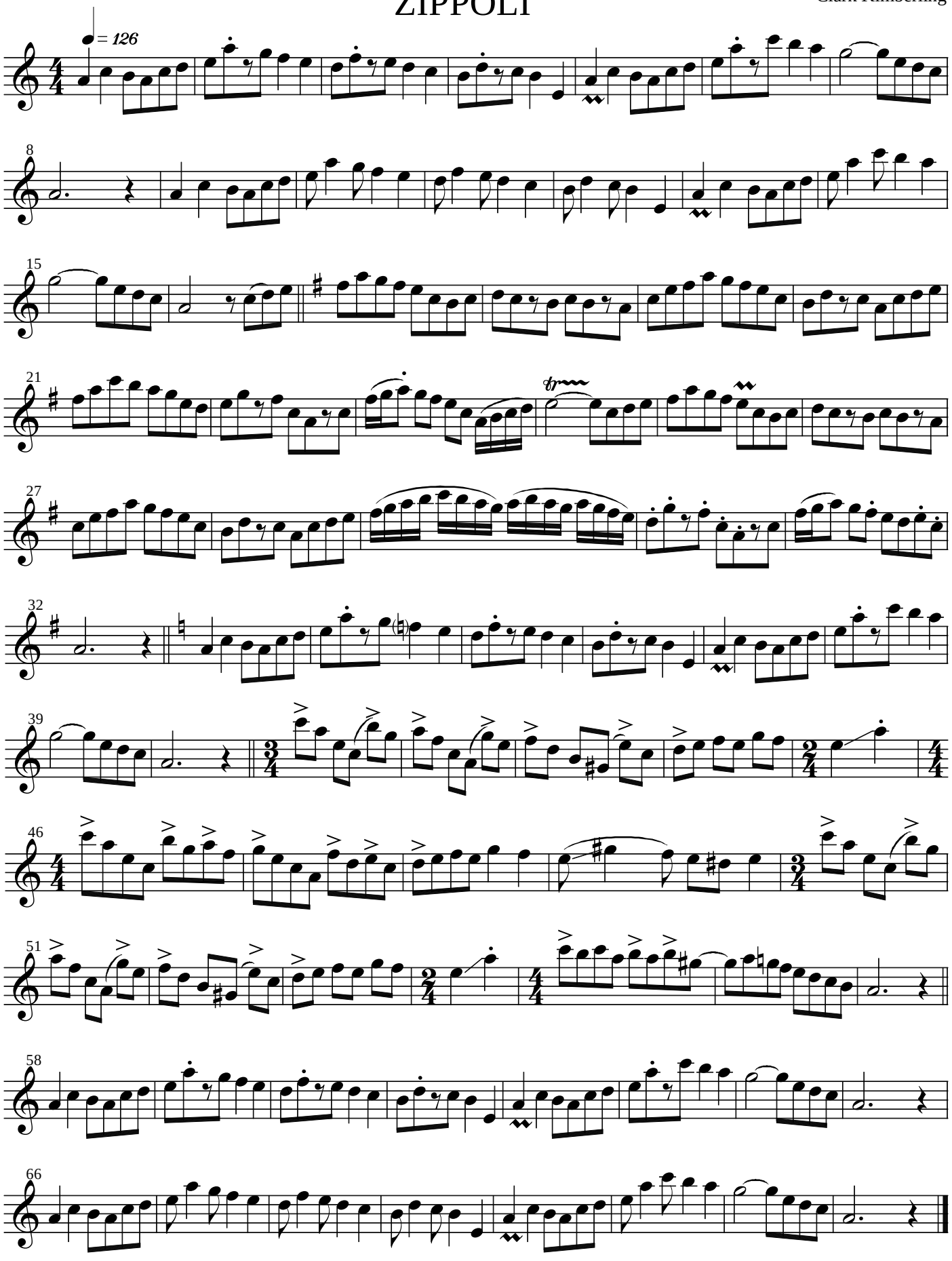


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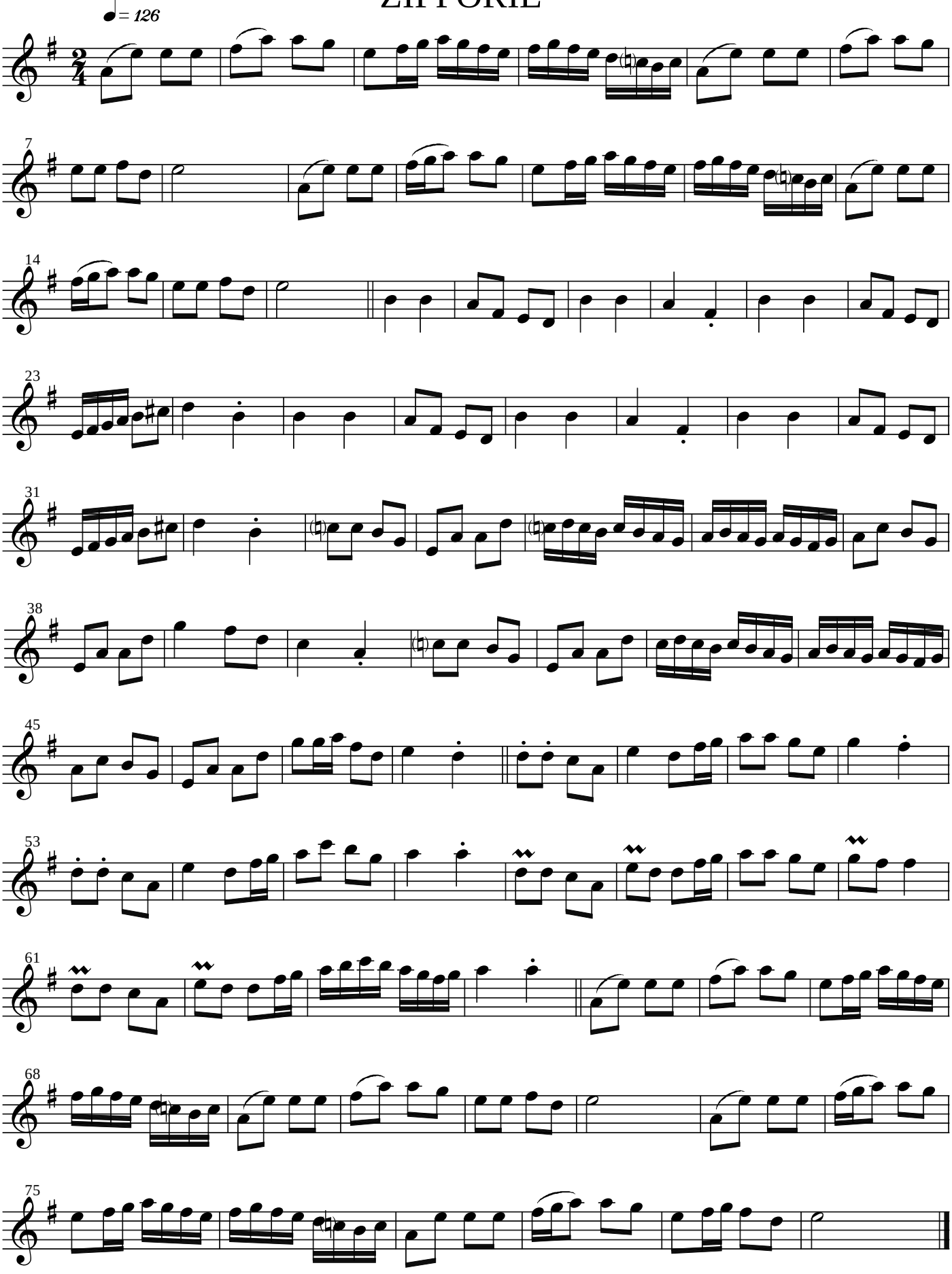


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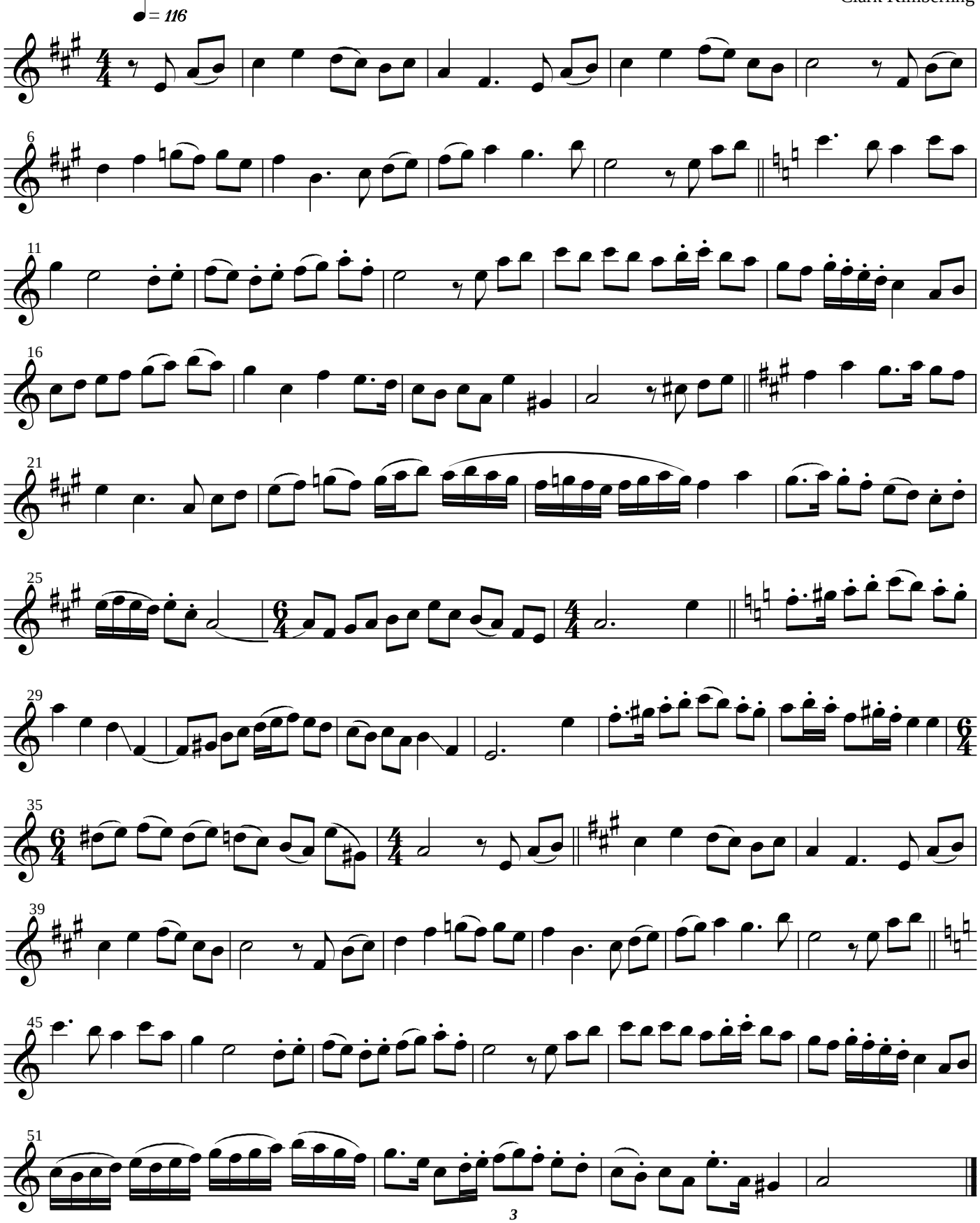


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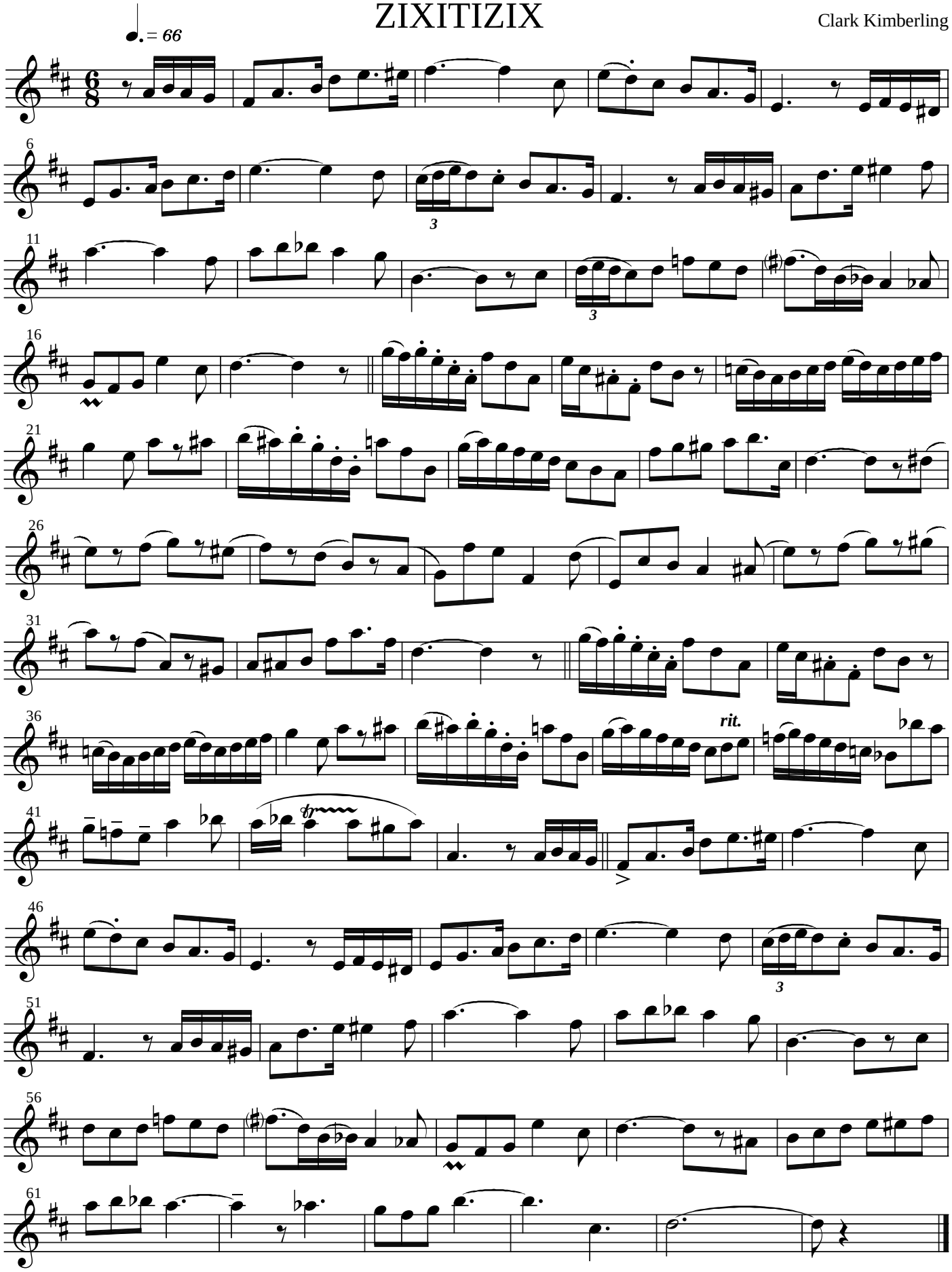


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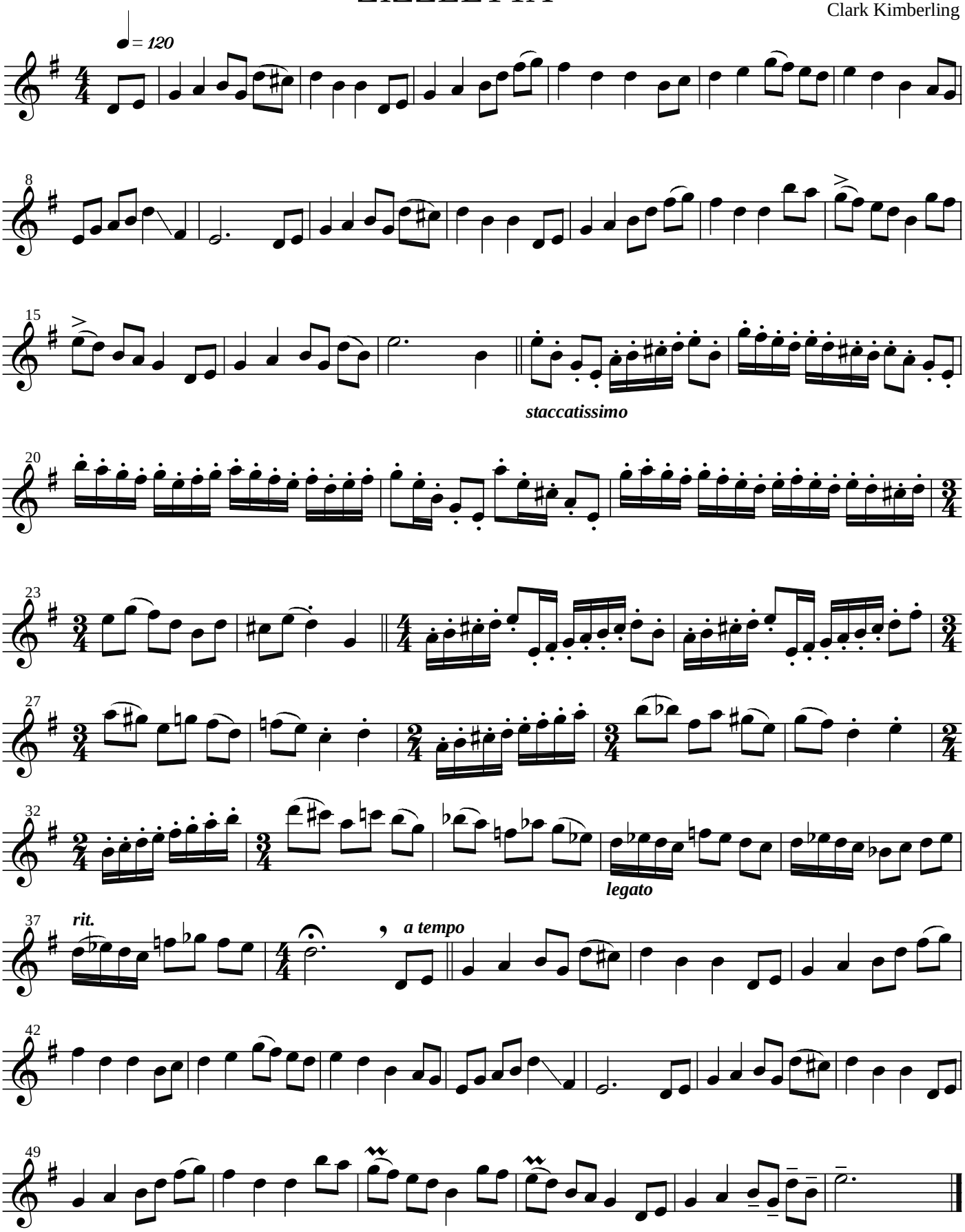


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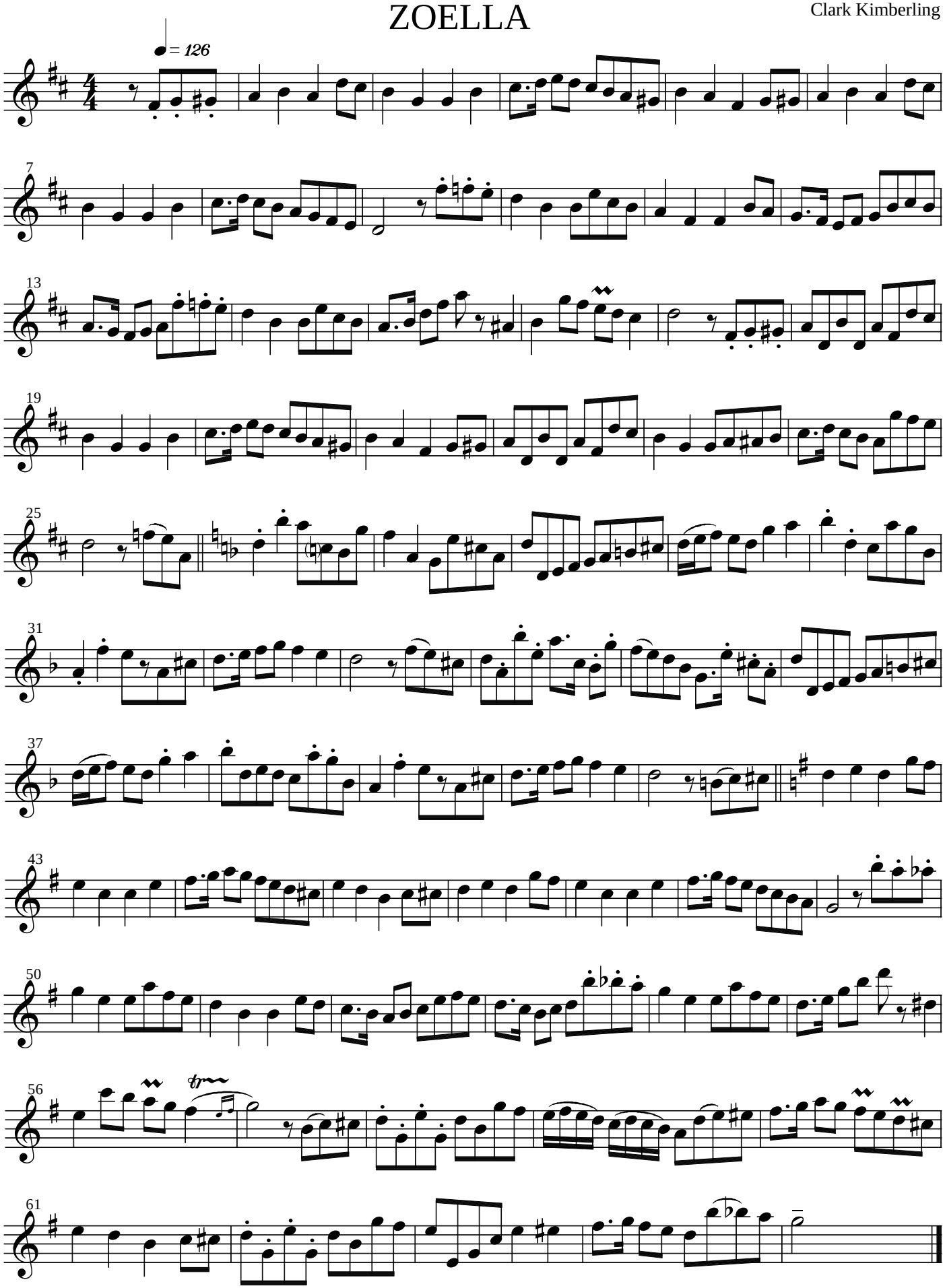


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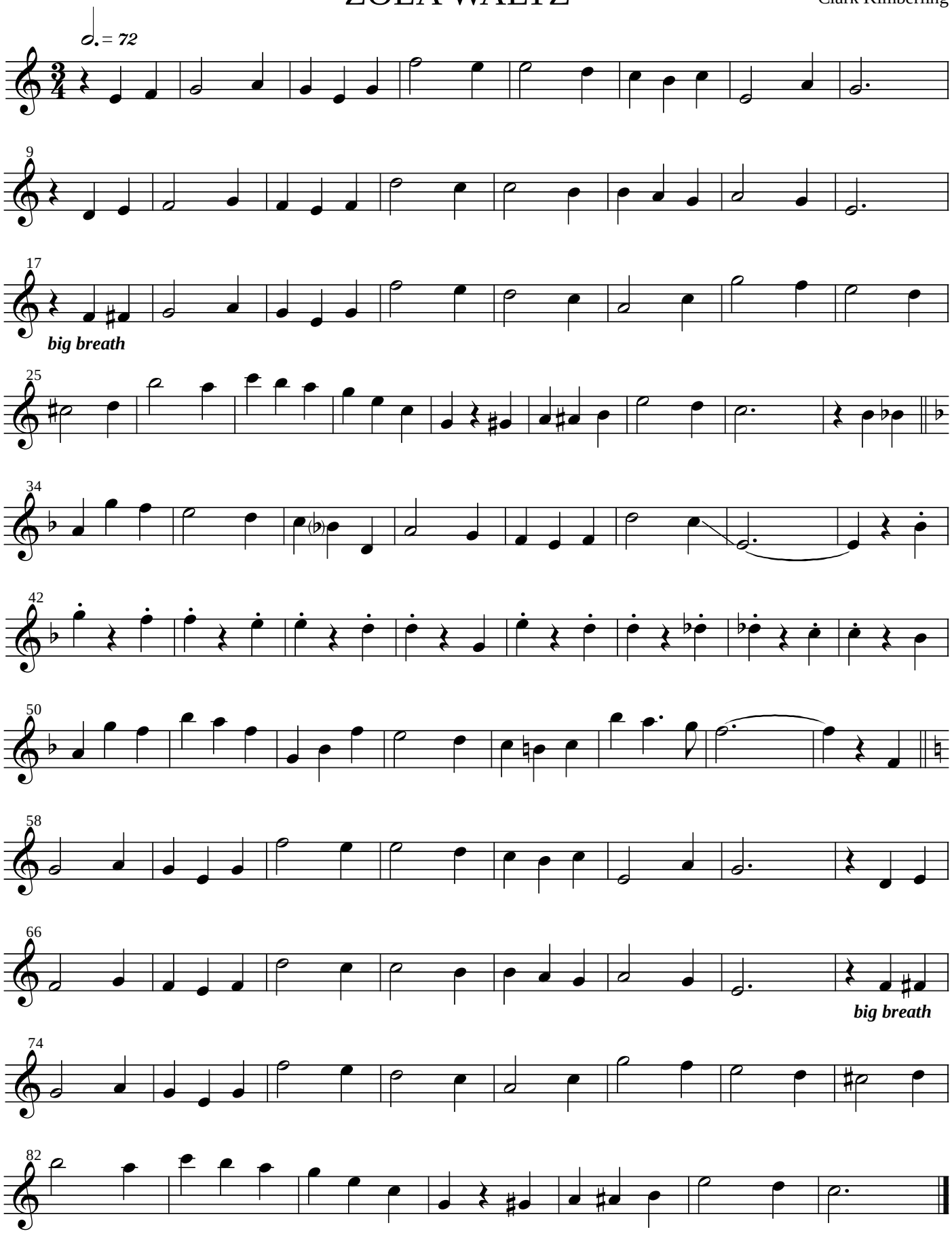


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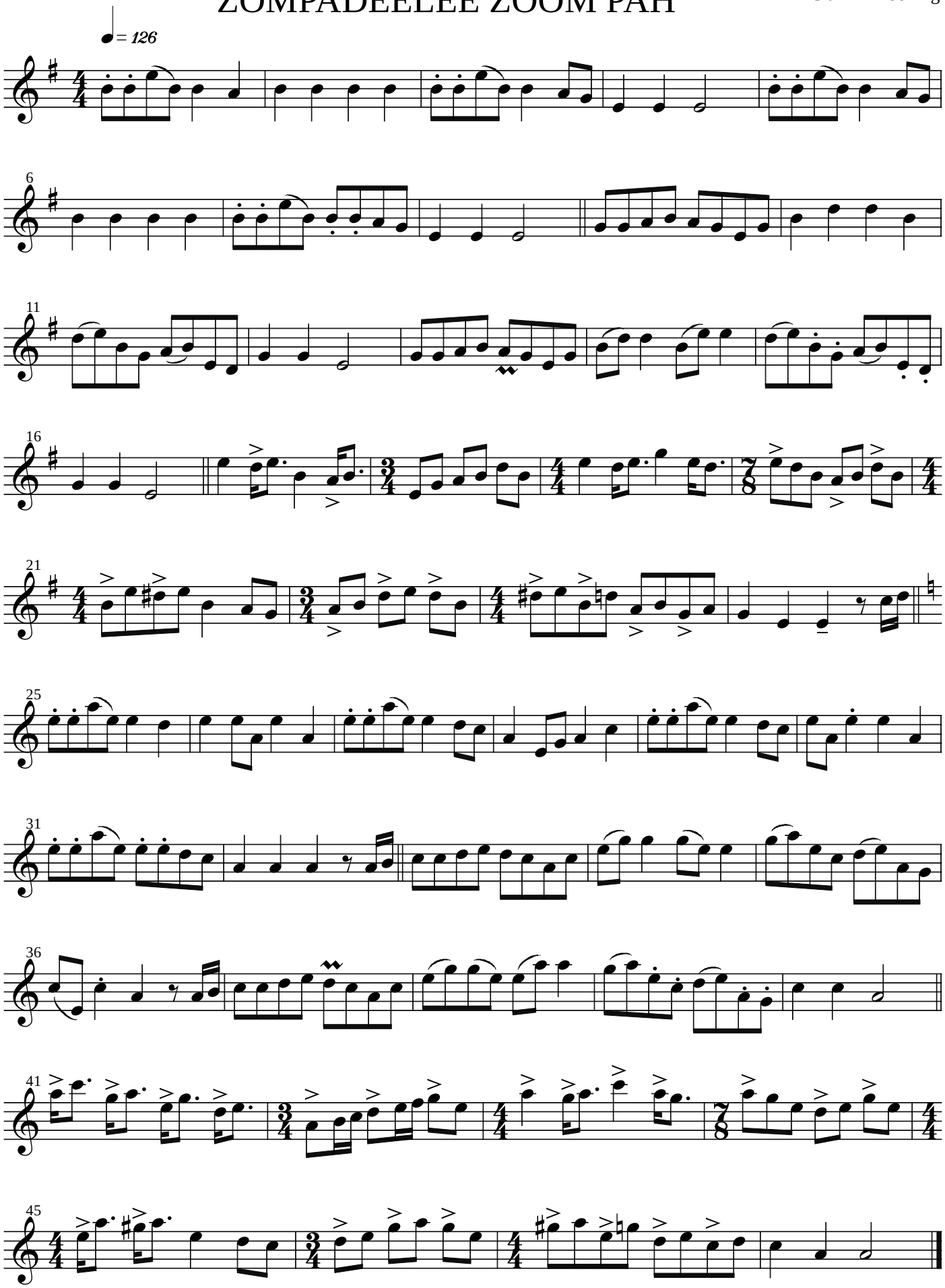


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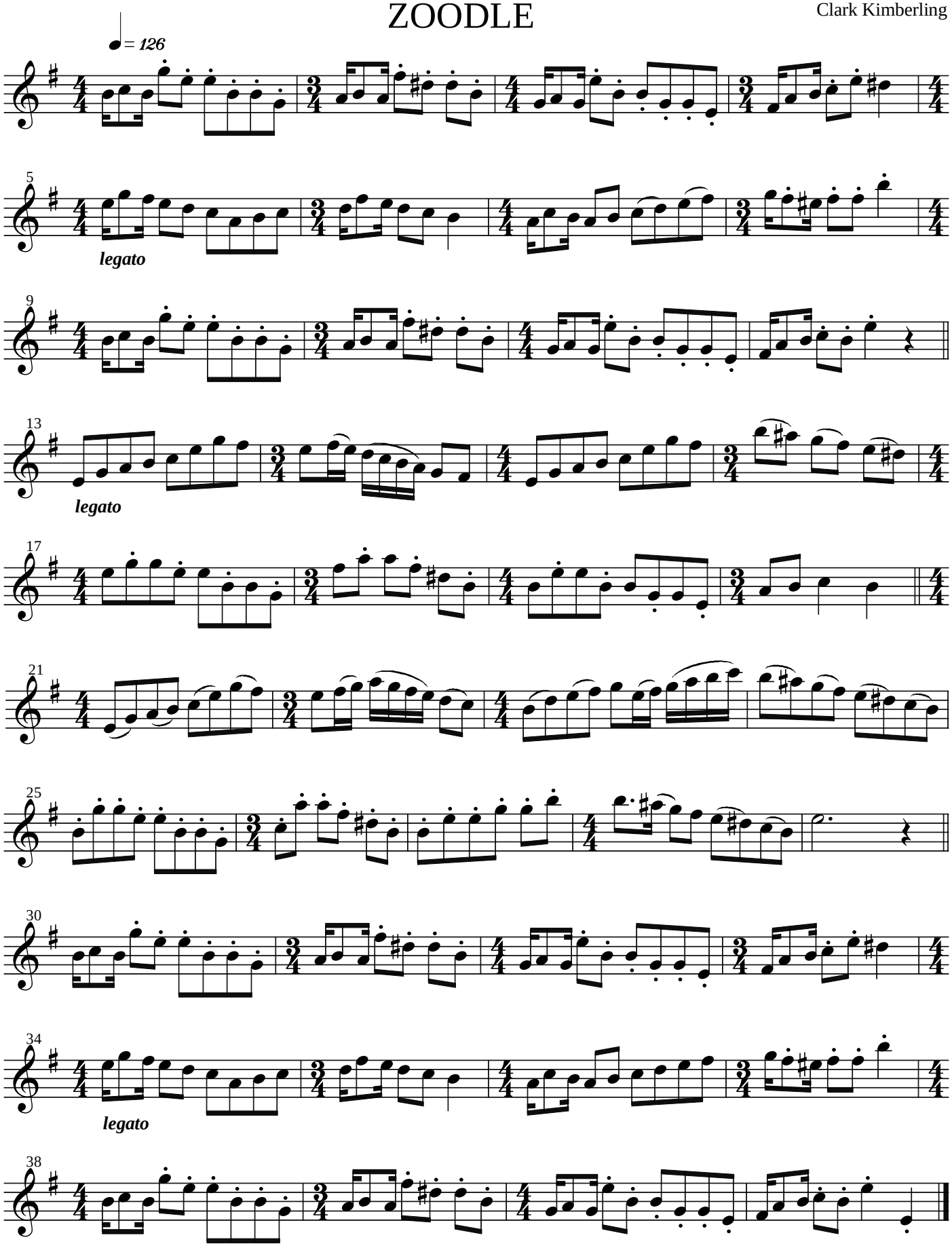


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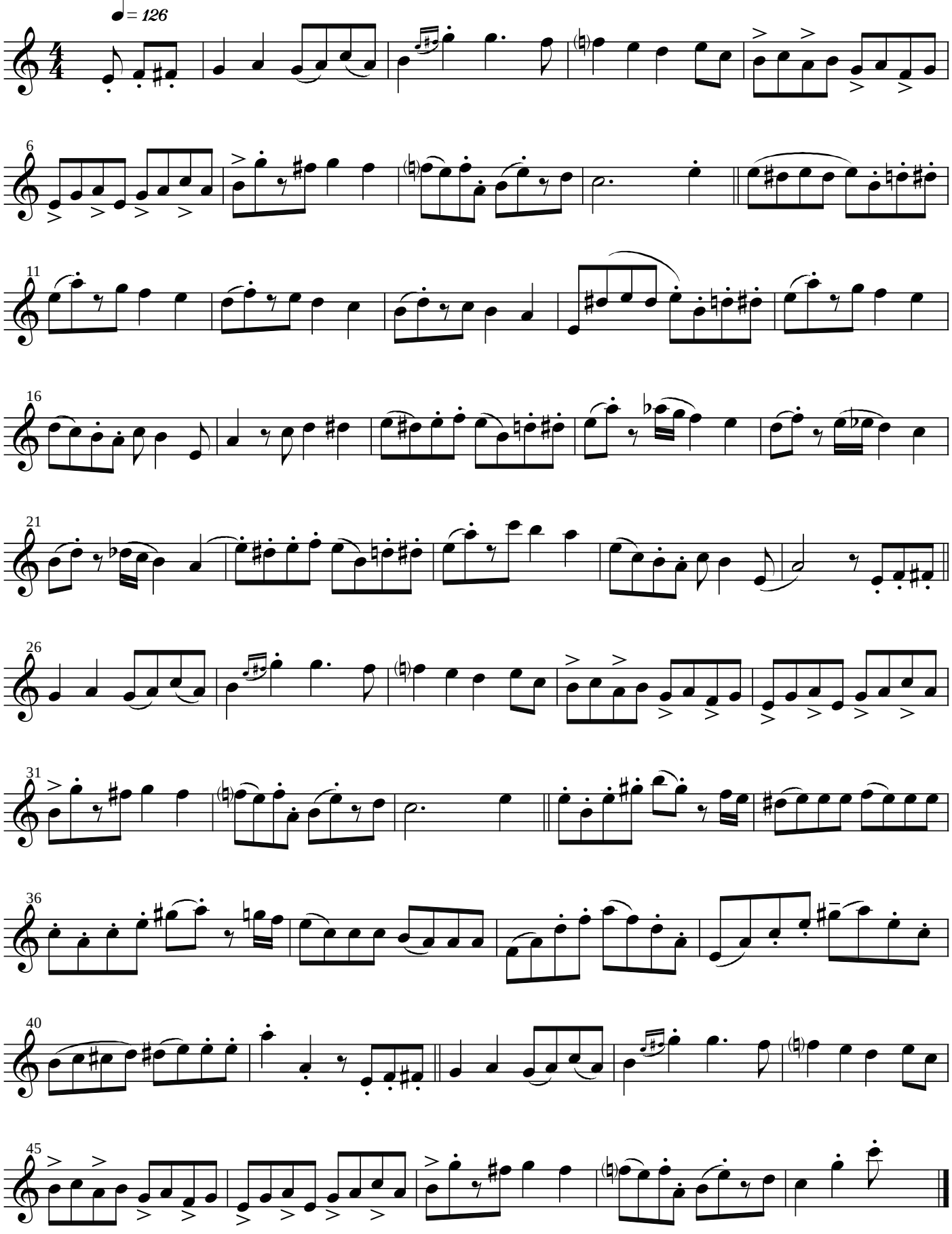


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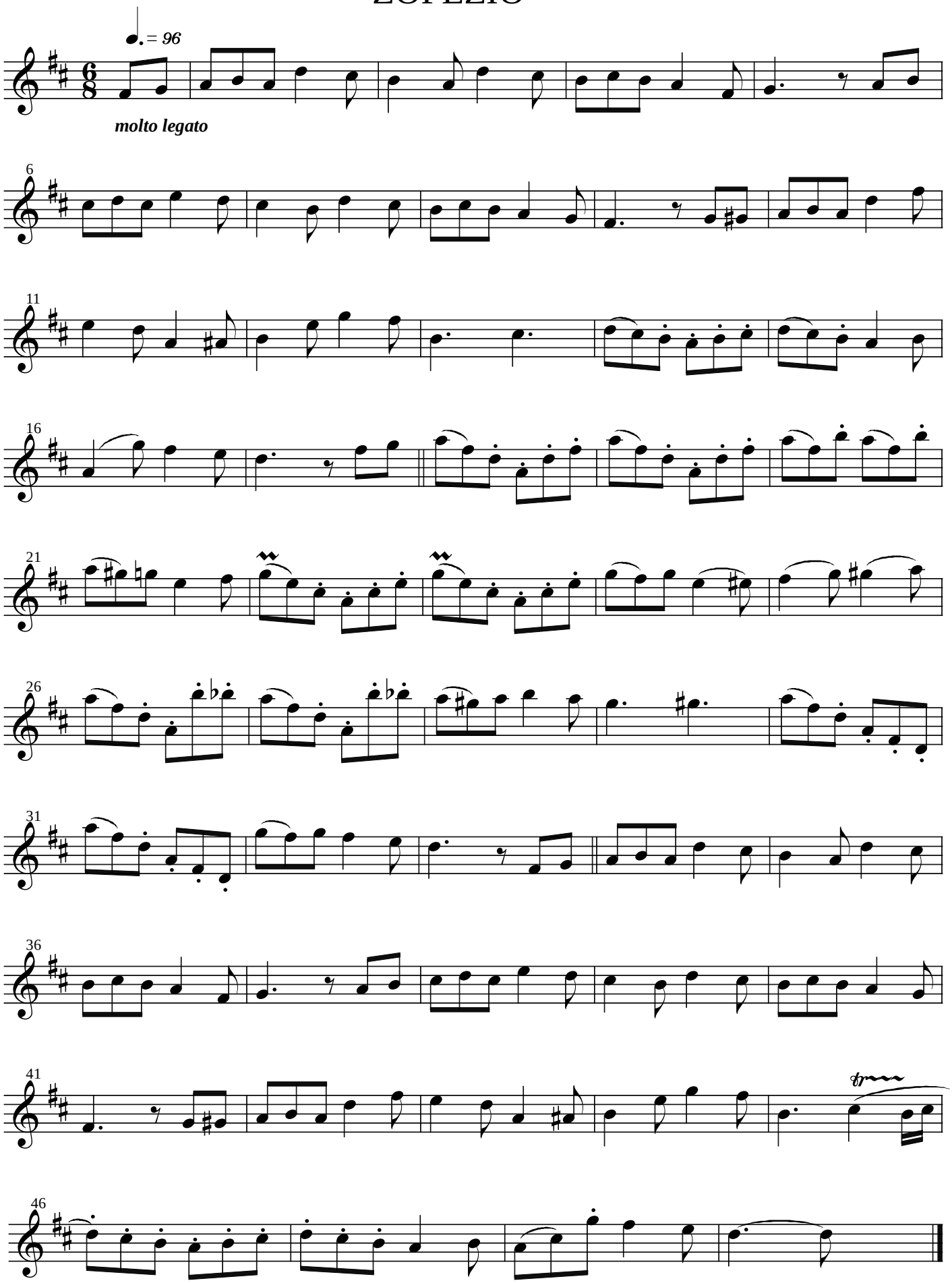


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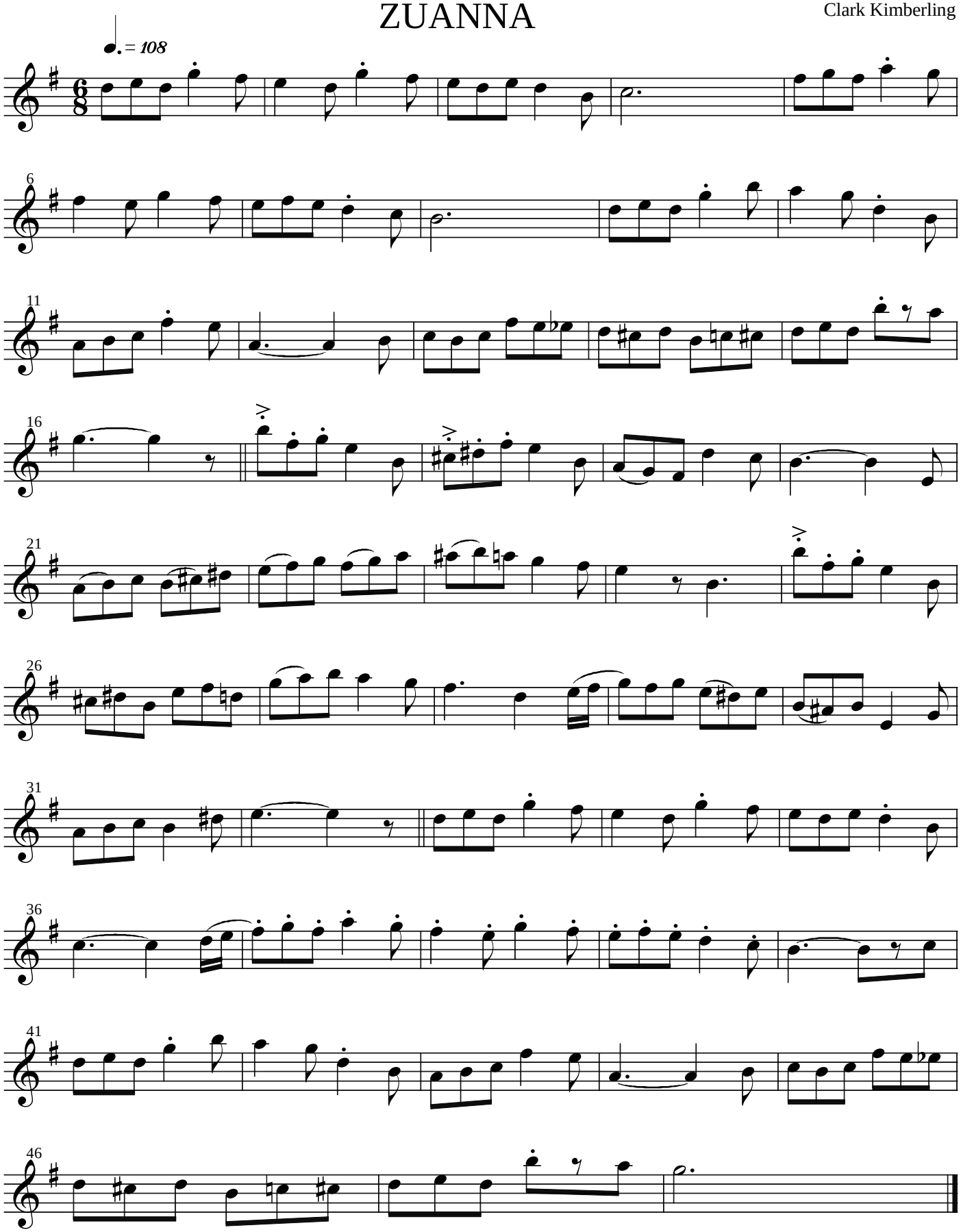


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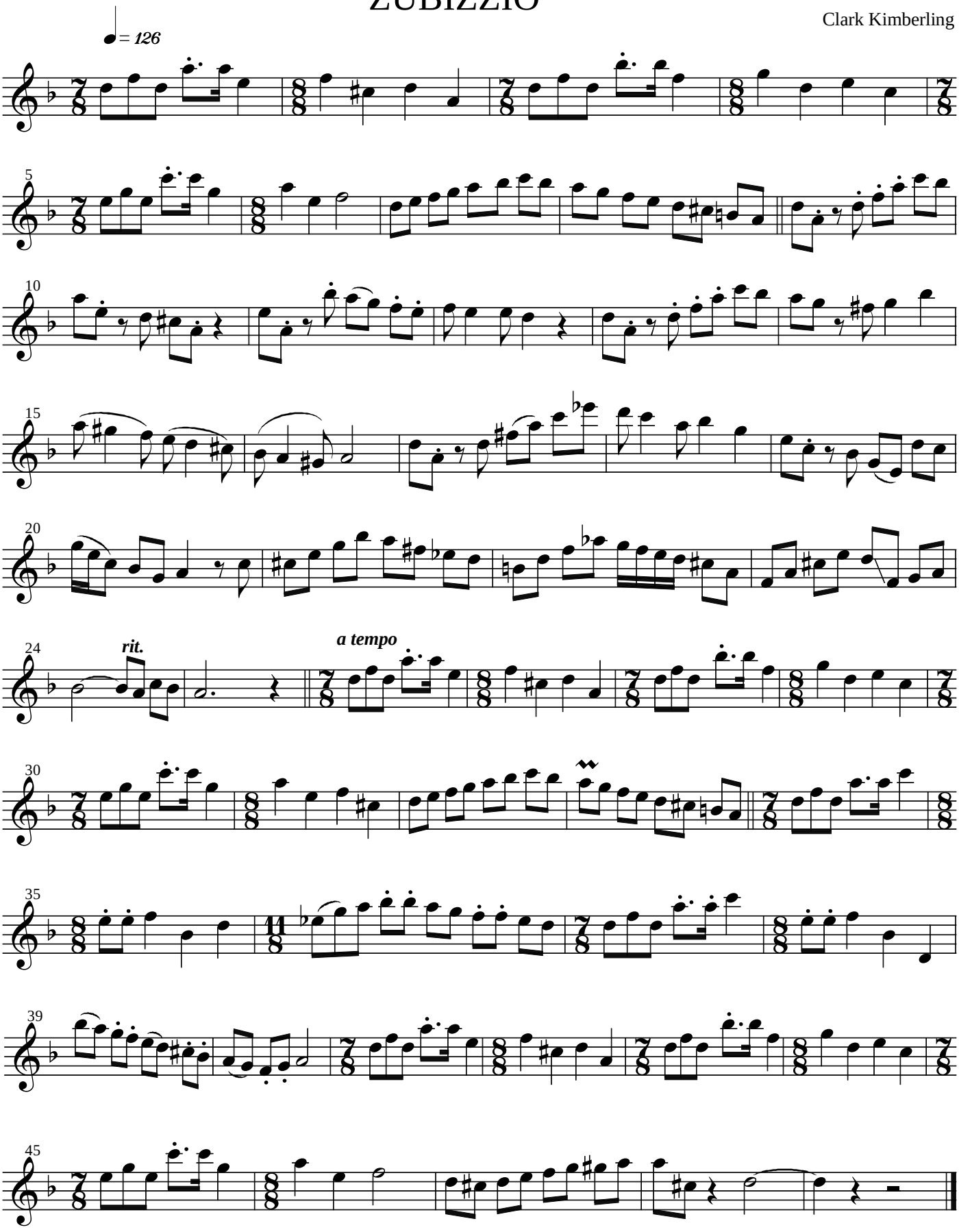


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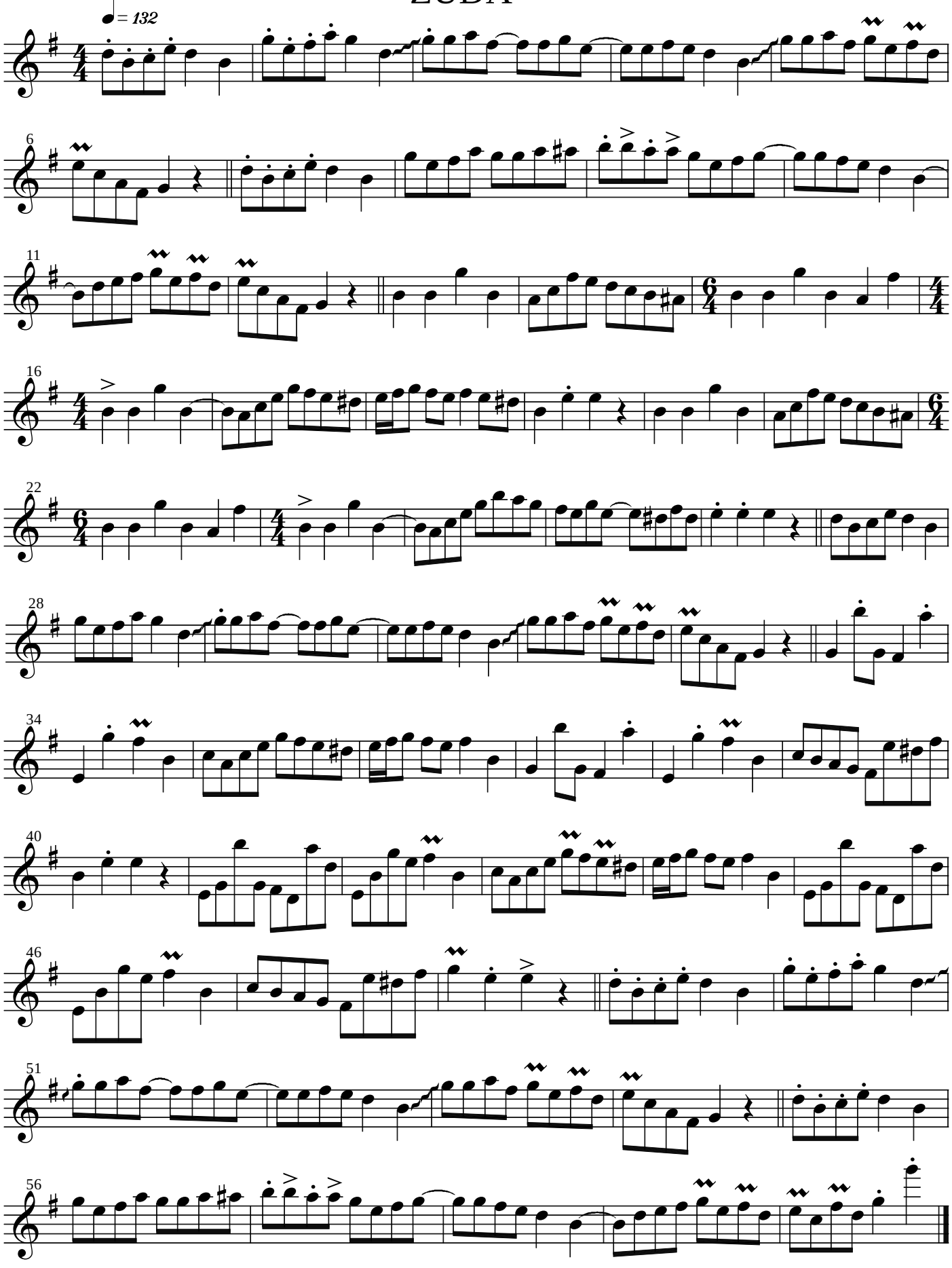


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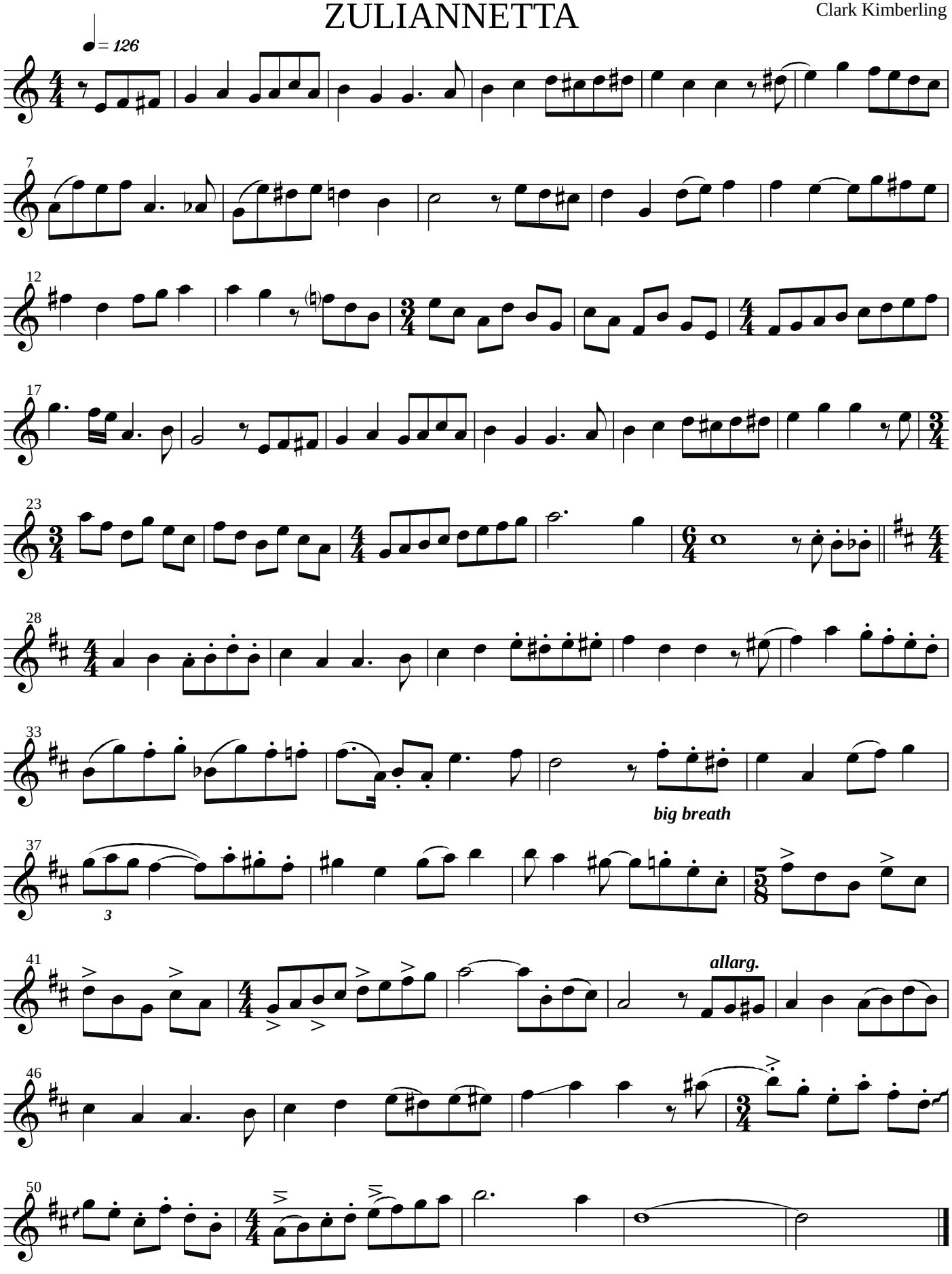


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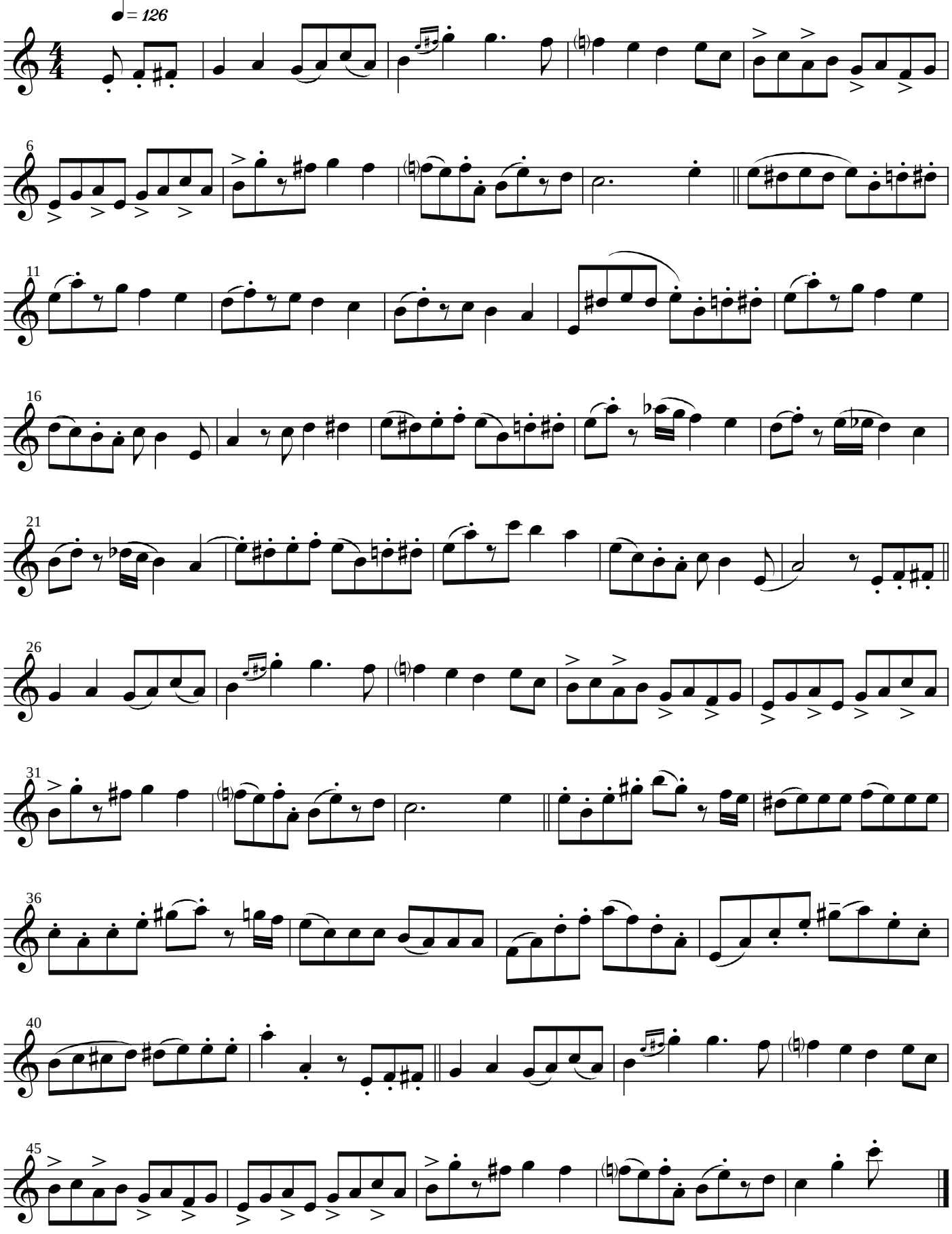


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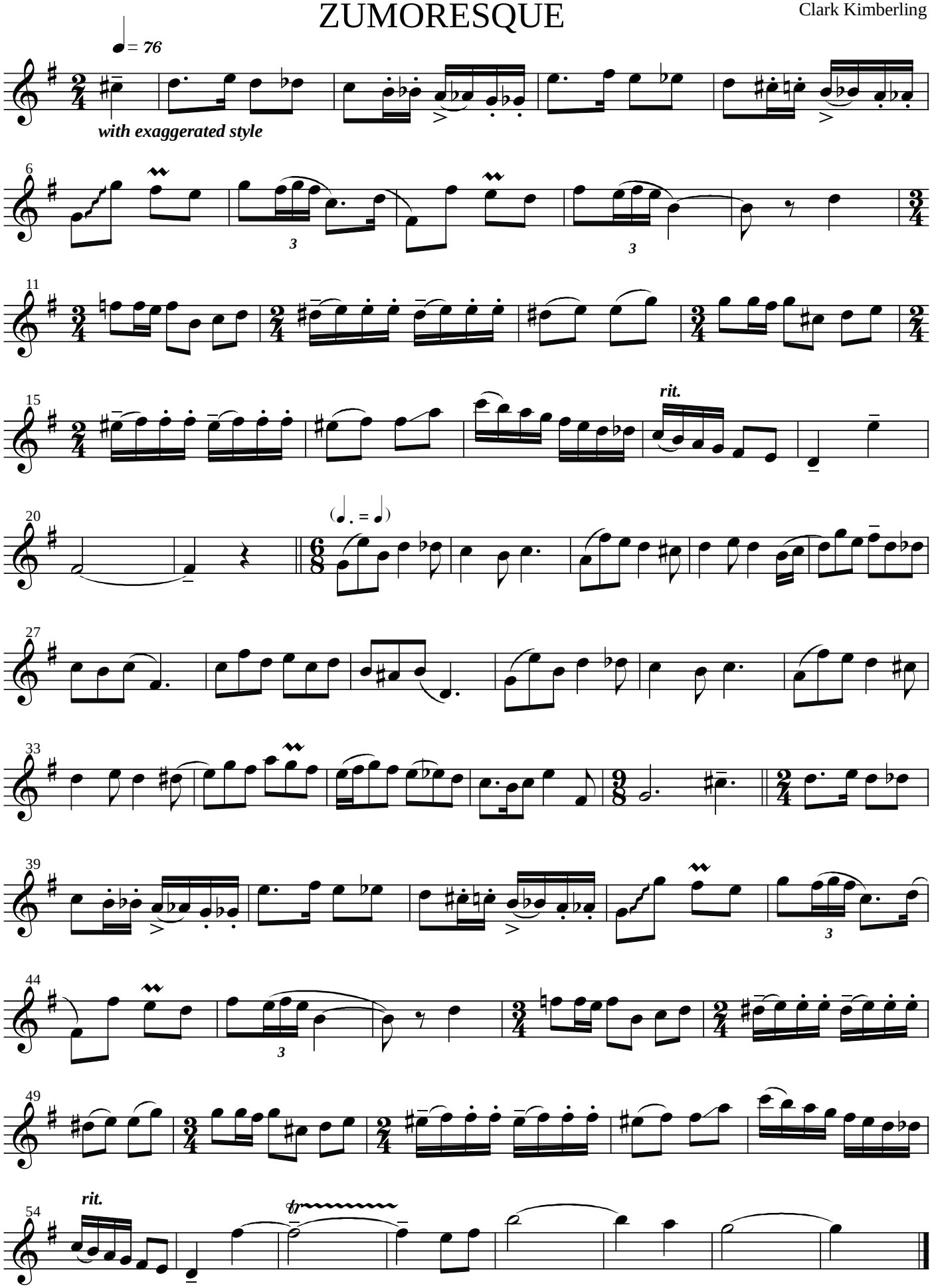


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