1000 KREUTZER BOWINGS

BY

ALBERTO BACHMANN

PRICE 50 CTS. NET

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Preface

Proper use and complete mastery of the bow is one of the prime and most important essentials of artistic violin playing. General observation of existing methods, together with the evident lack of systematic development, as far as bowing is concerned, offers conclusive proof of the frequent neglect of the right arm and of the all-too-rare cases of its perfected development.

When studying with Eugène Ysaÿe at the Brussels Conservatory some twenty-eight years ago, this famous master called my particular attention to the importance of developing the bow-arm and his favorite exercises, advocated with this end in view, were the two etudes which I have illustrated in the following pages with one thousand varied bowings.

Ysaÿe's bowing has always been acknowledged as a marvel of power and suppleness, and I venture to state without hesitancy that his proficiency in this respect has not been equalled by any living violinist. Sarasate might be mentioned as a violinist who almost equalled Ysaÿe in point of suppleness of the right hand, indeed he had acquired a facility of bowing which, in a way, was quite marvellous. On the other hand, while Ysaÿe has always been known to play according to established, accepted rules, Sarasate's bowing had little in common with that of such classic masters as Kreutzer, Baillot, etc. exemplified at best by his peculiar method of playing *spiccato* passages almost at the tip, instead of at the middle of the bow.

To derive the utmost benefit from the exhaustive varieties of bowing presented herewith, the student must understand that the work in hand requires patience to a supreme degree, that it is necessary for him to proceed cautiously and abandoning no single variety until its particular difficulties have been mastered.

Many of the bowings call for the use of different strings and positions than required for the original version and in such cases it will be advisable for the teacher to change the fingering to suit the particular need.

It is also advisable to practice the greater number of these bowings at the nut, the tip and in the middle, in order to develop complete mastery of the arm and wrist in every possible position of the bow.

A certain style of bowing will have been mastered only when the student has been able to apply it to the entire exercise and play it in connection with the latter without an error; his teacher will then be in a position to judge whether or not the next bowing should be taken up.

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The metronome is of considerable importance during the study of these bowings and I would suggest that the following varieties of tempo be observed while practising them:-

FOR THE STUDY IN C MAJOR:

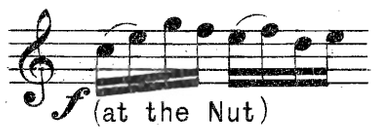
I	♪ = 72	V	♪ = 138
II	♪ = 96	VI	♩ = 76
III	♪ = 108	VII	♩ = 88
IV	♪ = 116	VIII	♩ = 104

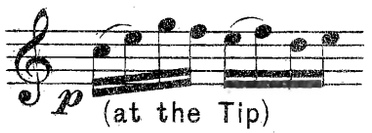
FOR THE STUDY IN E MAJOR:

♪ = 96	♪ = 120
♪ = 112	♩. = 76

In addition the bowings should also be practised in four degrees of tonal strength:- ***p.***, ***mf.***, ***f.***, and ***ff.*** It is useless to regard the studies in the nature of frightful bugbears, which must be overcome by brute force. On the contrary, they should be approached in an entirely different spirit and with a firm determination not only to master their technical difficulties but to gain a sympathetic understanding of their musical possibilities.

In regard to the application of the bow for these different tonal shadings, I would advise an adjustment as illustrated below:-

Ex. 1. 

Ex. 2 

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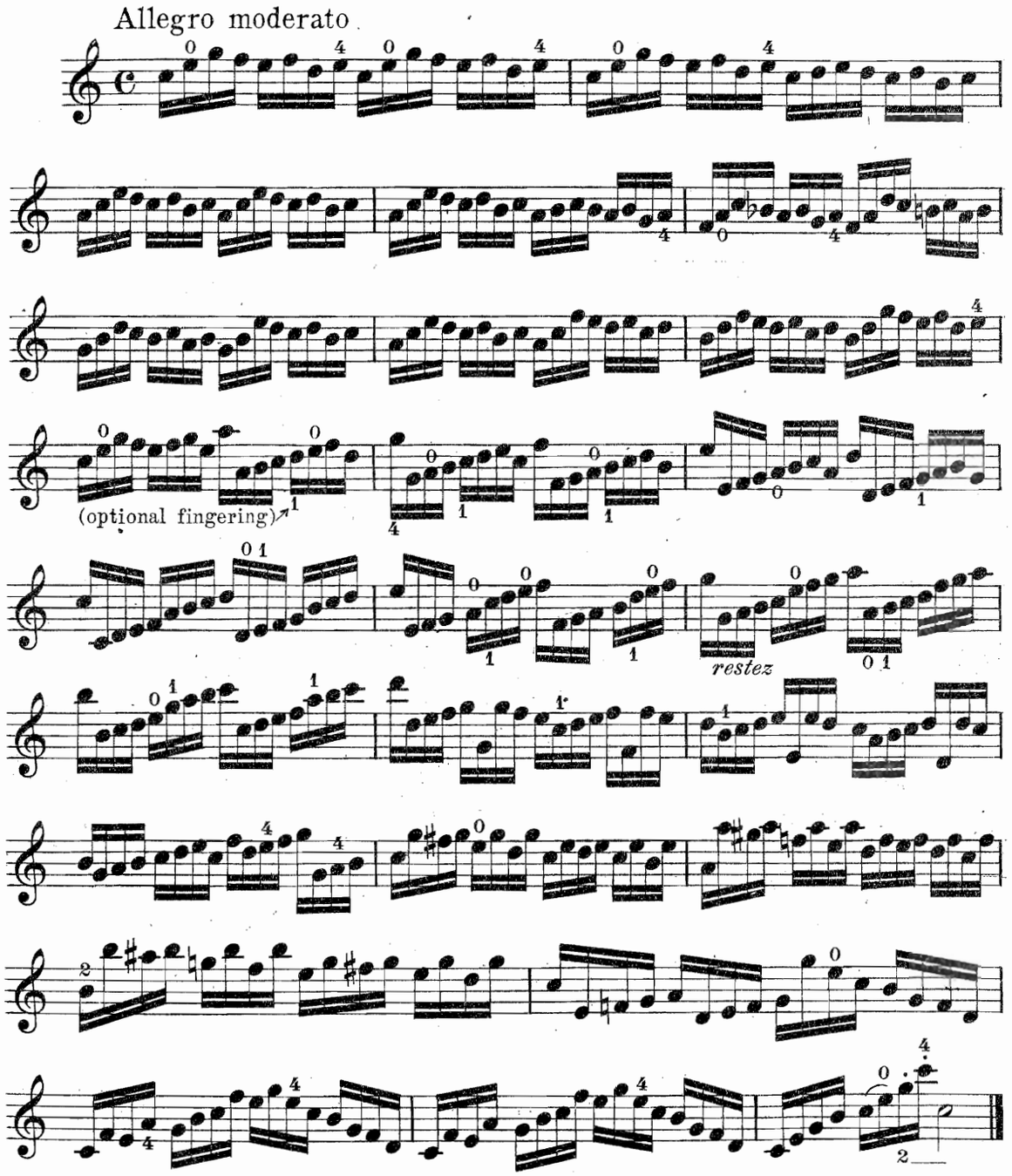
In conclusion I shall take this opportunity of calling the attention of all students to the supreme importance of drawing the bow across the strings correctly. To begin with, it is necessary to play as close to the bridge as possible because it is there that the best and most powerful tone may be produced. Furthermore the bow should not be allowed to wander aimlessly along the strings, or to approach too near to the fingerboard, as this imparts a certain "soapiness" to the tone and robs it of all those robust, virile and brilliant qualifications which have long since established the true violin tone as the superior of all others.

Alberto Bachmann

19573-58

Kreutzer's Second Etude

Used as a model for the first five hundred varieties of bowing*)



*) For additional material on this subject see:-

Two indispensable books for Violin teachers and students by E. L. Winn.

R. Kreutzer 42 Studies, Revised by Emil Kross . $1.50
R. Kreutzer 42 Studies, Revised by E. Singer 50
1.) How to Prepare for Kreutzer $1.00
2.) How to Study Kreutzer 75

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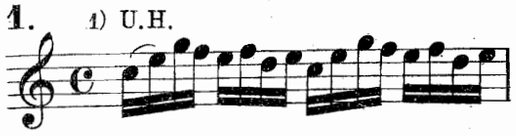

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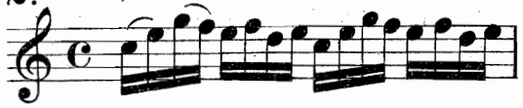

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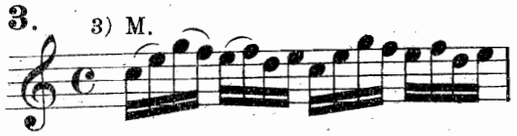

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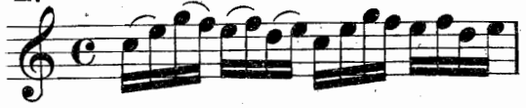

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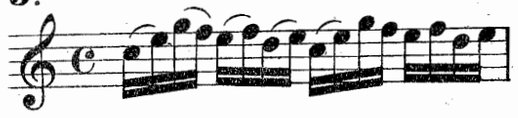

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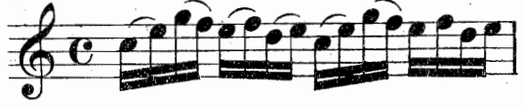

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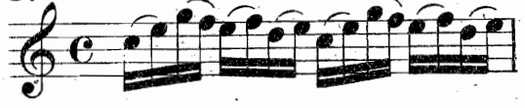

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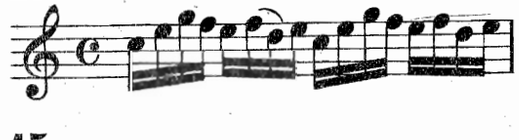

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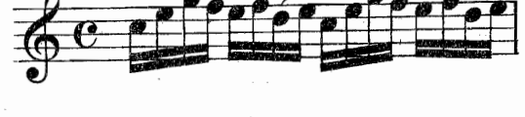

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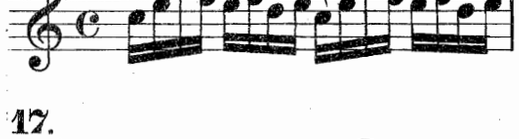

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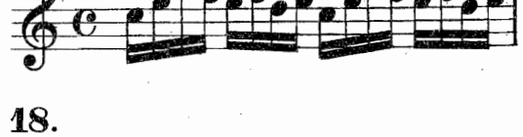

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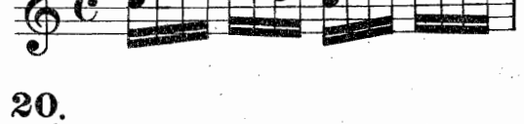

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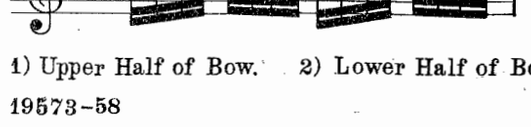

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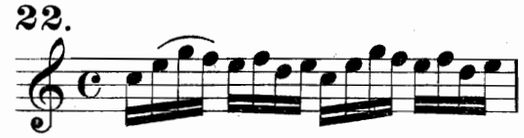

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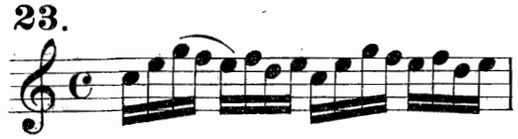

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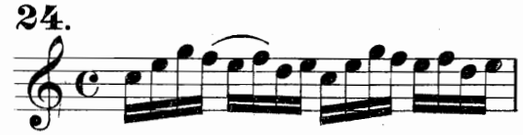

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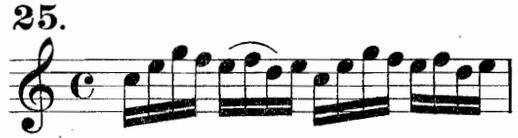

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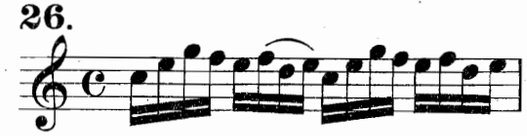

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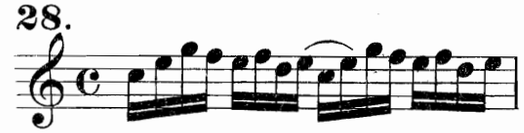

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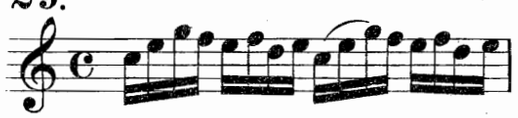

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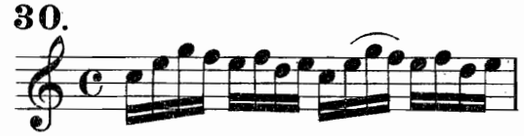

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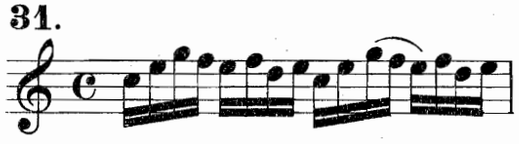

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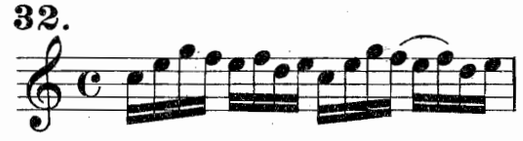

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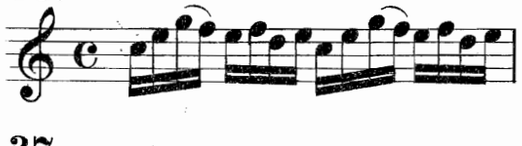

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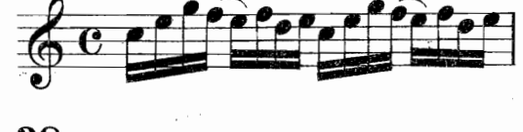

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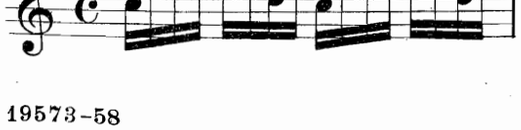
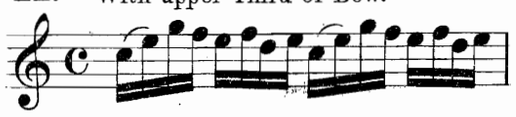


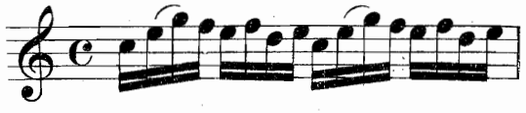
40.

1) Upper Half of Bow. 2) Lower Half of Bow. 3) At the Middle.

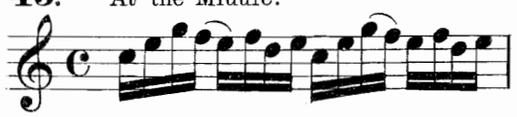
41. With upper Third of Bow.



42. With lower Third of Bow.



43. At the Middle.



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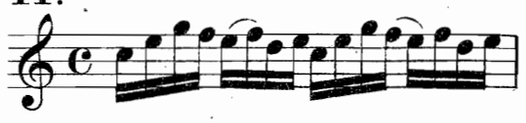

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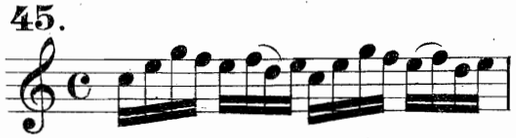

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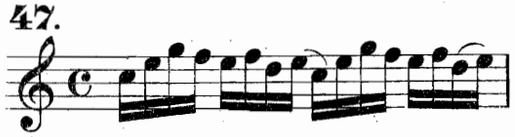

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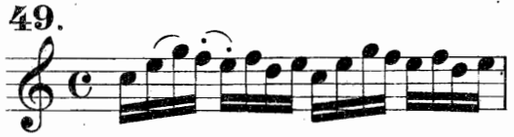

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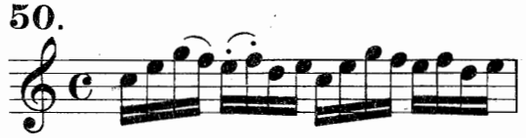

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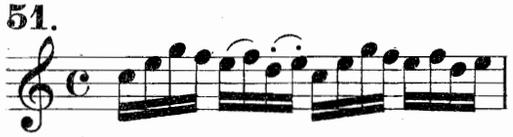

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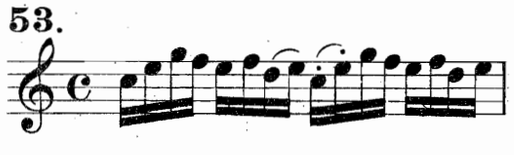

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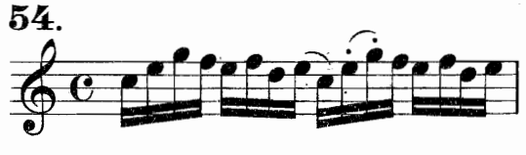

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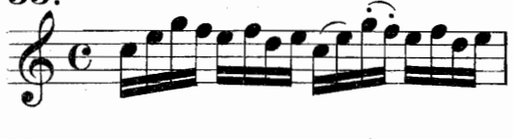

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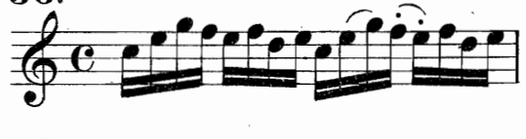

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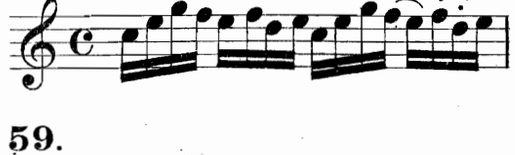

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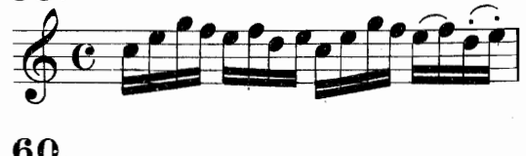

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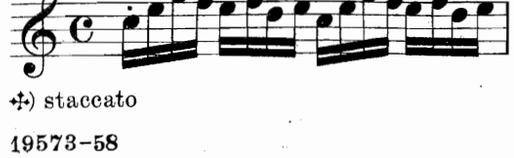

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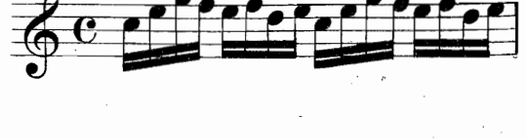
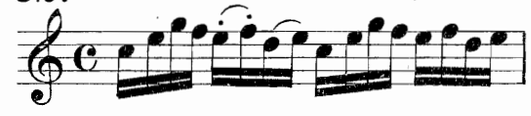


✣) staccato

61.

62.



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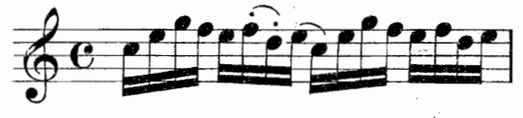

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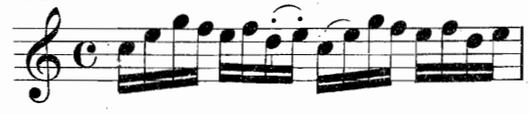

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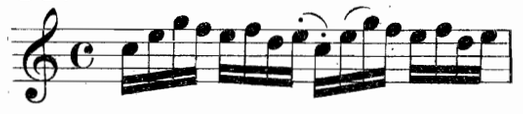

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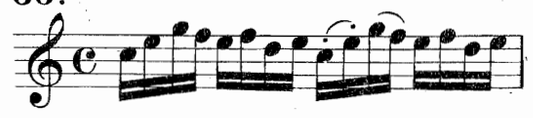

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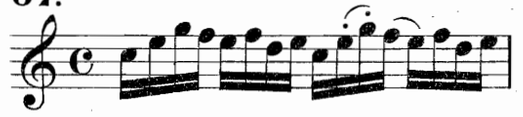

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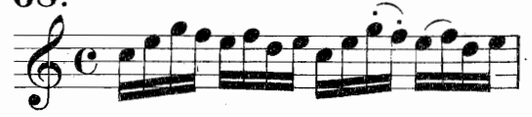

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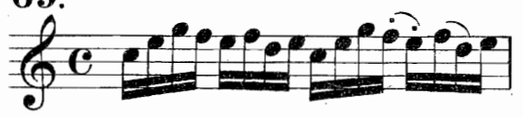

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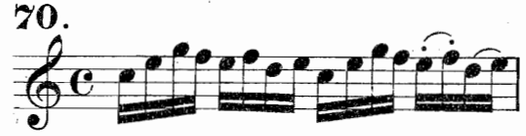

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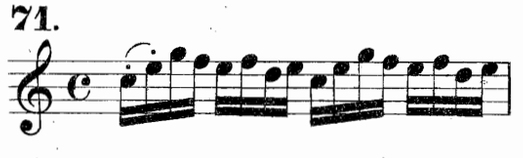

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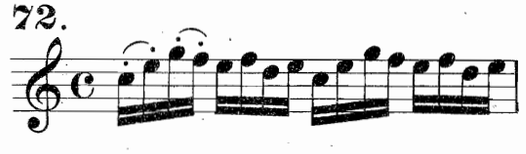

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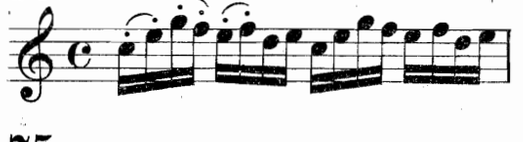

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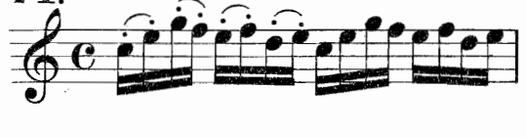

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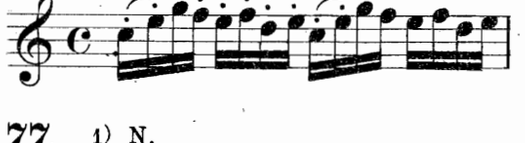

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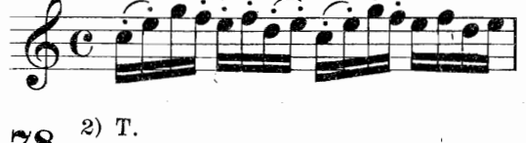
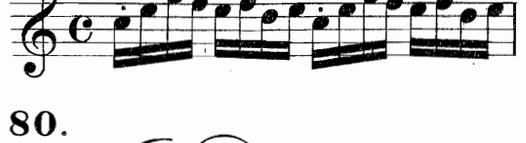


77. 1) N.

78. 2) T.



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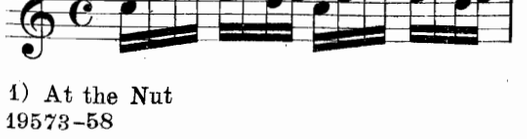

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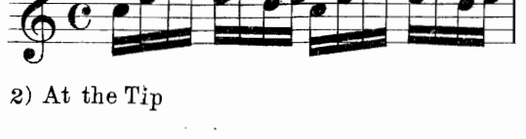
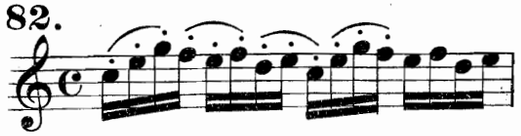
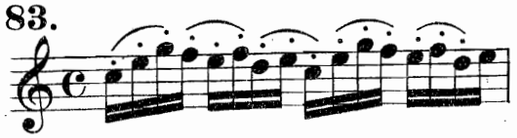


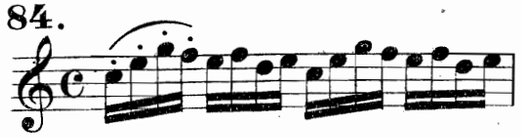
1) At the Nut

2) At the Tip

81.

82. 

83. 

84. 

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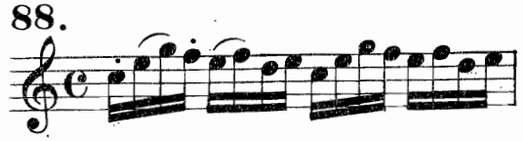
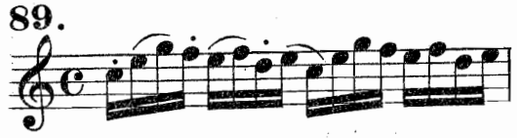
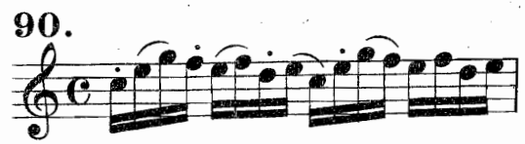
88. 

89. 

90. 

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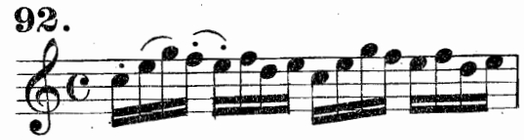
92. 

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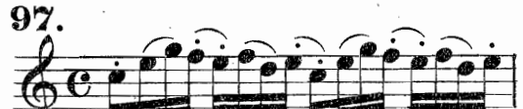
97. 

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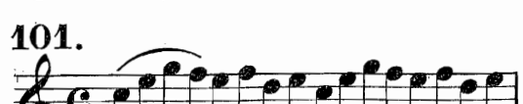
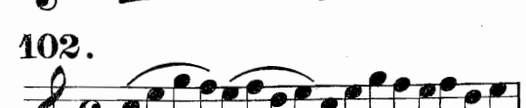
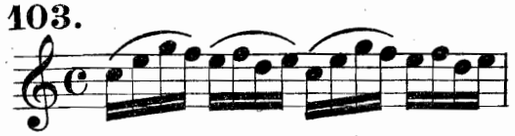
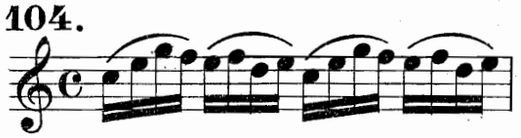
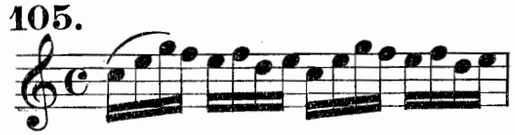
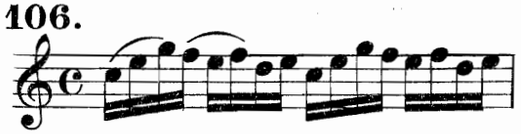
101. 

102. 

103. 

104. 

105. 

106. 

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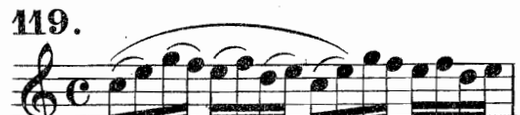
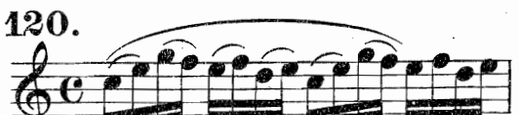
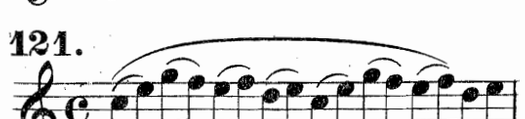
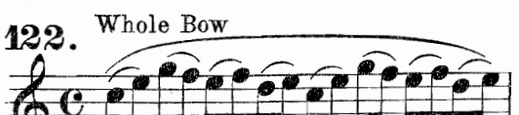
119. 

120. 

121. 

122. Whole Bow 

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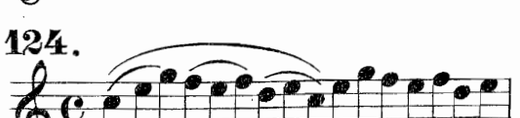
124. 

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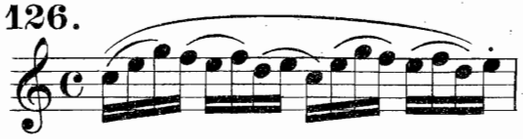

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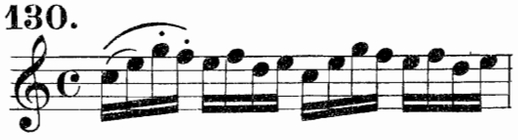

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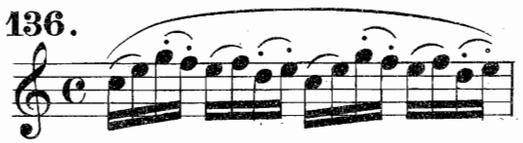

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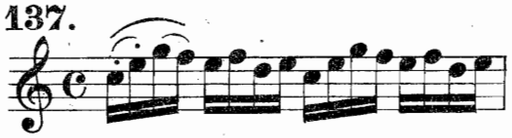

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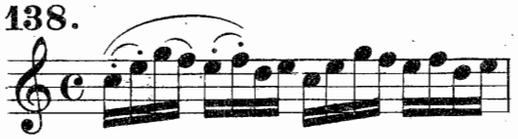

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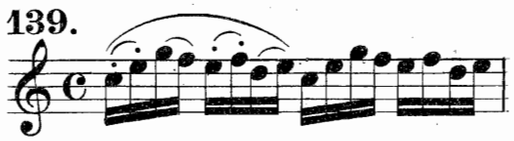

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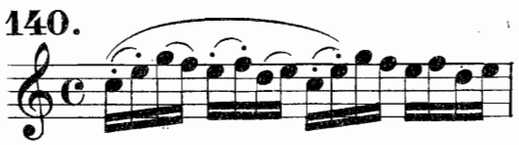

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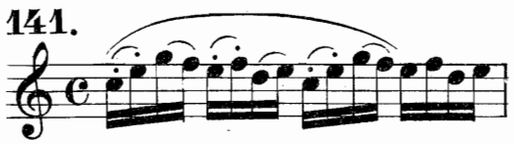

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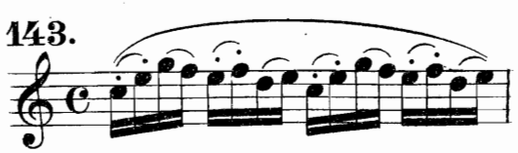

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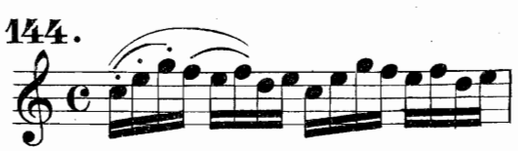

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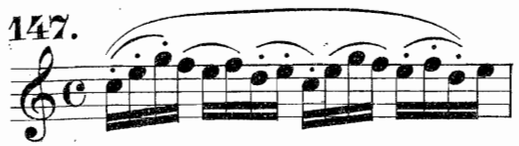

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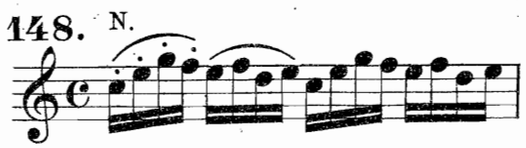

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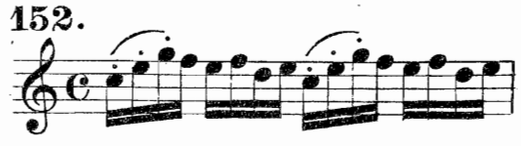

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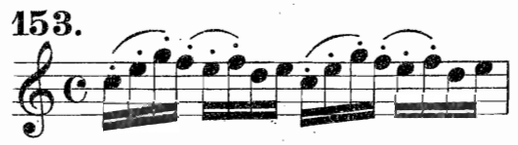

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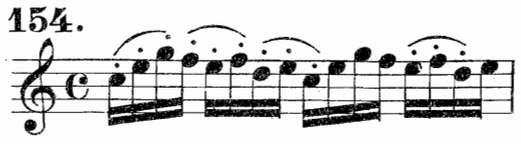

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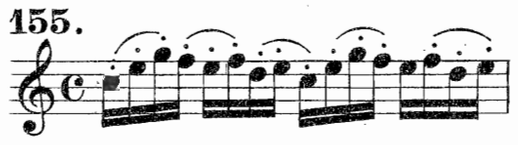

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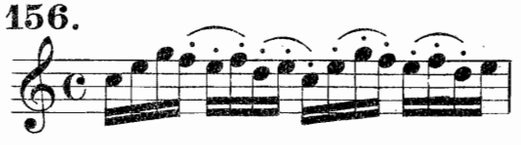

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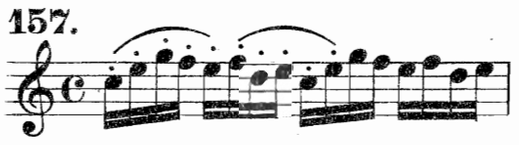

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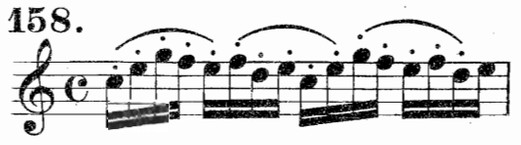

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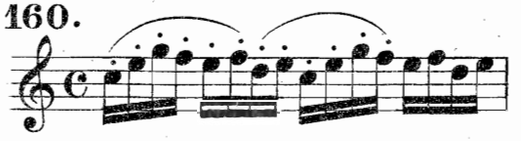

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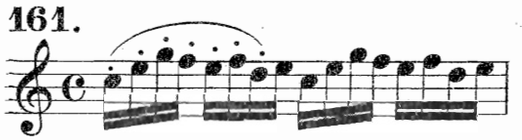

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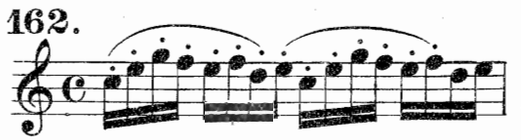

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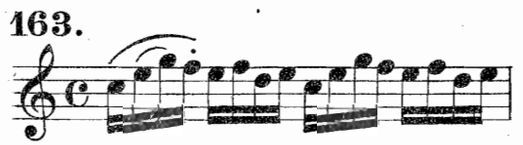

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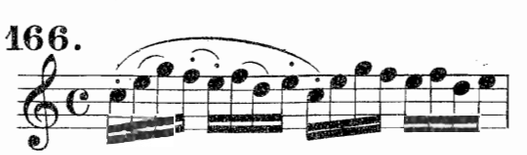

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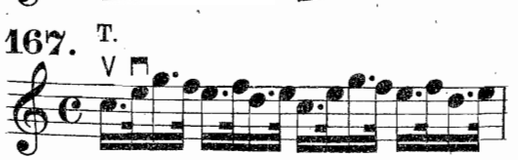

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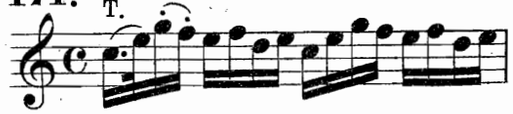
169. M.

171. T.



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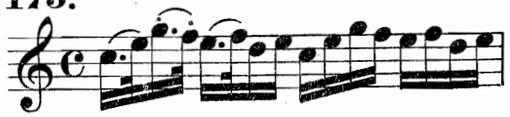

175.

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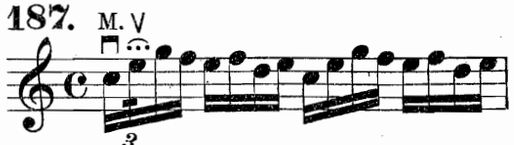

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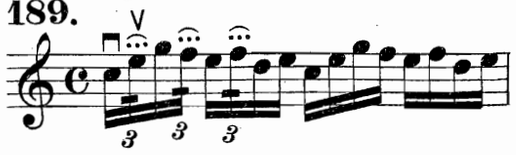

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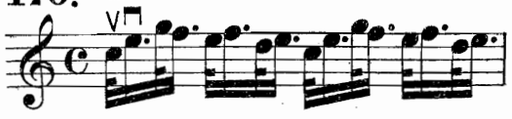

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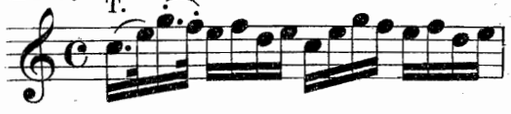

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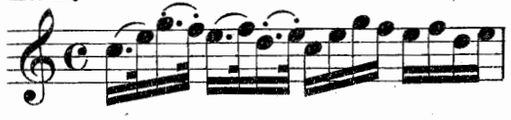

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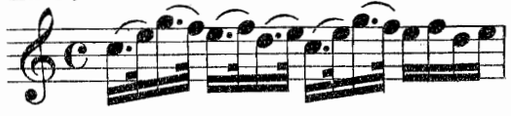

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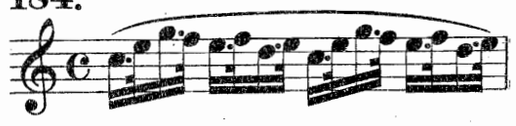

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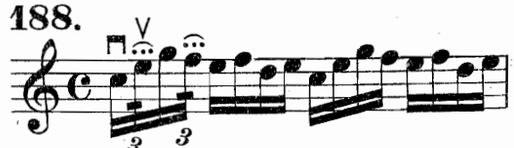

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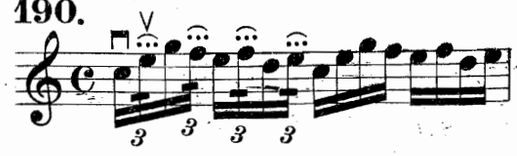

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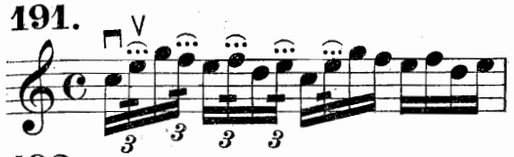

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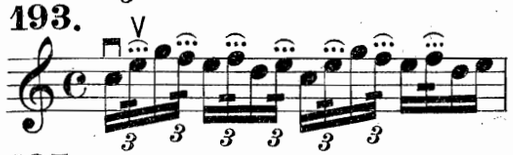

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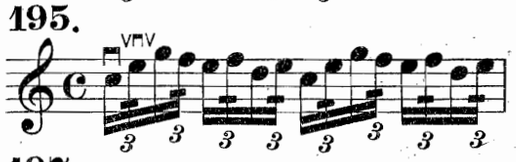

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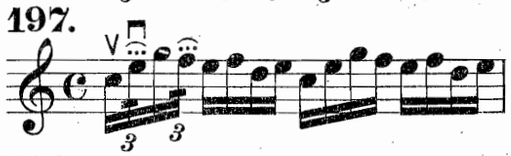

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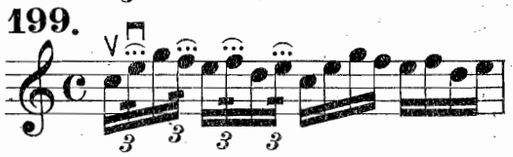

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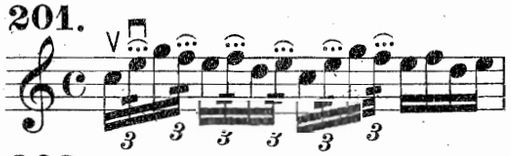

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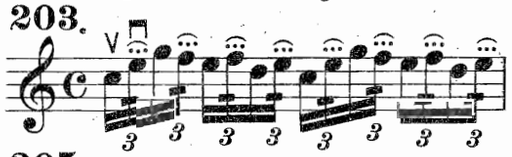

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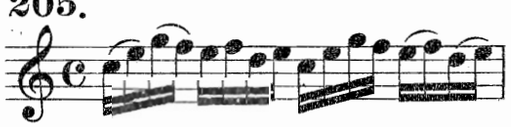

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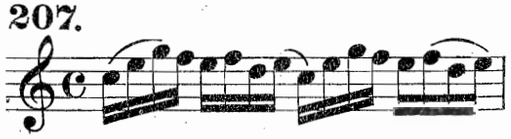

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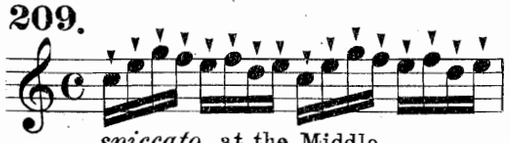
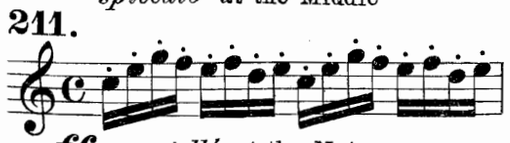


spiccato at the Middle

211.



ff *martellé* at the Nut

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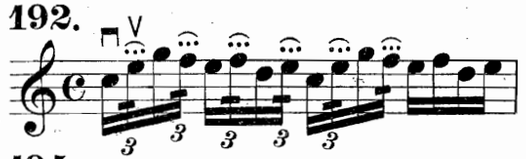

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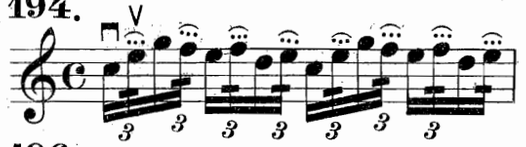

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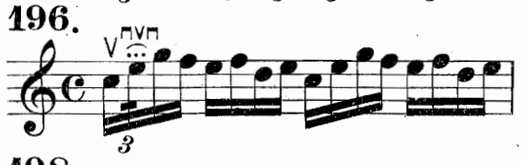

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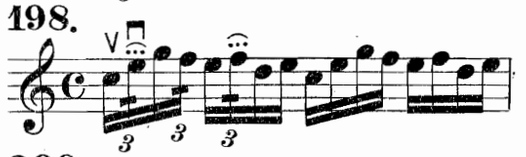

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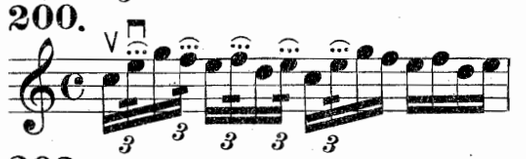

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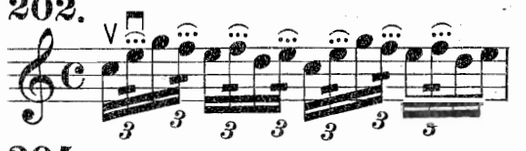

204.

206.

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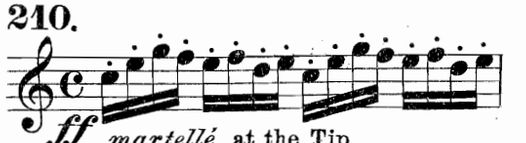
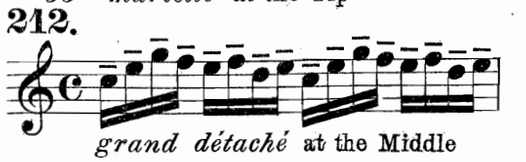


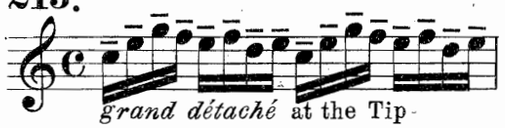
ff *martellé* at the Tip

212.



grand détaché at the Middle

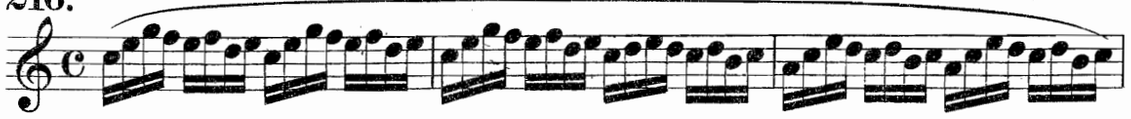
213.



214. *) W. B.

215.

216.



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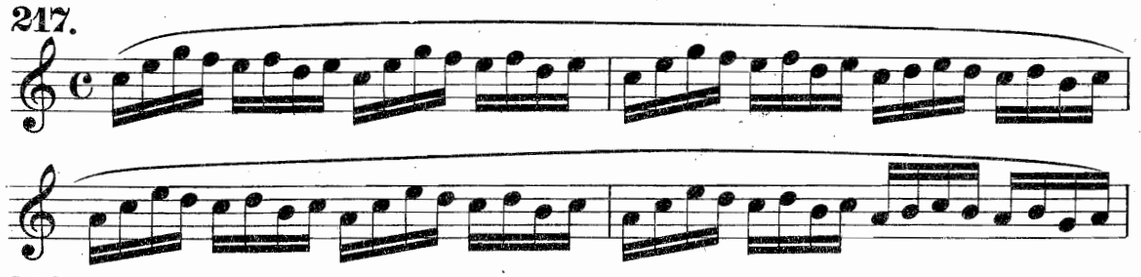

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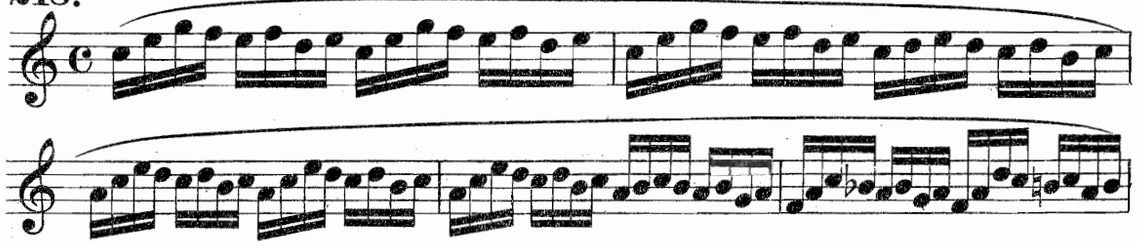

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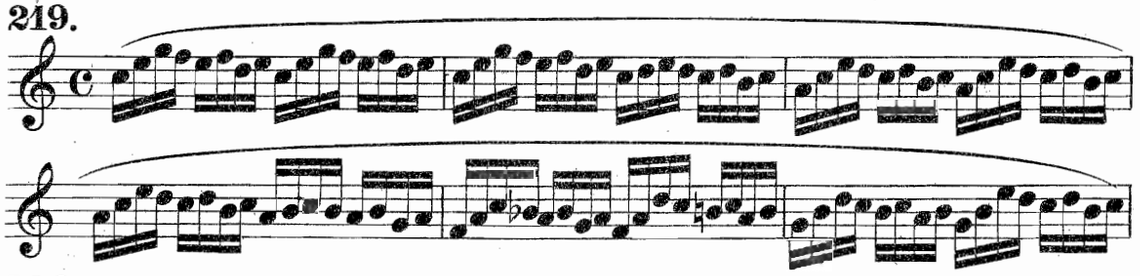

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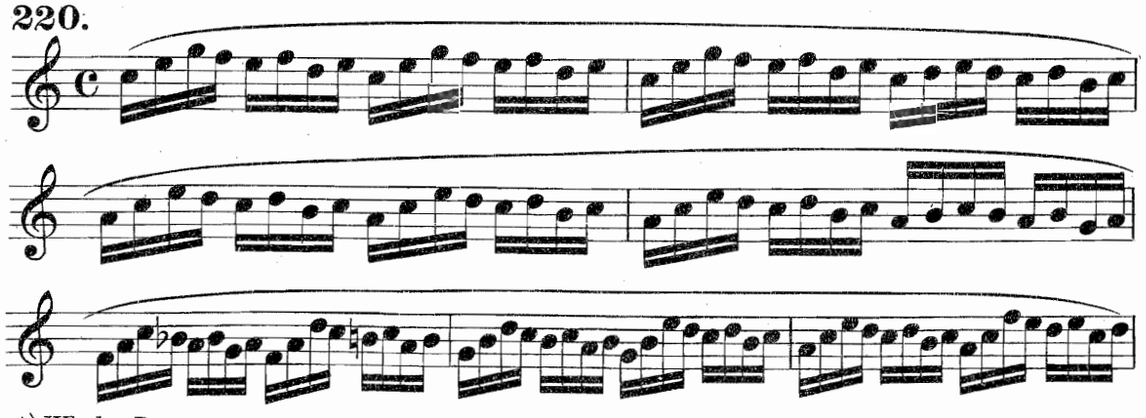
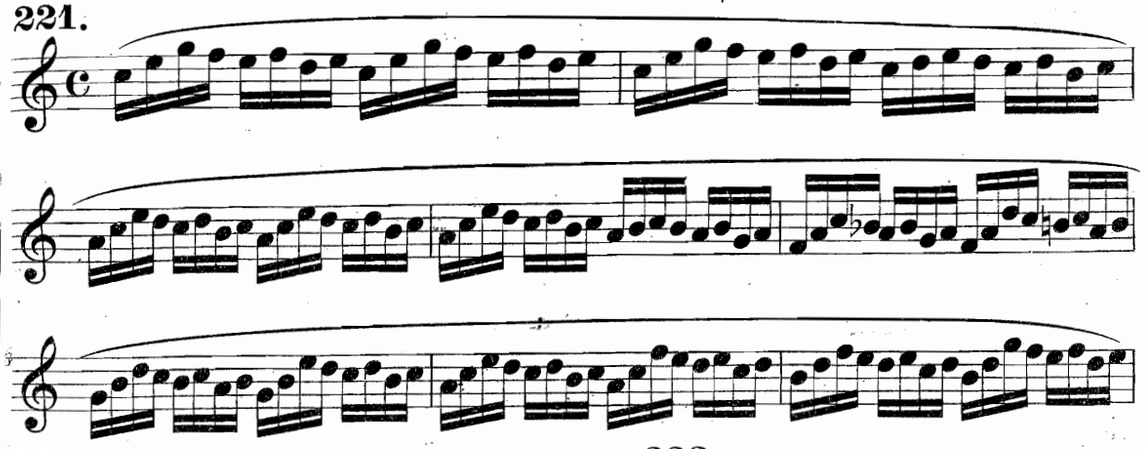
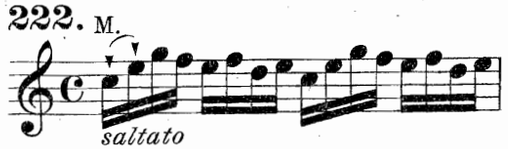


*) Whole Bow

221.



222. M.



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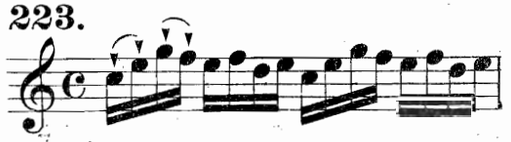

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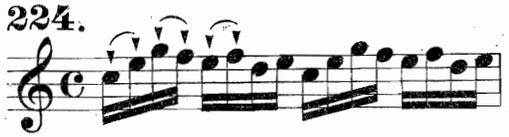

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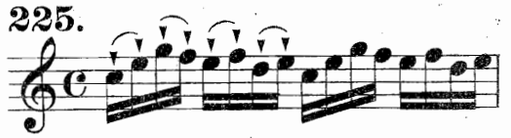

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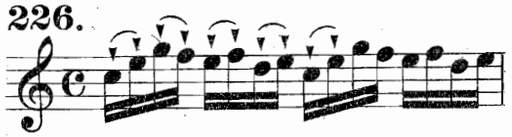

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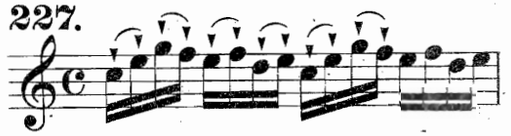

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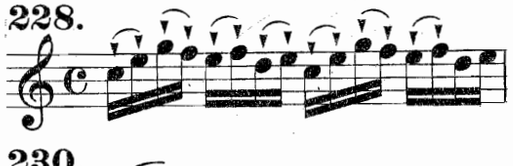

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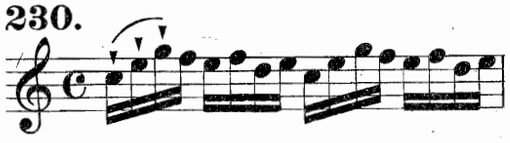

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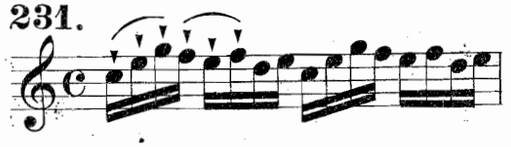

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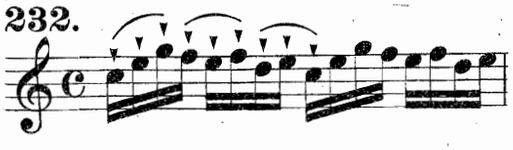

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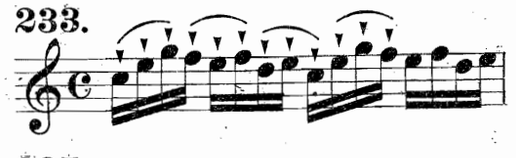

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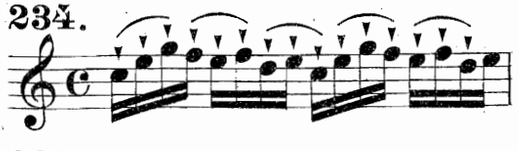

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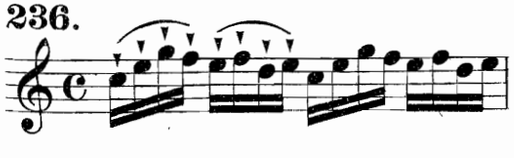

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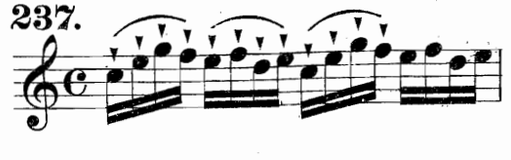

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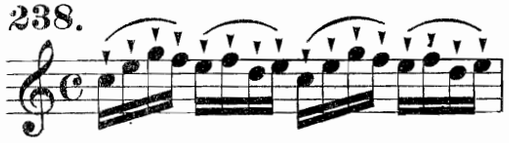

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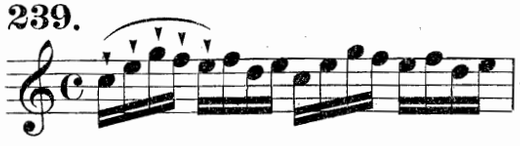

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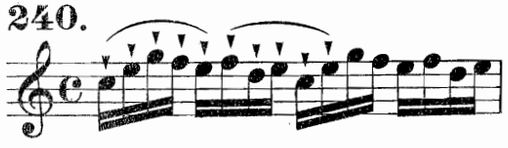

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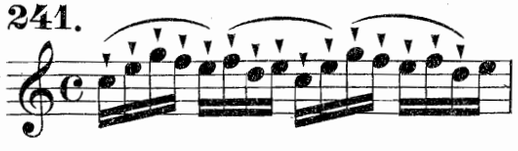

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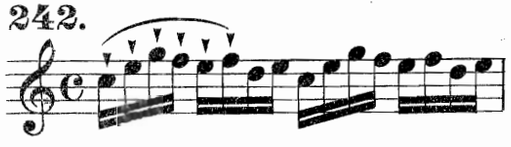

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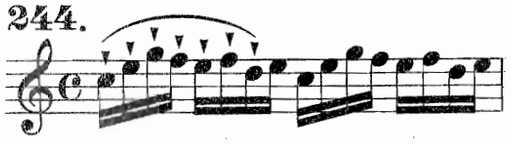

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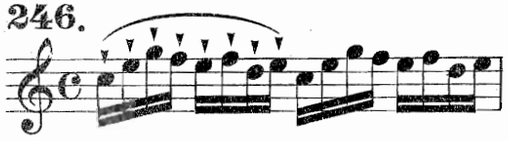

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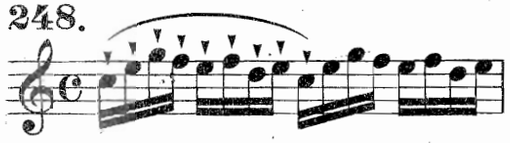

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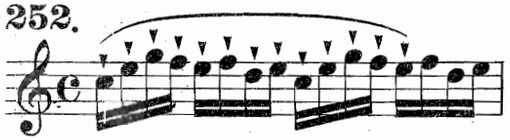

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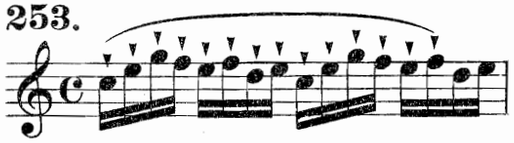

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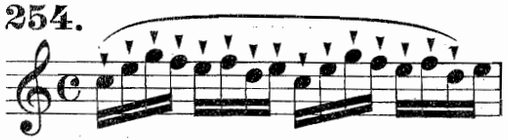

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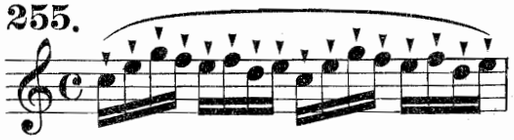

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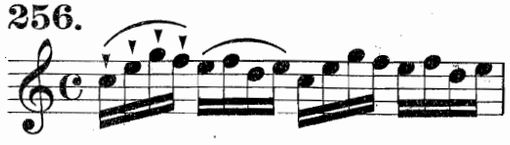

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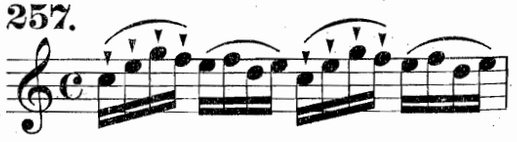

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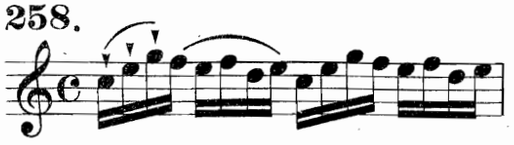

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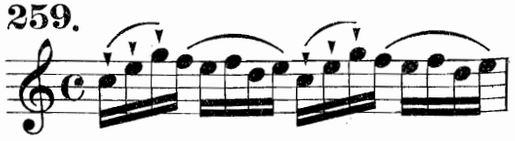

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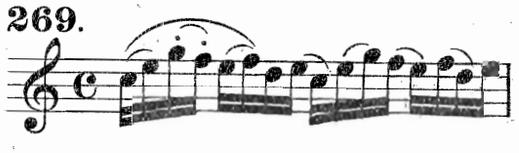

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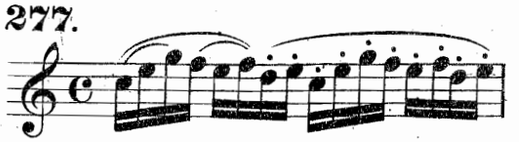

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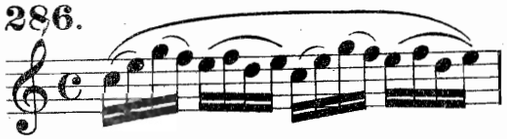

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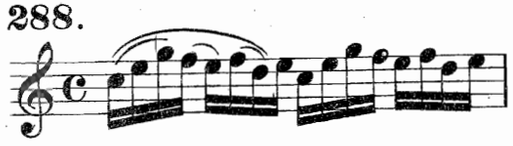

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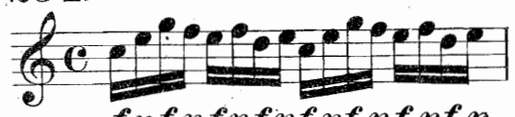

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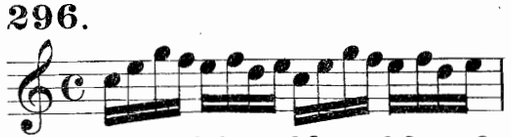

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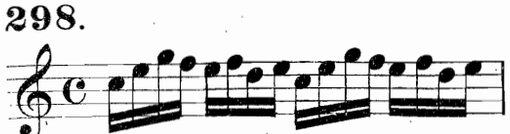

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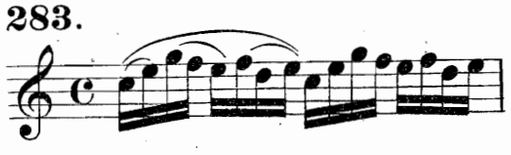

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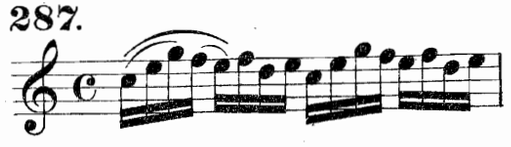

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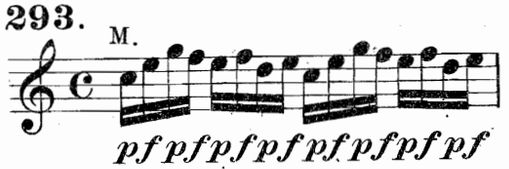

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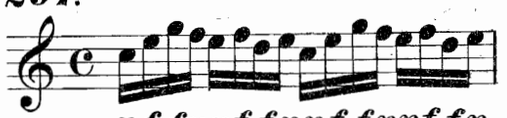

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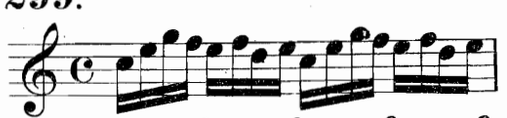

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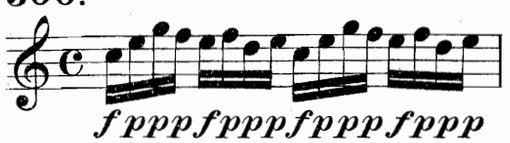

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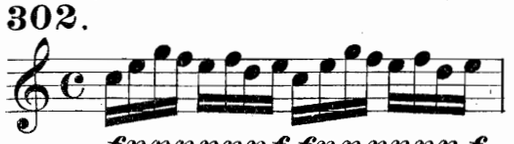

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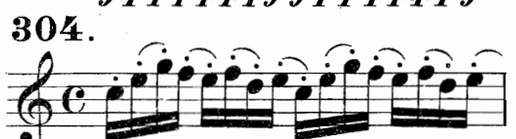

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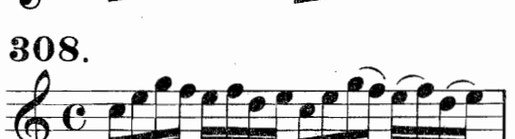

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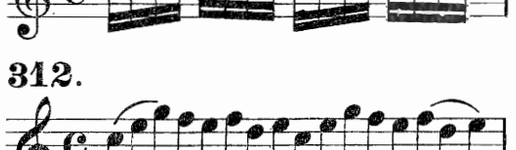

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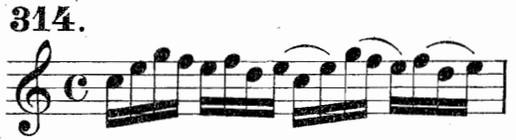

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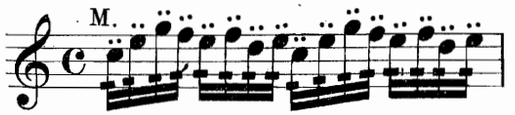

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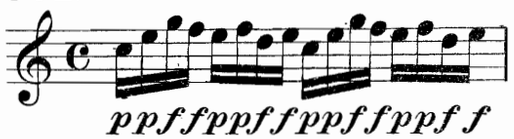

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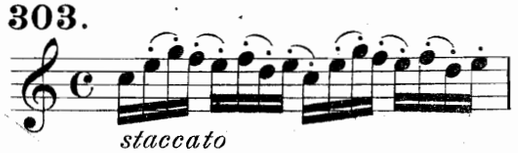

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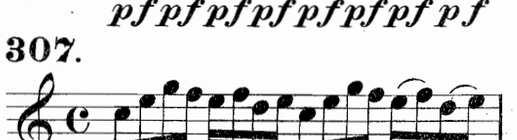

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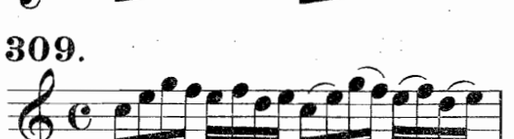

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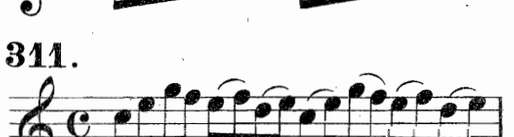

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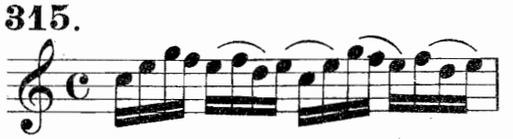

317.

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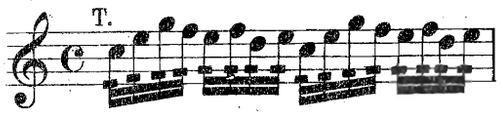
320. Presto



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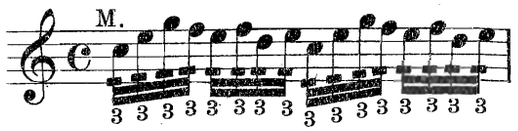

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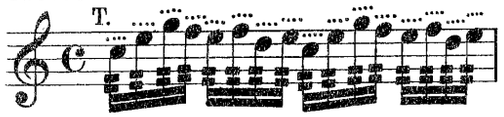

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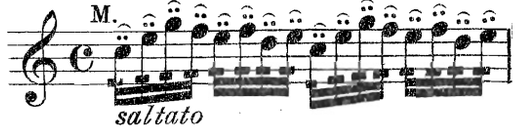

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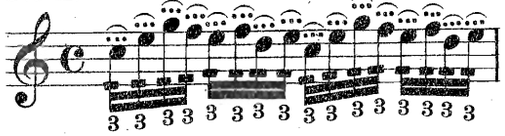

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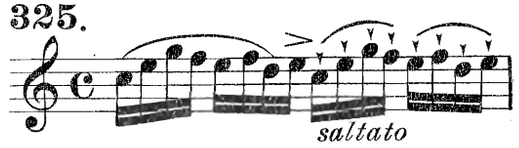

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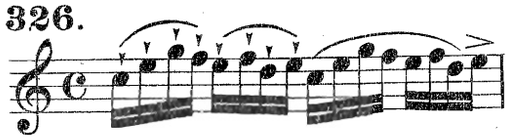

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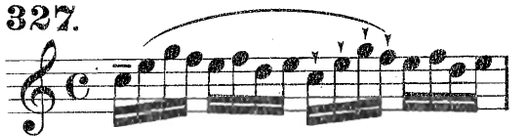

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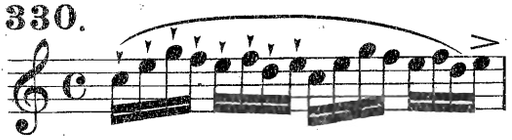

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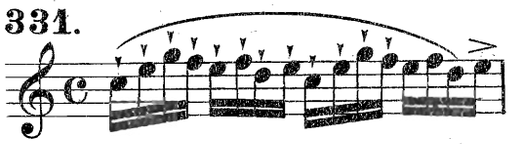

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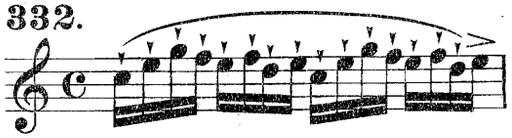

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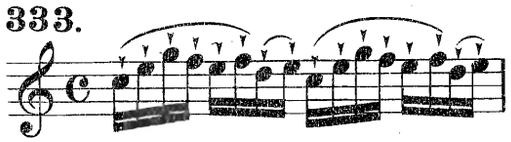

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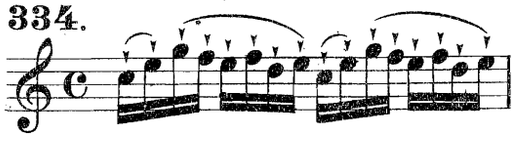

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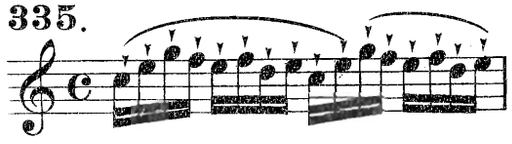

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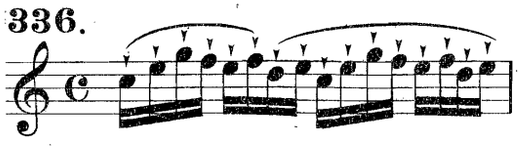

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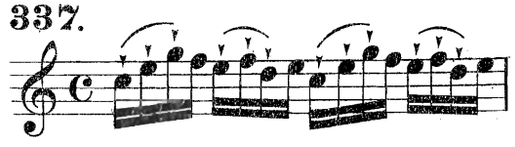

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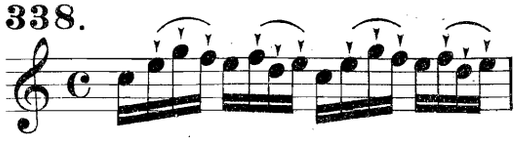

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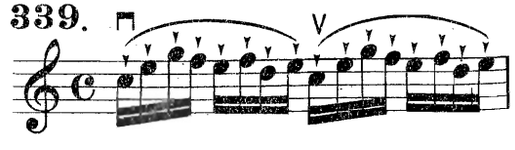

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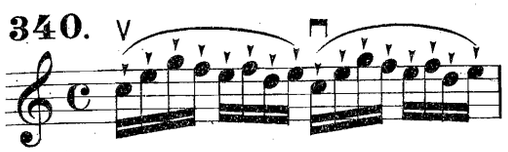

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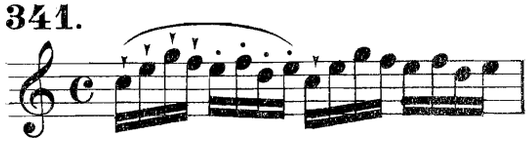

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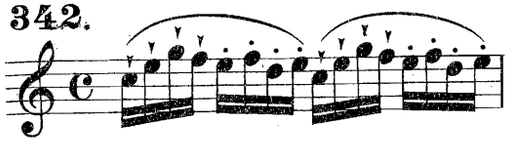

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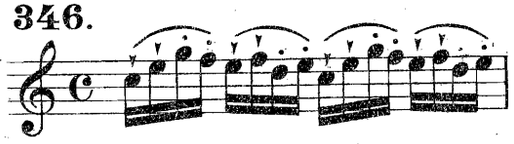

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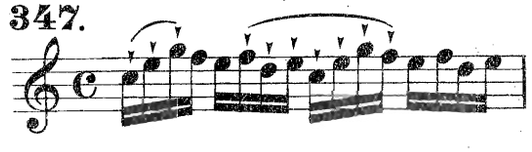

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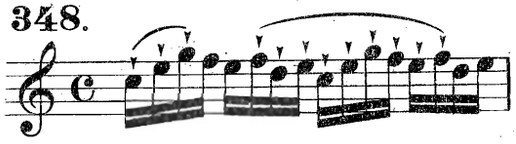

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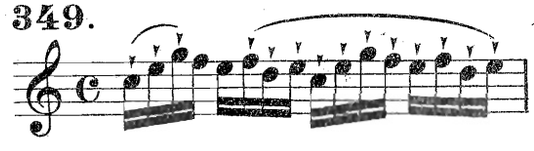

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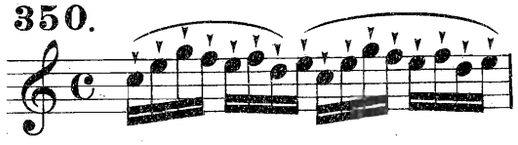

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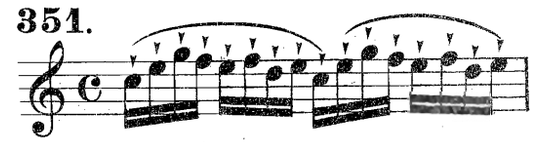

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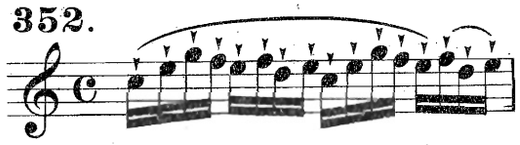

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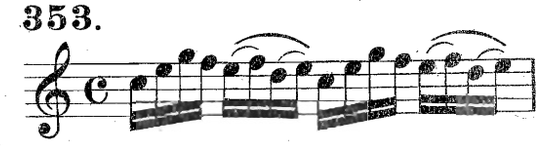

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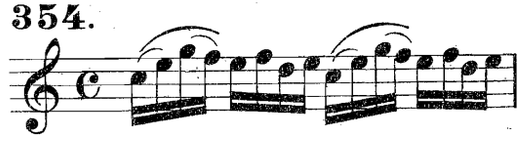

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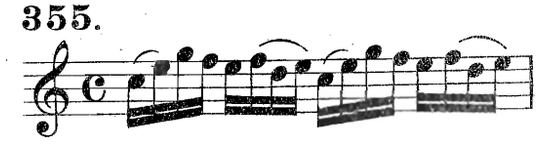

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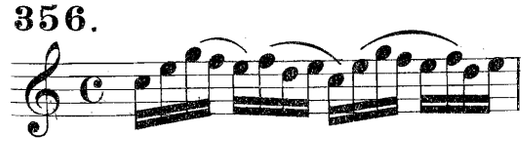

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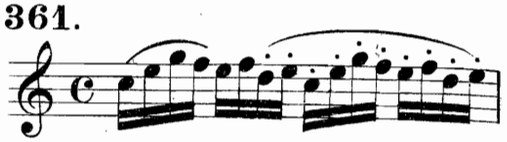

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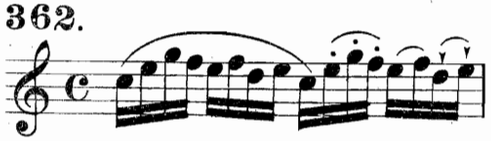

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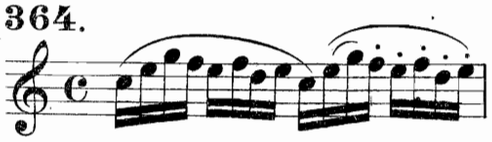

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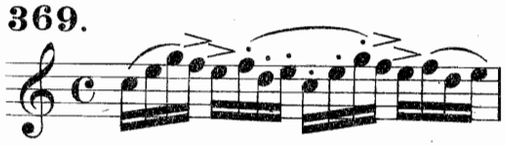

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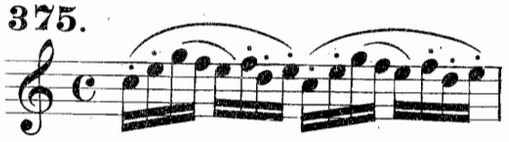

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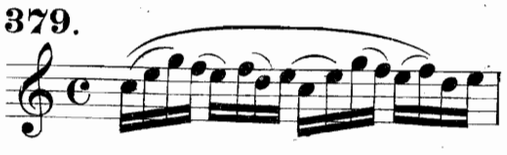

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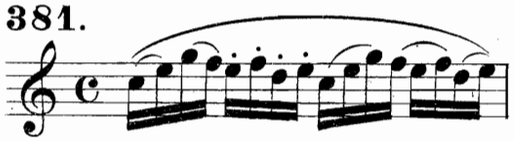

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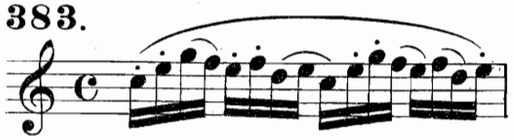

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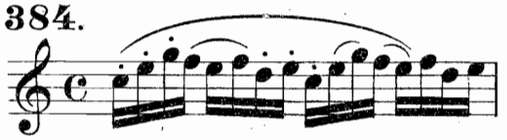

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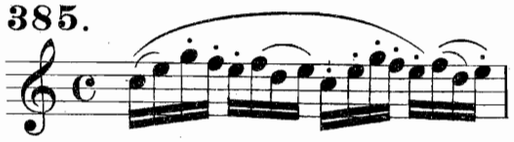

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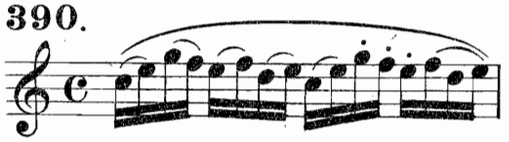

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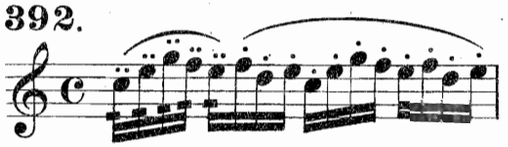

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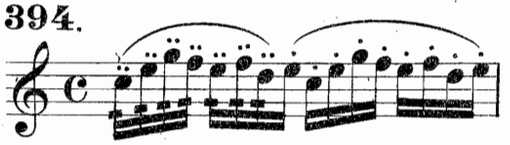

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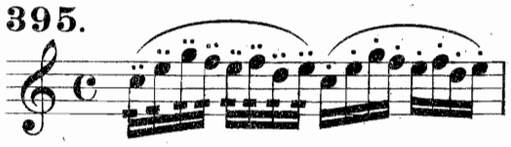

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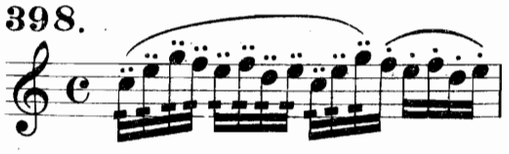

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429.

430. II time

431.

432.

433.

Upper Third of Bow

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435. 1) U.H. U.H.

436. Adagio

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445.

1) Upper Half of the Bow

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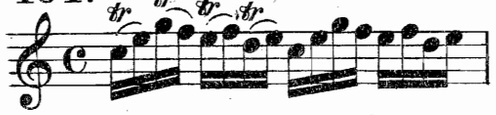

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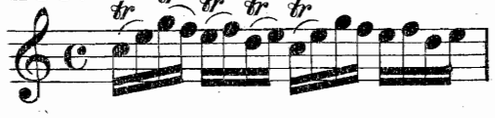

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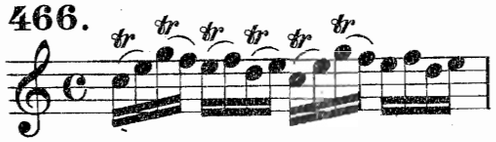

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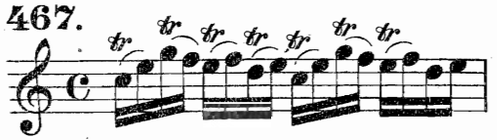

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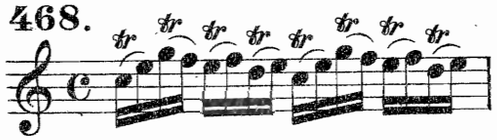

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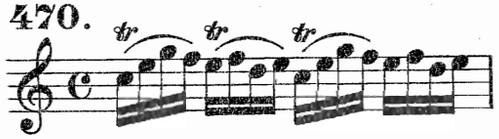

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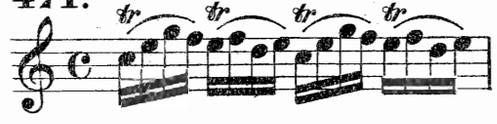

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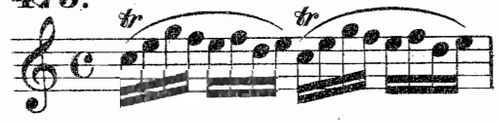

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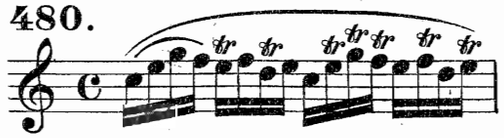

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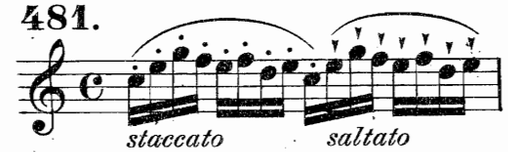

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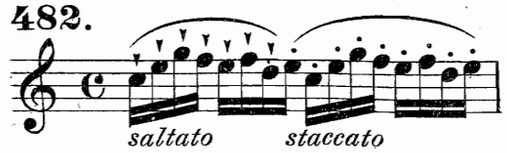

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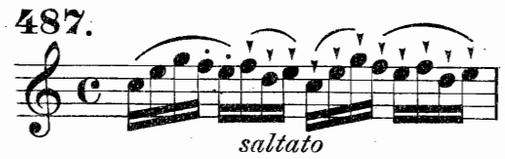

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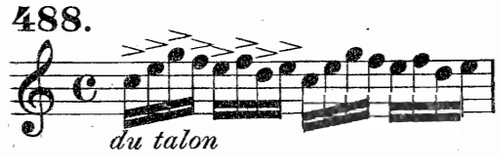

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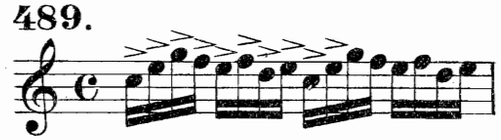

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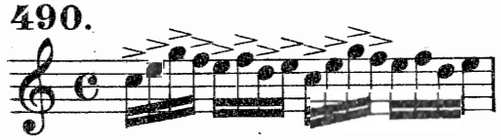

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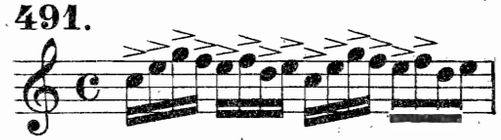

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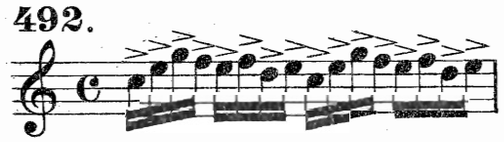

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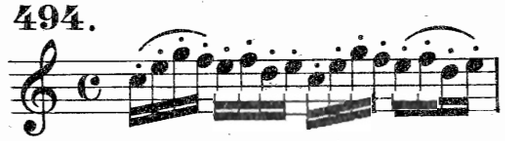

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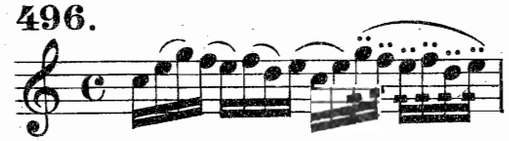

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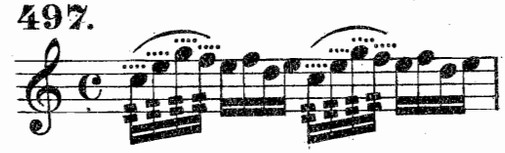

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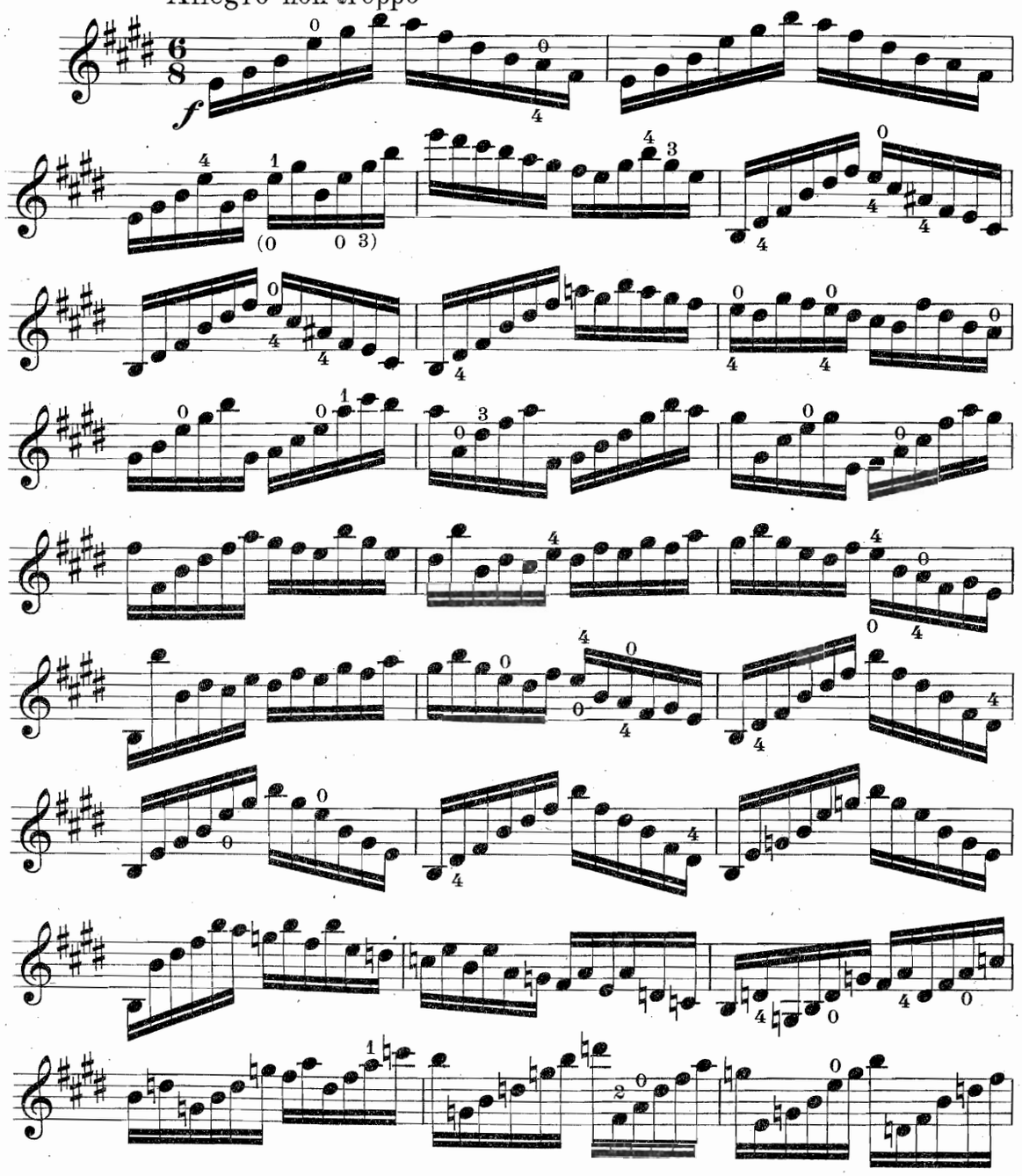
500.

Kreutzer's Eighth Etude

Used as a model for the second five hundred varieties of bowing*)

Allegro non troppo



*) For additional material or this subject see:-

Two indispensable books for Violin teachers and students by E. L. Winn.

R. Kreutzer 42 Studies, Revised by Emil Kross $1.50
R. Kreutzer 42 Studies, Revised by E. Singer. . . .50
1.) How to Prepare for Kreutzer. $1.00
2.) How to Study Kreutzer. 75
Published by Carl Fischer - Cooper Square - New York

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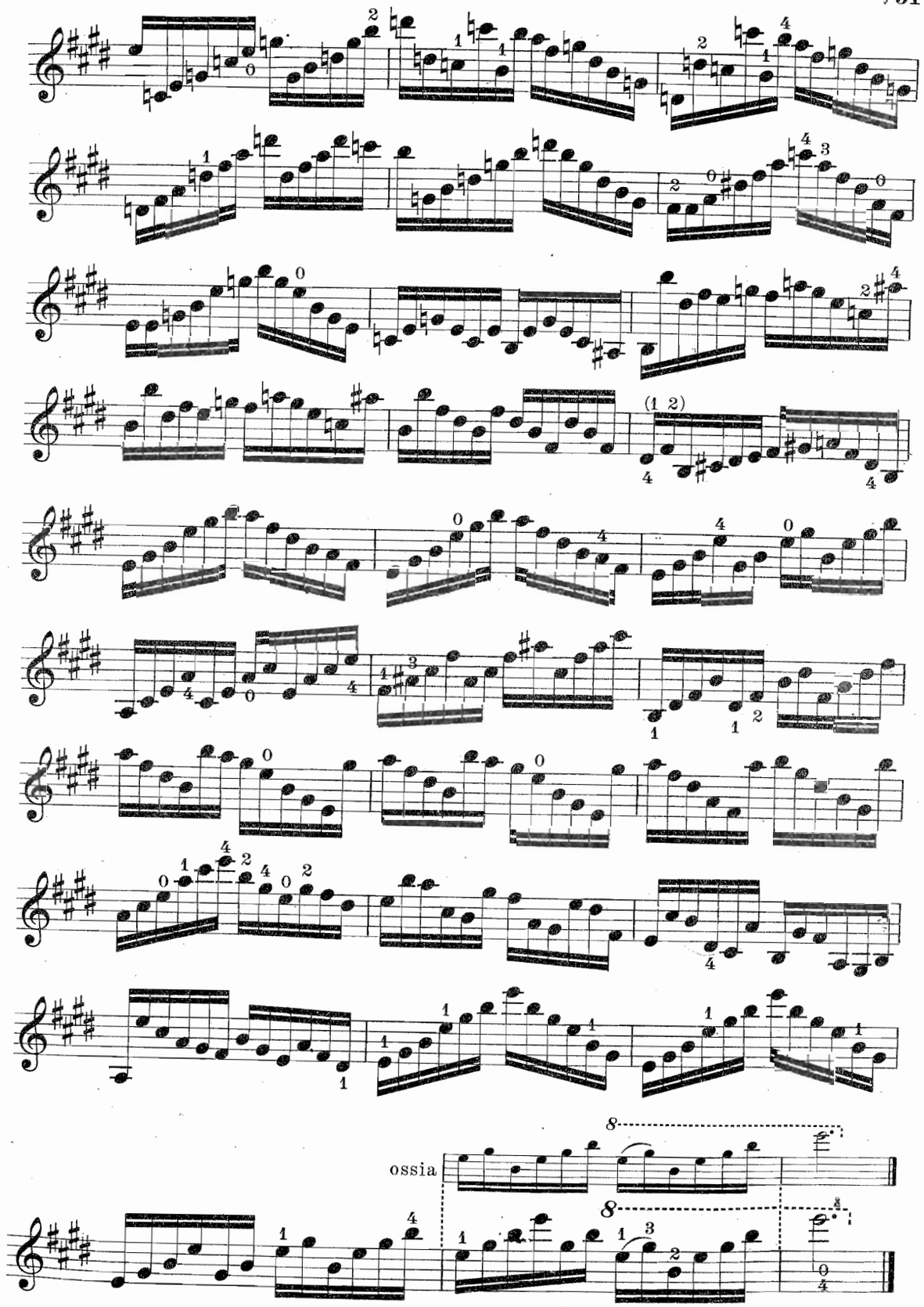

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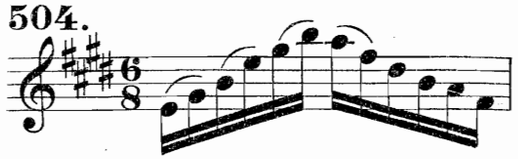

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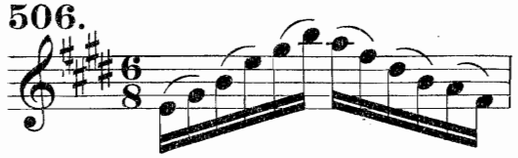

507.

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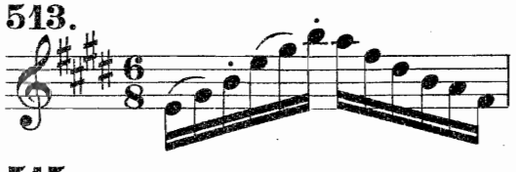

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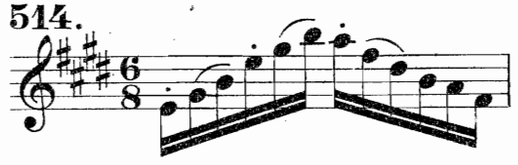

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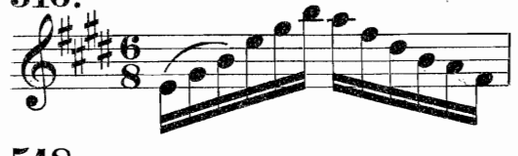

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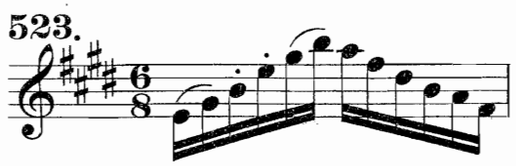

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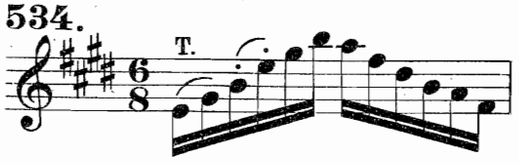

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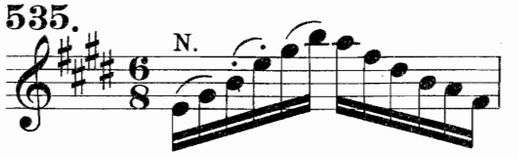

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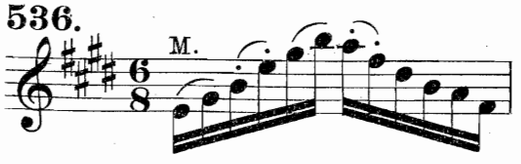

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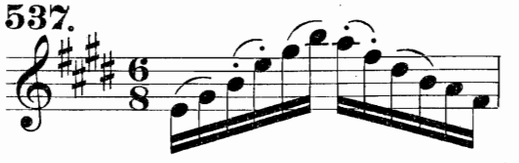

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With upper Third of Bow

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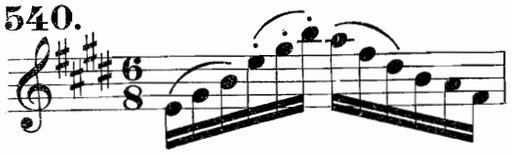

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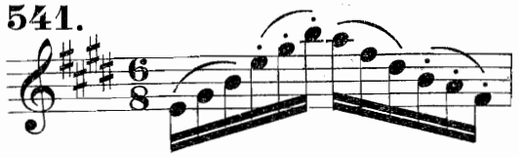

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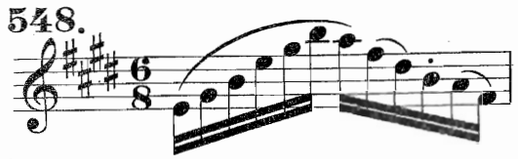

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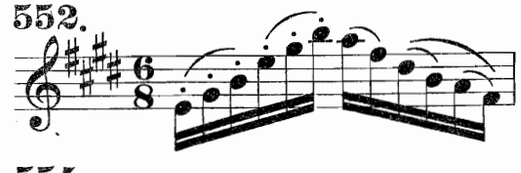

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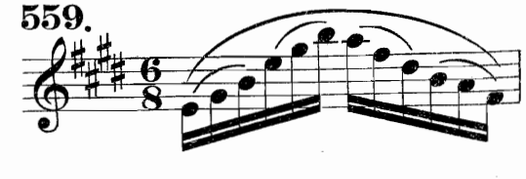

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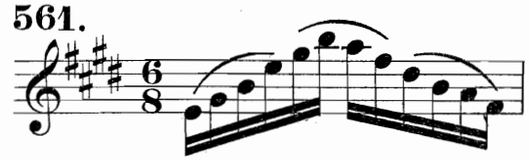

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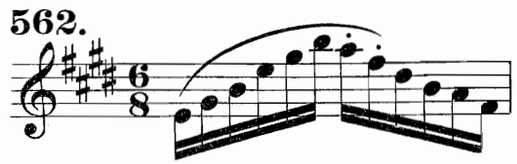

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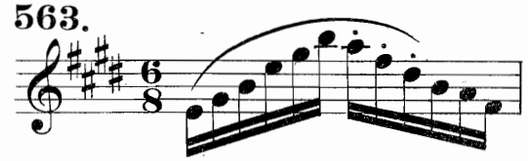

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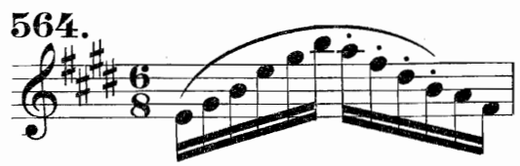

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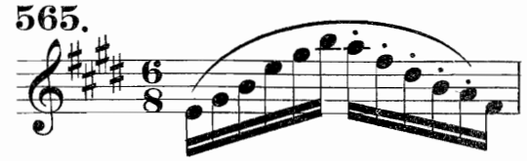

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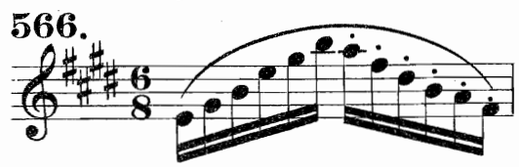

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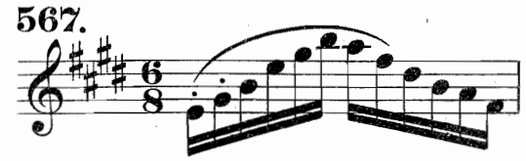

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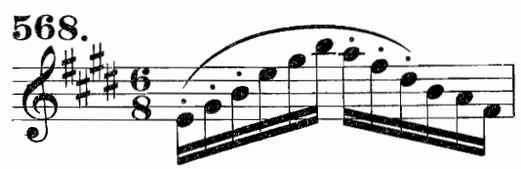

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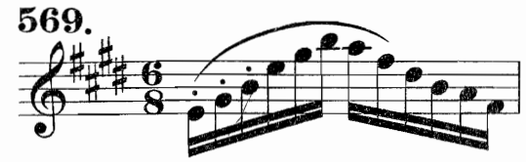

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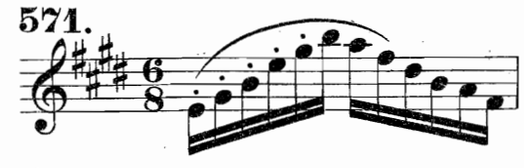

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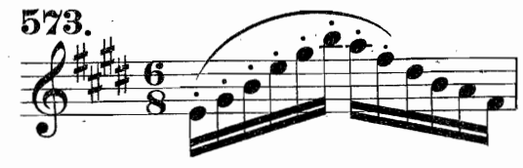

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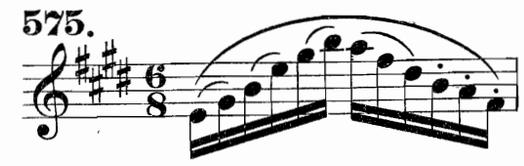

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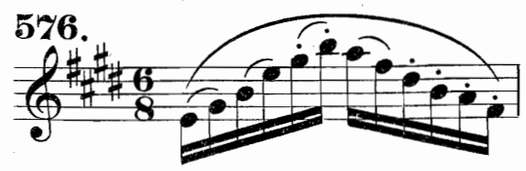

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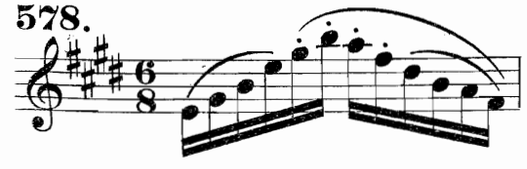

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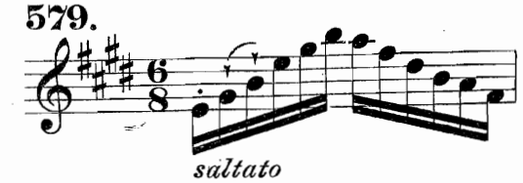

saltato

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598.

martellé at the Nut

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583.

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597.

martellé at the Tip

599.

martellé at the Middle

600.

602.

604.

606.

608. W. B.

609.

610.

611. *staccato*

612.

601.

603.

605.

607. Half Bow

613.

614.

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617.

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619.

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621.

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623.

624.

625.

626.

627. *2d time*

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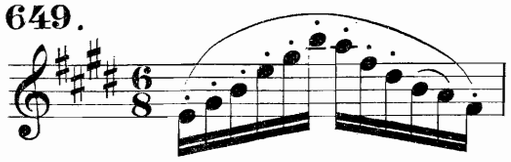

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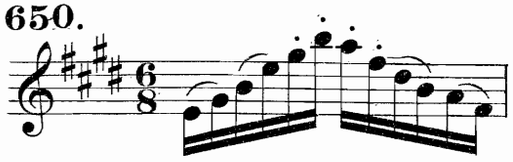

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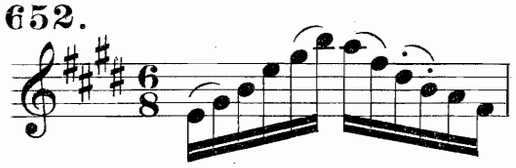

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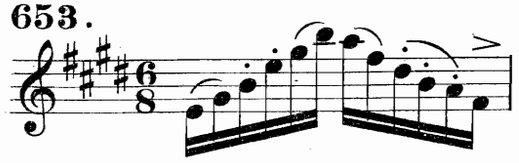

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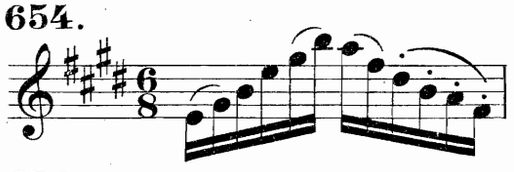

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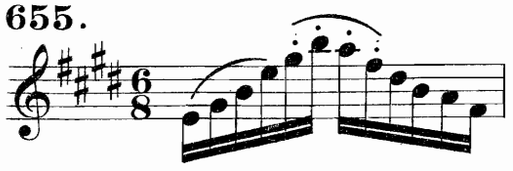

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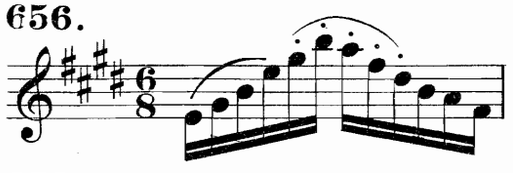

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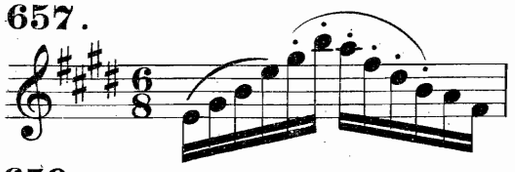

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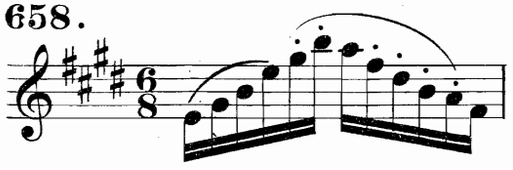

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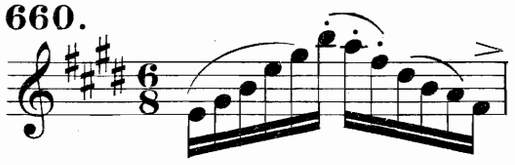

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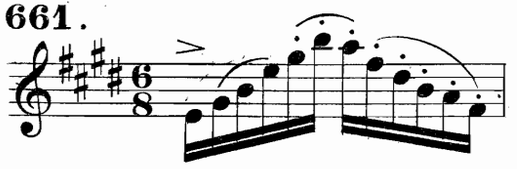

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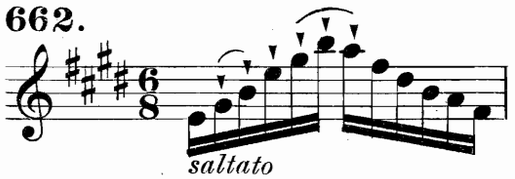
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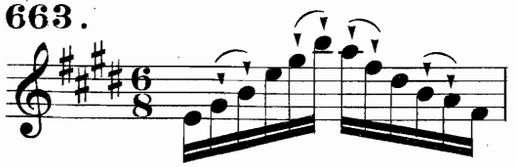

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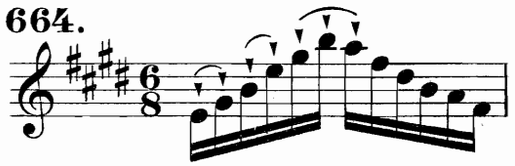

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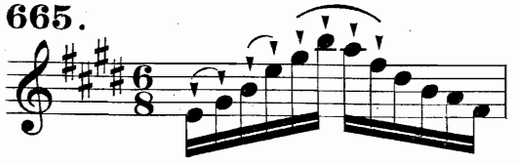

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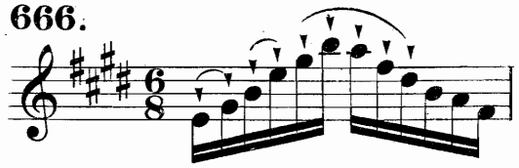

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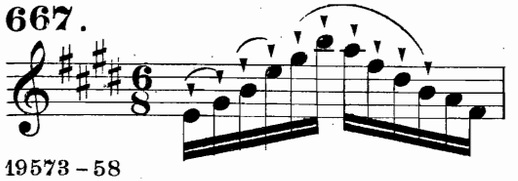

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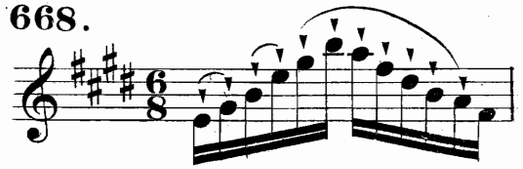

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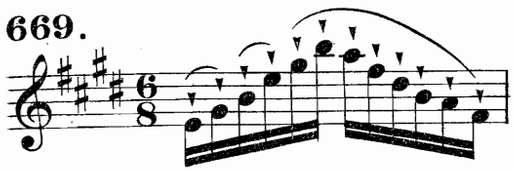

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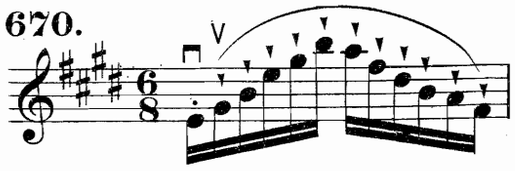

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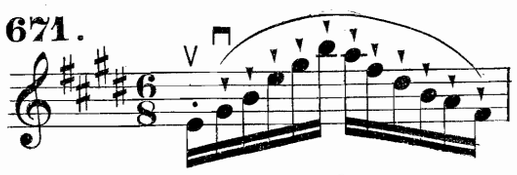

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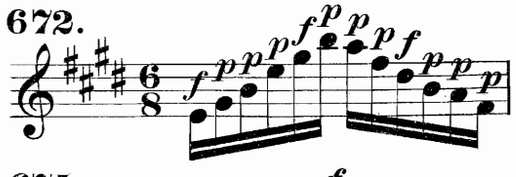

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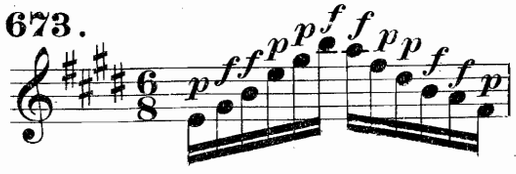

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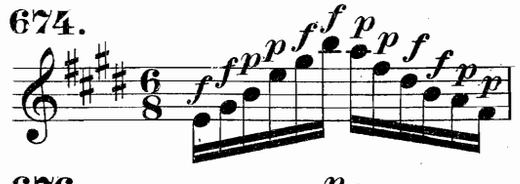

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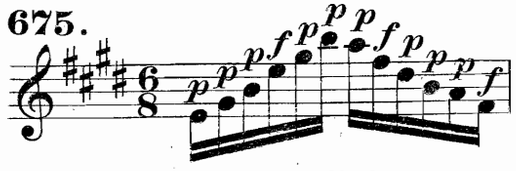

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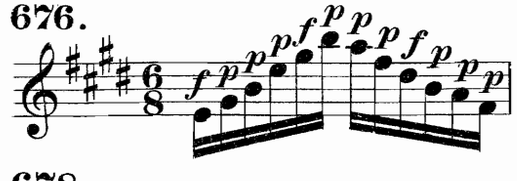

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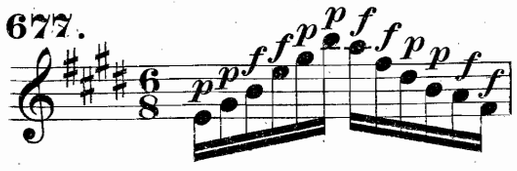

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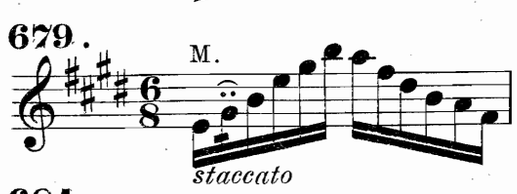
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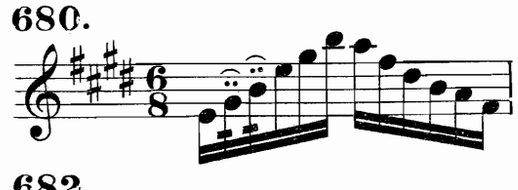

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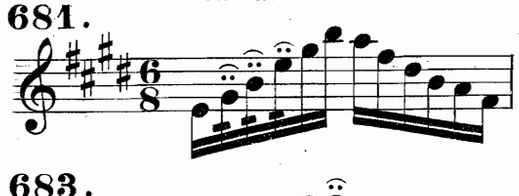

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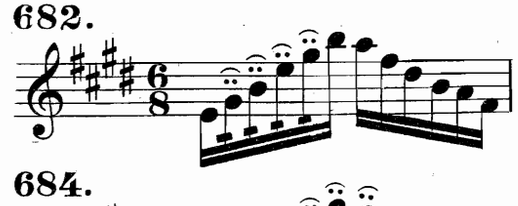

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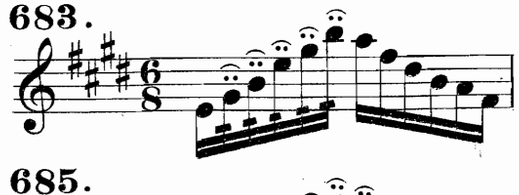

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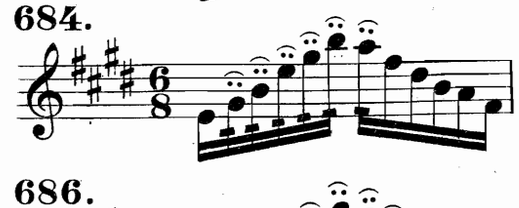

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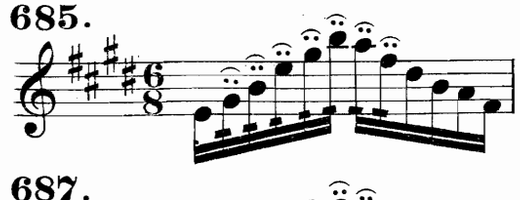

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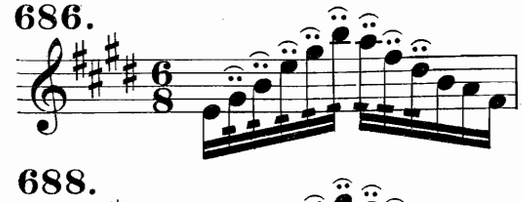

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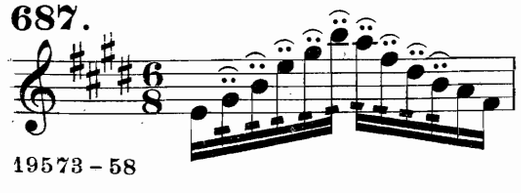

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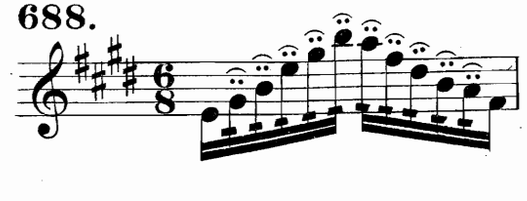

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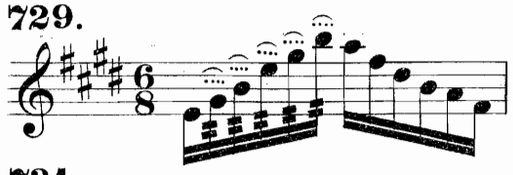

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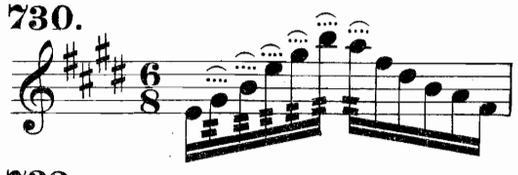

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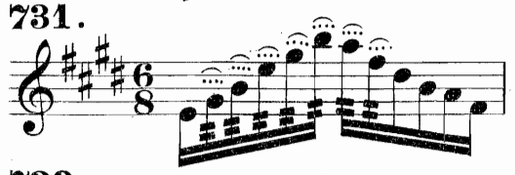

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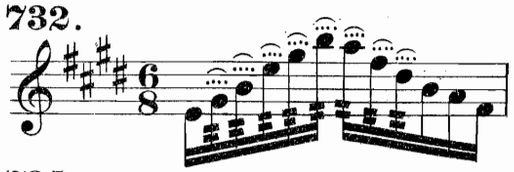

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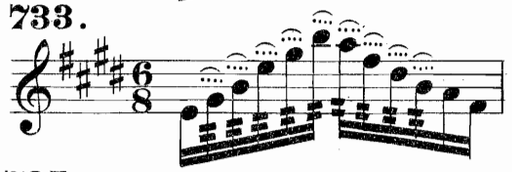

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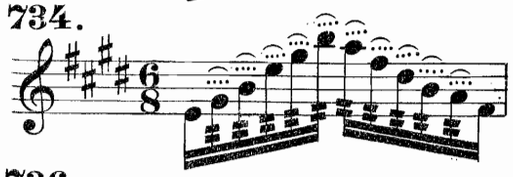

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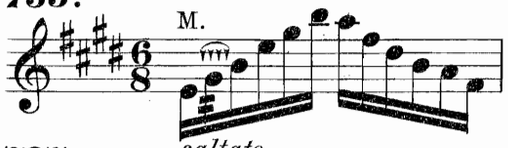

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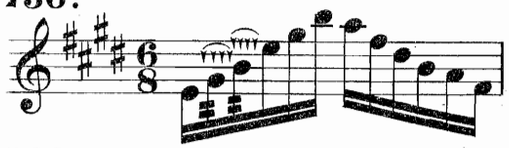

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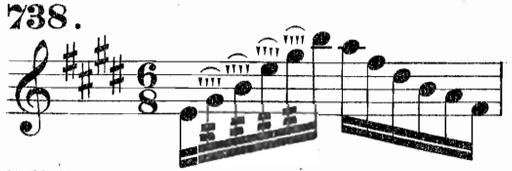

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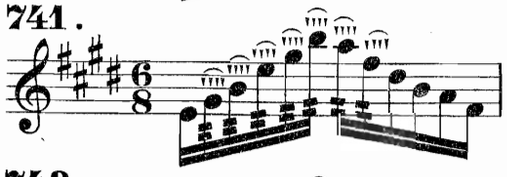

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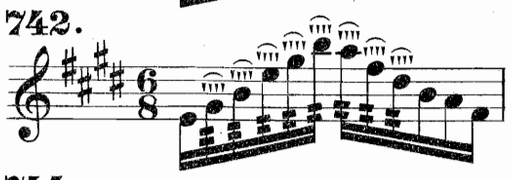

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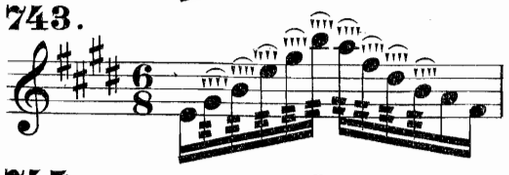

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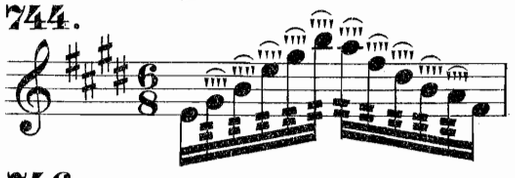

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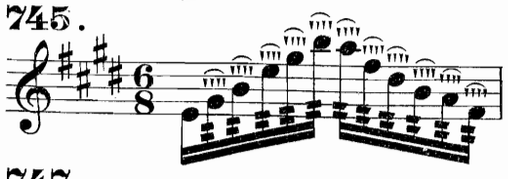

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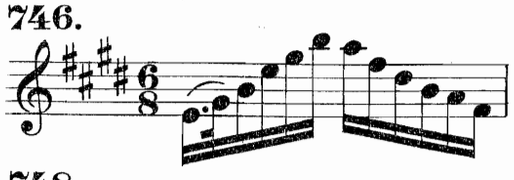

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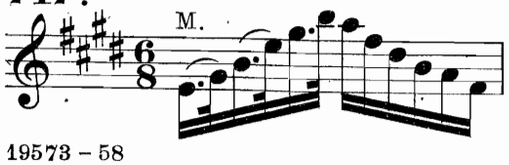

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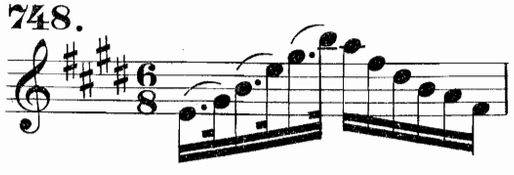

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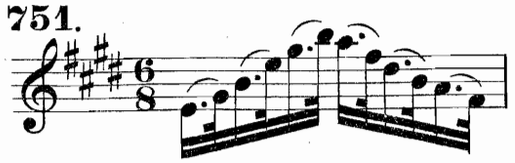

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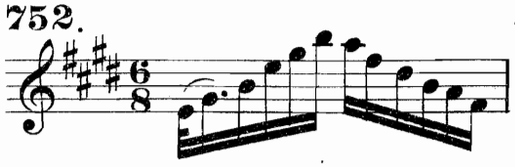

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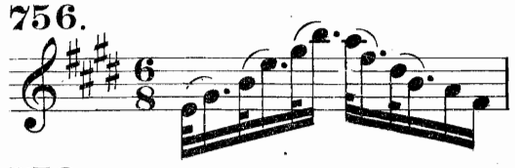

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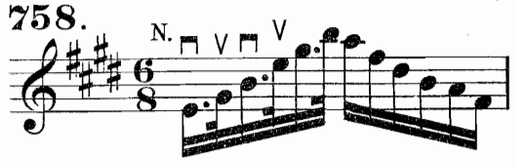

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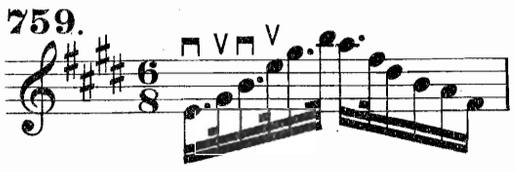

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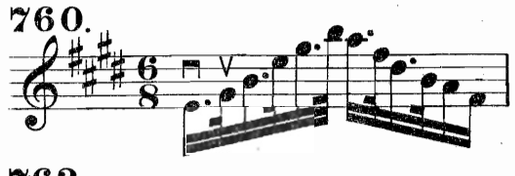

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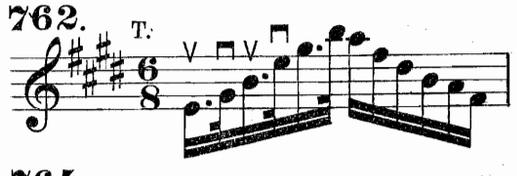

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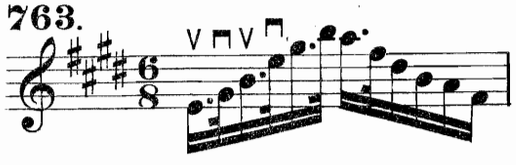

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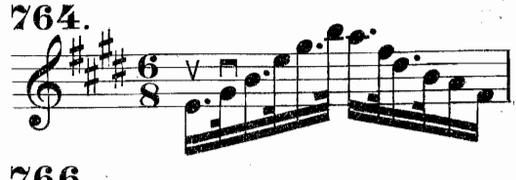

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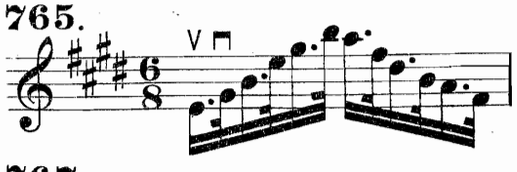

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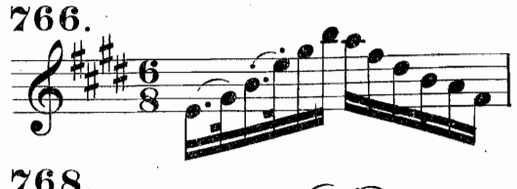

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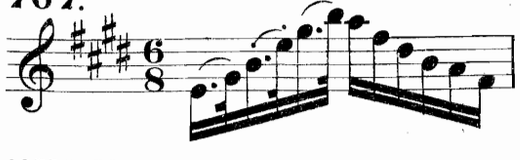

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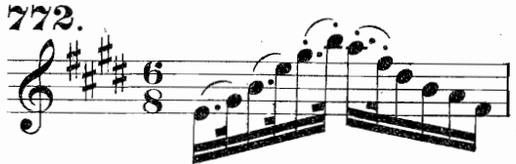

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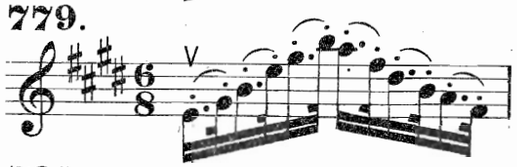

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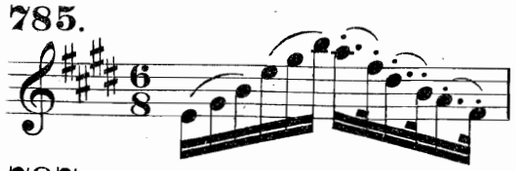

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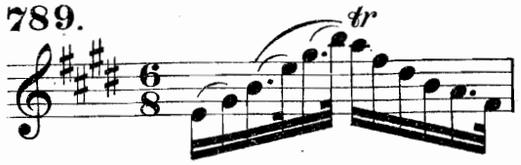

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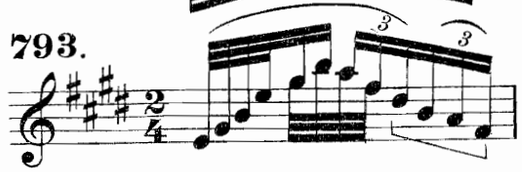

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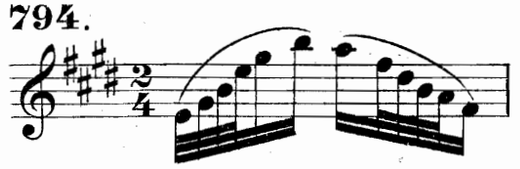

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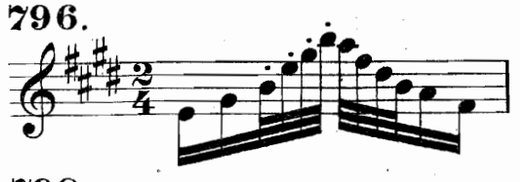

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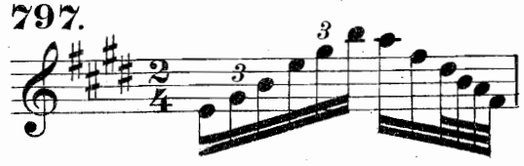

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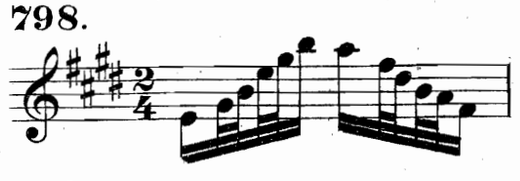

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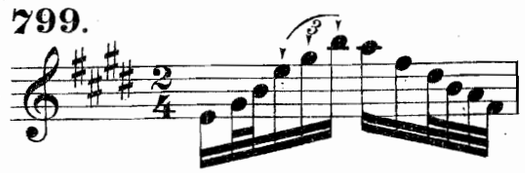

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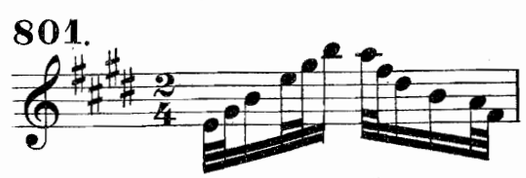

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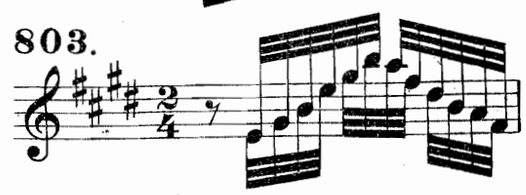

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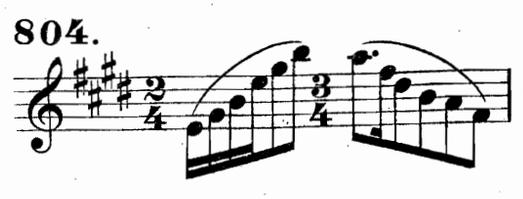

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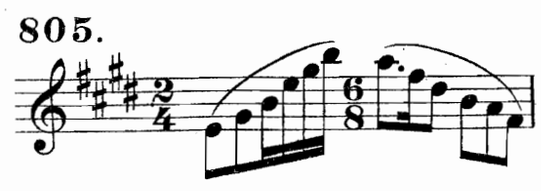

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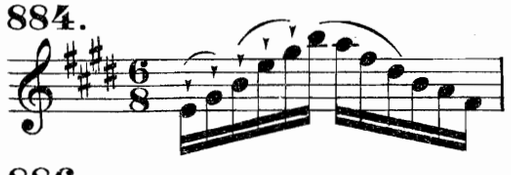

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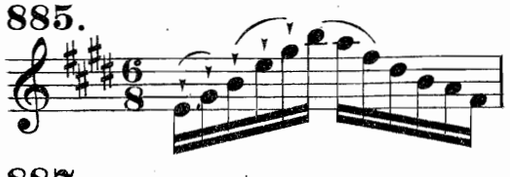

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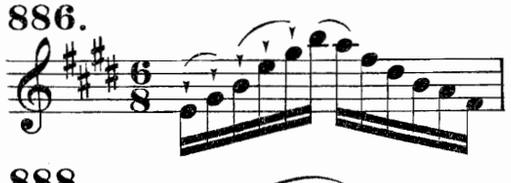

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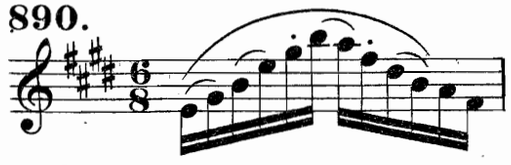

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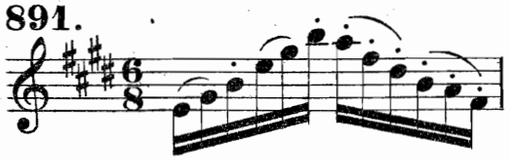

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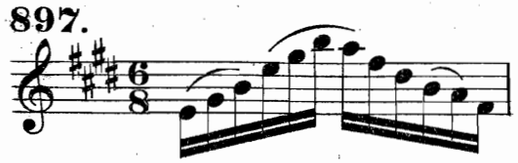

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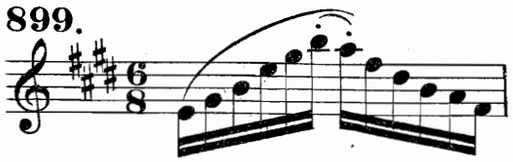

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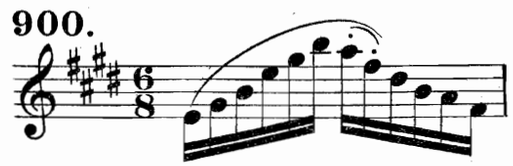

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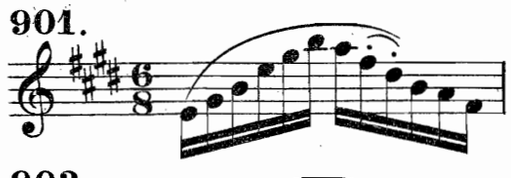

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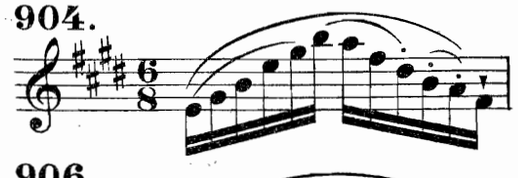

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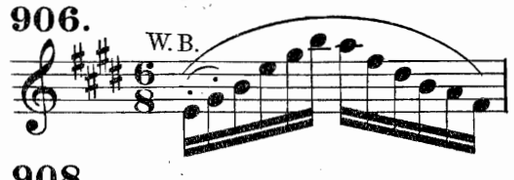

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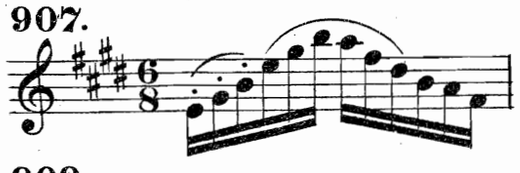

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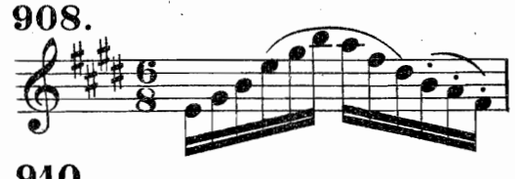

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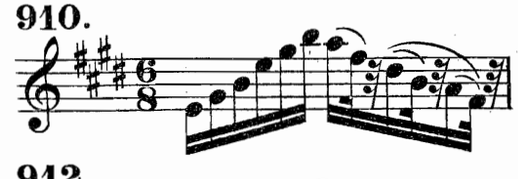

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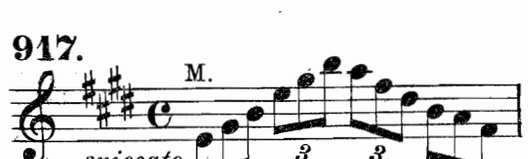

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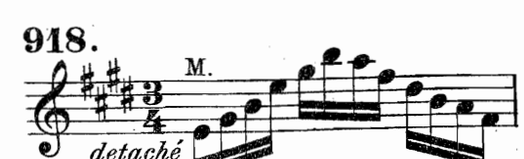

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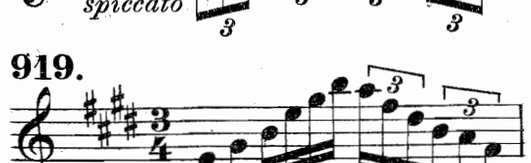

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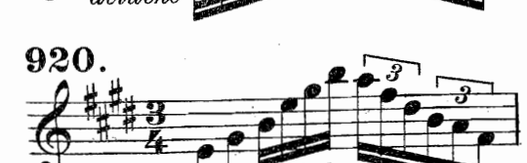

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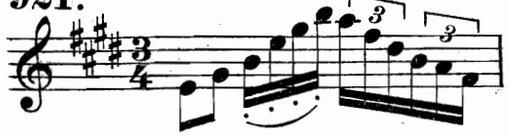

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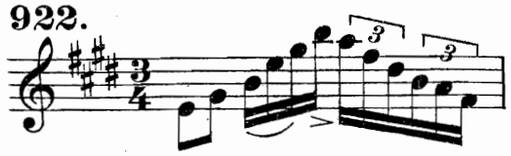

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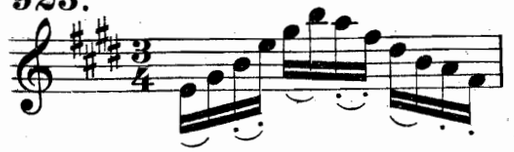

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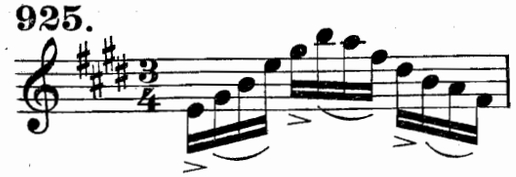

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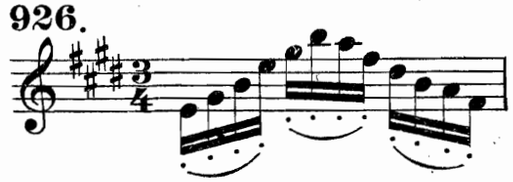

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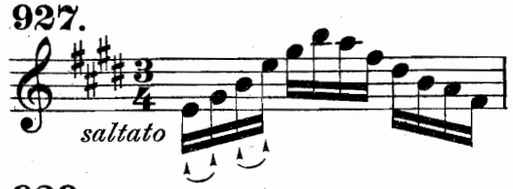

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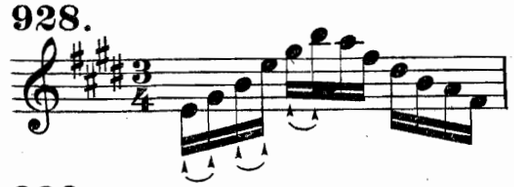

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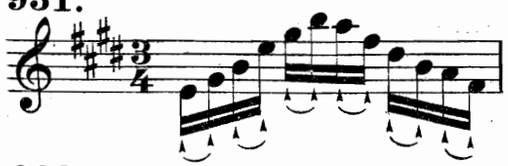

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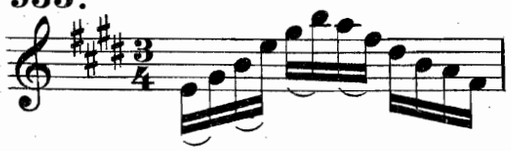

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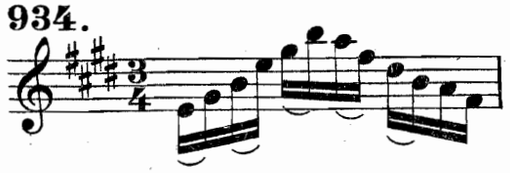

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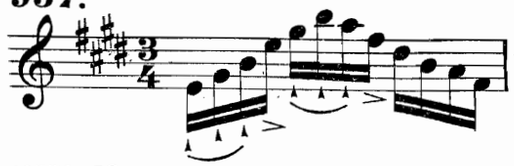

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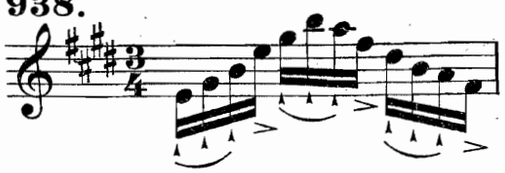

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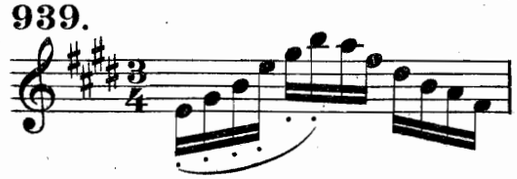

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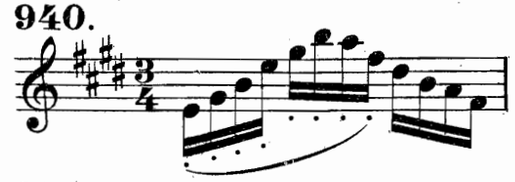

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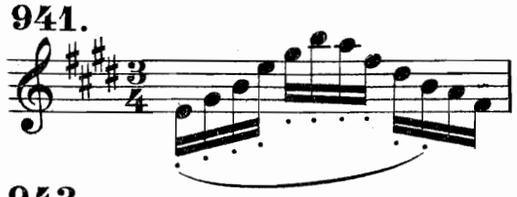

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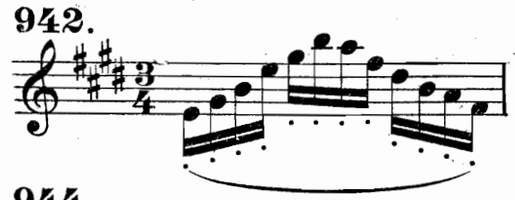

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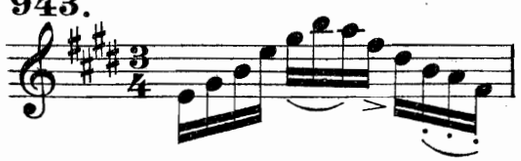

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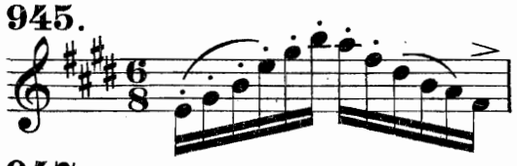

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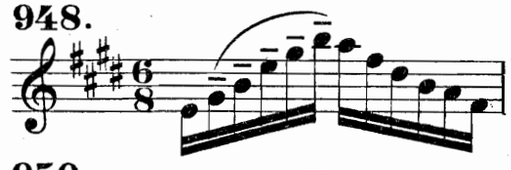

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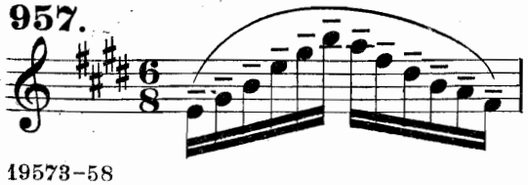

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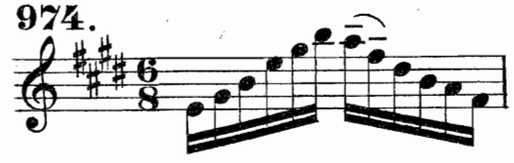

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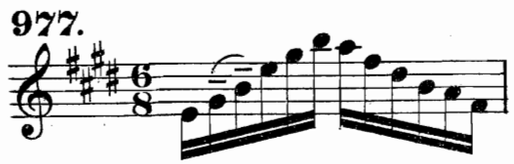

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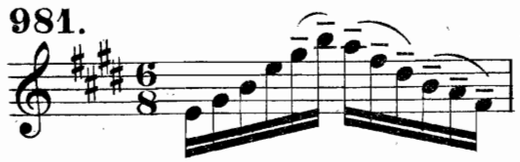

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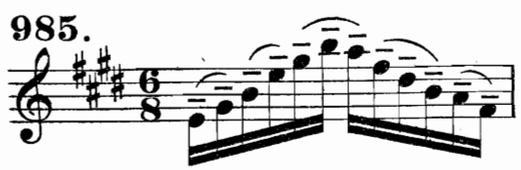

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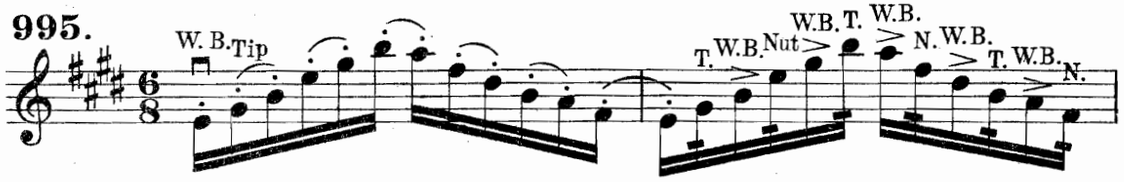

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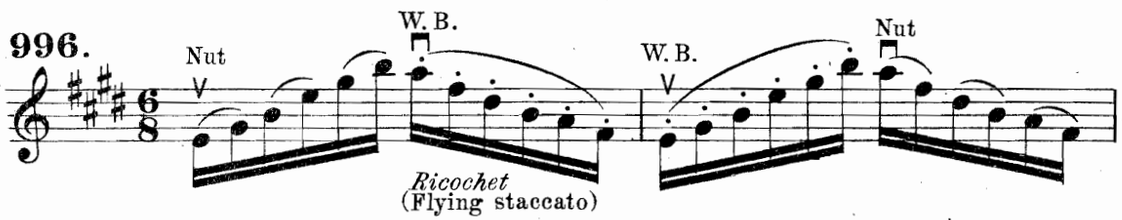

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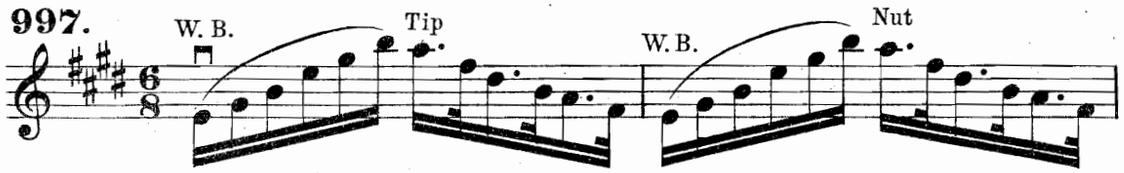

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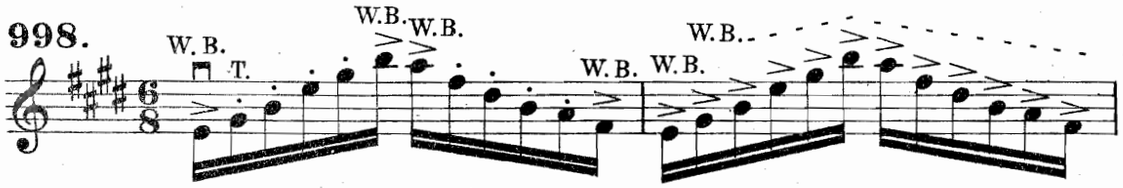

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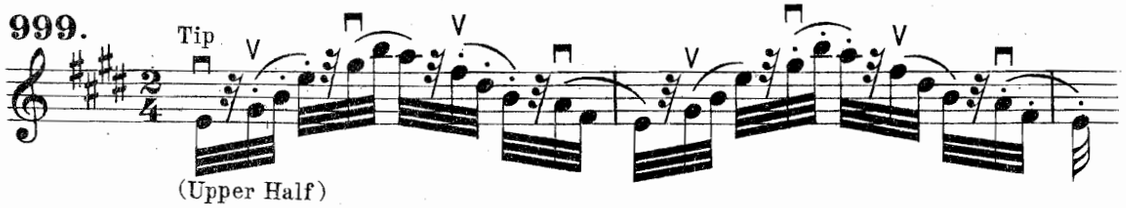
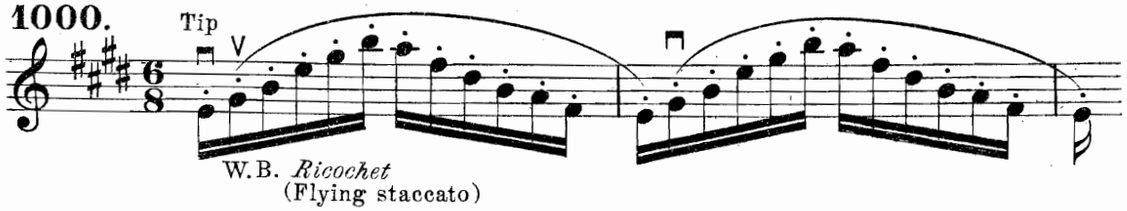
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