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TWO-PART-EXERCISES

BY

James Greenwood

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COMPOSED EXPRESSLY FOR THE WORCESTER MUSICAL FESTIVAL, 1887.

RUTH

A DRAMATIC ORATORIO

THE WO

FRE

	d.
Vocal Score, C	o
,,	6
,,	o
Vocal Parts	o
String Parts	3 o
Wind Parts	49 o
Full Score	63 o

There are choruse ent observer, to whom the natura e, indeed, we have the handler of t of Thor and bringing it down to s ision for the exact measure of w now remains only to congratulate nd upon the favour with which lly attentive audience.

There is beautiful the com- poser had it not alre

No better subject f he has chosen. The pr for the exercise of his gr his skill in delicate pictu

Mr. Frederic Cow ish musical art. It is a v eak with the enemies in t

There could be no nce achieved. . . . It i ion honourably won by its composer.

SUNDAY TIMES.

As regards originality, loftiness of aim and achievement, and freedom and force of expression, it is head and shoulders above any choral work that has previously issued from the same pen.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

JUDITH

OR,

THE REGENERATION OF MANASSEH

AN ORATORIO

BY

C. HUBERT H. PARRY.

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Vocal Parts	... ... each	1	6
String Parts	... ...	29	6
Full Score and Wind Parts, MS.			

THE TIMES.

The *Finale* of the first act, in which the two hostile nations are brought into conflict, is masterly and full of impet[illegible] . . . . The *Finale* of the second act is again splendidly develop[illegible] [illegible]ut th[illegible] of that act is its third scene, introduced by the orchestral *Nocturne*.

[illegible] PH.

The success of " [illegible] was never in doubt, Dr. Parry being recal[illegible] [illegible]ly at the close of the performance, but at the [illegible]

[illegible] ARD.

Without [illegible] m[illegible] e that Dr. Hubert Parry's oratorio "Judith" [illegible]s produ[illegible] [illegible] the most favourable conditions and with emph[illegible]ic success

M[illegible] POST.

The musician who could p[illegible] work as "Judith," so full of power, character, and expression, h[illegible] his last word.

[illegible] WS.

That Dr. Parry is a cons[illegible] of all the resources of the orchestra, lovers of music need no[illegible] [illegible]le particularly in the "Moloch" scenes he has treated the chorus [illegible] [illegible]ch not infrequently shows a touch of true genius.

THE ATHENÆUM.

No finer oratorio music than this has been written for many years.

GUARDIAN.

The success of Dr. Hubert Parry's new oratorio was of the most unequivocal kind, the audience finding it impossible to obey the printed injunctions concerning applause at the morning performances, and cheering the composer heartily after both parts of a work which will not be long in being recognised as among the highest achievements of English music.

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A POEM WITH MUSIC

FOR SOLI, CHORUS, ORCHESTRA, AND ACCOMPANIED RECITATION

WRITTEN BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

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DAILY TELEGRAPH.

There was no mere pretence of listening; from first to last the piece held the attention of its auditors, and compelled their hearty applause, which culminated at the close in an emphatic and apparently unanimous chorus of approval.

DAILY NEWS.

It is in his accompaniments to the dialogue that Dr. Mackenzie is at his greatest. Here all the resources of the orchestra are brought into play, and free use is made of "leading motives," including (in association with the idea of the Divine Power) an extremely happy quotation of the phrase given in the "Hallelujah Chorus" of "The Messiah," to the words "And He shall reign for ever and ever."

MORNING POST.

Few composers living could have written more beautiful music than that with which Dr. Mackenzie accompanies the spoken words. . . . The contrast to the simple gaiety of the scene in the fields is presented in the magnificent Funeral March and Chorus, which stands as the finest number in the work—deep in expression and strikingly original in treatment. . . . There can be no doubt that "The Dream of Jubal" is not only his best work, but it is also the best work of the kind produced by any modern composer.

DAILY CHRONICLE.

The choral writing is worthy of the composer who penned the magnificent series forming the "Procession of the Ark," in the "Rose of Sharon," whilst the instrumentation is throughout picturesque and vivid, as well as highly interesting to those who wish to go below the surface and critically analyse Dr. Mackenzie's method of workmanship.

VANITY FAIR.

For once the poet has been allowed to take his place side by side with the musician, and not, as usual, occupy a merely subordinate position. . . . Mr. Joseph Bennett has produced a work which in every way does him infinite credit—a work full of graceful imagery, tender thoughts, and poetic language. Throughout, the orchestration was most charming.

SUNDAY TIMES.

All Dr. Mackenzie's strength and individuality and wealth of resource come to the surface in the three magnificent concerted pieces now alluded to. . . . they attain, indeed, to as lofty an eminence as any English composer has yet reached.

LIVERPOOL COURIER.

During the performance the audience was spell-bound.

LIVERPOOL DAILY POST.

It is an entirely worthy and noble conception, quite original, and of a fibre which arouses interest at the outset, and holds it enthralled until the last chord is heard.

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FOR

CHOIRS AND SCHOOLS

BY

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PREFACE.

The following Two-part Exercises are intended for the use of singing-classes; the plan on which they are constructed being, it is thought, unique. The Author, after a lengthened experience in class-teaching, believes it to be the plan best adapted to produce good, *independent*, readers of vocal music. A sight-singer, to be thorough, must be able to sing with readiness in all keys and in all sorts of time; and in order to attain this readiness he must have practice in scale and time exercises, of such a character as can be mastered by one whose familiarity with the lines and spaces has to be gradually acquired. Now the way in which scale-exercises are usually presented to the members of singing-classes is so unattractive, that large numbers of students soon grow tired of practising them; while the plan of exercising pupils in beating time without any connection with tune, although perhaps necessary at the very outset, soon becomes irksome. But by combining time with tune, and the scales with such contrapuntal devices as are to be found in the following pages, the interest of the pupils is sustained, the greatest possible amount of useful practice is obtained at the smallest cost of tediousness; practice and pleasure go hand in hand, and progress is the result. In using this book teachers may adopt any system of solmization they may deem best, and also their own methods of explaining time and key-signatures, the relative durations of notes, &c. One direction, however, is necessary. The teacher must first teach the whole of his class to sing a scale. Then the scale in time. Then he must divide the class into two sections. Then direct those on his right hand to sing the scale, and those on his left the counterpoint. Then get those who before sang the

counterpoint to sing the scale, and *vice versâ*, and keep them reversing in this manner until each exercise has been completely mastered. The Author believes that no other plan can be adopted by which *the habit of singing in tune* can be so well acquired; because by the plan recommended each half of the class will in its turn be doing that which will be well within its power, viz., singing a scale, and thus giving support to those members of the class who are practising the counterpoint. The support thus afforded will be much more valuable for ultimate purposes than that which can be obtained by the strumming of every note on a pianoforte; as it will be the support resulting from the *harmonic relationship* suggested to the minds of the pupils, and not merely that of sounds to be imitated.

BRISTOL, *Aug.* 28*th*, 1883.

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TWO-PART EXERCISES

FOR

CHOIRS AND SCHOOLS.

C MAJOR.

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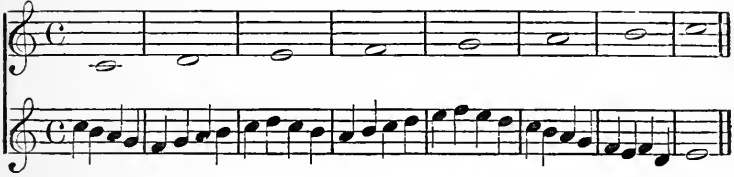

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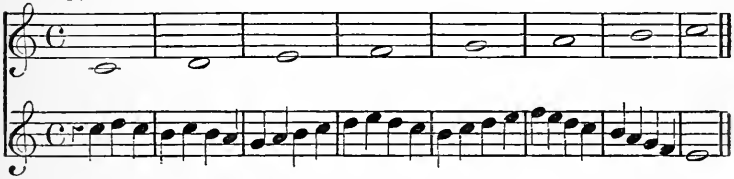

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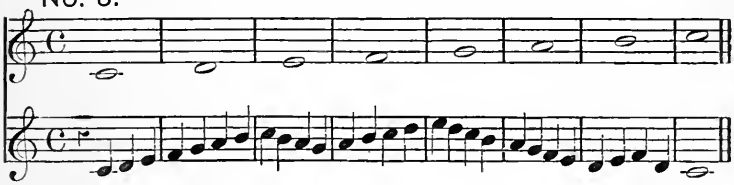

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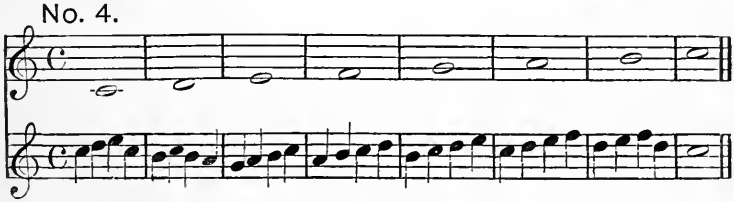

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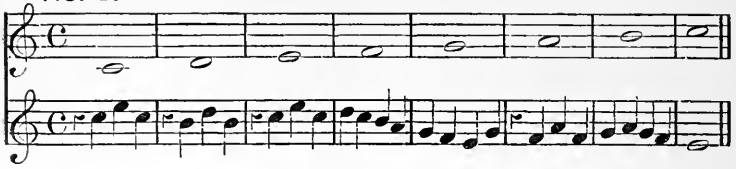

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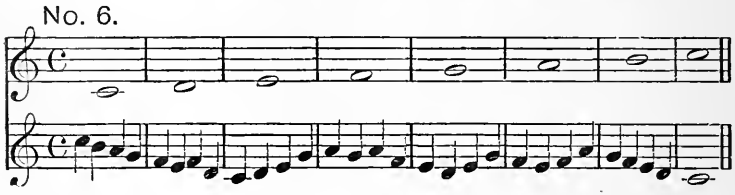

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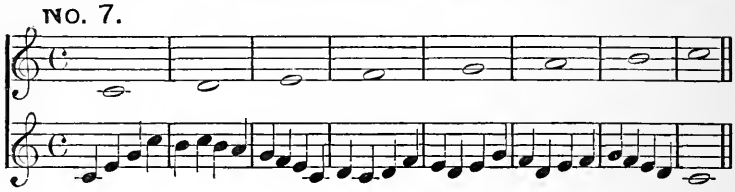

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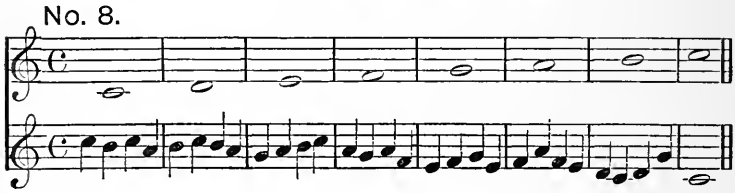

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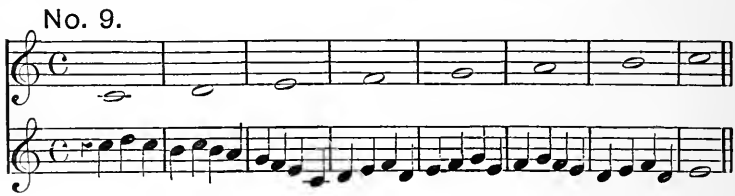

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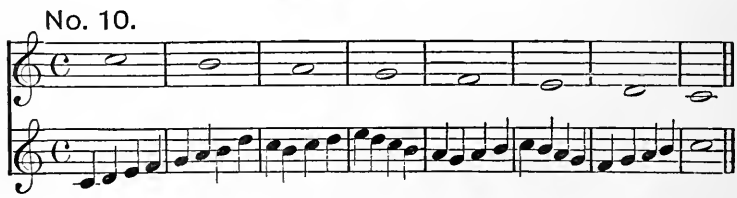

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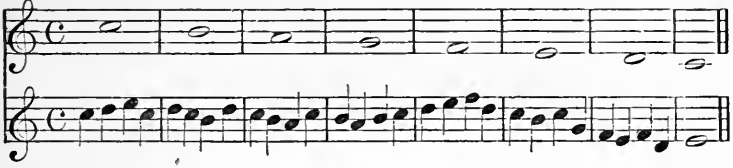

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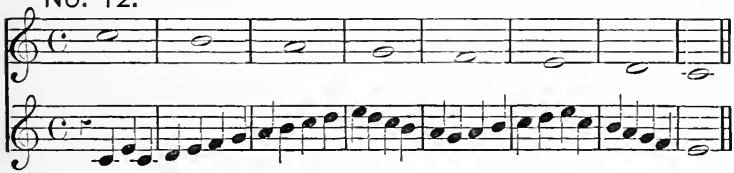

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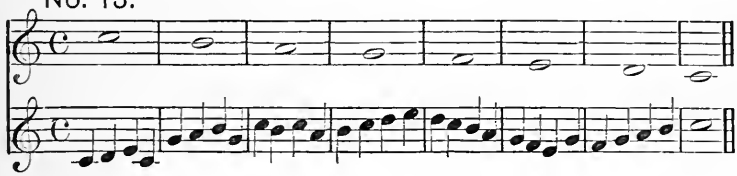

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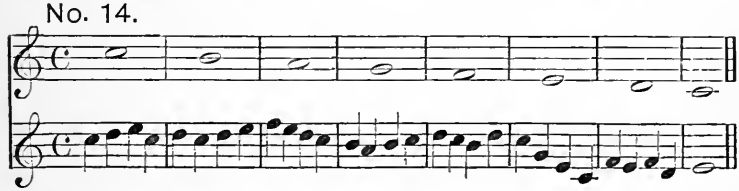

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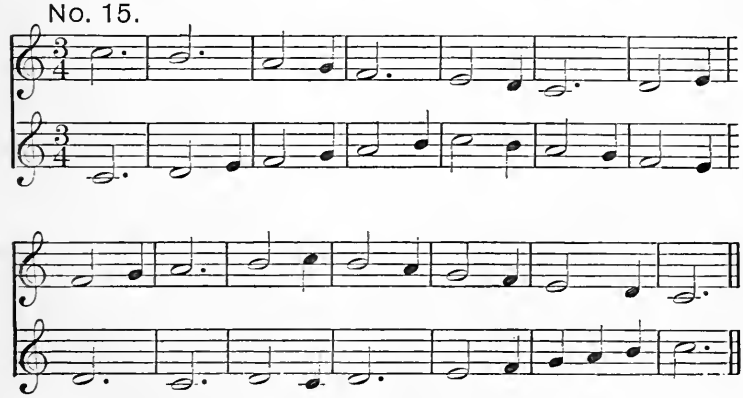

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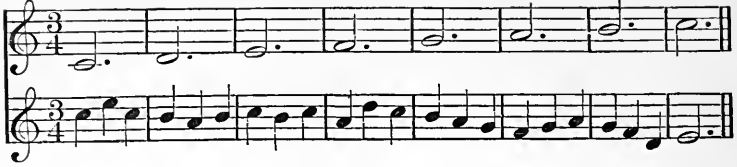

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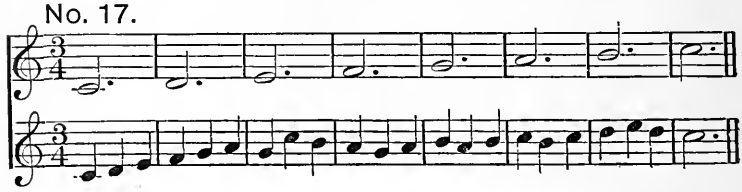

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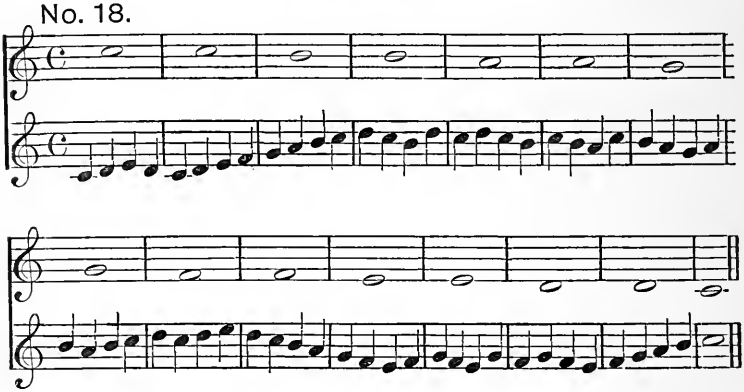

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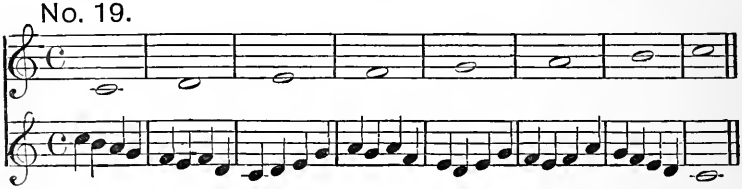

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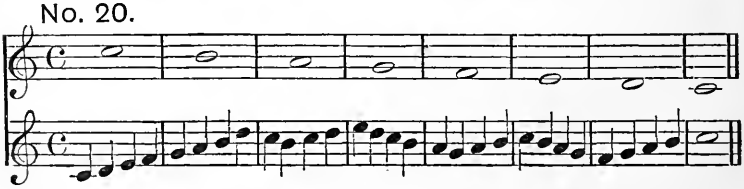

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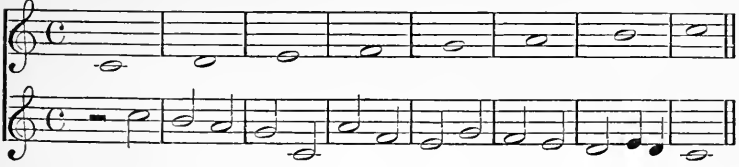

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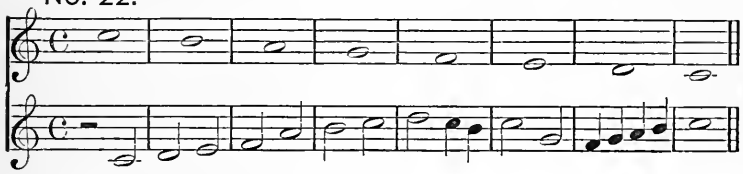

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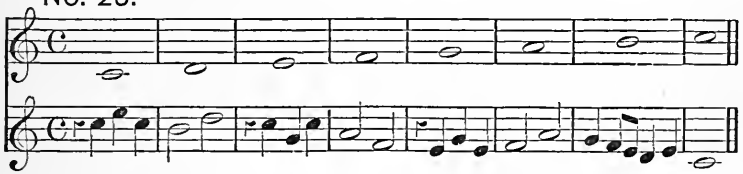

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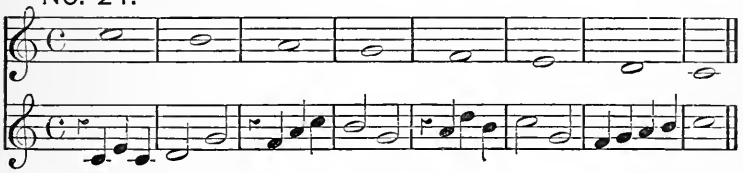

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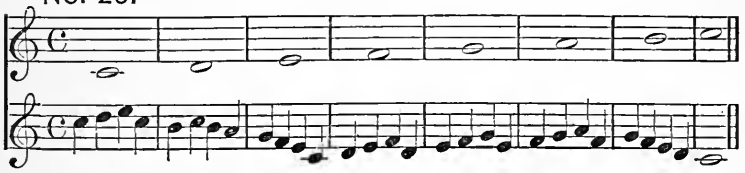

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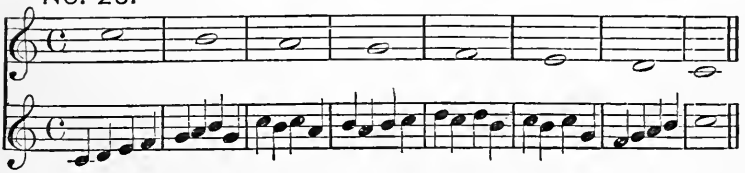

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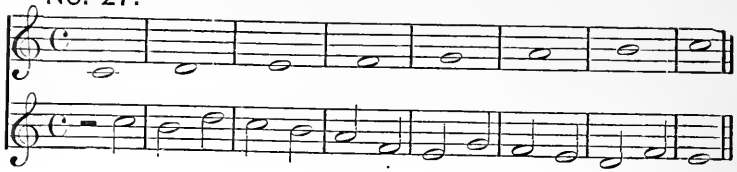

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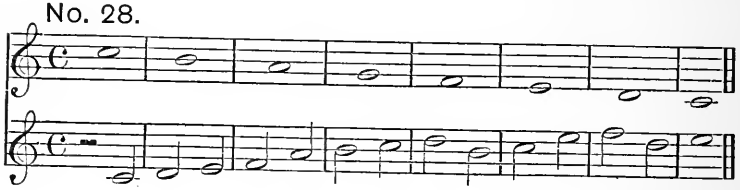

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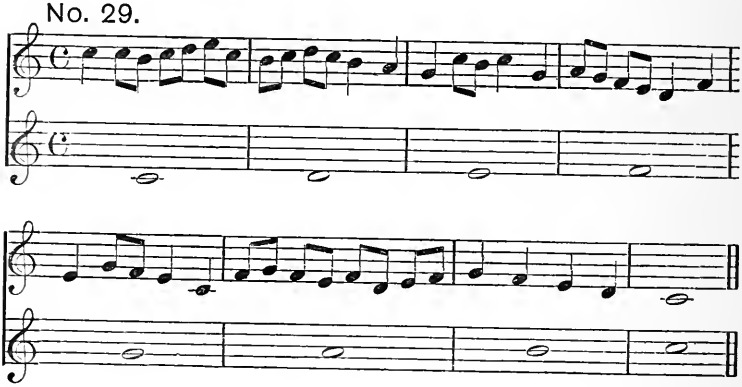

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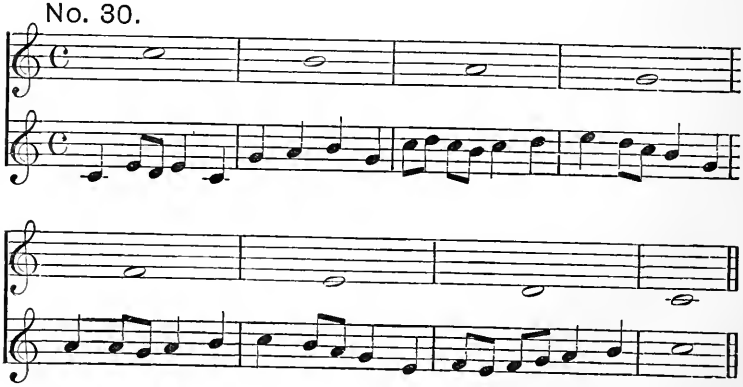

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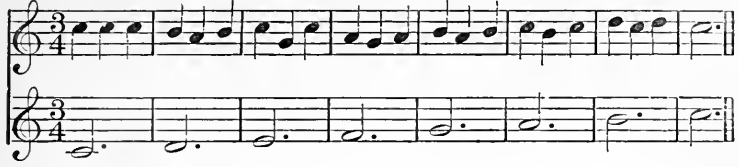

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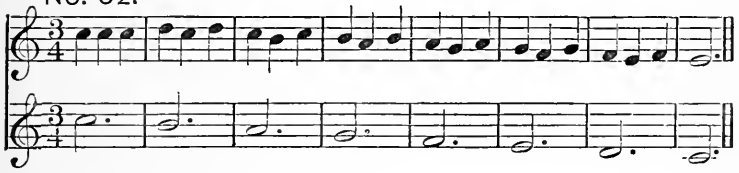

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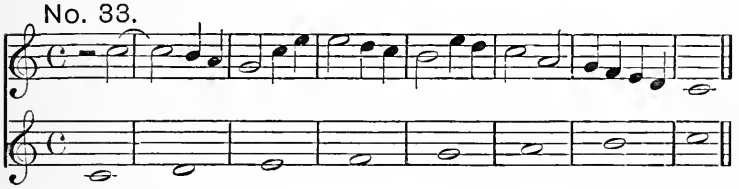

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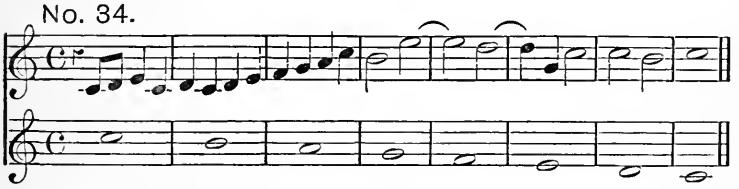

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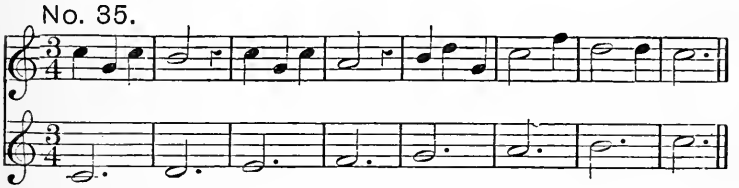

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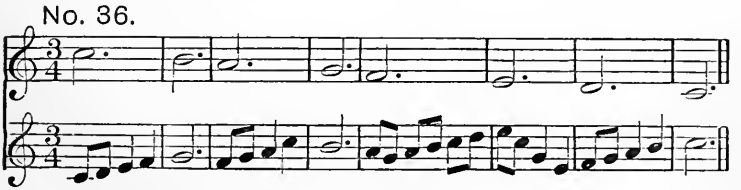

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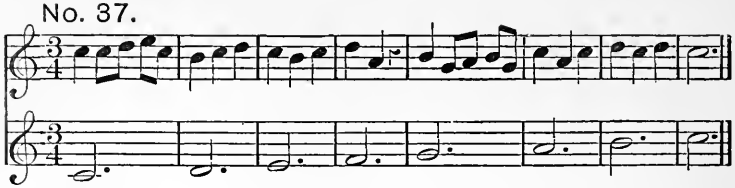

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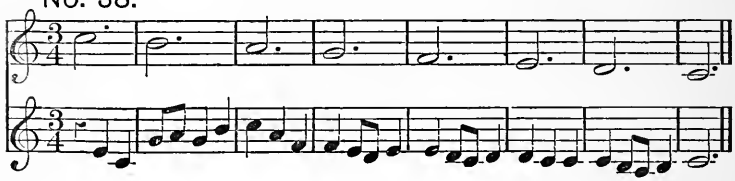

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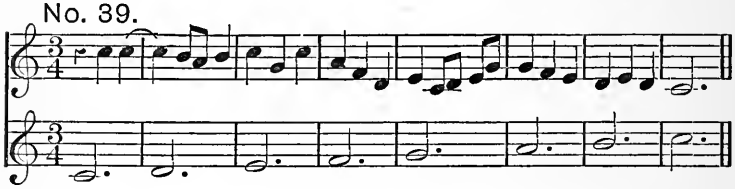

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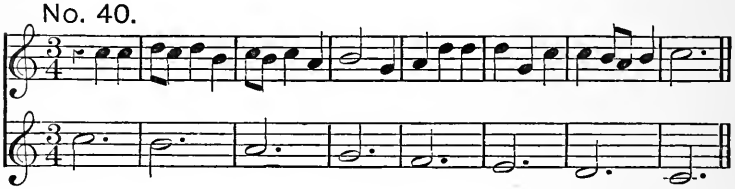

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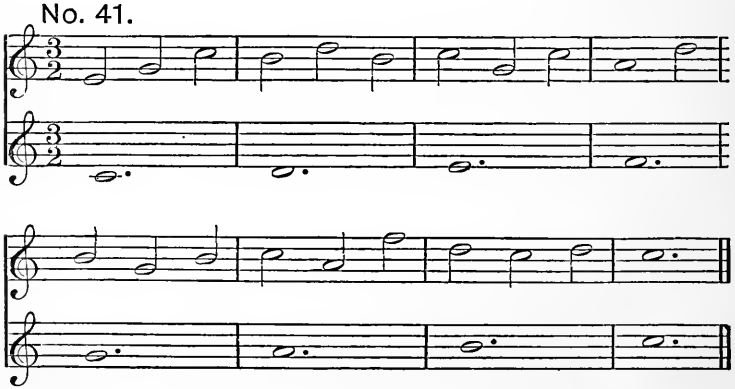

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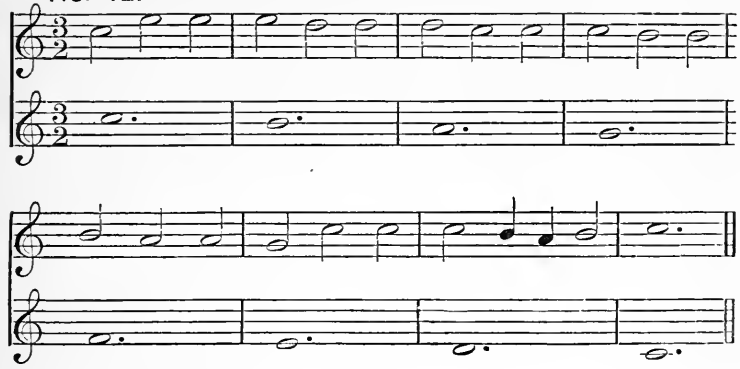

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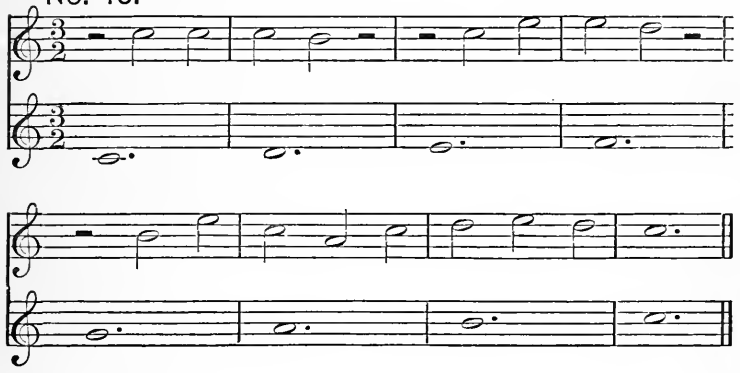

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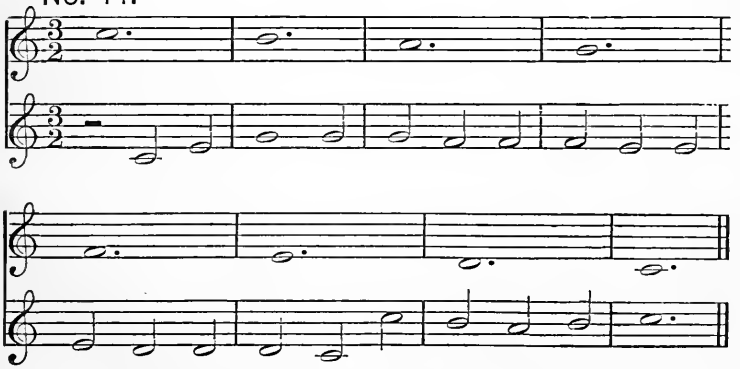

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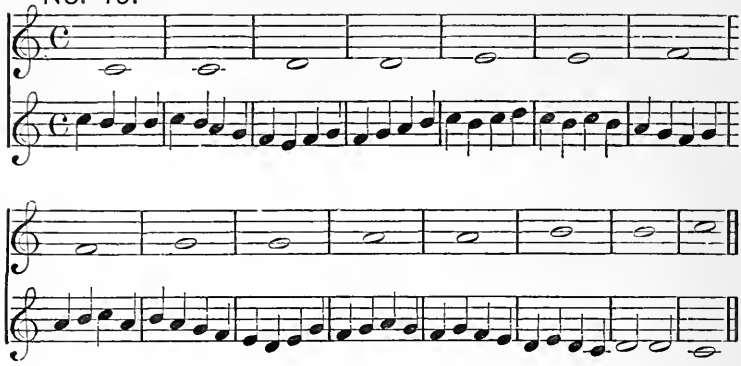

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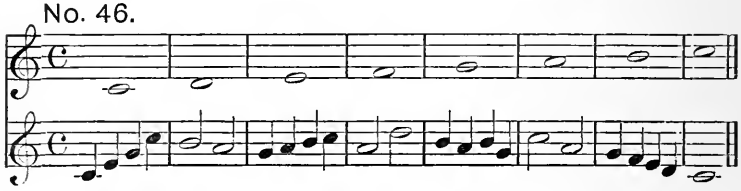

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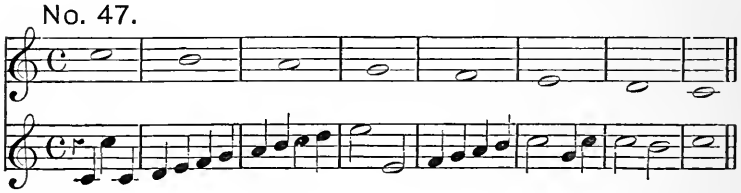

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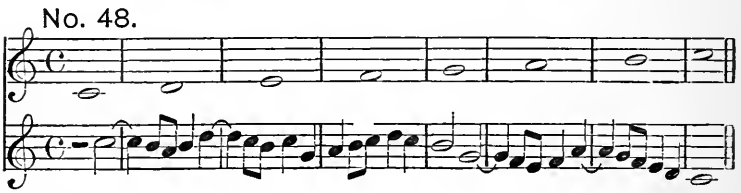

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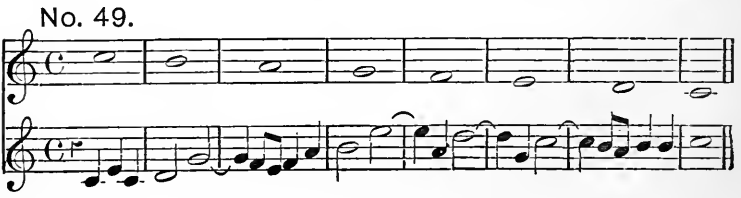

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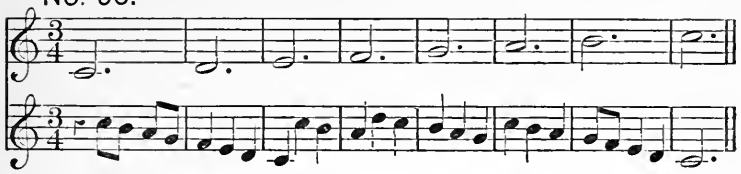

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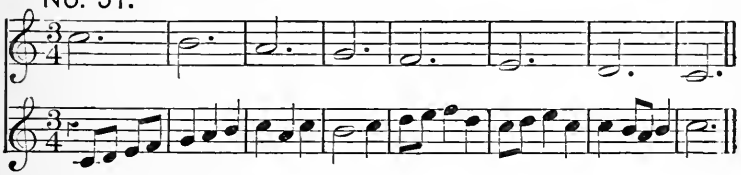

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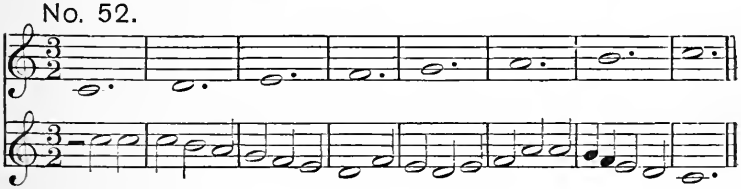

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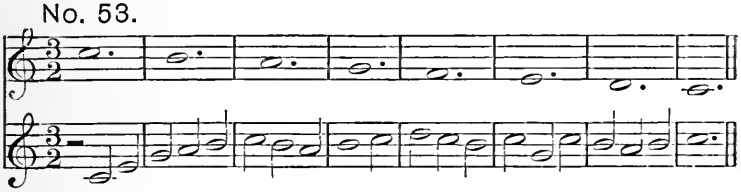

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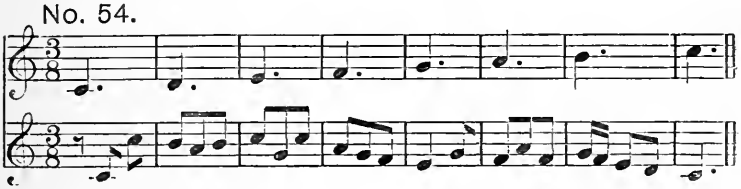

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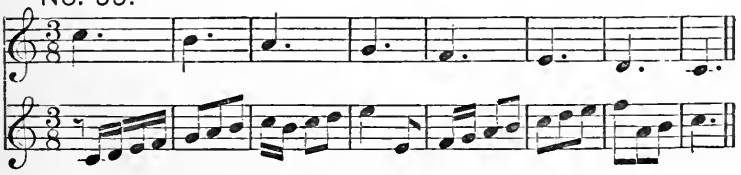

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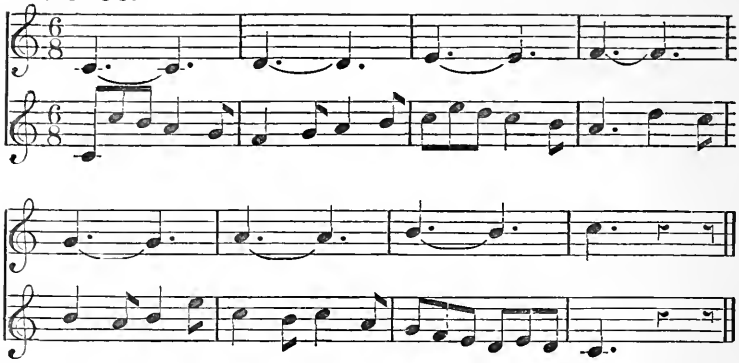

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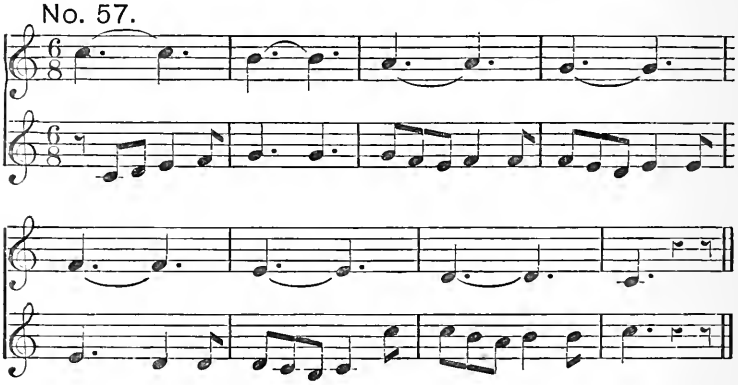

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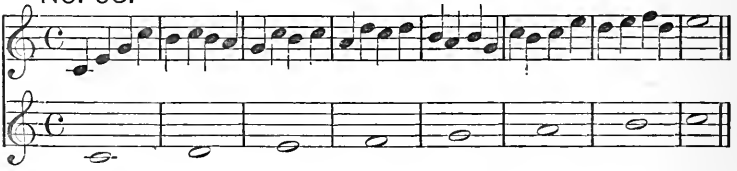

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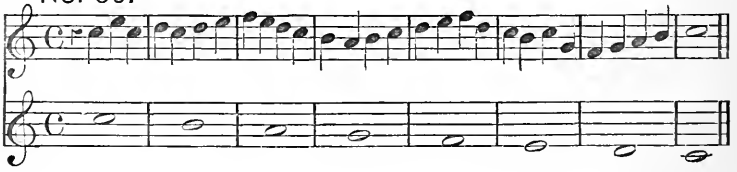

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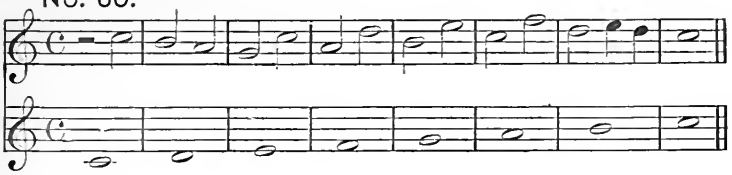

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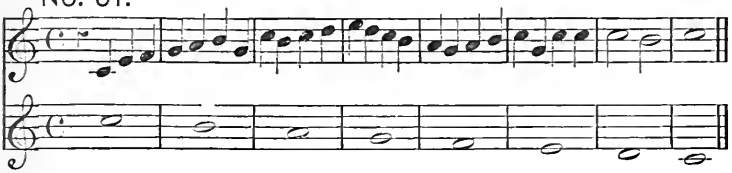

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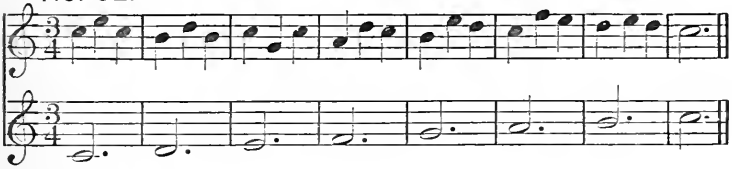

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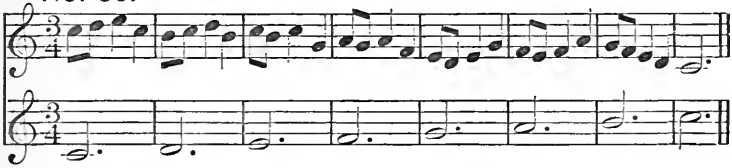

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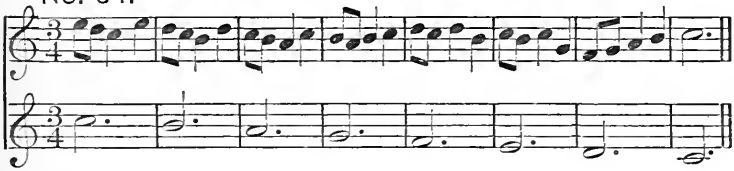

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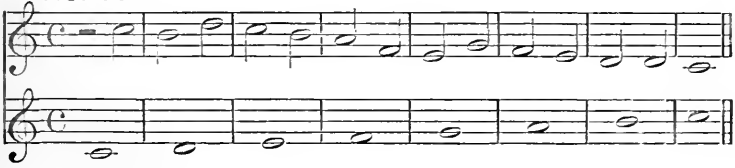

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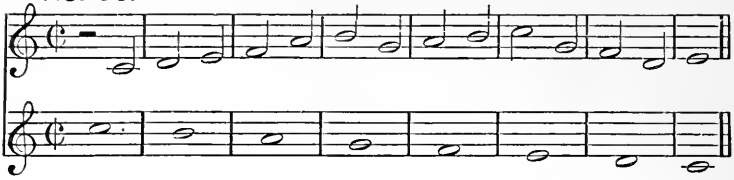

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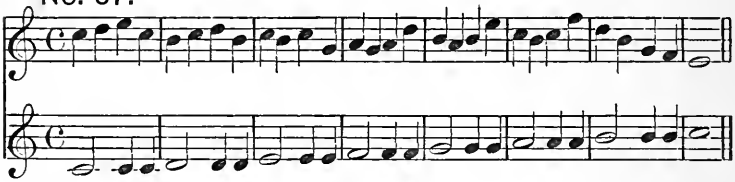

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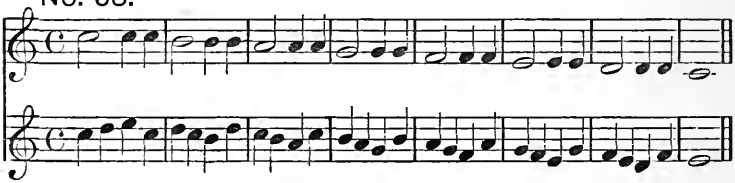

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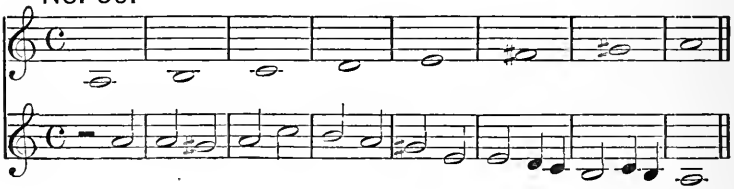

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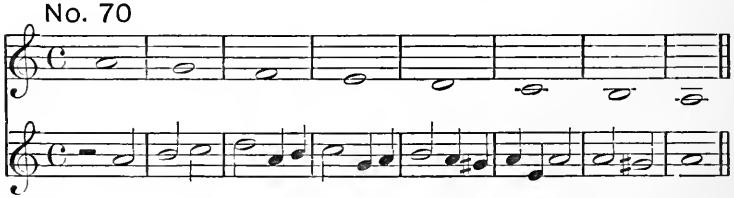

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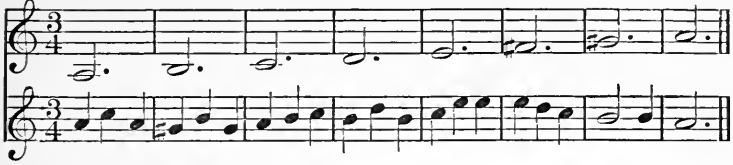

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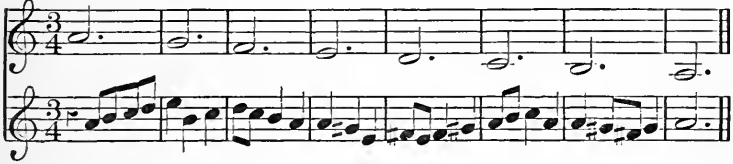

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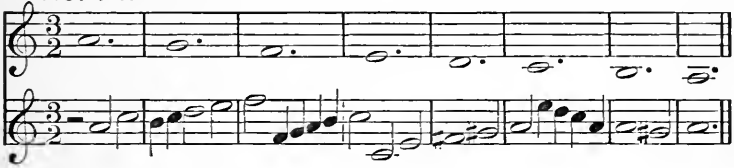

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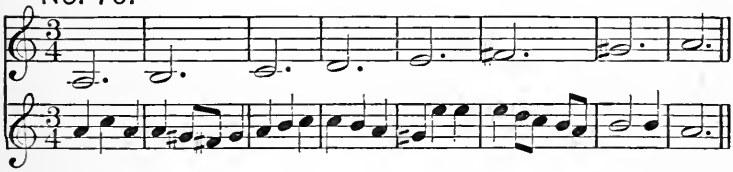

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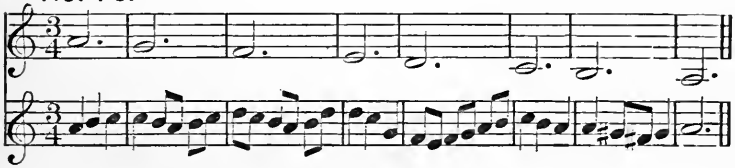

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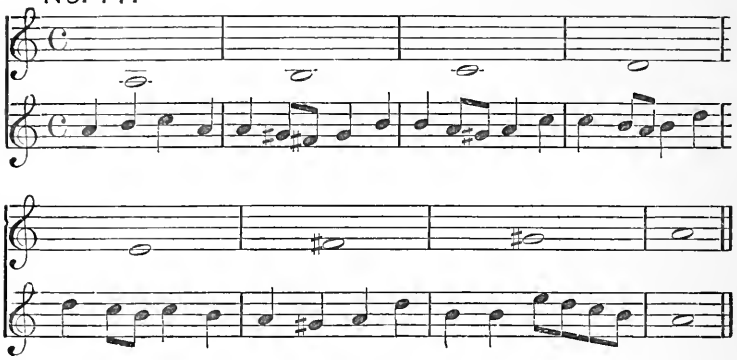

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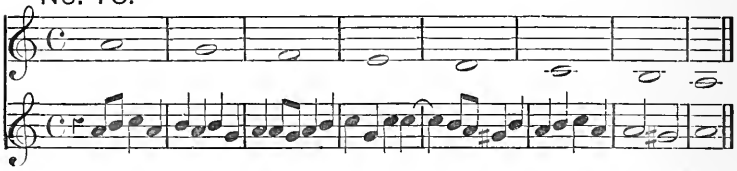

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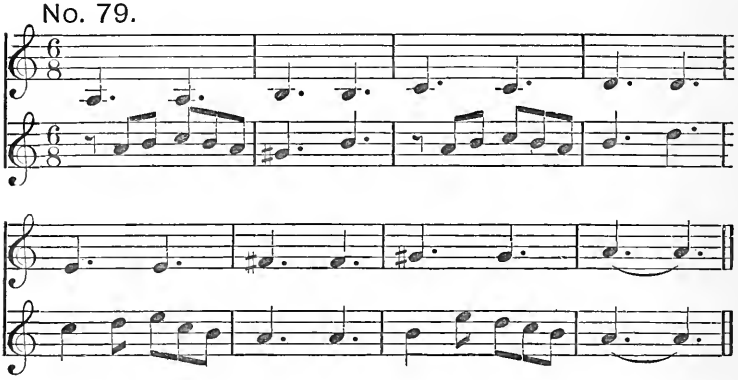

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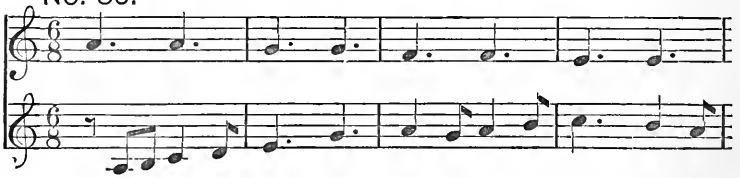

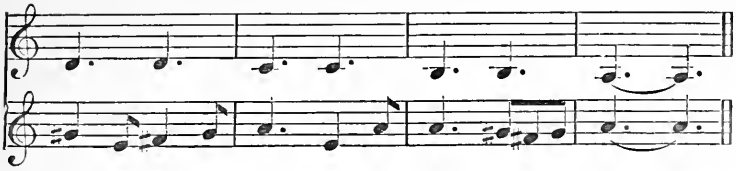

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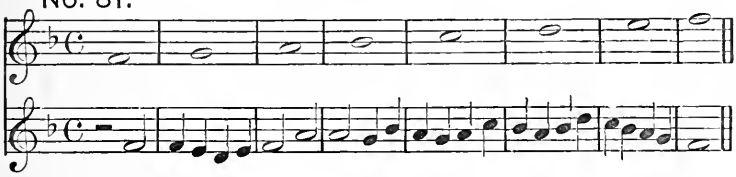

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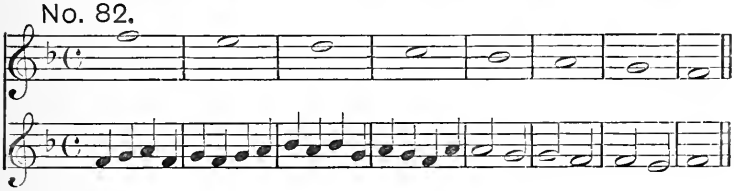

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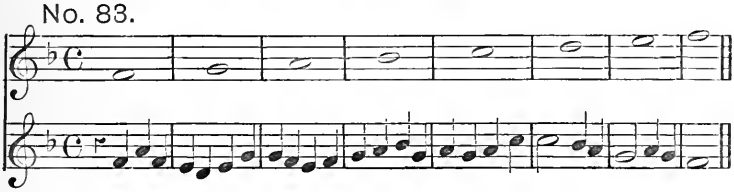

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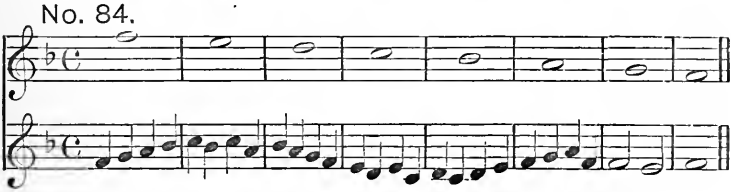

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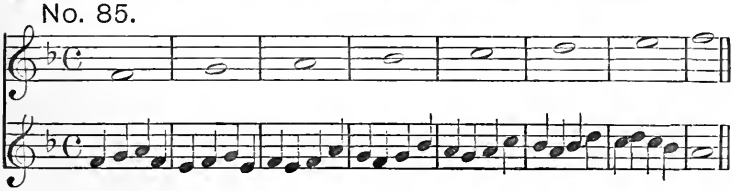

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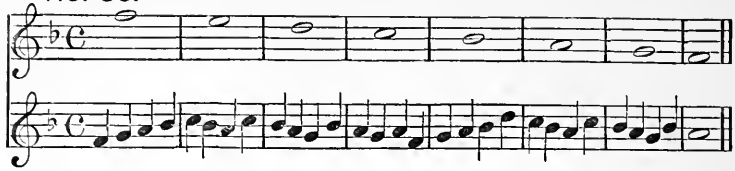

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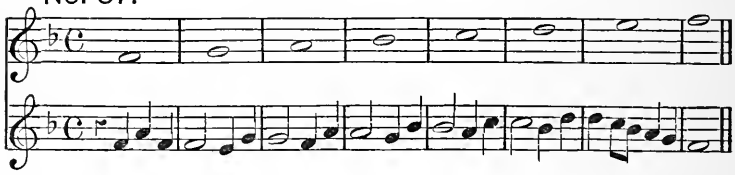

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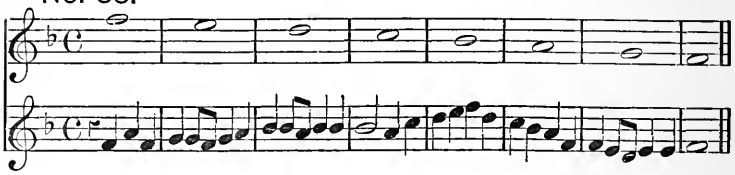

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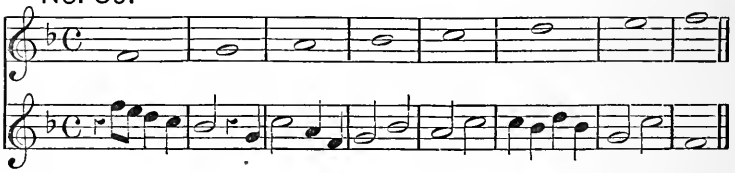

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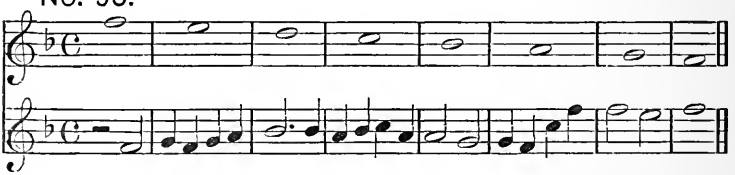

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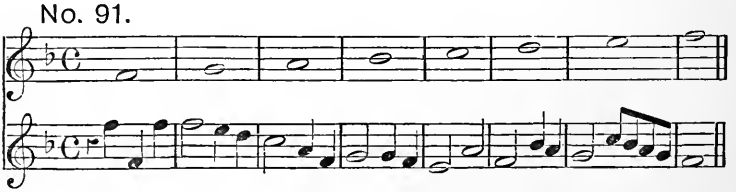

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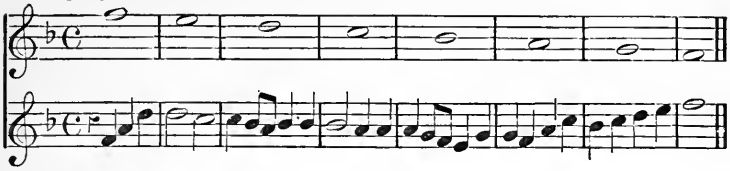

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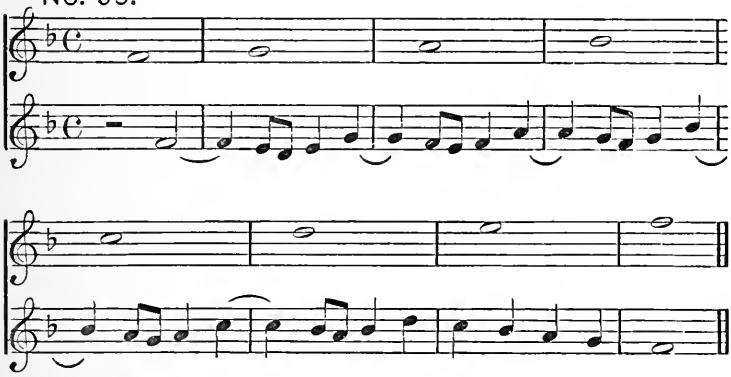

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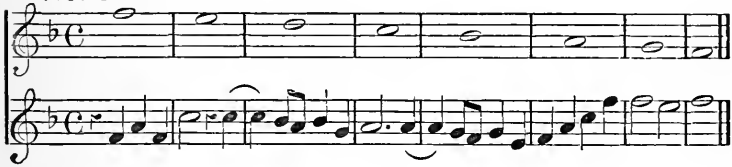

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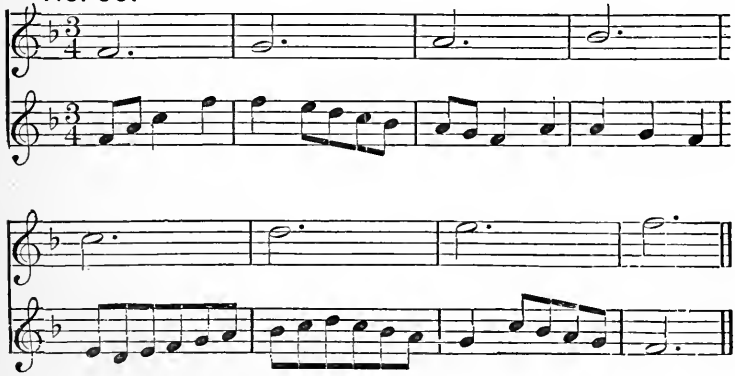

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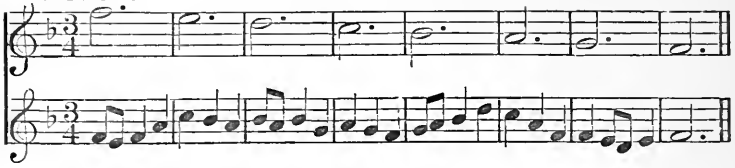

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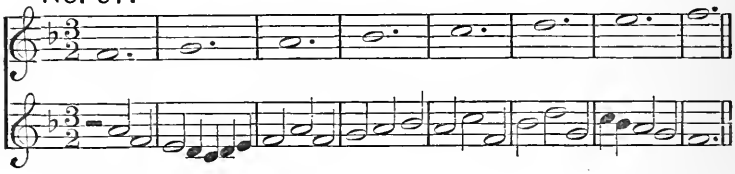

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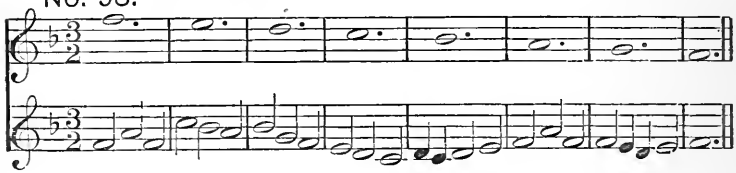

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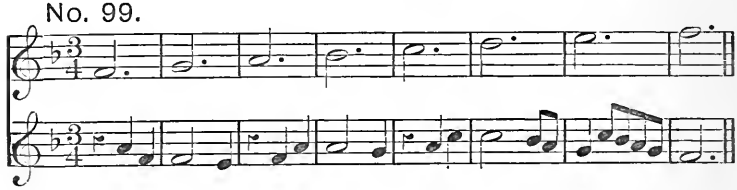

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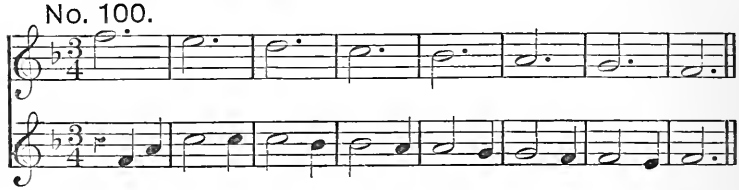

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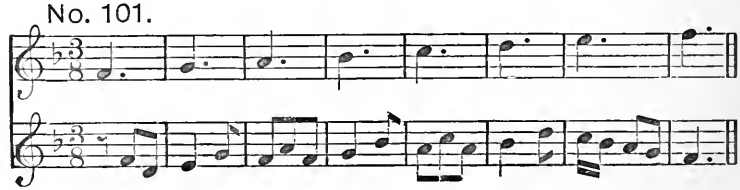

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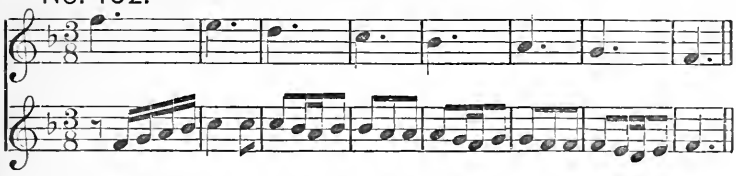

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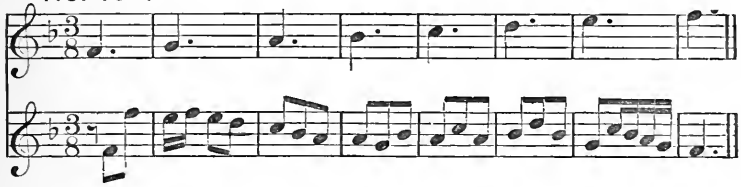

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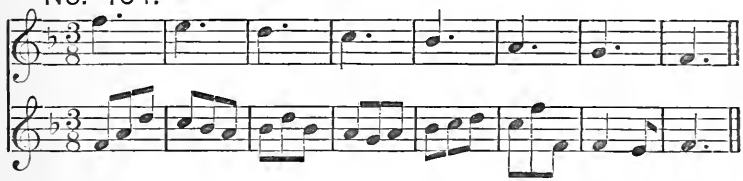

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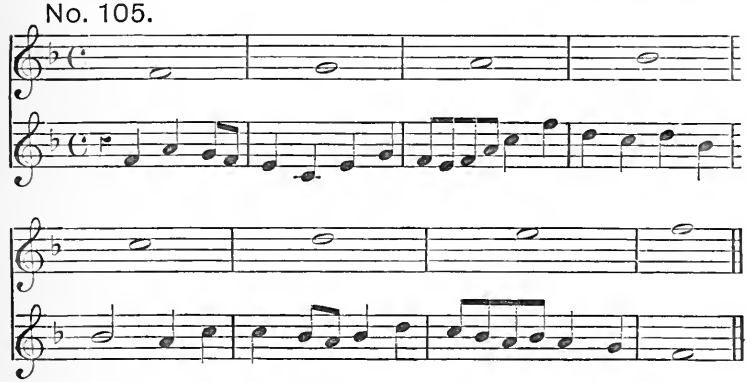

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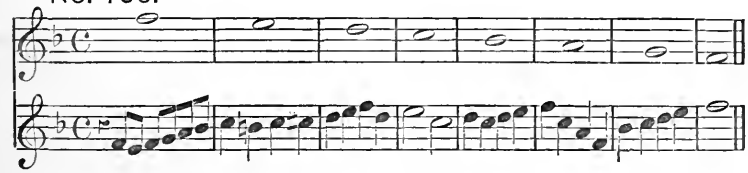

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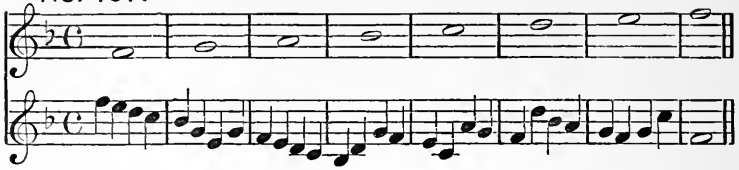

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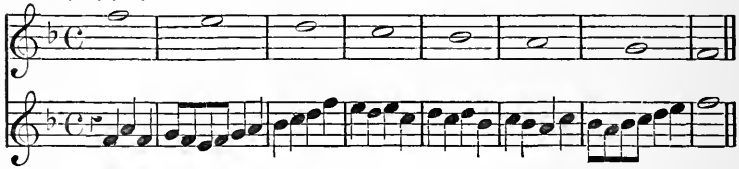

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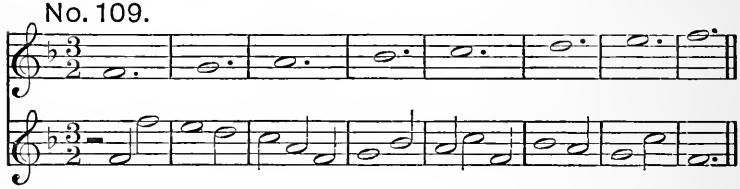

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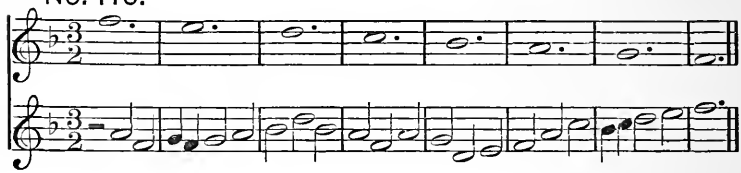

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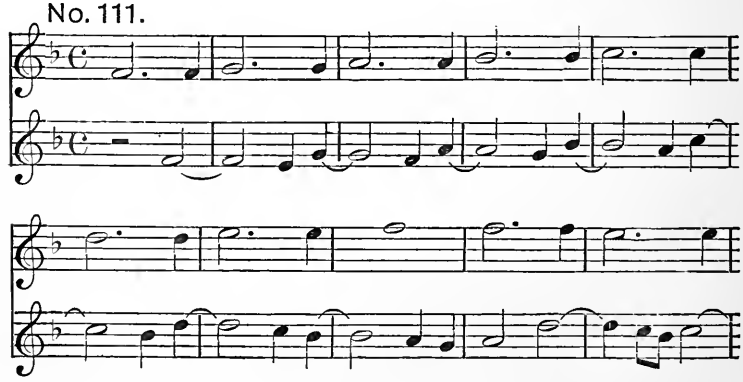

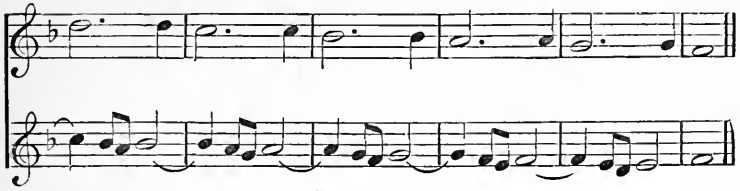

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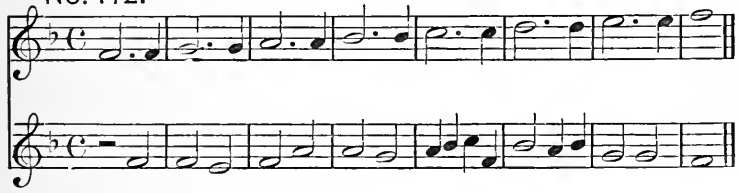

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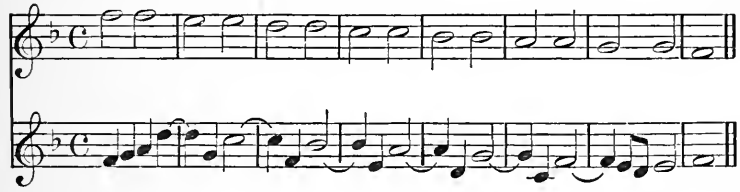

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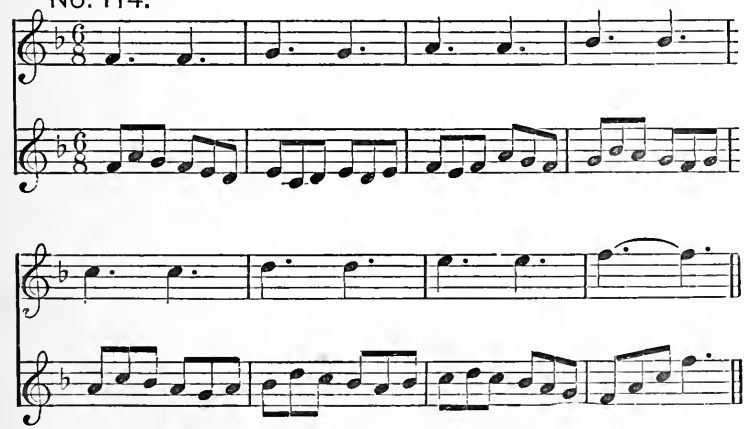

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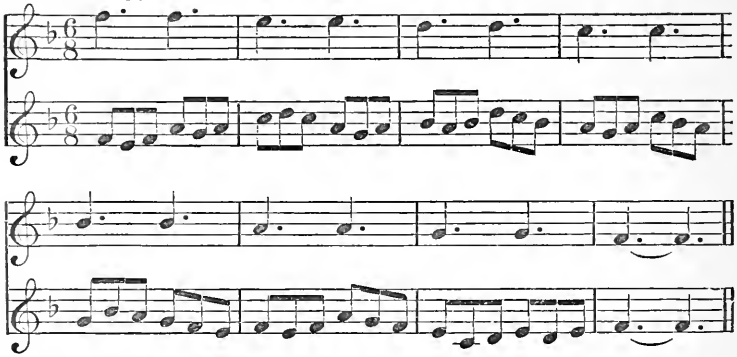

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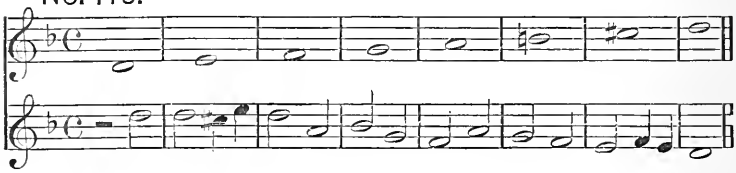

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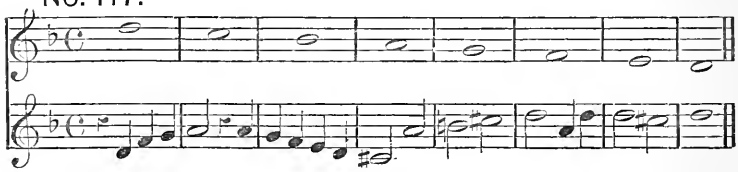

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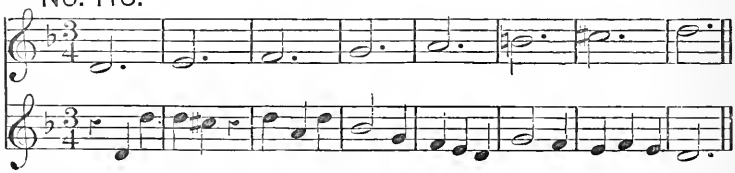

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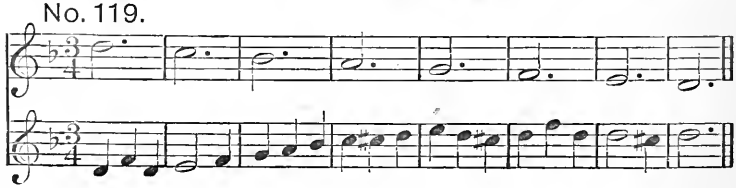

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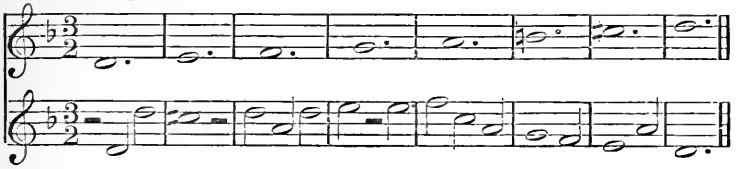

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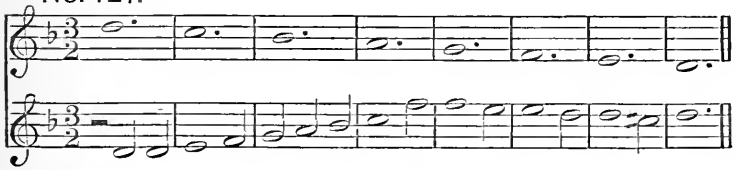

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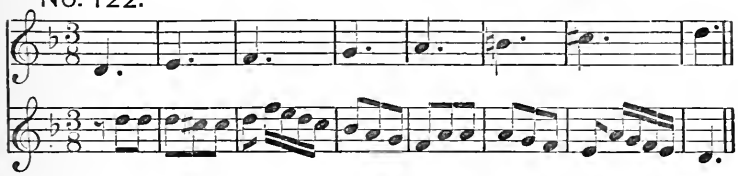

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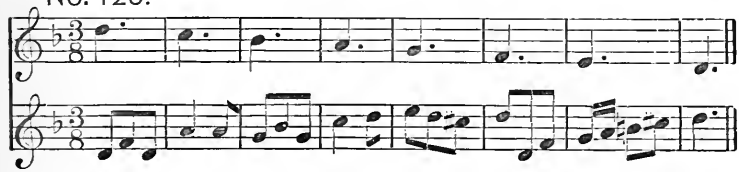

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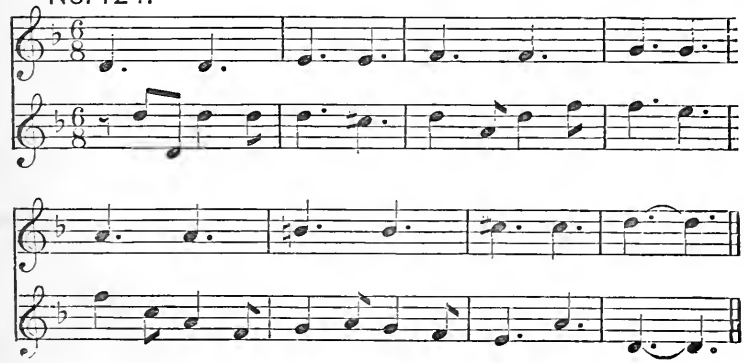

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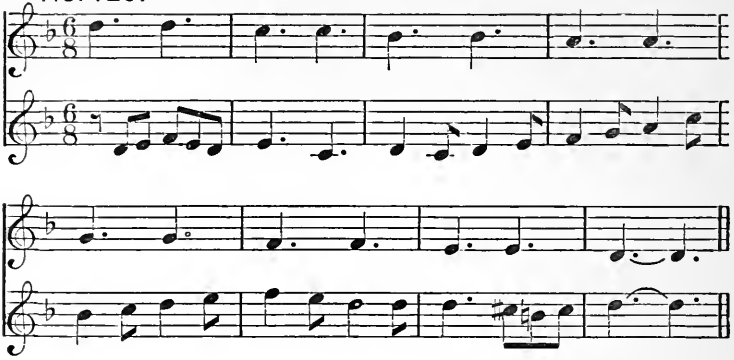

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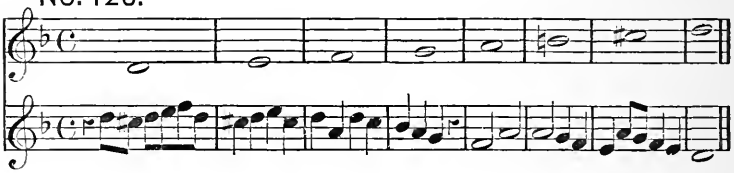

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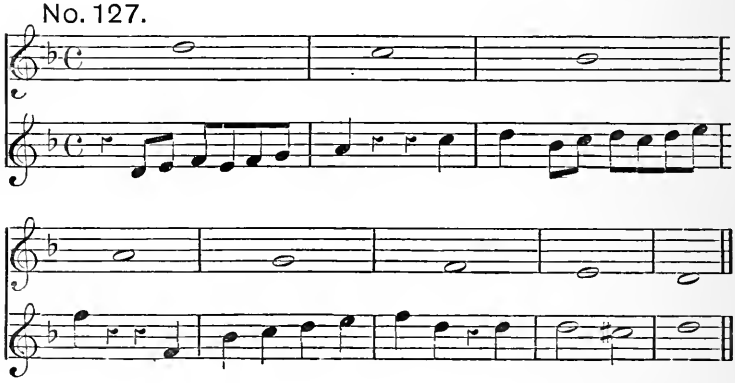

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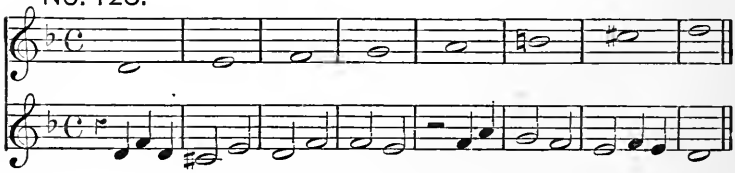

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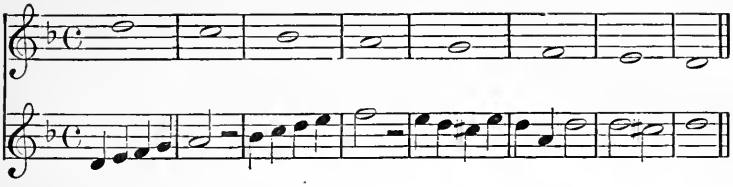

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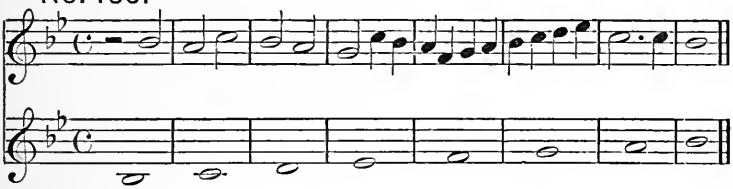

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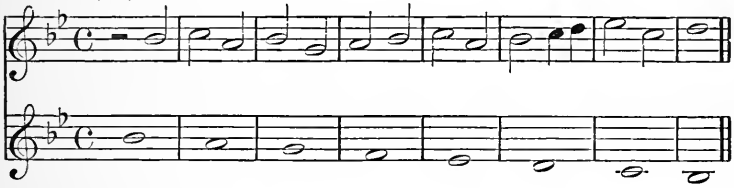

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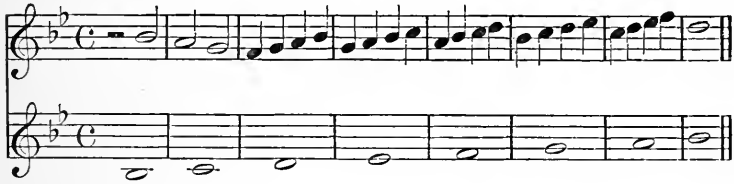

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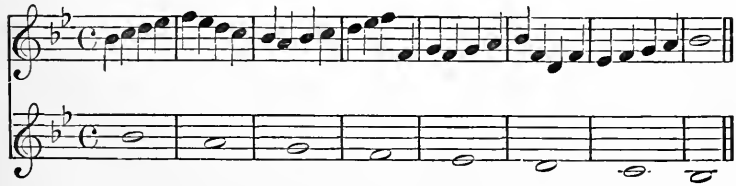

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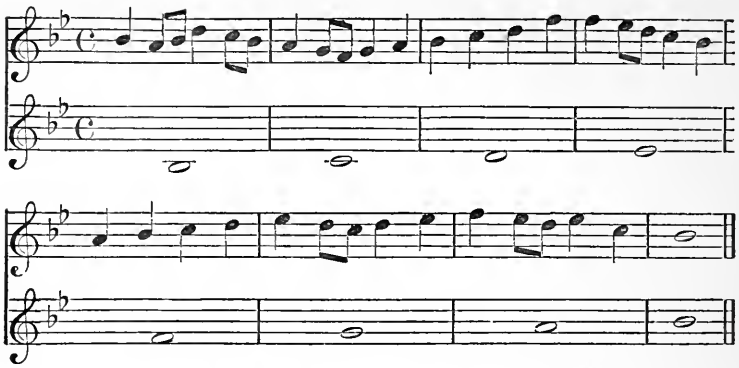

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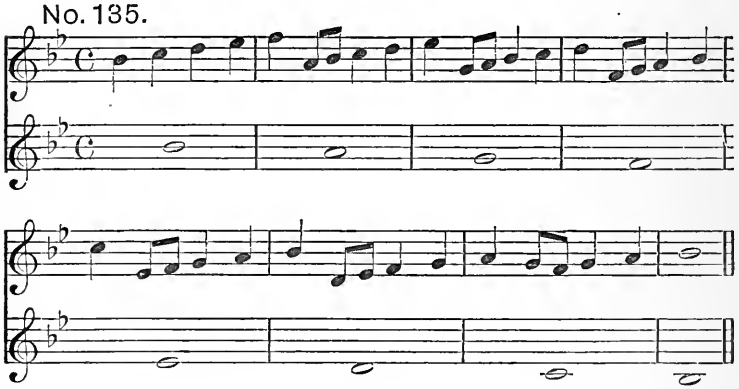

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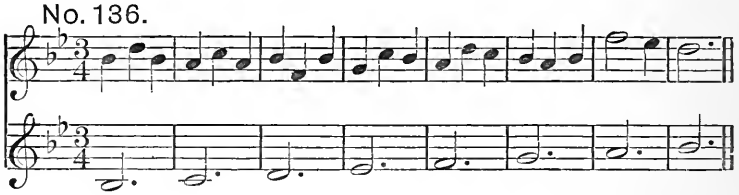

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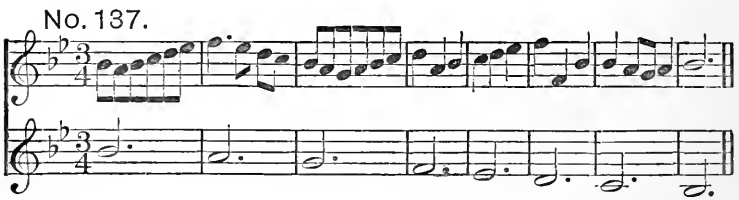

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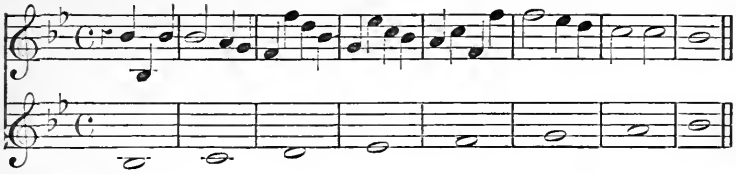

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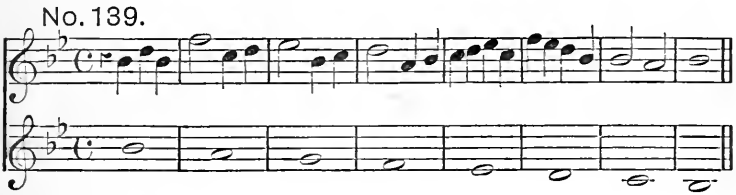

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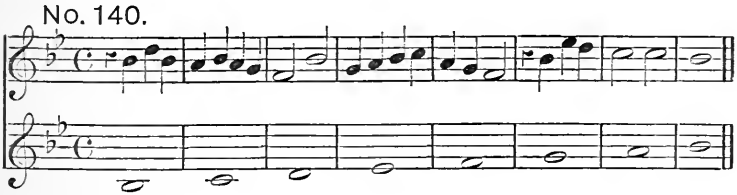

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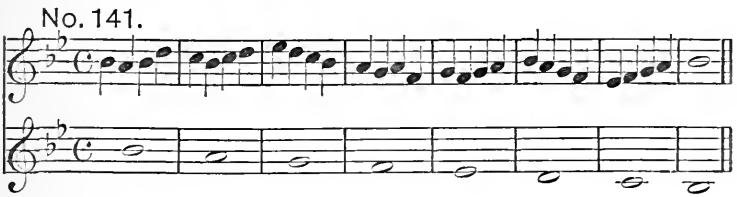

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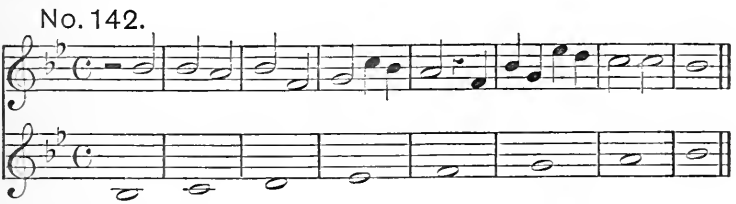

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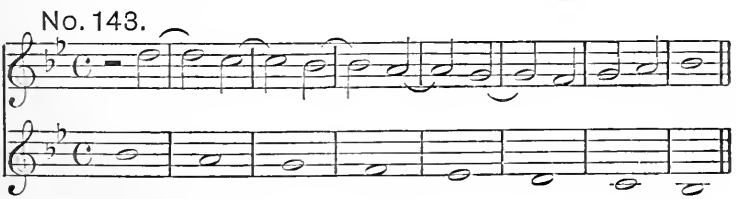

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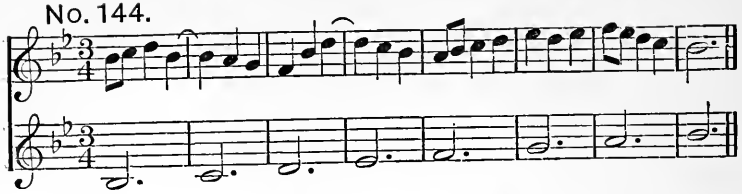

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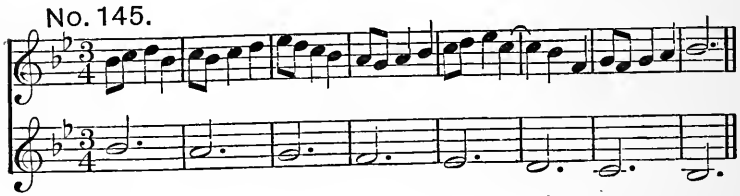

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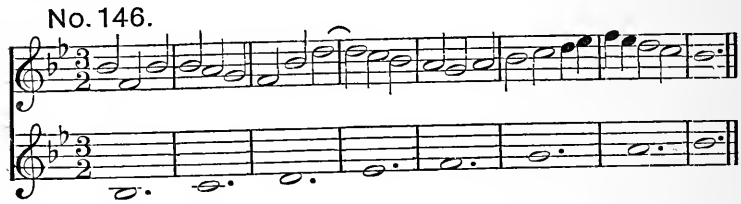

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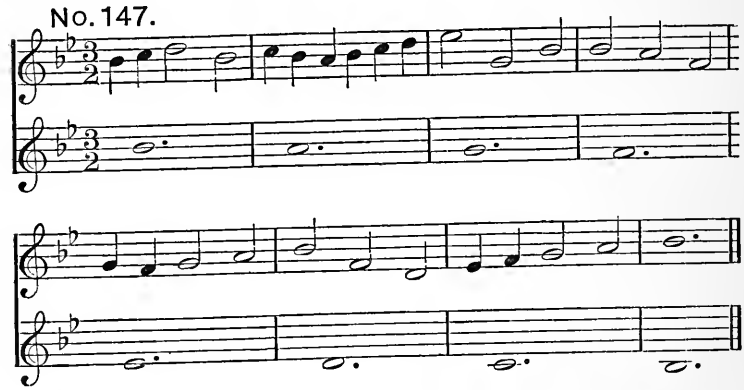

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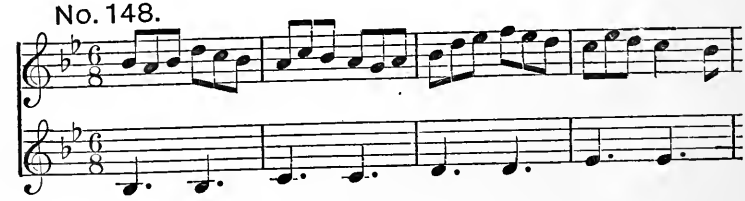

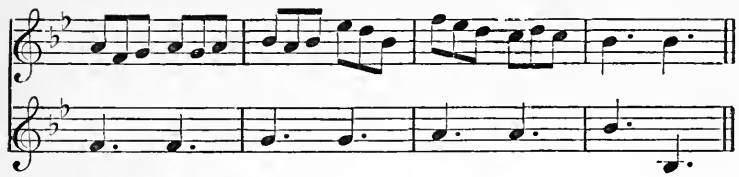

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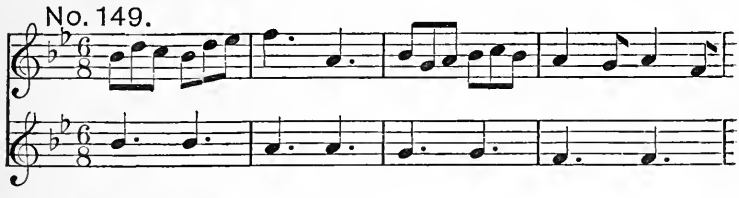

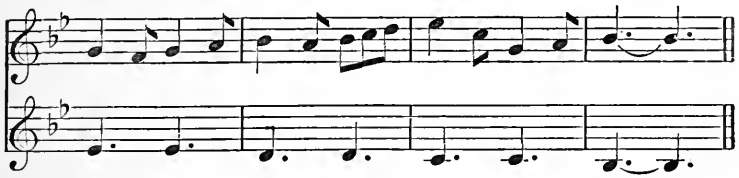

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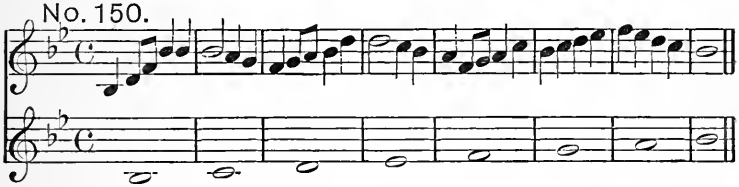

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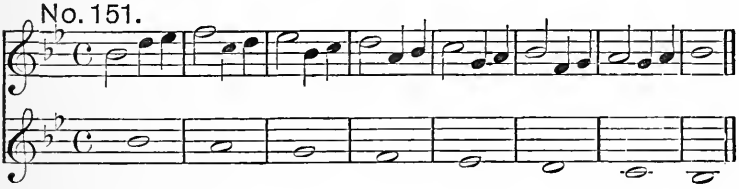

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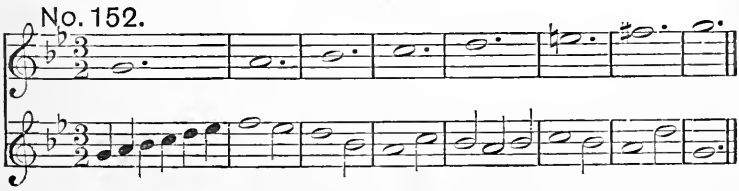

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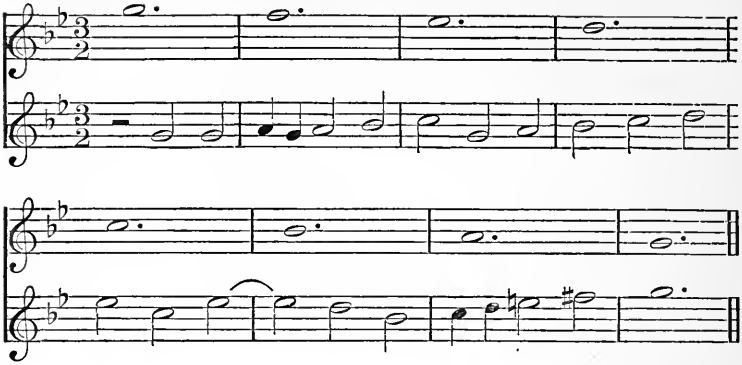

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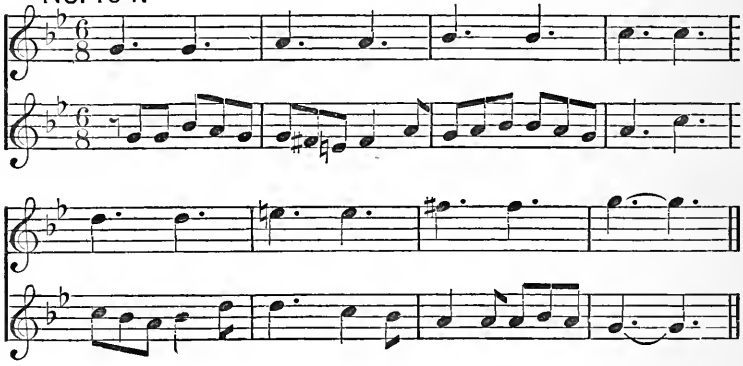

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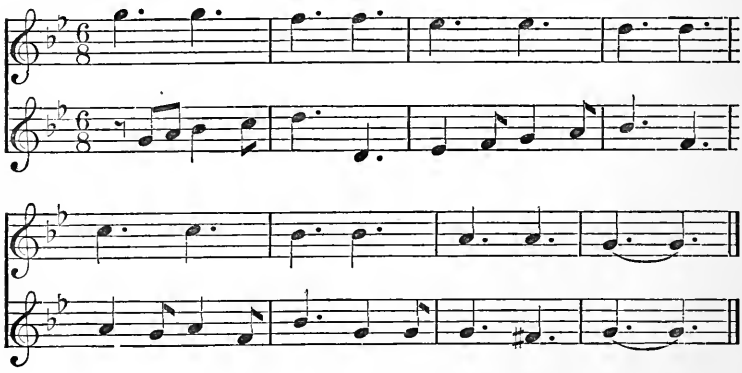

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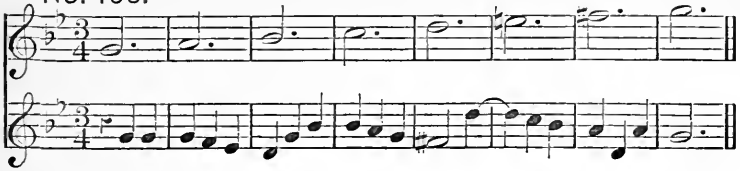

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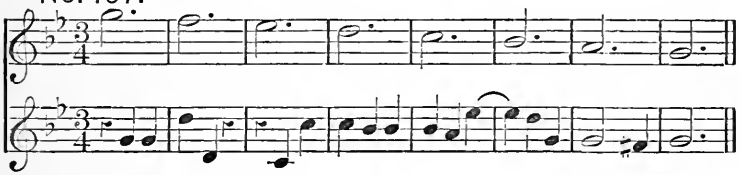

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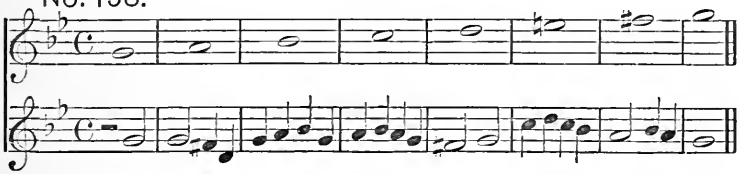

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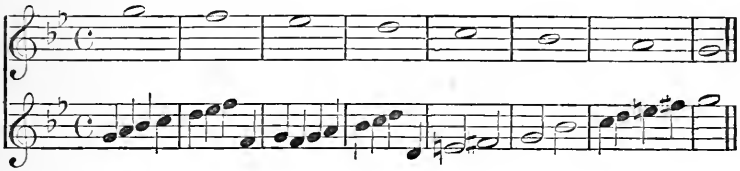

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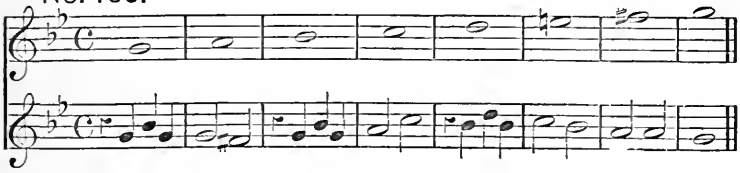

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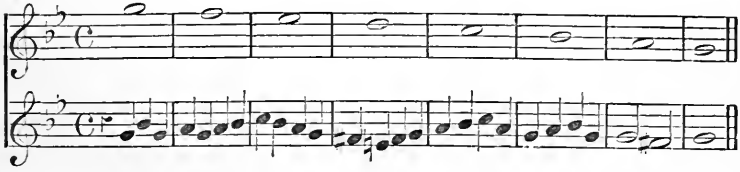

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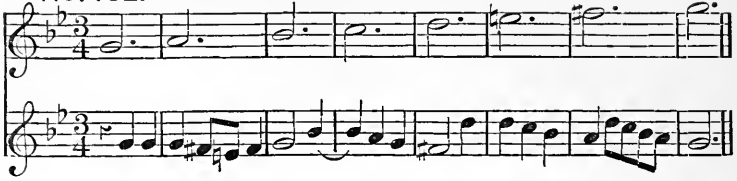

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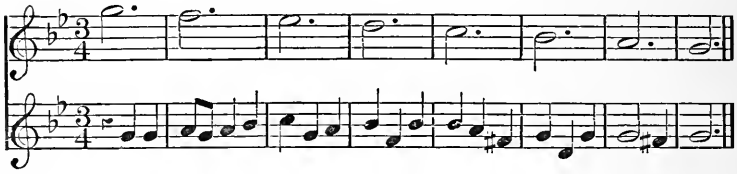

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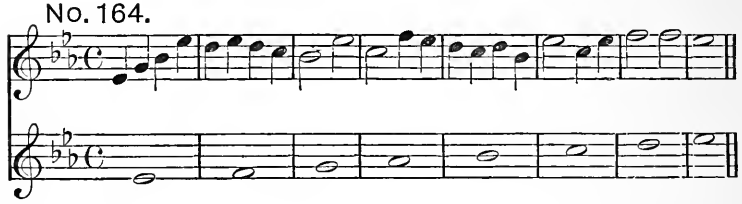

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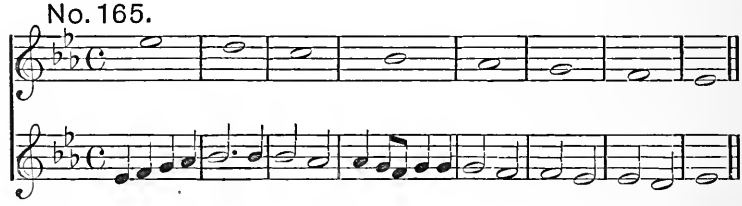

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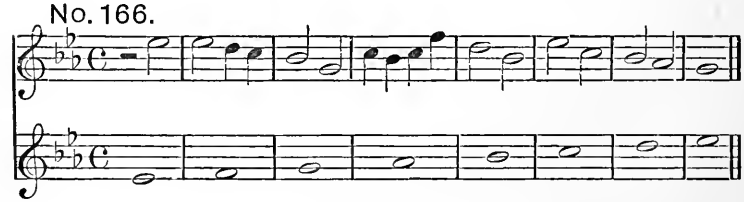

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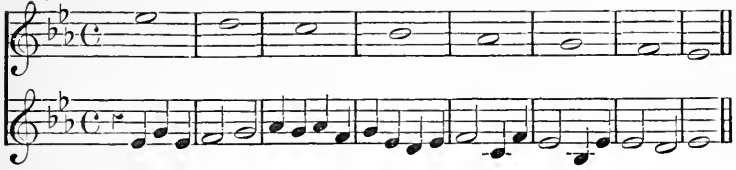

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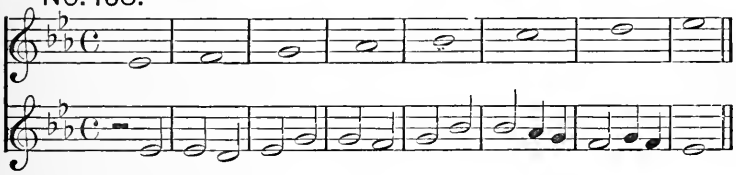

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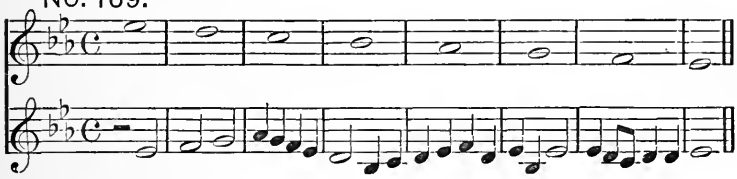

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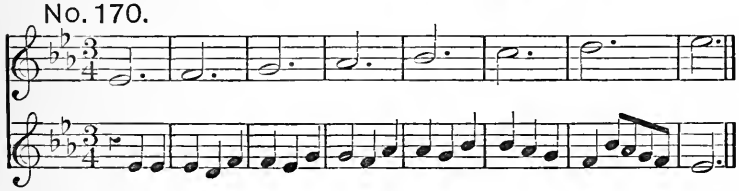

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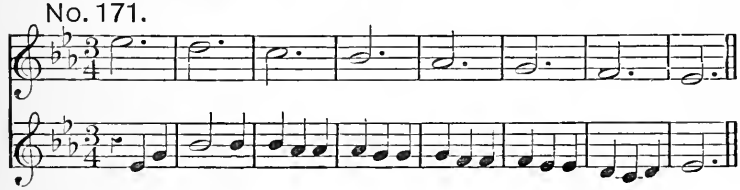

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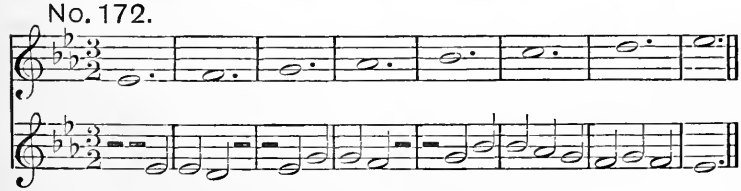

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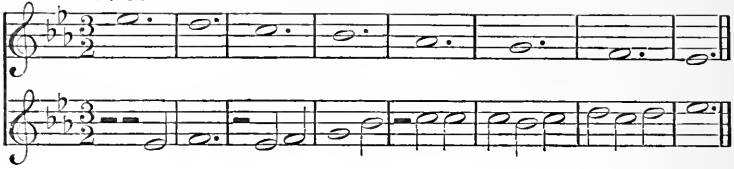

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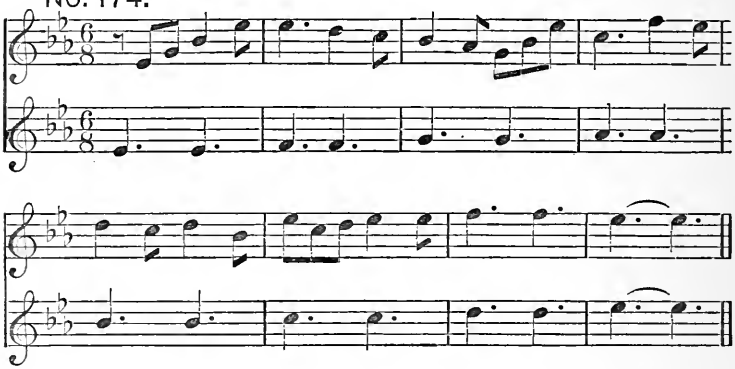

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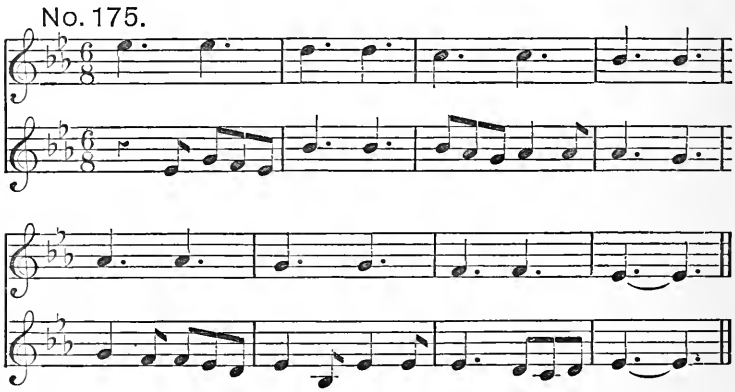

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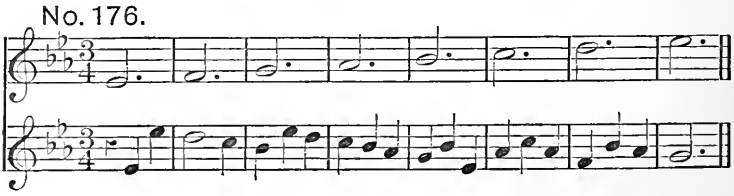

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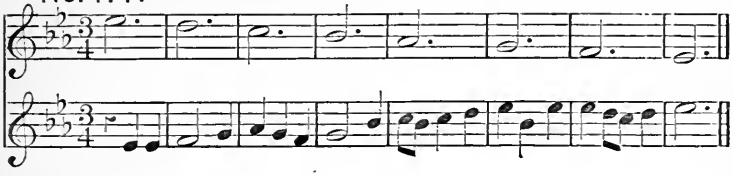

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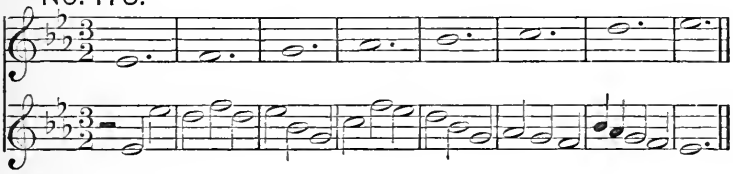

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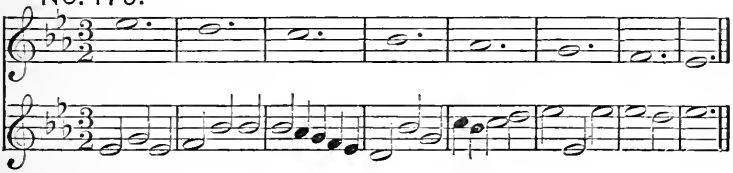

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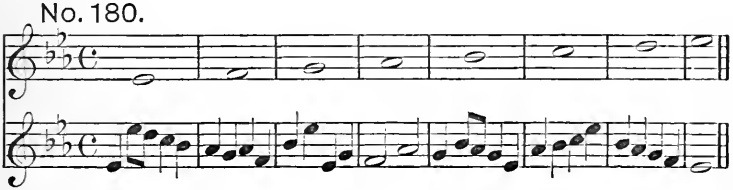

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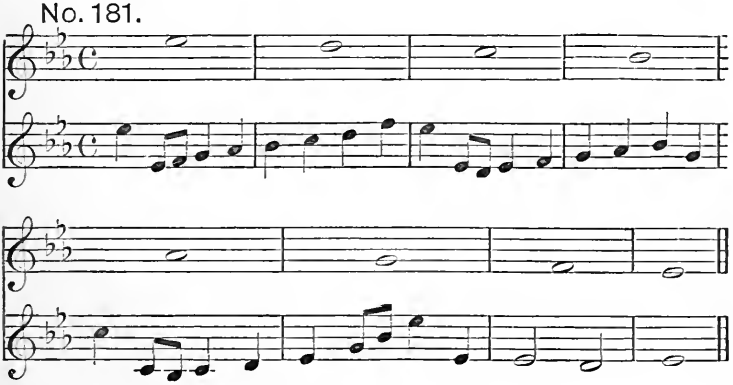

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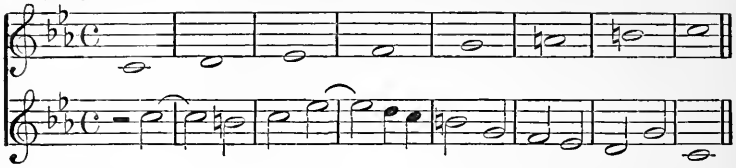

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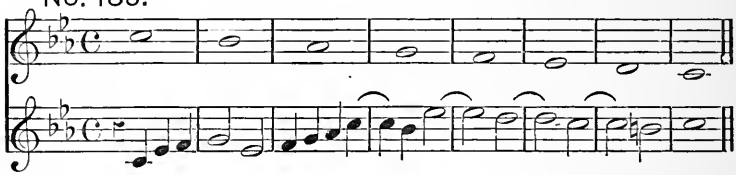

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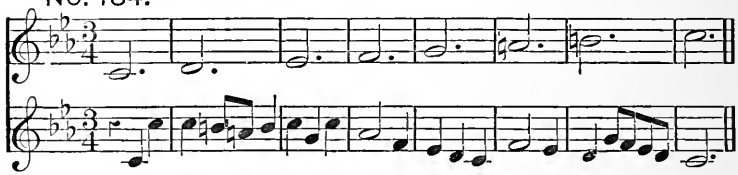

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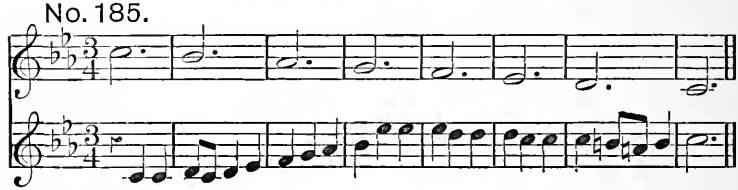

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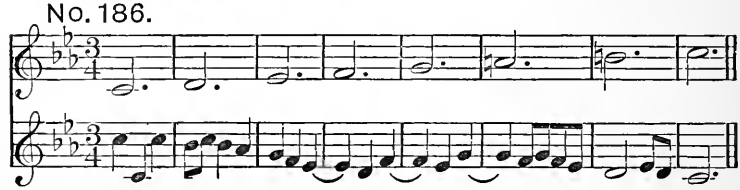

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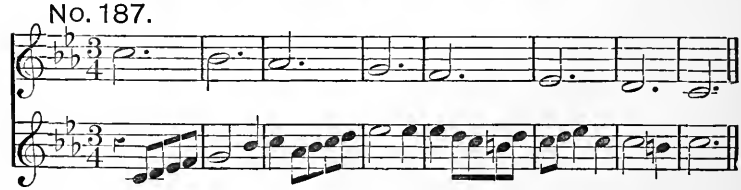

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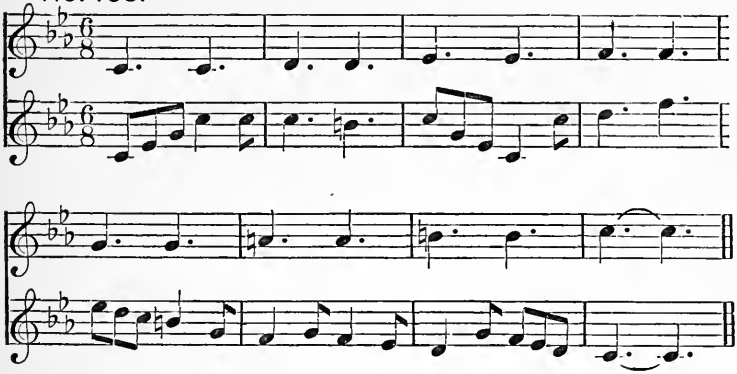

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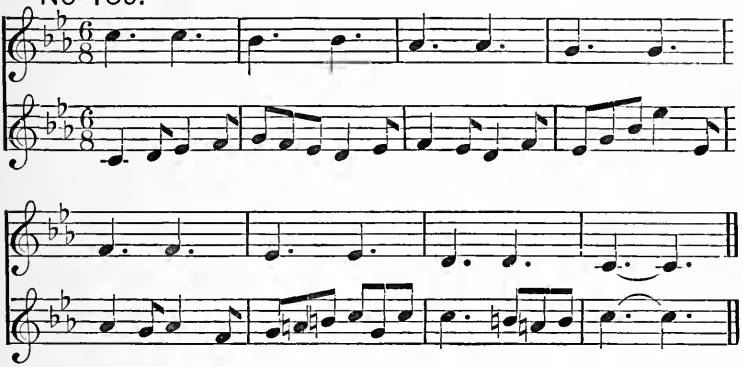

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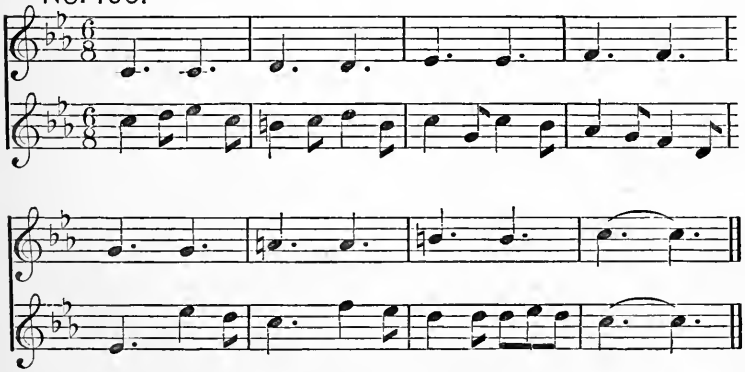

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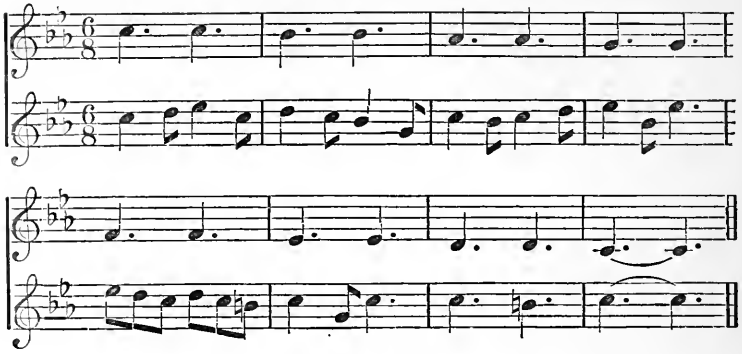

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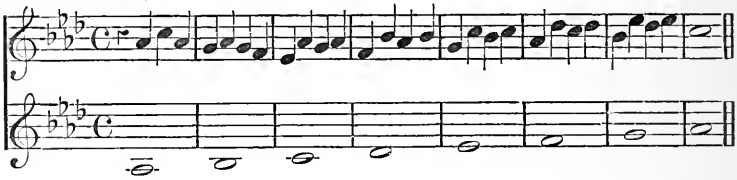

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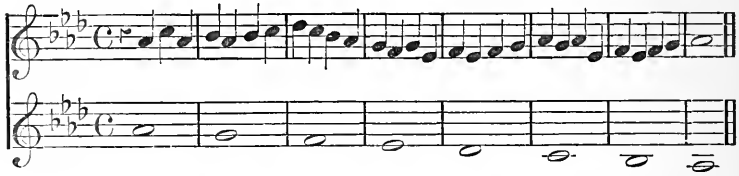

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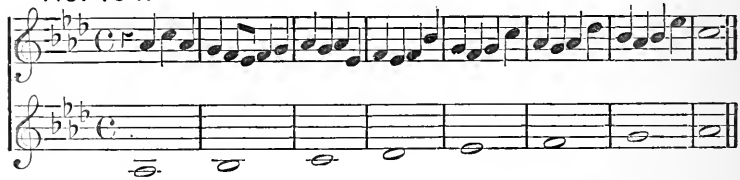

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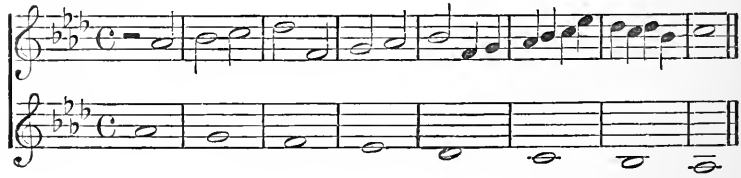

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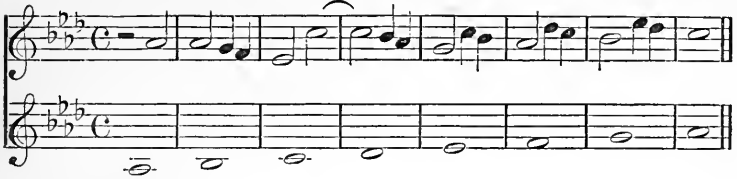

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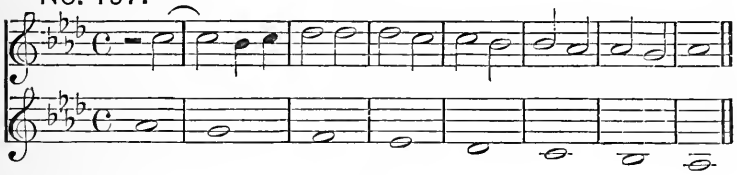

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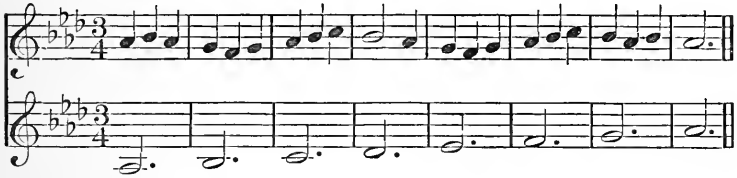

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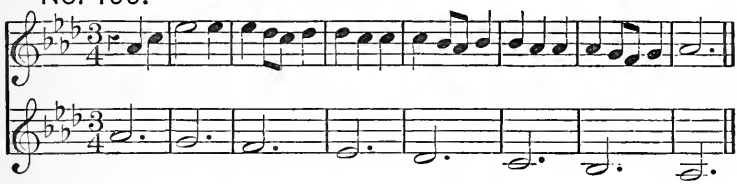

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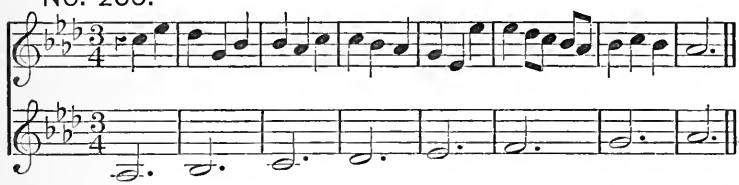

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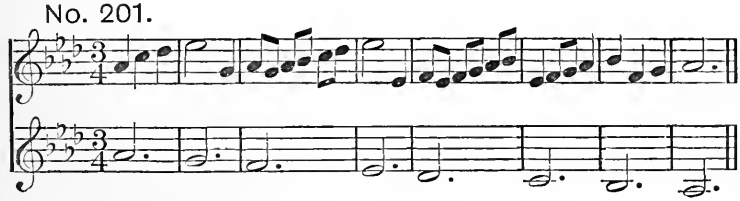

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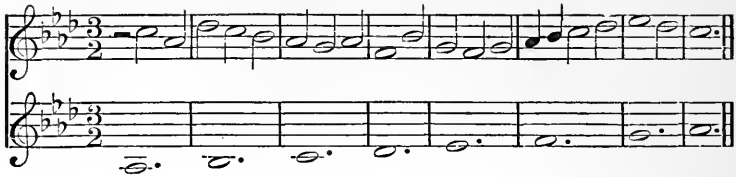

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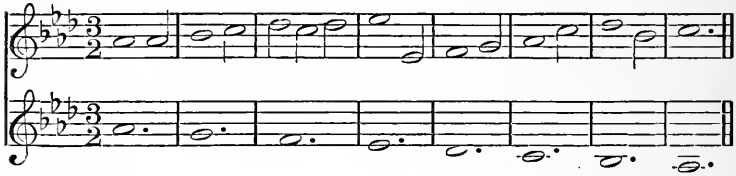

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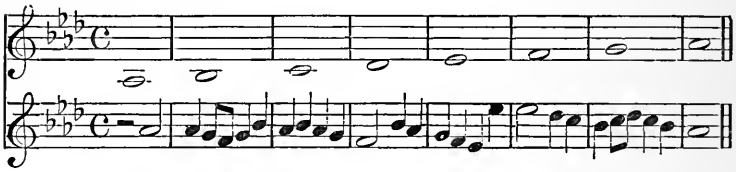

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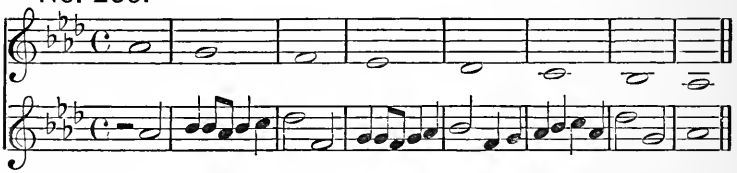

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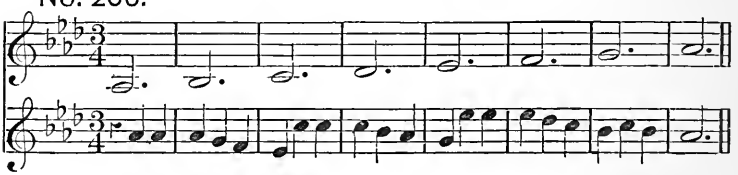

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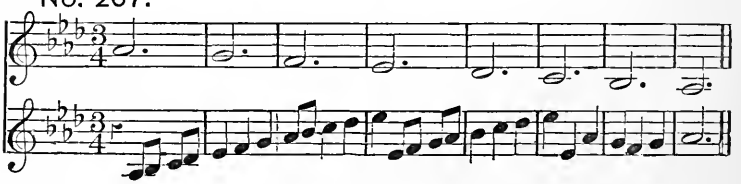

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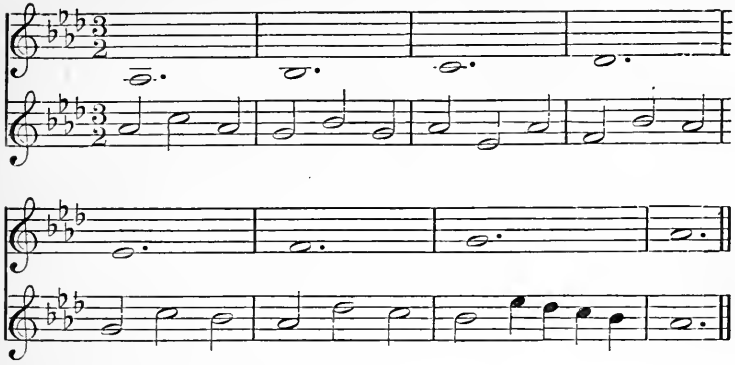

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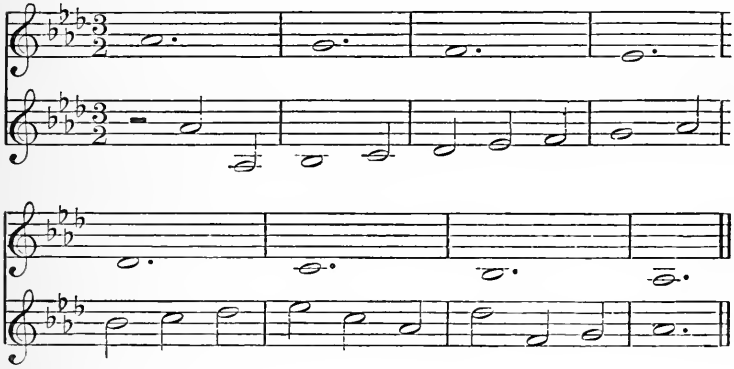

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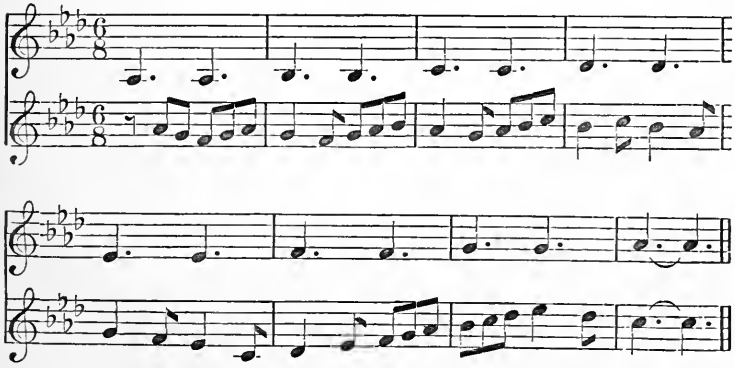

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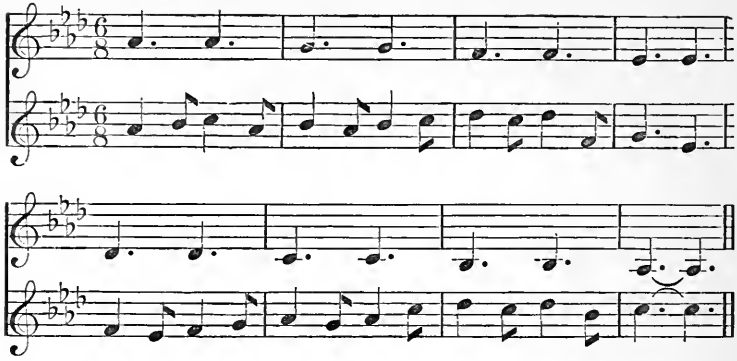

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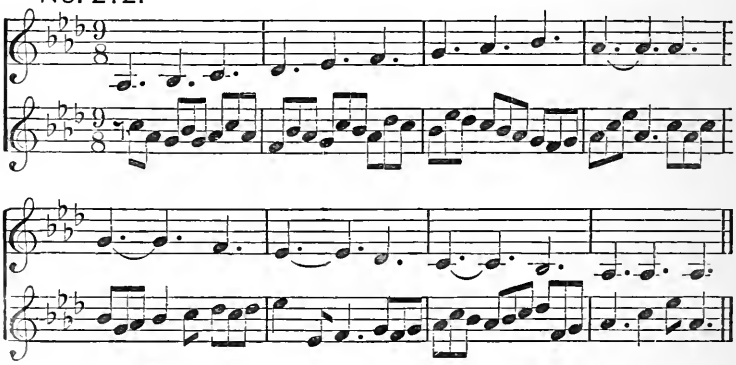

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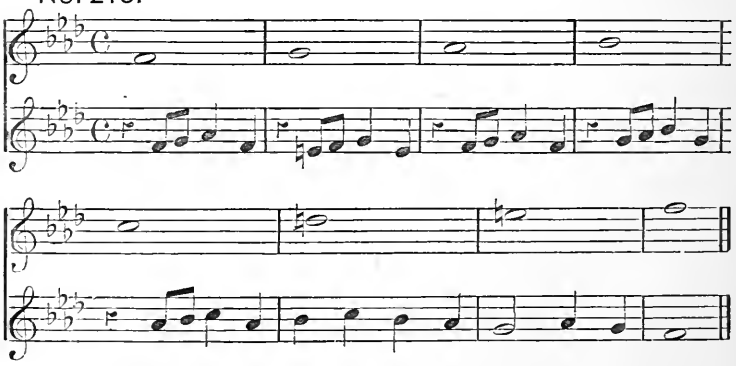

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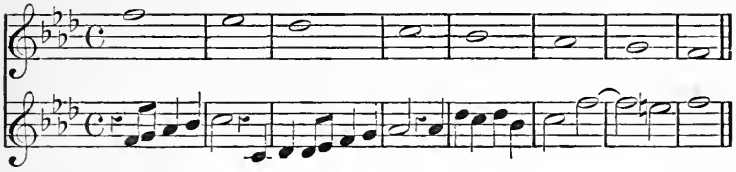

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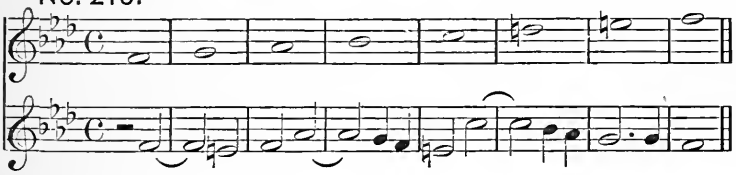

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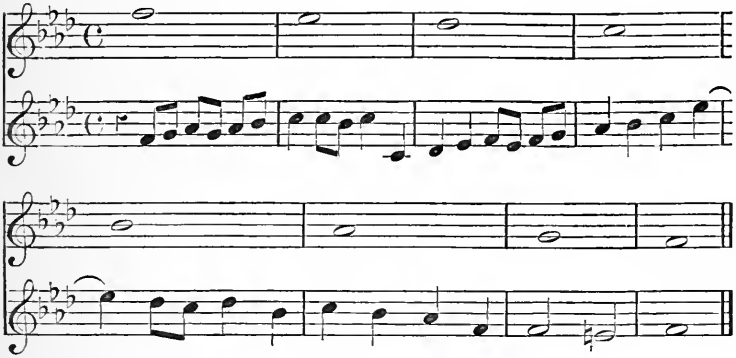

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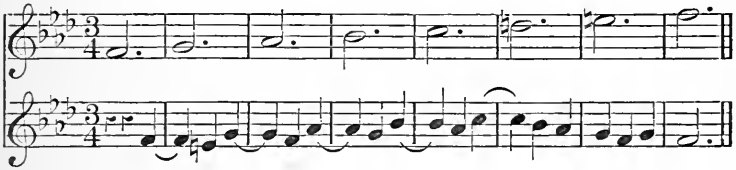

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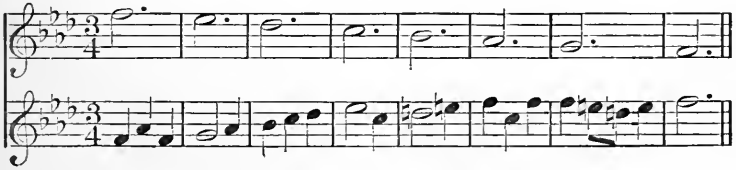

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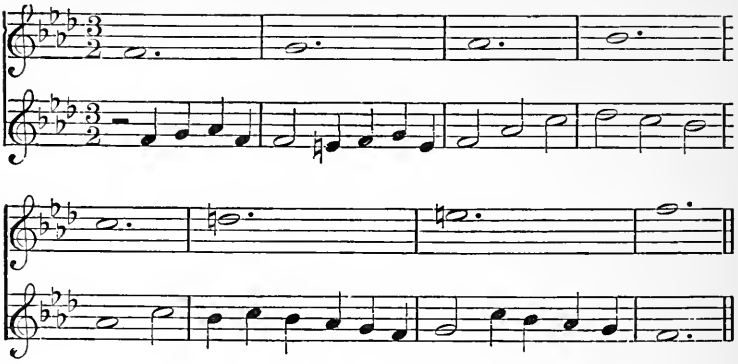

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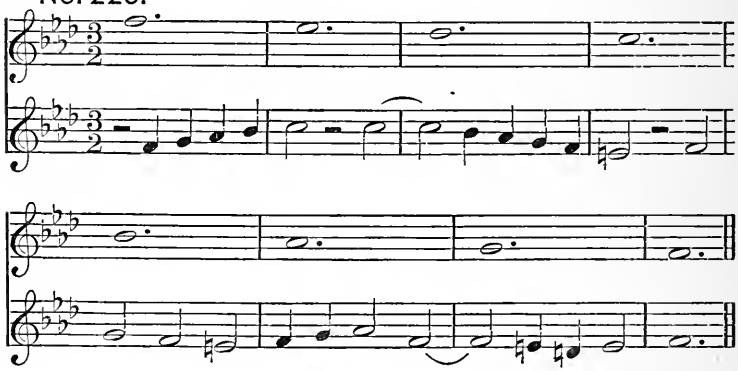

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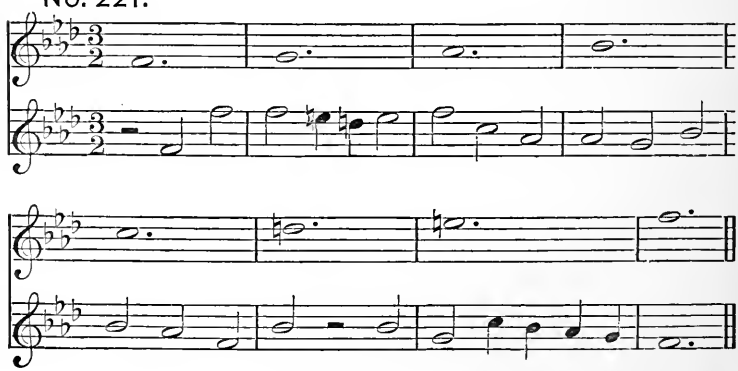

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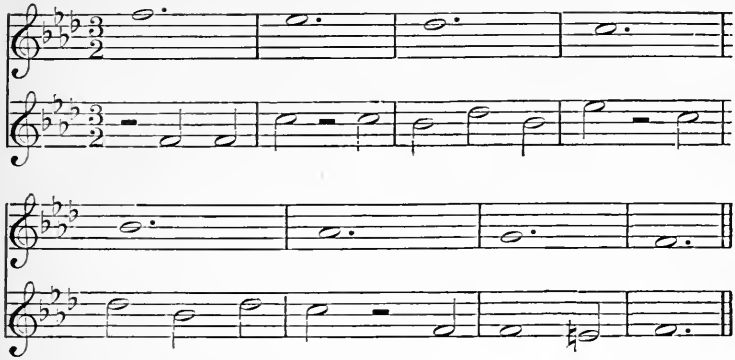

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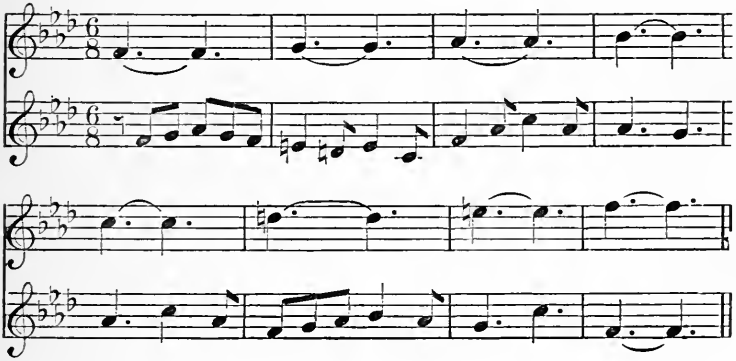

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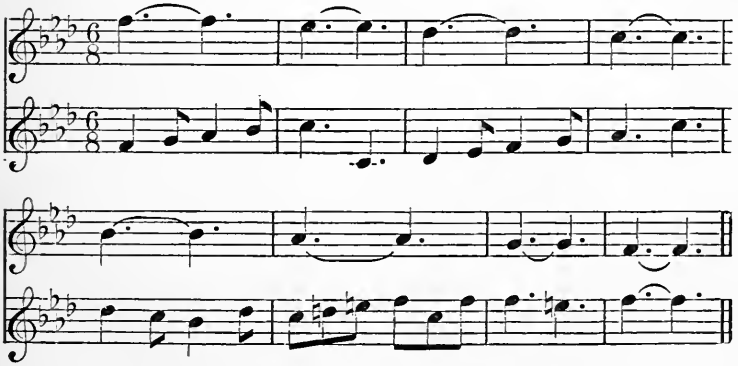

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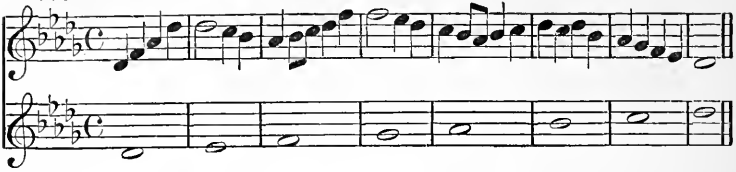

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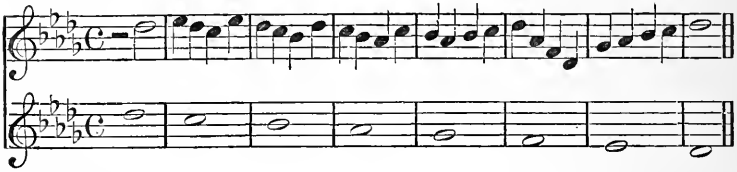

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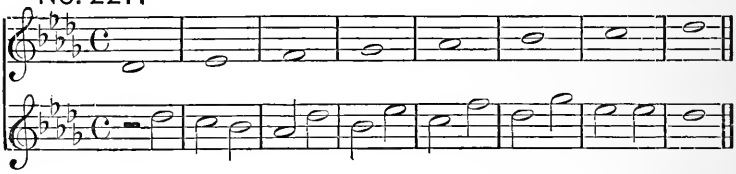

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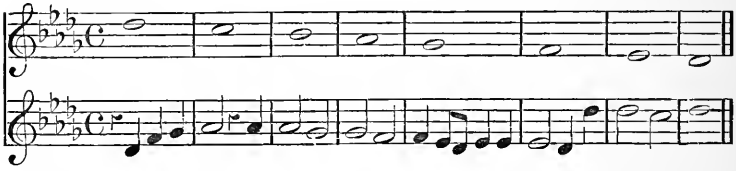

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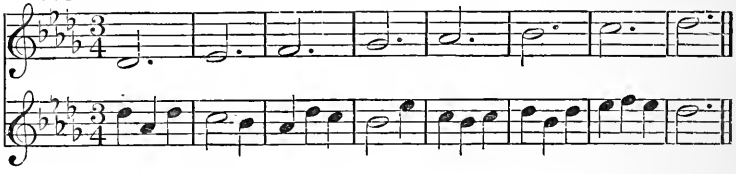

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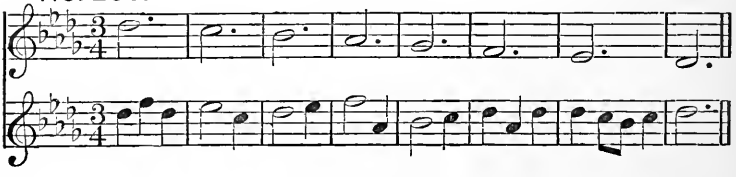

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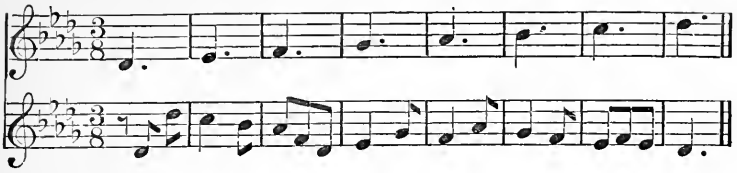

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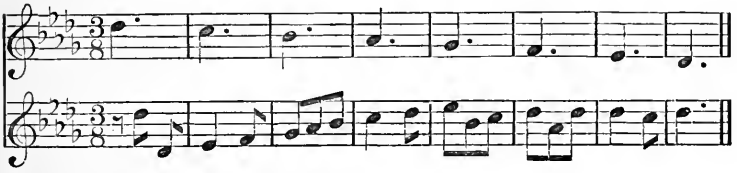

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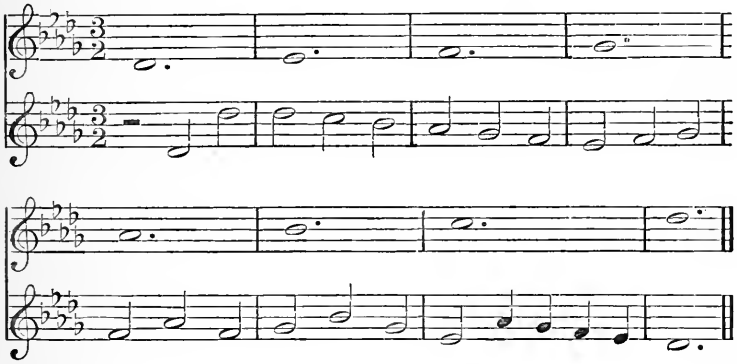

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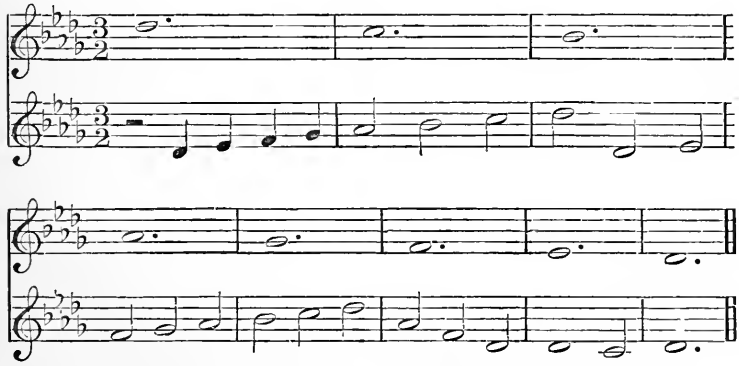

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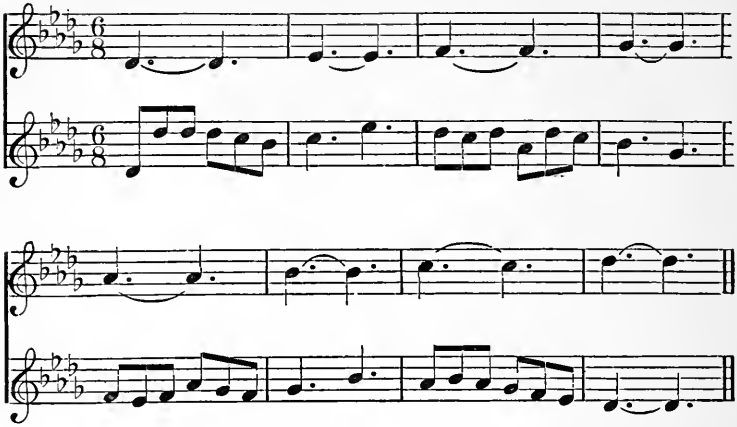

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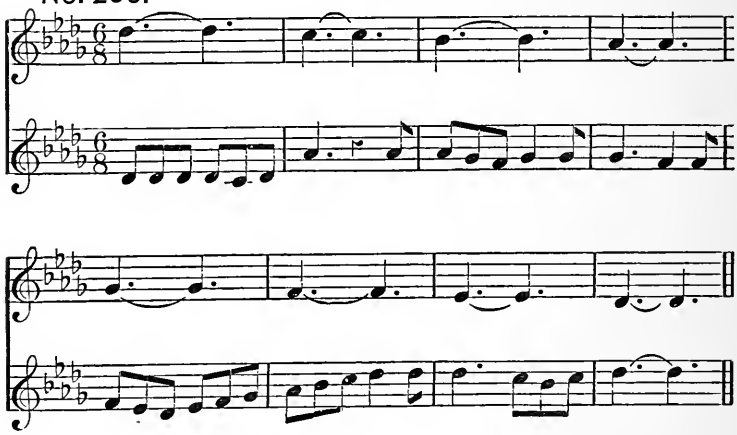

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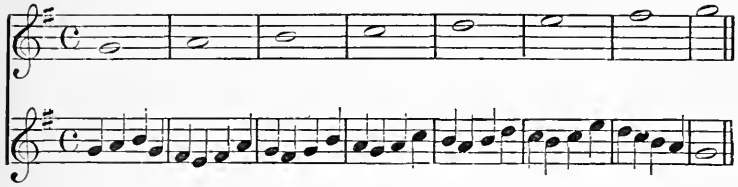

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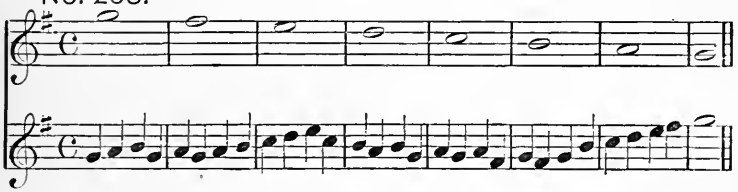

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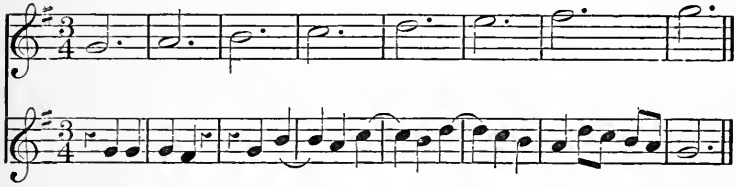

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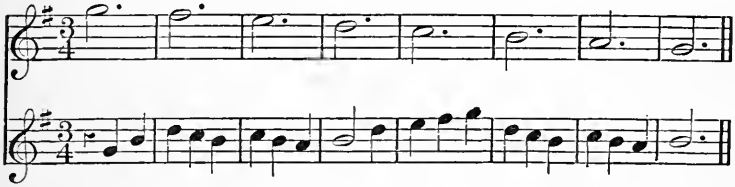

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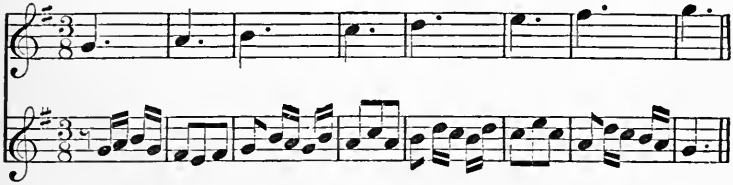

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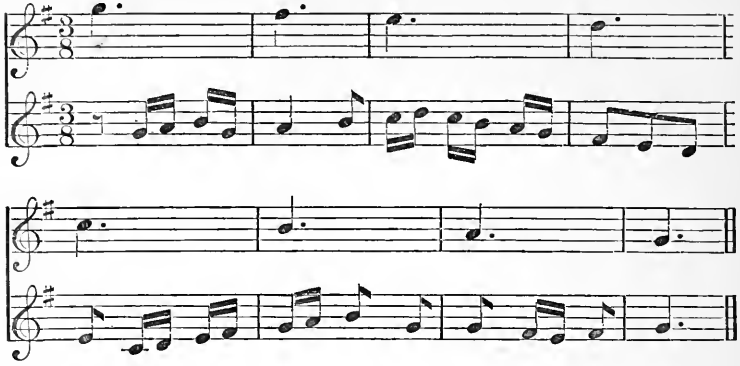

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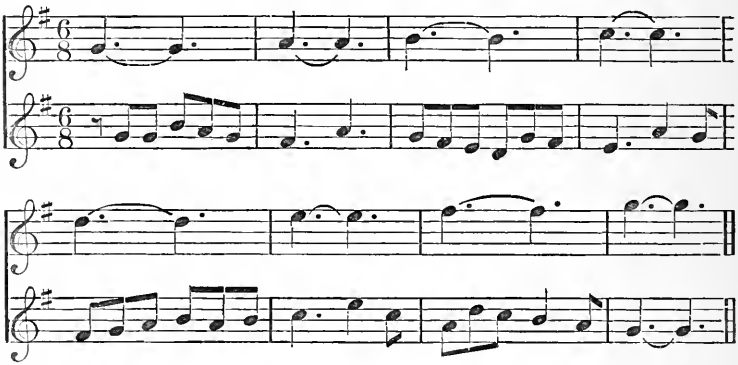

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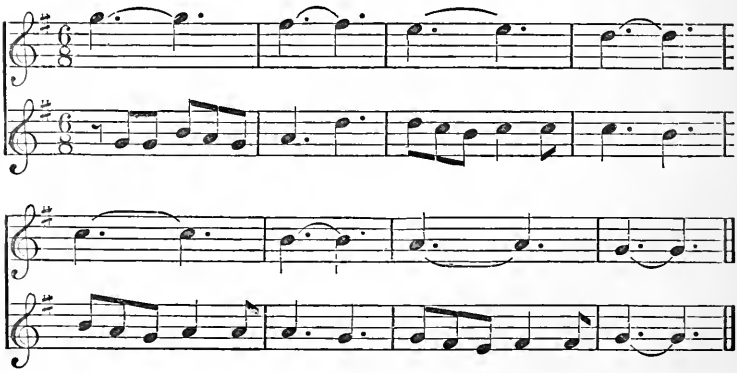

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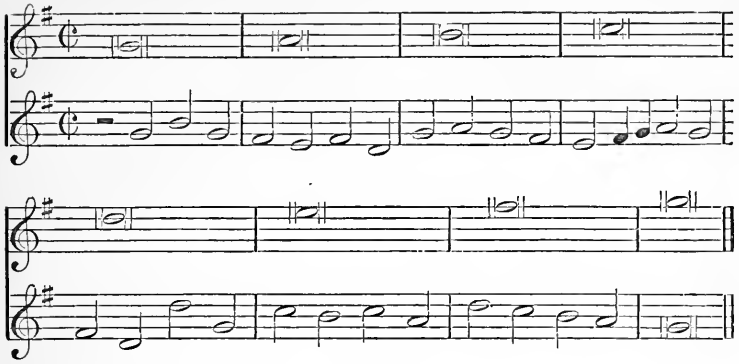

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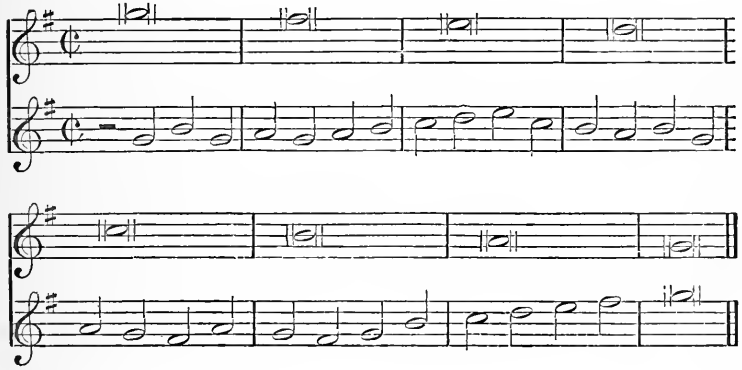

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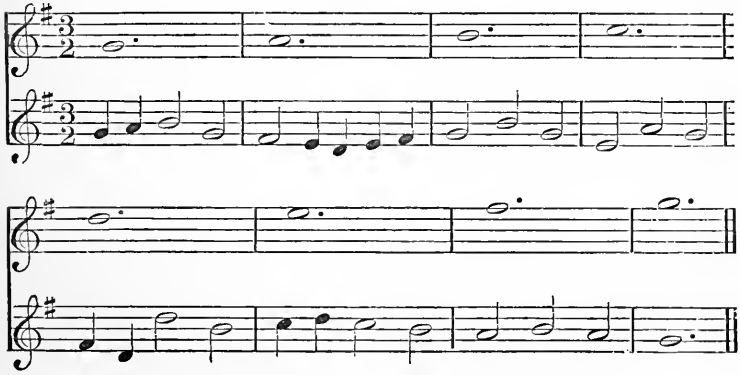

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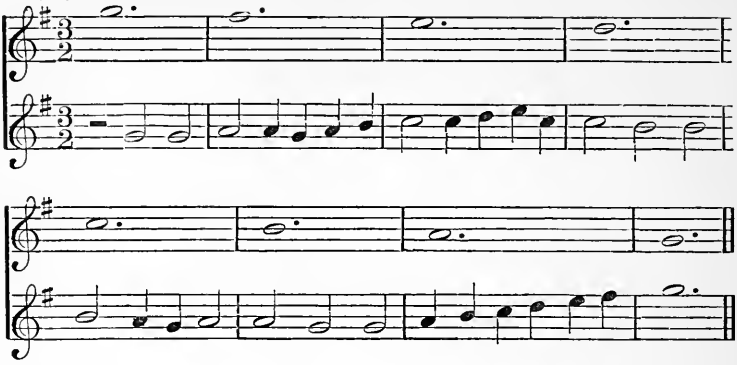

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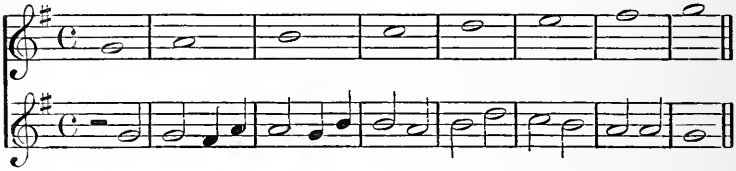

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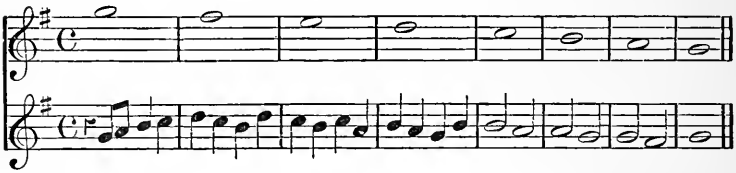

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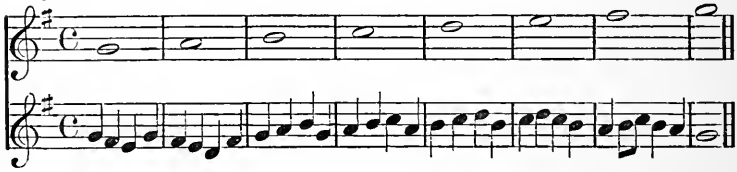

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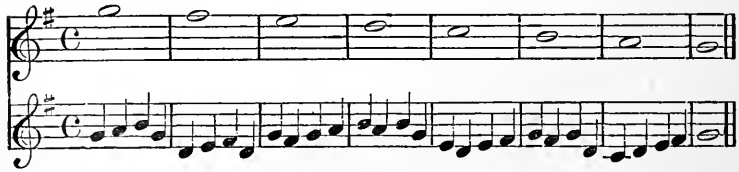

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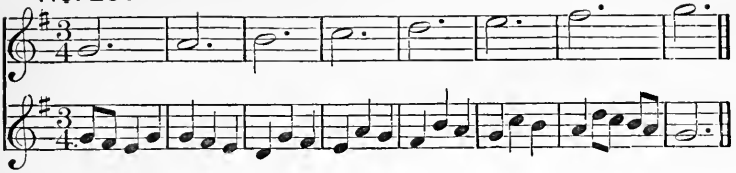

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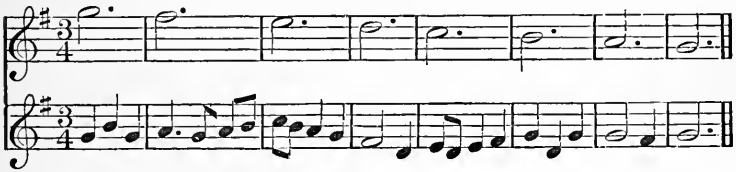

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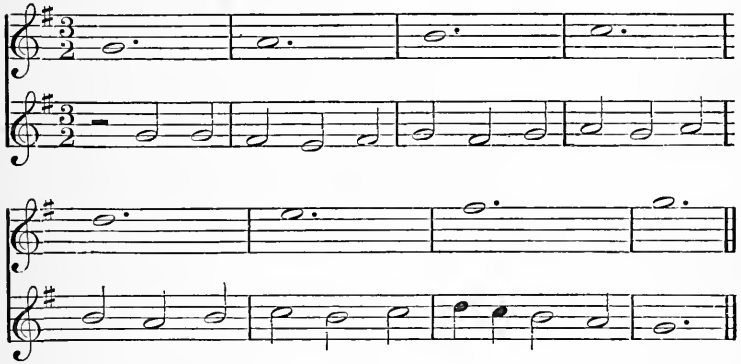

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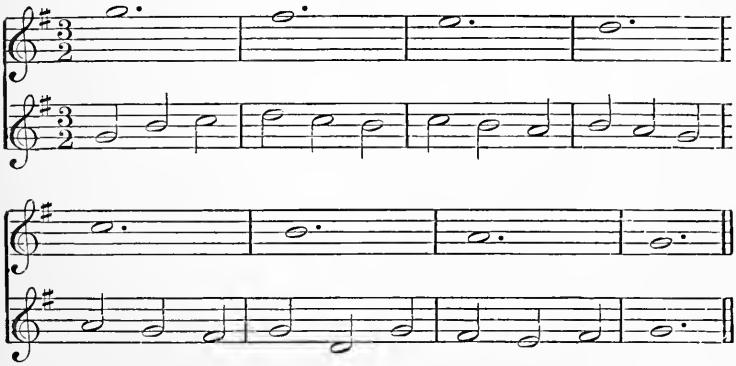

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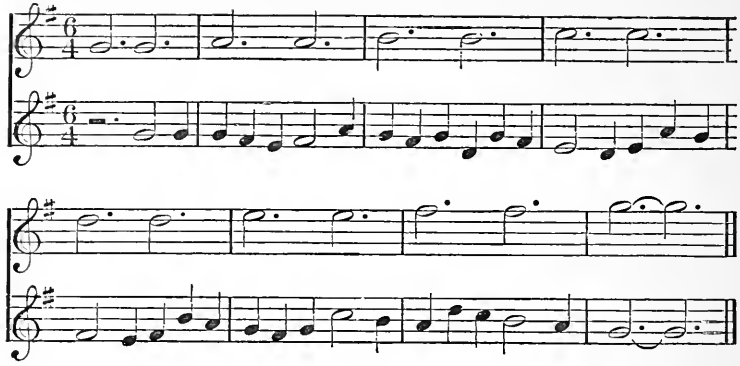

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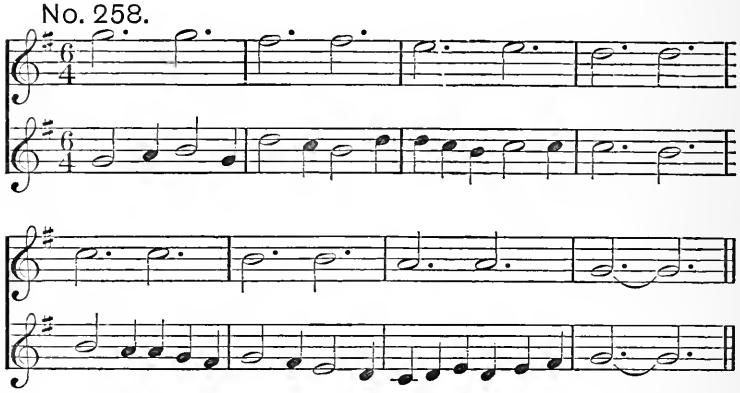

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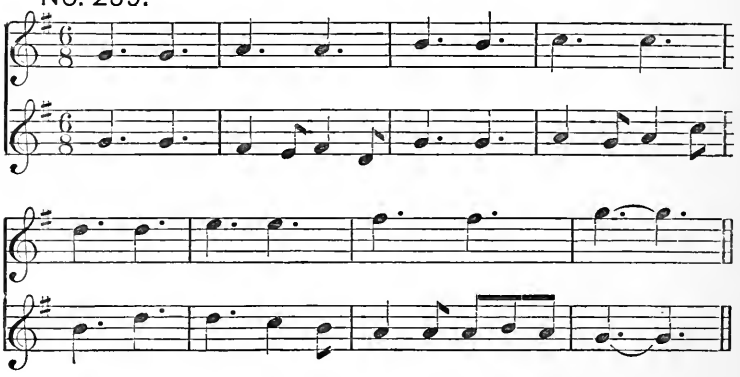

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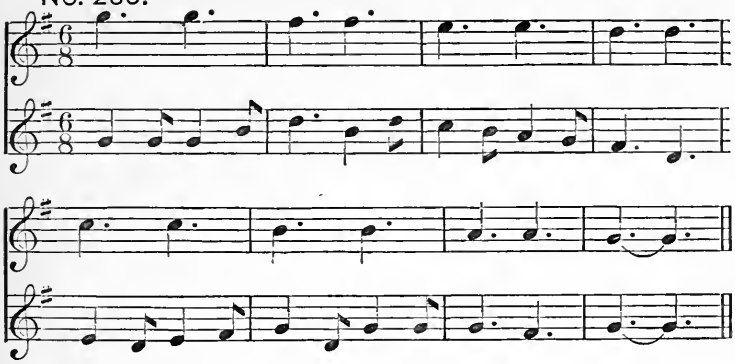

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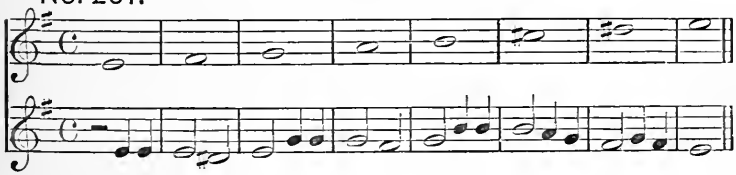

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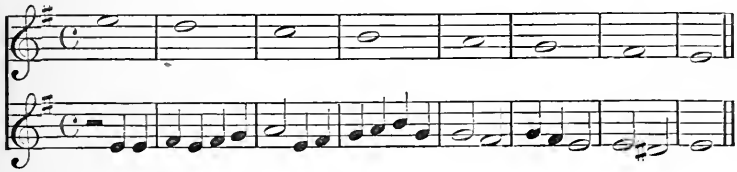

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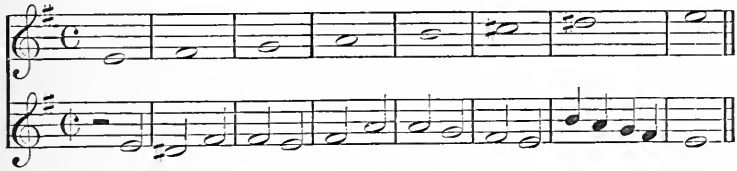

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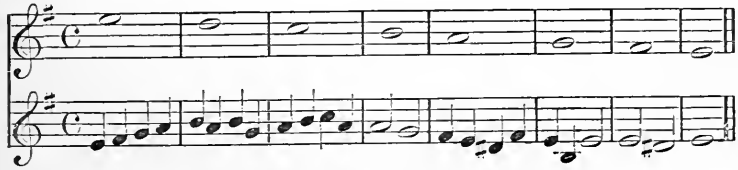

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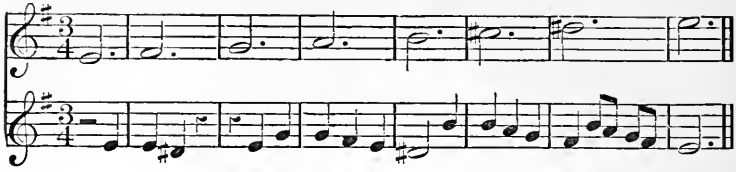

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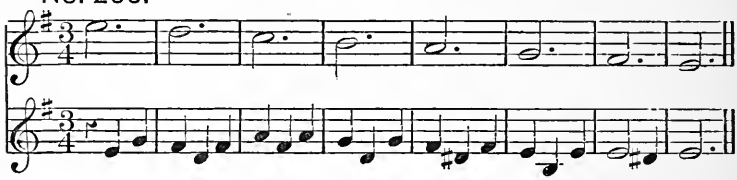

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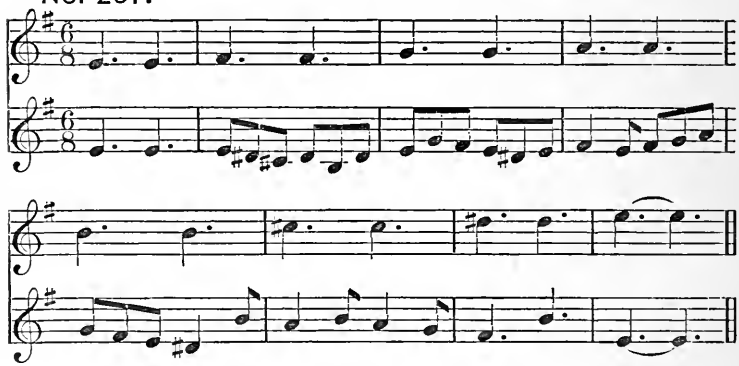

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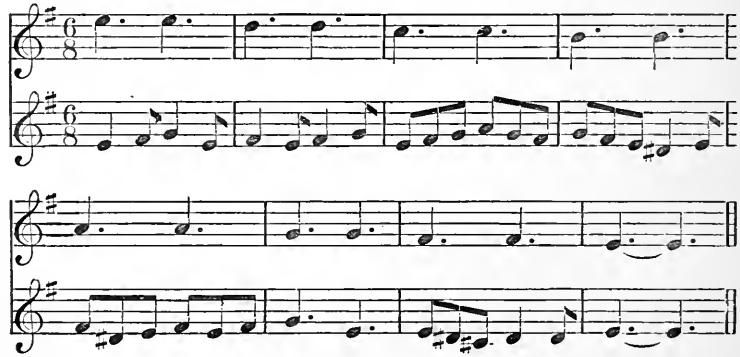

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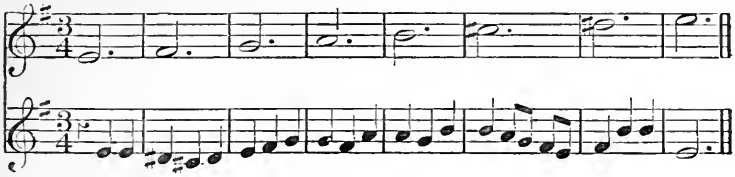

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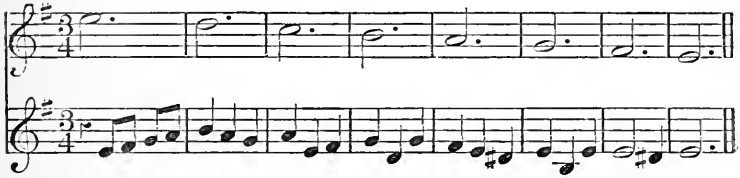

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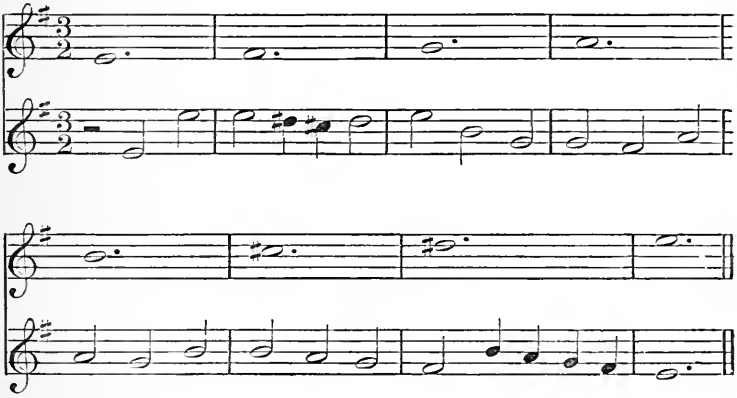

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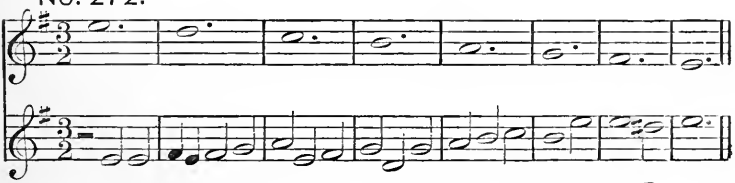

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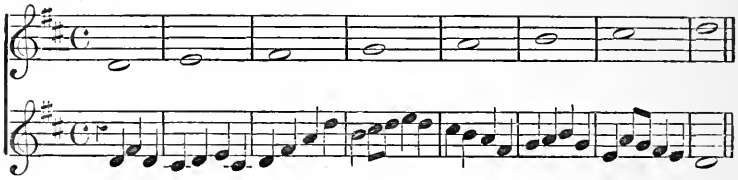

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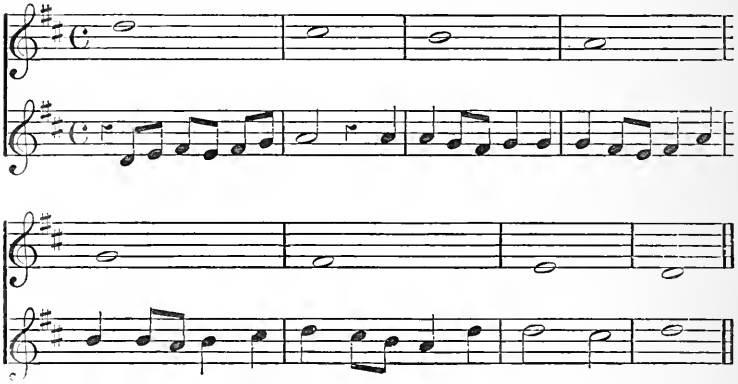

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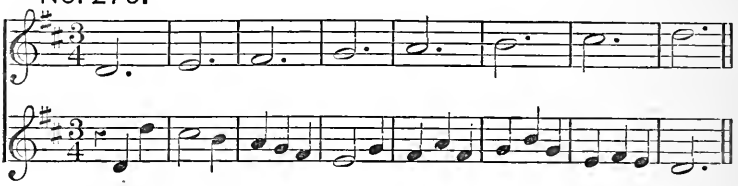

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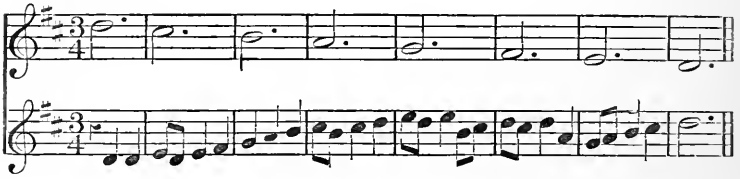

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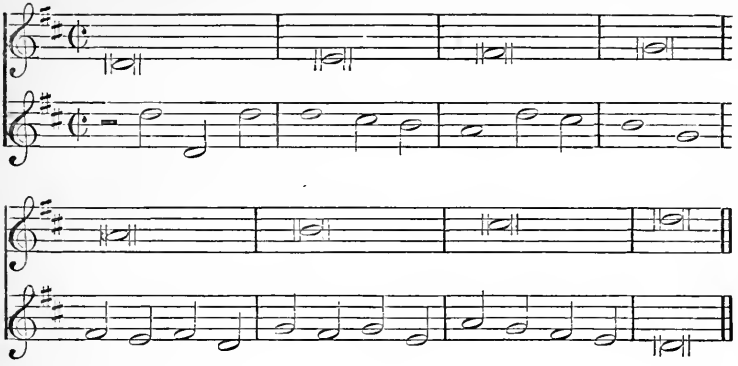

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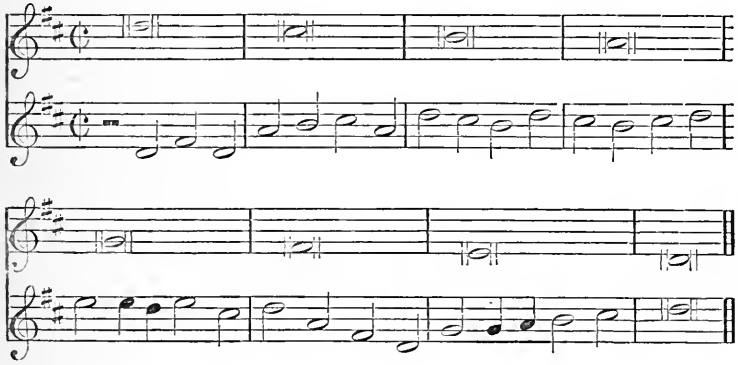

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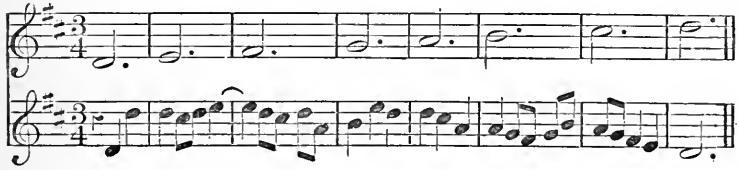

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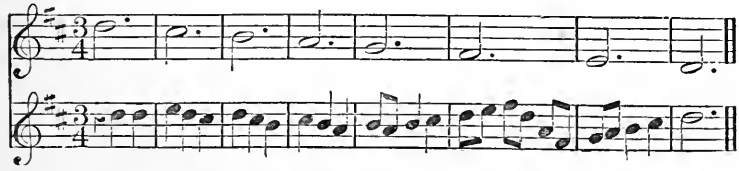

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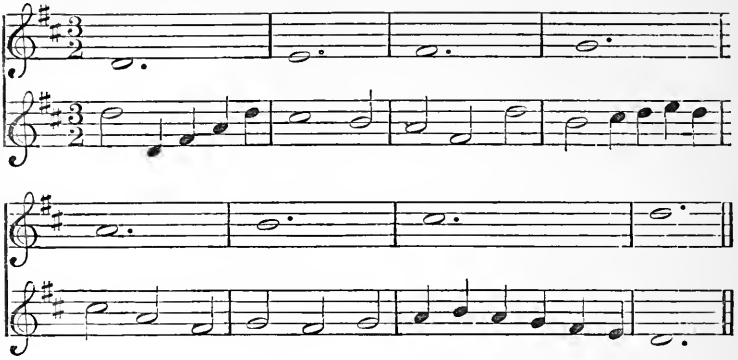

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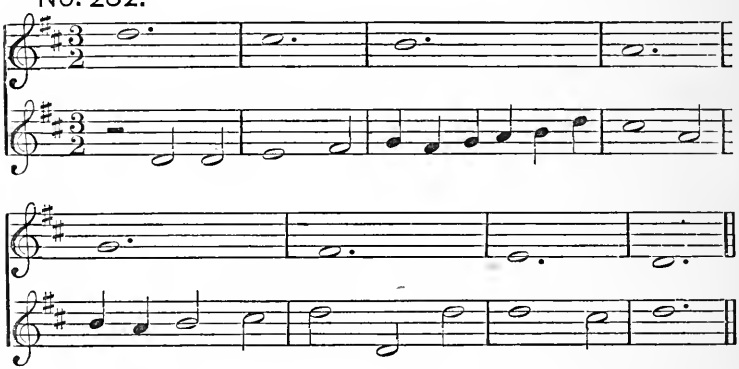

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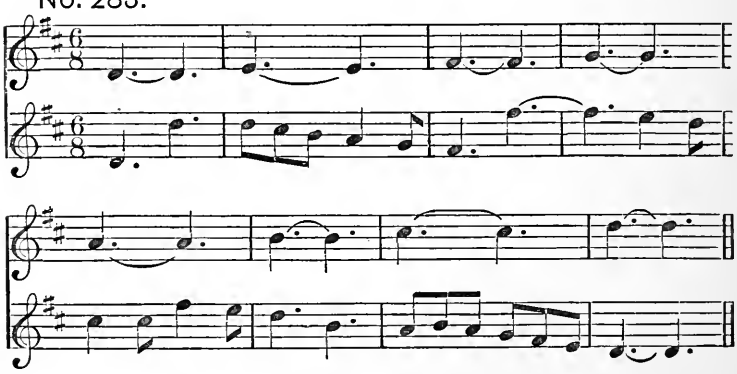

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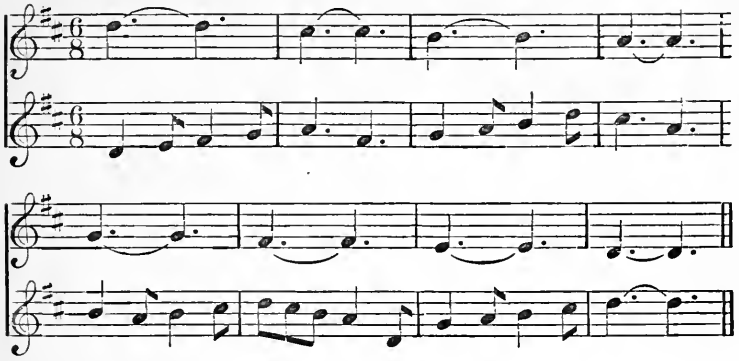

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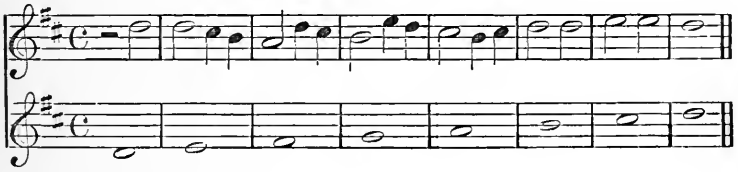

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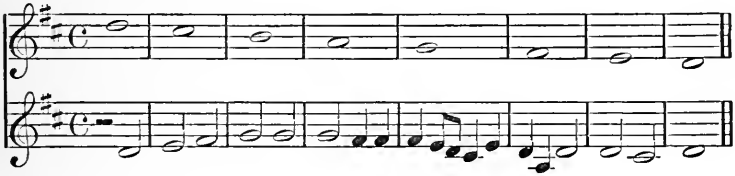

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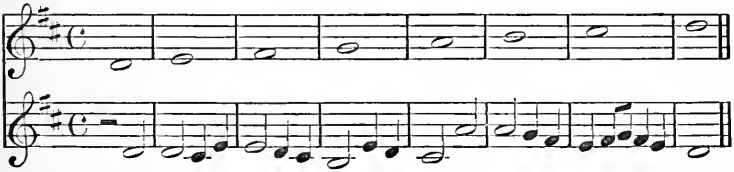

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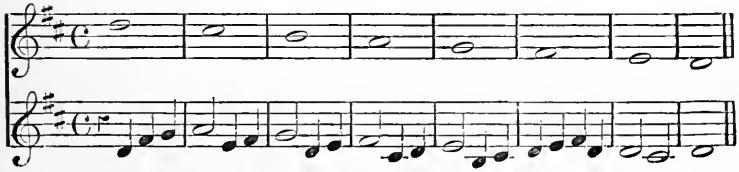

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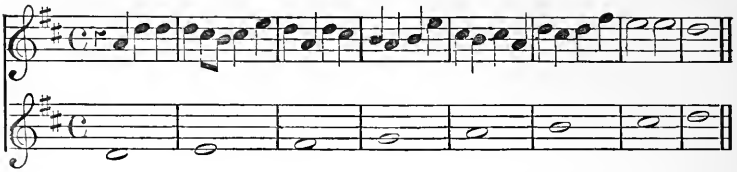

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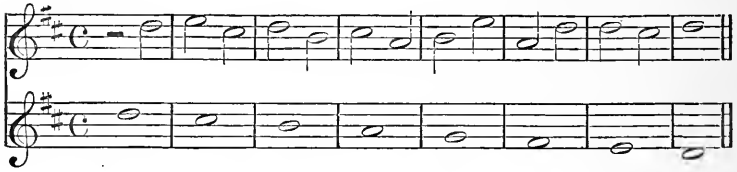

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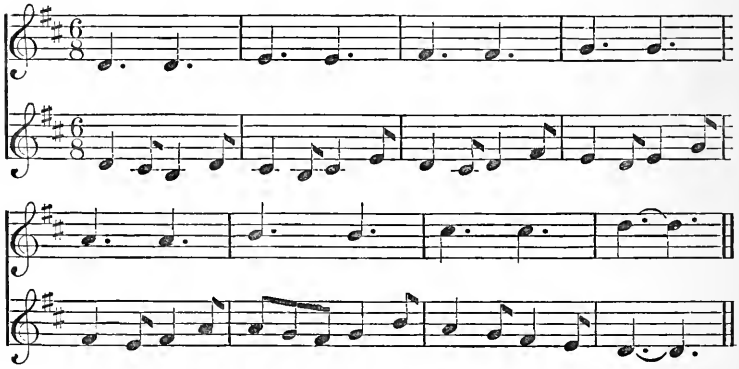

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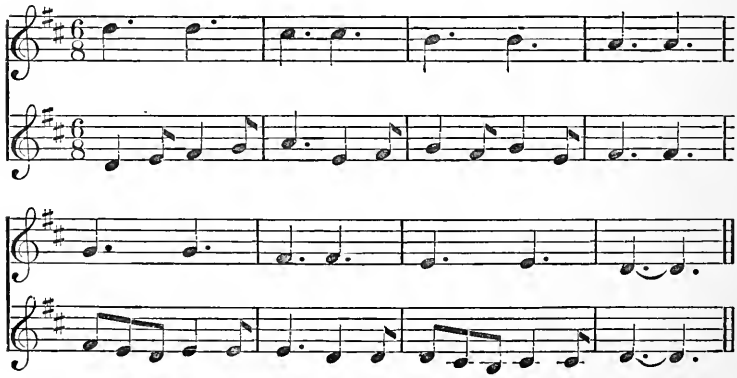

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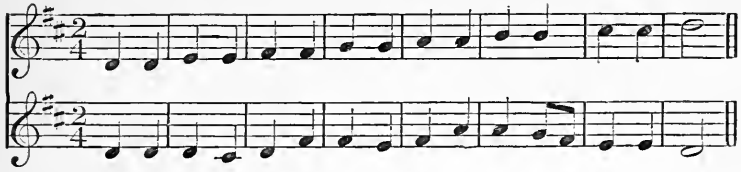

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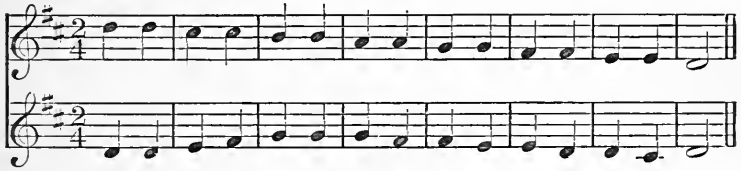

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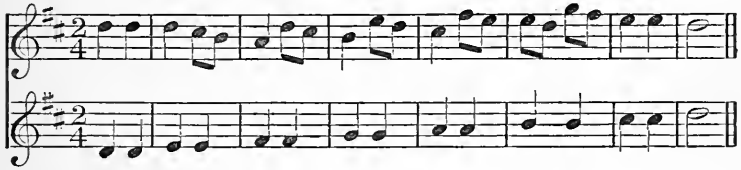

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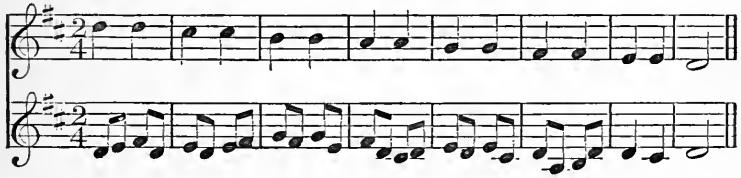

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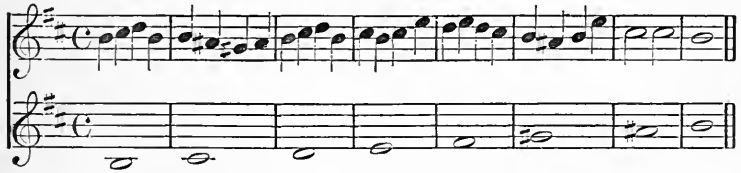

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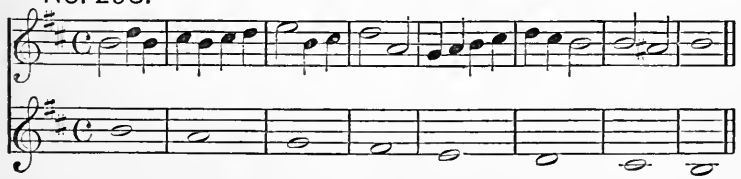

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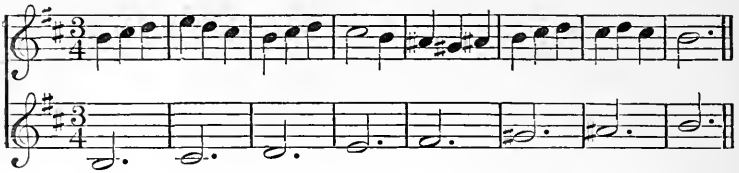

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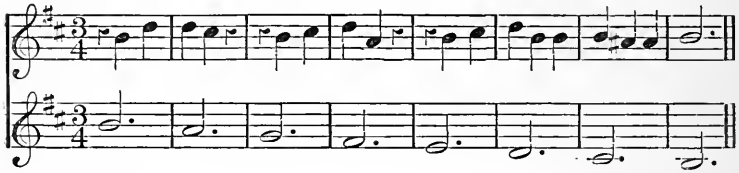

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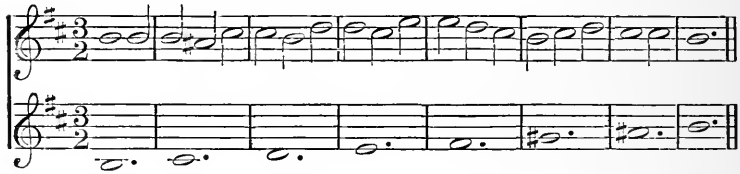

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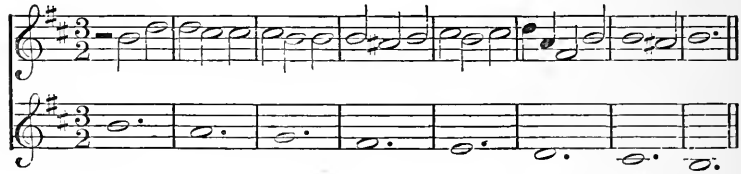

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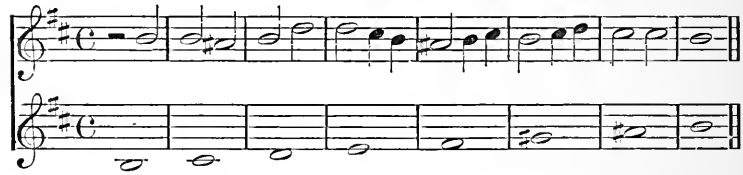

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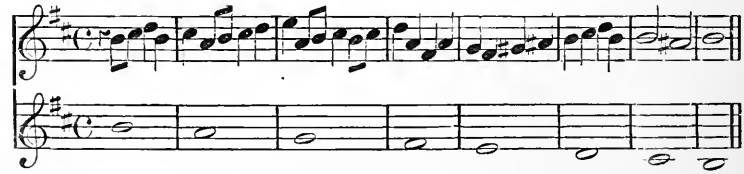

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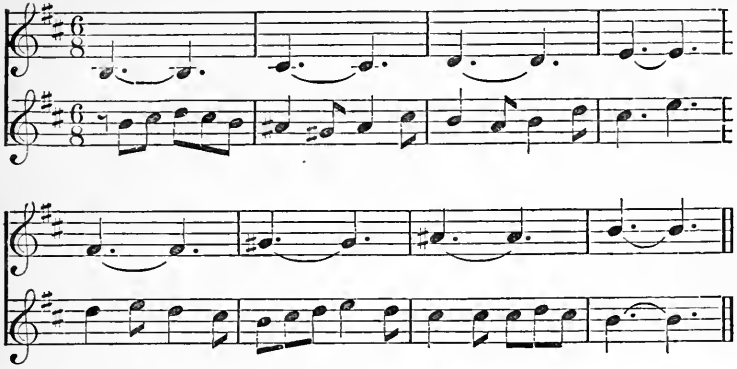

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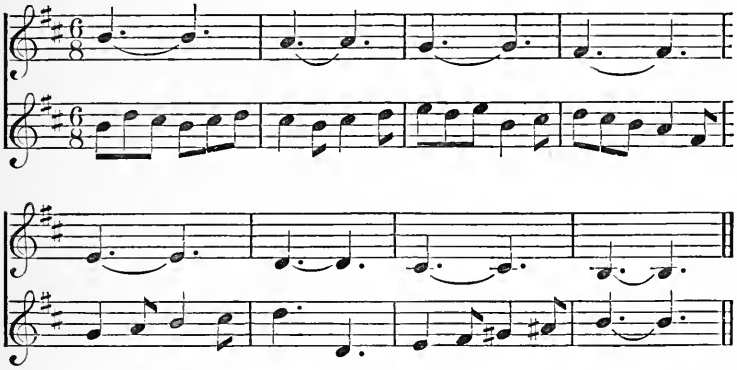

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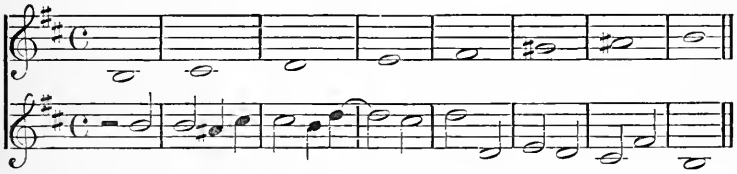

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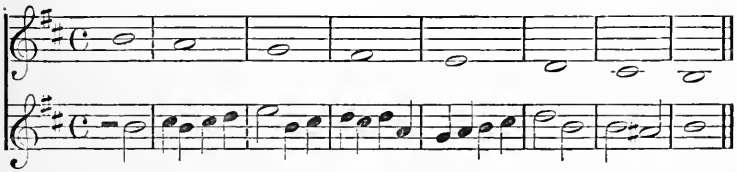

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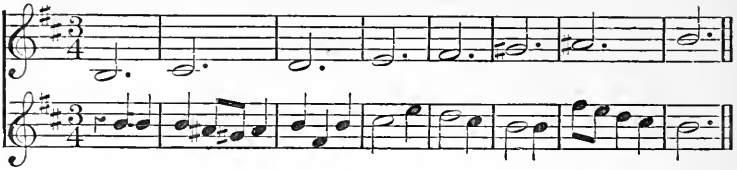

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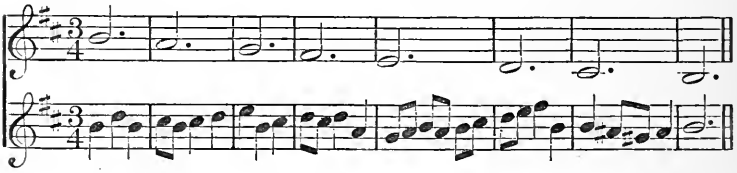

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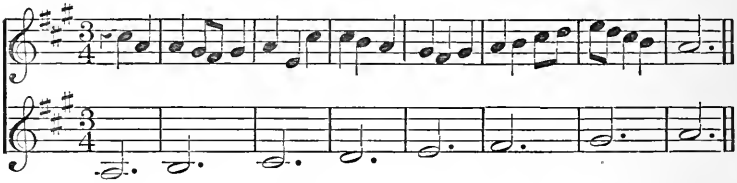

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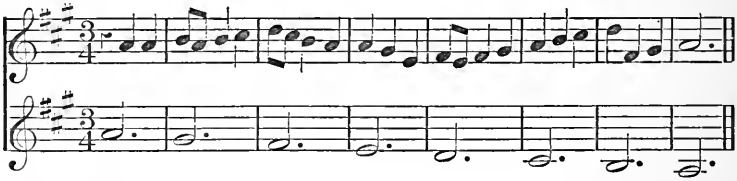

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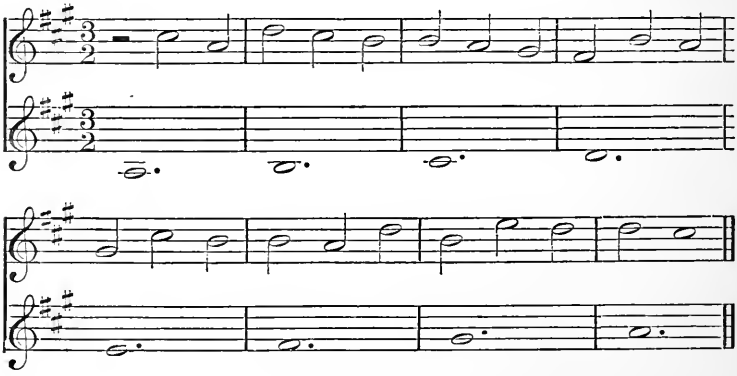

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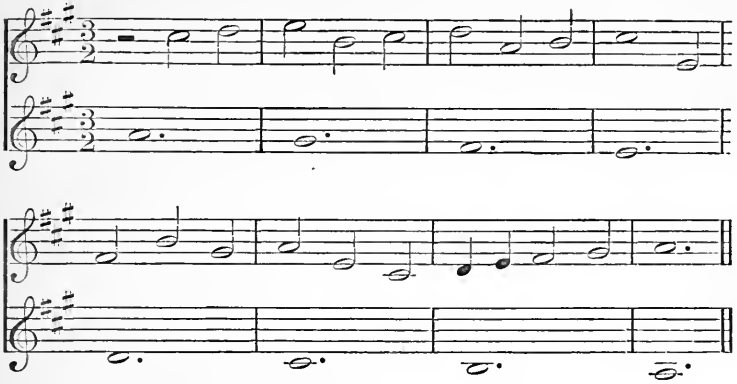

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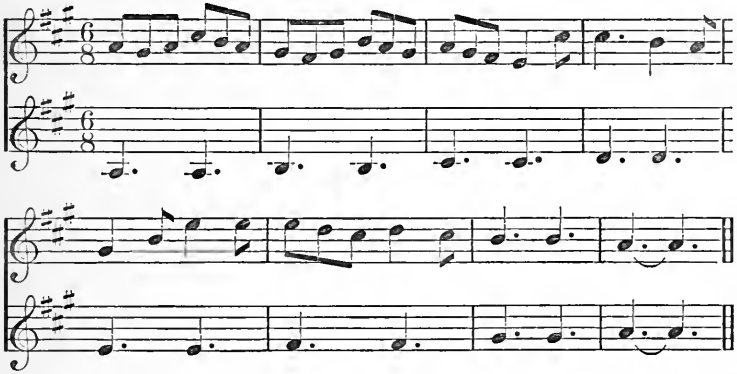

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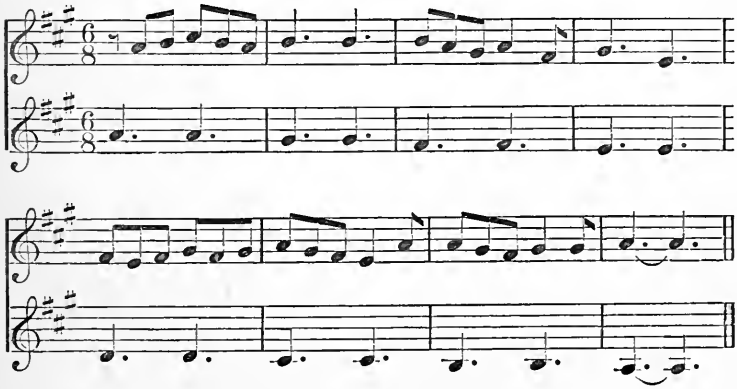

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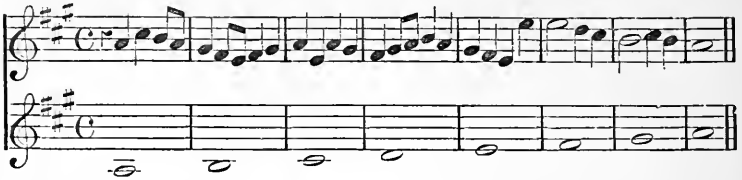

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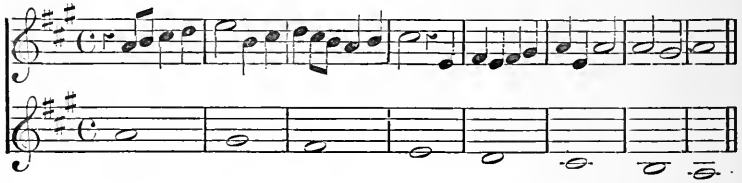

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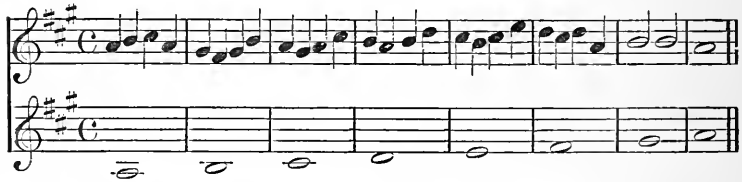

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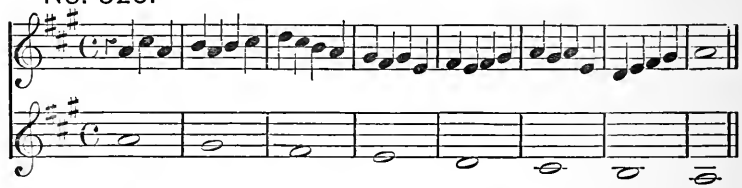

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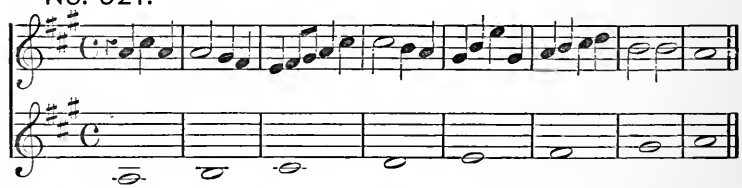

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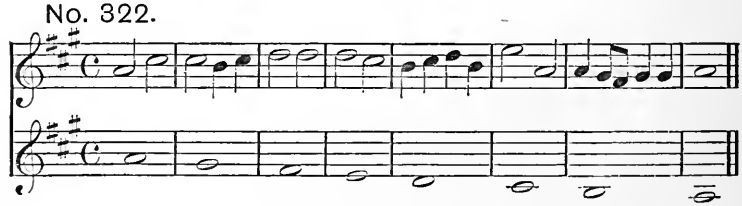

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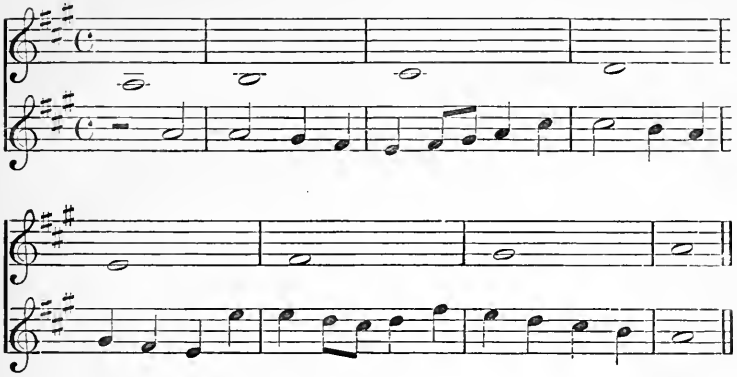

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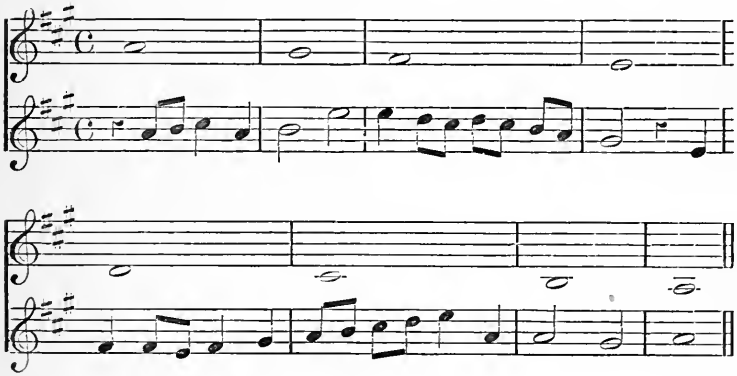

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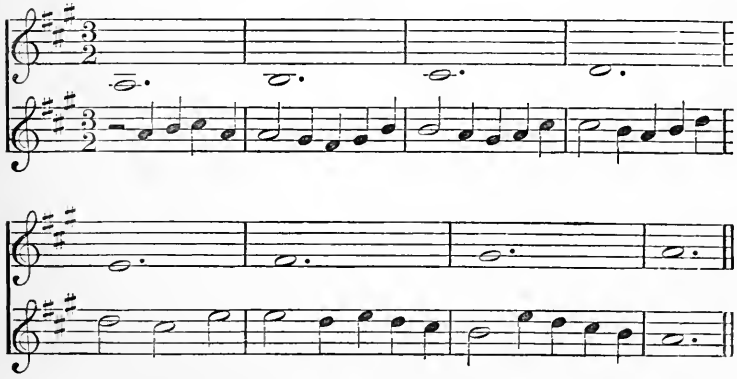

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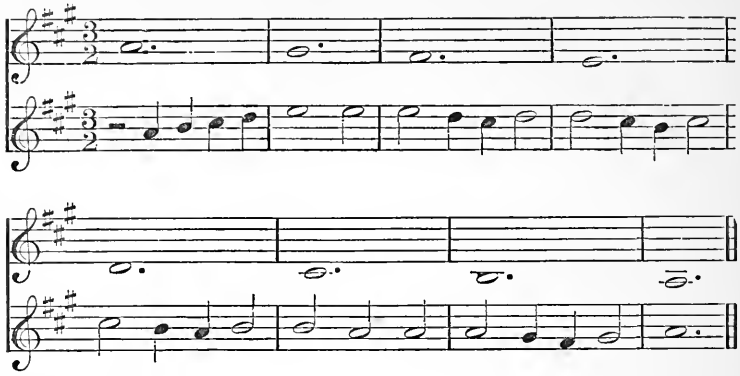

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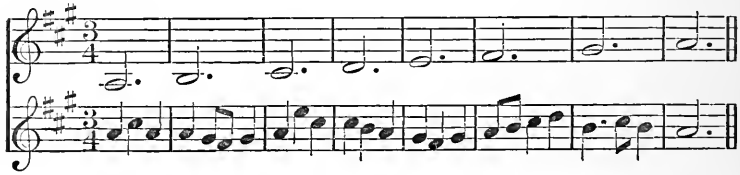

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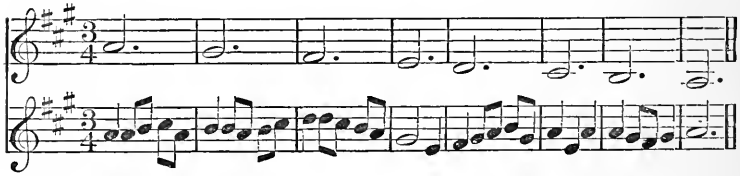

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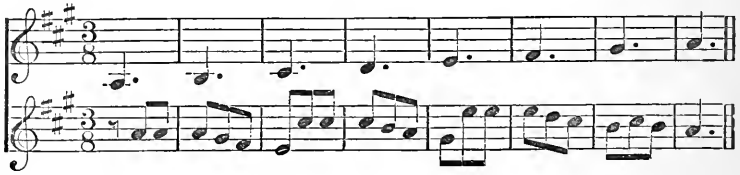

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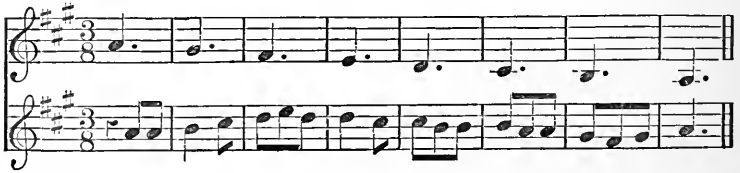

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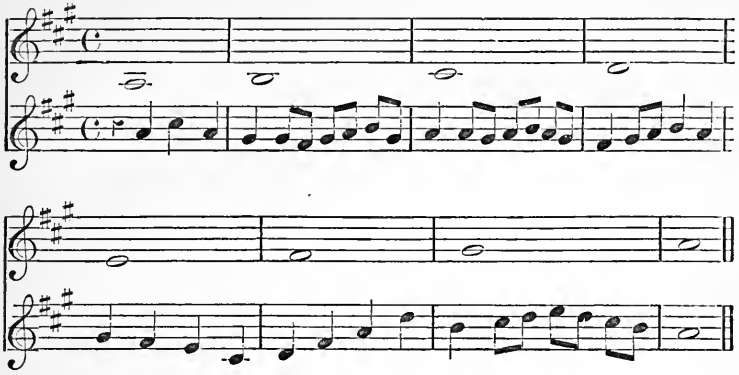

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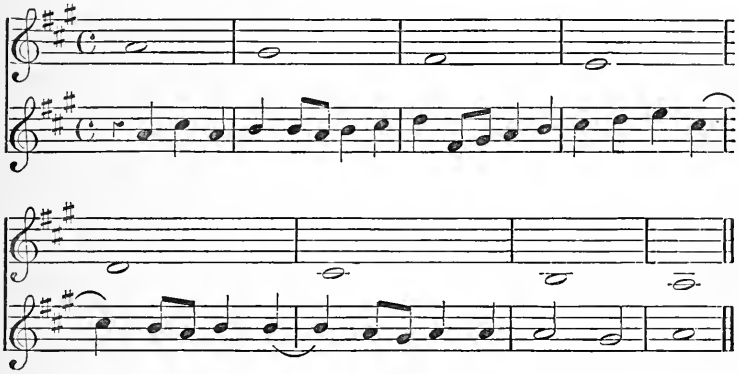

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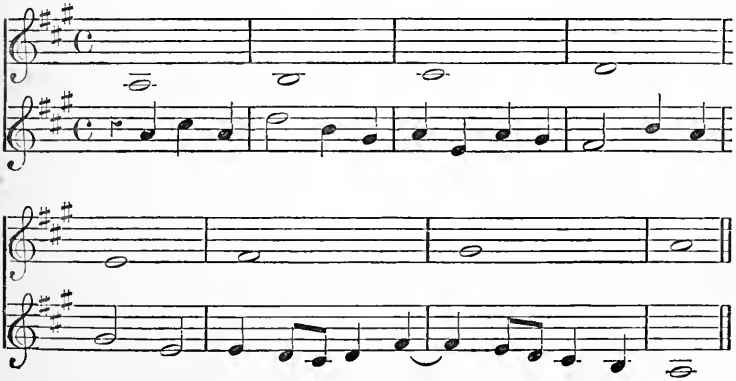

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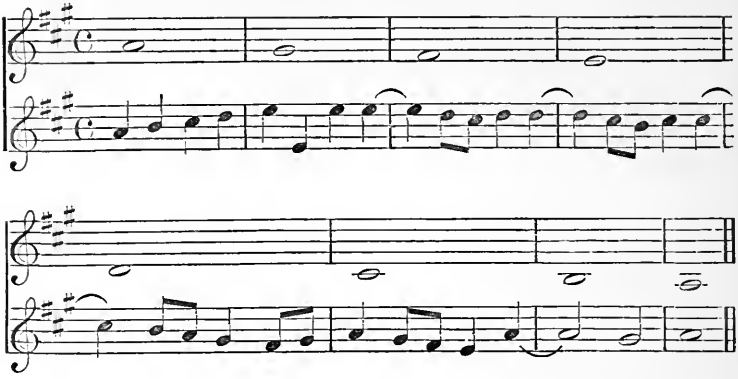

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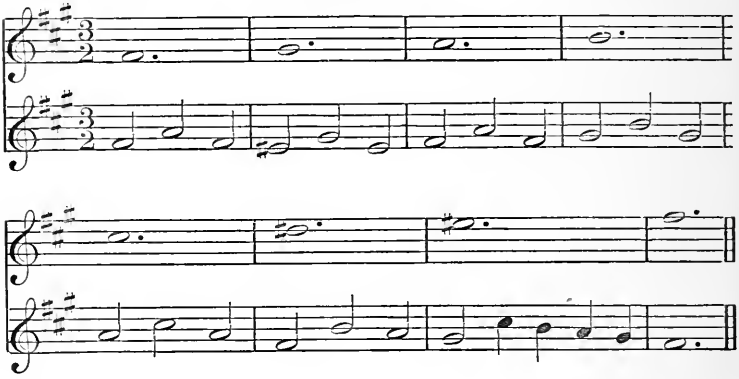

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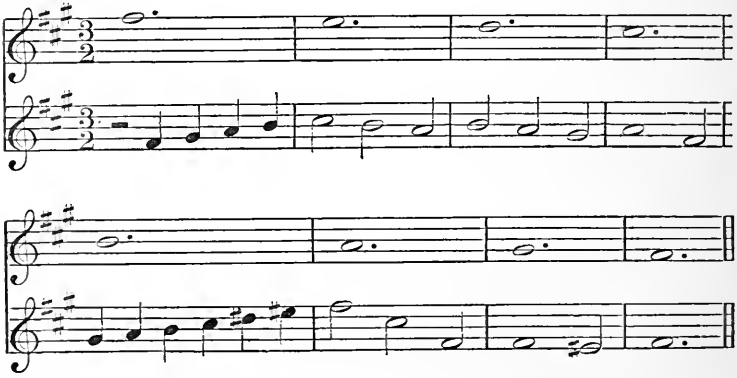

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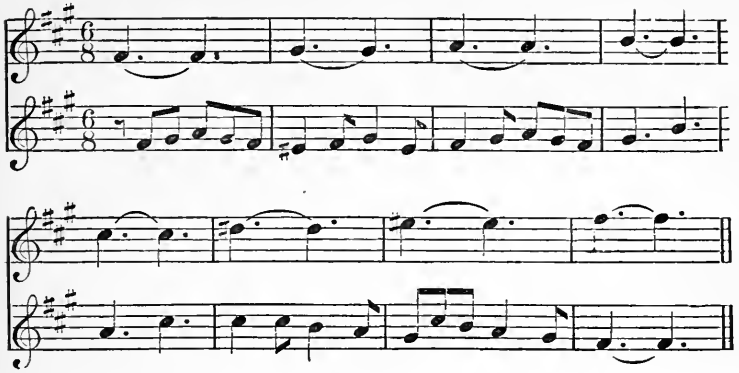

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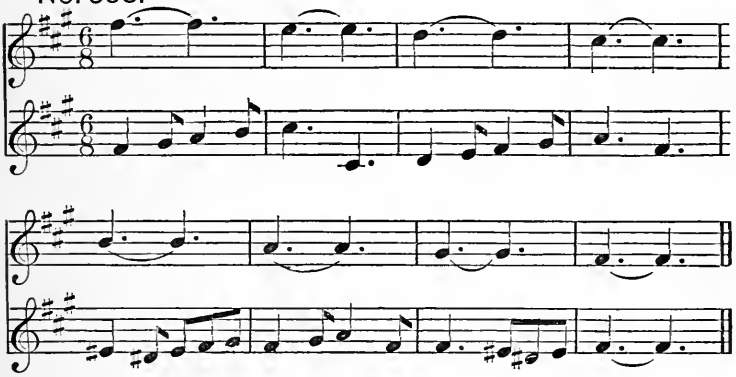

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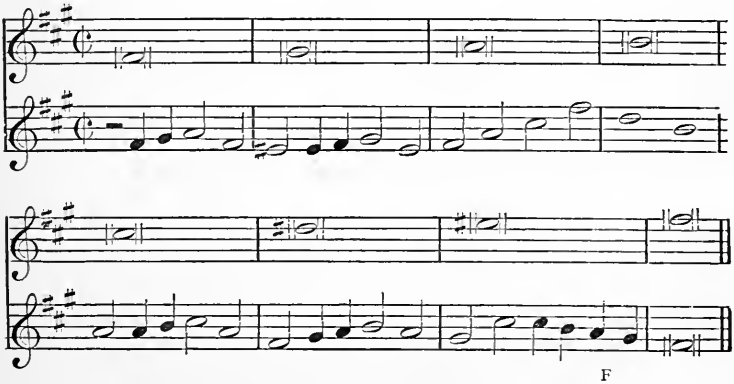

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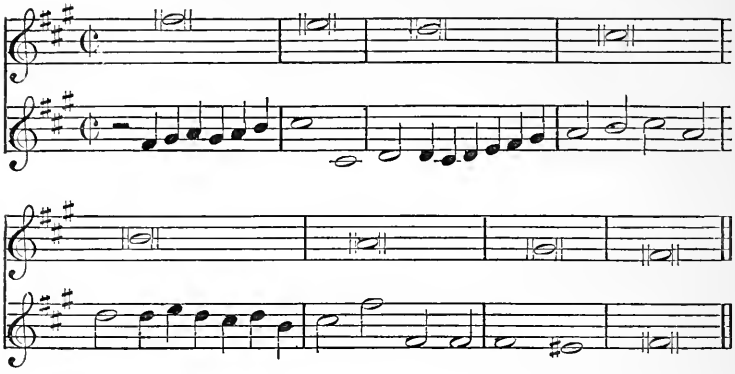

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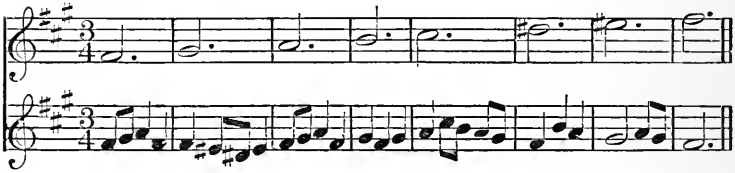

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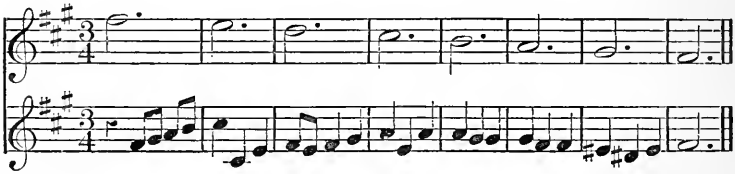

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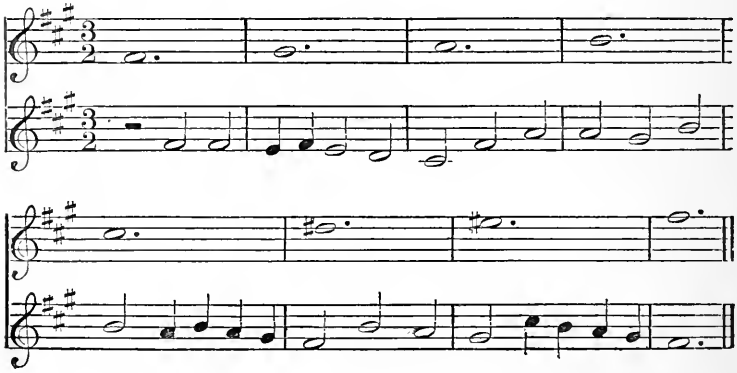

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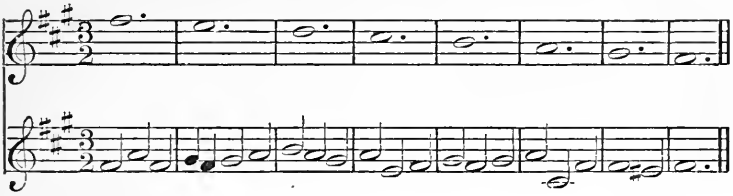

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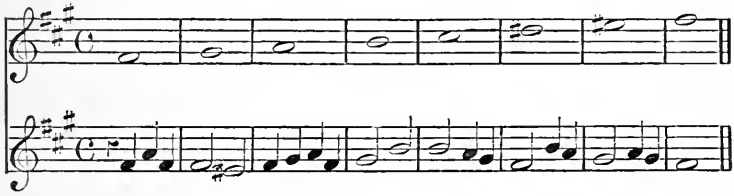

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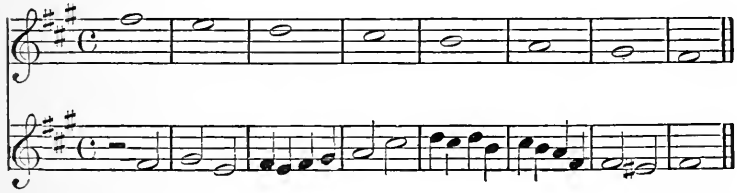

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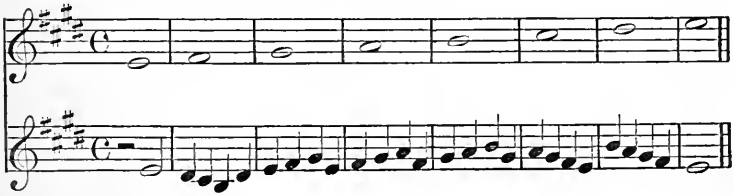

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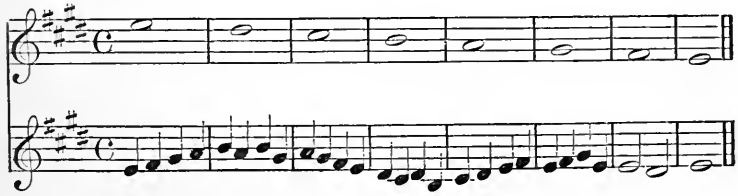

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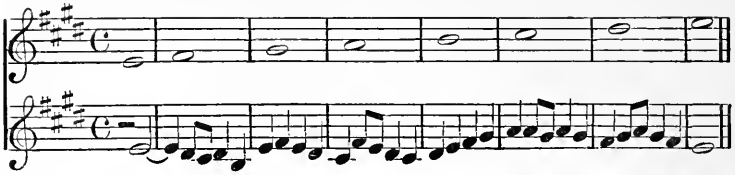

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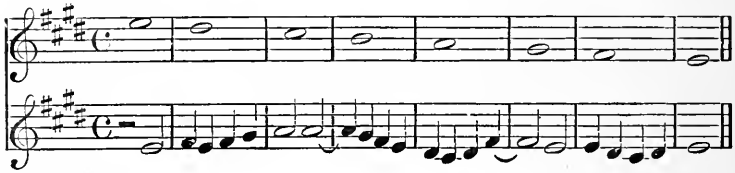

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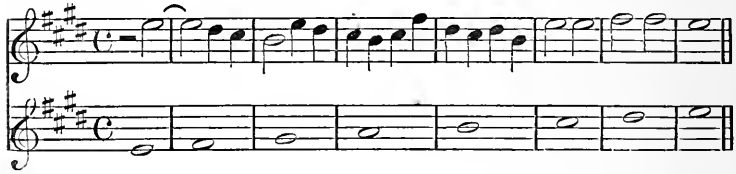

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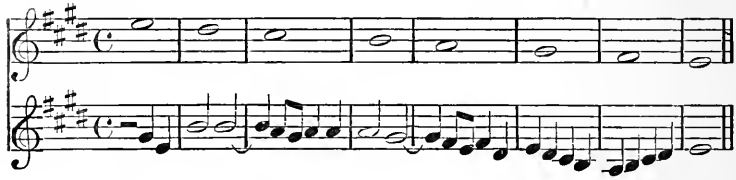

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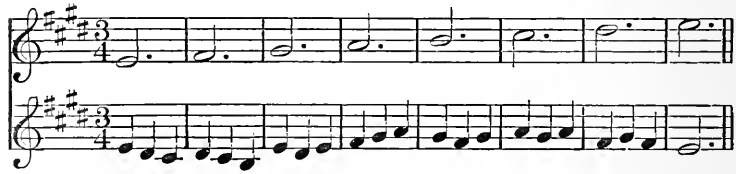

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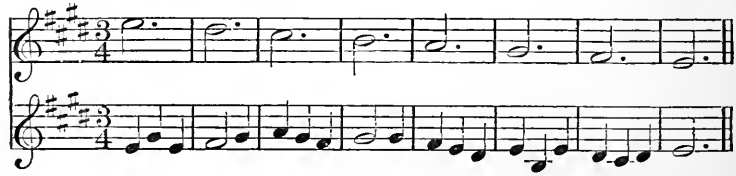

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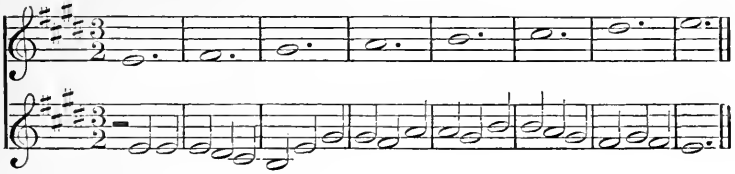

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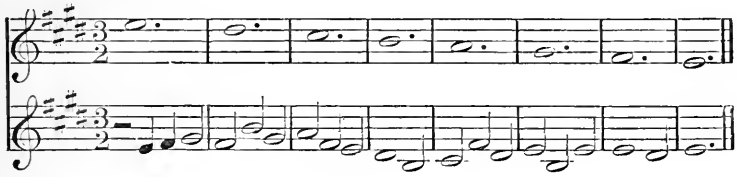

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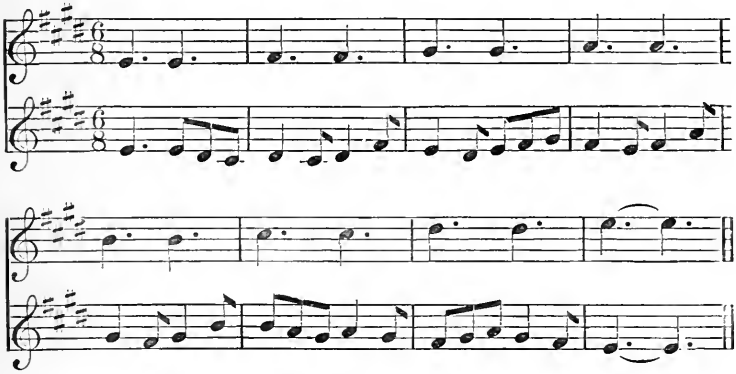

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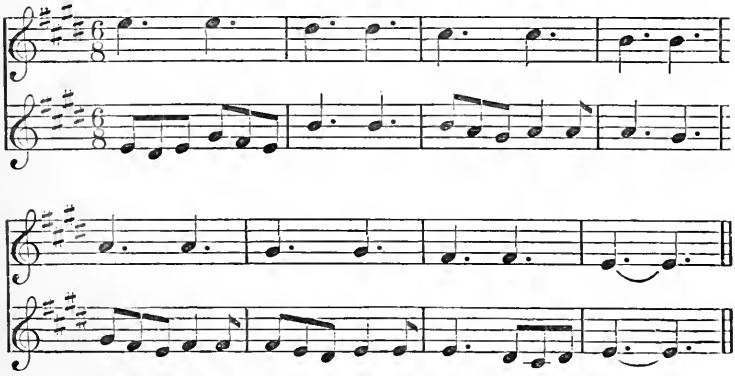

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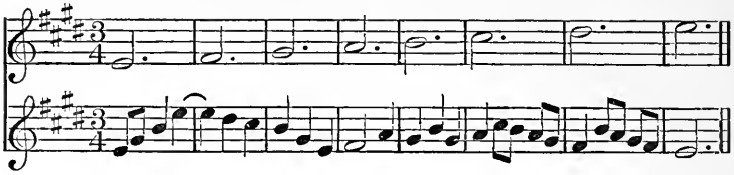

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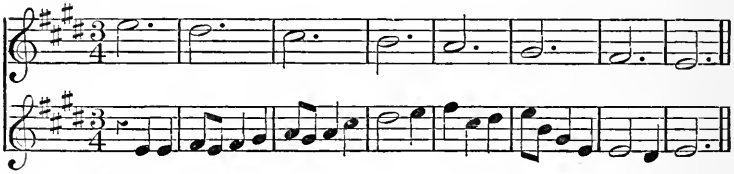

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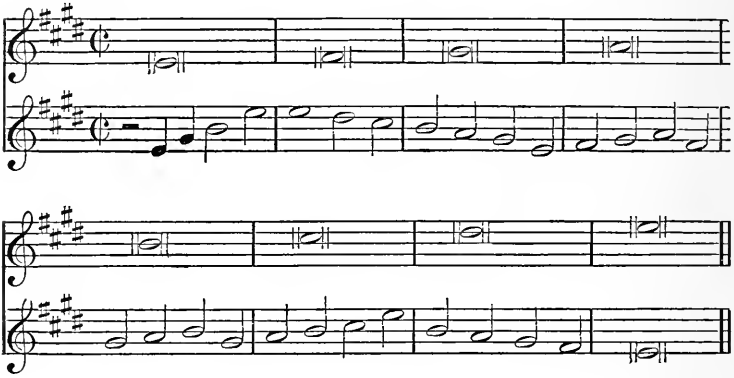

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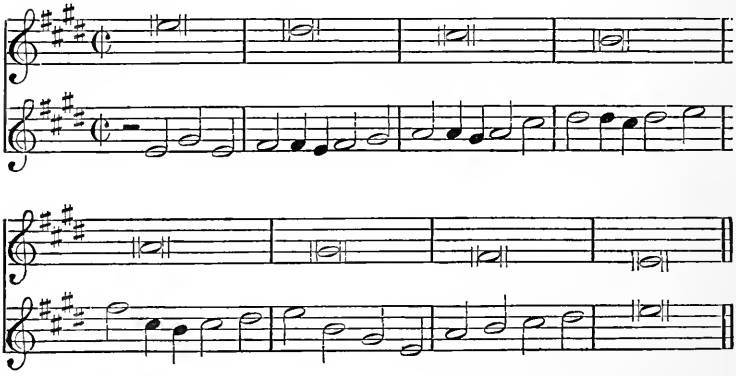

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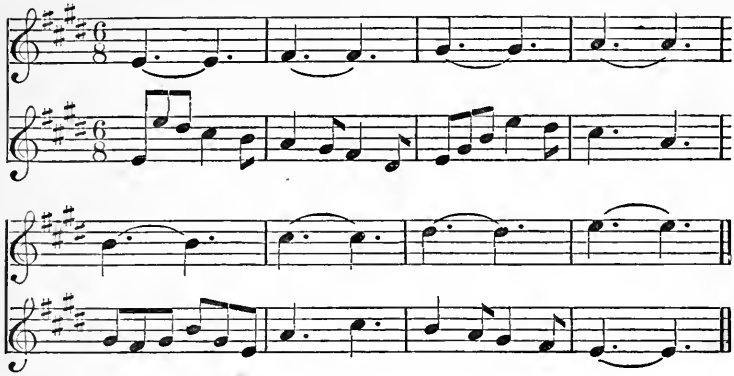

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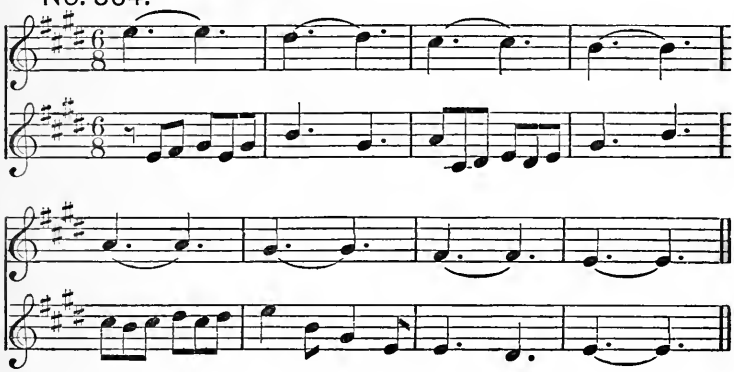

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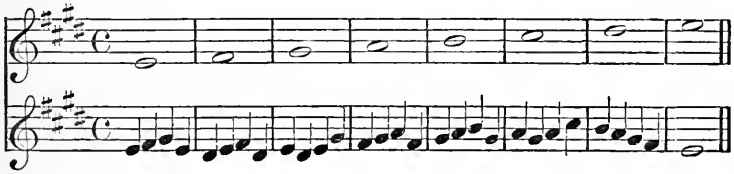

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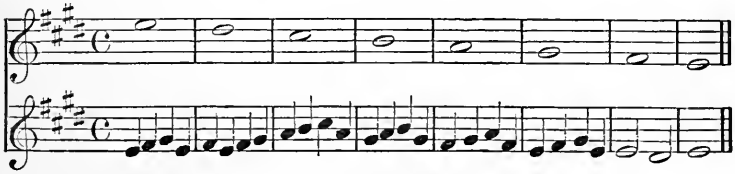

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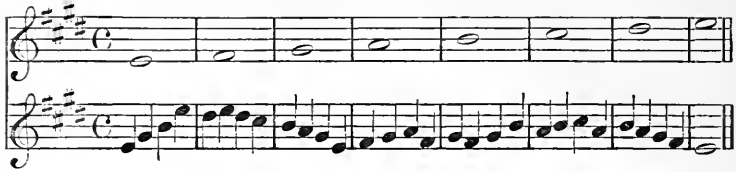

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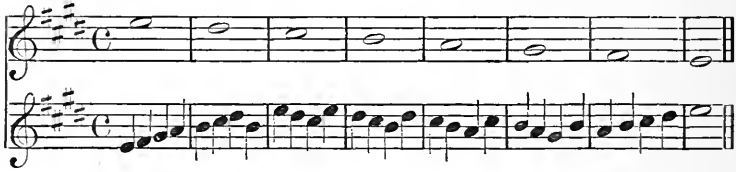

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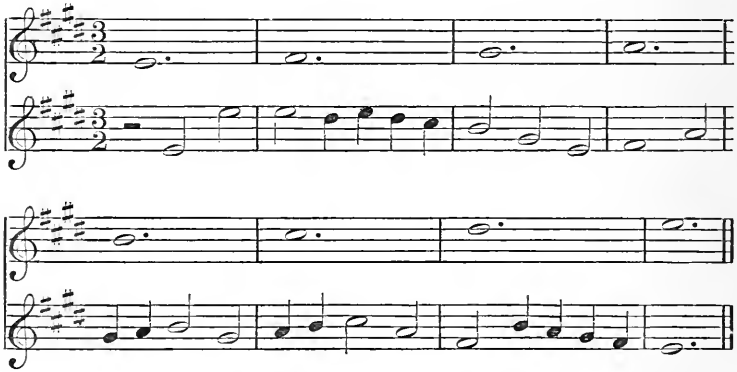

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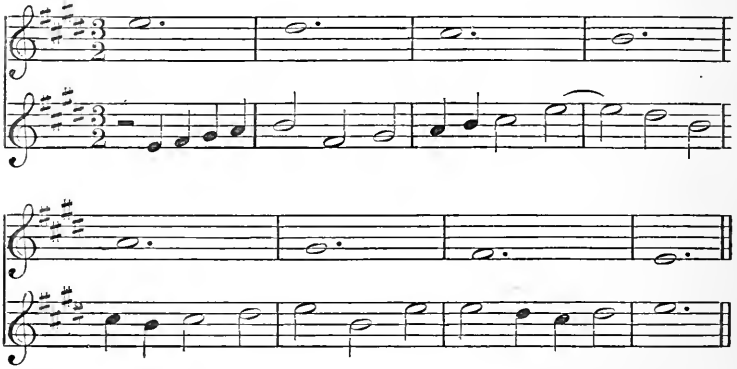

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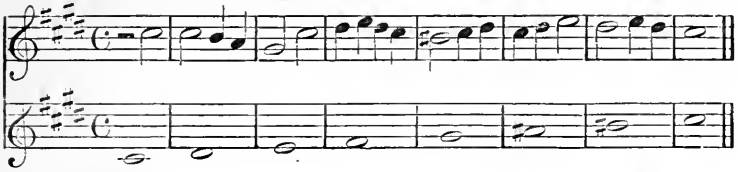

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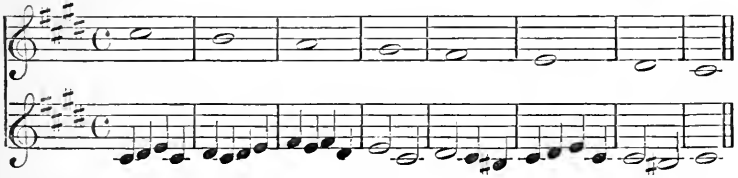

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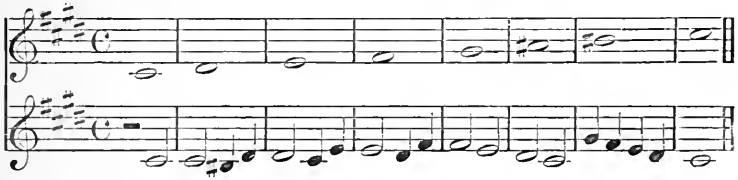

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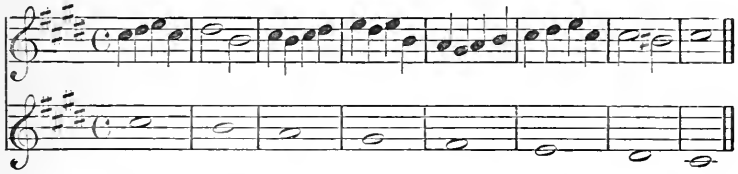

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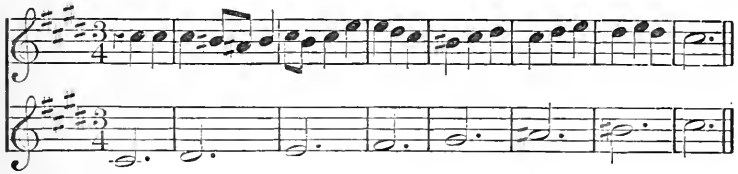

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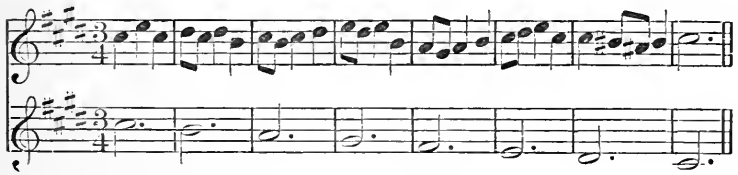

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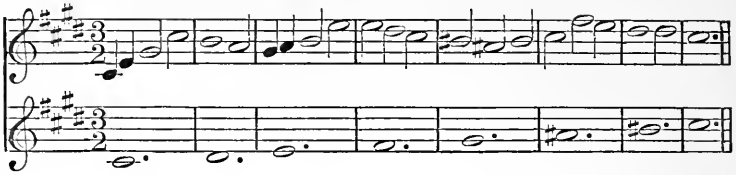

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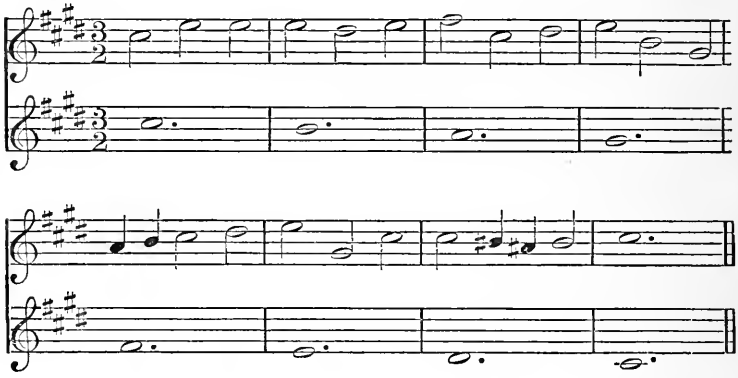

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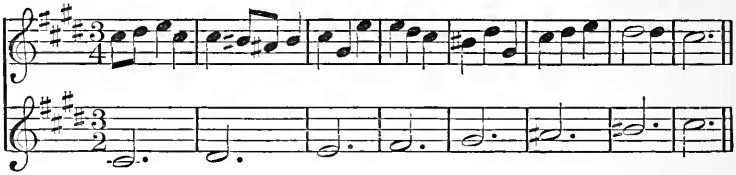

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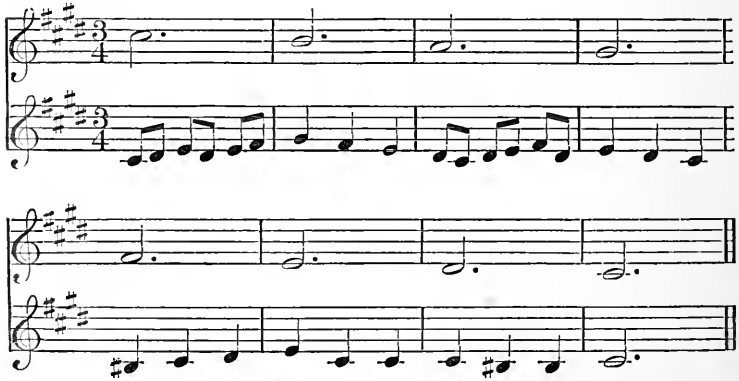

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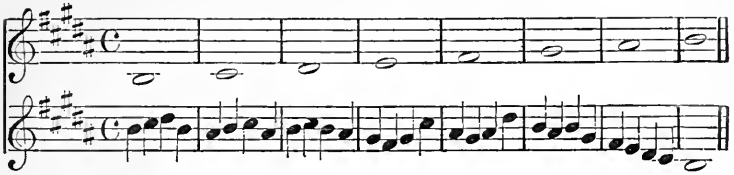

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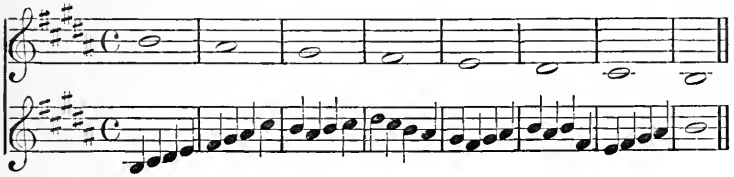

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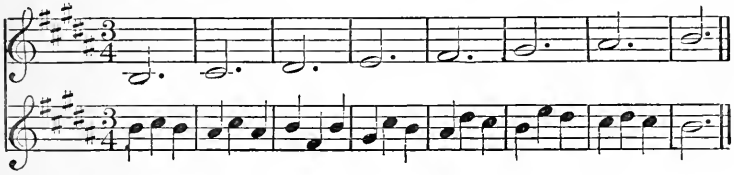

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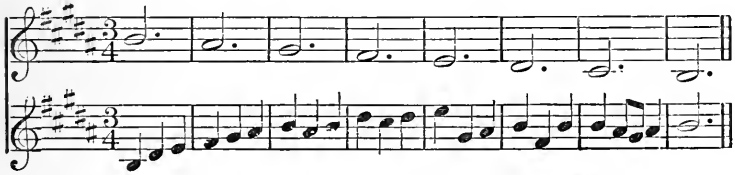

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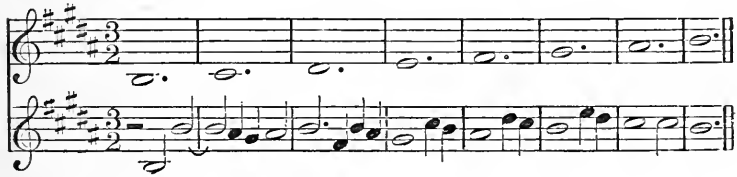

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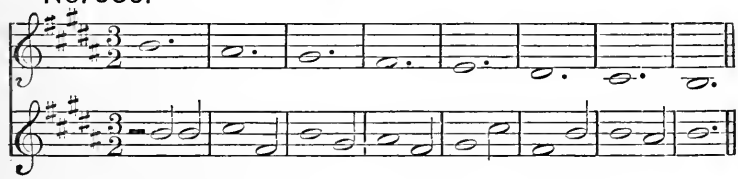

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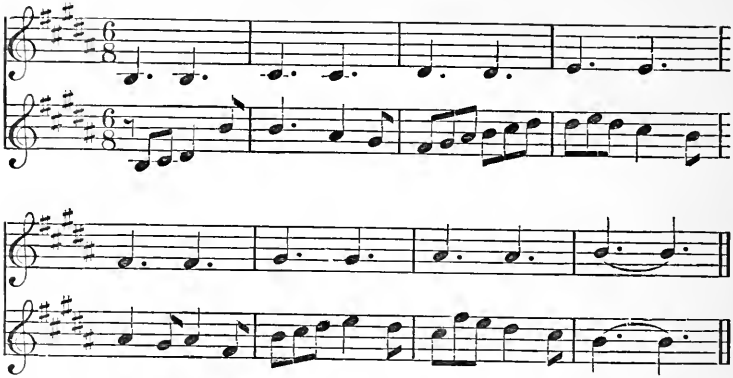

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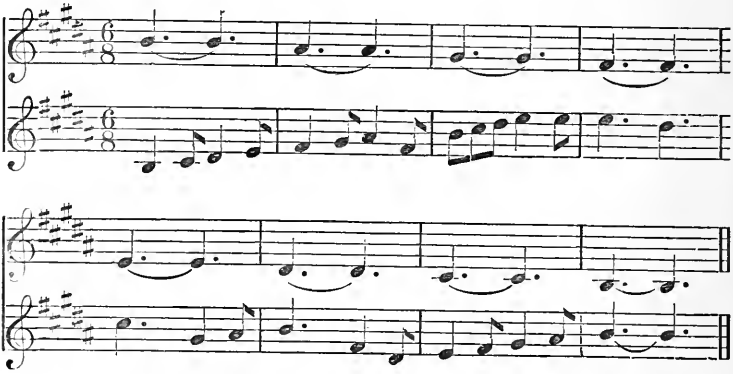

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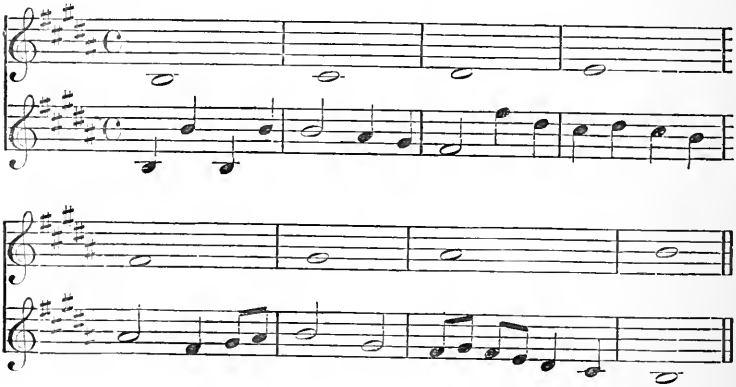

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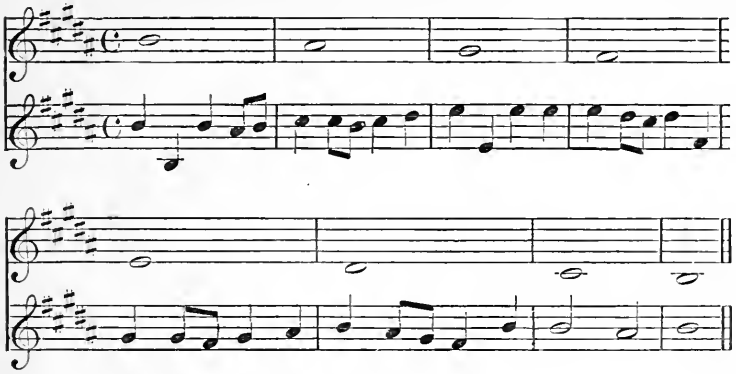

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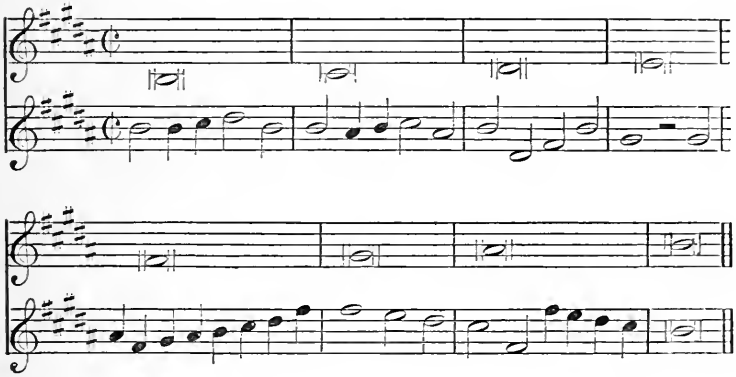

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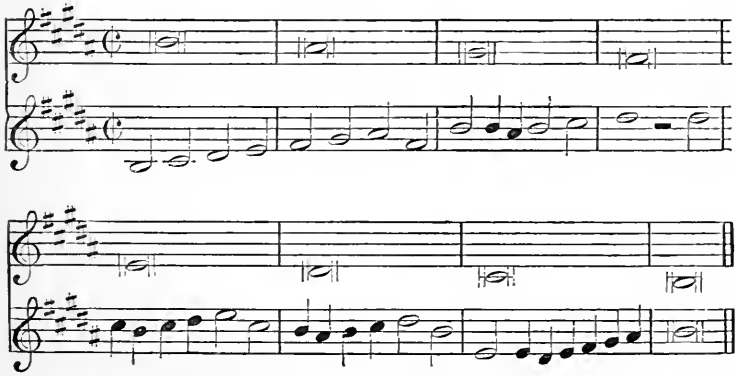

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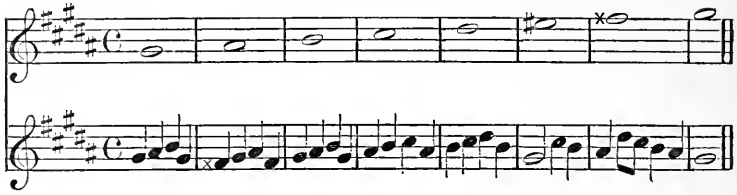

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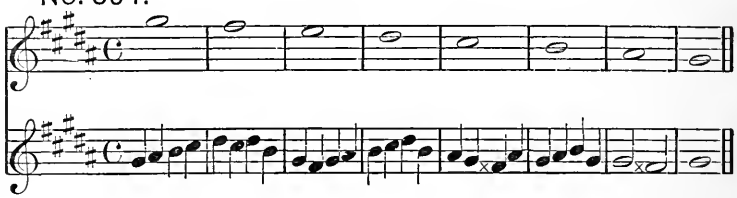

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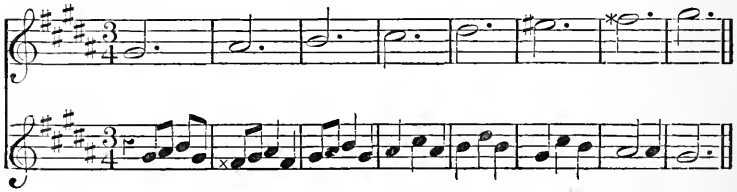

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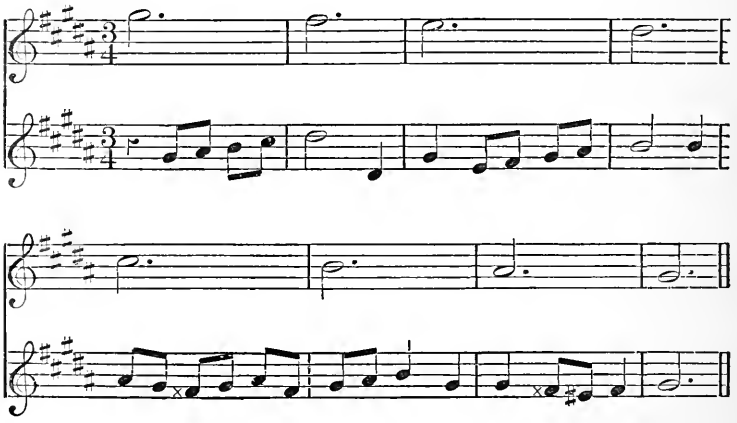

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