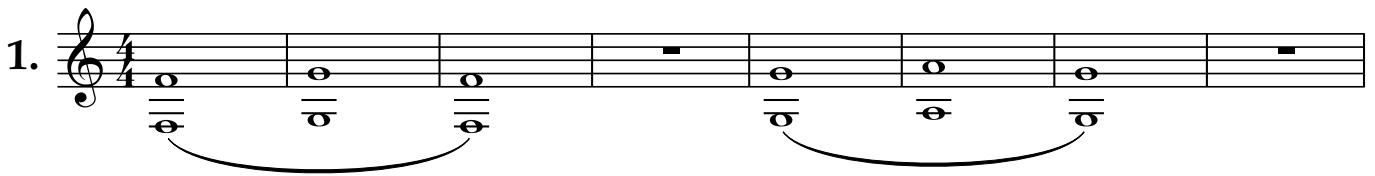


# Beginner & Intermediate Fundamentals for Brass

## Long Tones

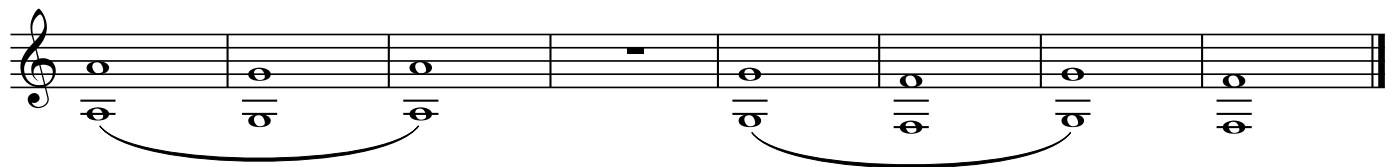
Long tones should be played smoothly, whilst making the most beautiful sound possible. Play each exercise slowly taking a full, relaxed breath, and project the warm air through the instrument. Having a clear concept of a good sound is key to long tones. These can be slurred as marked or tongued for variation.

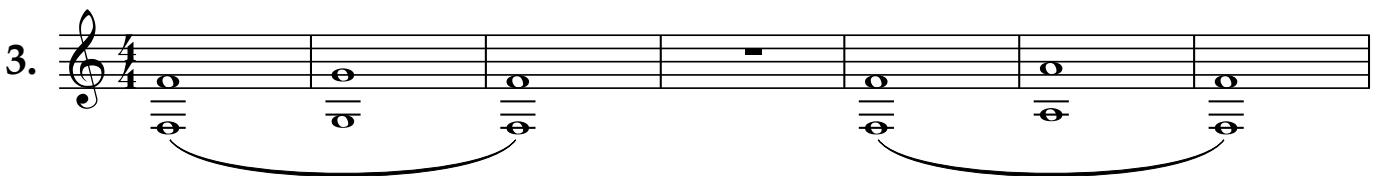
### C to G (first five notes)

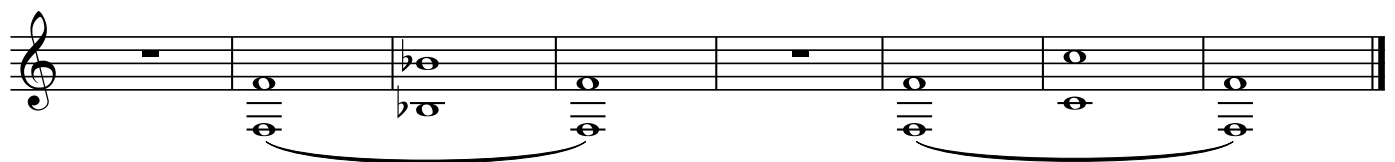
1. 

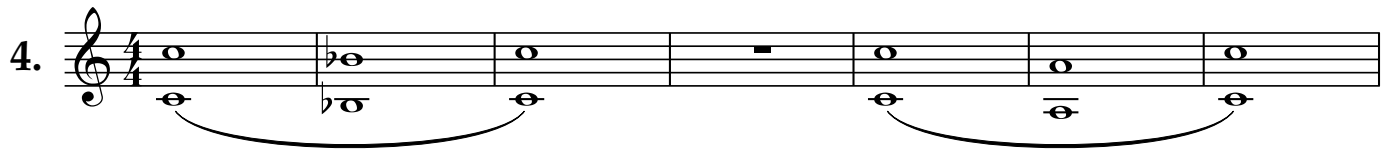


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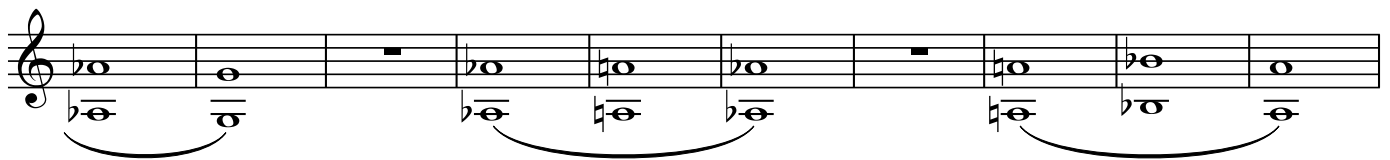
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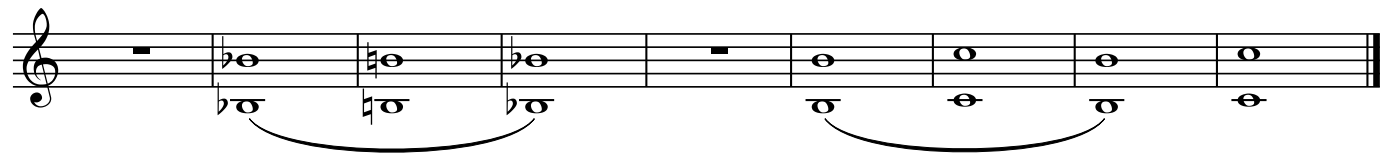


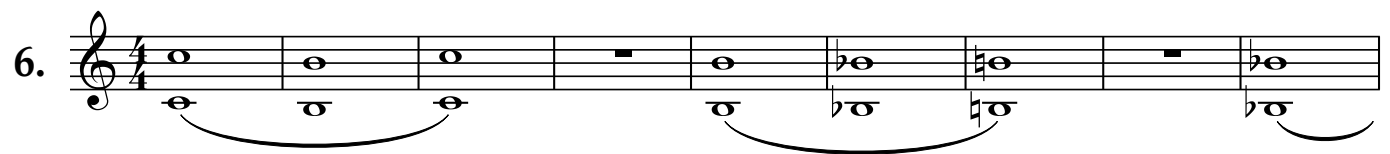
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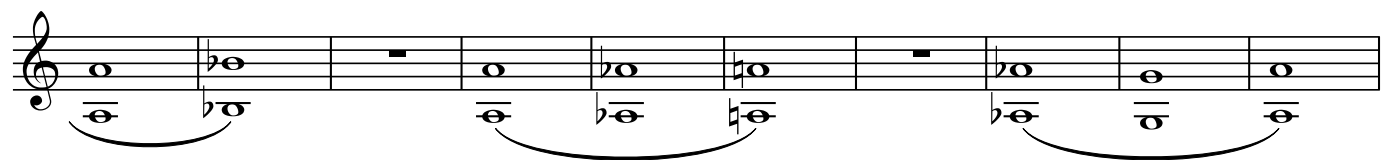


5. 





6. 





7.

8.

**G to C (completing the octave)**

9.

10. Musical staff 10, first system. Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Slurs connect G4-A4-B4-C5 and B4-A4-G4.

Musical staff 10, second system. Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Slurs connect G4-A4-B4-C5 and B4-A4-G4.

11. Musical staff 11, first system. Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Slurs connect G4-A4-B4-C5 and B4-A4-G4.

Musical staff 11, second system. Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Slurs connect G4-A4-B4-C5 and B4-A4-G4.

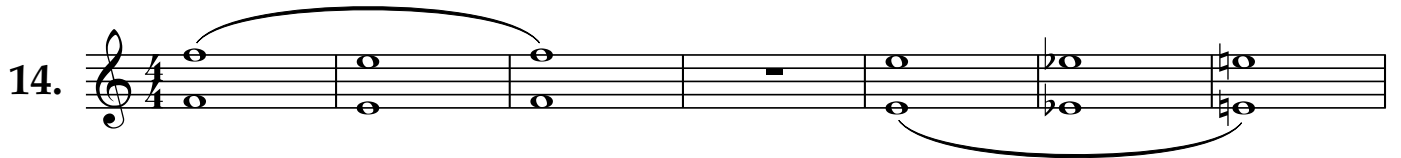
12. Musical staff 12, first system. Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Slurs connect G4-A4-B4-C5 and B4-A4-G4.

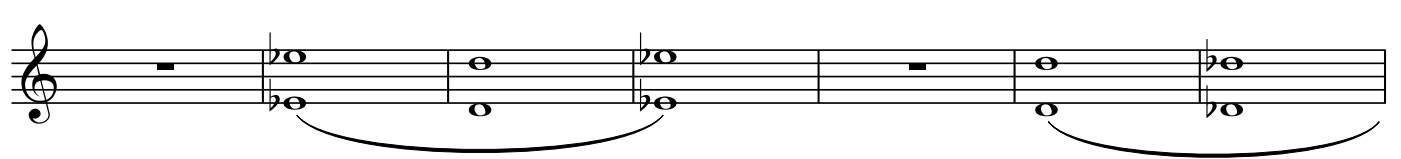
Musical staff 12, second system. Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Slurs connect G4-A4-B4-C5 and B4-A4-G4.

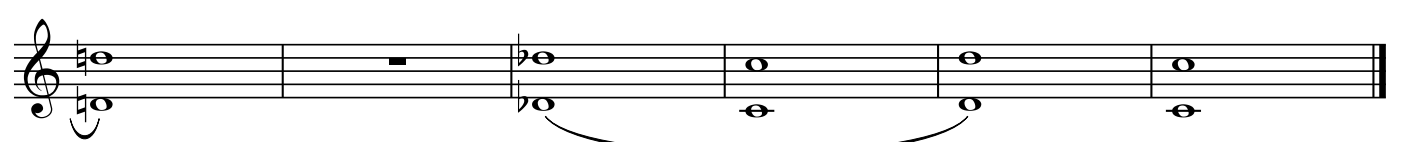
13. Musical staff 13, first system. Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Slurs connect G4-A4-B4-C5 and B4-A4-G4.

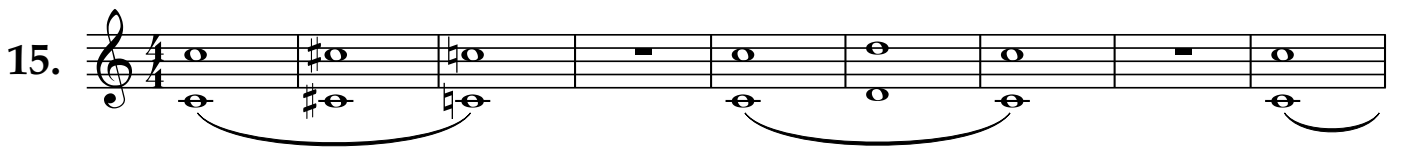
Musical staff 13, second system. Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Slurs connect G4-A4-B4-C5 and B4-A4-G4.

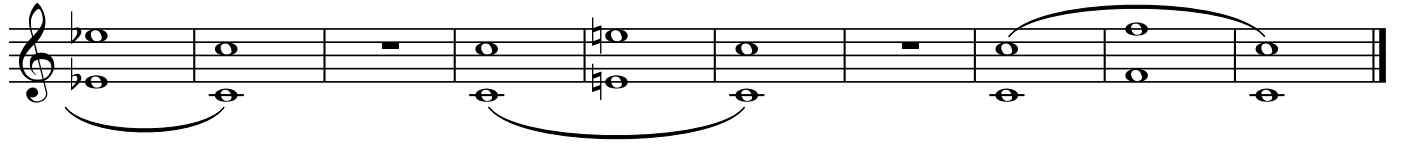
Musical staff 13, third system. Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Slurs connect G4-A4-B4-C5 and B4-A4-G4.

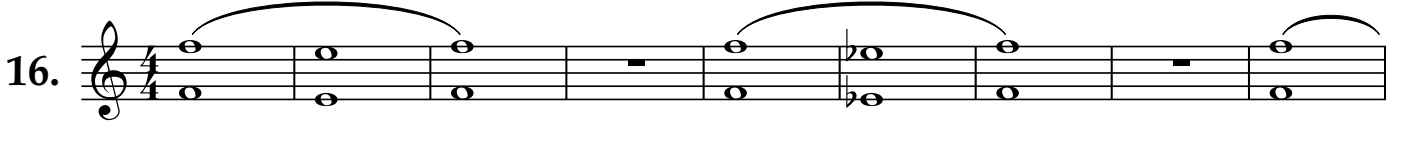
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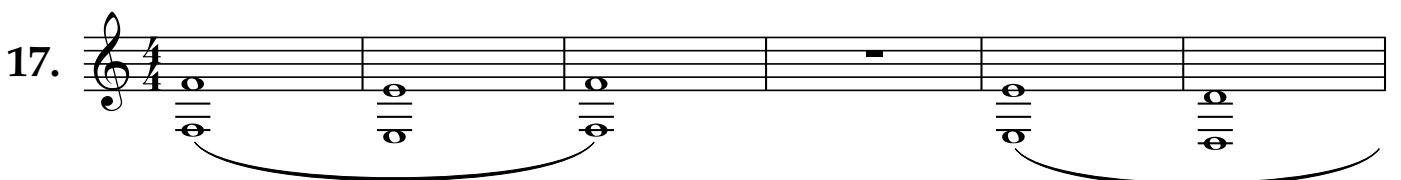
15. 




16. 



C to G (lower)

17. 



18. Musical staff 18, first line. Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Slurs connect G4-A4-B4 and C5-B4-A4.

Musical staff 18, second line. Treble clef, 4/4 time. Notes: F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Slurs connect F4-E4-D4 and C4-B3-A3.

19. Musical staff 19, first line. Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Slurs connect G4-A4-B4 and C5-B4-A4.

Musical staff 19, second line. Treble clef, 4/4 time. Notes: F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Slurs connect F4-E4-D4 and C4-B3-A3.

20. Musical staff 20, first line. Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Slurs connect G4-A4-B4 and C5-B4-A4.

Musical staff 20, second line. Treble clef, 4/4 time. Notes: F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Slurs connect F4-E4-D4 and C4-B3-A3.

21. Musical staff 21, first line. Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Slurs connect G4-A4-B4 and C5-B4-A4.

Musical staff 21, second line. Treble clef, 4/4 time. Notes: F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Slurs connect F4-E4-D4 and C4-B3-A3.

Musical staff 21, third line. Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Slurs connect G4-A4-B4 and C5-B4-A4.

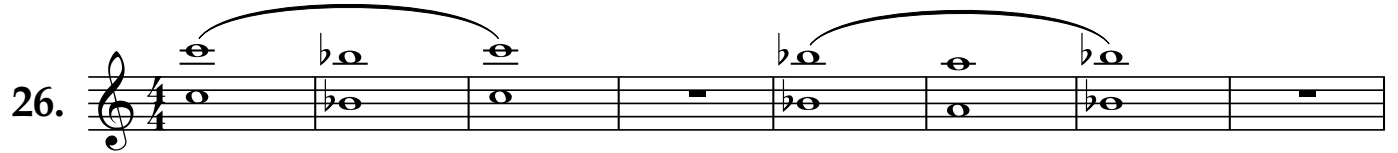
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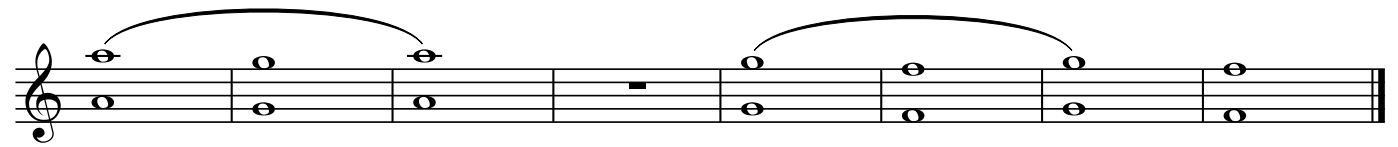
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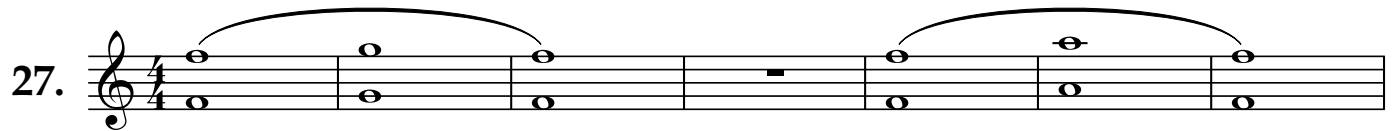
24.

C to G (upper)

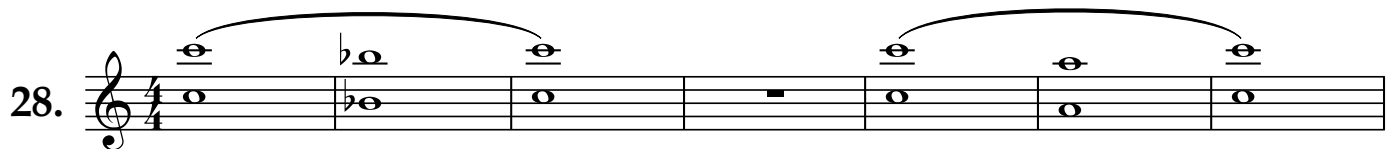
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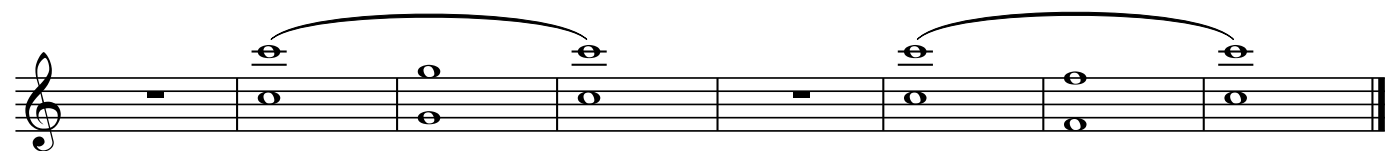
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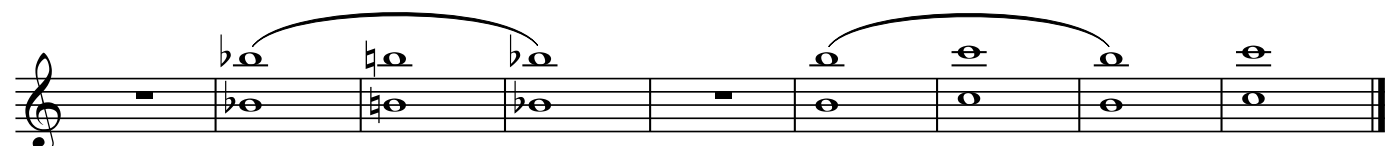
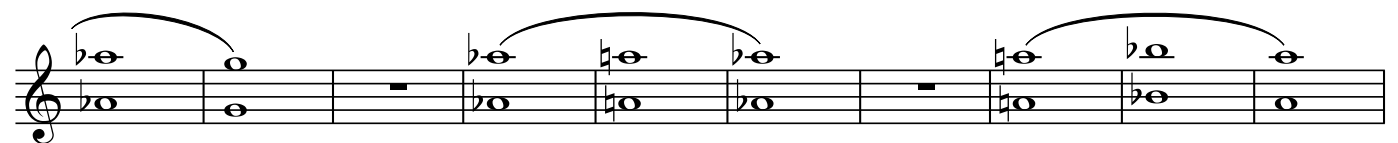
27. 



28. 



29. 



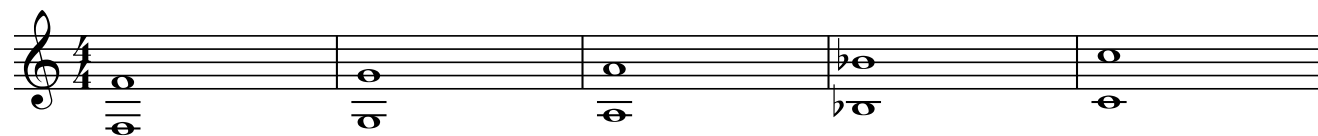


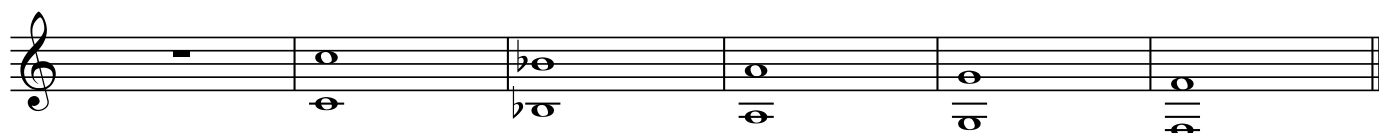
## Scale Exercises

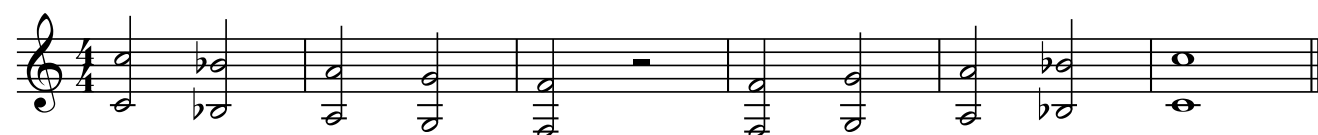
Play these exercises slow at first, but increase the tempo to gain the most benefit from them.

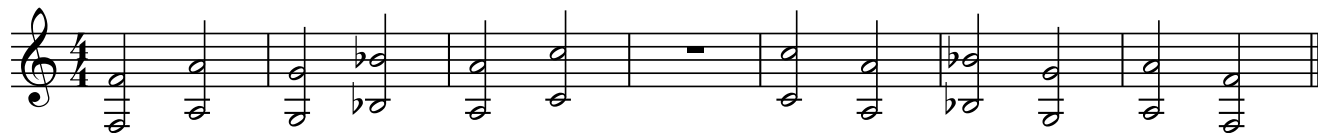
Playing scales in a variety of keys will help develop finger dexterity, aural development, and confidence with sight reading. Practising with a metronome will also help develop timing and rhythm. Different articulations can also be used to add variety to scale exercises.

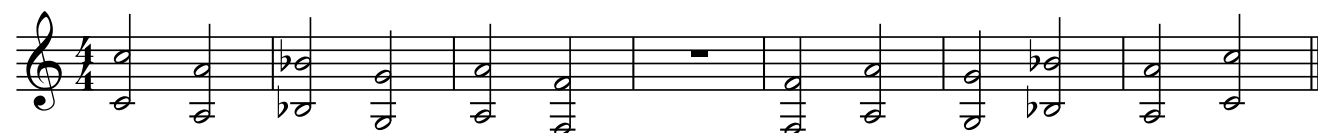
### C Major (first five notes)

1. 



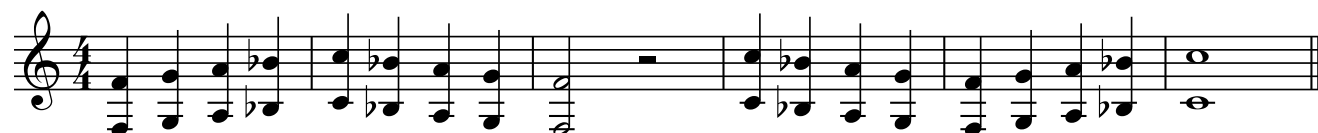
2. 

3. 

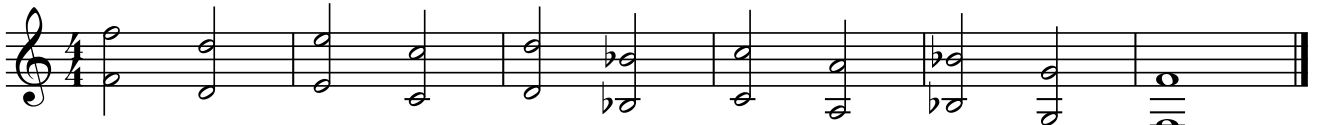
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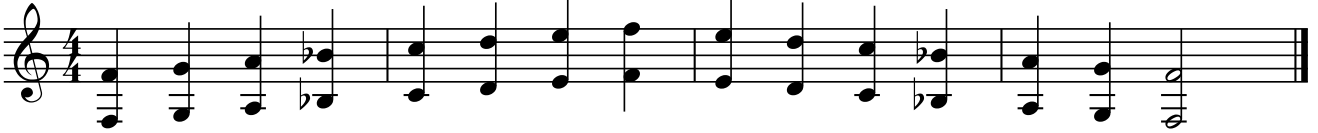
5. 

6. 

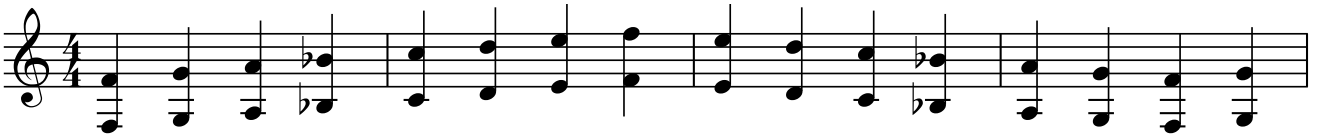
7. 




15.  Musical notation for exercise 15, featuring a treble clef and 4/4 time signature. The exercise consists of eight measures of chords, primarily triads and dyads, with some intervals spanning across the staff. The notes are: M1 (C4), M2 (E4), M3 (G4), M4 (Bb4), M5 (C5), M6 (E5), M7 (G5), M8 (Bb5).

16.  Musical notation for exercise 16, featuring a treble clef and 4/4 time signature. The exercise consists of eight measures of chords, primarily triads and dyads, with some intervals spanning across the staff. The notes are: M1 (C4), M2 (E4), M3 (G4), M4 (Bb4), M5 (C5), M6 (E5), M7 (G5), M8 (Bb5).

17.  Musical notation for exercise 17, featuring a treble clef and 4/4 time signature. The exercise consists of eight measures of chords, primarily triads and dyads, with some intervals spanning across the staff. The notes are: M1 (C4), M2 (E4), M3 (G4), M4 (Bb4), M5 (C5), M6 (E5), M7 (G5), M8 (Bb5).

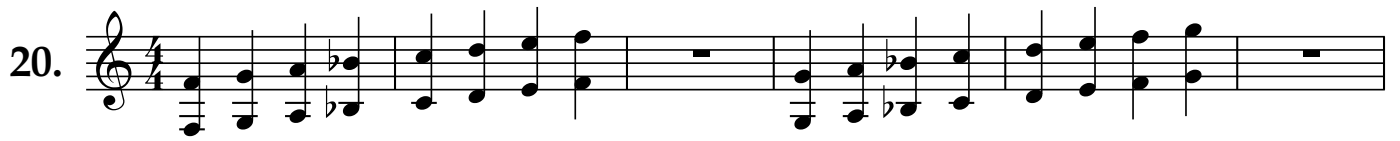
18.  Musical notation for exercise 18, featuring a treble clef and 4/4 time signature. The exercise consists of eight measures of chords, primarily triads and dyads, with some intervals spanning across the staff. The notes are: M1 (C4), M2 (E4), M3 (G4), M4 (Bb4), M5 (C5), M6 (E5), M7 (G5), M8 (Bb5).

 Musical notation for exercise 18 (continued), featuring a treble clef and 4/4 time signature. The exercise consists of eight measures of chords, primarily triads and dyads, with some intervals spanning across the staff. The notes are: M1 (C4), M2 (E4), M3 (G4), M4 (Bb4), M5 (C5), M6 (E5), M7 (G5), M8 (Bb5).

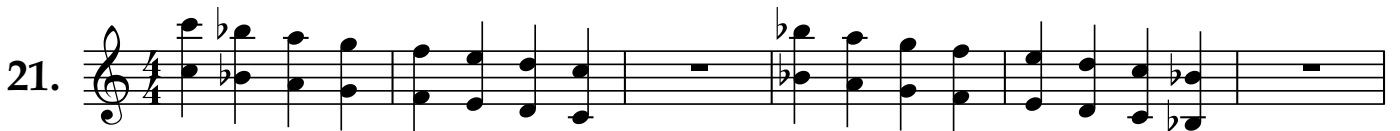
19.  Musical notation for exercise 19, featuring a treble clef and 4/4 time signature. The exercise consists of eight measures of chords, primarily triads and dyads, with some intervals spanning across the staff. The notes are: M1 (C4), M2 (E4), M3 (G4), M4 (Bb4), M5 (C5), M6 (E5), M7 (G5), M8 (Bb5).

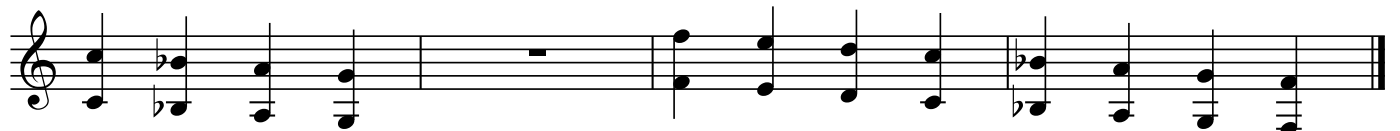
 Musical notation for exercise 19 (continued), featuring a treble clef and 4/4 time signature. The exercise consists of eight measures of chords, primarily triads and dyads, with some intervals spanning across the staff. The notes are: M1 (C4), M2 (E4), M3 (G4), M4 (Bb4), M5 (C5), M6 (E5), M7 (G5), M8 (Bb5).

C Major (two octaves)

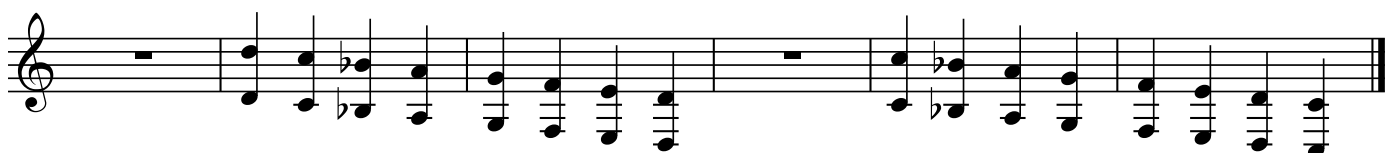
20. 





21. 

22. 



23. 



24. 

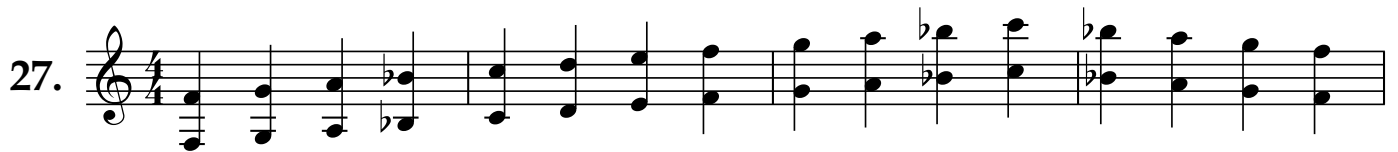


25. 



26. 



27. 



28. 



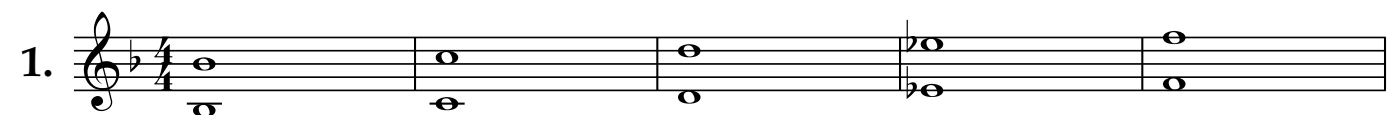
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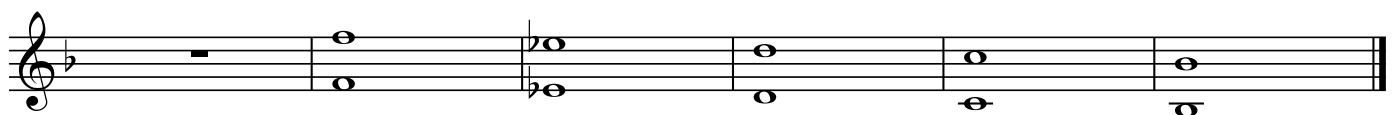


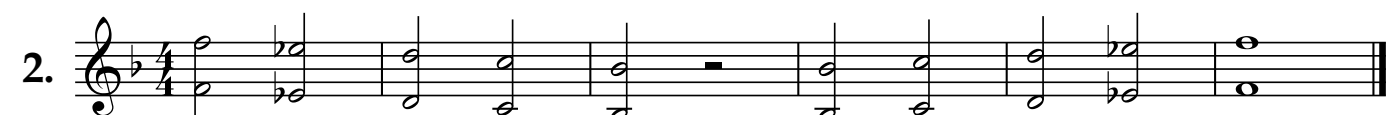
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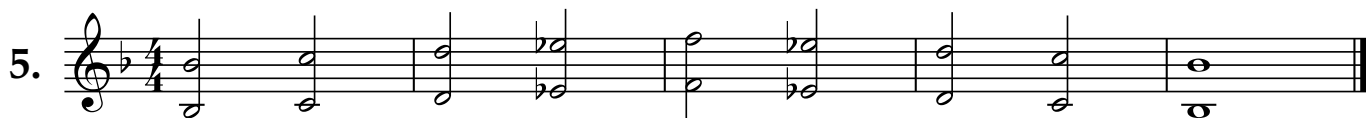
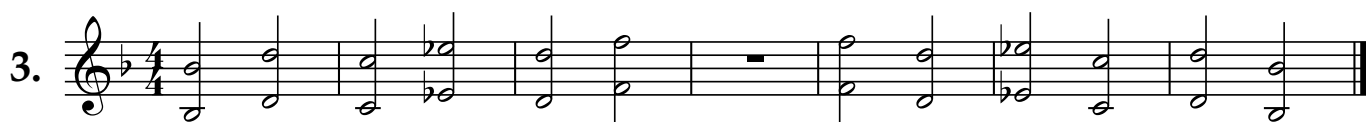


**F Major (first five notes)**

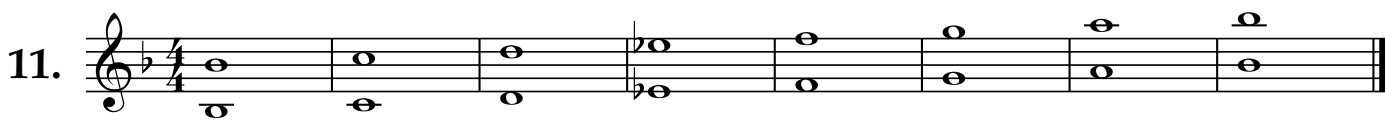
1. 



2. 



### F Major (one octave)



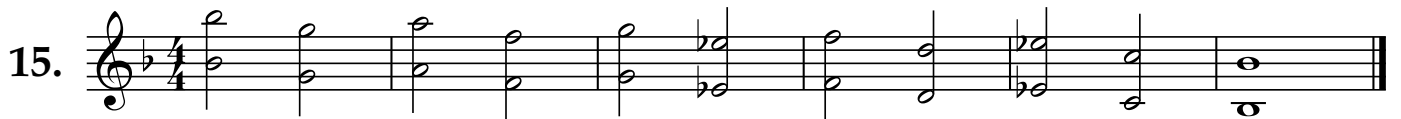
12. 



13. 



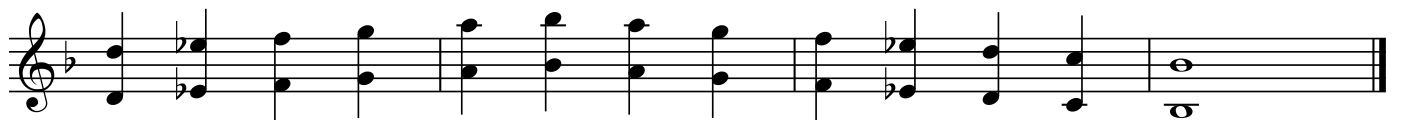
14. 

15. 

16. 

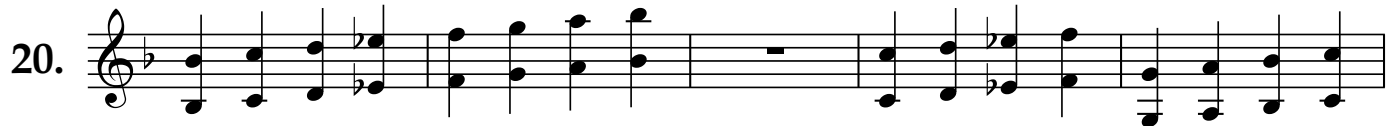
17. 

18. 

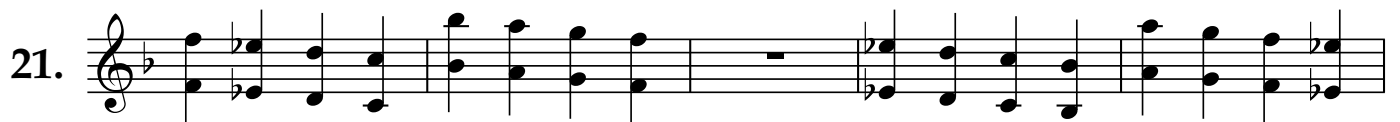


19. 

F Major (two octaves)

20. 



21. 



22. 



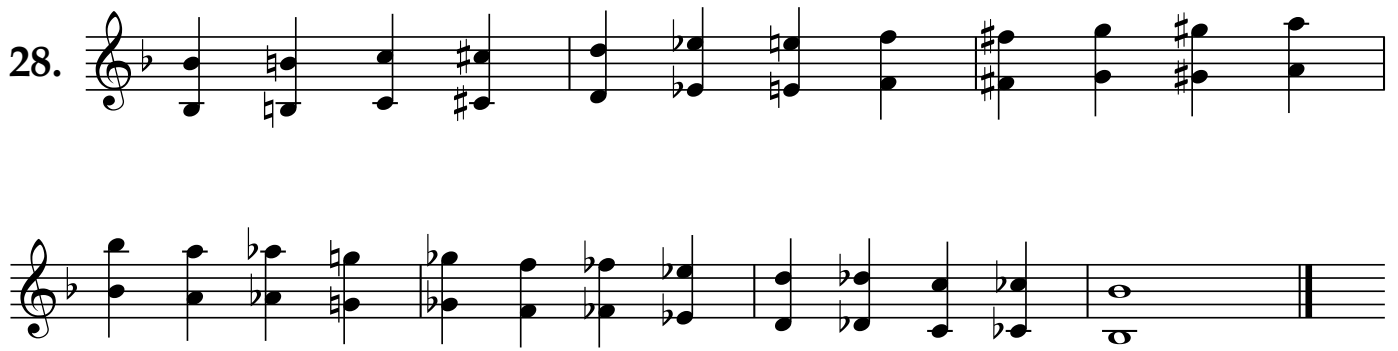
23.

24.

25.

26.

27.

28. 

### Bb Major (first five notes)

1. 

2. 

3. 

4. 

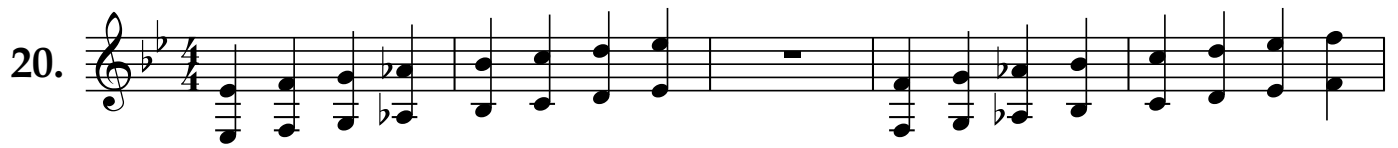
5. 

6. 



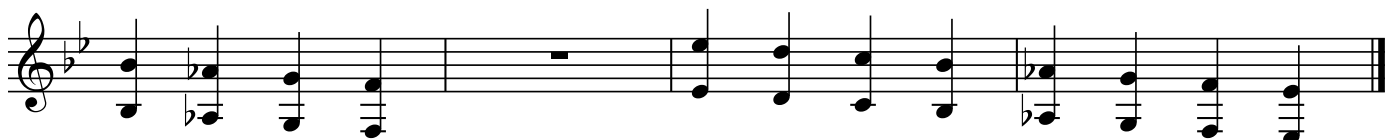


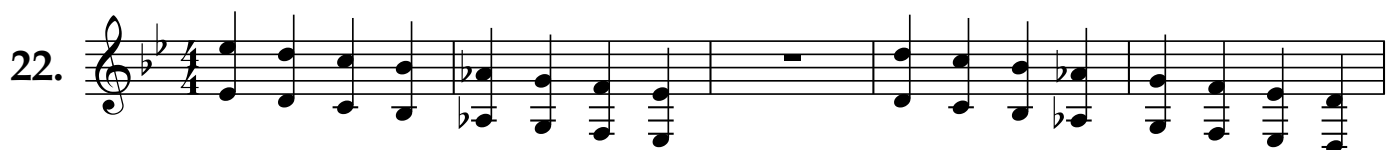
Bb Major (two octaves)

20. 




21. 

22. 









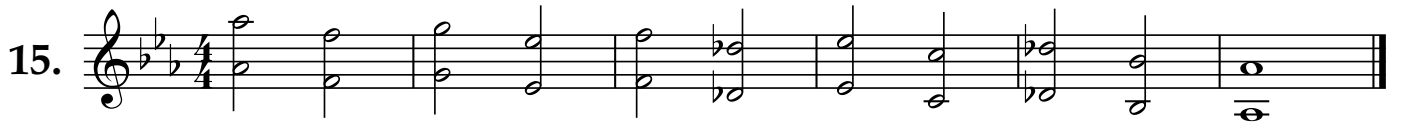
12. 



13. 



14. 

15. 

16. 

17. 

18. 

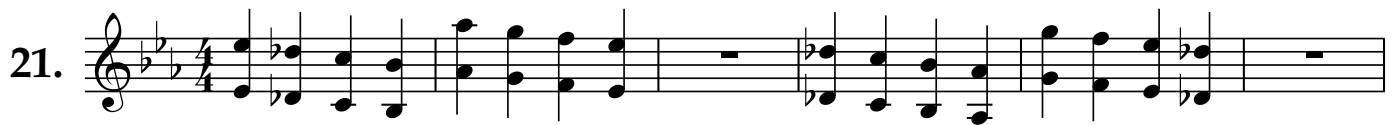


19. 

**Eb Major (two octaves)**

20. 



21. 



23. 



23. 

24. 



25. 



26. 



27. 













28.

29.

30.

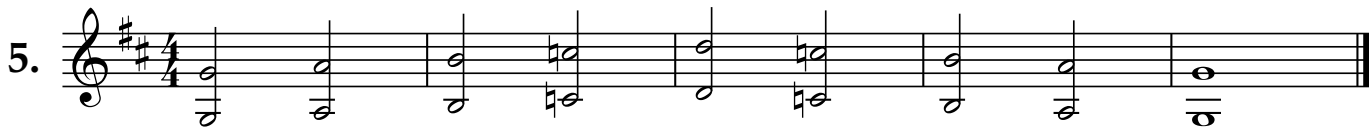
D Major (first five notes)

1.

2.

3.

4. 

5. 

6. 

7. 

8. 

9. 

10. 

### D Major (one octave)

11. 

12.

13.


14.

15.

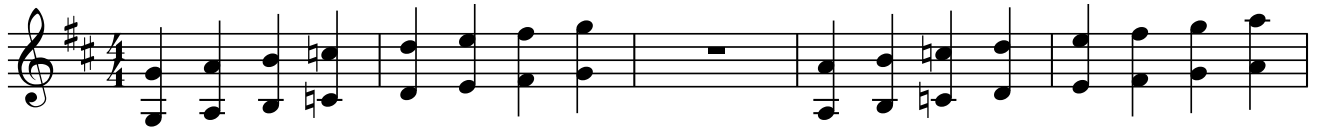
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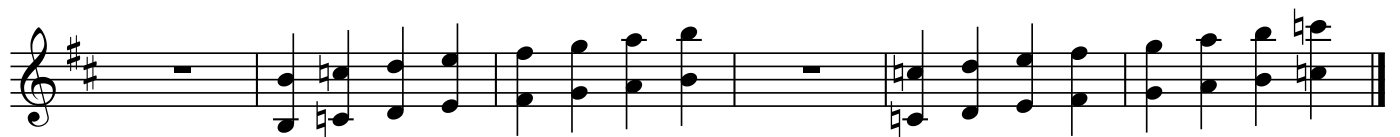
17.

18.

19. 

D Major (two octaves)

20. 



21. 



22. 



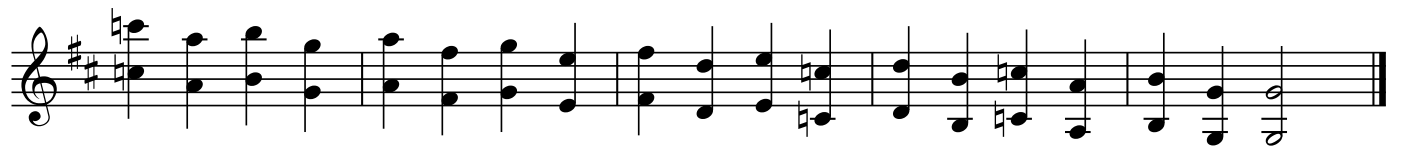
23. 



24. 



25. 



26. 

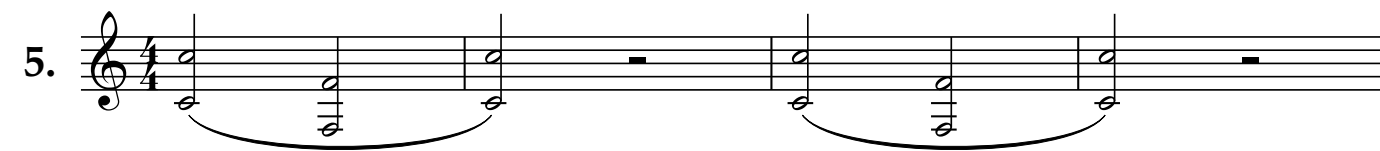
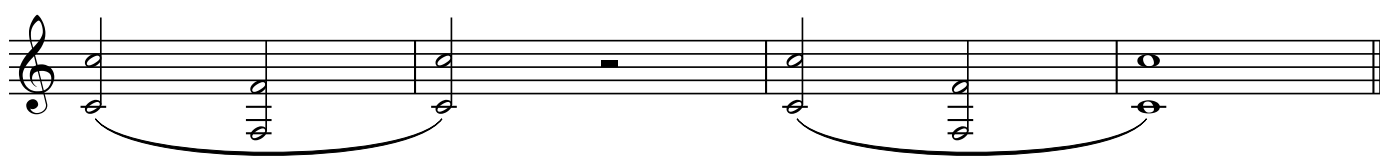


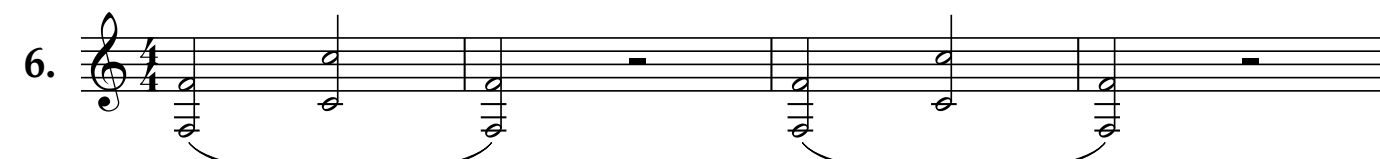
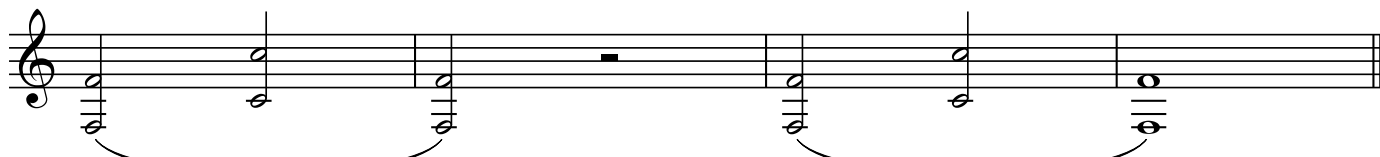
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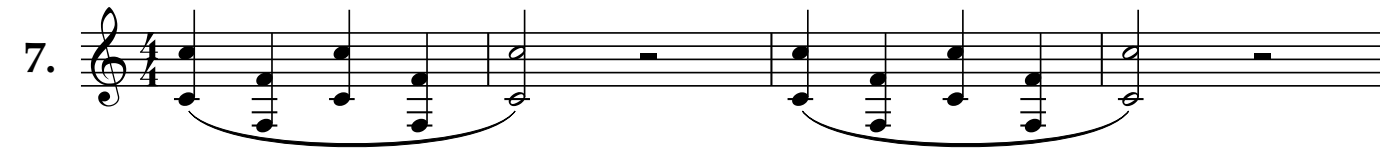
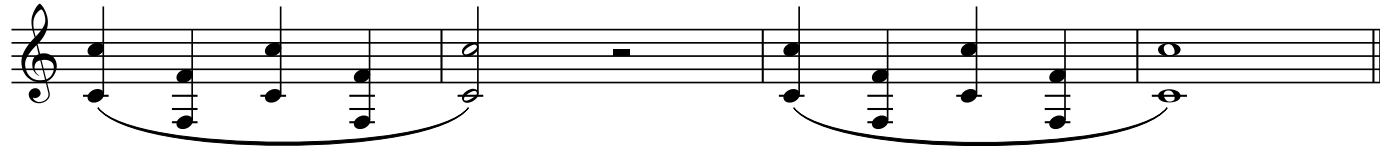


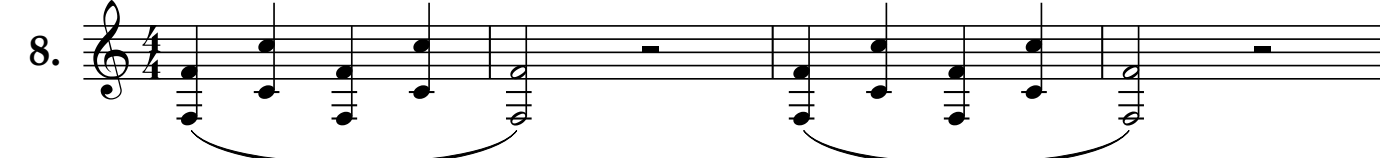





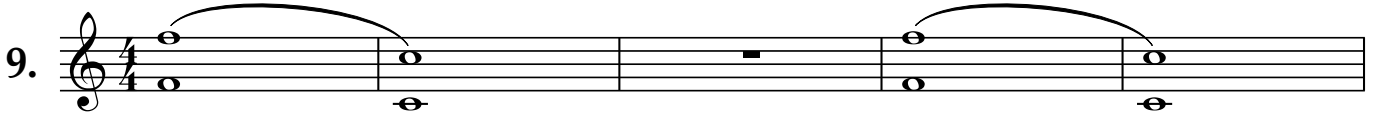
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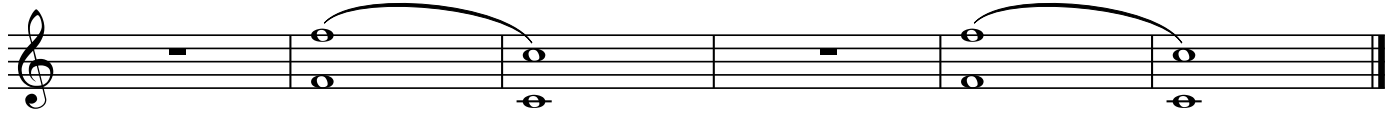
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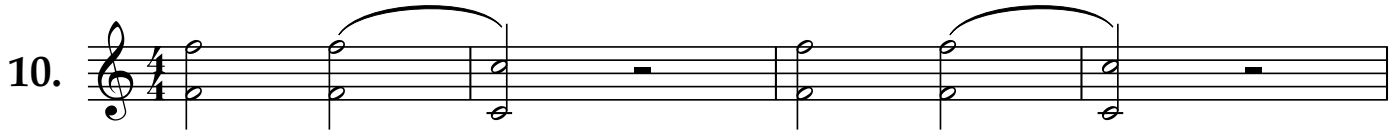
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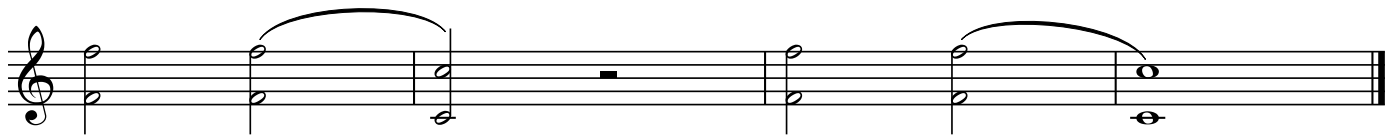
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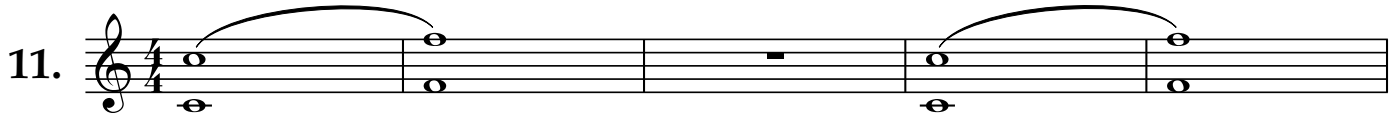
G to C (open notes)

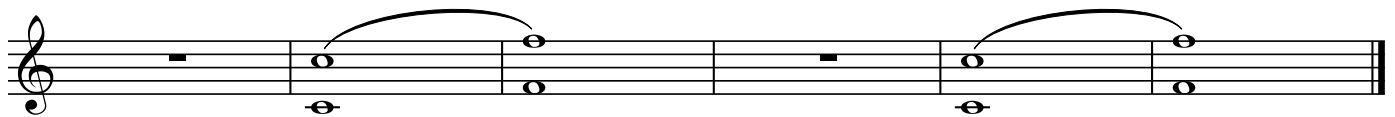
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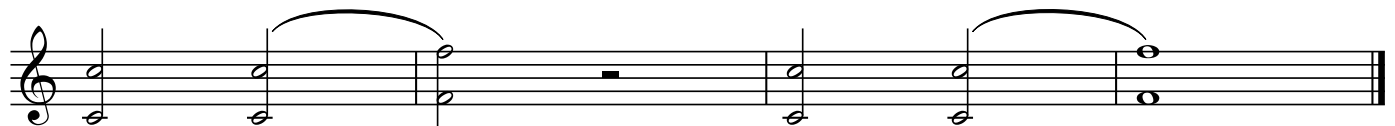
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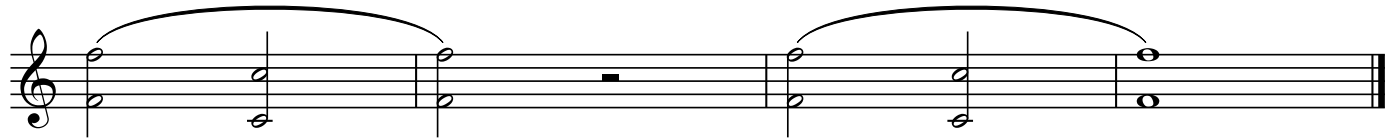
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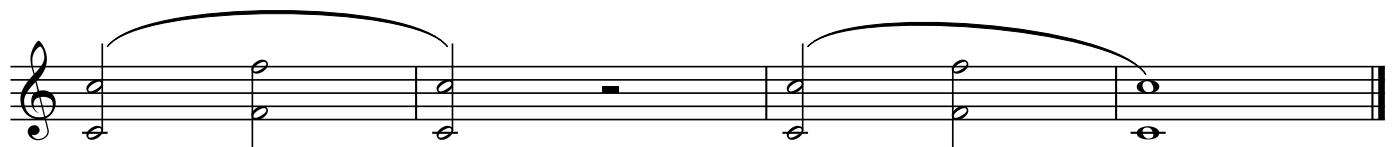
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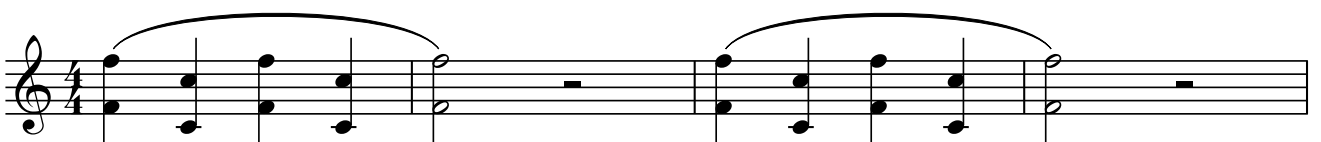


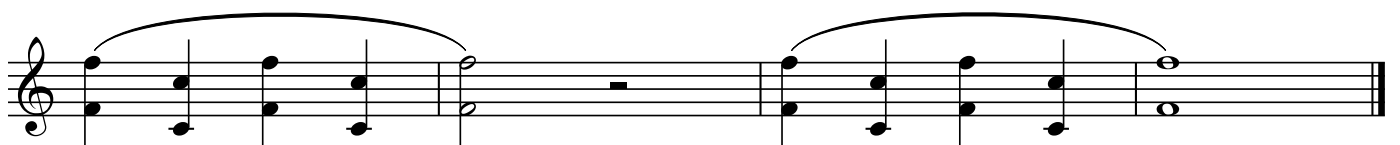
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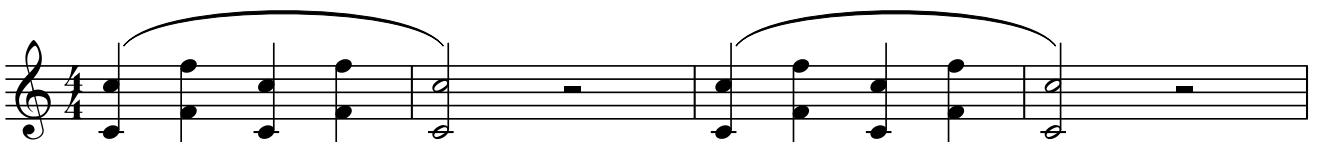


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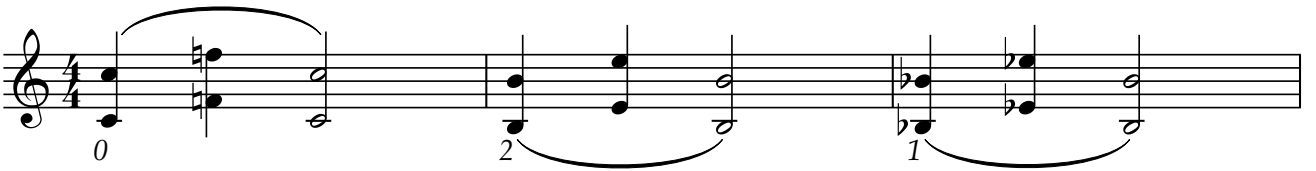
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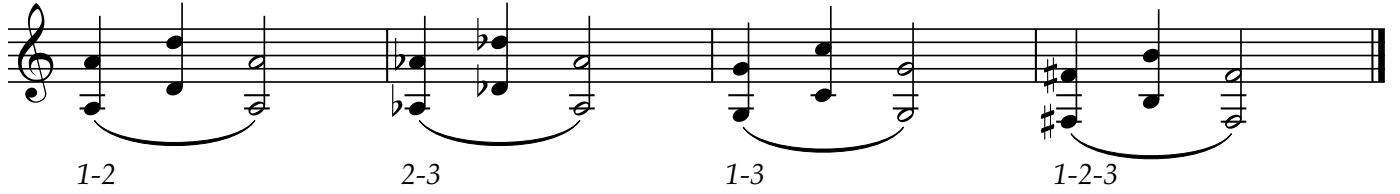



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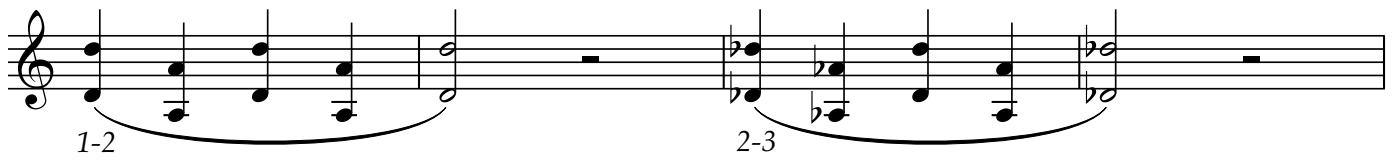


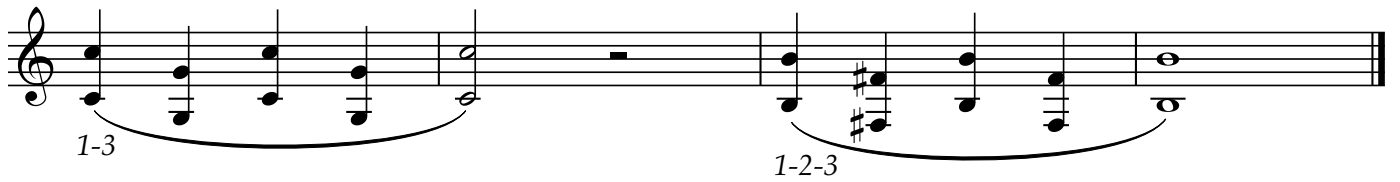


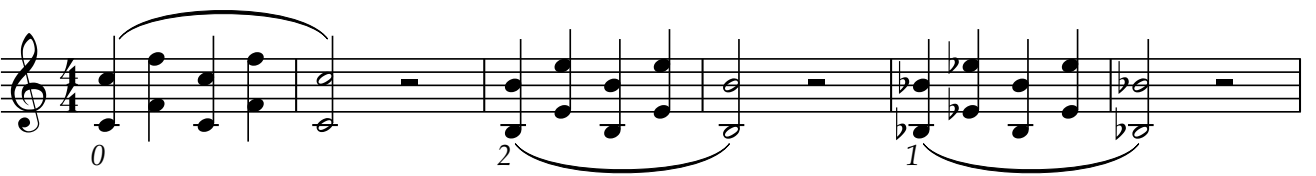
21.  Musical staff 1 of exercise 21, 4/4 time. It starts with a treble clef and a key signature of one sharp (F#). The first measure has a whole note chord with a finger number '0' below it. The second measure has a whole note chord with a finger number '2' below it. The third measure has a whole note chord with a finger number '1' below it. A slur covers the first two measures.

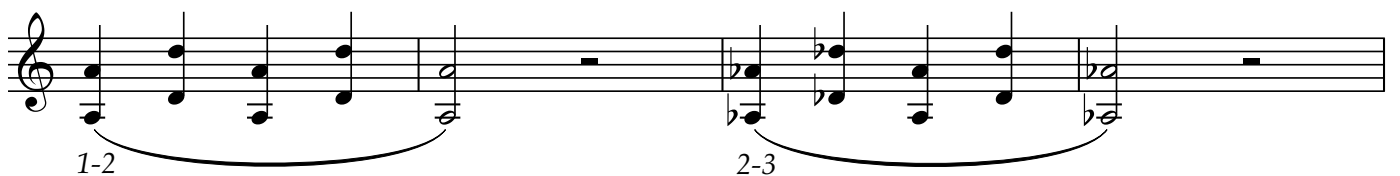
 Musical staff 2 of exercise 21, 4/4 time. It contains four measures of chords. The first measure has a finger number '1-2' below it. The second measure has a finger number '2-3' below it. The third measure has a finger number '1-3' below it. The fourth measure has a finger number '1-2-3' below it. A slur covers the first two measures, and another slur covers the last two measures.

22.  Musical staff 1 of exercise 22, 4/4 time. It starts with a treble clef and a key signature of one sharp (F#). The first measure has a whole note chord with a finger number '0' below it. The second measure has a whole note chord with a finger number '2' below it. The third measure has a whole note chord with a finger number '1' below it. A slur covers the first two measures.

 Musical staff 2 of exercise 22, 4/4 time. It contains two measures of chords. The first measure has a finger number '1-2' below it. The second measure has a finger number '2-3' below it. A slur covers both measures.

 Musical staff 3 of exercise 22, 4/4 time. It contains two measures of chords. The first measure has a finger number '1-3' below it. The second measure has a finger number '1-2-3' below it. A slur covers both measures.

23.  Musical staff 1 of exercise 23, 4/4 time. It starts with a treble clef and a key signature of one sharp (F#). The first measure has a whole note chord with a finger number '0' below it. The second measure has a whole note chord with a finger number '2' below it. The third measure has a whole note chord with a finger number '1' below it. A slur covers the first two measures.

 Musical staff 2 of exercise 23, 4/4 time. It contains two measures of chords. The first measure has a finger number '1-2' below it. The second measure has a finger number '2-3' below it. A slur covers both measures.

 Musical staff 3 of exercise 23, 4/4 time. It contains two measures of chords. The first measure has a finger number '1-3' below it. The second measure has a finger number '1-2-3' below it. A slur covers both measures.

C to low G

24. Musical staff 24, first line. Treble clef, 4/4 time. Notes: C4 (0), D4 (2), E4 (2), F4 (2), G4 (2), A4 (2), B4 (1), C5 (1-2). Fingerings: 0, 2, 2, 2, 2, 2, 1, 1-2.

Musical staff 24, second line. Treble clef, 4/4 time. Notes: D4 (2-3), E4 (2-3), F4 (2-3), G4 (1-3), A4 (1-3), B4 (1-2-3), C5 (1-2-3). Fingerings: 2-3, 2-3, 2-3, 1-3, 1-3, 1-2-3, 1-2-3.

25. Musical staff 25, first line. Treble clef, 4/4 time. Notes: C4 (0), D4 (2), E4 (2), F4 (2), G4 (2), A4 (2), B4 (1), C5 (1-2). Fingerings: 0, 2, 2, 2, 2, 2, 1, 1-2.

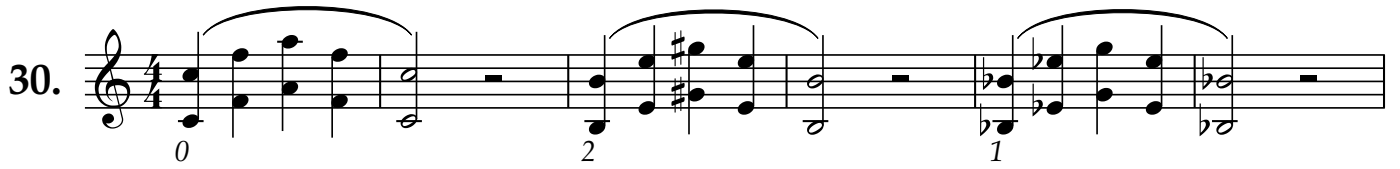
Musical staff 25, second line. Treble clef, 4/4 time. Notes: D4 (2-3), E4 (2-3), F4 (2-3), G4 (1-3), A4 (1-3), B4 (1-2-3), C5 (1-2-3). Fingerings: 2-3, 2-3, 2-3, 1-3, 1-3, 1-2-3, 1-2-3.

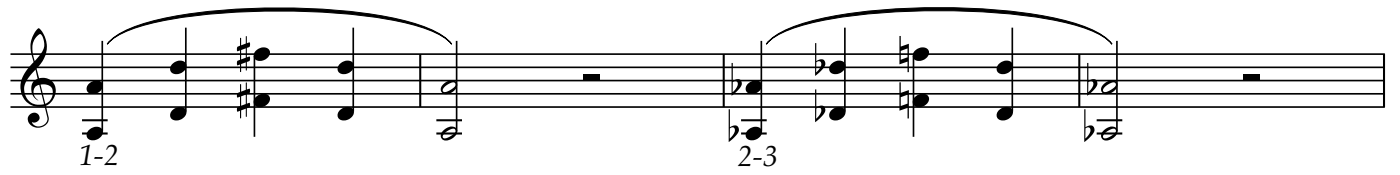
26. Musical staff 26, first line. Treble clef, 4/4 time. Notes: C4 (0), D4 (2), E4 (2), F4 (2), G4 (2), A4 (2), B4 (1), C5 (1). Fingerings: 0, 2, 2, 2, 2, 2, 1, 1.

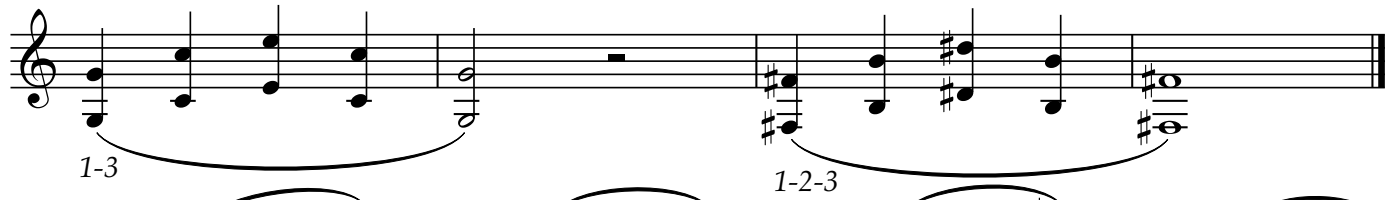
Musical staff 26, second line. Treble clef, 4/4 time. Notes: D4 (1-2), E4 (1-2), F4 (2-3), G4 (2-3), A4 (2-3), B4 (2-3), C5 (2-3). Fingerings: 1-2, 1-2, 2-3, 2-3, 2-3, 2-3, 2-3.

Musical staff 26, third line. Treble clef, 4/4 time. Notes: D4 (1-3), E4 (1-3), F4 (1-3), G4 (1-3), A4 (1-3), B4 (1-2-3), C5 (1-2-3). Fingerings: 1-3, 1-3, 1-3, 1-3, 1-3, 1-2-3, 1-2-3.

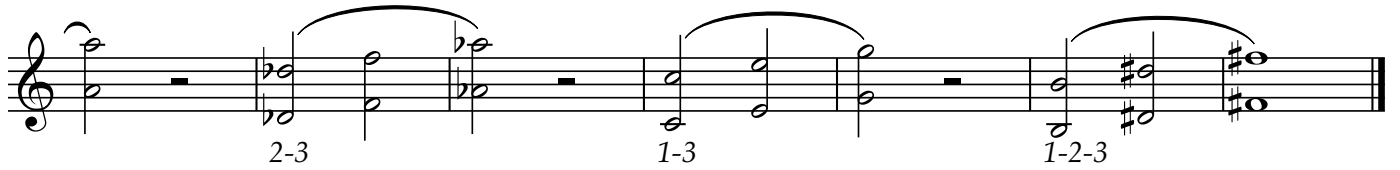


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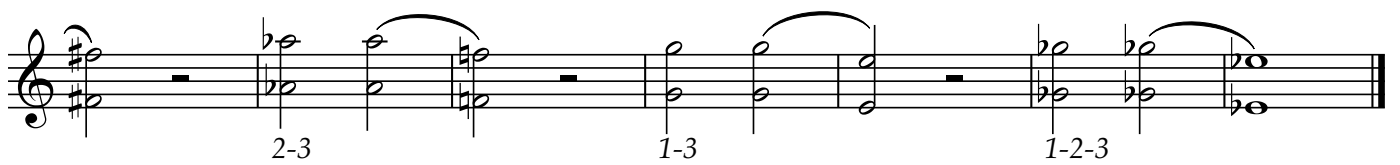




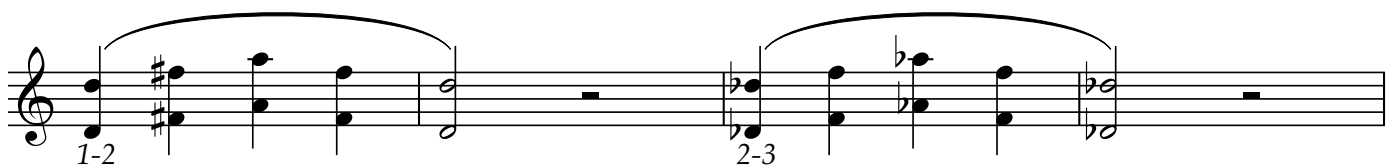
31. 



32. 



33. 





34.

0 2 1

1-2 2-3

1-3 1-2-3

G to G (two octaves)

35.

0 2 1

1-2 2-3

1-3 1-2-3

36.

0 2 1

1-2 2-3

1-3 1-2-3

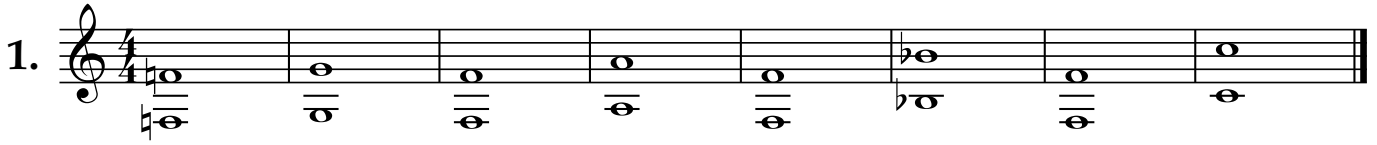
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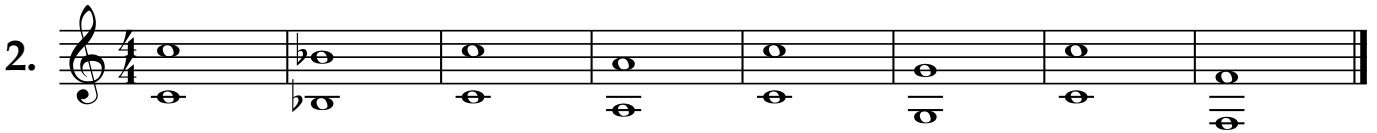
0 2 1 1-2 2-3 1-3 1-2-3

## Mixed Intervals

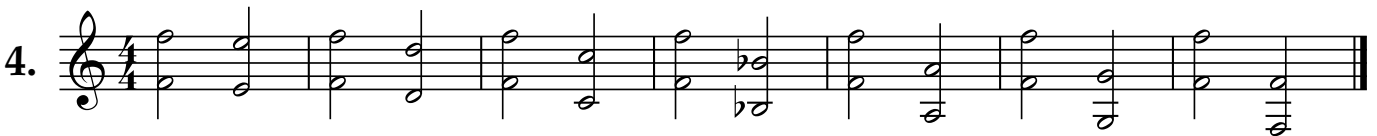
Mixed intervals are used to develop accuracy in attack and facility. Care must be taken to not change the position of the mouthpiece when moving from a low to a high note or from a high to a low note.

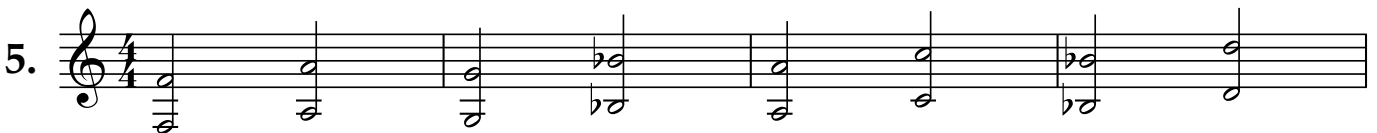
### C Major

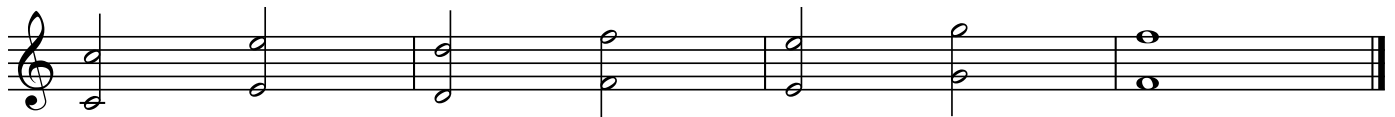
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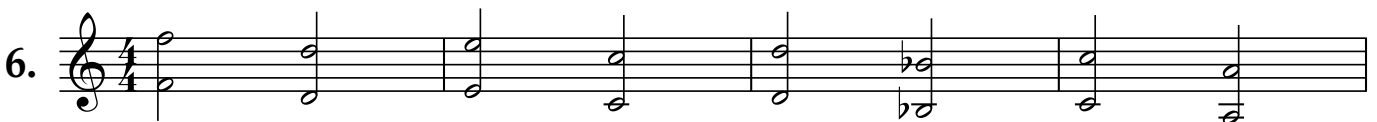
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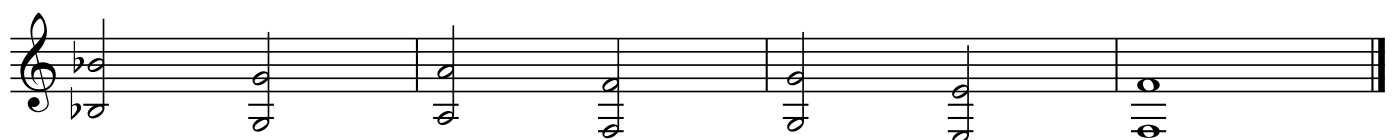
3. 

4. 

5. 

6. 

7. 

8. 





5.

6.

7.

8.

9.

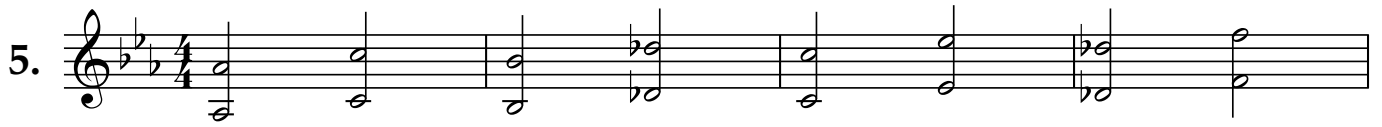
10.


11.







5. 



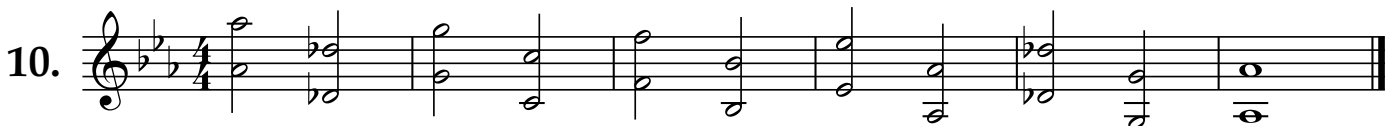
6. 



7. 

8. 

9. 

10. 

11. 

12. 



6.

7.

8.

9.

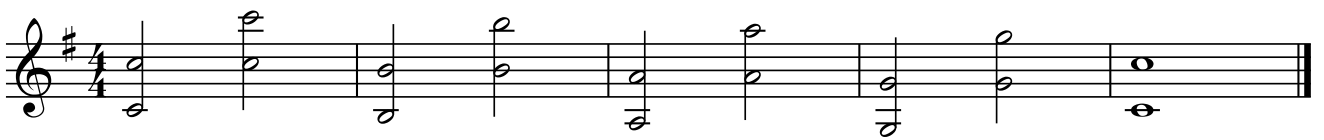
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11.

12.

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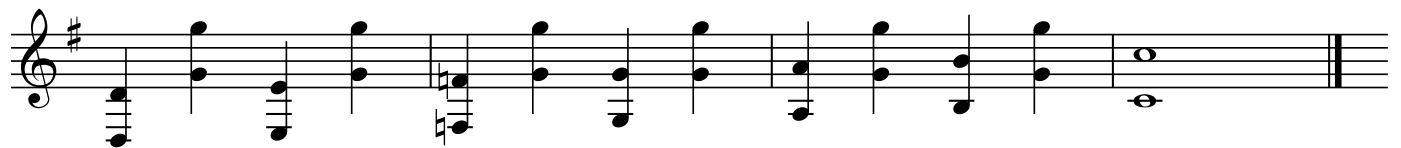
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15. 


16. 

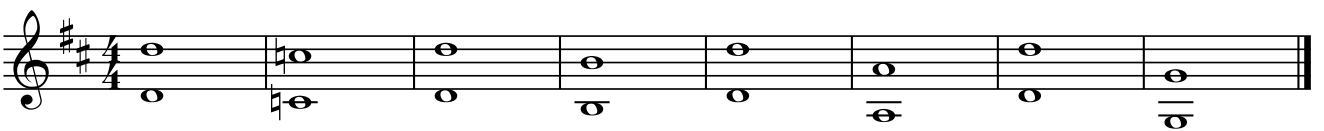


17. 



### D Major

1. 

2. 

3. 

4. 

5.

6.

7.

8.

9.

10.

11.

12.

13. 

14. 

15. 

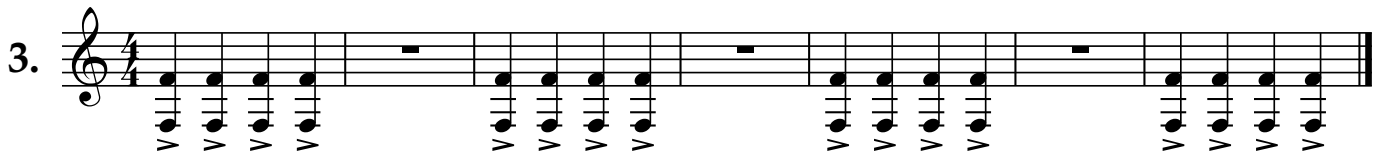


## Articulations

Good articulation can really make music come alive. Take care to practice these exercises accurately. All articulation exercises should be done slowly to begin. The key to good rapid articulation is perfect slow articulation. Any small blemish in slow articulation is magnified when the tempo increases.

1. 

2. 

3. 

4. 

5. 

6. 





Slurs

13. 

14. 

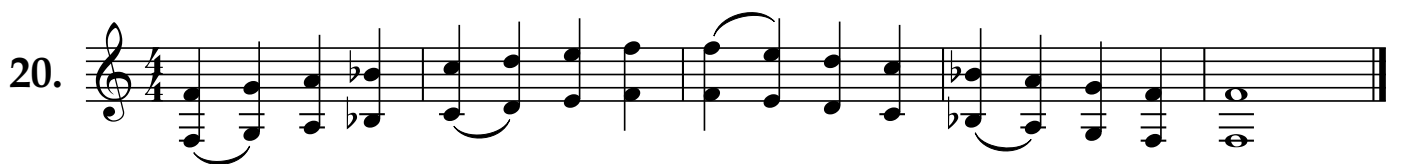
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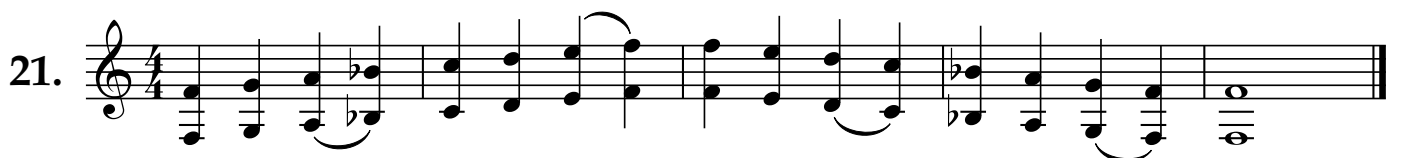
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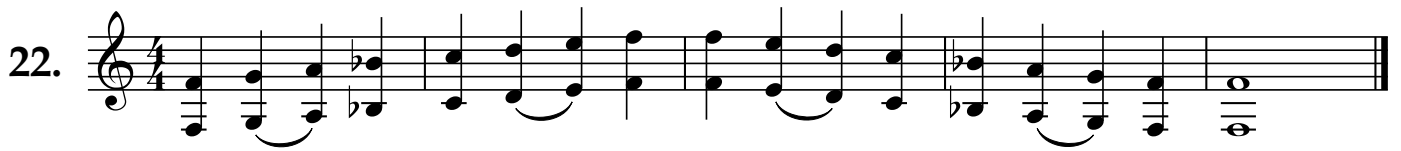
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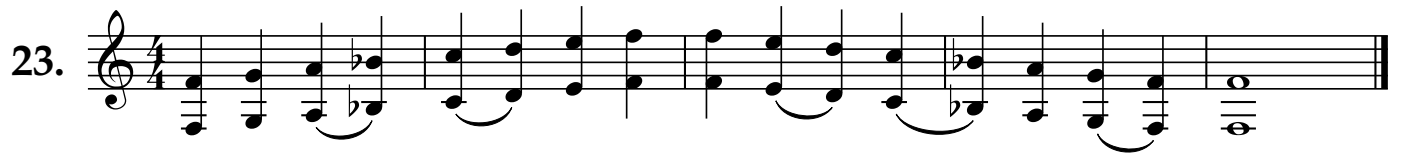
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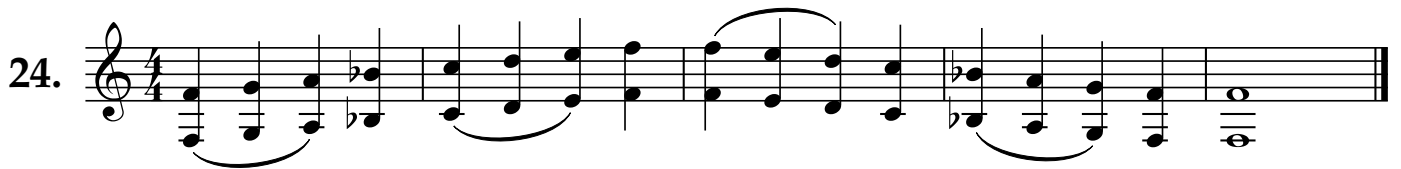
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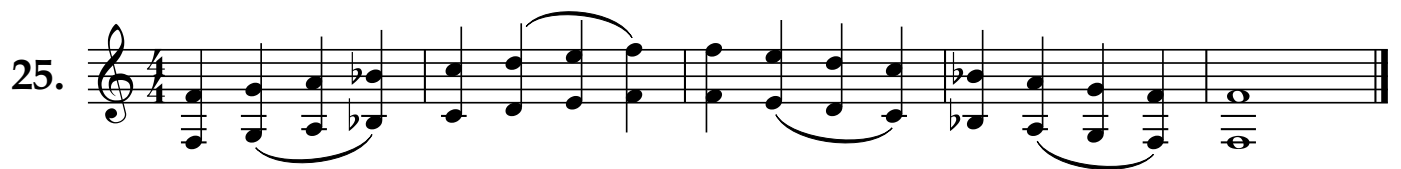
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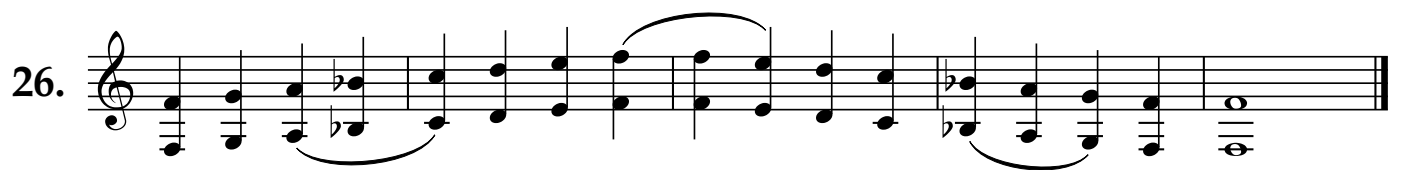
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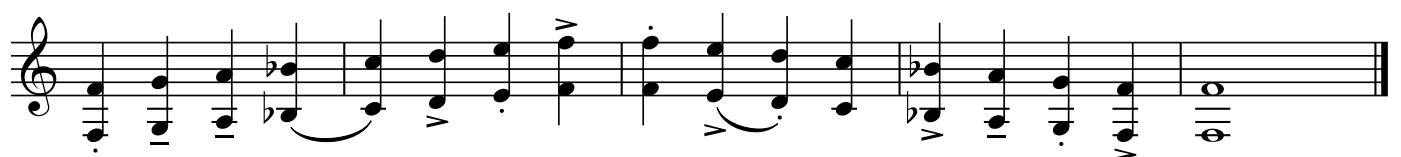
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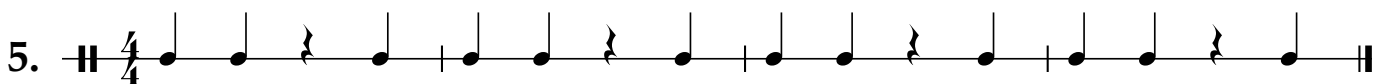
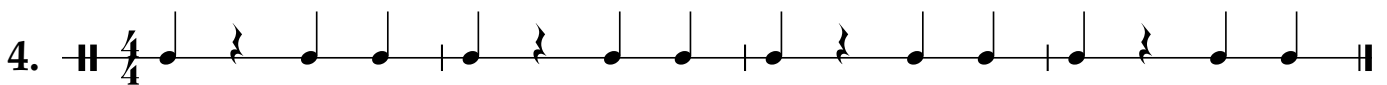
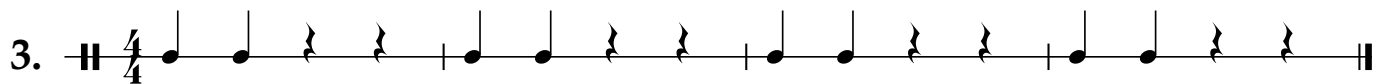
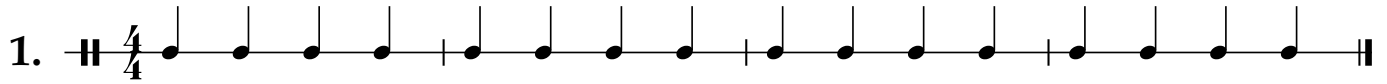
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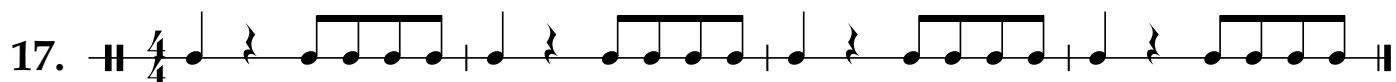
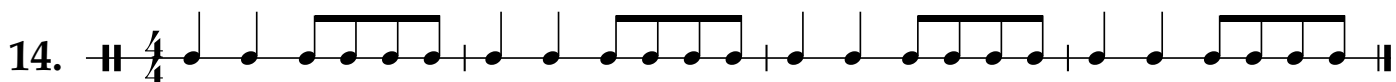
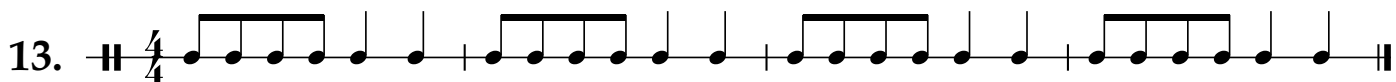
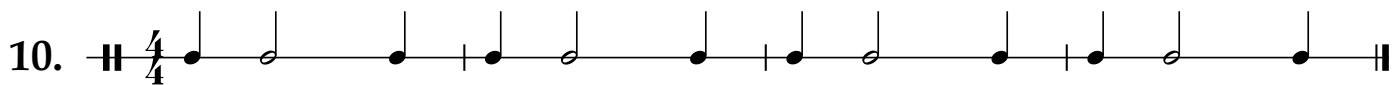
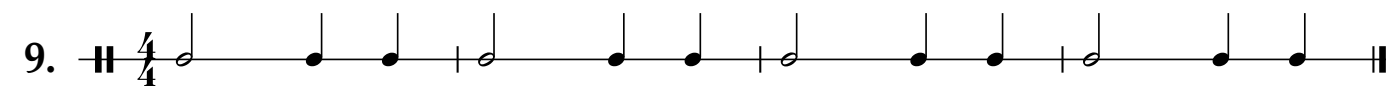


## Rhythms and Time Signatures

A strong understanding of rhythm is one of the most important factors in a musician's ability to sight read. These exercises should be practiced with a metronome and varying tempos.

### 4/4 Time





19.

20.

21.

22.

23.

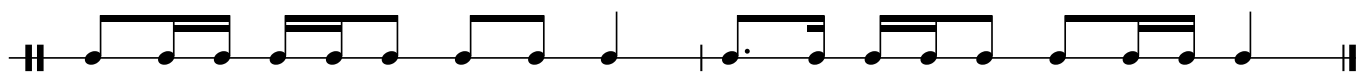
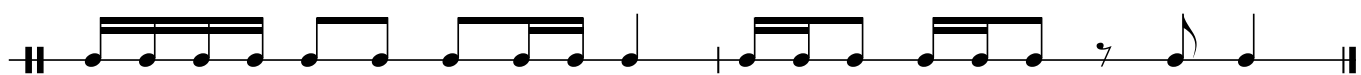
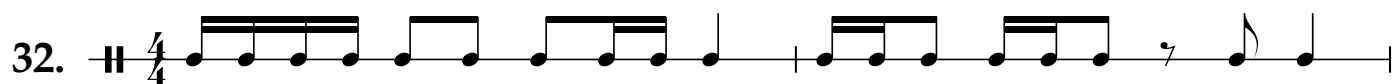
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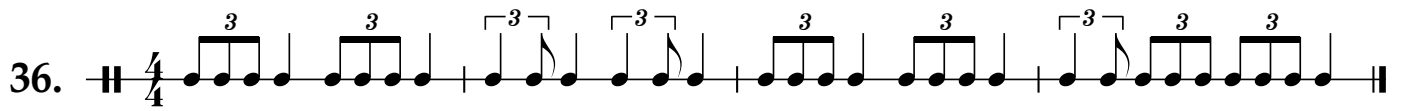
25.

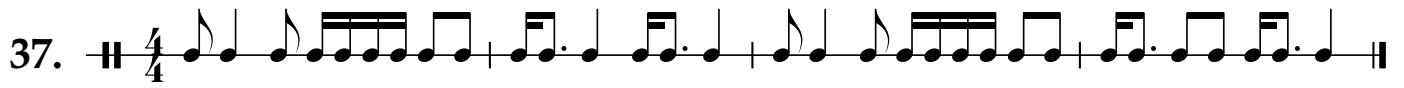
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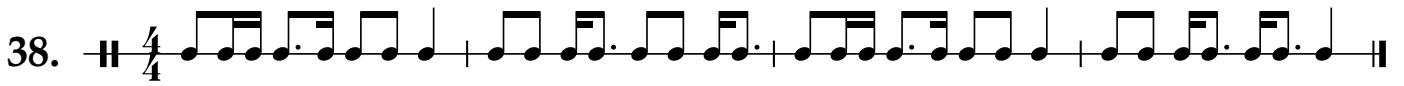
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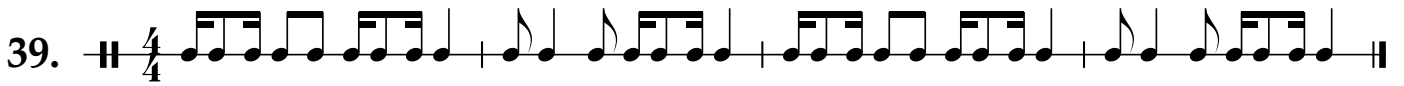
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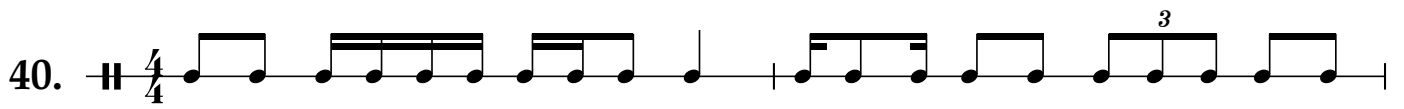


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37. 

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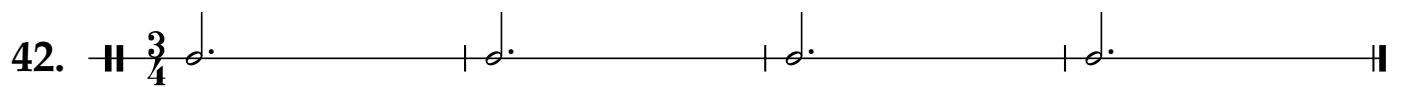
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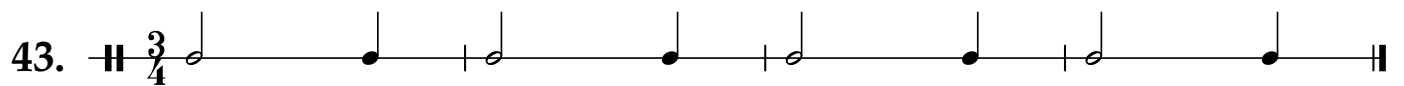
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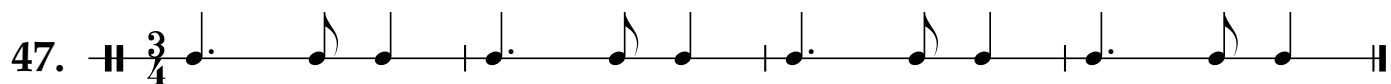
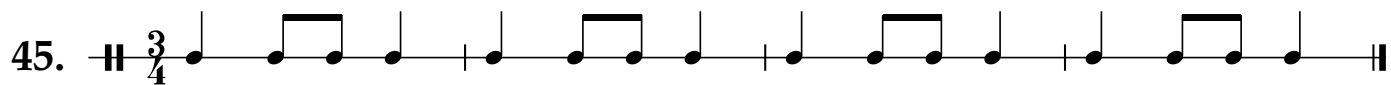
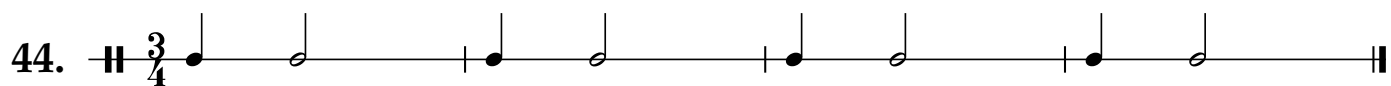


3/4 Time

41. 

42. 

43. 



2/4 Time

54.

55.

56.

57.

58.

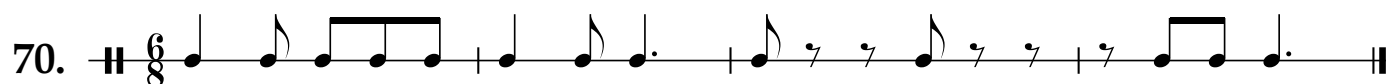
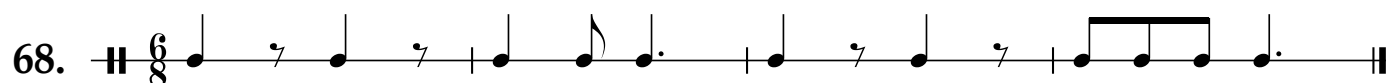
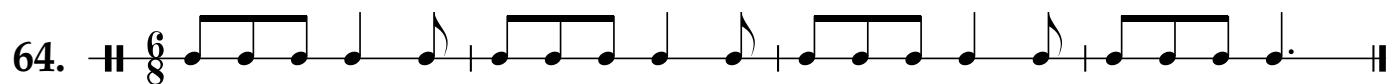
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60.

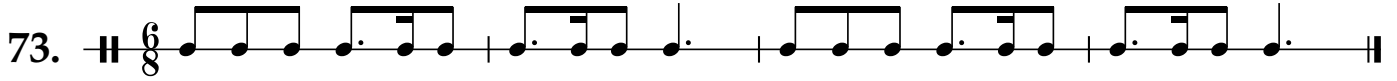
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62.

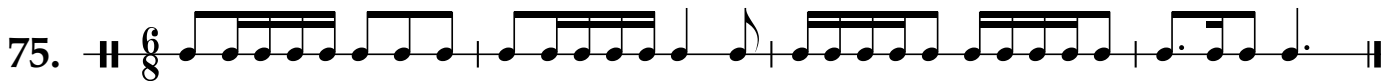
## 6/8 Time




72. 

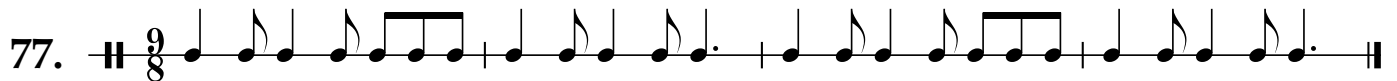
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74. 

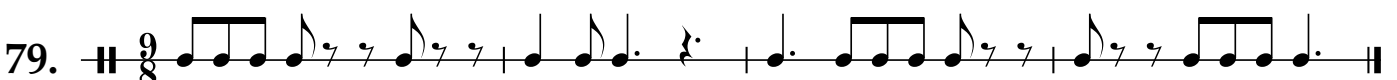
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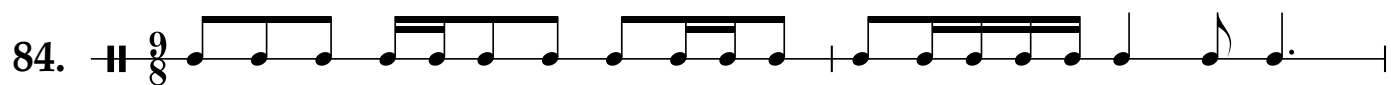
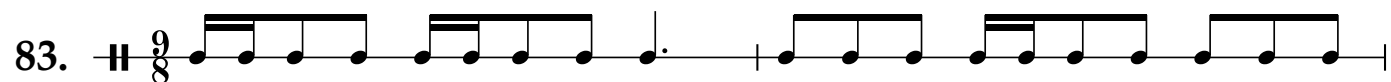
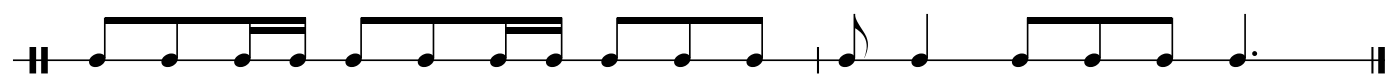
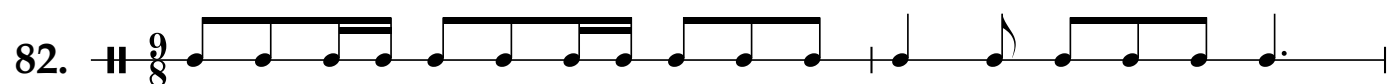
9/8 Time

76. 

77. 

78. 

79. 



12/8 Time

85.

86.

87.

88.

89.



