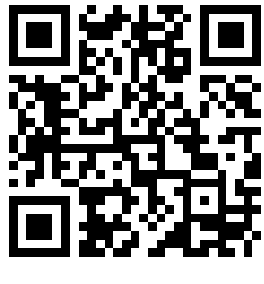
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HORTUS
MUSICALIS NOVUS,

# FRAGRANTISSIMIS LECTISSIMISQVE FLOSCVLIS,

TUM PATRIIS, TUM EXOTICIS, TESTUDINE CARPENDIS ATQUE DELIBANDIS, CONSITUS:

In cuius hac
PARTE PRIMA
continentur

## PRÆLVDIA, VARIIS EX TONIS, PLUSQUAM DUCENTA:

Phantaſiæ item & Fugæ complures.

*IN*
*GRATIAM STUDIOSORUM, OMNIUMQUE*
*eorum, qui pulcherrimo huius artis exercitio ſeſe oblectare ſolent,*
*ex optimis quibusq; authoribus Germanicis, Italicis,*
*Gallicis, Anglicis, conſtructus,*

Operâ & induſtriâ
ELIÆ MERTELII, ARGENTORATENSIS
Academiæ Quæſtoris.



Cum gratiâ & privilegio Sacræ Cæſ. Majeſtatis.

*ARGENTORATI,*
*Sumptibus ac Typis Authoris, per Antonium Bertramum,*
*ejuſdem Academiæ Typographum.*
*M. DC. XV.*

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ELIAS MERTEL

# HORTUS MUSICALIS NOVUS

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# SERENISSIMIS, POTENTISSIMIS, ILLVSTRISSIMIS, CELSISSIMISQUE PRINCIPIBUS AC DOMINIS,

## DOMINO FRIDERICO V.
PALATINO AD RHENUM,
S. Rom. Imperij Archidapifero & Electori,
Duci Bavariæ, &c.

*ET*

## DOMINO IOANNI-FRIDERICO, DUCI WIRTEMBERGENSI
& Teccenſi, Comiti Mompelgartenſi, Domino
in Heydenheim & Oberkirch, &c.

*Dominis longè Clementiſſimis.*

*EXimpidis artis Muſicæ fontibus ſaluberrimos rivulos in omnes humanæ vitæ partes deduci atq; propagari, non eſt, opinor, quiſquã, inficias ire qui audeat, Sereniſſimi atq; Illuſtriſſimi Principes, Domini Clementiſſimi. Cùm enim, quamcunque tandem in hac vita ſtationem aſſignare cuique DEO prapotenti viſum fuerit, ſuis illa cum laboribus atque moleſtijs conjuncta deprehendatur: labores autem perpètuos & concatenatos, nec interpoſitâ quiete, vel recreationis honeſtæ fomento levatos perferre, natura nos imbecillitas haud ſinat: in omni vero genere recreationum, à Muſicâ ſi receſſerimus, nullum ſit vel liberalius, vel amœnius: nemo non videt, hujus artis divinæ fructum ijſdem, quibus humana vita concluditur, terminis limitibúſque circumſcriptum eſſe. Atque hoc adeò verum eſt, ut etiam Veſtri Ordinis homines, in illo perarduo & negotioſo Principatûs munere, quo maria, terras, pacem, bella moderantur, inde laborum petenda ſolatia, reficiendos animos refocillandóſque ſtatuerint, & rectè ſtatuerint. Quamvis enim publicum exercitium hujus artis, noſtris moribus à perſonâ Principis abeſt, abeſſe certè debet: ac meritò ſapientes in Repub. Rom. viri, Neronem hoc quoque nomine deteſtati ſunt, quòd eum ſpectârunt publico flagitio in ſcenam progreſſum canere citharâ, idq; cum alijs certatim, omnibus examuſſim ſeſe ſcenæ legibus aptantem, ne ſeſſus reſideret; ne ſudorem, niſi eâ, quam indutui gerebat, veſte detergeret: ut nulla oris aut narium excrementa viſerentur: ut flexus genu, ſpectantem populum manus veneratus, ſententias judicum opperiretur: nullius tamen frons, credo, ſic obduruit, qui negatum eat, vel privatim à Magnatibus hanc artem honeſtè tractari, quemadmodum de Alexandro Severo, laudatiſſimo Imp. memorant, quòd nobiliter cantaverit, ſed nunquam alio conſcio, niſi pueris ſuis teſtibus: vel certè*



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tractantibus eandem alijs citra dedecus operam dari. Quomodo Plutarchus, satis, inquit, est, si vel audire Principi vacet canentes alios: & Musis abundè honorem habet, si in hujusmodi artibus exercentes se spectet. Habuerunt profectò hunc Musis honorem Galba, qui Canum tibicinem; Vespasianus, qui Diodorum citharistam; alij, qui alios multis donis cumulârunt, quòd eorum arte delectati fuissent. Et ut è nostratibus vel unum, qui multorum instar, adducam, Imp. Maximilianum I. constat adeò Musicam fuisse veneratum, ut, alente artem honore, Musicorum principes, in omni genere Musices, in ejus Curiâ, velut in agro fertilissimo, succrescerent.

In ipsâ porrò Musicâ, (loquor non de theoricâ illâ, quæ in nudâ proportionis harmonicæ contemplatione consistit; verùm de practicâ atque canorâ,) etsi humana vox omnibus alijs vocibus, sive sonis potiùs, excellit, non modò quia naturalis est, cùm omnes reliquæ sint artificiales: verùm etiam, quia mentis humanæ conceptuum harmonicorum nuncia est & index certissima: inter multivaria tamen organa, quibus harmonicus concentus exprimitur, si TESTUDINI principatum tribuero, id, credo, nullis, vel paucis omninò, fecero repugnantibus. neq; id eò tantùm, quia & portatili formâ commodior est, & corporis parum decorâ contentione non habet opus, quo nomine Alcibiades tibias abjecisse scribitur, inflantis eas oris deformitate, libero homine indigna, ad speculũ conspectâ: sed vel præcipuè quia tactis artifice manu fidibus ejus, nescio quomodo concentûs illa suavitas altiùs quàm ullo alio instrumento descendit in pectus, sesq; penitiùs insinuat, ac medullam tentat intimam. Cúmq; poëta de sententiâ, principibus placuisse viris non ultima laus sit, vel hoc unum, si nulla essent alia, sunt autem plura, satis argumenti foret ad adstruendum testudini principatum, quòd eam in Principum & Magnatum aulis, omnibus alijs irstrumentis musicis longè longéque anteponi, magistros ejus & artifices magnis præmijs evocari cerniimus. Mihi quidem certè divina testudo sic semper arrisit, ut inde usque ab ineunte adolescentiâ, incredibili, & quasi fatali ejus amore accensus, quicquid temporis meis studijs, & occupationibus justis alijs, licuit subtrahere, suavissimo huic laborum condimento tribuerim, atque hac industriâ meâ (abest profectò ab hoc dicto vanitas arrogantia,) non omninò nihil in arte profecerim. Et quia, ut Quintilianus hoc mihi de suo largiatur, altiùs eunt qui ad summa nituntur, quàm qui præsumpta desperatione quò velint evadendi, protinus circa ima subsistunt: ideoque non ad tenuium cantiuncularum scopulos adhærendum putavi, sed id vel imprimis operam dedi, ut selectissima omne genus modulamina præstantissimorum artificum, in diversis Orbis Europæi partibus excellentium, undique conquirerem, conquisita mihi proponerem ad imitandum.

Ceterùm quandoquidem jura legésque thesaurum, quem quis de industria quæsivit, inventum, sibi retinere vetant, sed Principum inferri fisco volunt: hunc ego Musicum Thesaurum, (dico quod res est,) sanè non oblatum fortuitò, sed operosè, nec sinè impensa quæsitum, Vobis, Illustrissimi Celsissimique Principes, de manu, quod ajunt, trado in manum, sed ita trado, ut possessio proprietásque vestra sit, usus autem fructúsque liberali concessione vestrâ ad philomusos omnes pertineat atque redundet. Ecquibus verò potiùs quàm Principibus, isthæc principis instrumenti modulamina, à principibus artis hujusce magistris elaborata, dicarem? præsertim cùm omninò tales huic operi patroni quærendi fuerint, qui

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qui & propter artis Musicæ singularem amorem, publica famæ voce testatum, planè cuperent: & propter summam, qua pollent, autoritatem atque potentiam omninò valerent à detrahendi consilio deterrere eos, qui verè judicare aut propter malevolentiam nolunt, aut per insciti̇am non possunt. His accedunt aliæ causæ, quæ, ut hoc quicquid est operis, sub Illustrissimæ Vestræ Celsitudinis auspicijs in lucem darem, stimulum & calcar addiderunt. Nondum animo meo effluxerunt, neque, quandiu vitalis spiritus hos reget artus, unquam effluent beneficia illa, ELECTOR SERENISSIME, quibus Illustrissimæ domui Palatinæ, me devinctum ætatem obligatúmque lubens agnosco, dum beatæ memoriæ Pater Tuus, Celsissimus Princeps ac Dominus, Dn. FRIDERICVS, & ipse quondam Serenissimus S. Rom. Imperij Elector, non tantùm in suis me Cancellis aliquo esse loco numeróque passus est: verùm etiam post, cùm inito matrimonio, revocarer in patriam, fixam sedem, ac vitæ tabernaculum in eâ collocaturus, honesto actæ vitæ & obitarum fideliter officij partium testimonio, Sua Seren.tis sigillo confirmato, ornatum, Anno Christi 1595. clementissimè dimisit: dimissum quaternis vicibus in aulam suam, Anno scilicet 1600. mense Novemb. Anno 1601. in Octobri, Anno 1605. in Augusto, denique Anno 1606. in Majo, literis propriâ Sua Ser.tis manu subscriptis, quas ut æternum Principalis Clementiæ monumentum etiamnum studiosè asservo, Haidelbergam evocavit, ut Testudine meâ Musicam solennioribus tum paratam festivitatibus adjuvarem; evocatum denique, muneribus affecit splendidissimis. Pro quibus & alijs beneficijs in me clementissimè collatis, ut inter vivos adhuc agenti Celsissimo Patri Tuo Musicum huncce thesaurum, submissæ venerationis atque gratitudinis testandæ monumentum offerre, animo votóque destinâram: ita nunc postquam voluntatem meam Ipsius ex hac vitâ migratio frustrata est, nemo potiùs quærendus operi patronus videbatur, quàm is ipse, quem in isto summo & à tritavorum atavis illustri generis splendore, tam virtutis, quàm dignitatis paternæ hæreditatem adijsse cernebam.

Sed & Te simul, Illustrissime Princeps ac Domine, Domine JOANNES FRIDERICE, Dux Wirtembergice, &c: in aliquam istius patrocinij partem ut vocandum ducerem, præter illas, quas suprà dixi, causas, ea præcipuè movit, quòd Illustrissima Tua Celsitudo Anno Christi 1606. die 29. Aprilis (o diem candido mihi lapillo signandum!) cùm fortè nostram urbem transiret, meam quoq; pauperem domum subire, méque testudine ludentem (quanquam tum ob sequiorem valetudinem digiti parum concinnè fidibus oberrantes, minùs faciebant officium,) clementissimè audire dedignata non fuit: id quidem dissimulatâ personâ, & uno tantùm alteróve assumpto comite: credo, ne insolitus ille dignitatis celsissimæ splendor oculos animúmque meum perstringeret, atque ita ludibundos digitos obstupescere depositâ cheli cogeret. Etsi verò nescio quid majus ac divinius, quàm præ Te ferebas, in illo tum alloquio visum est eminere: tamen mihi necdum innotuisset, quantus hospes splendidissimâ luce suâ, domùs meæ tenebras illustrâsset, nisi demum post discessum Tuæ Celsnæ indicio Nobilissimi & Amplissimi Viri, Dn. JOANNIS HARTMUT ab HUTTEN, peranti-quâ & illustri Huttenorum familiâ dignissimi, summi Musices & Musicorum patroni, meiq; fautoris æternâ colendi memoriâ, qui tum in comitatu Tuæ Celsnæ agebat, illud ipsum rescivissem. Credidi, Pompejum Magnum in Tuâ Celsit.ne



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revixisse, illum qui Posidonium philosophum agrotantem, tantus imperator hominem privatum, invisere, & eos fasces, quibus sè totus Oriens submiserat, submittere illius ædibus, incredibili fuit humanitate dignatus. Et quia tum ob ignoratam Tua Celsᵐᵘ conditionem, Eandem non licuit, quà par erat humilitate reverentiâque venerari, facere non potui, quin postliminiâquadam submissi veneratione cultus, meâ pro eximiâ illâ, & maximis quibusque Principibus agnatâ humanitate clementiâque, muneris insuper oblati magnificentia cumulata, gratitudinem hoc publico monumento testatam redderem. Et videtur sanè bona quapiam fortunâ factum, ut sub Tua Celsᵐᵘ exoptatum in hanc urbem ingressum labore typographico ad umbilicum hortus hicce musicalis perduceretur. Ita enim fit, ut, quem gratitudinis humilima testem constitui, simul Illustrissimæ Tua Celsitudini de salvo & felici ad nos adventu, in hac publicâ lætitiâ, quasi emissâ voce gratulandi partes in sese recipiat.

Suscipite igitur, Serenissimi, Illustrissimi, Celsissimiq; Principes, hunc Hortum serenâ fronte, eiq; Vestra nomina, veluti quadã Numina Tutelaria præscribi non gravatim sinite; atque sic animum addite, ut alios hujus generis flores tantò plures Reipublicæ musicæ, tantóque ocyus conferamus. Quanquam, ut hoc munus gratum habeatis, si pluribus rogem; non illum tantùm, quem initiò prædicavi, Musices amorem: sed illam profectò humanitatem atque clementiam vestram nemini non cognitam solus ignorare, aut mihi partim antehac coràm comperta oblitus videri queam. Quare verbum non addo, nisi DEUM Opt. Max. ut rogem, Vestras Serenᵗᵉˢ atque Celsitᵘᵉˢ ad Orbis Christiani salutem, ad Imperij Rom. dignitatem, ad felicem denique subditorum gubernationem, quàm diutissime florentes incolumésque conservet. Scribebam Argentorati, die 28. Augusti, Anno epocha Christiana 1615.

Vestræ Serenitati ac Celsitudini

subjectissimus cliens,

Elias Mertelius, Argentoratensis,
Academiæ patriæ Quæstor.

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# AUTOR PHILOMUSO S.

QUisquis es, candide philomuſe, gradum in hoc Horti mei veſtibulo ſiſte, & quæ de inſtituti mei ratione præmonendus es, ſi vacat, vel & ſi lubet, accipe. Initiò non eſt, quod hîc expectes modum in teſtudine ſtudendi, vel muſicas notas ad ſcalam teſtudinis tranſponendi, certis regulis comprehenſum: qualem, ſi quis requirat, vel ex Emanuelis Hadriani prato Muſico, Antverpiæ Anno 1592. edito, vel ex Antonii Franciſci hoc genus opere, Pariſiis Anno 1600. gallicè vulgato, ex quo doctrinam illam germanicè redditam Georgius Leopoldus Fuhrmannus ad calcem ſuæ Teſtudinis Gallo-germanicæ, Anno 1615. editæ Noribergæ, adjecit: vel etiam ex Joannis Baptiſtæ Beſardi Veſontini Theſauro harmonico, Coloniæ Anno 1603. typis expreſſo, petat licet. Nam mihi quidem, actum agere, conſilium haud fuit.

Deinde nec illud te neſcire velim, à communi omnium, quos quidem in hoc genere videre datum eſt, autorum conſuetudine in eo me receſſiſſe, quòd non, ut alii, è ſingulis cantionum generibus pauciores aliquot in hoc meum Opus retuli: ſed, quemadmodum inſtrumenta muſica diſcentibus initiò ferè Præludia tantùm, Phantaſiæ, Fugæ proponi conſueverunt, ſic ego in hac primâ operis harmonici parte non niſi mera Præludia, Phantaſias, Fugas, nec eas ſanè parcâ vel avarâ manu, ſed toto, quod ajunt, horreo tibi admetior, quotquot ſcilicet ex omnibus meis libris luce dignas eruere potui, ita quidem ut tanta multitudo varietáſque facilem, vel potiùs difficilem electionem tibi factura videatur. In alteram verò partem, & ipſam, ubi prima non diſplicuerit, propediem edendam, reſervo ſelectiſſimas quaſque, ac tum ſuavitate, tum novitate gratiſſimas cantiones, putà (ſit venia verbis minùs latinis,) Courantas, Voltas, Branſlas, Balletas, Galliardas, Paſſemezas, & id genus alias, quas copiâ non ſpernendâ collectas habeo.

Quia porrò in omnibus artis chelicæ autoribus, quos quidem comparare mihi potui, (comparavi autem, tum veteres, tum recentiores, ad 18.) nullus mihi typus magis arriſit, quàm quem ſuprà dixi, Antonii Franciſci: eapropter & meum typum, tum quod ad menſuram tactus, tum lineas & iis adjectas literas, ad iſtud exemplum conformari curavi. Quamvis enim Gallica iſta ratio tabulaturæ, quam vocant, noſtris Germanis eſt inuſitata: exercitatio tamen & aſſuefactio quicquid eſt difficultatis facilè ſuperabit: præſertim cùm literæ lineis hîc ſuperimpoſitæ, ſint illæ ipſæ, quæ aliâs mediis imponi lineis conſueverunt.

Verum enimverò mihi videor illorum audire vocem, qui partim nihil hîc meum eſſe, partim hæc talia non vulganda & quaſi profananda, ſed in recondiris aſſervanda fuiſſe dictitabunt, cùm, ut eſt in proverbio, etiam Eleuſina ſervet, quod oſtendat; & communia vileſcere ſoleant. Quibus poſterioribus (agam enim ὕστερον πρότερον,) id reponio, quod inter adagia Zenodotus refert, Apertæ Muſarum januæ. neque quicquam homine ingenuo dignum adeò videtur, quàm talia Muſarum munera candidè citráque invidiam impertire. Quod ſi quis ex hac communicatione contemptum exiſtimat eſſe metuendum, is hoc loco valere noverit idem, quod Ariſtotelem Alexandro, phyſices editionem ob eandem cauſam iniquè ferenti, reſpondiſſe, Gellius alicubi refert, edita hæc eſſe, & non edita: cùm ſint cognobilia tantùm ſcientibus, hoc eſt, admodum paucis, objectâ pulcherrimæ arti difficultate, pleriſque aditum ipſius intercludente. Prioribus autè iſtis, quibus nihil de meo video: adferre, nõ ego quidé repugno magnoperè; interim tamen, ut & induſtriam in acquirendo, & judicium in ſeligendo, & in diſponendo laborem, & candidum atque benevolum in communicando præſtantiſſimorum artificum hoc myrothecio probent animum, id verò quodam jure meo poſtulare videor. Niſi fortè apicularum iſta ἀηδονοφάγα munera ideò minùs grata, vel uſibus humanis accommoda ſunt habenda, quòd alienis illæ floribus inſidentes, utilia operi ſuo carpunt, ac æmulo rationis humanæ, imò inimitabili labore,

*—— liquentia mella*
*Stipant, & dulci diſtendunt nectare cellas.*

Neque tamen autorum illorum nomina vel ſingulis adſcribere cantionibus, vel eorum catalogum operis initio præfigere, (quorum utrumque & in Beſardi, & Fuhrmanni factitatum operibus obſervavi,) fuit animus, tum ne præjudicio tuum animum occuparem, ſiquidem, ut ſub ſordido palliolo latet haud rarò ſapientia, ſic ab obſcuro vel claro minùs artifice præclarum & eximium aliquid ſæpenumerò proficiſci ſolet: tum etiam ne fortè non-ſuis autoribus aliquæ tribuerentur. non enim de omnibus uſque adeò certò mihi conſtat, à quo confectæ fuerint. Ut autem doctorum hominum ſtylum periti non difficulter internoſcunt: ita hîc fiet.

Errata typographica, quæ quidem aciem oculorum in deſultoriâ relectione non fugerunt, omnia manu corrigendo, iſthoc te labore ſublevavi. Si quæ tamen alicubi remanſerunt, non tam imperitiæ vel negligentiæ, quàm occupationibus meis aliis, oro, tribuas, & hunc laborem noſtrum æqui boniq conſulas, nec quicquid eſt pecuniolæ in comparandum hoc opus ægrè impendas. Hoc enim tibi confirmare auſim, ſi vel Italiam luſtraveris, aut peragraveris Galliam, aut omnes Angliæ Germaniæve perreptaveris angulos, vix tamen ac ne vix quidem ſelectiſſimarum cantionum tantam, quantam hîc damus, copiam acquiſiturum; imò pro unica ſæpè nobiliore cantiunculâ magiſtris artis, in communicando non rarò difficilimis, tantundem vel plus pecuniæ exponere neceſſe habiturum, quanti hic integer tot exquiſitorum præludiorum, phantaſiarum, fugarum, quas ſub uno conſpectu in libéram lucem aſſerimus, faſciculus tibi conſtiterat. Habes. Nunc in hortuli mei delicias excurrere, ſi libet, licet.



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# ELEGIA

## IN NOVUM AC PRÆLUSTRE OPUS MUSICUM, ELIÆ MERTELII ARGENTORATENSIS, Muſici & Chelij præſtantiſſimi.



*RBS vetus Argyrope, propter confine Trebocum,*
*Pluribus eſt equidem nobilitata modis.*
*Hanc primùm DEUS & Natura beavit, ut illic*
*Eſſet inexhauſtæ fertilitatis humus.*
*Mirè terra ferax ab Olympi facta madulſis*
*Uvida roriſluis, nil ubi deſit aquæ.*
*Prater id, aurifero quòd ſit contermina Rheno,*
*Miſcet & exonerat Bruſchus & Ellus aquas.*
*In quadruo planóque ſitu jacet illa carinæ*
*Inſtar, & aurai flabra ſalubris hiat.*
*Turris ibi, mundi miraclum, nubibus infert*
*Se, praiens celſas in Babylone pilas.*
*Conſpiciuntur ibi valido munimine foſſæ,*
*Mœnia cum vallis aggeribúſque cavis.*
*Sunt ibi ſublimes ſtructuræ, Curia, tanquàm*
*Arx ſuperilluſtris Cæſaris ipſa foret.*
*Se prope turris habet templum memorabile, porrò*
*In ſe mirificum, qui rotat aſtra, globum.*
*Fabrica non illi par creditur eſſe per Orbem*
*Terrarum, rota quâ Solis oberrat humum.*
*Majores ibi magnificum poſuêre Lycæum,*
*Sicut Athenarum fortè palæſtra fuit.*
*Huc ubi confluxêre Sophi ſtudioſáque pubes,*
*Mercatus veluti per fora nota foret.*
*Sturmius huc quoque deproperans ſua munia tractat,*
*Sturmius Eloquij cum Cicerone pater.*
*Nil ibi deſit opis, quod ad artes quiſque docendas,*
*Adque Profeſſorum munia debet agi.*
*Hîc pater hiſtoriæ Sleidanus victitat, hácque*
*Immortale ſibi nomen in Urbe parit.*
*Floret adhuc ibi Florus, homo præſignis in arte*
*Qualibet & rerum cognitione ſagax.*
*Jus viget hîc, Medicina viret, munúſque docendi*
*Sacra per eximios ſcandit ad alta gradus.*
*Talia ſi bene conſtituit Reſpublica, mirum*
*Ne foret, harmoniæ ni quoque ferret opem.*
*Aſt tulit egregiè pridem. nam quando quid artis*
*Floret in Alſatico, Muſica floret, agro.*
*Sumptibus haud parcens ampliſſimus ordo Senatûs*
*Hoc melicæ fovet ac promovet artis opus.*
*Quippe theatra ſonant, ubi pulchra quotannis aguntur*
*Ludicra, Magnatum conſpiciente choro.*
*Omnia tunc reſonant, imò trepidare videntur*
*Pulpita, quin hominum ſubſiliſſe pedes.*
*Ut nihil Organico loquar hîc de corpore, cujus*
*Vox majeſtatem dum vibrat, halat epos.*
*Ut nihil hîc interſpergam de dulcibus Odis,*
*Quas canit, atque dedit VValliſer ille typis.*
*De Chele duntaxat pangam quid, & iſtius artis*
*Quis ſit in hac celebris Urbe Phonaſcus, agam.*
*Fama fidem facit, ac ars aut induſtria prodit*
*MERTELIUM, quod in hoc Archichelisſta regat.*
*Ille choragorum princeps perhibetur, alius*
*Nil tamen eulogio derogo, laudo chelin.*

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*Quid chelis? est ea muta, nisi tangatur, & edant*
*Tacta manu vivum fila canora sonum.*
*Urbs hæc complures aluit fovitque Chelistas:*
*Non tamen est eadem parve quibusquè manus.*
*Quot modulatores, tot sunt modulamina, quisque*
*Priva sua retinet pro ratione manûs.*
*Laus sua cuique; sed ad præsens accingo meipsum*
*Nunc Opus, ingenij vividioris Opus.*
*Auctor & inventor, simul & collector hic acer*
*MERTELIUS mirâ sedulitate cluet.*
*Nec modò cantillat, sed & in testudine ludens*
*Solertis digiti interplicat arte fides.*
*Prater at hoc penetrax cerebri vis promere succos*
*Selectos studet in proliciendo melos*
*Nec melos unius est generis, quod is elicit, imò*
*Omne choragorum perstrepit ille penum.*
*Nil indiscussum sinit è modulatibus Oda*
*Cujuscumque, quoad ludere detur epos.*
*Sedula sicut apis lingit de flore mel udum,*
*Inque sua cellæ fert tabulata favum:*
*Sic quoque MERTELIUS facit, & dum colligit Odas*
*Ad chelin aptatas, subijcit hasce typis.*
*MERTELIUS, qui Musarum quasi præses habetur,*
*Ac in quo Charitum gratia plena viget.*
*Invidus est, alijs qui vult sua dona negare,*
*Et sepelit secum, quod dedit artis IAS.*
*Non ita; sed toti terrarum constet jd Orbi,*
*Et duplex honor ac nobile nomen erit.*
*Immortalis erit ne fidus in arte magister,*
*Quam docet, ac poterit sic favor esse DEI.*
*Pergat in hoc studij subtili verbere gnavus*
*MERTELIUS, nec eum penituisse potest.*
*Si labor insumptus mundo non gratus, at esto*
*Acceptus doctis, omnibus antè DEO.*
*Pangimus haud stolidis melos aut grave carmen asellis,*
*Sed solidis, ratio quos regit una, viris.*

SEBASTIANUS HORNMOLT,
Tubing. V. J. D. Consil. Wirtemb. P. L.

## II.

*OMne tulit punctum, qui miscuit utile dulci,*
*Si verum lyricus hoc Venusinus ait.*
*Quis non, MERTELI, commendaret tua scripta,*
*Queis Juvenem instituis, tendat ut arte fides?*
*Nam sic discenti prodes TESTUDINE doctus,*
*Ne vagus exiliat, nec malè ludat iners:*
*Sed benè concentum servans, præcepta secutus*
*Delectet mentes, exhilarétque sono.*
*Perge bonis avibus cæmentum condere calce,*
*Qua jungas suavi commoda multa Lyræ.*

JOANNES LUDOVICUS HAWENREUTERUS,
Medicinæ & Philosophiæ Doctor: Physicæ Argentoratensi in Academia Professor: Privati sui ante sexaginta fermè annos Præceptoris spectatissimo filio, Domino ELIÆ MERTELIO, Dominorum Scholarcharum ibidem Quæstori fidelissimo & diligentissimo, amoris ergò scribebat.



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III.

*Buccina clara ſonos reddit, Pandora ſuaves,*
*Et Cithara, his præſtat ſed peramata Chelys.*
*Hanc quicunque volet cognoſcere, mente revolvat*
*Muſicum opus, donat quod tibi MERTELIUS.*
*Hîc tuba, & hîc Cithara eſt, Pandora & buccina grata,*
*Hîc eſt teſtudo, Muſicus omnis amor.*

JOH. MICH. BEUTHERUS,
J. U. D. p. t. Rector Acad.
Argentoratenſis.

IV.

*Aurea teſtudo, divûmque hominúmque voluptas,*
*Quis tua ſat dignâ munera voce canat?*
*Mirâ hominum tu permulces dulcedine mentes:*
*Voce tuâ capiunt cura dolórque fugam:*
*Te modulante pedes ſaliunt: pérque atria plaudit*
*Ad numeros tacta feſſa chorea fidis.*
*Nulli etiam in cœlis agitant convivia Diui*
*Te ſinè: tu condis nectar & ambroſiam.*
*Imò etiam cùm tu fidium miracula patras,*
*Interea ceſſant nectar & ambroſia:*
*Præcipuè cùm te digitis impellit acutis*
*Æmula Phœbea MERTELIANA manus:*
*Cui Linus & Thamyras, cui blandus ceſſerit Orpheus:*
*Cui præbere aures Calliopea velit.*

JUSTUS MEIERUS
J. U. Doctor & Anteceſſor in
Acad. Argent.

V.

AD LECTOREM,
DE FRAGRANTISSIMA AMÆNITATE HORTI
MUSICALIS, CLARISSIMI DOMINI ELIÆ MERTELII,
Argentoratenſis Academiæ Quæſtoris.

*Qui cupis infauſtos cantu dirumpere caſus,*
*Languida vel triſti ſolvere corda metu:*
*Non te Dardanius rapiat vel Gallicus orbis,*
*Inviſum plectris nec mare corda trahat.*
*Scilicet ut tremulo gemebundam carmine mentem*
*Exhilares, miſeram ne patiare moram.*
*Contulit in medium NOVUS hic teſtudinis HORTUS*
*MERTELII ſtudijs carminibúſque ſacer.*
*Hæc ſimul oblectant animum, ſimul undique triſtes*
*Propulſant curas, dum tua plectra fides.*
*Crede novenarum virtus præclara ſororum*
*Ætate hac ſimili non dedit arte virum.*
*Docta latinorum ſi quos nunc barbita cantus,*
*Seu ratibus poſſent vela referre ſonos,*
*Non ſecus Hyblæis ut apes in montibus ultrò*
*Floribus ex varijs roſcida mella legunt,*
*Innumeros UNO flores concluſit in HORTO,*
*Et numerat varios una pagella modos.*
*His igitur LECTOR tua dirige plectra Camænis,*
*Haud datur hoc HORTO florida terra magis.*

SAMUEL MEUER,
Heidelbergenſis diſtrictûs Scriba.

*Quiſquis*

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## VI.

*Quisquis aves nitidis gemmantem floribus hortum*
*Visere, quos largè Teutona terra tulit:*
*Vel quos longinquis Latium donavit ab oris:*
*Anglia quósve dedit, Gallia quósve dedit;*
*Huc properes moneo: rara hîc quàm plurima cernes,*
*Quæ tibi congessit MERTELIANA manus.*
*Omnia pulcra: tamen domino nil pulcrius ipso est,*
*Gratis, quas spectas, qui tibi pandit opes.*

M. MATHIAS BERNEGGER,
Historiàrum in Argentoratensi
Academiâ Professor.

## VII.

## AD DOMINUM ELIAM MERTELIUM ARGENTINENSEM, PATRIÆ ACADEMIÆ Quæstorem, Amicum meum.

*Nunc Itali, & Galli, nunc dispositi Orbe Britanni,*
*Nunc hi quorum aures Musica blanda movet,*
*Jurabunt, Italos, Gallos, ipsósque Britannos*
*Teutonicis Musas substituisse suas.*
*Nam tu sic Italos, Gallos, ipsósque Britannos*
*Exprimis, ut plaudat Musicus inde chorus.*

M. JOHANNES PAULUS CRUSIUS.

## VIII.

*TERPSICHORE*

*DE VIRI,*

## *ERUDITIONE, PRUDENTIA, AUTORITATE, & Musices arte Testudinea præstantissimi,*

## DN. ELIÆ MERTELII, CIVIS ARGENTORATENSIS, ET ACADEMIÆ celeberrimæ QUÆSTORIS ibidem fidelissimi, HORTO MUSICO.

*Nuper ut ancipiti turbatus mente sedebat*
*MERTELIUS, docta gloria prima chelys;*
*Quid faciat? spargátne typis in publica vulgi,*
*Quod testudineo pollice finxit, opus?*
*Horti TERPSICHORE pompâ comitata sororum*
*Pierij, ambiguum talibus alloquitur:*
*Quænam, quæ dubiam retrahit sententia mentem?*
*MERTELI, columen dulce decúsque meum!*
*Numquid causa subest, Juri quæ consona & æquo,*
*Publica dulcisonis ora negare modis?*
*Hicce tuus labor est gratus mundóque, Deóque,*
*Puncta tulit, mundo qui placet que Deo.*
*Tympana quid curas? sedatos nescia motus*
*Bella movent, miseræ signa futura necis.*
*Buccina cum tibys attentas intonat aures,*
*Oráque distorquens plurima damna creat.*
*Vere velut teneros reficit Sol lampade flores:*
*Anxia sic reficit pectora sola chelys.*
*Sola chelys placido decurrit tramite semper,*
*Mæsta levat curis corcula sola chelys.*

Sola

*Sola chelys præstans decus est regûmque ducûmque,*
*Phœbei cœtus gloria sola chelys.*
*Gaudeat Eumæus pecoris clamore lutosi:*
*Vilis Hyagniadem Panis arundo trahat:*
*Hæc tua blanda chelys blandè callentibus artem,*
*Principibúsque viris, dissplicuisse nequit.*
*Sunt ea nota tibi, FRIDERICUS nomine QUARTUS,*
*Tota Palatini summa capútque soli;*
*Artis amans QUATER ille tuam rogitavit opellam,*
*Insigni celebrem cognitione chelys.*
*Finibus extremis ubi convenére potentes,*
*Quà jacet aëriis HEIDELEBERGA jugis,*
*Continuò, præcelsus ait SEPTEMVIR, ELIAM*
*Nomine qua nostro litera scripta vocet.*
*Ille figuratos testudinis increpat artus,*
*Terpsichores digitis gnarus obire vices.*
*Vera fero, meminisse potes, nam sæpius ipsam,*
*Ipsa manum vidi, Dux FRIDERICE, tuam.*
*Quid? quod & hancce tuam JACOBUS amaverit artem,*
*Qui de Sarmatica gente Polonus erat.*
*Liligeri Regis BOCQUETTUS clarus in orâ,*
*Voce tuum vivâ sæpe probavit opus.*
*Plures prætereo, quos Anglia, & Itala terra,*
*Miratur, genij tot documenta tui.*
*Ergo quid hic hæres? quid nonum semper in annum,*
*Utilis oblitus muneris, ista premis?*
*Chalcographis citò sparge typis, ad sæcla nepotum*
*Exactos ducet bibliopola libros.*
*Dixerat. Ille statim sequitur pia jussa monentis,*
*Vulgando propriis aurea cepta typis.*
*Nec mora, MERTELIO reliquarum pompa sororum*
*Harmonico fundit talia vota sono:*
*MERTELI, fax clara chelys, chelys atria Regum*
*Dum trahit arguto pollice, vive diu.*
*Interea Musis hortum meditare SECUNDUM,*
*Ora brevi videat publica, vive diu.*

Honoris E. introducta à
M. CASPARO BRÜLOVIO
Pyricensi Pomerano.

## IX.

*Congruit ipse sibi cui vox concinna placebit:*
*Ingenij & bonitas hinc trutinanda venit.*
*Pessima natura est, cui blanda melismata nauci:*
*Seria nec tractat ritè nec apta jocis.*
*Et quanto melius quis scit discernere cantus:*
*Natura tanto nobilioris erit.*
*Agrestes animas septem compacta cicutis*
*Fistula mirificè lætificare solet.*
*Organa pneumatica & cithara & testudo fidésque*
*Rus fugiunt: compta crebrius urbe sonat.*
*Urbis & hos inter qui scit discernere amores*
*Judicio ante alios dexteriore valet.*
*Hinc celebris Testudo DEA est, reverenter, ubique*
*Quam Studiosarum turba polita colit.*
*Quisquis non primum defert testudini honorem*
*Ille parùm & sensu rusticiore sapit.*
*At quæ pro libro hoc tibi, Vir Celeberrime, grates?*
*Cantabit laudes Melpomene ipsa tuas.*

M. JOH. HARTMANNUS
CREMERUS, LL. Stud.

ODE

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## X.

## ODE.

*Sic me potiri contigerit bonis,*
*Sic me fruiſci perpete gaudio,*
*Ut Muſicæ demiror auguſtæ*
*Enthea mente ſtupente dona.*
*Divûm illa pacem mentibus imperat:*
*Morſus dolorum mentibus obterit,*
*Tendente Crinito ſonoram*
*Barbiton & celeri micante*
*Phœbo manu, ſuave inſonat auribus*
*Jocoſa imago, dum variat modis*
*Dulceis ſonores curioſis,*
*Plectine fila levi fatigans.*
*Curvæ parentem num memorem lyræ,*
*Nepotem Atlantis? Capripedem DEUM*
*Poſthac ſilebon' immerentem,*
*Jungere qui calamos liquenti*
*Cerâ ipſe plureis edocuit prius?*
*Dicendus Orpheus mî Rhodopejus,*
*Quem ſaxa, quem quercus & aurita*
*Inſequier ſolitæ trahacem.*
*Hanc hanc priorum illa aurea ſecula,*
*Lene admoventem triſtitiæ gravi*
*Tormentum, amoris deperibant*
*More cato, celebríque more.*
*Facti ô beatos Arcadiæ Incolas!*
*Queis Muſicæ divina peritia,*
*Queis contra habenda viſa Gazis*
*Attalicis, opibúſque Cræſi.*
*Non erubeſcit Socratis incluta*
*Virtus figuris multicoloribus*
*Impendere incanum ſenectæ*
*Tempus: & arte carens canendi*
*Themiſtoclea eviluit optima*
*Felicitatis gloria. Perbenè*
*Sic judicatum. Calculum ergò*
*MERTELIUS ne meretur album?*
*Hic Muſicalis fertile prædium*
*Horti, atque odoris prodigum amabilis*
*(Præſiſcinè) en uſufruendum*
*Dedicat, atq; ſacrat, peritâ*
*Sic inſtitutum diſpoſitum manu,*
*Ut ex feraci, quum lubet, aredâ*
*Gratos maniplos floſculorum*
*Carpere ſit licitum petenti.*
*Amara luctûs diſſipat hic odor,*
*Lentis puellas macerat ignibus,*
*Senem recoctum Colchis illa*
*Non ita præſtiterit venenis.*
*Hoc liberalis munere dextera*
*Gaudere fas eſt, Ingenuus favor*
*Quos mentis erecta fulcit, & non*
*Triſtitiæ piceis tenebris*
*Damnavit: Hi noſtro (addecet) Orphei,*
*Quem palma mactat, dulceq; Muſica*
*Decus, perenni laus honore*
*Evehet æthereas ad oras,*



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*Ovante plausu reddere maximas*
*Grates studebant, & Pylij senis*
*Tractus vovebunt, & senectam*
*Degere non chelyos carentem.*
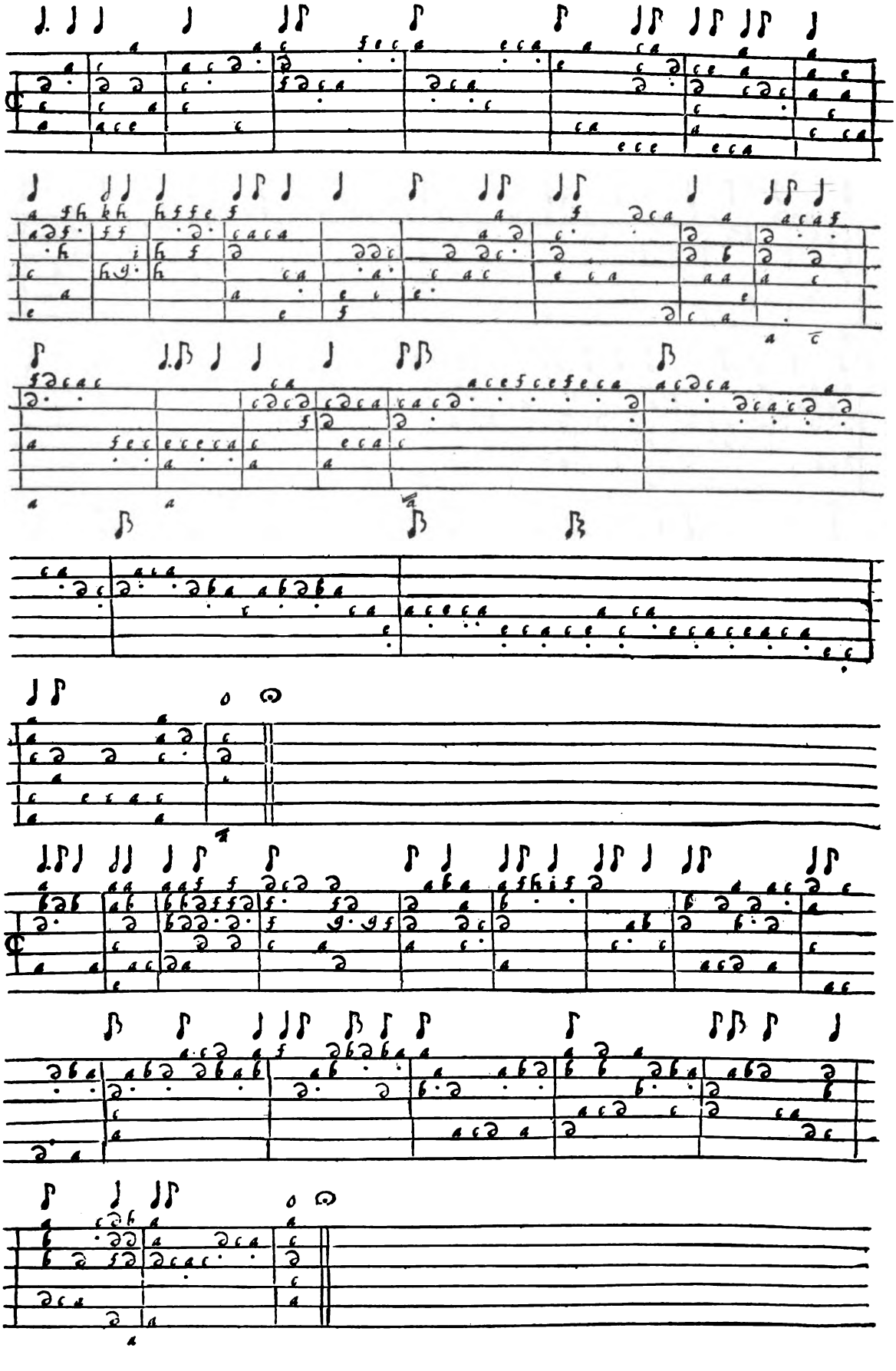
L. M. Q. PP. adtexebat
MARTINUS MELLIUS
Northusâ-Cheruscus.

## X I.

*EST ita: naturâ regio quæcunq; laborat*
*Artifices celebri tollere laude suos.*
*Musica testatum facit hoc: namq; Anglia summè*
*Artem Doulandi suspicit, ornat, amat.*
*Fert LAURENCINI laudes nimiùm Itala tellus,*
*BOCQUETUS Gallis gloria prima cluet.*
*Sed qui Germanis celebres? GREGORIUS ipsis*
*Ante alios meritò & MORNA vehendus erit.*
*His te, MERTELI, placet annumerare duobus,*
*Quem Germani, Itali, jureq; Gallus ament.*
*Dum juvat ingenij fœtum dare, & edere scriptis*
*Abdita, quæ studio præmeditatus eras.*
*Gratulor ex animo, simul opto, ut fortius instes,*
*Neu labor impediat, suavem adamare chelyn.*
*Sic tuus æternum decor iste manebit in ævum,*
*Gloriaq; est nullo demoritura die.*
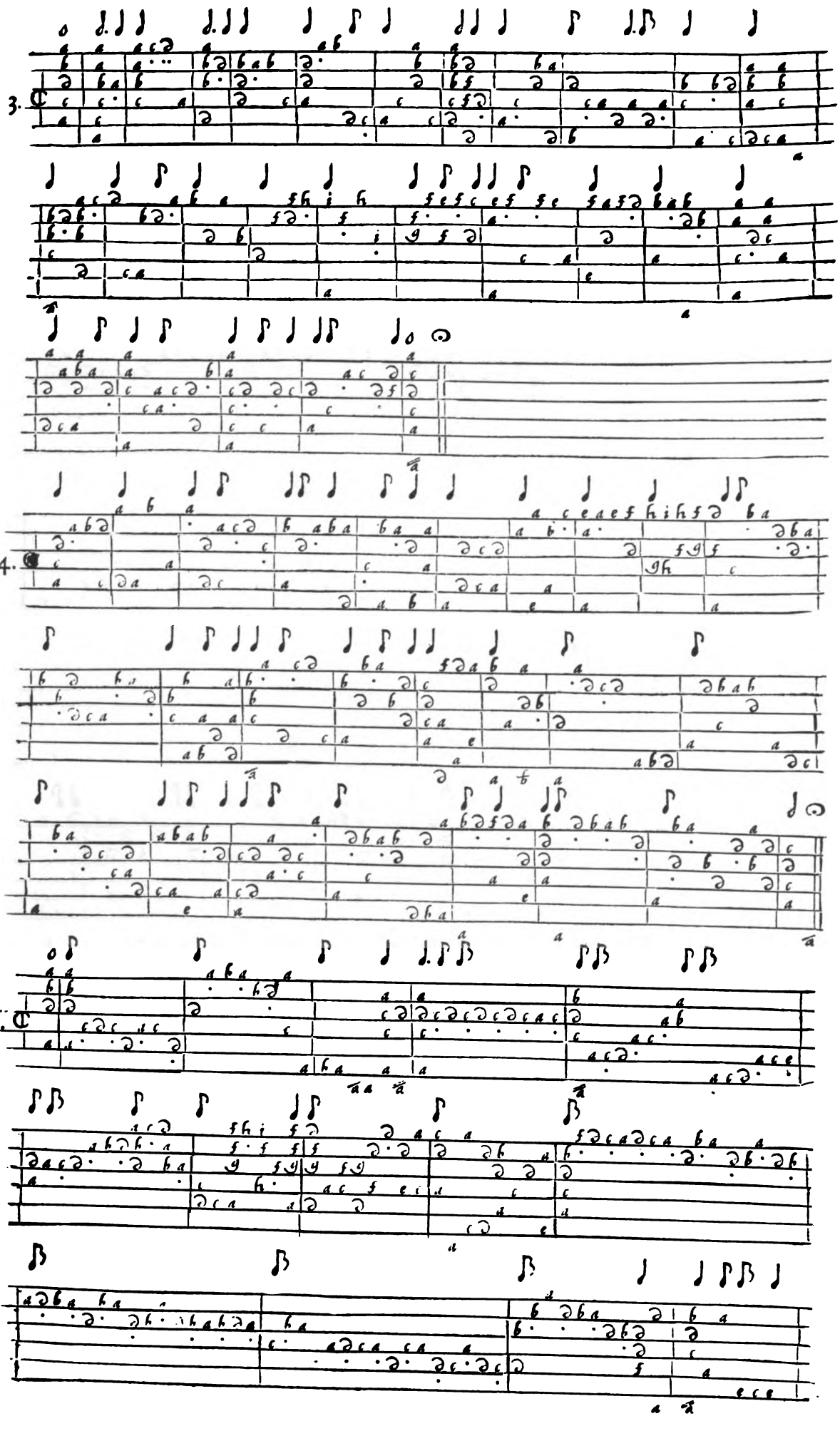
Gratulabundus exarabat
JOHANNES-PHILIPPUS MENDELIUS,
dictus Jordan. LL. Stud.

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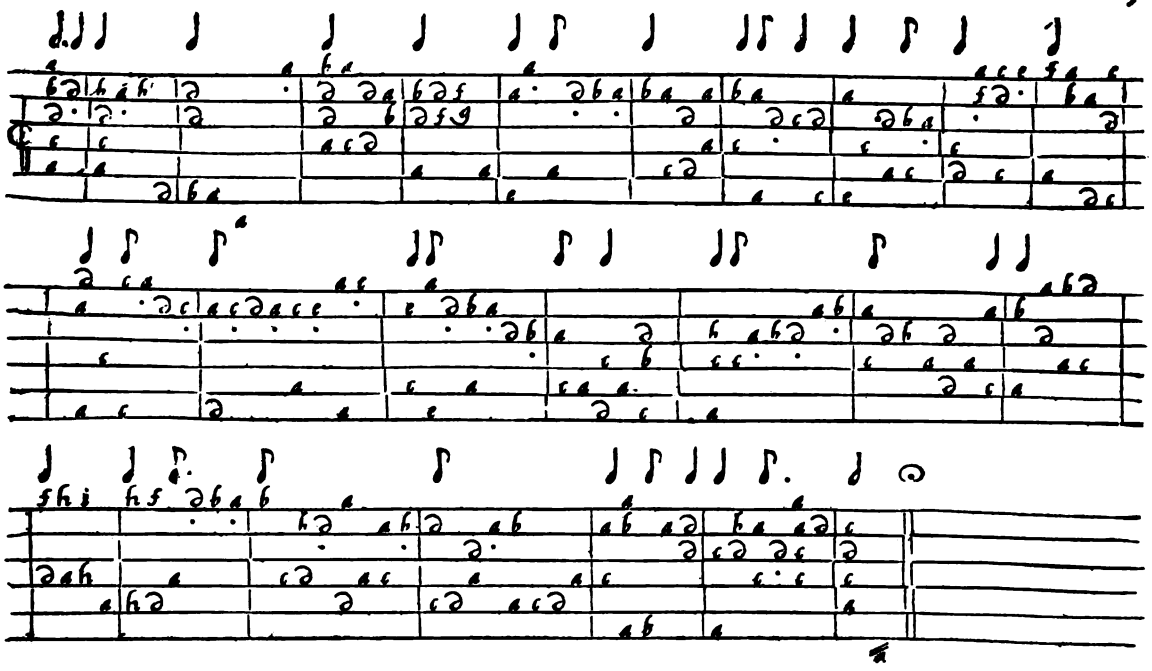
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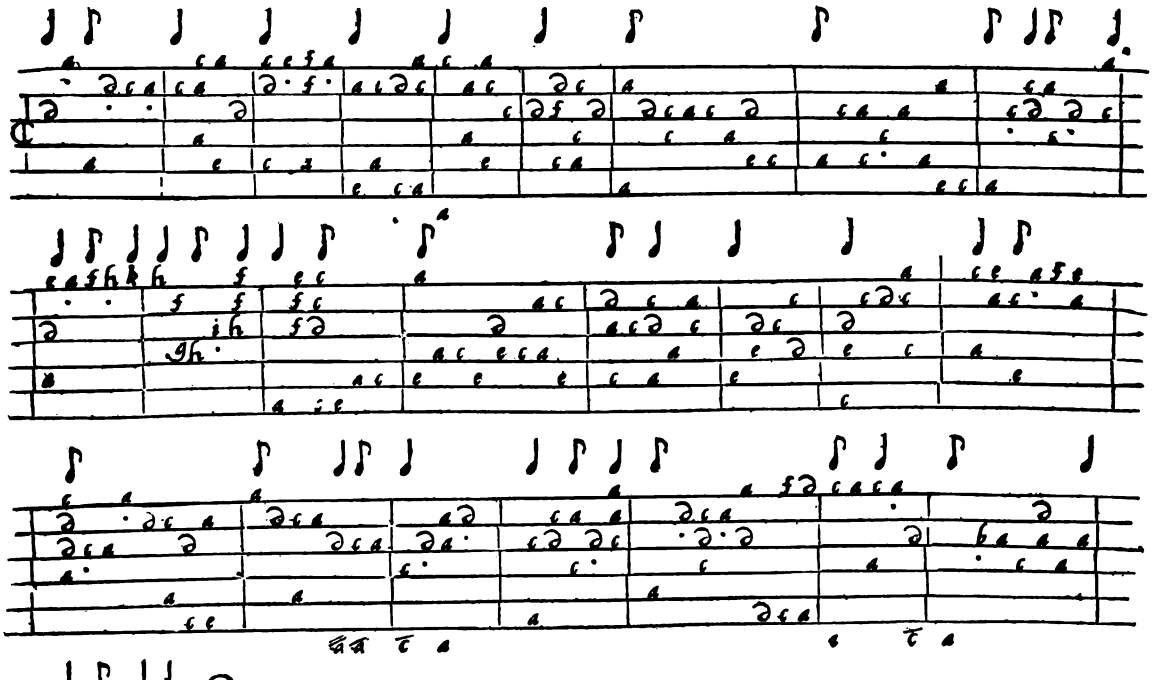
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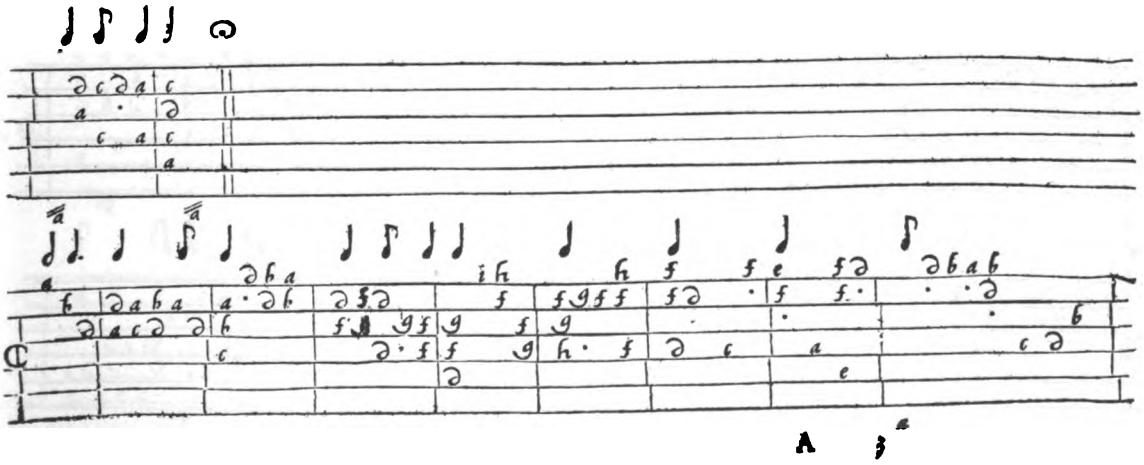
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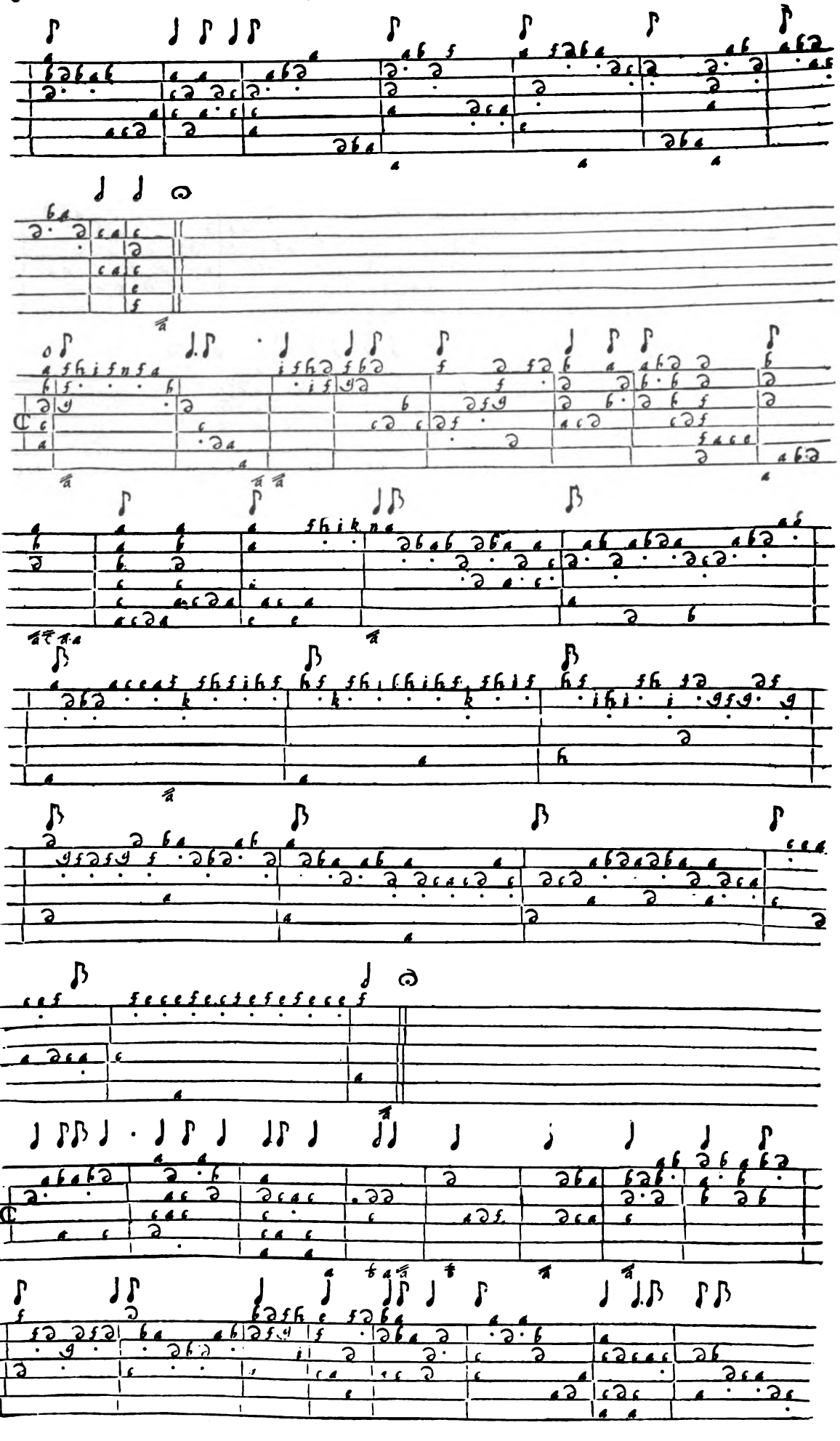


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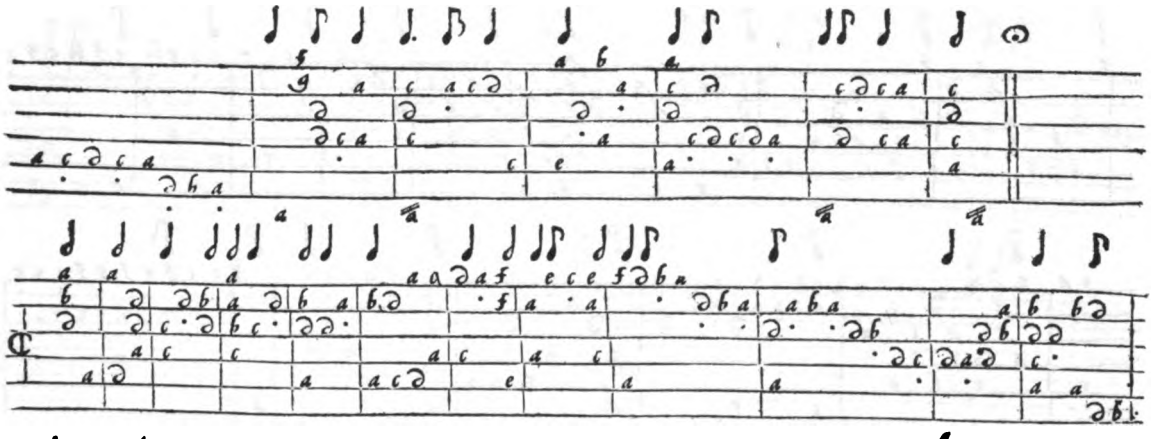


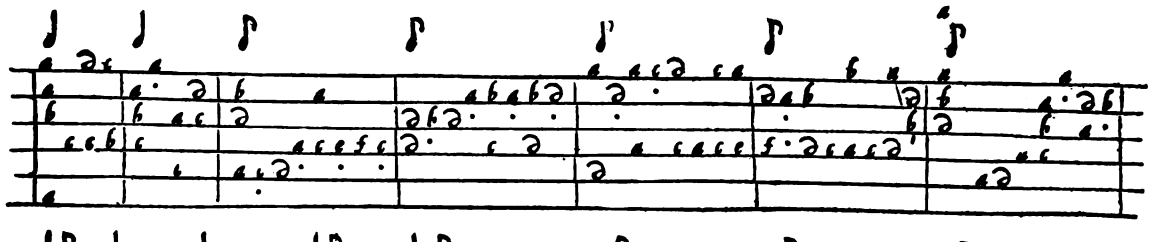
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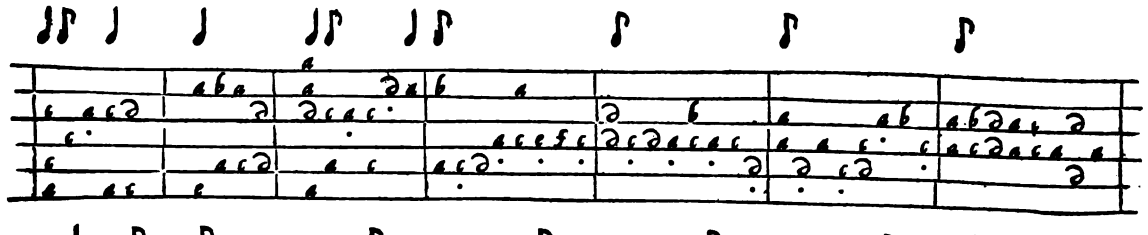


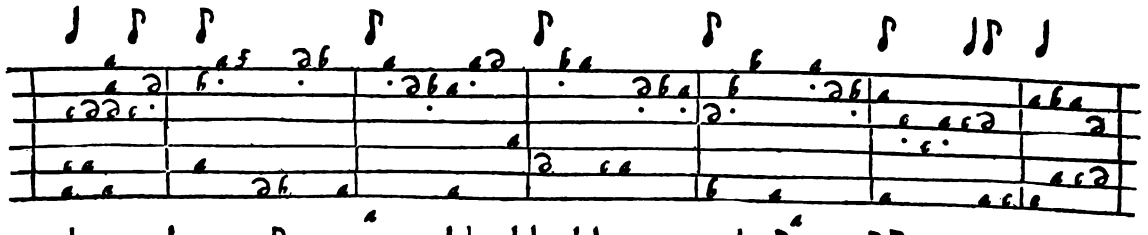

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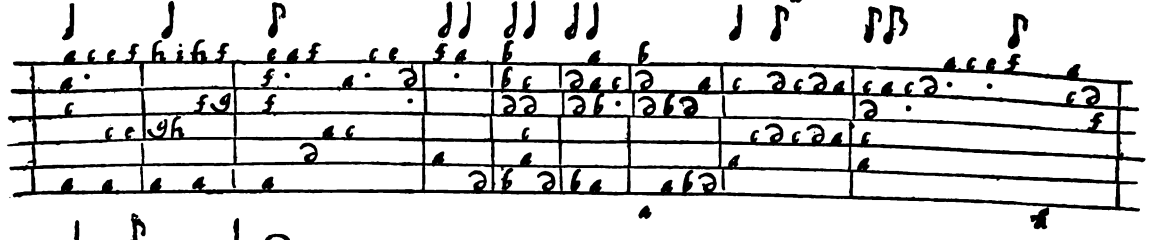
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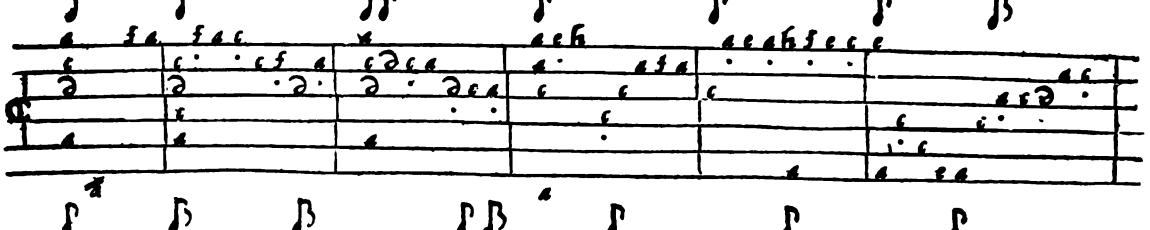


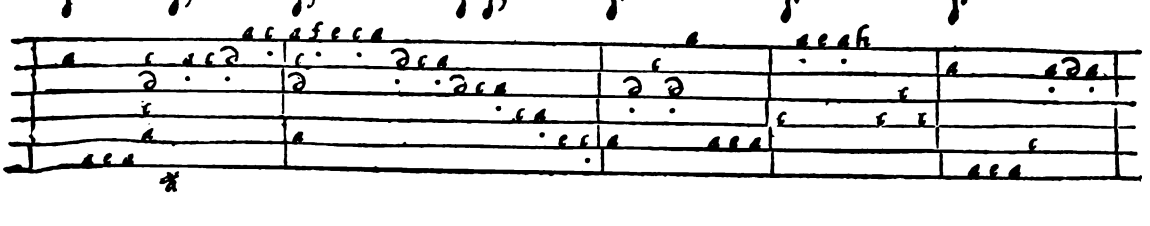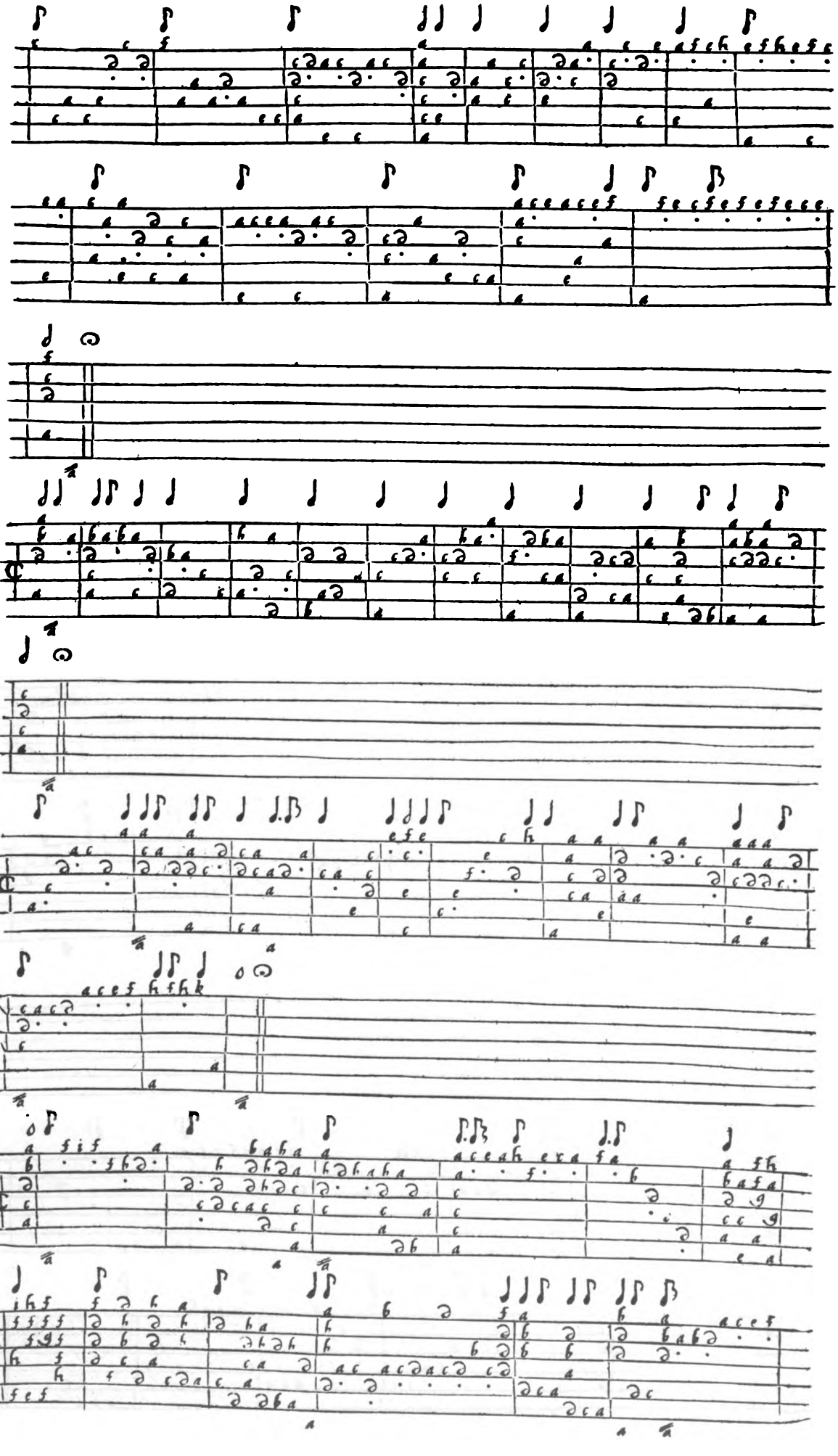






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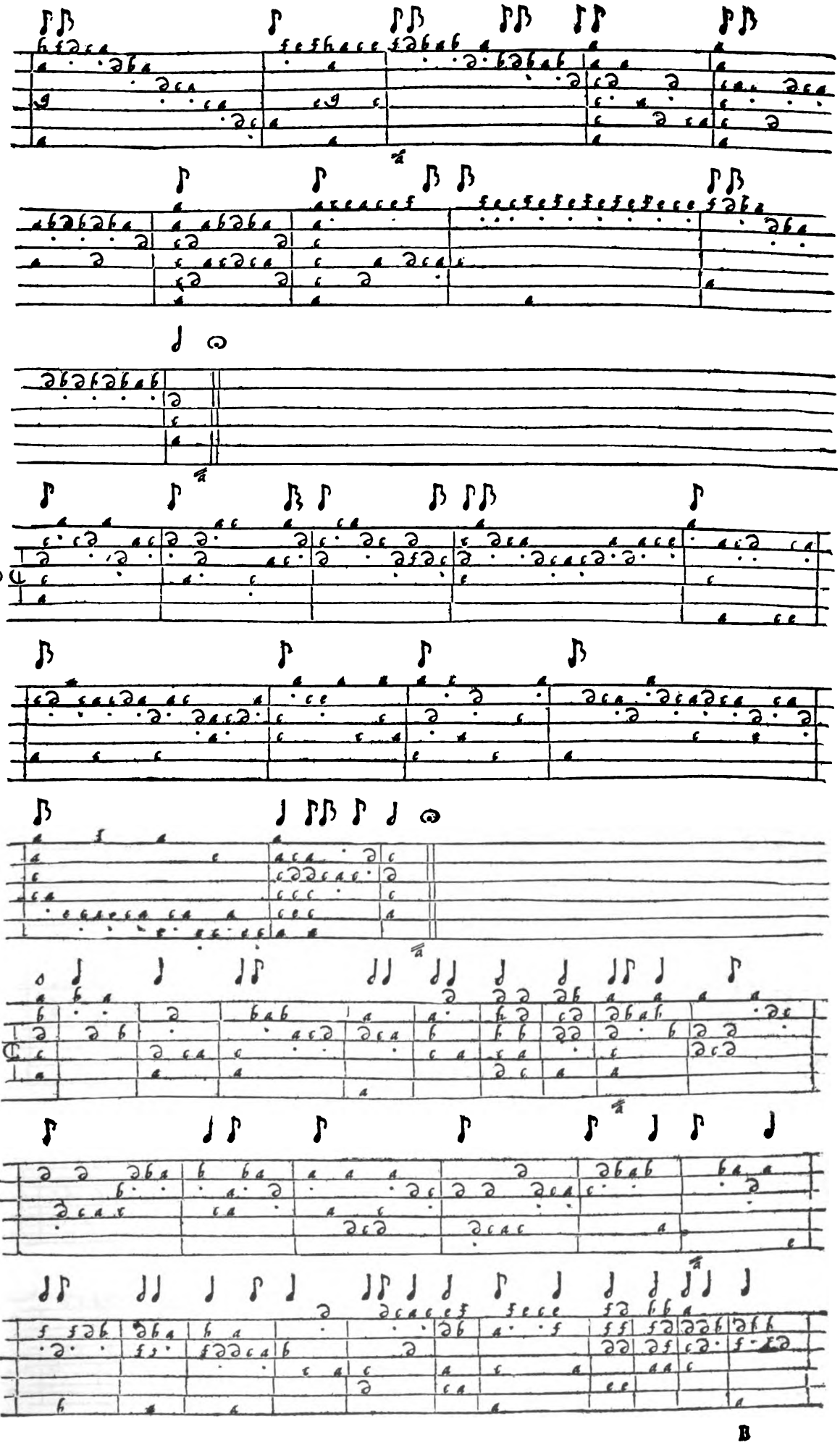




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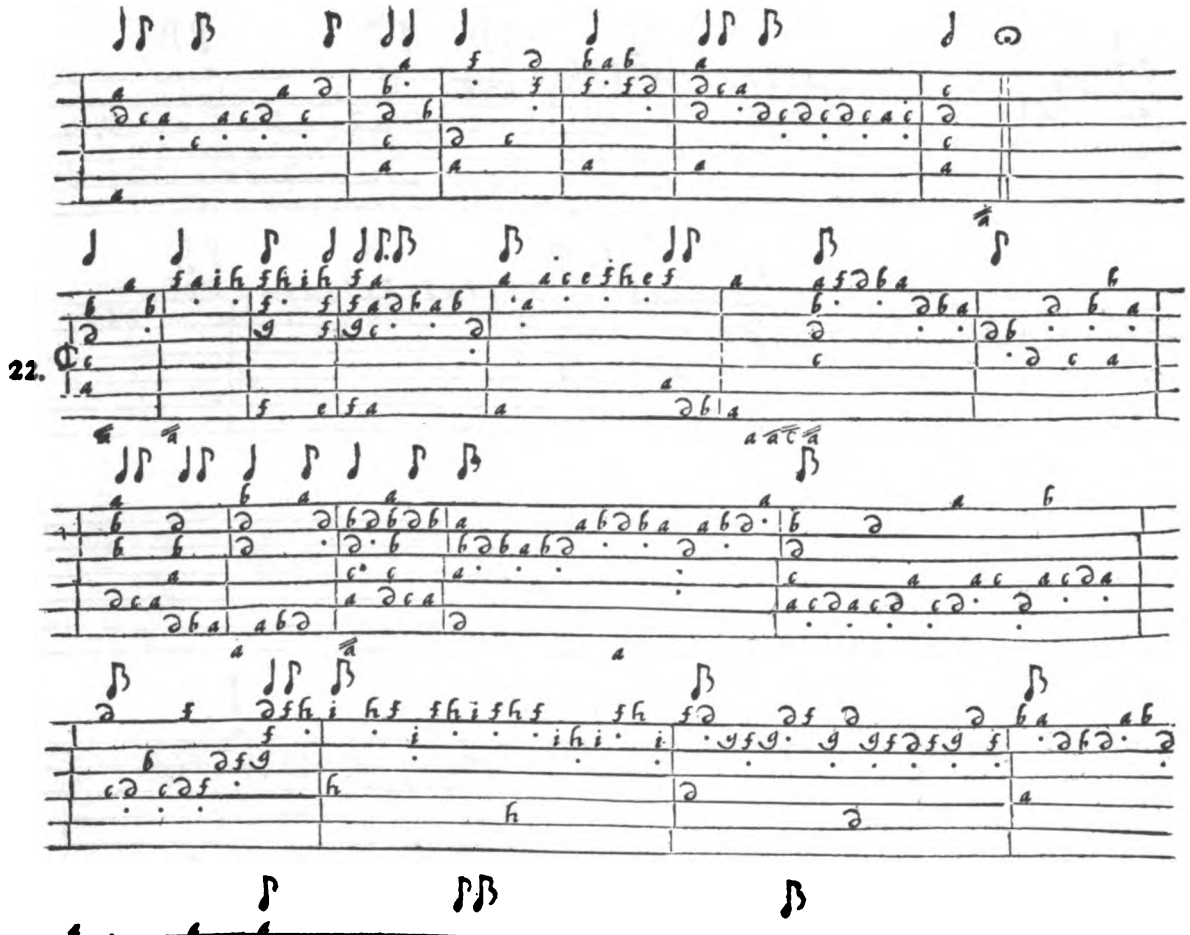



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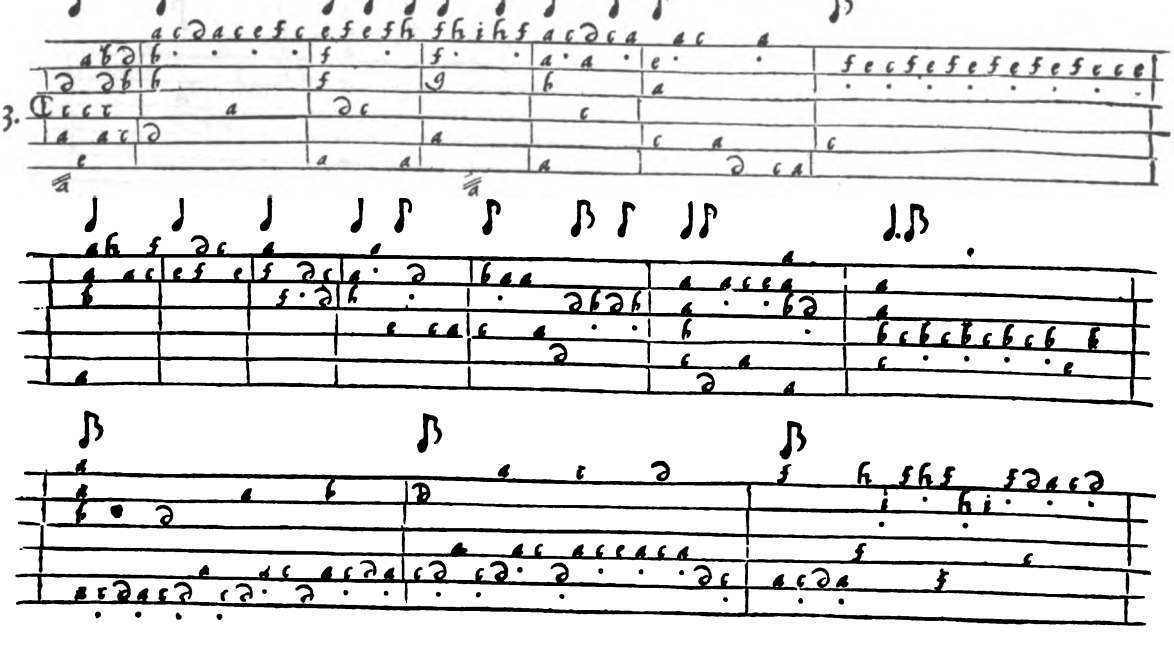



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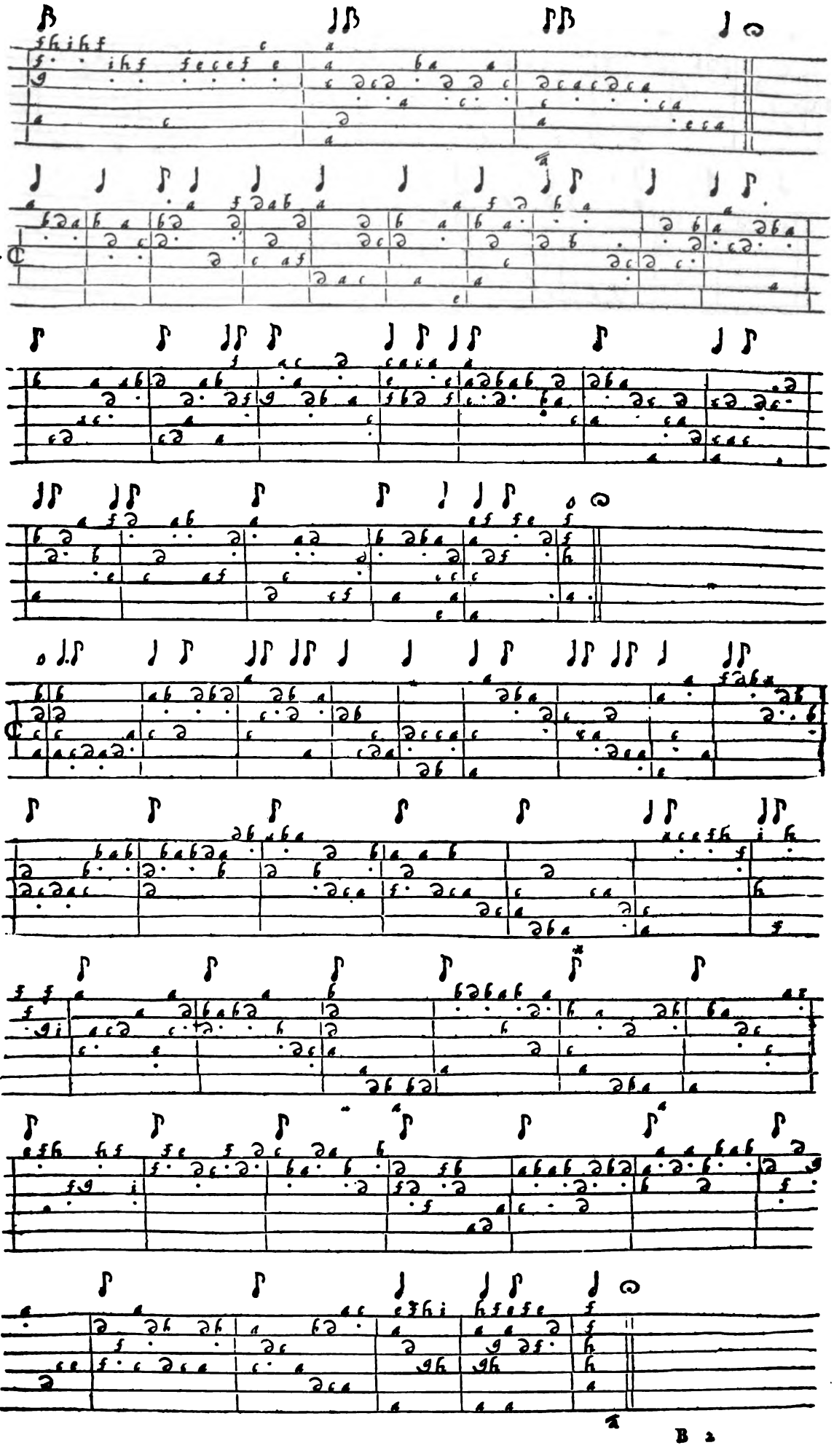
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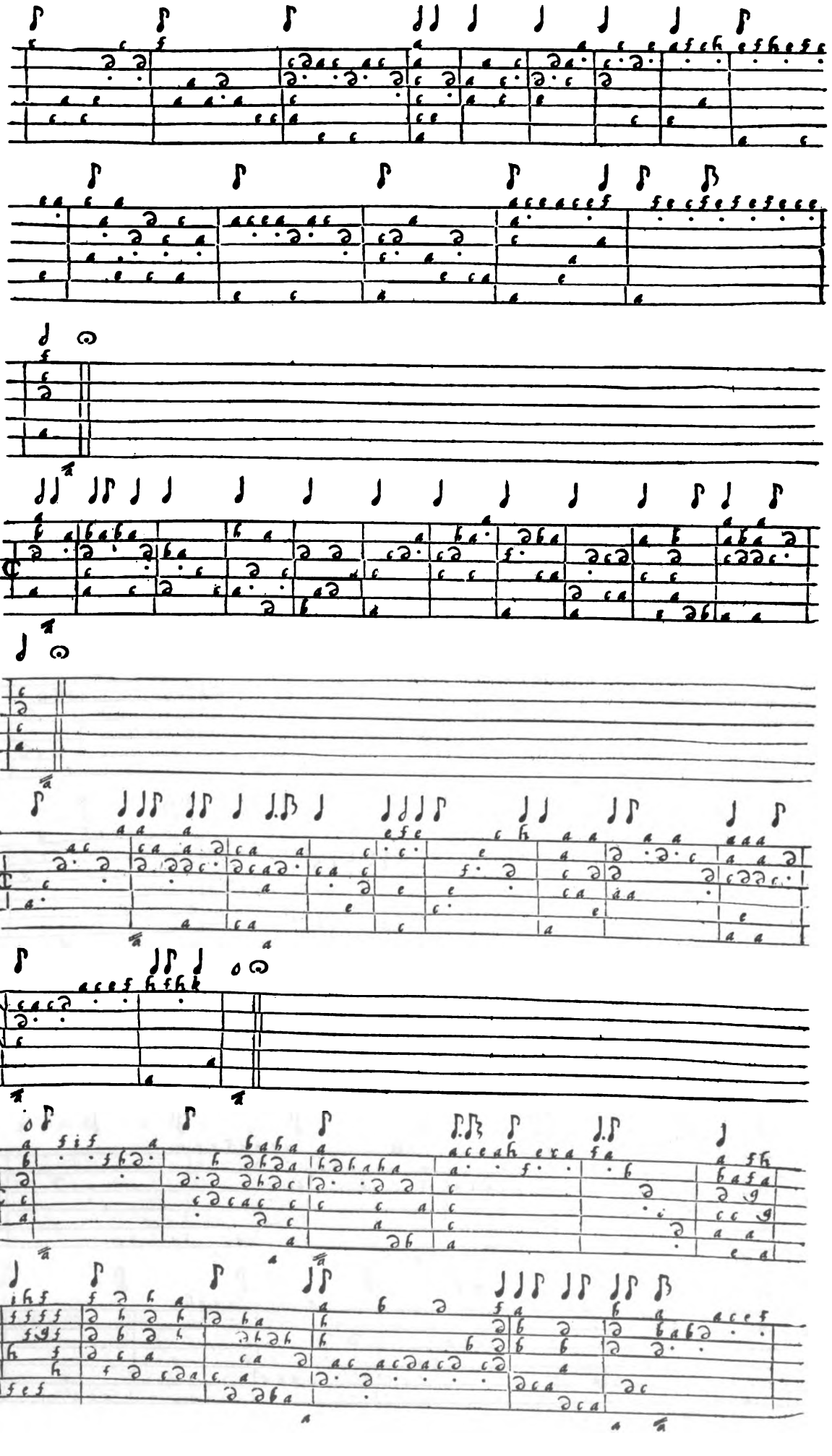


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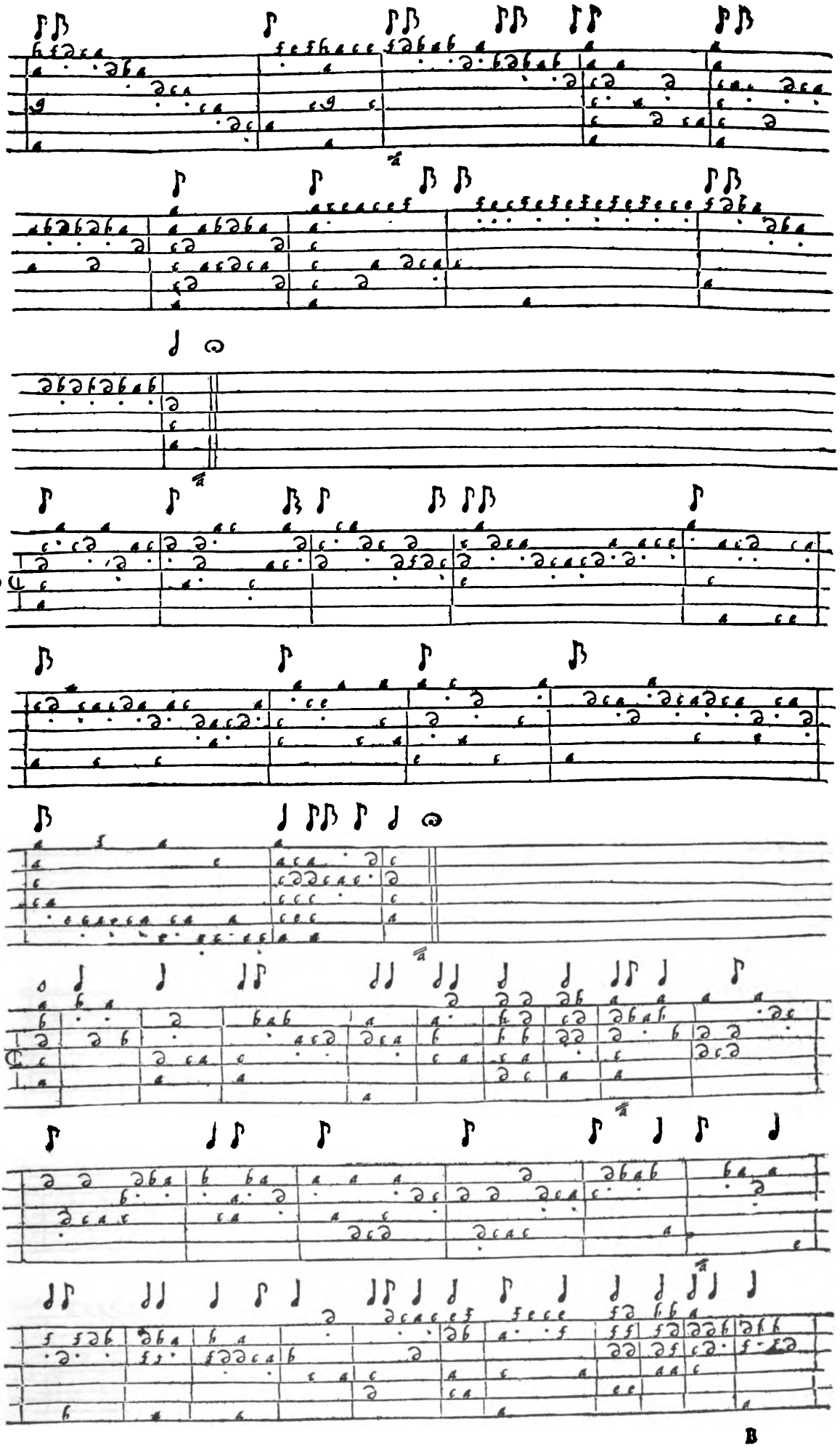




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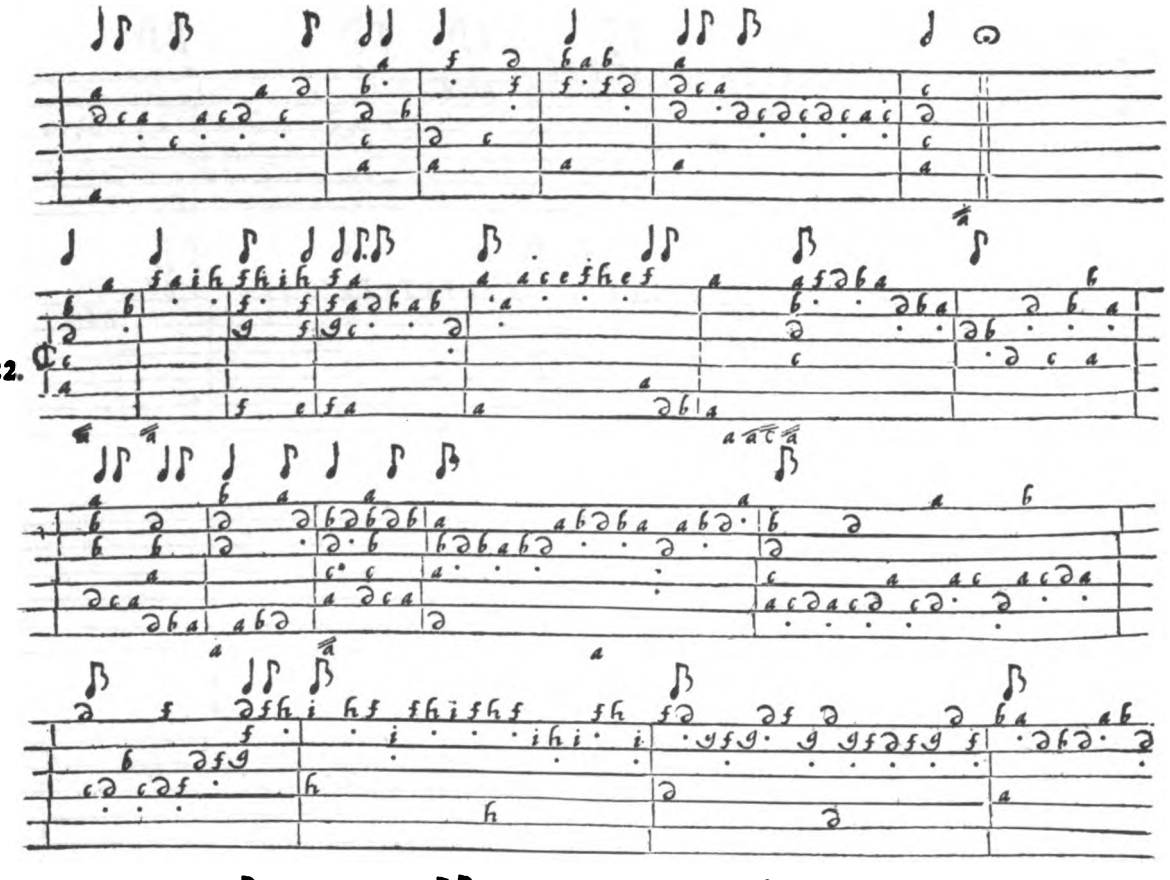



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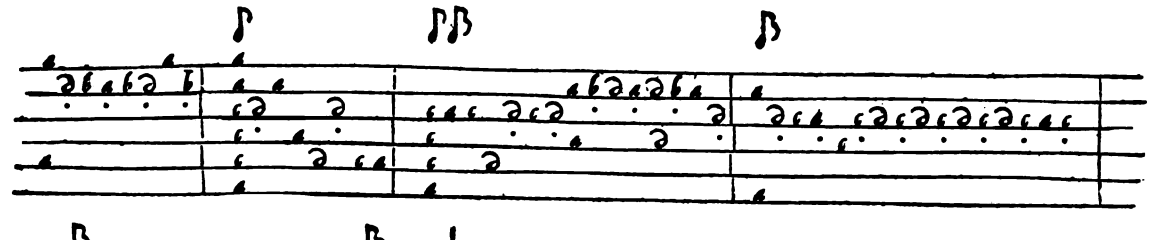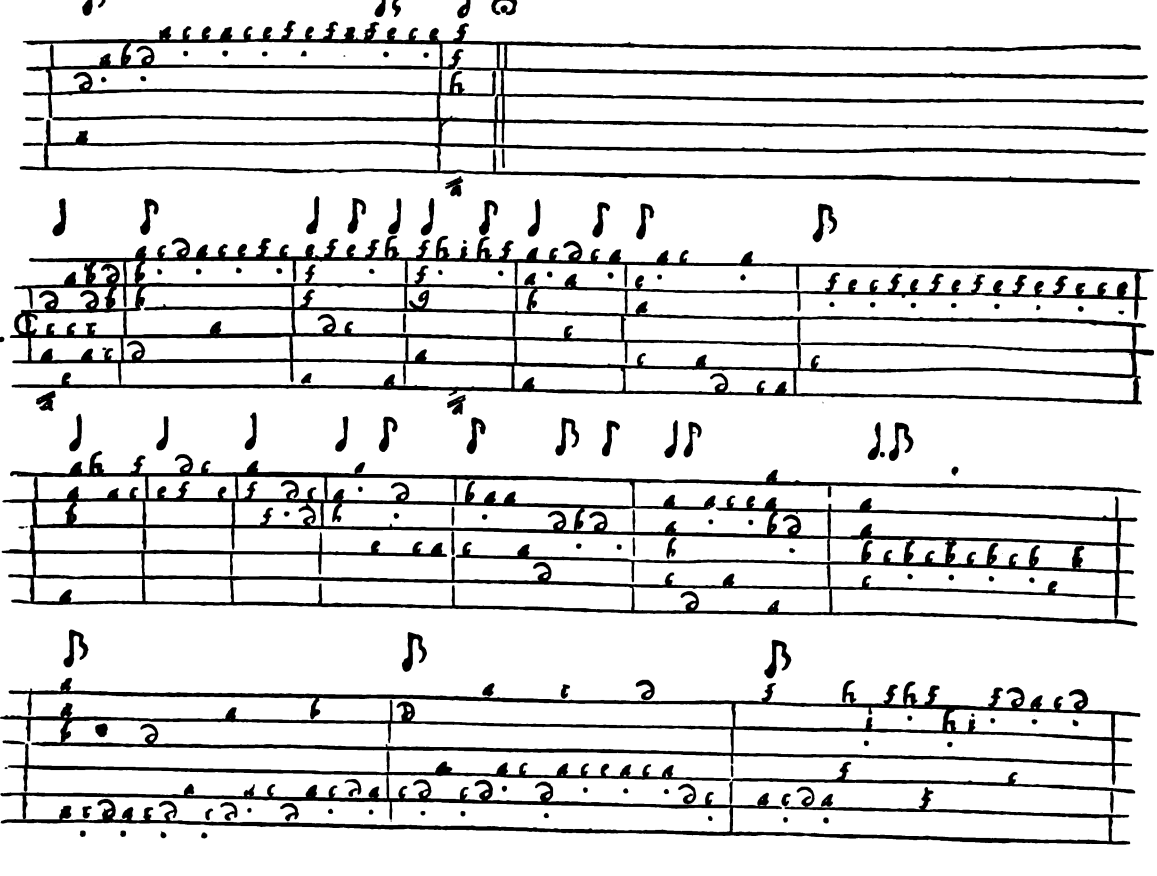





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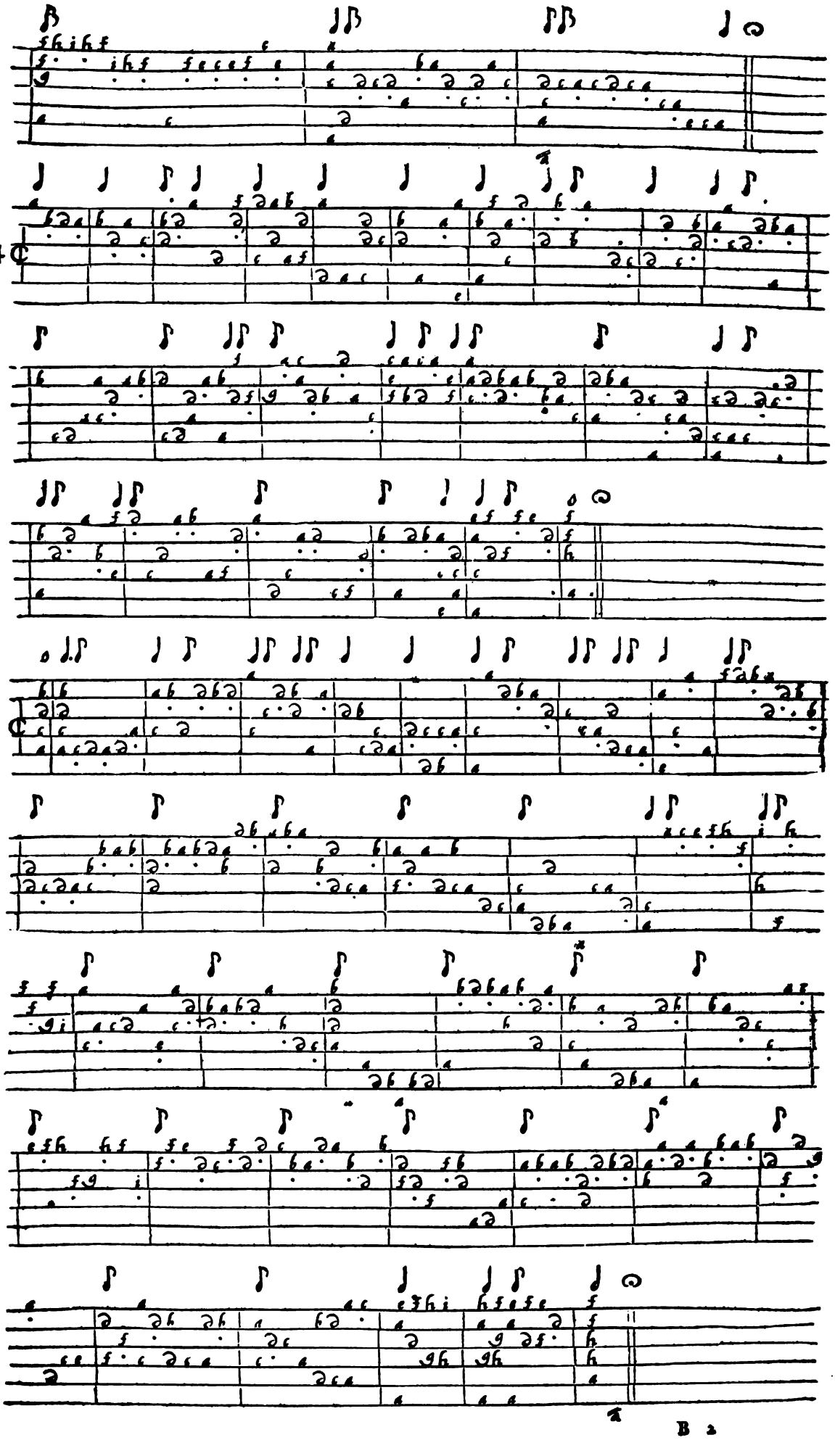




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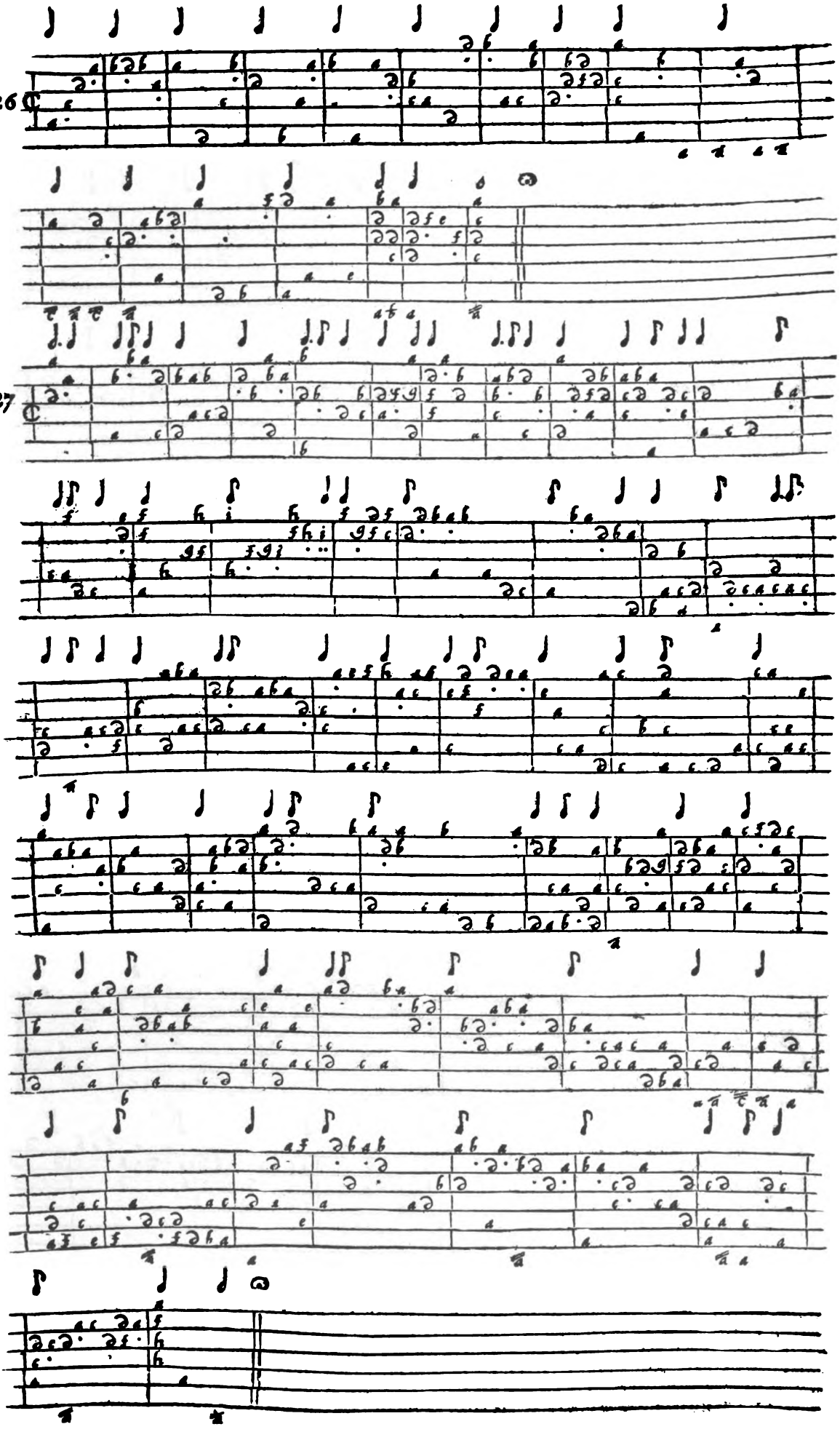


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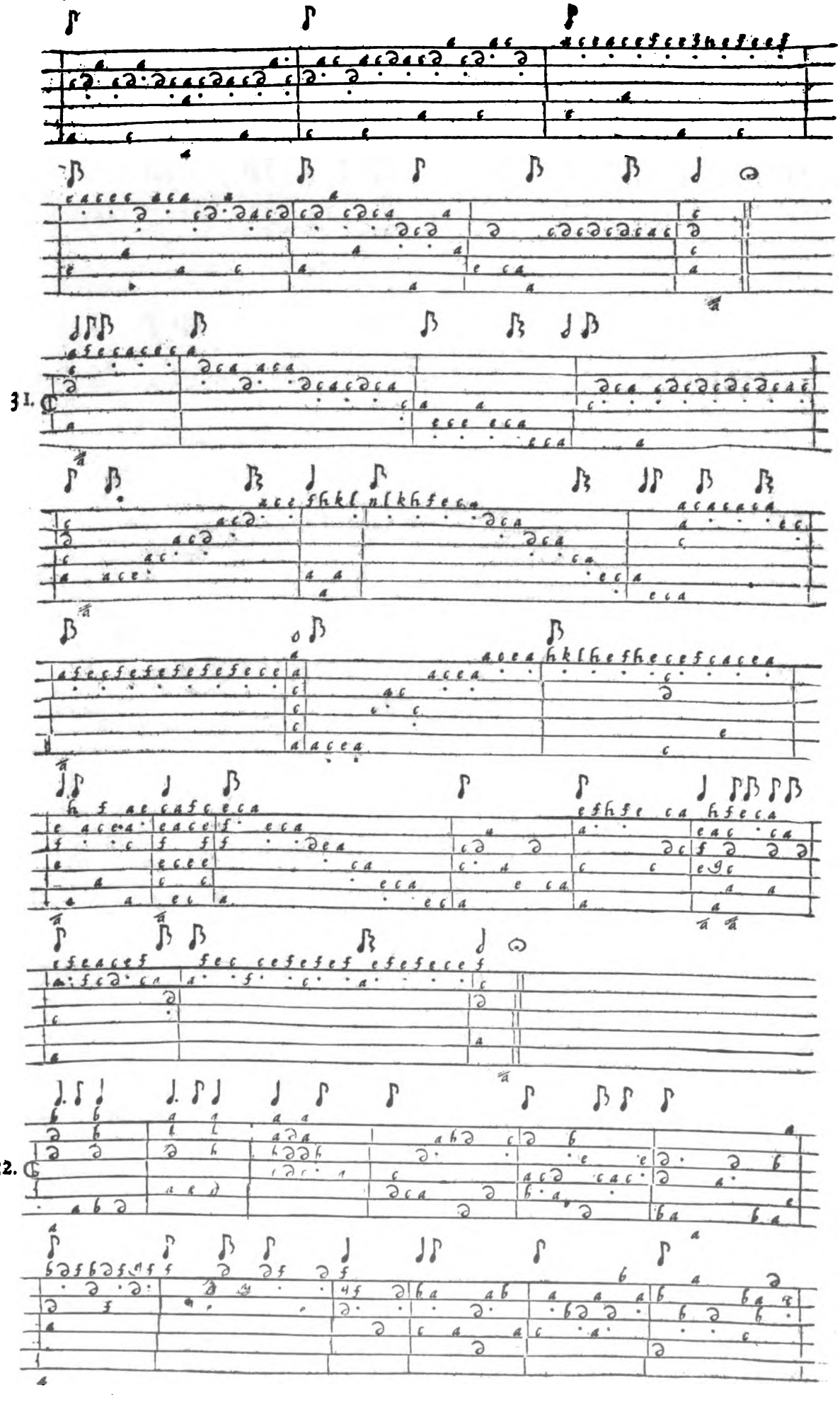
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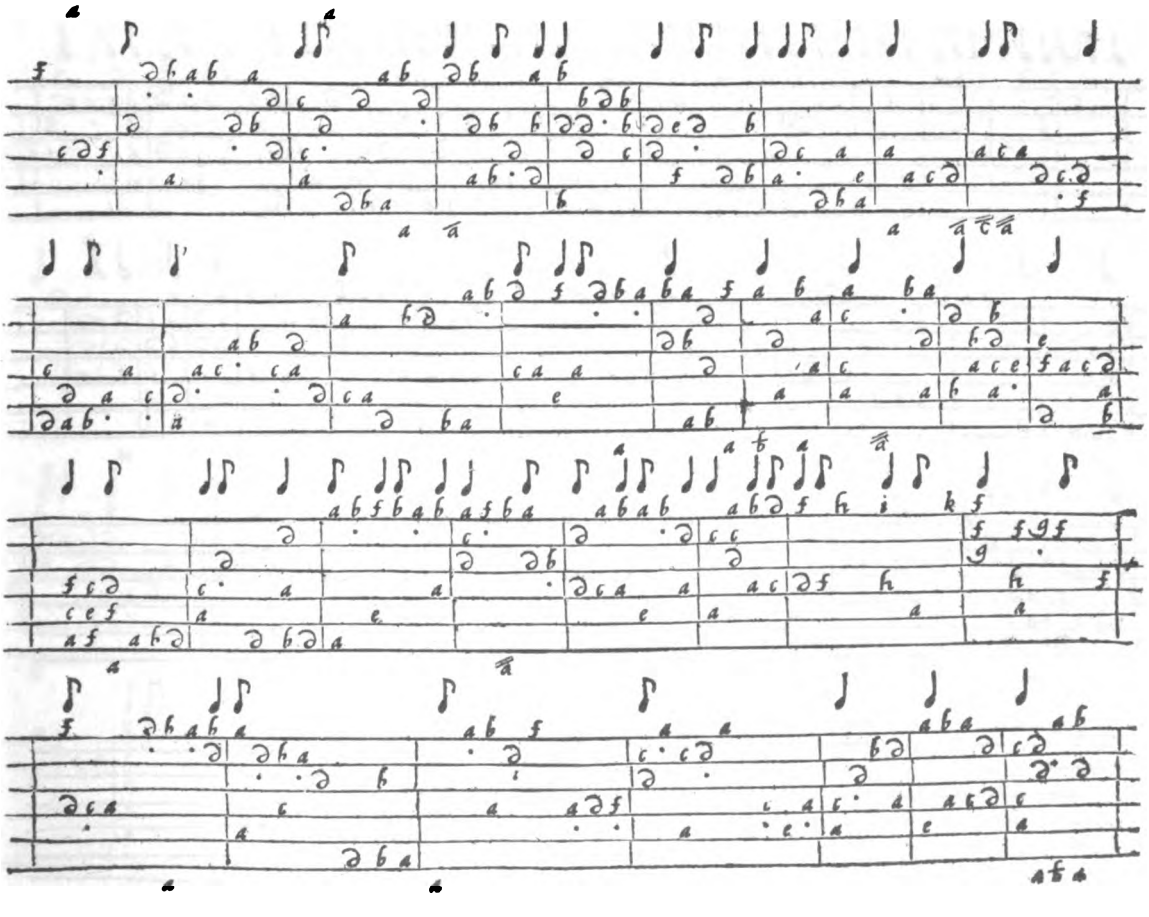


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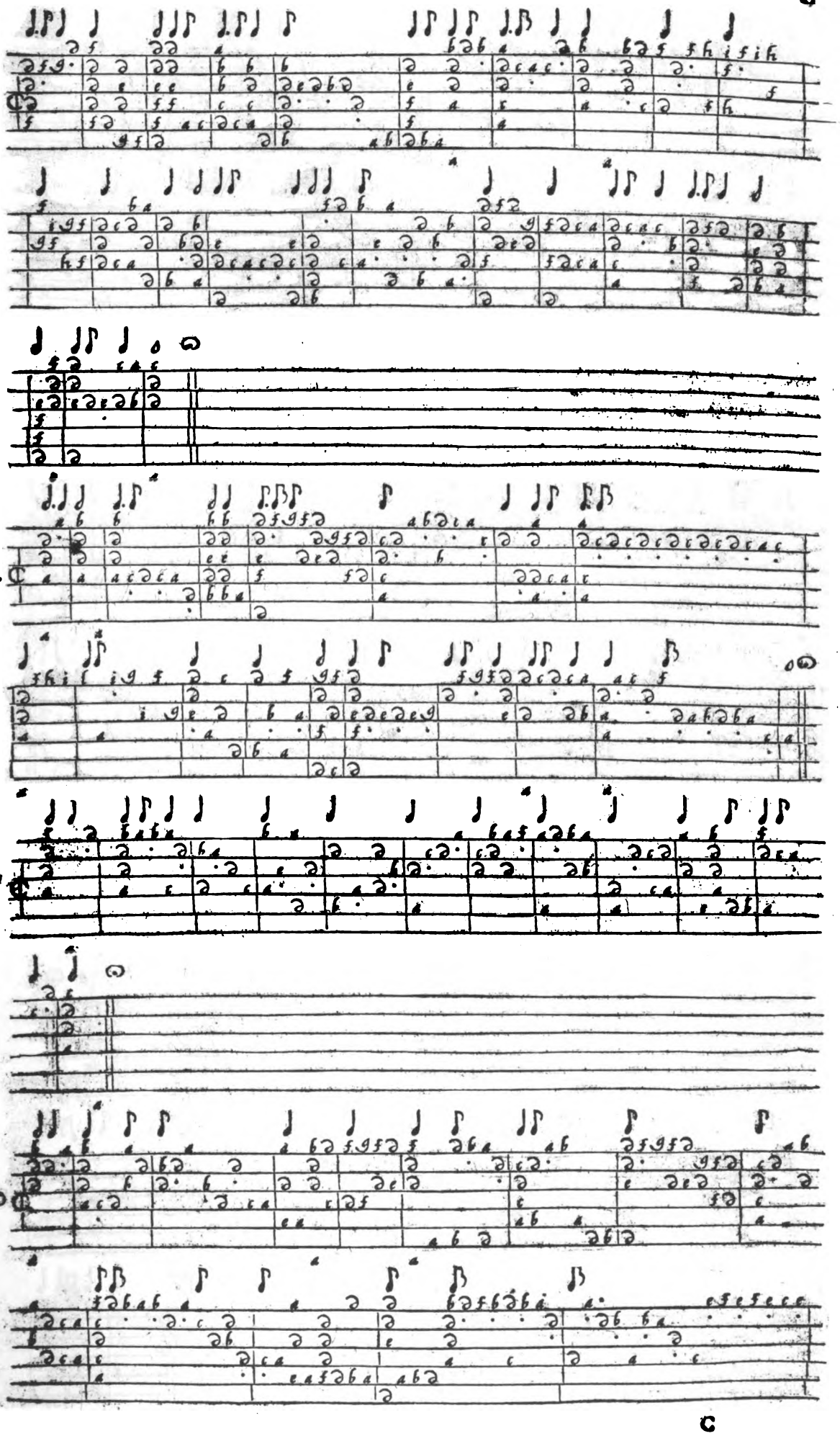


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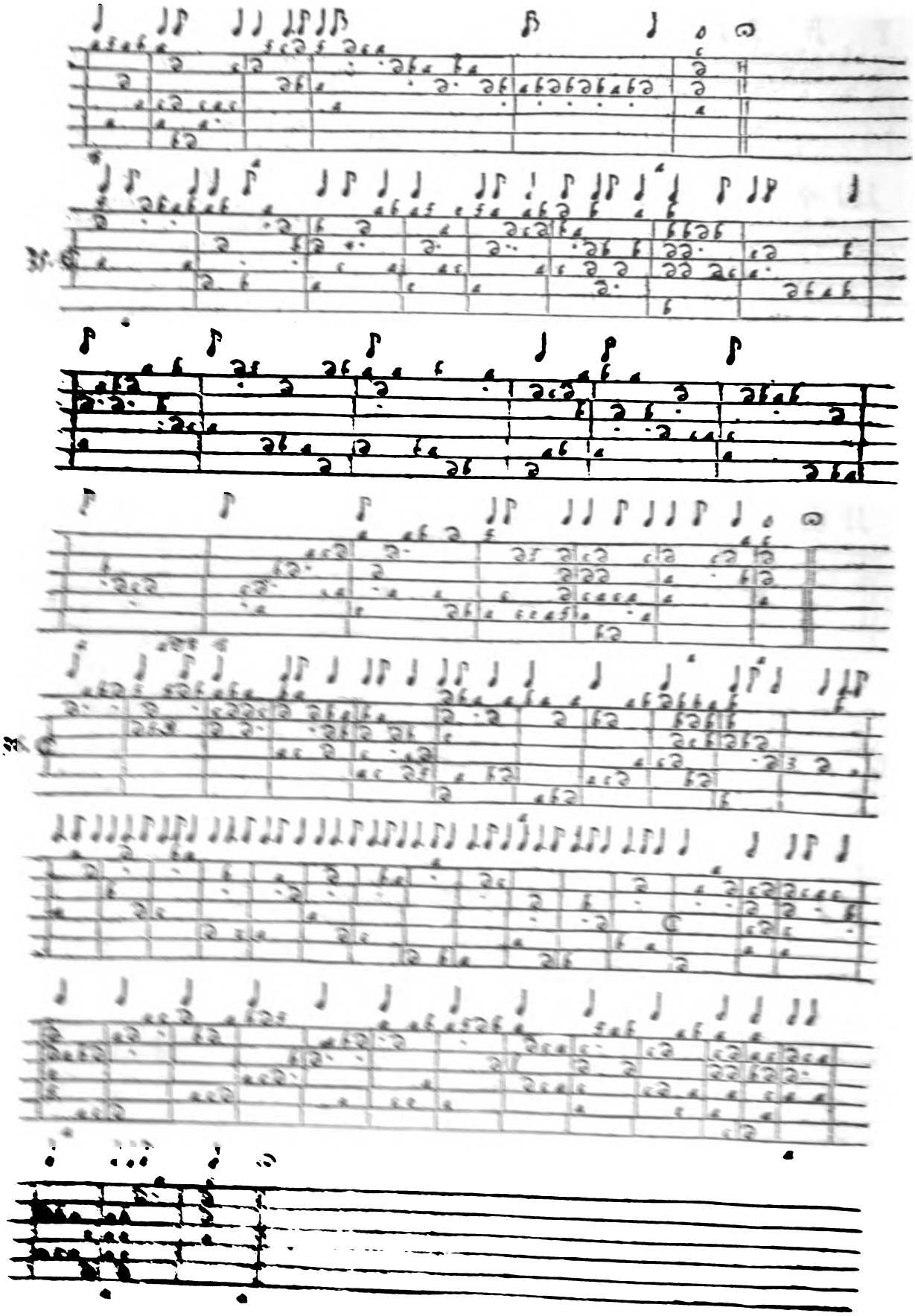
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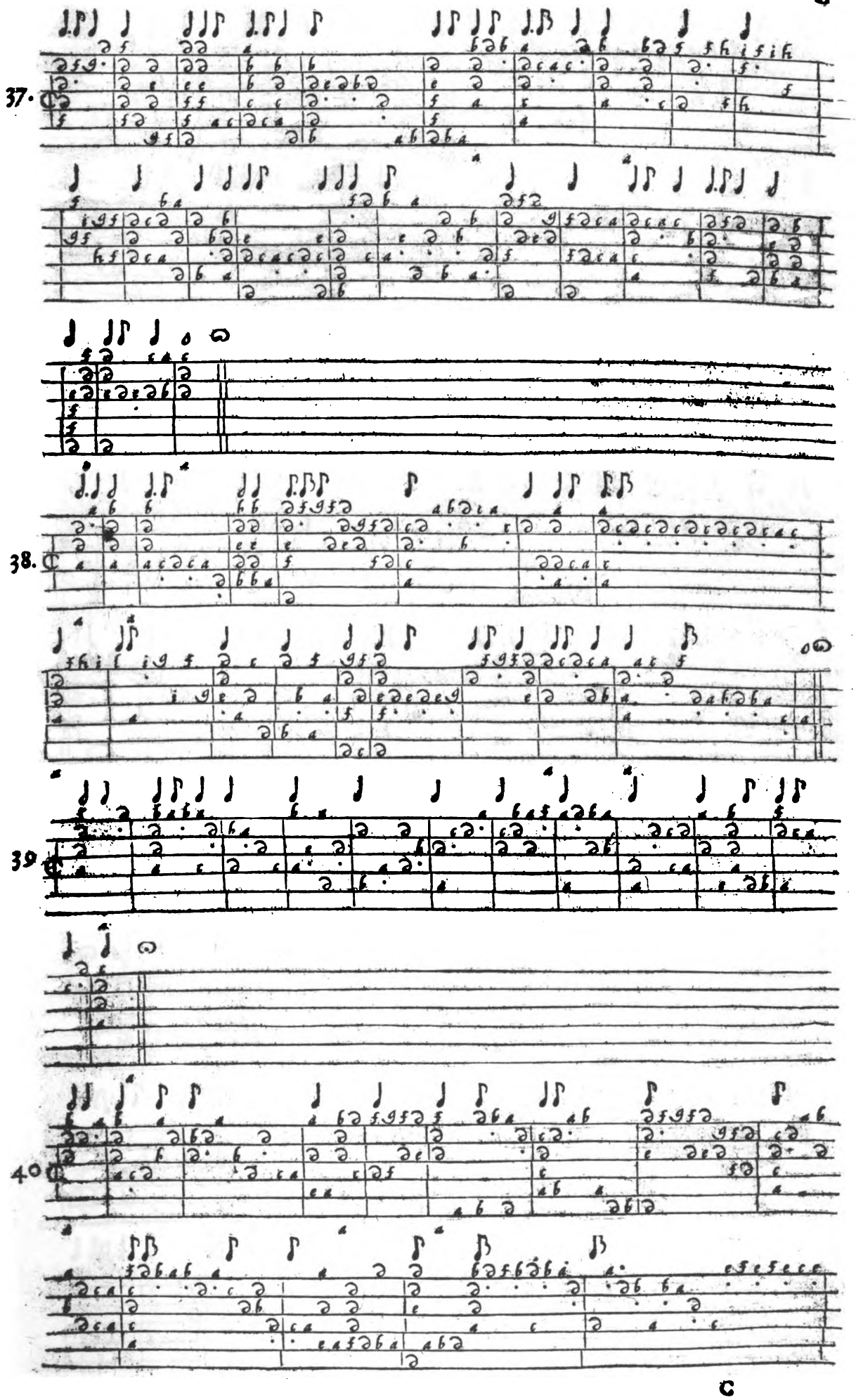





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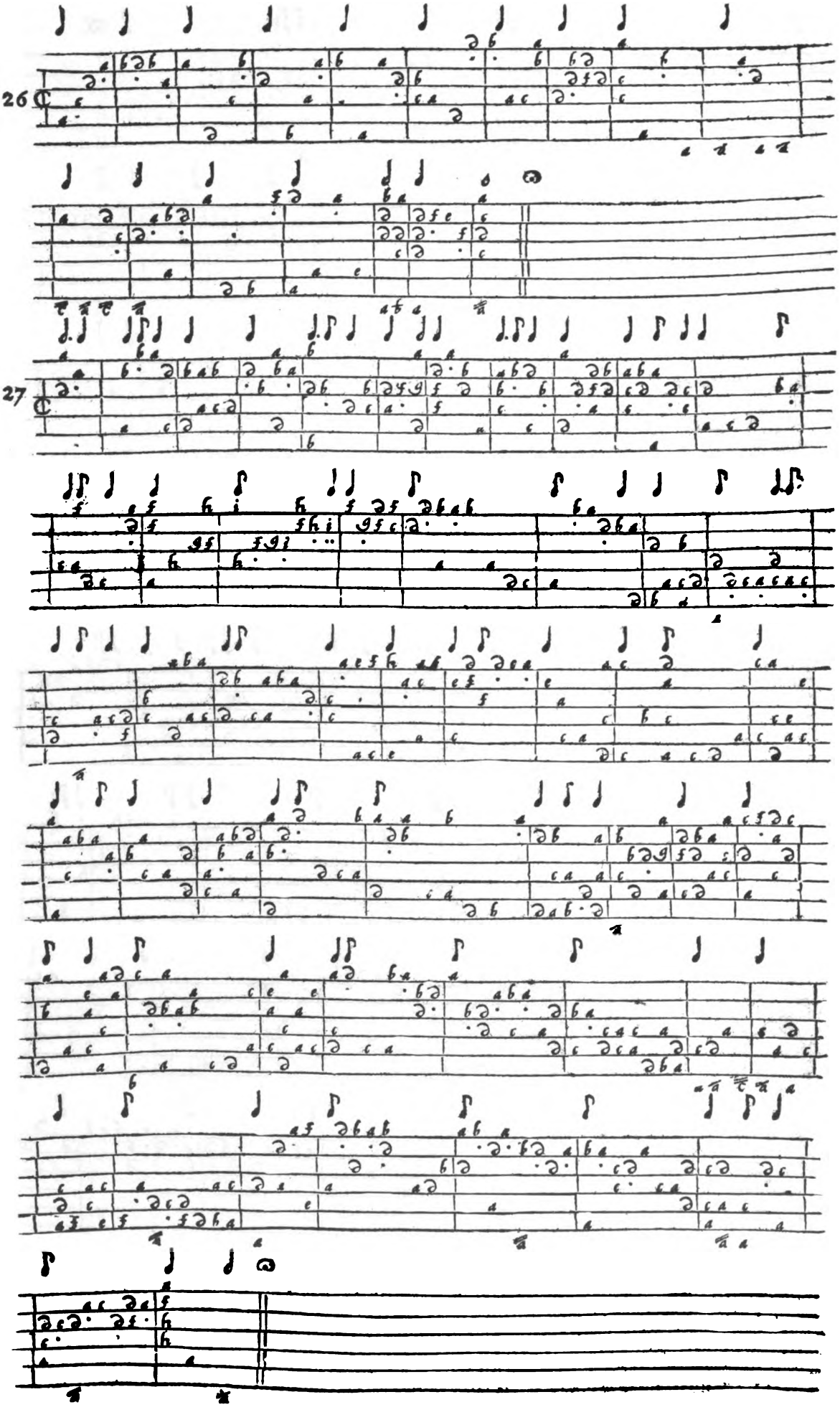


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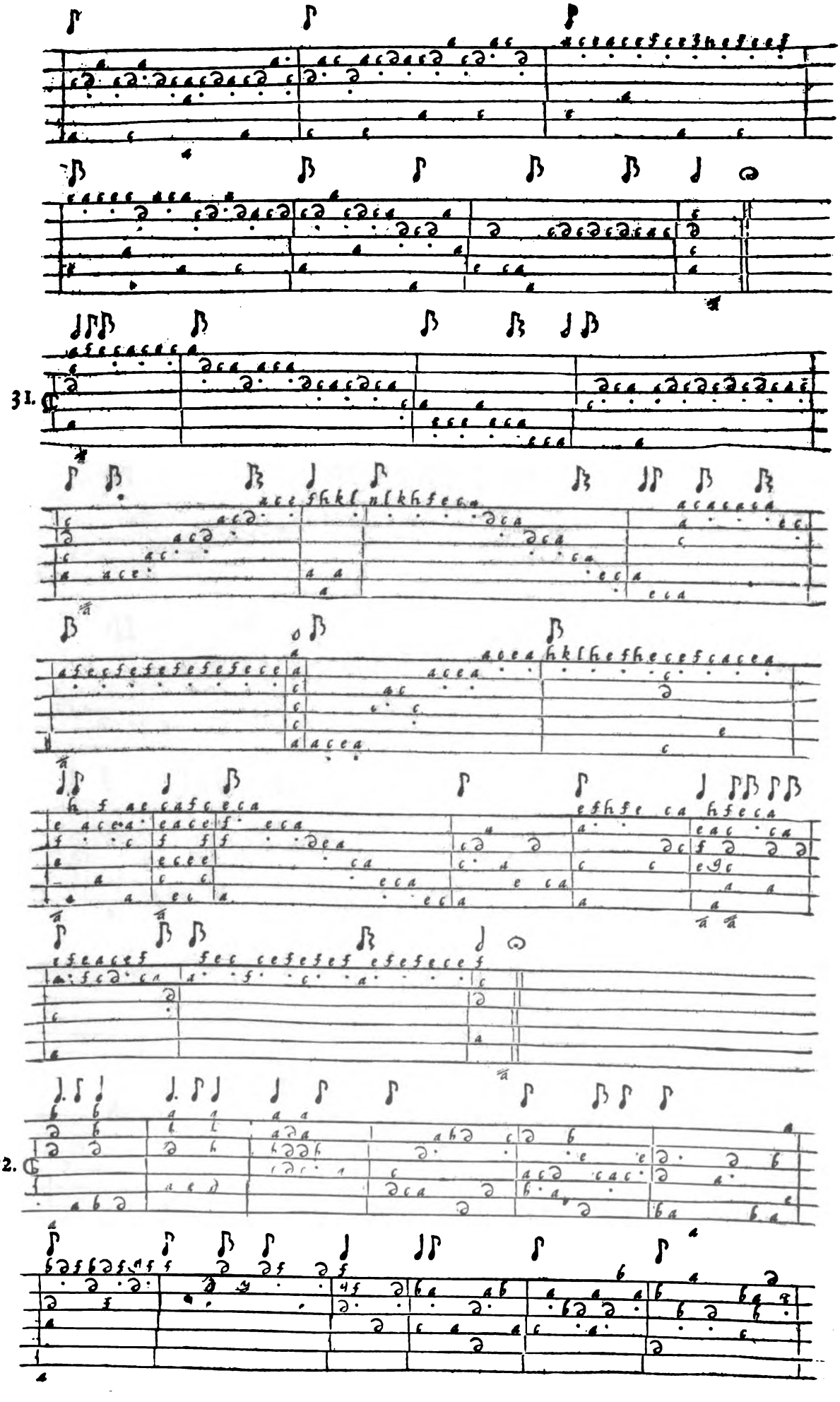


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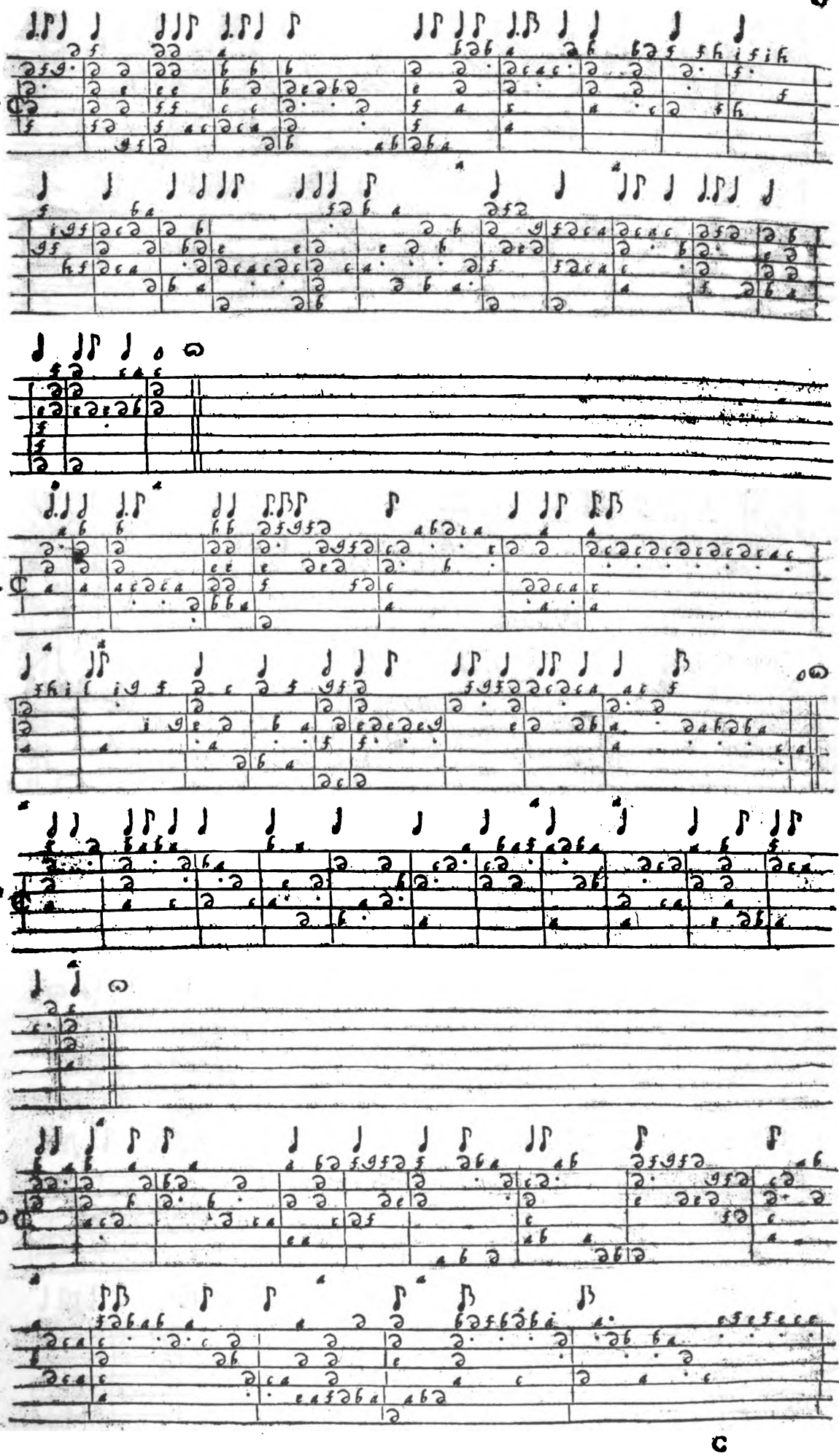
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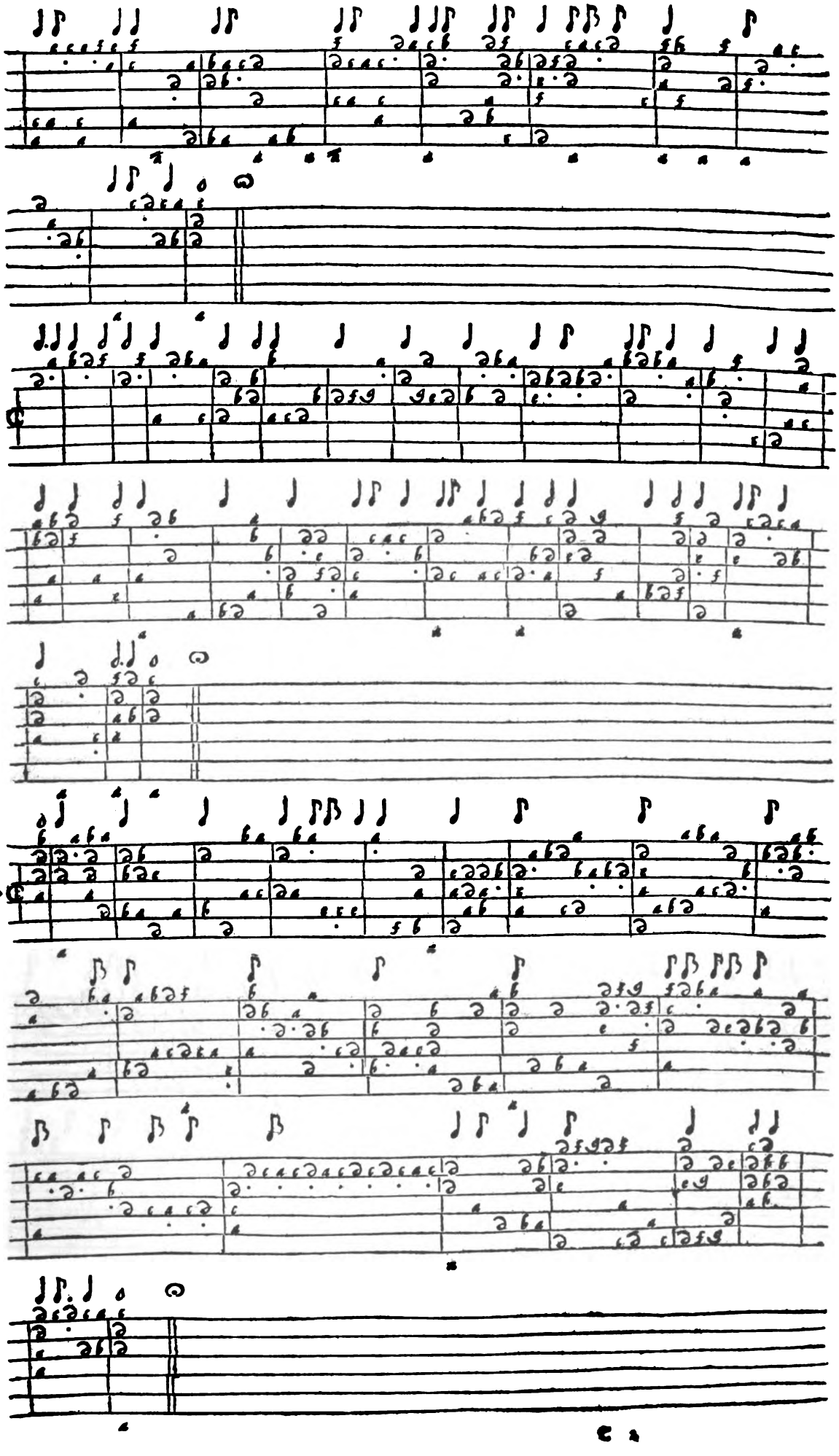
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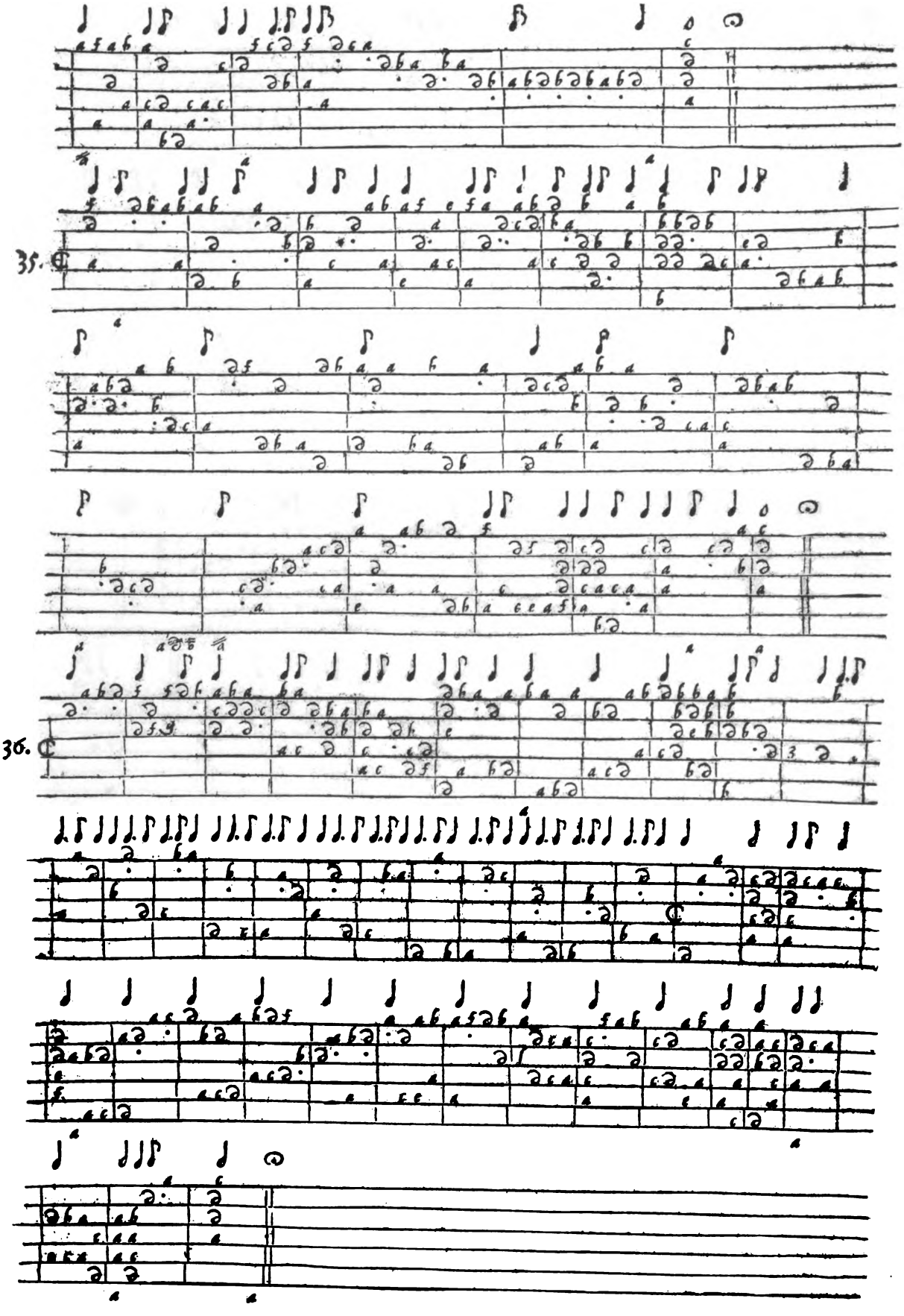





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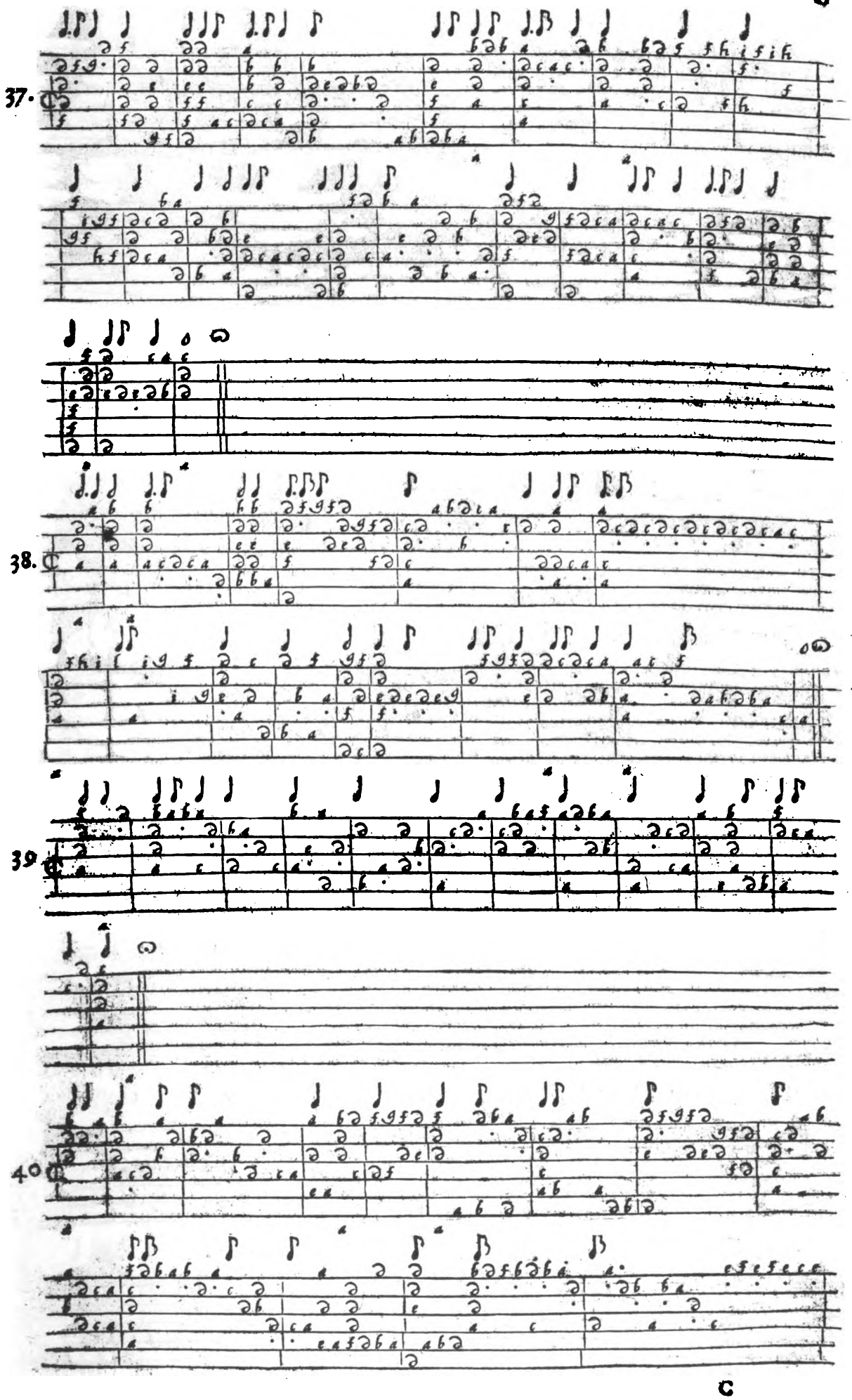
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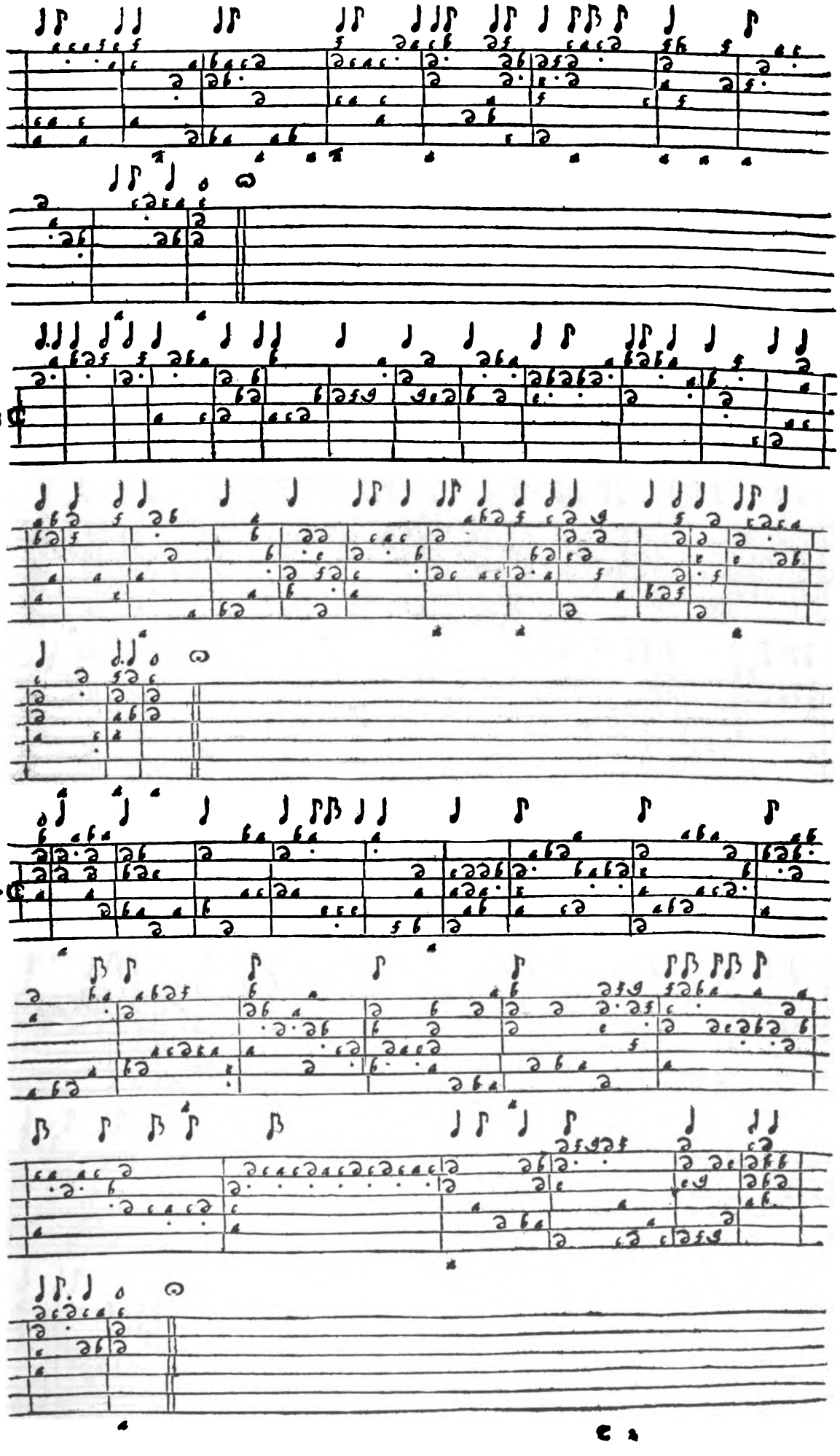



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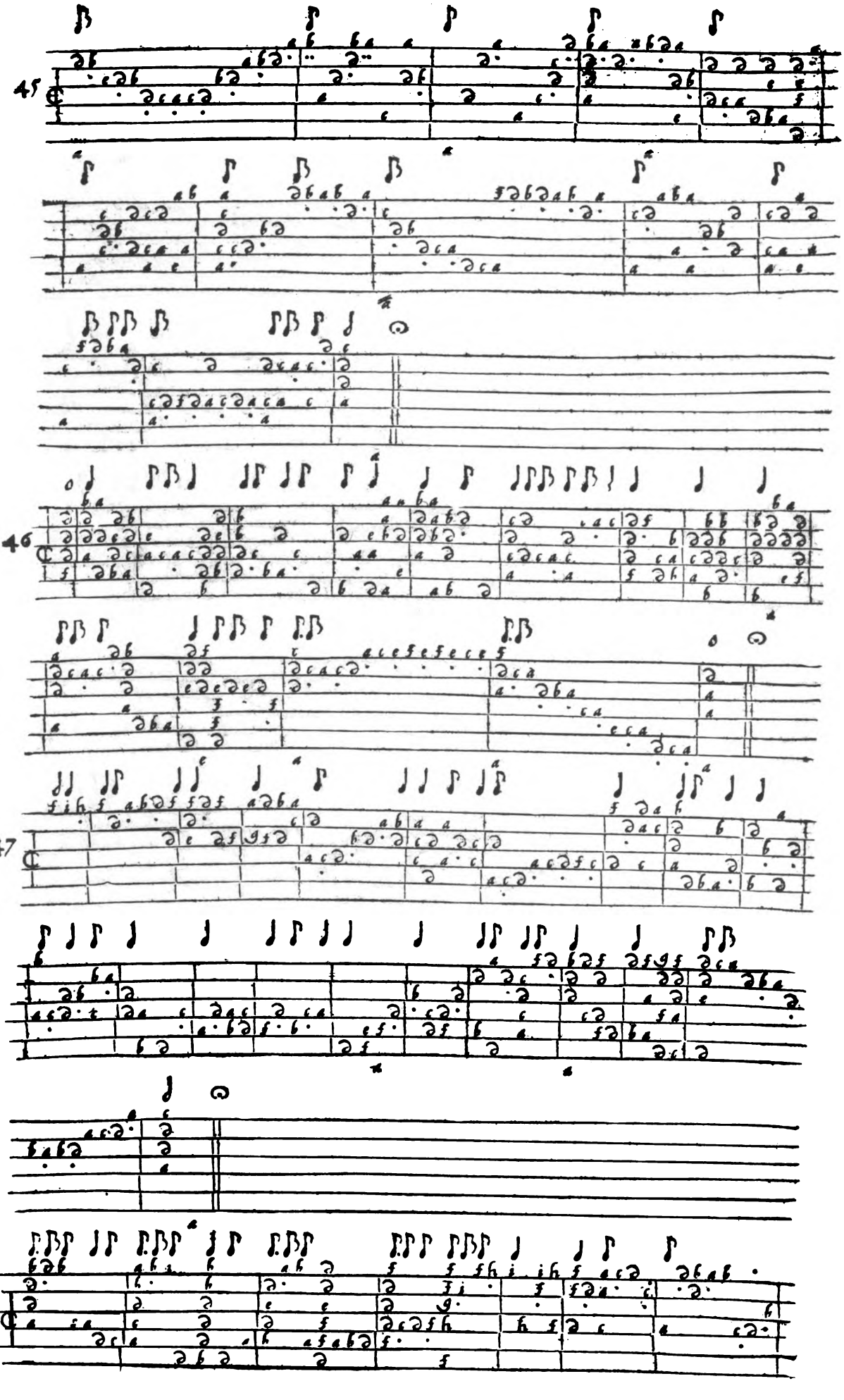





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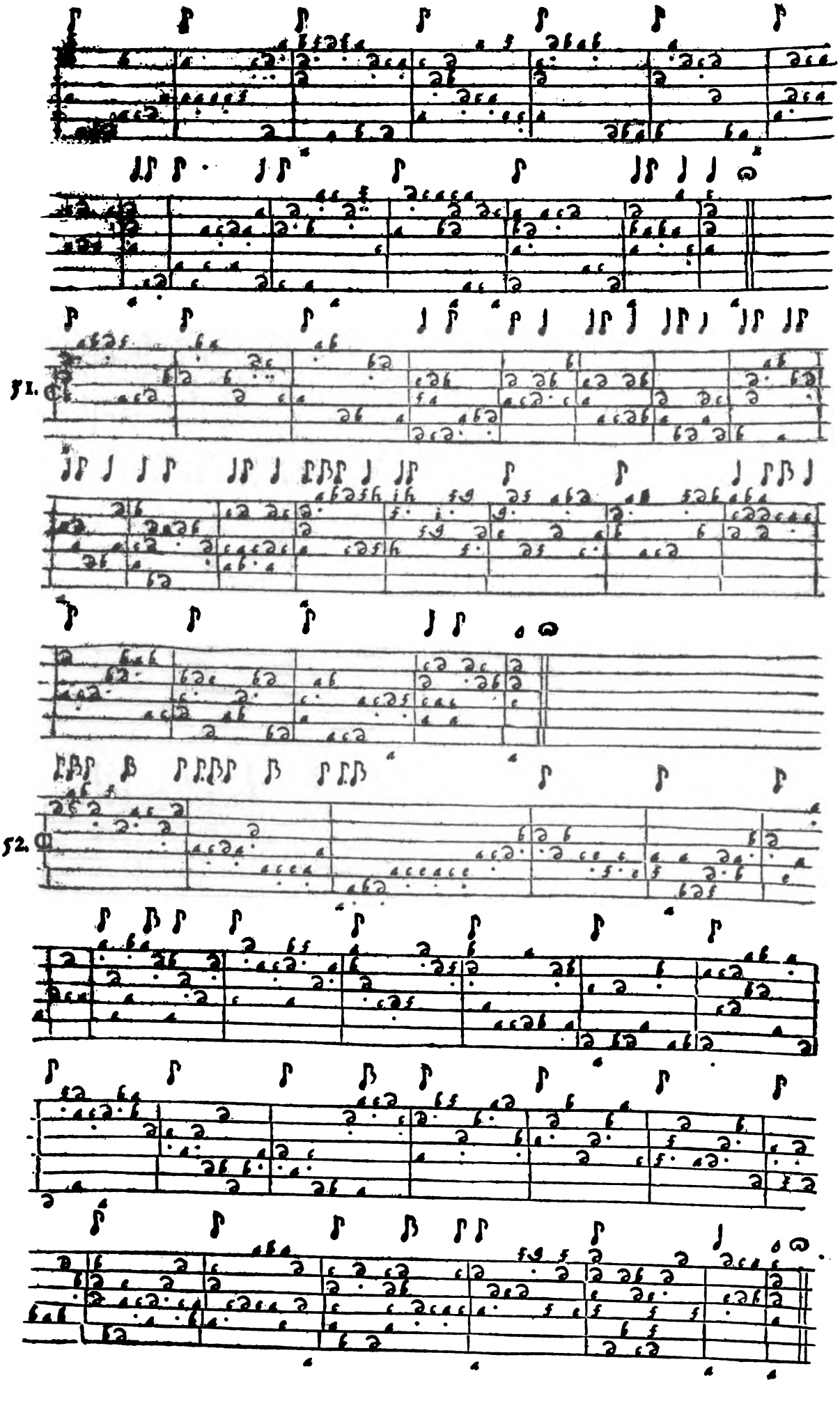


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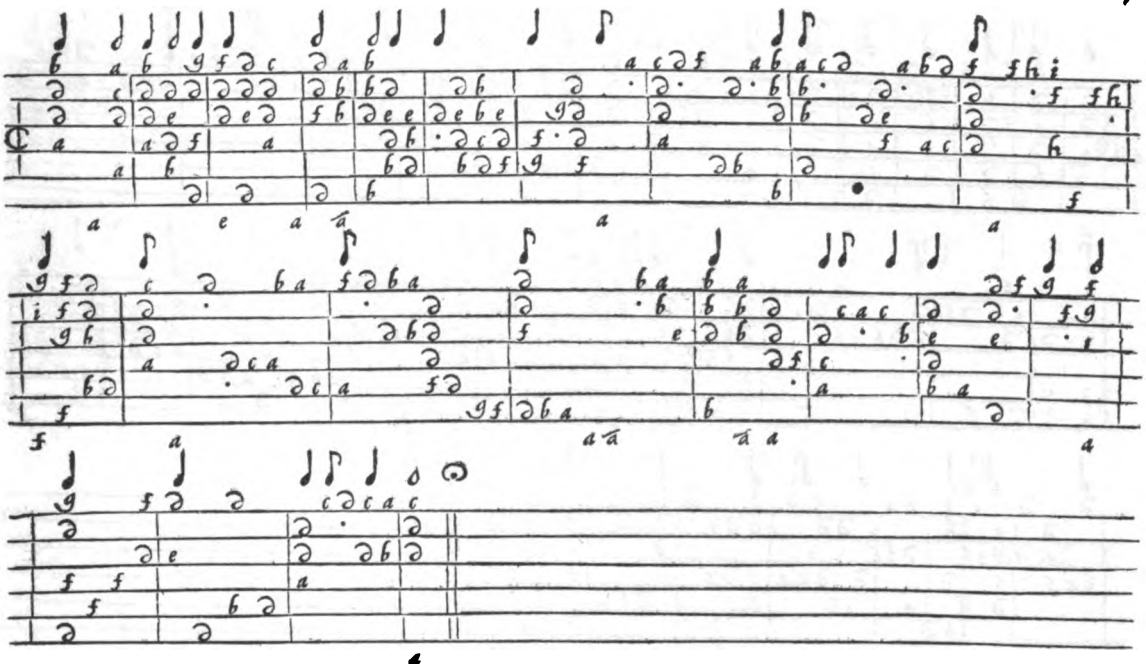
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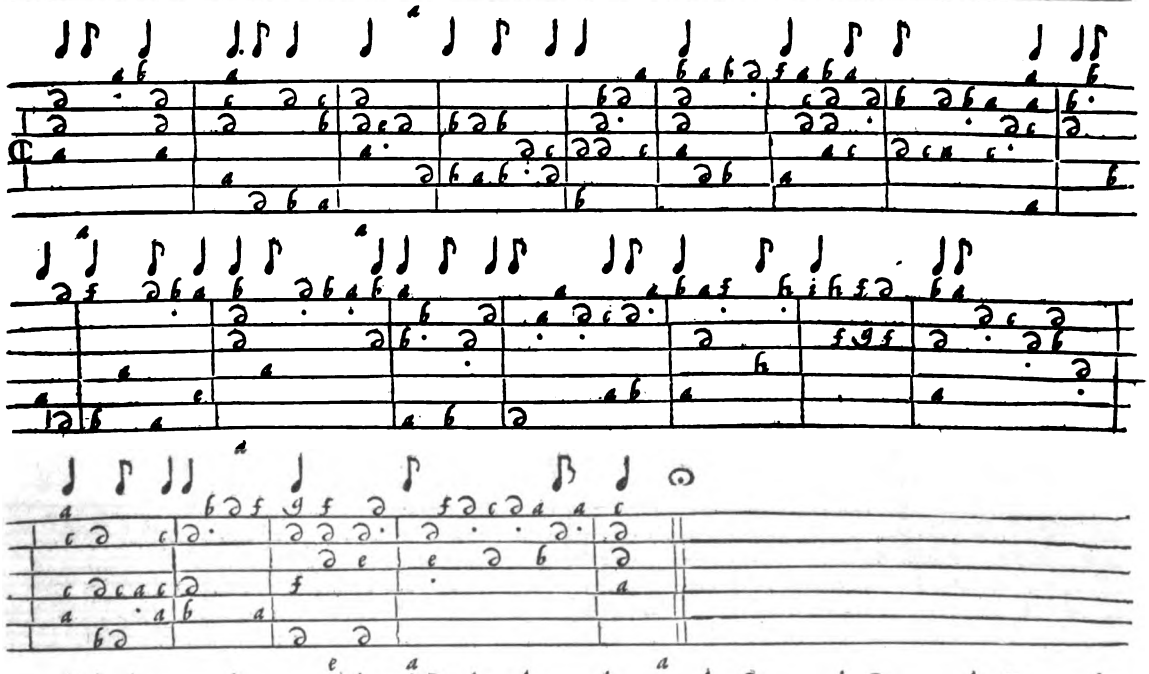
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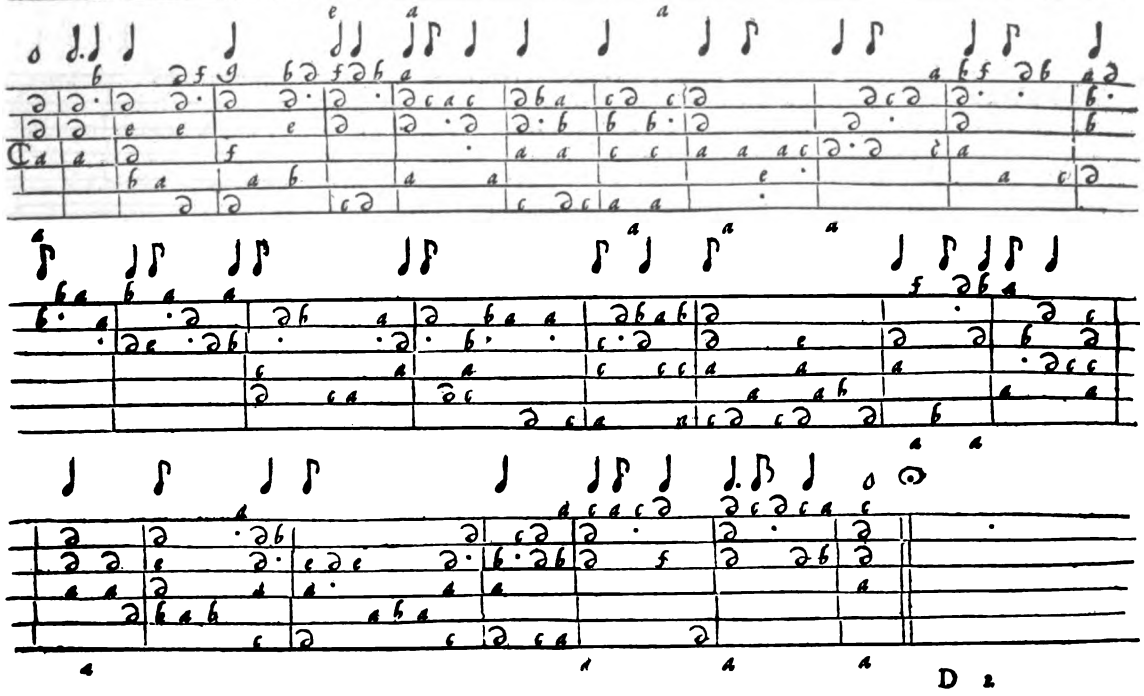
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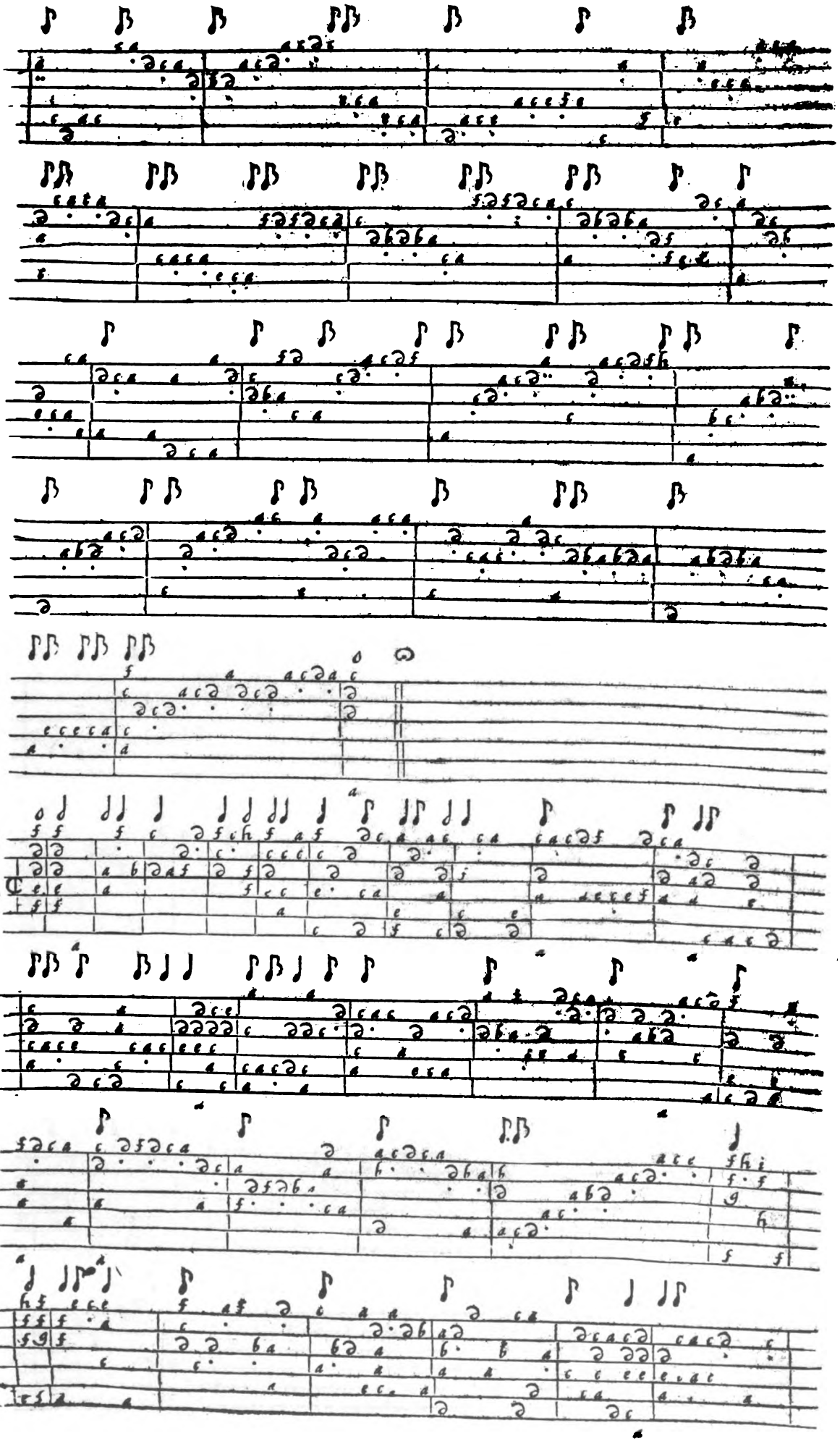
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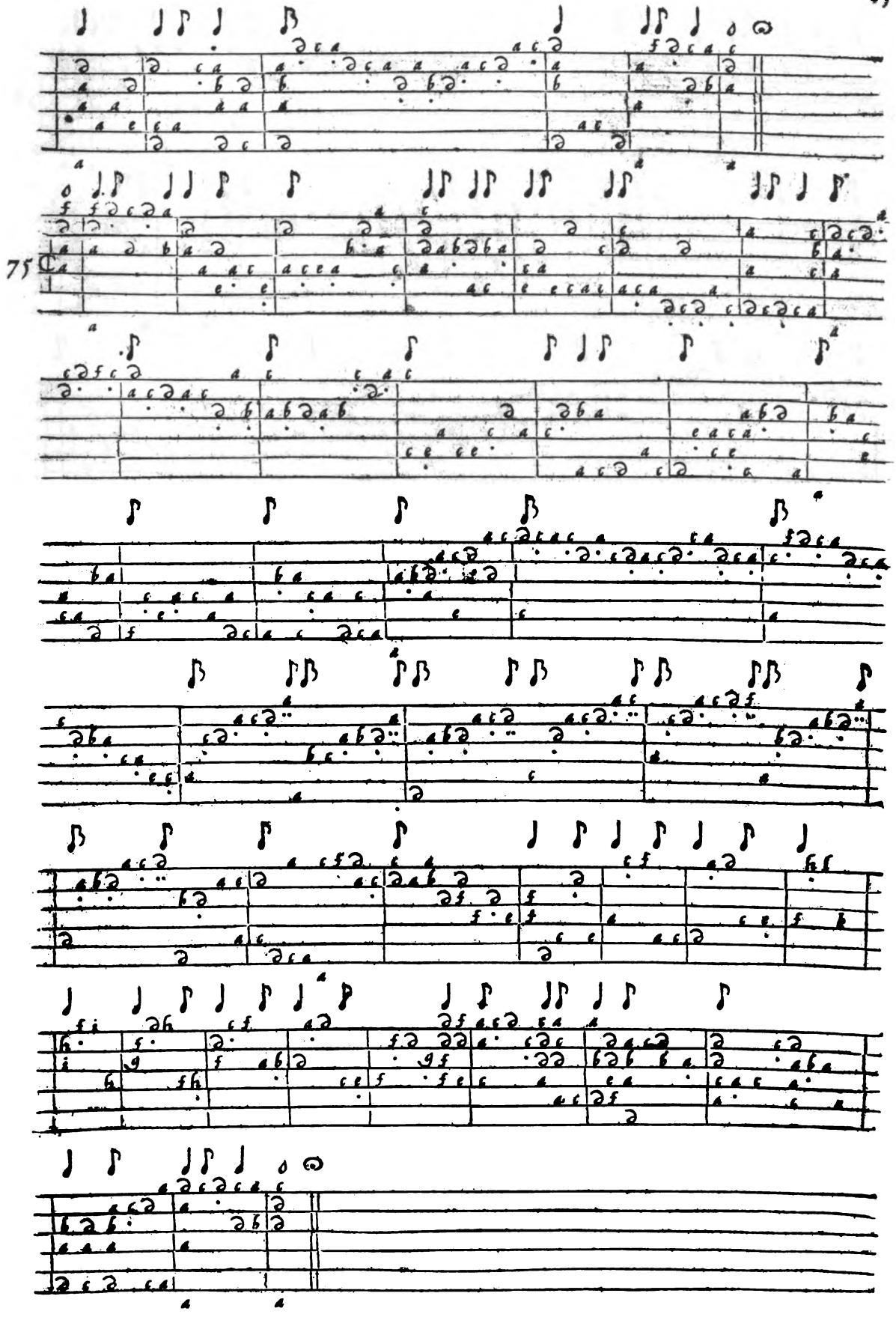
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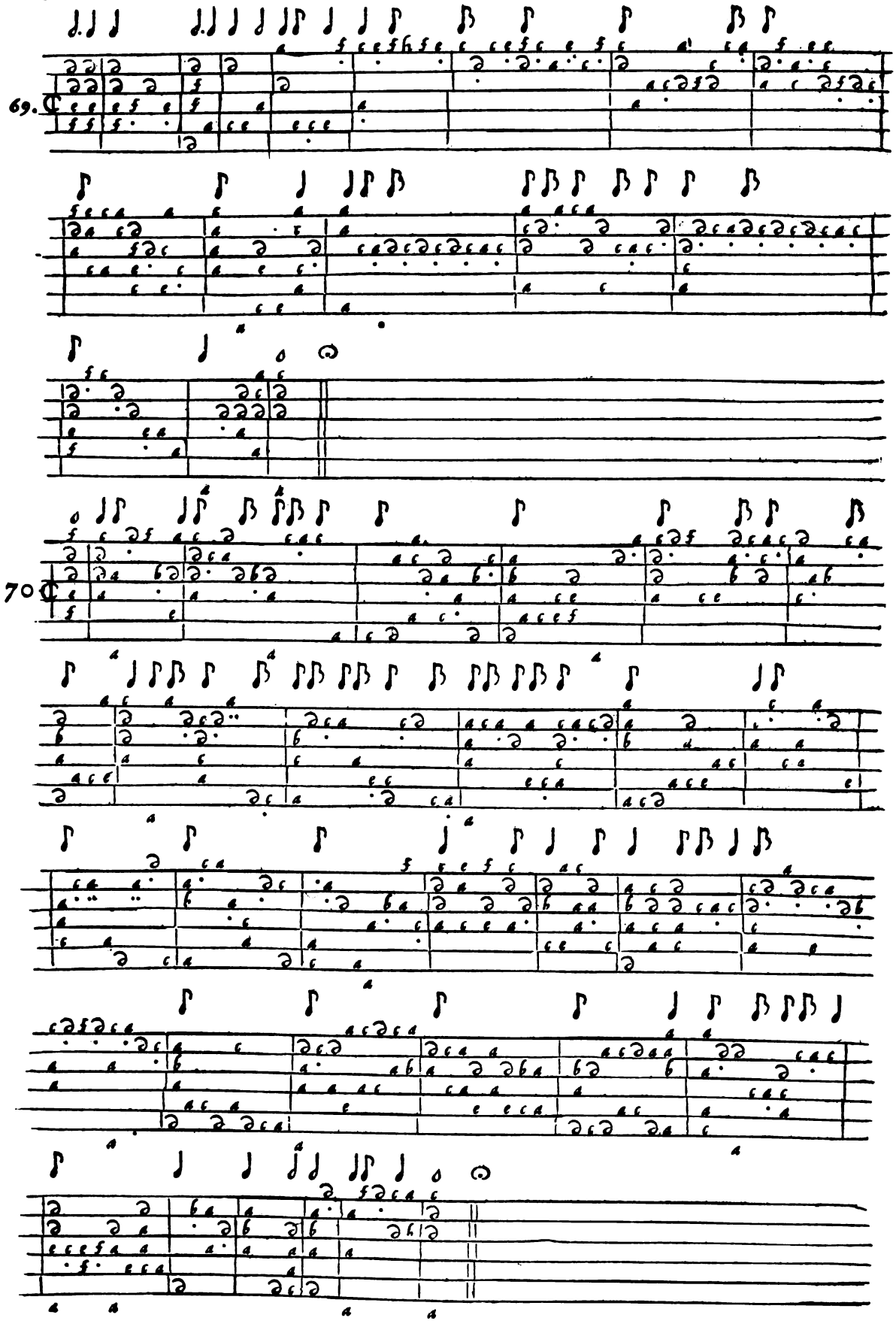
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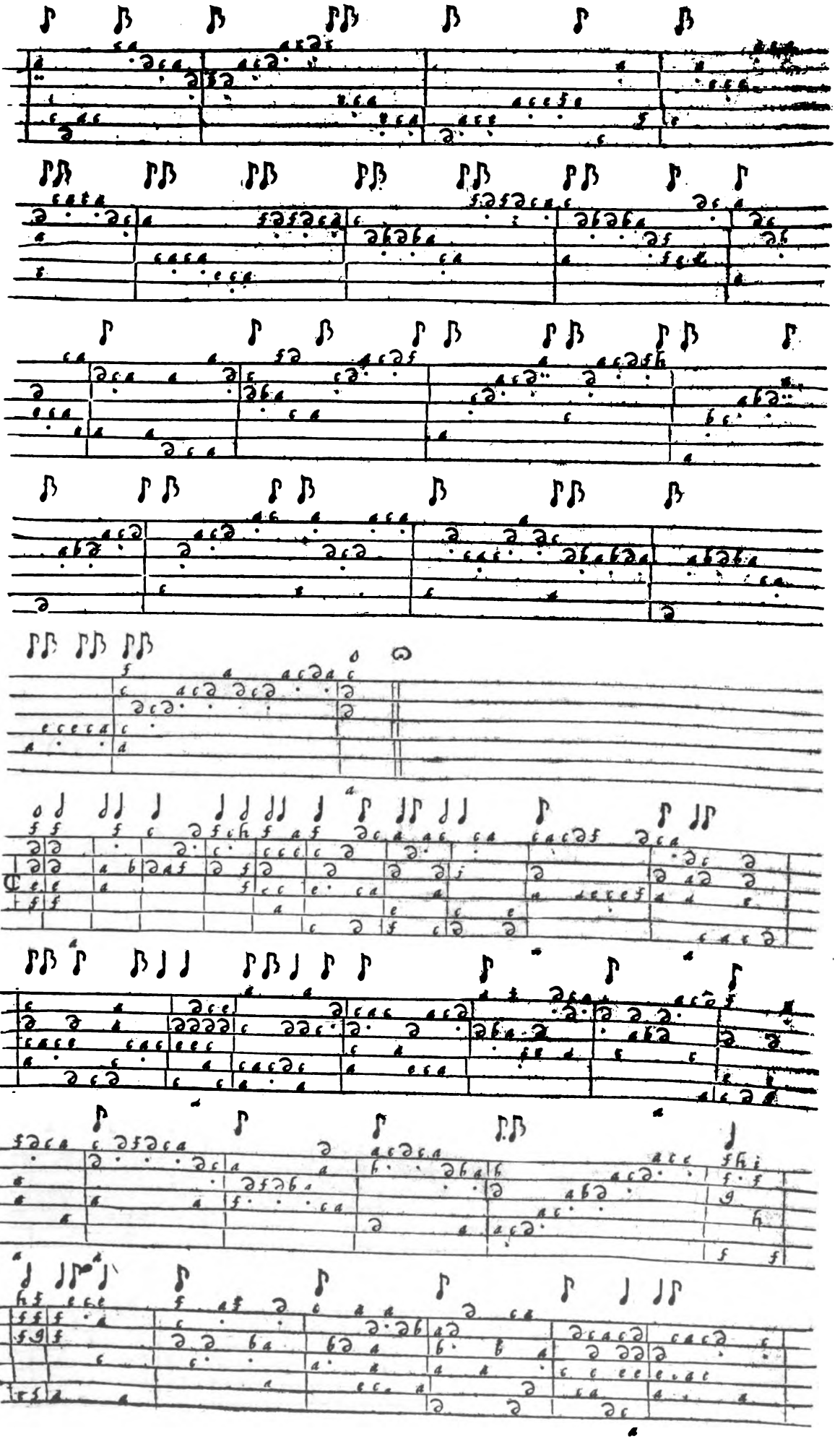



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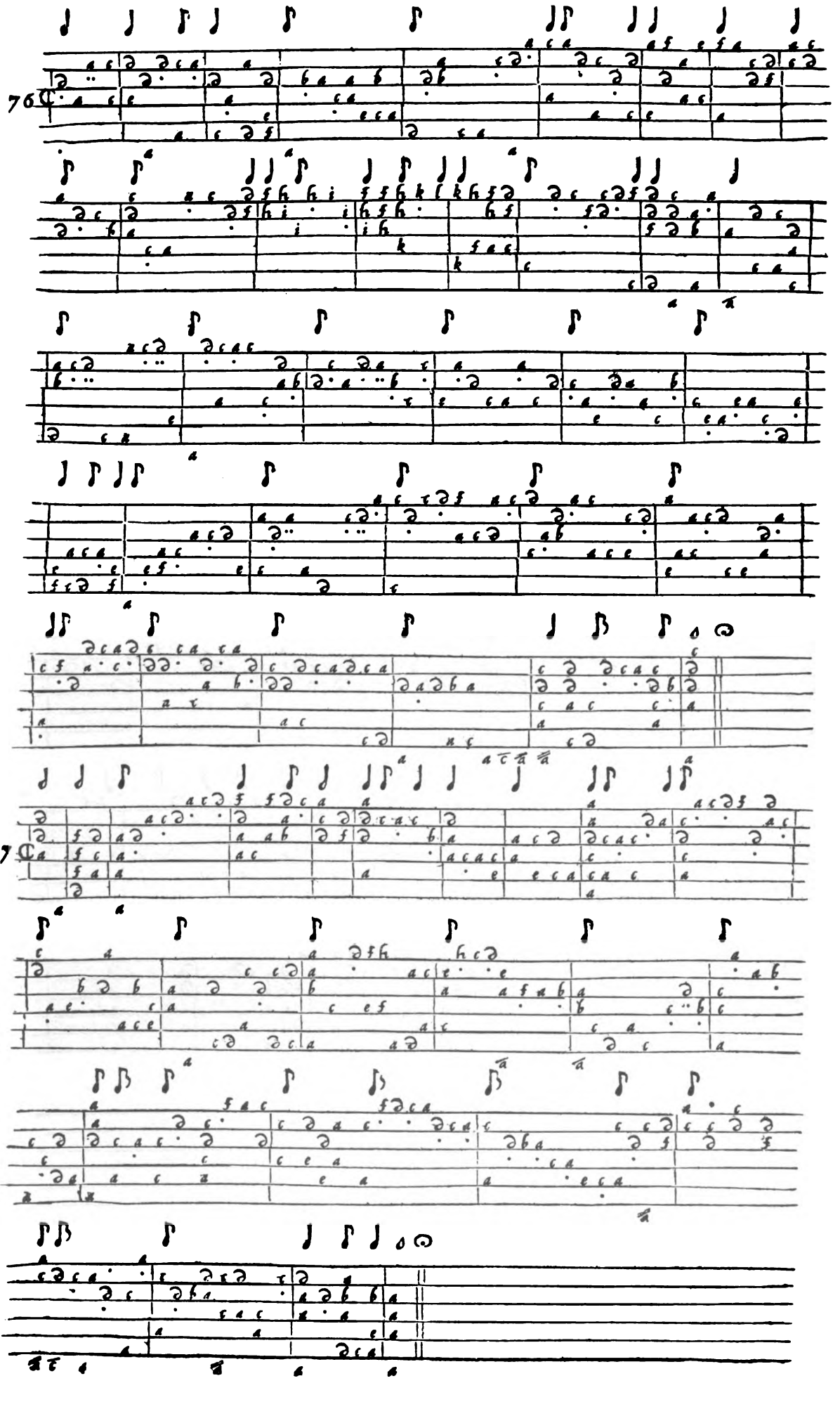
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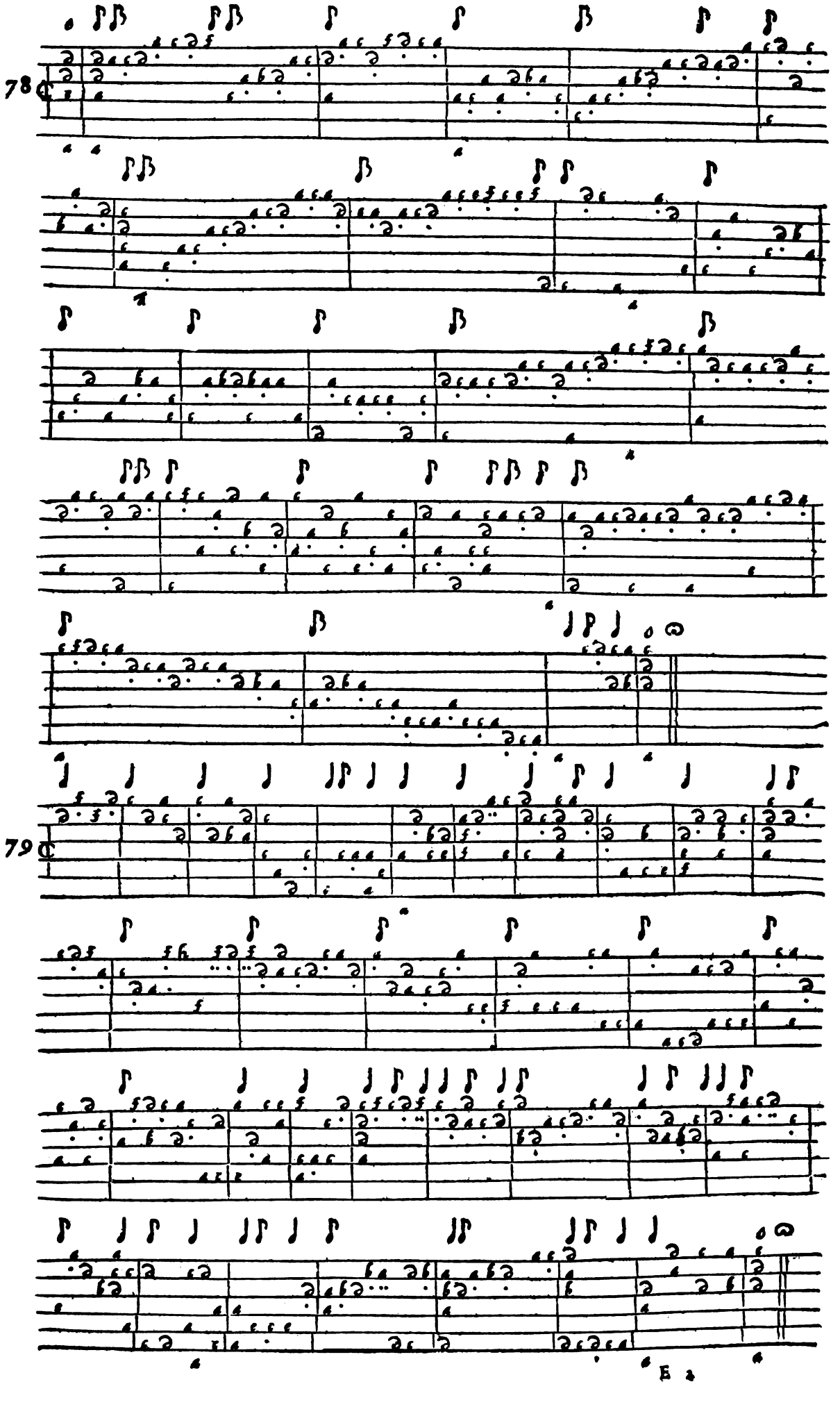



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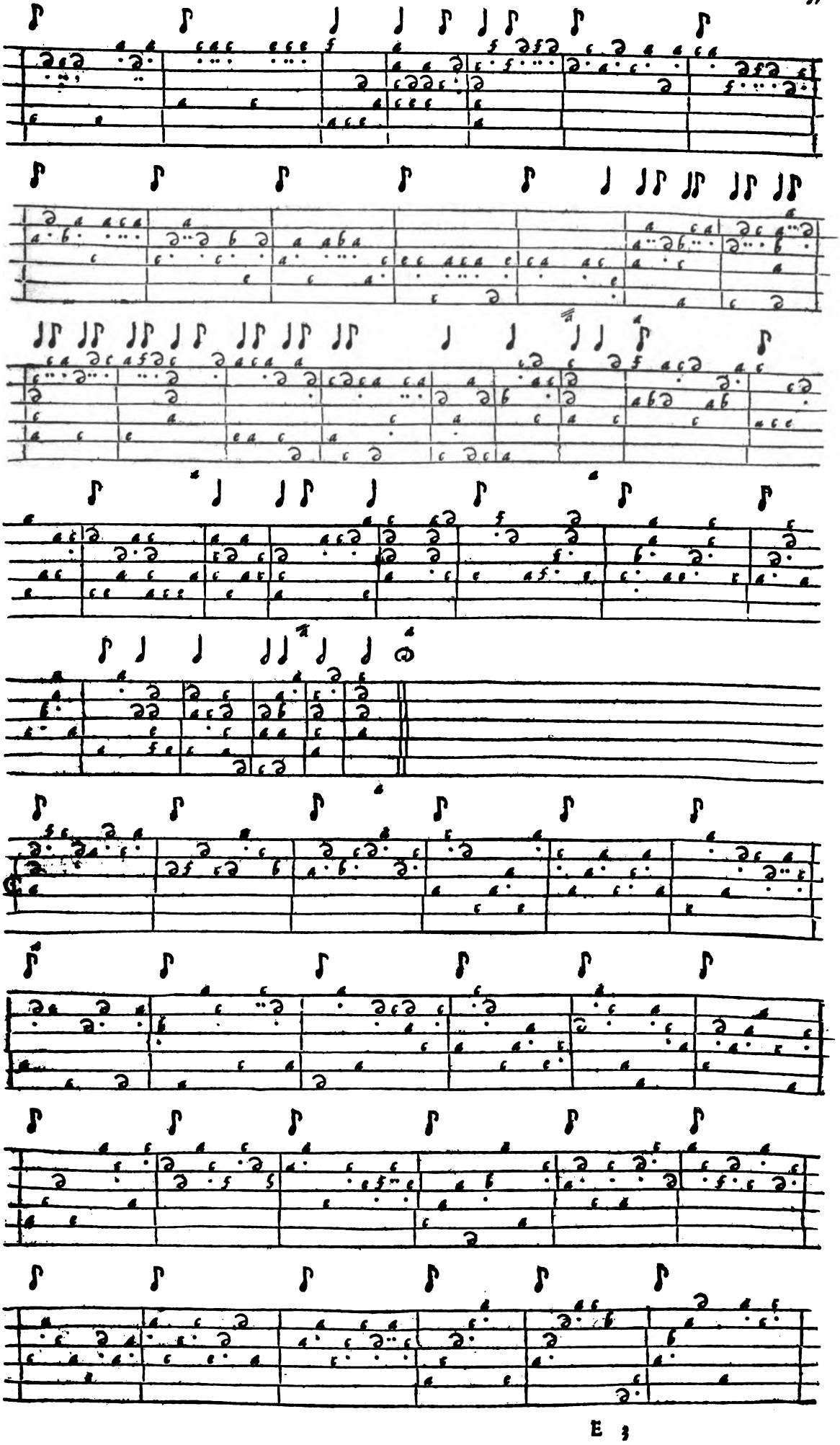



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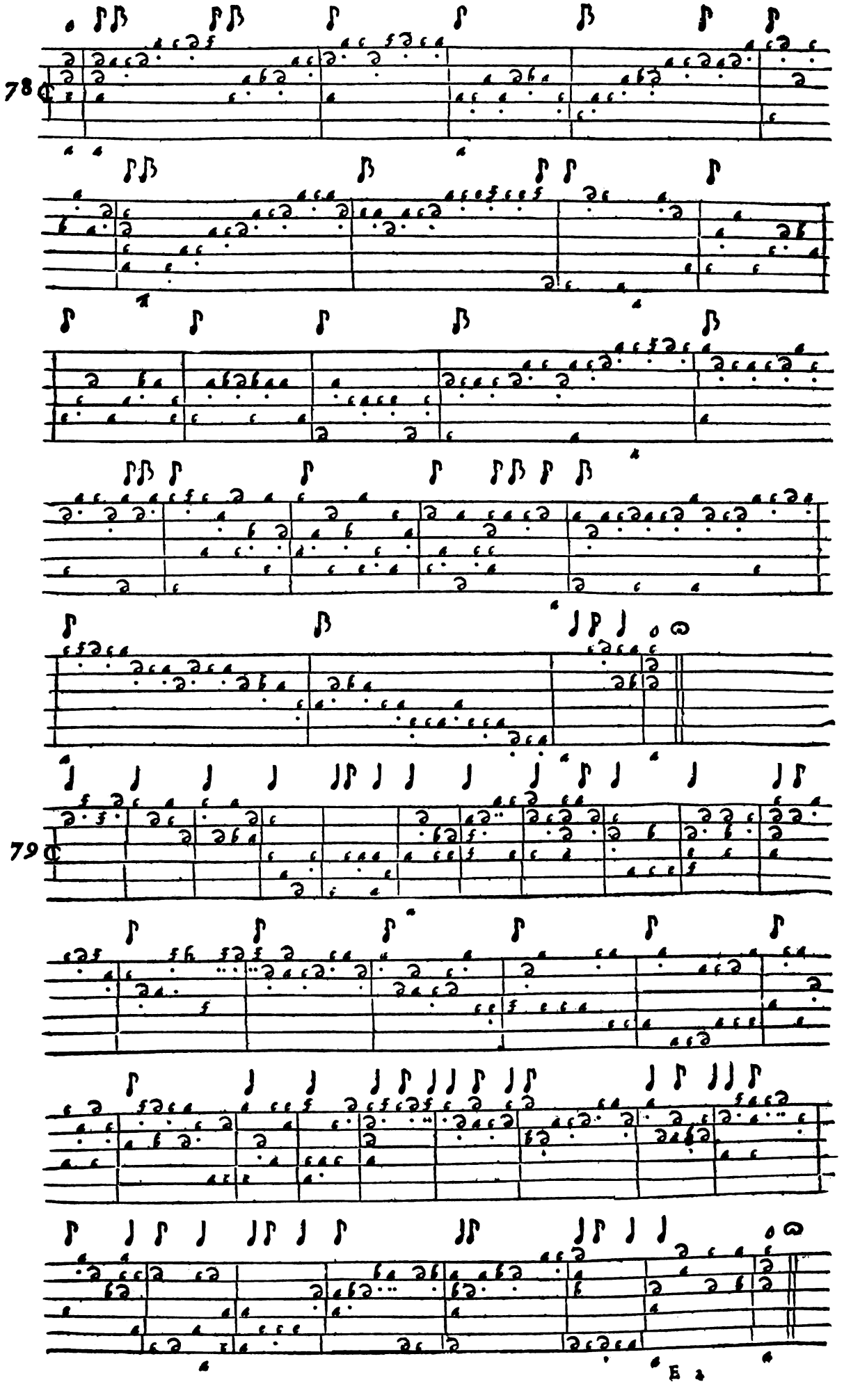




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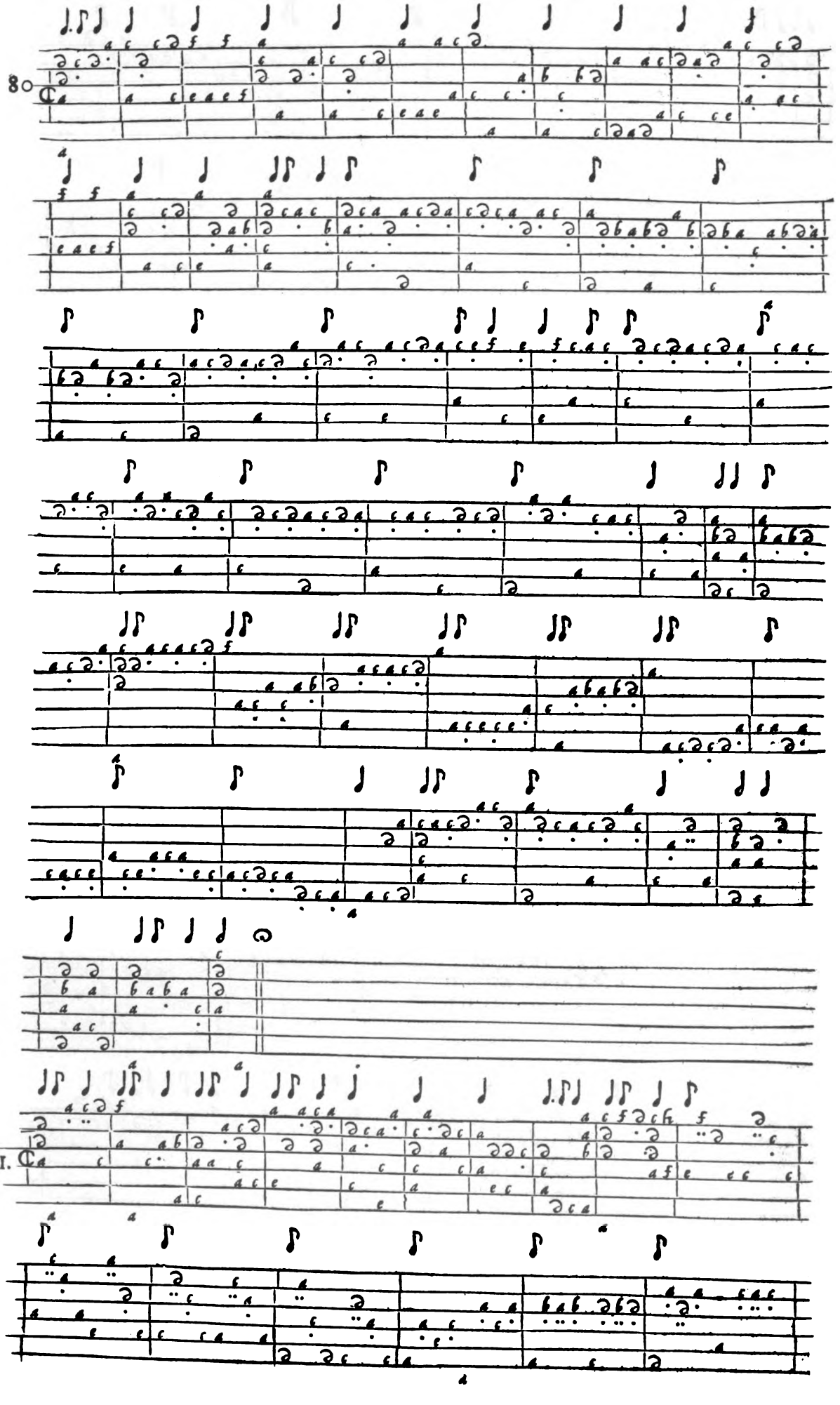
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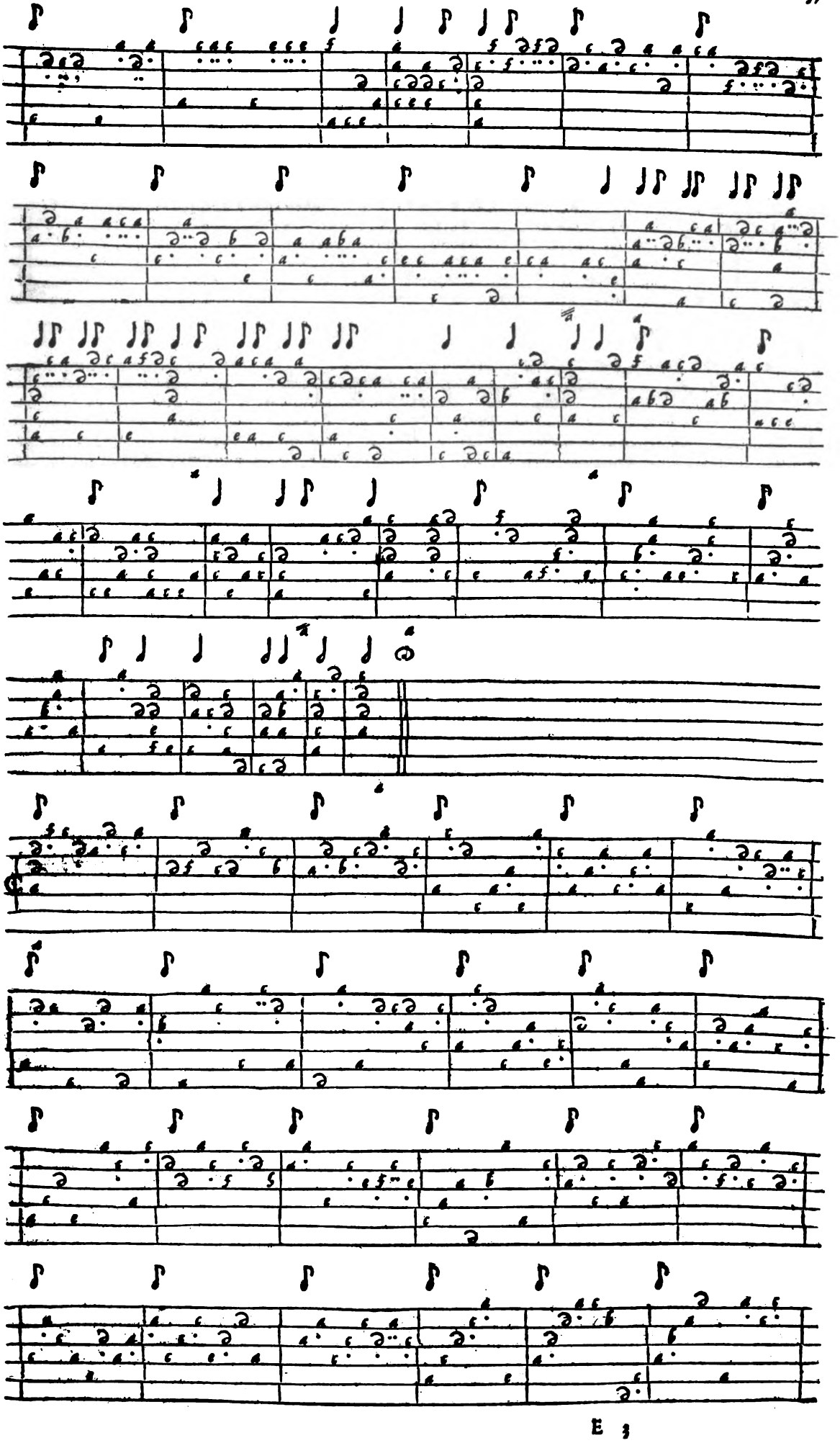





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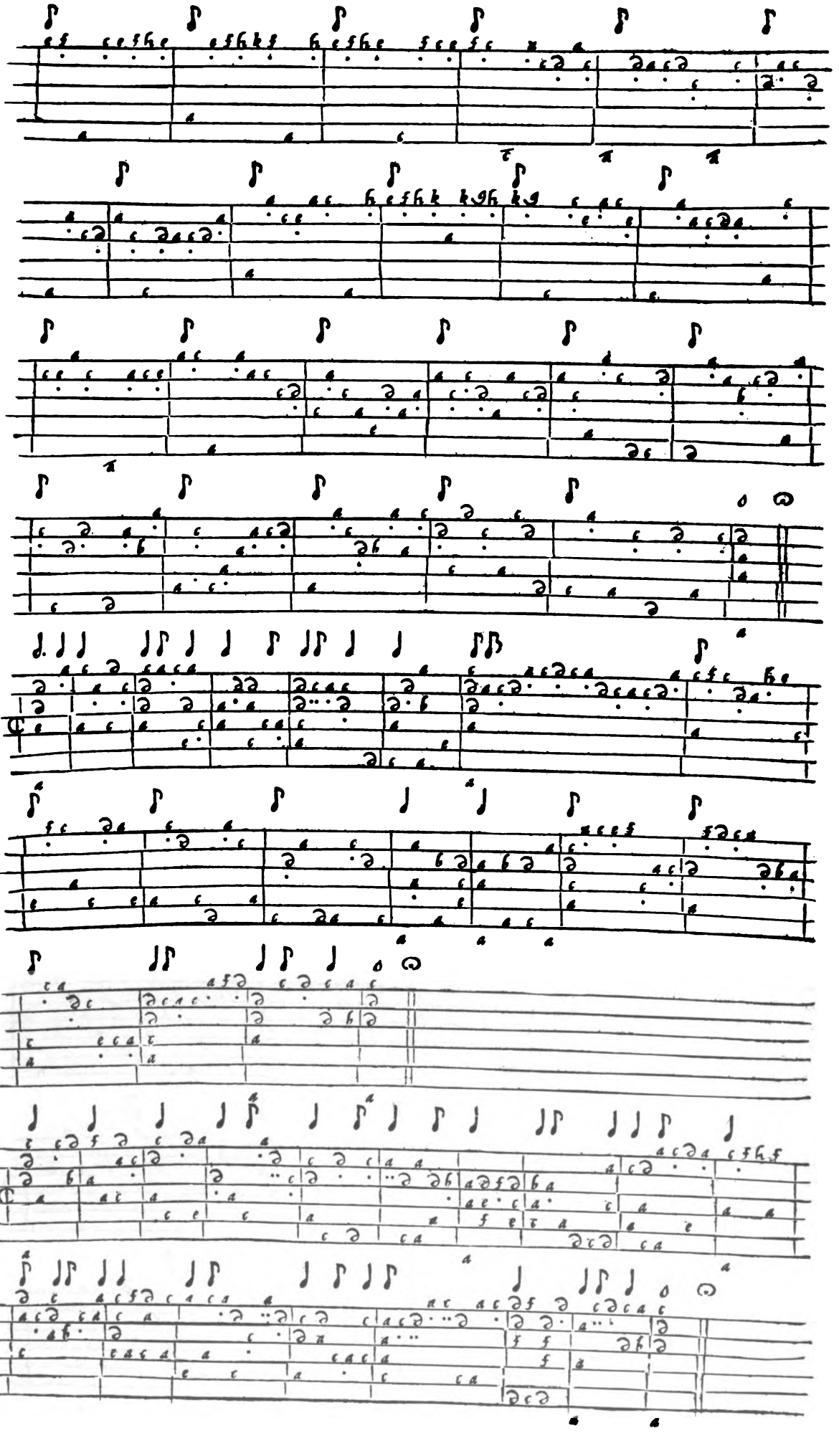



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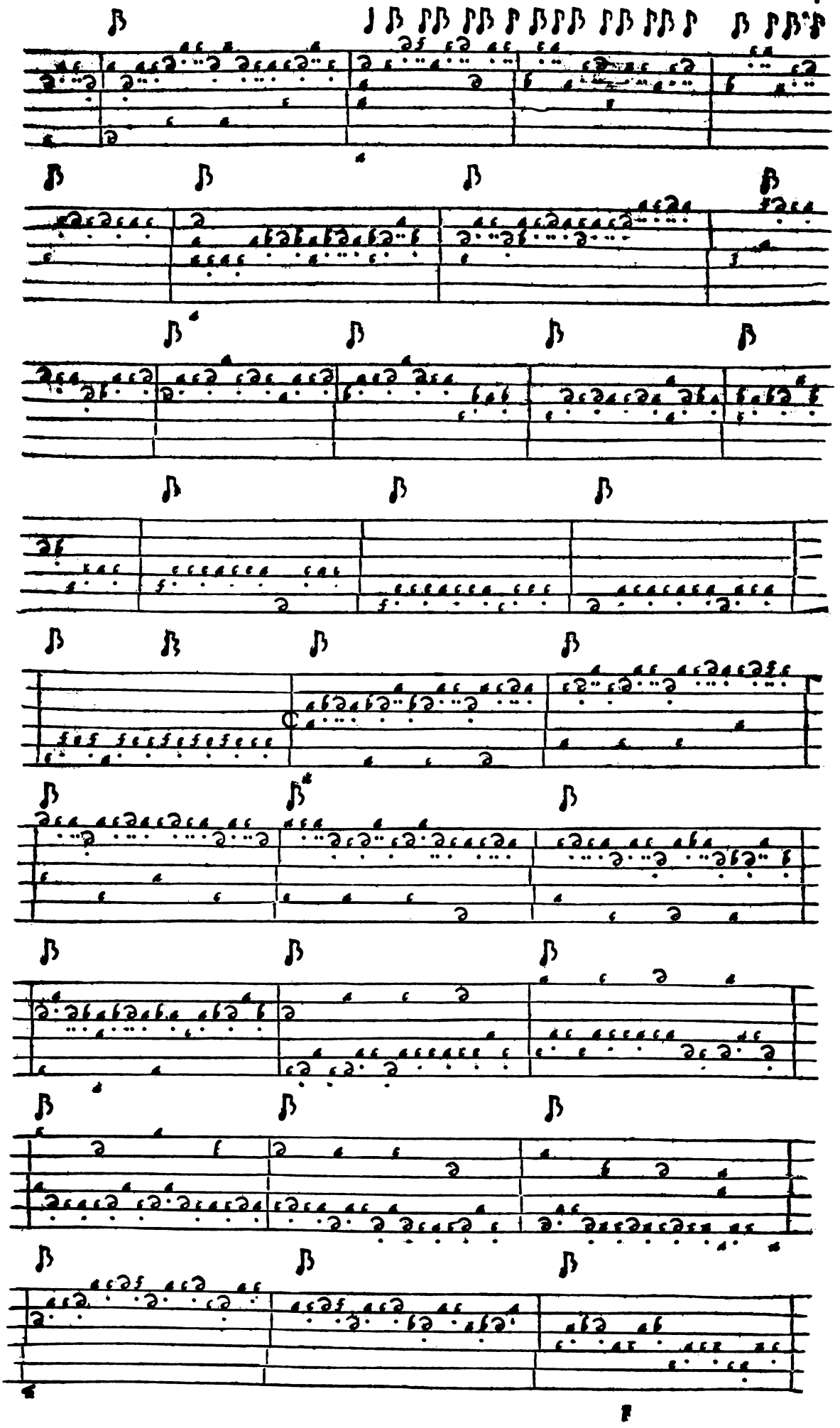
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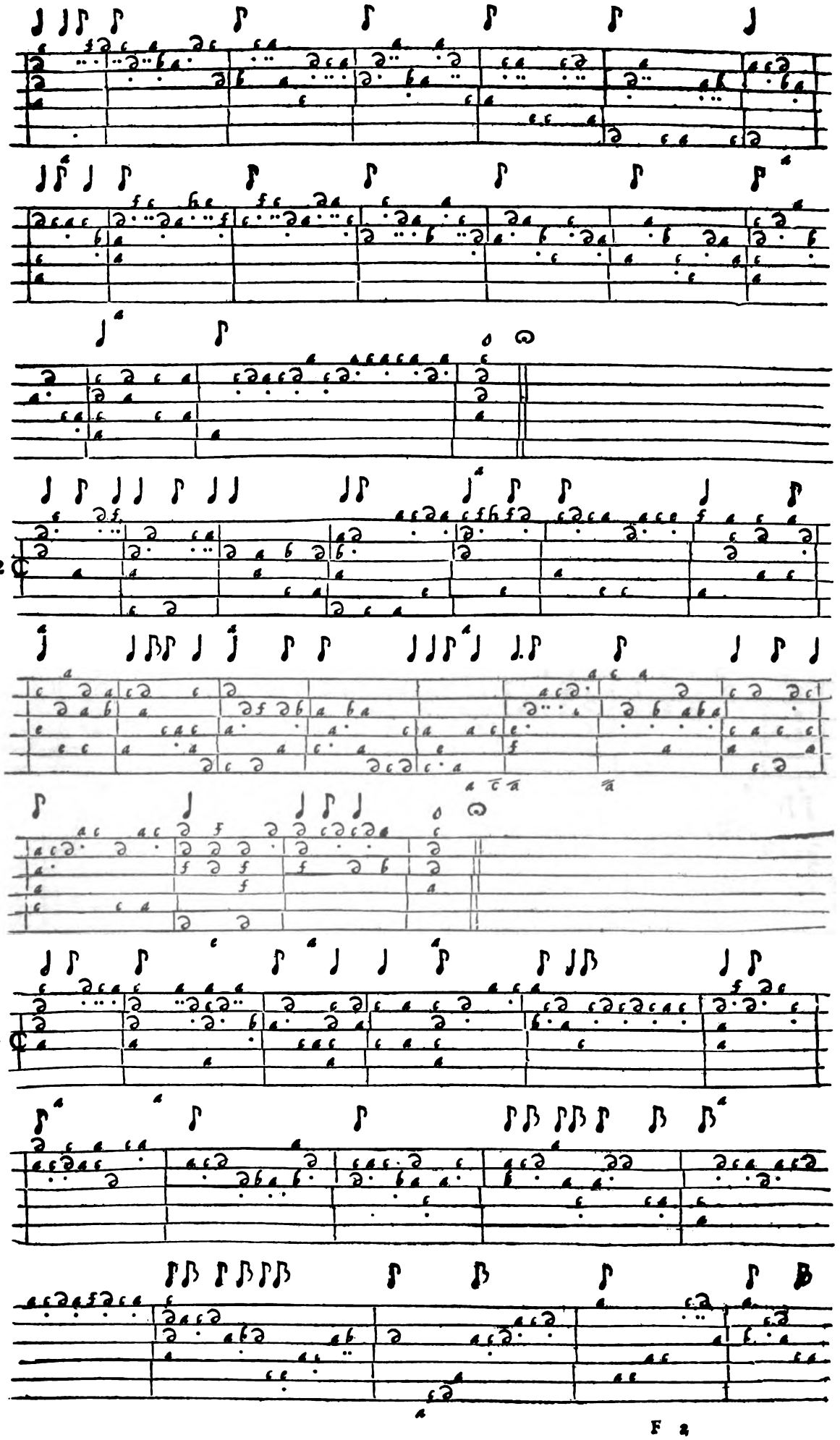
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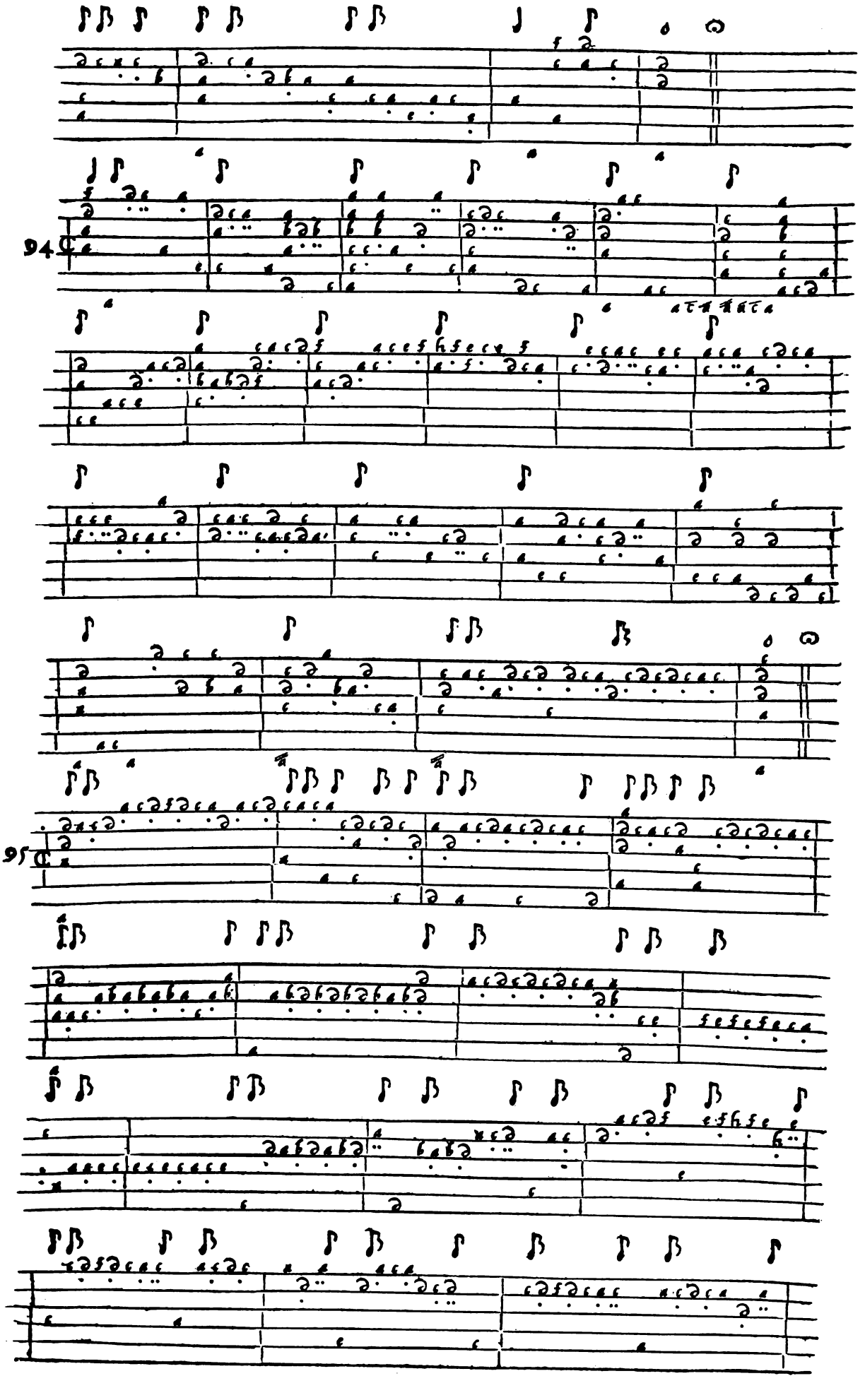


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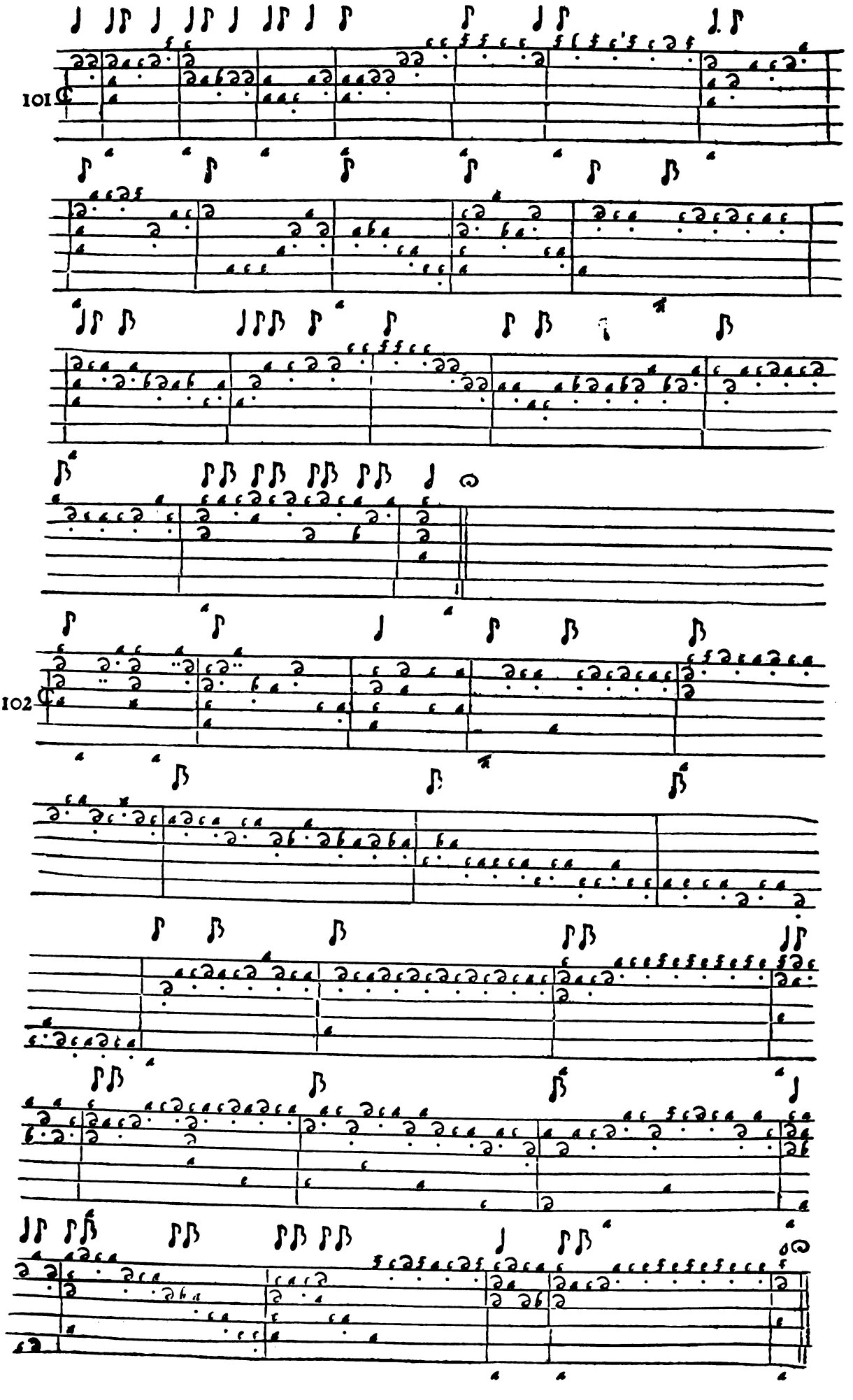
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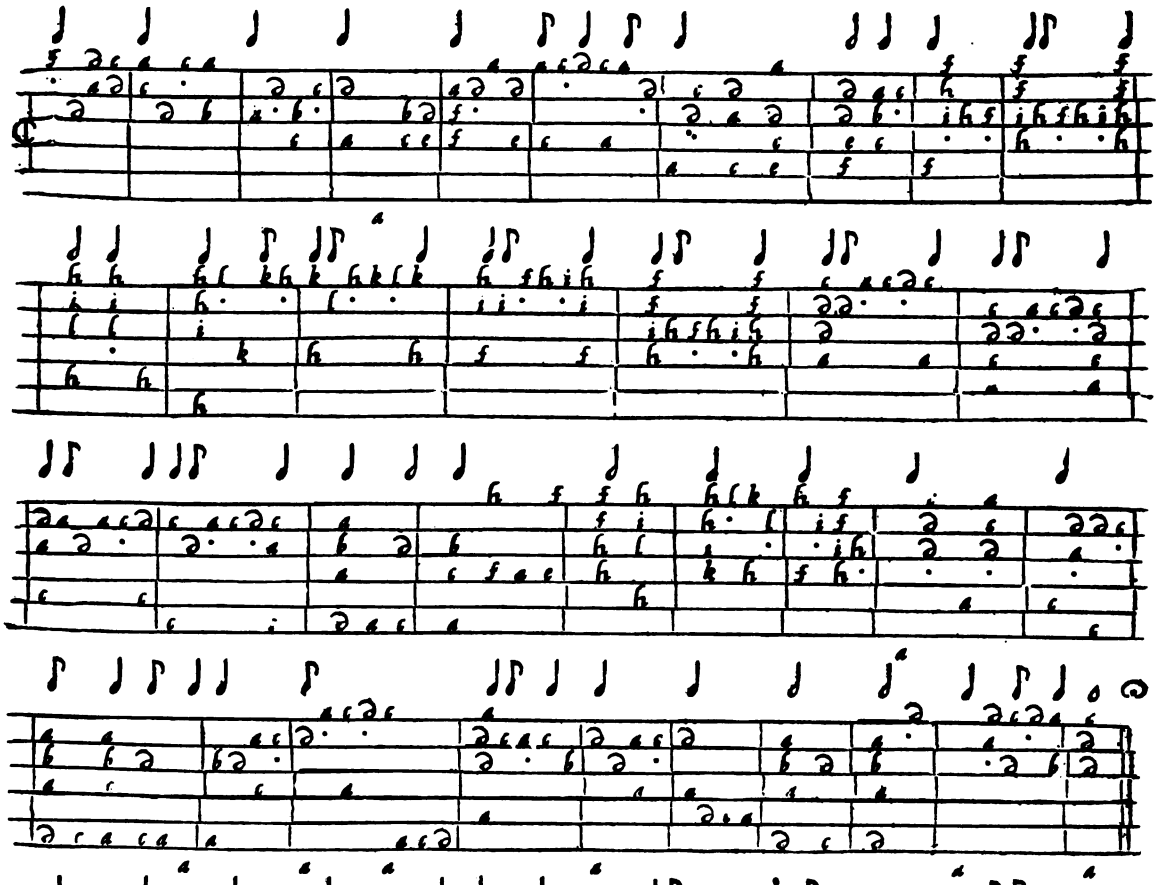


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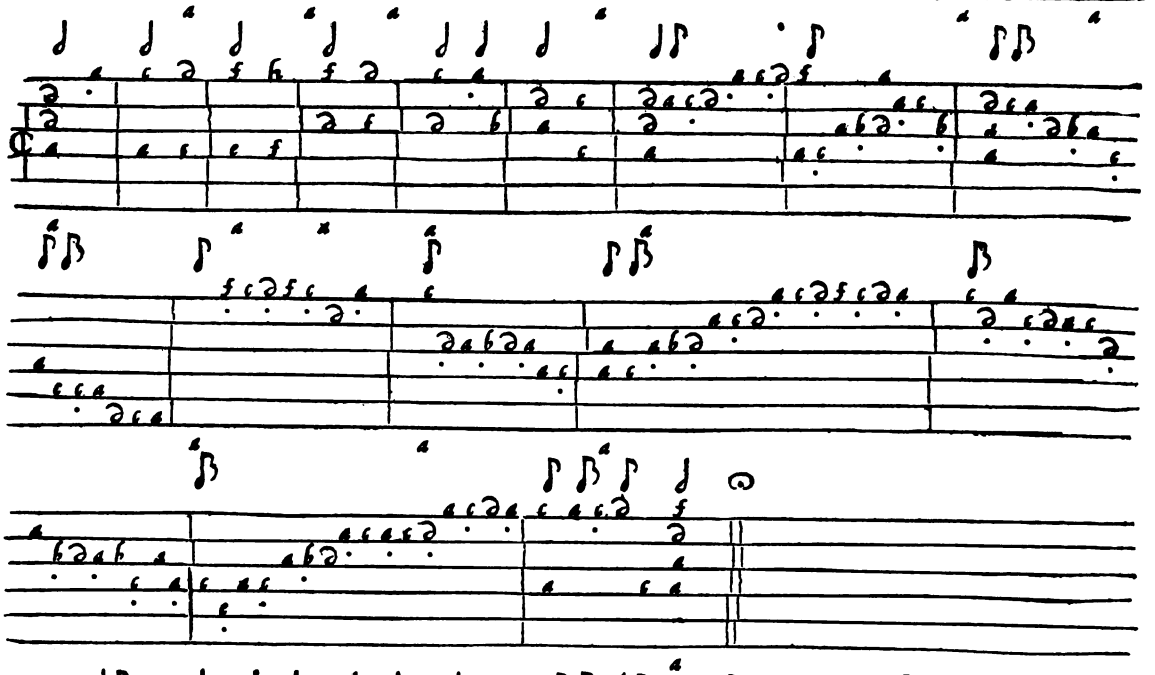
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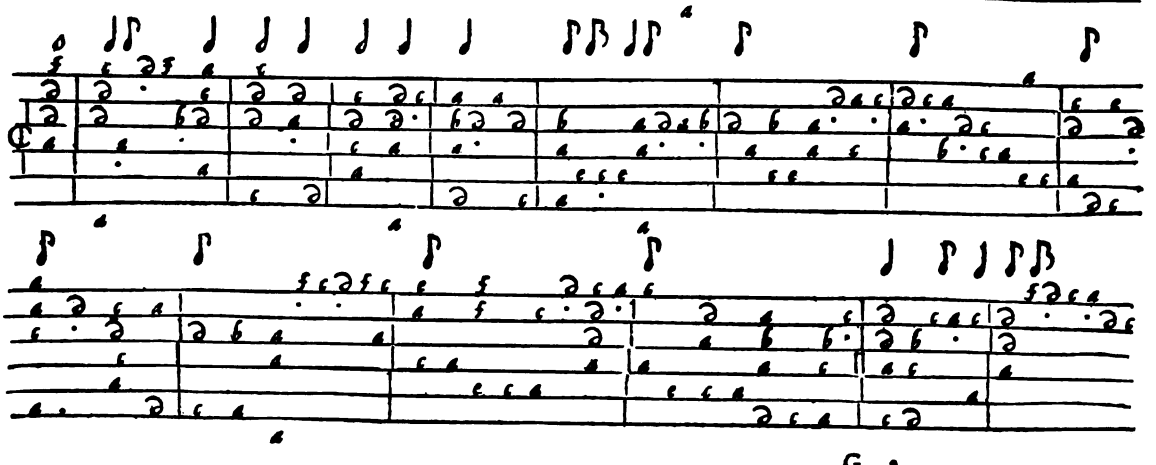
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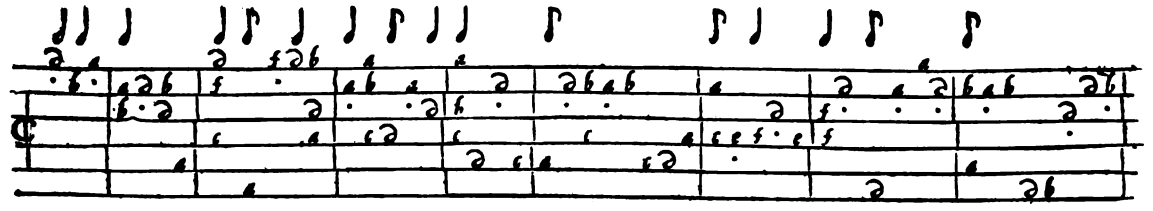
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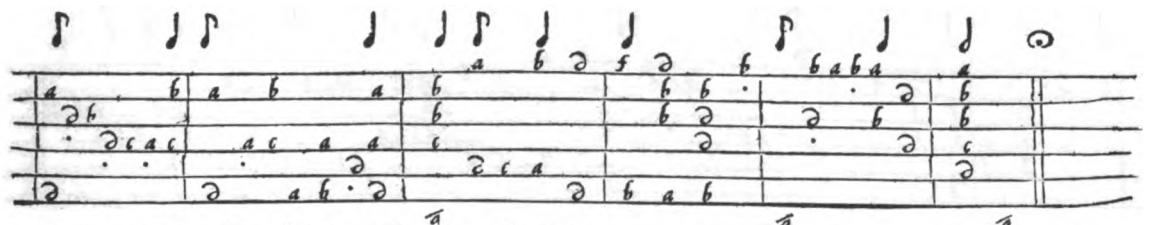
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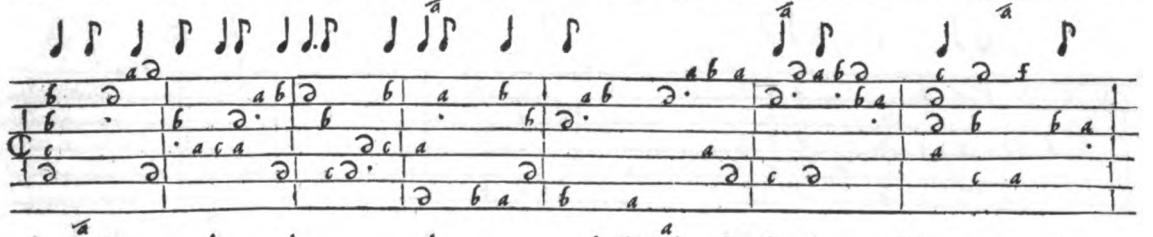
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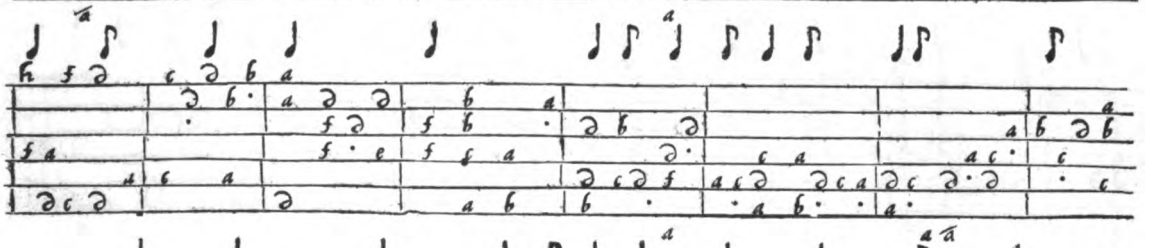
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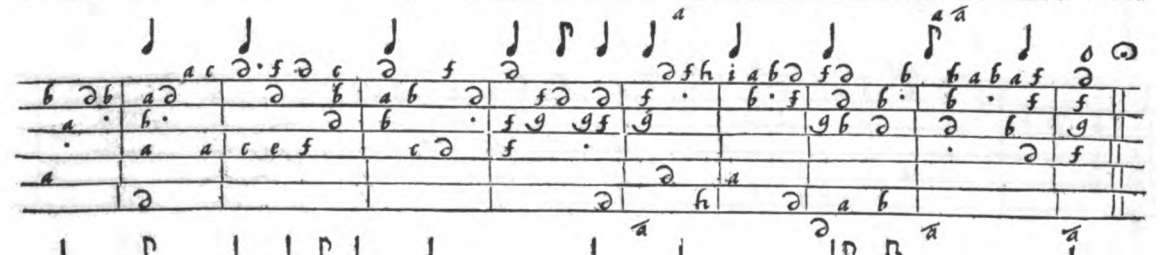


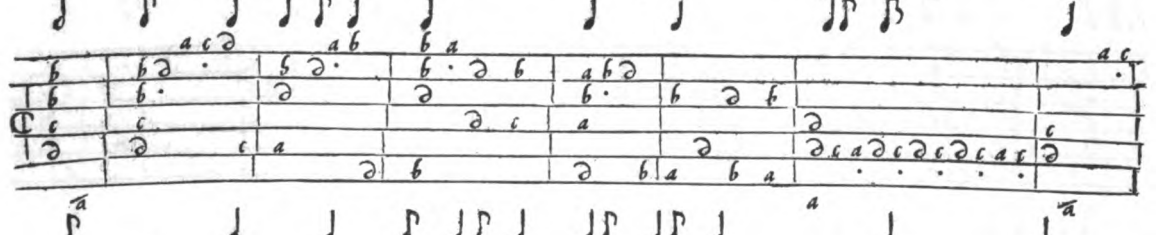
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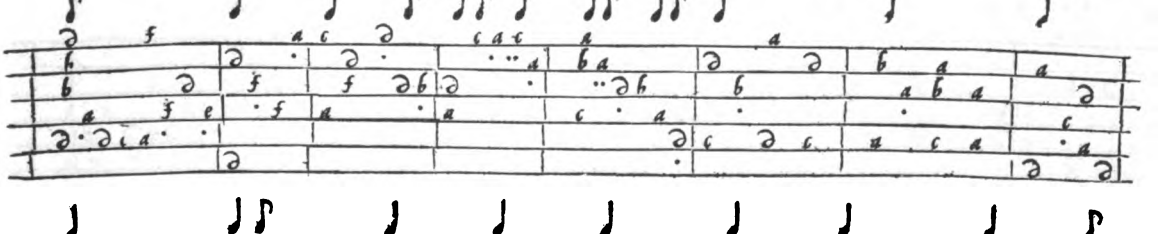




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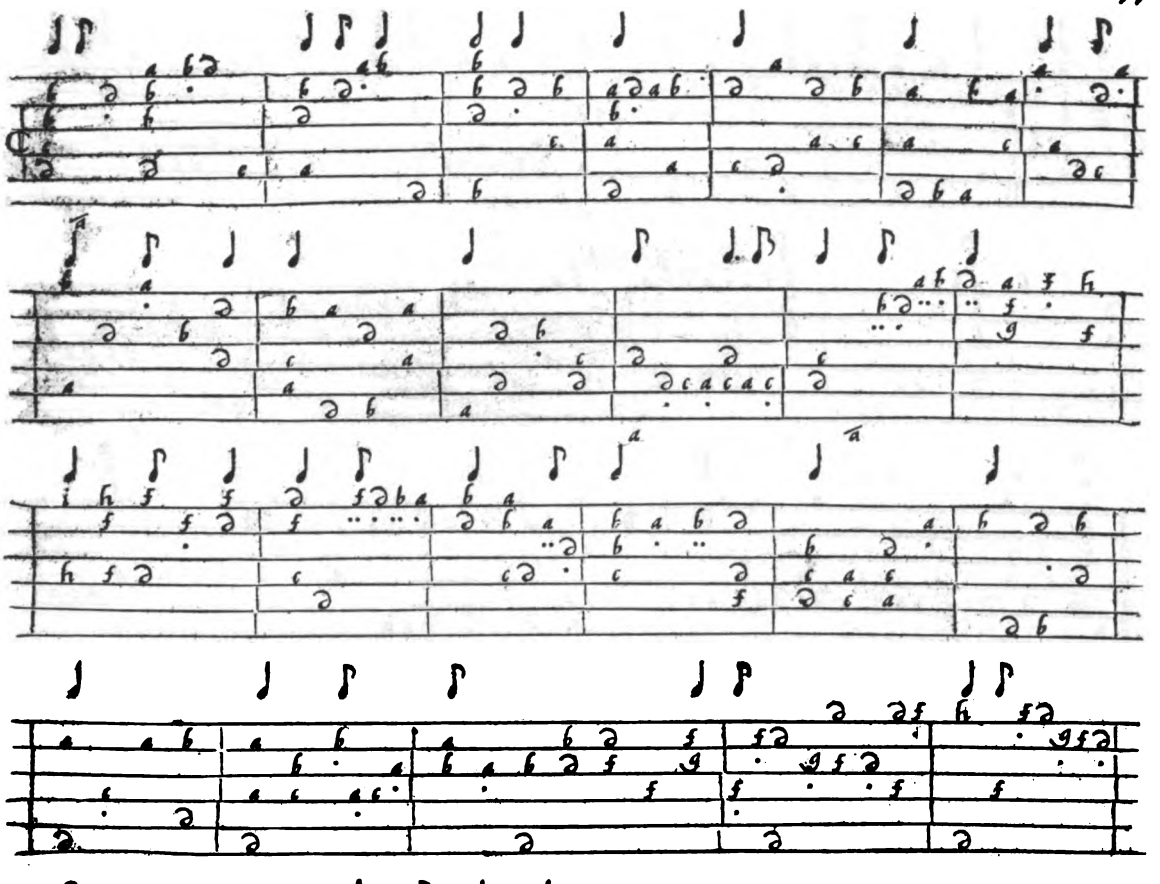
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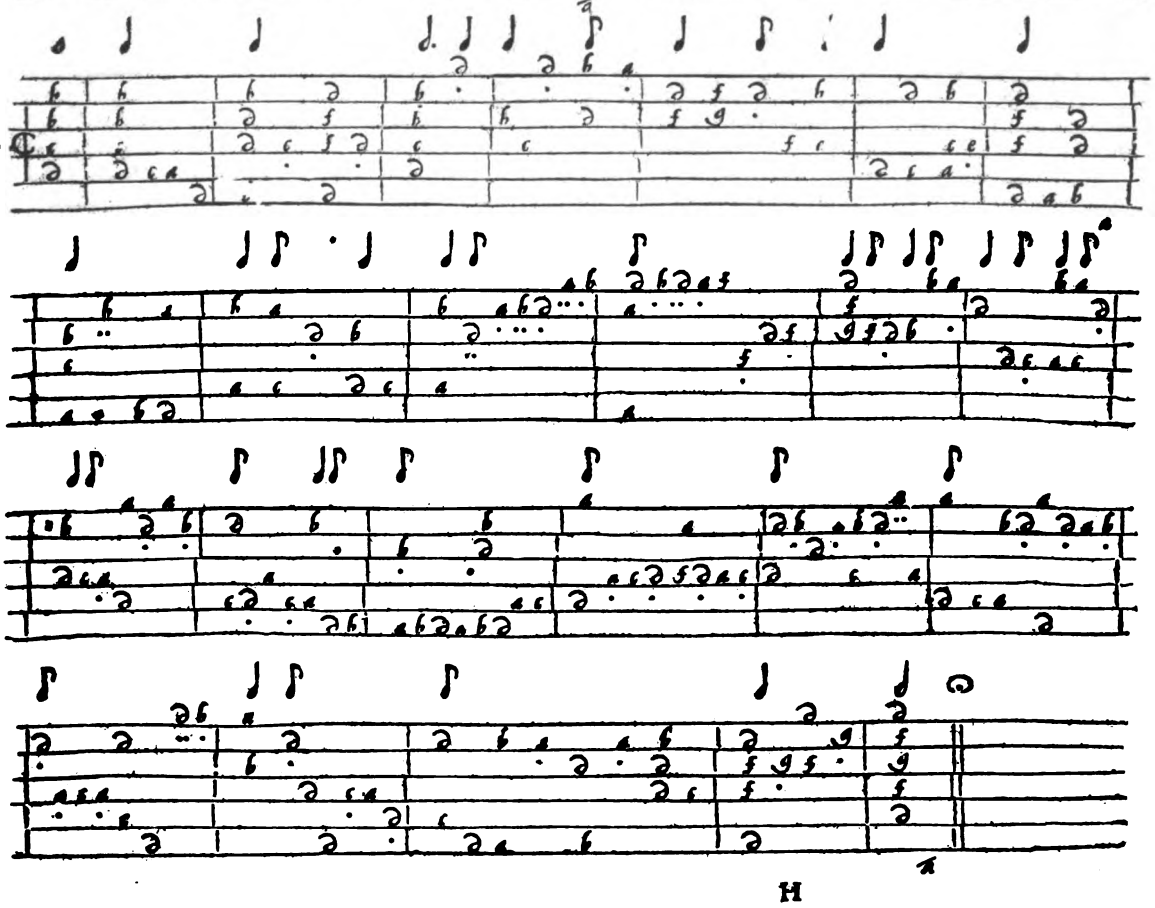
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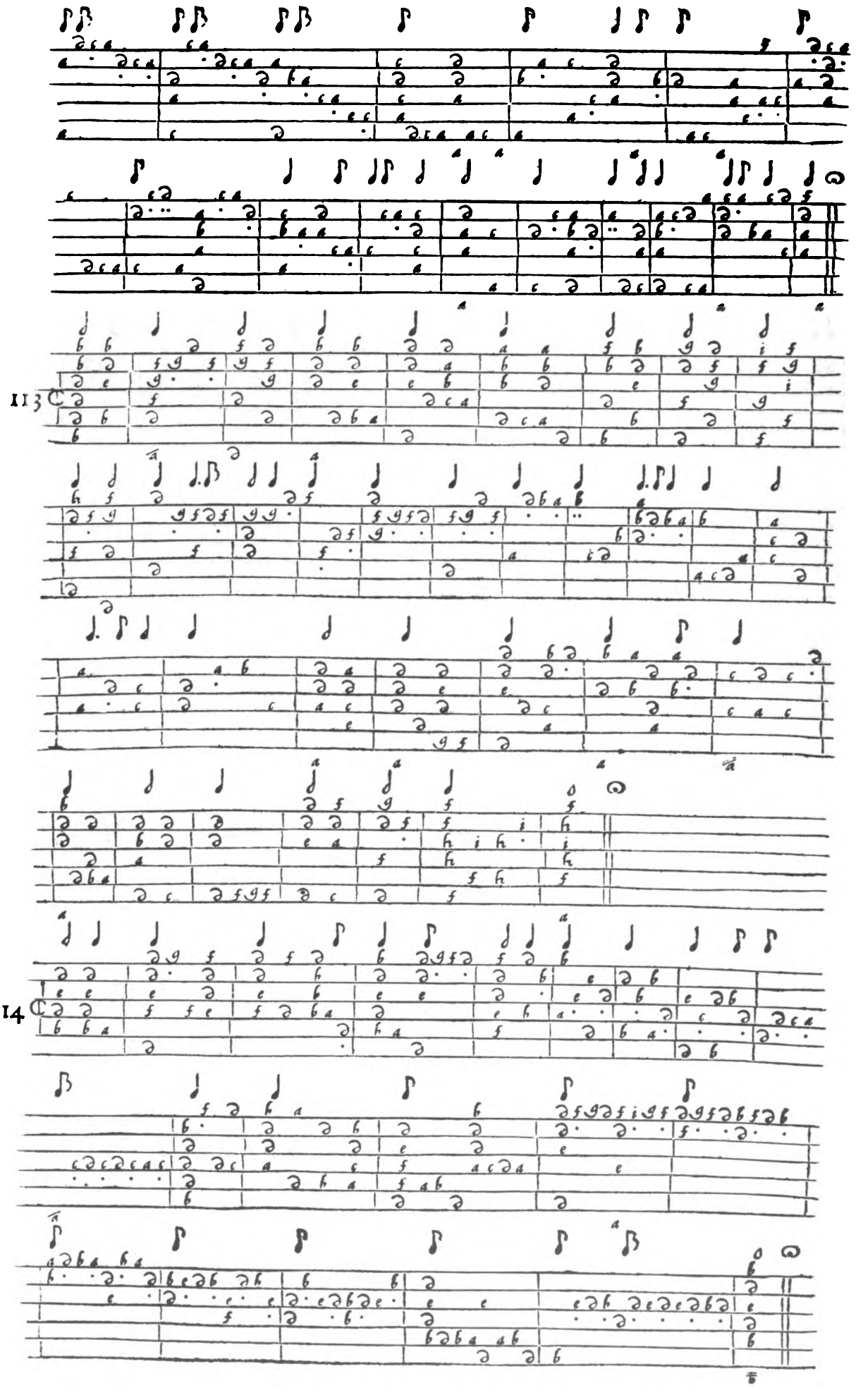


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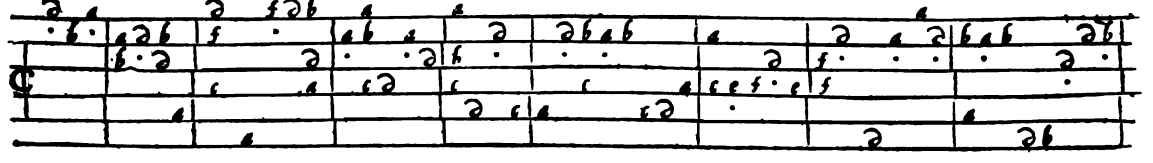


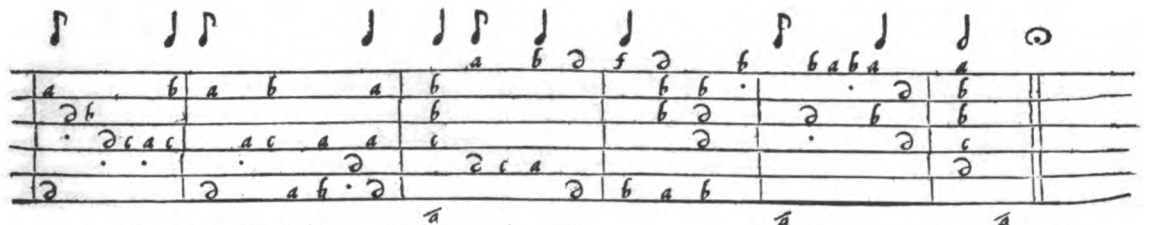
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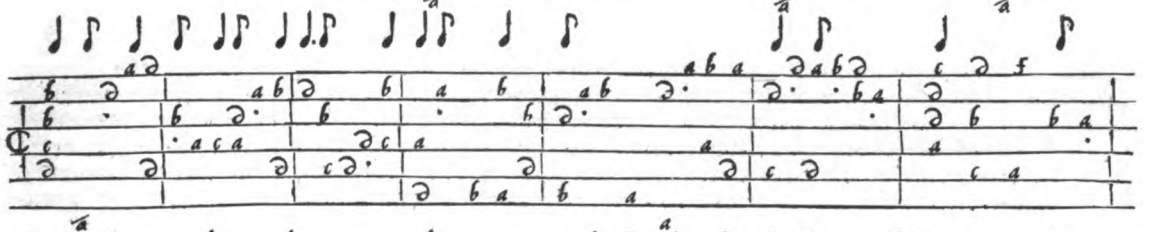

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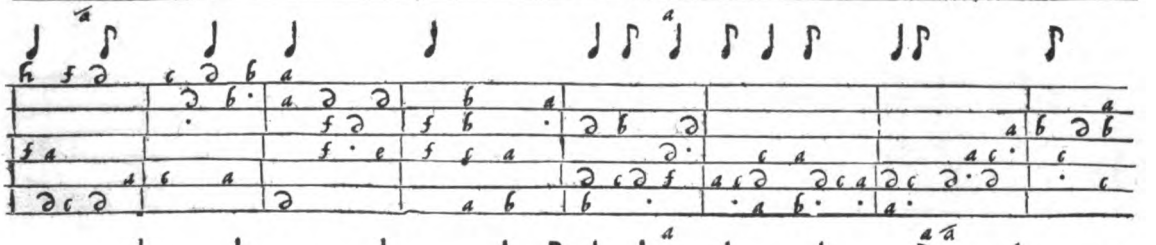
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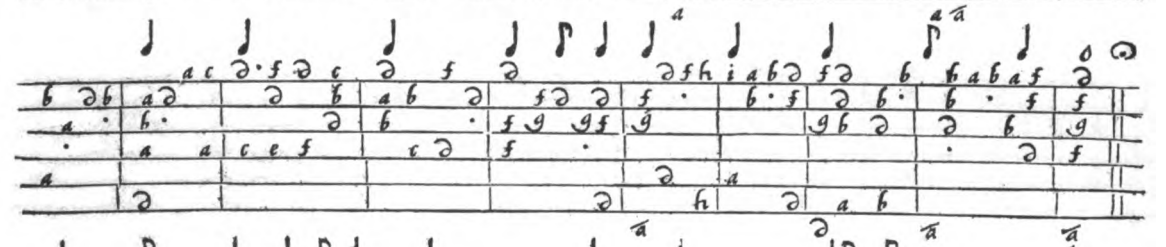


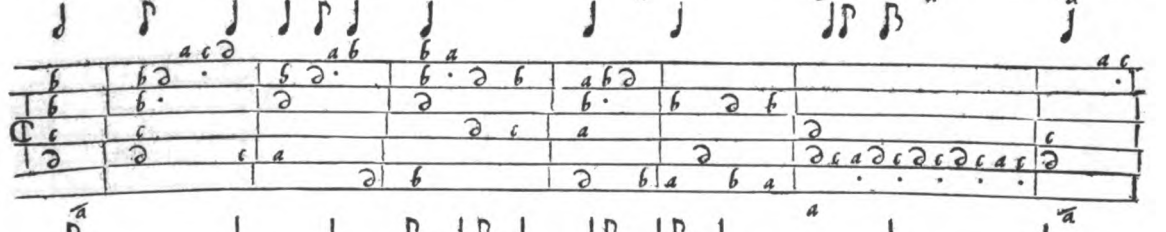
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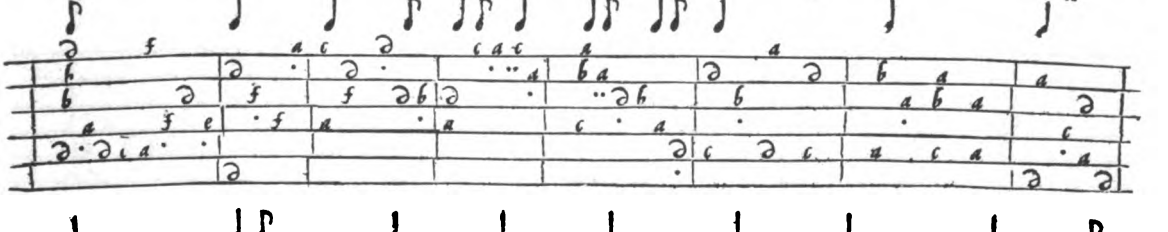




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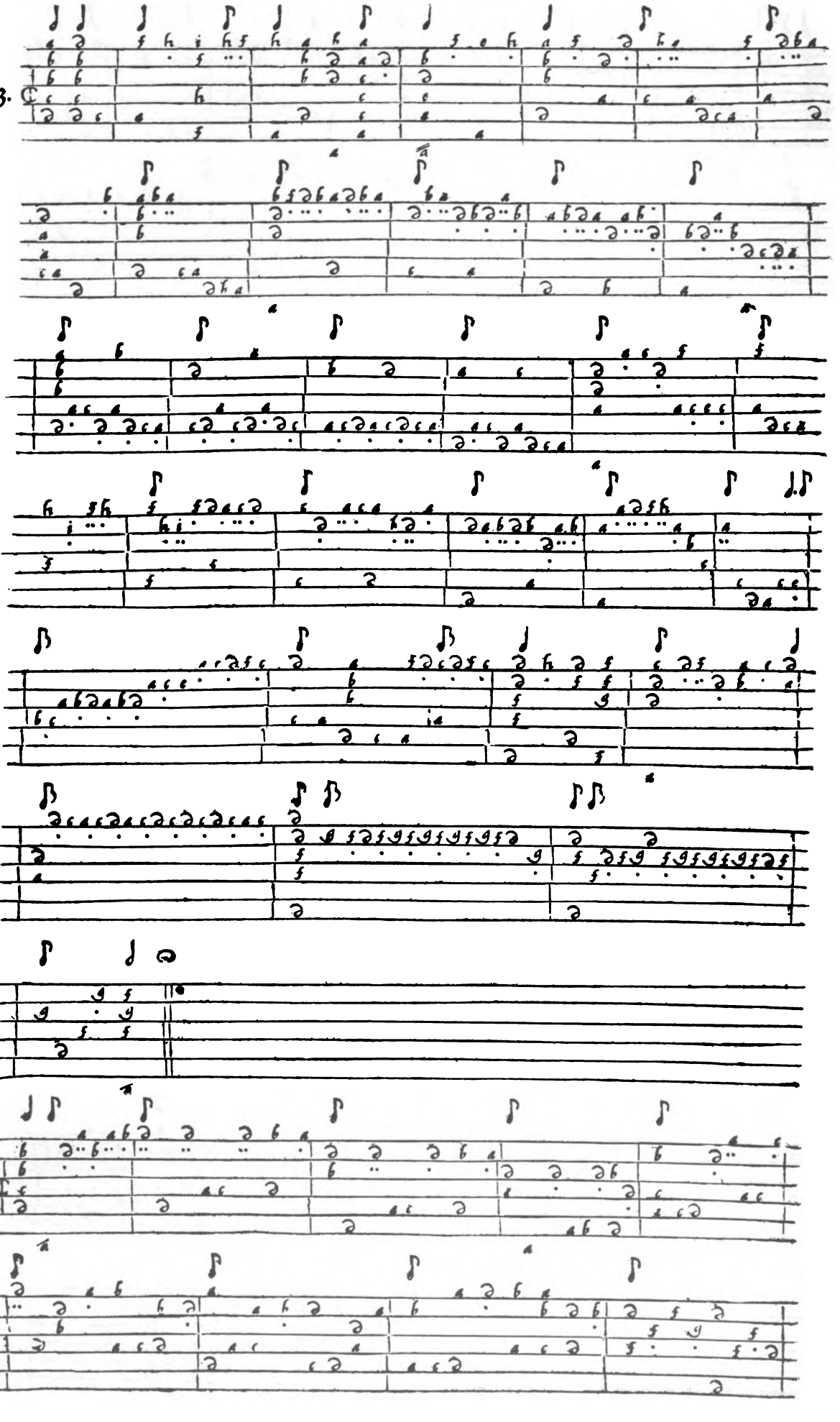
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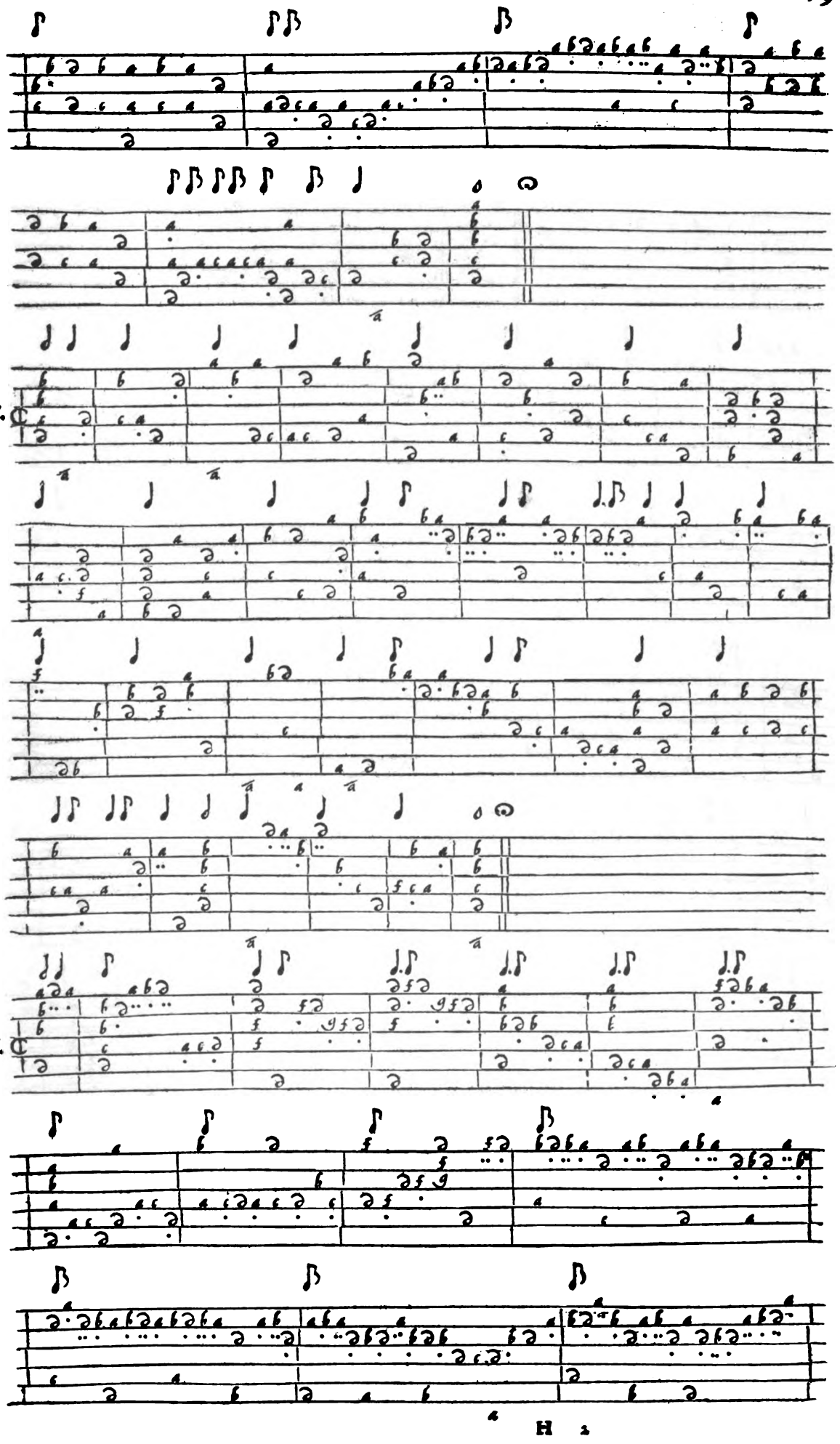


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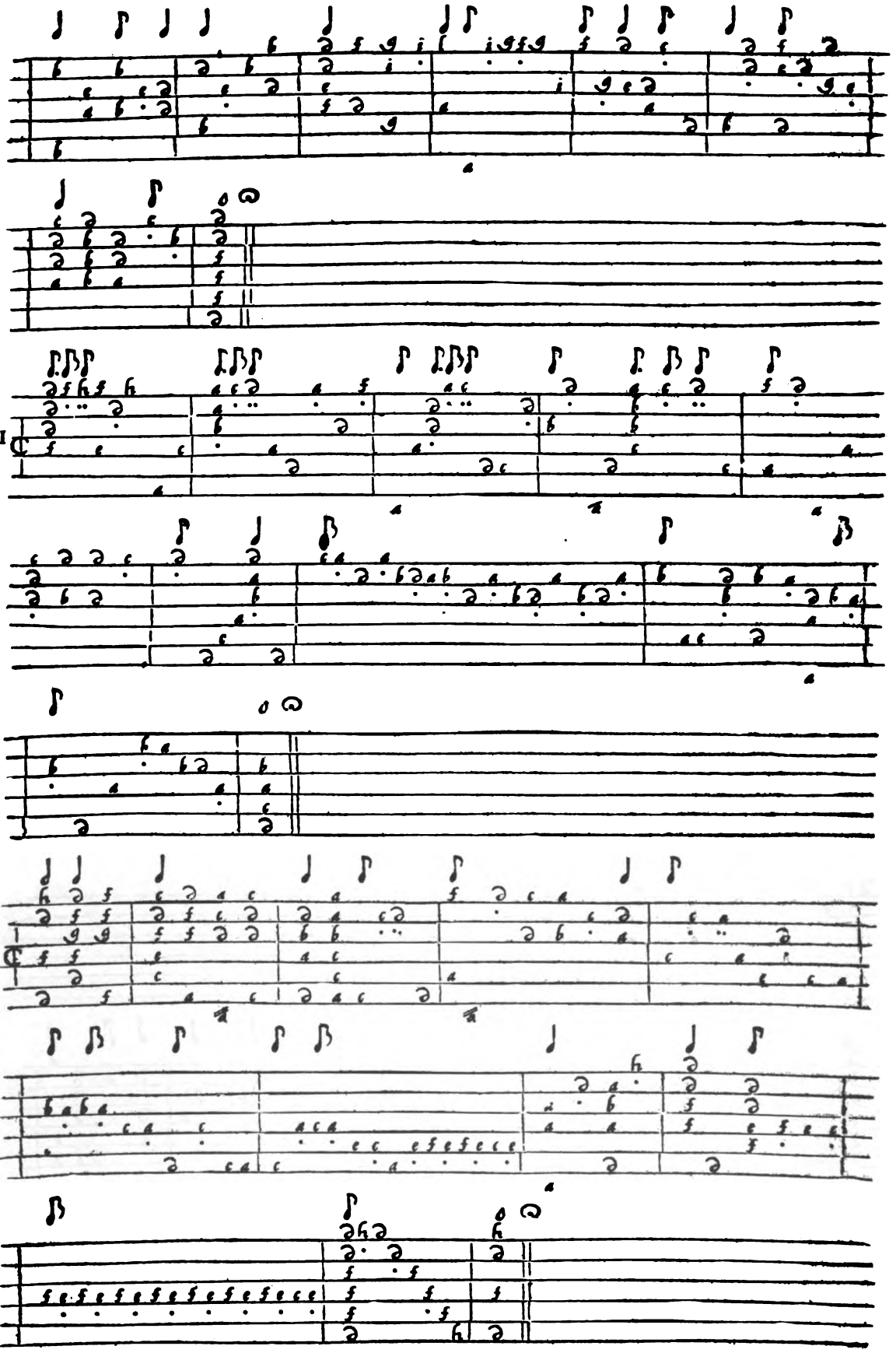
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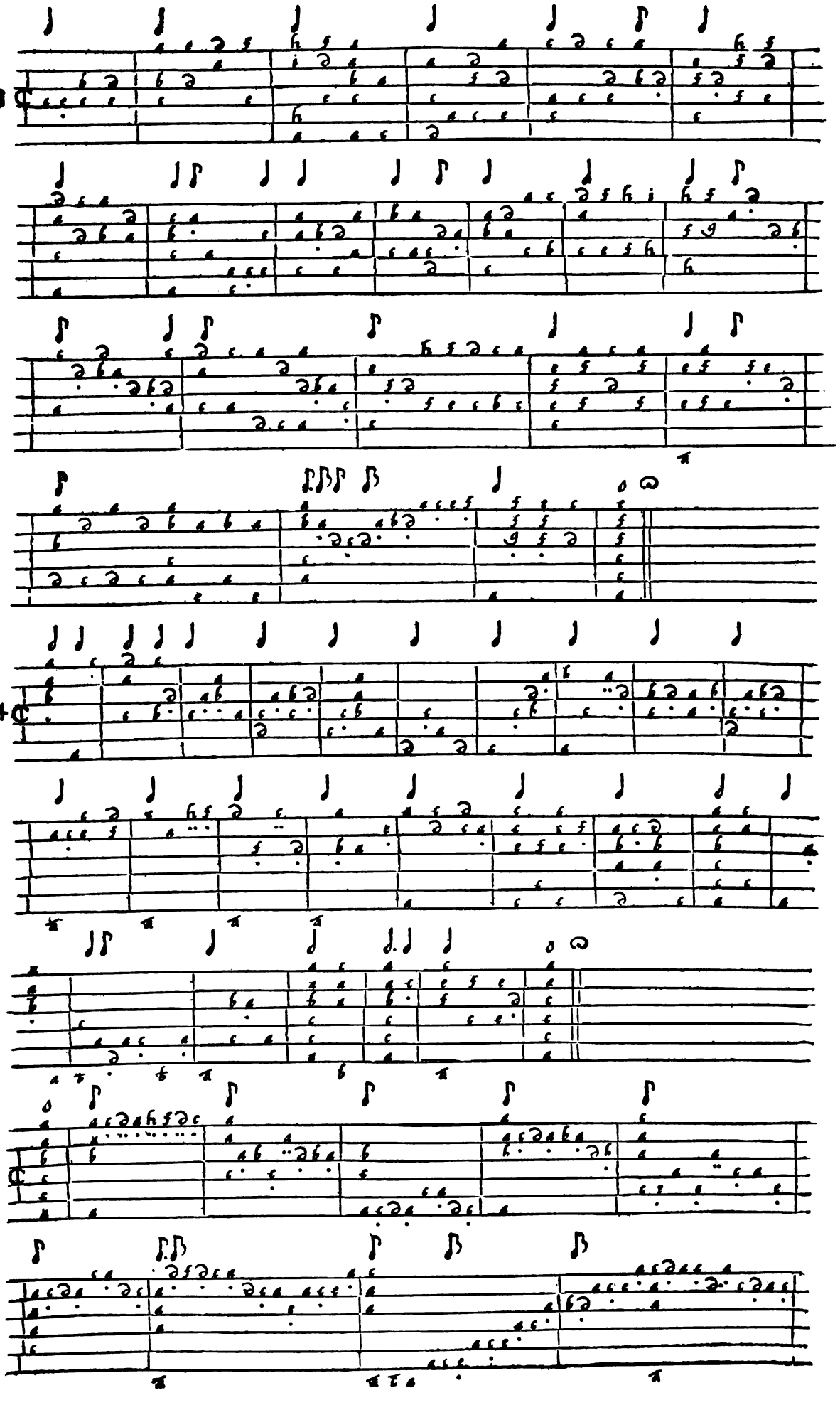
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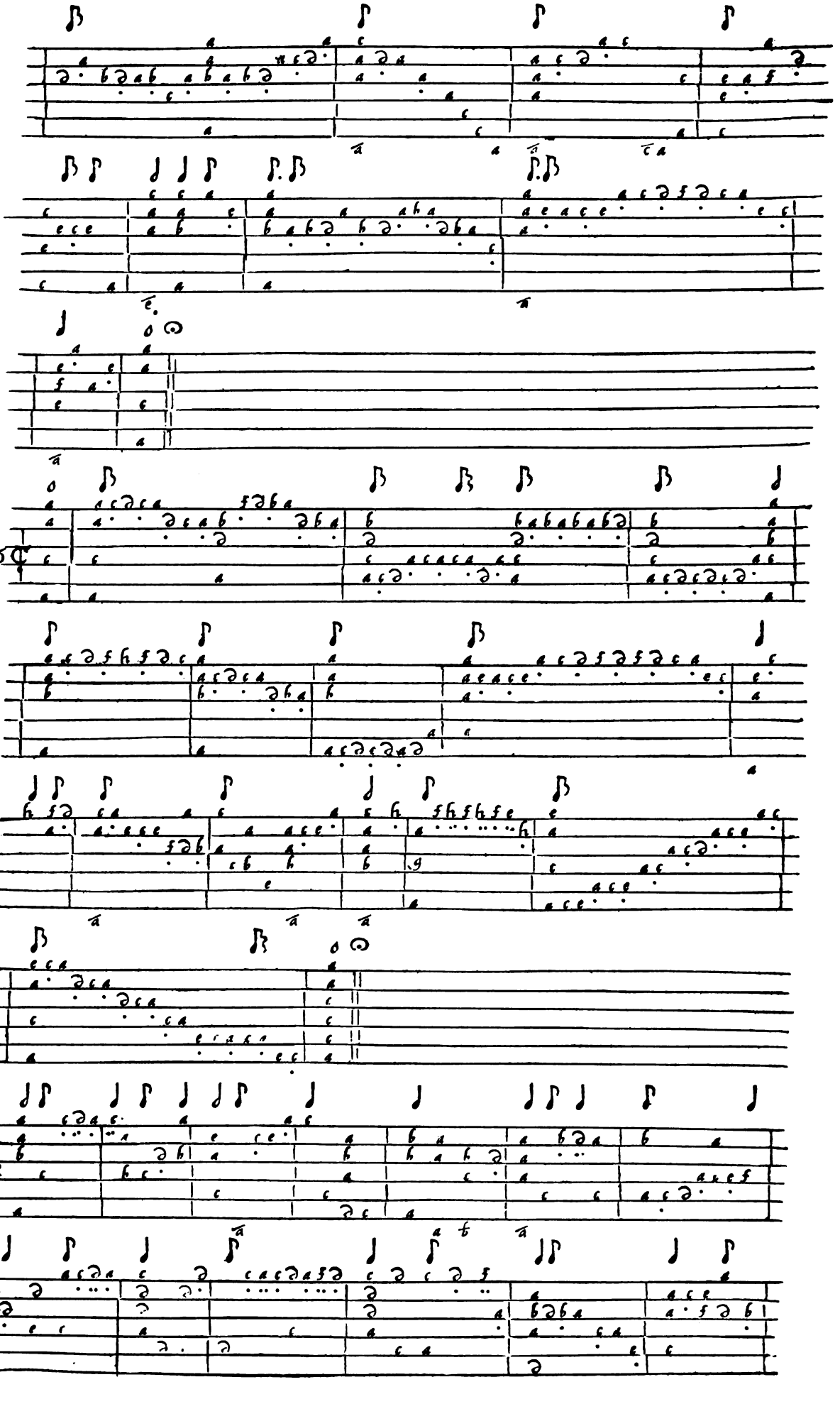


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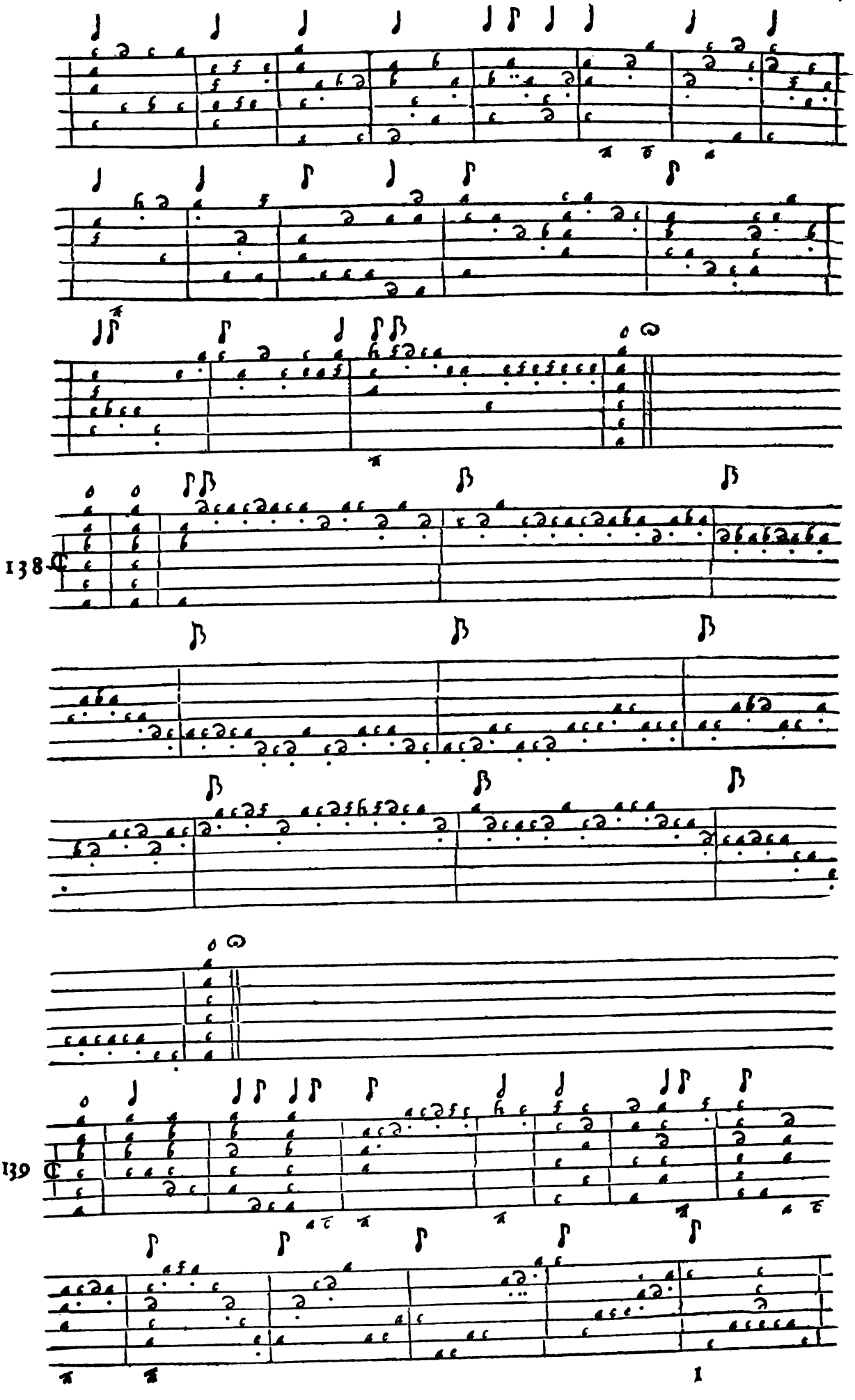



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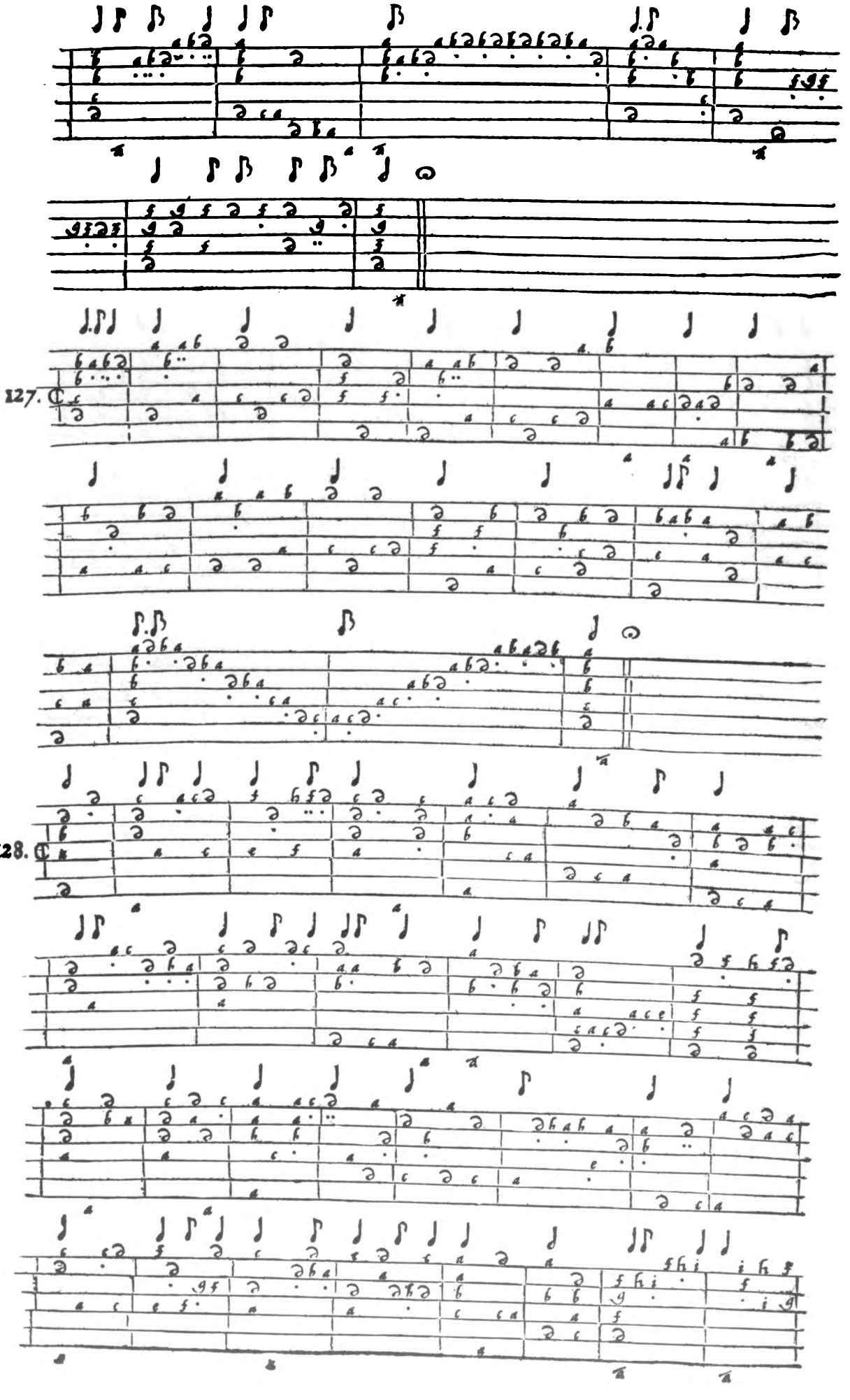



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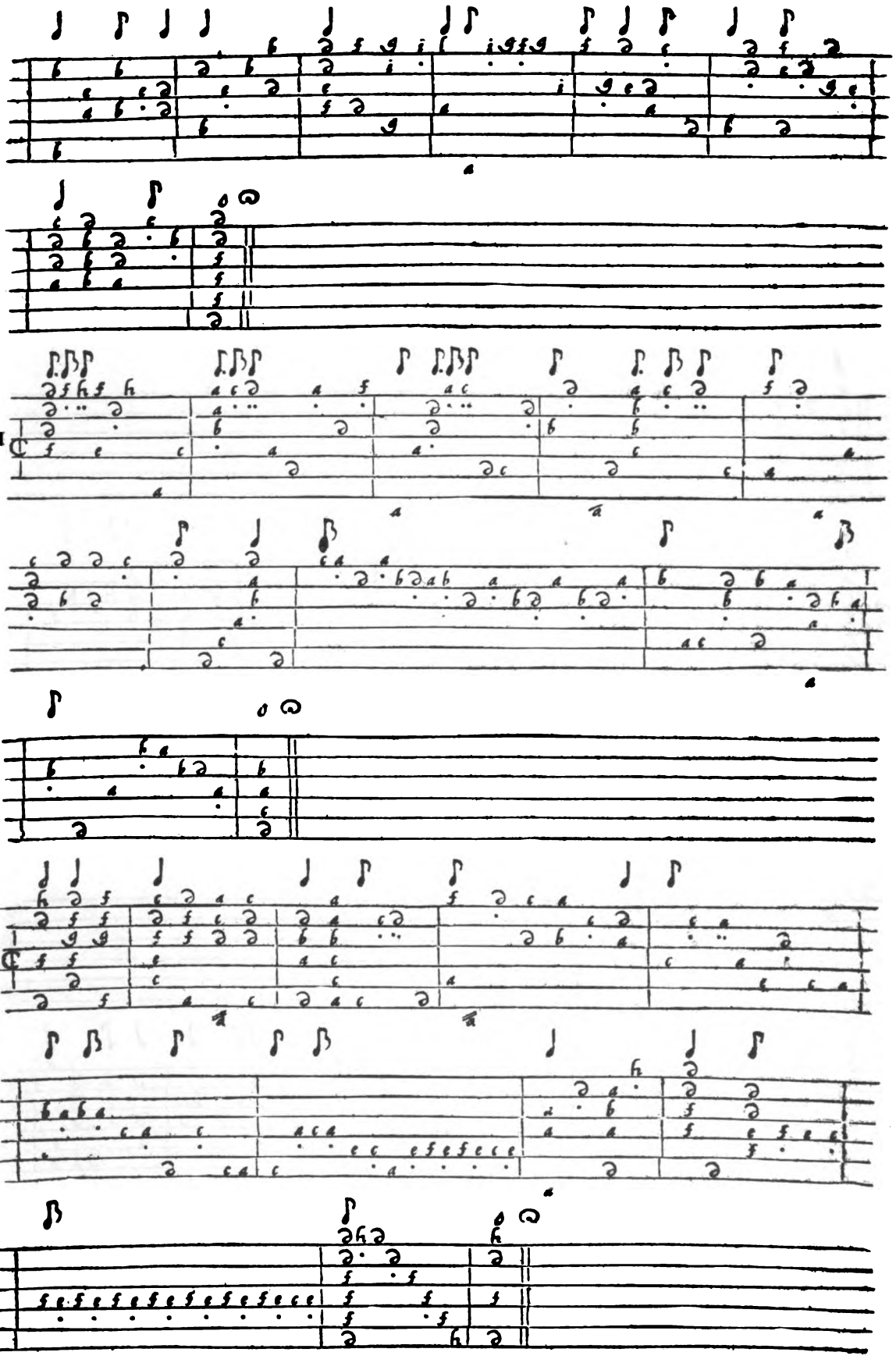



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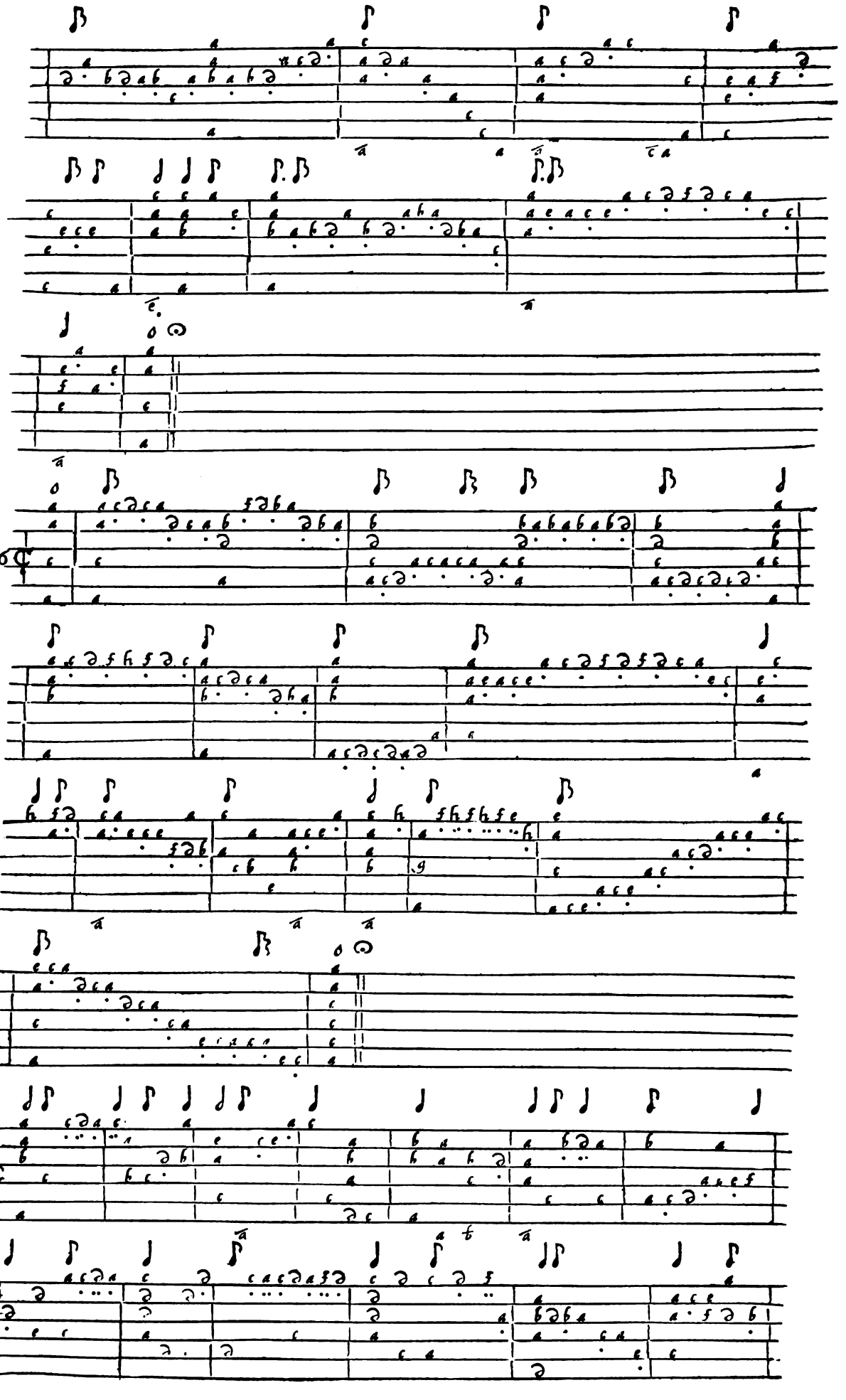



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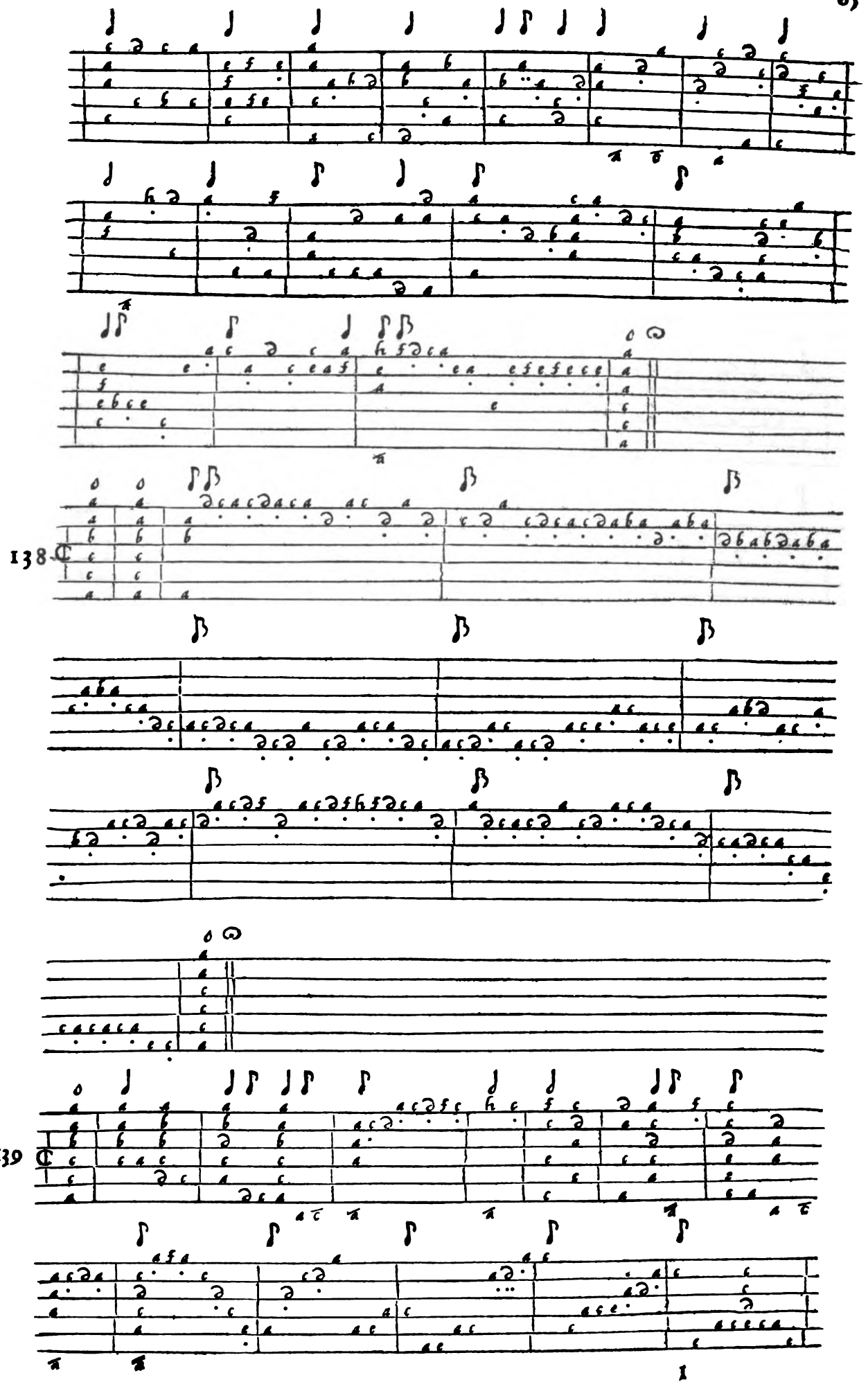
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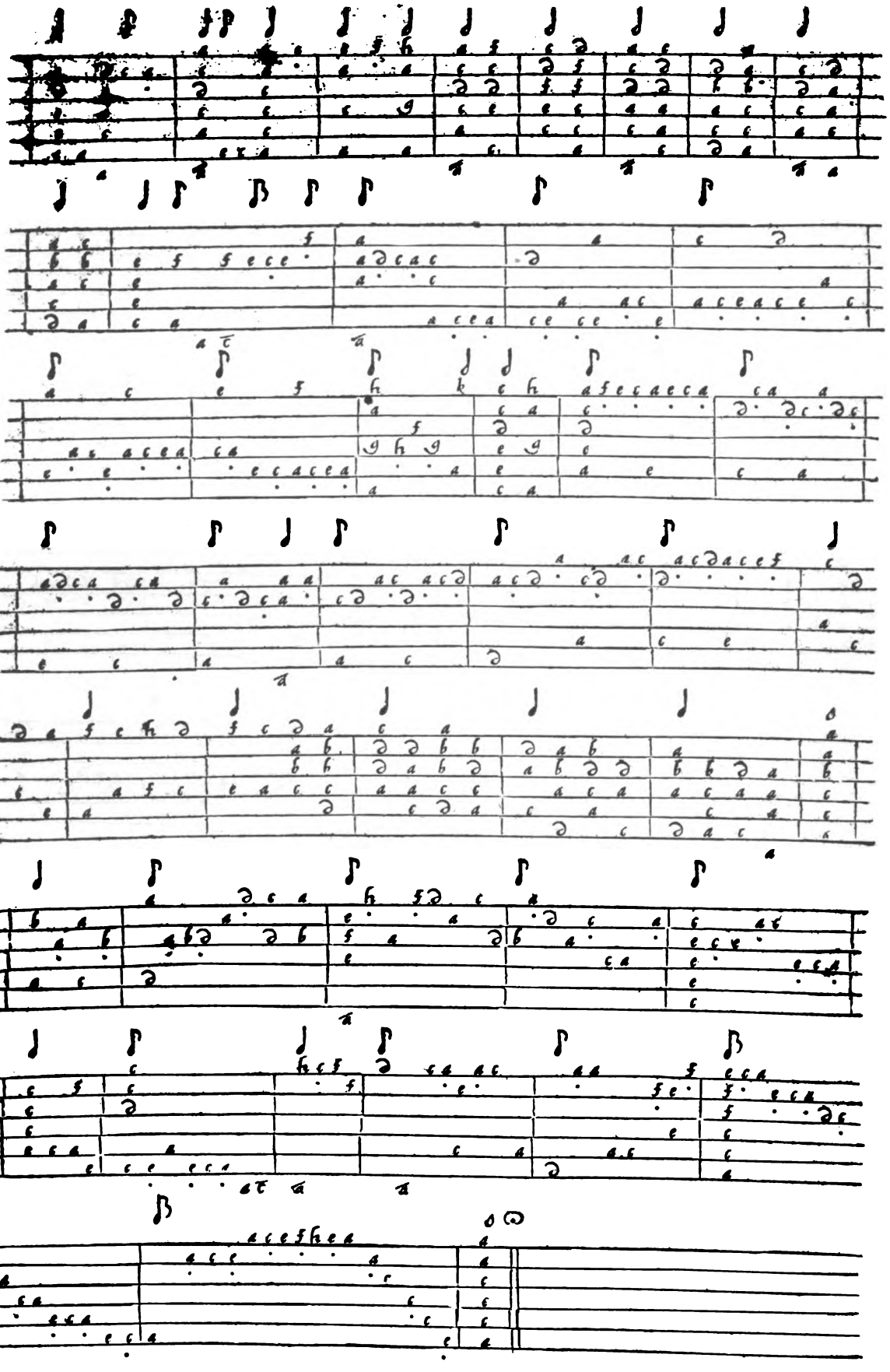
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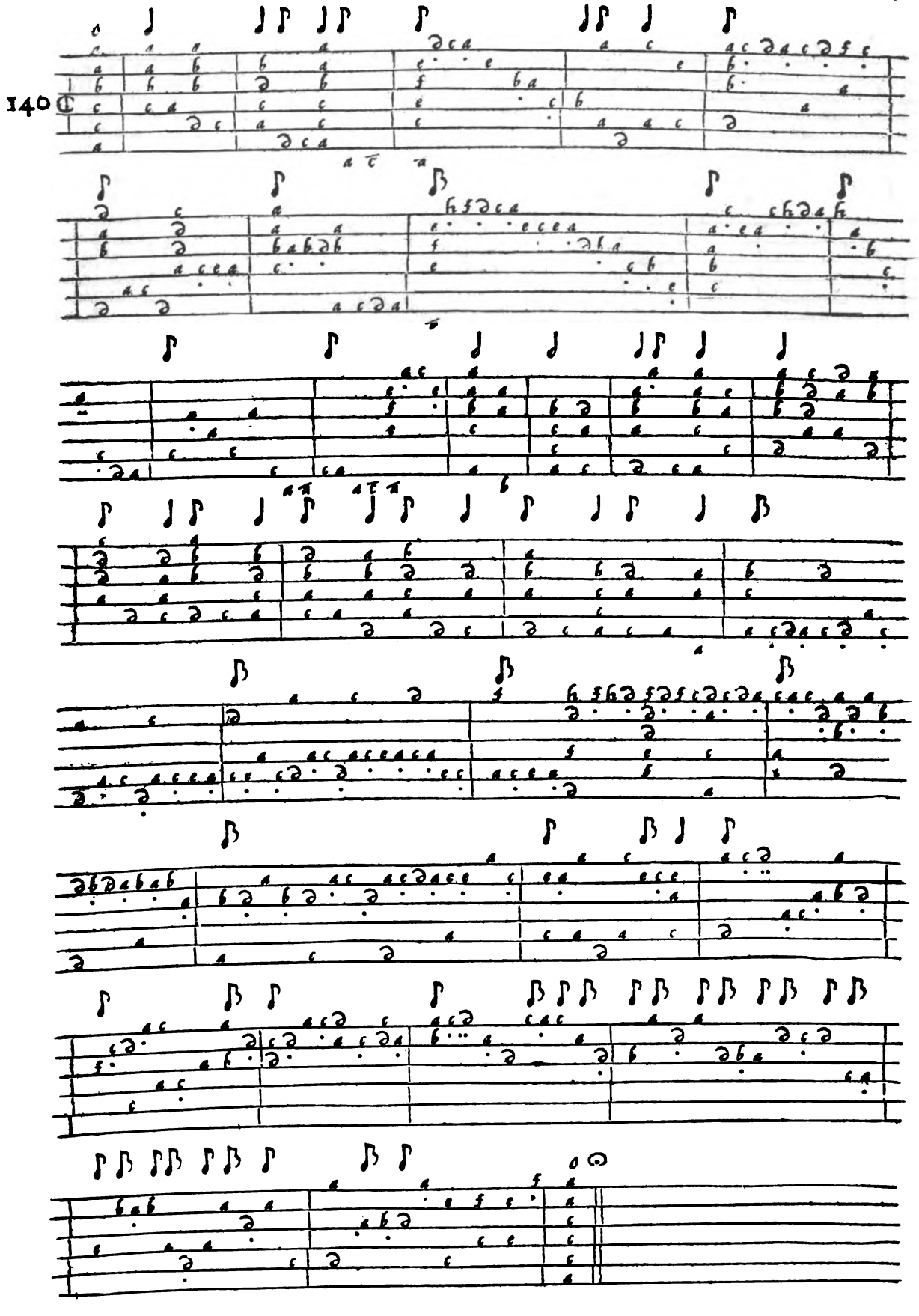



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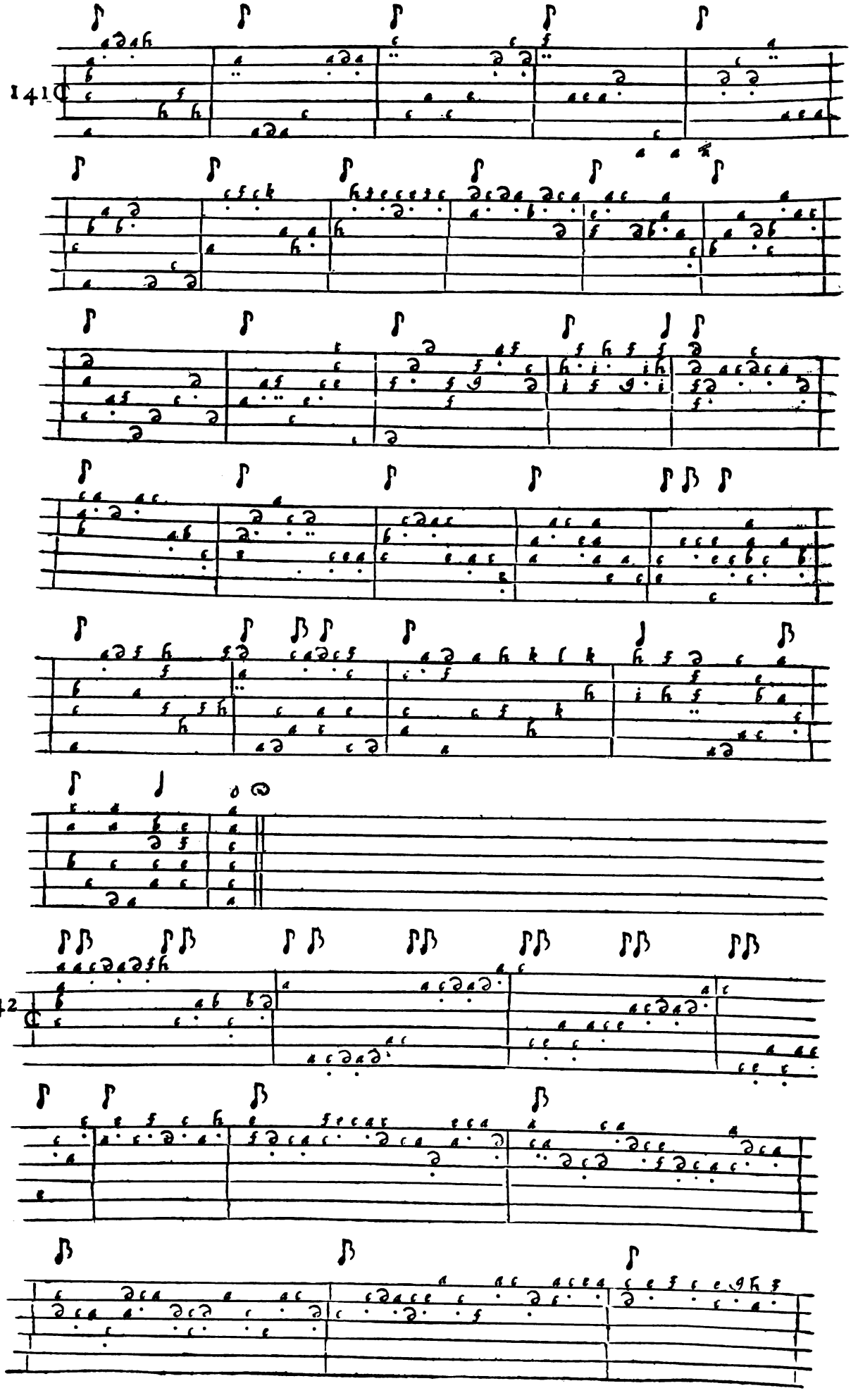


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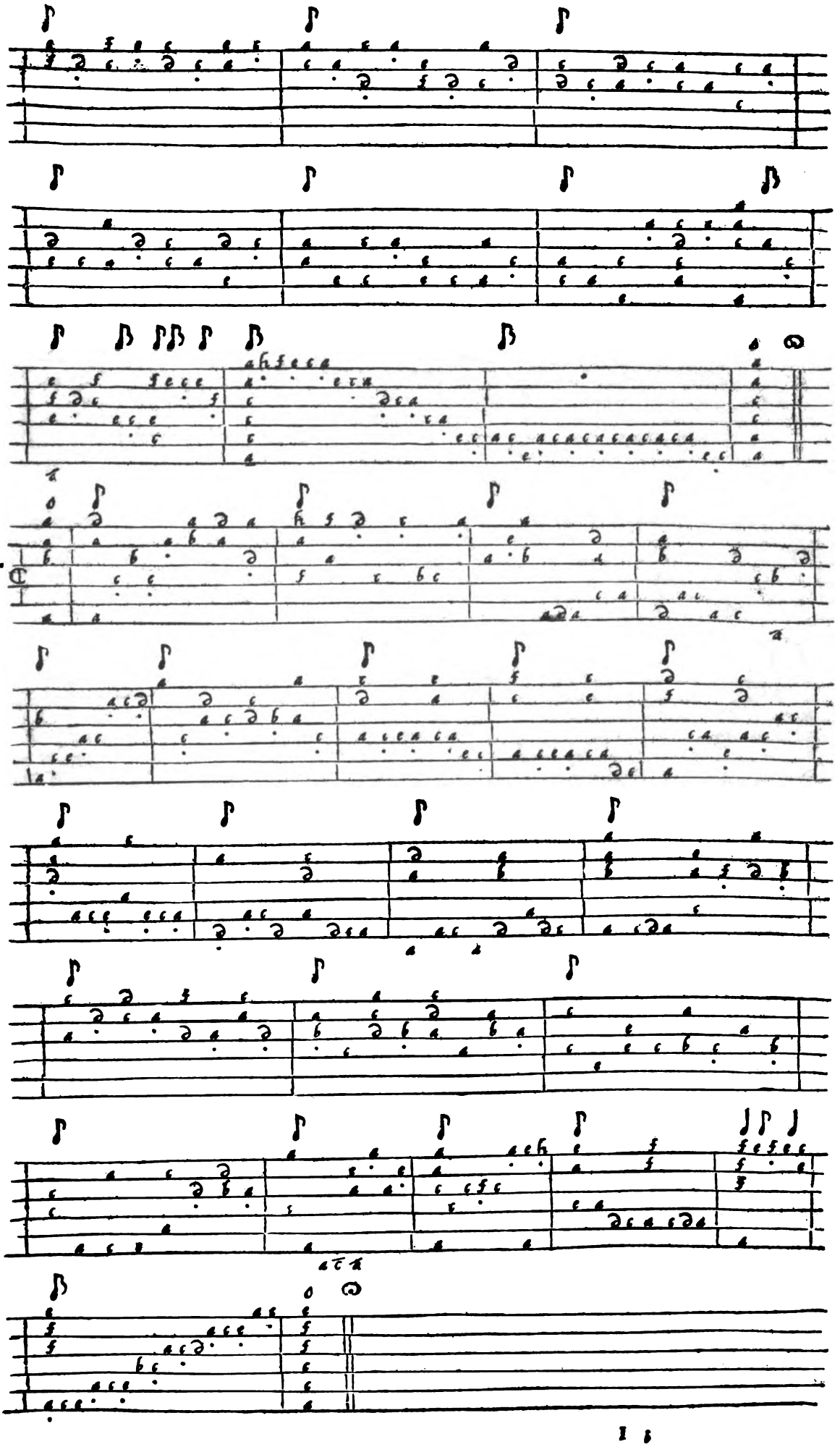





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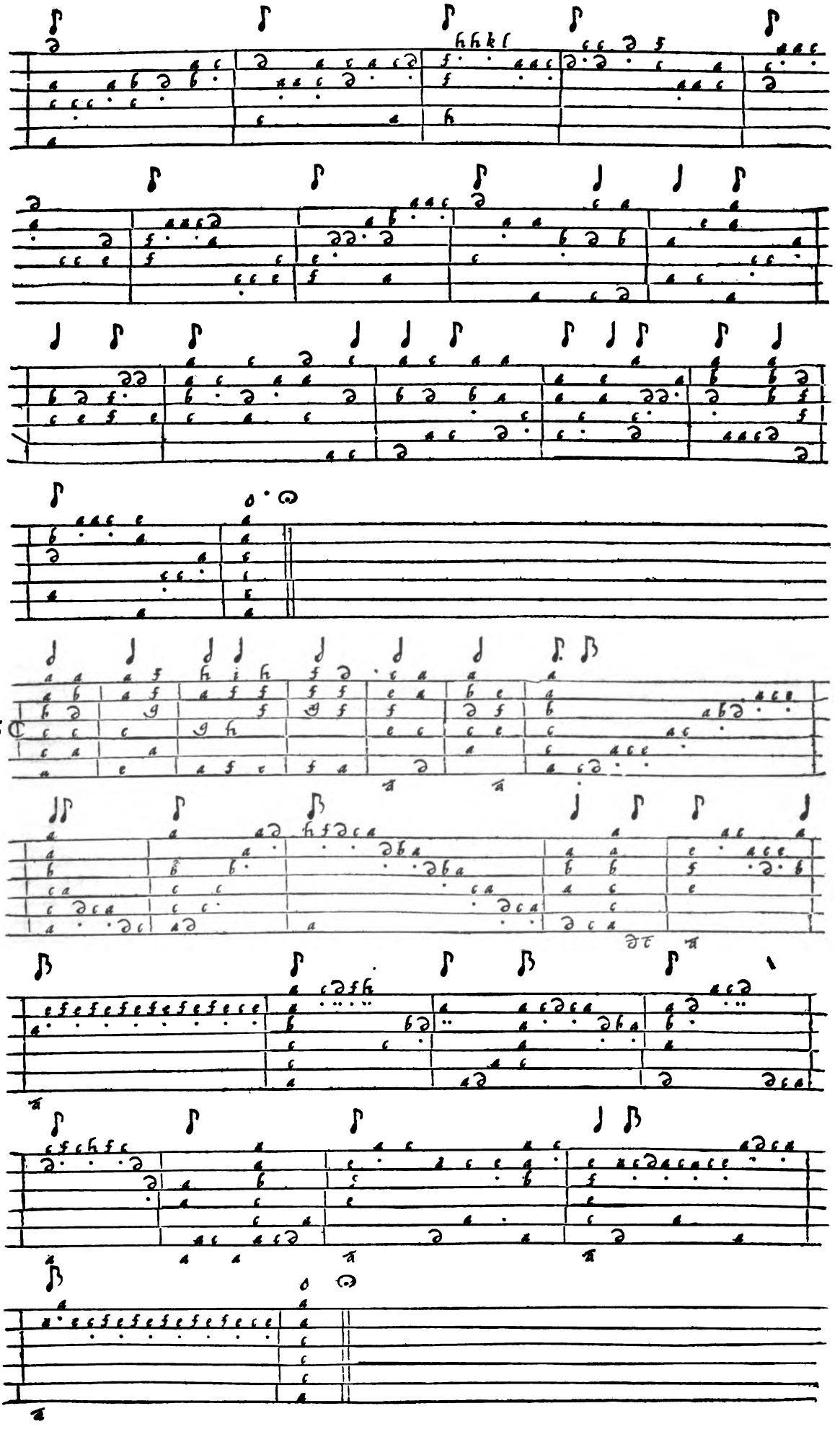





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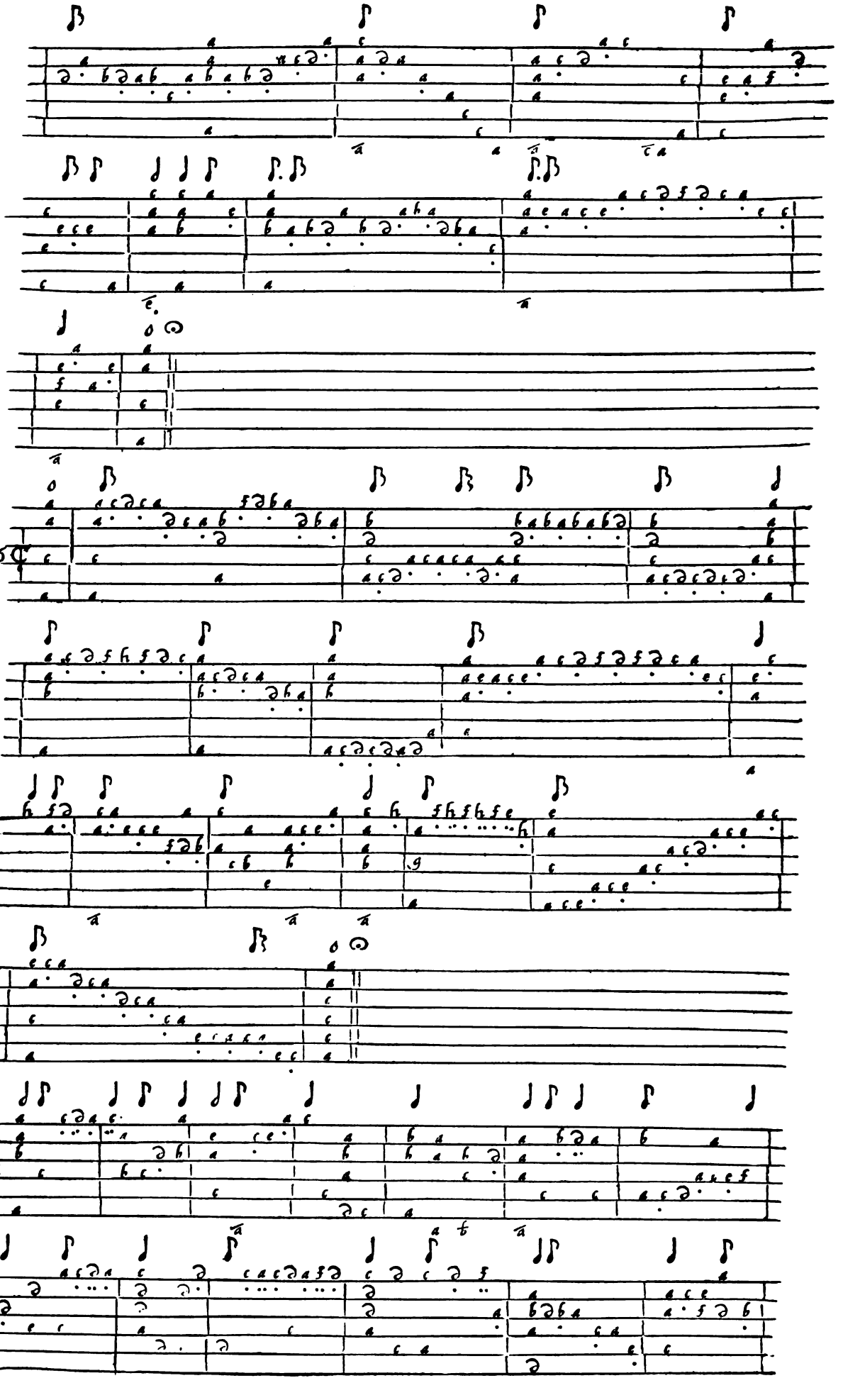
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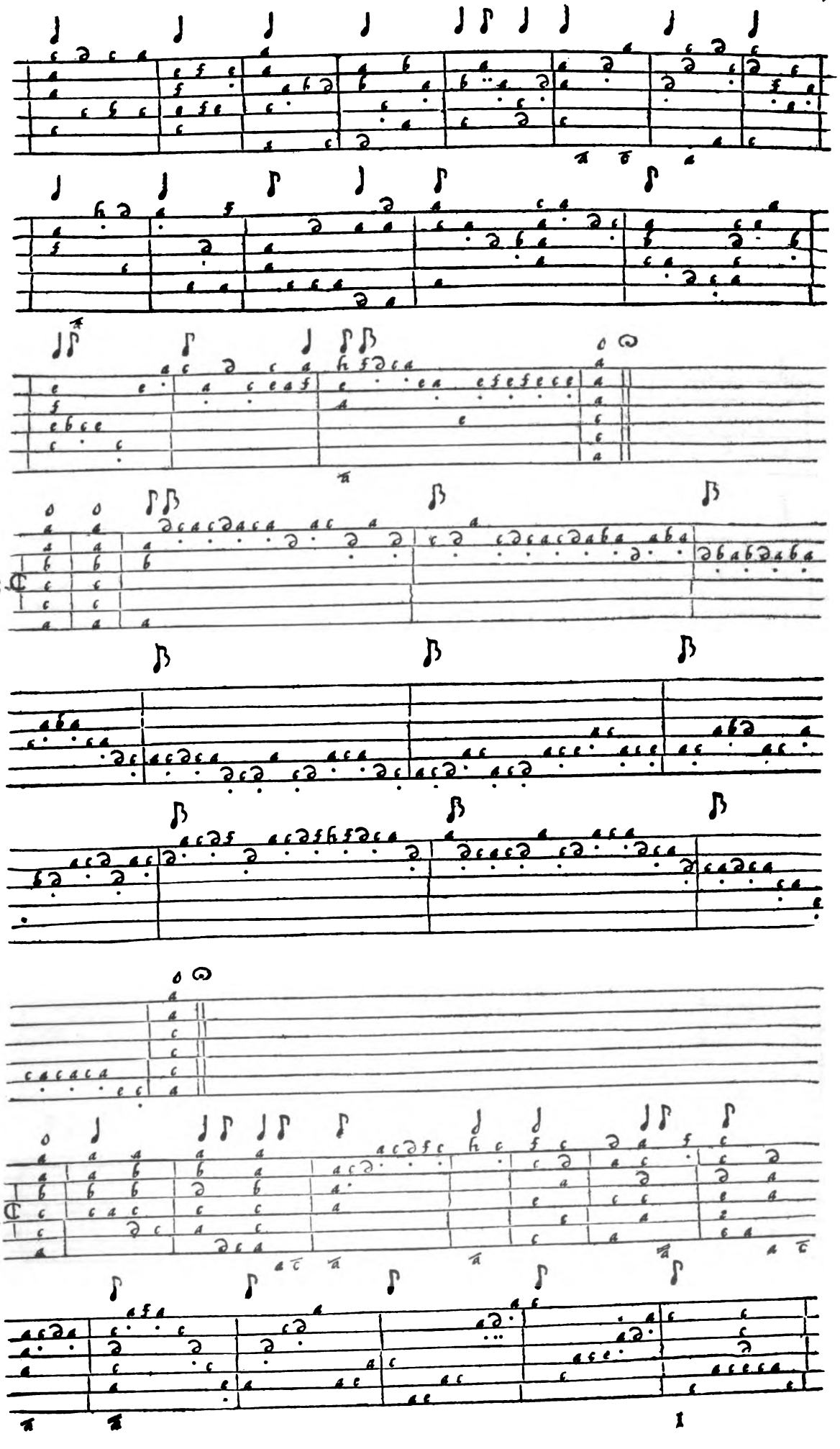
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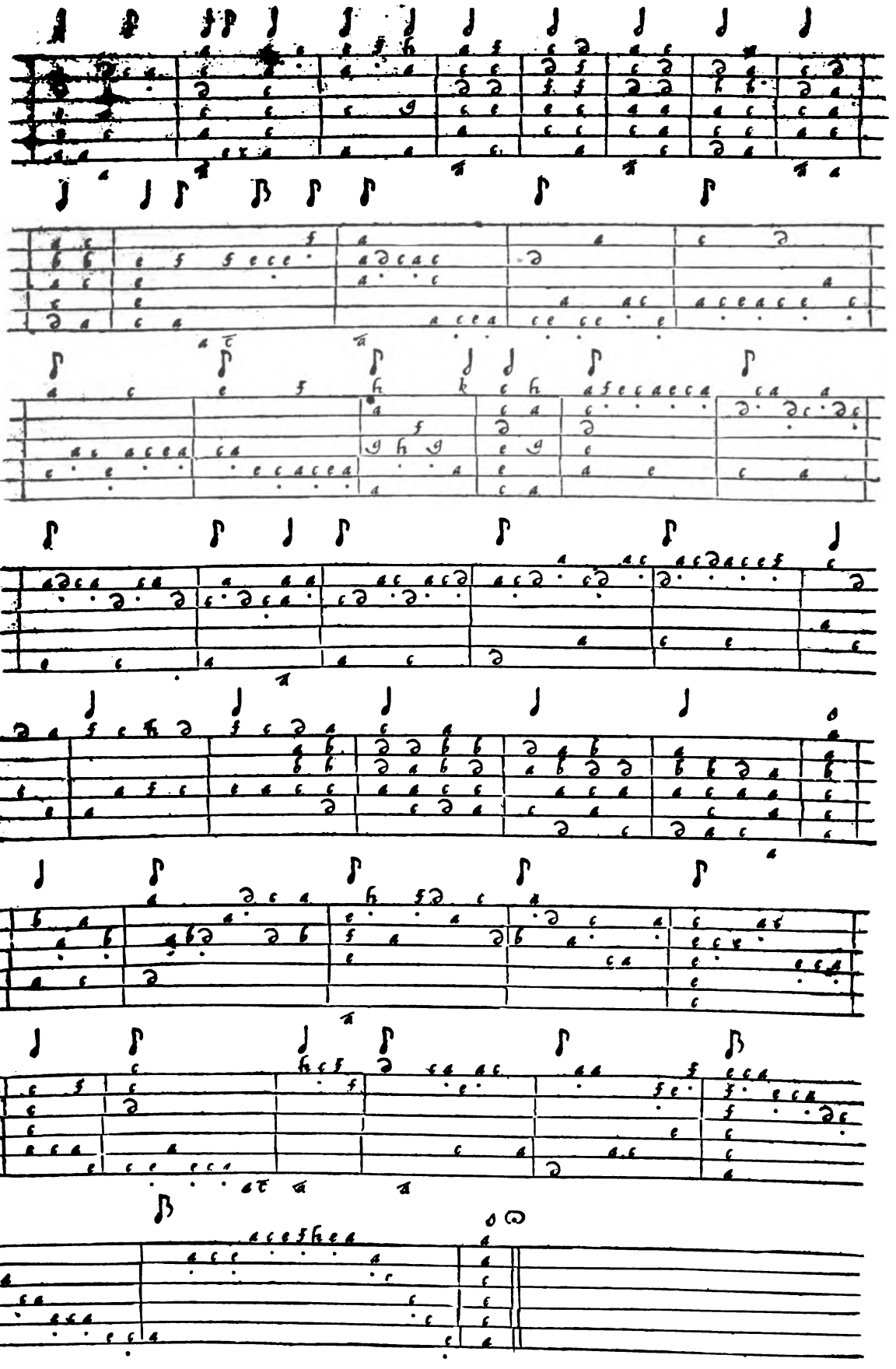



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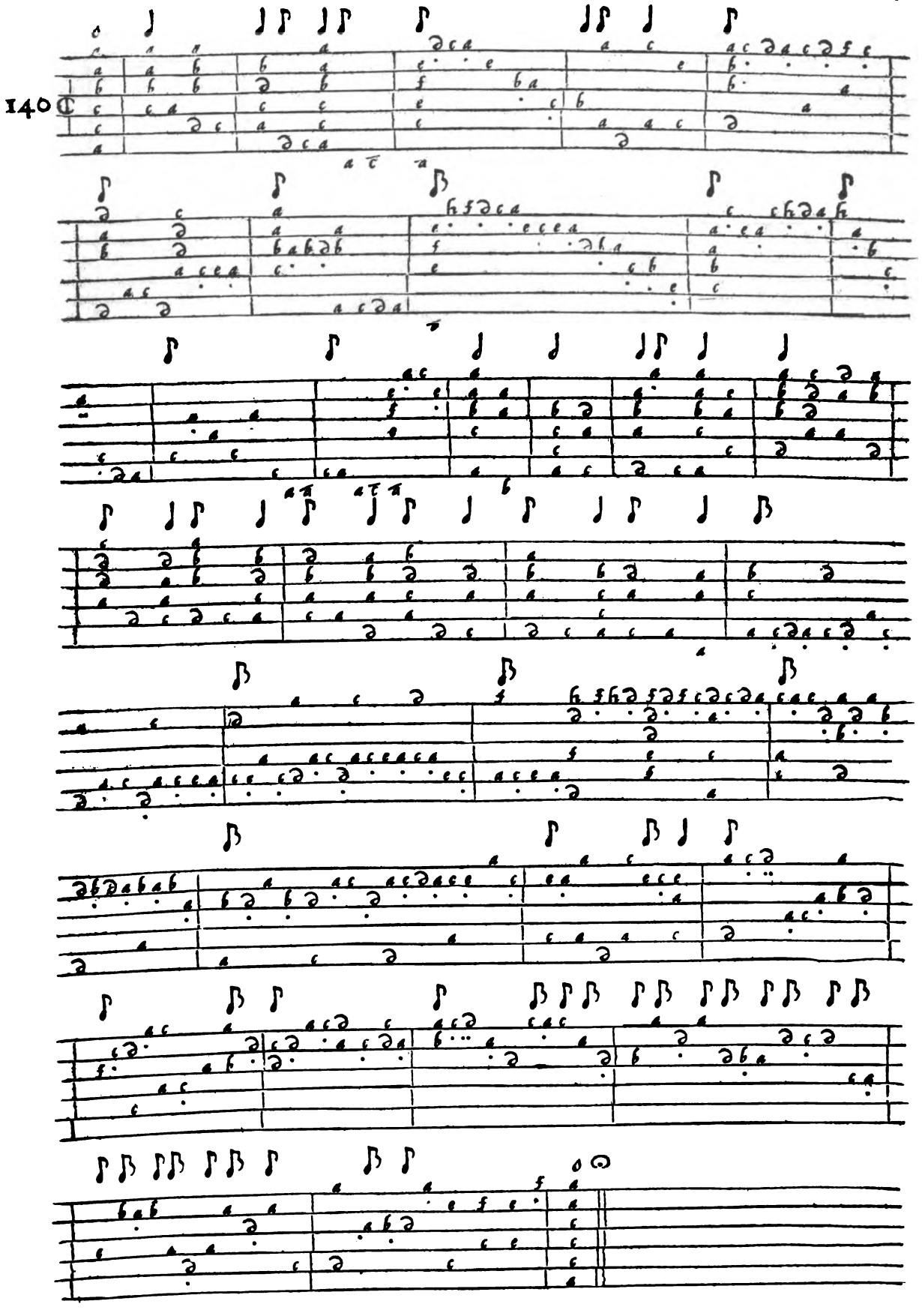



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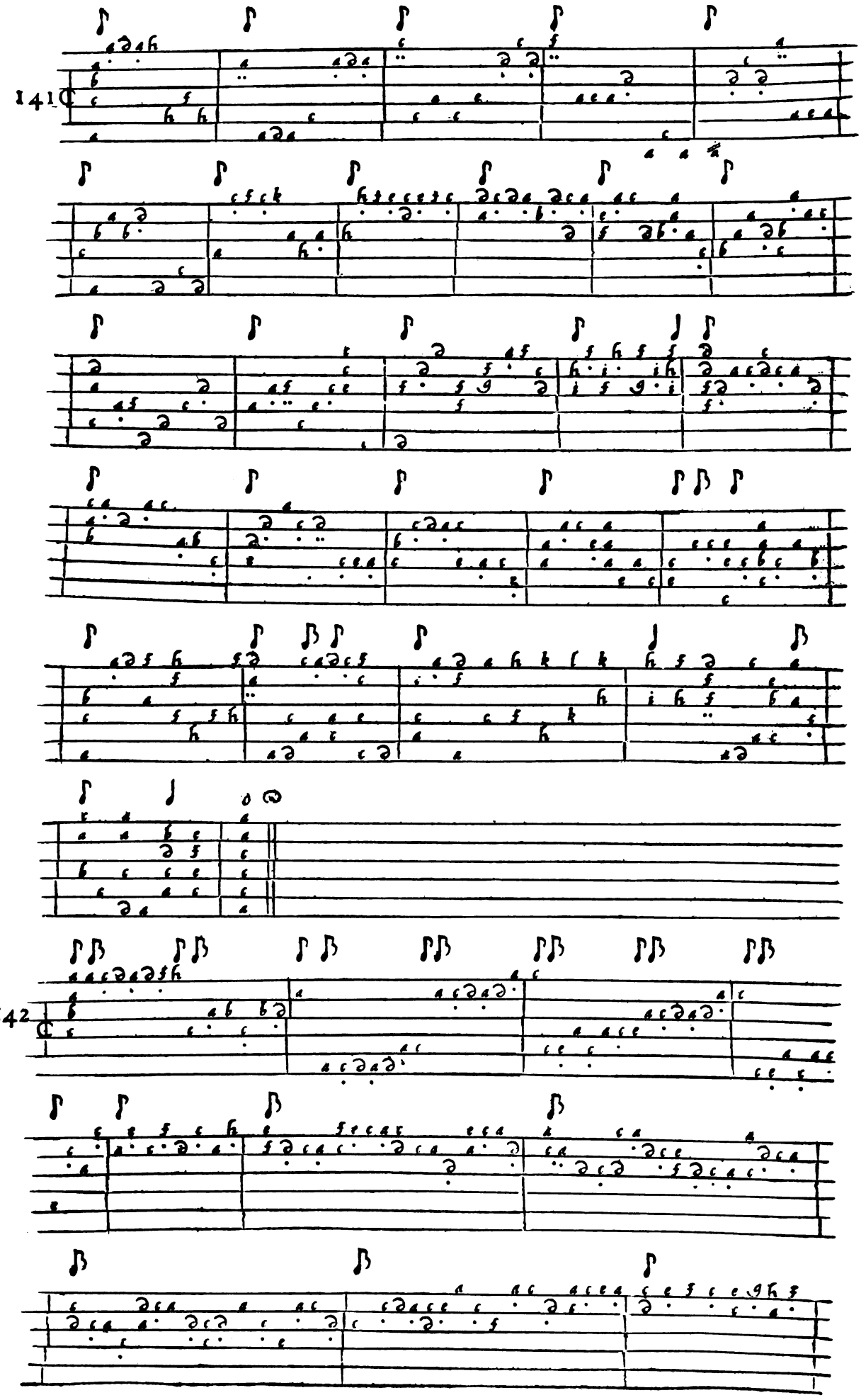


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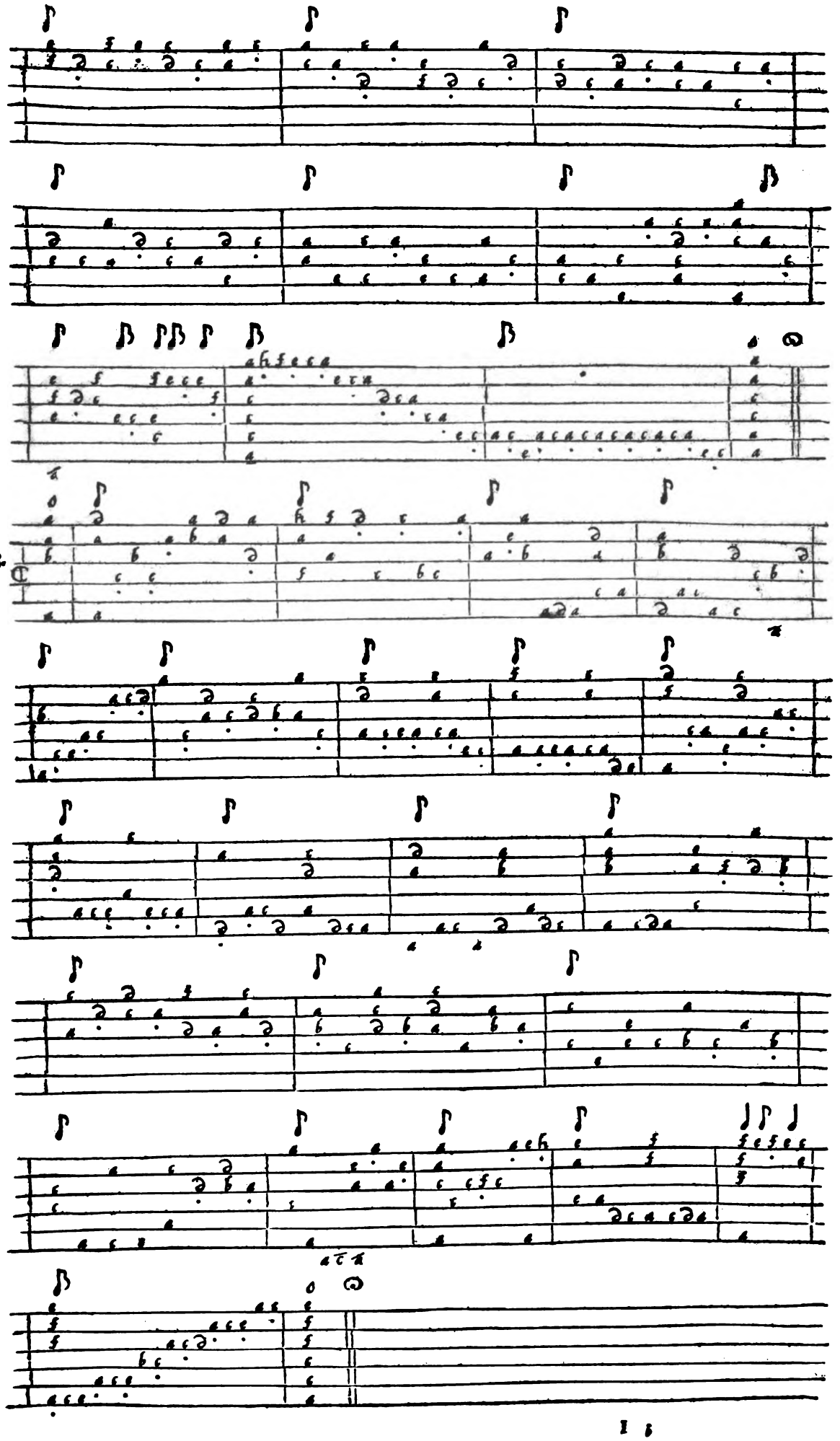





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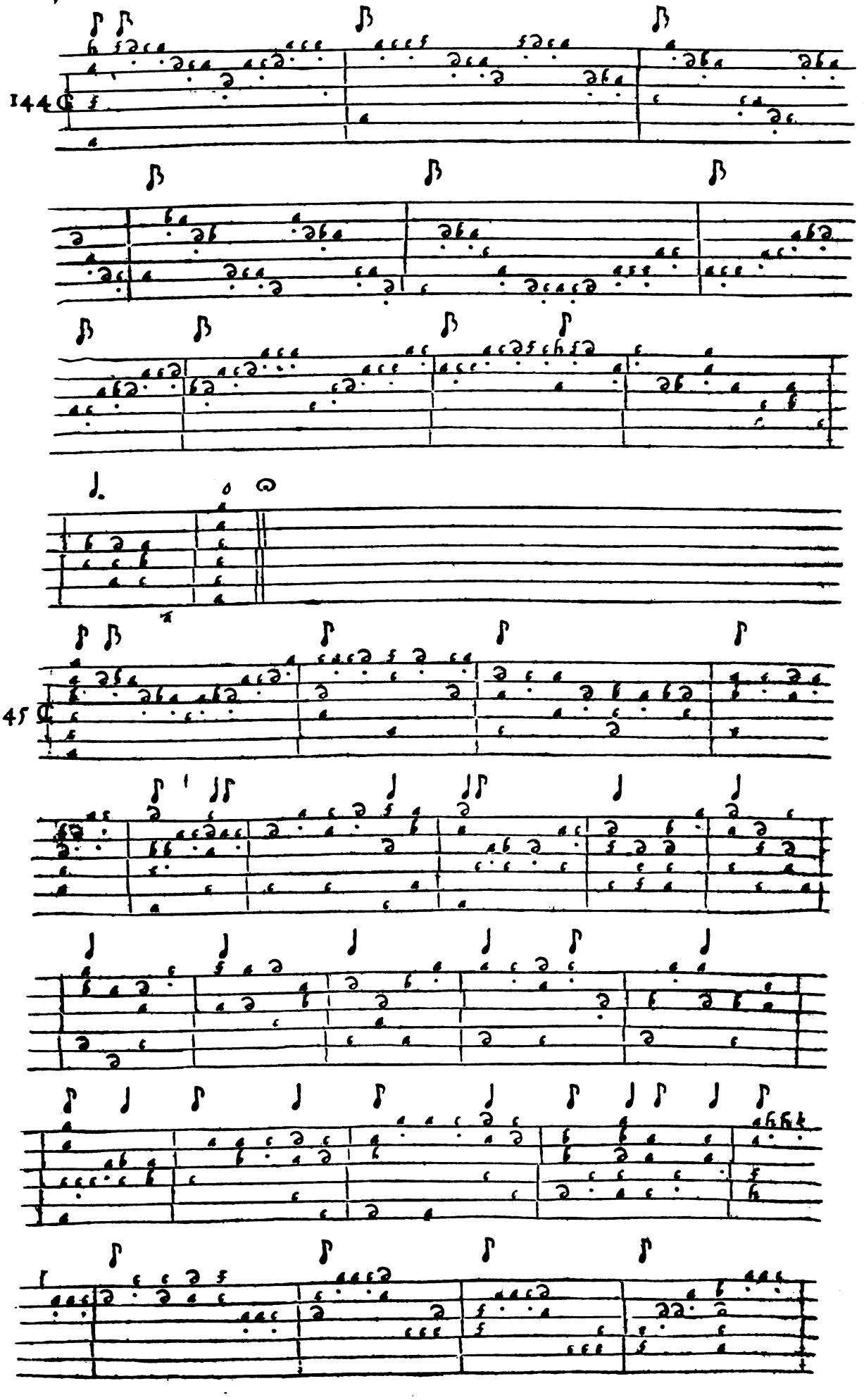



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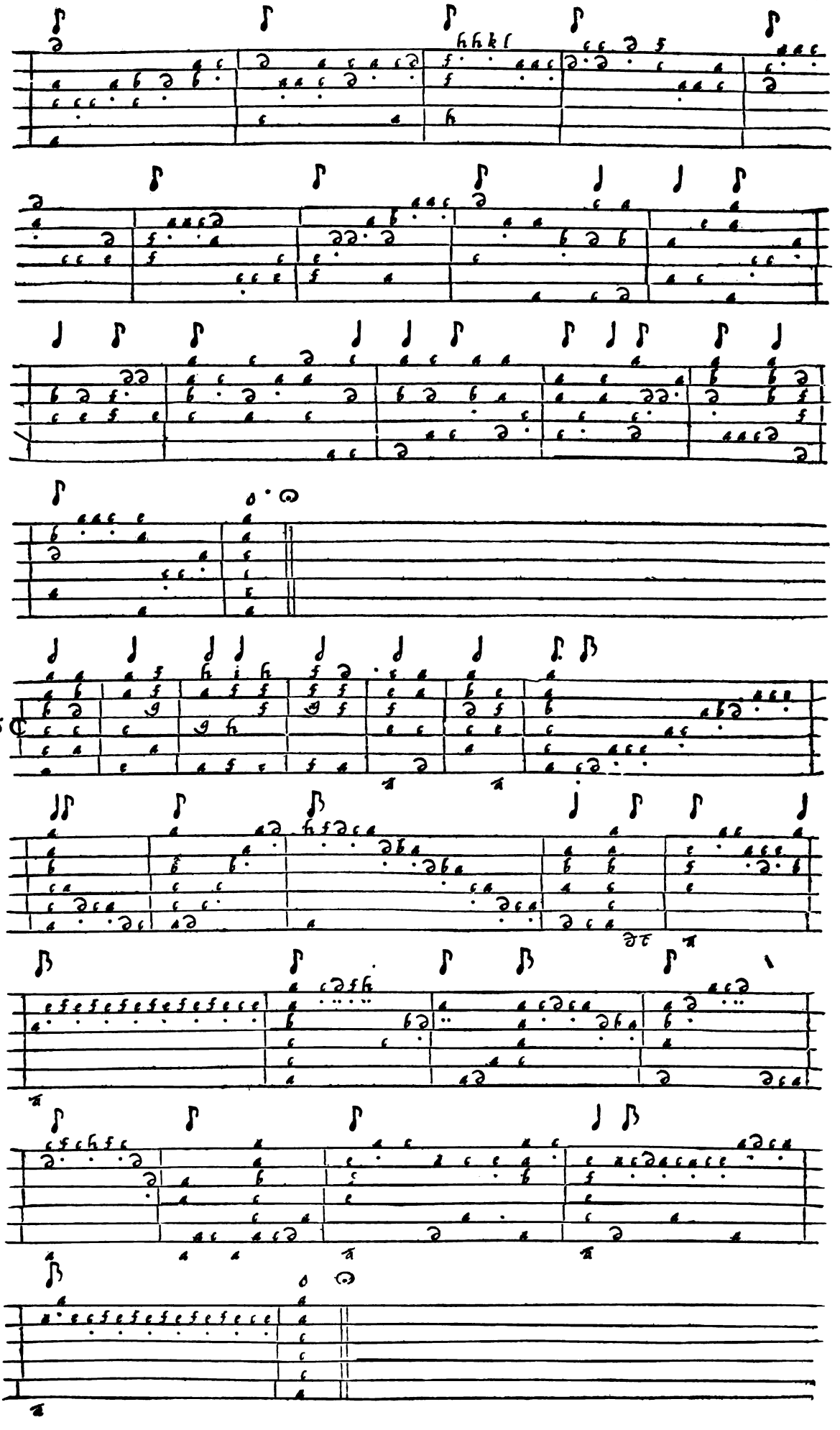





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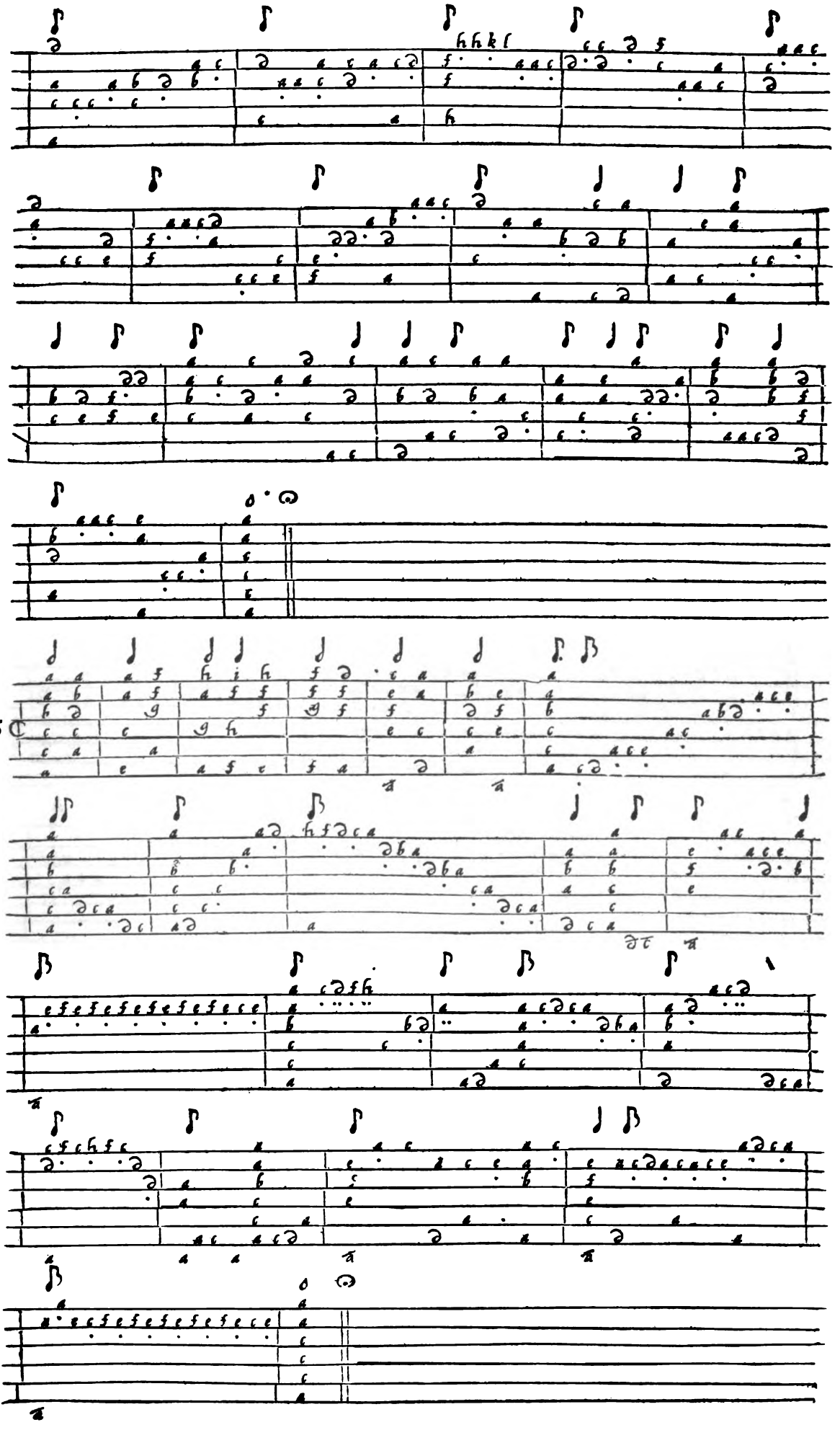



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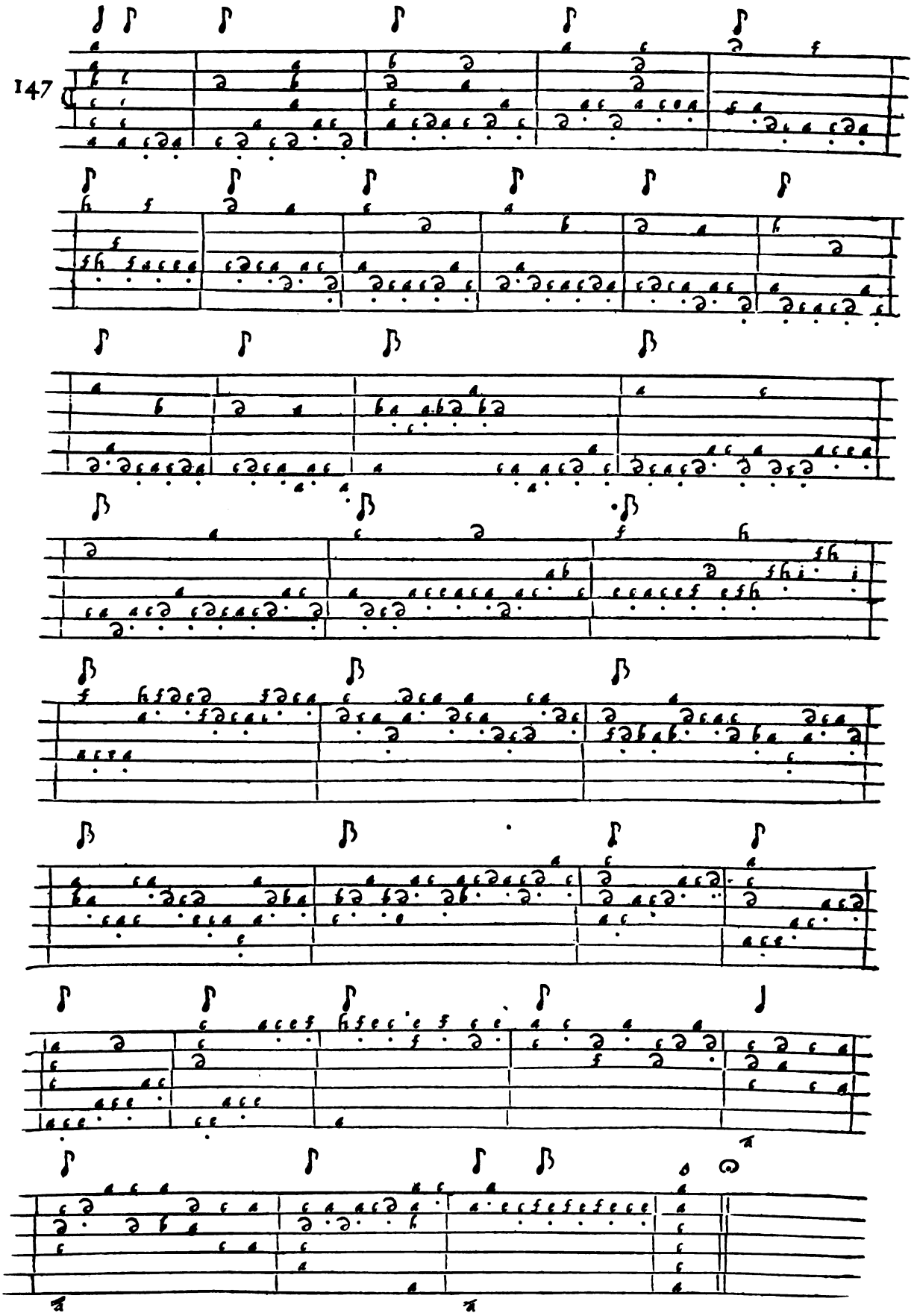
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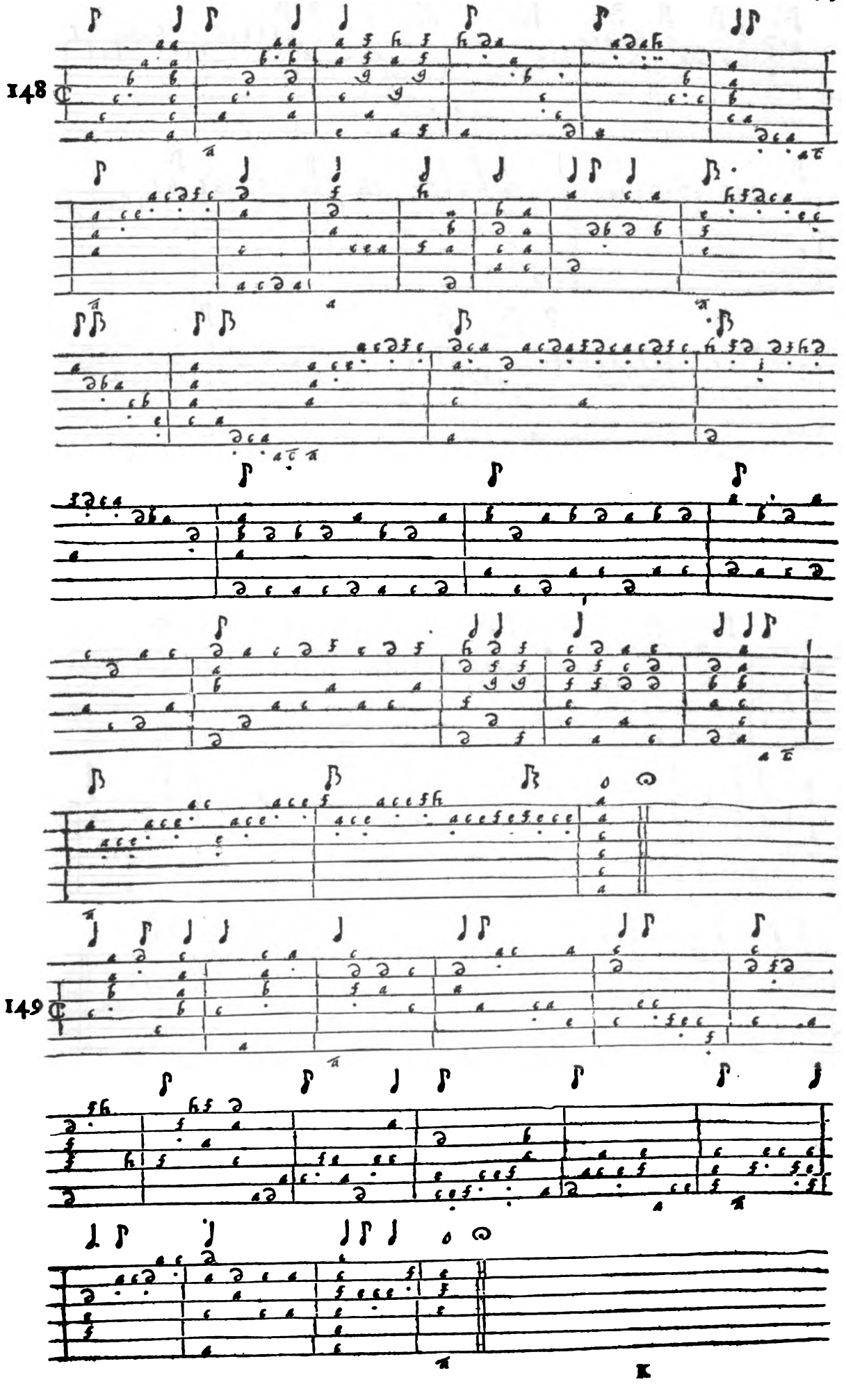
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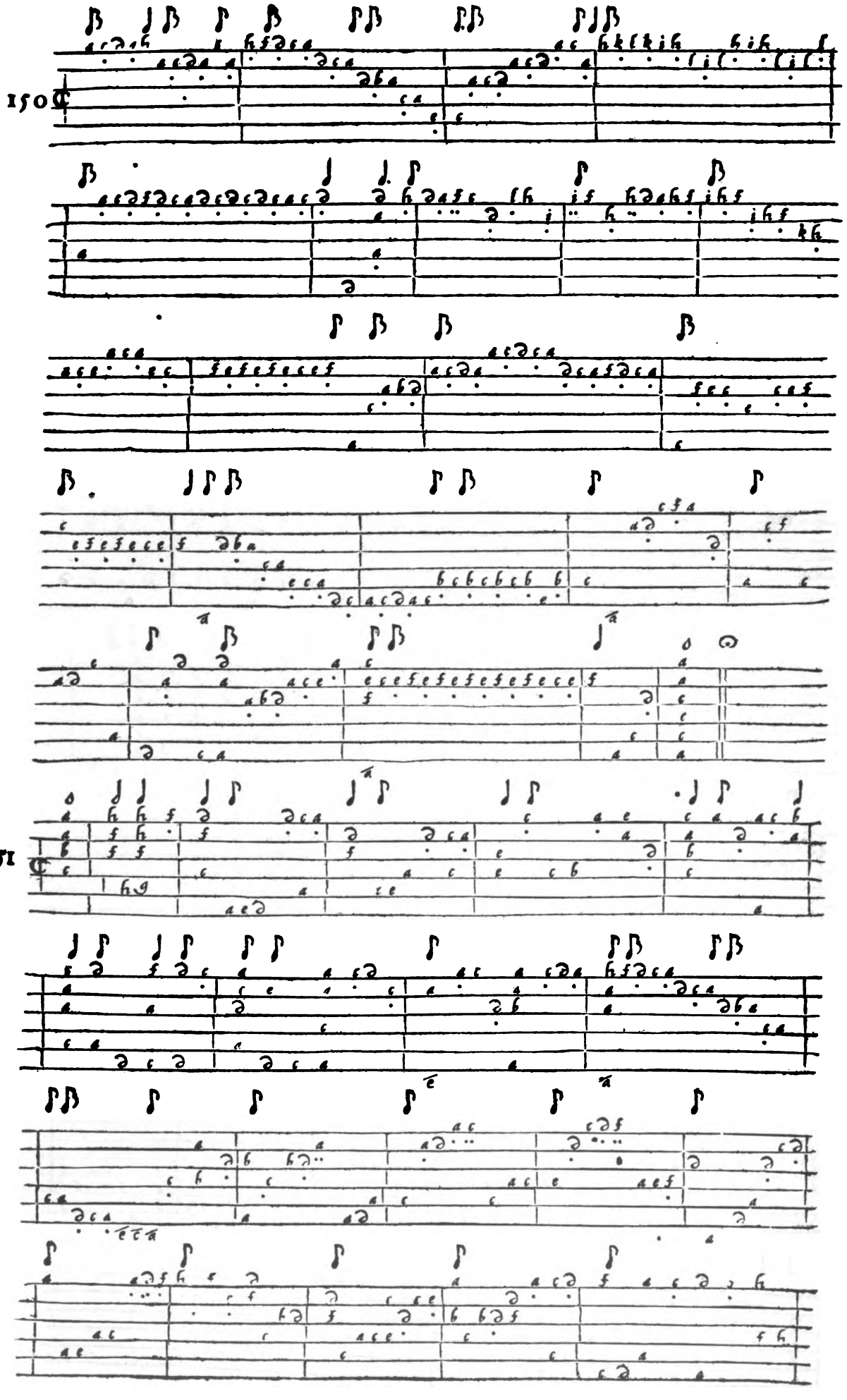



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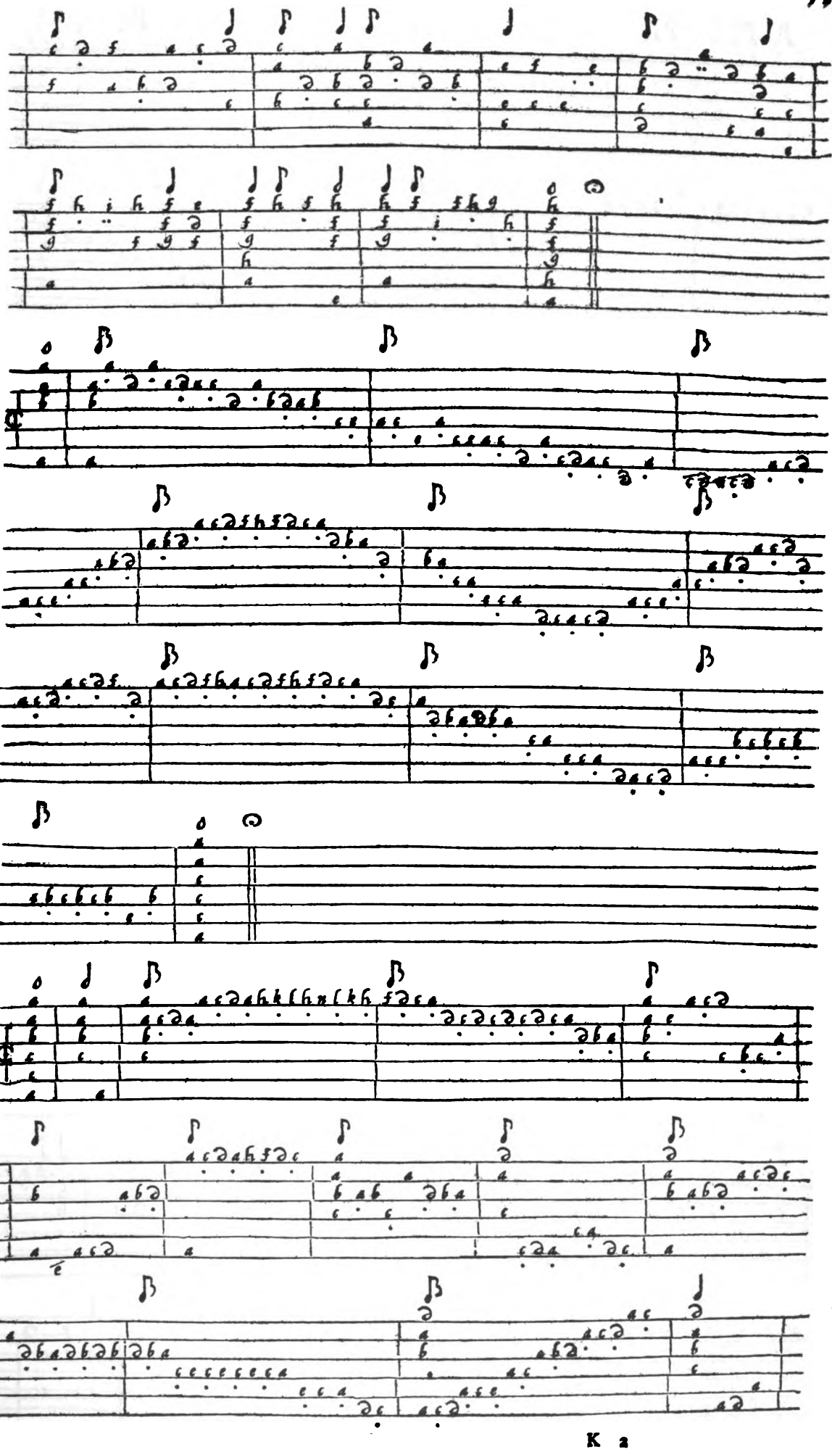



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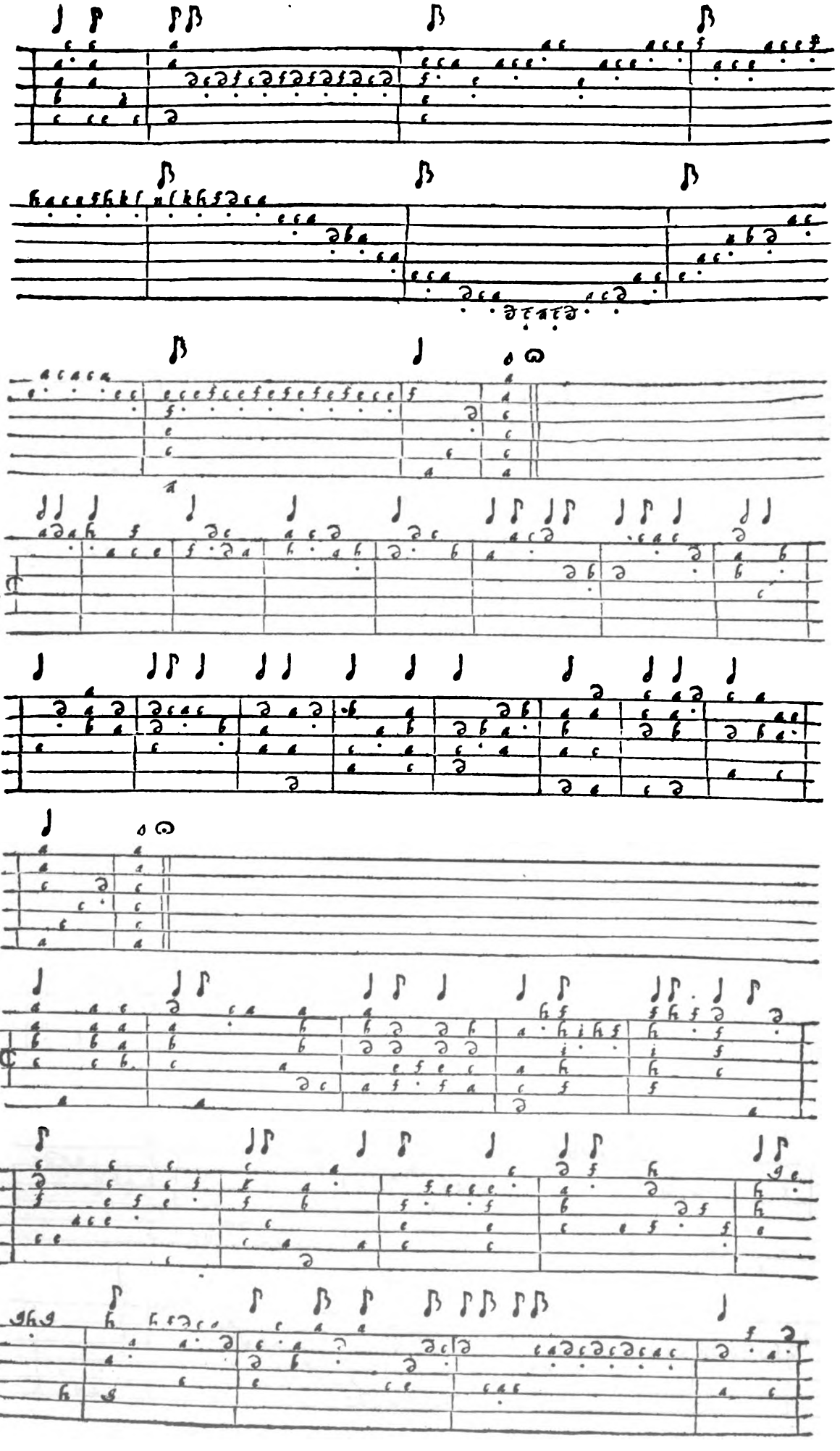



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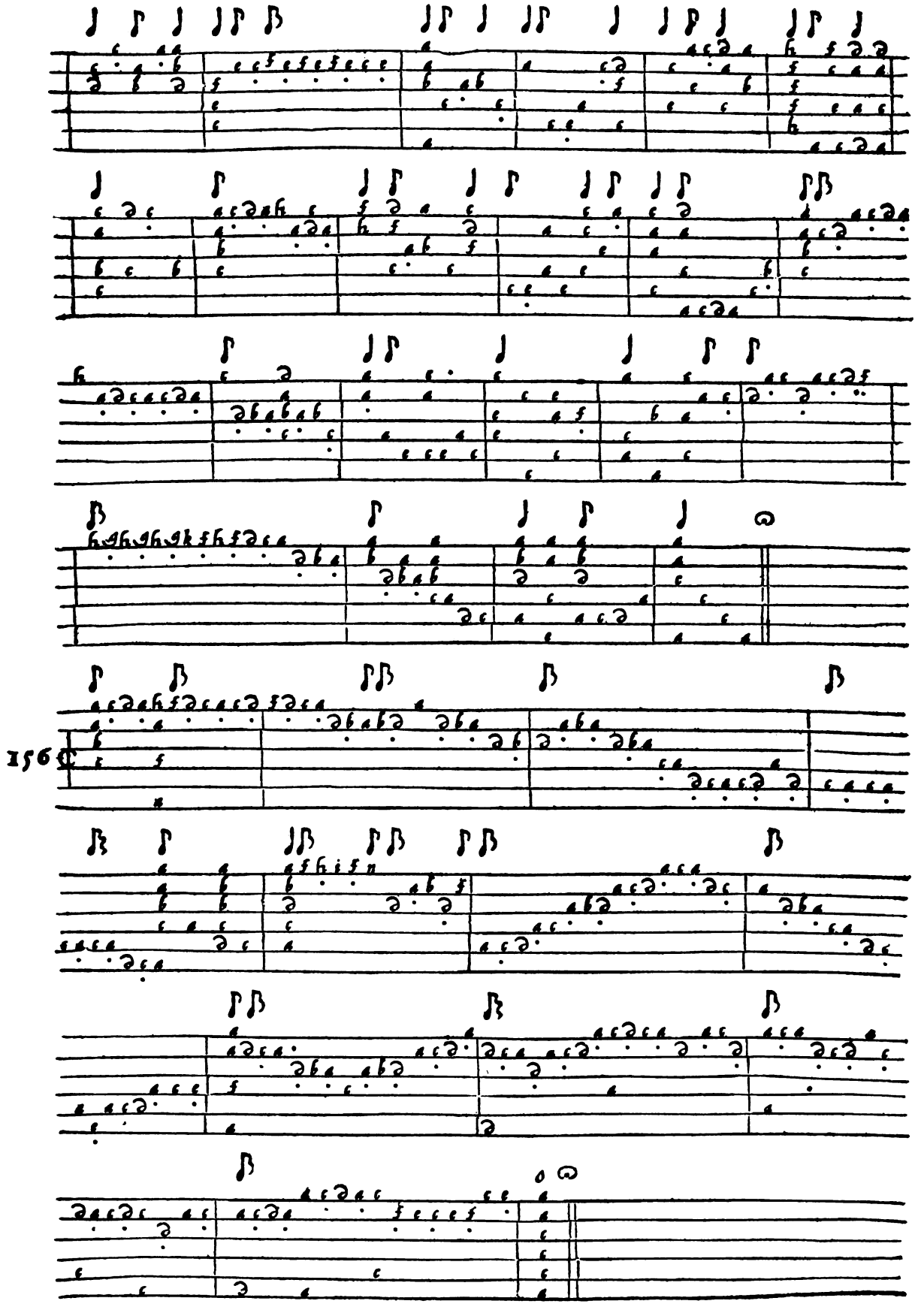





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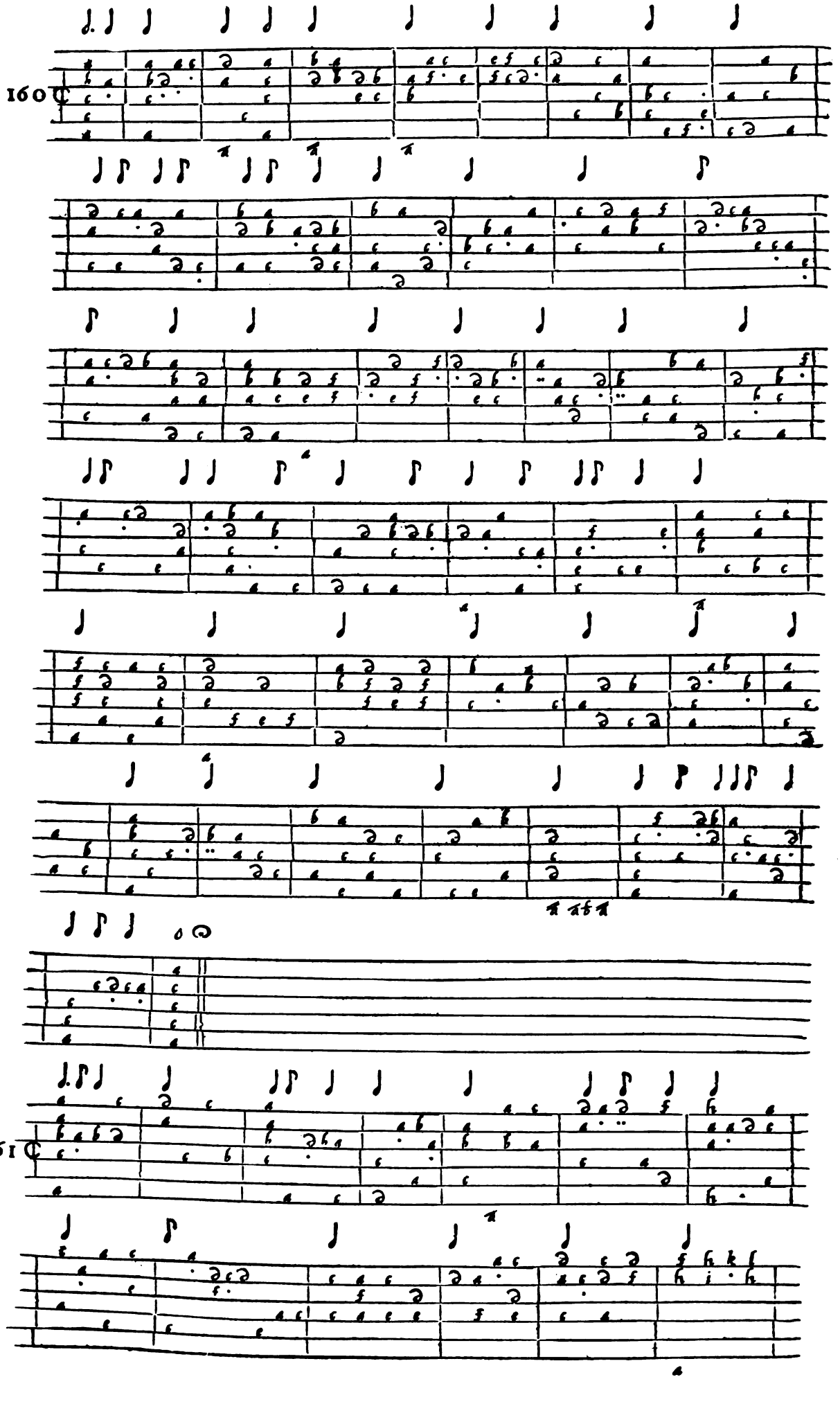
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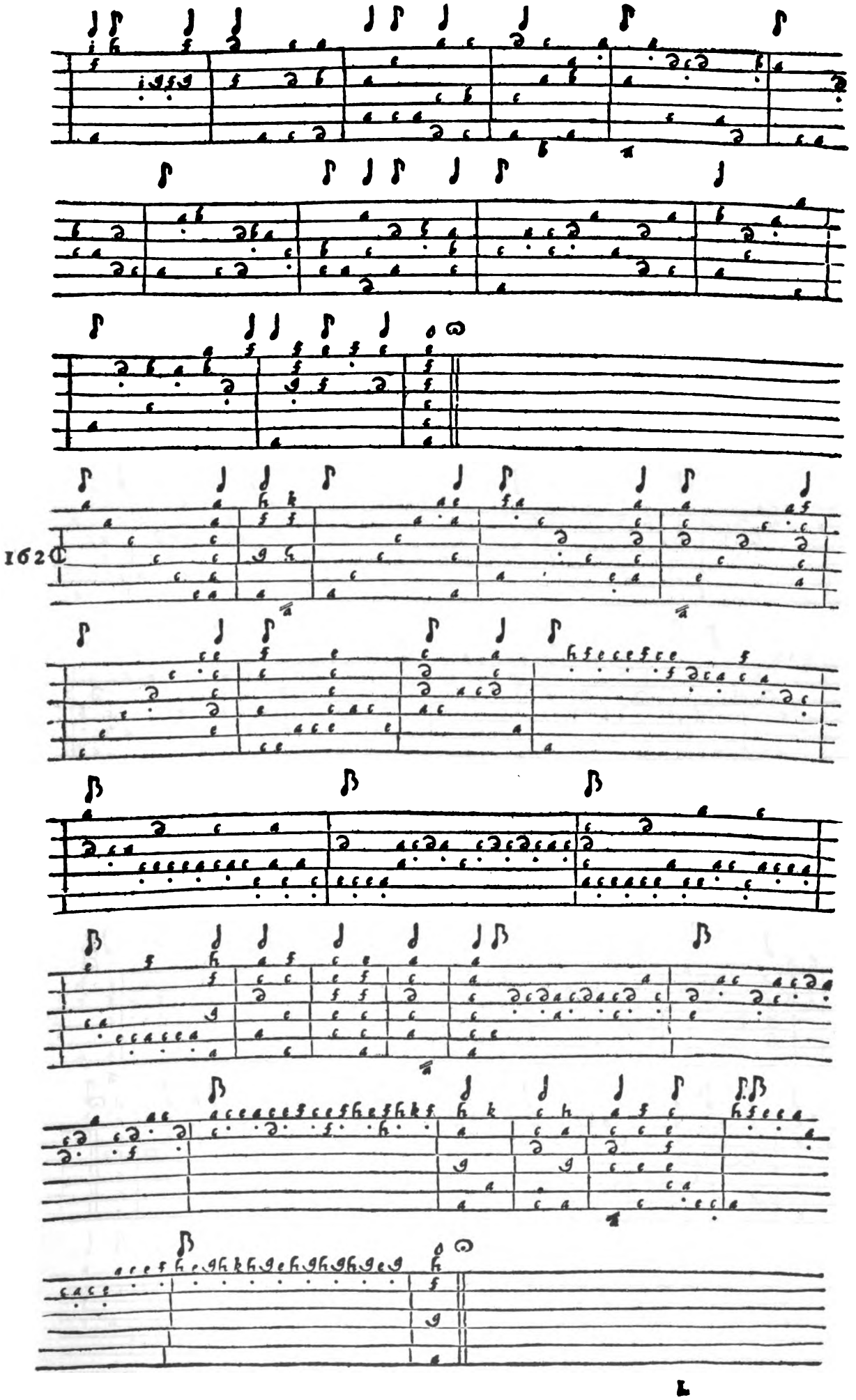
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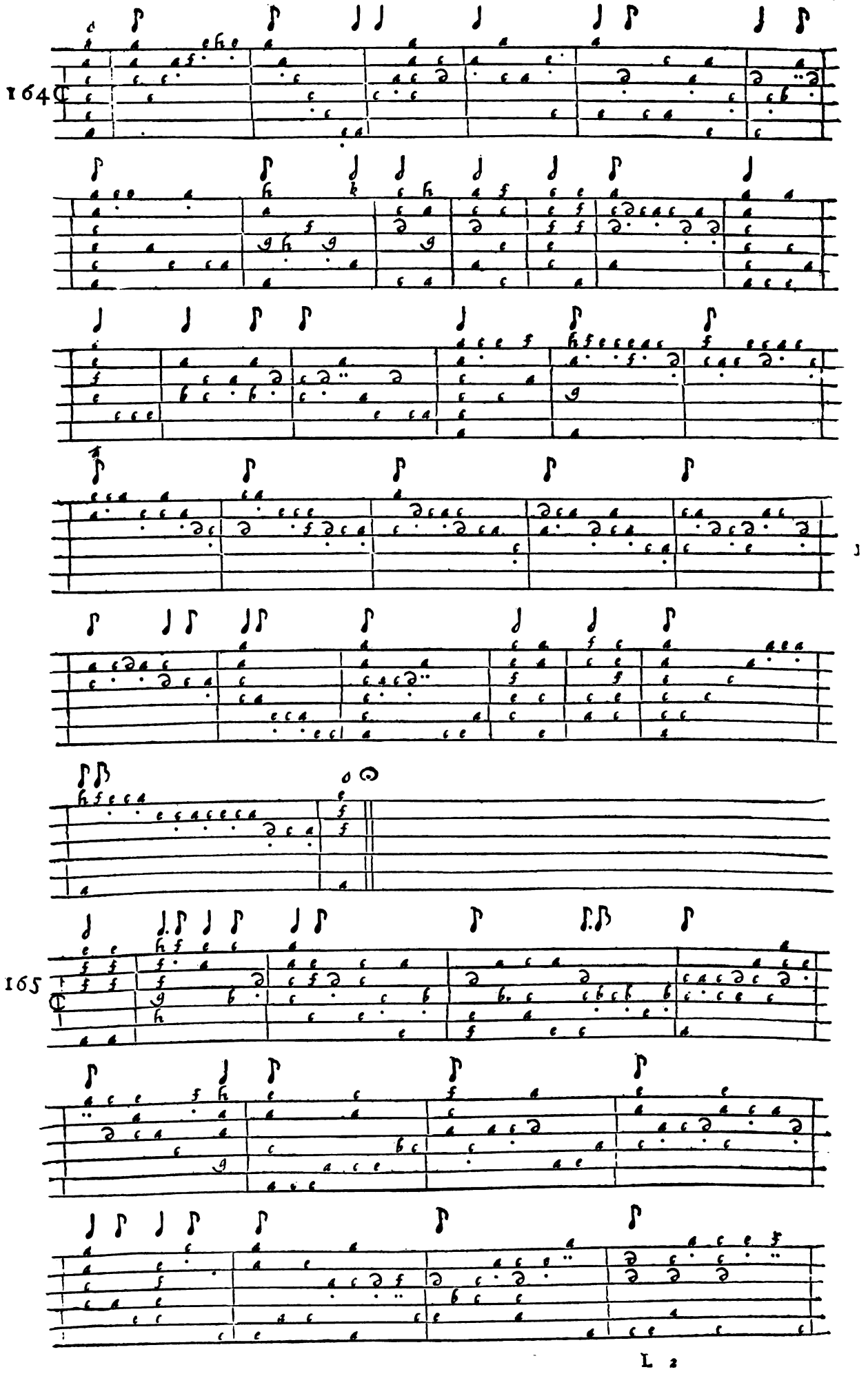



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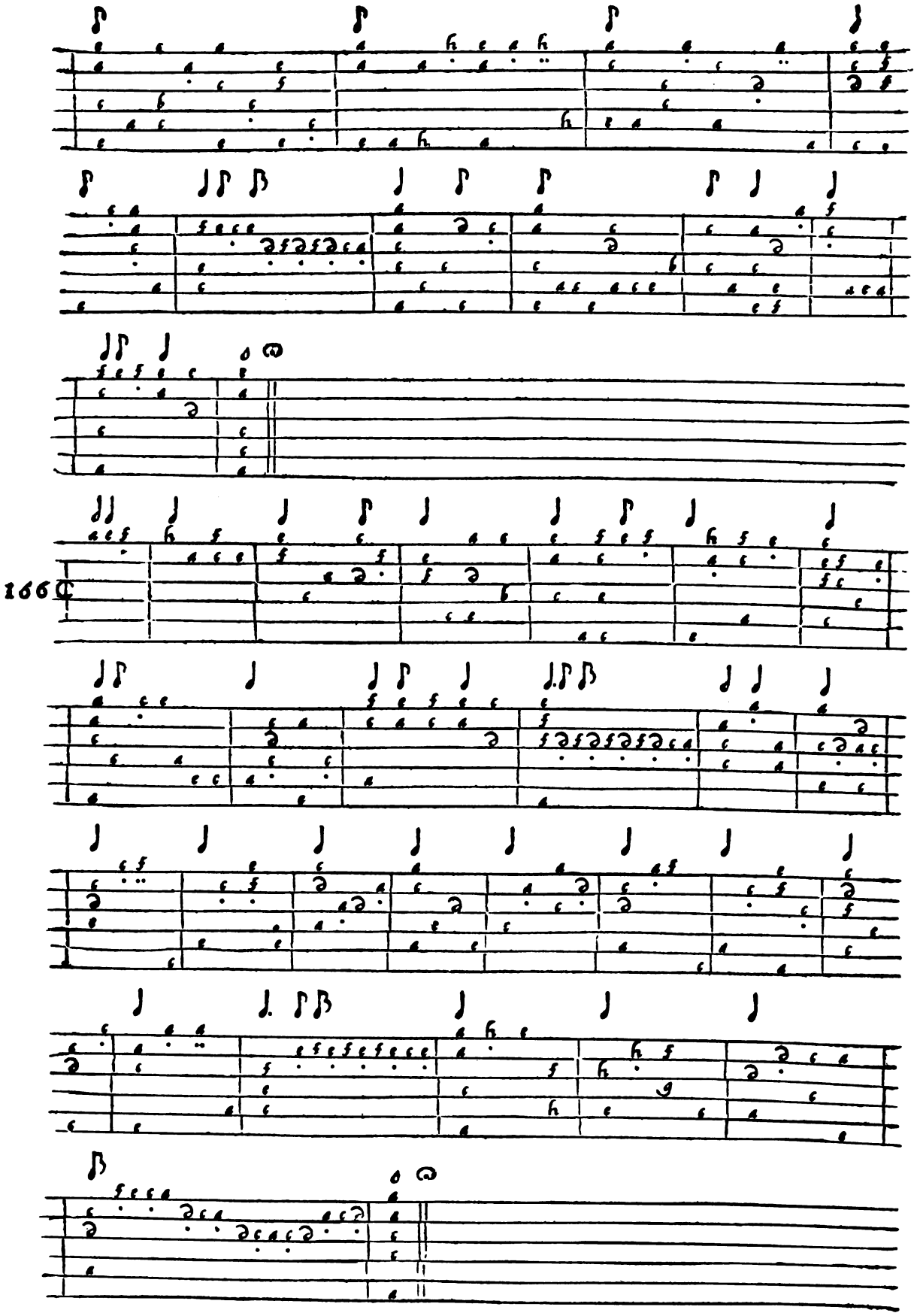




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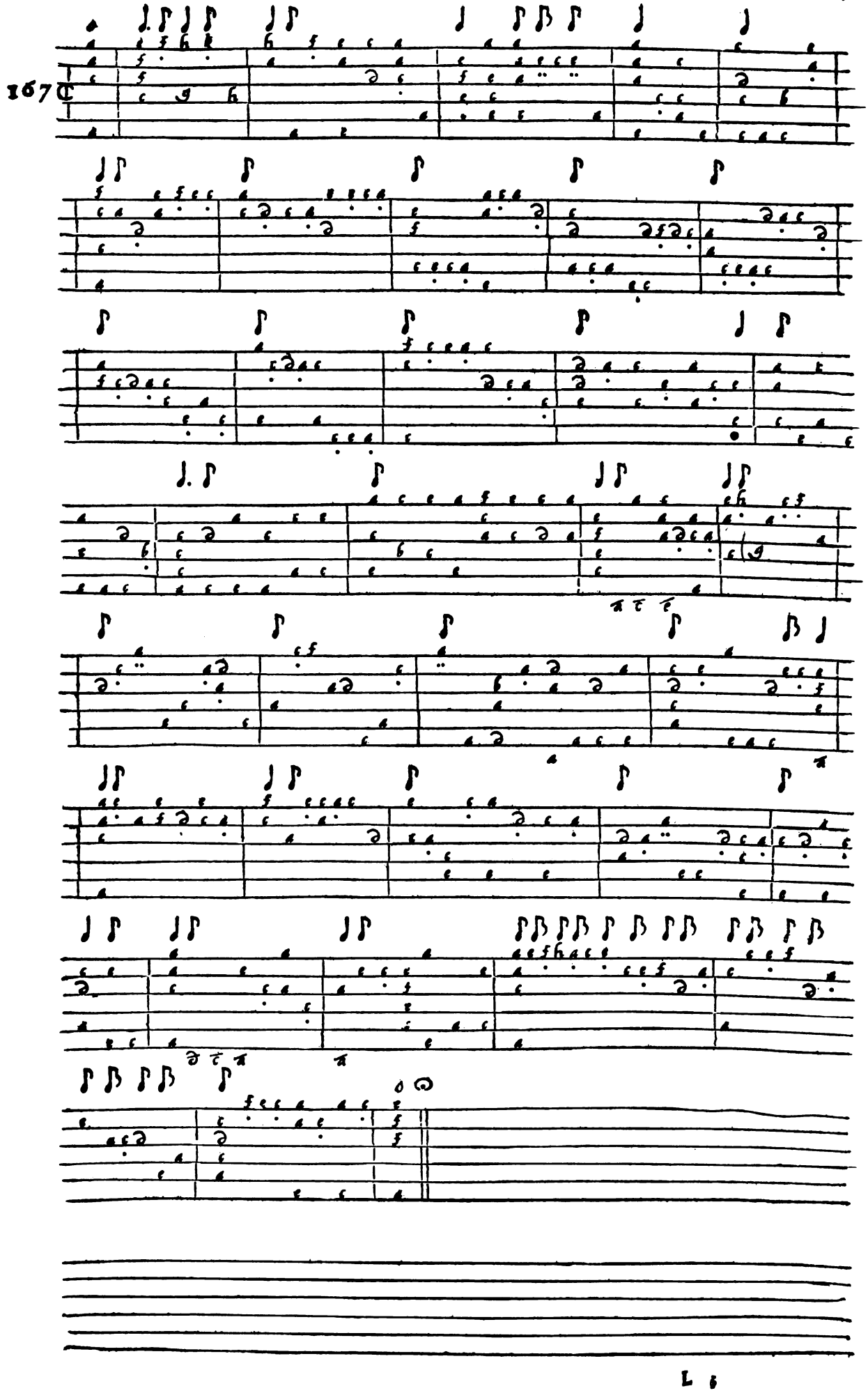





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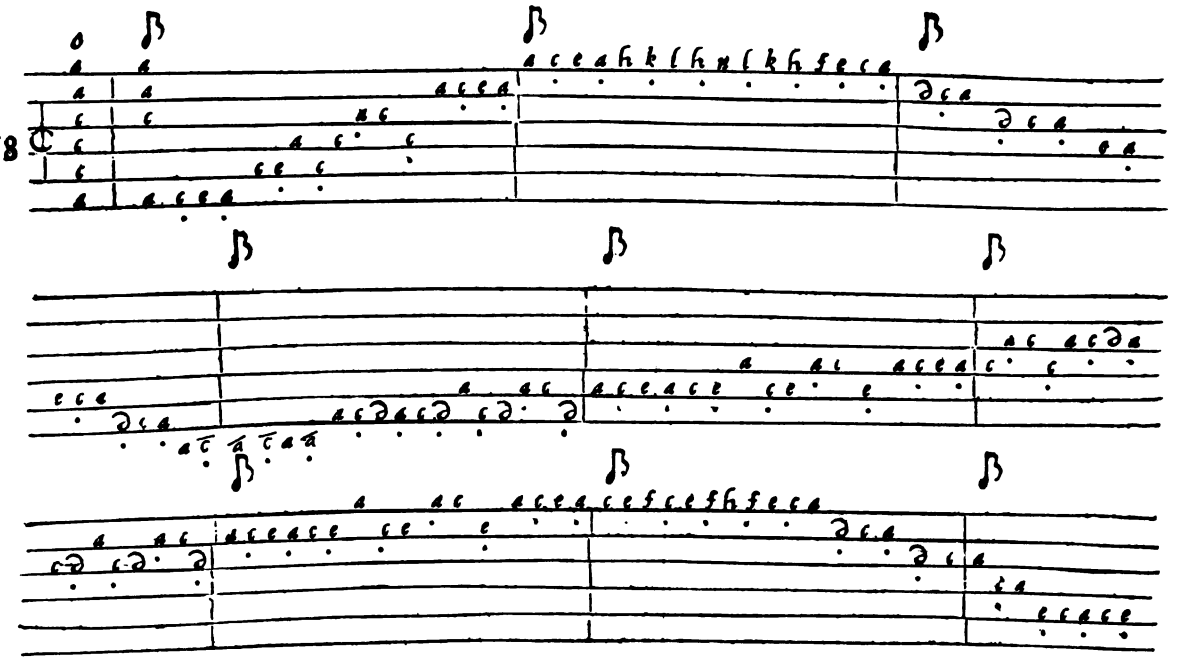



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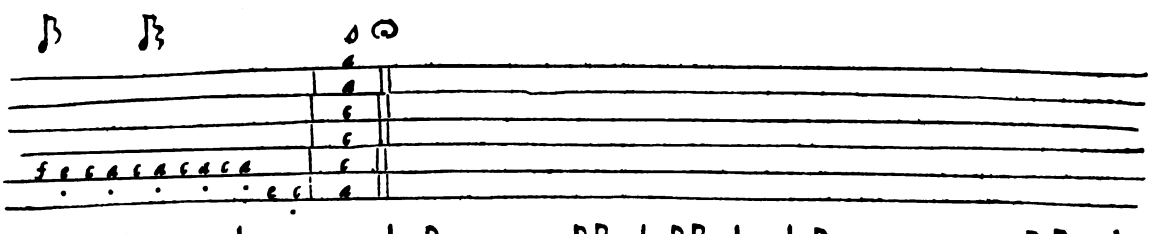


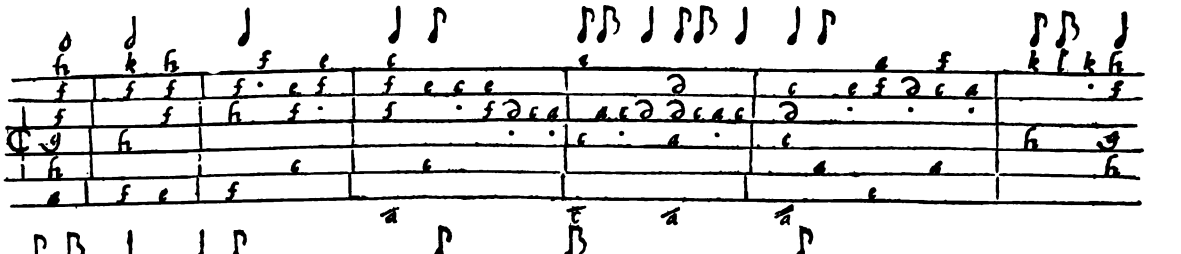



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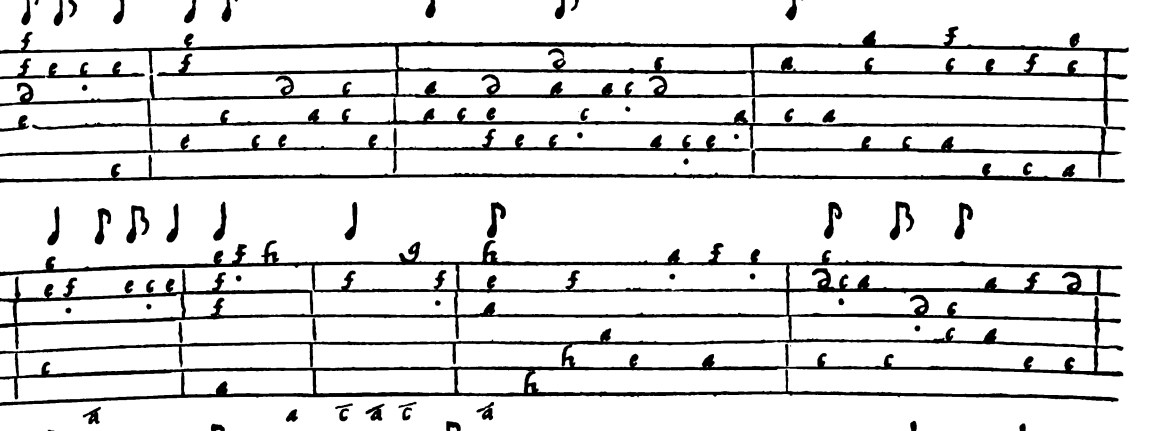
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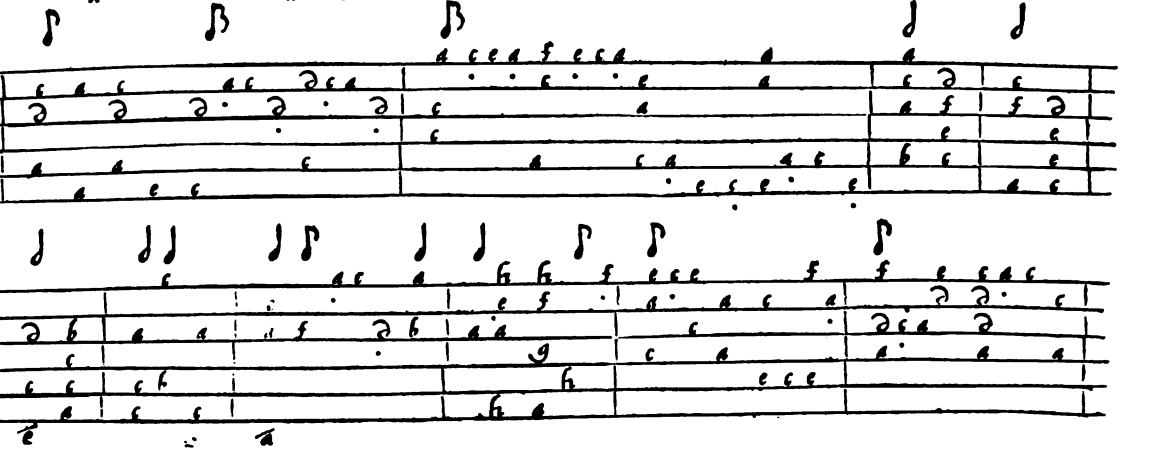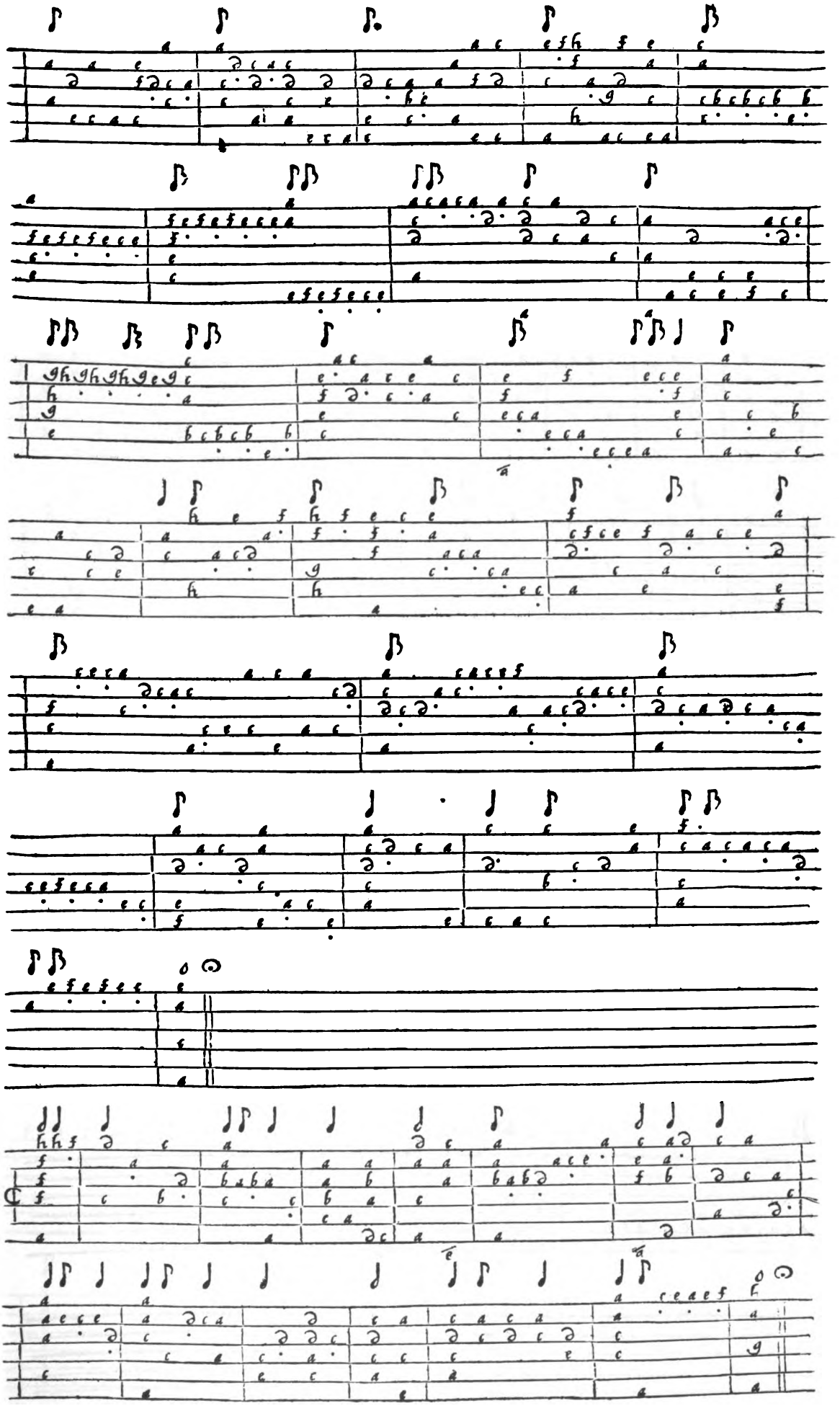






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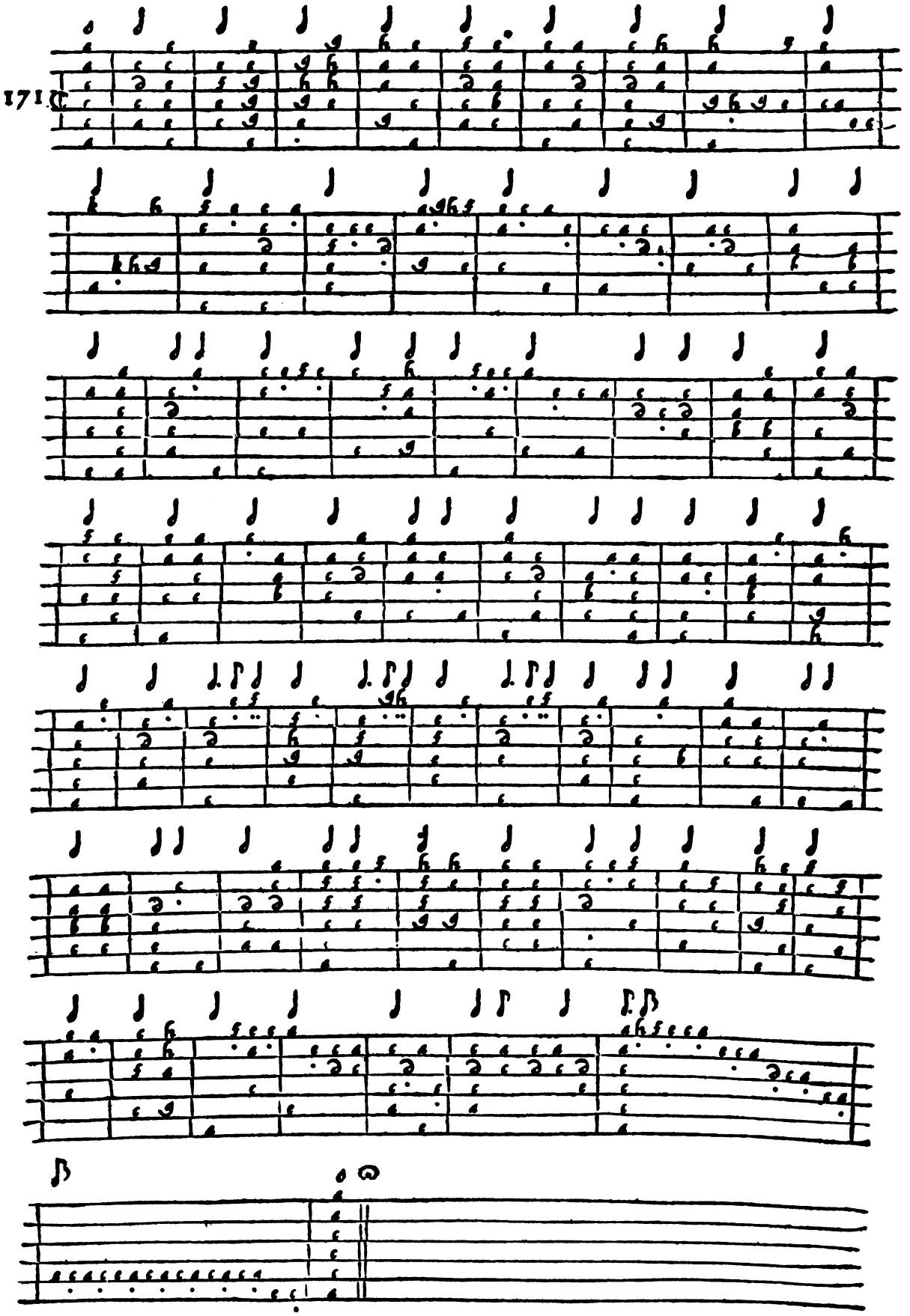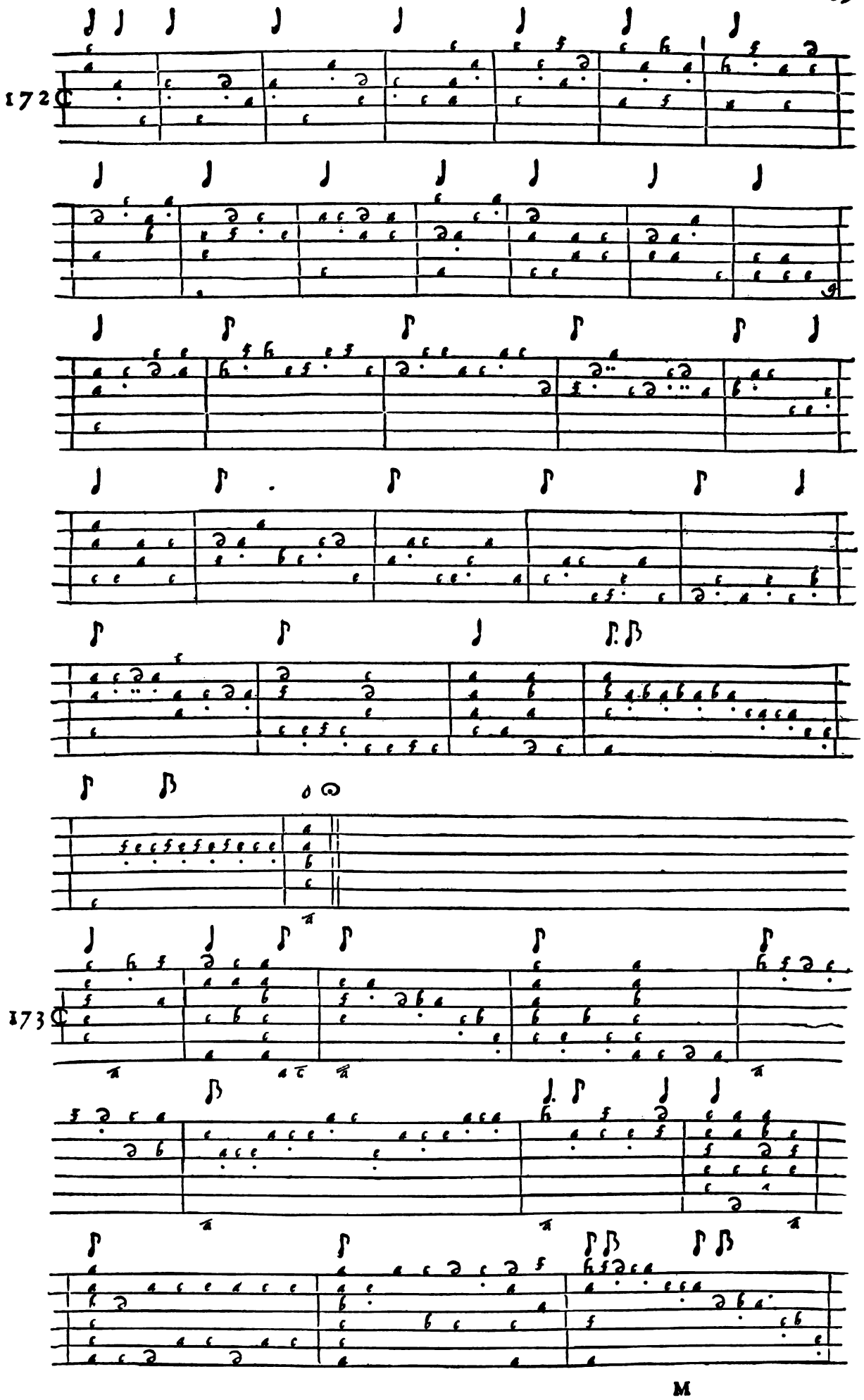




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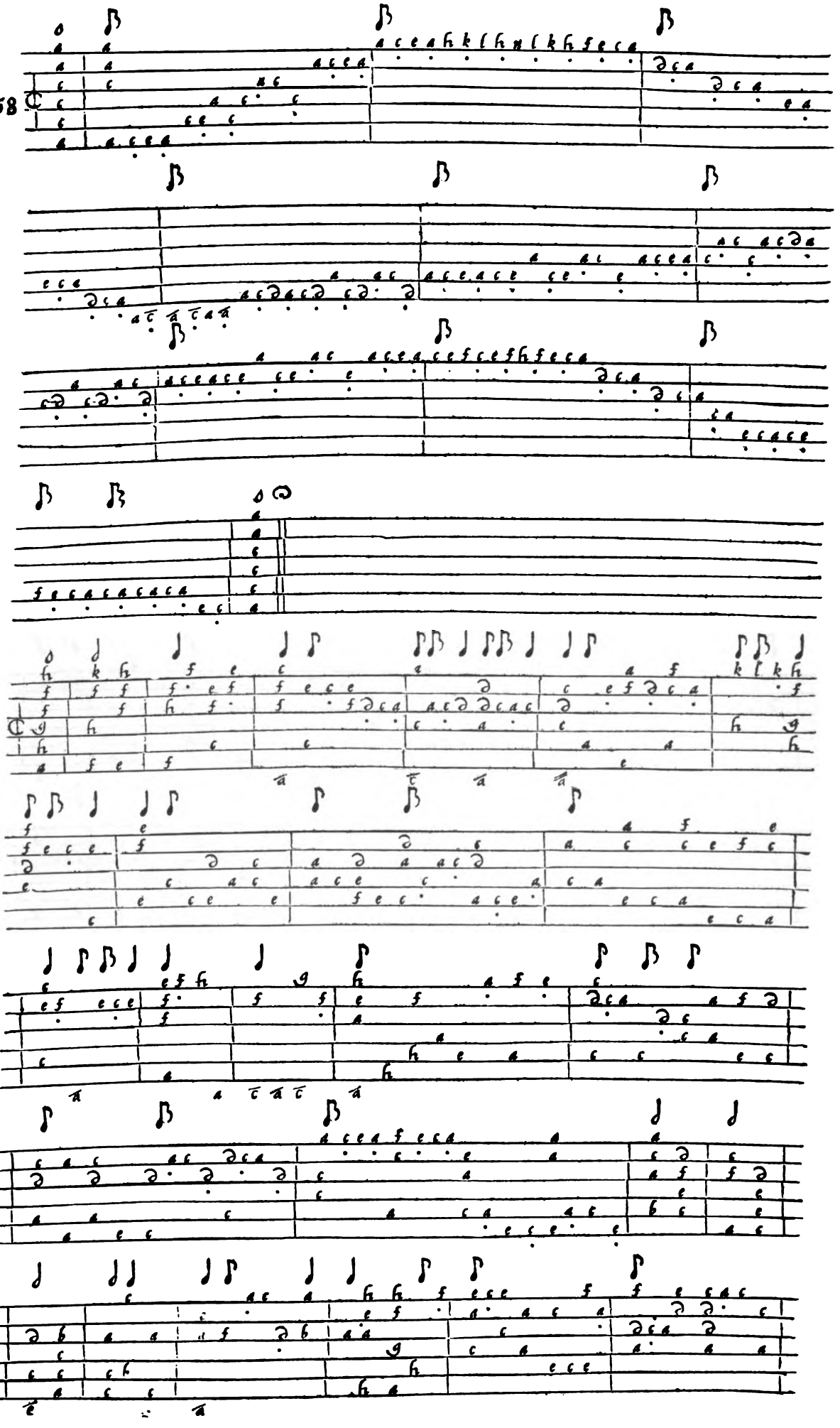



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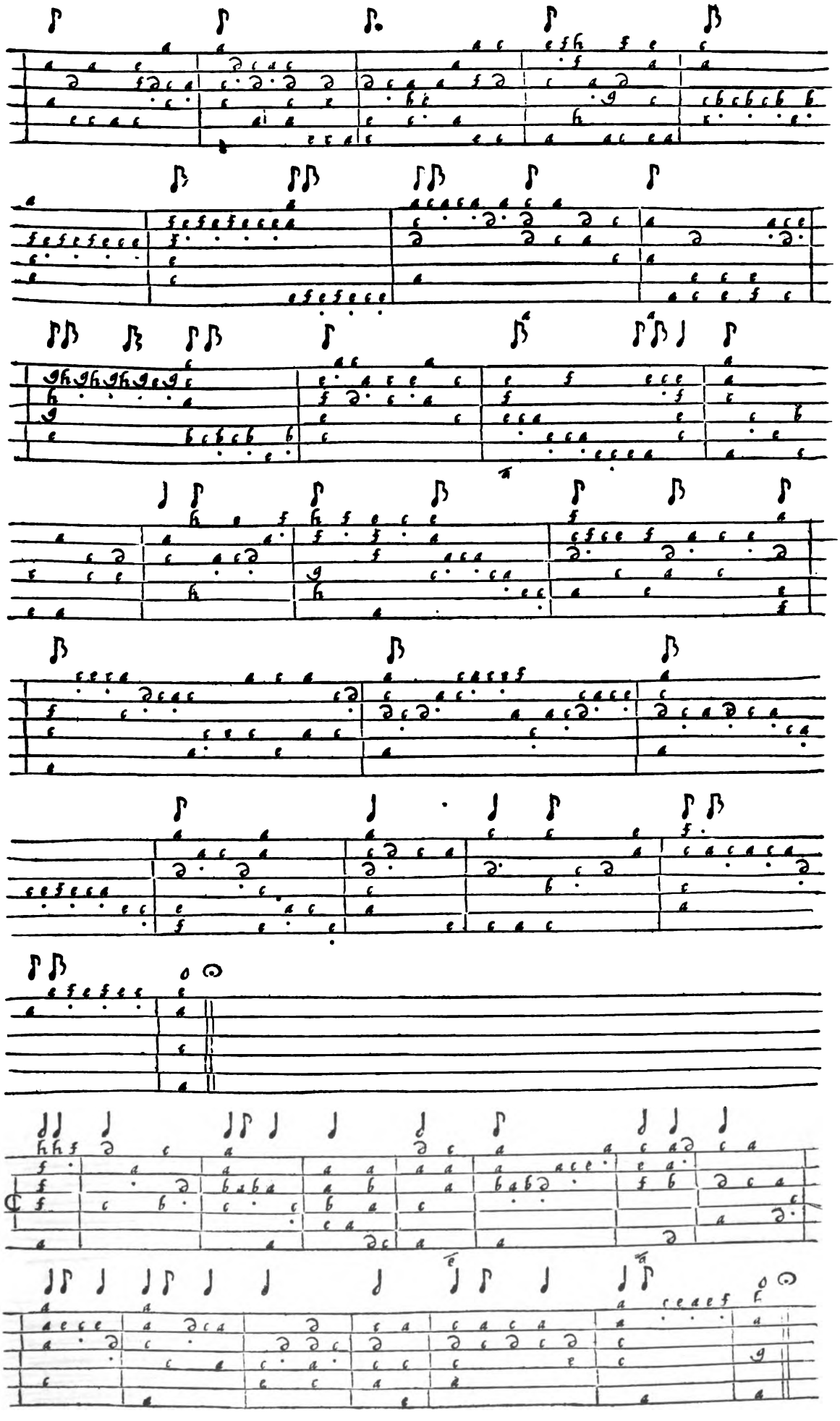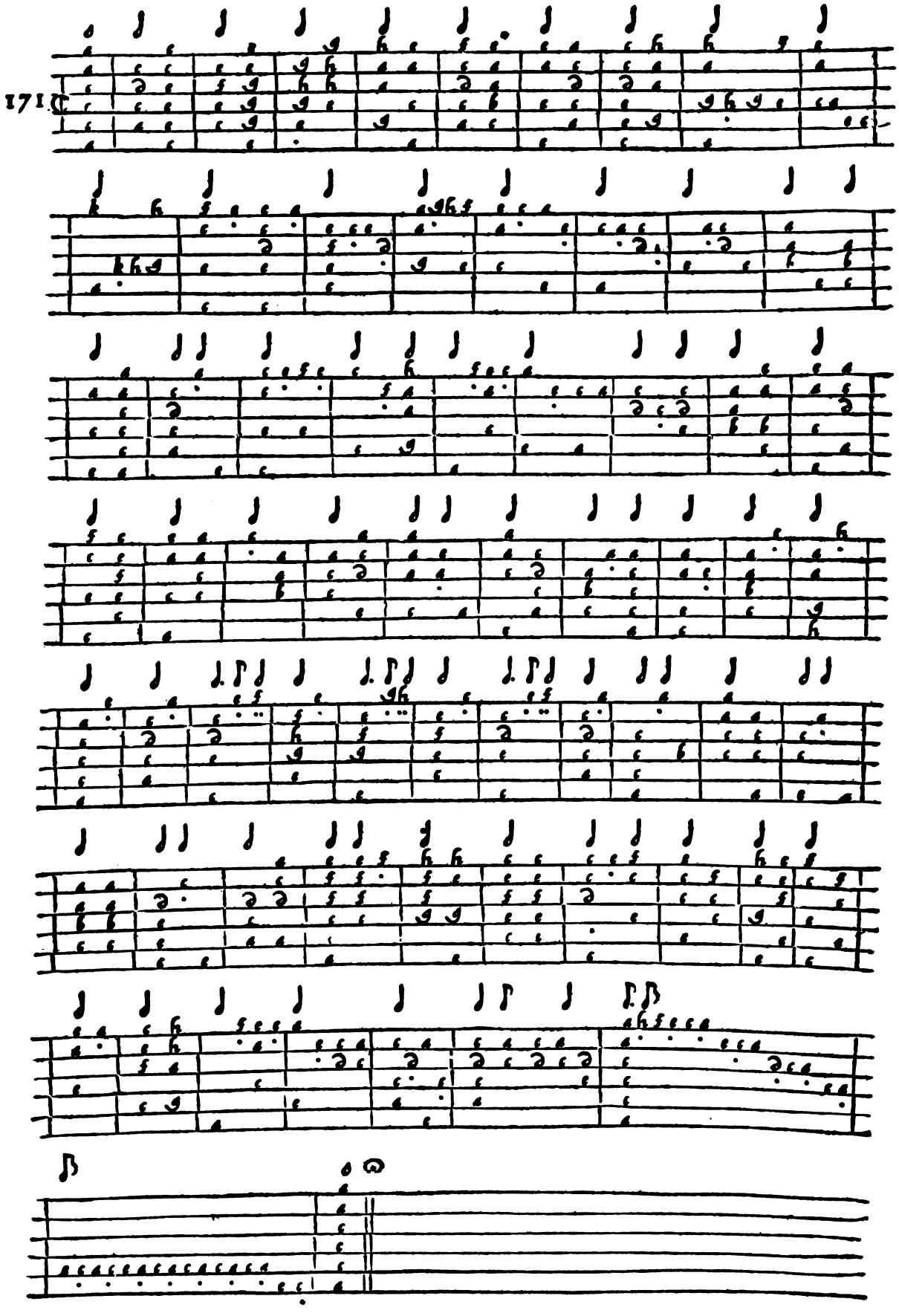





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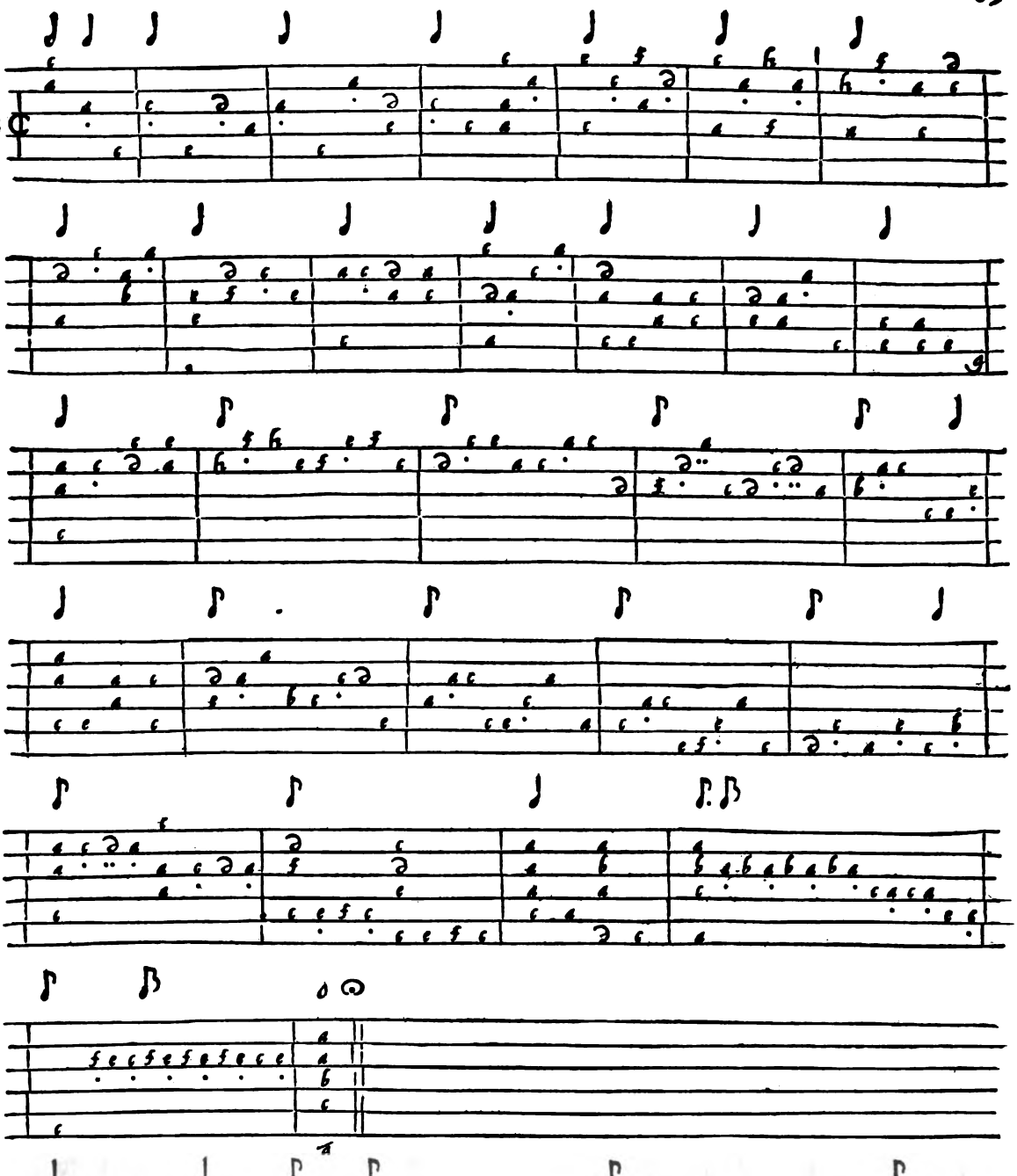



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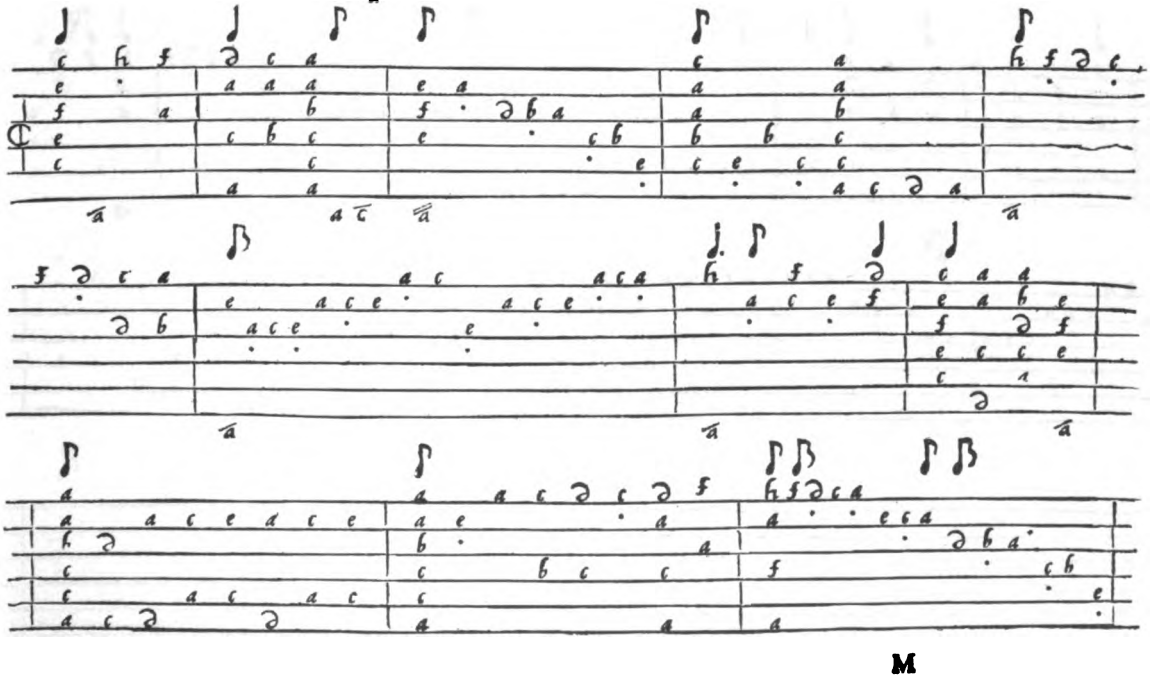



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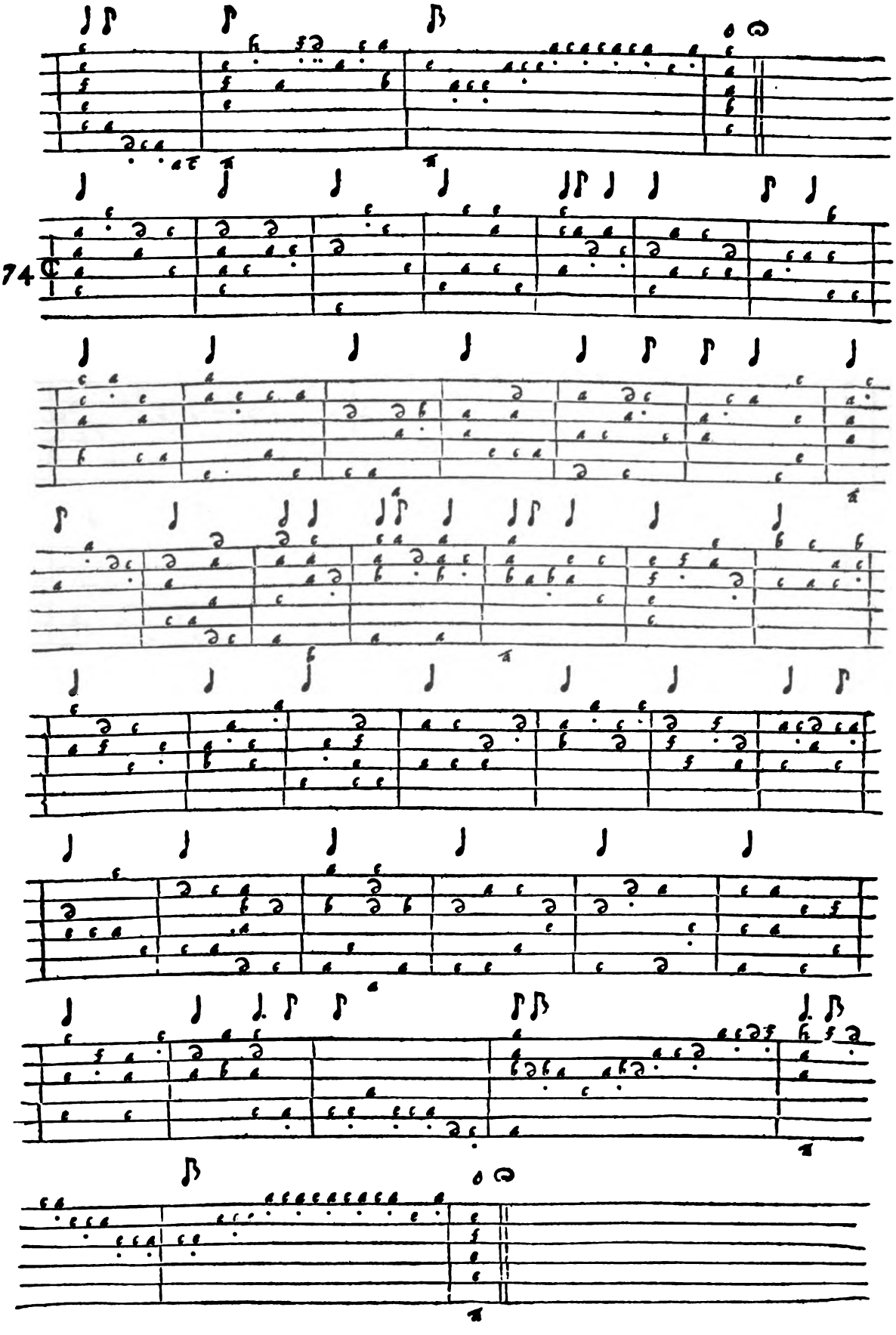


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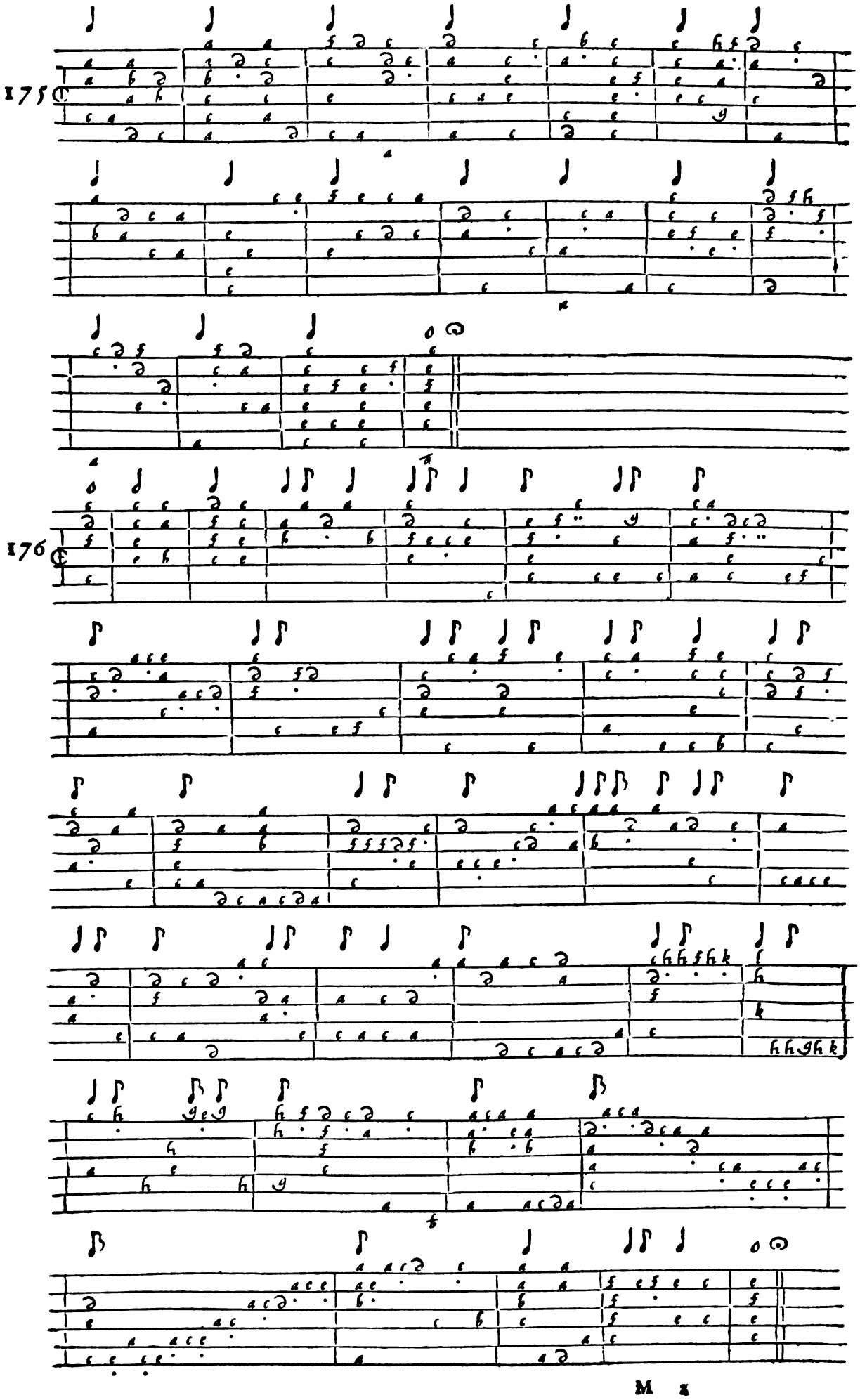




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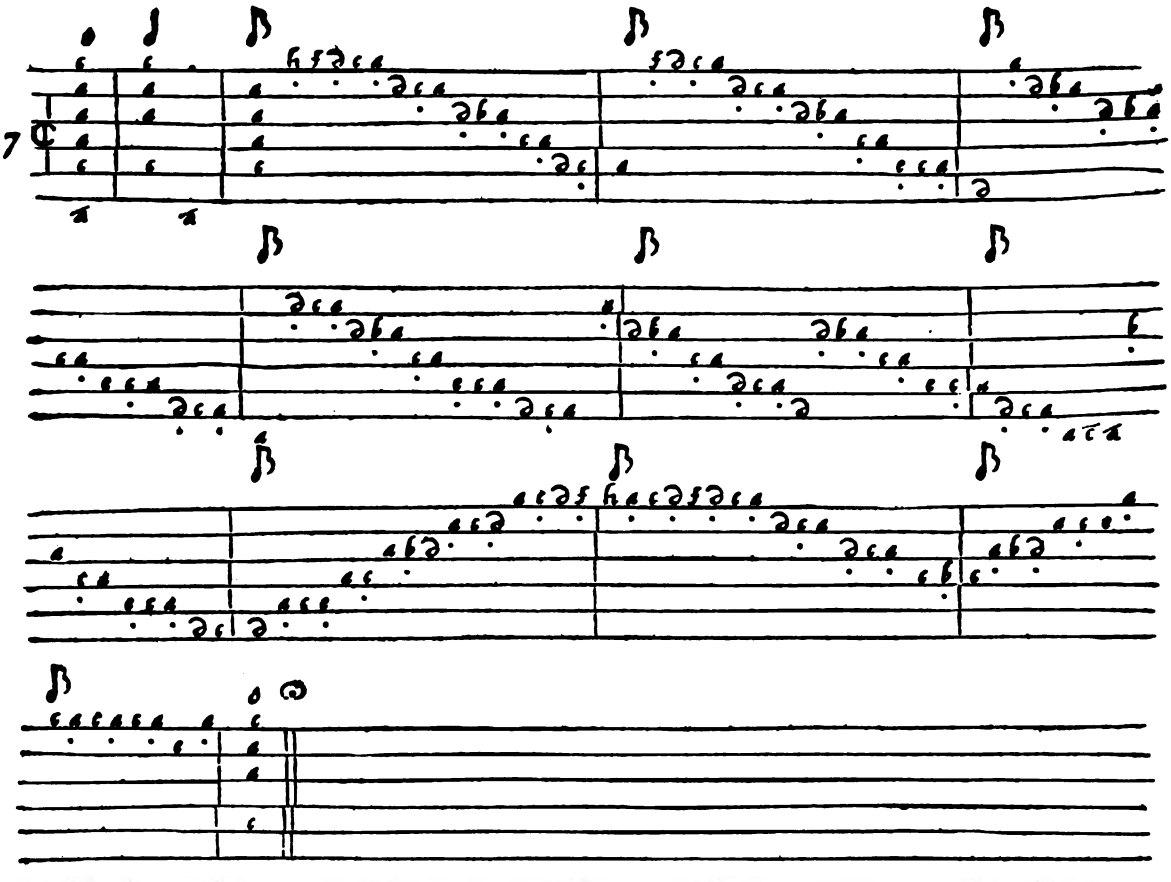



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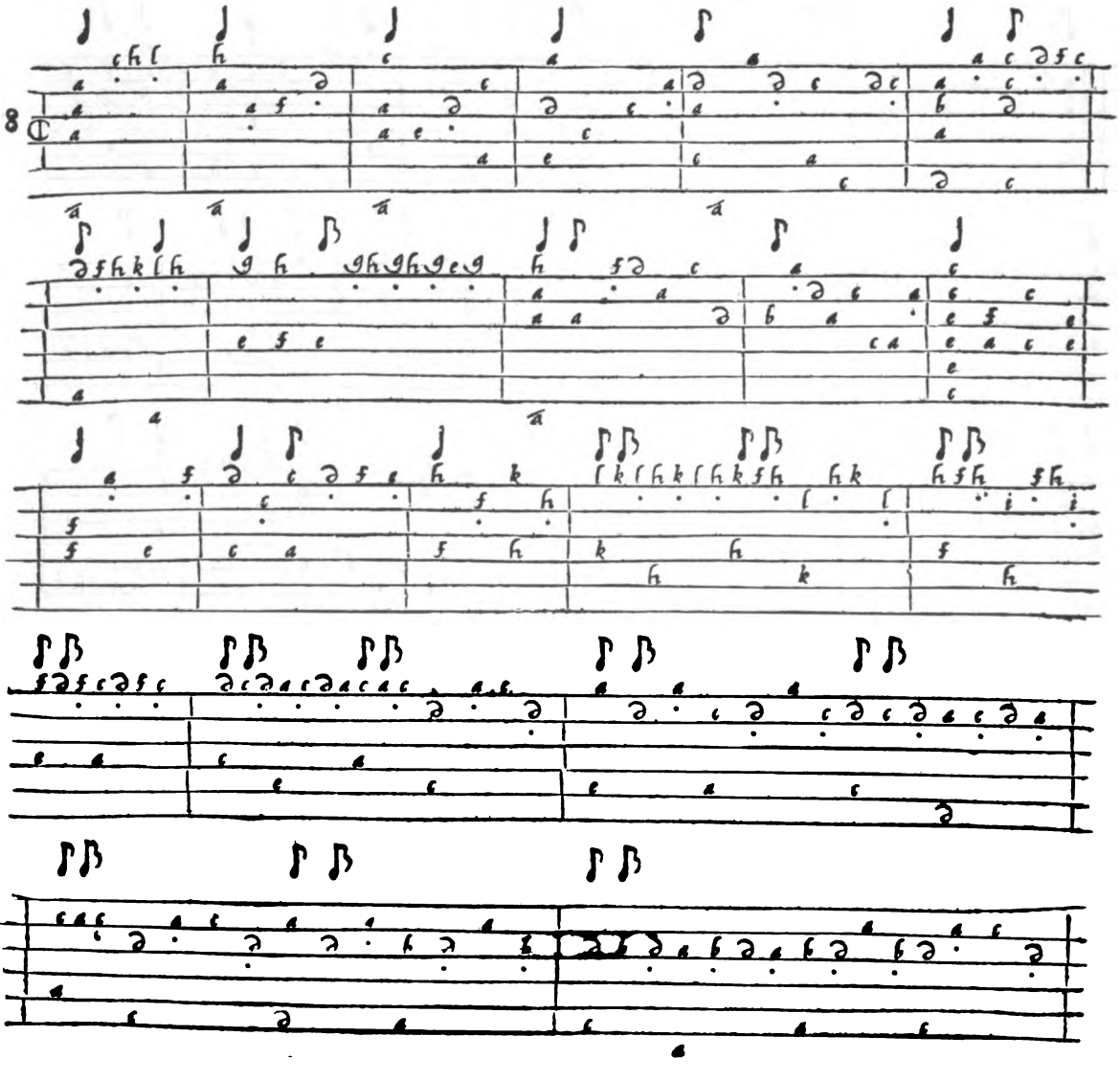





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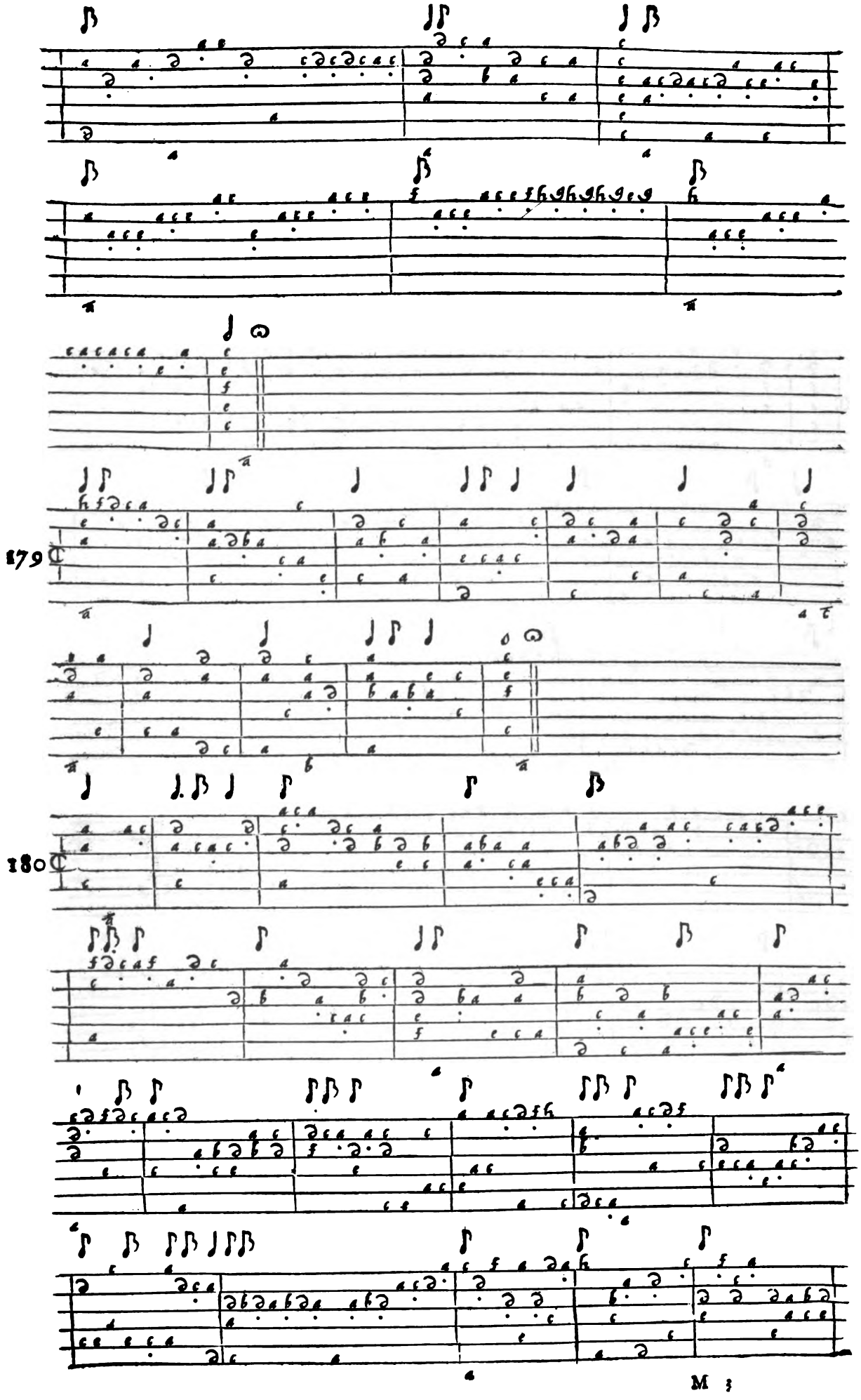
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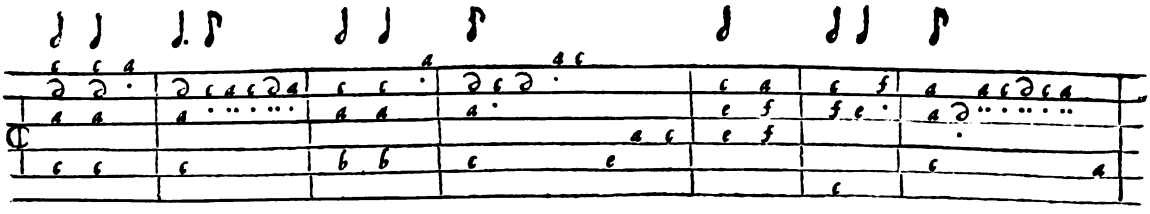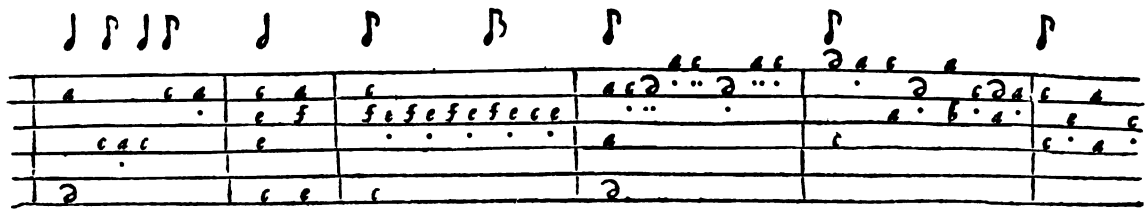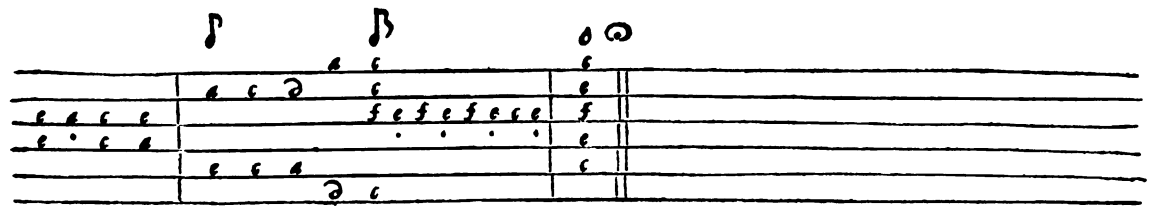





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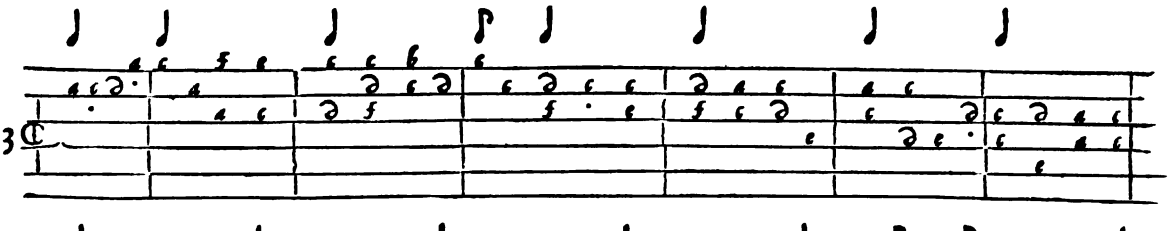
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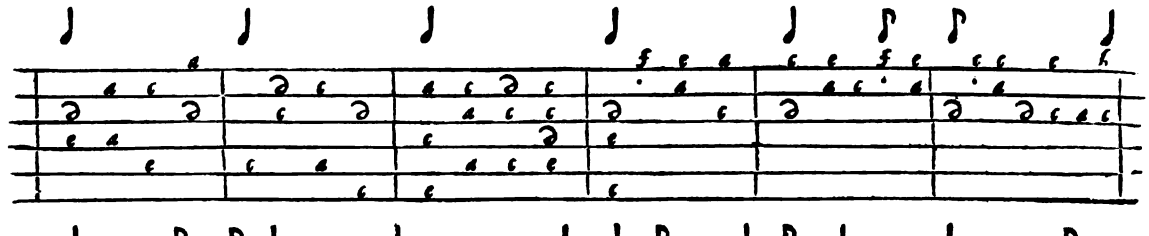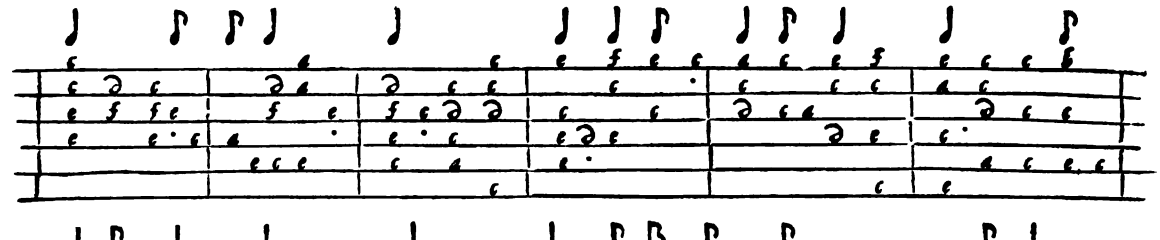




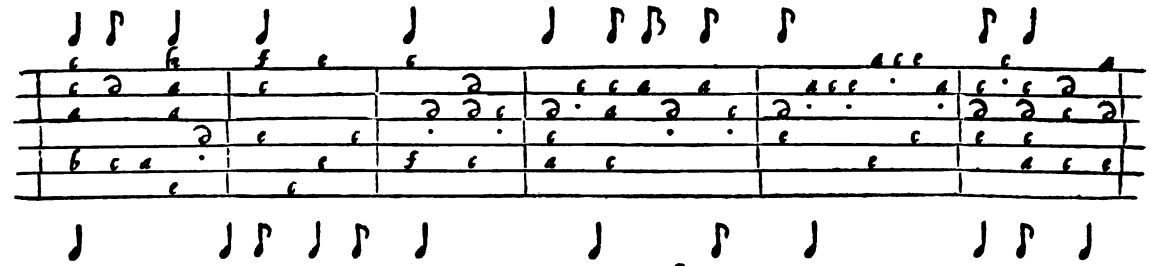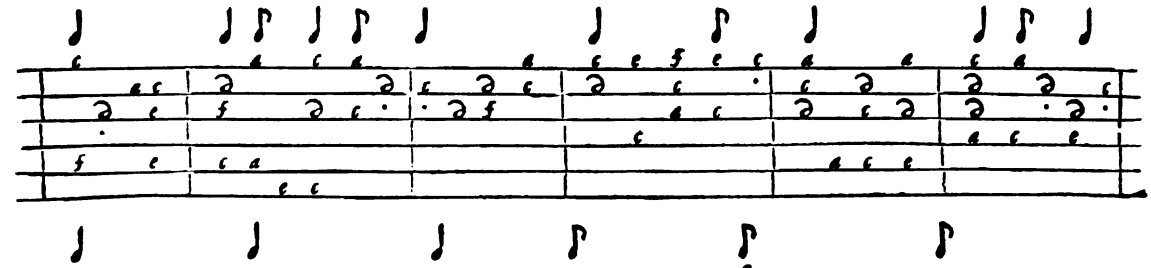


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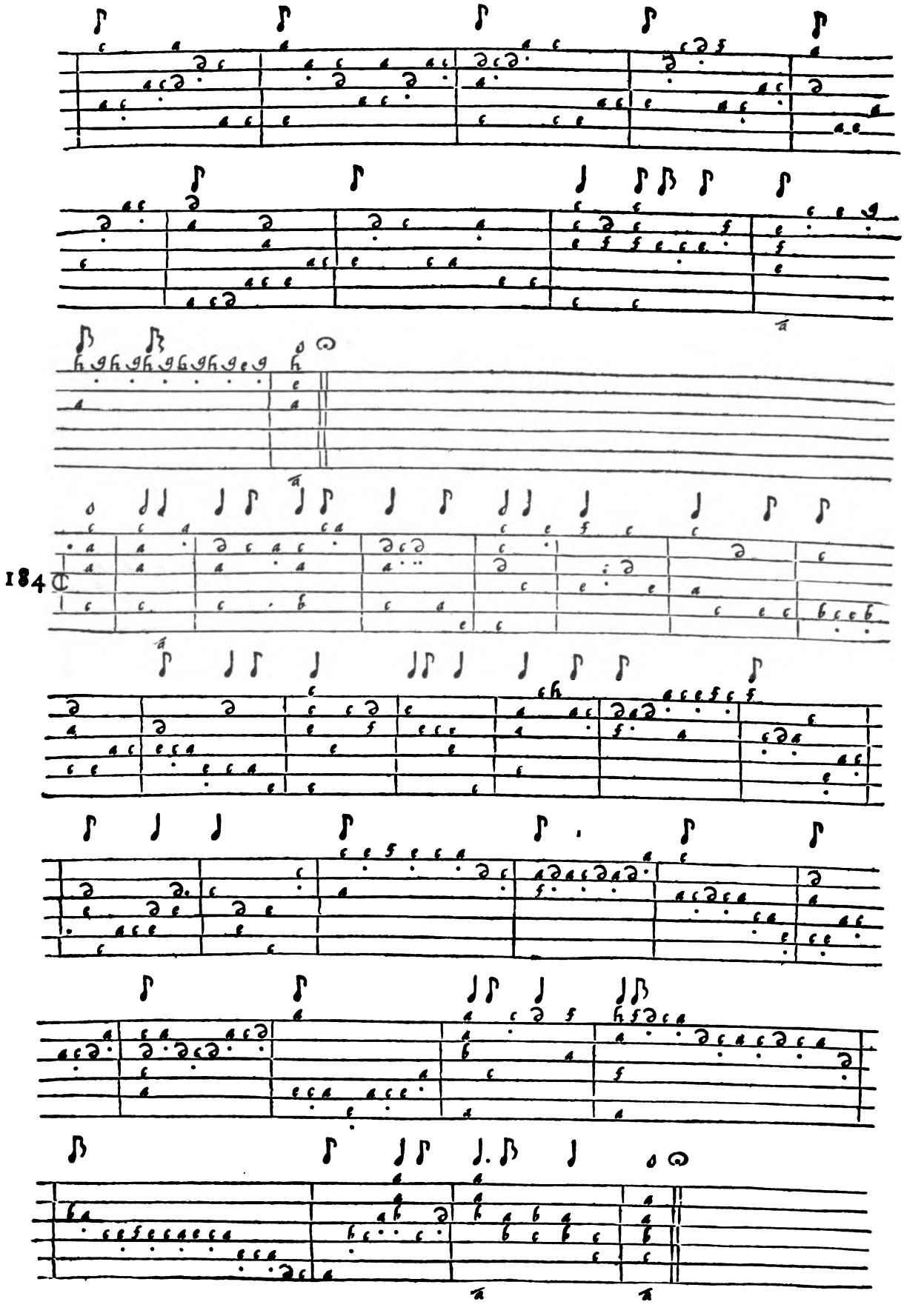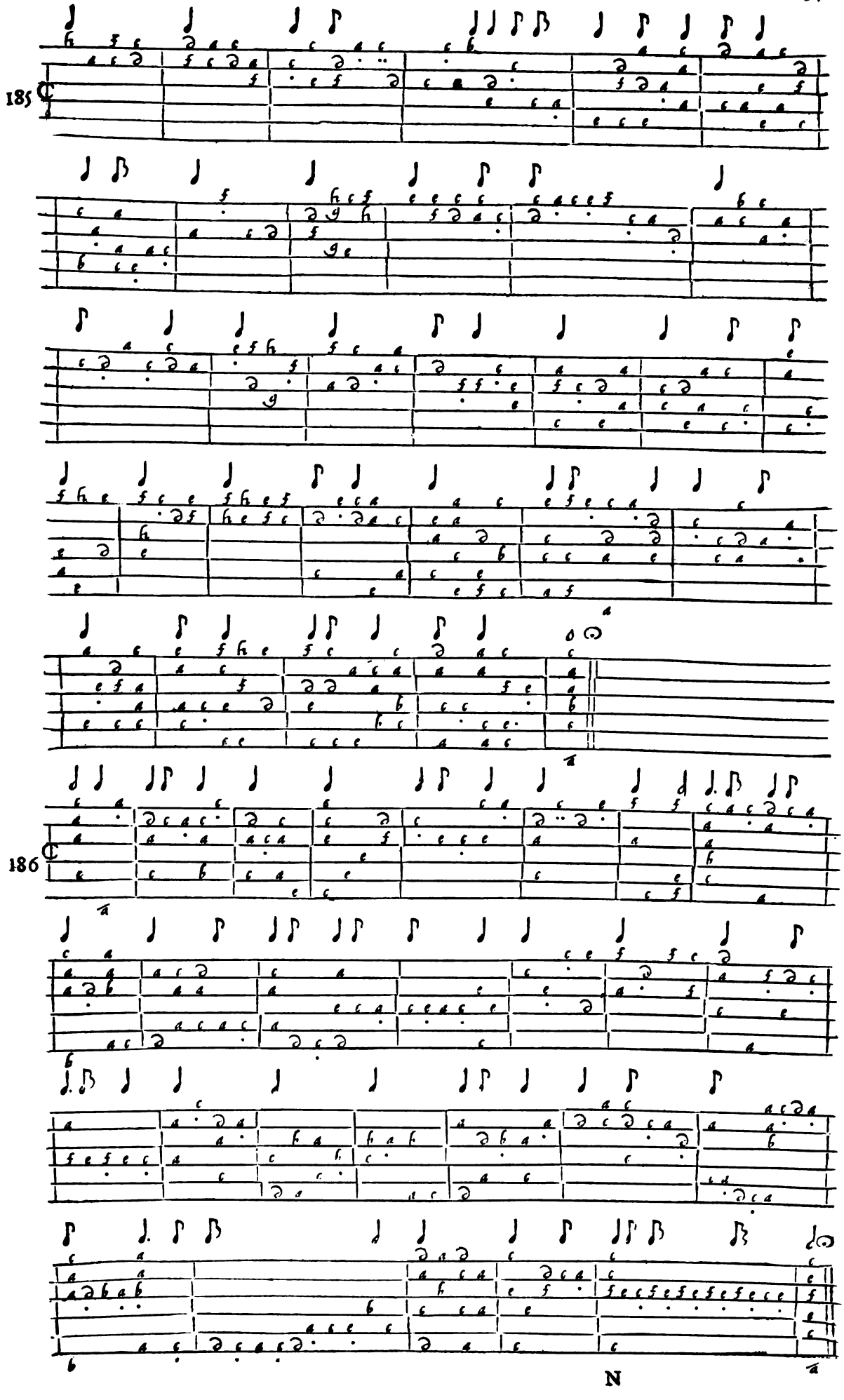










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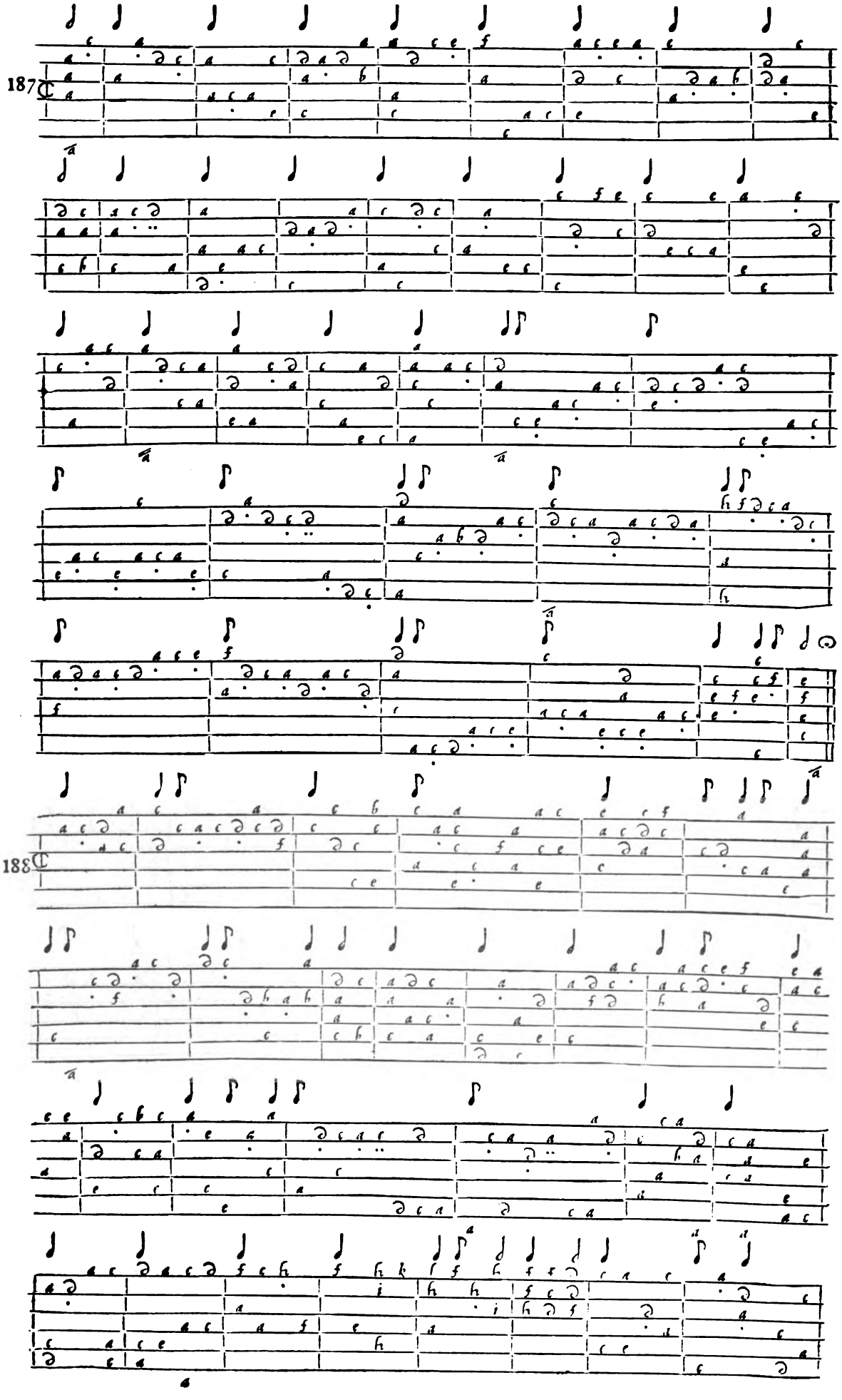



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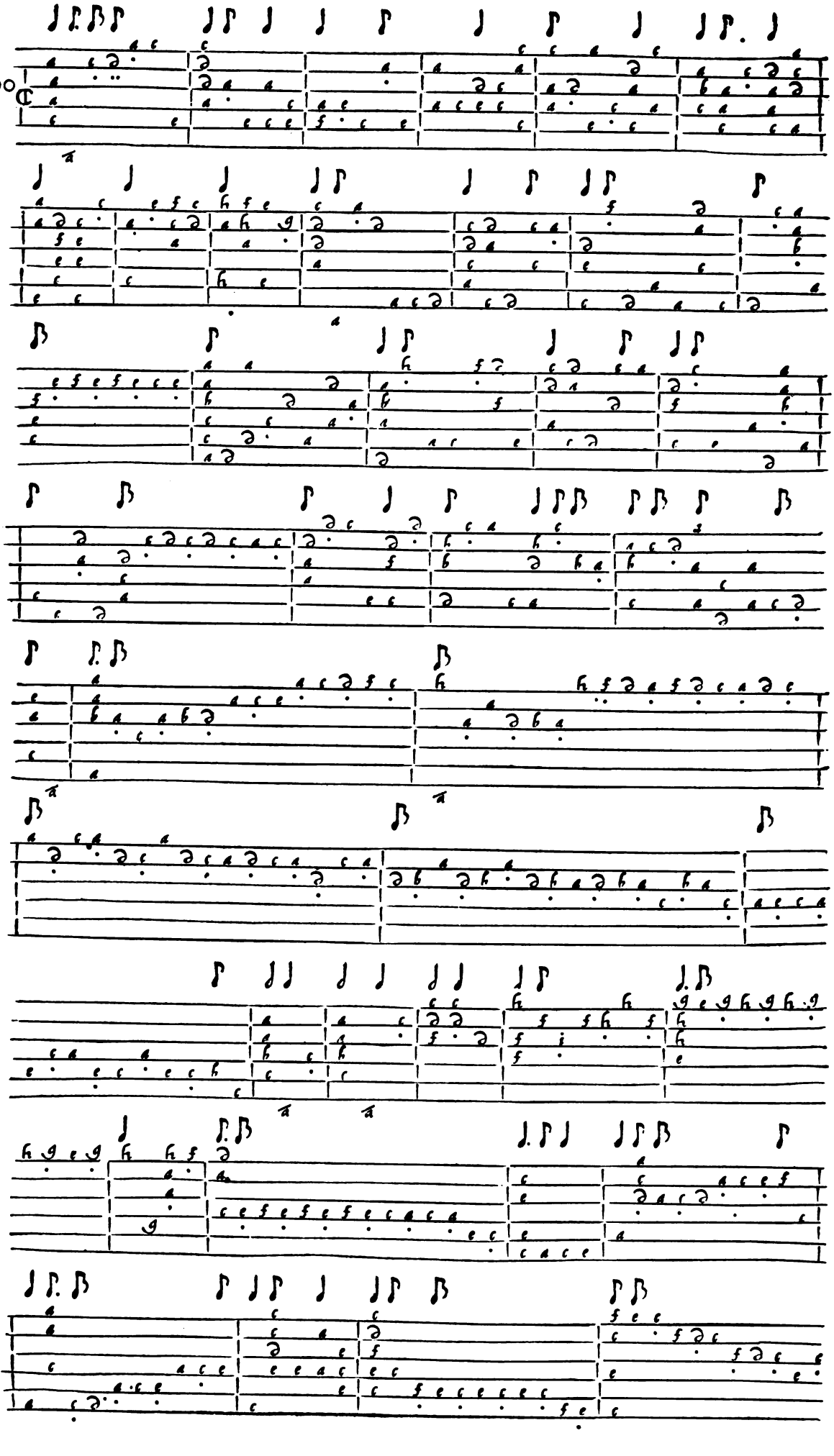





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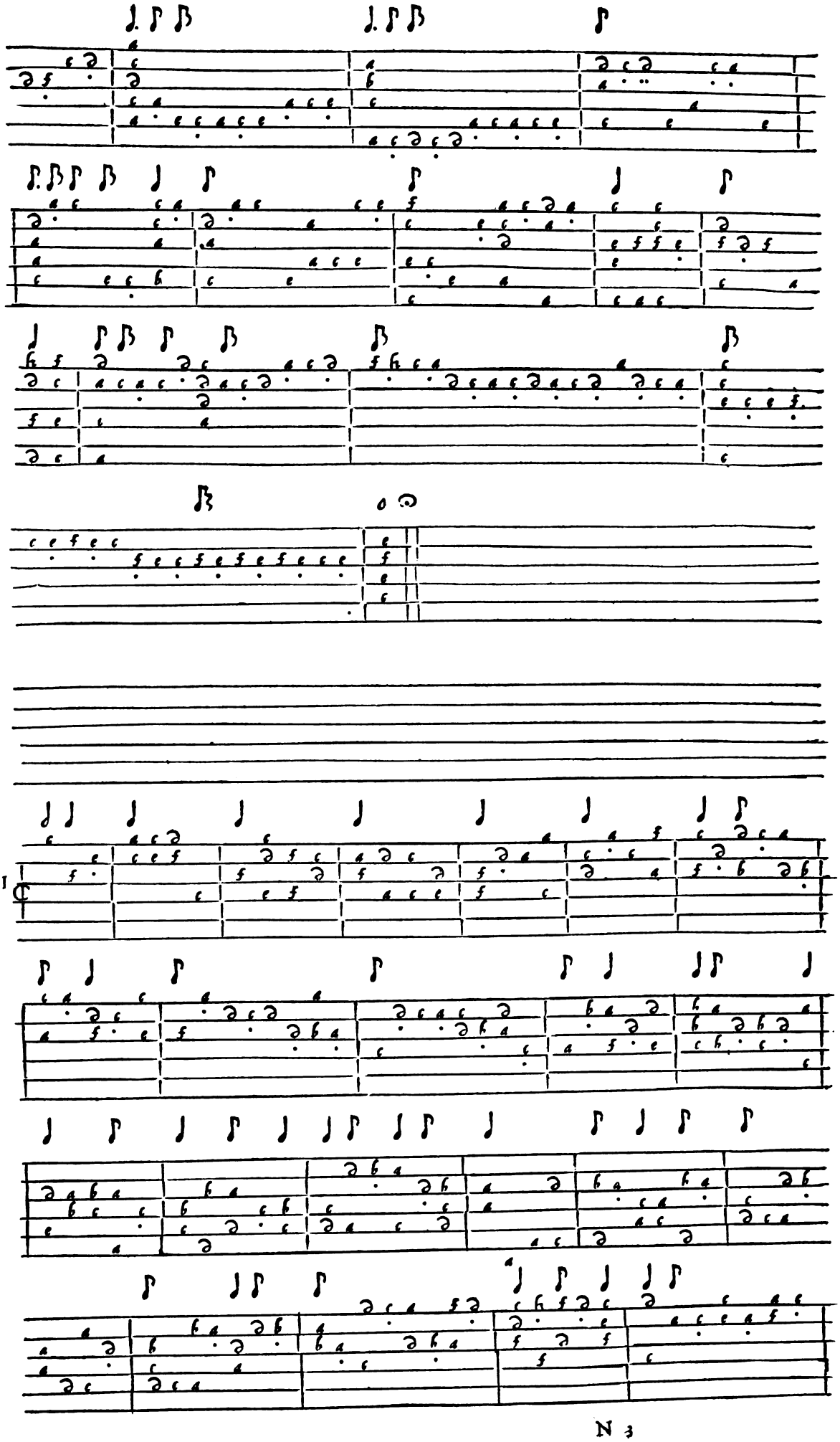



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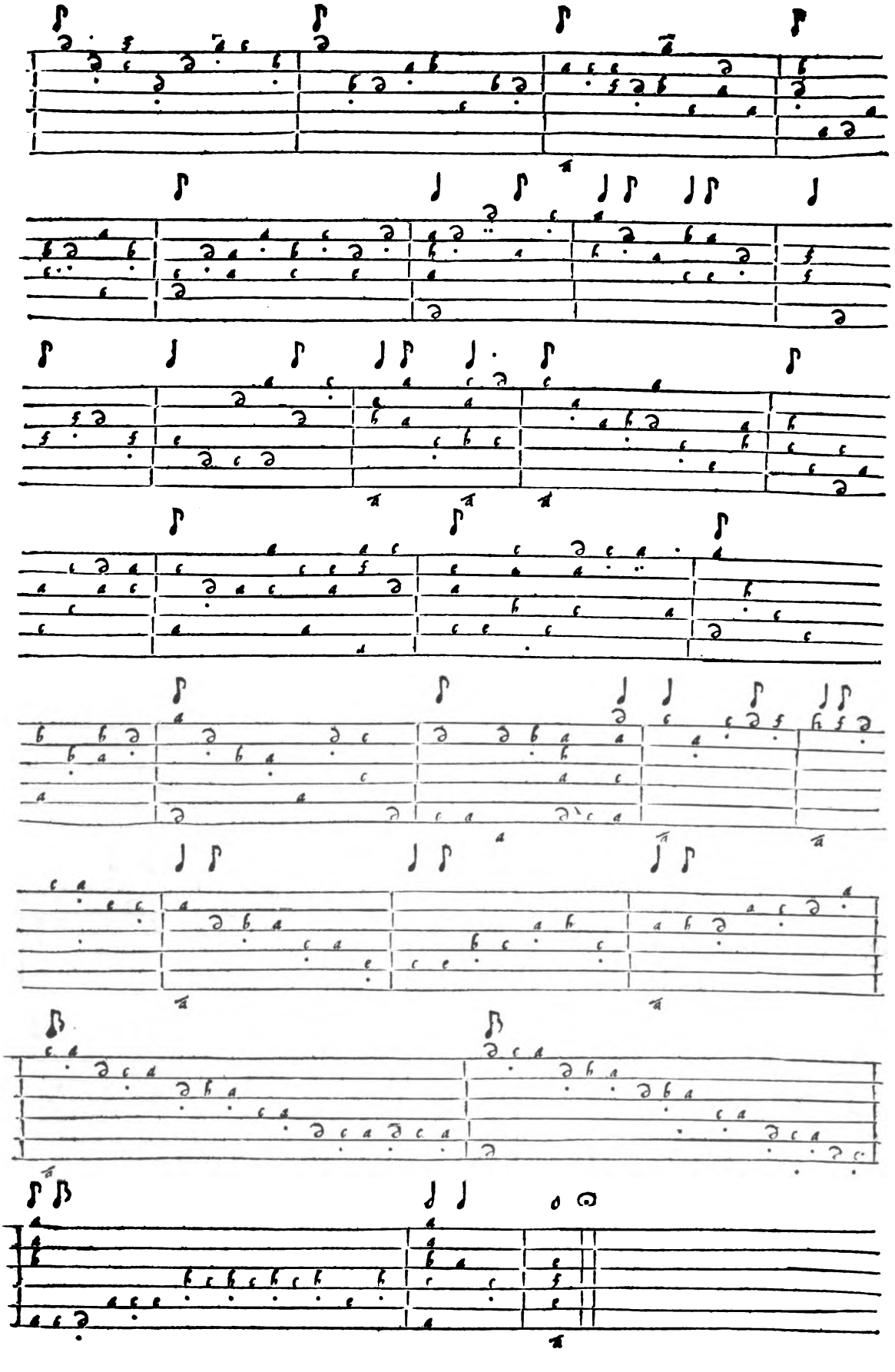



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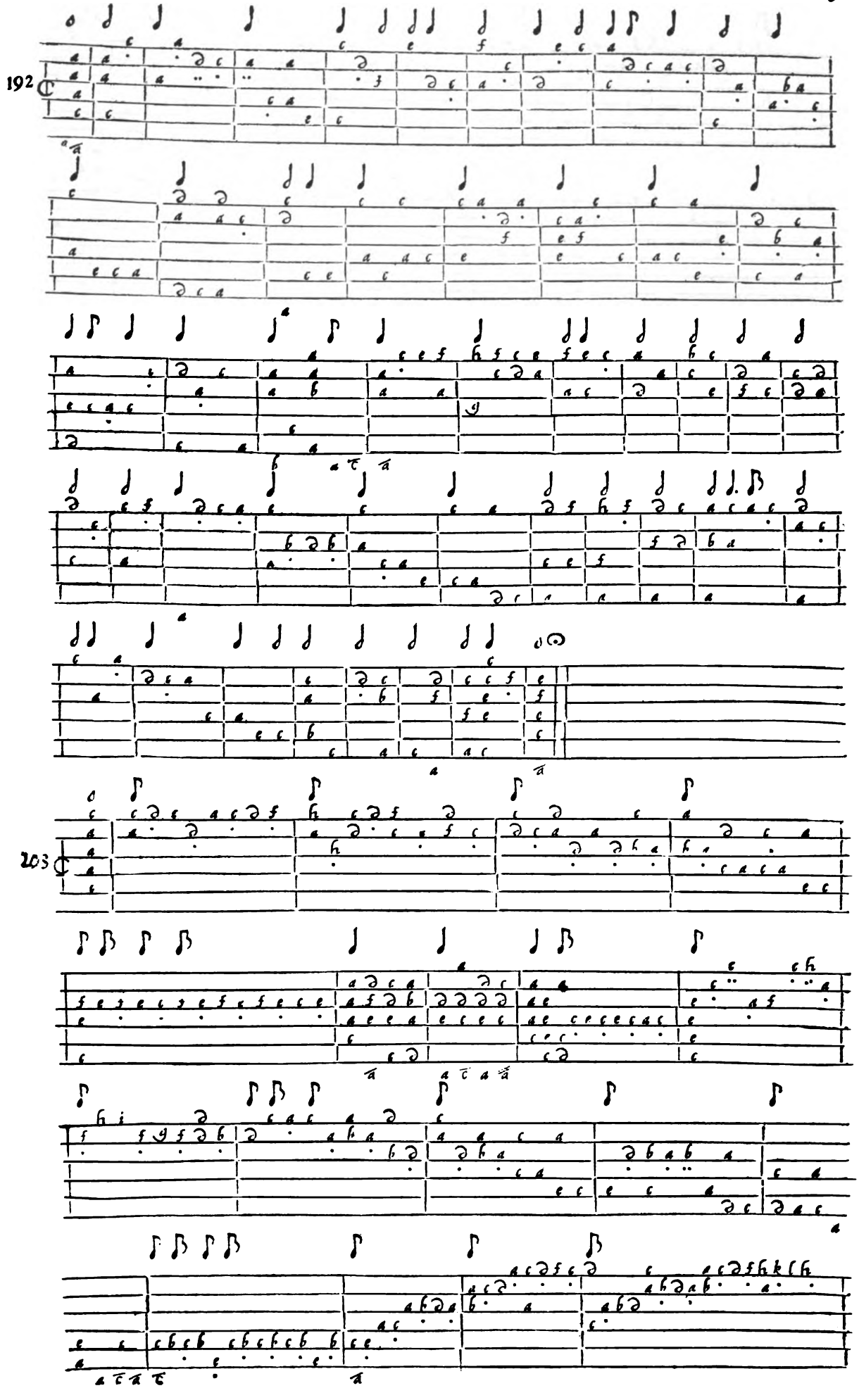


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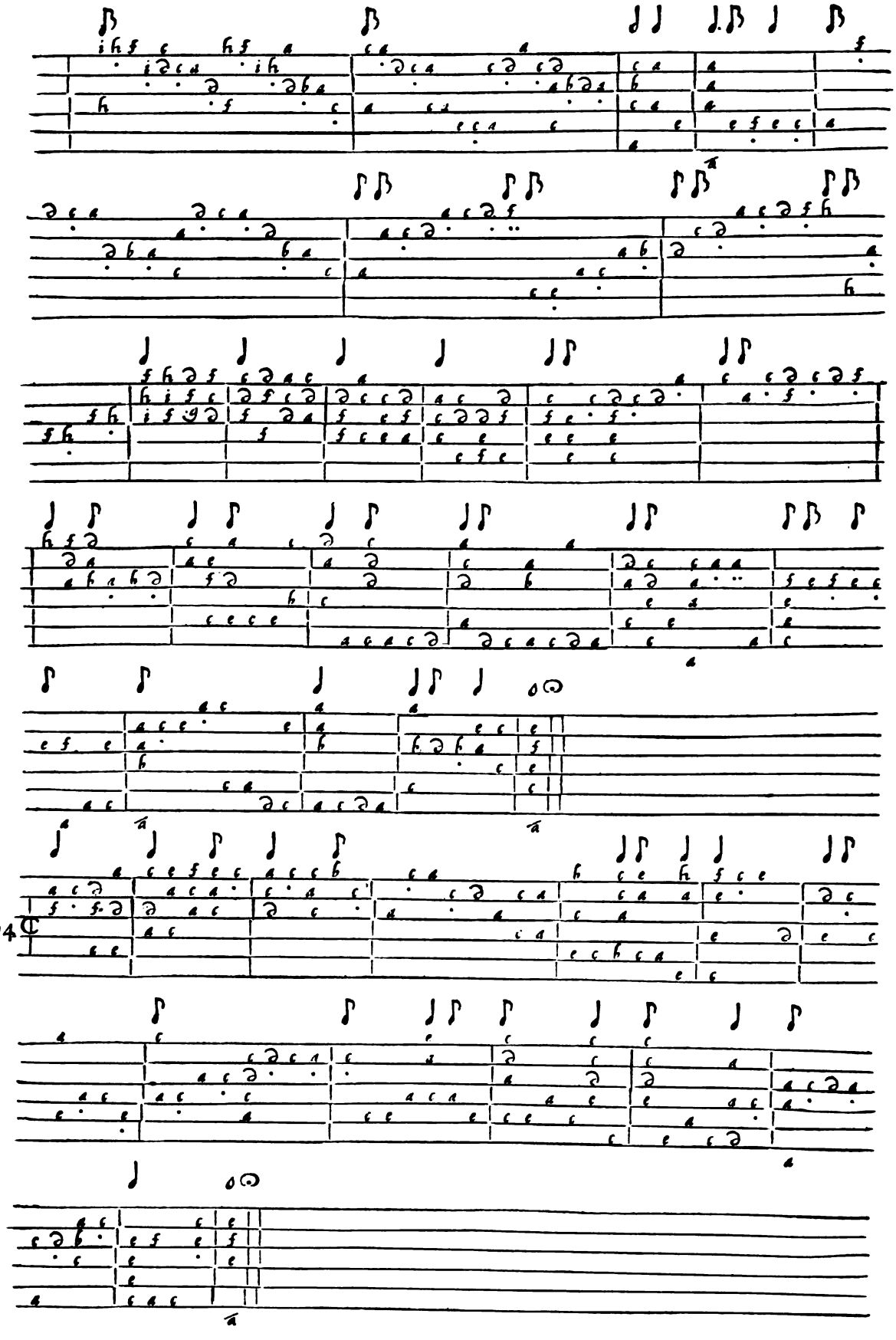


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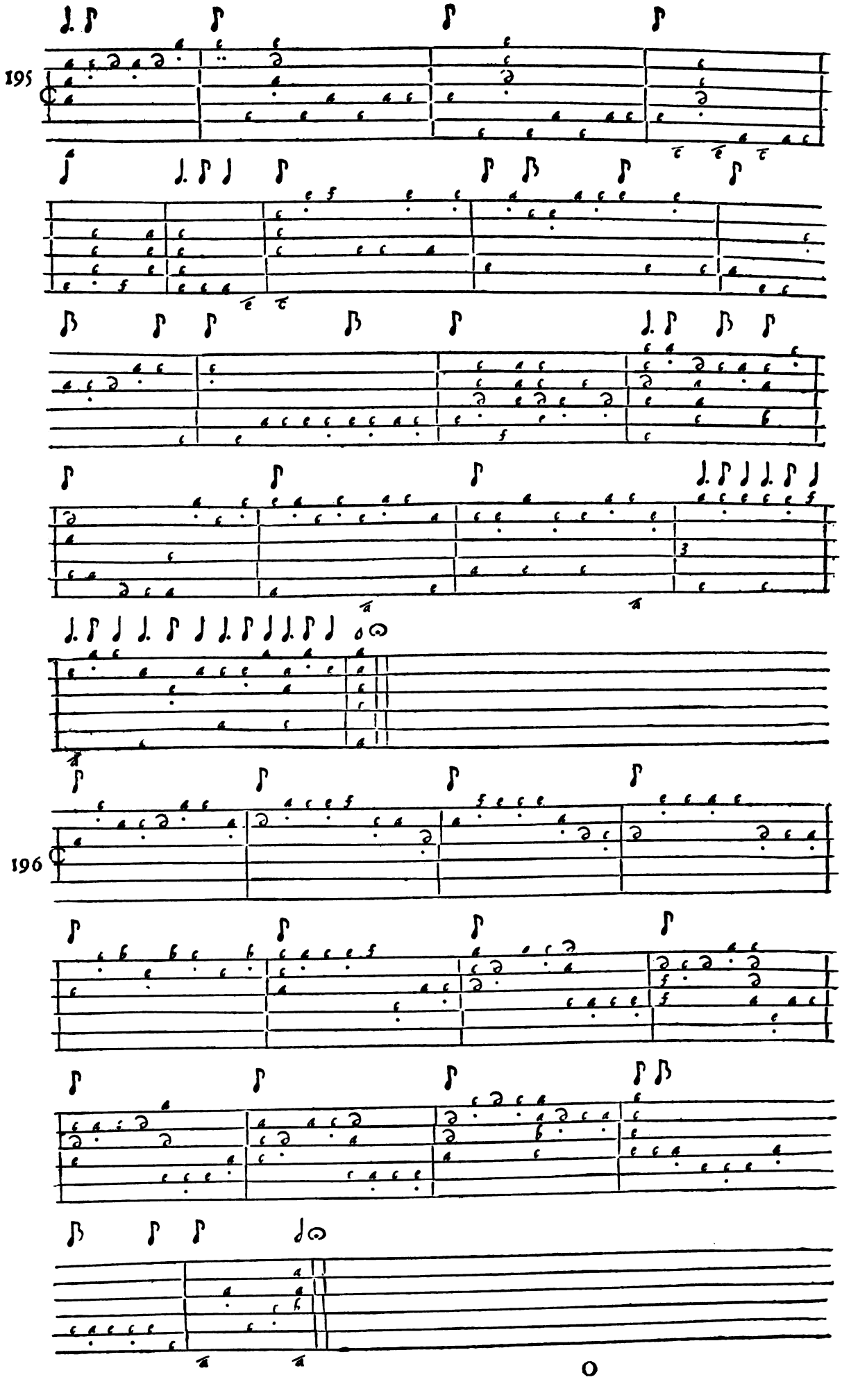


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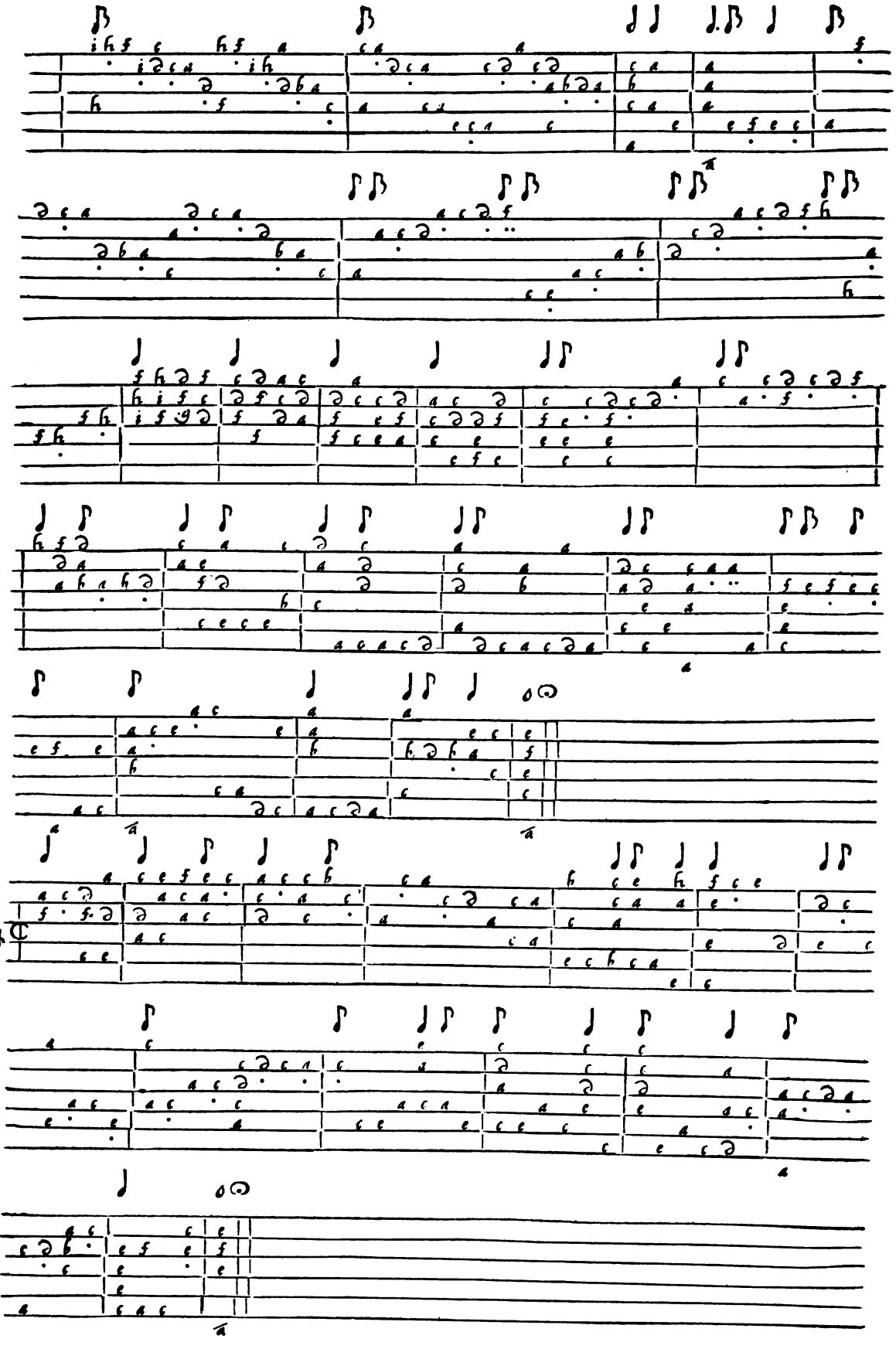



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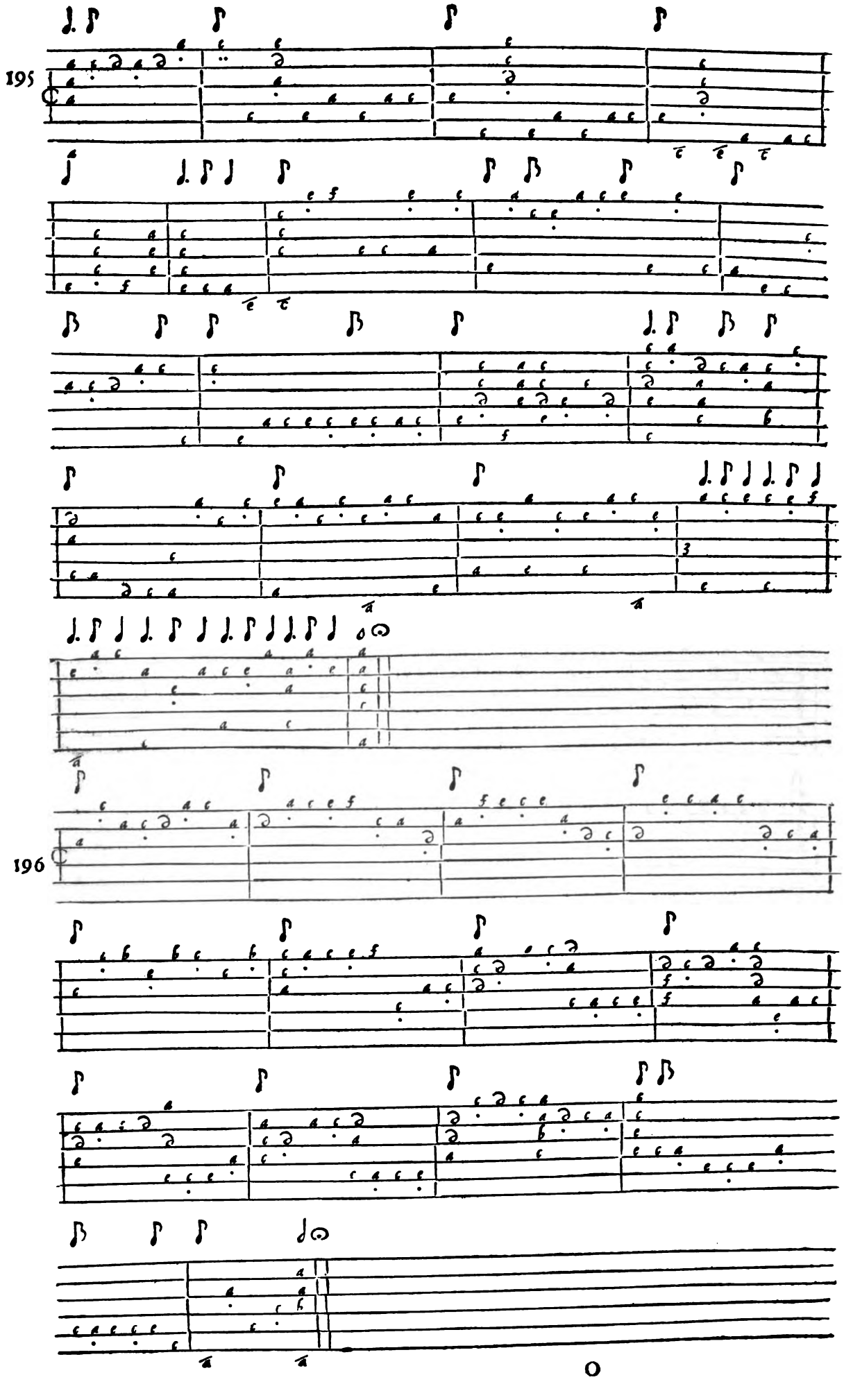



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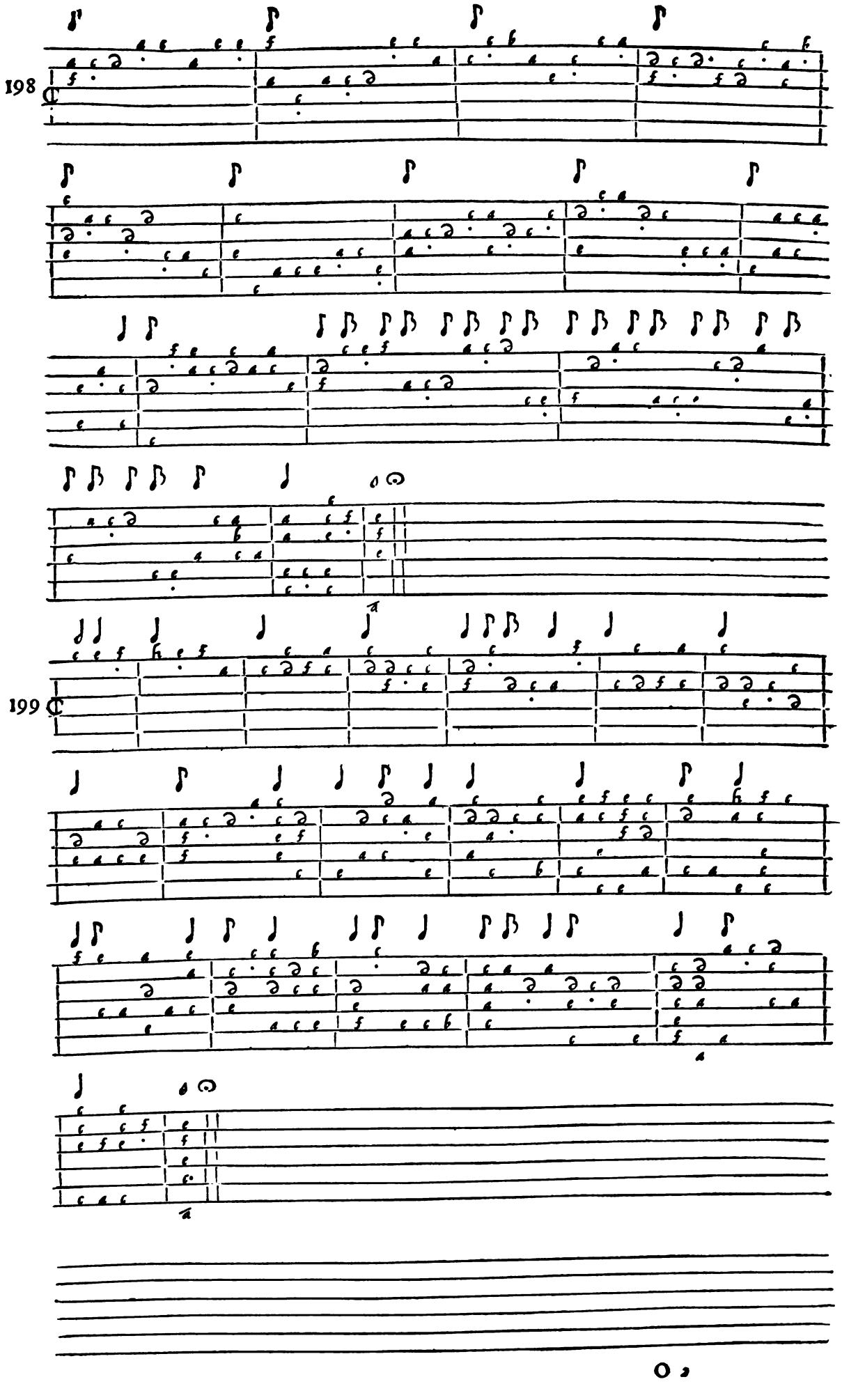



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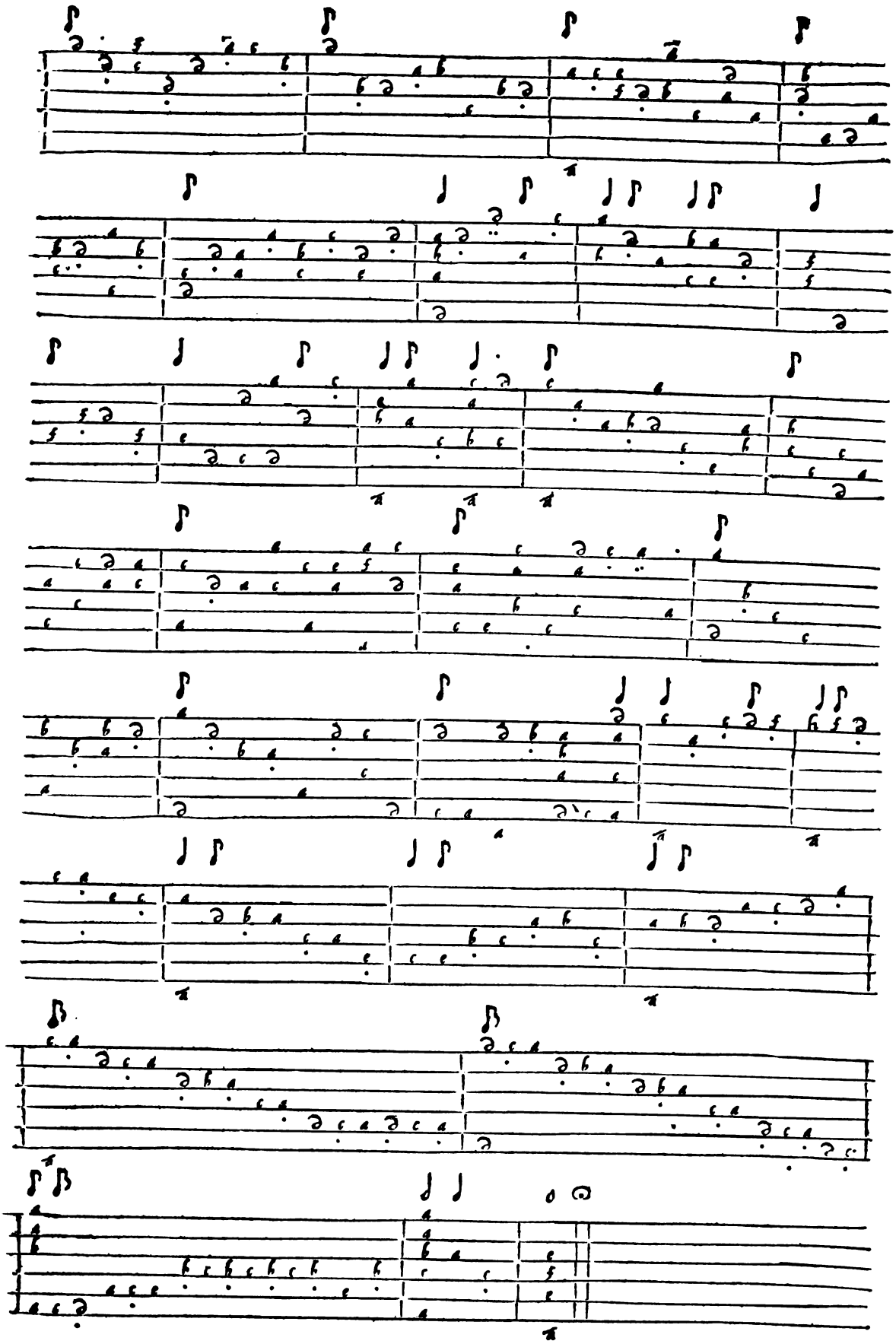



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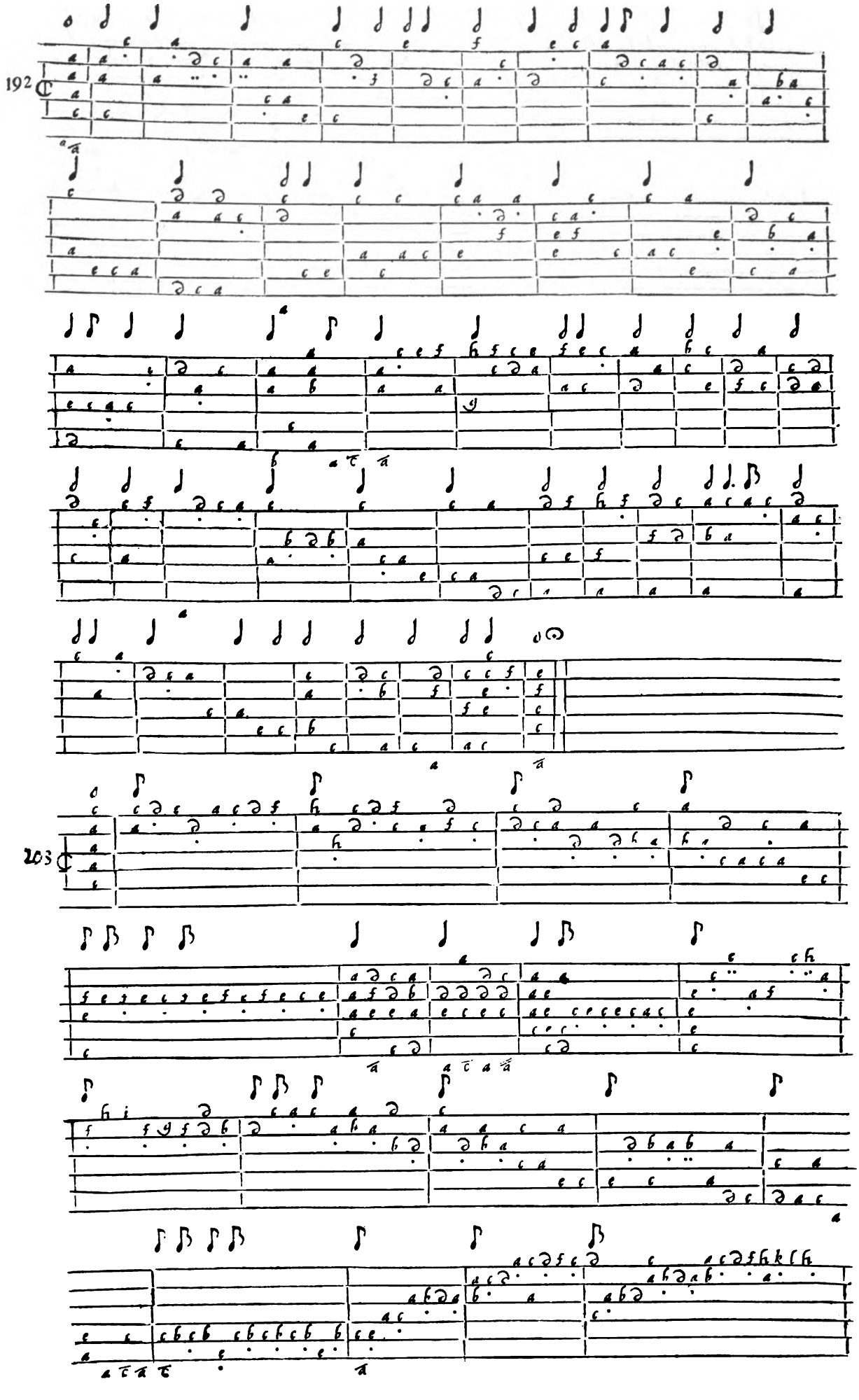
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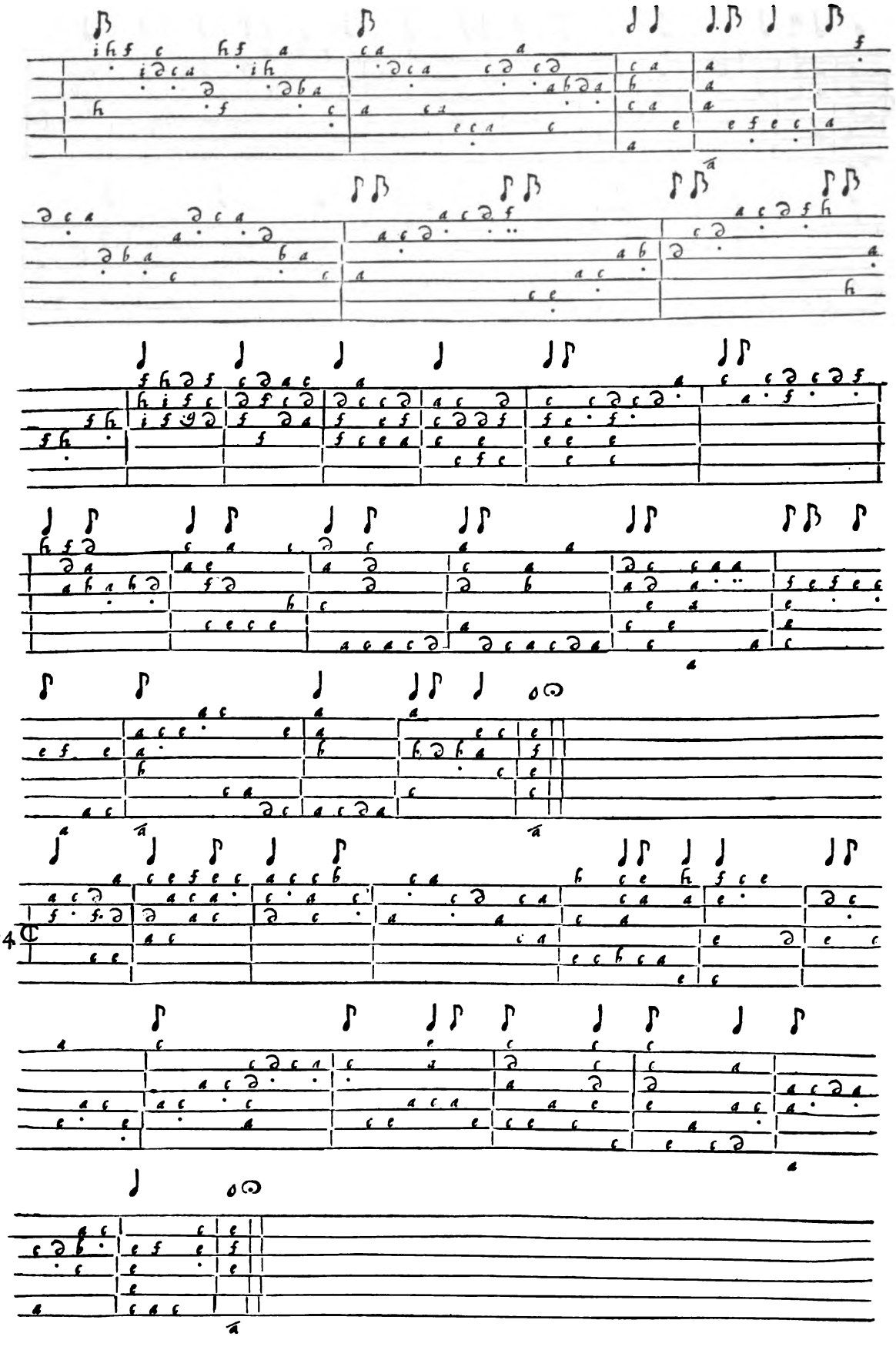



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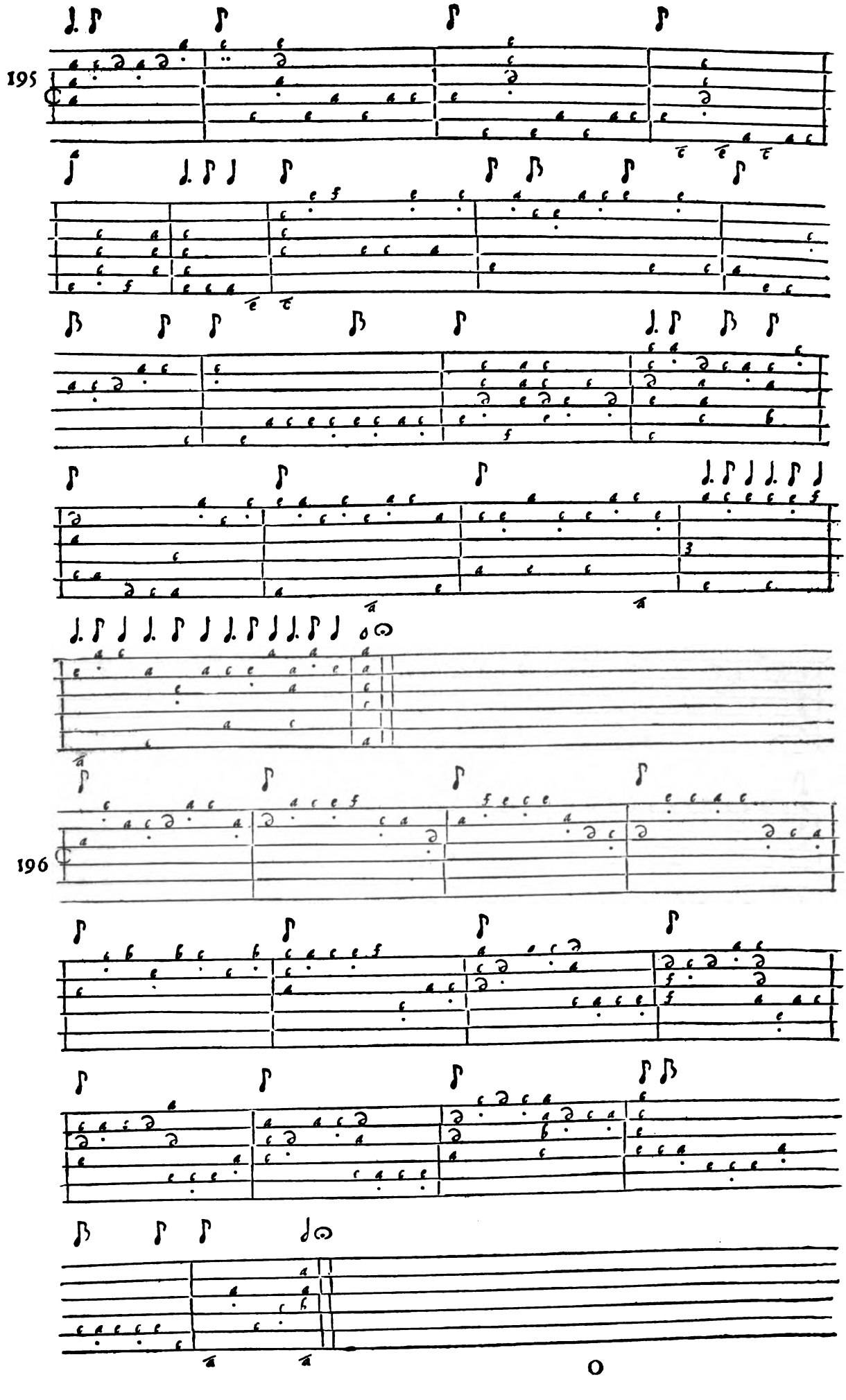


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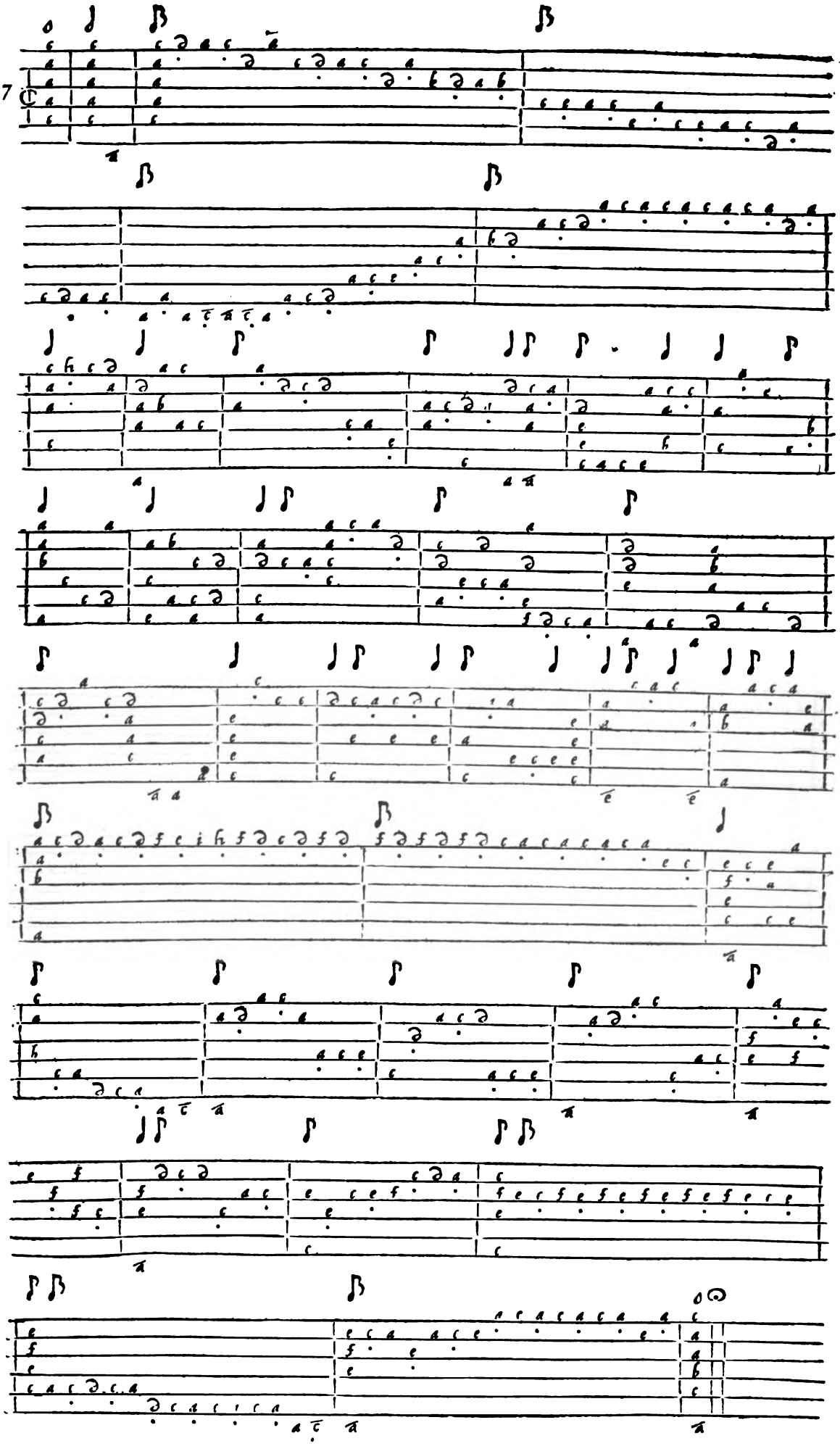



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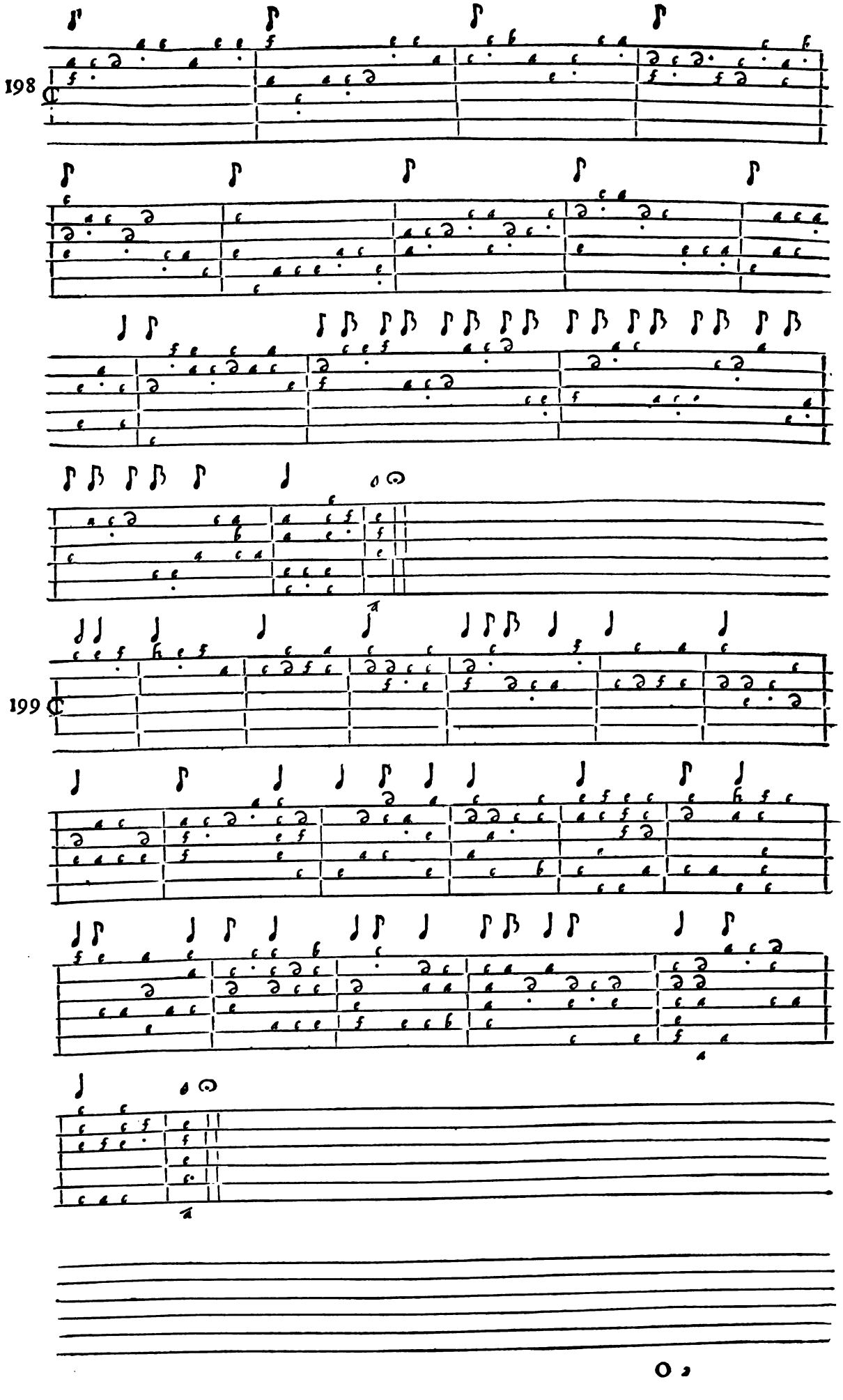



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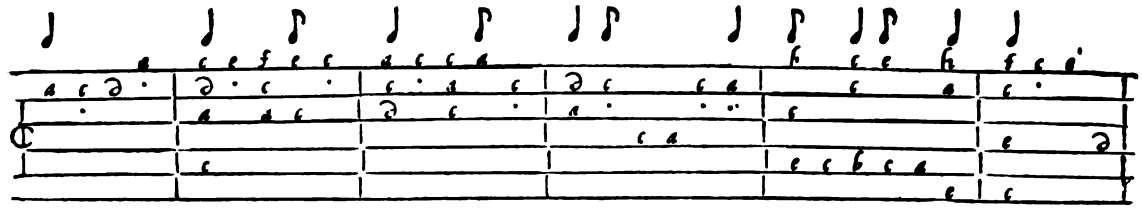


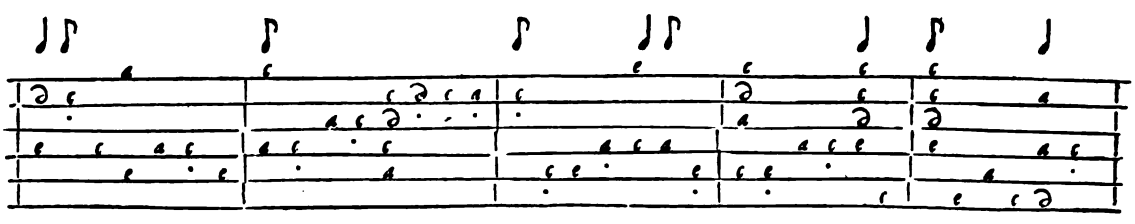
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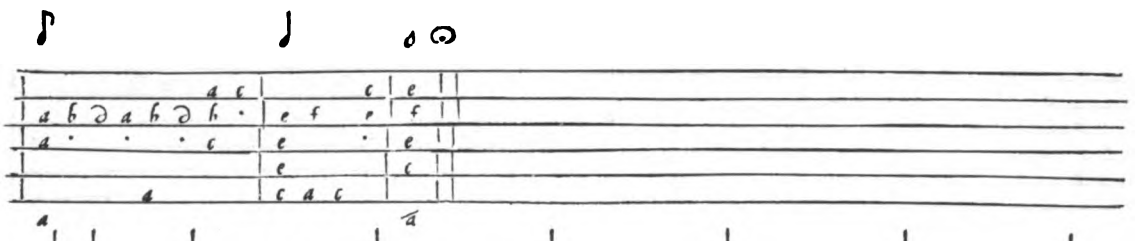



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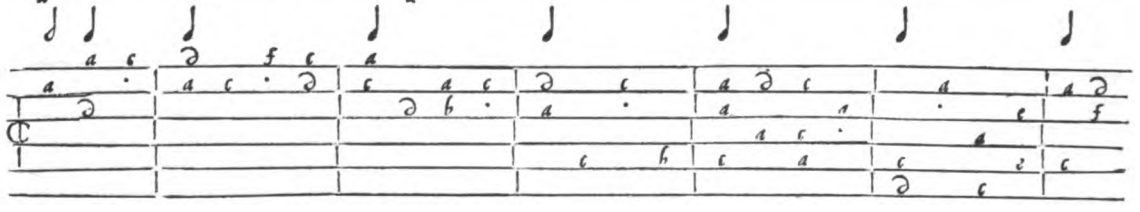
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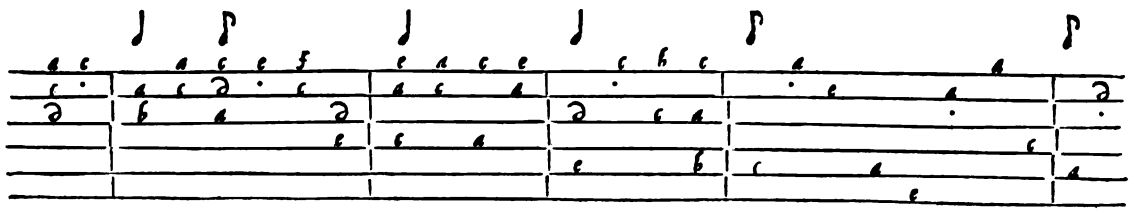


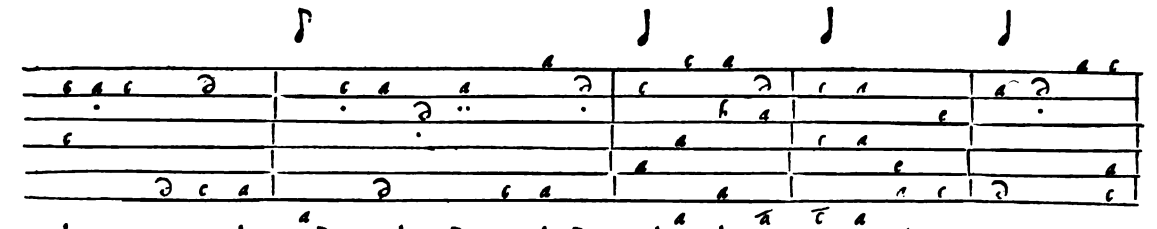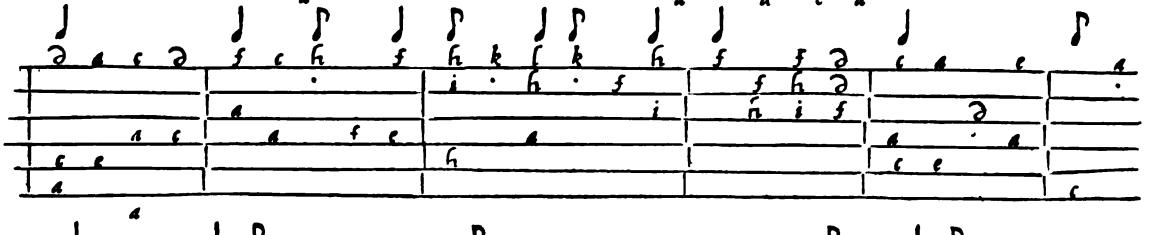




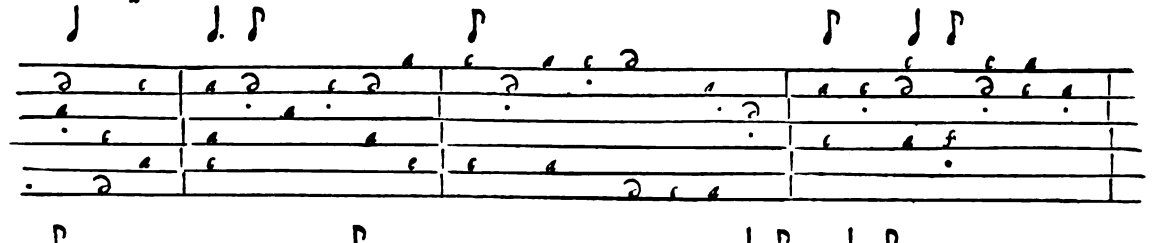
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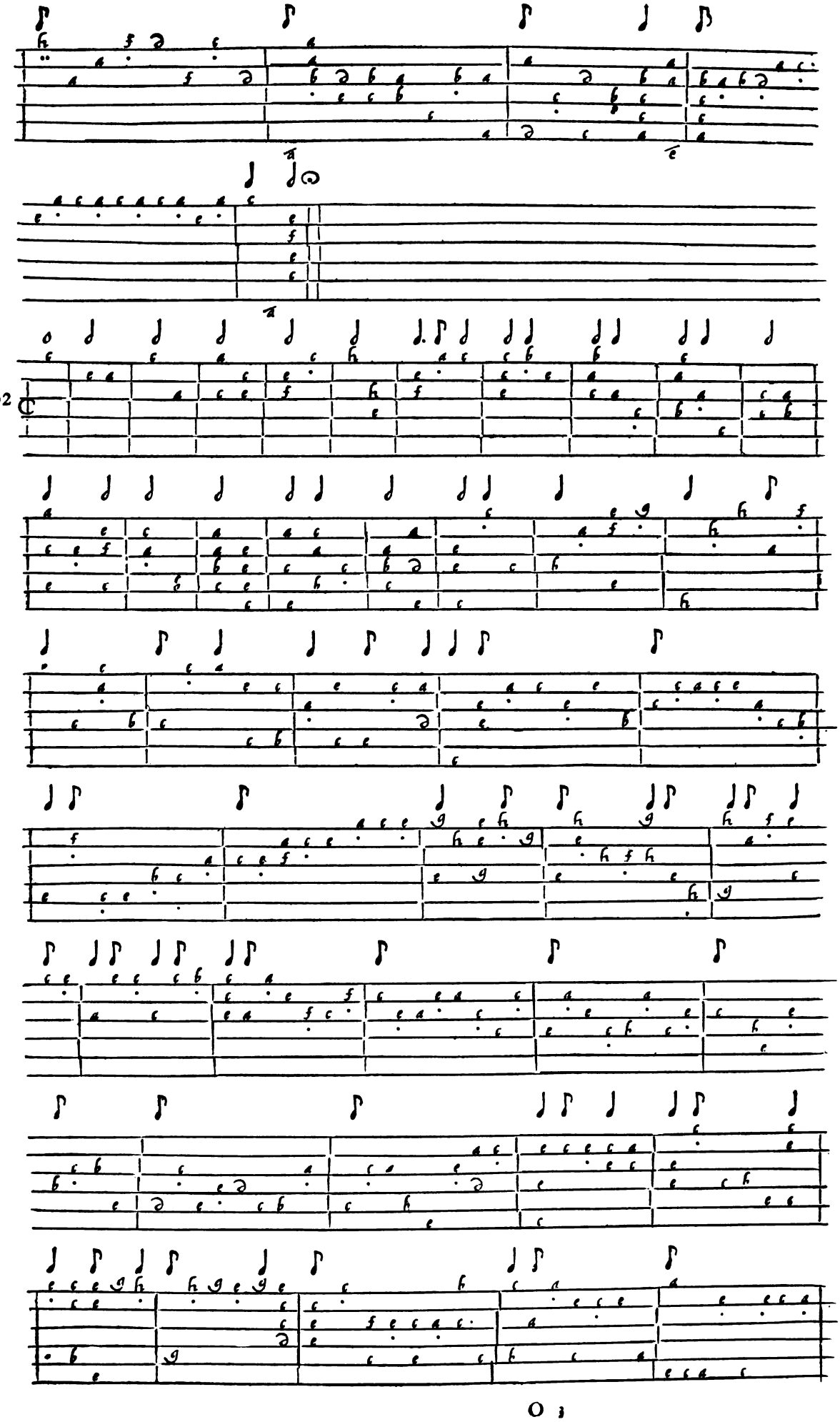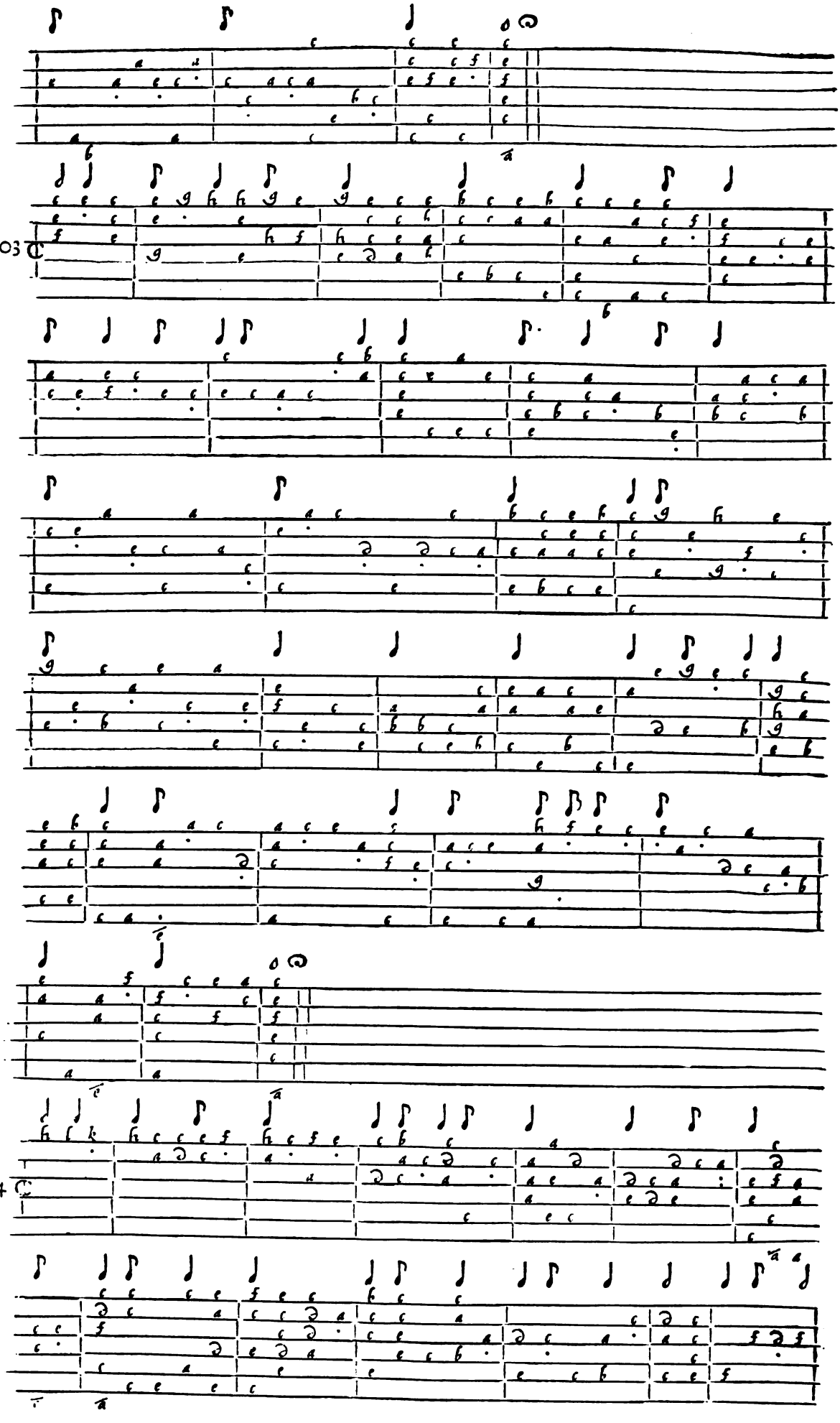










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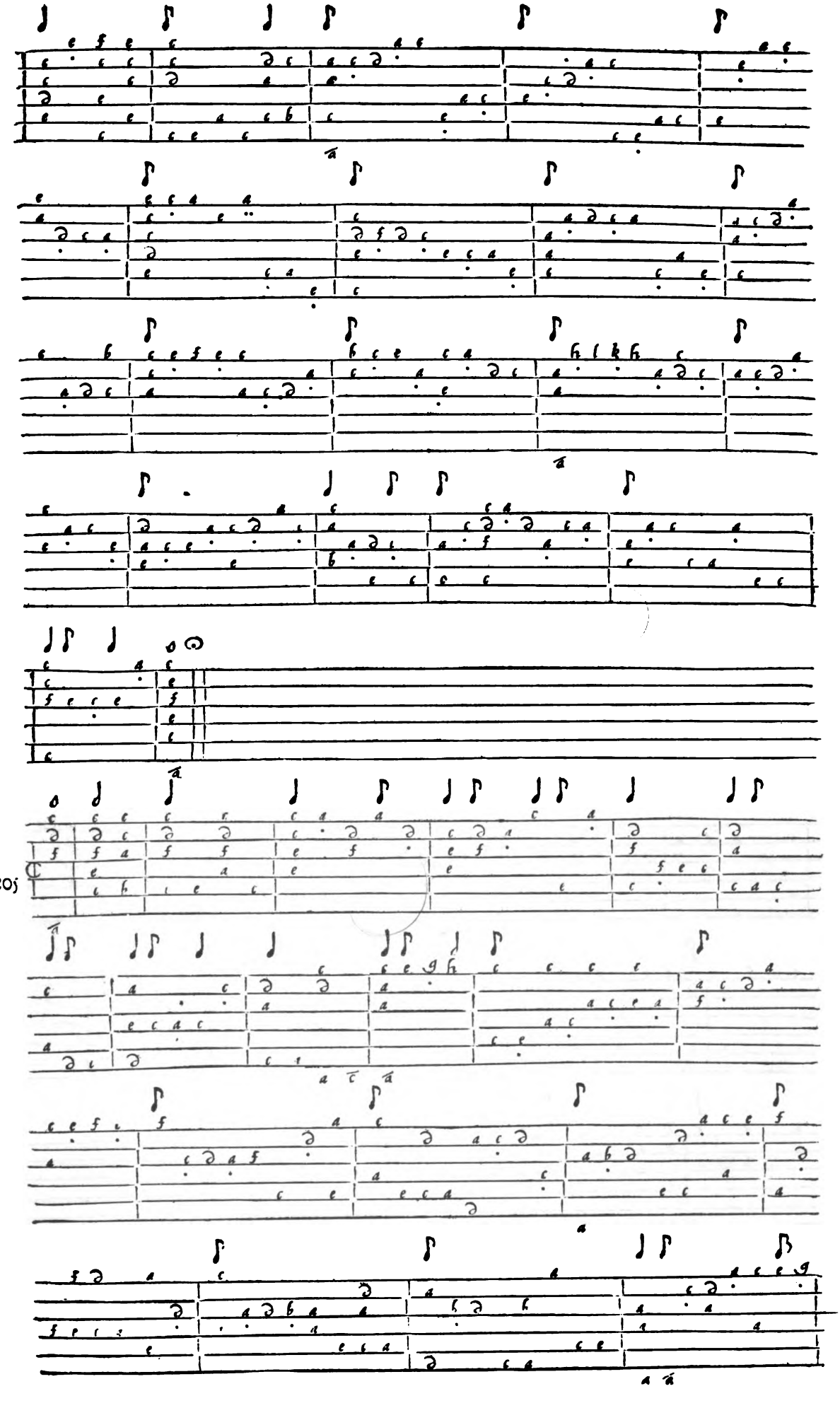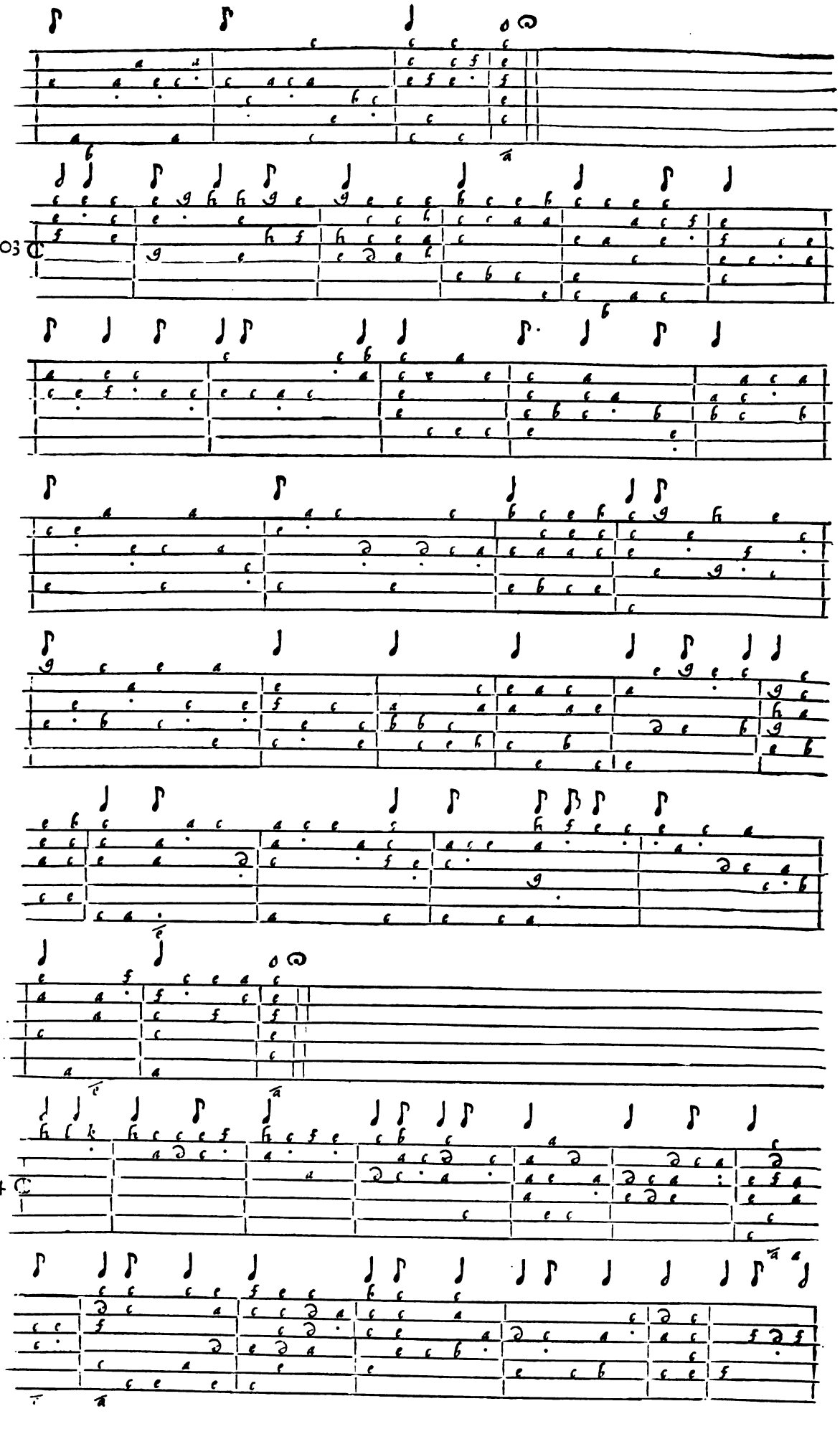




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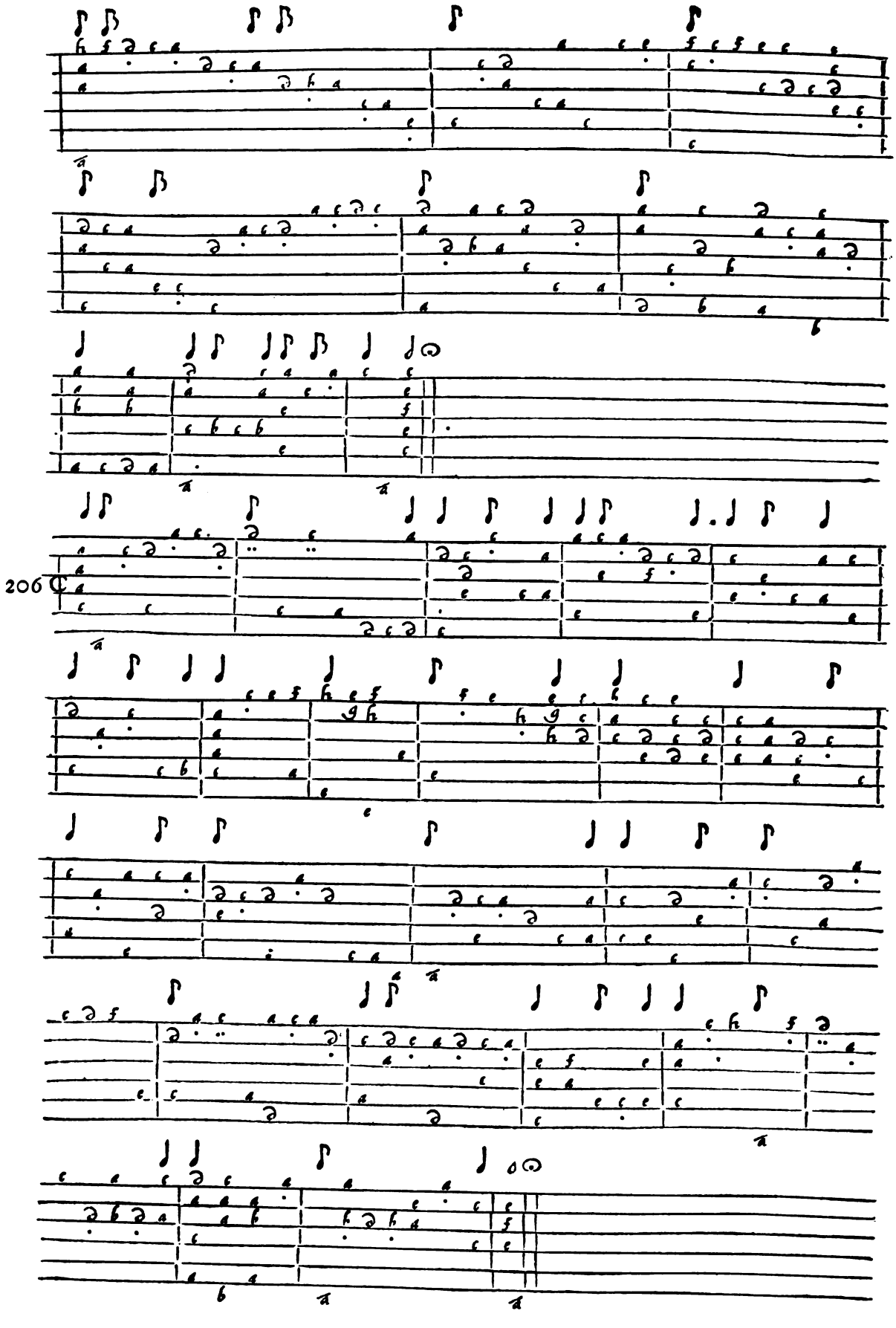



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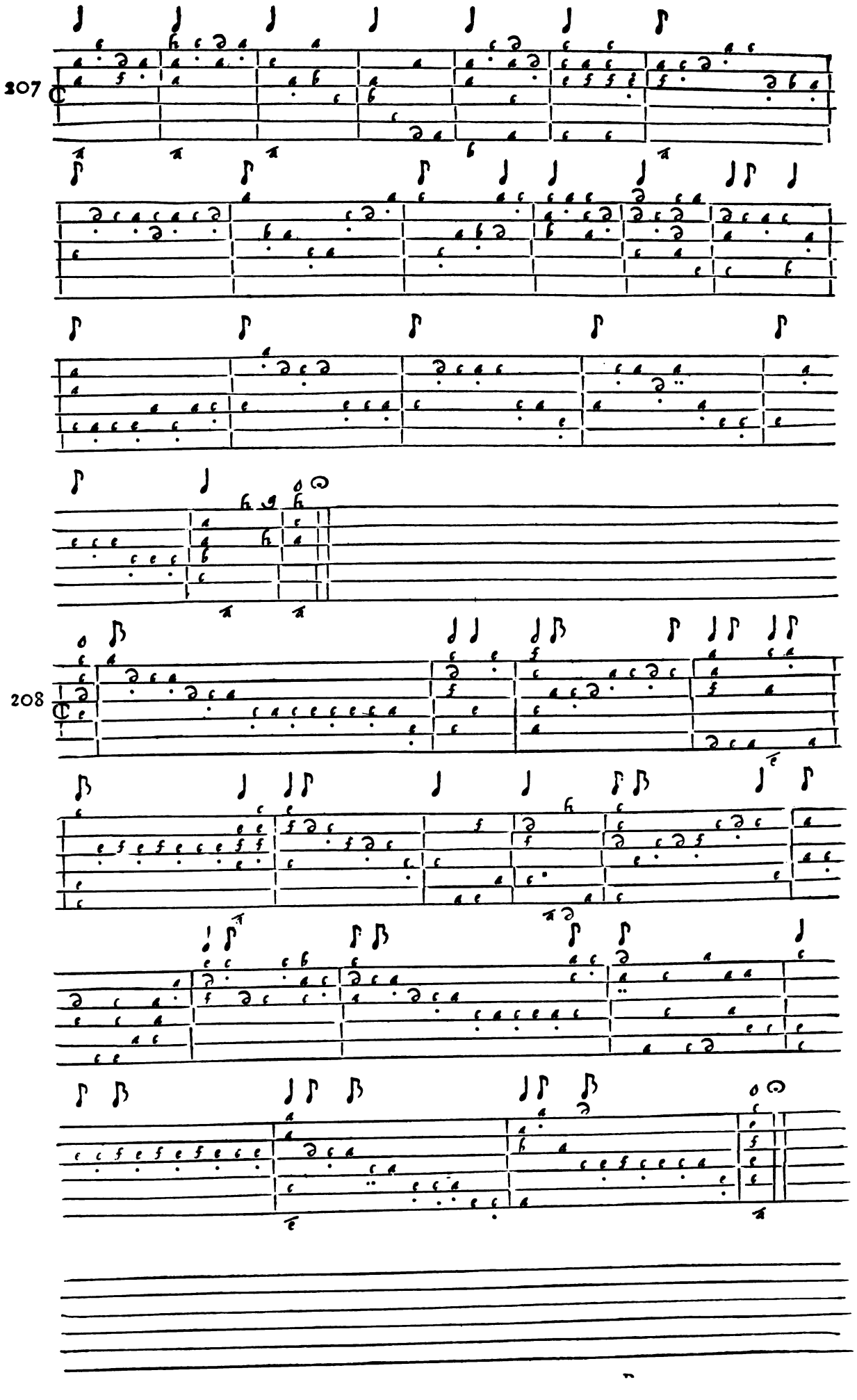



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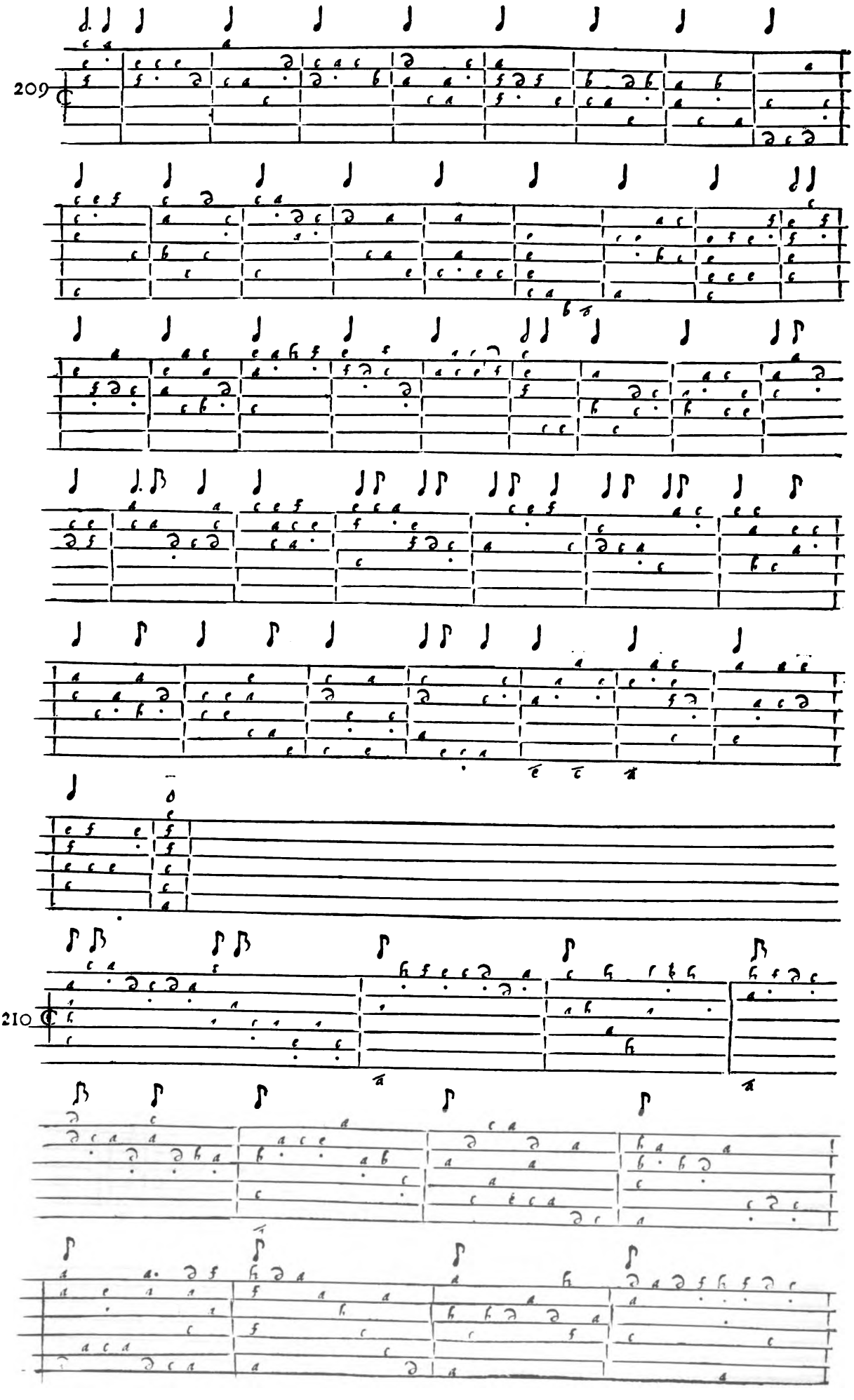
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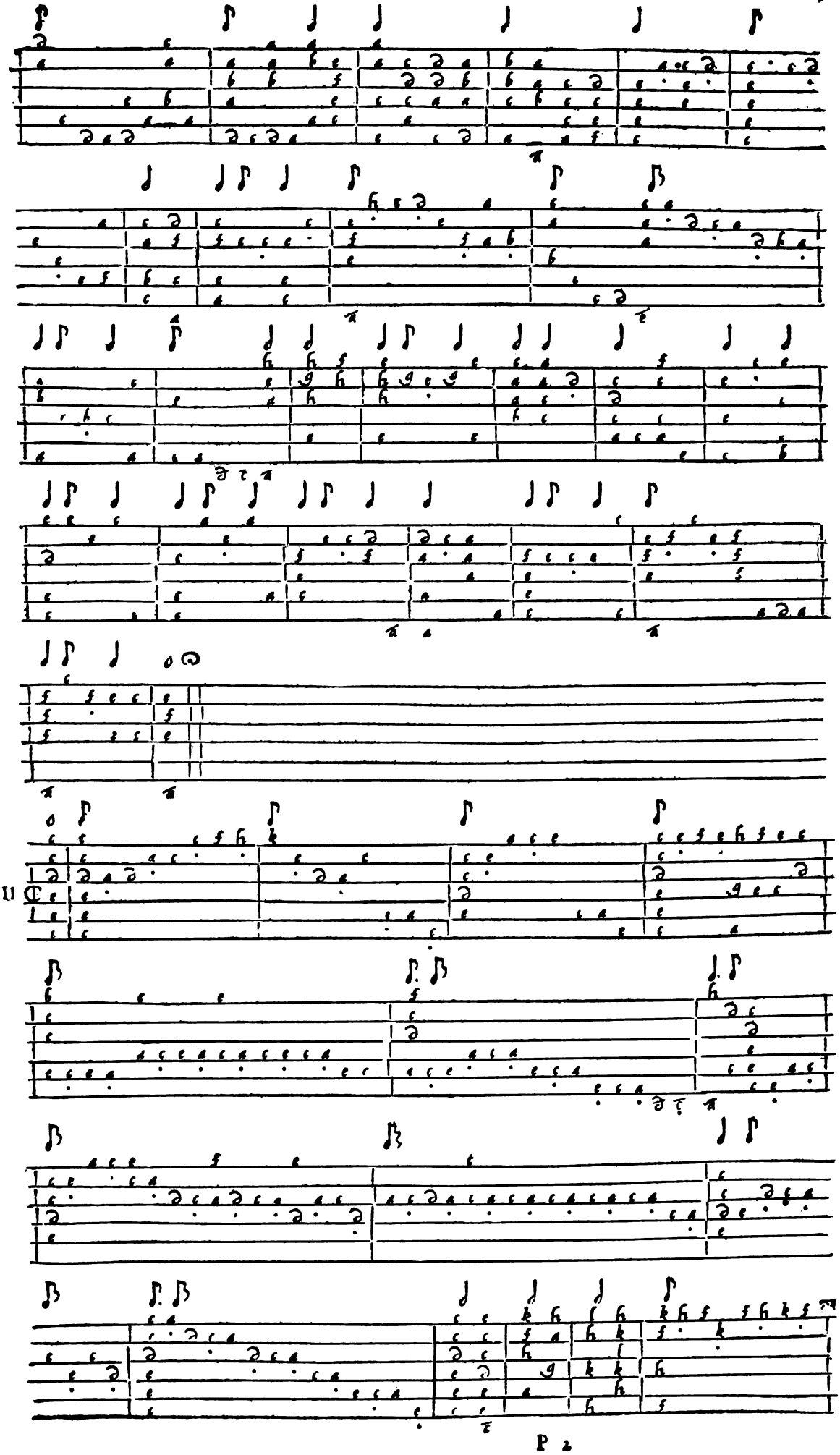



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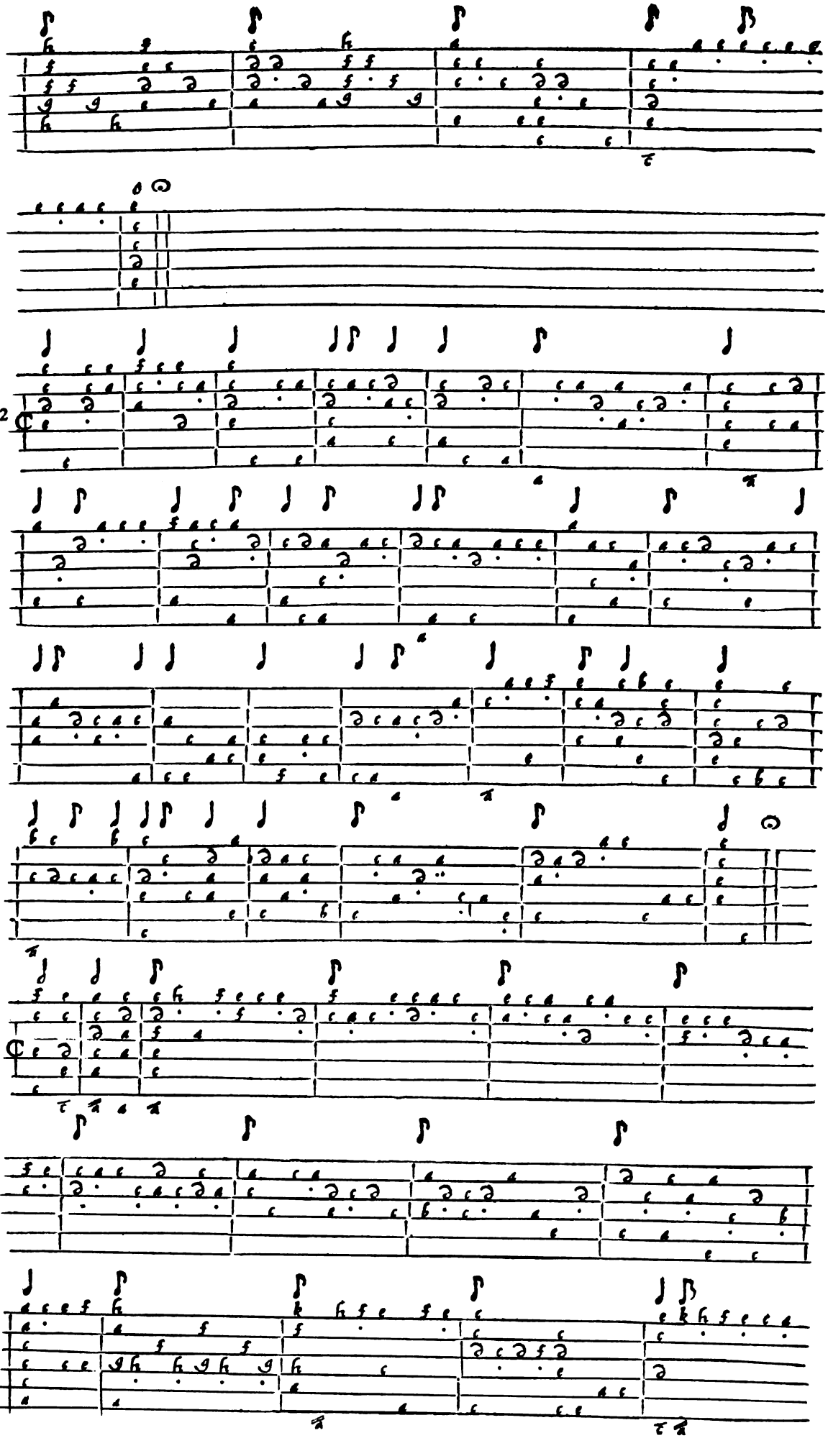



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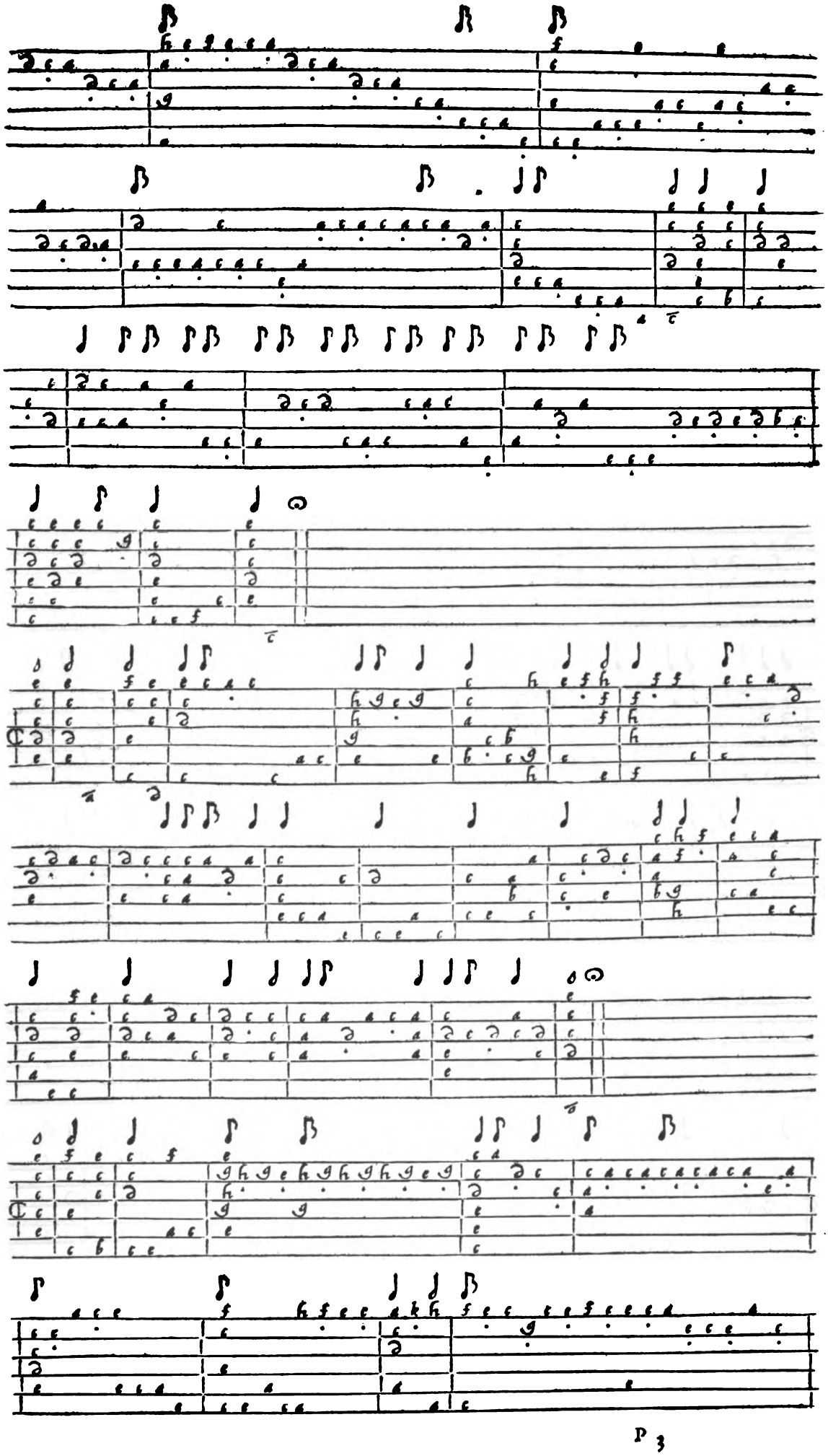




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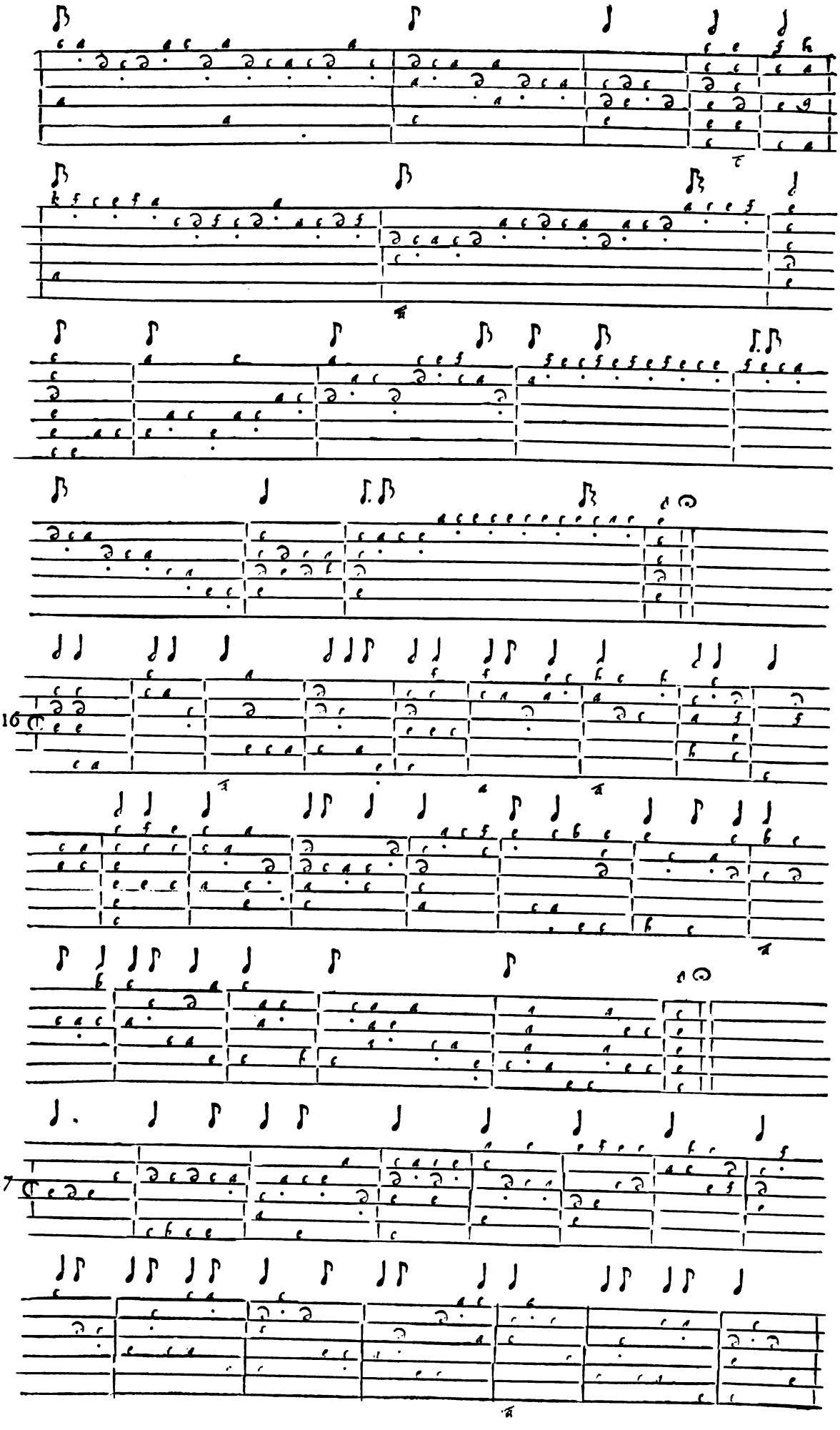



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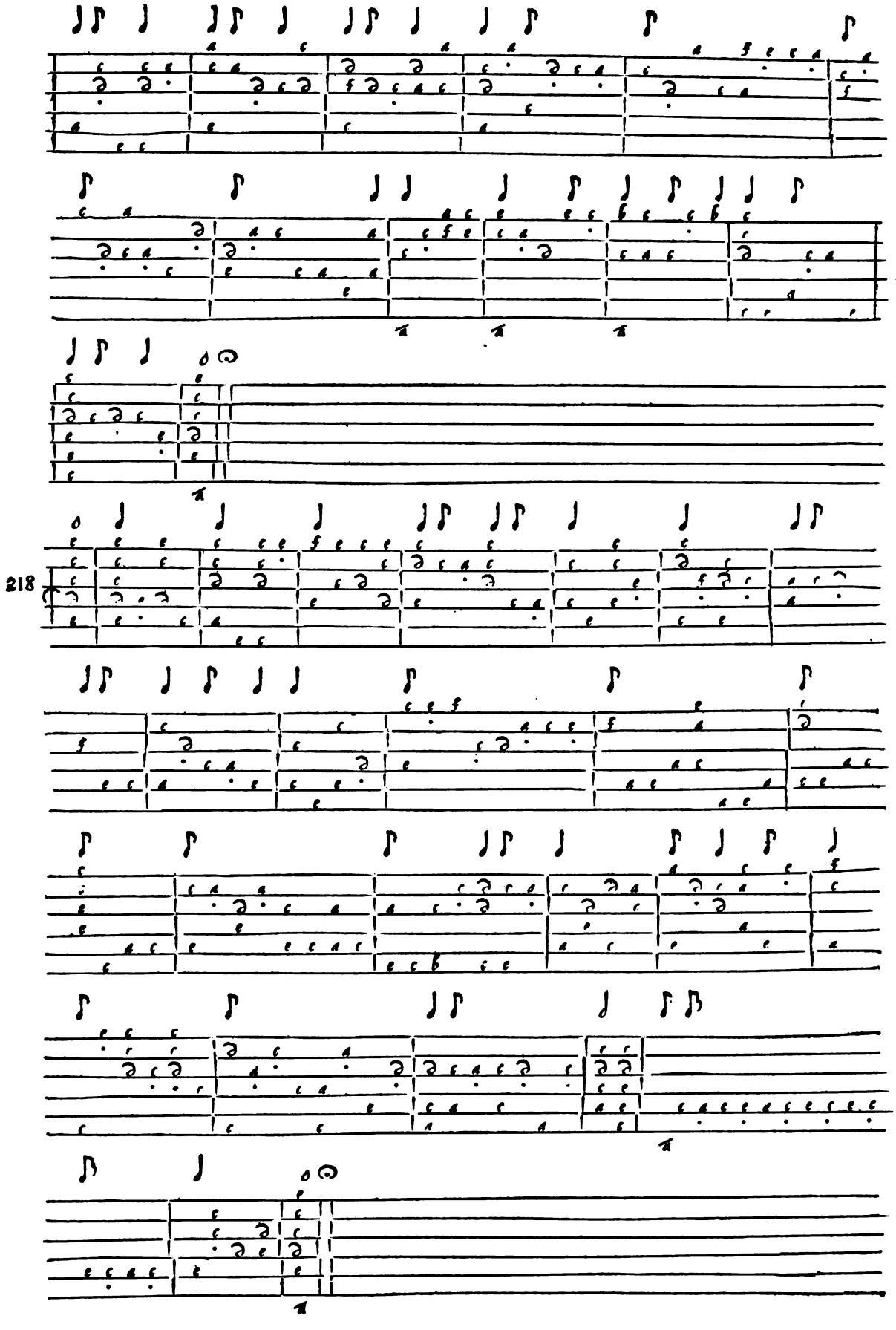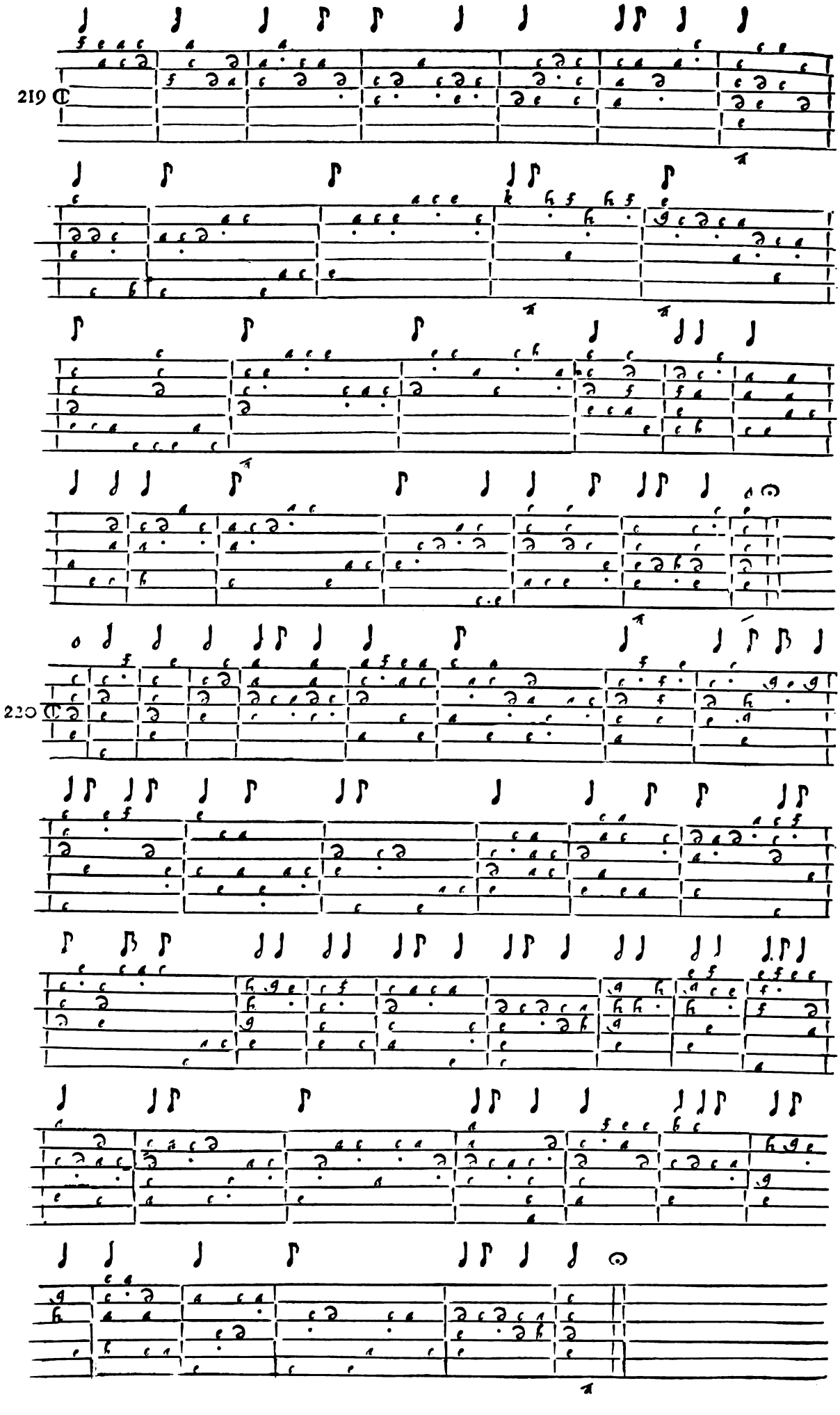





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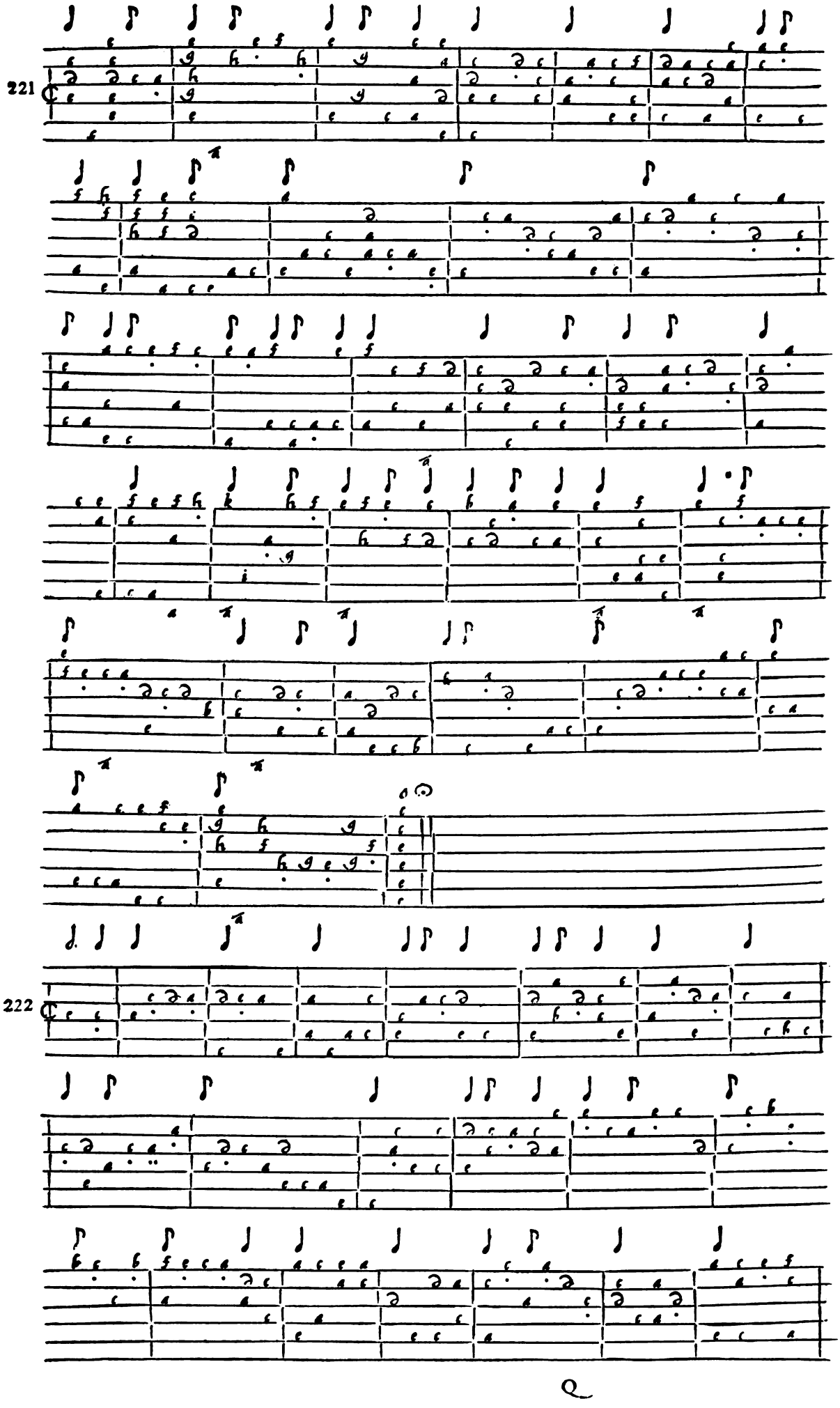



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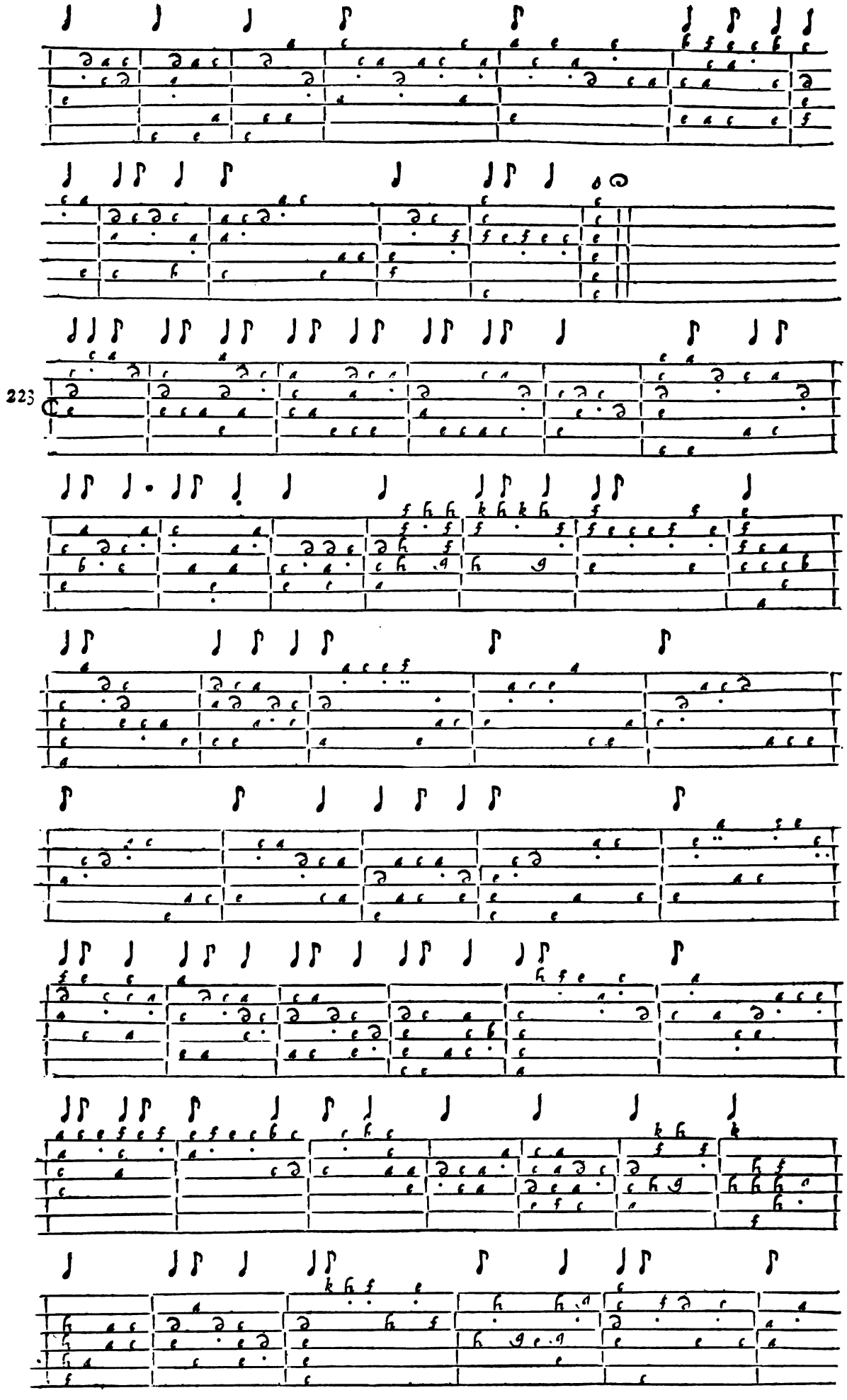



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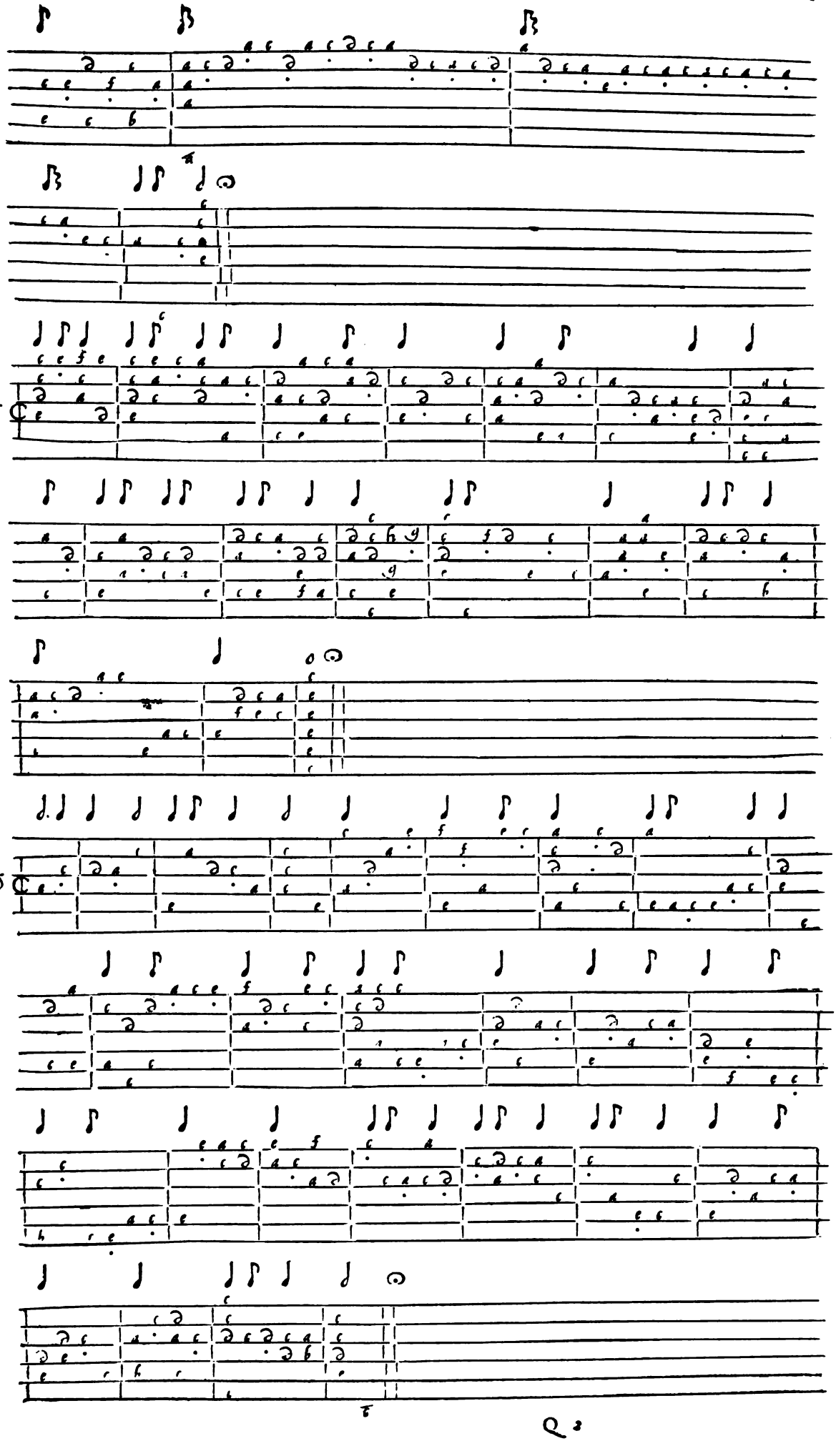



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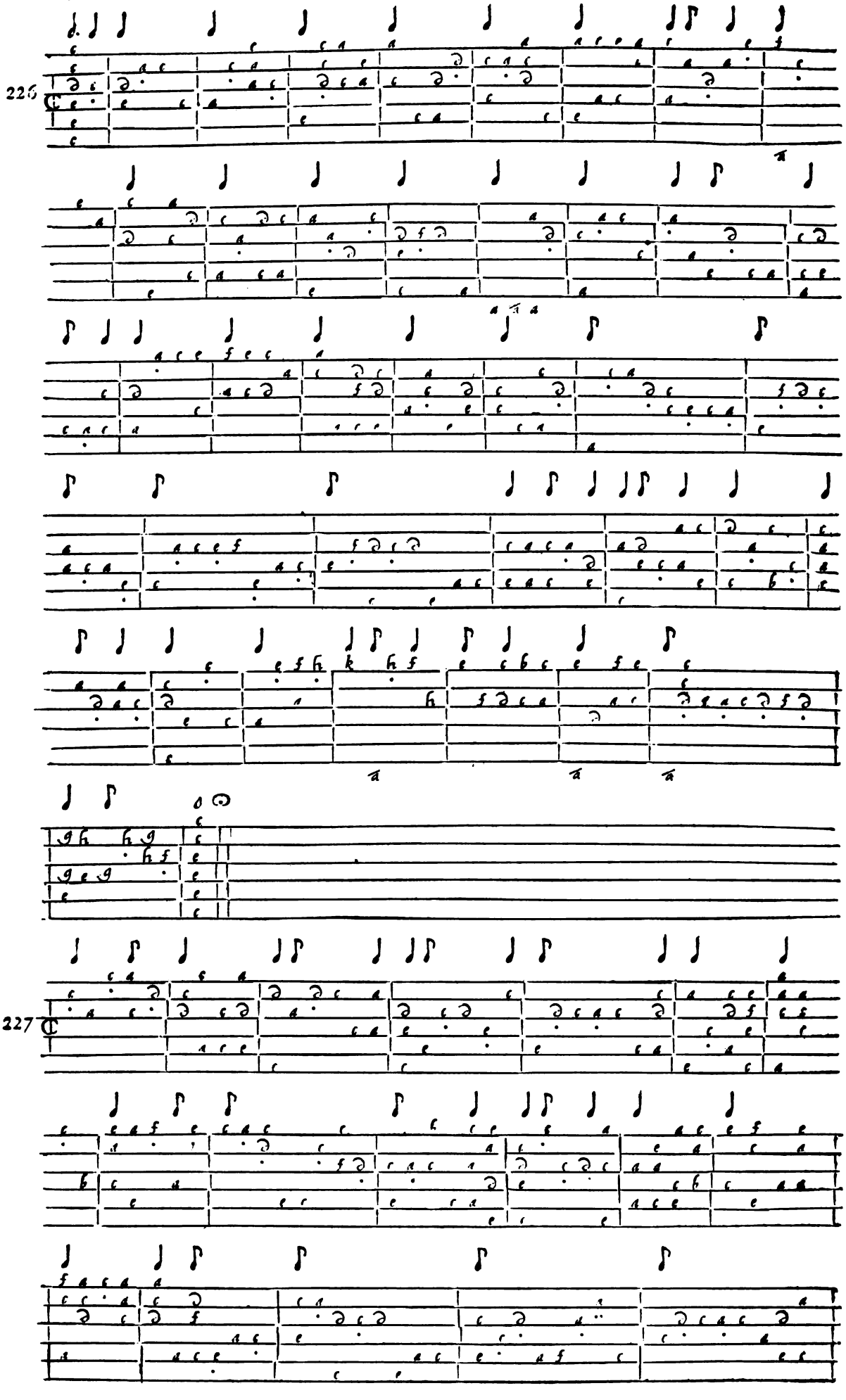



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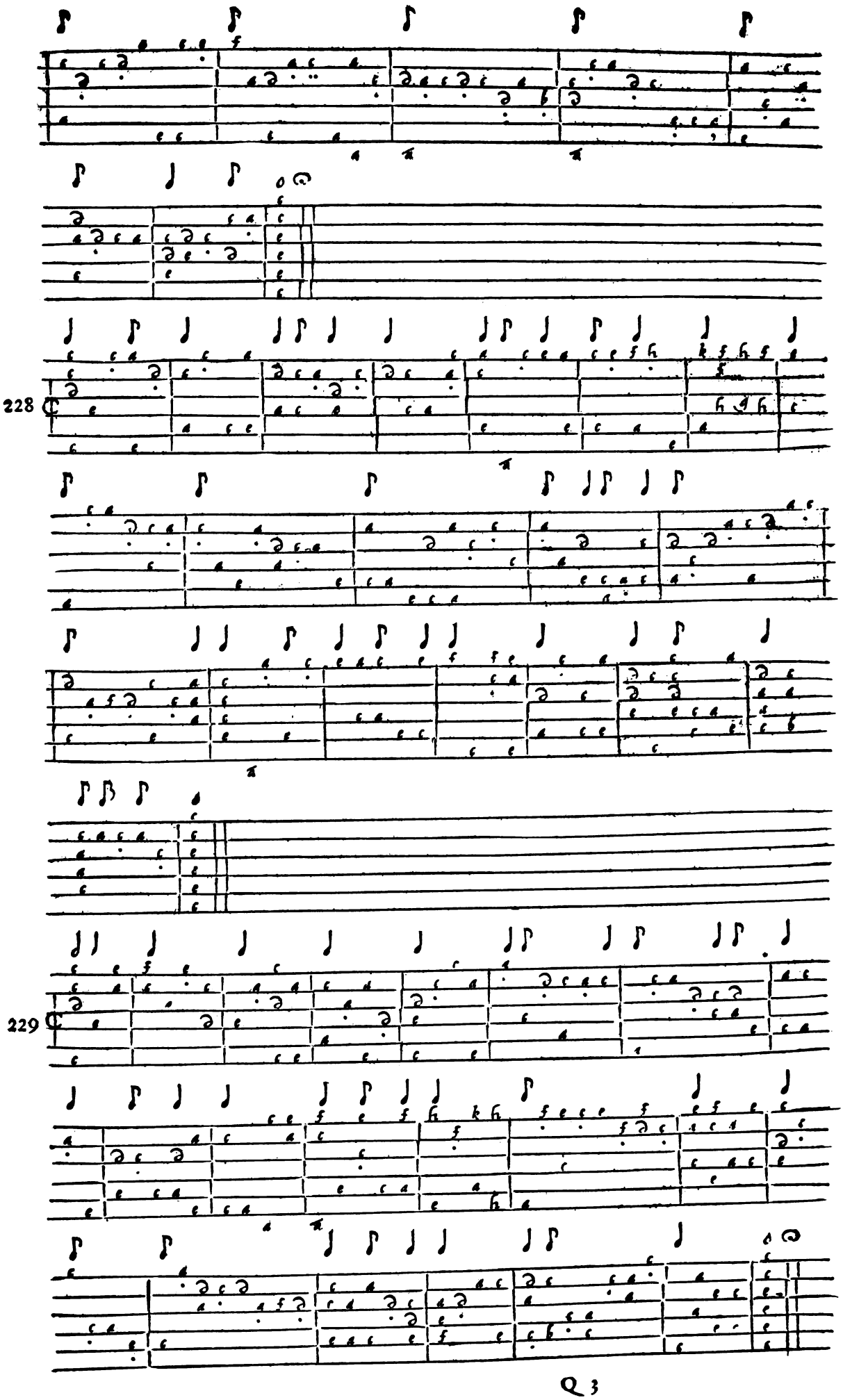







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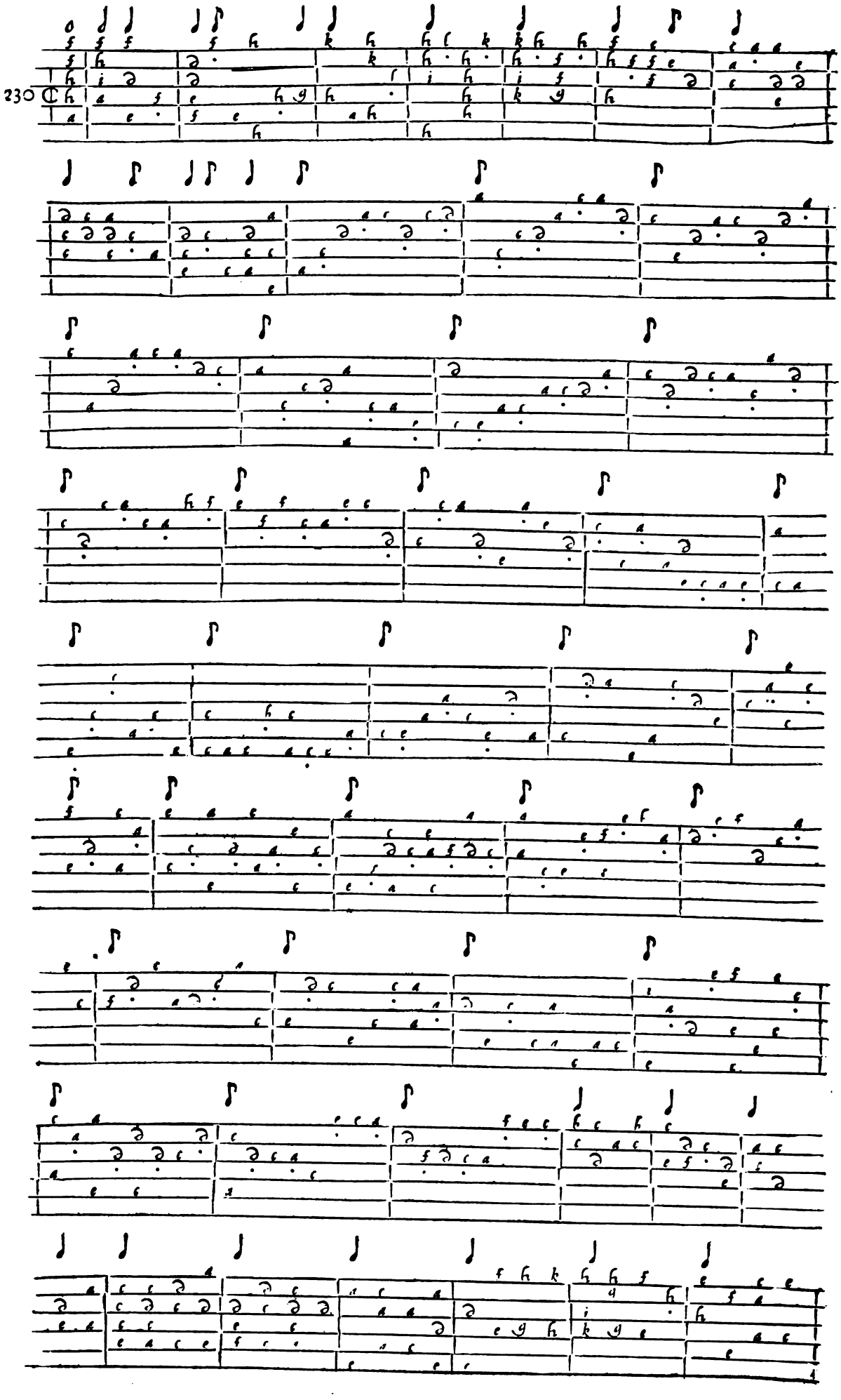



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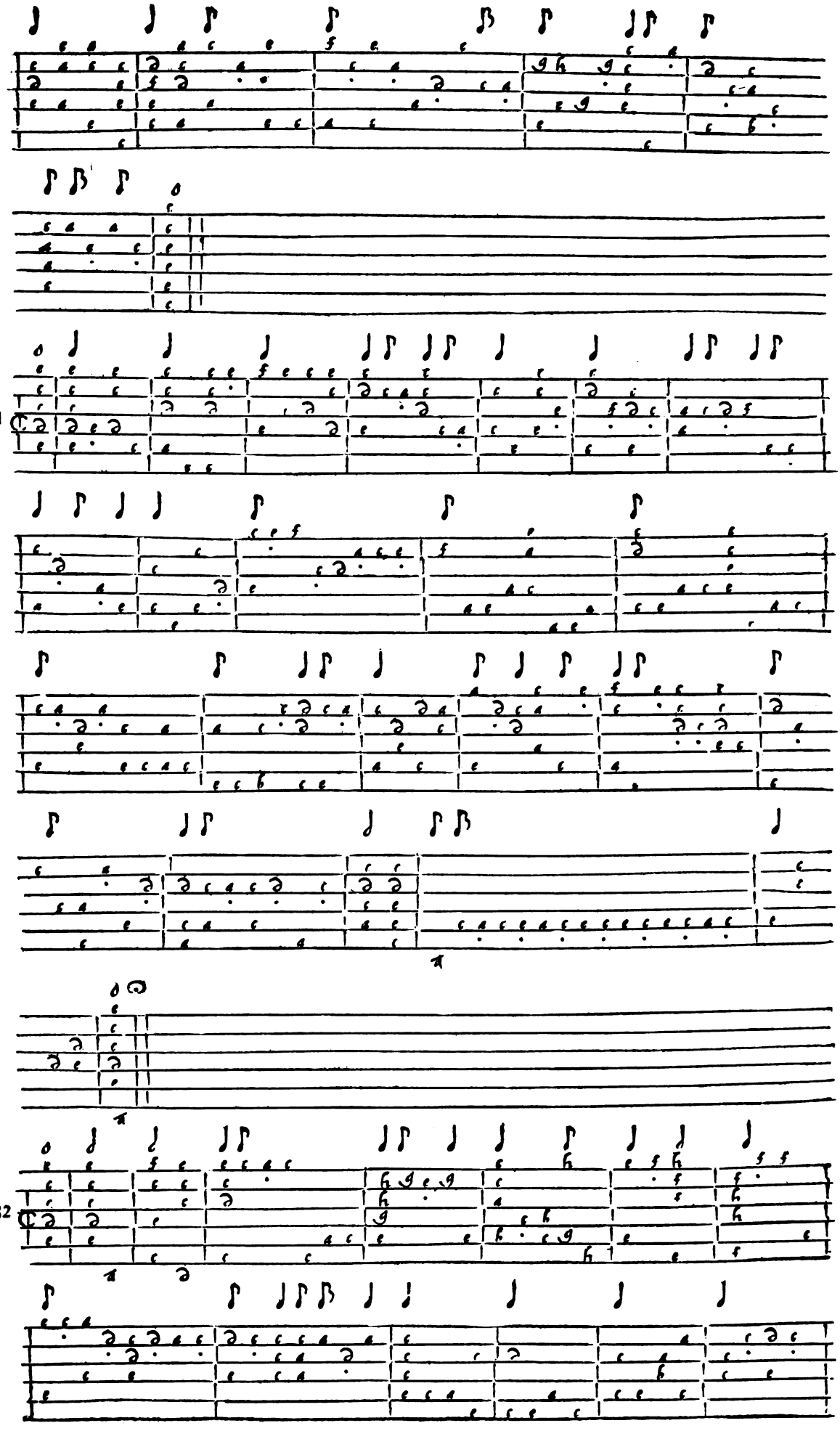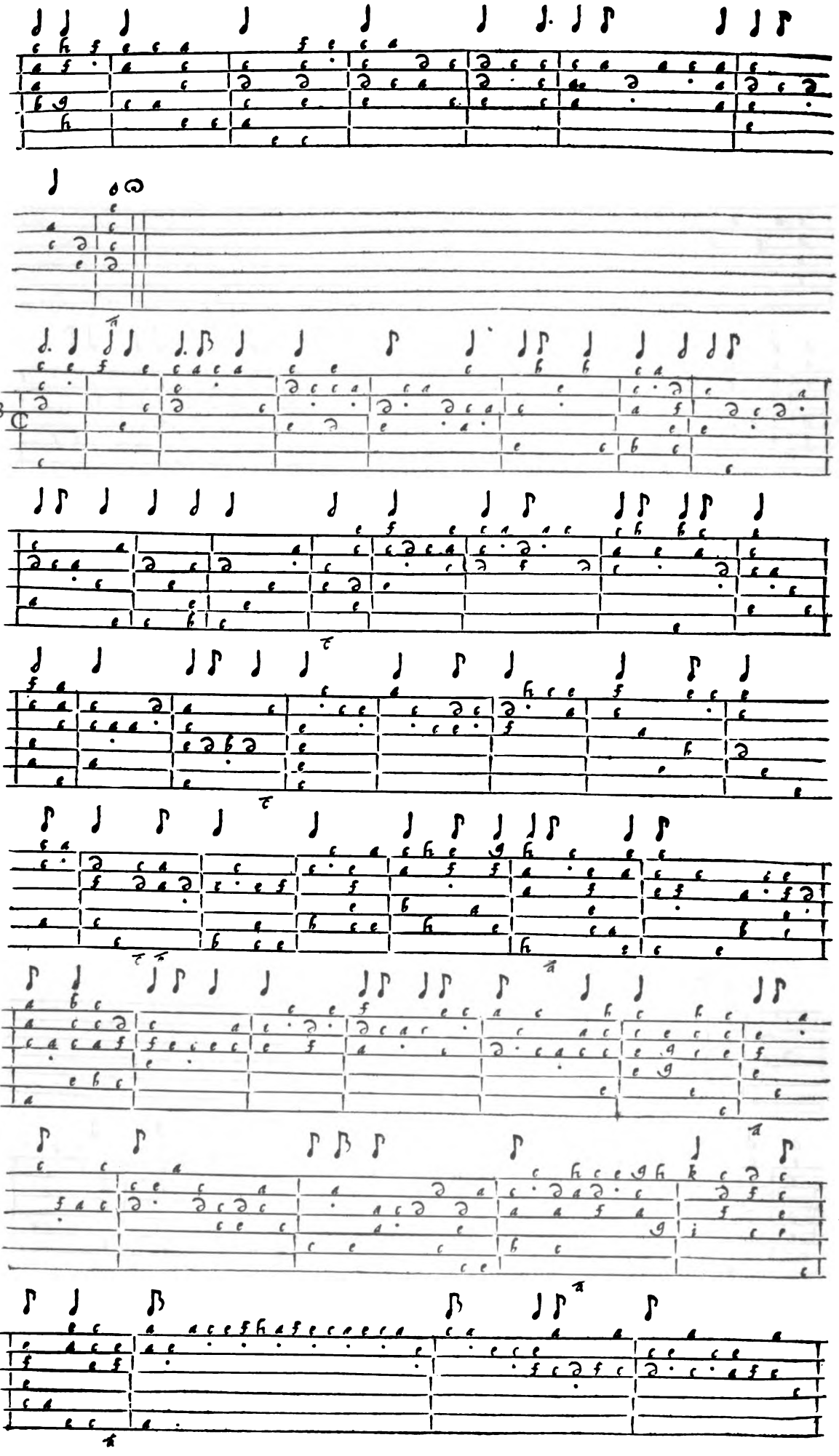





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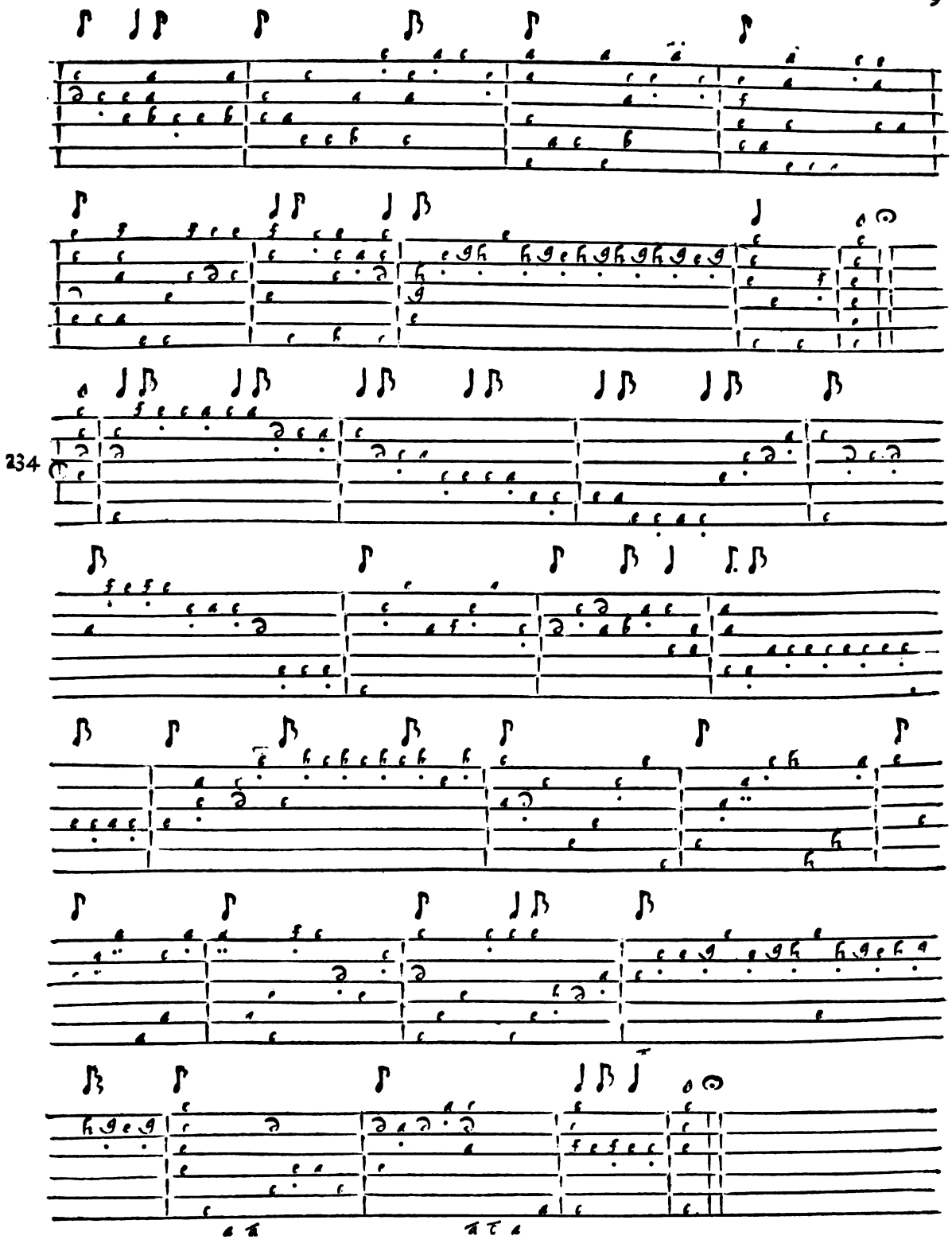



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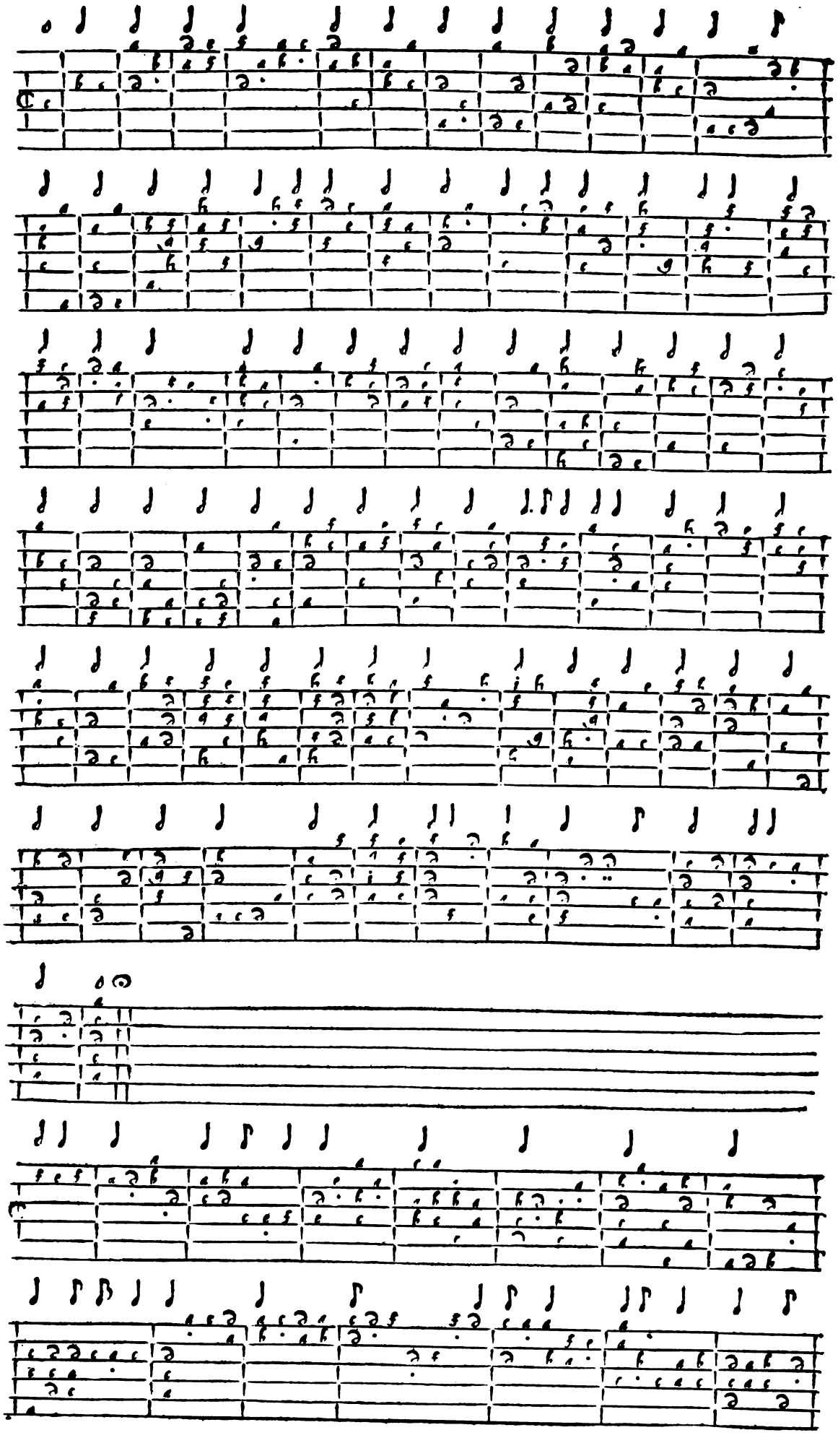
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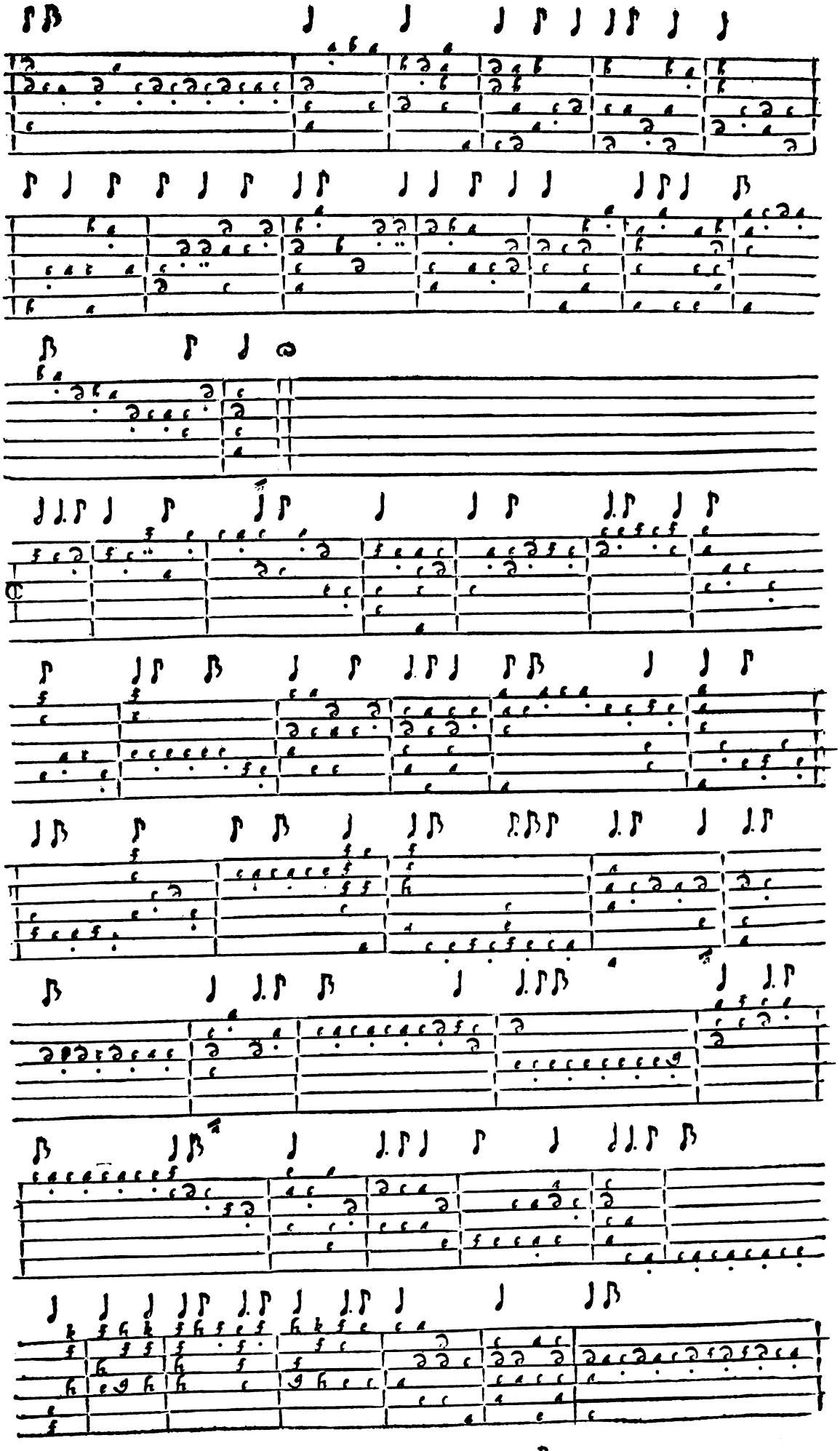


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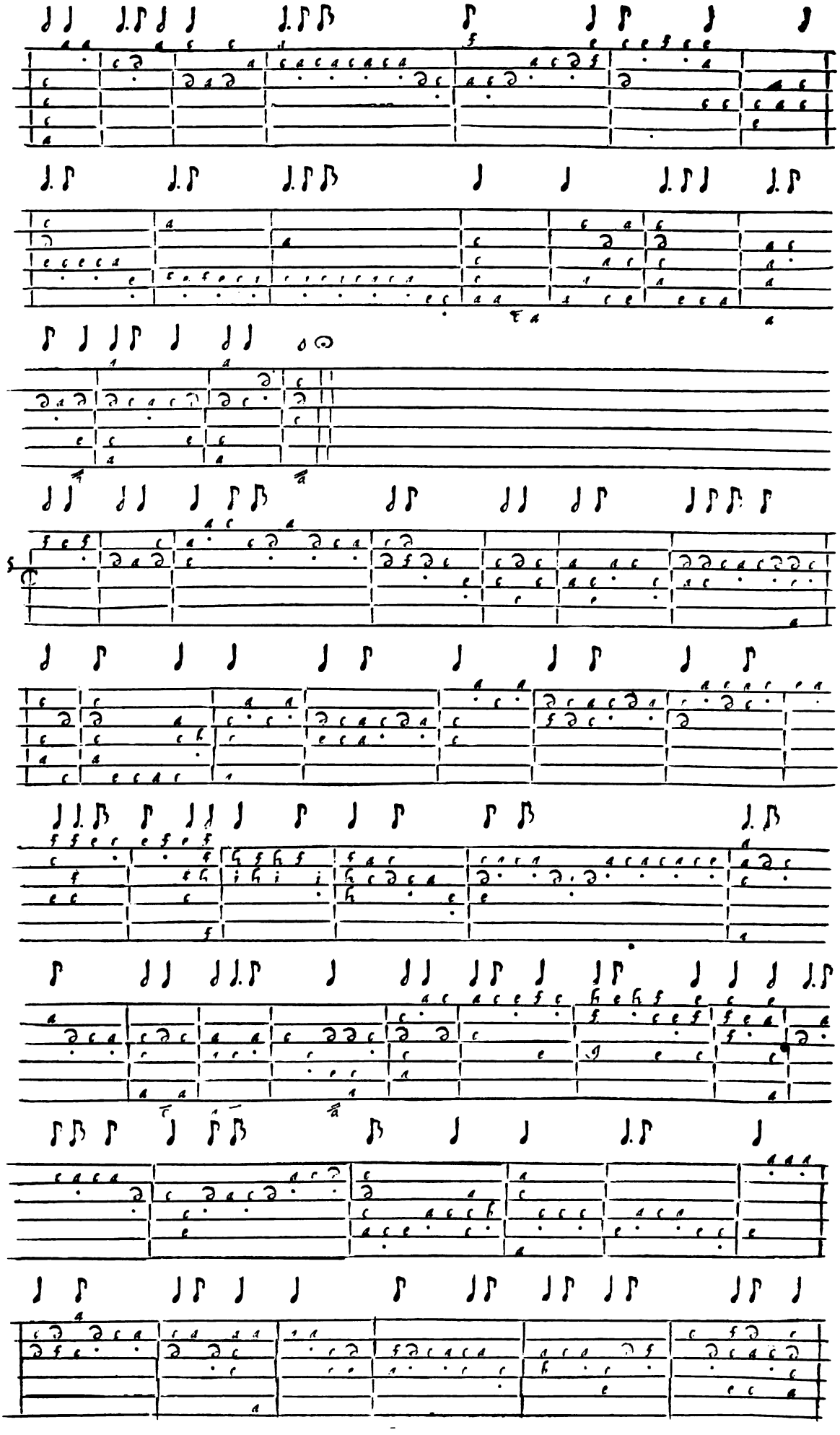


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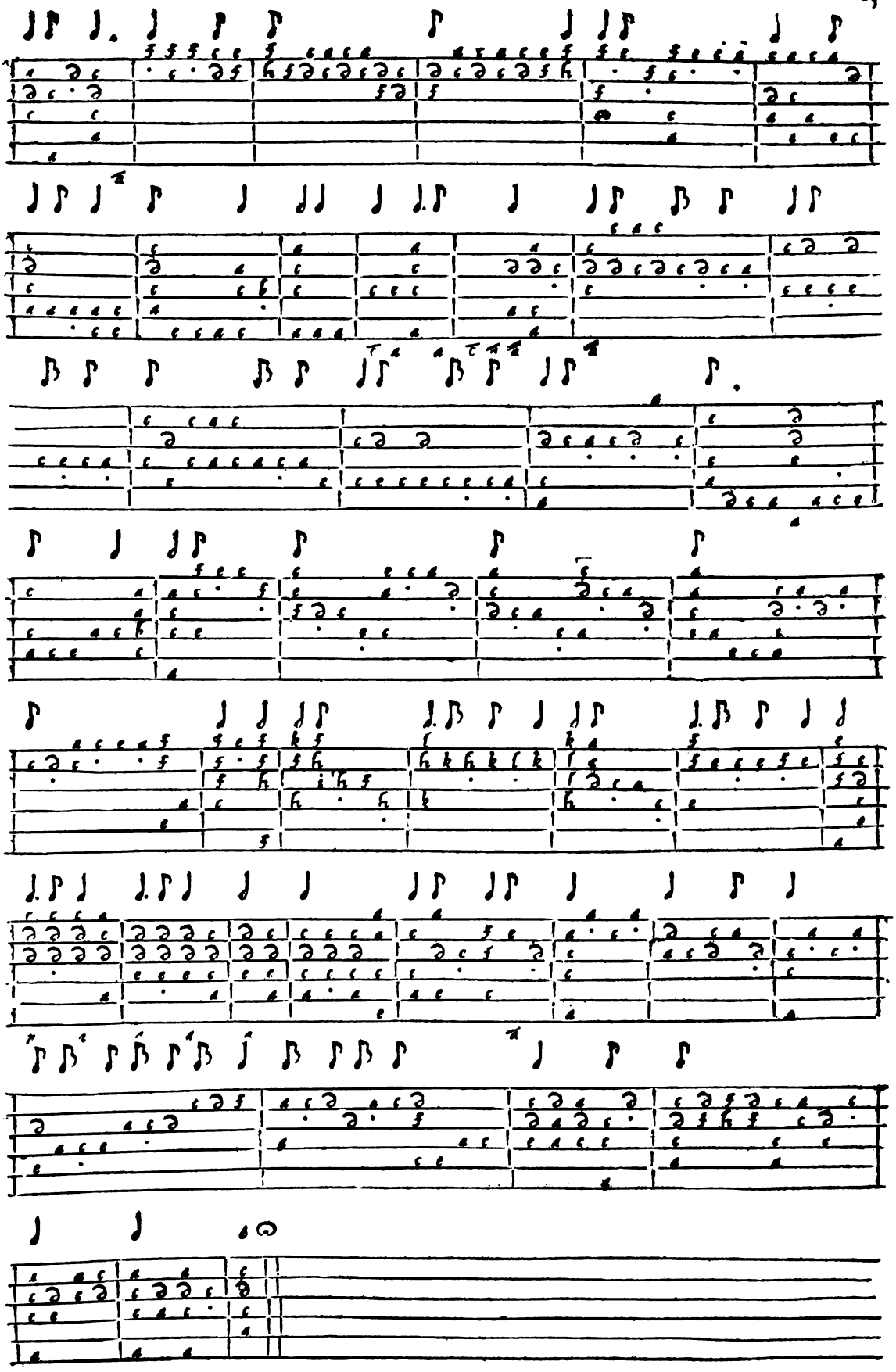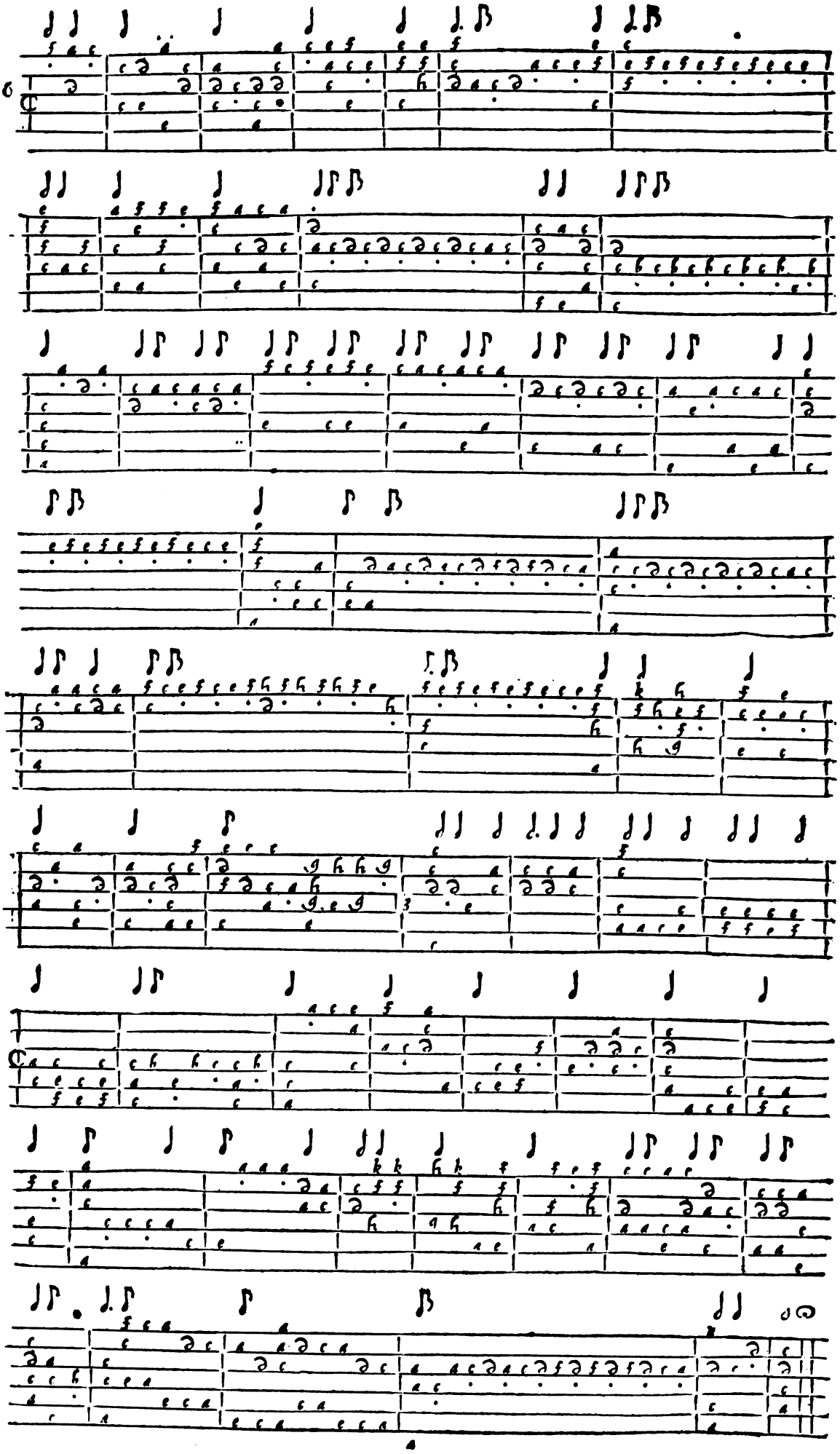




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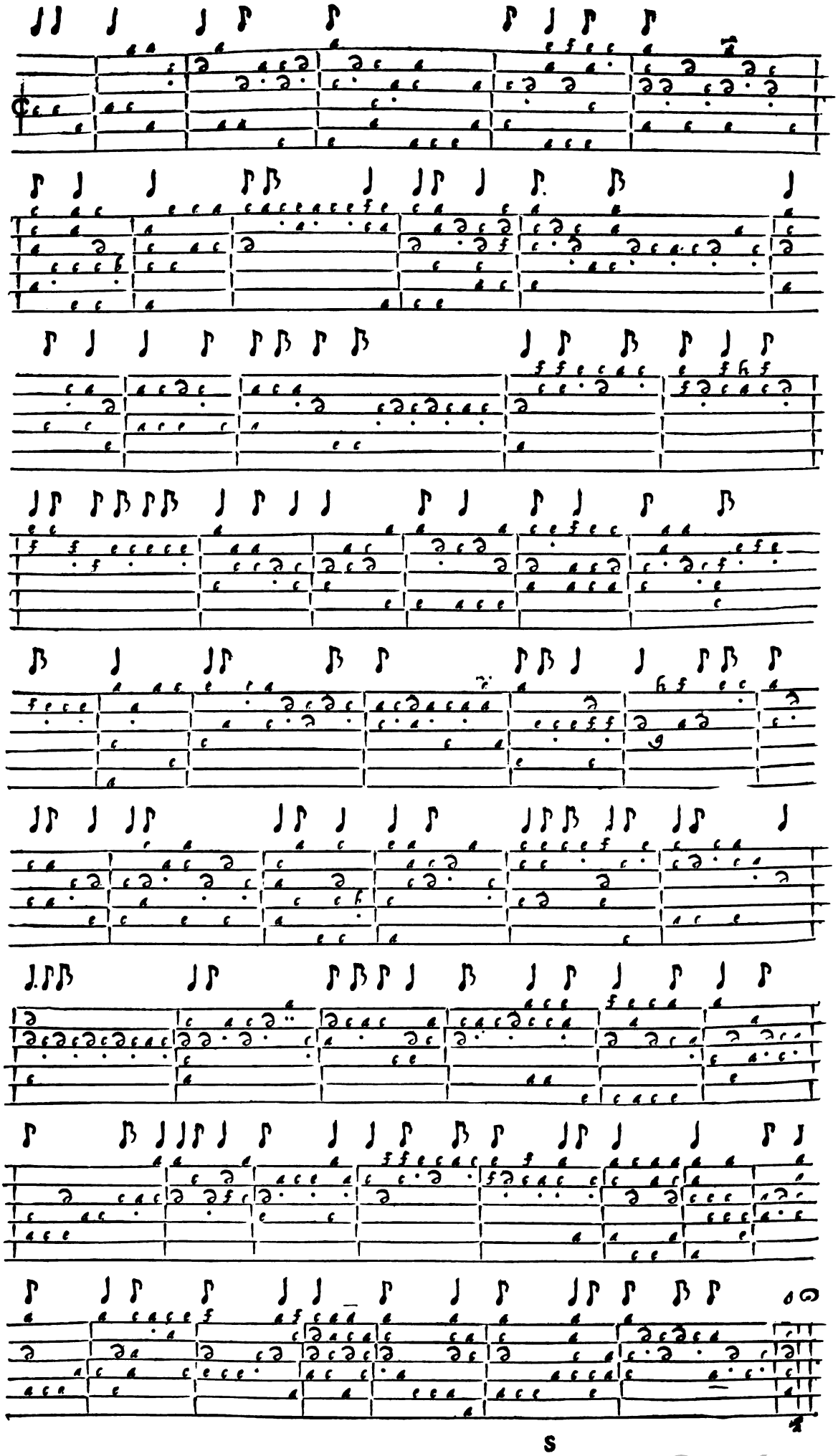


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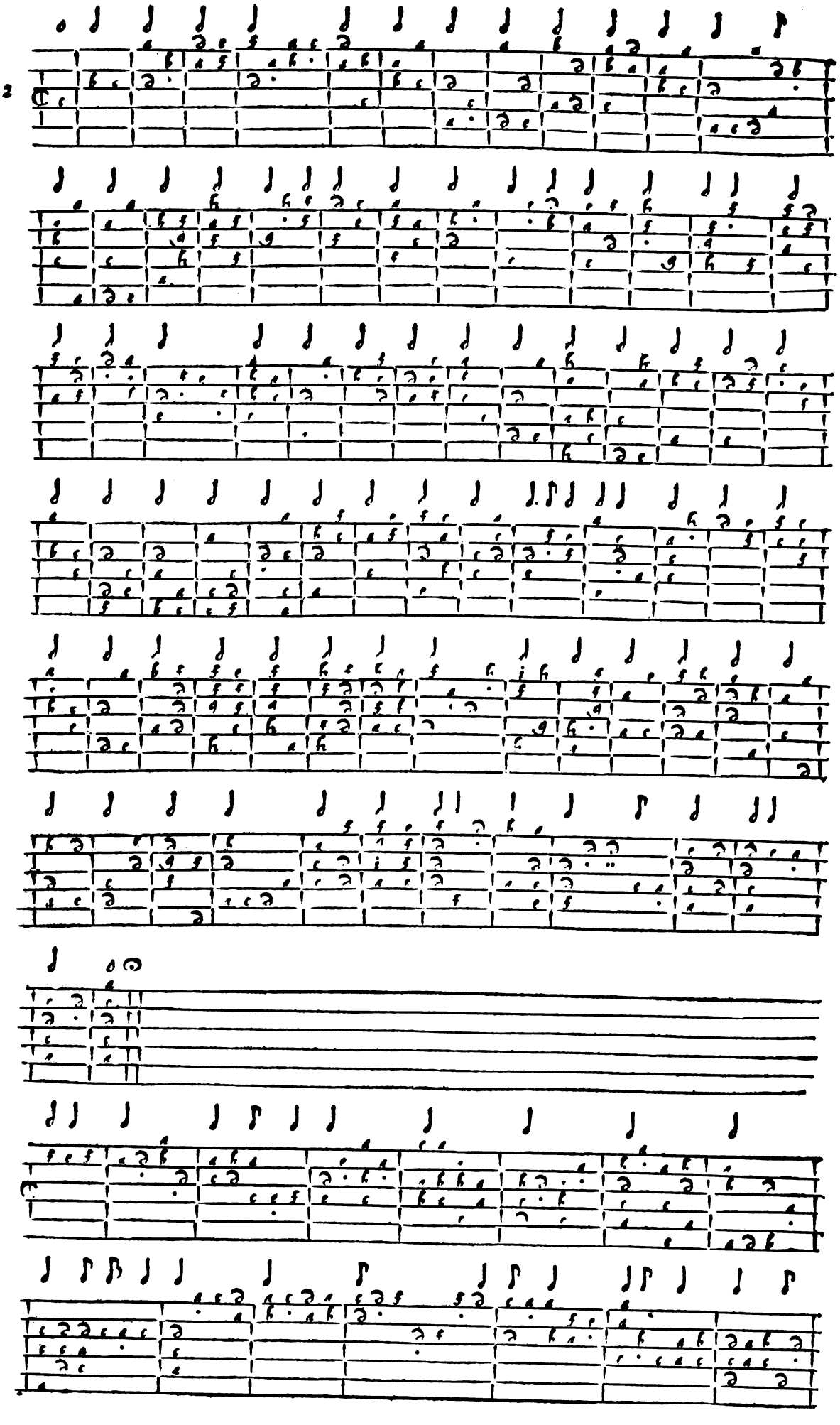


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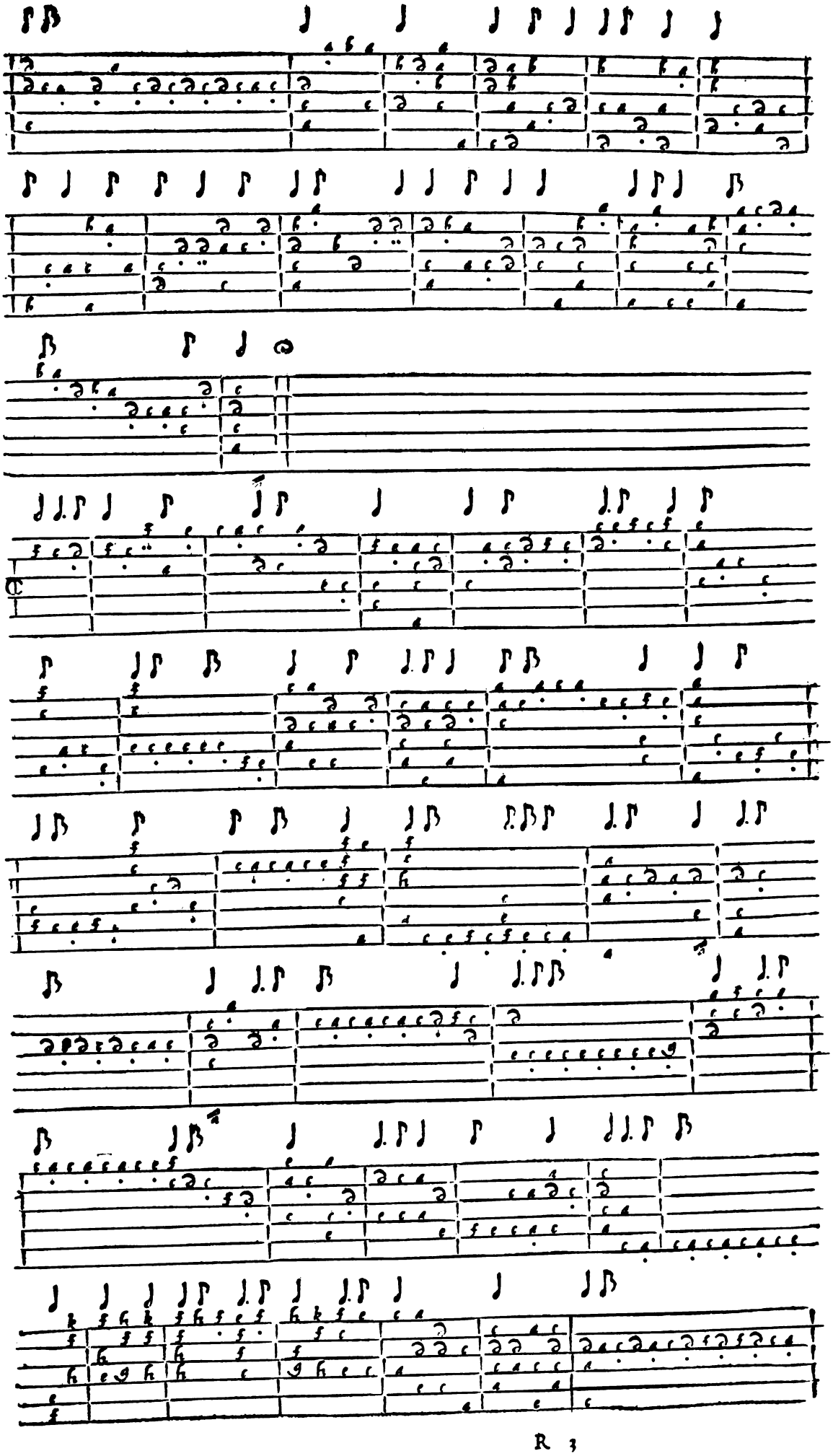




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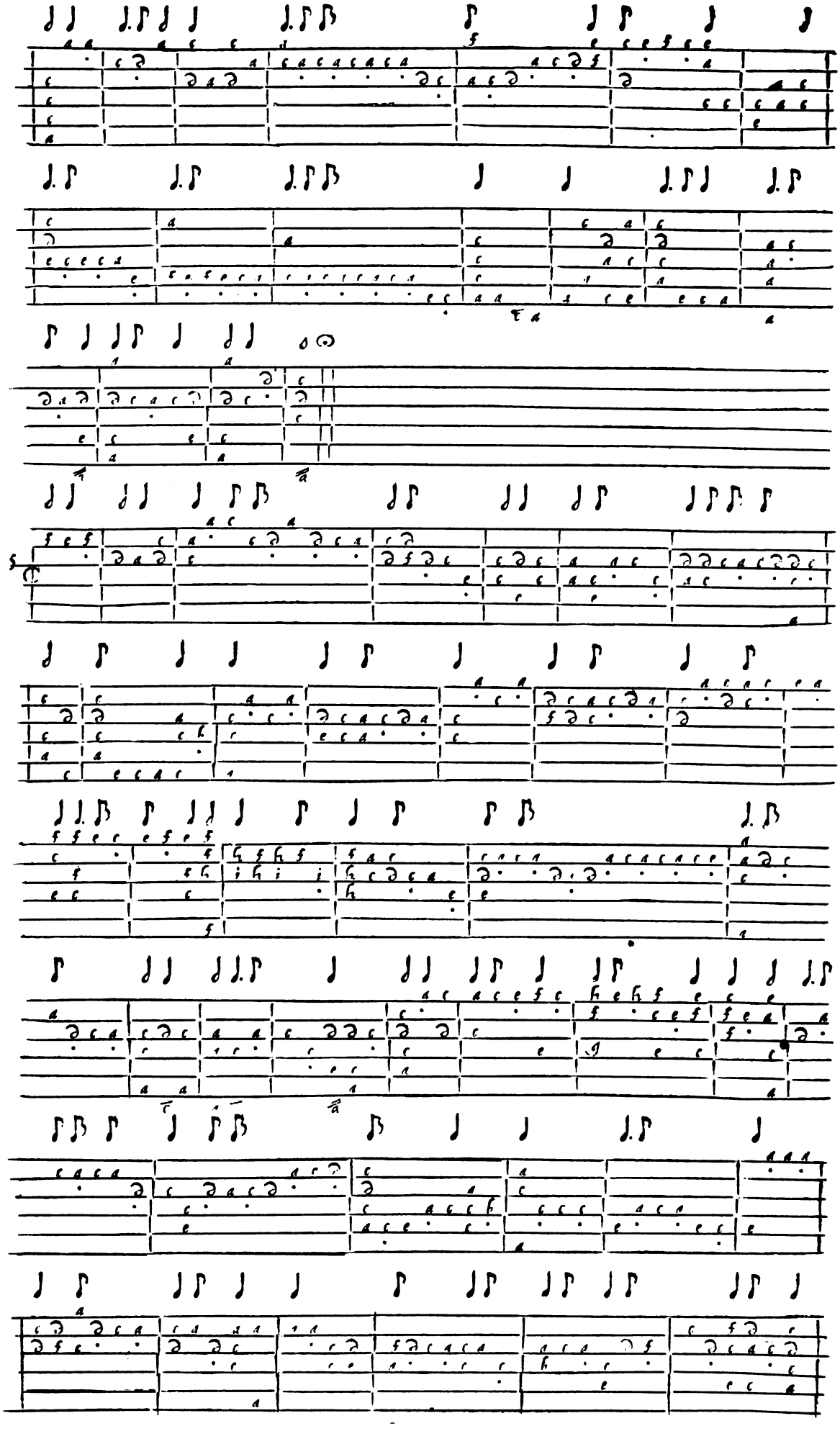


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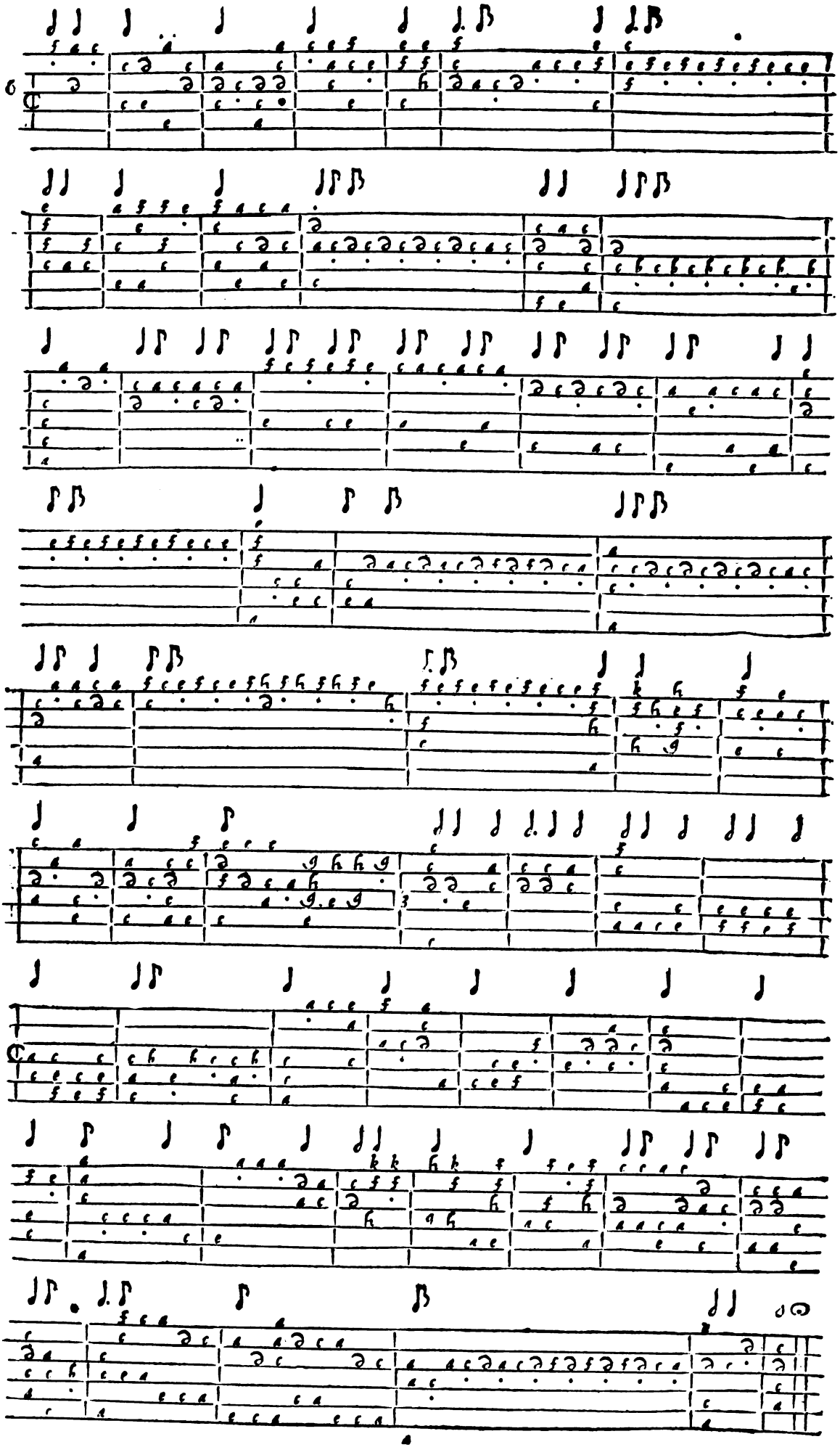




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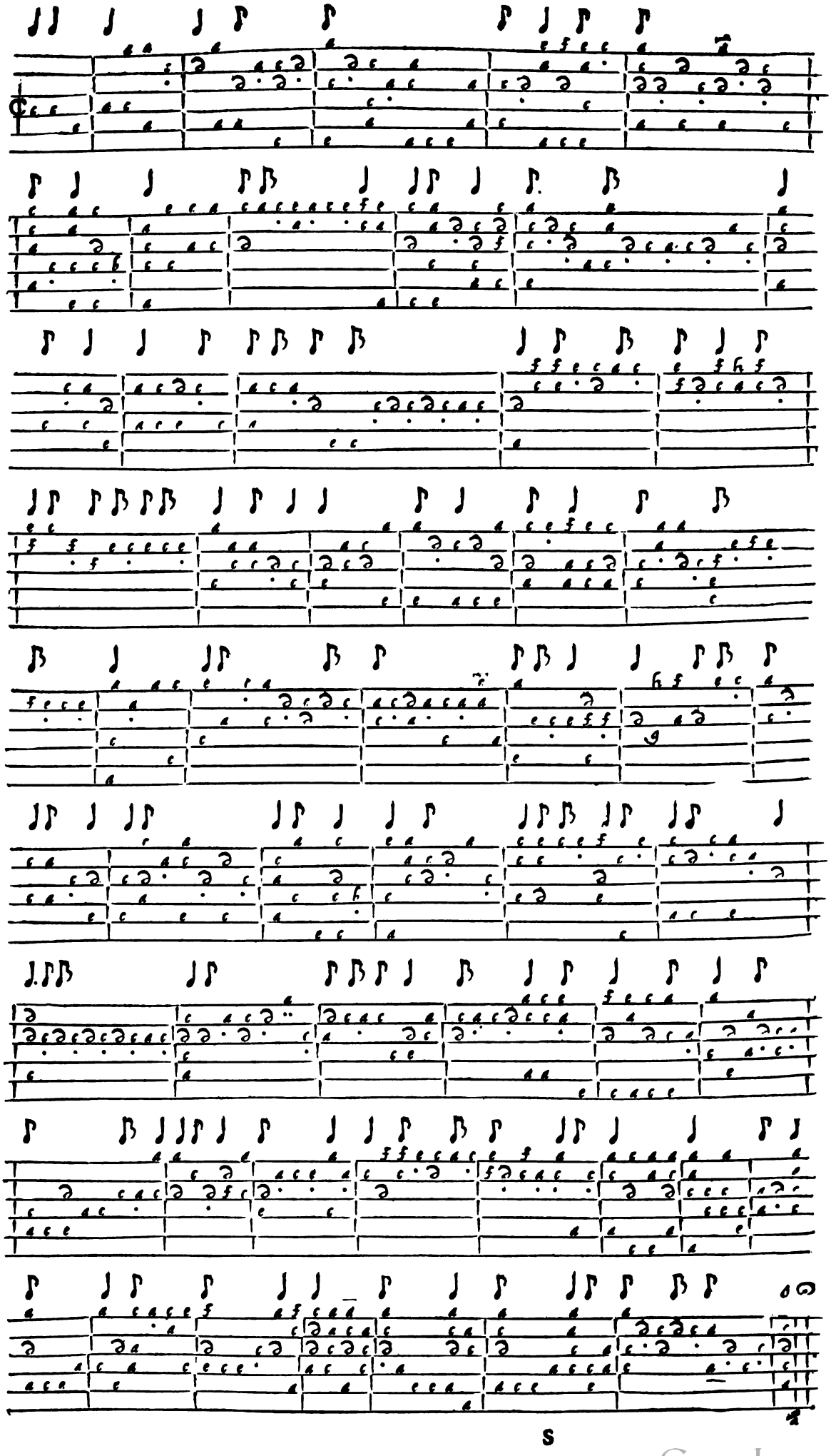


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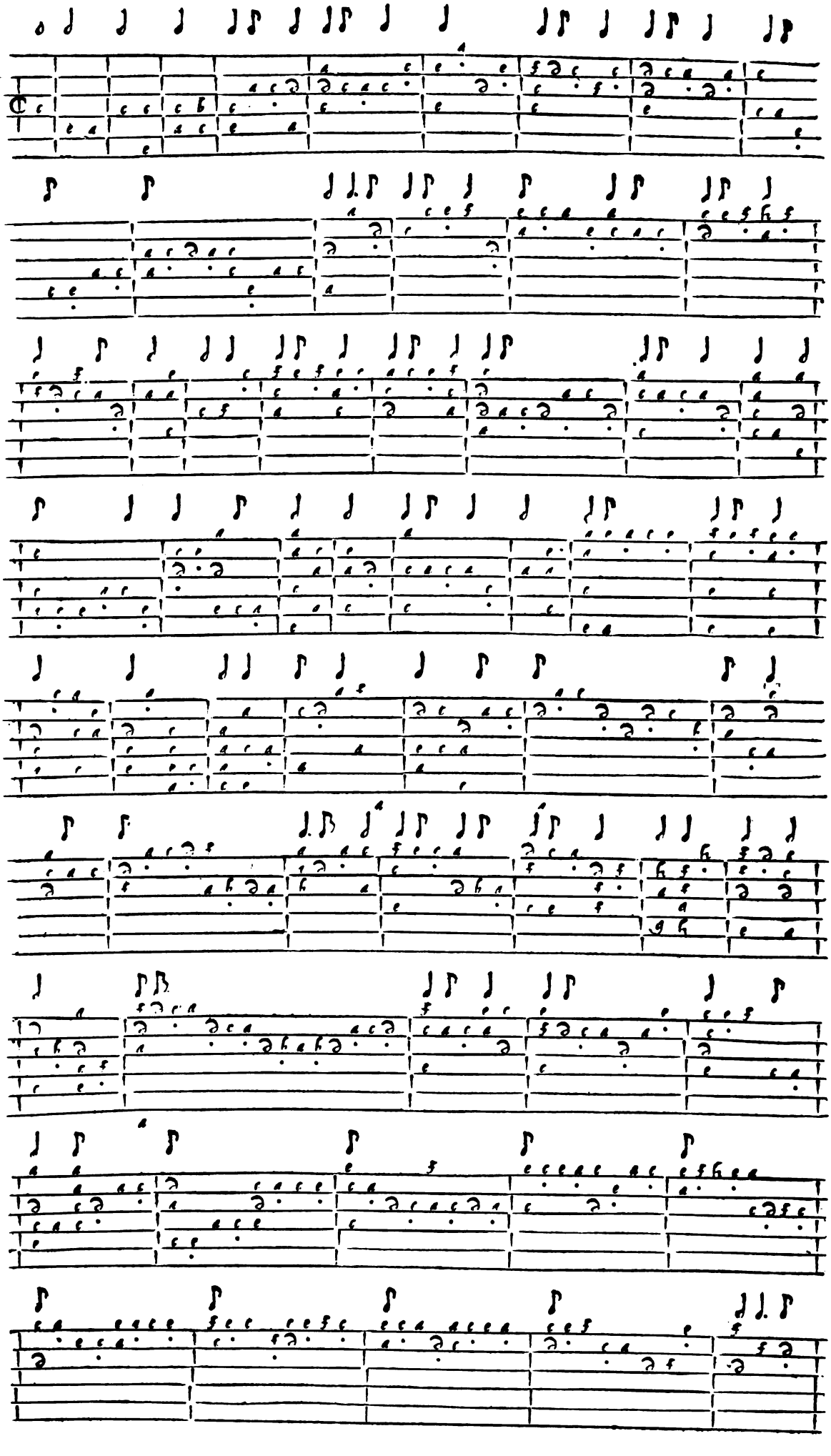


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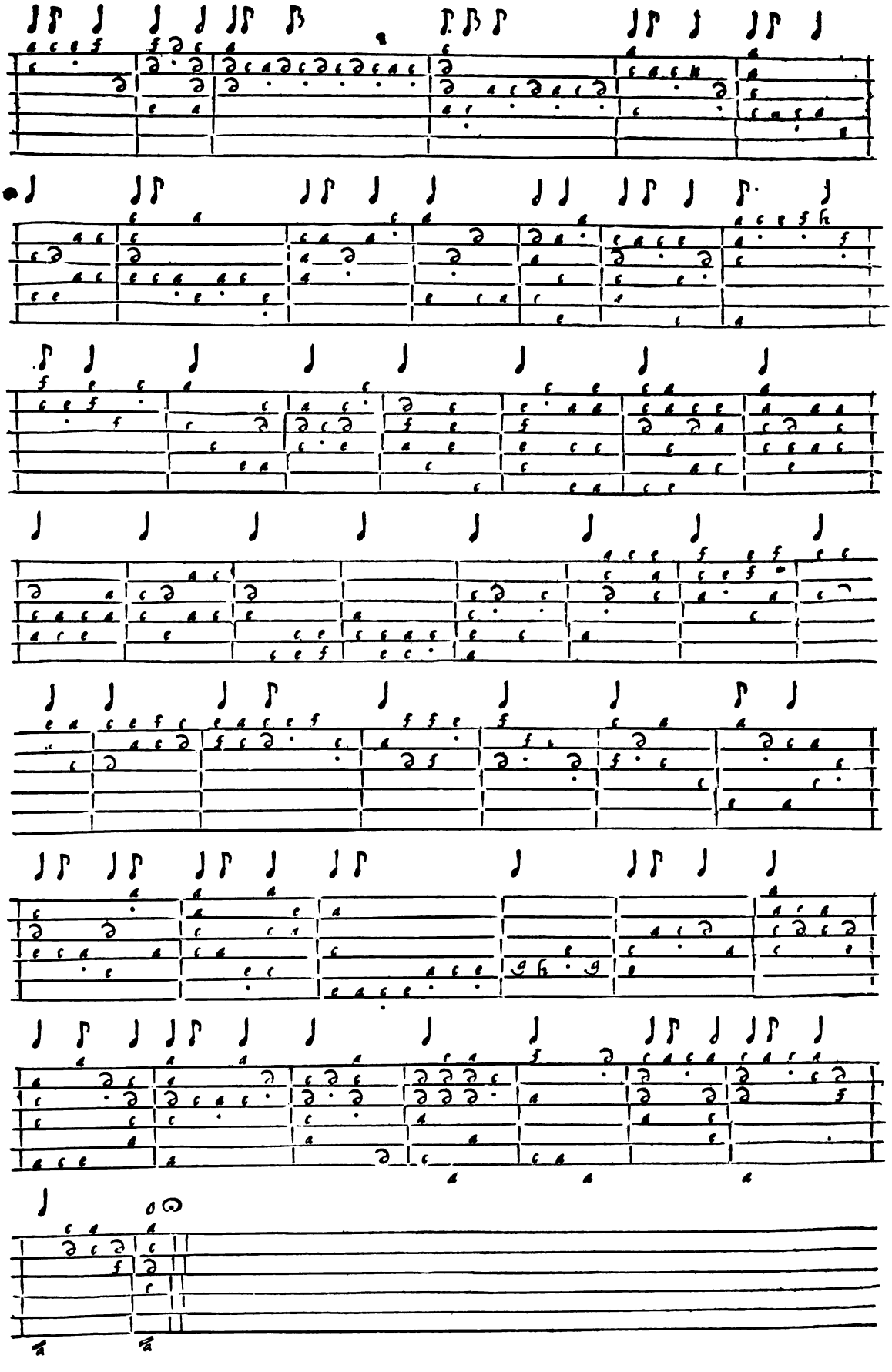




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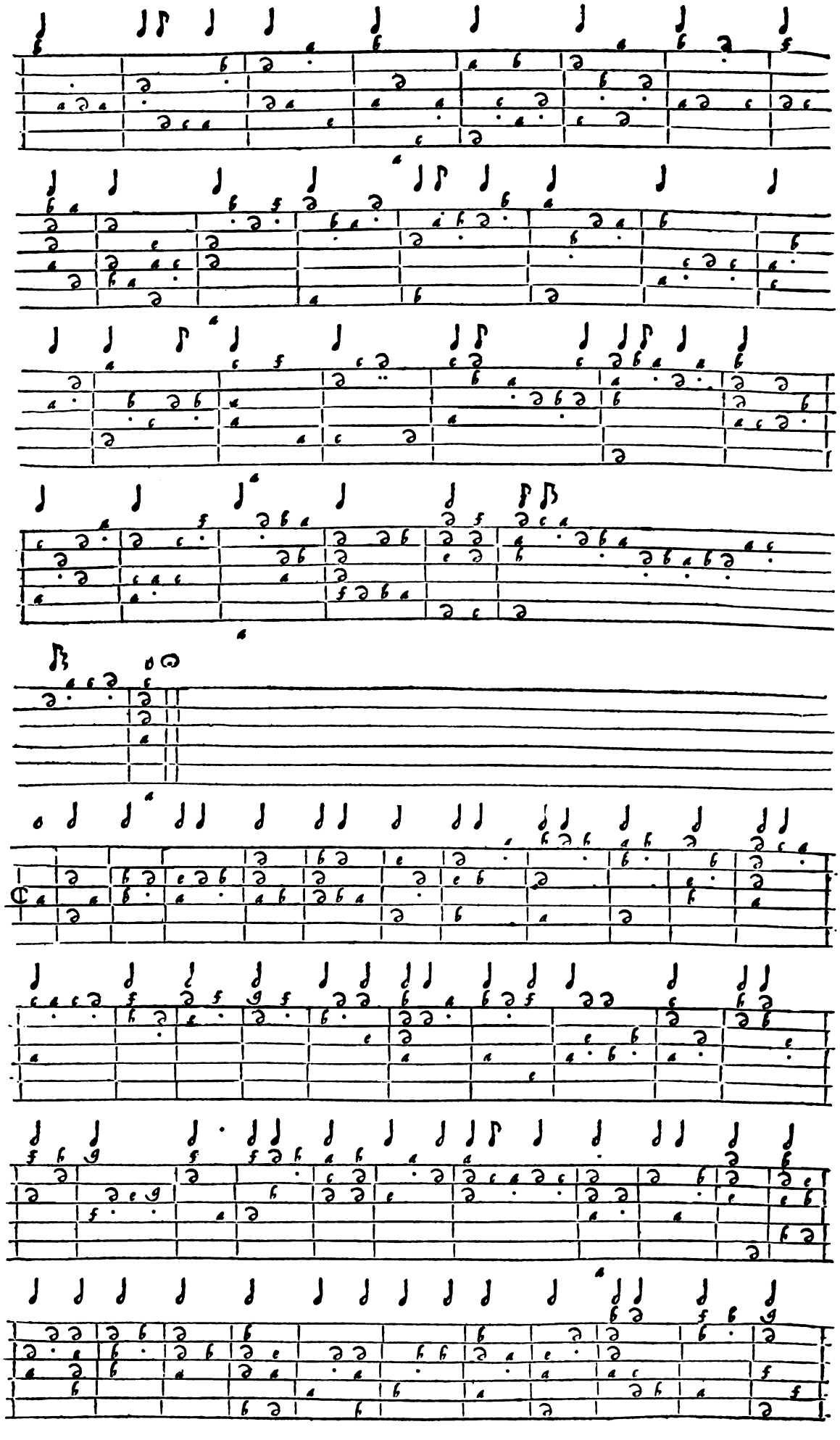
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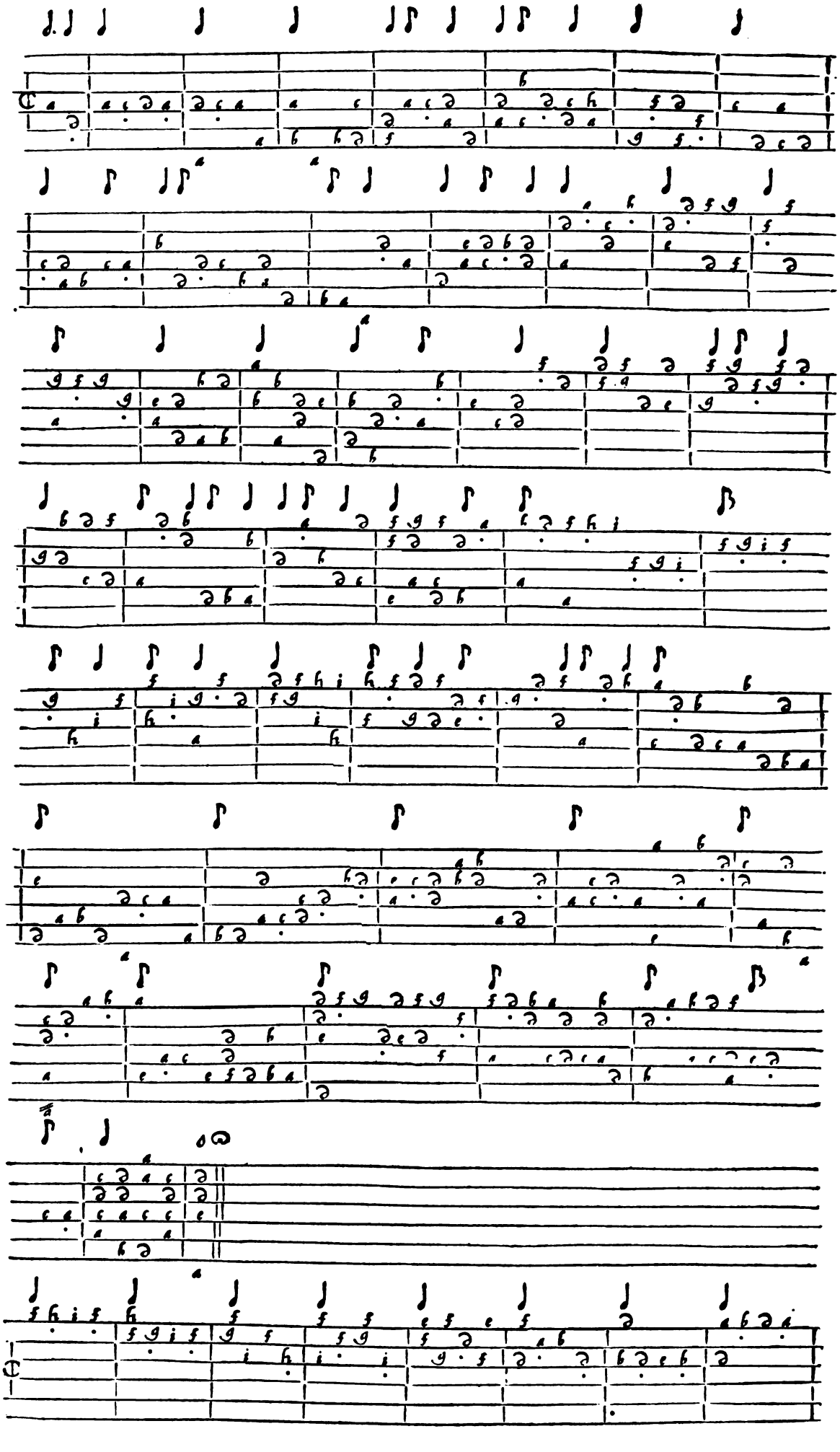
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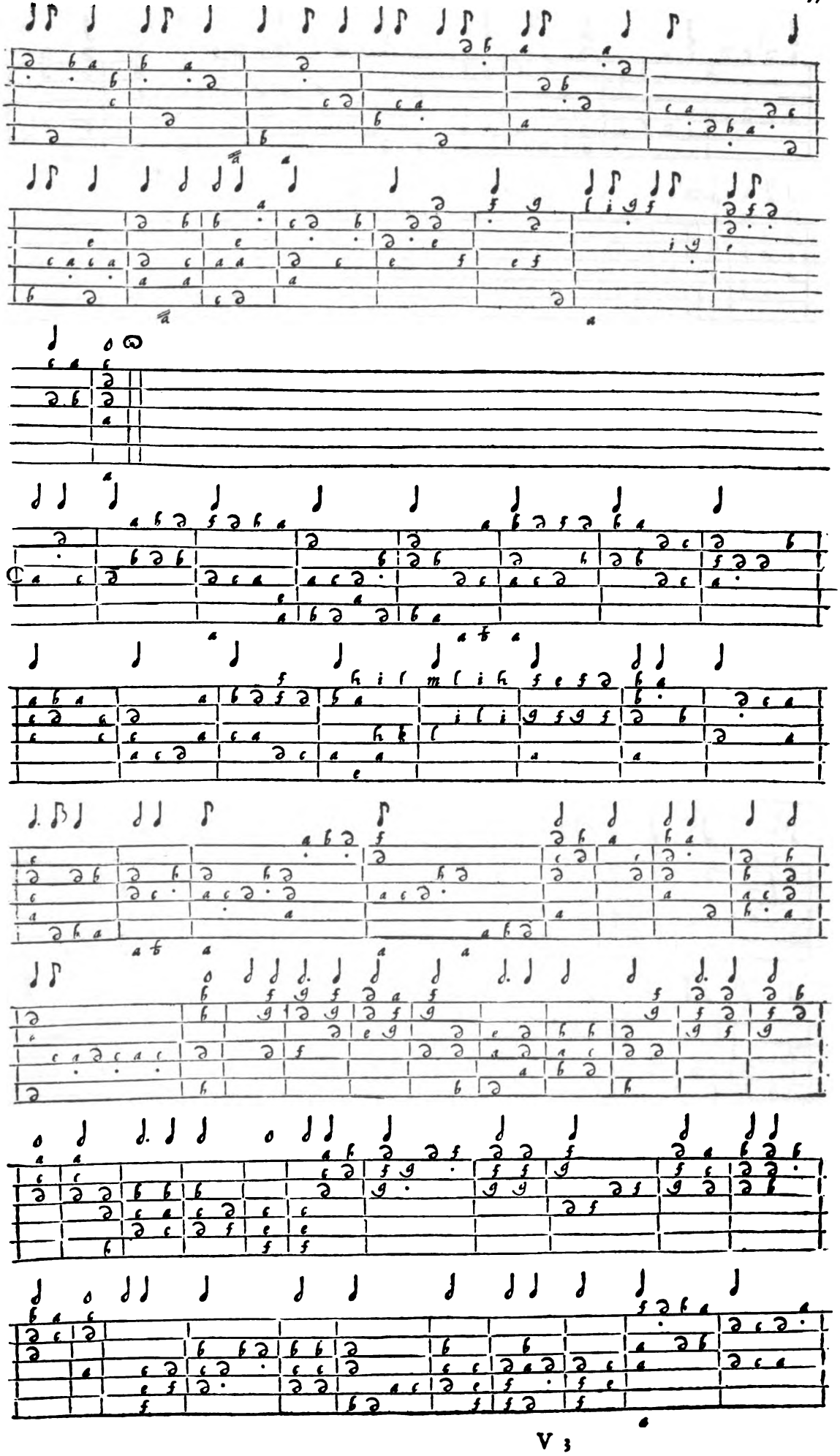
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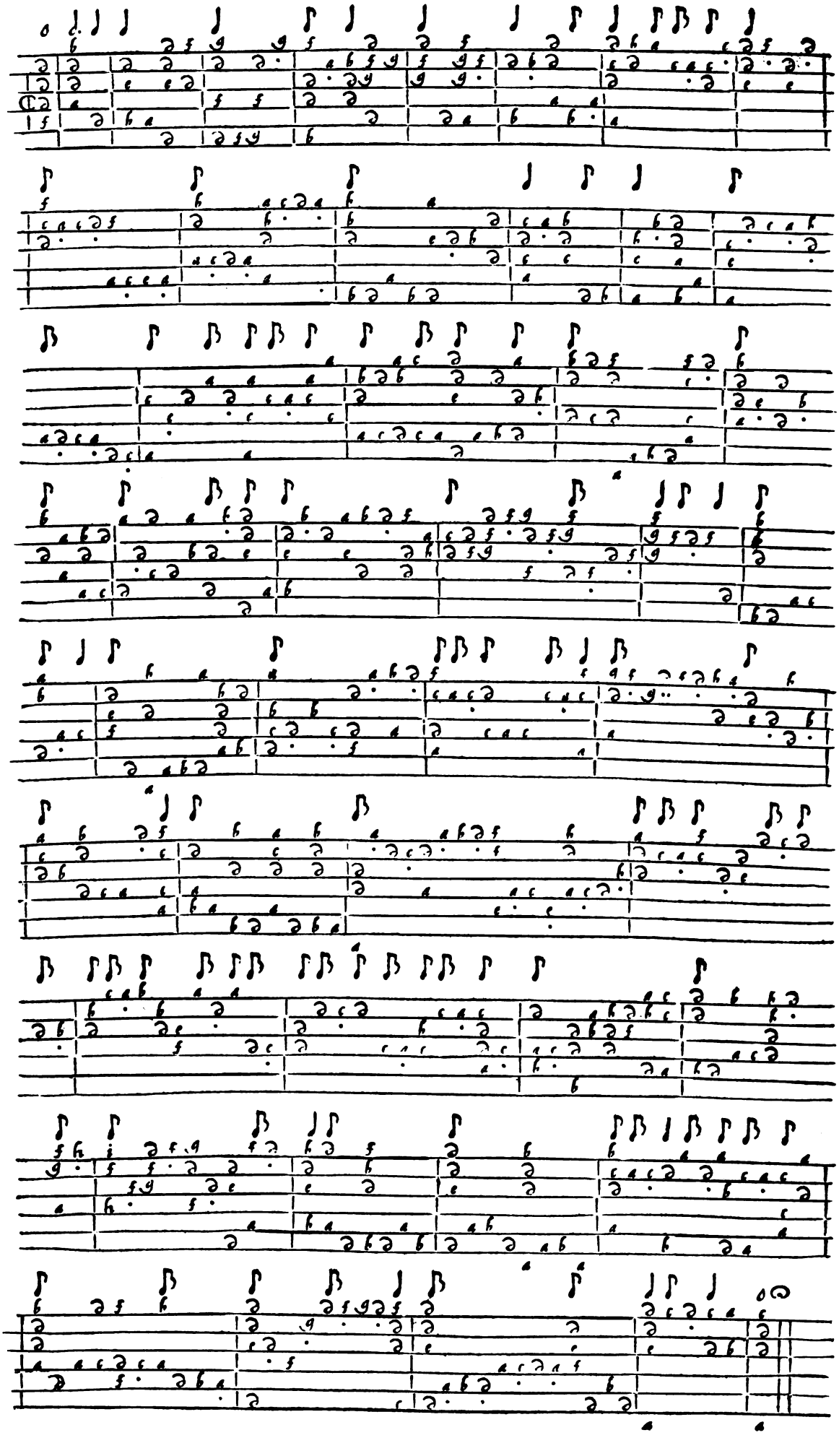




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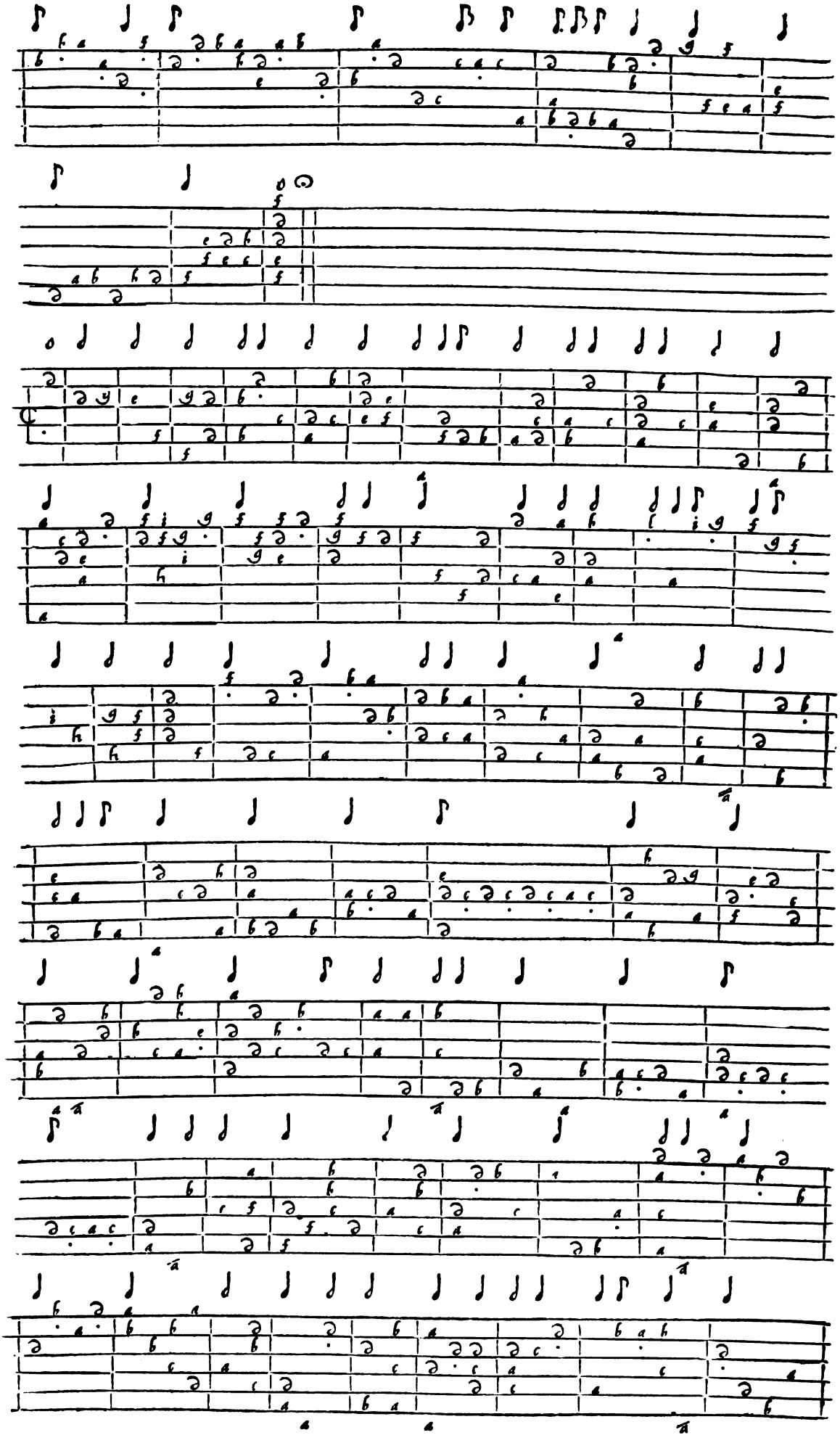
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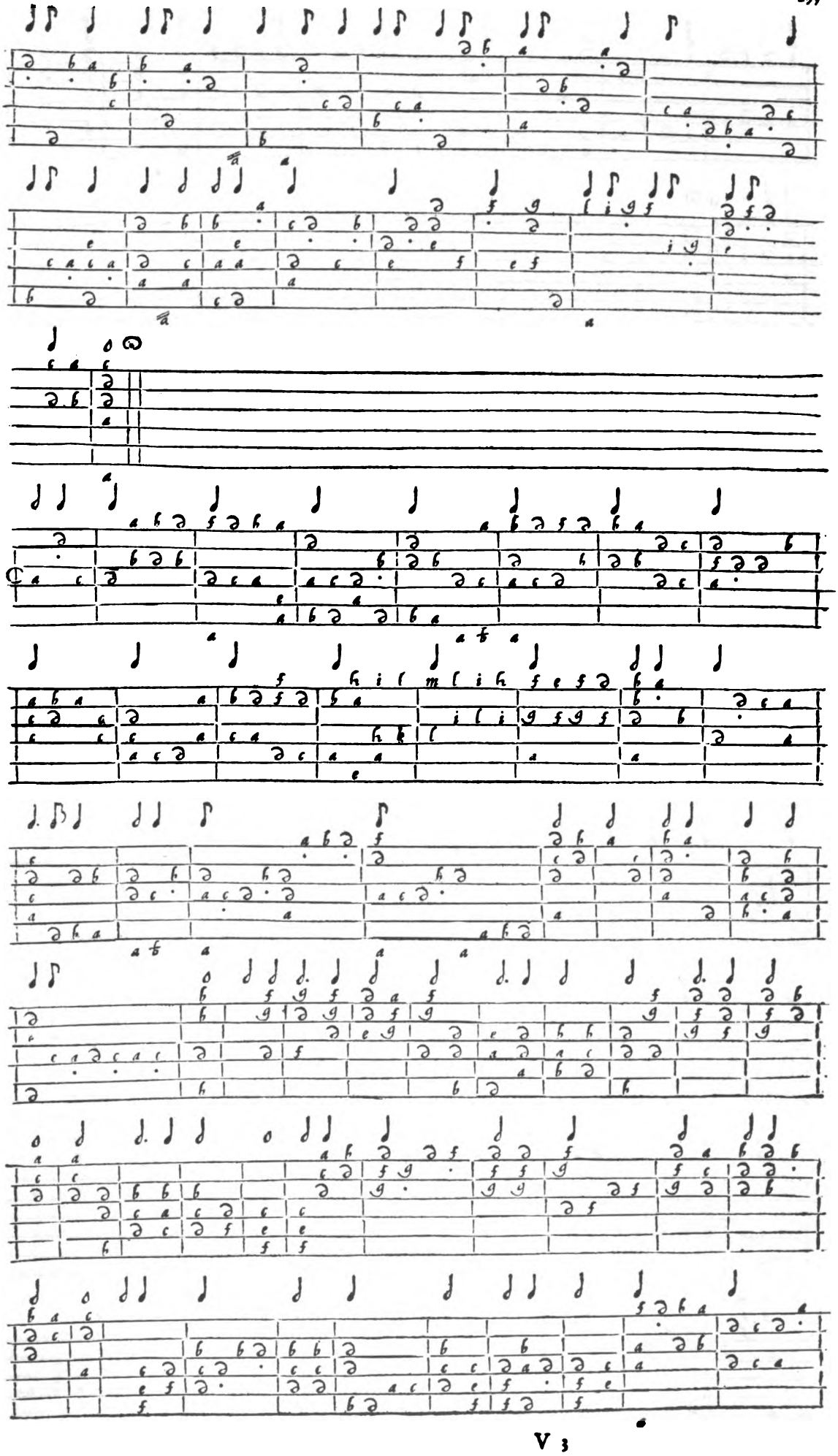
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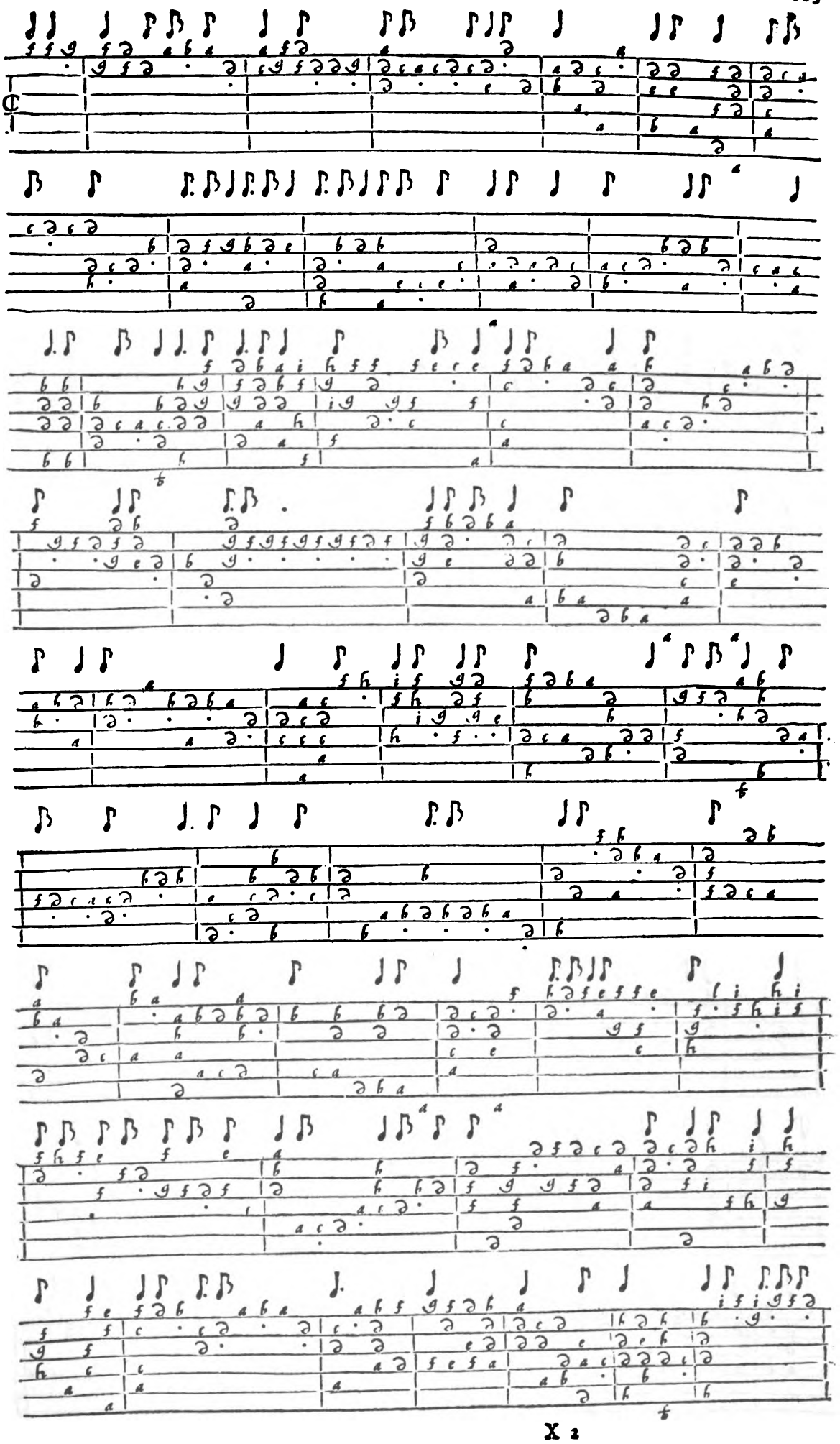
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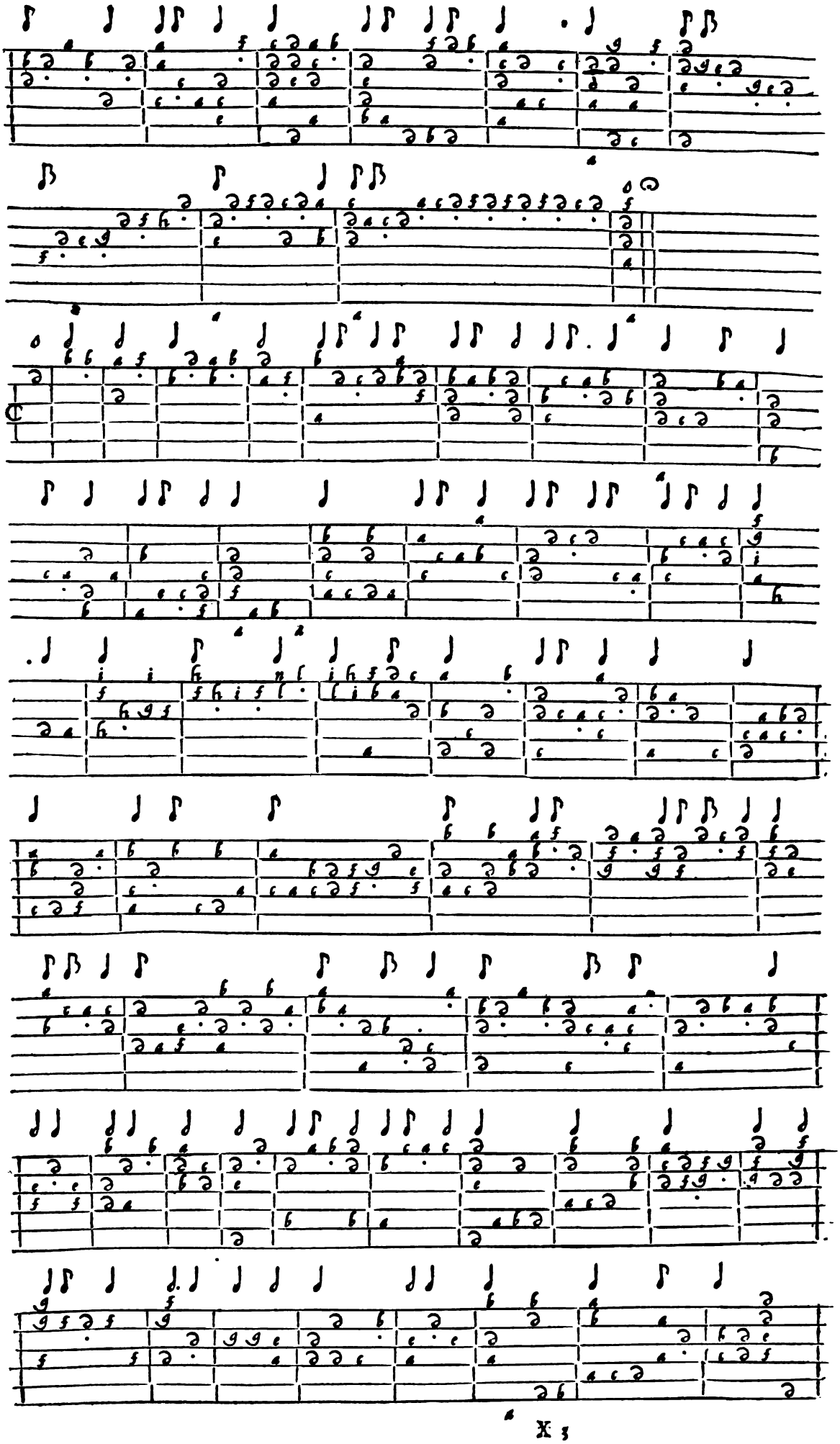




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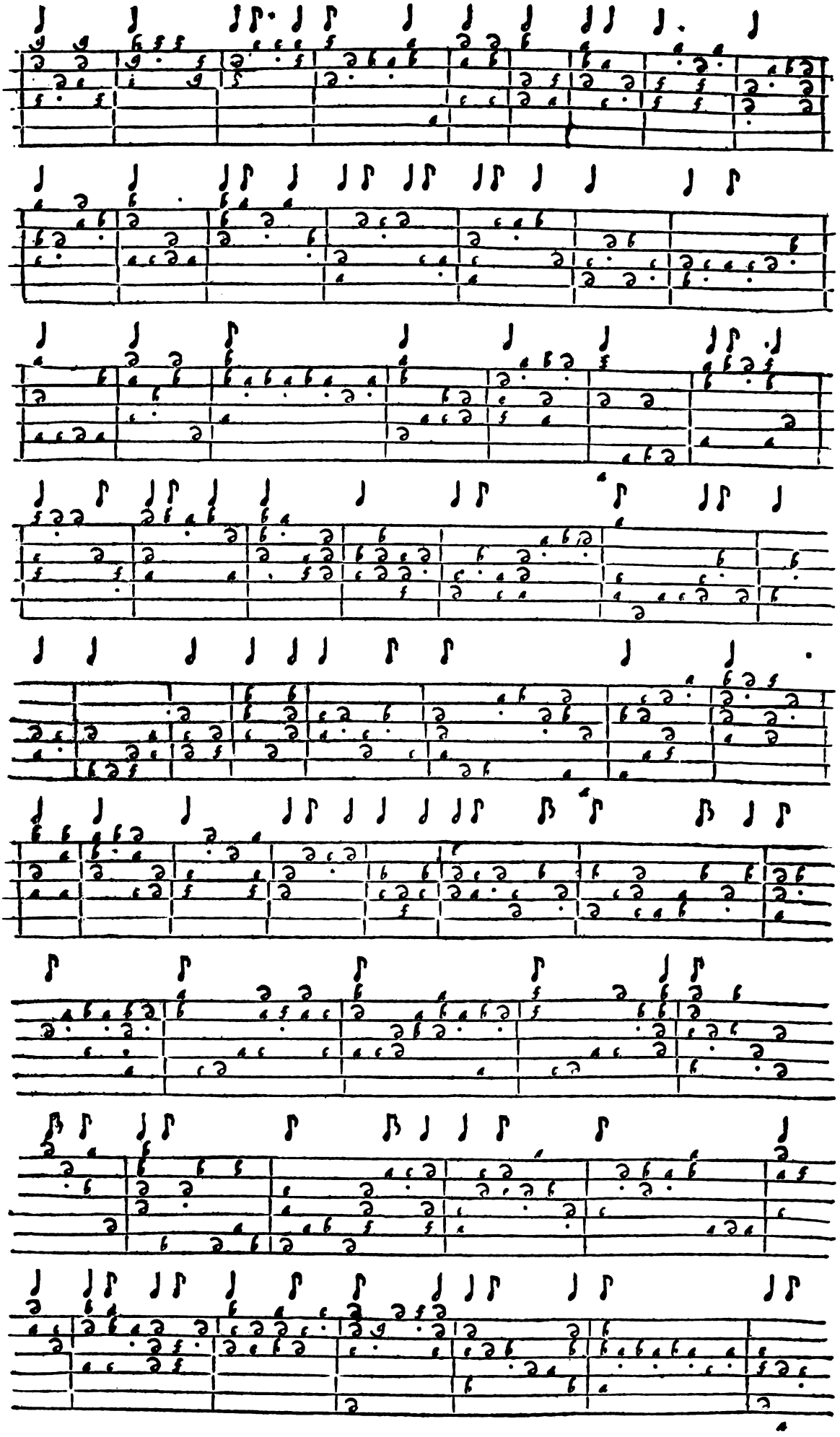
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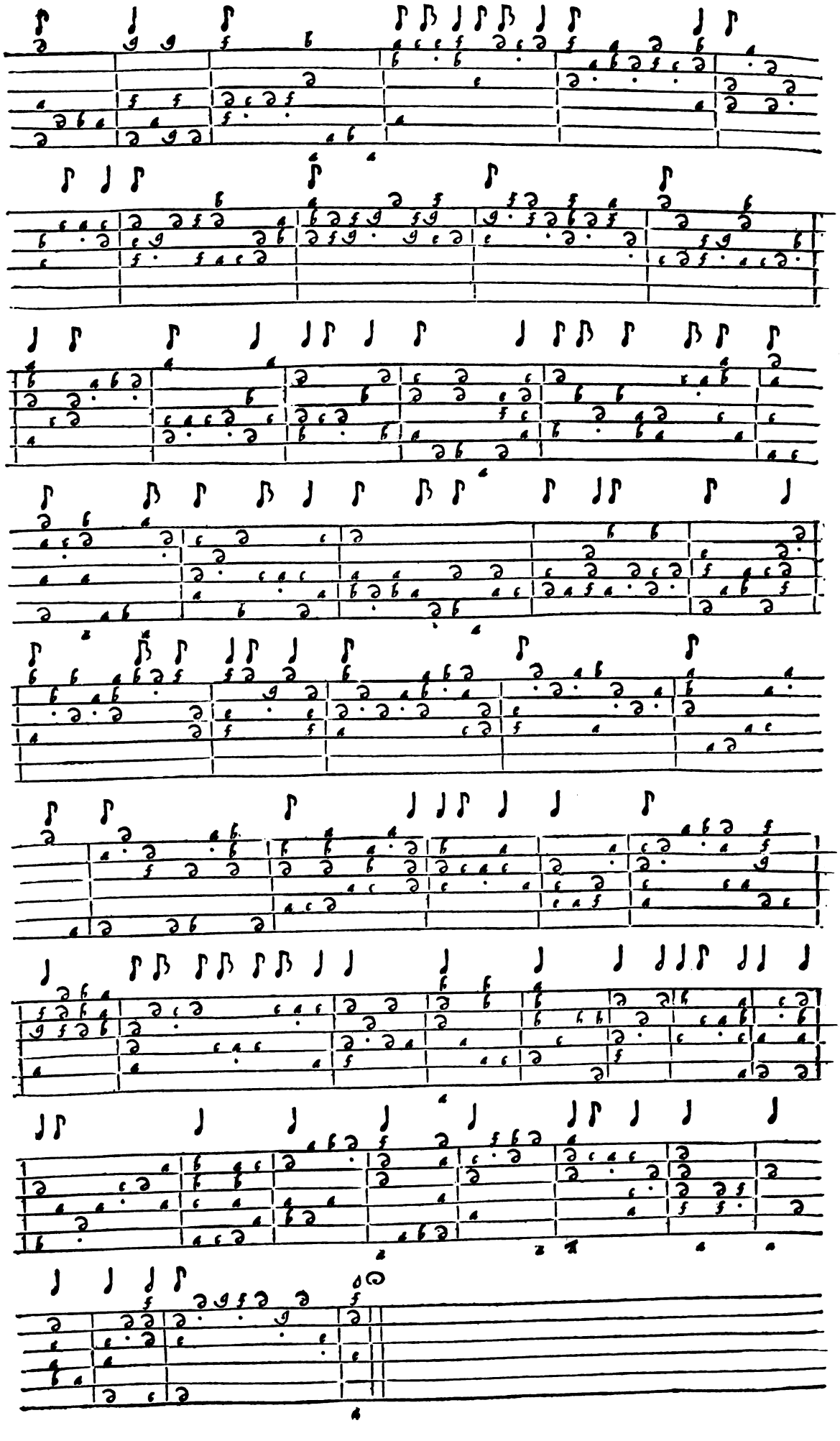





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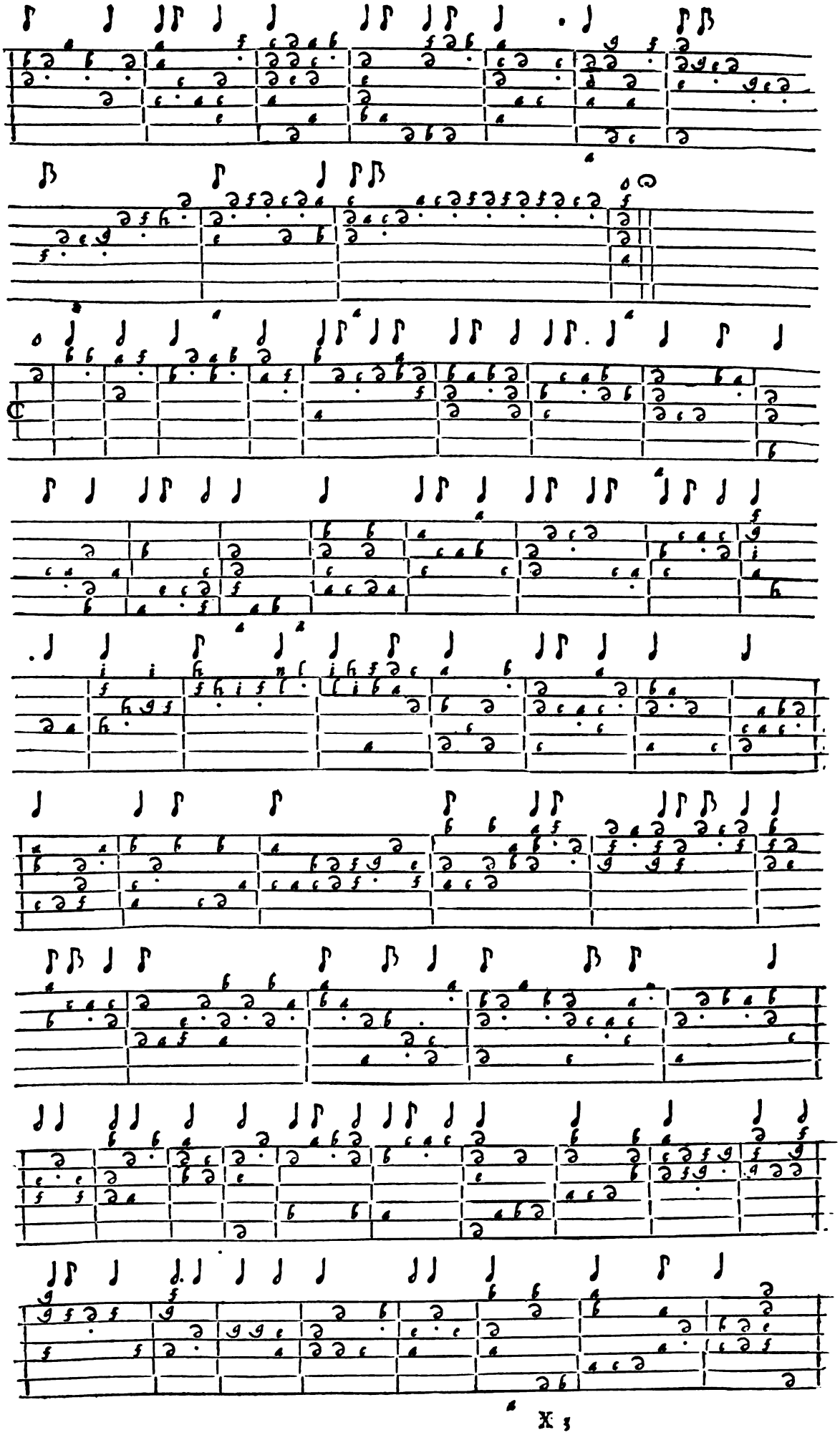


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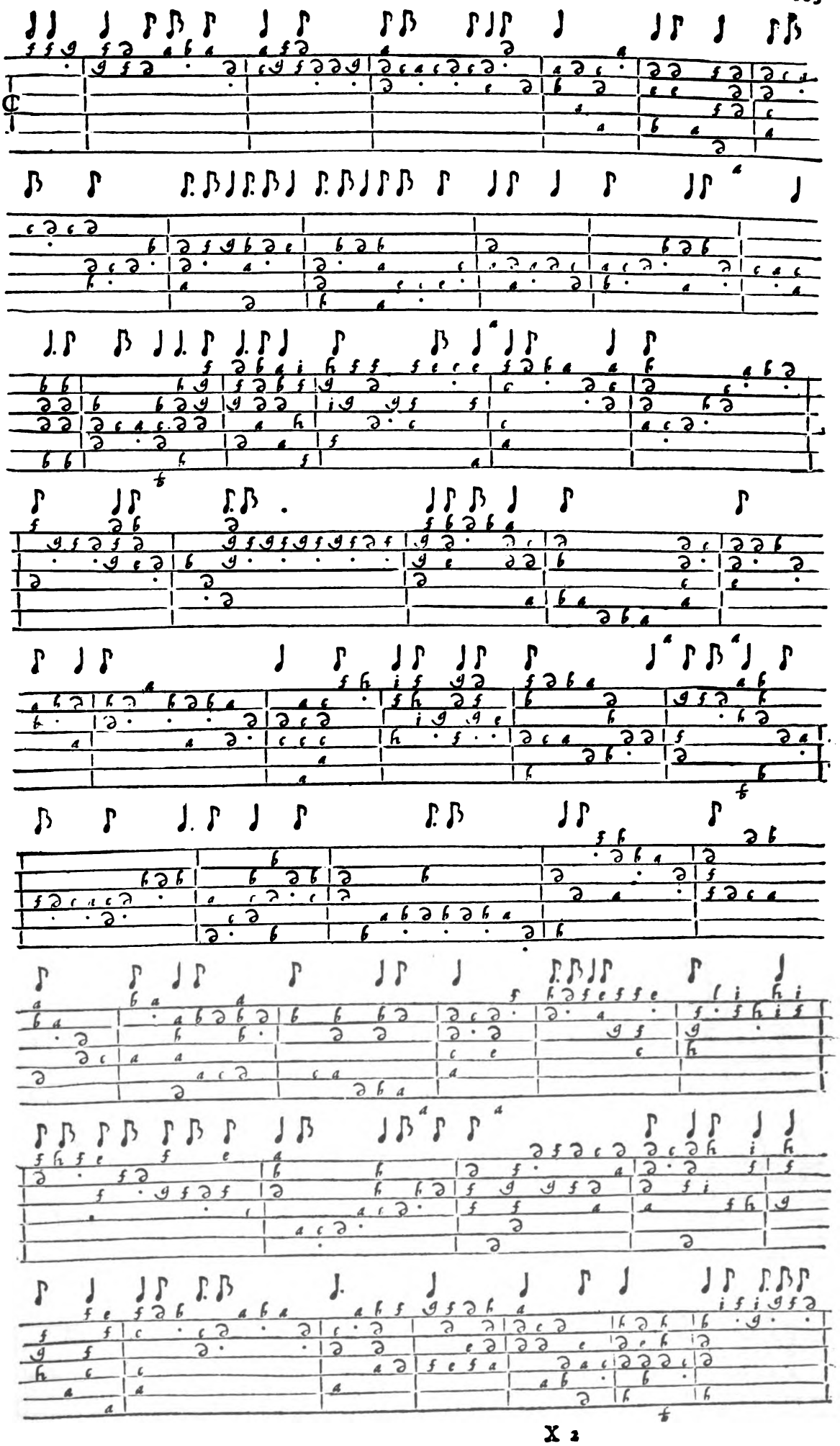





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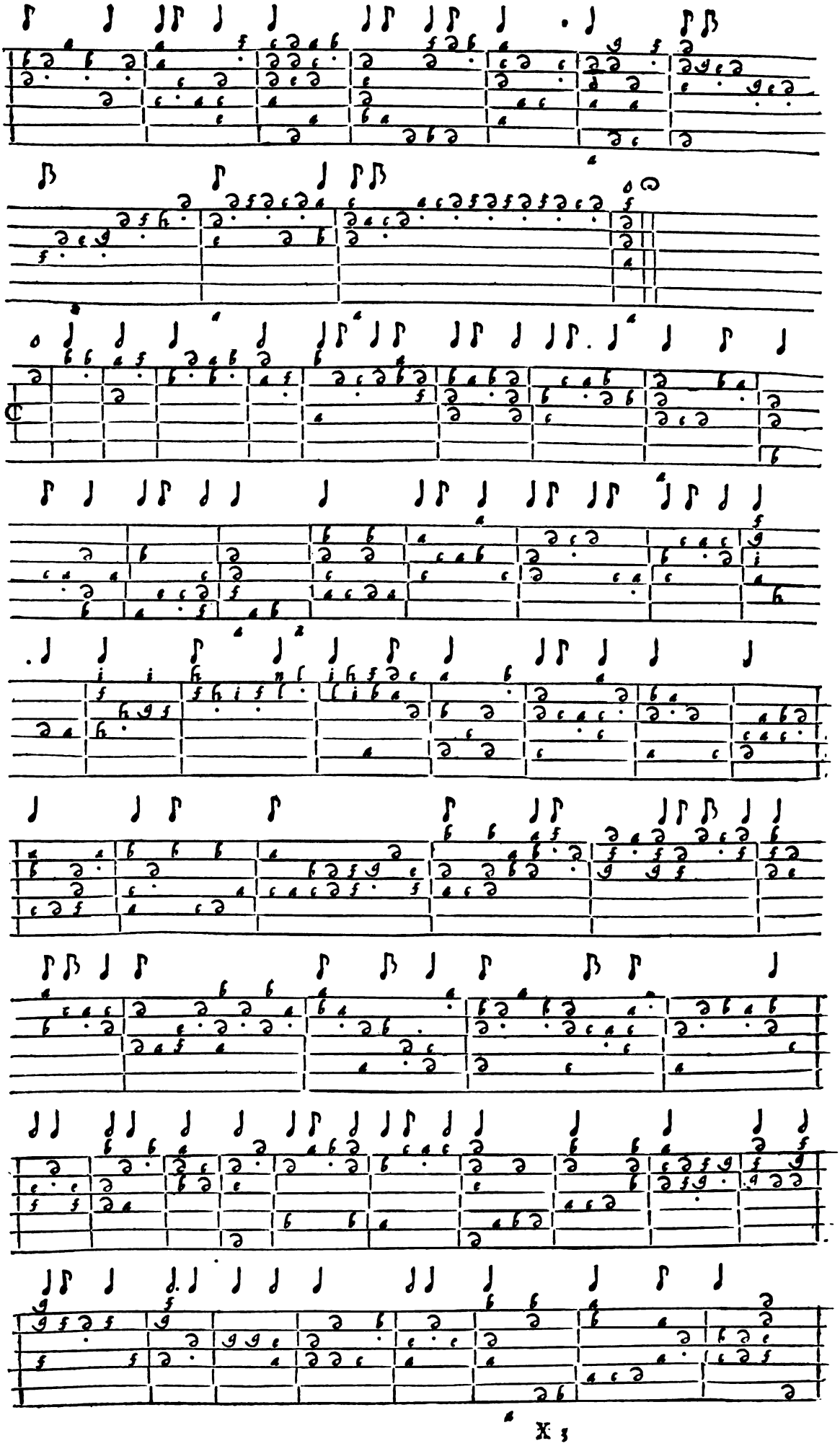




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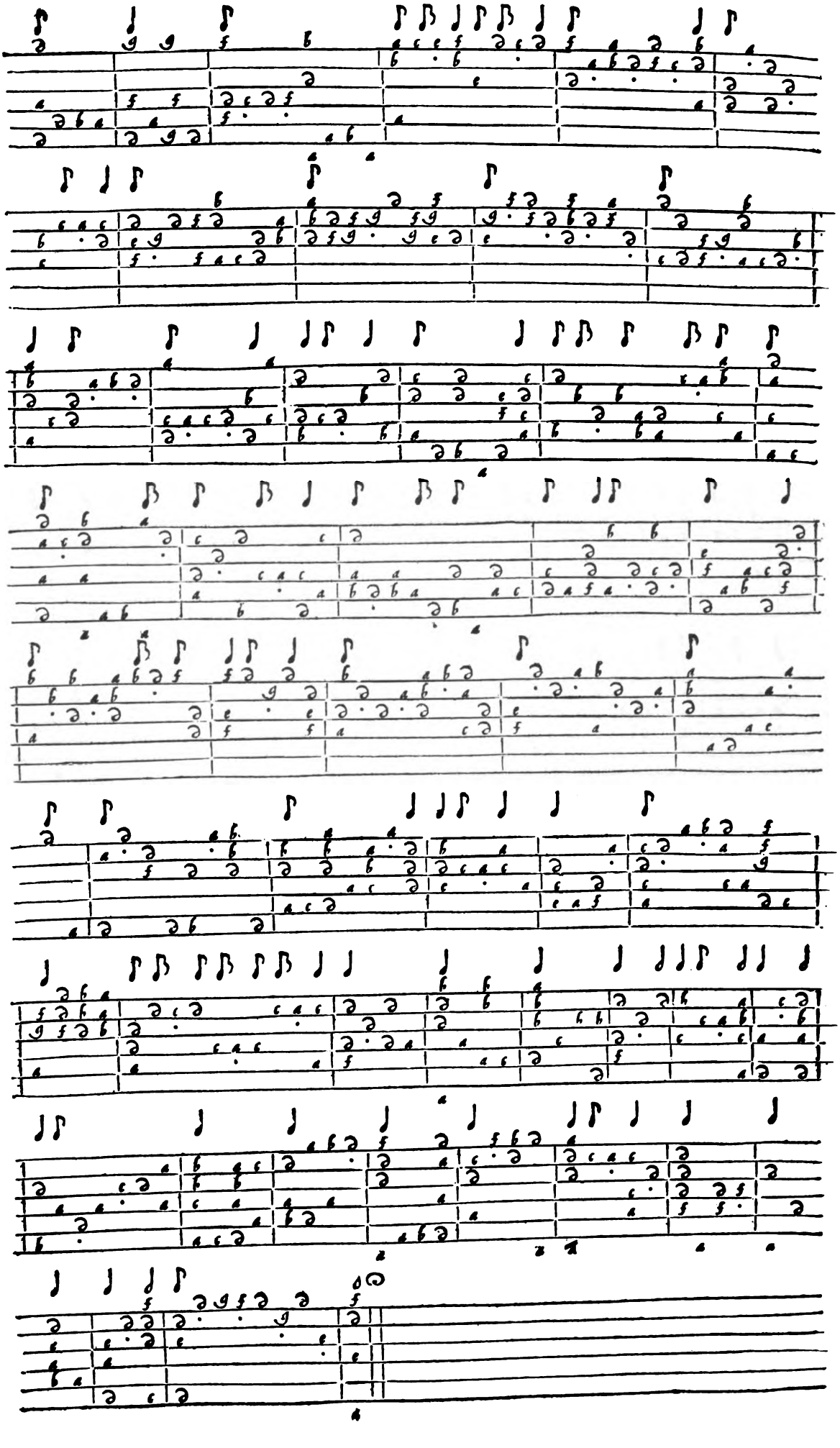
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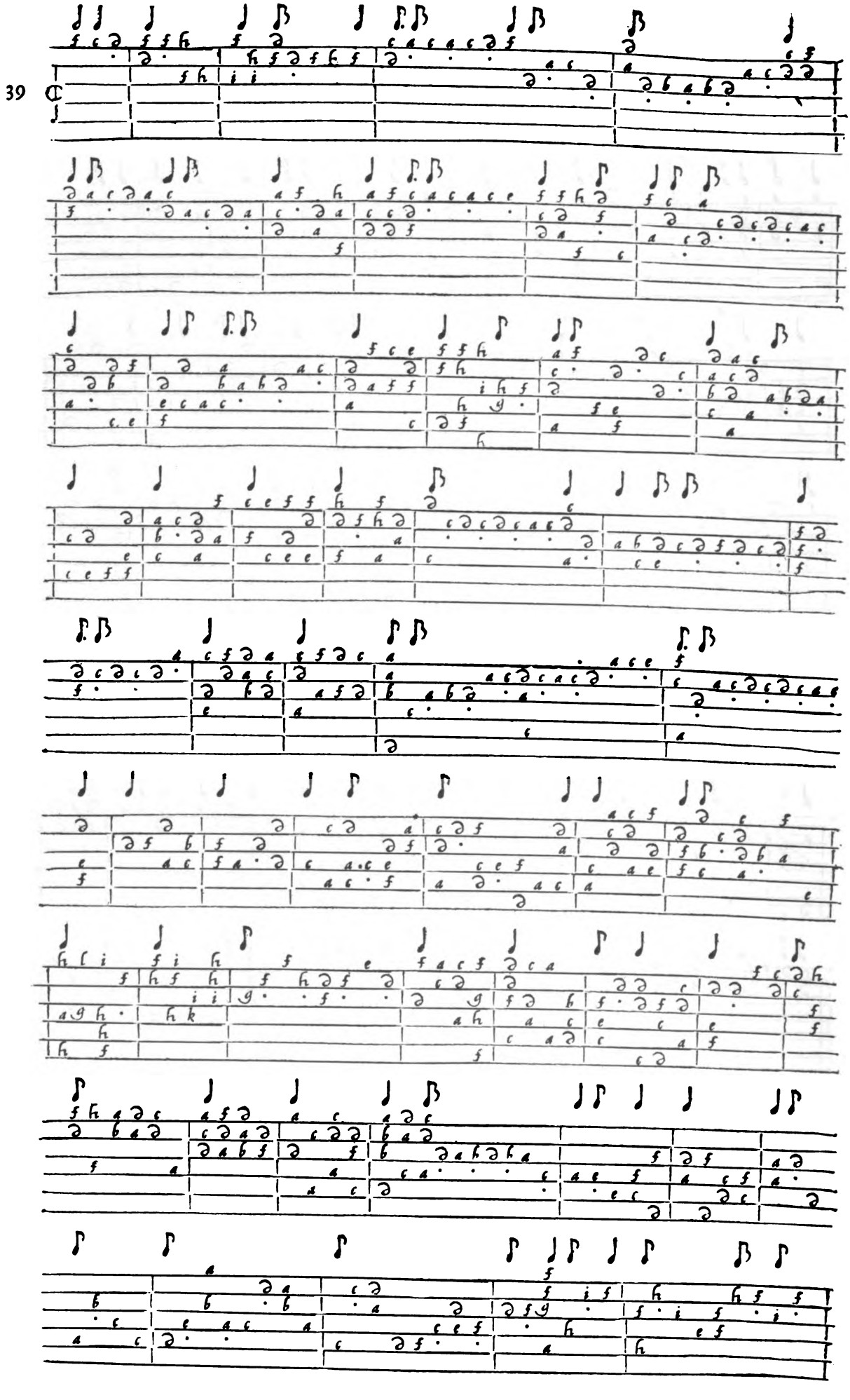
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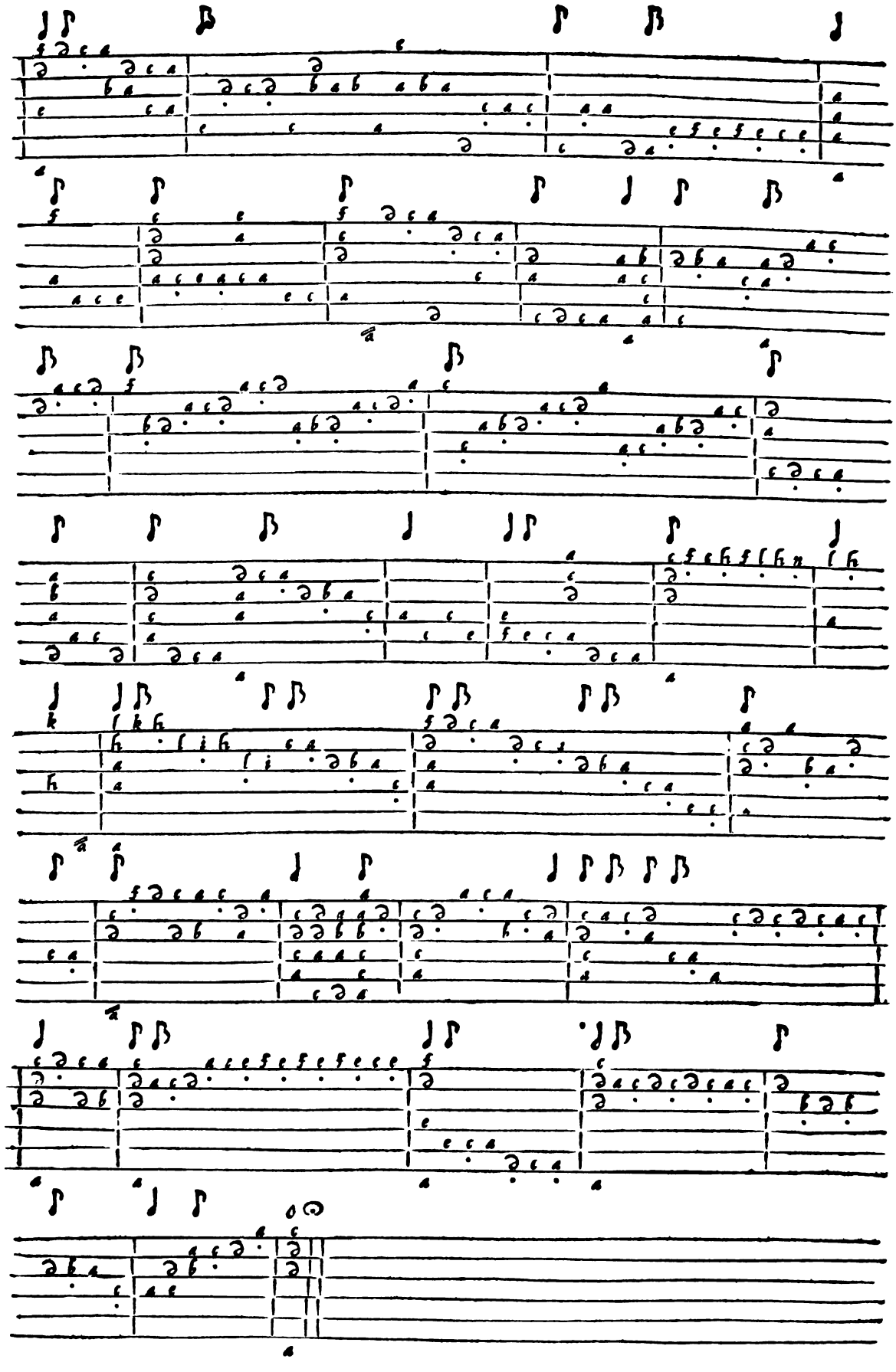



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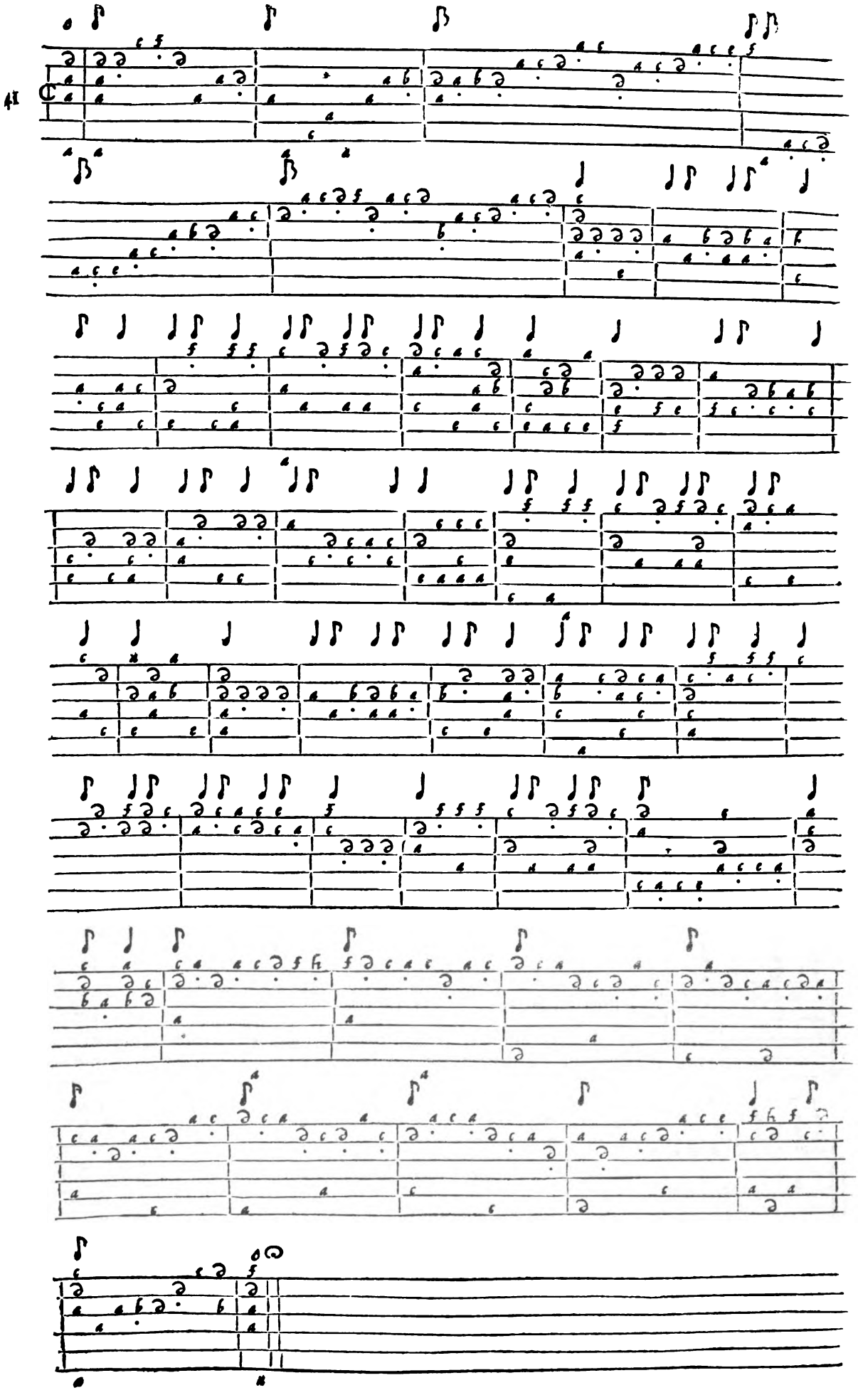
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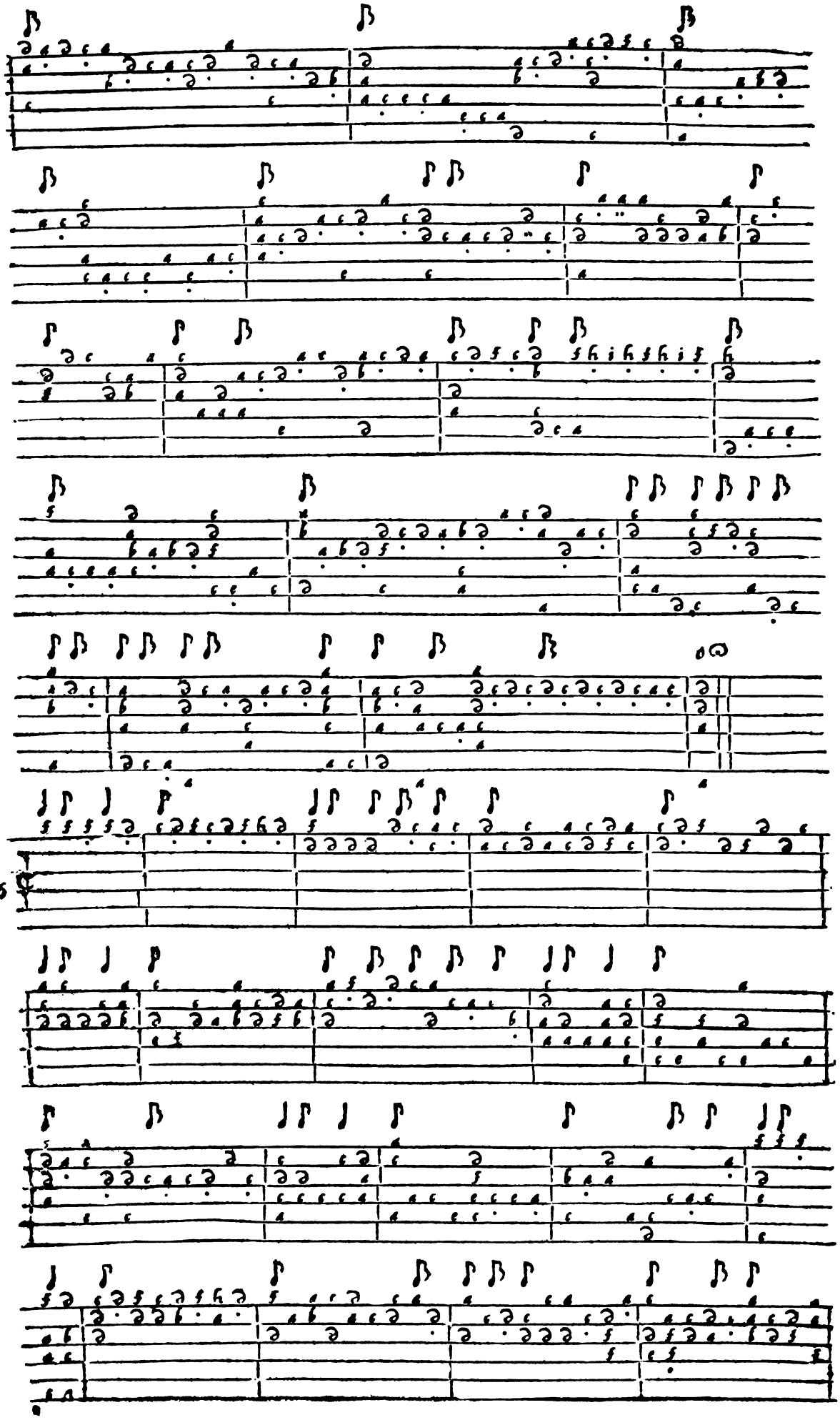
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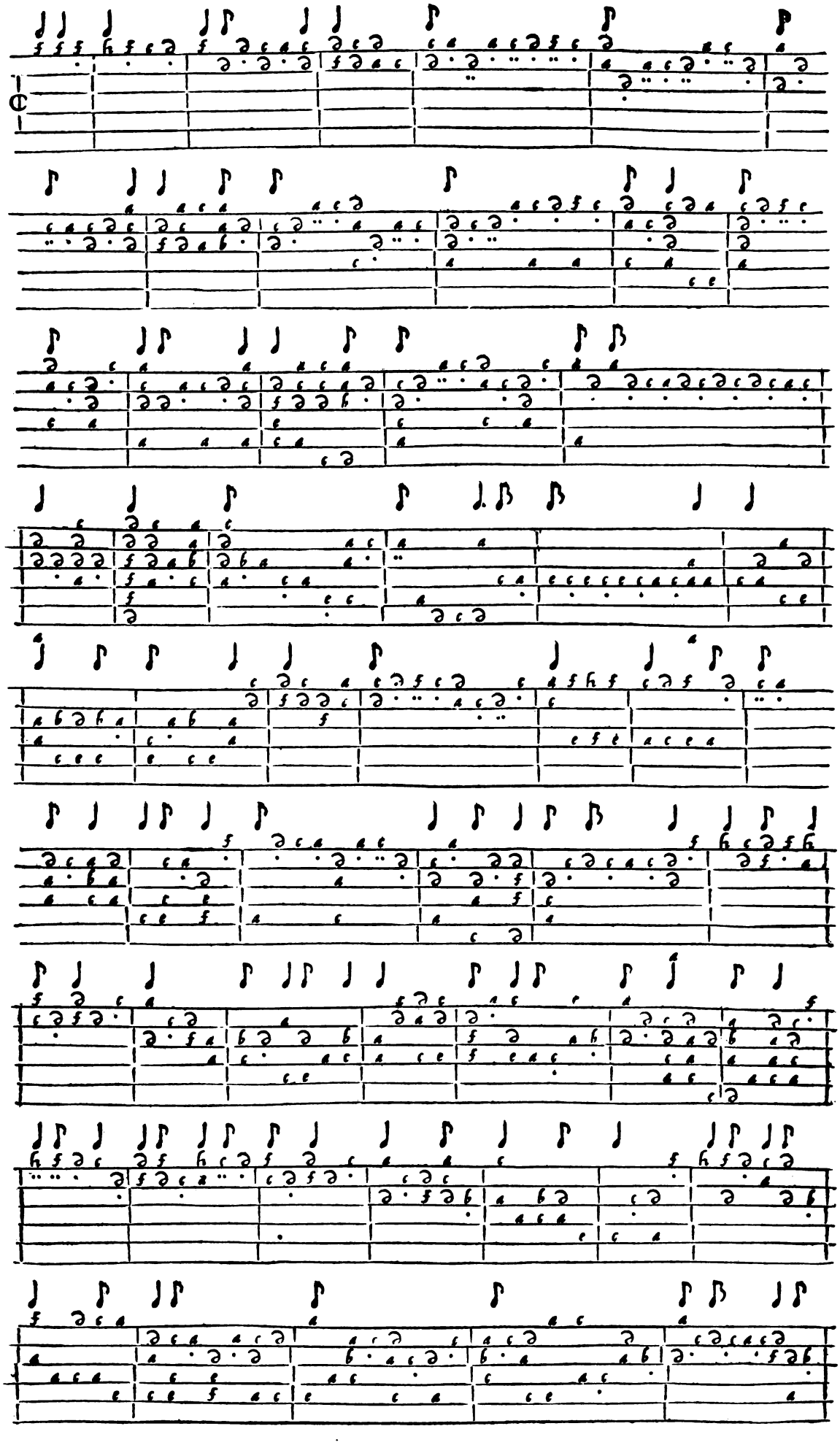



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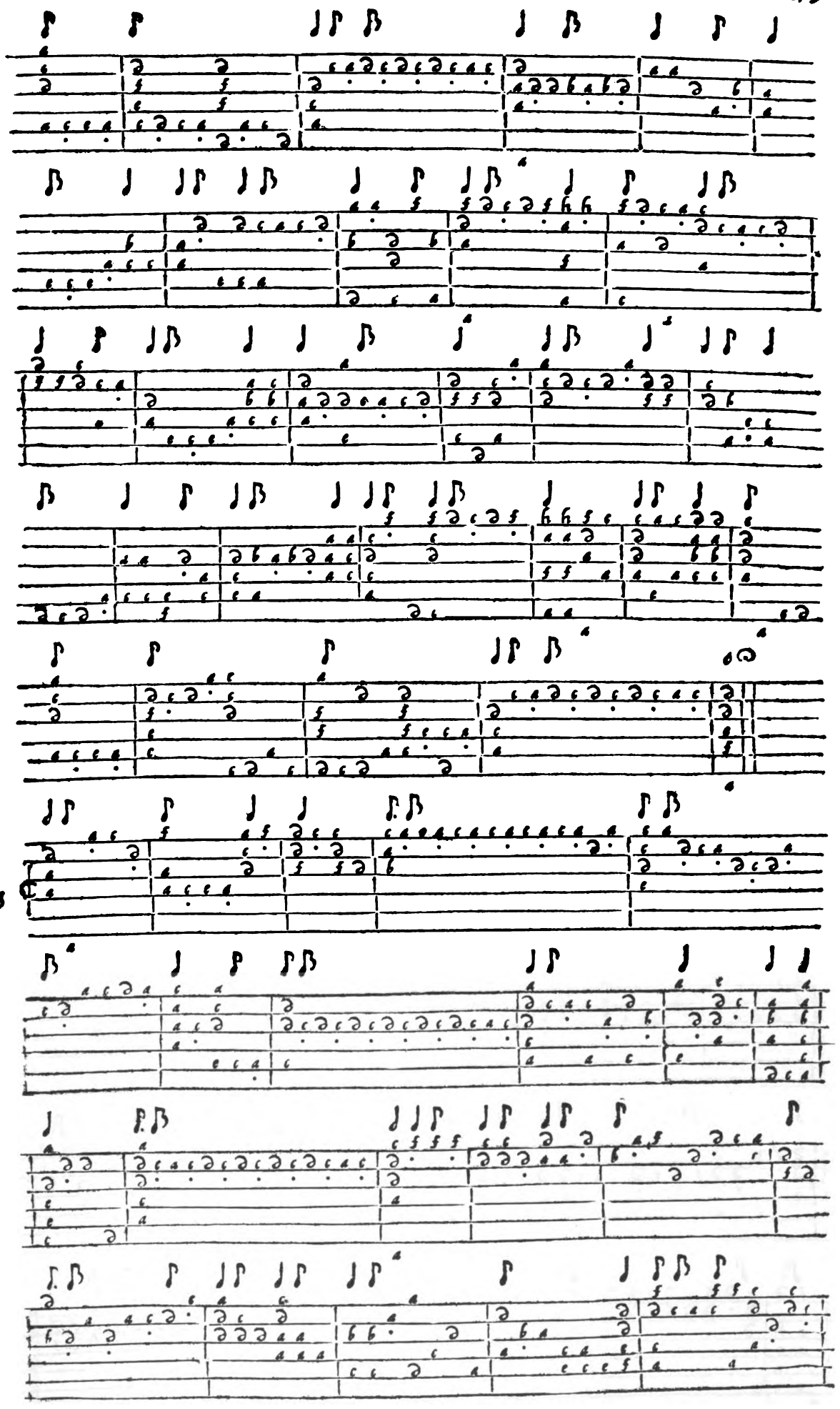



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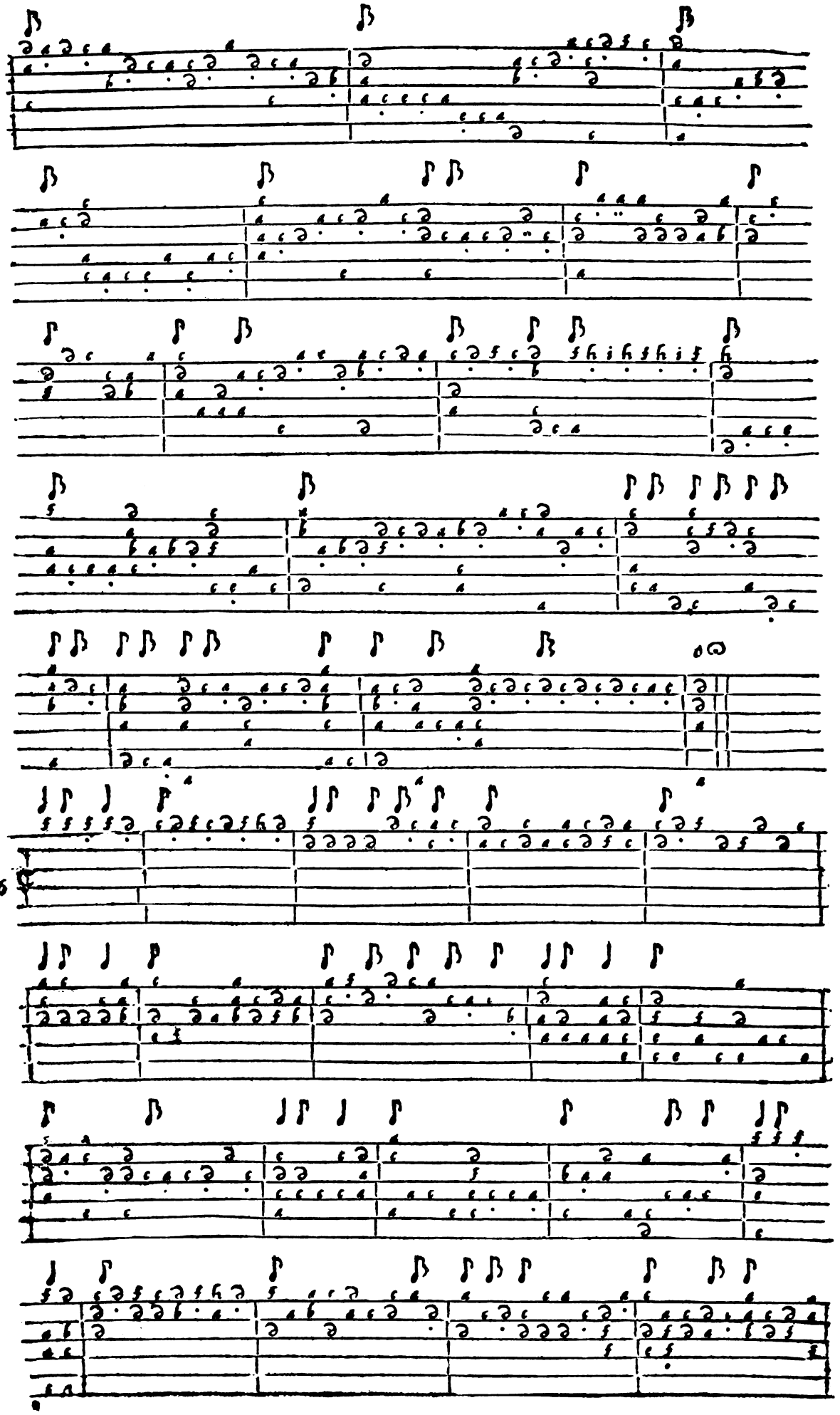


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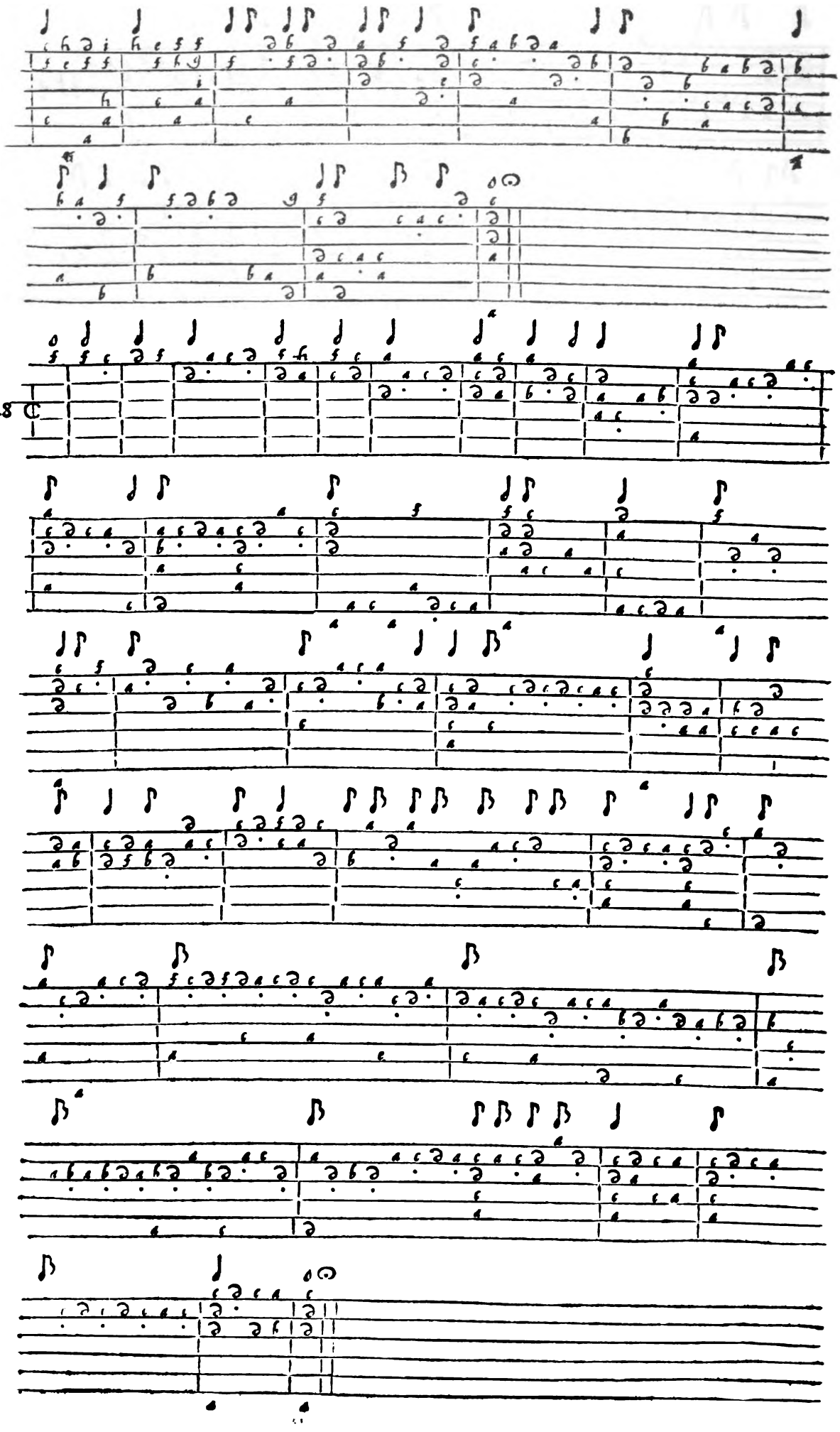



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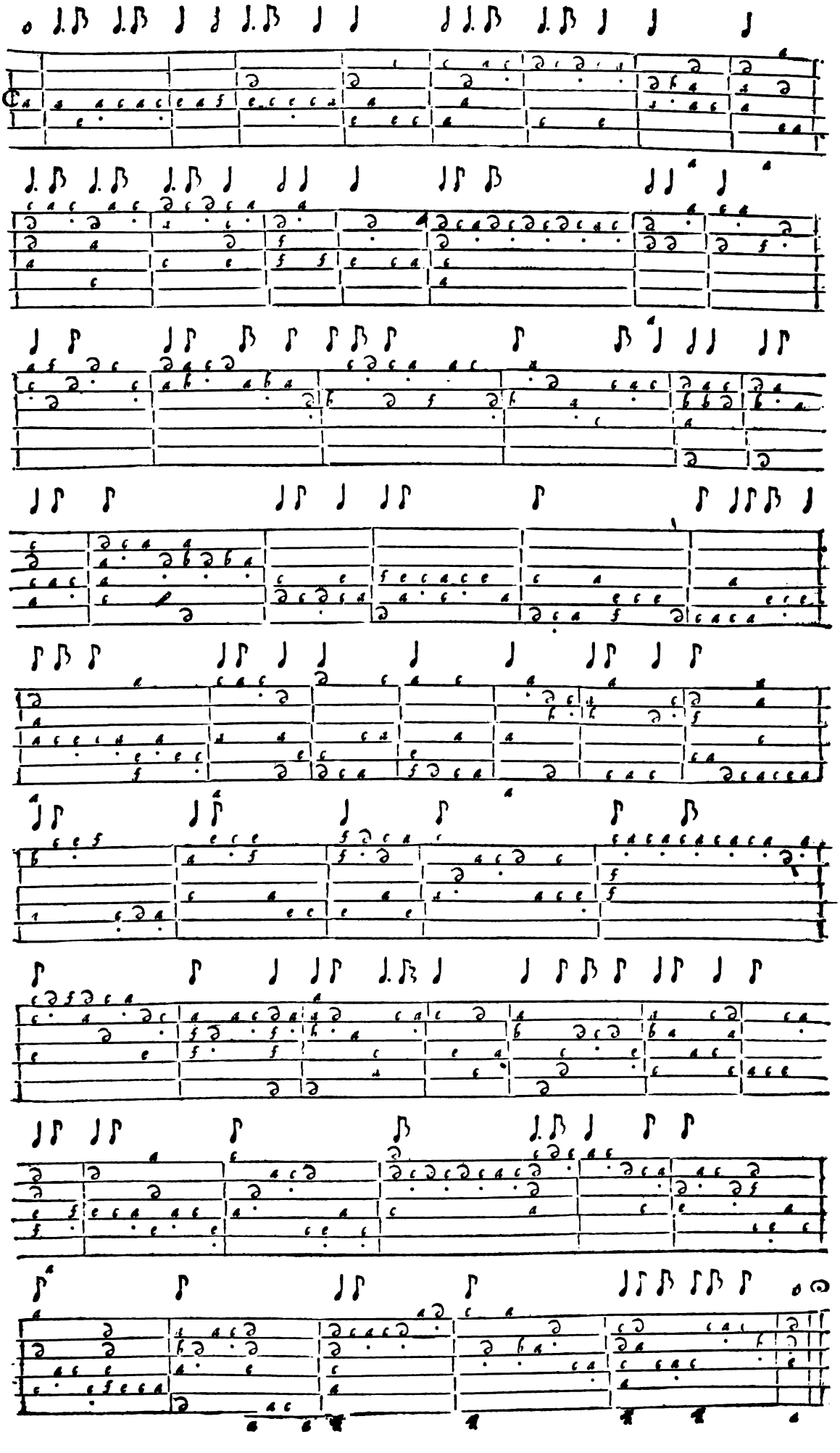
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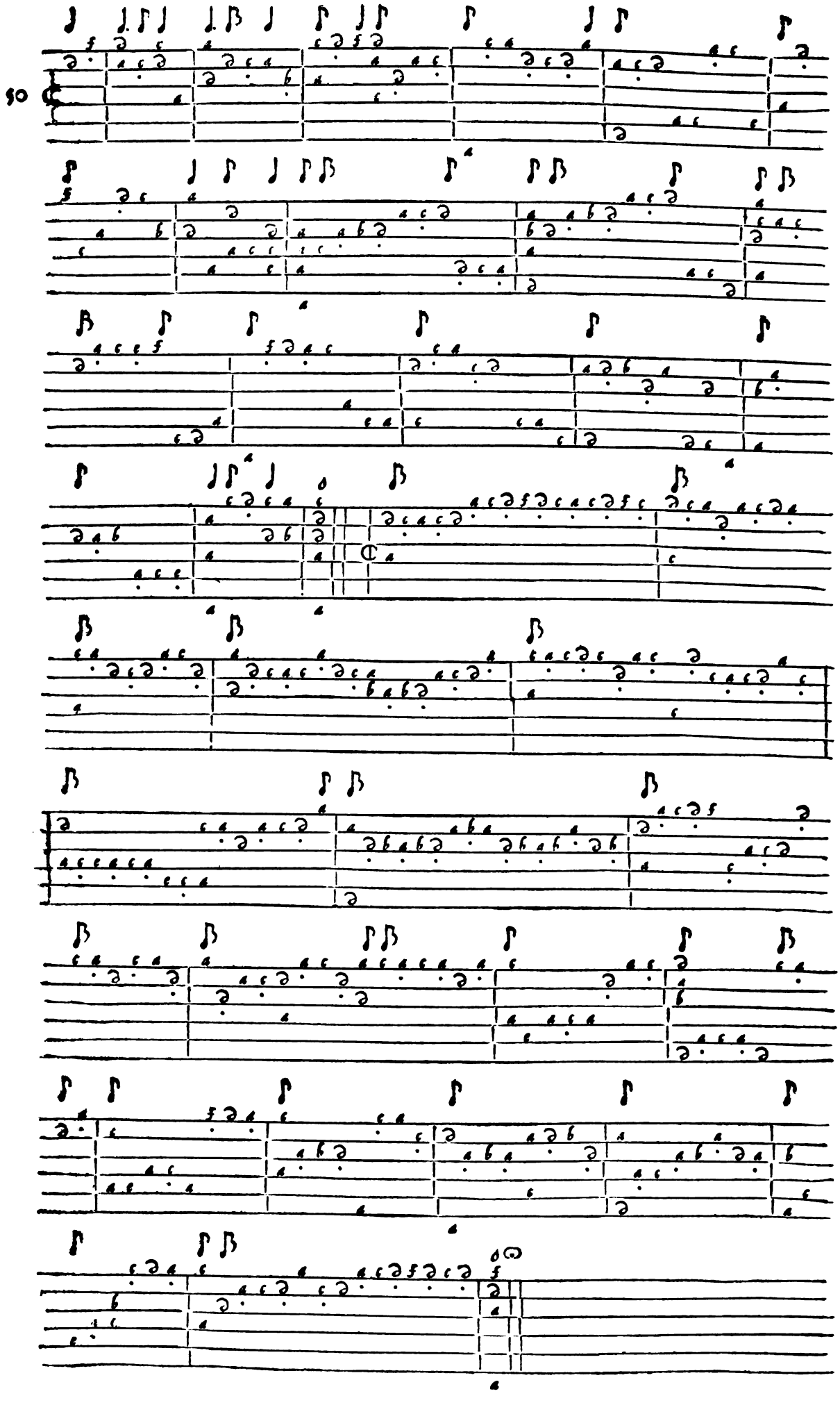


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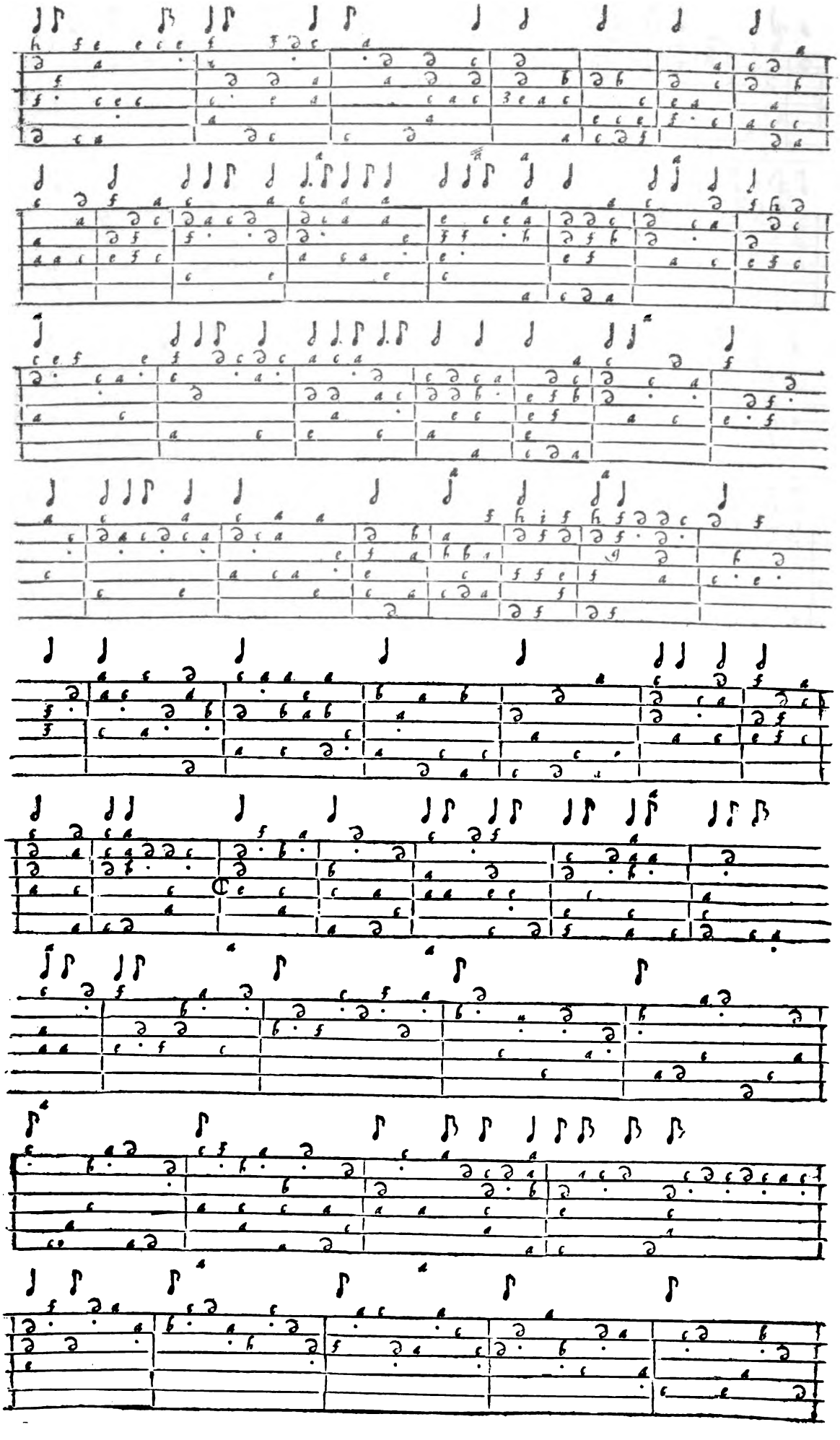



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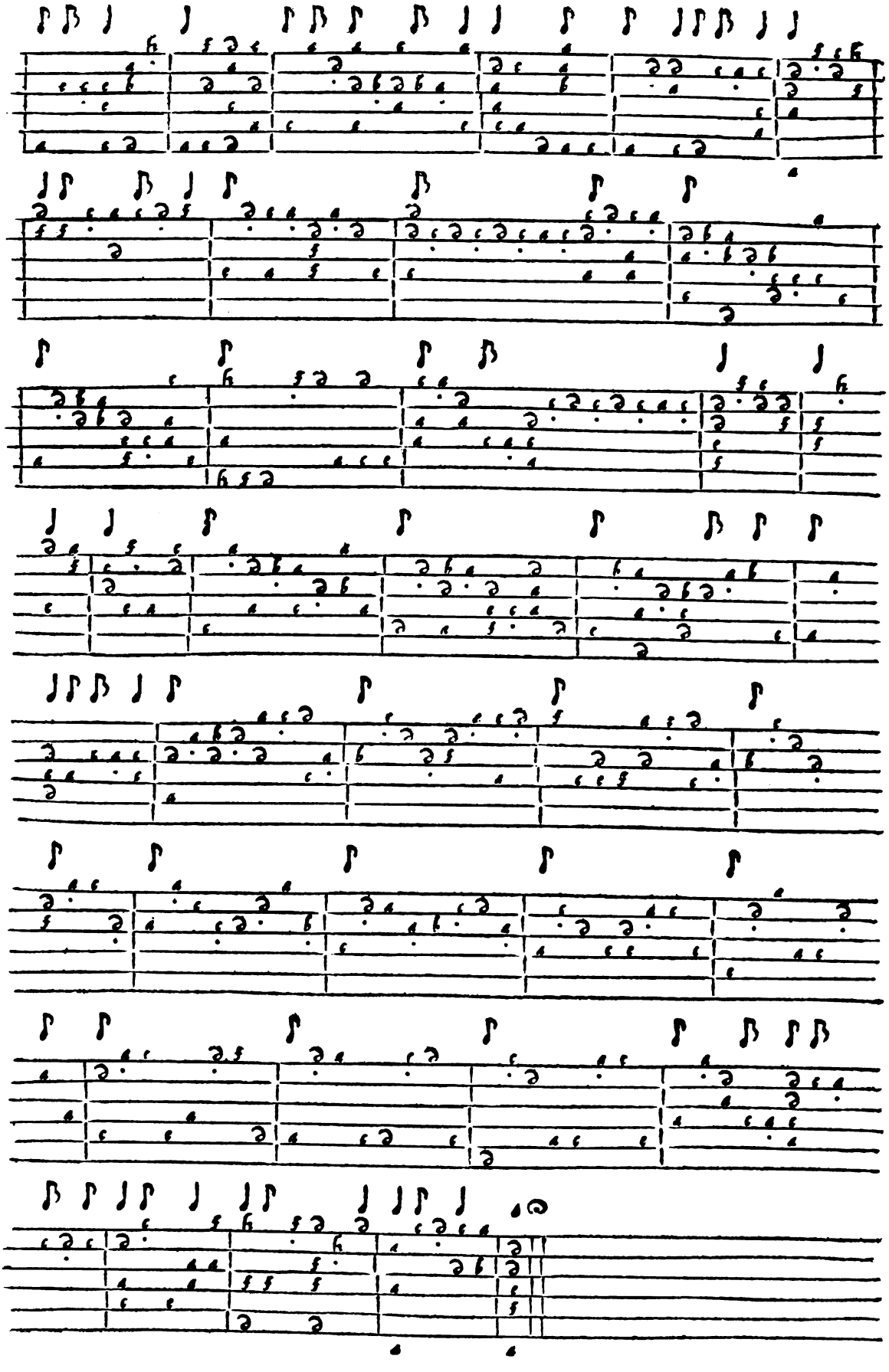


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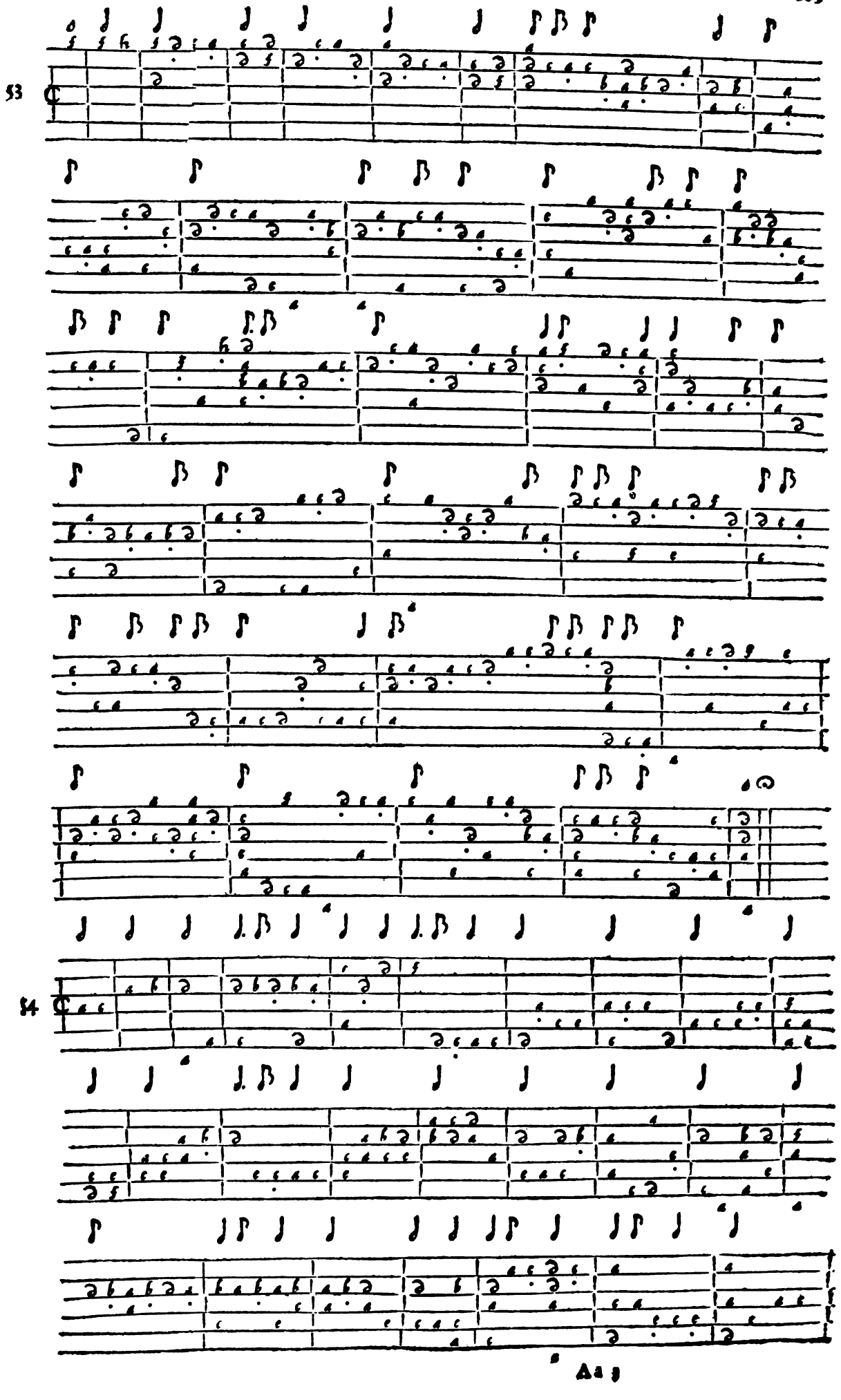
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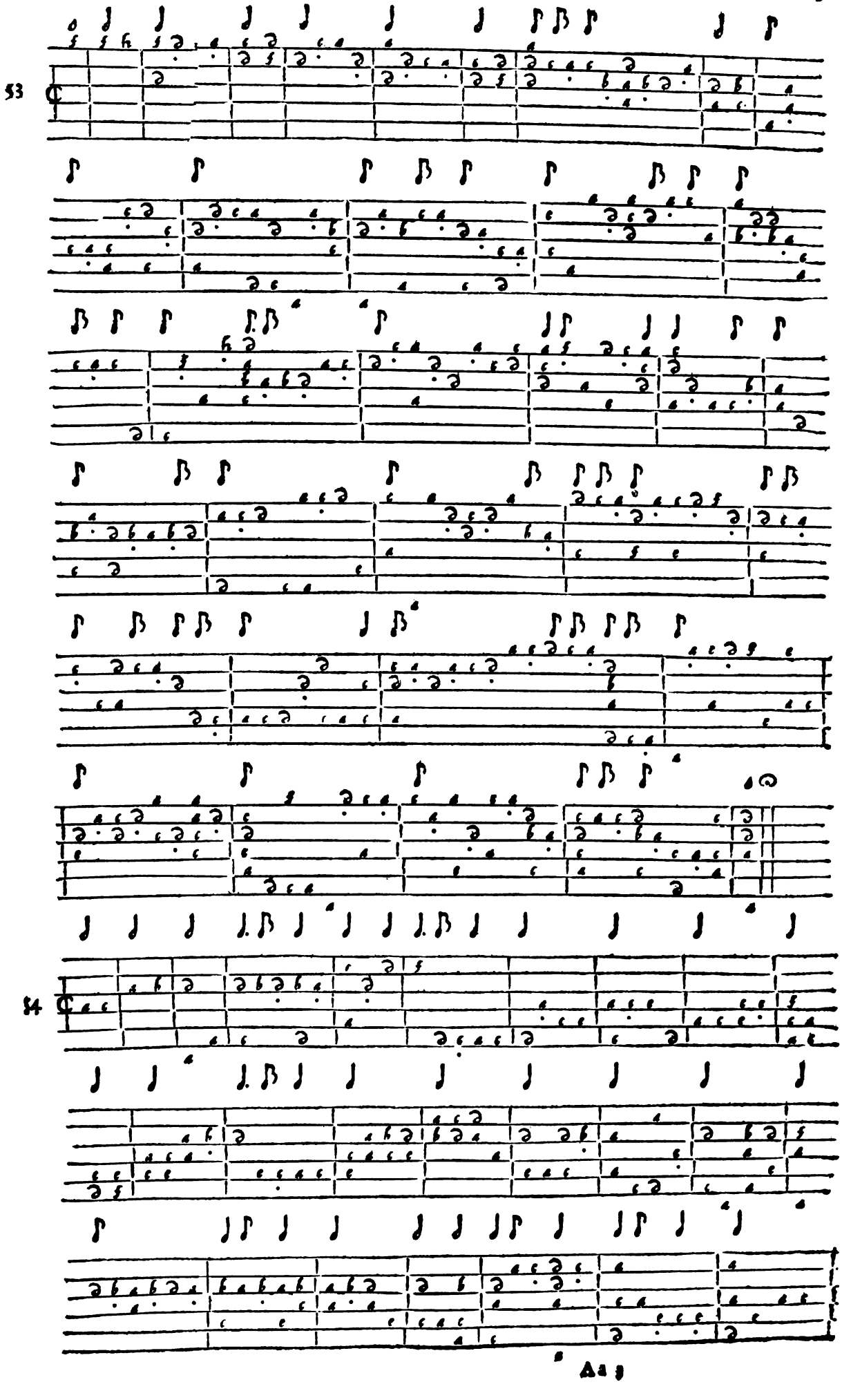



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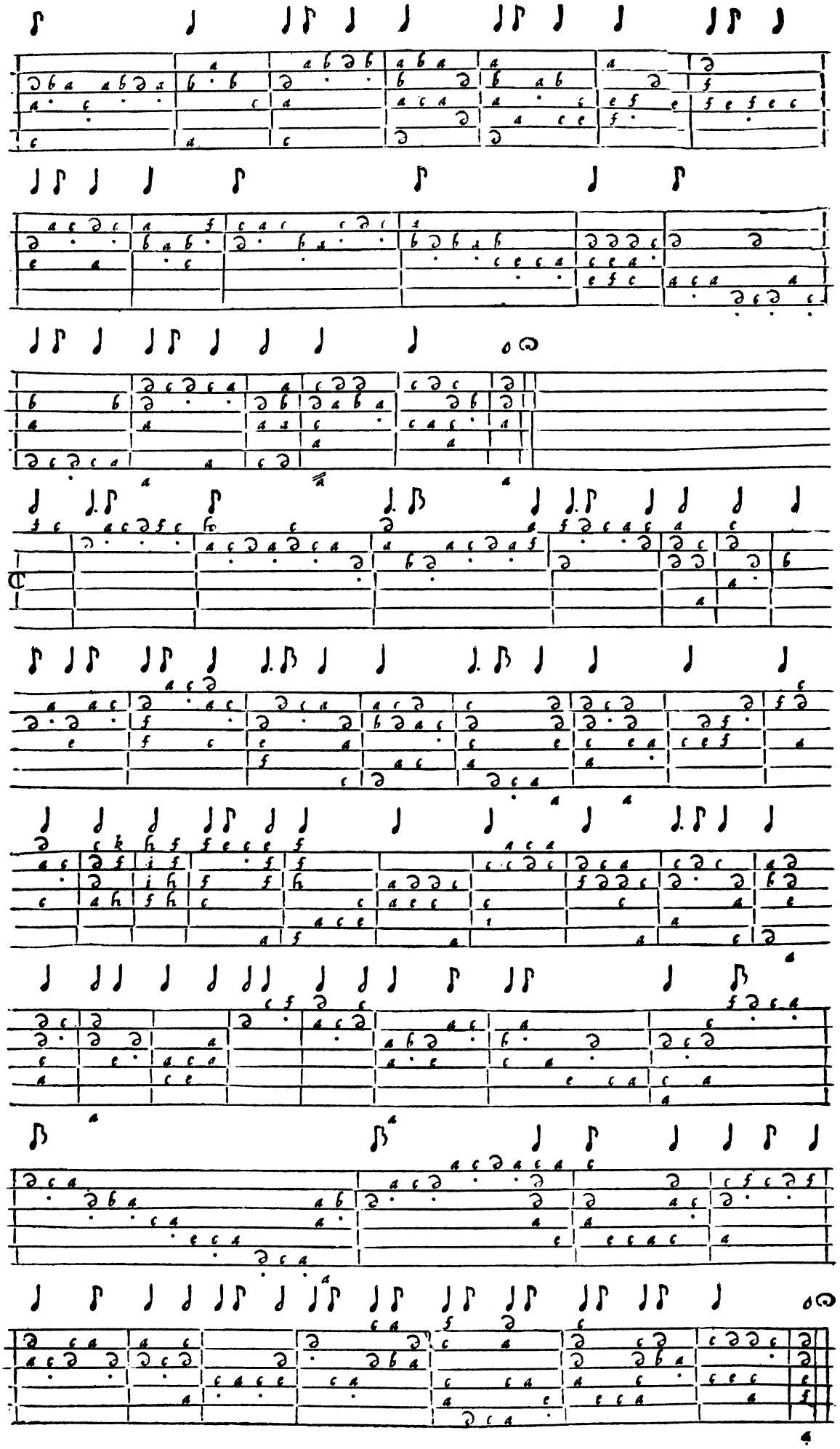
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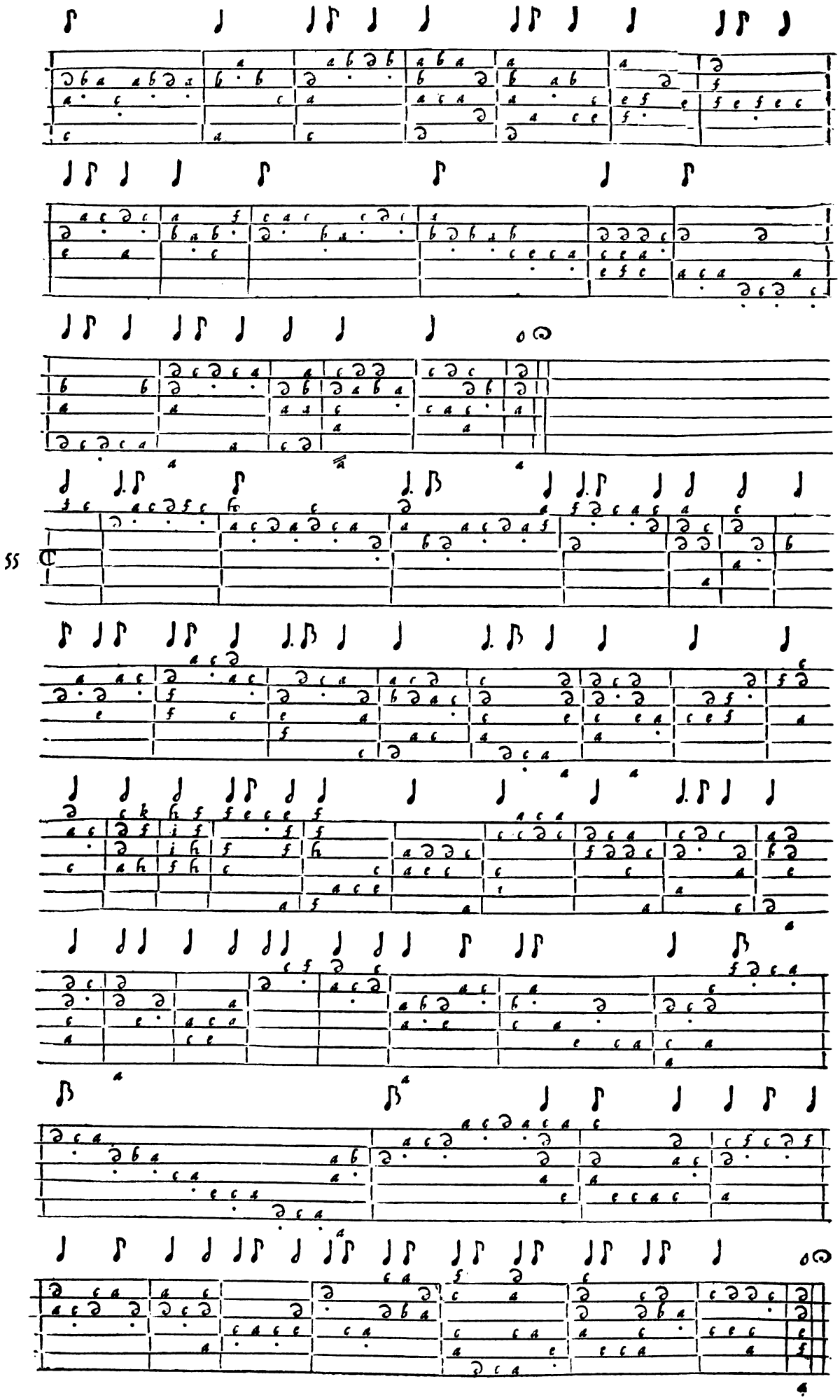
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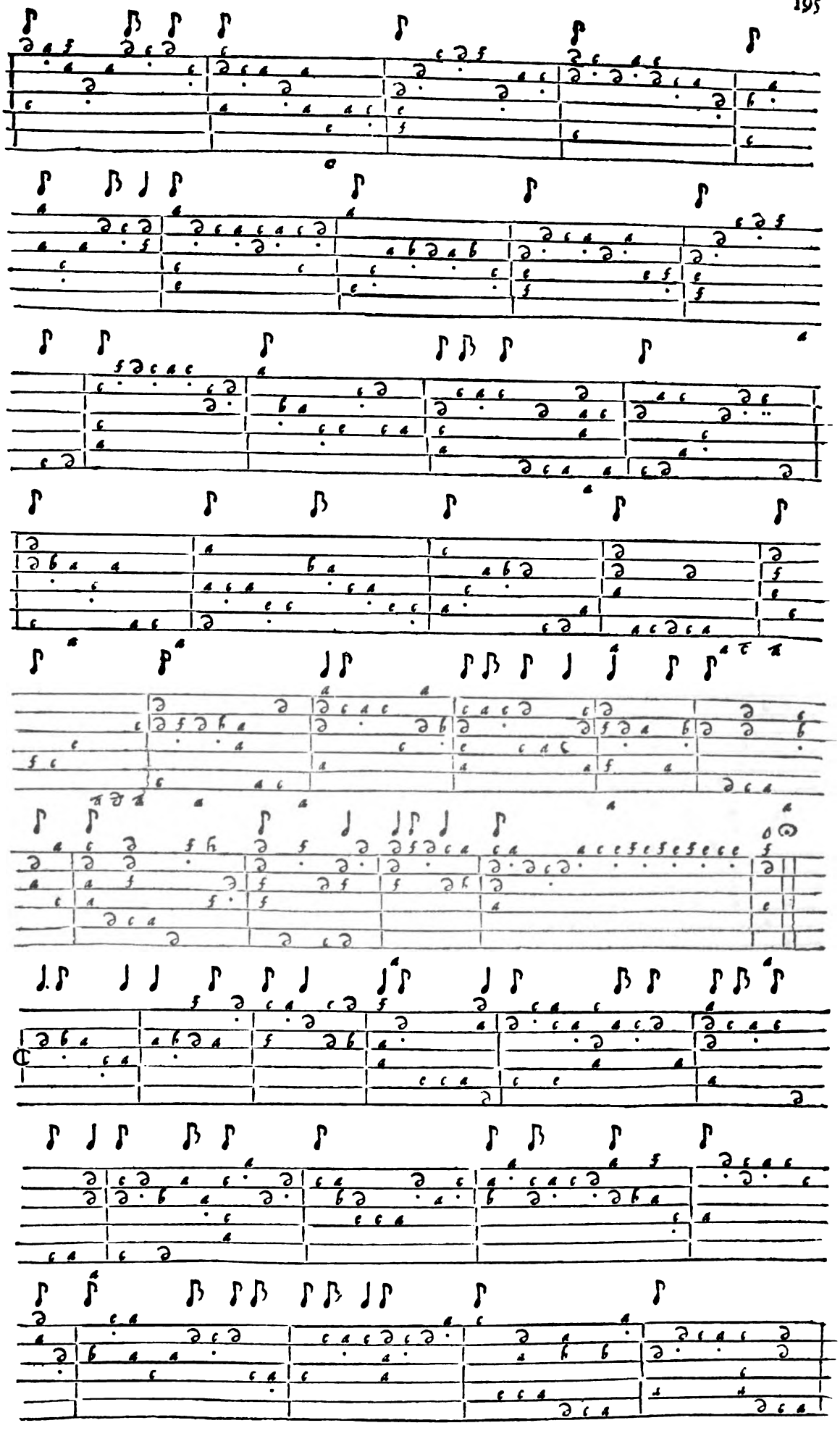
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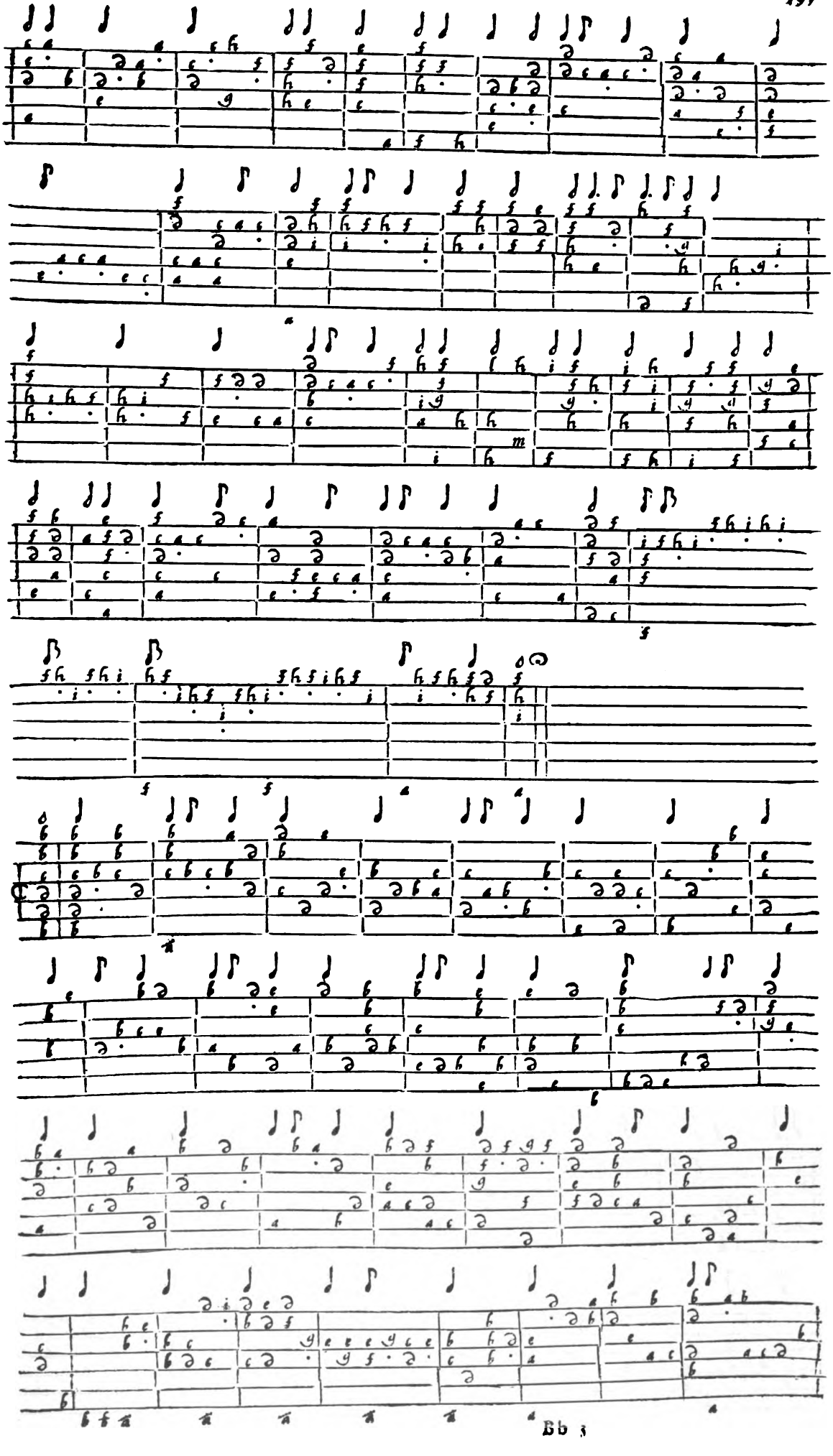
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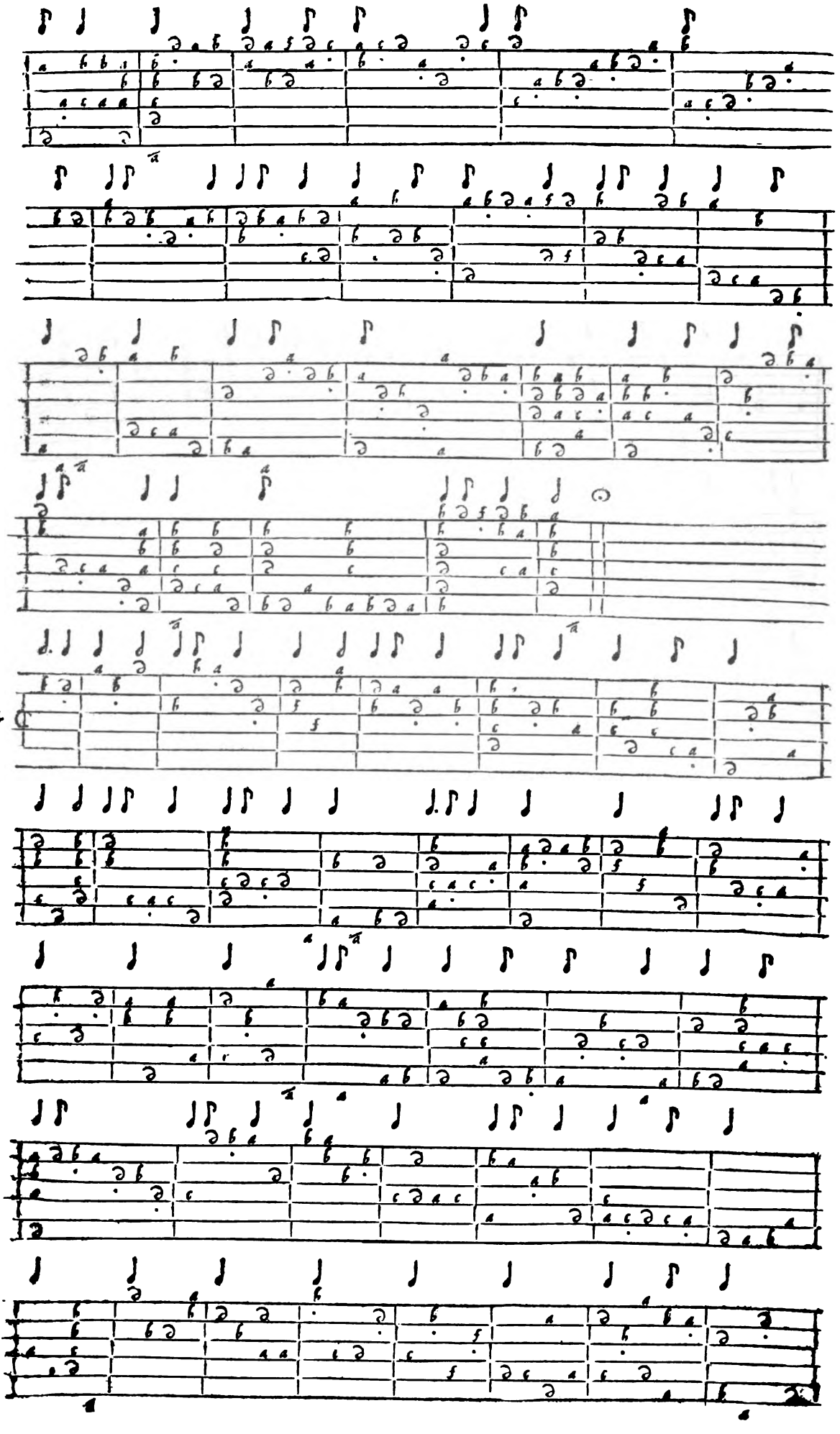
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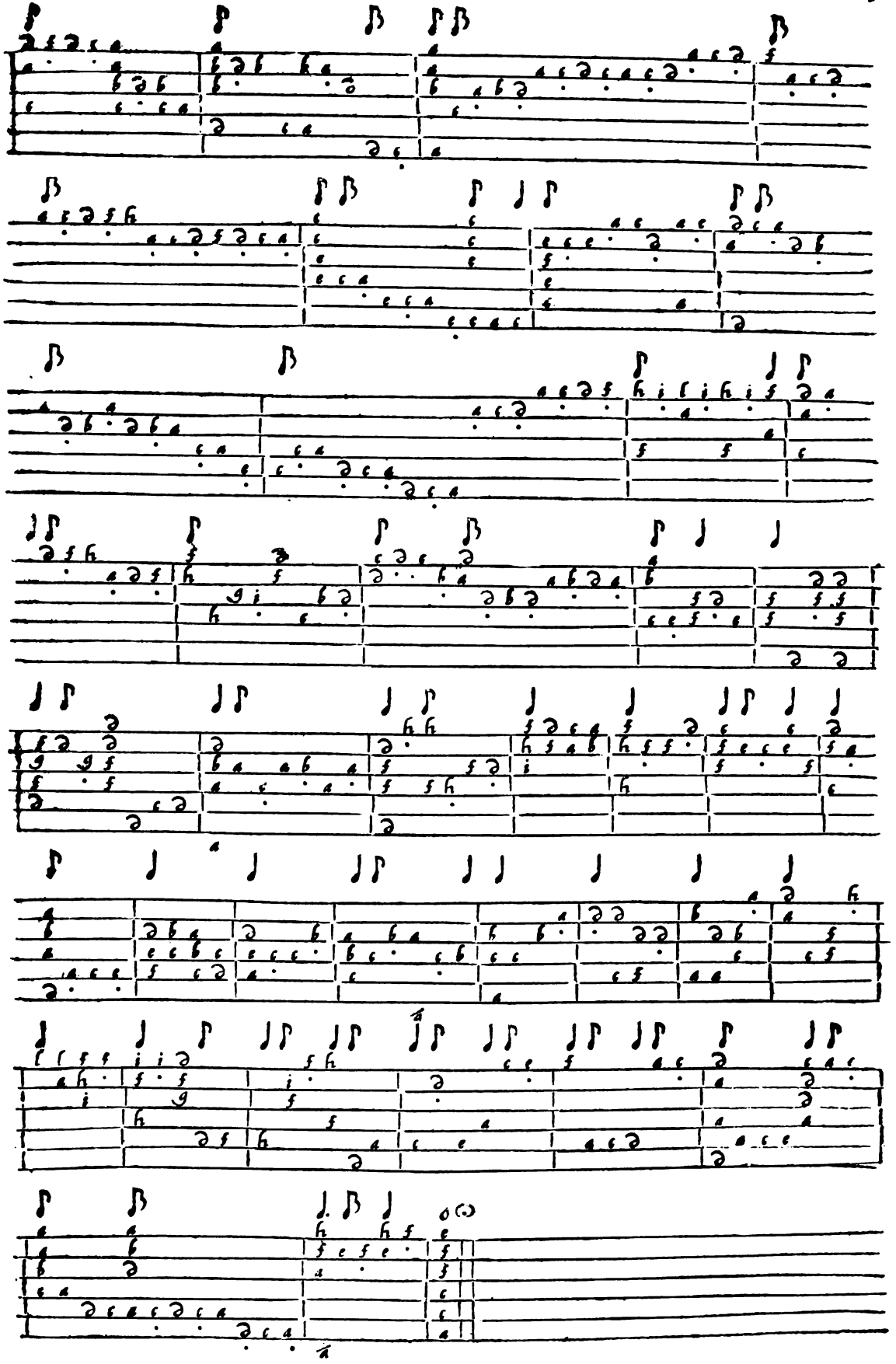
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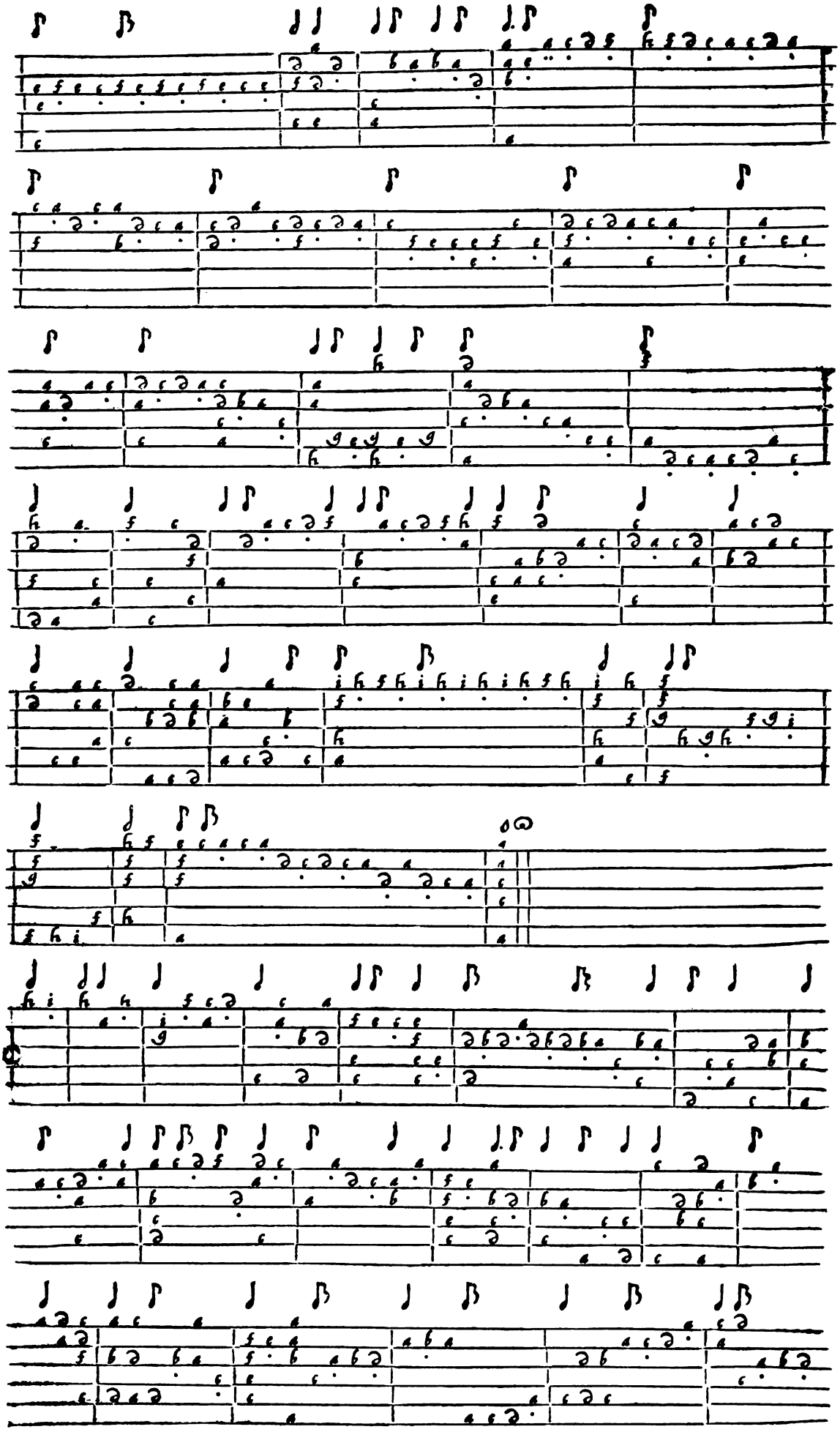




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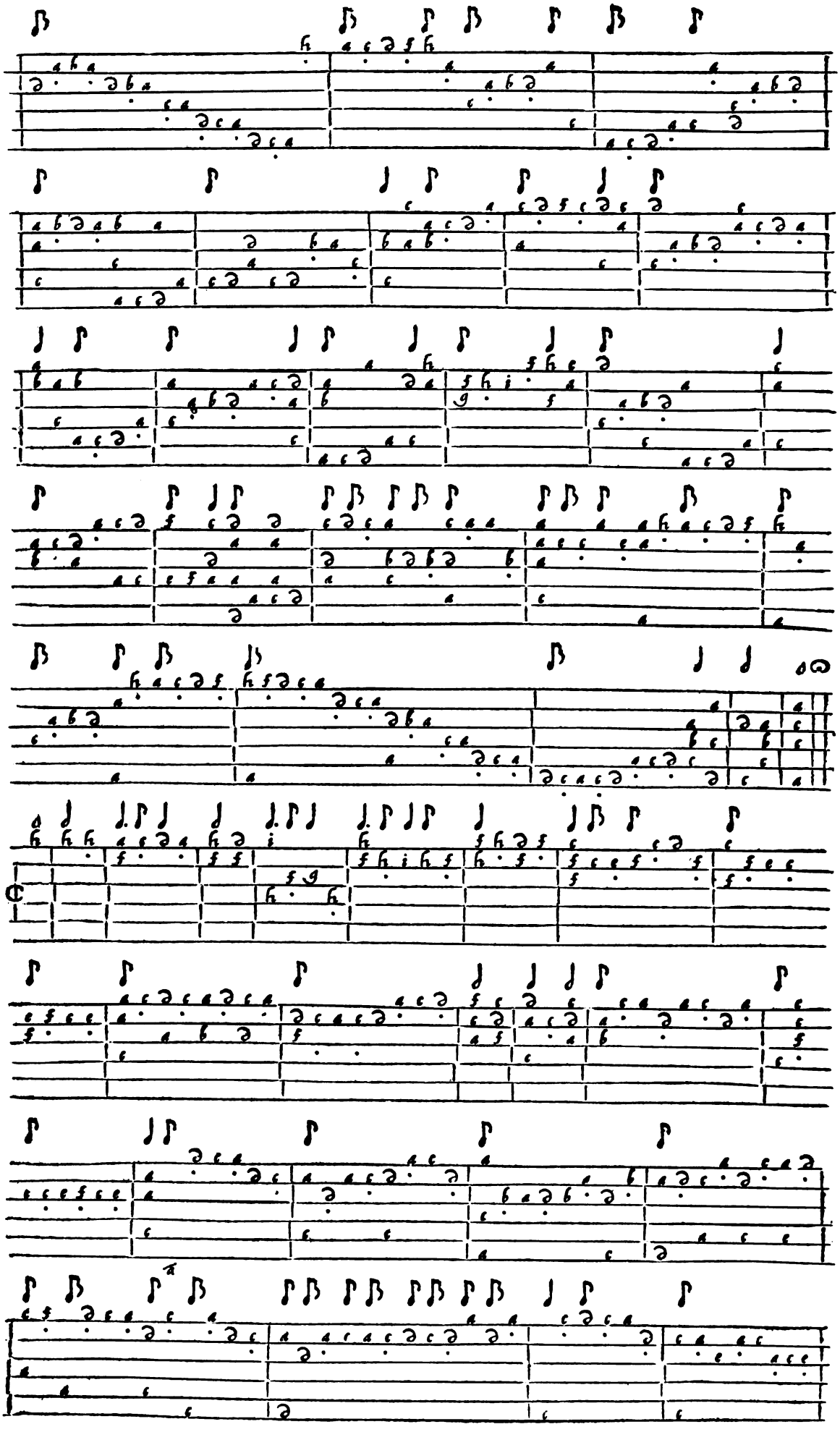


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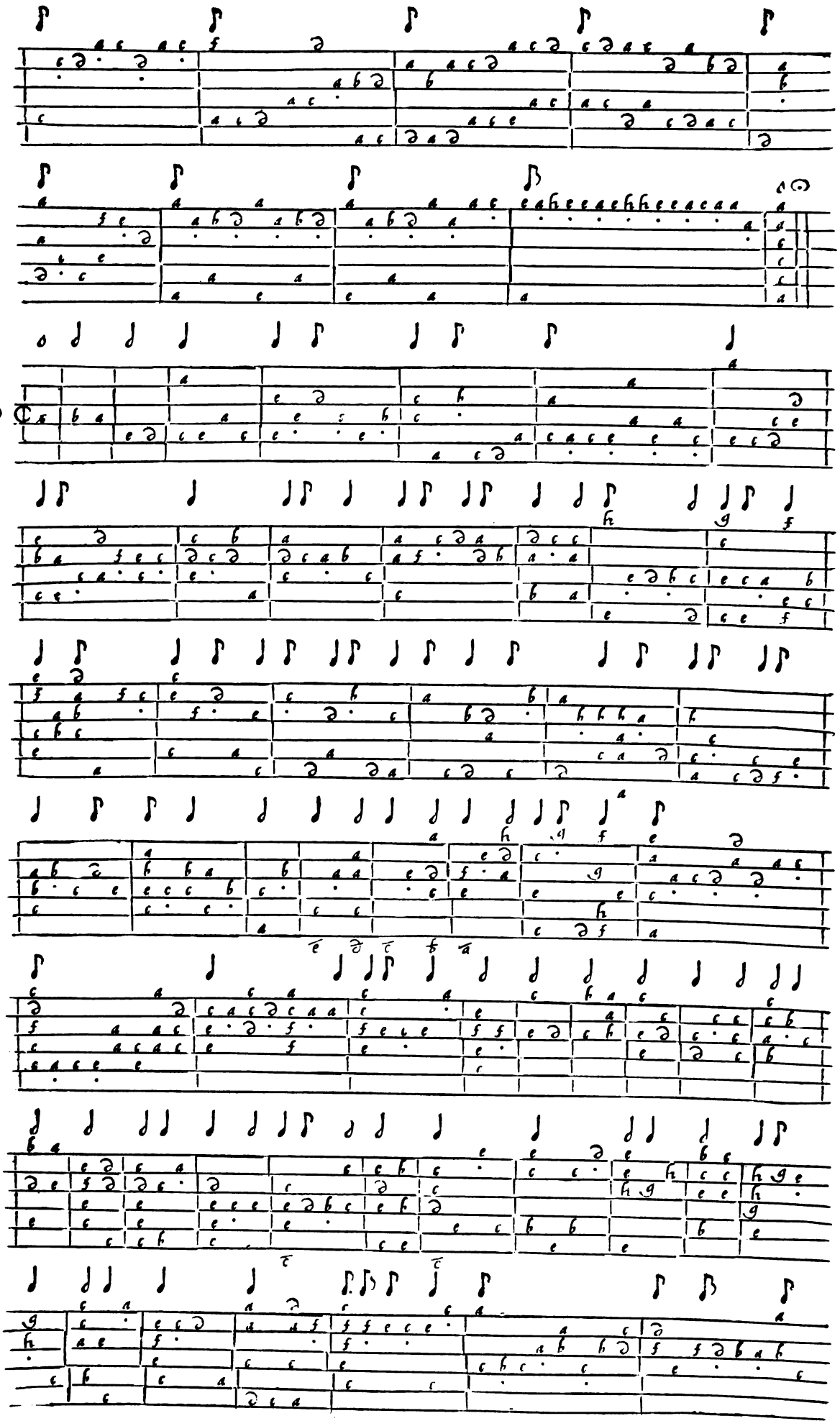


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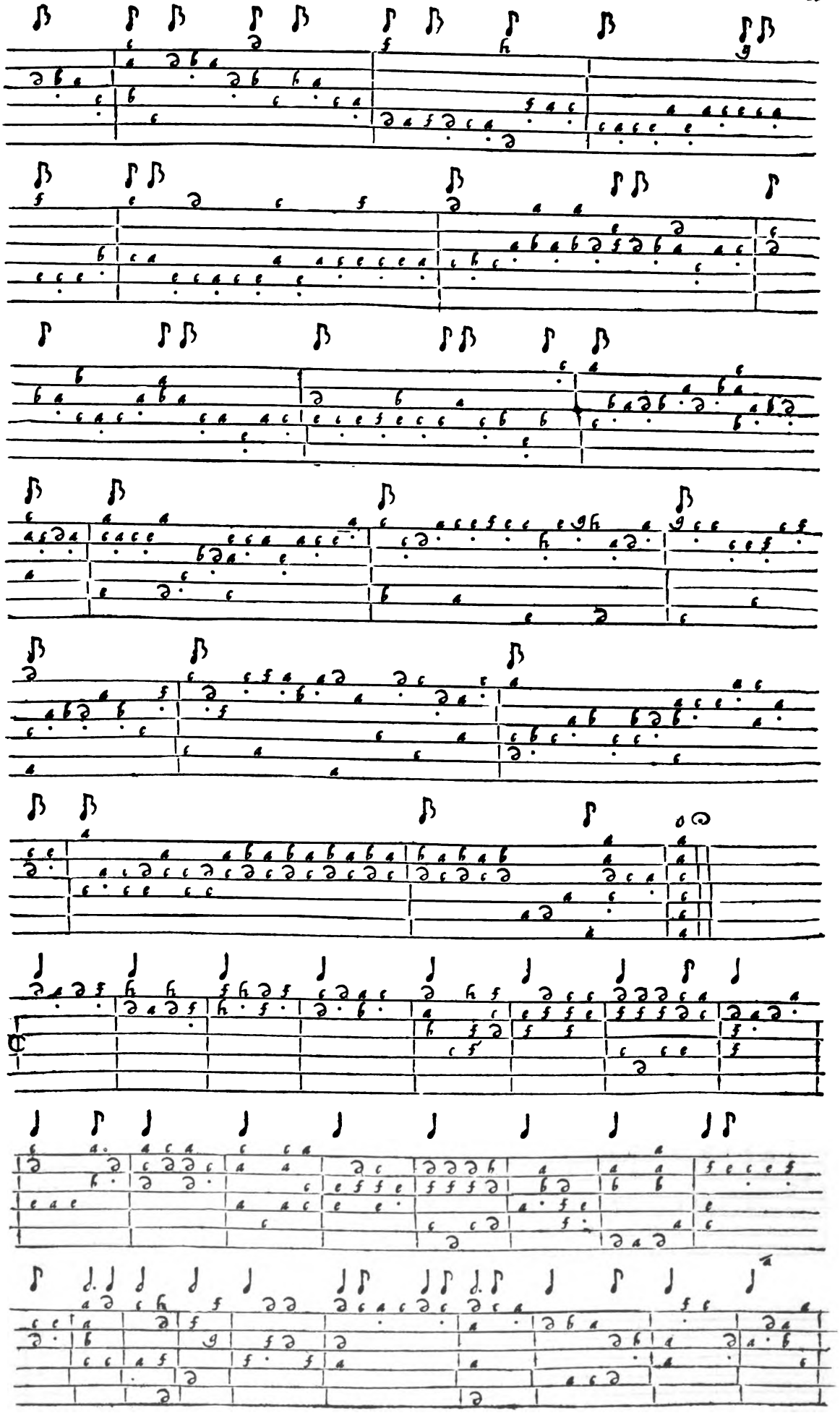



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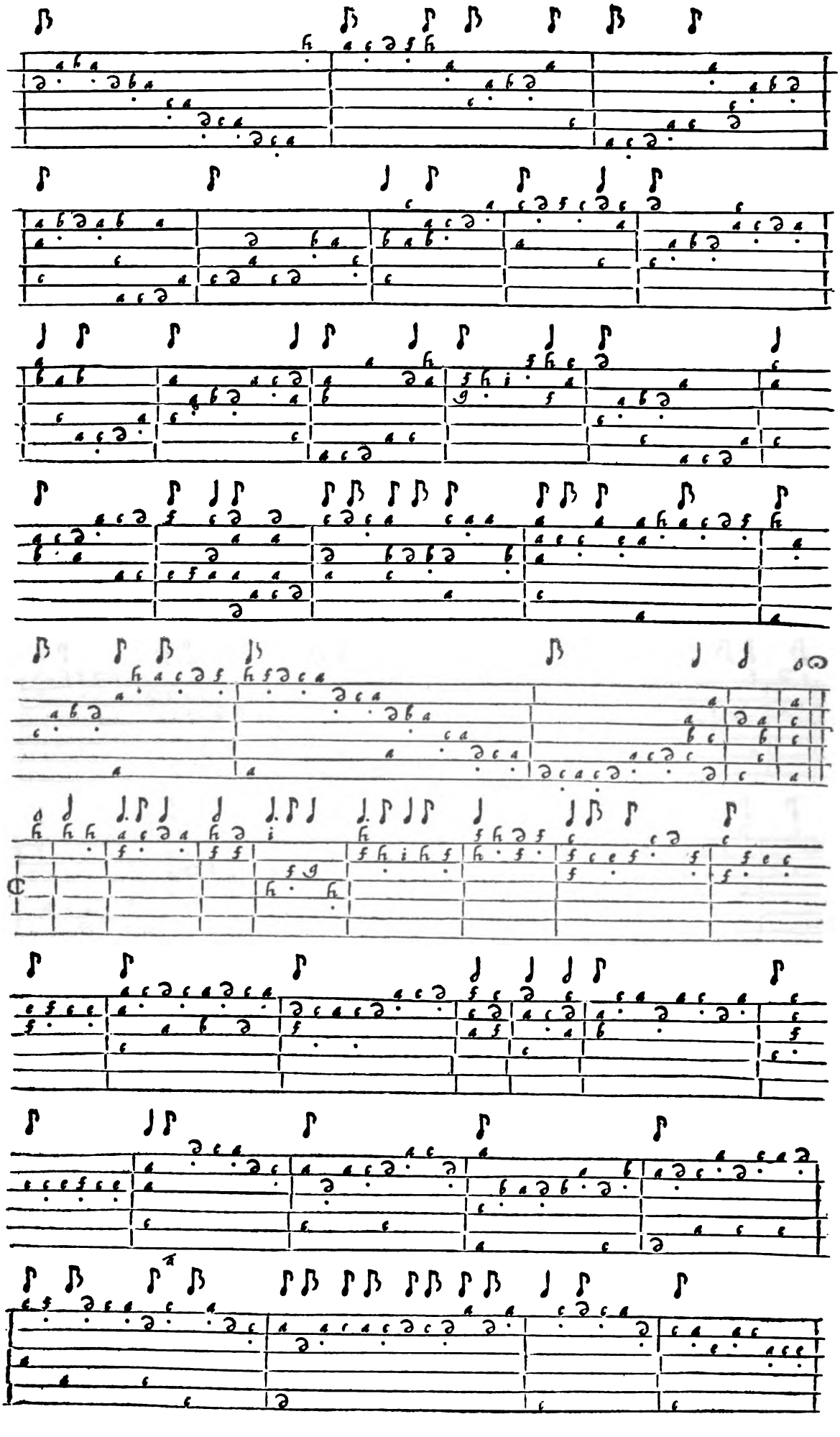



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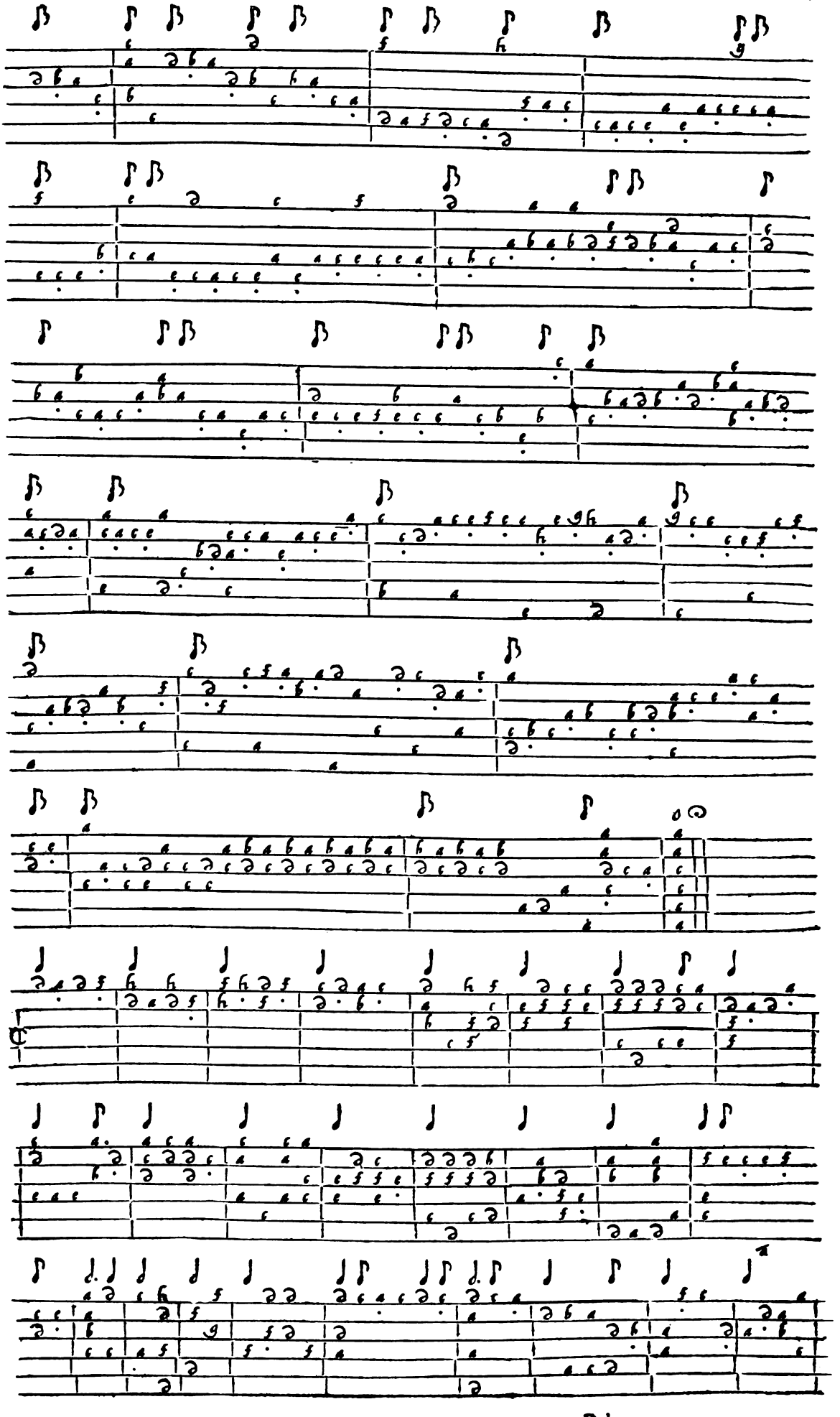



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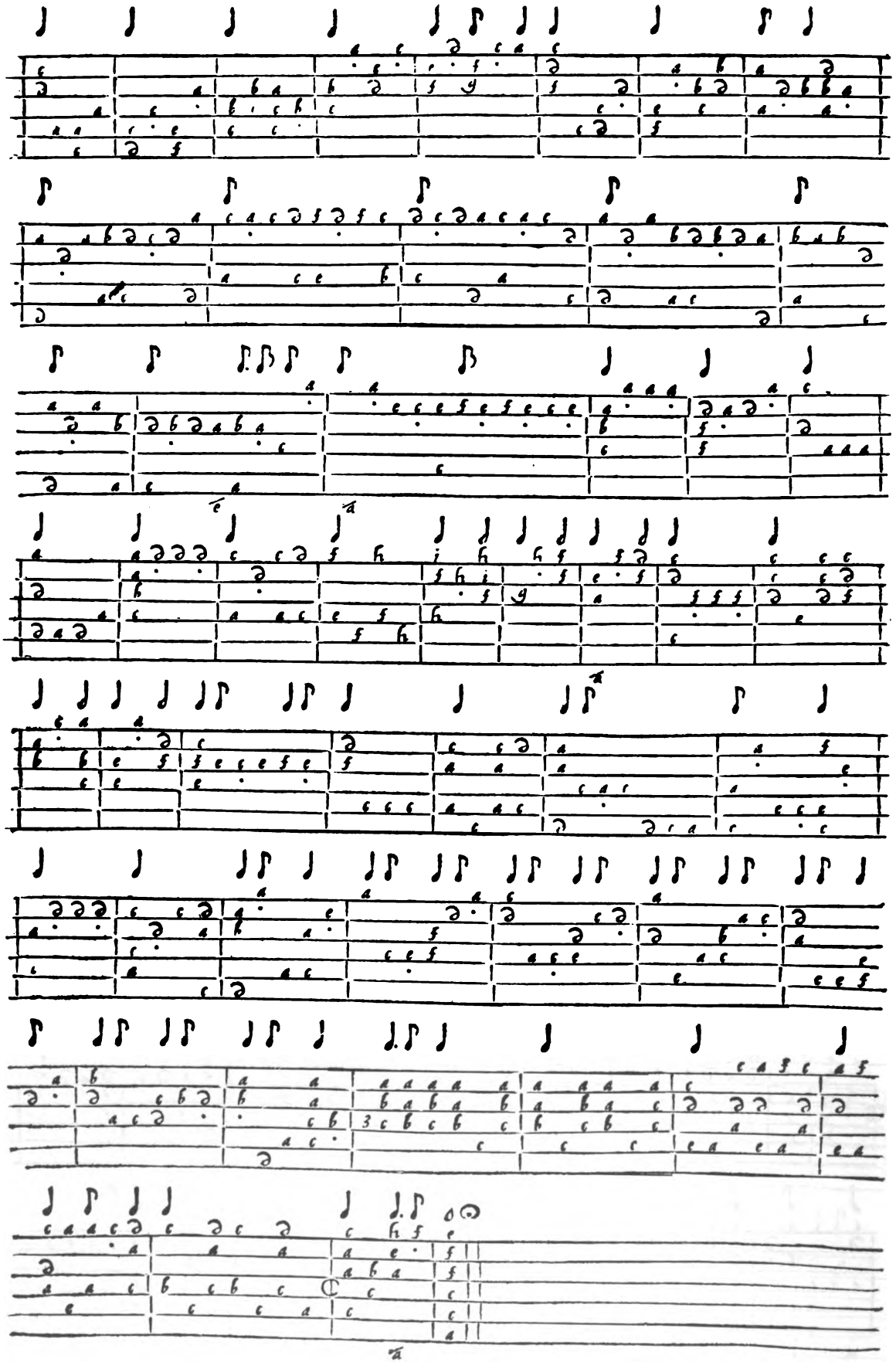
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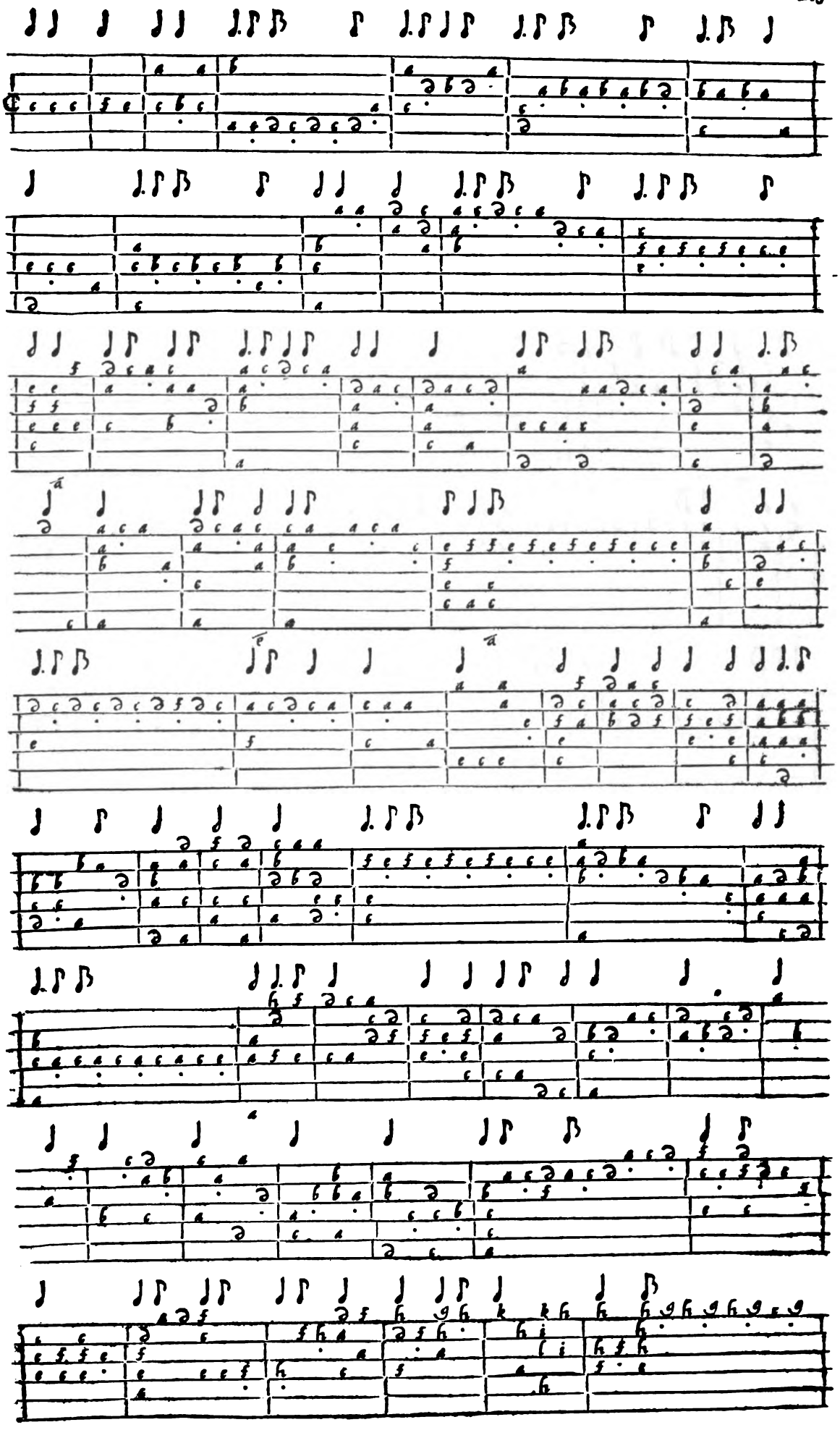




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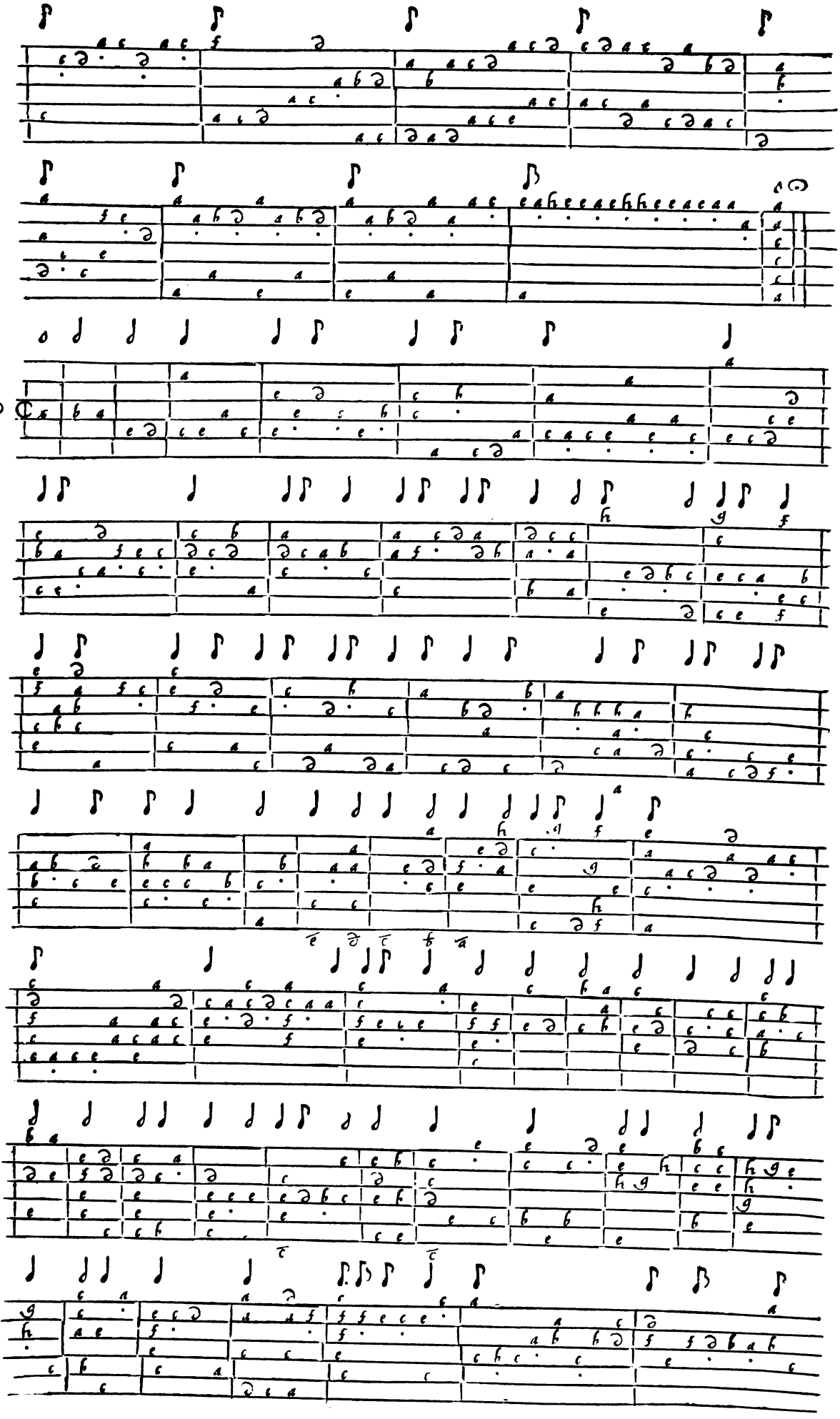


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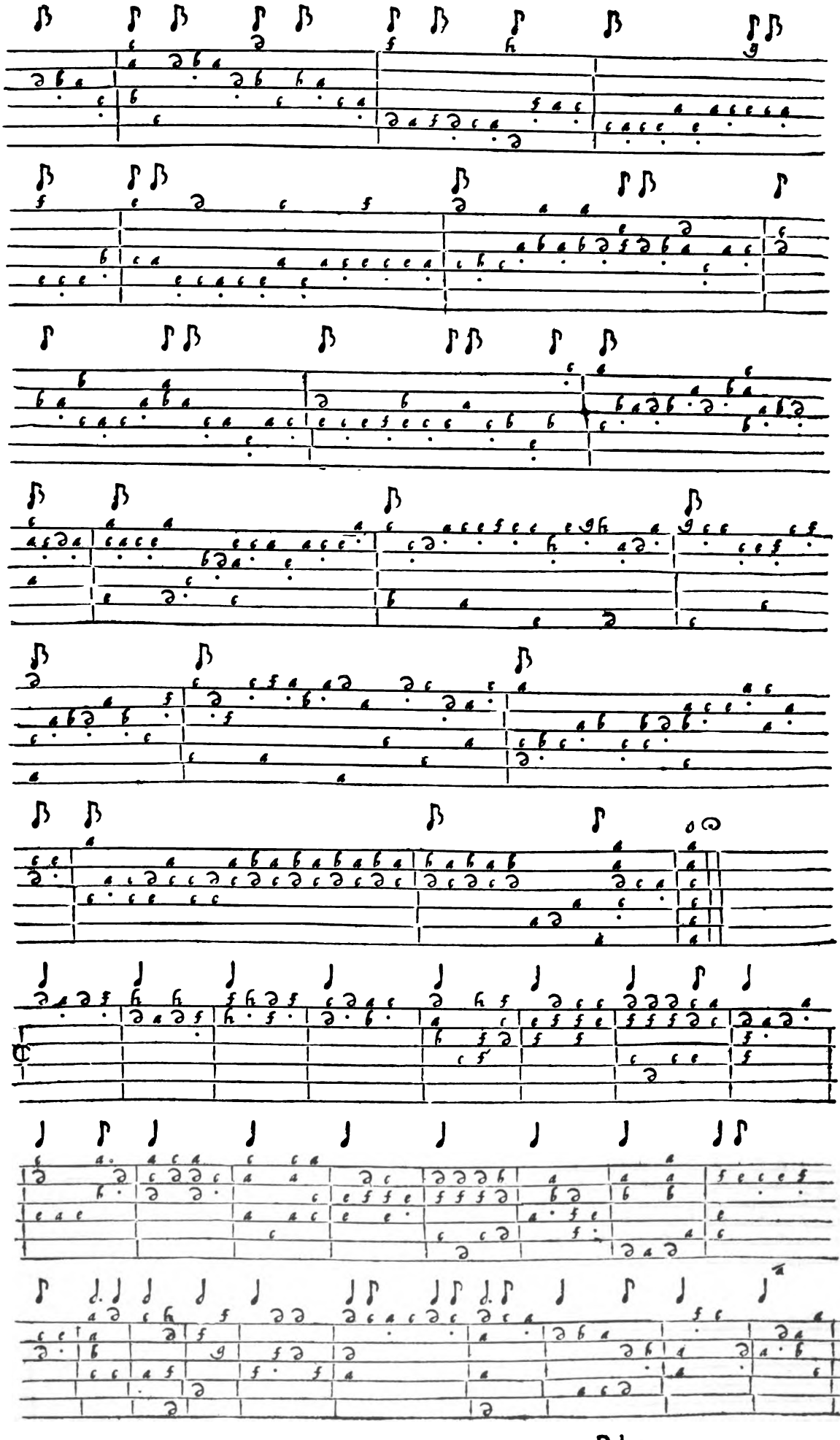





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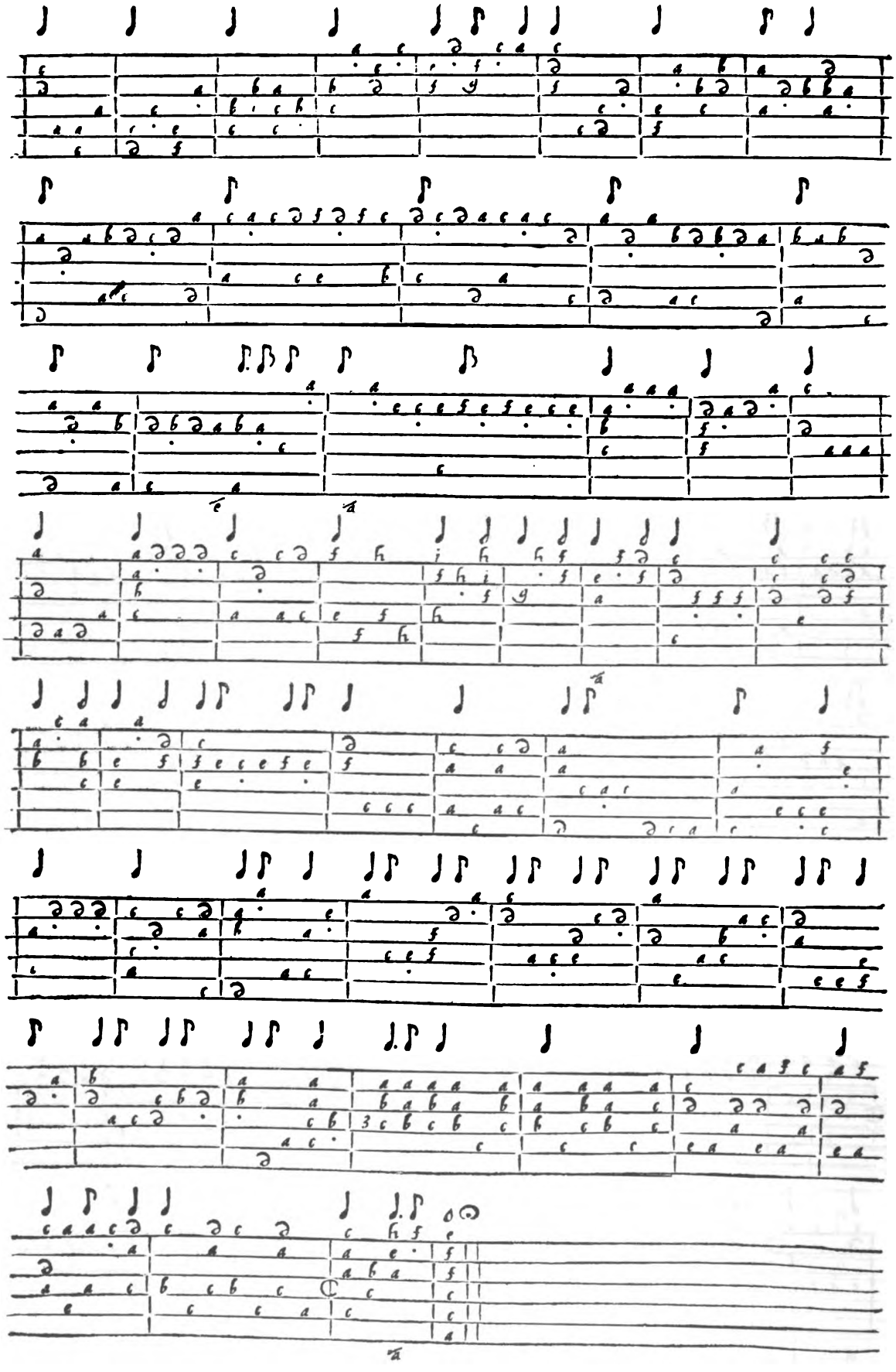



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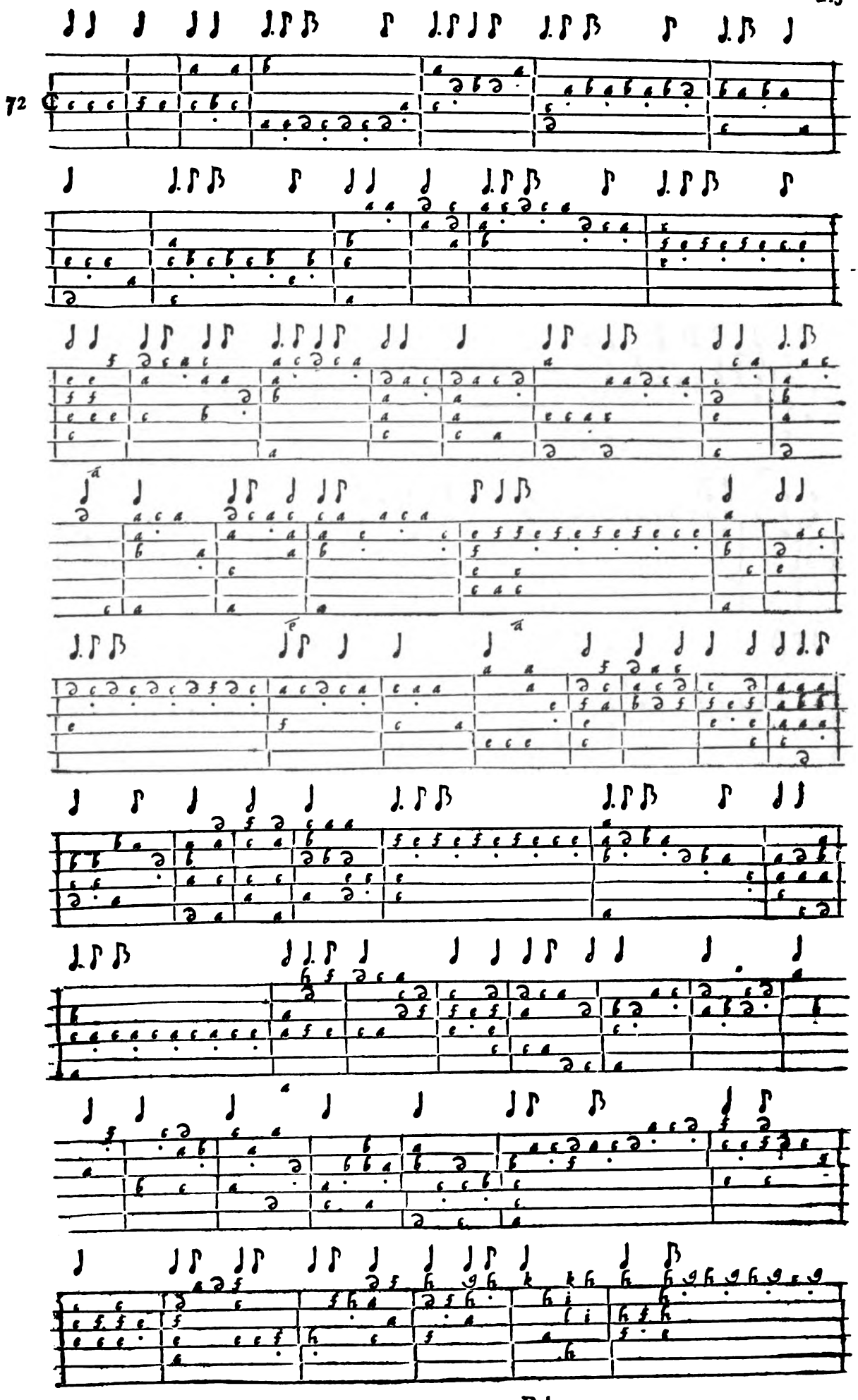




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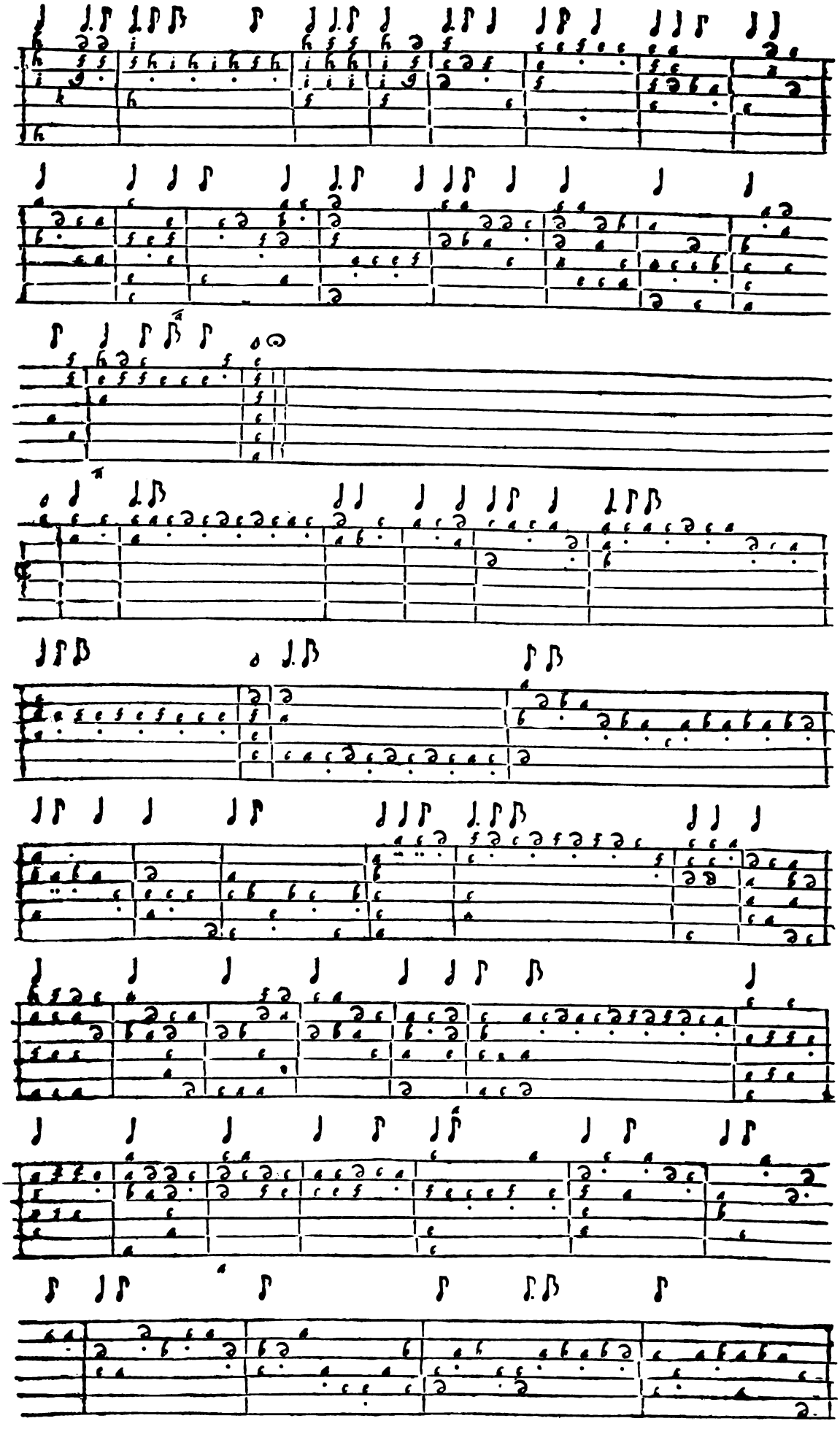


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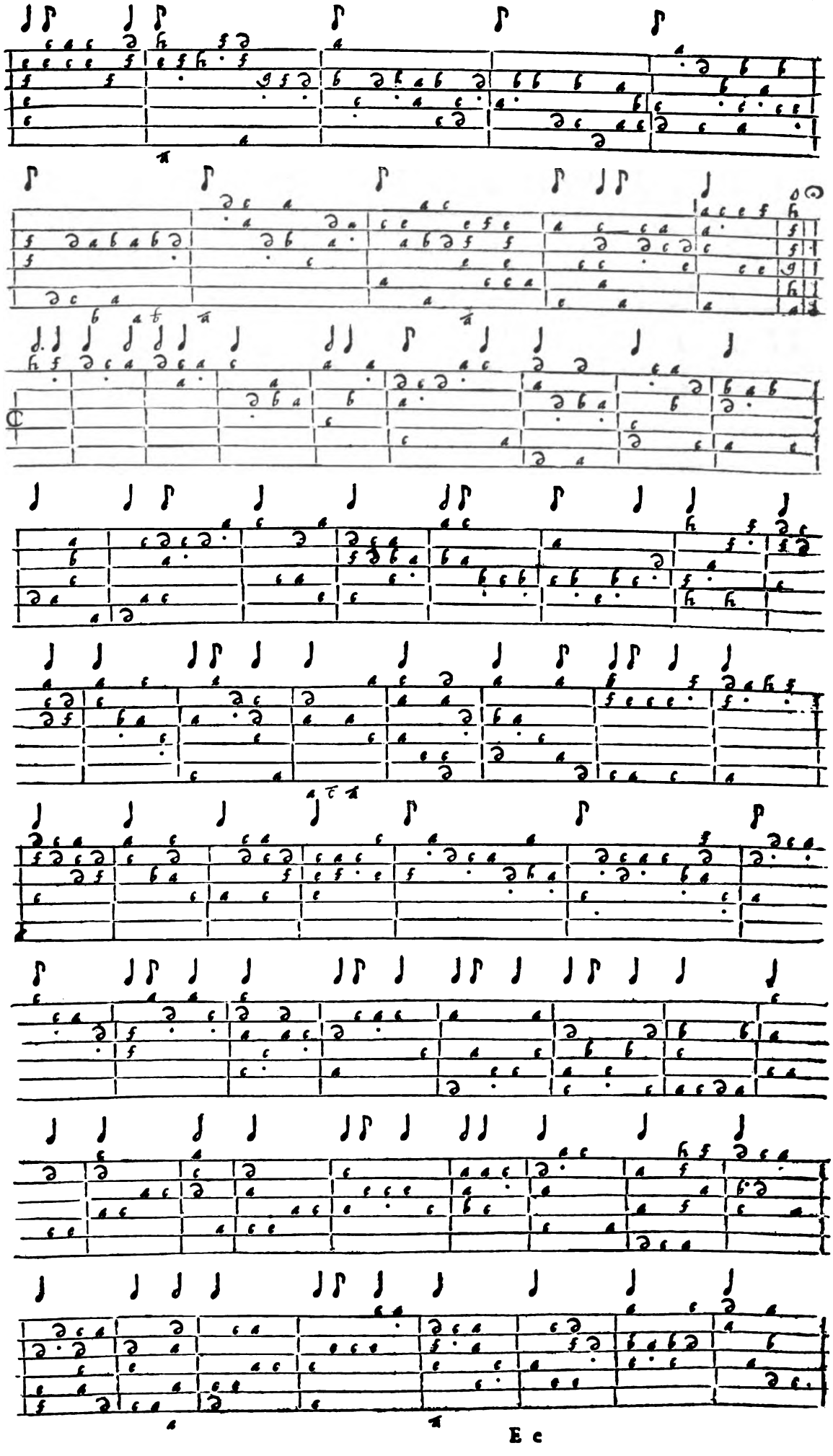



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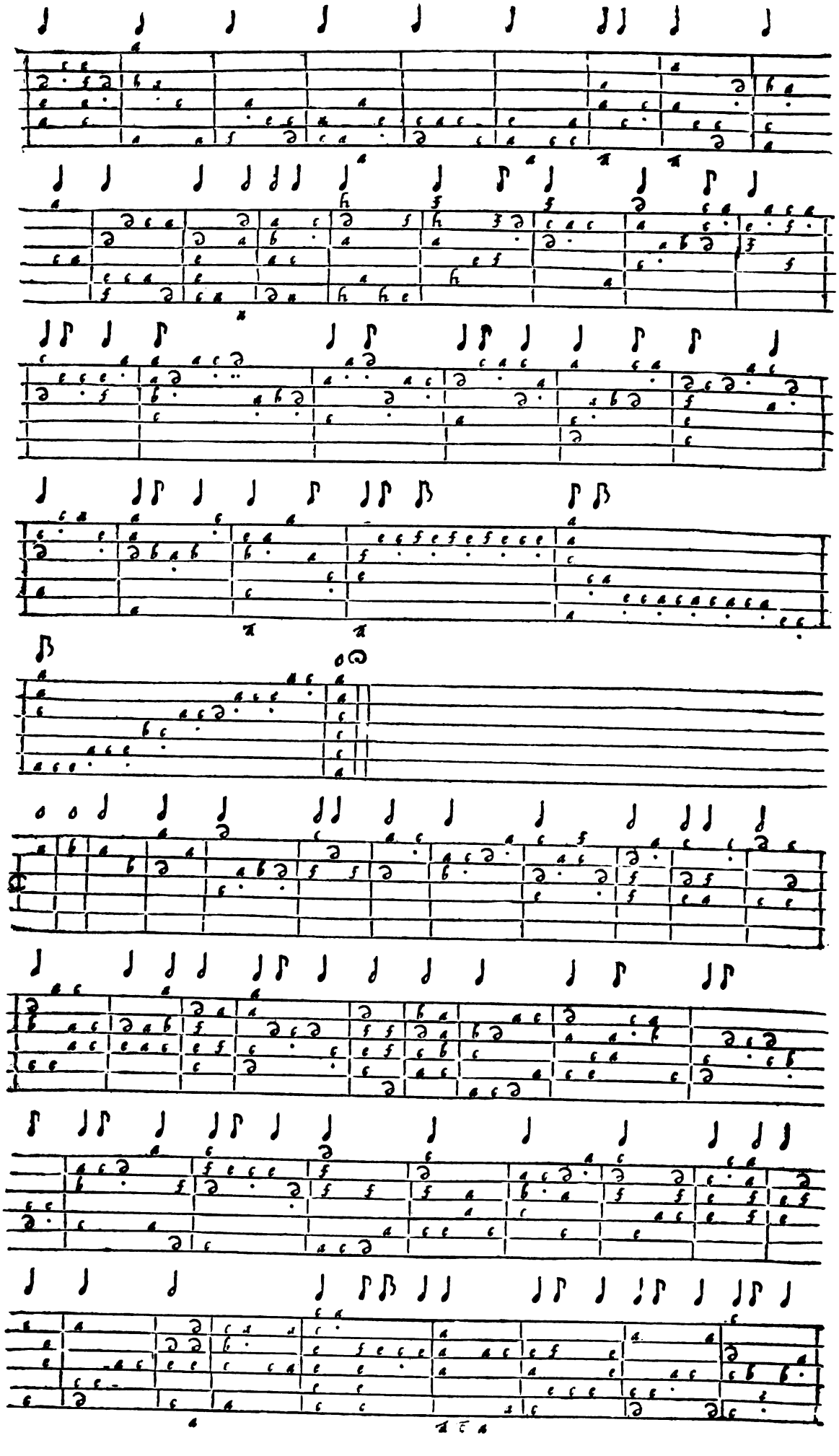
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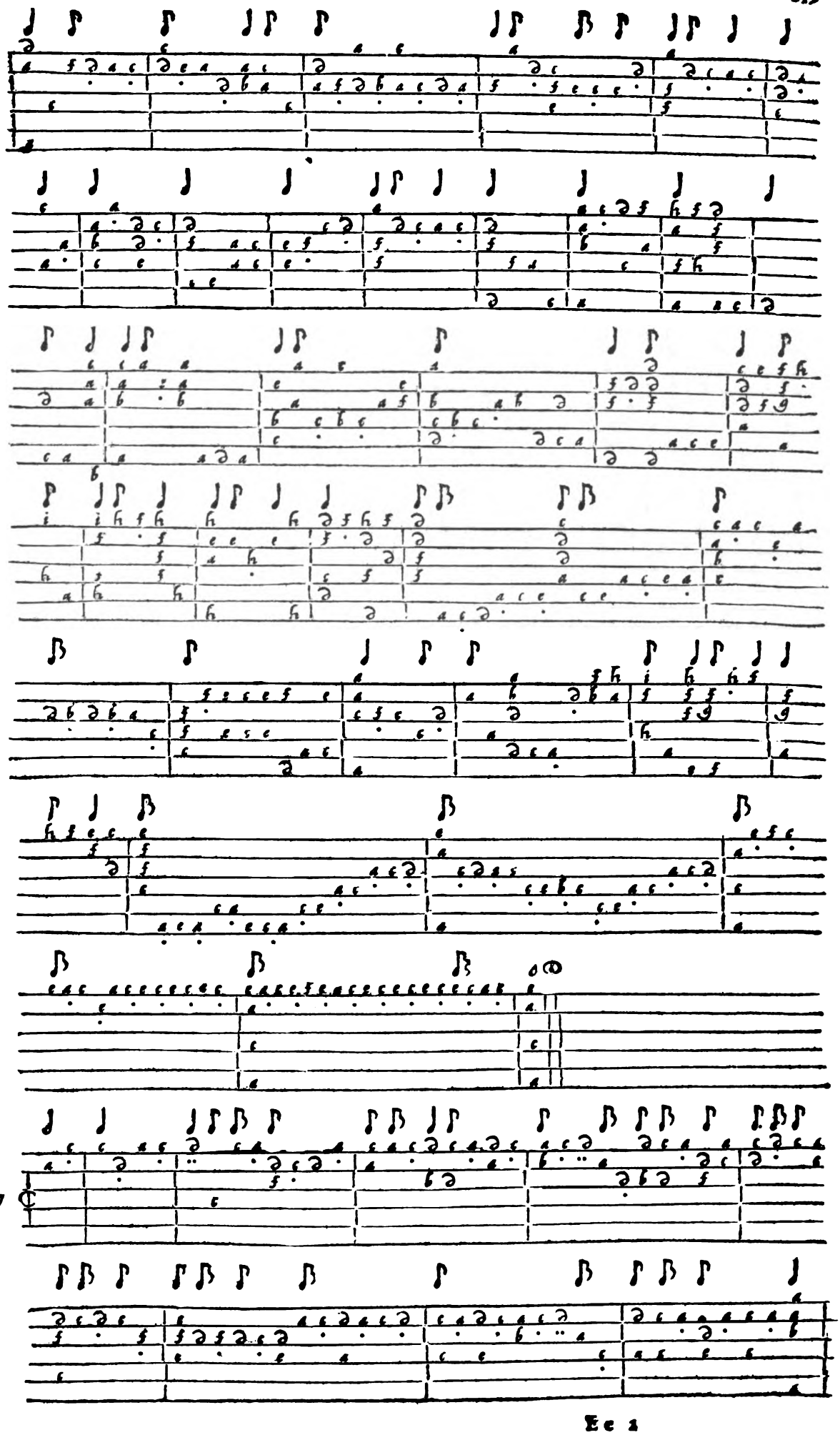





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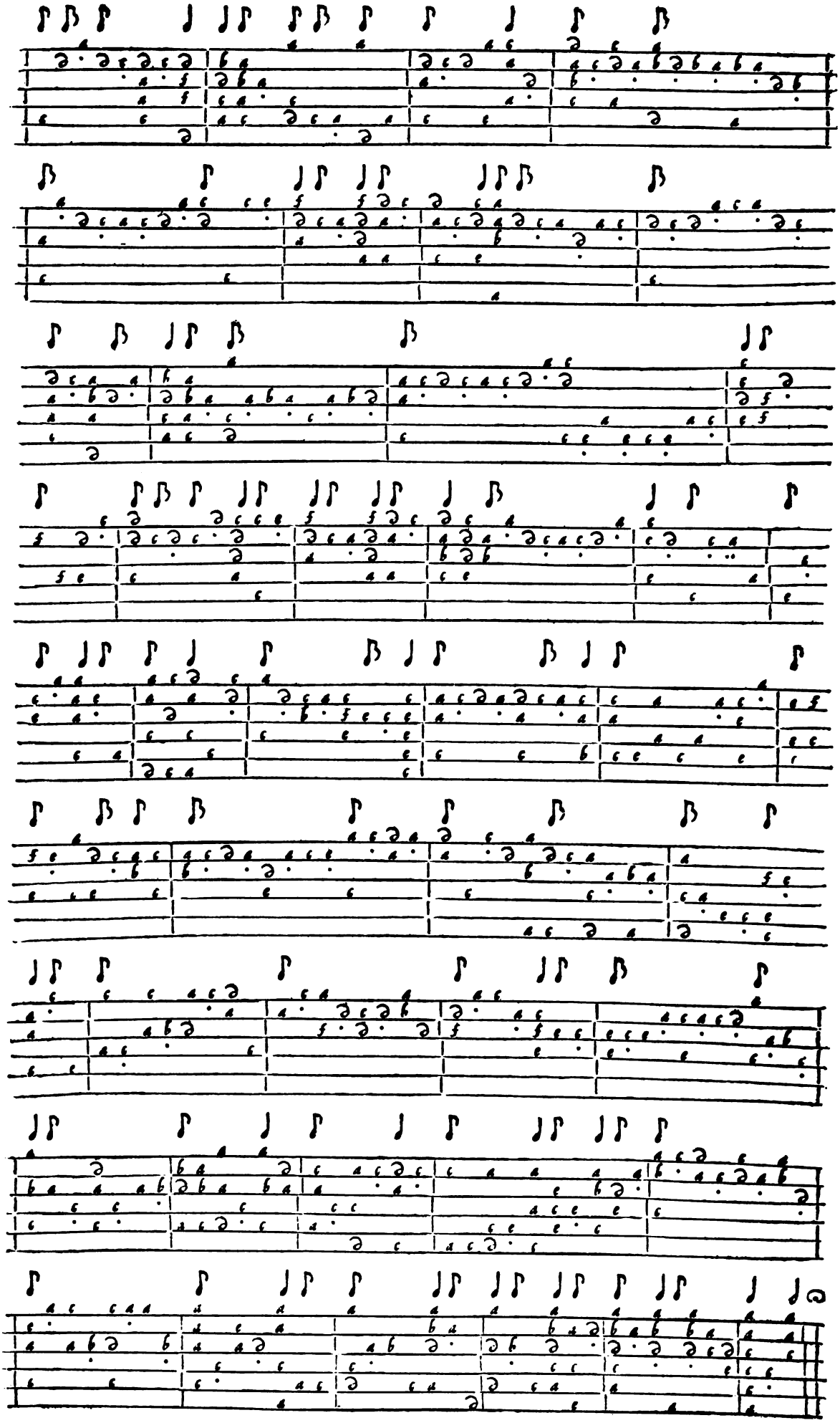



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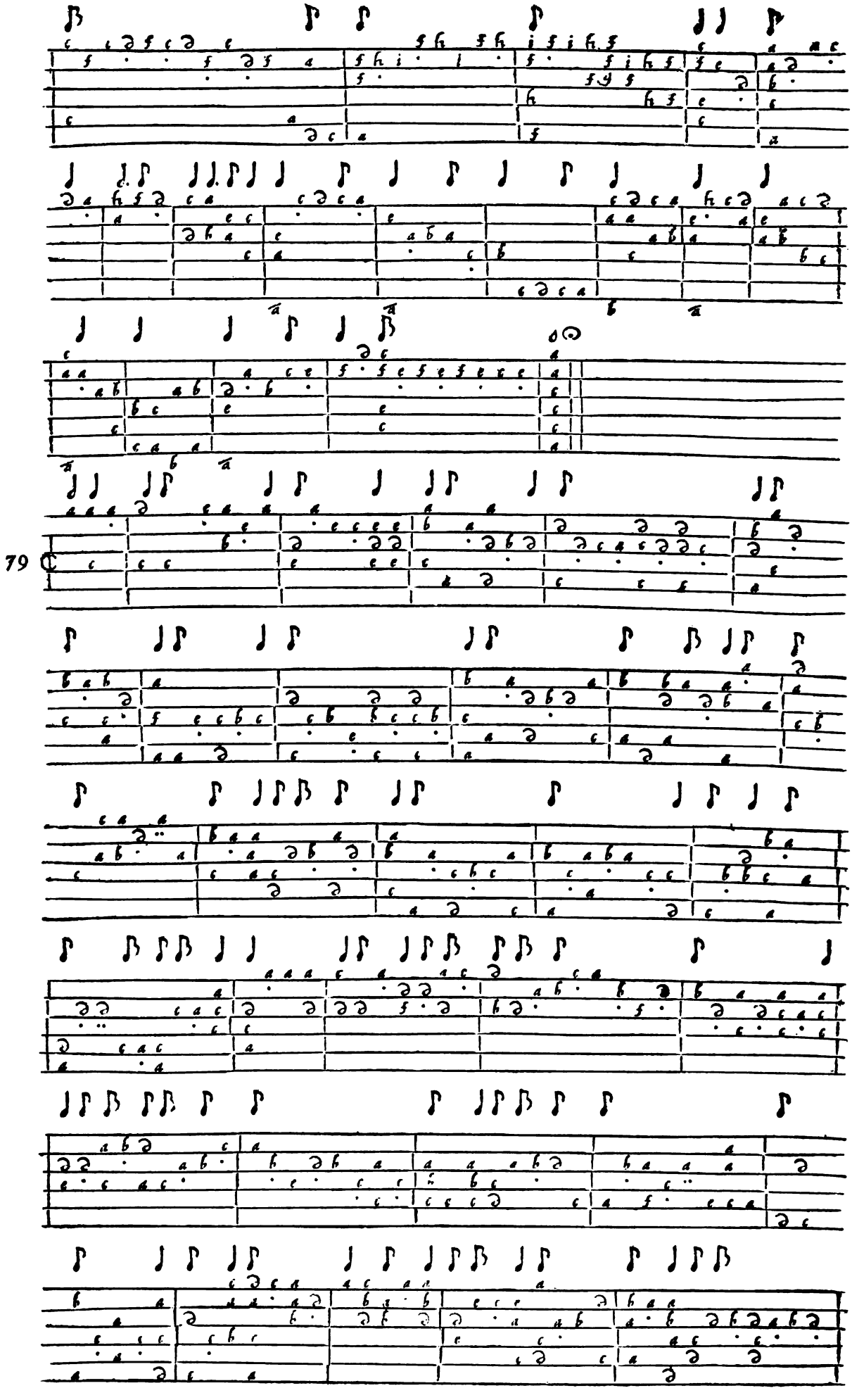


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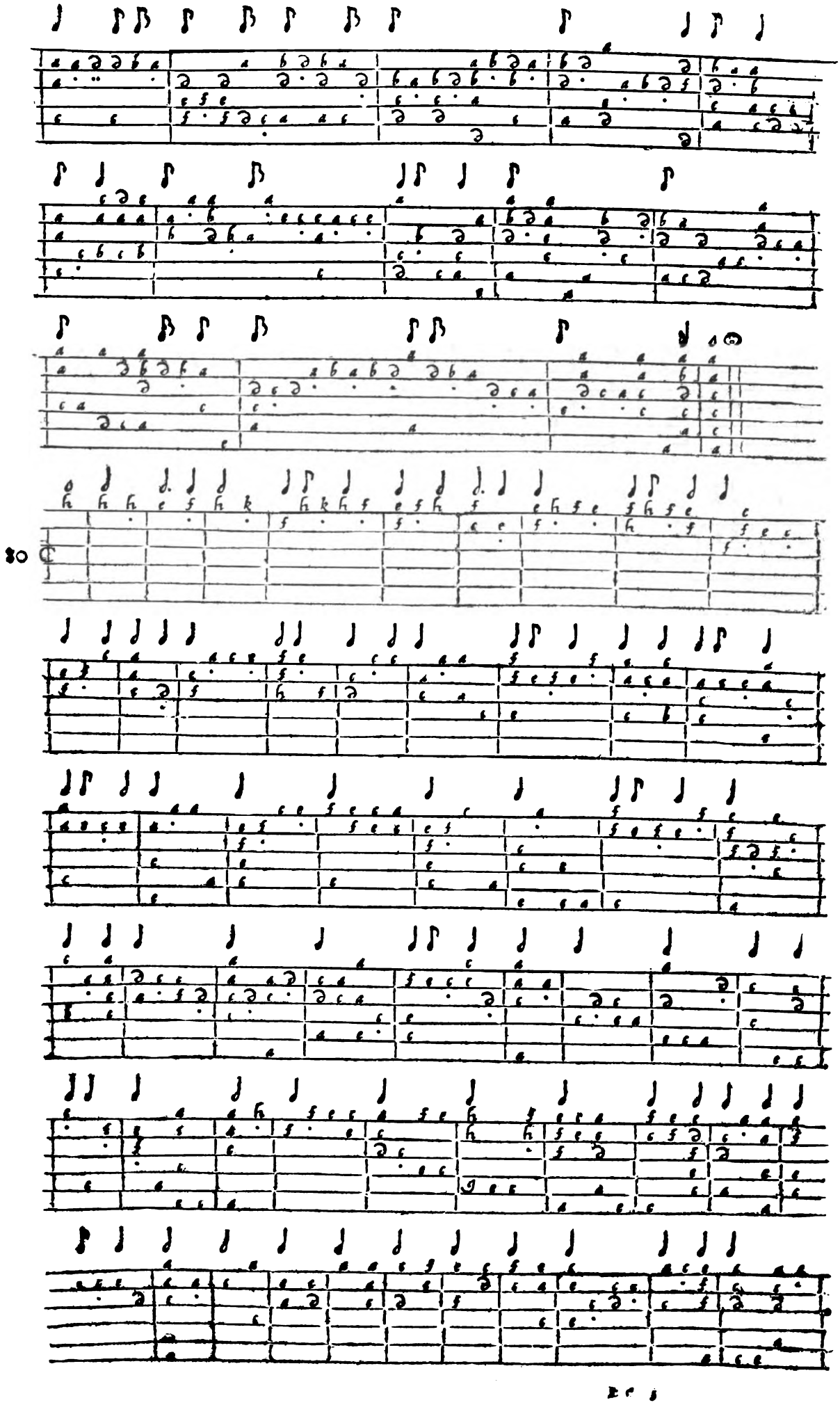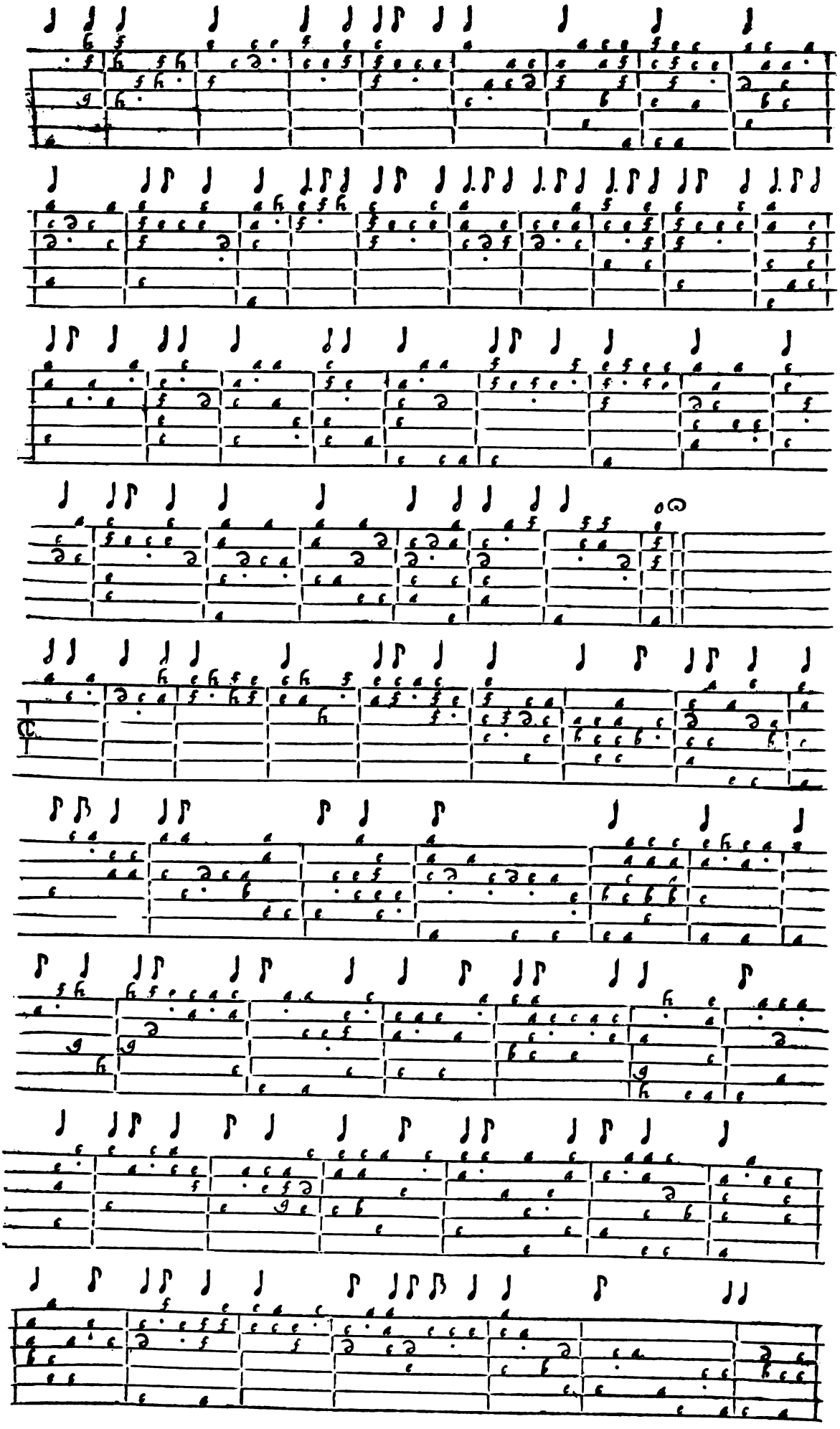




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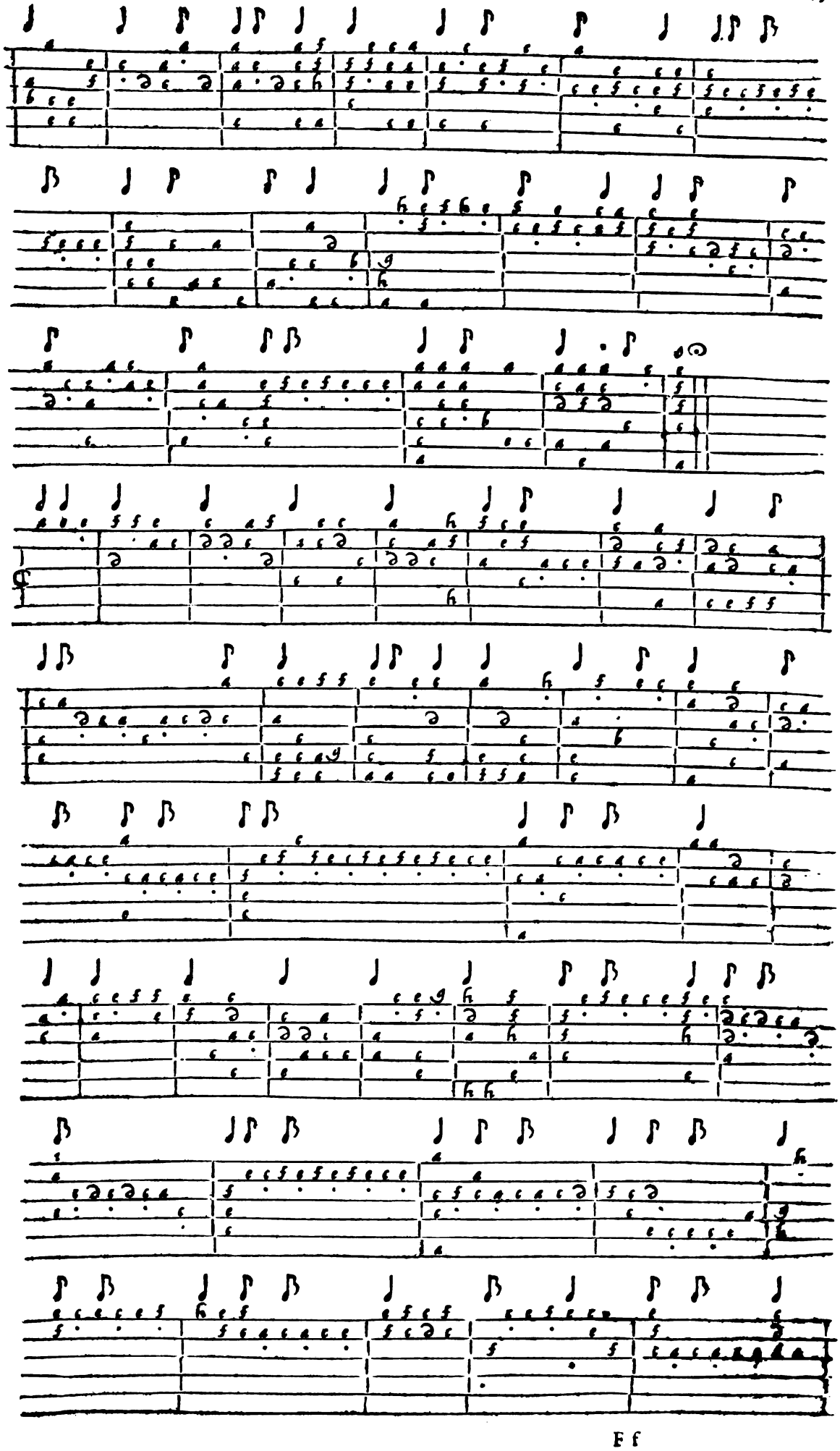



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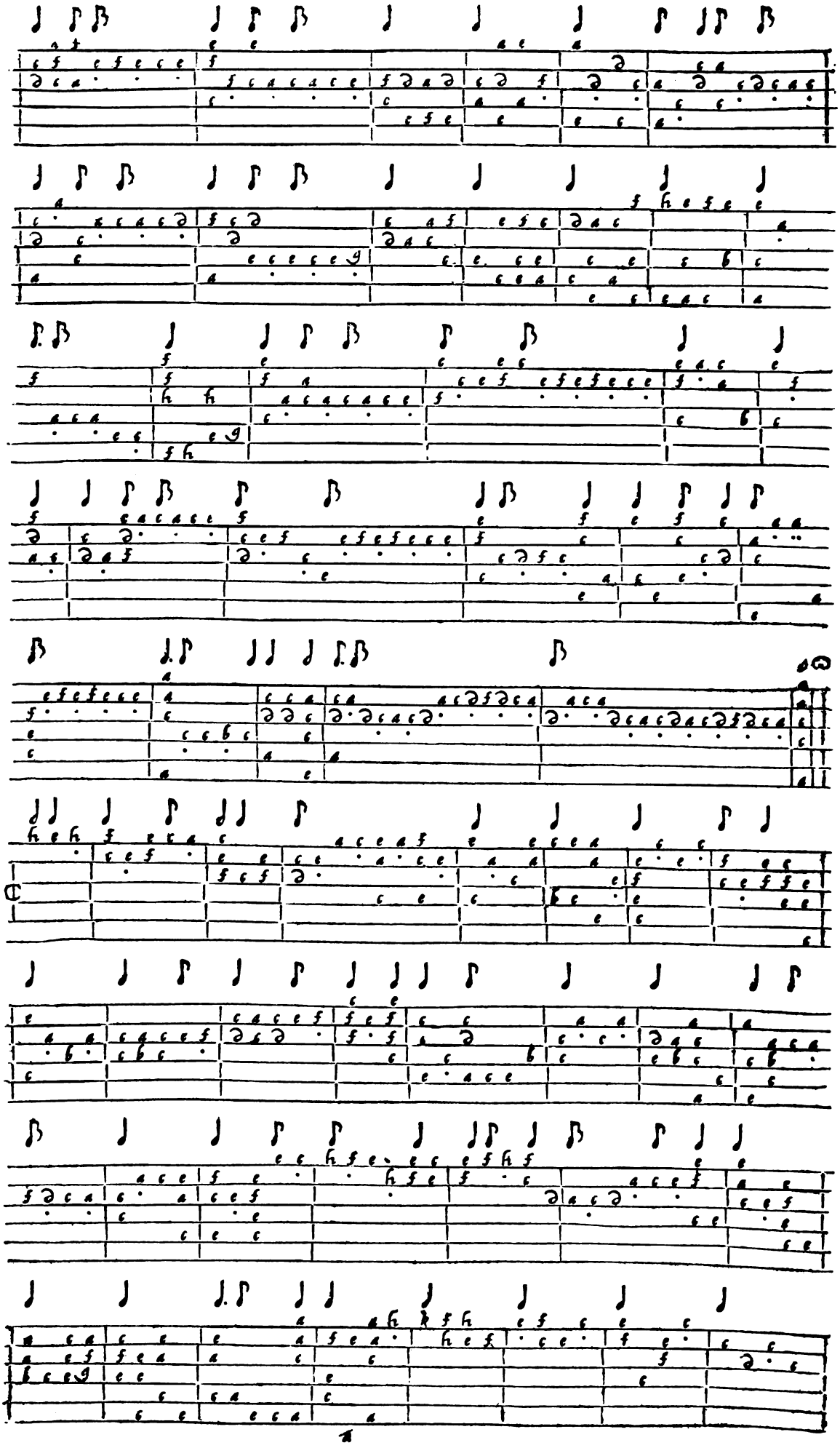
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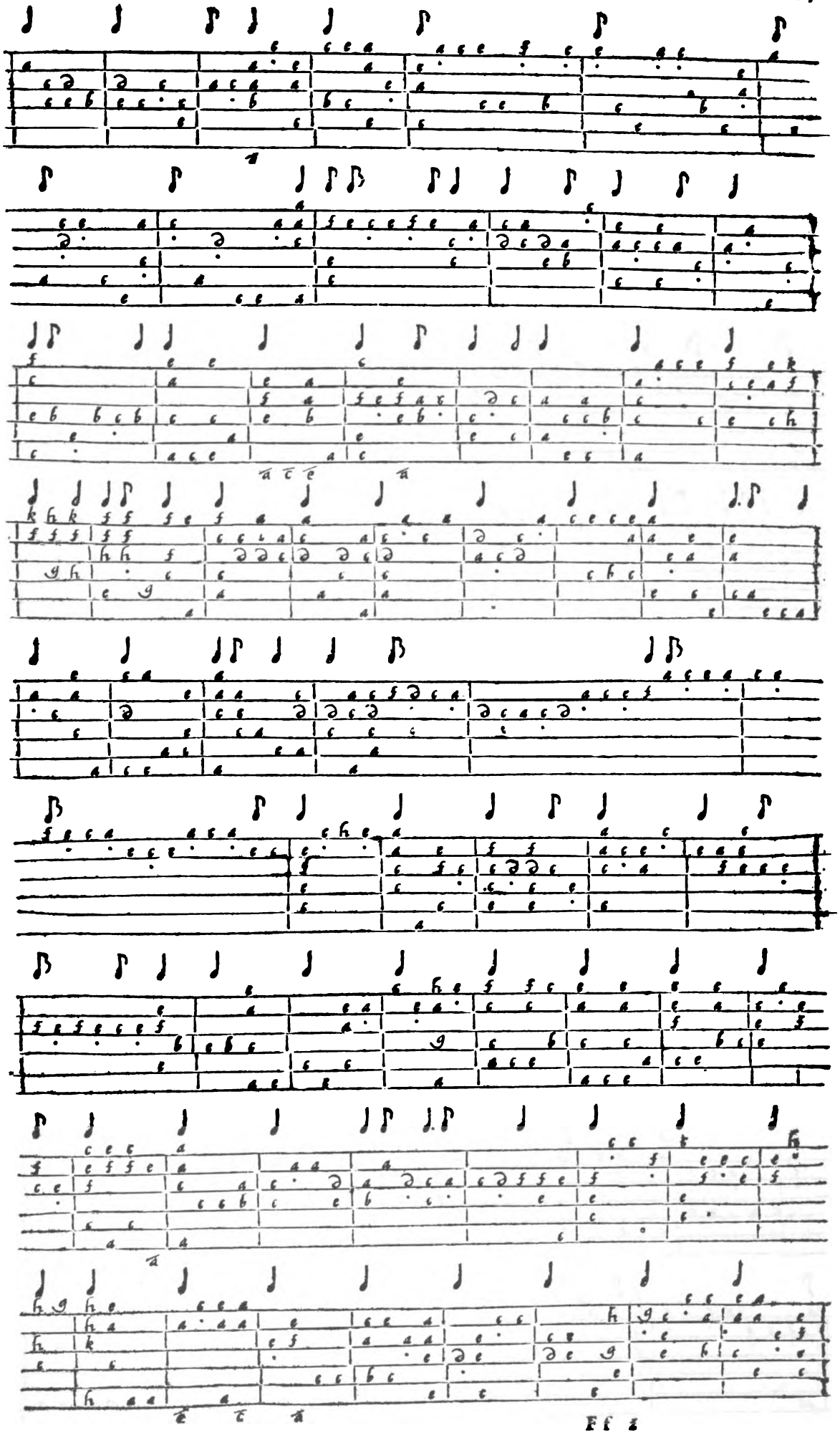


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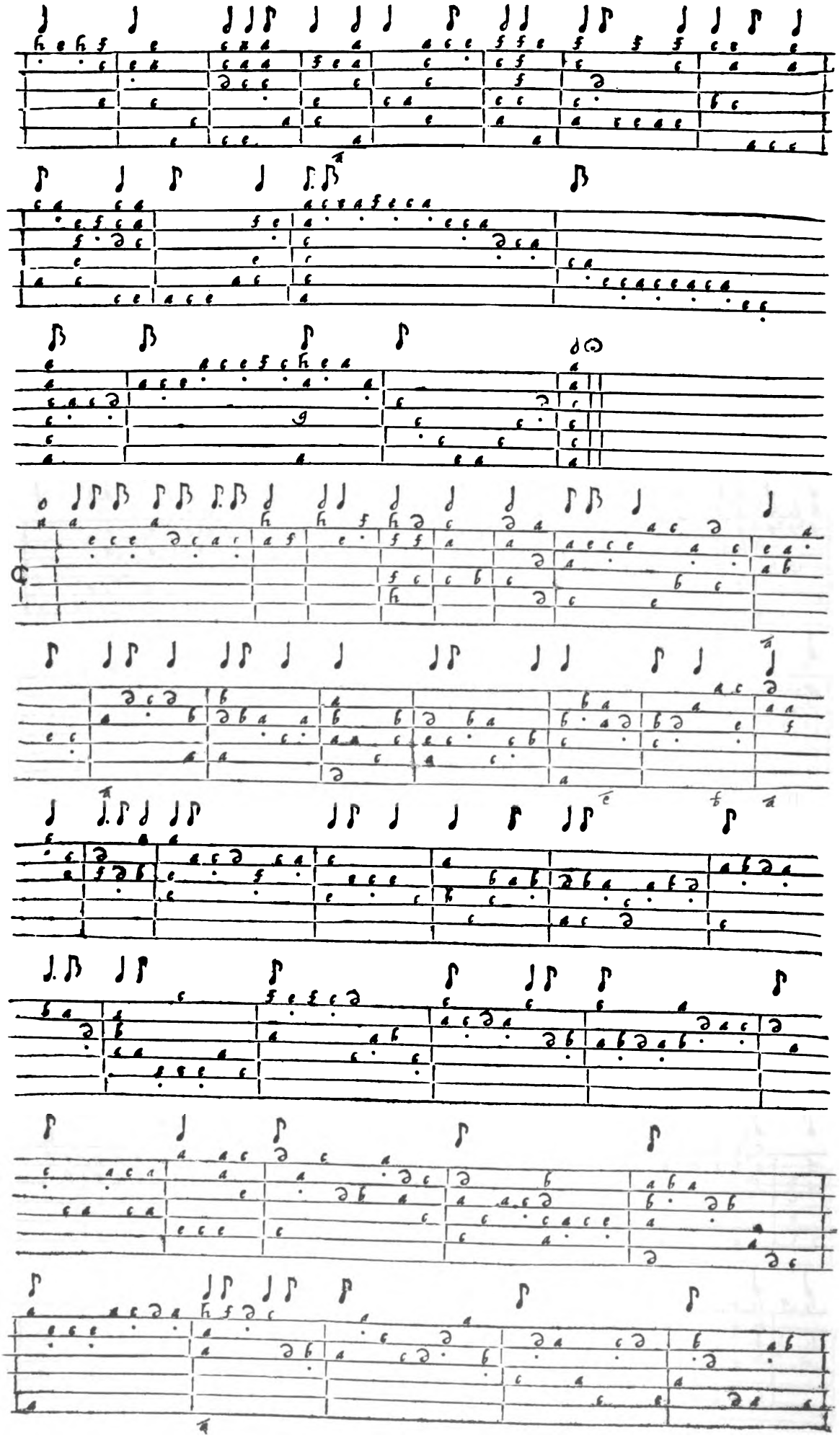


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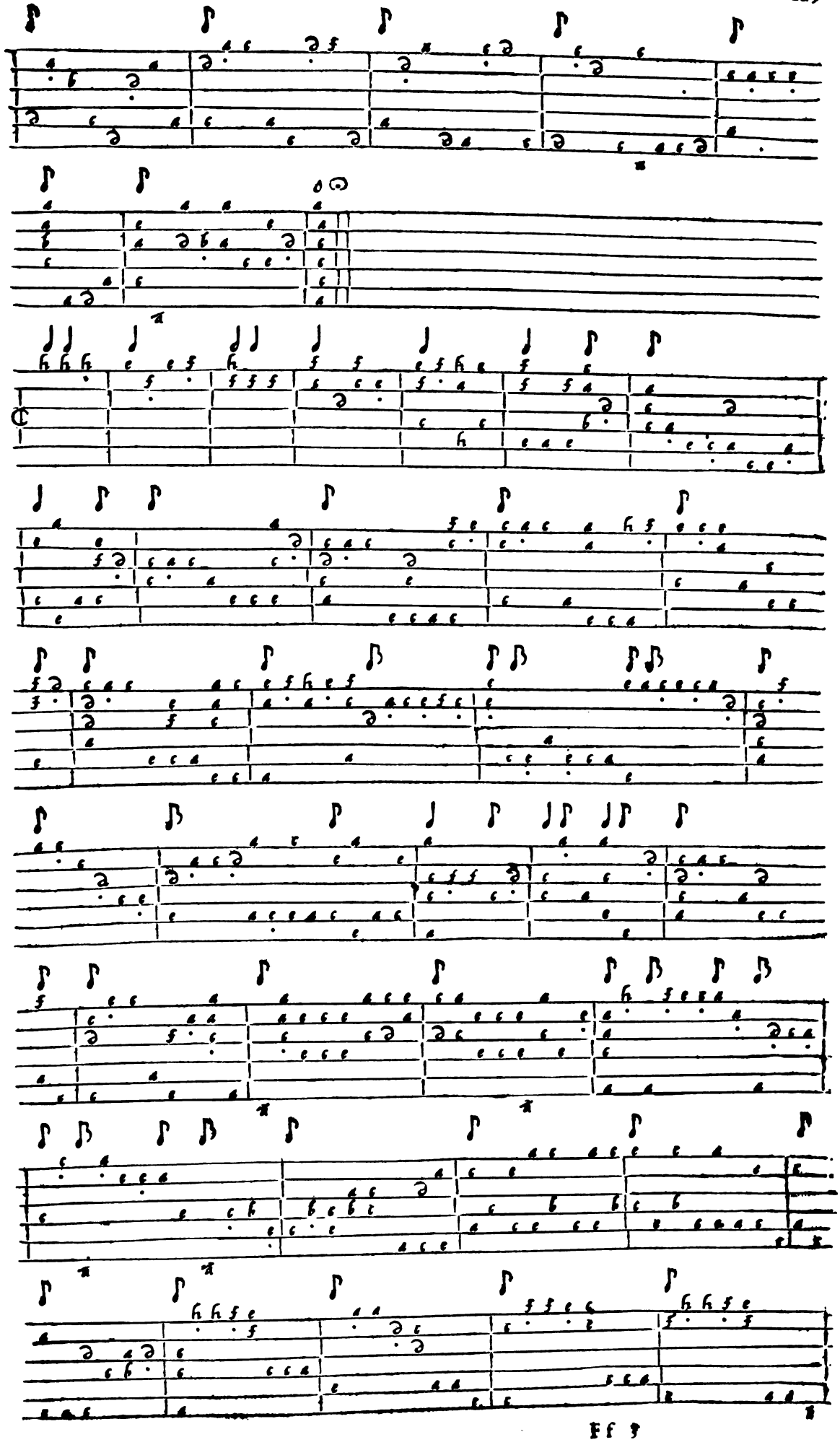




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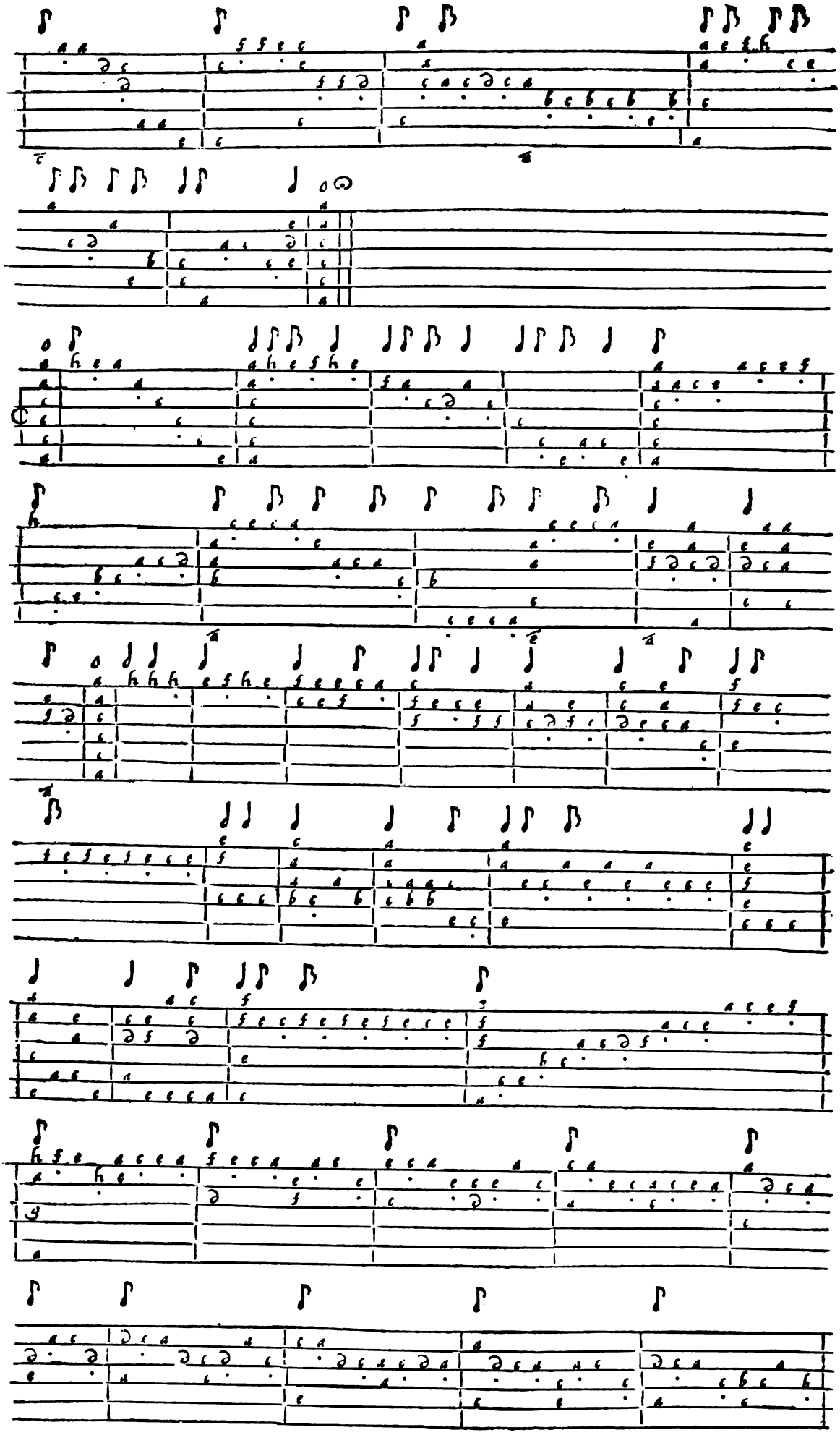



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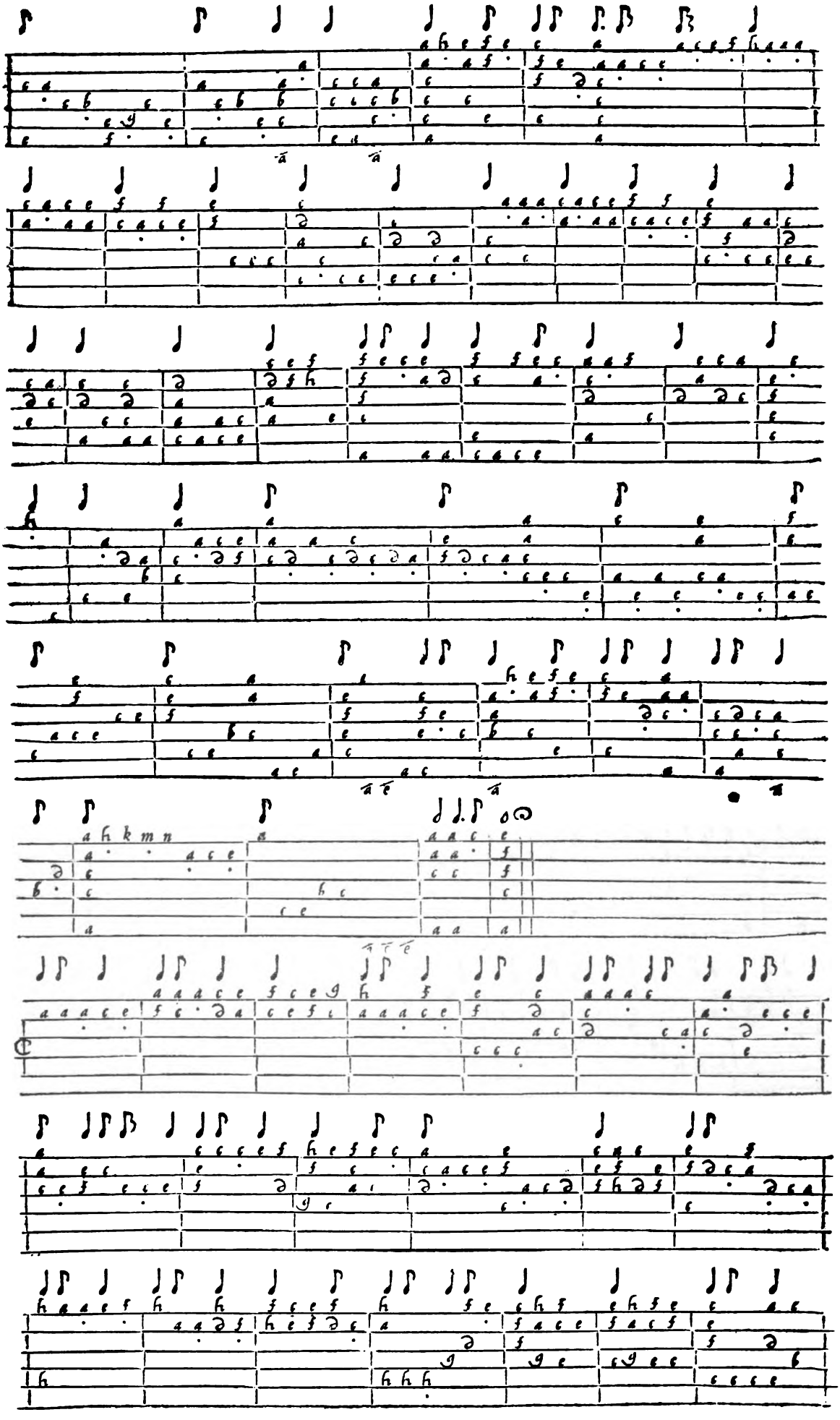


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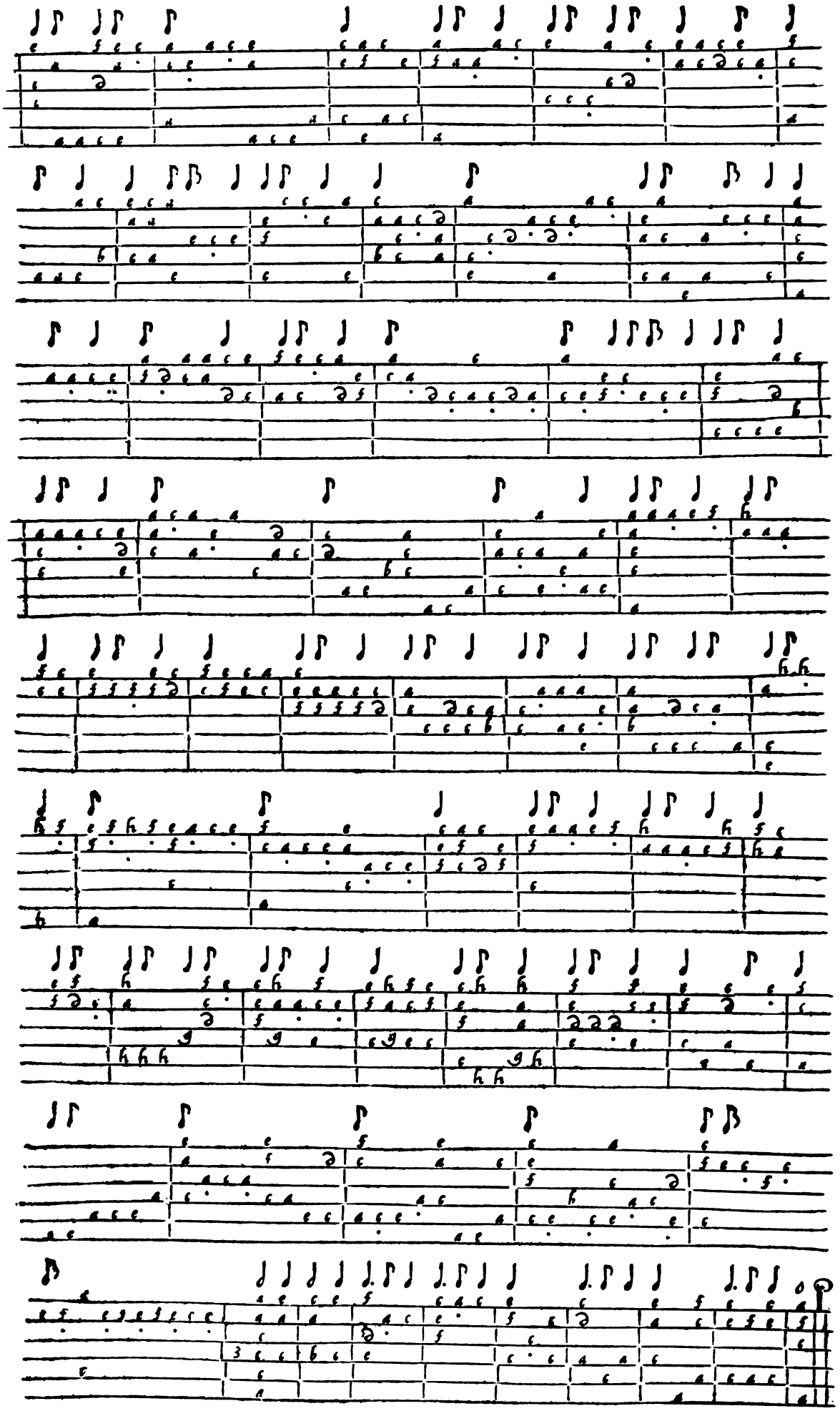


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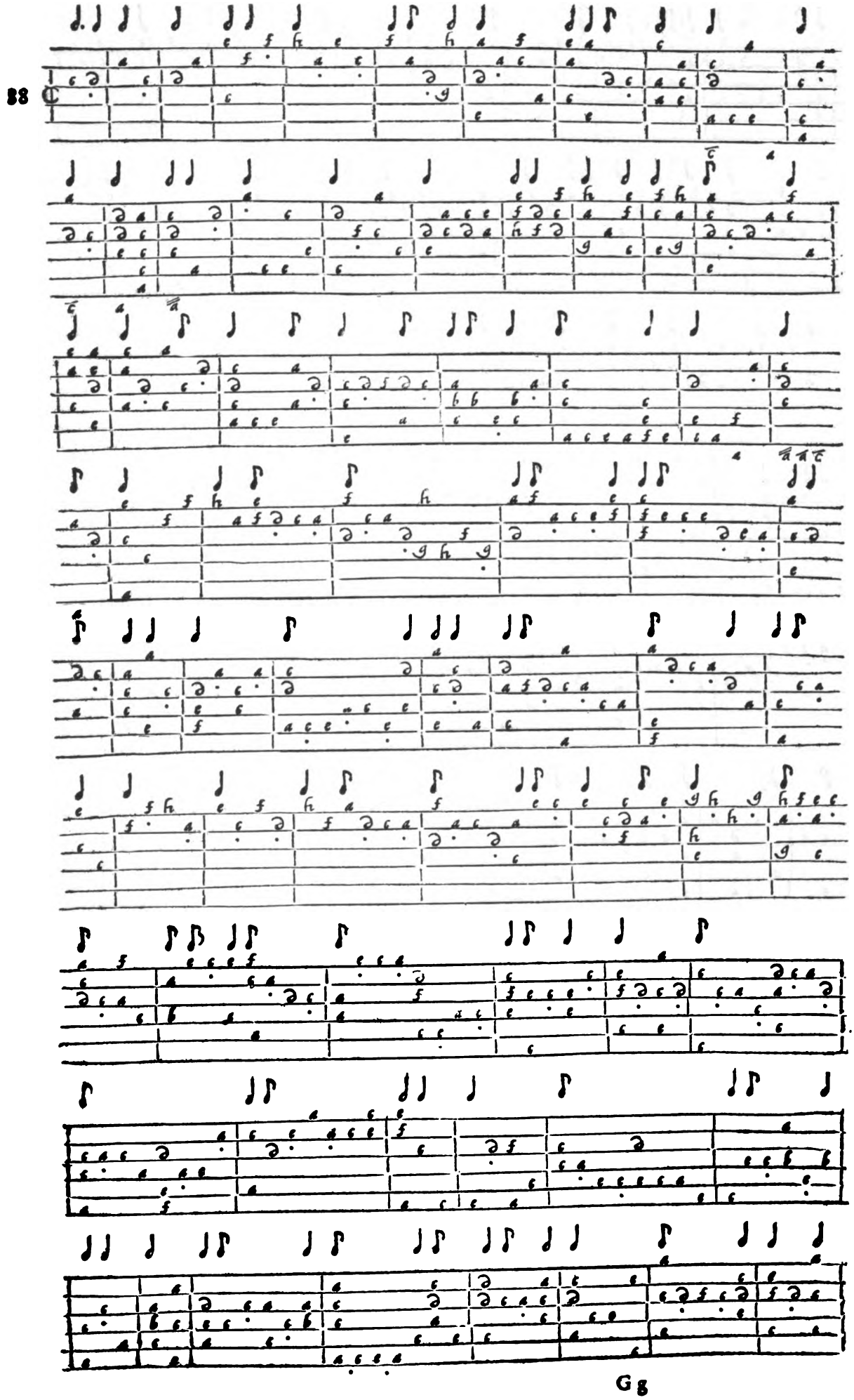



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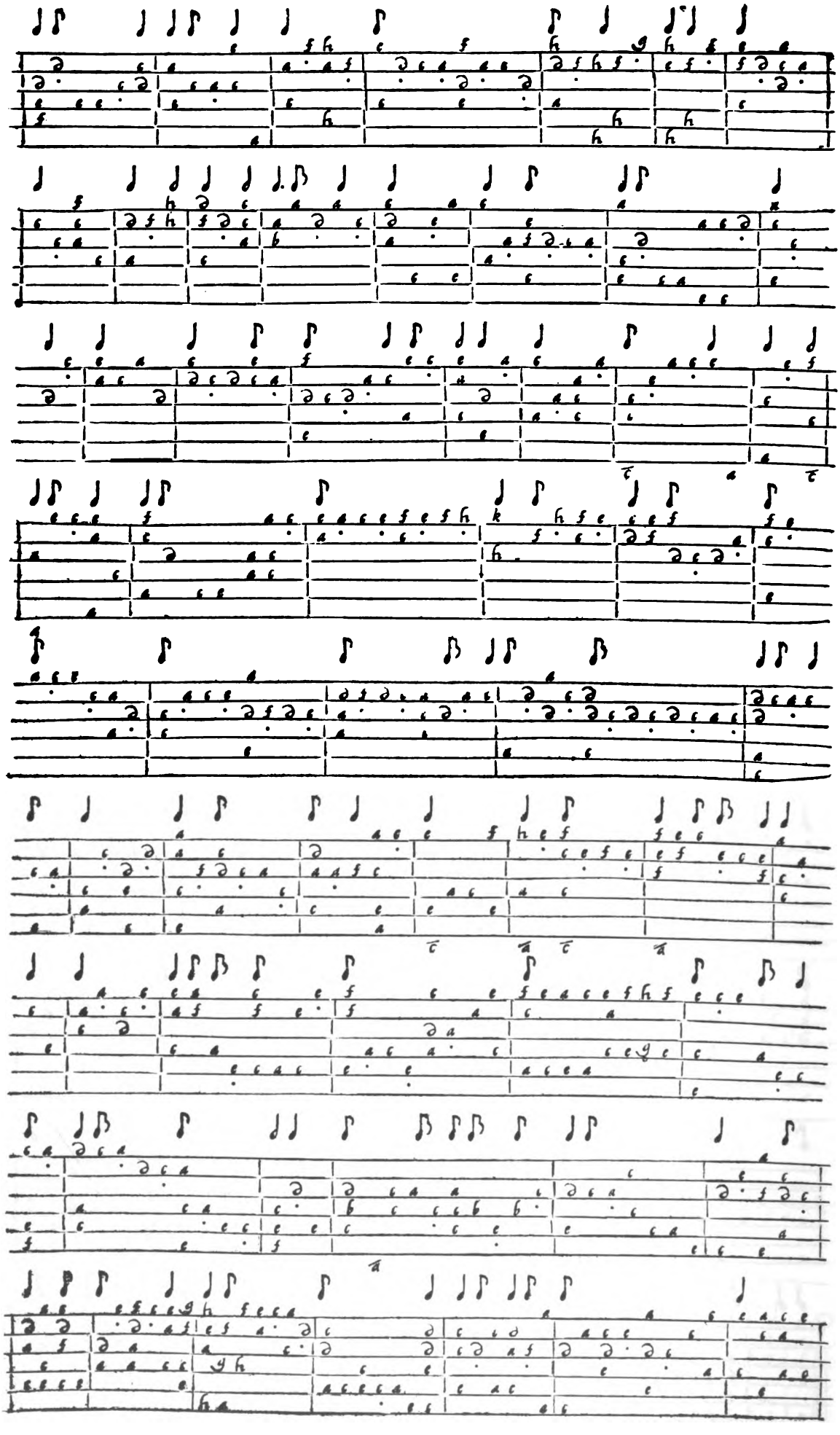


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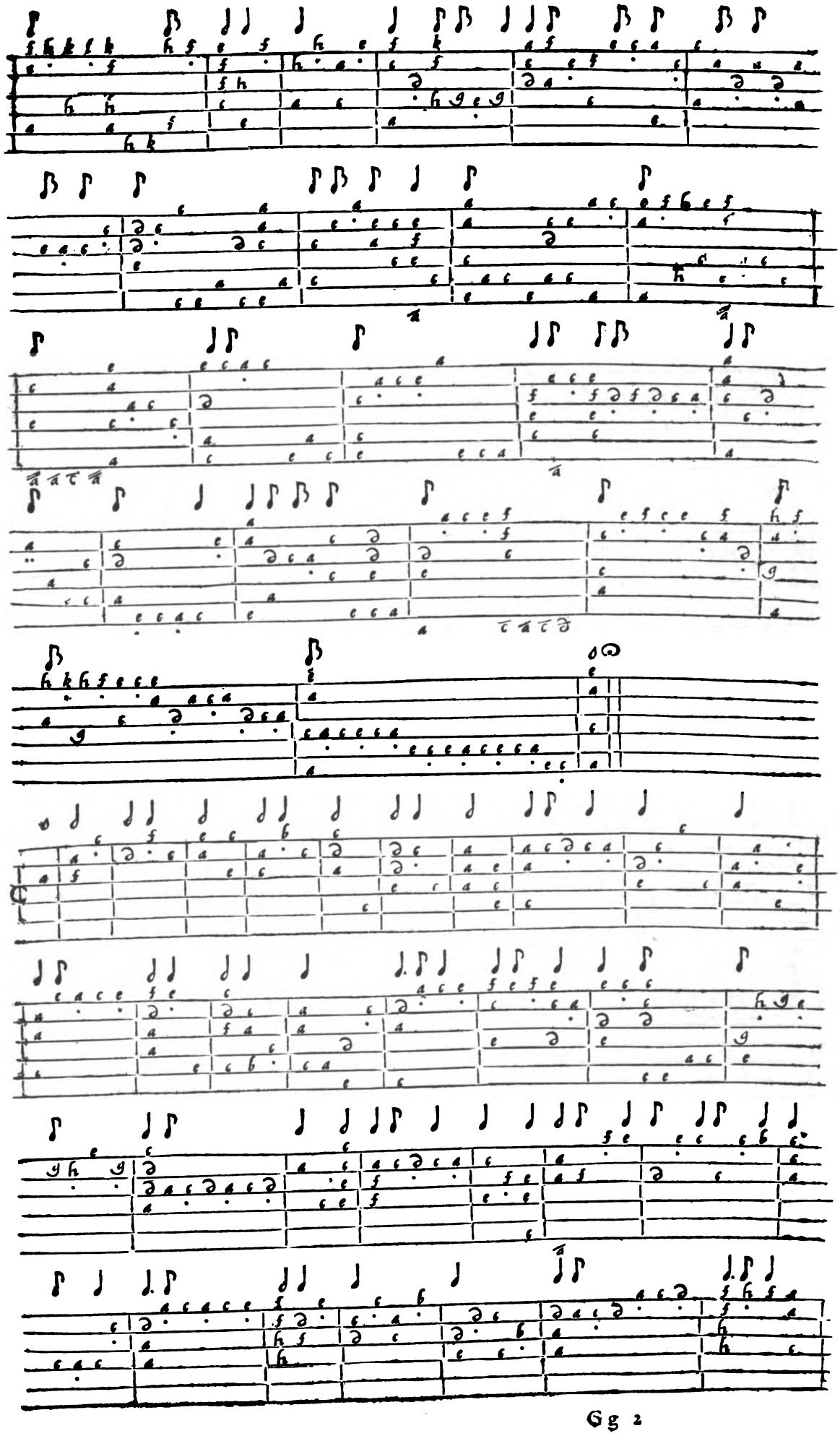




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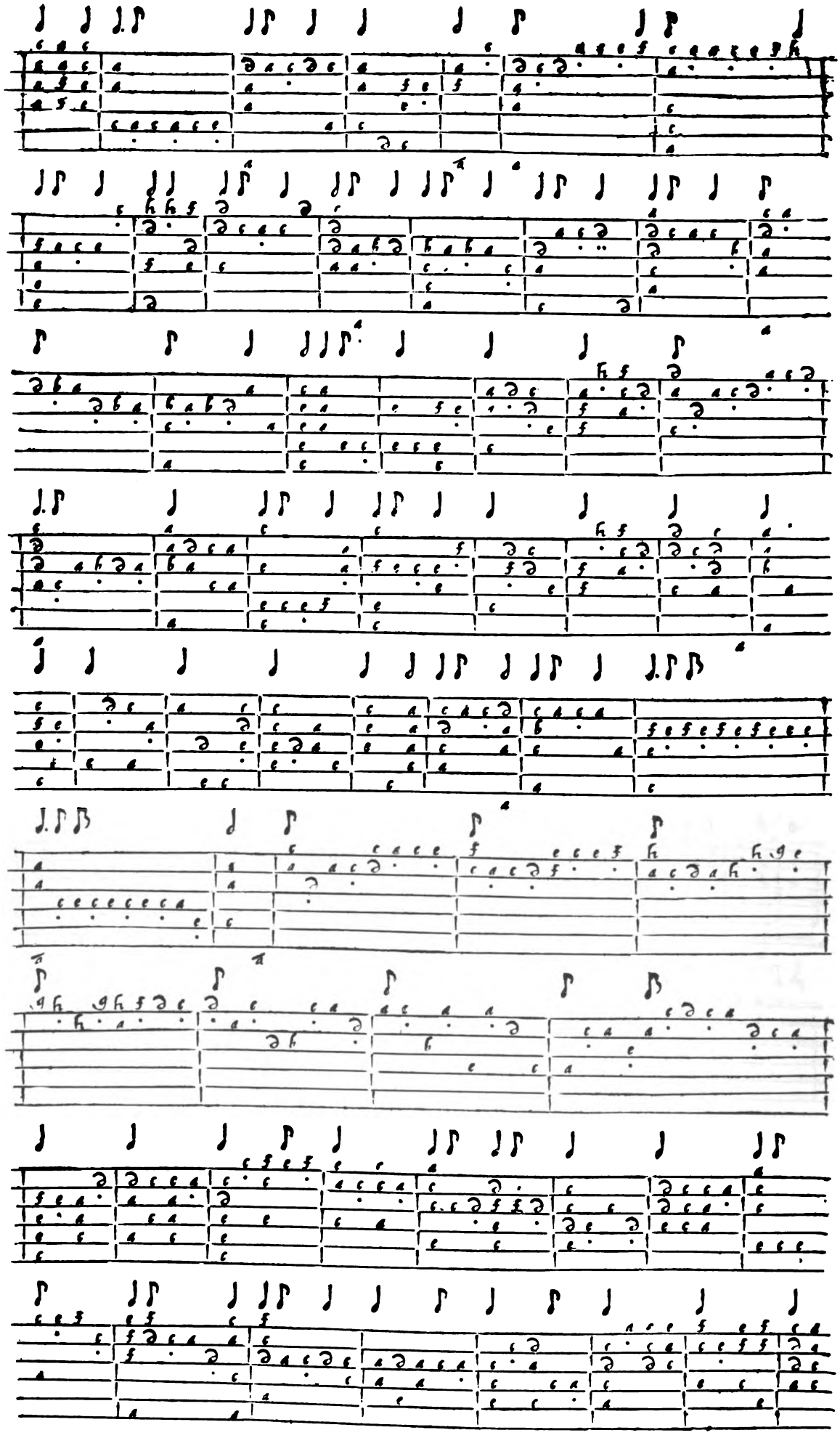


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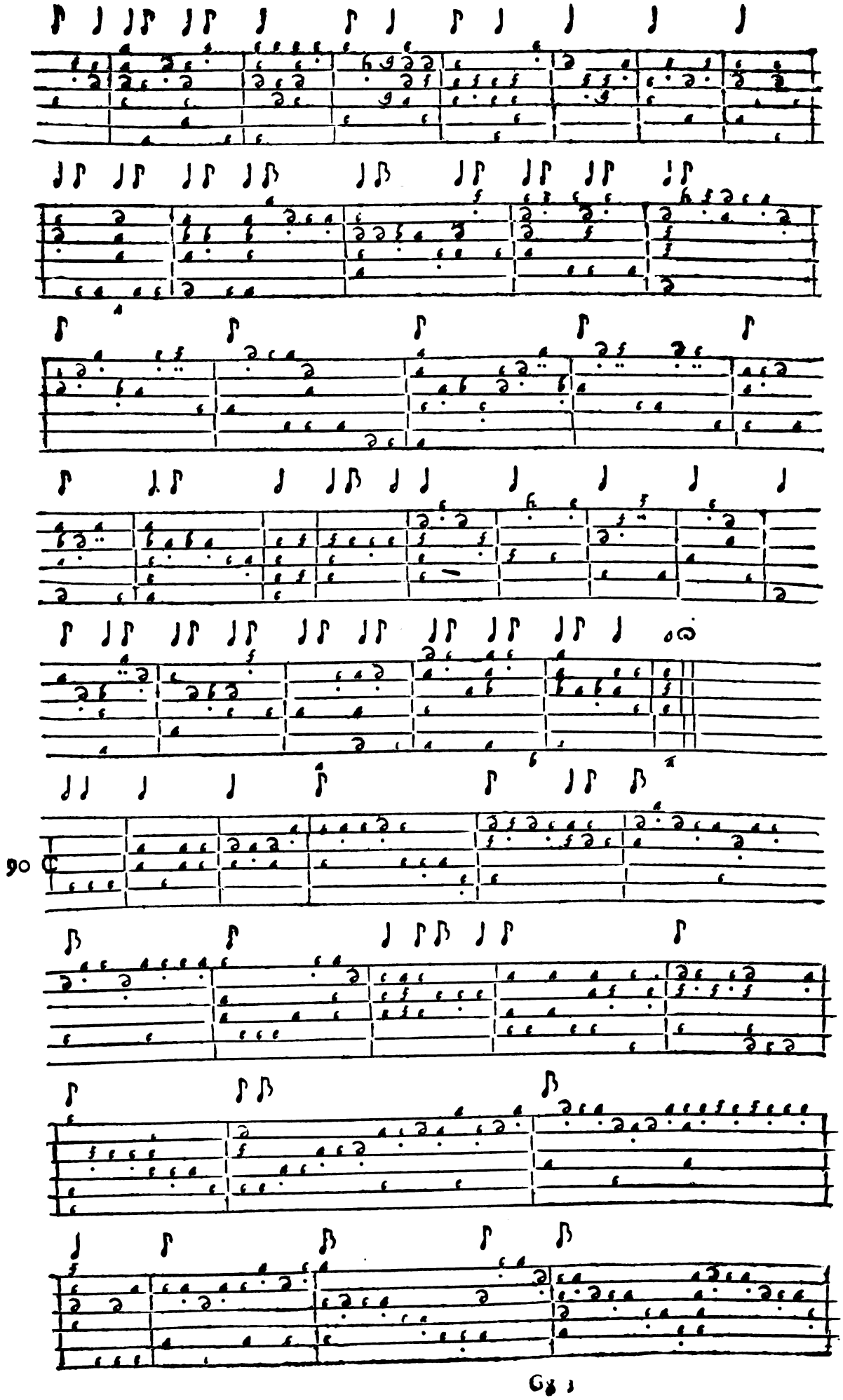


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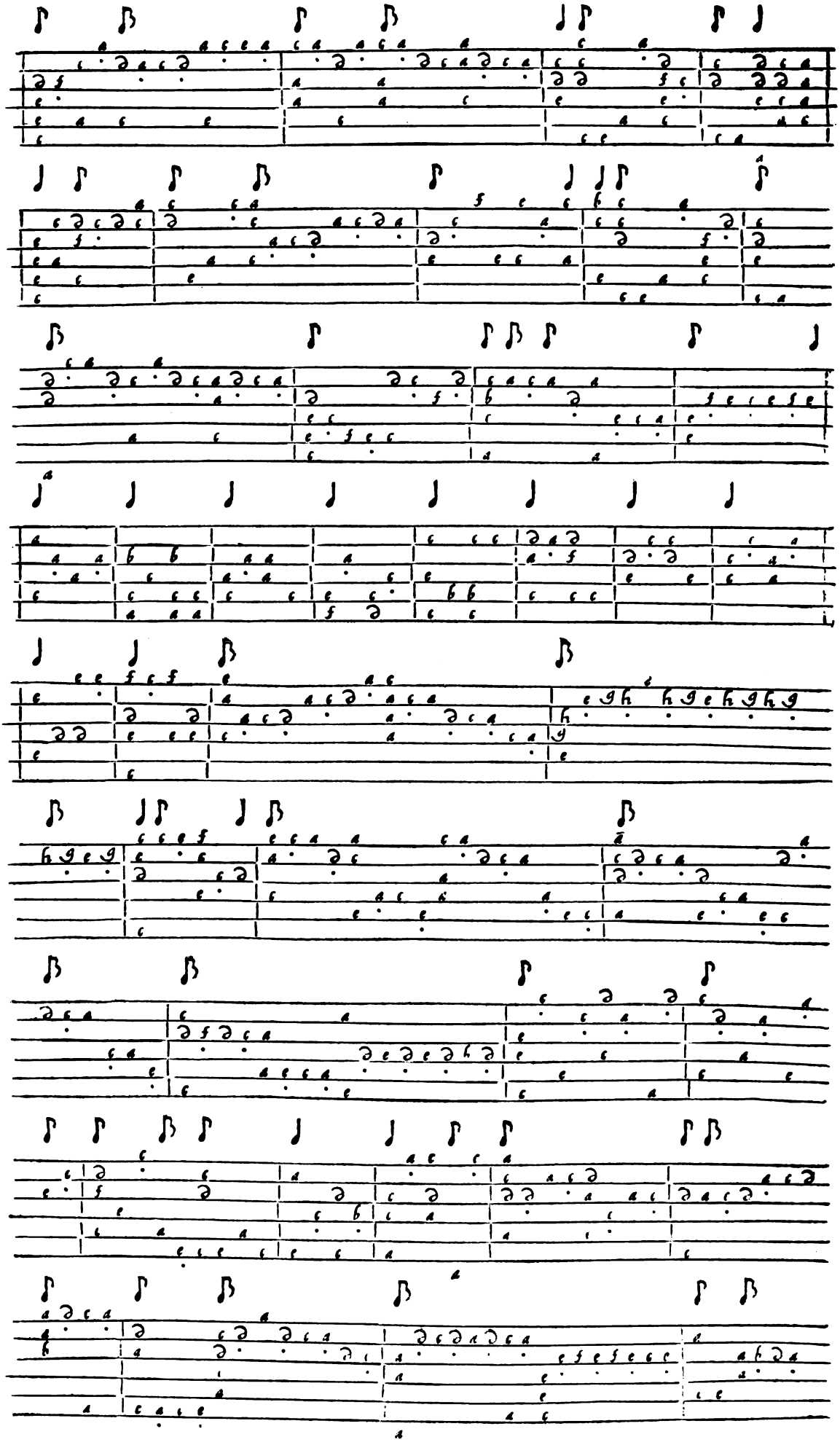


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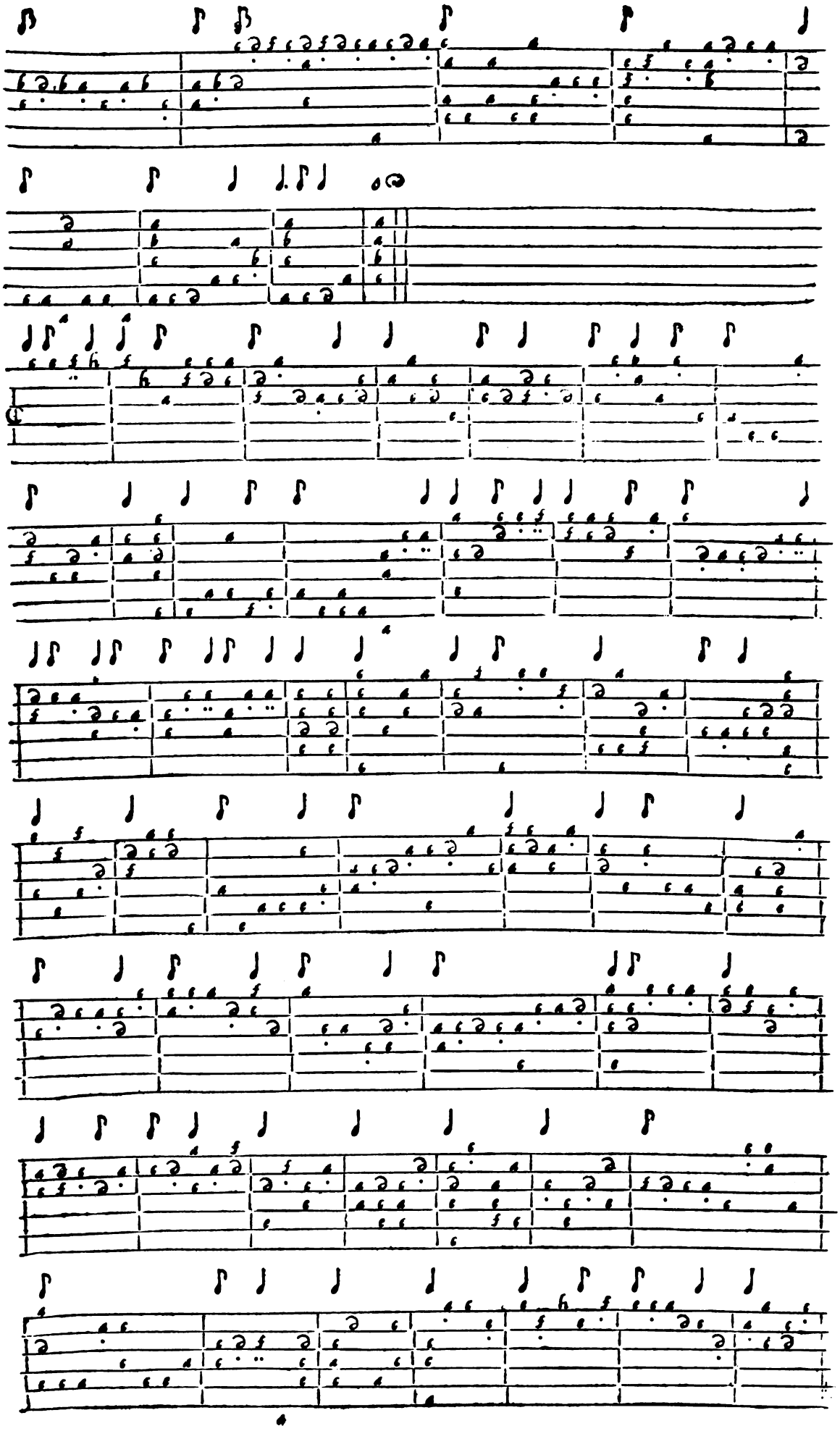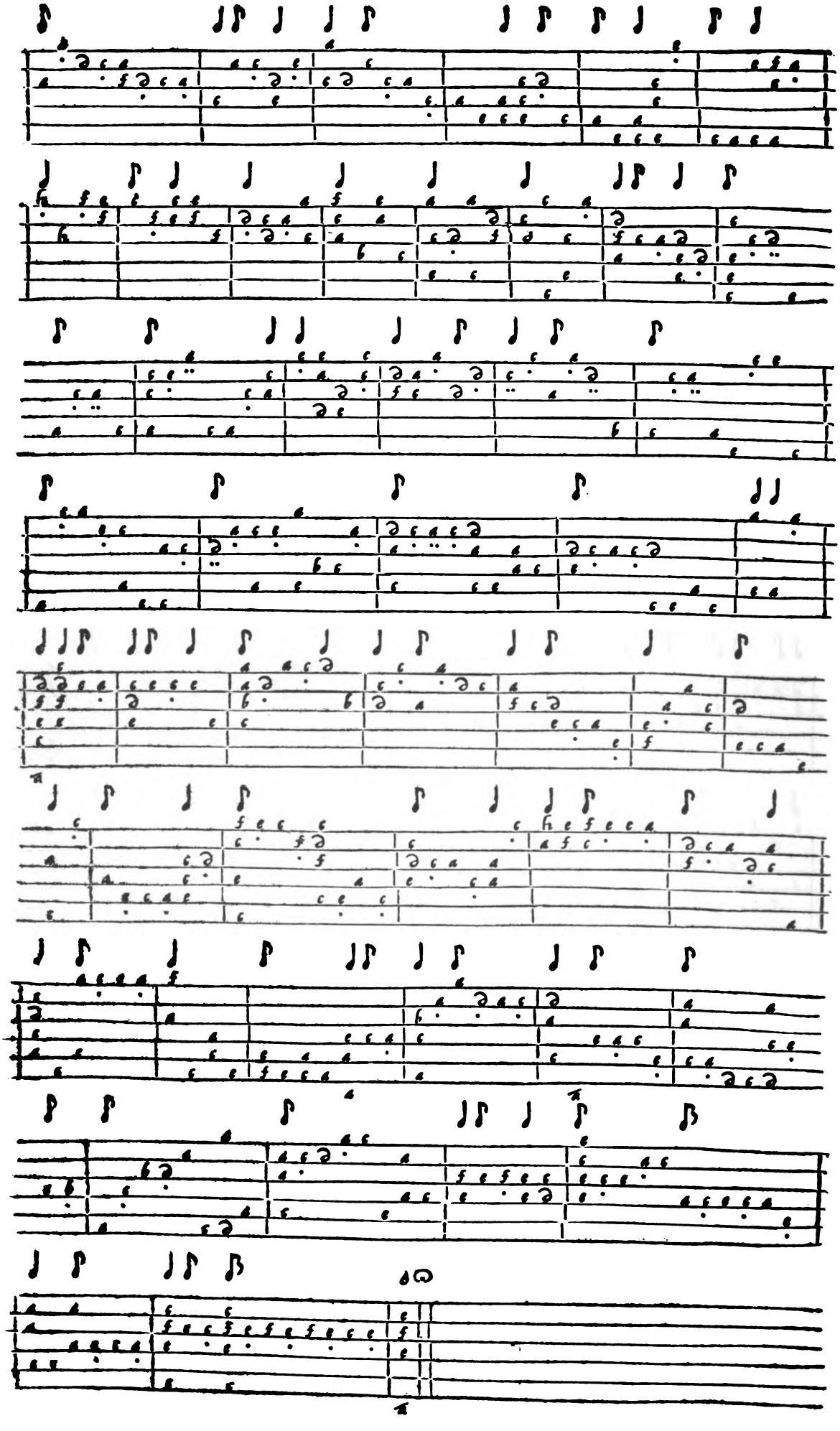




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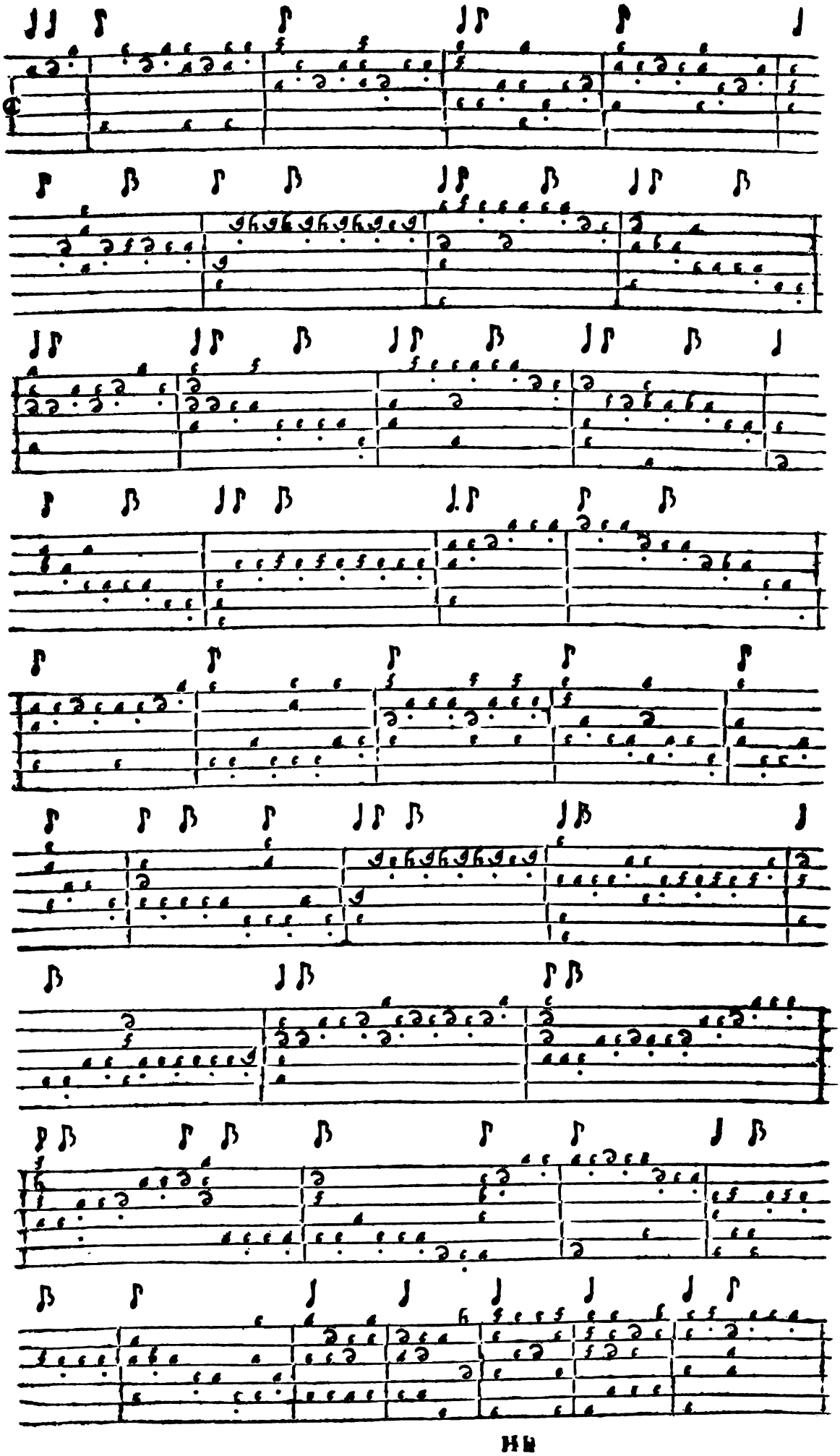



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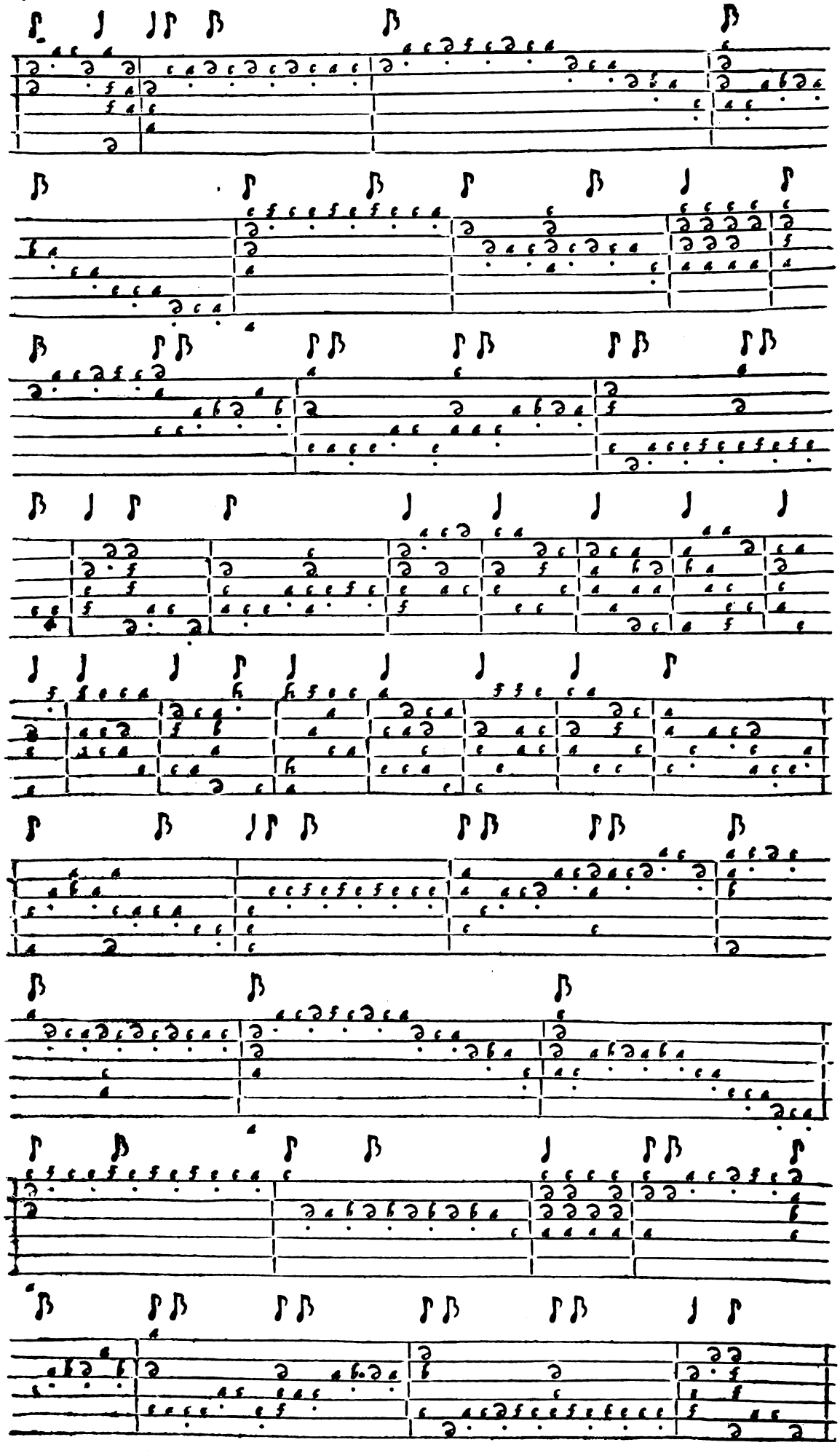


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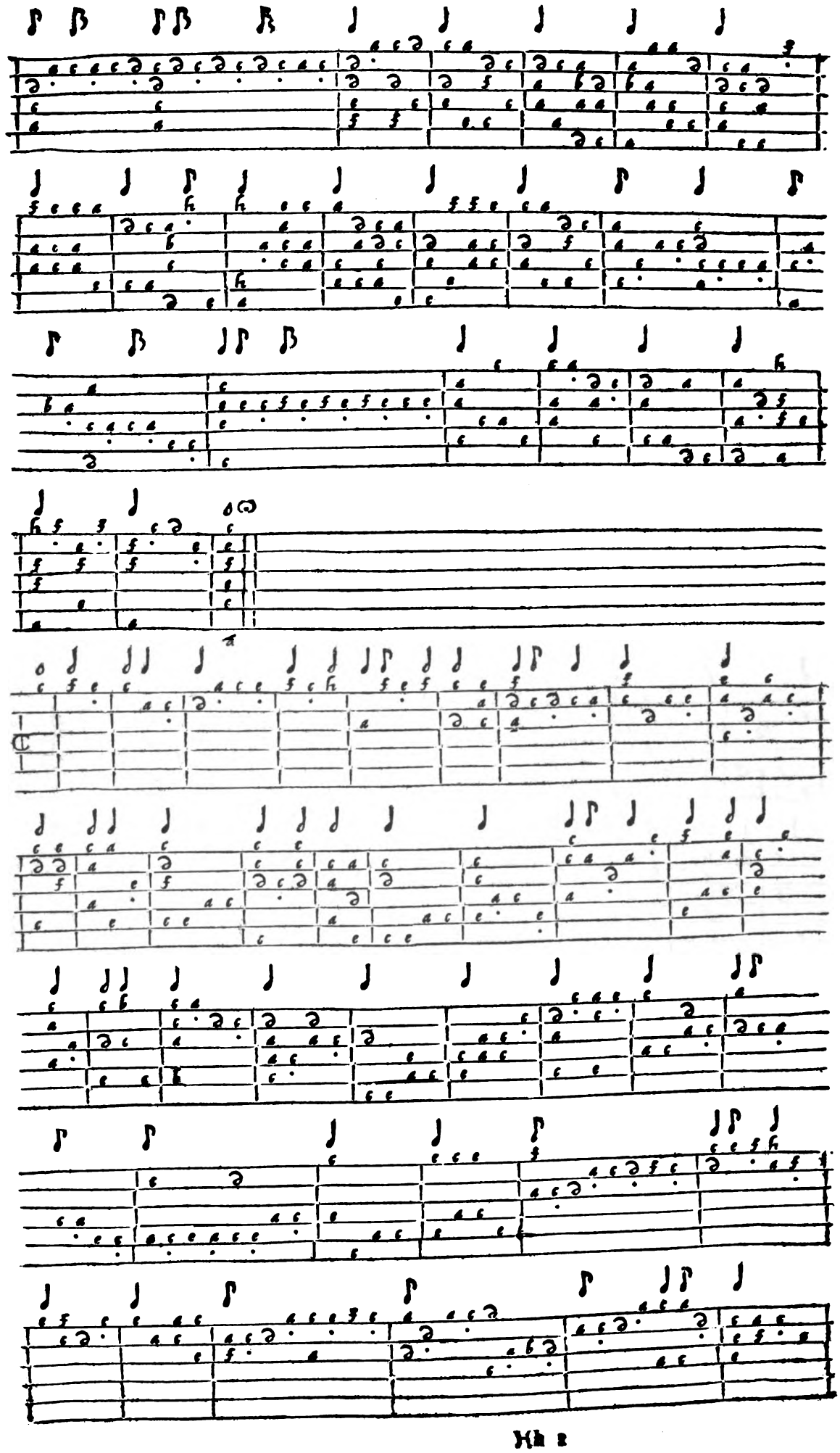




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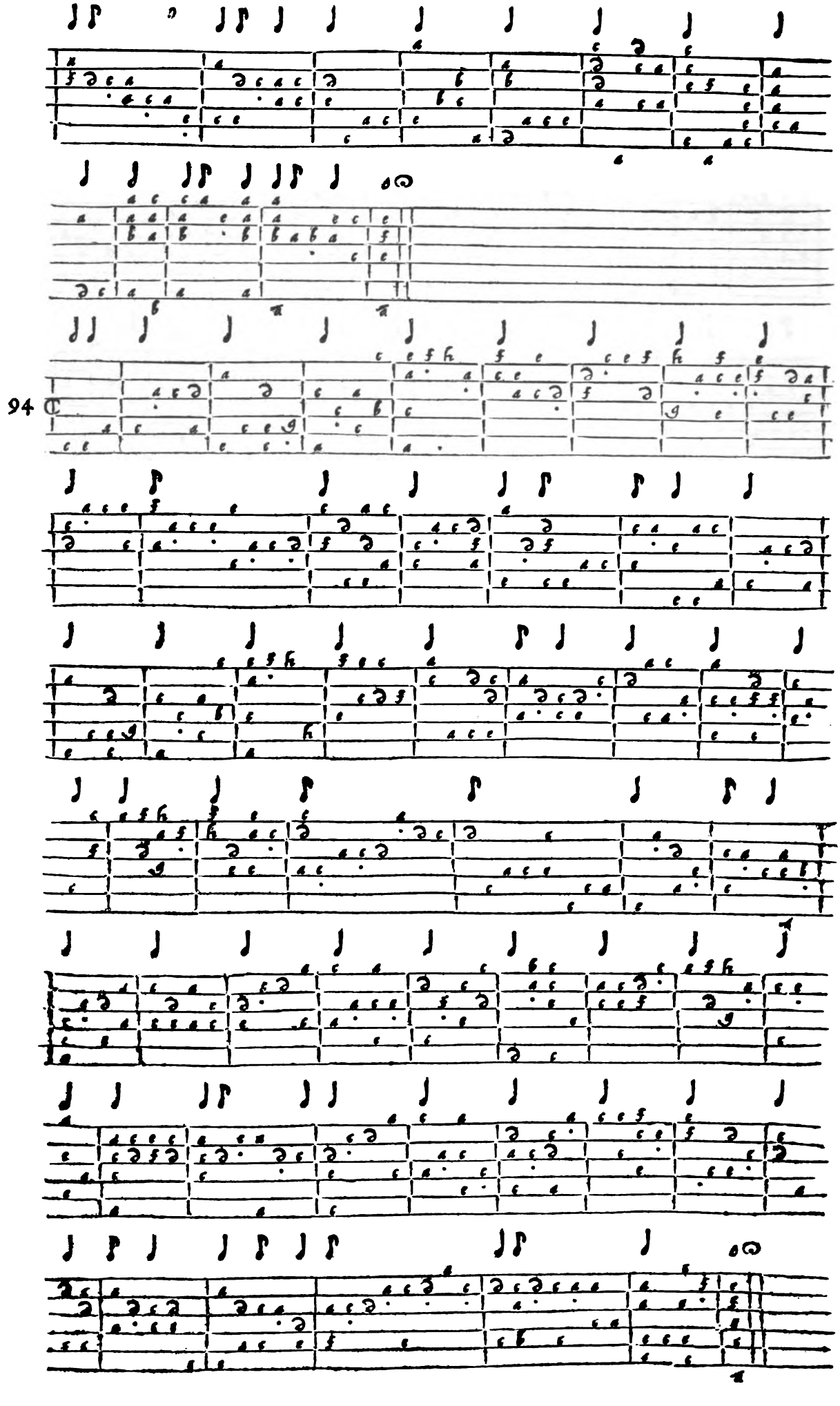


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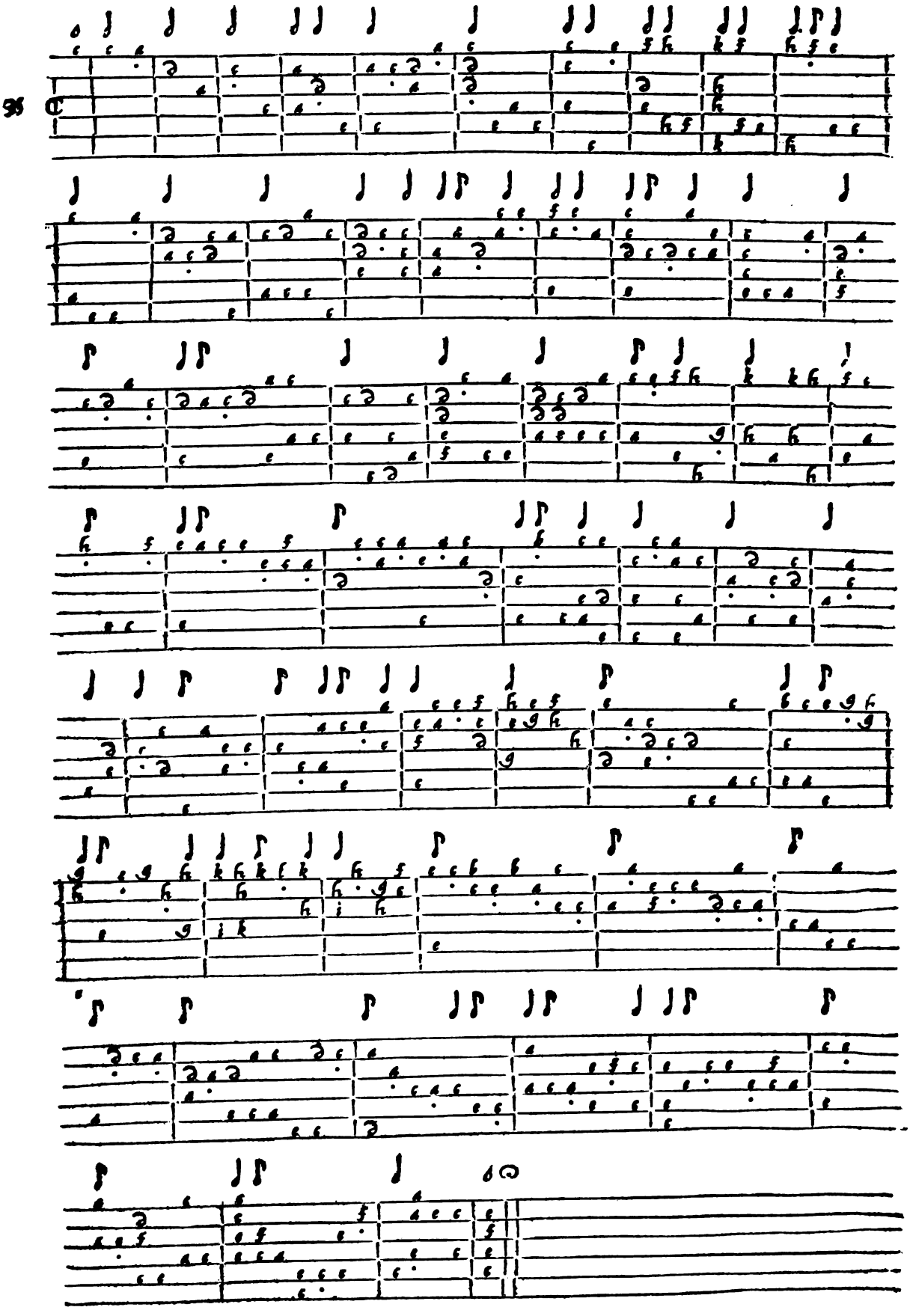


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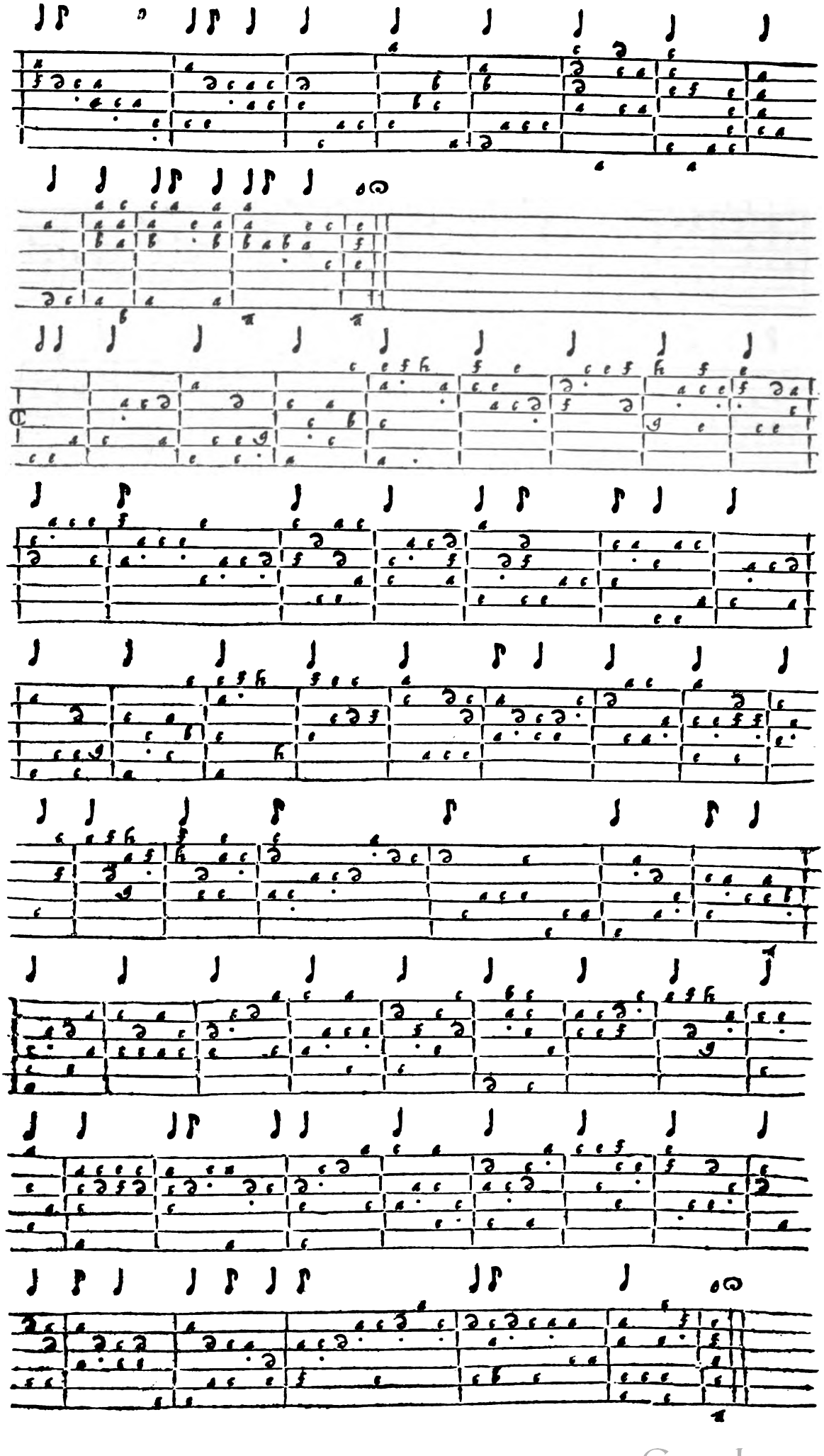



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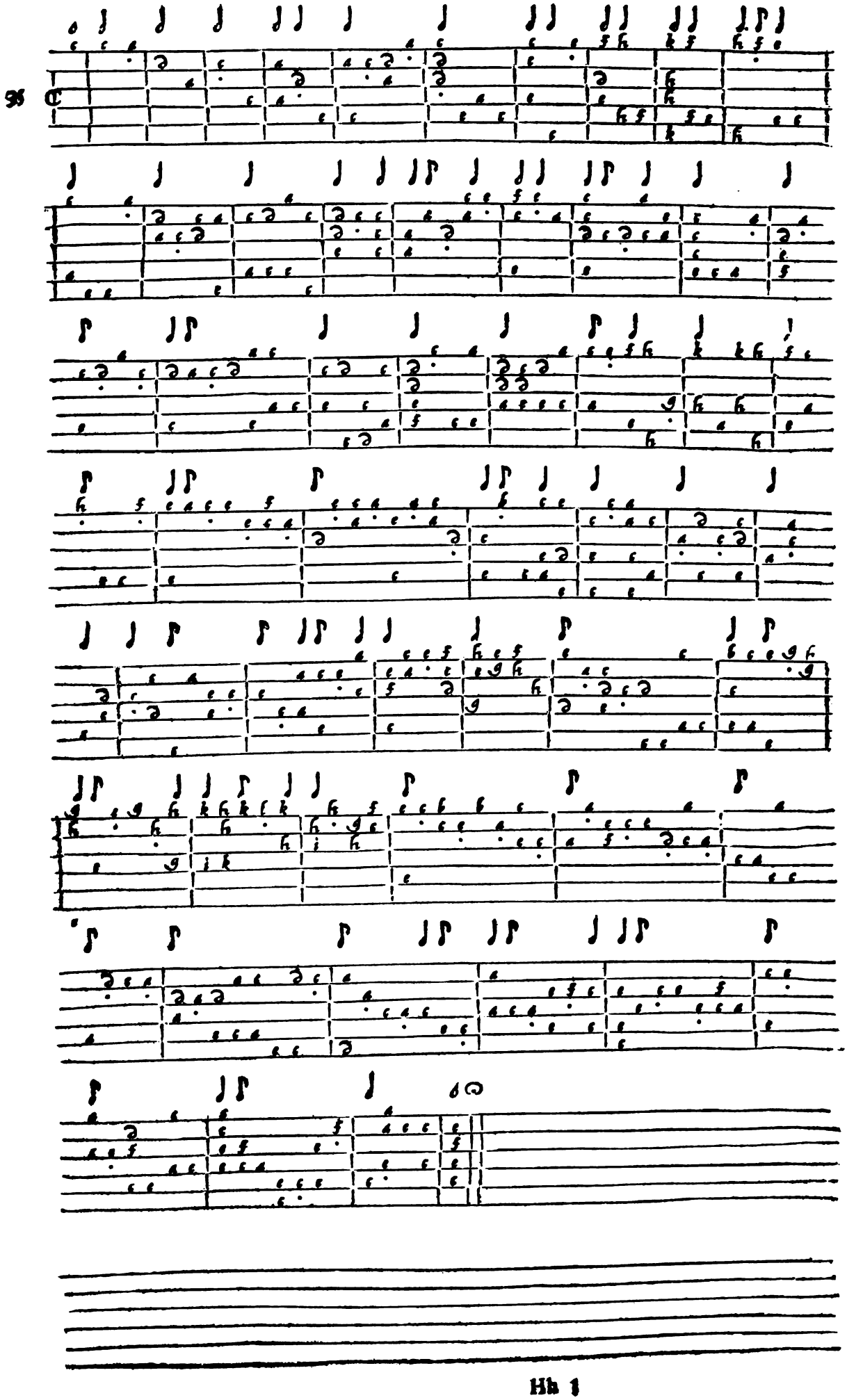




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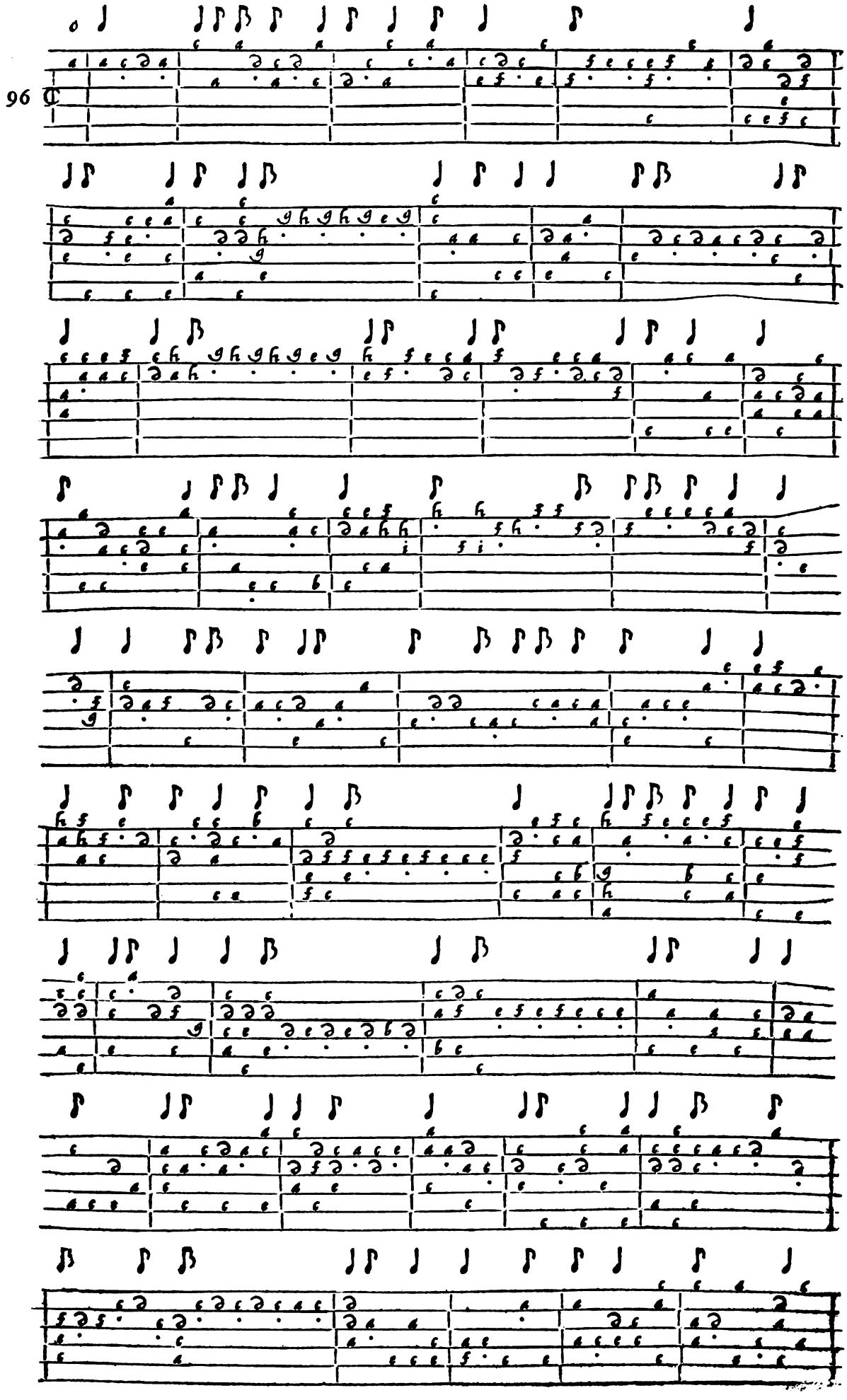



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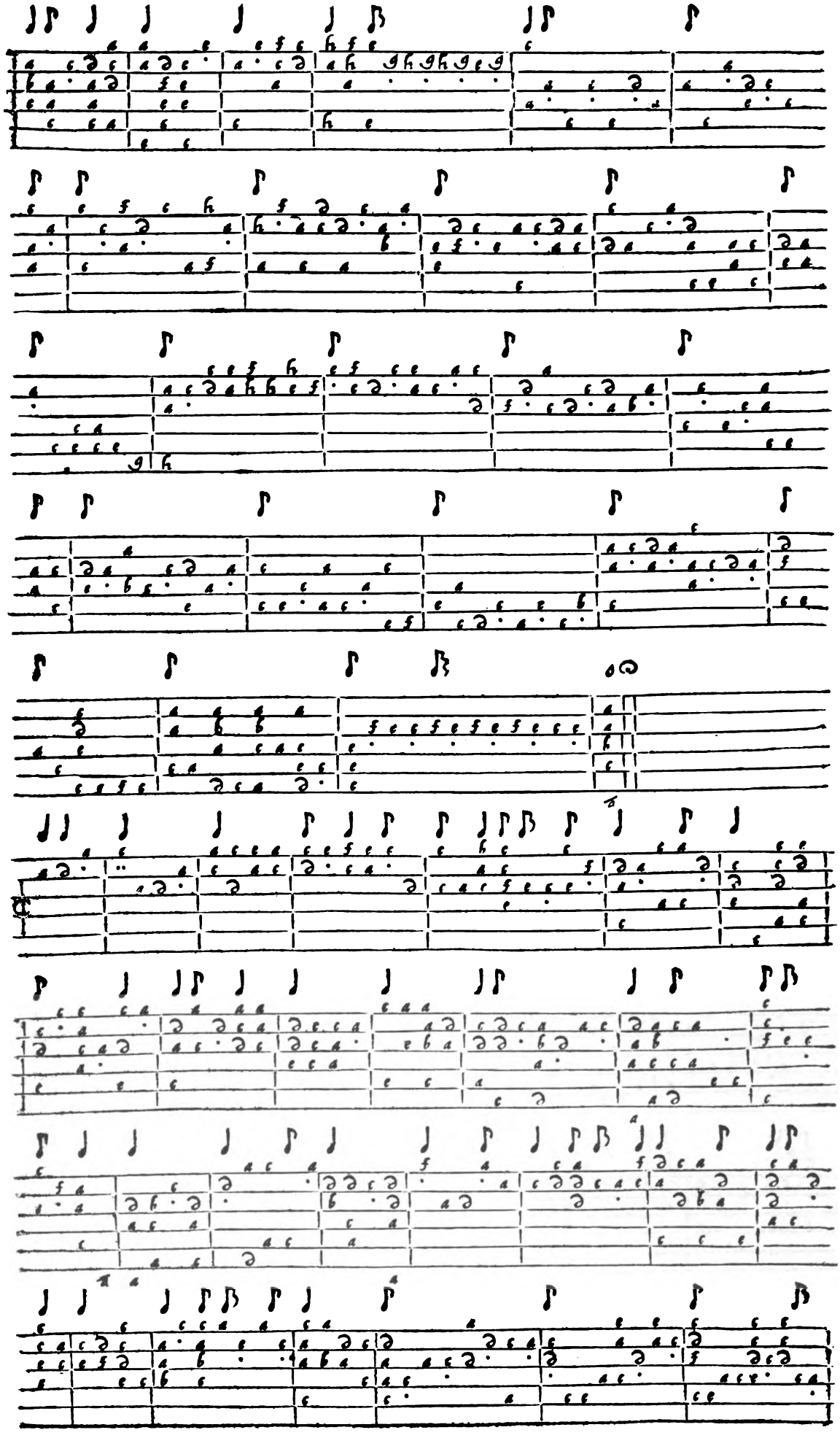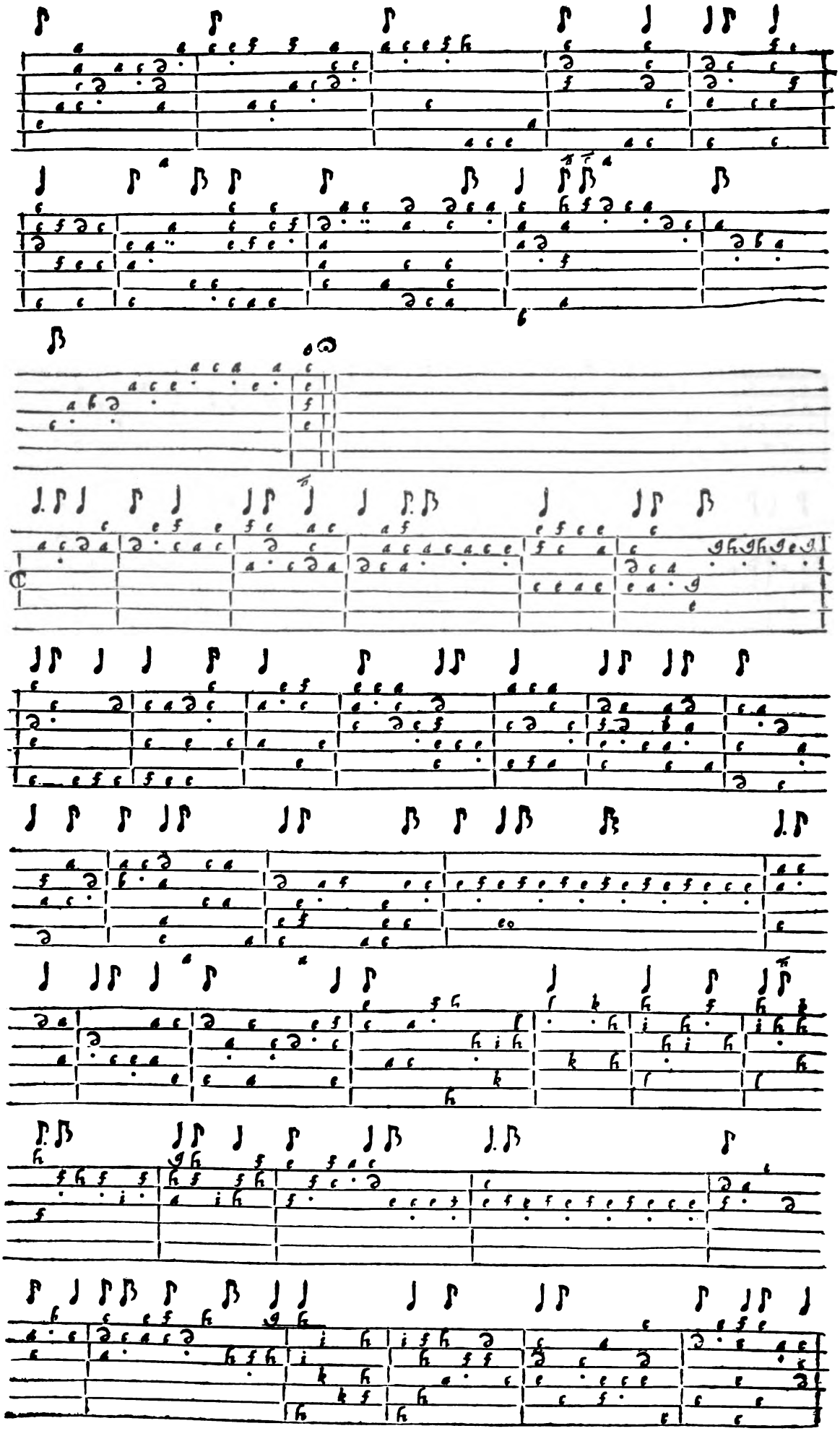




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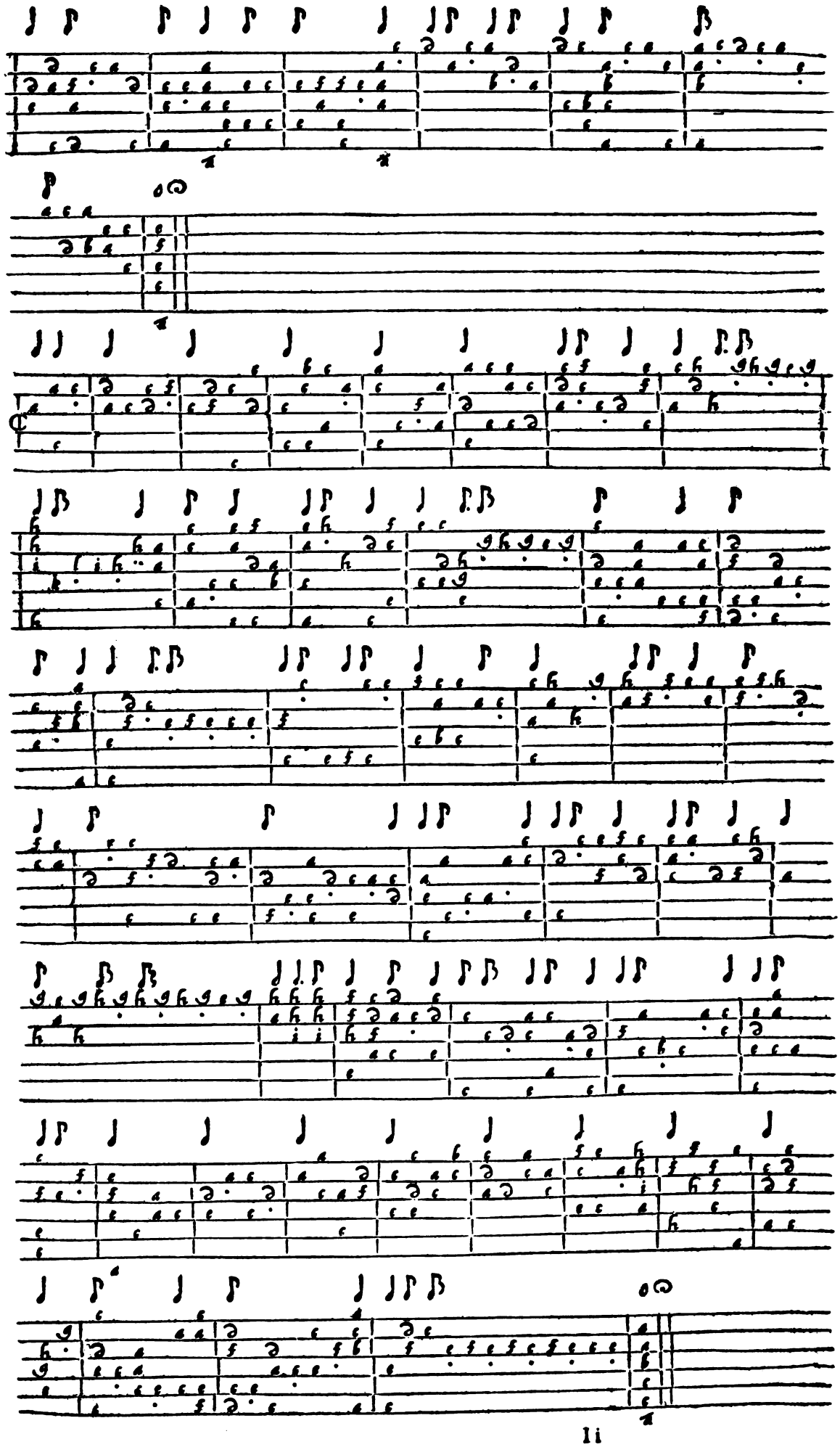



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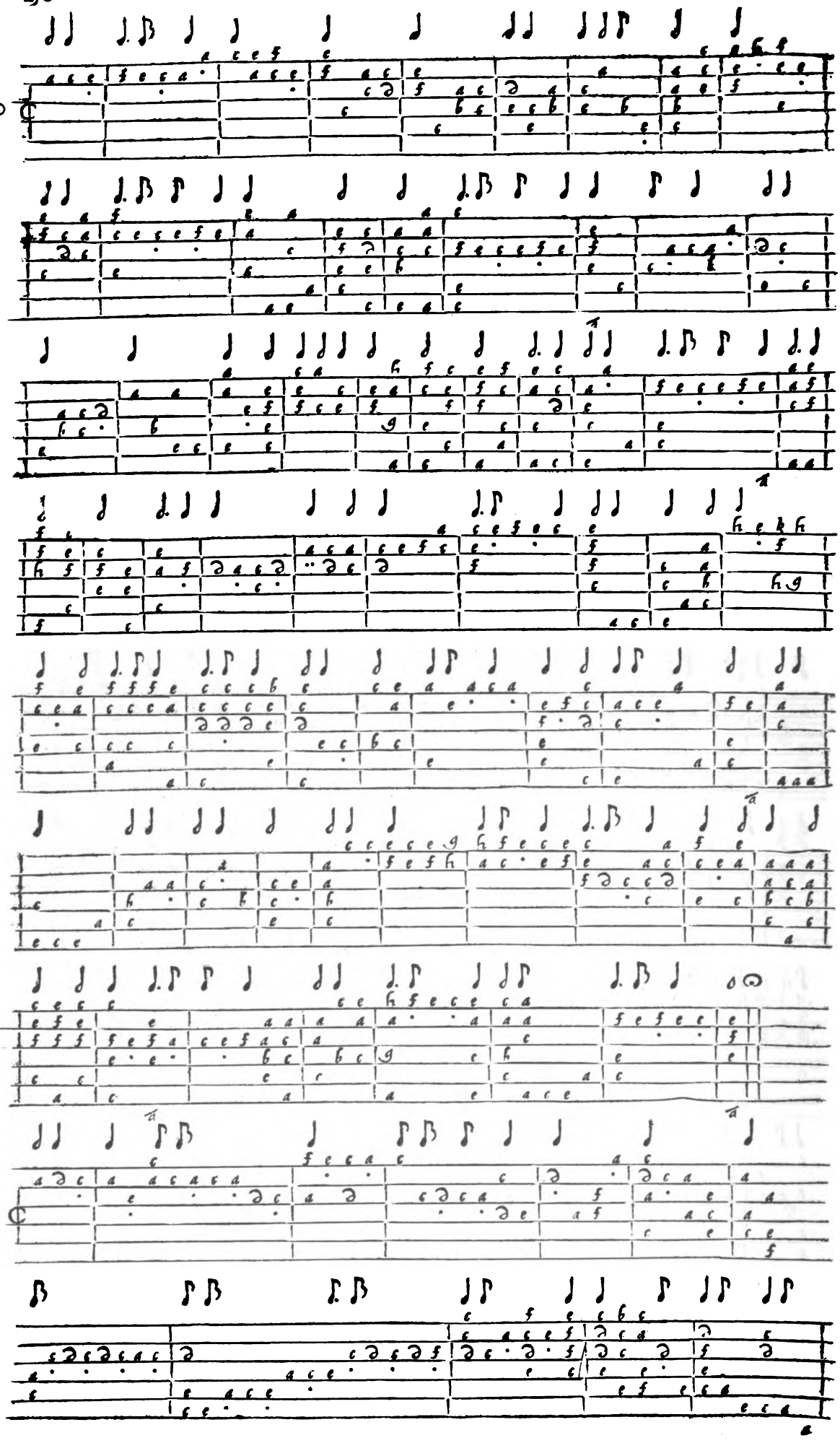



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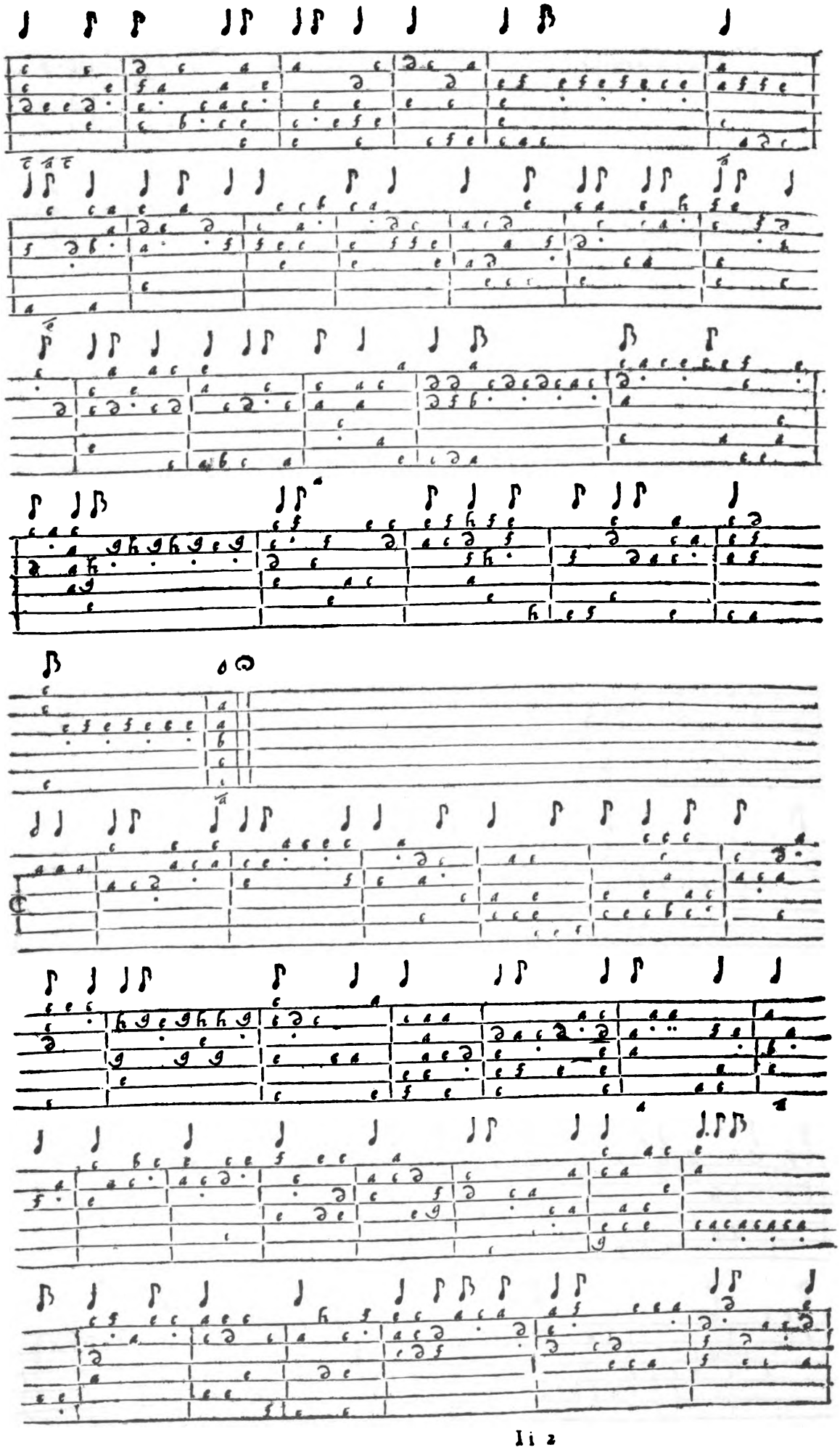





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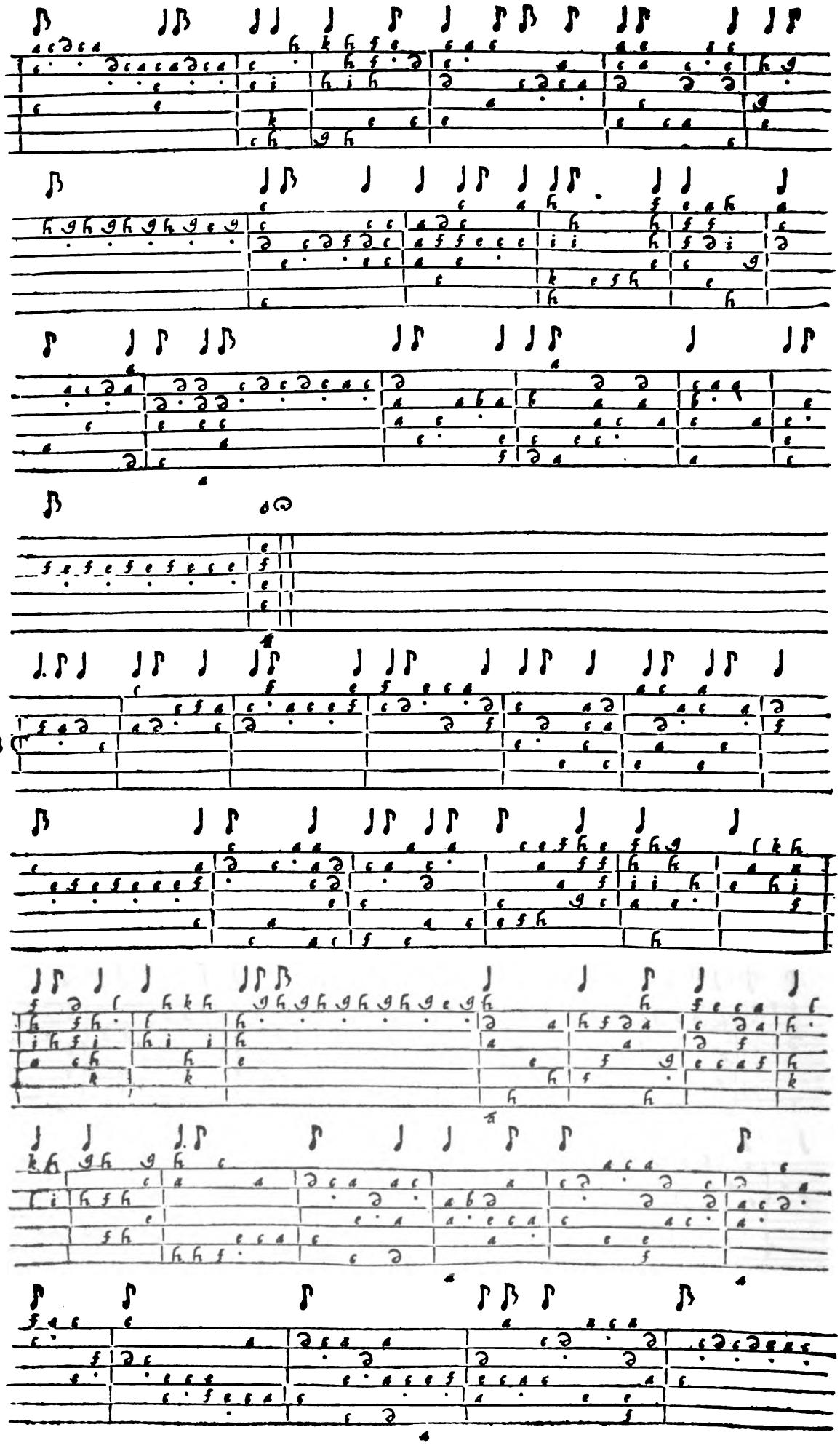



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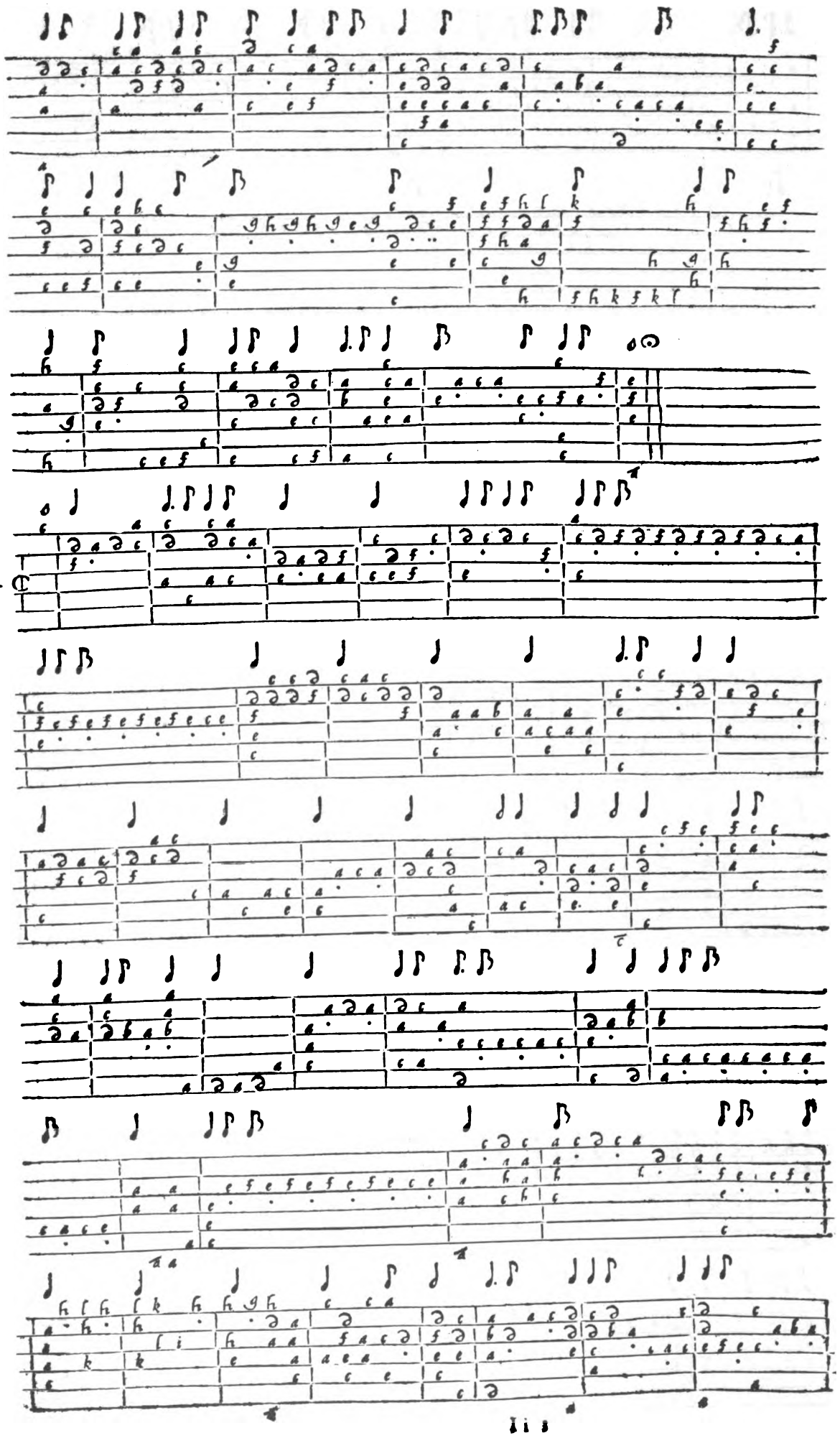




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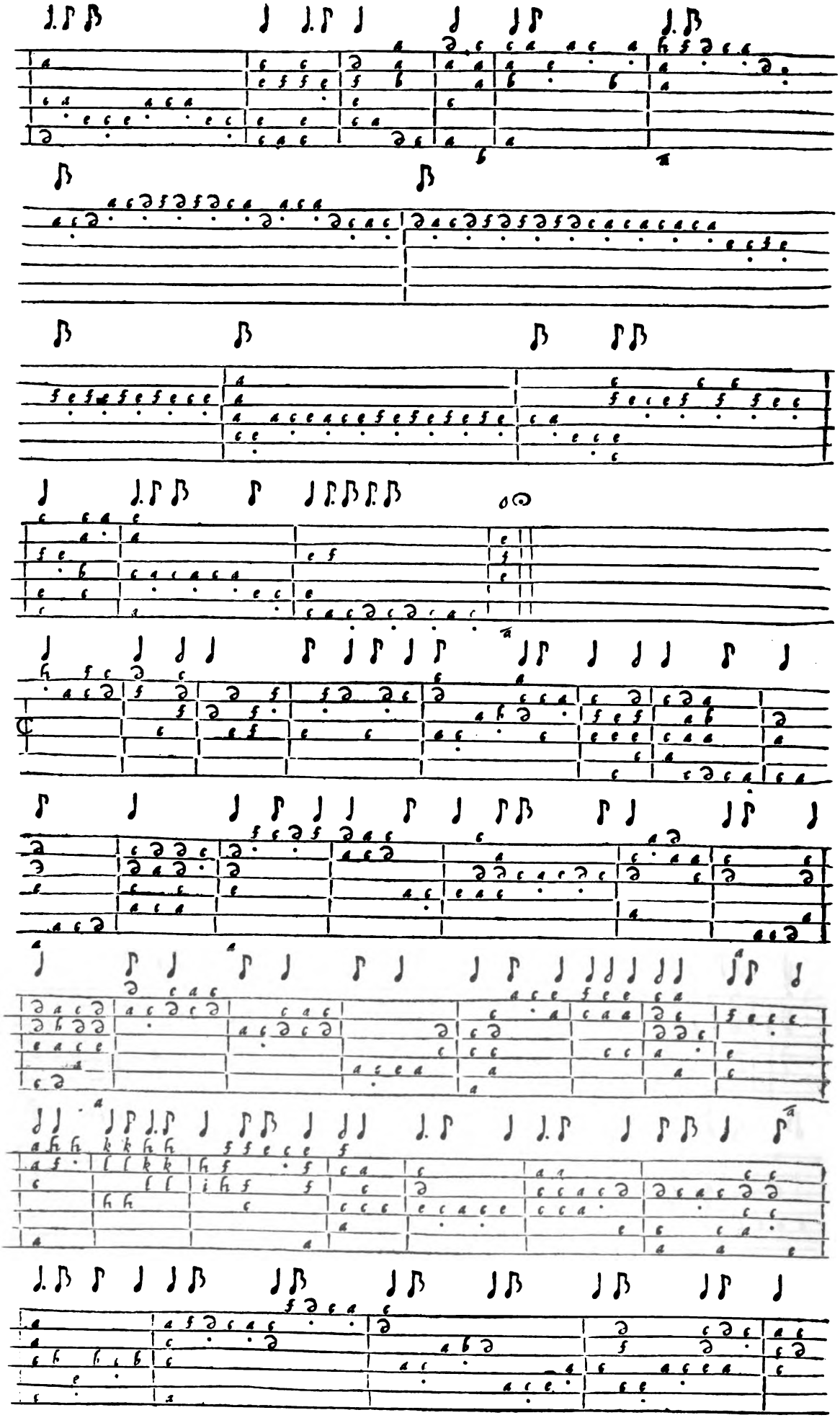



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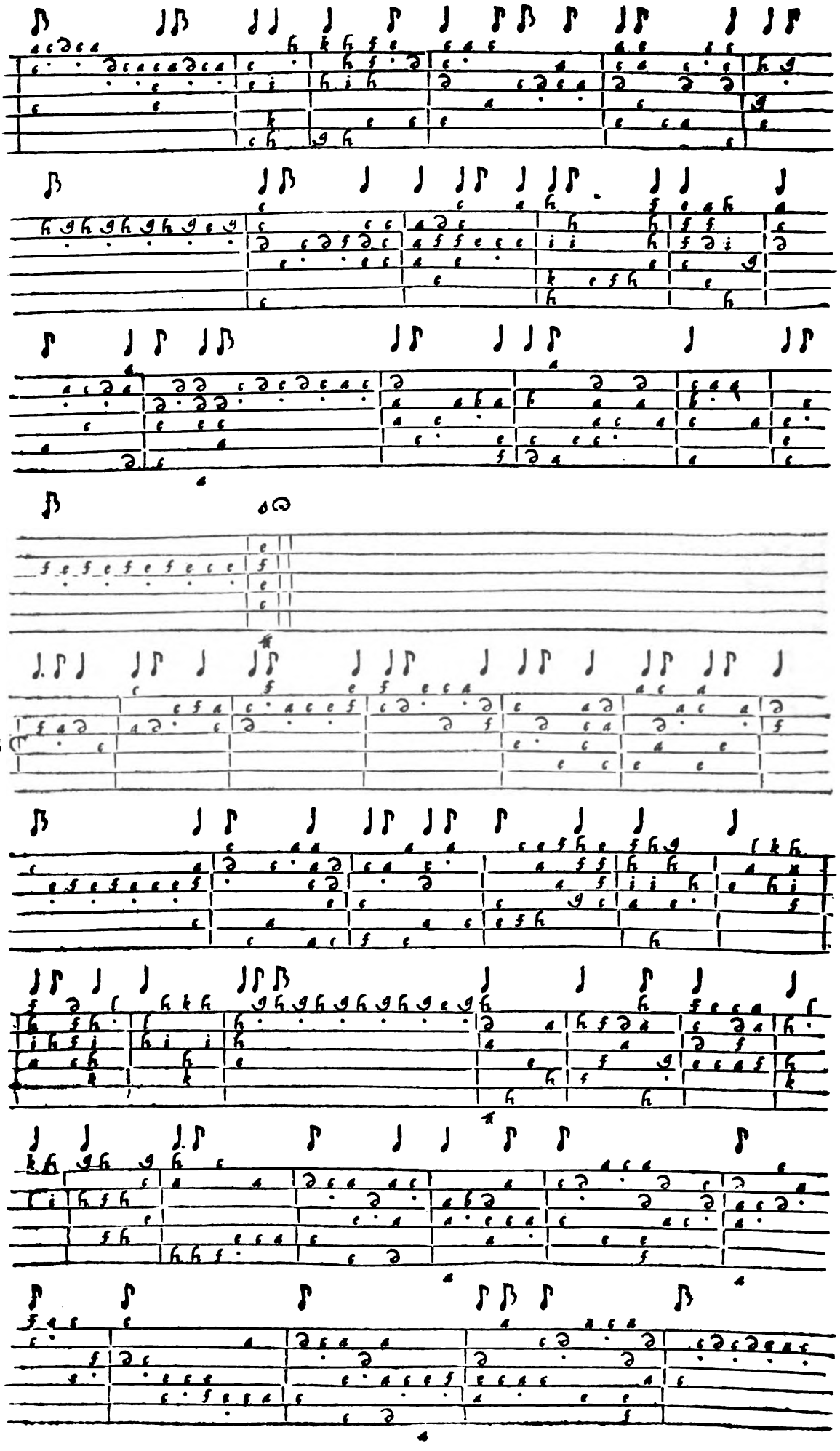




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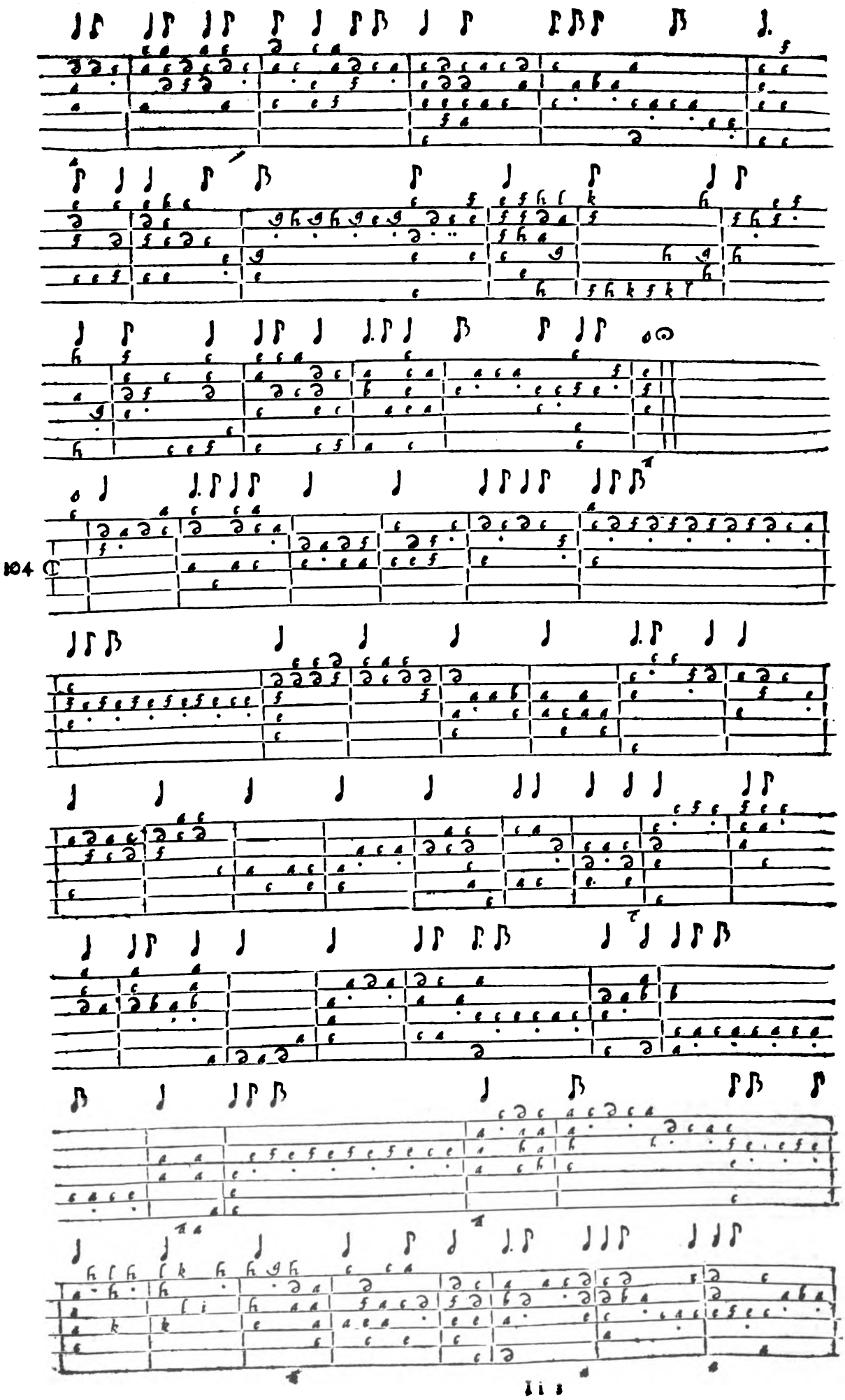



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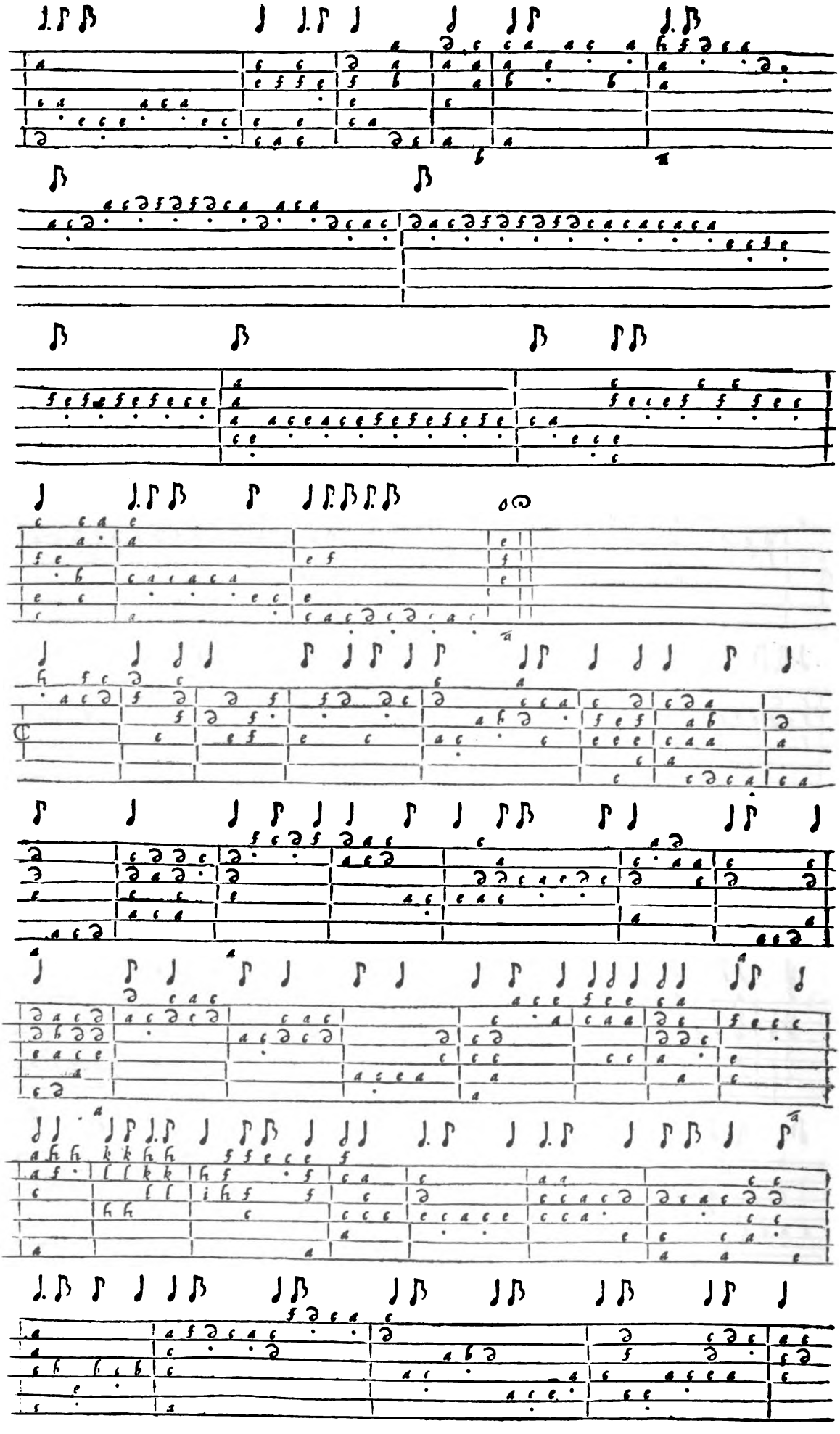


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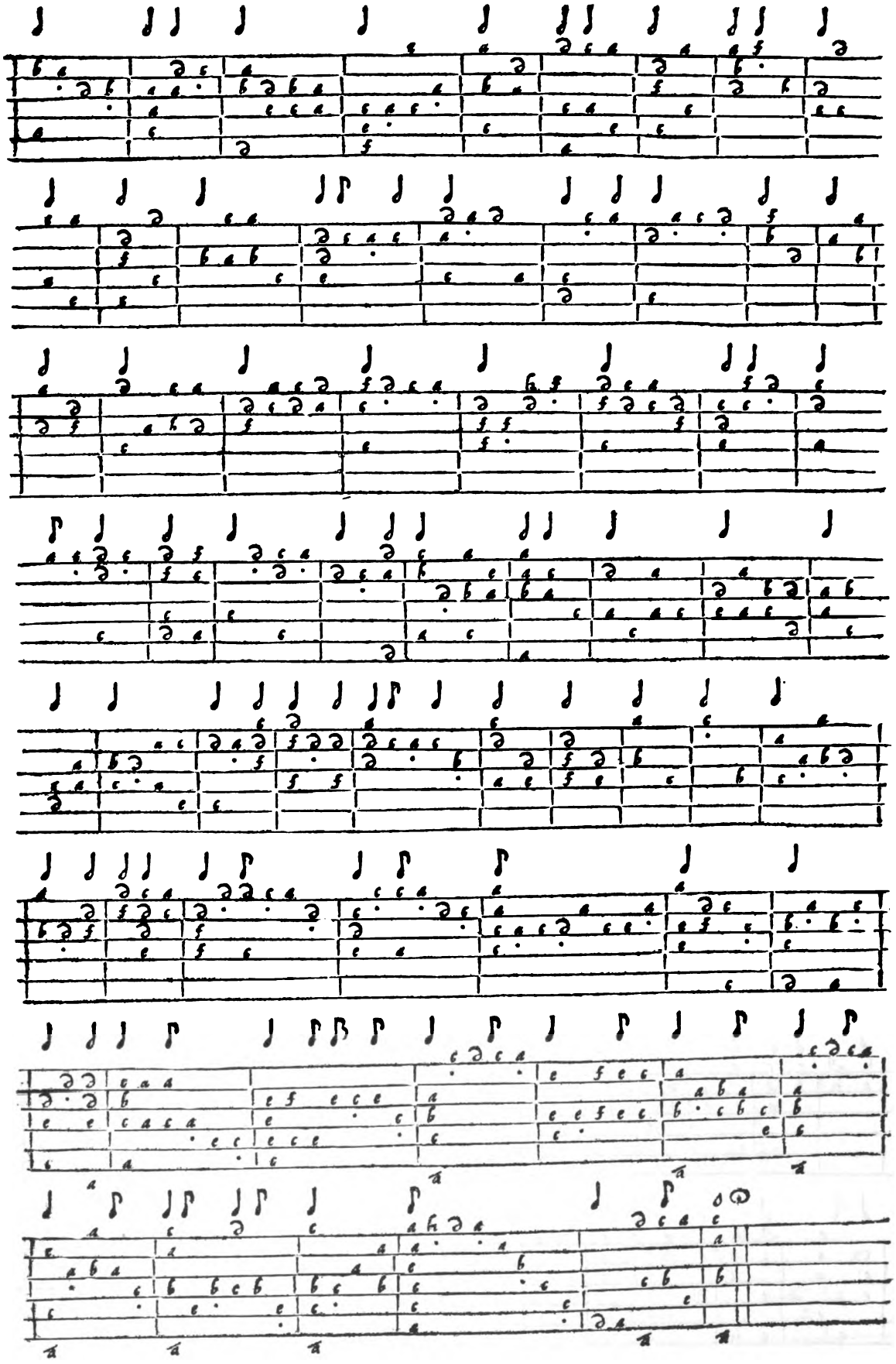



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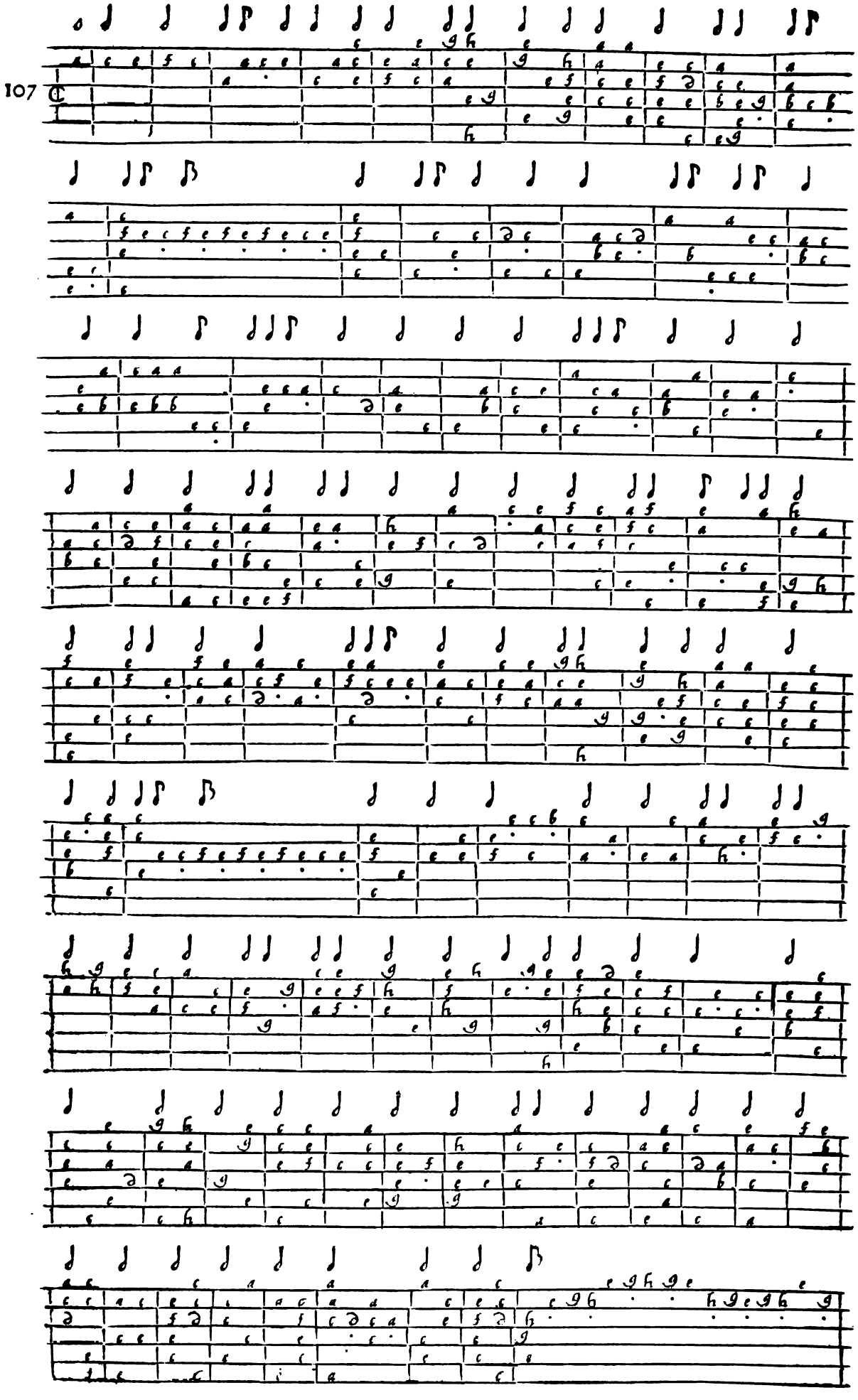
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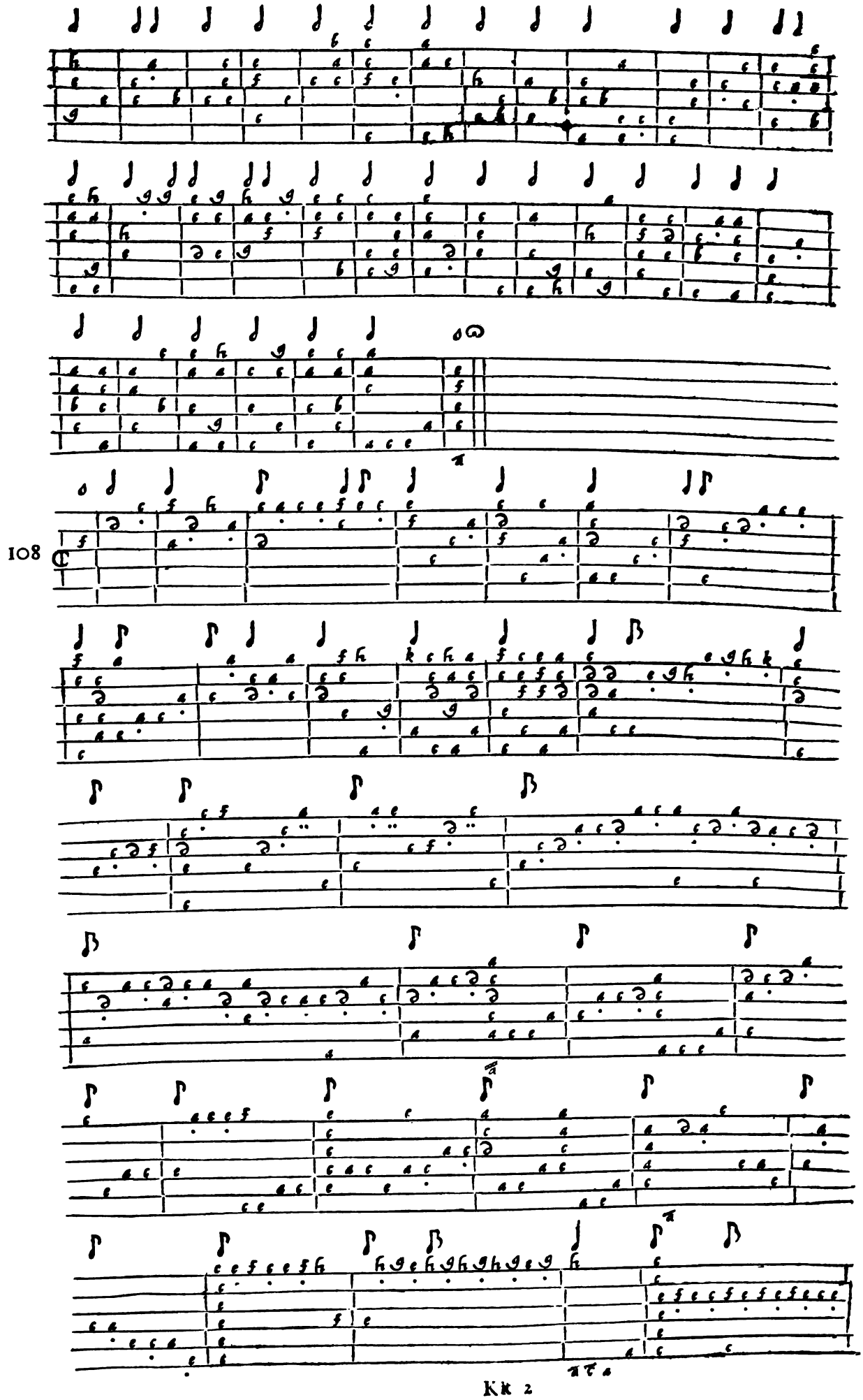




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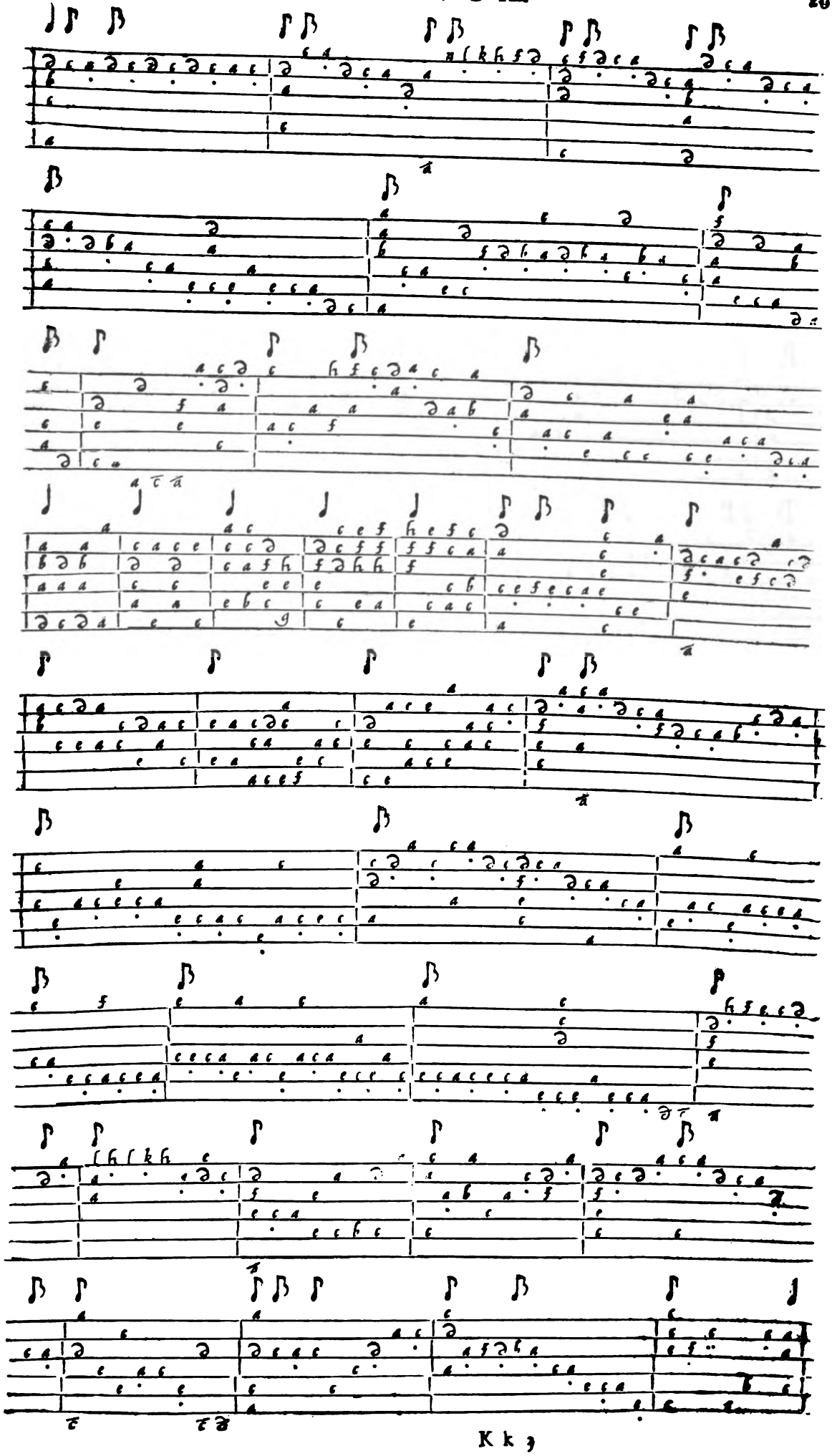





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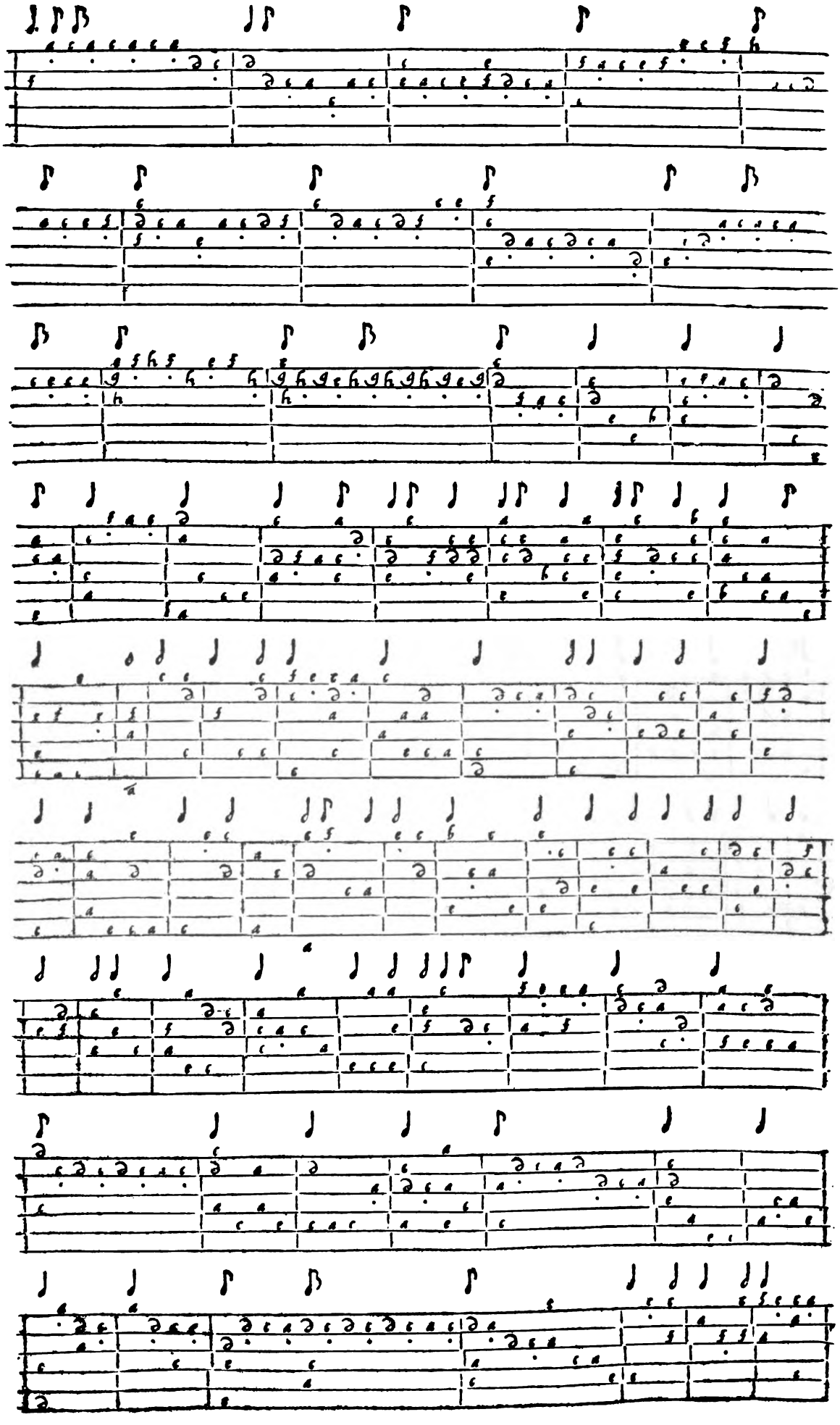
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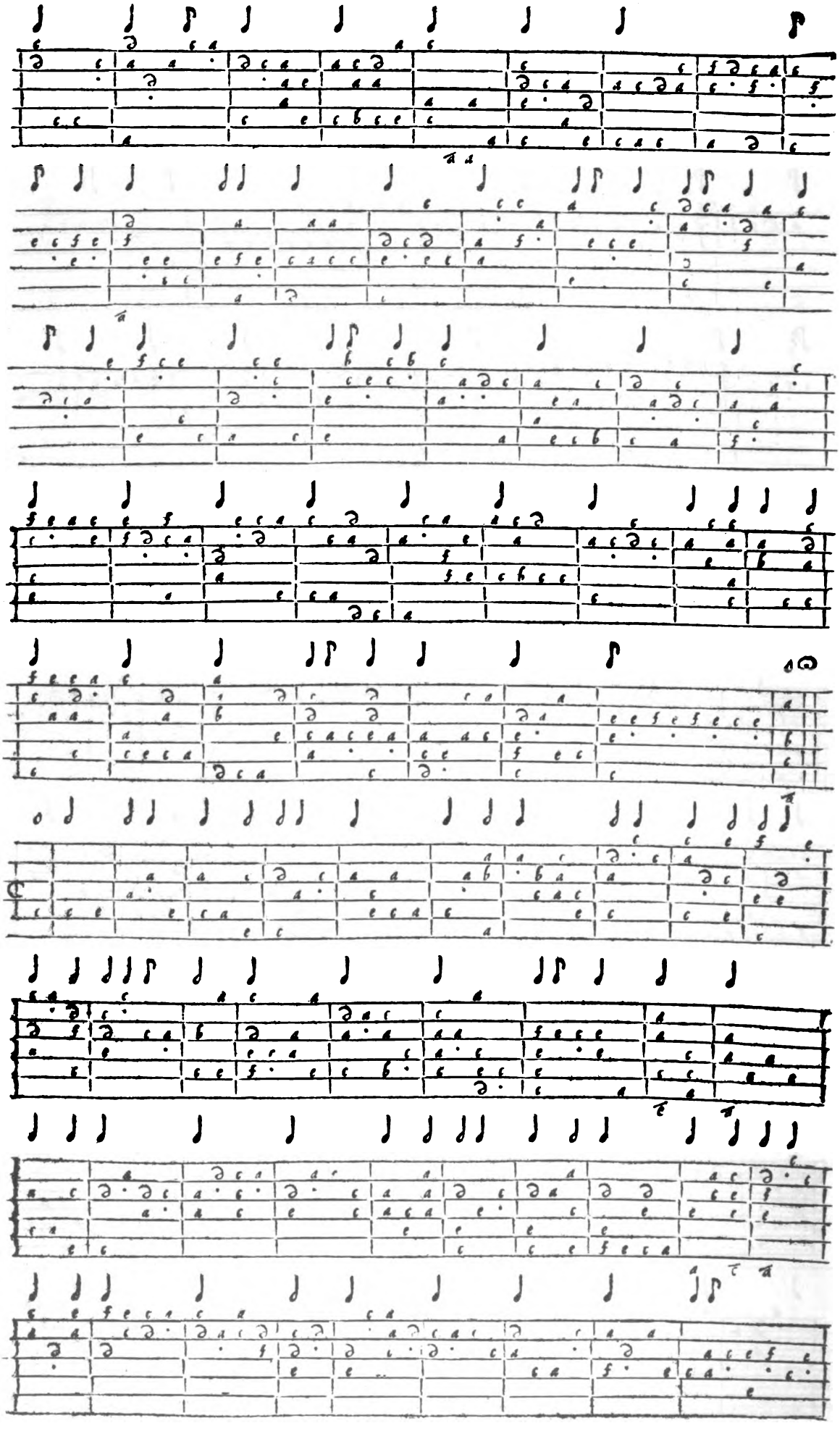




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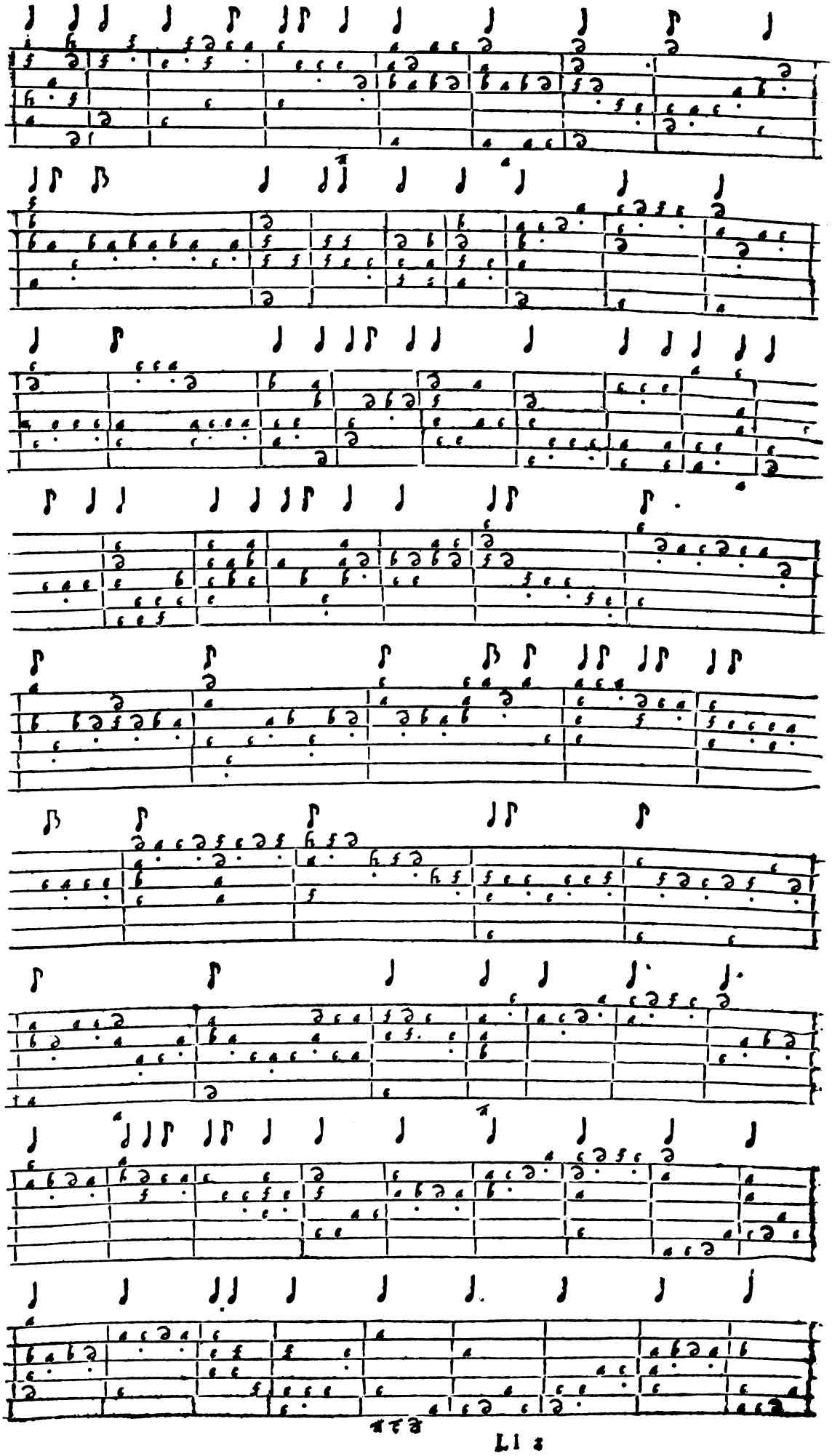


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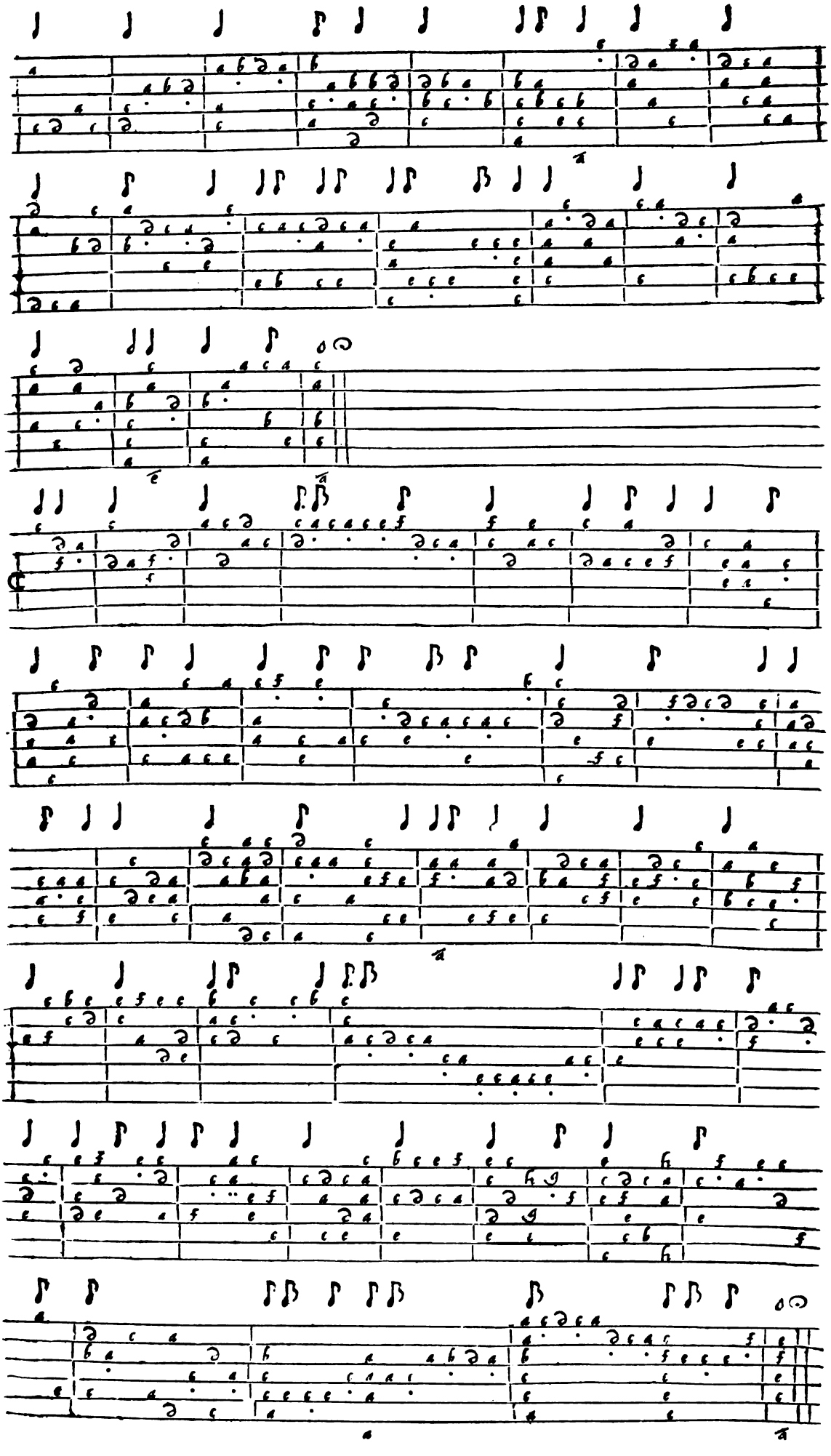
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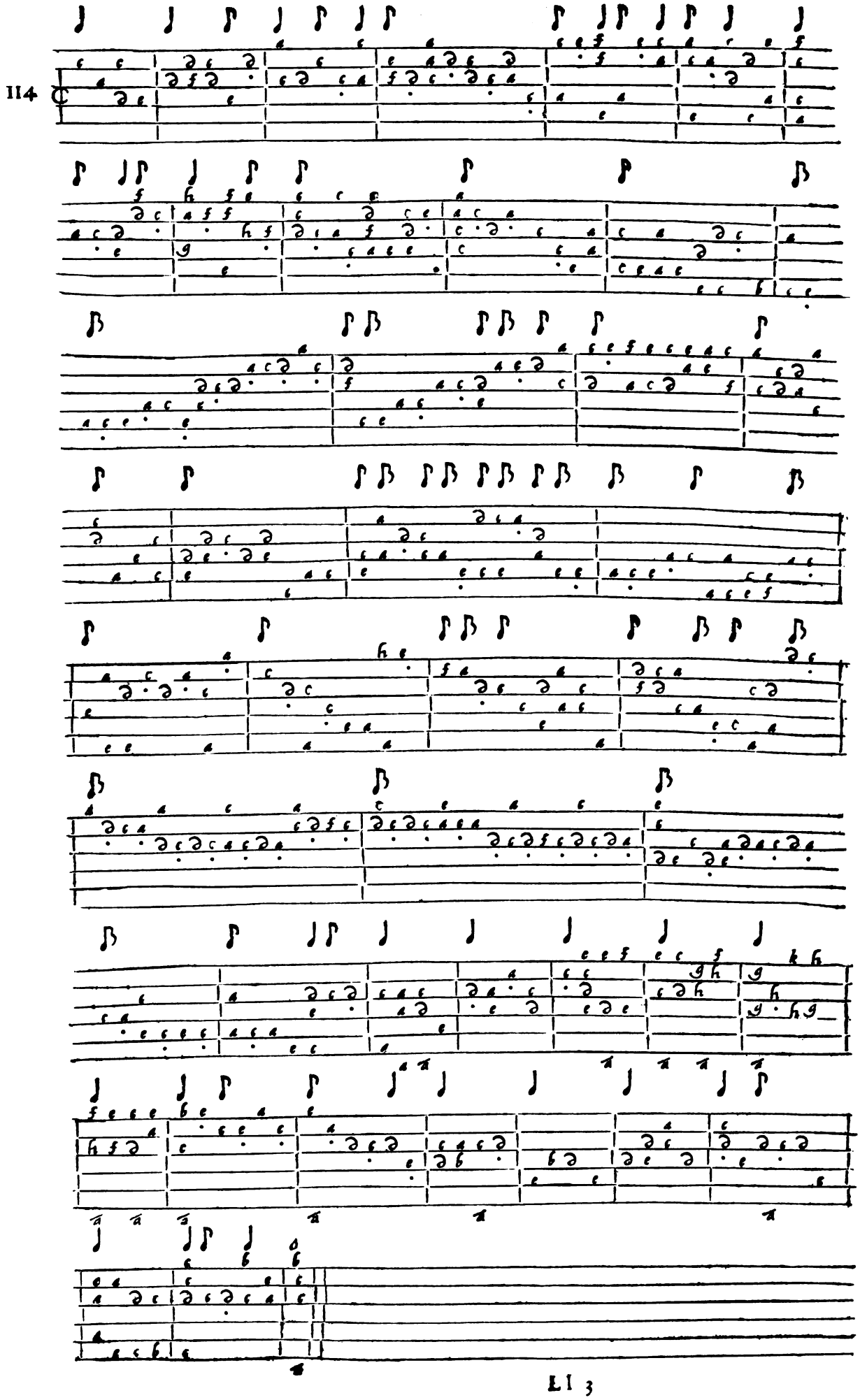




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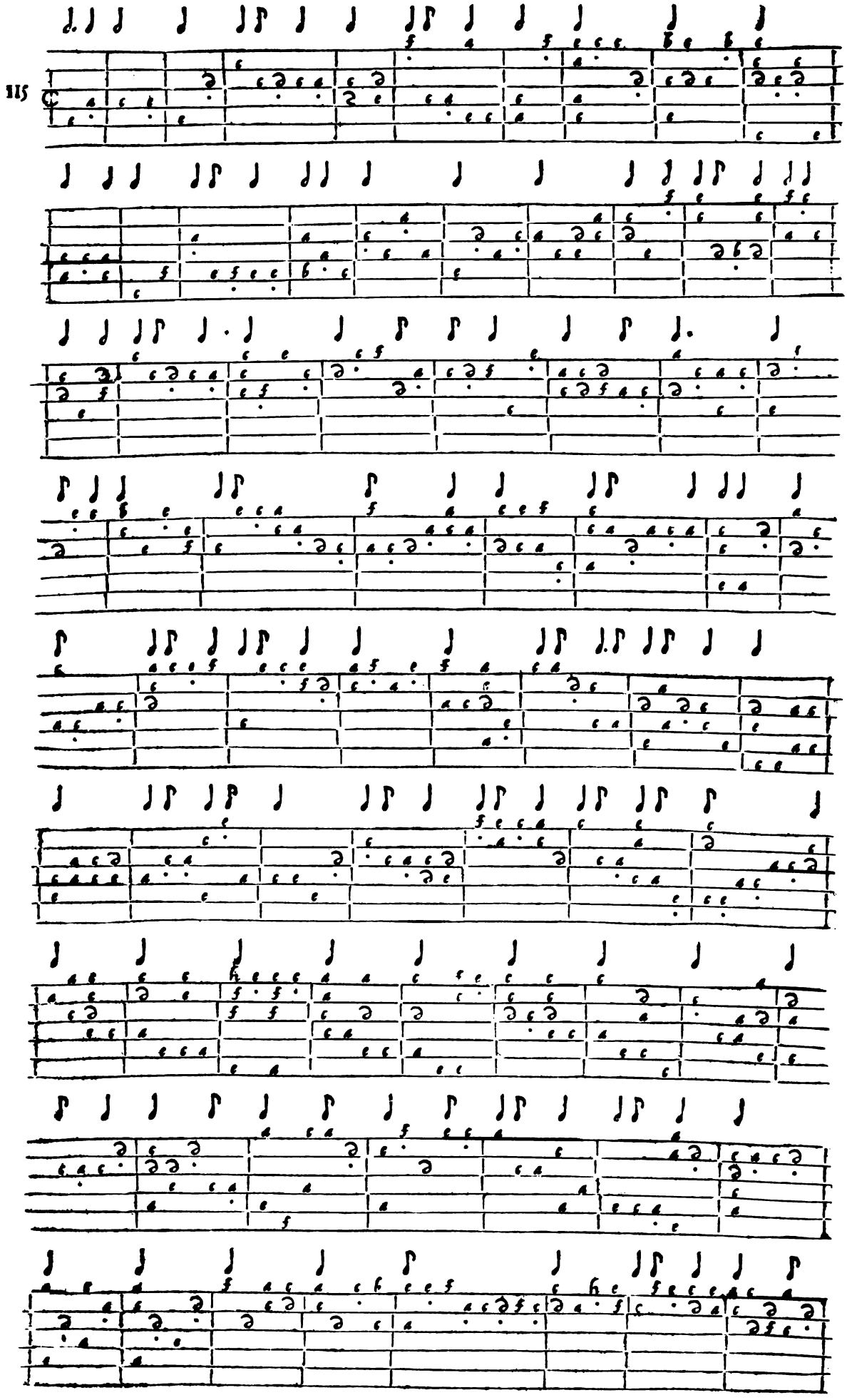



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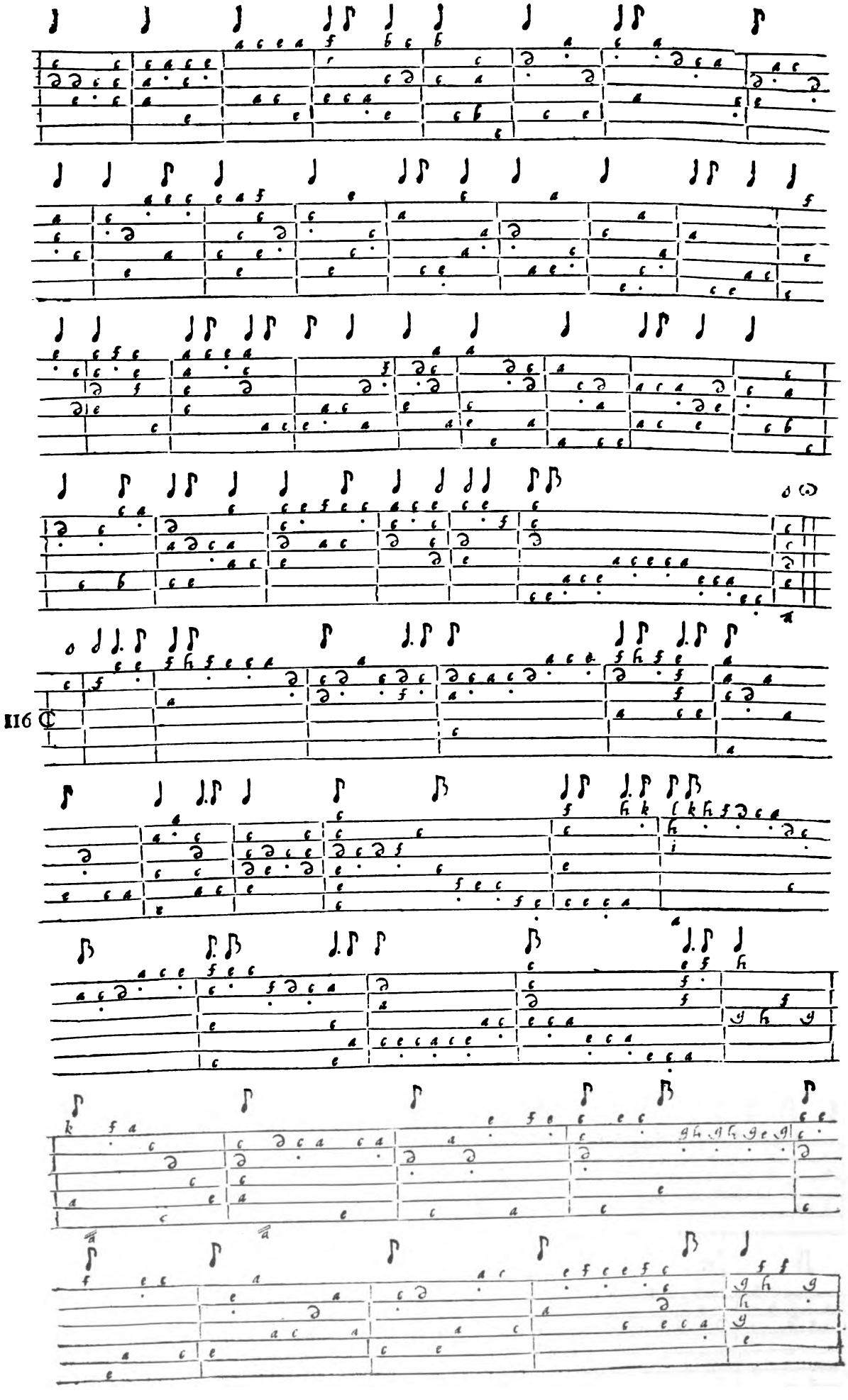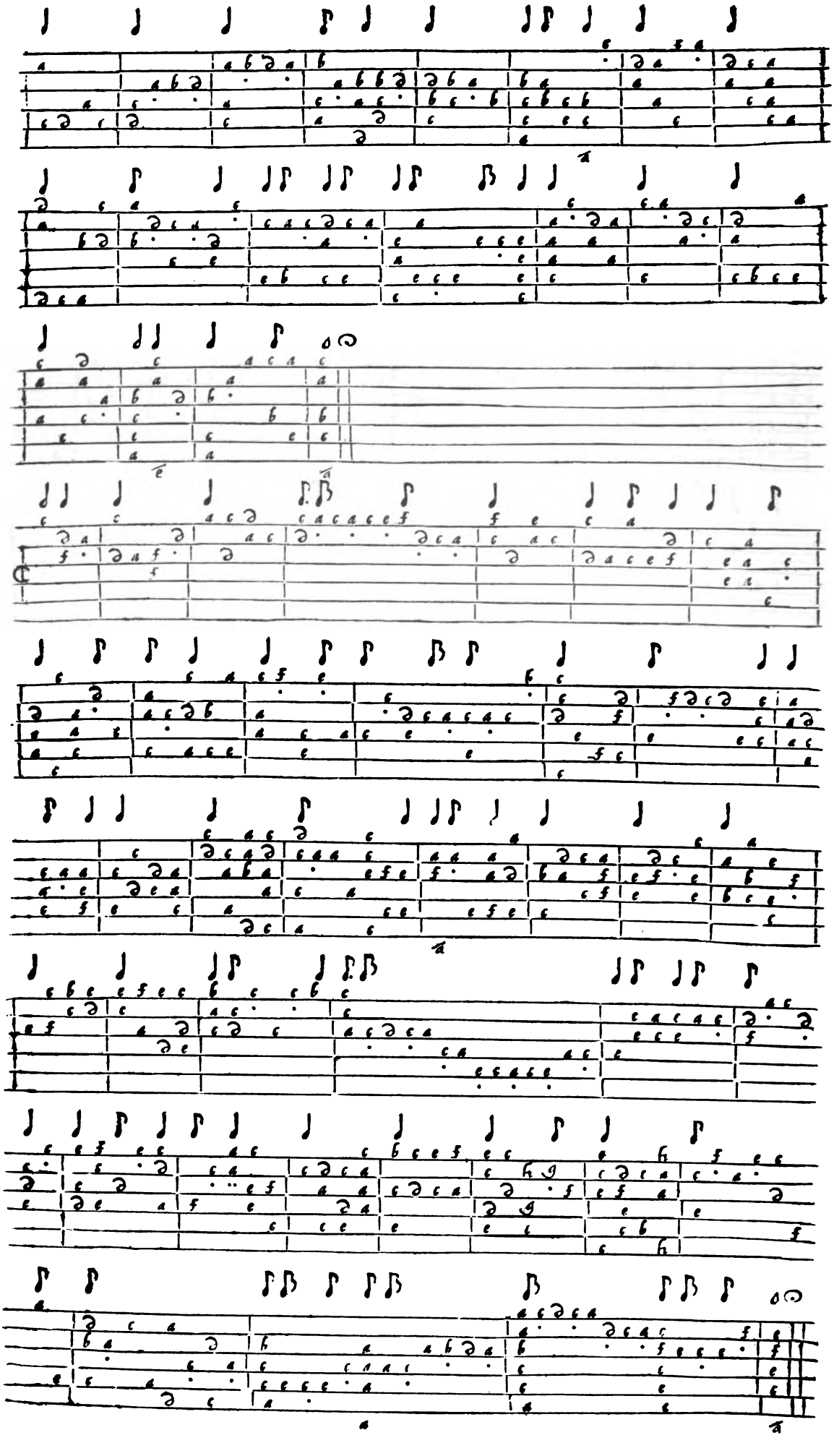





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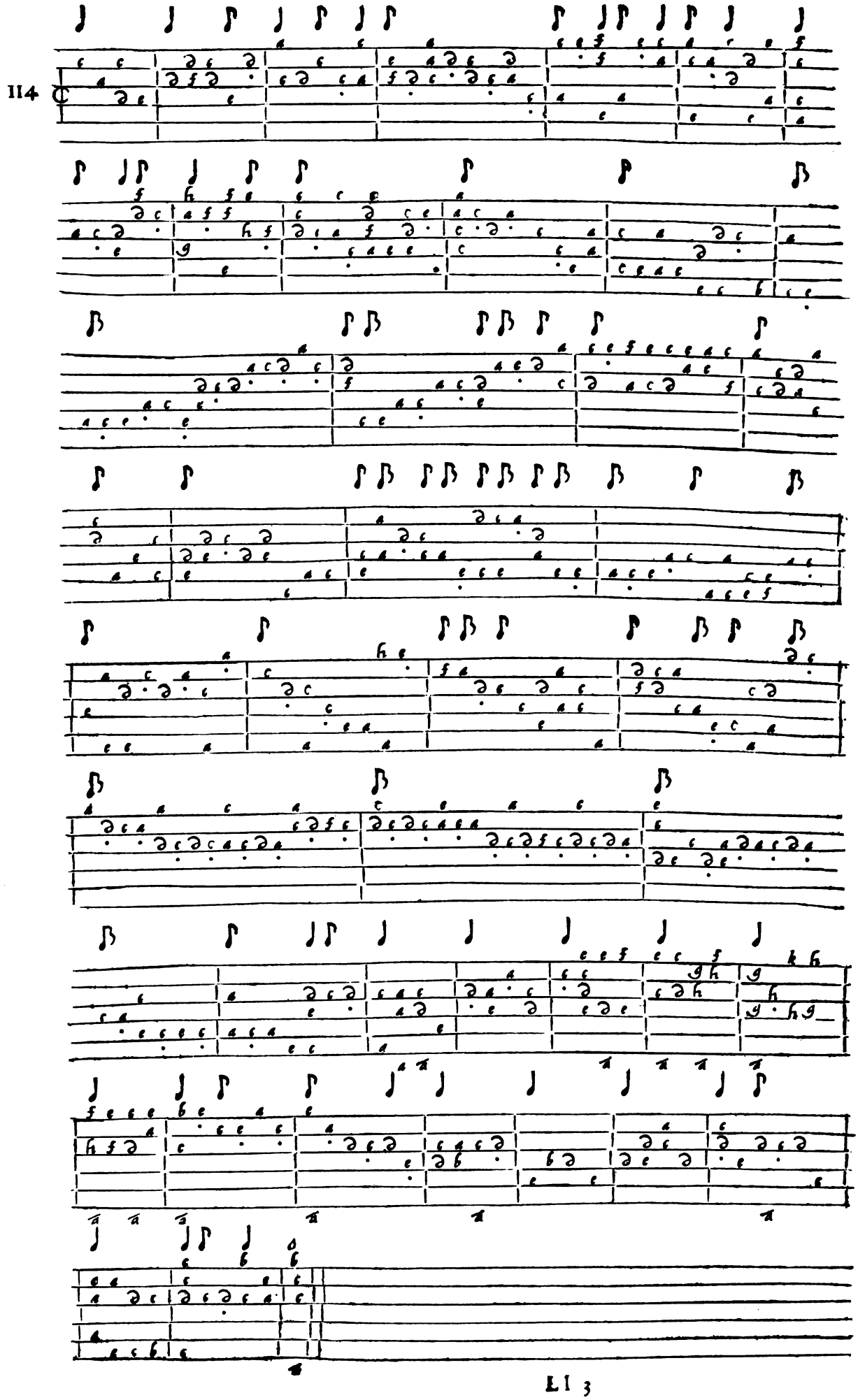



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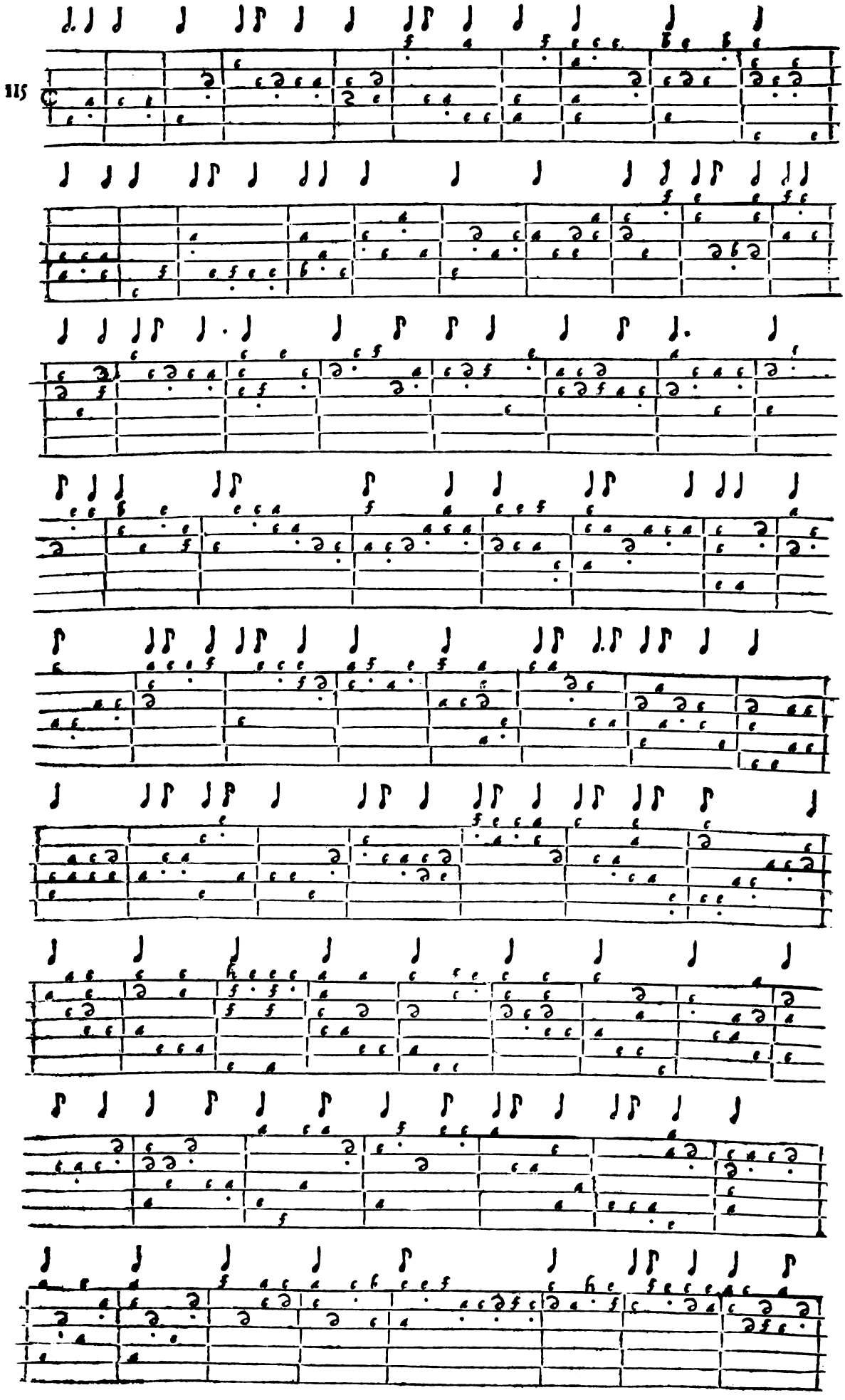



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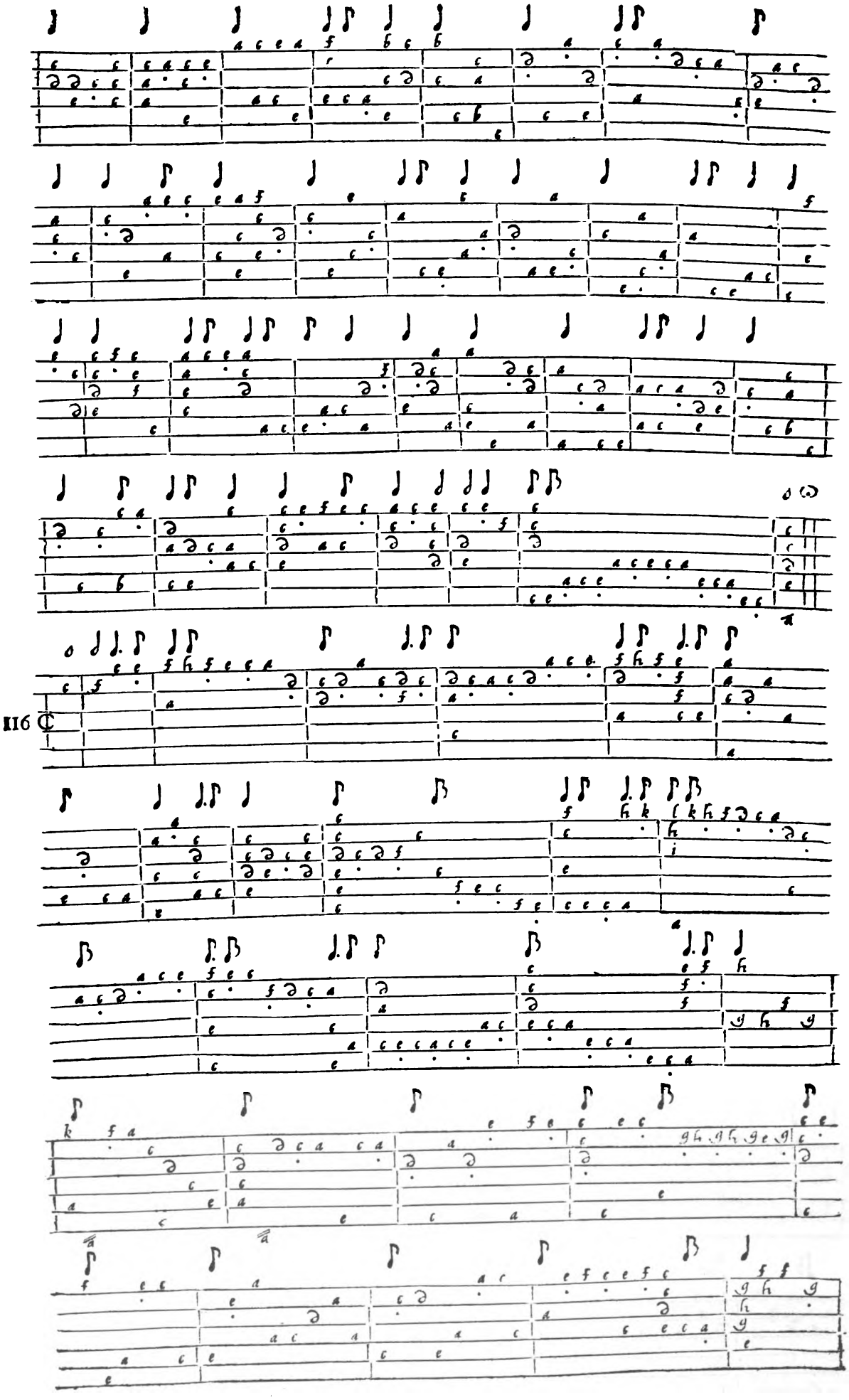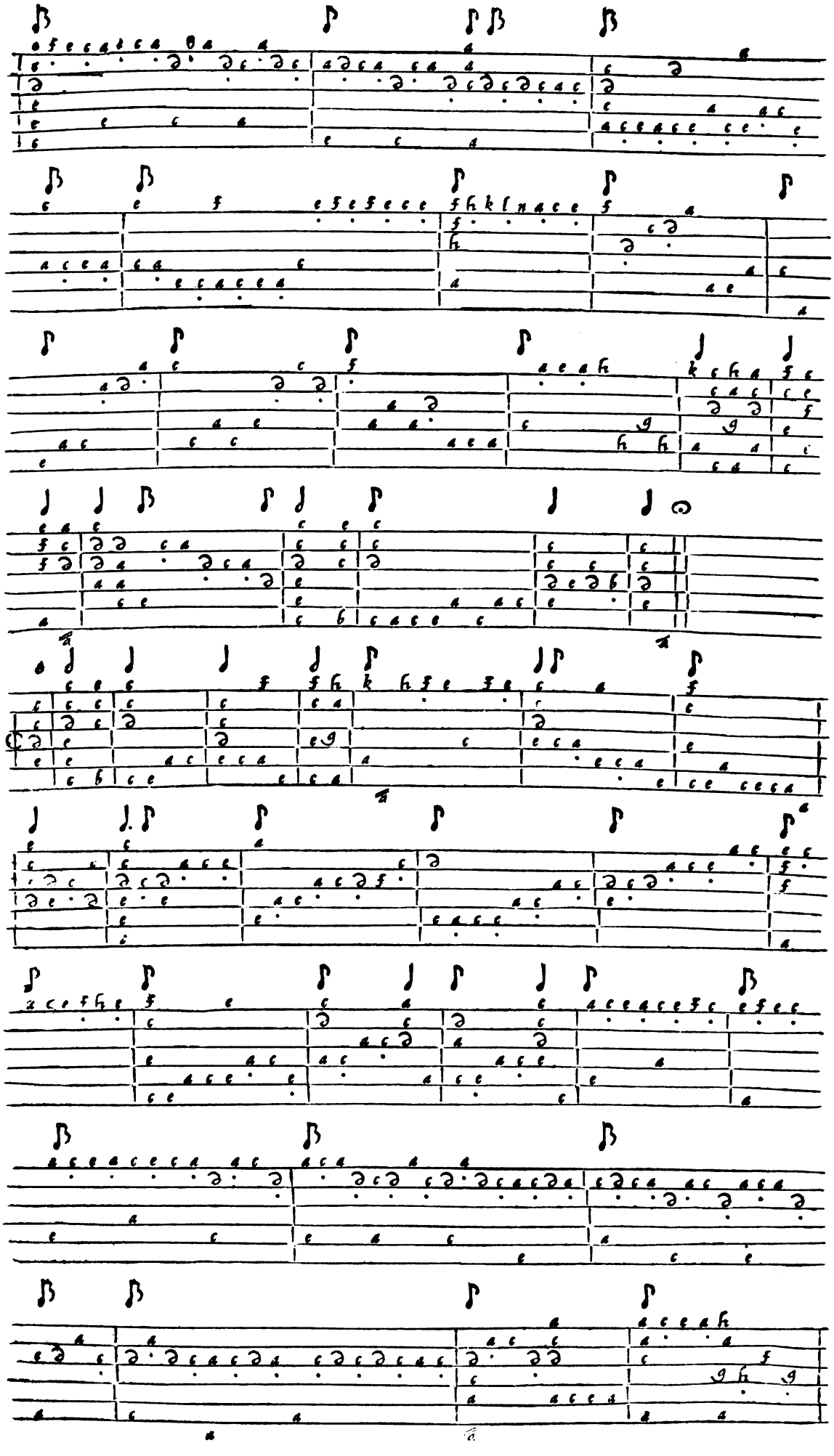





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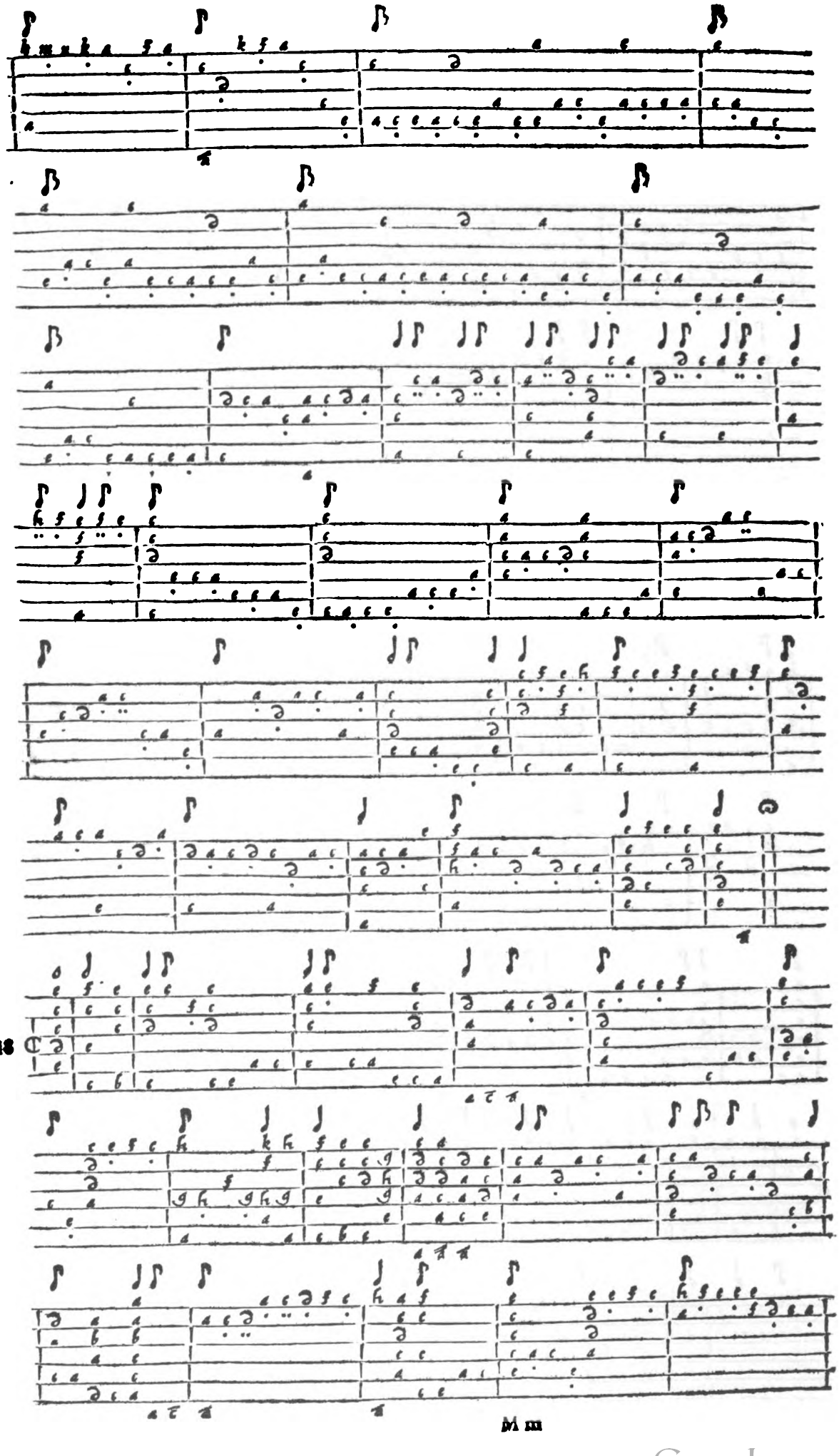



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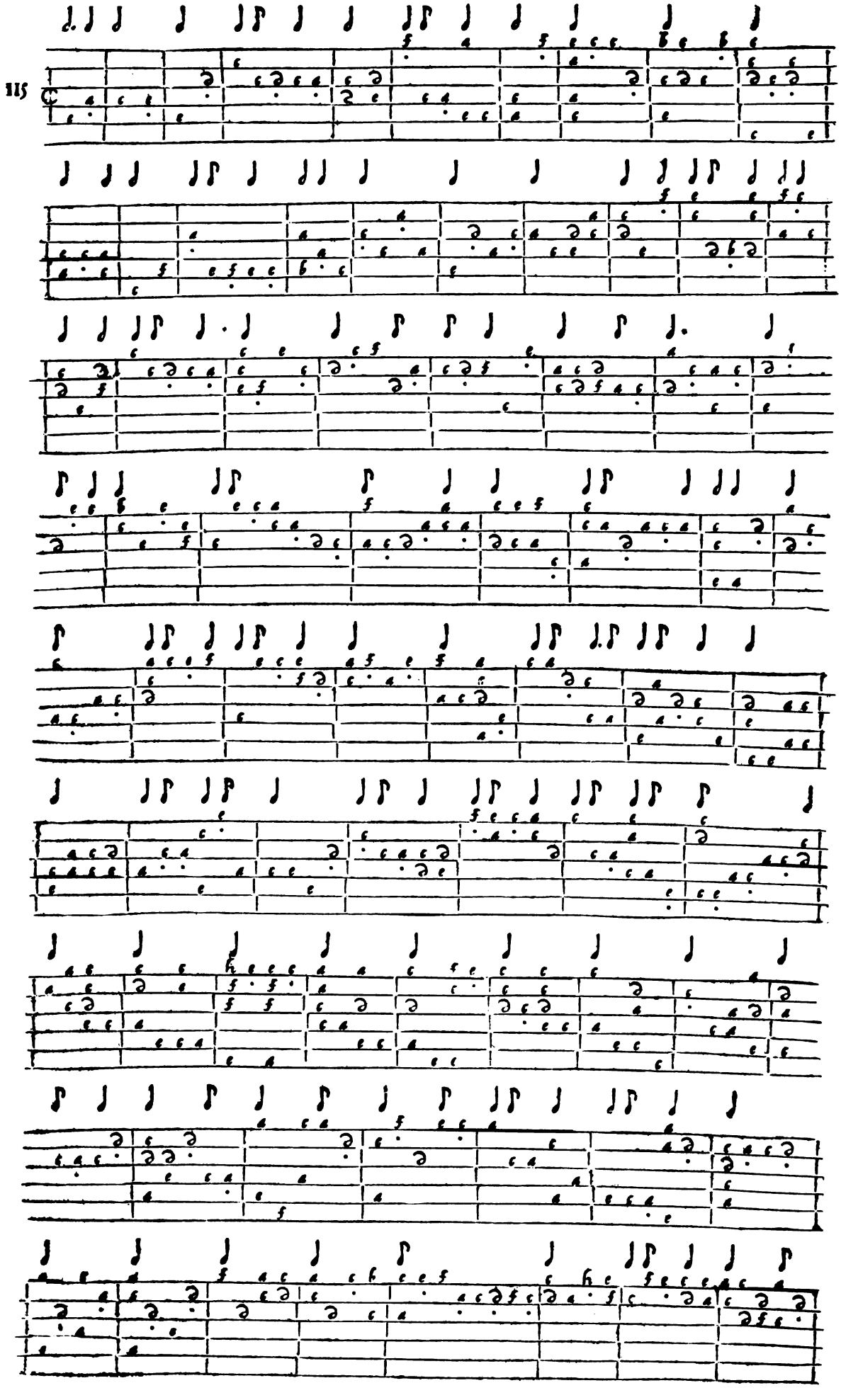



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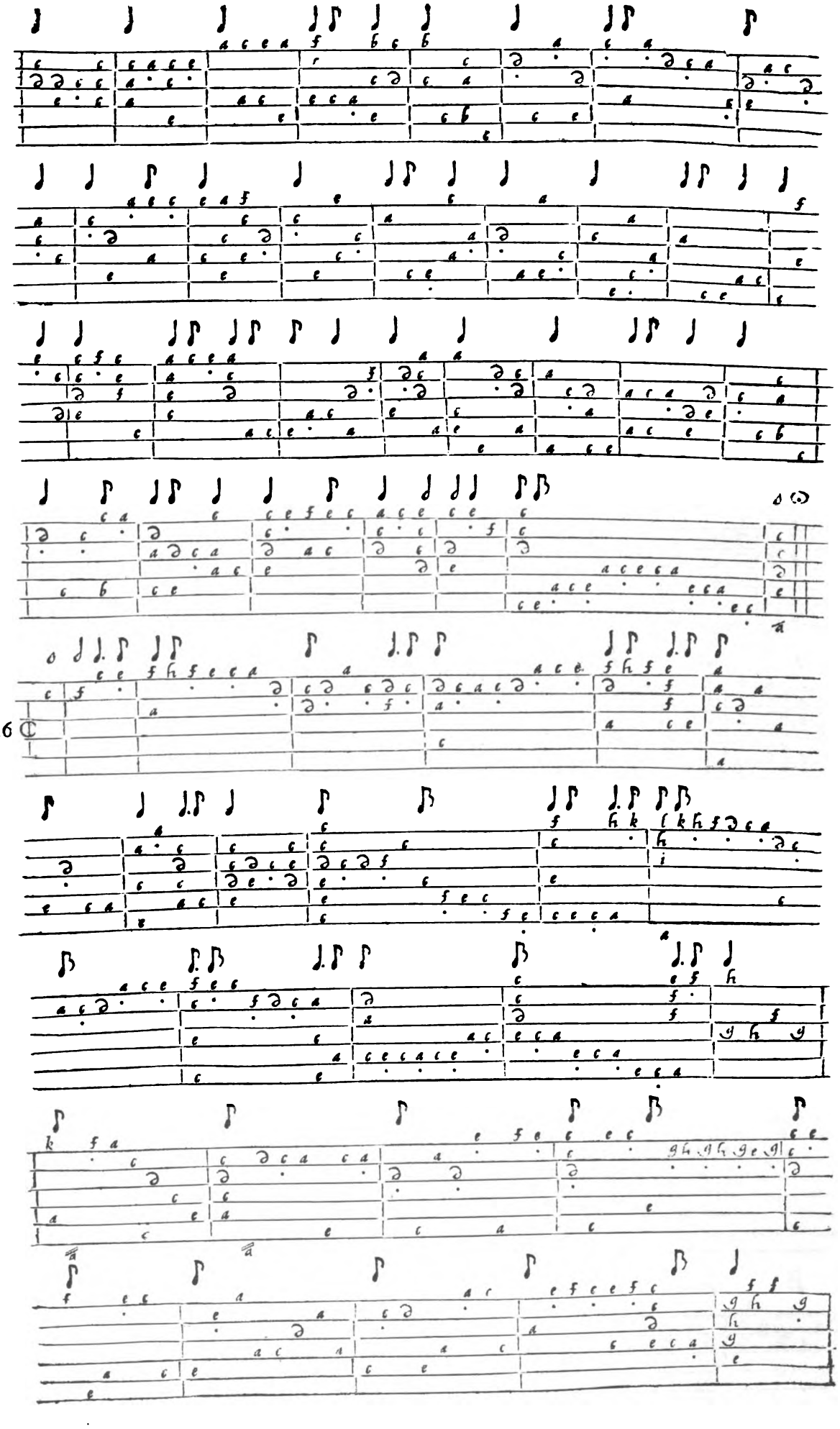



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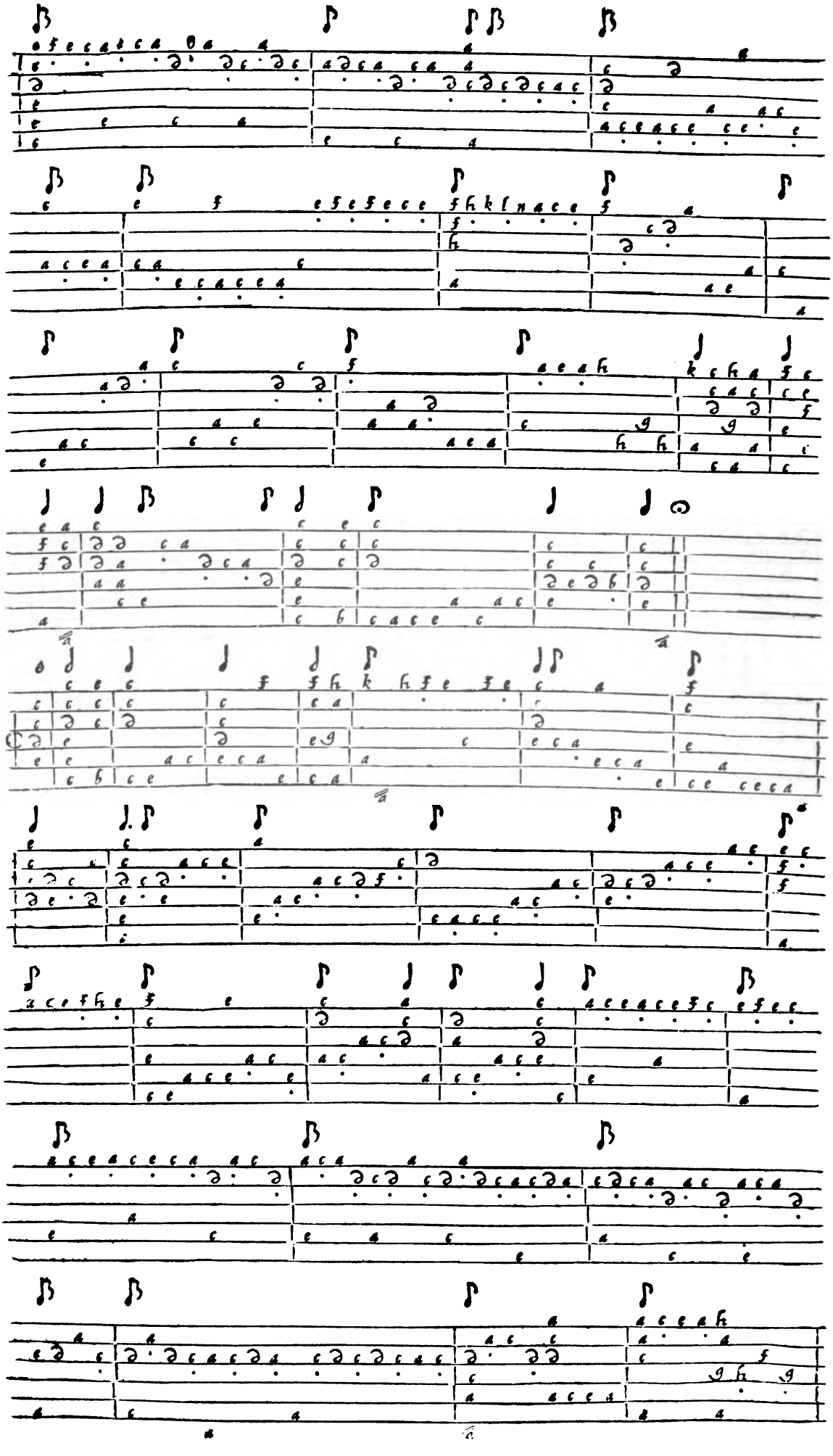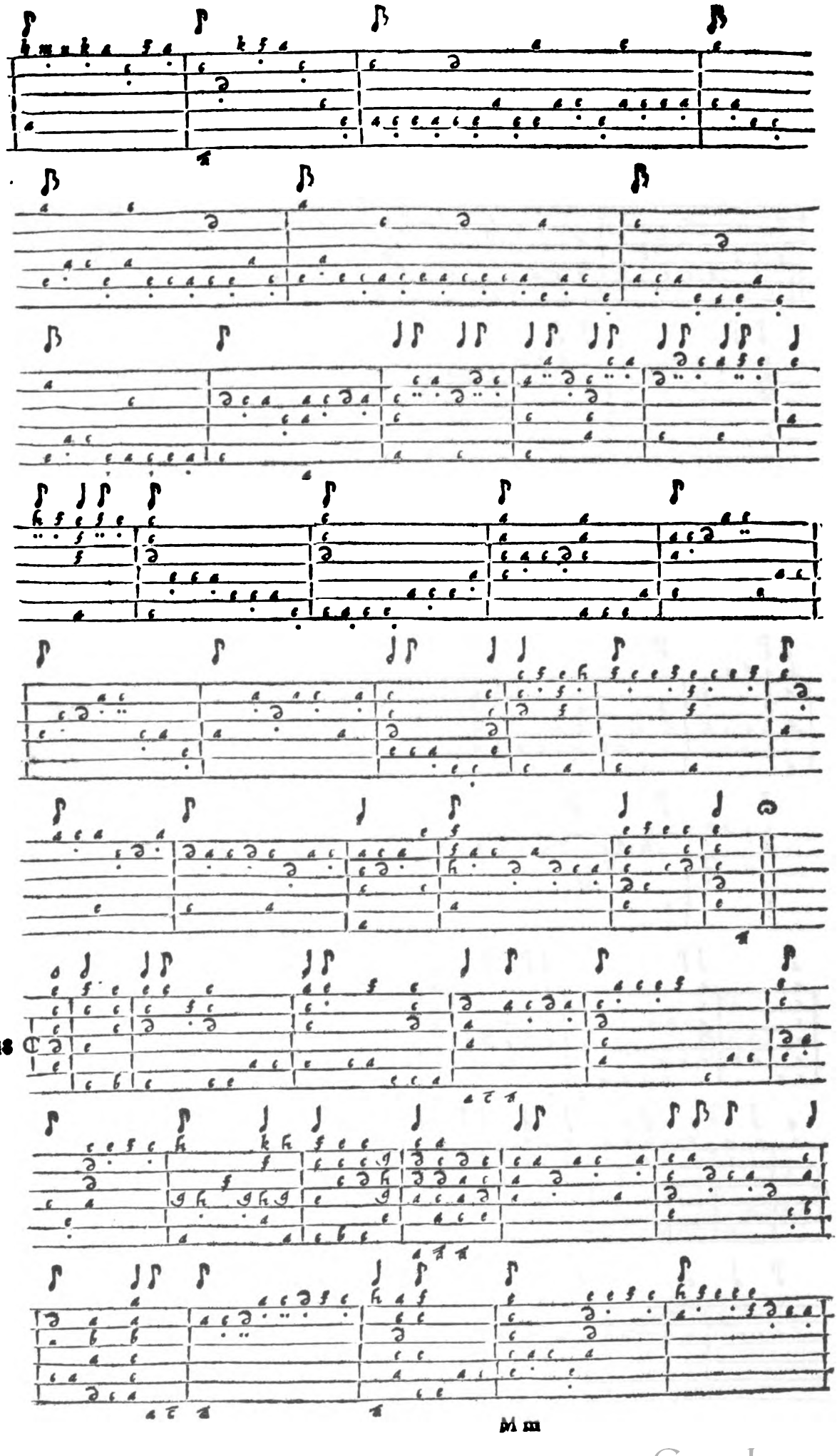





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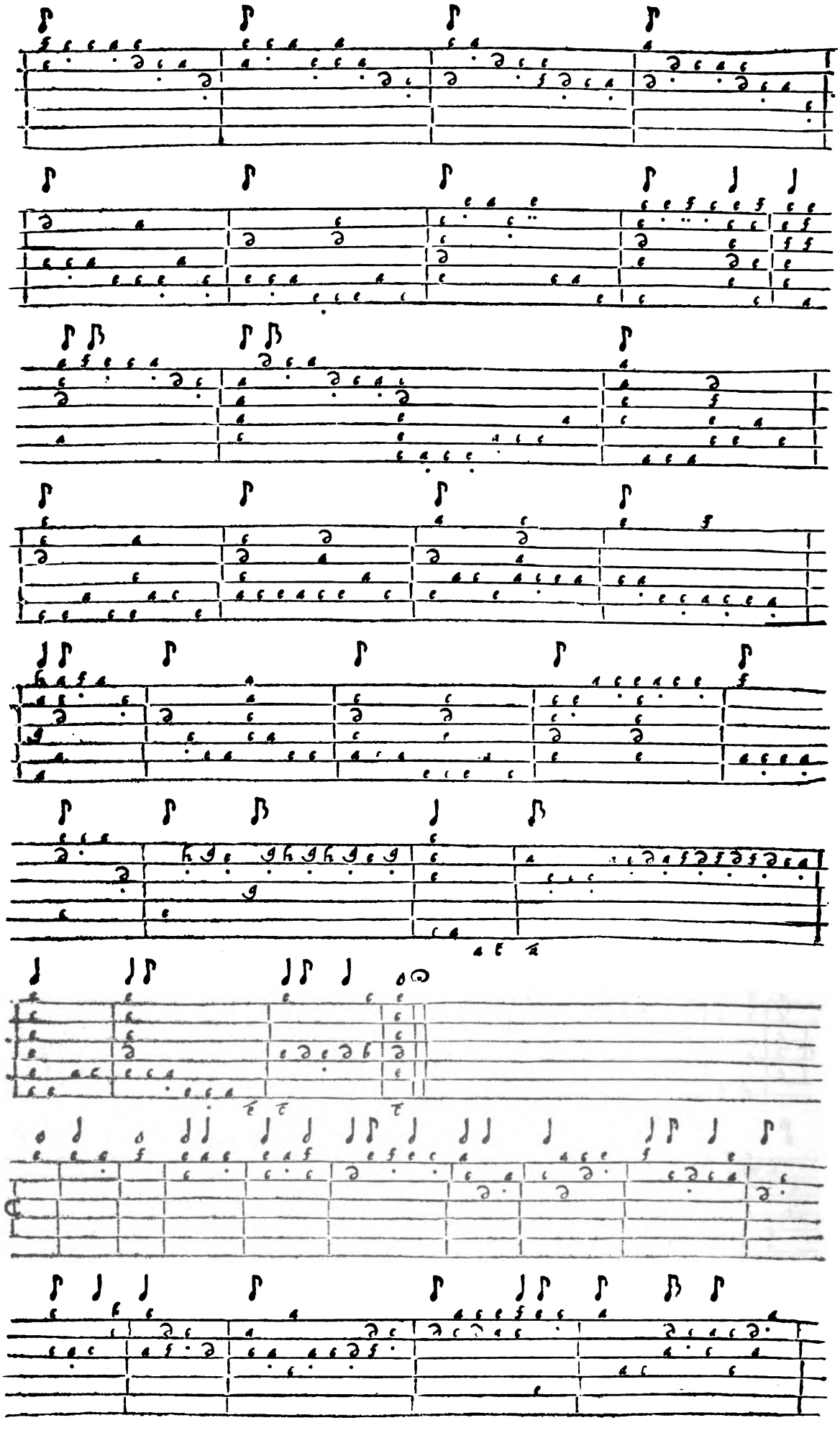



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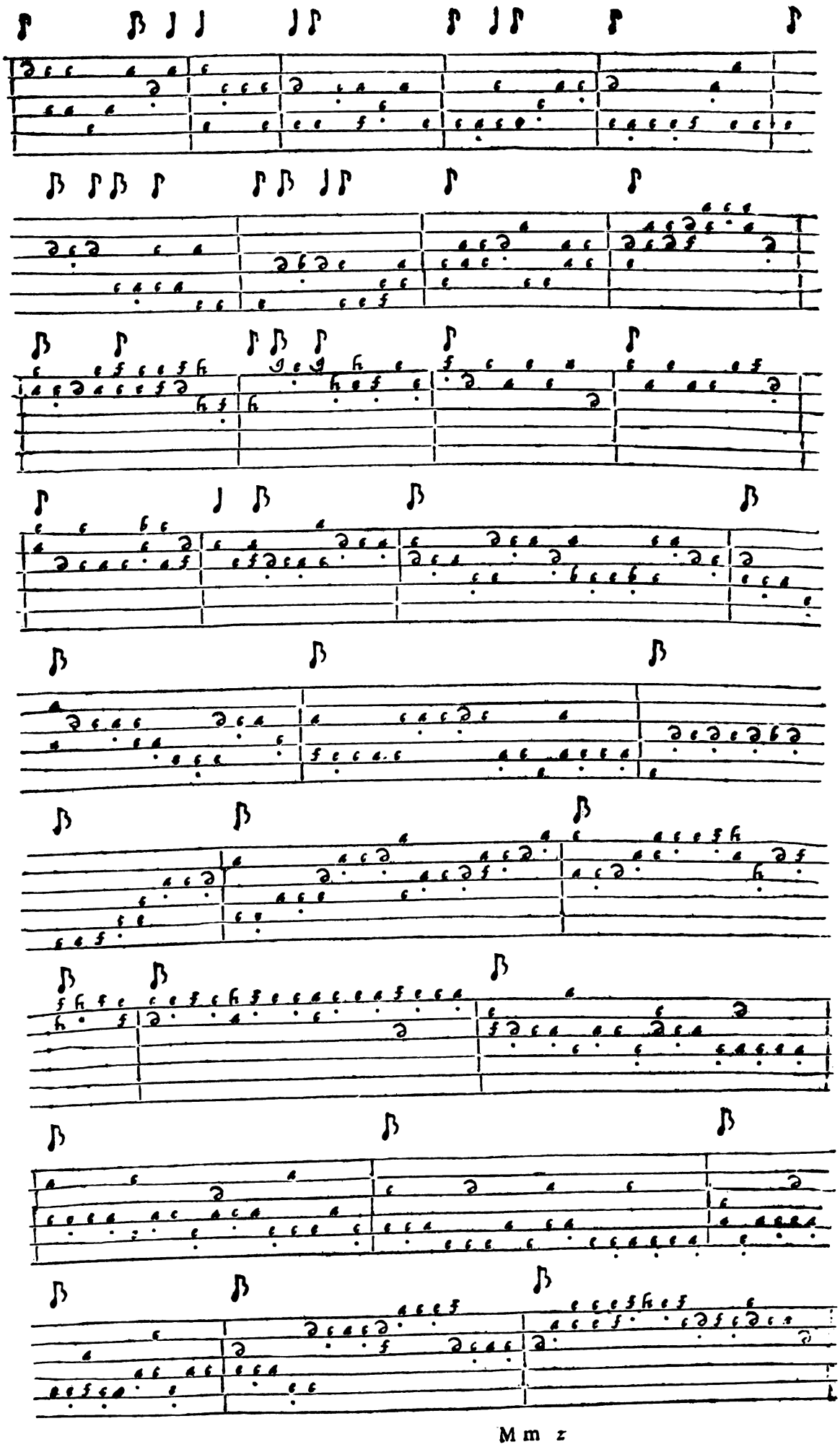



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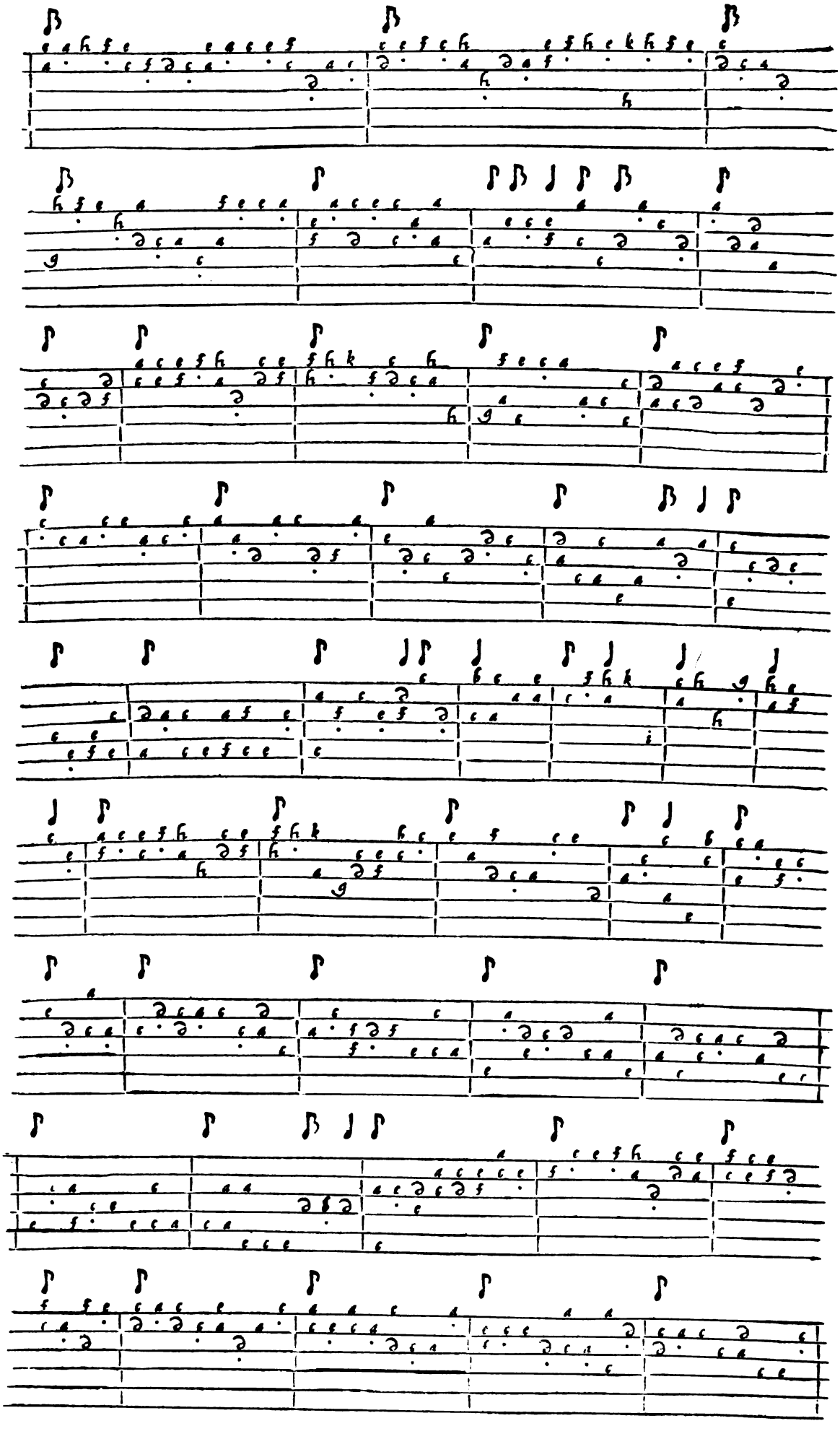




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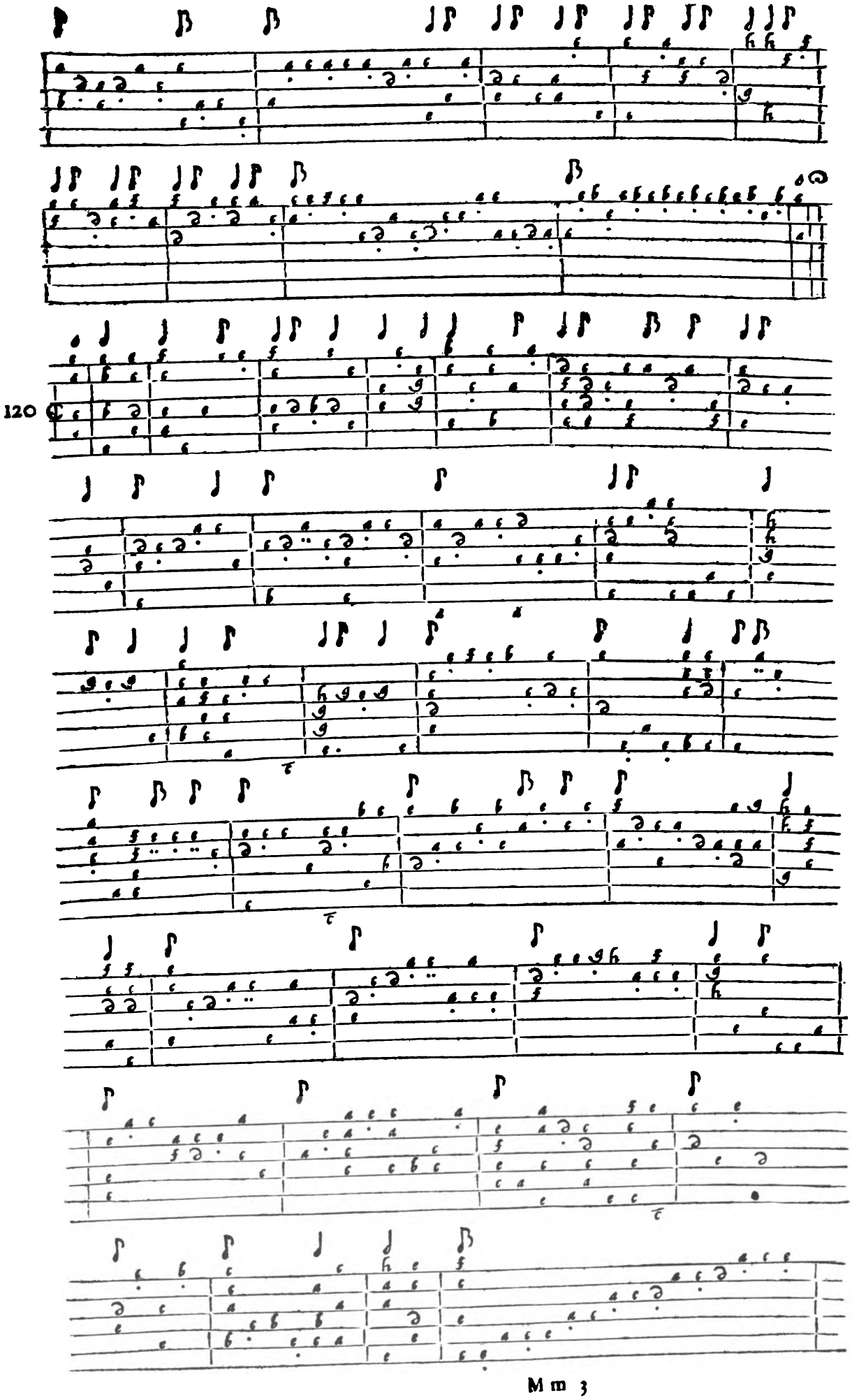




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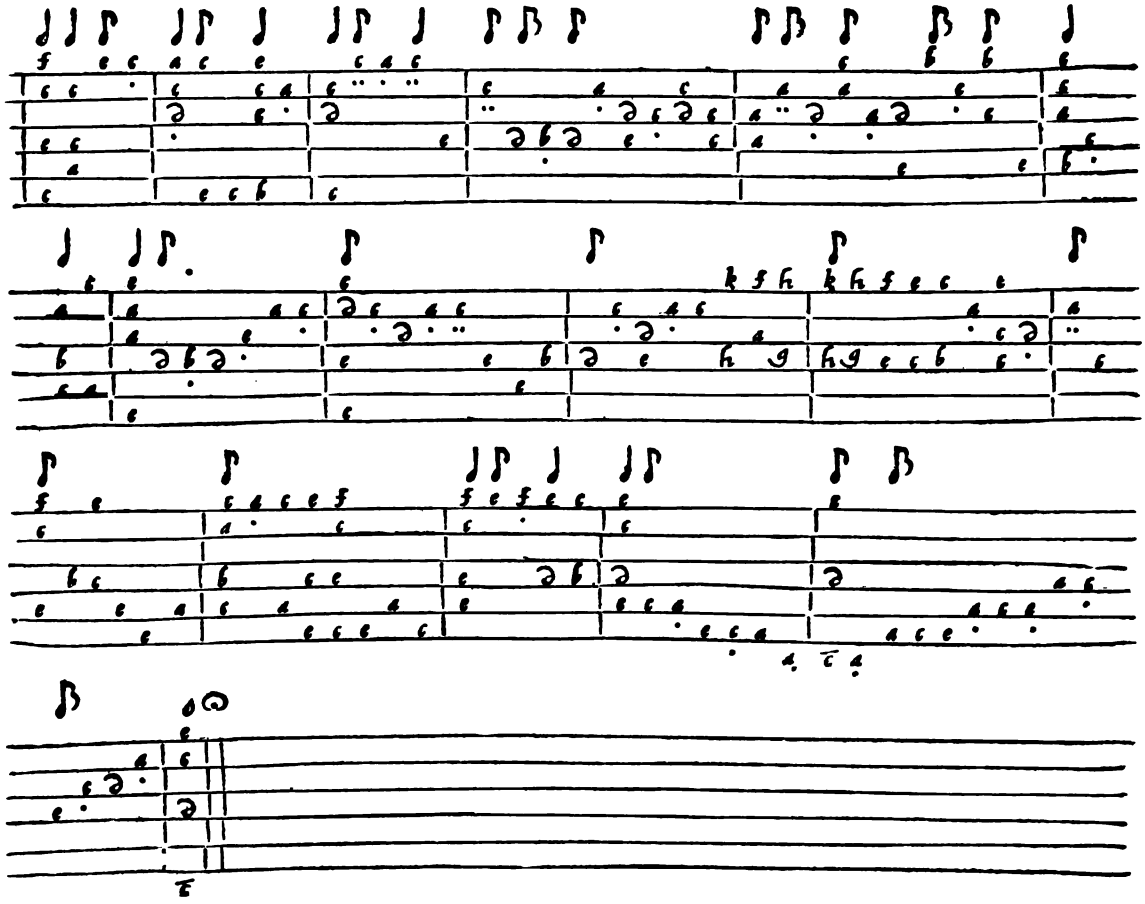


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