

The Jenbe Realbook

Vol. 2



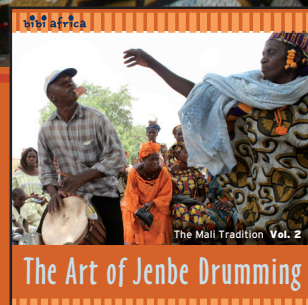
This booklet contains the complete transcription of the CD:
"The Art of Jenbe Drumming: The Mali Tradition - Vol. 2"
performed by the Jenbe drummers

Jeli Madi Kuyate (# 1 - 3)

Drissa Kone (# 4 - 15)

Jaraba Jakite (# 15 - 18)

accompanied by Madu Jakite on Dunun



Transcriptions by Rainer Polak

bibi africa

The Jenbe Realbook

Vol. 2

This book contains complete transcriptions of the music heard on
»The Art of Jenbe Drumming: The Mali Tradition Vol. 2«
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The tracks

no.	title	playing time	Page
1	sanja	02:37	1
2	sunun	03:10	5
3	suku (+farabaka)	04:17	10 (+15)
4	numun-dòn	02:47	20
5	fura	02:34	25
6	bòbò-fòli	01:03	28
7	dansa	03:44	30
8	bara	03:37	36
9	sogolo	02:57	41
10	kirin	03:15	45
11	jina-fòli	04:29	51
12	tansole	03:30	57
13	nyagwan	03:23	63
14	manjanin	04:22	67
15	garanke-dòn	04:09	77
16	sumalen	01:58	85
17	niare bòn ka lajè	01:51	88
18	degu-degu	01:59	92

The musicians

Jenbe:	Jeli Madi Kuyate	(tracks 1-3)
	Drissa Kone	(tracks 4-15)
	Jaraba Jakite	(tracks 15-18)
Dunun:	Madu Jakite	(all tracks)

The recordings

Performances in a duo ensemble – one jenbe, one dunun – were typical for playing the celebration style music in Bamako in the 1960's and '70s, and on into the '80's. The studio recordings presented in this CD were recorded between 1995 and 2006. Nowadays larger ensembles are normal. The Bamako style has been influenced by the playing styles of Conakry and Abidjan, as well as by the international jenbe scene in Western countries.

The recordings are an attempt to represent the aesthetic ideals of the classical Bamako duo-style. The jenbe player in a duo ensemble carries the great responsibility of continually bringing together groove and individual expression. Drumming fireworks and heated ornamental expression are only half of what's required. In playing the repertoire of drumming rhythms, each of which has a character and design all of its own, attention is given to articulating the rhythm being played so that its essence – the fundamental patterns, phrasing, and feels that characterize it – can be identified. Playing this way, with the drummer concentrating on realizing the essence of each rhythm, is described as "deliberate" or "considered" (literally "composed" – in Bamana, "basigilen"). This insistence on the fundamental issues distinguishes the Bamako style.



The transcriptions

In the international scene of West African drumming it has been standard for some decades not to assign notes and rests, but rather to notate the beats in a graphical form. This raster is supposed to denote the so-called elementary pulsation, a background and fundamental pulsation of fast and equally-spaced (isochronous) time intervals, which, as the smallest metrical units, define the timing, and the ensembles' synchronization of the polyrhythms. In concordance with this idea, all the rhythms in this book are notated with reference to a metrical system of 12 or 16 pulses.

The following sound symbols are used in the transcriptions:

Jenbe

S	open Jenbe slap
<u>S</u>	closed (or muffled) Jenbe slap
T	open Jenbe tone
<u>T</u>	closed (or muffled) Jenbe tone
B	Jenbe bass
•	Jenbe tip (or ghost note)

Dunun

X	closed (or muffled) Dunun stroke
O	open Dunun stroke

While the basic sounds of the jenbe are mostly clearly discernable, there are sometimes differentiations and transitions. For example, the hand is often relatively loose, and sometimes also rounded in the Bamako style of jenbe playing. Sometimes, this makes it difficult to distinguish between open and closed slaps, or between simply quieter strikes and tips.

Working with these notations

Working with the transcriptions in this book helps one become familiar with the Bamako jenbe music only in conjunction with continual reference to the sound recordings. Only by listening to the recordings one can gain a conception of the sound that should be produced by playing the notations. It is advisable to listen to the accompanying CD, "The Art of Jenbe Drumming - The Mali Tradition Vol. 2" as often as possible.

Listen to the CD while practicing with the book. A good method for internalizing the sounds, feels and phrasing is to listen to the CD and synchronously play the dunun or a jenbe accompaniment pattern. In this way, you will be learning the way jenbe players in Mali learn; rather than receive direct instruction, they spend many years playing accompaniment patterns for their masters at celebrations. This type of learning is not the fastest, but it certainly is the most profound.

Practical tip: for listening to the CD I use closed studio/monitor headphones, with additional professional ear protection under the headphones. The headphones



dampen the sound of my own instrument, and give a balanced soundscape. The additional ear protection reduces the higher overall exposure, without overly distorting the complete sound.

The more you have played accompaniment while listening to the CD through headphones, the more it will be worthwhile to attentively listen to the solo player while reading the notations. Eventually it will be possible to play the tracks, or parts thereof, directly from the notations, either live (in a duo), synchronously with the CD, or with the dunun pattern as a loop, played through the headphones. The more the player immerses him/herself in the music by following the recommended listening and playing methods, the more satisfactory results will be realized.

It is hopefully self-evident that no notation book can replace working with a good teacher. Nor is it possible to get around playing and practicing the material—not by working solely with a book, nor by only receiving instruction from a good teacher. When someone wants to master an instrument, or merely play with basic technical solidity, whether it is the violin or jenbe, piano, trombone or dunun, intensive practice over many years is required. The potential contribution of a book of notations like the Jenbe Realbook is limited; it can merely help to access the ideals.



Problems with the notation

A reflected approach to notations in the case of jenbe music is especially important. After all, until only a few decades ago, the music was learned purely by listening and repeating. While European notation and music theory developed together with occidental music over circa a thousand years, ethnomusicologists began only in the 1960's to write down and analyze West African percussion music; i.e. notation of jenbe music began only about 30 years ago. It's not surprising, then, that the notation system of jenbe music has not yet been perfected. I would now like to address two serious problems.

Ambiguities regarding the beat

Most jenbe rhythms reveal a clear sense of the main beat (the pulsation of down-beats). Although this can be strongly offset by counterbalances produced by certain accent structures, it will never be completely overridden. Some rhythms however appear to allow two different interpretations. In this group belongs **Sanja** (also called **Jeli-foli** or **Jeli-dòn**), a rhythm of the Jeli (griots) from Western Mali. The interpretation which I now prefer identifies the down-beats with those pulses on which most steps of the dancers and hand claps of the singers and onlookers, as well as the starting point of the jenbe solo players' patterns, fall. However, most Europeans hear the rhythm differently, as was my own experience when I began my studies; this perception shifts the beat two pulses back, so now this beat is positioned for me on the off-beat: its "1" on my "1 and." Both perceptions suggest something out of the ordinary: my current interpretation means that some very common accompaniment patterns appear to be placed in unusual places regarding the beat. The alternative means that the jenbe blocage would start on the "4 and" and not on the "1":

1	.	.	.	2	.	.	.	3	.	.	.	4	.	.	.	sanja beat option 1
O		O		O	O			O		O			O	O		2. Dunun (acc. in quartett ensemble)
T	T	S		S	S			T	T	S			S	S		2. Jenbe (acc. in quartett ensemble)
O		X			O			O		X				O		lead Dunun (in duo ensemble)
B				S	S			B		T	T	S	S			lead Jenbe basic pattern
TT		T		T				T		T		T				lead Jenbe blocage

.	.	1	.	.	.	2	.	.	.	3	.	.	.	4	.	sanja beat option 2
O		O			O	O			O		O			O	O	2. Dunun (acc. in quartett ensemble)
T	T	S			S	S			T	T	S			S	S	2. Jenbe (acc. in quartett ensemble)
O		X				O			O		X				O	lead Dunun (in duo ensemble)
B				S	S				B		T	T	S	S		lead Jenbe basic pattern
TT		T		T					T		T		T			lead Jenbe blocage

So which of these two views is correct? If anything that is the wrong question. In my opinion the better arguments - dance steps, hand clapping patterns, breaks - speak in favor of the first perception. But the second perception also has advantages. For example, some jenbe solo players play complex improvisations with triplets, which according to my notation (beat reference 1) start and end on the off-beat. According to the second interpretation, these improvised and expressive rhythmical excursions go together with the beat and are therefore easier to play.

Examples are to be found in the lines 19, 22, 29 and 30 of the Bara rhythm which, just like Sanja, appears to allow two different beats:

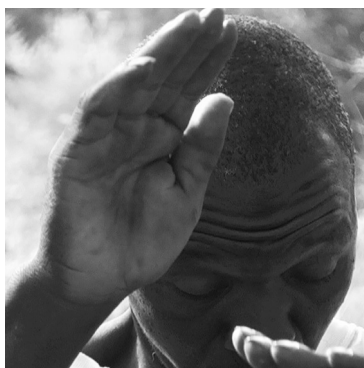
1	.	.	.	2	.	.	.	3	.	.	.	4	.	.	.	bara beat option 1
O		O		O		O		O		O	O		O		O	Dunun (2 cycles / 32 pulses)
O		O				X		X		X	X		X		O	
T	T	S			S	S		T	T	S			S	S		2. Jenbe acc.
SS		T		T		T		T		T	T	S	S			lead Jenbe blocage

.	.	1	.	.	.	2	.	.	.	3	.	.	.	4	.	bara beat option 2
O		O		O		O		O		O	O		O		O	Dunun (2 cycles / 32 pulses)
O		O				X		X		X	X		X		O	
T	T	S			S	S		T	T	S			S	S		2. Jenbe acc.
SS		T		T		T		T		T	T	S	S			lead Jenbe blocage

It appears to me that for the jenbe and dunun players in Mali the pattern [TTS..SS.] in the rhythms **Sanja** and **Bara** are actually the same as [S..SS.TT] in **Dansa** or **Tansole**. For these musicians one pattern does not change into another because of a different beat reference. The relationship to the other parts of the ensemble, particularly the main pattern of the dunun, is first and foremost the determining factor. In contrast, the perception of most Europeans is heavily driven by a linear measure, in which a changed beat reference can cause a quasi turnaround of the pattern, which can in turn take on a completely different Gestalt.



If we want to get closer to jenbe music and its corresponding musical concepts, we have to try to disassociate ourselves from our excessive dependence on a linear metric system. Alternative beat references for a rhythm should not be understood as competitive; they can coexist.



A good exercise is to learn rhythms like **Sanja** and **Bara** from both of the alternative metrical perspectives as discussed above, which will allow you to hear and play the same patterns in two different beat relationships, then to change the beat while playing, and then to switch back. This ability is not an end in itself, but rather serves, by practice, to loosen oneself from the beat. The goal is to play figures in relation to other figures. For instance, the above-mentioned and widely popular jenbe accompaniment pattern doesn't really meet either the notation [TTS..SS.] or [S..SS.TT] very well, and is better described as [SS.TTS..]: the player starts as a rule with the two slaps. When verbalized, the figure is also begun with the two slaps ("gapang kidipang" or similar). The longer, two pulse rest establishes the pattern, after which the next unit begins. The two tones are **neither** the start **nor** the anacrusis; they are in the middle of the pattern.

A one dimensional beat-driven orientation is if anything an impediment to the path towards a pattern-oriented conception. The deciding factor is the practice of the perception of the pattern, and this is most successful when one plays the solo jenbe solely with the dunun (in duo or through headphones). It is advisable when practicing to dispense where possible with a metronome or beat-oriented accompaniment parts, except when practicing new patterns that are not yet stable.



Feels

The pulsation on the level of beat sub-division of most jenbe rhythms from Mali does not consist, as often assumed, of a string of pulses which have a consistently even spacing. Rather, the sub-division of the beats is regularly structured by 3 or 4 faster irregular pulses: the single pulses have different lengths. The long and short pulses generate regular, stable patterns, and repeat themselves after every beat. Each of these feels creates a certain swing. The feel pattern is not a matter of personal playing style or spontaneous expressivity. They are firmly inscribed into the composition of the drumming rhythms. We can thus describe them as "metrical feels." The Bamako jenbe music knows at least four such feel patterns. For example, there is the ternary feel of the type "short-medium-long-short-medium-long-...", to which many important rhythms from the region **Manden**, such as **Suku** and **Manjanin**, belong. **Numun-dòn** is also among this type. Then there is a second ternary feel with the model "long-short-short-long-short-short-...". This pulsation pattern forms the basis of some known rhythms from the **Wasulun** region, e.g. **Kirin**, as well as others such as **Sumalen** and **Bòbò-fòli**.



A number of rhythms with the feeling "long-short-short-..." contain the option of an additional pulse, which subdivides the first long pulse in two shorter ones. This additional pulse appears not only selectively, for example as an ornament (flam/roll), but also in basic patterns like echauffements and blocages. When the motional pattern of the jenbe player is considered, it becomes obvious that we're looking at a pulsation of four. Essentially, the lead-jenbe part of rhythms such as **Kirin** and **Sumalen** with the feel of "long-short-short-..." have more similarities with quaternary rhythms than they do with the ternary rhythms of the "short-medium-long-..." feel.

The binary "long-short-long-short-..." feel is known through various styles of jazz and other Afro-American dance styles. It appears in the Bamako jenbe music in the rhythms **Sanja**, **Fura** und **Dansa**. It is possible, just as in the shuffle feel, to perceive these rhythms as ternary, especially in a slower tempo, or at least to intersperse some solo patterns as ternary, like in **Bara**. Finally, there is the quaternary feel "short-medium-long-medium-short-medium-long-medium-...", marked by the rhythms **Jina**, **Sunun** and **Sogolo**, among others. These feels appear to have been overlooked in the appropriation and teaching of jenbe music in Europe and America, although in his accompanying text to Famoudou Konates' CD, "Rhythmen der Malinke" - a milestone of the global jenbe movement - Johannes Beer clearly referred to them and presented the first analysis and interpretations thereof. There exists now a backlog. In our

modern society the task of music theory, notation and pedagogy is to facilitate the understanding, playing and passing on of the integral structures of music forms. Metric feels are among these underlying structures of jenbe music and other dance music forms. Theory, notation and instruction should adapt to the music forms, not vice versa. According to this, music theory, notation and instruction must be undertaken so as to promote an understanding and conveyance of these feels. This has not been accomplished until now. These shortcomings are also apparent in the notation at hand, in that the feels are not taken into consideration. The same shortcoming, incidentally, applies to the notation of the ornamental compaction - double hits (flams) and roll combinations: they are set in a linear, even raster, although in reality they constitute organically formed patterns.

The notation used here comes across as crude and rigid in contrast to the above-all-else organic patterns and feels of jenbe rhythms.

Nevertheless, I hope that this publication represents a step forward at least in some respects. A backlog exists ultimately not only in the metric fundamentals of jenbe music, in its Gestalt-orientation and feels, but rather also in the area of its musical form. The strength of this book of notations lies in the fact that it makes complete tracks readable. By reading along it will be possible to develop a sense for the changes and sequences of the fundamental patterns and improvised insertions with which the jenbe players, without set arrangements, design both cyclic and progressive form schemes and, ultimately, spontaneous performance-compositions of musical pieces. I wish all readers much enjoyment and success during this learning process.

I would like to thank Thomas Bauer-Haberbosch, who entered the notes into the computer, the publisher Dieter Weberpals, and Sean Mahoney and Andrea Wolper, who translated and edited these introductory remarks. And I raise my hat once again to Jeli Madi Kuyate, Drissa Kone, Jaraba Jakite, Madu Jakite und Yamadu Dunbia, these splendid musicians from Bamako, who play so well that the arduous task of transcribing was not only instructional, but also fun.

Bayreuth, summer 2008

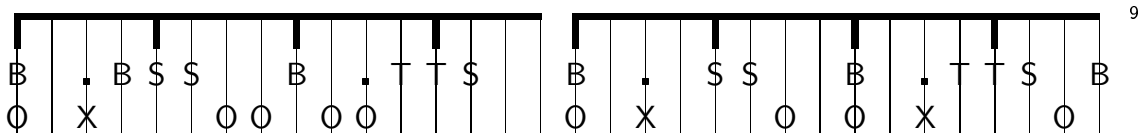
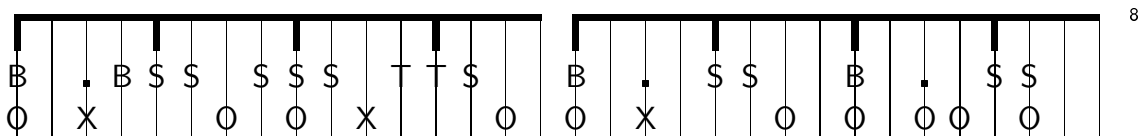
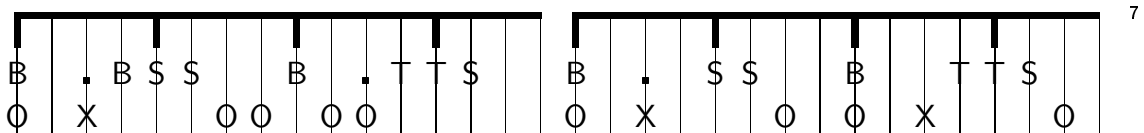
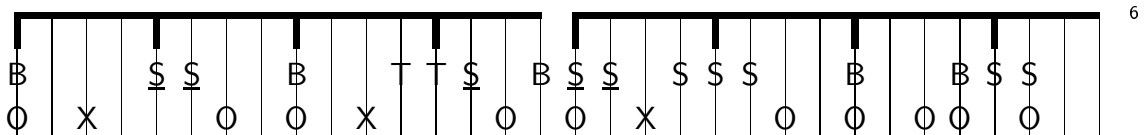
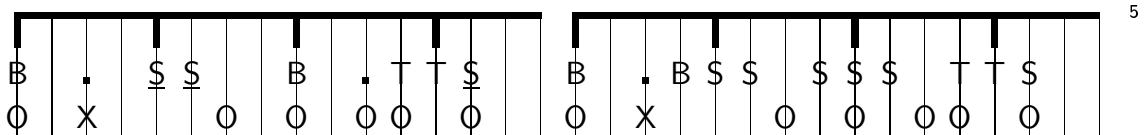
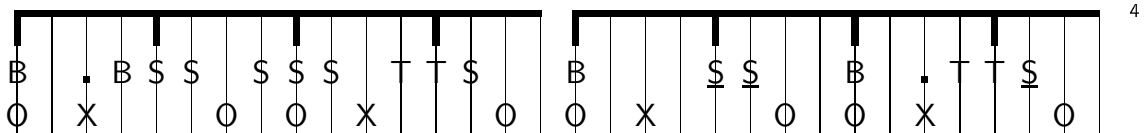
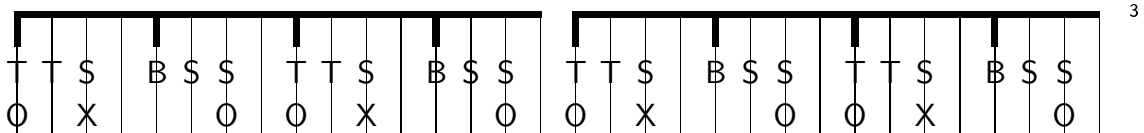
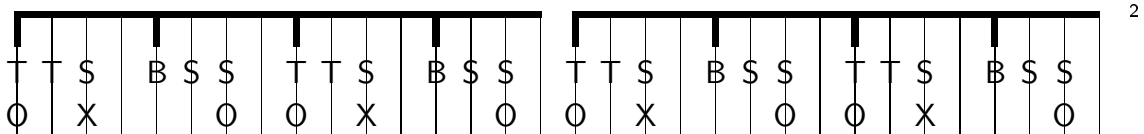
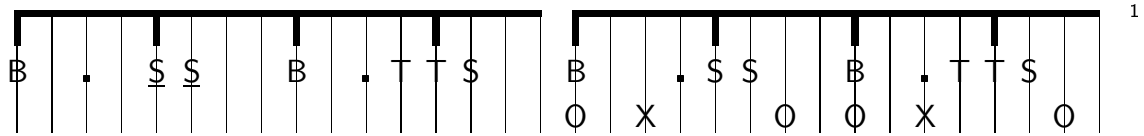
Rainer Polak



The author

Dr. Rainer Polak studied social anthropology, African linguistics (including the Bambara language, the lingua franca of Mali), and history of Africa from 1989 until 1996 at Bayreuth University. Since 1991 he has learned, practiced and researched the jenbe music of southern Mali. Polak worked as a professional jenbe player at celebrations in Bamako in 1997/98, performing at over a hundred weddings, spirit possession dances and other celebrations. He played mostly for Jaraba Jakite, but also for Yamadu Dunbia, Jeli Madi Kuyate and Drissa Kone. His ethnological dissertation, based on that experience, won the academic prize of the German African Studies Association in 2003/04. In 2006/07 he led a musicological research project on the timing of jenbe rhythms at Bayreuth University. Polak ranks as one of the outstanding jenbe solo players in Germany. As a teacher, he concentrates on the ongoing musical education of jenbe teachers.

Sanja



10

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Right staff: B | X | S S | O | B | X | T T \$ | B

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Right staff: \$ \$ X | S S S | B \$ S | T T \$ | B

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Right staff: B | X | B S S | O | B | X | T T \$ | O

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Right staff: B | X | S S S | O | S S S | X | S S S | S

14

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Right staff: S S S | X | T T S | S S S | S S S | S

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Right staff: S S S | T T S | S S S | T T S | B

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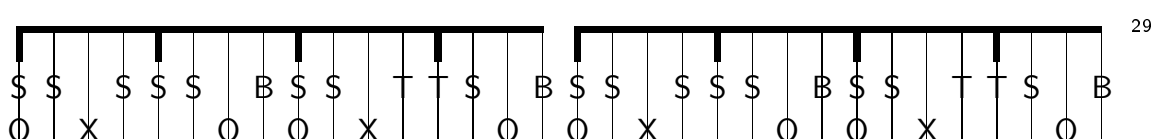
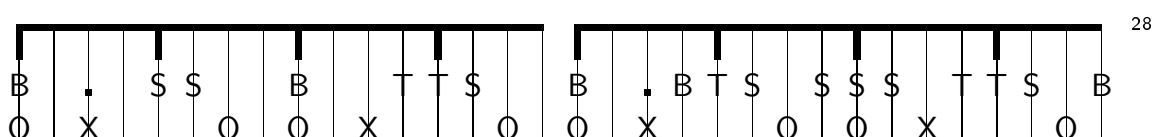
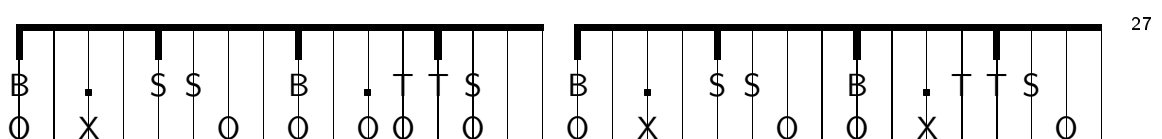
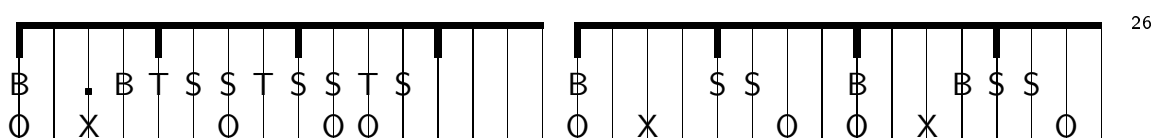
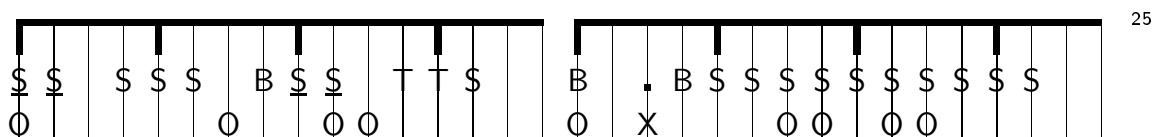
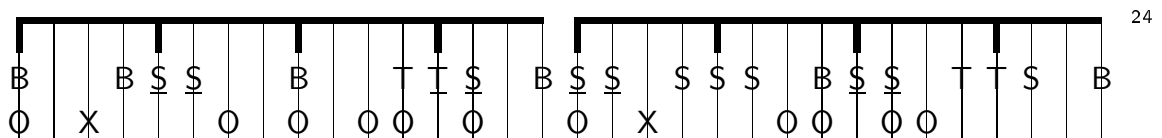
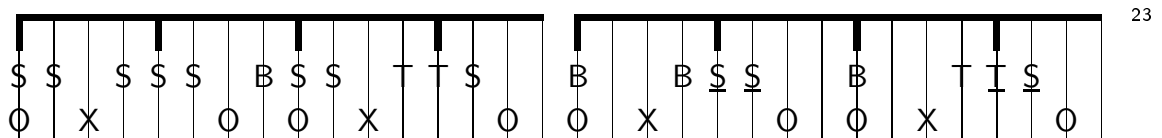
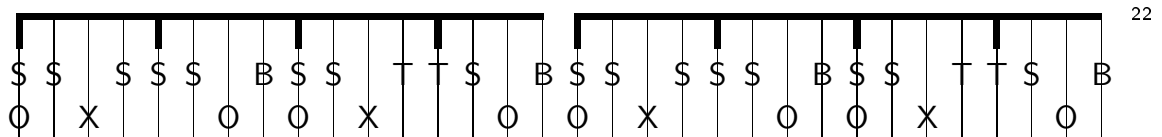
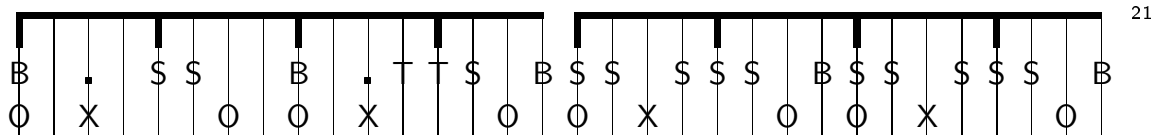
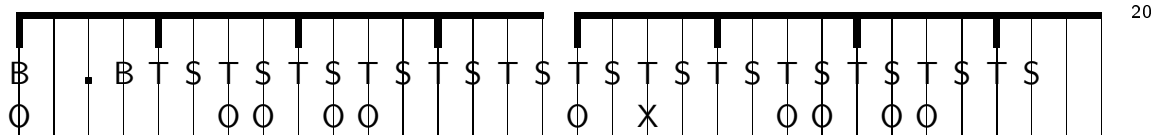
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Right staff: \$ \$ X | S S S | B \$ S | T T \$

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Left staff: B | | S S | B | T T \$ | O
Right staff: B | S S S | S S S | S S S

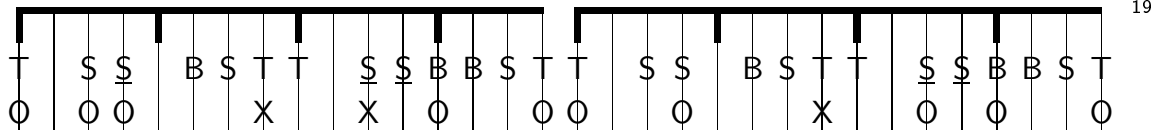
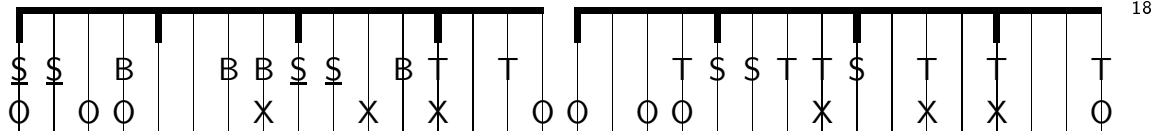
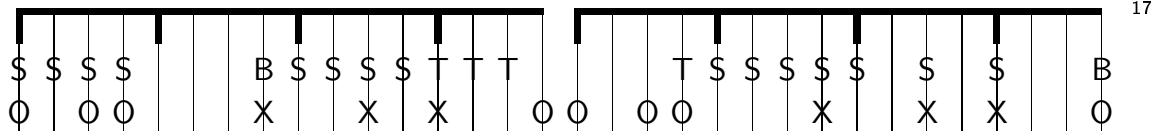
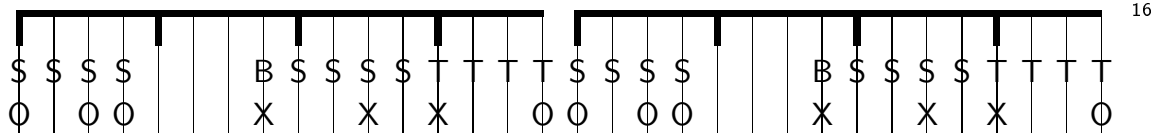
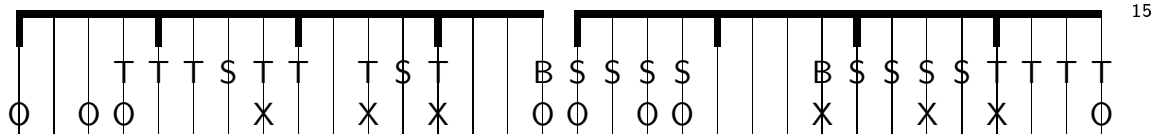
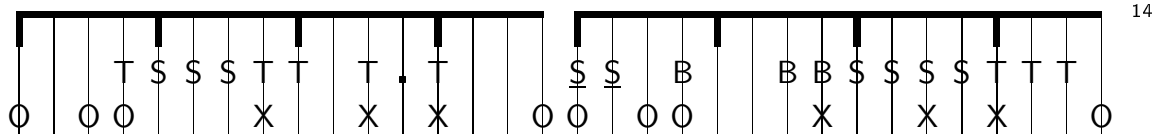
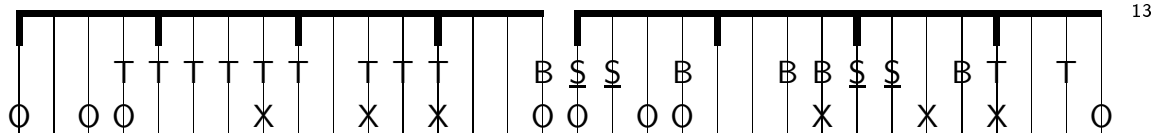
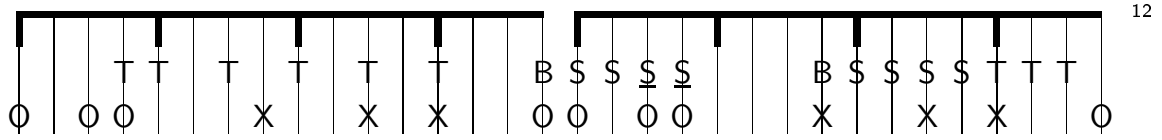
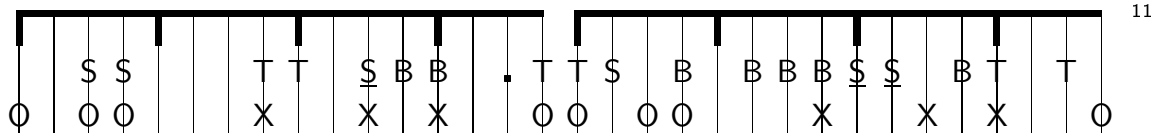
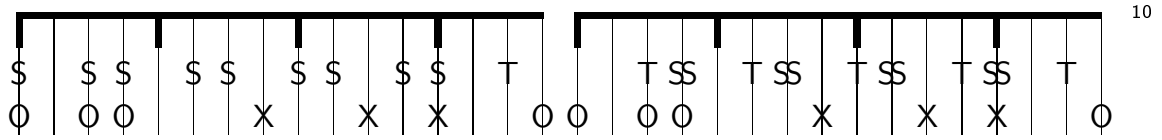
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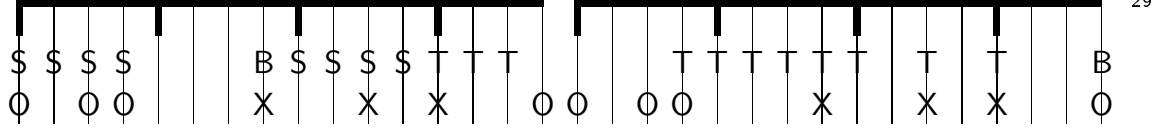
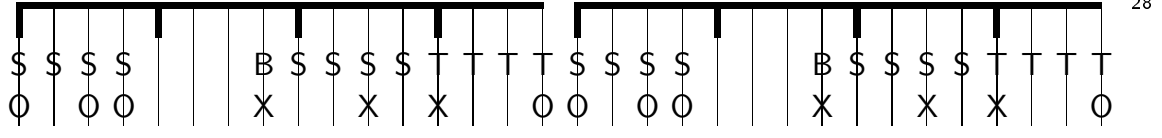
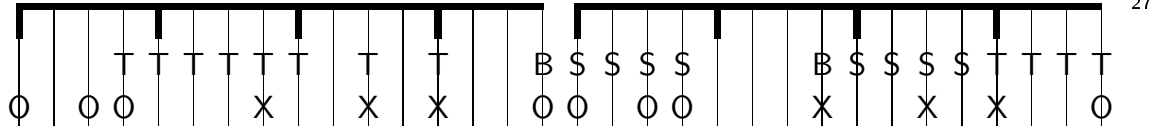
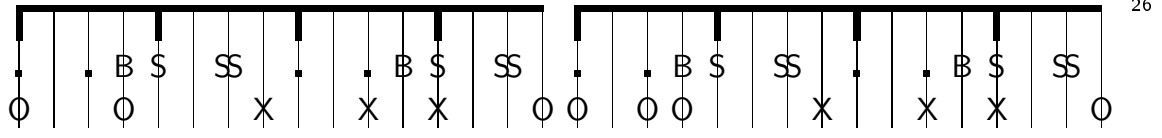
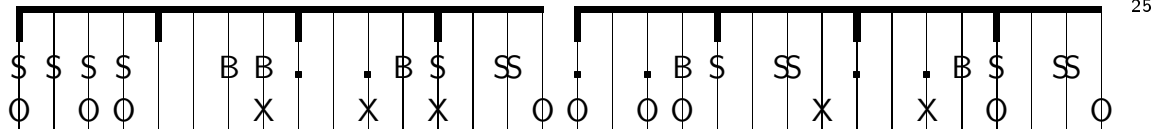
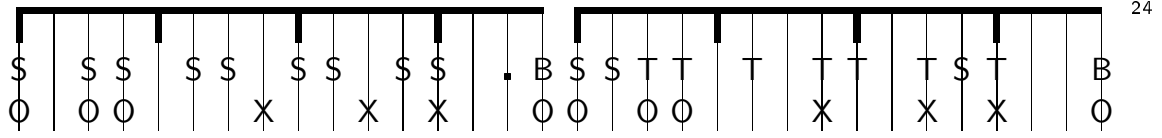
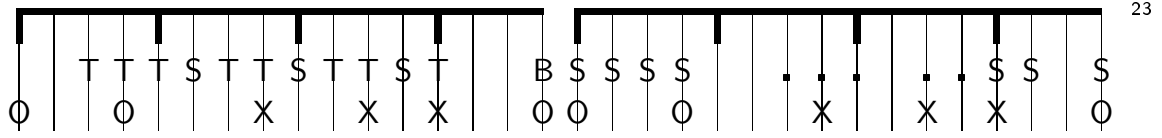
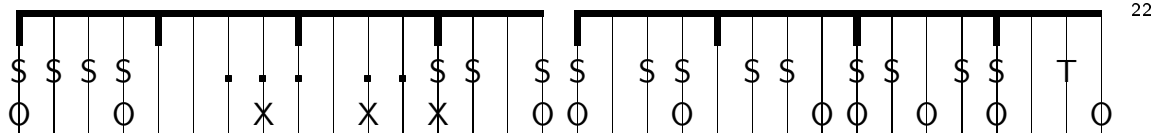
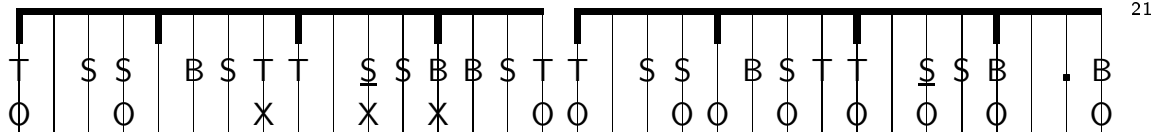
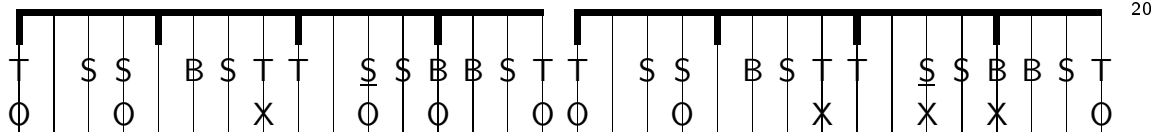
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Right staff: B | X | B S S | S S S | T T \$

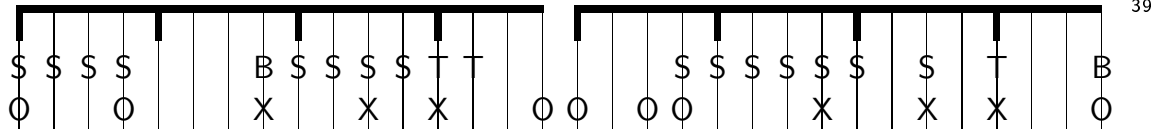
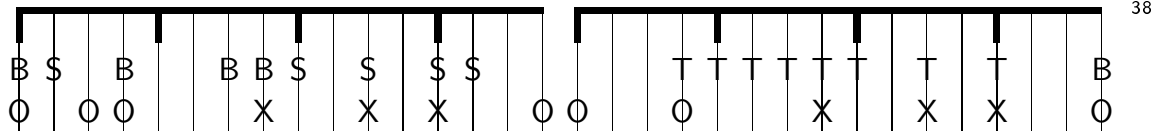
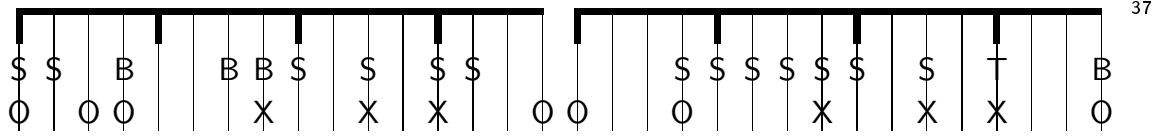
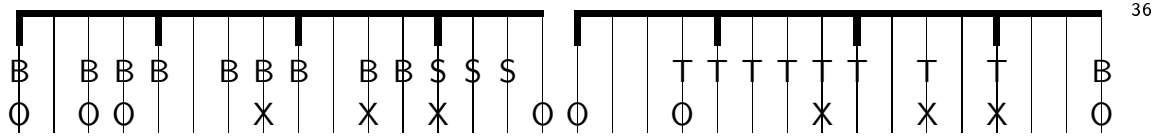
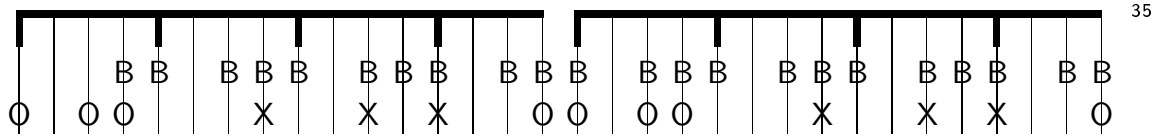
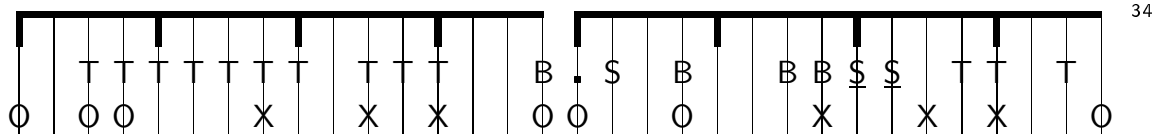
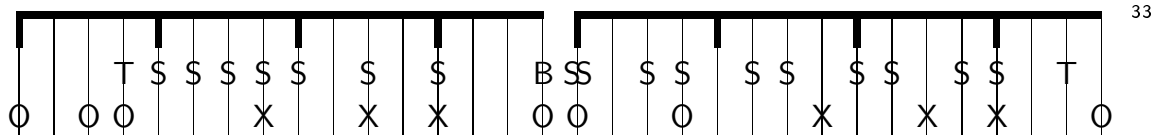
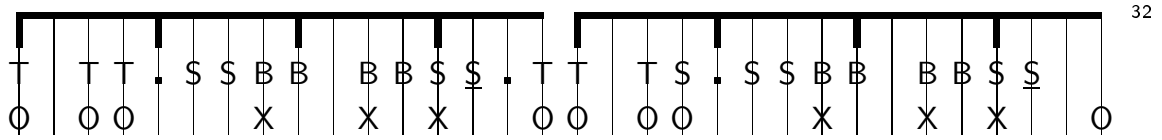
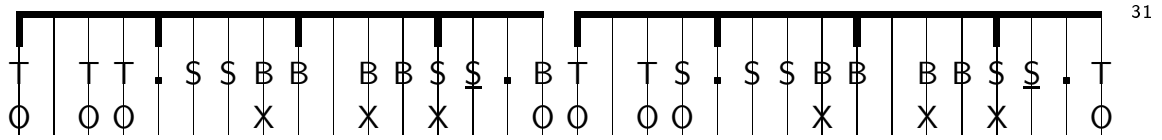
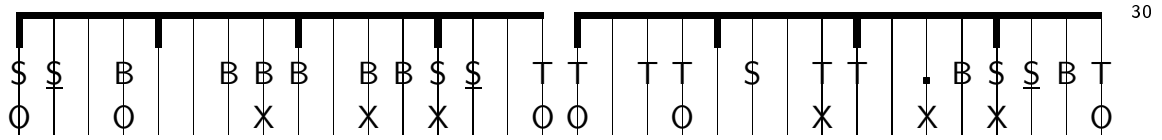


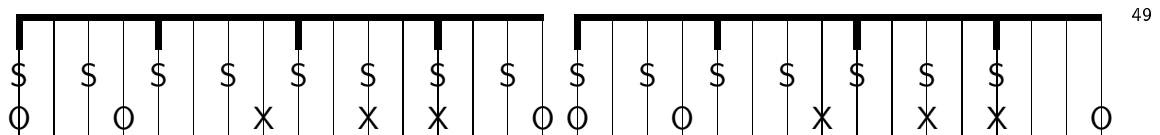
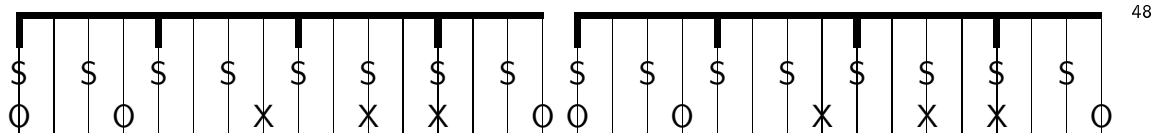
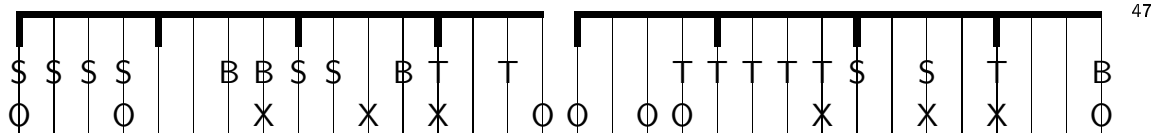
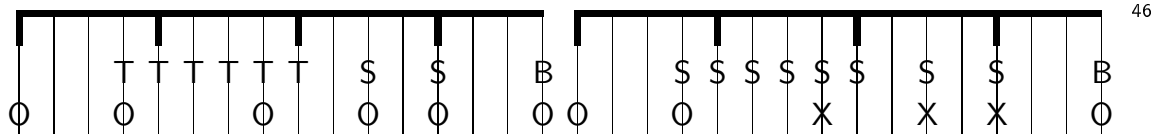
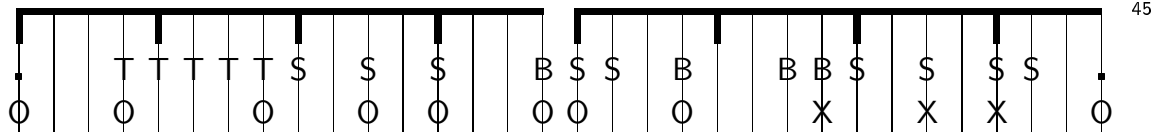
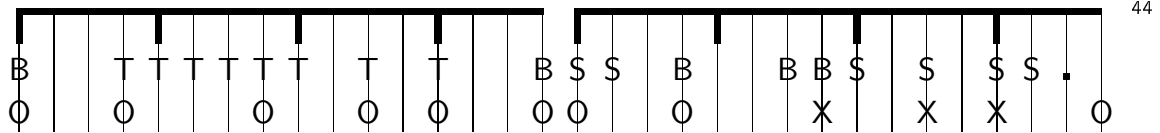
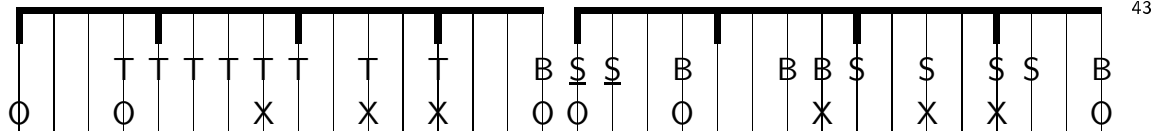
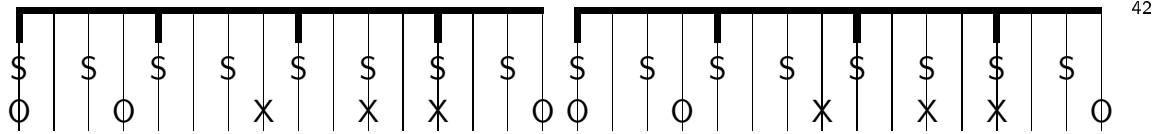
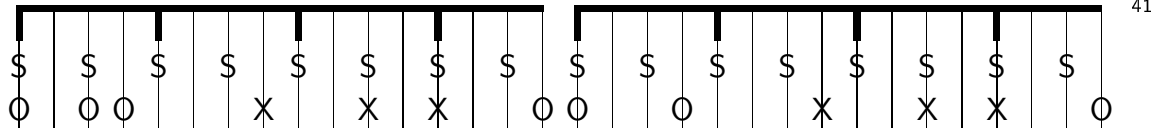
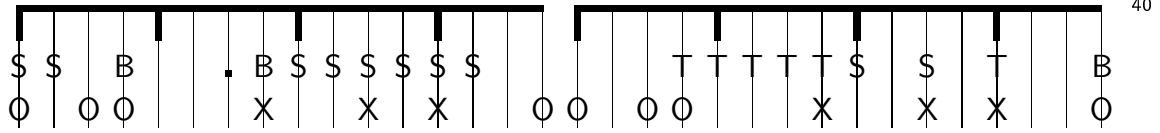
Sunun

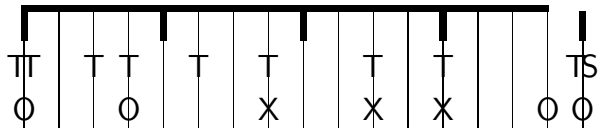
The image displays a musical score for 'Sunun' consisting of 9 rows and 2 columns of notation. Each row is numbered 1 through 9 on the right side. The notation is a form of musical shorthand where vertical stems represent notes, and letters (S, B, T) are placed above or below stems to indicate pitch or rhythm. Horizontal lines above the stems indicate phrasing or measure boundaries. Circles (O) and crosses (X) are placed below the stems, likely representing specific rhythmic values or articulation marks. The notation is organized into two columns per row, with a central gap between them.



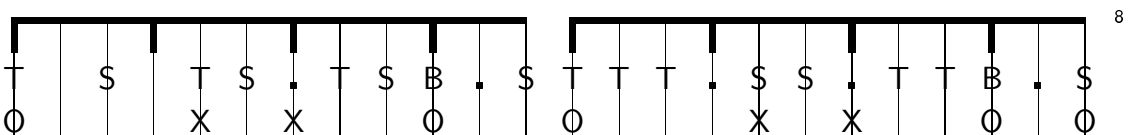
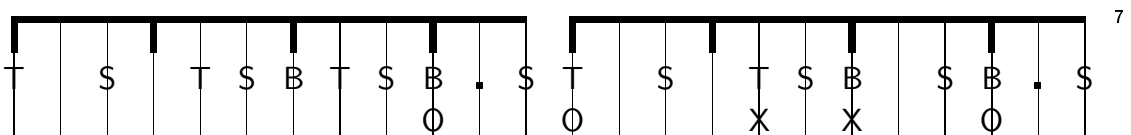
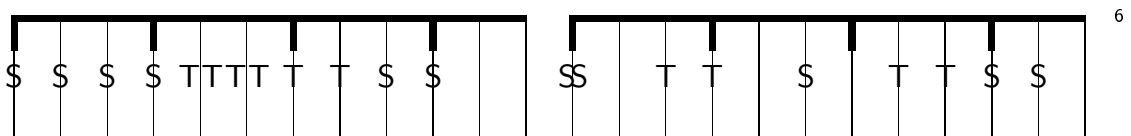
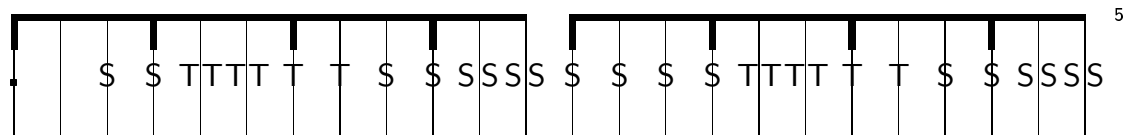
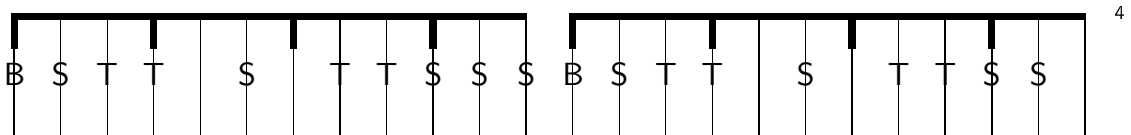
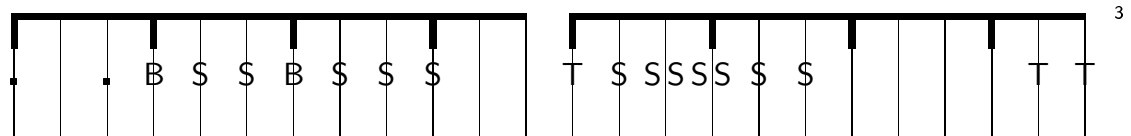
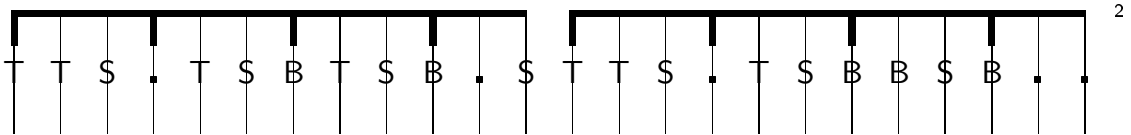
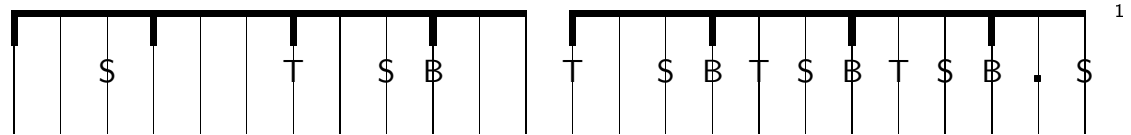


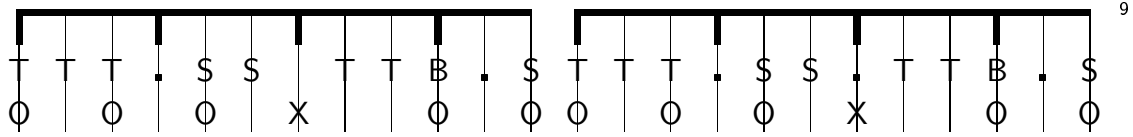




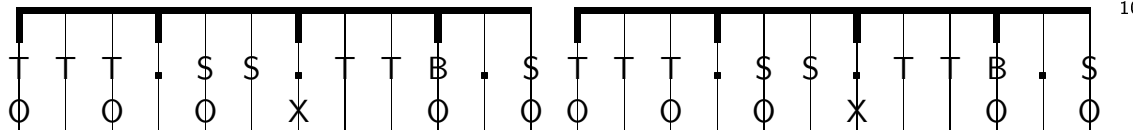


Suku

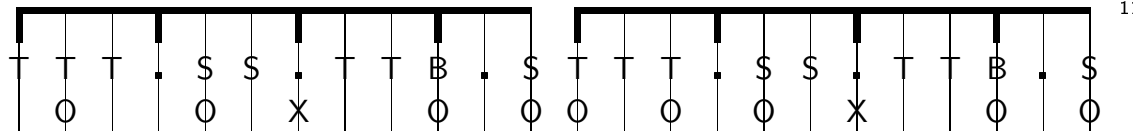




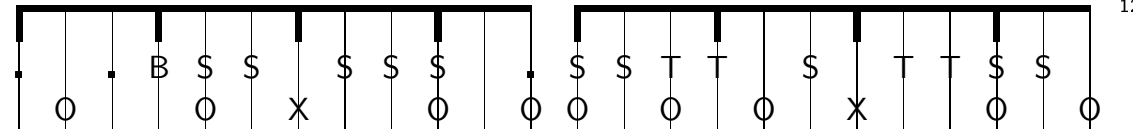
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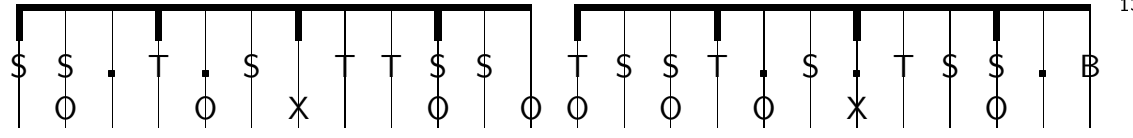
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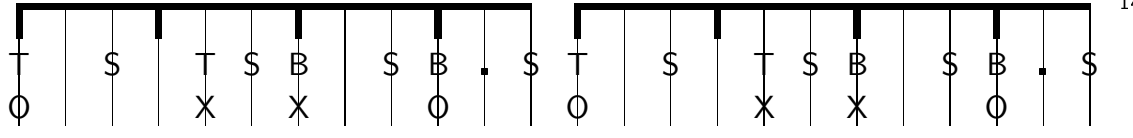
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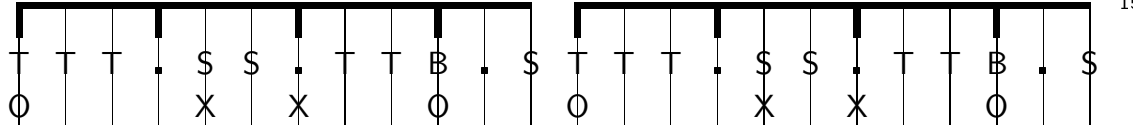
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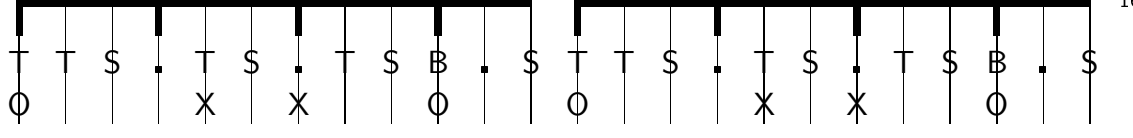
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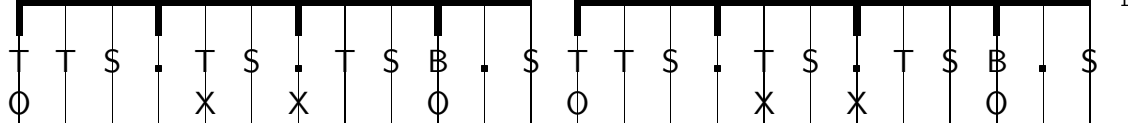
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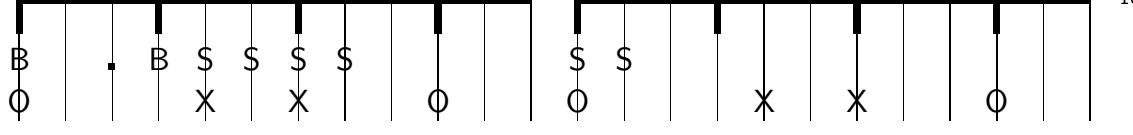
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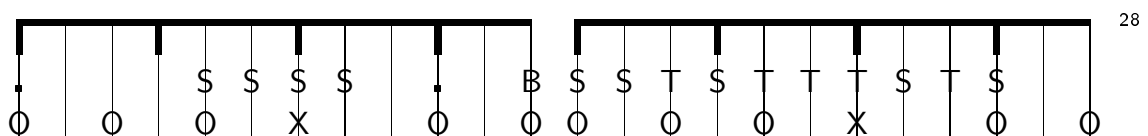
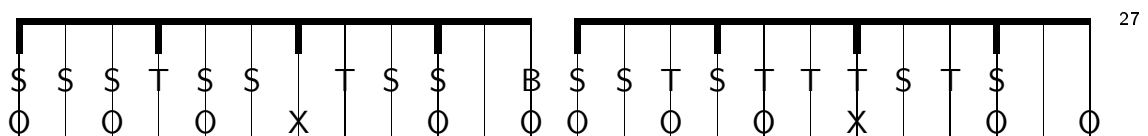
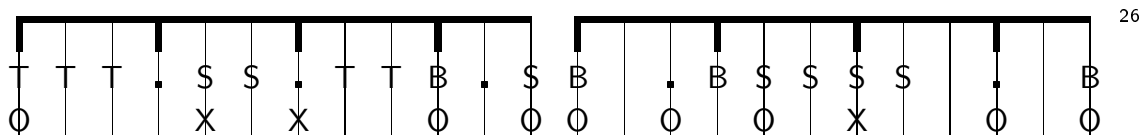
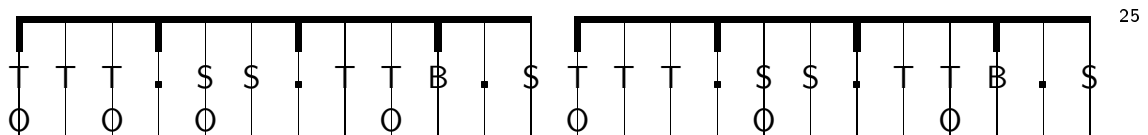
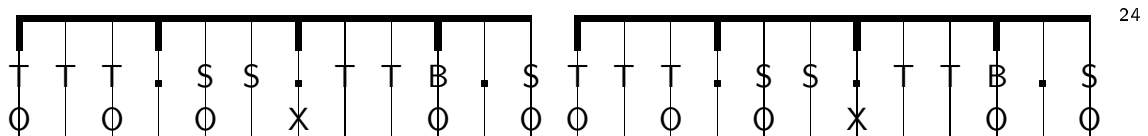
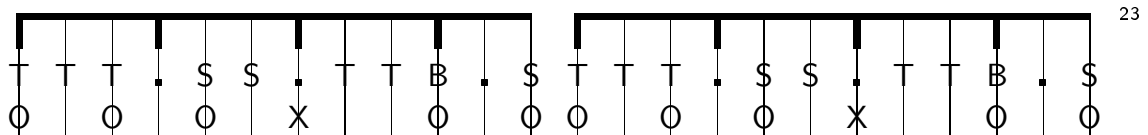
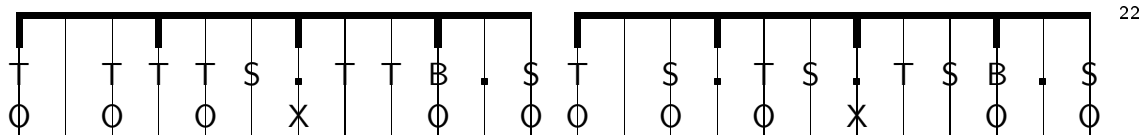
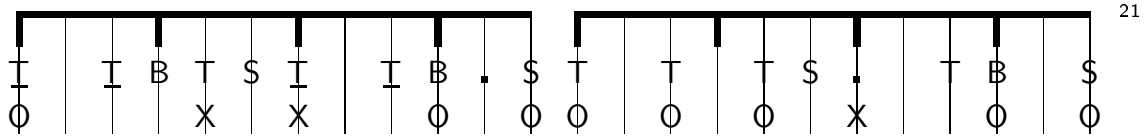
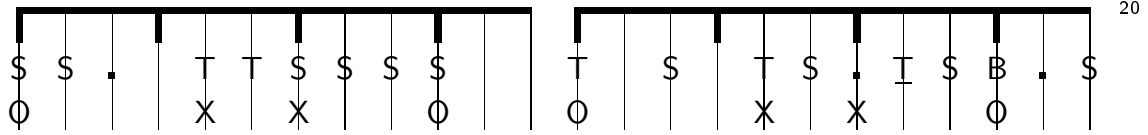
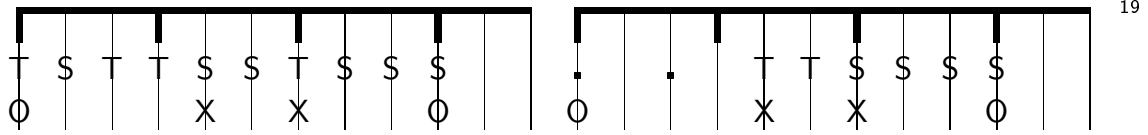
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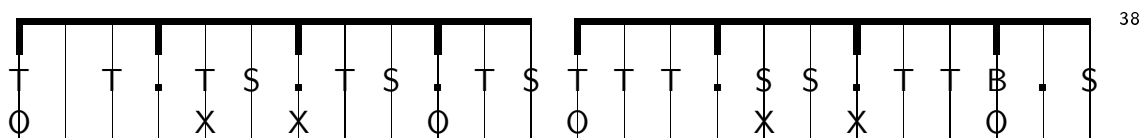
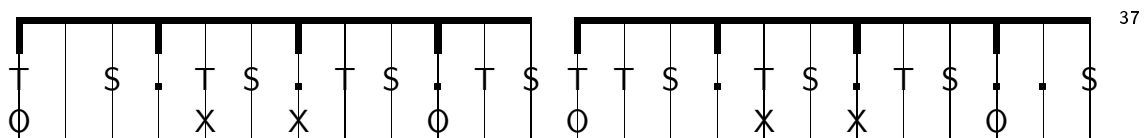
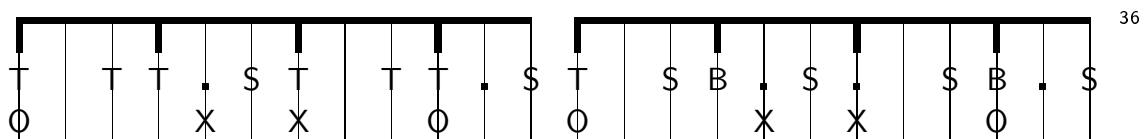
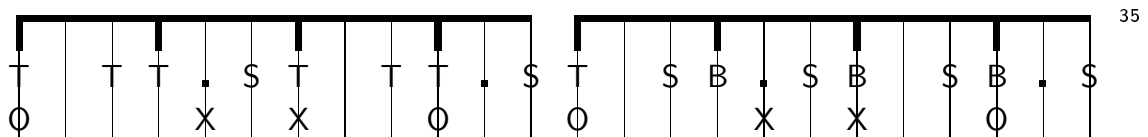
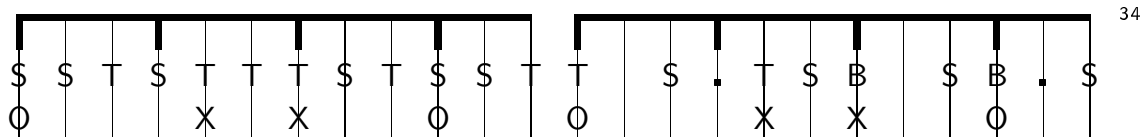
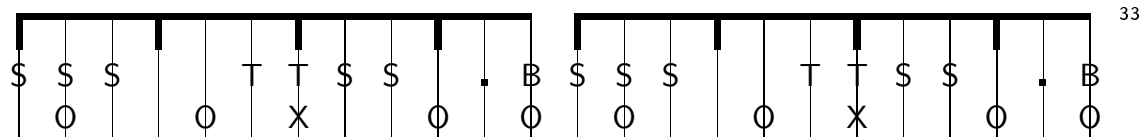
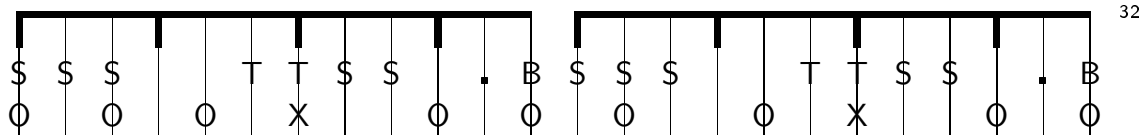
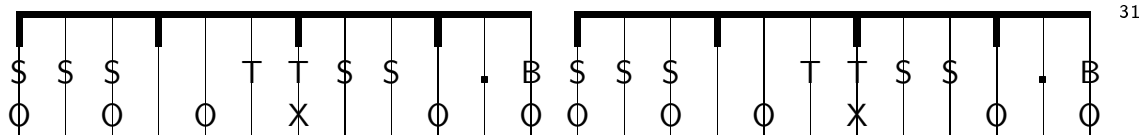
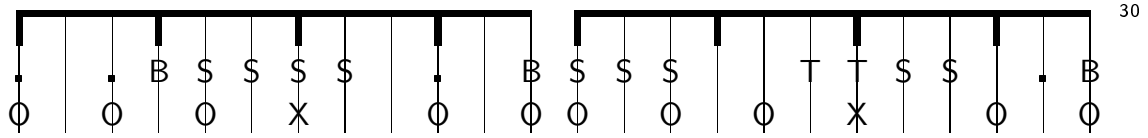
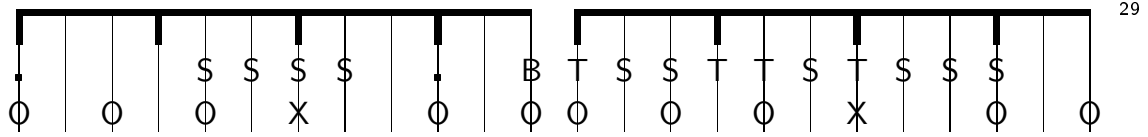


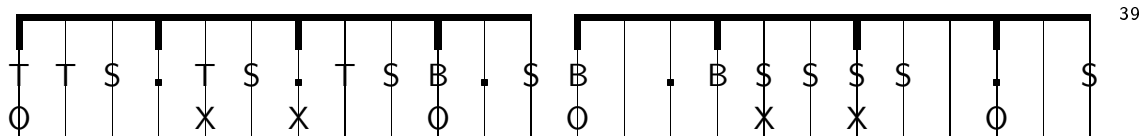
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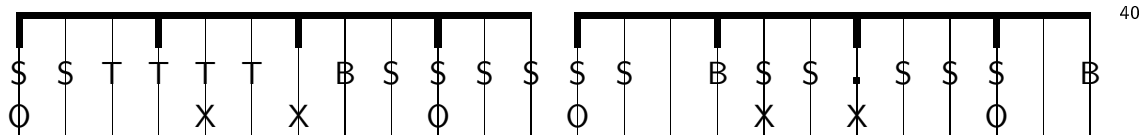
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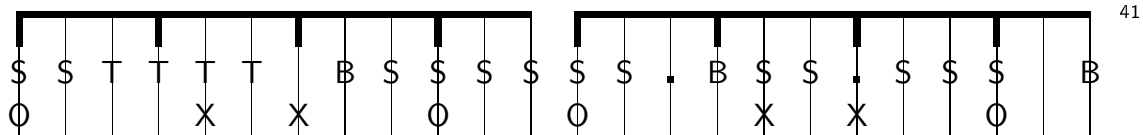




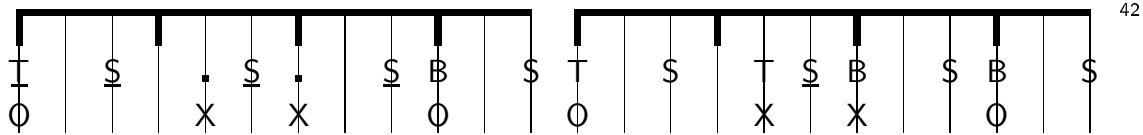
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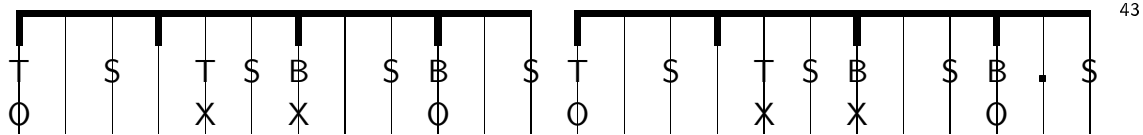
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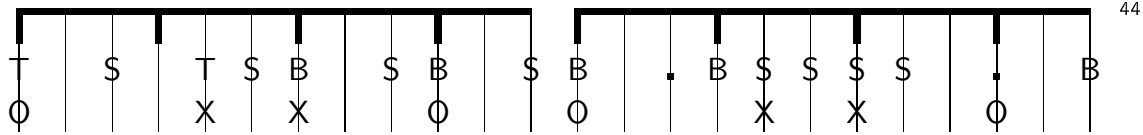
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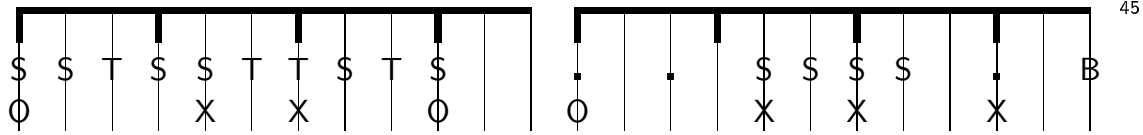
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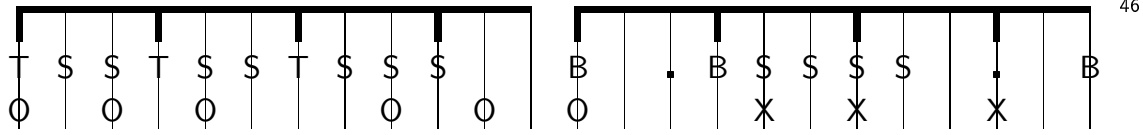
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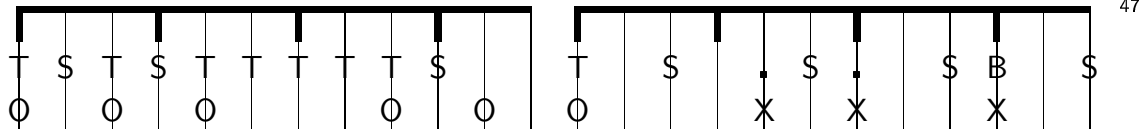
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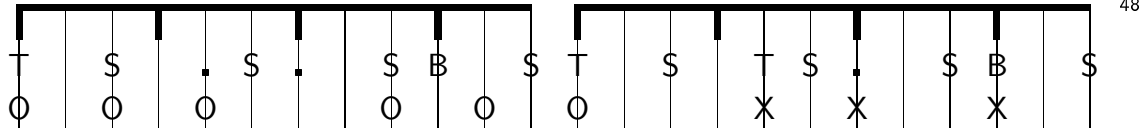
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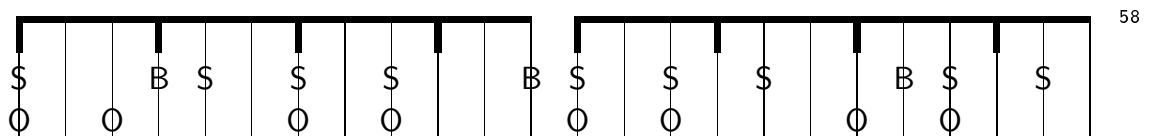
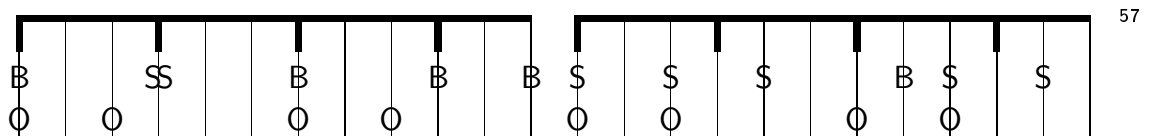
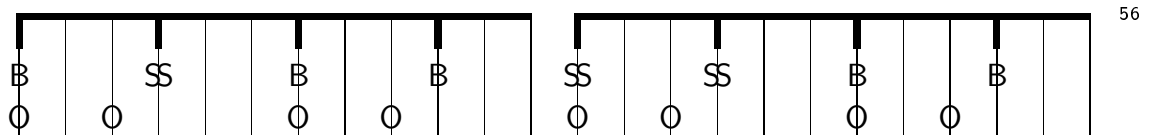
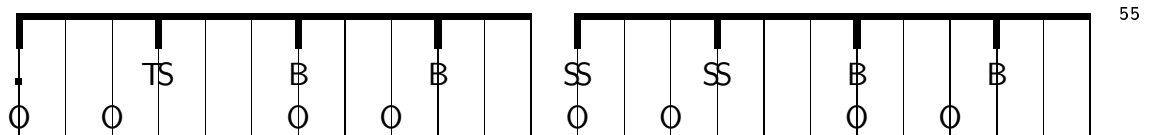
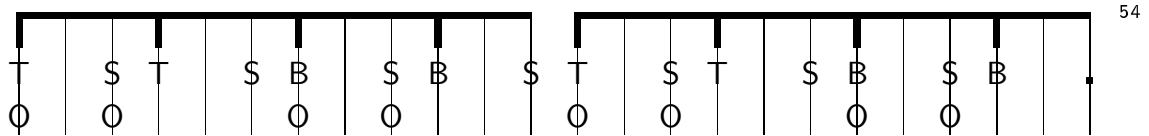
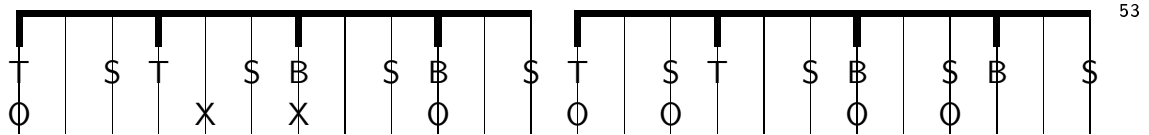
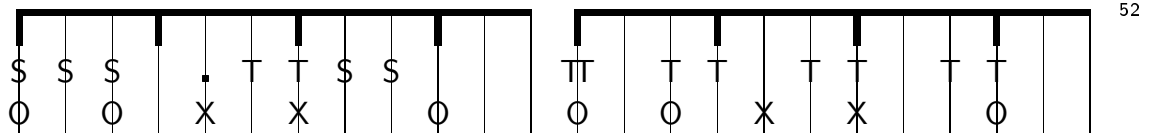
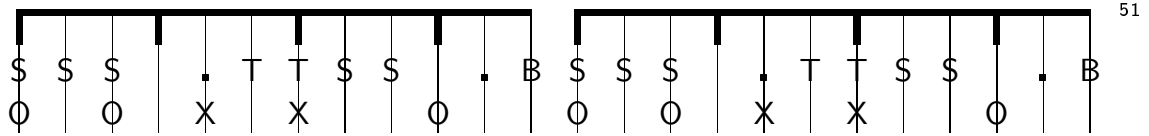
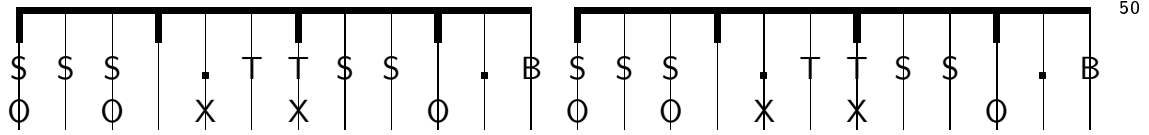
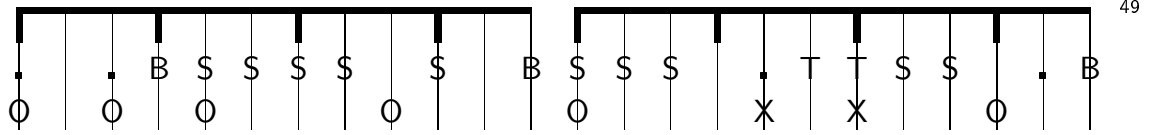
46



47



48



59

Two musical staves for measure 59. The left staff has notes: S (circled), O, B, S, S, S, B. The right staff has notes: S, S, T, S, T, T, S, S, T, S.

60

Two musical staves for measure 60. The left staff has notes: O, O, SS, B, B. The right staff has notes: B, O, B, B, O, B.

61

Two musical staves for measure 61. The left staff has notes: B, O, B, B, O, B. The right staff has notes: B, O, B, B, O, B.

62

Two musical staves for measure 62. The left staff has notes: B, O, SS, B, B. The right staff has notes: B, O, SS, B, B.

63

Two musical staves for measure 63. The left staff has notes: TS, O, SS, B, B. The right staff has notes: B, O, SS, B, B.

64

Two musical staves for measure 64. The left staff has notes: SS, O, SS, B, B. The right staff has notes: B, O, SS, B, B.

65

Two musical staves for measure 65. The left staff has notes: TS, O, SS, B, B. The right staff has notes: B, O, SS, B, B, B.

66

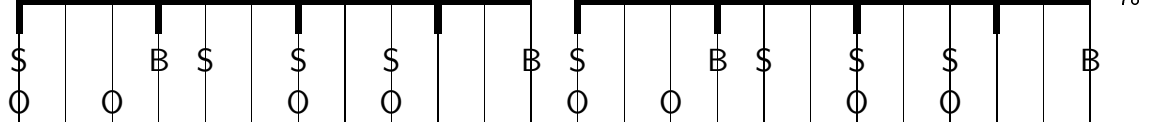
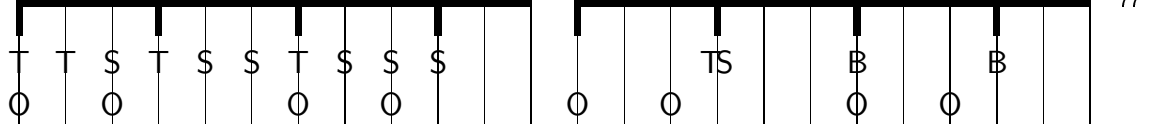
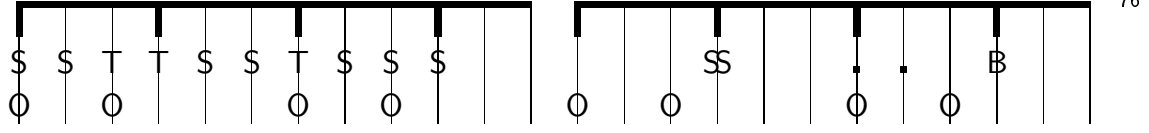
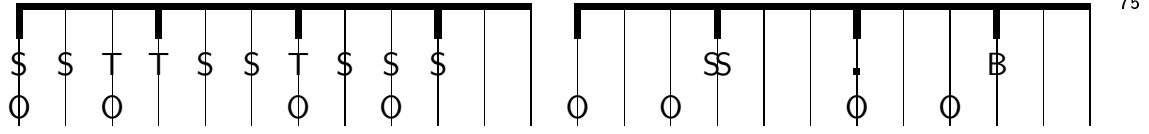
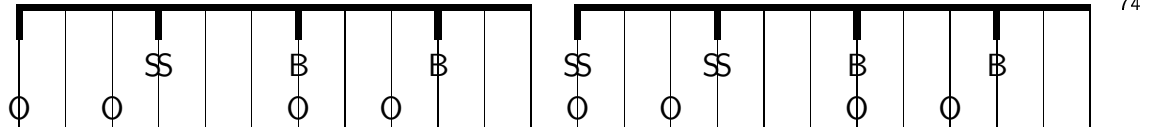
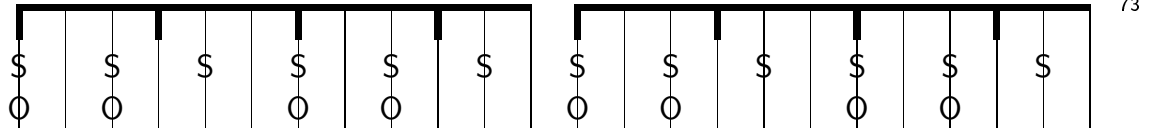
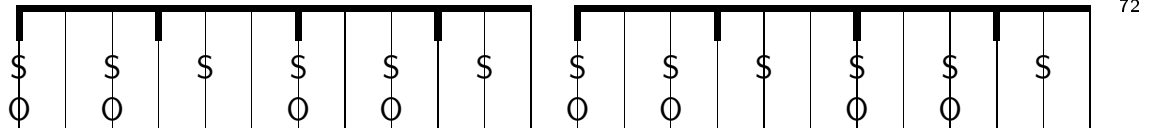
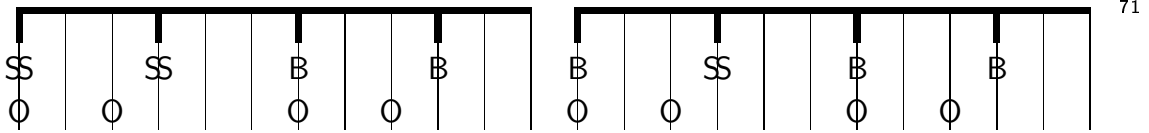
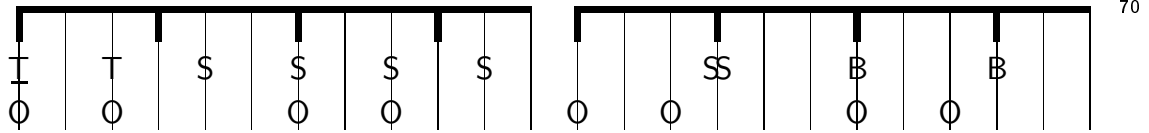
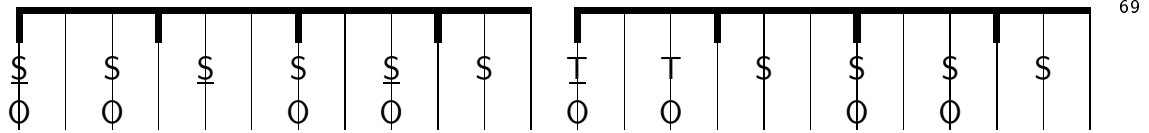
Two musical staves for measure 66. The left staff has notes: T, T, T, O, B, S, S. The right staff has notes: S, O, B, S, S, S, B.

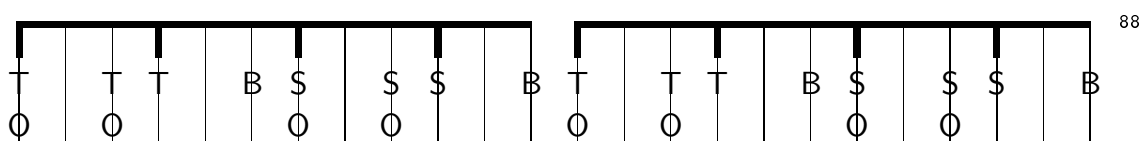
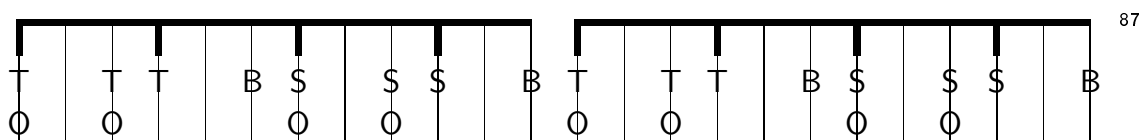
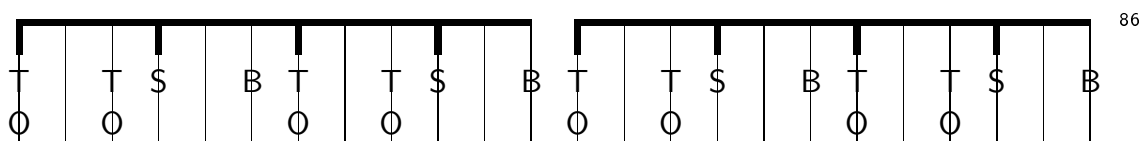
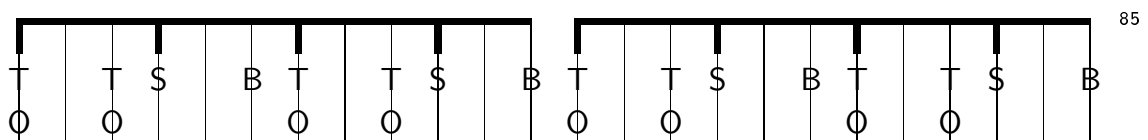
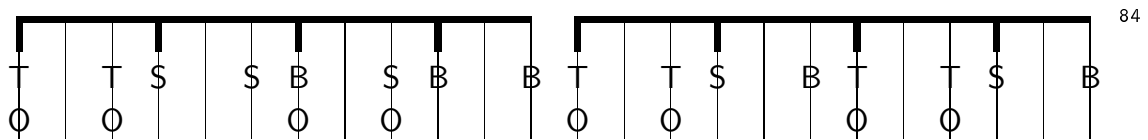
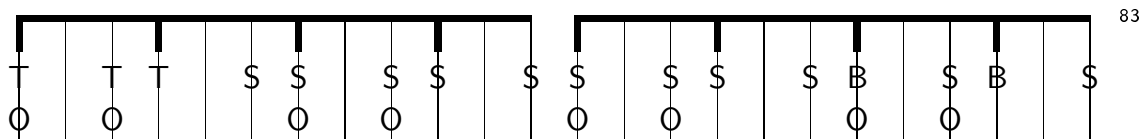
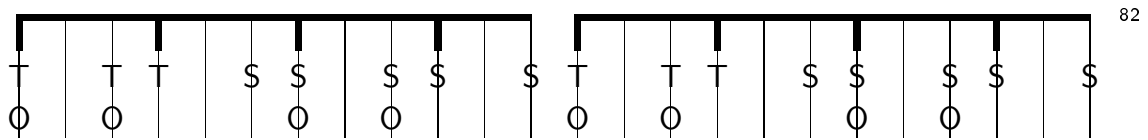
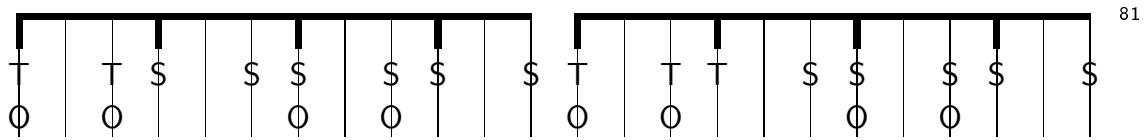
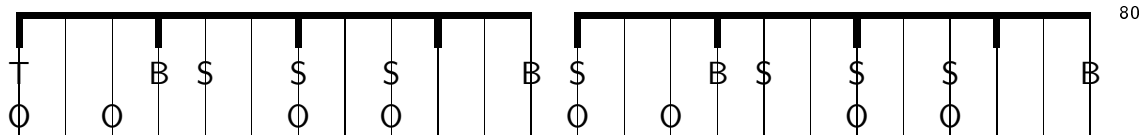
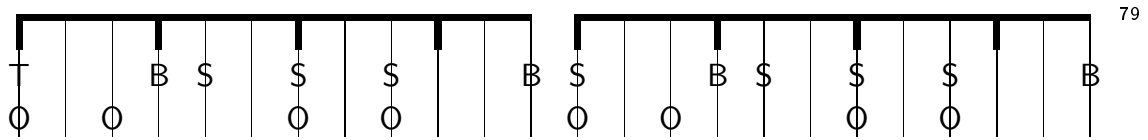
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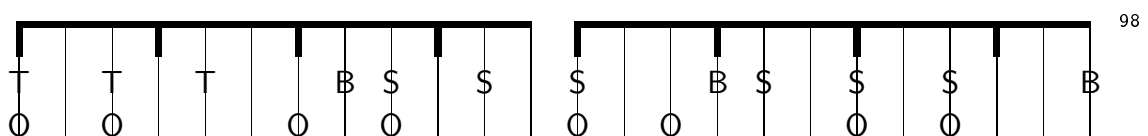
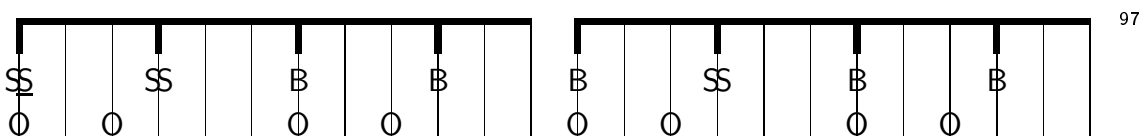
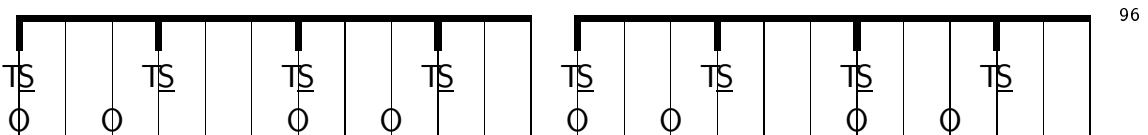
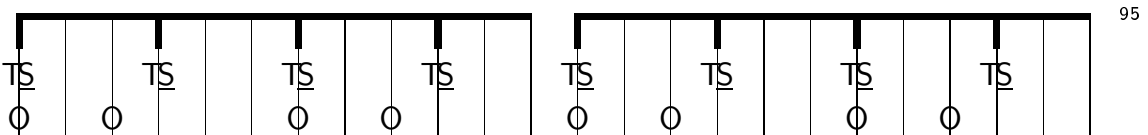
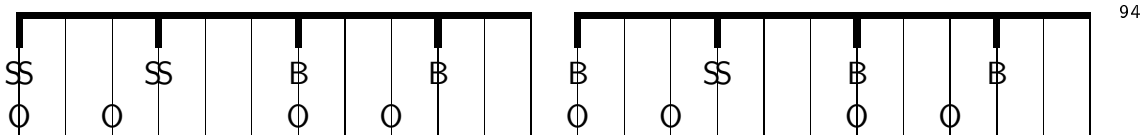
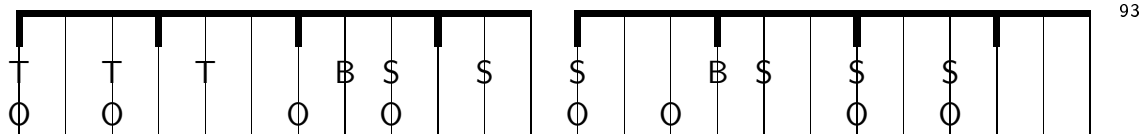
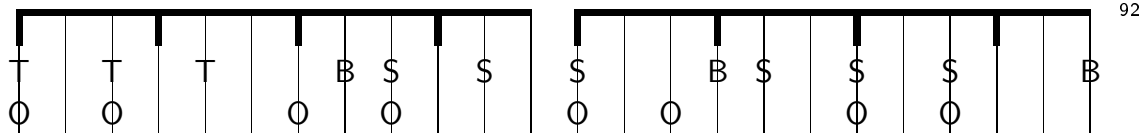
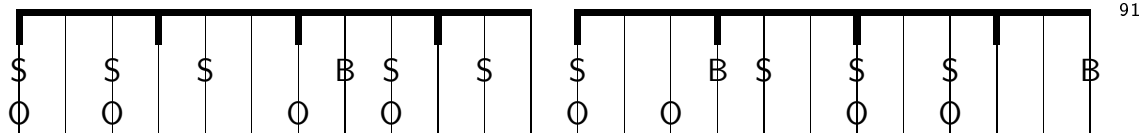
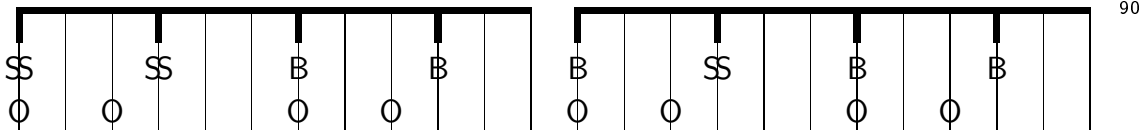
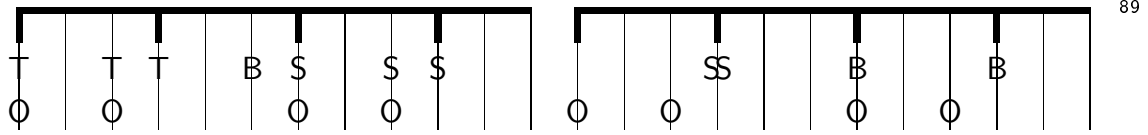
Two musical staves for measure 67. The left staff has notes: T, T, T, O, B, S, S. The right staff has notes: S, O, B, S, S, S, B.

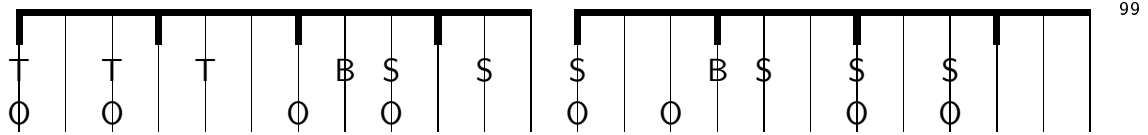
68

Two musical staves for measure 68. The left staff has notes: T, O, T, O, T, T. The right staff has notes: T, O, T, O, T, T.

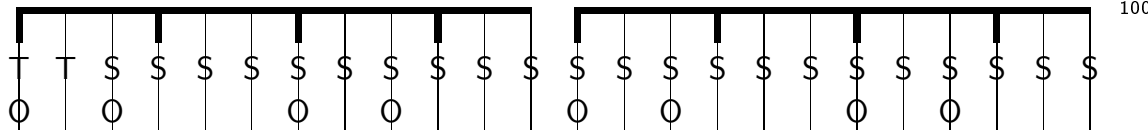




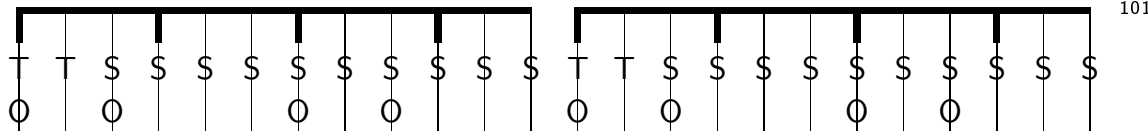




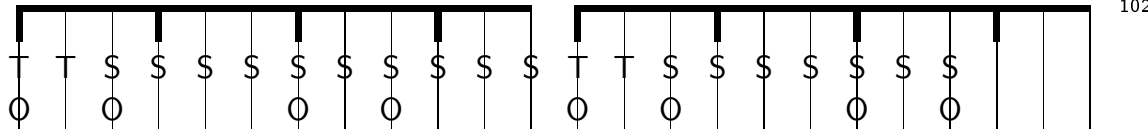
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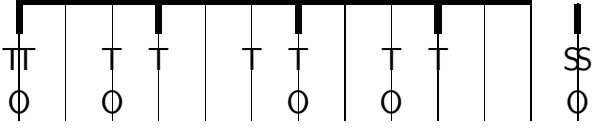
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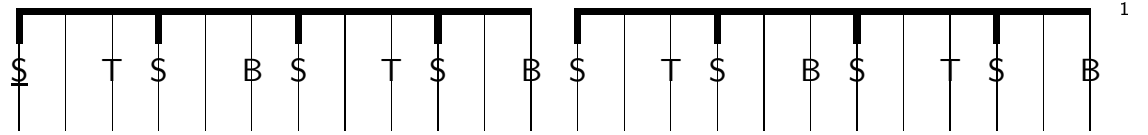
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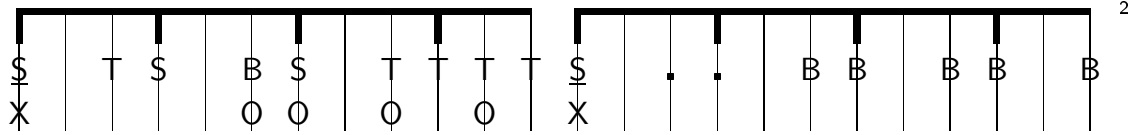
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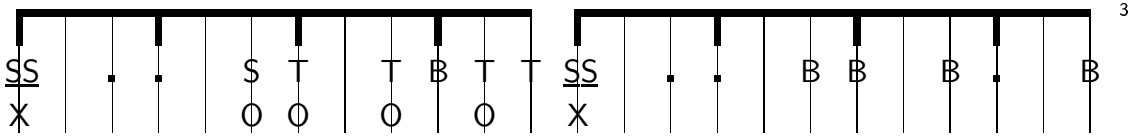
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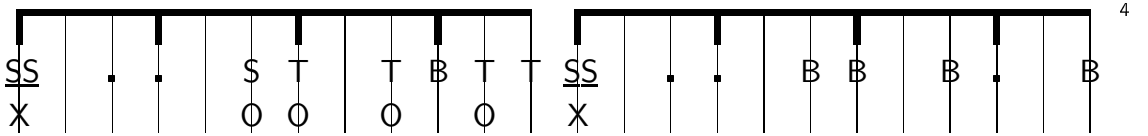
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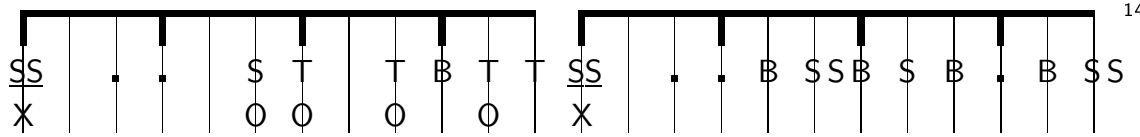
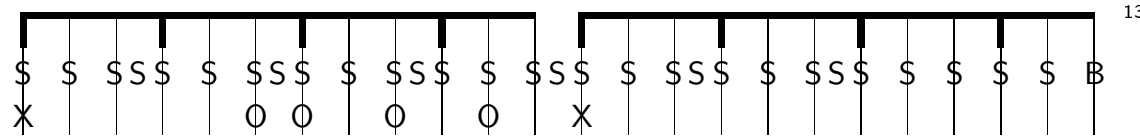
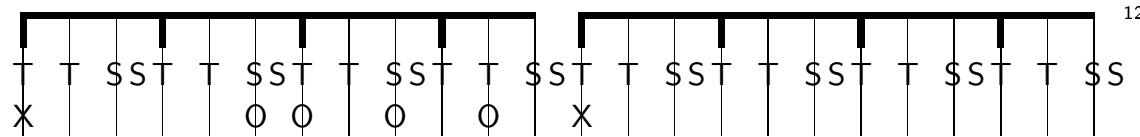
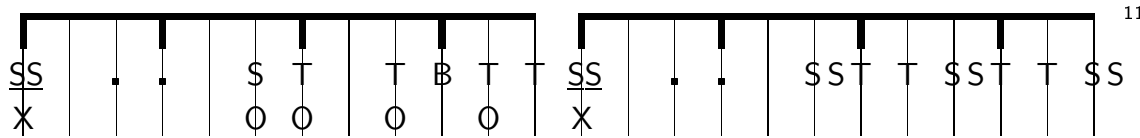
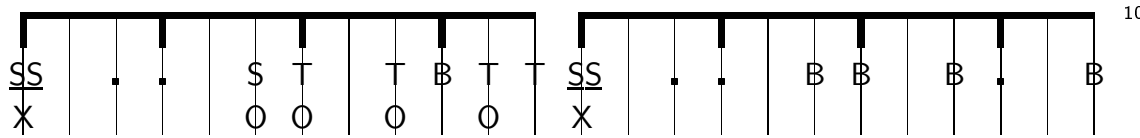
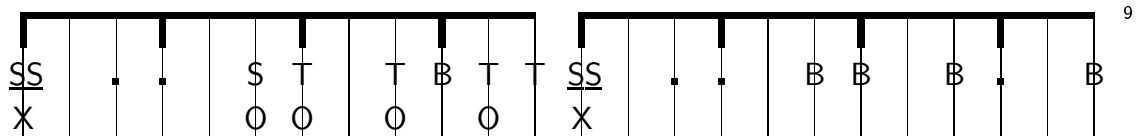
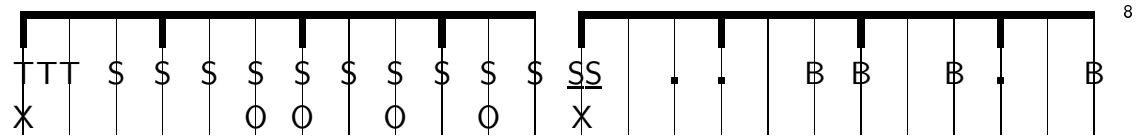
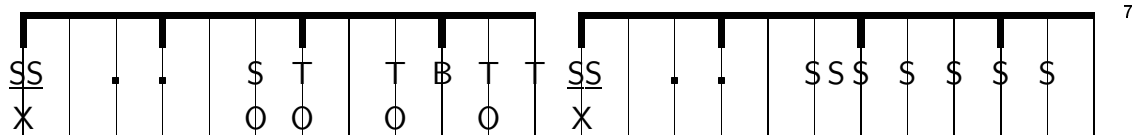
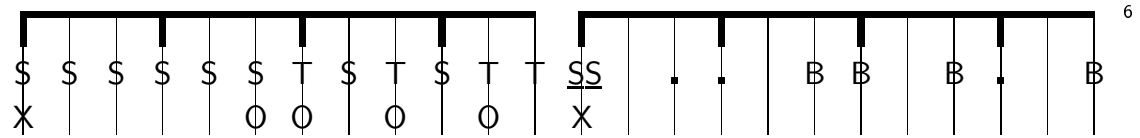
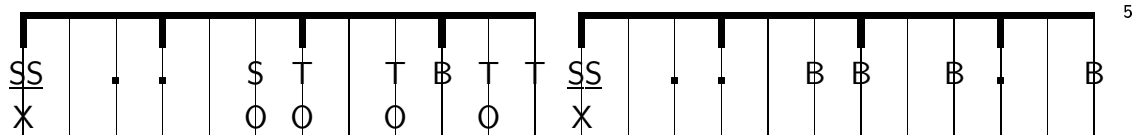
2



3



4



15

Line 15, left staff: A sequence of notes on a staff with a brace above. Notes are: T, T, T, ., B, T, T, B, T, T. Below the staff are circles: X, O, O, O, O, O, O, O, O, O.

Line 15, right staff: A sequence of notes on a staff with a brace above. Notes are: T, \$, ., \$, B, \$, \$, \$, \$. Below the staff are circles: X, O, O, O, O, O, O, O, O, O.

16

Line 16, left staff: A sequence of notes on a staff with a brace above. Notes are: T, T, \$, \$, \$, \$, \$, \$, \$, \$, \$. Below the staff are circles: X, O, O, O, O, O, O, O, O, O.

Line 16, right staff: A sequence of notes on a staff with a brace above. Notes are: \$, ., ., B, B, B, ., ., B. Below the staff are circles: X, O, O, O, O, O, O, O, O, O.

17

Line 17, left staff: A sequence of notes on a staff with a brace above. Notes are: \$, ., ., \$, T, T, B, T, T. Below the staff are circles: X, O, O, O, O, O, O, O, O, O.

Line 17, right staff: A sequence of notes on a staff with a brace above. Notes are: \$, ., ., B, B, ., B, B. Below the staff are circles: X, O, O, O, O, O, O, O, O, O.

18

Line 18, left staff: A sequence of notes on a staff with a brace above. Notes are: \$, \$, \$, \$, \$, \$, \$, \$, \$, \$, \$. Below the staff are circles: X, O, O, O, O, O, O, O, O, O.

Line 18, right staff: A sequence of notes on a staff with a brace above. Notes are: \$, ., ., B, B, B, ., B. Below the staff are circles: X, O, O, O, O, O, O, O, O, O.

19

Line 19, left staff: A sequence of notes on a staff with a brace above. Notes are: \$, \$, T, \$, T, \$, T, \$, T, \$, T, T. Below the staff are circles: X, O, O, O, O, O, O, O, O, O.

Line 19, right staff: A sequence of notes on a staff with a brace above. Notes are: \$, ., ., B, B, B, ., T. Below the staff are circles: X, O, O, O, O, O, O, O, O, O.

20

Line 20, left staff: A sequence of notes on a staff with a brace above. Notes are: \$, T, T, \$, \$, \$, ., T, T, \$, \$, \$. Below the staff are circles: X, O, O, O, O, O, O, O, O, O.

Line 20, right staff: A sequence of notes on a staff with a brace above. Notes are: T, T, T, \$, \$, \$, ., T, T, \$, \$, \$. Below the staff are circles: X, O, O, O, O, O, O, O, O, O.

21

Line 21, left staff: A sequence of notes on a staff with a brace above. Notes are: T, T, \$, \$, \$, ., T, T, \$, \$, \$. Below the staff are circles: X, O, O, O, O, O, O, O, O, O.

Line 21, right staff: A sequence of notes on a staff with a brace above. Notes are: \$, T, T, \$, \$, \$, ., \$, T, T, \$, \$, \$. Below the staff are circles: X, O, O, O, O, O, O, O, O, O.

22

Line 22, left staff: A sequence of notes on a staff with a brace above. Notes are: T, \$, \$, \$, \$, \$, \$, \$, \$, \$, \$, B. Below the staff are circles: X, O, O, O, O, O, O, O, O, O.

Line 22, right staff: A sequence of notes on a staff with a brace above. Notes are: \$, T, \$, ., B, \$, T, \$, ., B. Below the staff are circles: X, O, O, O, O, O, O, O, O, O.

23

Line 23, left staff: A sequence of notes on a staff with a brace above. Notes are: \$, T, \$, ., B, \$, T, \$, ., B. Below the staff are circles: X, O, O, O, O, O, O, O, O, O.

Line 23, right staff: A sequence of notes on a staff with a brace above. Notes are: \$, T, \$, ., B, \$, T, \$, ., B. Below the staff are circles: X, O, O, O, O, O, O, O, O, O.

24

Line 24, left staff: A sequence of notes on a staff with a brace above. Notes are: \$, T, \$, ., B, \$, T, \$, ., B. Below the staff are circles: X, O, O, O, O, O, O, O, O, O.

Line 24, right staff: A sequence of notes on a staff with a brace above. Notes are: \$, T, \$, ., B, \$, T, \$, ., B. Below the staff are circles: X, O, O, O, O, O, O, O, O, O.

25

Left staff: \$ \$ T \$ \$ T \$ \$ T \$ \$ \$ B
X | | | | | | | | | |

Right staff: \$. . B B B \$ \$ \$
X | | | | | | | | | |

26

Left staff: TTT \$ STT \$ STT \$ STT \$
X | | | | | | | | | |

Right staff: \$ STT \$ STT \$ STT \$ STT \$
X | | | | | | | | | |

27

Left staff: \$ TT \$ STT \$ STT \$ STT \$
X | | | | | | | | | |

Right staff: \$ TT \$ STT \$ STT \$ \$ \$ \$
X | | | | | | | | | |

28

Left staff: TSS \$ \$ \$ \$ \$ \$ \$ \$ \$ \$
X | | | | | | | | | |

Right staff: \$ T T . B B B T T . B
X | | | | | | | | | |

29

Left staff: \$ T T . B B B T T . B
X | | | | | | | | | |

Right staff: \$ T T . B B B T T T
X | | | | | | | | | |

30

Left staff: TSS \$ \$ \$ \$ \$ \$ \$ \$ \$ \$
X | | | | | | | | | |

Right staff: \$. . \$\$\$ \$ \$ \$ \$ \$
X | | | | | | | | | |

31

Left staff: \$ \$ T T \$ T T T T T T
X | | | | | | | | | |

Right staff: \$. . B \$\$\$ \$ \$ \$ \$ \$
X | | | | | | | | | |

32

Left staff: TTT T \$ \$ \$ TTT \$ \$ \$
X | | | | | | | | | |

Right staff: TTT \$ \$ \$ STT \$ \$ \$
X | | | | | | | | | |

33

Left staff: TTT \$ \$ \$ \$ \$ \$ \$ \$ \$ \$
X | | | | | | | | | |

Right staff: \$. . B B B . B
X | | | | | | | | | |

34

Left staff: SS . . \$ T T B T T
X | | | | | | | | | |

Right staff: \$ T . B B B \$ \$ \$
X | | | | | | | | | |

35

Exercise 35, left staff: A 12-measure rhythmic exercise. The top line has a bar line at the end. The notes are: \$ T T, \$ \$ \$ \$ \$ \$ \$ \$ \$ \$, \$ X. The bottom line has a bar line at the end. The notes are: \$ X, . ., B B, \$ \$, B.

36

Exercise 36, left staff: A 12-measure rhythmic exercise. The top line has a bar line at the end. The notes are: \$ \$ T, \$ \$ T, \$ \$ T, \$ \$ T. The bottom line has a bar line at the end. The notes are: \$ X, \$ \$ T, \$ \$ T, \$ \$ T, \$ \$ T.

37

Exercise 37, left staff: A 12-measure rhythmic exercise. The top line has a bar line at the end. The notes are: \$ \$ T, \$ \$ T, \$ \$ T, \$ \$ T. The bottom line has a bar line at the end. The notes are: \$ X, \$ \$ T, \$ \$ T, \$ \$ T, \$ \$ T.

38

Exercise 38, left staff: A 12-measure rhythmic exercise. The top line has a bar line at the end. The notes are: \$ \$ \$ \$ \$ \$ T, \$ T, \$ T, \$ T. The bottom line has a bar line at the end. The notes are: \$ X, \$ \$ \$ \$ T T, \$ \$ \$ \$ T T.

39

Exercise 39, left staff: A 12-measure rhythmic exercise. The top line has a bar line at the end. The notes are: T \$ T, \$ T, \$ T, \$ T, T T, \$ T. The bottom line has a bar line at the end. The notes are: \$ X, \$ \$ \$ \$ T T, \$ \$ \$ \$ \$ \$ \$ \$.

40

Exercise 40, left staff: A 12-measure rhythmic exercise. The top line has a bar line at the end. The notes are: T \$ T, \$ T, \$ T, \$ T, \$ T, \$ T, T. The bottom line has a bar line at the end. The notes are: \$ X, \$ \$ \$ \$ T T, \$ \$ \$ \$ \$ T \$.

41

Exercise 41, left staff: A 12-measure rhythmic exercise. The top line has a bar line at the end. The notes are: T \$ T, \$ T, \$ T, \$ T, \$ T, \$ T, \$ T, \$ T. The bottom line has a bar line at the end. The notes are: \$ X, \$ \$ T, \$ \$ T, \$ \$ T, \$ \$ T, \$ \$ T.

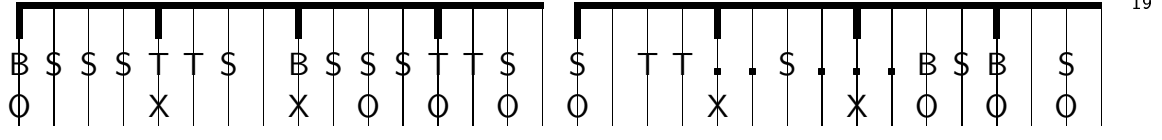
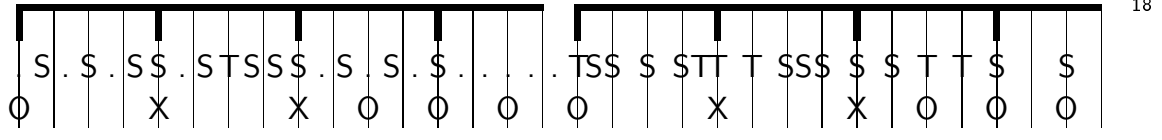
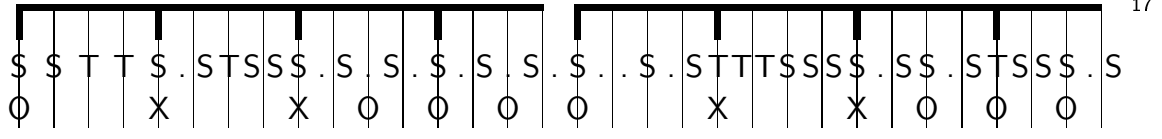
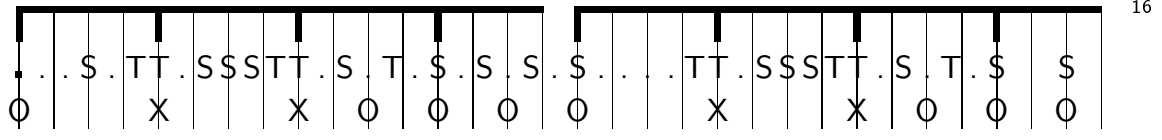
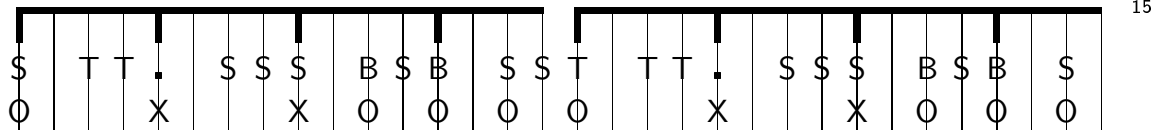
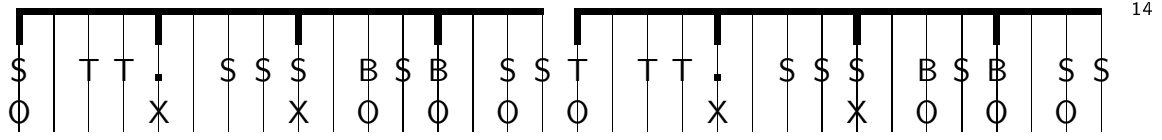
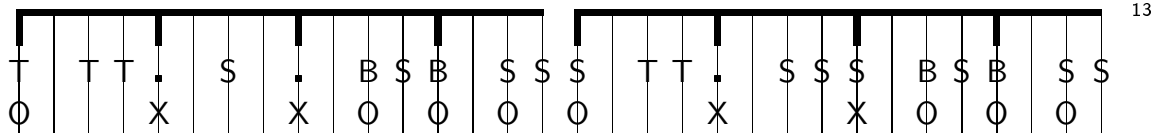
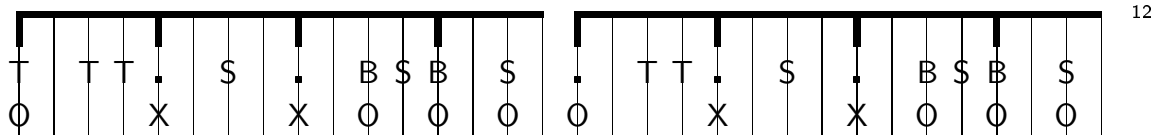
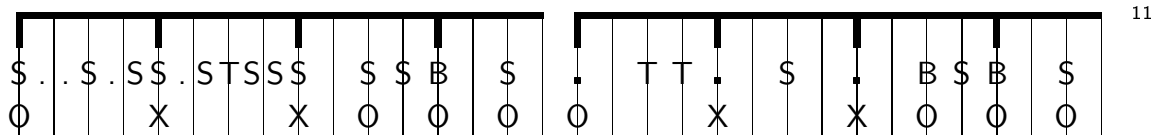
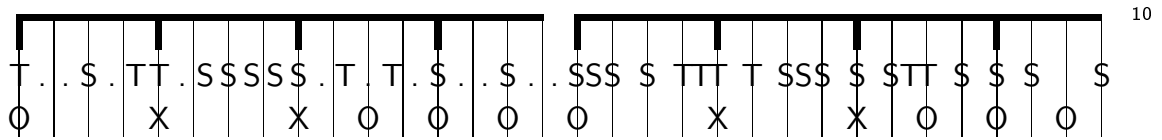
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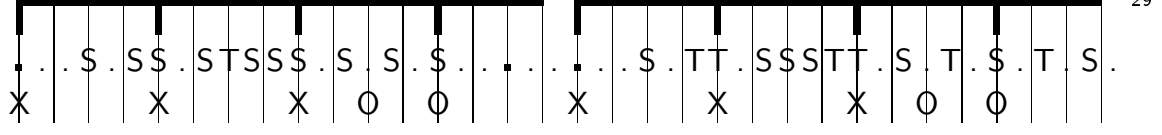
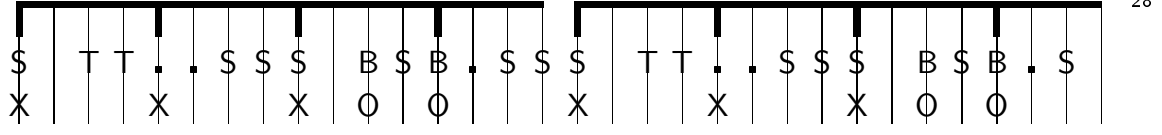
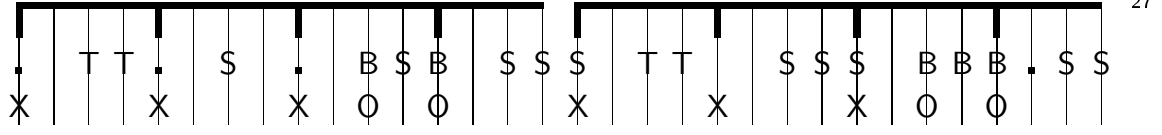
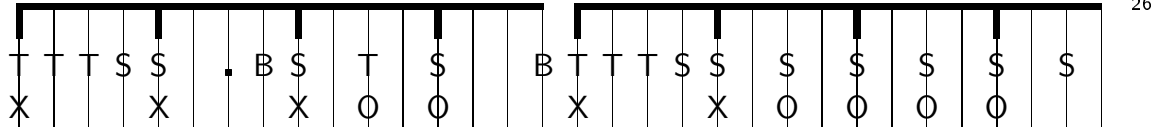
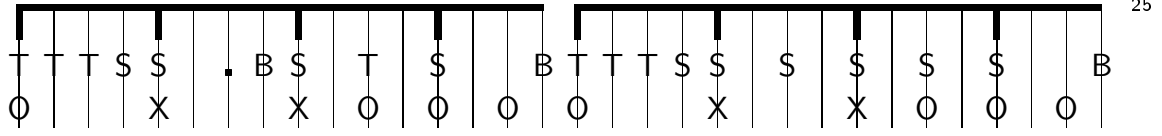
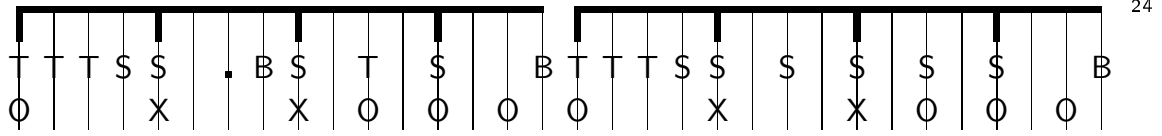
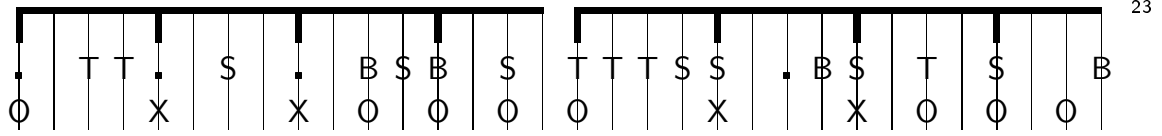
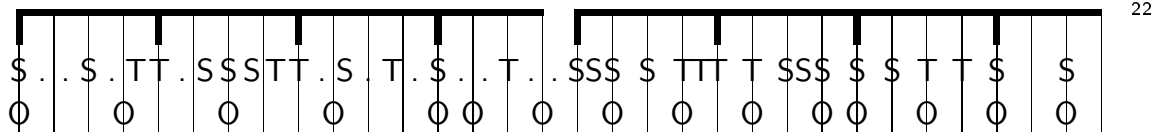
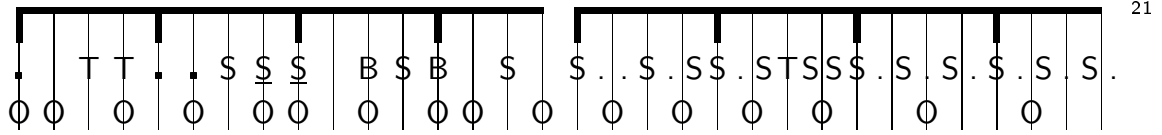
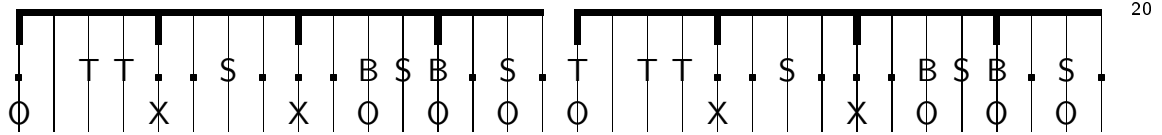
Exercise 42, left staff: A 12-measure rhythmic exercise. The top line has a bar line at the end. The notes are: \$ \$ T, \$ \$ T, \$ \$ T, \$ \$ T. The bottom line has a bar line at the end. The notes are: \$ X, \$ \$ T, \$ \$ T, \$ \$ T, \$ \$ T.

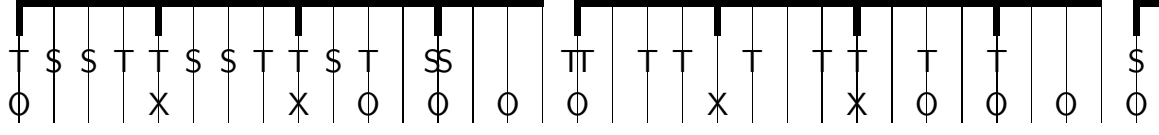
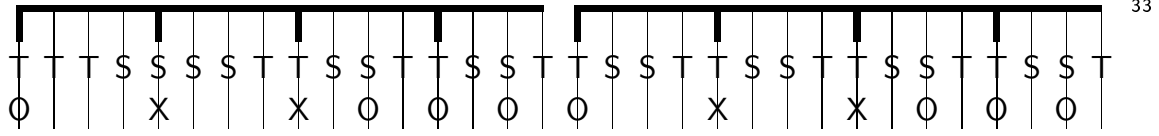
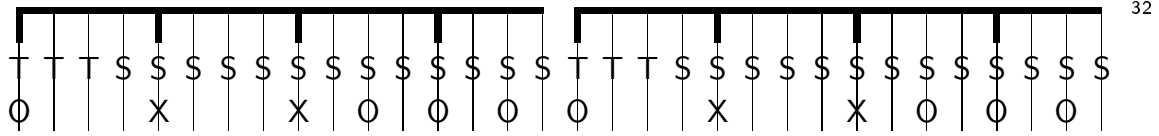
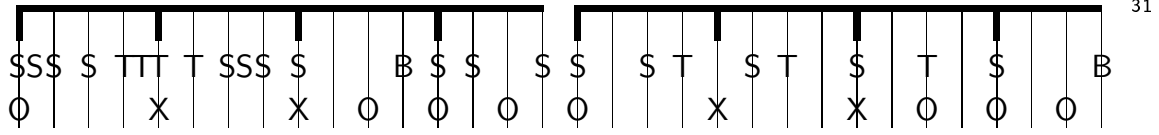
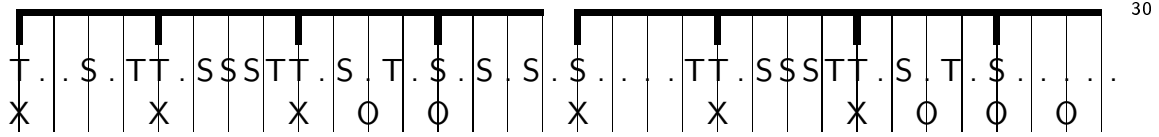
Exercise 42, right staff: A 12-measure rhythmic exercise. The top line has a bar line at the end. The notes are: \$ \$ T, \$ \$ T, \$ \$ T, \$ \$ T. The bottom line has a bar line at the end. The notes are: \$ X, \$ \$ T, \$ \$ T, \$ \$ T, \$ \$ T.

Fura

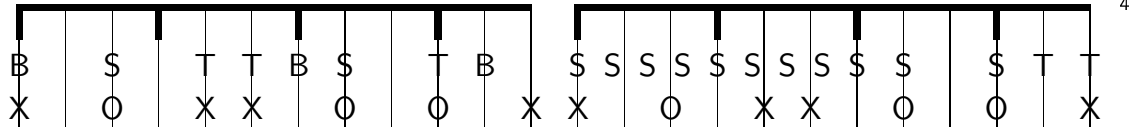
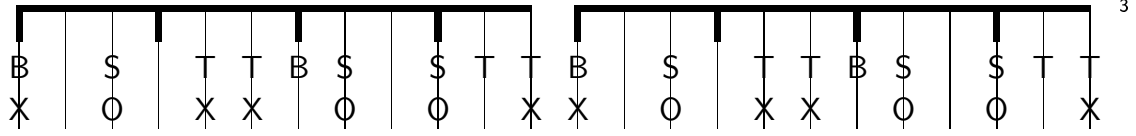
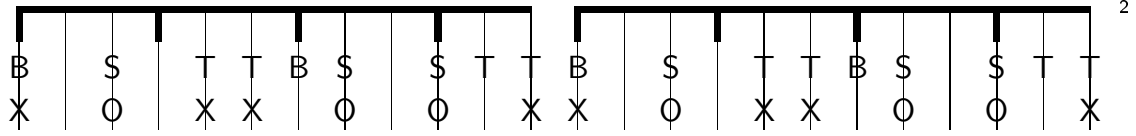
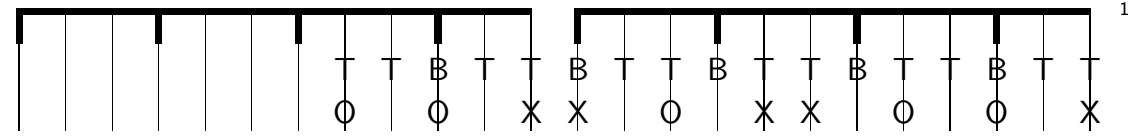
The image displays a musical score for 'Fura' consisting of 9 rows of music. Each row is numbered 1 through 9 on the right side. Each row contains two staves of music. The notation includes notes on a five-line staff, with various symbols (B, T, S, X, O) placed above or below the notes. The symbols are arranged in a grid-like pattern across the staves, with some symbols appearing in pairs or groups. The overall structure is a 9x2 grid of musical notation.

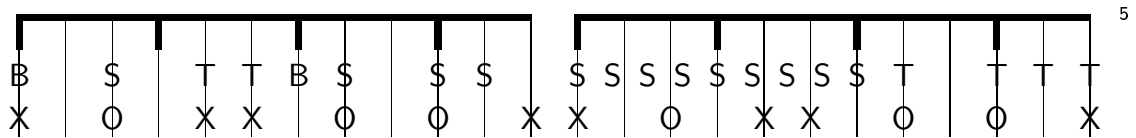




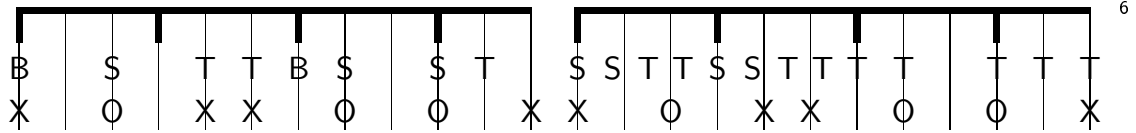


Bòbò

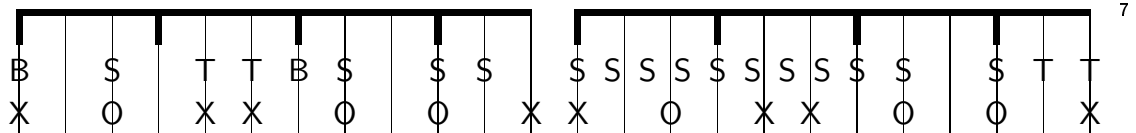




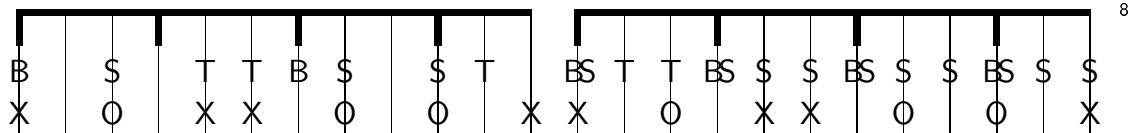
5



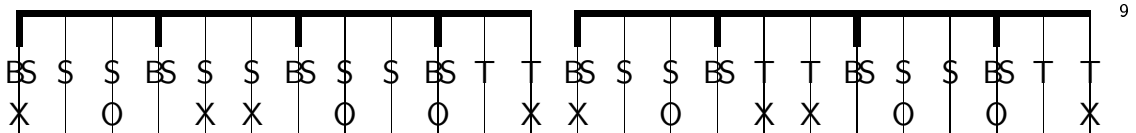
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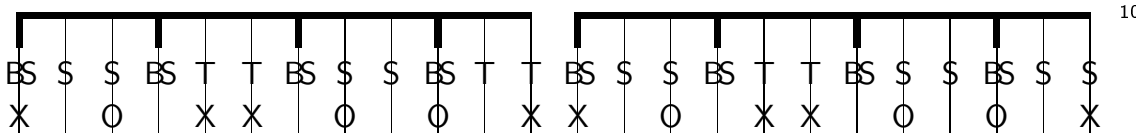
7



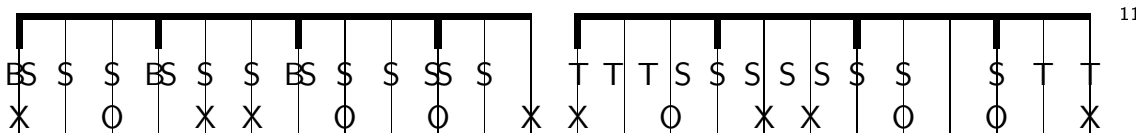
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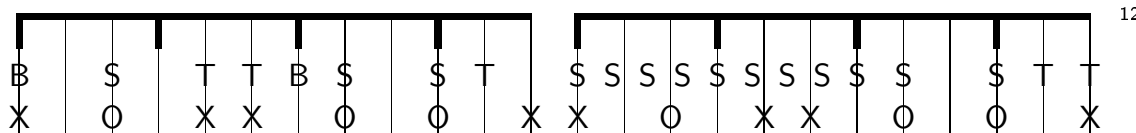
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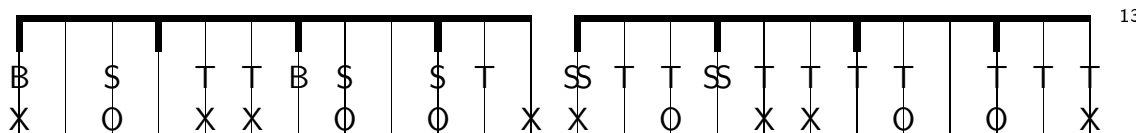
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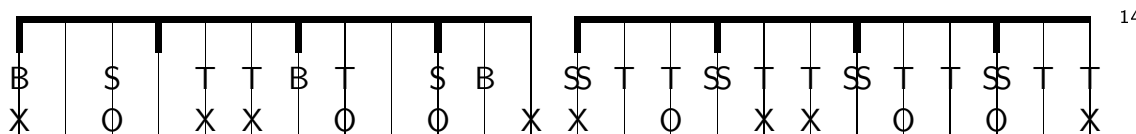
11



12



13



14

15

SS	T	T	SS	T	T	SS	T	T	SS	T	T	SS	T	T	SS	T	T	
X		O		X	X		O		O		X	X		O		O		X

SS	T	T	SS	T	T	SS	T	T	\$			\$	S	S	S	S	\$	\$	\$	\$		SS	
X		O		X	X		O		O		X	X		O		O		X	X		O		X

Dansa

1

			\$	\$	T	T	\$		\$	\$	T	T	\$		\$	\$	T	T				
									O		O		O		X			O				

2

\$		\$	\$	T	T	\$		B	T	T	T	\$	T	T	\$	T	T	T	B			
O		O		O				X			O		O		O		X		O			

3

\$	T	T	\$	T	\$	T	\$	T	T	\$	T	T	\$	T	T	T	\$	T	T	\$		
O		O		O		X				O		O		O		B		X			O	

4

B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$
O		O		O		O		X			O		O		O		X			O		O	

5

B	\$	\$	B	\$	\$	B	\$	\$	T	T	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$
O		O		O		O		X			O		O		O		X			O		O		O

6

B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$	B	T	T	\$	T	T	\$	T	T	\$	T	T	\$	T	T	
O		O		O		O		X			O		O		O		O		X			O		O		O		O		O

7

\$	\$		B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$	
O		O		O		O		X			O		O		O		O		X			O		O		O		O		O

8

\$	T	T	B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$	\$	\$	T	T	T	T	\$	T	T	\$	\$	\$	
○		○		○			X			○			○		○		○				○		X		○		○

9

\$	T	T	\$	T	T	\$	\$	\$	\$	\$	T	T	\$	T	\$	T	\$.	B	T	T	T					
○		○		○			X			○		○		○		○			X		○				○		

10

T	T	T	\$		B	S	\$	\$	T	T																	
○		○		○			X			○		○		○		○			X		○				○		

11

B	S	\$	\$	\$	\$		B	S	\$	\$	T	T																
○		○		○		○			X			○		○		○				X			○			○		

12

T	T	T	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	T	T	\$	\$	T	T	\$	\$	T	T	\$	\$	T	
○		○		○					X			○		○		○			X		○			X		○		○

13

T	\$	\$	T	T	\$	\$	T	T	\$	\$	T	T	\$	\$	T	T	\$	\$	T	T	\$	\$	T	T	\$	\$	T	
○			X		○		○			X		○		○				X		○				X		○		○

14

\$	\$	\$	\$	T	T	T	T	\$	T	T	\$	\$	\$	\$		\$	\$	T	T	\$	T	T	\$	B	T	T	T	
○				X		○		○		X		○		○		○				○		○		X		○		○

15

B	\$	\$	B	\$	B	\$	\$	B	\$																			
○		○		○			X			○		○		○					X		○			○		○		

16

B	\$	\$	B	\$	B	\$	\$	T	T	\$																		
○		○		○			X			○		○		○					X		○			○		○		

17

B	\$	\$	B	\$	B	\$	T	\$	T	T	\$																	
○		○		○			X			○		○		○					X		○			○		○		

18

\$	T	T	\$	\$	\$	T	\$	T	T	B	T	T	T	\$	B	\$	B	\$	B		
○	|	○	|	○	|	X	|	|	|	○	○	|	○	|	○	|	X	|	○	|	B

19

T	T	T	\$		B	\$	B	T	T	\$	T	T	T	T	\$	B	\$	B	\$	B	
○	|	○	|	○	|	X	|	|	|	○	○	|	○	|	○	|	X	|	○	|	B

20

T	T	T	\$		B	\$	B	T	T	\$	T	T	T	T	\$	B	\$	B	\$	B	
○	|	○	|	○	|	X	|	|	|	○	○	|	○	|	○	|	X	|	○	|	B

21

T	T	T	\$		B	\$	B	T	T	\$	T	T	T	T	\$	B	\$	B	\$	B	
○	|	○	|	○	|	X	|	|	|	○	○	|	○	|	○	|	X	|	○	|	B

22

T	T	T	\$		B	\$	B	T	T	\$	T	T	T	T	\$	B	\$	B	\$	B	
○	|	○	|	○	|	X	|	|	|	○	○	|	○	|	○	|	X	|	○	|	B

23

T	T	T	\$		B	\$	B	T	T	\$	T	T	T	T	\$	B	\$	B	\$	\$	\$	
○	|	○	|	○	|	X	|	|	|	○	○	|	○	|	○	|	X	|	○	|	○	\$

24

\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	B	\$	T	T	\$	B	\$	T	\$	T	T	B	
○	|	○	|	○	|	X	|	|	|	○	○	|	○	|	○	|	X	|	○	|	○	|	B

25

\$	\$	\$	\$	B	\$	T	\$	T	T	T	T	T	T	\$	T	T	\$	T	T	\$			
○	|	○	|	○	|	X	|	|	|	○	○	|	○	|	○	|	X	|	○	|	○	|	\$

26

T	\$	T	\$	T	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	T	T	T	T	T	T	\$	T	\$		
○	|	○	|	○	|	X	|	|	|	|	○	○	|	○	|	○	|	X	|	○	|	○	|	○	\$

27

T	\$	T	\$	T	\$.	B	\$	\$		B	\$	\$	B	\$	B	\$	\$	T	T	\$			
○	|	○	|	○	|	X	|	|	|	○	○	|	○	|	○	|	X	|	○	|	○	|	○	○

38

\$	\$.	.	B	\$	T	S	T	T	\$	\$.	.	B	\$	T	S	.	B	\$
○		○		○			X		○	○		○		○			X		○	

39

\$	\$.	.	B	\$	T	S	.	B	\$	\$	\$.	.	B	\$	T	S	T	T
○		○		○			X		○	○		○		○			X		○	

40

\$	\$	T	T	T	T	S	T	S	.	B	\$	\$	\$.	B	\$	\$	B	\$	\$.	B	\$	\$
○		○		○			X		○	○		○		○			X		○					

41

\$	\$.	B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$	T	T	B	\$	\$	B	\$	\$	B	\$	\$	B	\$
○		○		○			X		○	○		○		○			X		○											

42

\$	T	T	B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$	\$	T	T	S	T	T	S	B	T	T	T
○		○		○			X		○	○		○		○			X		○						

43

T	S	T	S	T	S	T	S	T	S	.	\$	\$	S	\$	\$	S	T	T	S
○		○		○			X		○	○		○		○			X		○

44

T	S	T	S	T	S	\$	\$	\$	\$	\$	T	T	T	T	T	S	T	T	S	T	T
○		○		○			X		○	○		○		○			X		○		

45

B	\$	\$	\$	S	B	\$	S	\$	\$	B	\$	\$	\$	S	B	\$	S	\$	\$	B
○		○		○			X		○	○		○		○			X		○	

46

S	T	T	S	.	B	\$	S	\$	\$.	B	\$	T	T	S	.	B	\$	S	\$	\$	B
○		○		○			X		○	○		○		○			X		○			

47

\$	T	T	S	T	T	S	T	T	S	T	S	T	S	T	\$	\$	\$	\$	\$
○		○		○			X		○	○		○		○			X		○

48

Measure 48 consists of two staves. The top staff has a bar line at the beginning and end. The notes are: T, T, T, S, S, S, S, S, S, S, S, S, S, S, T. The bottom staff has notes: O, O, O, O, X, O, O, O, O, O, O, O, O, O, O.

49

Measure 49 consists of two staves. The top staff has a bar line at the beginning and end. The notes are: T, S, S, T, T, S, S, T, T, S, S, T, T, S, S, T. The bottom staff has notes: O, X, O, O, X, O, O, O, X, O, O, O, O, O, O.

50

Measure 50 consists of two staves. The top staff has a bar line at the beginning and end. The notes are: T, S, S, T, T, S, S, T, T, S, S, T, T, S, S. The bottom staff has notes: O, X, O, O, X, O, SS, T, X, O, O, S, X, O.

51

Measure 51 consists of two staves. The top staff has a bar line at the beginning and end. The notes are: S, S, T, S, B, S, T, T, S, B. The bottom staff has notes: O, O, O, O, X, O, O, S, S, B, S, X, T, S, B, O.

52

Measure 52 consists of two staves. The top staff has a bar line at the beginning and end. The notes are: S, S, S, B, S, T, T, S, B. The bottom staff has notes: O, O, O, O, X, O, O, S, S, B, S, X, T, S, B, O.

53

Measure 53 consists of two staves. The top staff has a bar line at the beginning and end. The notes are: S, S, S, B, S, T, T, S, B. The bottom staff has notes: O, O, O, O, X, O, T, T, T, S, S, S, S, S, S, S, S, S, S, T, O.

54

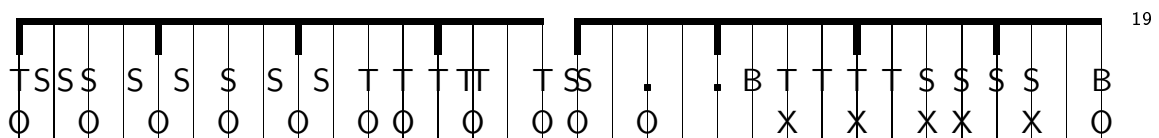
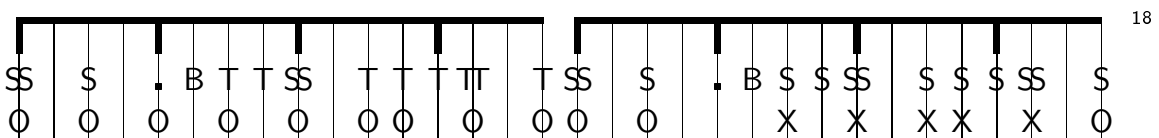
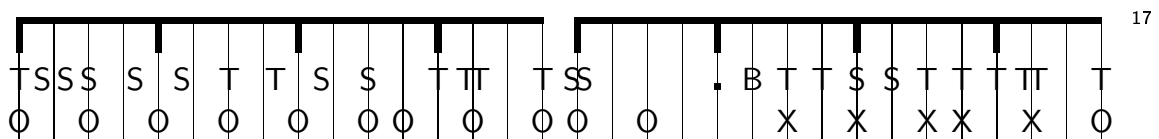
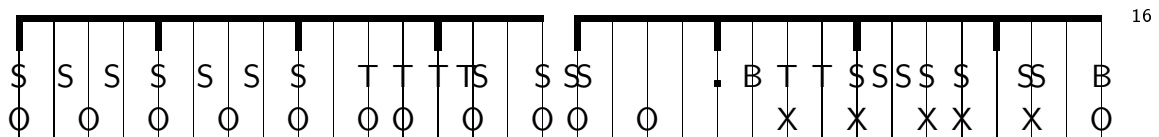
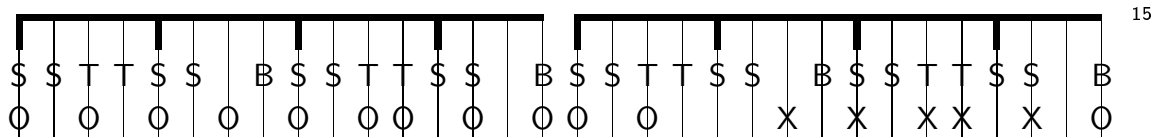
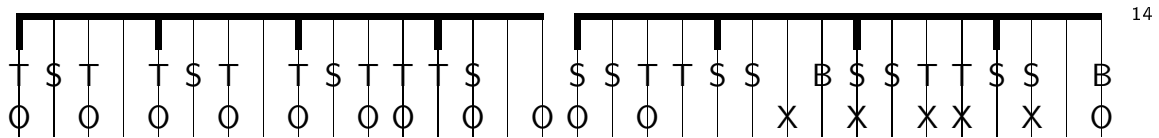
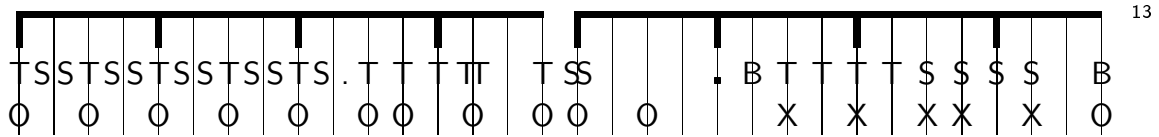
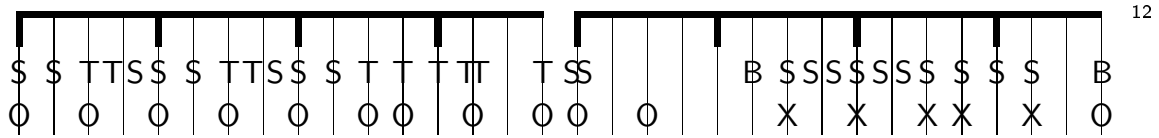
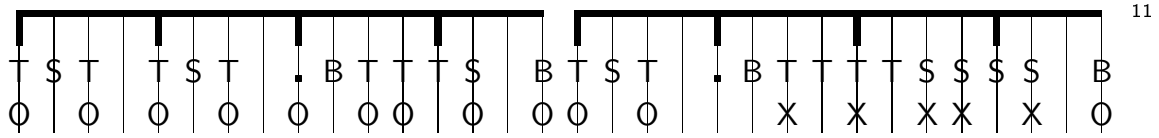
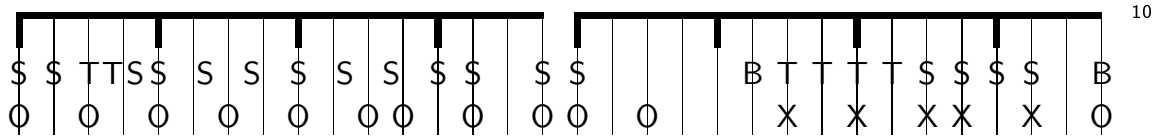
Measure 54 consists of two staves. The top staff has a bar line at the beginning and end. The notes are: T, S, S, T, T, S, S, T, T, S, S, T, T, S, S, T. The bottom staff has notes: O, O, X, O, O, X, O, O, O, X, O, O, O, O, O.

Measure 55 consists of two staves. The top staff has a bar line at the beginning and end. The notes are: T, S, S, T, T, S, S, T, T, S, S, T, T, S, S. The bottom staff has notes: O, X, O, O, X, O, SS, T, X, O, O, T, T, X, O, S, S.

Bara

The musical score for 'Bara' is presented in 9 systems, each with two staves. The notation is as follows:

- System 1:** The first staff has 14 vertical lines. The second staff has 14 vertical lines with notes and rests. The 13th and 14th notes are marked with 'T' and 'S' respectively. The system ends with a 'B'.
- System 2:** The first staff has 14 vertical lines with notes and rests. The second staff has 14 vertical lines with notes and rests. The 13th and 14th notes are marked with 'X' and 'X' respectively. The system ends with a 'B'.
- System 3:** The first staff has 14 vertical lines with notes and rests. The second staff has 14 vertical lines with notes and rests. The 13th and 14th notes are marked with 'X' and 'X' respectively. The system ends with a 'B'.
- System 4:** The first staff has 14 vertical lines with notes and rests. The second staff has 14 vertical lines with notes and rests. The 13th and 14th notes are marked with 'X' and 'X' respectively. The system ends with a 'B'.
- System 5:** The first staff has 14 vertical lines with notes and rests. The second staff has 14 vertical lines with notes and rests. The 13th and 14th notes are marked with 'X' and 'X' respectively. The system ends with a 'B'.
- System 6:** The first staff has 14 vertical lines with notes and rests. The second staff has 14 vertical lines with notes and rests. The 13th and 14th notes are marked with 'X' and 'X' respectively. The system ends with a 'B'.
- System 7:** The first staff has 14 vertical lines with notes and rests. The second staff has 14 vertical lines with notes and rests. The 13th and 14th notes are marked with 'X' and 'X' respectively. The system ends with a 'B'.
- System 8:** The first staff has 14 vertical lines with notes and rests. The second staff has 14 vertical lines with notes and rests. The 13th and 14th notes are marked with 'X' and 'X' respectively. The system ends with a 'B'.
- System 9:** The first staff has 14 vertical lines with notes and rests. The second staff has 14 vertical lines with notes and rests. The 13th and 14th notes are marked with 'X' and 'X' respectively. The system ends with a 'B'.



30
 SS \$ S S \$ S S \$ \$ \$ SS \$ SS \$. B T T SS \$. TT T
 O O O O O O O O O O O O O O O X X X X X O

31
 SS \$. B T T SS \$. TT T SS \$. B T T SS \$. TT T
 O O O O O O O O O O O O O O X X X X X O

32
 SS \$. B T T SS \$ \$ \$ SS \$ SS \$. B T T T T \$ \$ \$ \$ B
 O O O O O O O O O O O O O X X X X X O

33
 T \$ T T S T . B T T T \$ B T \$ T . B T T \$ T T \$ T T S T
 O O O O O O O O O O O O O O X X X X X O

34
 T \$ T T S T T S T T S T T TT T SS . B \$ \$ \$ \$ \$ \$ SS \$
 O O O O O O O O O O O O O O X X X X X O

35
 \$SSS S S T T S \$ T TT T SS . B T T T T \$ \$ \$ \$ \$
 O O O O O O O O O O O O O O X X X X X O

36
 T \$ S T T S \$ S S T T \$ T \$ S \$ T T S
 O O O O O O O O O O O O O X X X X X O

37
 T \$ S T T S S T T S S T T \$ B SS . B \$SSSSSS \$ \$ \$ \$ \$
 O O O O O O O O O O O O O O X X X X X O

38
 \$SSS S S \$ S S \$ \$ TT T SS \$. B T T SS \$. TT T
 O O O O O O O O O O O O O O X X X X X O

39
 SS \$. B T T SS \$. TT T SS \$. B T T SS \$. TT T
 O O O O O O O O O O O O O O X X X X X O

Sogolo

1

\$ T T B \$ T T B \$ T T B \$ T T B
O O O

2

\$ T T B \$ T \$ B \$ T T B \$ T \$ B
X O O O O

3

\$ T T B \$ T \$ B \$ T T B \$ T \$ B
X O O O O

4

T T \$ \$ \$ \$ \$ \$ \$ \$ B \$ T T B \$ T \$ B
X O O O O O O

5

\$ T T B \$ T \$ B \$ T T B \$ T \$ B
X O O O O

6

\$ T T \$ T \$ T \$ B \$ T T B \$ T \$ B
X O O O O

7

\$ \$ \$ \$ \$ \$ \$ \$ \$ \$ B \$ S S B \$ T \$ B
X O O O O O O

8

\$ T T B \$ T \$ B T T T T \$ \$ \$ \$ \$ \$ \$ \$ \$ \$
X O O O O

9

T T T T \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ T T T T \$ \$ \$ \$ \$ \$ \$ \$ \$ \$
X O O O O

T	T	T	T	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	B	\$	\$	\$	B	\$	\$
X			O				O		O	O		X		O				O	O	

10

\$	\$	B	\$	\$	\$	\$	B	\$	\$	\$	\$	B	\$	\$	\$	B	\$	\$
X		O			O		O	O		X		O				O	O	

11

T	T	T	T	\$	\$	T	T	\$	\$	\$	\$	\$	\$	B	\$	\$	\$	B	\$	\$
X			O			O		O	O		X		O				O	O		

12

T	T	T	T	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	B	\$	\$	\$	B	\$	\$
X			O			O		O	O		X		O				O	O		

13

T	T	T	T	\$	T	T	T	T	T	\$	B	\$.	\$	\$.	B	\$	T	\$	B
X			O			O		O	O	O		X		O				O	O		

14

\$.	\$	\$.	B	\$	T	\$	B	\$.	\$	\$.	B	\$	T	\$	B
X		O			O		O	O		X		O				O	O		

15

T	T	T	T	\$	\$	\$	\$	\$	\$	\$	B	\$.	\$	\$.	B	\$	T	\$	B
X			O			O		O	O	O		X		O				O	O		

16

T	\$	T	\$	T	\$	T	\$	T	\$	\$	B	\$.	\$	\$.	B	\$	T	\$	B
X		O			O		O		O	O		X		O				O	O		

17

T	T	T	T	\$	\$	\$	\$	\$	\$	\$	B	\$.	\$	\$.	B	\$	T	\$	B
X			O			O		O	O	O		X		O				O	O		

18

T	T	T	T	\$	\$	\$	\$	\$	\$	\$	\$	T	T	T	T	\$	\$	\$	\$	\$	\$
X			O			O		O	O		X		O				O	O			

19

20

T	\$	T	T	\$	\$	\$	\$	\$	\$	\$	\$	\$
X			O				O		O	O		\$

T	T	T	T	\$	\$	\$	\$	\$	\$	\$	\$	\$
X			O							O	O	\$

21

T	\$	T	T	\$	\$	\$	\$	\$	\$	\$	\$	\$
X			O				O		O	O		\$

\$	\$	B	\$	\$	\$	\$	\$	\$	\$	B	\$	\$
X		O							O	O		\$

22

\$	\$	B	\$	\$	\$	\$	\$	\$	\$	B	\$	\$
X		O					O		O	O		\$

\$	\$	B	\$	\$	\$	\$	\$	\$	\$	B	\$	\$
X		O							O	O		\$

23

T	T	T	T	\$	\$	T	T	\$	\$	\$	\$	\$
X			O				O		O	O		\$

\$	\$	B	\$	\$	\$	\$	\$	\$	\$	B	\$	\$
X		O							O	O		\$

24

T	T	T	T	\$	\$	\$	\$	\$	\$	\$	\$	\$
X			O				O		O	O		\$

T	T	T	T	\$	\$	\$	\$	\$	\$	\$	\$	\$
X			O							O	O	\$

25

T	T	T	T	\$	\$	\$	\$	\$	\$	\$	\$	\$
X			O				O		O	O		\$

T	T	T	T	\$	\$	\$	\$	\$	\$	\$	\$	\$
X			O							O	O	\$

26

T	\$	T	\$	T	\$	T	\$	T	\$	B	B	
X			O				O		O	O		

\$	.	T	T	.	B	\$	T	\$	B			
X		O					O		O			

27

\$	.	T	T	\$	T	\$	T	\$	B			
X		O					O		O			

\$	.	T	T	.	B	\$	T	\$	B			
X		O					O		O			

28

\$	.	T	T	\$	T	\$	T	\$	B			
X		O					O		O			

\$	.	T	T	.	B	\$	T	\$	B			
X		O					O		O			

29

T	\$	T	T	\$	\$	\$	\$	\$	\$	\$	B	
X			O				O		O	O		

\$	.	T	T	\$	T	\$	T	\$	B			
X		O					O		O			

30

\$	.	T	T	\$	T	\$	T	\$	B
X		O	O	O	O	O	O	O	

\$	.	T	T	\$	T	\$	T	\$	B
X		O					O	O	

31

\$	\$	\$	T	T	\$	\$	T	\$	\$	B
X			O			O		O	O	

\$	.	T	T	\$	T	\$	T	\$	B
X		O					O	O	

32

T	T	T	T	\$	\$	\$	\$	\$	\$	\$
X			O			O		O	O	

T	T	T	T	\$	\$	\$	\$	\$	\$	\$
X			O					O	O	

33

\$	\$	B	\$	\$	\$	\$	B	\$	\$
X		O			O		O	O	

\$	\$	B	\$	\$	\$	\$	B	\$	\$
X		O					O	O	

34

\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
X		O			O		O	O	

\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
X		O						O	O

35

T	T	T	T	\$	\$	\$	\$	\$	\$	\$
X			O			O		O	O	

\$	\$	B	\$	\$	\$	\$	B	\$	\$
X		O					O	O	

36

\$	\$	B	\$	\$	\$	\$	B	\$	\$
X		O			O		O	O	

\$	\$	B	\$	\$	\$	\$	B	\$	\$
X		O					O	O	

37

T	T	T	\$	\$	\$	\$	\$	\$	\$	\$
X			O			O		O	O	

\$	\$	B	\$	\$	\$	\$	B	\$	\$
X		O					O	O	

38

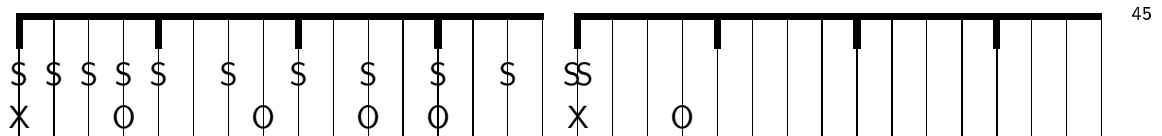
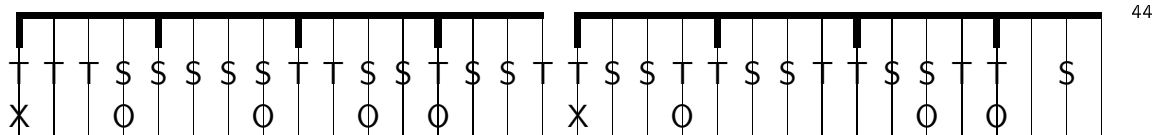
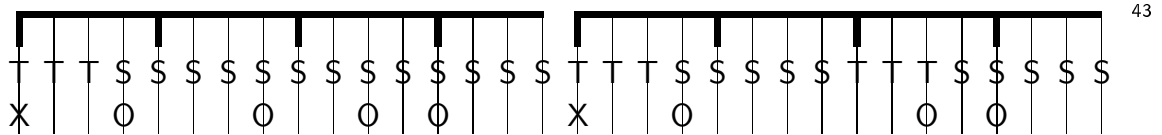
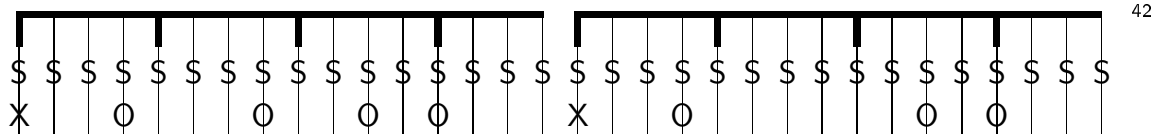
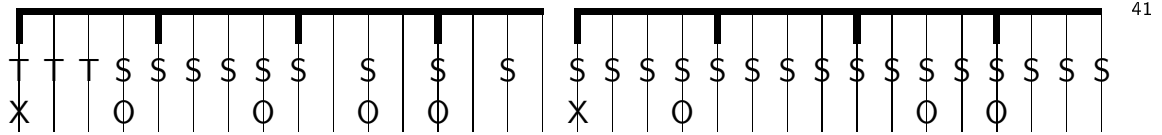
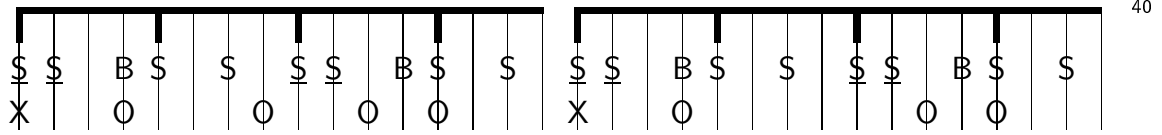
\$	\$	B	\$	\$	\$	\$	B	\$	\$
X		O			O		O	O	

\$	\$	B	\$	\$	\$	\$	B	\$	\$
X		O					O	O	

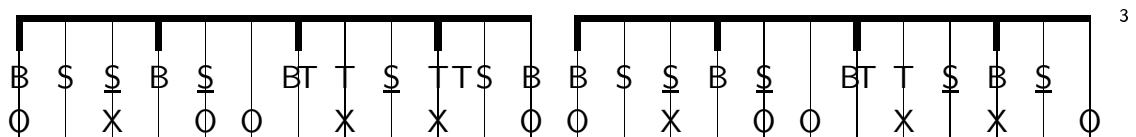
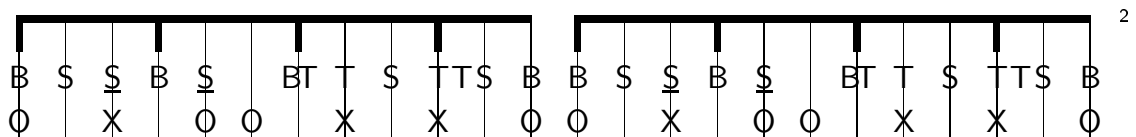
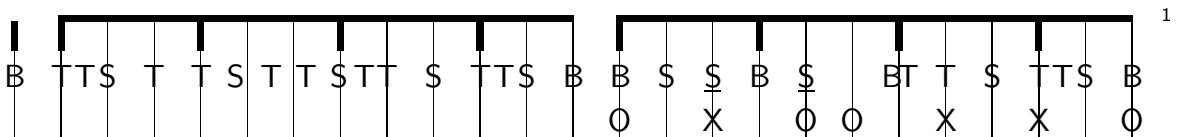
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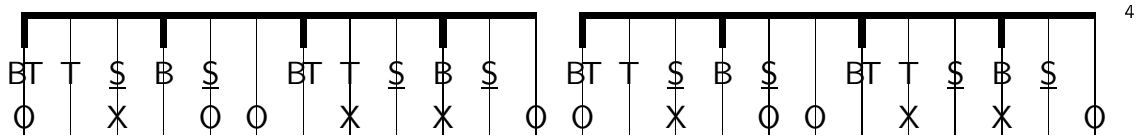
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X			O			O		O	O	

\$	\$	B	\$	\$	\$	\$	B	\$	\$
X		O					O	O	

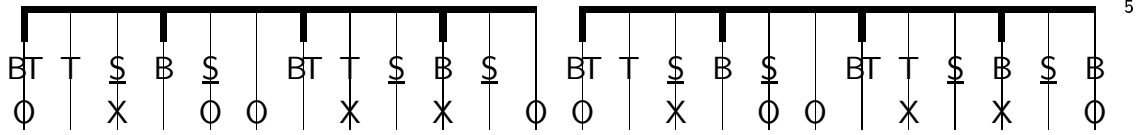


Kirin

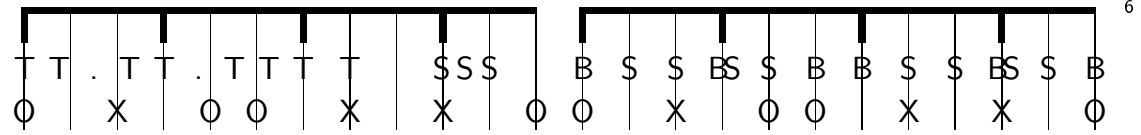




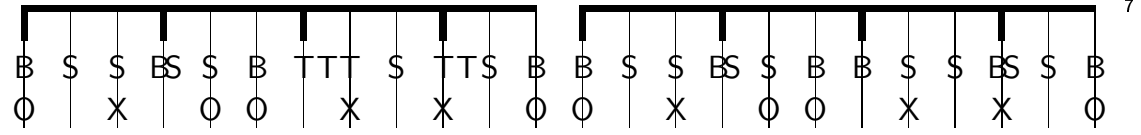
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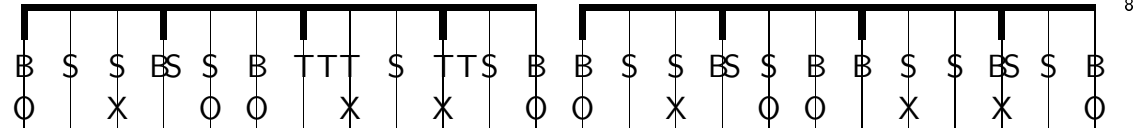
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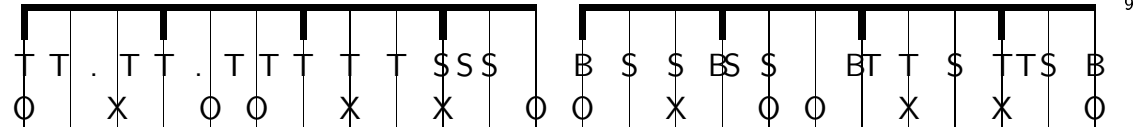
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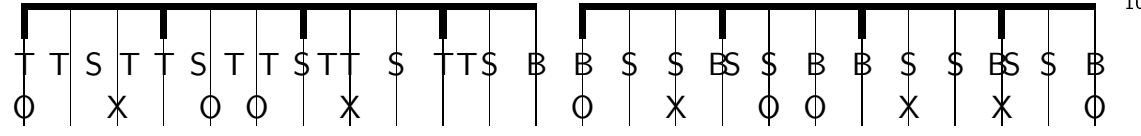
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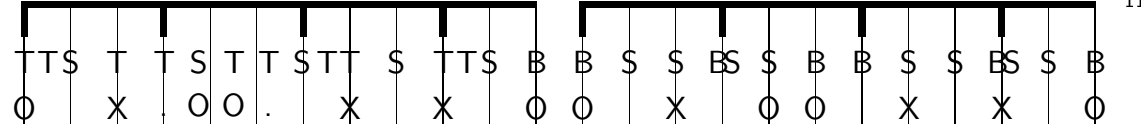
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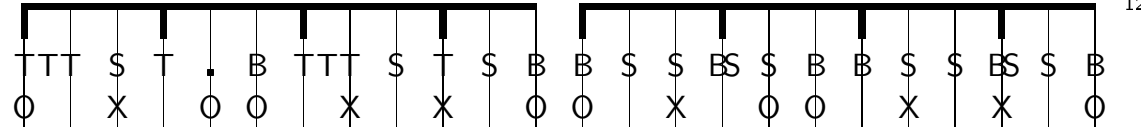
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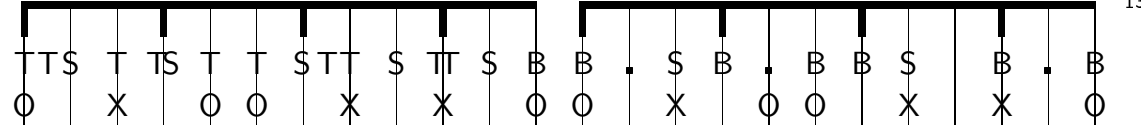
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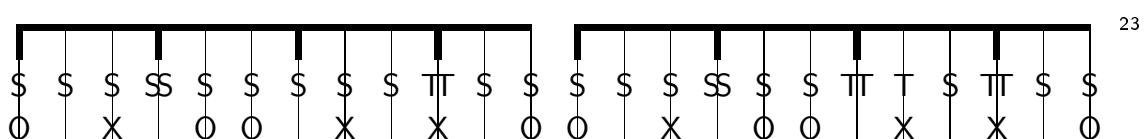
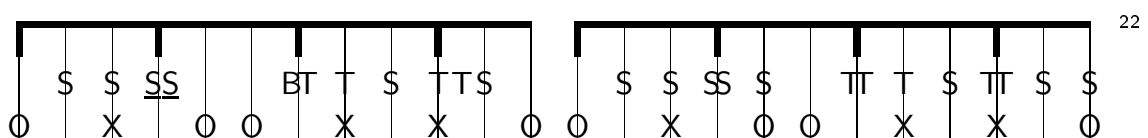
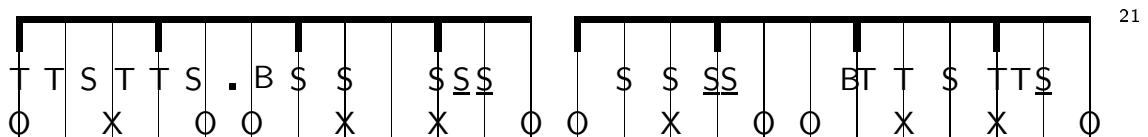
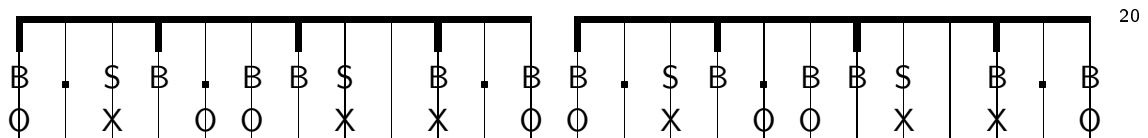
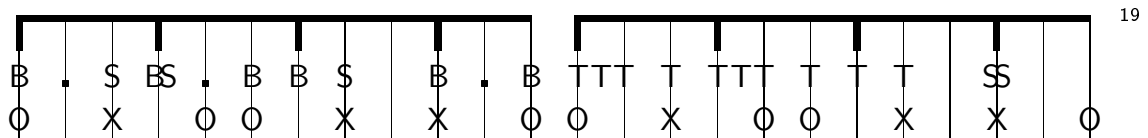
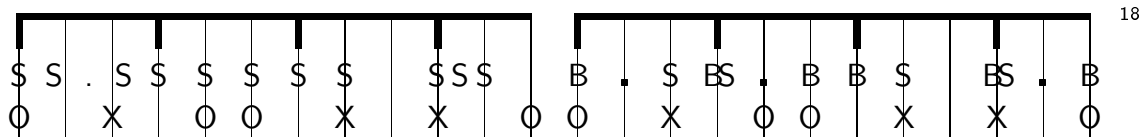
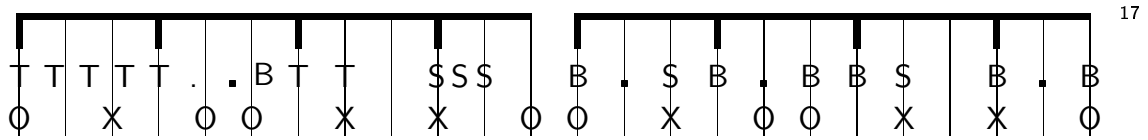
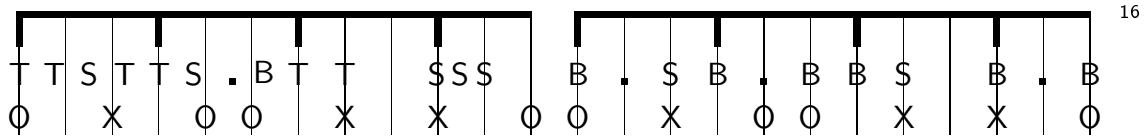
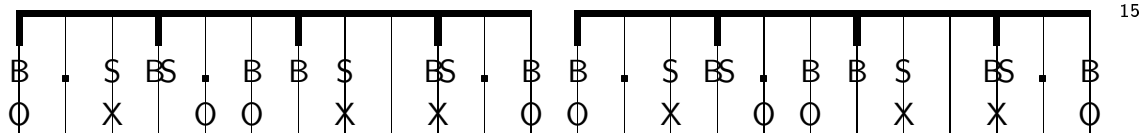
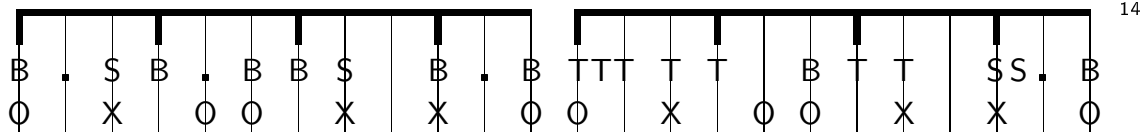
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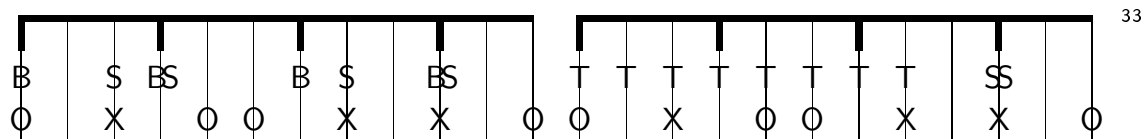
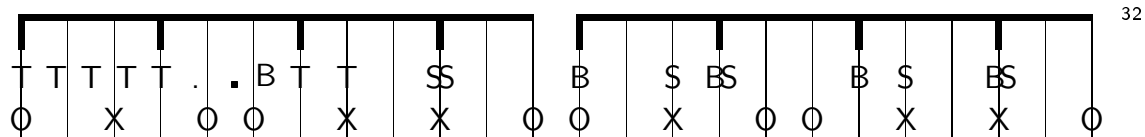
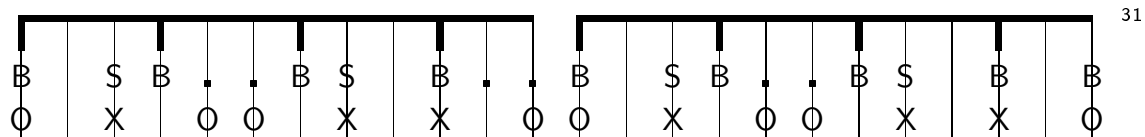
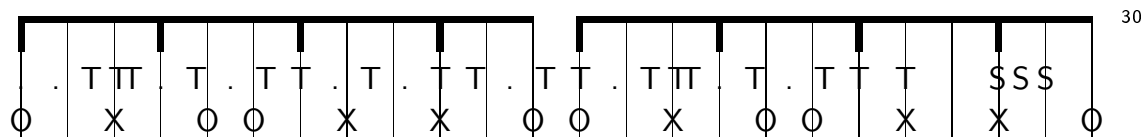
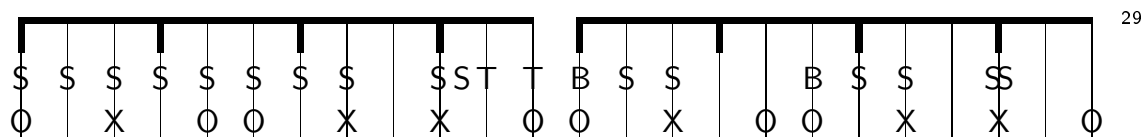
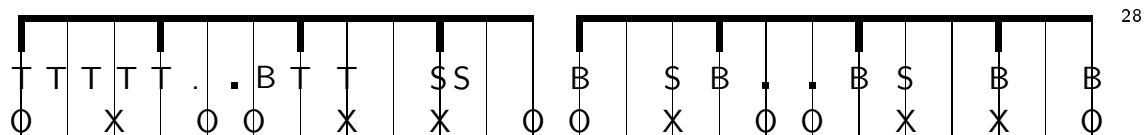
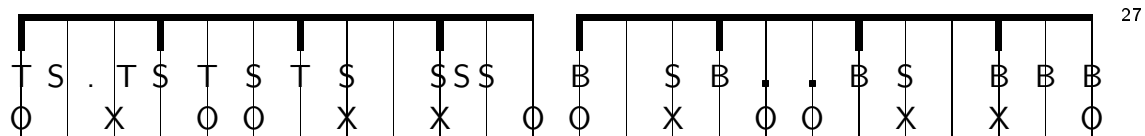
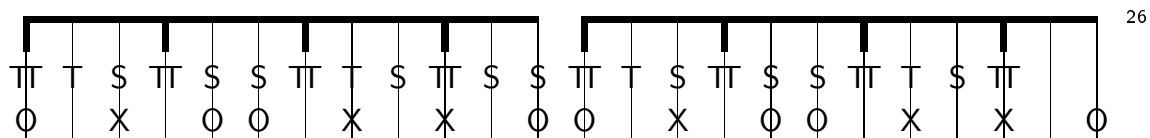
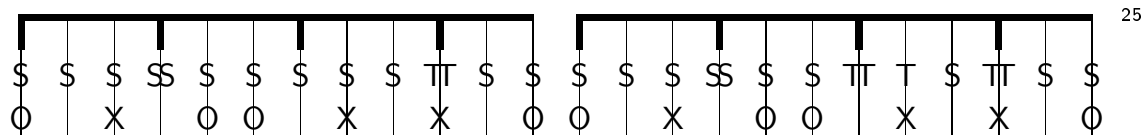
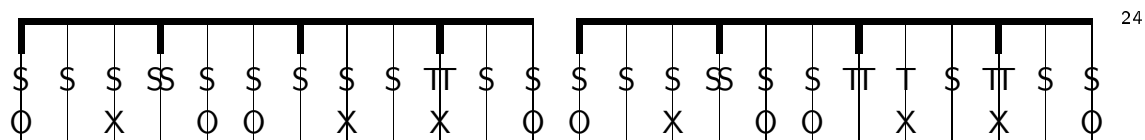


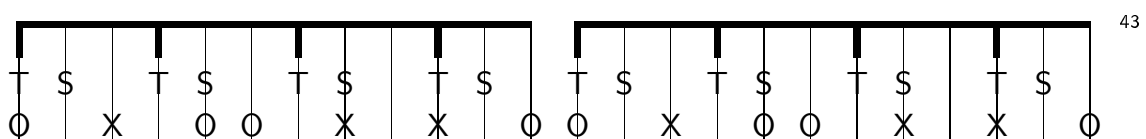
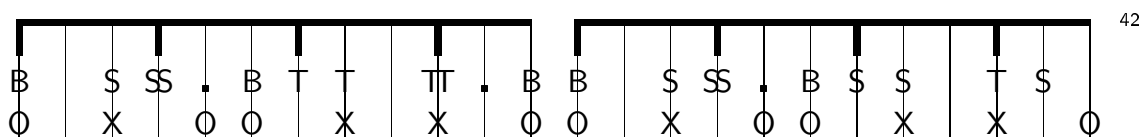
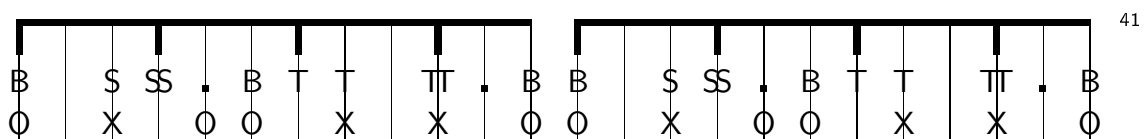
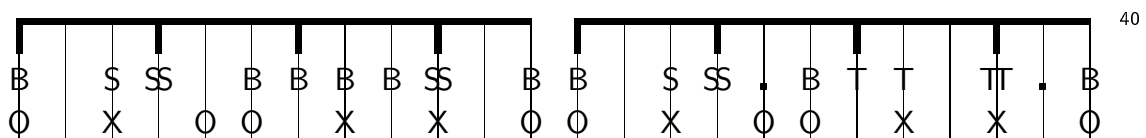
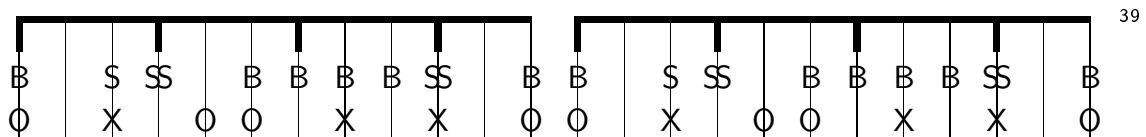
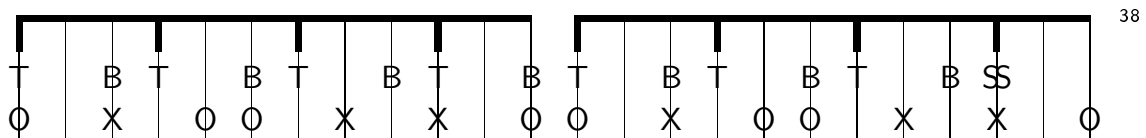
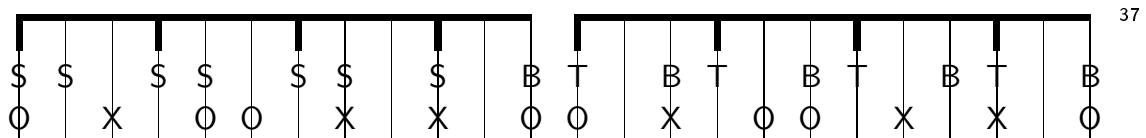
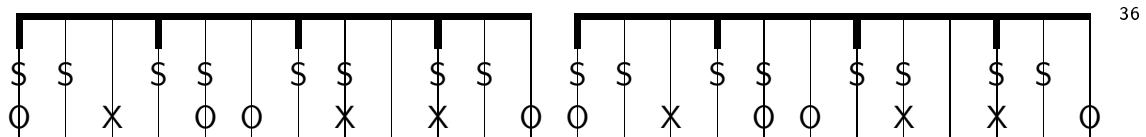
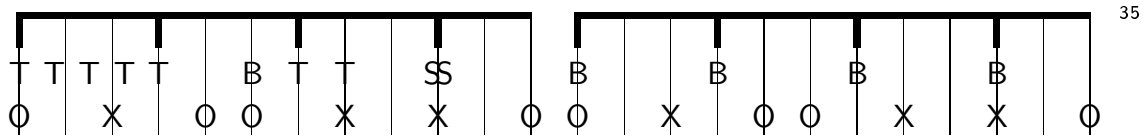
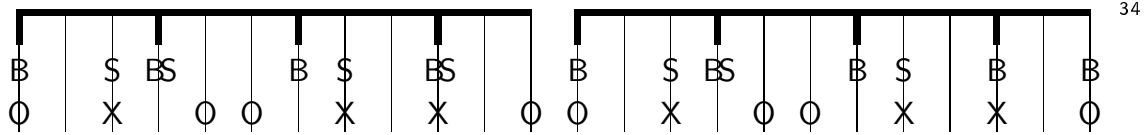
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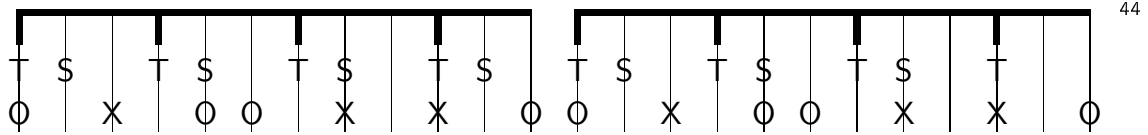


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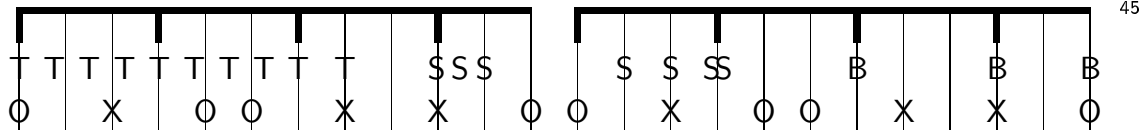




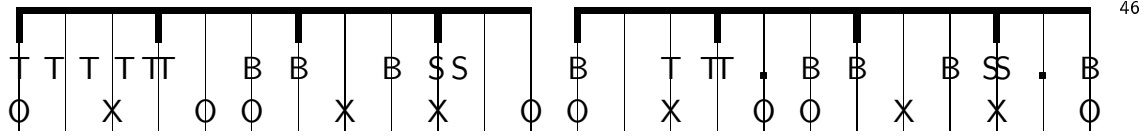




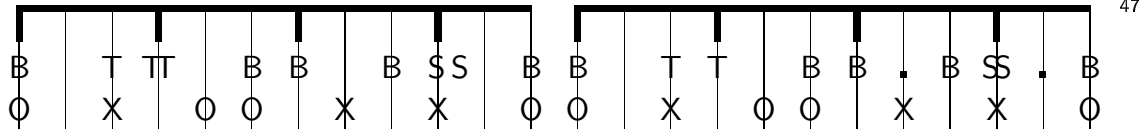
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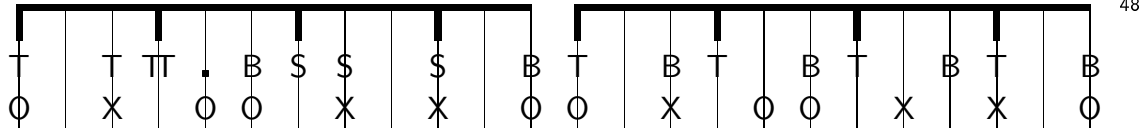
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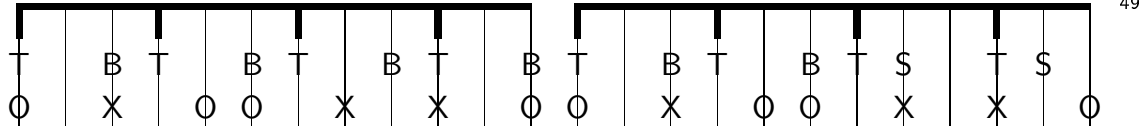
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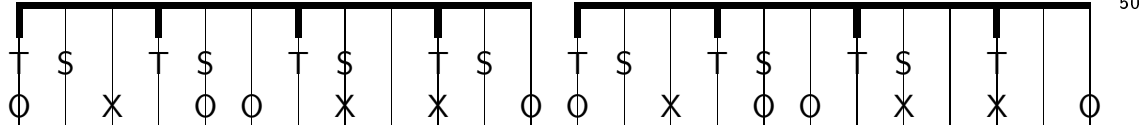
47



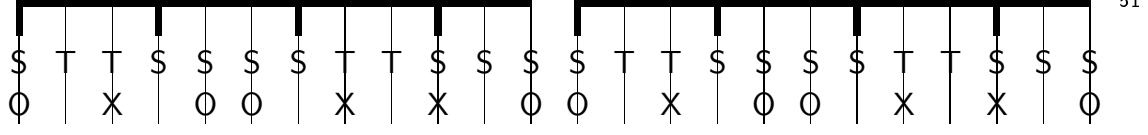
48



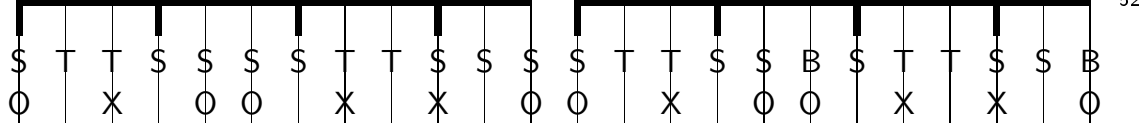
49



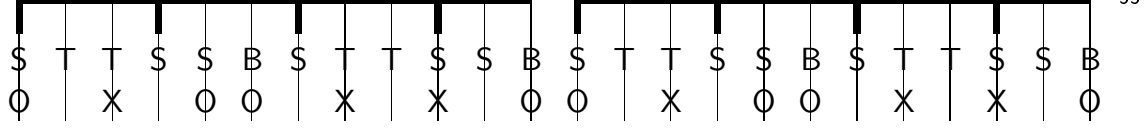
50



51

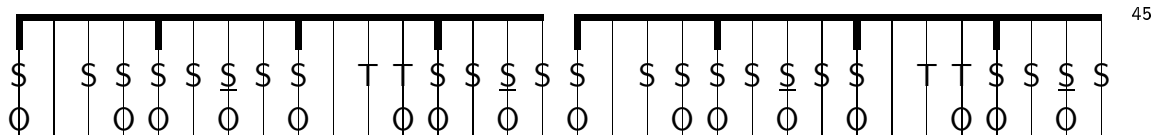
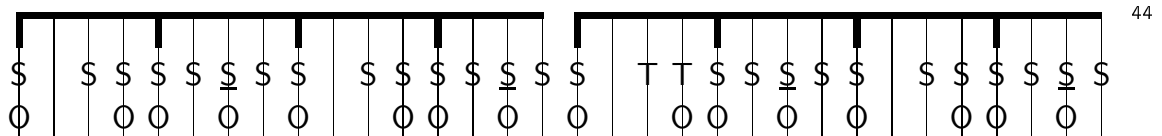
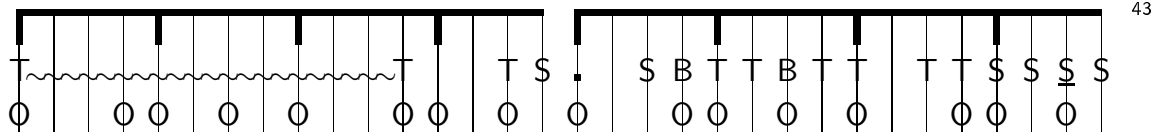
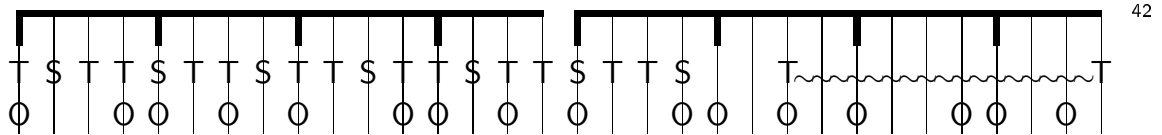
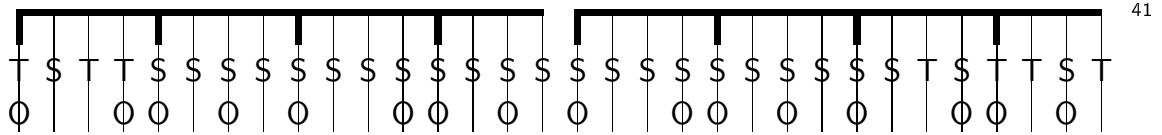
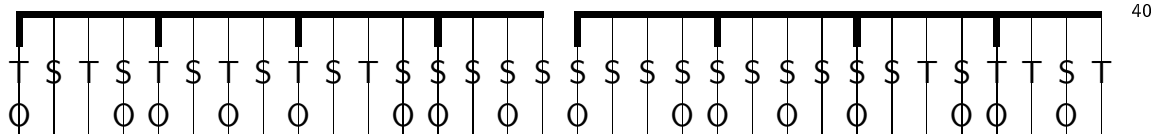
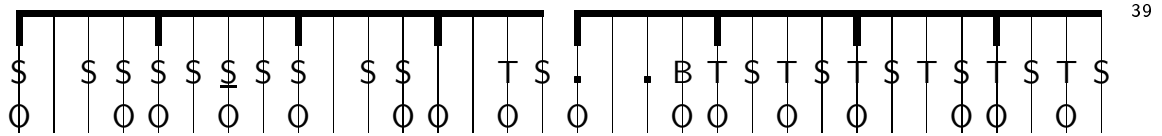
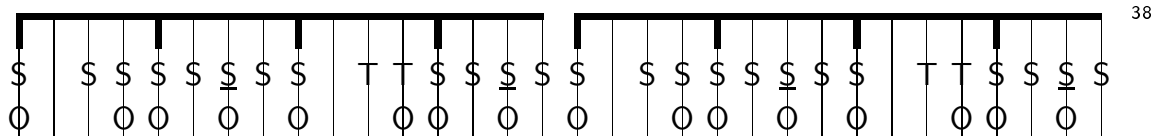
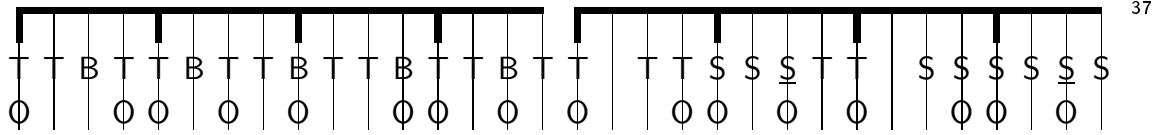
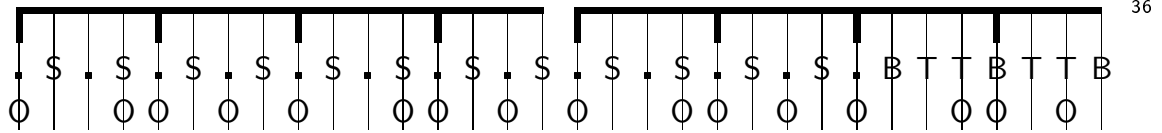


52



53

The image displays a musical score for the piece 'Jina', consisting of 15 numbered systems. Each system is composed of two staves of musical notation. The notation includes notes, rests, and accidentals (sharps and flats). The systems are numbered 6 through 15 on the right side of the page. The notation is presented in a simplified, schematic style, focusing on the rhythmic and melodic structure of the piece.



56

○ | S | B | T | T | B | S | S | S | ○ | B | S | B | S | B | S | B | S | S | S | ○

57

○ | S | B | T | T | B | S | S | S | ○ | B | T | B | S | T | B | T | S | S | ○

58

○ | S | B | T | T | B | S | S | S | ○ | B | S | B | S | B | S | B | S | S | S | ○

59

○ | S | B | T | T | B | S | S | S | ○ | B | S | B | S | B | S | B | S | S | S | ○

Tansole

1

○ | ○ | ○ | X | ○ | ○ | ○ | X | ○ | B | ○ | B | X | ○ | ○ | B | T | T | ○

2

○ | B | S | B | T | T | B | S | S | B | S | B | ○ | B | S | S | B | S | B | T | T | T | B | S | B | ○

3

○ | B | S | S | B | S | B | T | T | T | B | S | B | ○ | B | S | S | B | S | B | T | T | T | B | S | B | ○

4

○ | T | T | T | B | B | S | B | T | T | T | B | S | B | ○ | T | T | T | B | B | S | B | T | T | T | B | S | B | ○

5

○ | T | T | T | B | S | S | T | T | T | B | S | ○ | T | T | T | B | S | S | T | T | T | B | S | ○

T	T	T	B	S	S	B	S	S	S	S	S	S	S	S	S	T	T	T	T	T	S
○	○	○		X		○	○	○		X	○	○	○		X	○	○	○		X	

6

T	T	S	S	B	S	T	T	S	S	B	B	S	T	T	S	S	B	S	T	T	S	S	B	B	S
○	○	○		X		○	○	○		X	○	○	○		X	○	○	○		X					

7

T	T	S	S	B	S	T	T	S	S	B	B	S	T	T	S	S	B	S	T	T	S	S	B	B	S
○	○	○		X		○	○	○		X	○	○	○		X	○	○	○		X					

8

	S	S	S	T	T	T	T	T	T	S	S	B	S	S	S	T	T	T	T	T	S	S	S
○	○	○		X		○	○	○		X	○	○	○		X	○	○	○		X			

9

S	S	S	S	S	S	S	S	S	S	S	B	S	S	B	S	S	B	S	S	B	S	S
○	○	○		X		○	○	○		X	○	○	○		X	○	○	○		X		

10

B	S	S	T	T	S	S	B	S	S	B	S	S	B	S	S	B	S	S	B	S	S	B	S	S
○	○	○		X		○	○	○		X	○	○	○		X	○	○	○		X				

11

B	S	S	T	T	S	T	T	S	T	S	T	T	S	T	S	S	T	S	S	T	S	S	T	T	S	T	T	S
○	○	○		X		○	○	○		X	○	○	○		X	○	○	○		X								

12

T	T	S	S	B	S	T	T	S	S	B	B	S	T	T	S	S	B	S	T	T	S	S	B	B	S
○	○	○		X		○	○	○		X	○	○	○		X	○	○	○		X					

13

T	T	S	S	B	S	T	T	S	S	B	B	S	T	T	S	S	B	S	B	S	S	S	S	S	S	S
○	○	○		X		○	○	○		X	○	○	○		X	○	○	○		X						

14

S	S	S	S	S	S	S	S	S	S	B	S	S	S	T	T	T	T	T	S	S
○	○	○		X		○	○	○		X	○	○	○		X	○	○	○		X

15

16

T	T	T	T	T	S	S				T	T	T	T	T	S	S										
O	O	O			X		O	O	O			X	O	O	O		X	O	O	O			X			S

17

S	.	S	.	S	S	.	S	S	S	S	S	S	S	S	S	S	S	T	T	S							
O		O	O			X	O	O	O					X	O		O	O			X	O		O	O		X

18

B		S	S	.	B	S	T	T	T	B	B	S															
O		O	O		X	O	O	O			X	O	O	O		X	O	O	O			X	O	O	O		X

19

T		T	T	.	B	S	T	T	T	B	S	S															
O		O	O		X	O	O	O			X	O	O	O		X	O	O	O			X	O	O	O		X

20

B	S	S		B	S	S		B	S	S		B	S	S														
O		O	O		X	O	O	O				X	O	O	O		X	O	O	O			X	O	O	O		X

21

B				T	T	S	T	T	S		T	S	T	T	S													
O		O	O			X	O	O	O			X	O	O	O		X	O	O	O			X	O	O	O		X

22

T	.	S	.	S	S	.	S	T	T	T	T	S	S		T	T	S										
O		O	O			X	O	O	O						X	O		O	O			X	O	O	O		X

23

B	S	S	S					T	T	T	T	S	.															
O		O	O			X	O	O	O			X	O	O	O		X	O	O	O			X	O	O	O		X

24

T	T	B	S	T	T	B	S	B	S	B																		
O		O	O			X	O	O	O			X	O	O	O		X	O	O	O			X	O	O	O		X

25

T	T	.	S	T	T	B	S	B	S	B																		
O		O	O			X	O	O	O			X	O	O	O		X	O	O	O			X	O	O	O		X

T	T	S	T	T	B	T	S	S	B	T	S	S	S	B	S	S	S	S
○	○	○			X	○	○	○	X	○	○	○		X	○	○	○	X

26

T	S	S	S	B	S	S	S	S	T	S	S	T	T	S	T	T	S	S	S	S
○	○	○		X	○	○	○	X	○	○	○		X	○	○	○	X			

27

T	S	S	S	B	S	S	S	S	T	S	S	T	T	S	T	T	S	S	S	S
○	○	○		X	○	○	○	X	○	○	○		X	○	○	○	X			

28

T	S	S	S	B	S	S	S	S	T	S	S	T	T	S	T	T	S	S	S	S
○	○	○		X	○	○	○	X	○	○	○		X	○	○	○	X			

29

T	S	S	S	B	S	S	S	S	T	S	S	T	T	S	T	T	S	S	S	S
○	○	○		X	○	○	○	X	○	○	○		X	○	○	○	X			

30

B	S	S	T	T	S	T	T	S	T	S	T	T	S	T	T	S	S	B	S	T	T	S	S	B	B	S
○	○	○		X	○	○	○	X	○	○	○		X	○	○	○	X									

31

T	T	S	S	B	S	T	T	S	S	B	B	S	T	T	S	S	B	S	T	T	S	S	B	B	S
○	○	○		X	○	○	○	X	○	○	○		X	○	○	○	X								

32

B	S	S	S	S	S	T	T	T	T	S	S	S	B	S	S	S	T	T	T	T	T	S	S
○	○	○		X	○	○	○	X	○	○	○		X	○	○	○	X						

33

S	S	S	S	S	S	T	T	T	T	T	S	S	S	S	S	S	S	S	T	T	T	T	T	S	S	T
○	○	○		X	○	○	○	X	○	○	○		X	○	○	○	X									

34

S	S	S	S	S	S	T	T	T	T	T	S	S	T	T	S	S	S	S	S	S	T	T	S	S	T	T	T	T	S	S
○	○	○		X	○	○	○	X	○	○	○		X	○	○	○	X													

35

36

B	S	S	S	S	T	T	T	T	S	T	S	T	S	T	S	T	S	T	S	
O	O	O	X	O	O	O	O	O	X	O	O	O	X	O	O	O	X	O	O	X

37

T	T	S	T	T	B	S	B	S	B	T	S	T	B	S	B	S	B	T	S	T	B	S	B		
O	O	O	X	O	O	O	O	X	O	O	O	X	O	O	O	X	O	O	X	O	O	X	O	O	X

38

T	T	T	T	T	B	S	B	S	B	T	S	T	S	B	S	S	S	S	T	S	T	B	S	B	
O	O	O	X	O	O	O	O	X	O	O	O	X	O	O	O	X	O	O	X	O	O	X	O	O	X

39

T	S	S	S	B	S	S	S	S	T	S	S	S	B	S	S	S	S	T	S	S	S	T	S	S	
O	O	O	X	O	O	O	O	X	O	O	O	X	O	O	O	X	O	O	X	O	O	X	O	O	X

40

T	S	S	T	T	S	T	T	S	S	S	S	T	S	S	S	S	S	T	S	S	T	S	T	S	
O	O	O	X	O	O	O	O	X	O	O	O	X	O	O	O	X	O	O	X	O	O	X	O	O	X

41

T	S	S	T	T	S	T	T	S	S	S	S	T	S	S	S	S	S	T	S	S	T	S	T	S	
O	O	O	X	O	O	O	O	X	O	O	O	X	O	O	O	X	O	O	X	O	O	X	O	O	X

42

T	S	S	T	T	S	T	T	S	S	S	S	T	S	S	S	S	S	T	S	S	T	S	T	S	
O	O	O	X	O	O	O	O	X	O	O	O	X	O	O	O	X	O	O	X	O	O	X	O	O	X

43

T	S	S	T	T	S	T	T	S	S	S	S	T	S	S	S	S	S	T	S	S	T	S	T	S	
O	O	O	X	O	O	O	O	X	O	O	O	X	O	O	O	X	O	O	X	O	O	X	O	O	X

44

T	S	S	T	T	S	T	T	S	S	S	S	T	S	S	S	S	S	T	S	S	T	S	T	S	
O	O	O	X	O	O	O	O	X	O	O	O	X	O	O	O	X	O	O	X	O	O	X	O	O	X

45

S	S	S	S	S	T	T	S	S	S	S	S	T	T	S	T	S	T	S	T	S	T	S	T	S	
O	O	O	O	O	X	O	O	O	O	O	X	O	O	O	X	O	O	O	X	O	O	X	O	O	X

46

T	T	S	T	T	S	T	T	S	T	T	S
○	○	○			X	○	○	○			X

T	T	S	T	T	S	T	T	S	T	T	S
○	○	○			X	○	○	○			X

47

T	T	S	T	T	S	S	S	S	B	S	
○	○	○			X	○	○	○			X

T	T	T	T	T	T	T	T	T	T	T	
○	○	○			X	○	○	○			X

48

B	S	S	S	X	B	S	S	S	S		
○	○	○			X	○	○	○			X

B	S	S	S	X	B	S	S	S	S		
○	○	○			X	○	○	○			X

49

T	T	T	S	S	S	S	S	S	S	S	S	S	S
○	○	○			X	○	○	○			X		

T	T	T	S	S	S	S	S	S	S	S	S	S	S
○	○	○			X	○	○	○			X		

50

T	S	T	T	S	S	S	S	T	S	T	T	S	S	S	S	
○	○	○			X	○	○	○			X	○	○	○		X

T	S	T	T	S	S	S	S	T	S	T	T	S	S	S	S	
○	○	○			X	○	○	○			X	○	○	○		X

51

T	S	T	T	S	S	S	S	T	S	T	T	S	S	S	S	
○	○	○			X	○	○	○			X	○	○	○		X

T	S	T	T	S	S	S	S	T	S	T	T	S	S	S	T	
○	○	○			X	○	○	○			X	○	○	○		X

52

T	S	T	T	S	S	S	S	T	S	T	T	S	S	S	S	
○	○	○			X	○	○	○			X	○	○	○		X

T	S	T	T	S	S	S	S	T	S	T	T	S	S	S	T	
○	○	○			X	○	○	○			X	○	○	○		X

S	S	T	S	S	T	S	S	T	S	S	T	S	S
○	○	○			X	○	○	○			X		

T	T	T	T	T	T	T	T	T	T	T		
○	○	○			X	○	○	○				

S	S
○	○

Nyagwan

1

2

3

4

5

6

7

8

9

10

T	\$	T	T	T	SS	B	.	B	\$	\$	SS	\$	.	T	T	T	SS	\$	.	B	\$	\$	SS
O	O	O	O	O		X		X				O	O	O	O		X		X				

11

T	T	\$	T	T	SS	\$	.	B	\$	\$	SS	T	T	\$	T	T	SS	\$	.	B	\$	\$	SS
O	O	O	O	O		X		O	O		O	O	O	O	O		X		X				

12

\$	\$	\$	\$	\$	TS	\$	\$	TS	\$	\$	SS	T	T	\$	T	T	\$	B	\$	T	T	T	\$	T
O	O	O	O	O		X		O	O		O	O	O	O	O		X		X					

13

T	\$	T	T	T	SS	B	.	B	\$	\$	BS	\$	\$	\$	\$	\$	SS	B	.	B	\$	\$	BS
O	O	O	O	O		X		O	O		O	O	O	O	O		X		X				

14

\$	\$	\$	\$	\$	BS	\$	\$	\$	\$	\$	BS	\$	\$	\$	T	T	T	SS	B	\$	T	T	T	\$	T
O	O	O	O	O		X		O	O		O	O	O	O	O		X		X						

15

T	\$	T	T	T	SS	B	\$	T	T	T	SS	T	T	\$	T	T	T	SS	B	\$	T	T	T	SS	
O	O	O	O	O		X		O	O		O	O	O	O	O		X		X						

16

T	T	\$	T	T	SS	T	T	\$	T	T	SS	T	T	\$	T	T	T	SS	T	T	\$	T	T	T	SS
O	O	O	O	O		X		O	O		O	O	O	O	O		X		X						

17

T	T	\$	T	T	SS	\$.	B	\$	\$	BS	\$	\$	\$	\$	\$	BS	SS	\$	\$	T	T	SS	
O	O	O	O	O		X		O	O		O	O	O	O	O		X		X					

18

T	T	T	TT	T	SS	B	\$	B	T	T	SS	\$	\$	TT	T	SS	\$	\$	B	T	T	SS		
O	O	O	O	O		X		O	O		O	O	O	O	O		X		X					

19

\$	\$	TT	T	SS	\$	\$	B	T	T	SS	\$	\$	T	T	T	SS	\$	\$	B	T	T	SS		
O	O	O	O		X		O	O		O	O	O	O	O		X		X						

20

\$	\$	T	T	T	SS	\$	\$	B	T	T	SS	T	T	\$	T	T	SS	\$	\$	B	T	T	SS
0	0	0	0	0	0	X	0	0	0	0	0	0	0	0	0	0	0	X	0	0	X	0	0

21

\$	\$	T	T	T	SS	\$	\$	B	T	T	SS	T	T	\$	T	T	SS	\$	\$	B	\$	\$	SS
0	0	0	0	0	0	X	0	0	0	0	0	0	0	0	0	0	0	X	0	0	X	0	0

22

\$	\$	\$	\$	\$	SS	\$	\$	B	T	T	S	T	T	\$	T	T	\$	T	T	\$	T	T	S	T	T
0	0	0	0	0	0	X	0	0	0	0	0	0	0	0	0	0	X	0	0	X	0	0	0	0	0

23

\$	T	T	\$	T	T	SS	B	\$	B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$
0	0	0	0	0	0	X	0	0	0	0	0	0	0	0	0	X	0	0	X	0	0	0	0	0	0	0

24

B	\$	\$	B	\$	\$	SS	B	\$	B	T	T	S	T	T	\$	T	T	T	T	SS	B	\$	B	\$	\$	SS
0	0	0	0	0	0	X	0	0	0	0	0	0	0	0	0	0	0	0	0	X	0	0	X	0	0	0

25

\$	\$	\$	\$	\$	\$	SS	B	T	SS	B	T	SS	B	T	\$	T	B	\$	\$	SS	T	T	SS	T	T	SS
0	0	0	0	0	0	X	0	0	0	0	0	0	0	0	0	0	0	0	0	X	0	0	X	0	0	0

26

T	T	\$	T	T	T	SS	B	\$	B	\$	\$	\$	\$	\$	\$	SS	B	\$	B	T	T	T	T	T	T
0	0	0	0	0	0	X	0	0	0	0	0	0	0	0	0	0	X	0	0	X	0	0	0	0	0

27

T	T	T	T	T	SS	T	T	T	T	T	T	T	T	T	T	SS	\$	\$	B	\$	\$	SS	\$	\$	SS
0	0	0	0	0	0	X	0	0	0	0	0	0	0	0	0	0	X	0	0	X	0	0	0	0	0

28

\$	\$	T	T	T	SS	\$	\$	B	\$	\$	SS	\$	\$	T	T	T	SS	\$	\$	B	\$	\$	SS	\$	\$	SS
0	0	0	0	0	0	X	0	0	0	0	0	0	0	0	0	0	0	X	0	0	X	0	0	0	0	0

29

T	T	\$	T	T	T	SS	\$	\$	B	\$	\$	SS	\$	\$	T	T	\$	T	SS	\$	\$	B	\$	\$	B	\$
0	0	0	0	0	0	X	0	0	0	0	0	0	0	0	0	0	0	0	0	X	0	0	X	0	0	0

30

\$	\$	\$	\$	\$	T	T	T	T	S	S	T	T	S	T	T	T	T	S	B	S	B	T	T	S	S
○	○	○	○	○					X			○	○	○	○	○	○	○	X			X			

31

\$	\$	T	T	T	S	\$	\$	B	T	T	S	\$	\$	T	T	T	S	\$	\$	B	T	T	S	S
○	○	○	○	○		X			○	○	○	○	○	○	○	○	○	X			X			

32

\$	T	T	T	T	S	B	\$	B	T	T	S	T	T	\$	T	T	\$	T	T	\$	T	T	\$	T	T
○	○	○	○	○		X			○	○	○	○	○	○	○	○	X			X					

33

\$	T	T	\$	T	T	\$	B	\$	\$	\$	\$	B	\$	\$	\$	\$	\$	\$	\$	\$	\$	S	S	T	T	S
○	○	○	○	○			X				○	○	○	○	○	○	X			X						

34

T	T	T	T	S	B	\$	T	T	T	B	\$	T	\$	S	S	B	\$	T	\$	T	\$	T	\$	T
○	○	○	○	○	X				○	○	○	○	○	○	○	X			X					

35

B	\$	T	T	S	B	\$	T	T	T	B	\$	S	S	B	\$	\$	\$	\$	B	\$	B	\$	\$	\$
○	○	○	○	○	X				○	○	○	○	○	○	○	○	○	X			X			

36

\$	B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$	B	\$	\$	\$	\$	B	\$	\$	\$	\$
○	○	○	○	○			X				○	○	○	○	○	○	○	○	X			X						

37

\$	T	T	\$	T	T	\$	T	T	\$	\$	\$	\$	\$	\$	\$	\$	\$	T	T	\$	\$	T	\$	\$	T
○	○	○	○	○			X				○	○	○	○	○	○	X			X					

38

T	\$	\$	\$	\$	\$	T	T	\$	\$	T	T	\$	\$	T	T	\$	\$	T	T	\$	\$	T	\$	\$	T
○	○	○	○	○			X				○	○	○	○	○	X			X						

39

T	\$	\$	T	T	\$	\$	T	T	\$	\$	T	T	\$	\$	T	T	\$	T	T	\$	T	T	\$	T	\$
○	○	○	○	○			X				○	○	○	○	○	X			X						

40

41

42

43

44

Manjani

1

2

3

\$	T	\$	B	B	B	\$	\$	T	T	\$	T	\$	B	B	B	\$	\$	T	T
○	○		X			○		○		○	○		X			○		○	

4

\$	T	\$	B	B	B	\$	\$	T	T	\$	T	\$	B	\$	B	T	\$	T	T
○	○		X			○		○		○	○		X			○		○	

5

\$	T	\$	B	\$	B	T	\$	T	T	\$	T	\$	B	\$	B	T	\$	T	T
○	○		X			○		○		○	○		X			○		○	

6

\$	T	\$	B	\$	B	T	\$	T	T	\$	T	\$	B	\$	B	T	\$	T	T
○	○		X			○		○		○	○		X			○		○	

7

\$	T	\$	\$	B	\$	B	T	\$	T	T	\$	T	\$	\$	B	\$	B	T	\$	T	T
○	○			X			○		○		○	○			X			○		○	

8

\$	T	\$	\$	B	\$	B	T	\$	T	T	\$	T	\$	\$	B	\$	B	\$	\$	T	T
○	○			X			○		○		○	○			X			○		○	

9

\$	T	T	\$	\$	B	B	B	\$	\$	T	\$	\$	T	T	\$	\$	B	B	B	\$	\$	T	T
○	○	○			X			○		○		○	○	○			X			○		○	

10

\$	T	T	\$	\$	B	B	B	\$	\$	T	\$	T	T	\$	\$	\$	B	B	B	\$	\$	T	\$
○	○	○			X			○		○		○	○	○			X			○		○	

11

\$	\$	T	\$	\$	B	B	B	\$	\$	T	T	T	T	\$	\$	\$	B	B	B	\$	\$	T	\$
○	○	○			X			○		○		○	○	○			X			○		○	

12

T	T	\$	\$	\$	B	B	B	\$	\$	T	T	T	T	\$	\$	\$	B	B	B	\$	\$	T	T
○	○	○			X			○		○		○	○	○			X			○		○	

13

14

\$	T	T	\$	\$	B	\$	B	\$	\$	T	T
○		○			X			○		○	

\$	T	T	\$	\$	B	\$	B	\$	\$	T	T
			○			X			○		○

15

T	T	\$	\$	B	\$	\$	B	\$	\$	B	\$
			○			X			○		○

T	T	\$	\$	B	\$	\$	B	\$	\$	B	\$
○			○			X			○		○

16

T	T	\$	\$	B	\$	\$	B	\$	\$	B	\$
○			○			X			○		○

T	T	\$	\$	B	\$	\$	B	\$	\$	B	\$
○			○			X			○		○

17

T	T	\$	\$	B	\$	\$	B	\$	\$	B	\$
○			○			X			○		○

T	T	\$	\$	B	\$	\$	B	\$	\$	B	\$
○			○			X			○		○

18

T	T	\$	\$	B	\$	\$	B	\$	\$	\$	
○			○			X			○		○

T	T	\$	\$	T	\$	\$	T	\$	\$		
○			○			X			○		○

19

\$	T	T		B	B		T	T	T	T	
○				X			○		○		

\$	T	\$		B	B	B	\$	\$	T	T	
○				X			○		○		

20

\$	T	\$		B	B	B	\$	\$	T		
○				X			○		○		

T	\$	T	T		\$	\$	T	T	\$	\$	
○					X				○		○

21

\$	\$			S	S	\$	S			T	\$
○				X			○			○	

○	\$		\$		\$		\$			T	T
					X				○		○

22

\$				B	B		T	T	T		
○				X			○		○		

\$					B			B		T	T
○					X			○		○	

23

\$				S	S	\$	S			T	T
○				X			○			○	

\$					B			B		T	T
○					X			○		○	

24

Left staff: S O B X B T T
Right staff: S O S S S S S S

25

Left staff: T T S S T T T T S
Right staff: T T S S S B S S

26

Left staff: B S S S B S S S
Right staff: T T S S S B S S

27

Left staff: B S S S B S S S
Right staff: T T S S S B S S

28

Left staff: B S S S B S S S
Right staff: T T S S S B S S

29

Left staff: B S S S B S S S
Right staff: T T S S S T T S S S

30

Left staff: T T S S S T T S S S
Right staff: T T S S S T T S S S

31

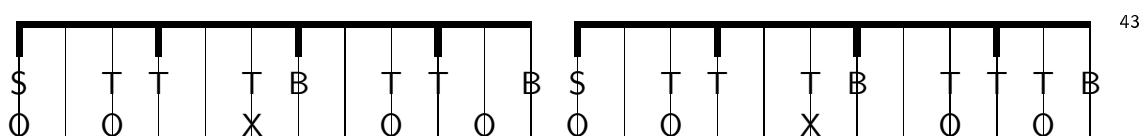
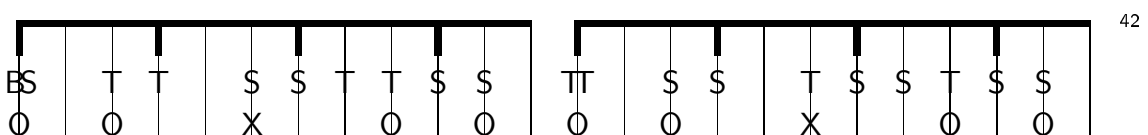
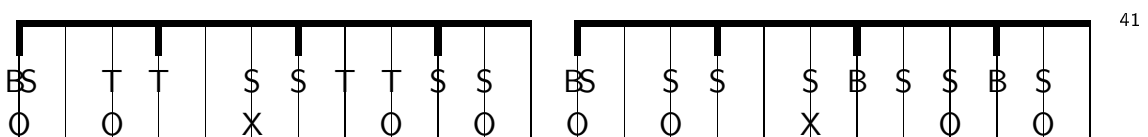
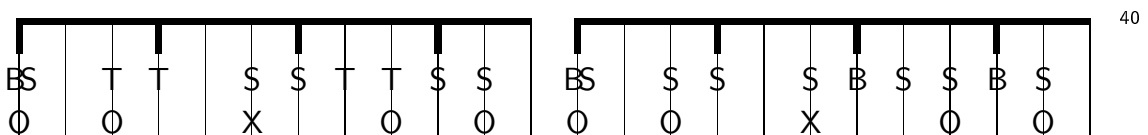
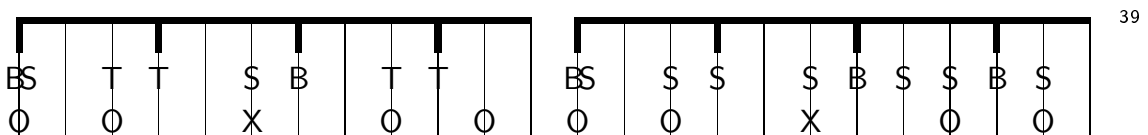
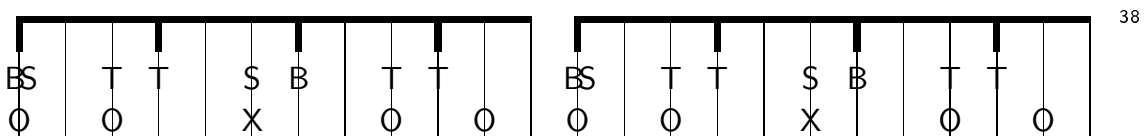
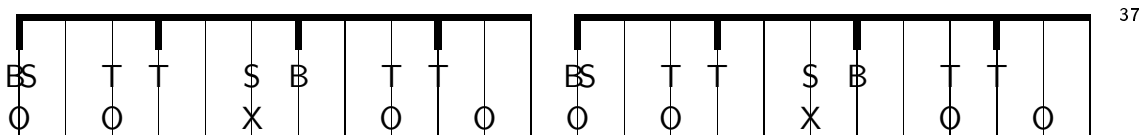
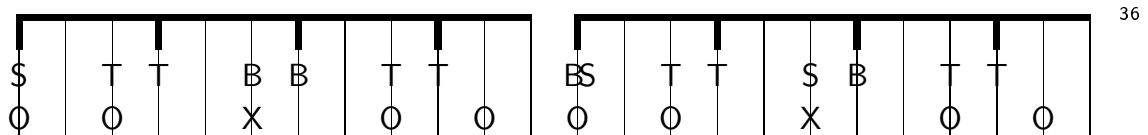
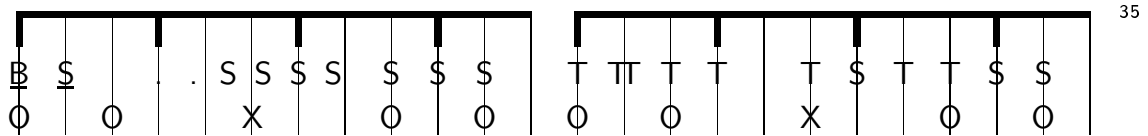
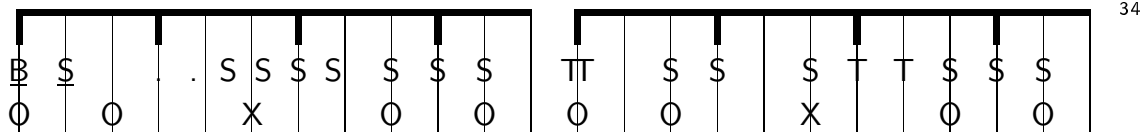
Left staff: T T S S S B S S S S
Right staff: T T S S S B S S S S

32

Left staff: T T S S S B S S S S
Right staff: T T T S S T T S S S

33

Left staff: S S S S S S S S
Right staff: T T T S S T T S S S



\$	T	T	\$	B	.	T	T	T	ES	T	T	\$	B	T	T	.
0	0		X			0		0	0	0		X		0		0

44

ES	T	T	T	B	T	T			ES	T	T	\$	B	T	T	
0	0		X		0		0		0	0		X		0		0

45

T	T	T	\$	\$	\$	\$	\$	\$	ES	\$	\$	\$	B	\$	\$	B	\$
0	0		X			0		0	0	0		X		0		0	

46

T	T	T	\$	\$	T	T	\$	\$	ES	\$	\$	\$	B	\$	\$	B	\$
0	0		X			0		0	0	0		X		0		0	

47

ES	T	T	\$	\$	T	T	\$	\$	ES	\$	\$	\$	B	\$	\$	B	\$
0	0		X			0		0	0	0		X		0		0	

48

.	\$	\$	\$	\$					ES	T	T	\$	B	.	T	T	T
0	0		X			0		0	0	0		X		0		0	

49

ES	T	T	\$	B	.	T	T	T	ES	T	T	.	B	.	T	T	T
0	0		X			0		0	0	0		X		0		0	

50

ES	T	T	.	B	.	T	T	T	ES	T	T	.	B	.	T	T	T
0	0		X			0		0	0	0		X		0		0	

51

ES	T	T	.	B	.	T	T	T	ES	T	T	\$	\$	T	T	\$	\$
0	0		X			0		0	0	0		X		0		0	

52

\$	\$	\$	\$	\$	B	\$	\$	B	\$	ES	T	T	\$	\$	T	T	\$	\$
0	0		0		X			0	0	0	0		X		0		0	

53

54

BS	\$	\$	\$	B	\$	\$	B	\$
○	○		X		○		○	○

BS	T	T	\$	\$	T	T	\$	\$
○	○		X		○		○	○

55

BS	\$	\$	\$	B	\$	\$	B	\$
○	○		X		○		○	○

TT	\$	\$	T	\$	T	T	\$	\$
○	○		X		○		○	○

56

\$	\$	\$	\$	\$	B	\$	\$	B	\$
○	○			X		○		○	○

T	T	T	T	T	T	T	\$	\$	B
○	○			X		○		○	○

57

\$	\$	\$	\$	\$	B	\$	\$	B	\$
○	○			X		○		○	○

T	T	T	T	T	T	T	\$	\$	B
○	○			X		○		○	○

58

\$	\$	\$	\$	\$	B	\$	\$	B	\$
○	○			X		○		○	○

T	T	T	T	T	T	T	\$	\$	B
○	○			X		○		○	○

59

\$	\$	\$	\$	\$	B	\$	\$	B	\$
○	○			X		○		○	○

T	T	T	T	T	T	T	\$	\$	B
○	○			X		○		○	○

60

\$	\$	\$	\$	\$	B	\$	\$	B	\$
○	○			X		○		○	○

T	T	T	T	T	T	T	\$	\$	B
○	○			X		○		○	○

61

\$	\$	\$	\$	\$	B	\$	\$	B	\$
○	○			X		○		○	○

T	T	T	T	T	T	T	\$	\$	B
○	○			X		○		○	○

62

\$	\$	\$	\$	\$	B	\$	\$	B	\$
○	○			X		○		○	○

T	T	T	T	T	T	T	\$	\$	\$
○	○			X		○		○	○

63

TT	\$	\$	T	\$	\$	T	\$	\$
○	○		X		○		○	○

B	\$		\$	\$				T	\$
○	○		X					○	○

\$			B	B	T	\$	\$	\$	\$	\$		T	\$
○	○		X	○	○		○	○	X	○		○	○

64

\$			B	B			T	\$		\$	\$		T	\$
○	○		X	○	○		○	○	X	○		○	○	

65

\$			B	B			T	T	\$	T	T	\$	T	T	○	○	T	\$	
○	○		X	○	○		○	○	○	X	○		○	○		○	○		

66

\$			B	B			T	\$			\$	\$	\$		T	\$			
○	○		X	○	○		○	○		X	○		○	○		○	○		

67

	\$		\$	\$		T	\$	\$	\$		\$	\$		T	\$				
○	○		X	○	○			○	○		X	○		○	○				

68

	\$		\$	\$		T	\$	\$			T	T	T	T	\$	\$				
○	○		X	○	○			○	○		X	○		○	○		○	○		

69

	T	T	T	T	\$	\$		T	\$	\$			T	T	T	T	\$	\$				
○	○		X	○	○					○	○		X	○		○	○		○	○		

70

	T	T	T	T	\$	\$		T	\$	B	\$		\$	\$	\$		T	\$				
○	○		X	○	○					○	○		X	○		○	○		○	○		

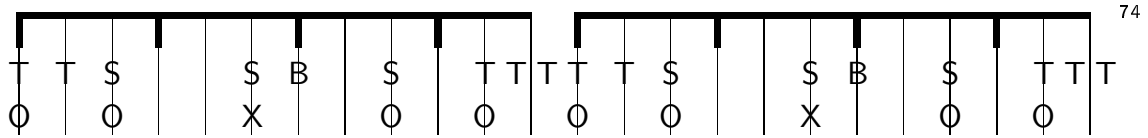
71

B	\$		\$	\$	\$		T	\$	\$			\$	B	\$		T	T	T			
○	○		X	○	○				○	○		X	○		○	○		○	○		

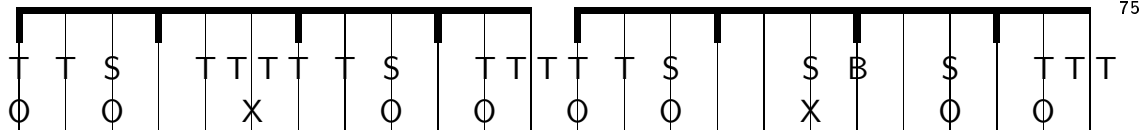
72

T	T	\$		\$	B	\$		T	T	T	T	T	\$		\$	B	\$		T	T	T	
○	○	○		X	○	○		○	○	○	○	○	○		X	○	○		○	○	○	○

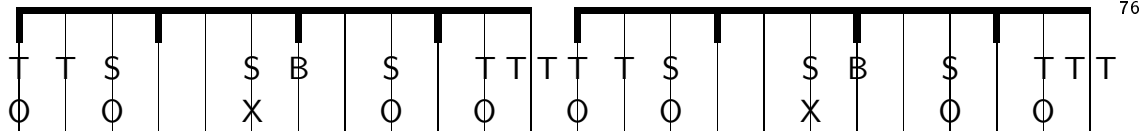
73



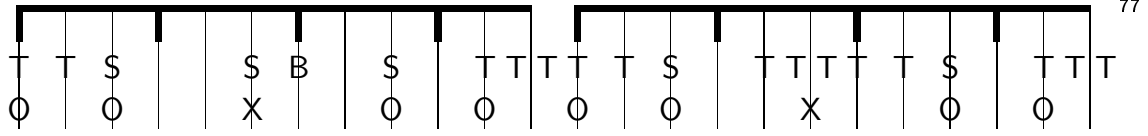
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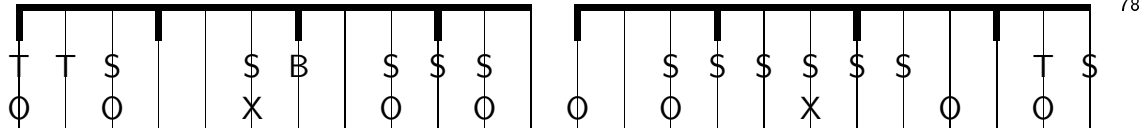
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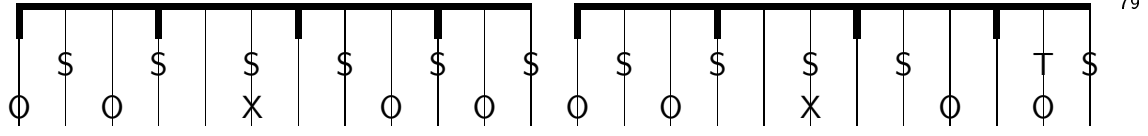
76



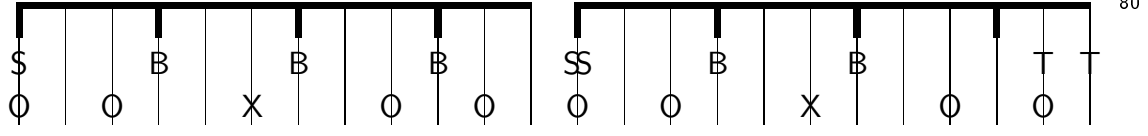
77



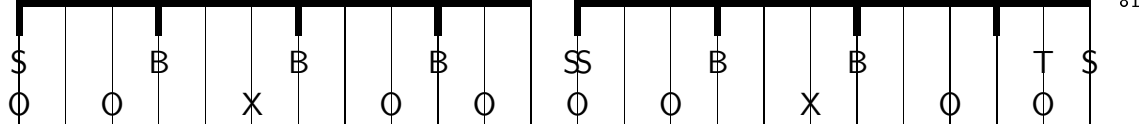
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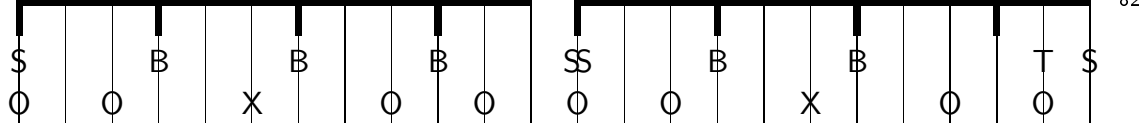
79



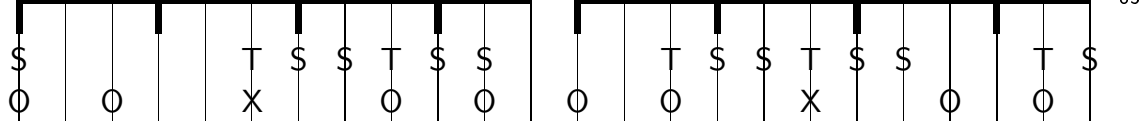
80



81



82



83

84

Left staff: \$ O | | | T X | | \$ \$ | | T \$ | | \$ \$

Right staff: | | | T \$ | | \$ T | | \$ \$ | | | T | | T

85

Left staff: | | T T | | T T | | X | | T T | | T T

Right staff: | | | T T | | T T | | X | | T T | | T T | | \$

86

Left staff: \$ O | | | S B | | S | | T T T | | T T T T | | T \$ | | T T | | \$ \$

Right staff: | | | T T | | T T | | X | | T T | | T T | | T T | | \$ \$

87

Left staff: B \$ | | \$ | | \$ | | X | | T \$ | | T \$

Right staff: | | | B | | X | | B | | B | | B

88

Left staff: S S | | B | | X | | B | | B

Right staff: S S | | B | | X | | B | | B

89

Left staff: T T T | | \$ \$ | | \$ \$ | | \$ \$ | | \$ \$ | | \$ \$

Right staff: | | | \$ \$ | | \$ \$ | | X | | \$ \$ | | \$ \$ | | \$ \$ | | \$ \$

90

Left staff: T S S | | T S S | | T S S | | T S S | | T S S

Right staff: | | | S S | | T S S | | X | | T S S | | T S S | | T S S

91

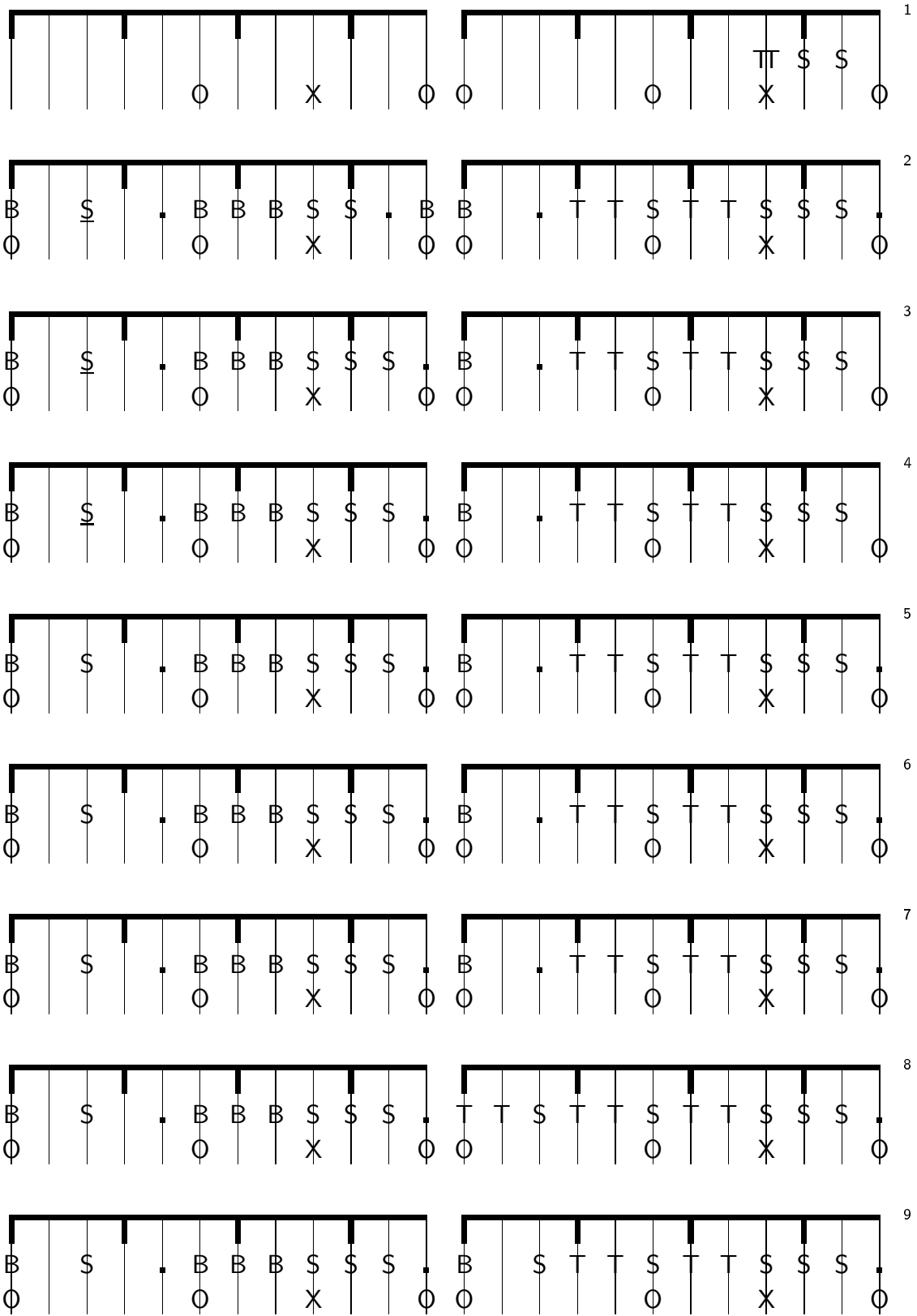
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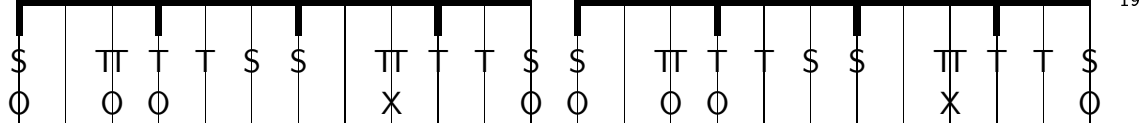
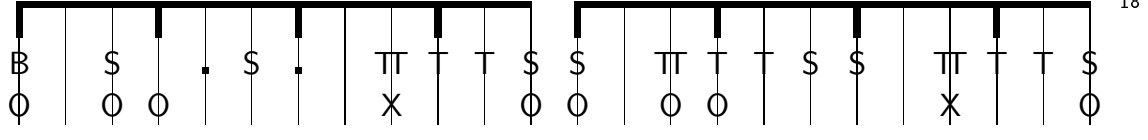
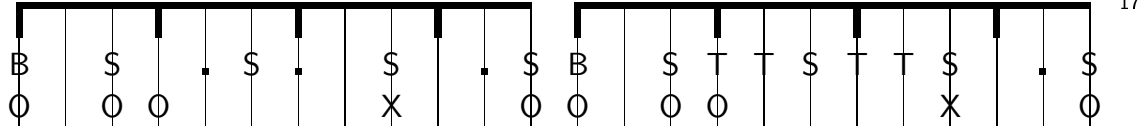
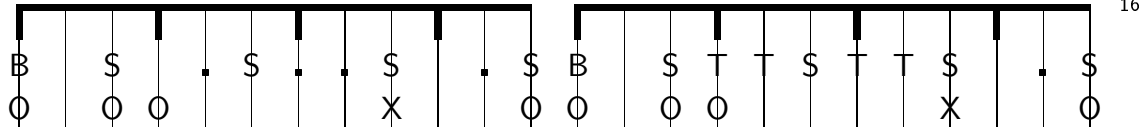
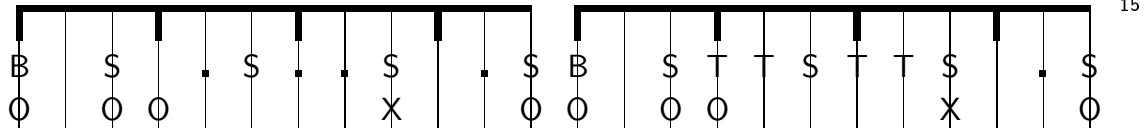
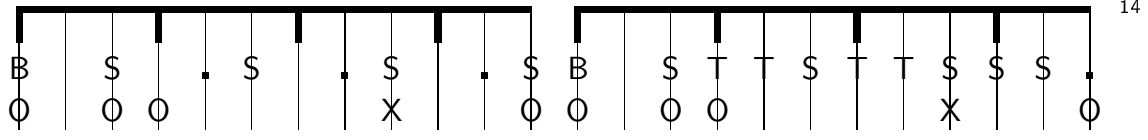
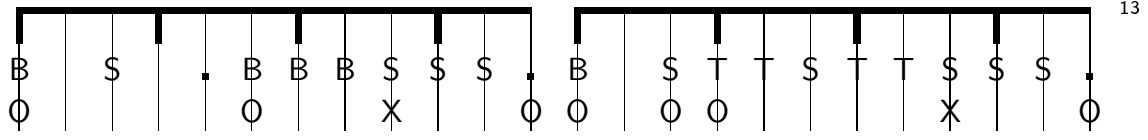
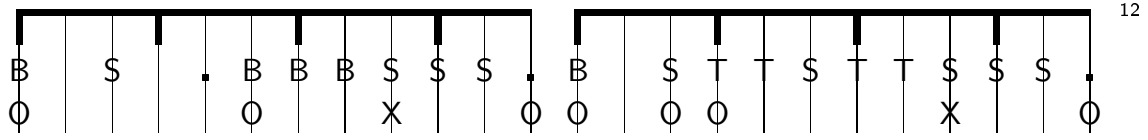
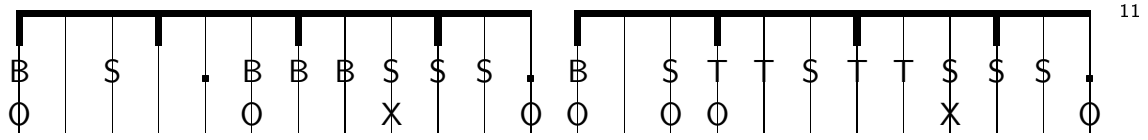
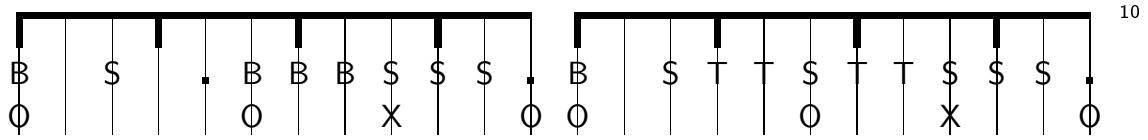
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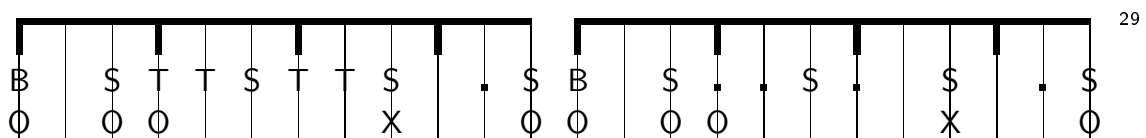
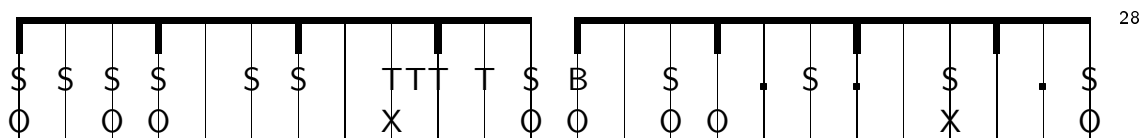
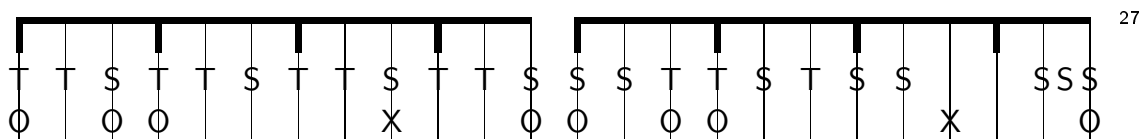
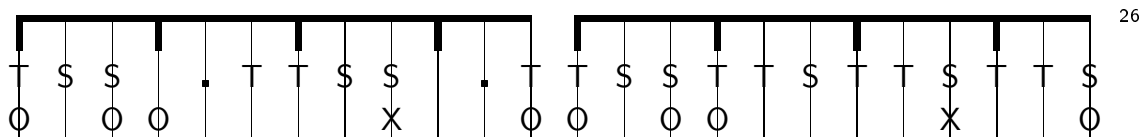
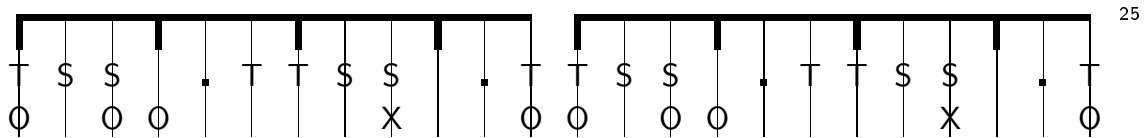
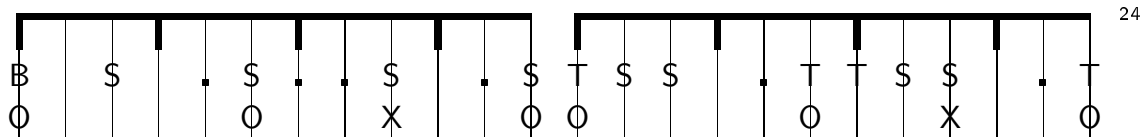
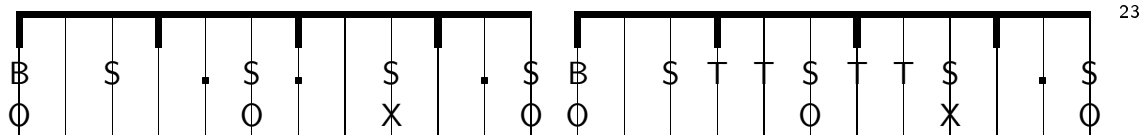
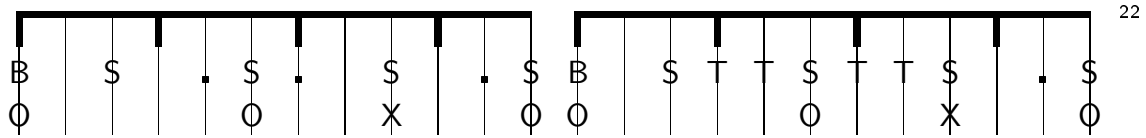
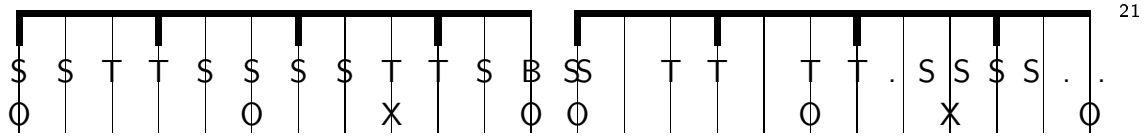
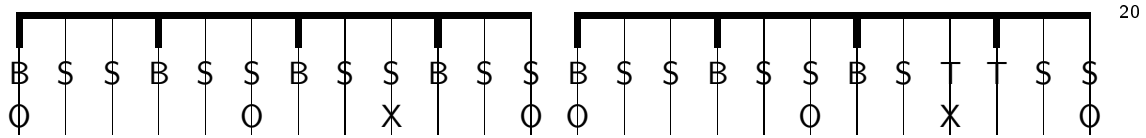
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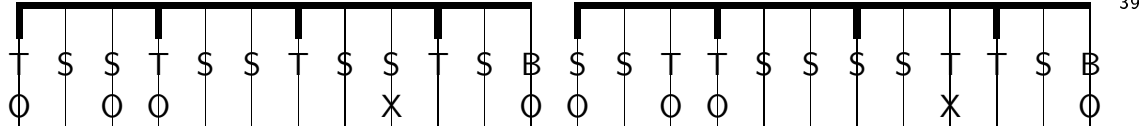
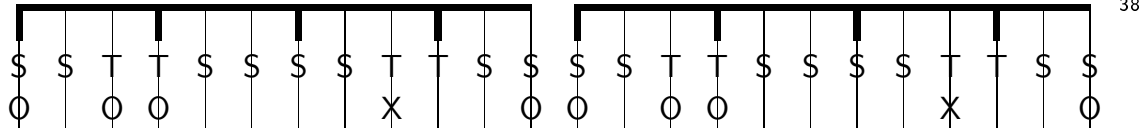
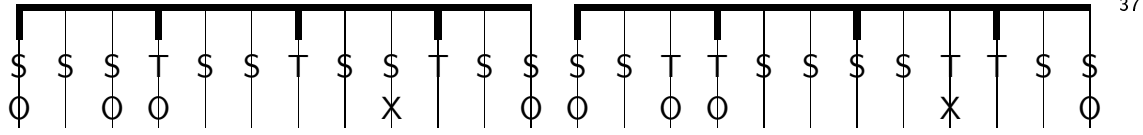
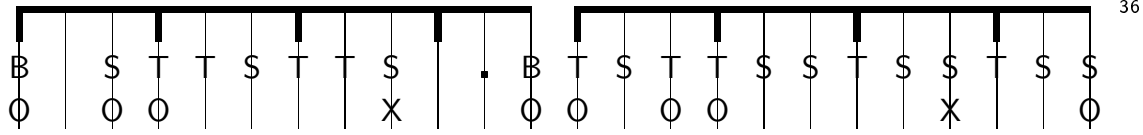
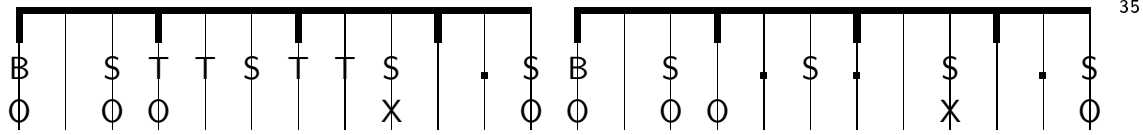
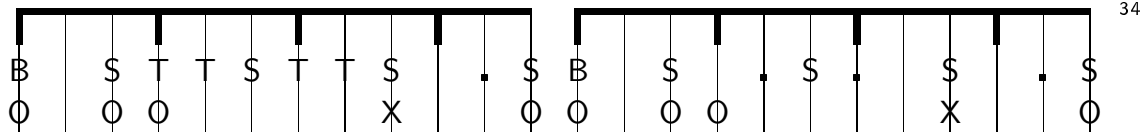
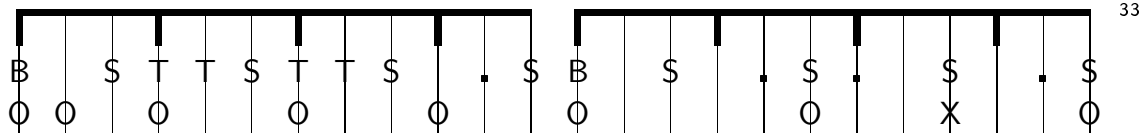
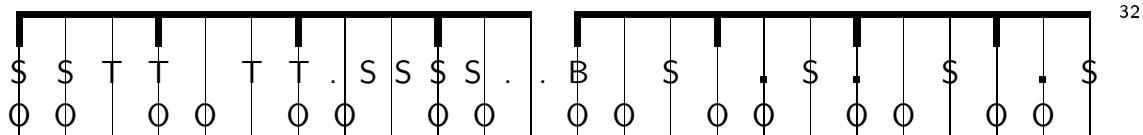
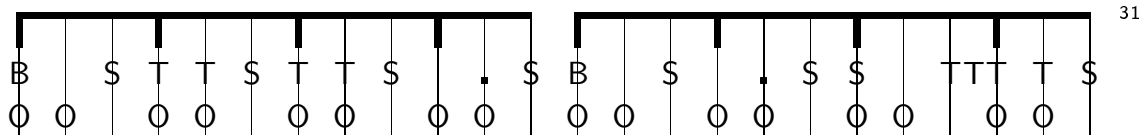
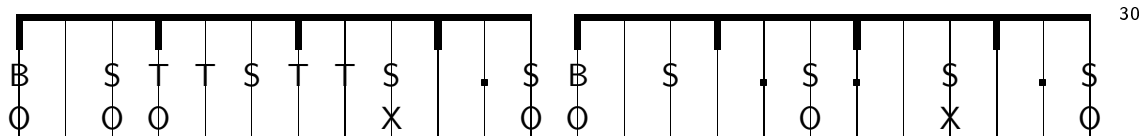
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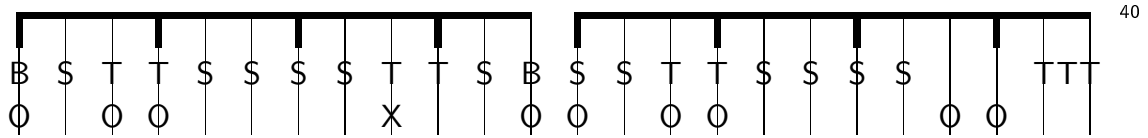
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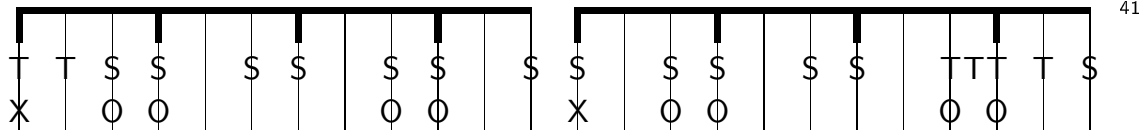




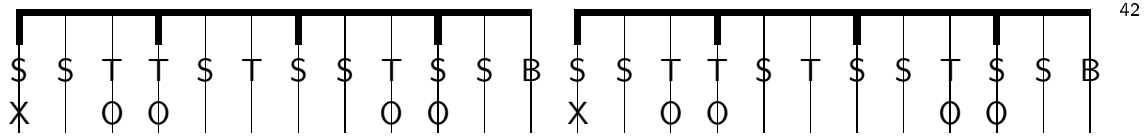




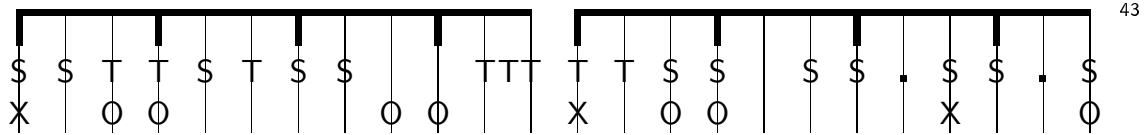
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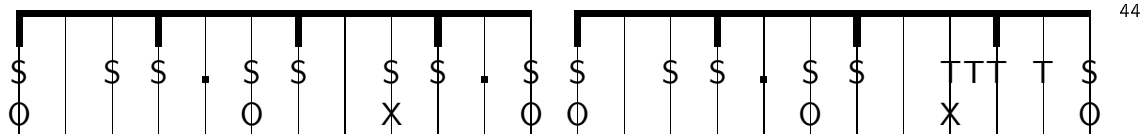
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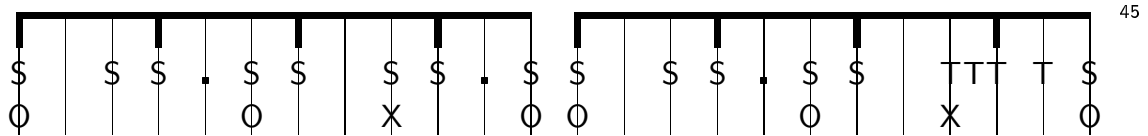
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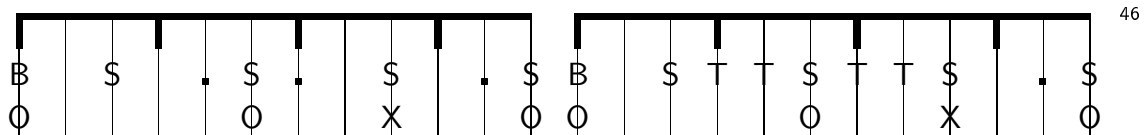
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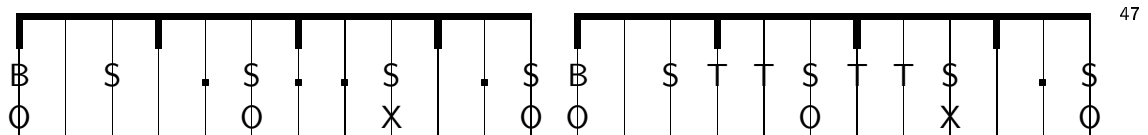
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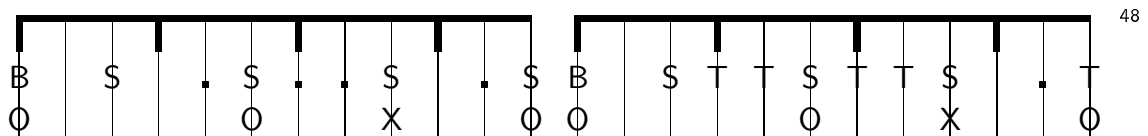
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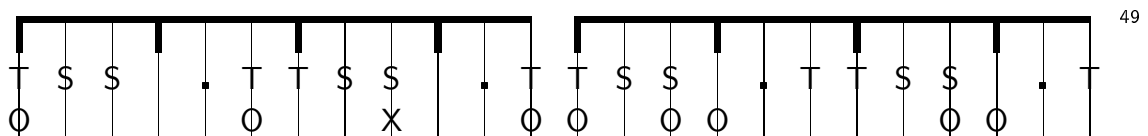
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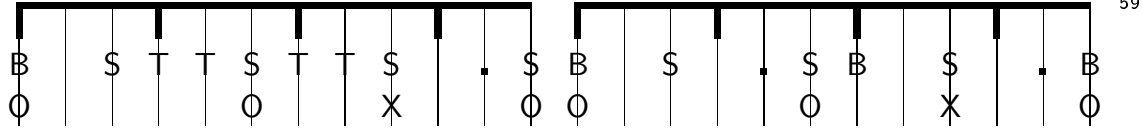
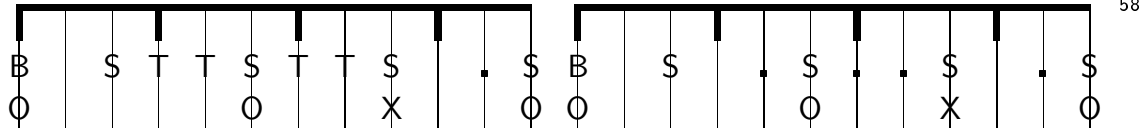
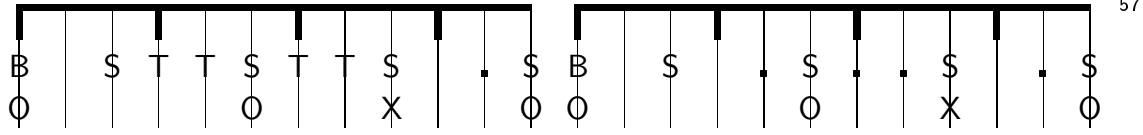
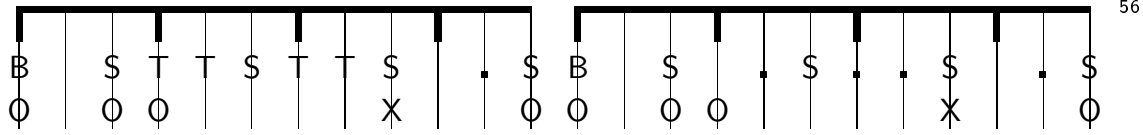
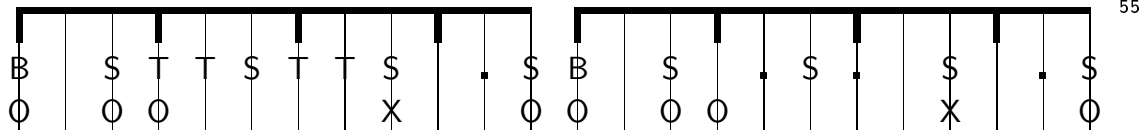
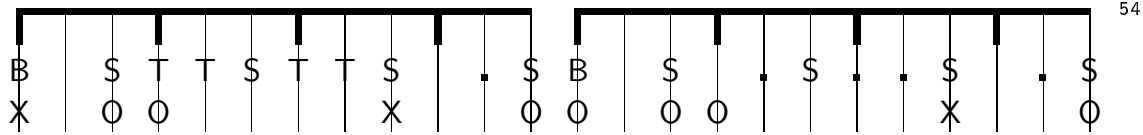
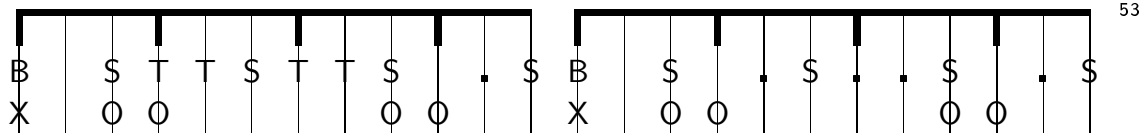
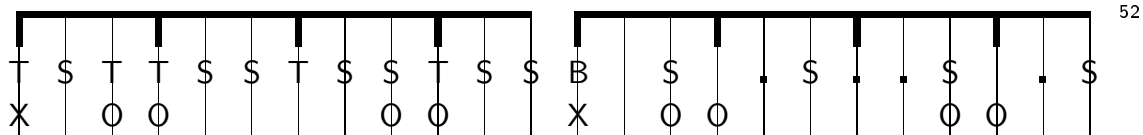
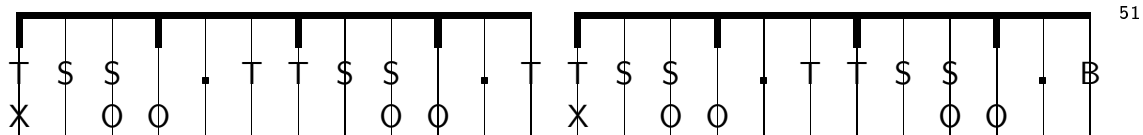
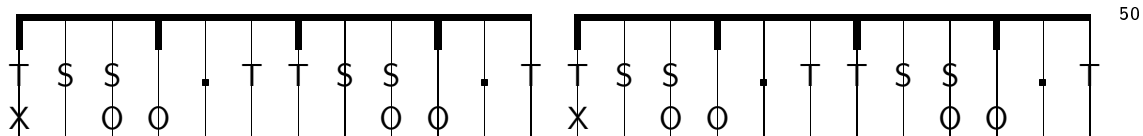
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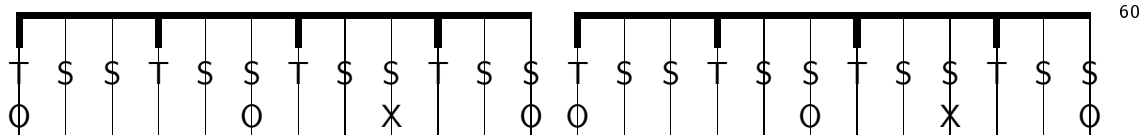


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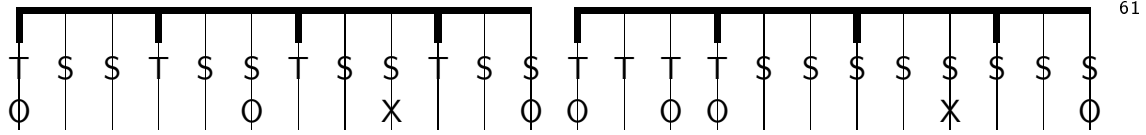


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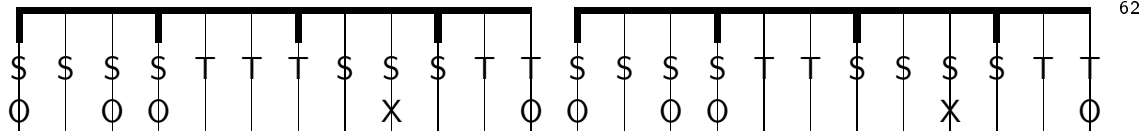




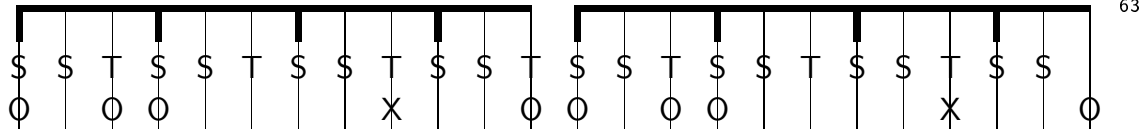
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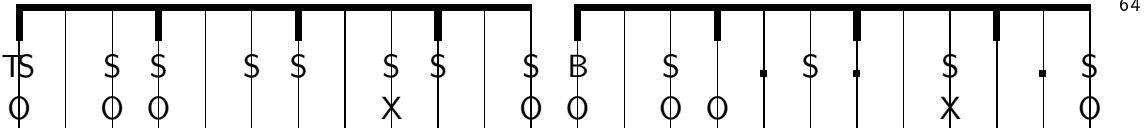
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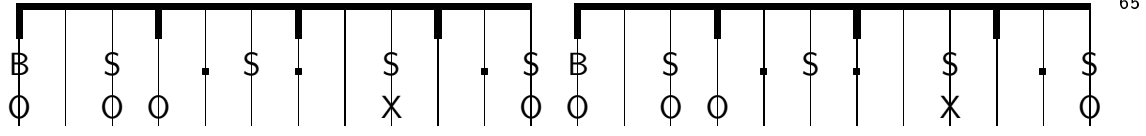
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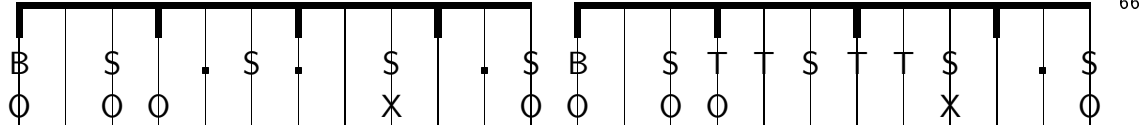
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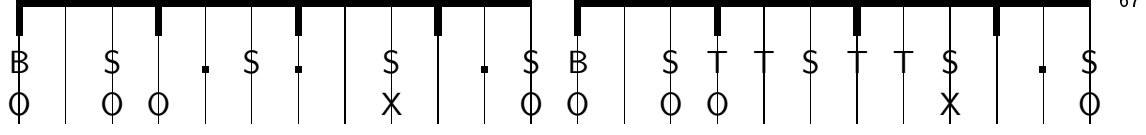
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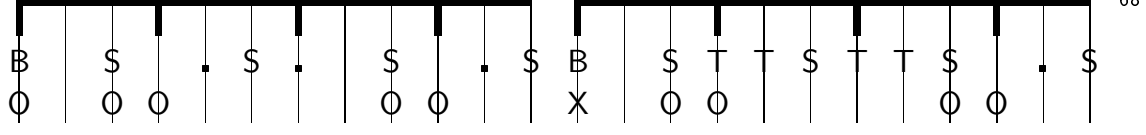
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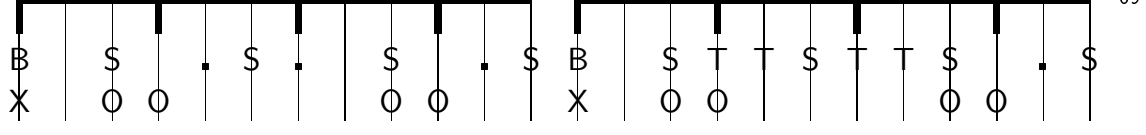
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70

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X	O	O			O	O		X	O	O			O	O			

71

B	\$.	\$.	\$	T	T	T	\$	\$.	T	T	\$	\$.	T
X	O	O			O	O		X	O	O			O	O			

72

T	\$	\$.	T	T	\$	\$.	T	T	\$	\$.	T	T	\$	\$.	T	T	\$	\$.	T
X	O	O			O	O		X	O	O			O	O										

73

T	\$	\$.	T	T	\$.	T	T	T	\$	\$	\$.	T	T	\$	\$.	T	T	\$
X	O	O			O	O		X	O	O			O	O								

74

\$	\$	\$.	\$	\$	T	T	T	.	\$.	\$	\$	\$.	\$	\$	T	T	T	.	\$
X	O	O			O	O		O	O	O			O	O			X	O	O			

75

.	\$	\$	\$.	\$	\$	T	T	T	.	\$	B	\$	\$	\$.	\$	\$	T	T	T	.	\$
O	O	O			O	O		O	O	O			O	O			X	O	O				

76

B	\$	\$	\$.	\$	\$	T	T	T	.	\$	B	\$	\$.	\$	\$.	\$	\$.	B
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77

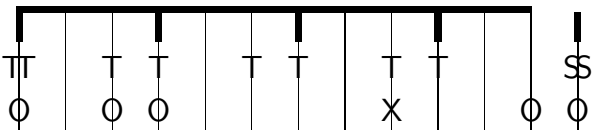
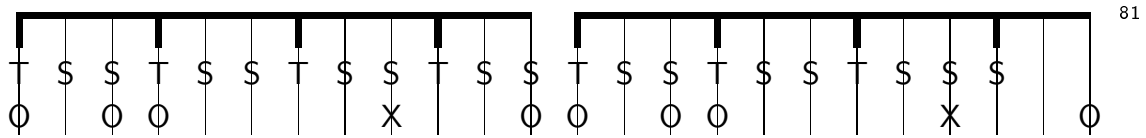
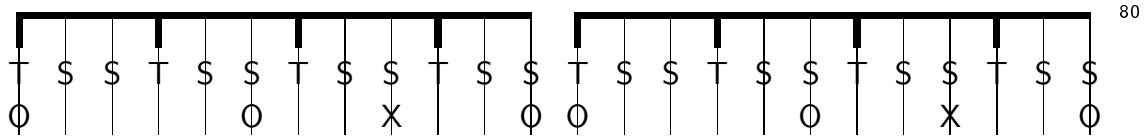
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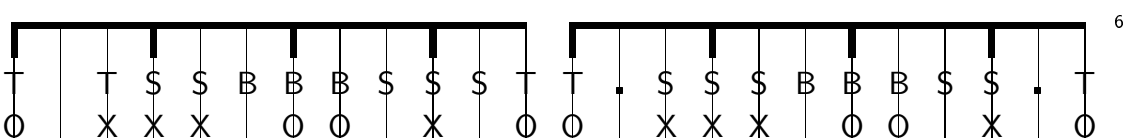
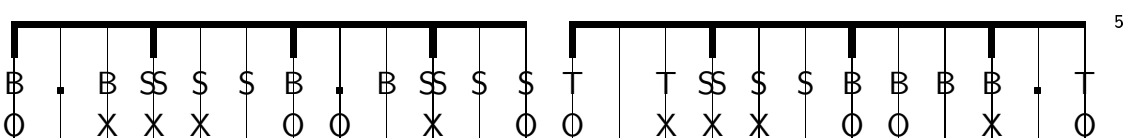
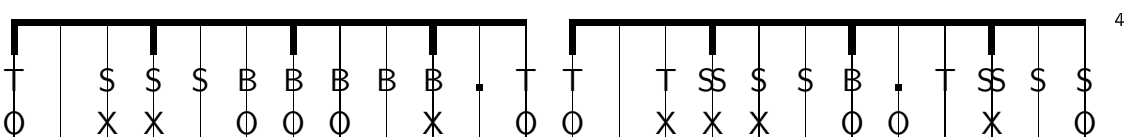
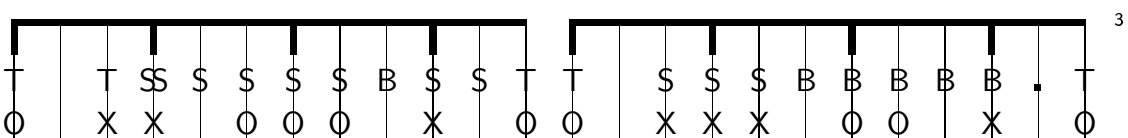
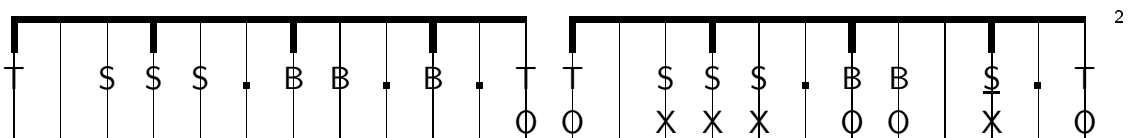
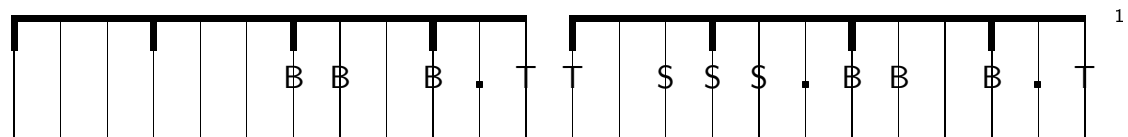
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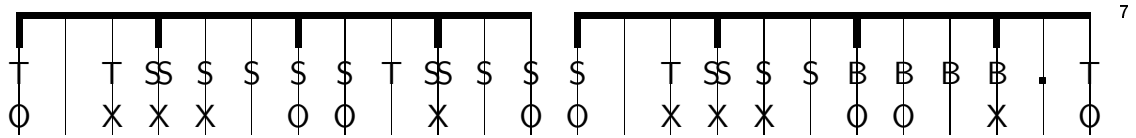
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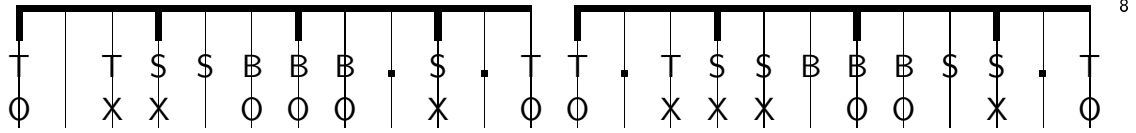


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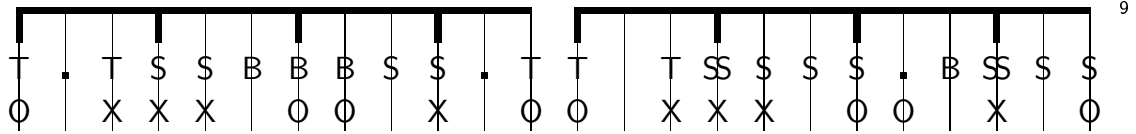




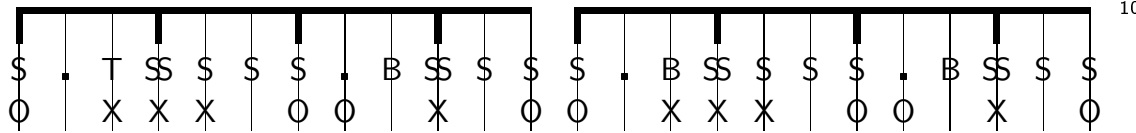
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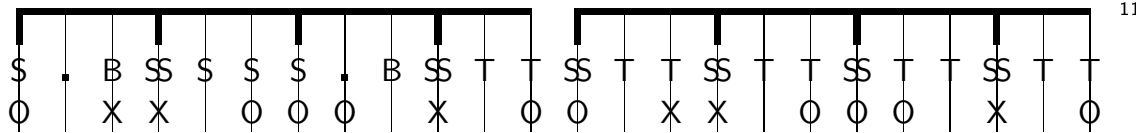
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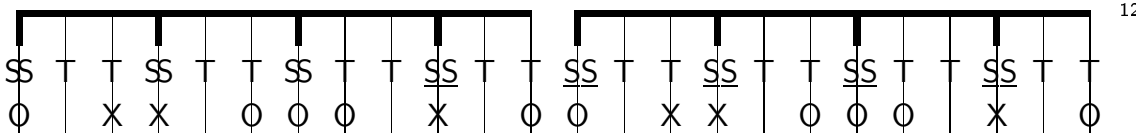
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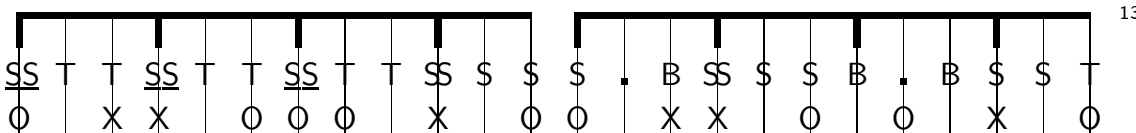
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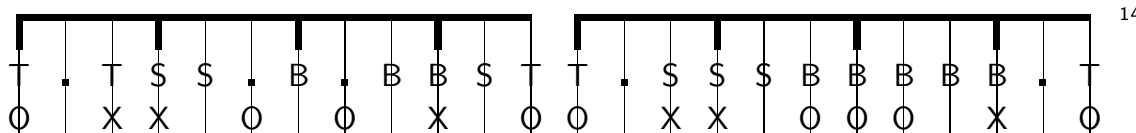
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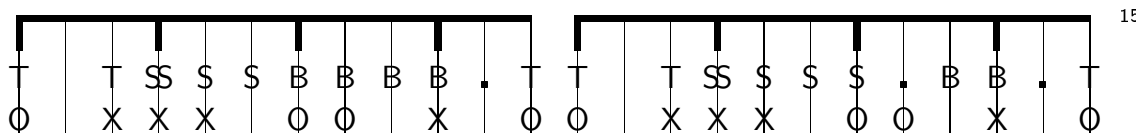
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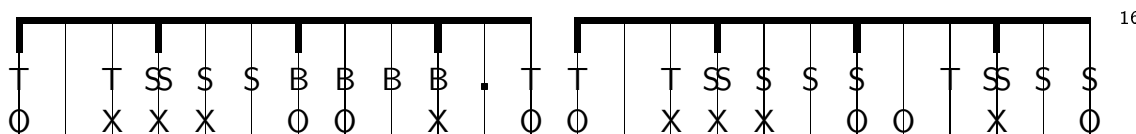
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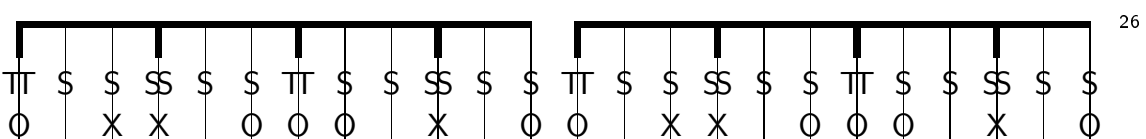
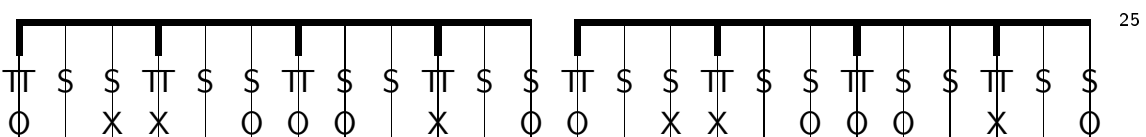
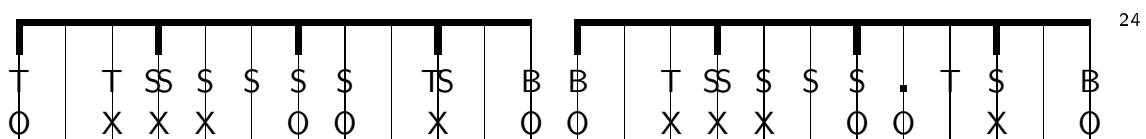
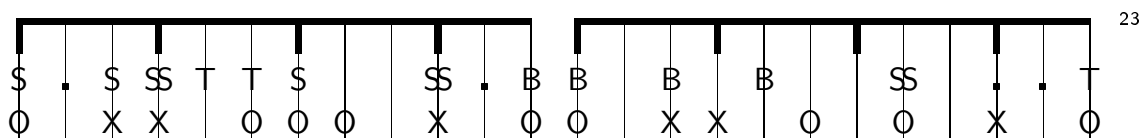
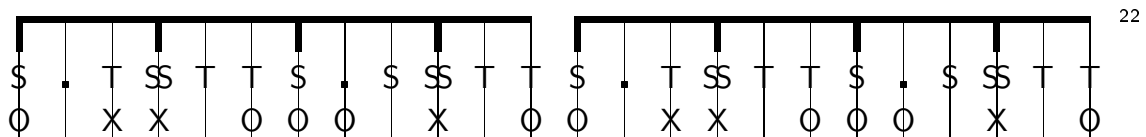
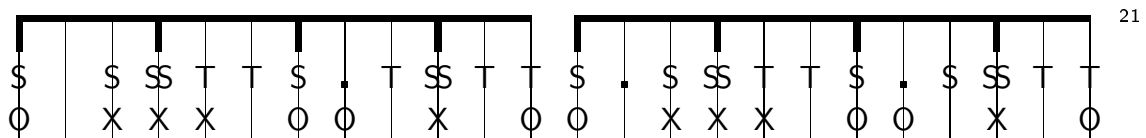
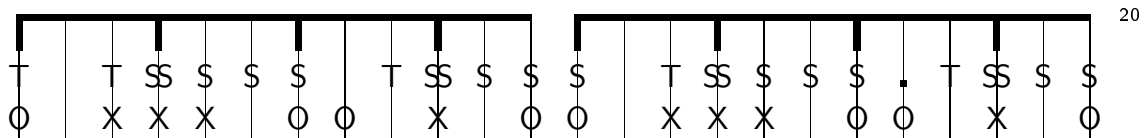
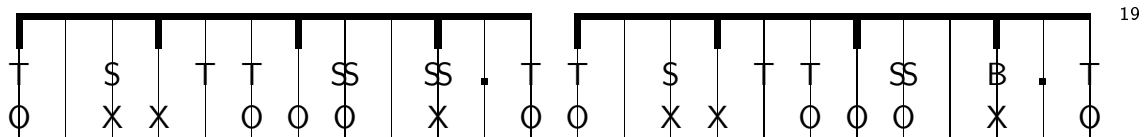
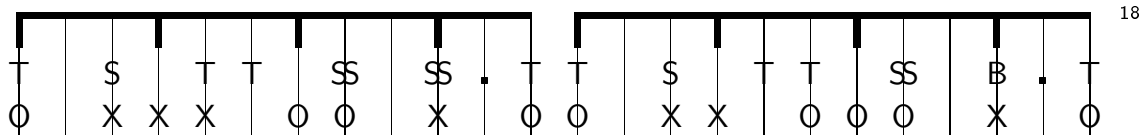
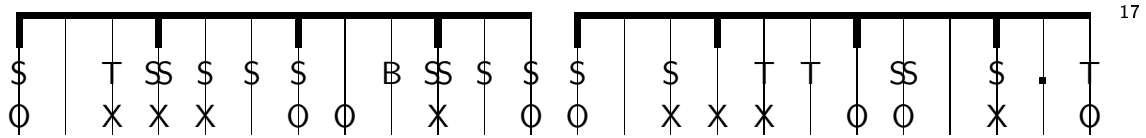
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15



16



27

TT	S	S	SS	S	S	TT	S	S	SS	S	S
○		X	X		○	○	○		X		○

TT	S	S	SS	S	S	TT	S	S	SS	S	S
○		X	X	X		○	○		X		○

28

TT	S	S	ES	S	S	TT	S	S	ES	S	
○		X	X		○	○	○		X		○

ES	T	T	ES	S		ES	T	T	ES	S	
○		○	○		○	○		○	○		○

29

ES	T	T	ES	S		ES	S	T	ES	S	
○		X	X		○	○	○		X		○

ES	T	T	ES	S		ES	S	T	ES	S	
○		X	X		○	○	○		X		○

30

ES	T	T	ES	S		ES	S	T	ES	S	
○		X	X		○	○	○		X		○

TT	S		TT	S		TT	S		TT	S	
○		X	X		○	○	○		X		○

31

TT	S		TT	S		TT	S		TT	S	
○		X	X		○	○	○		X		○

TT	S		TT	S		TT	S	T	T		
○		X	X		○	○	○		X		○

32

TS	S	S	SS	S	S	SS	S	S	SS	S	S
○		X	X		○	○	○		X		○

TS	S	T	TS	S	T	TS	S	T	TS	S	T
○		X	X		○	○	○		X		○

TS	S	T	TS	S	T	TS	S	T	TS		
○		X	X		○	○	○		X		○

T	S	.	T	S	.	T	S	T	T	.	SS
○		○		○		○		○		○	○

| ES
○

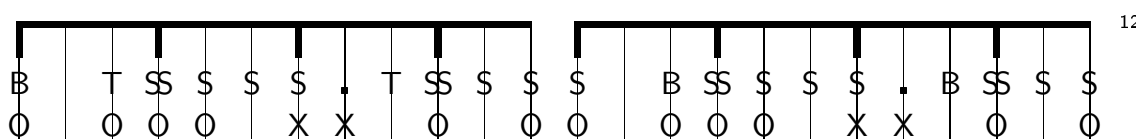
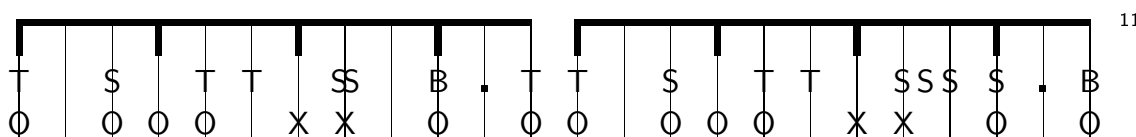
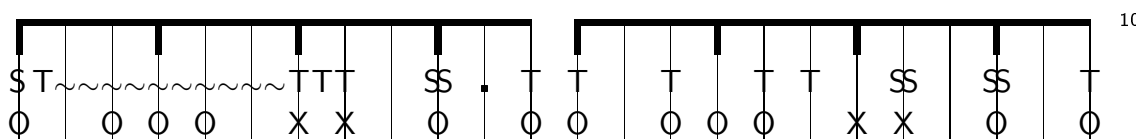
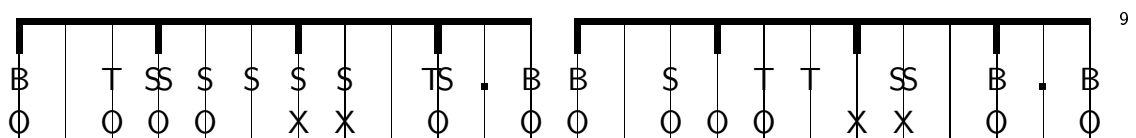
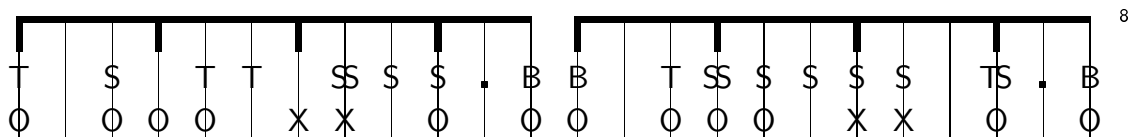
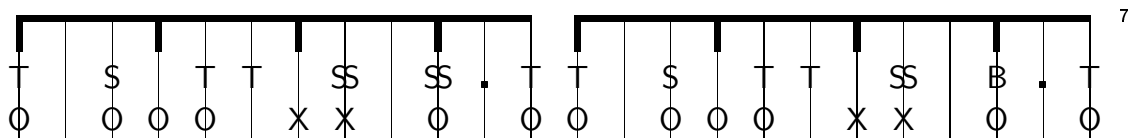
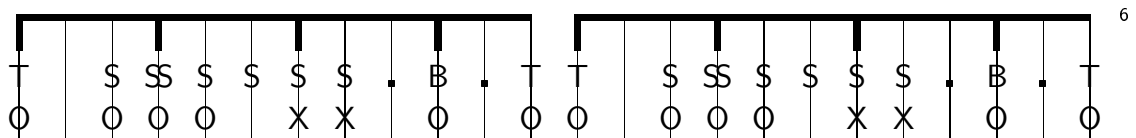
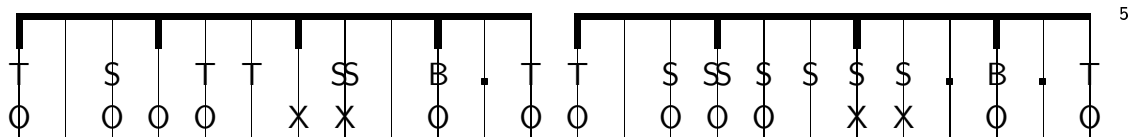
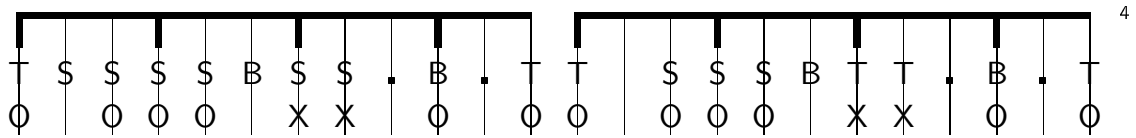
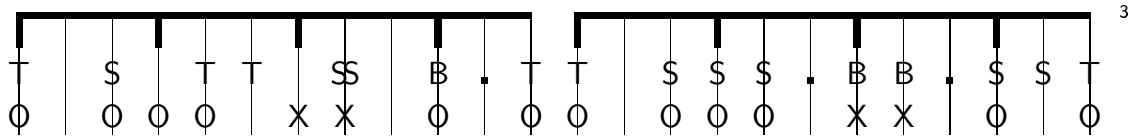
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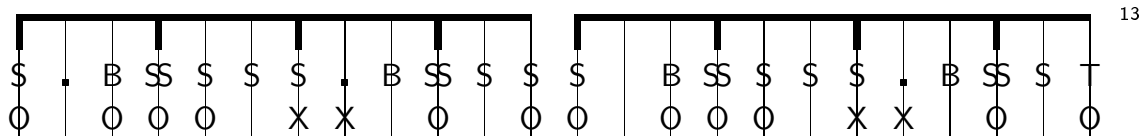
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				X	X	B	.	T	T	T	S	S	.	B	B	.	.	T
						○		○	○	○	○	○		X	X		○	○

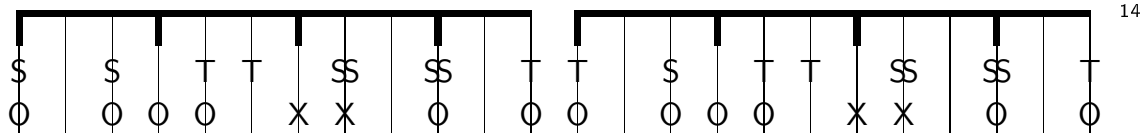
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T																		
				T	T	SS	S	S	S	S	T	T						
○		○	○			X	X		○	○	○			X	X		○	○

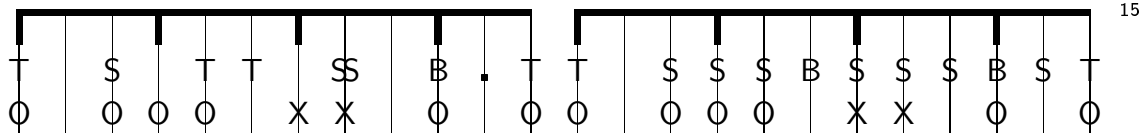




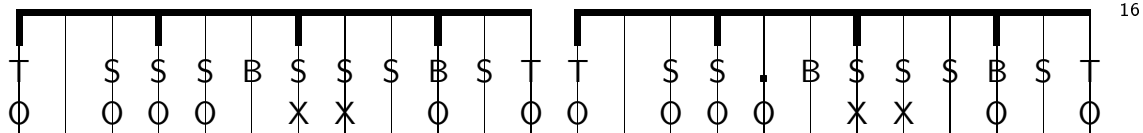
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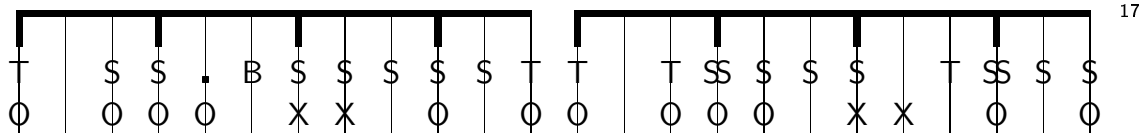
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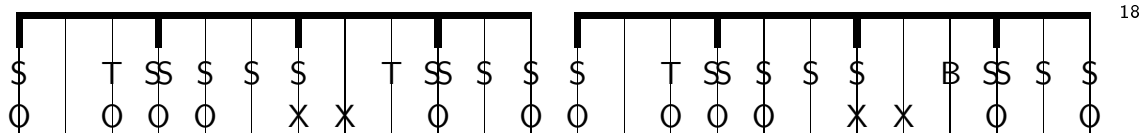
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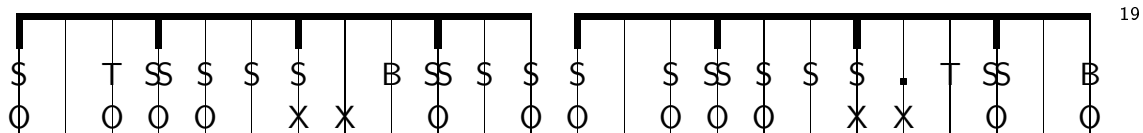
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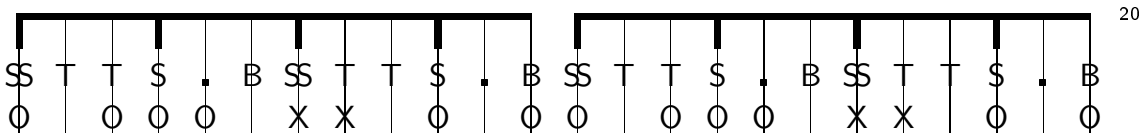
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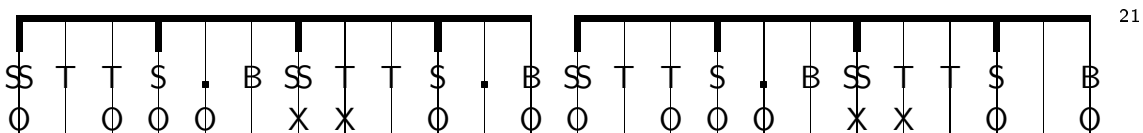
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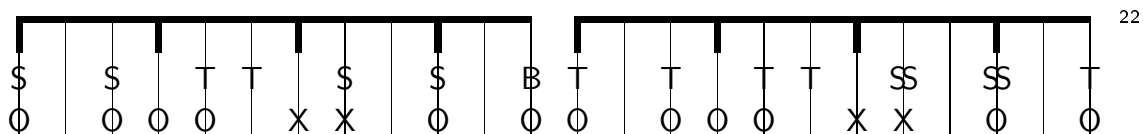
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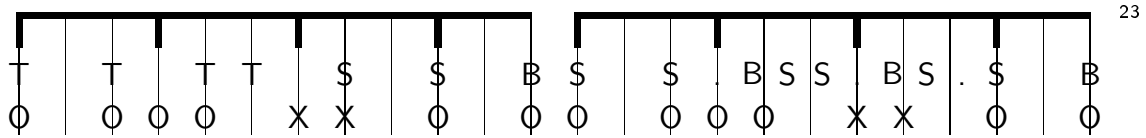
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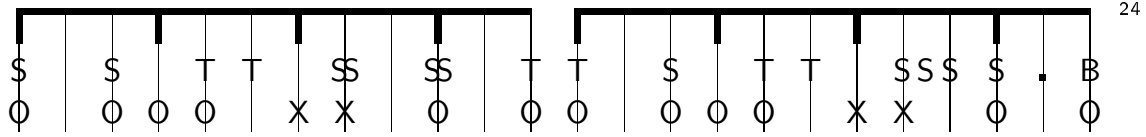
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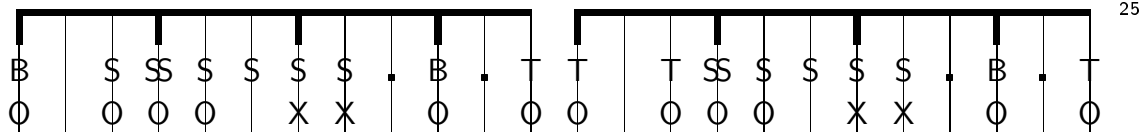
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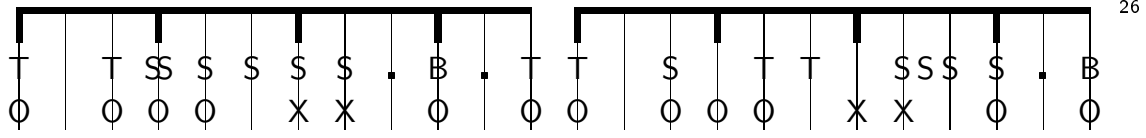
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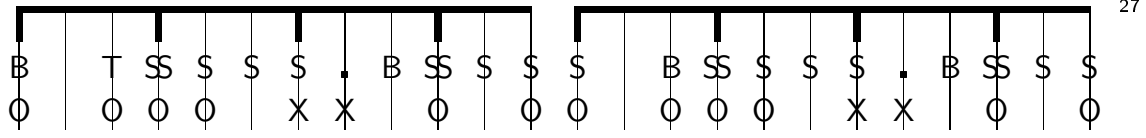
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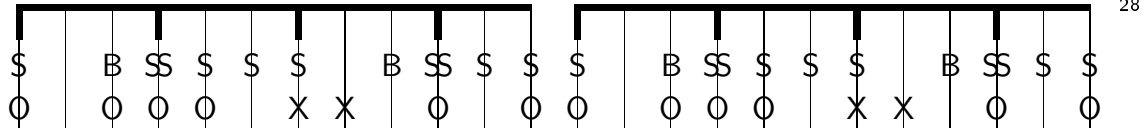
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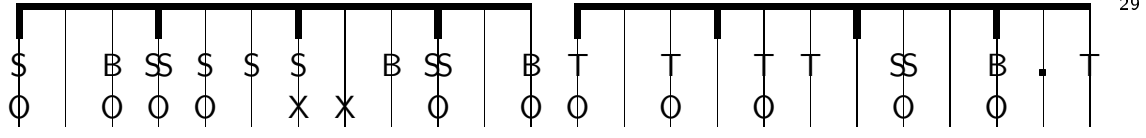
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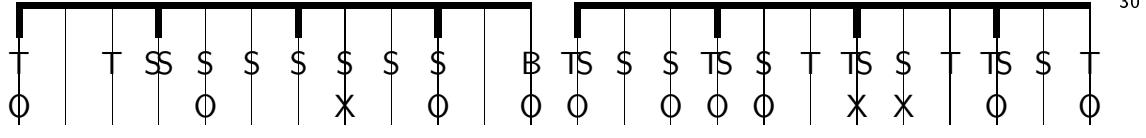
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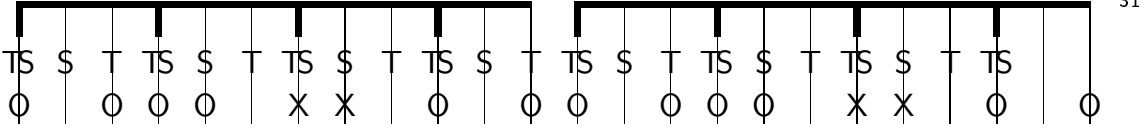
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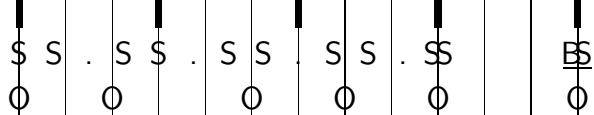
29



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31



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1
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6
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8
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9
T S S T T S S T T S S S S B B S B B S B B B

10

T	S	S	S	S	T	S	S	T	T	S	T	S
O			O		O	X				O		O
X	S	S		B	S	B	S	B	S	B	S	
			X	X	X	X		X	X			

11

T		S	S	T	T	S	S	T	T	S		
O		O		O	X			O		O		
X	S	S	B	T	T	S	S	B	T	T		
			X	X	X	X		X	X			

12

T		S	S	T	T	S	S	T	T	T		
O		O		O	X			O		O		
X	S	S		B	S	B	S	B	S	B	S	
			X	X	X	X		X	X			

13

T		S	S	T	T	S	S	T	T	T		
O		O		O	X			O		O		
X	T	S	S	B	S	T	S	S	B	S		
			X	X	X	X		X	X			

14

T		S	S	B	S	T	S	S	B	S		
O		O		O				O		O		
X	T	S	S	B	S	T	S	S	B	S		
			X	X	X	X		X	X			

15

T		S	S	B	S	T	S	S	B	S		
O		O		O				O		O		
X	T	S	S	B	S	T	S	S	B	S		
			X	X	X	X		X	X			

16

T		S	S	B	S	T	S	S	B	S		
O		O		O	X			O		O		
X	T	S	S	B	S	T	S	S	B	S		
			X	X	X	X		X	X			

17

T		S	S	B	S	T	S	S	B	S		
O		O		O	X			O		O		
X	T	S	S	B	S	T	S	S	B	S		
			X	X	X	X		X	X			

18

T	T	S	T	T	S	T	T	S	T	T		
O		O		O	X			O		O		
X	S	S	B	B	S	T	B	B	B	B		B
			X	X	X	X		X	X			

19

T	T	S	T	T	S	T	T	S	T	S		
O		O		O	X			O		O		
X	S	S	B	B	S	B	S	B	S			
			X	X	X	X		X	X			

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		25
		26
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		28
		29

30

B		B		B	B	SS			T		T		T	T	SS			
O		O		O	X		O	O	X		X		X		X	X		

31

T		T		T	T	SS			T		T		T		SS			
O		O		O	X		O	O	X		X		X		X	X		

32

T	SS		T	T	SS		T	T	T	SS	B	B	S	B	S	B	S	
O		O		O	X		O	O	X	X	X	X	X	X	X	X	X	

33

T	SS		T	T	SS		T	T	S	SS	B	S	S	SS	B	S	S	
O		O		O	X		O	O	X	X	X	X	X	X	X	X	X	

34

SS		B	S	S	SS		B	S	S	SS	B	S	S	B	S	S		
O		O		O	X		O	O	X	X	X	X	X	X	X	X		

35

T	SS		T	T	SS		T	T	T	SS	B	S	S	SS	B	S	S	
O		O		O	X		O	O	X	X	X	X	X	X	X	X	X	

36

T	SS		T	T	SS		T	T	T	SS	B	S	S	SS	B	S	S	
O		O		O	X		O	O	X	X	X	X	X	X	X	X	X	

37

T	SS		T	T	SS		T	T	T	SS	B	S	S	SS	B	S	S	
O		O		X			O	O	X	X	X	X	X	X	X	X	X	

38

T	SS	T	T	S	T	T	T	SS	T	T	SS	T	T	SS	T	T	S	
O		O		O	X		O	O	X	X	X	X	X	X	X	X	X	

SS		SS		SS	SS		T	T							SS			
O		O		O	X		O	O						X				