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Omnia Cum Tempore

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L. Gagliardi

OMNIA CUM TEMPORE

per ensemble

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ORGANICO

Flauto

Clarinetto in Si♭/Clarinetto Basso in Si♭

Euphonium

Violino

Viola

Violoncello

Pianoforte preparato

INSTRUMENTS

Flute

Clarinet in B♭/Bass clarinet in B♭

Euphonium

Violin

Viola

Cello

Prepared Piano

La preparazione del pianoforte deve essere effettuata durante l'esecuzione del brano secondo le indicazioni in partitura.
Questa deve essere eseguita con 2 panni in feltro e 2 oggetti di diverso peso che andranno posti sulle corde per poterle "stoppare".

Il pianista sceglierà un panno delle dimensioni atte a coprire lo spazio occupato dalle corde nell'intervallo SOL_5 - DO_7 (che chiameremo SEZIONE 1) e un
altro panno delle dimensioni atte a ricoprire lo spazio occupato dalle corde nell'intervallo LA_0 - SI_1 (che chiameremo SEZIONE 2). Durante l'esibizione dovrà posizionare i panni sulle corde negli intervalli indicati.
Inoltre sul panno della SEZIONE 1 dovrà inoltre porre un oggetto a sua scelta di peso pari a circa 450 gr e di forma possibilmente stretta e lunga in modo da poter concentrare la pressione in una zona contenuta e poter distribuire il peso su tutte le corde interessate. Per questa sezione l'oggetto andrà adagiato sul panno in feltro che sarà posto dietro l'incavo del telaio.
Per la SEZIONE 2 utilizzare un oggetto di forma identica a quella utilizzata per il primo, con un peso pari ad 1 Kg circa. L'oggetto andrà adagiato sul panno che sarà posto dietro la linea degli smorzatori.

The preparation of the piano must be made during the performance as indicated by the score.
This operation must be made with 2 tea towels in felt and 2 objects of different weight which must be placed on piano strings in order to "stopping" them.

The pianist will choose a tea towel with the right size for covering the strings between the note range G_5 - C_7 (that we will call SECTION 1) and another towel with the right size for covering the strings between the note range A_0 - B_1 (that we will call SECTION 2). During the performance the player will put the towels on the strings of the two ranges.
Above the tea towel of the SECTION 1 the pianist will have to put an object of about 450 gr of weight and possibly of narrow and long shape in order to can concentrate the pressure in small area and distribute the weight on all the strings of the range. For this section the object will be putted on the towel which the player will put behind the recess of the frame.
For the section 2 use on object with the same size of the first one but with a weight of about 1 Kg. The object will be putted on the second towel which the player will put behind the dampers line.

Legenda

1) La testa della nota indica un'articolazione speciale precisata dalle seguenti diciture:

- *stopped*[1]*:* le note con la testa modificata sono "stoppate" per effetto della preparazione del pianoforte (vedi pagina precedente);
- *slap:* le note con la testa modificata devono essere suonate con la tecnica dello **slap**;
- *tongue ram:* le note con la testa modificata devono essere suonate con la tecnica del **tongue ram.**

2) La dicitura *keys.*[2] indica i "colpi di chiave": le note scritte sotto questa dicitura e con la testa devono essere eseguite senza emissione di suono ma solo premendo con forza la chiave corrispondente.

3) Le note con questa testa sotto la dicitura *valve!* devono essere eseguite solo con l'uso dei pistoni corrispondenti senza l'emissione di suono. Seguire la diteggiatura scritta.

4) Il seguente trillo va eseguito solo con i "colpi di chiave" senza emissione di suono.

keys!

5) Il riutilizzo della tradizionale testa delle note segna la fine delle articolazioni speciali.

6) Nella sezione **Allegro scintillante,** per le note sotto la dicitura "il più veloce possibile", il numero di note e i raggruppamenti delle stesse sono puramente indicativi: l'esecutore non si formalizzi sul numero di note eseguite ma sulla velocità dell'esecuzione e utilizzi i raggruppamenti come riferimenti.

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[1] la dicitura *not stopped!* precisa all'esecutore che le note in questione non suoneranno "stoppate" perchè si trovano in un'ottava non interessata dalla preparazione.

[2] la dicitura *no keys!* precisa la fine dell'uso dei "colpi di chiave" specificata dal cambio della testa della nota

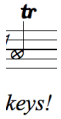
Instructions for players

1) This head of the note indicates a special articulation specified by the following words:

- *stopped*[1]*:* the notes with modified head are “stopped” by preparation of the piano (see the previous pages);
- *slap:* the notes with modified head must be played with **slap technique**;
- *tongue ram:* the notes with modified head must be played with **tongue ram technique.**

2) Notes written with this head and with the word *keys!* must be played without sound but only pushing strongly the corresponding key.

3) Notes written this head and with the word *valve!* Must be played only with the use of the corresponding valve without sound. Follow the written fingering.

4) This trillo 

must be played only with the keys without any sound.

5)The reuse of the traditional head of the notes underline the end of the special articulation

6) In the part **Allegro scintillante,** for the notes under the words “as soon as possible”, the number of notes and the beam groupings are purely indicative: the players don’t care about the number of note played but on the speed of the execution and they can use the beam groupings as a landmark.

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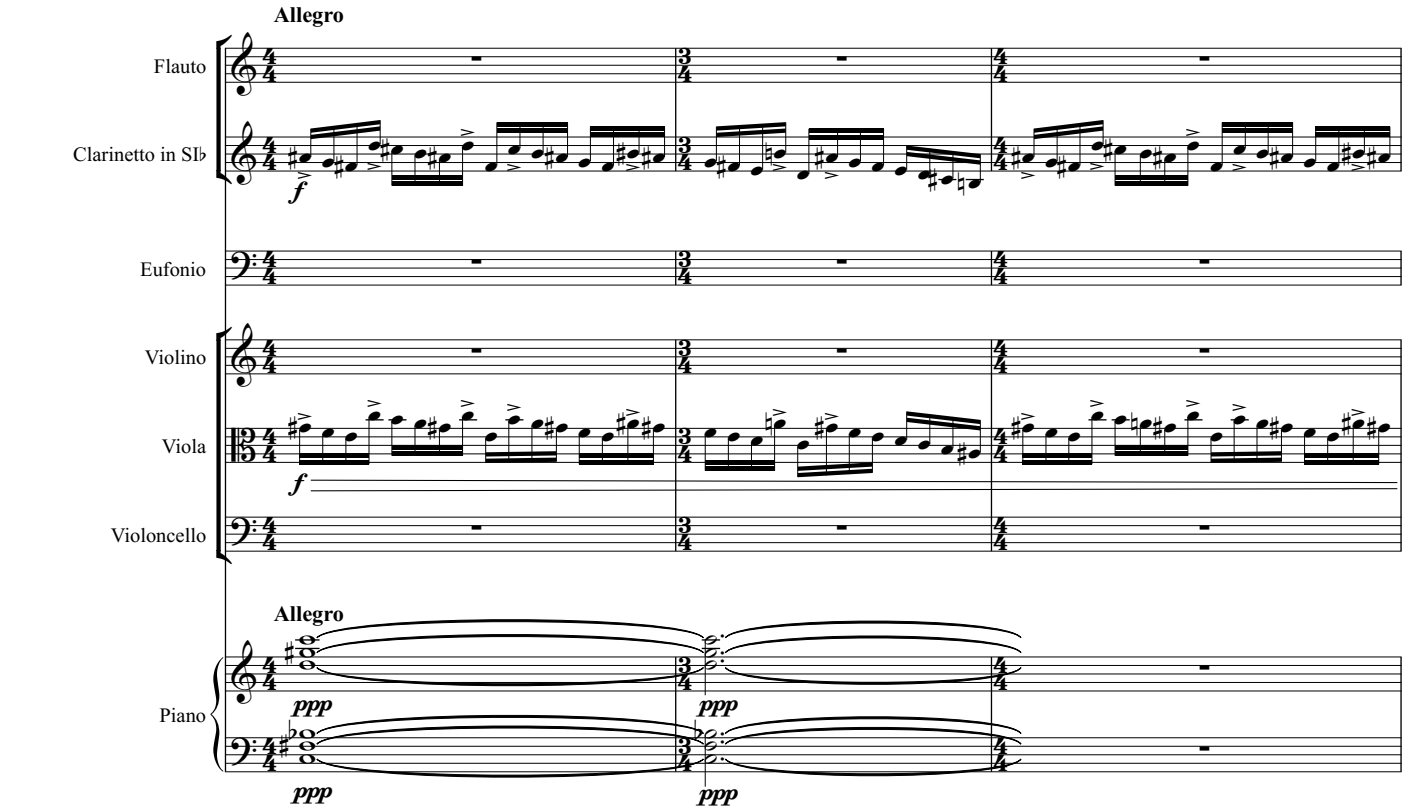
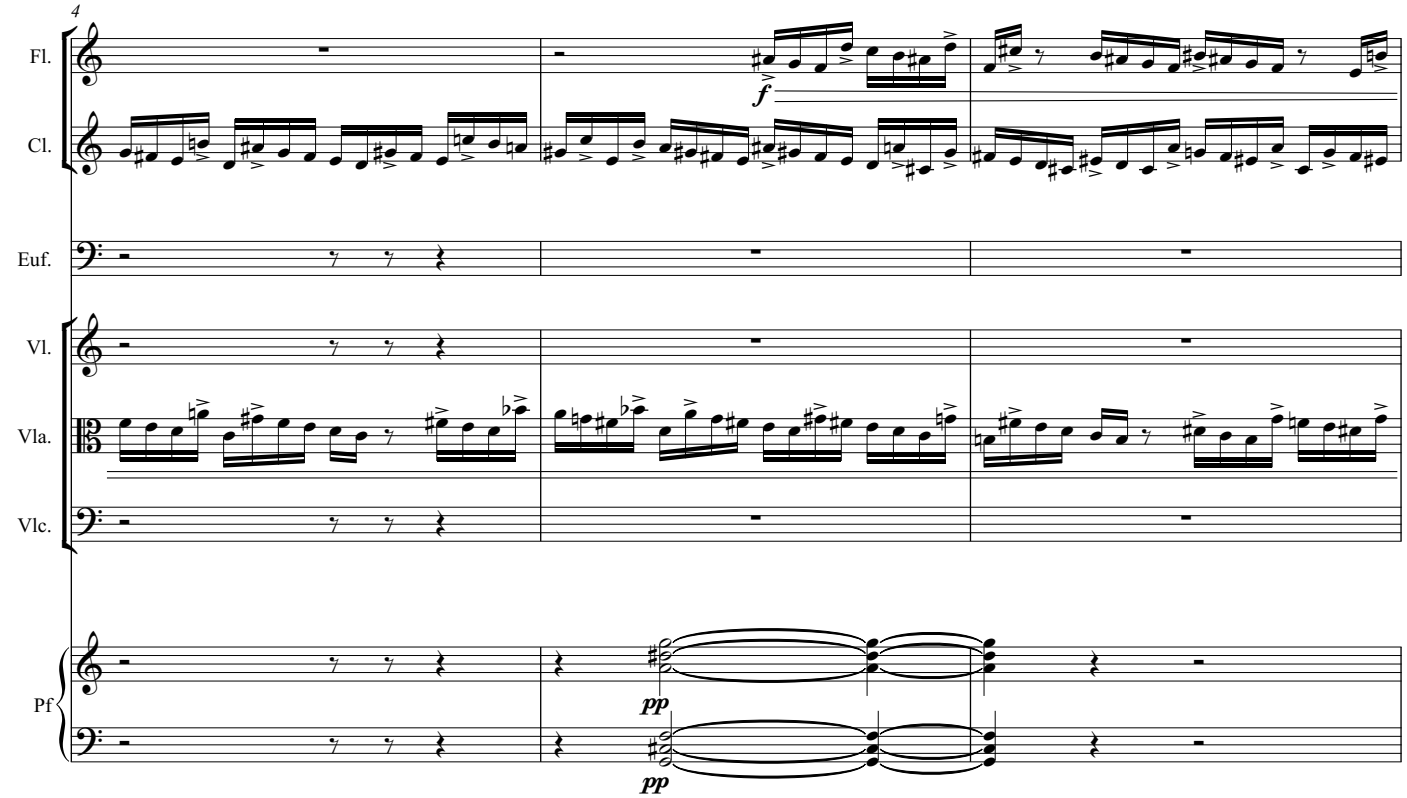
[1] the writing *not stopped!* specify that the notes will not play “stopped” they are in a different part of the keys not interested by preparation.

a Elena

OMNIA CUM TEMPORE

L. Gagliardi





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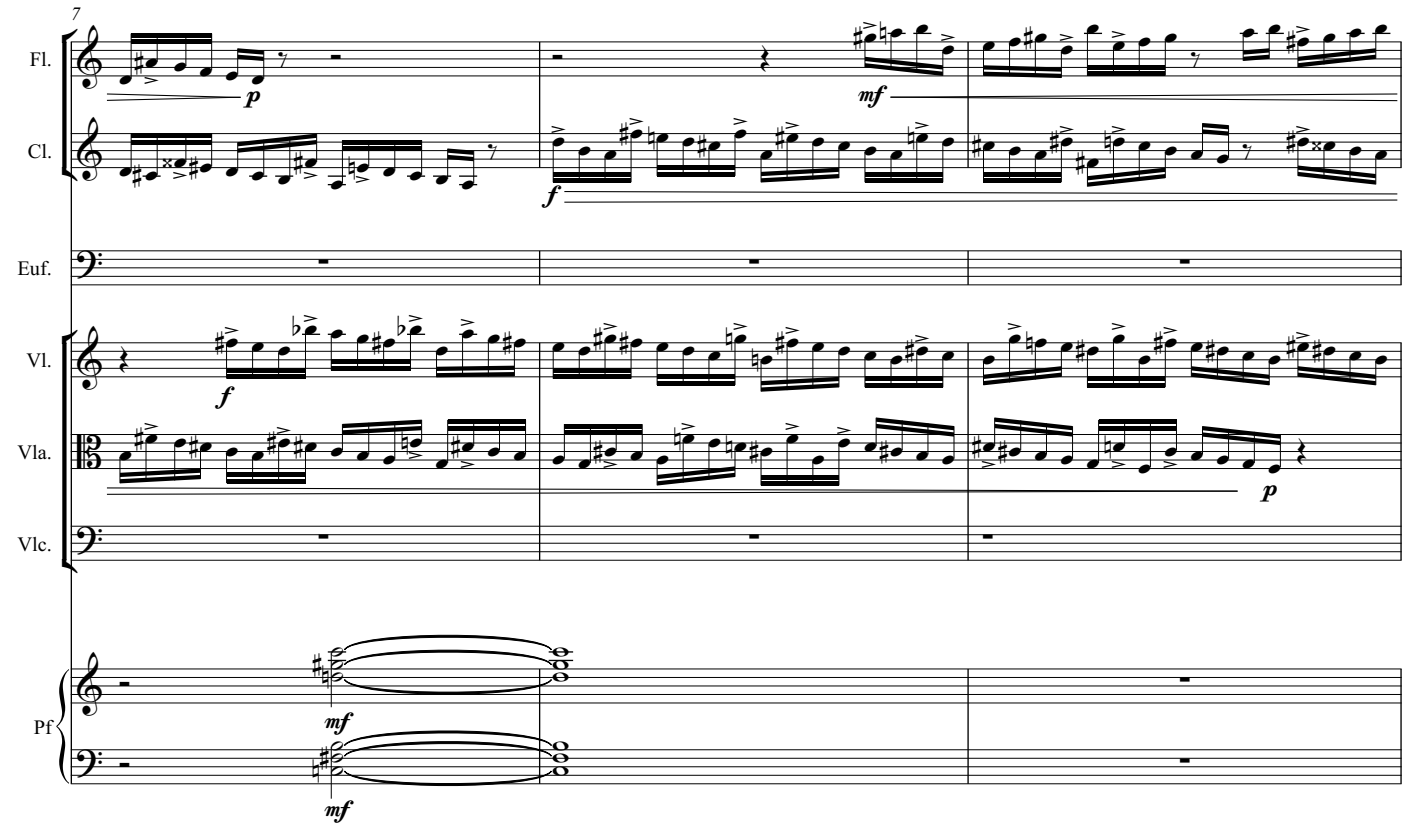
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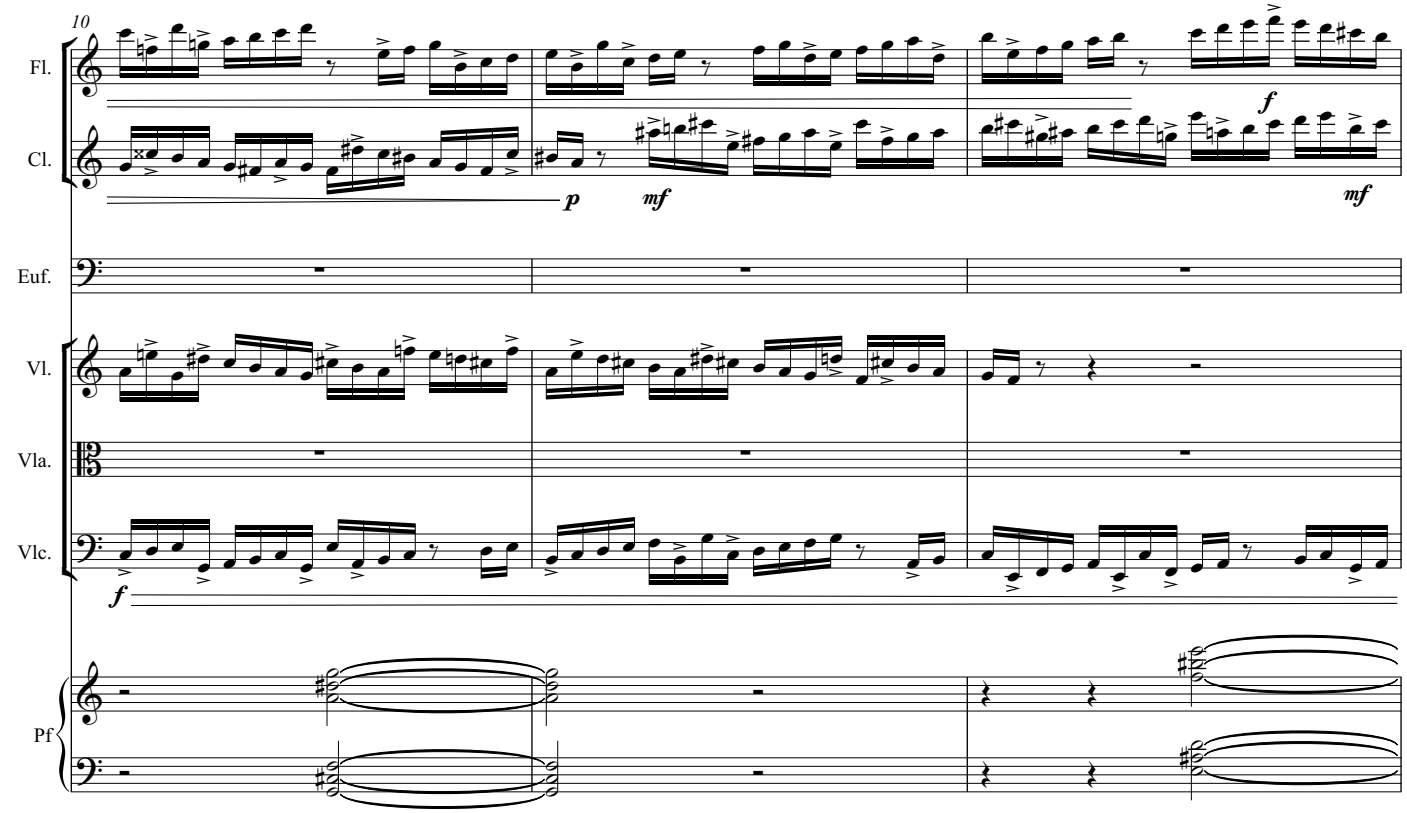
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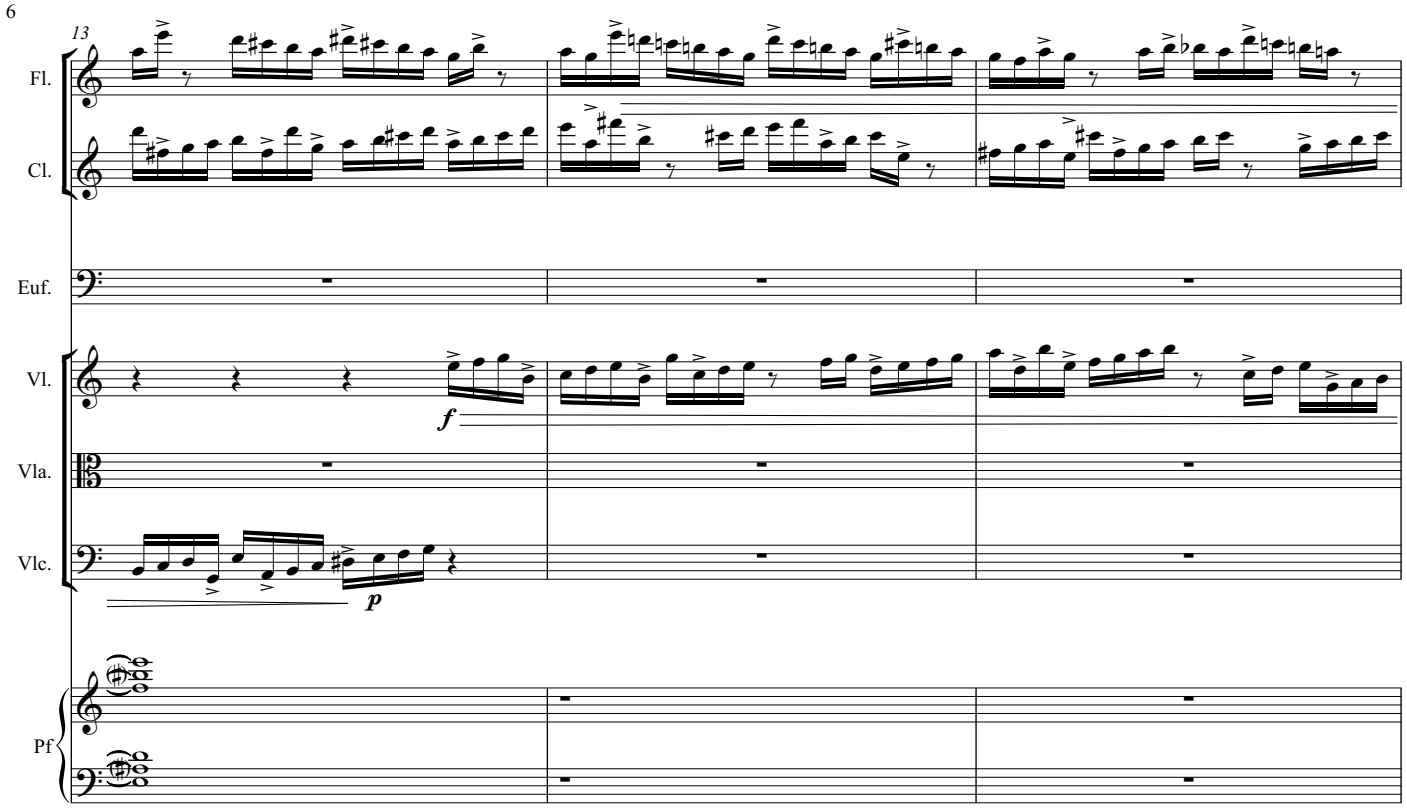
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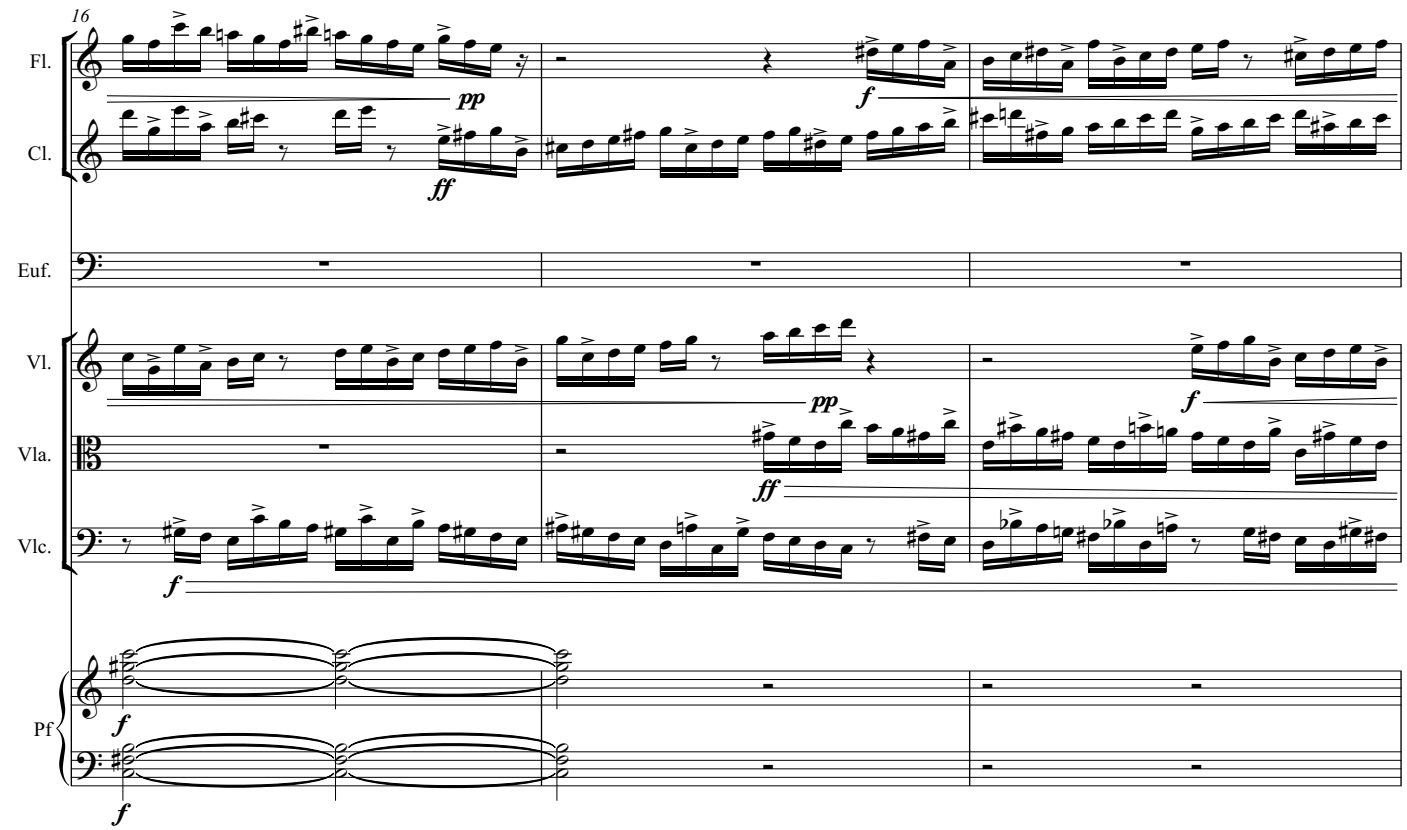
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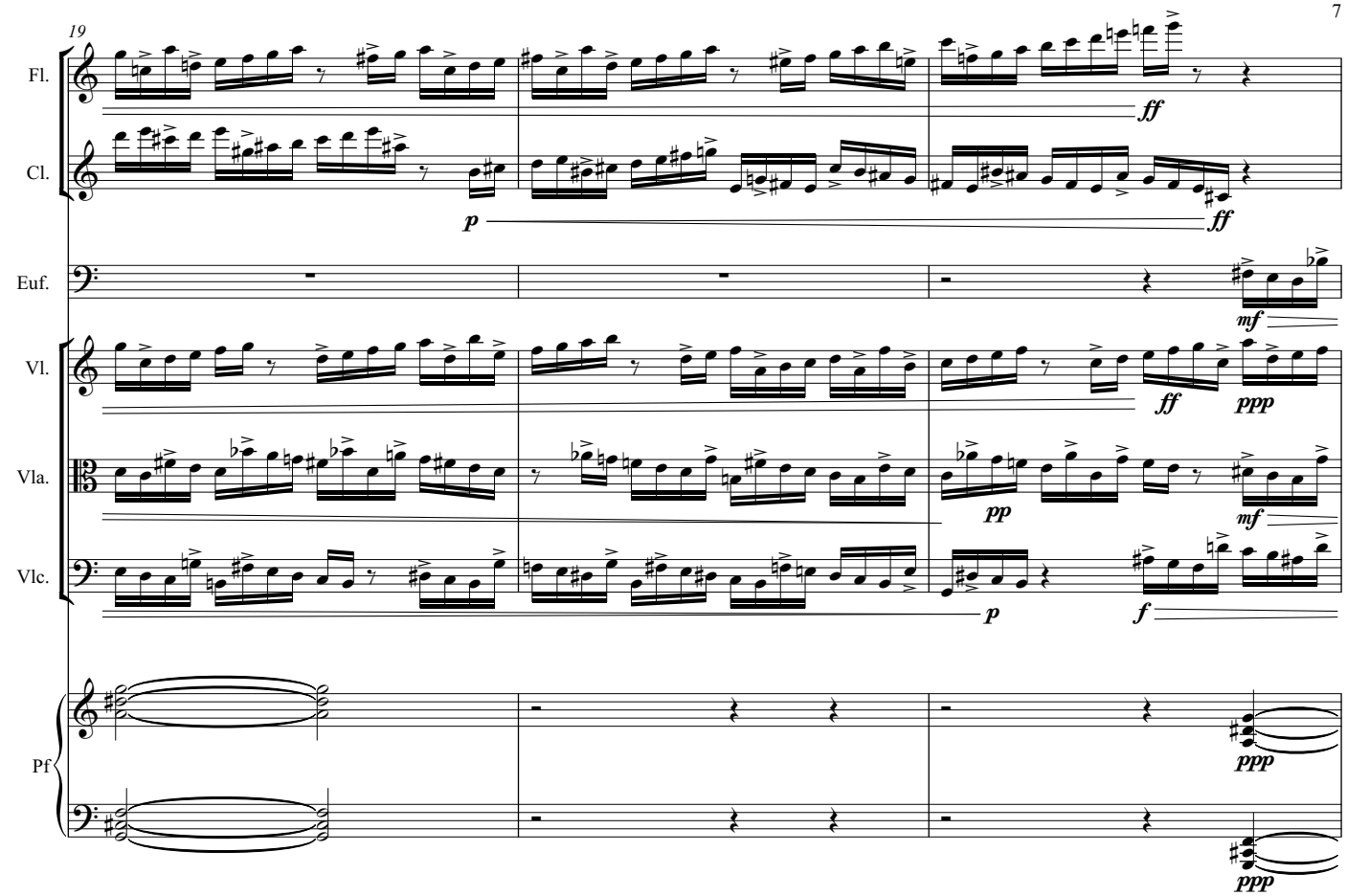
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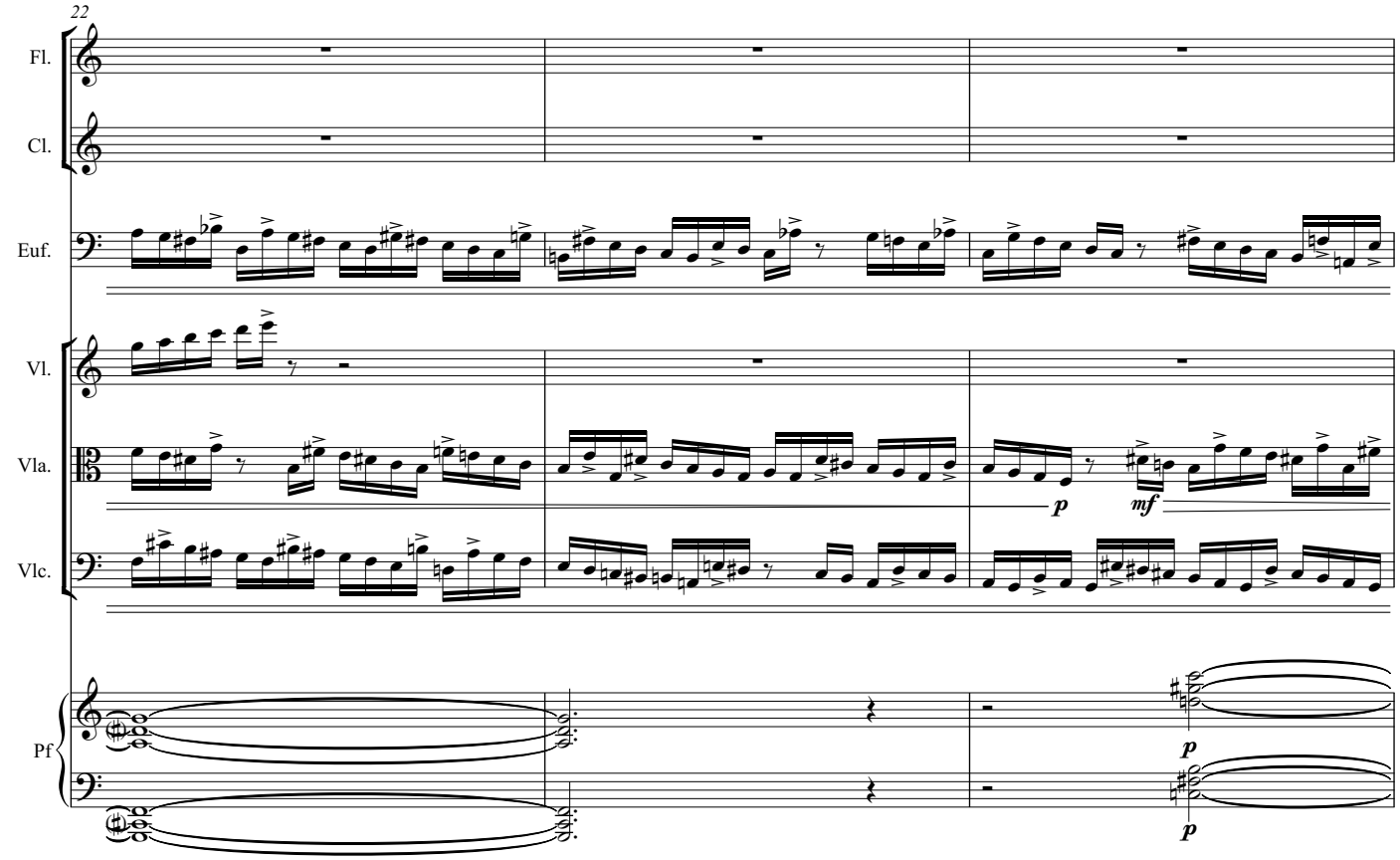
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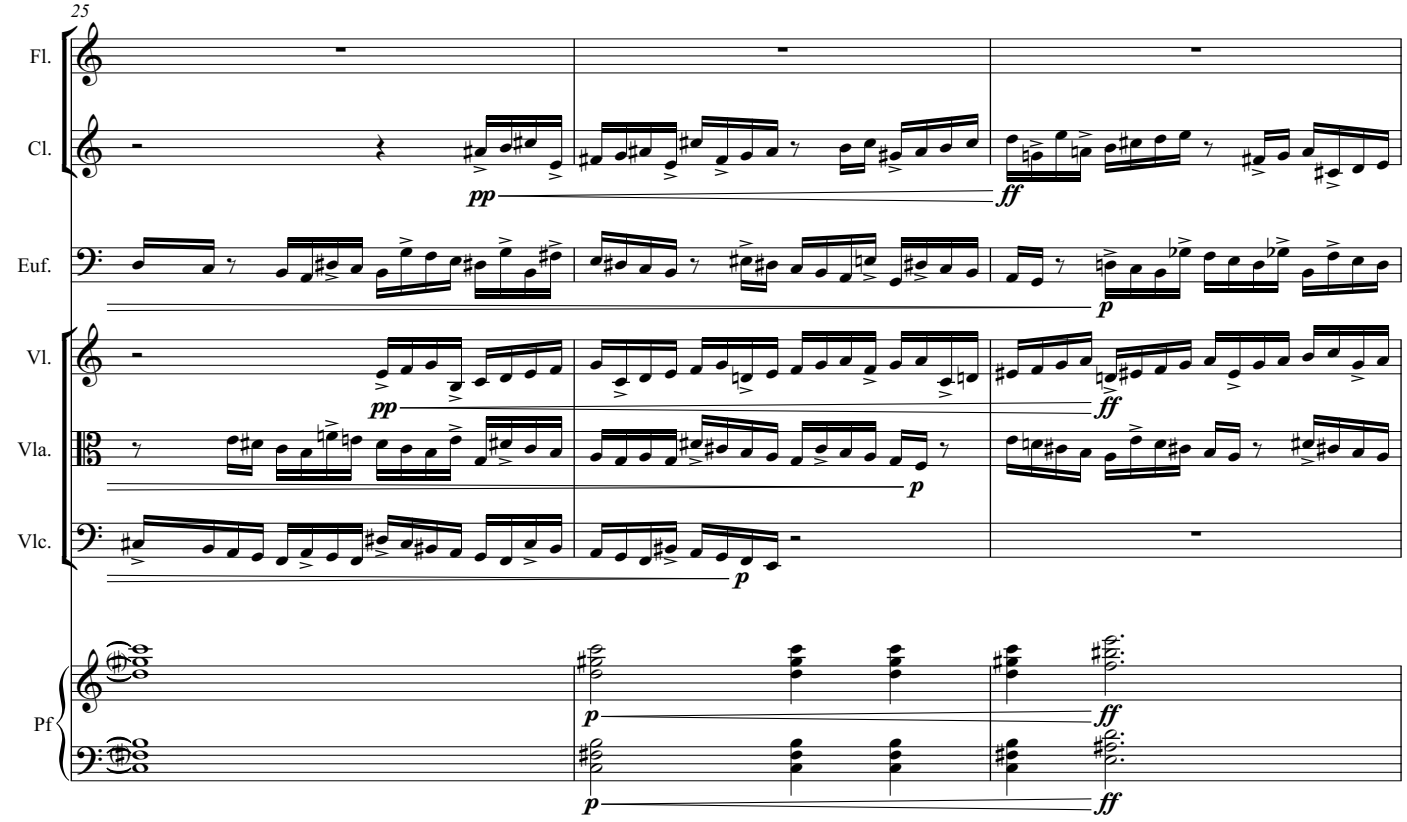
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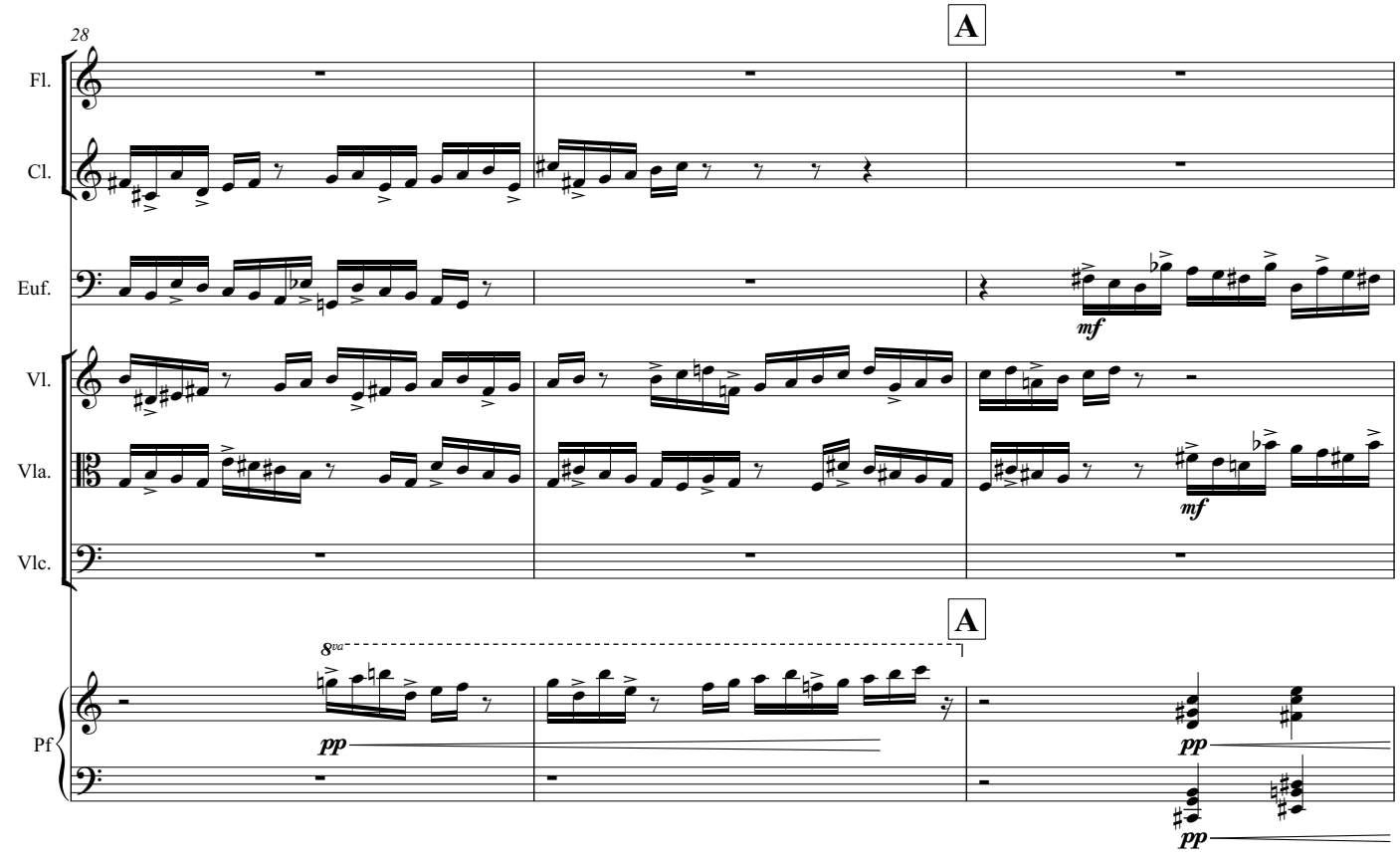
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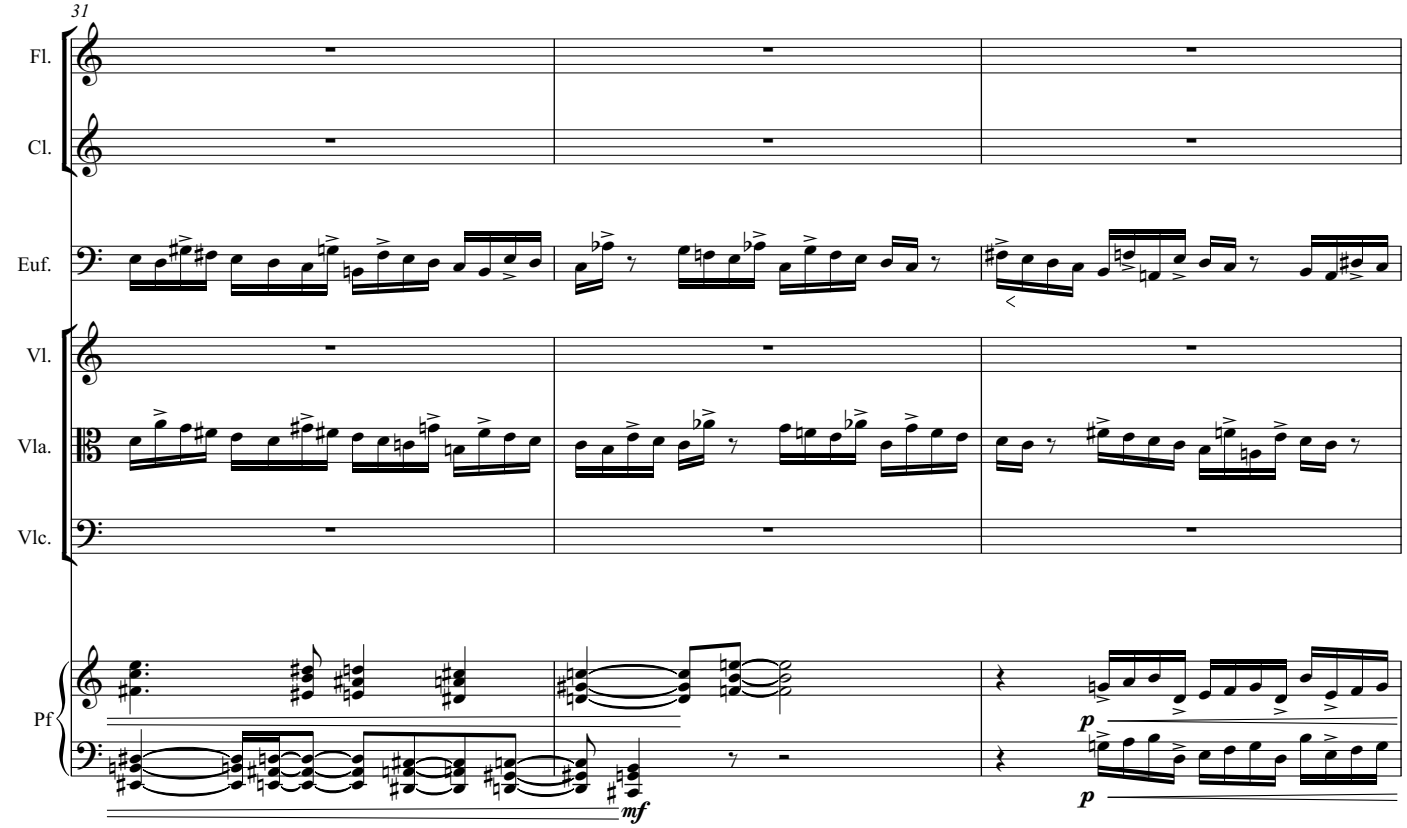
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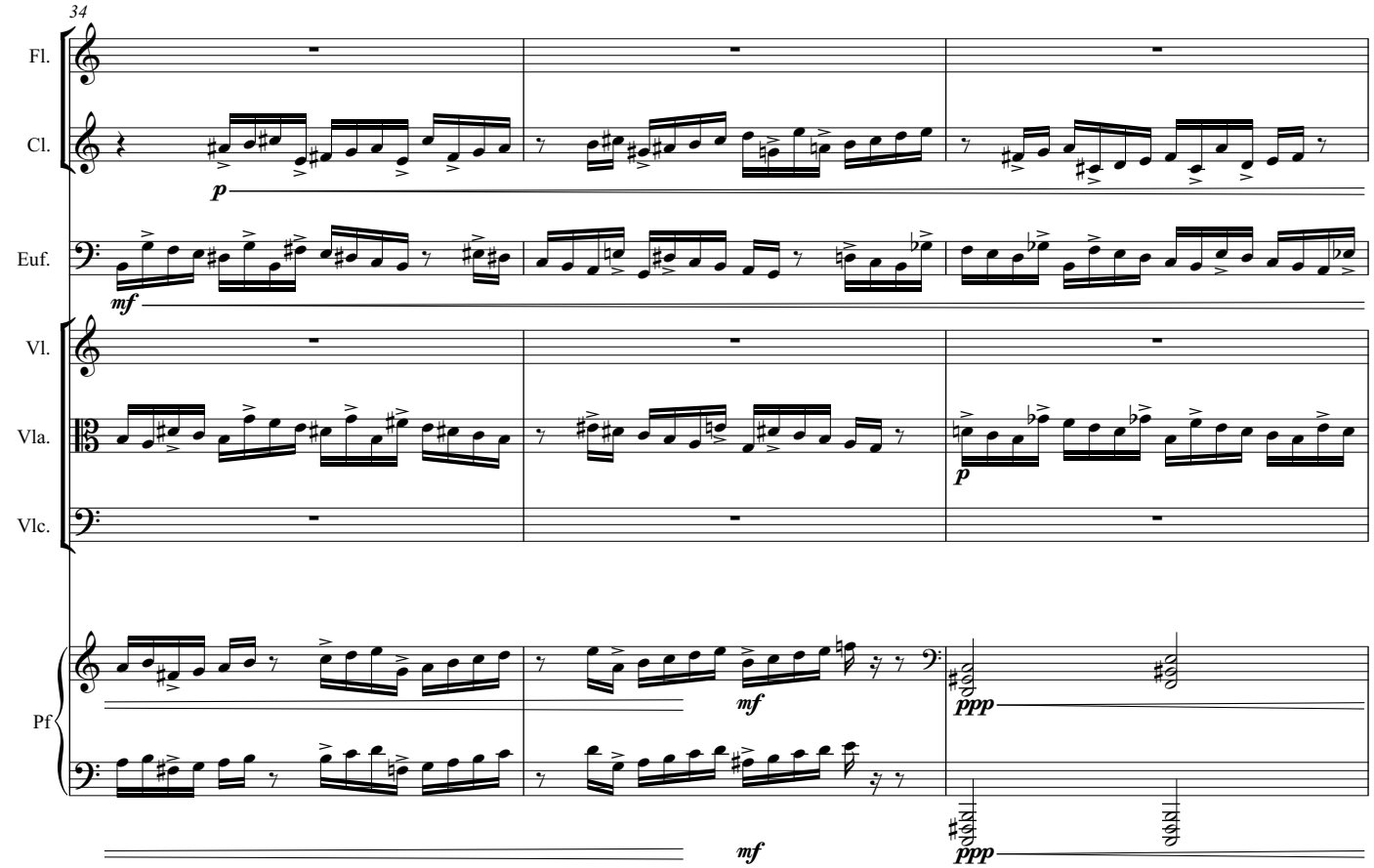
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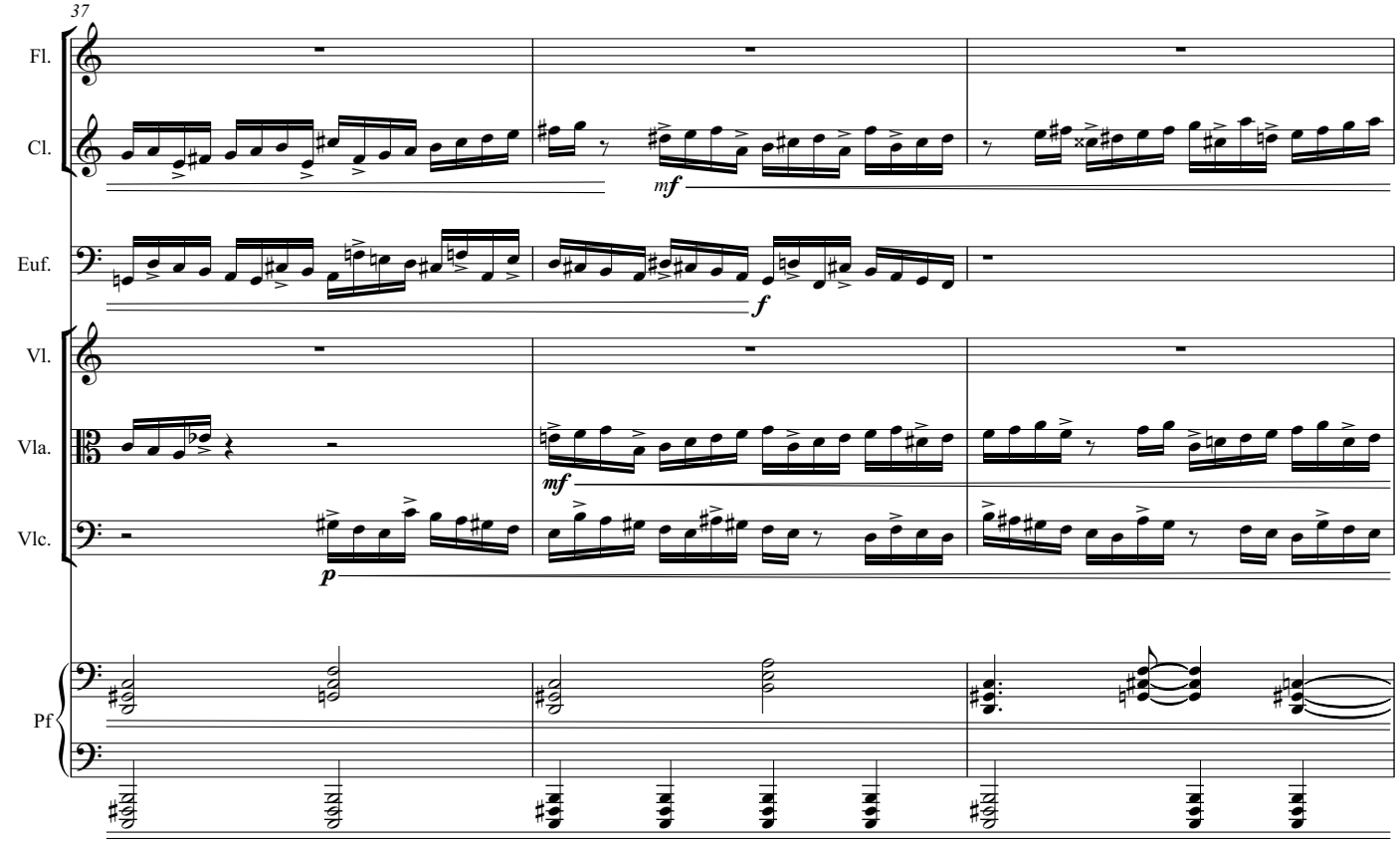
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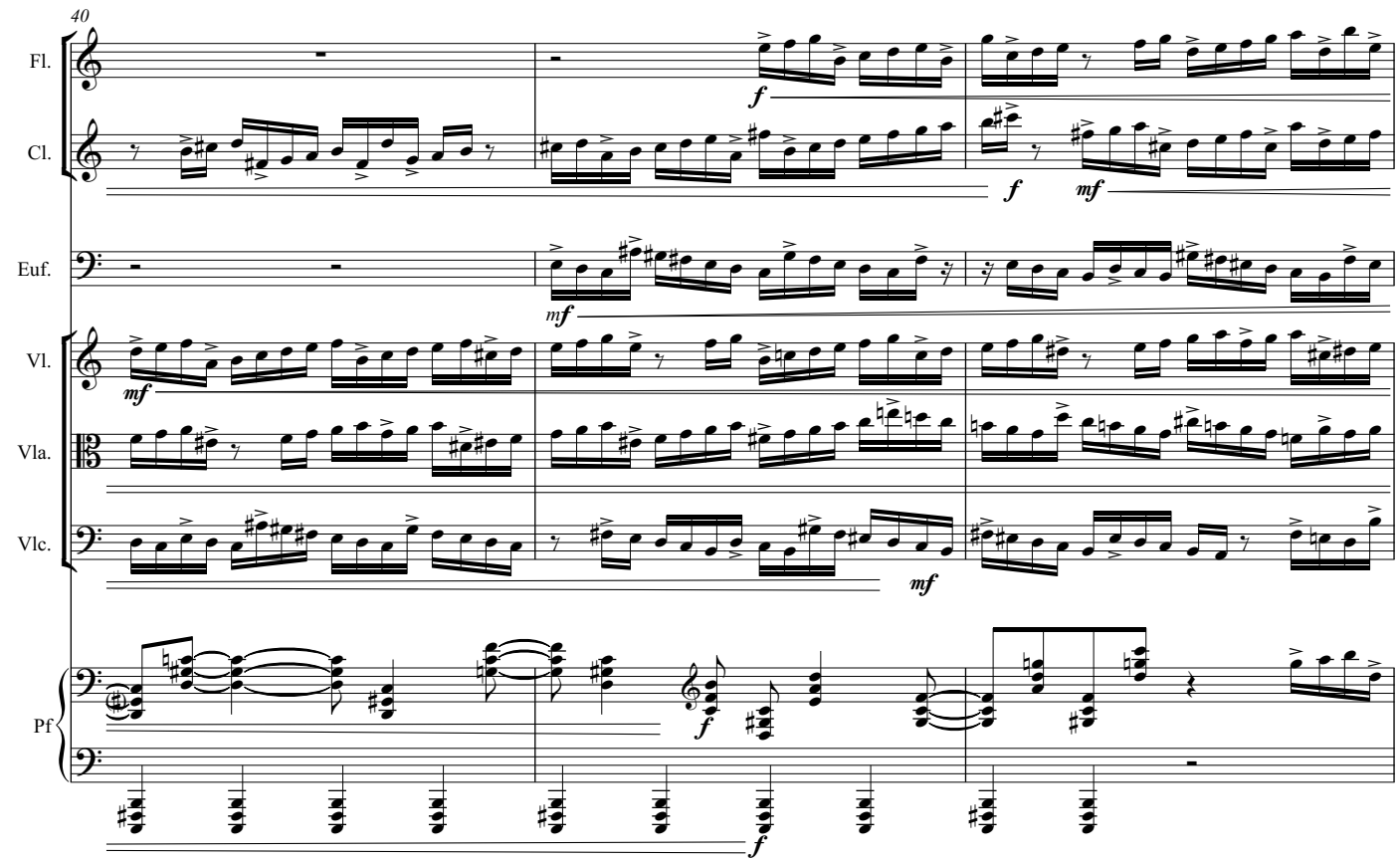
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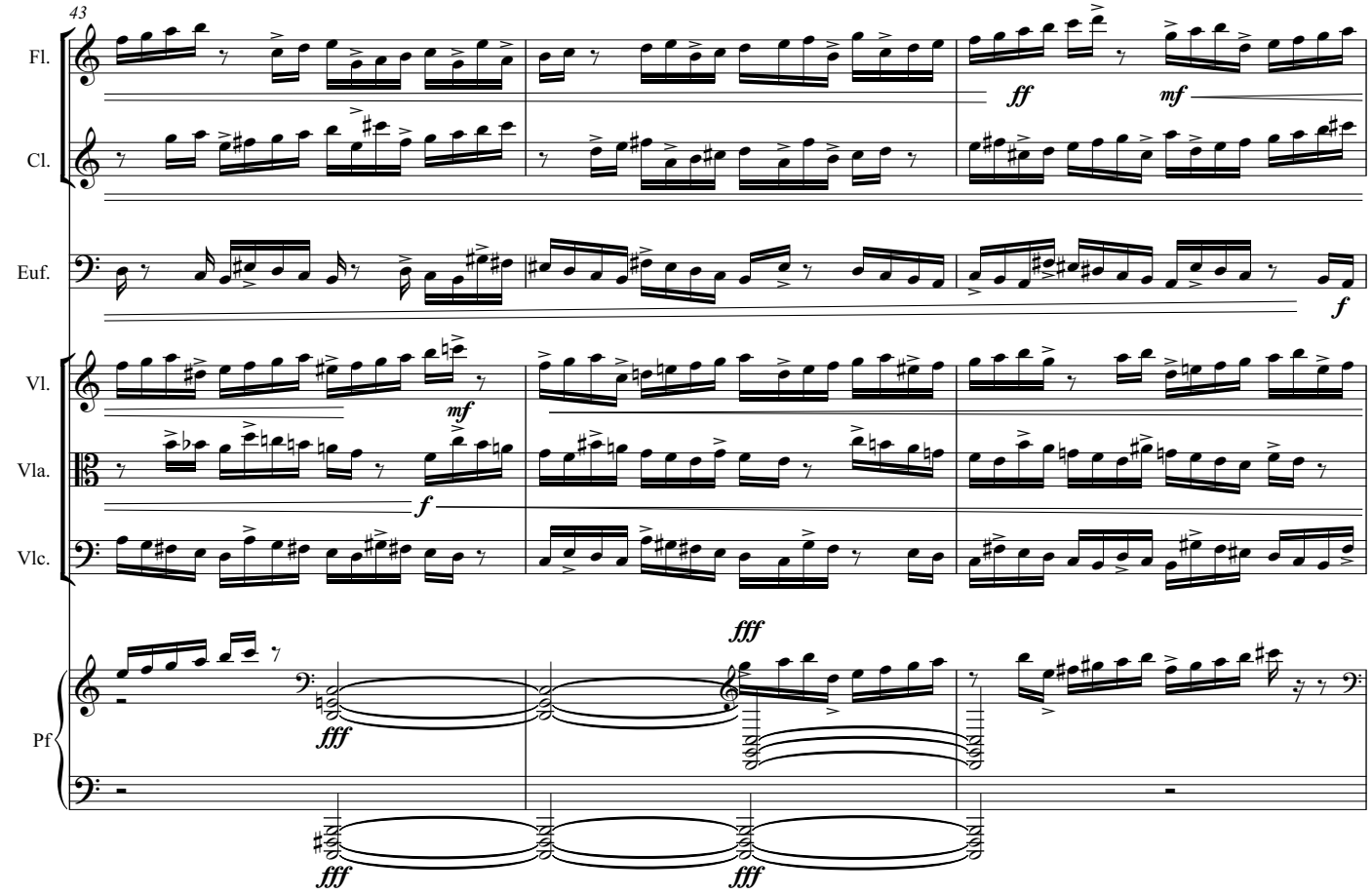
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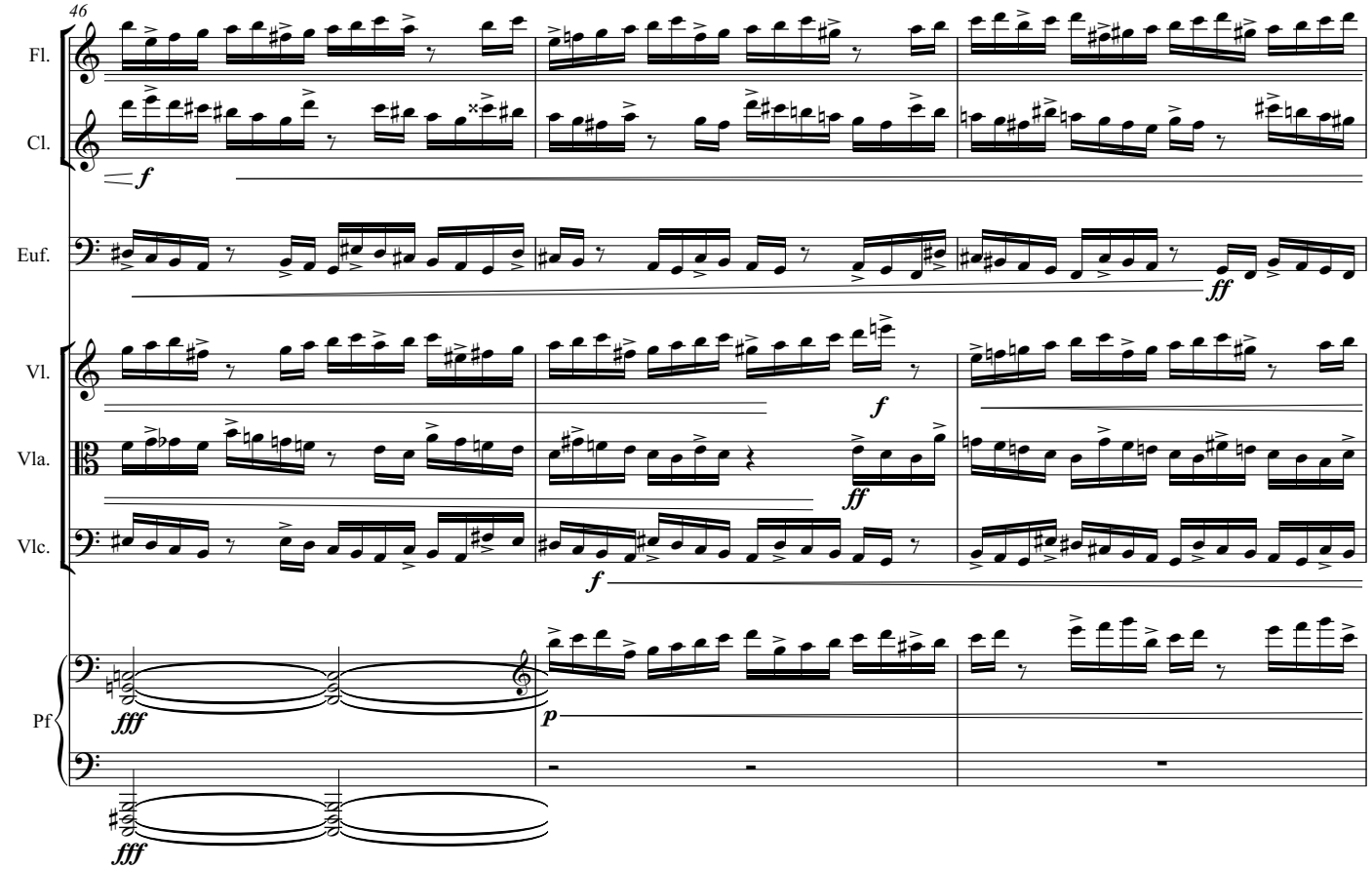
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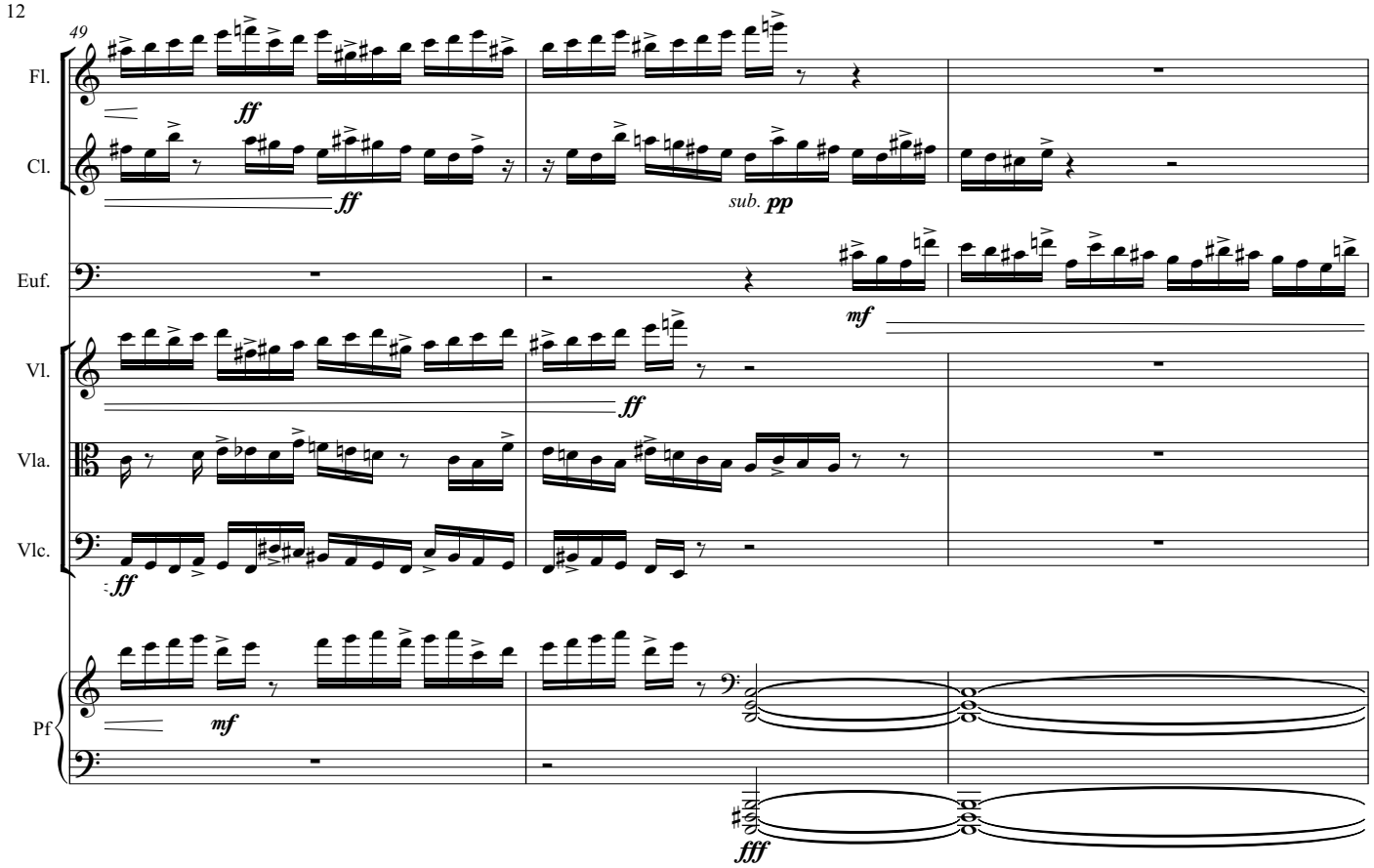
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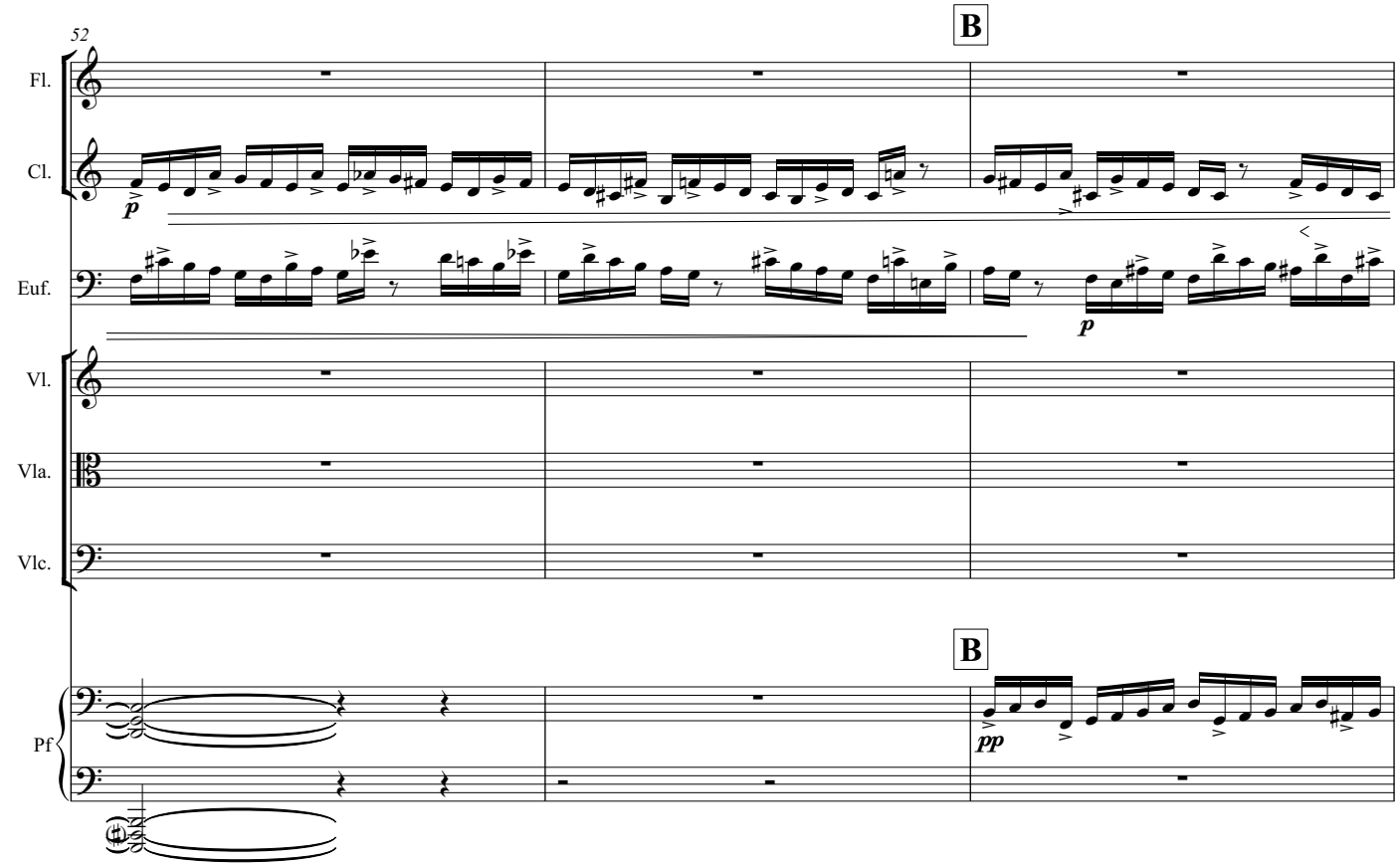
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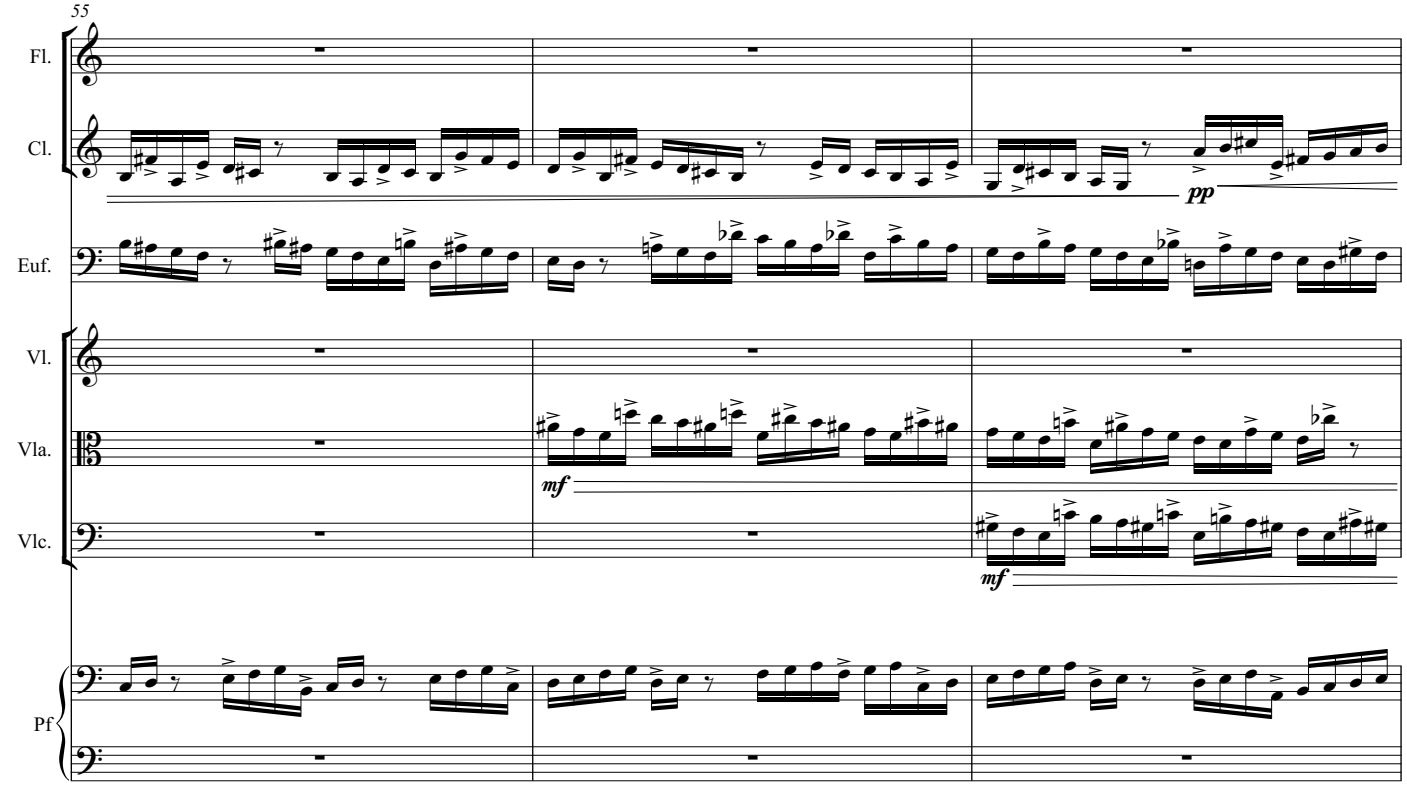
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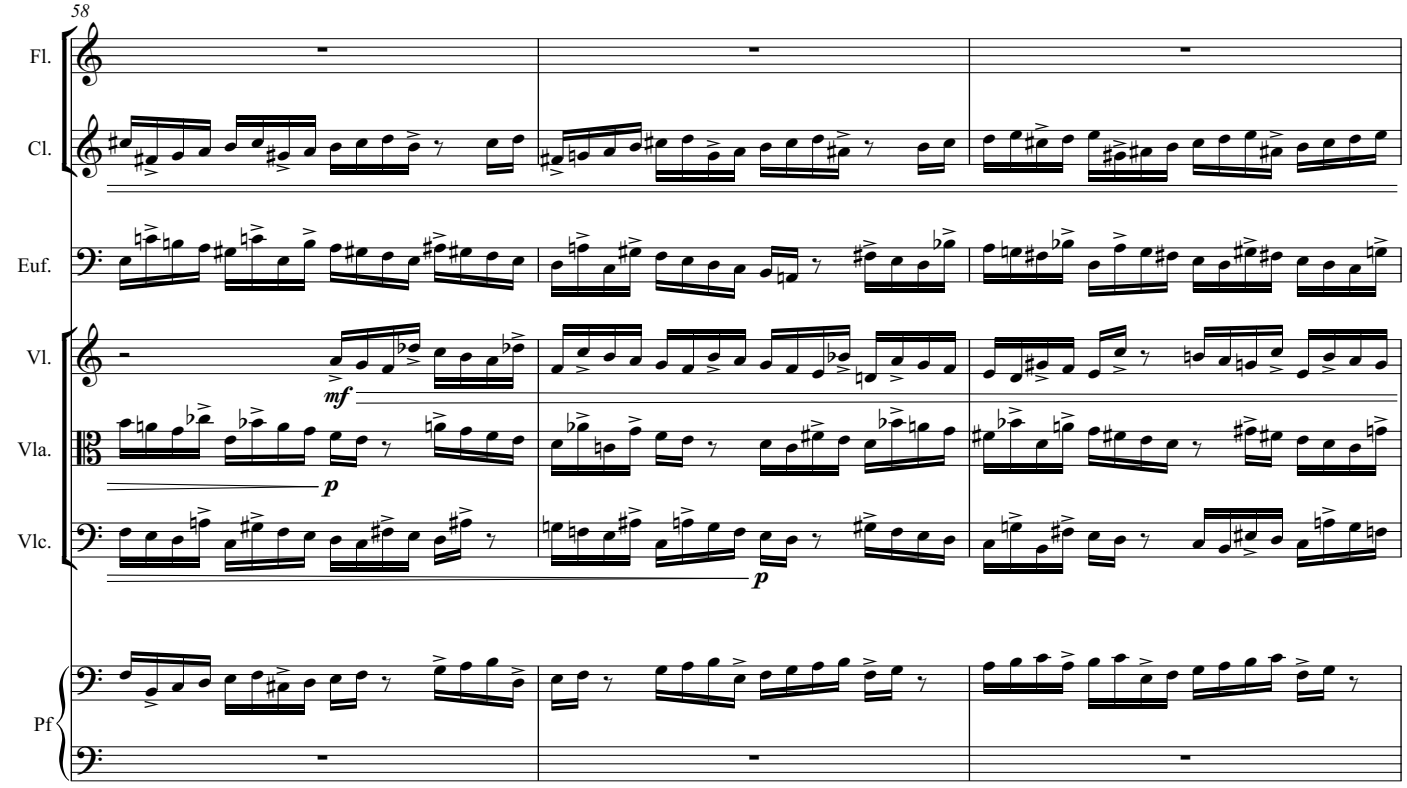
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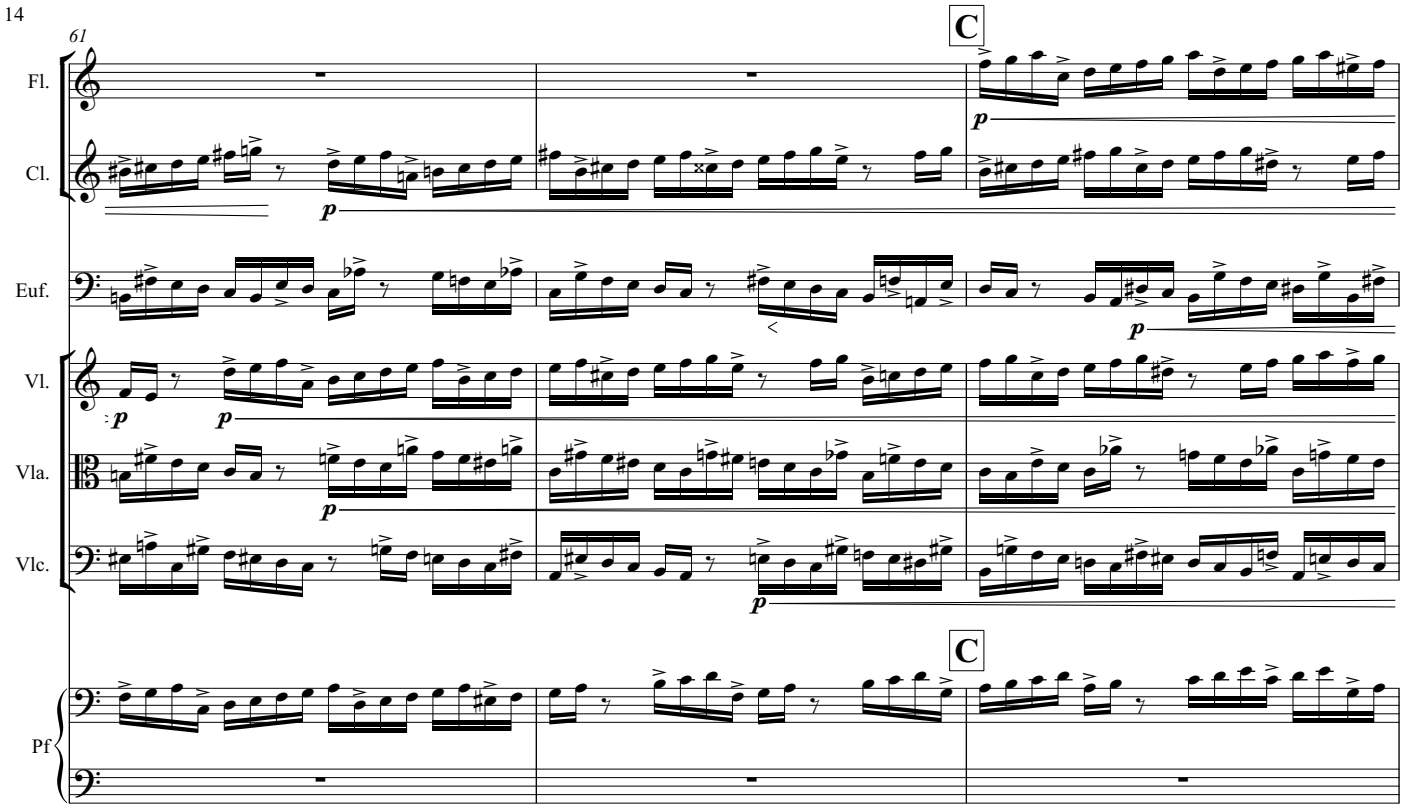
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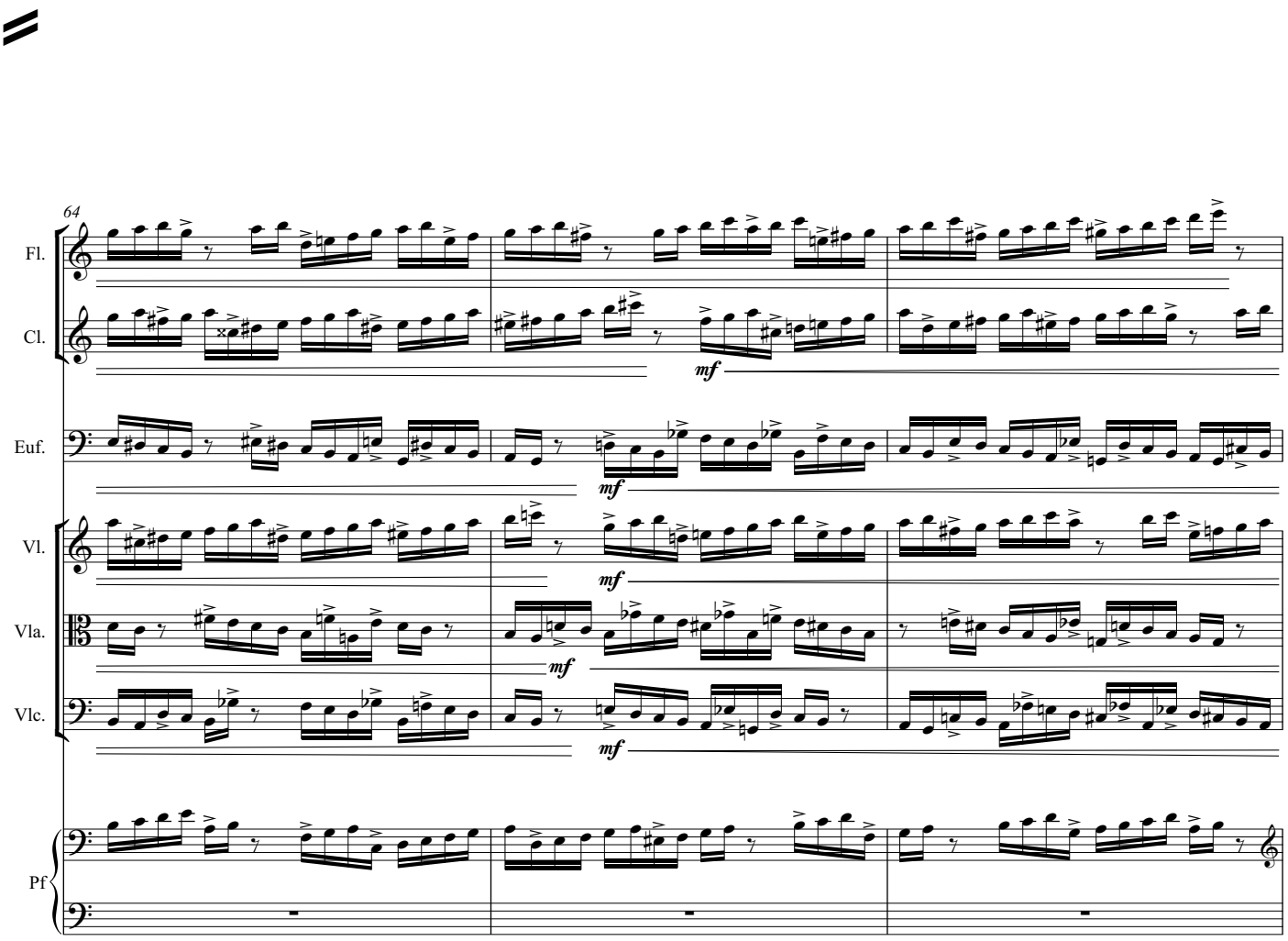
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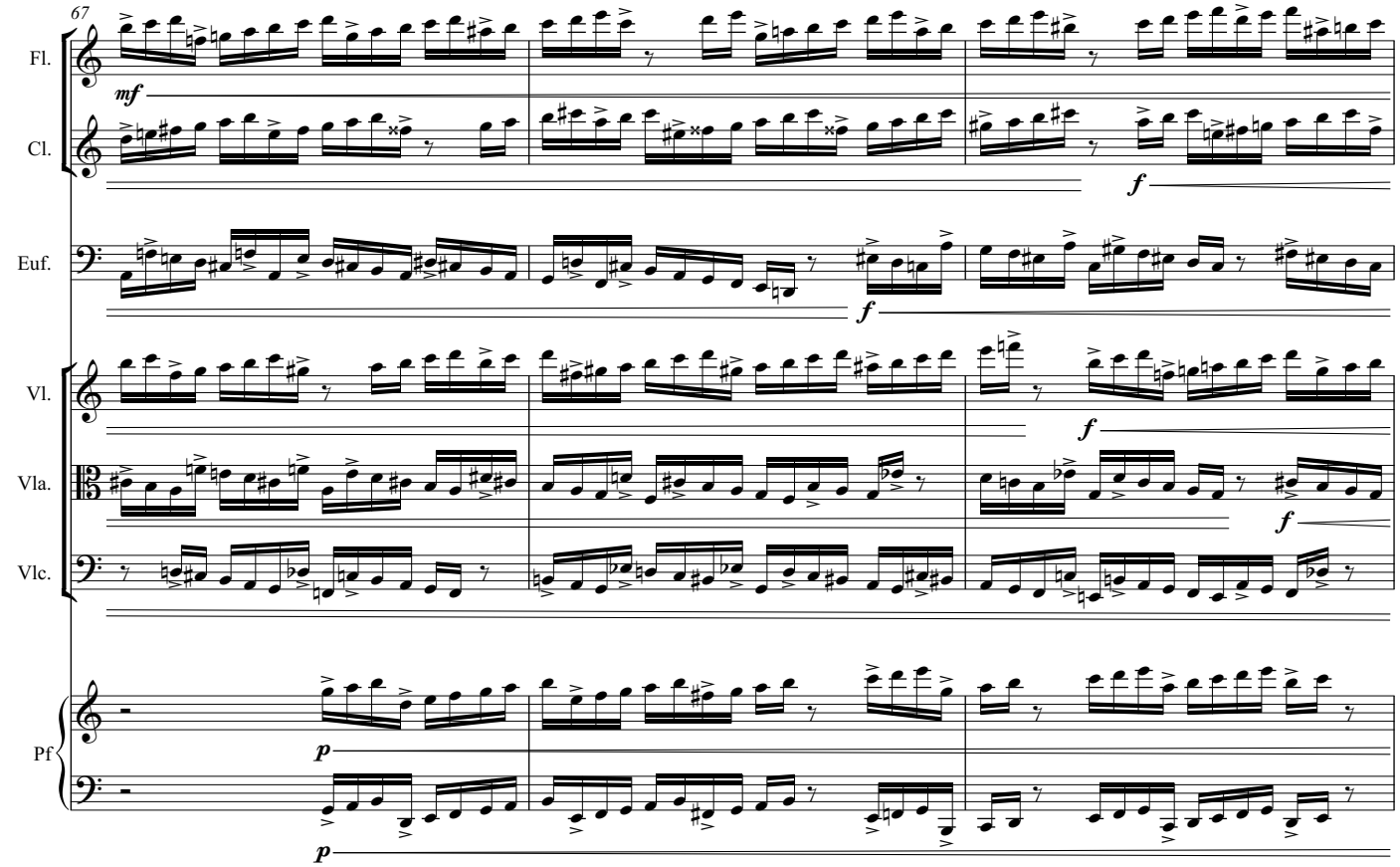
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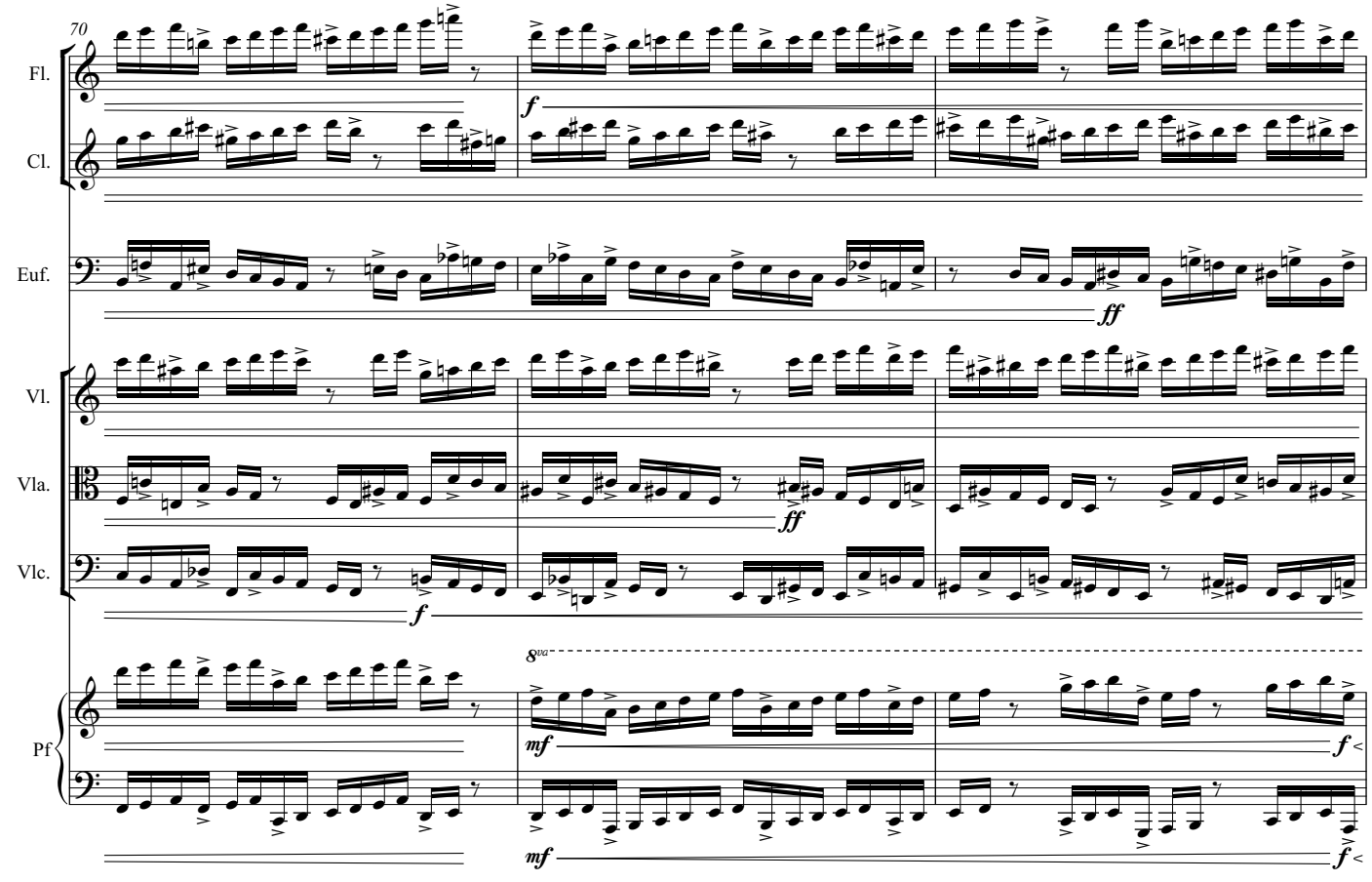
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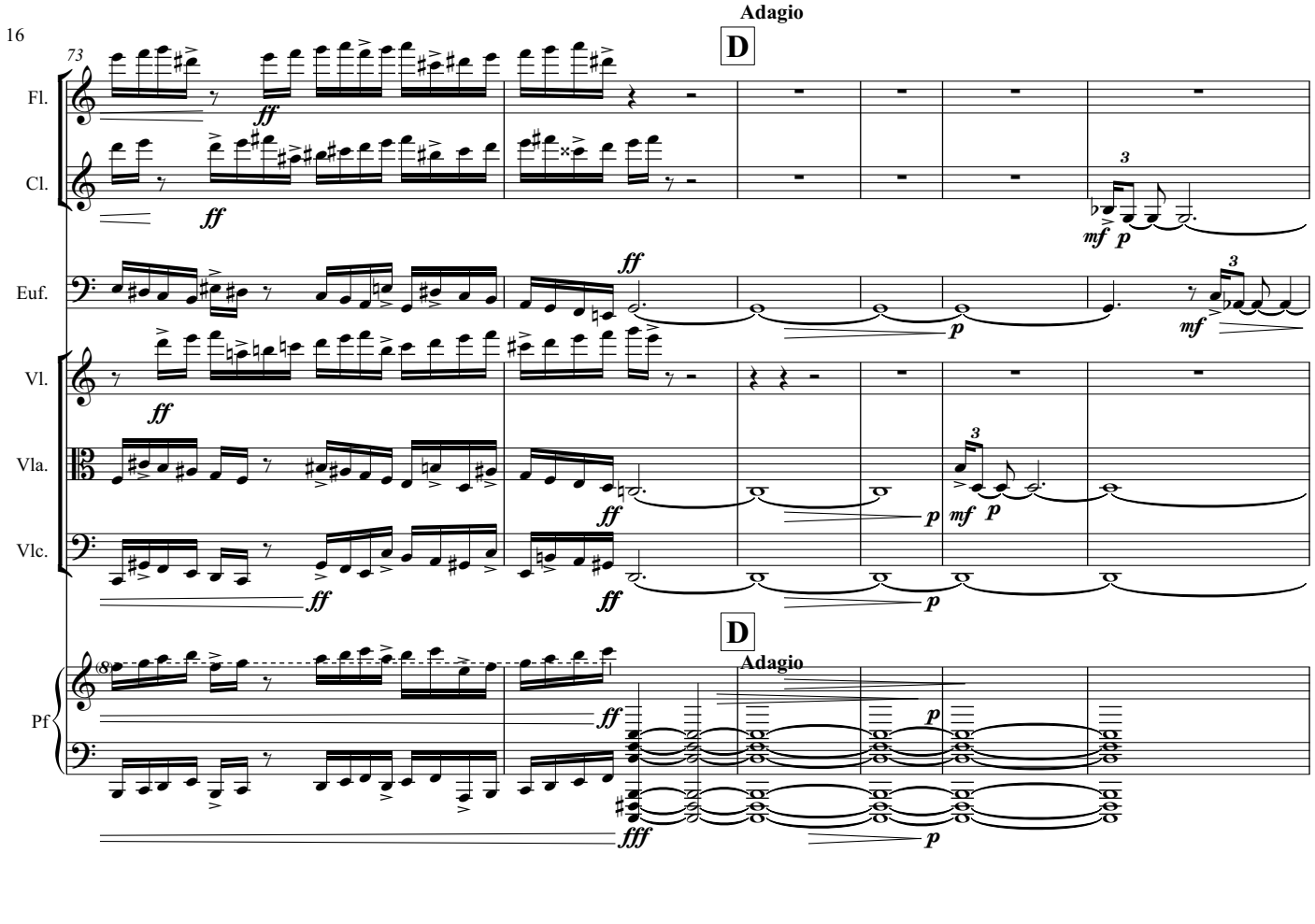
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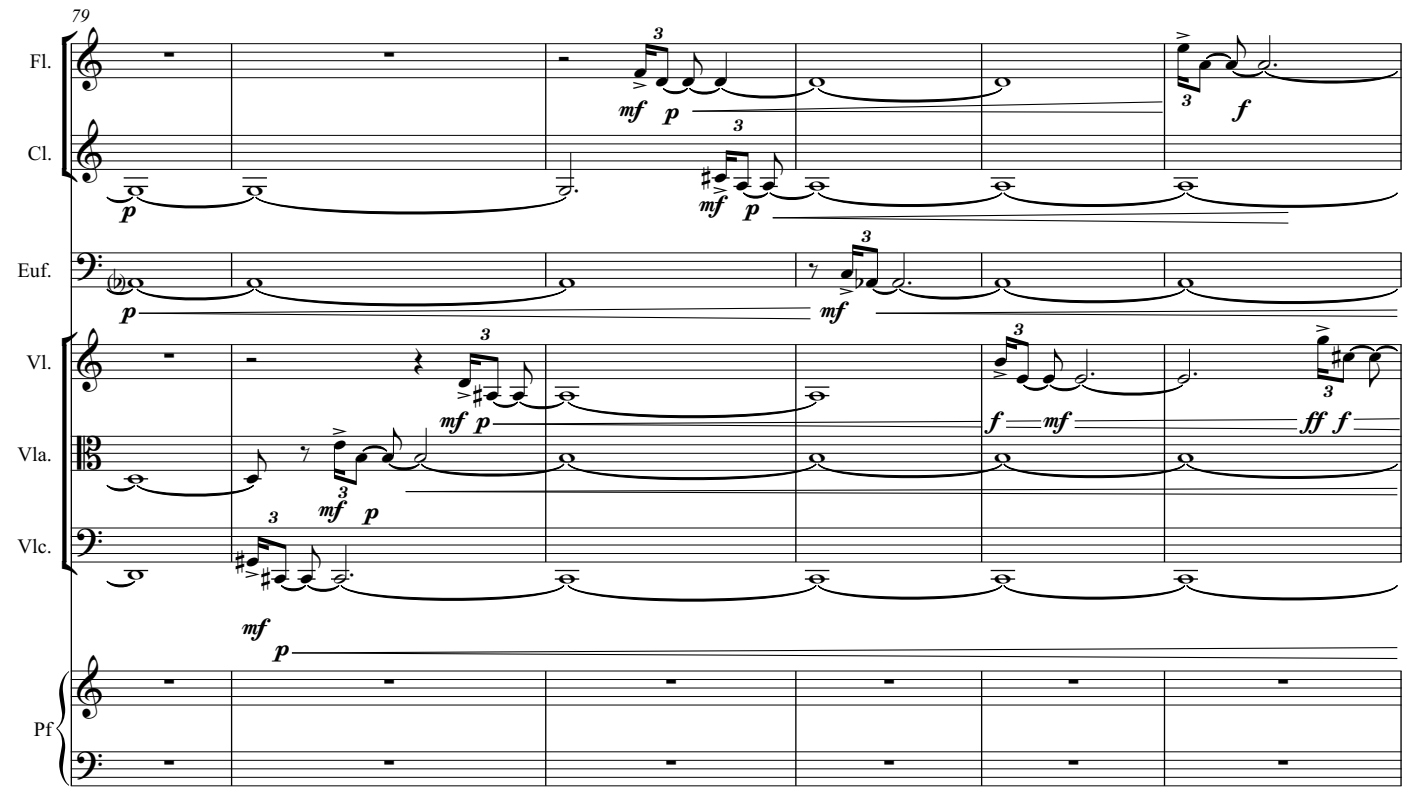
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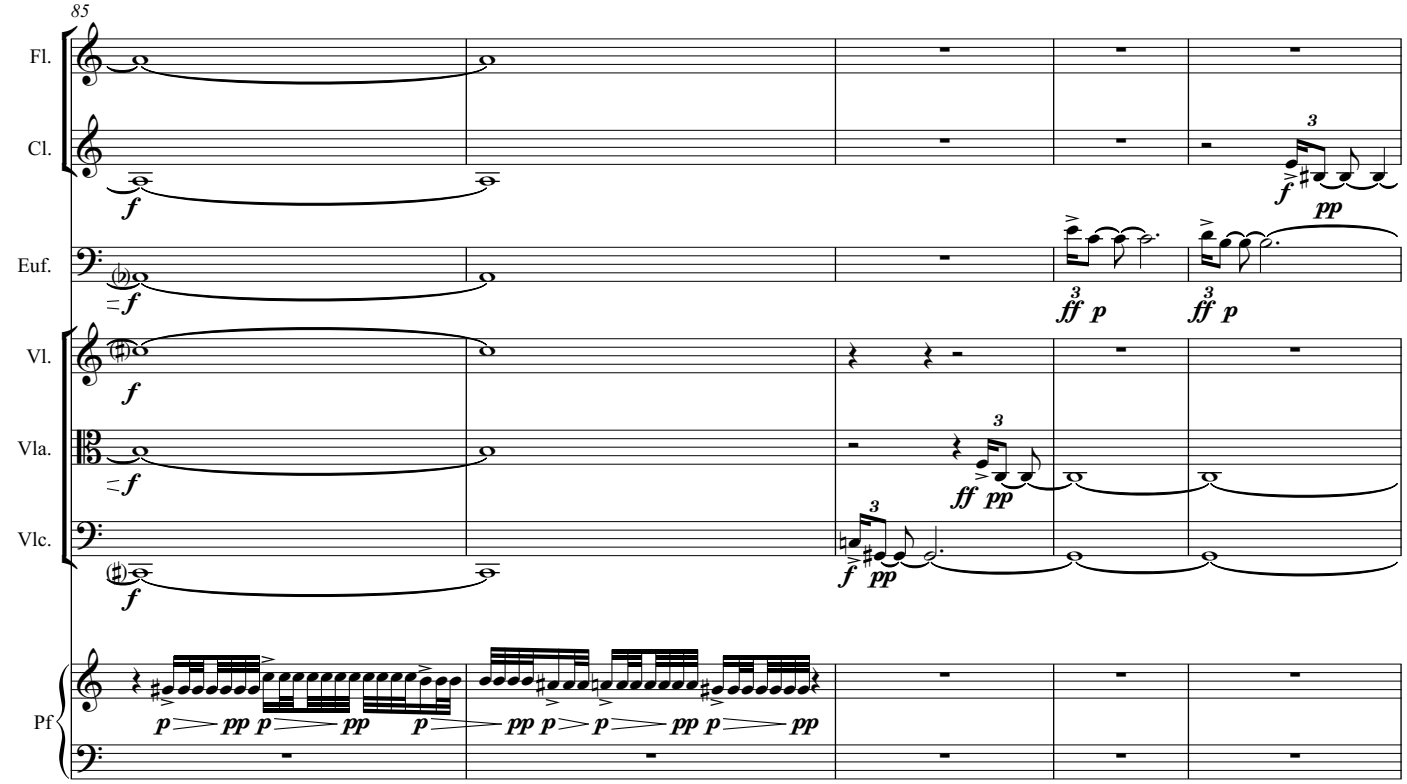
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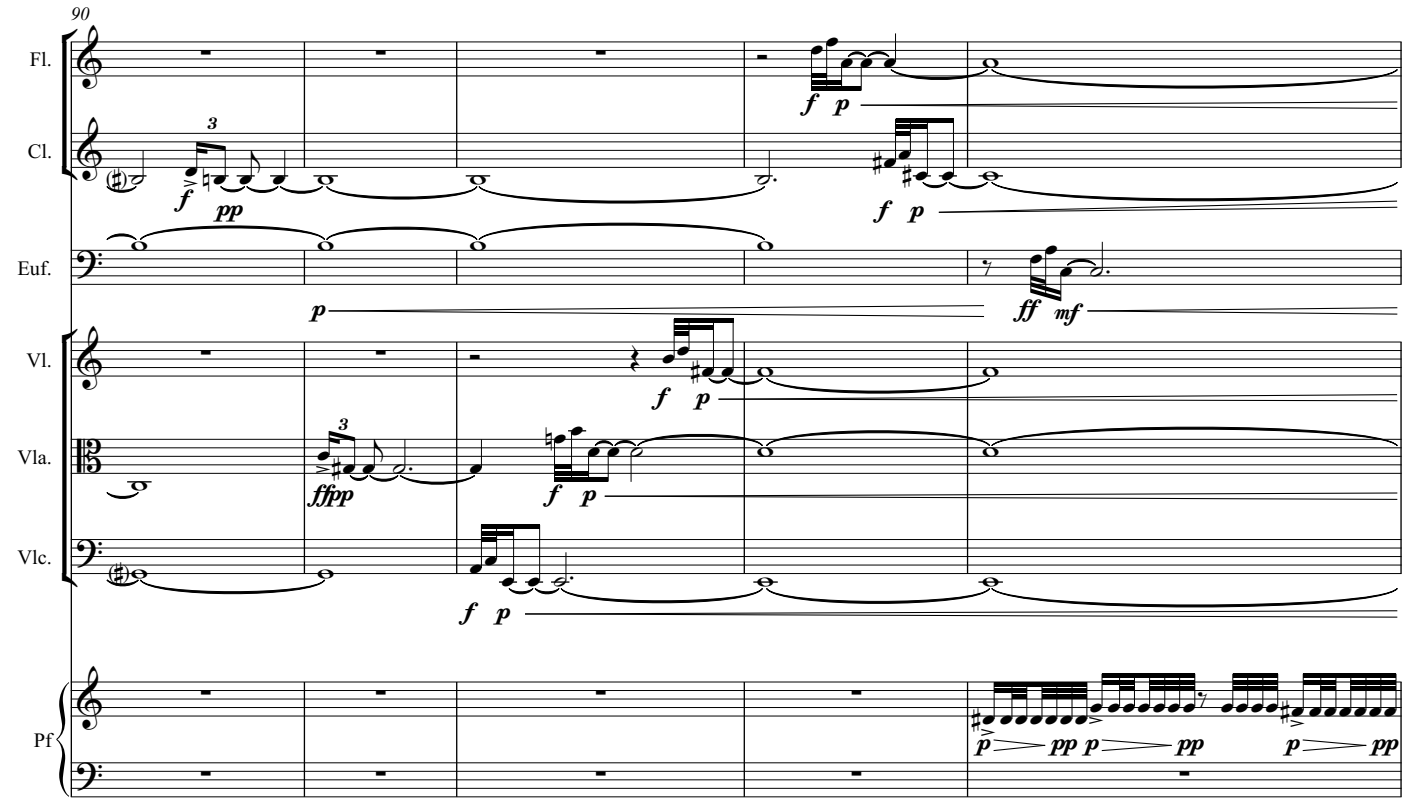
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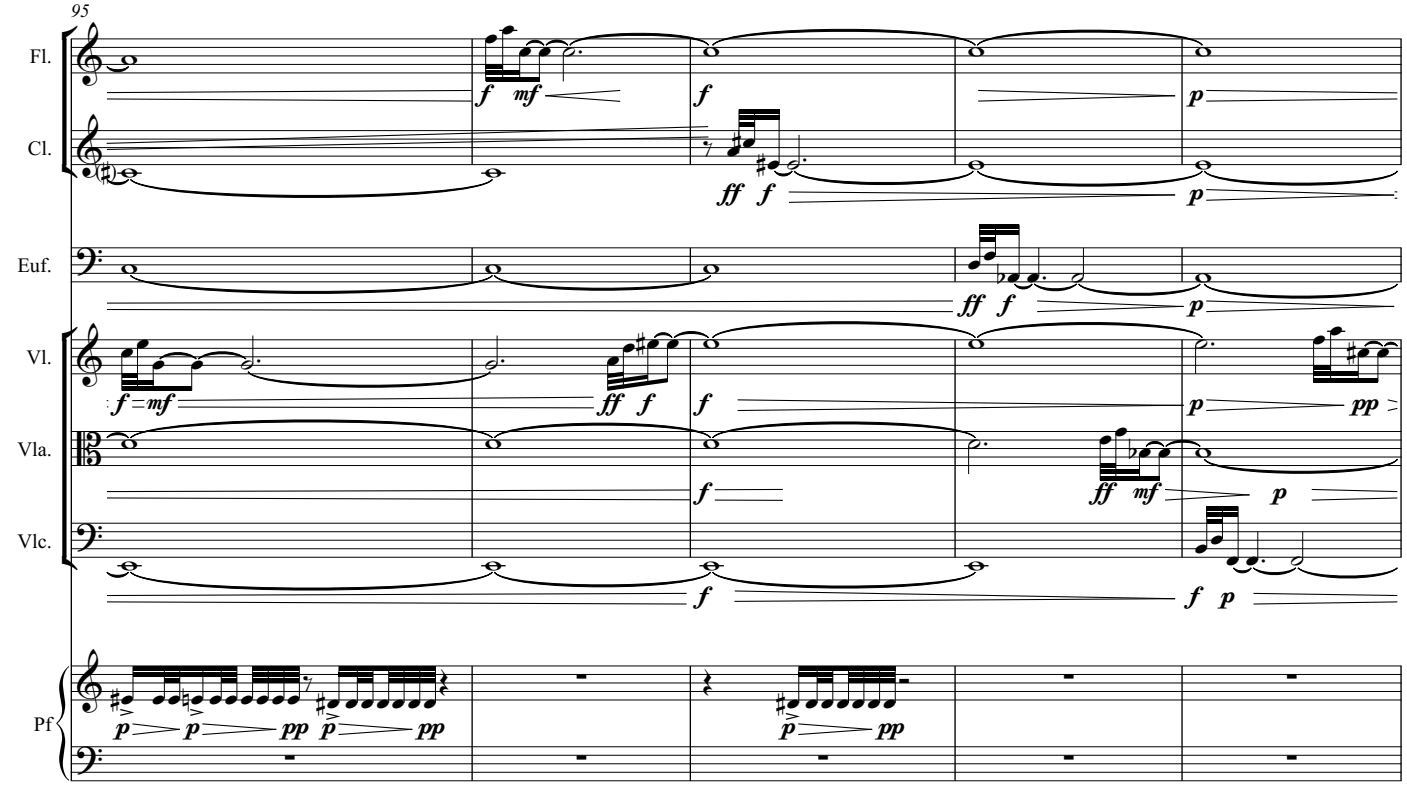
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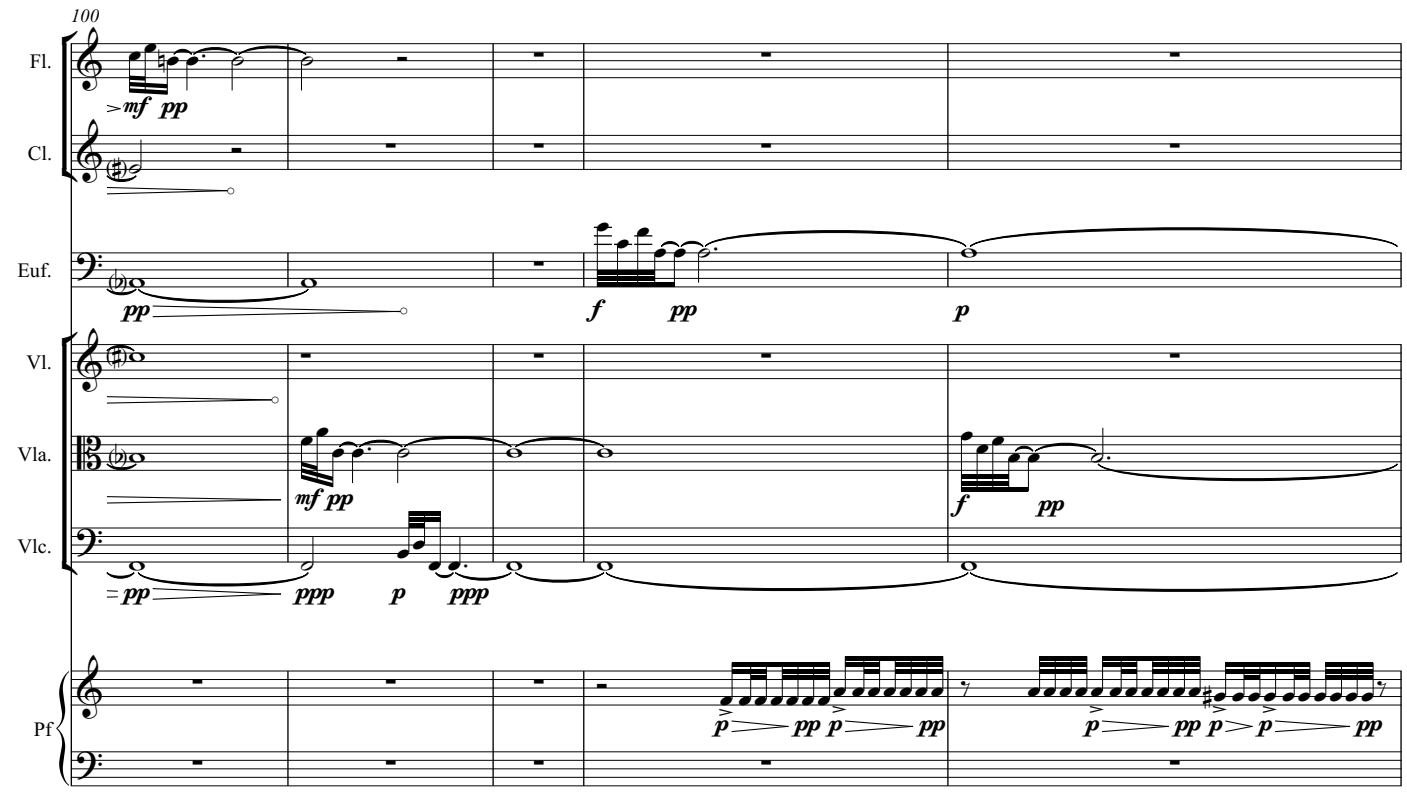
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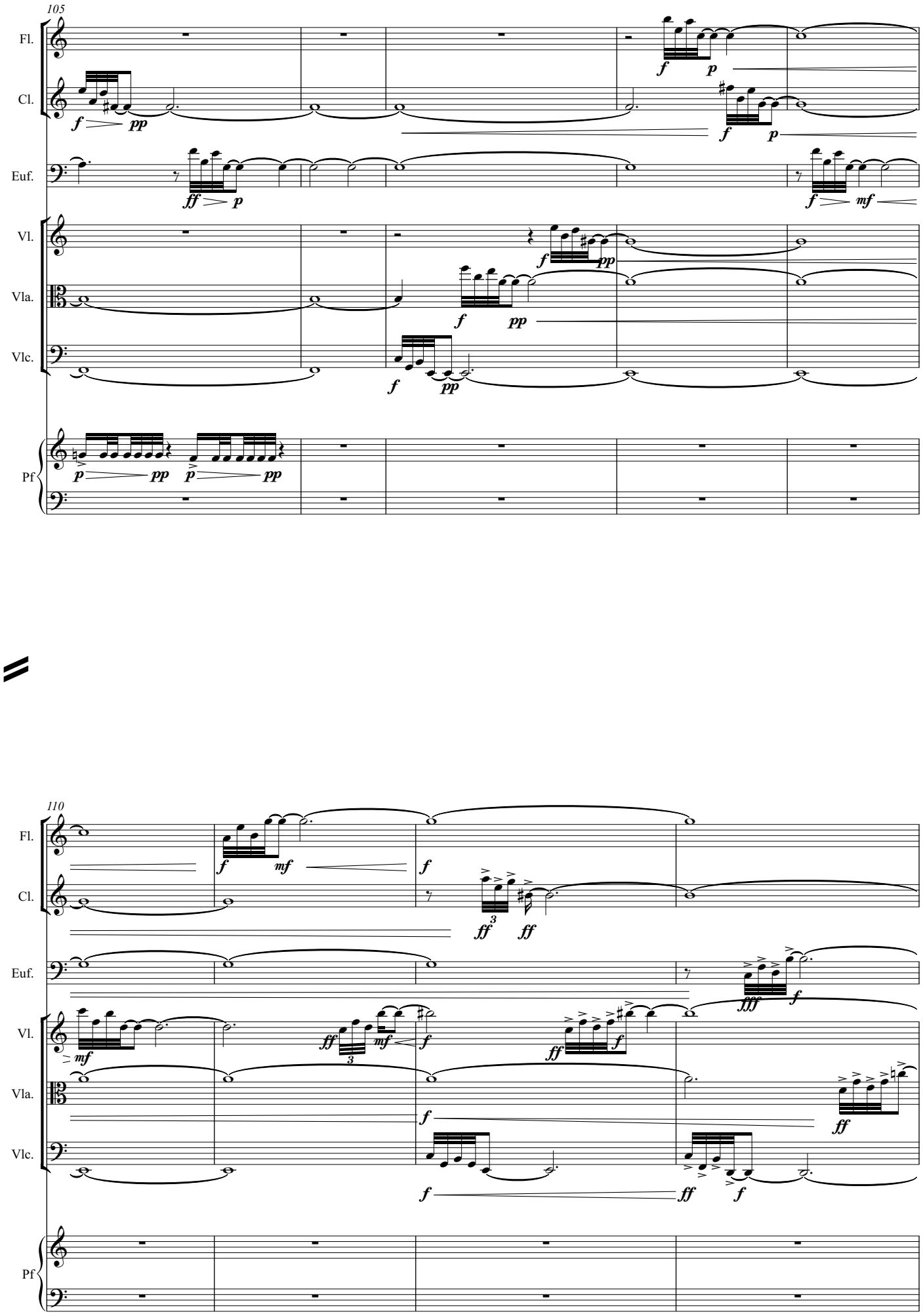
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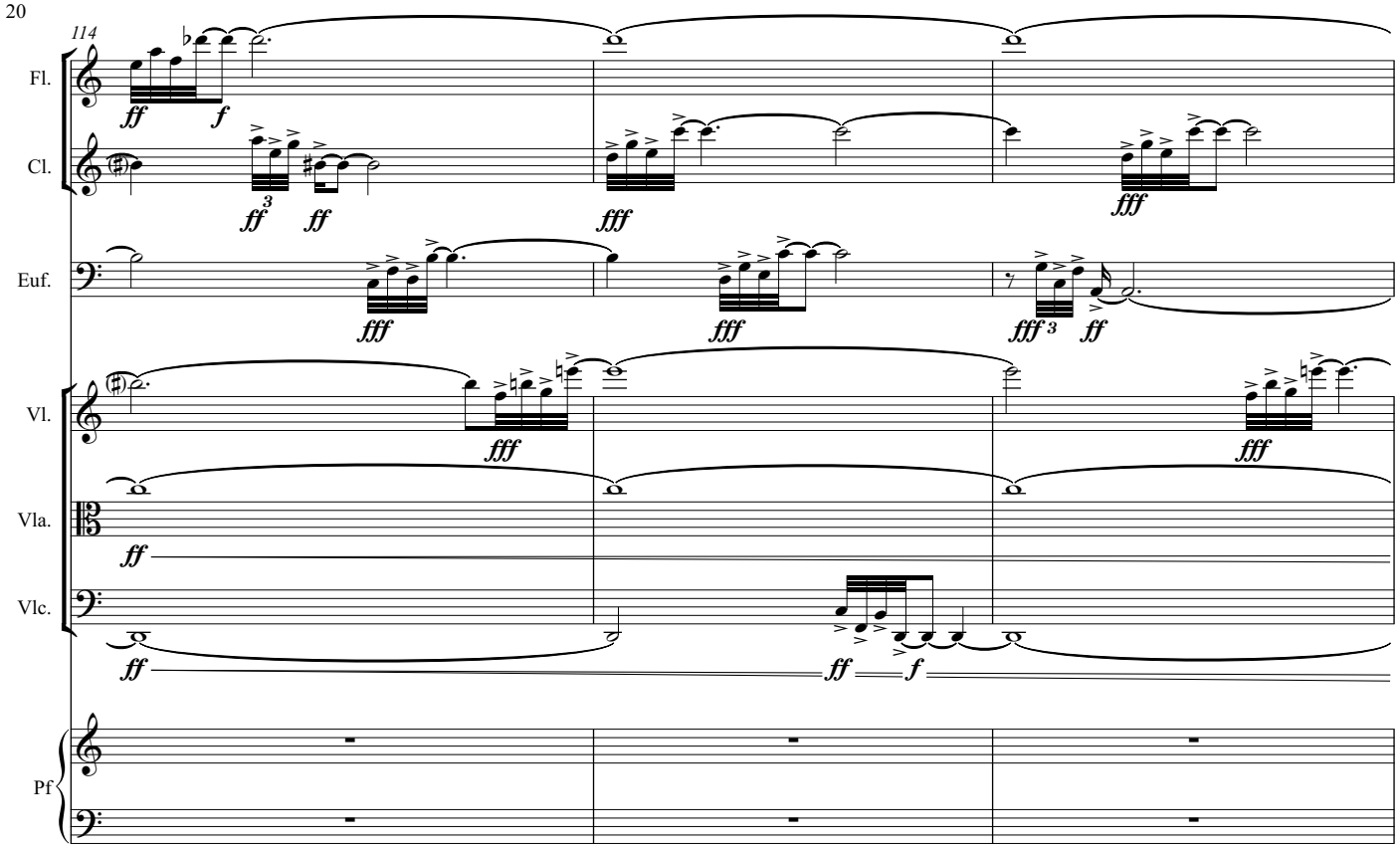
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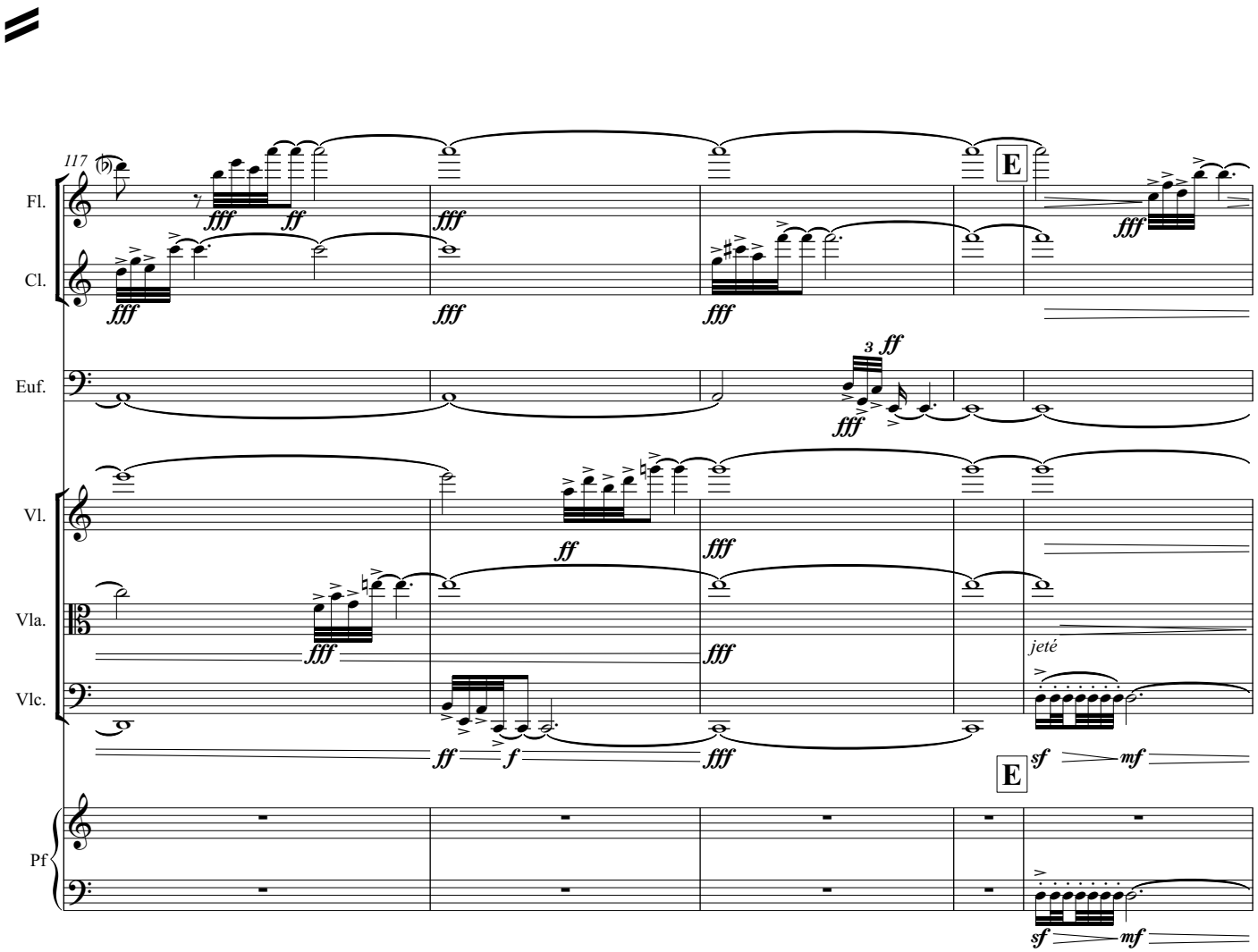
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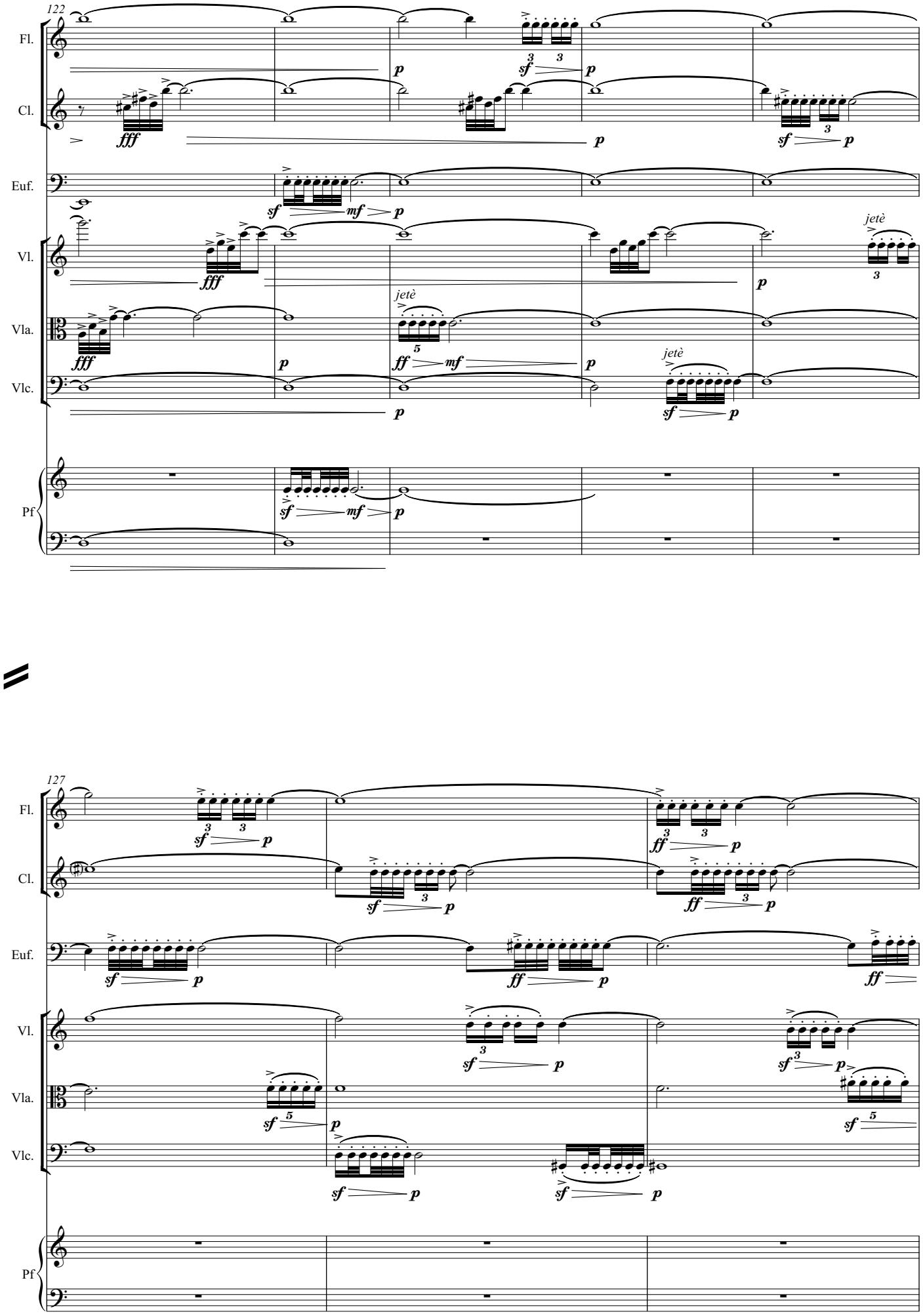
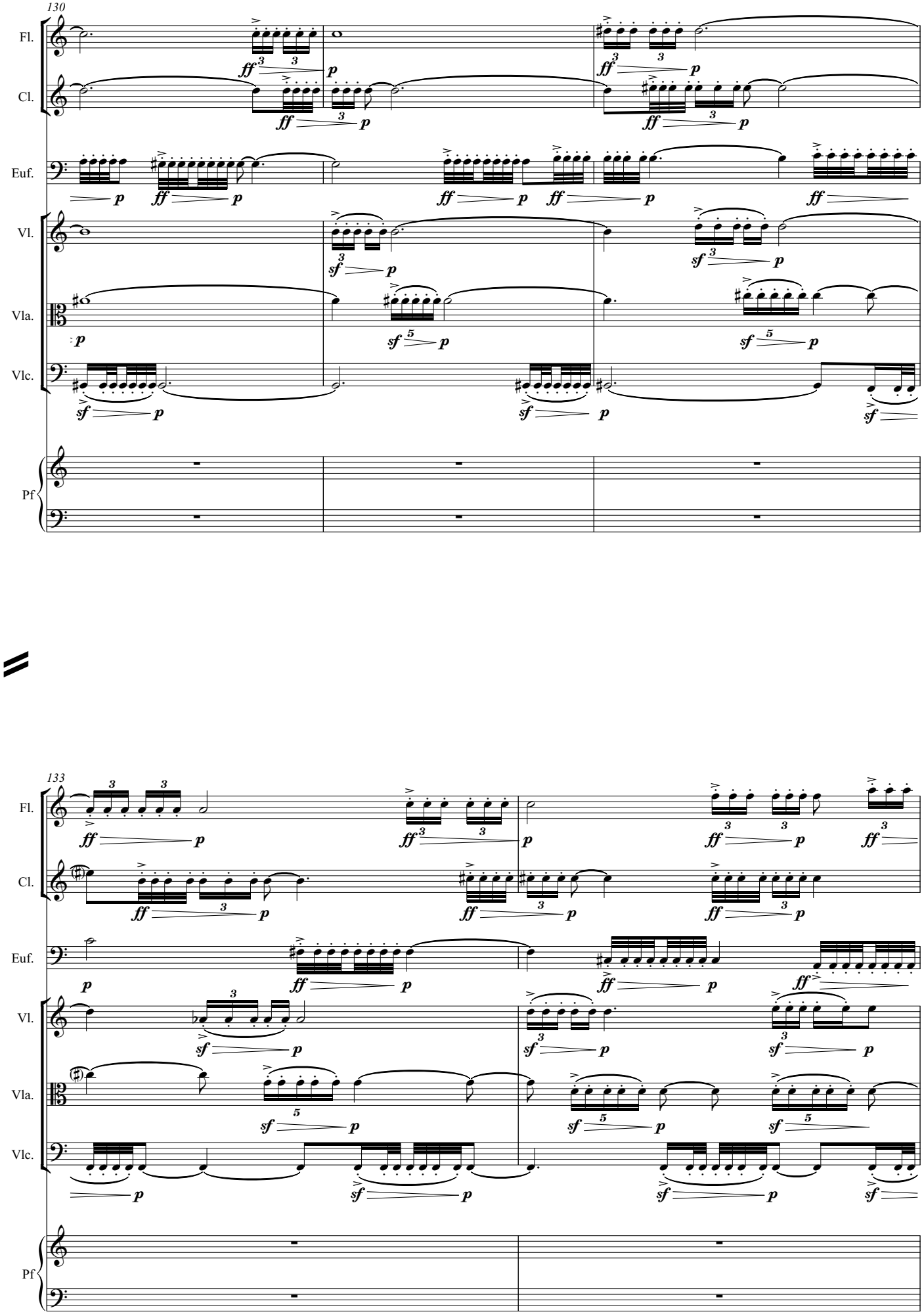
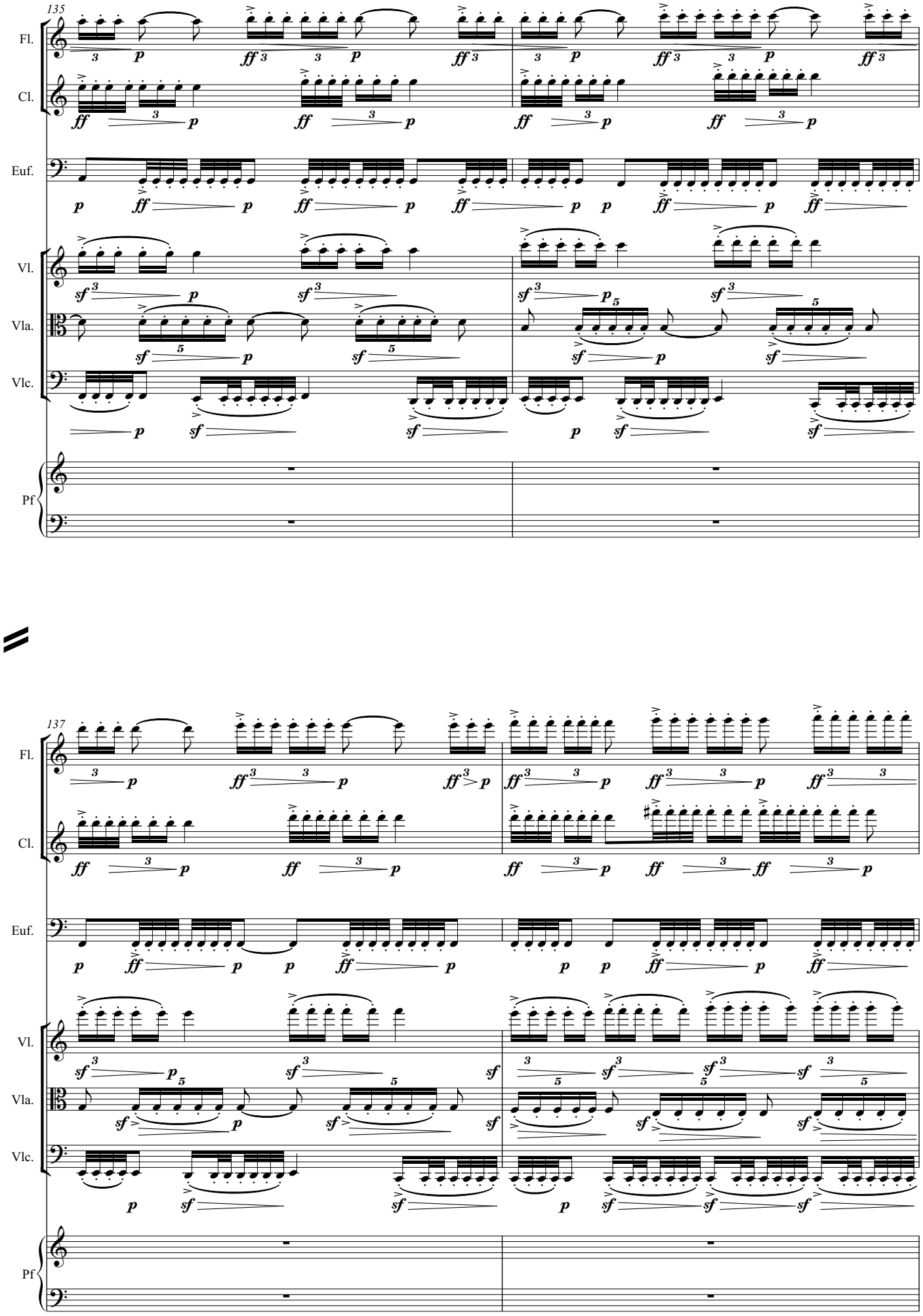
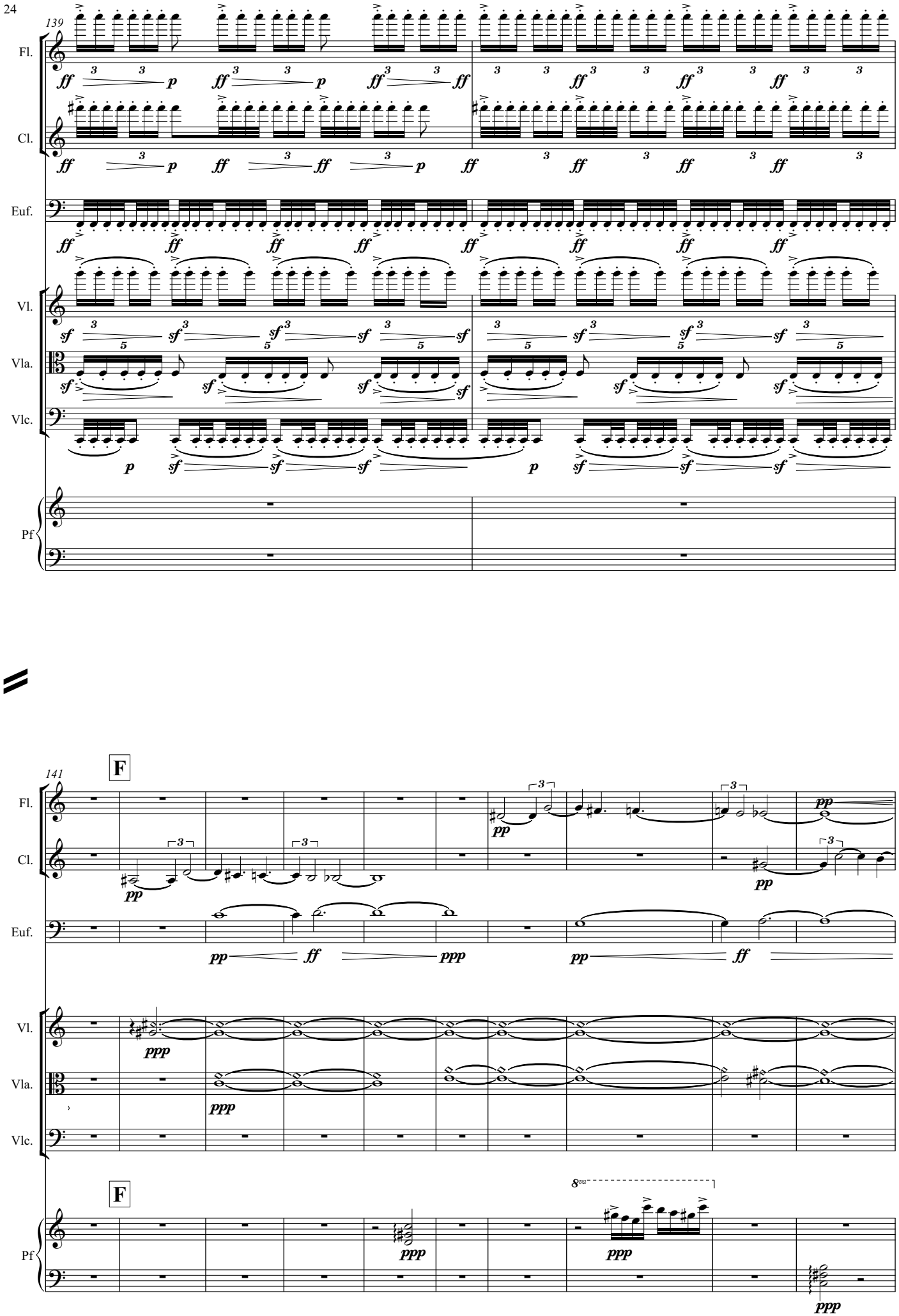
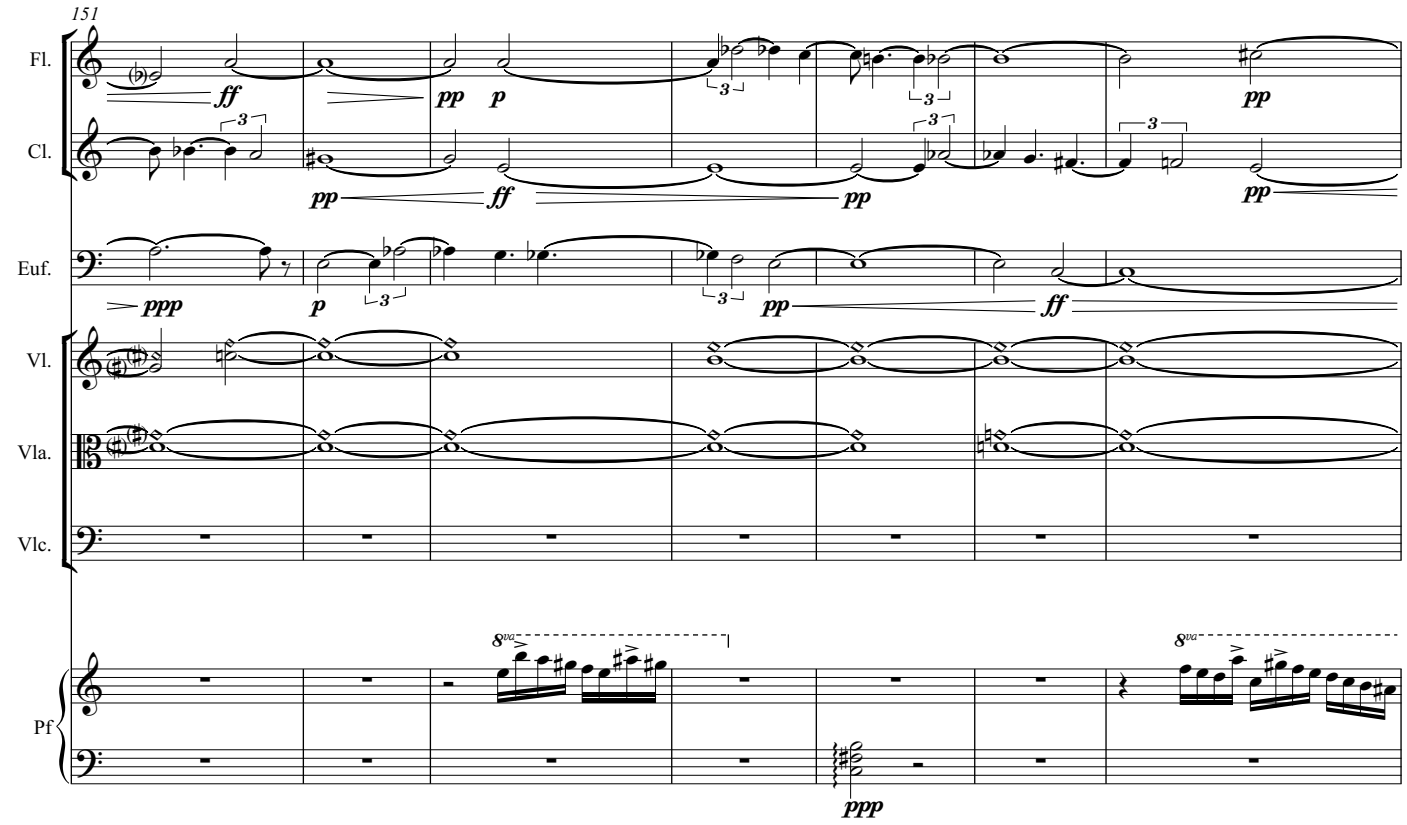
sf
mf

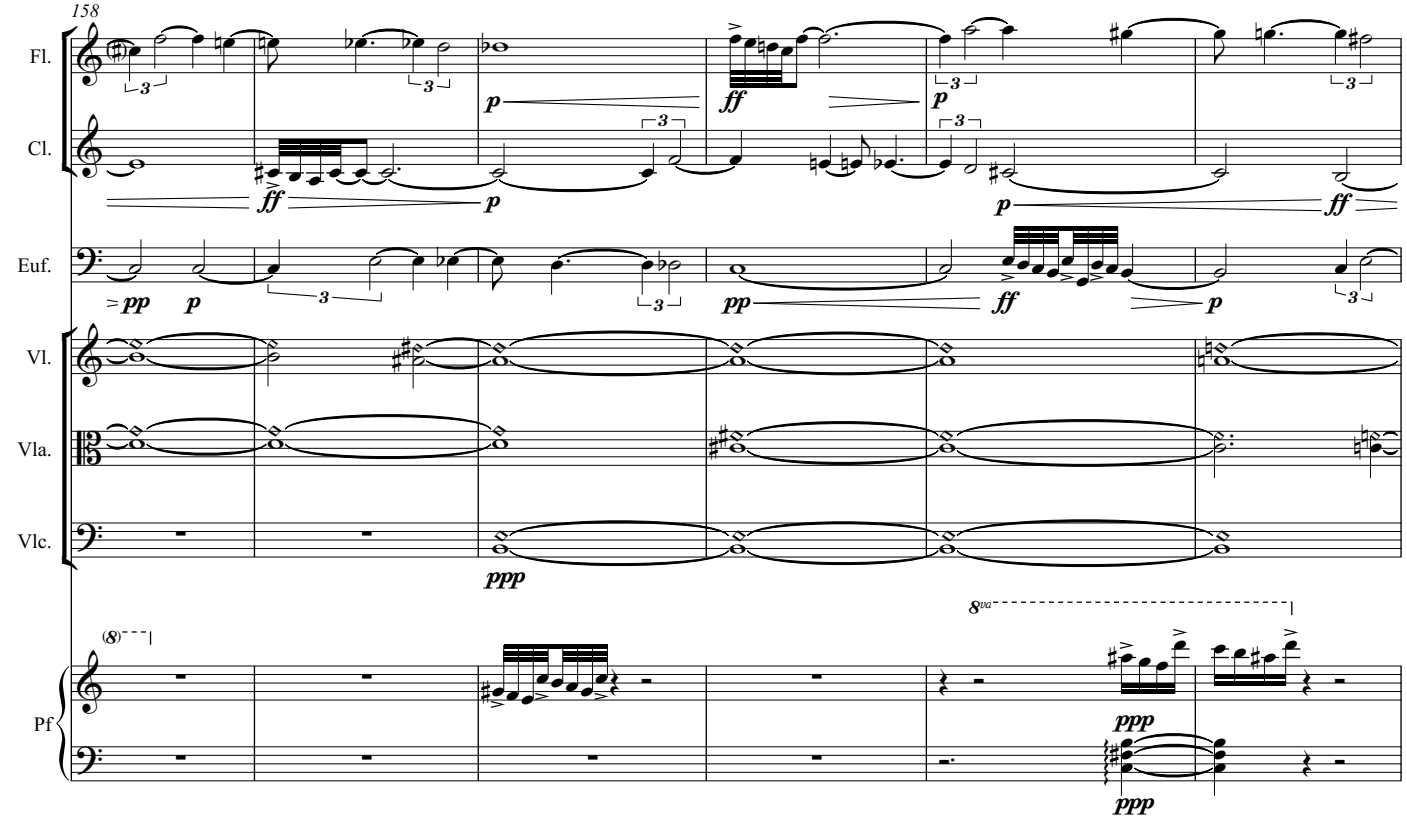

122
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf
jetè
127

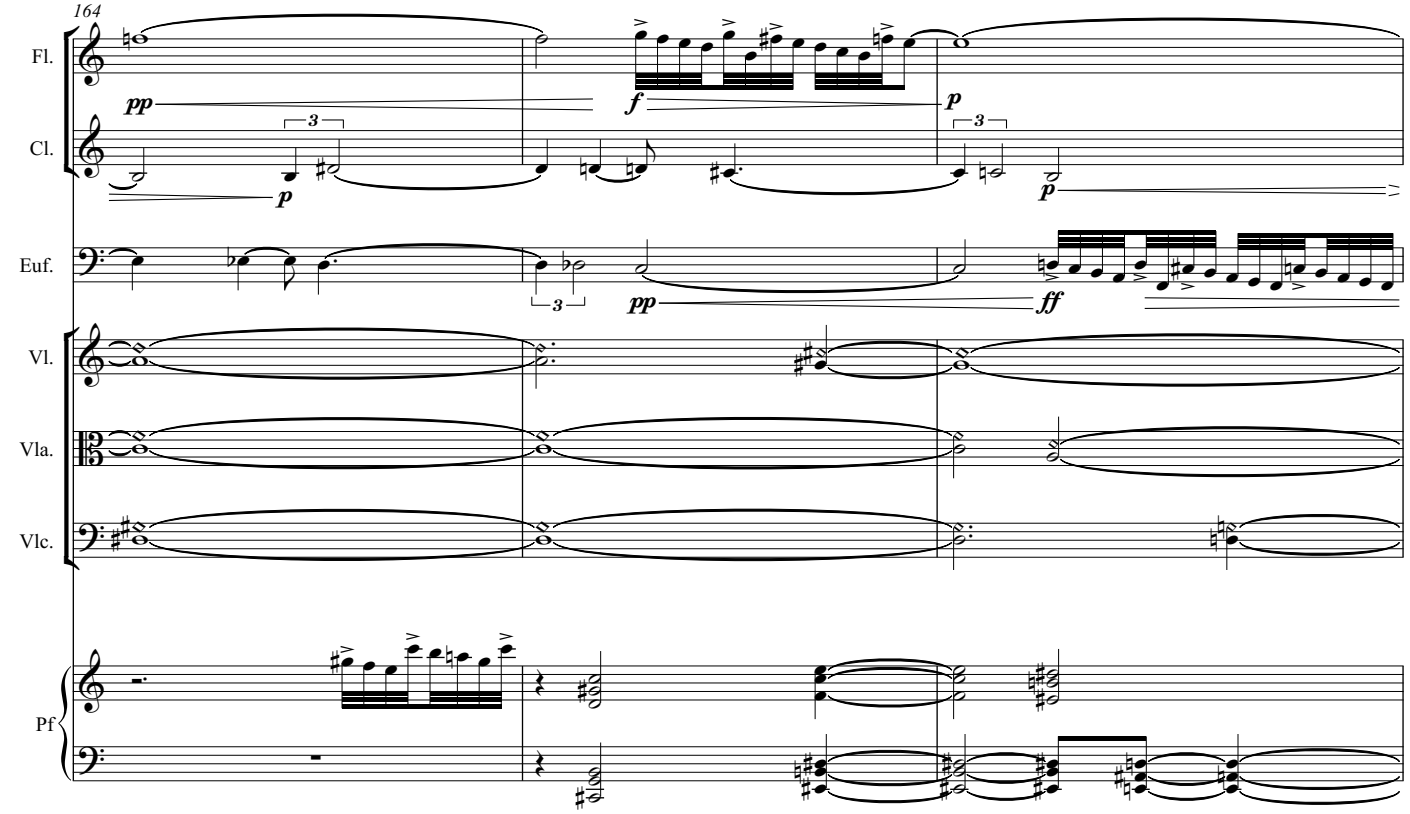

130
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf
133
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf

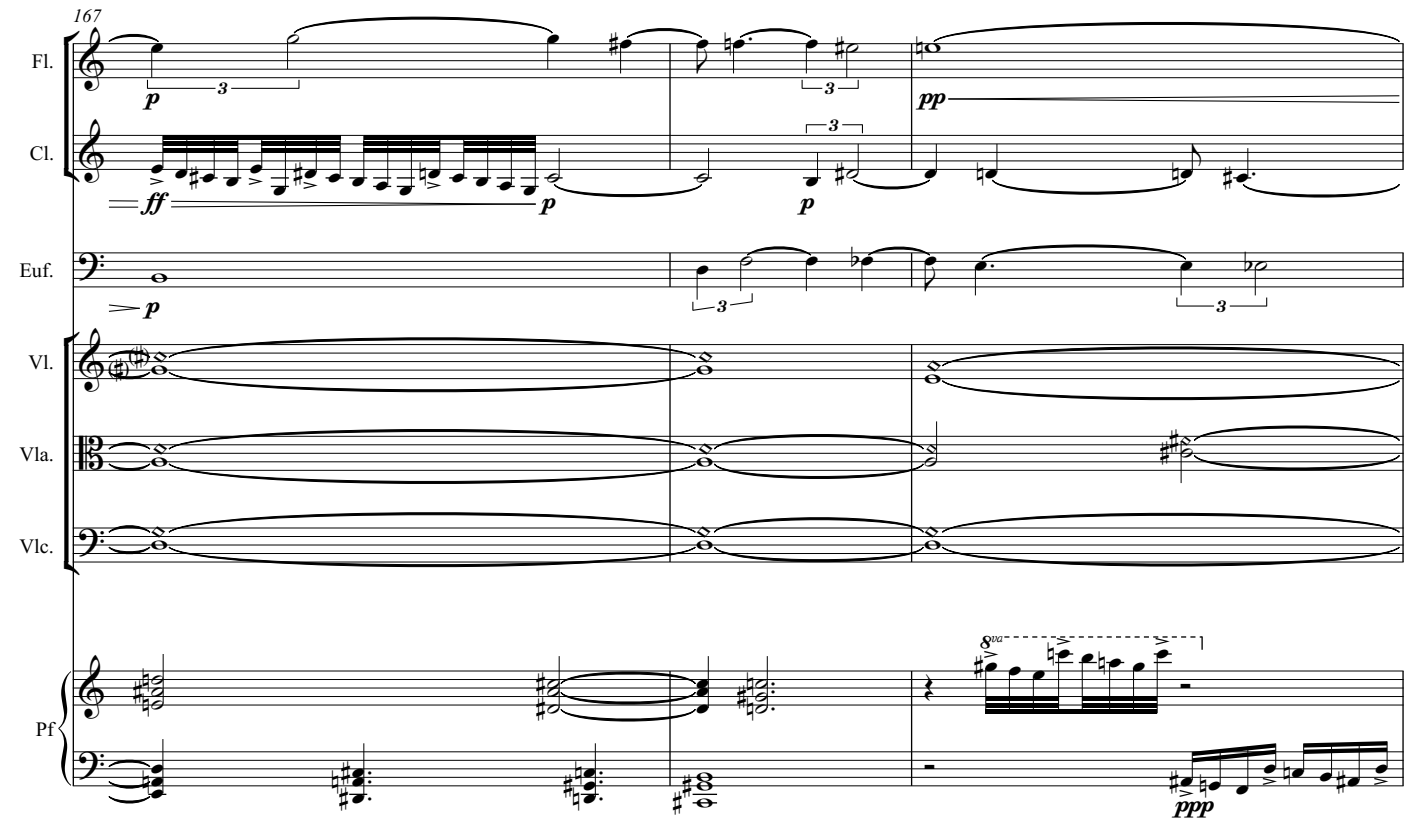

135
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf
137
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf

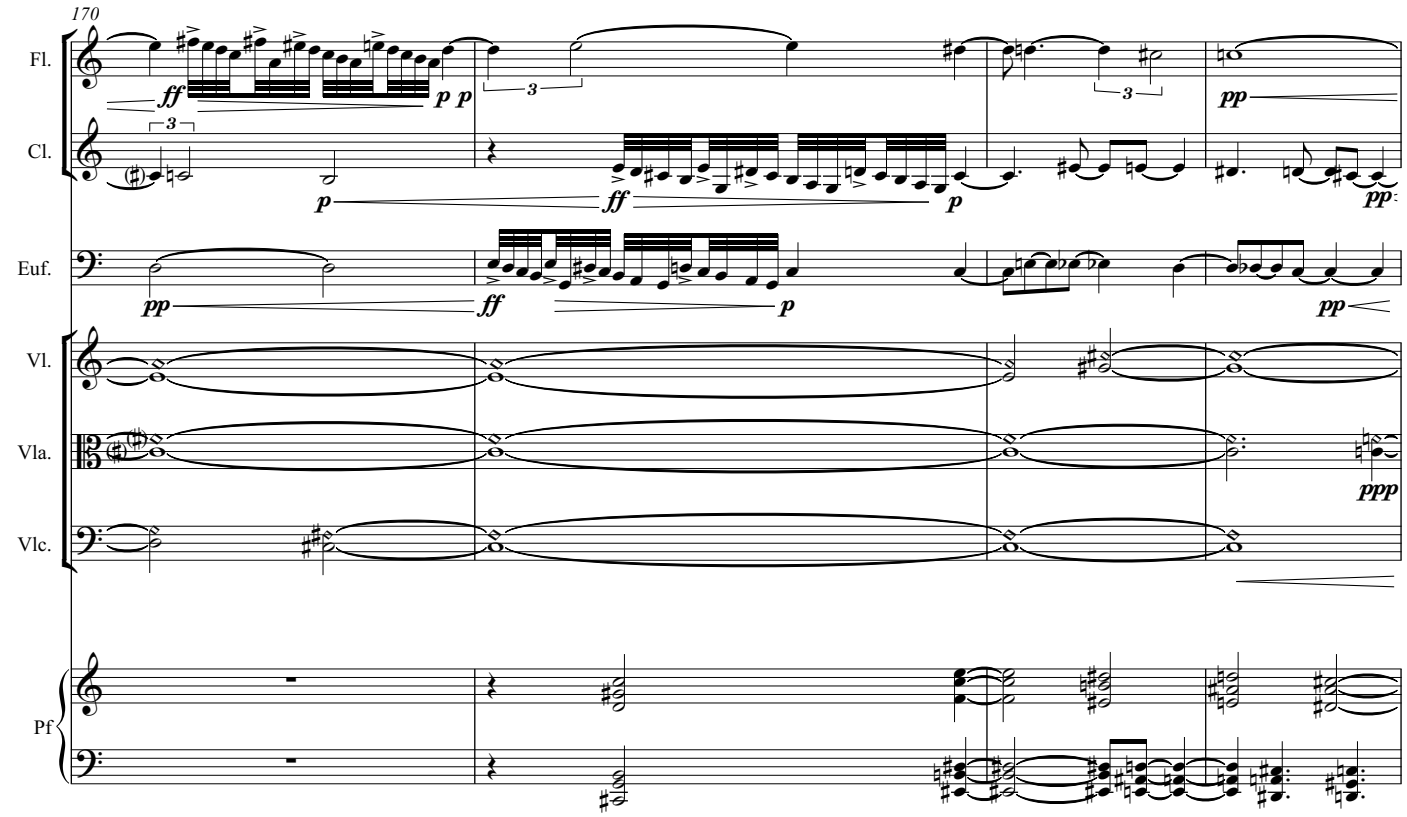

139
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf
141
F
F
8va

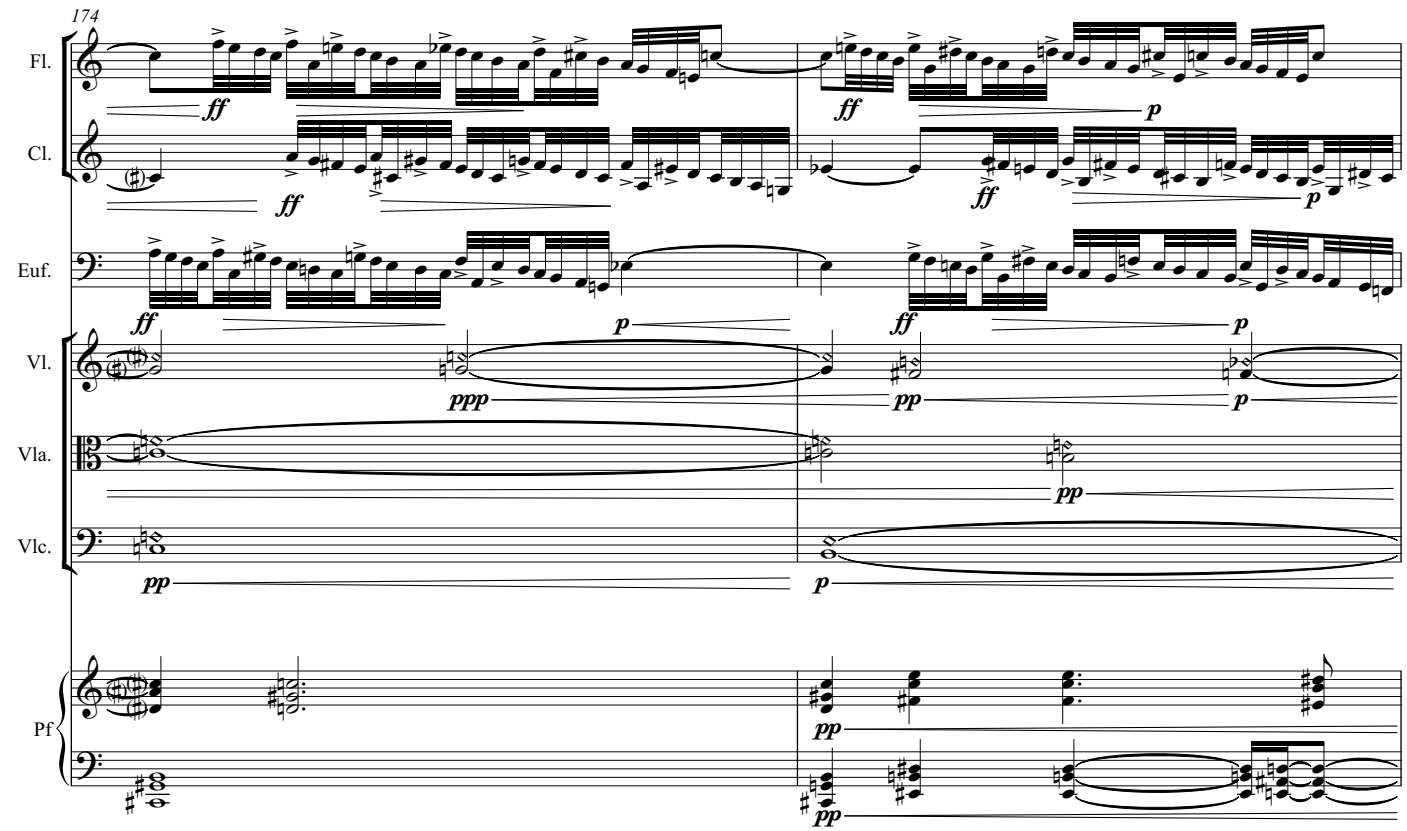

151
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf
ff
pp
p
ppp
8va

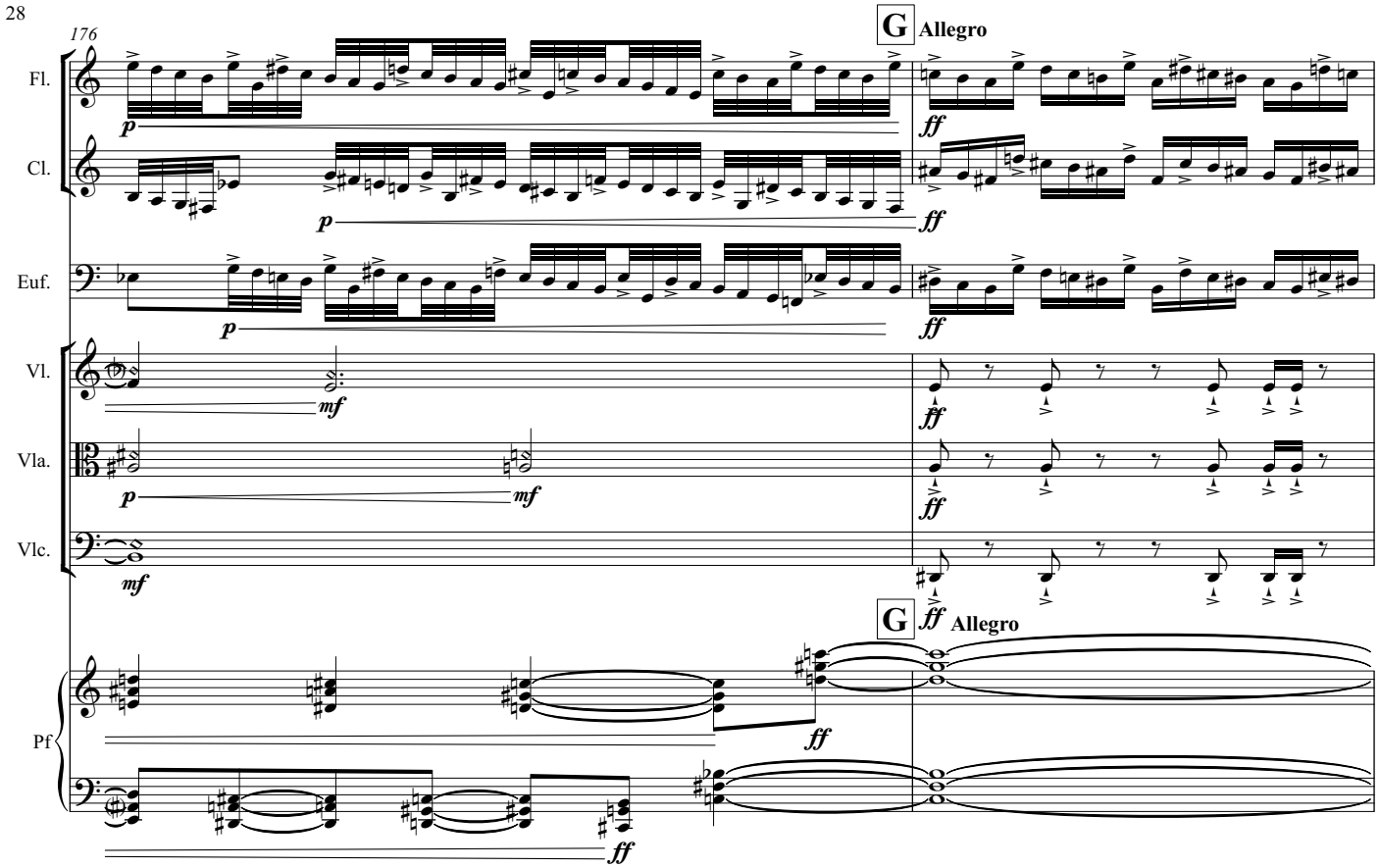

158
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf
ff
pp
p
ppp
8va

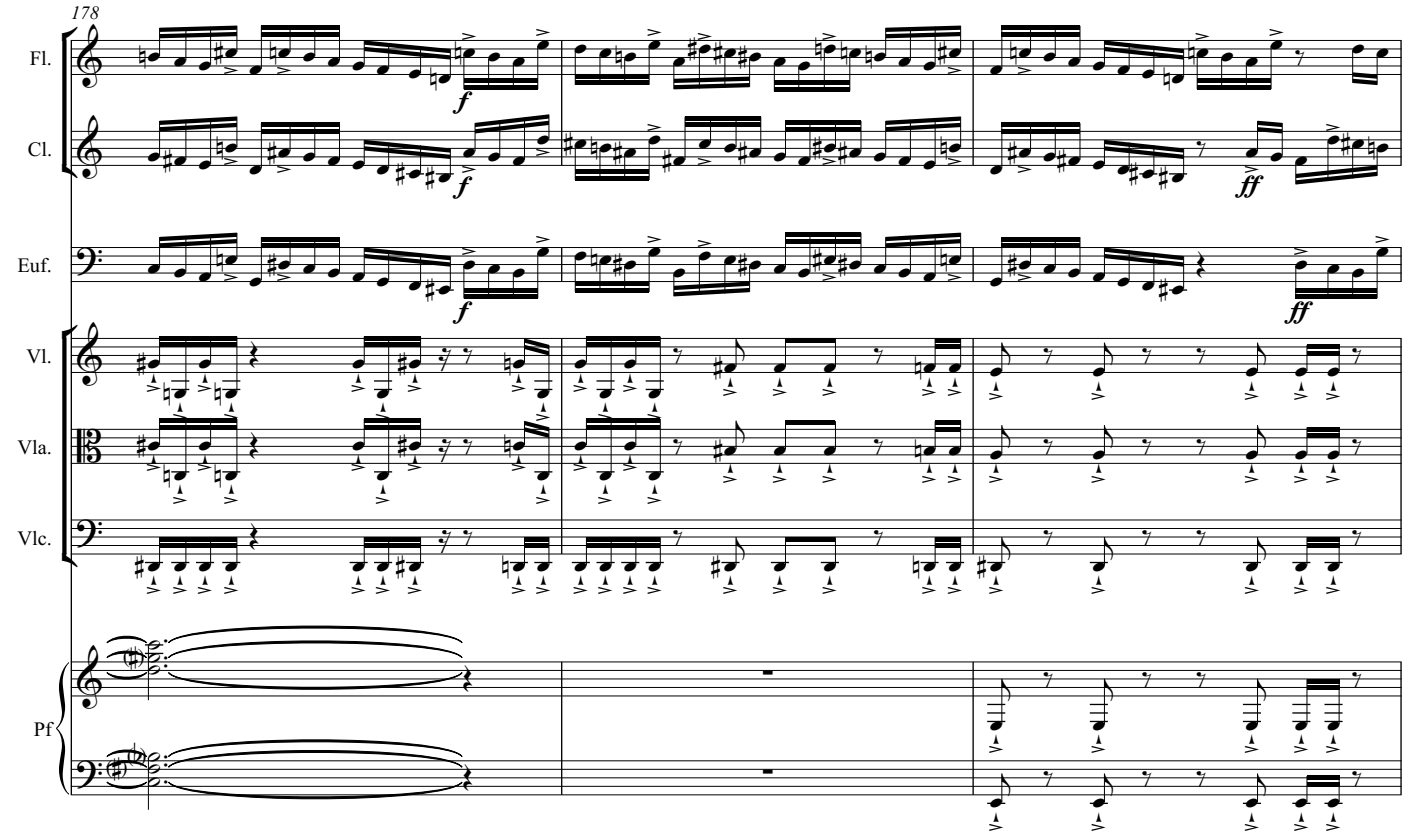

164
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf
pp
p
f
p
pp
ff

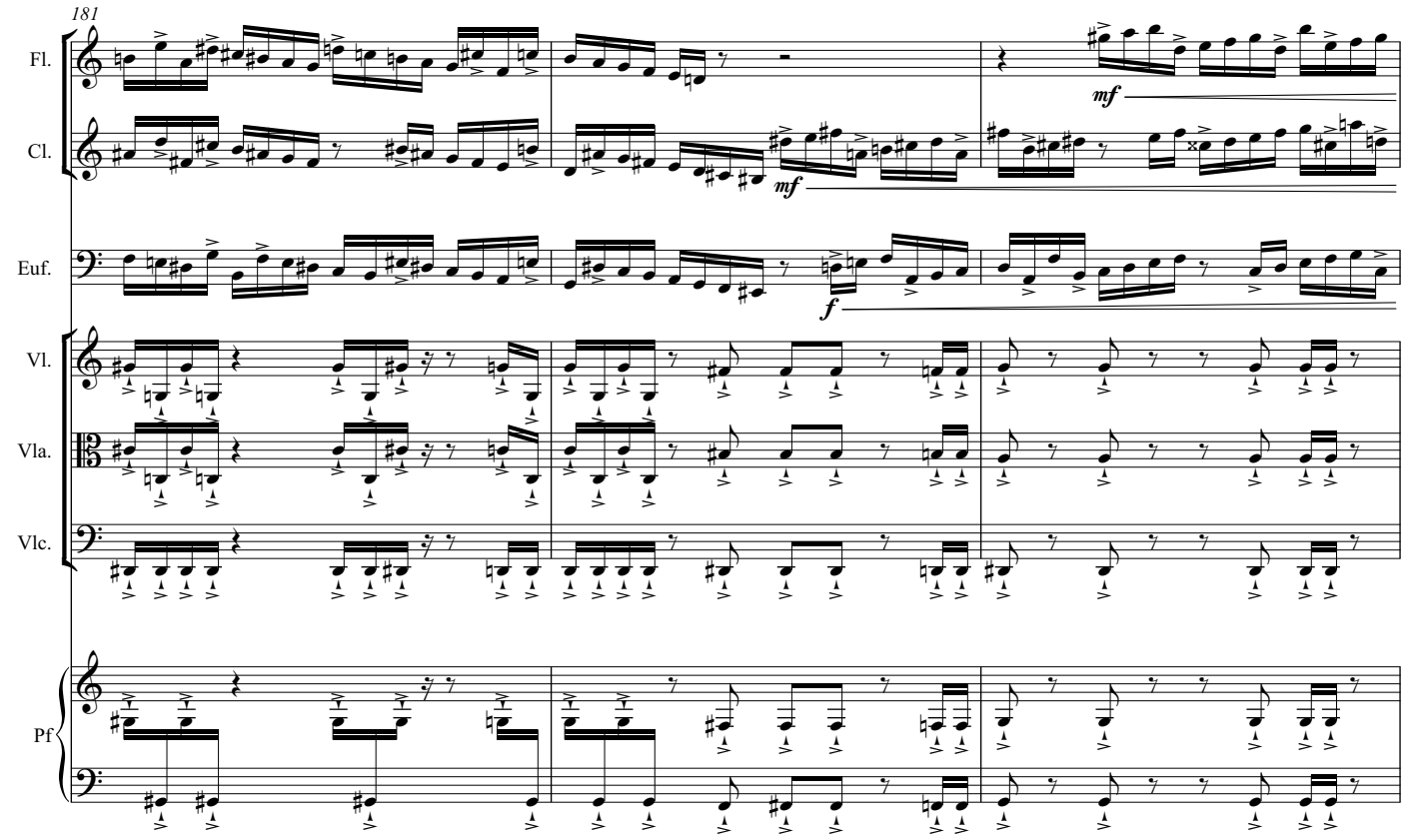

167
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf
p
ff
p
p
pp
p
8va
ppp

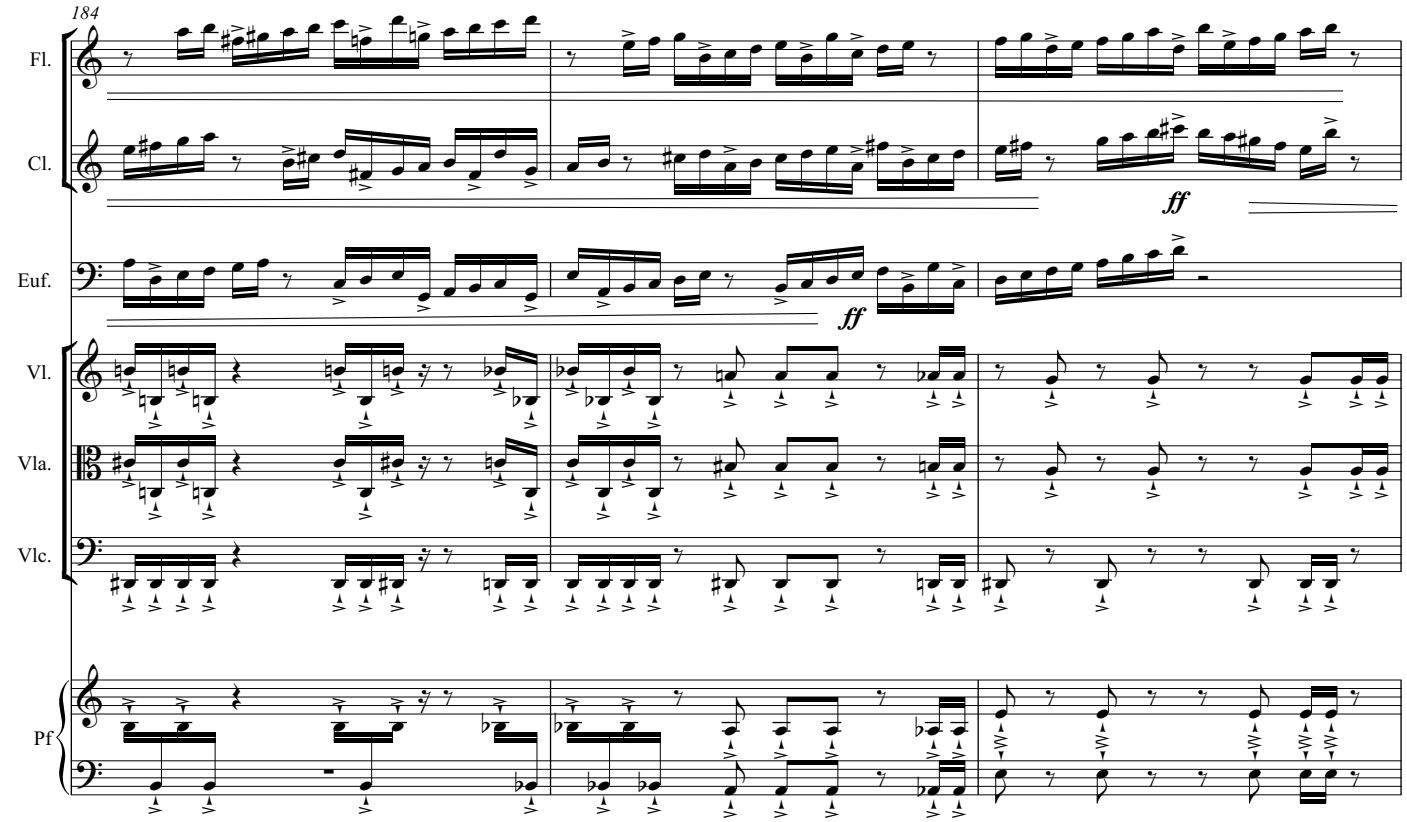

170
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf

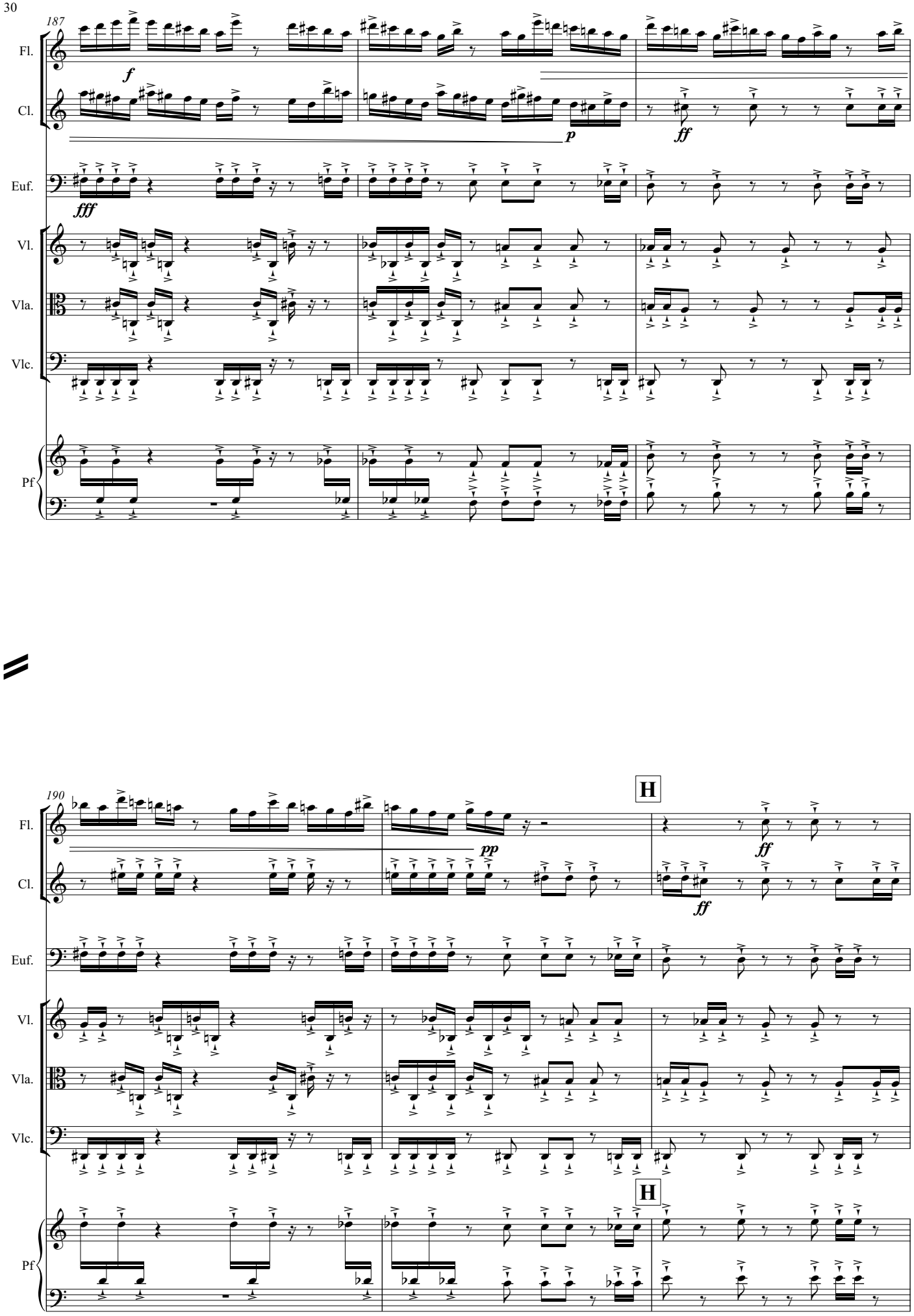

174
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf

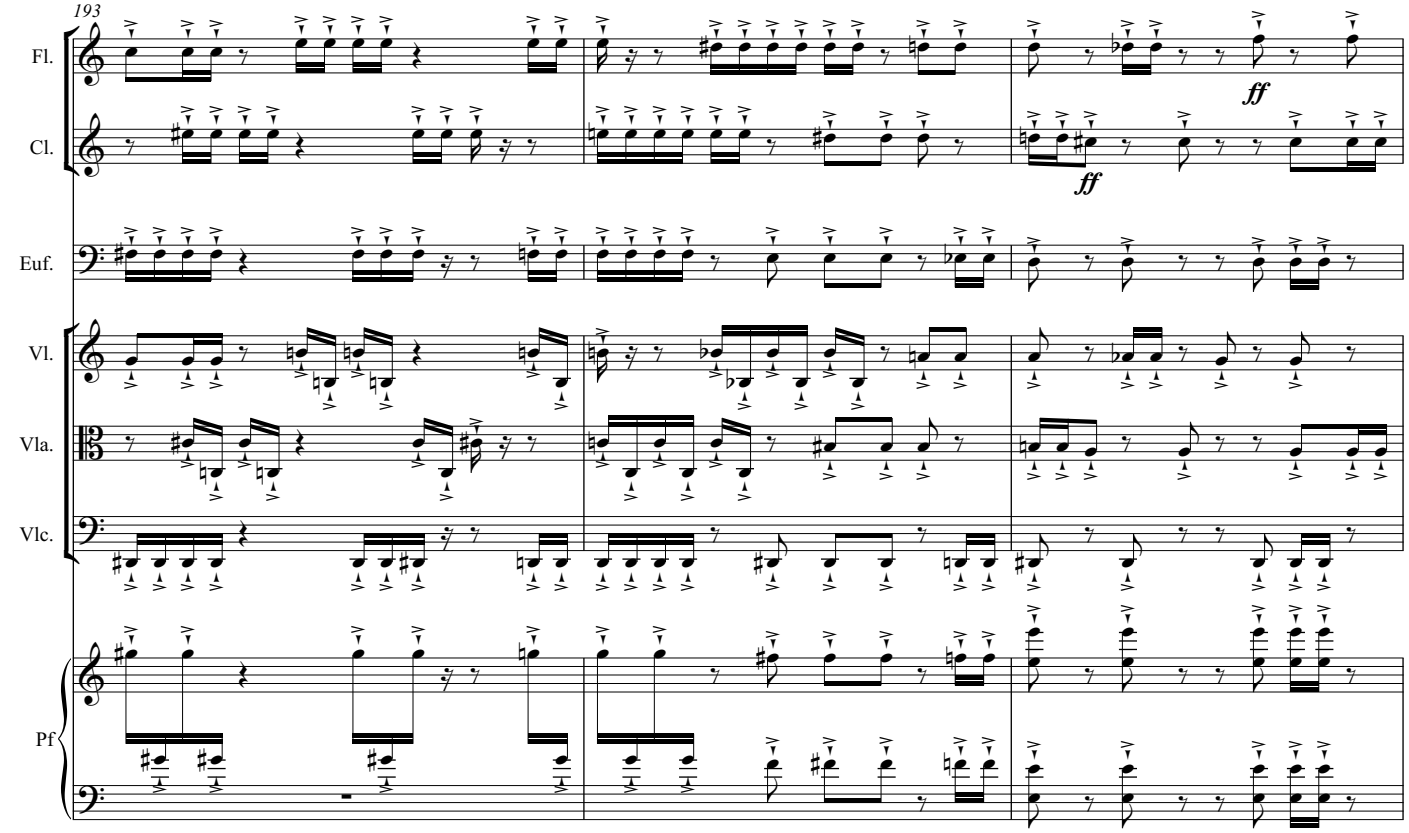

176
G
Allegro
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf
p
mf
ff

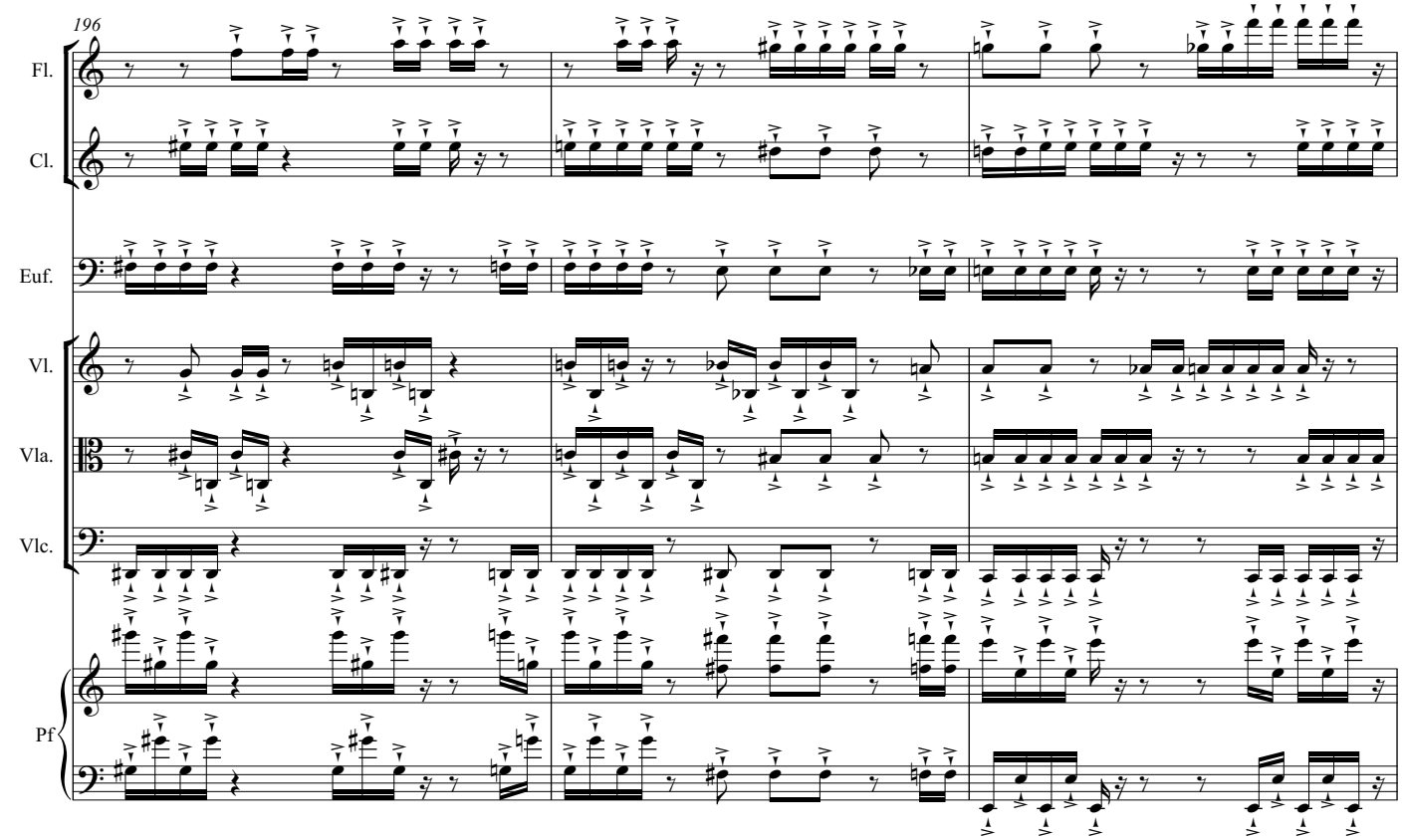

178
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf
f
ff

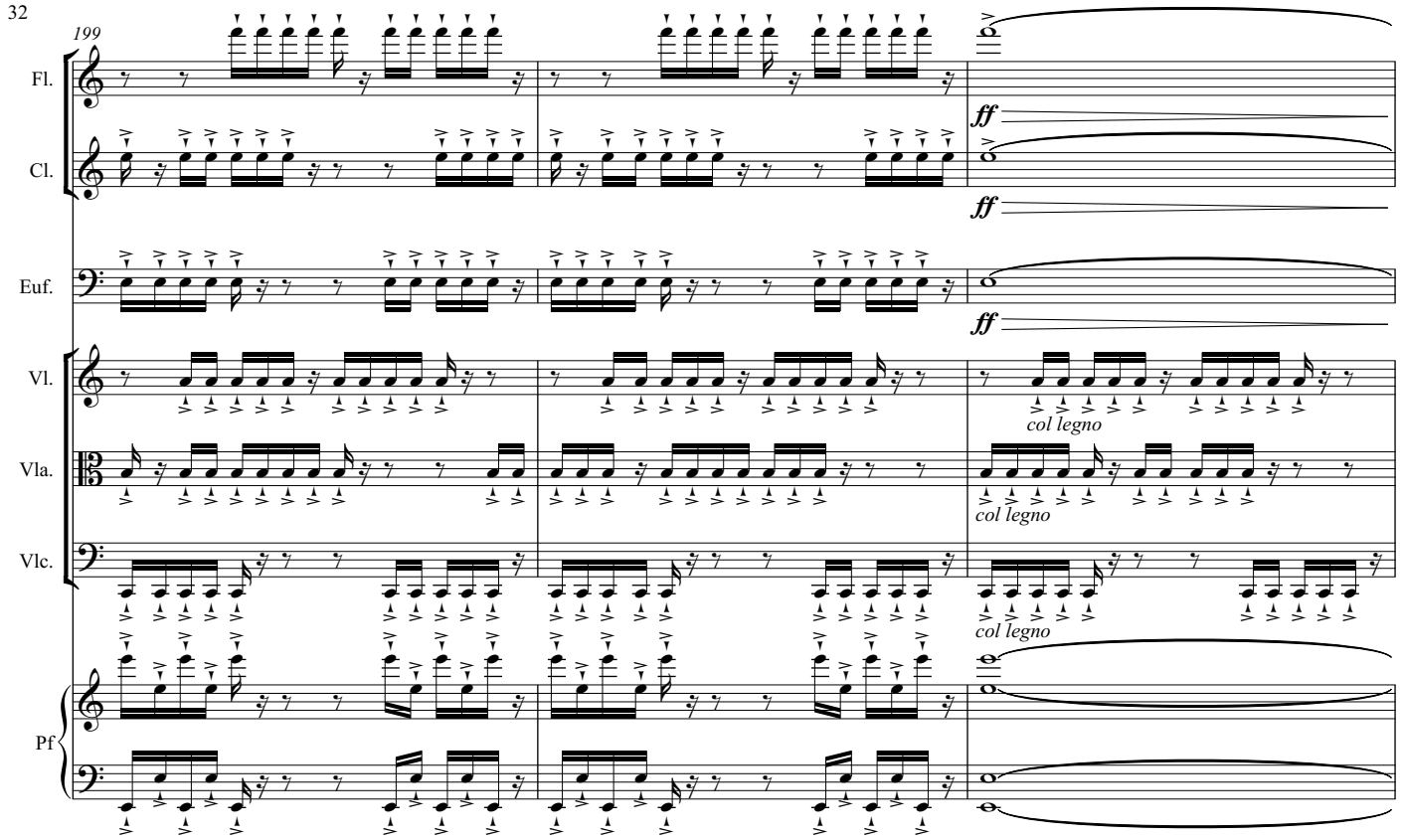

181
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf
mf
mf
f

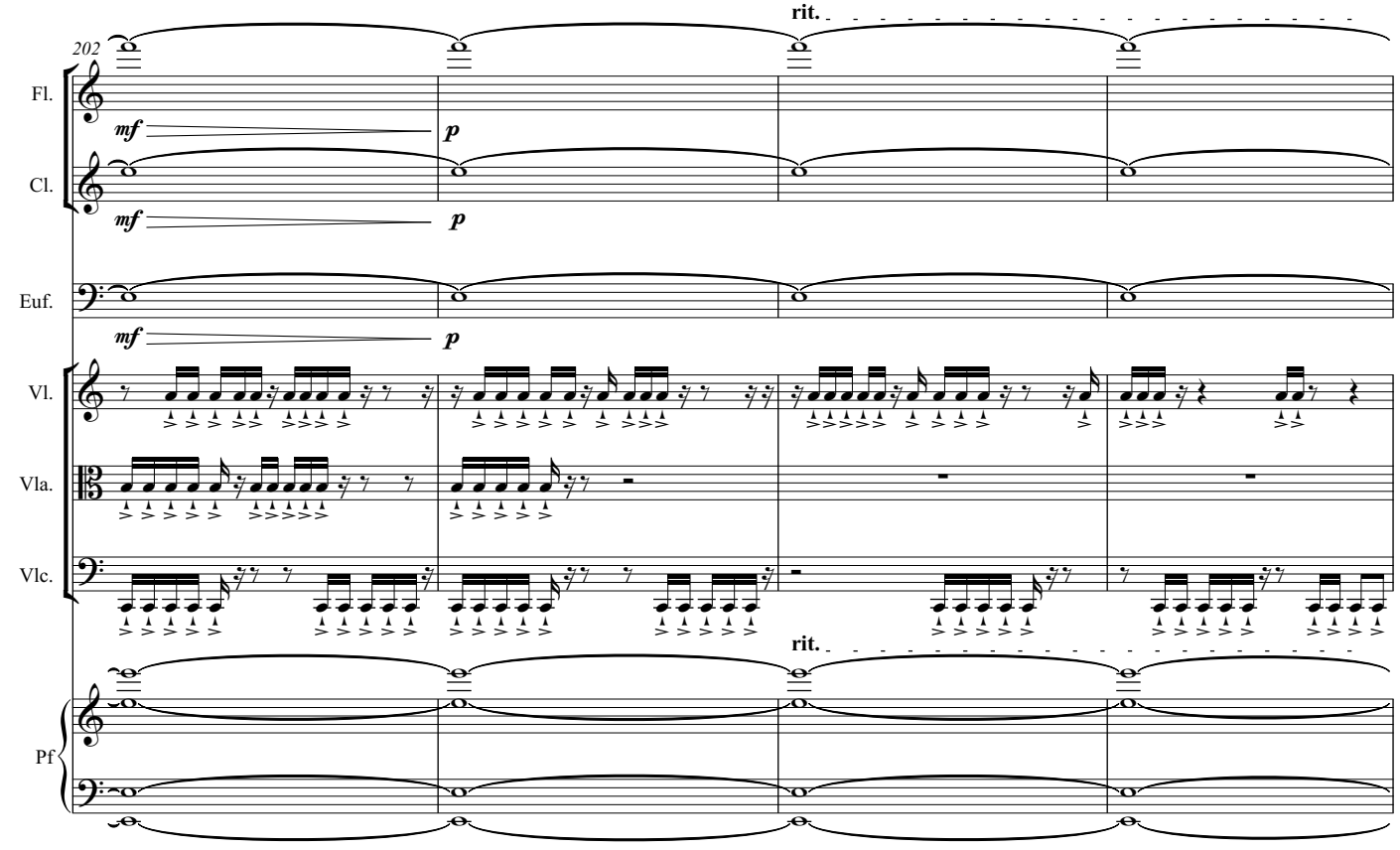

184
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf
ff
ff


187
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf
f
p
ff
fff
190
H
pp


193
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf
ff
ff


196
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf


199
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf
ff
col legno


202
rit.
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf
mf
p

Adagio *Underwater*

206

I

Fl.

Cl.

Euf.

Vl.

Vla.

Vlc.

Pf

ppp

To Clarinetto Basso e in Sl♭

sonore!

f sf f sf

mf

p

pizz.

pp

3

arco

Adagio

I

ppp

pp

pp

Ped.

Ped.

*Respira ad ogni cambio nota

211

Fl.

Cl. B.

Euf.

Vl.

Vla.

Vlc.

Pf

mf f

tr

arco

mf sf

pizz.

p

3

p sf

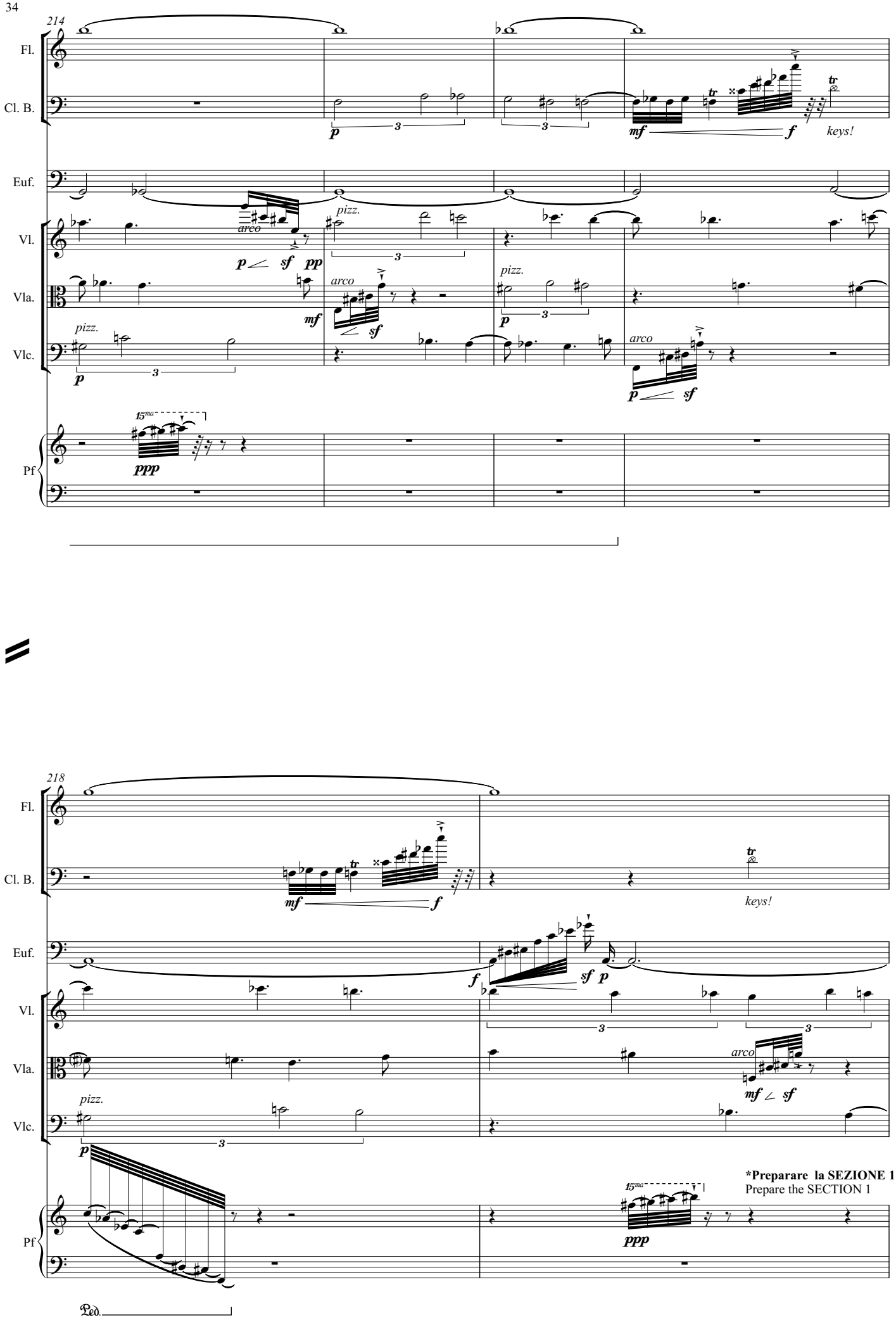
ppp

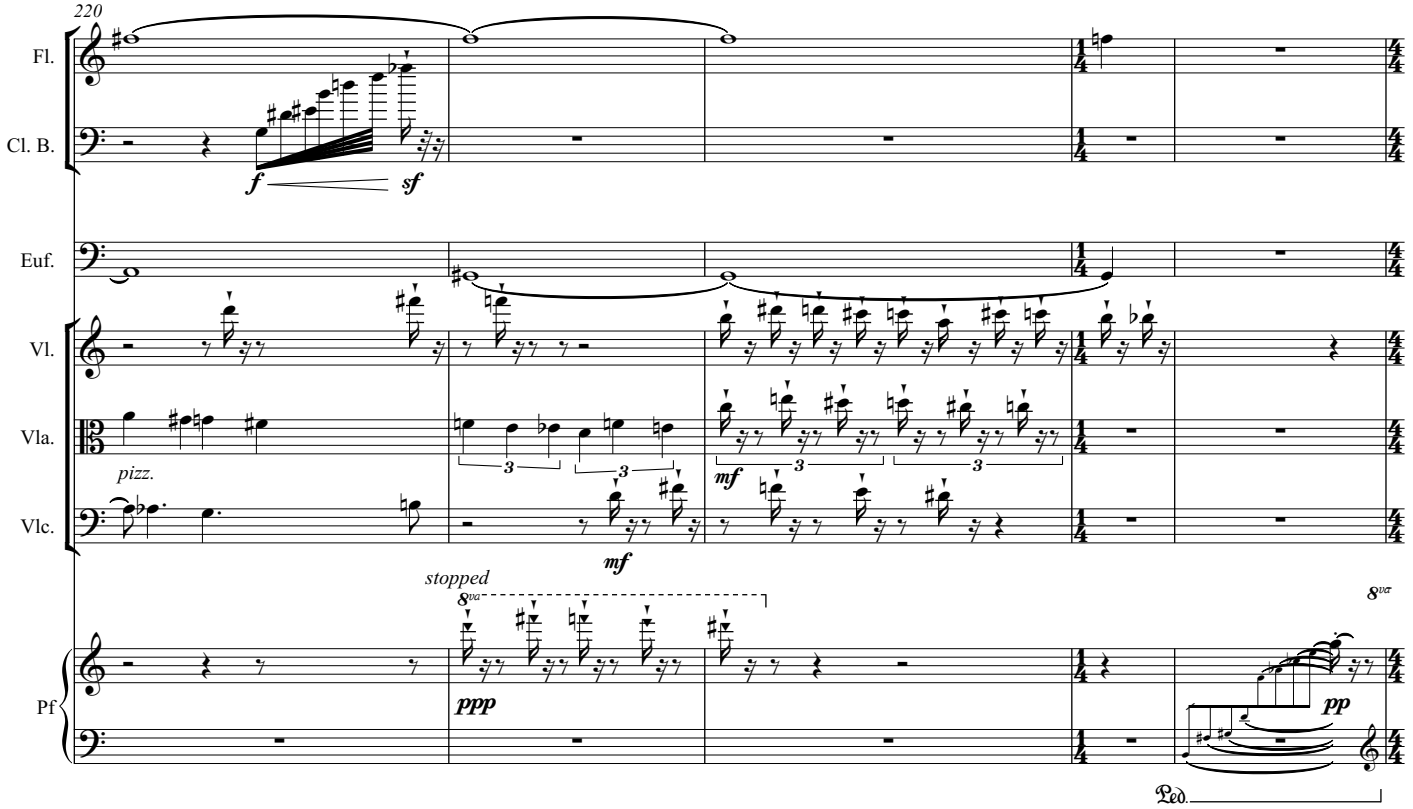
p

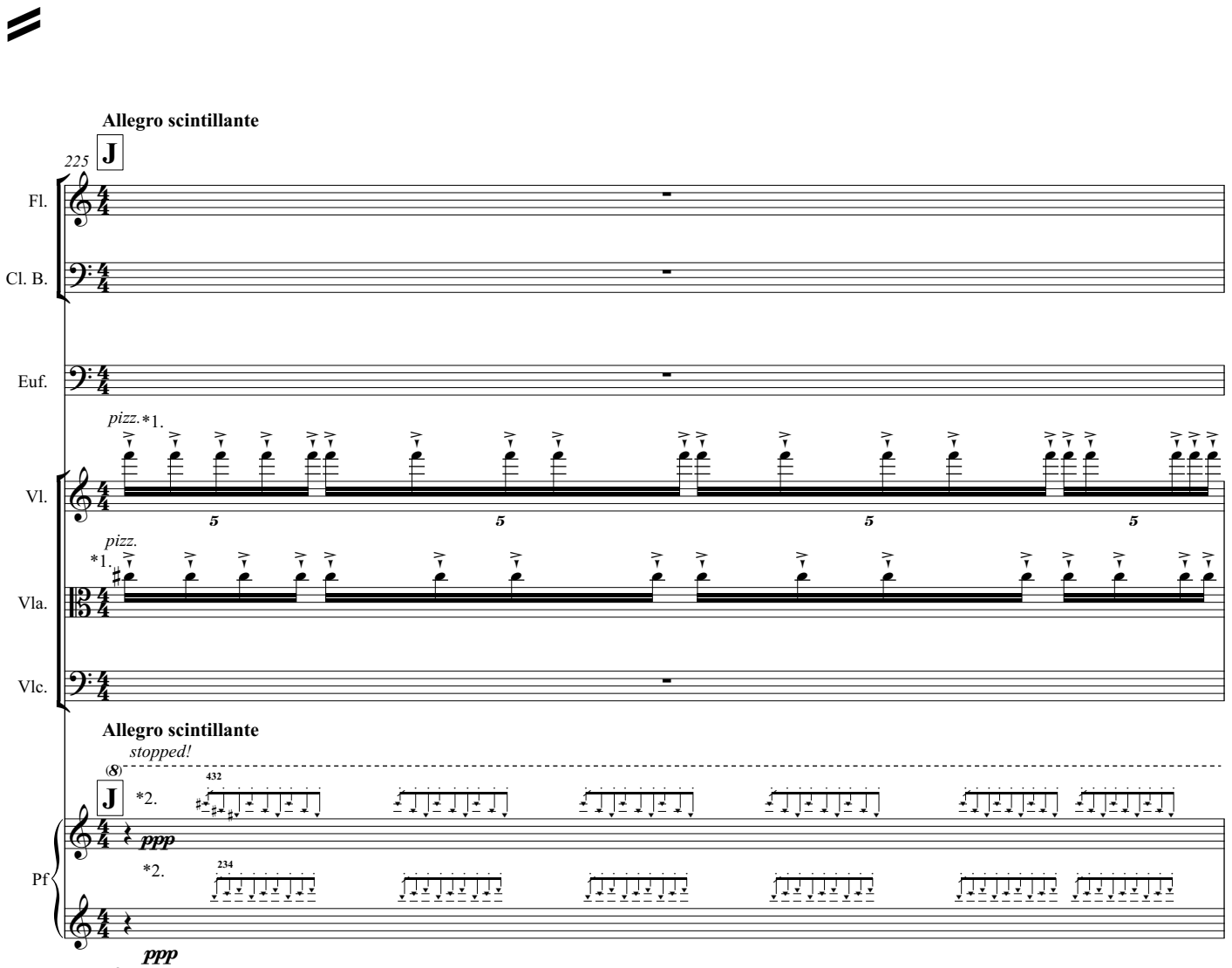
tr

8vb

Ped.

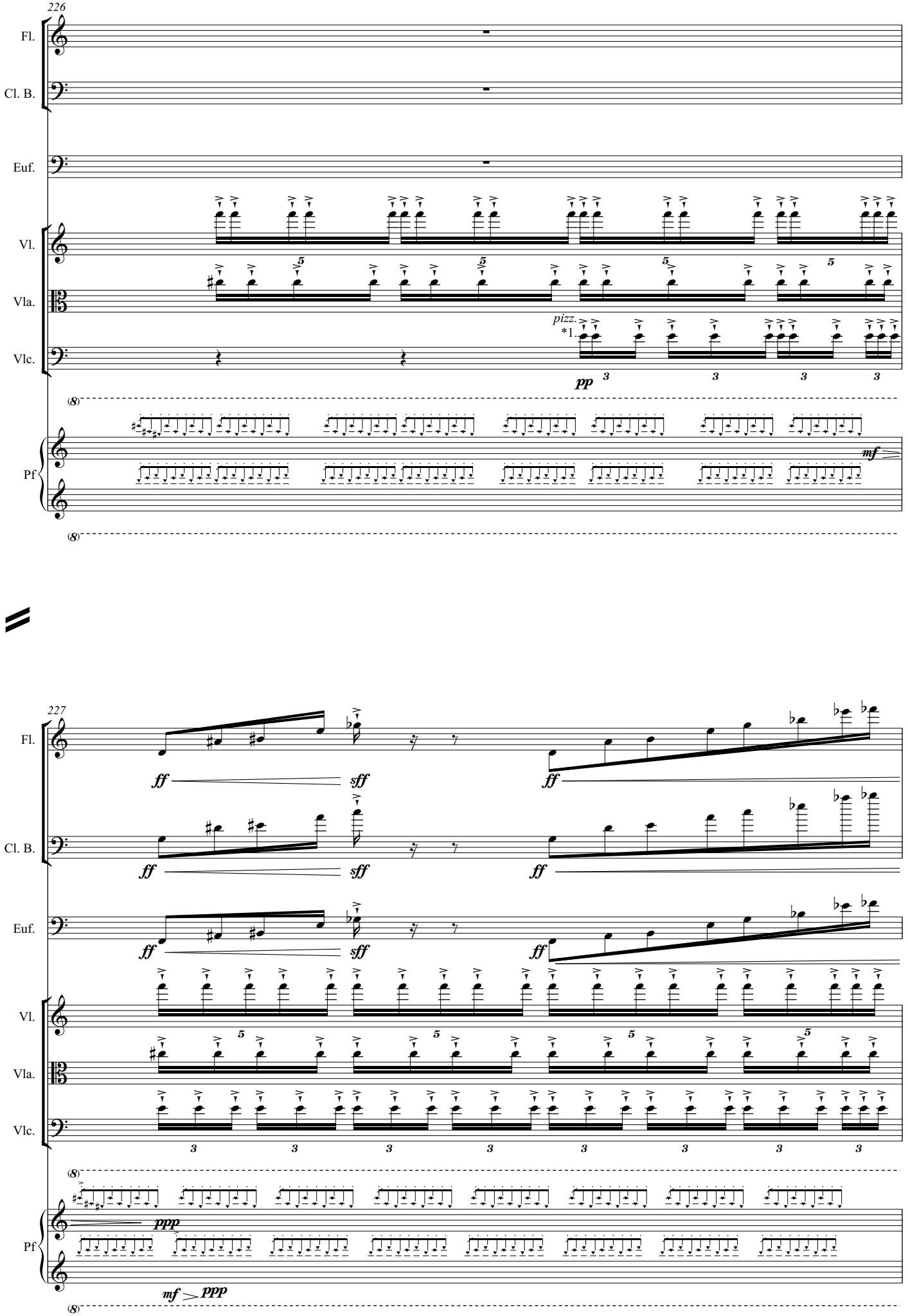

214
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf
p
3
mf
f
keys!
arco
pizz.
sf
pp
ppp
15ma
218
Ped.
*Preparare la SEZIONE 1
Prepare the SECTION 1

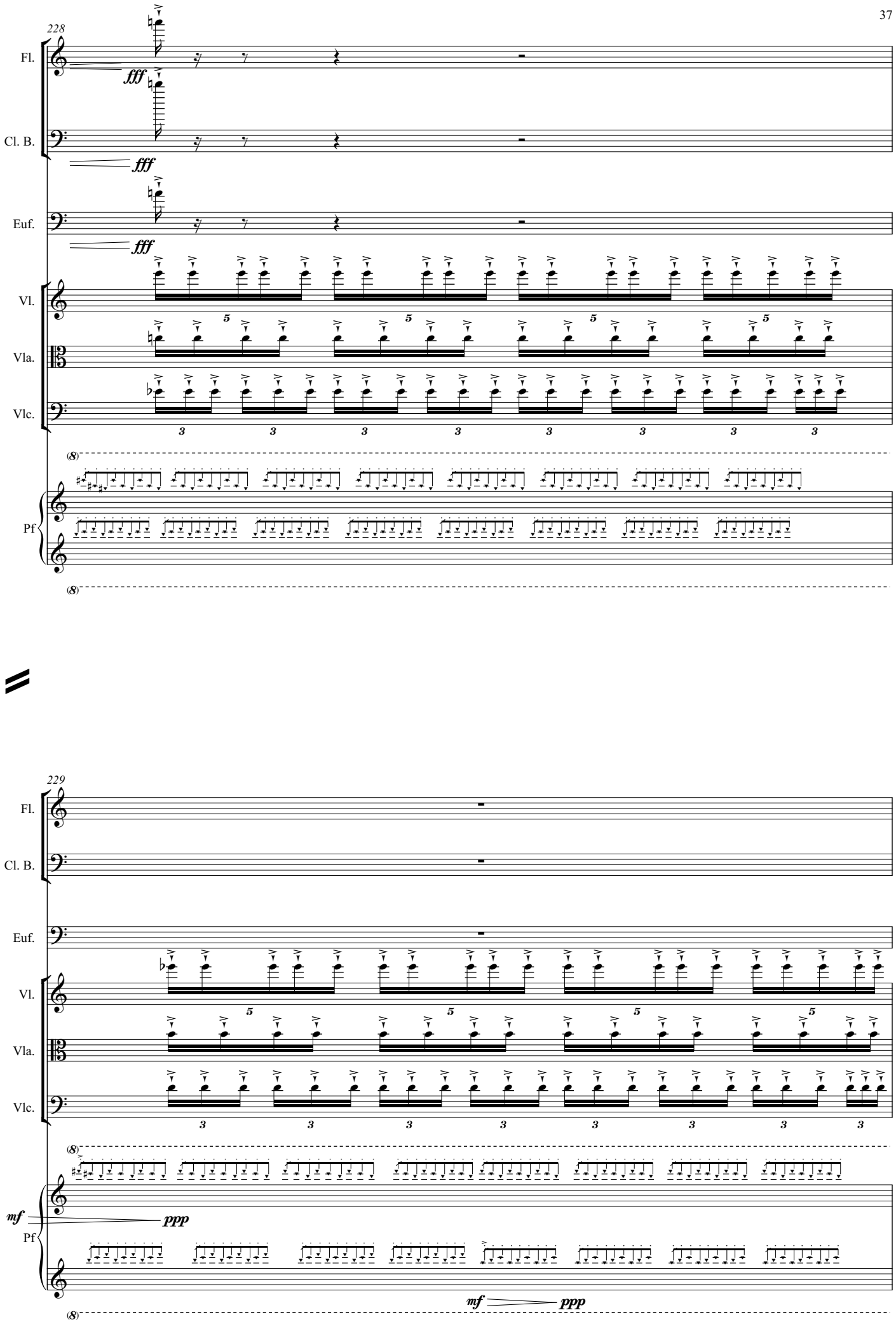


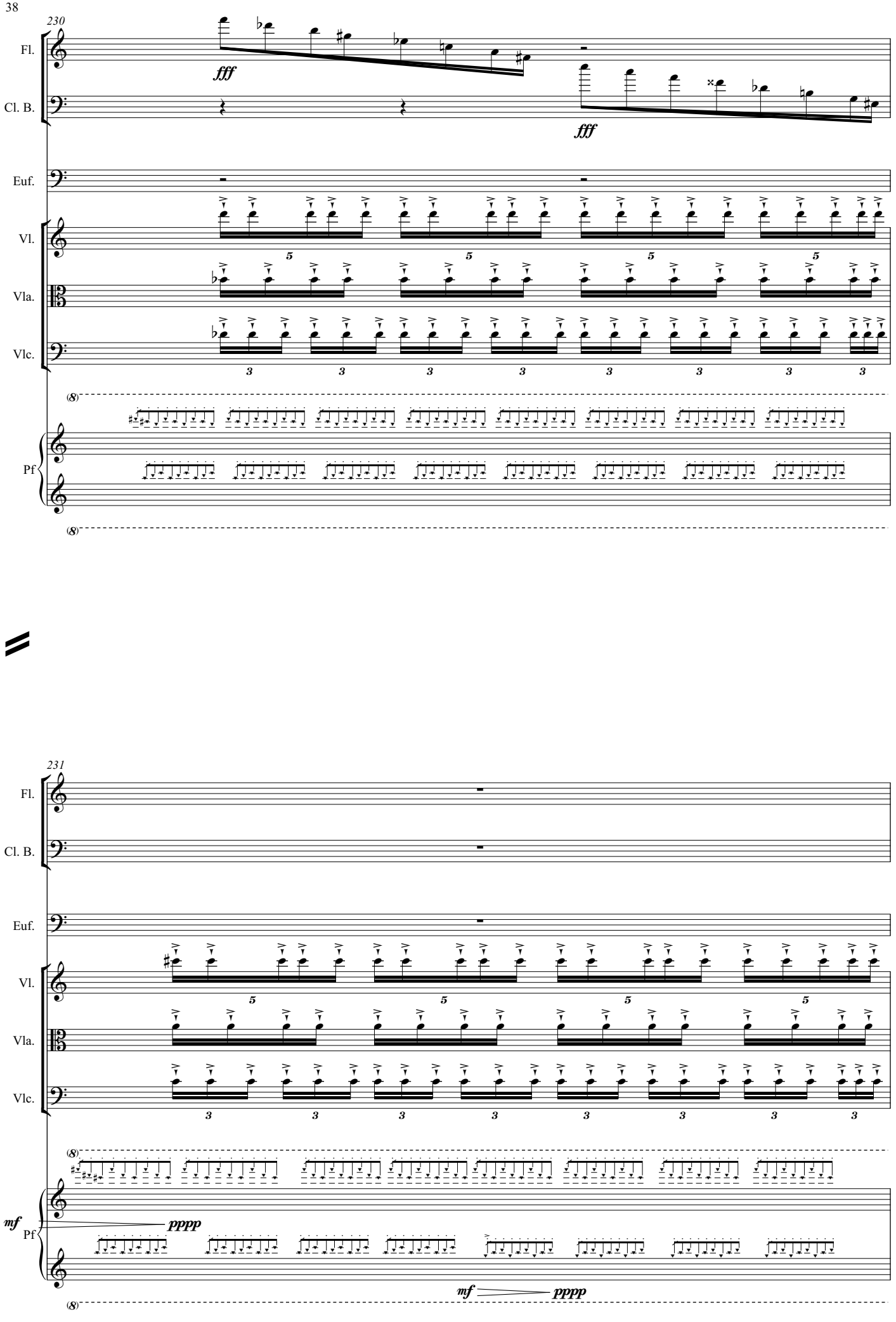


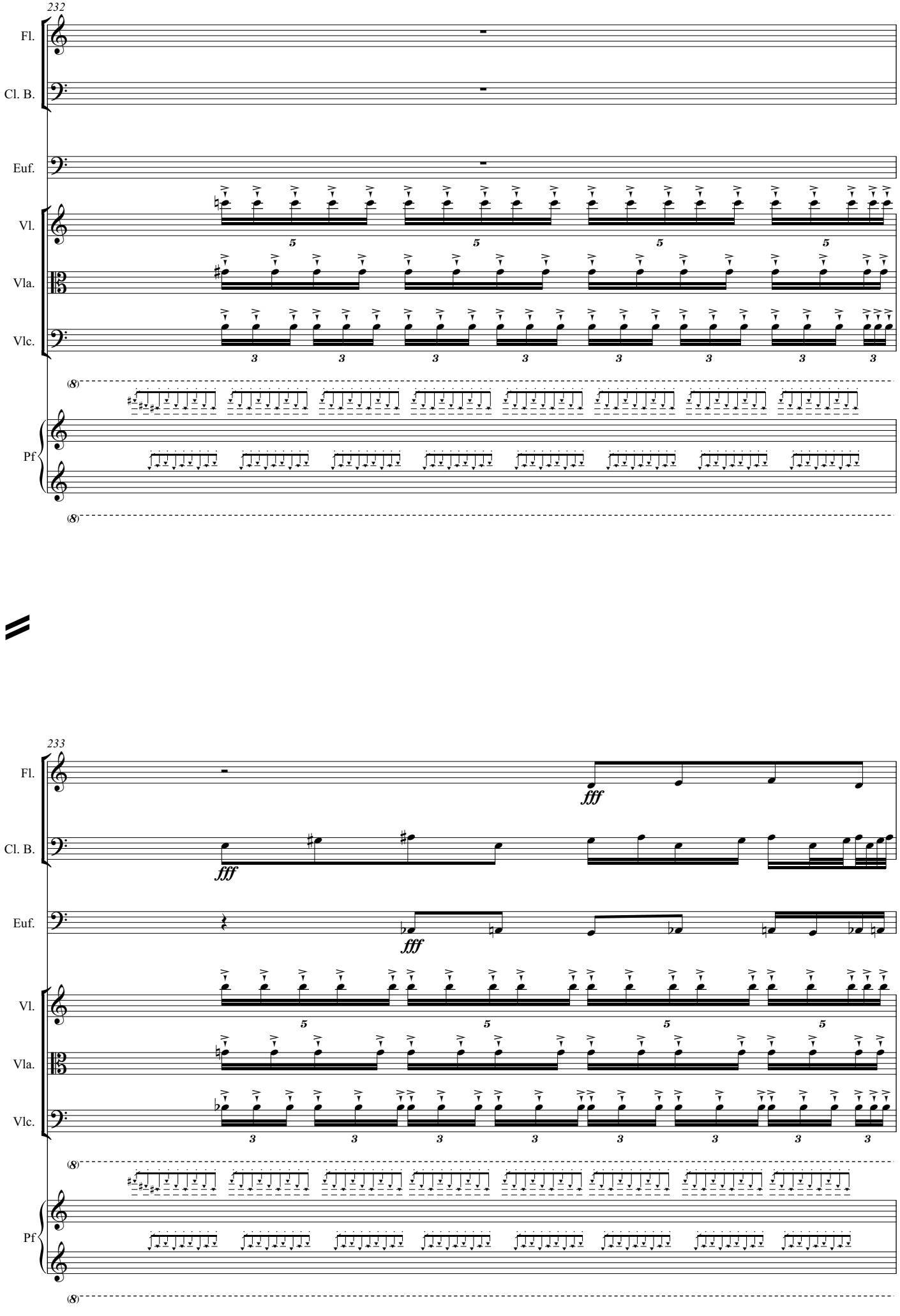
*1. In questa sezione il pizzicato degli archi va eseguito con il dito indice a mò di plettro di chitarra
*1. In this section strings pizzicato must be played with the index finger as guitar pick

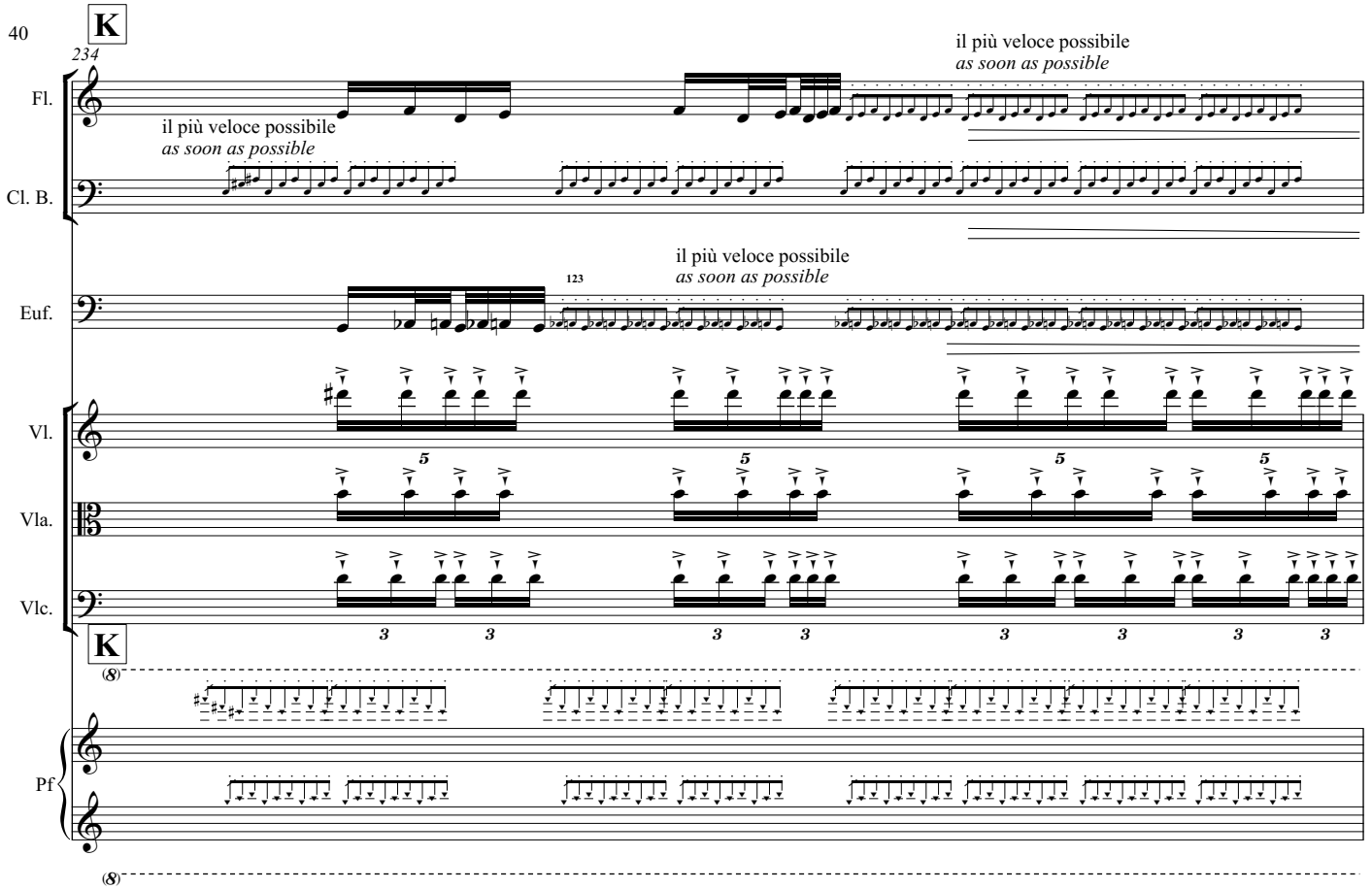
*2. il più veloce possibile
2. as soon as possible

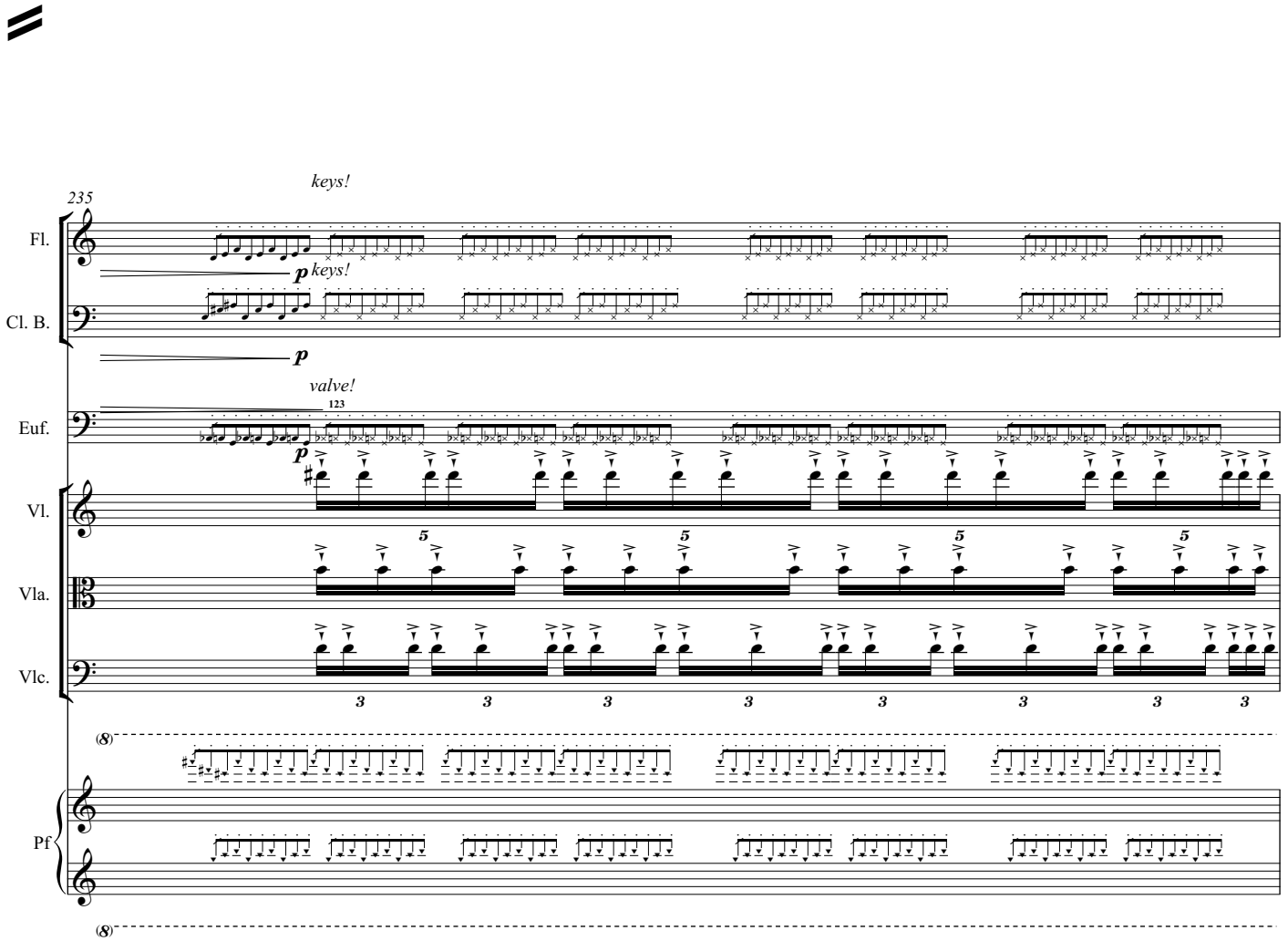

226
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
pizz.
*1.
pp
(8)
Pf
mf
(8)
227
Fl.
ff
sff
ff
Cl. B.
ff
sff
ff
Euf.
ff
sff
ff
Vl.
Vla.
Vlc.
(8)
Pf
ppp
mf
ppp
(8)

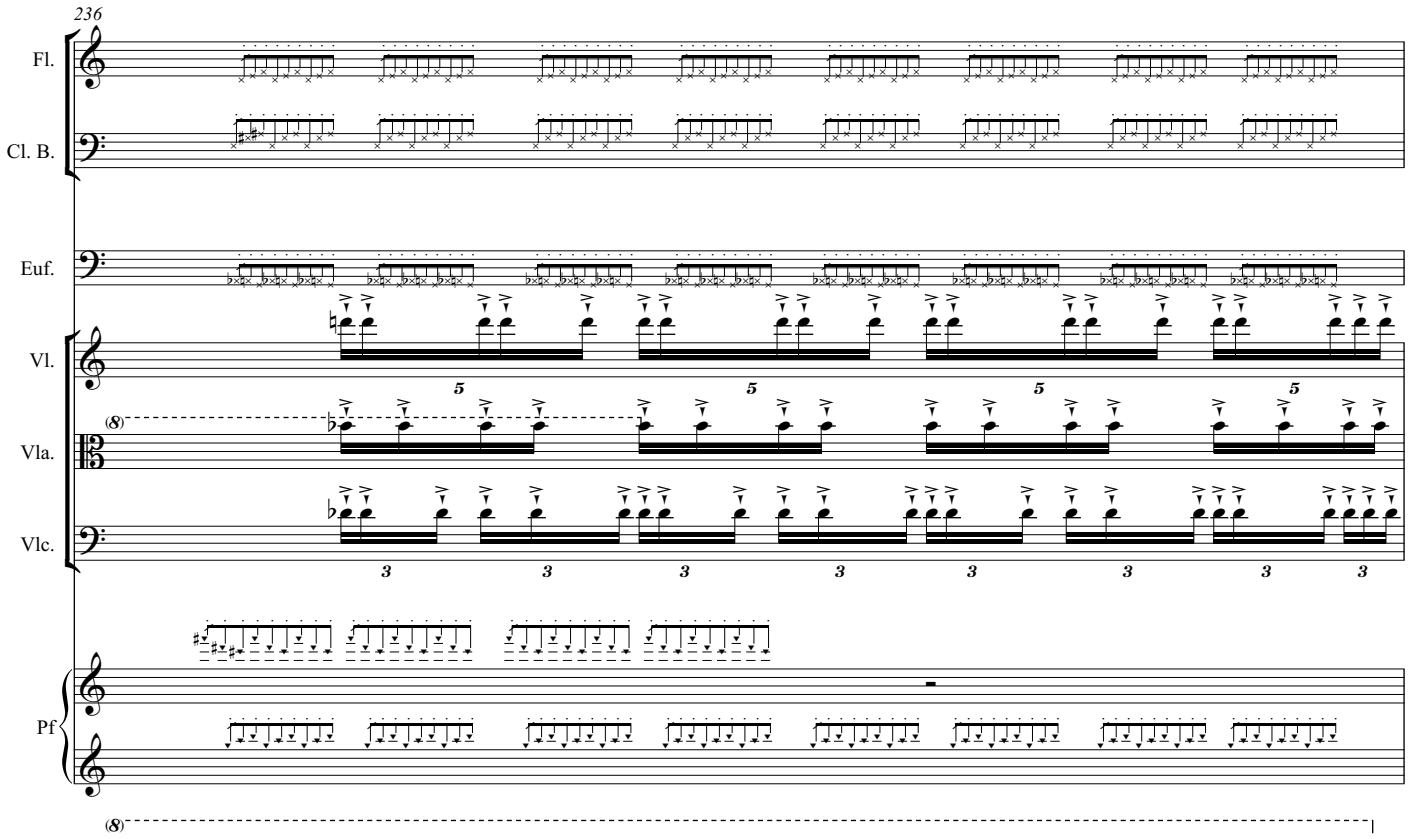

228
Fl.
fff
Cl. B.
fff
Euf.
fff
Vl.
Vla.
Vlc.
Pf
229
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
mf
ppp
Pf
mf
ppp

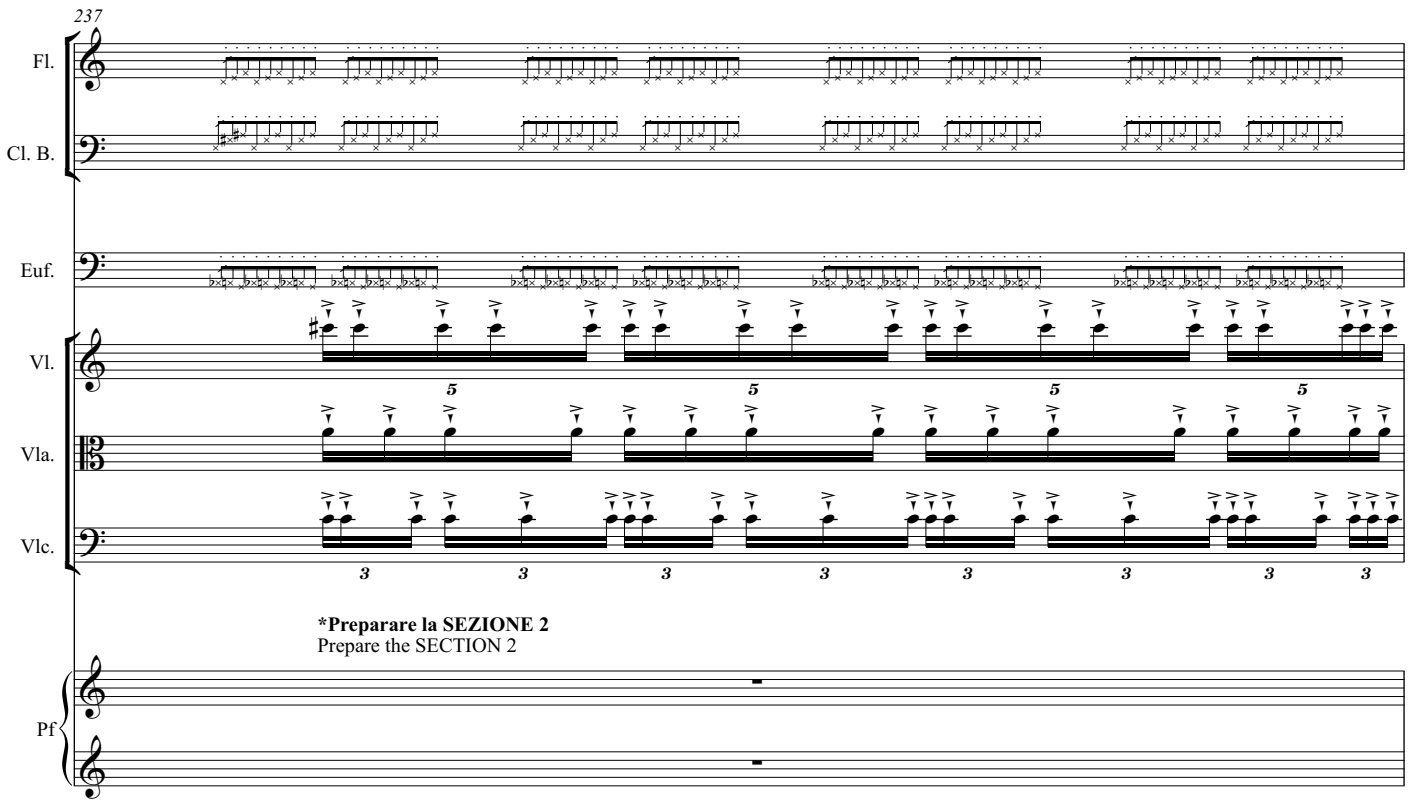

230
Fl.
Cl. B.
fff
fff
Euf.
Vl.
Vla.
Vlc.
5
3
(8)
Pf
231
mf
pppp
mf
pppp


232
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf
233
fff
fff
fff

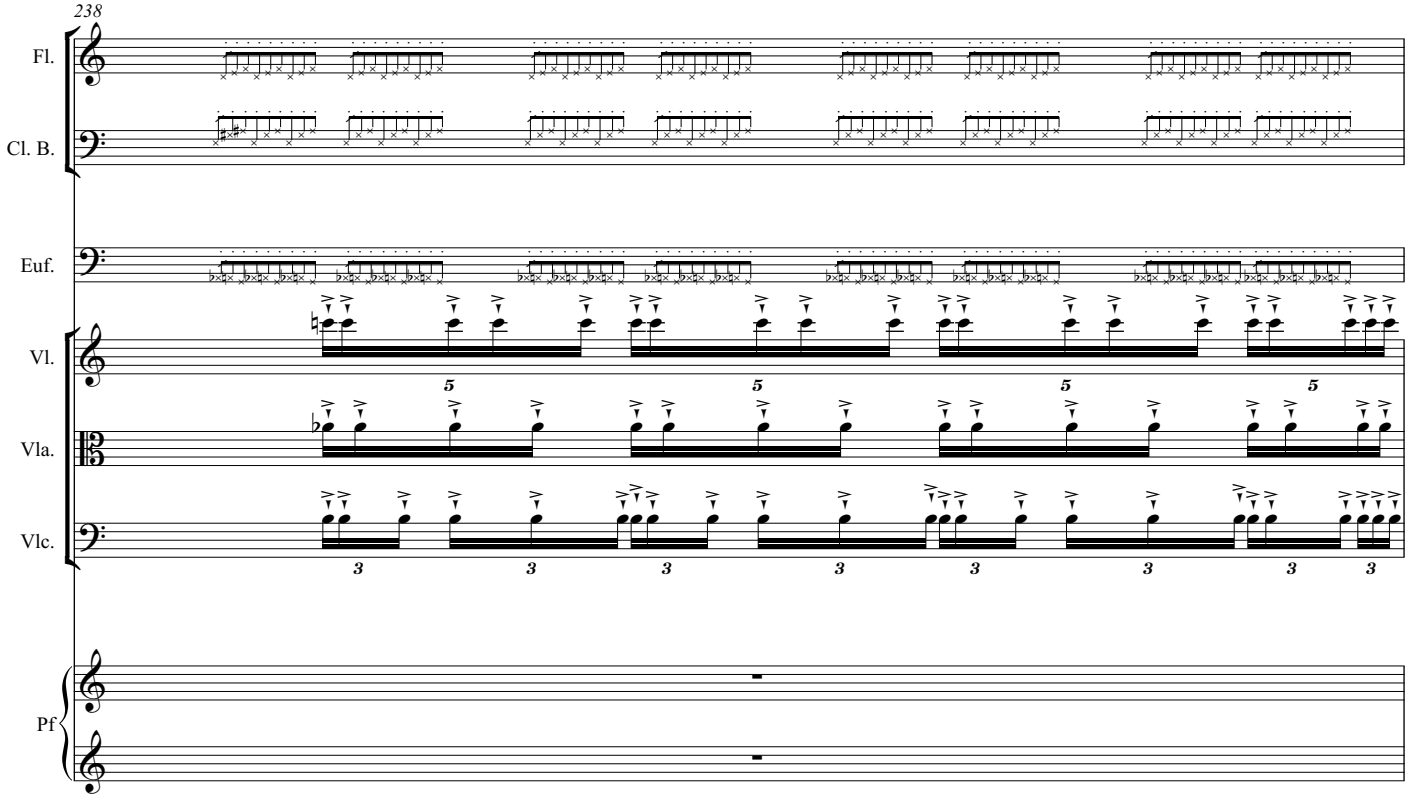

K
234
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf
il più veloce possibile
as soon as possible
il più veloce possibile
as soon as possible
123
il più veloce possibile
as soon as possible
K
(8)
(8)

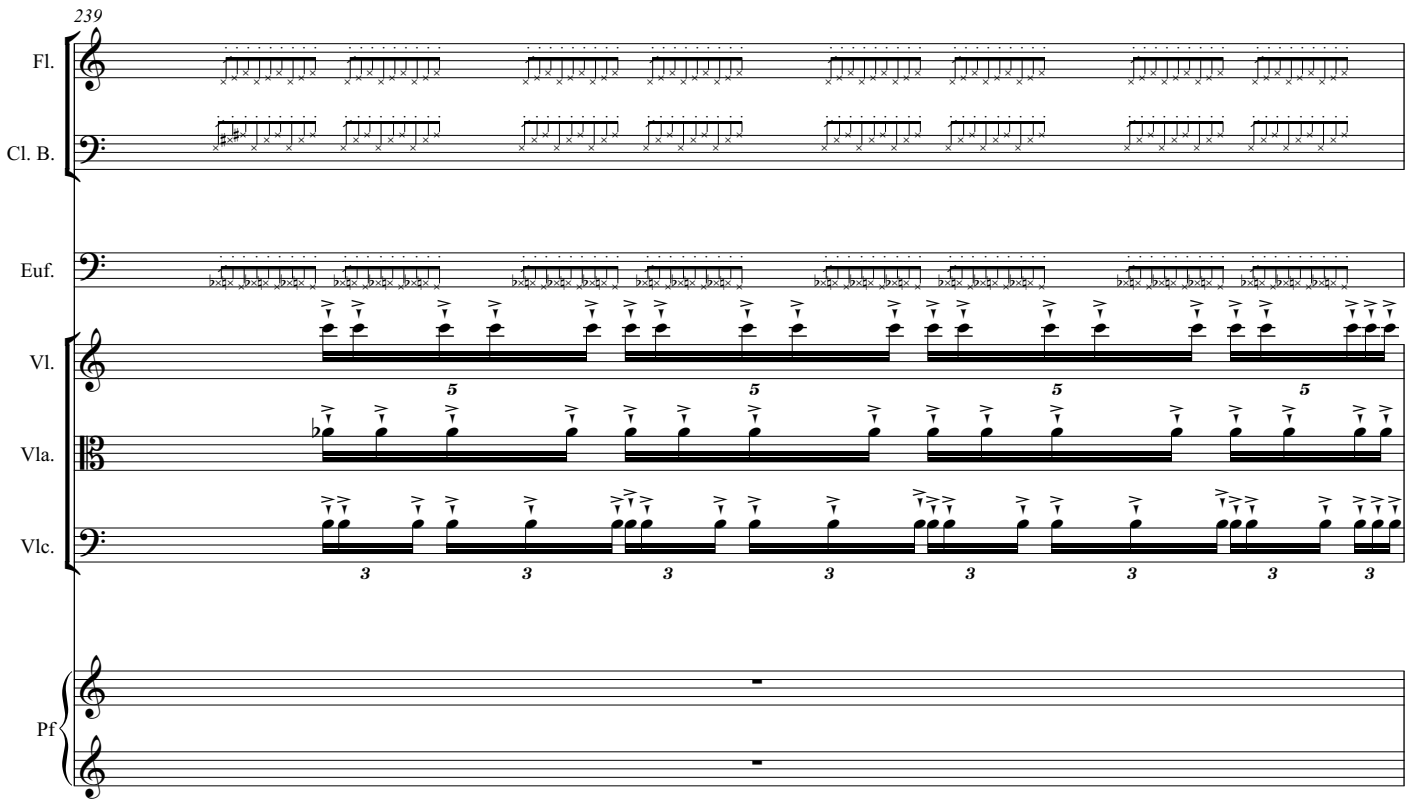

235
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf
keys!
p
keys!
p
valve!
123
p
(8)
(8)

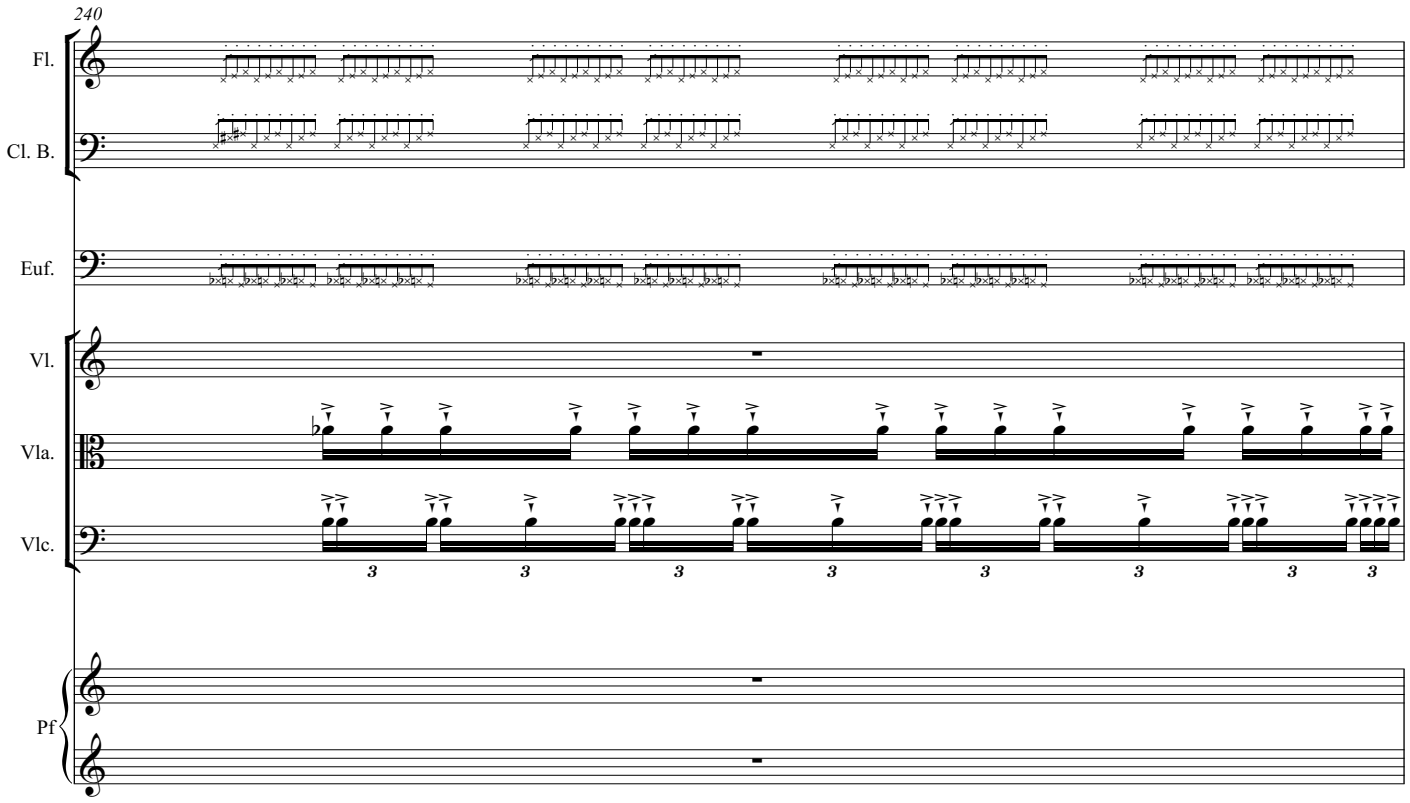


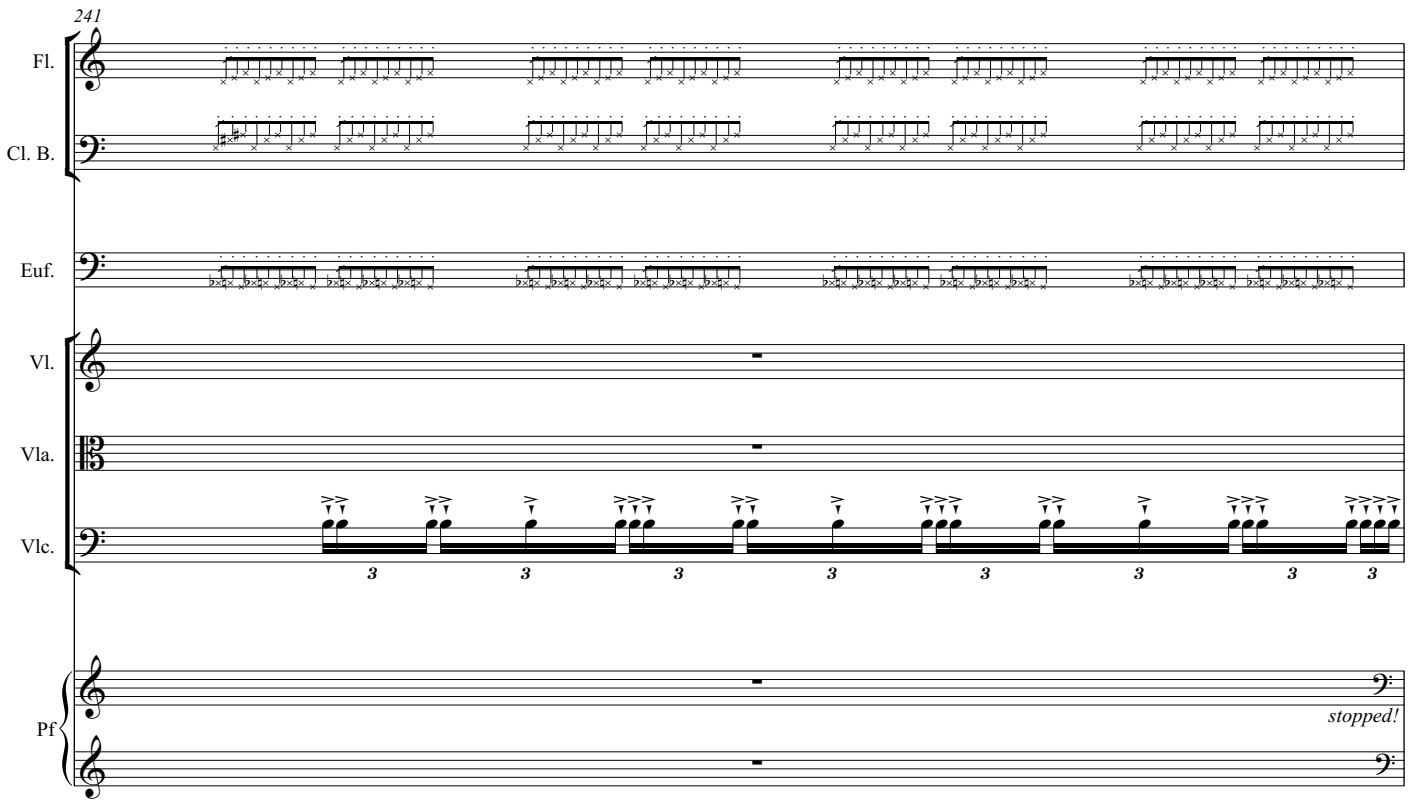


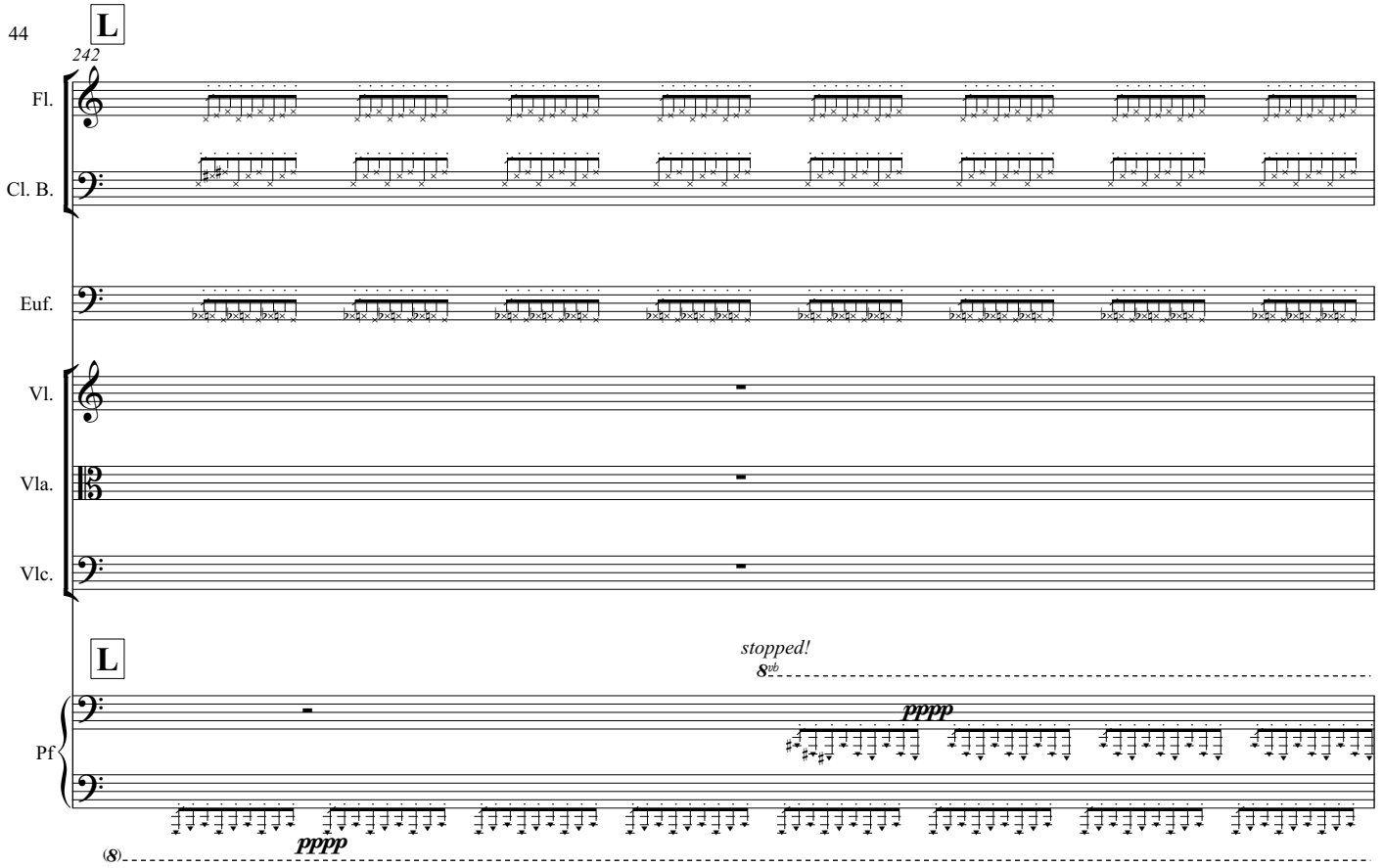
***Preparare la SEZIONE 2**
Prepare the SECTION 2

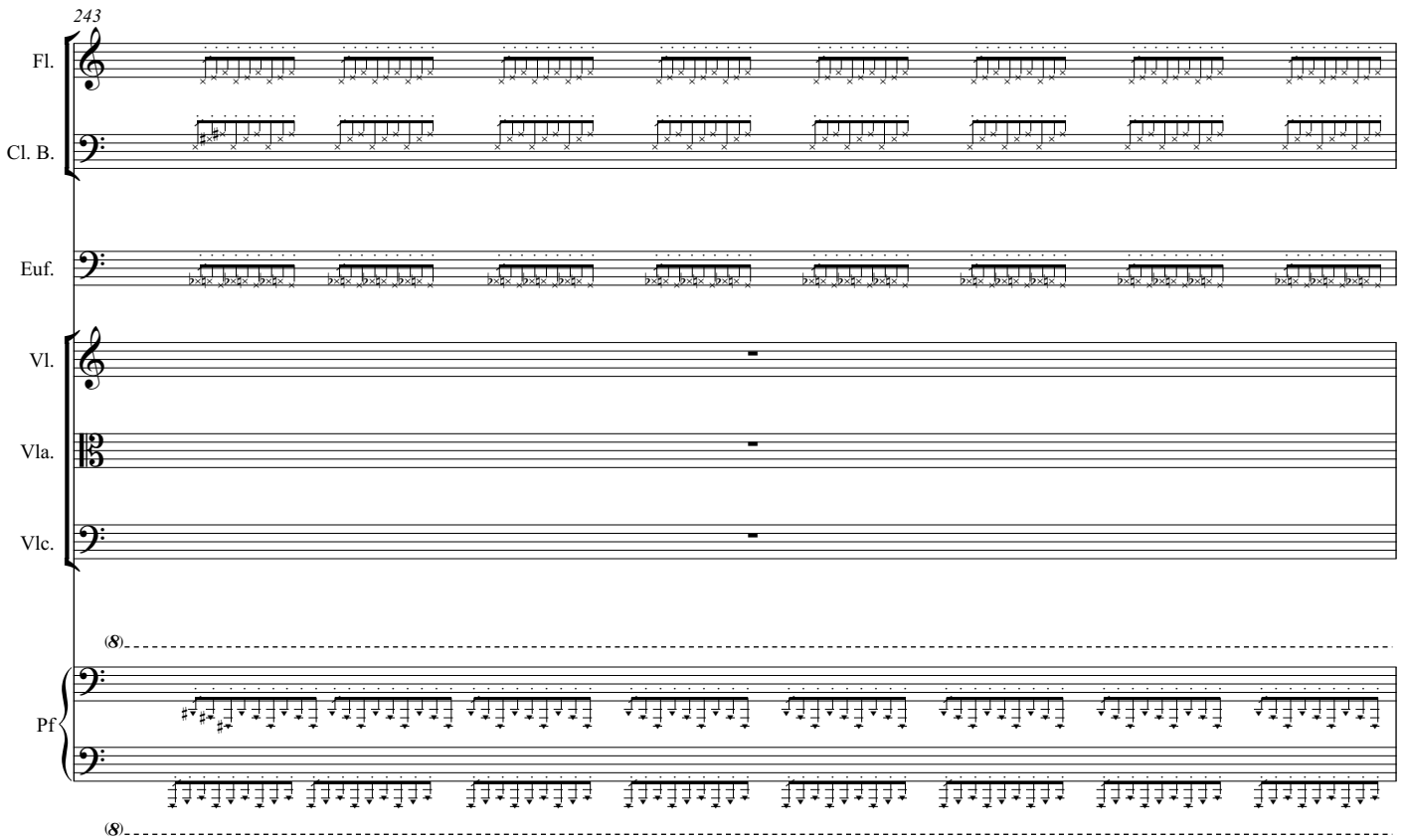

238
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf

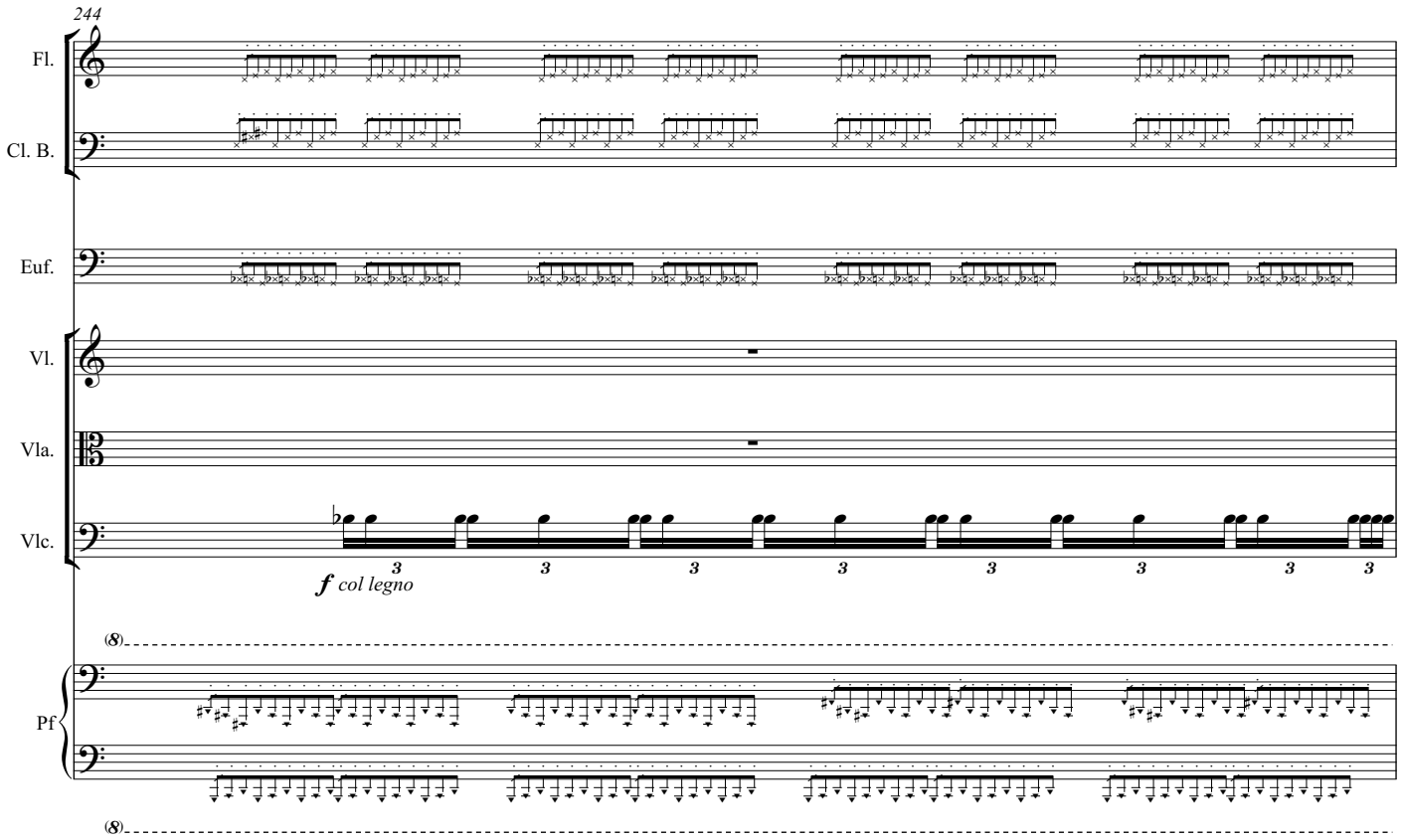

239
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf

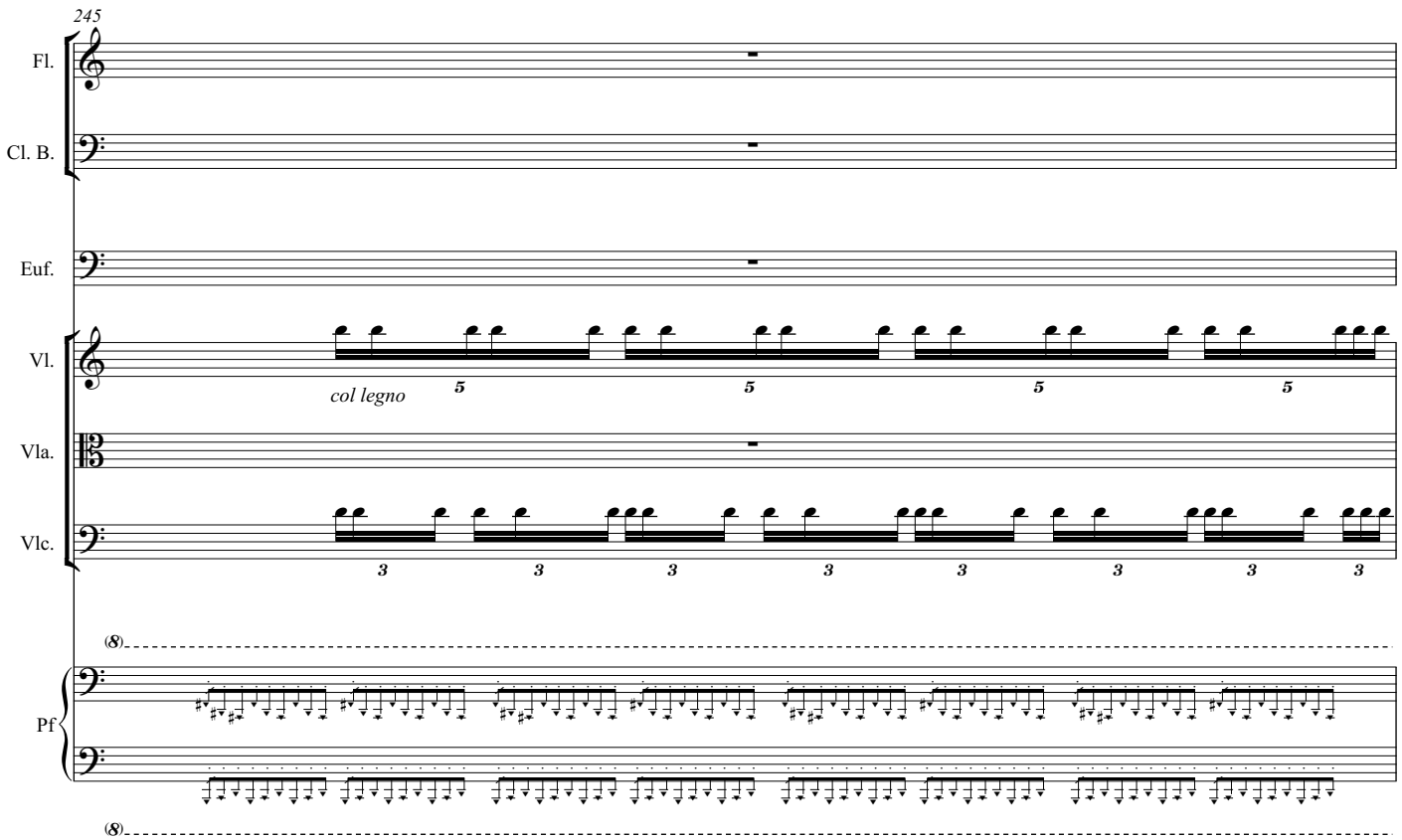

240
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf

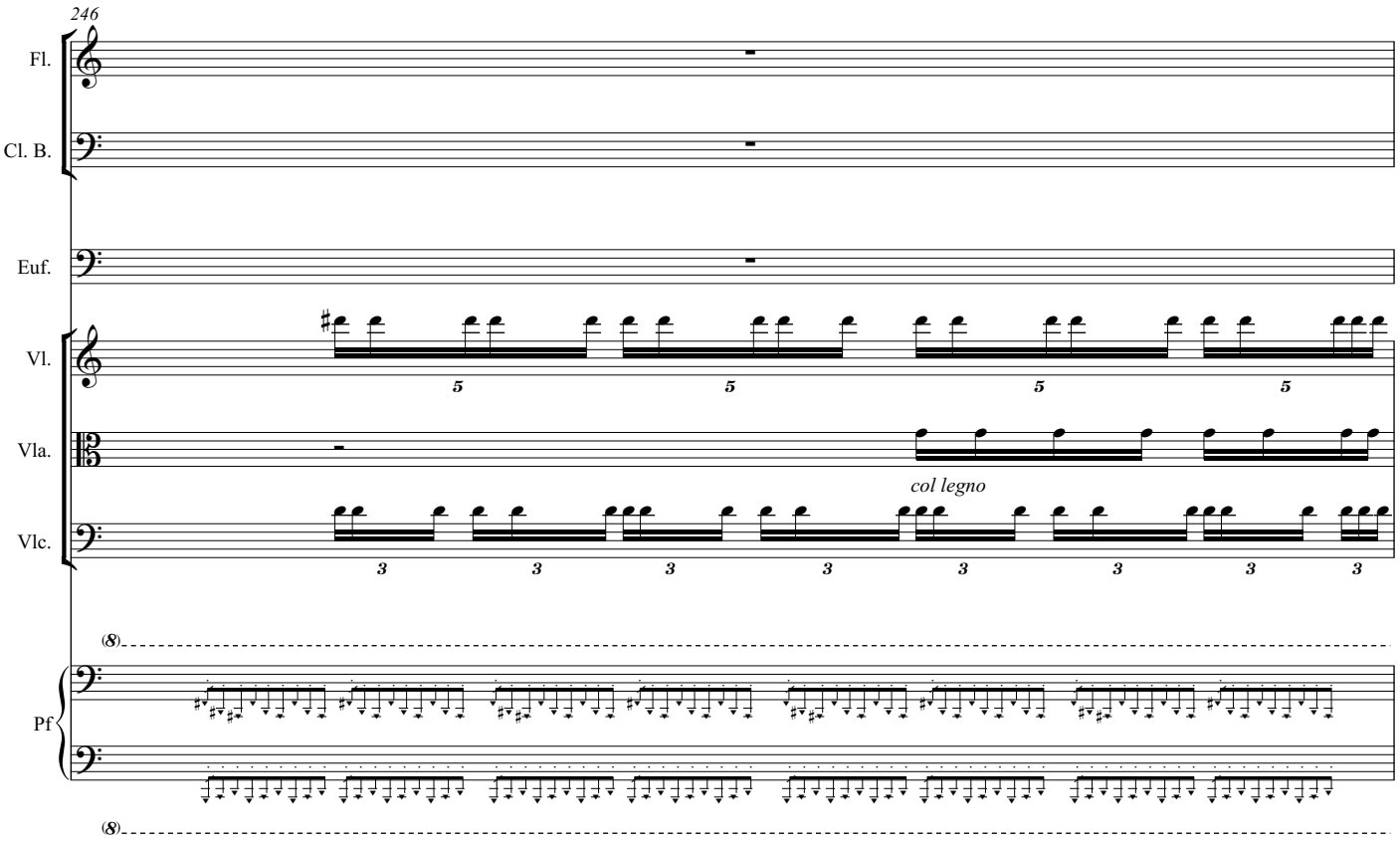

241
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf
stopped!

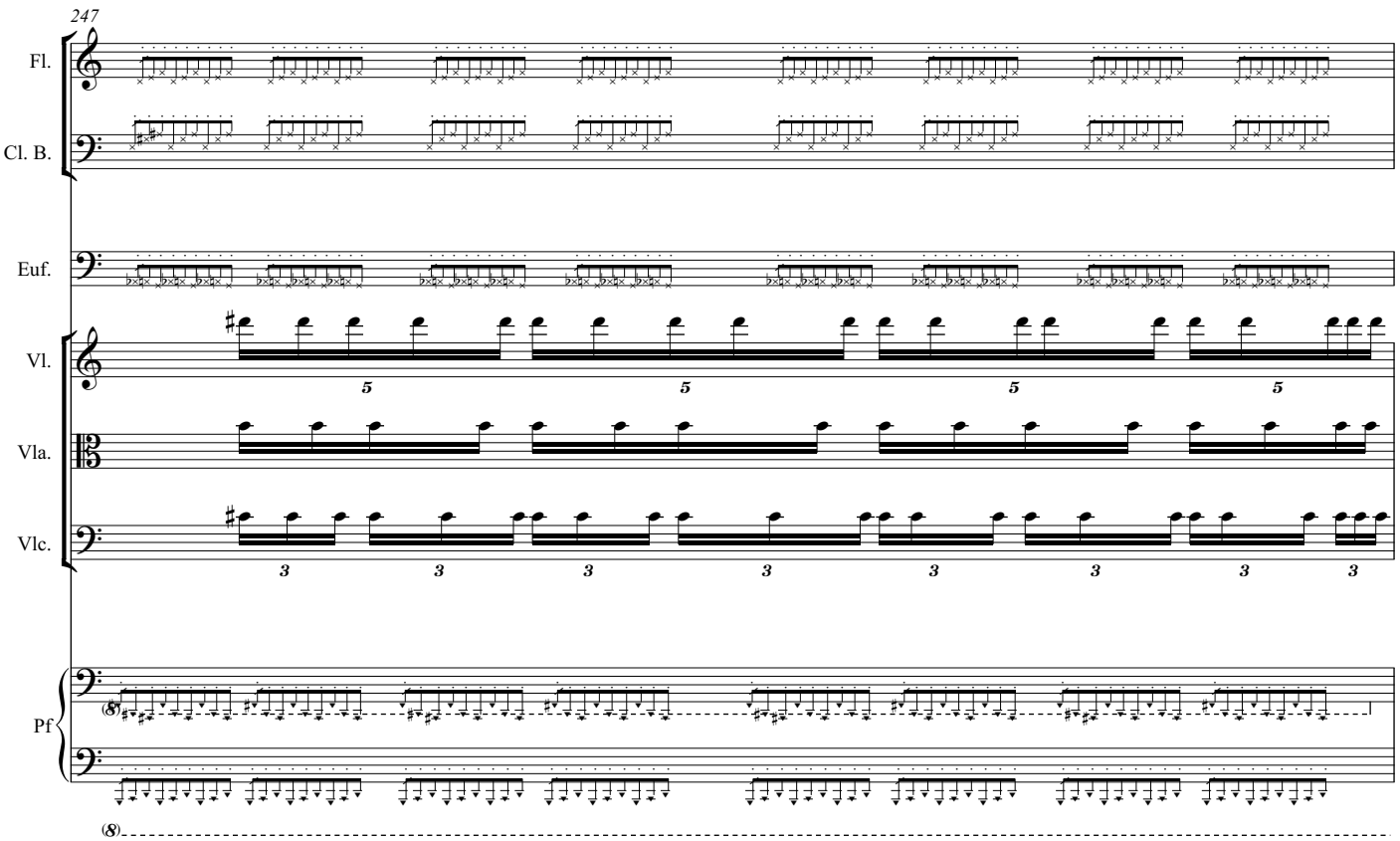

L
242
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
L
stopped!
8vb
Pf
pppp
pppp
(8)

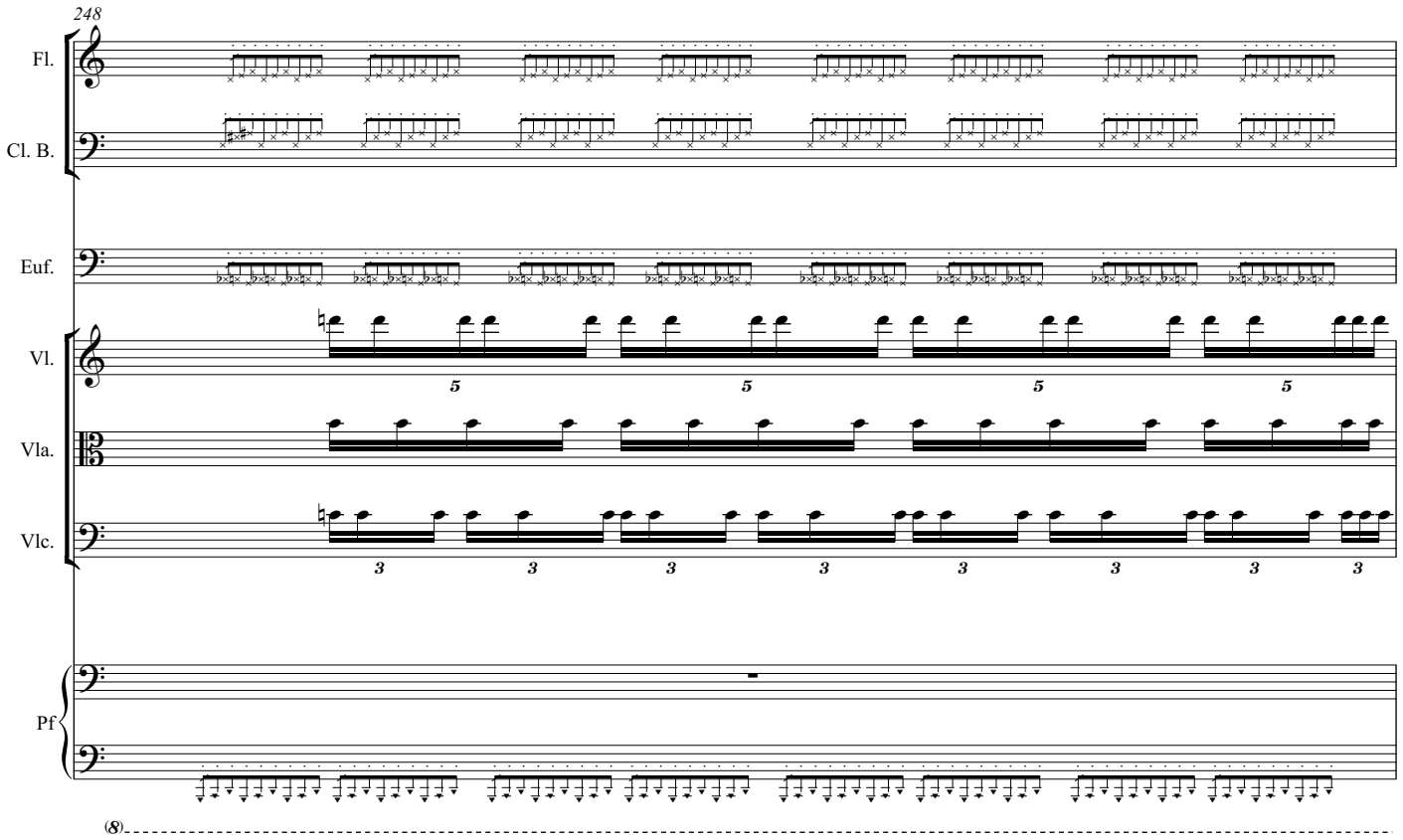

243
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
(8)
Pf
(8)

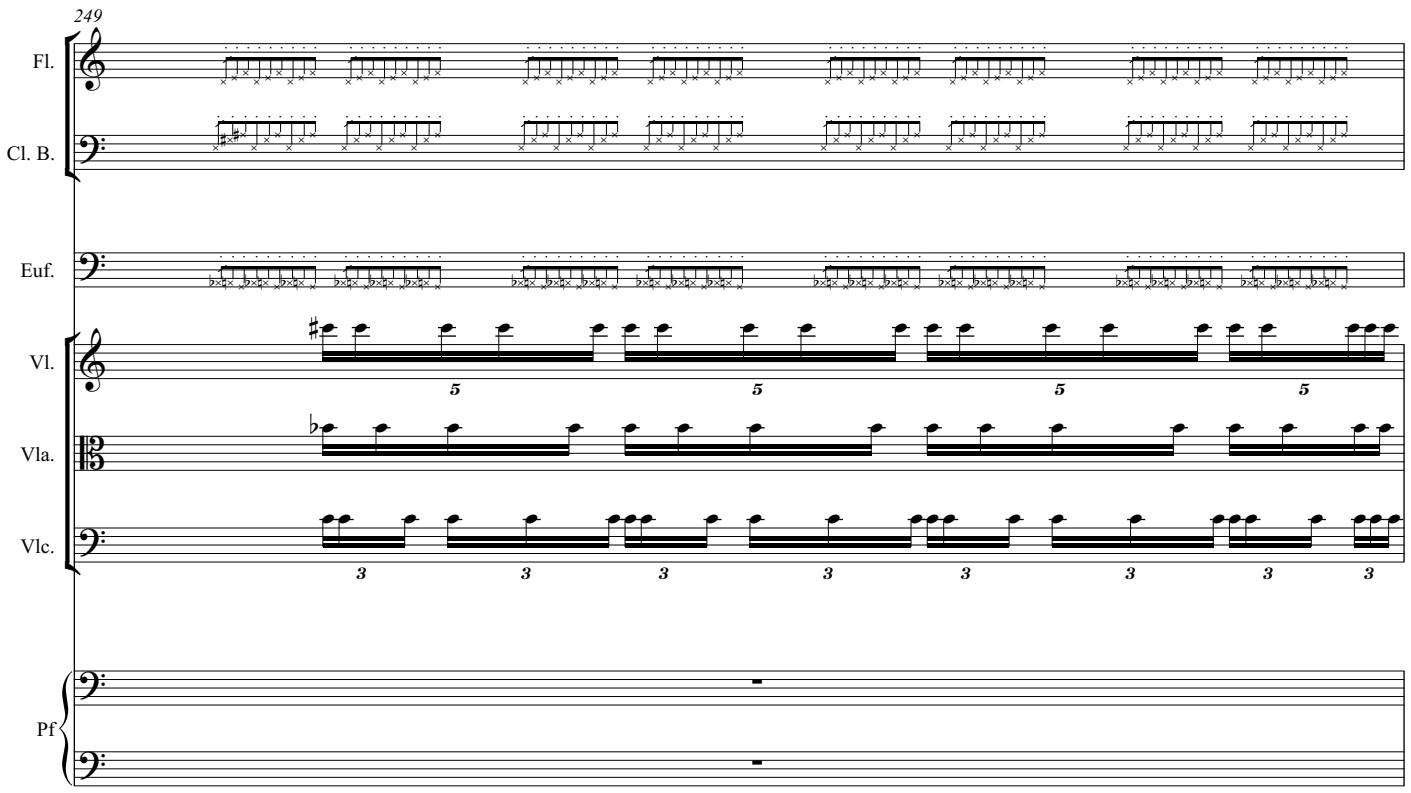

244
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
f col legno
Pf

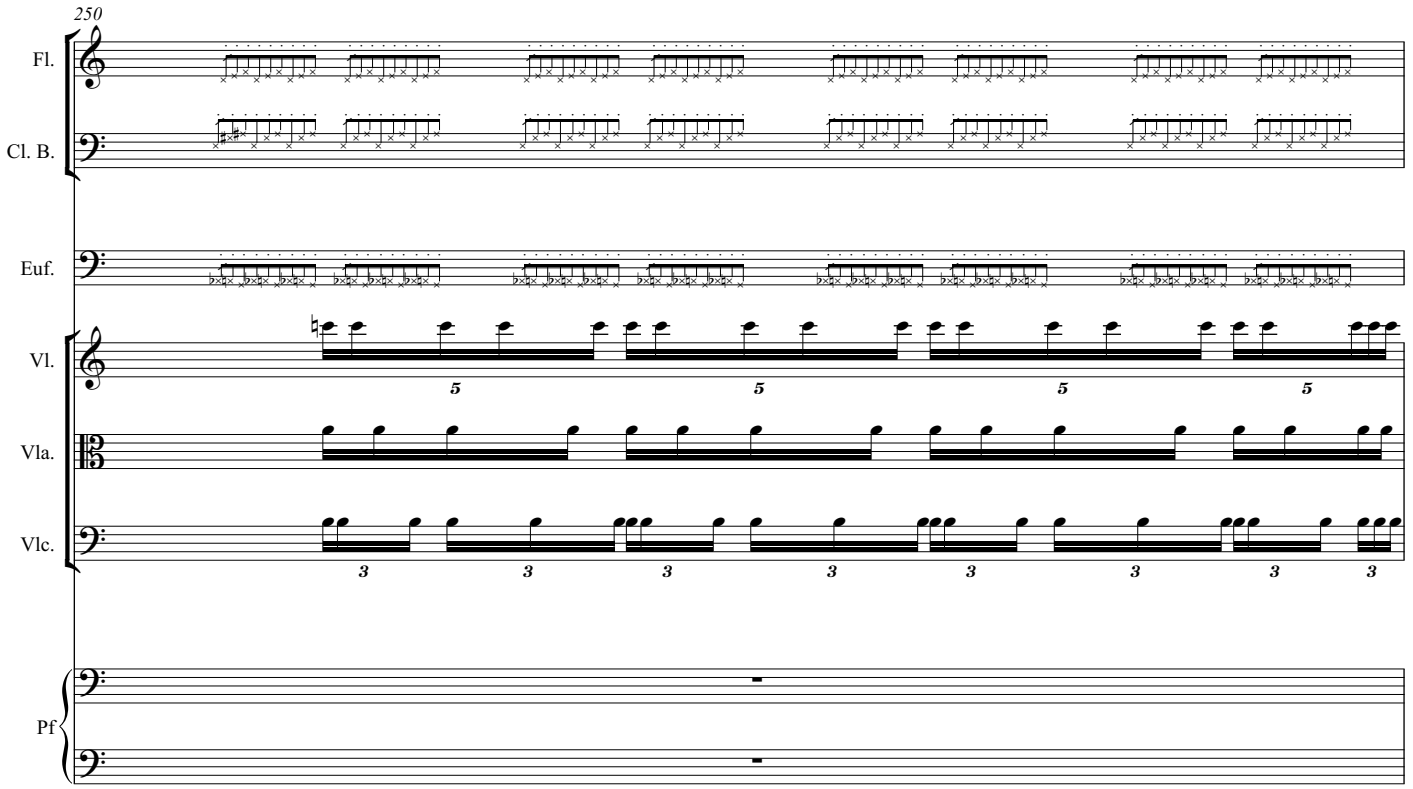

245
Fl.
Cl. B.
Euf.
Vl.
col legno
Vla.
Vlc.
Pf

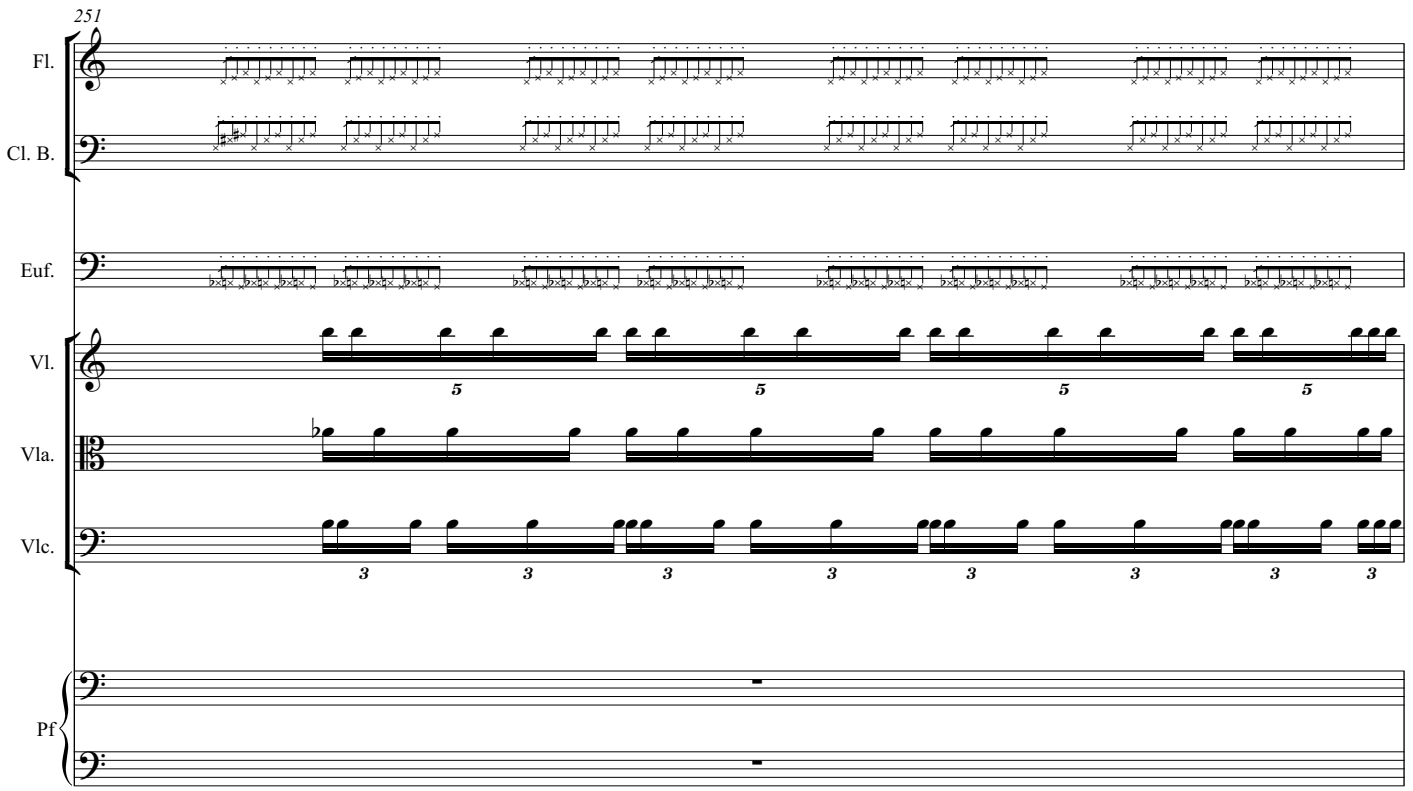

246
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
col legno
Pf

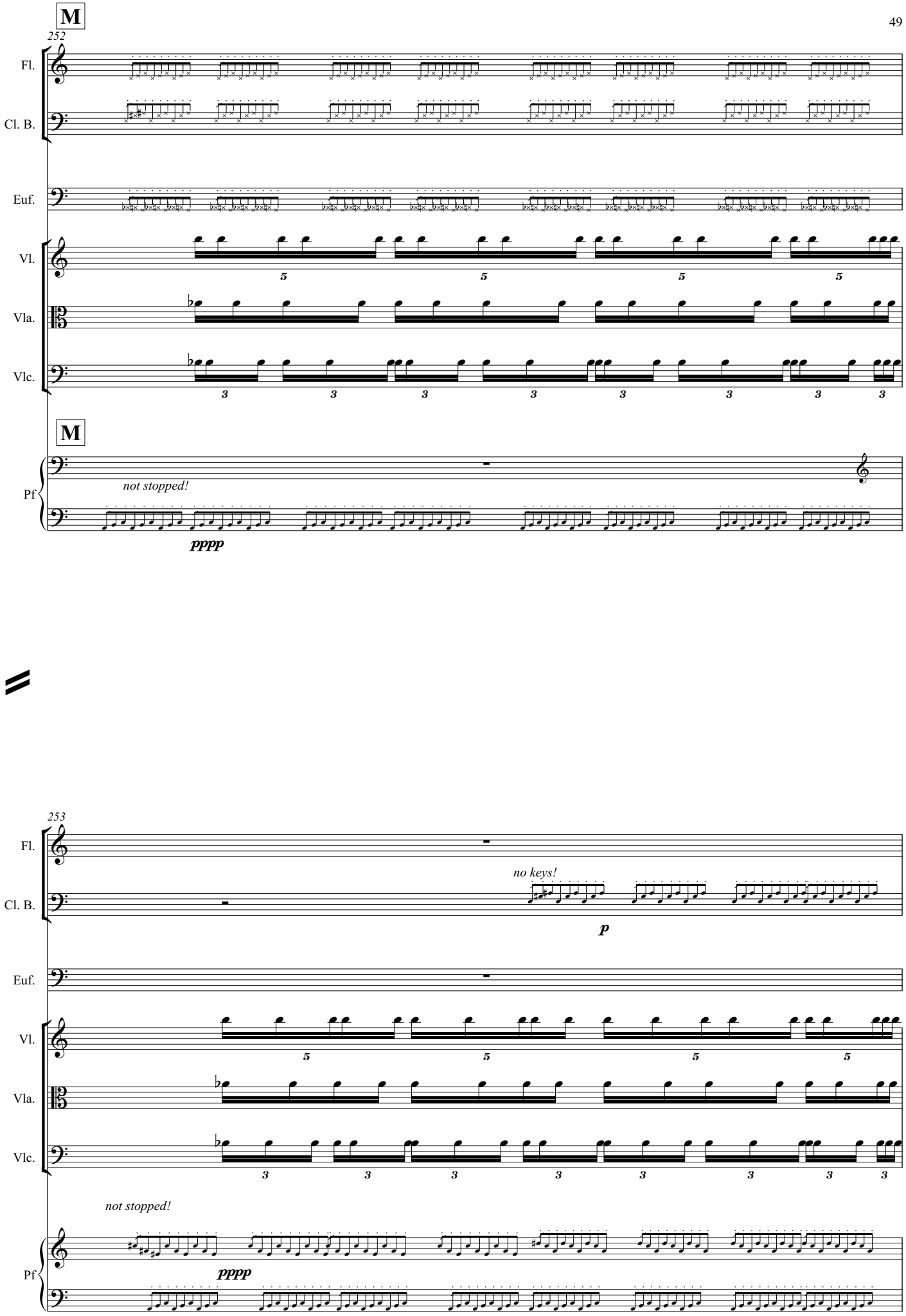

247
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf

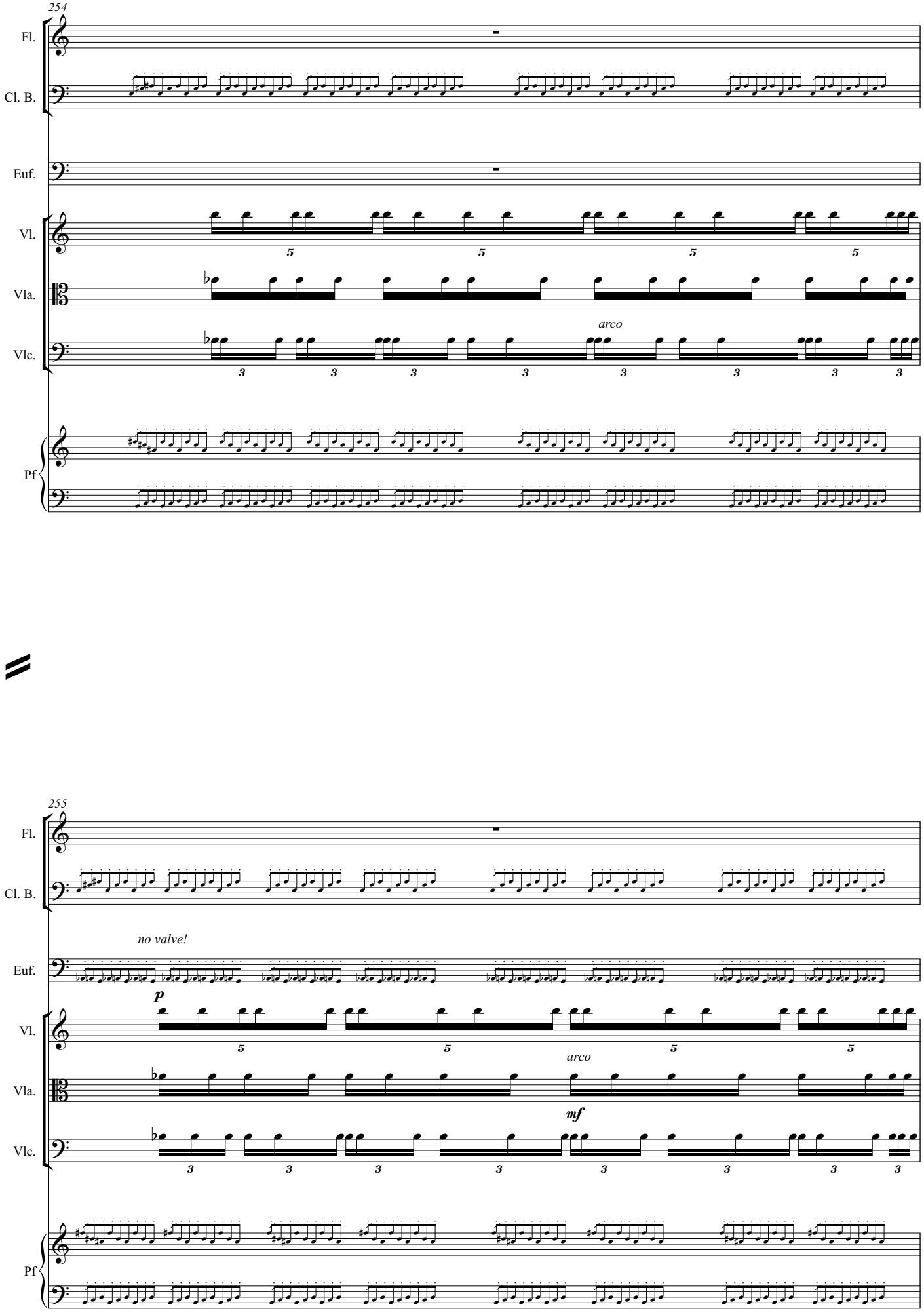

248
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf
(8)

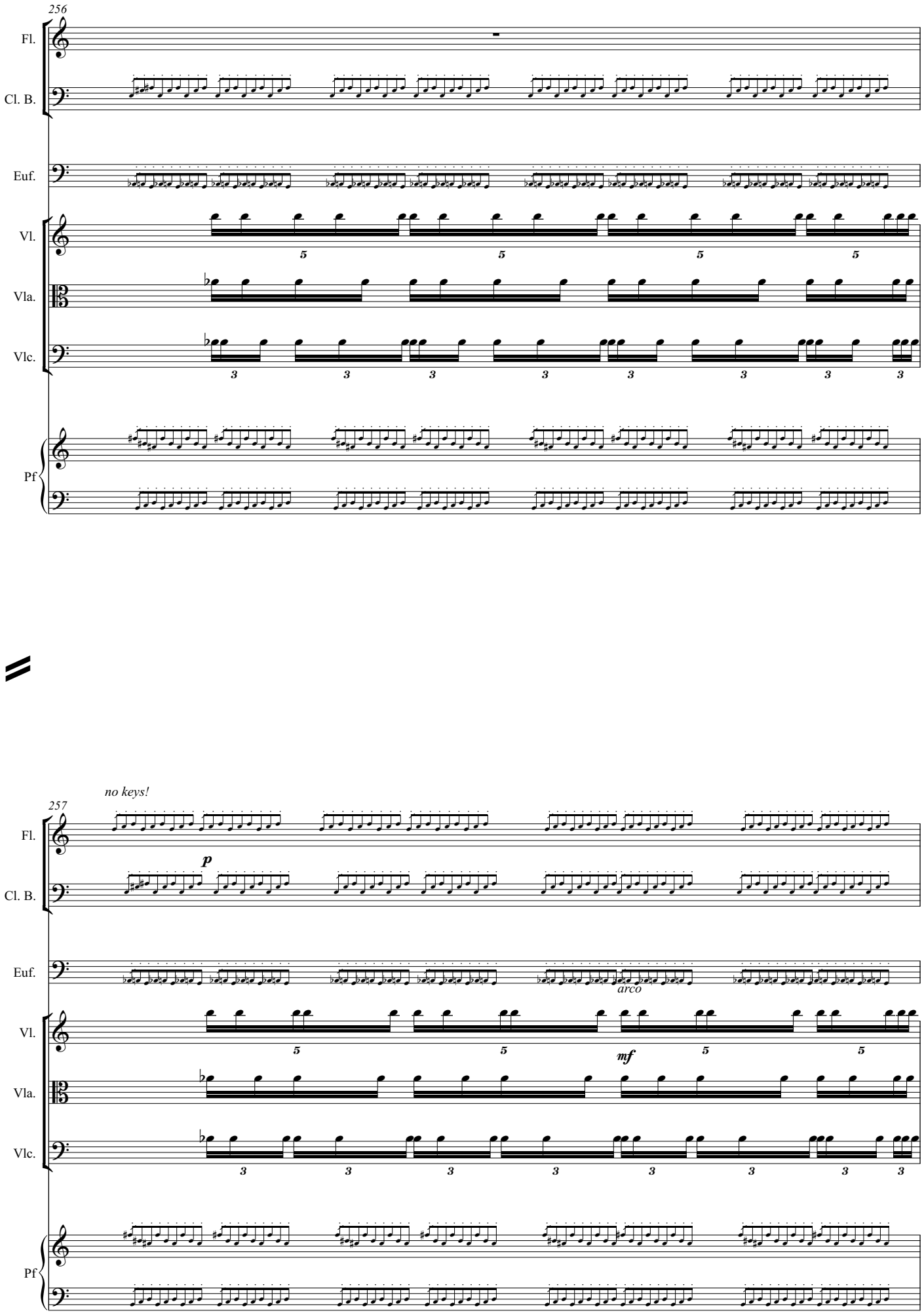

249
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf
(8)

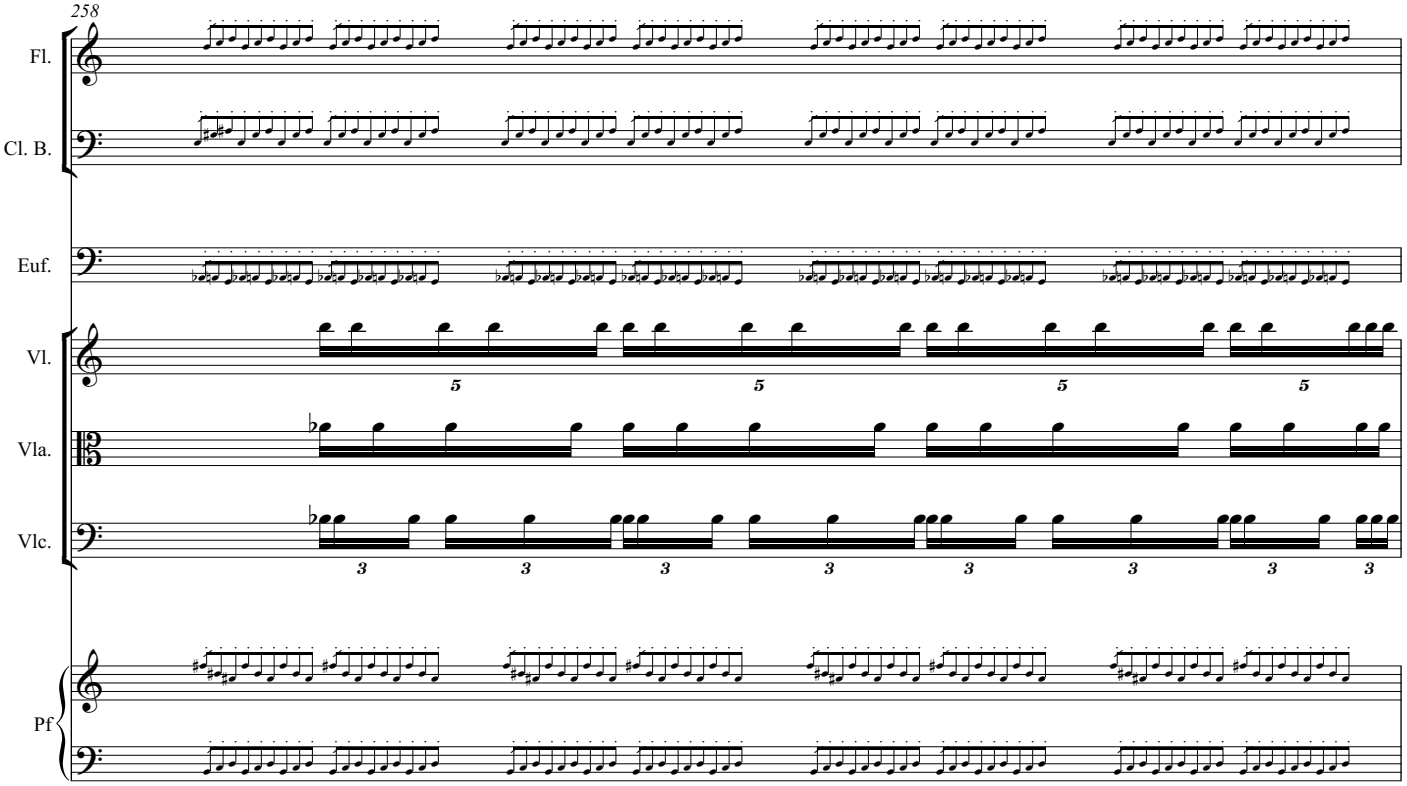

250
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf

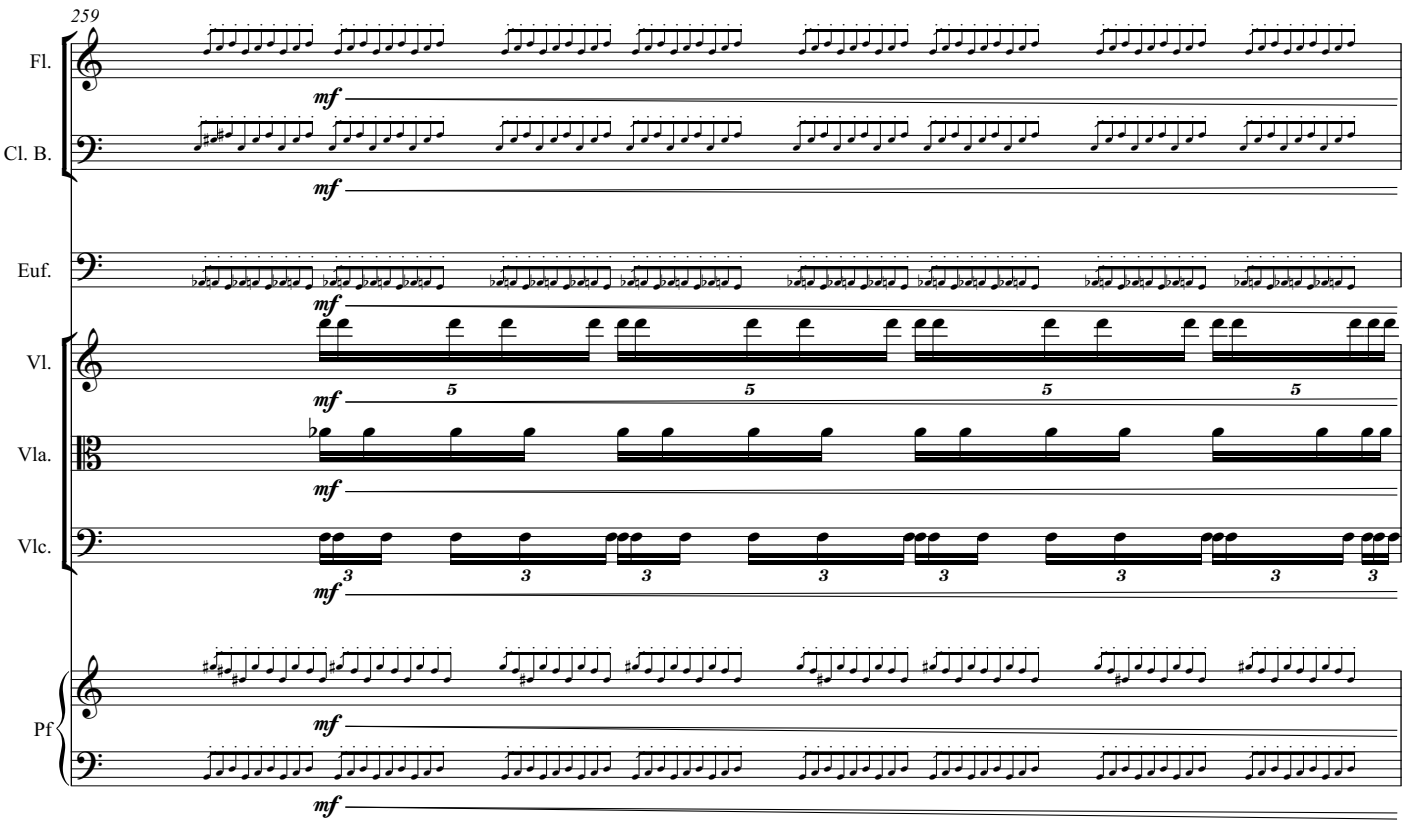

251
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf

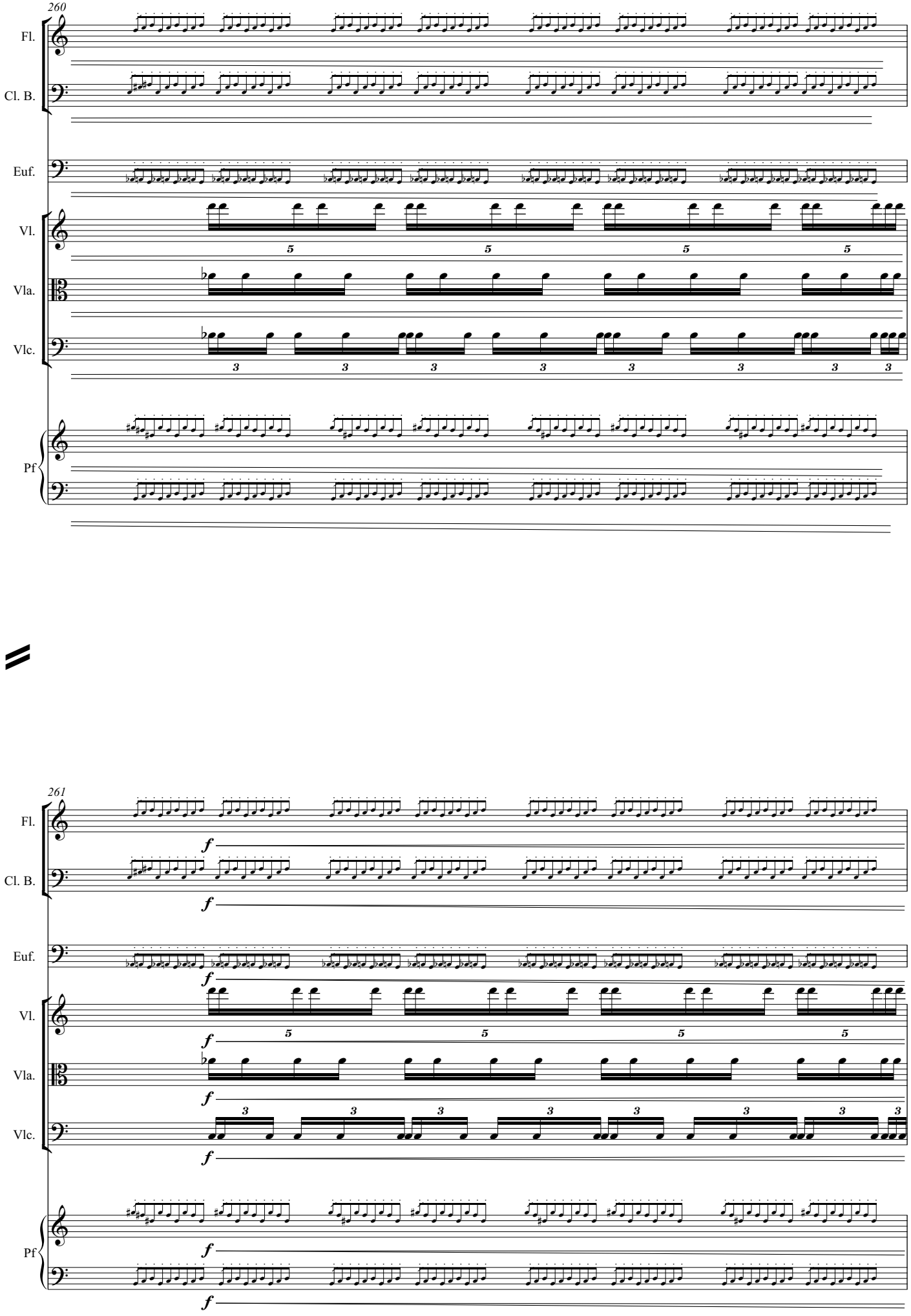

M
252
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
M
Pf
not stopped!
pppp
253
Fl.
Cl. B.
no keys!
p
Euf.
Vl.
Vla.
Vlc.
not stopped!
Pf
pppp

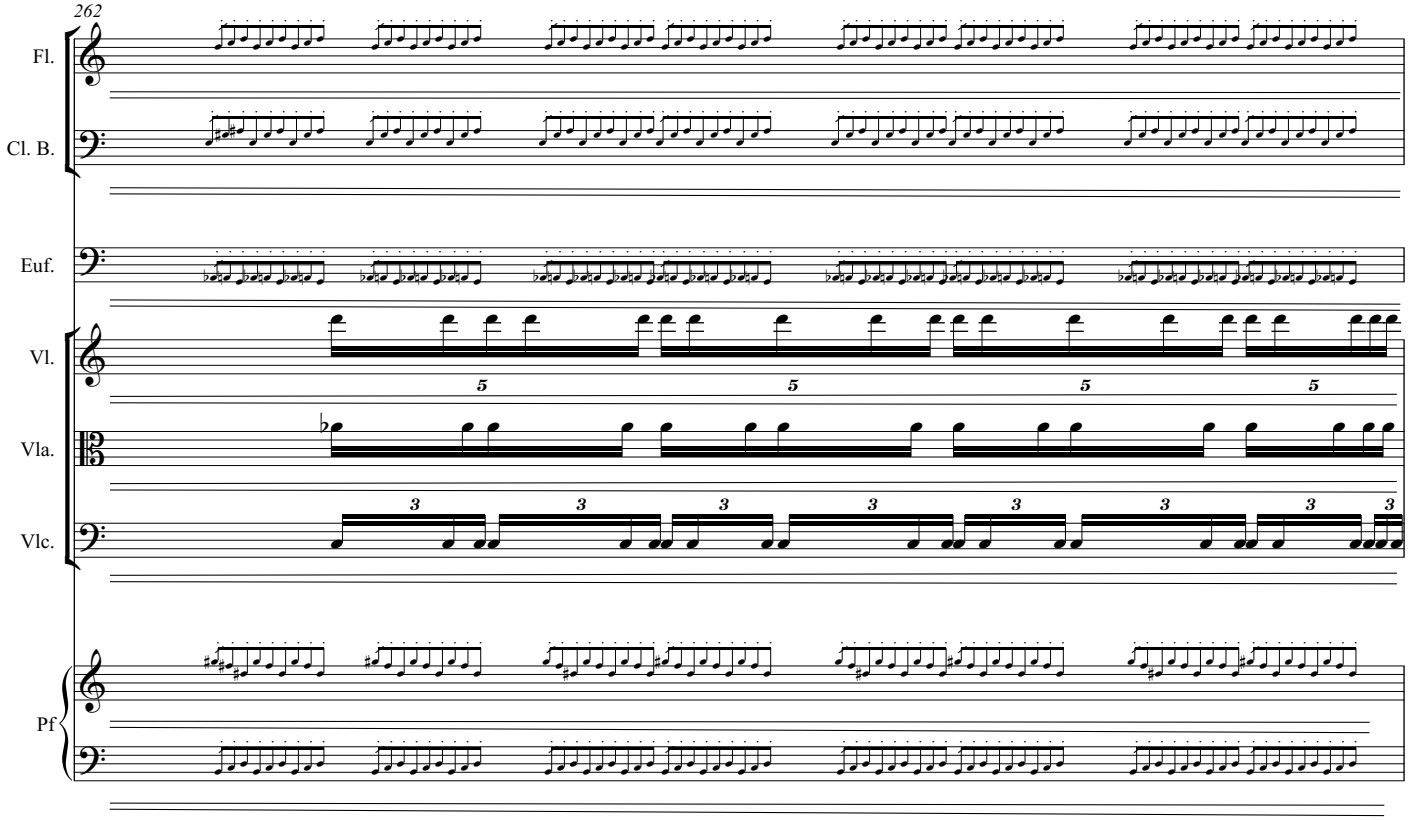

254
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf
arco
255
no valve!
p
arco
mf

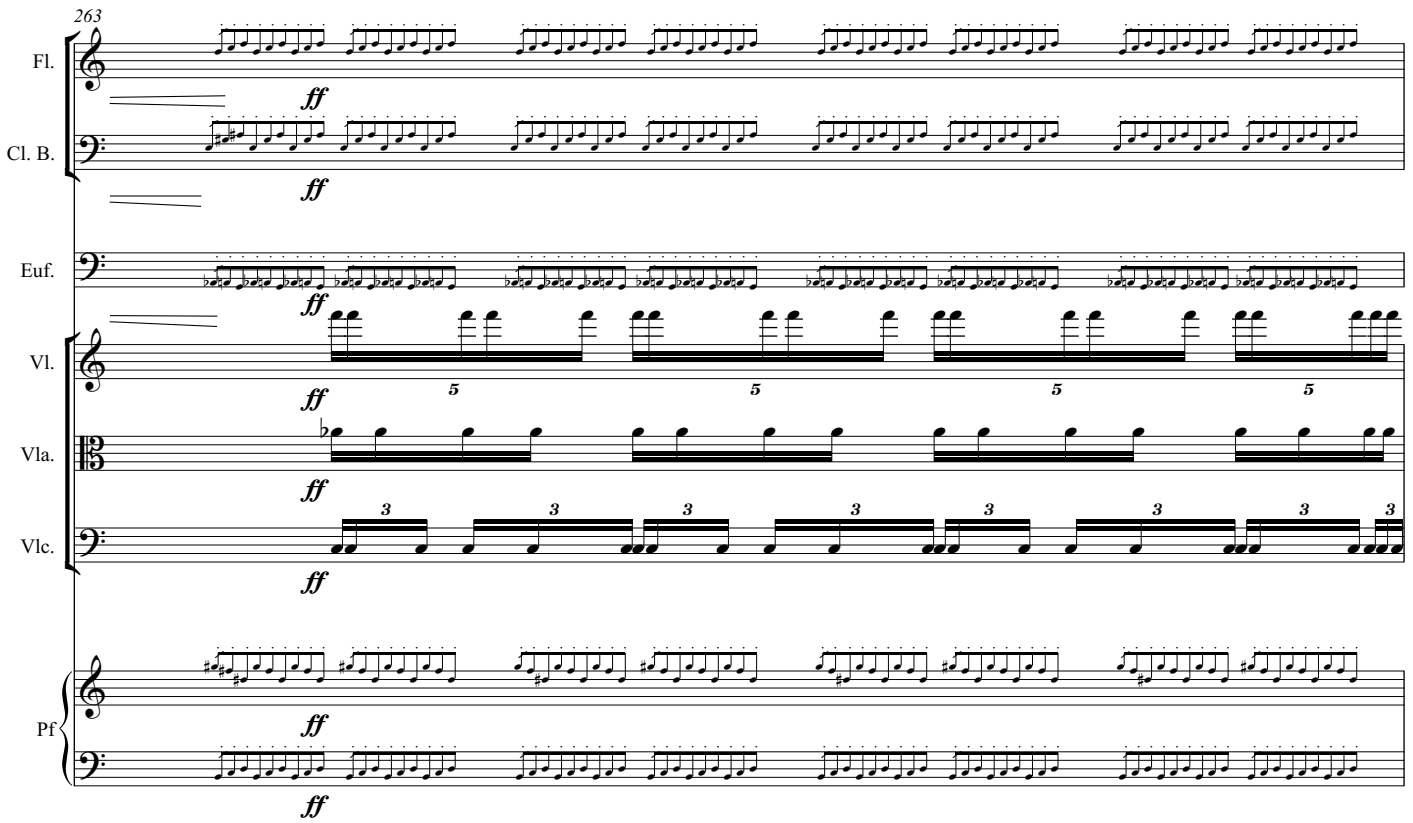

256
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf
no keys!
257
p
arco
mf

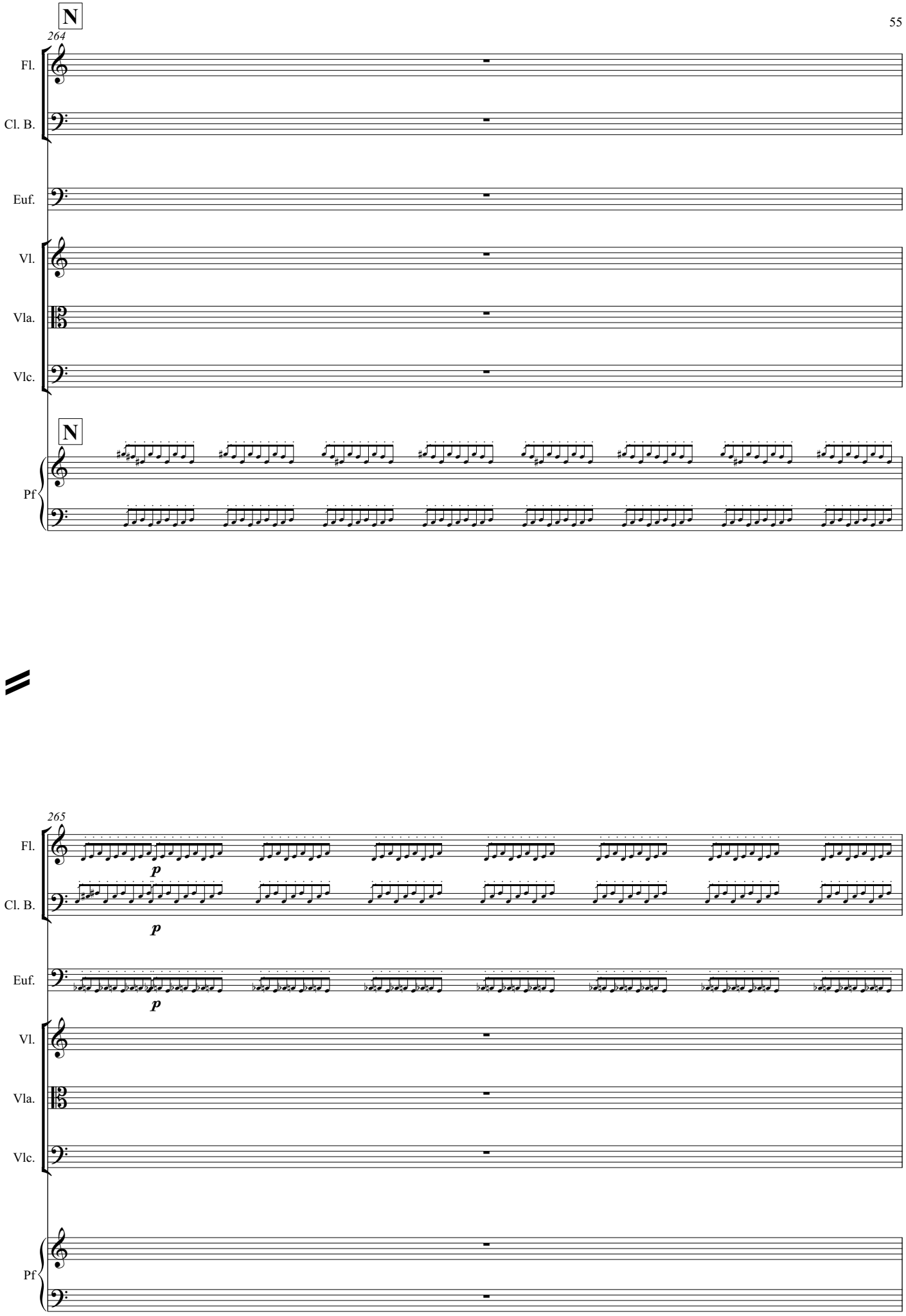

258
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf
5
3

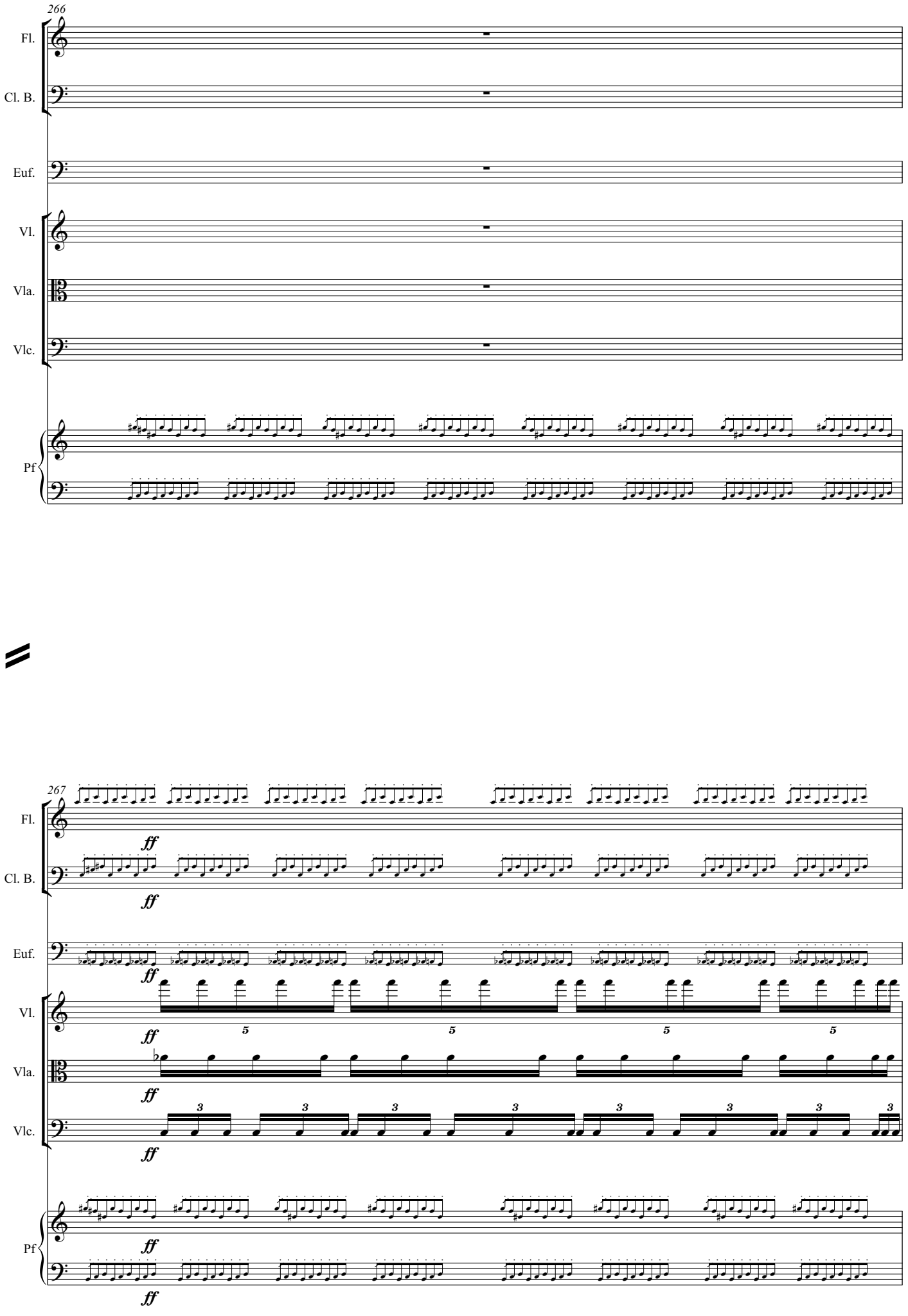

259
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf
mf
5
3

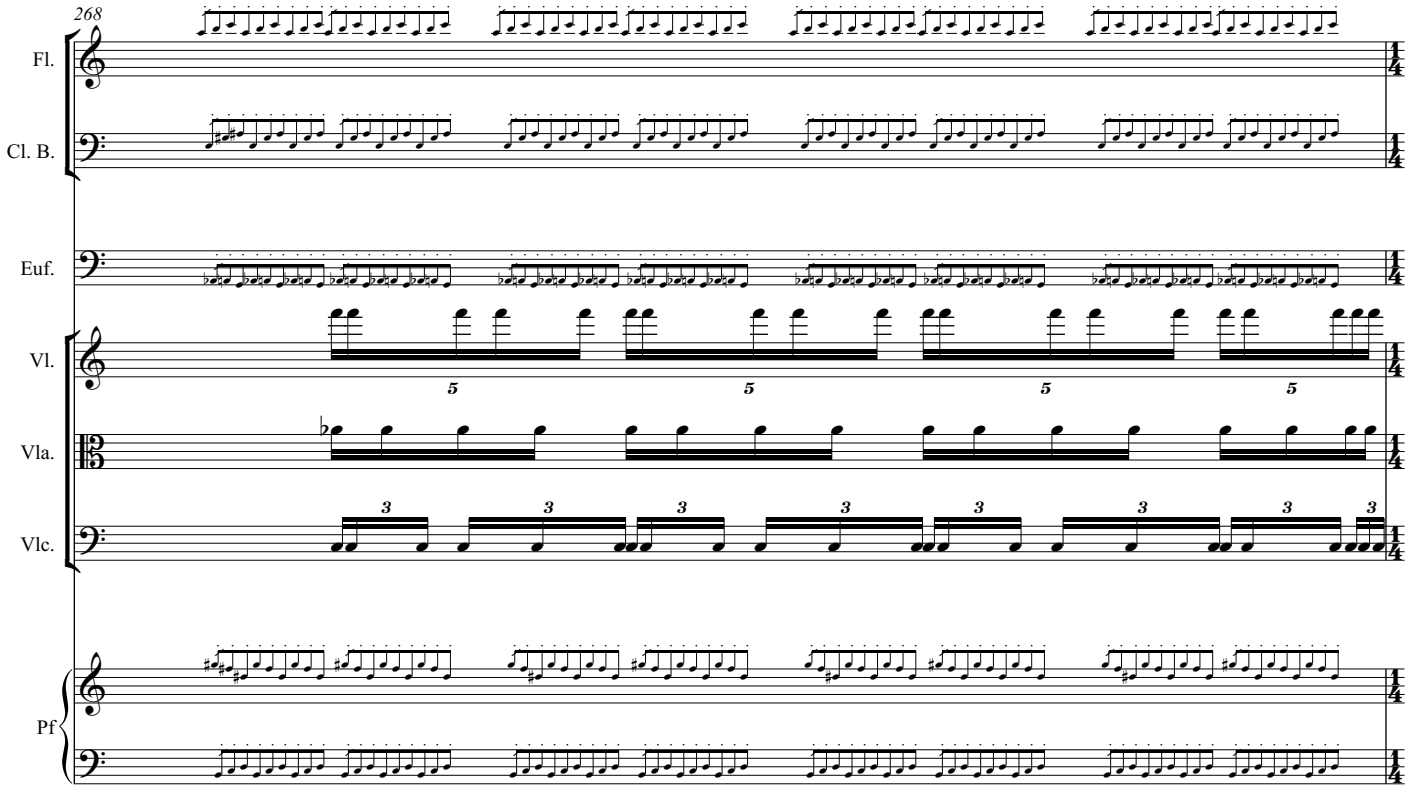

260
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf
5
3
261
f

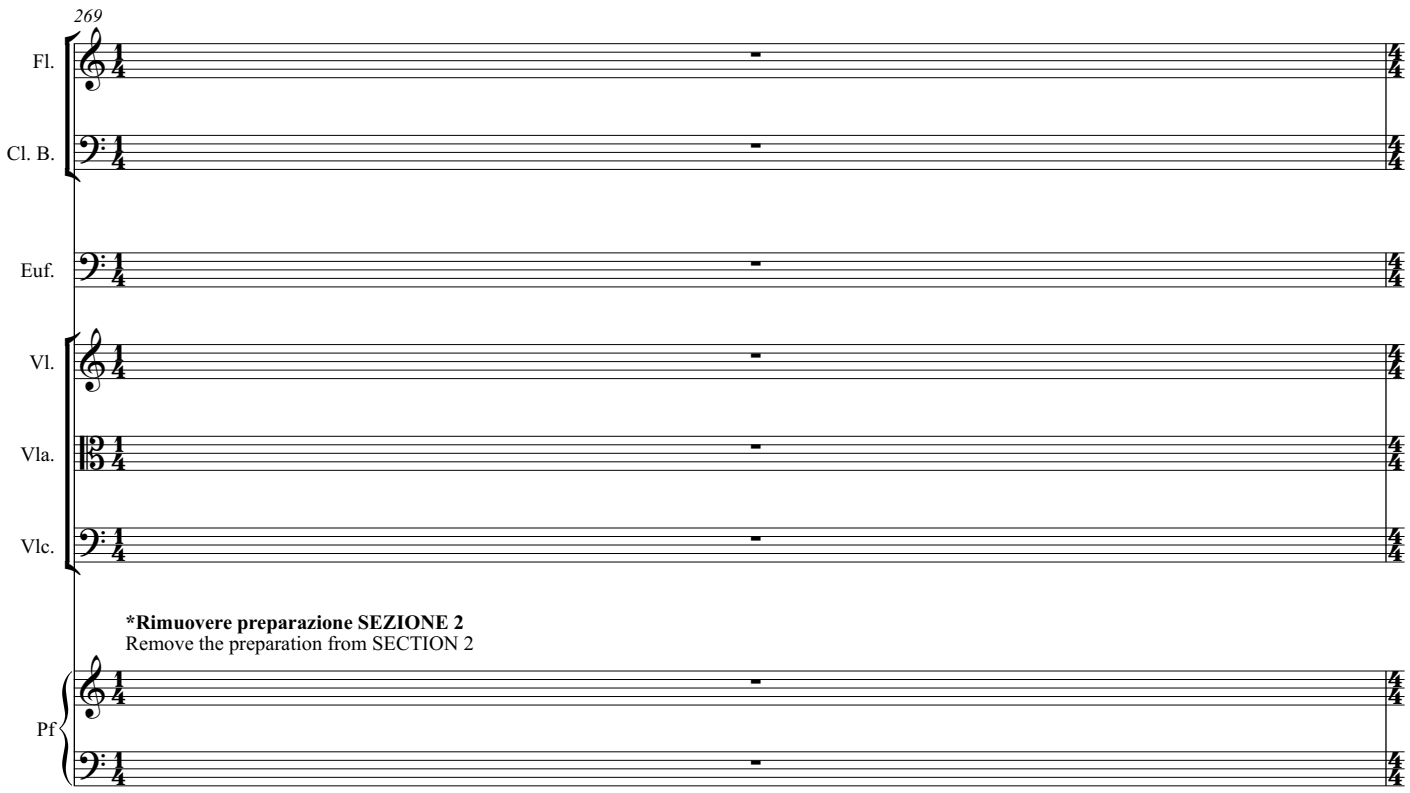

262
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf


263
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf
ff

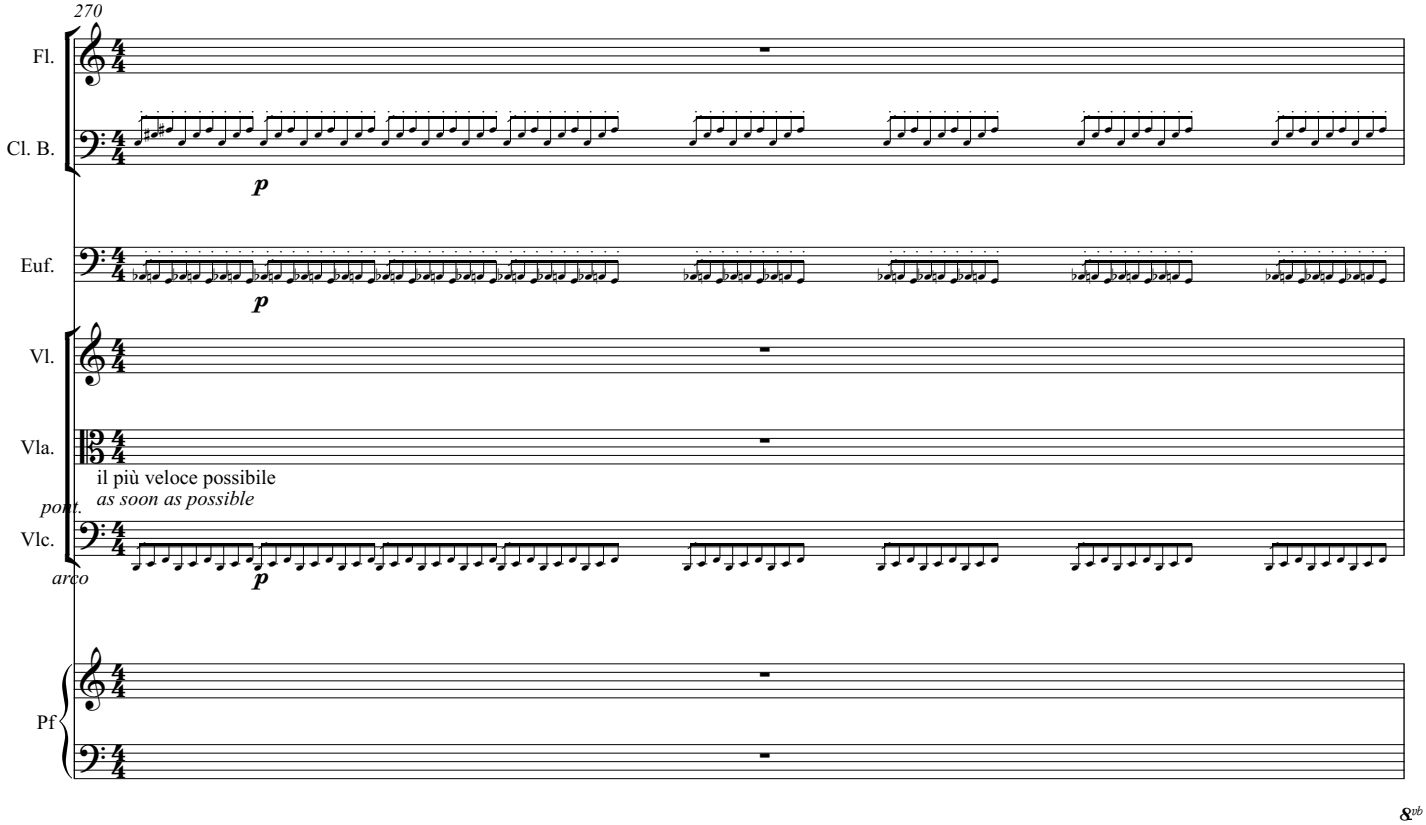

N
264
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
N
Pf
265
p
p
p

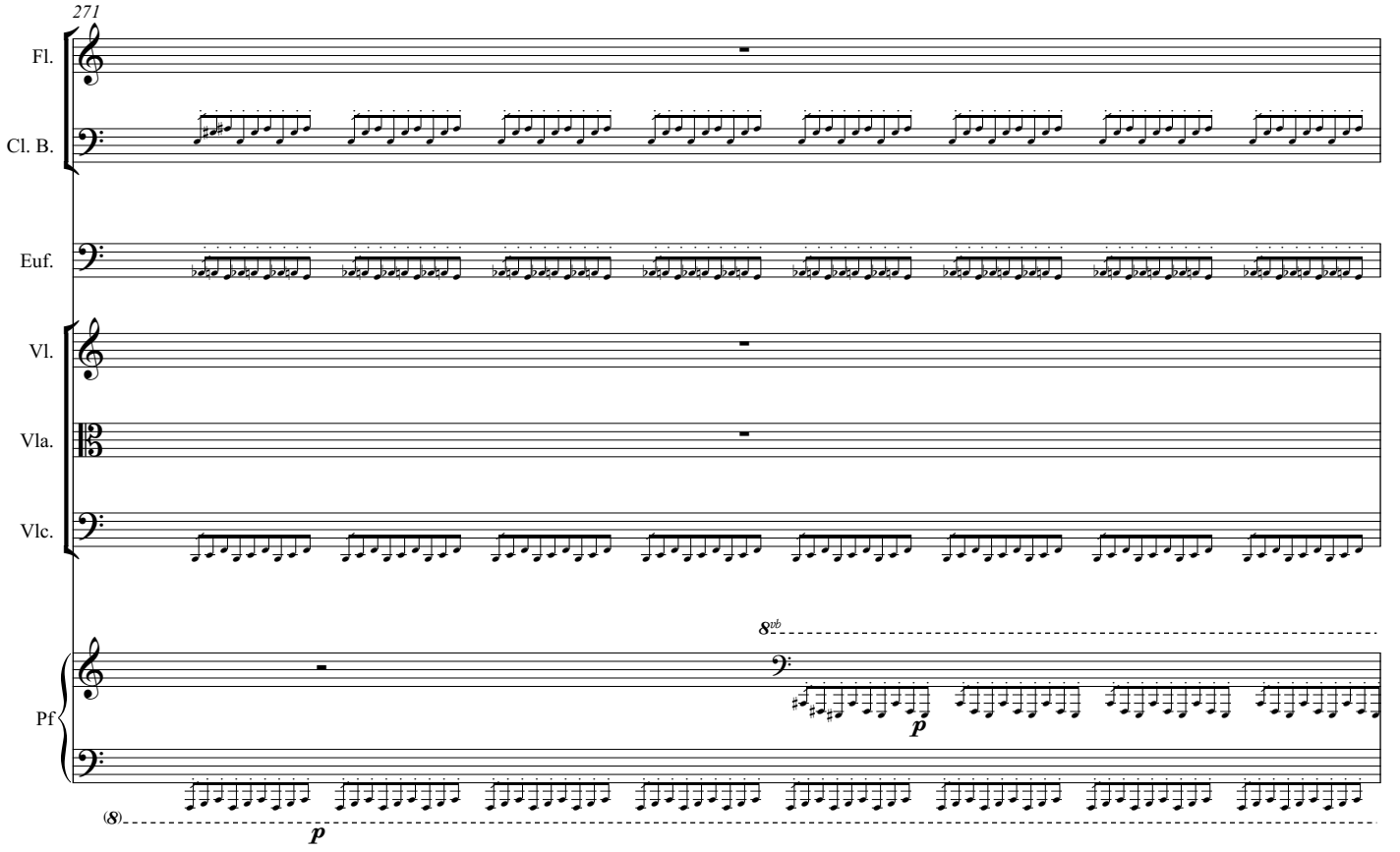

266
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf
267
ff
5
3

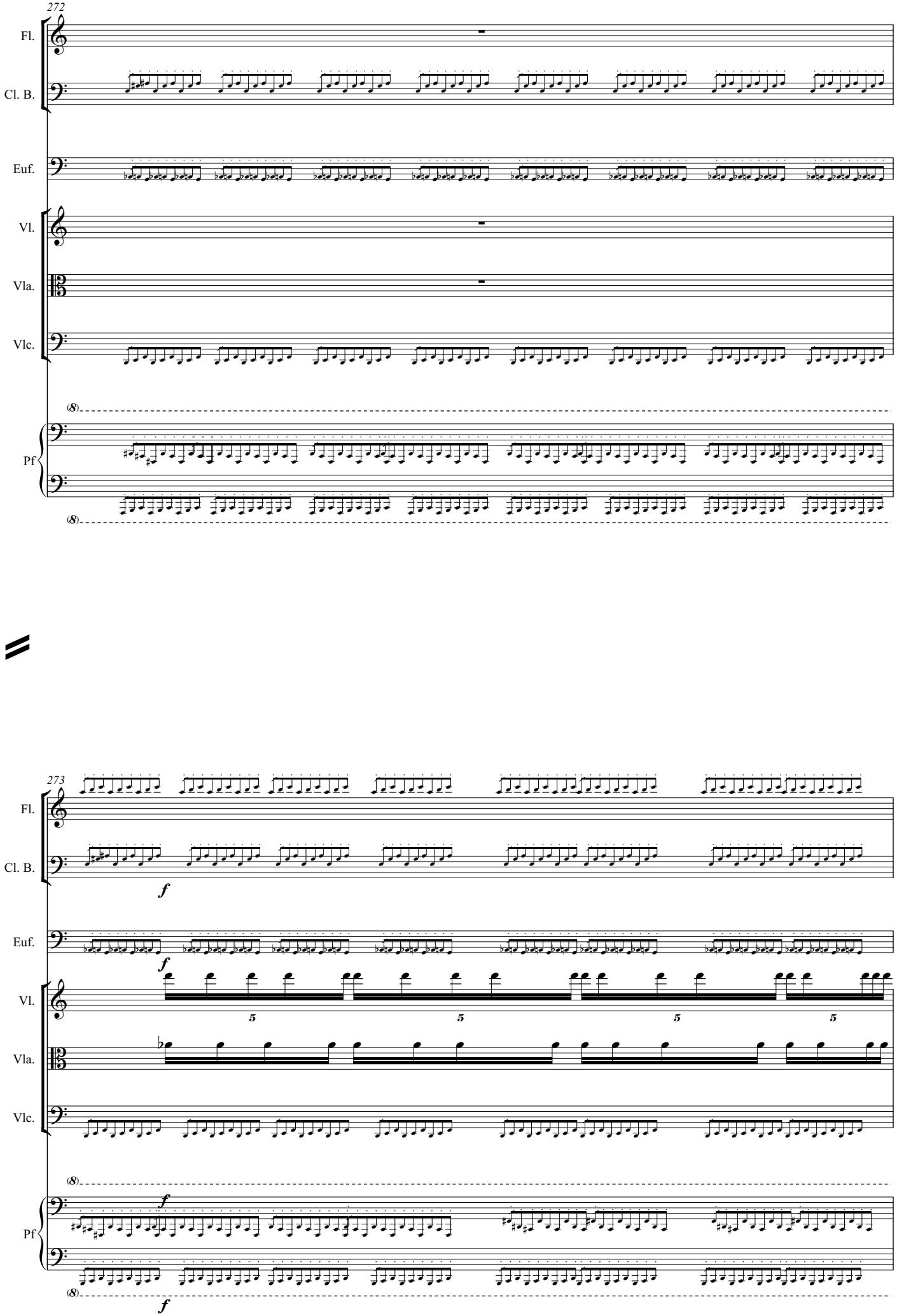


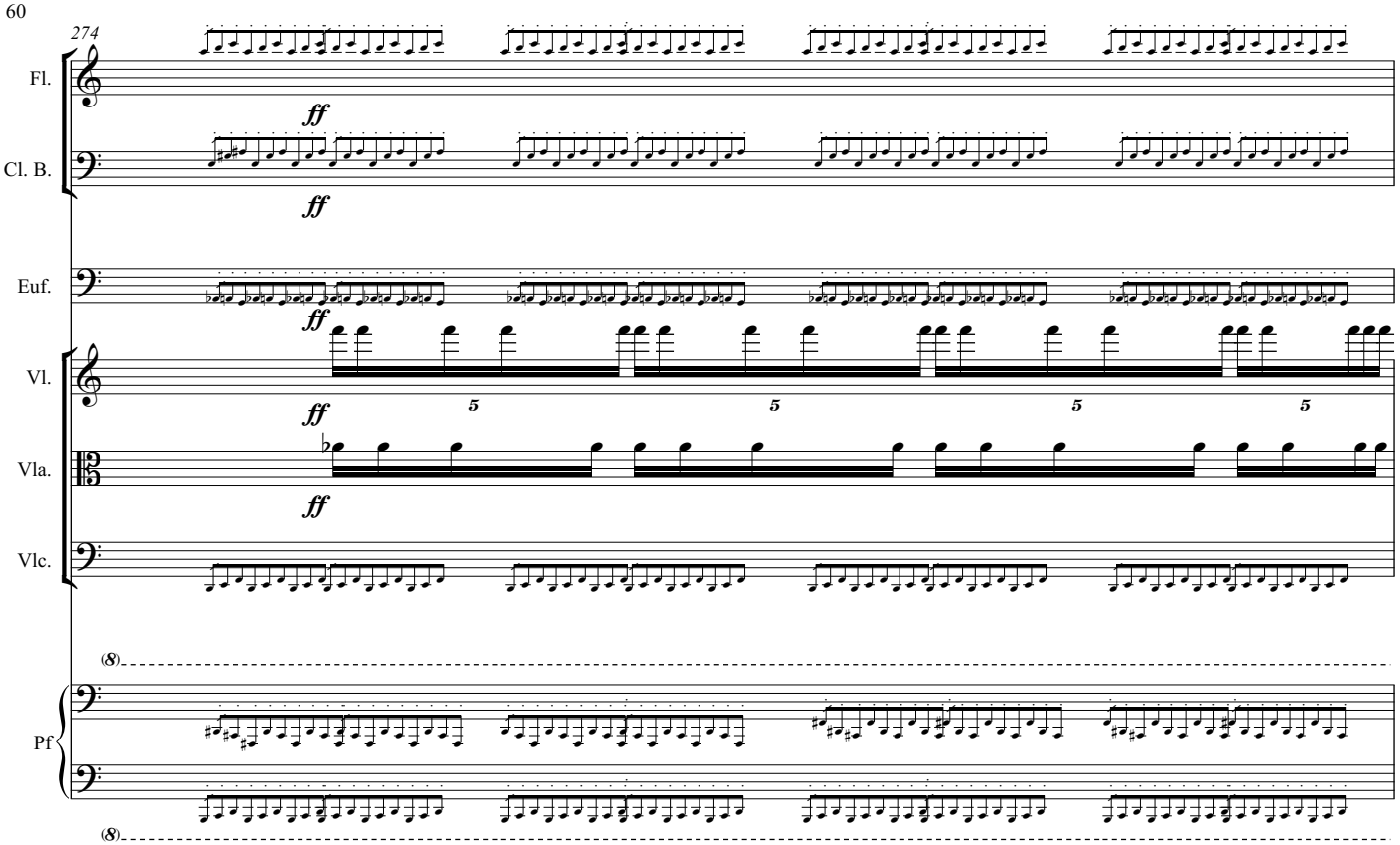


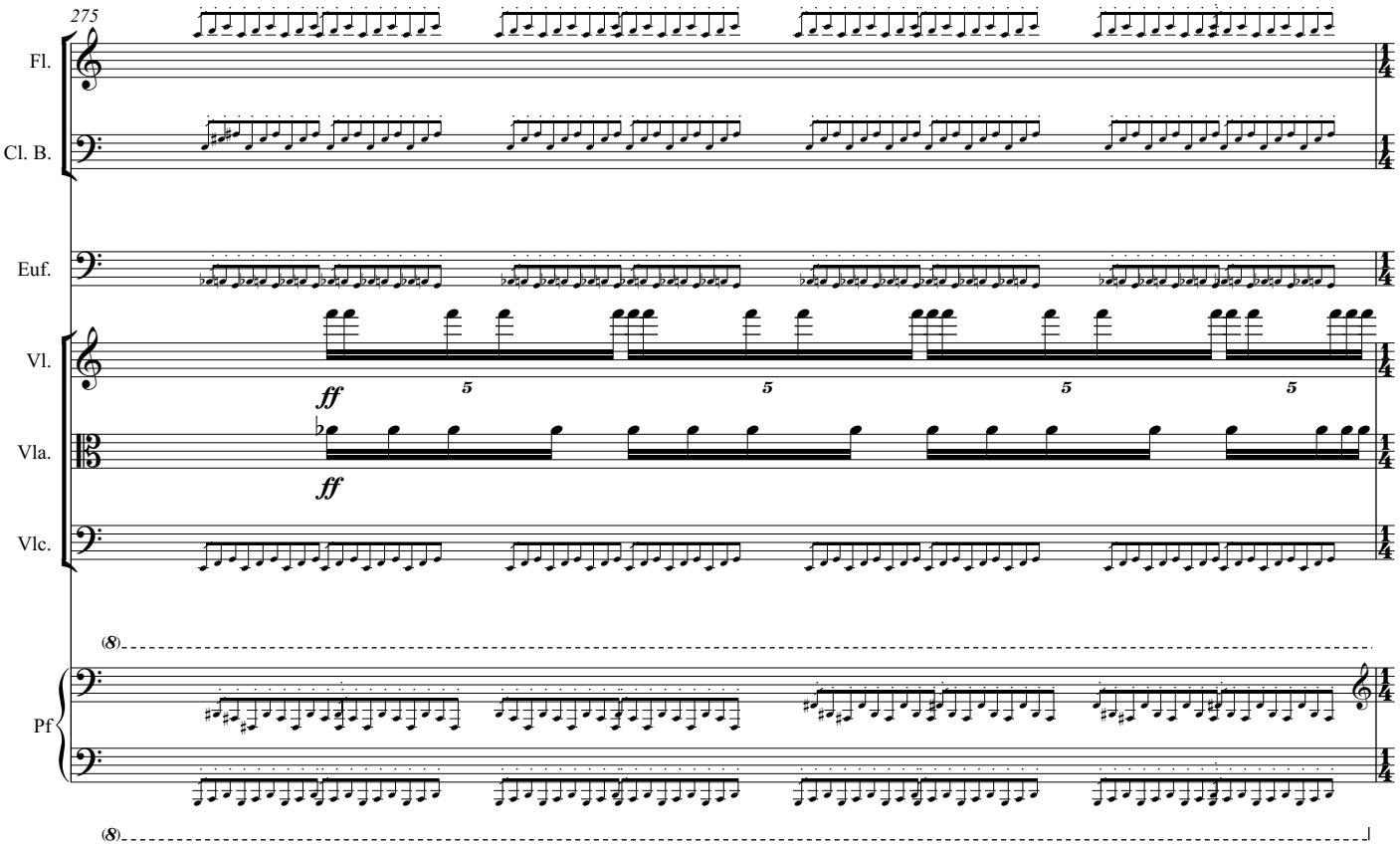
***Rimuovere preparazione SEZIONE 2**
Remove the preparation from SECTION 2

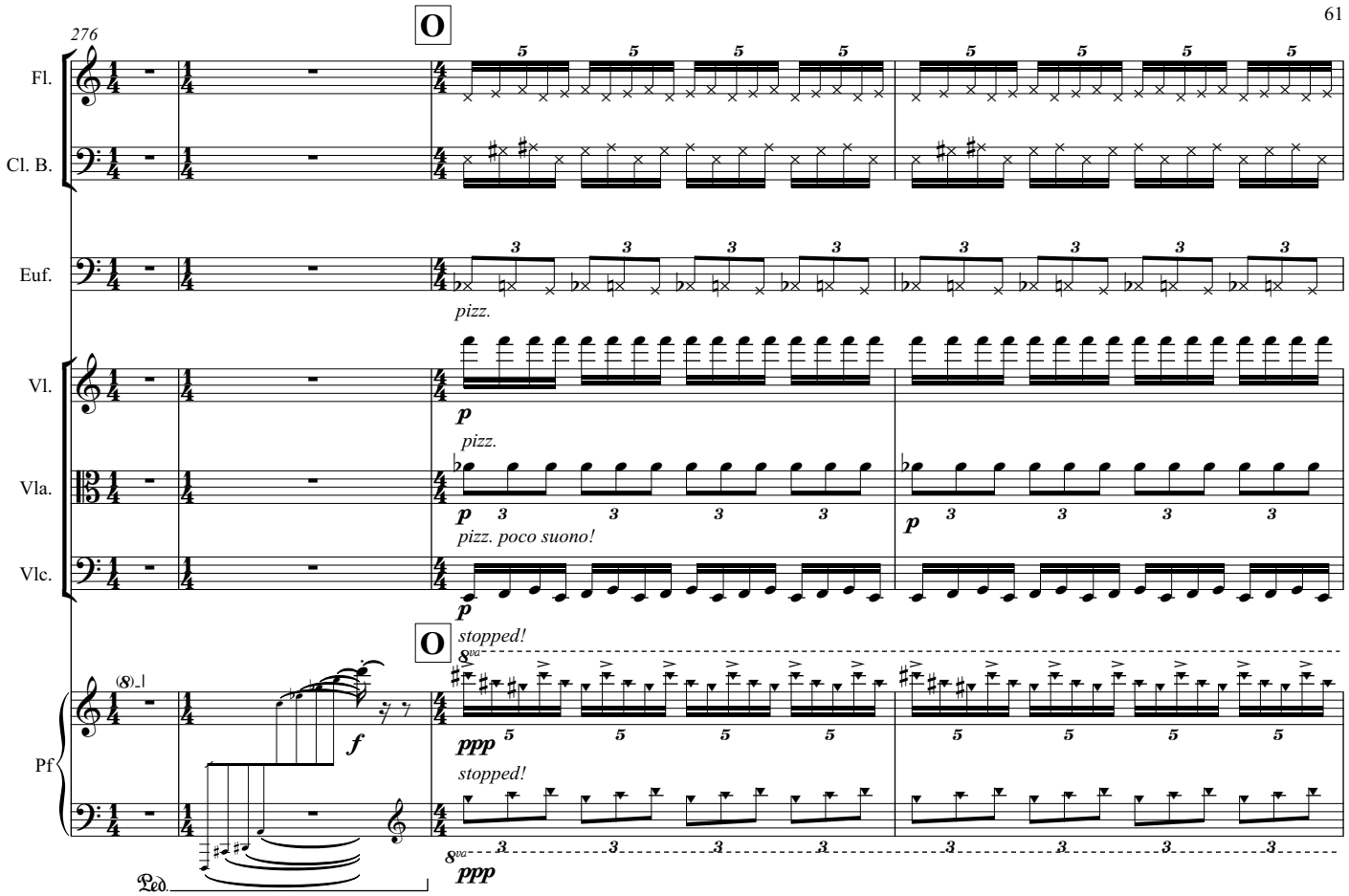

270
Fl.
Cl. B.
p
Euf.
p
Vl.
Vla.
il più veloce possibile
as soon as possible
pont.
Vlc.
arco
p
Pf
8vb

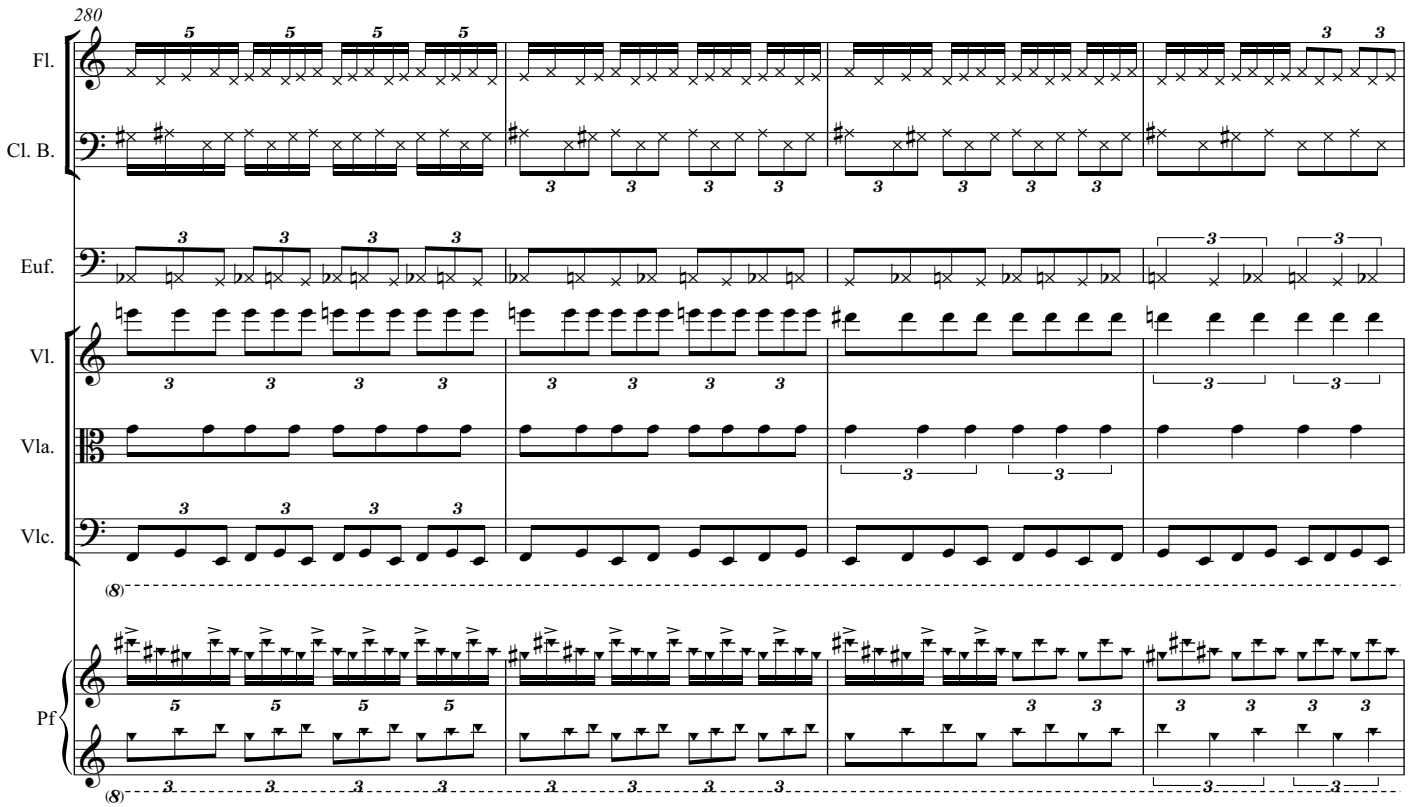

271
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
8vb
Pf
p
(8)
p

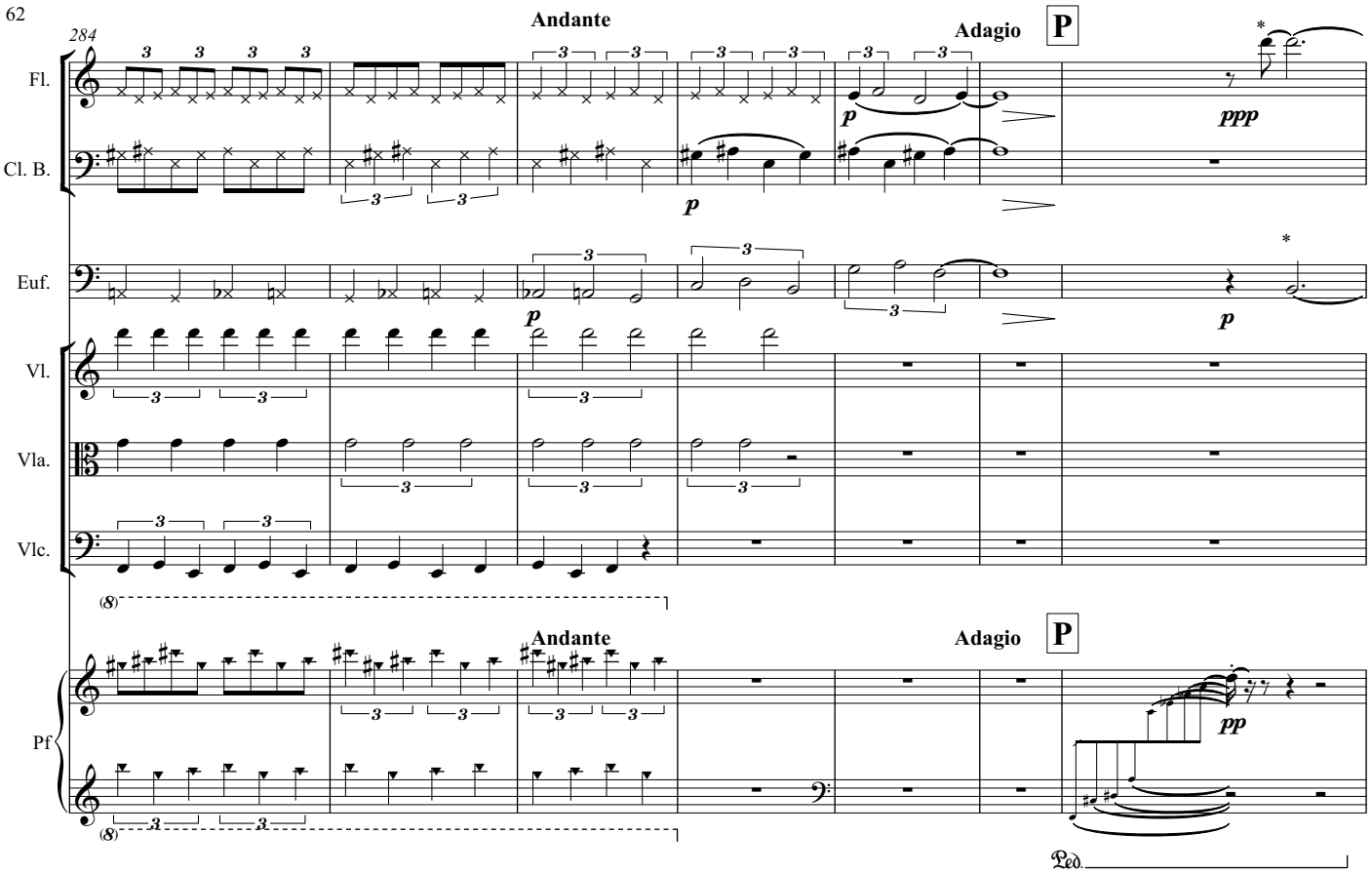

272
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
(8)
Pf
(8)
273
Fl.
Cl. B.
f
Euf.
f
Vl.
5
5
5
5
Vla.
Vlc.
(8)
f
Pf
(8)
f

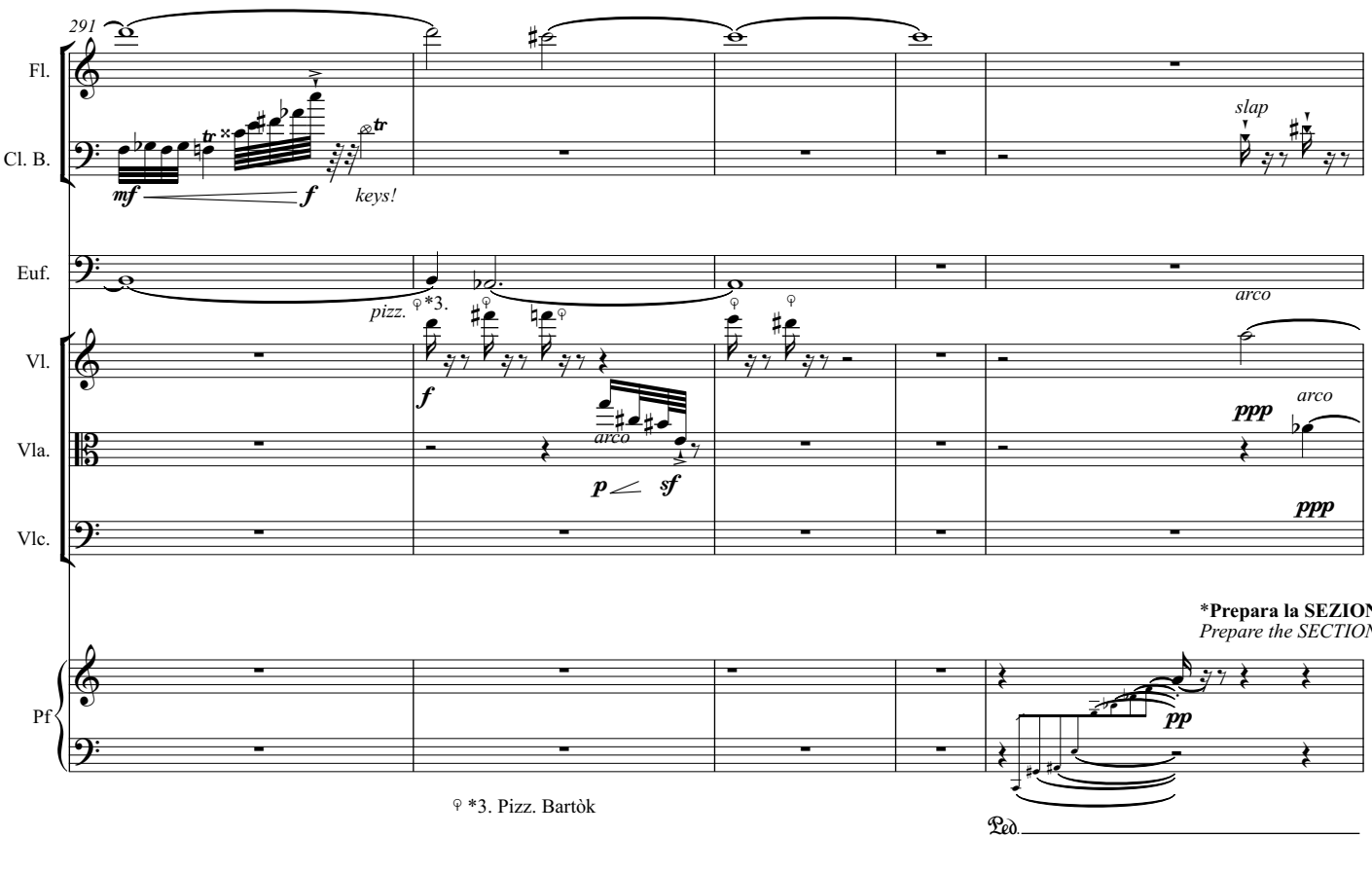

274
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf
ff
5
(8)

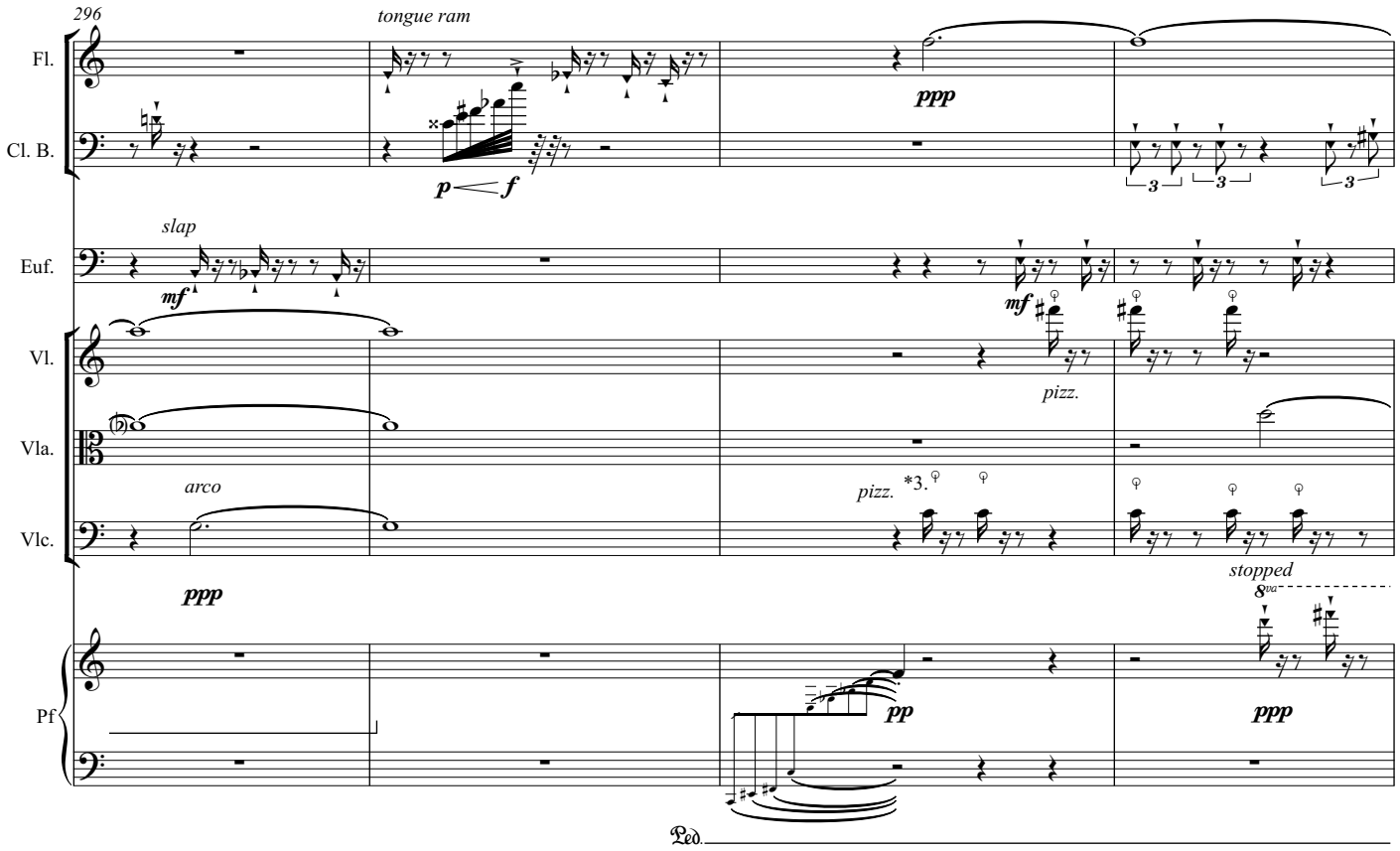

275
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf
ff
5
(8)

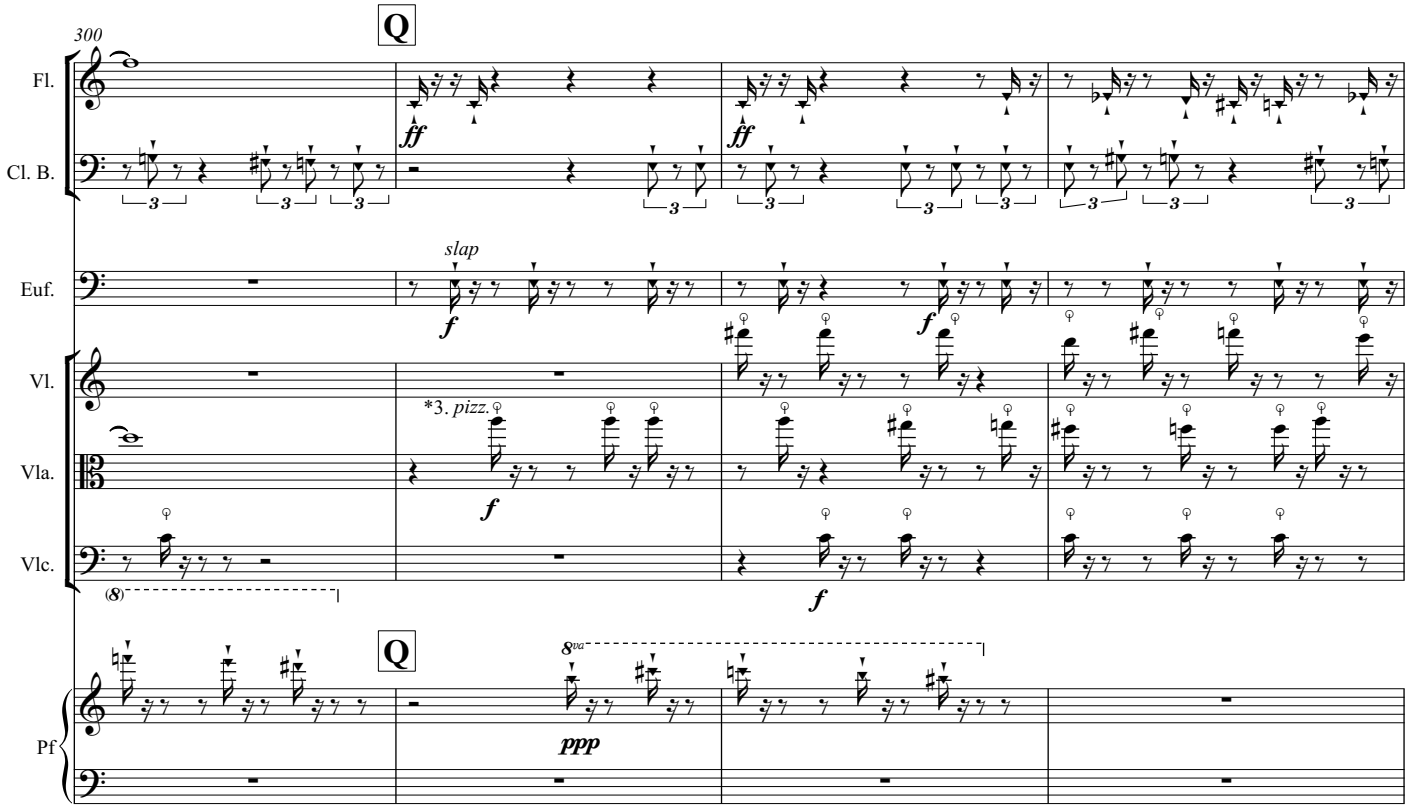

276
O
Fl.
Cl. B.
Euf.
pizz.
Vl.
p
pizz.
Vla.
p
pizz. poco suono!
Vlc.
p
O
stopped!
8va
(8)
f
ppp
stopped!
Pf
Ped.
8va
ppp

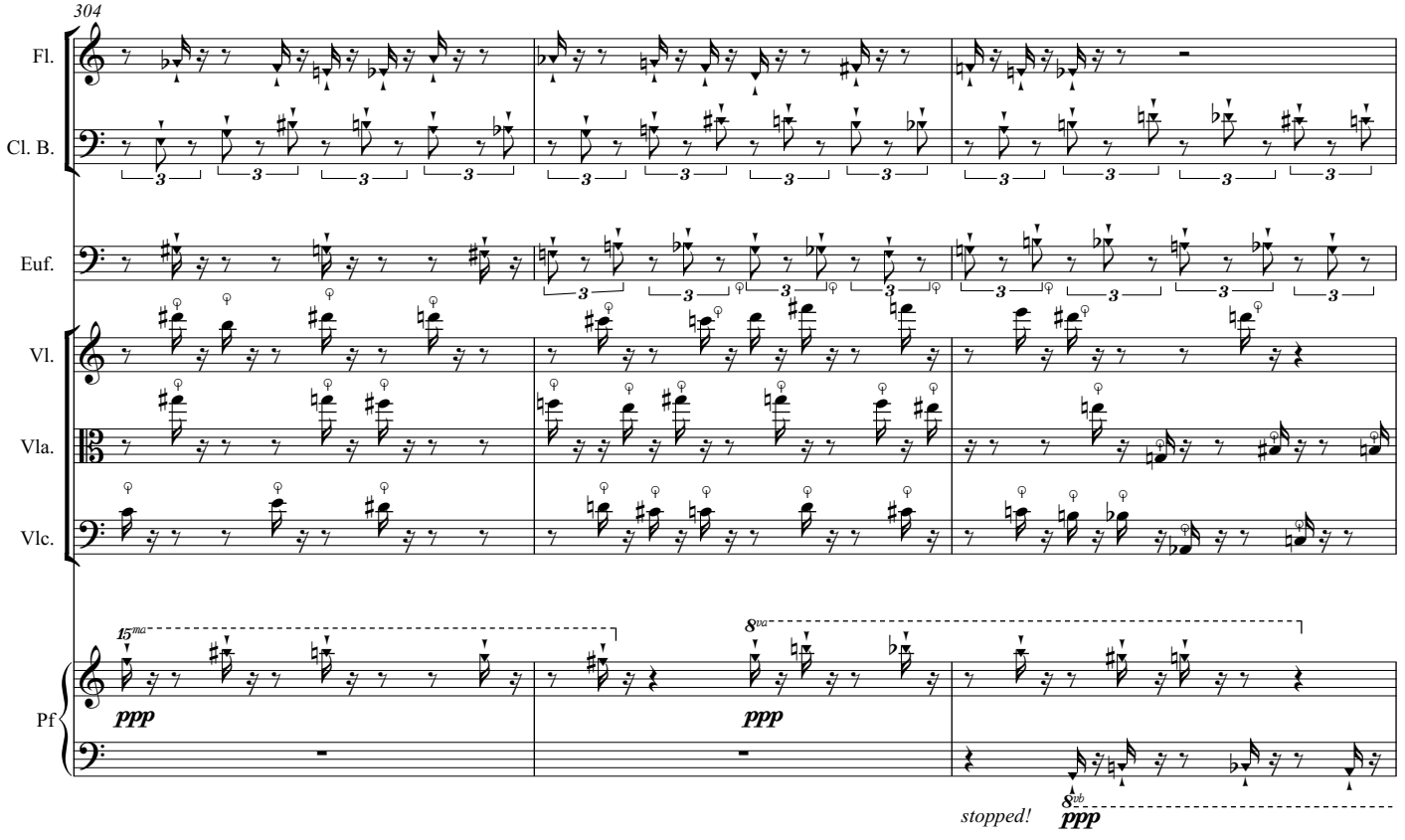

280
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
(8)
Pf
(8)

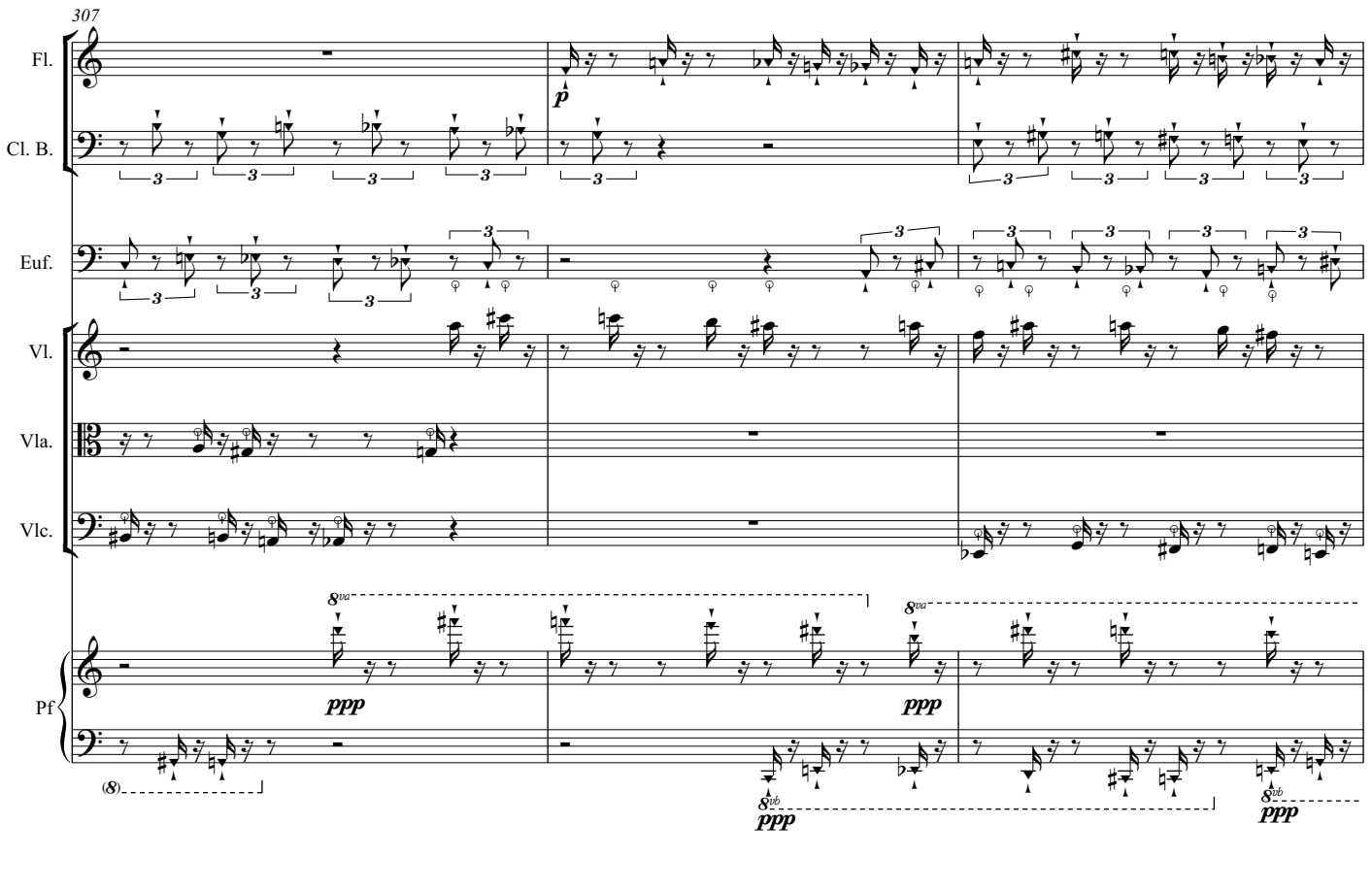

284
Andante
Adagio
P
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf
ppp
p
pp
*Respira ad ogni cambio nota
*Breathe each note changes

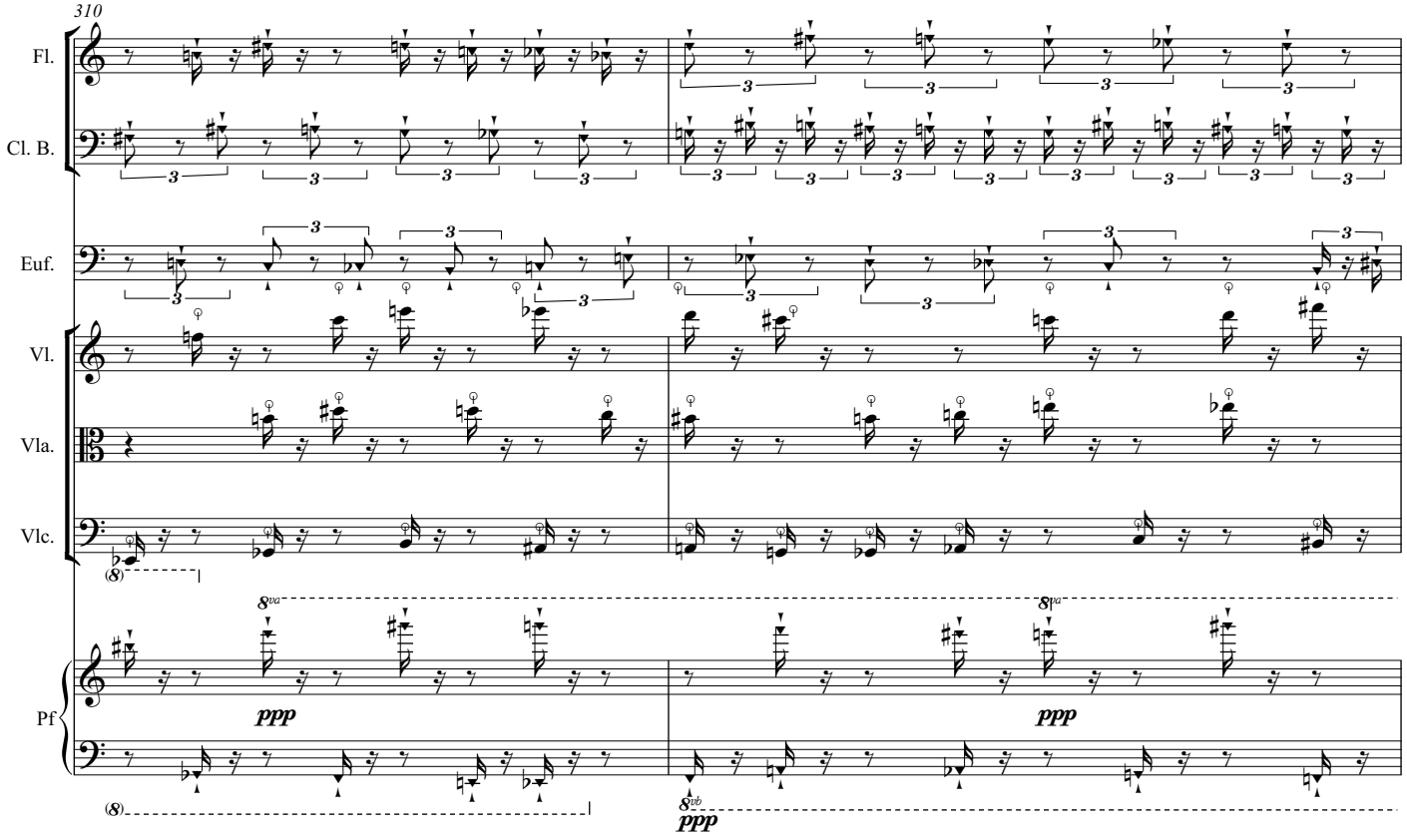

291
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf
mf
f
keys!
slap
pizz.
arco
sf
ppp
pp
*Prepara la SEZIONE 2
*Prepare the SECTION 2
♀ *3. Pizz. Bartòk

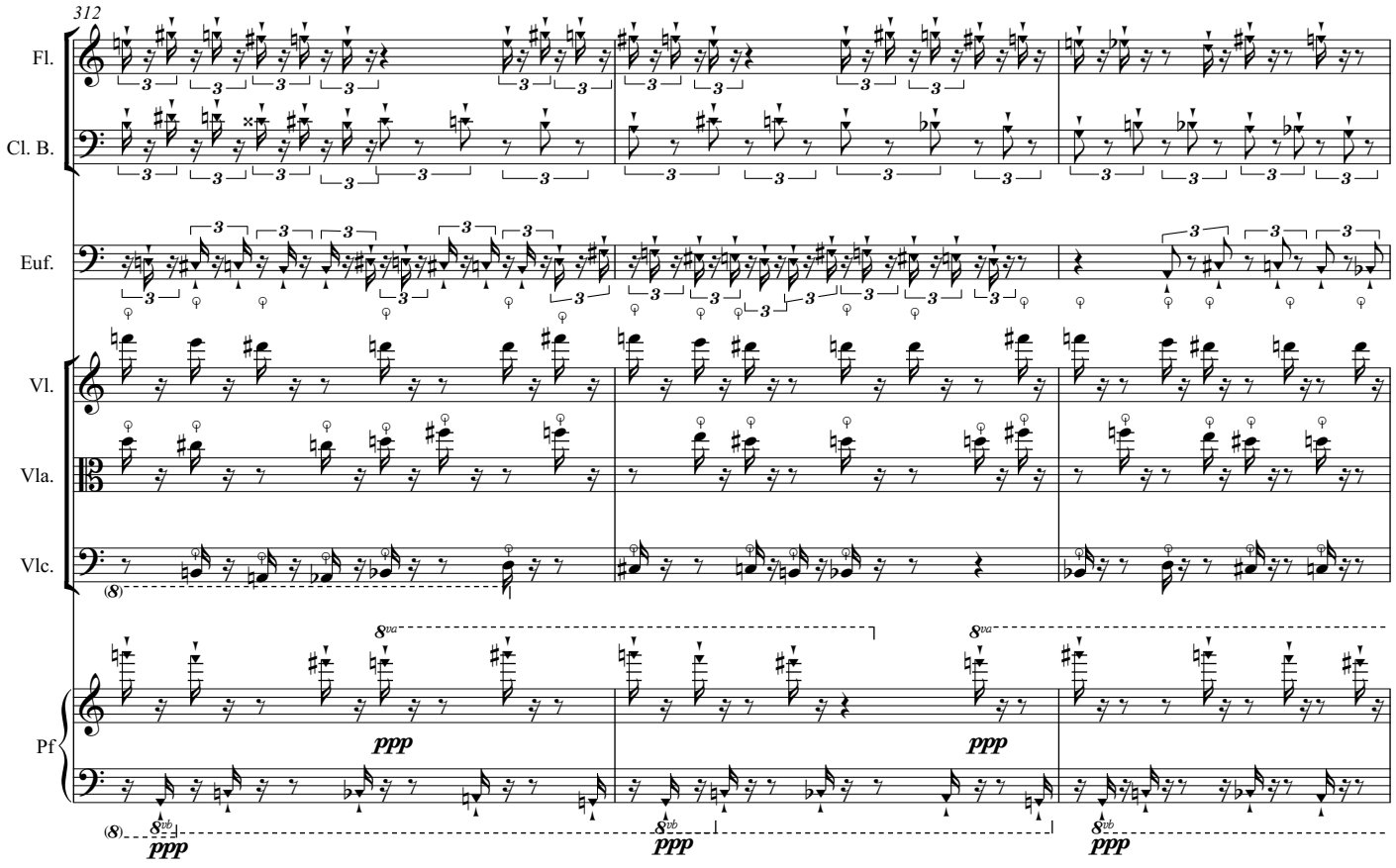

296
tongue ram
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf
slap
arco
pizz.
*3.
stopped
Ped.

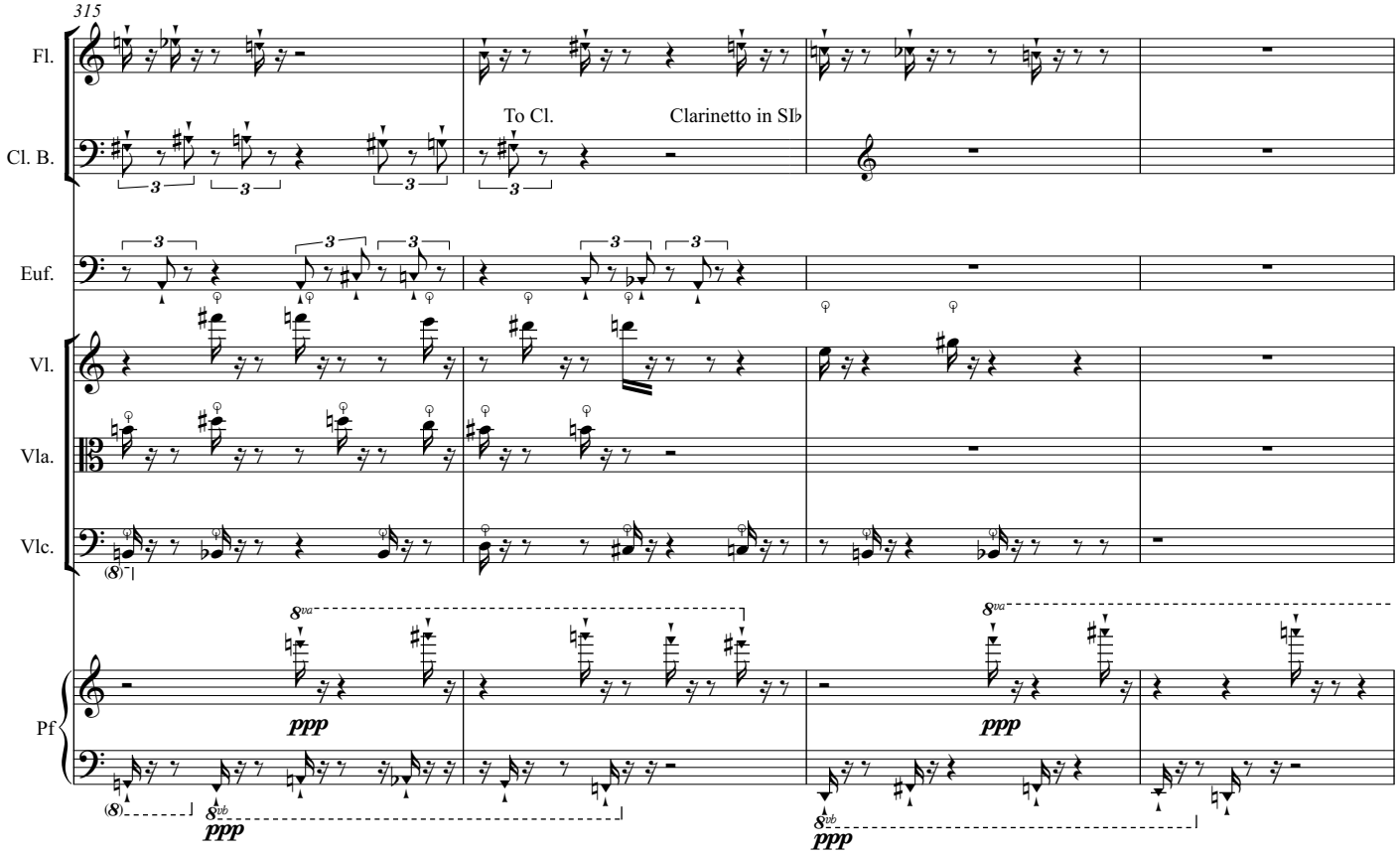

300
Q
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf
slap
*3. pizz.
Q

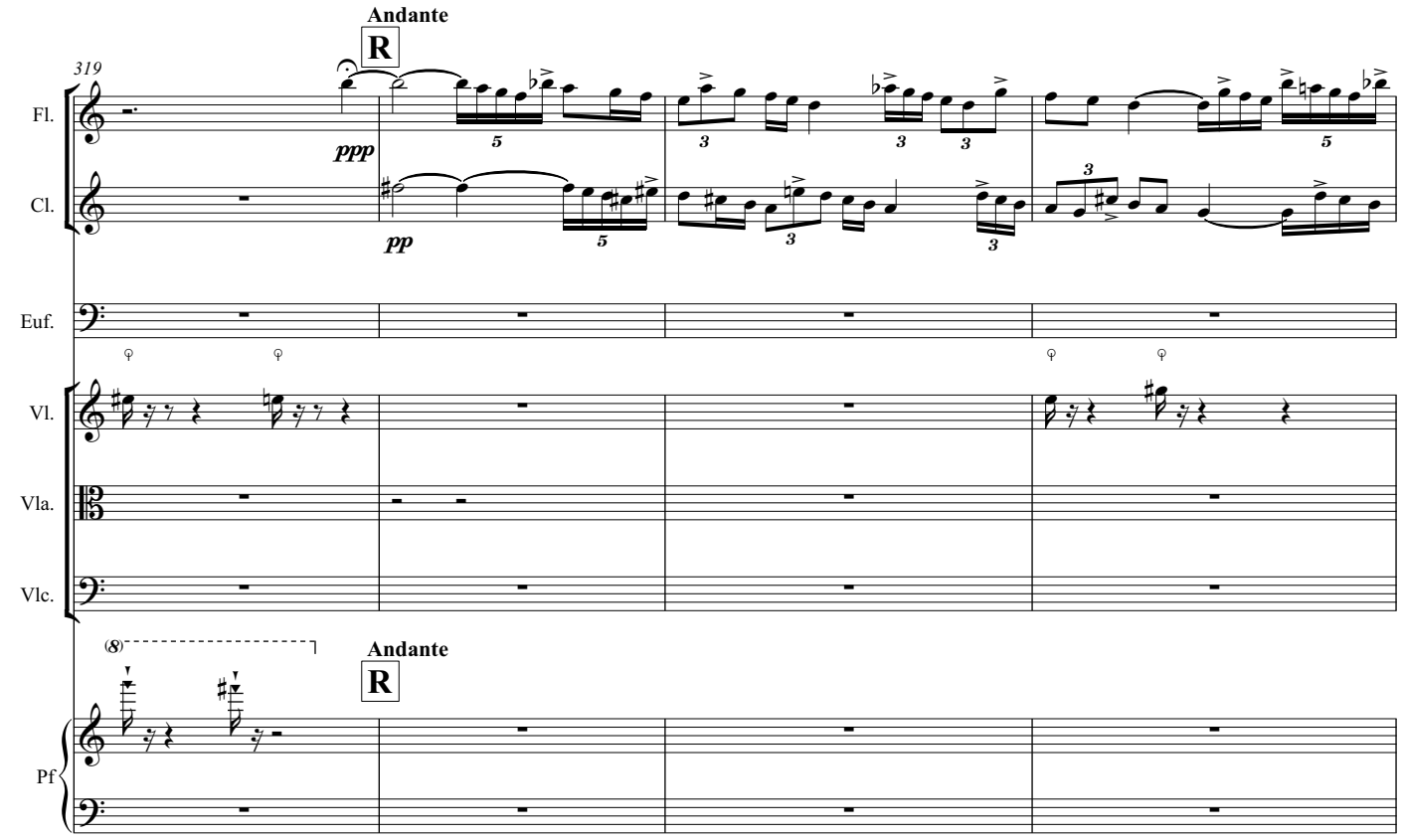

304
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf
15ma
ppp
8va
ppp
8vb
stopped!
ppp

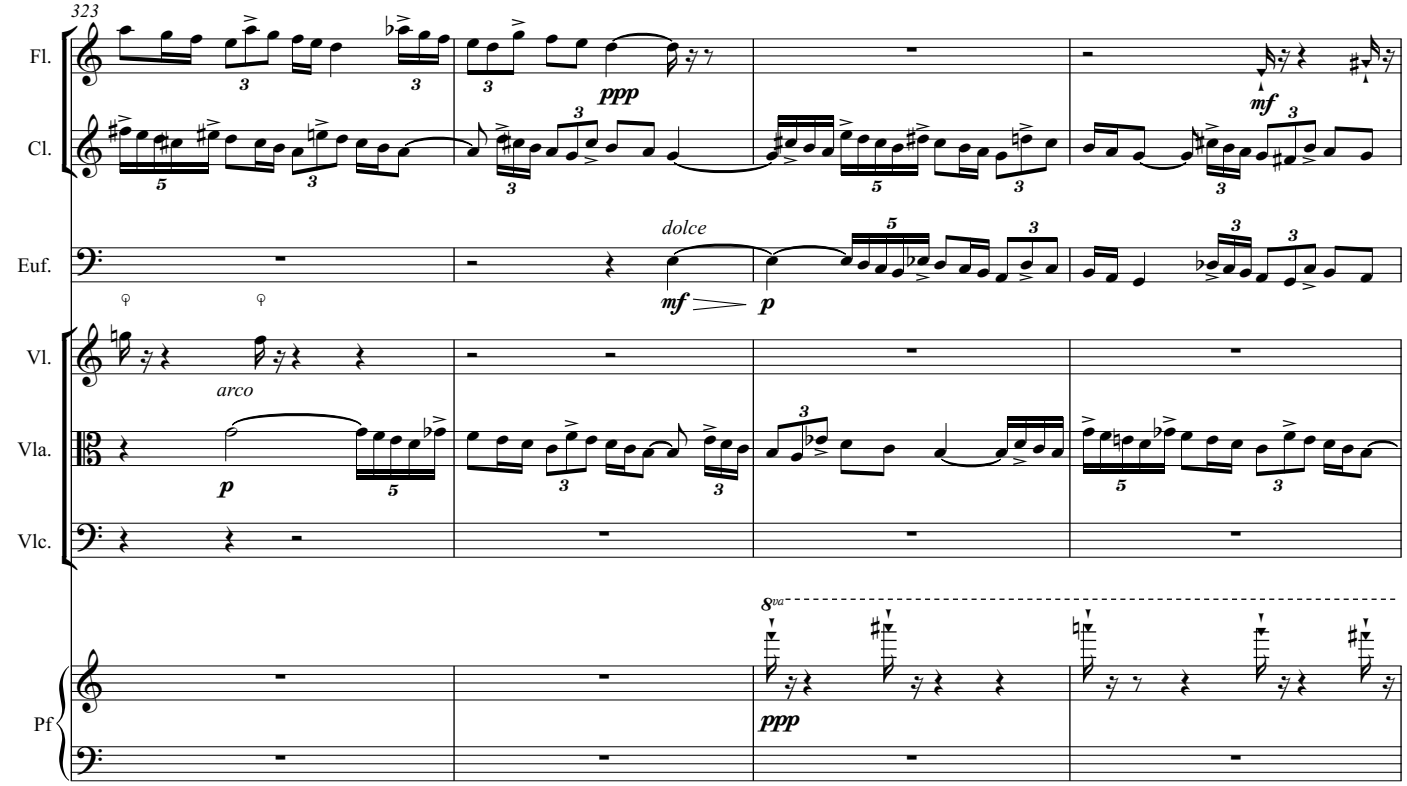

307
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf
p
8va
ppp
8va
ppp
(8)
8vb
ppp
8vb
ppp

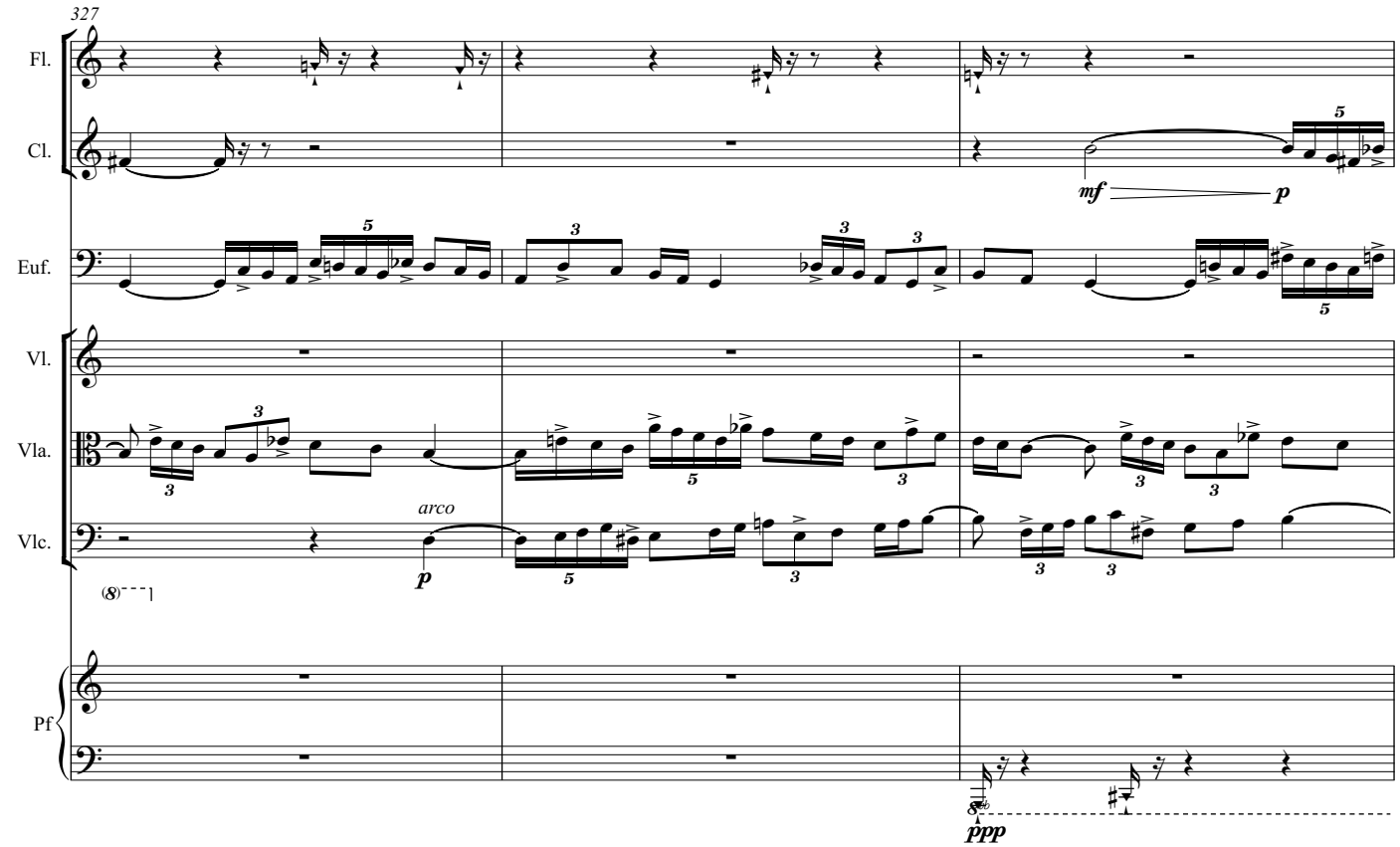

310
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf
ppp
ppp
ppp

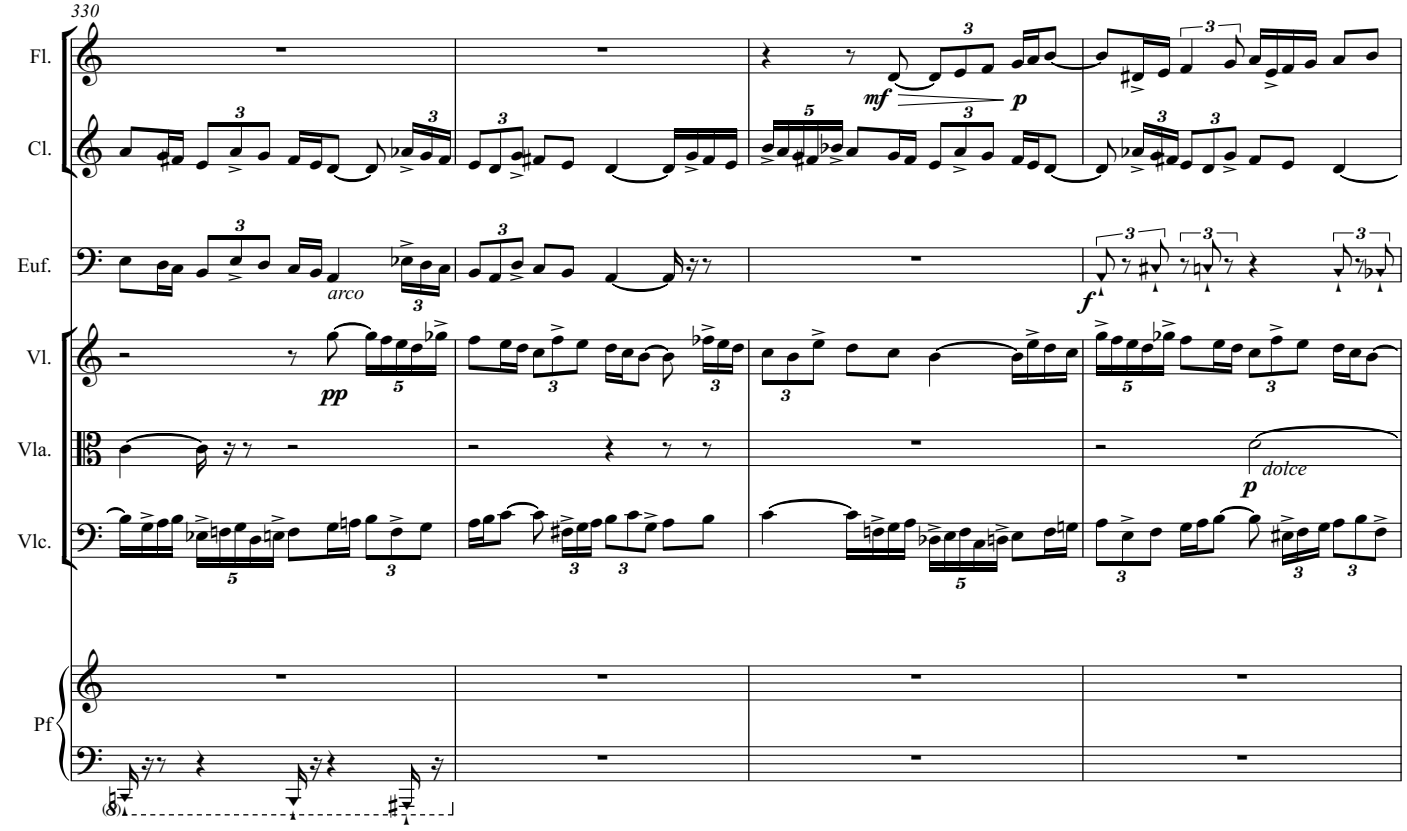

312
Fl.
Cl. B.
Euf.
Vl.
Vla.
Vlc.
Pf
ppp
ppp
ppp
ppp
ppp

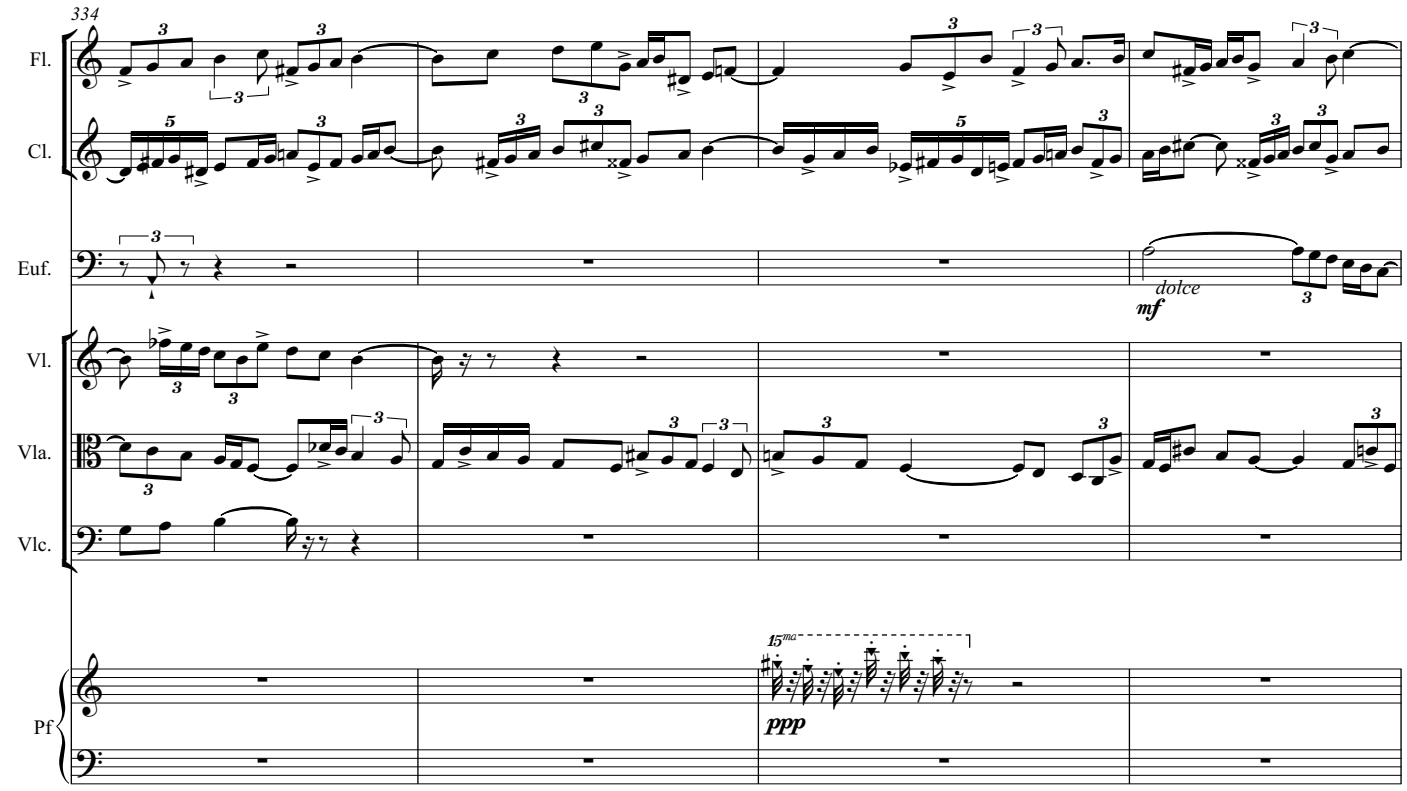

315
Fl.
Cl. B.
To Cl.
Clarinetto in Sl♭
Euf.
Vl.
Vla.
Vlc.
Pf
ppp
ppp
ppp
ppp

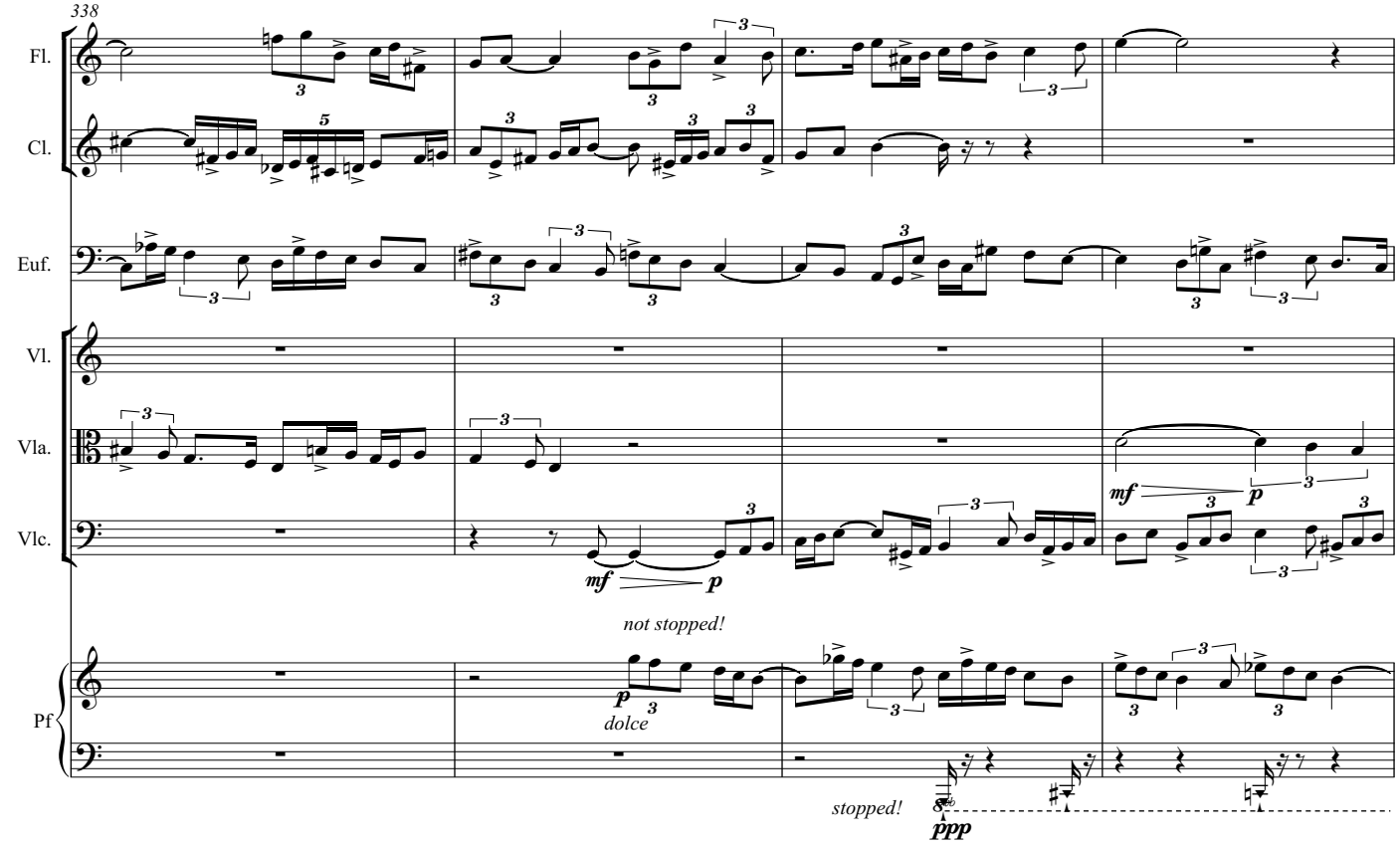

Andante
R
319
Fl.
Cl.
ppp
pp
Euf.
Vl.
Vla.
Vlc.
Andante
R
Pf

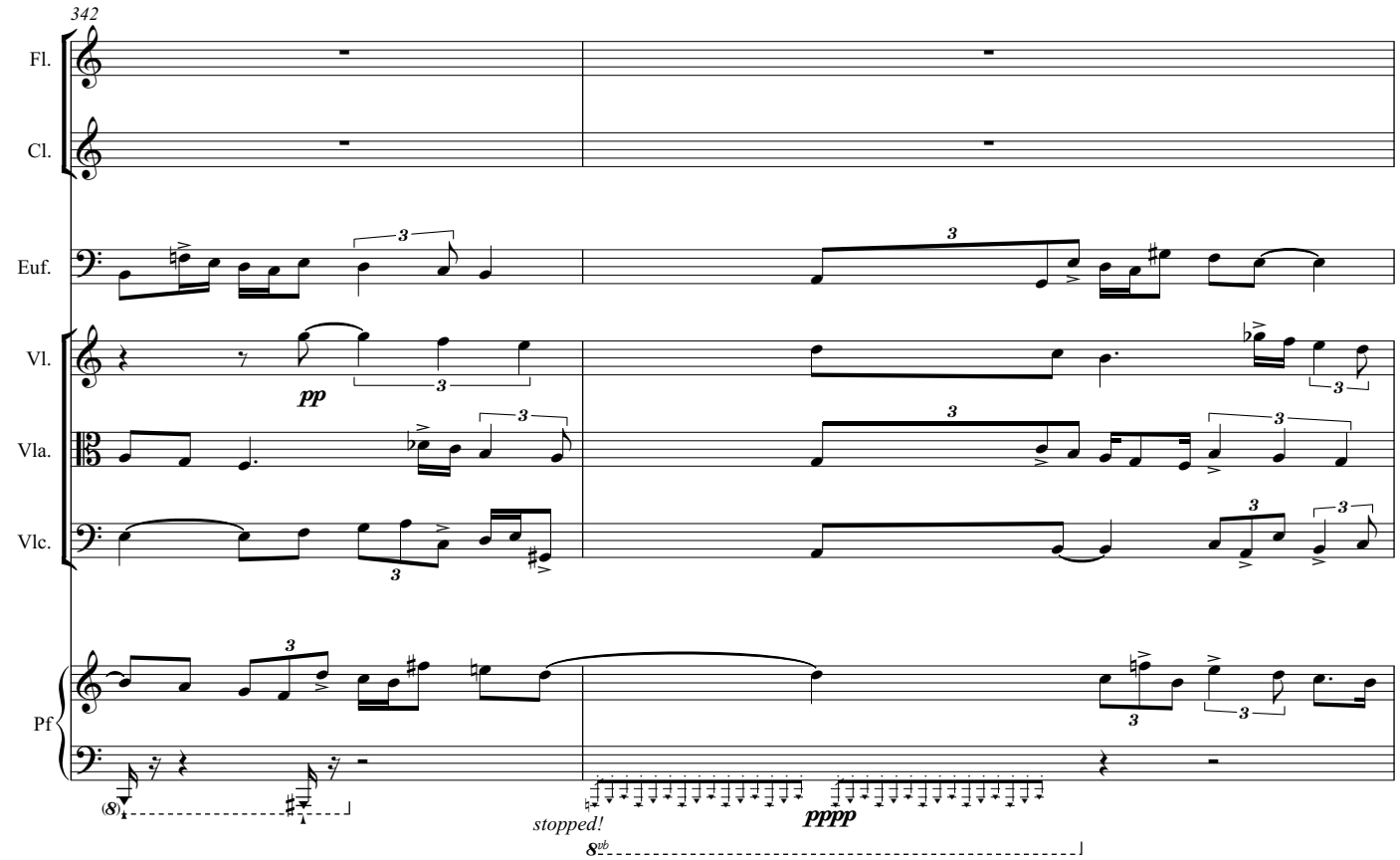

323
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf
ppp
mf
dolce
mf
p
arco
p
8va
ppp

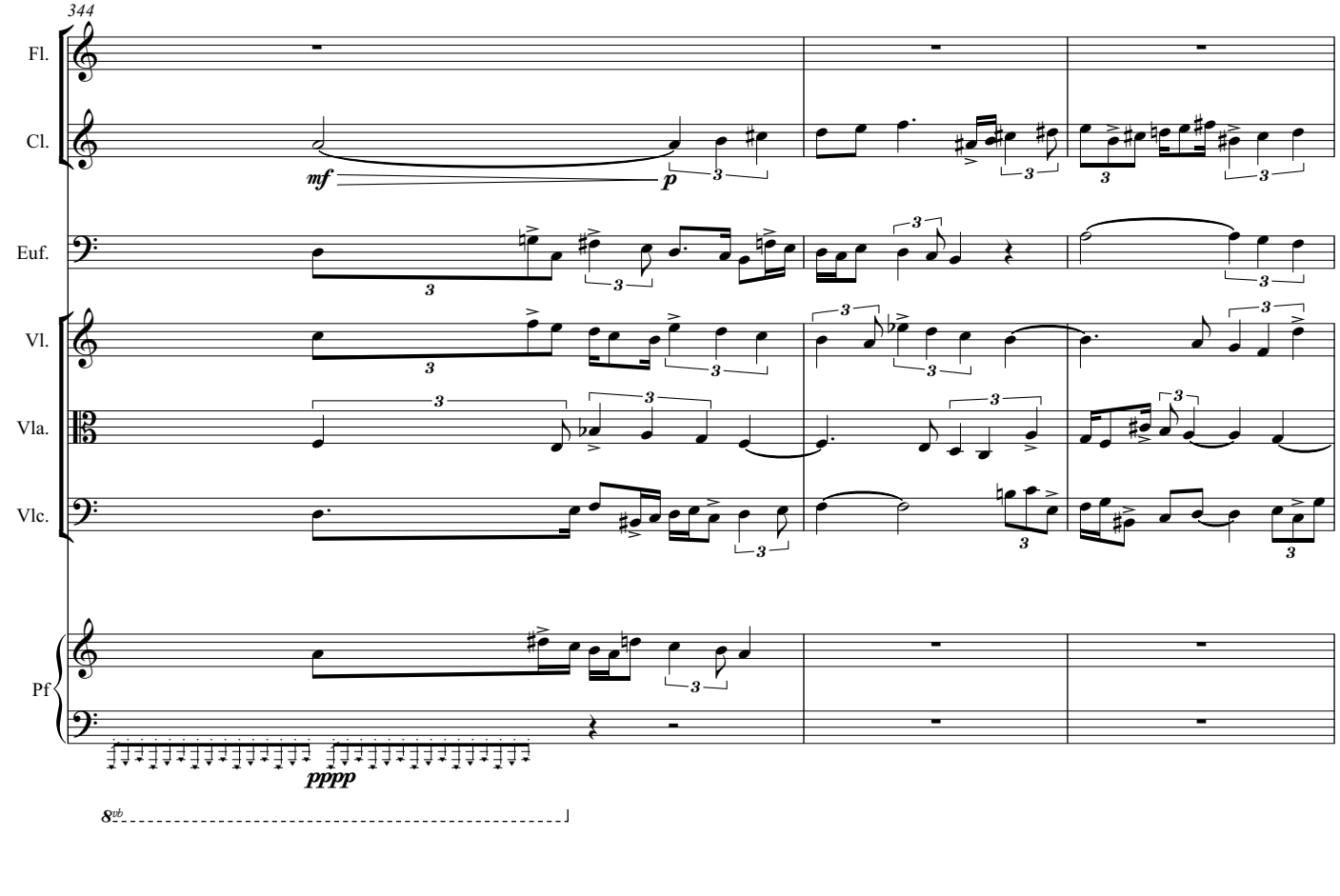

327
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf
mf
p
arco
p
8
ppp

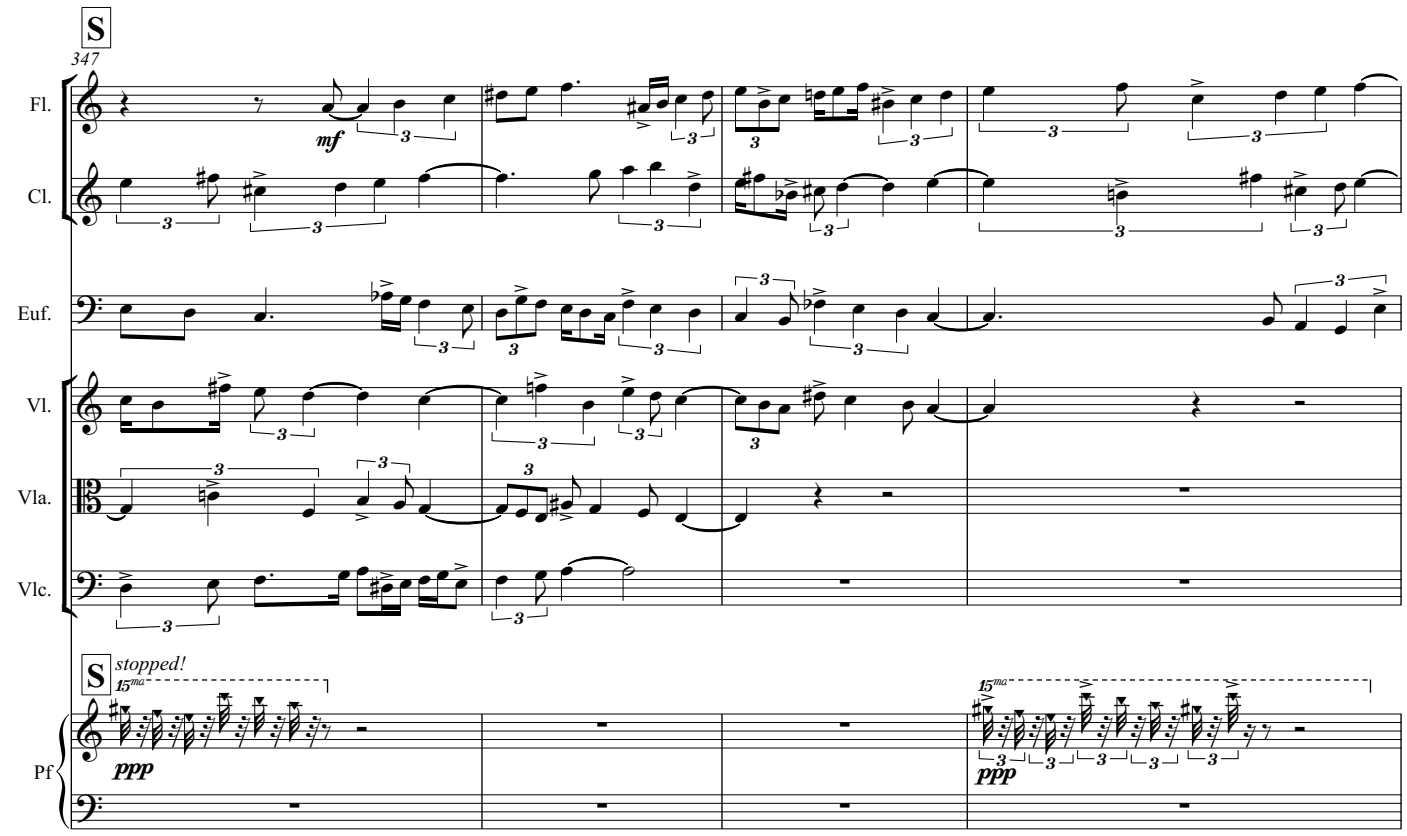

330
Fl.
Cl.
Euf.
arco
Vl.
Vla.
Vlc.
Pf
mf
p
f
pp
dolce
p

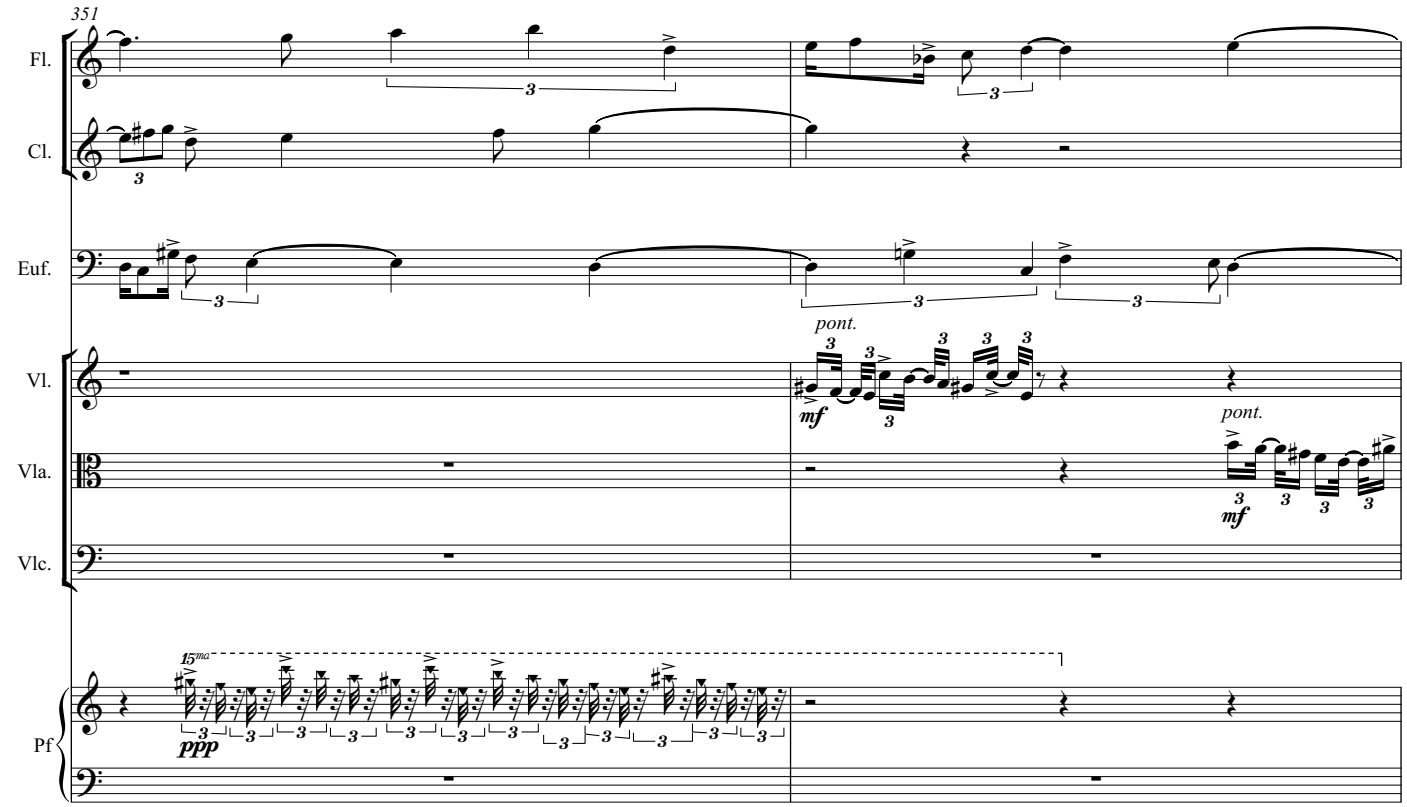

334
Fl.
Cl.
Euf.
dolce
mf
Vl.
Vla.
Vlc.
Pf
15ma
ppp

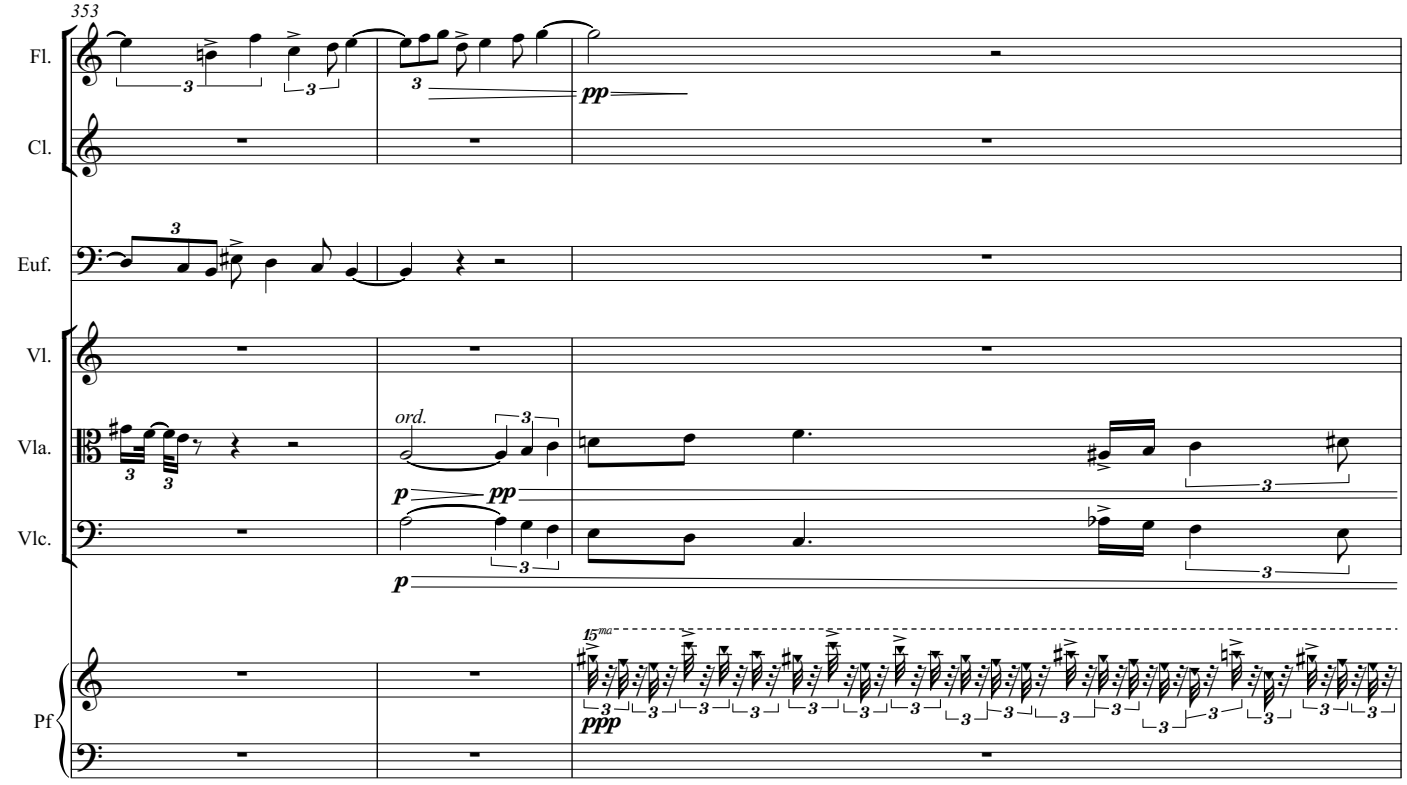

338
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf
mf
p
not stopped!
dolce
stopped!
ppp


342
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf
pp
stopped!
pppp


344
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf
mf
p
pppp
8vb


S
347
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf
mf
S
stopped!
15ma
ppp
15ma
ppp


351
Fl.
Cl.
Euf.
Vl.
Vla.
Vlc.
Pf
pont.
mf
pont.
mf
15ma
ppp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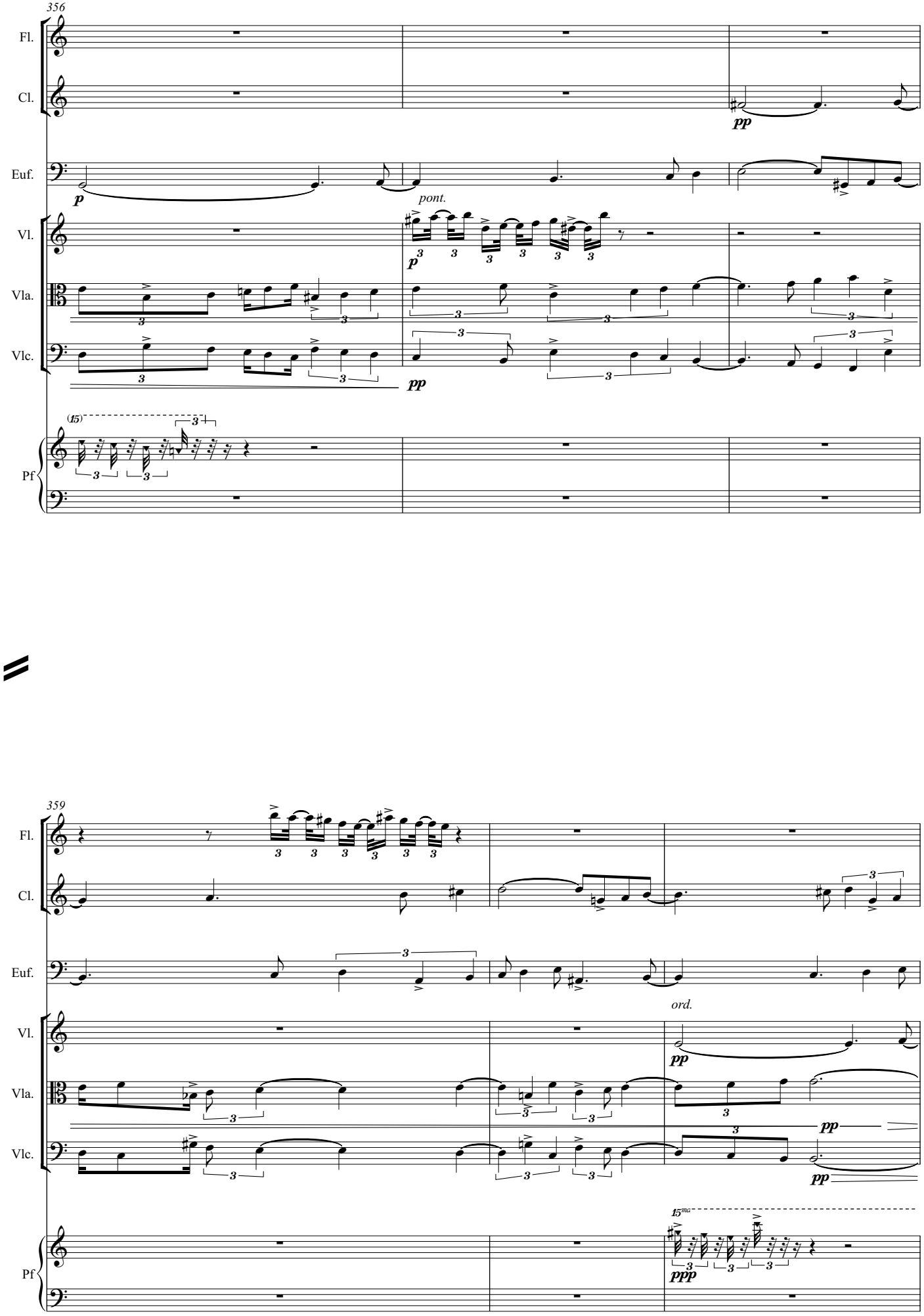
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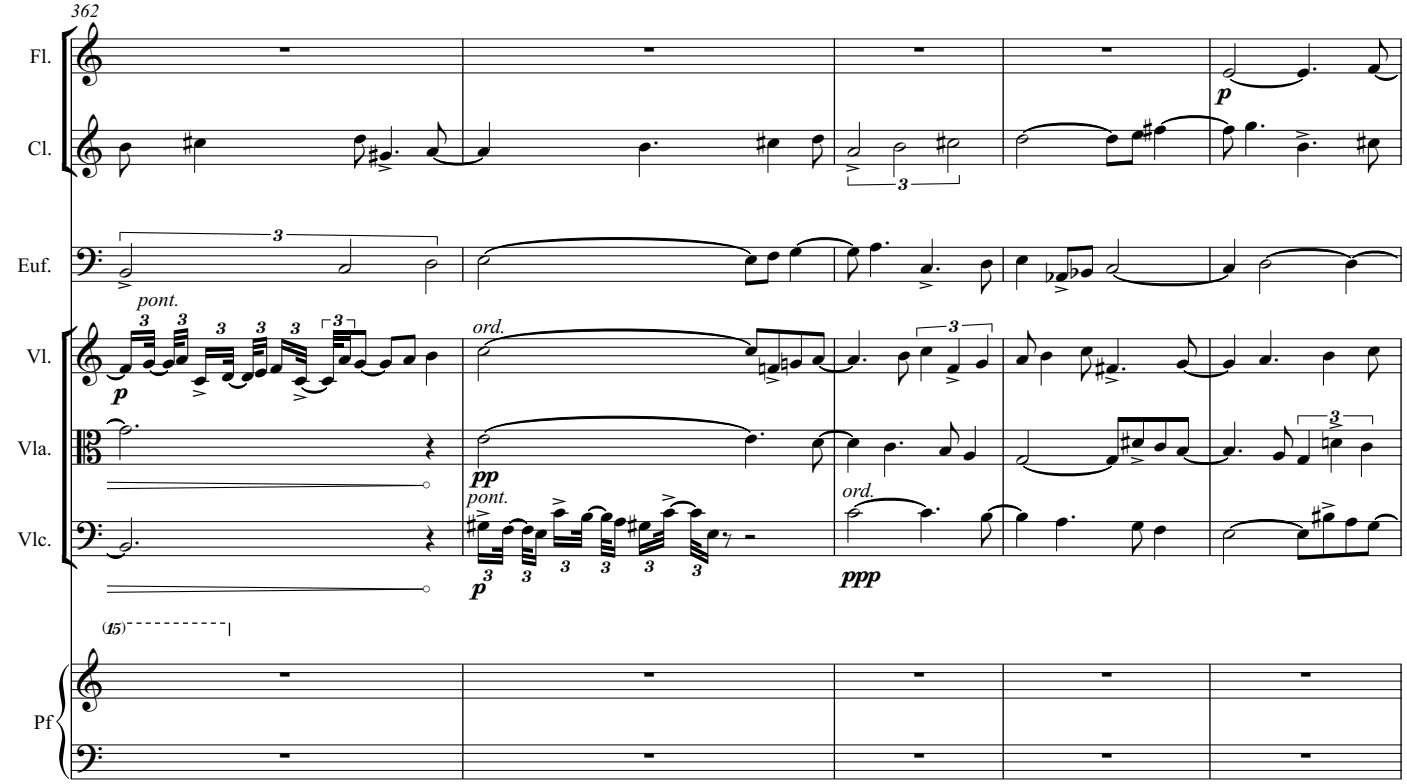
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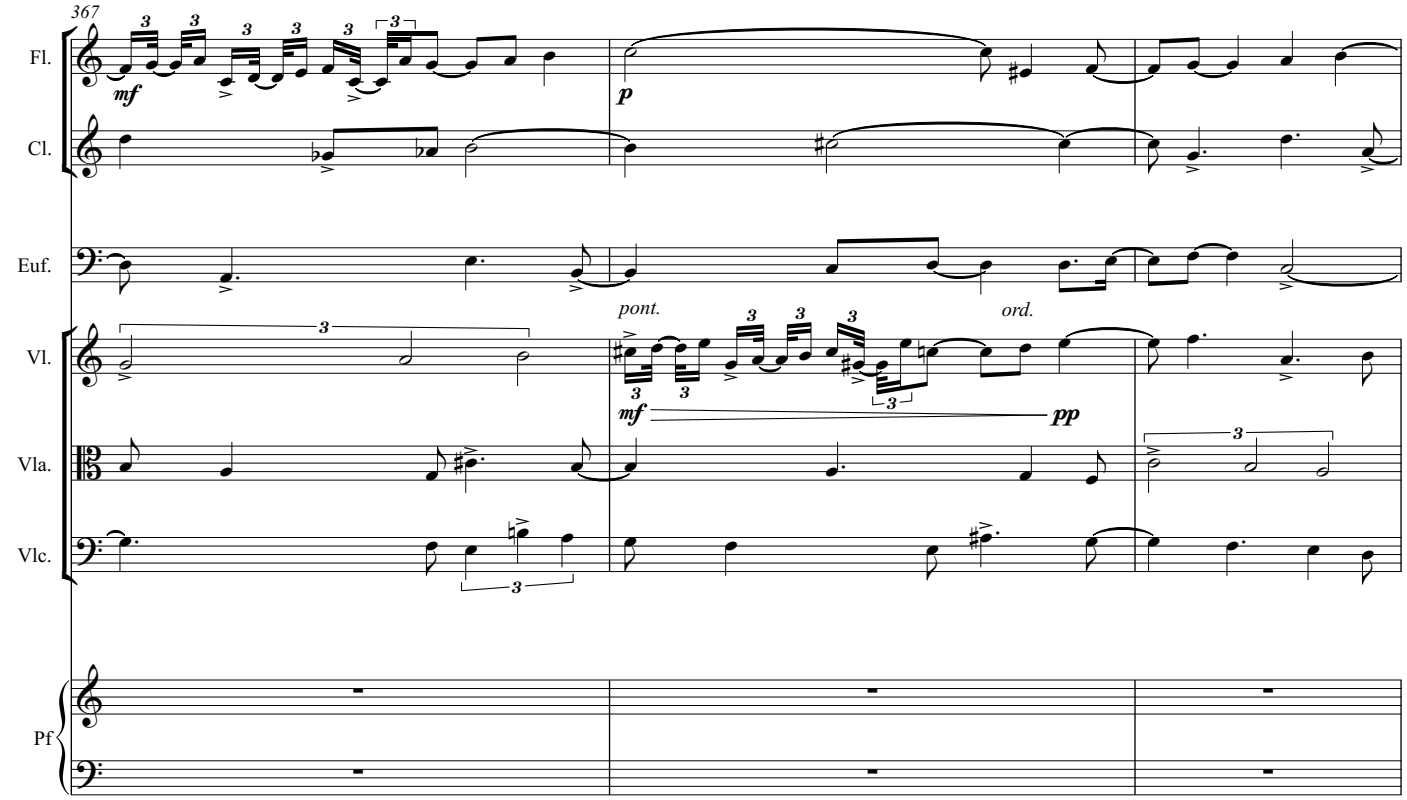
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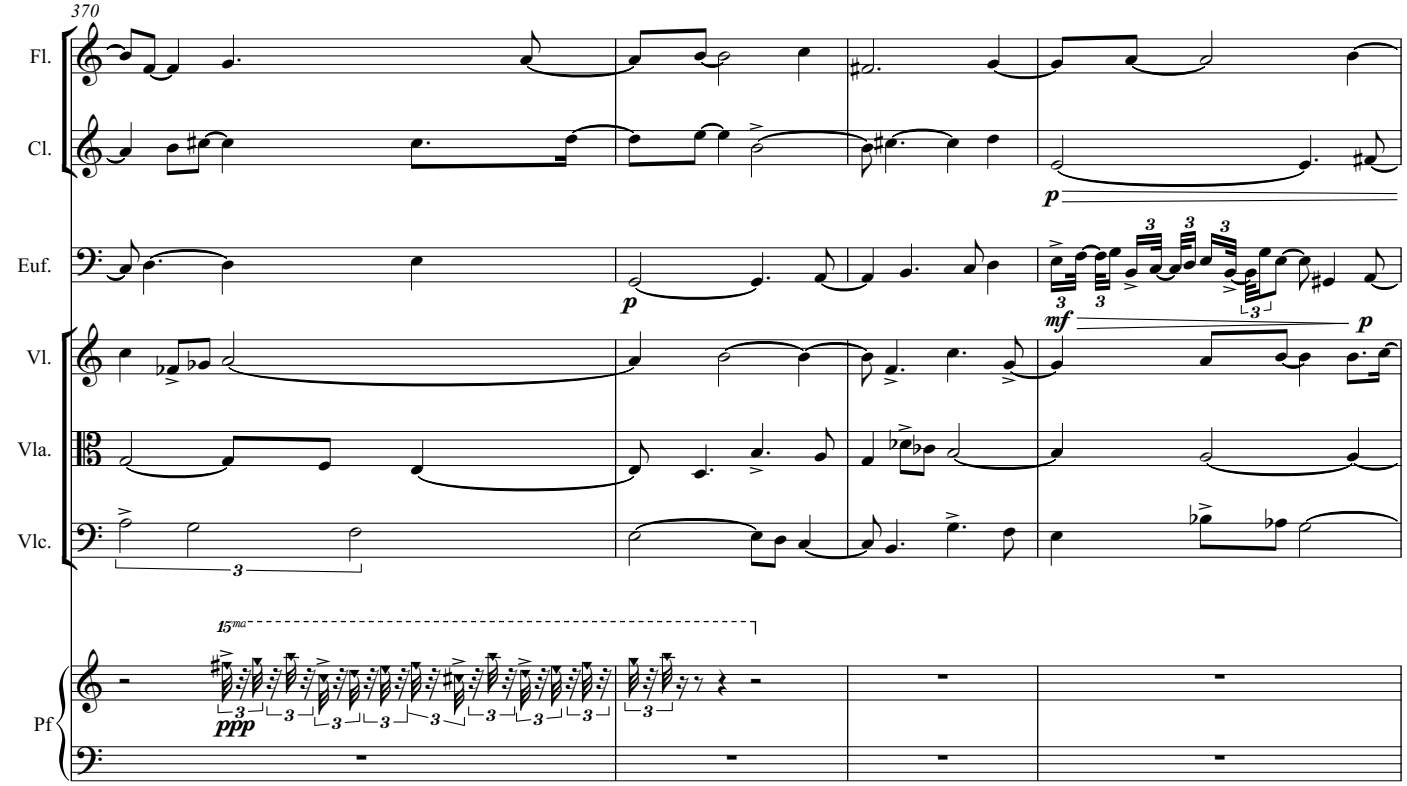
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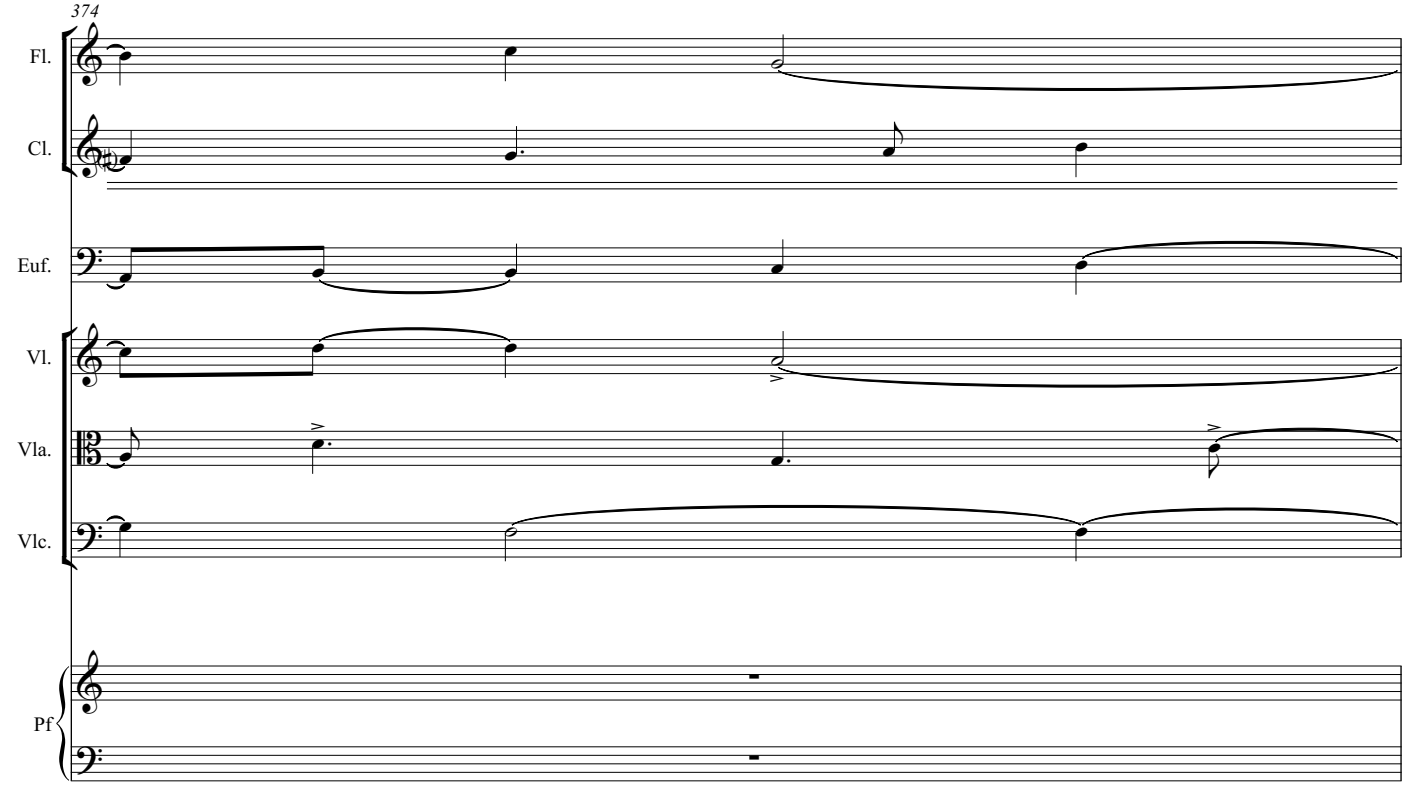
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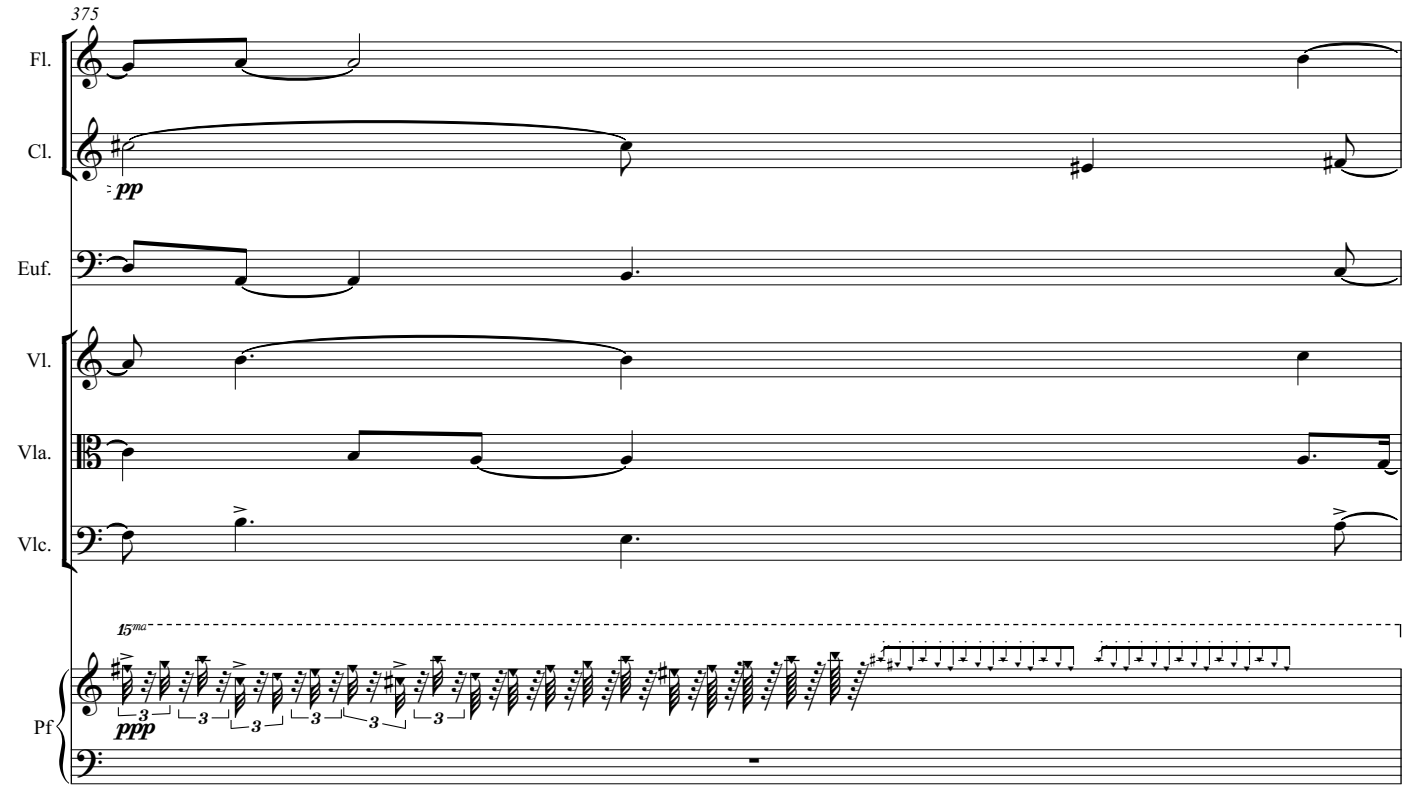
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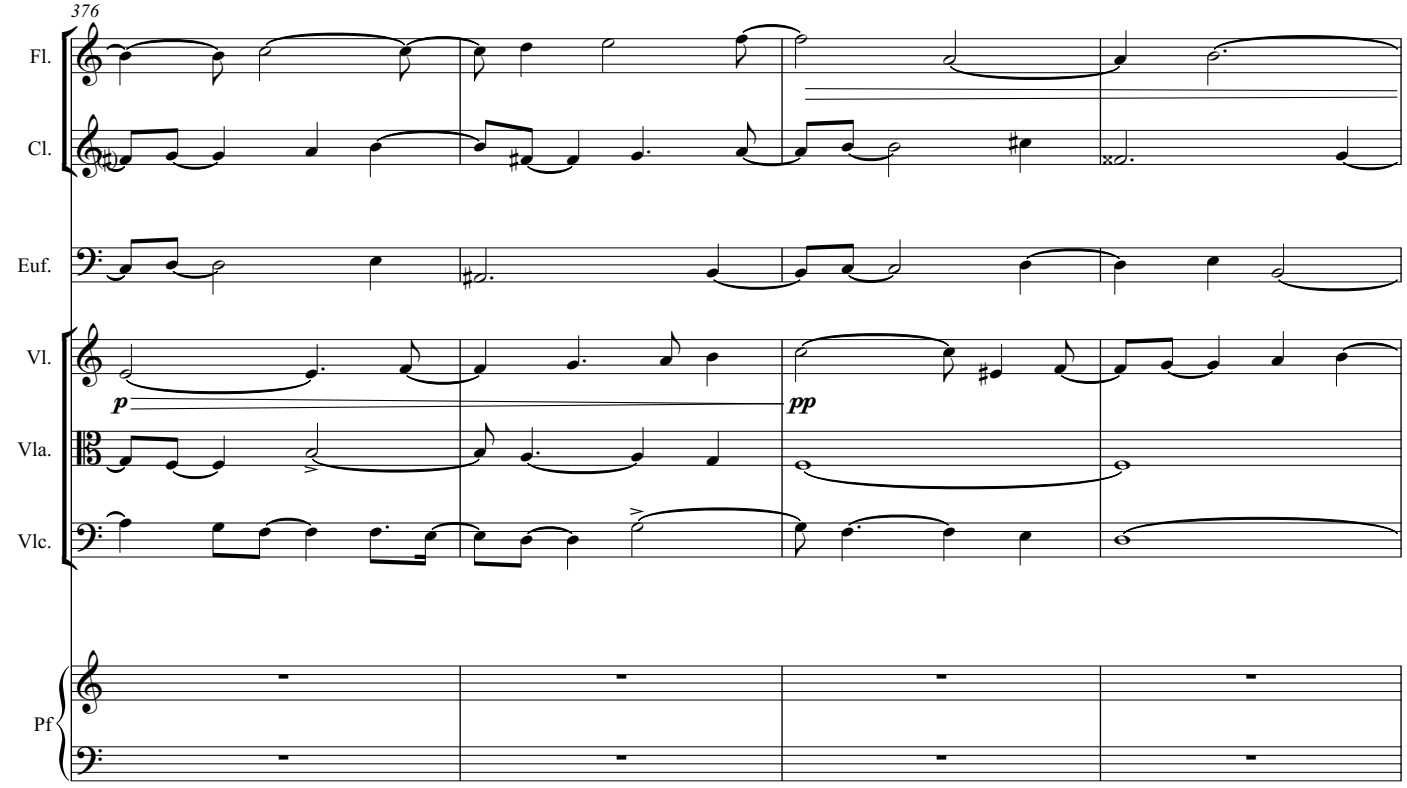
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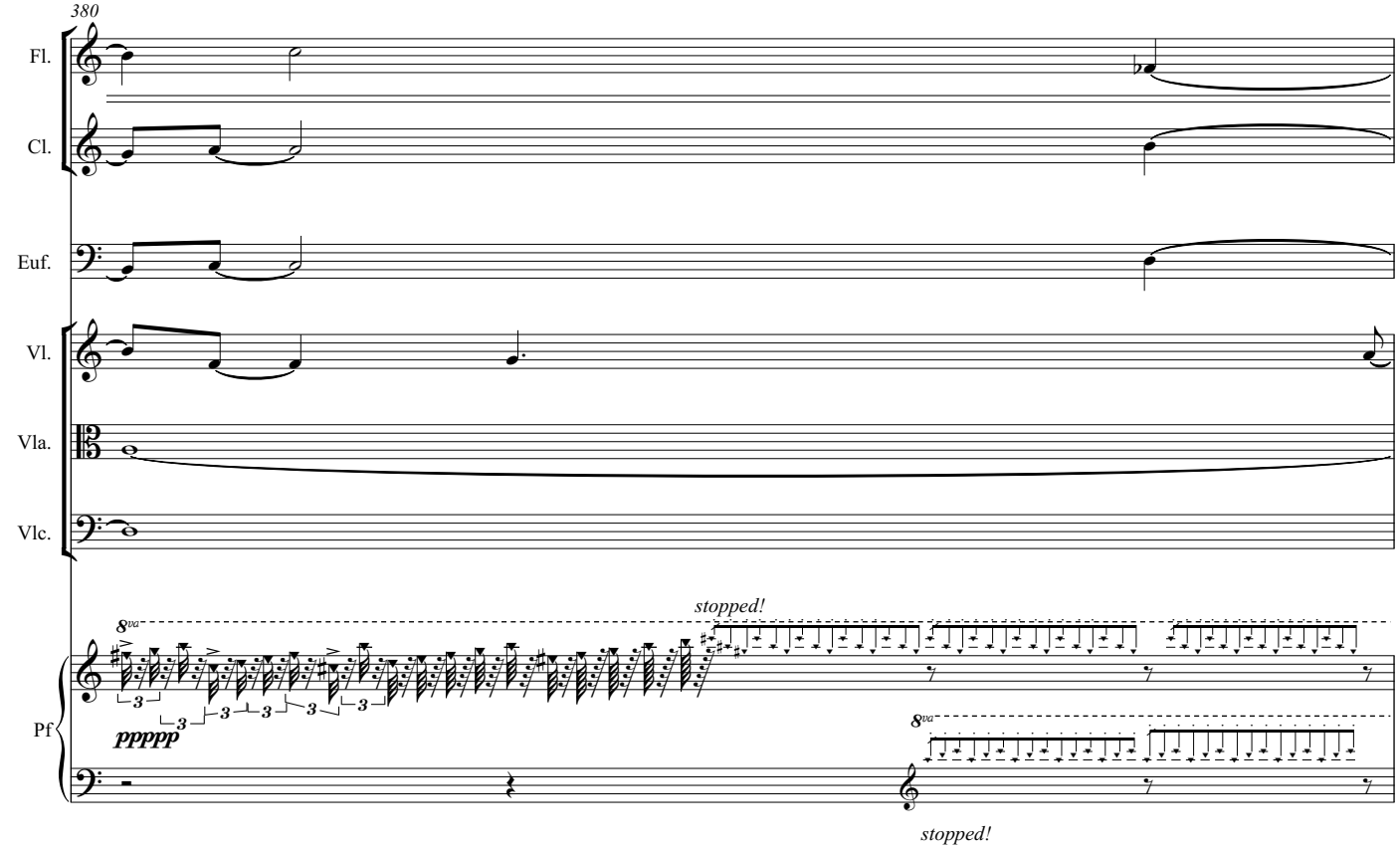
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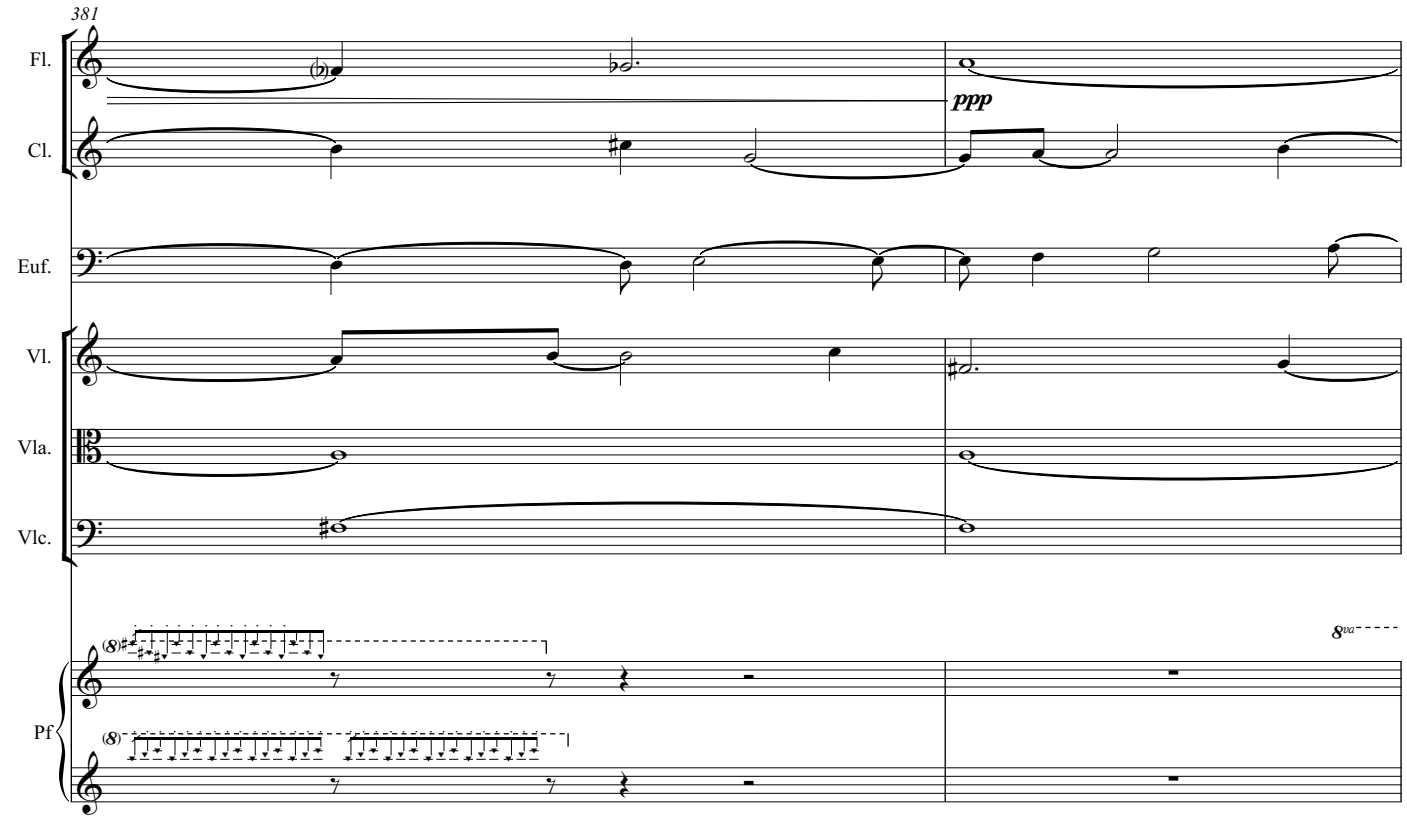
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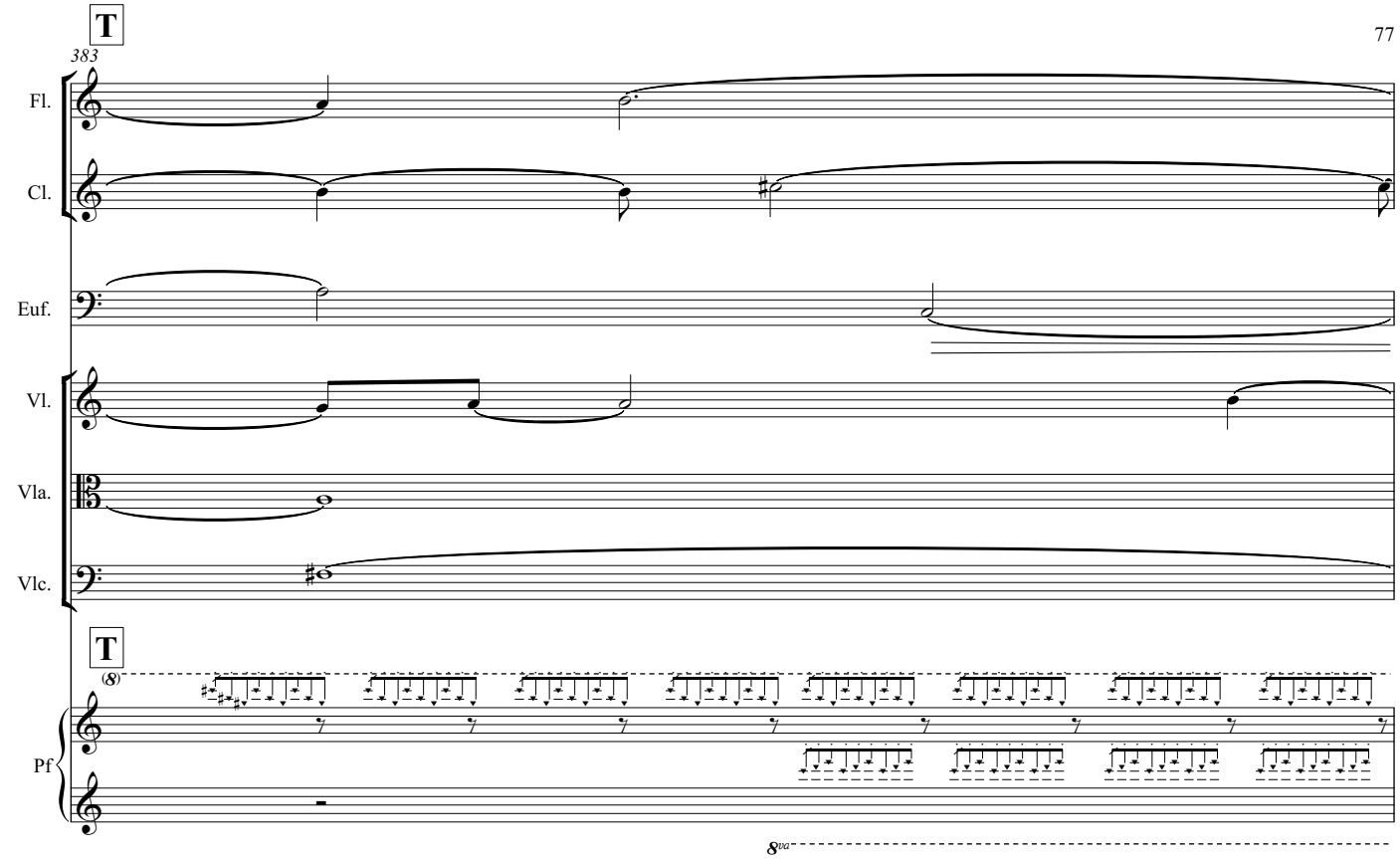
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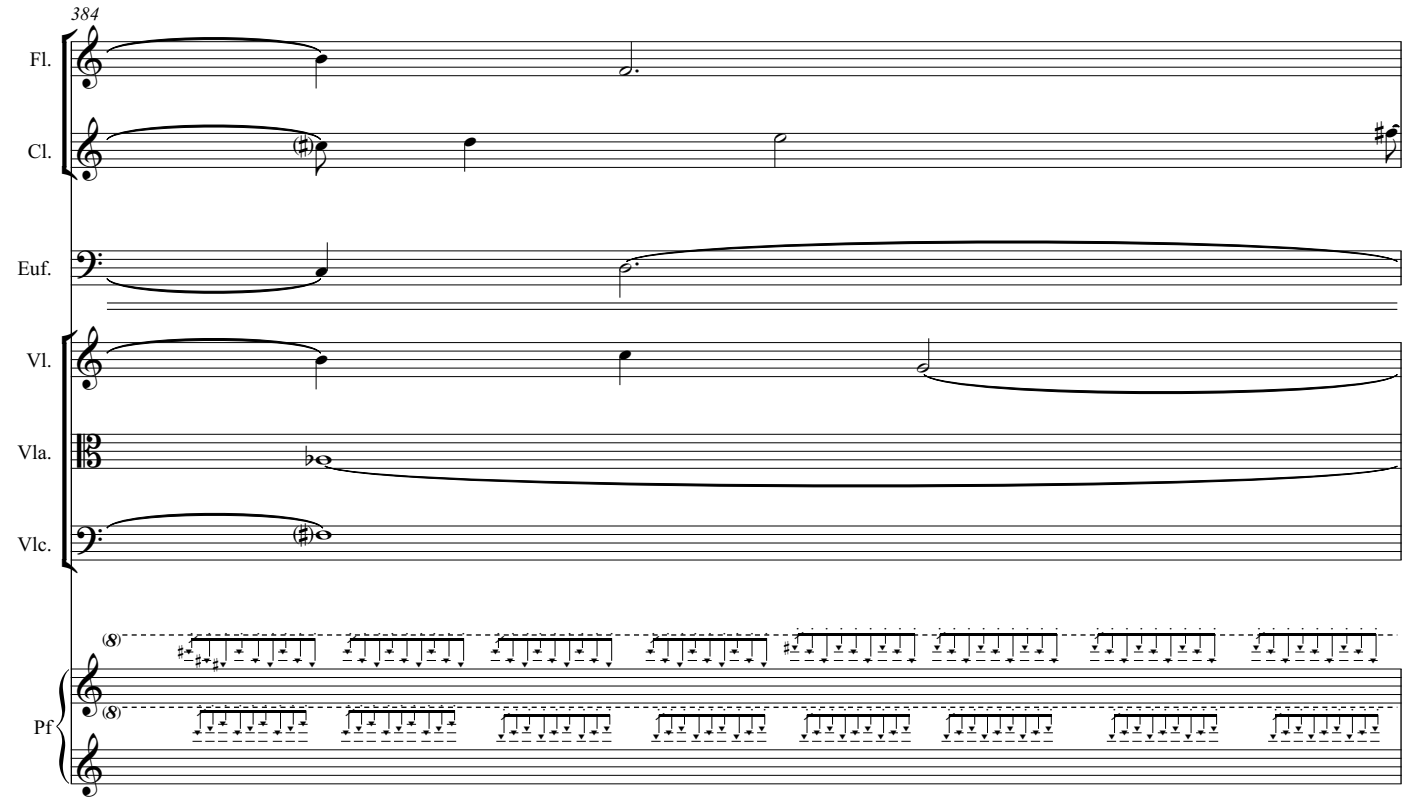
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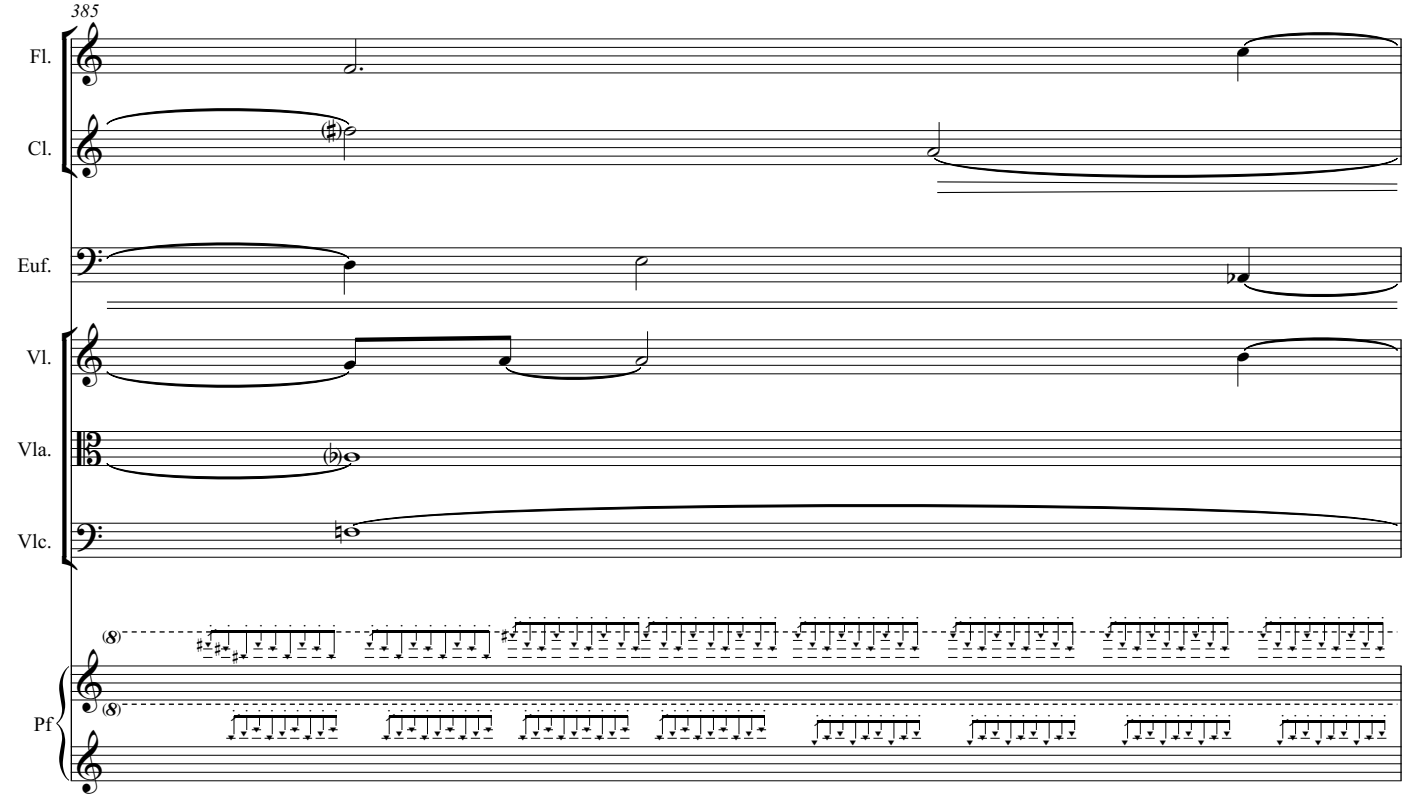
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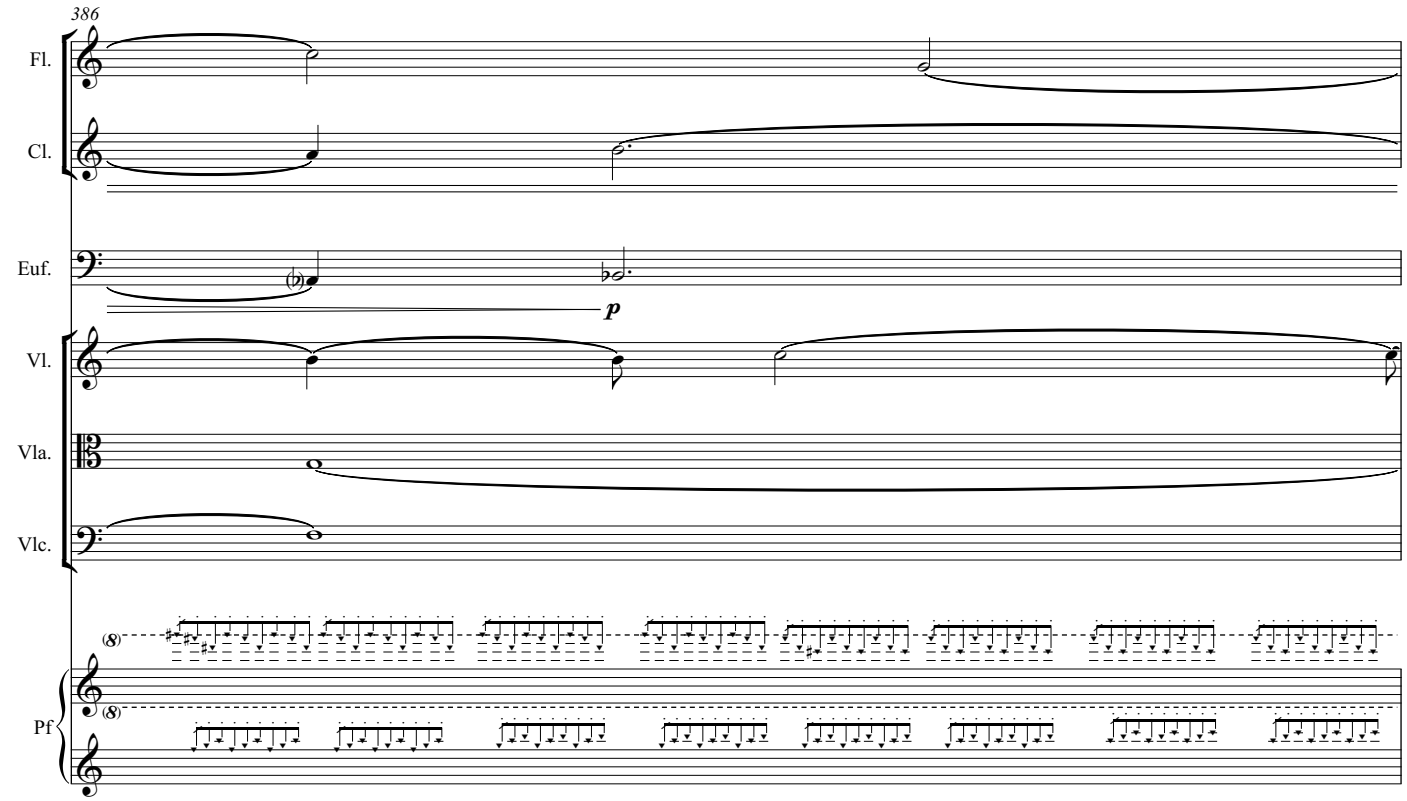
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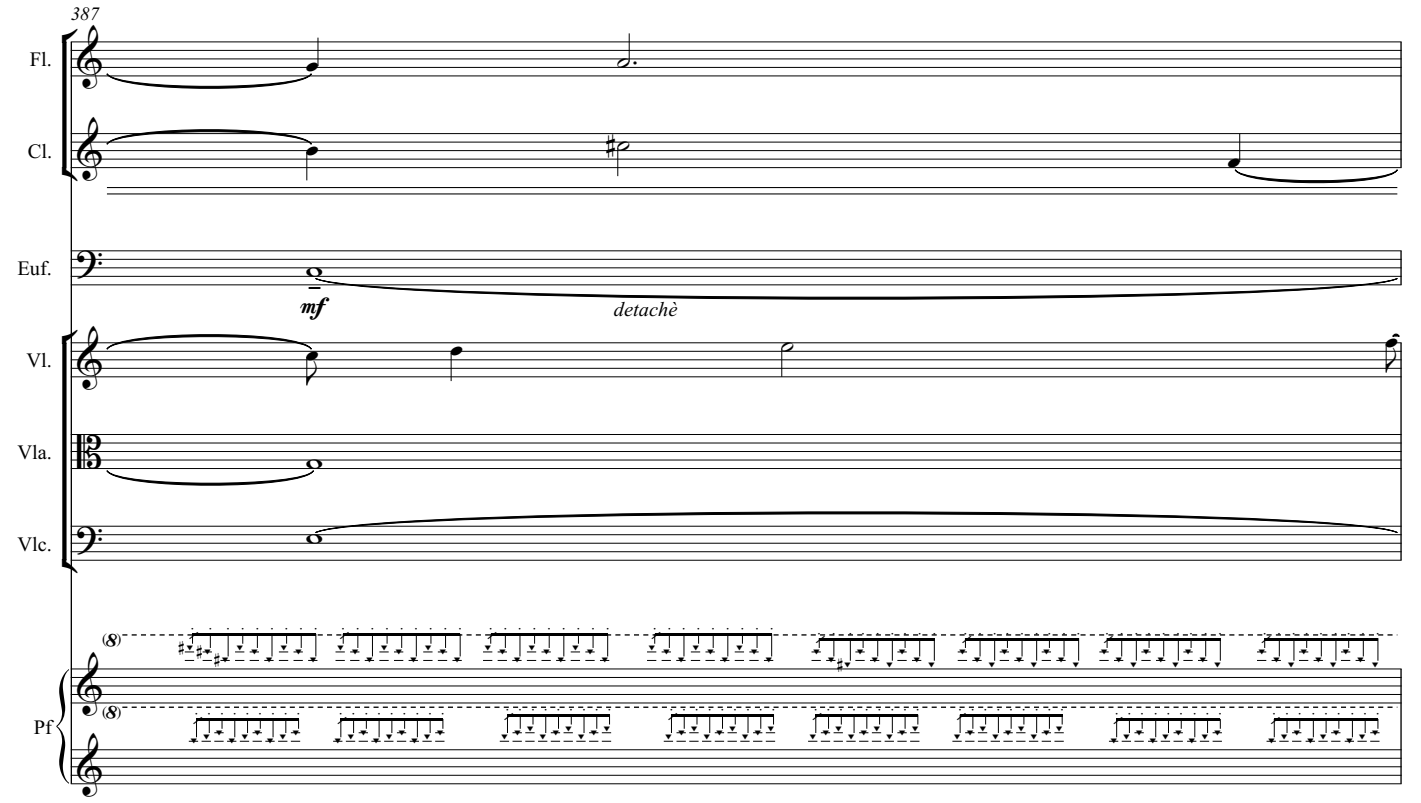
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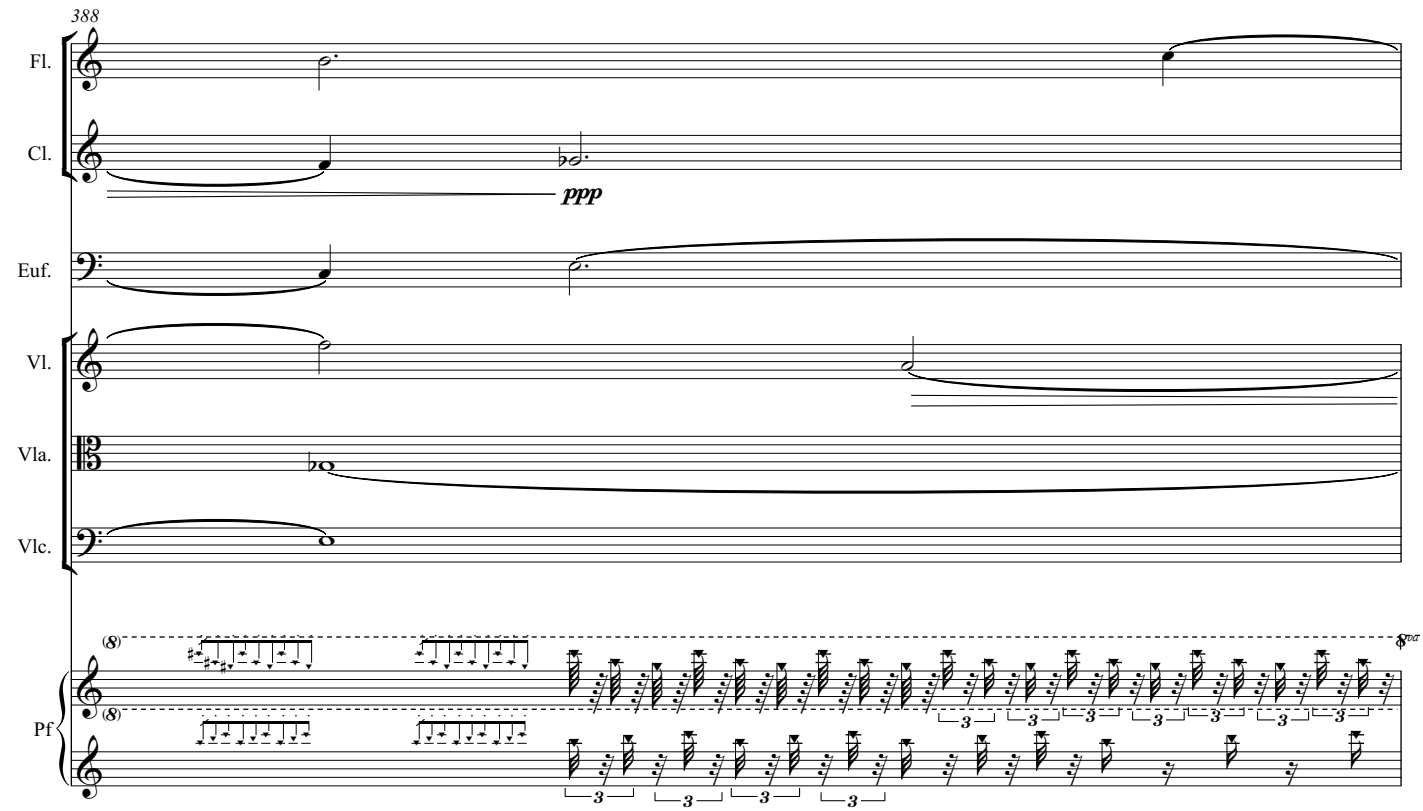
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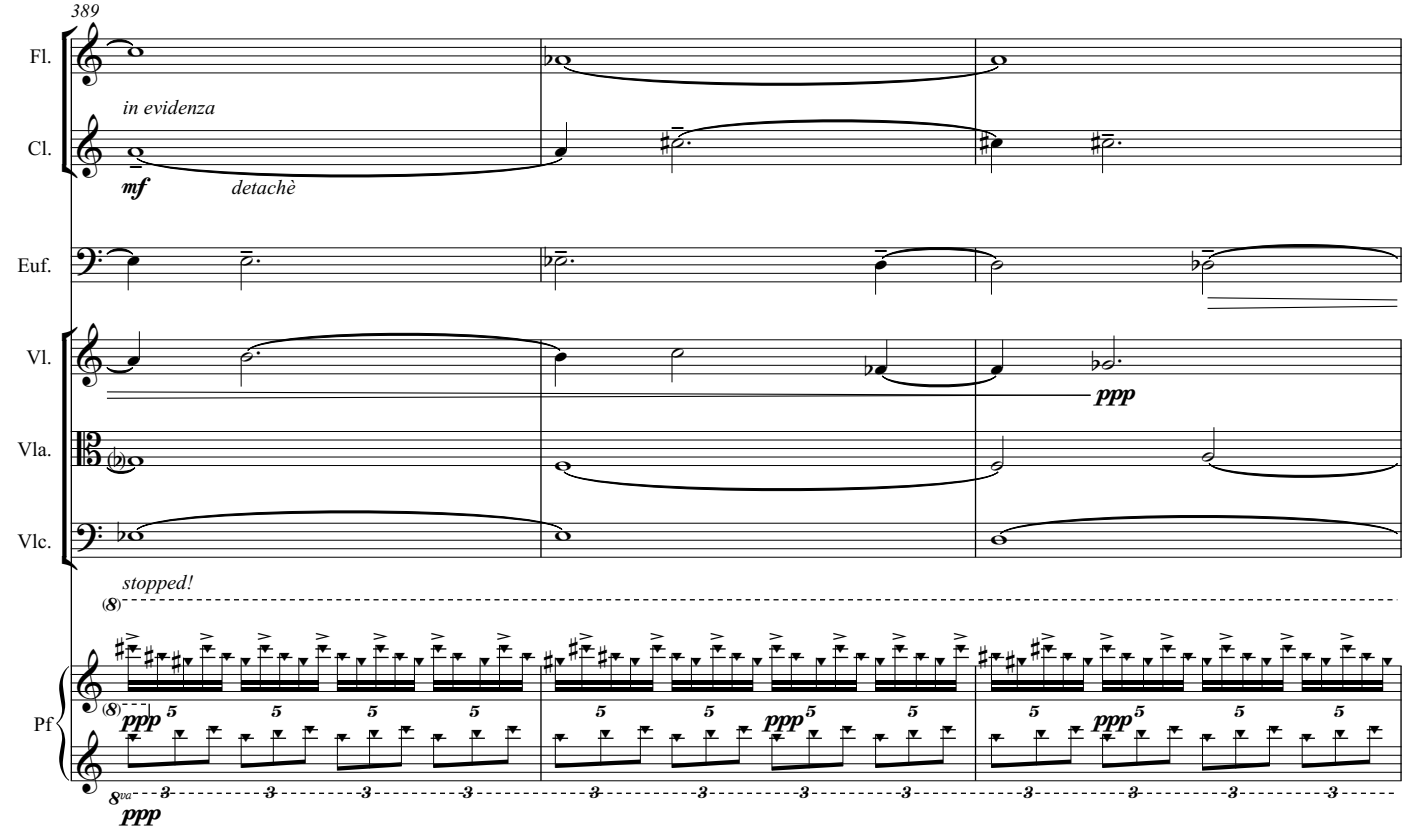
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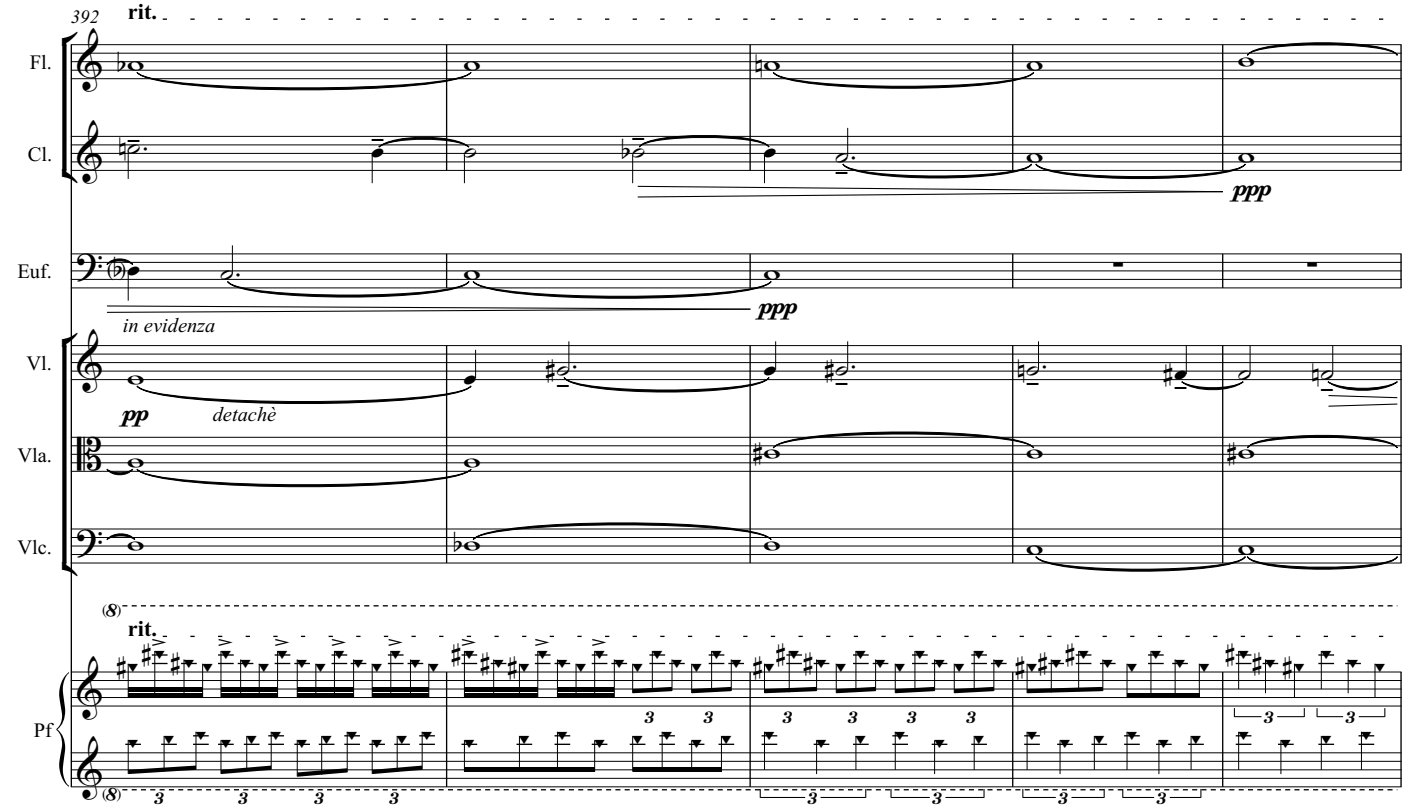
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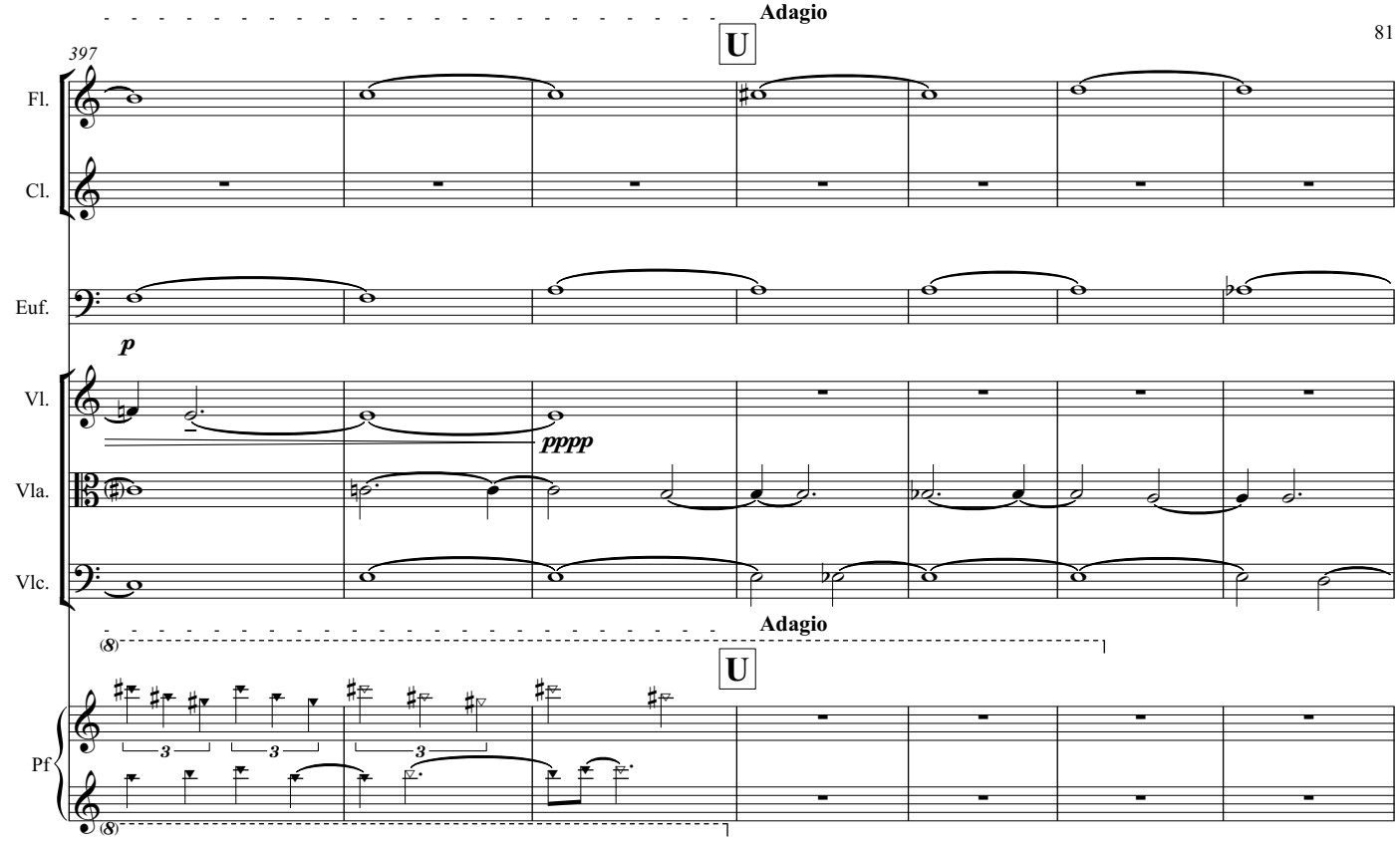
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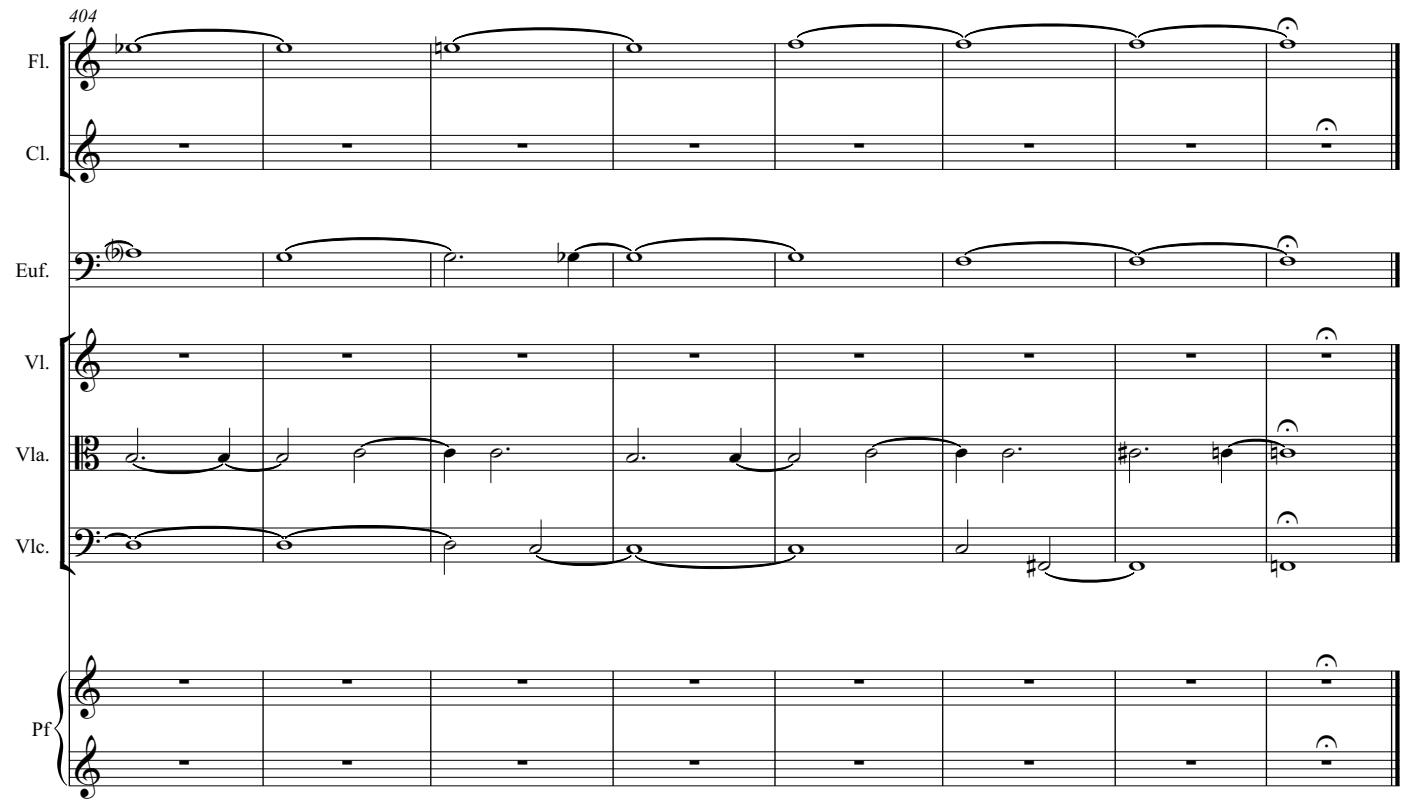
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