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NAPEAGUE

FOR ORCHESTRA

and

EMMA G

FOR FEMALE VOICE AND TWO PIANOS

by

BENEDICT WEISSER

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.

1998

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Abstract

NAPEAGUE
FOR ORCHESTRA

and

EMMA G
FOR FEMALE VOICE AND TWO PIANOS

by

Benedict Weisser

Advisor: Professor David Olan

Napeague for orchestra and the operatic monologue *Emma G* are two works from a series based on the same compositional template. This template concerns the invention of a system of "anarchic harmony" whereby one pitch (sounding or not) can reference many other "harmonizing pitches." The result is not unlike that of a prepared piano, where upon depressing a key one sometimes hears a single sound, other times an interval or an aggregate, all related to one static gamut.

Emma G, the first work composed in this series, takes as its libretto a Yiddish translation of an essay by the anarchist/feminist Emma Goldman decrying the institute of marriage and promoting the concept of free love. The material generated from the compositional template is arranged in the form of a discursive, polemical lecture with a heterophonic relationship between voice and accompaniment. *Napeague* consists of seventy-five

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chords and a solo oboe obbligato part (both of whose pitch material is closely related to that of *Emma G*, although then subjected to quite radical transformation), presented as an orchestral ocean. Toward this purpose, I conducted several ocean testings at Napeague Beach in Amagansett, Long Island, on the Atlantic Ocean (thus the work's title). I measured the timings and behavioral patterns of individual waves at various points in the day; one should therefore regard the seventy-five chords as "chord-waves" occurring in an actual, real-time setting. The obbligato solo oboe part represents in itself a composite of many different waves happening at one time. The orchestra contains a soprano part, which one may think of as the Emma Goldman character. Here she is but another instrument in an orchestra that has been transformed into an ocean in which she is "subsumed."

Napeague and *Emma G* can be likened to a series of paintings which share similar materials and techniques. Not only do I intend for these "*Emma G* works" to be performed together, but I also foresee each added work employing the template to form a fluid and open-ended "grand opera" whose narrative will grow unpredictably and unintentionally, taking on the characteristics of each added work.

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Acknowledgements

I would especially like to thank my composition teacher, Professor David Olan, for guiding me through the writing of the two works that form the composition portion of this dissertation. I also wish to thank the other distinguished members of my dissertation committee: Professors H. Wiley Hitchcock, Philip Lambert, Thea Musgrave, Joseph Straus, and Leo Treitler.

I am very grateful to the Galatea Ensemble for commissioning *Napeague* for their 1997-98 season, and my work is dedicated to them as well. Much thanks are owed to John Frisch and Sheila Schonbrun for doing such a fine job performing at the work's premiere last February. Joel Hoffman of the College-Conservatory of Music at the University of Cincinnati extended me a great deal of faith and courtesy when *Emma G* received its premiere at the *MusicNinetyseven* festival there in June of 1997. In addition, the singer Jane Hanson and the pianists Richard Steinbach and Emily Chua did spectacularly well in mastering their extraordinarily difficult parts; they have my respect as well as my appreciation.

B.W.
July 1998

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text of Soprano part (assembled from fragments in The Old and New Testaments)

(NL=Dutch; ENG=English; FR=French; D=German; L=Latin; HEBR=Hebrew)

NL
Gehad, dat Hij zijn
zOon gegeven heeft,
ieDer, die in Him

Gelooft, niet
verlOren
D

ENG
Gave His
Only
D

FR
monDe
qu'Il a
donnE son
Unique

D
Geliebt, daß er seinen
eingebOrnen sohn
T
T

G
O
T
T

LAT
lateres (Brick
et And
igni Burn
eos thEm
coquamus thoroughLY)

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lateres pro saxis	(Brick for stone
et	And
faciamus nobis	Build us a
turrem	towEr
celebremus nomen	Let us make us)
antequam	(Be
dividamur	scAttered
in	aBroad upon
universas terras	thE whoLe earth)
aedificabant	(Builded
et dixit Dominus	And the lord said
ex illo	aBroad from
loco in	thEnce upon
universas terras	alL the earth)
aedificare civitatem	(Build the city
nomen eius	nAme of it called
super faciem	aBroad upon
cunctarum	thE face of
regionum	alL the earth)

HEBR

B'eretz Shinar
Vayayshvu sham
eL rayayhu havah

nilBenah
haVah
Lanu ir umigdal

Banu b'nai ha'adam
haVah nayrfah
v'navLah sham

Balal
u'dVarim
L

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B
V
L

Banu (b'nas-am mi'kedem)
Veh (vik'ah b'eretz)
L'chulam (ish el rayayhu)

lo yiBatzer
Veh (l'vaynim)
koL (v'nisrayfah)

Balal (hamigdal asher banu)
Veh (havah nayrfah)
koL (ha'aretz v'navlah sham)

Ba
Veh
L

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Instrumentation

Piccolo

Flute

English Horn*

B-flat Clarinet*

Bass Clarinet*

Bassoon

Contrabassoon*

2 Trumpets in B-flat

3 Horns in F*

1 Trombone

Percussion (2 players):

Player 1:	Glockenspiel Marimba Tubular Bells
Player 2:	Vibraphone Xylophone

Piano Four-Hands

Keyboard

Harp

Oboe Solo

Soprano (Amplified)

Strings

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*Score is transposed; Contrabassoon and Double Bass sound one octave lower than written.

Duration: ca. 7'30"

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Performance notes for *Napeague*

This work consists of seventy-five chords for orchestra and an obbligato part for solo oboe. Most of the chords have three components: an attack, a loudest point arrived at the end of the crescendo hairpin, and a cut-off point. These three components correspond with the three rhythmic events in each chord.

- For all instruments save percussion, piano, keyboard, and harp:

> The dynamic marking for most of the seventy-five chords is *p*. Begin *p* and crescendo to either *mf*, *f*, *ff*, or *fff*, and hold that dynamic through your cut-off point. Try to create a mix of these dynamics from one attack to the other over the course of the piece. You may modify your dynamics to blend in with what other players are doing.

- For all instruments save the obbligato oboe part, percussion, piano, keyboard, and harp:

> Within each chord, you are encouraged to inflect your own individual line with different "manners of playing," out of a pool of the following:
>
> 1. Starting on your given pitch, move up and down within a restricted range (from the division of a semitone up to a third);
> 2. Starting on your given pitch, play in a circular, swirling motion within a restricted range (division of a semitone to a third);
> 3. Starting on your given pitch, create an arc or curved shape with your line within a restricted range (division of a semitone to a third);

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4. Starting on your given pitch, create a "ribbon" shape with your line within a restricted range (division of a semitone to a third);
5. Starting on your given pitch, create a "zig-zag" shape with your line within a restricted range (division of a semitone to a third);
6. Have your line become thicker and thinner (and vice versa), possibly involving the use of multiphonics and double stops; and
7. Have your line become brighter and darker in timbre (and vice versa).

Note: These "manners of playing" should not be overdone, or used for every line. As mentioned before, they should always be executed within a fairly narrow range (division of a semitone to a third), and subtle microtonal inflections are very much desirable. Do not do it in such a way that your counting or sense of time is blurred.

- For the Soprano:

Your part is in the following five languages (in order of appearance):

Dutch (indicated in the score as NL);
English (indicated in the score as ENG);
French (indicated in the score as FR);
German (indicated in the score as GER)
Hebrew (indicated in the score as HEB); and
Latin (indicated in the score as LAT).

At the beginning of each new attack there is text underlay. The text is to be sung freely with the given pitch material, although exigencies

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of time may dictate that certain text items will need to be enunciated faster than others.

Breathe where desired; the held notes merely indicate that the given pitch is "in play" at that particular moment.

If there is a language change, notification will be given by means of the abbreviations listed above.

A brief guide to Dutch pronunciation:

a	like *a* in *cart*
ee	like *a* in *late*, but a pure vowel, not a dipthong
g	like *ch* in Scottish *loch*
ie	like *ee* in *bee*
ij	between *a* in *late* and *igh* in *sigh*
o	like a very short version of *aw* in *lawn*
oo	like *oa* in *road*

B.W.

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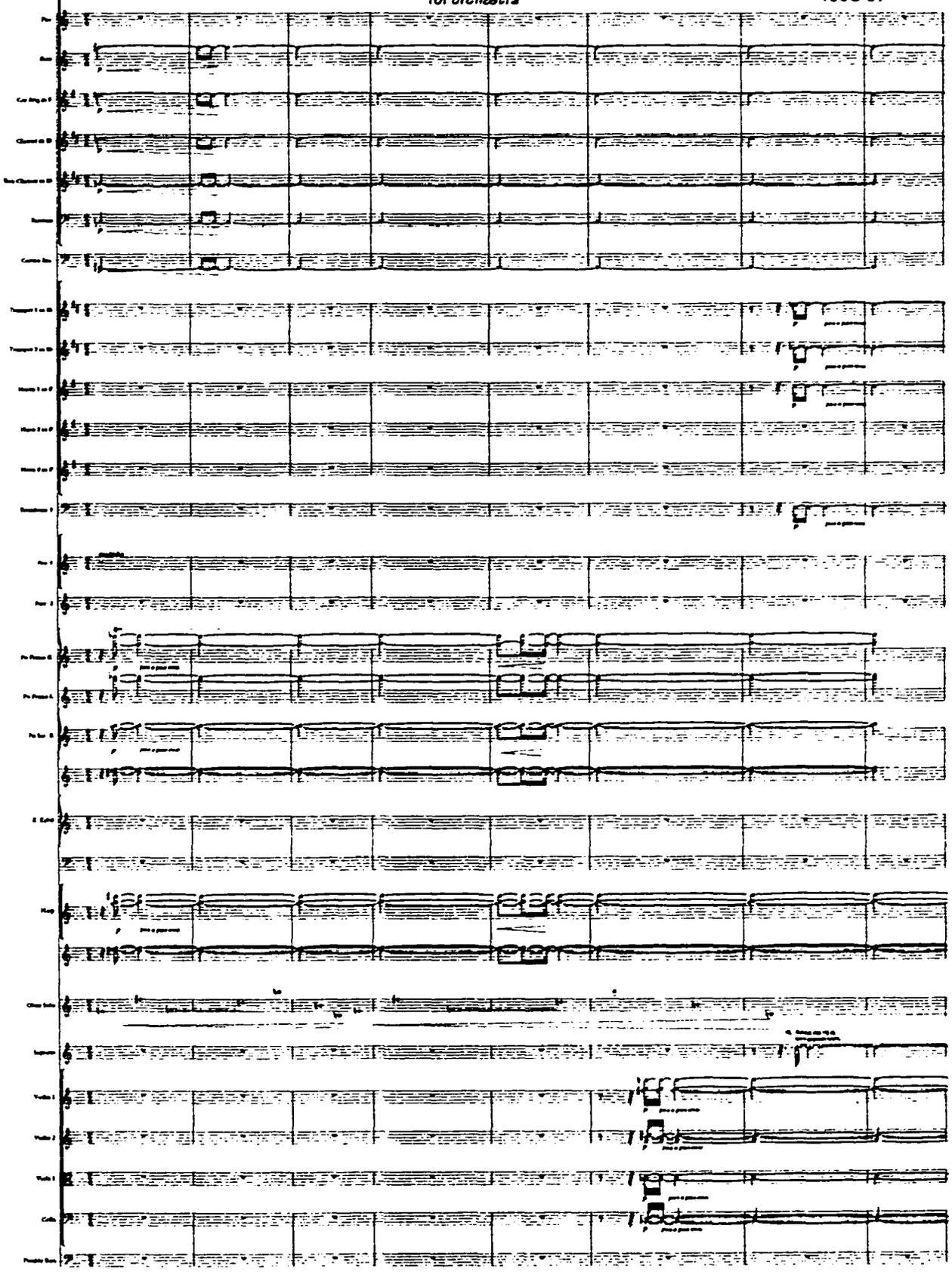
Commissioned by and dedicated to the Galatea Ensemble

Napeague

for orchestra

Benedict Weisser
1996-97



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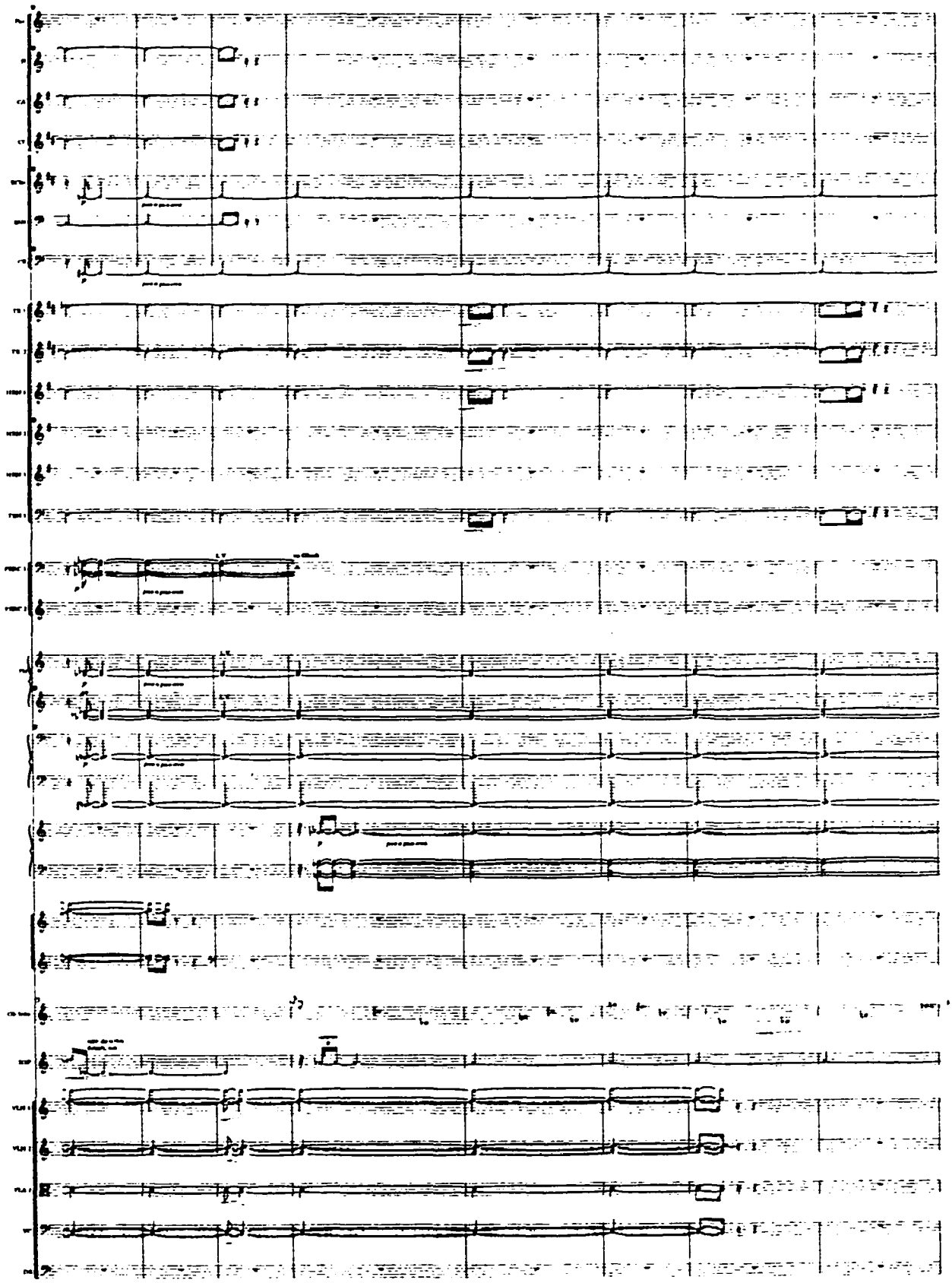

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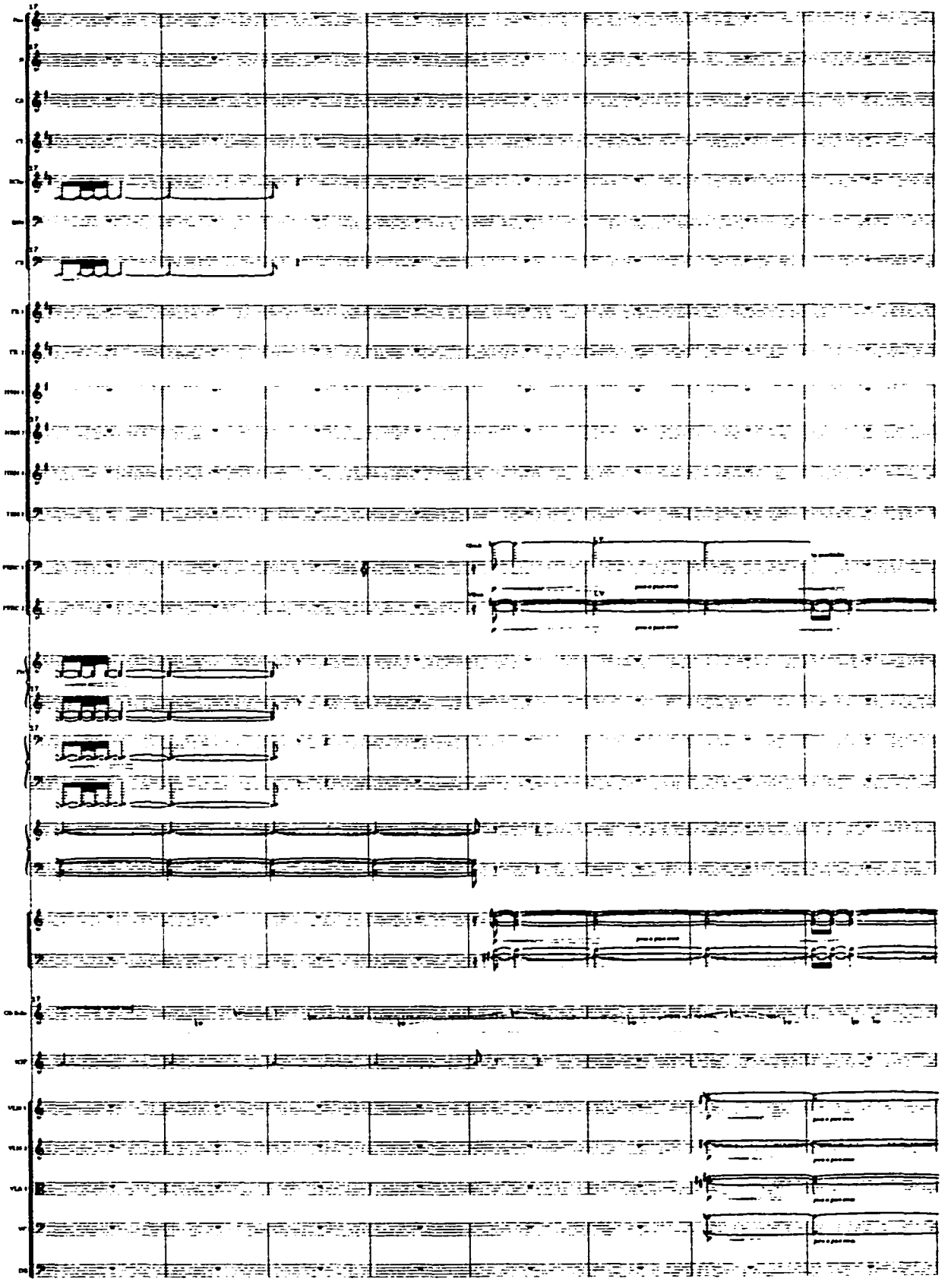

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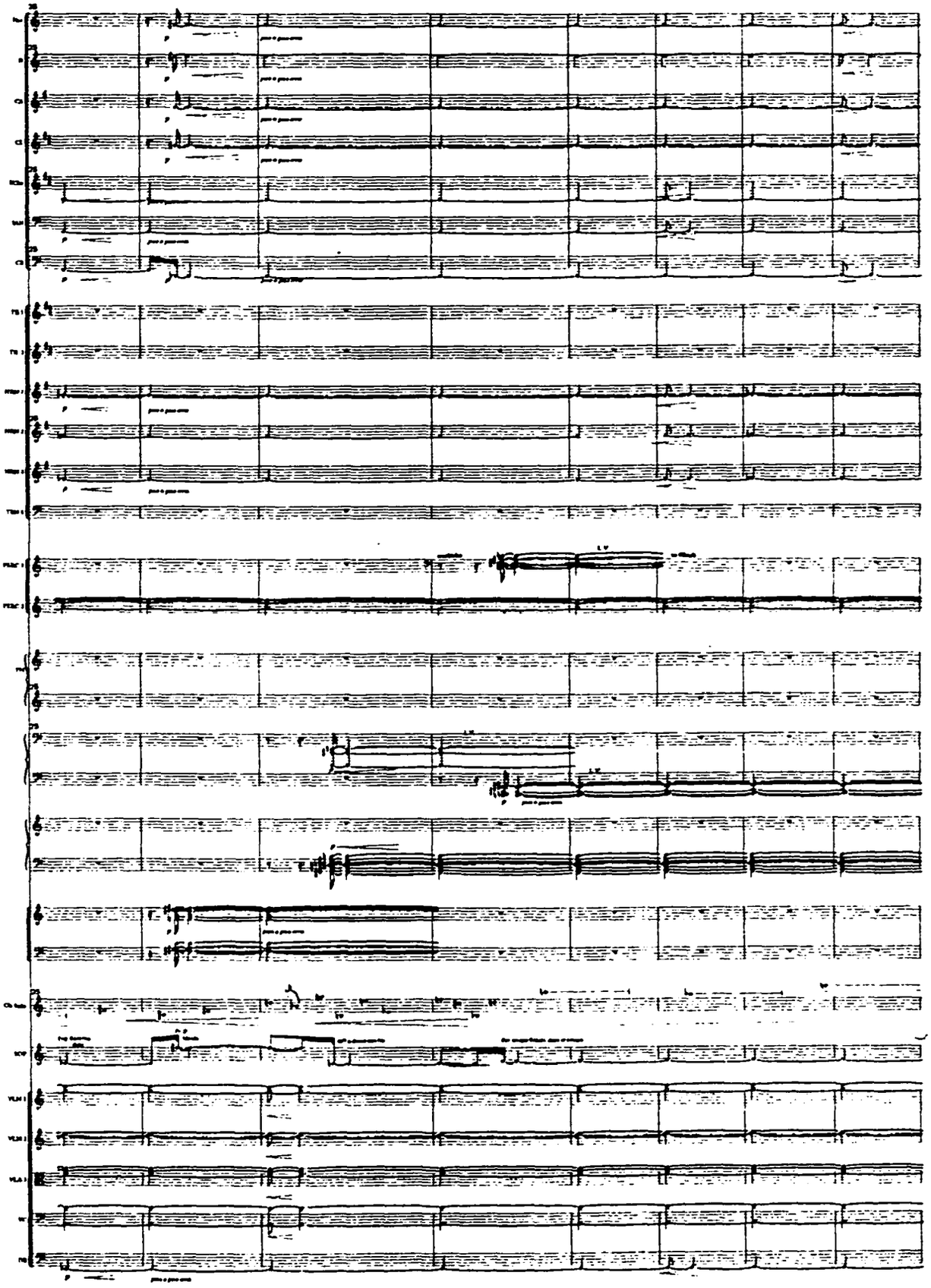

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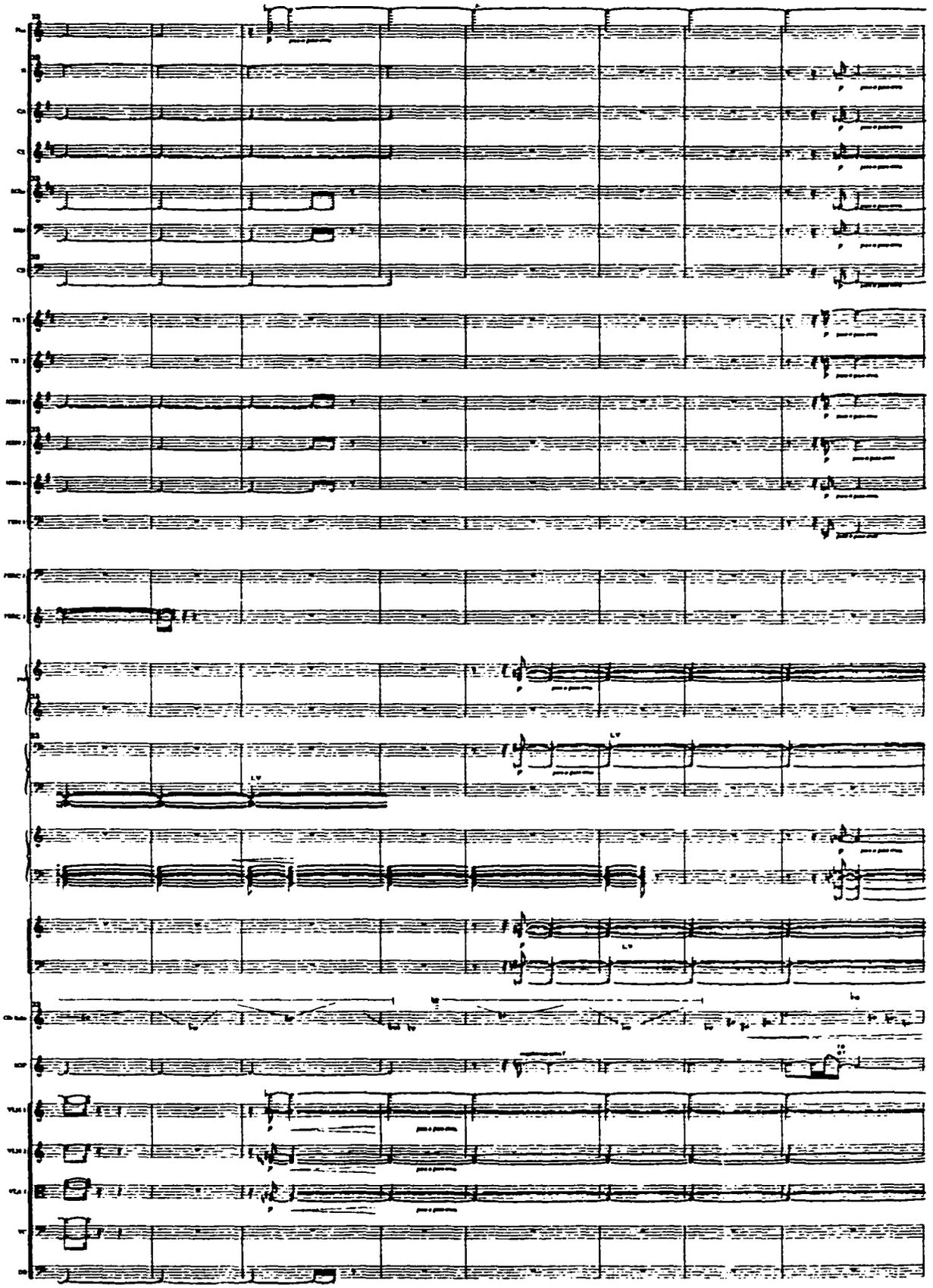

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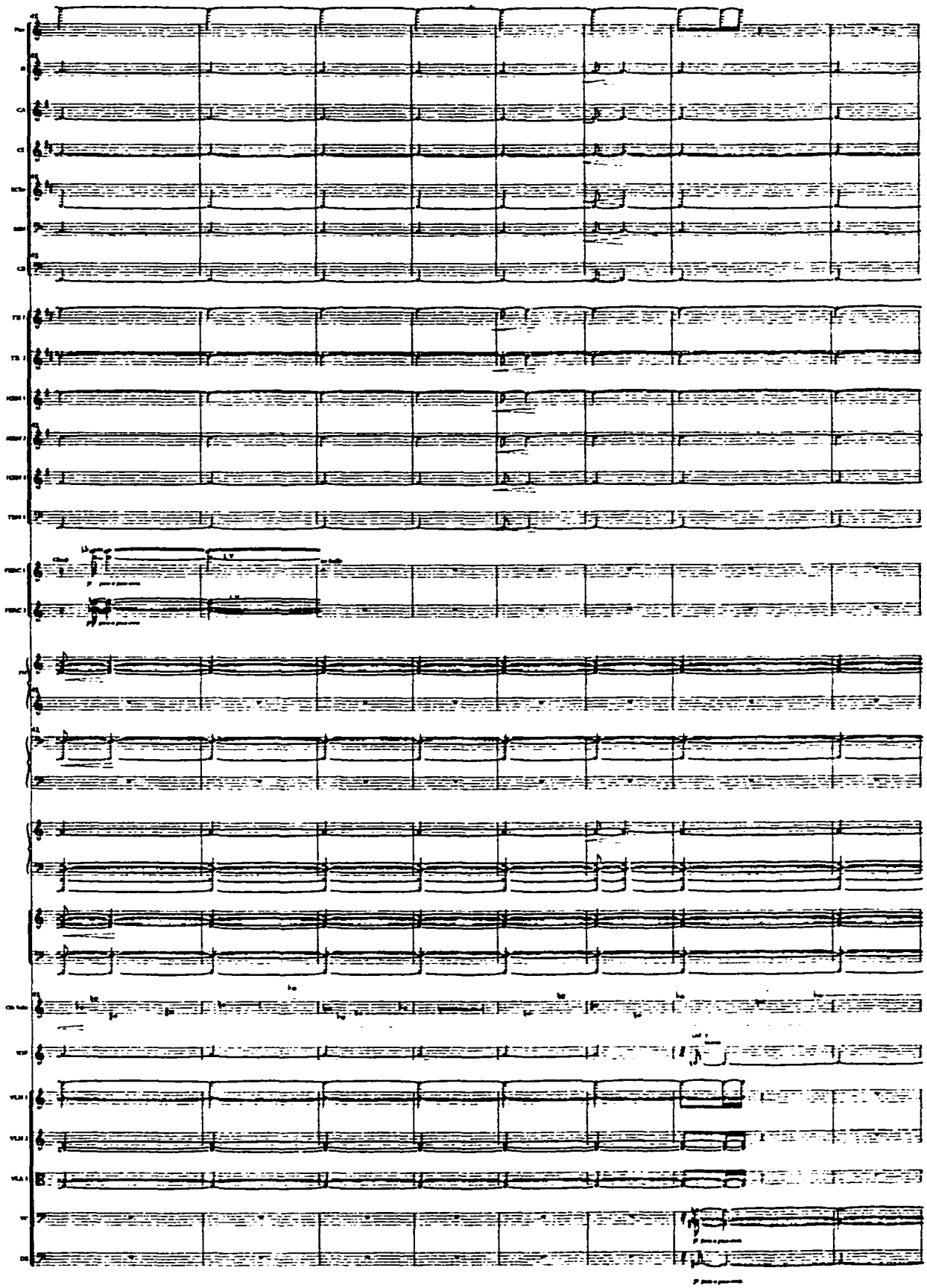

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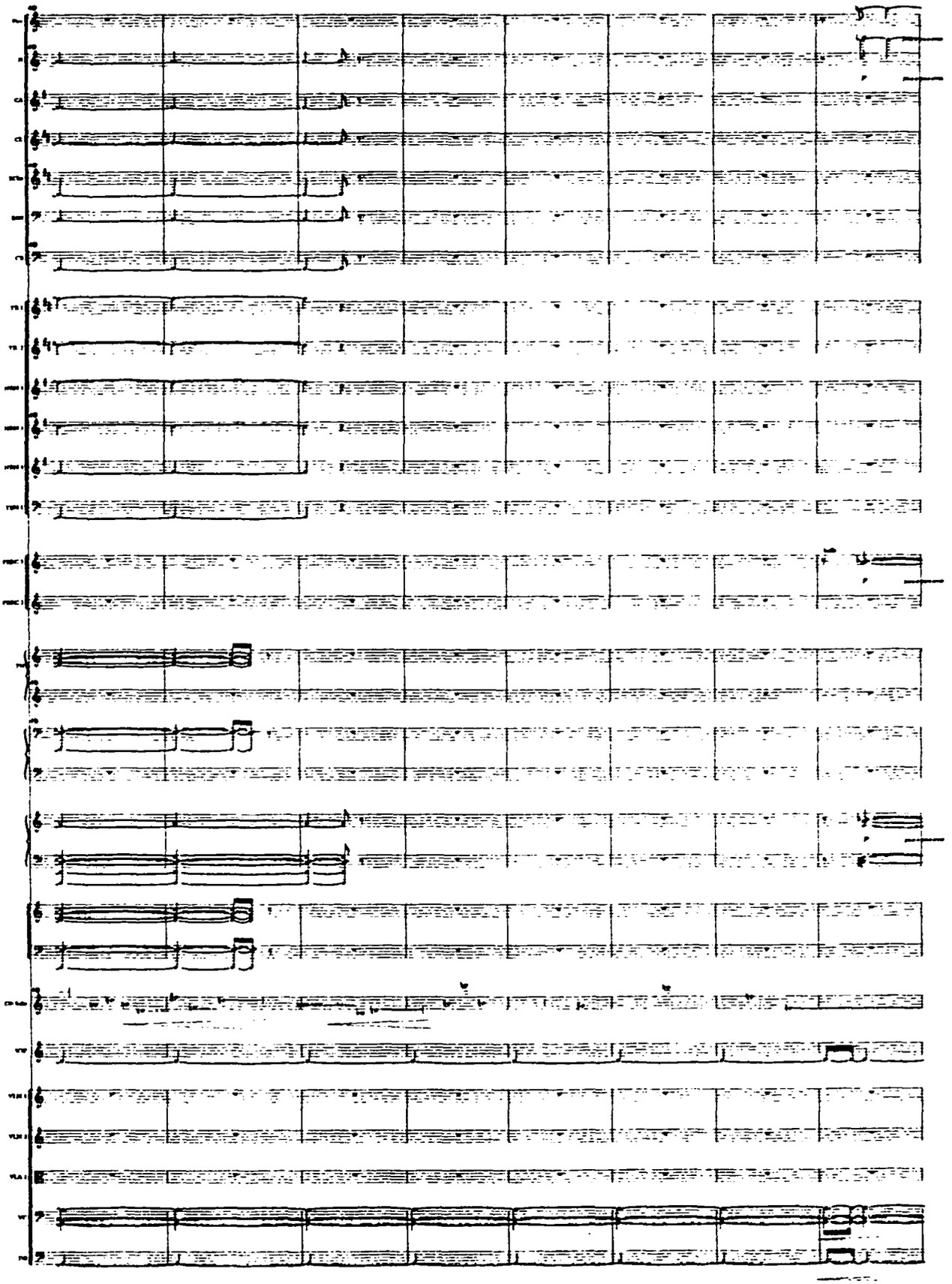

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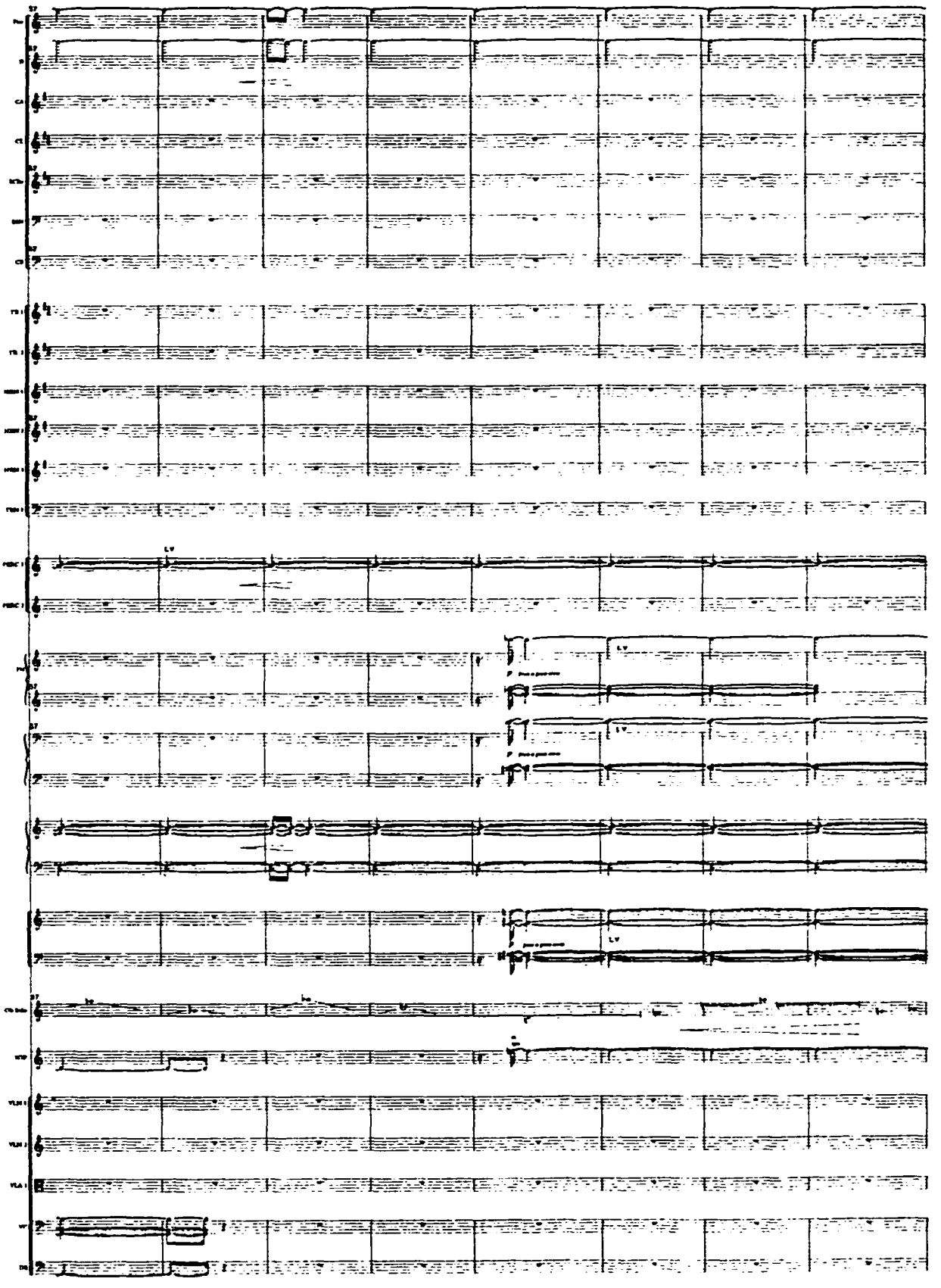

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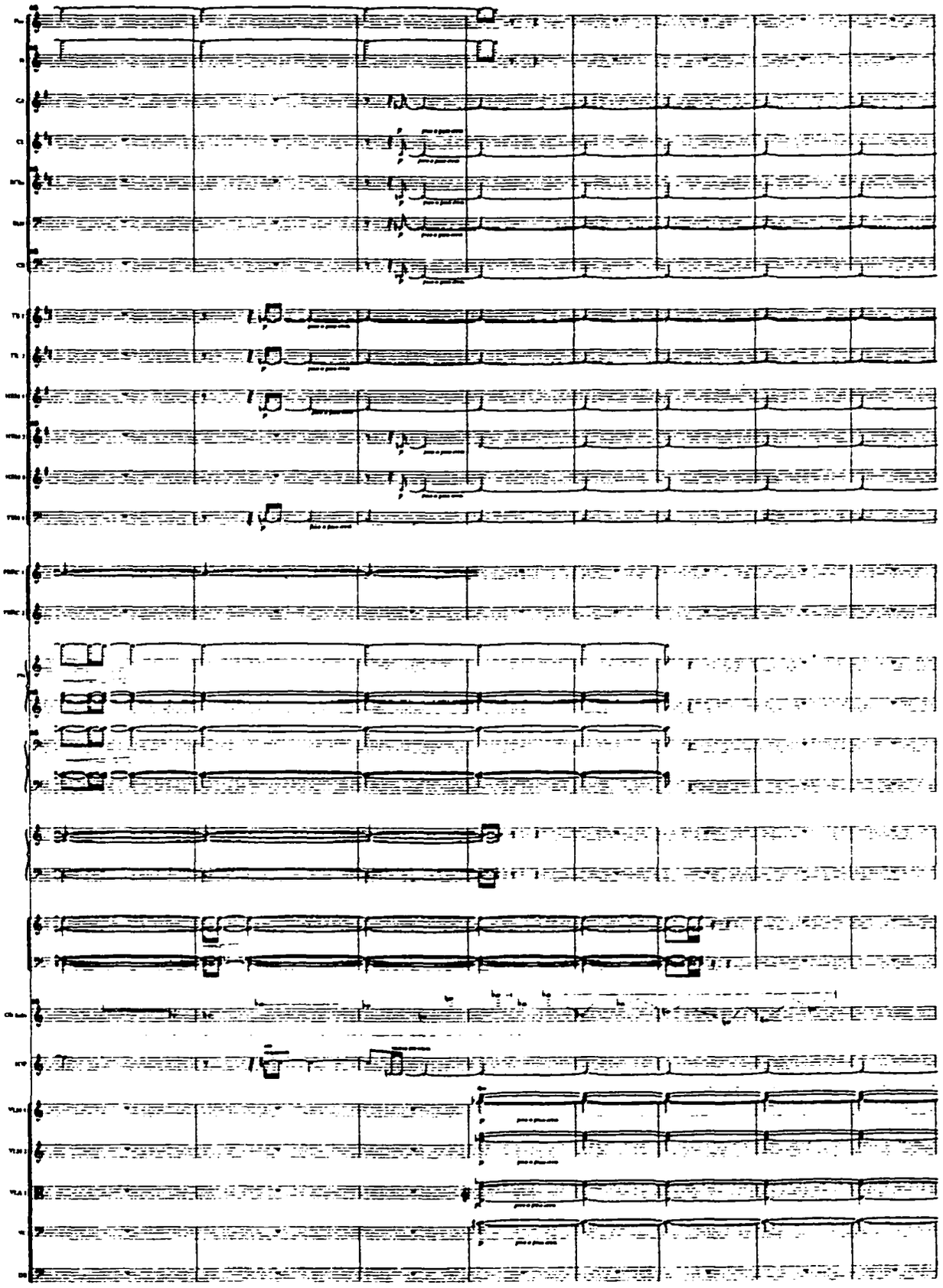

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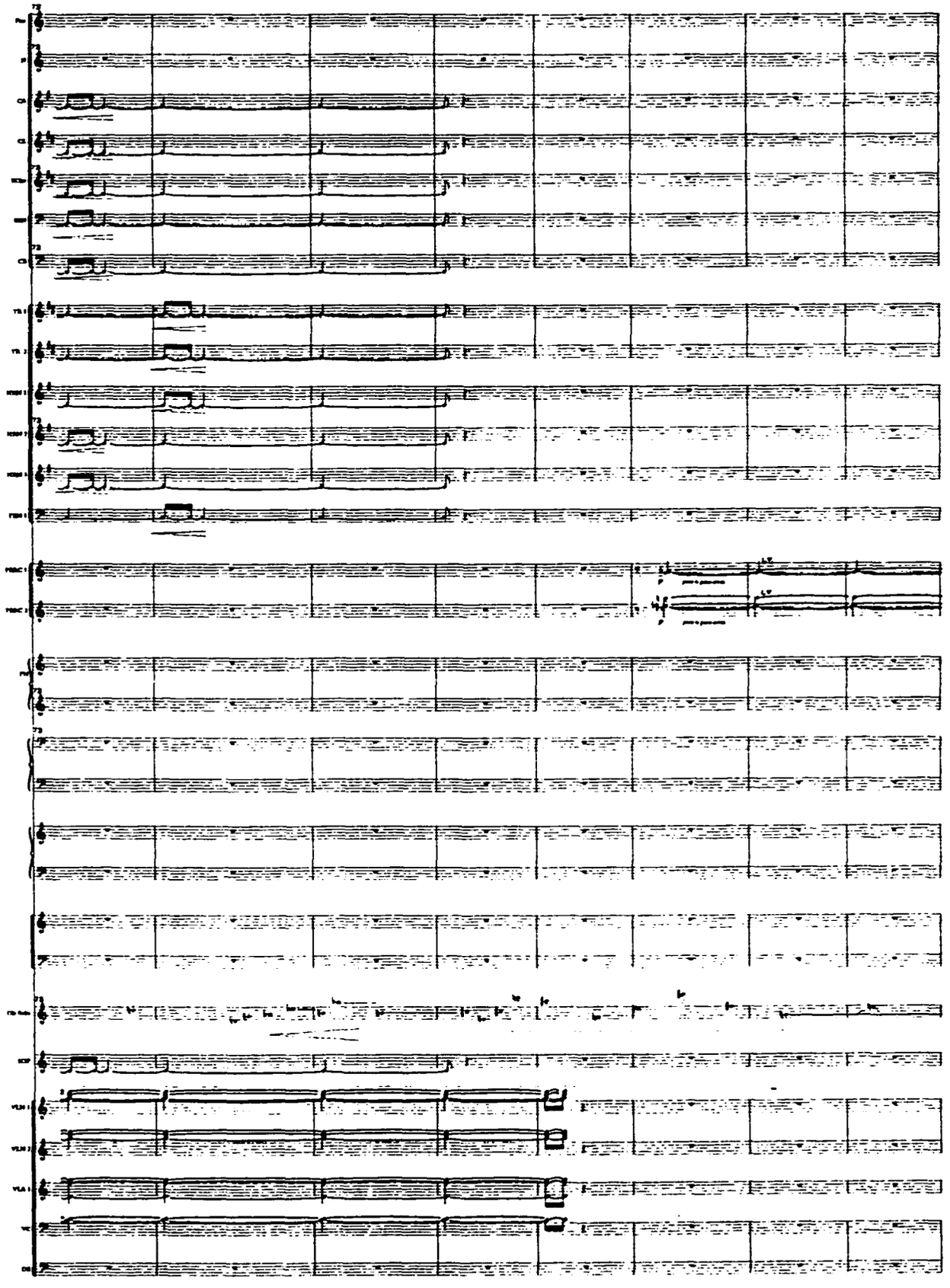

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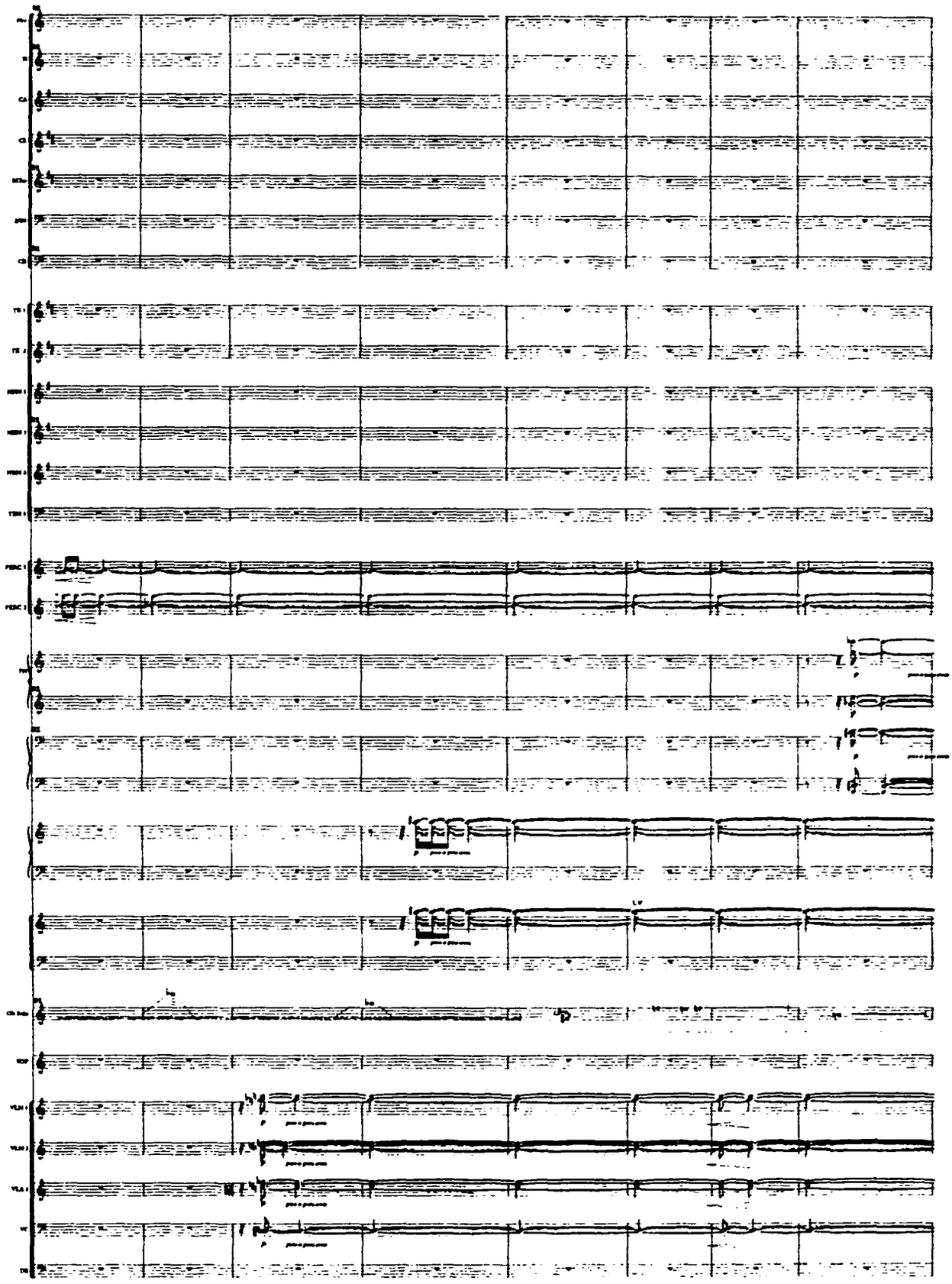

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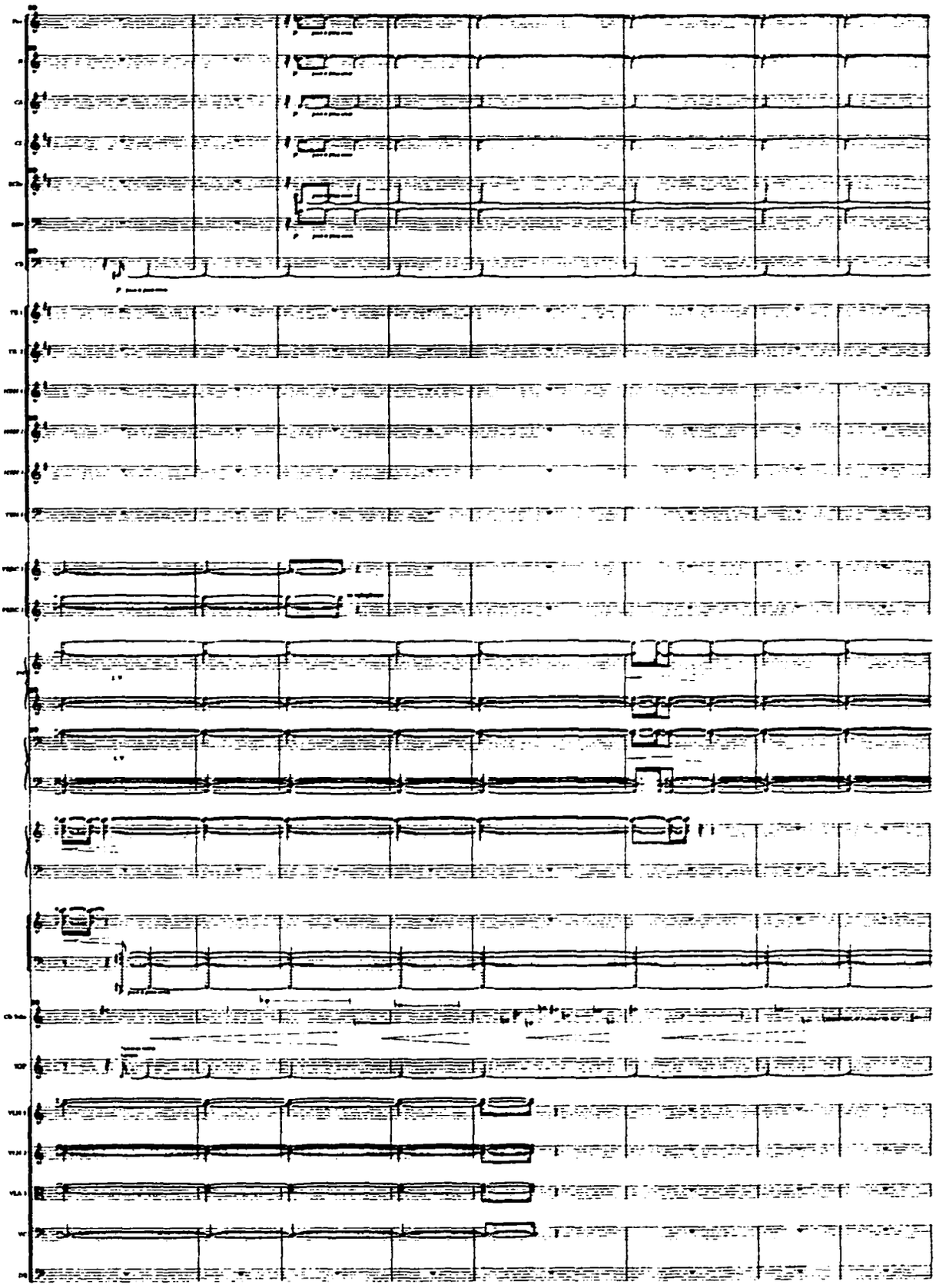

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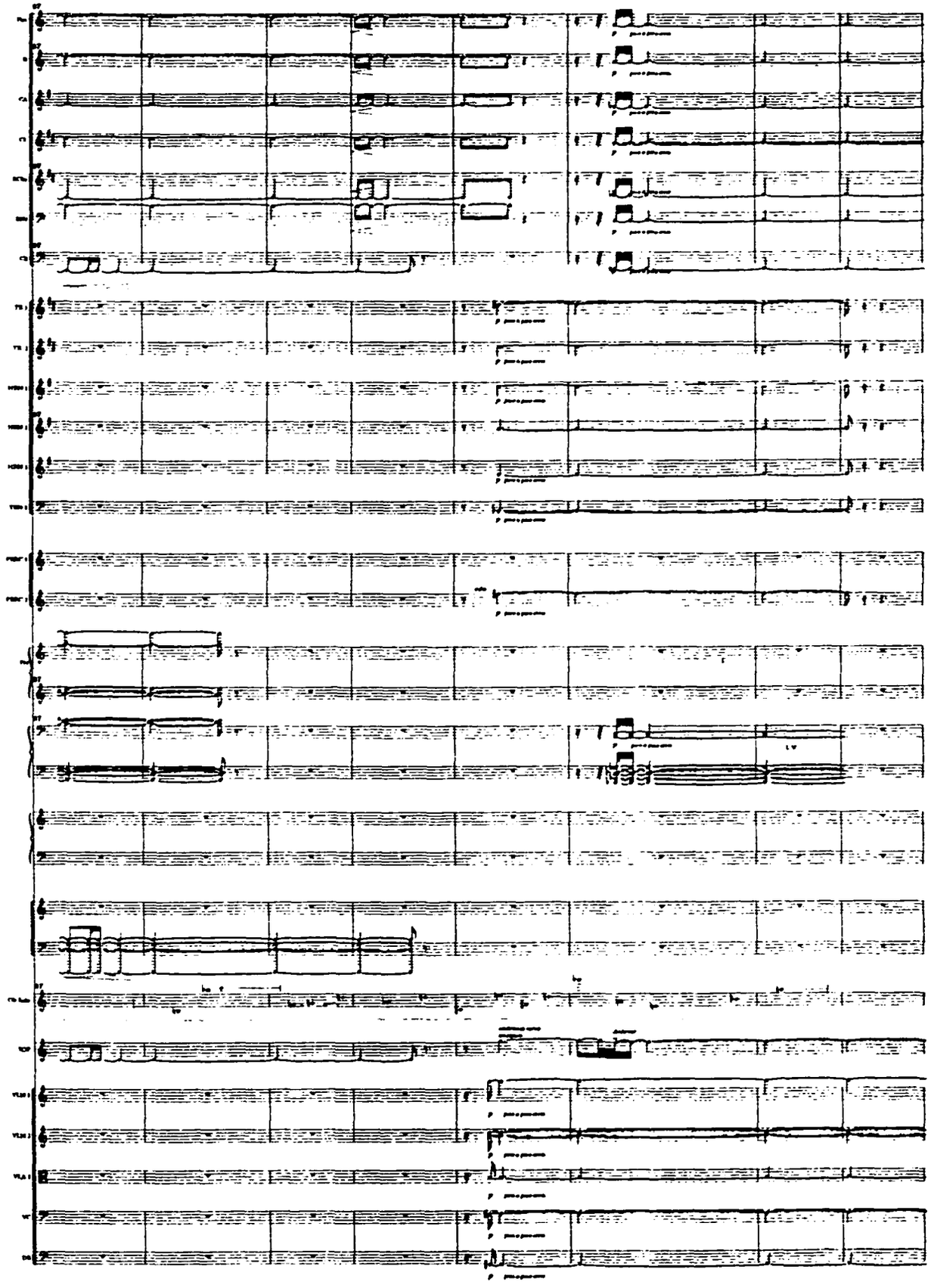

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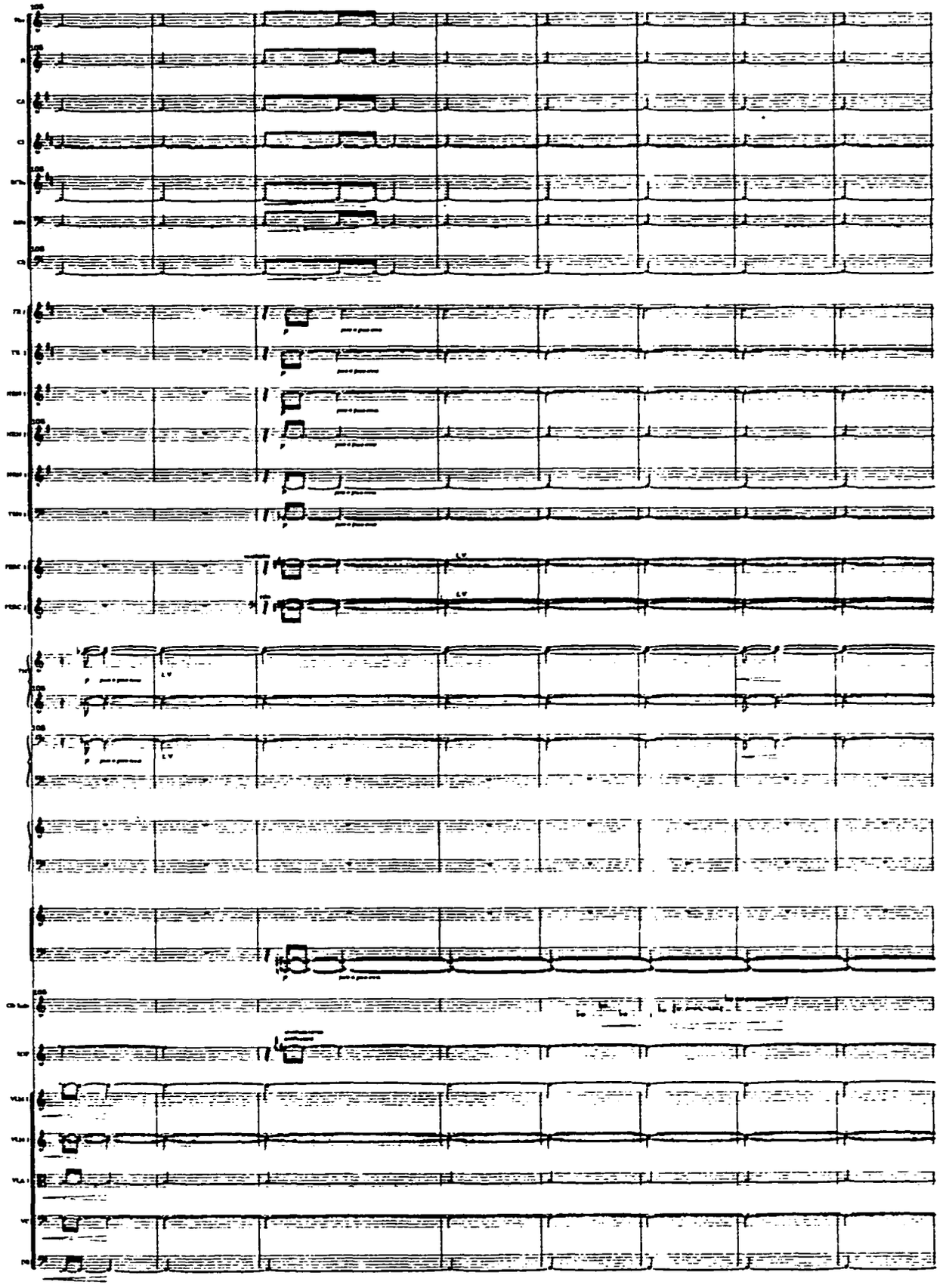

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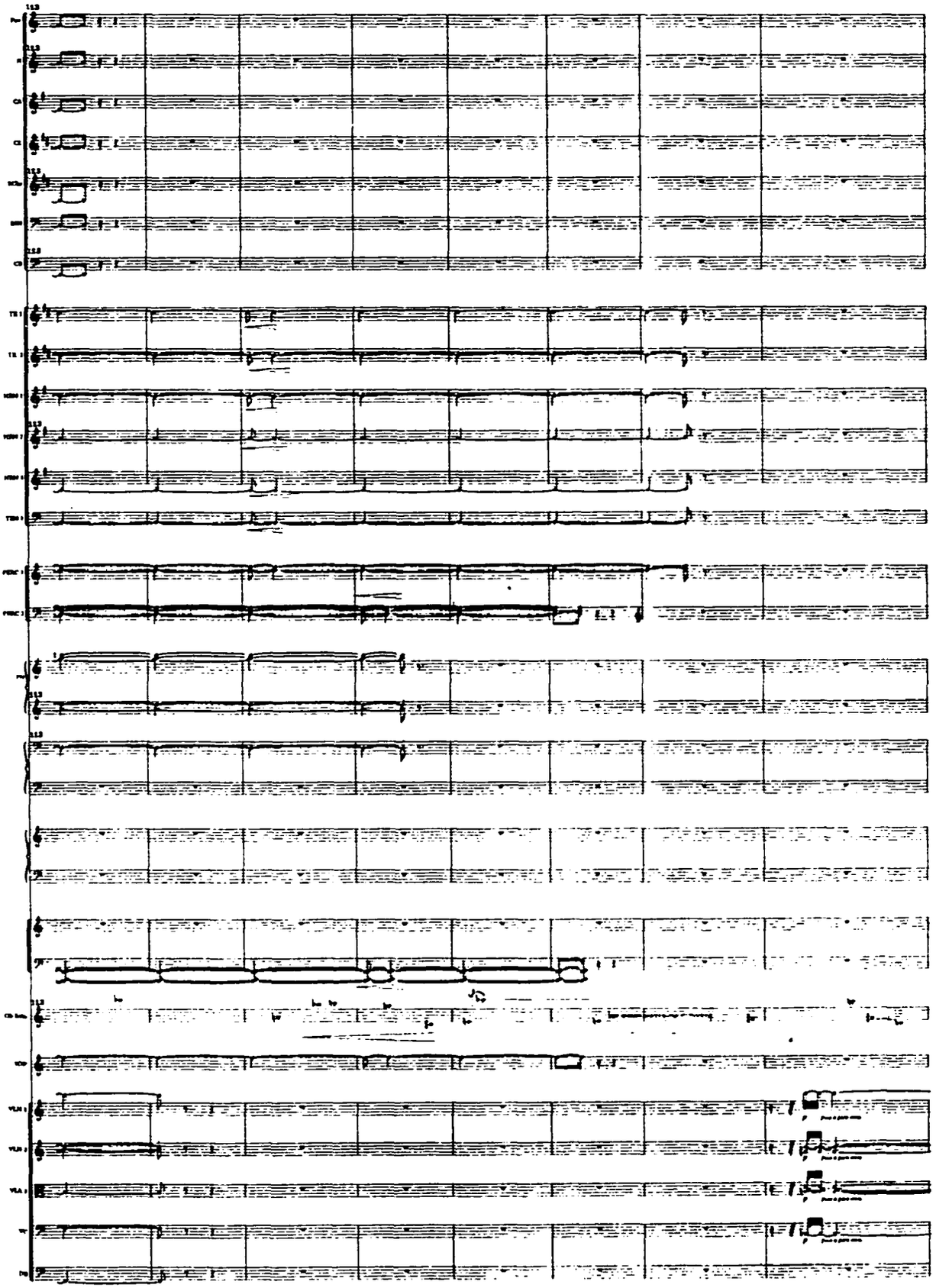

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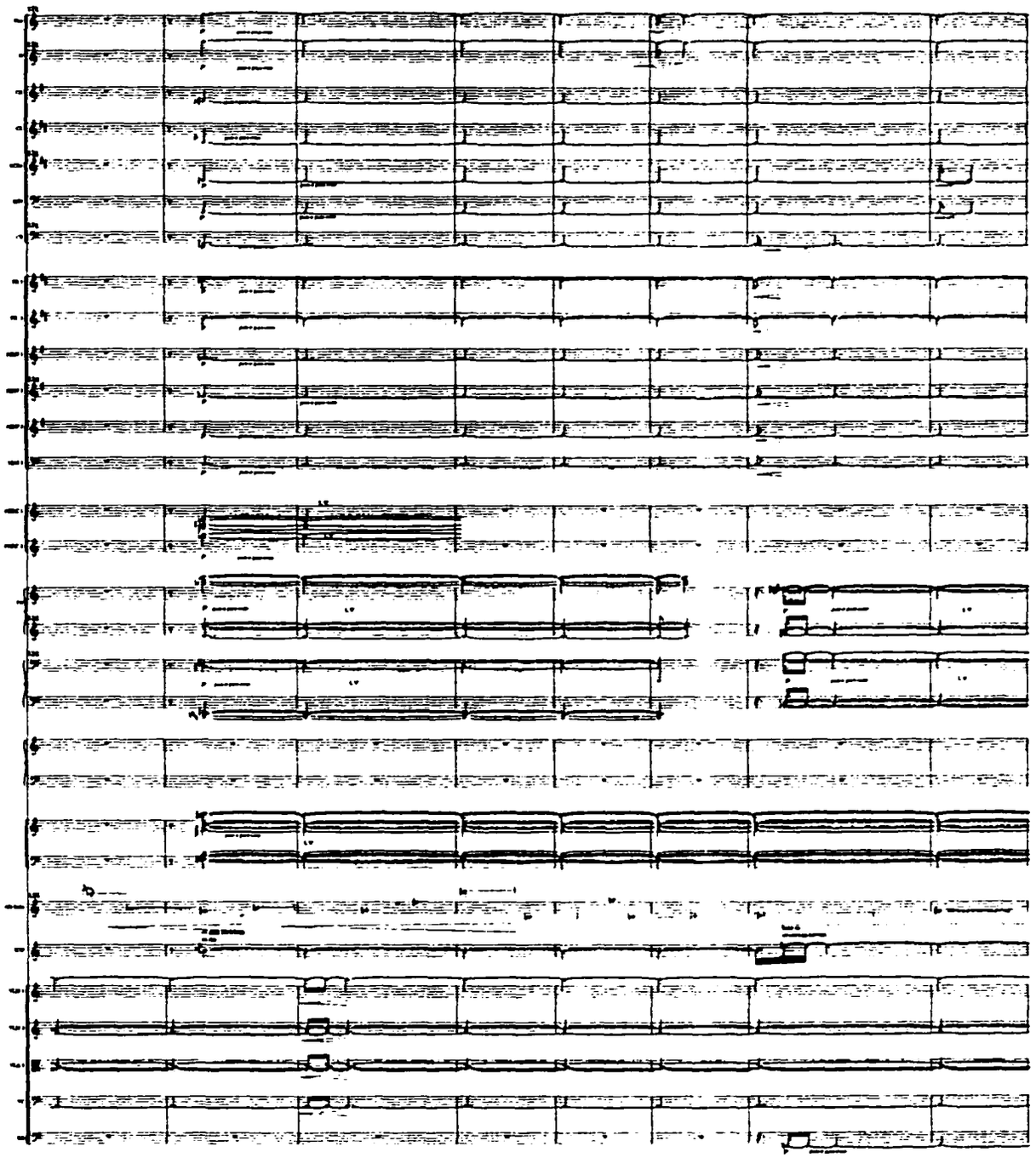

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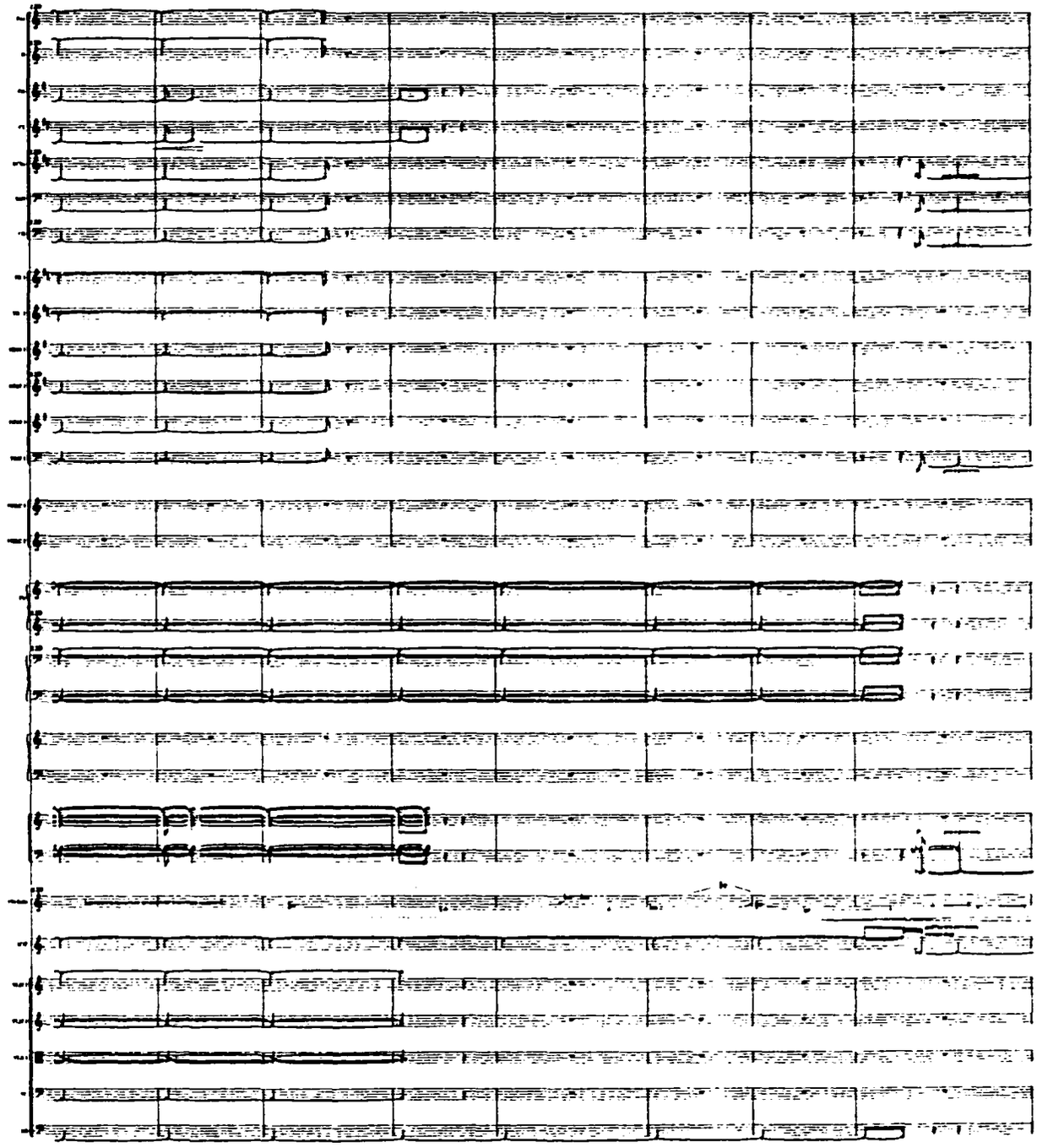

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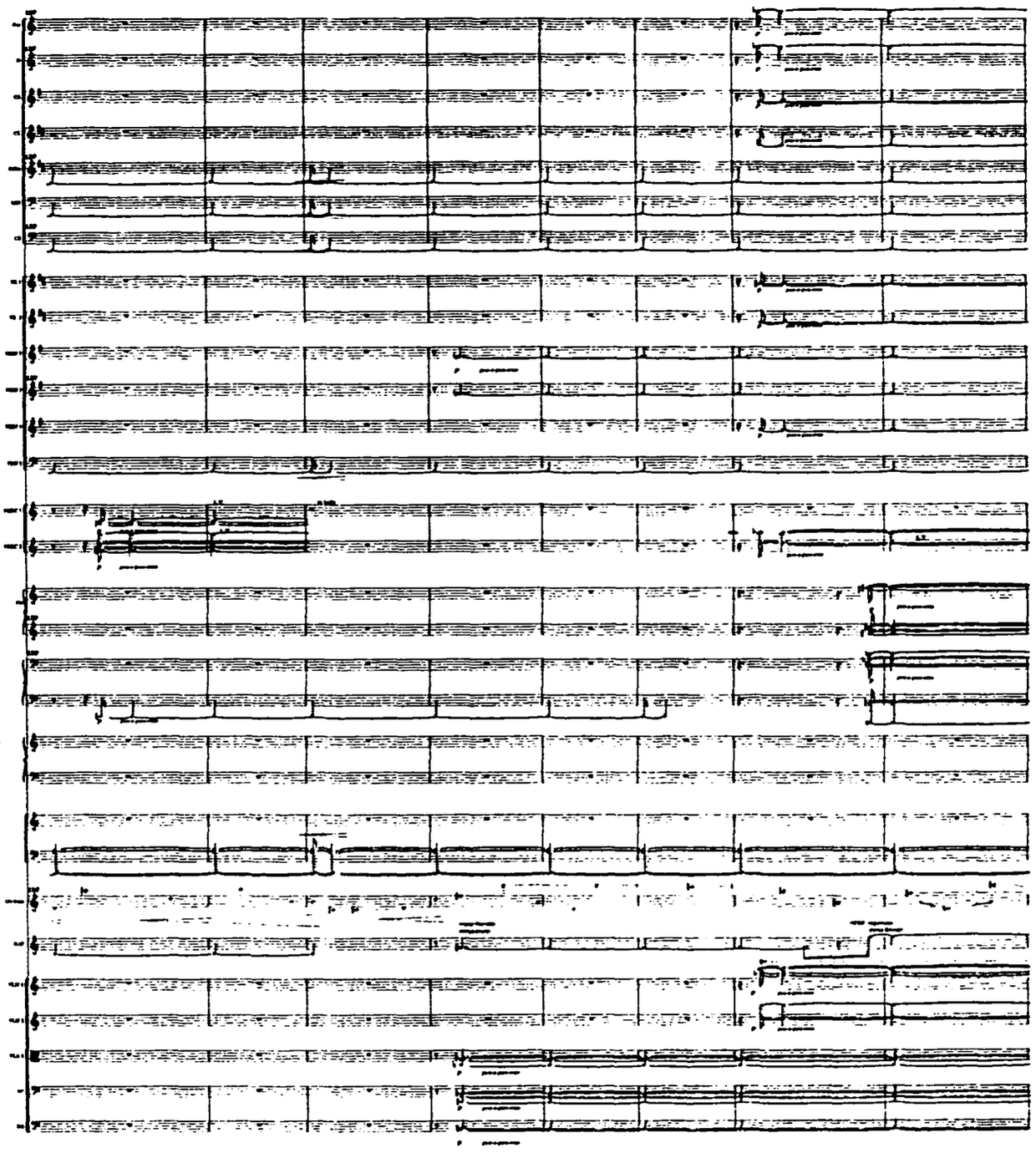

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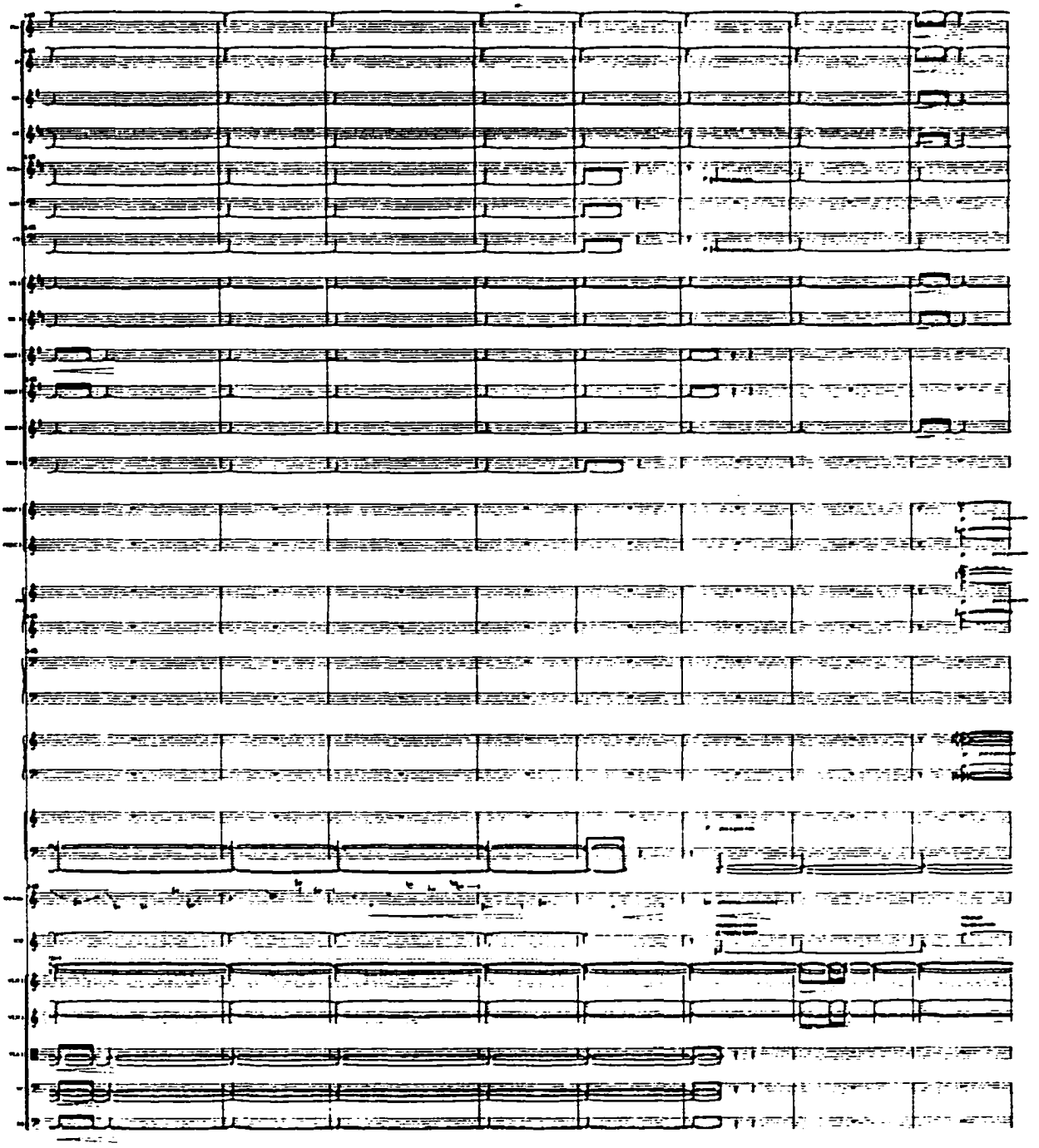

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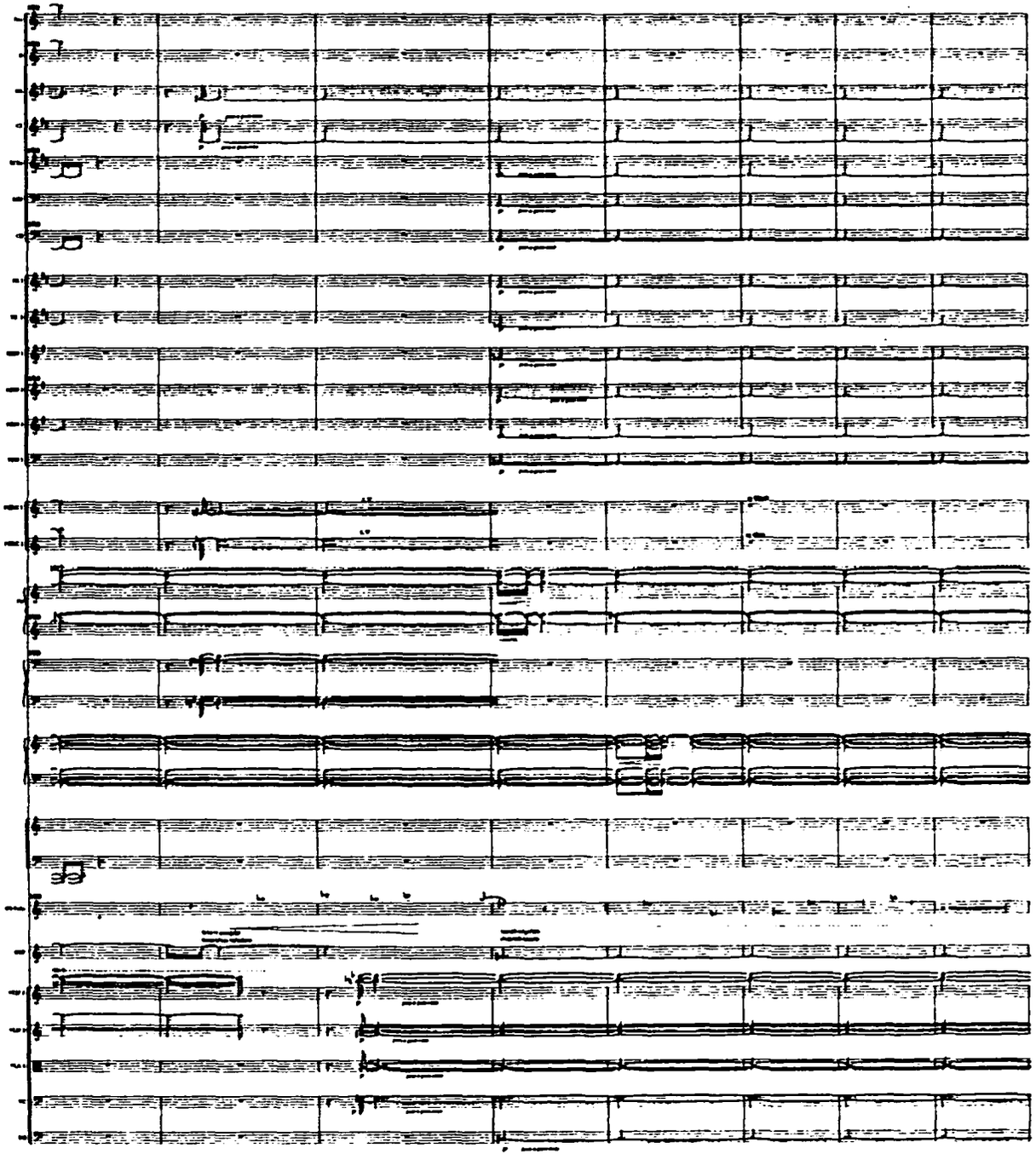

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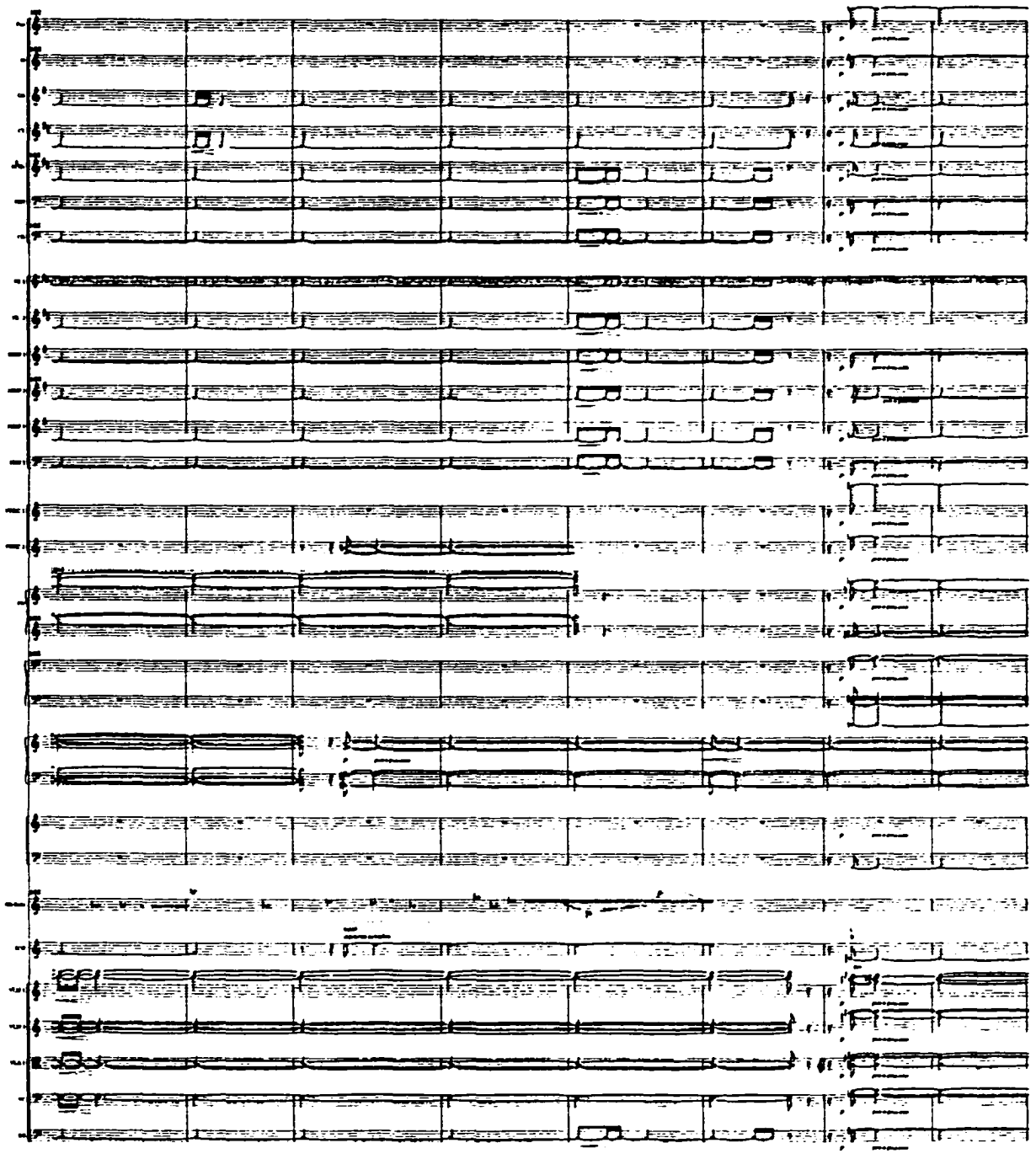

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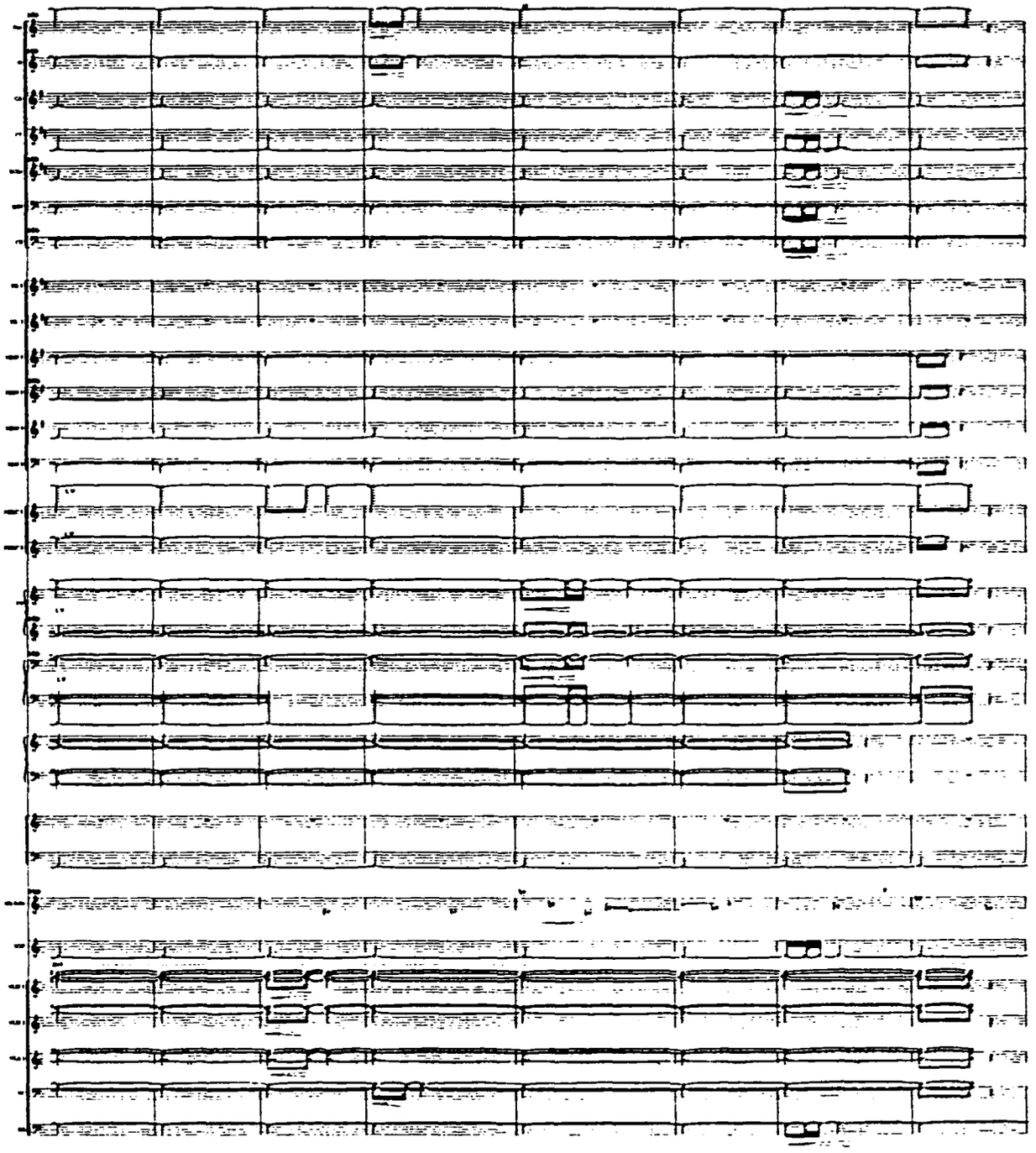

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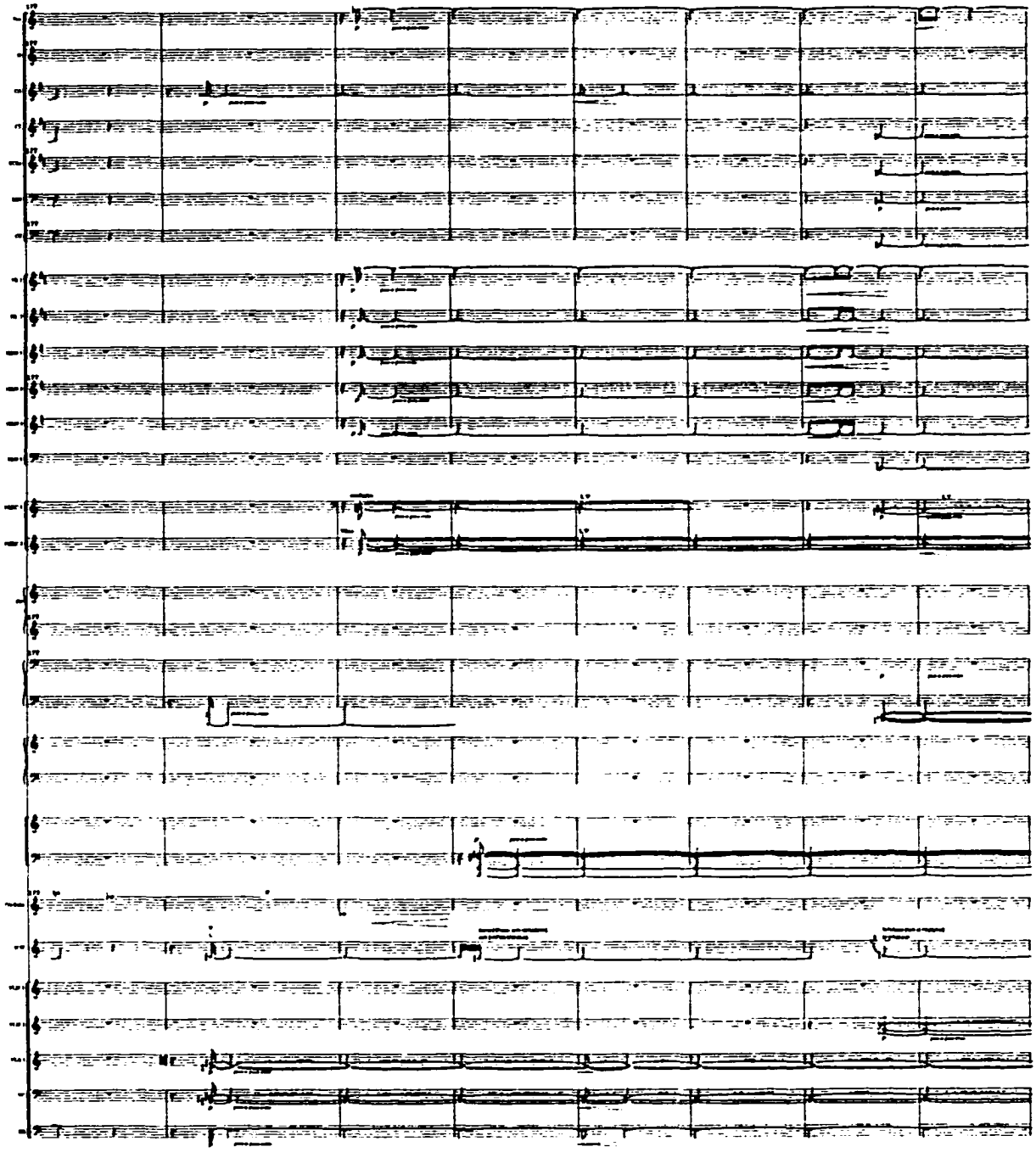

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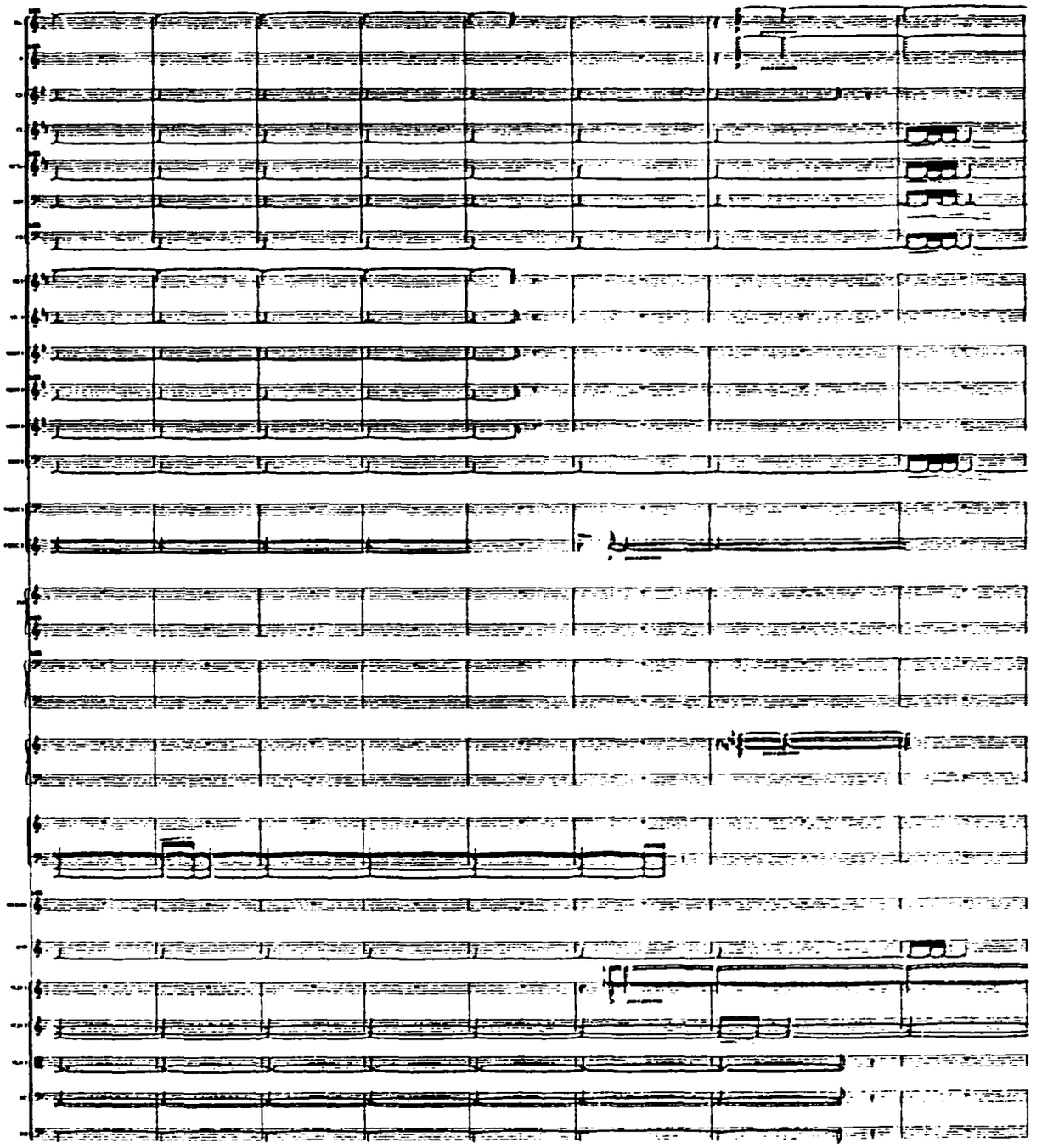

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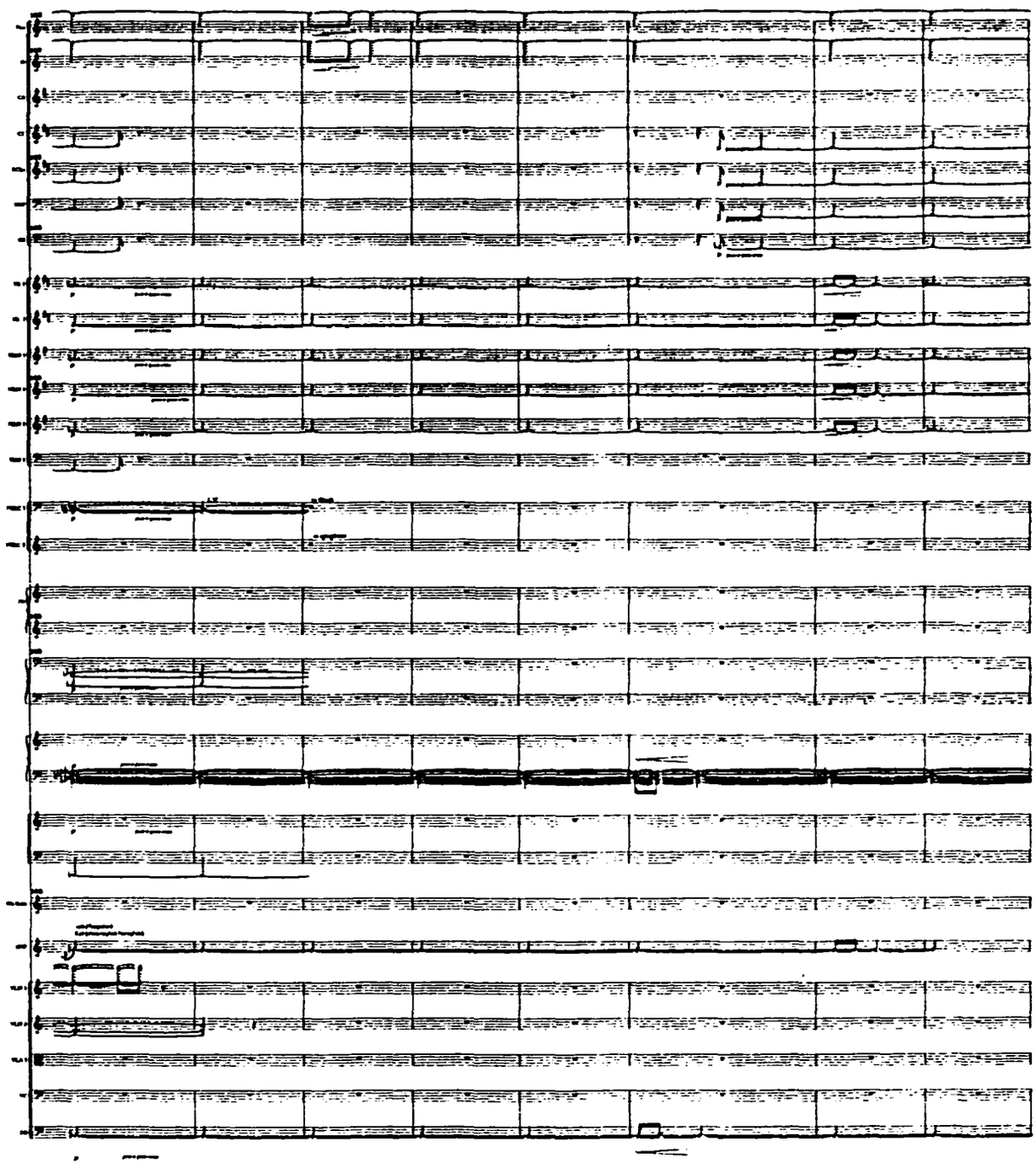

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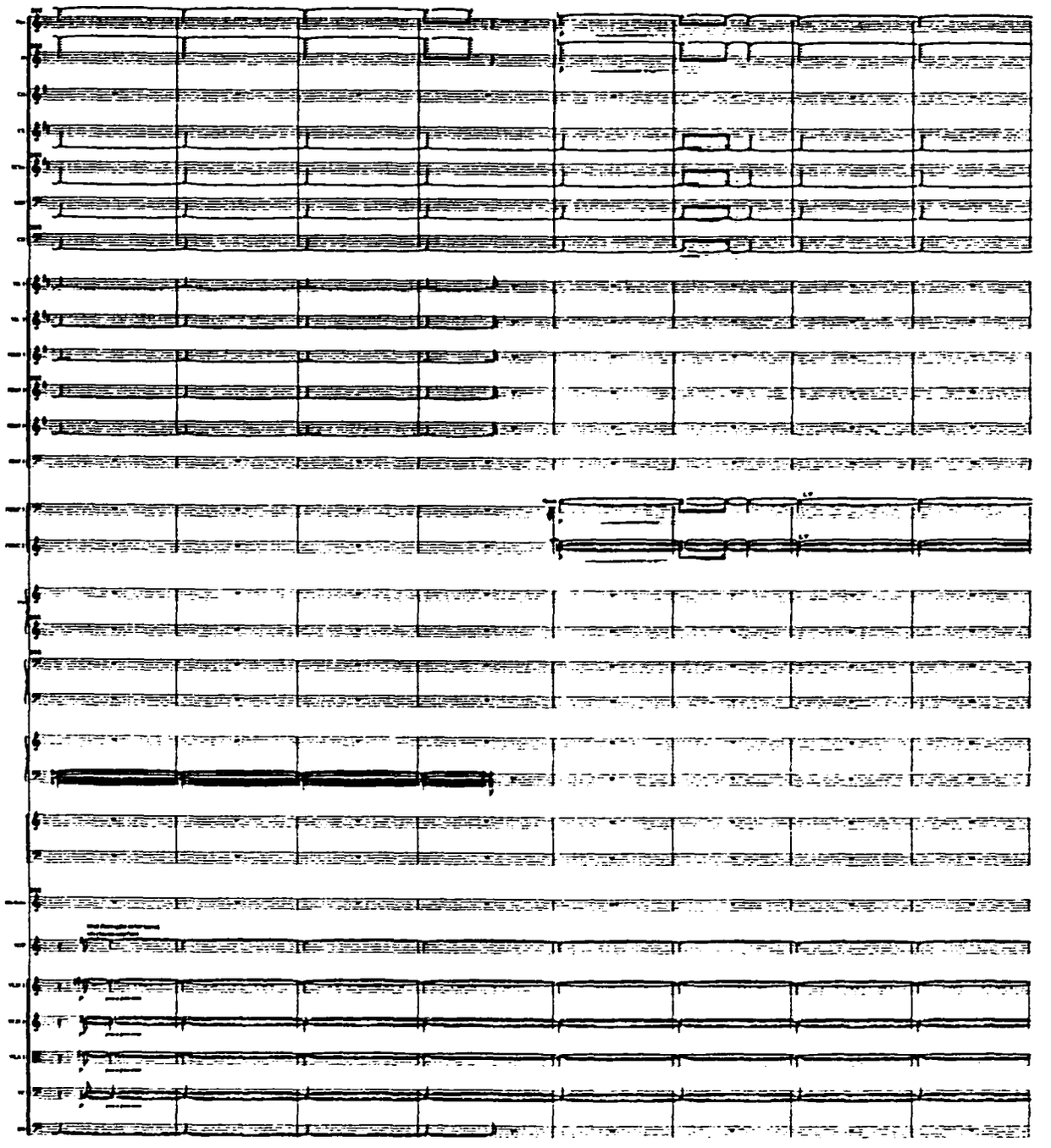

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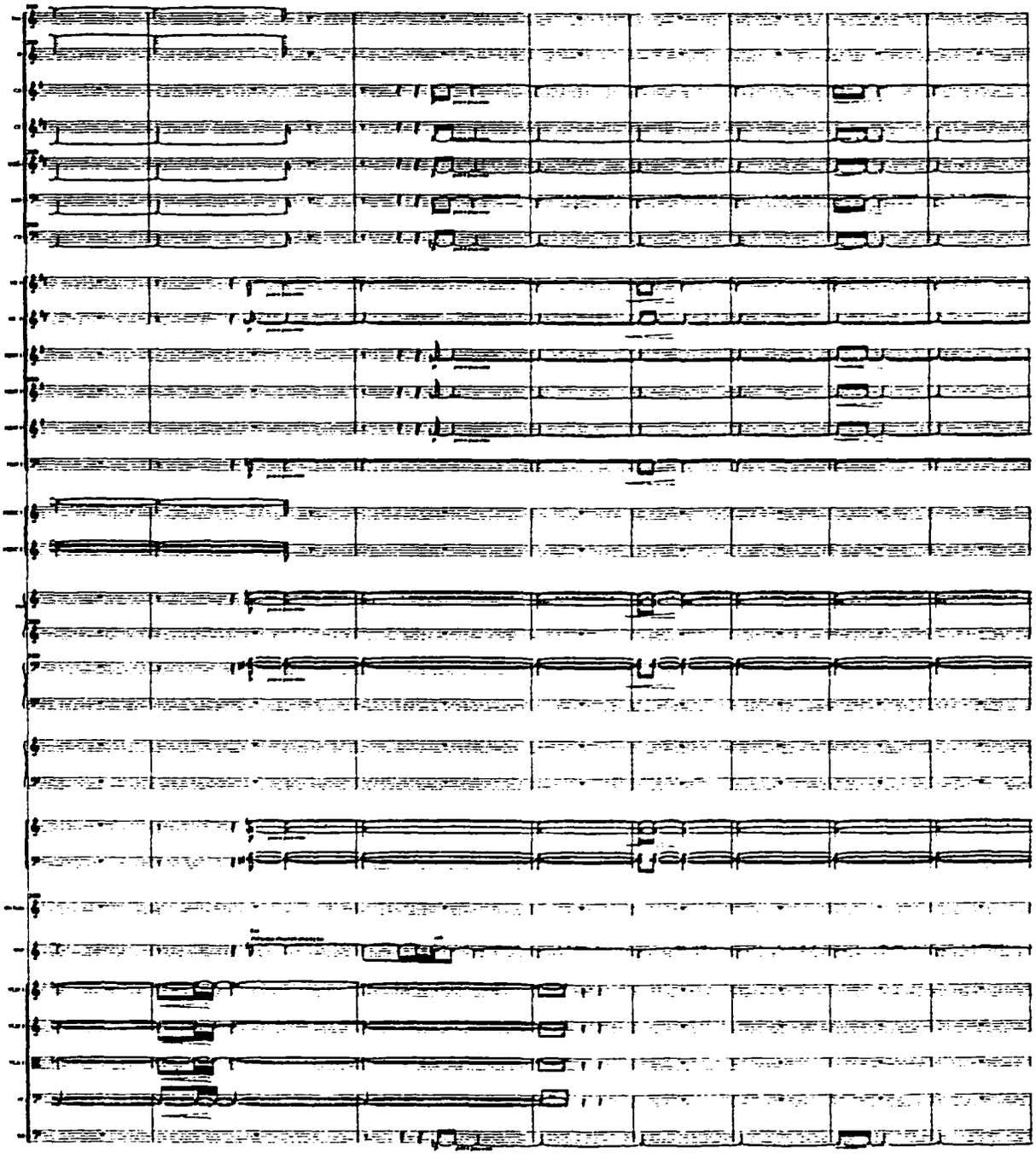

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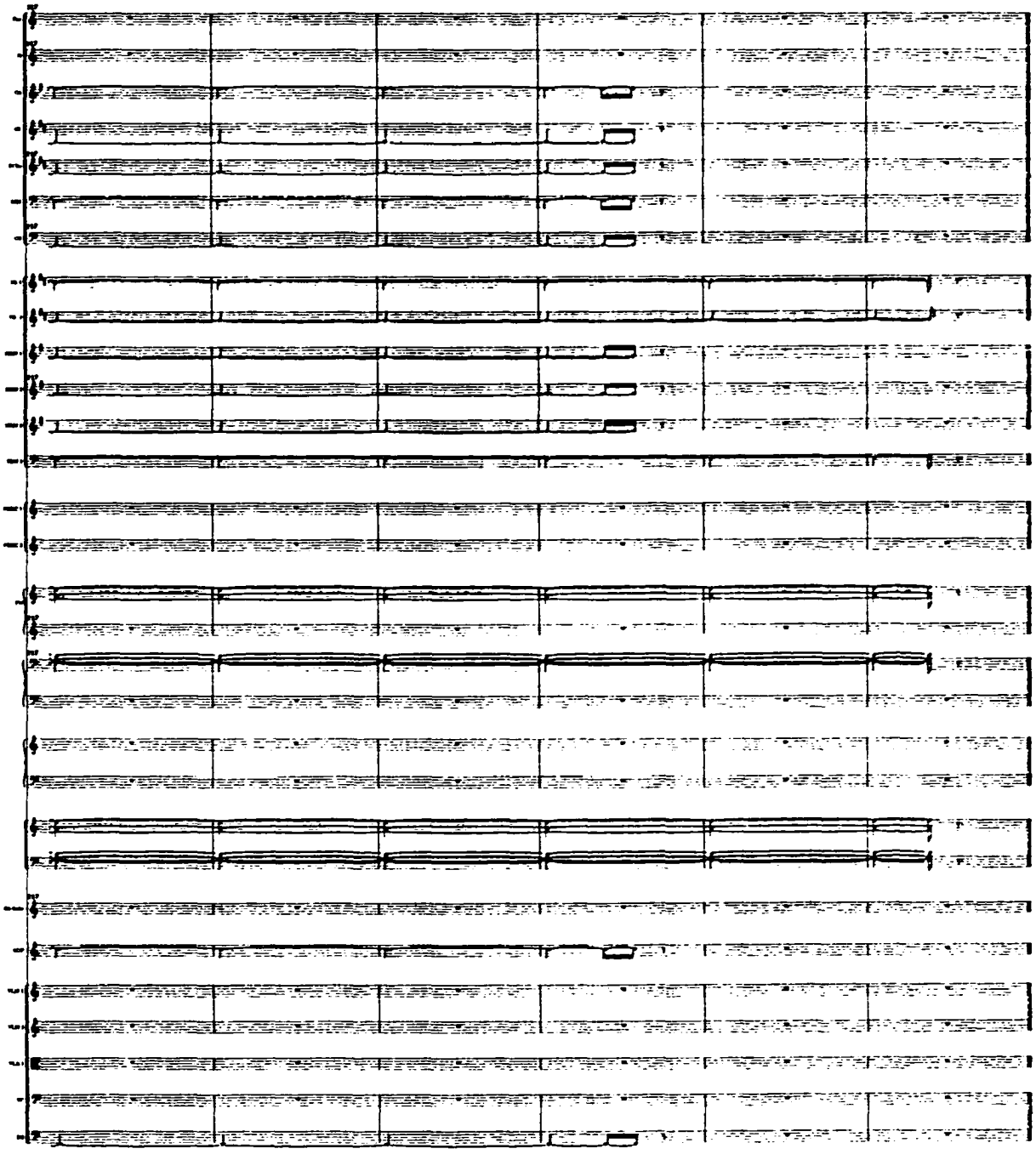

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MARRIAGE AND FREE LOVE

by Emma Goldman

(from *Anarchism and Other Essays)*

Hirat un lieve veren vertarcht fun di mehrste menschen alles tzoy verter mit derzelviger vedeitung. Memeint az zei kumn aroys fun dizelveh motiven un zei vafrigiden dizelveh farlangen. Ot di meinung is nit vagrindet oyf virklieve fakten, nur dos volk chot zich azoy angeredt.

Hirat un lieve zeinen tzvei vazunderah zachen; zei zeinen azoy veit funander vi der Nord-Pol fun das Zid-Pol. Noch mehr, eine is gor entgegenzetz der anderer. Sitz kein zweiful nit, az mant chasenes zeinen geven der resultat fun lieve. Ober nit vayl di lieve hot nit nikent haven kein kiyum oyser der hirat, nur nicher vayl leit kennen zich in gantsen nit verfayn fun eingenomene zitten. Es zeinen faran heint a sach menner un freuen vos hirat is vei zei nit mehr vi a komedia, doch varfen zei zich unter ihr unter tzuliv der effentlicher meinung. Jedenfals vahoypt ich, az chotsch es is emes, az mancka chasenes zeinen vagrindet oyf lieve, un chotsch es is oych emes, az in mancka fale vert di lieve nit obgekeelt in farhiratn leven, is dos aver nit veil zay zennen farhirat, nur trotz dem vas zay zennen farhirat.

Fun der ander zeit vider is as lacheluten falsh, as fun hirat kumt aroys lieve. As tareft amol in a yoyvel, a far hirate por ferlieven zich noch der chaseneh; aver ven kuken zich zu nehnter, zehn mir dohn, as dos is nit mehr vi zich zu fassen zu dos vas is unfarmaidlich. Dos vas min gevunt zich zu eine zu di andere is noch ganz veit fun der shtardik fun gefeehlt vas hersht in a lieve un vam ohn dem erniderungen zich mann un freui ven zei feeren a faheireten leven.

The popular notion about marriage and love is that they are synonymous, that they spring from the same motives, and cover the same human needs. Like most popular notions this also rests not on actual facts, but on superstition.

Marriage and love have nothing in common; they are as far apart as the poles; are, in fact, antagonistic to each other. No doubt some marriages have been the result of love. Not, however, because love could assert itself only in marriage, much rather it is because few people can completely outgrow a convention. There are to-day large numbers of men and women to whom marriage is naught but a farce, but who submit to it for the sake of public opinion. At any rate, while it is true that some marriages are based on love, and while it is equally true that in some cases love continues in married life, I maintain that it does so regardless of marriage and not because of it.

On the other hand, it is utterly false that love results from marriage. On rare occasions one does hear of a miraculous case of a married couple falling in love after marriage, but on close examination it will be found that it is a mere adjustment to the inevitable. Certainly the growing-used to each other is far away from the spontaneity, the intensity, and beauty of love, without which the intimacy of marriage must prove degrading to both the woman and the man.

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Hirat is hoypzachtlich an ekonamischer opmach, a parzi-carvingum farbindung. Dar cholek is nur vos das is fil vig dinder un shtrenger vi a opmach mit an insurance kompanie. Di ruchim vos kumn nocher zeinen unvedeitender ven men far gleicht zei mitn keren vas men investiert. Ven einer nehmt aroys an insurance policie, zohlt er derfar in dollars un in centen. Un hot di freiheit oyftzuheren tzohlen. Over ven der premium fun a fraui is a mann, zohlt zi derfar mit ihr nahmen, mit ihr zehlf-rezpect, mit sameh leven. "Vis der toyt sheidt funander." Noch mehr, mit der hirats-insurance farflichtet zi zich zu zein levenslenglich ophengen, zu zein a parazit, zu zein nutzlen individuel, azoy vi gezellschaftlich. Der mann vezohlt oych tier, aver zein kreis is fil veiter, un derfar vehrt er nit azoy vargrenezt durch dar hirat vi di fraui. Er feehlt zeinen keitenmehr in an ekonomischer zin.

Marriage is primarily an economic arrangement, an insurance pact. It differs from the ordinary life insurance agreement only in that it is more binding, more exacting. Its returns are insignificantly small compared with the investments. In taking out an insurance policy one pays for it in dollars and cents, always at liberty to discontinue ihr payments. If, however, woman's premium is a husband, she pays for it with her name, her privacy, her self-respect, her very life, "until death doth part." Moreover, the marriage insurance condemns her to lifelong dependency, to parasitism, to complete uselessness, individual as well as social. Man, too, pays his toll, but as his sphere is wider, marriage does not limit him as much as woman. He feels his chains more in an economic sense.

Dantes motto tzu zein shilderung fun gehenum kehn zehr gut eingevendt veren far di hirat: "Ihr velke kumn da arayn lozt ala hafnugen hinter aych."

Thus Dantes motto over Inferno applies with equal force to marriage: "Ye who enter here leave all hope behind."

Az hirat is a durchfal vet kinar nit likeanin. Siden a nar. M'darf nur a vlik tun en dar statistik fun getn um zehn vos far a viterer durchfal di hirat is. Dar durchshnitlicher flakar mensch ken da nit argumentiren, az di groyse zohl getn kumt darfun vos s'is zu leicht aroystzekri gin a get un vas froyn zeinen itzter tzufiel oysgelassen. Vorim ershtens, endikt zich eine fun jede tzoylef chasenes mit a get; zweitens, is zint achzen zibigzig di zohl getn geshtigen fun acht en zwanzig oyf drei un zibigzig far jede hundert tawzenter vafalkerung; dreitens, is di untreiheit als grund far a get geshtigen zwei hundert zibigzig punt acht perzent; fiertens, is "dezertion" geshtigen drei hundert neun un zechzig punt acht perzent.

That marriage is a failure none but nur the very stupid will deny. One has but to glance over the statistics of divorce to realize how bitter a failure marriage really is. Nor will the stereotyped Philistine argument that the laxity of divorce laws and the growing looseness of woman account for the fact that: first, every twelth marriage ends in divorce; second, that since 1870 divorces have increased from 28 to 73 for every hundred thousand population; third, that adultery, since 1867, as ground for divorce, has increased 270.8 percent; fourth, that desertion increased 369.8 percent.

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Performance notes for *Emma G*

Characters:

Emma Goldman — Female voice (any range)

Performance Notes:

a Vocal notation

This part can be sung by a female singer of any vocal range

This portion of the work takes the form of a lecture delivered by the anarchist Emma Goldman. My aspiration regarding the notation is to induce a musical sort of speech (as opposed to a speech-like sort of singing) which is very exact and based on the intonation of natural speech more than is *sprechstimme*

Here is the notational system for the voice:

Above the single line are five hatchmarks; below it there are seven hatchmarks

Let the single line be a sort of "horizon," representing one's most natural and comfortable speaking range

Within this system, notation of rhythm and contour is as usual. The highest and lowest hatchmarks should not approximate the outer extremes of one's singing or speaking voice. Rather, they should exist as limits of one's natural speaking range, certain "ceilings" and "floors" of one's unforced conversational manner. The singer should concentrate on the subtleties of speaking notation which are hinted at in the score, in order to produce properties of intervallic difference analogous to those of pitch

b "Mouthing"

A vocal line enclosed in pharentheses ( ) "mouth" the words, e.g. perform the part rhythmically and gesturally, but silently

c Movement

Notations of the singer's movement as she performs will be added later in this space

d "Grace notes"

Grace-note figurations for both voice and instruments do not function entirely as grace notes in the traditional sense. The grace note, unless specified otherwise, is always held, and never repeated. The grace note always comes before the beat, as if it is "brushing" the beat. When the substance and character of the material is less hurried, grace notes can be likewise, and will further ahead of the beat.

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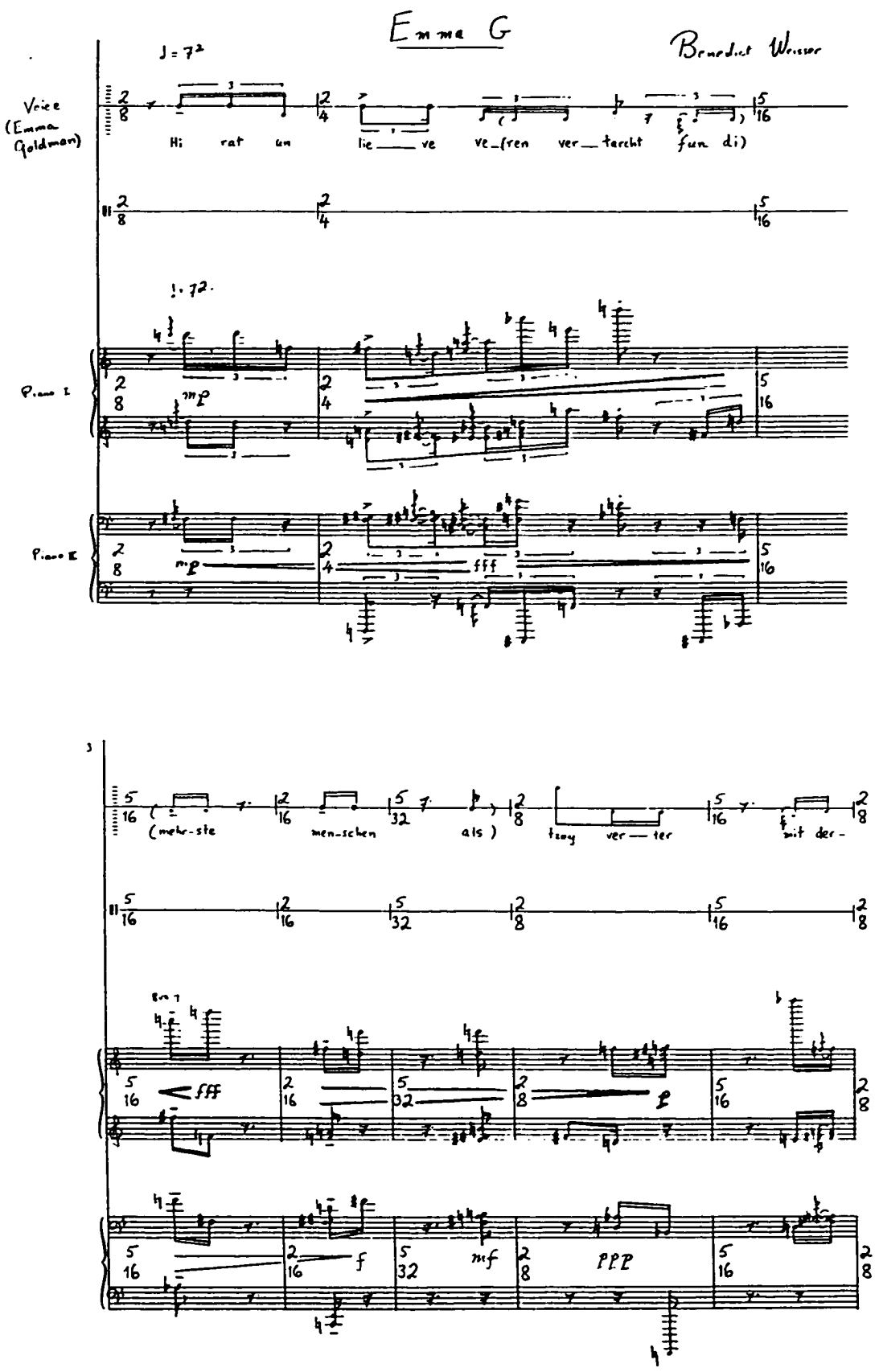

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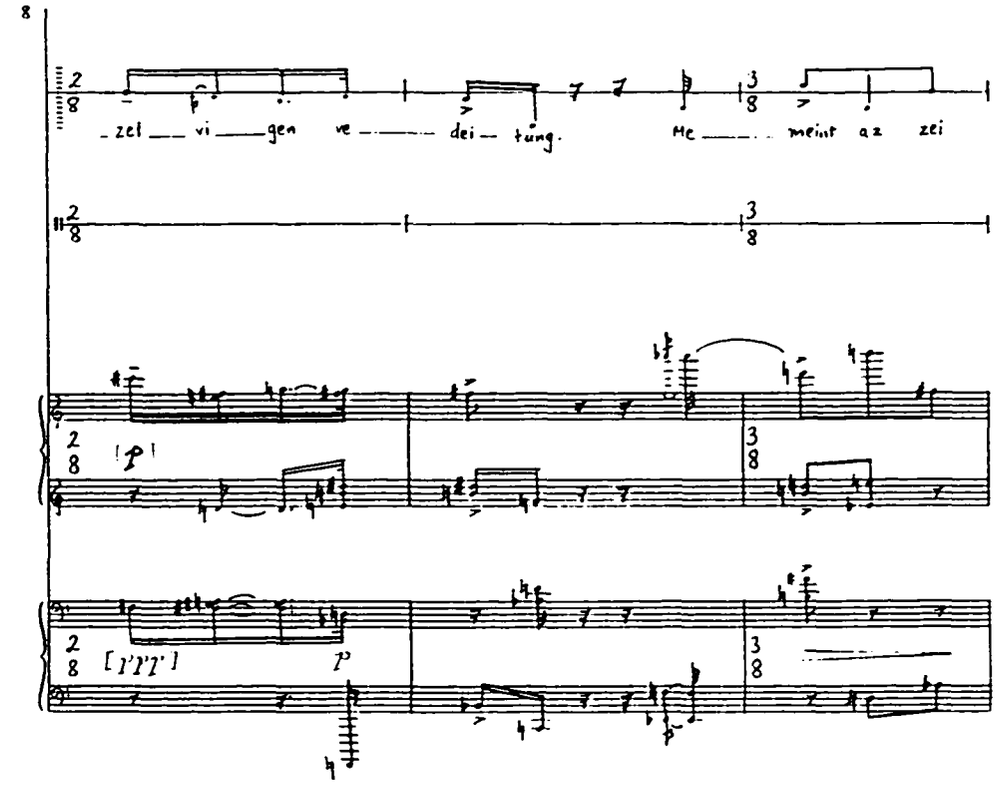

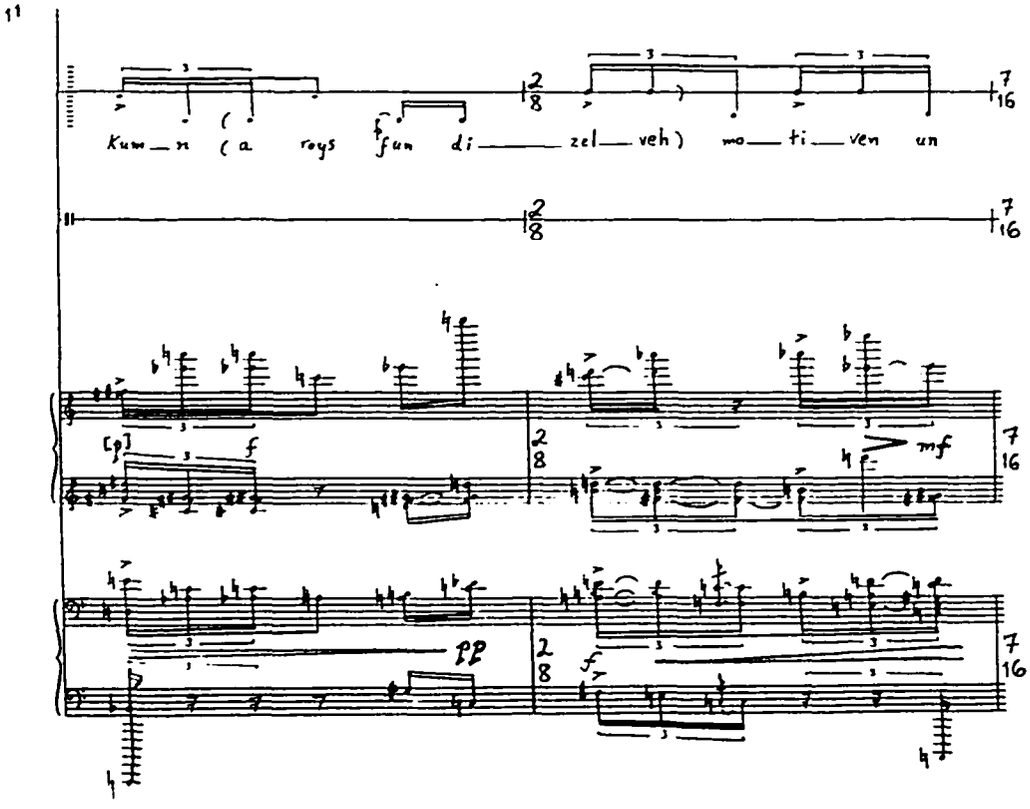

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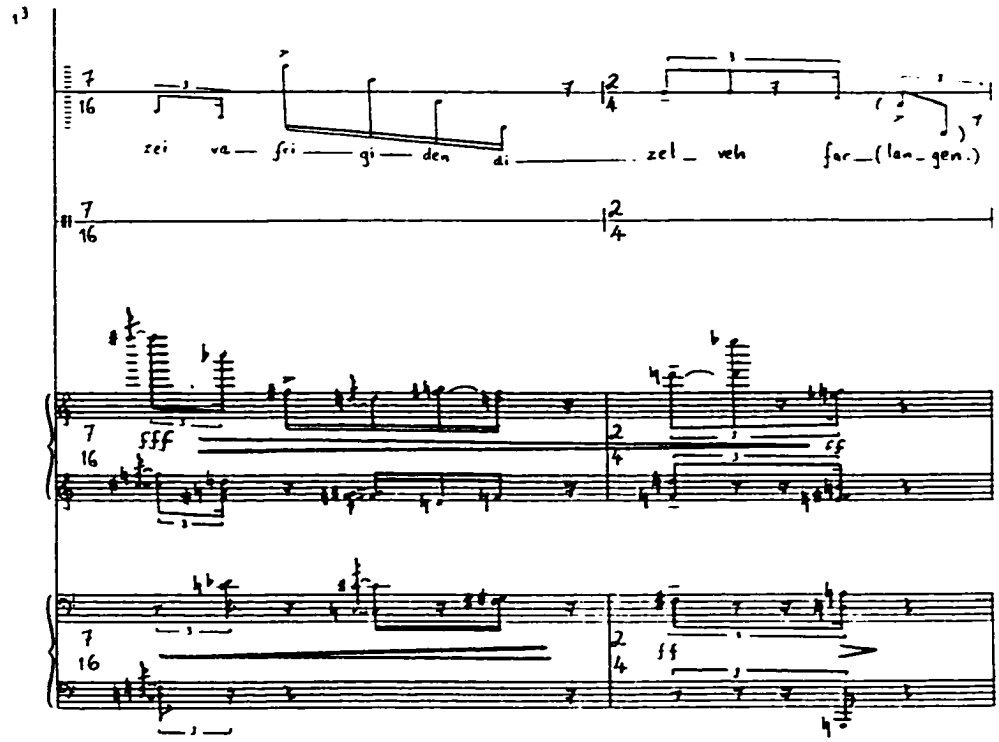

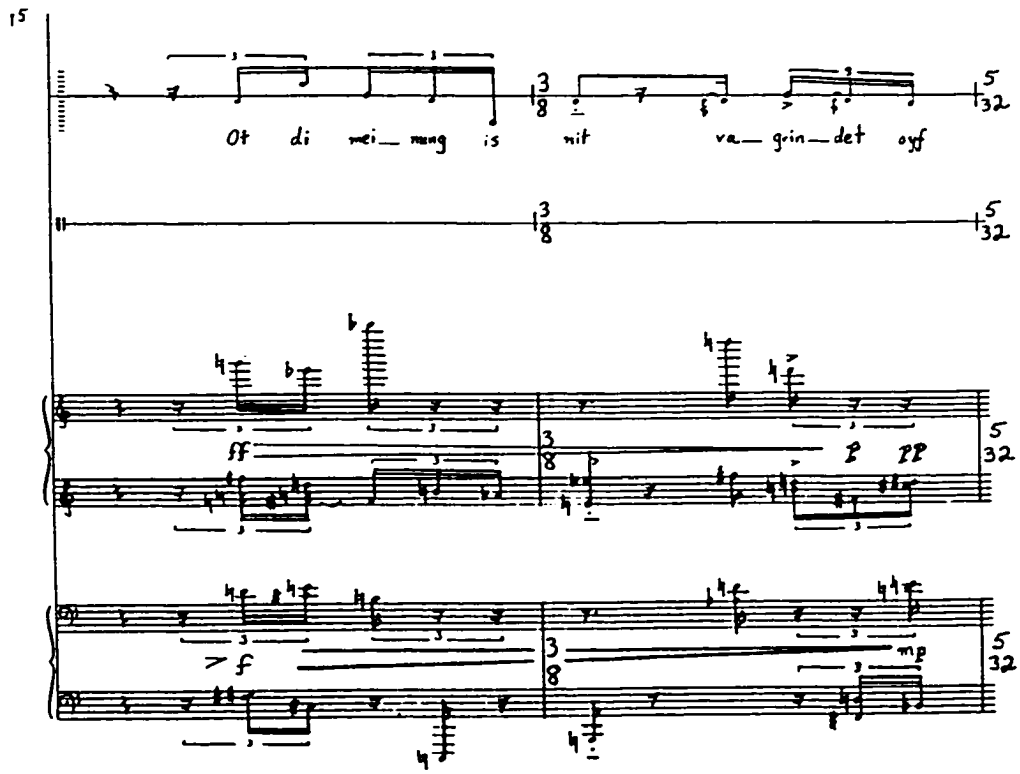

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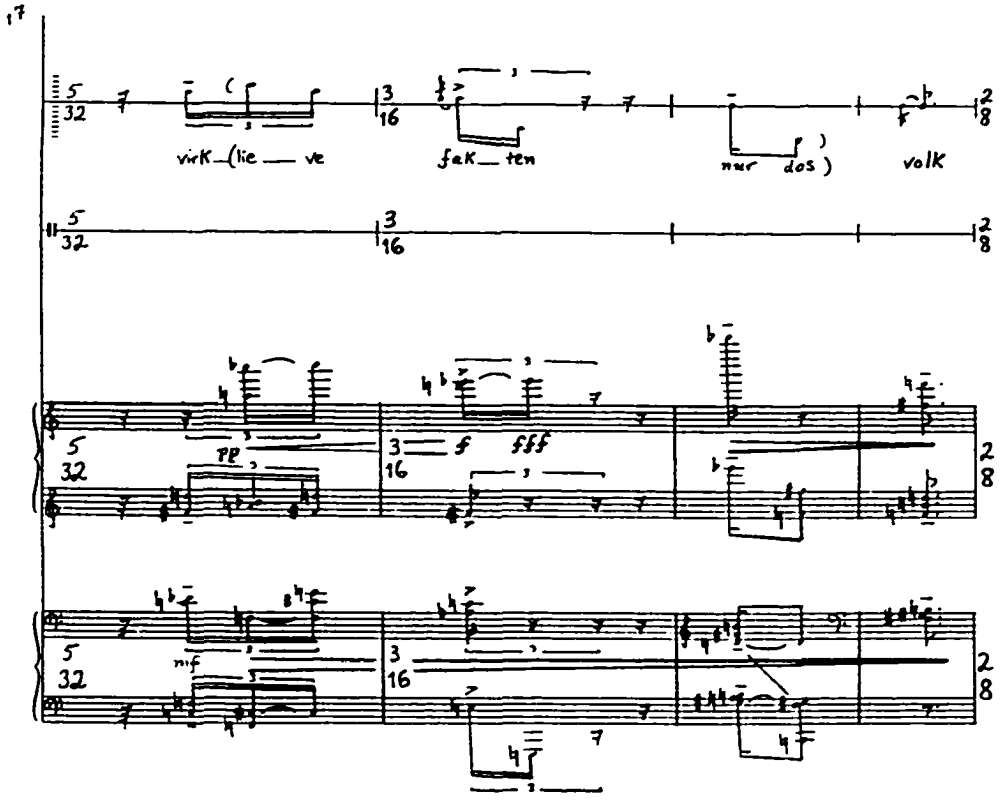

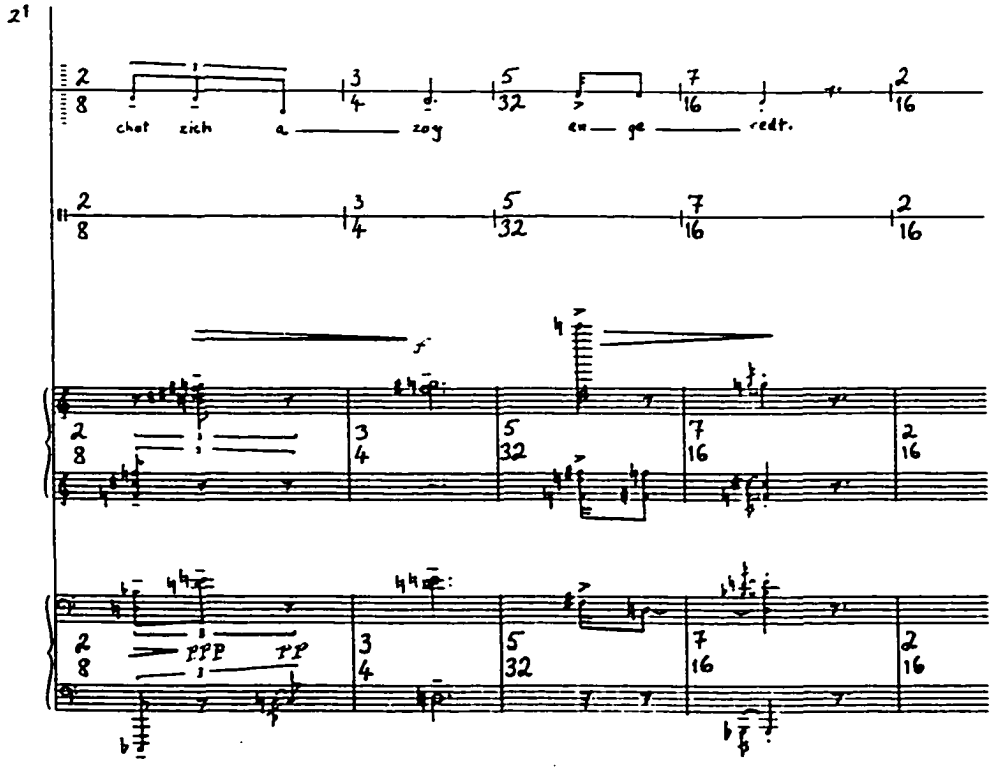

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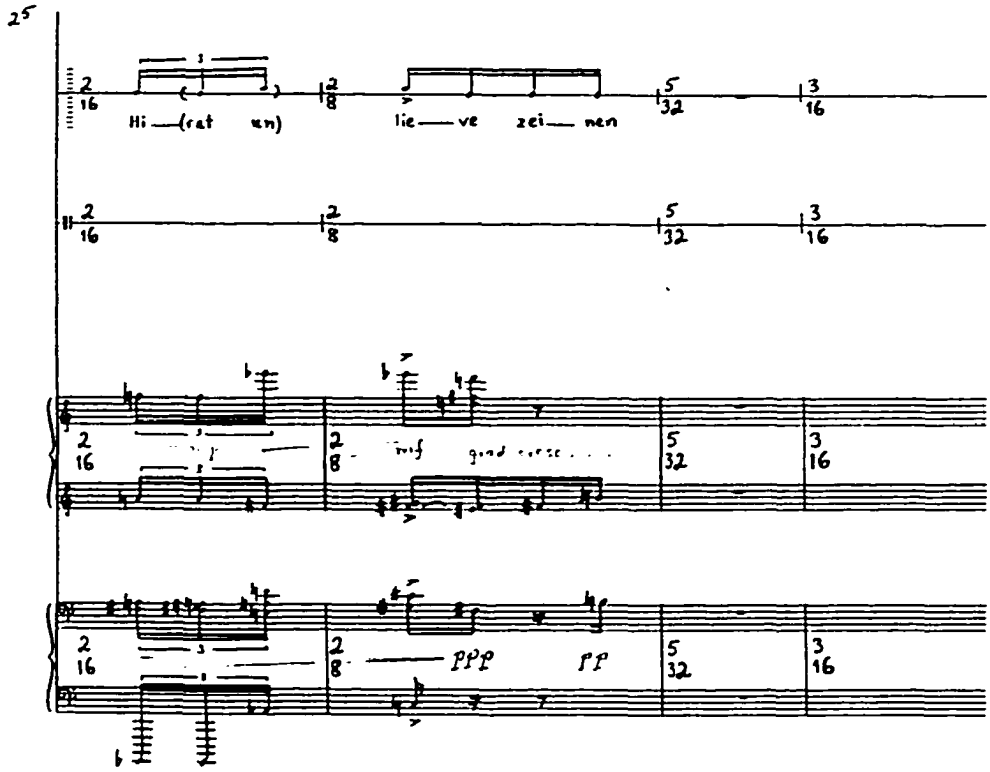

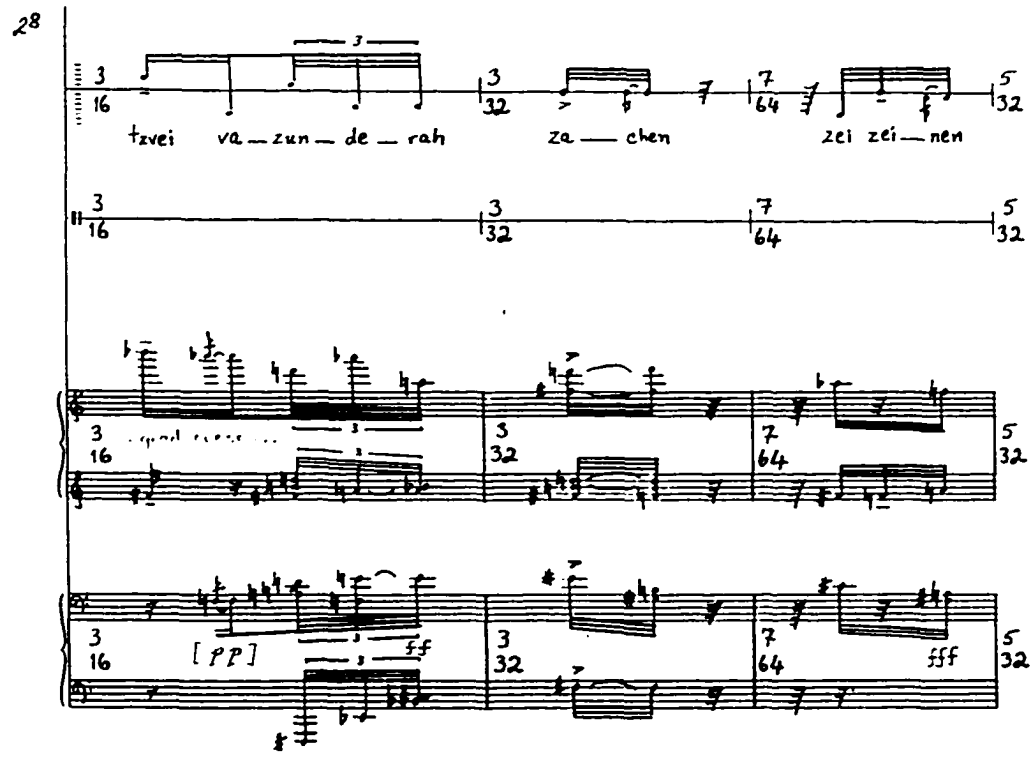

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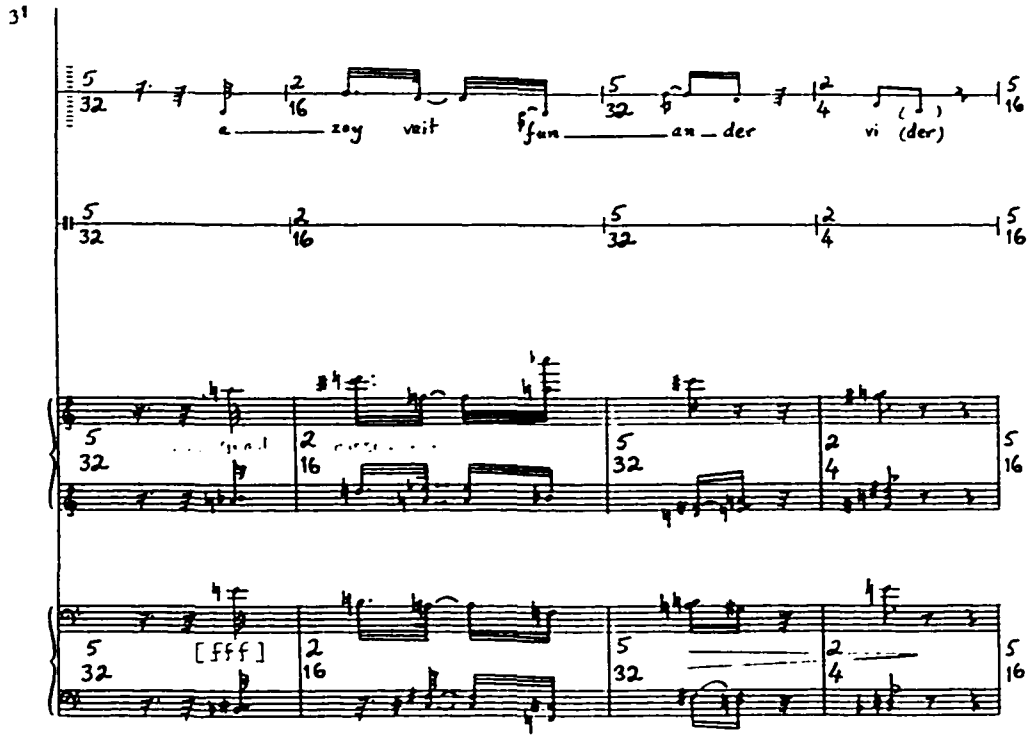

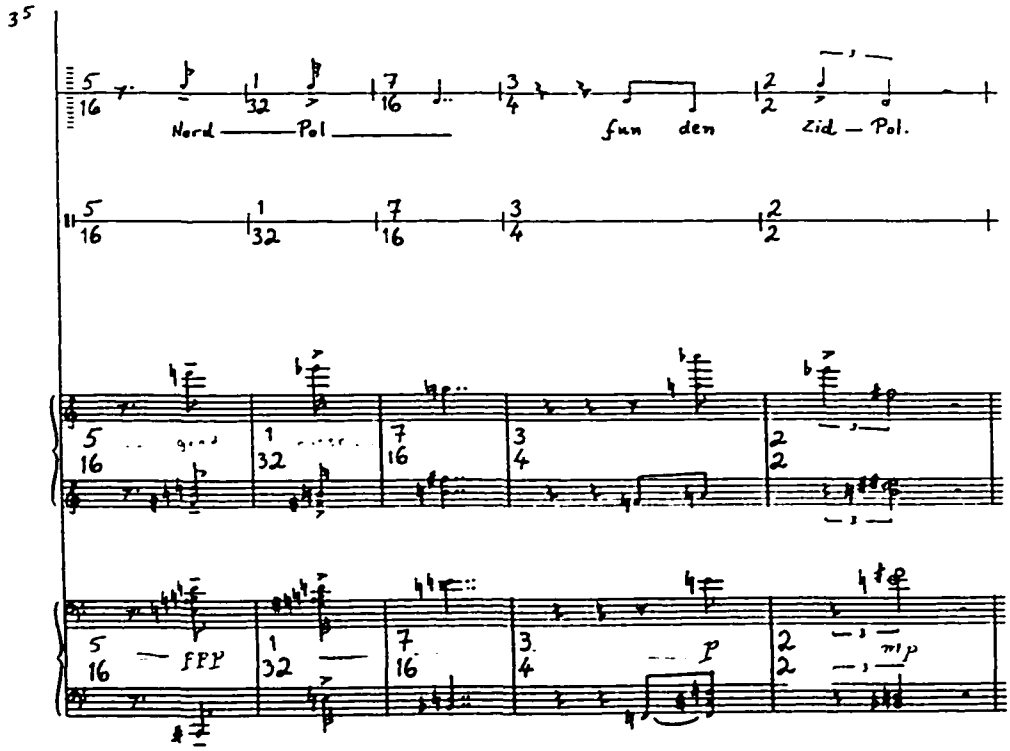

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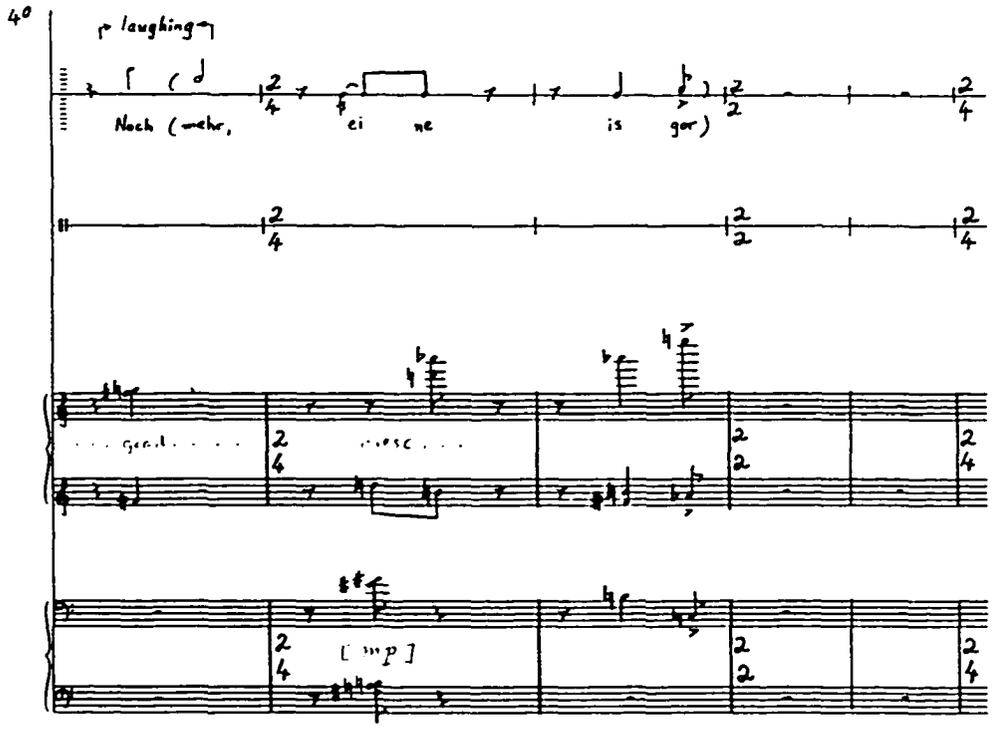

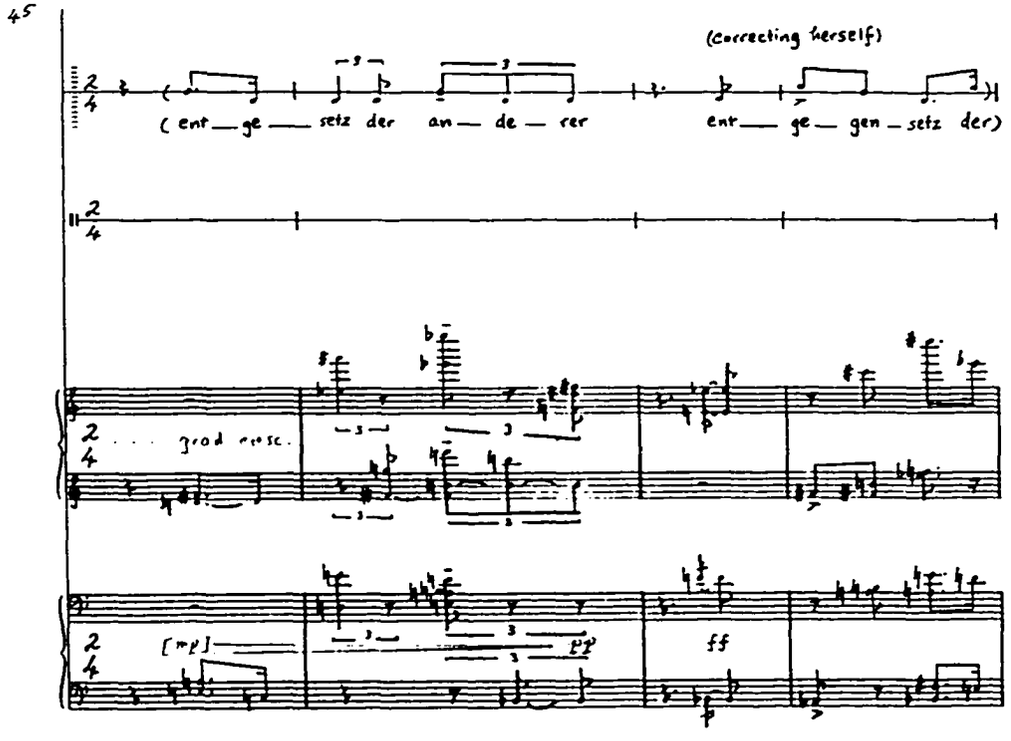

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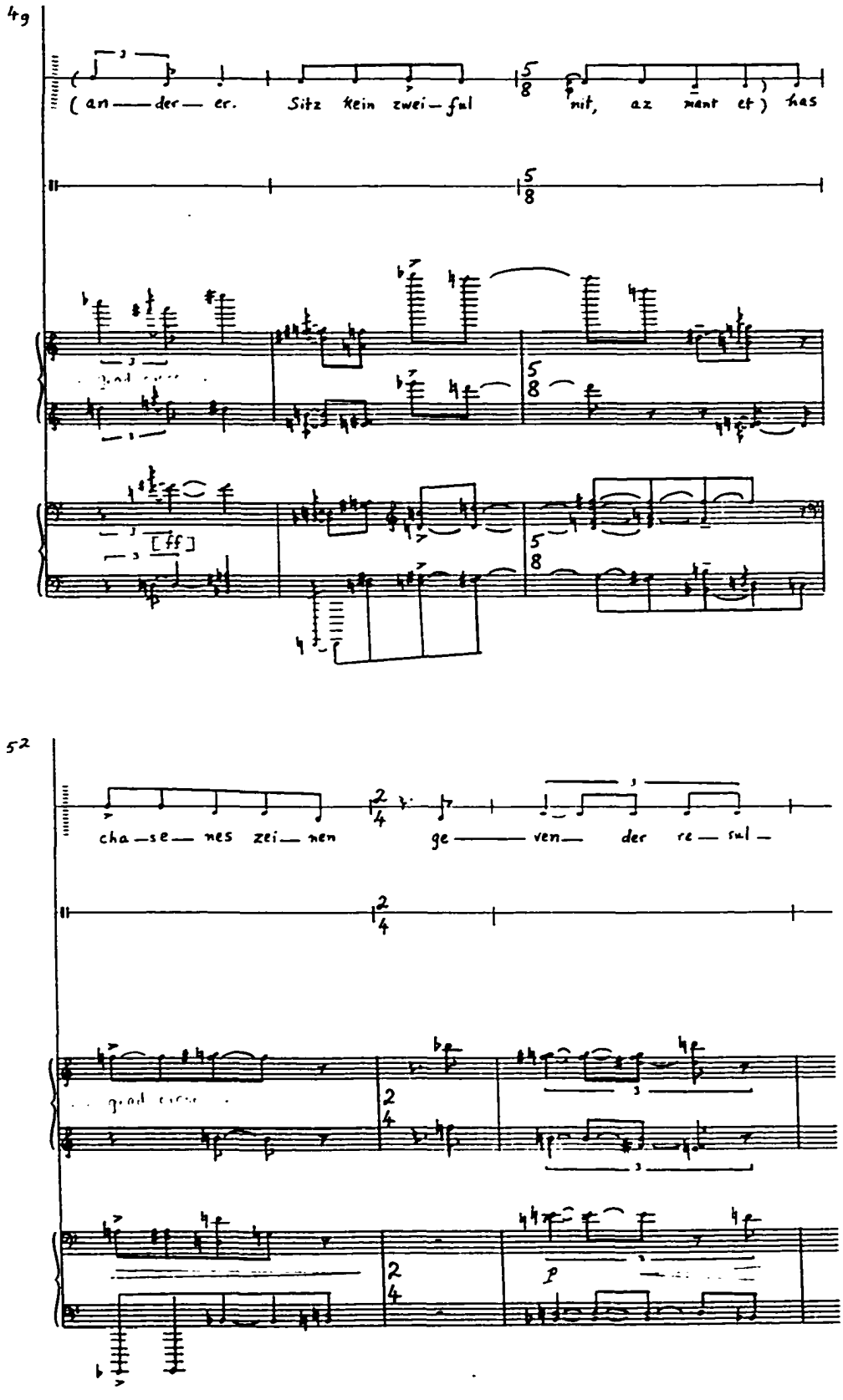

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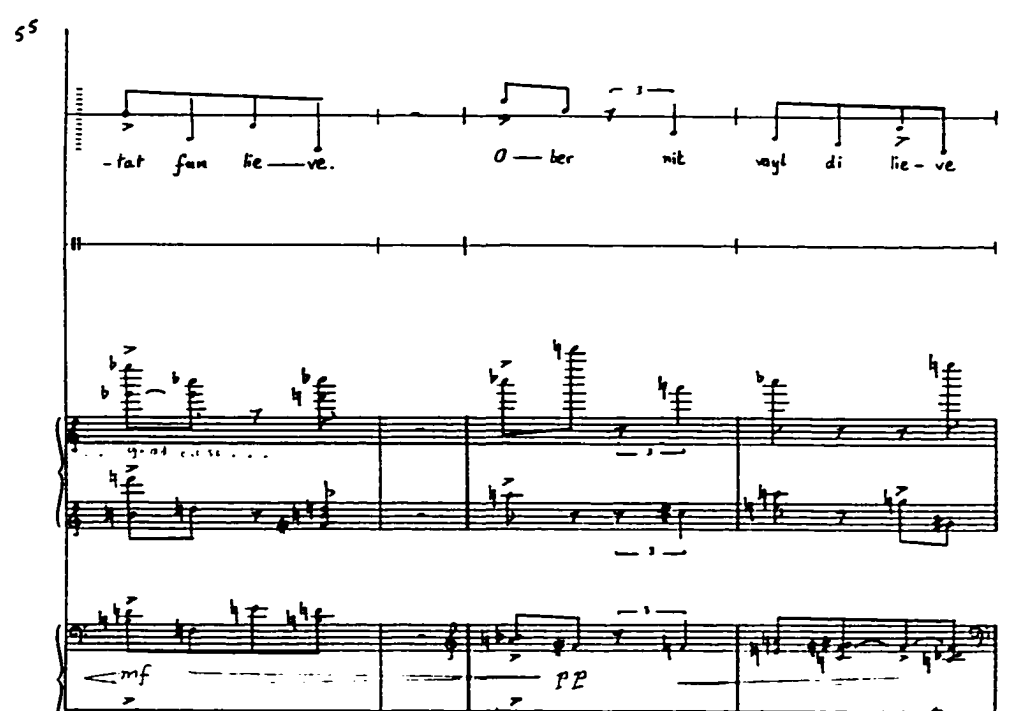

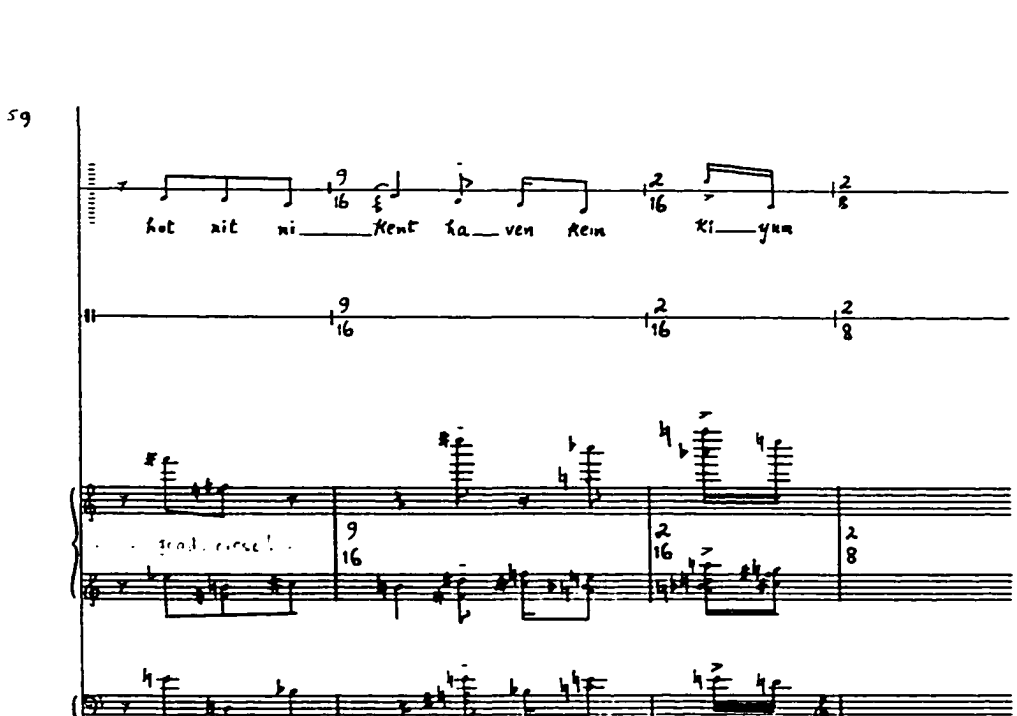

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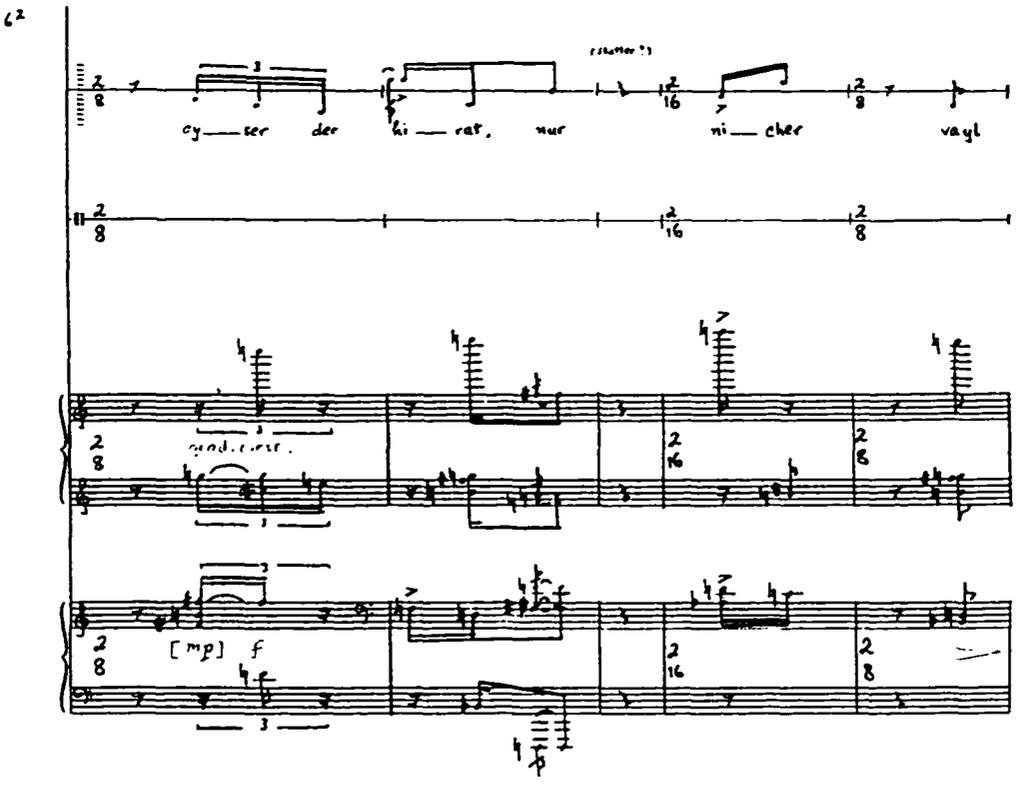

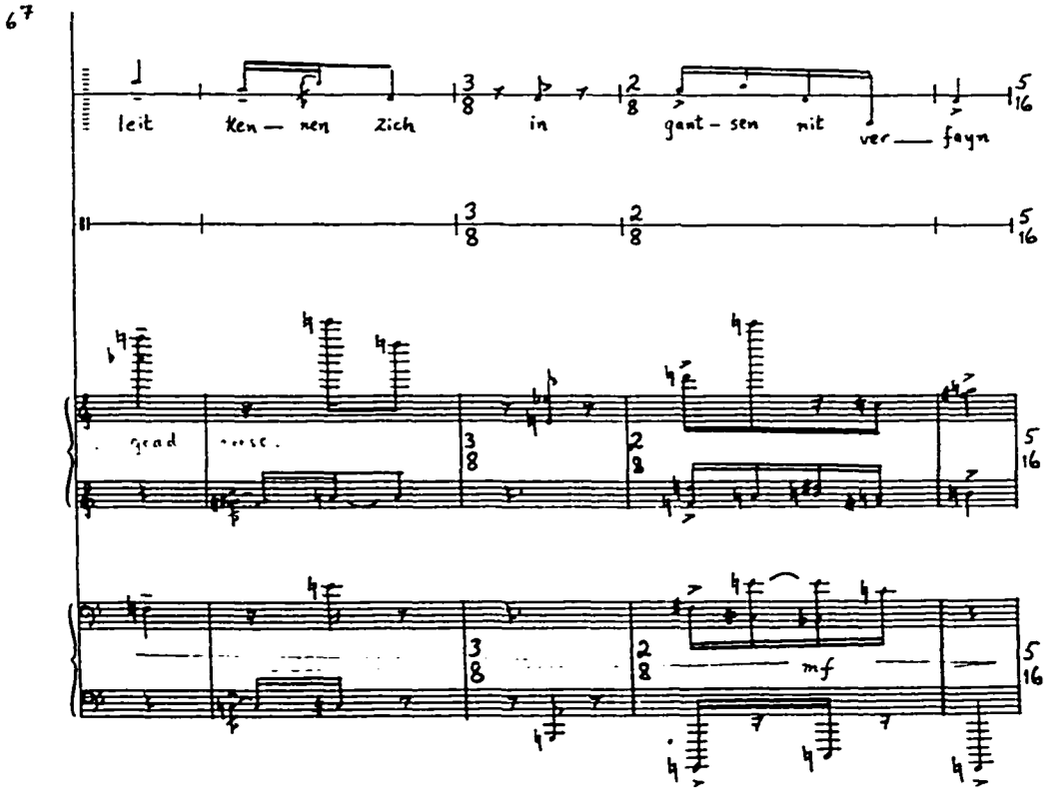

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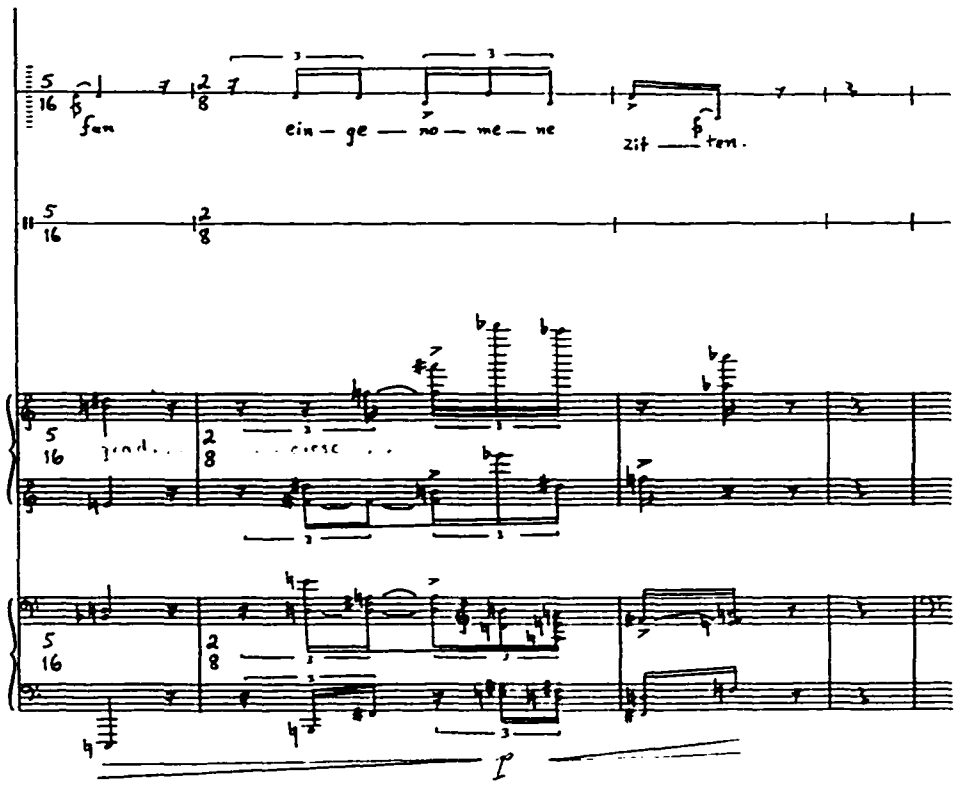

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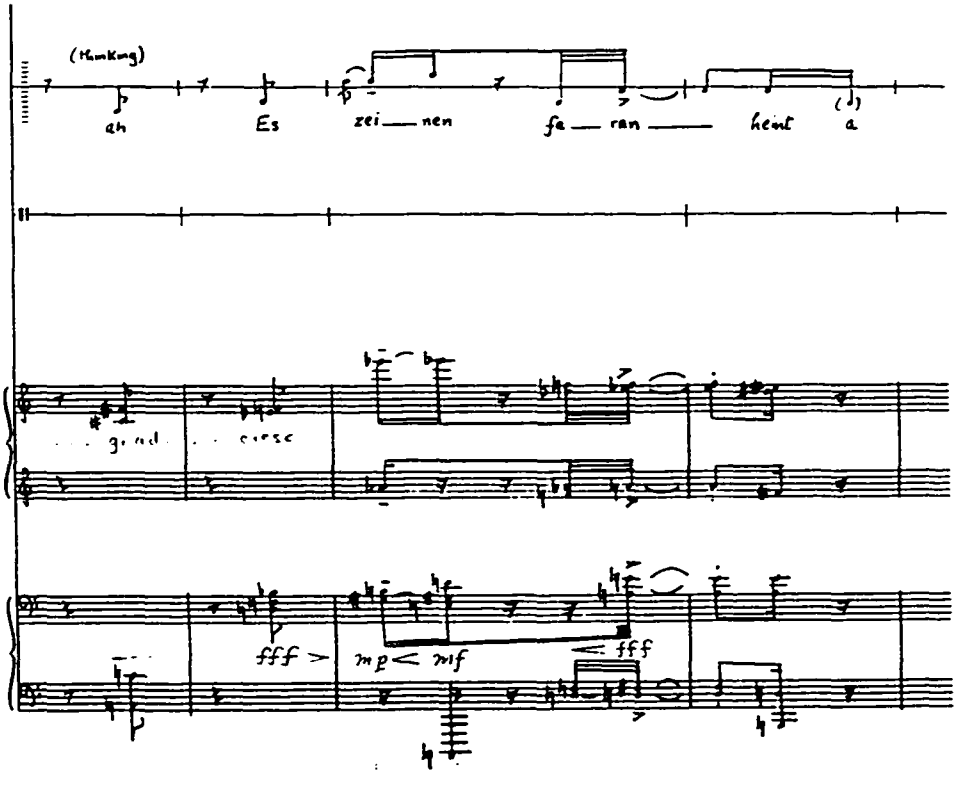

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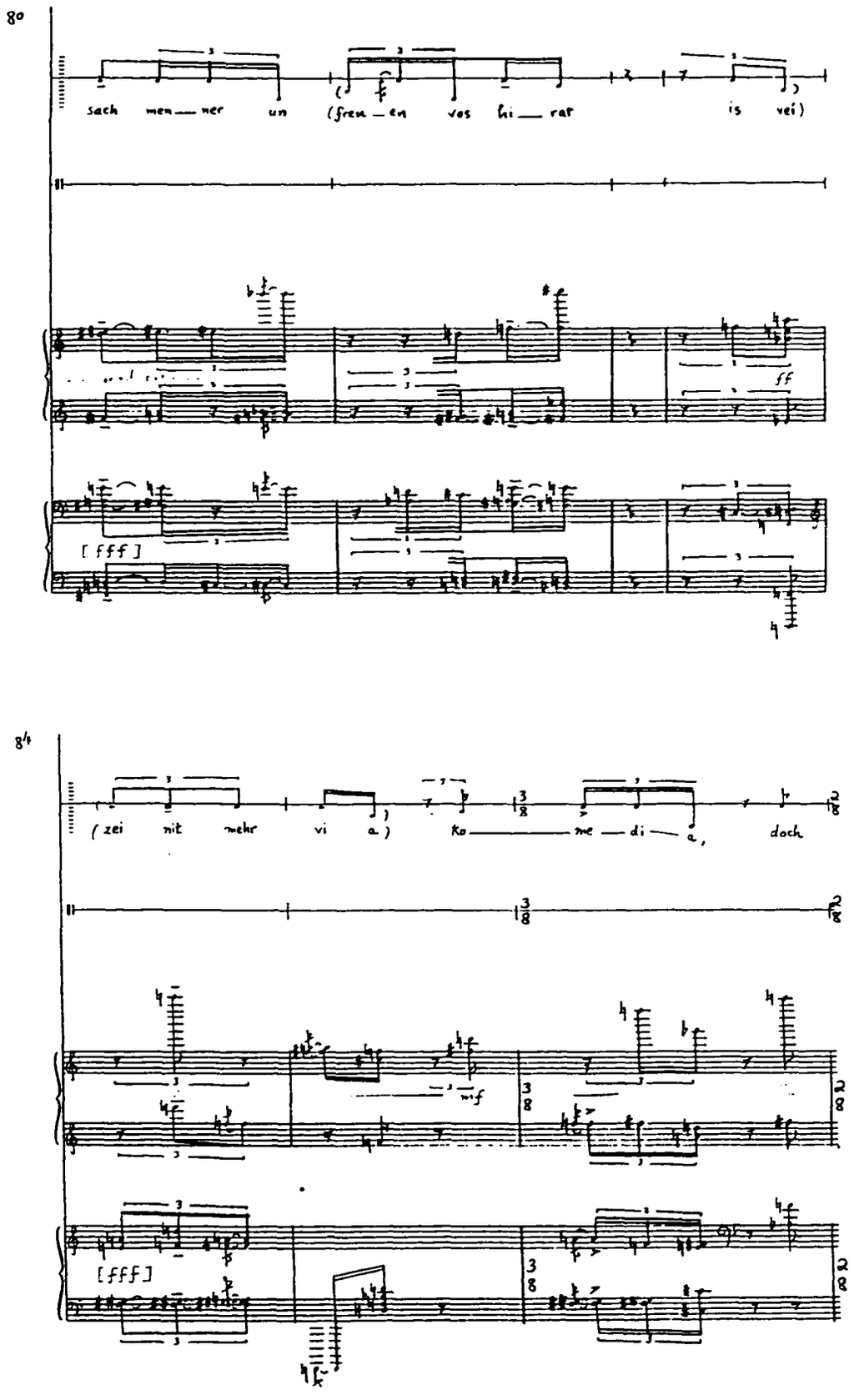

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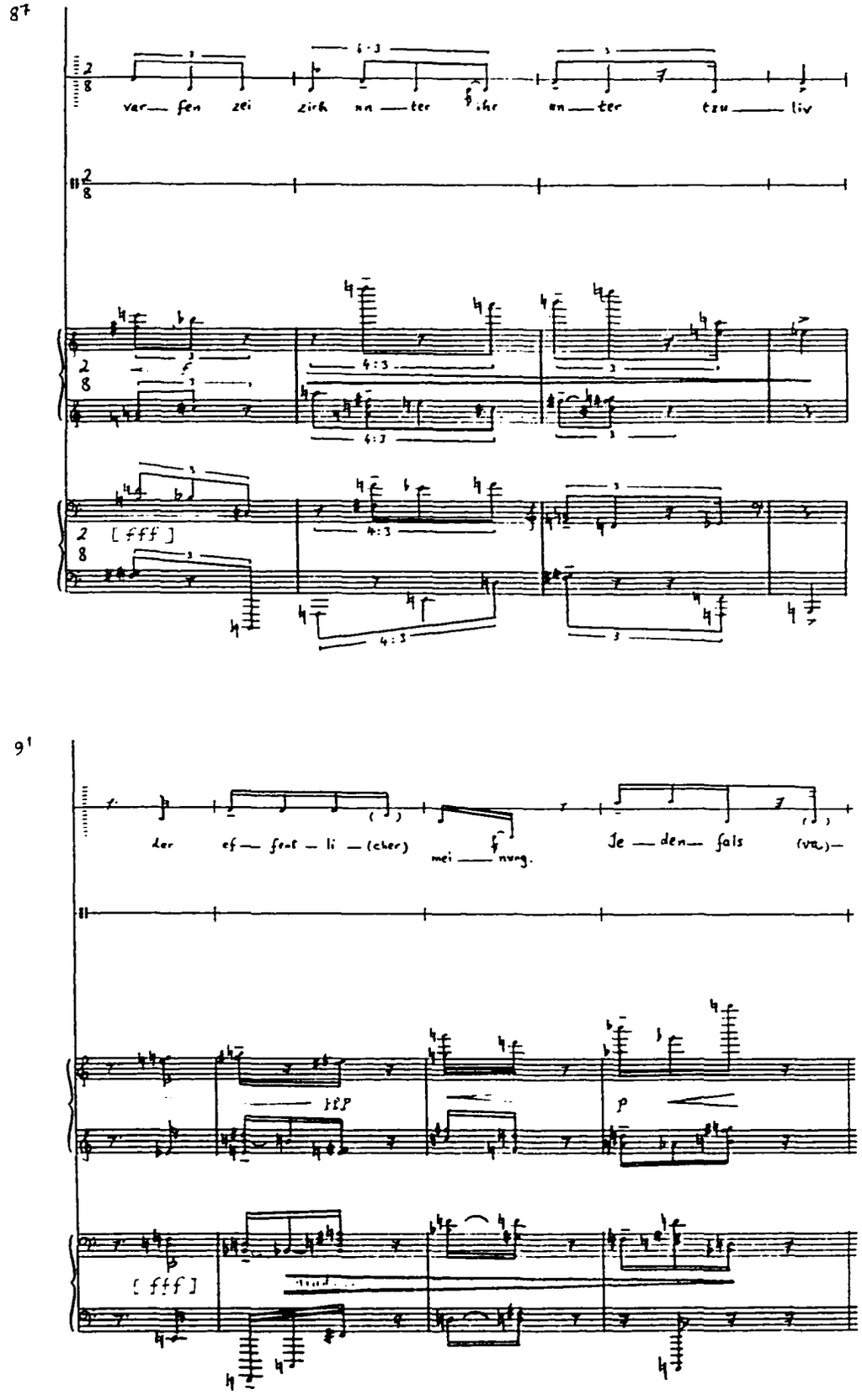

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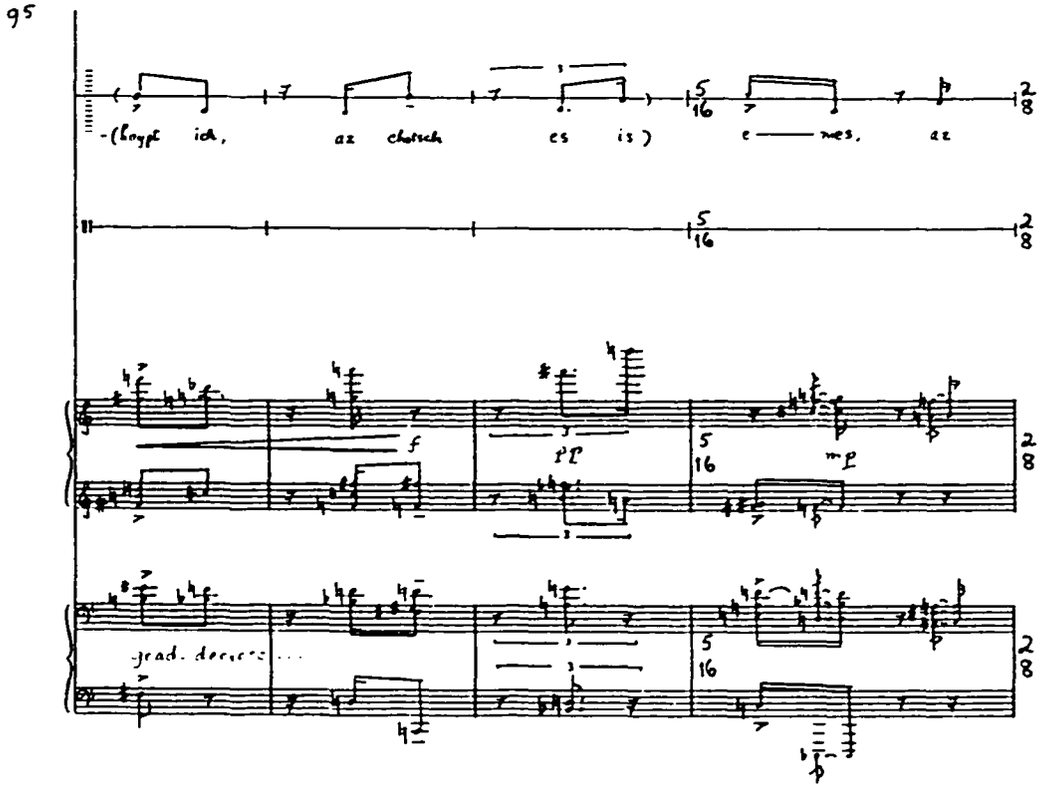

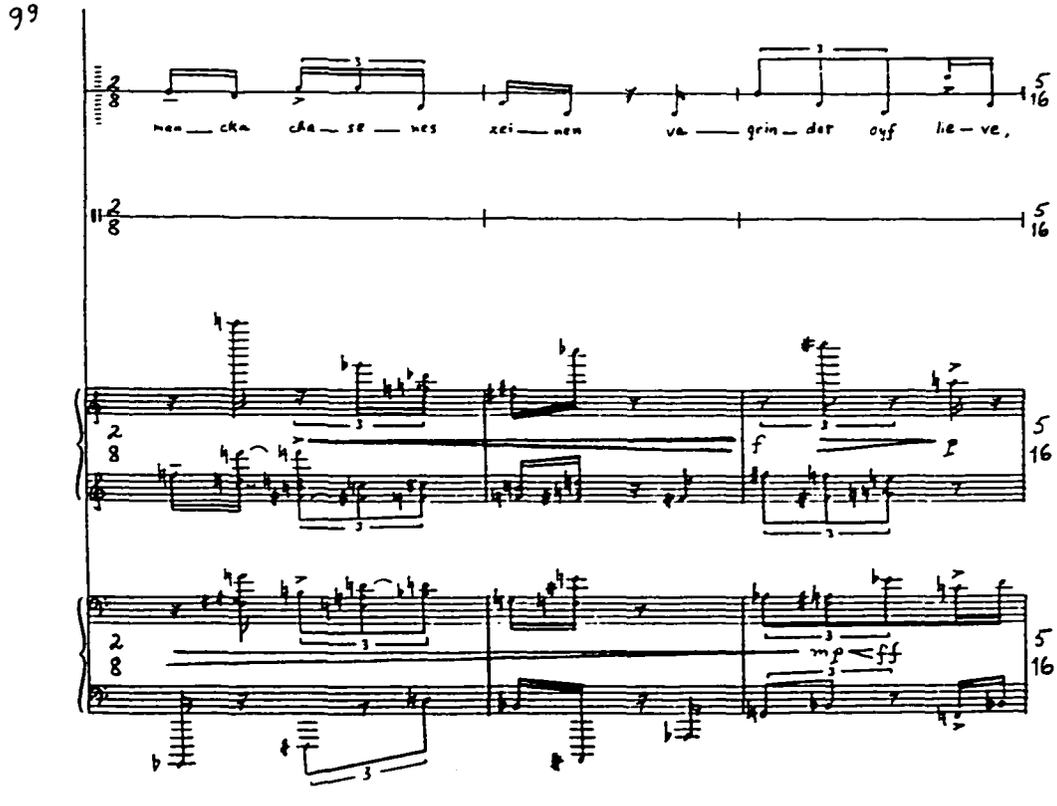

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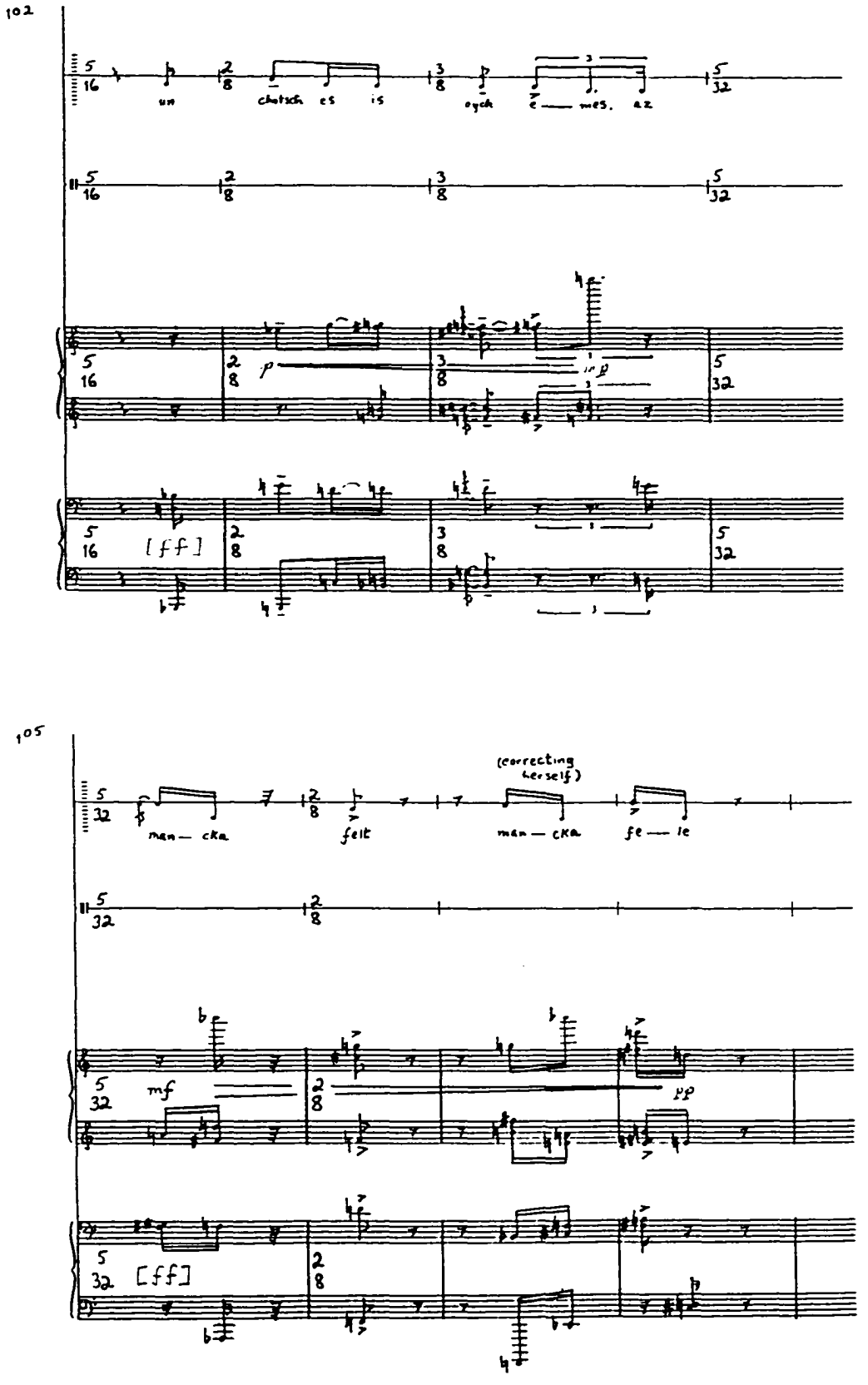

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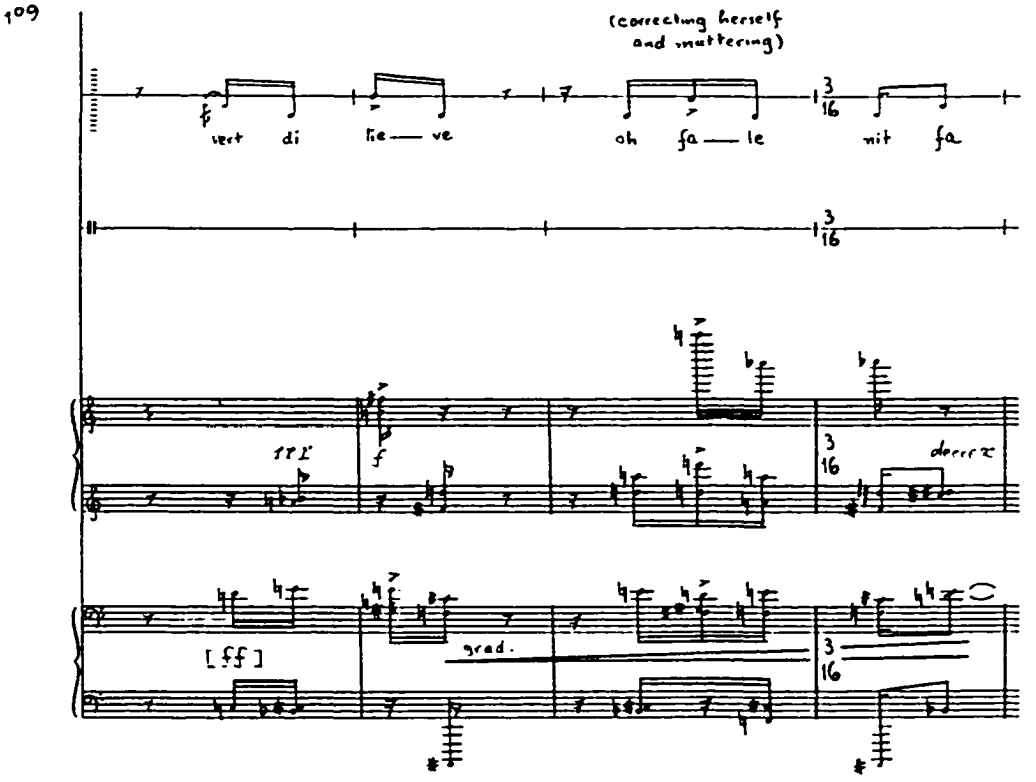

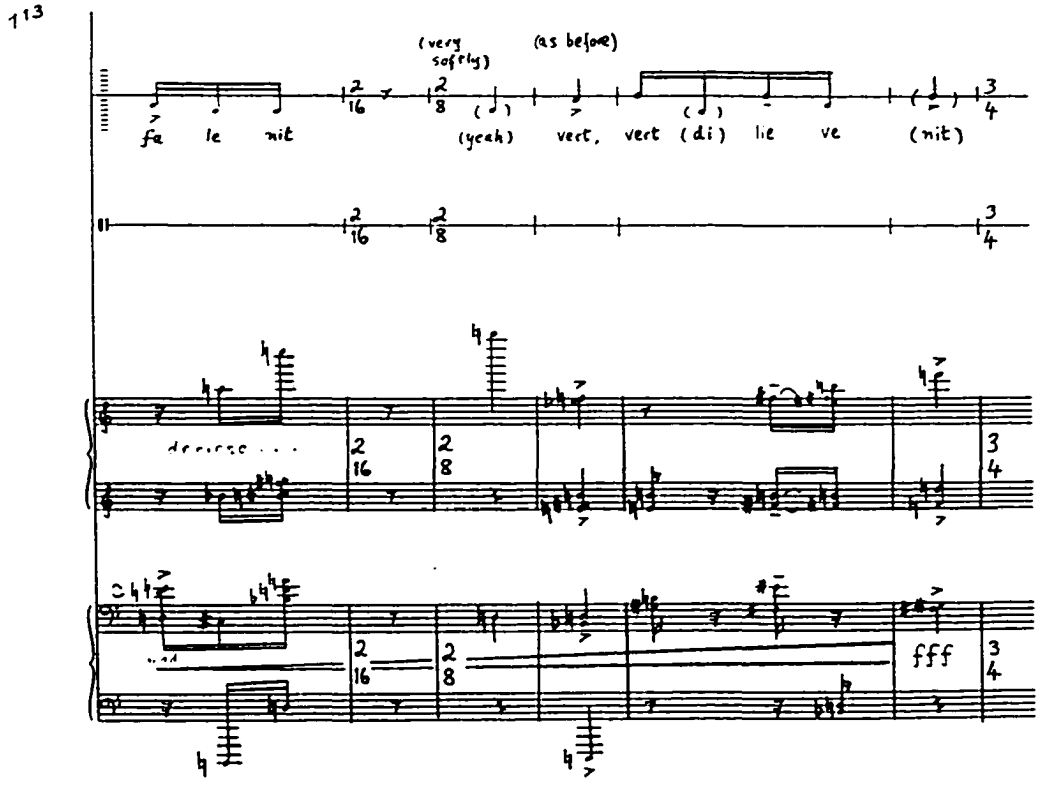

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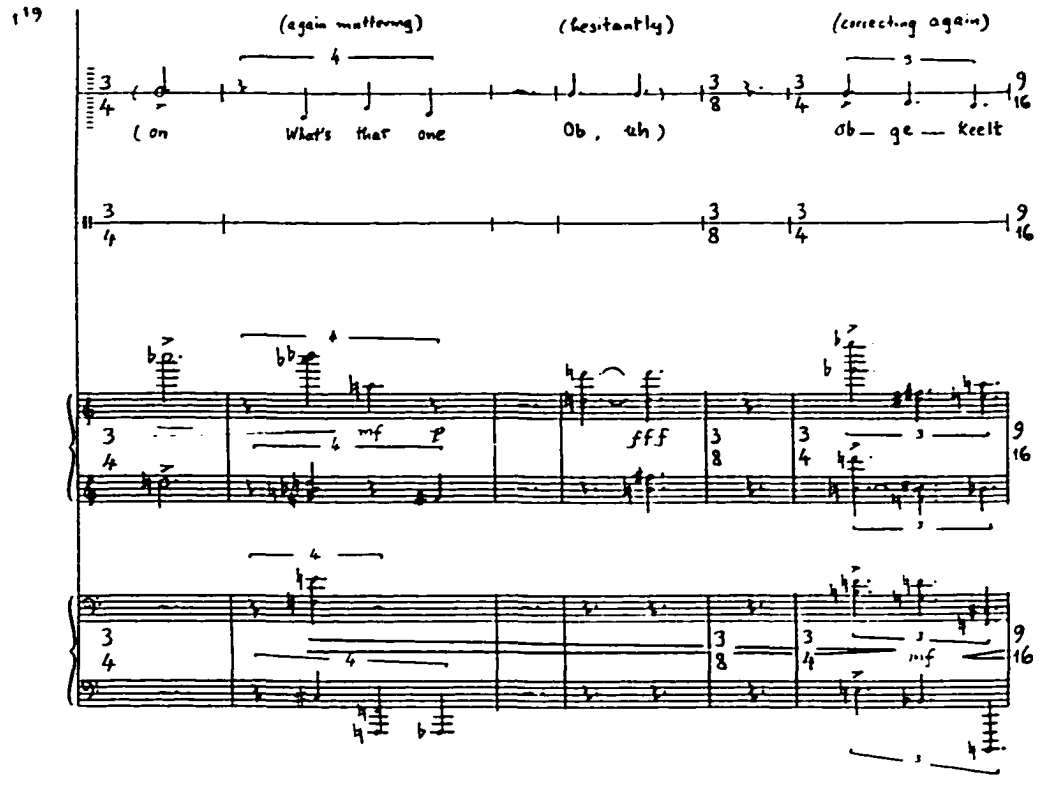

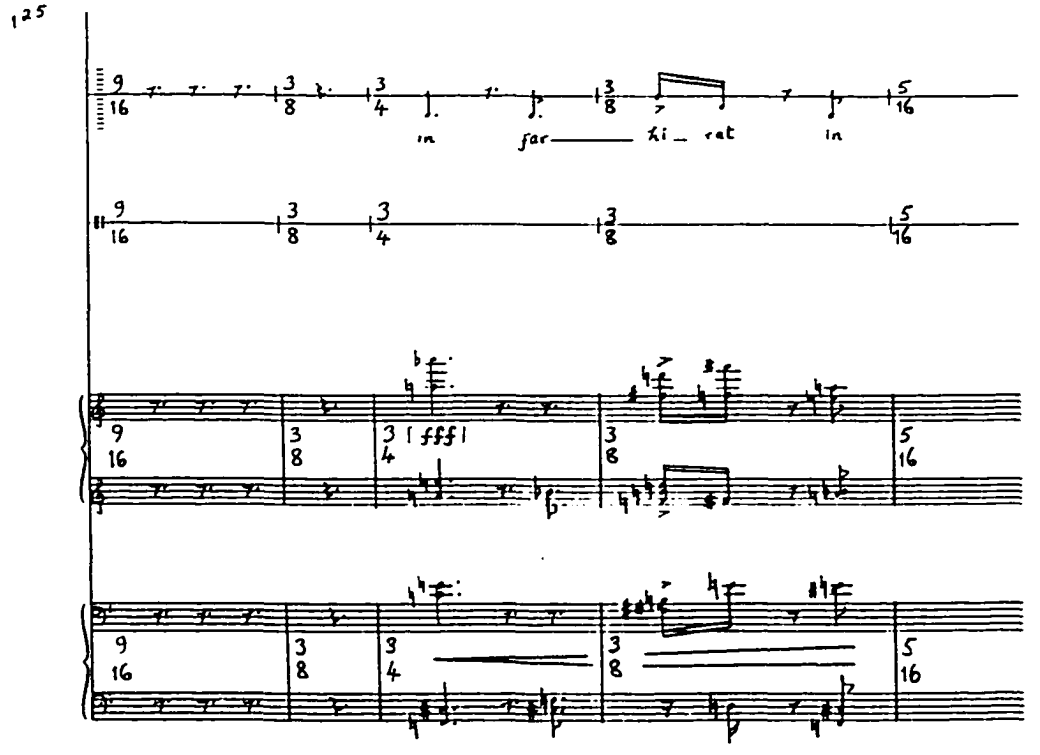

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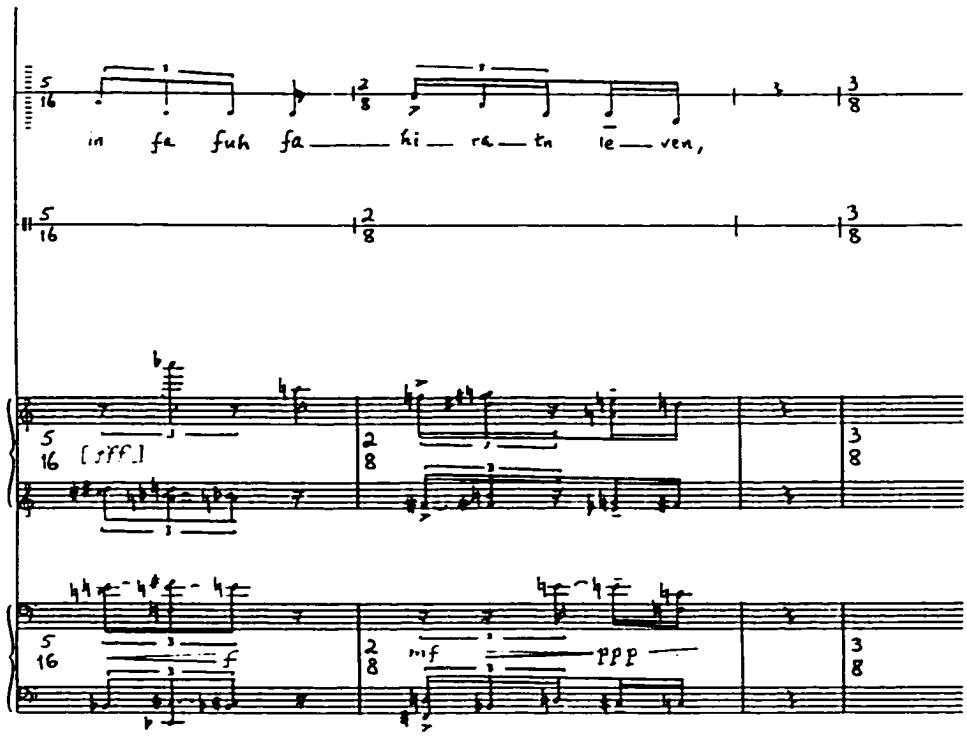

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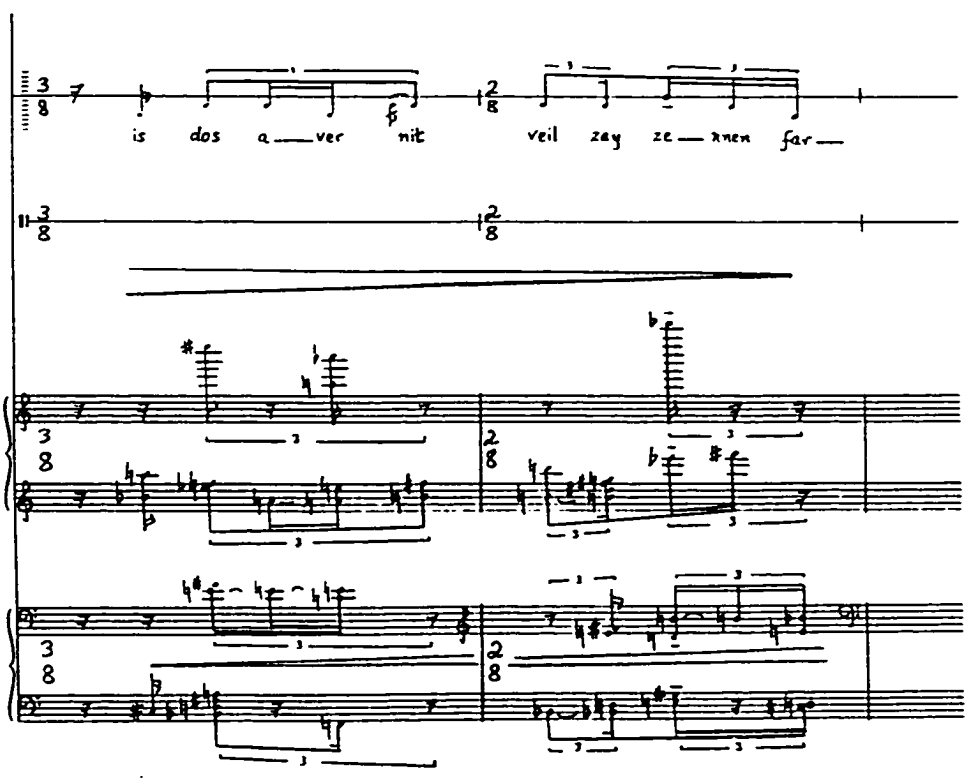

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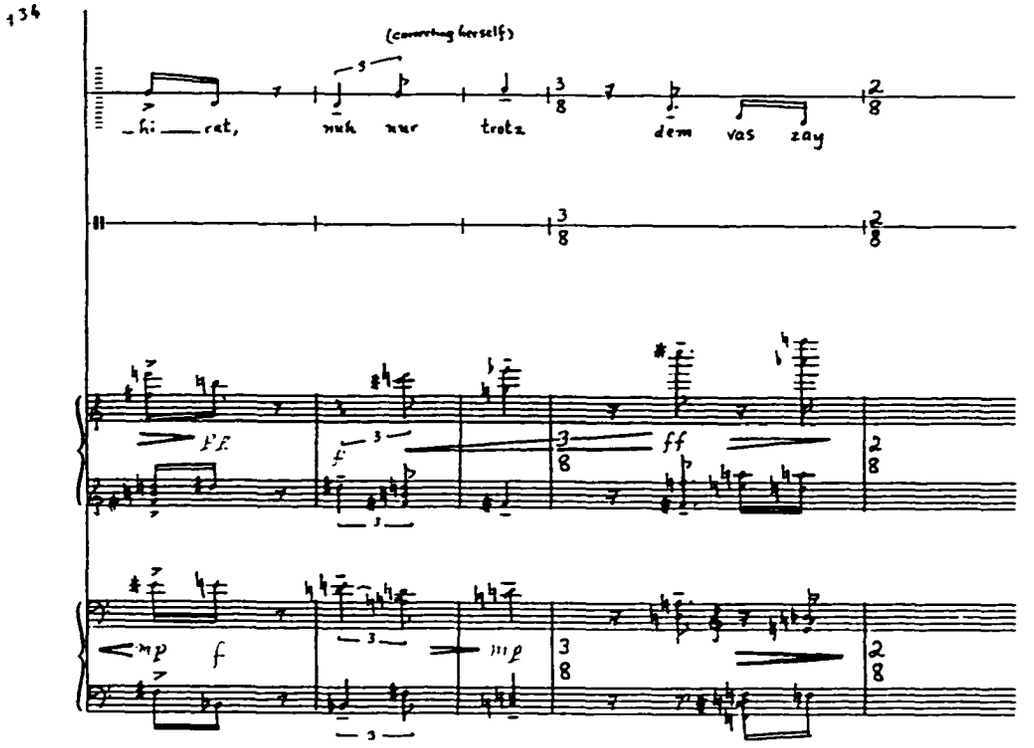

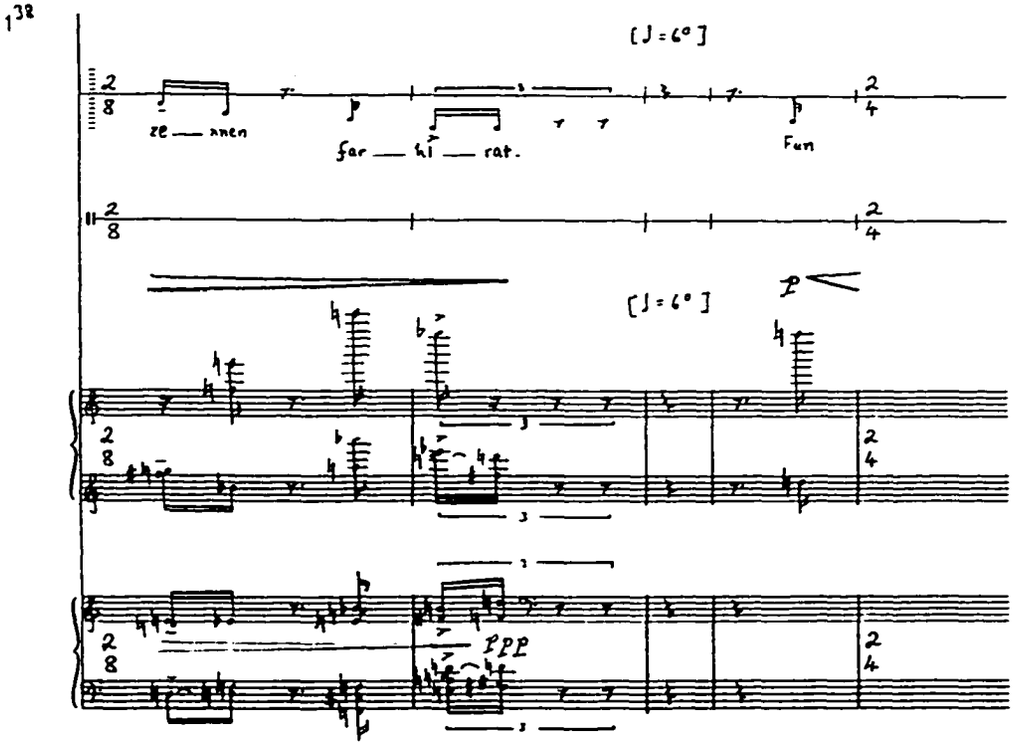

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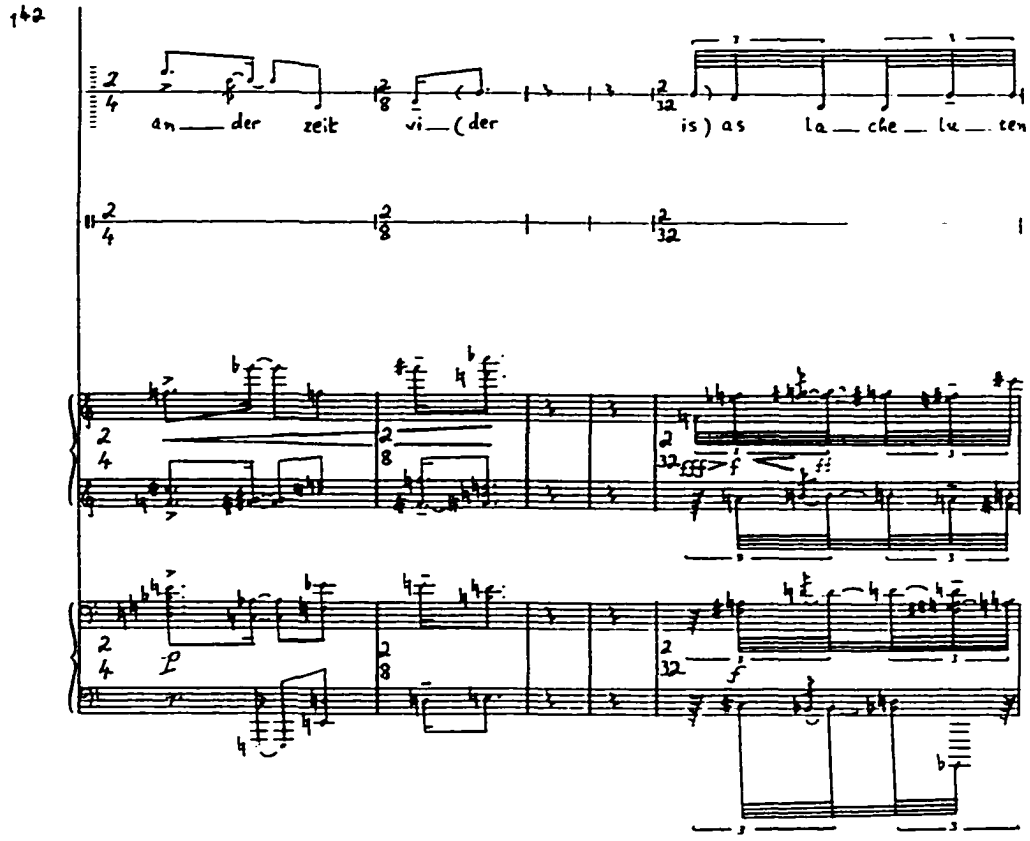

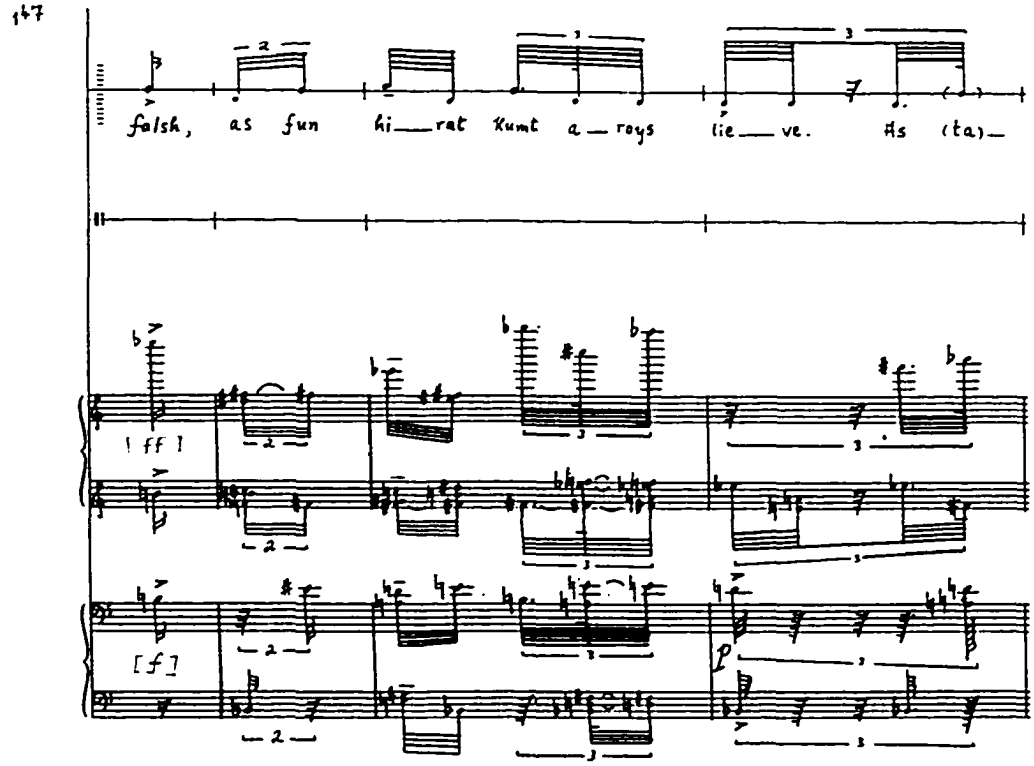

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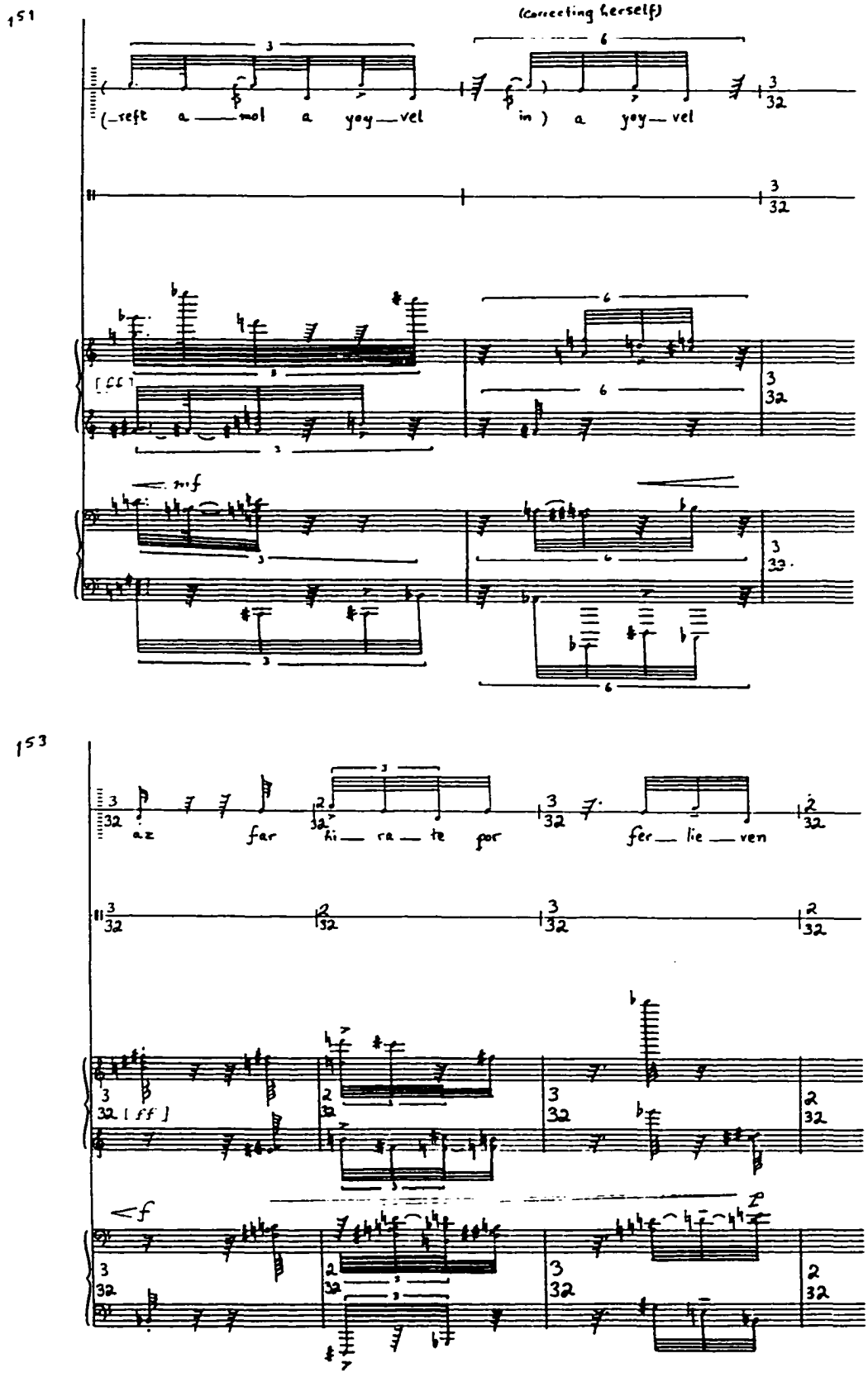

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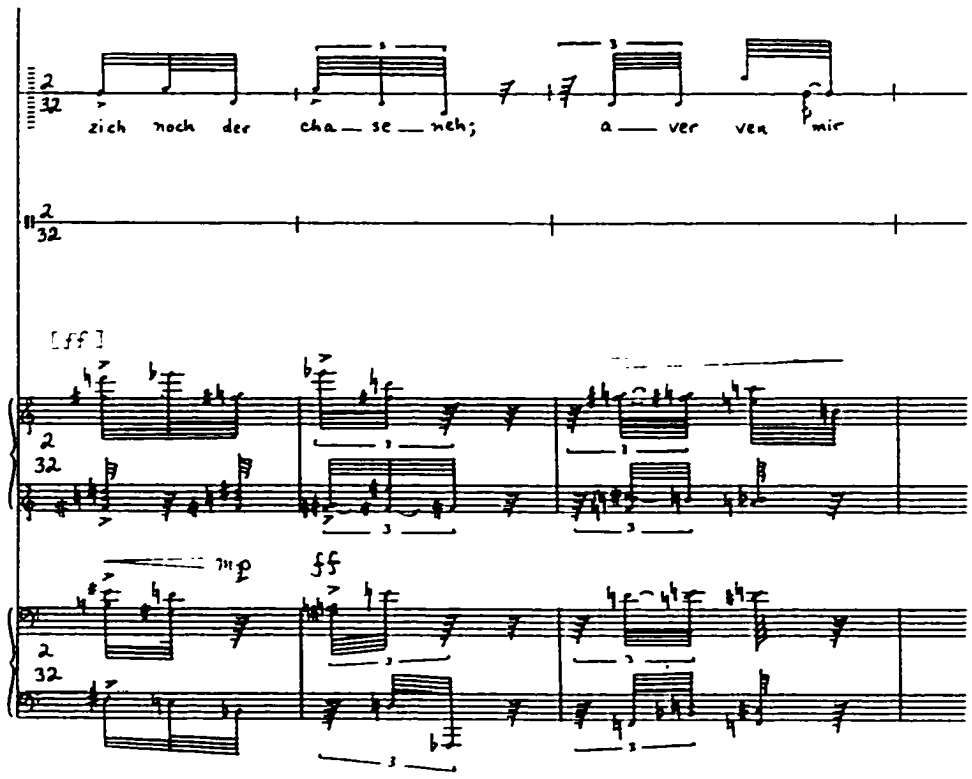

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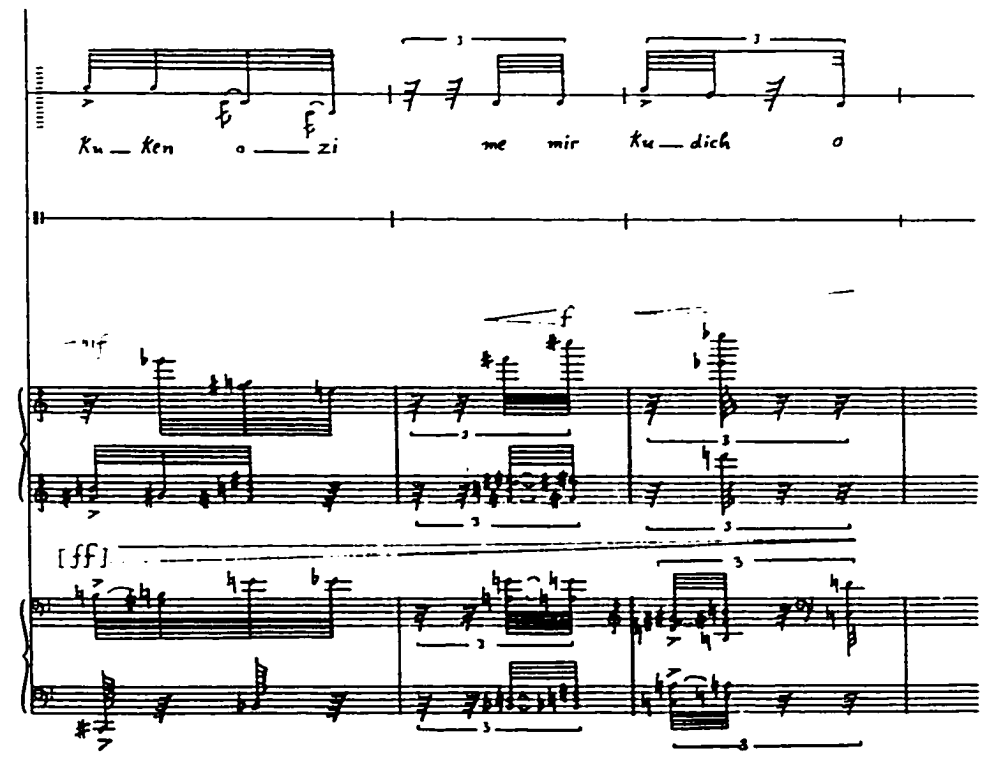

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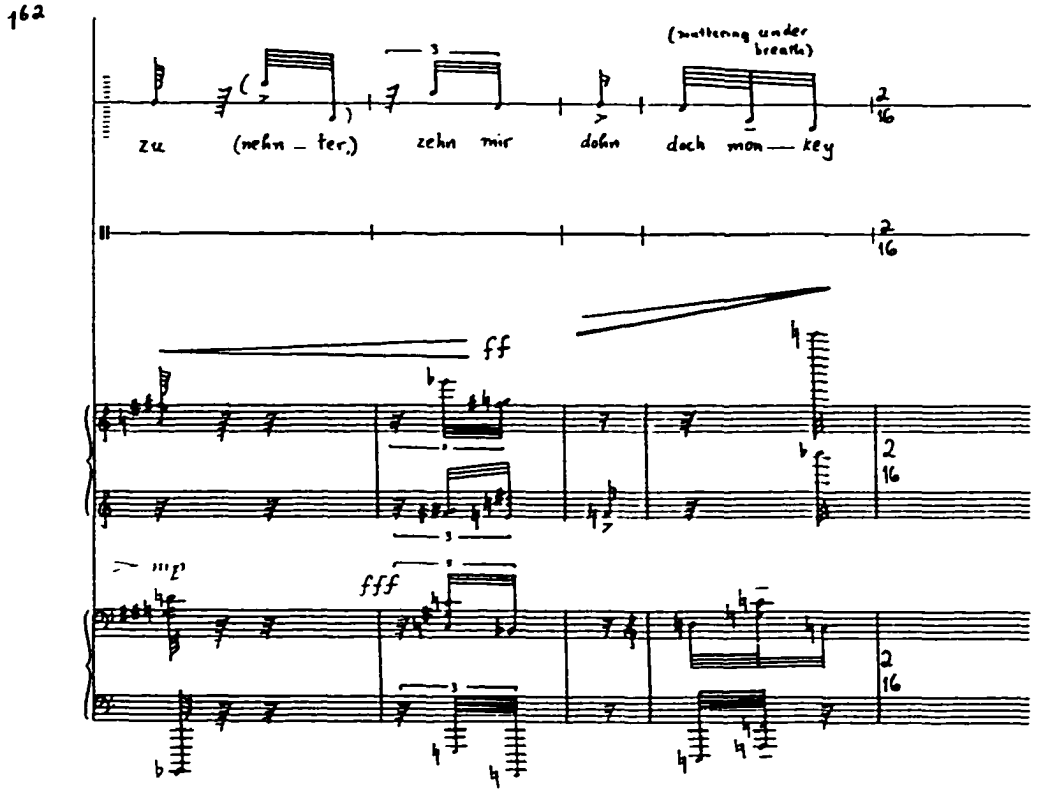

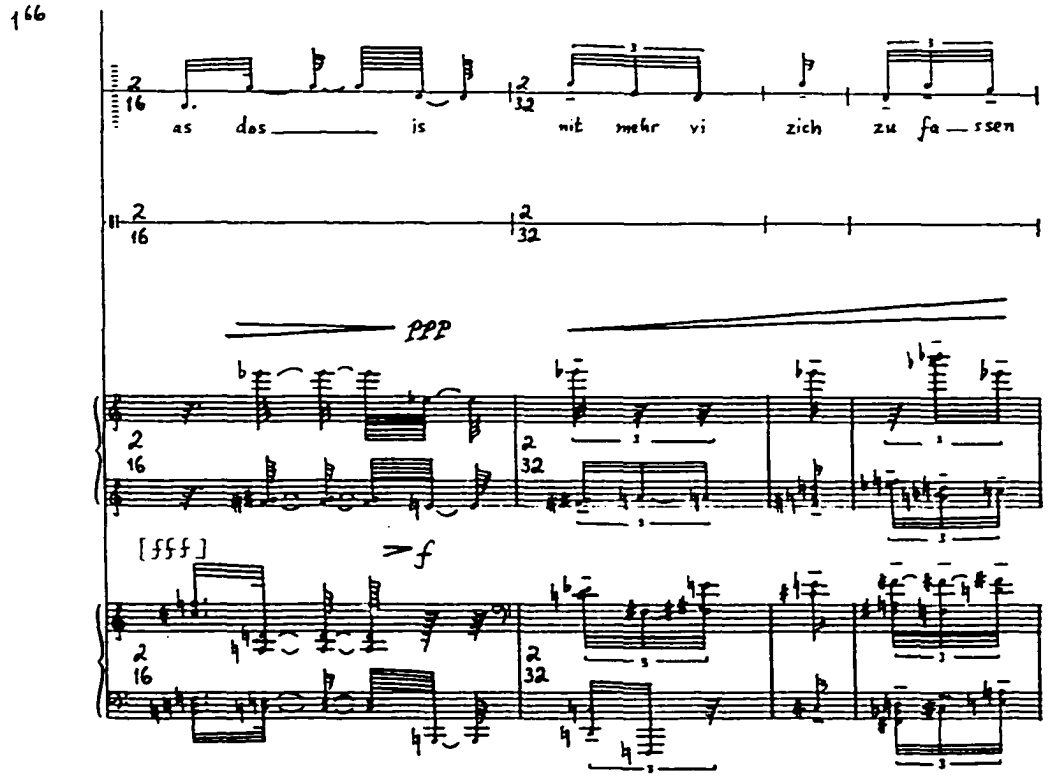

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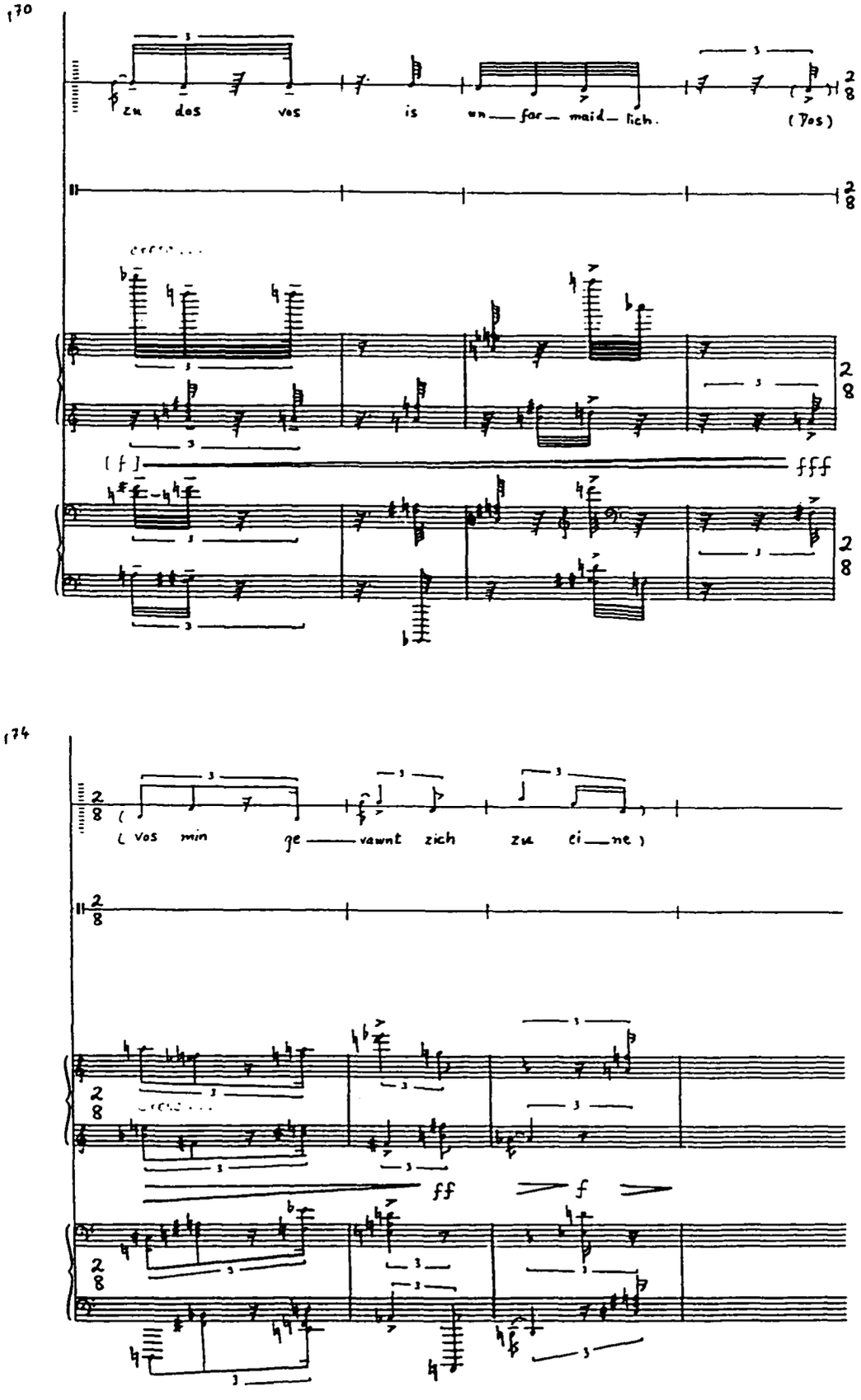

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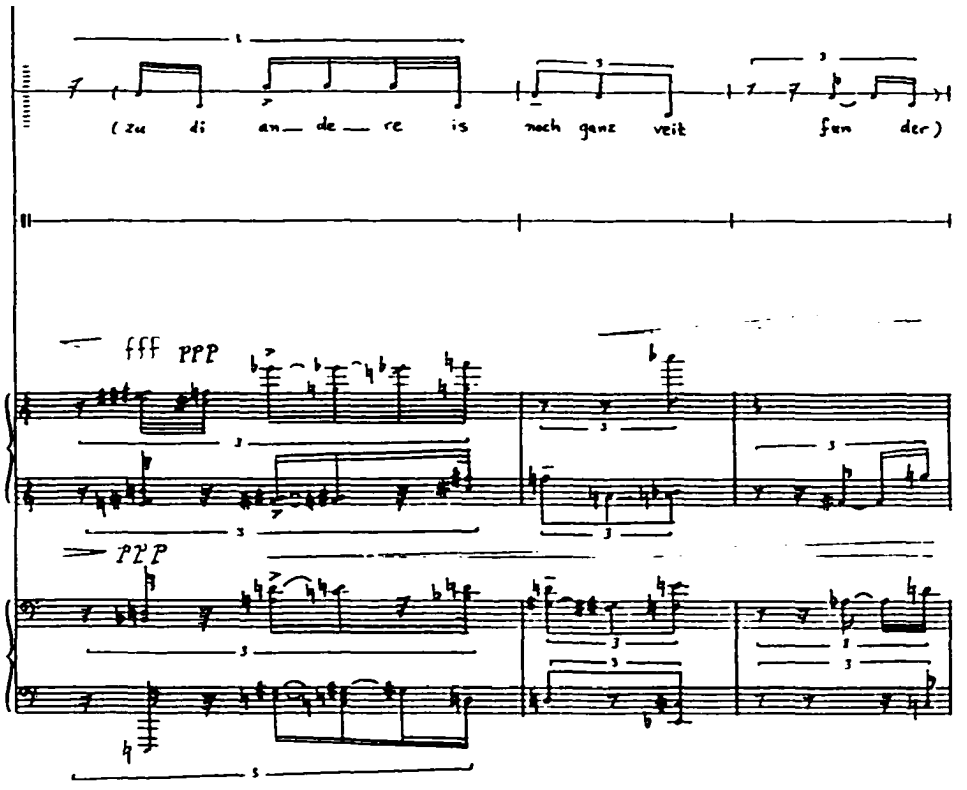

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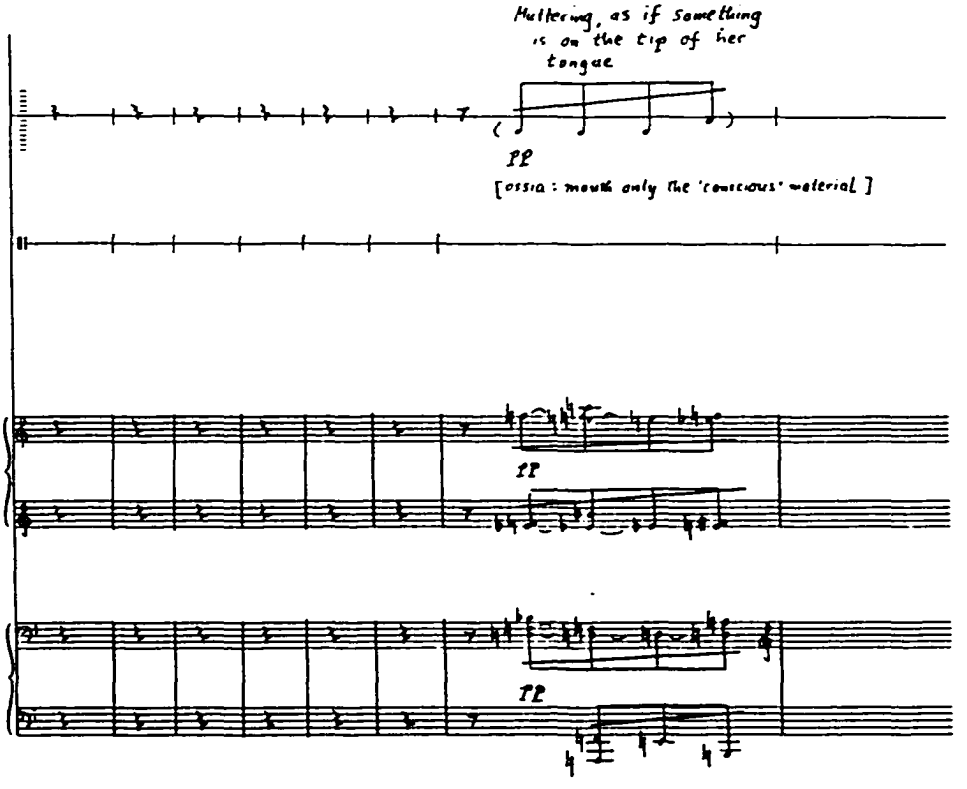

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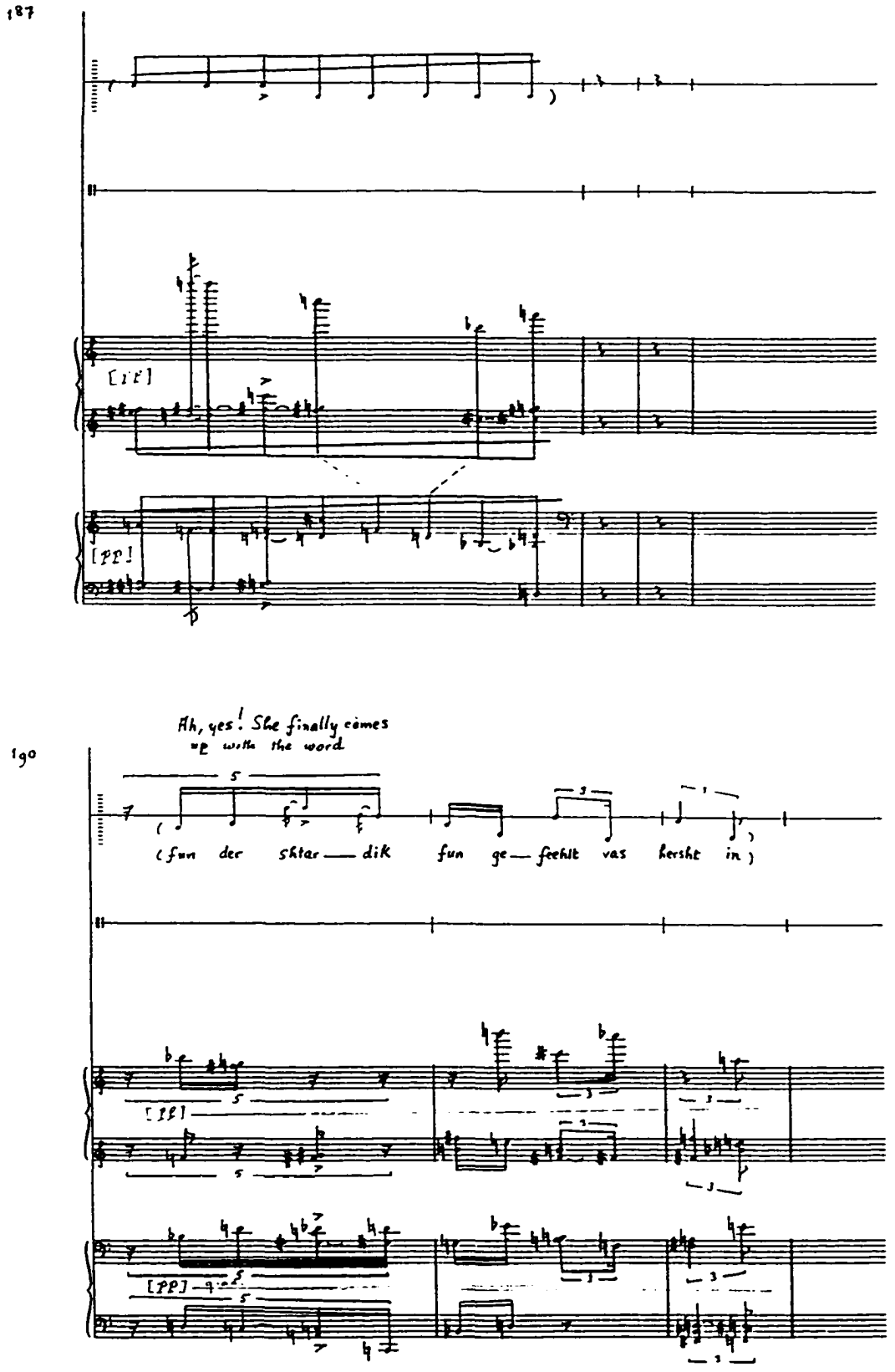

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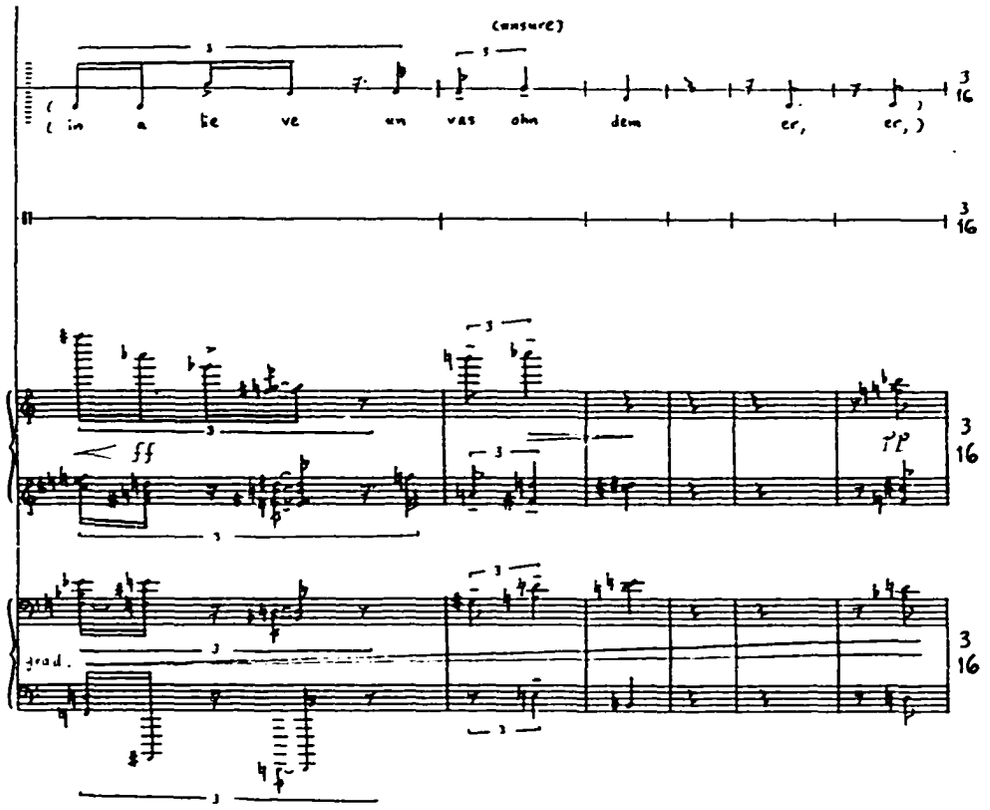

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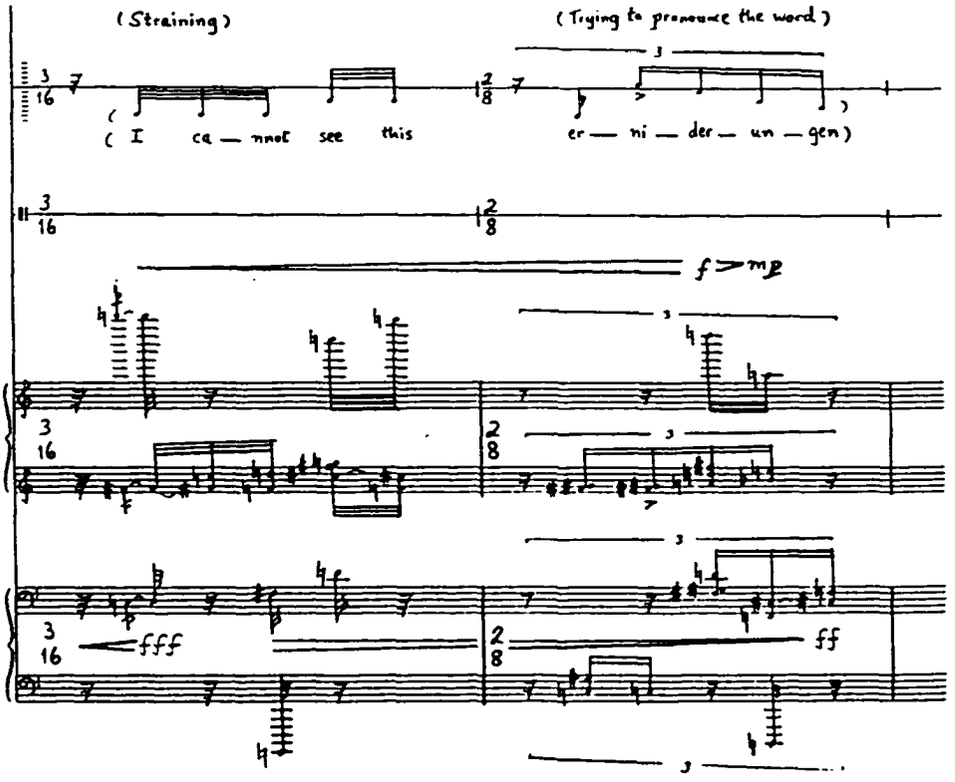

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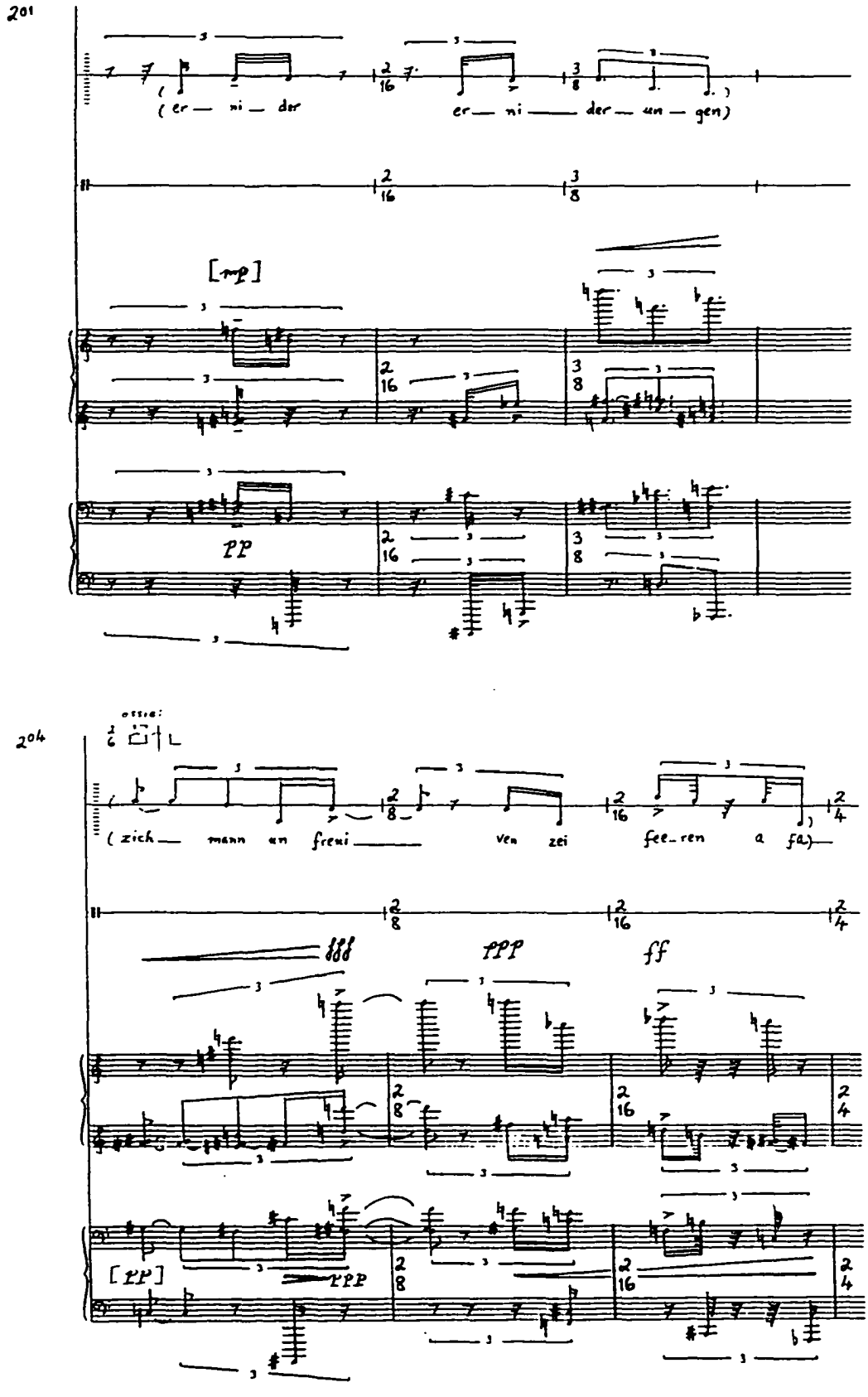

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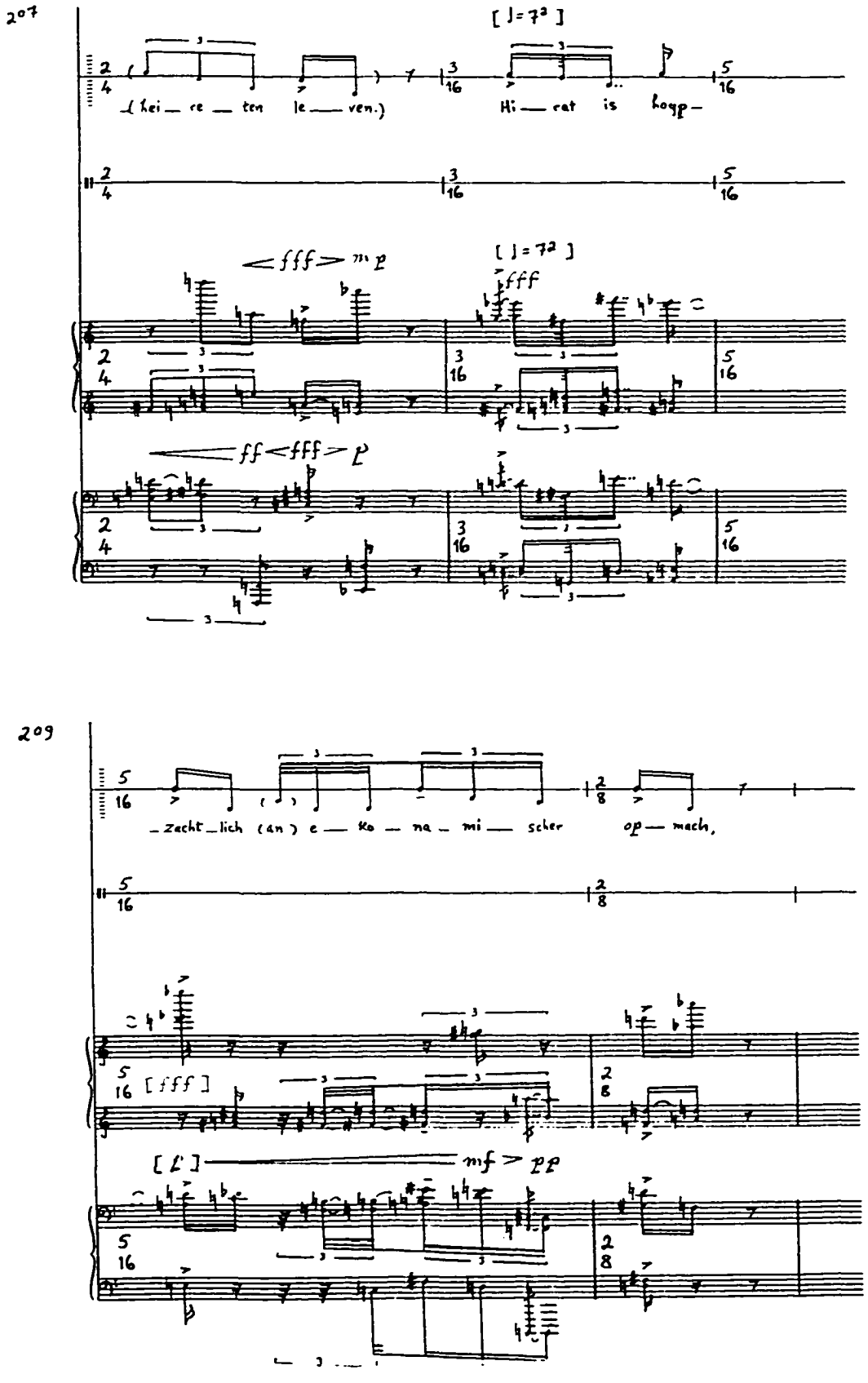

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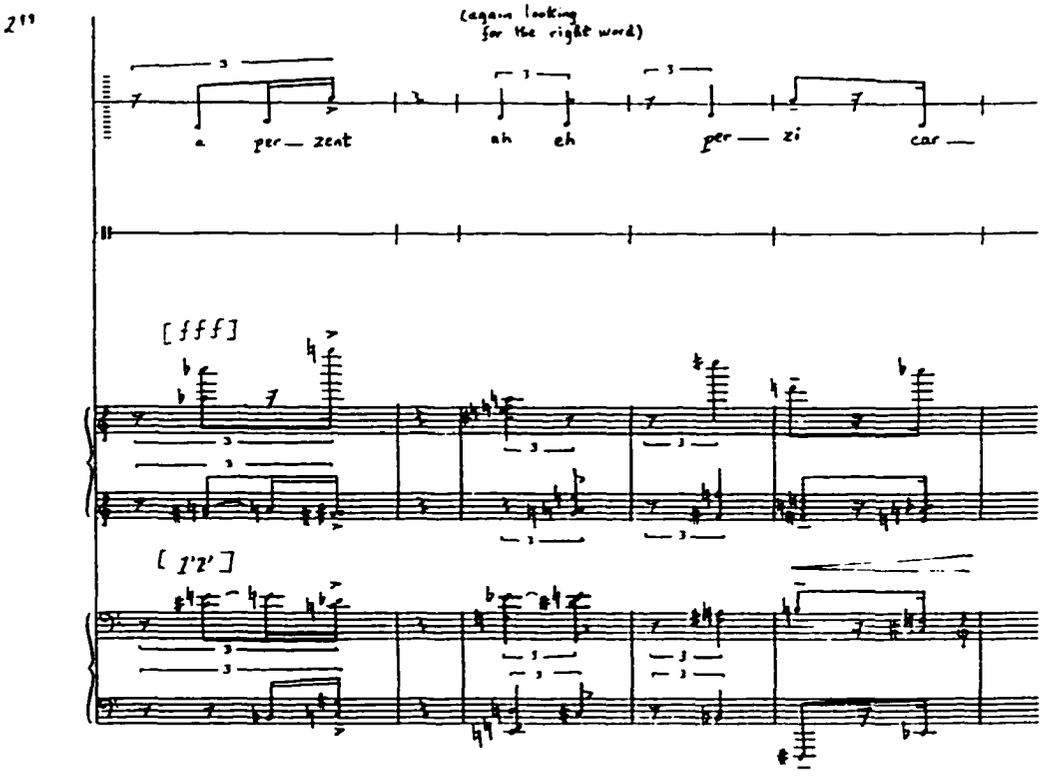

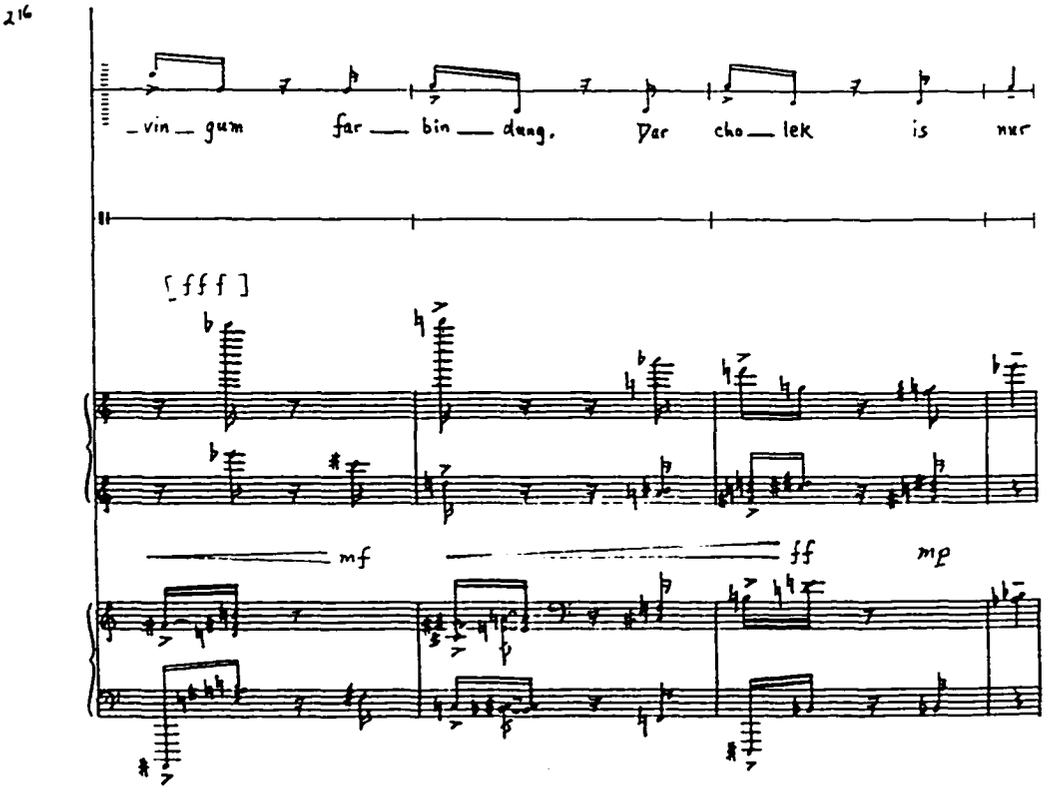

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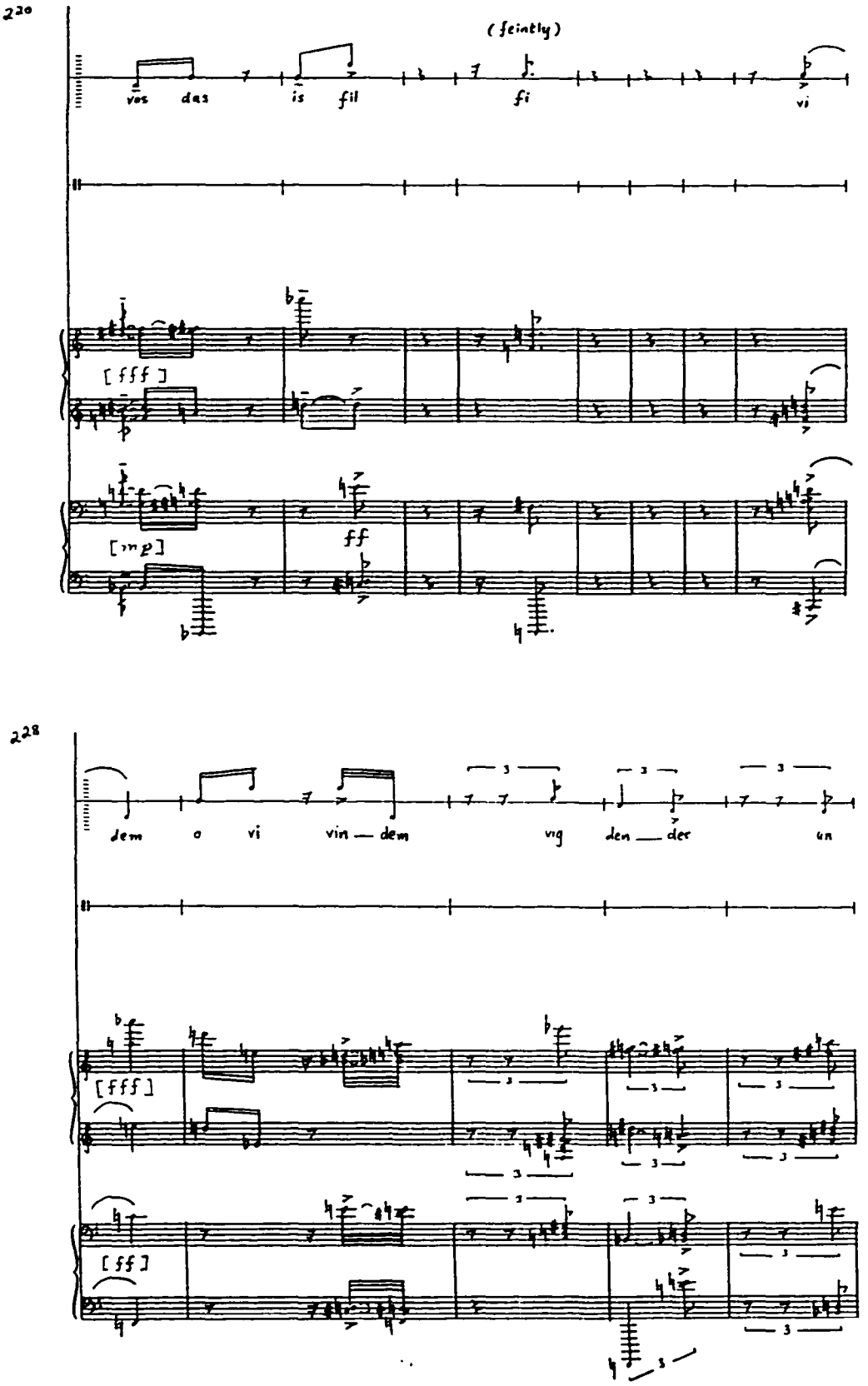

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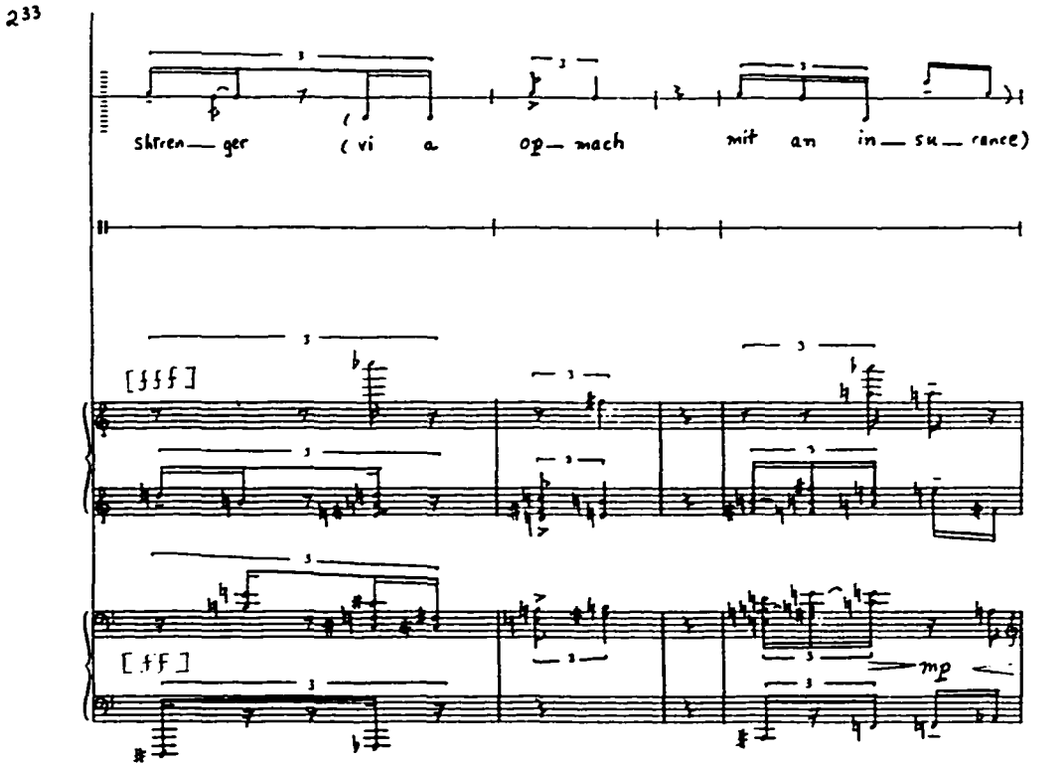

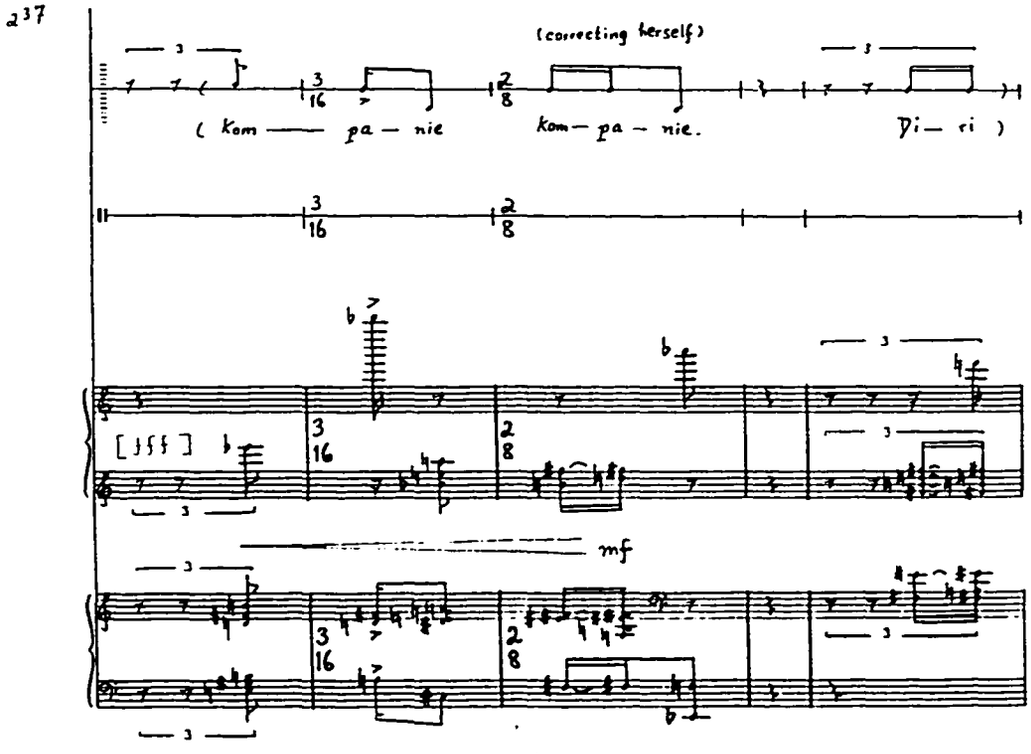

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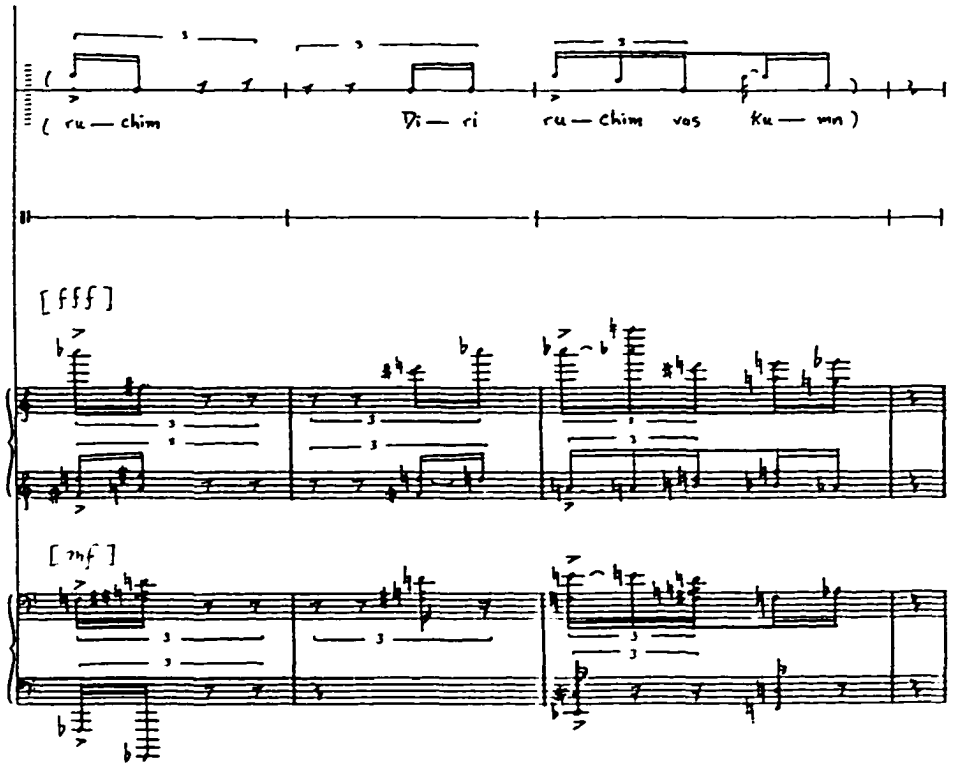

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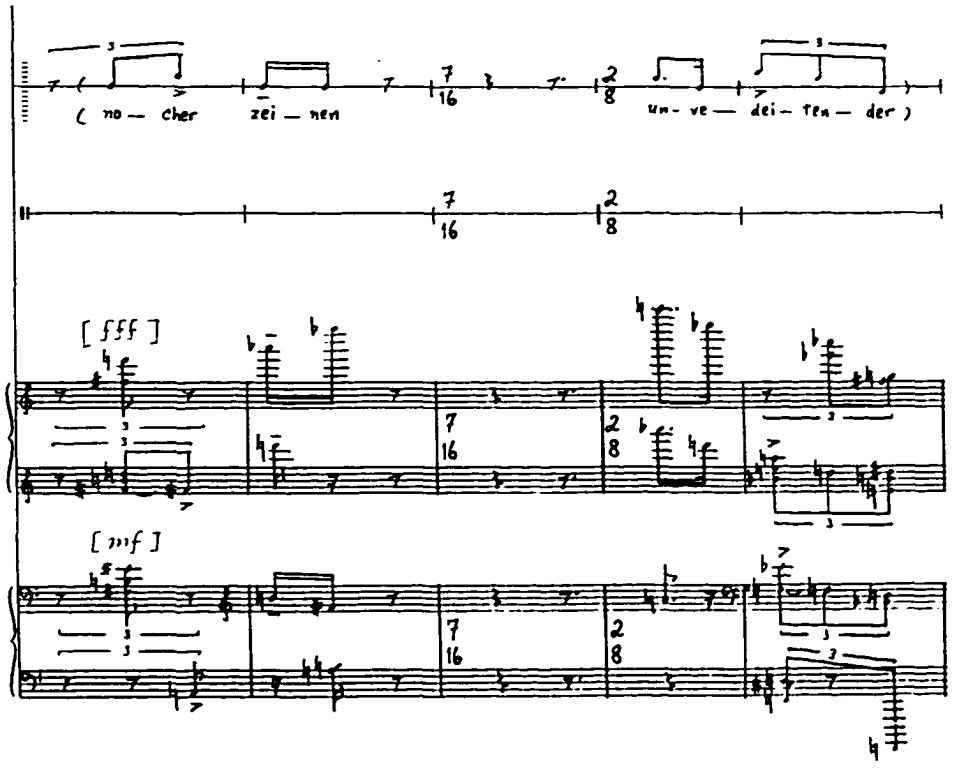

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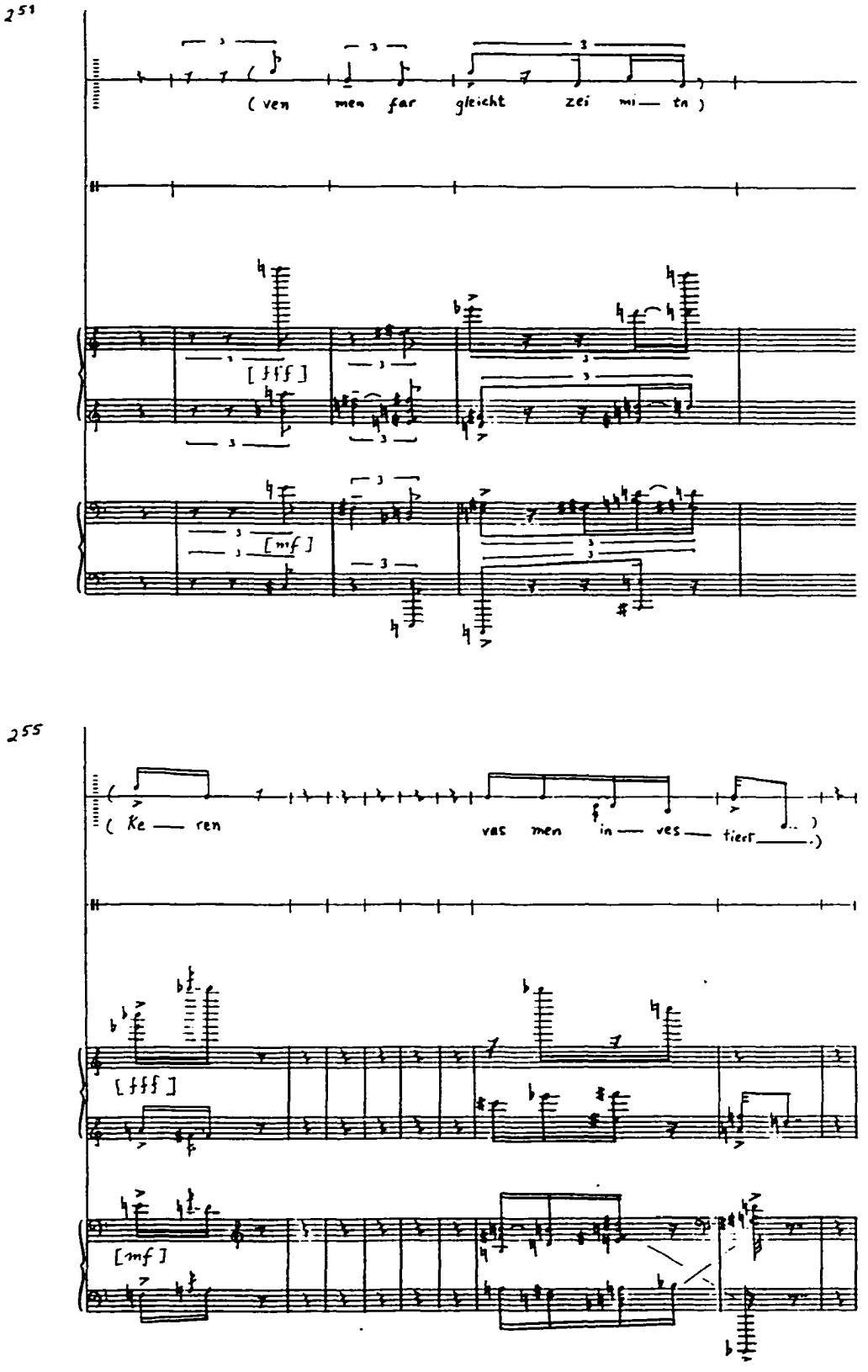

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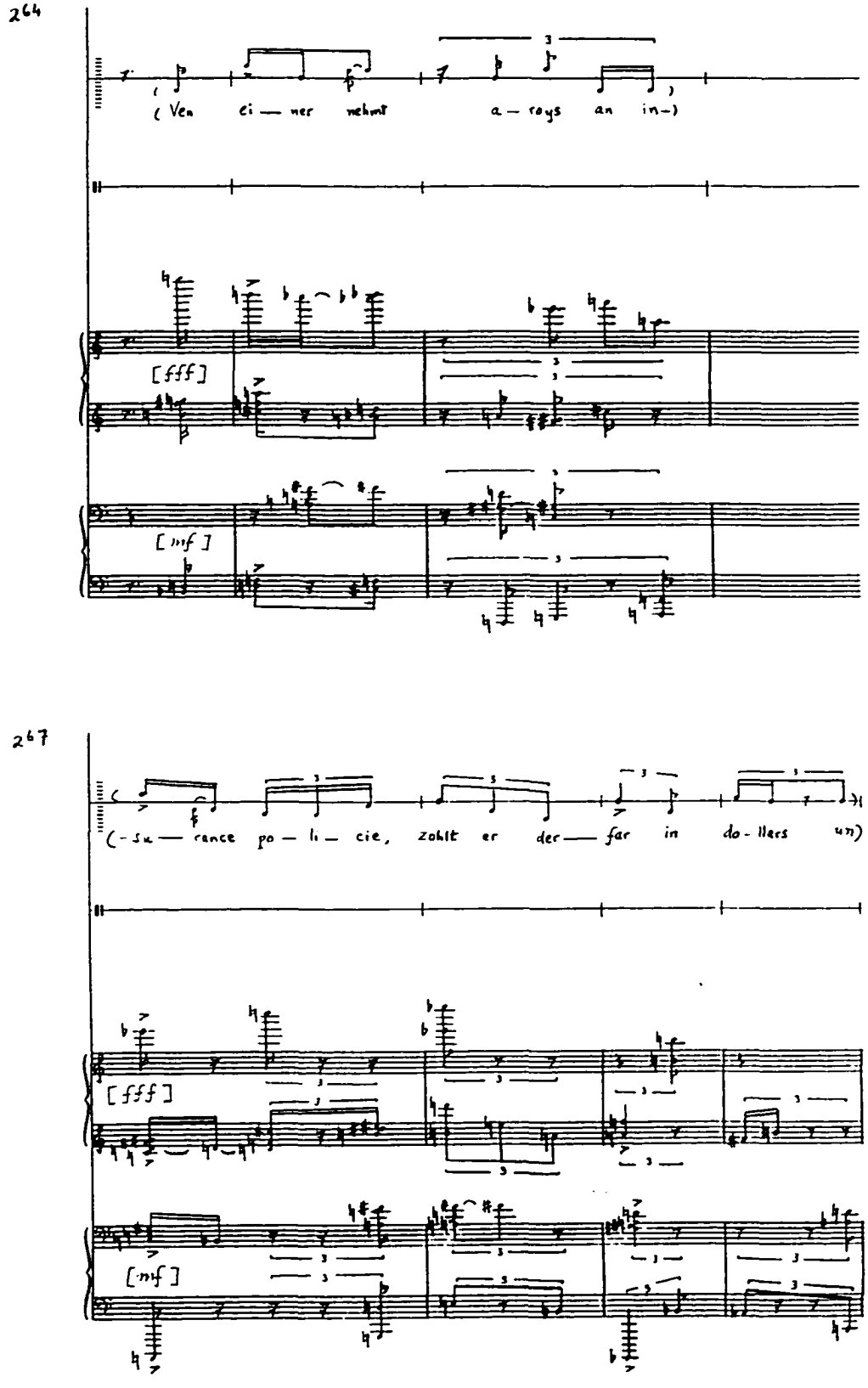

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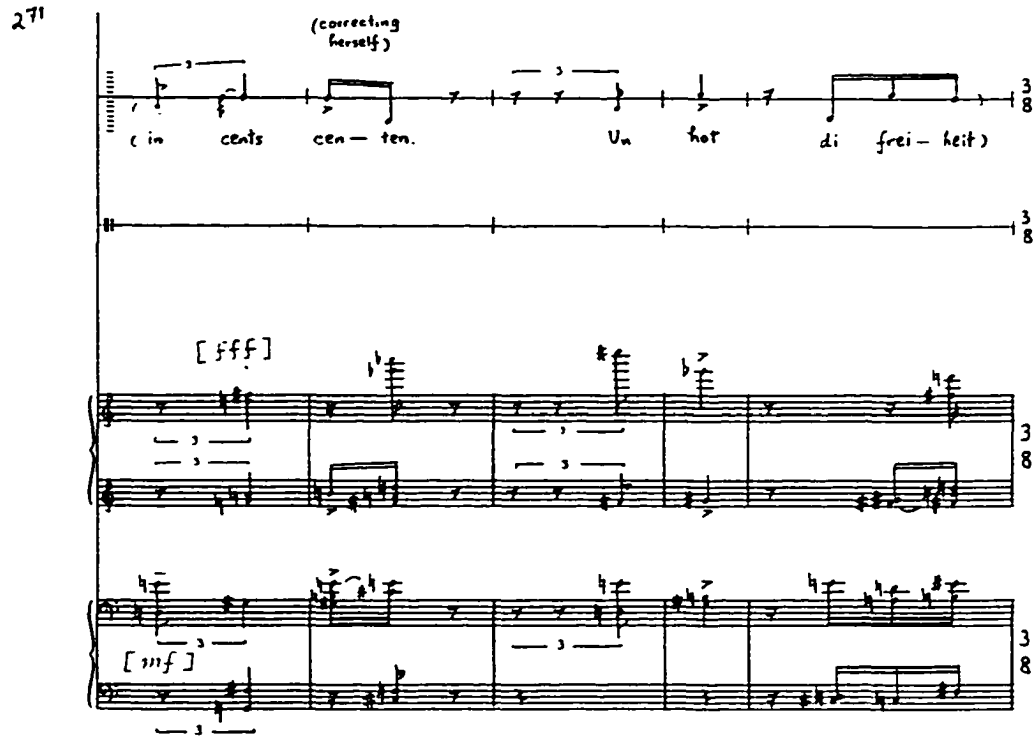

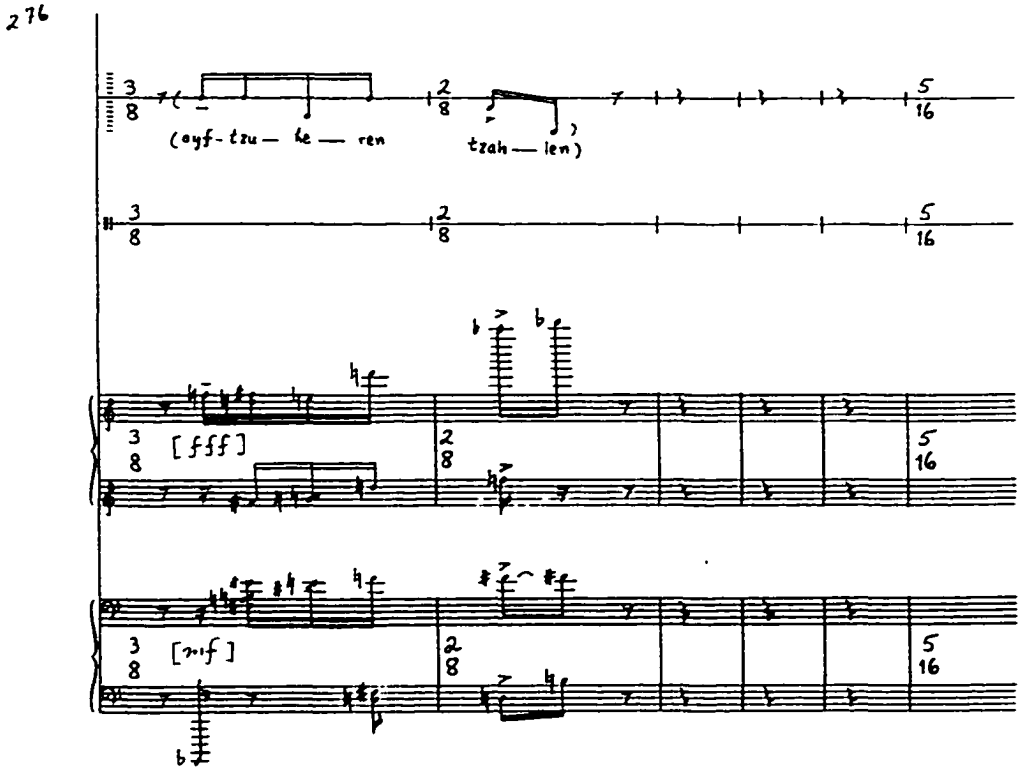

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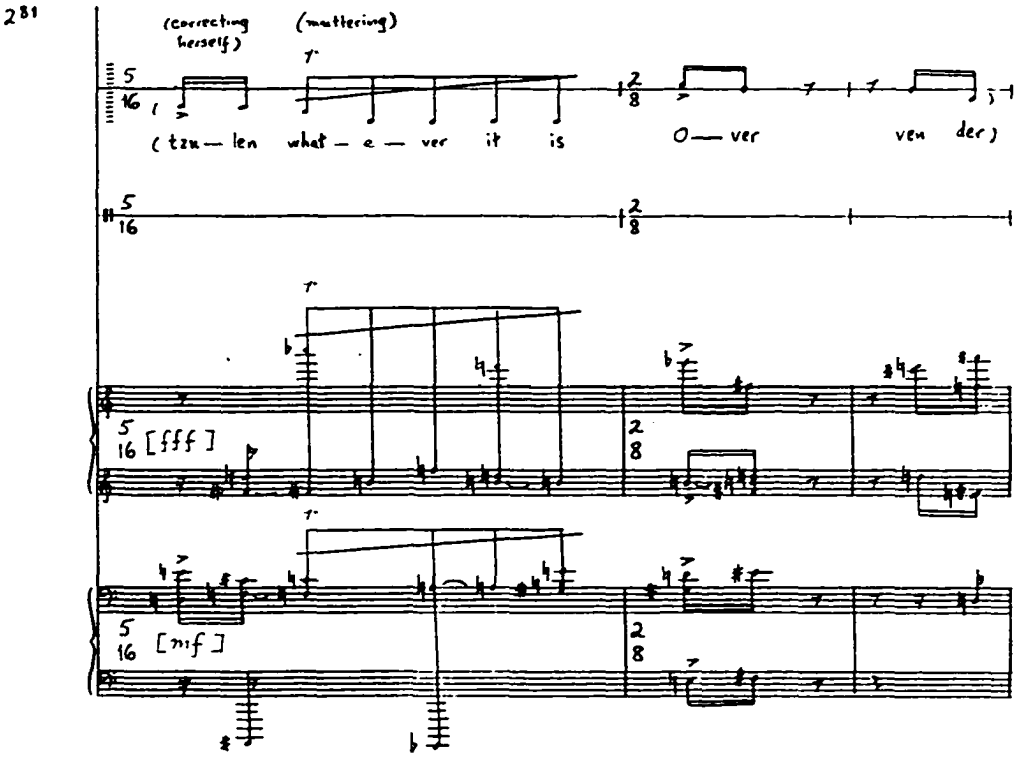

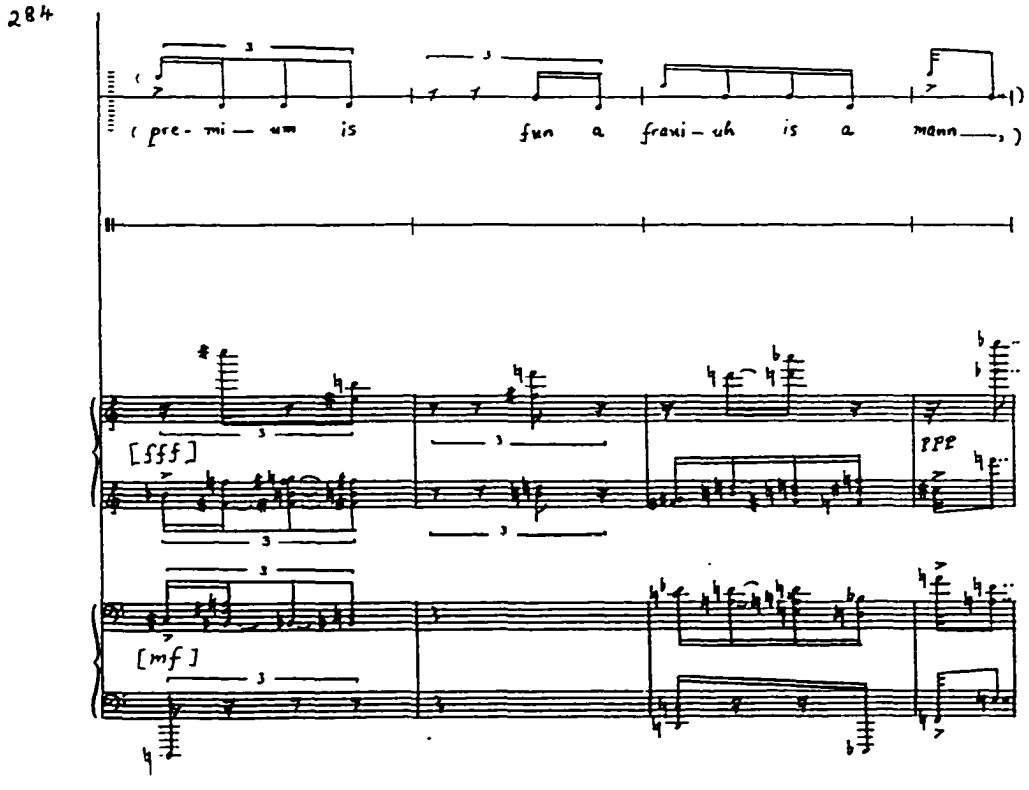

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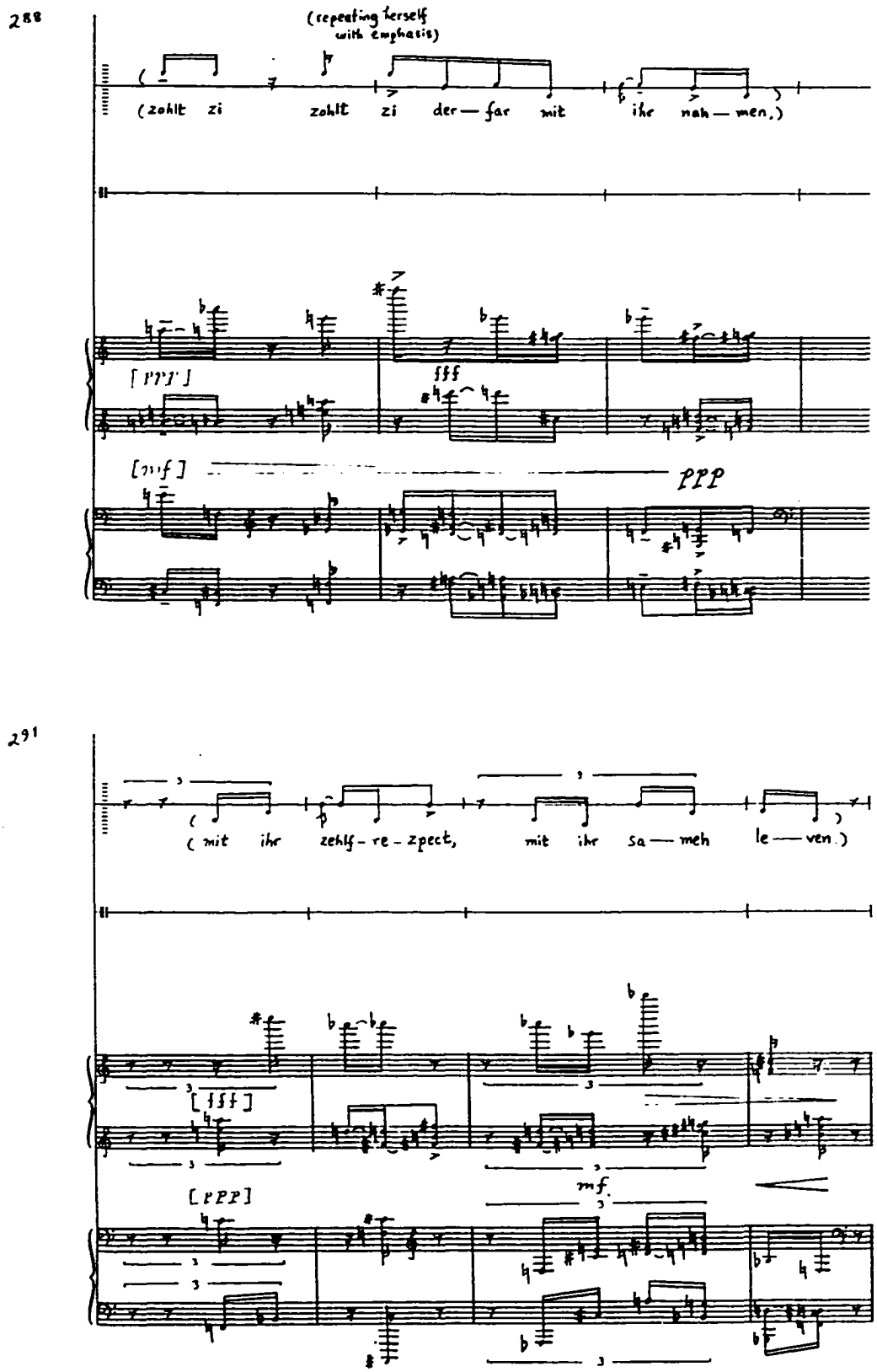

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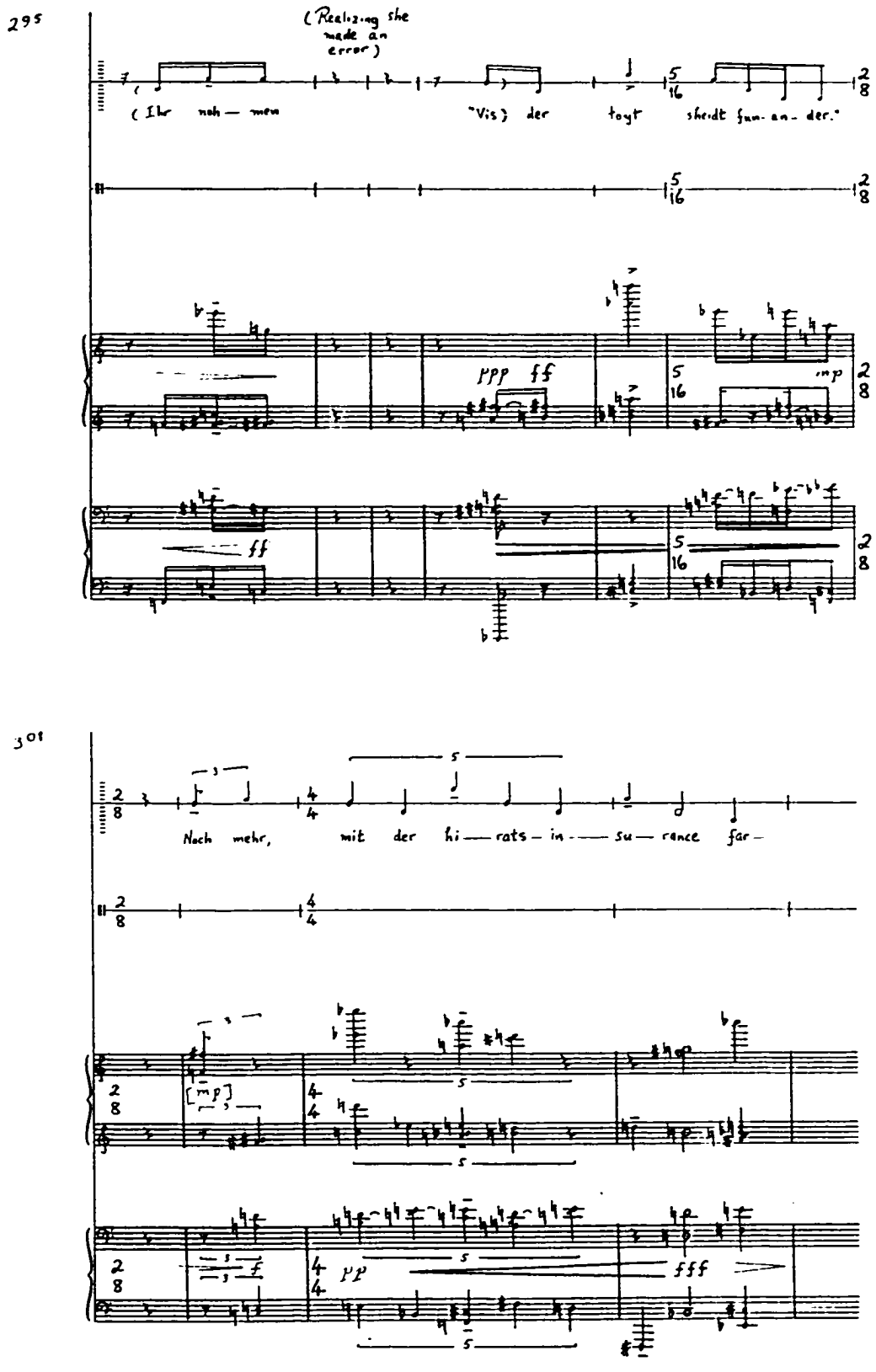

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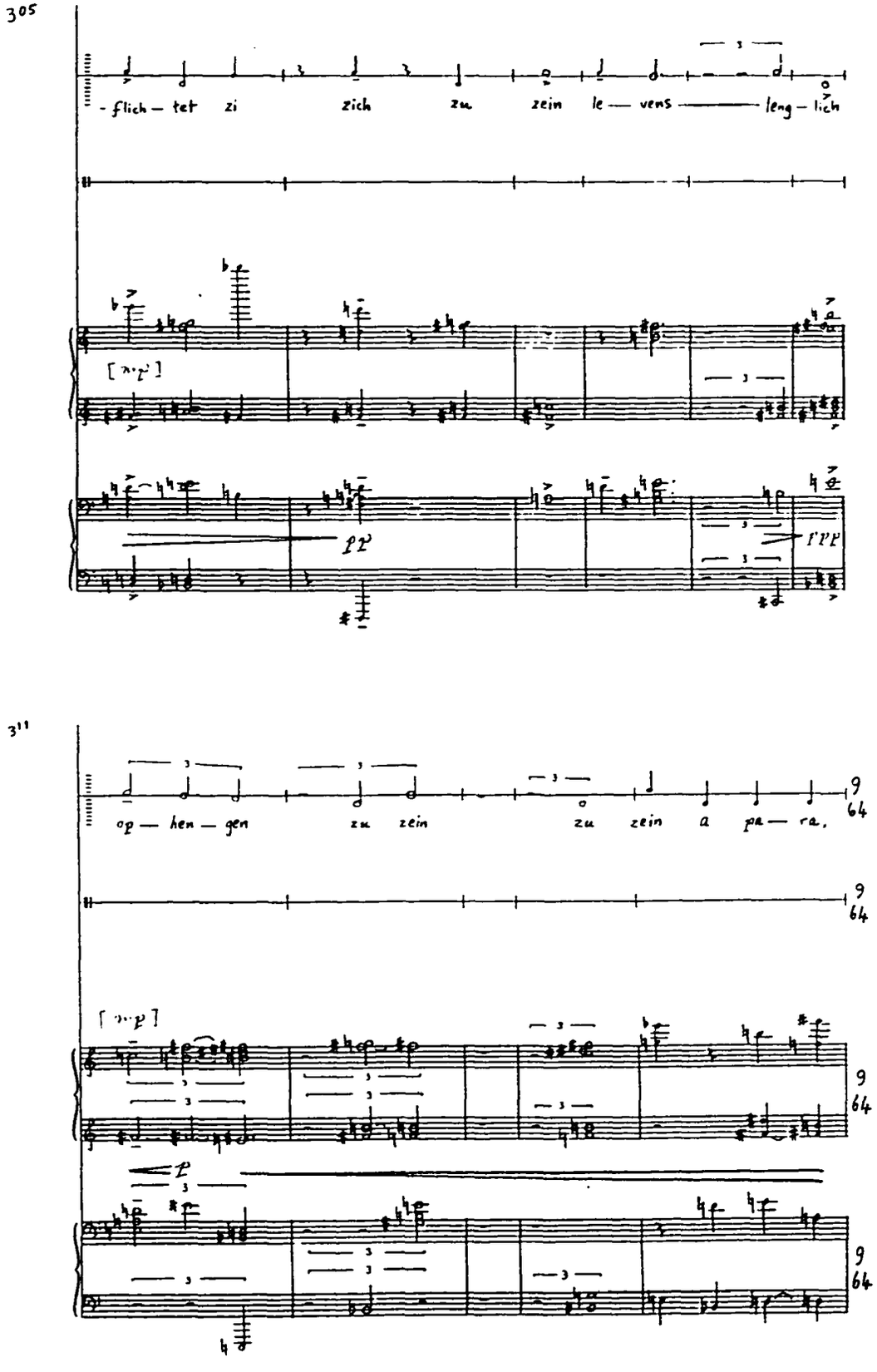

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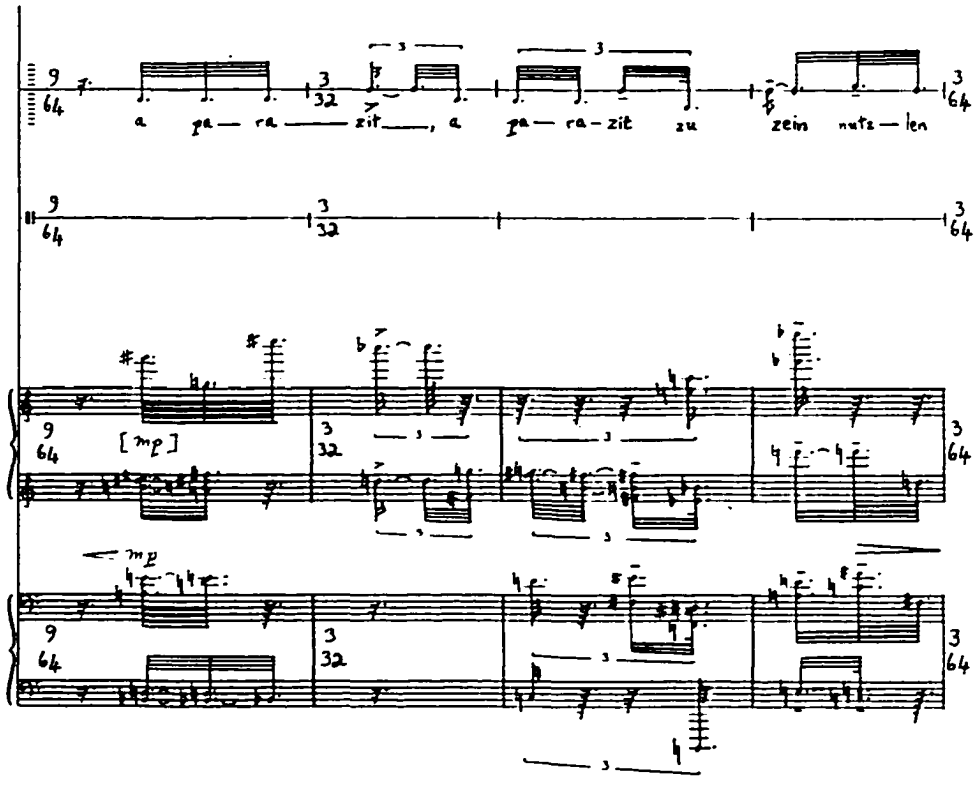

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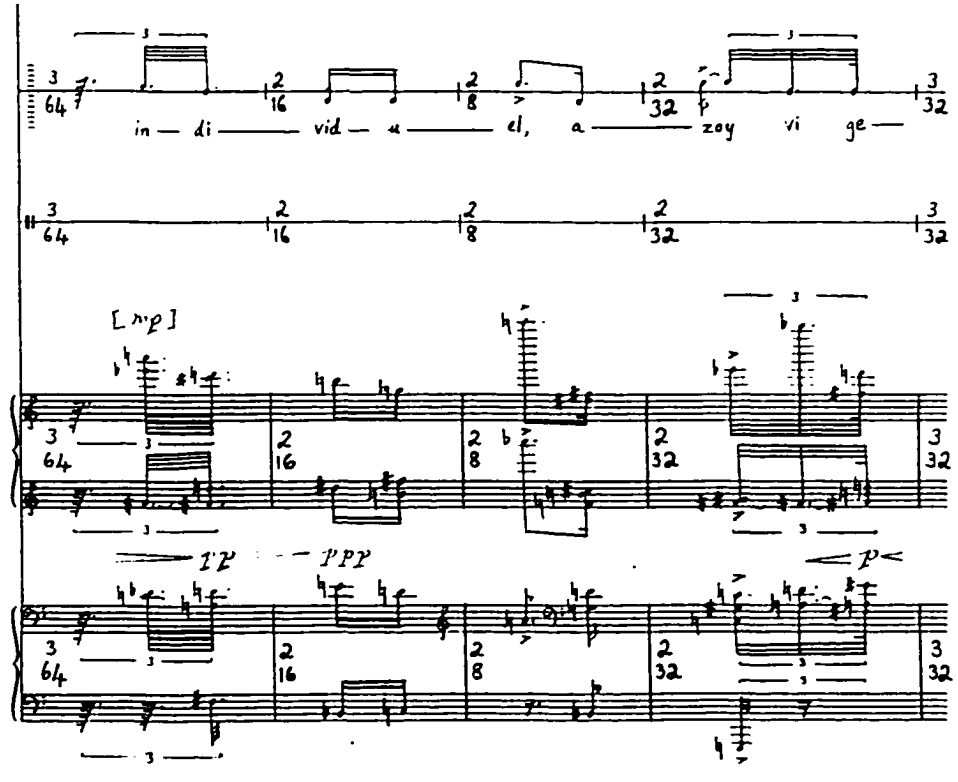

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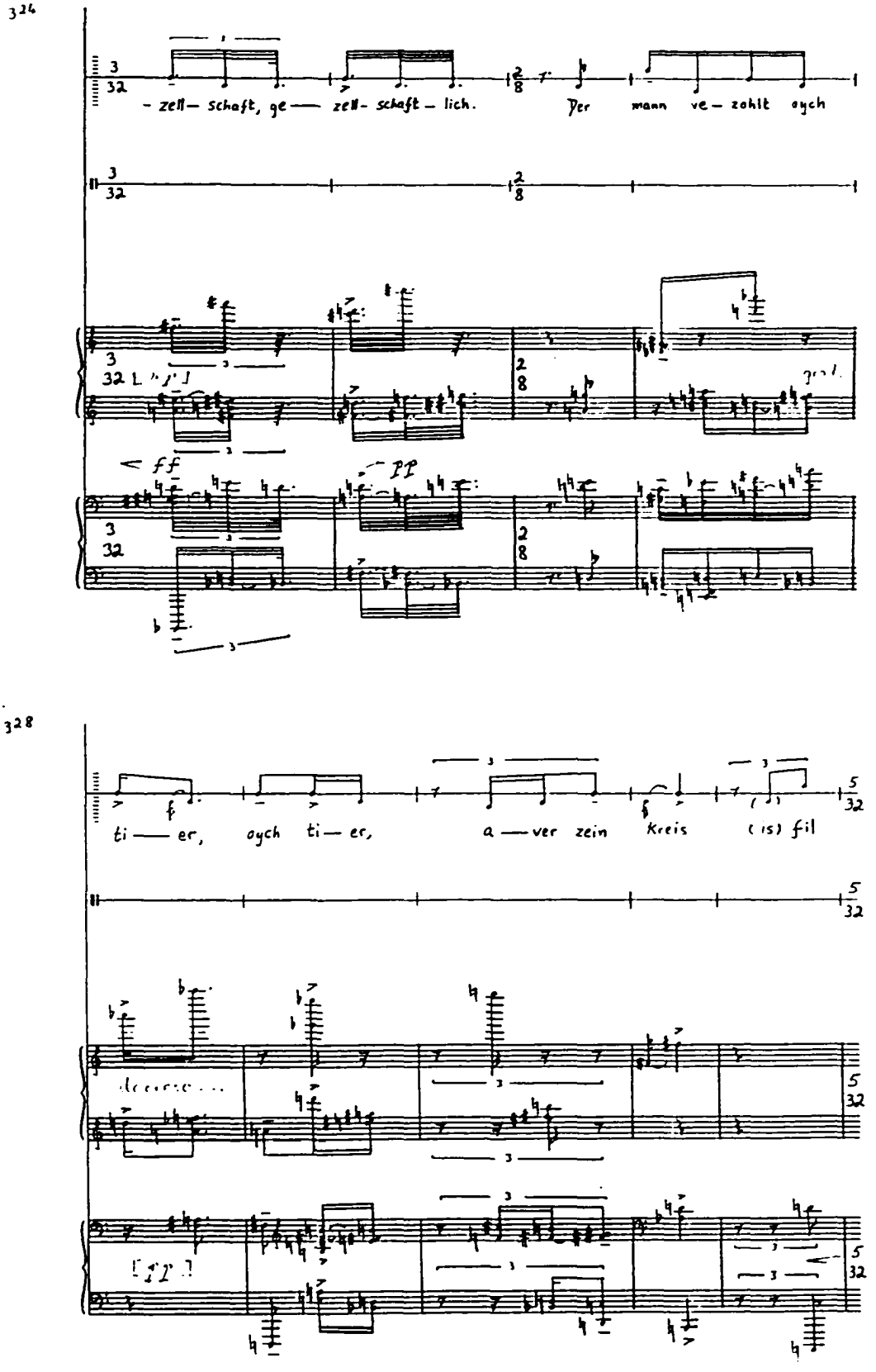

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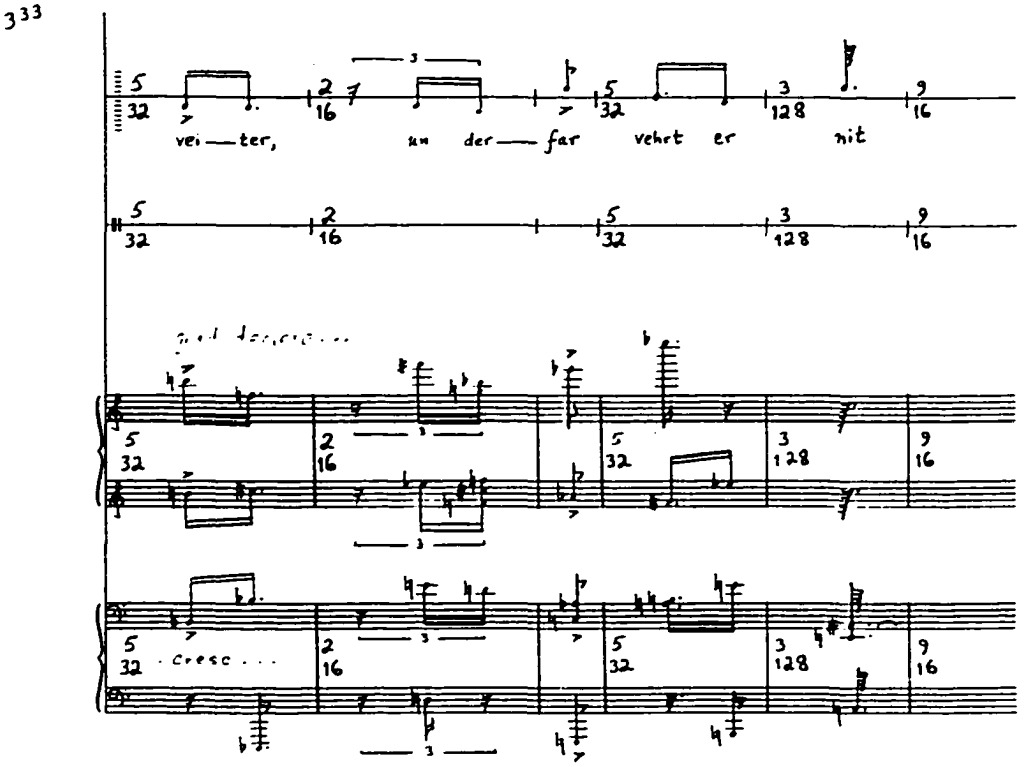

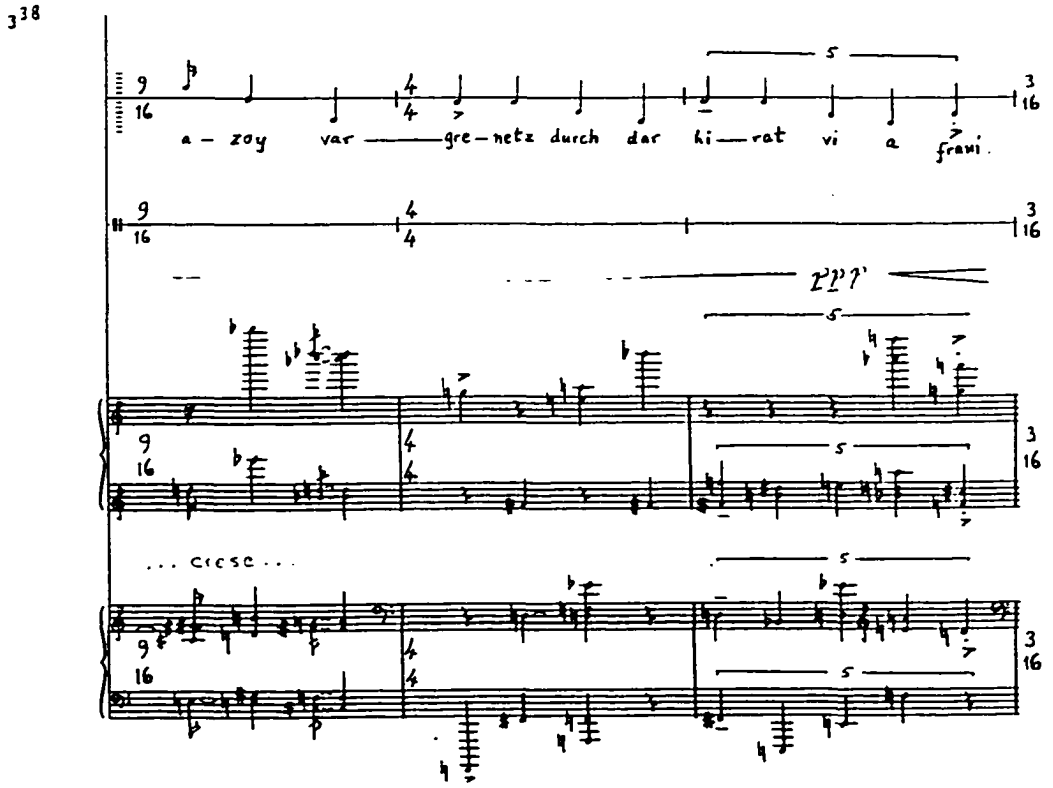

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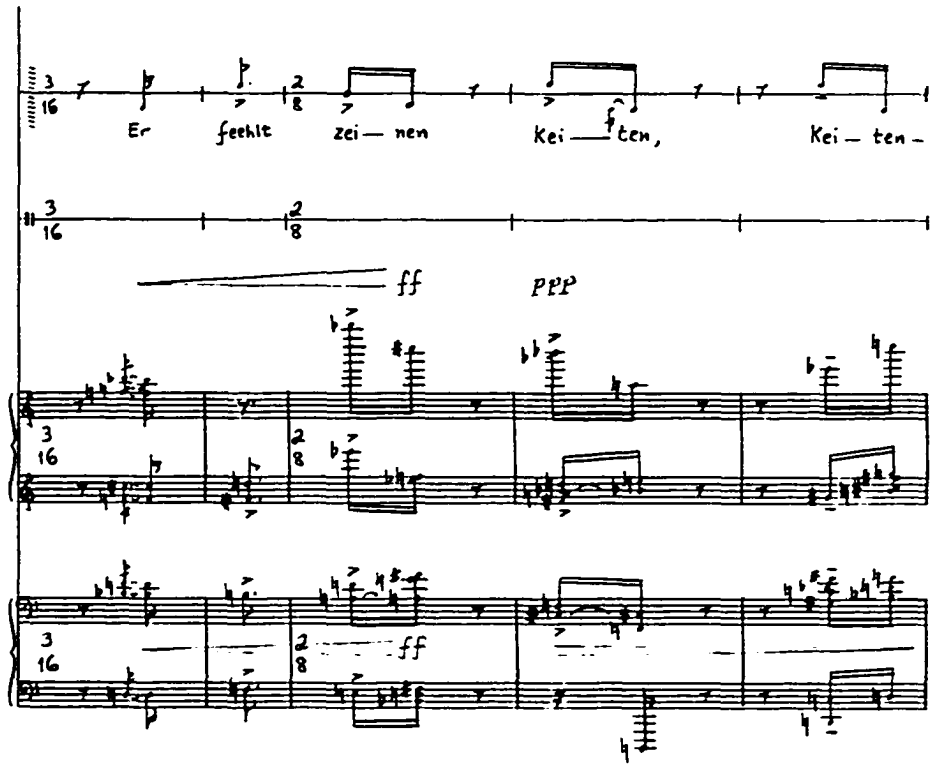

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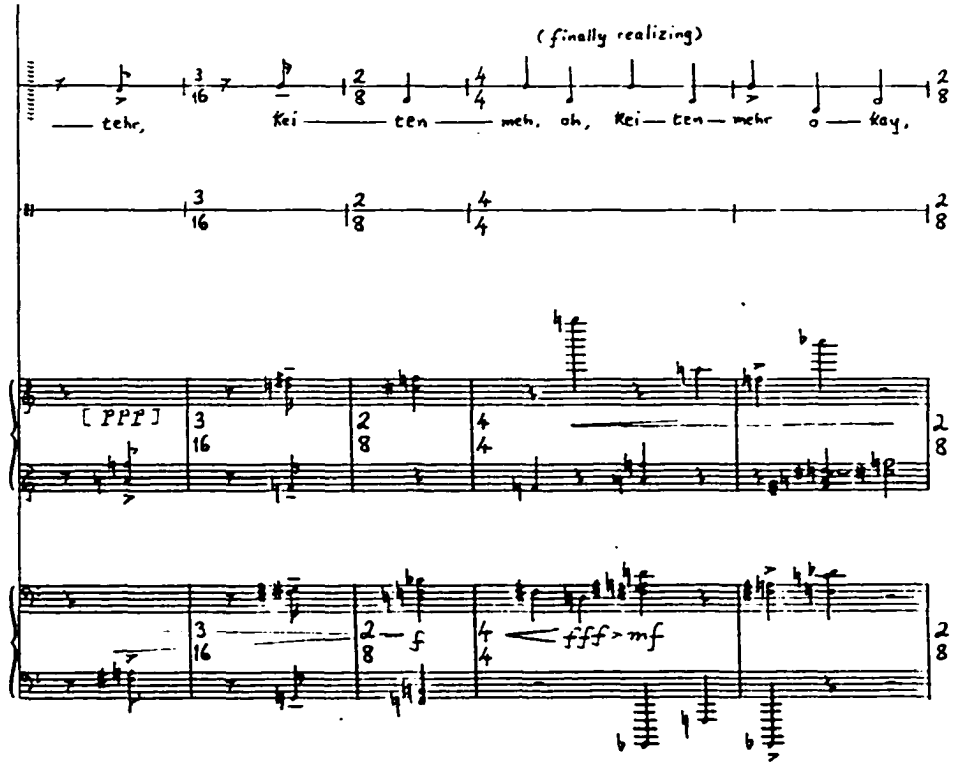

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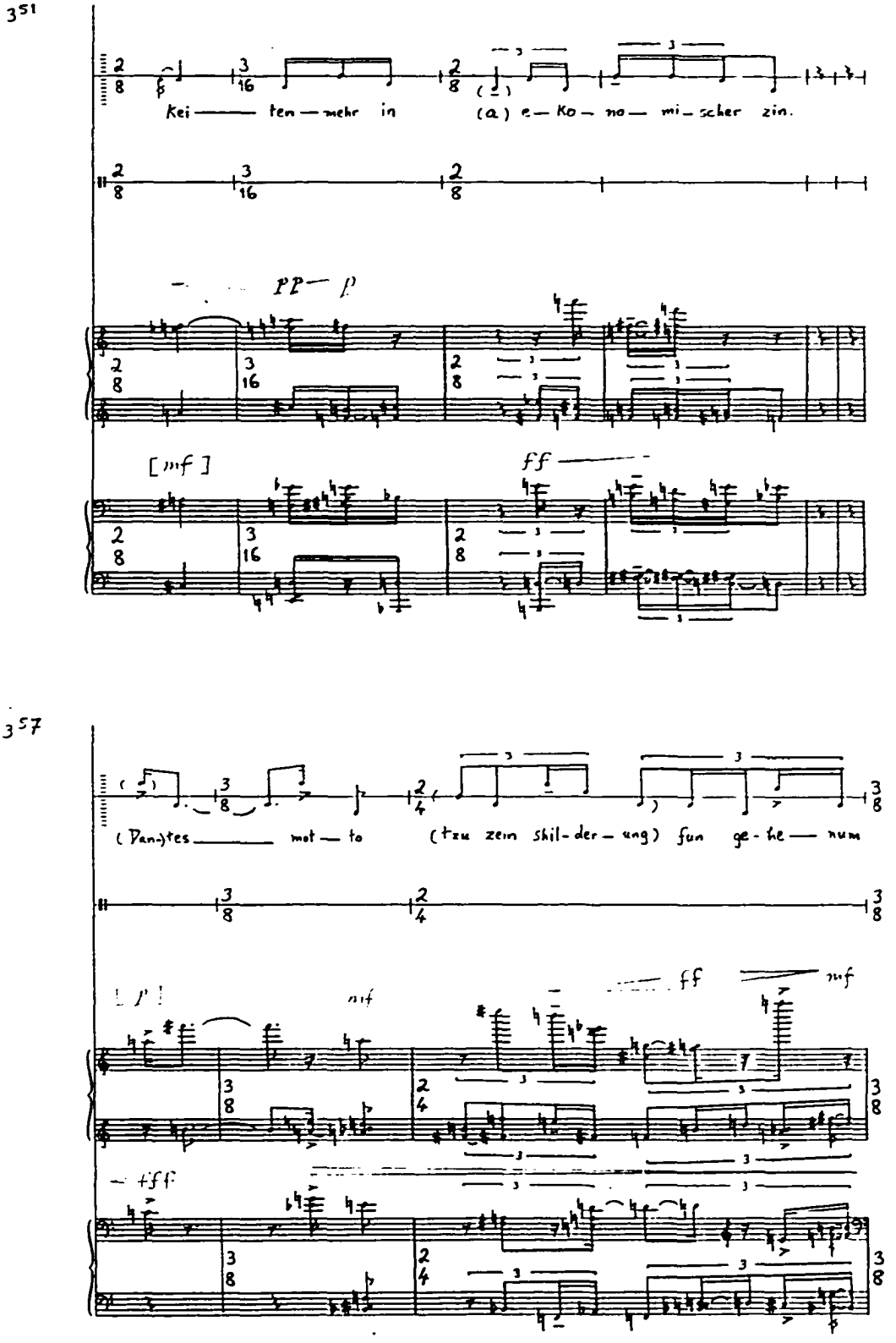

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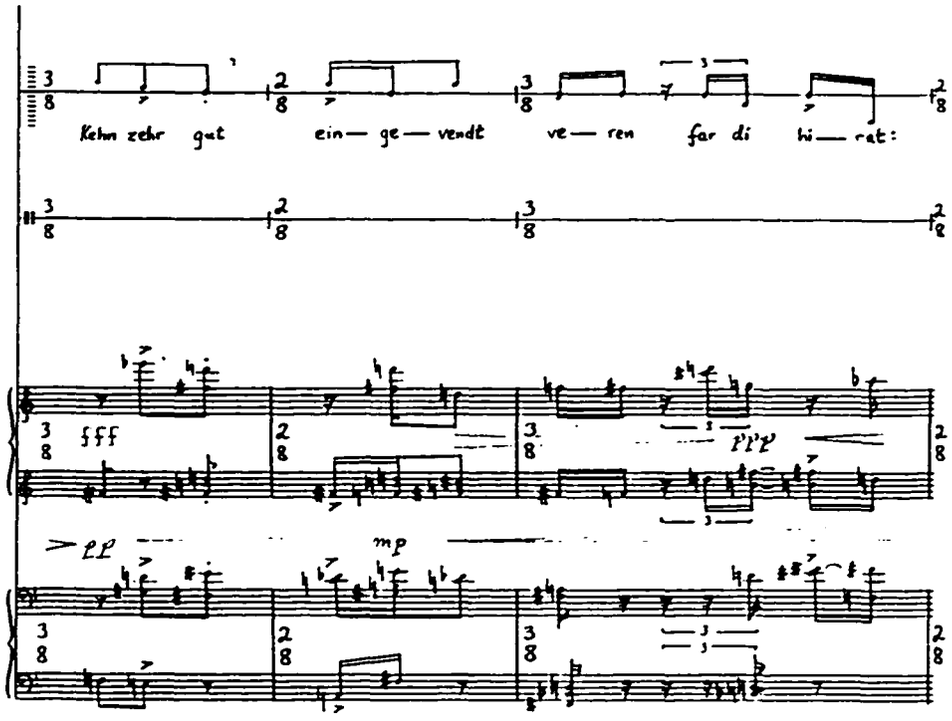

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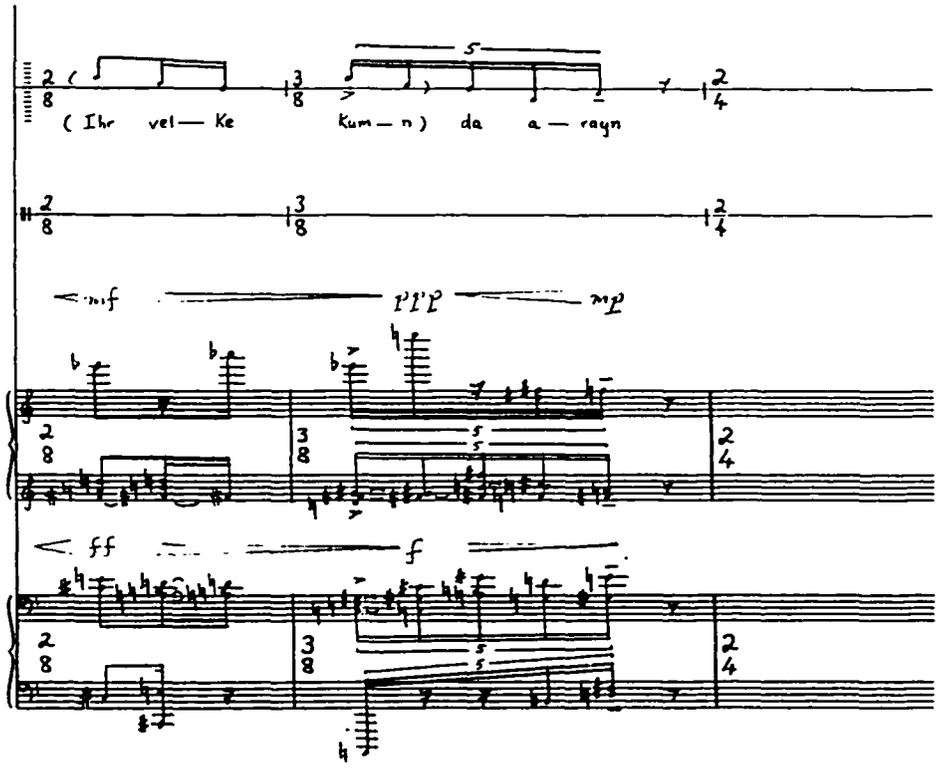

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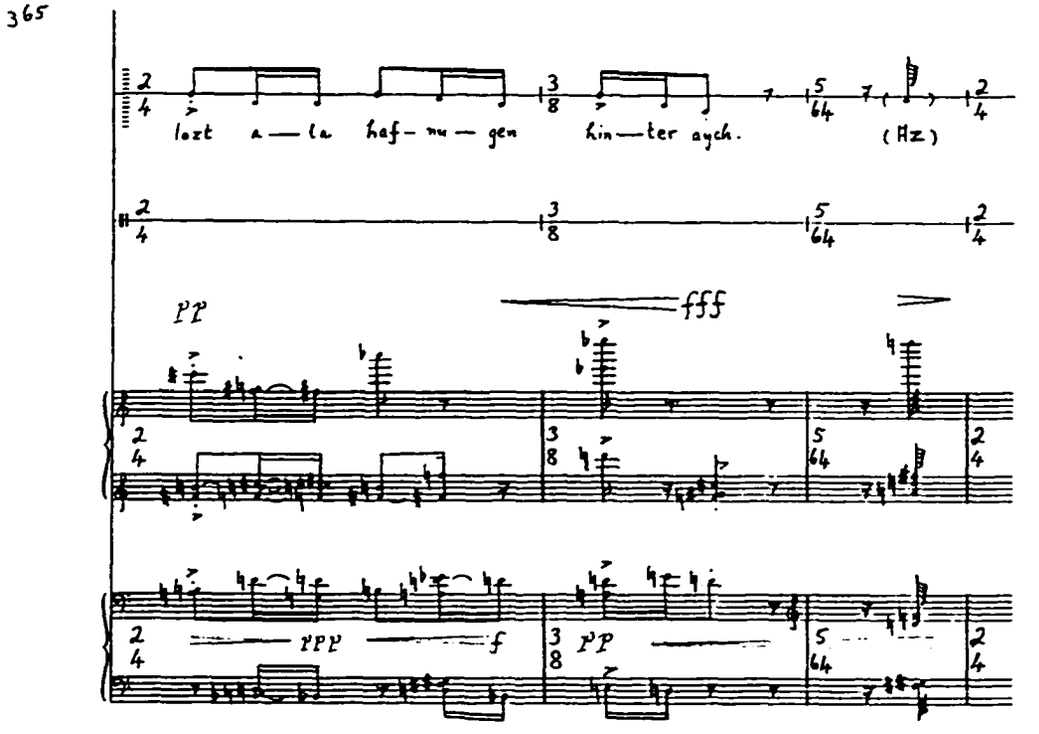

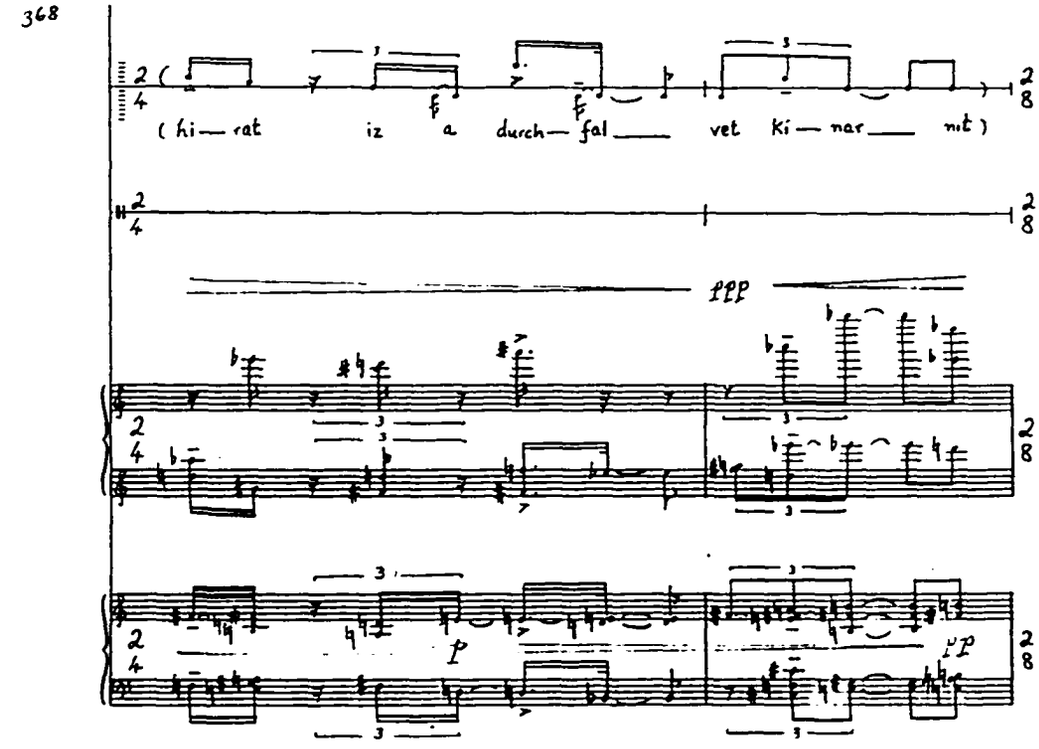

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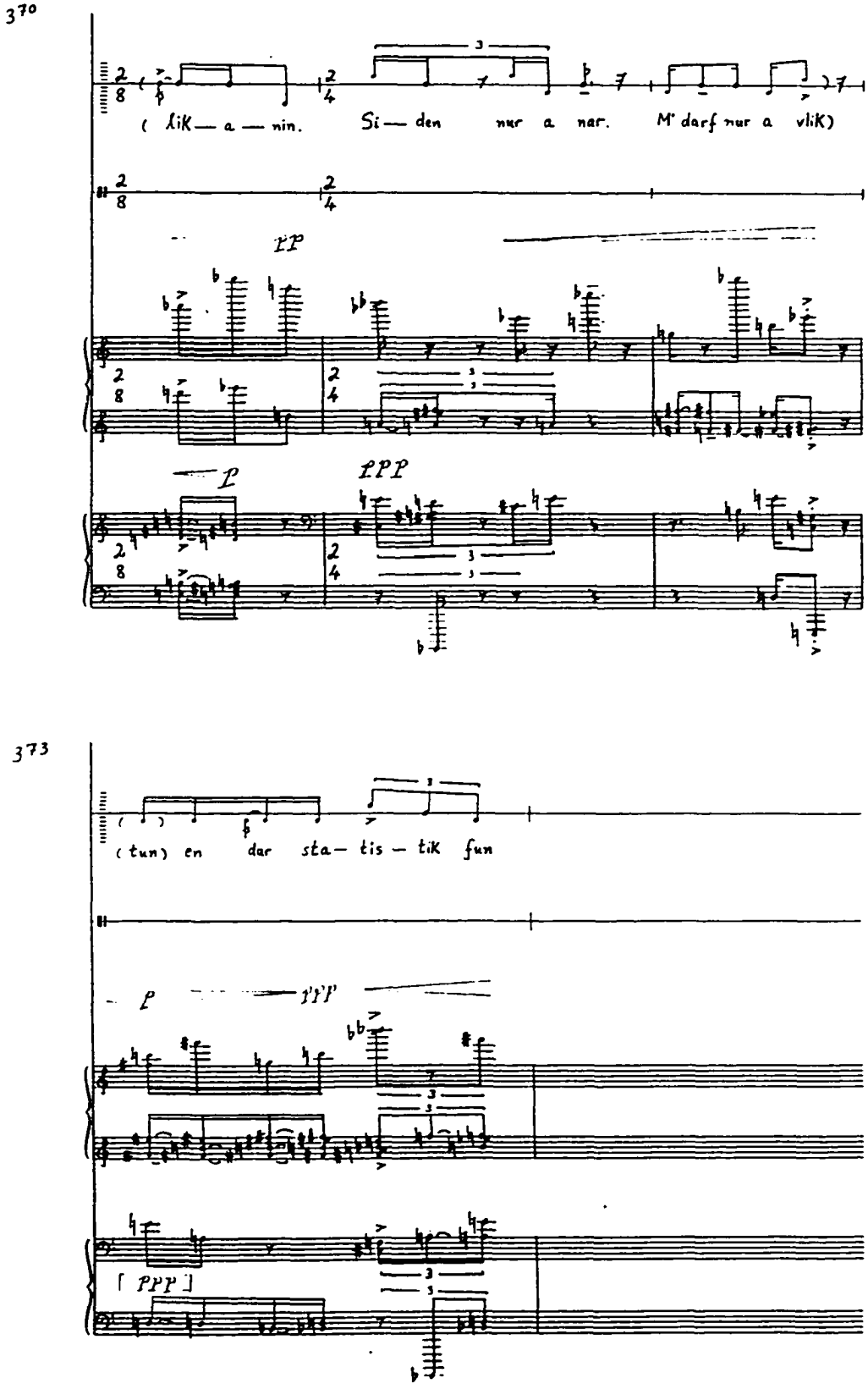

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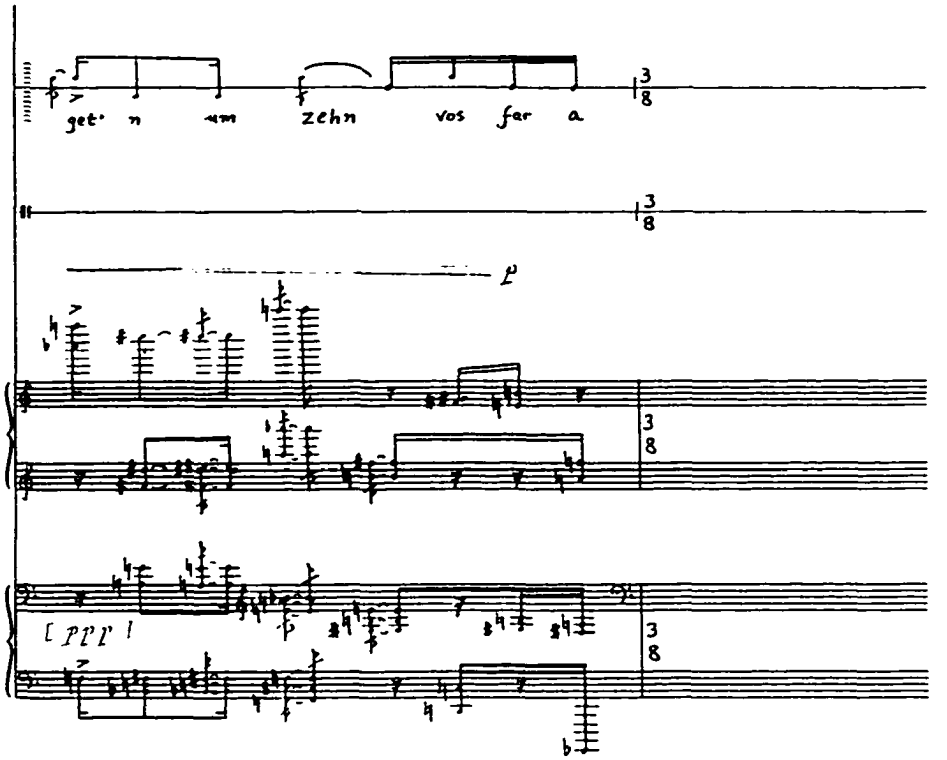

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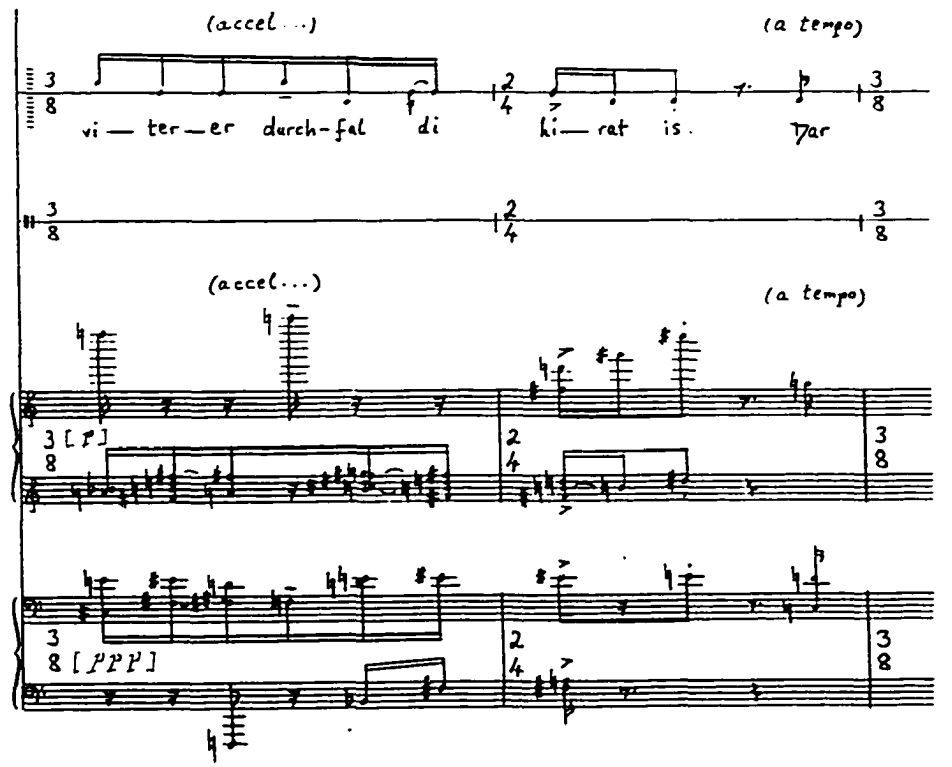

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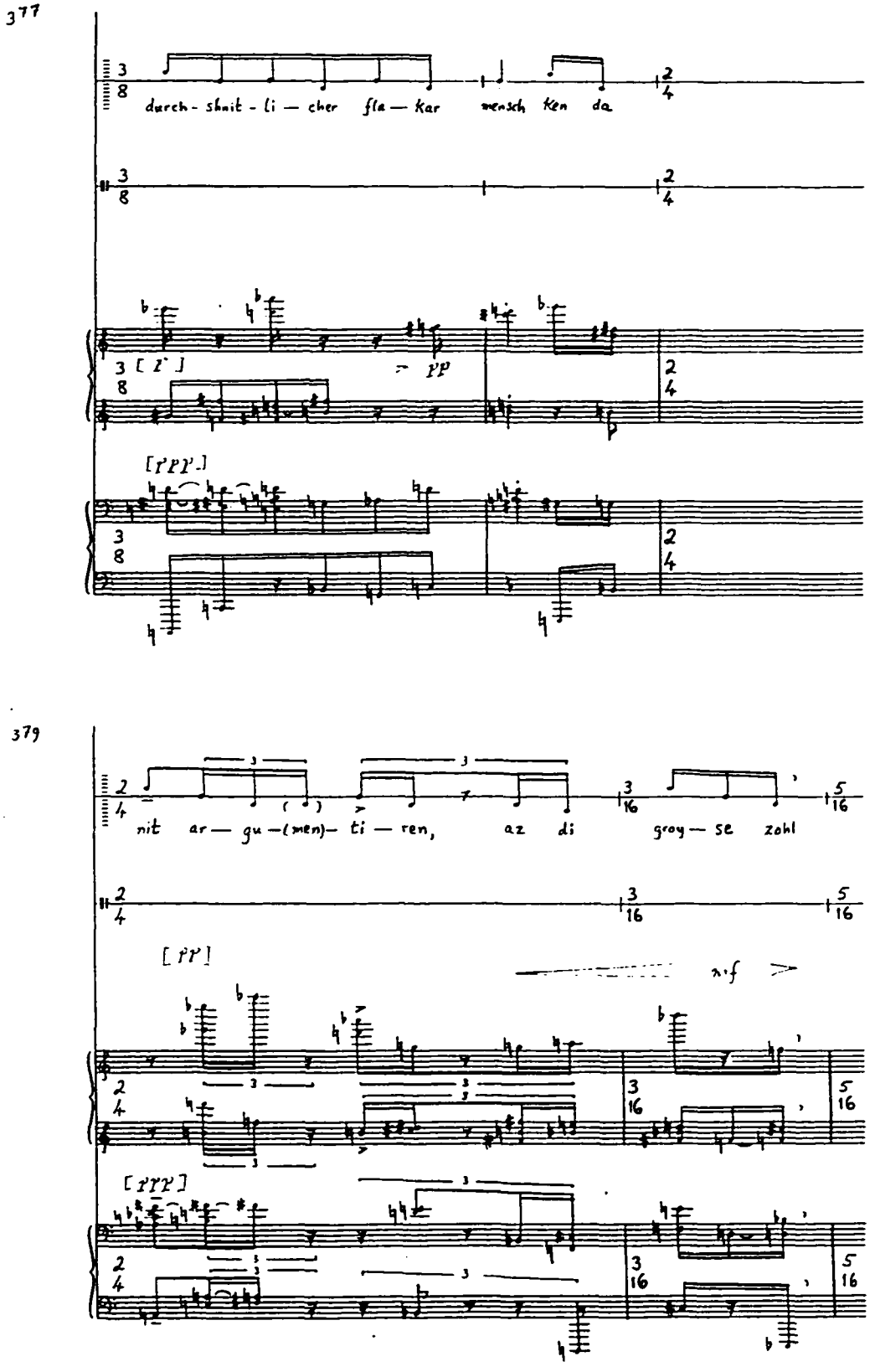

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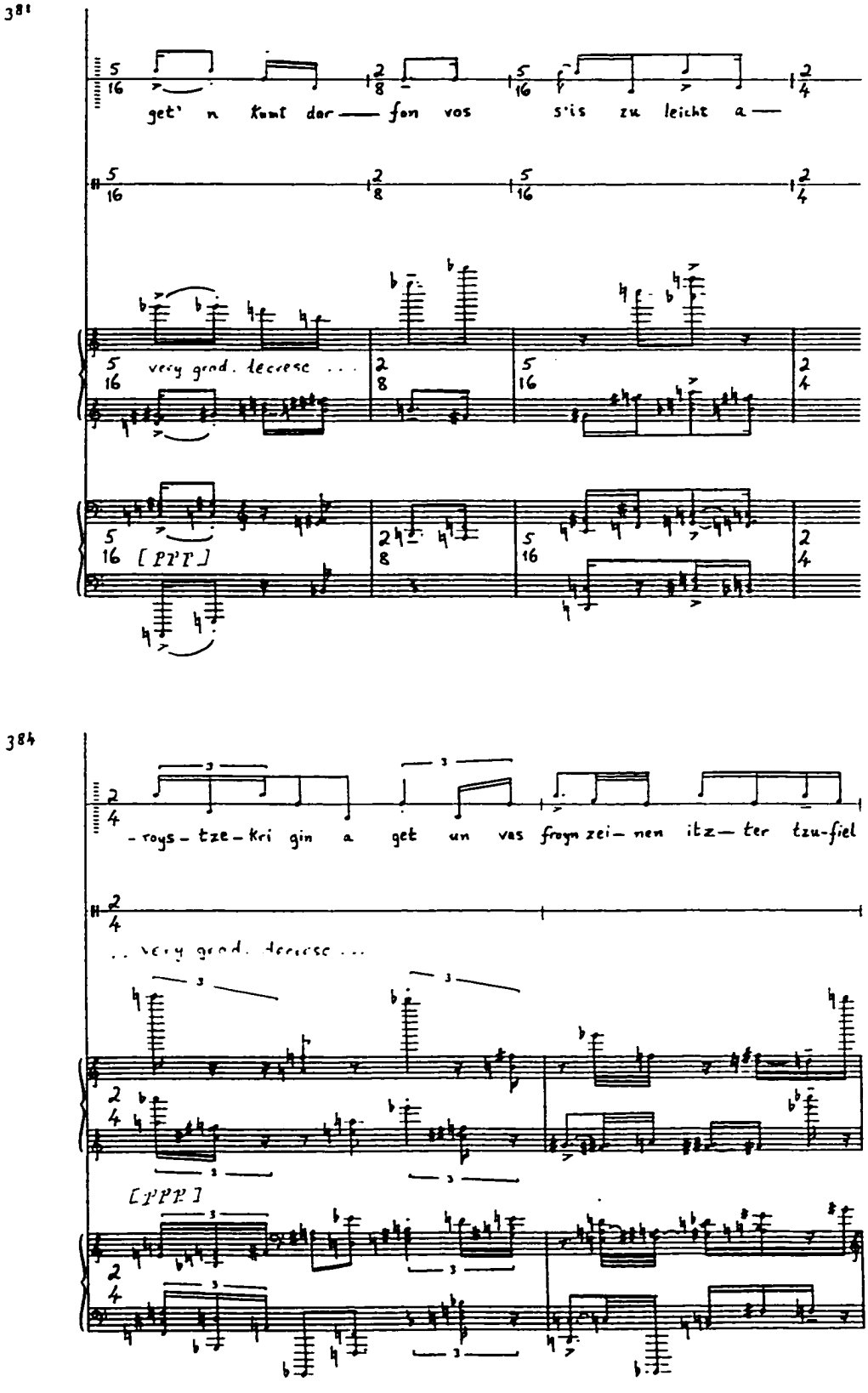

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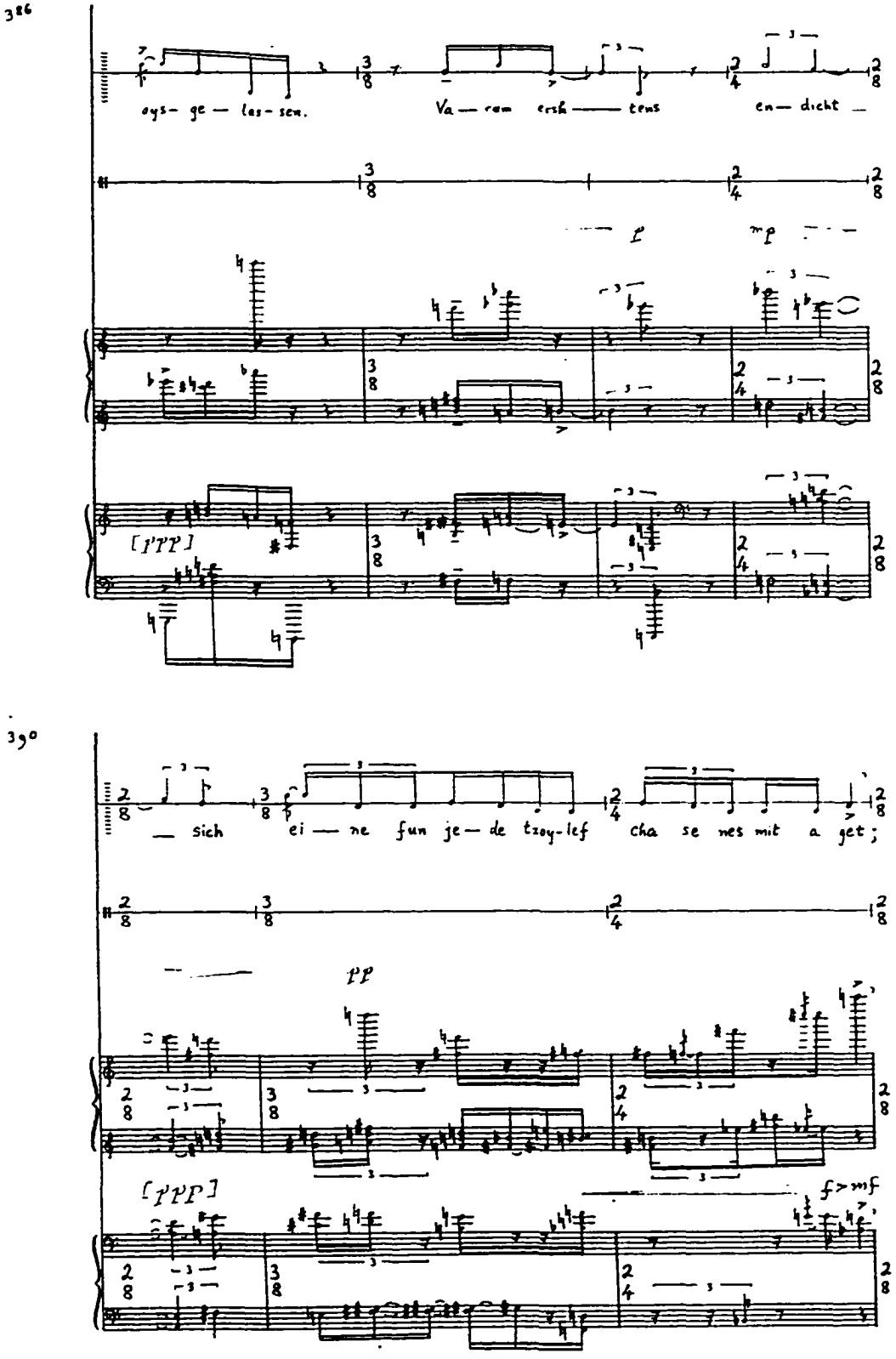

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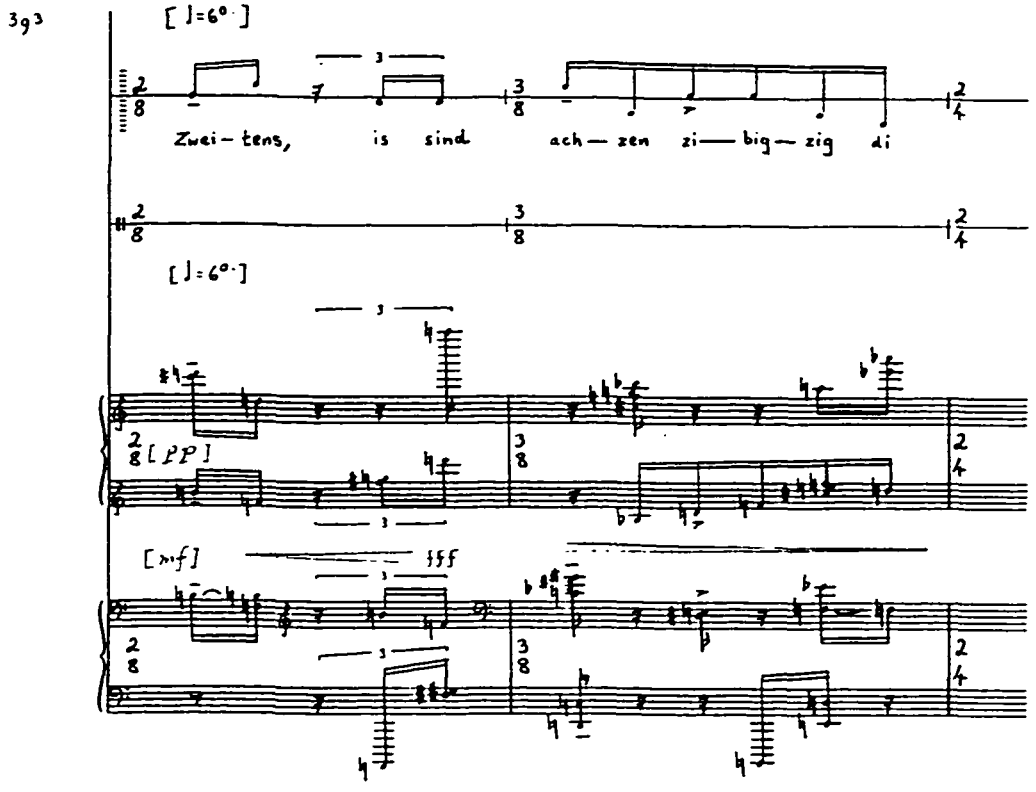

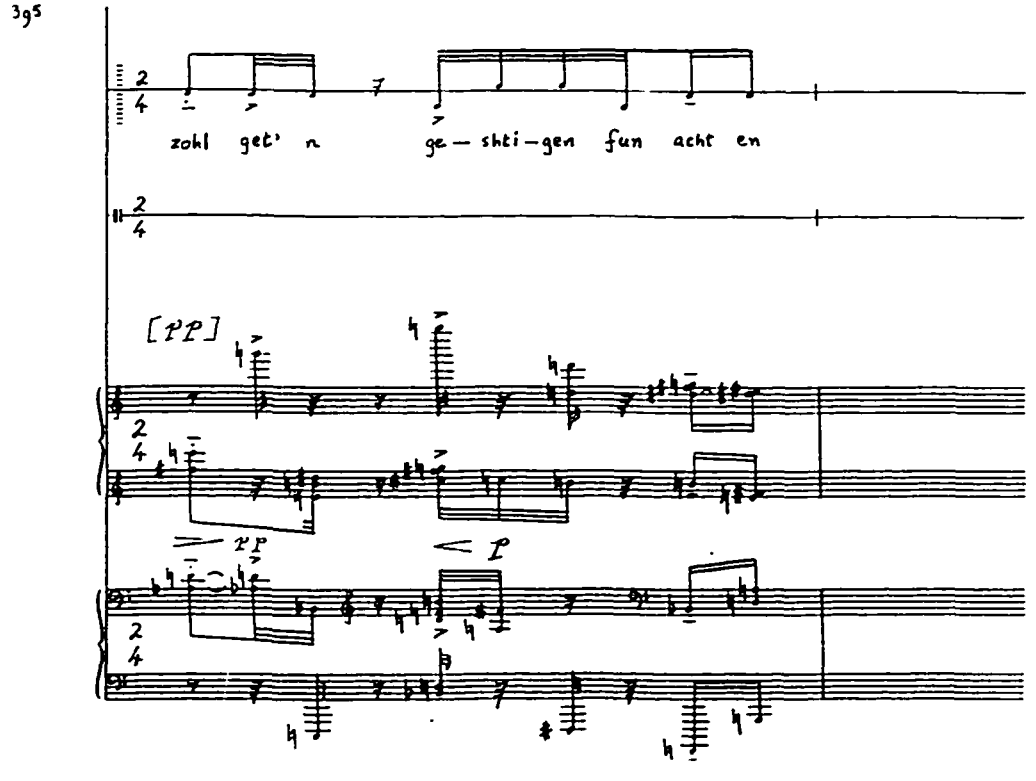

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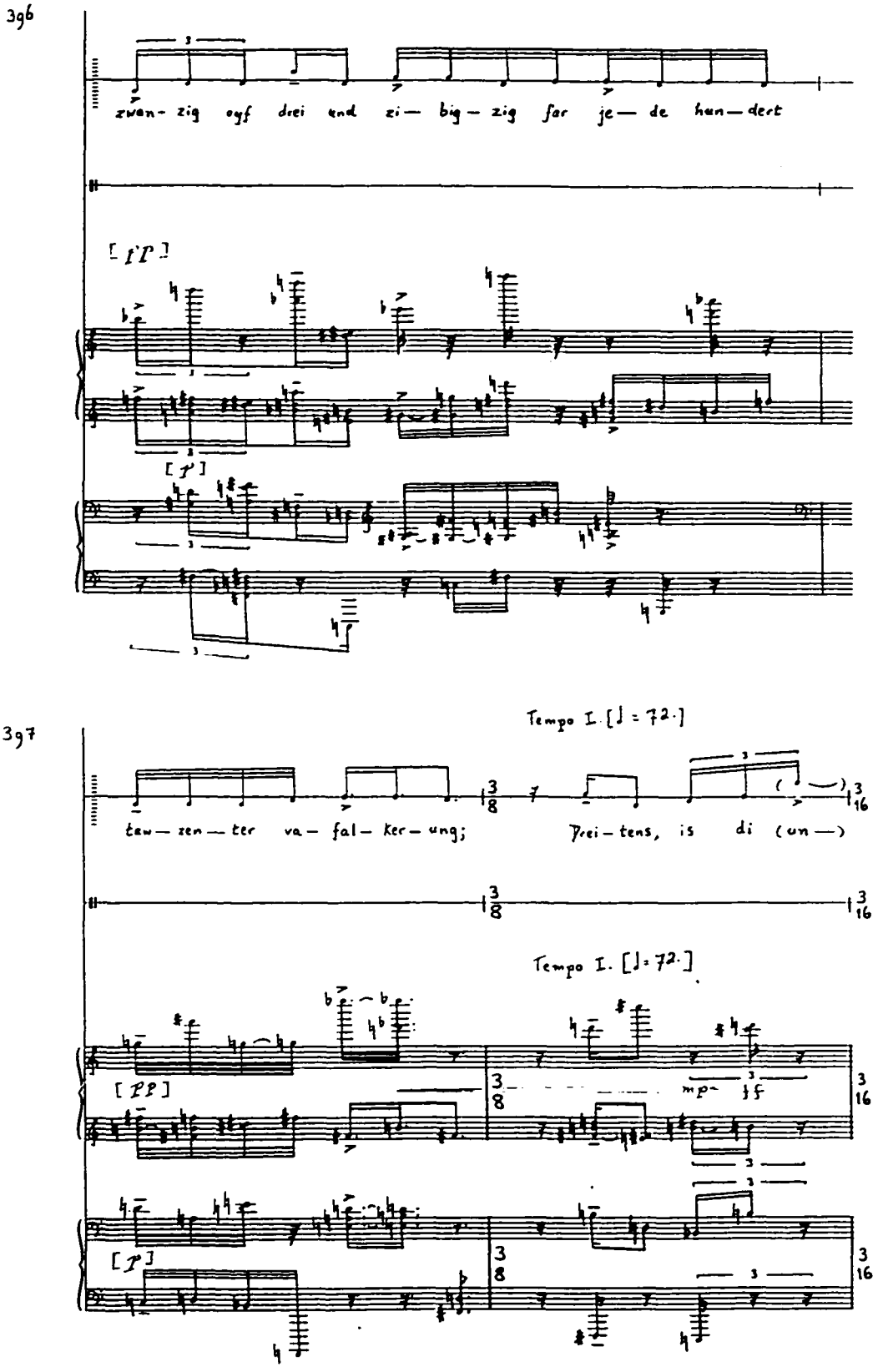

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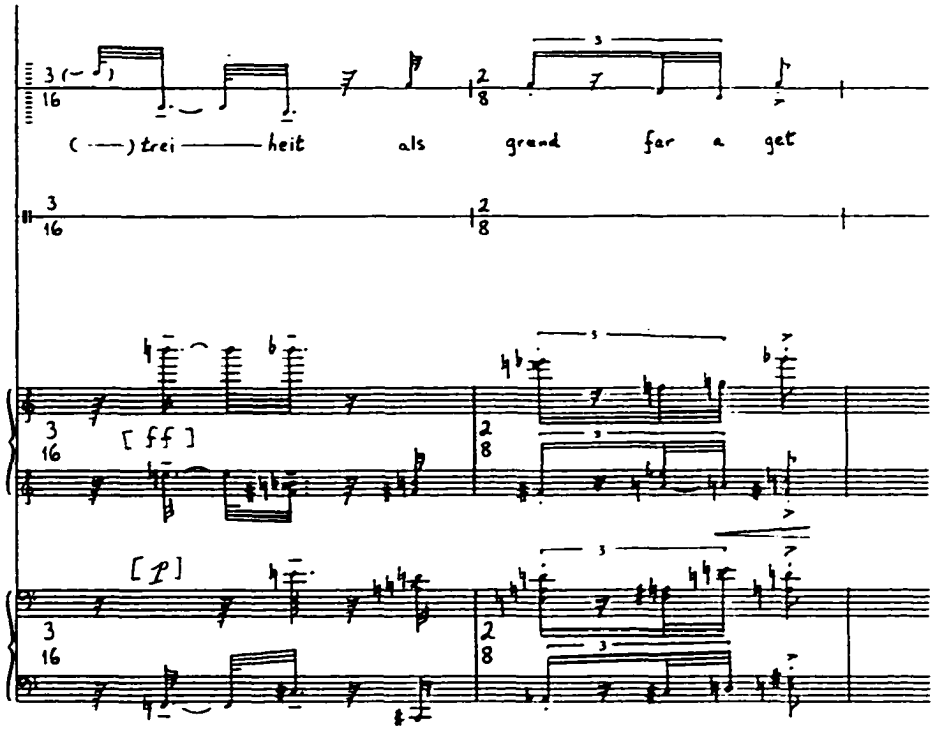

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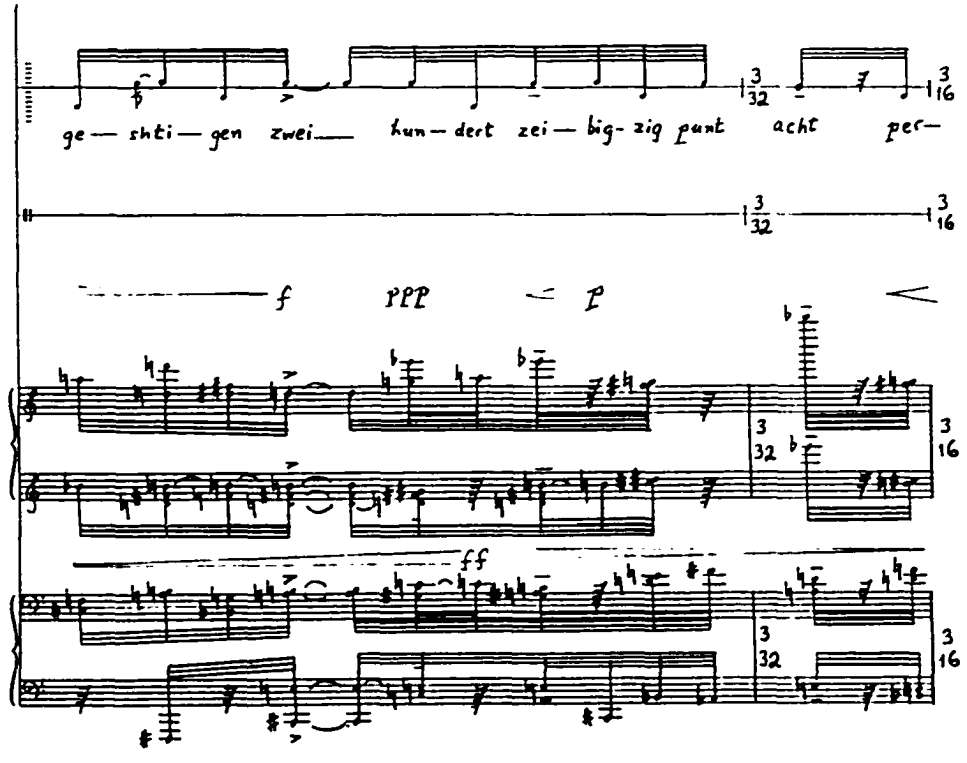

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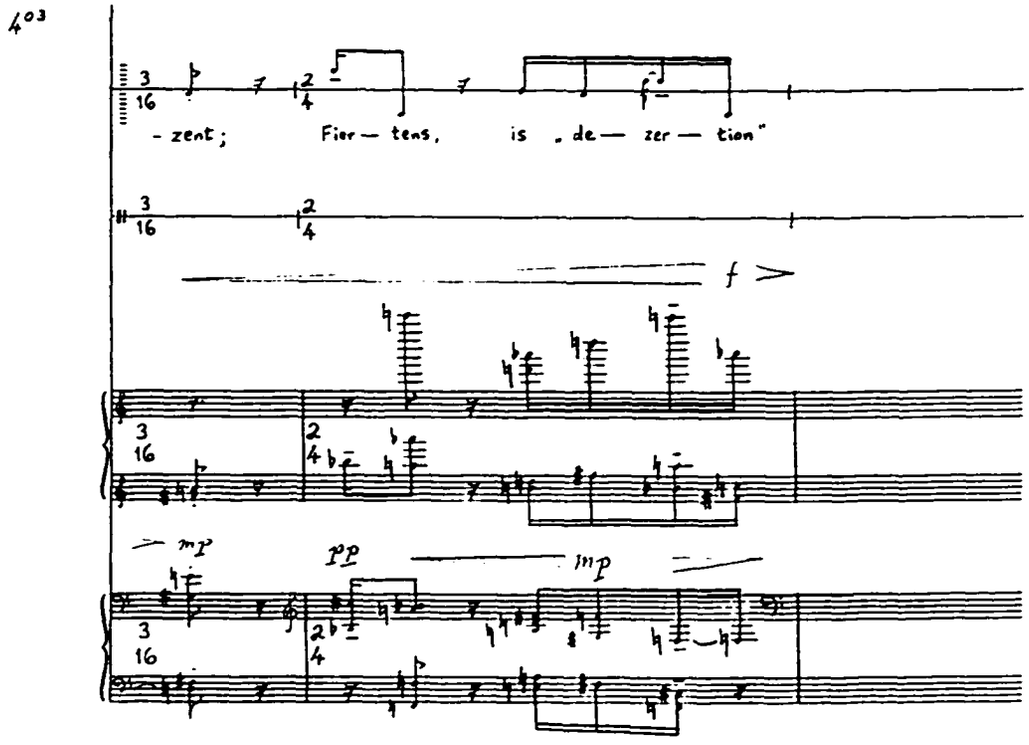

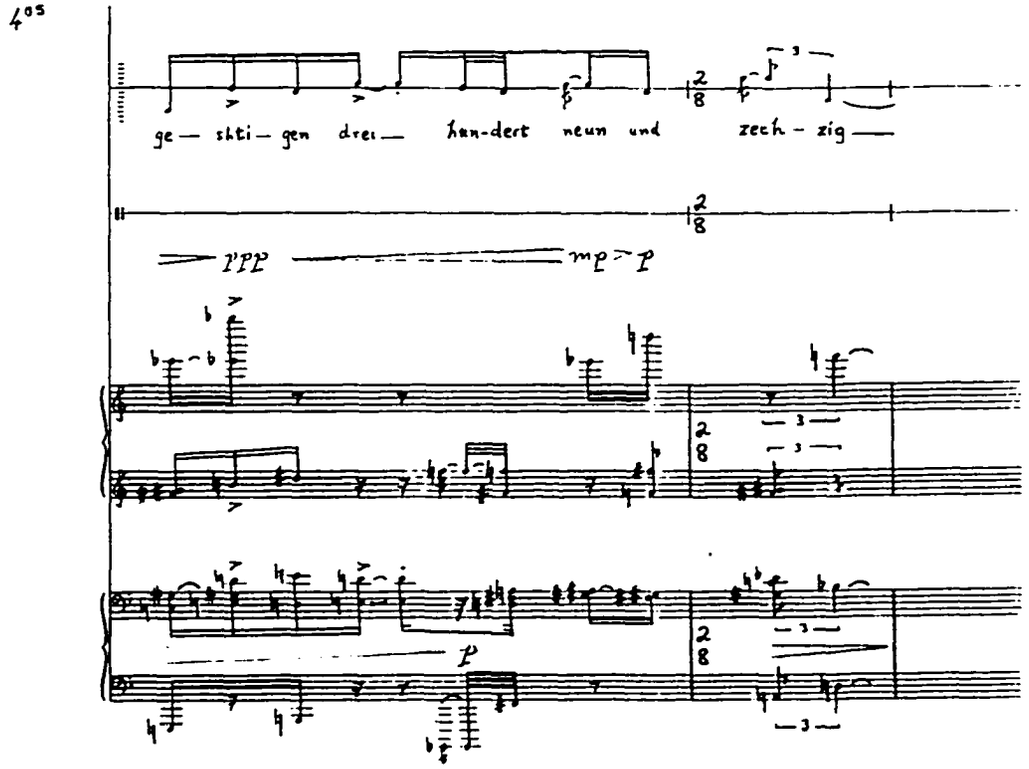

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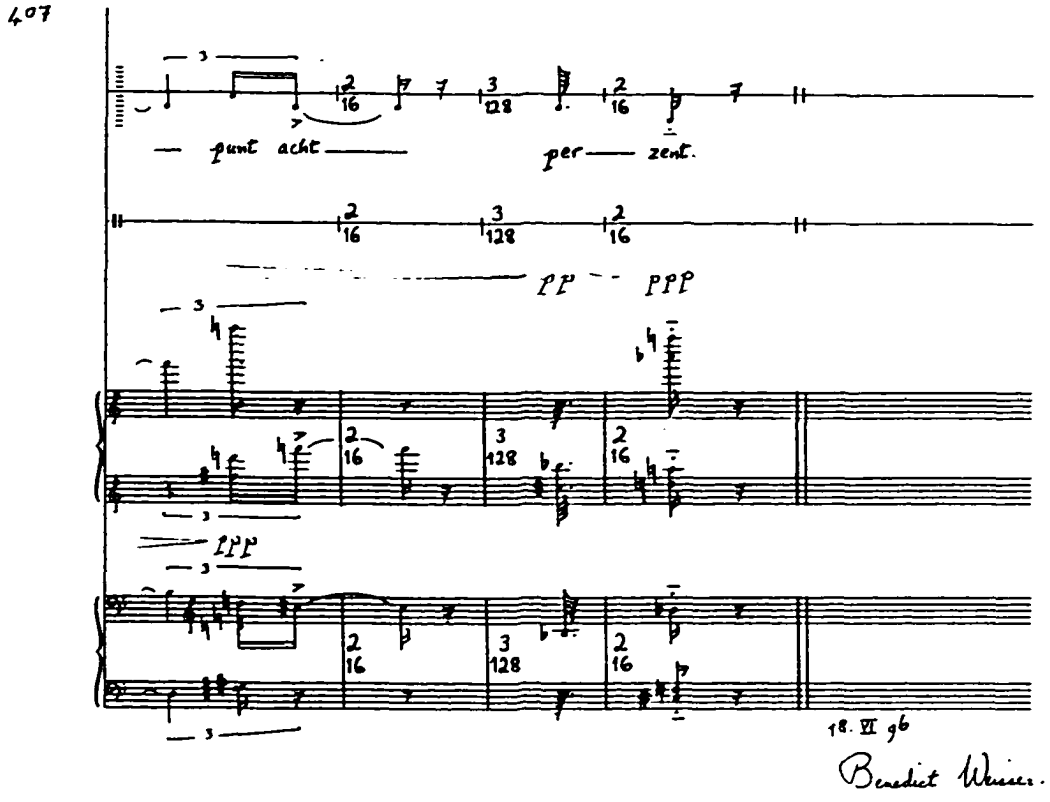

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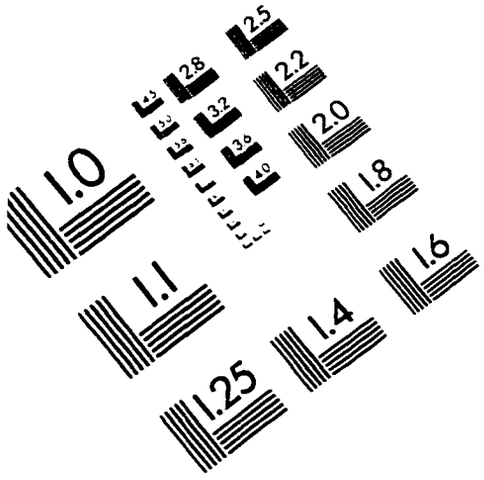
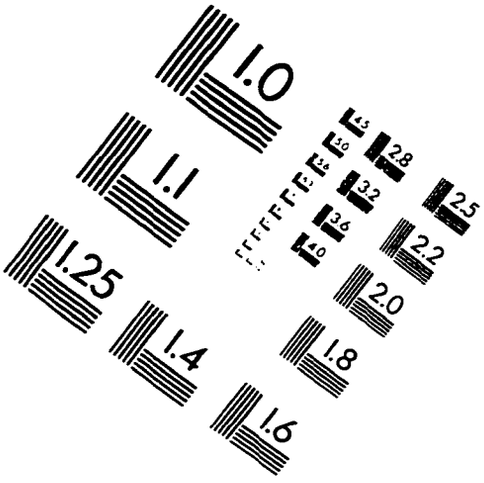
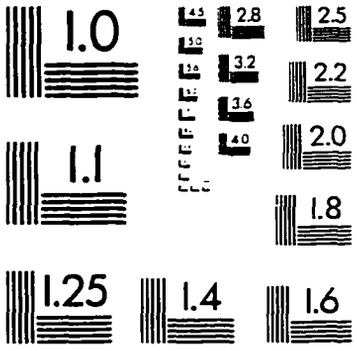
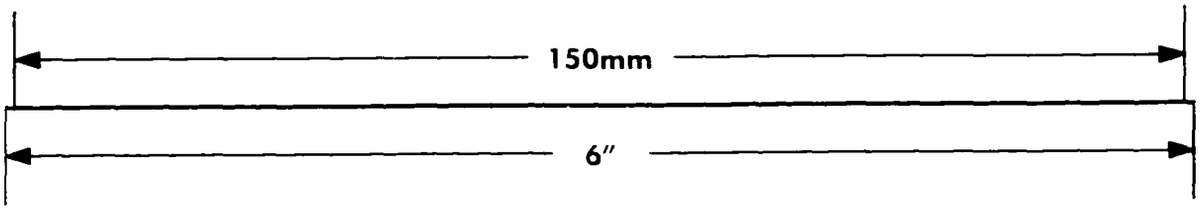
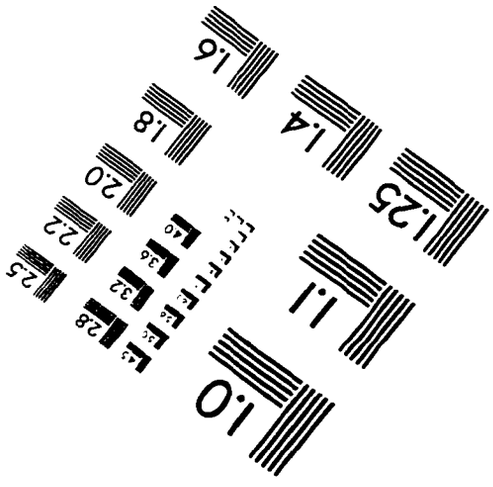
IMAGE EVALUATION
TEST TARGET (QA-3)

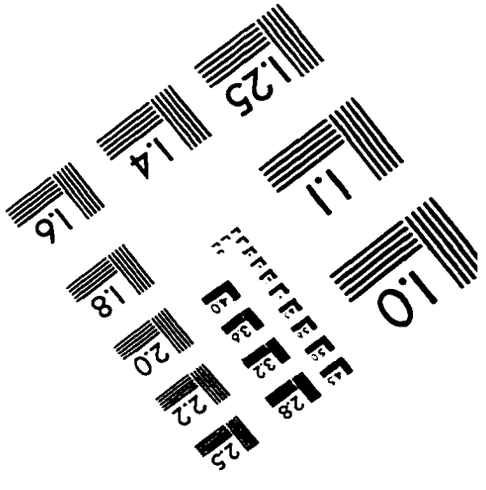












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