Jean Pierre Prudent

France, LEFOREST

shadows

About the artist

What about JPP: he is primarily a creator. Making music is first of all an invention. Among other influences he cites Olivier Messiaen, Bach, Debussy, or Frank Zappa, but also progressive rock, or magma and pink-floyd. Above all, his music is multifaceted and unconstrained. There are passages of classical music, modern jazz, rock, or new-age atmosphere with medieval overtones. The pipe organ rubs the electric guitar, the string orchestra and the synthesizer. The pieces sound like mysterious atmospheres, definitely avant-garde, or strictly classical. The ear travels constantly between consonance and dissonance. In short, today's music without compromise.

multifaceted Music ...
independent of words. No words, the sounds say it all. The music defines itself by itself.
Independent of technologies. Although there are electronics, pieces can be designed and played without electricity.
Independent of styles. Multiform, it use the pipe organ, the comput... (more online)

Associate:	SACEM - IPI code of the artist : 00491 21 69 51
Artist page :	https://www.free-scores.com/Download-PDF-Sheet-Music-jpp-osirys.htm

About the piece

Title:	shadows
Composer:	Prudent, Jean Pierre
Arranger:	Prudent, Jean Pierre
Copyright:	Jean Pierre Prudent © All rights reserved
Publisher:	Prudent, Jean Pierre
Instrumentation:	String Ensemble
Style:	Contemporary
Comment:	musical suite for small orchestral formation

Jean Pierre Prudent on free-scores.com

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Ombres

Musique pour petite formation instrumentale

Jean Pierre Prudent
2002
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Ombres

Quelques précisions sur l'écriture :

Structuration élémentaire : La musique est comprise, selon des plans originaux, comme une suite de juxtapositions et superpositions cohérentes d'éléments divers.

Les nuances (ainsi que les indications éventuelles de phrasé) sont fournies à titre indicatif. Elles n'ont donc pas forcément à être exécutées à la lettre, mais peuvent varier en fonction des choix d'interprétation. Elles sont parfois contradictoires ou redondantes entre les différentes parties car soit les cordes, soit le piano sont pris comme ligne directrice. Il convient donc de les choisir en fonction de ce que l'on souhaite placer à l'avant plan, de donner la priorité à telle ou telle nuance …

l'écriture est enharmonique, avec des choix visant à simplifier la lecture. EX mib ou Sib préférés à La# ou Ré#, Do# préféré à Réb etc...

Géométrie variable *:* L'orchestration est indicative et peut varier de manière que la musique puisse être jouée par des formations instrumentales différentes sans perdre de son sens.

Pour toutes les parties (suivant l'instrument choisi) on peut si nécessaire transposer à l'octave.

Orchestration proposée :
Cordes : violons / alto / violoncelle / contrebasse en allant du quintette simple à l'ensemble très étoffé.
Piano
Basson ou instrument jugé équivalent.
Basse électrique pouvant être remplacée par plusieurs contrebasses ou contrebasses + violoncelles. (avec transpositions éventuelles)
Orgue Jazz type Hammond B3 pouvant être remplacé par un harmonium ou un accordéon, en désespoir de cause un célesta et/ou un second piano. Les instruments à son soutenu restant préférables.
Percussions : gong, grosse caisse, woodblock, cymbales, charleston ouvert (ou ride cymbal), percussions à timbre métallique puissantes pouvant être complétées (remplacées) par des sons électroniques. Dans le second mouvement le gong peut être doublé d'un instrument électronique du type "cloches" avec bend down (coulé vers le grave).

Tous les instruments (ou certains seulement) peuvent être remplacés par des synthétiseurs dont le son est alors fixé librement.

Ajout de bruitages

A chaque moment d'une pièce (librement déterminé), on peut ajouter des bruitages ou ambiances sonores (à partir de sons naturels transformés ou non, et de synthétiseurs). La seule contrainte est alors de ne pas ajouter de nouvelles mélodies, de contrepoints ou d'harmonies. Les éléments introduits doivent plutôt rester des plans sonores venant compléter par endroits la musique écrite en contrastant avec elle.
Il convient plutôt, à mon sens, de placer les éventuels bruitages sur des parties peu orchestrées et donc d'éviter de les superposer aux cordes si celles - ci sont nombreuses.

Remarques générales

La musique peut donc être interprétée assez librement. Cette remarque valant pour "Ombres", mais aussi pour tous mes autres travaux. L'esprit de l'improvisation structurée est toujours présent dans mon écriture et il ne faut pas hésiter à faire vivre les pièces autant que faire se peut sans en détruire le sens et l'équilibre.

Pour plus de détails sur mes techniques de compositions : se reporter à l'analyse que j'en ai faite.

L'inspiration de "Ombres" provient de deux de mes poèmes (*dont je donne le texte plus loin*) : "Ombres" et "Hibernations". Ces textes peuvent être dits avant ou après la musique. On peut durant cette lecture utiliser le thème de flûte en le développant si nécessaire par de l'improvisation. Il est également possible alors d'employer des sonorités électroniques en abondance. Je pense qu'il faut simplement éviter que ces intermèdes deviennent trop longs.

La basse joue ici parfois des parties assez aiguës en clef de sol. Cette version de la partition était en fait destinée à des instruments électroniques simulant l'orchestre. La basse était donc une basse synthétiseur. Je précise cependant que pour obtenir un meilleur effet (son plus grave, plus rond et plus puissant) une vraie basse électrique (ou des contrebasses) devrait transposer ces parties au moins à l'octave grave ...

Ombres

Où es tu quand je ne te vois pas ?
Tu dors, Tu a mangé, pleuré, rigolé ?
Tu marches dans quel sens ?
Tu parles à qui ?
Qu'est ce que tu dis , tu fais des sourires ?
Tu lis , quoi ?
Tes yeux illuminent quelles images ?
Tes rêves sont dans quel pays ?
Tu penses en quelle musique ?
Et pourquoi chaque chose me dit toi quand tu n'es pas là ?

Où seront nous après avoir été morts ?
Je saurai t'appeler , tu pourra me répondre ?
Je te retrouverai , tu me reconnaîtra ?
Est ce qu'on aura pas tout oublié ?
On sera au même endroit encore ? il y aura un endroit ?
On sera au même instant encore ? il y aura un instant ?

Et maintenant ?
Est–ce nécessaire ?

Hibernations

Prendre une feuille.
Y dessiner bien tout ton visage, compter tous tes cheveux et faire leurs lignes. Tracer tes yeux sans déborder les couleurs, tes lèvres leurs saveurs, tes sourires les rayons évidents. Y animer tous tes mouvements, y dire toutes tes paroles. La tête c'est ça, et continuer avec le reste pour t'avoir en entier. Bien tout vérifier comme le modèle. Ranger profond la feuille, la surprotéger.
C'est pas assez.
Construire autour de la feuille une barrière en alu doré que les insectes dévoreurs de papier ne sauront pas traverser. Et la plastifier contre l'humidité. Repasser plusieurs fois fort sur l'encre.
C'est pas assez.
Graver tout toi, pas encore un souvenir, sur une pierre plus dure qui ne fond pas mouillée des pluies acides. L'isoler du temps. Interdire qu'on la regarde, sauf de loin. Ne pas dire où elle est, la cacher, trouver juste l'endroit secret.
C'est pas assez.
La faire, cette pierre, en fer, inoxydable. Avec tout ton dessin mémoire, y redire toutes tes paroles encore une fois ta vie. La lancer tellement bien rage au delà de l'attraction dans les ciels gonflés d'éternels multipliés. Un voyage rempli de toi jusqu'au bout du temps de notre monde si l'espace est fini. Sinon jusqu'à toute absence de limite.
Là c'est trop grandiose maintenant .....

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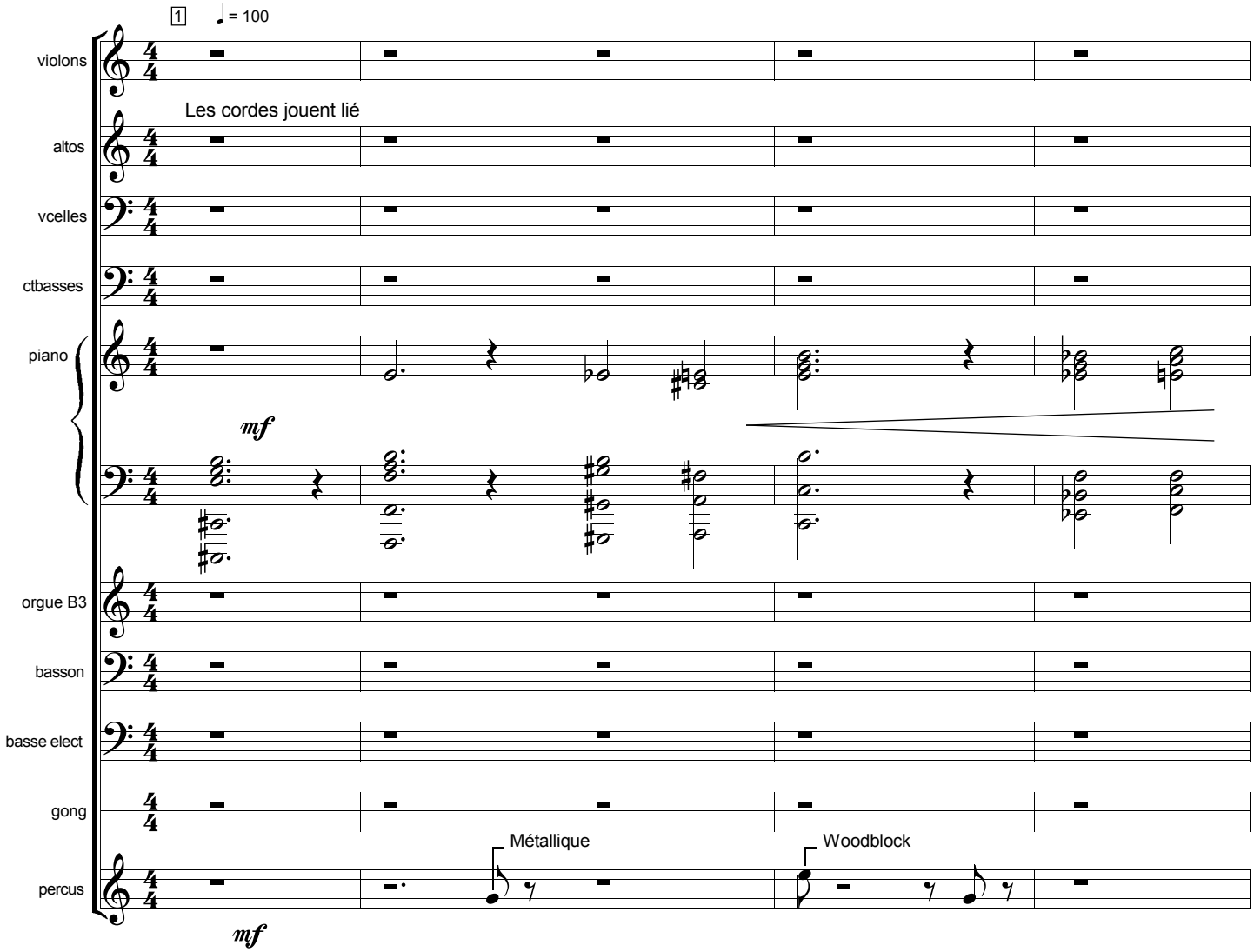
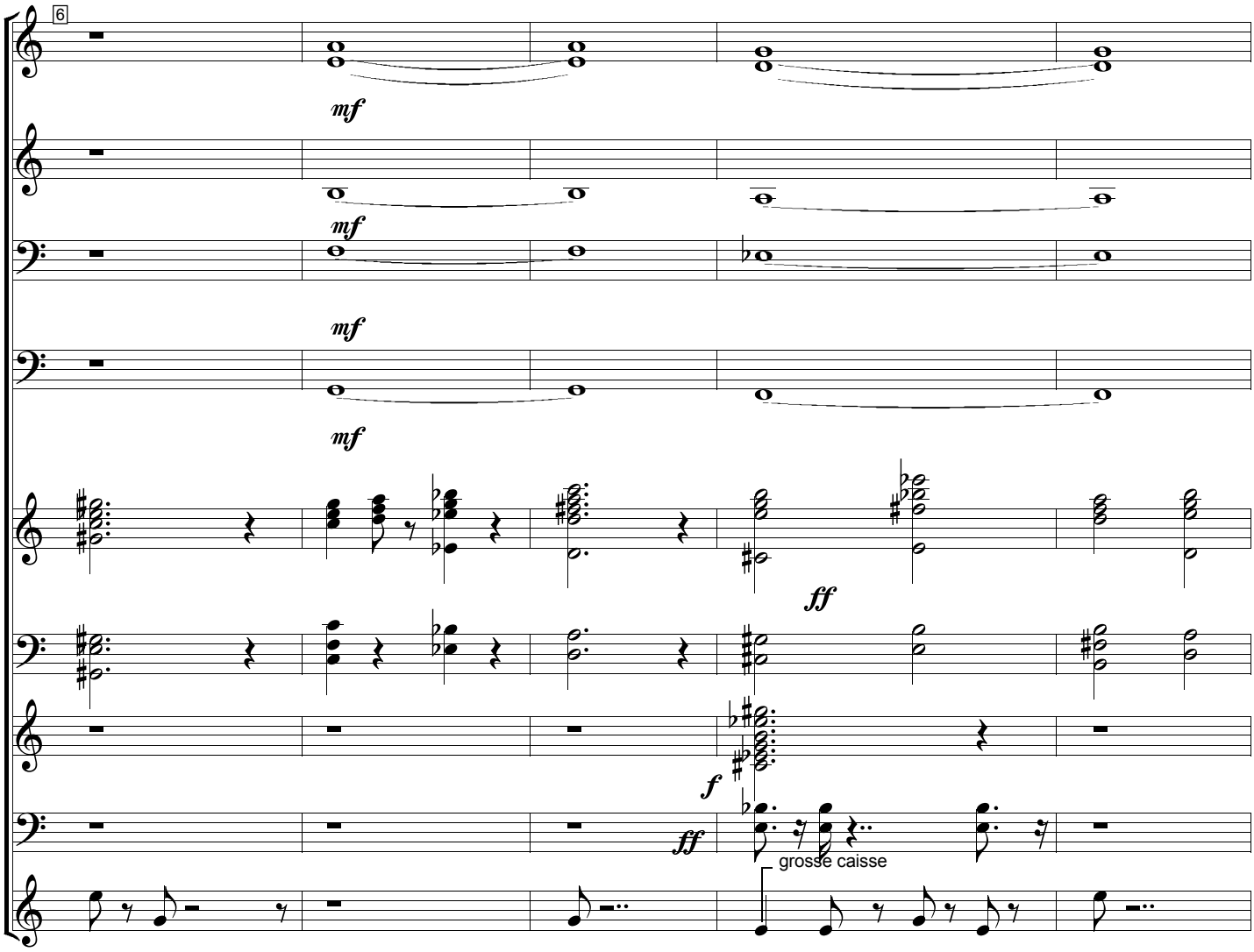
Ombres

Premier Mouvement

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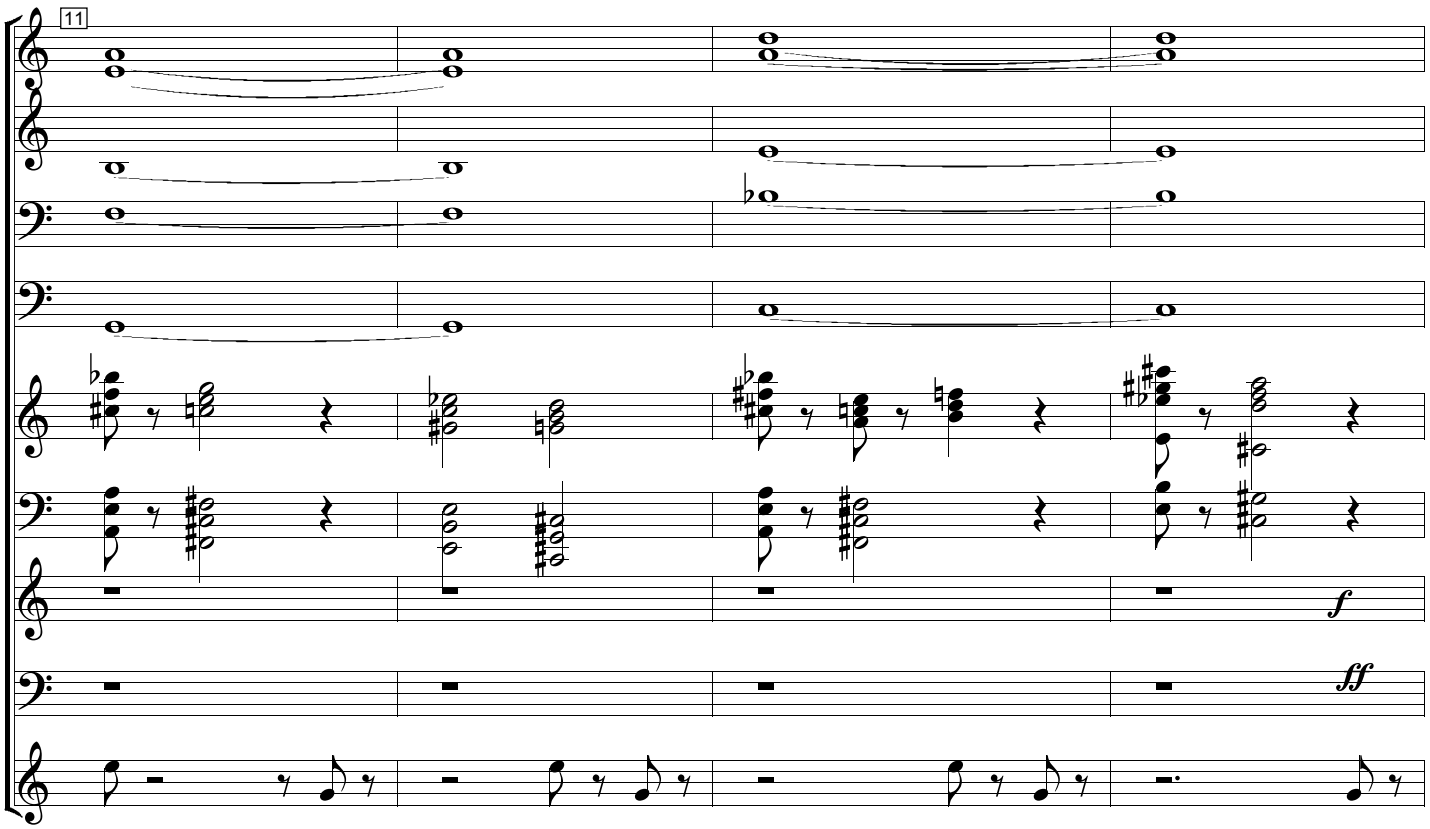
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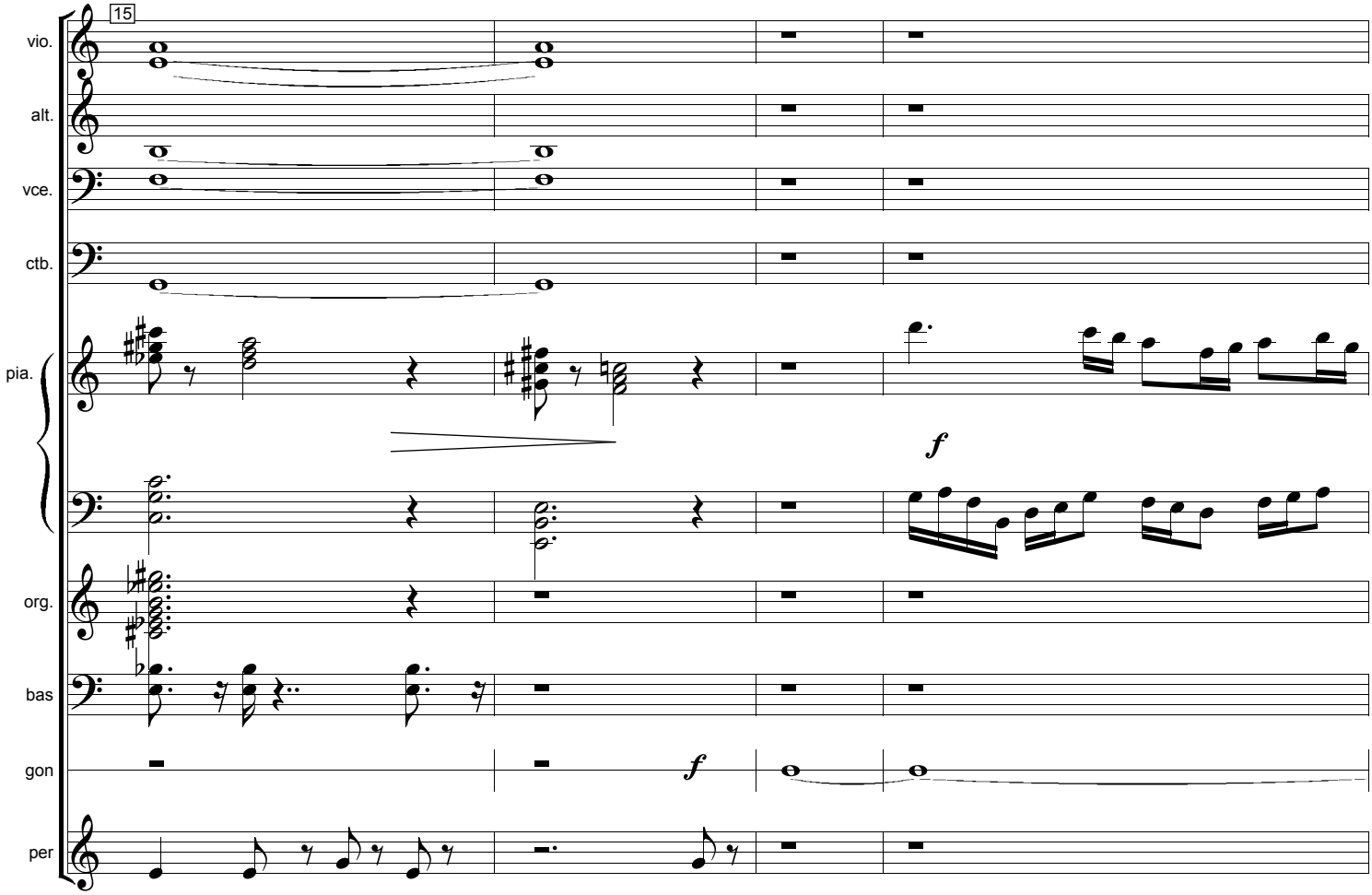
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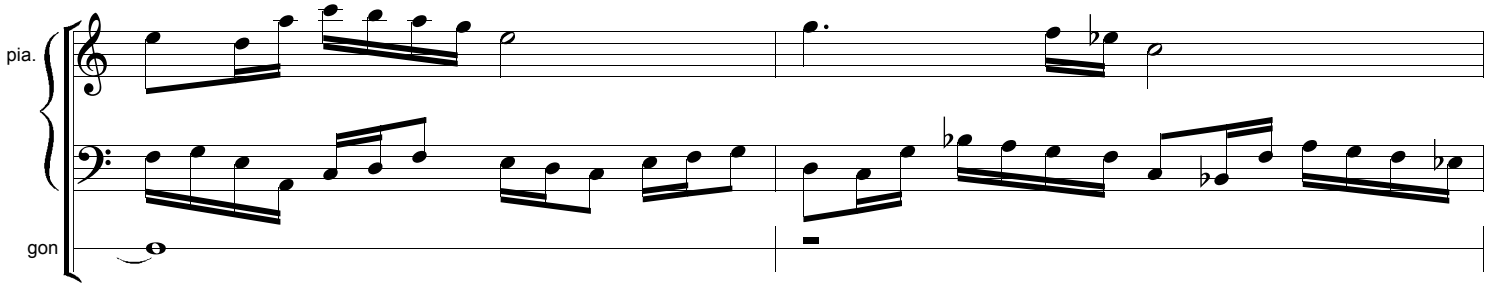
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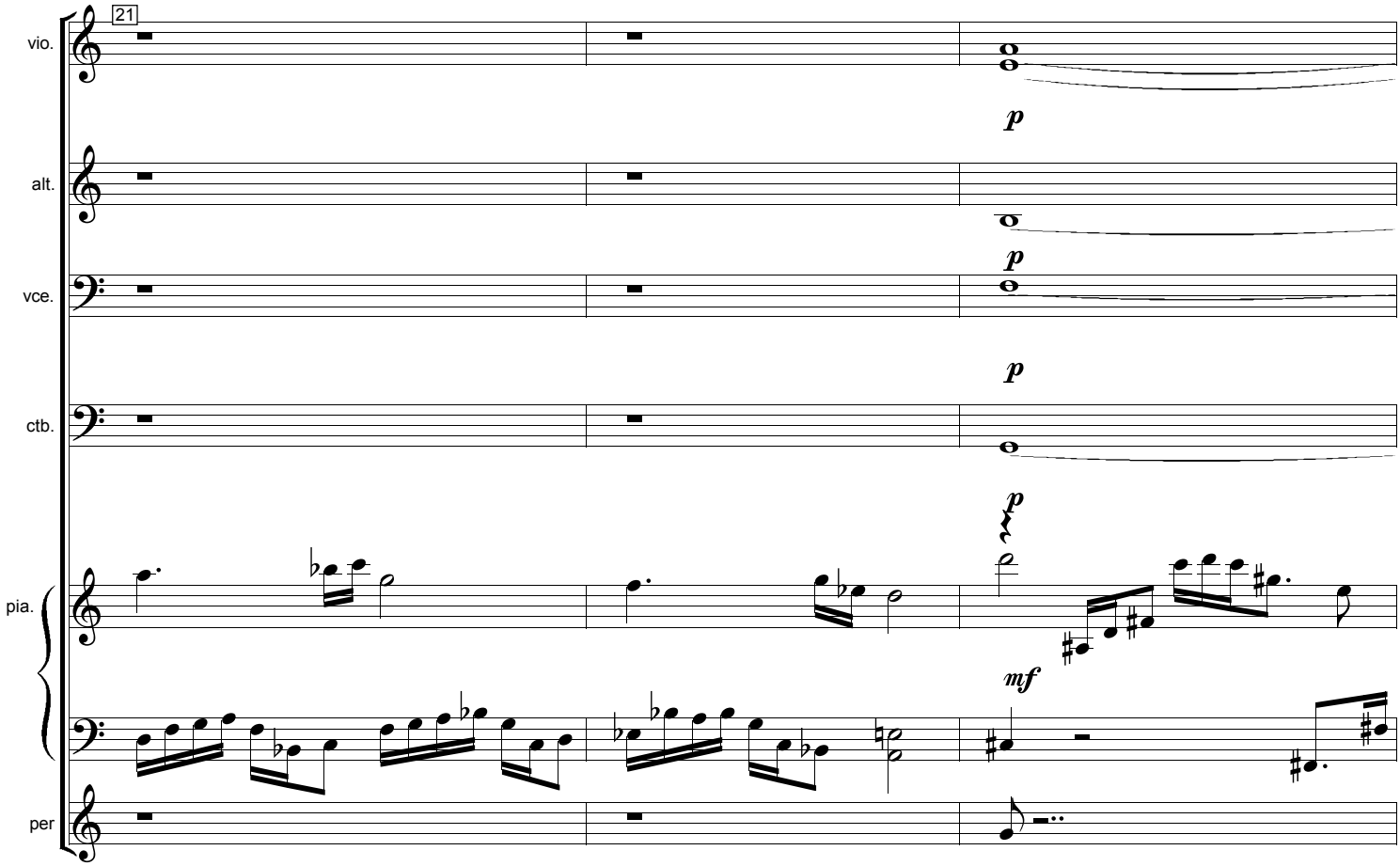
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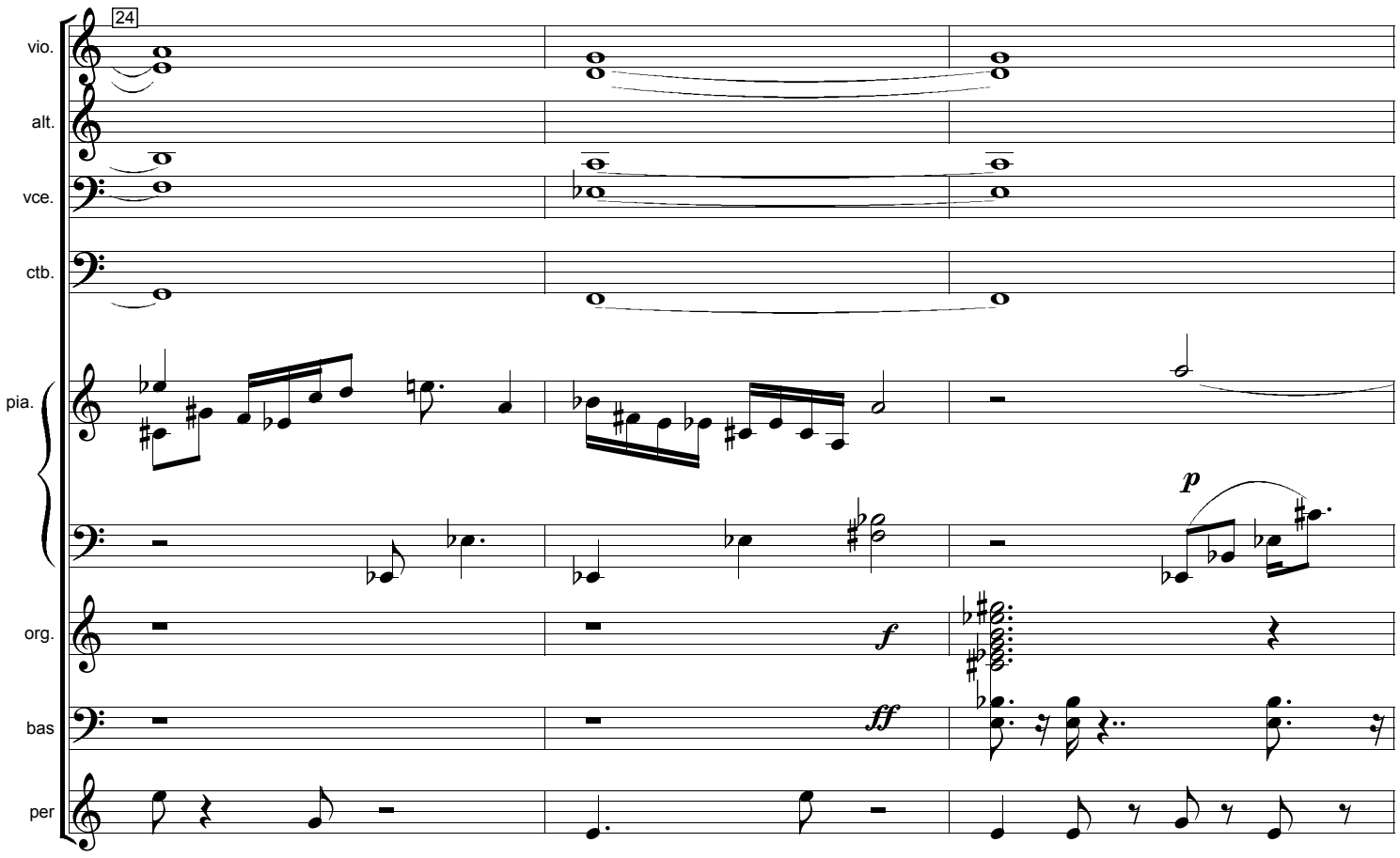
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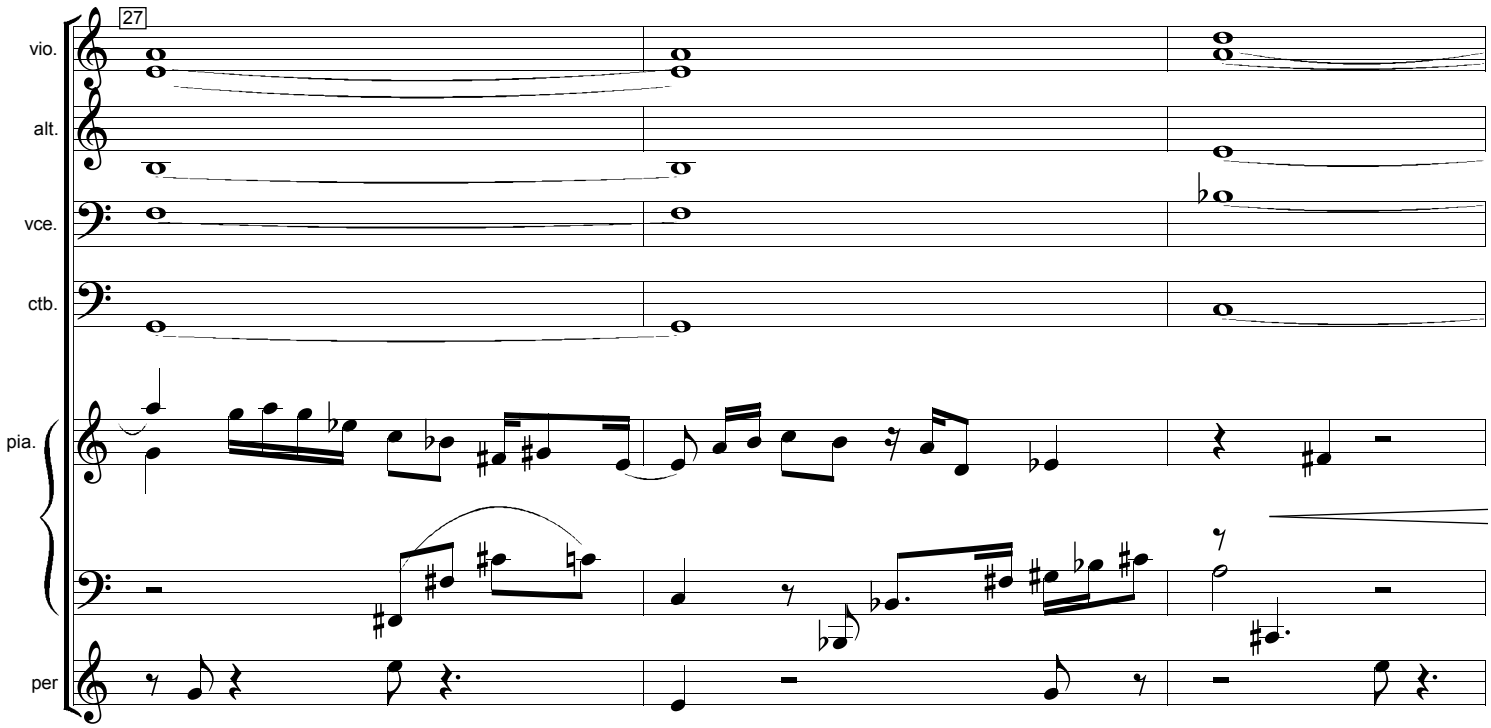
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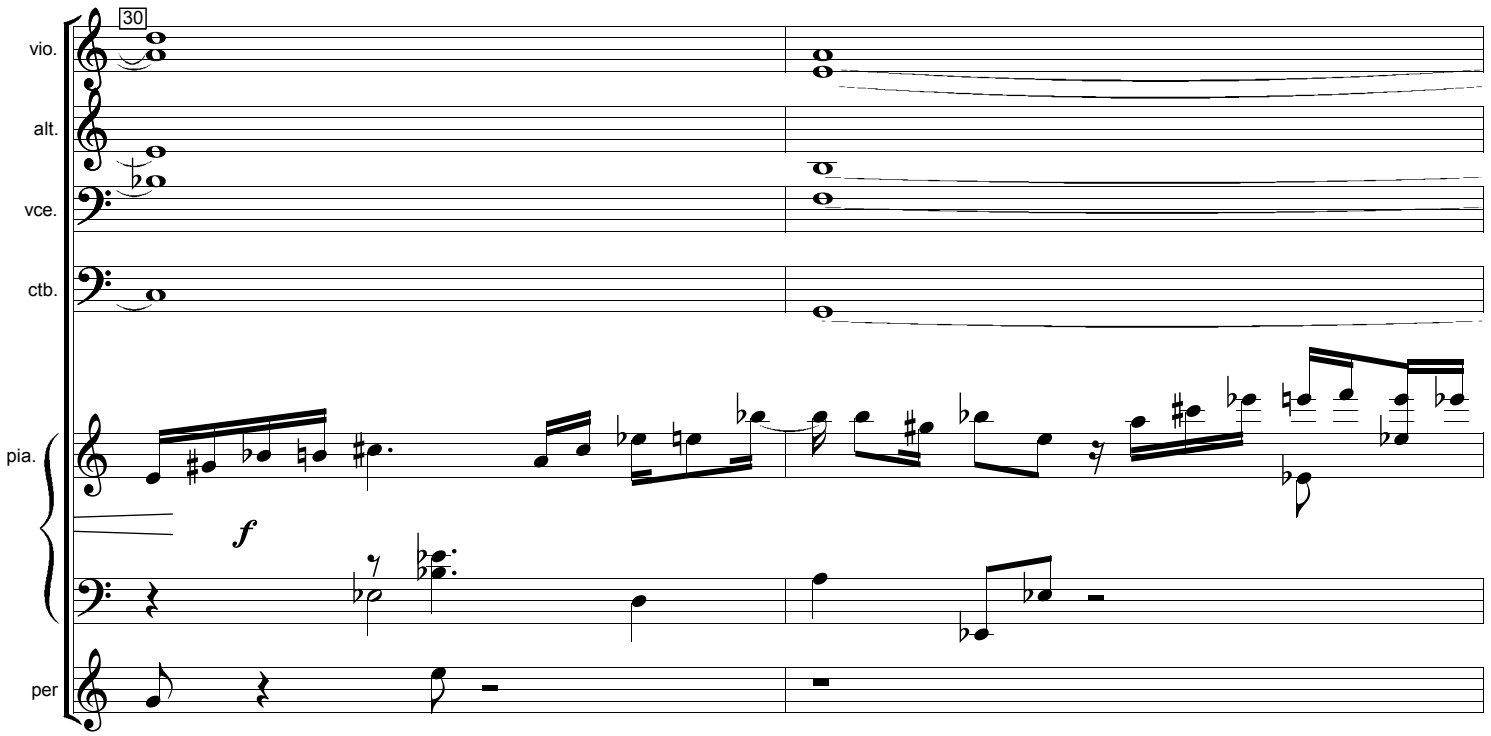
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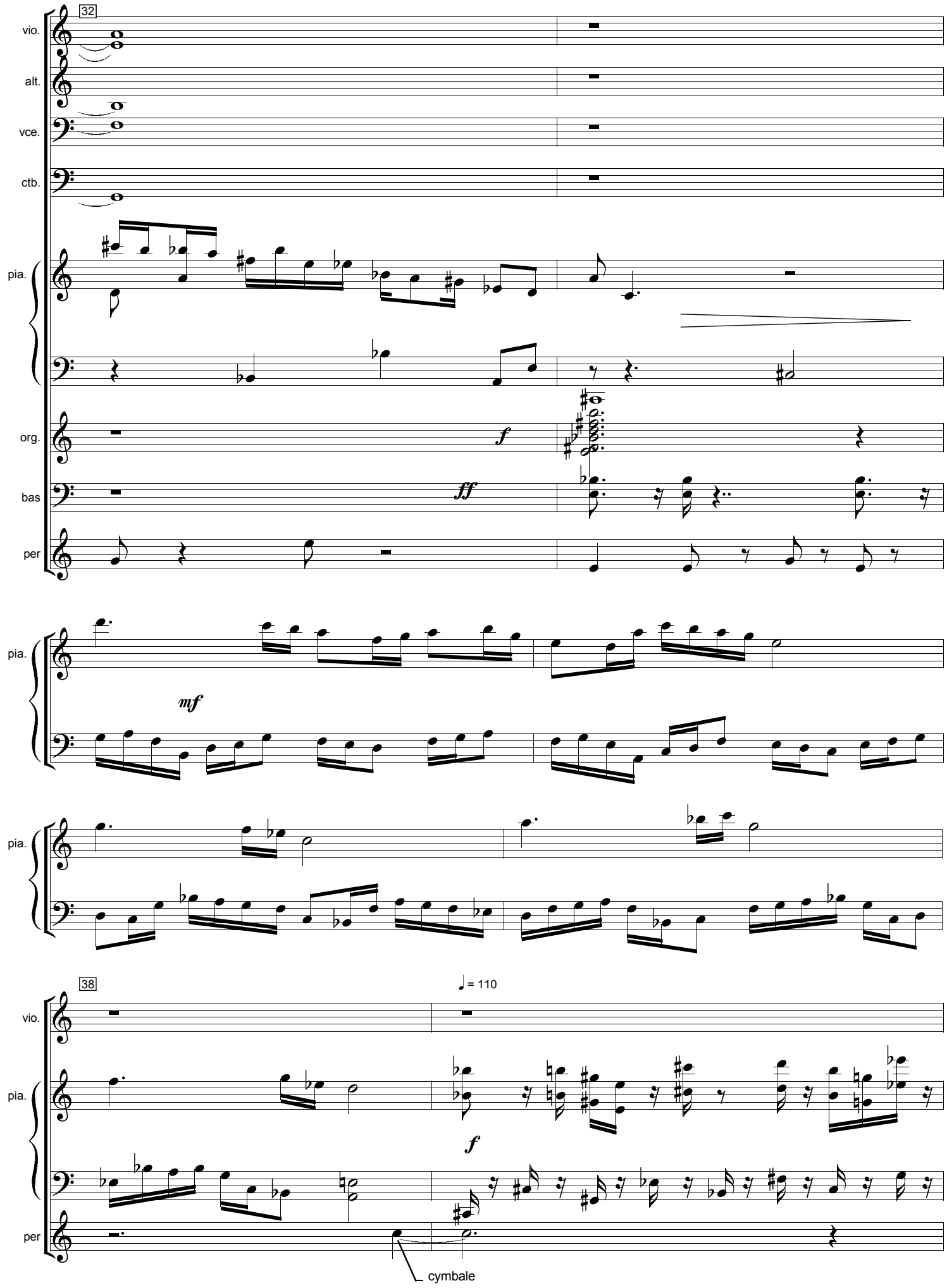
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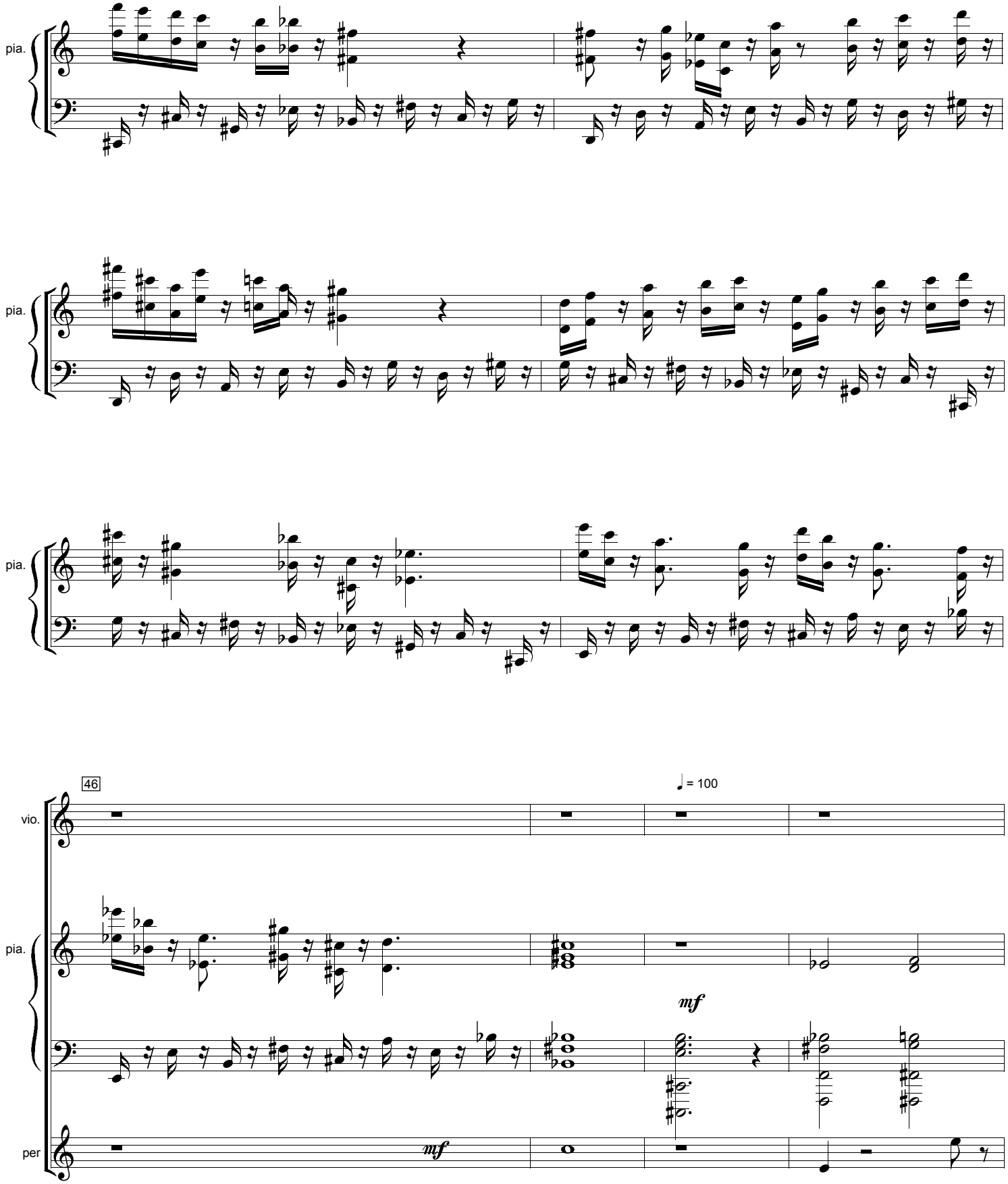
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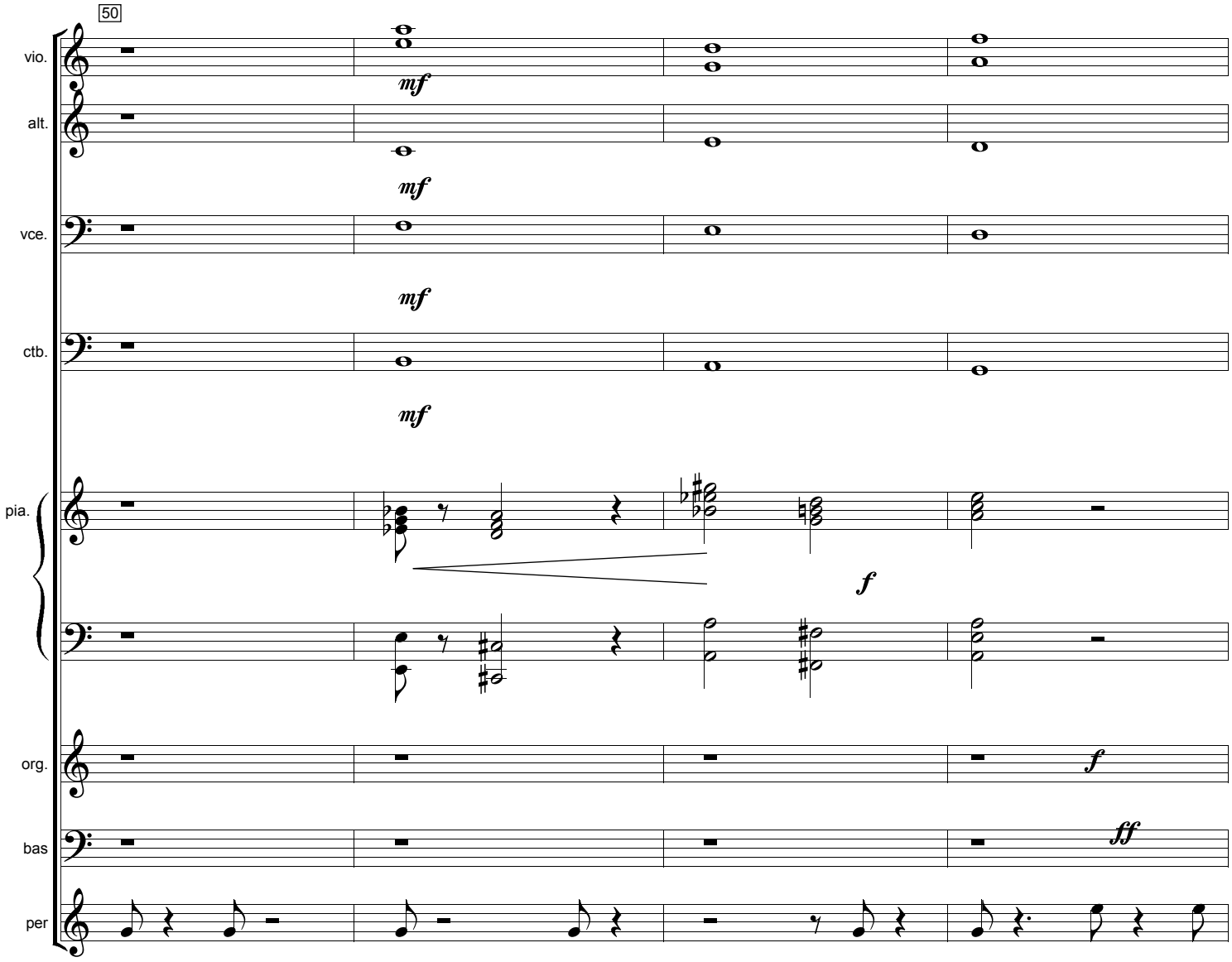
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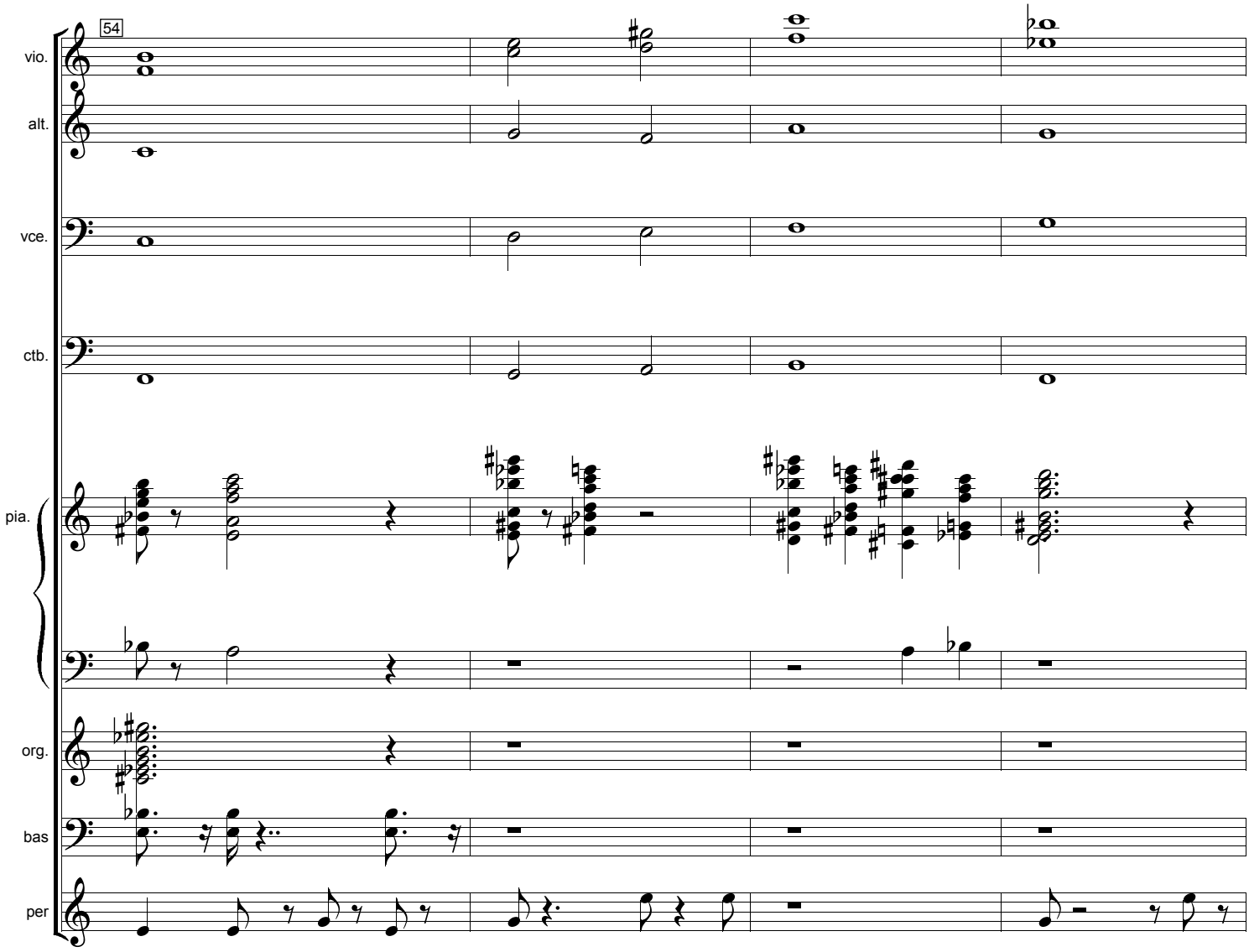
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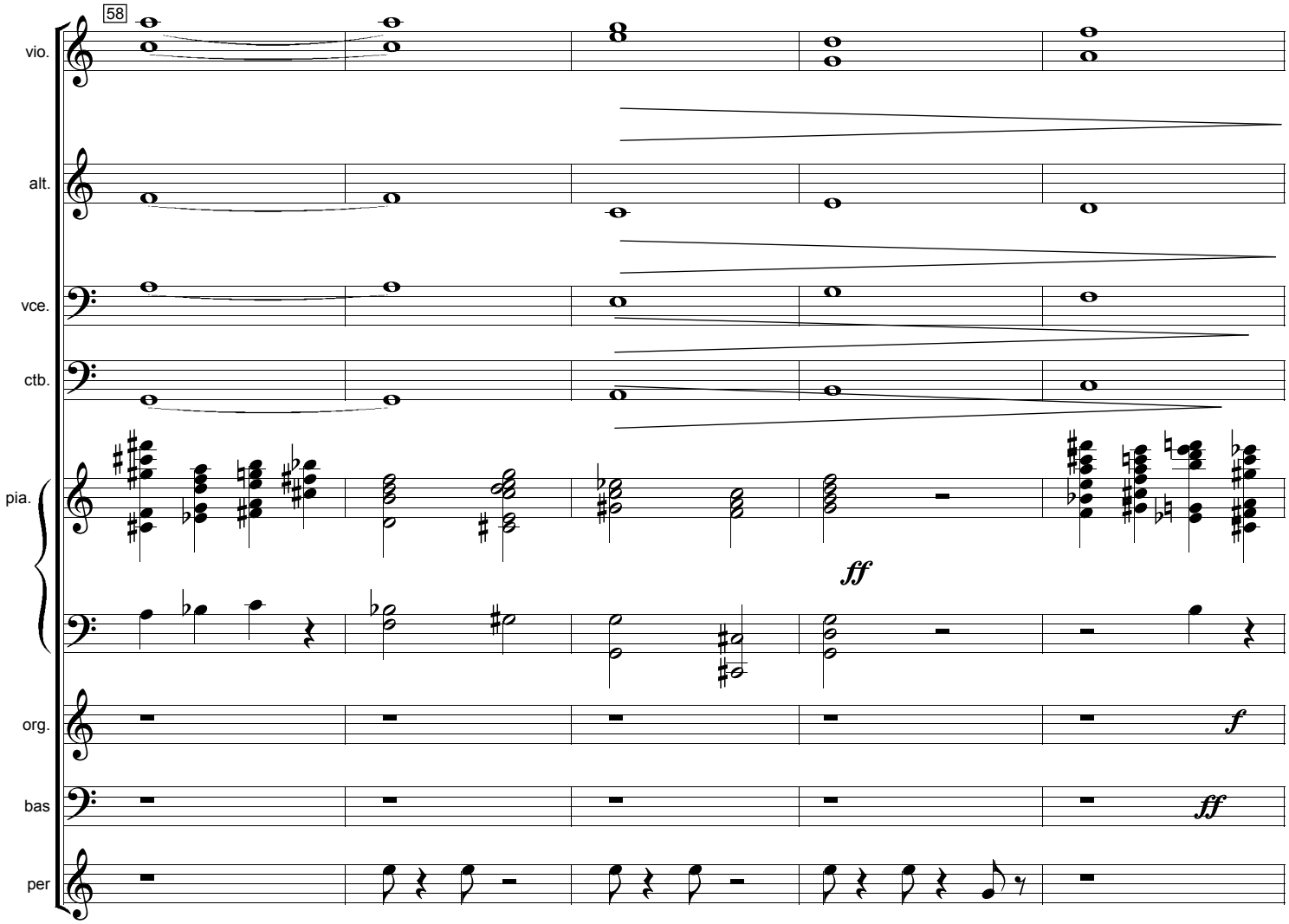
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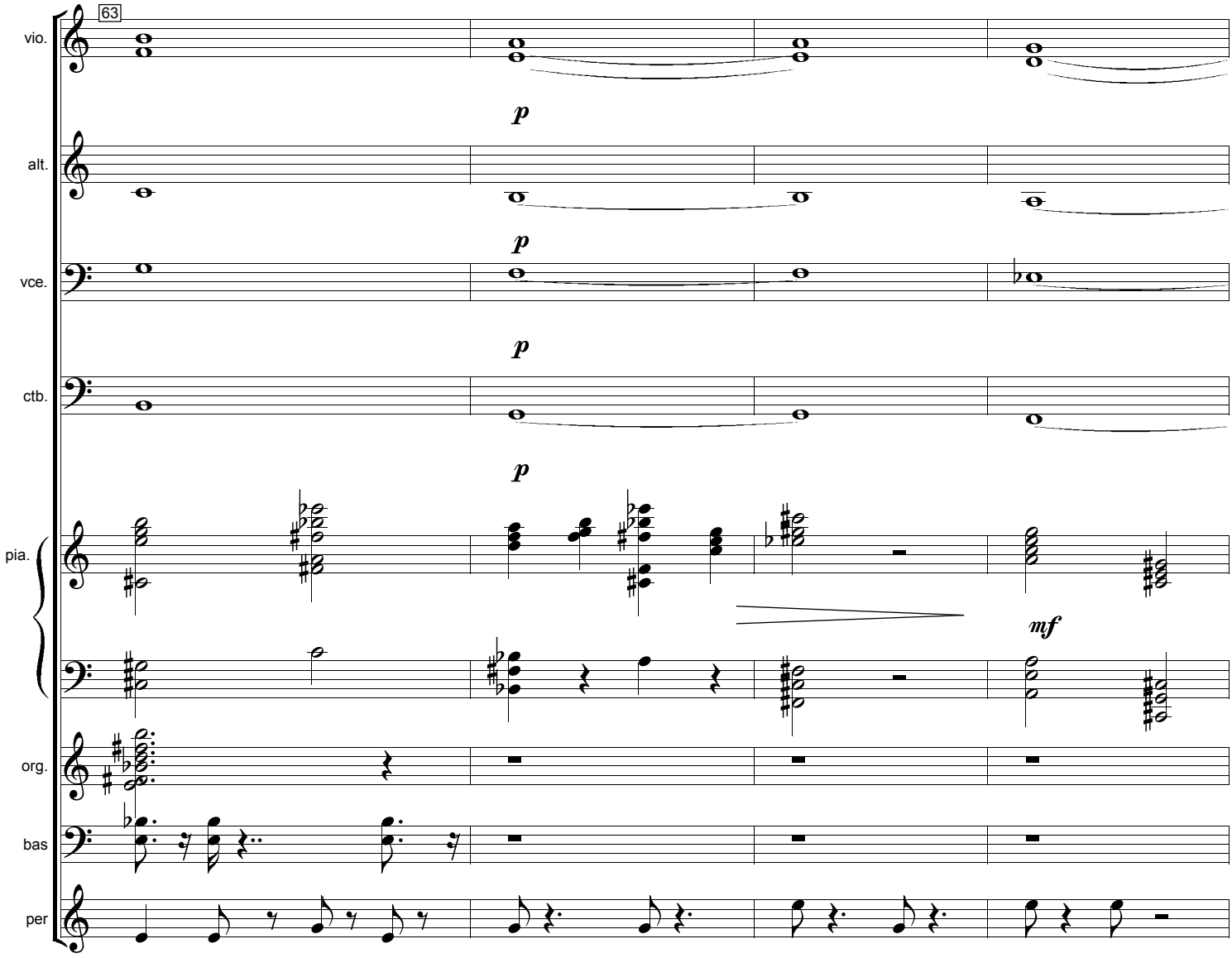
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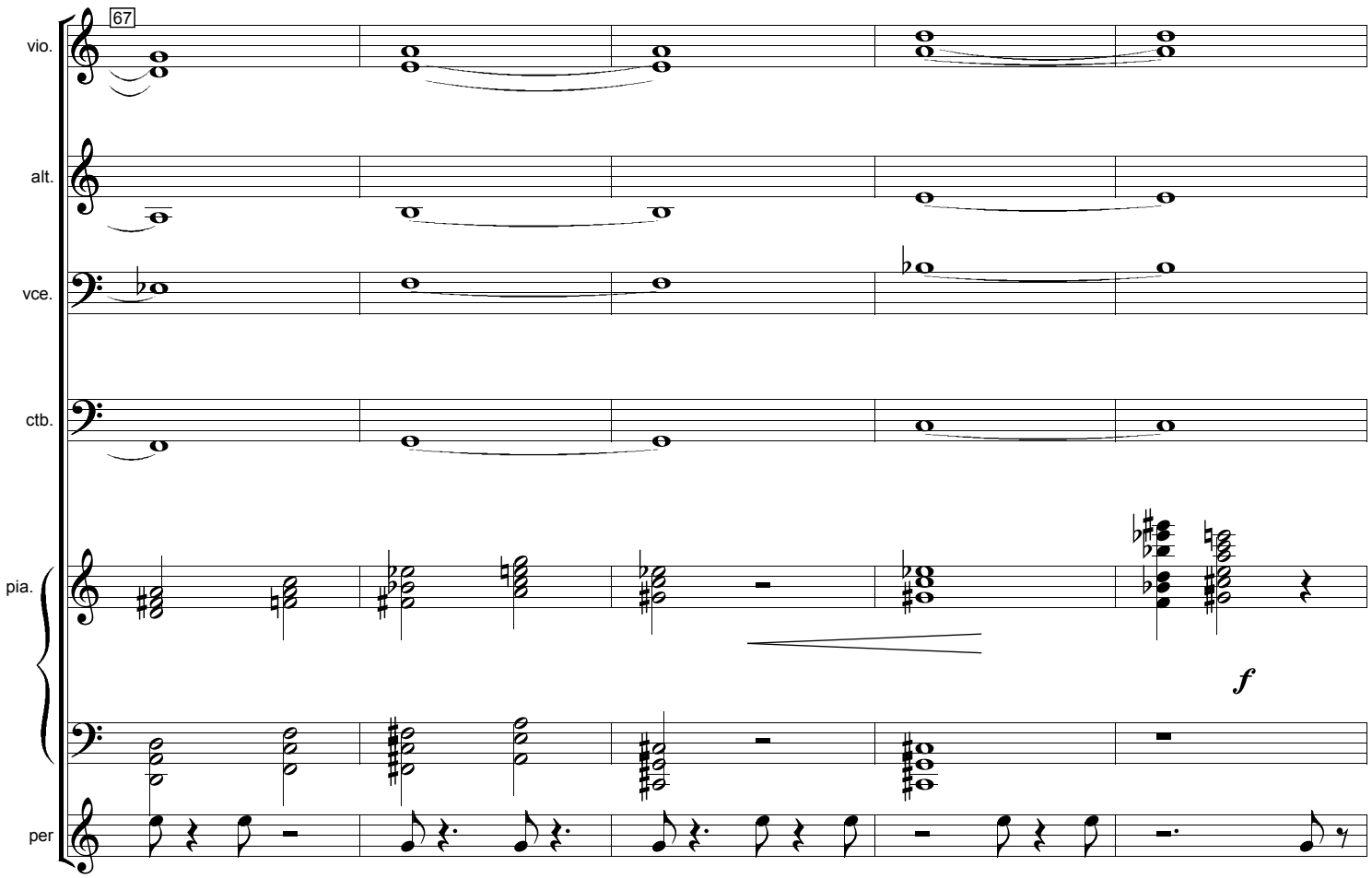
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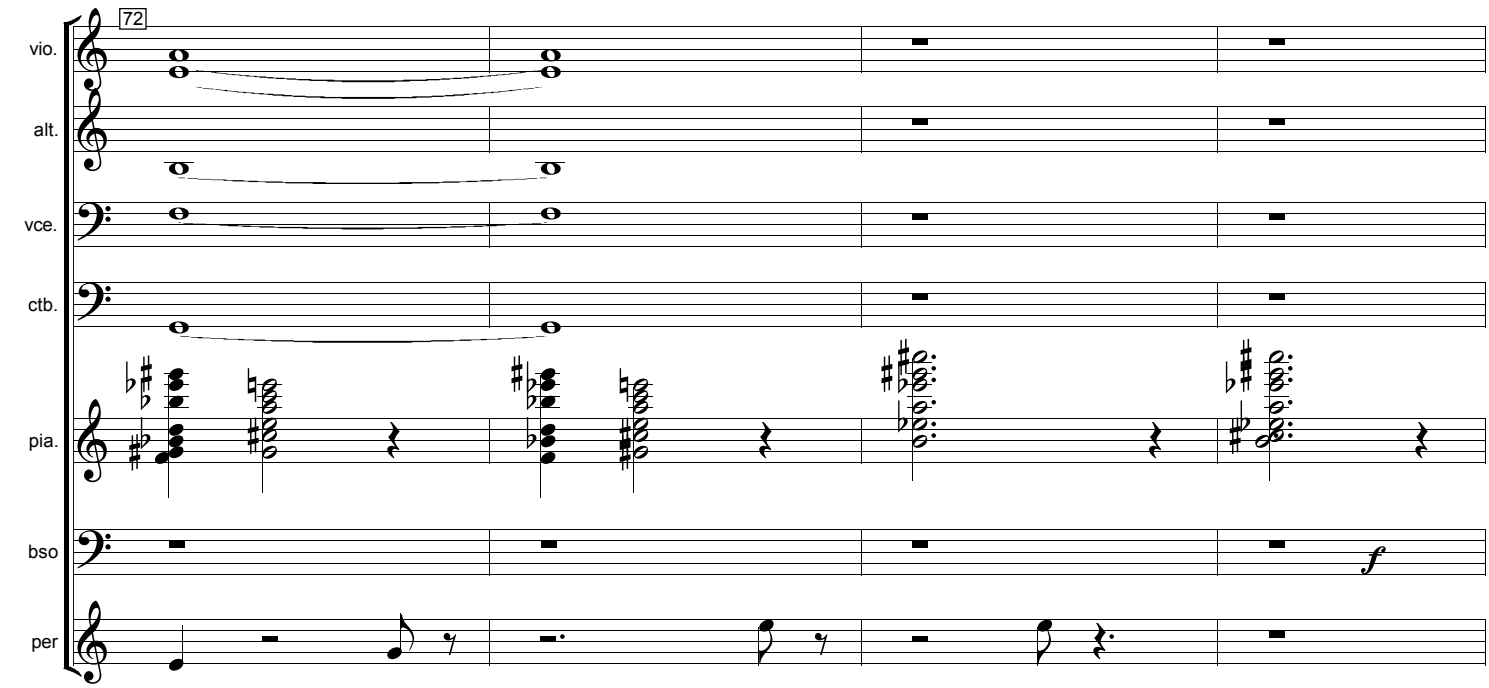
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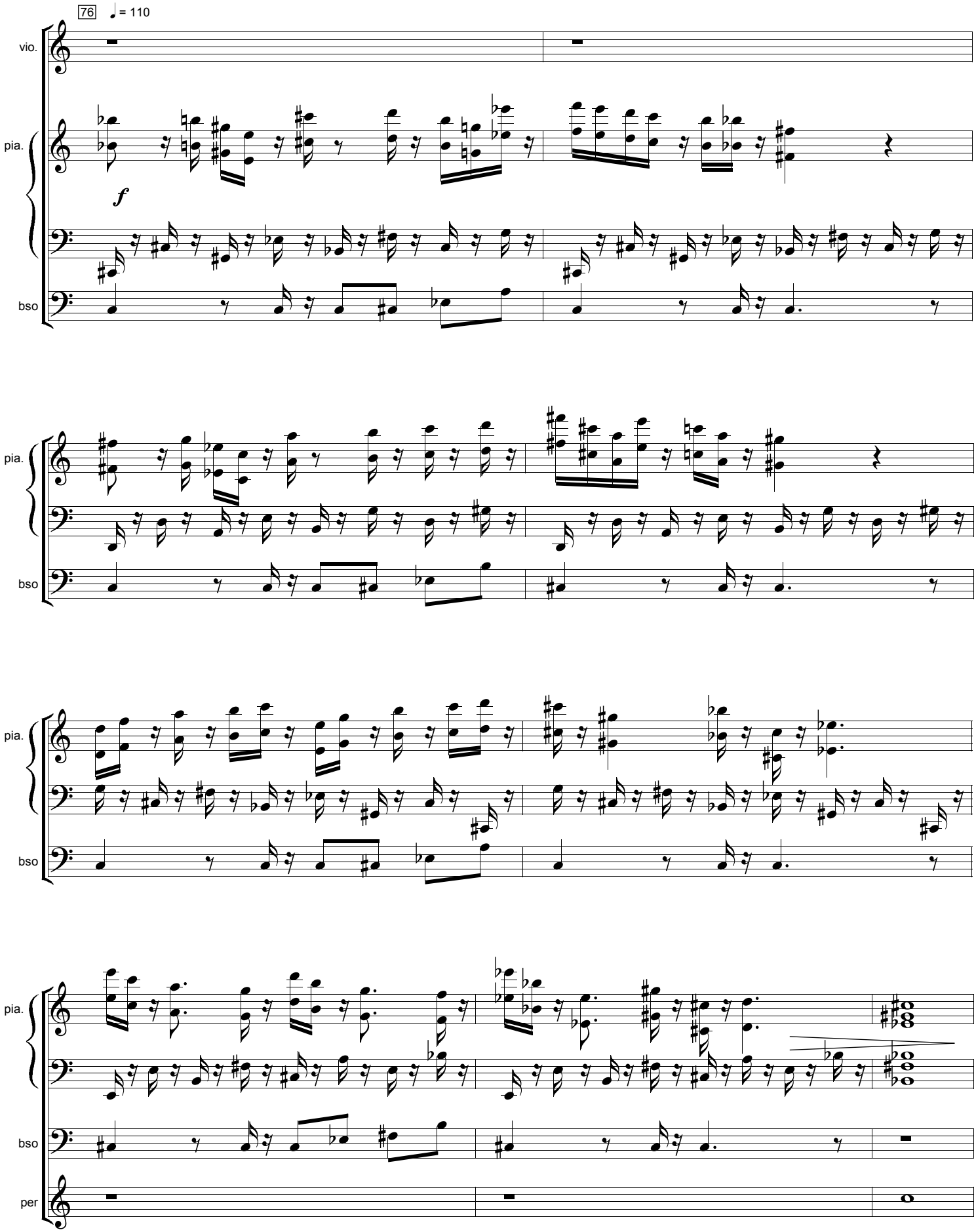
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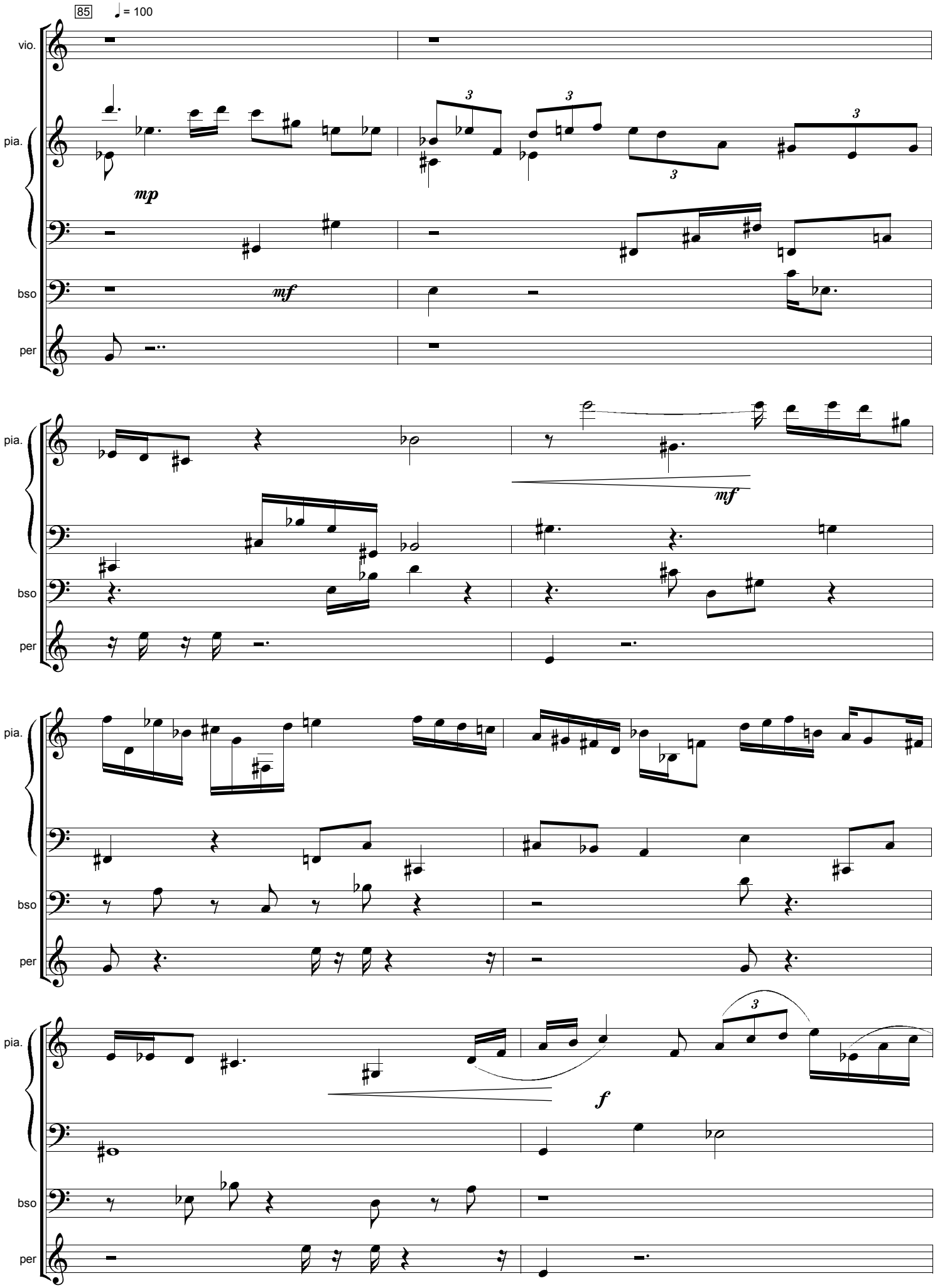
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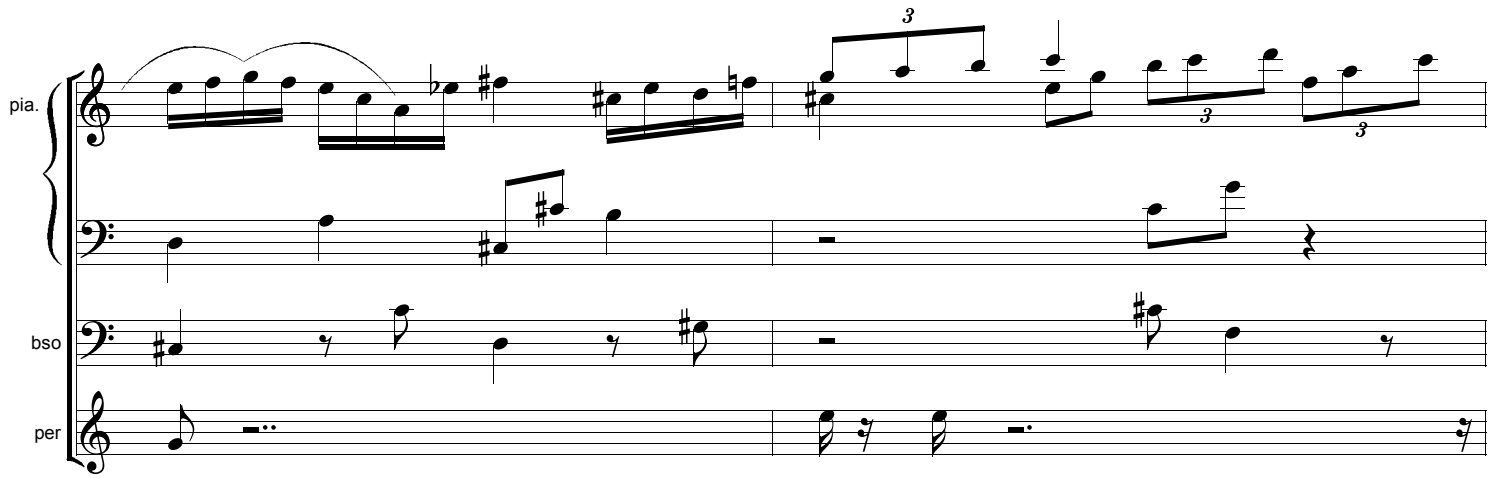
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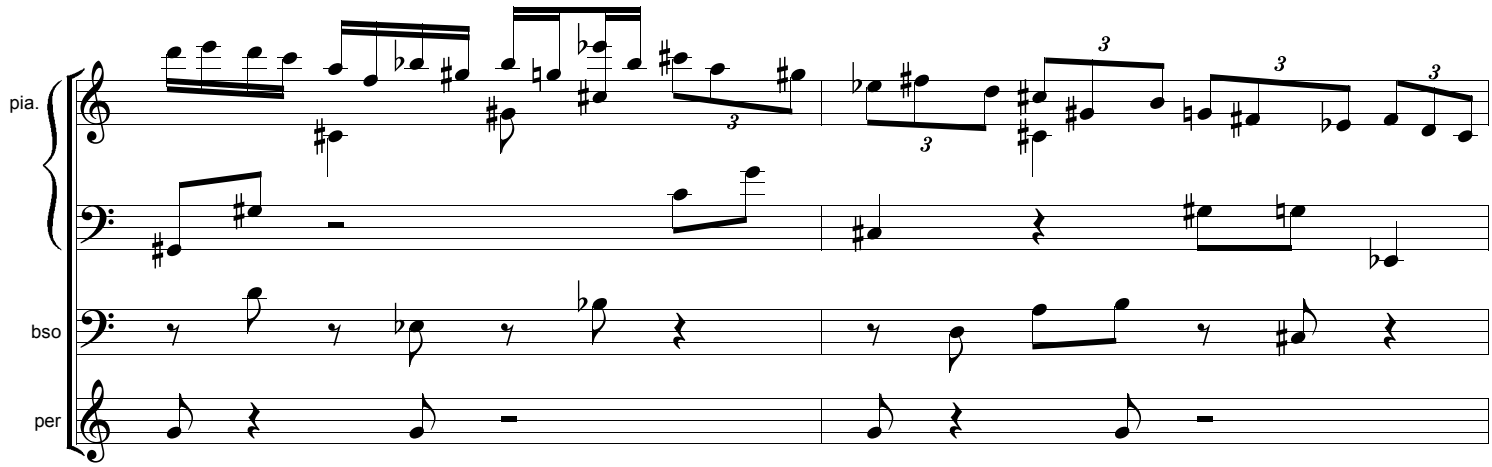
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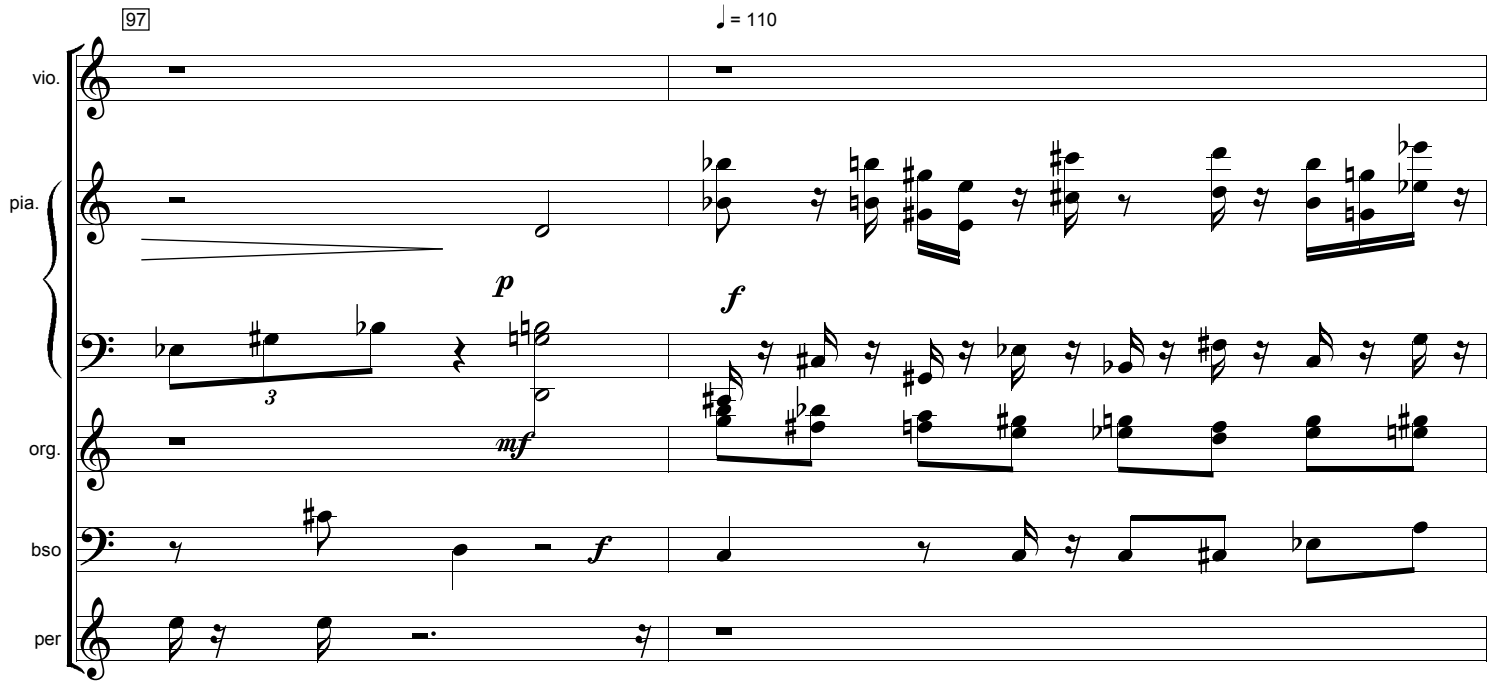
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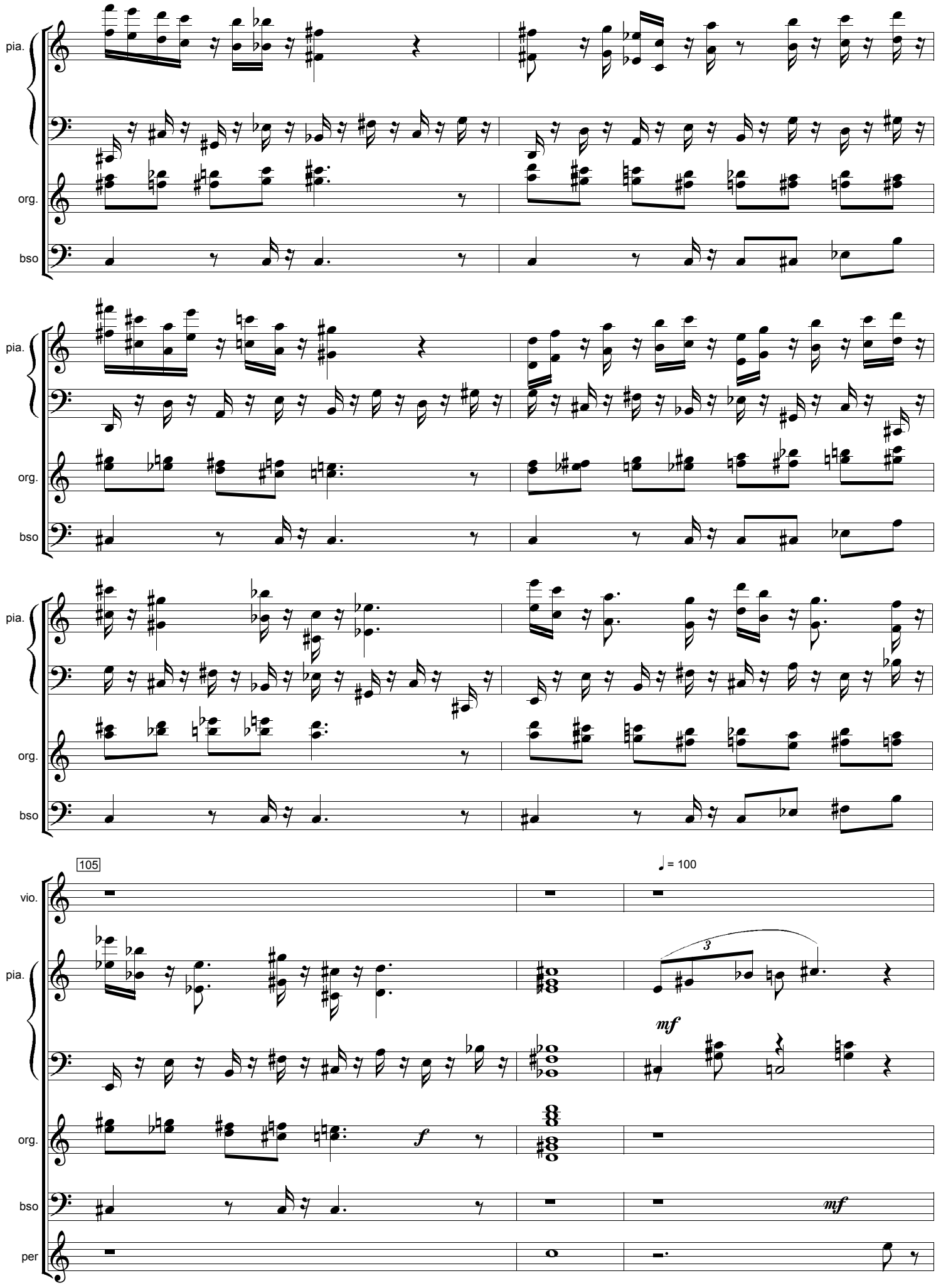
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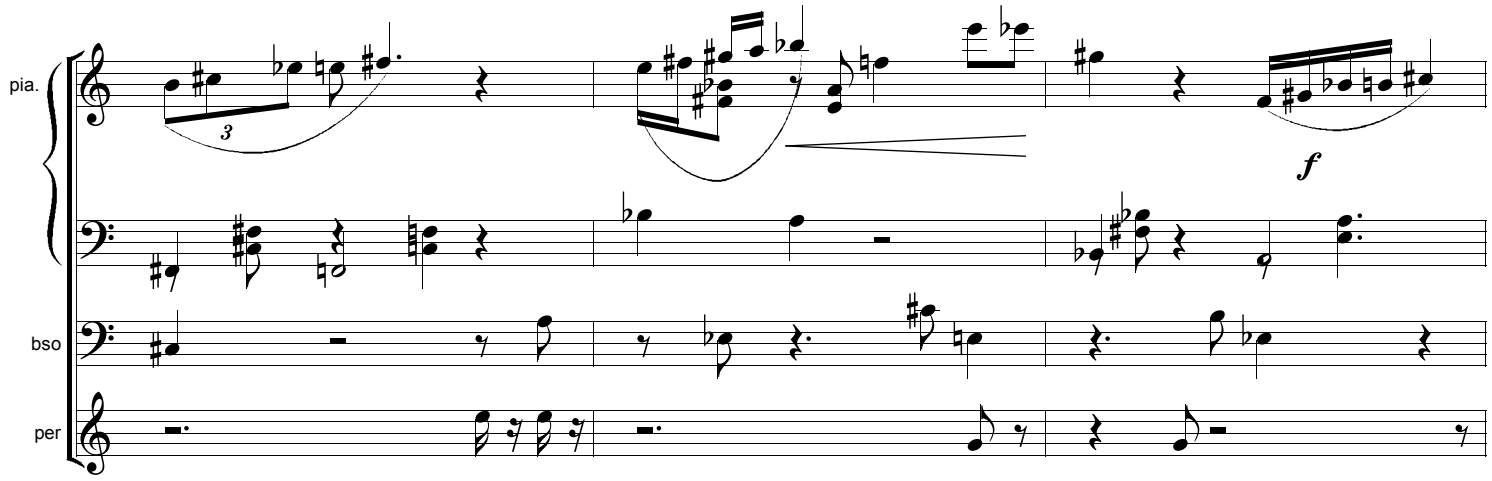
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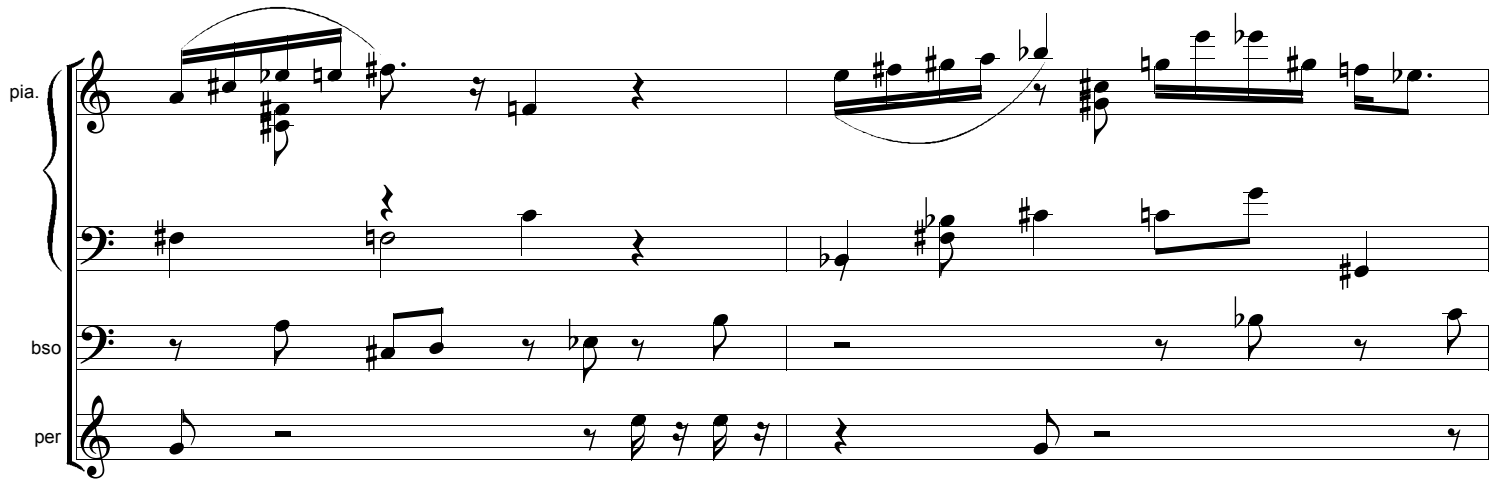
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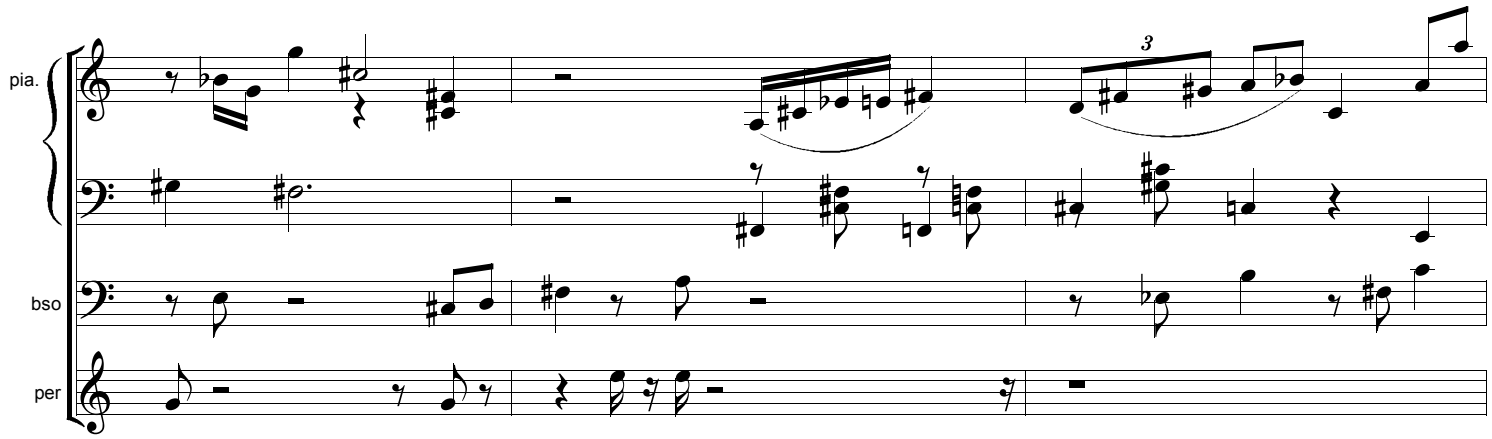
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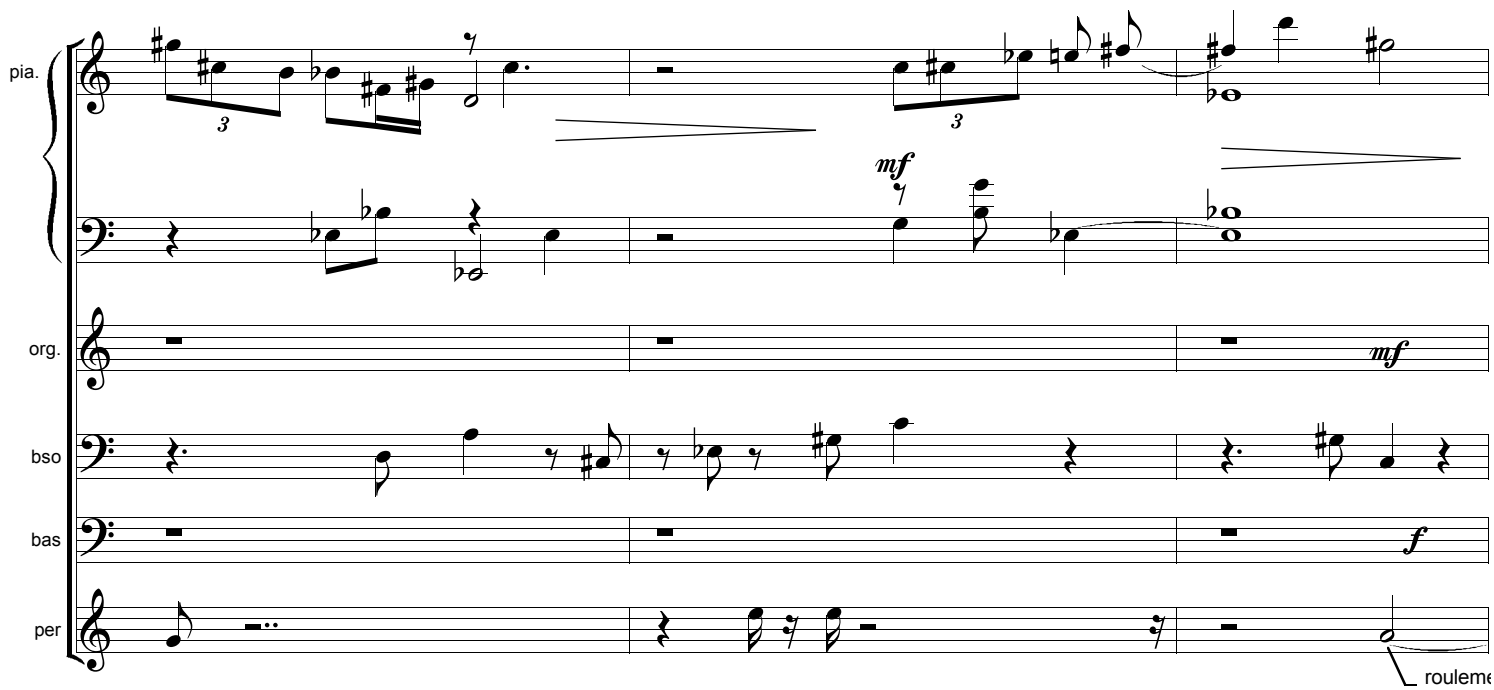
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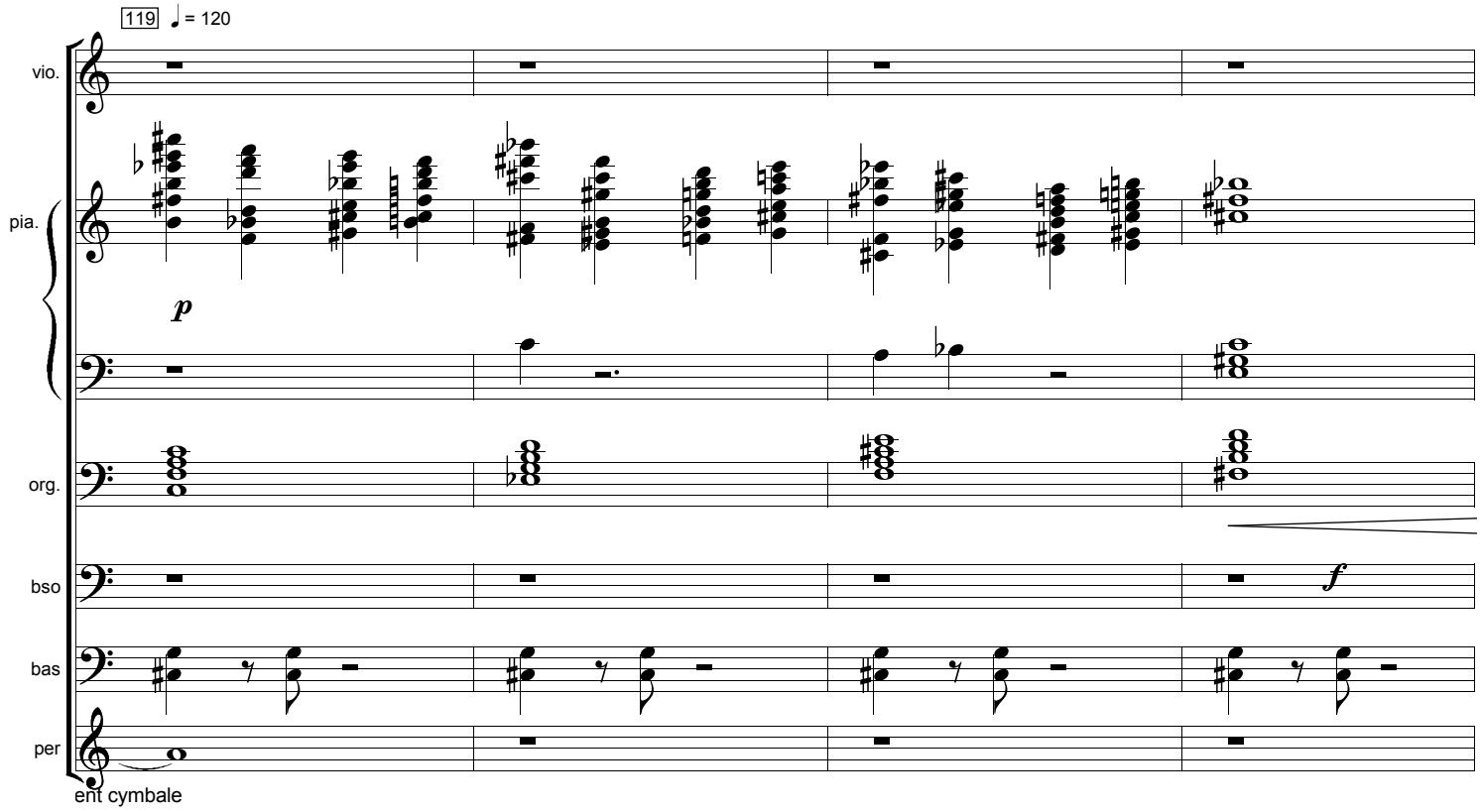
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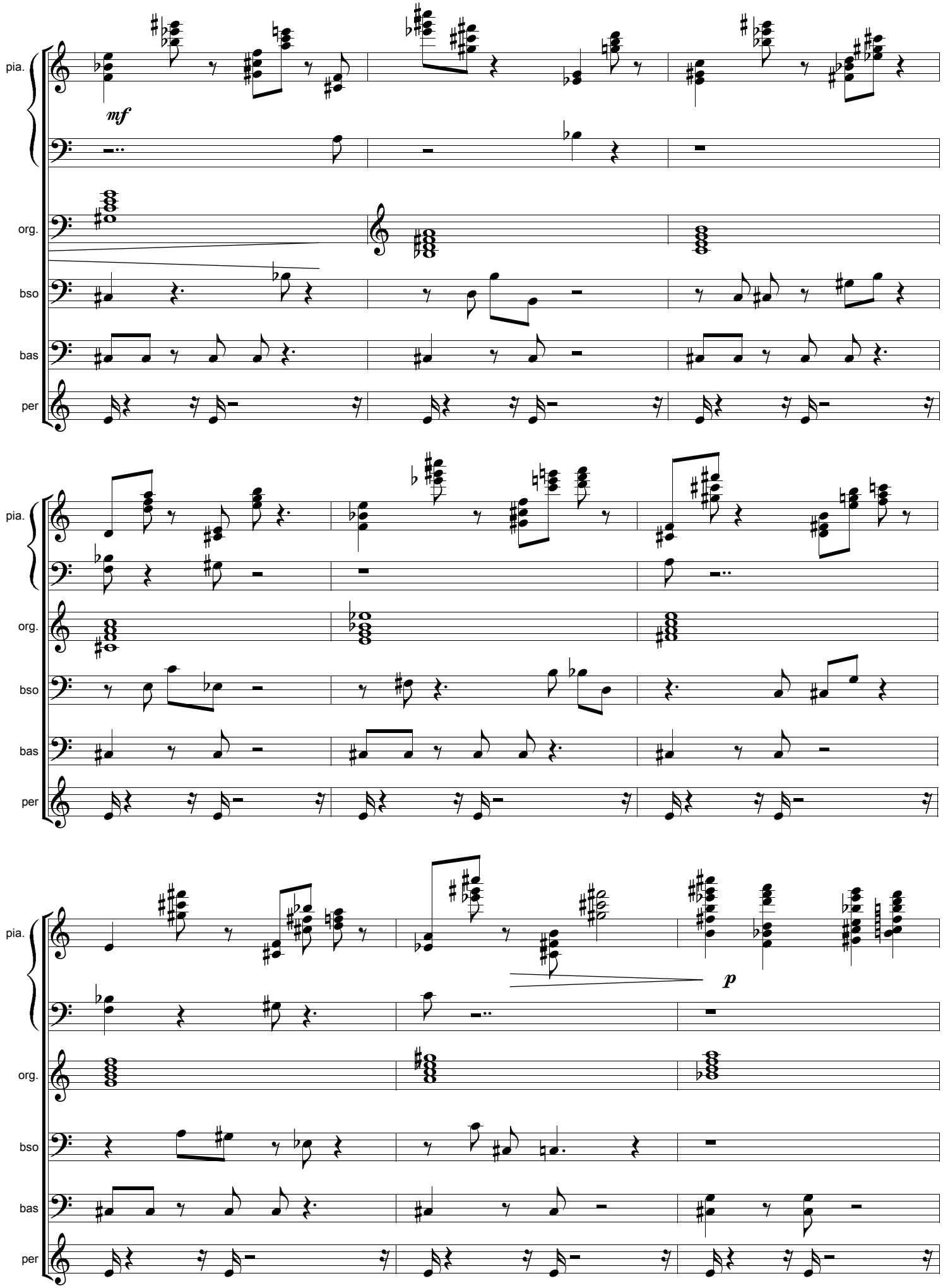
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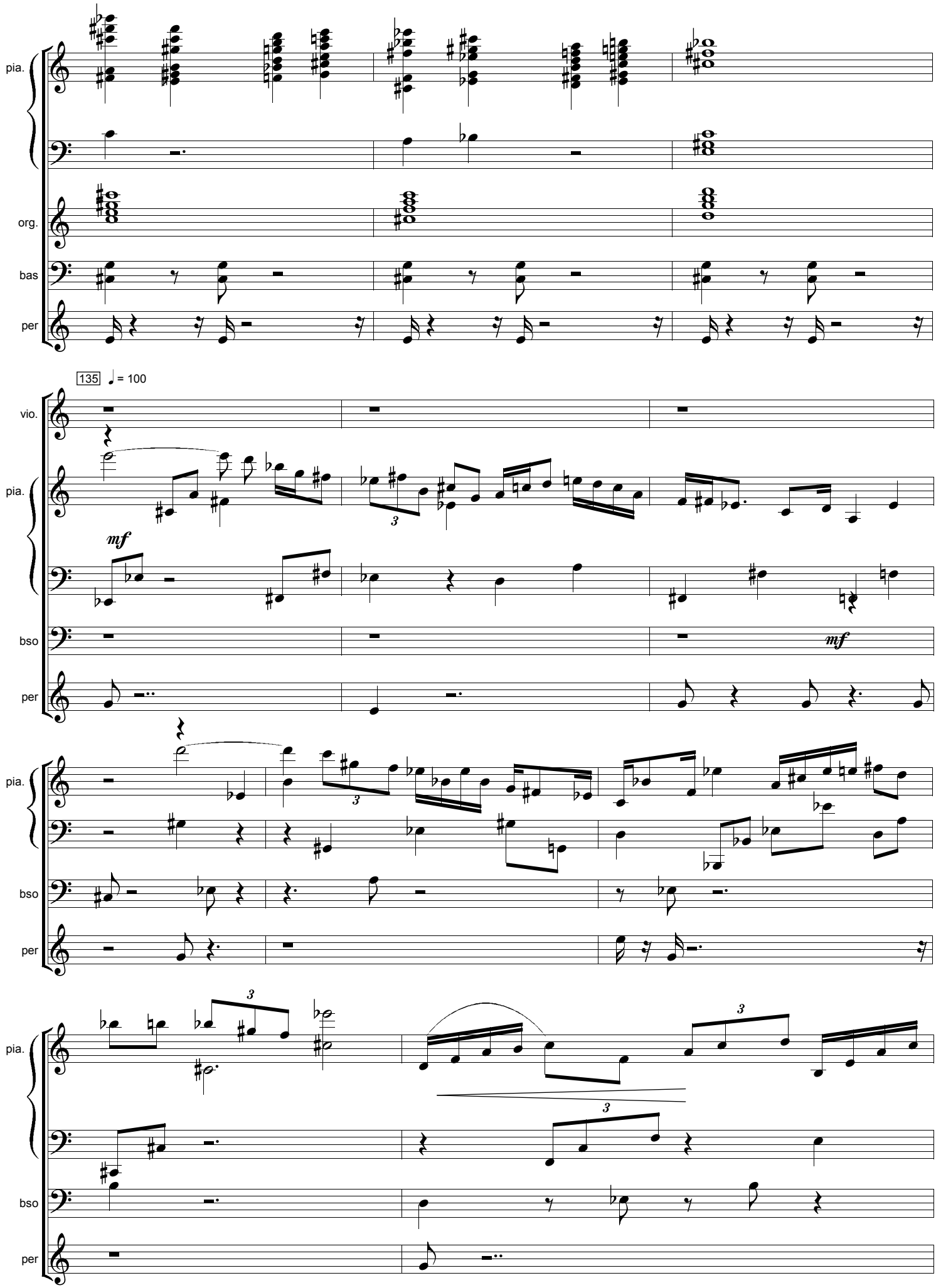
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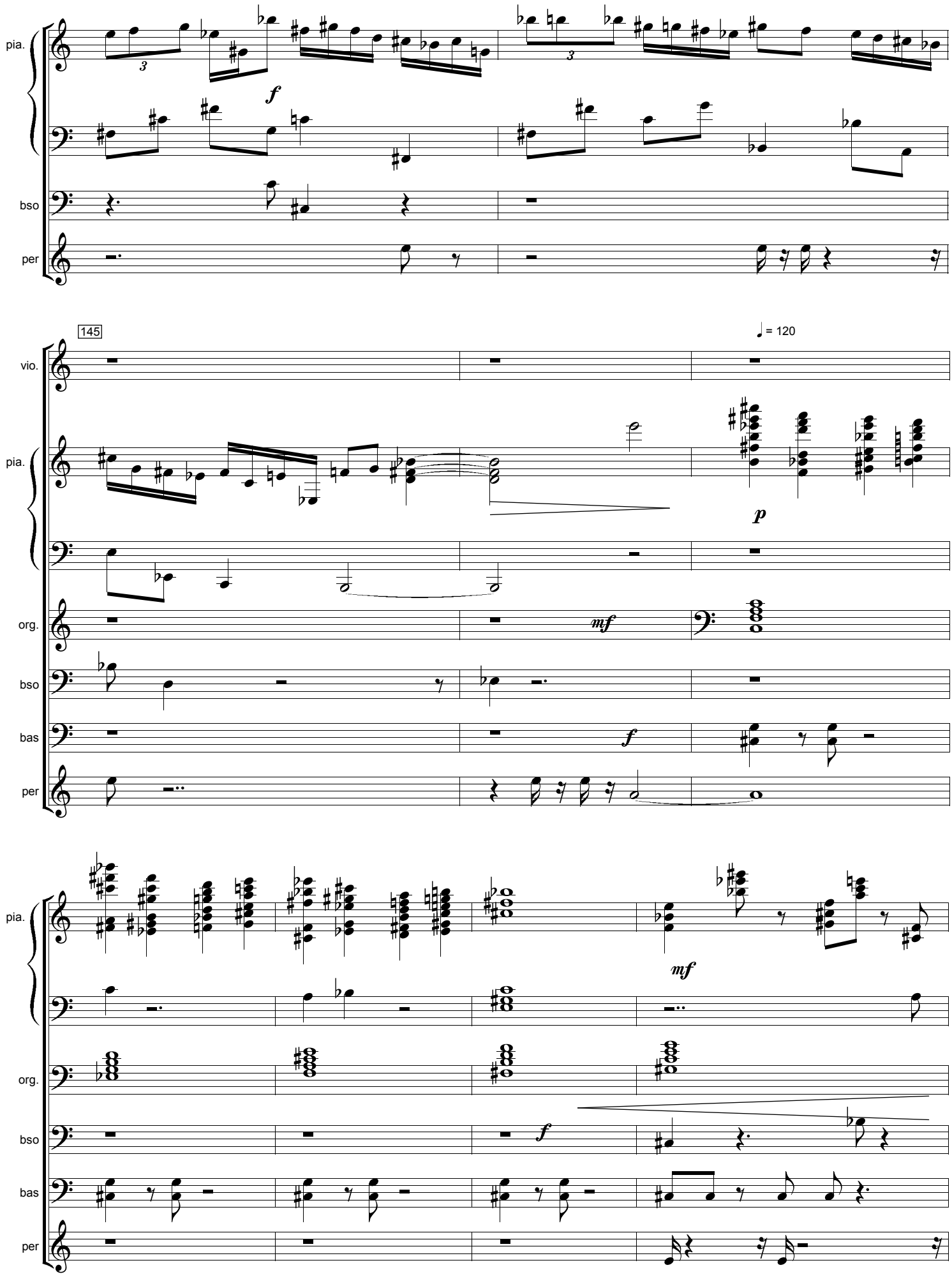
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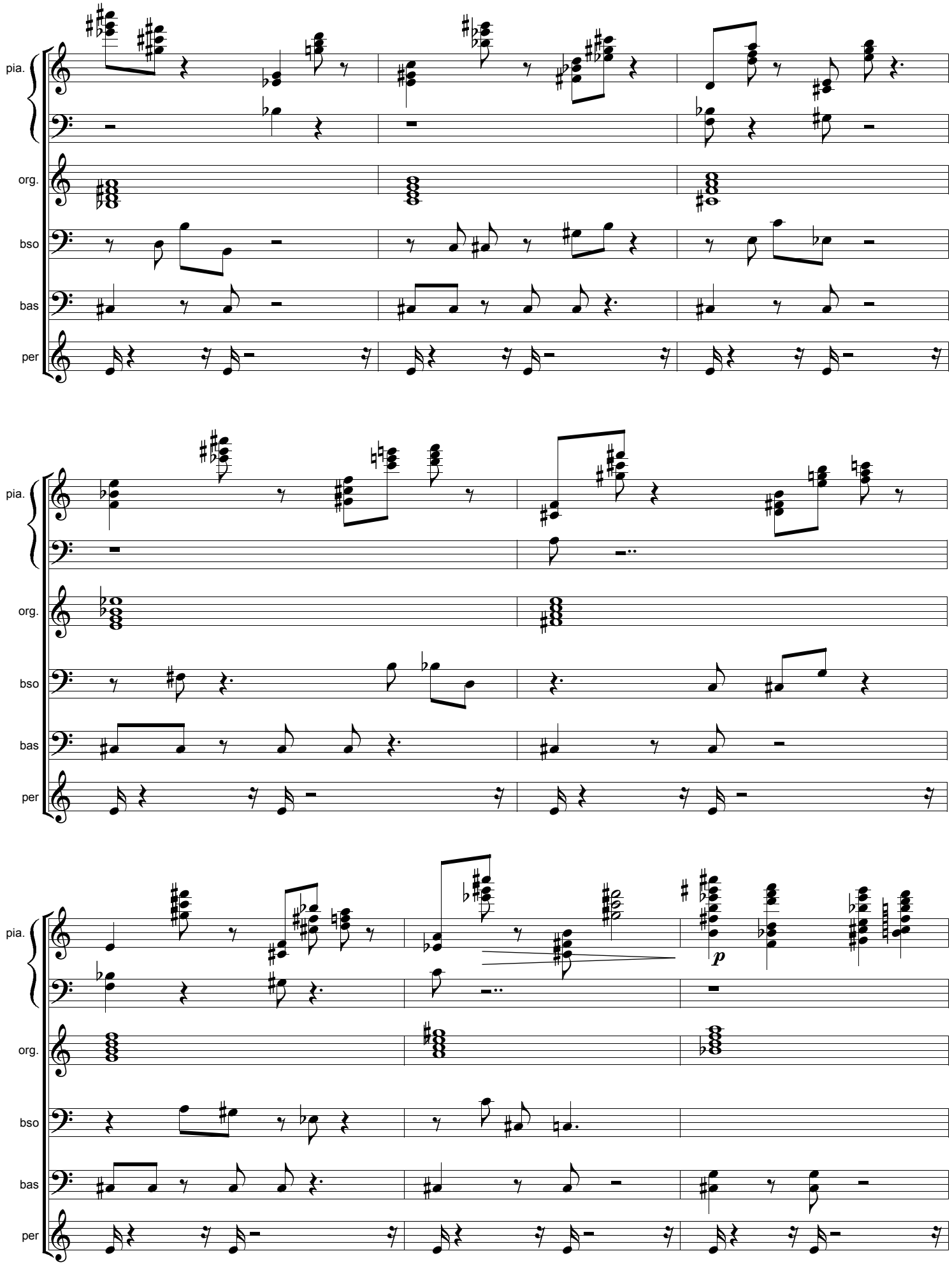
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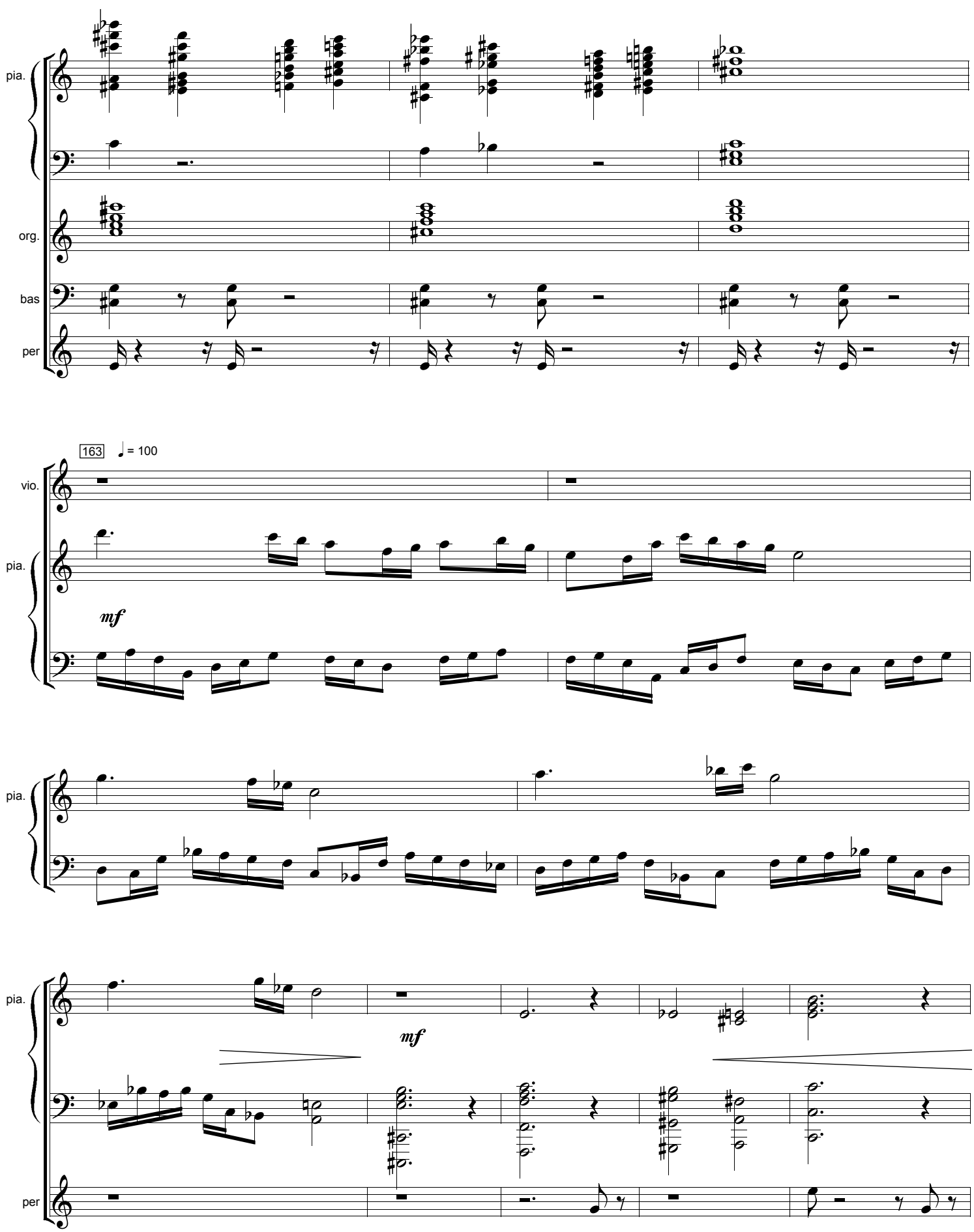
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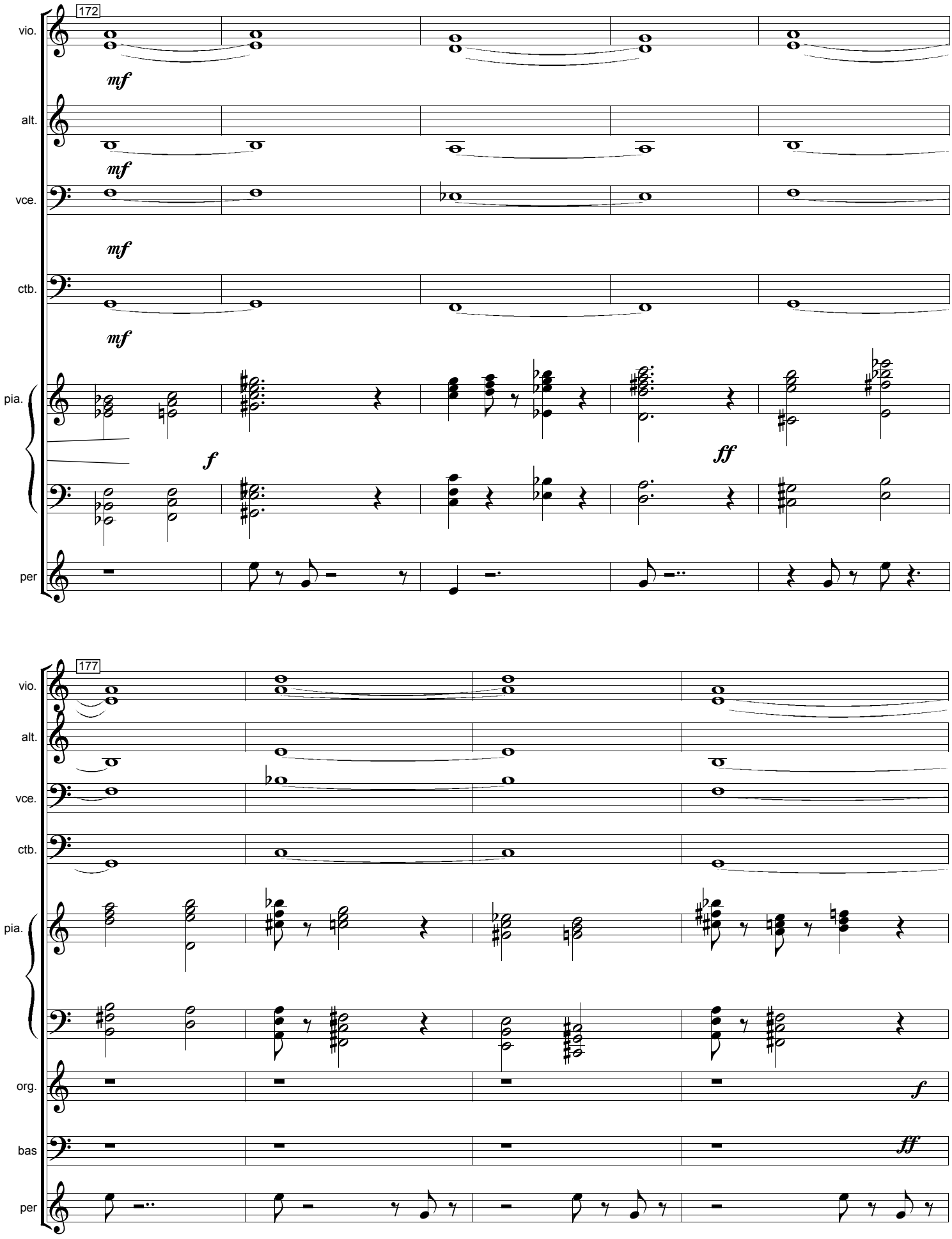
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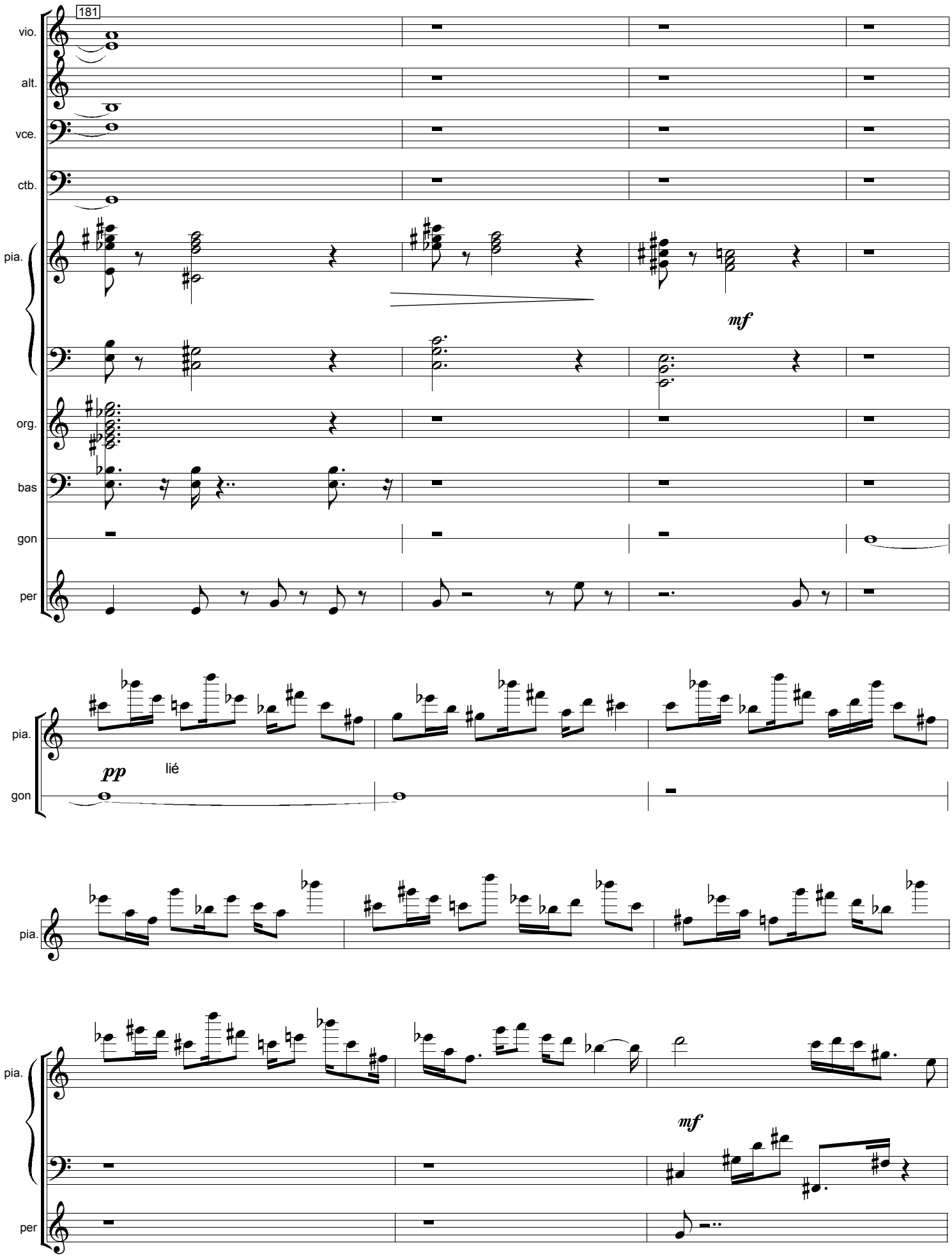
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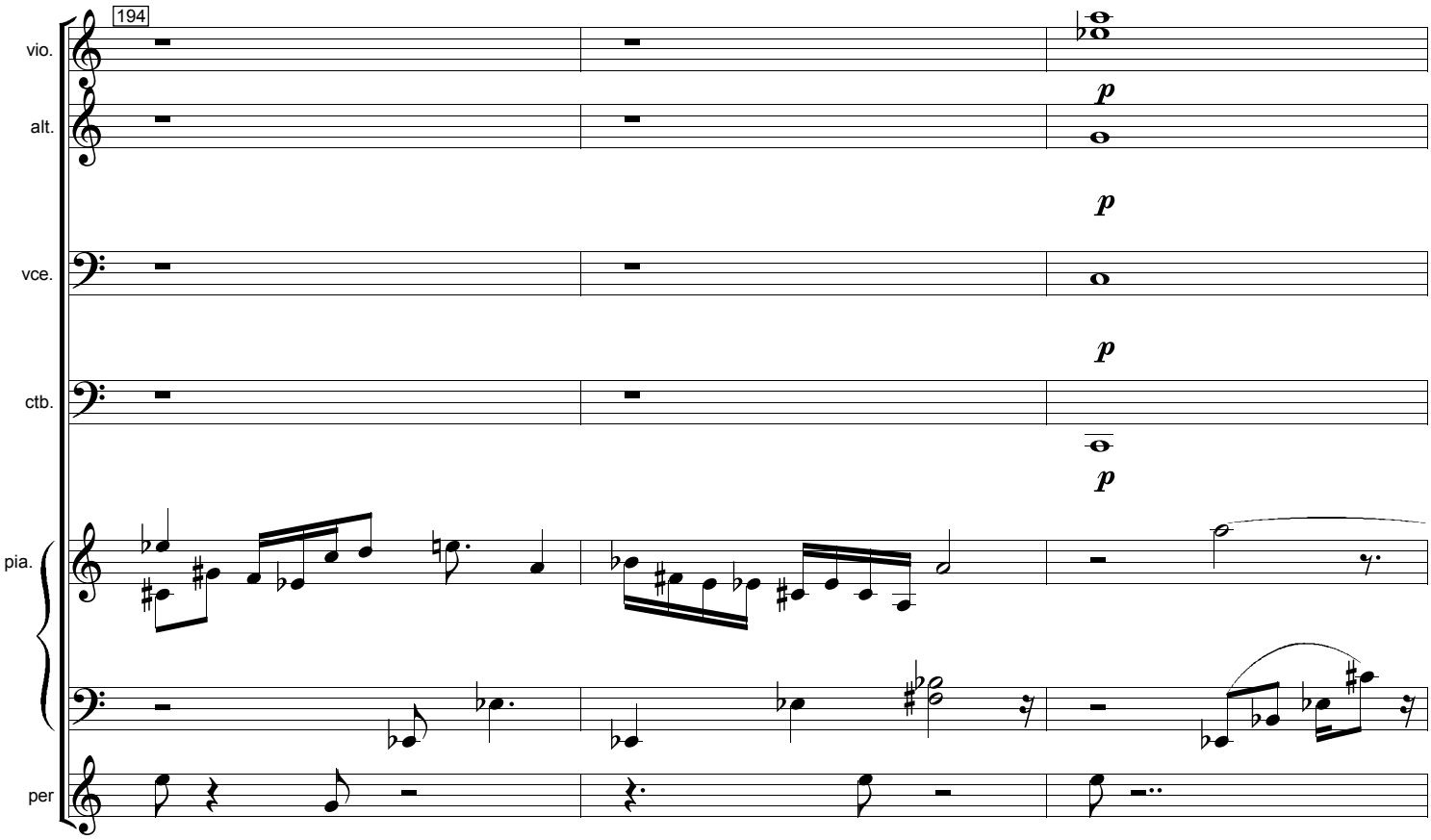
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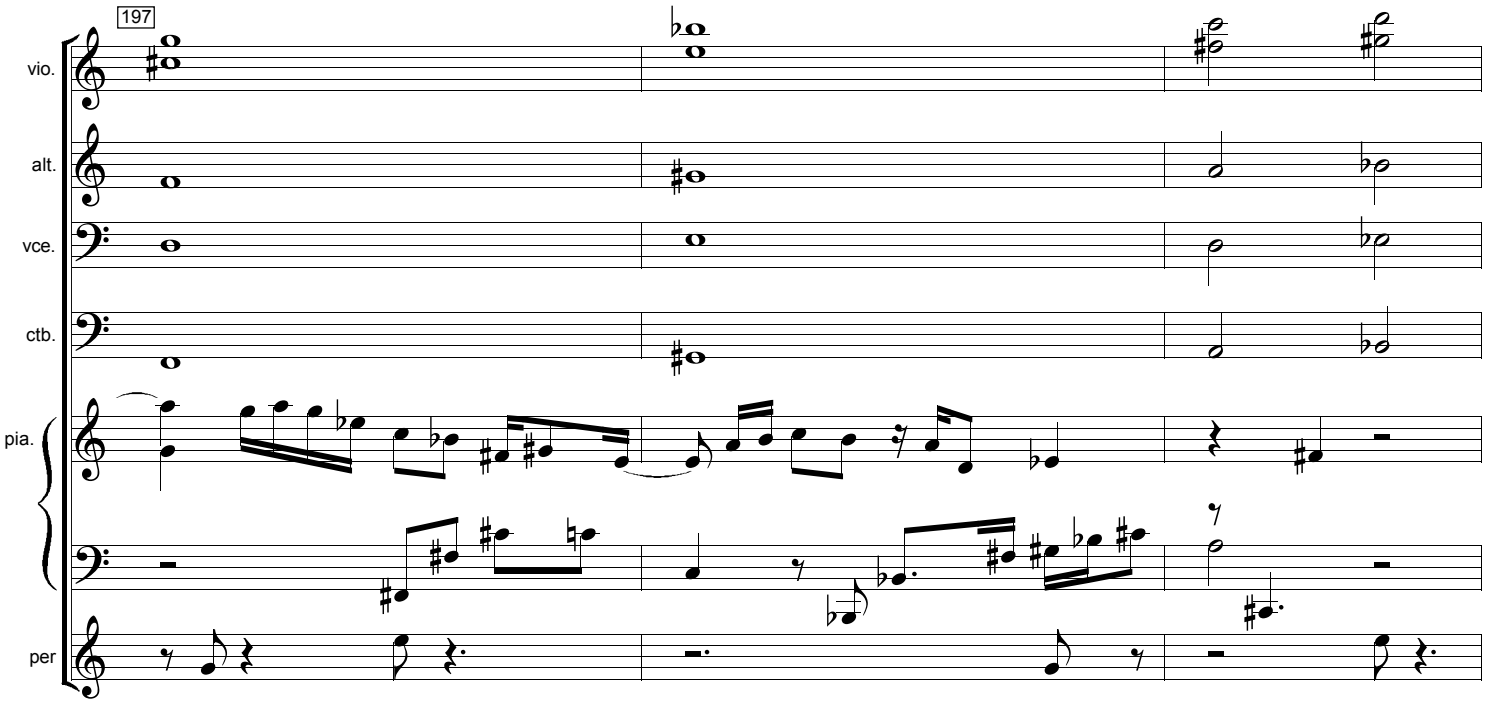
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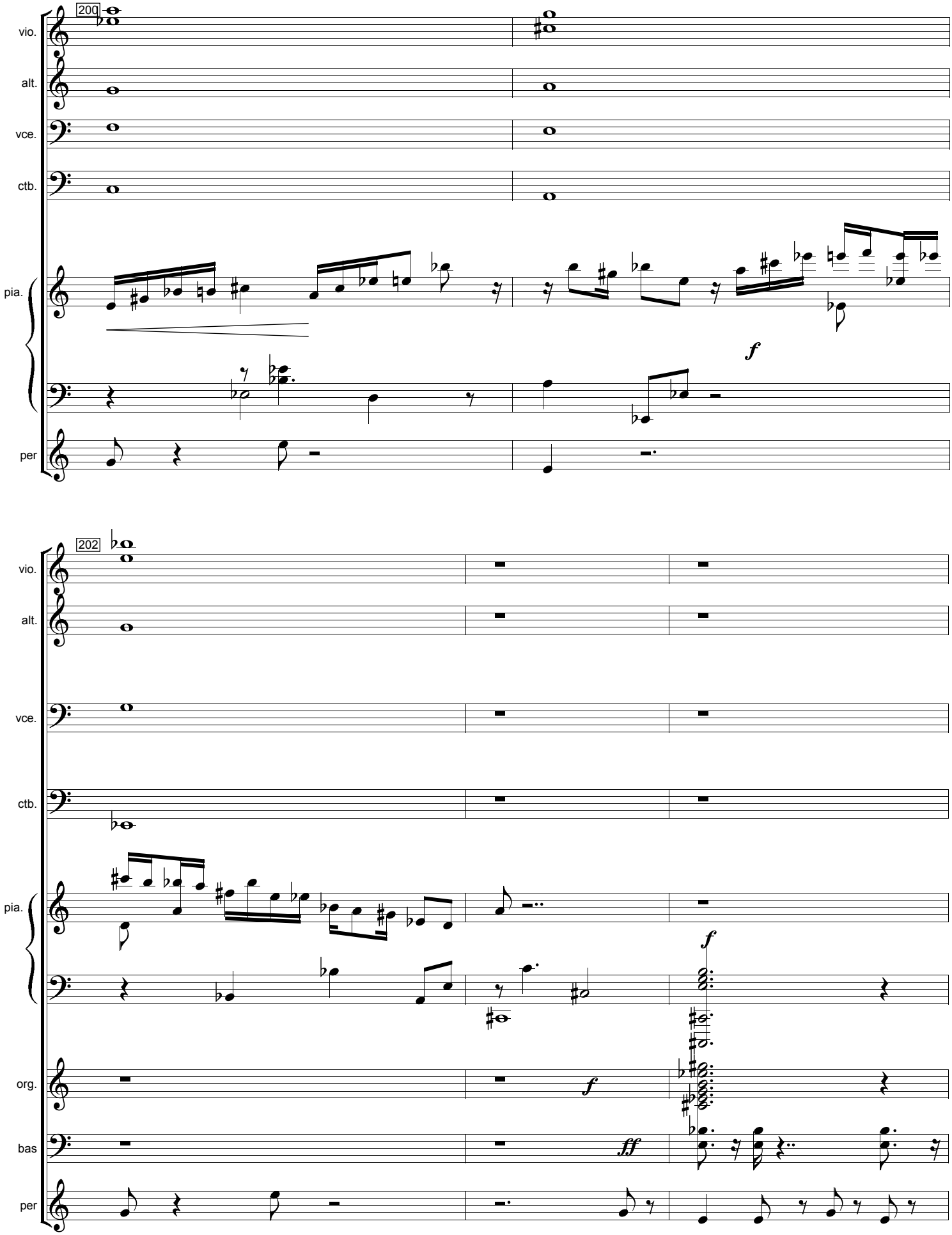
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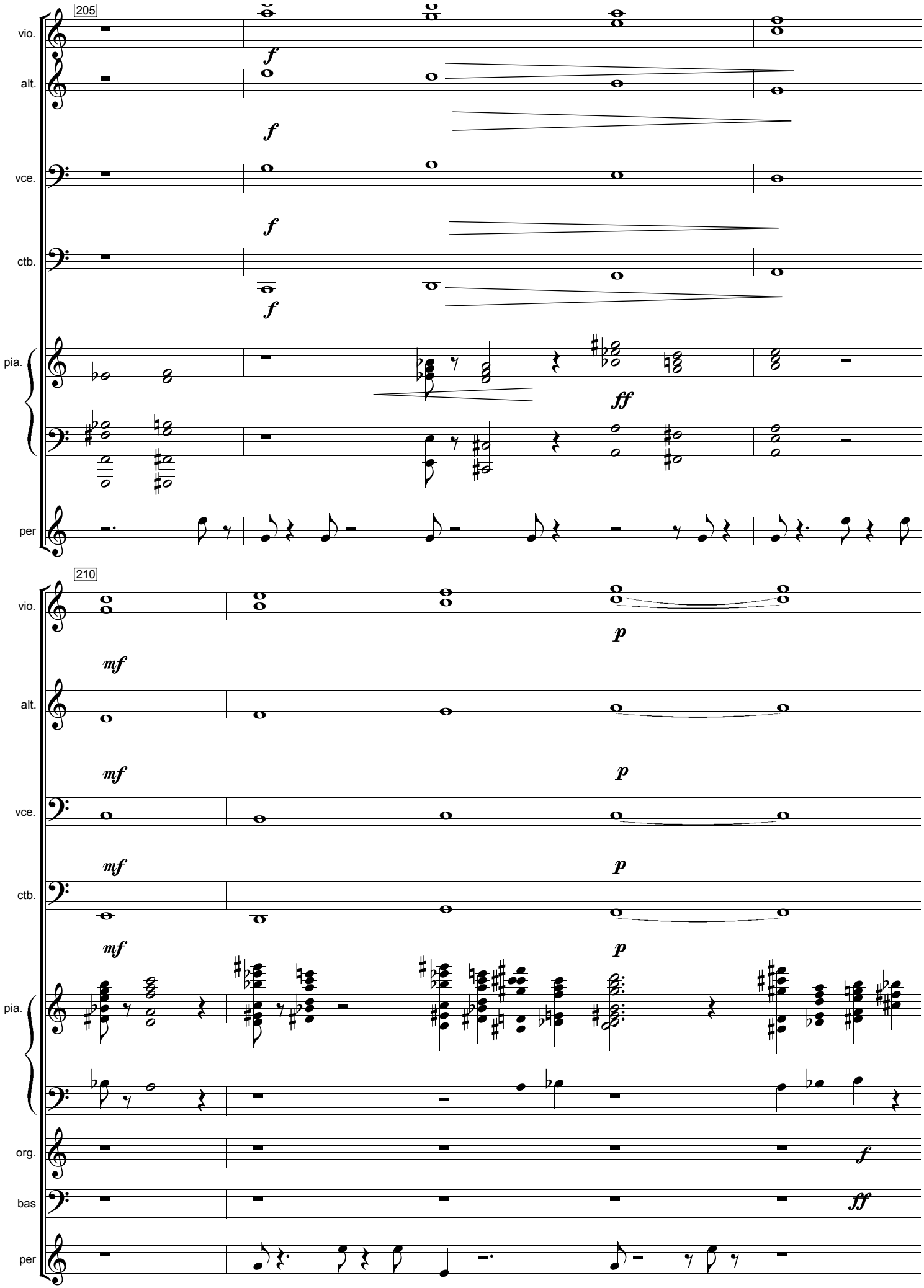
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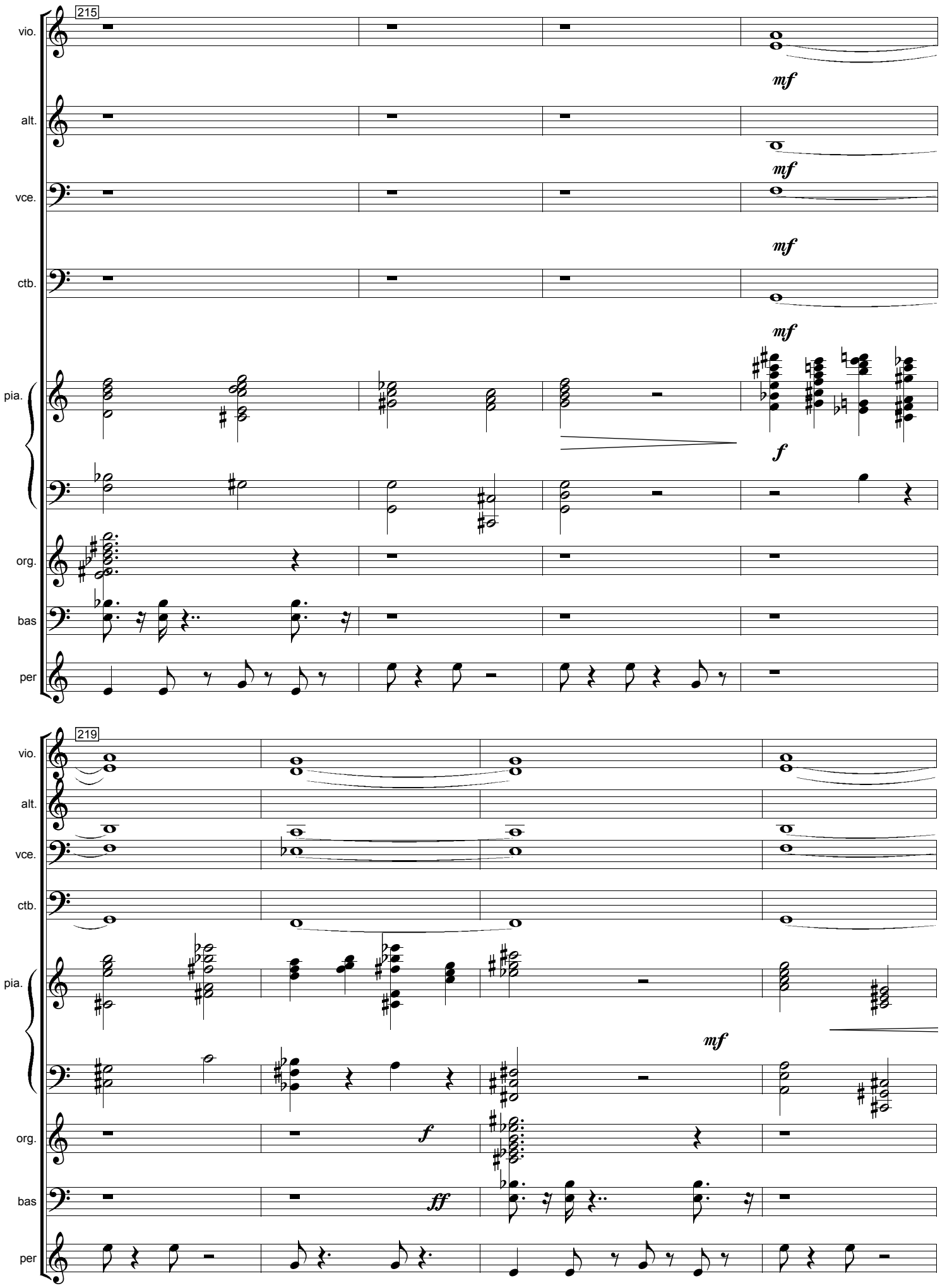
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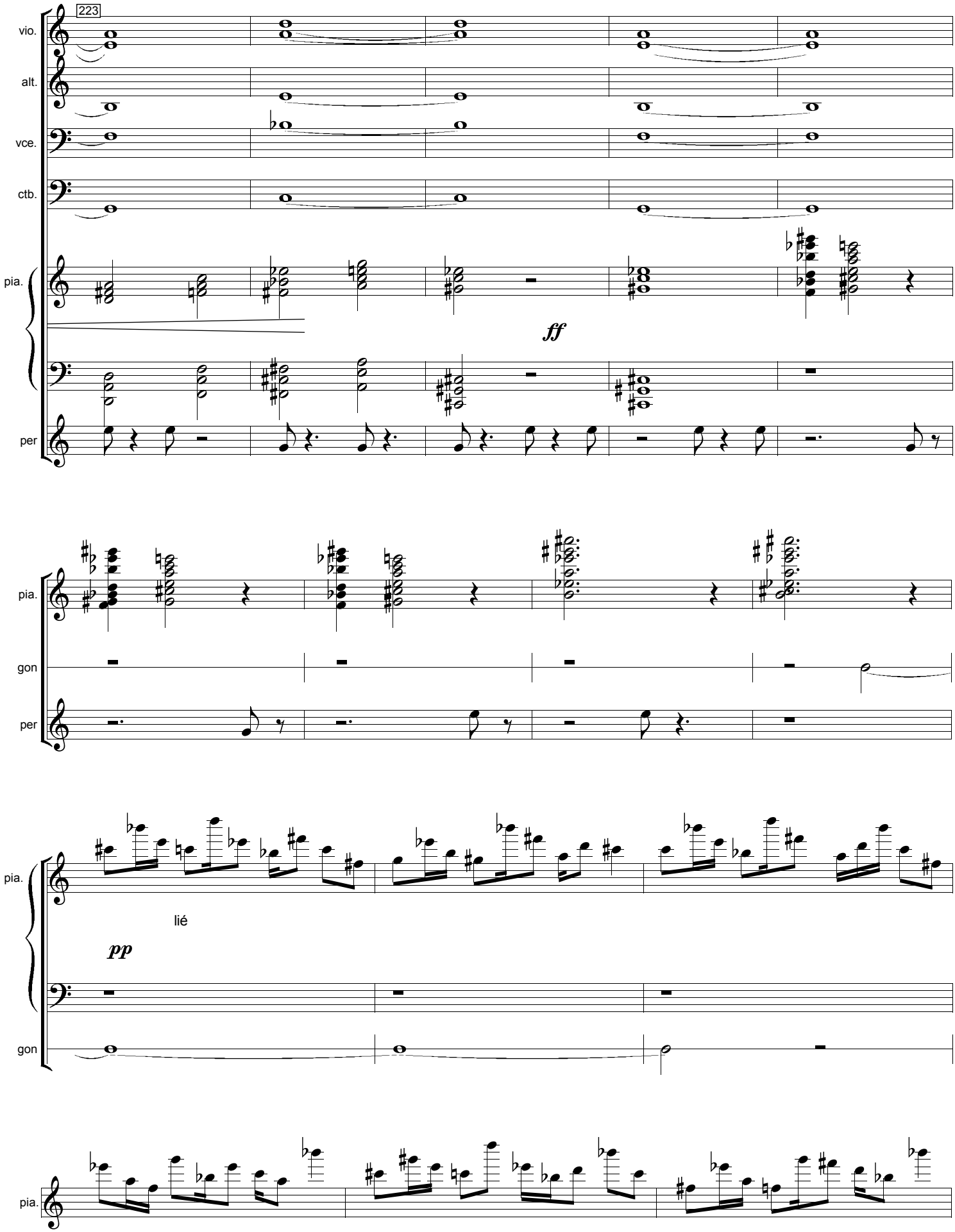
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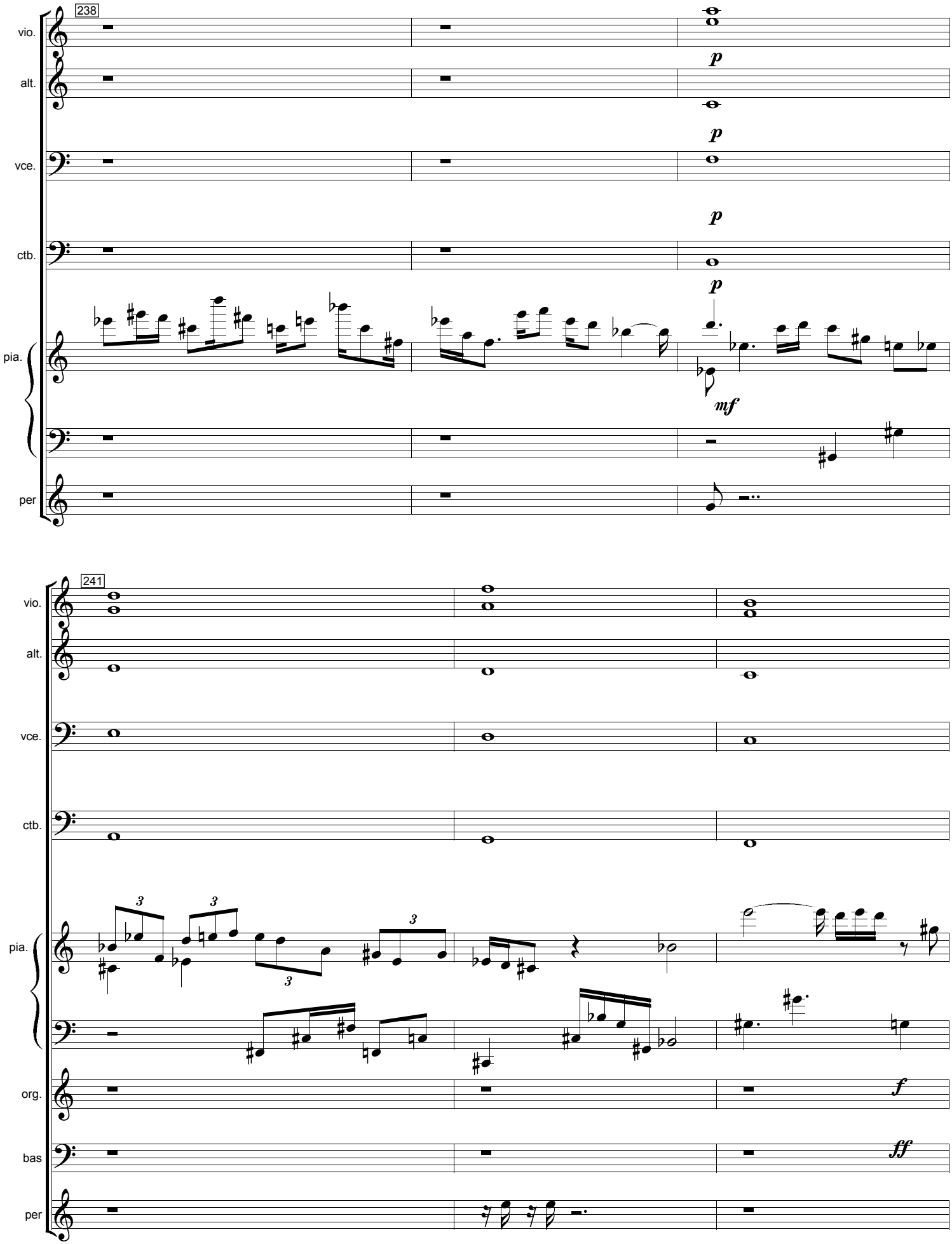
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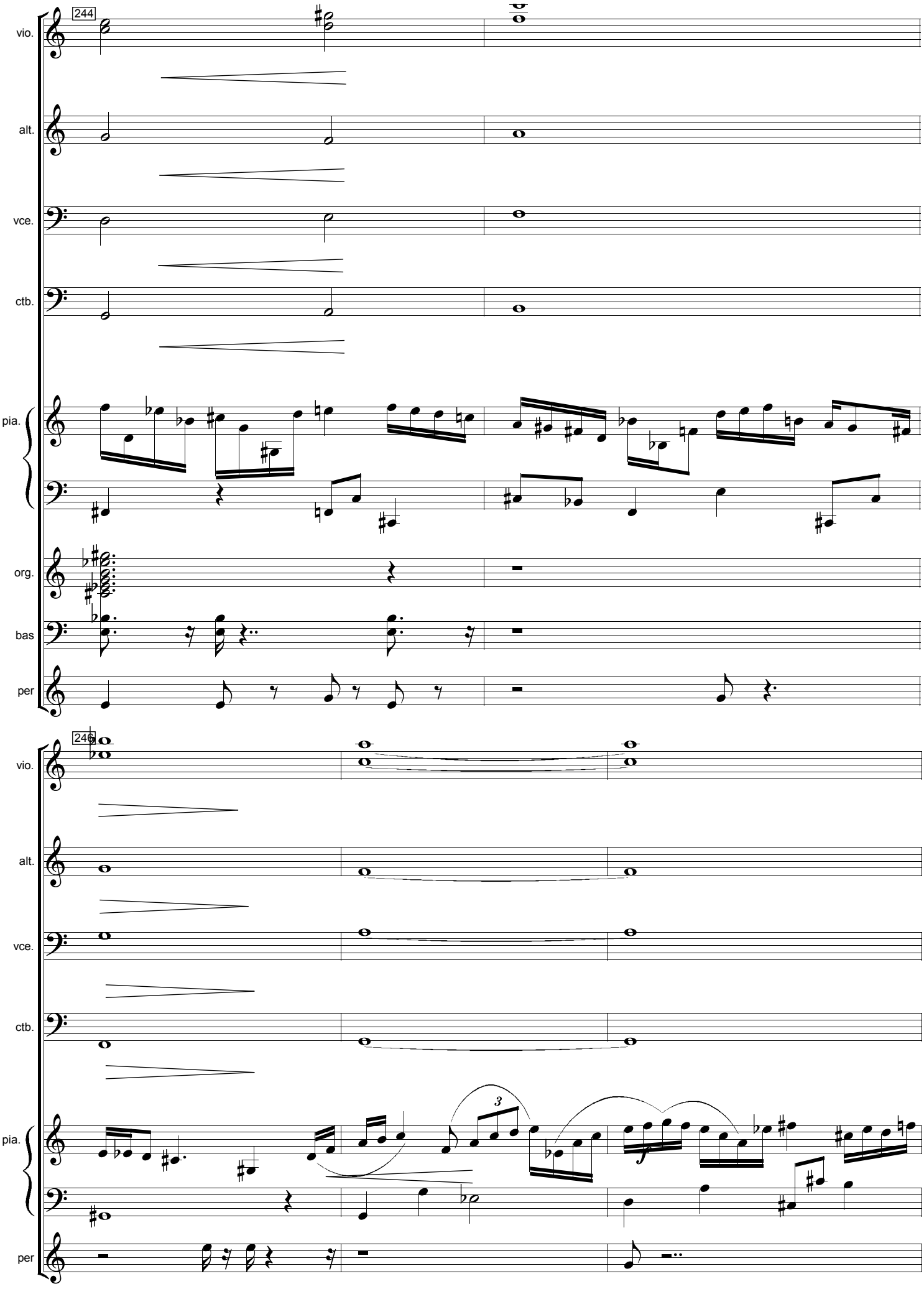
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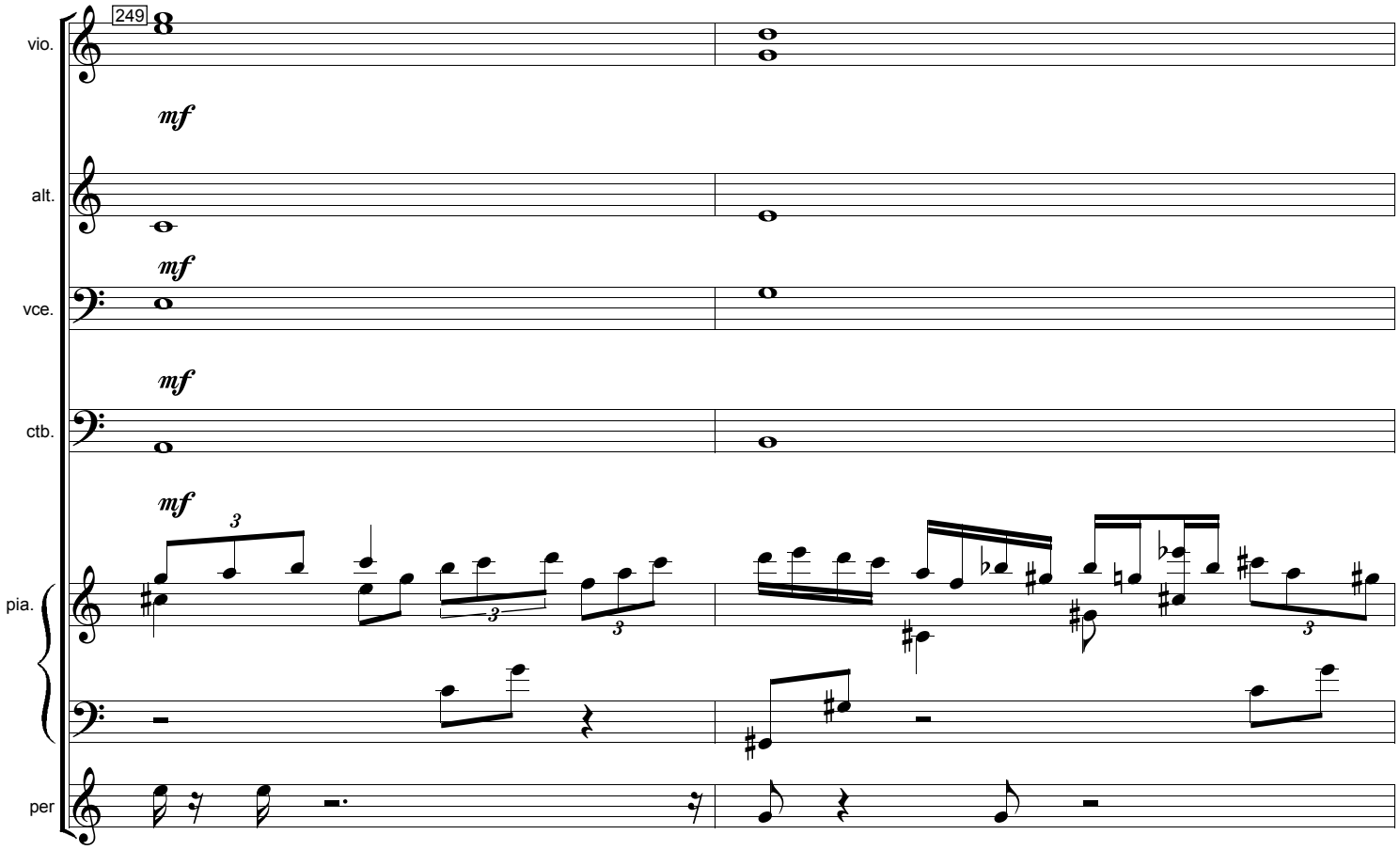
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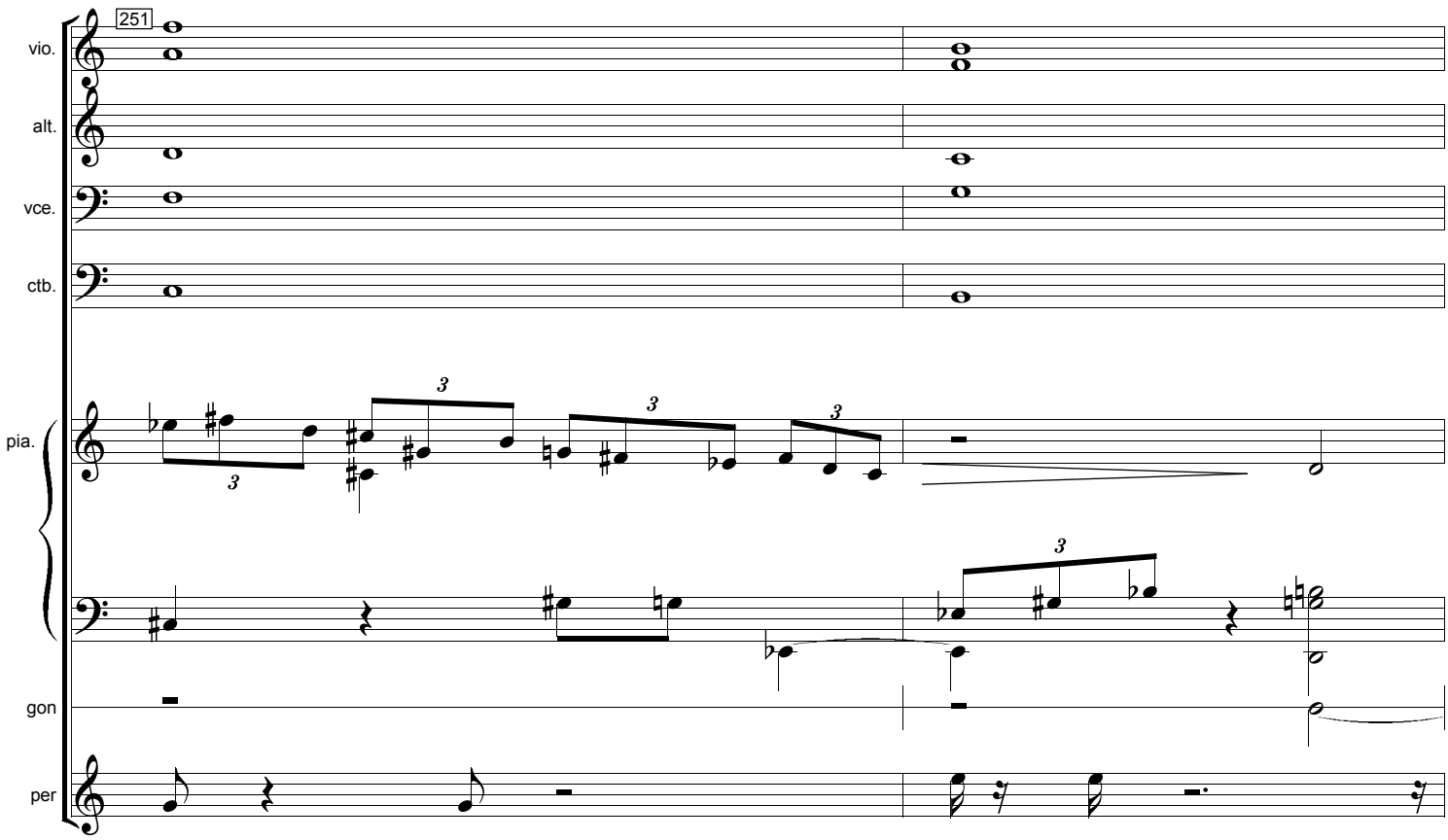
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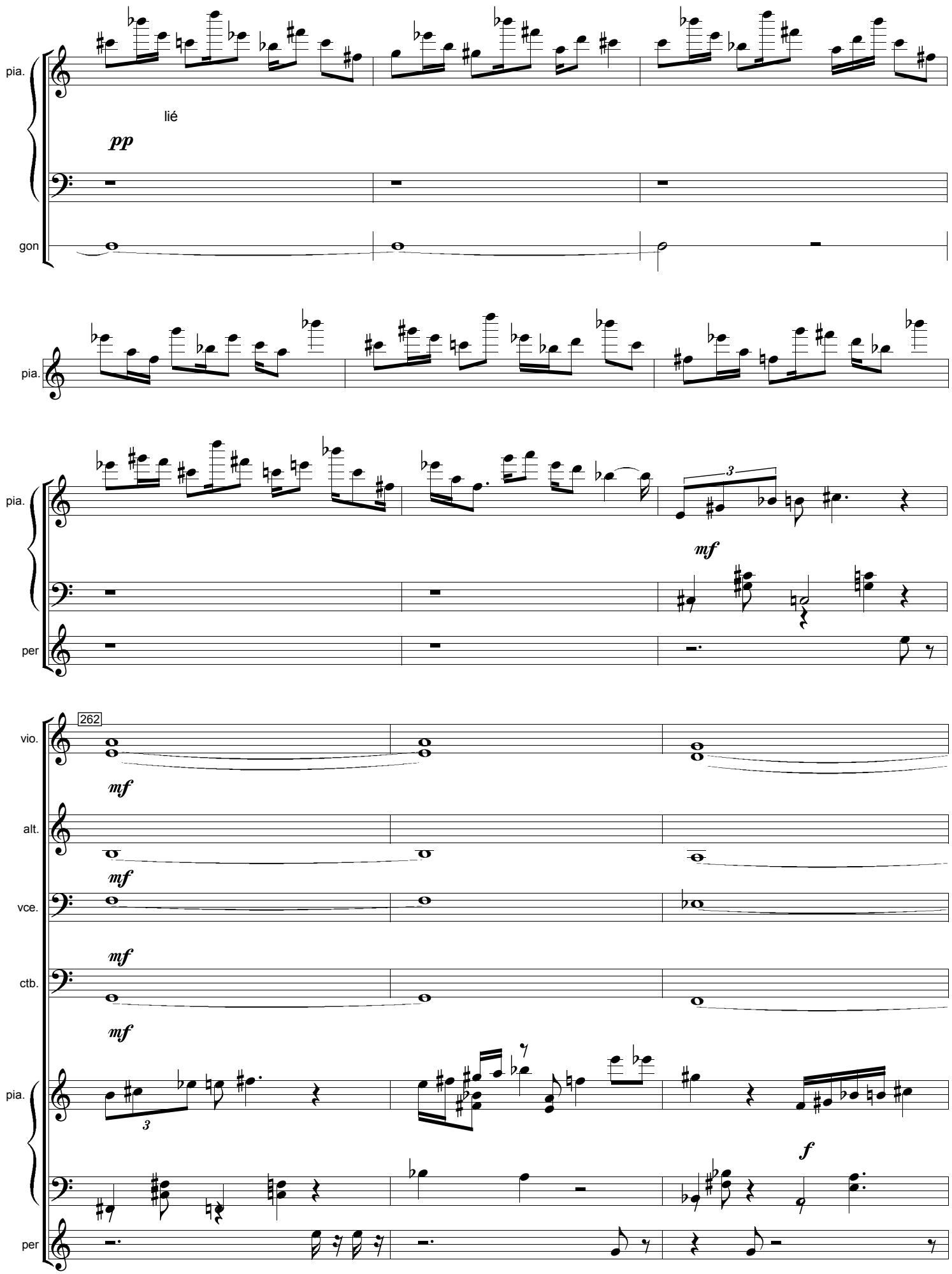
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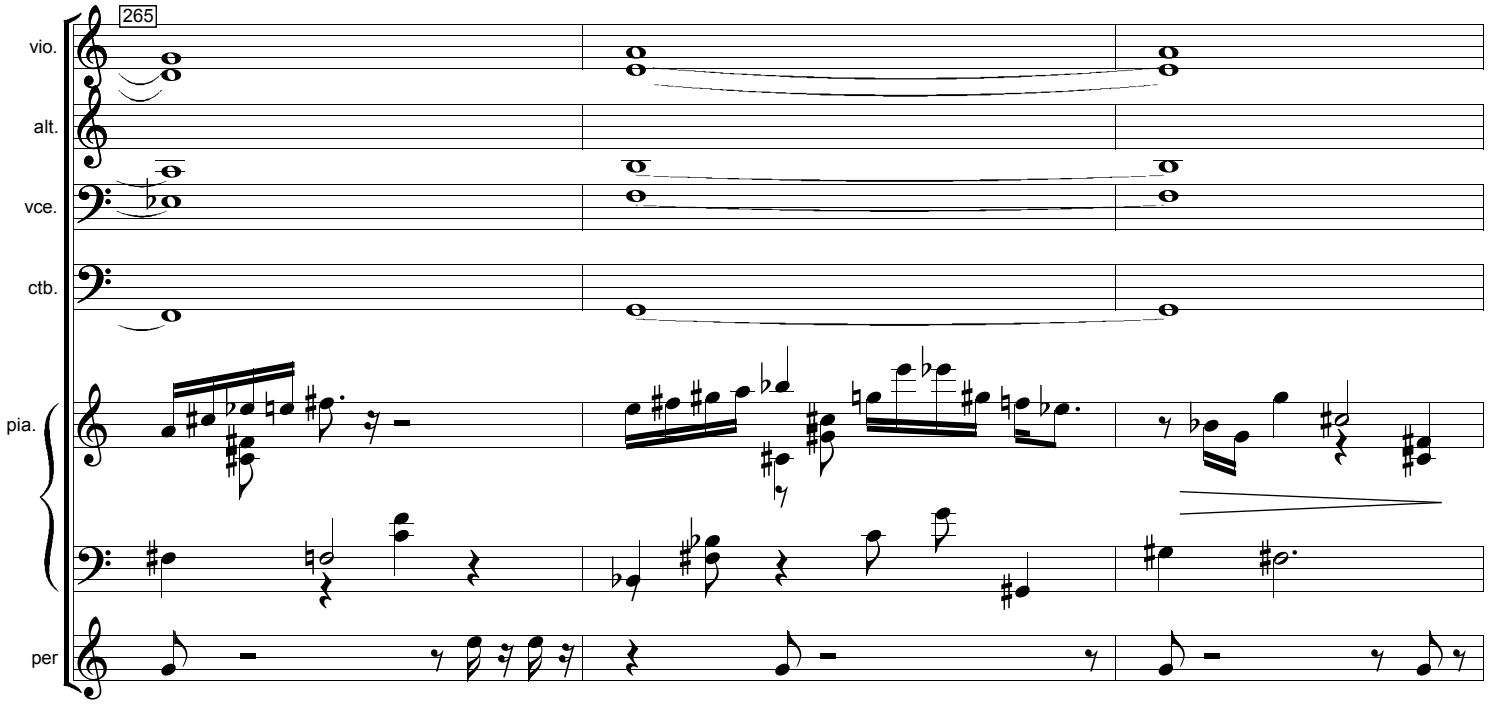
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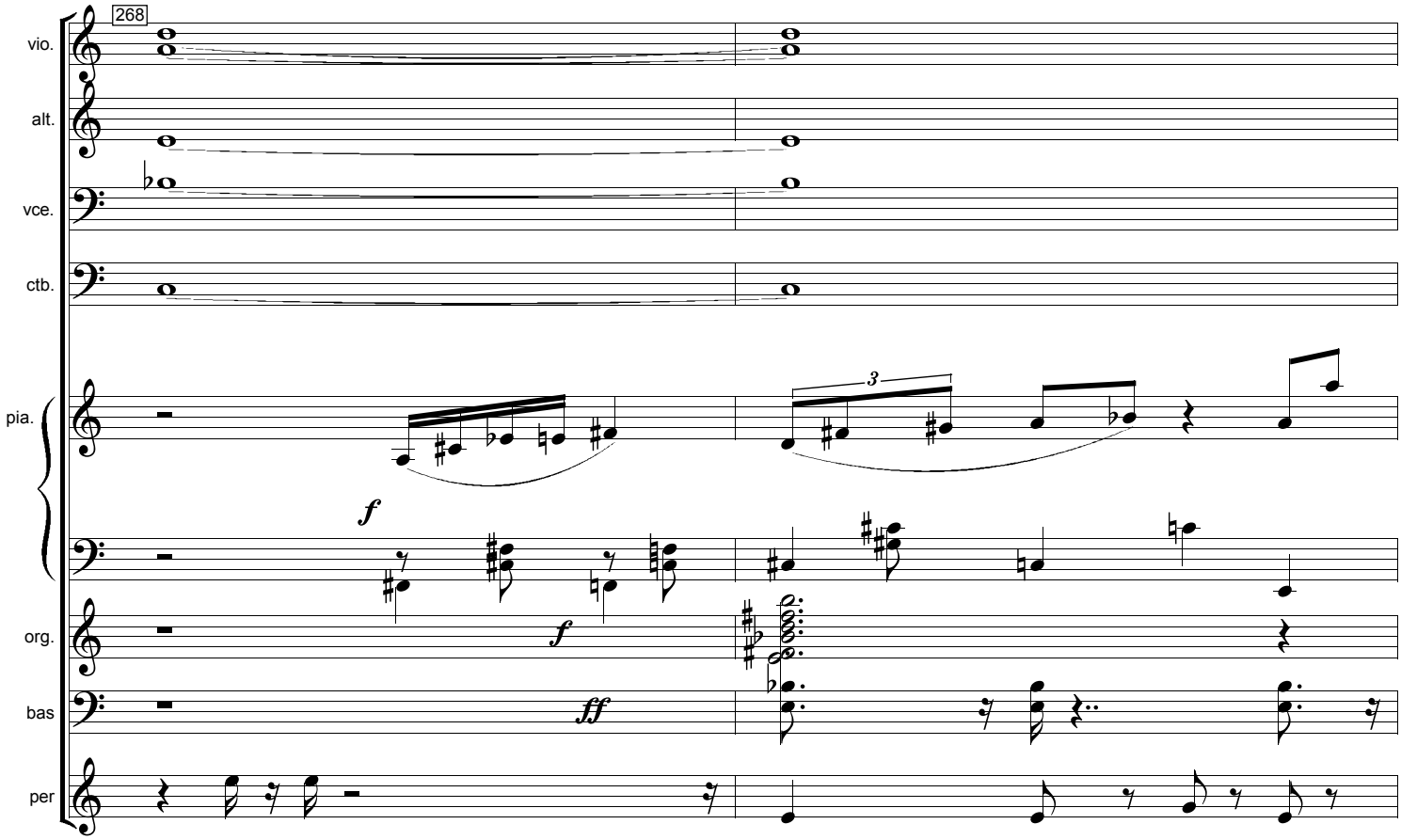
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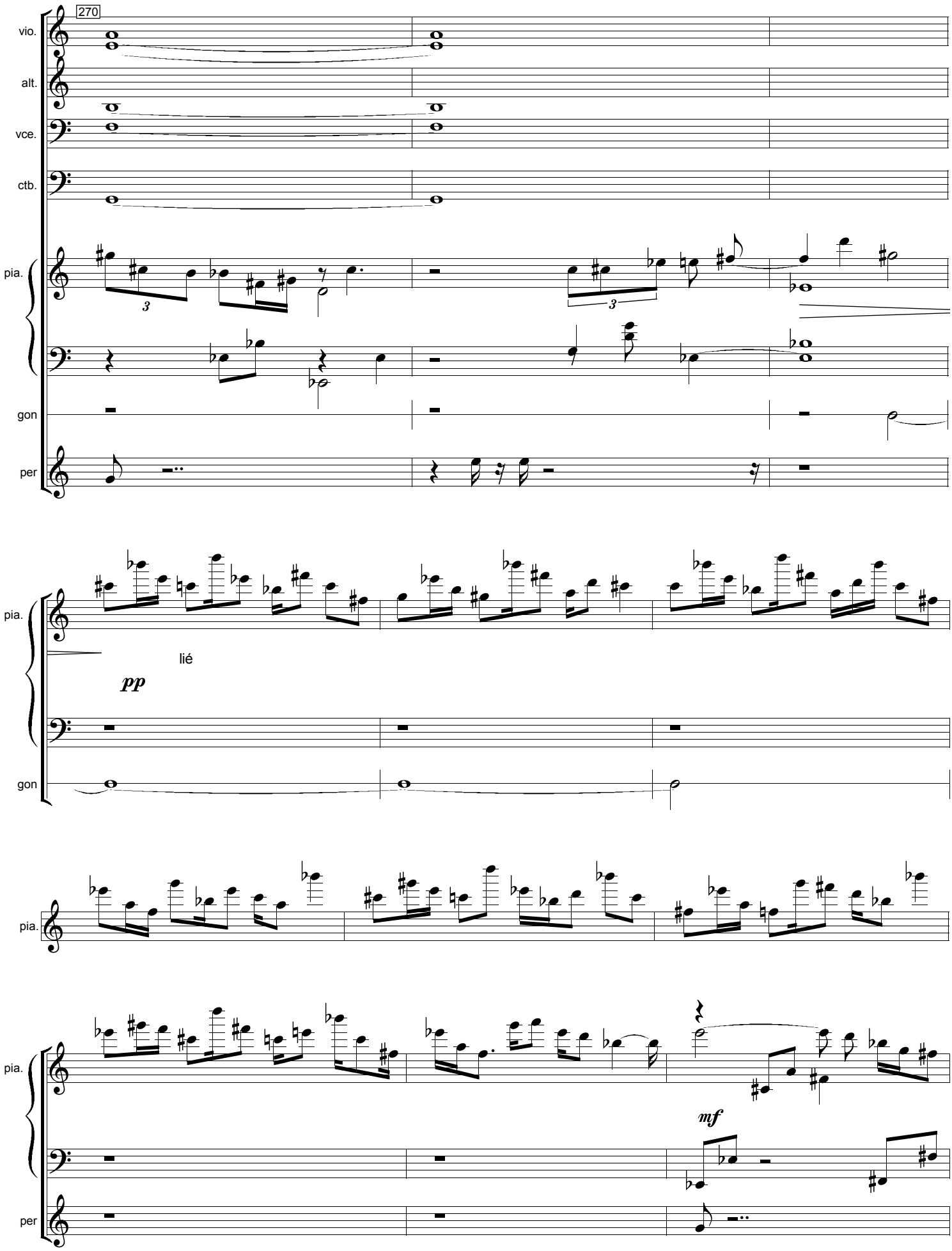
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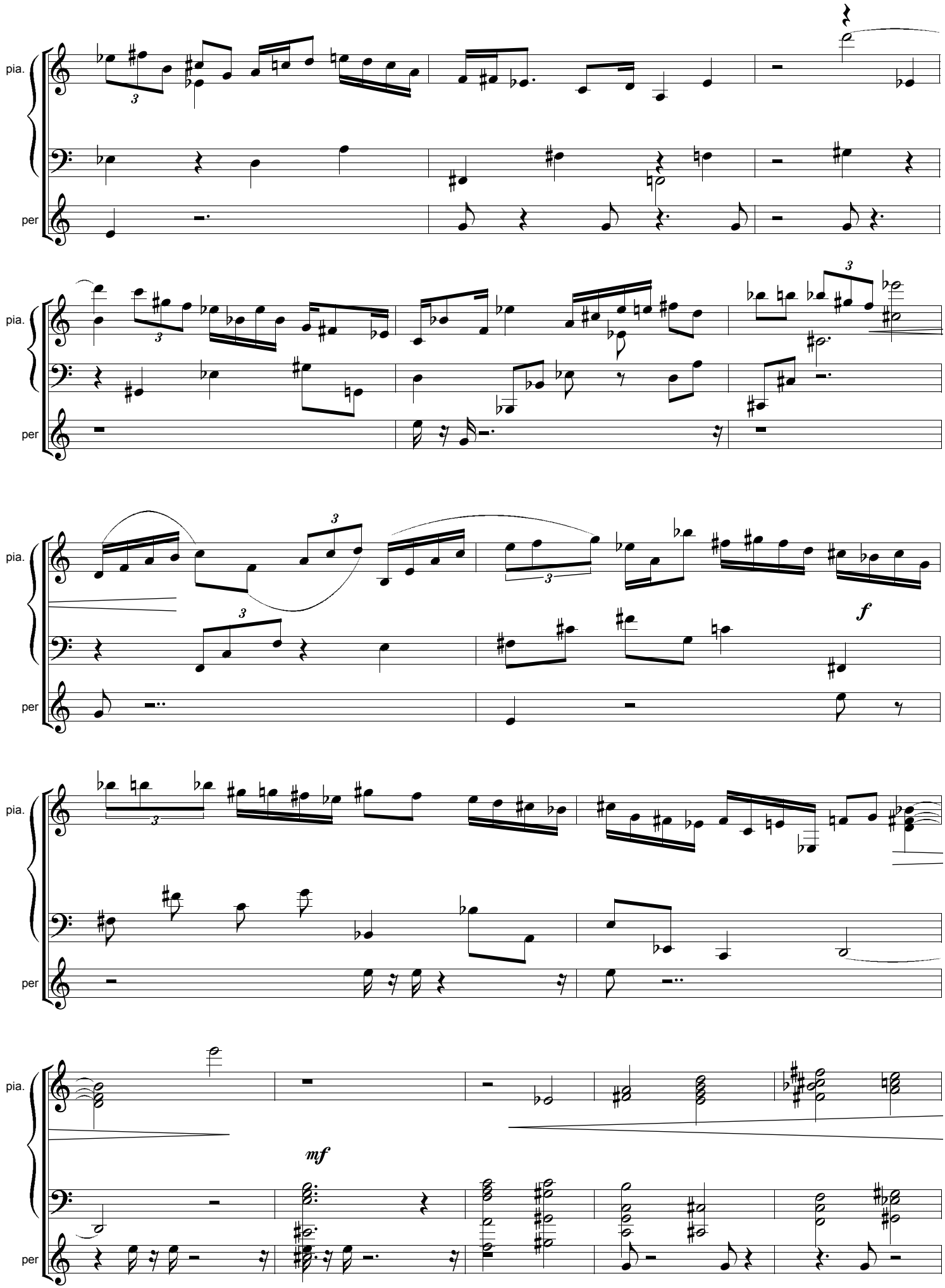
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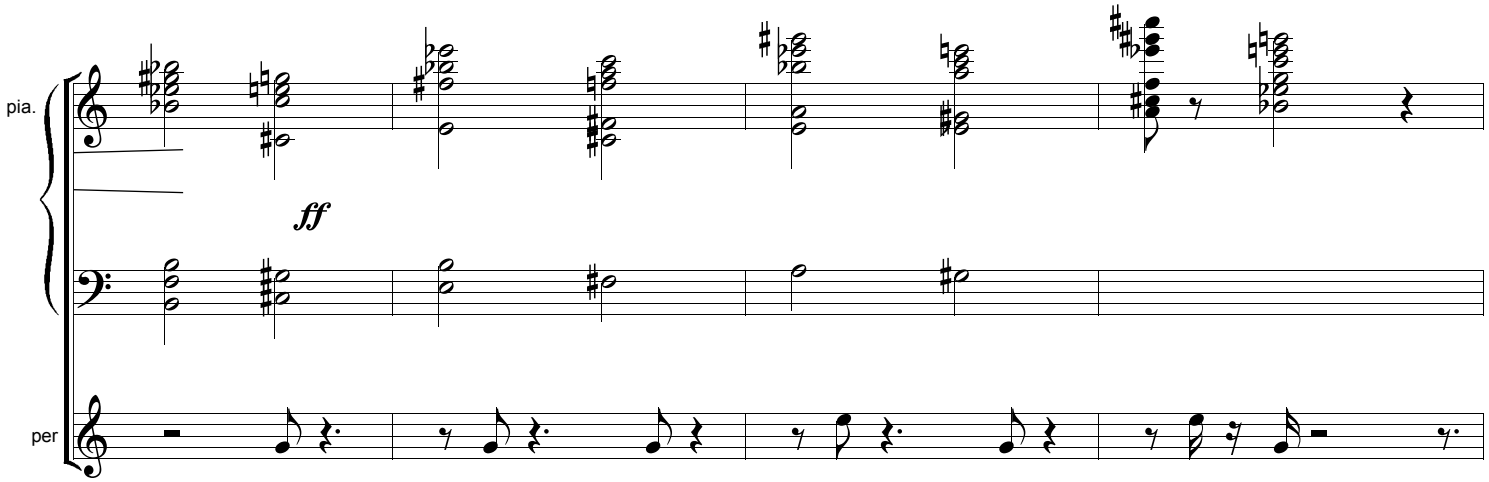
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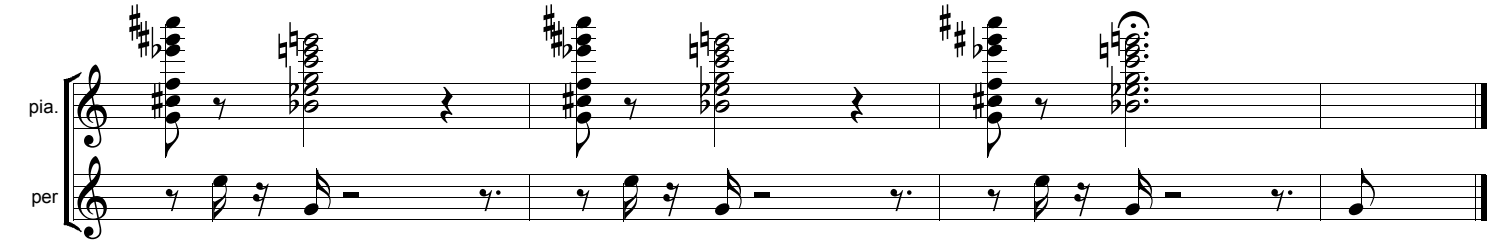
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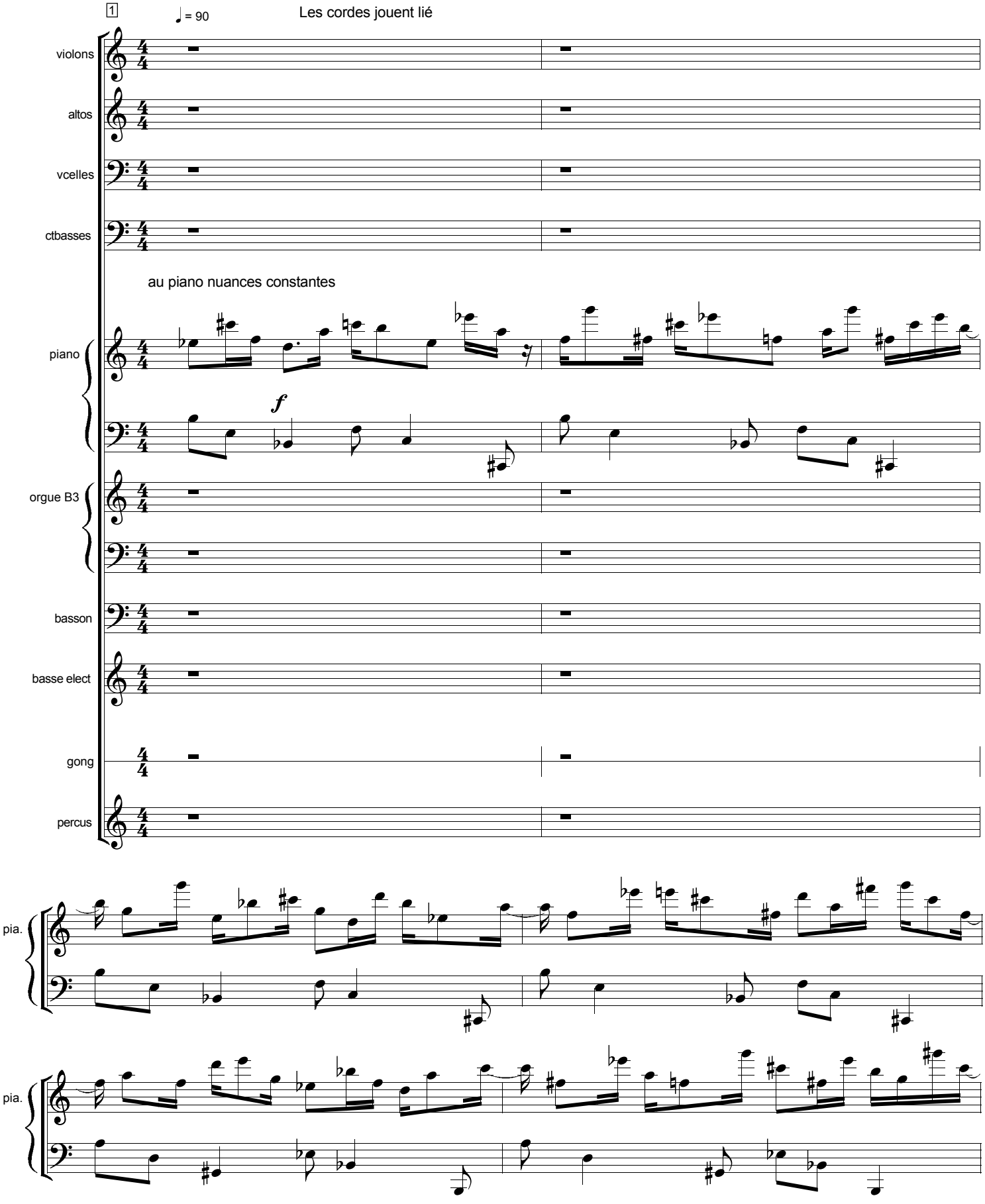
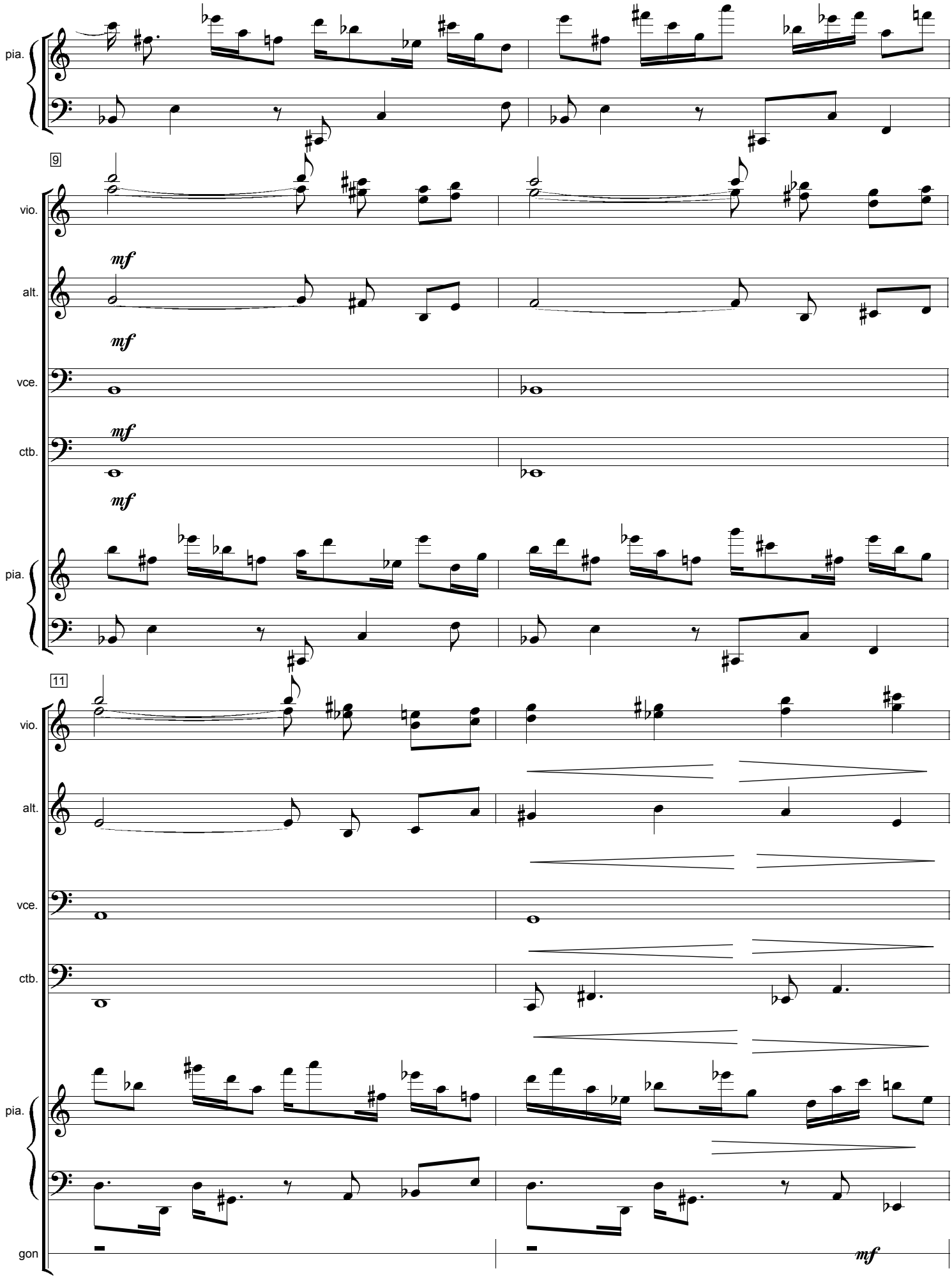
Ombres

Second Mouvement

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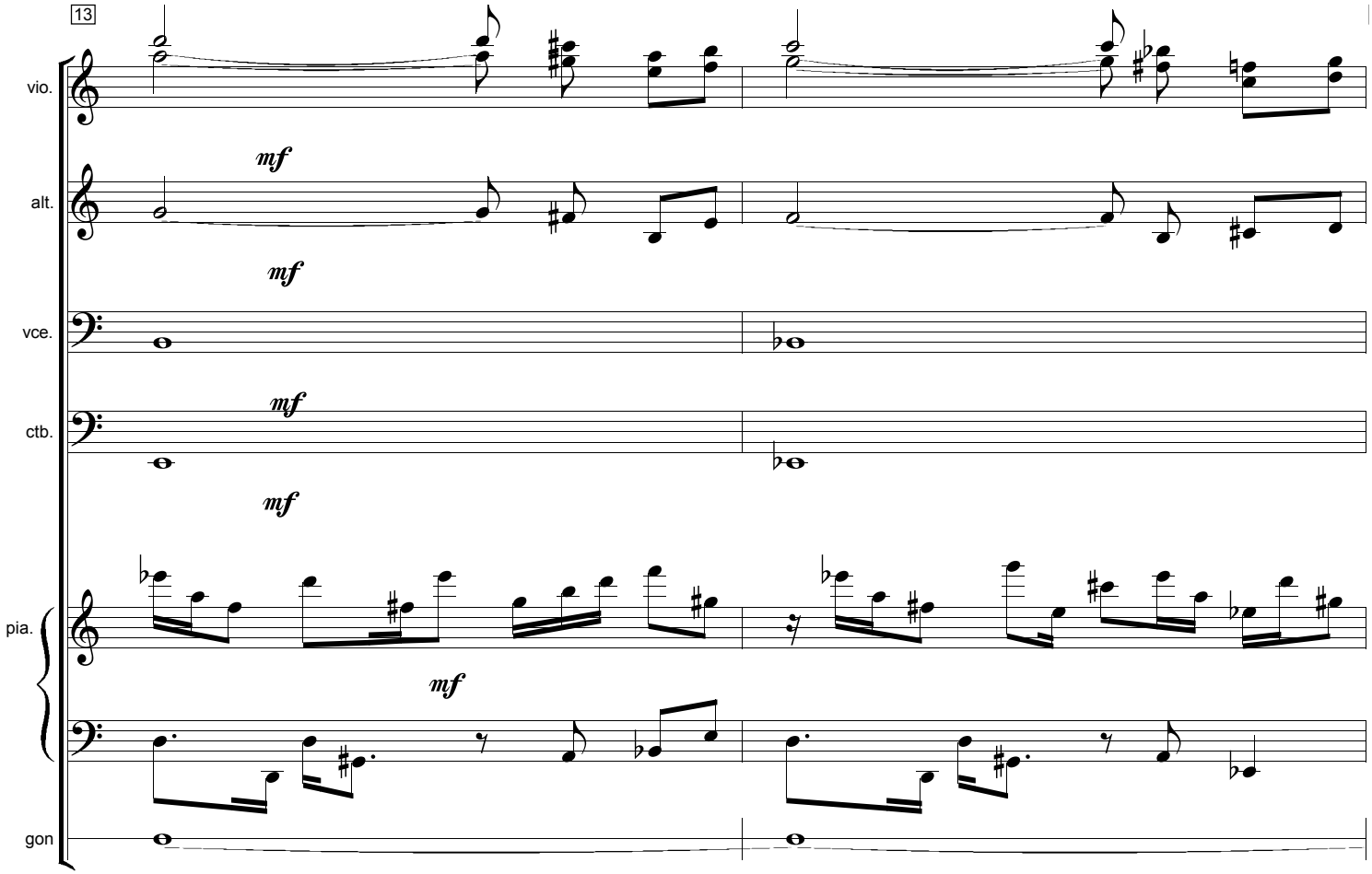
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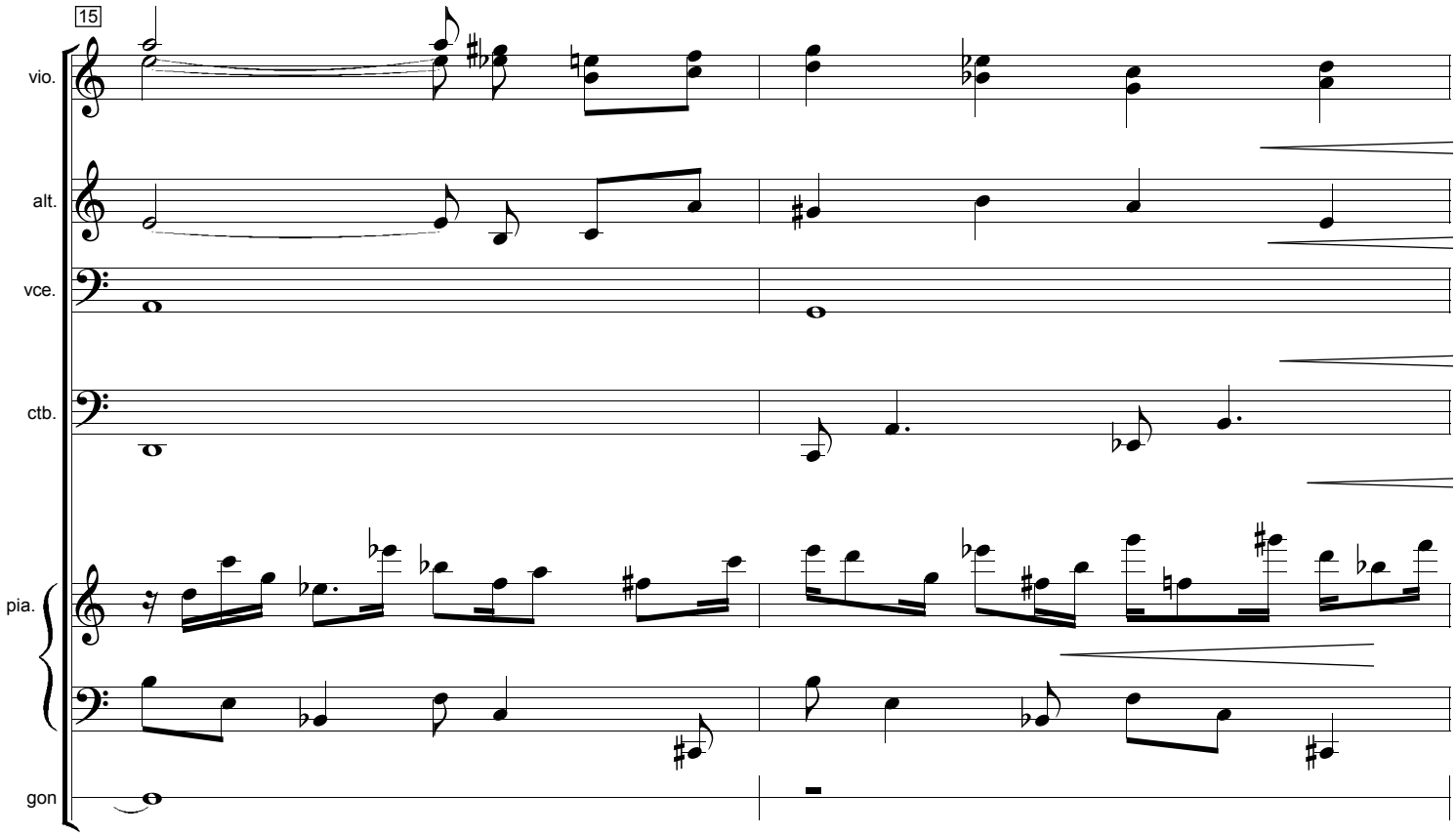
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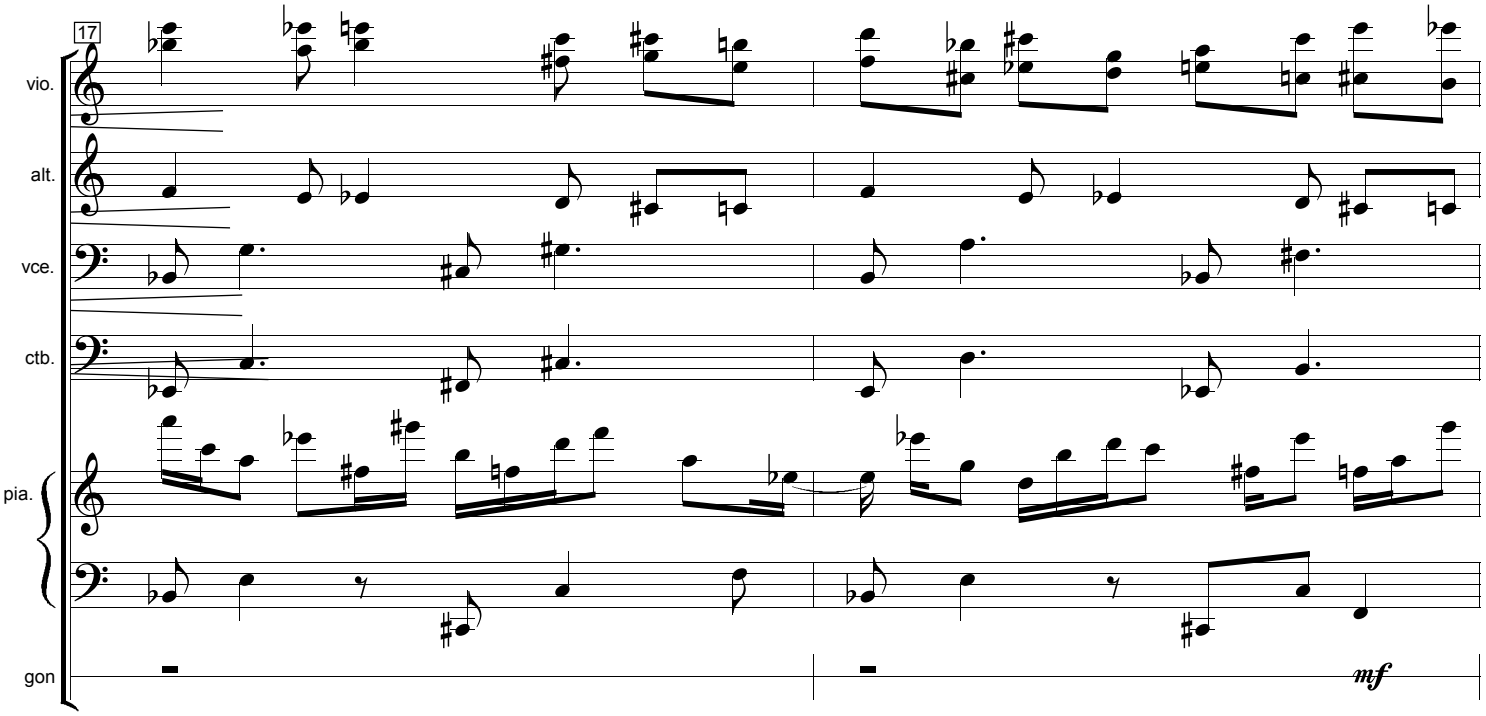
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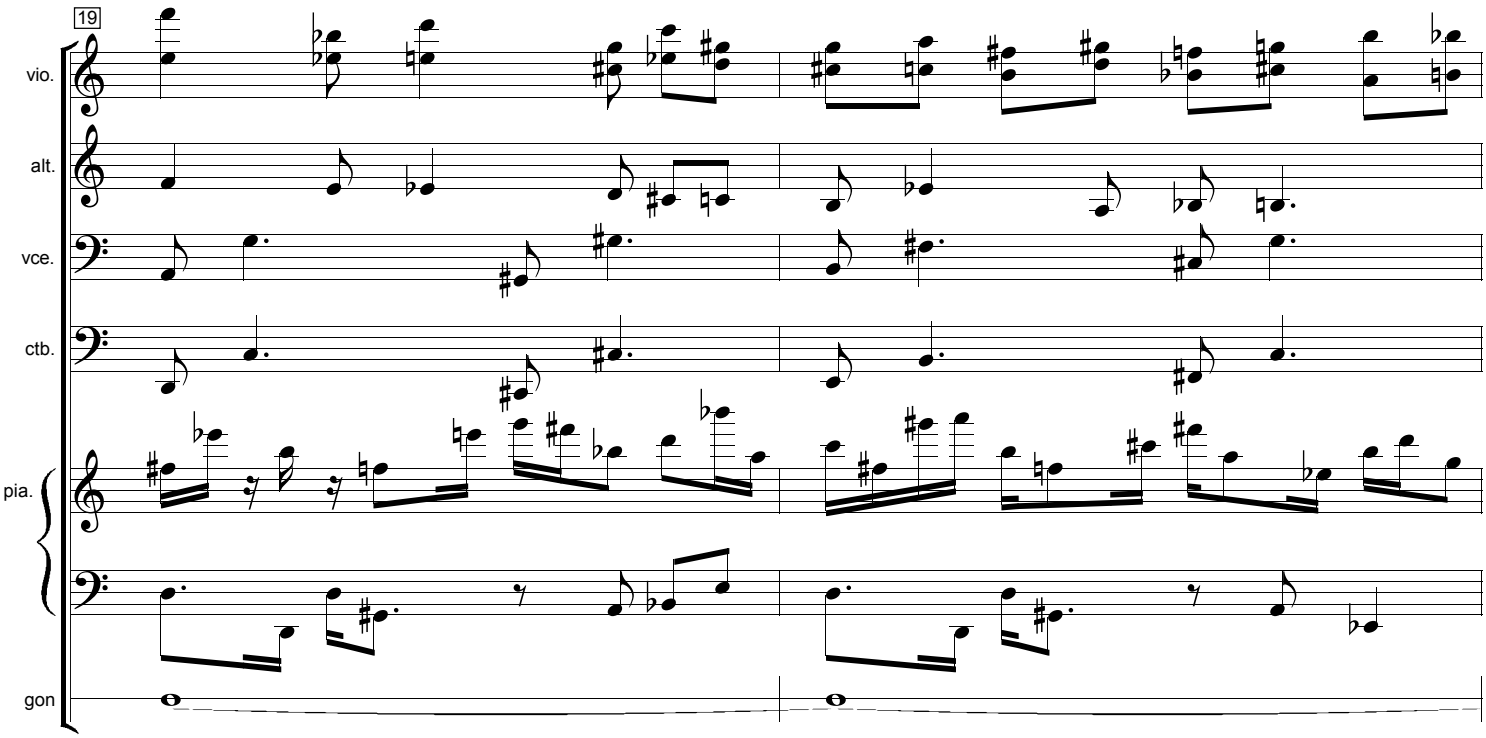
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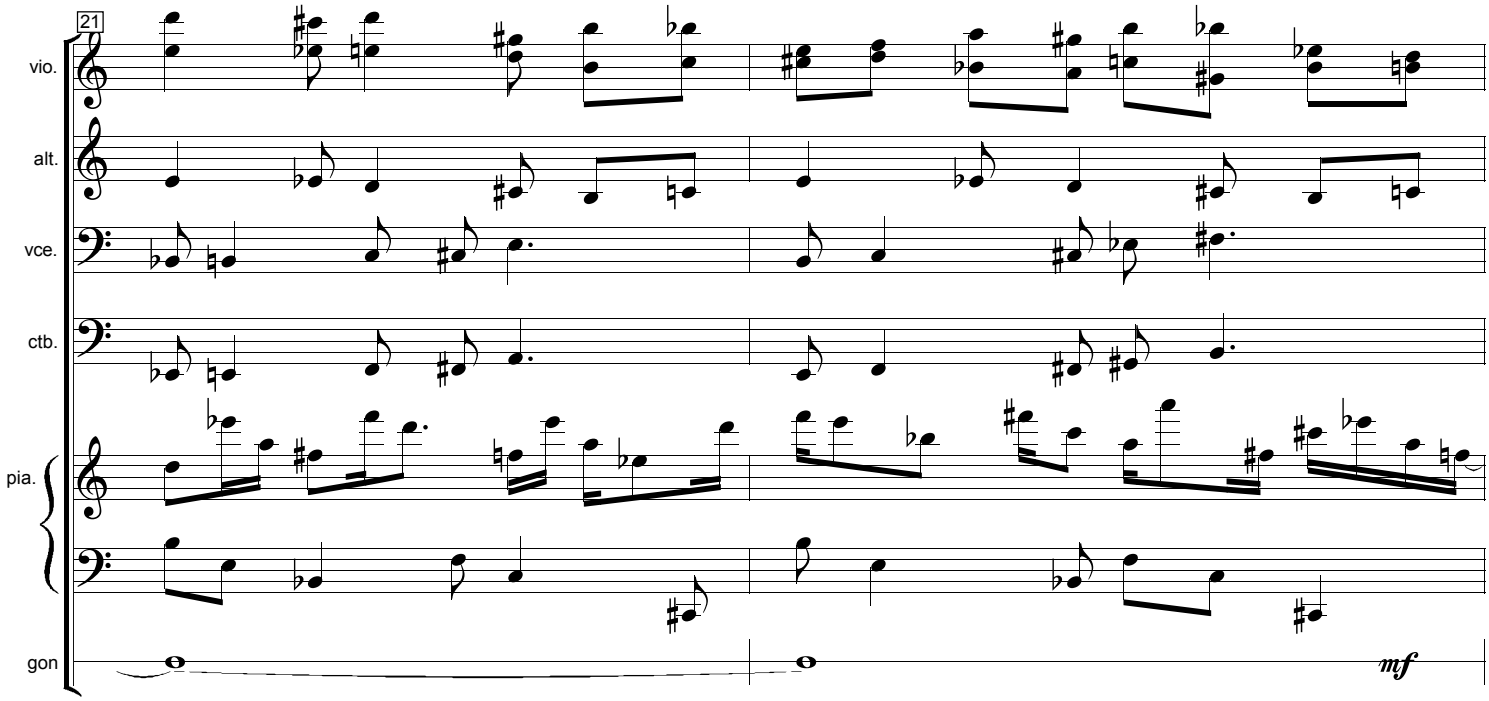
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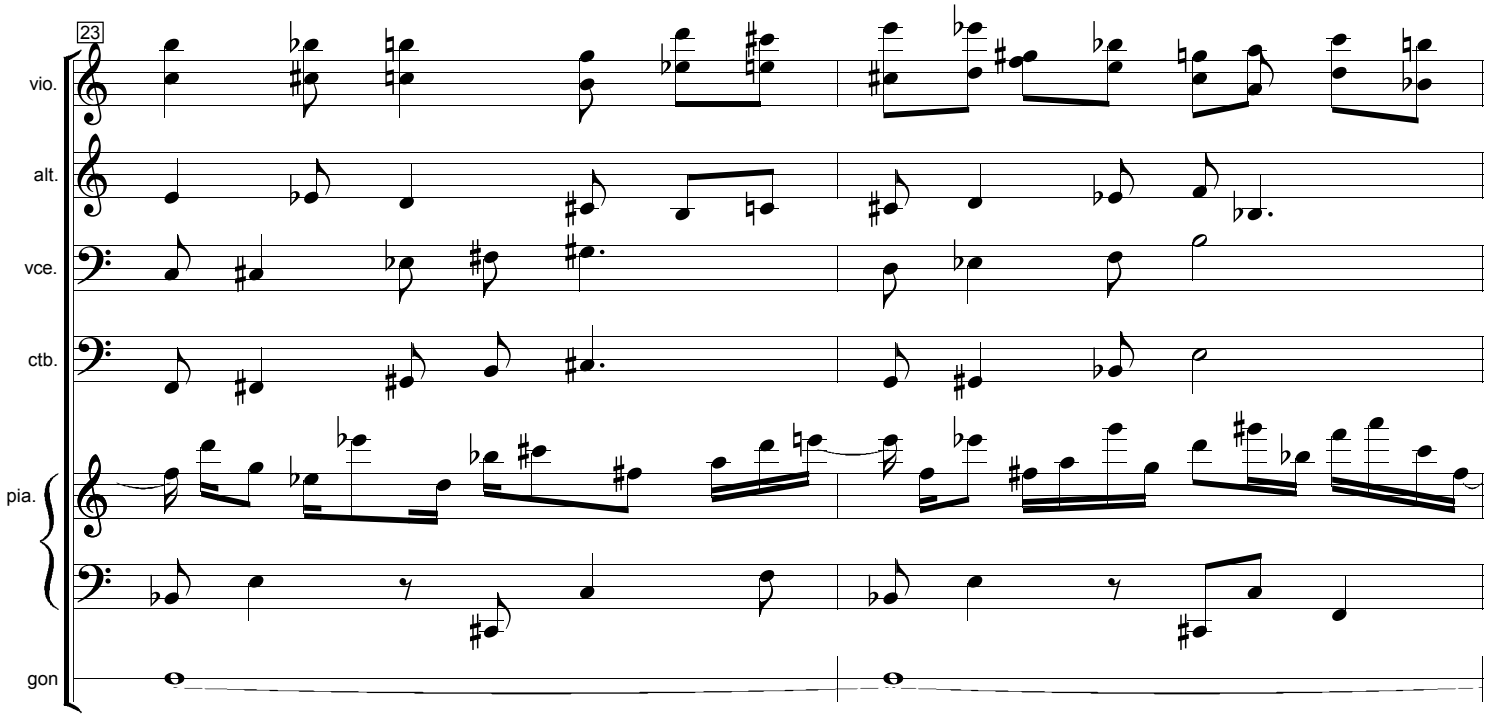
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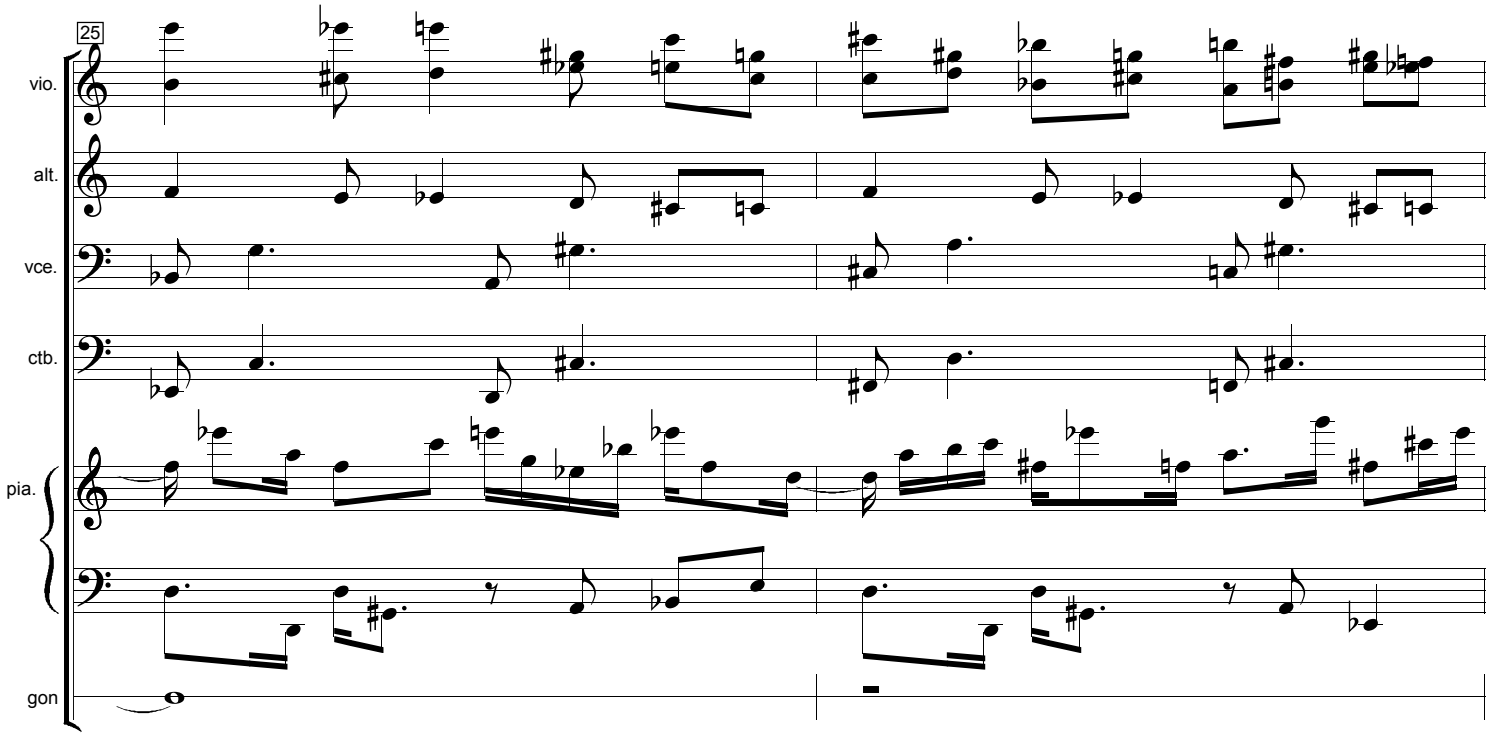
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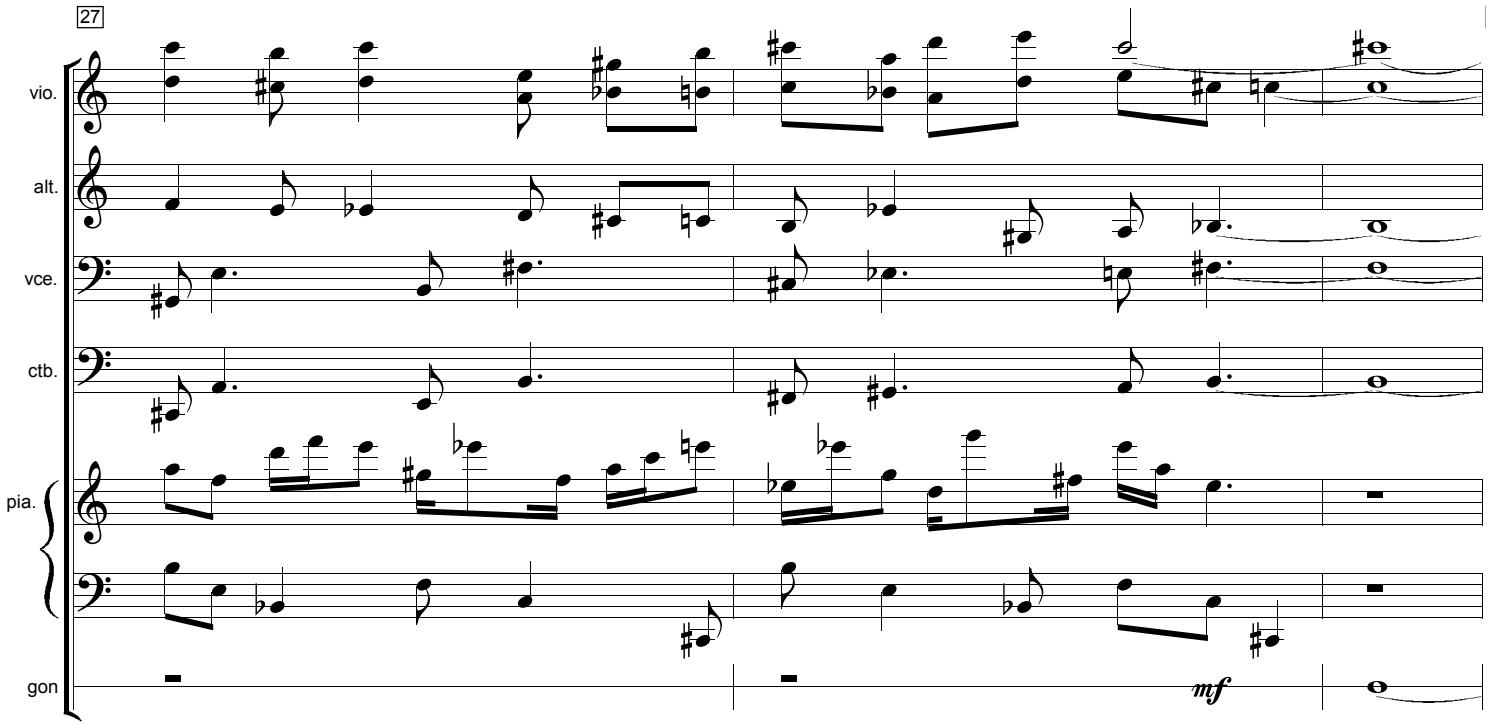
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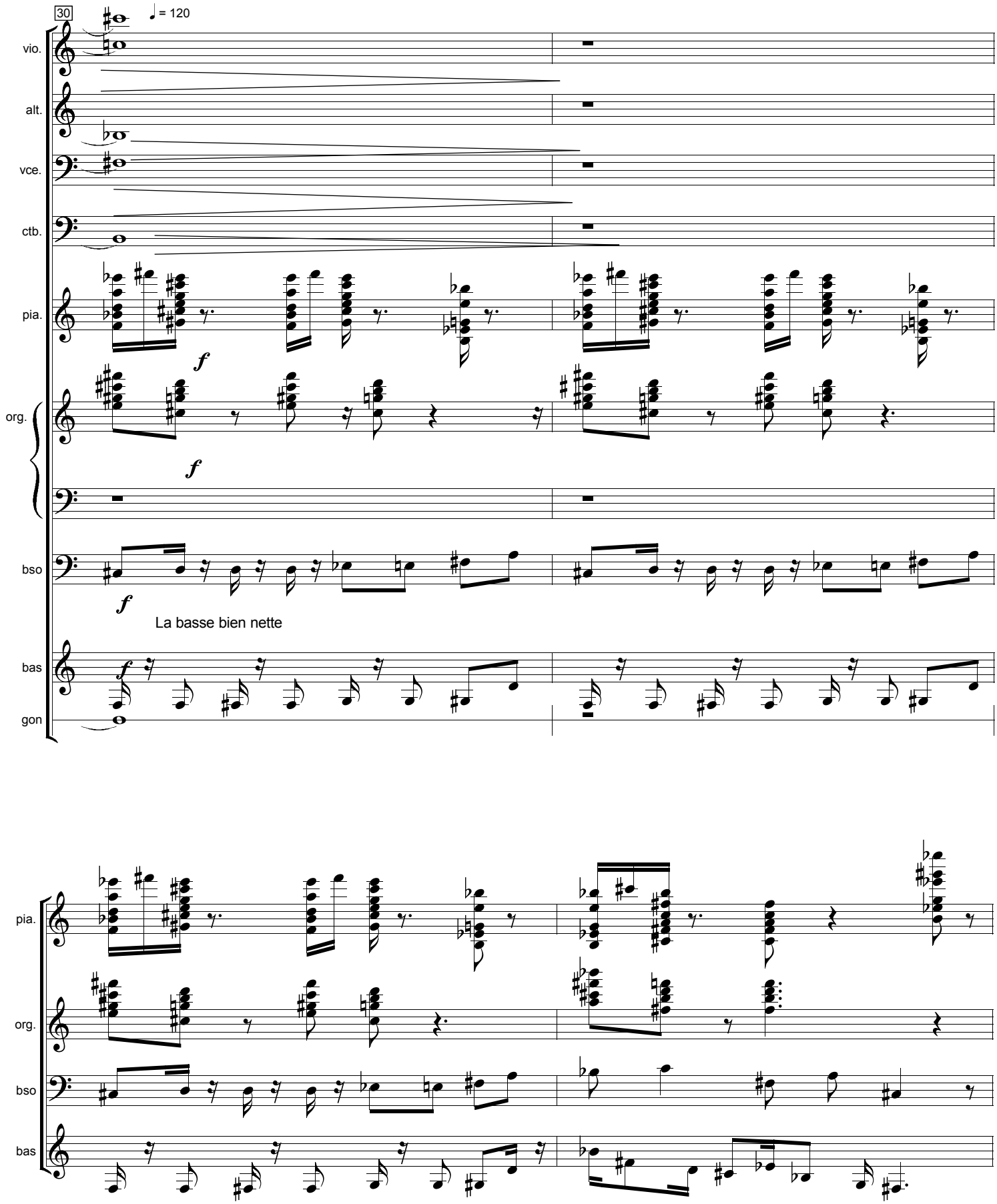
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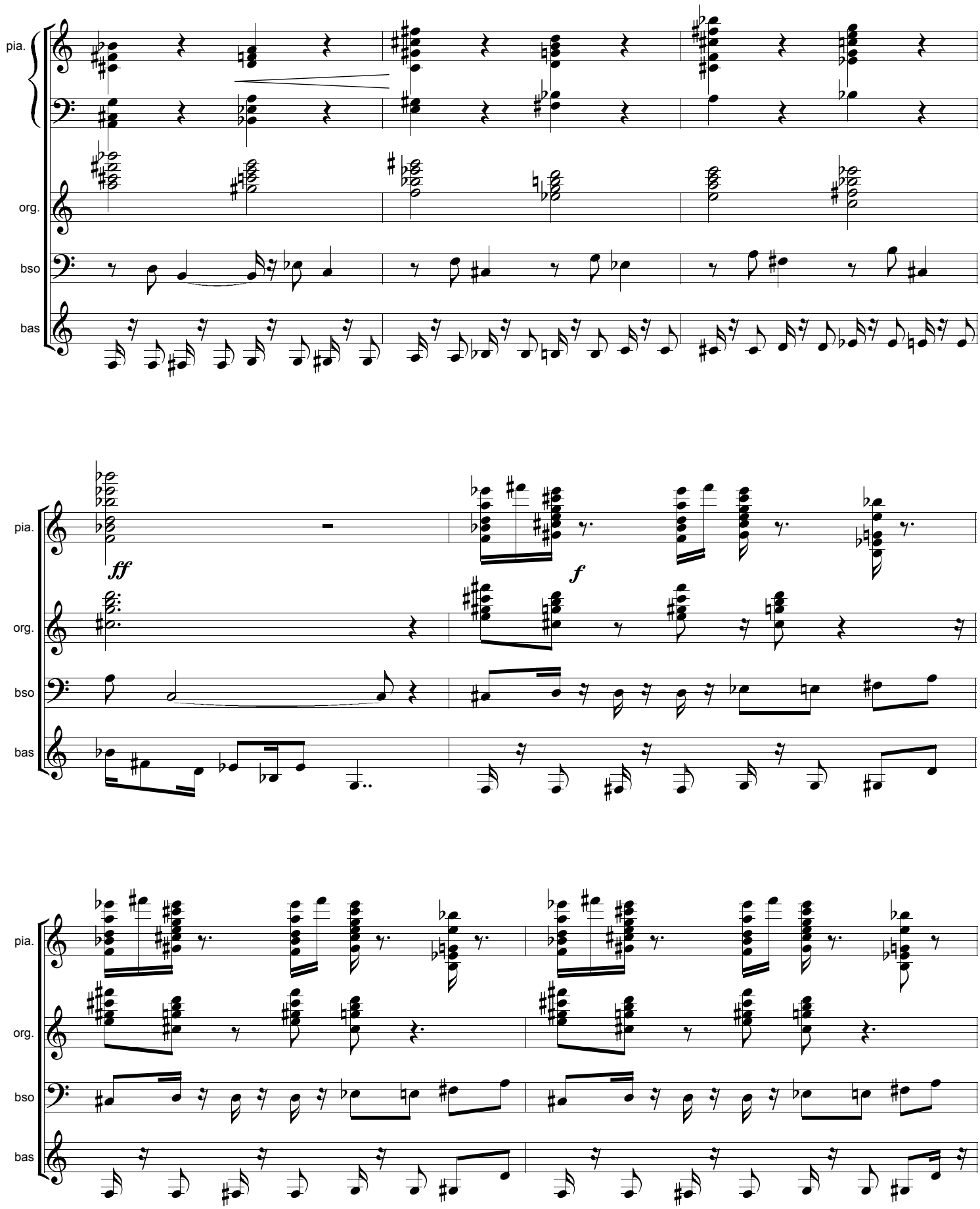
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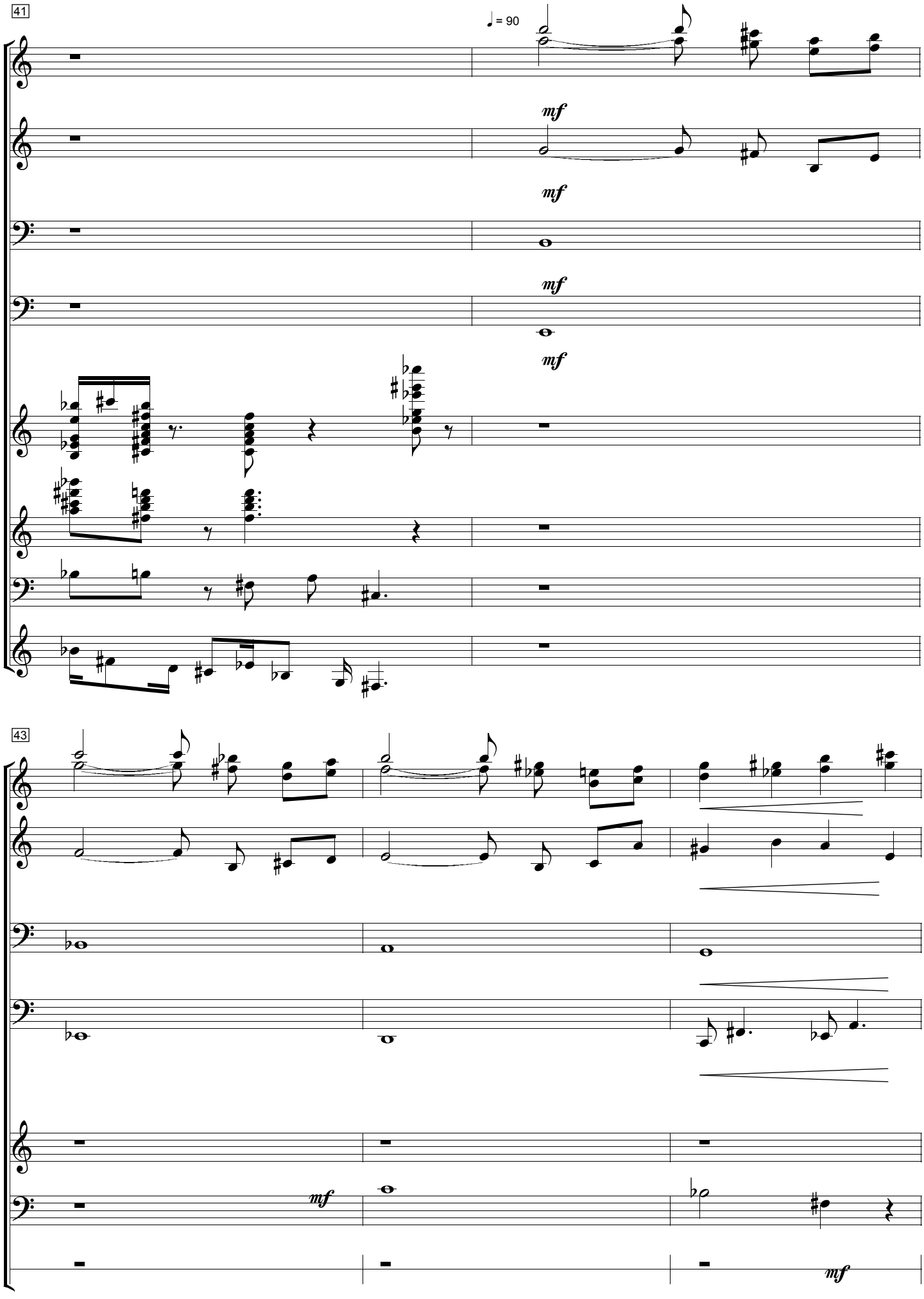
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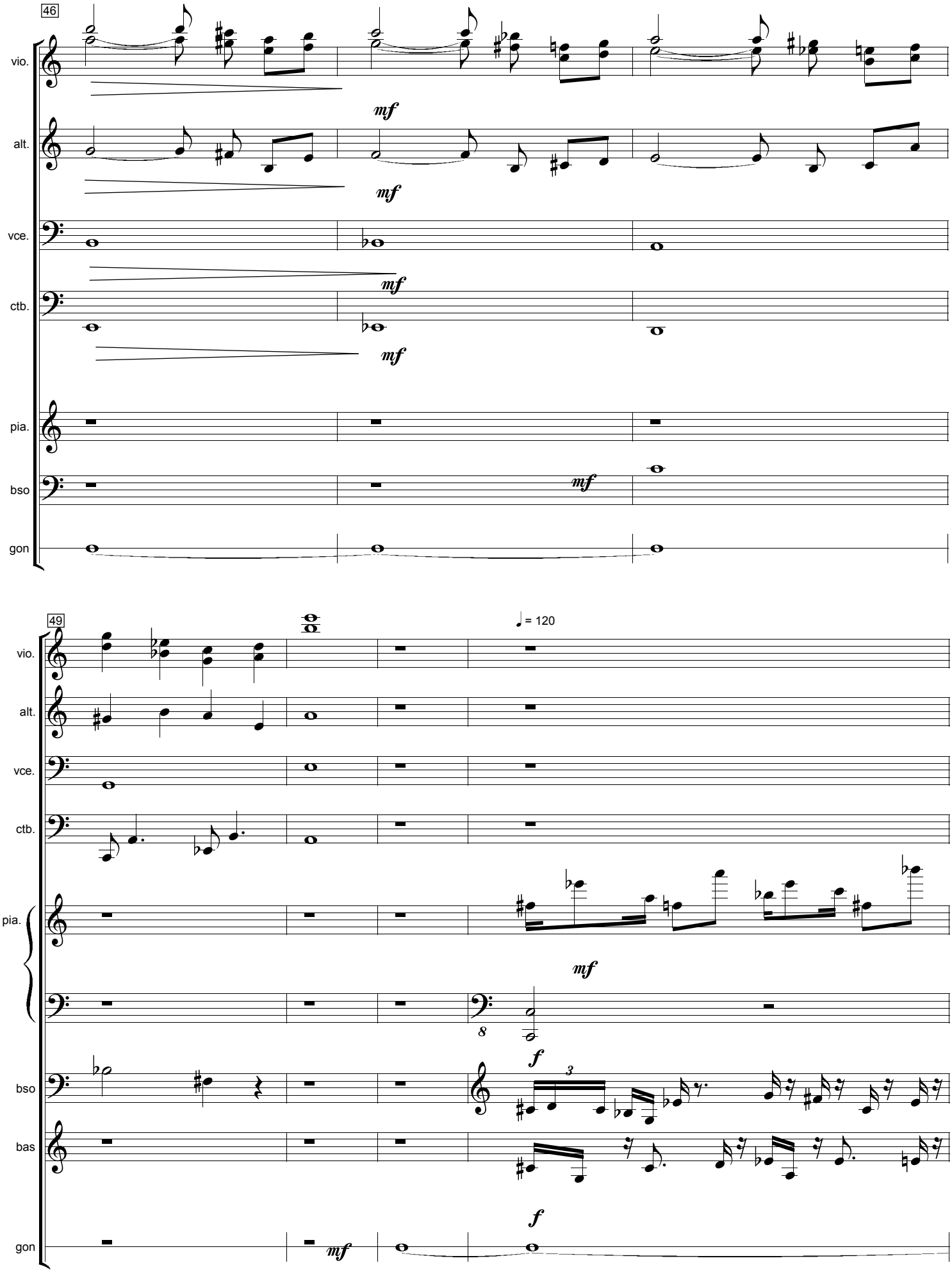
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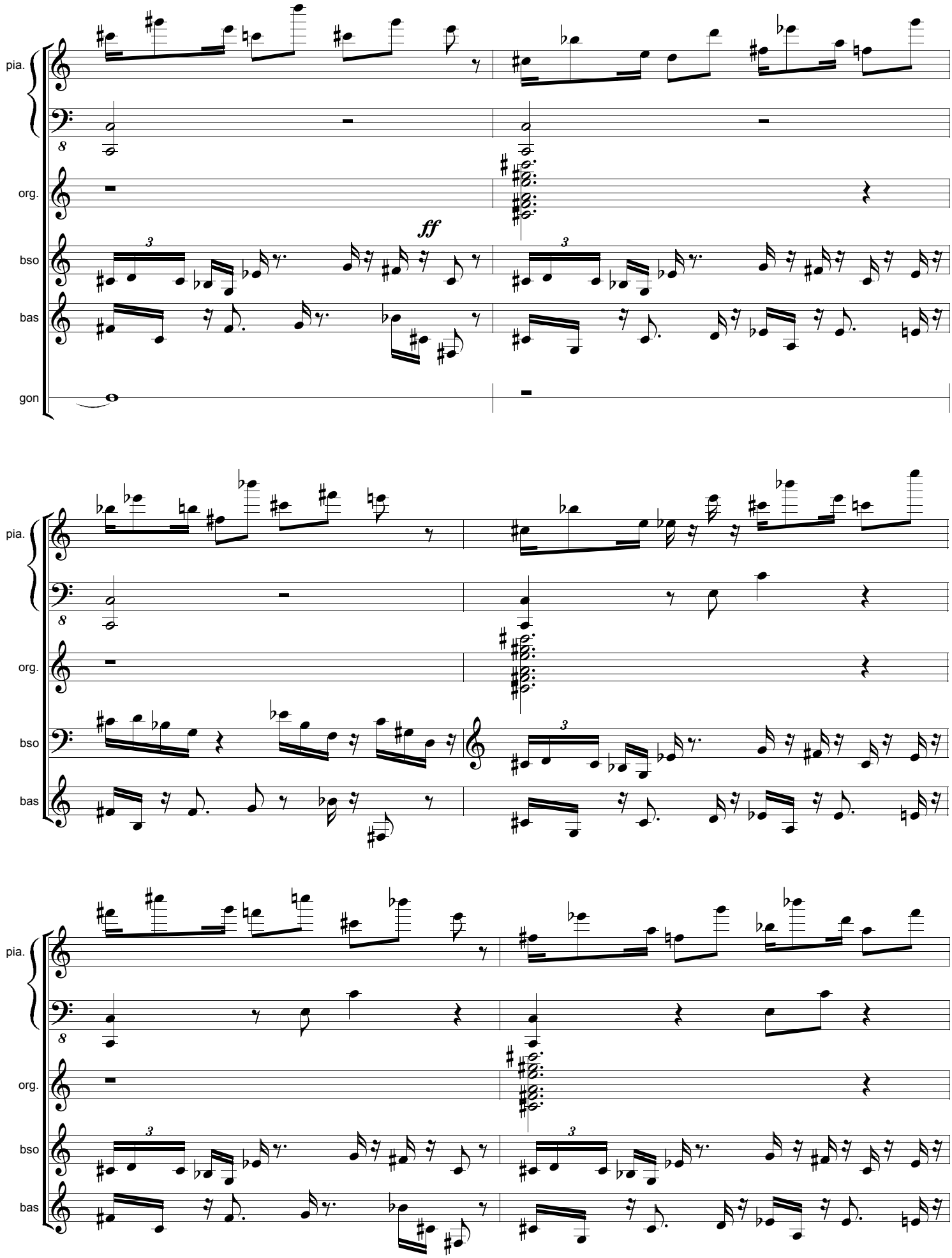
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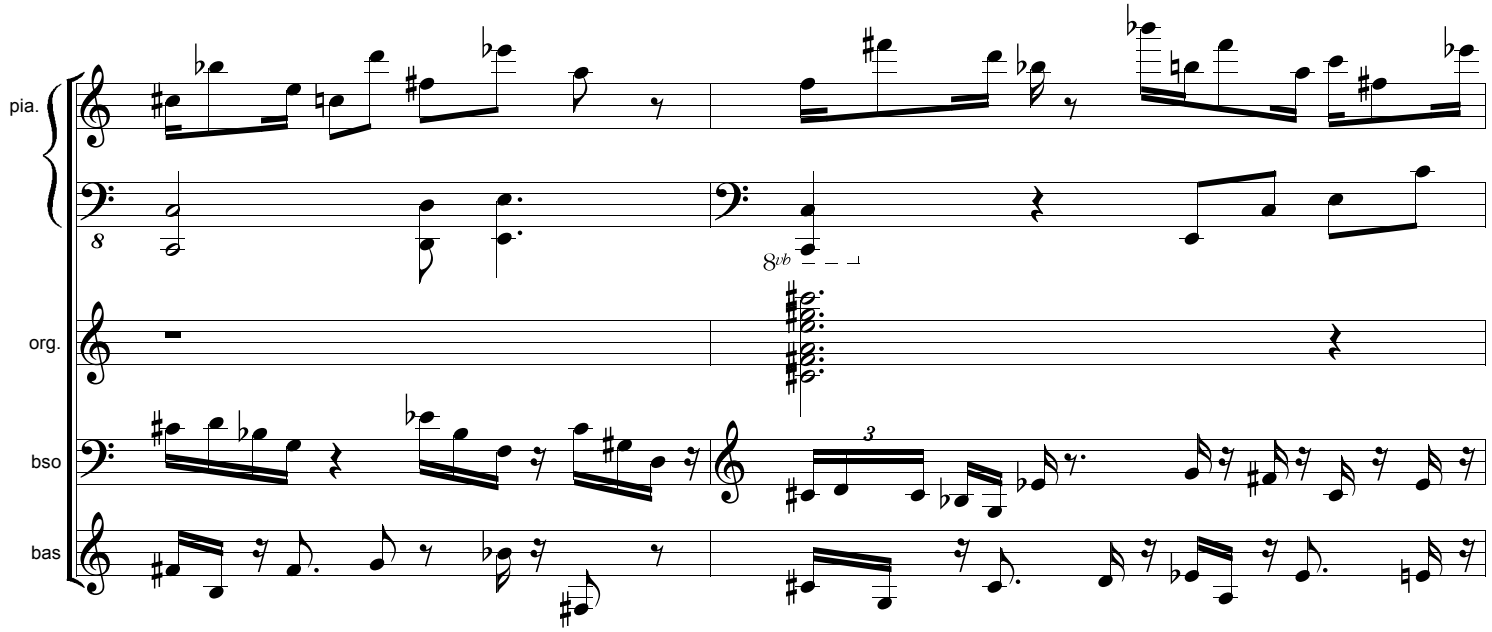
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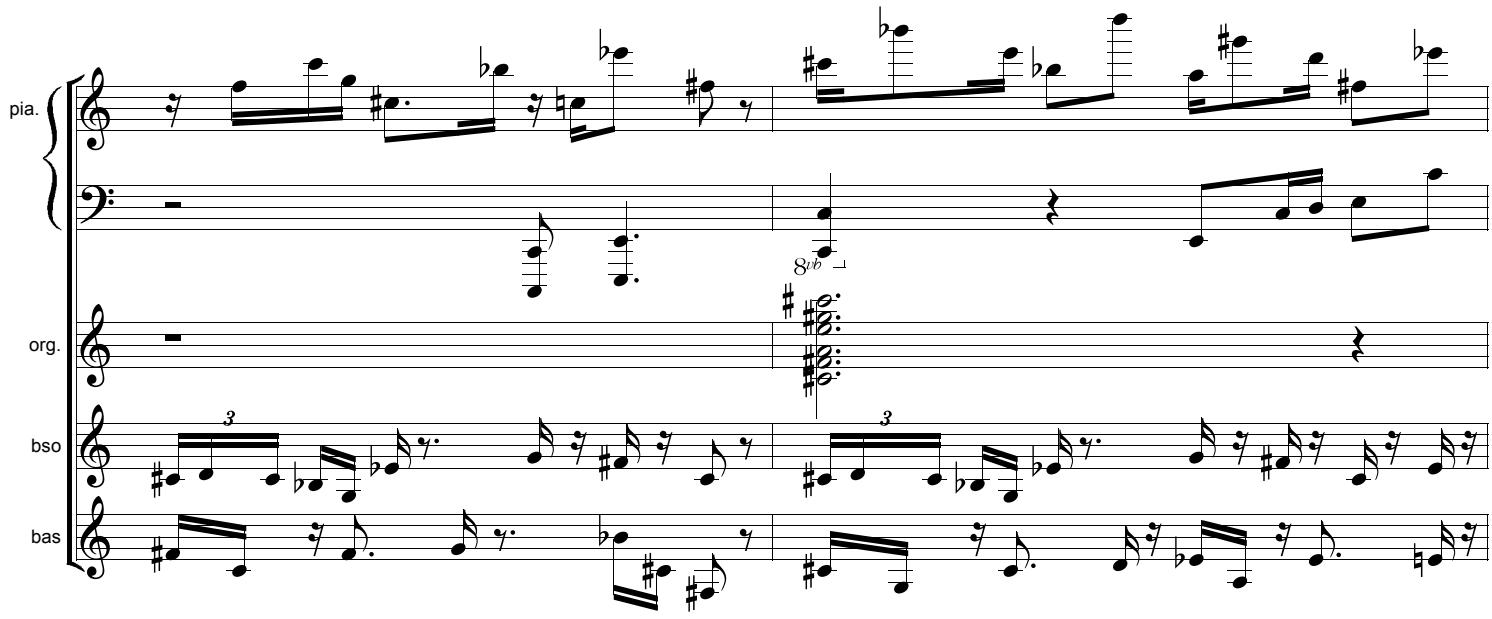
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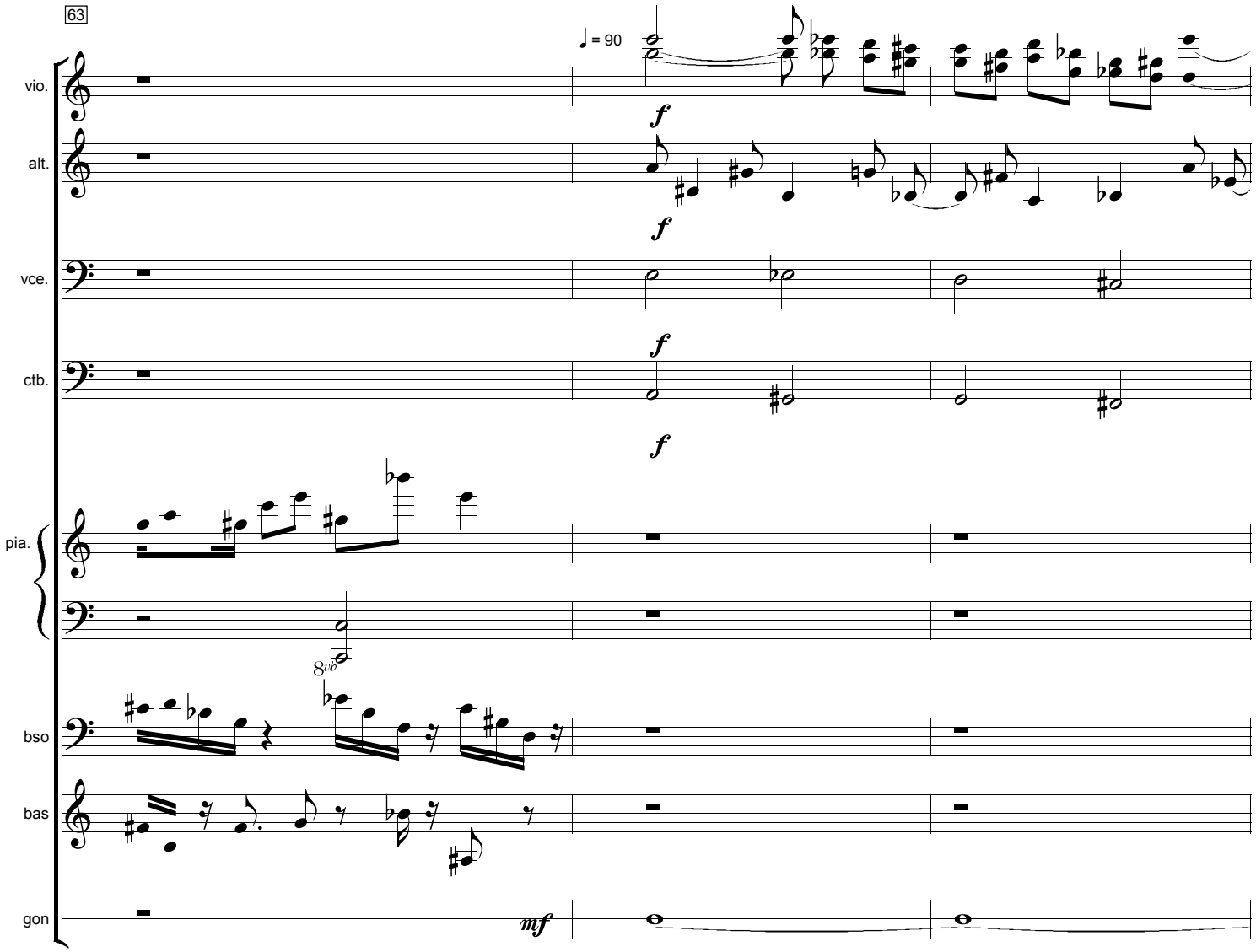
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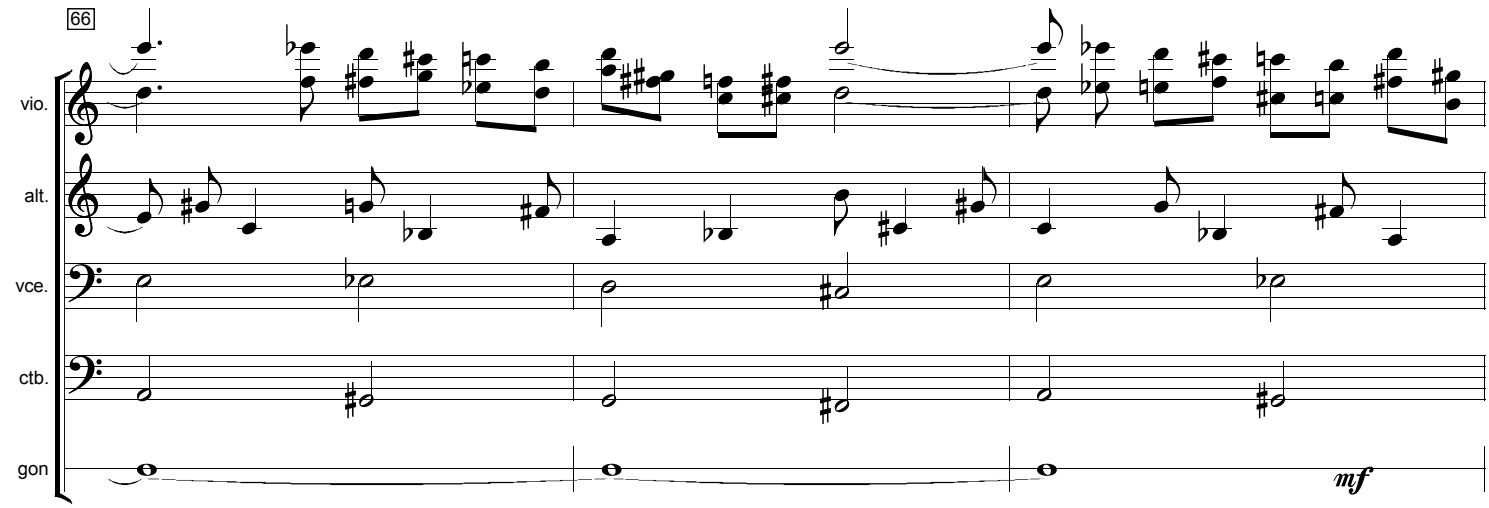
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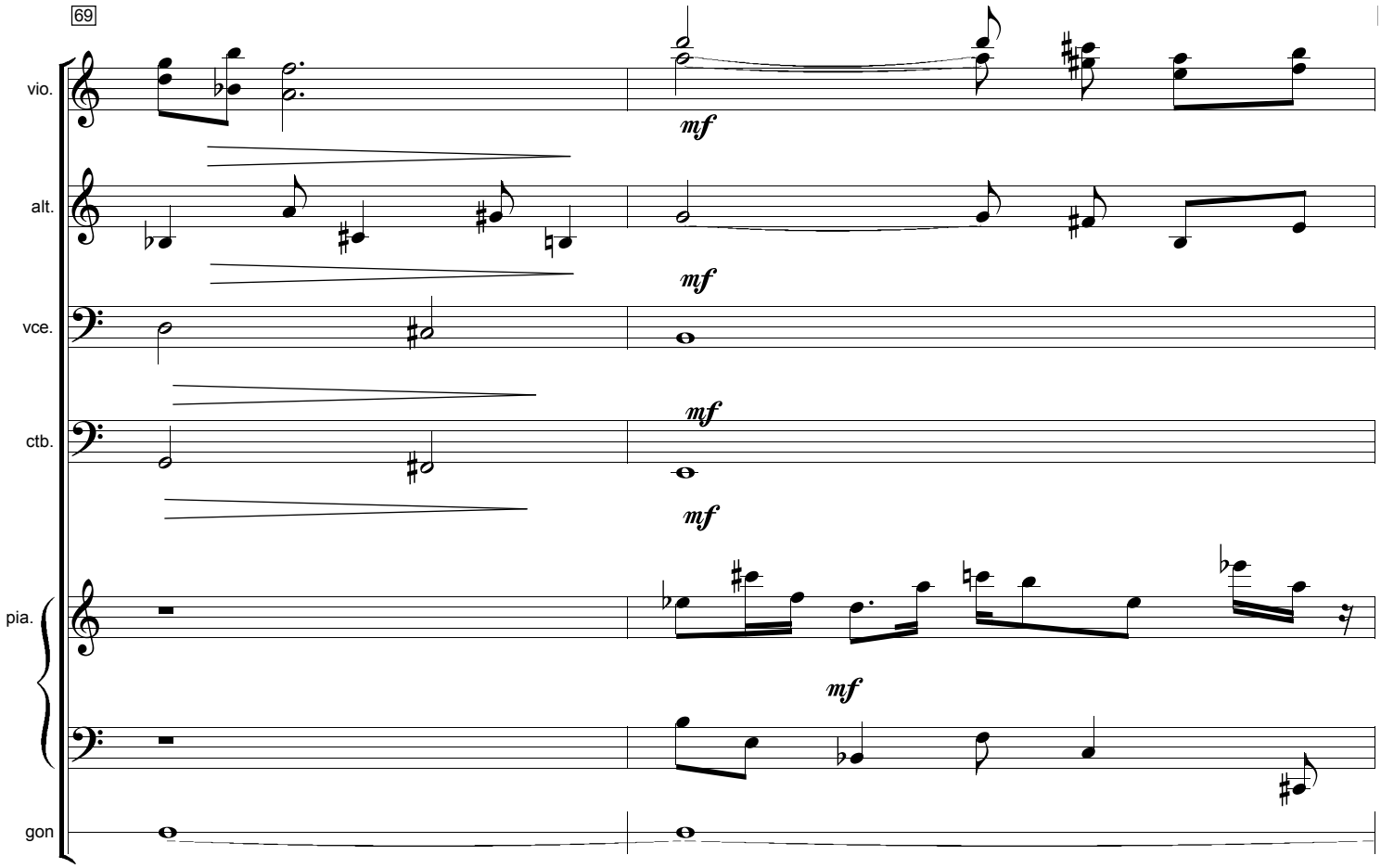
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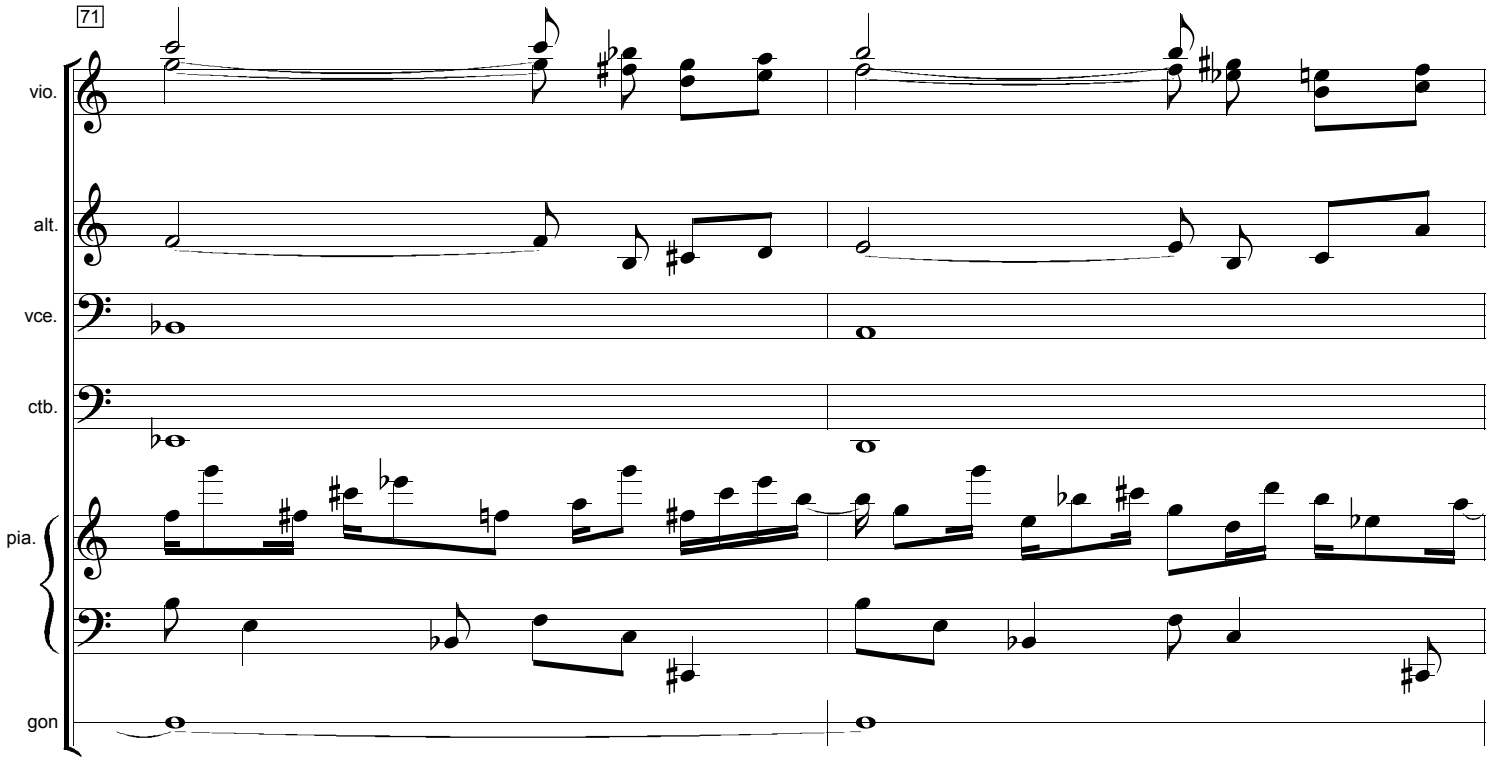
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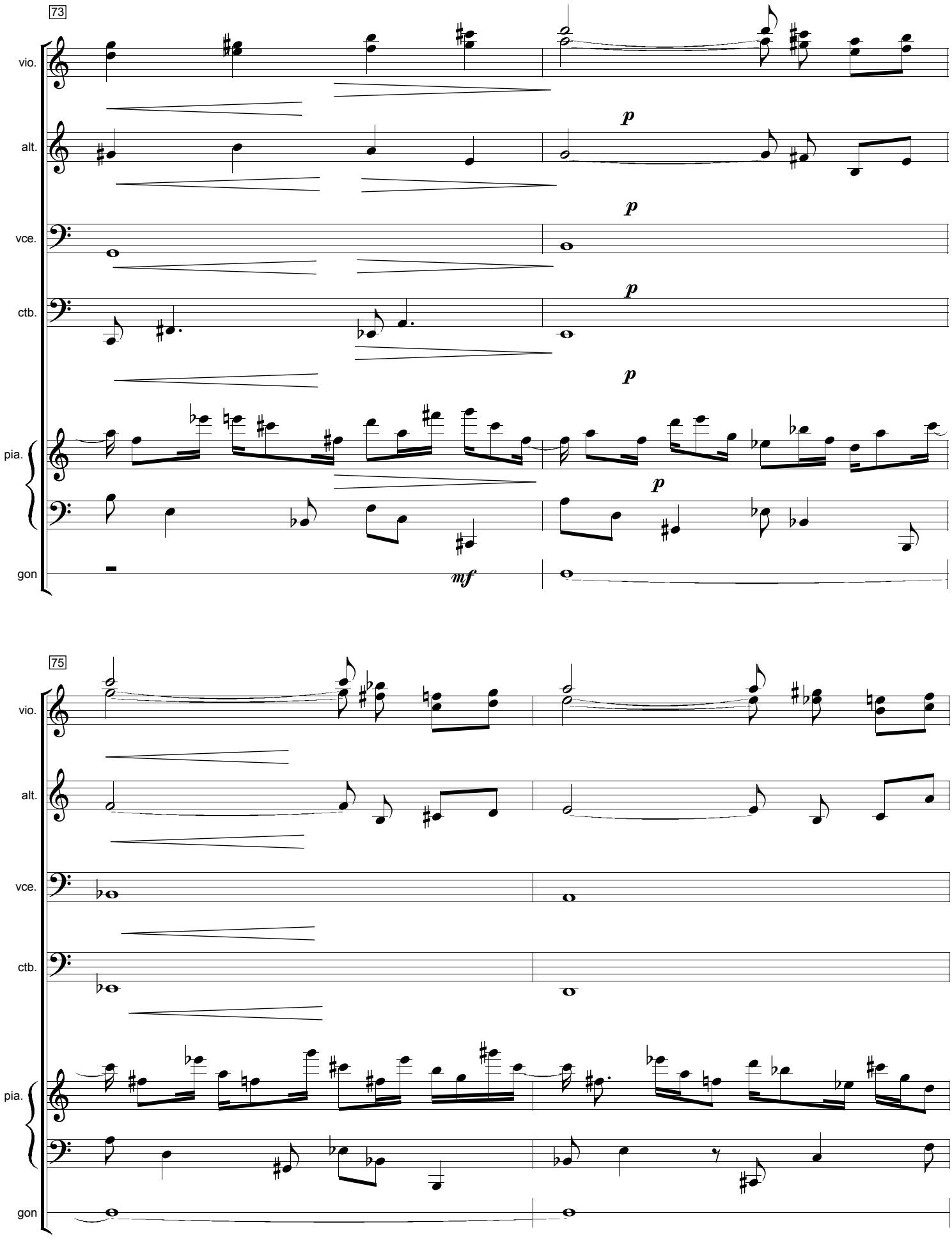
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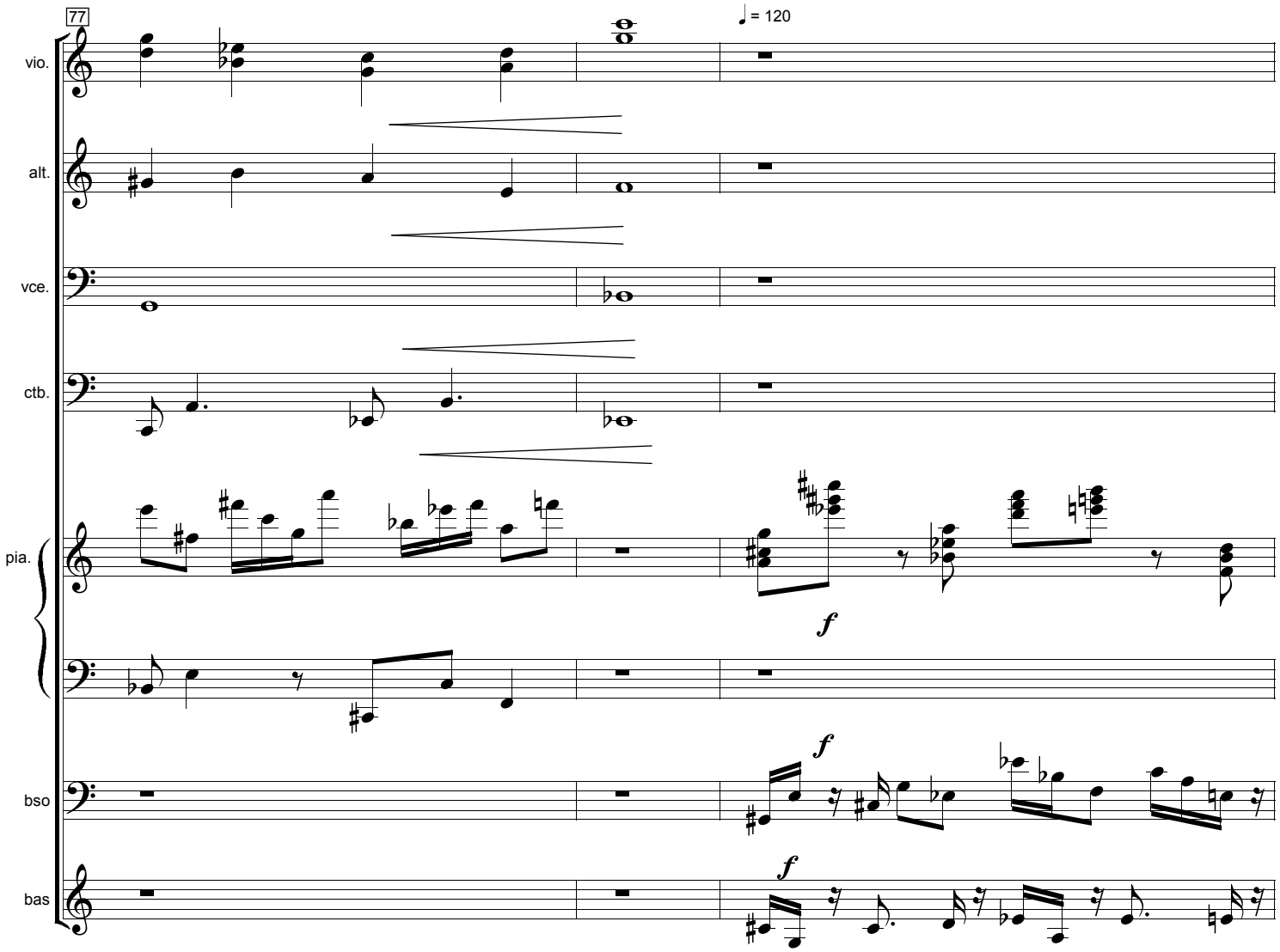
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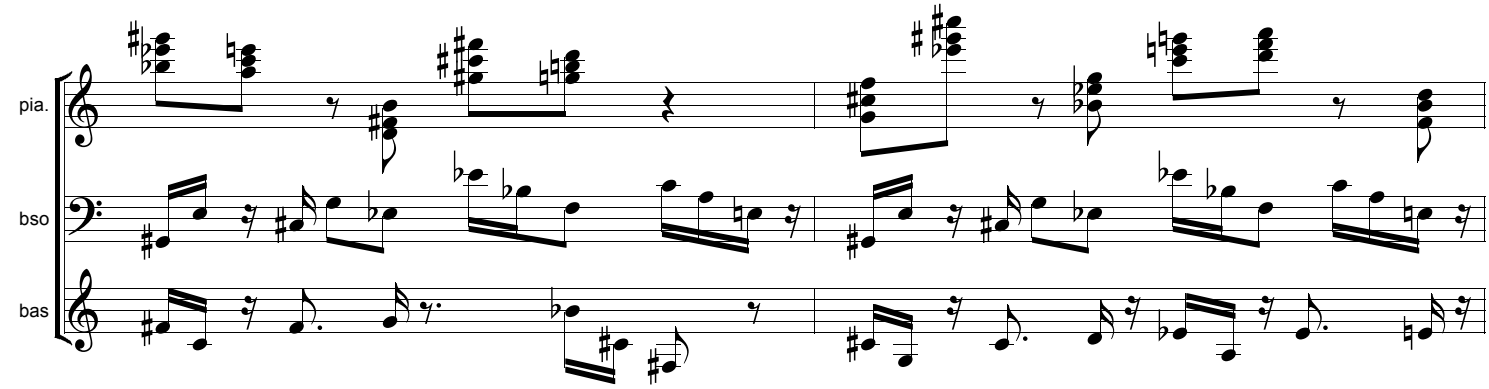
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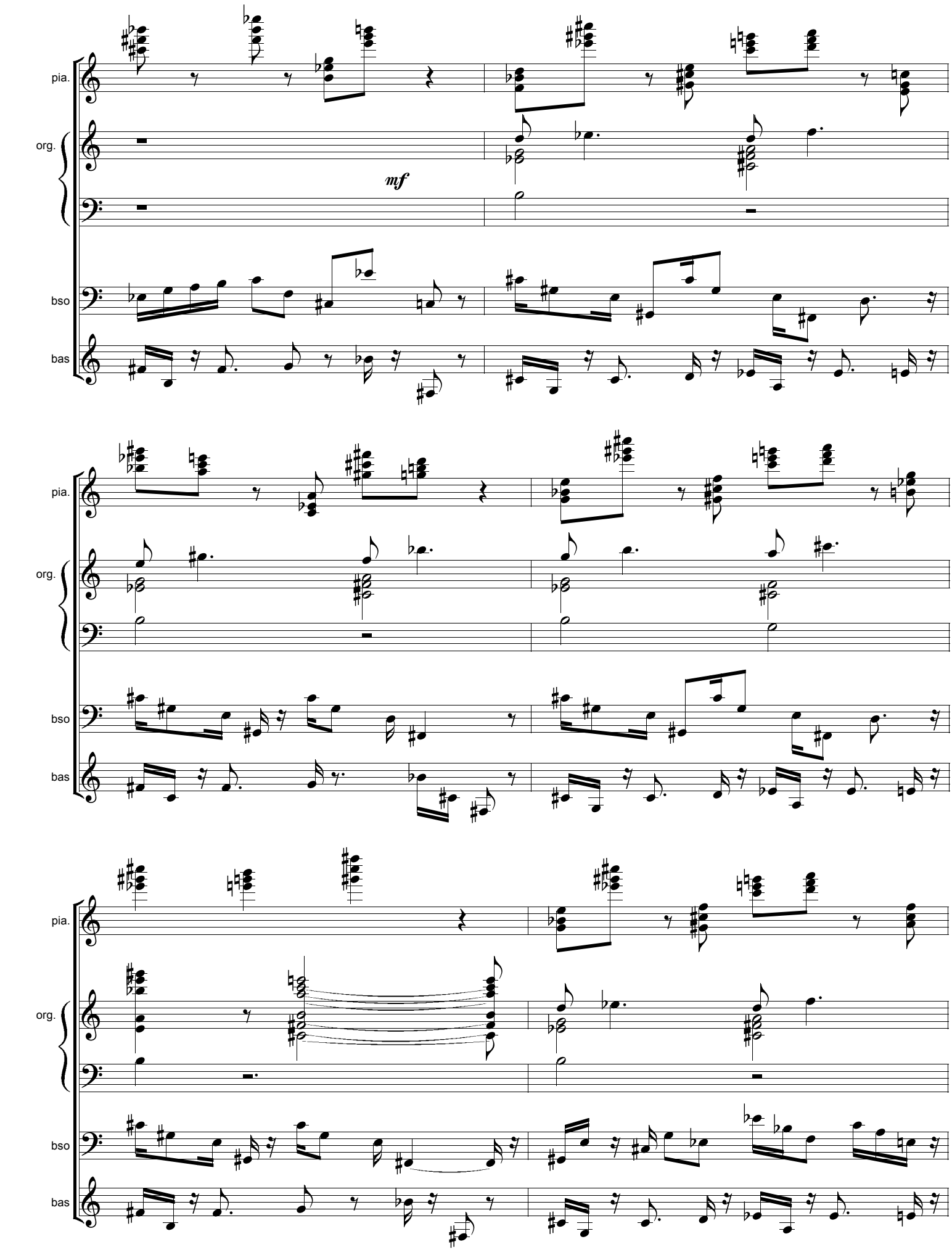
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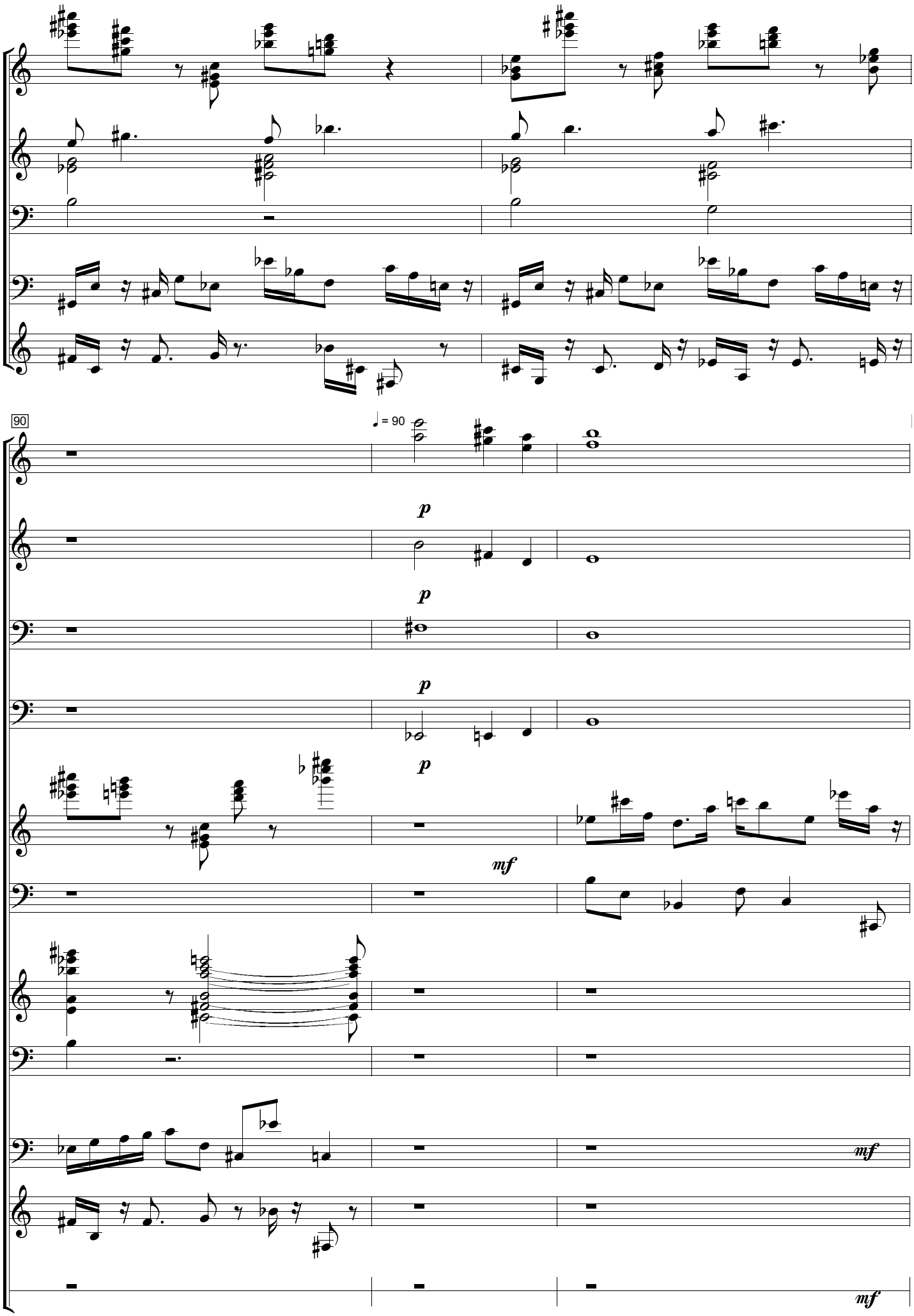
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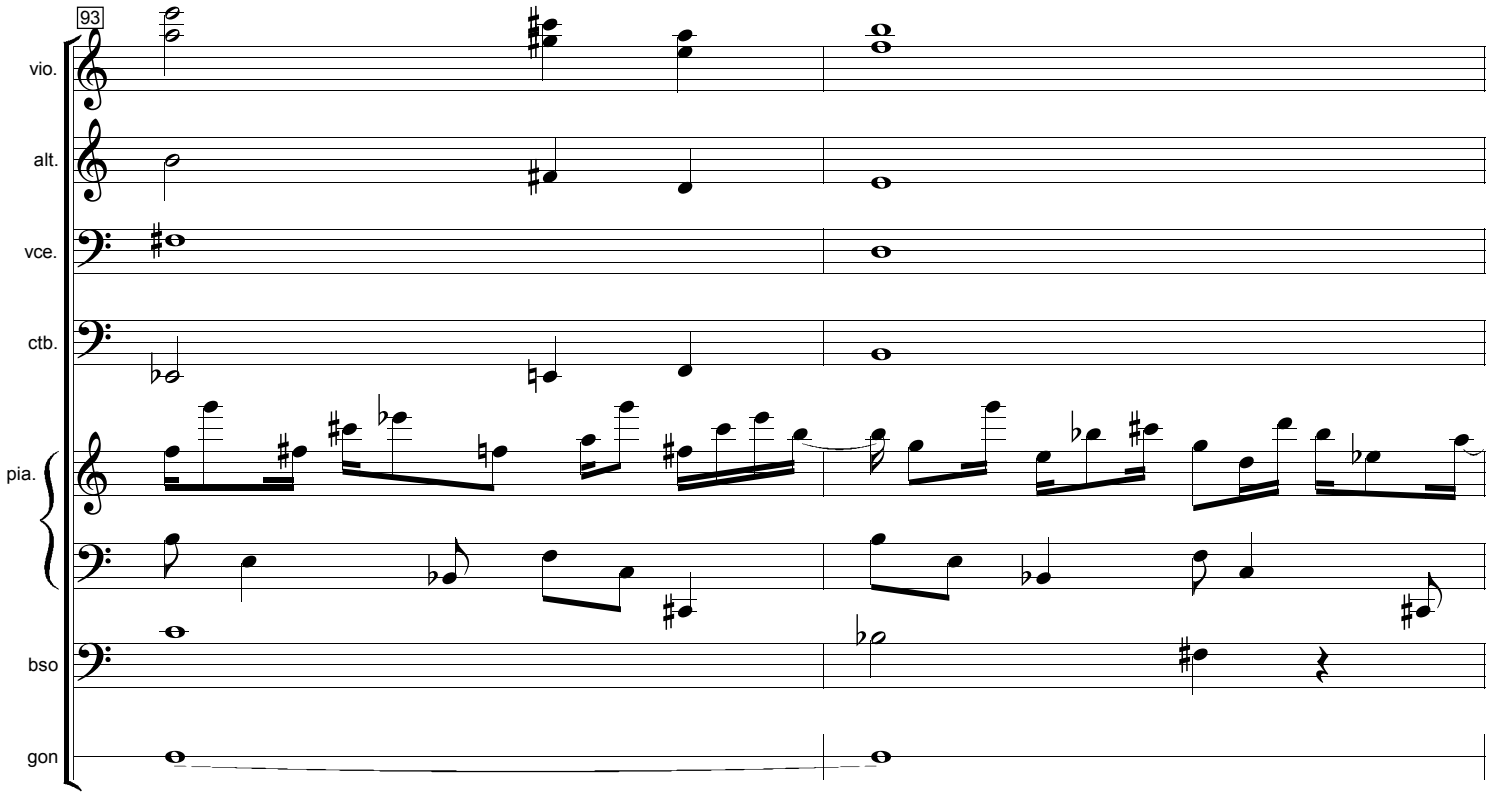
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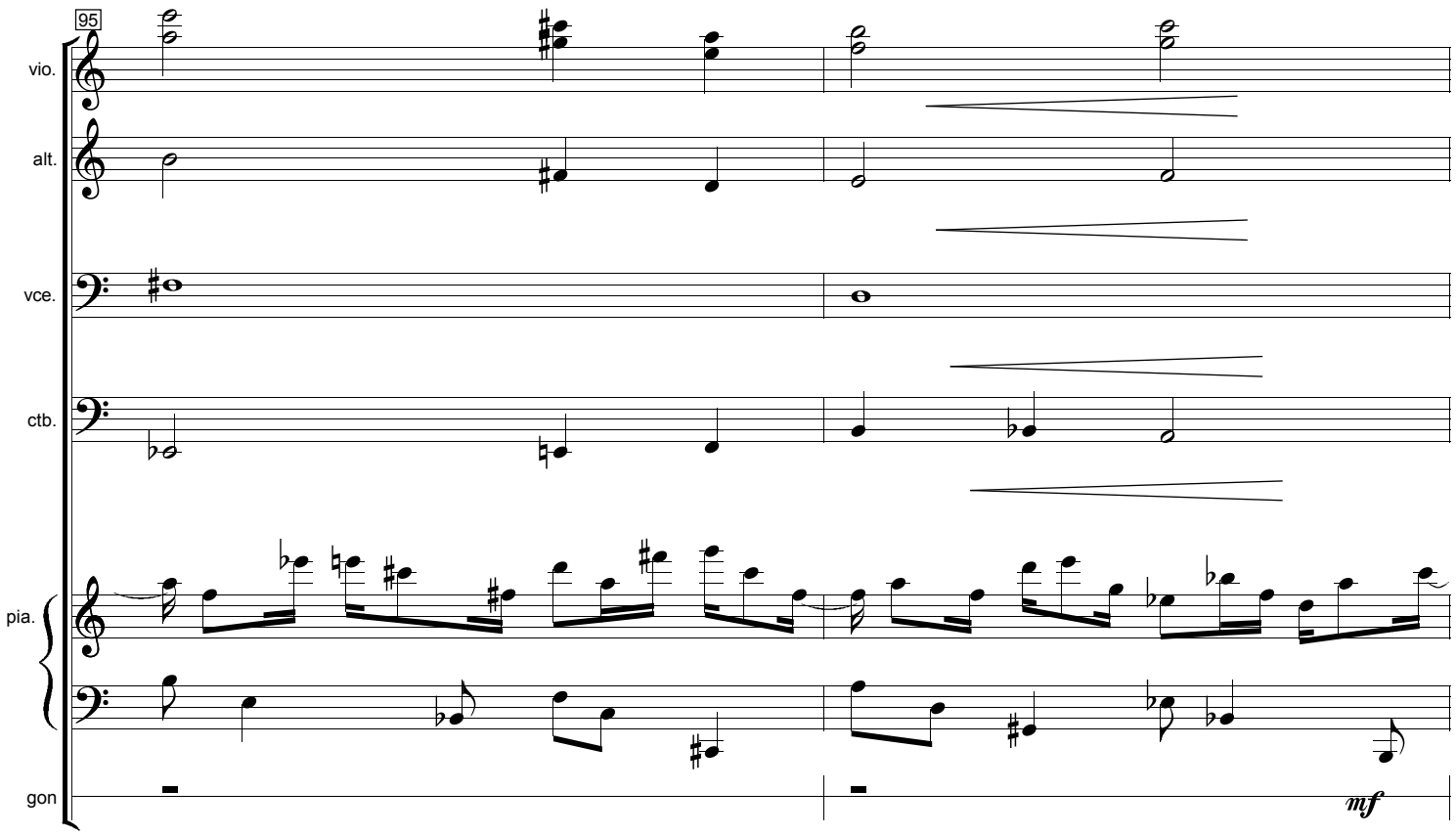
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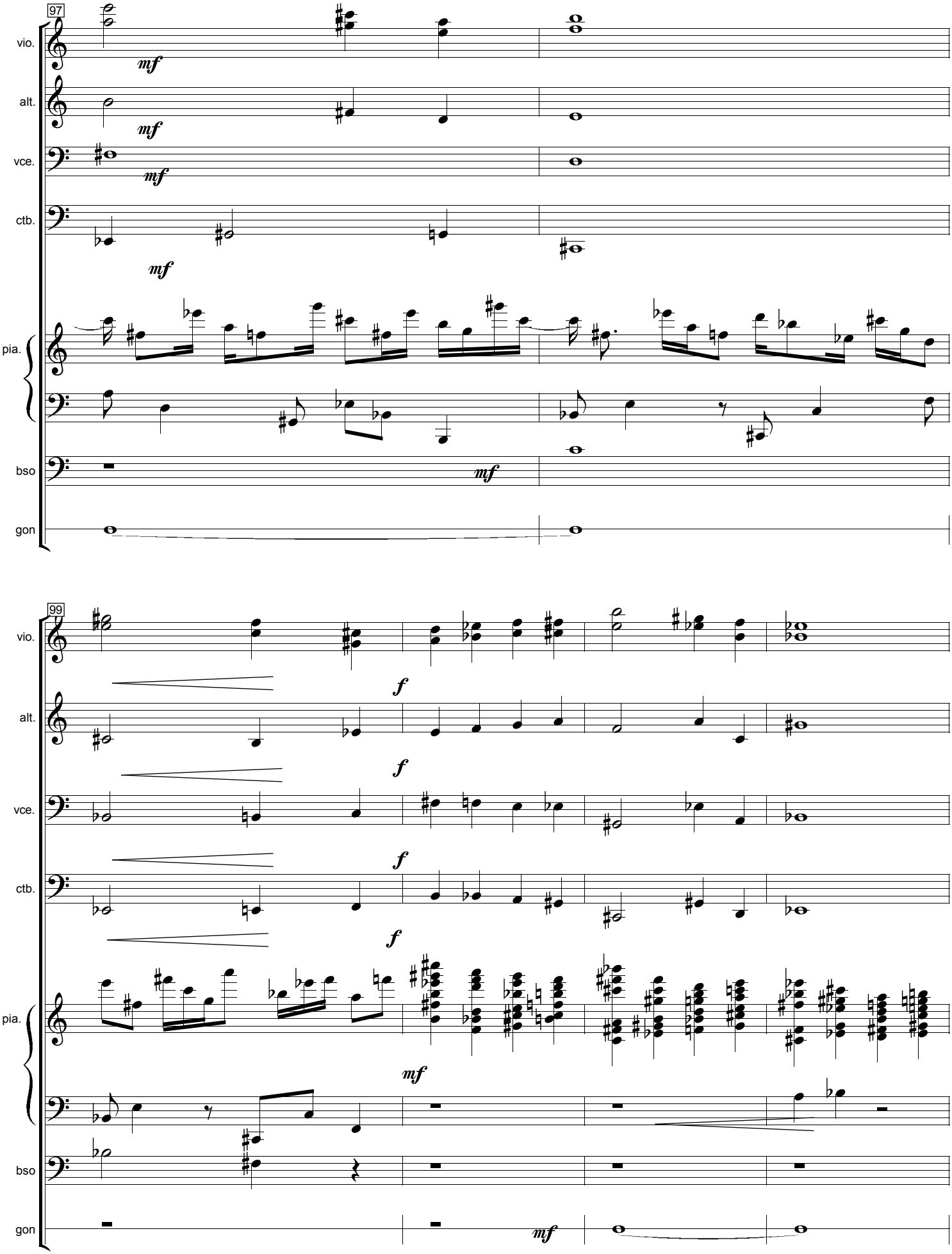
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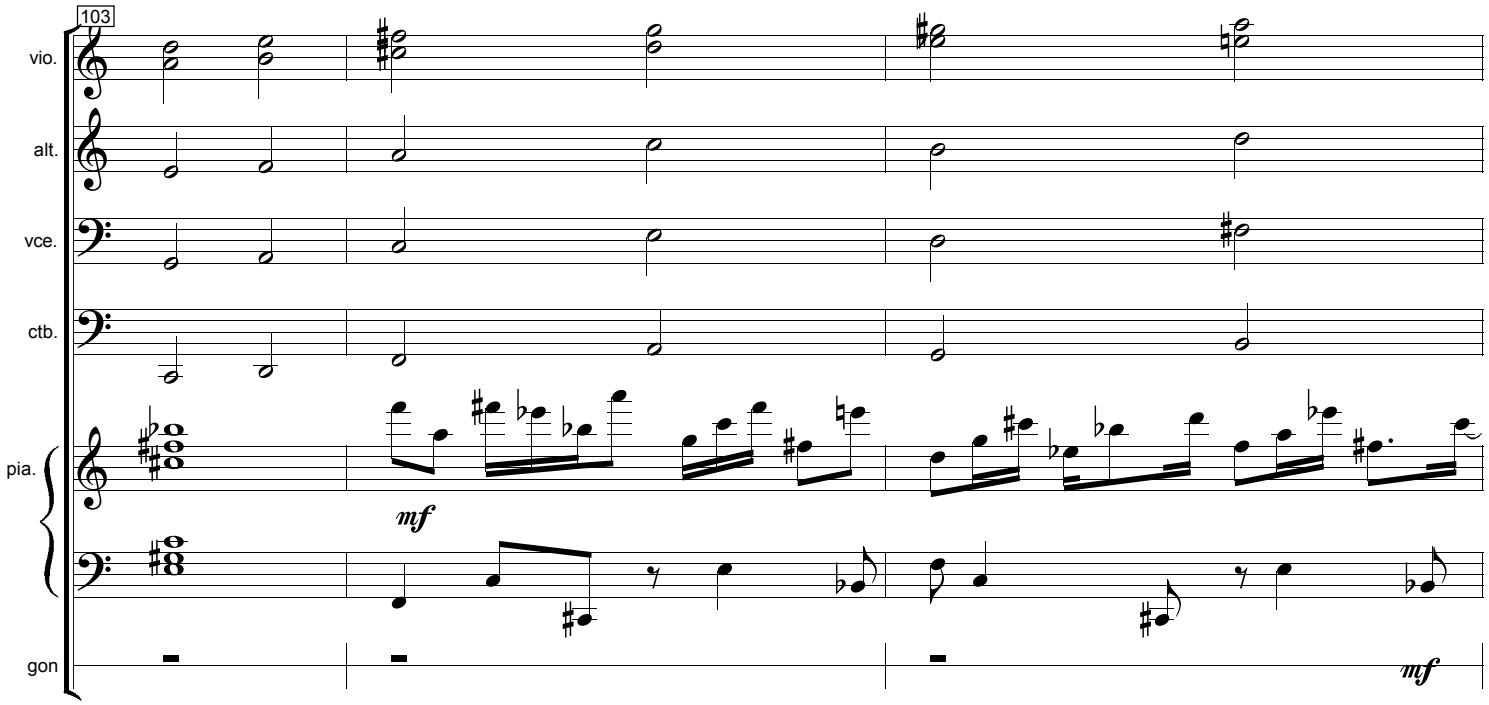
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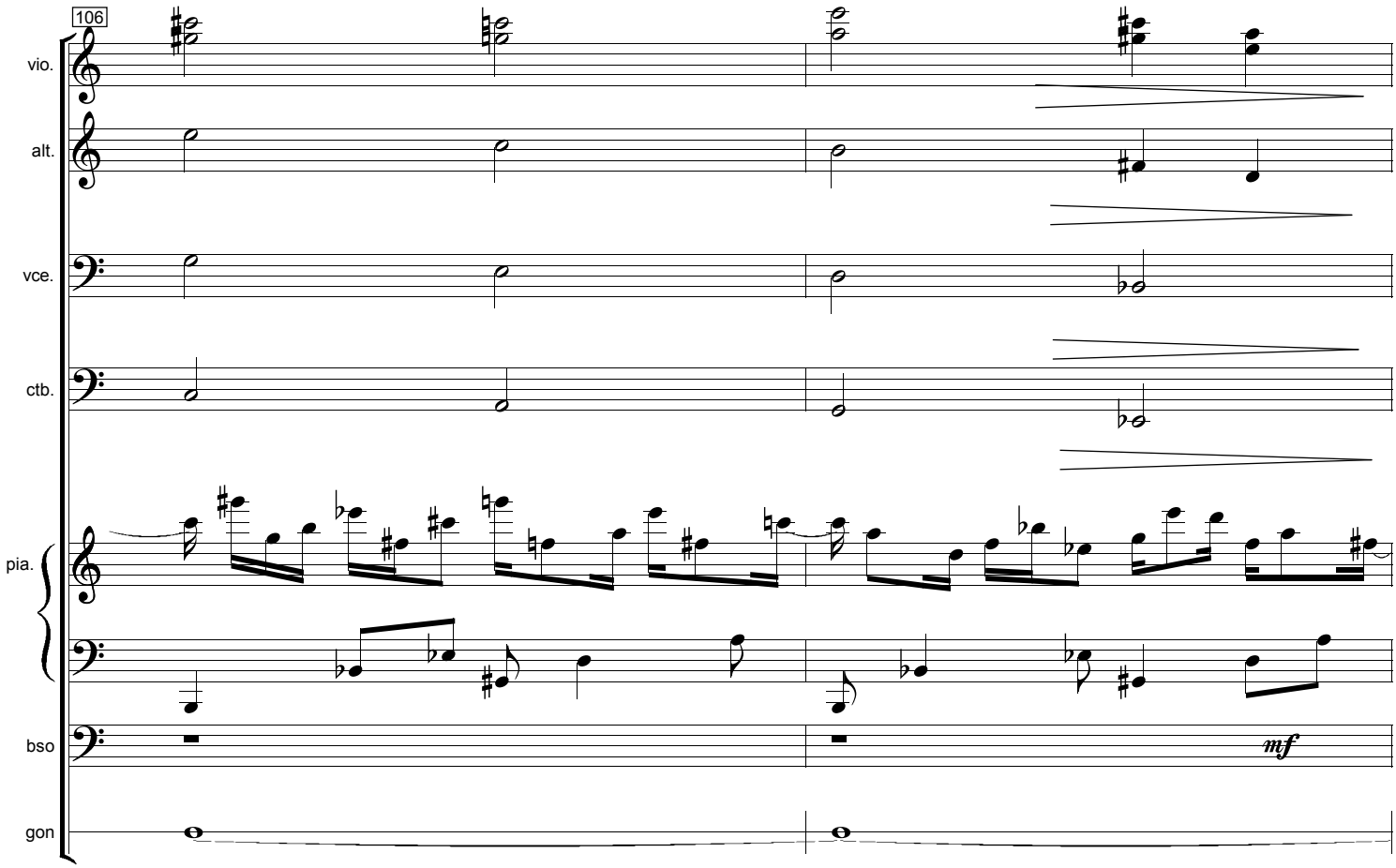
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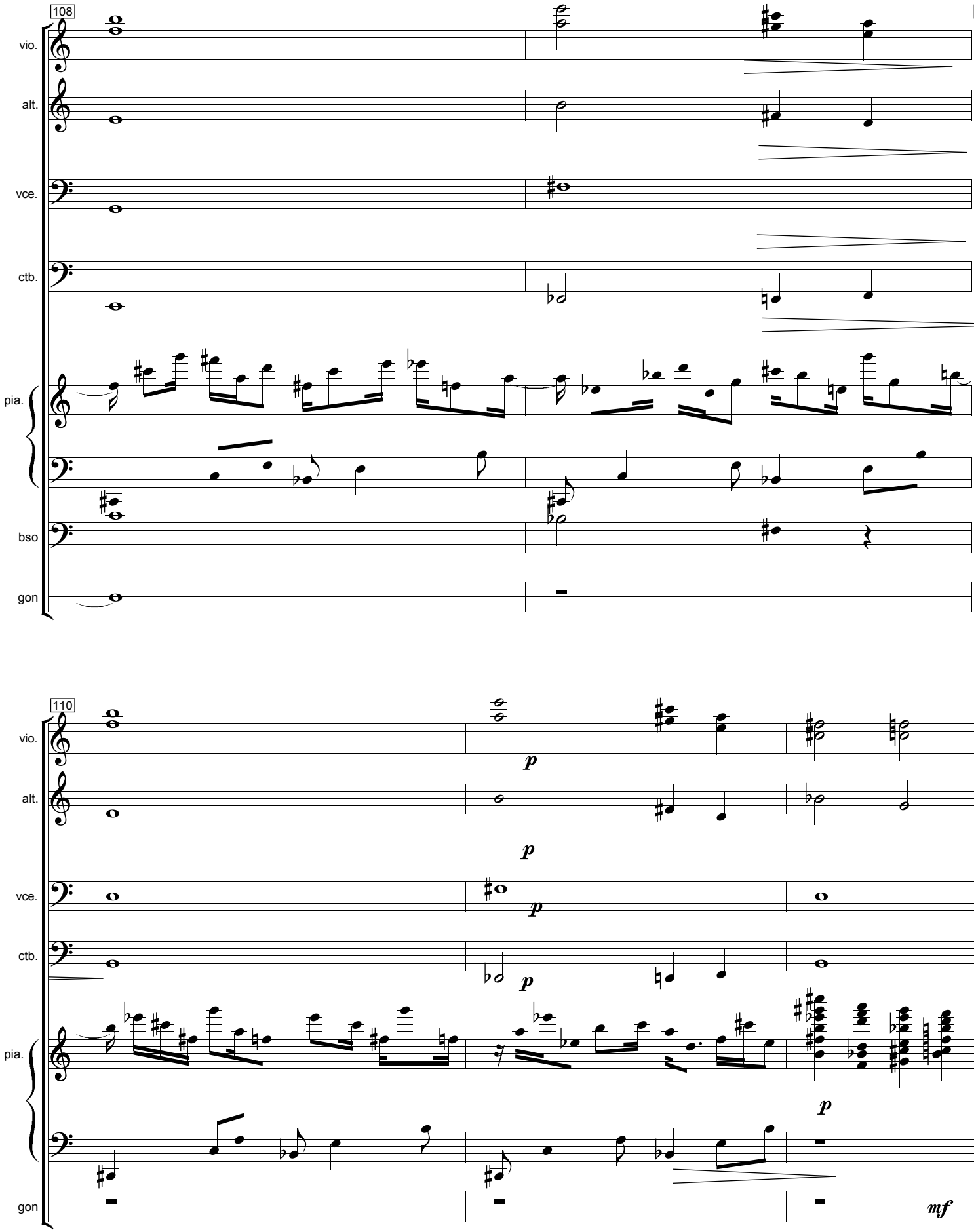
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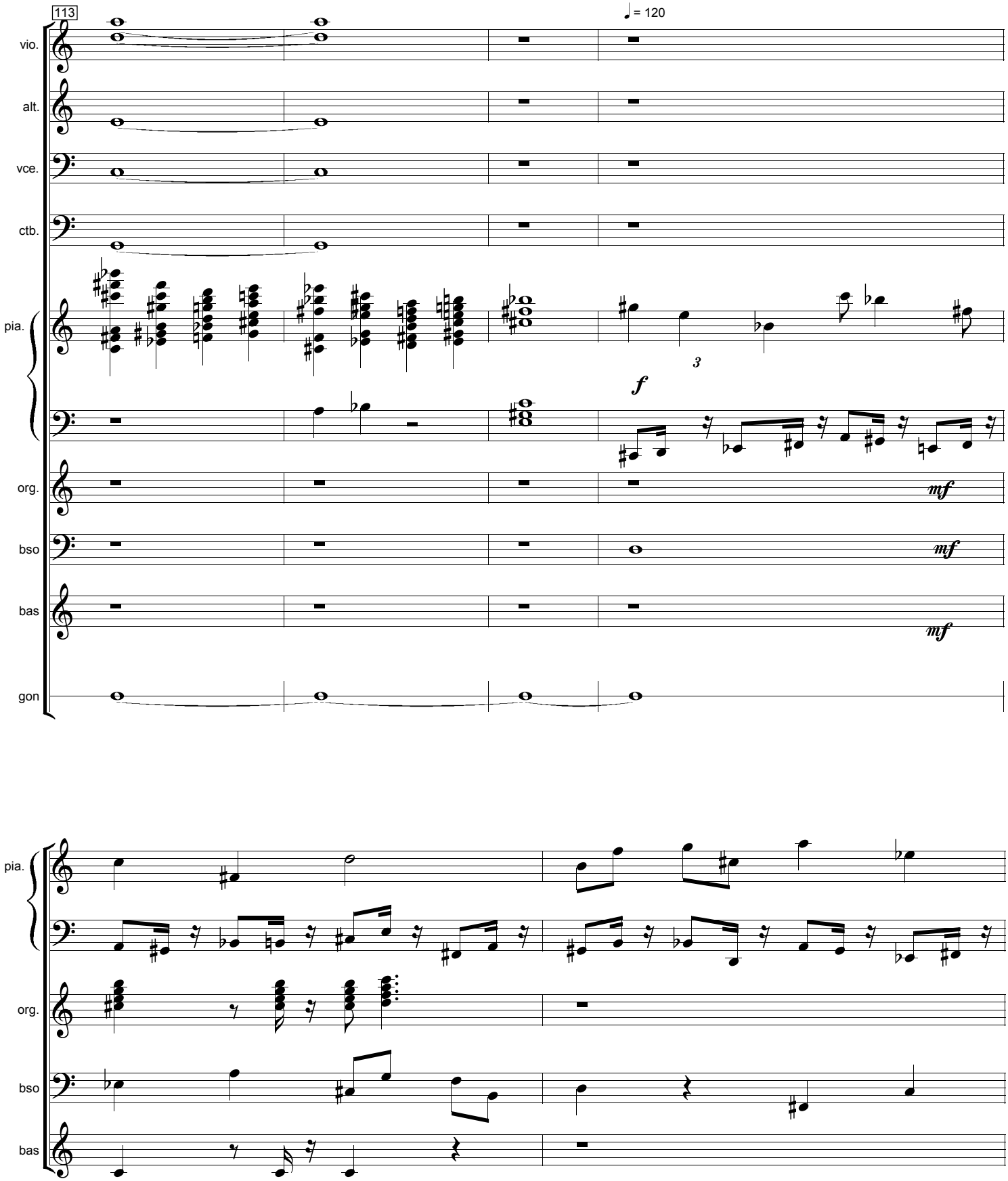
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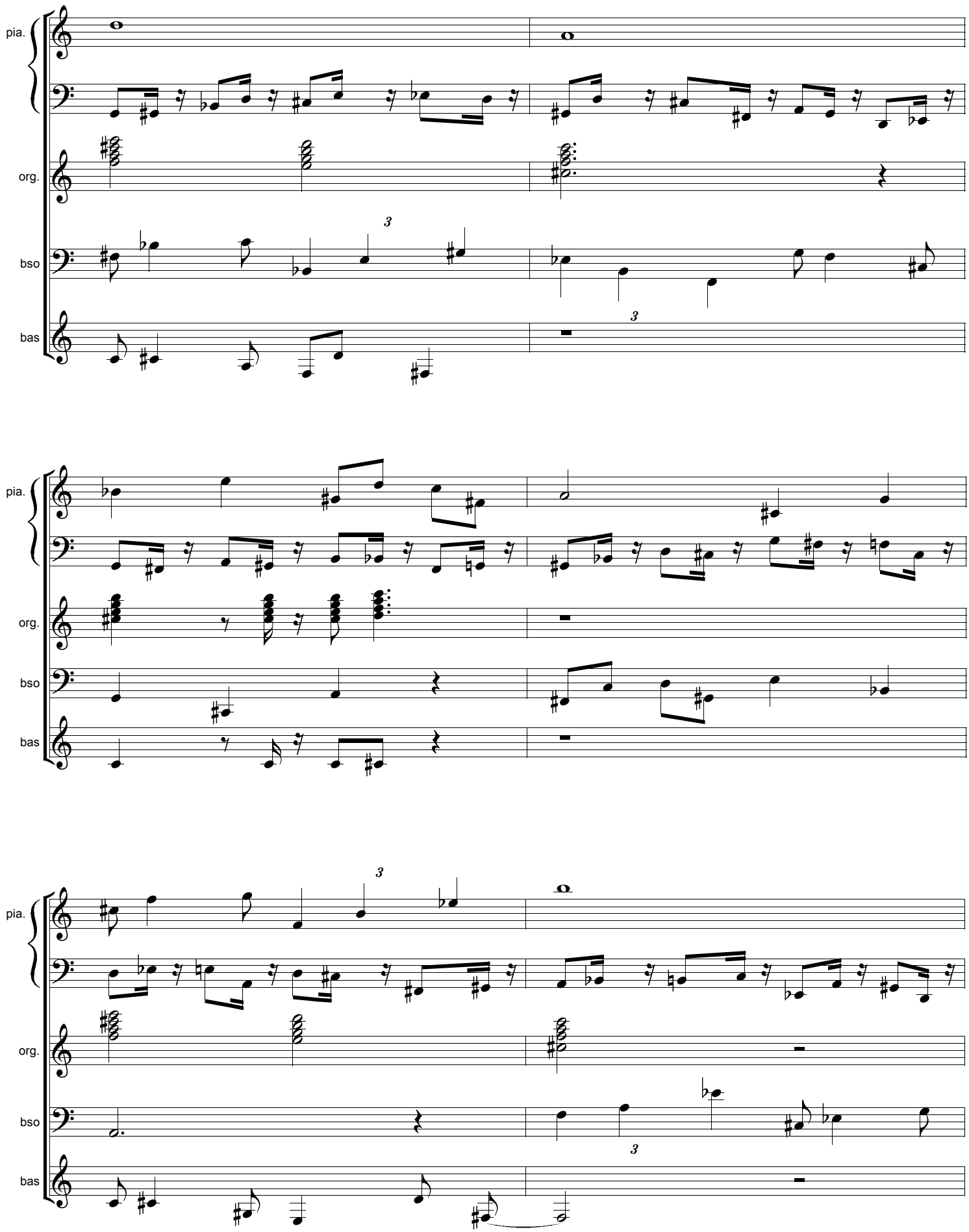
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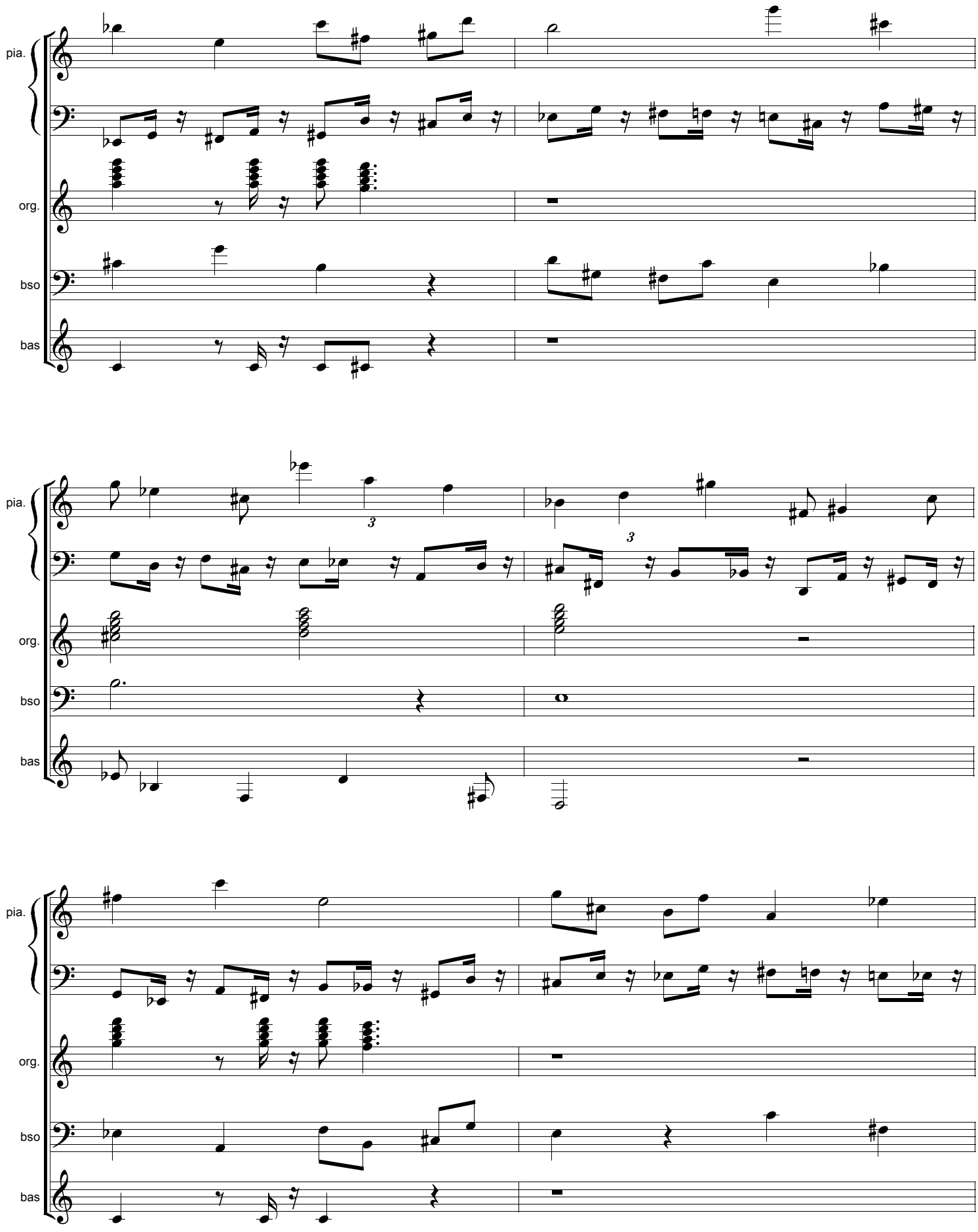
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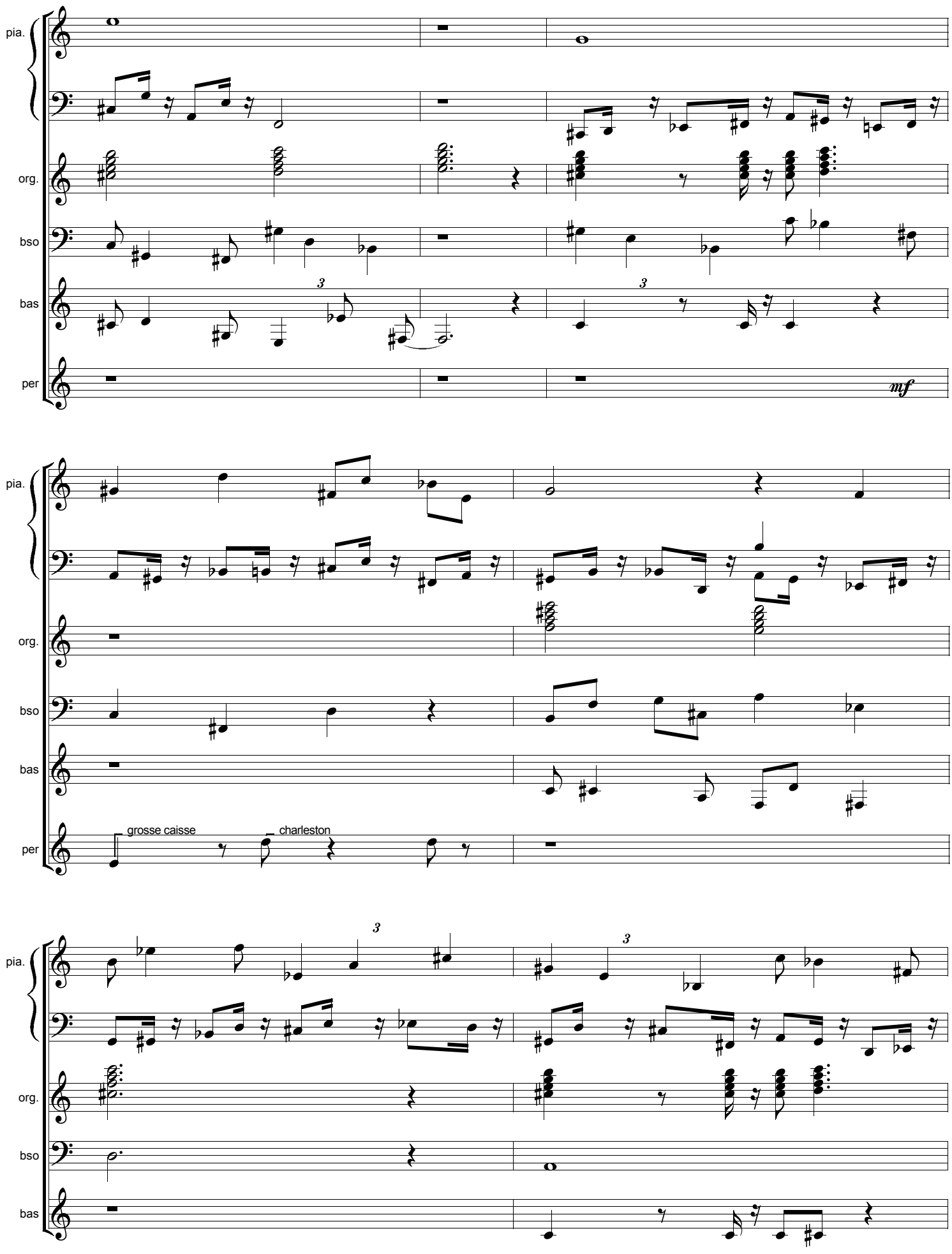
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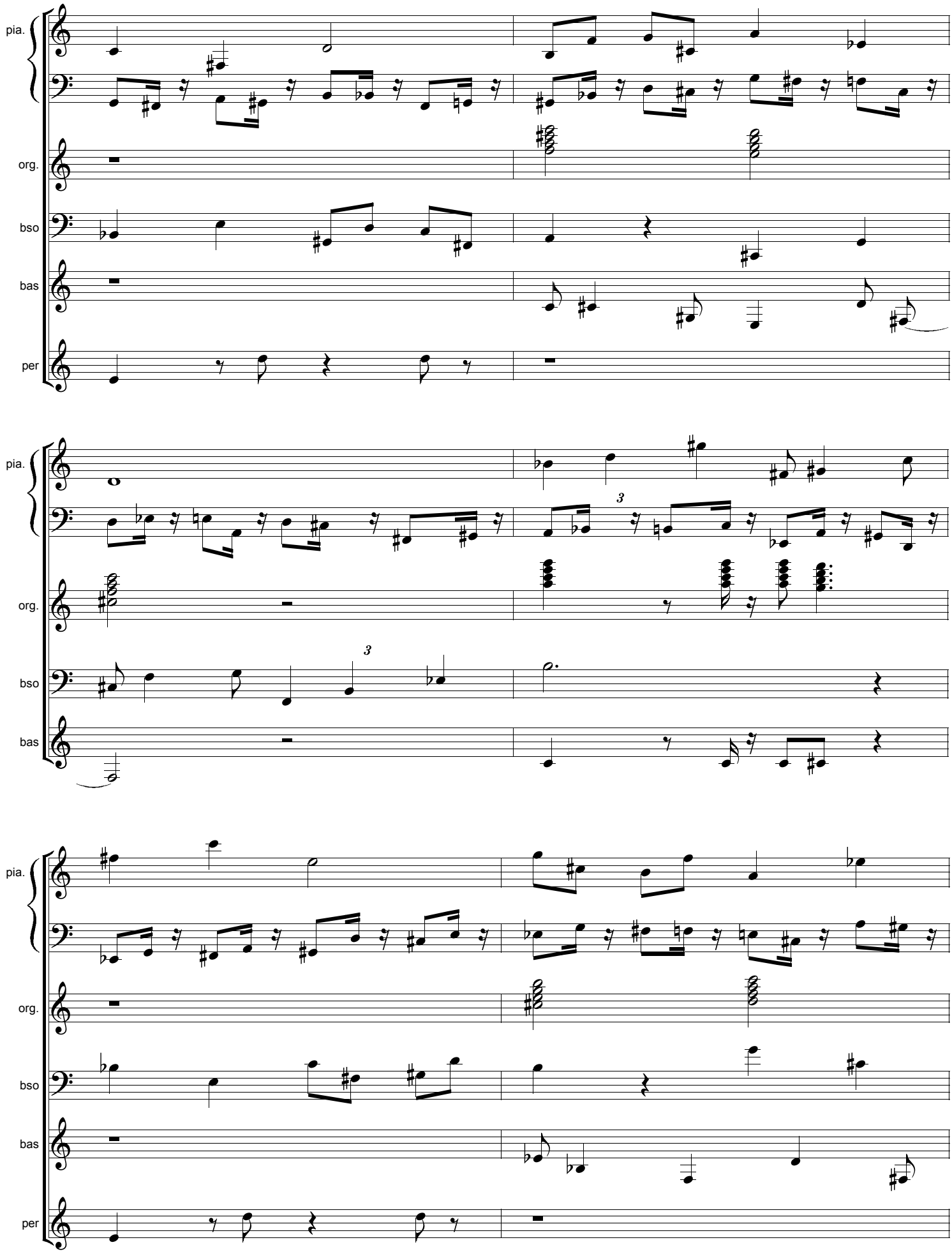
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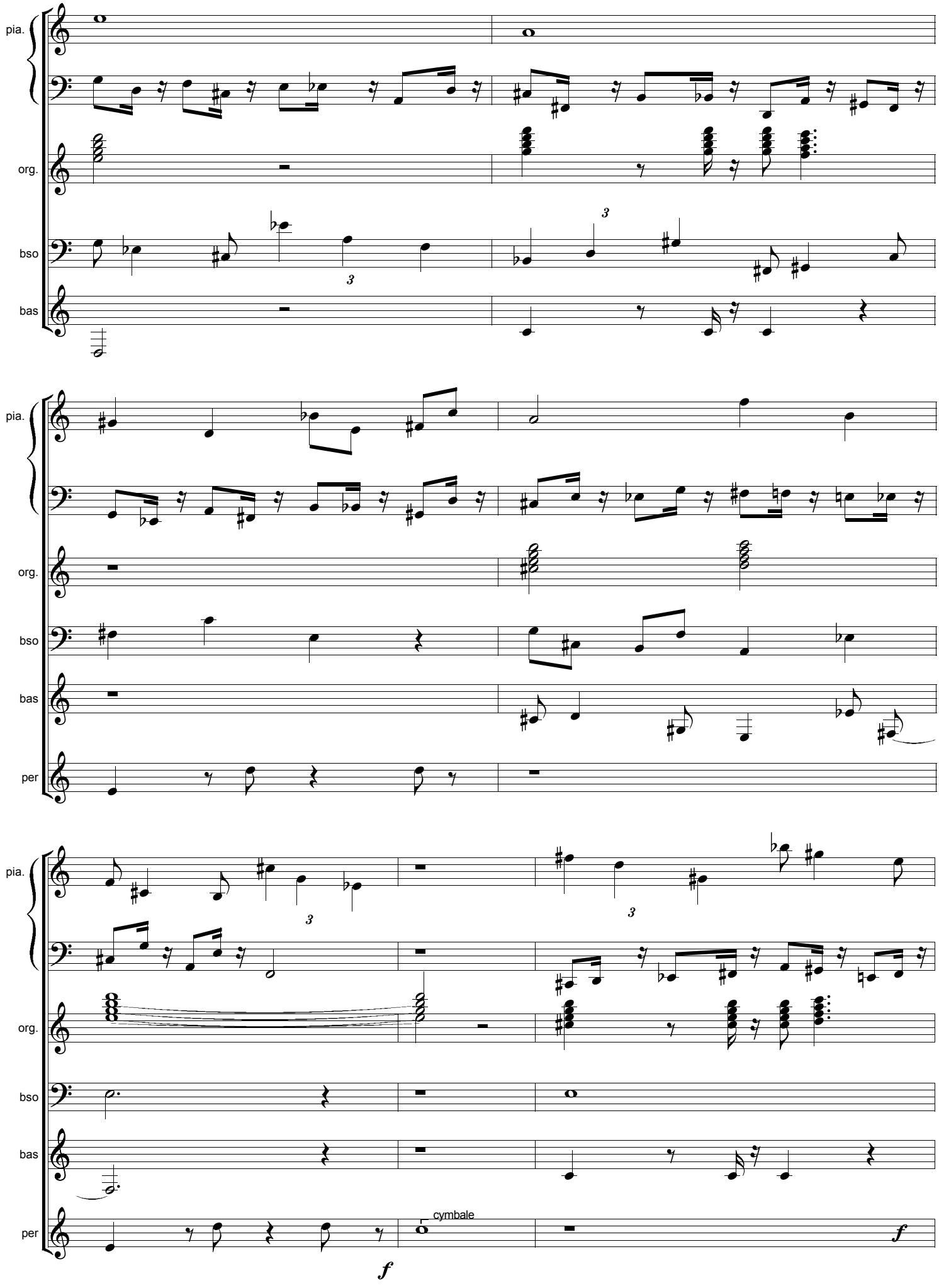
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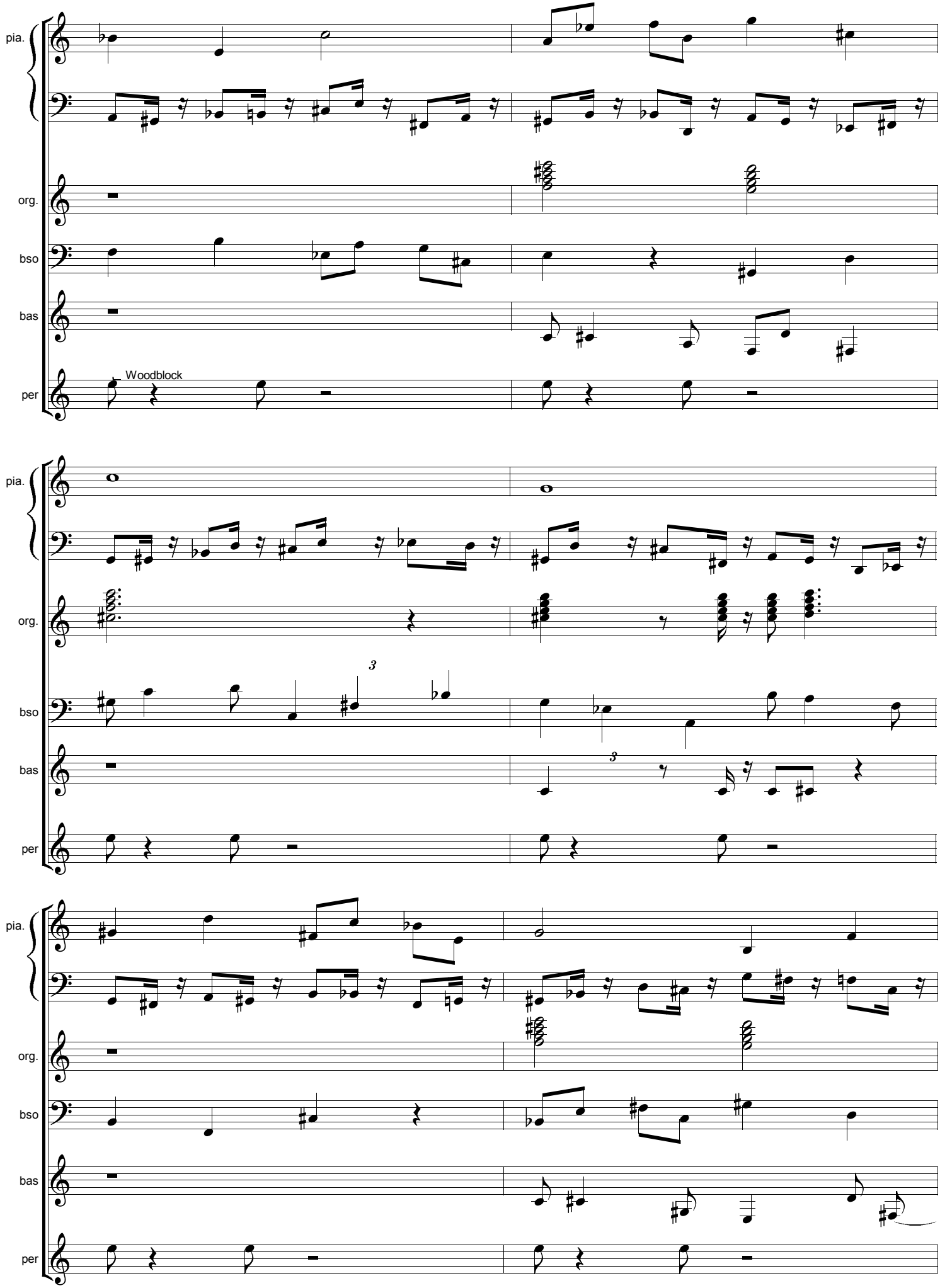
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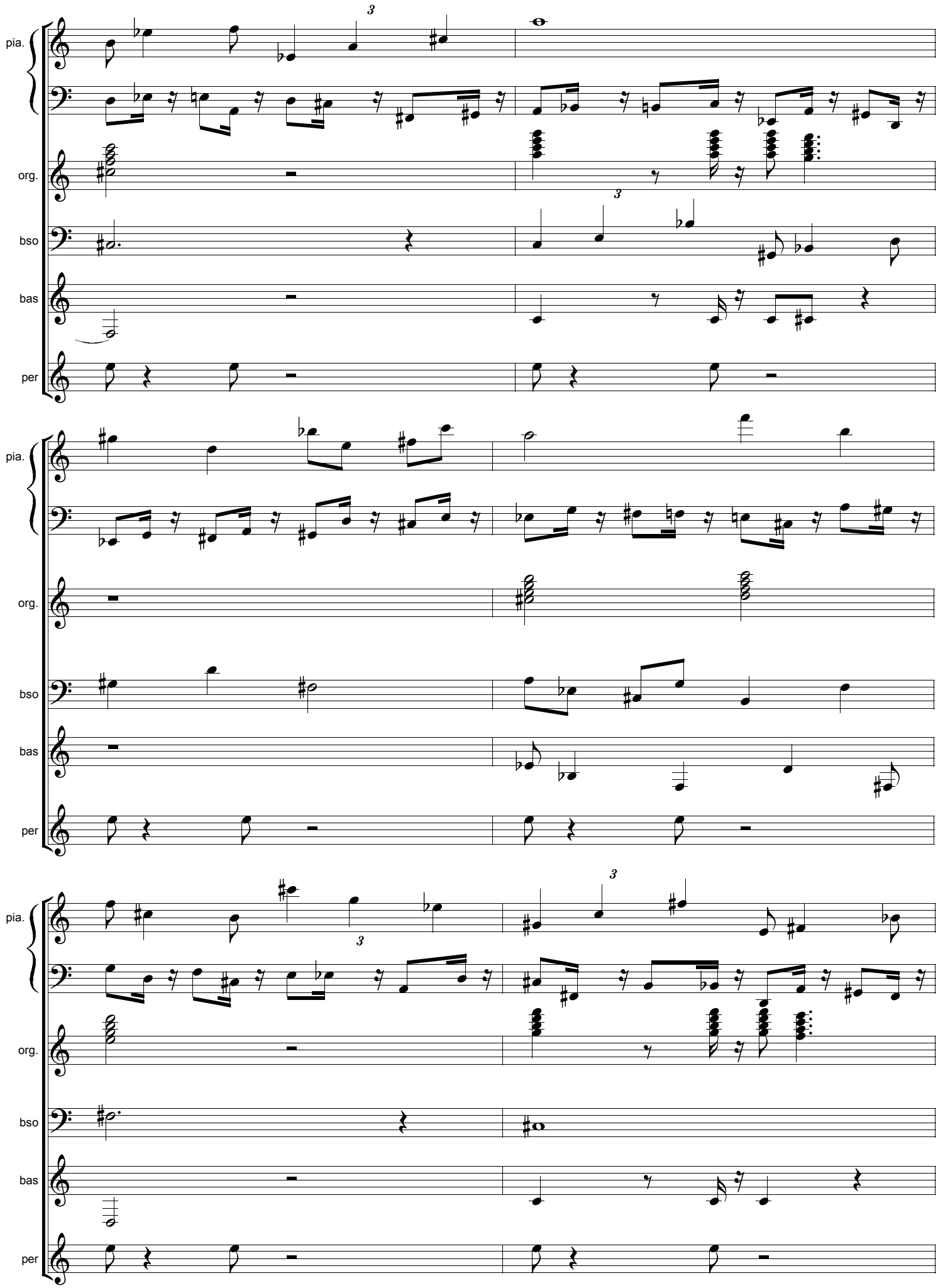
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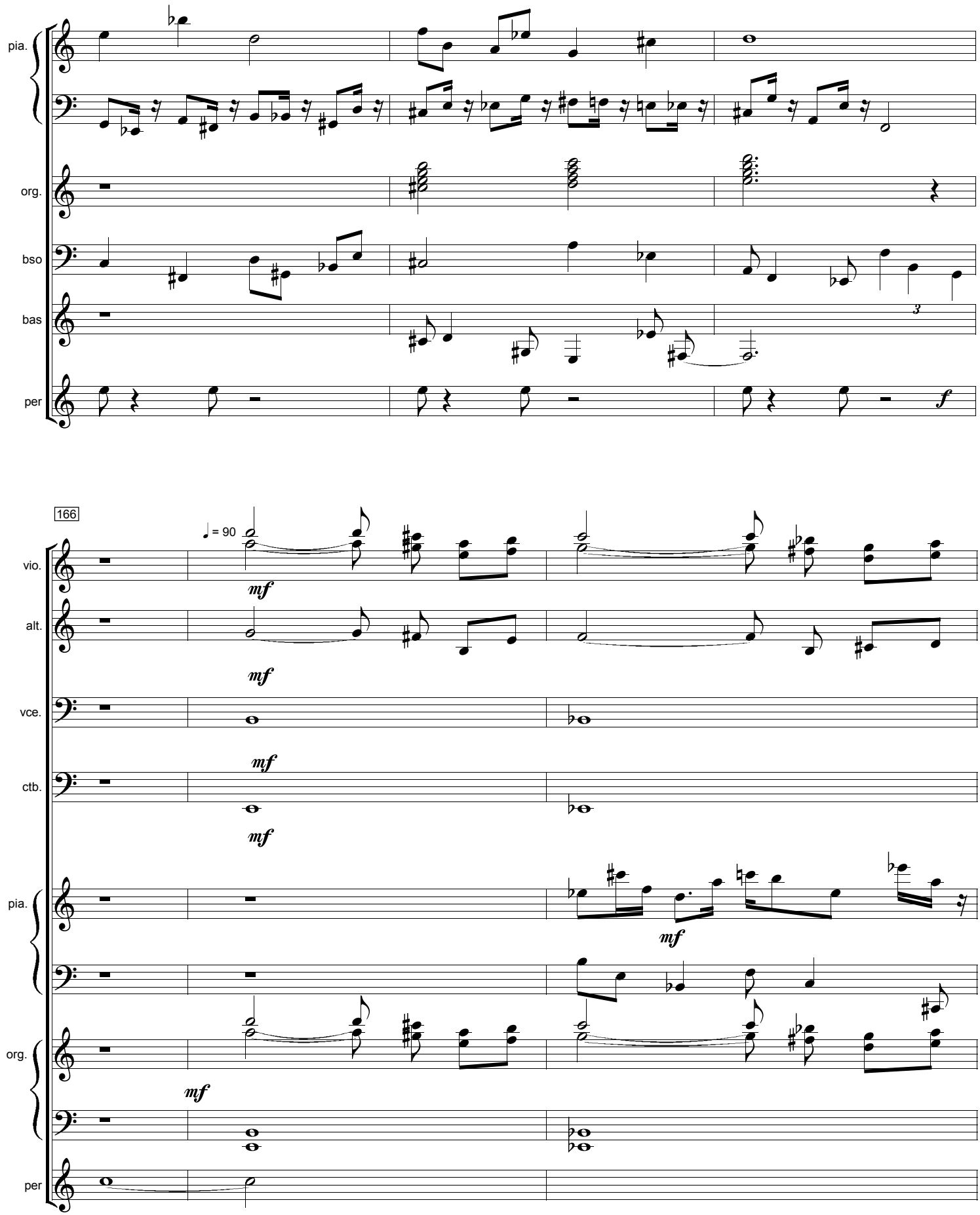
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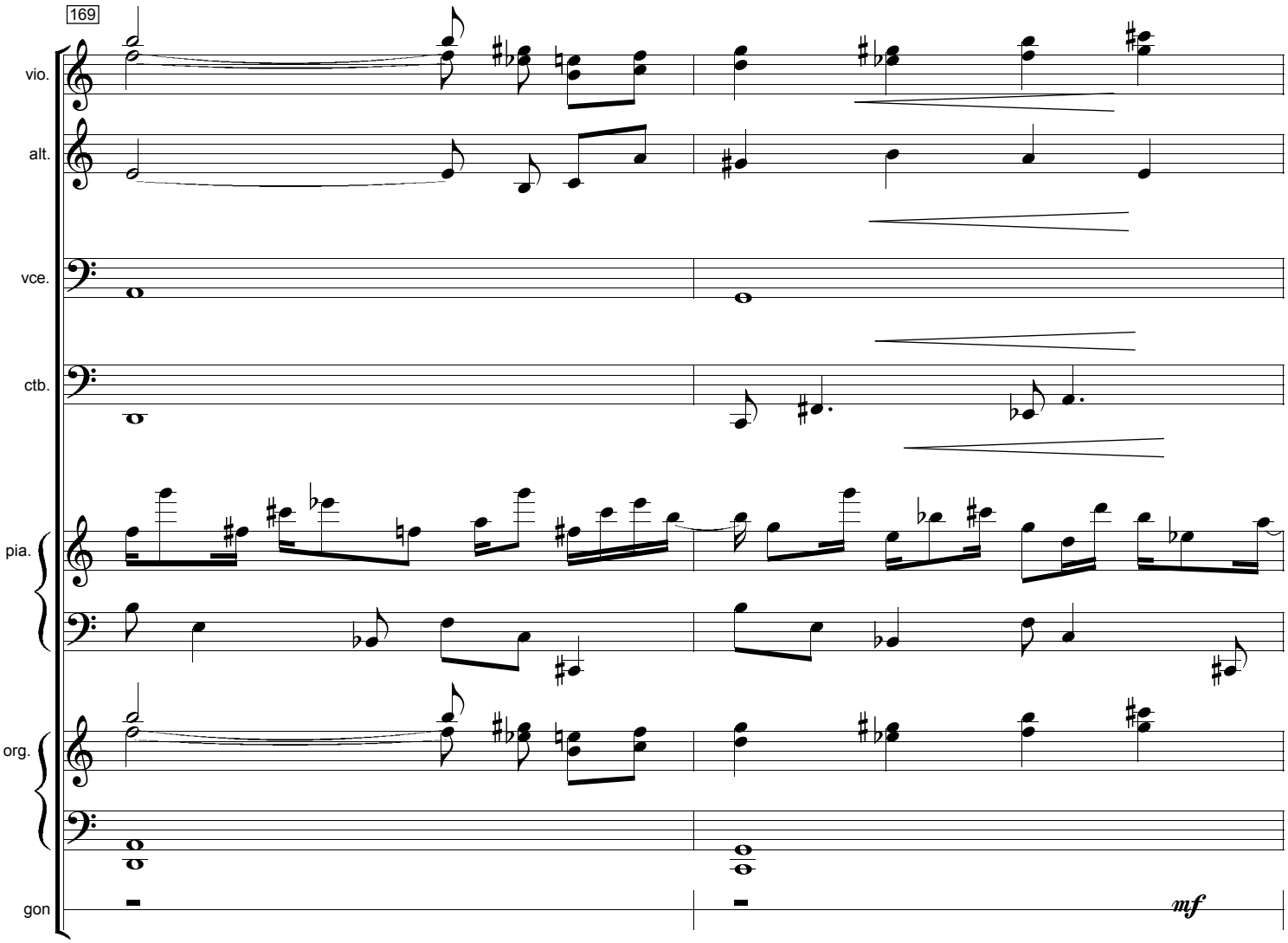
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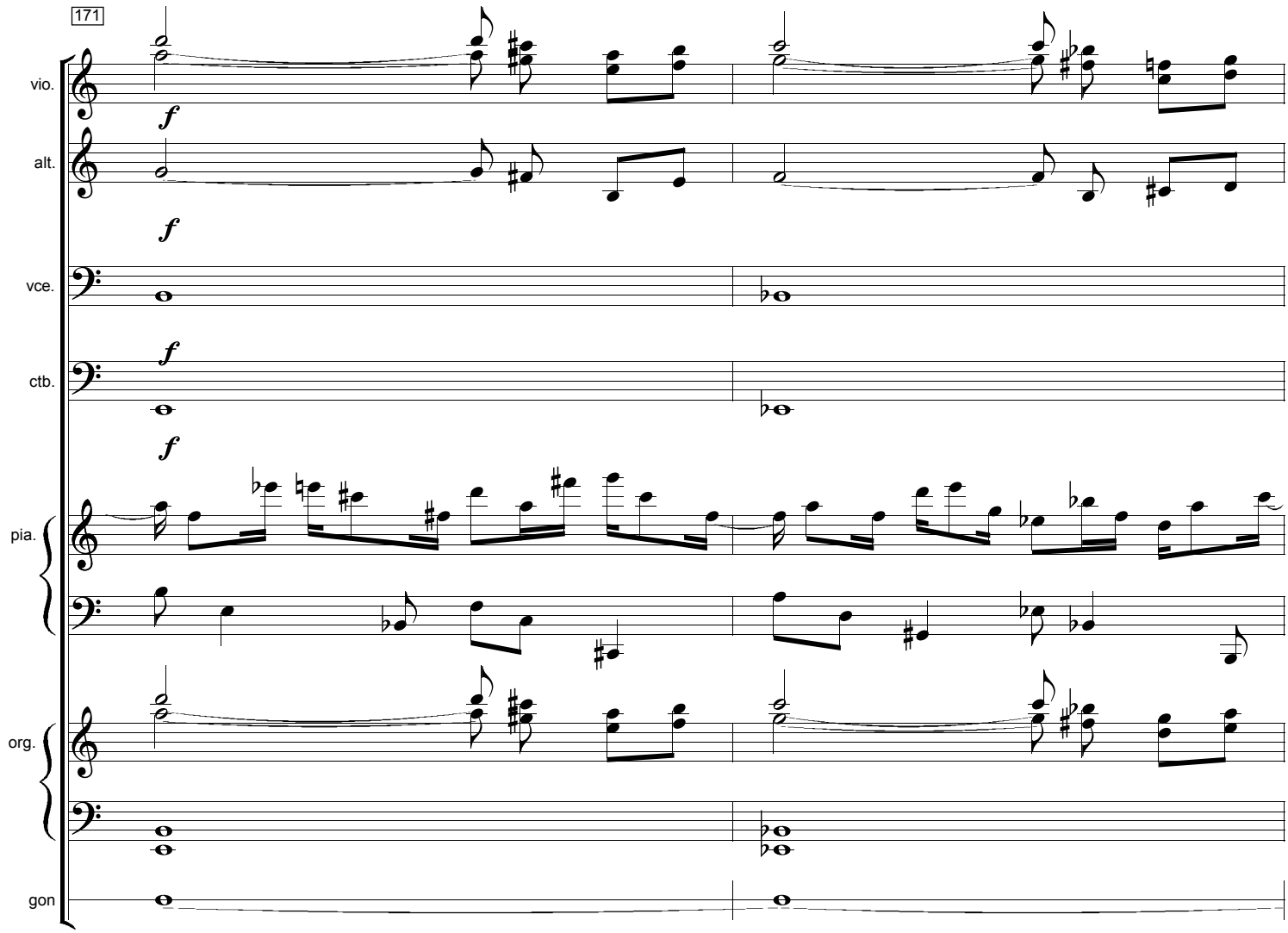
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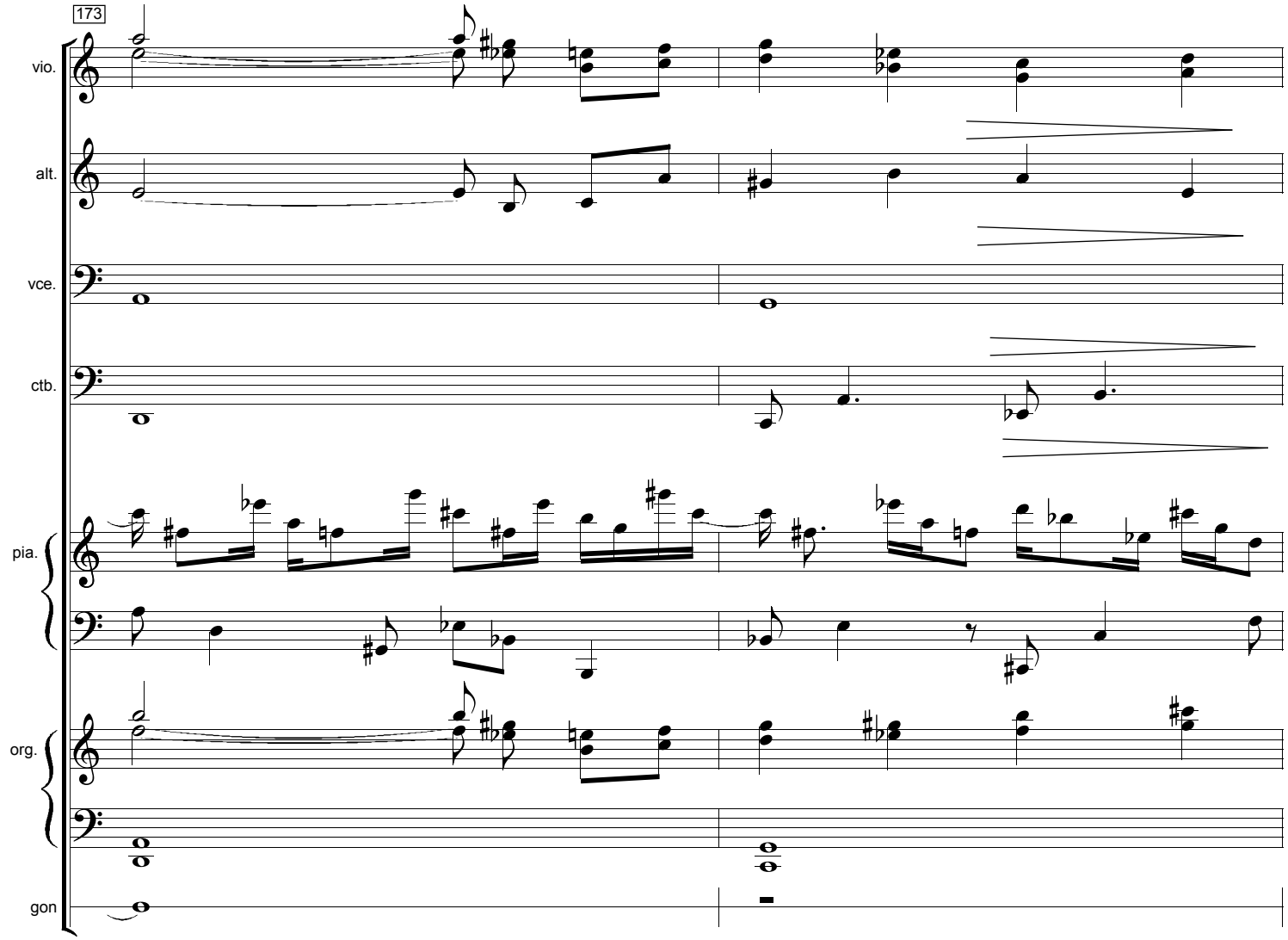
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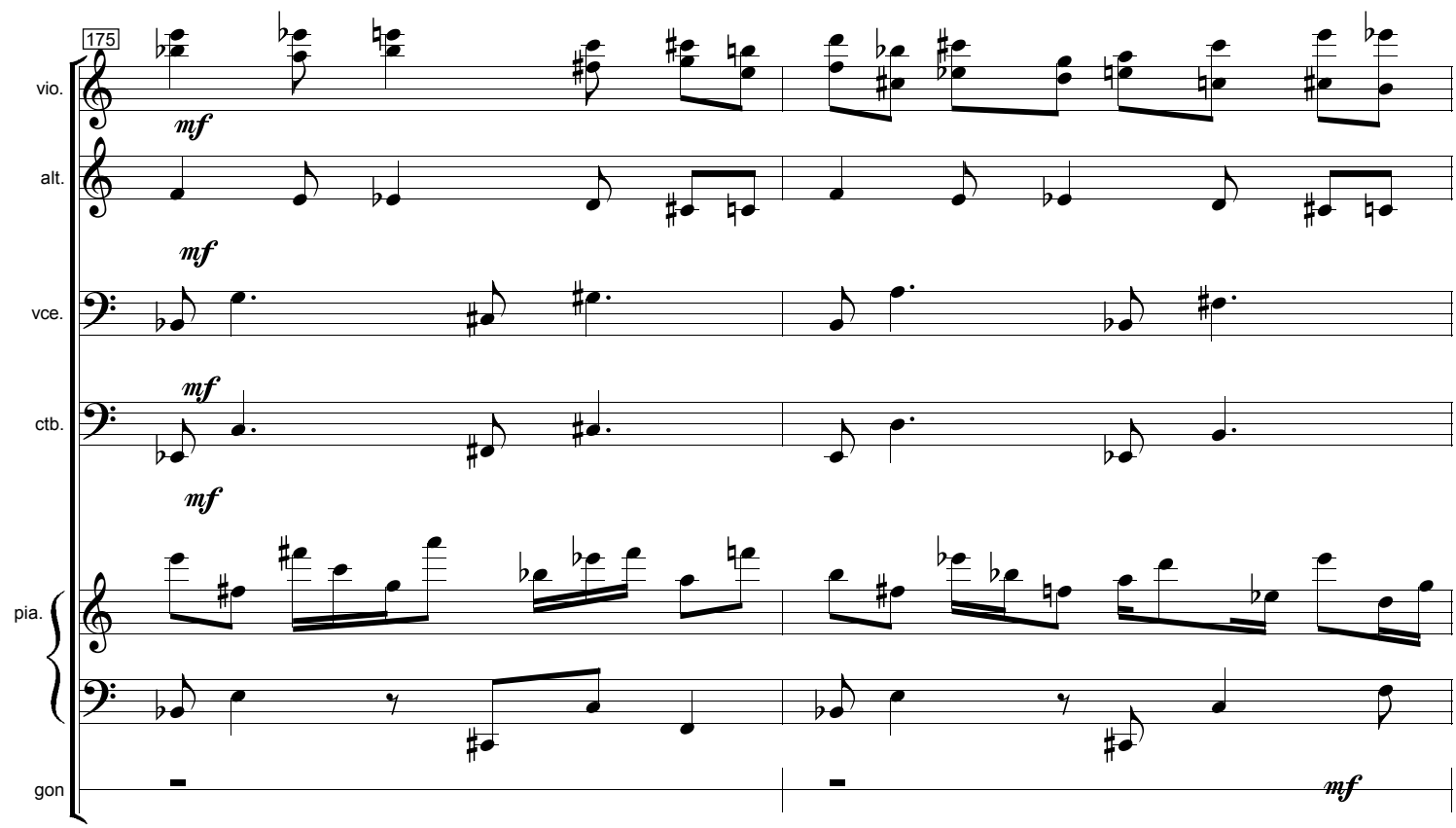
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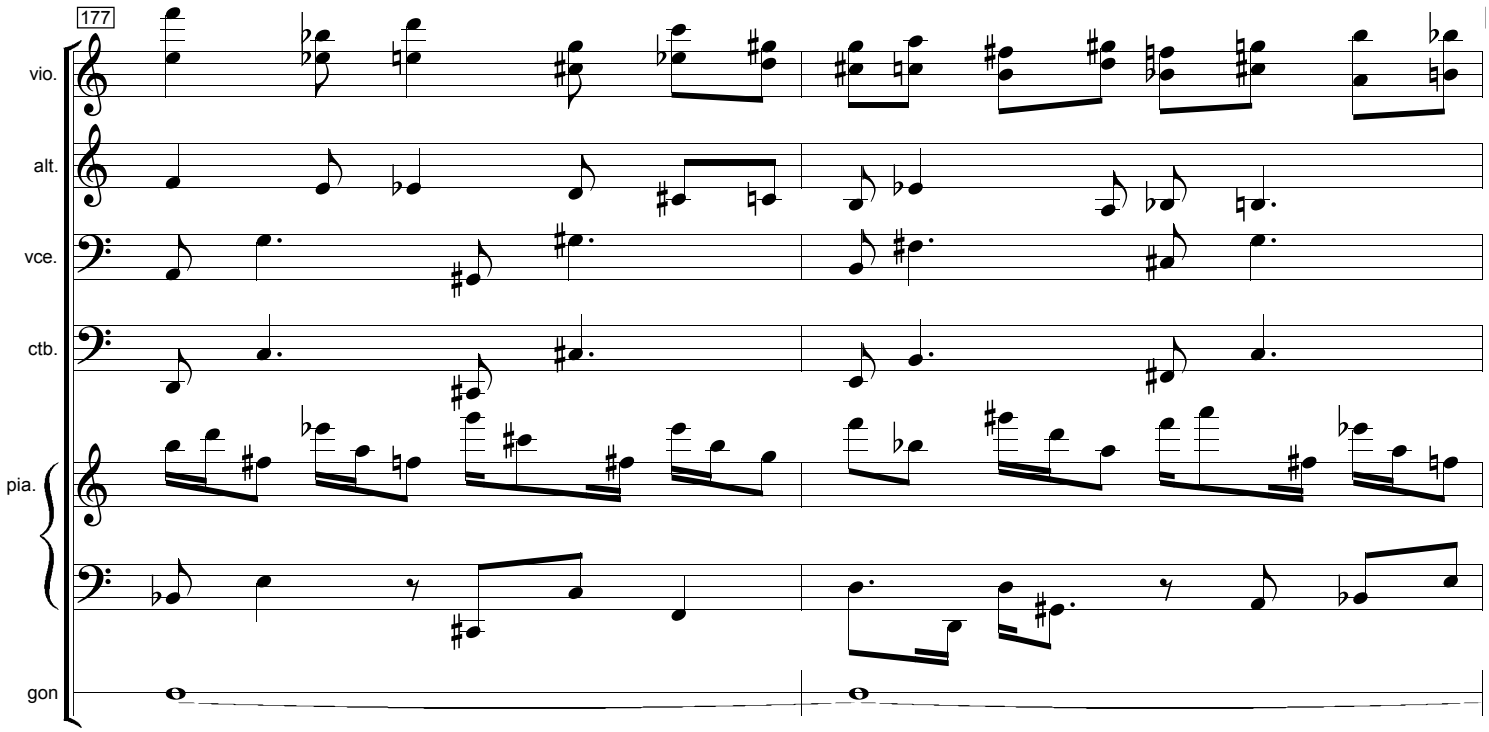
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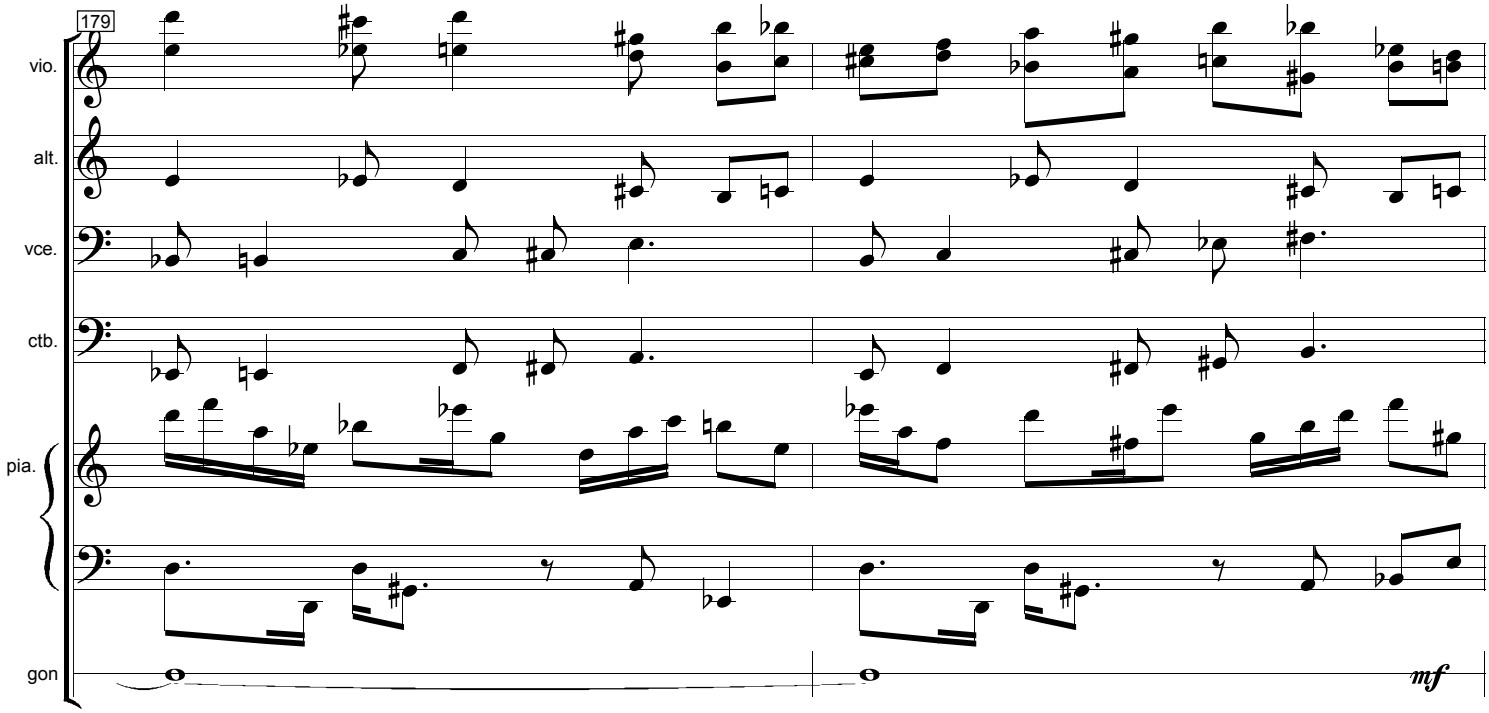
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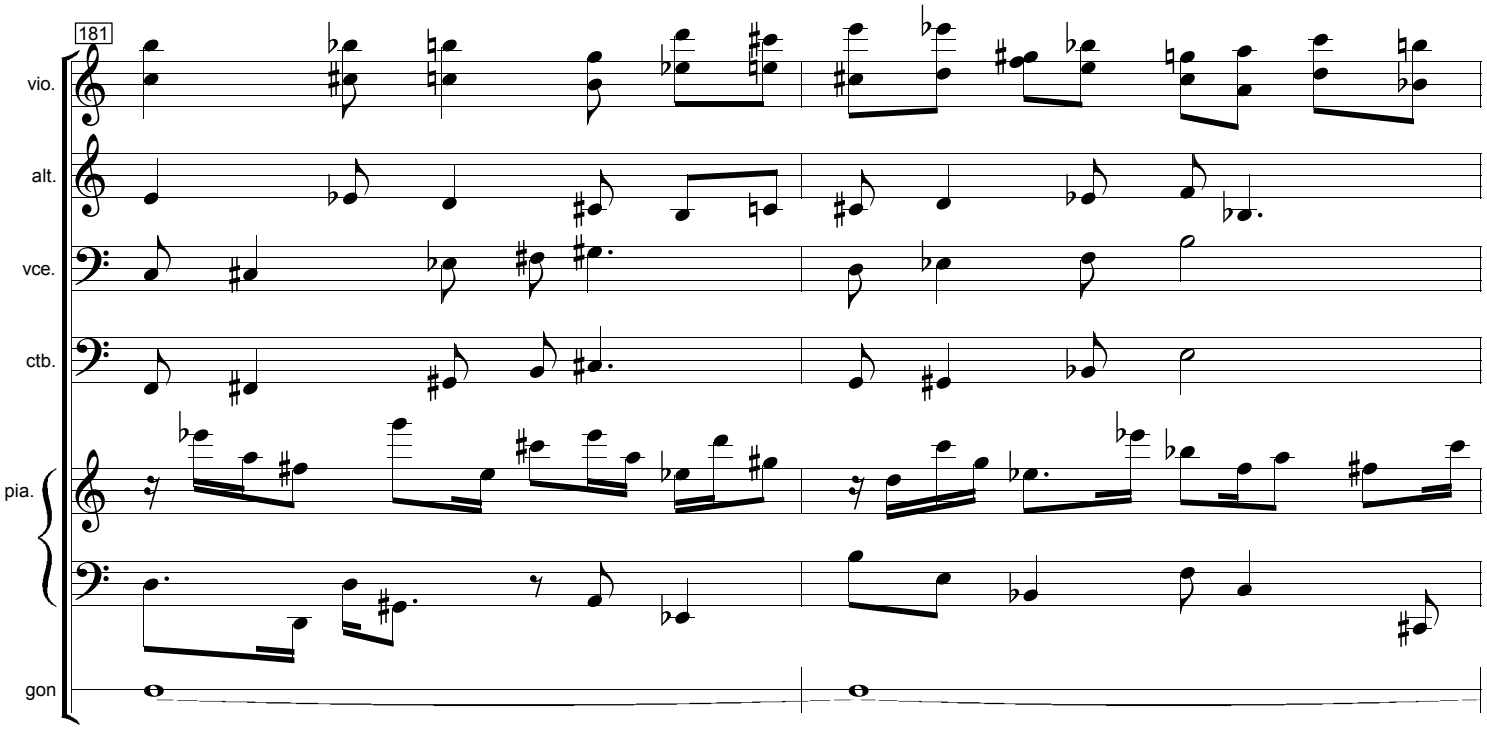
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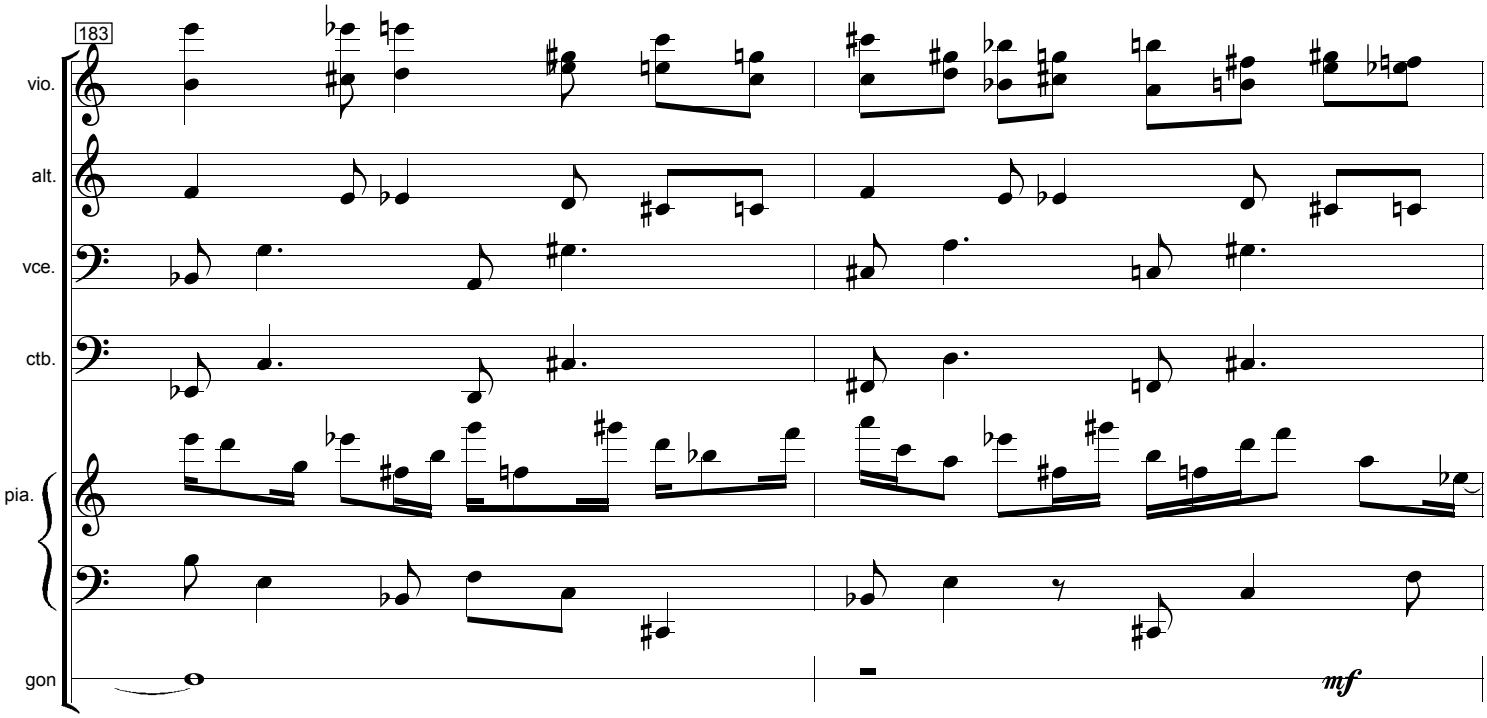
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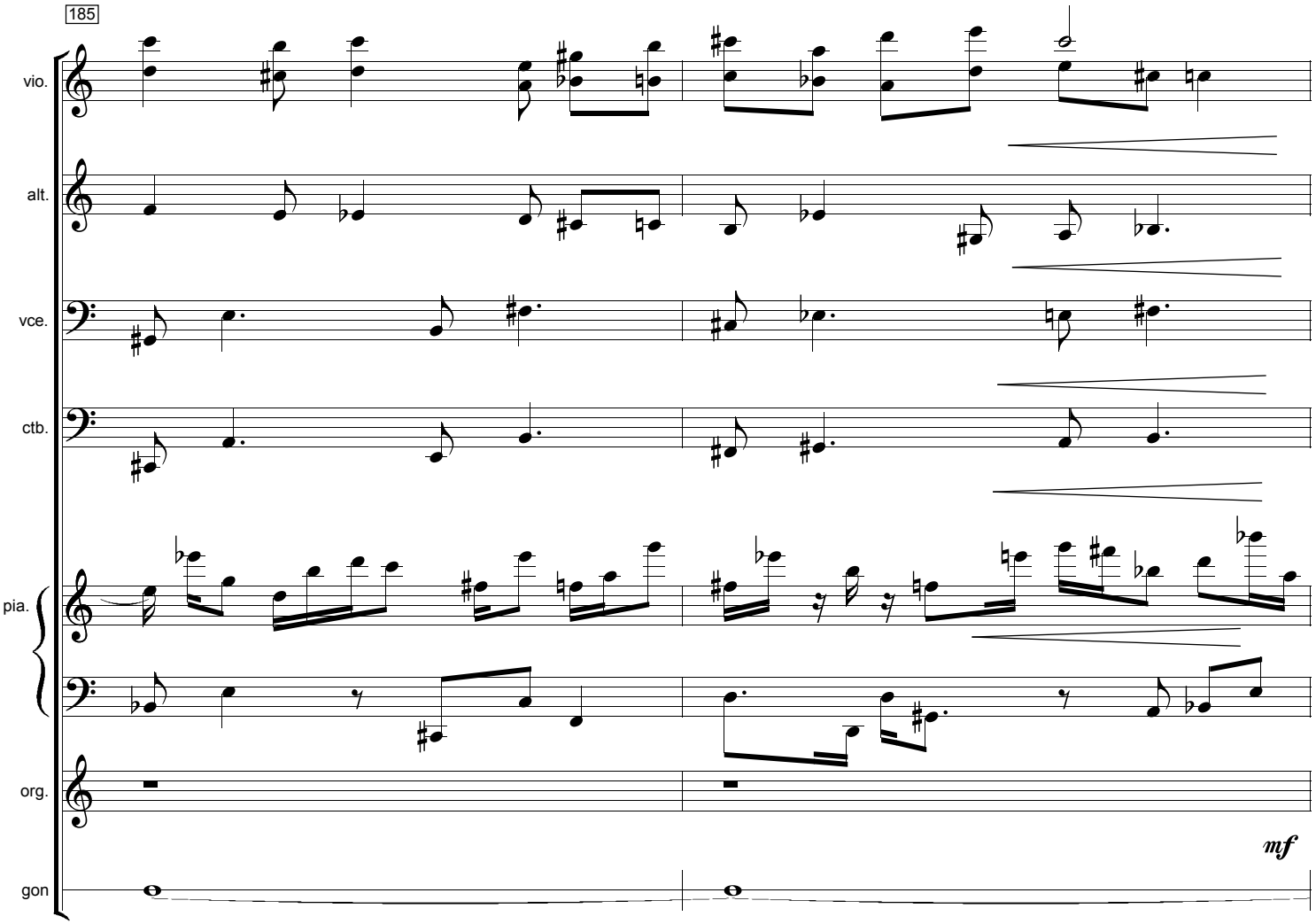
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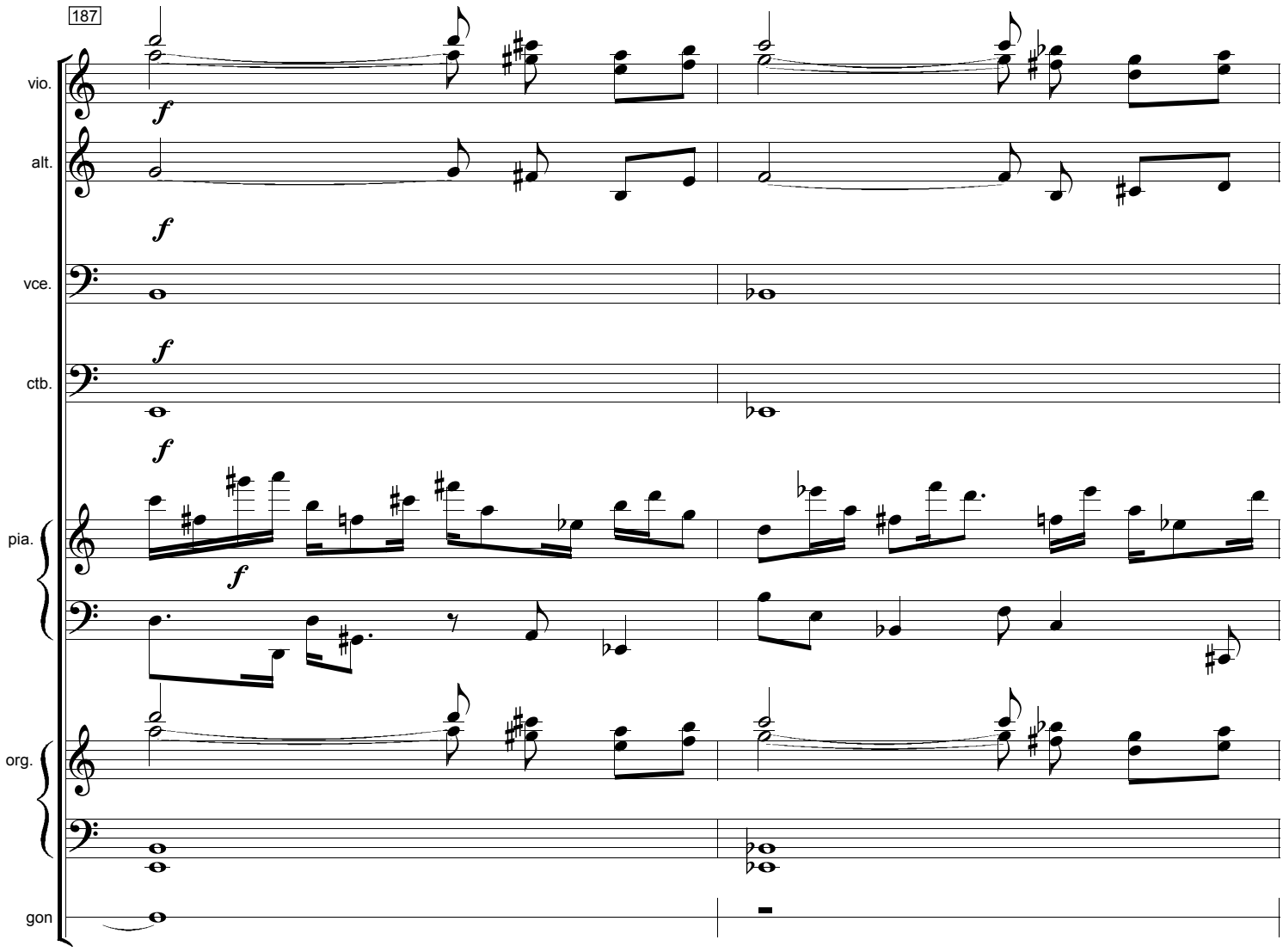
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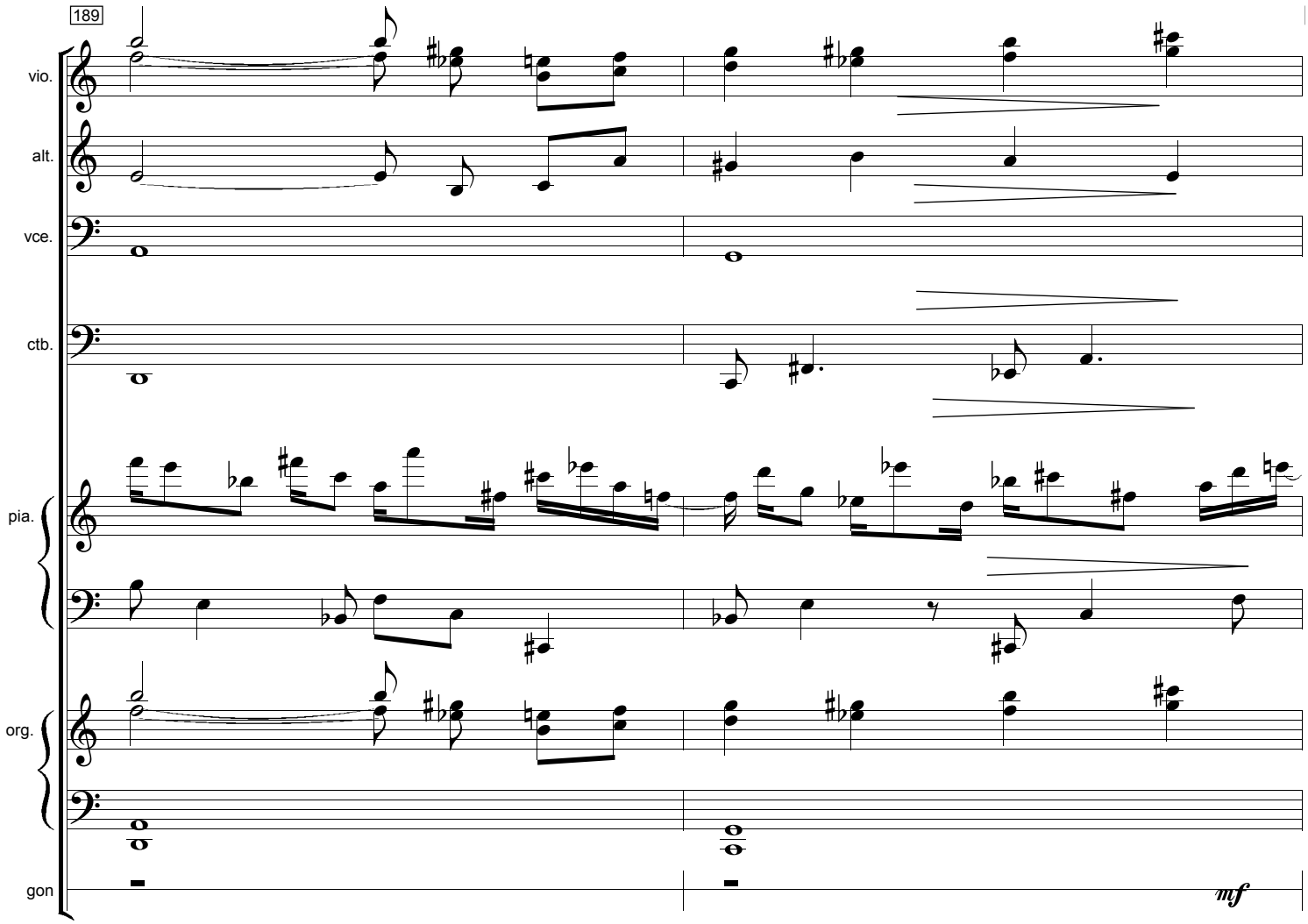
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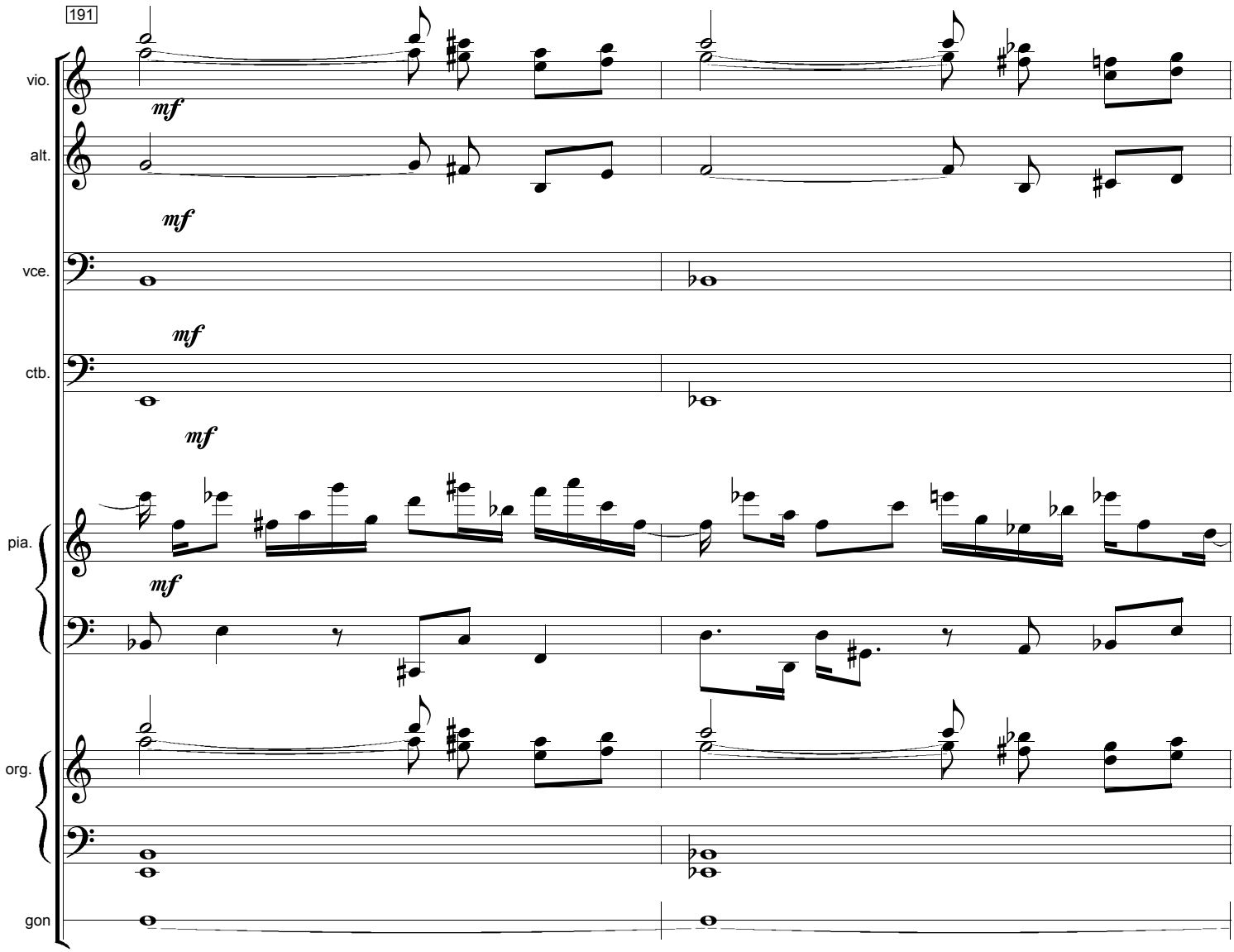
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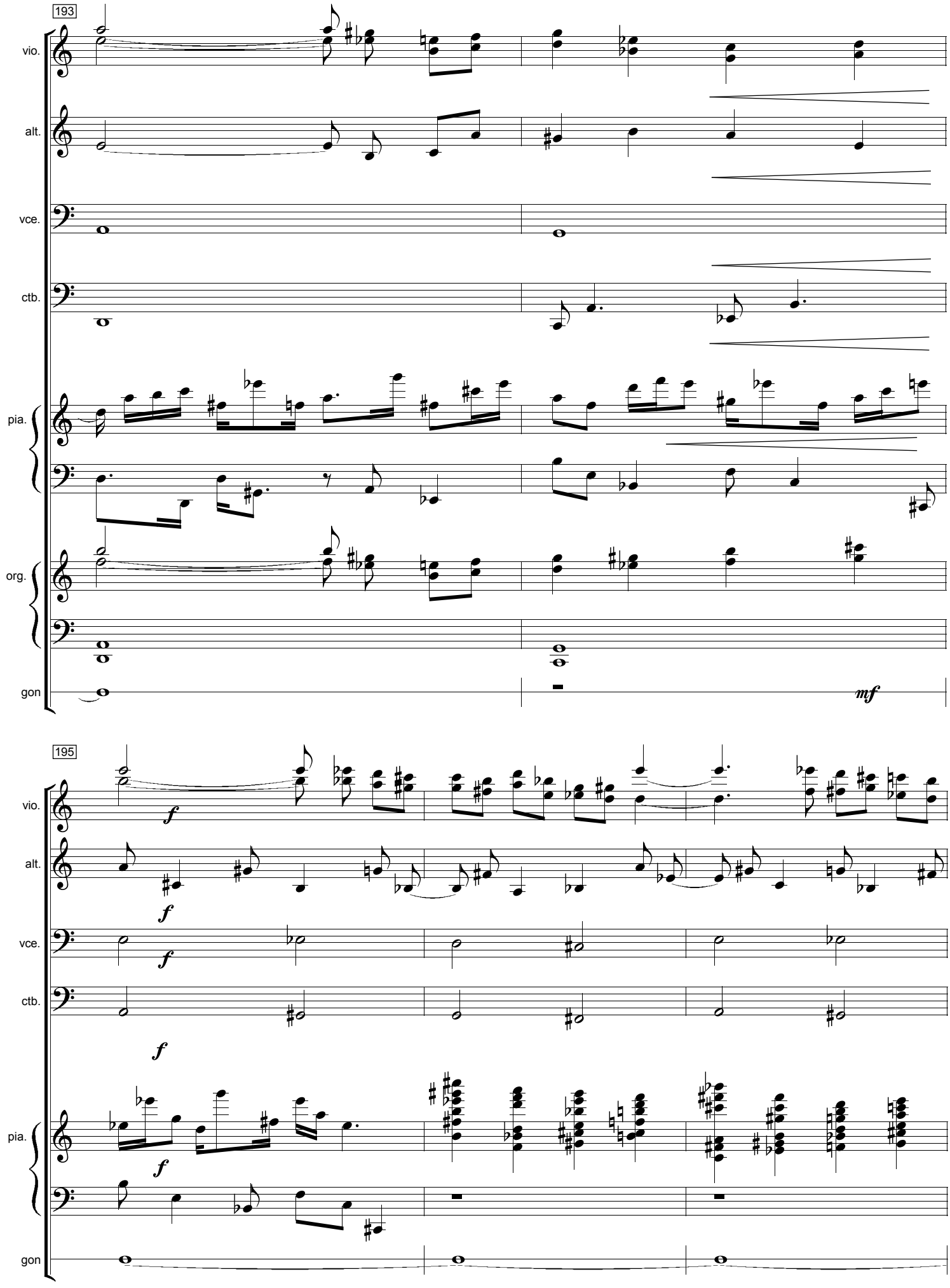
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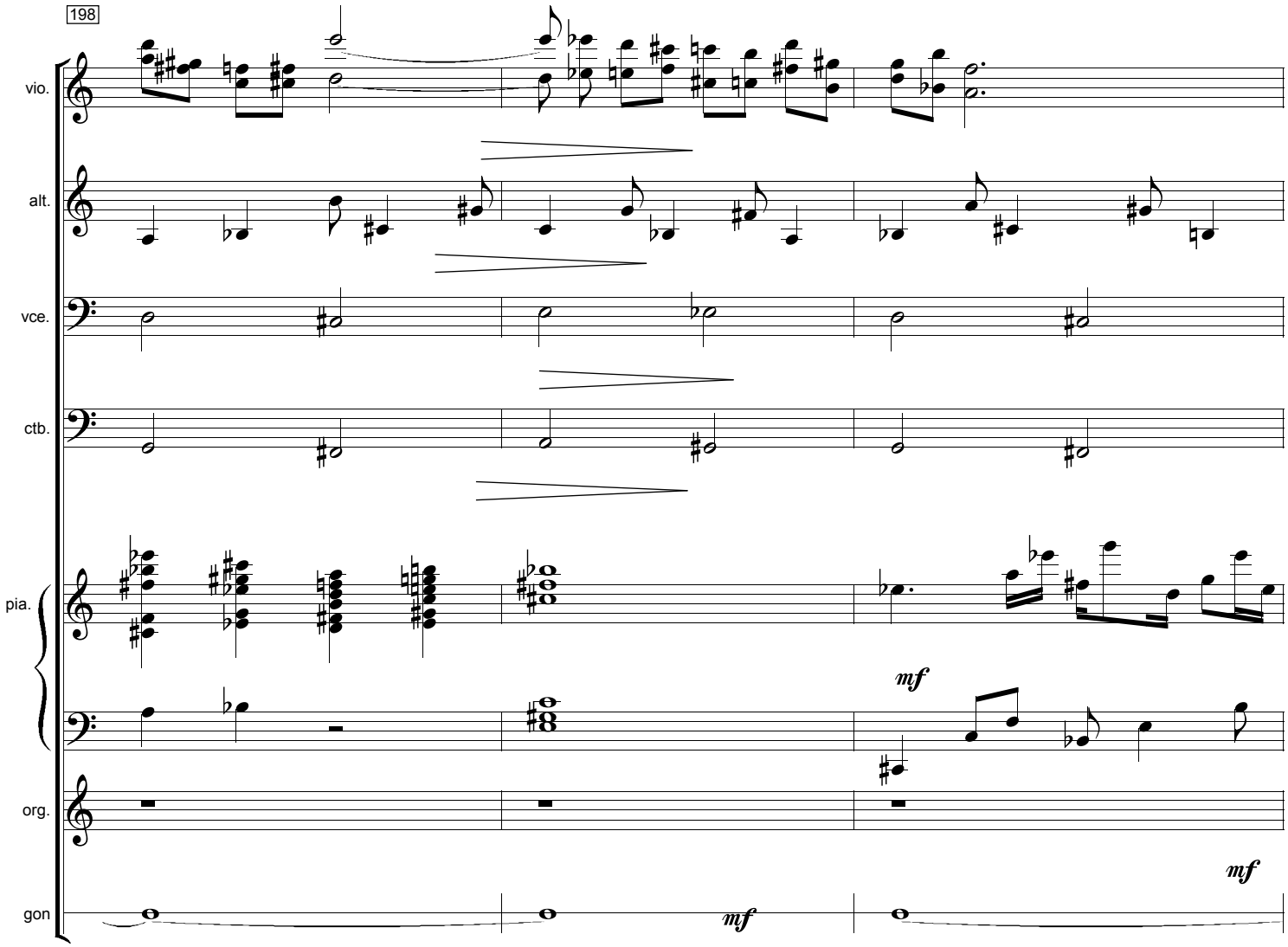
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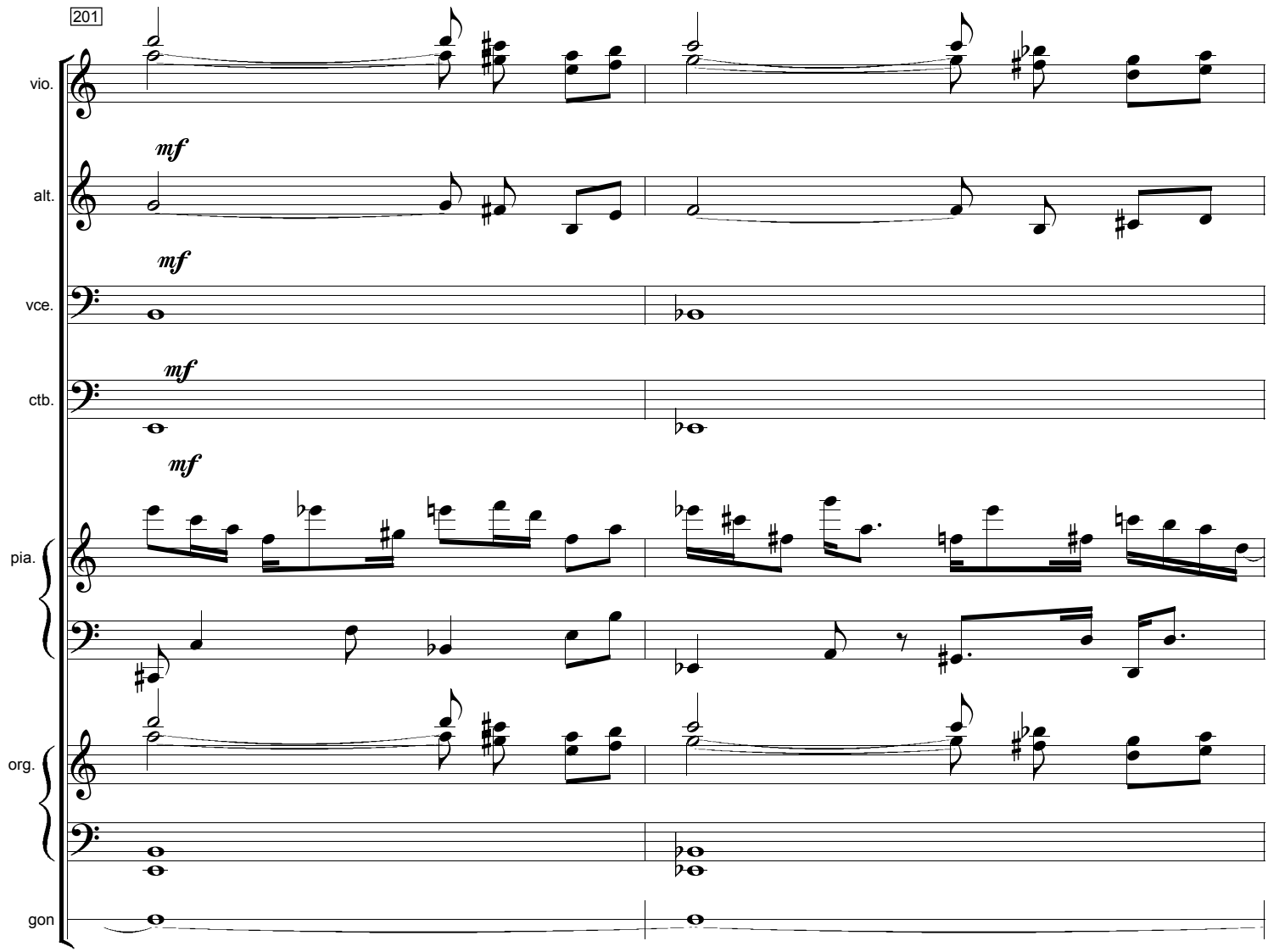
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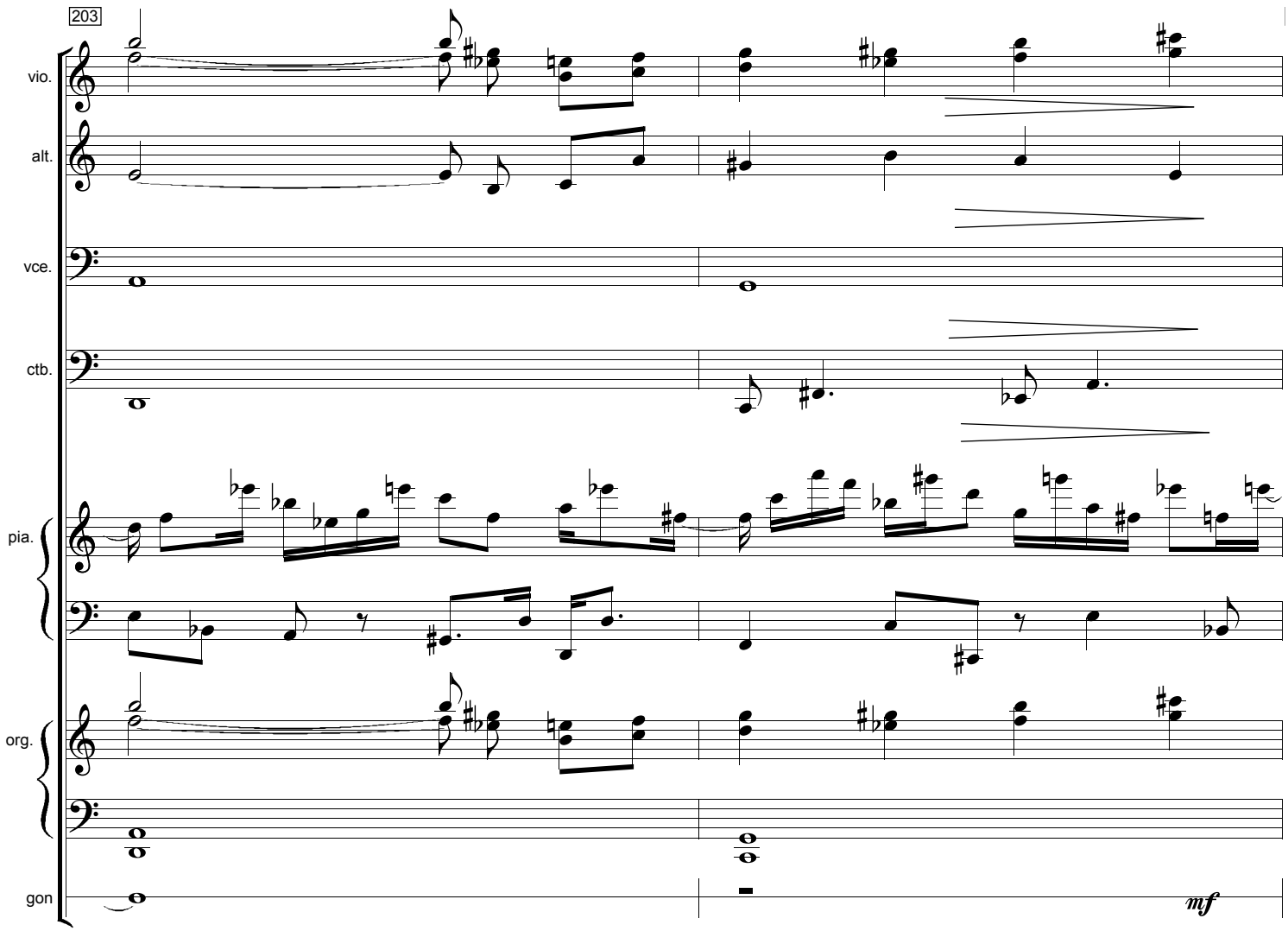
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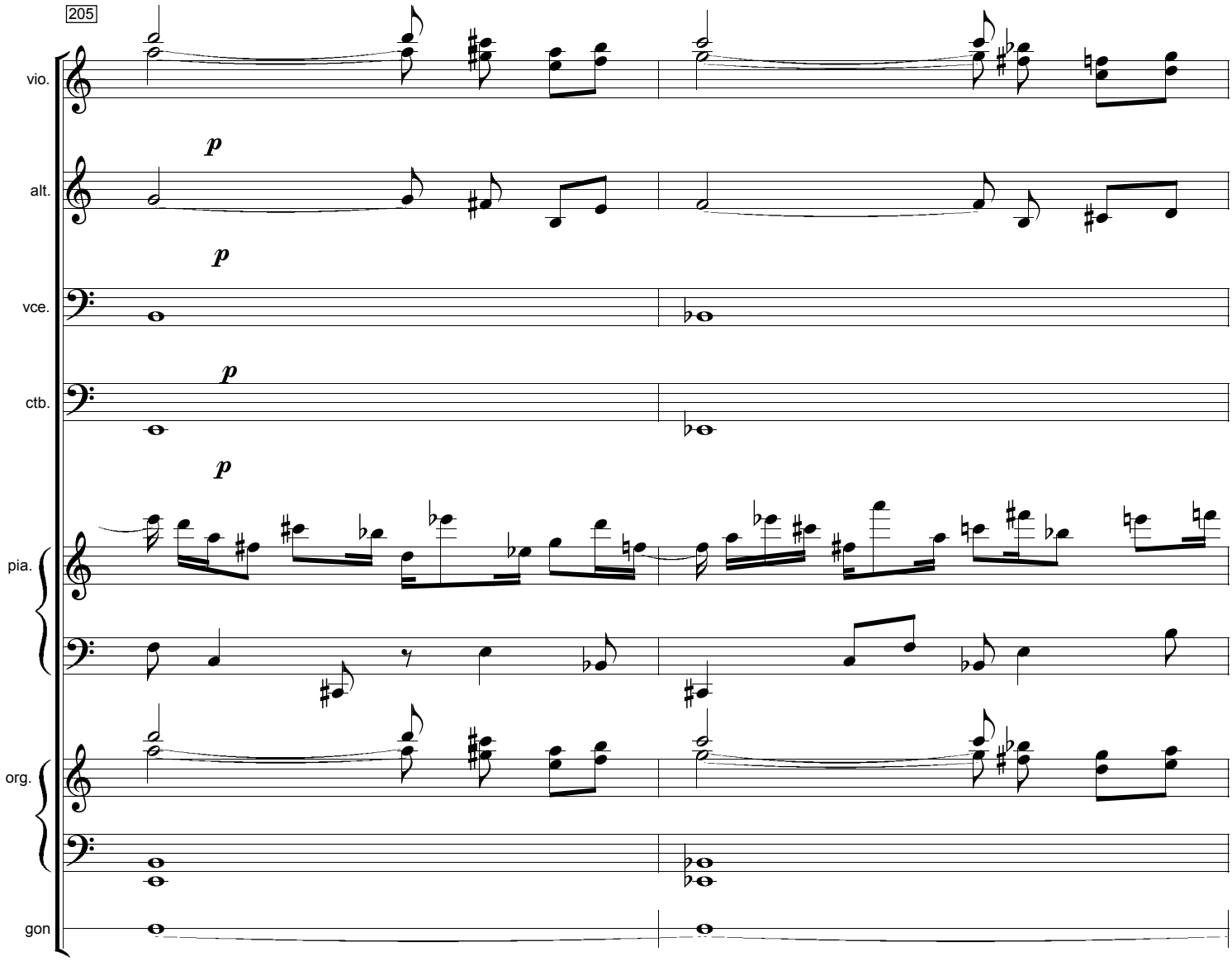
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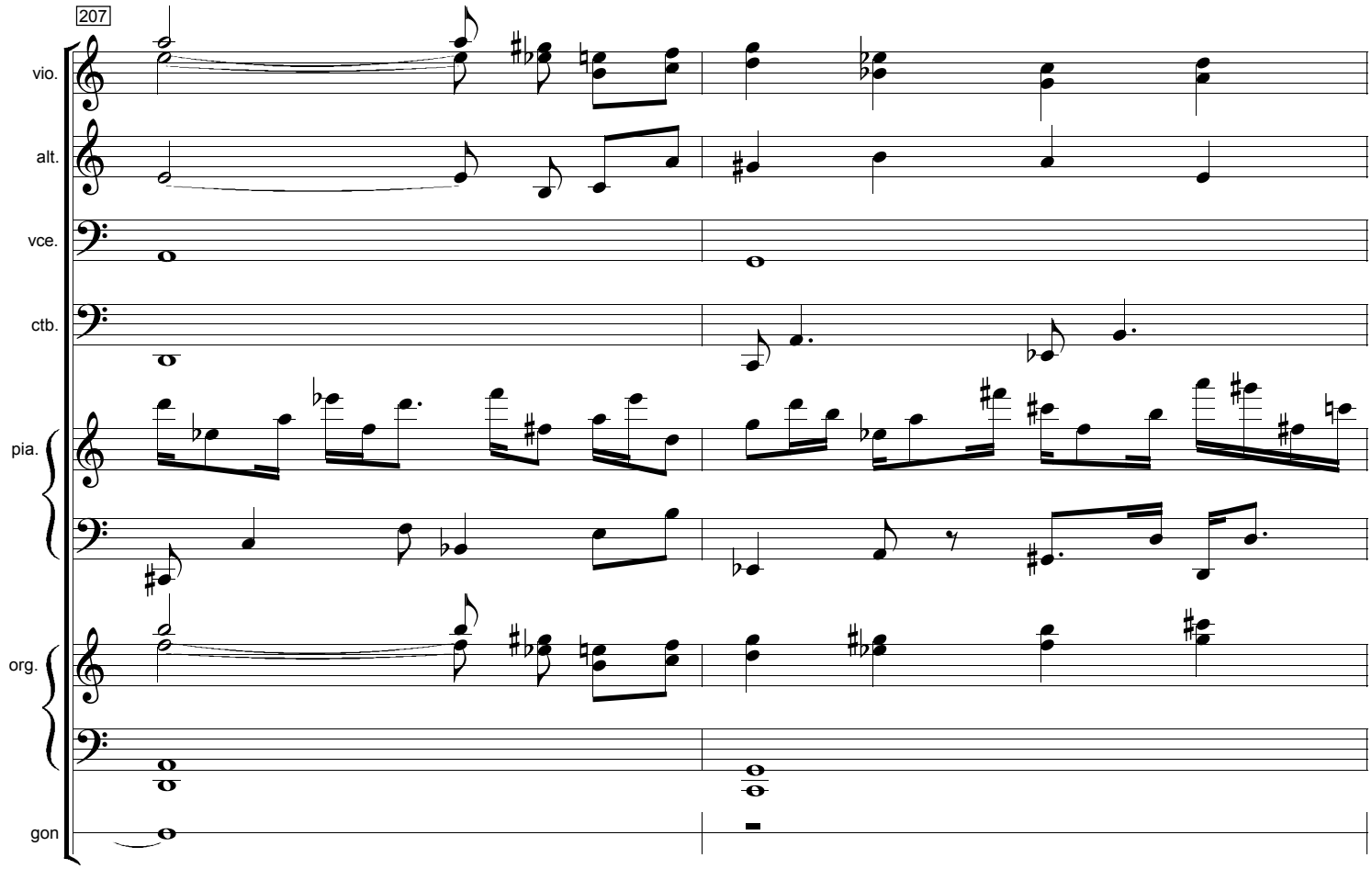
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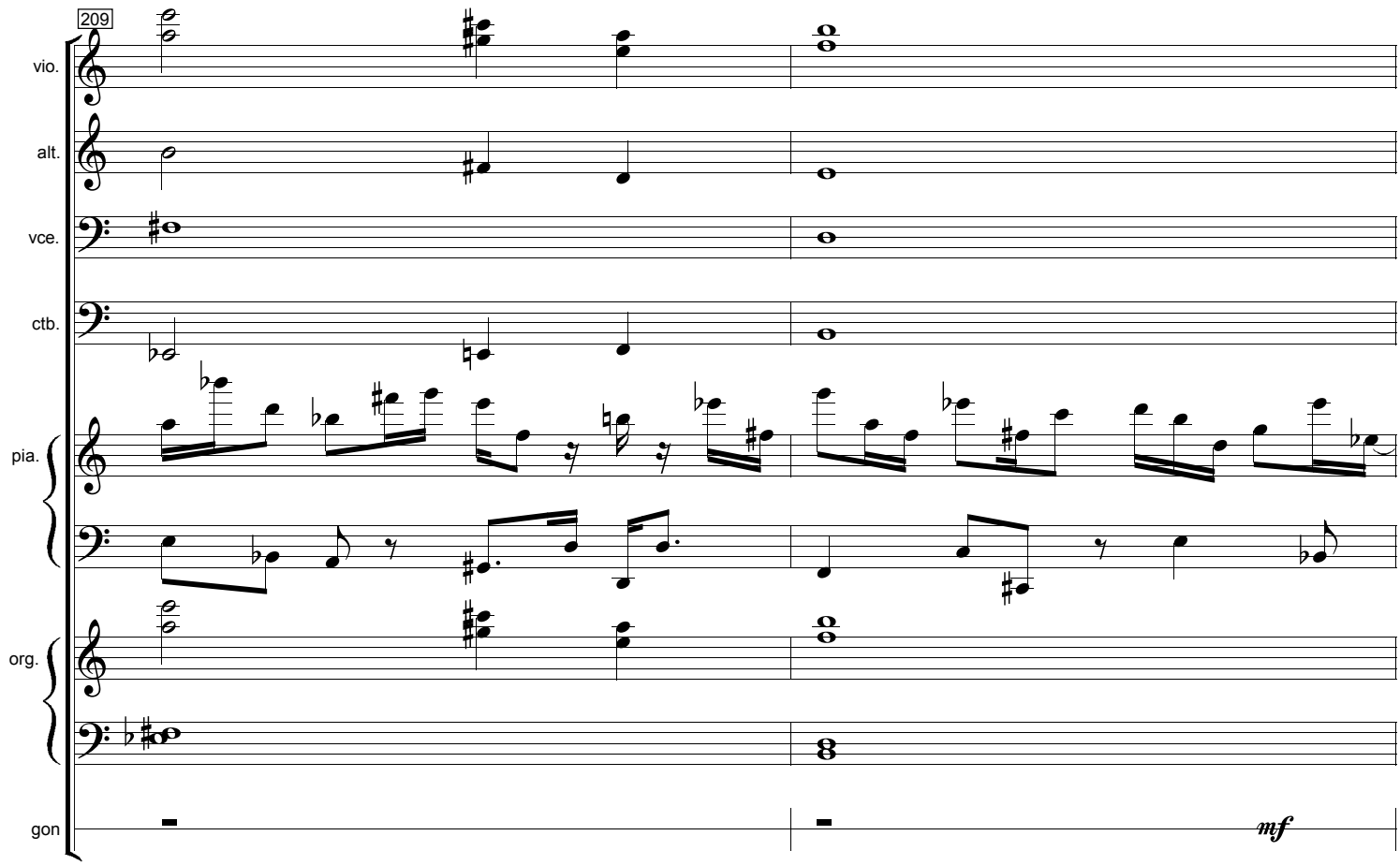
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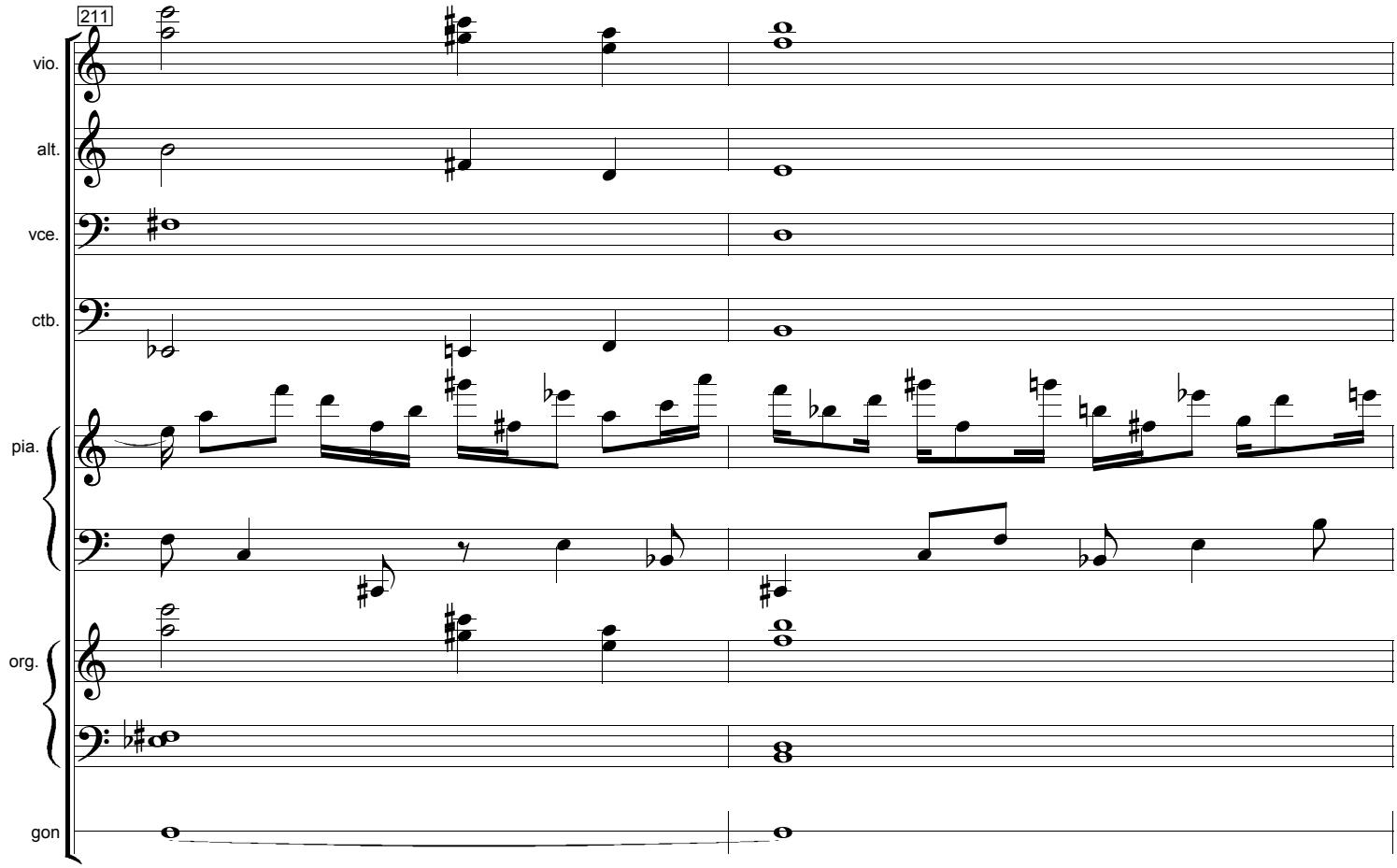
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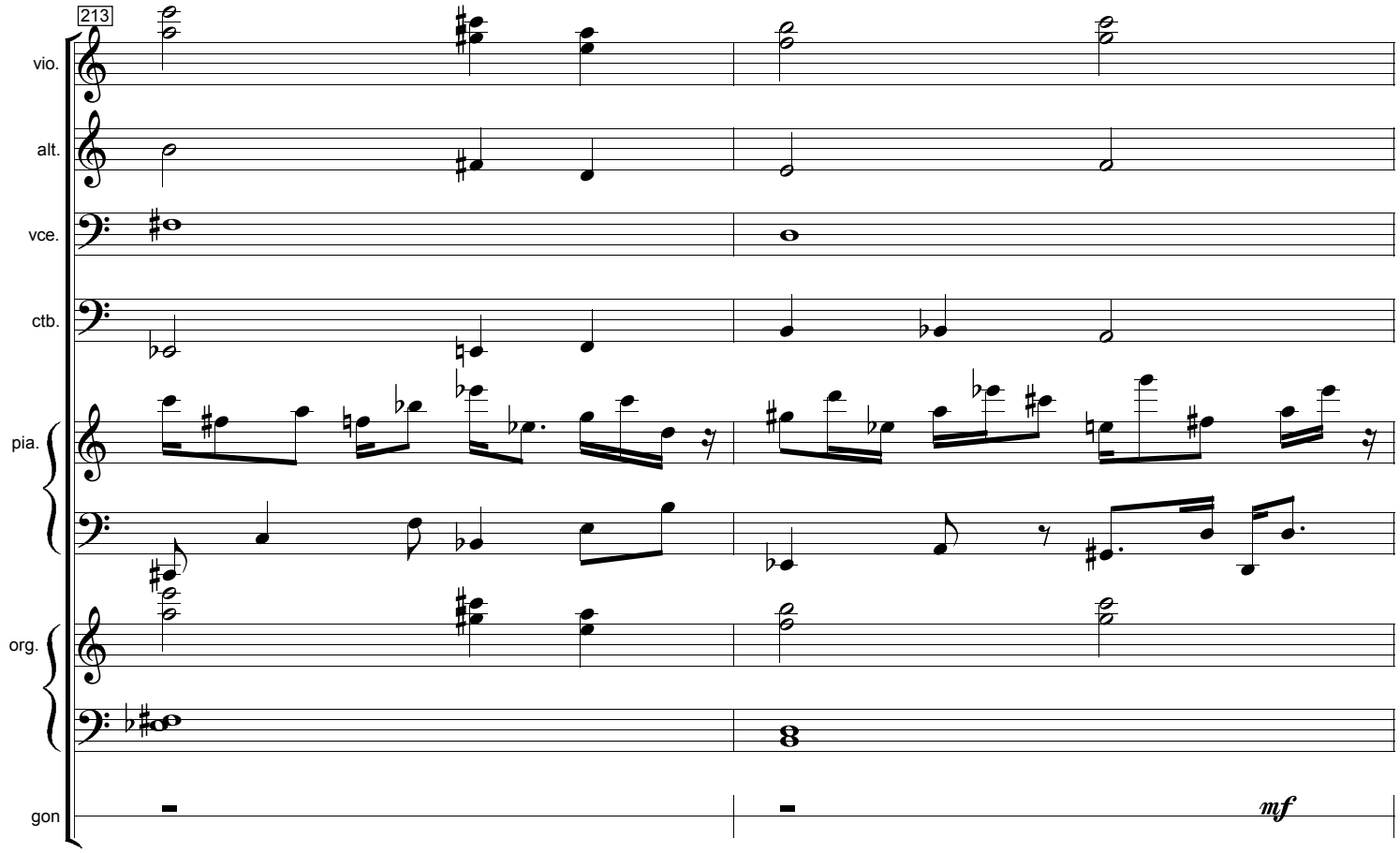
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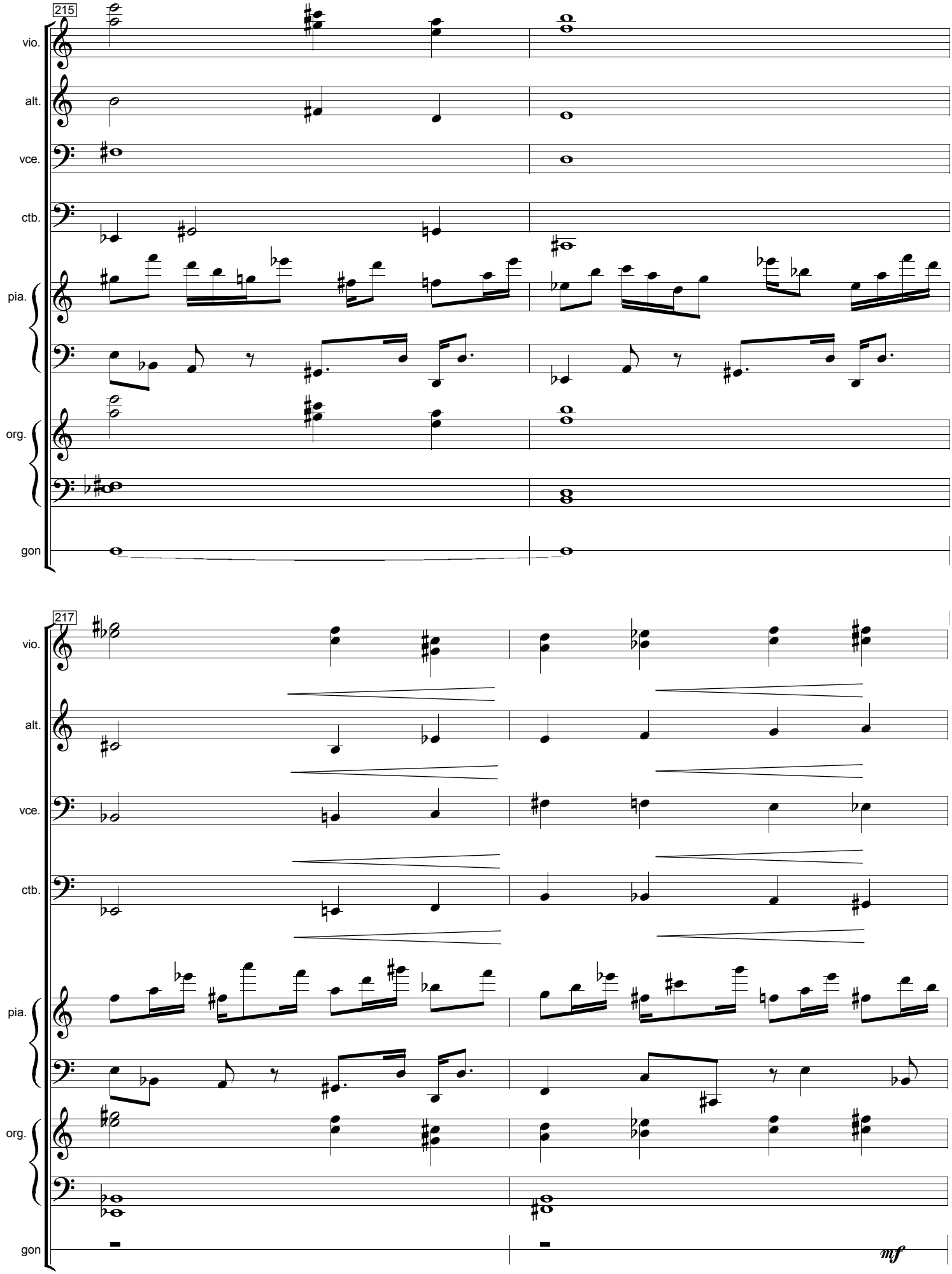
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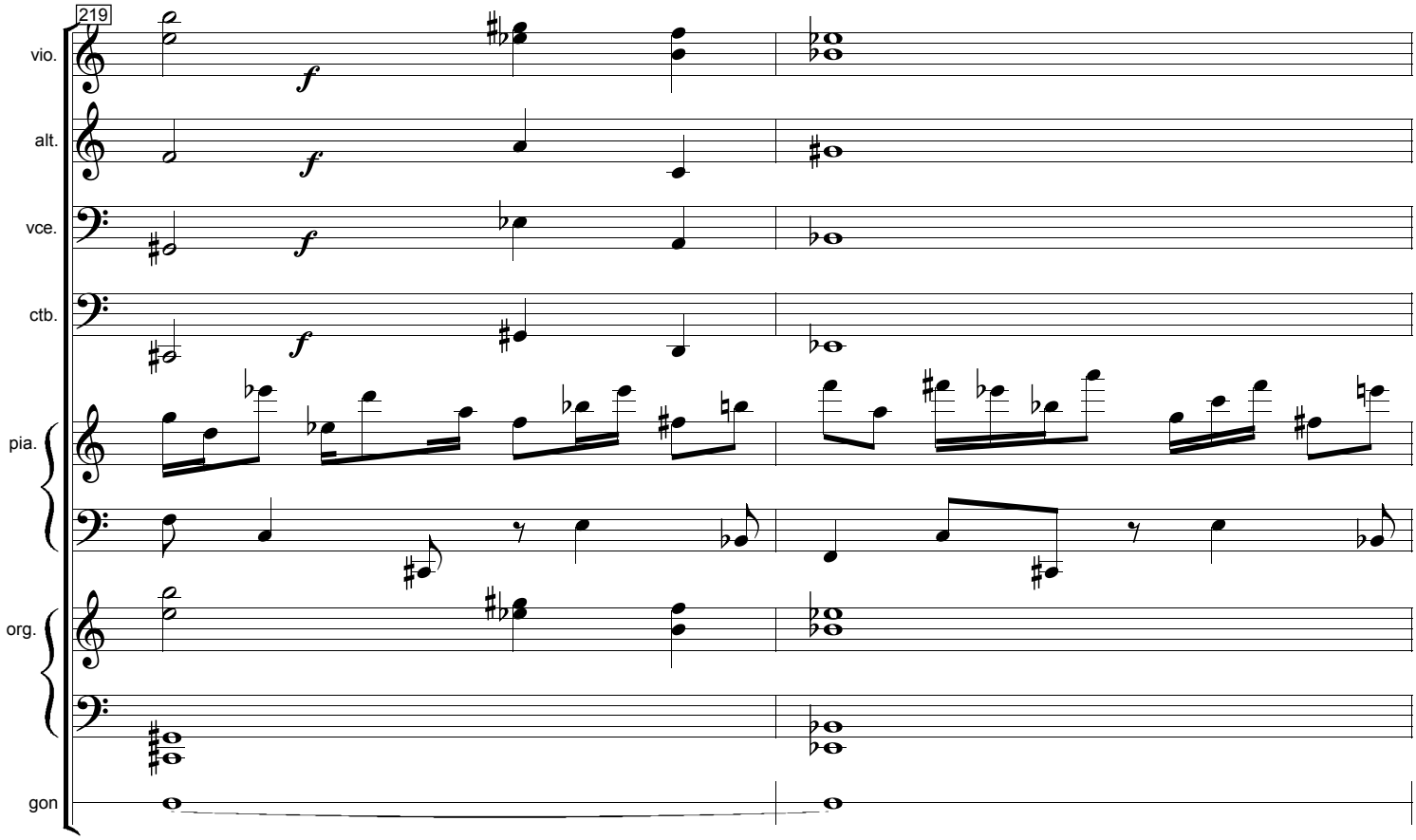
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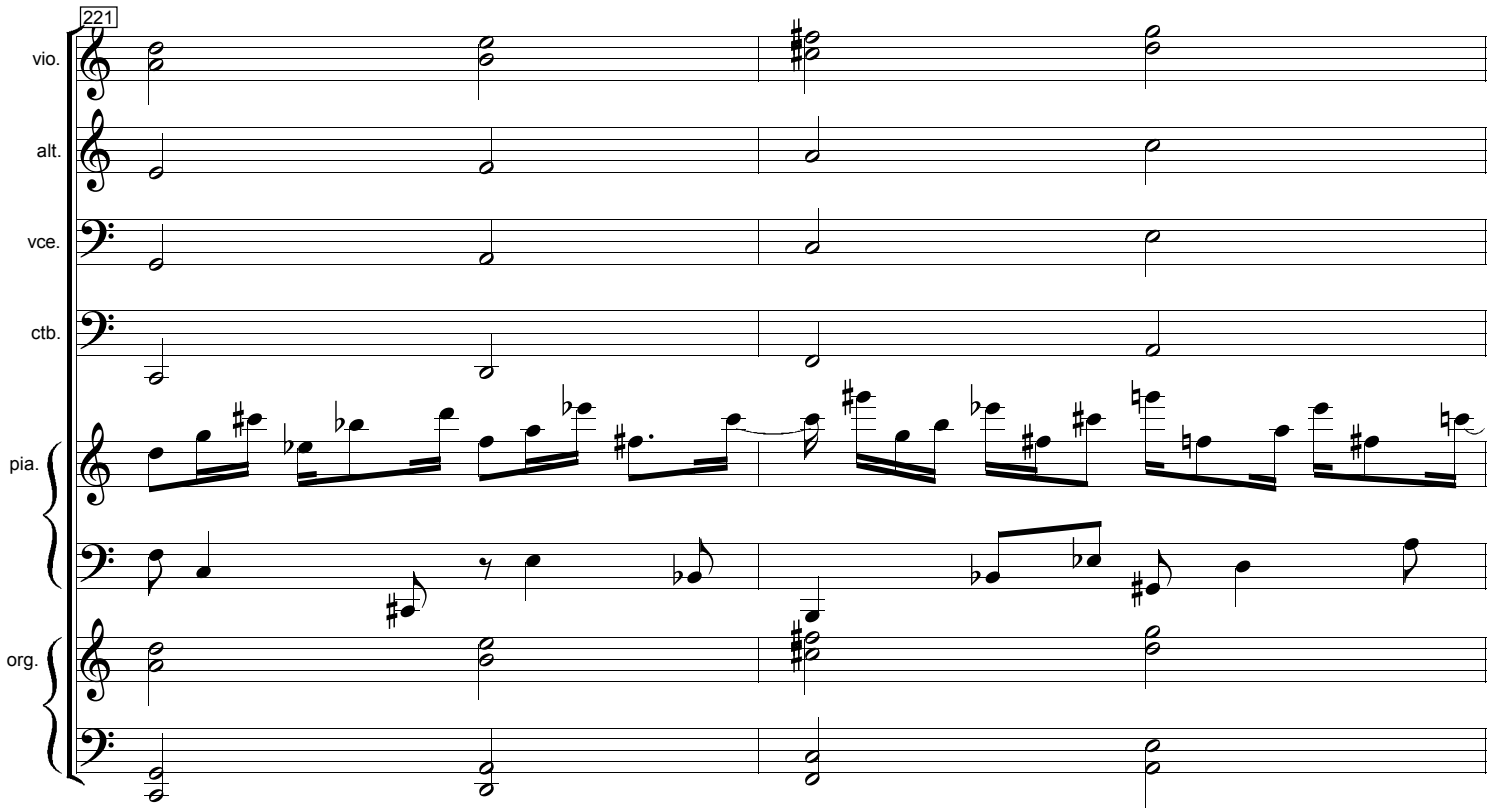
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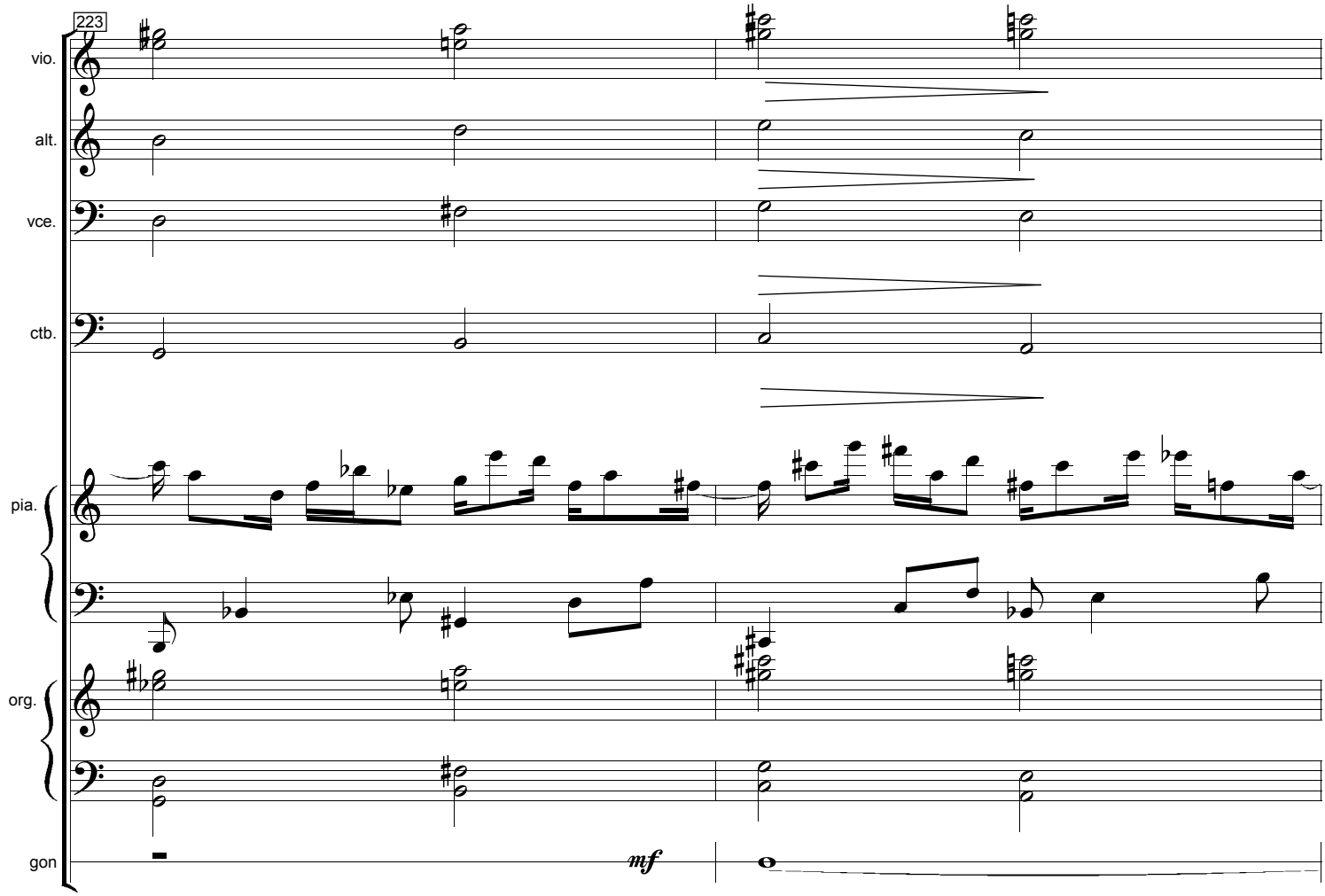
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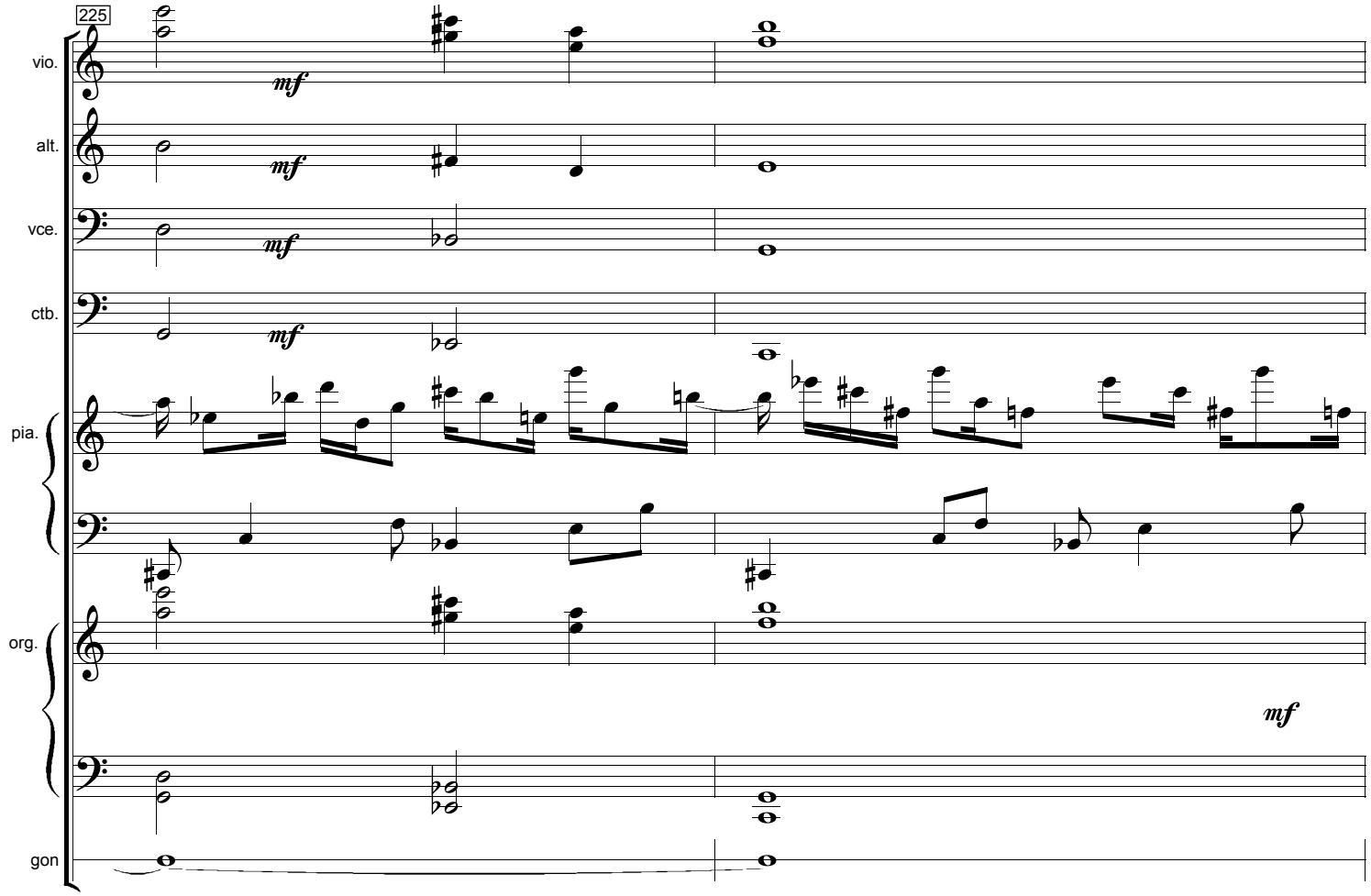
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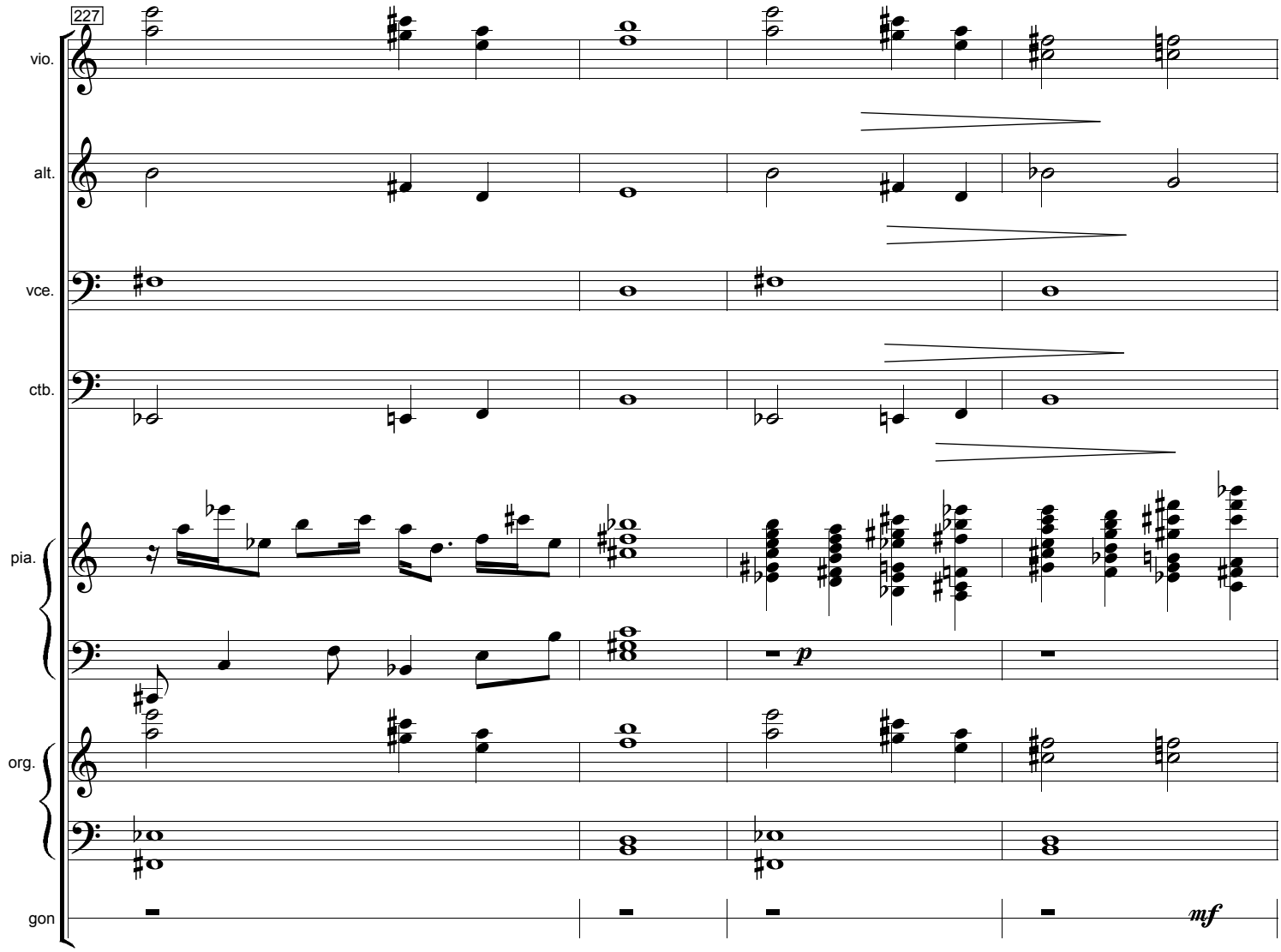
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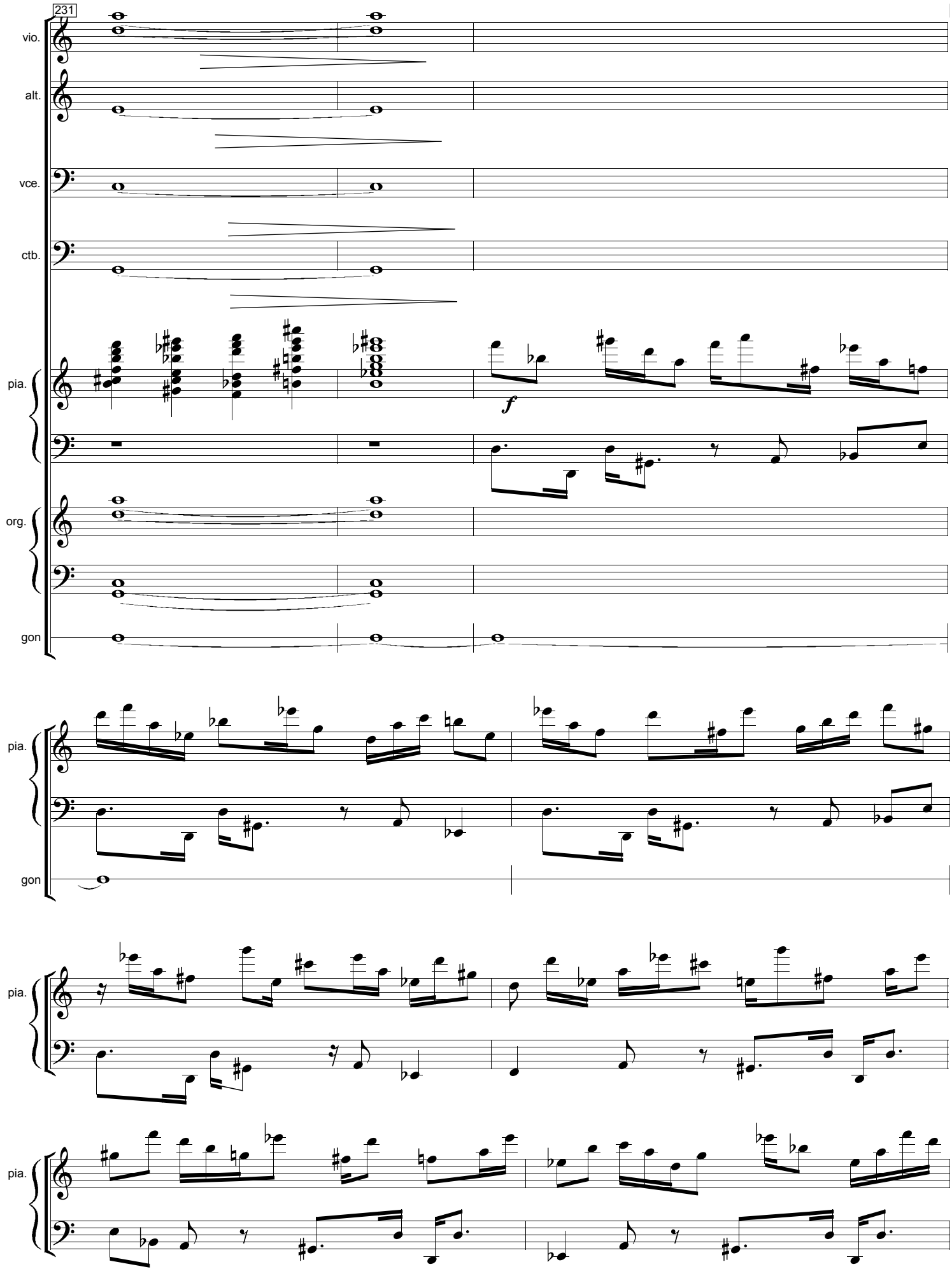
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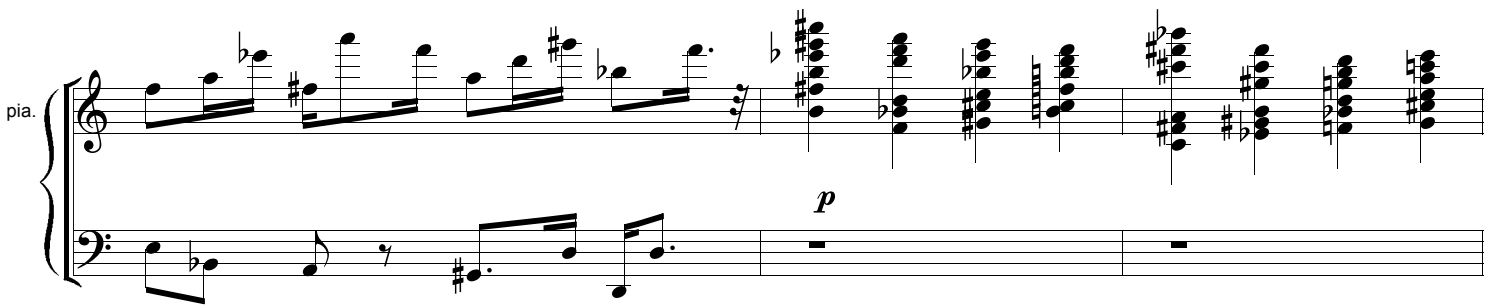
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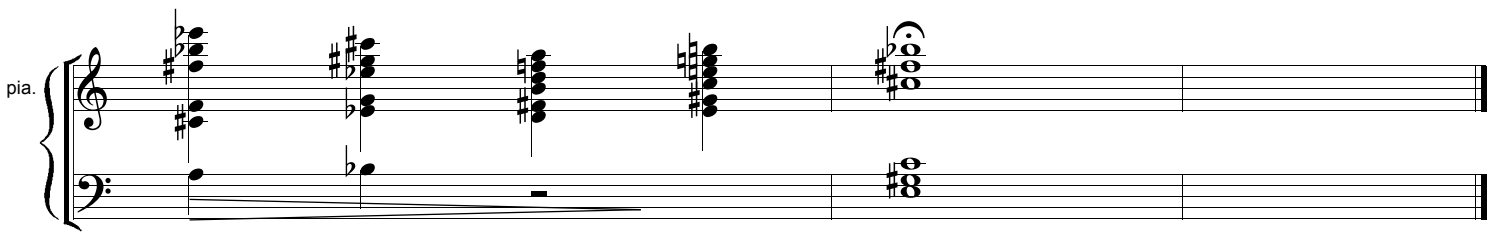
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Ombres

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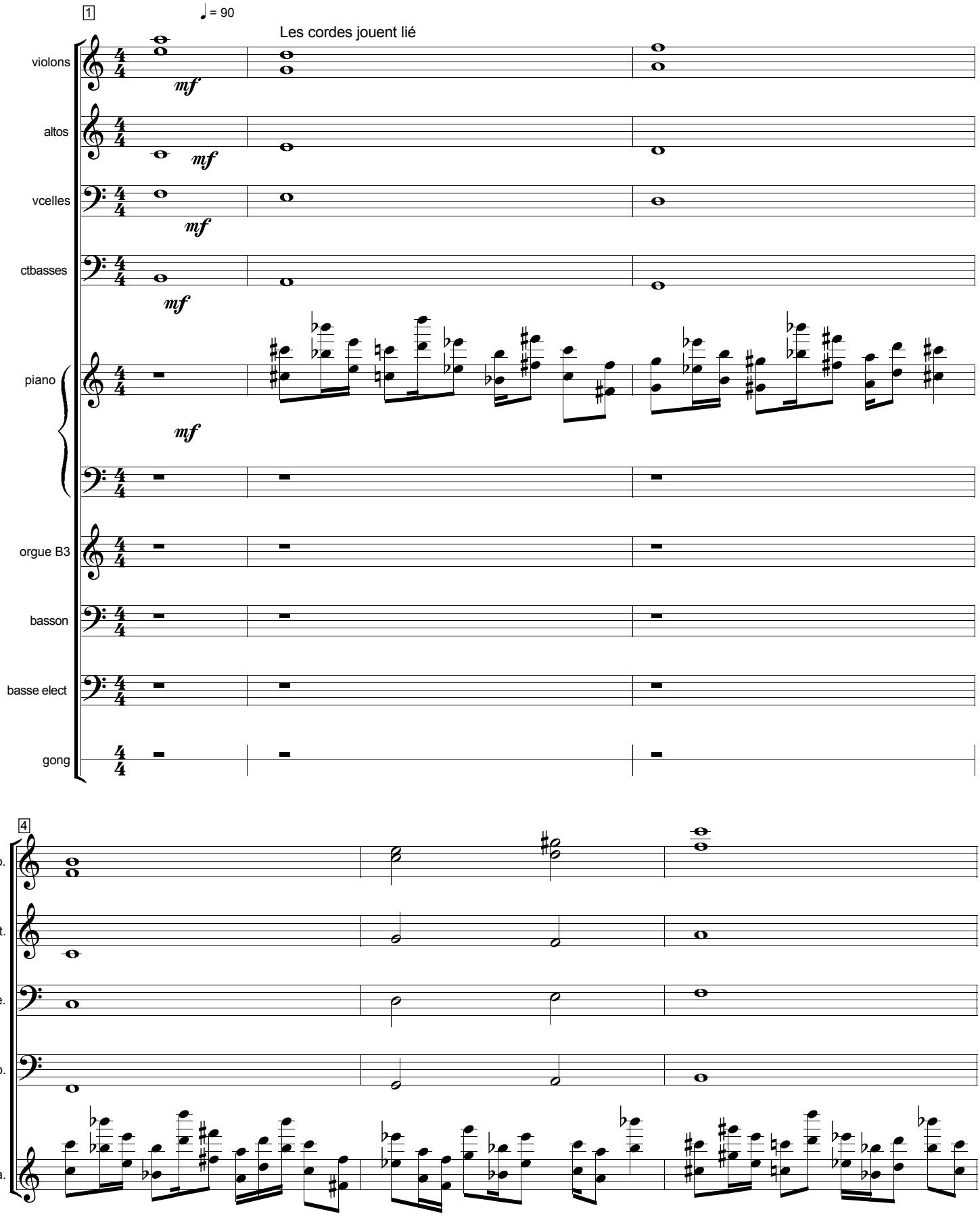
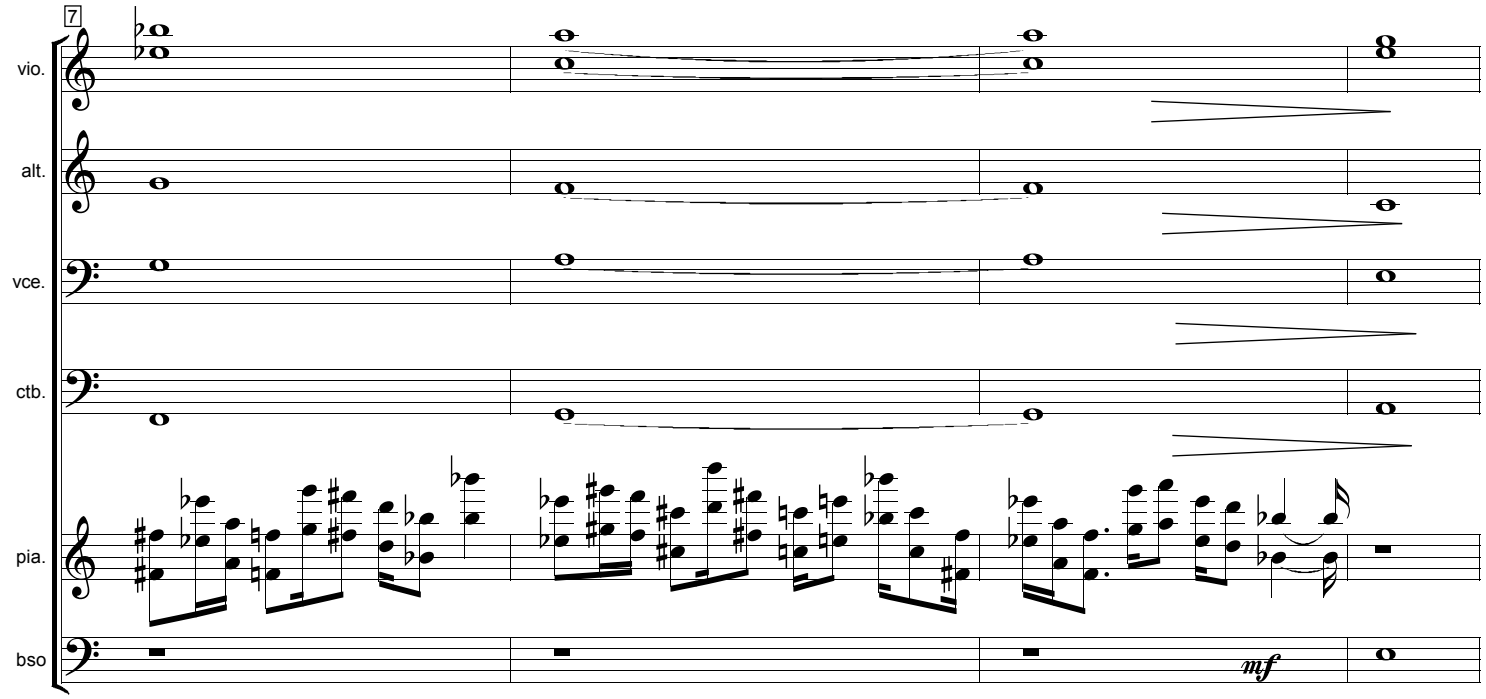
Troisième Mouvement

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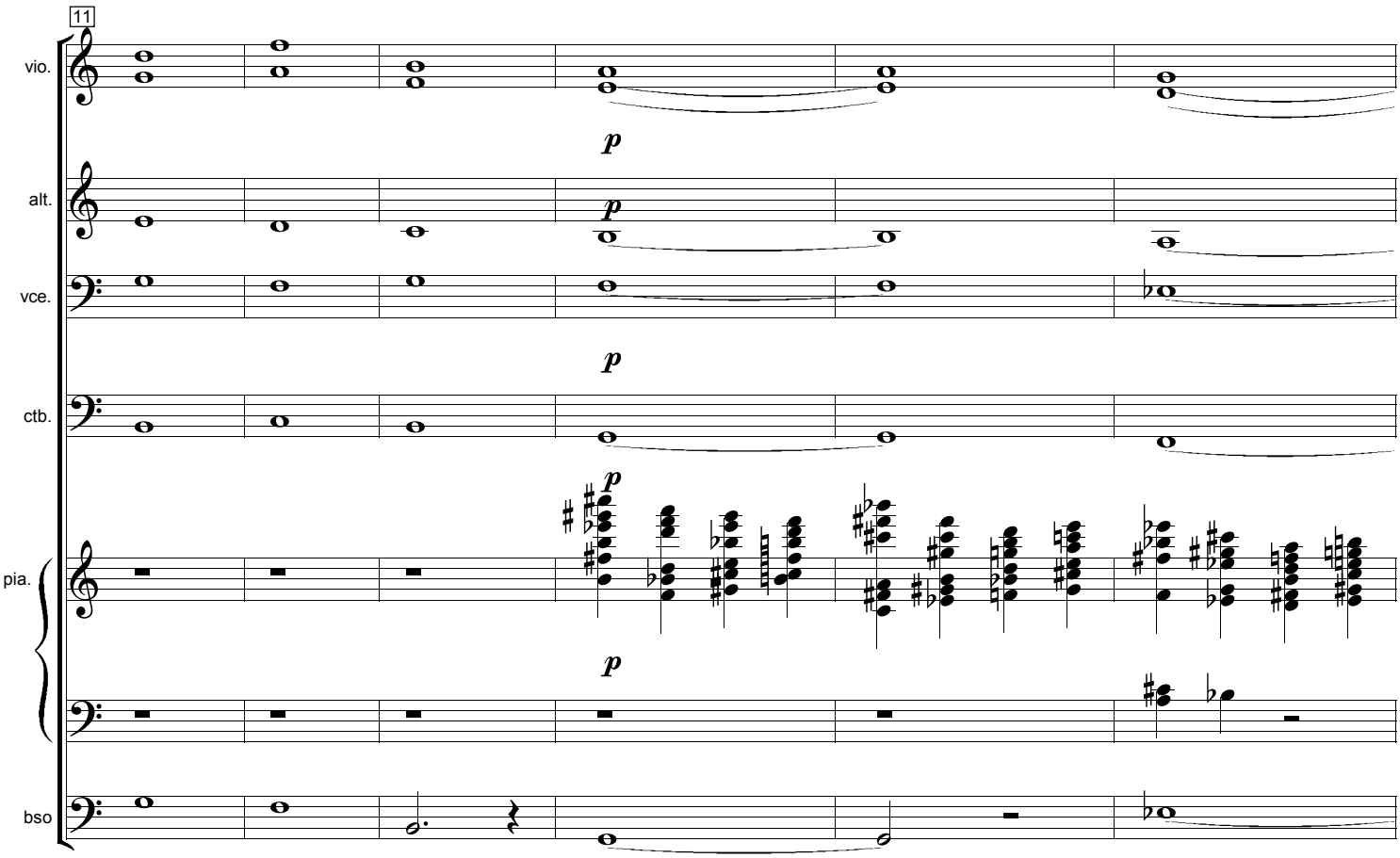
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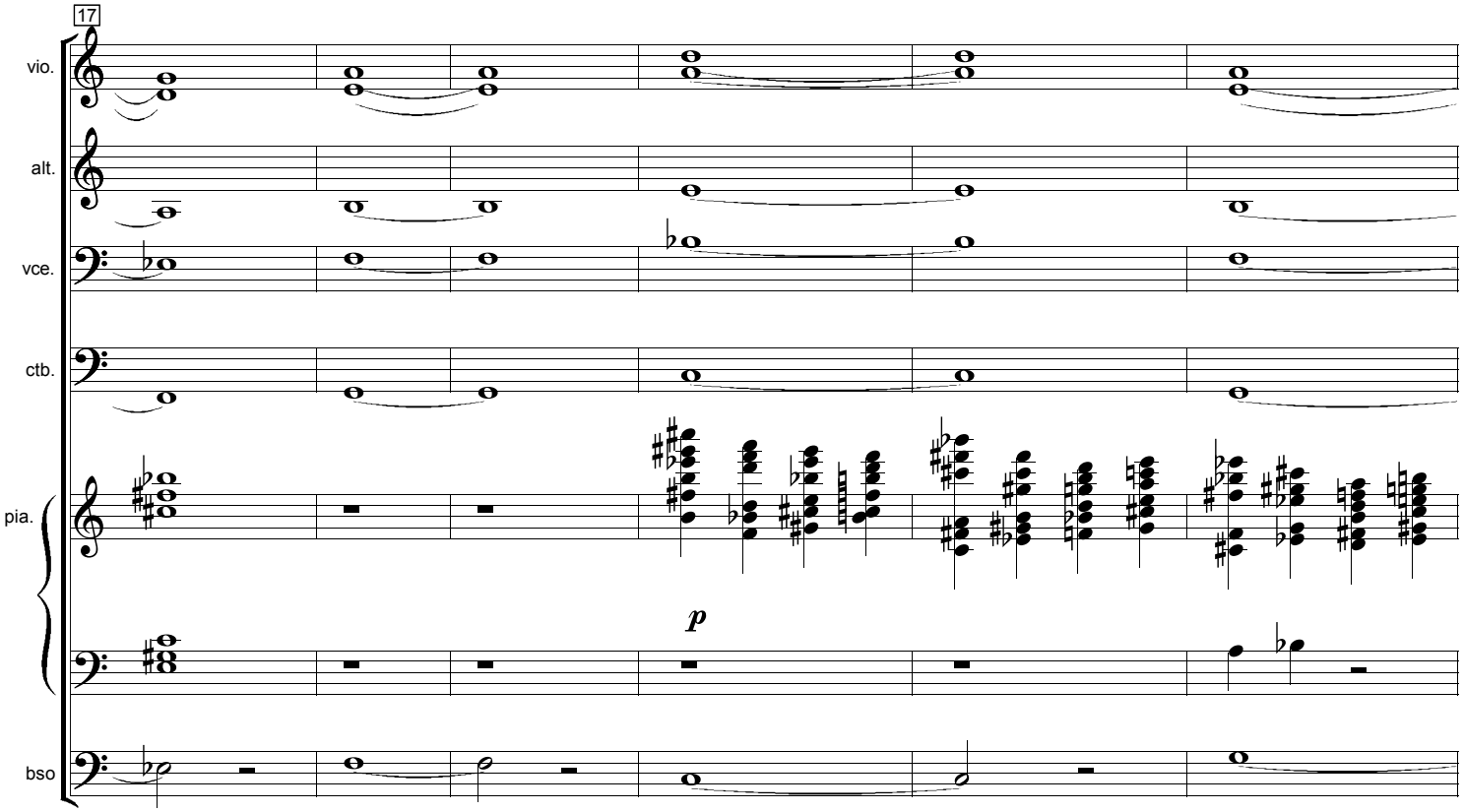
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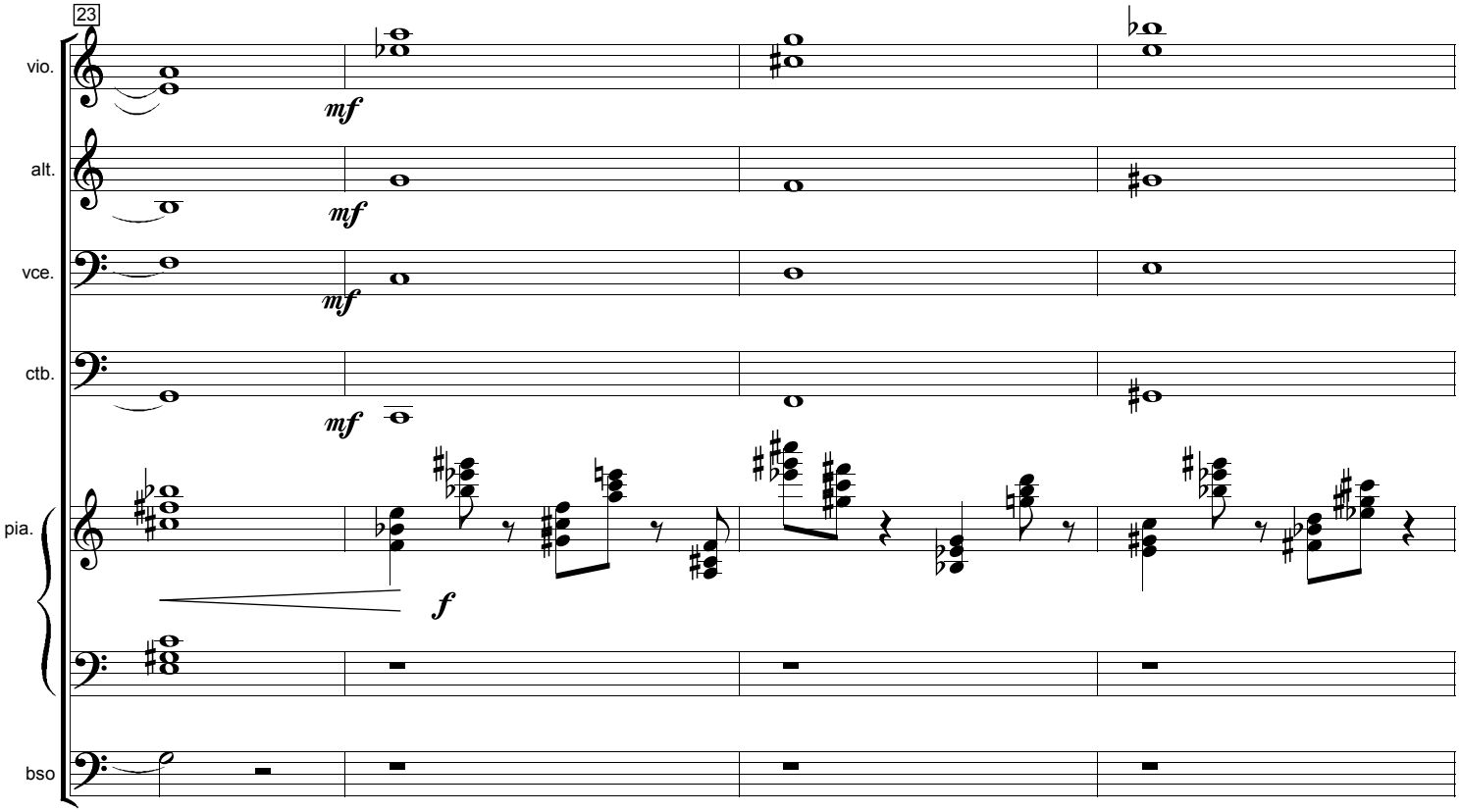
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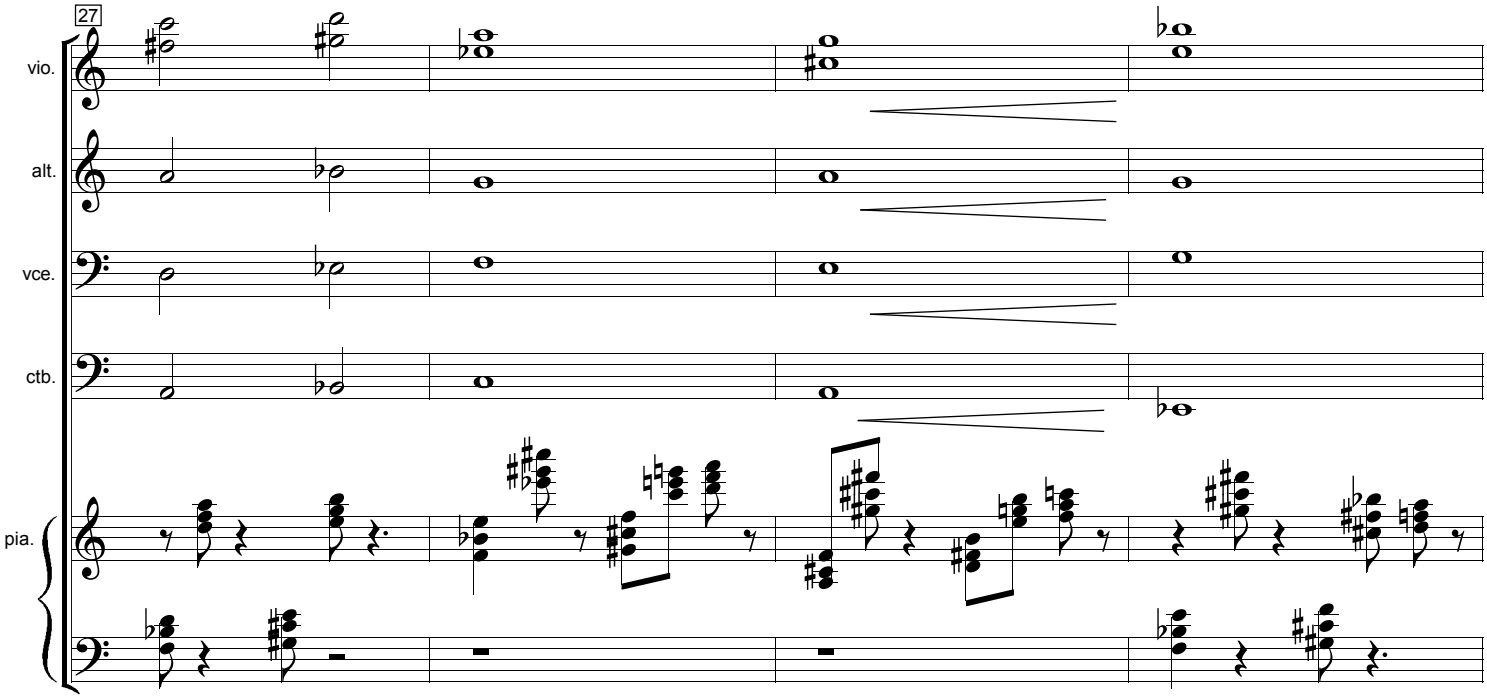
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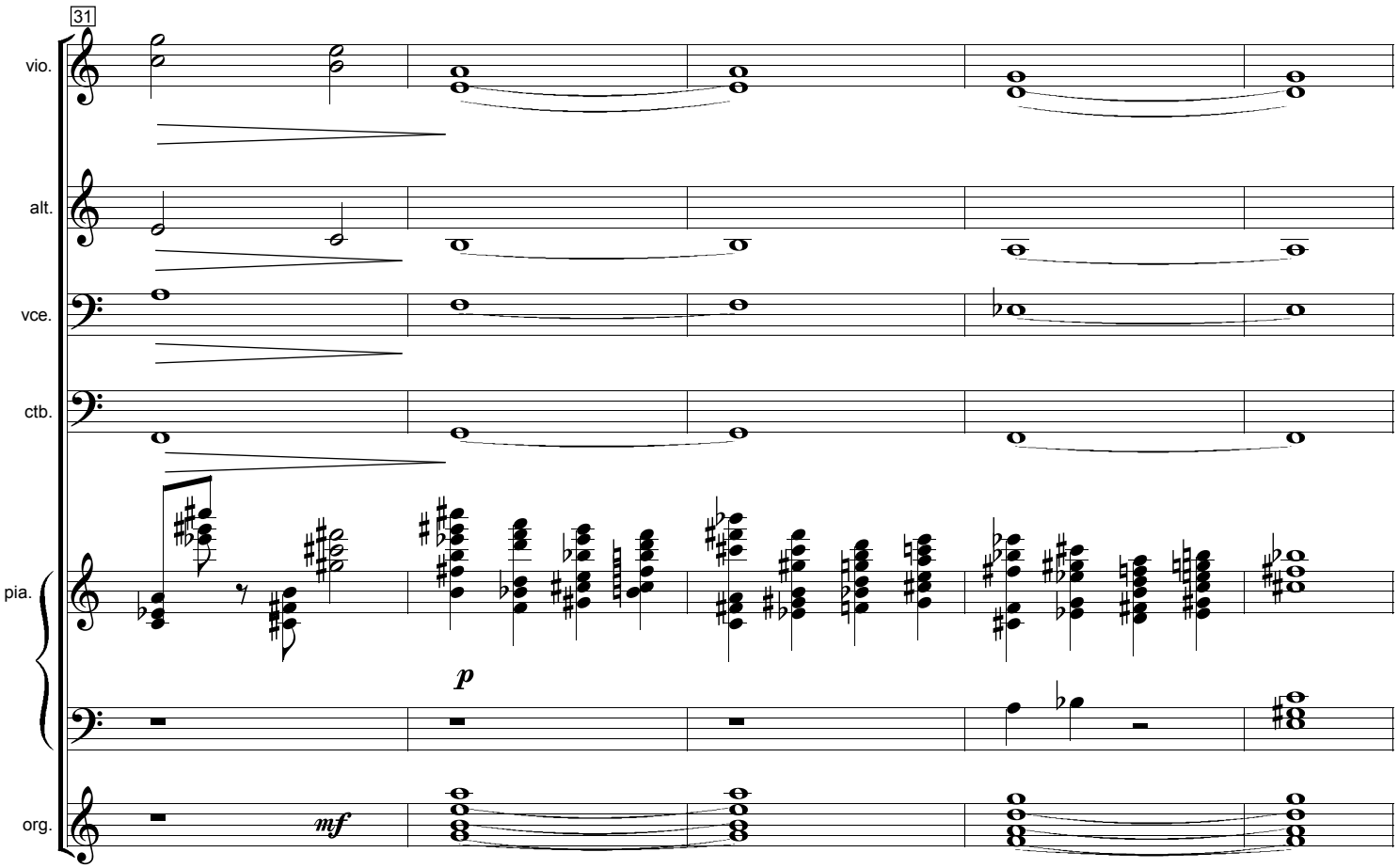
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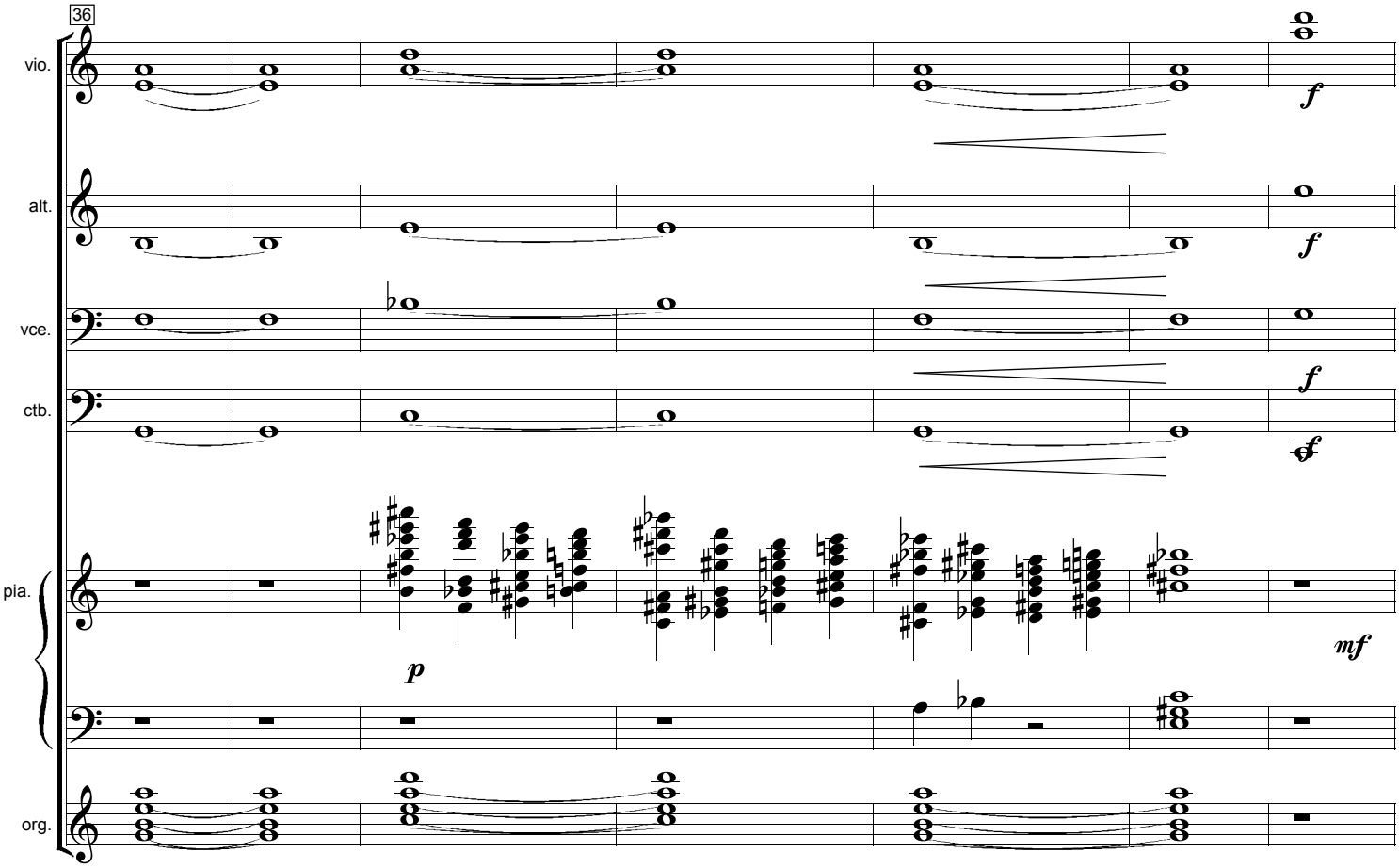
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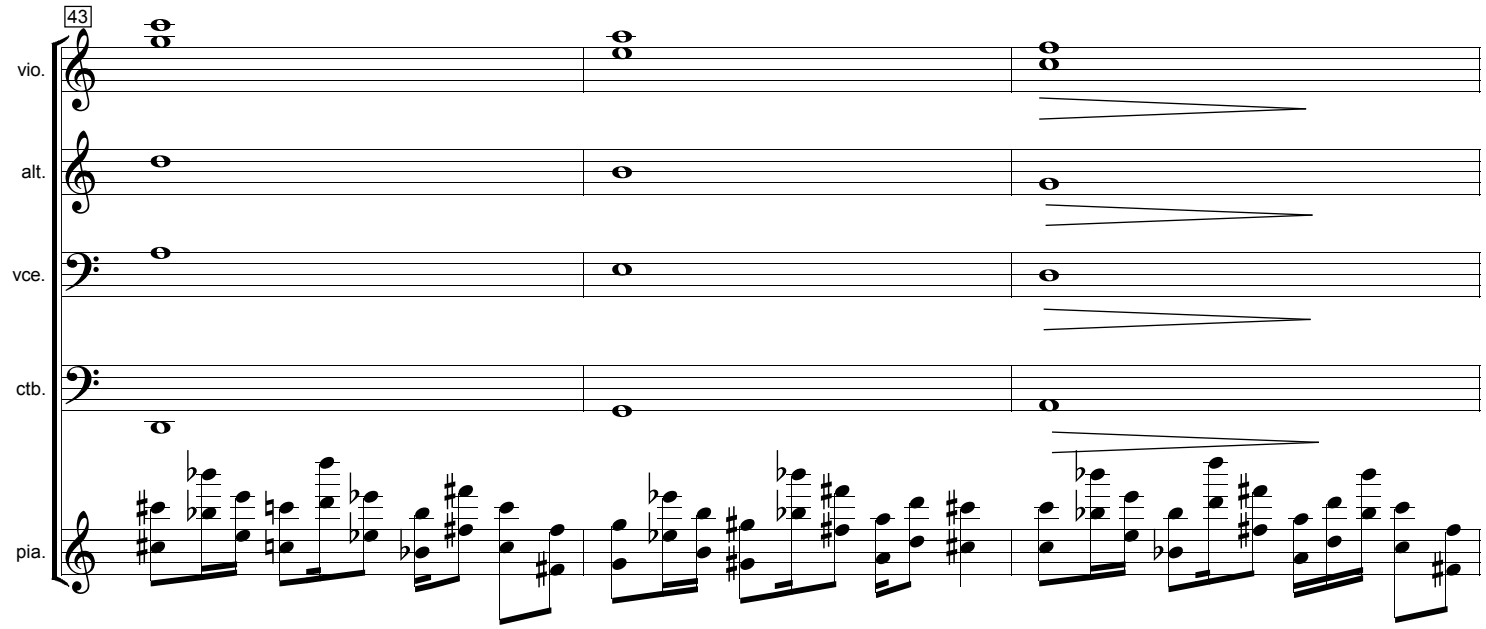
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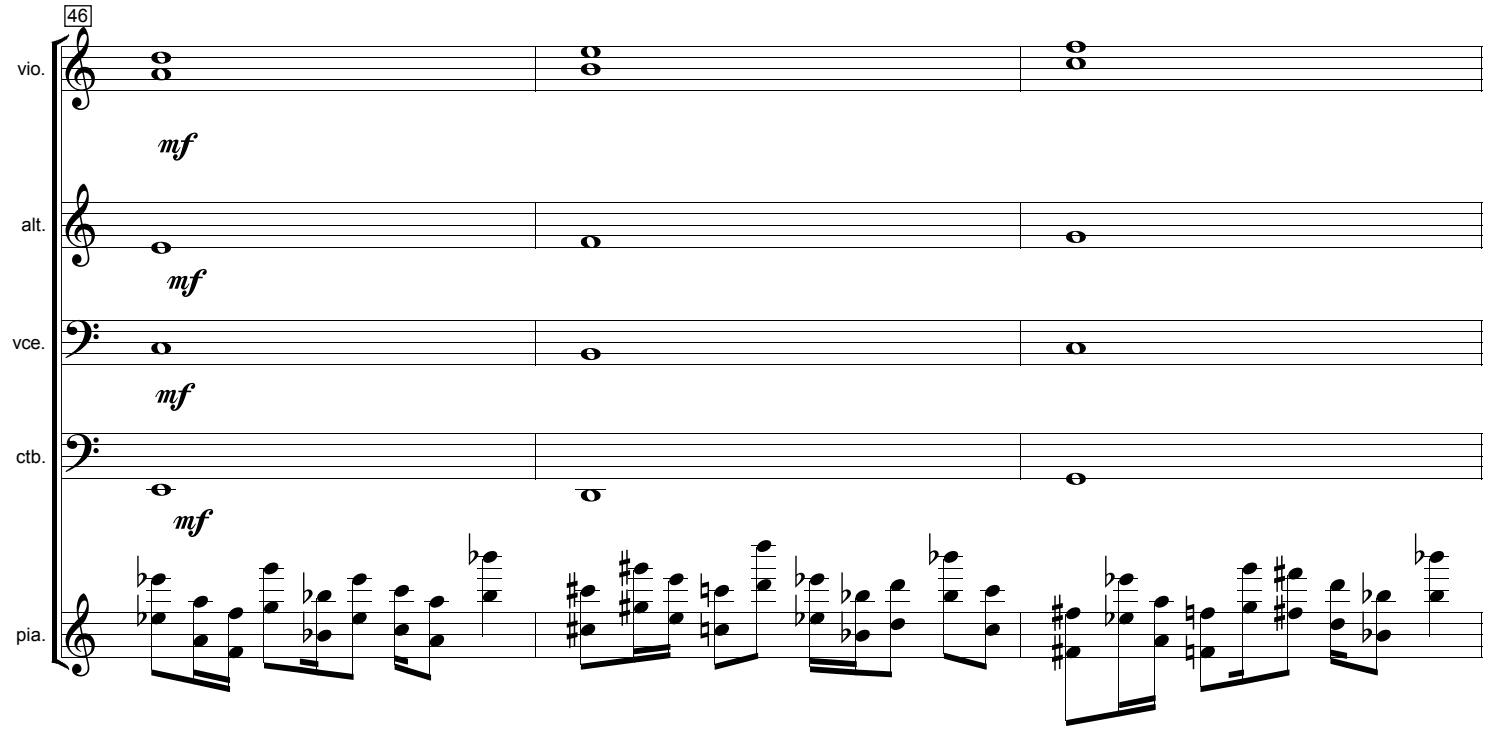
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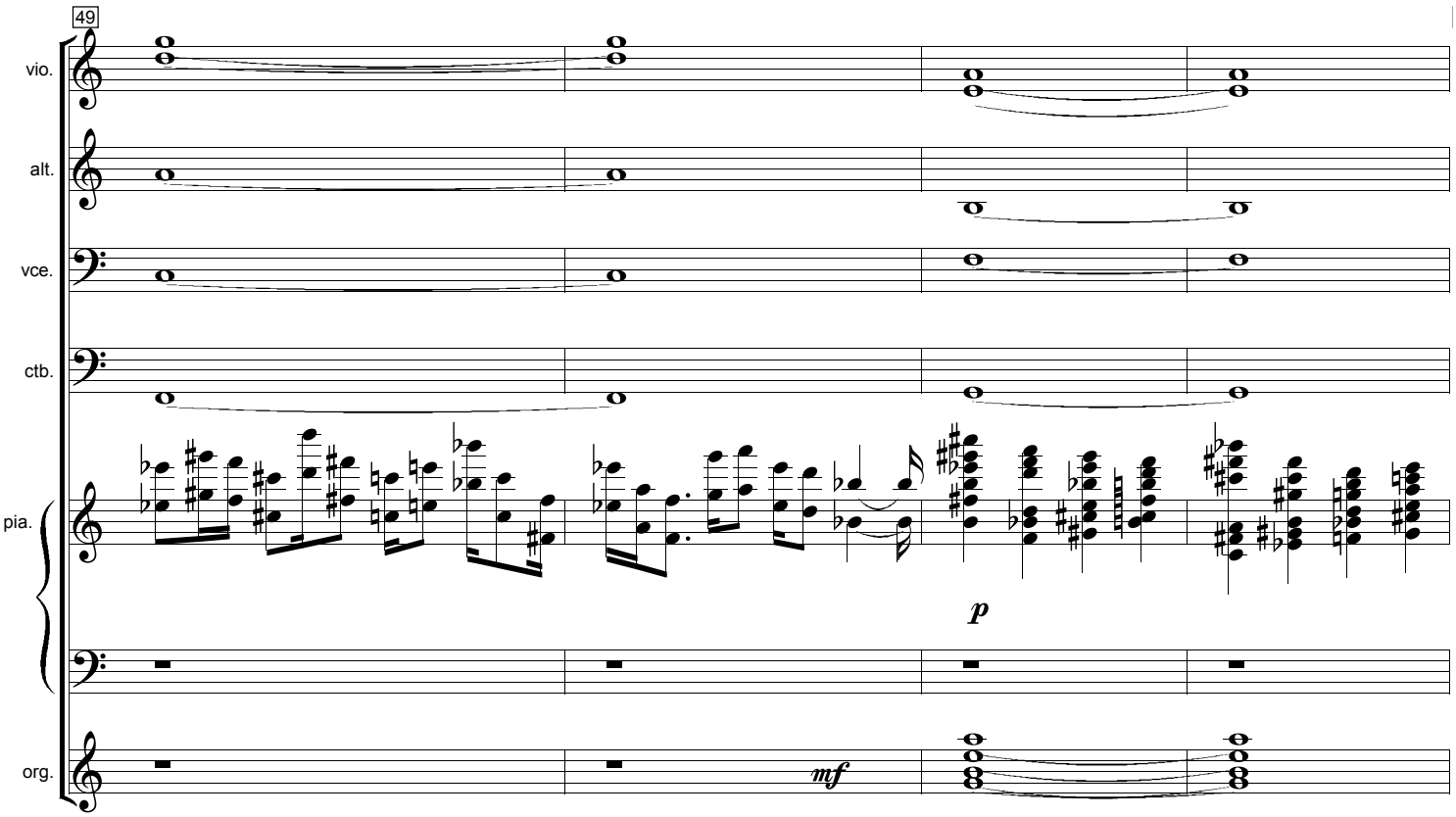
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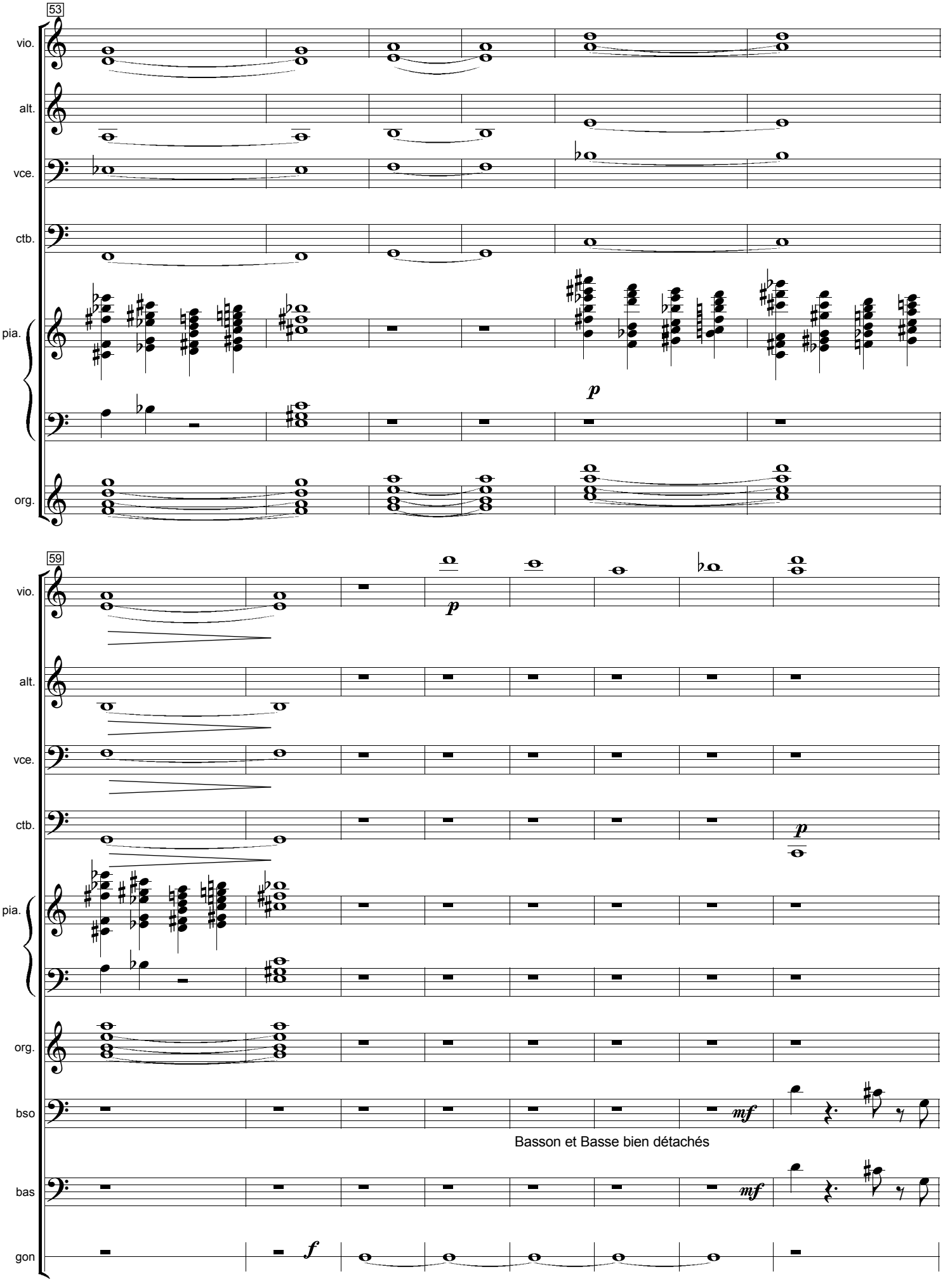
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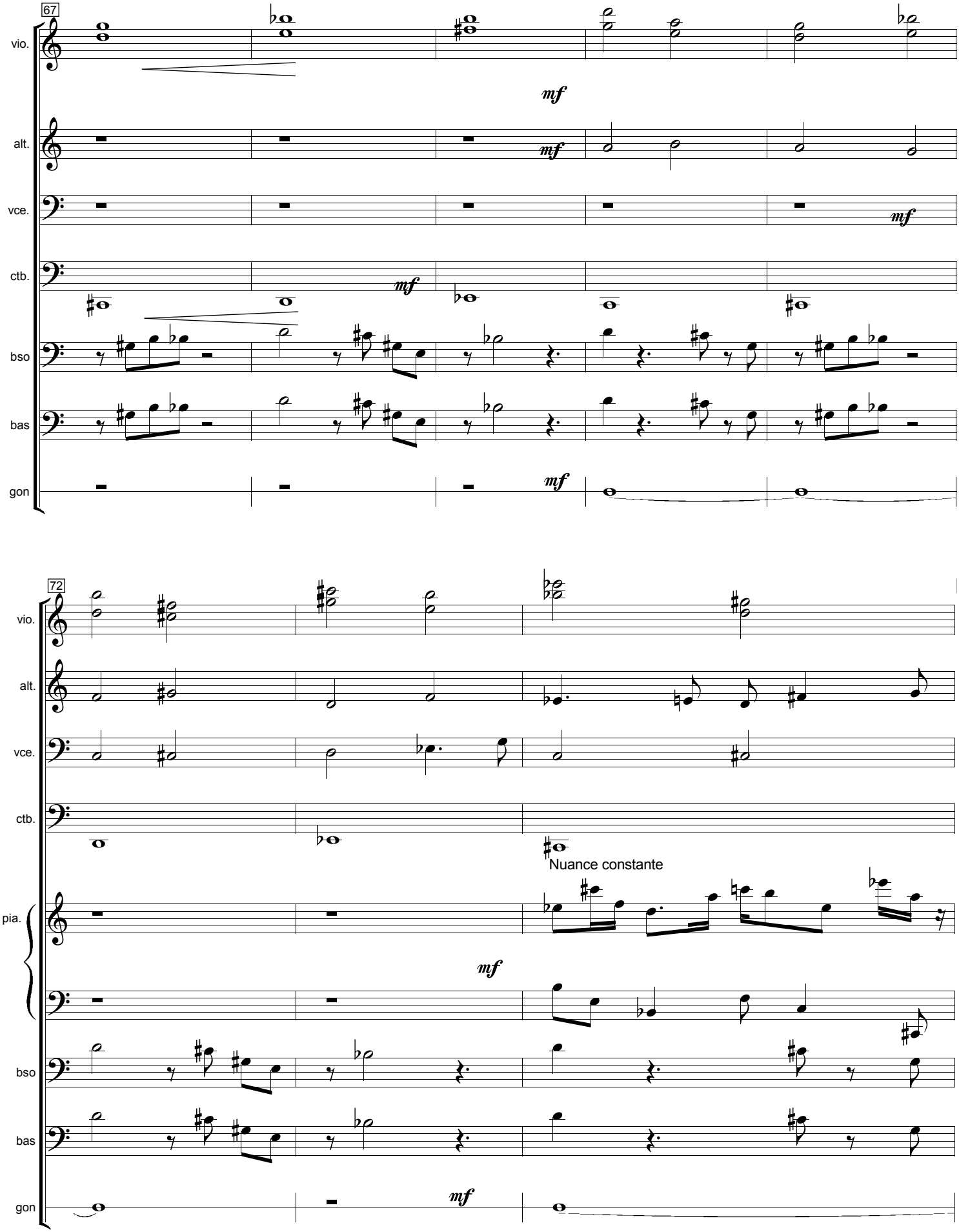
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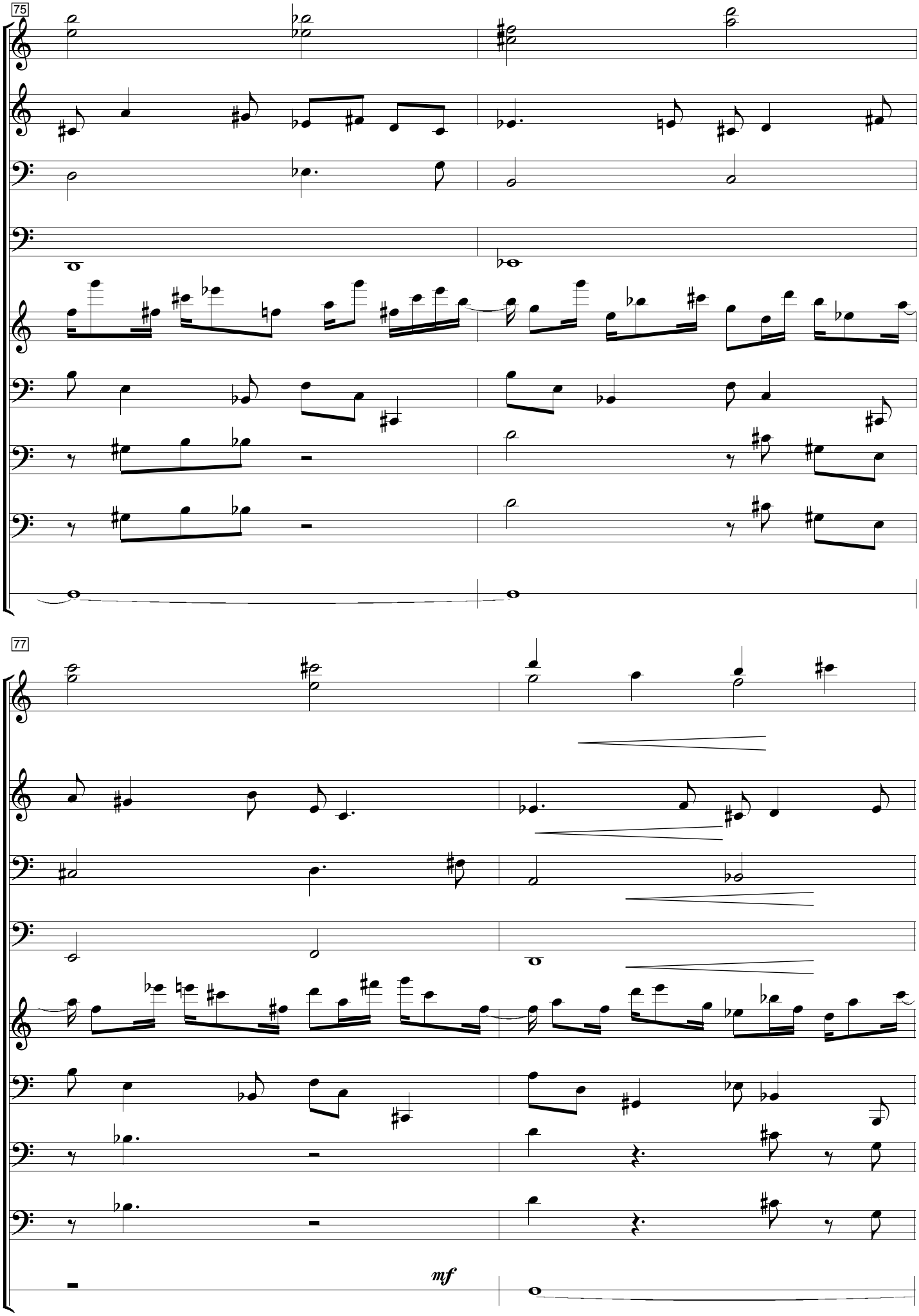
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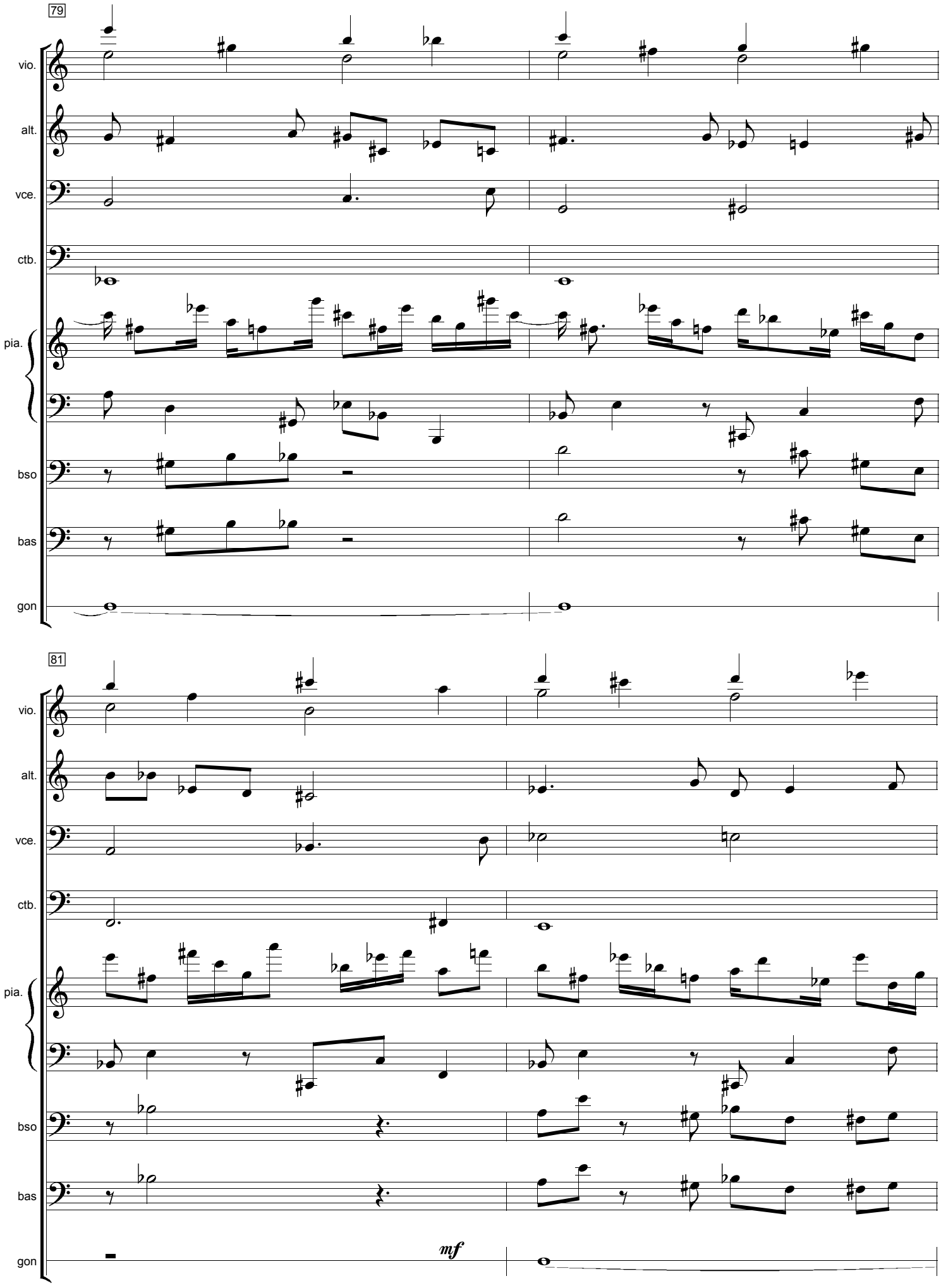
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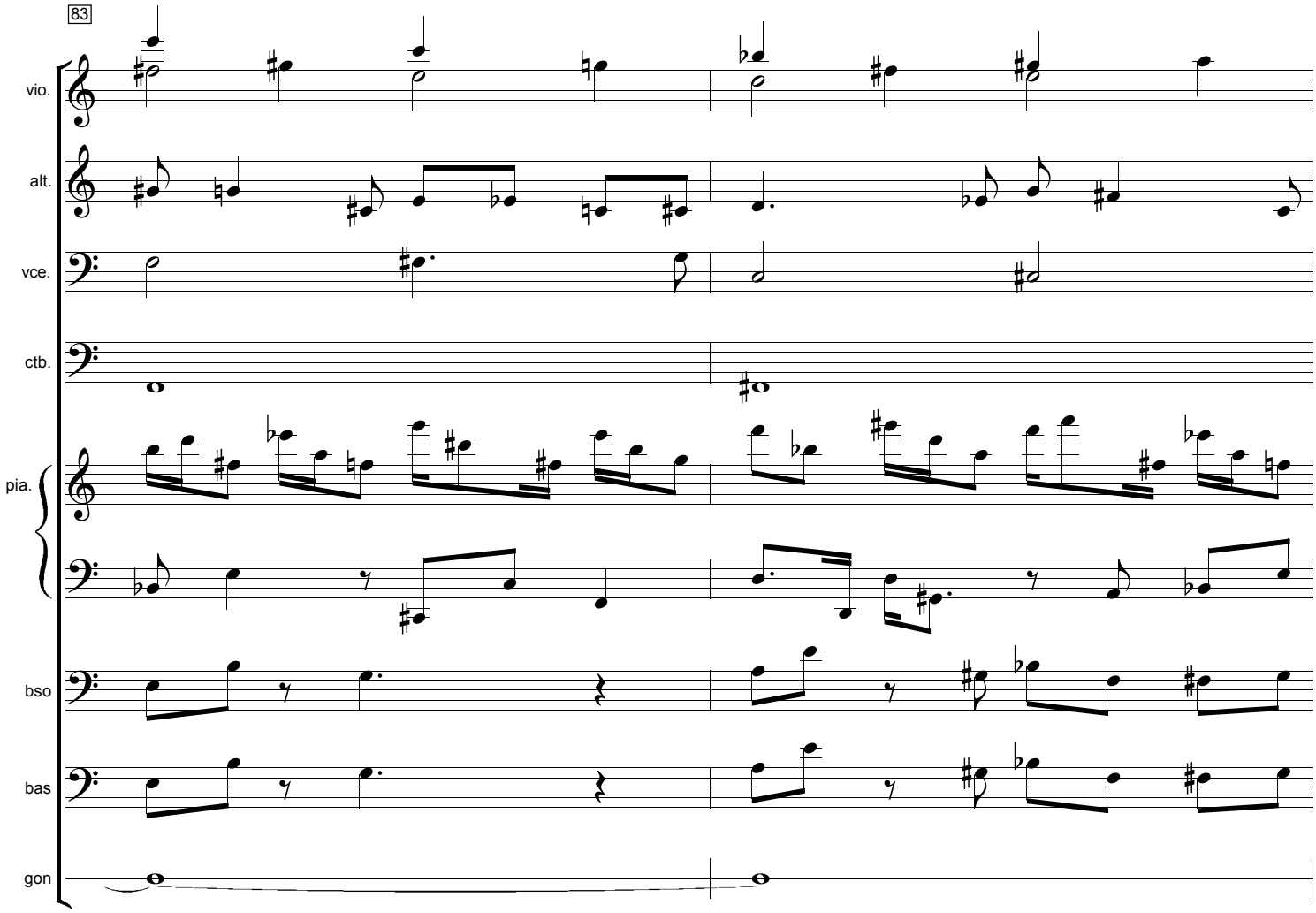
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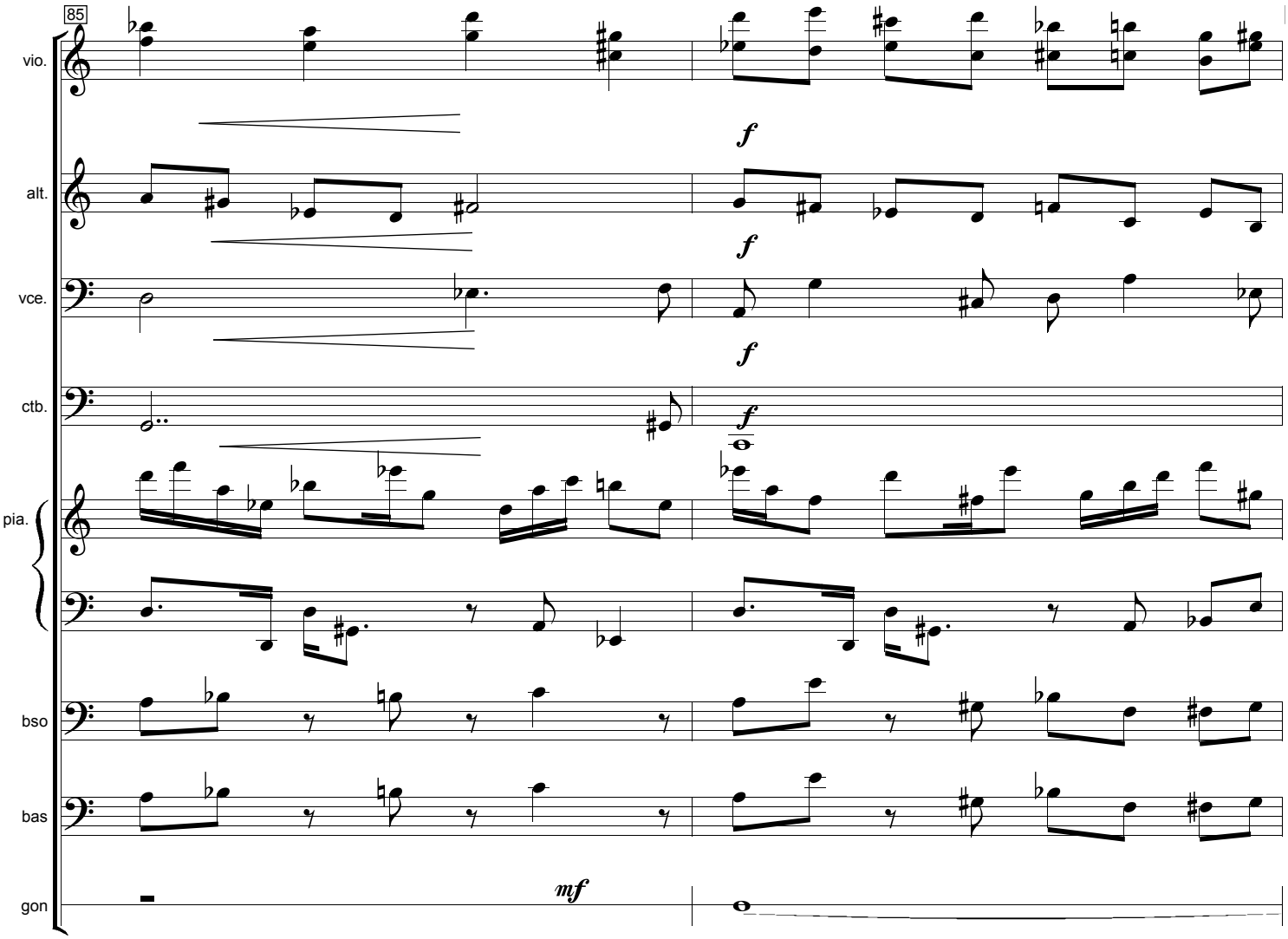
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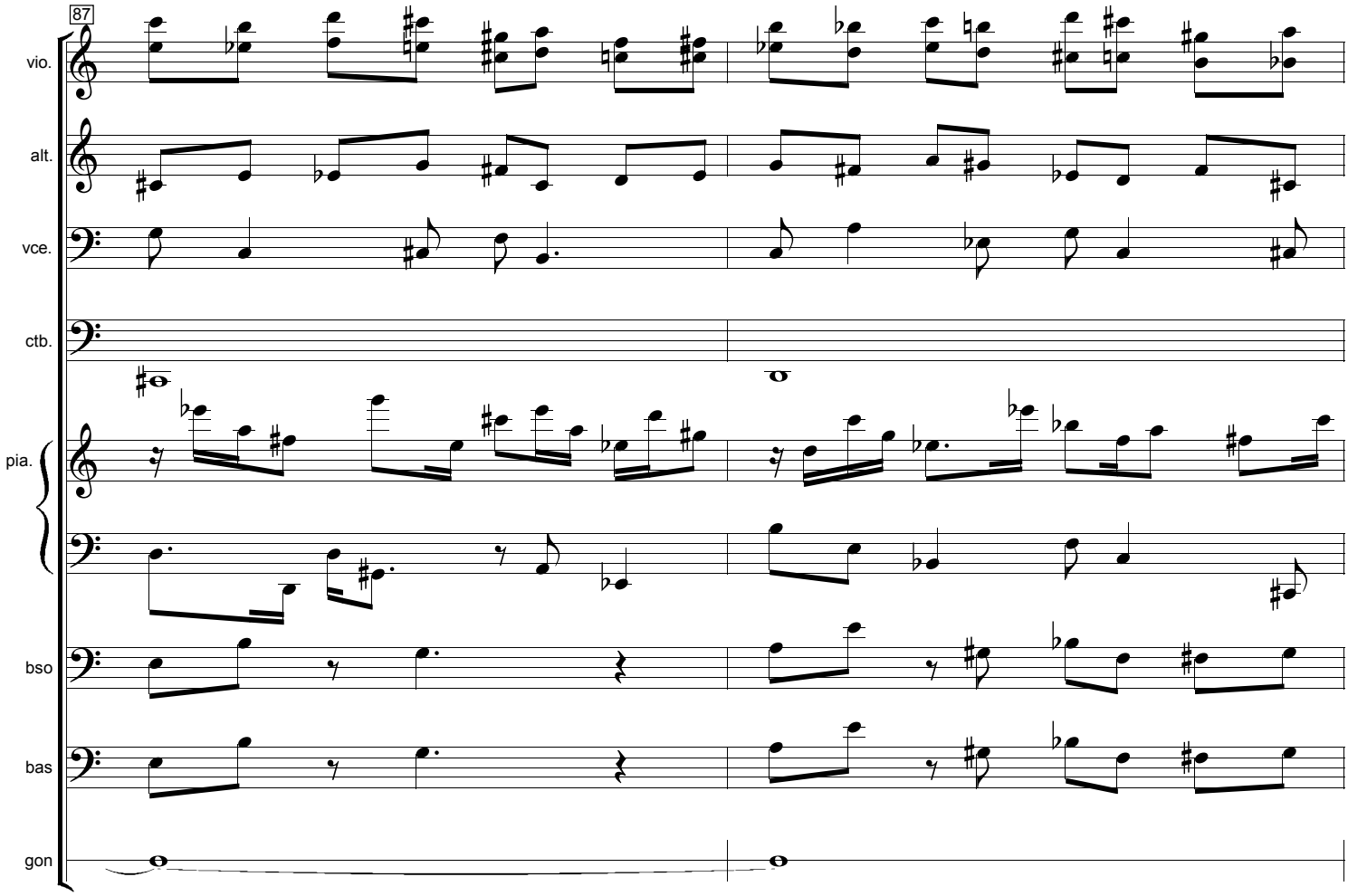
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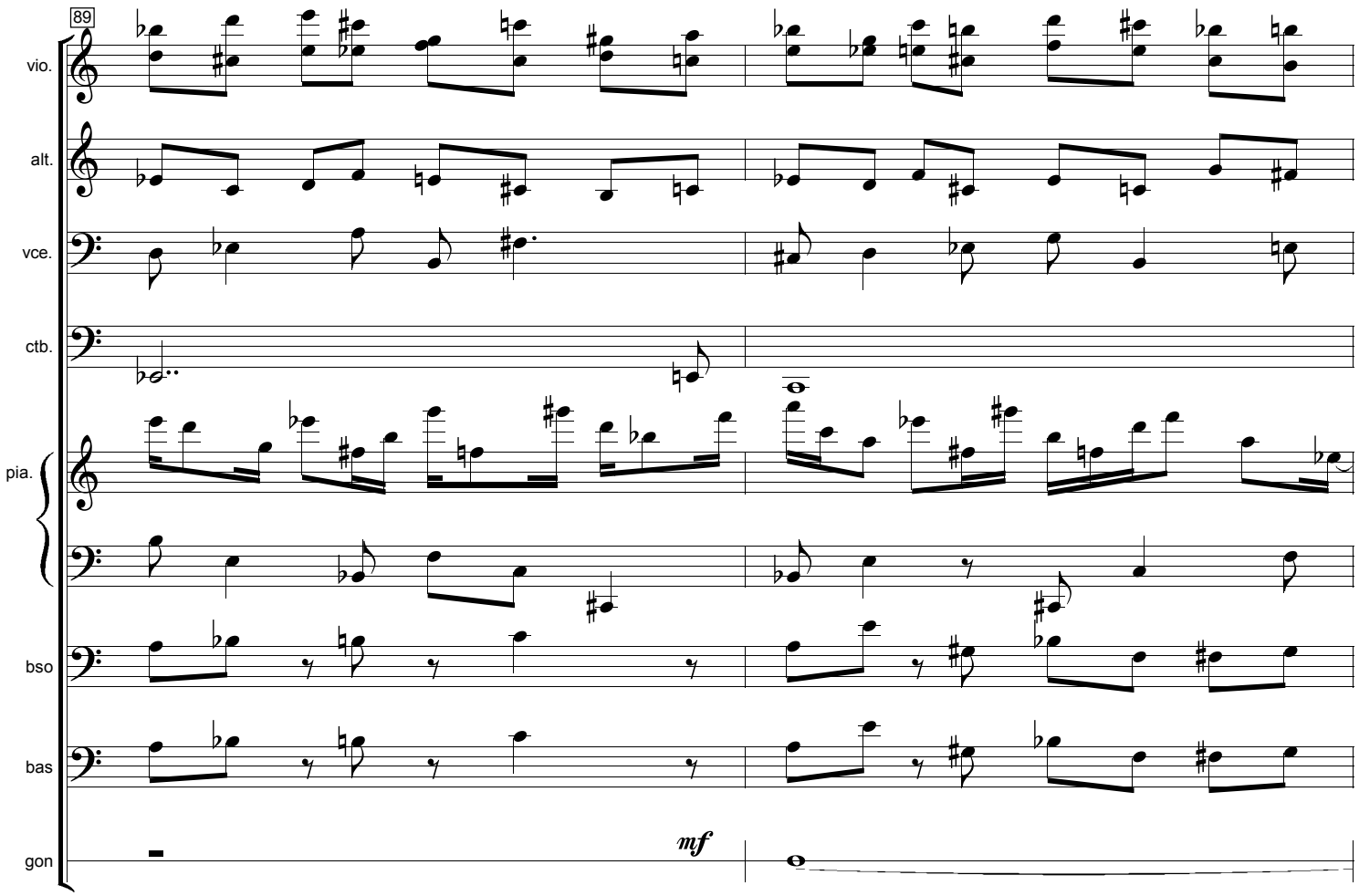
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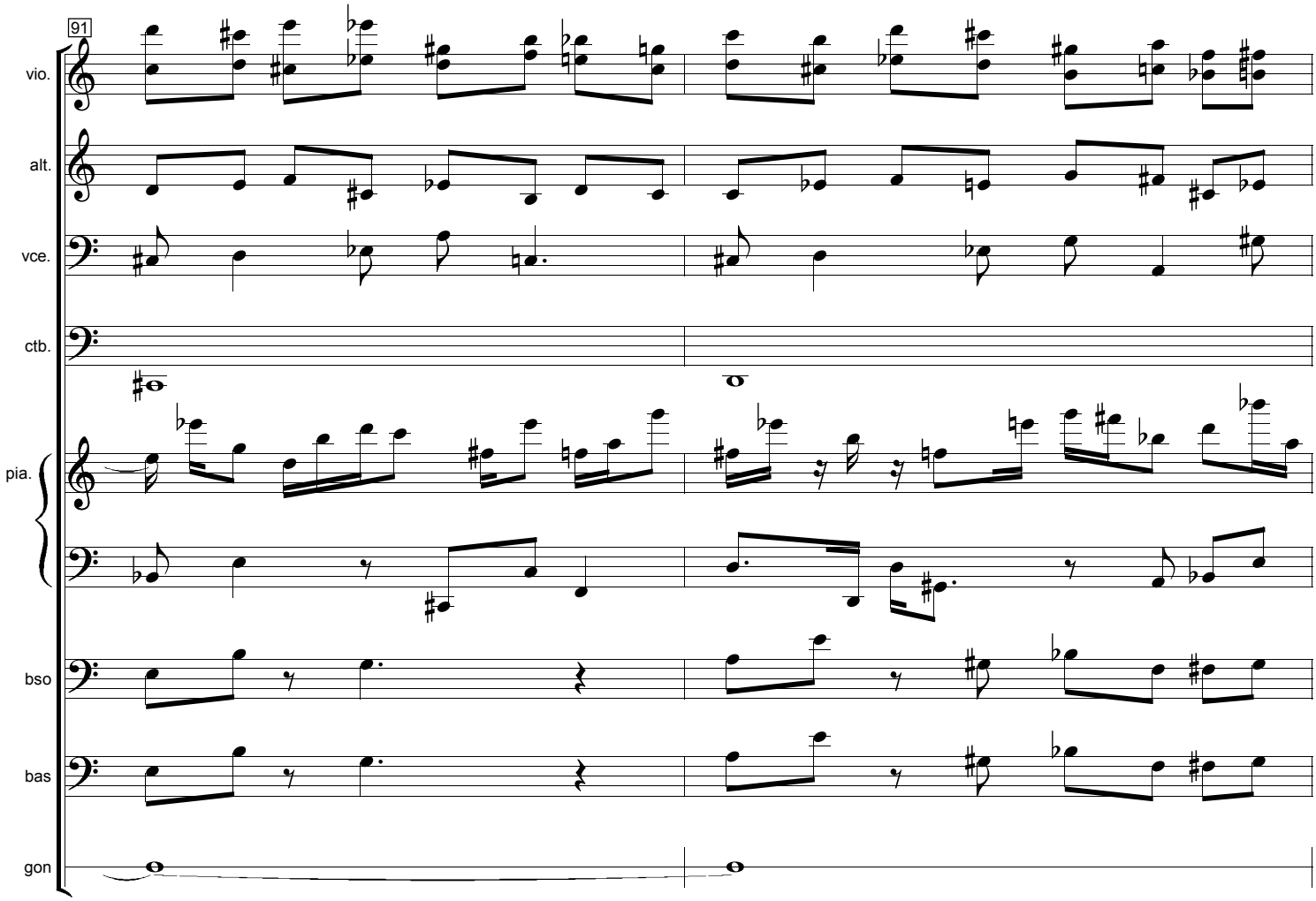
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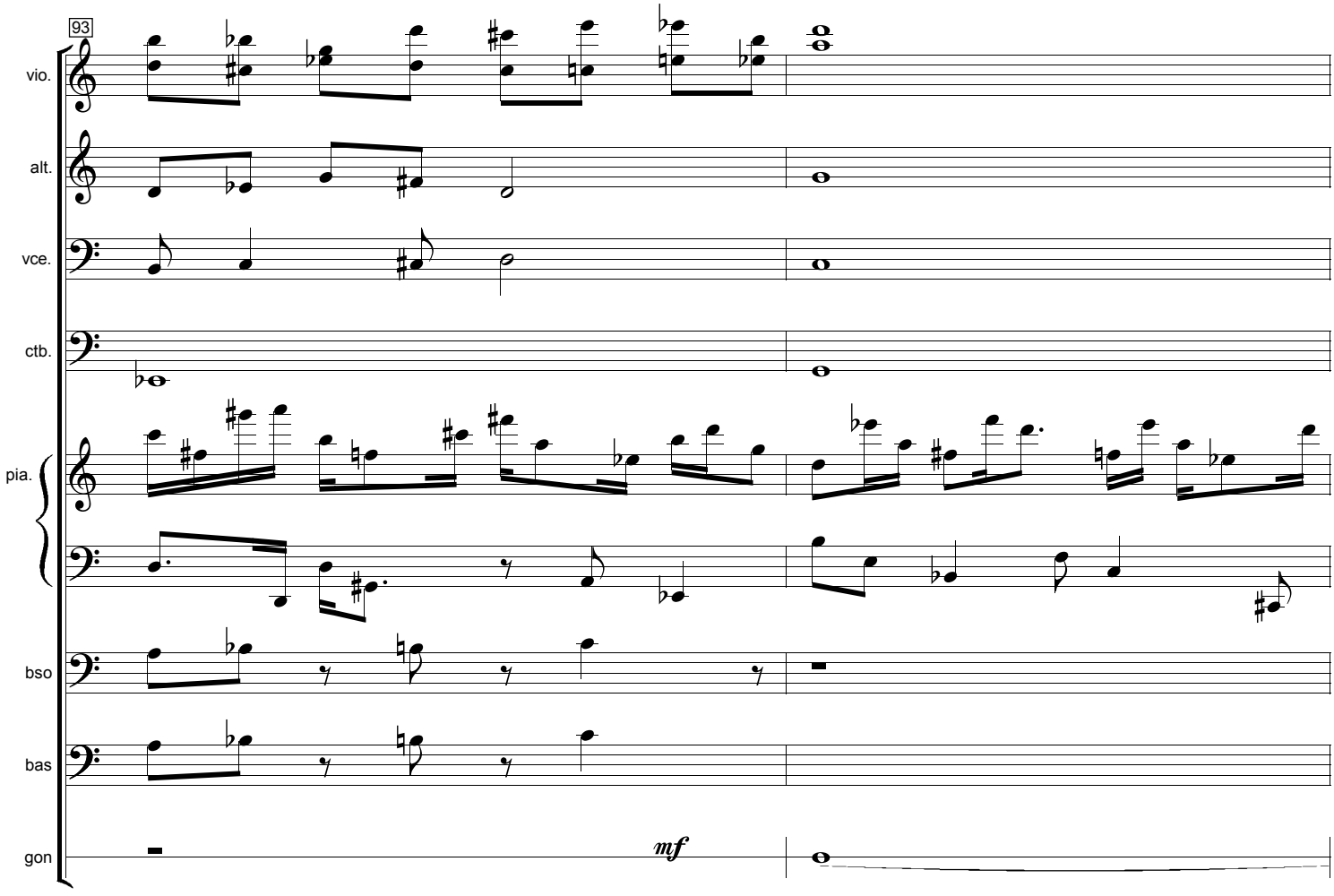
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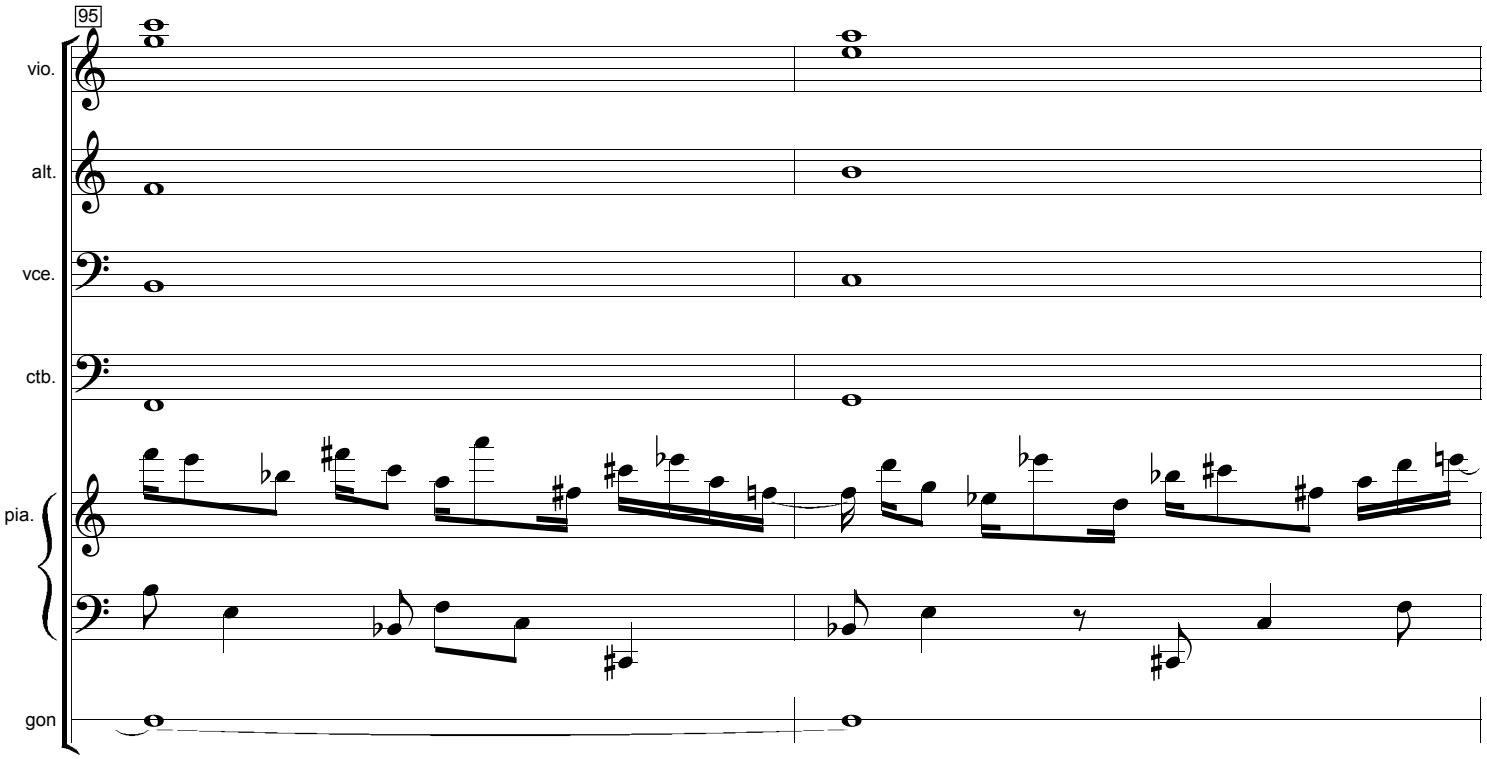
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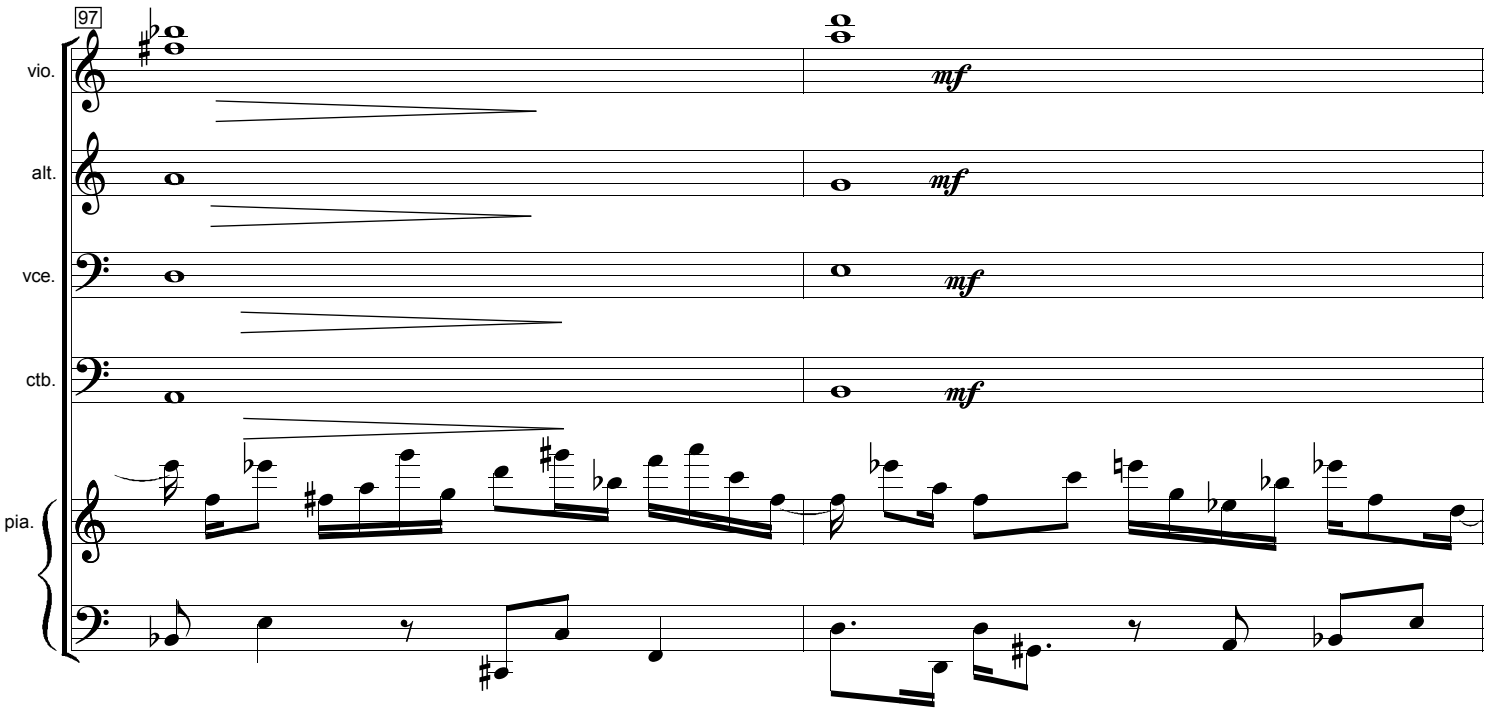
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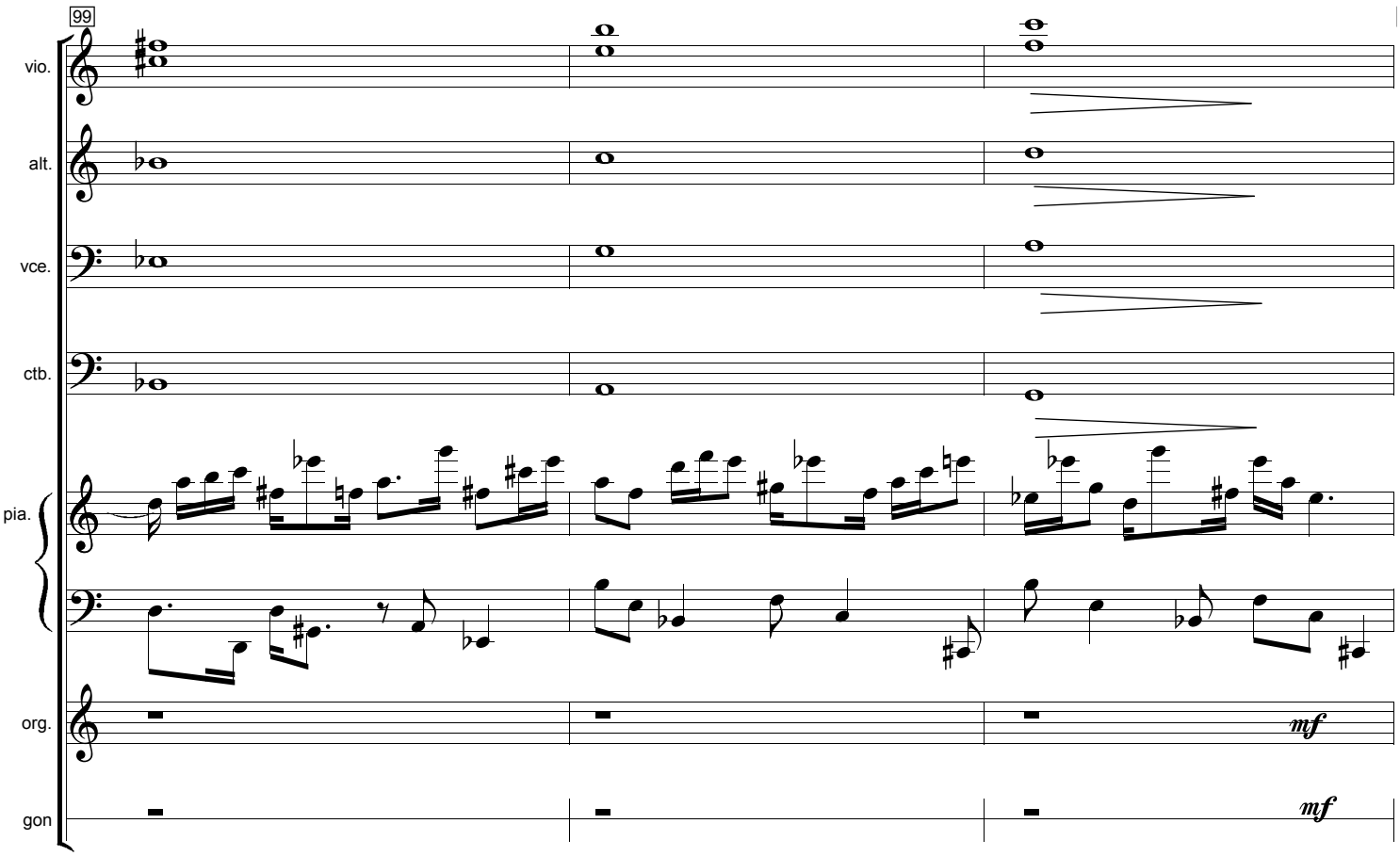
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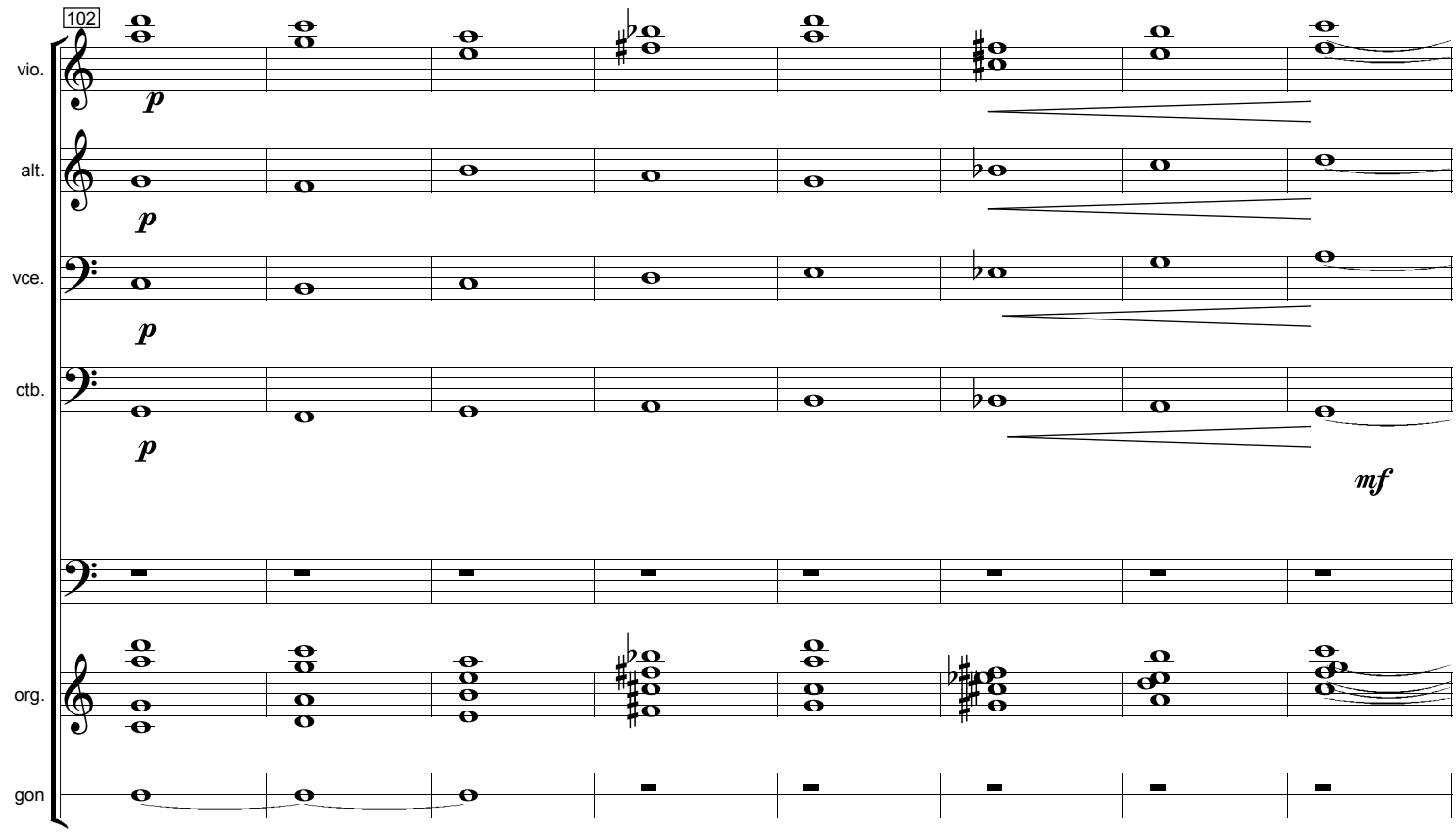
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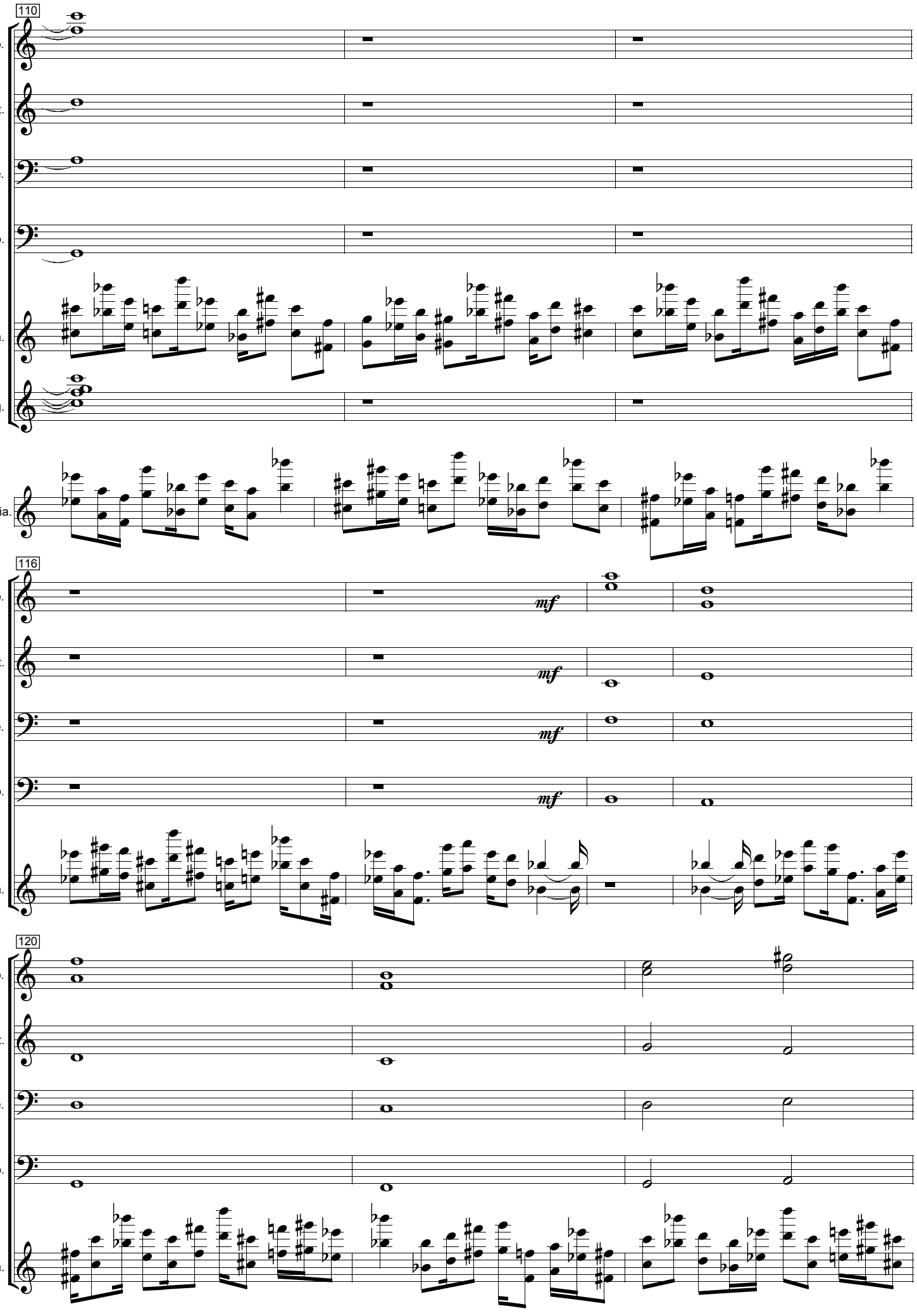
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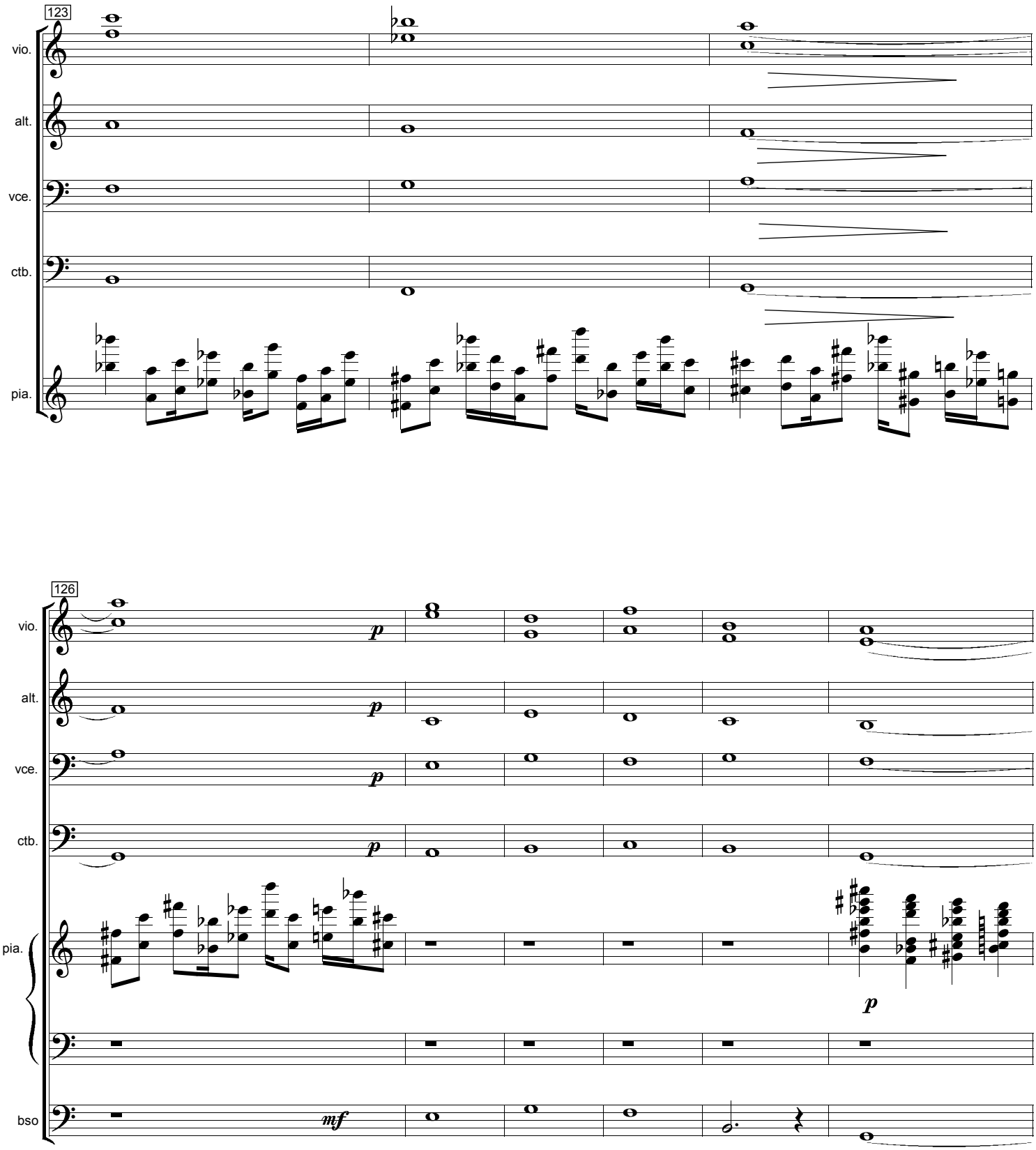
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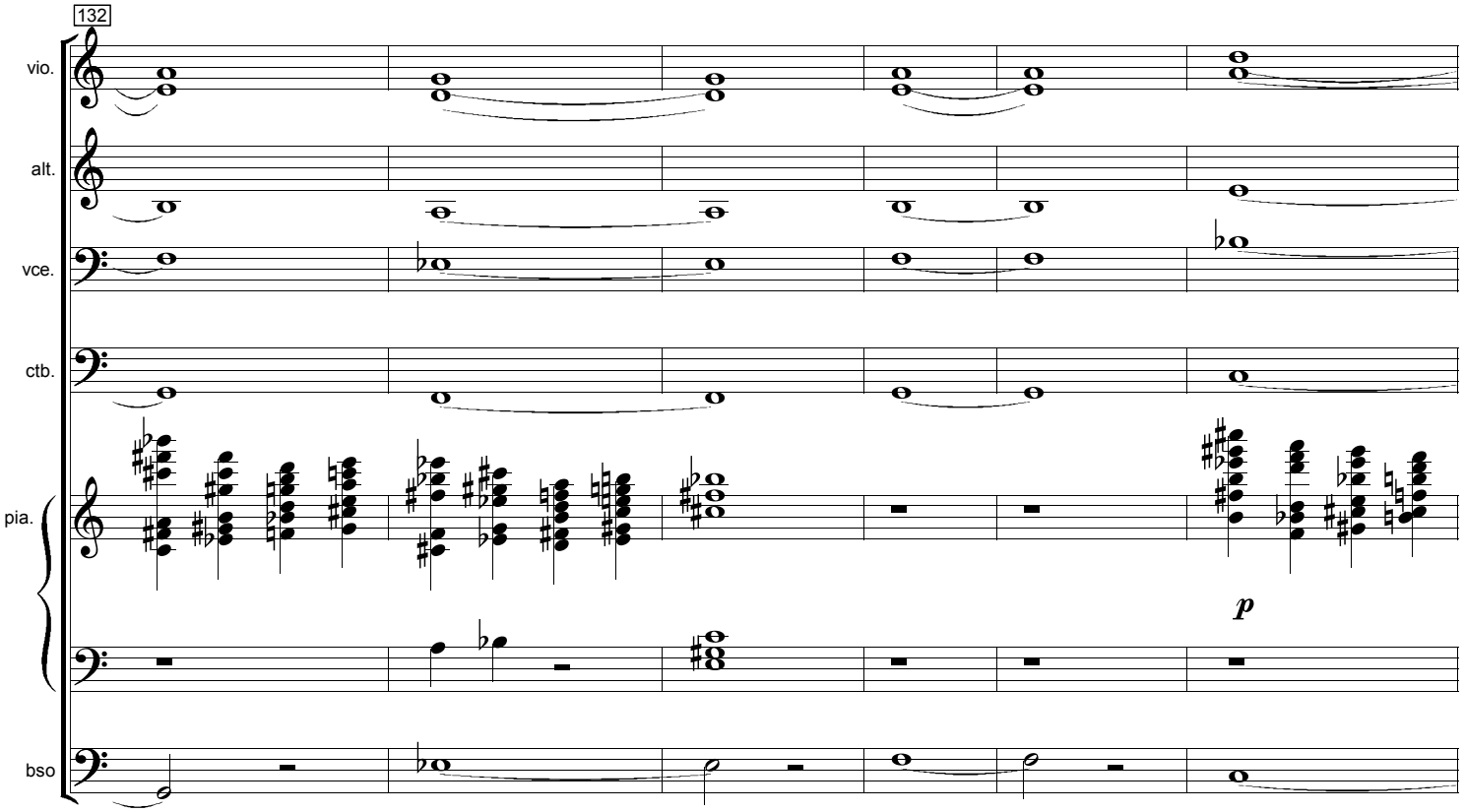
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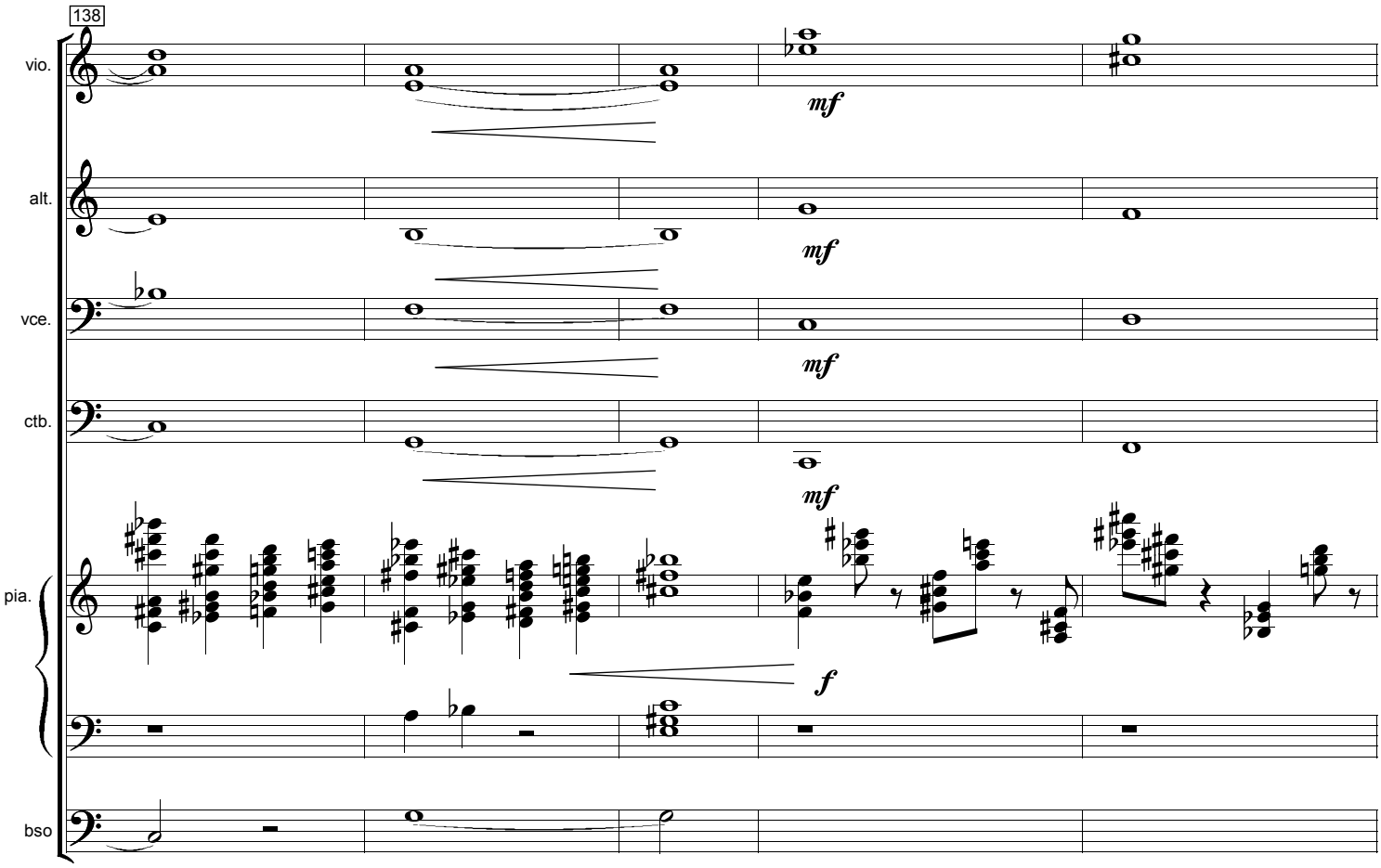
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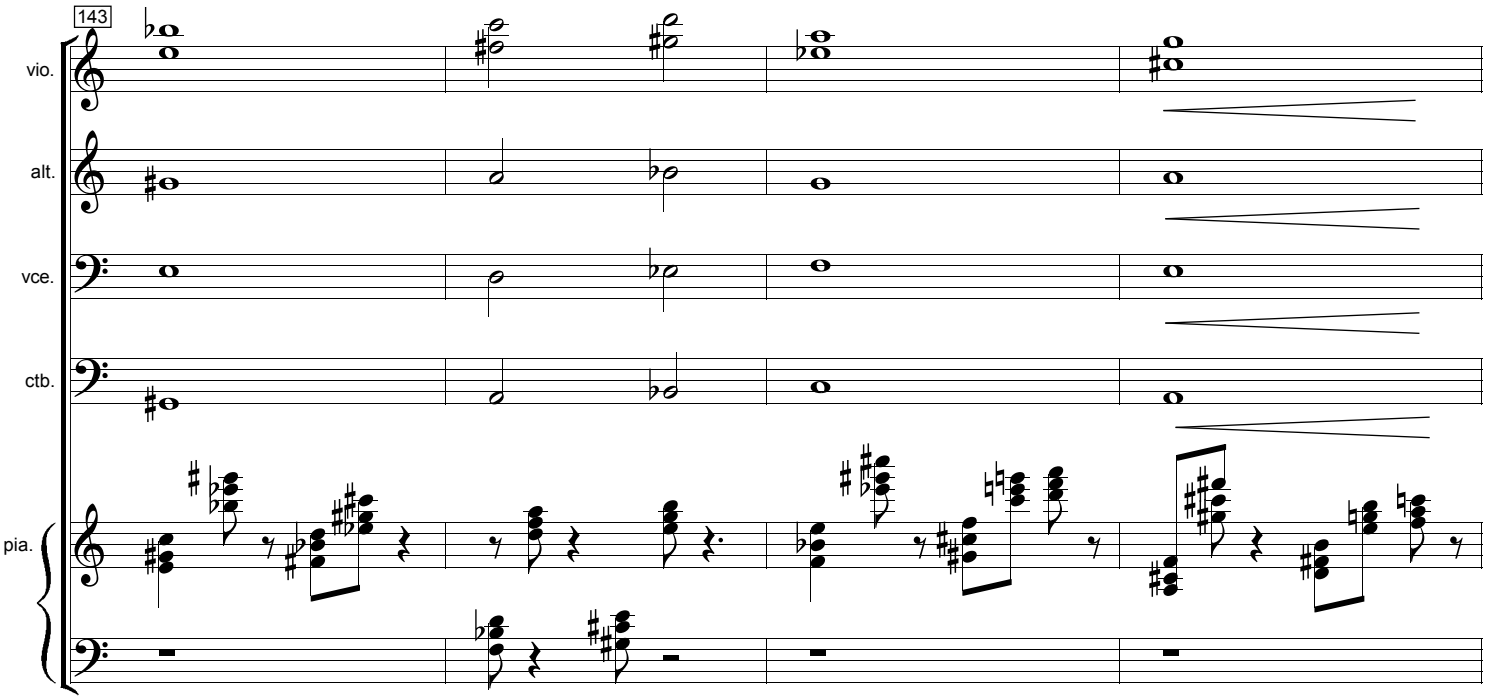
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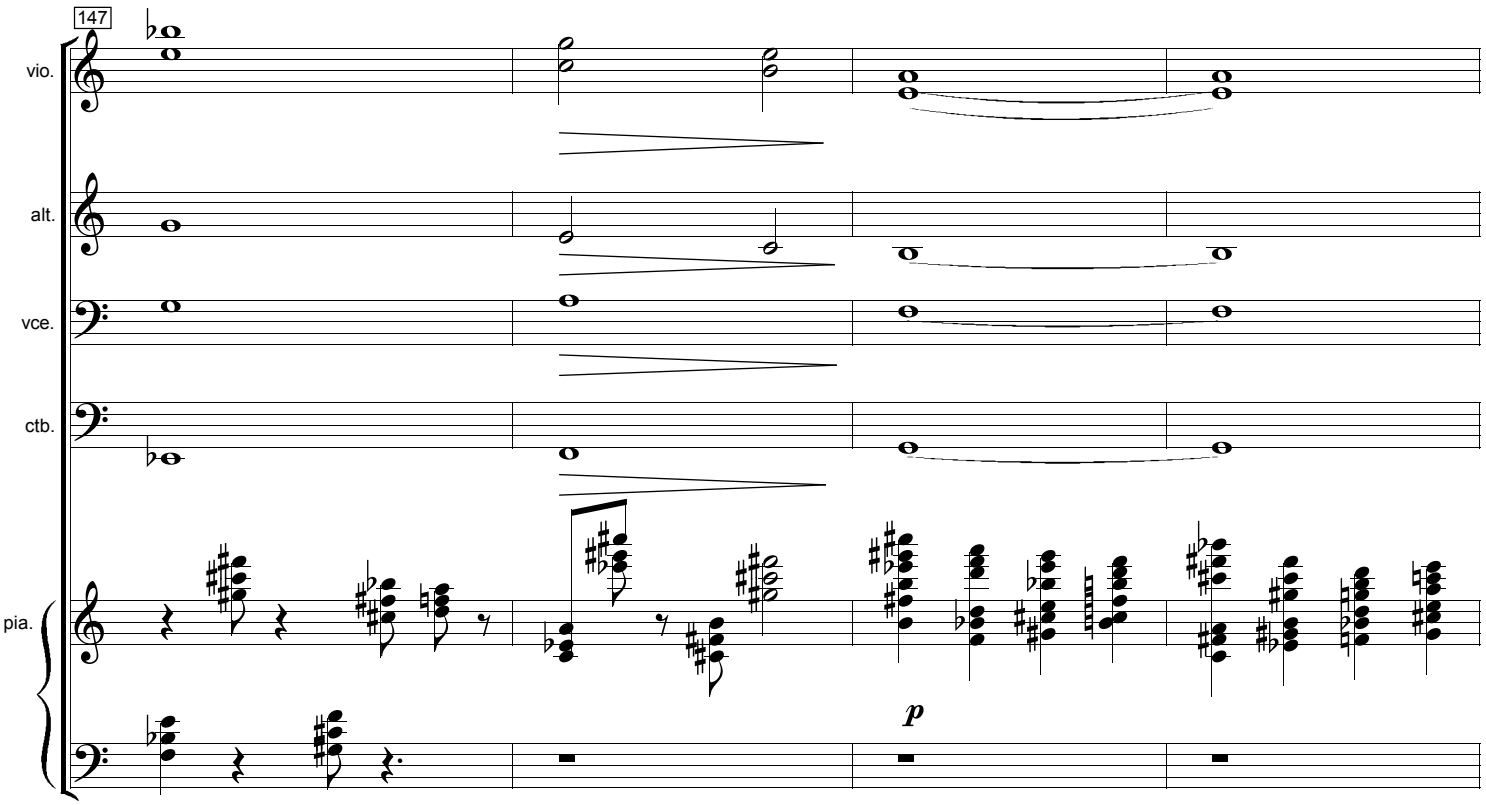
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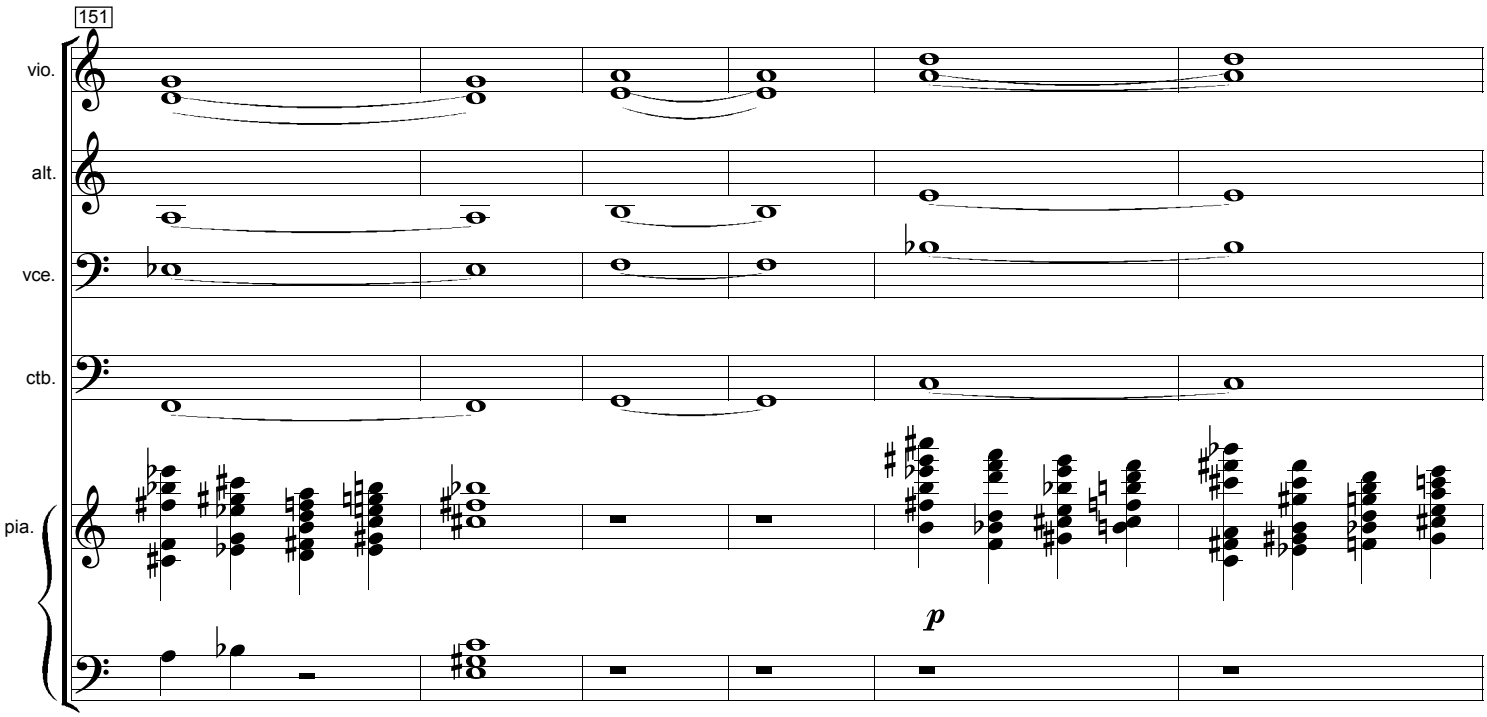
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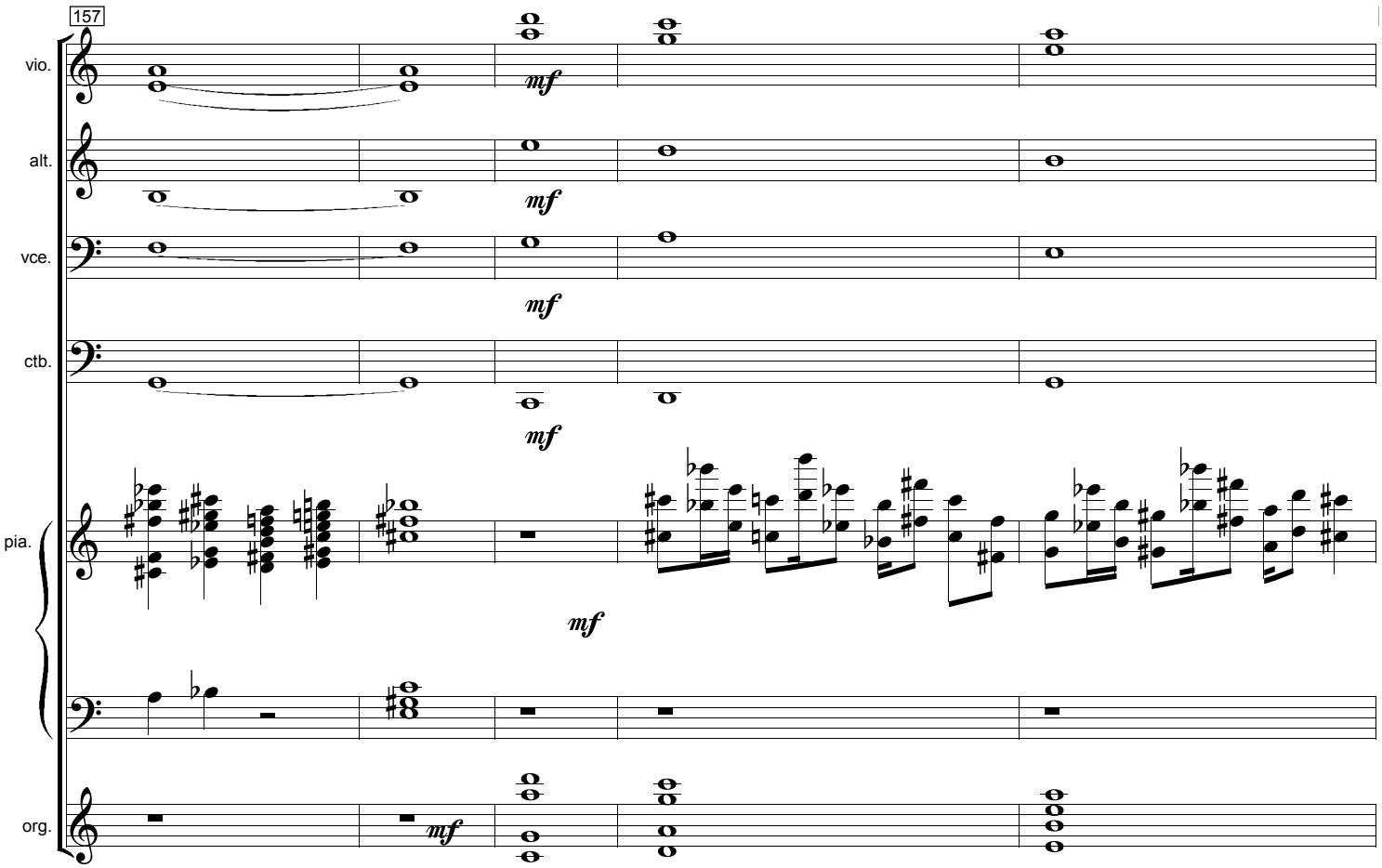
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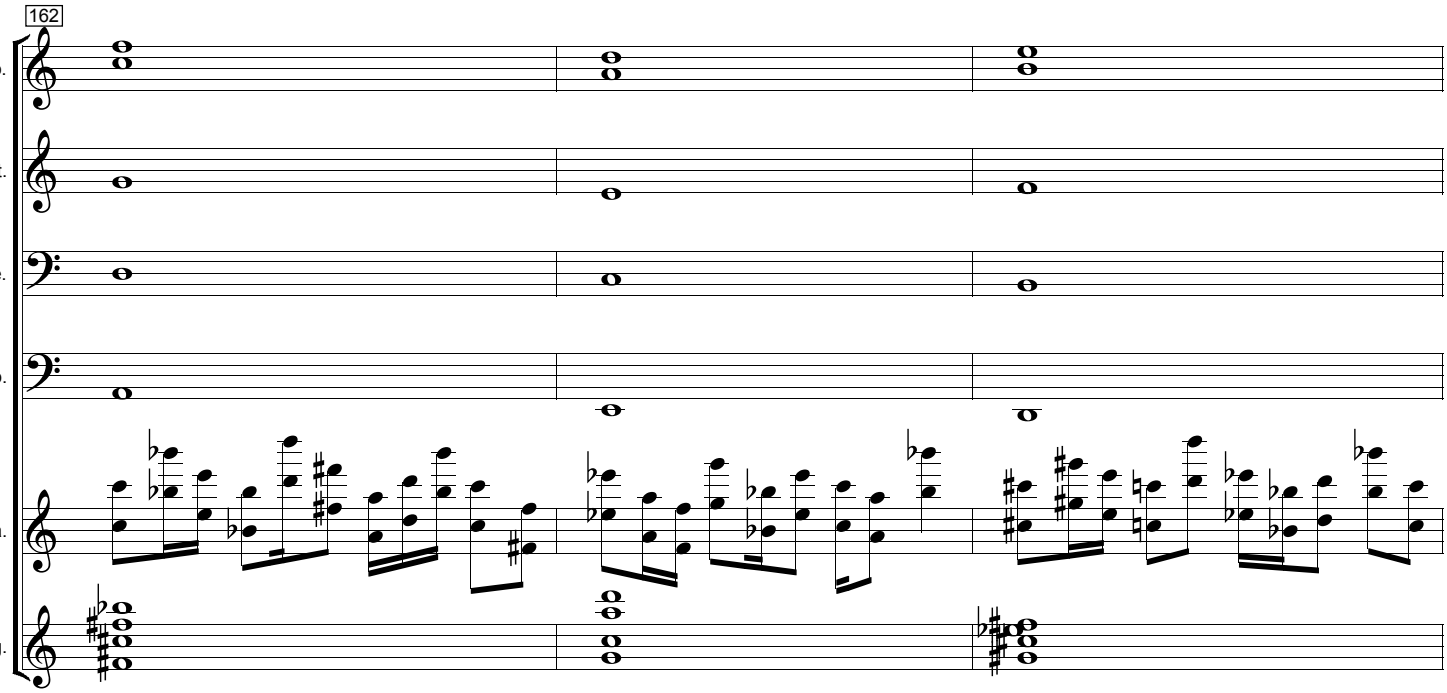
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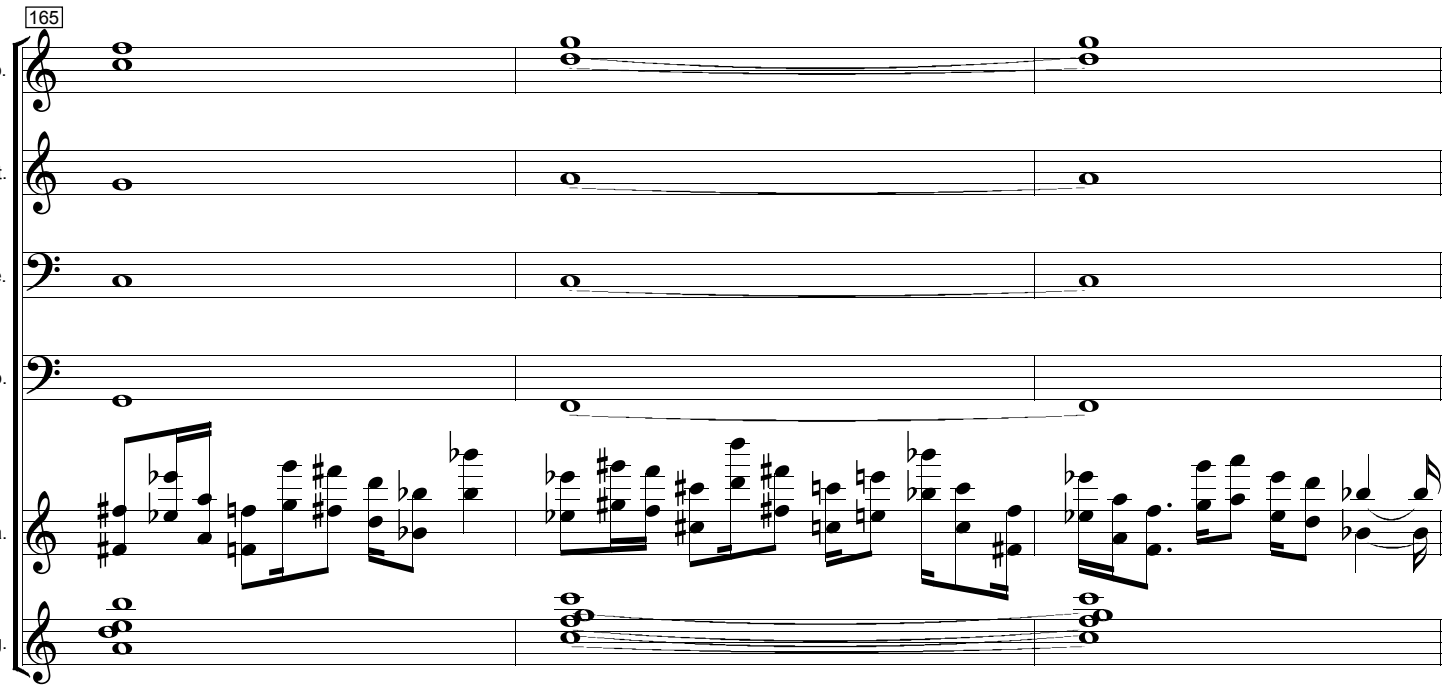
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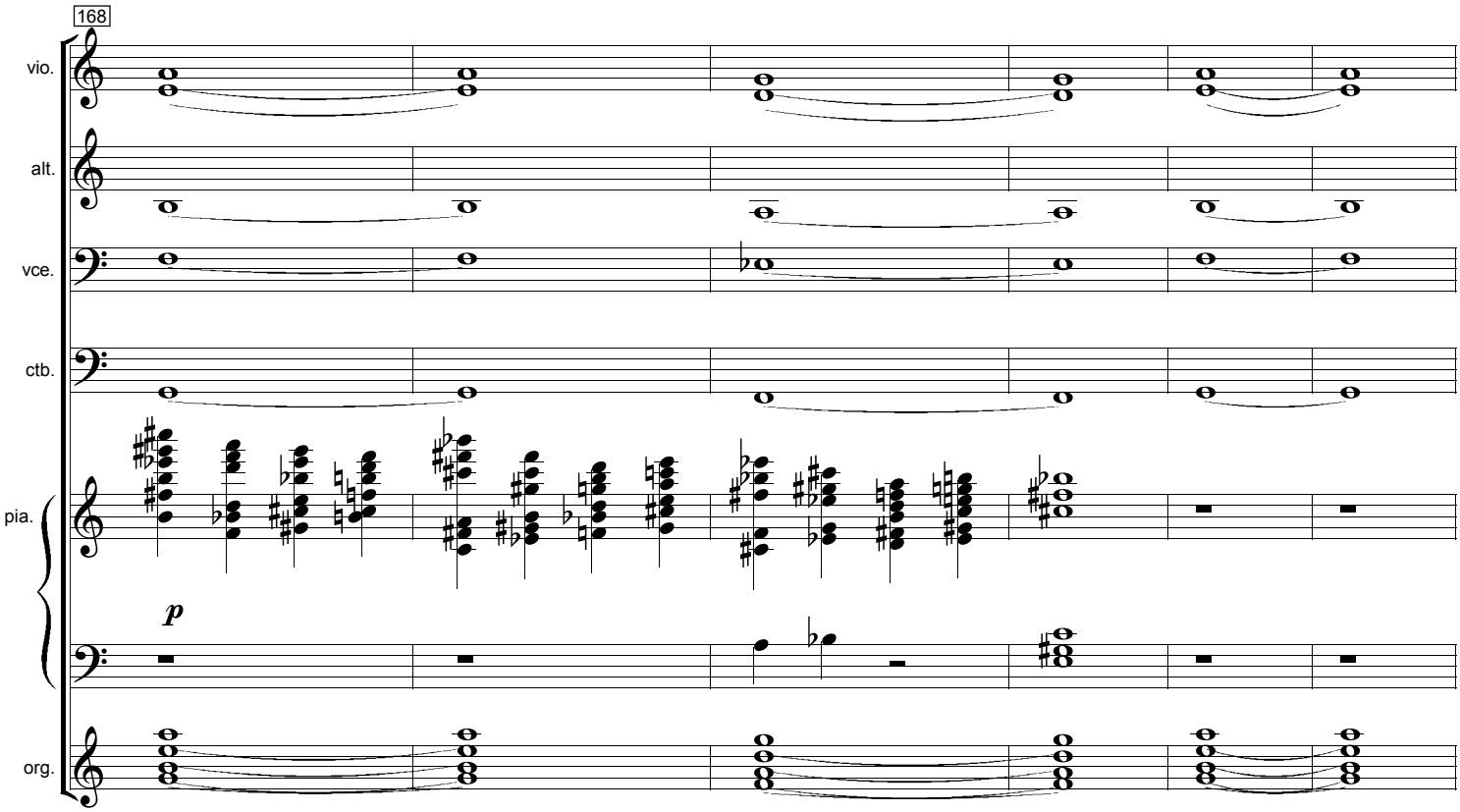
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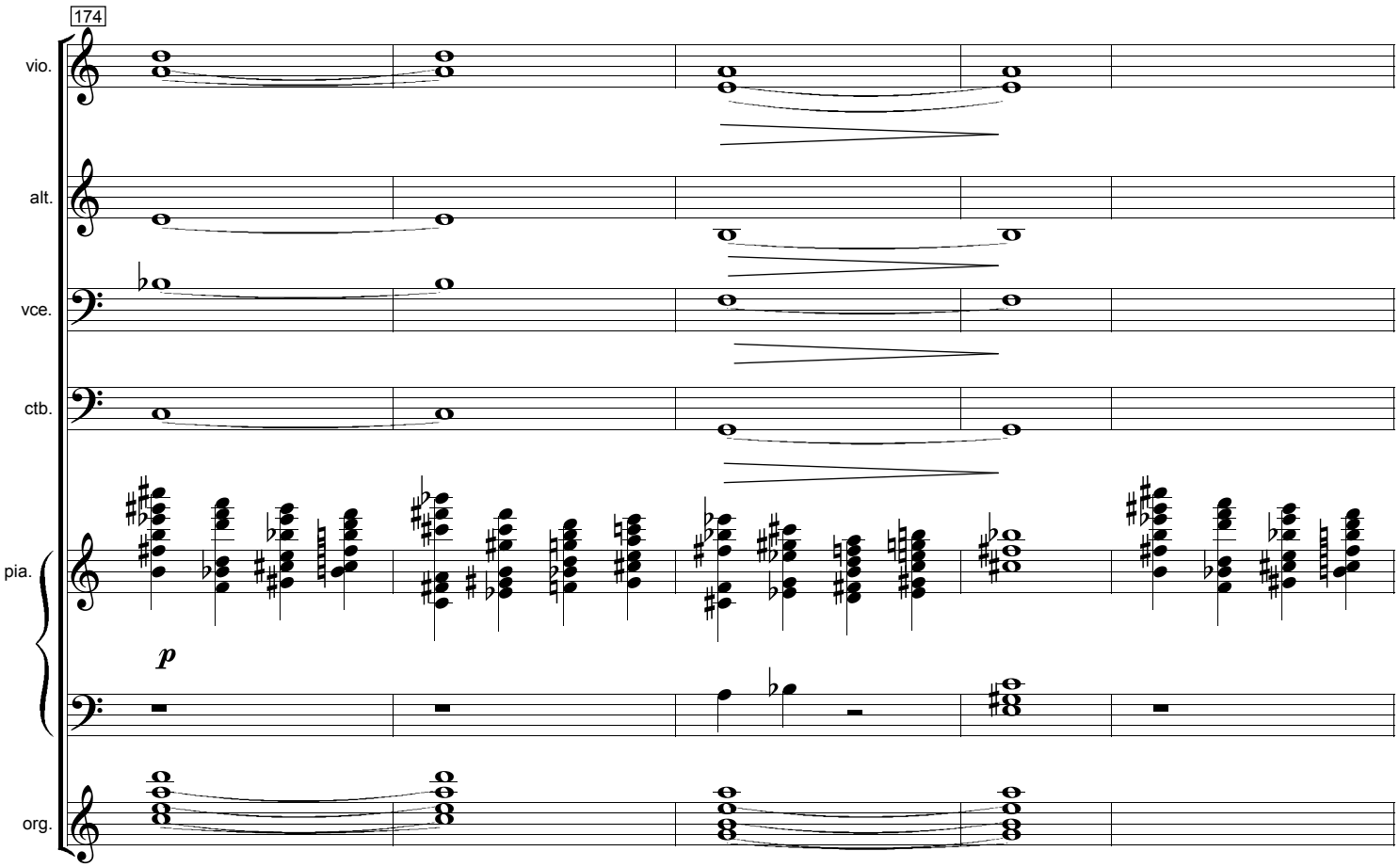
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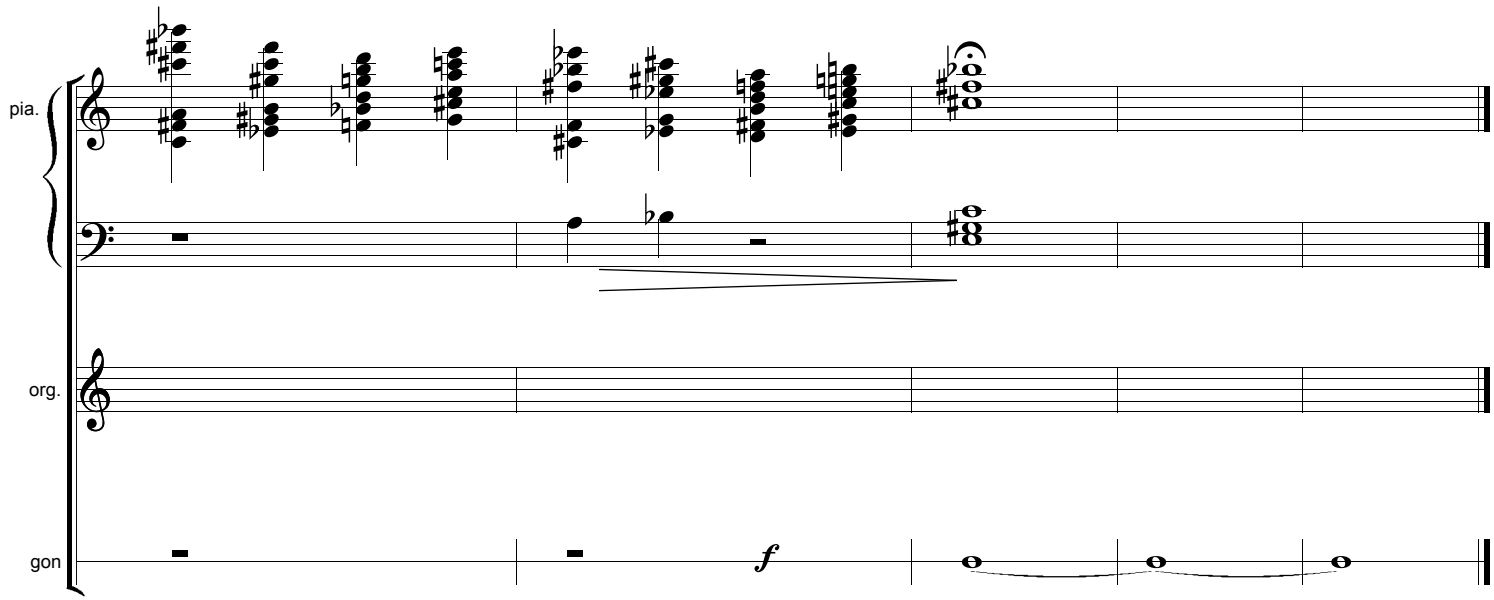
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