PORTRAITS

For Chamber Orchestra

by
Vanessa McClintock

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PORTRAITS

By Vanessa McClintock
1987 (revised 2024)

PORTRAITS is the first of four commissioned musical works composed under the Sacramento Metropolitan Arts Commission's "New Works Award" program.

The original version was completed on April 22, 1987, and premiered by The Summer Chamber Orchestra, with the composer conducting.

The instrumentation for this work is that of a chamber orchestra—meaning a scaled down version of a classical orchestra with far fewer strings and winds. This work incorporated the synthesizer known as SYNERGY, but the SYNERGY is much outdated and rare, therefore a generic electronic keyboard is now used to mimic the original SYNERGY's "patches" and organ and piano sounds.

The narrator was Jerome Gray, at the time a noon-time anchor for TV Channel 10, in Sacramento.

Most of the musicians were or had been members of the Sacramento Symphony Orchestra.

Subsequent PORTRAITS are for sundry ensembles: PORTRAITS 2 is for full concert jazz band, with narrator, soprano, violin, and cello. PORTRAITS 3 is for full symphonic orchestra. PORTRAITS 4 is for symphonic wind ensemble—meaning a symphony orchestra minus the strings.

July 2024
Vanessa McClintock,
Composer

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[When performed in a city other than Sacramento, the narration may be rewritten to fit, particularly the Indo Arch movement.]

Spoken Introduction

PORTRAITS is both musical sculpture and canvas that portrays or reflects upon the known and lesser known of our past. It also is a visual play that can be seen in each of your own minds. At times the music may specifically depict a scene, or at another instant may be an expression of the personal feelings of the composer for the people and events portrayed. Today, we are going to ask you—our special audience—a special favor: we are asking you to use the movie theater or stage within your mind. We will tell you a brief story and try to "set the stage" behind the it, but you—each of you—can visualize your own account. Again, in your own mind.

Fanfare/Hymn/Fanfare

Born on the banks of the River Sacramento and the River American, the City of Sacramento quickly grew to become the capital of California. The growth and development of this city, and surrounding area, has been the result of hard work and sacrifice, triumph, and tragedy. Its faces in the past were as many and as changing as its people and events. Its history has been akin to its two opposing rivers that eventually become one great flowing source of life.

Mariah

Many years ago, the Sacramento area was peopled by the Maidu Indians. There is the true story of a young girl named Mariah, who was abducted in a raid by a neighboring tribe and forced to be the maid of the that chief's family. The raiding tribe had killed Whites in another raid and were subsequently hunted down. Since the Whites could not know that the young Mariah was not an abductee she feared again for her own life. Luckily, during the White man's raid she hid in a cave. After the chaos and confusion had abated, she eventually found her way home. Her great- grand-daughter, Jean Potts O'Taylor, wrote an account of Mariah's life.

Pony Express

Today's era of computers has been called the Age of Communication. The United States has long striven for ever greater means of communication. But as certain as one method develops and is used, the technology of the time soon displaces it with the latest advancements. The Pony Express connected California with the rest of America in 1861. Its first rider in a chain of riders, Sam Hamilton, rode out from Sacramento into a fierce rainstorm, setting the pace for the short life of this mail service. The first transcontinental telegraph message was received in Sacramento just 18 months later. High-Tech closed yet another chapter in history, which in turn has been replaced again and again.

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Archy Lee

POEM FOR ARCHY LEE

He wasn't a Robert,
Nay, not even an "E";
He was simply Archy
a slave named Archy Lee.

He came from a land down under
-- in the continental U.S., that is;
From the Land of the South,
Mississippi,
a master claimed Archy as his.

But in Sacramento, where they came to be,
the master wanted a slave
and the man wanted to be free.

To Mississippi, back went the master
– a profit, he had none;
For California was a free state
– and gained a new son.

To climb the mountain or swim the river,
what price freedom be;
He was simply Archy,
now a free man, named Archy Lee.

In the year of the "49s", a year before it was admitted into the Union, California voted to be a "free state", as opposed to a "slave state". Sacramento proved its commitment to this ideal over Archy Lee, a Black slave from Mississippi who was taken as a slave to California, in of events and lawsuits that spanned the years 1858-1871. As a free man, Archy Lee died from illness on the banks of the American River.

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Okei-san

In 1869, Dutch trader Eduard Schnell established a tea and silk colony at Gold Hill, near Coloma, which included personnel he brought from Japan. Its purpose was to produce tea and silk in the temperate climate of California foothills and was called the Wakamatsu Tea Colony. many Sacramentans still pay tribute to one of the original members at Wakamatsu. Her name was "Okei", (OK) and she died of fever and home sickness for her homeland, Japan. It is said each evening she walked to the edge of a hill and looked longingly to the west, to her homeland, Japan. She was buried on that hill facing in the direction of the Pacific Ocean. Her grave is attended to once a year in remembrance.

Immigration

And, as the rivers flow, the tides of peoples and their heritages never ceases. Today there are about 131 ethnic cultures in the Sacramento area. Many of our biggest and most successful businesses and individuals stem directly from immigrant families that have come from around the world. Though keeping their individual identities, our people have come together, one by one, bringing and sharing both secular and sacred customs and beliefs.

Finale/Fanfare Reprise

All of our people have worked through dissonance and conflict, finally reaching a harmony as Americans.

And Sacramento grows, changes, progresses—but will ever be, Sacramento.

[Lyrics for "I Wanna Climb That Mountain" follow]

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Lyrics for “I Wanna Climb That Mountain"

I wanna climb that mountain,
I wanna climb it high;
I wanna climb that mountain,
and touch the starry sky.

I wanna swim that river,
I wanna swim it wide;
I wanna swim that river
to see the other side.

Well I'm leaving here,
this land ain't mine,
and I'm never coming back;
I say a word but can't be heard,
it can't be me I'm Black!

Something that's deep inside me
tells me they ain't right,
tells me they're just people,
like us, but only White.

Why can't they call us people,
why can't they treat us right,
how does our color cause them
to hate us on first sight?

Since you're born
you're told to keep your place,
to keep what you feel inside,
they laugh at you, and you laugh too,
and let them steal your pride!

I'm gonna swim that river,
I'm gonna swim it wide;
I'm gonna swim that river,
no more to have to hide.

I'm gonna climb that mountain,
I'm gonna climb it high;
I'm gonna move that mountain,
but Lord, oh why must I?

PORTRAITS

(the first of four)

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for Chamber Orchestra

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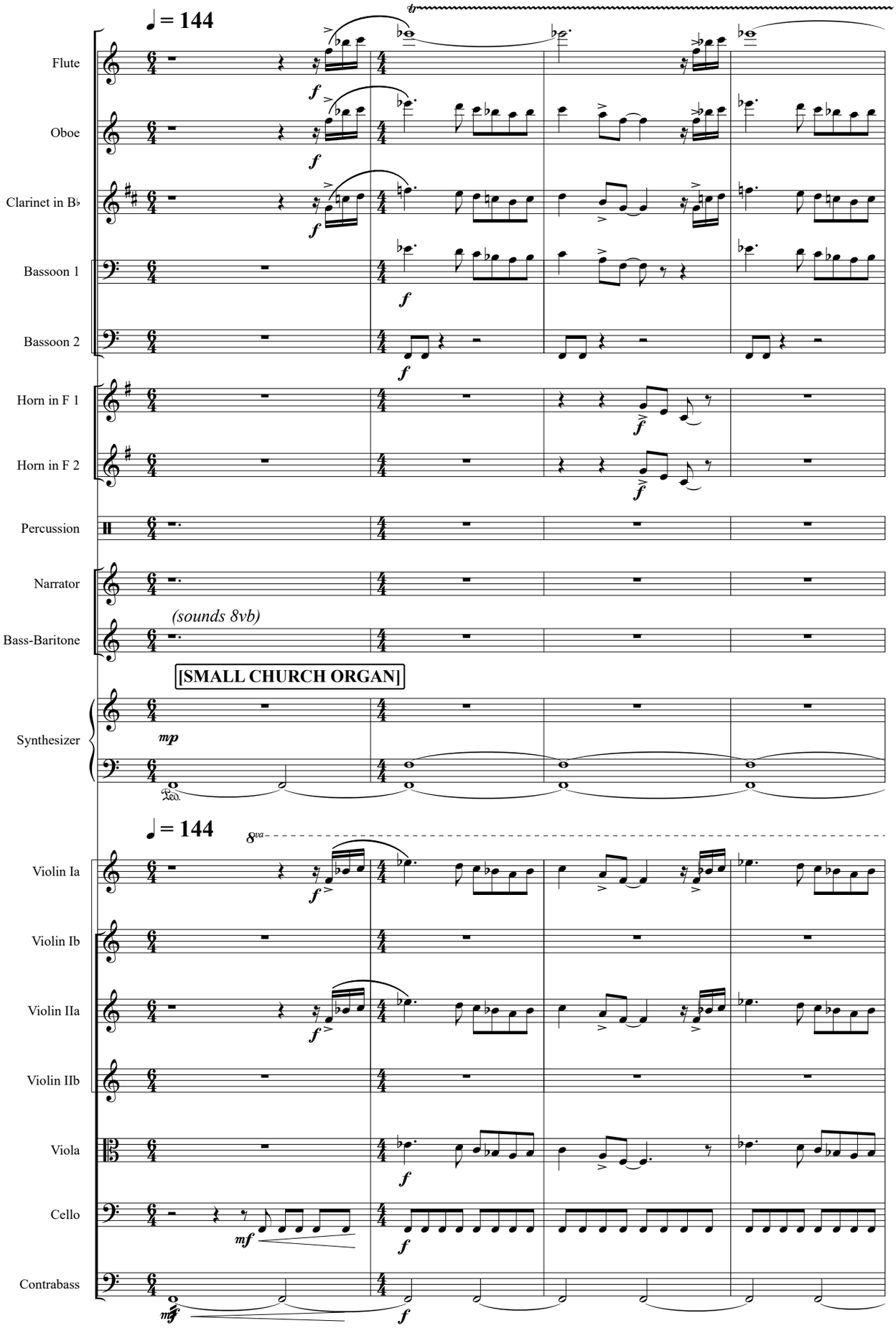

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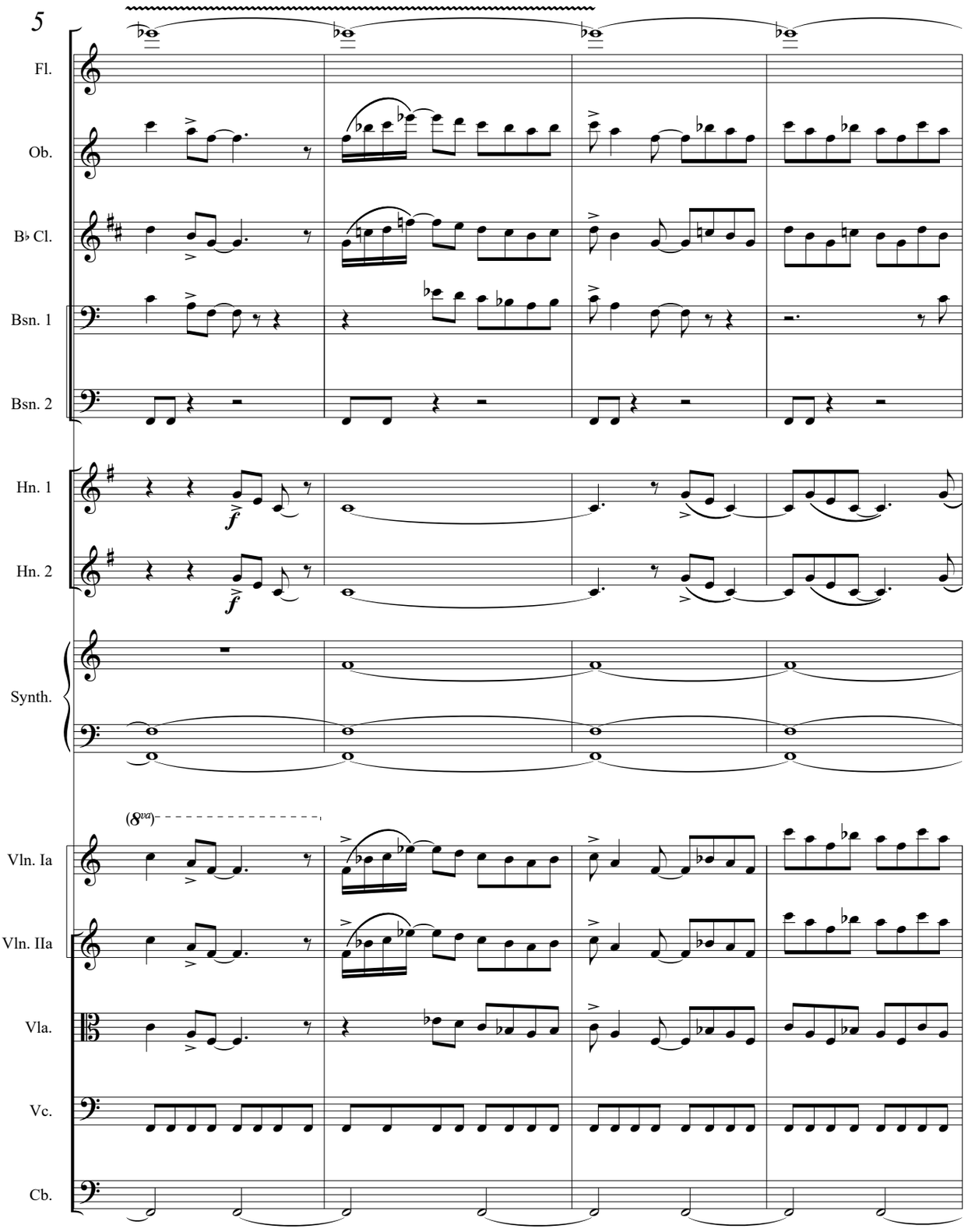

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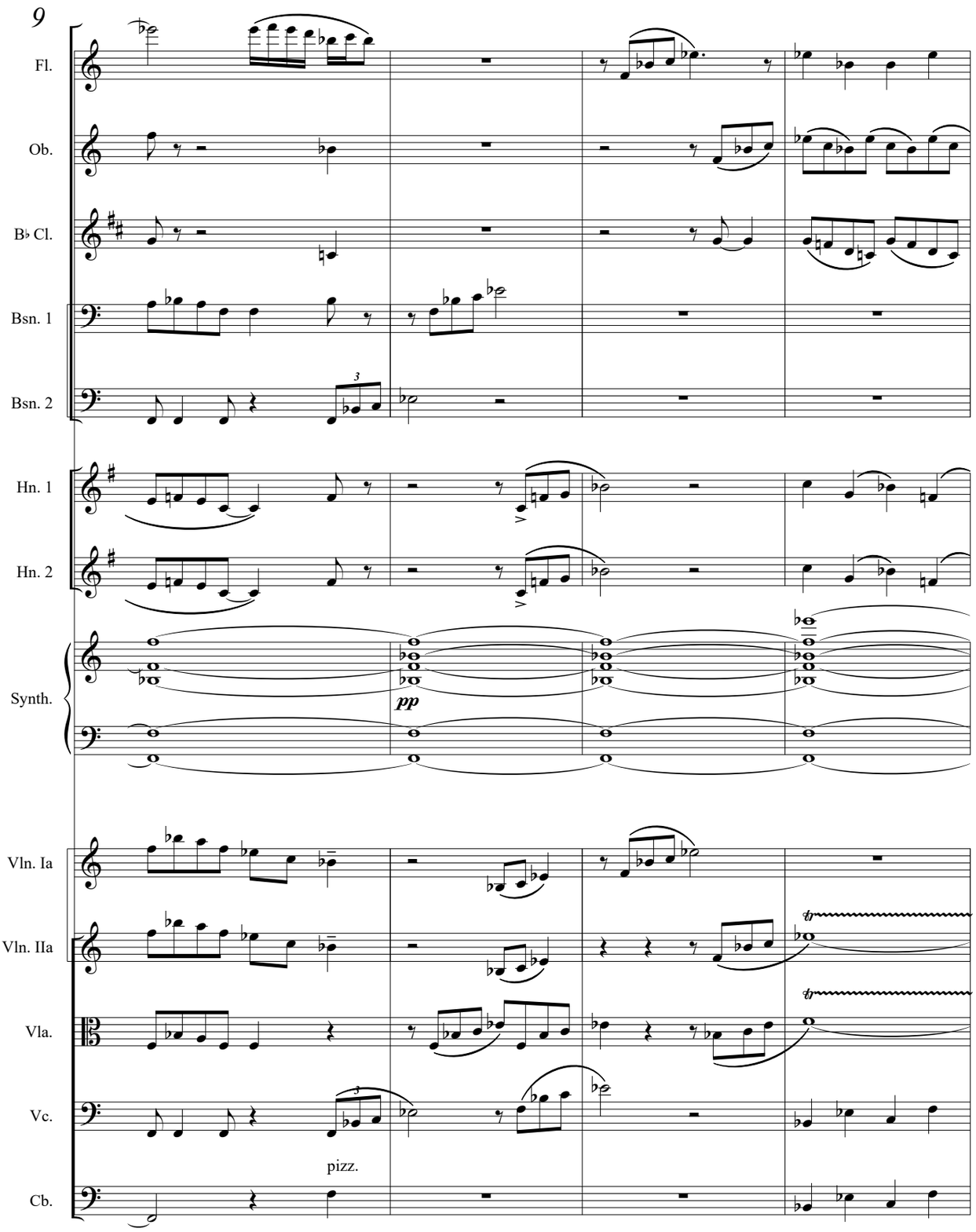

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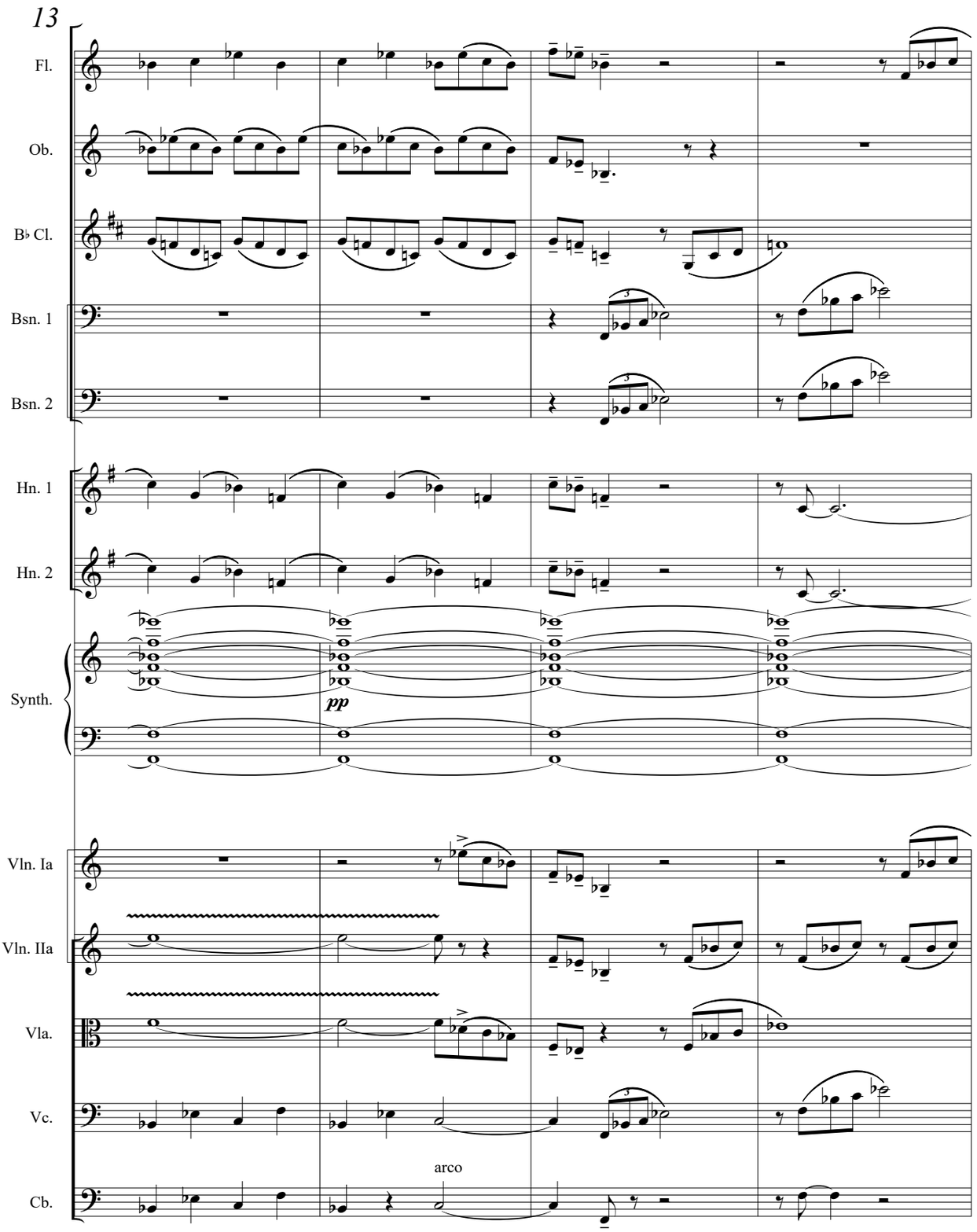

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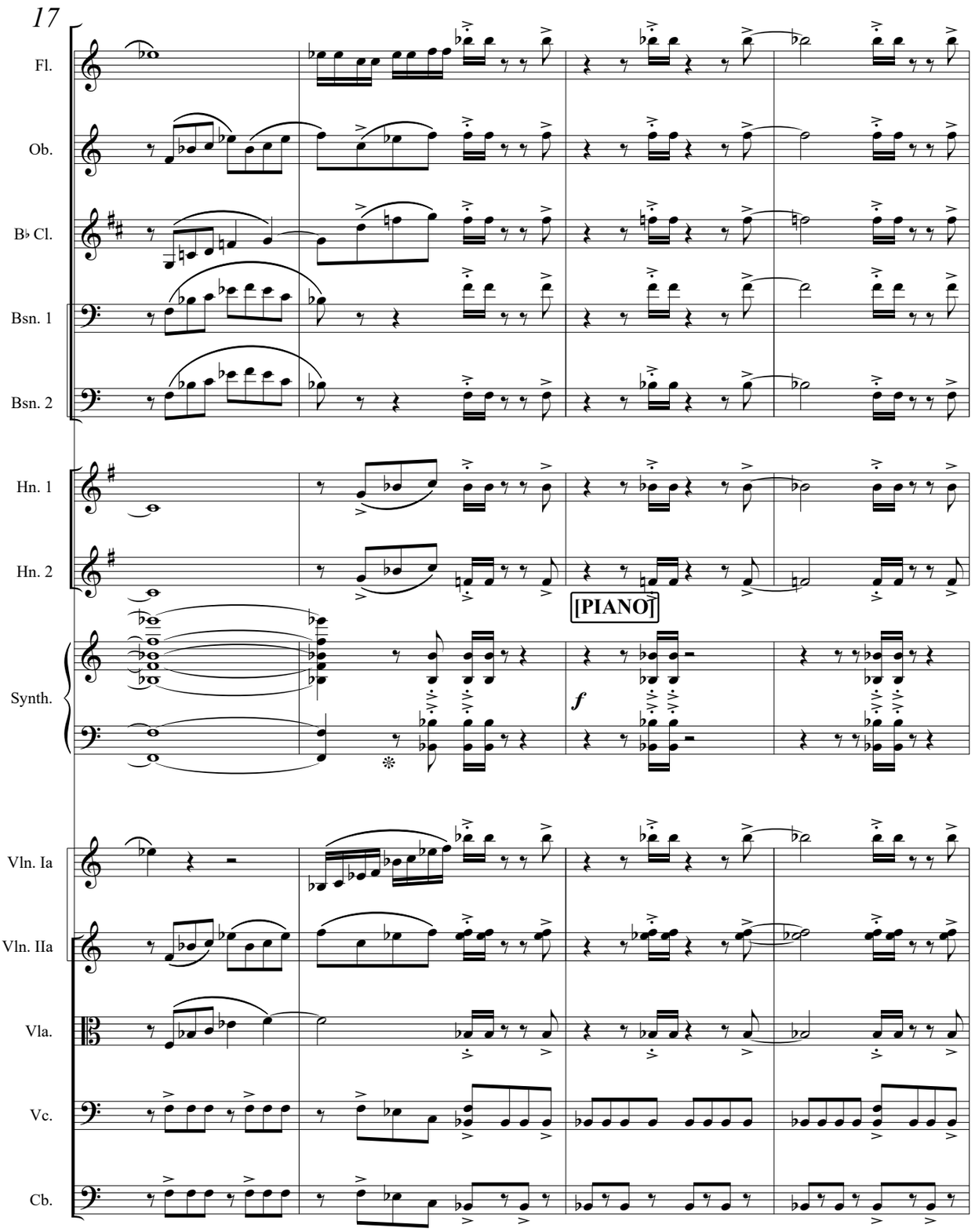

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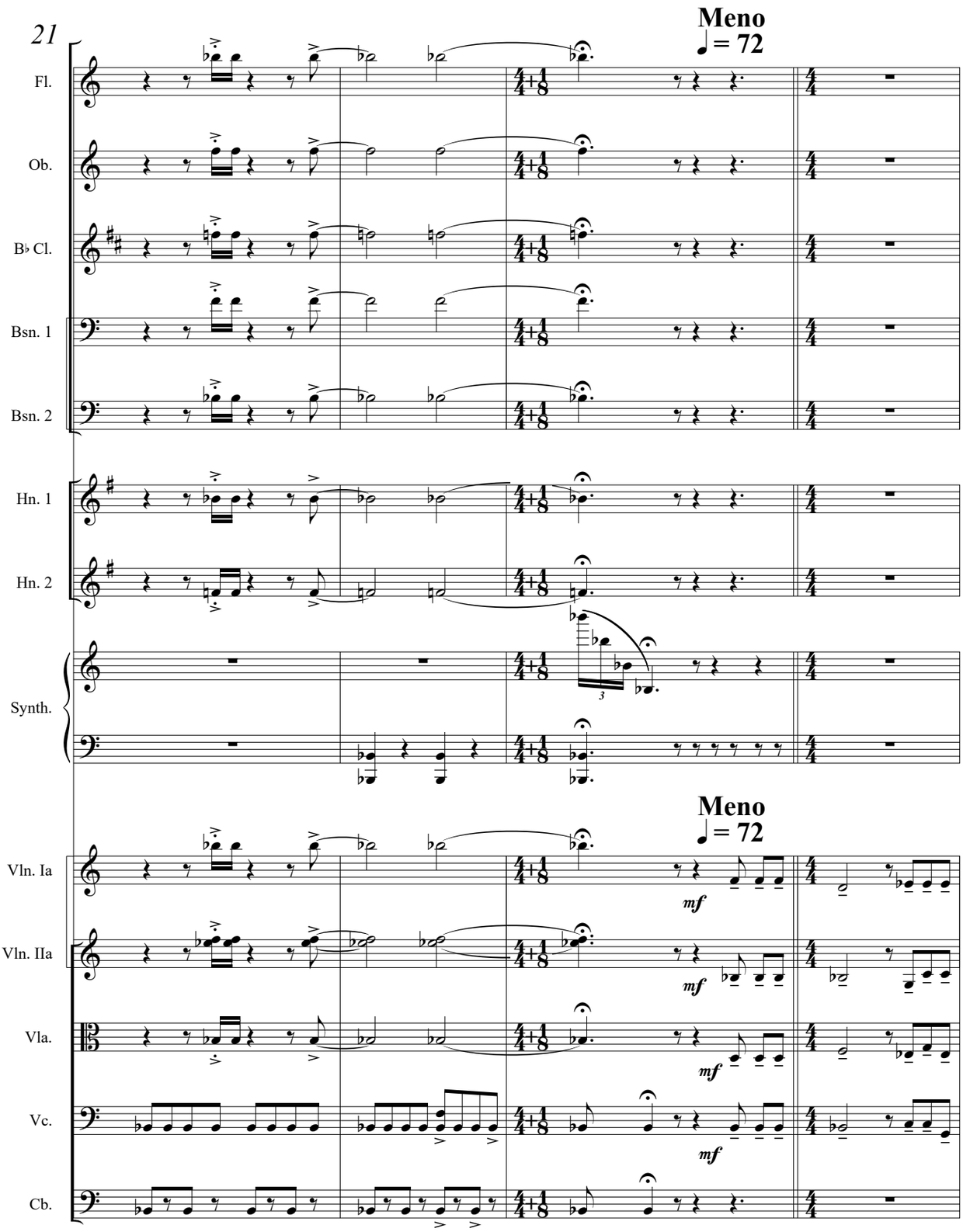

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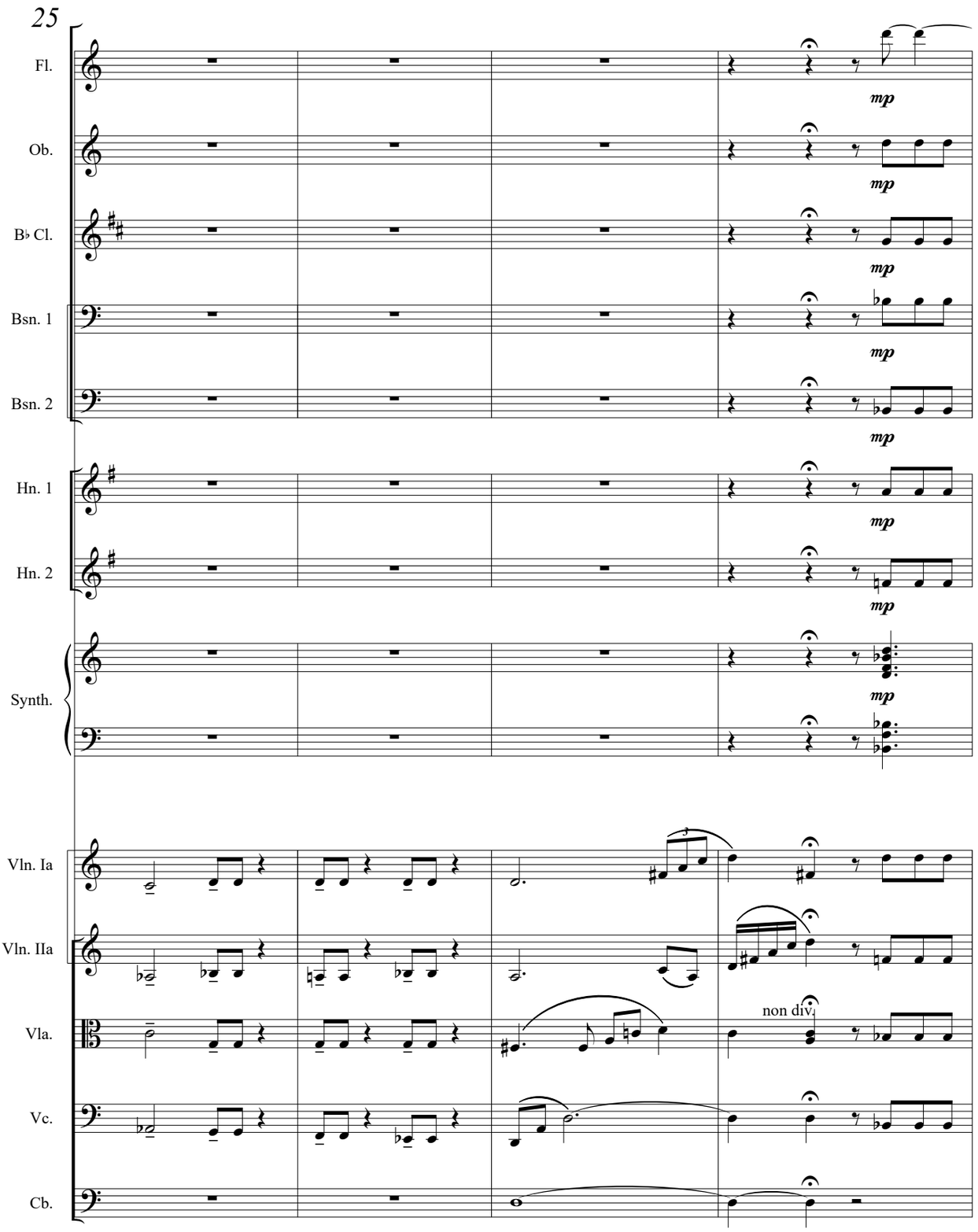

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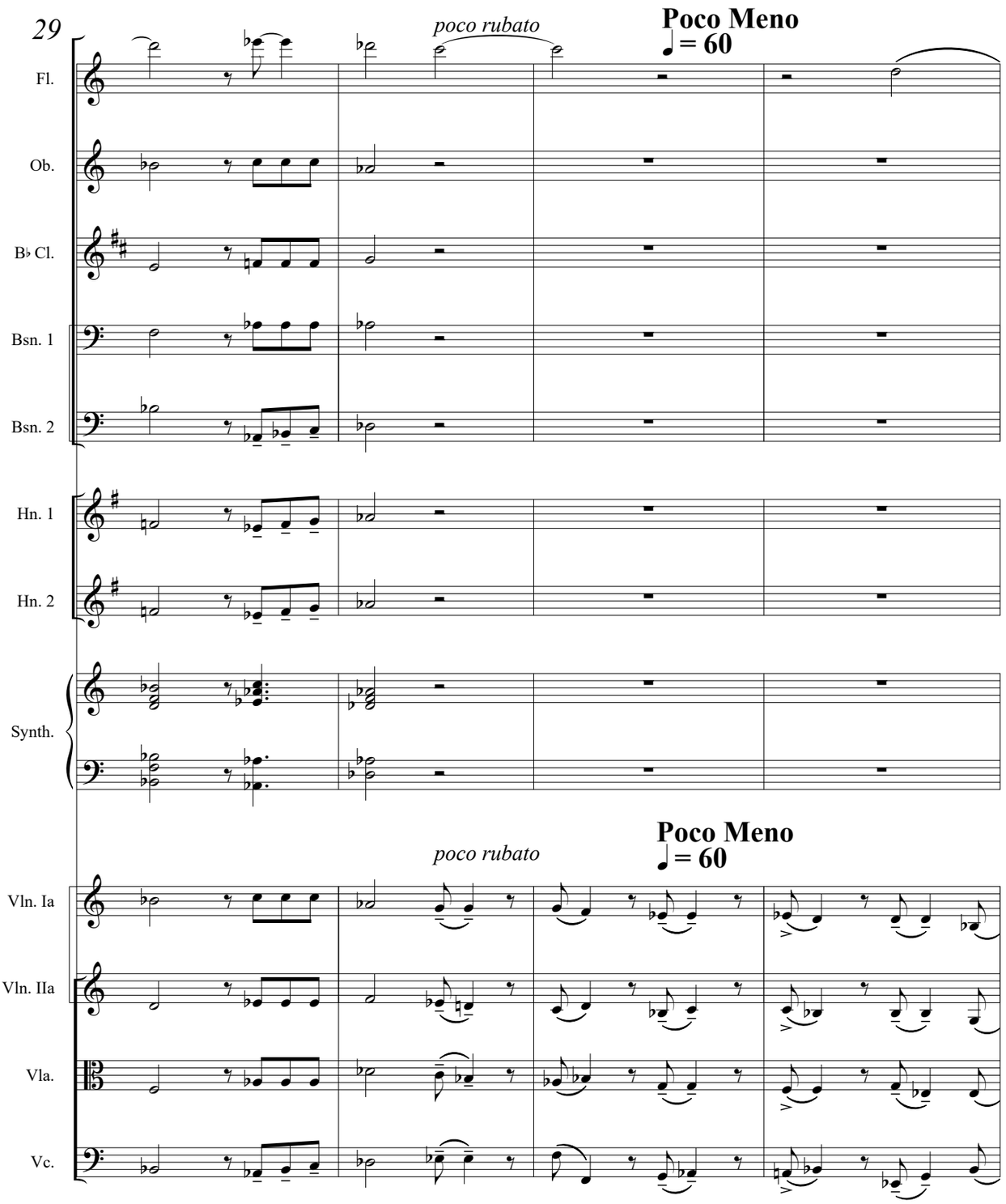

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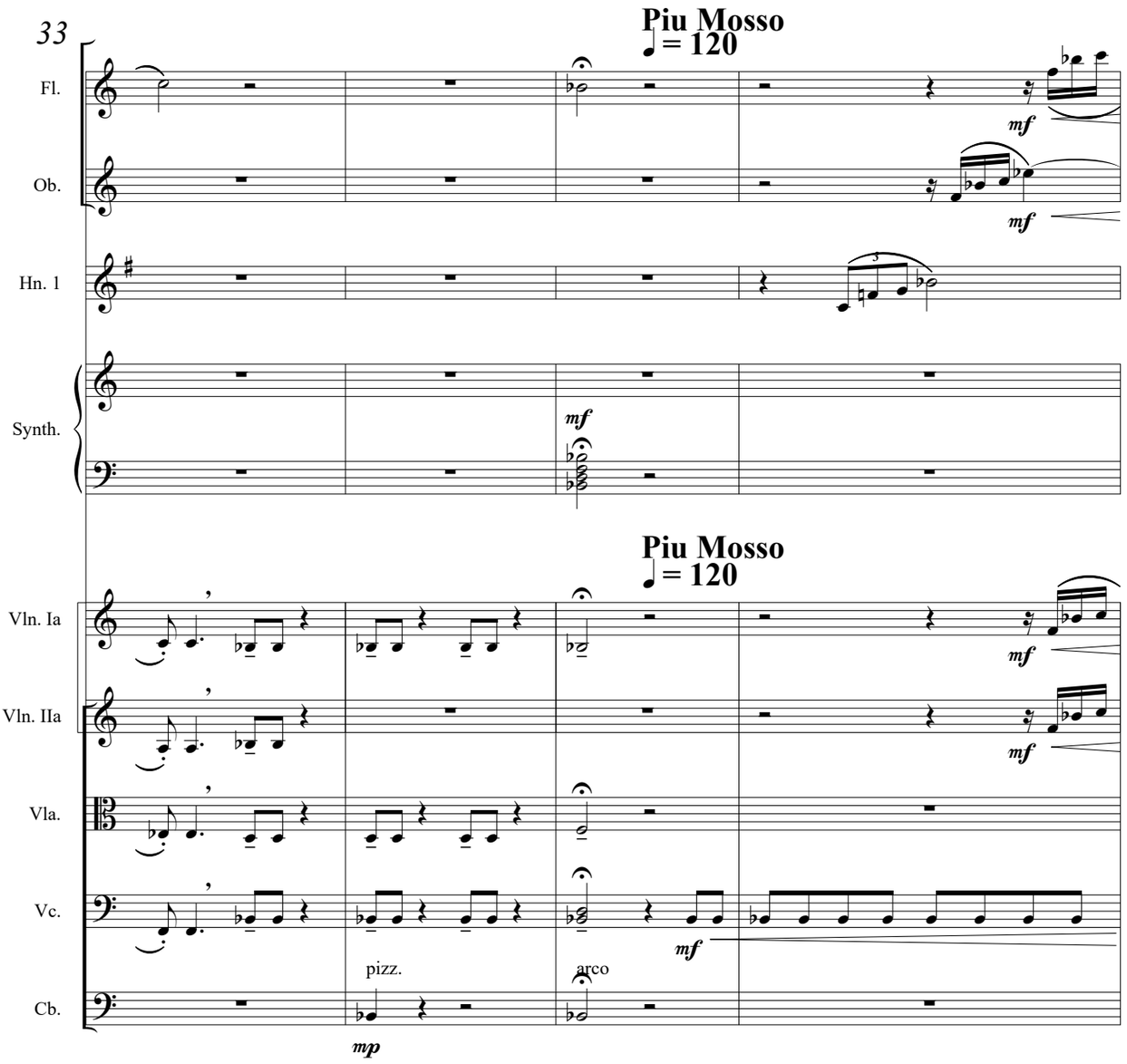

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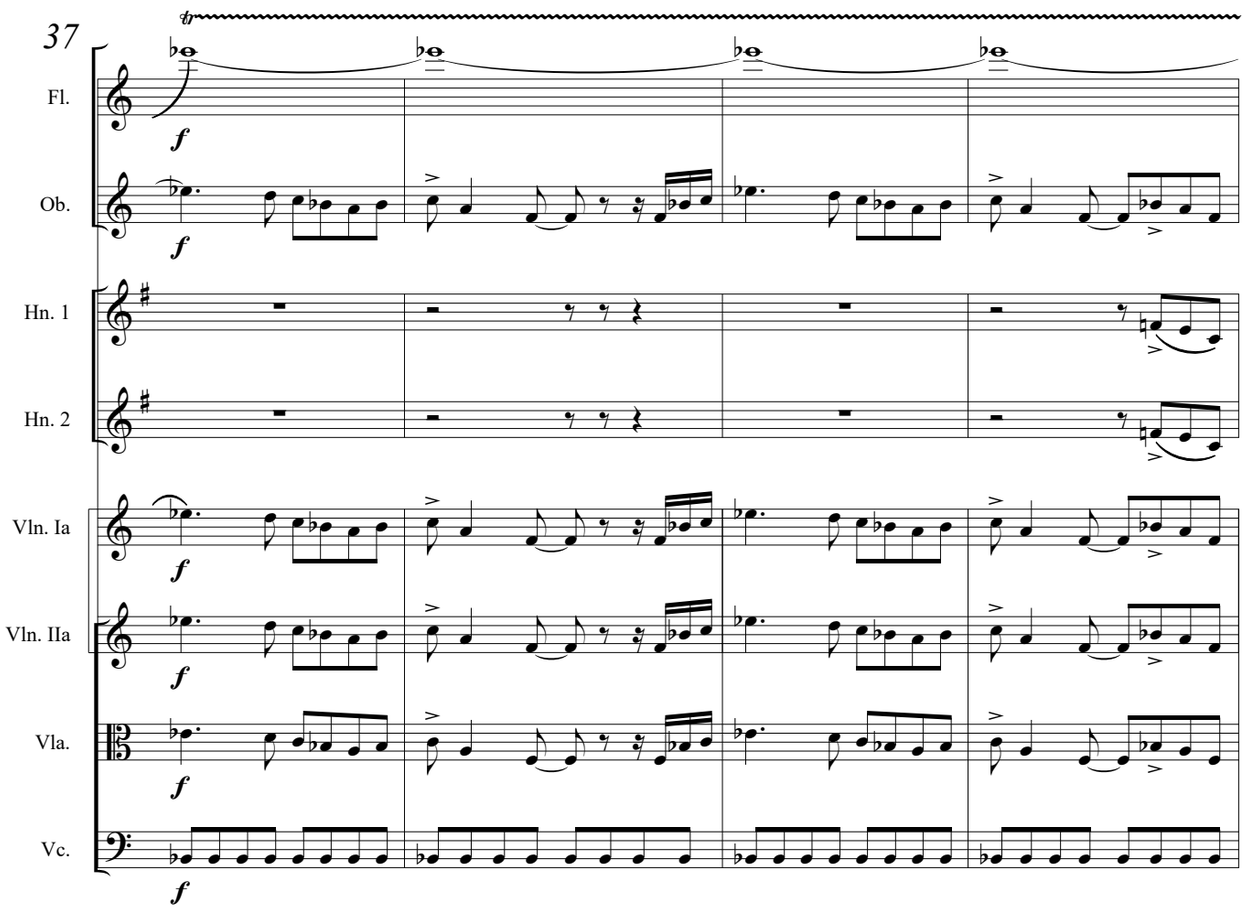

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MEASURE #'s OFFSET BY TWO

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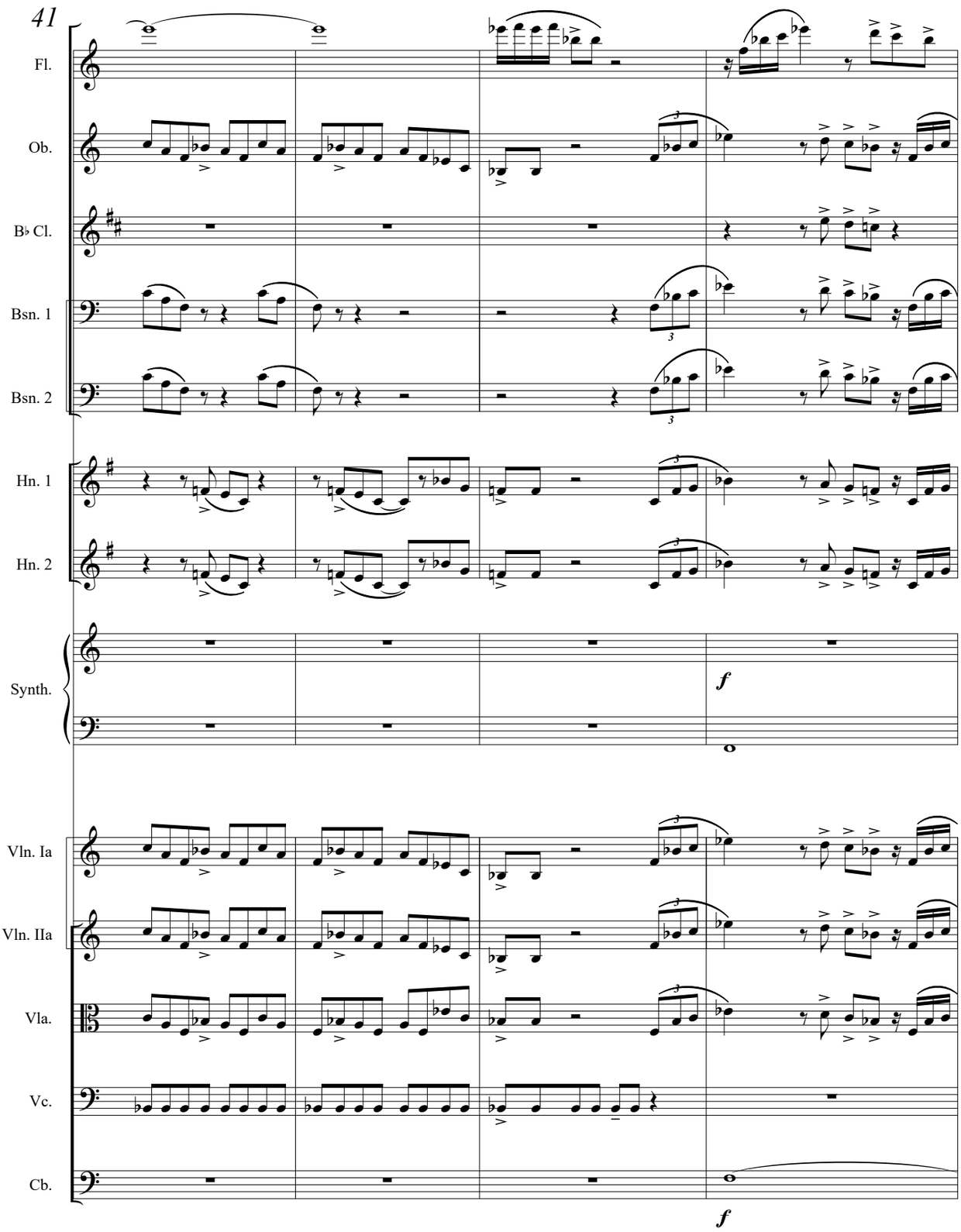

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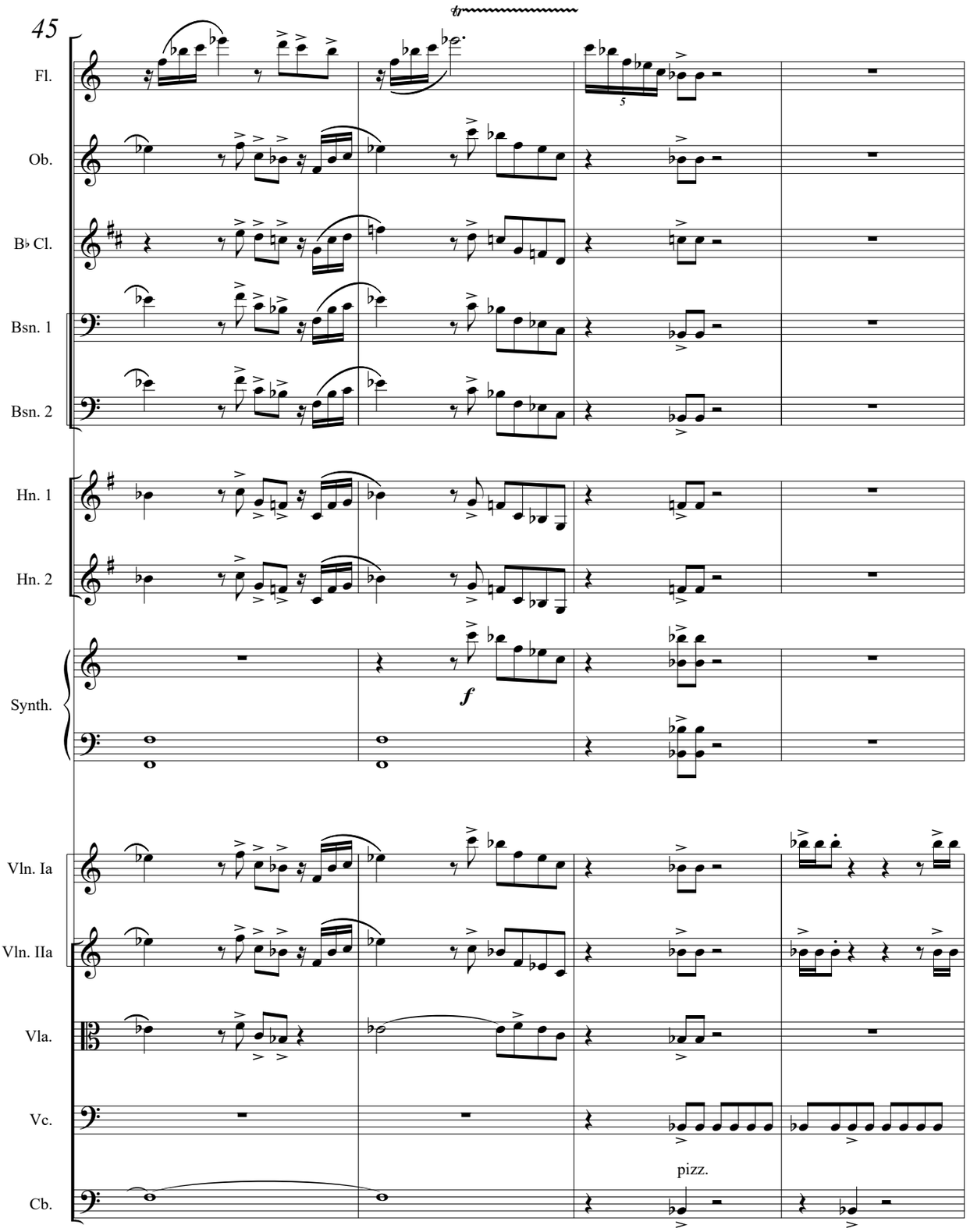

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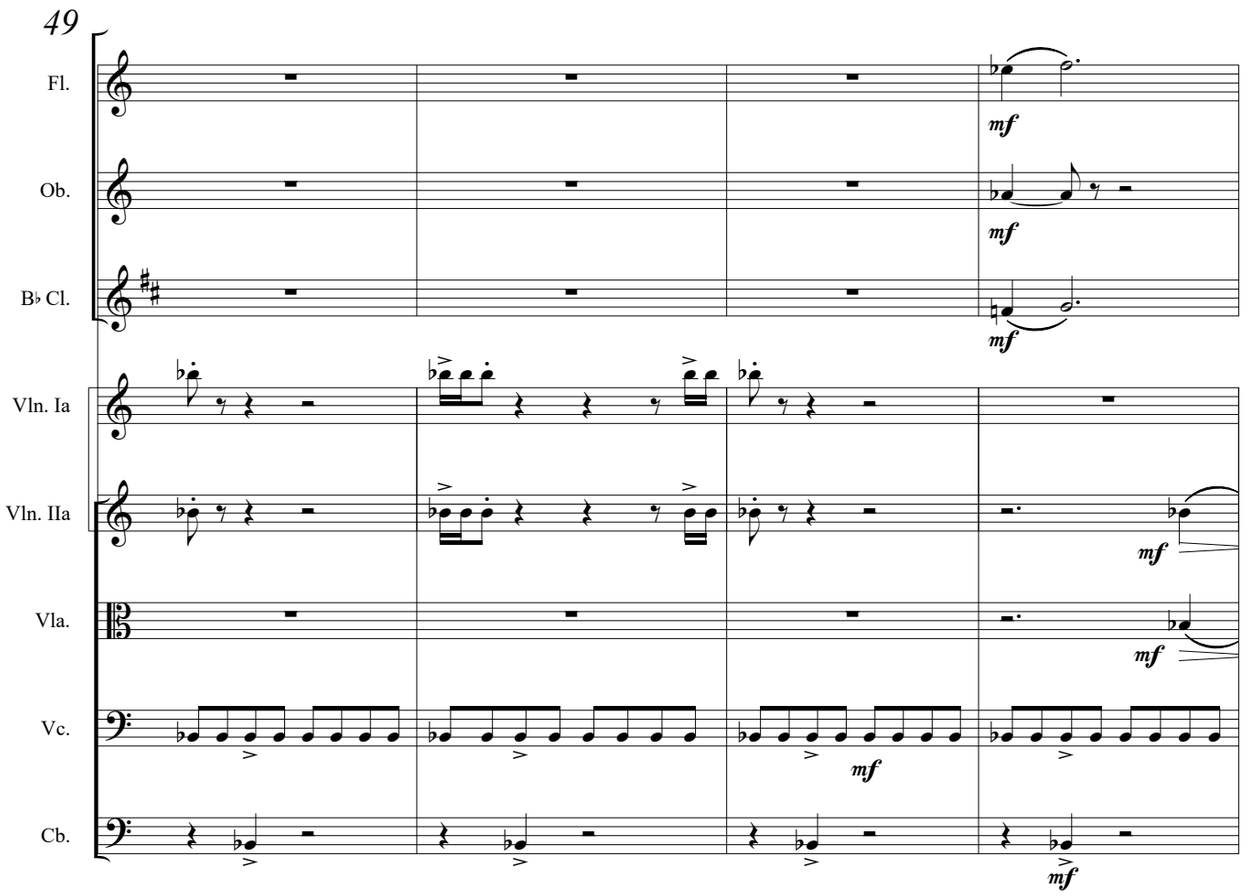

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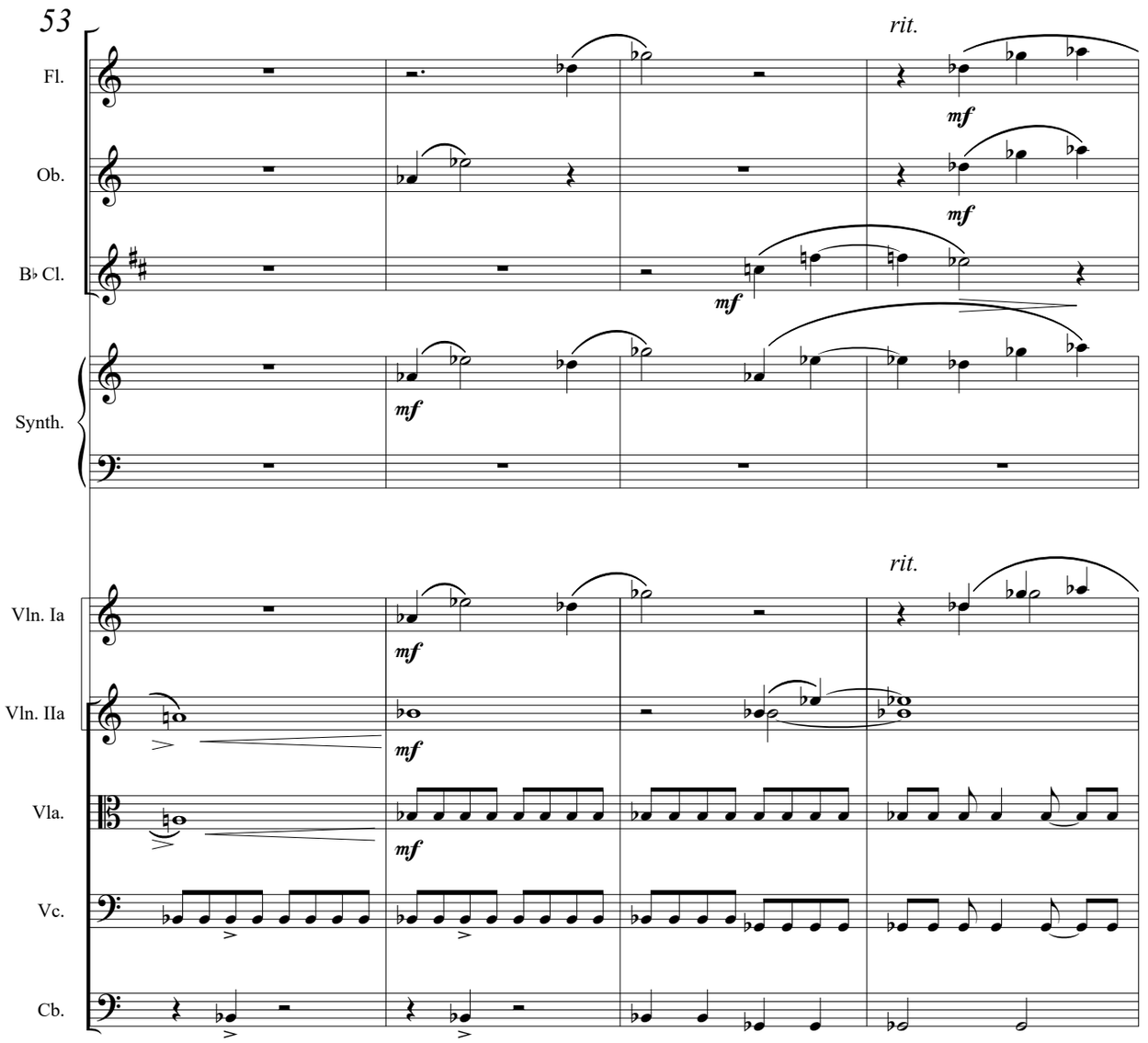

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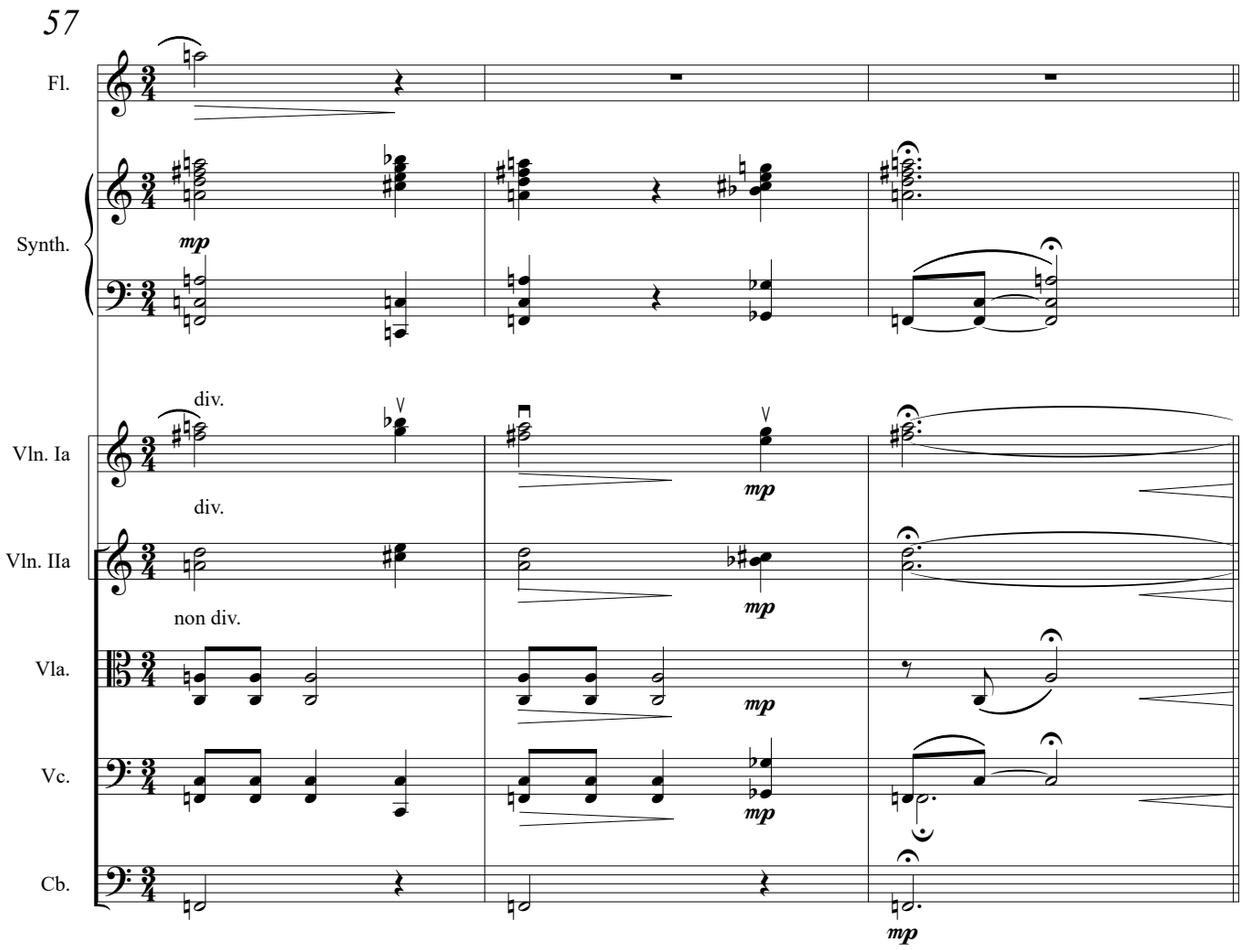

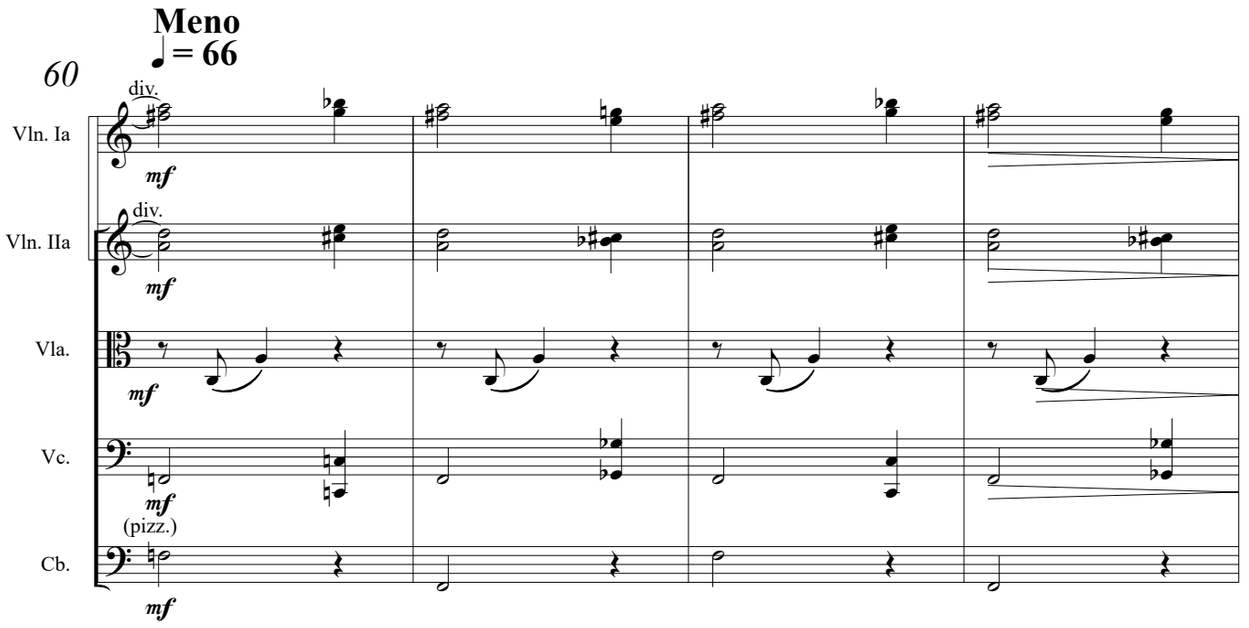

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RIVERS

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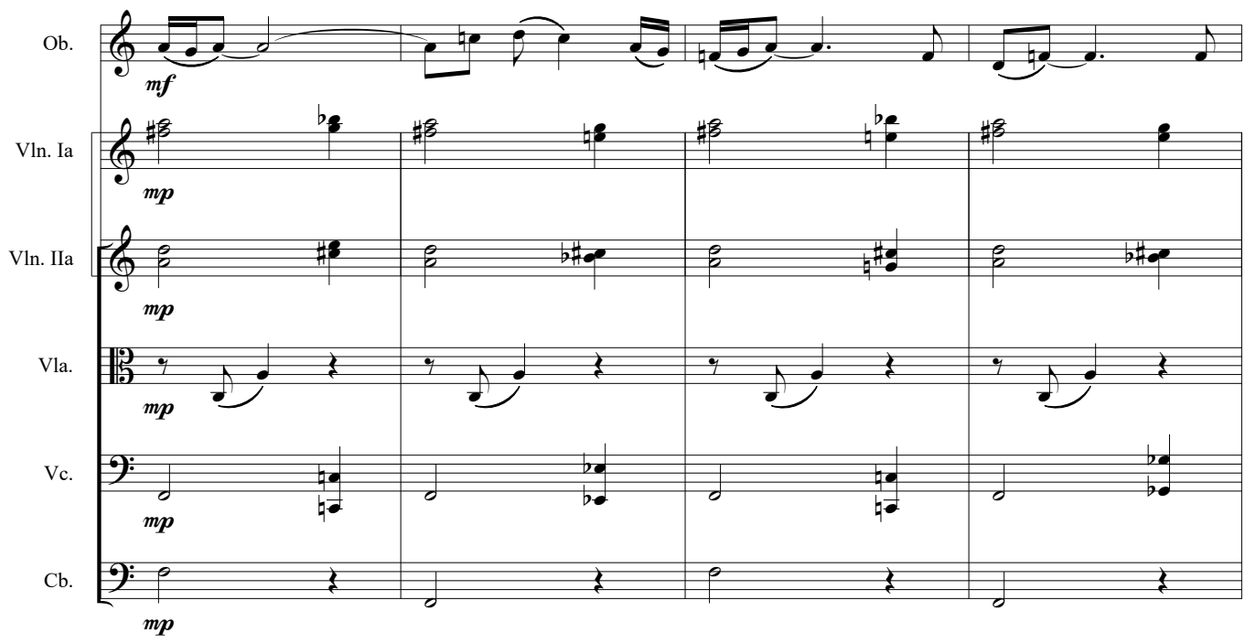

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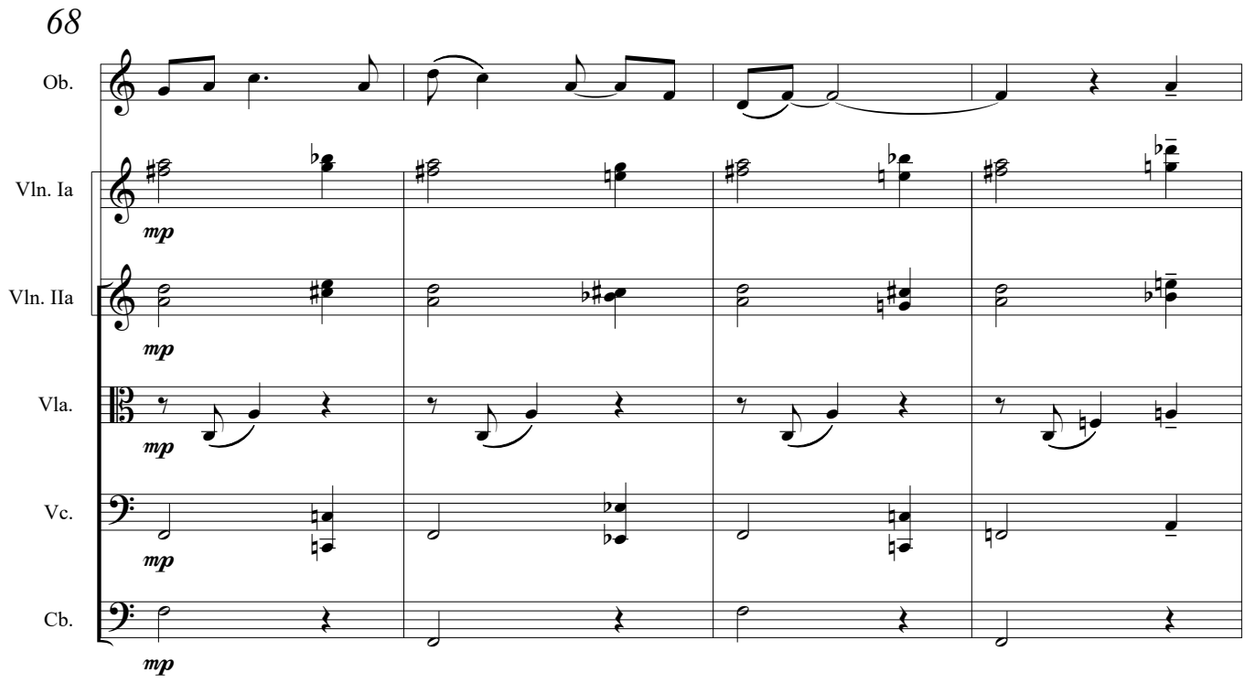

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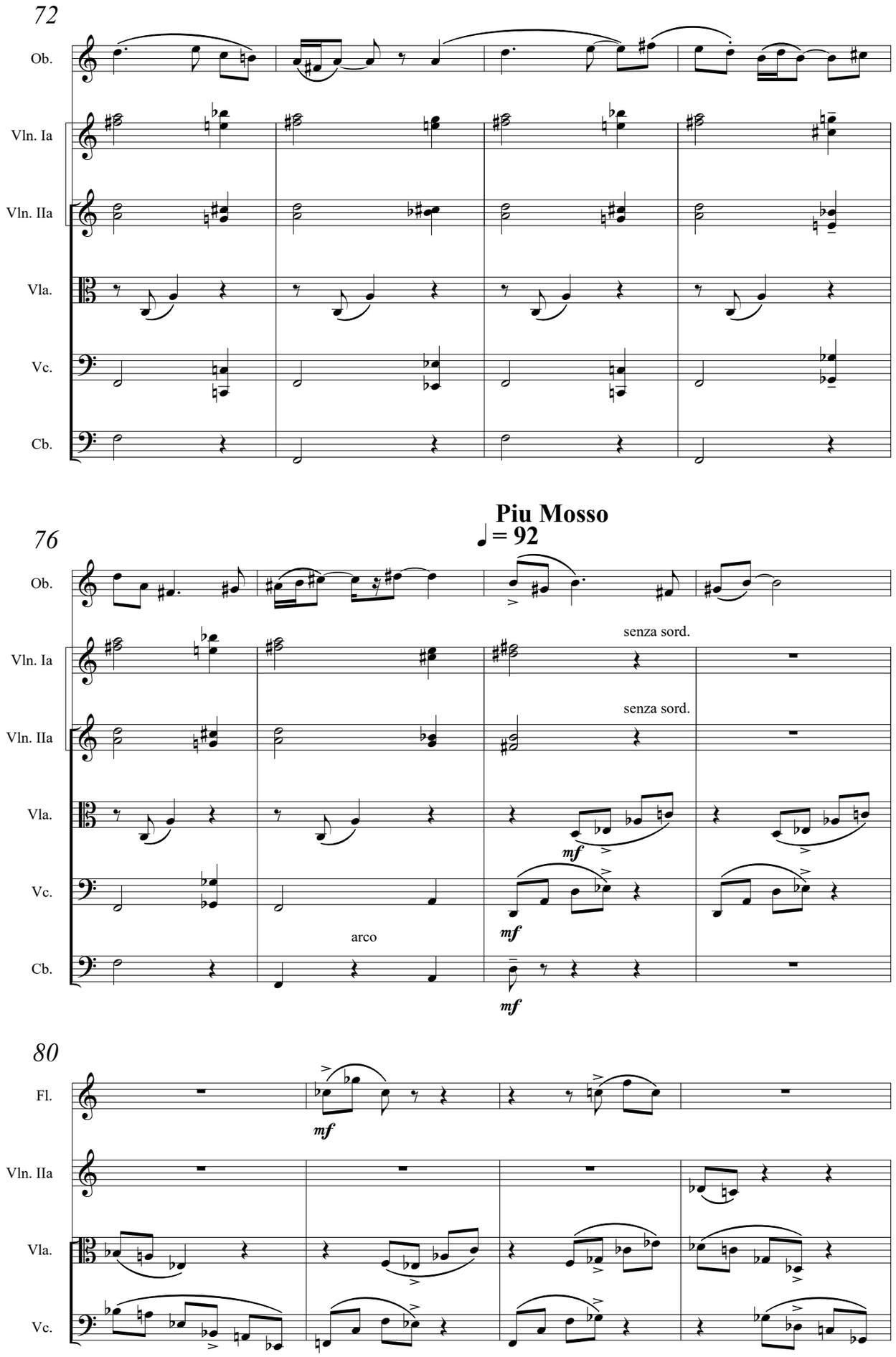

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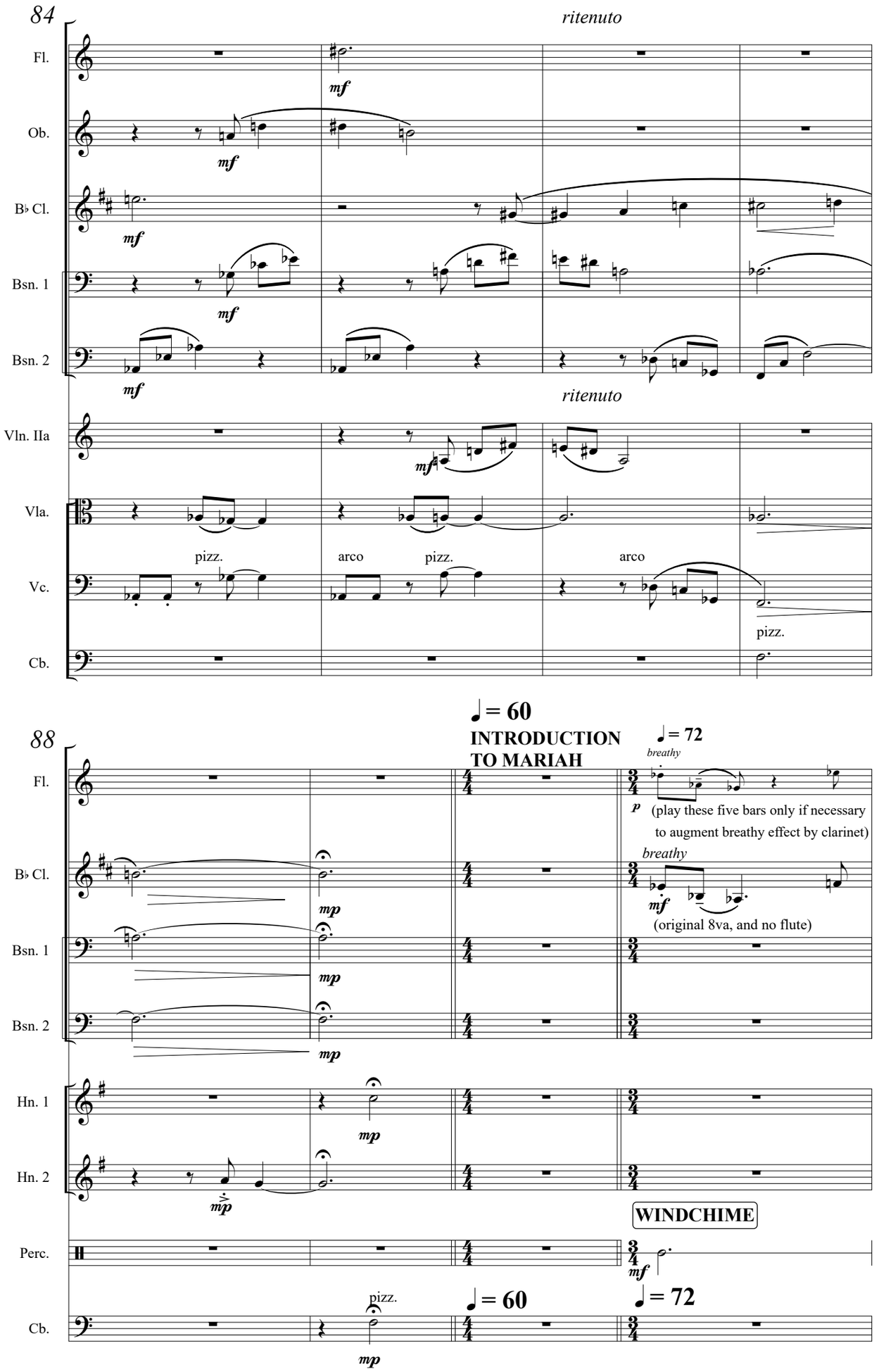

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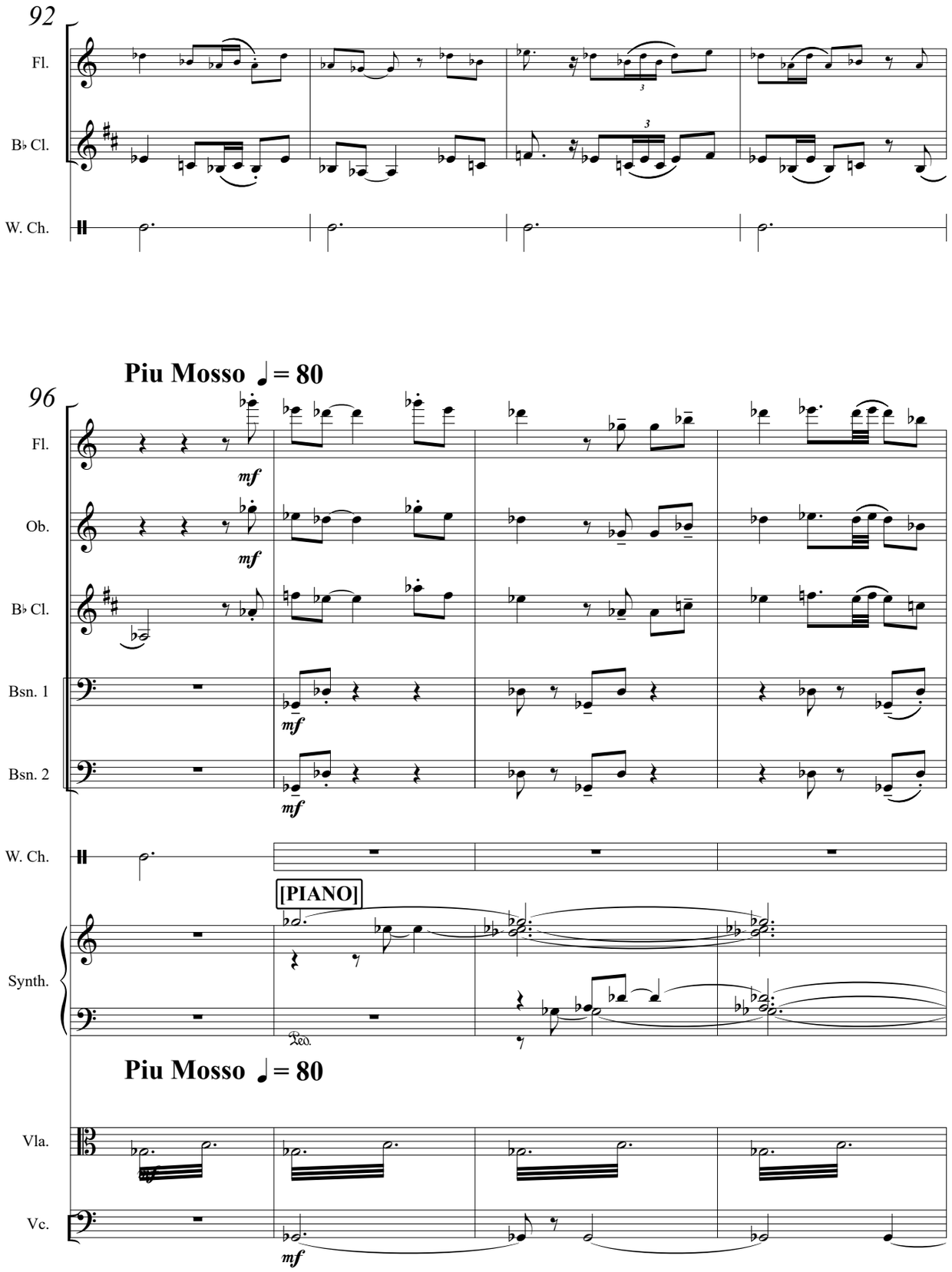

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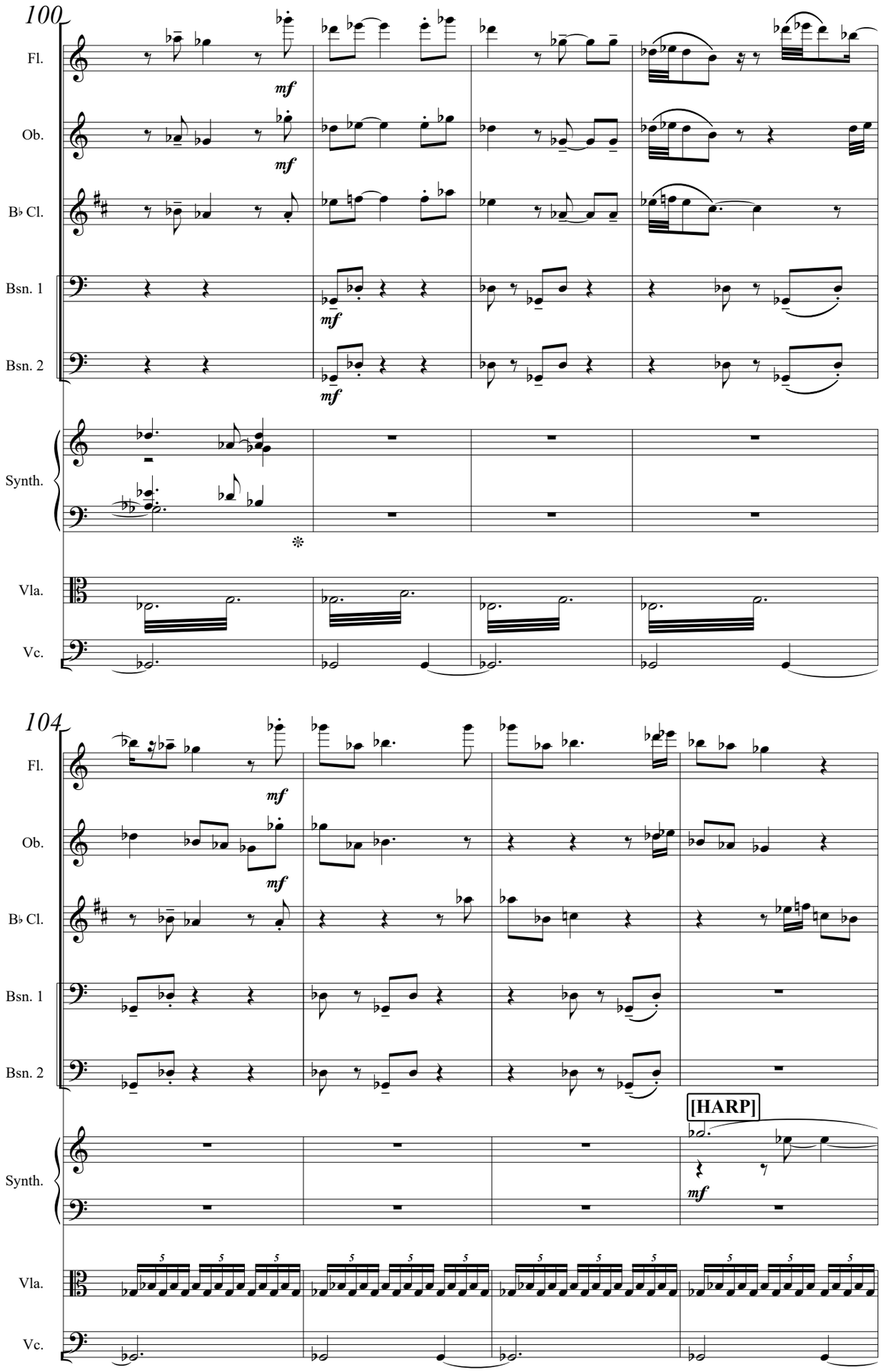

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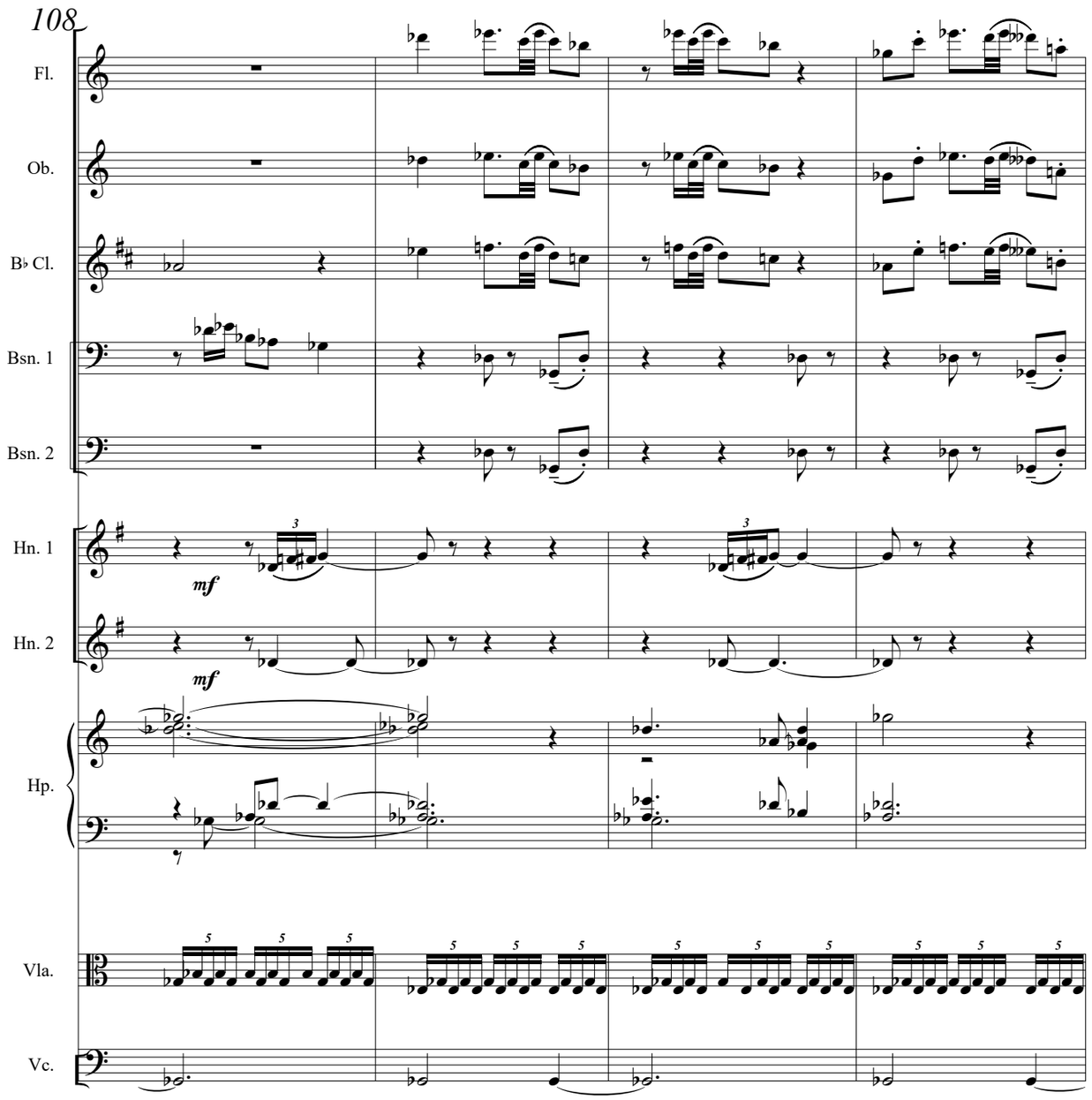

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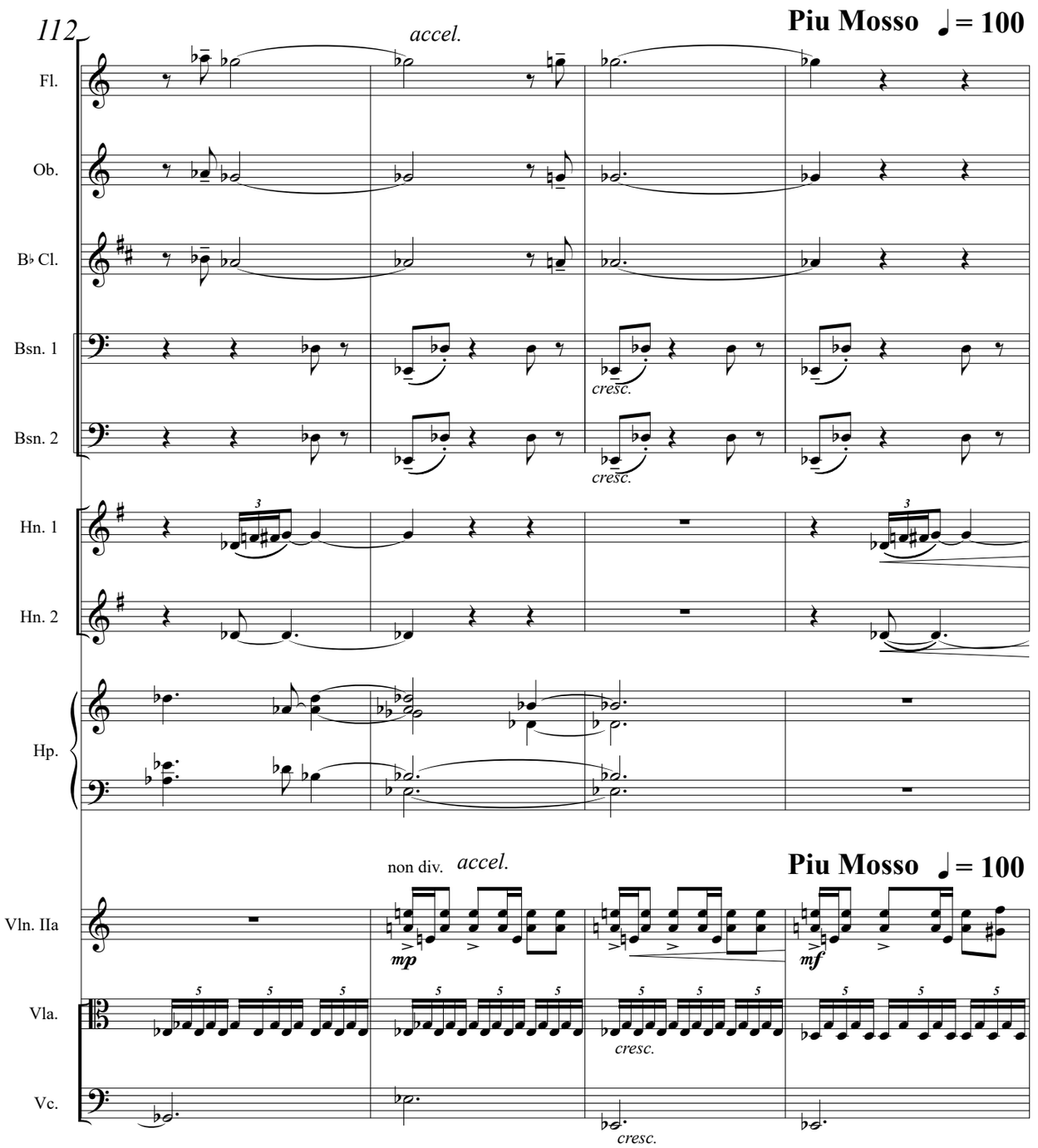

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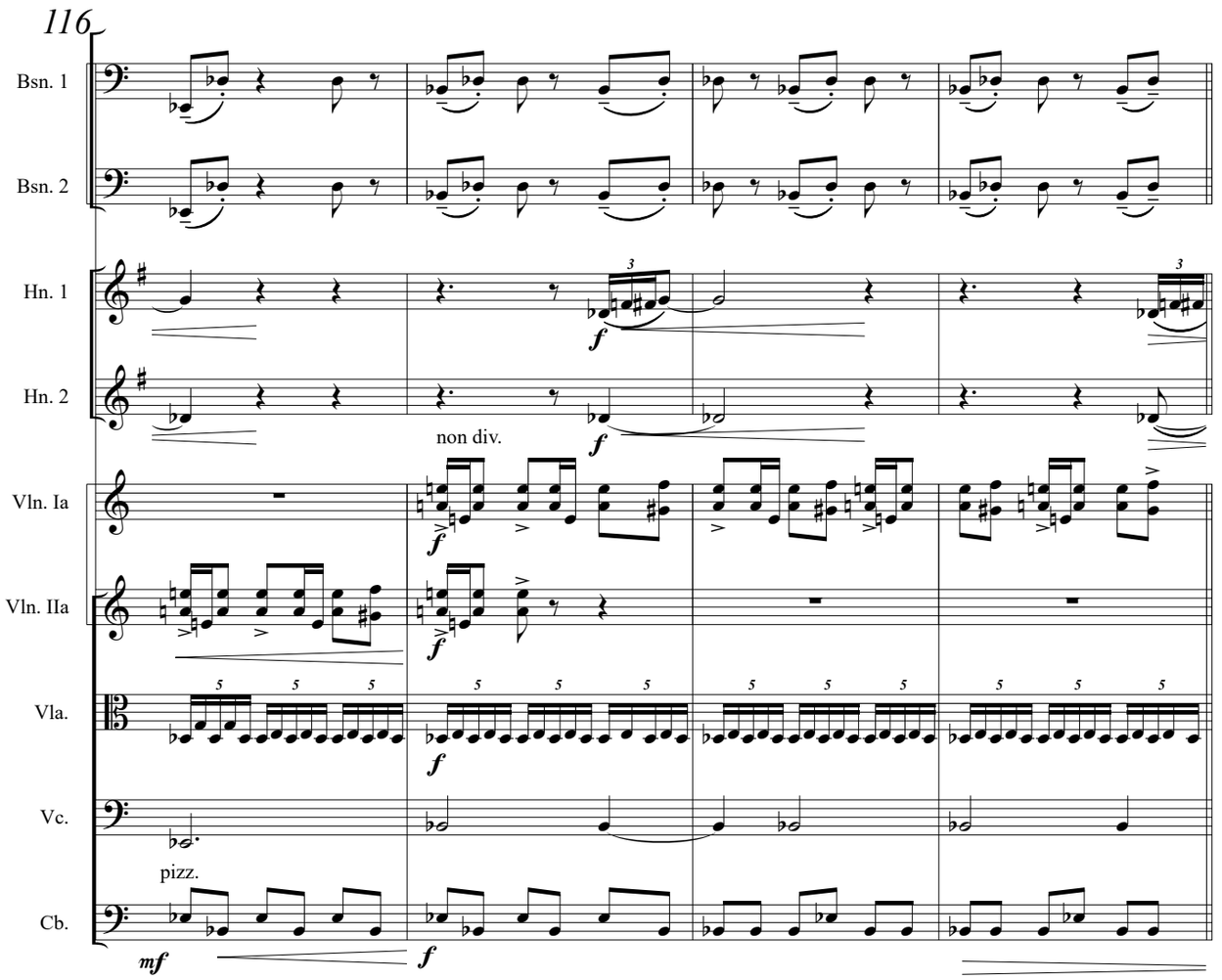

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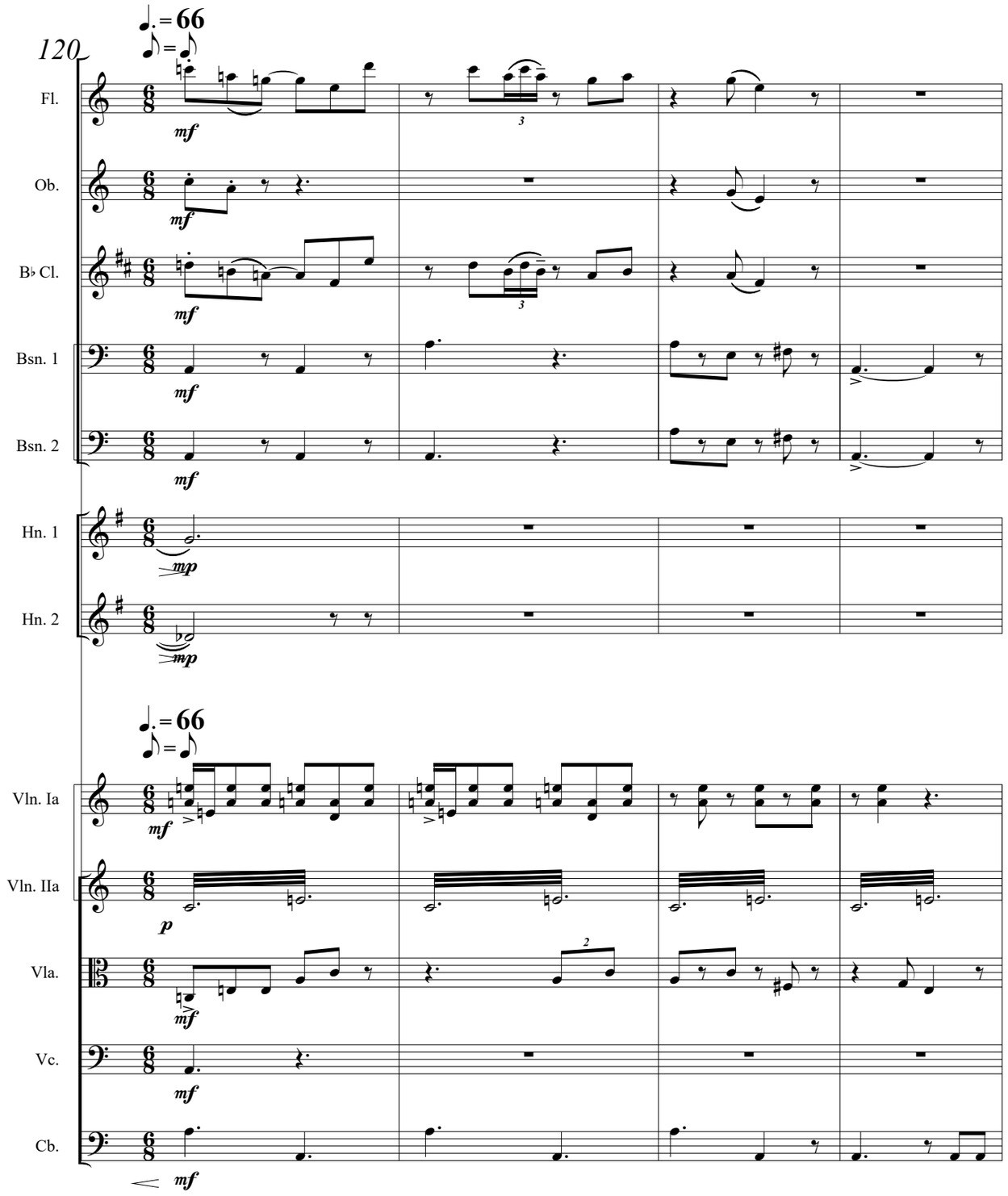

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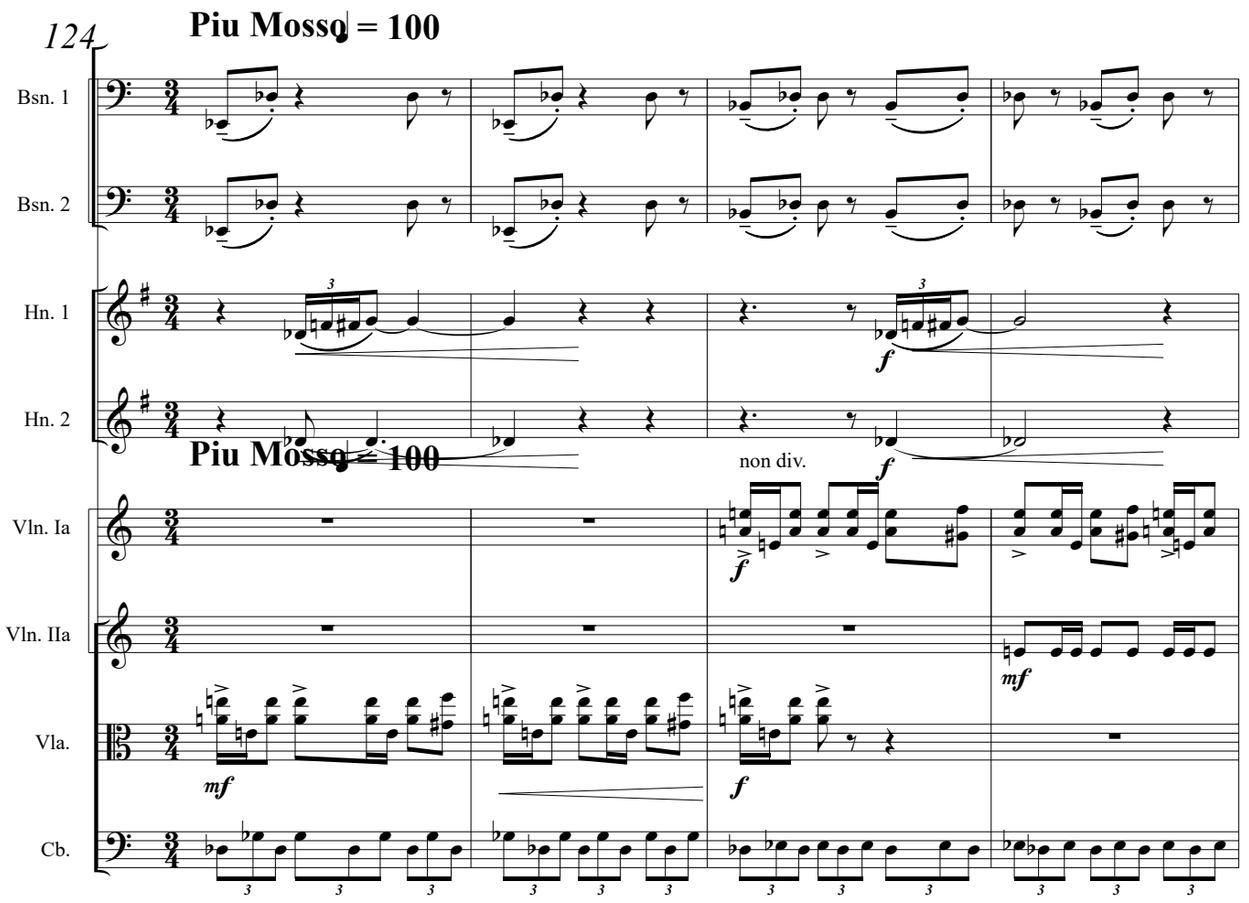
MARIAH



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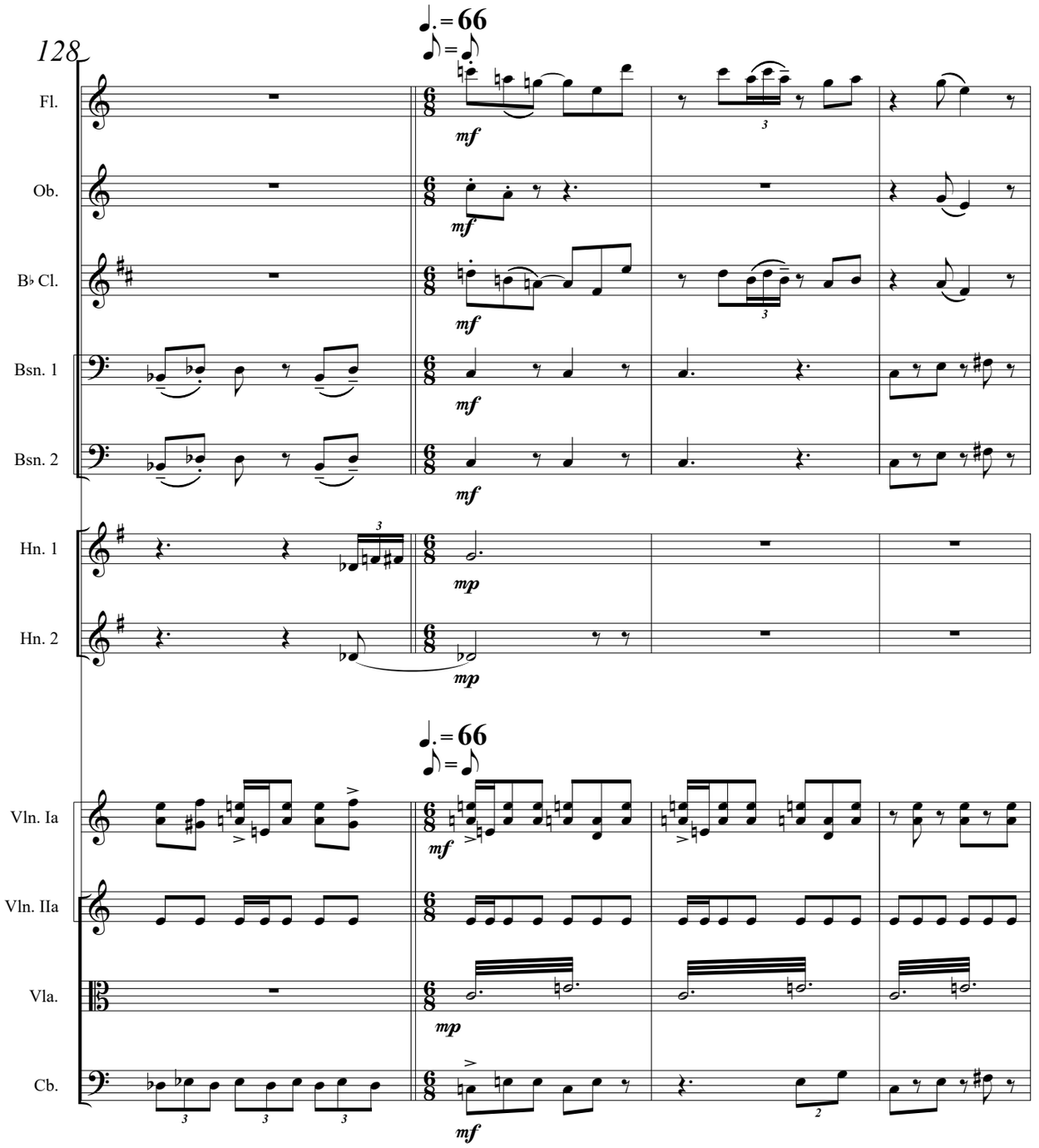

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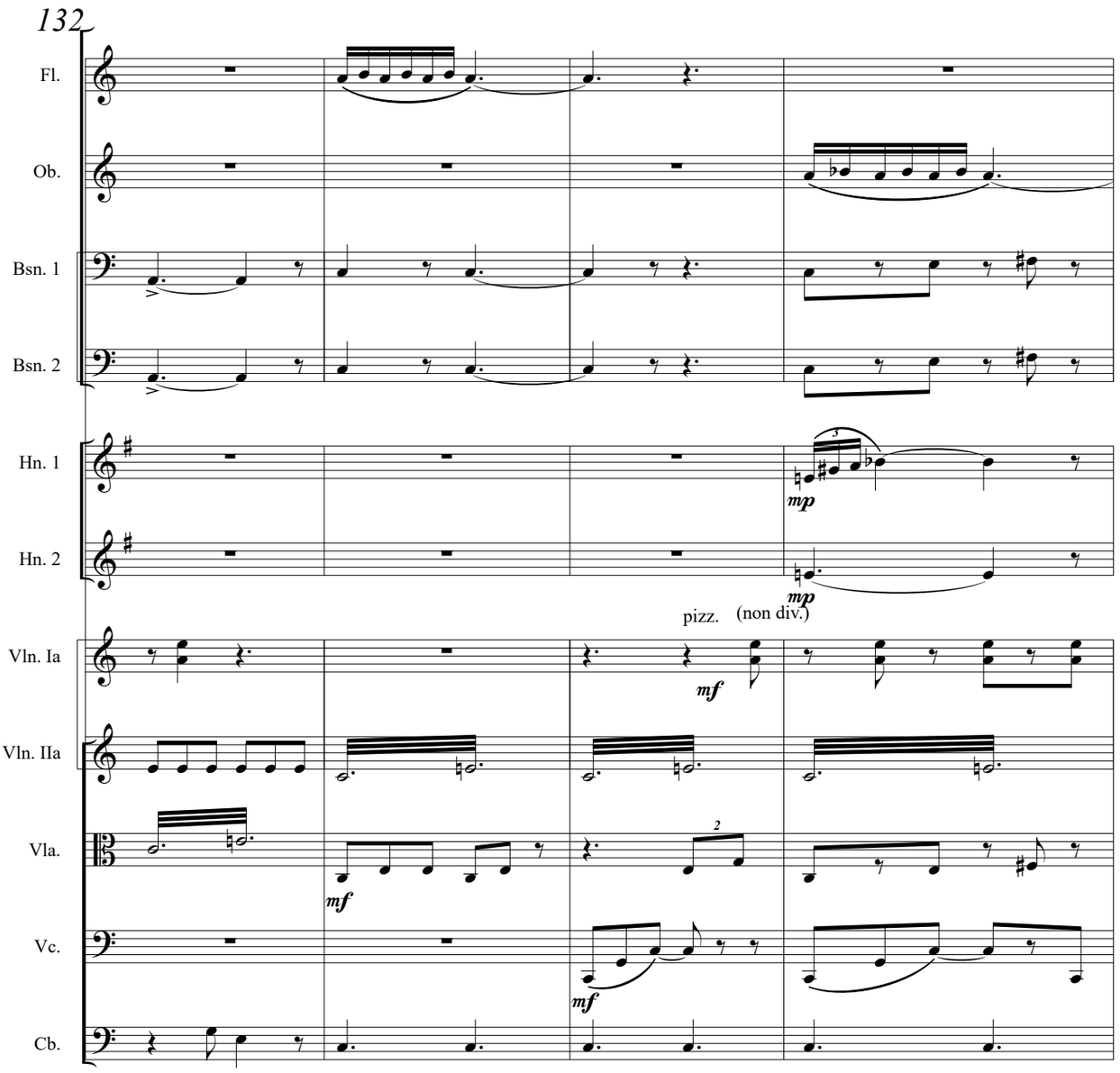

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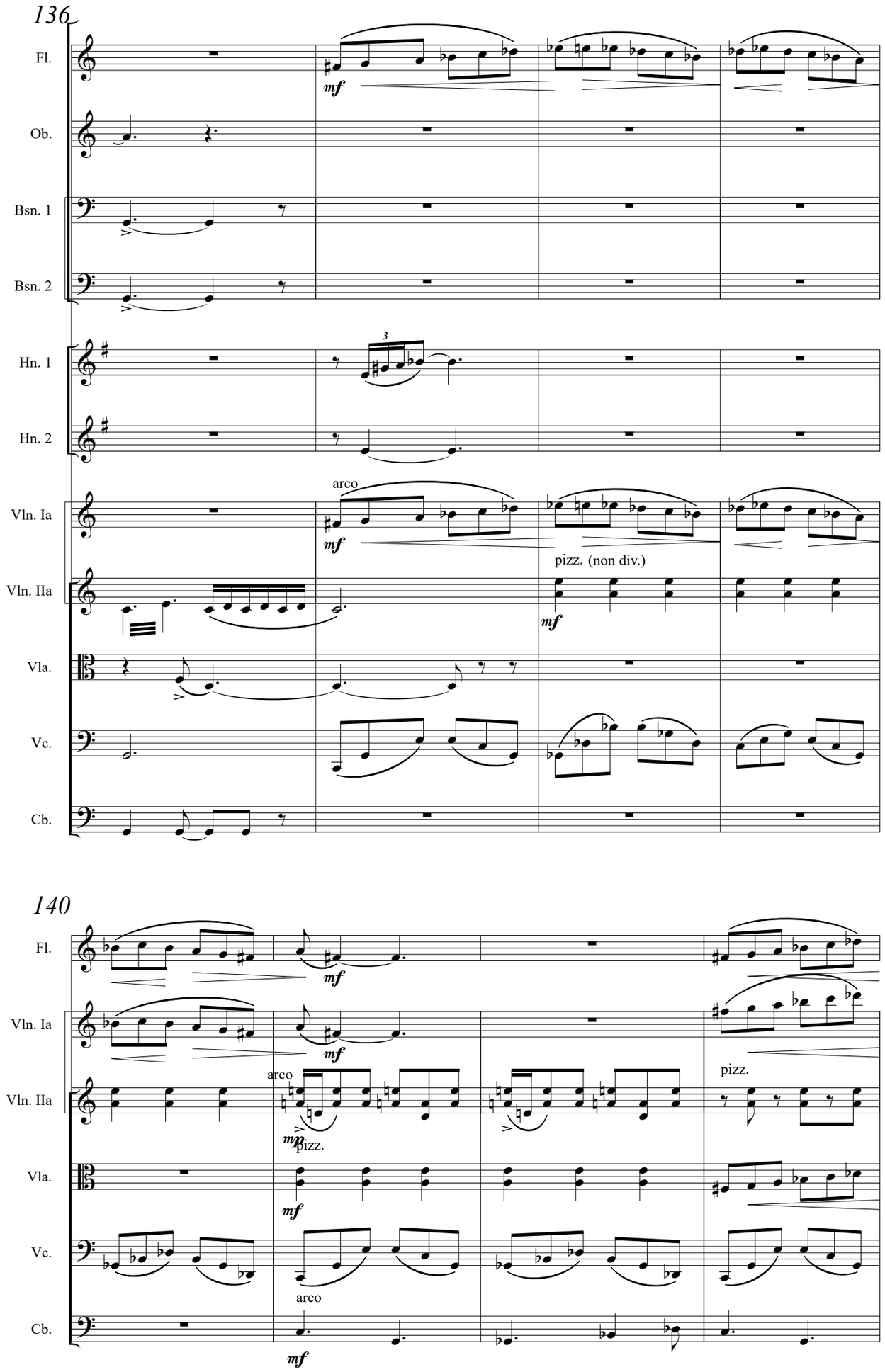

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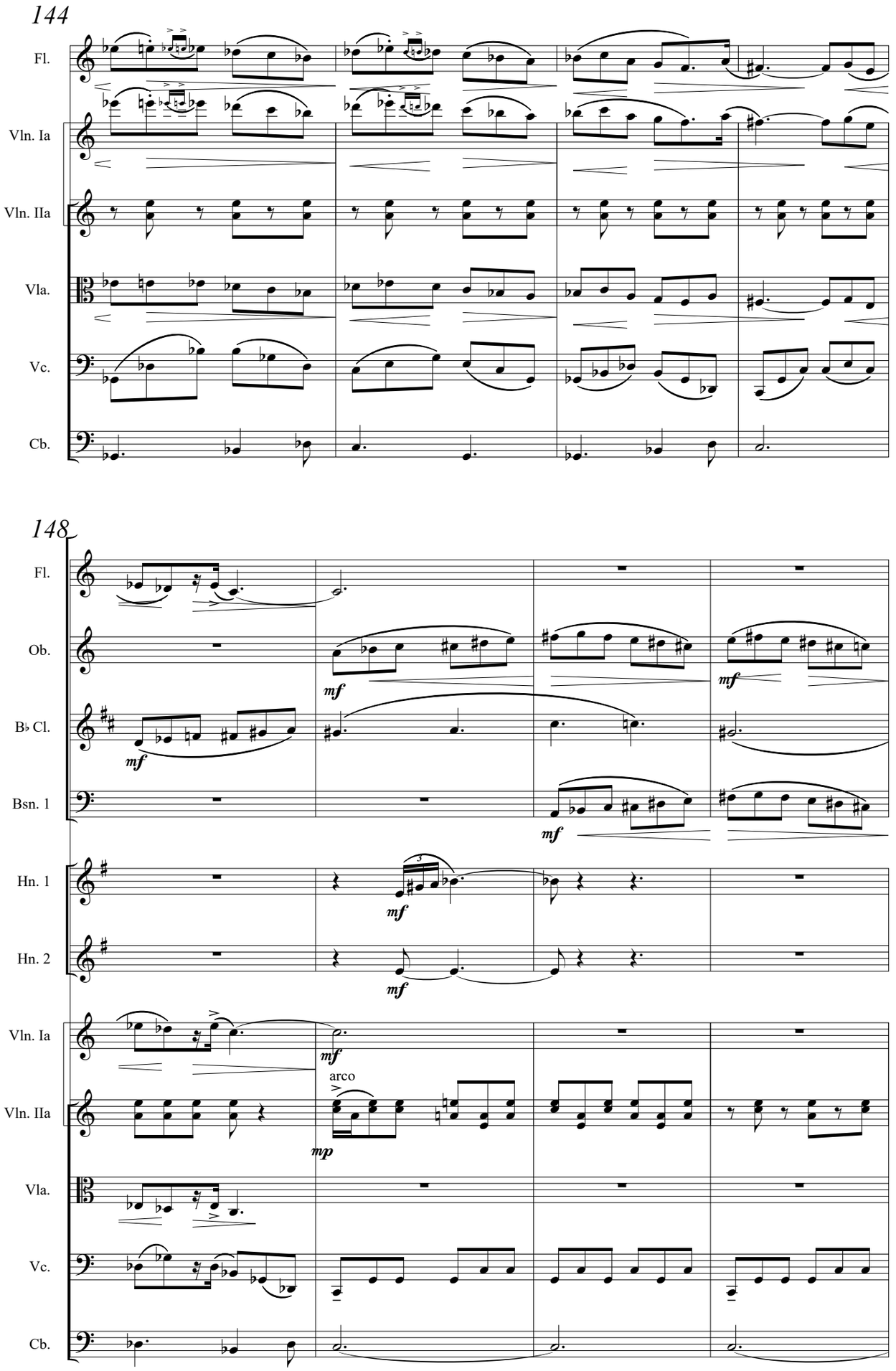

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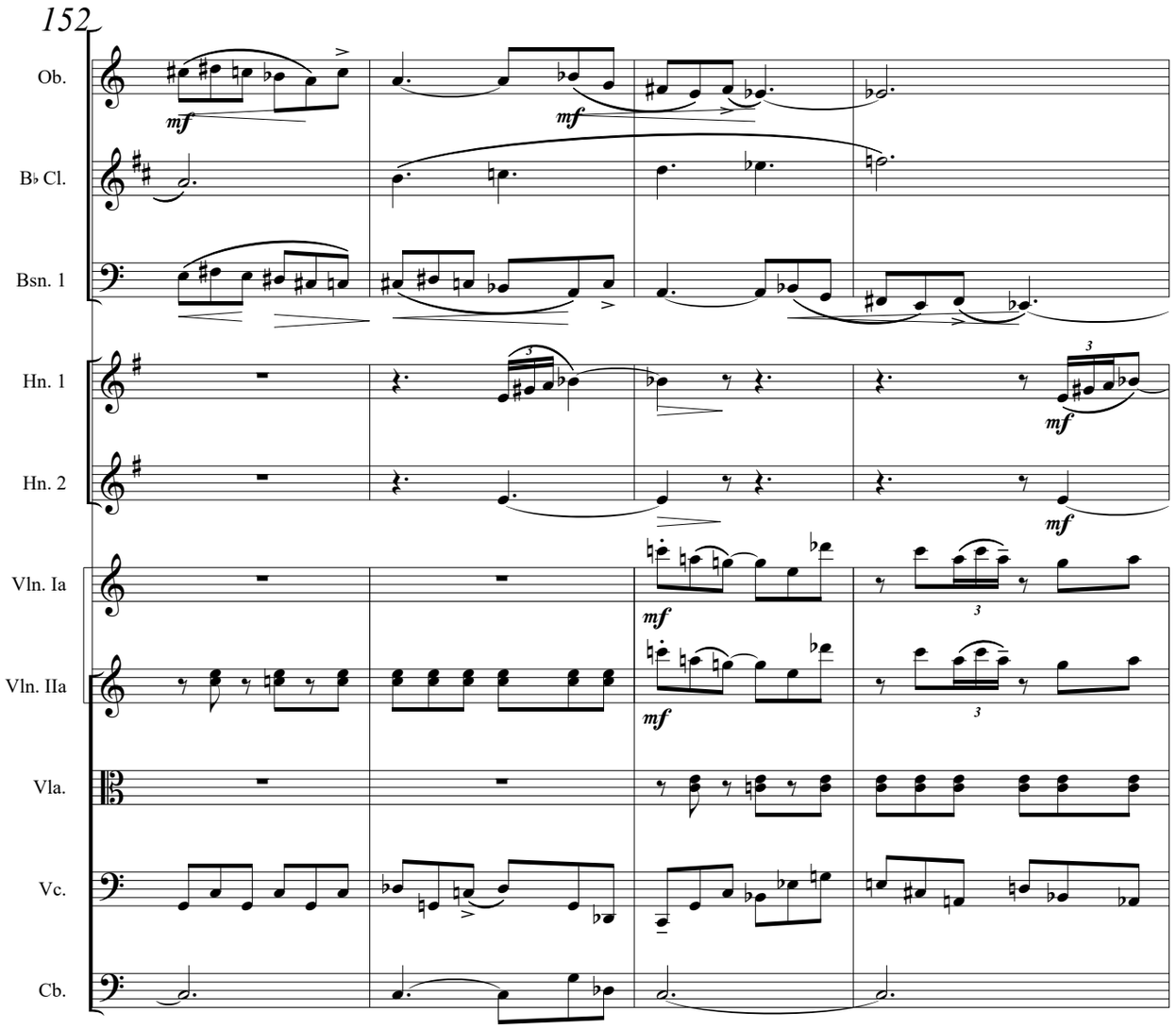

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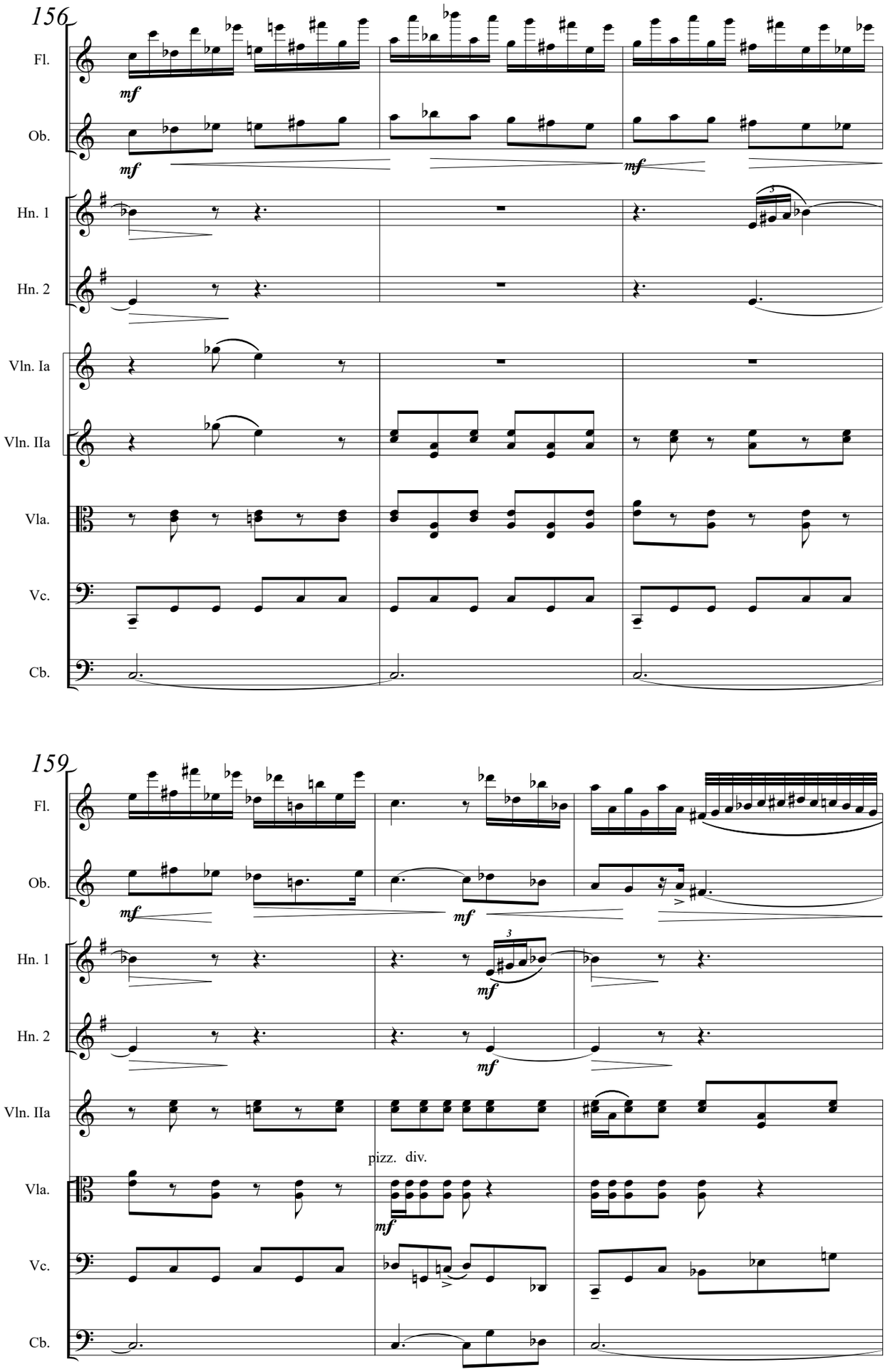

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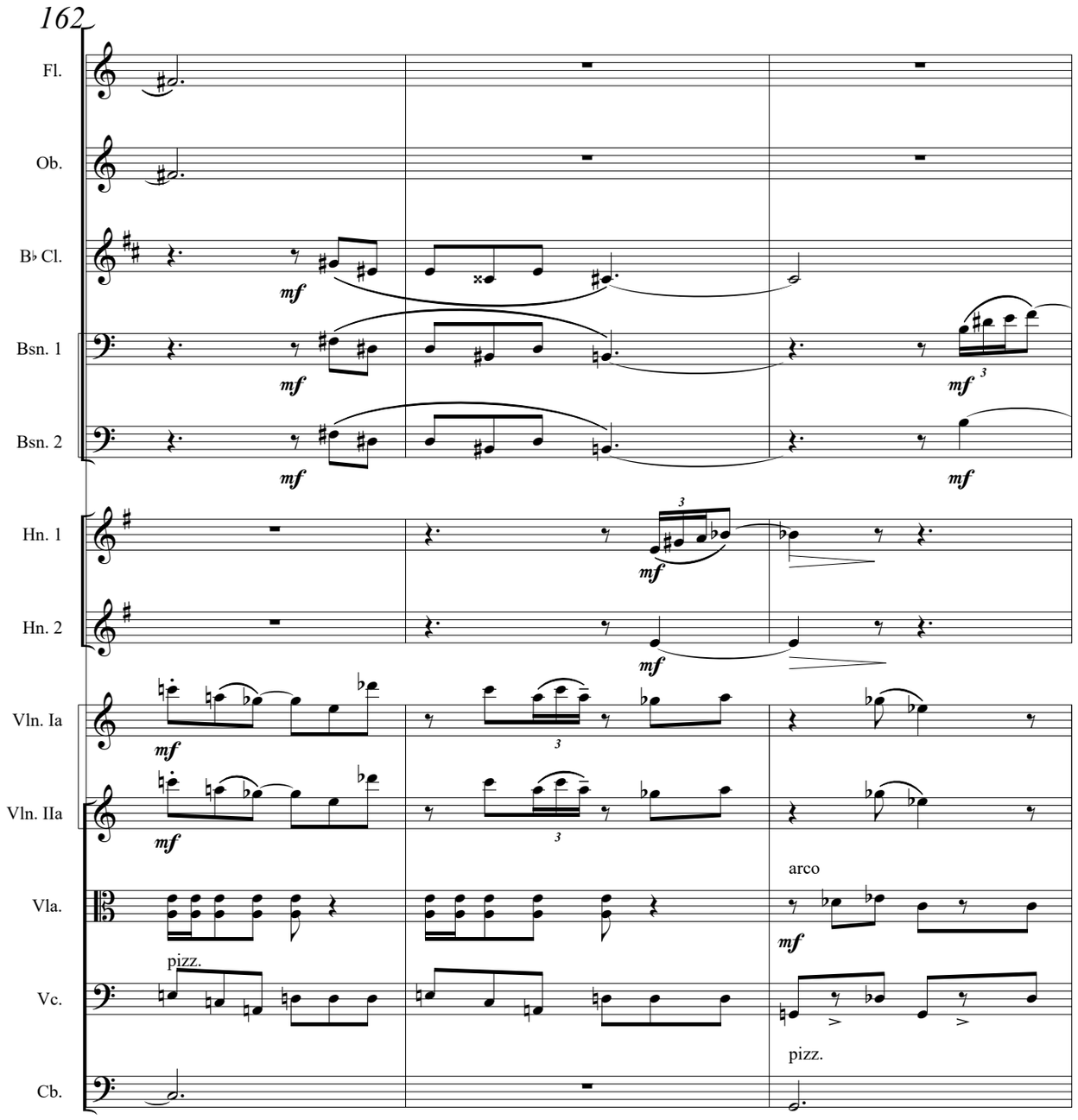

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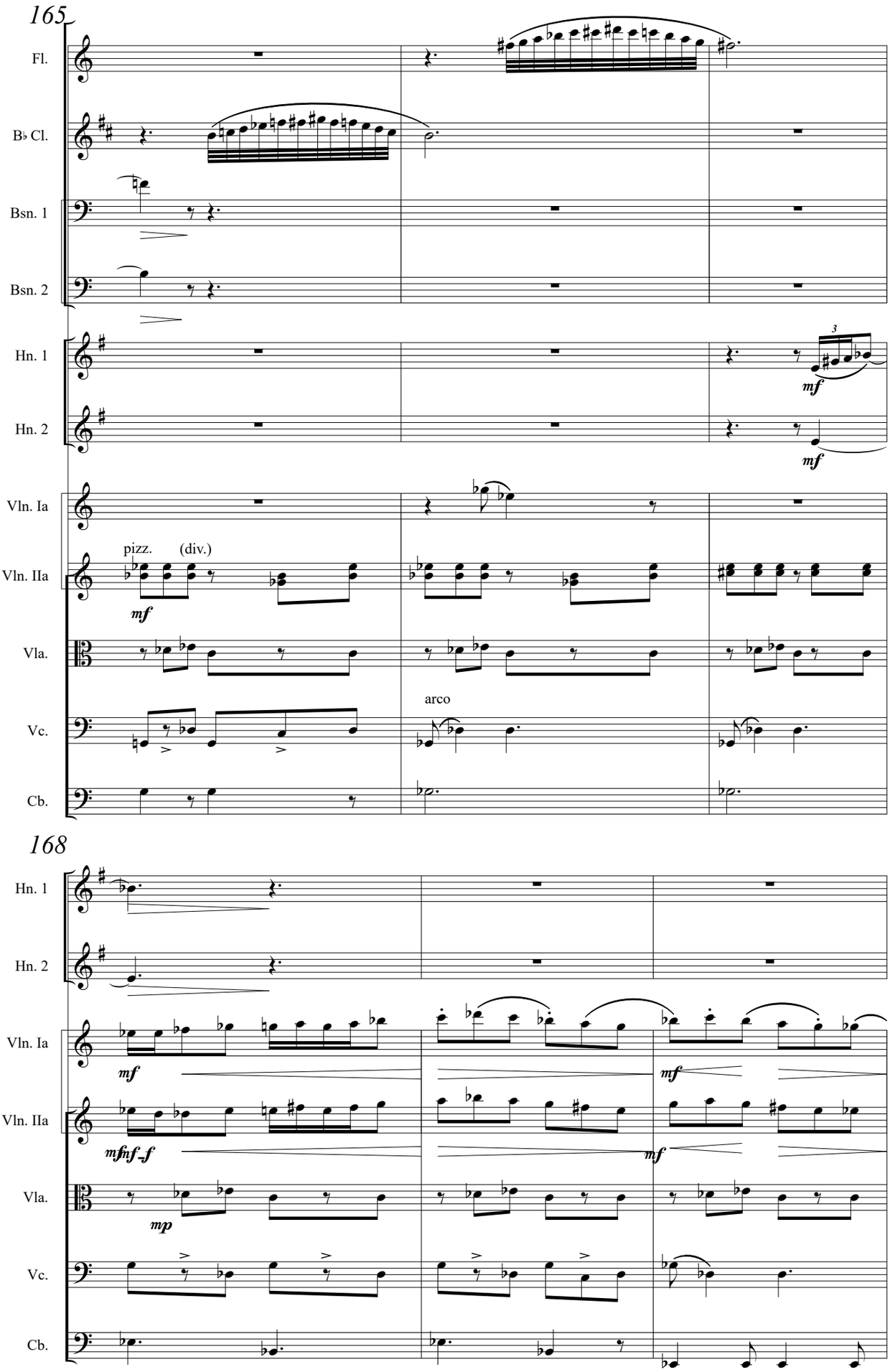

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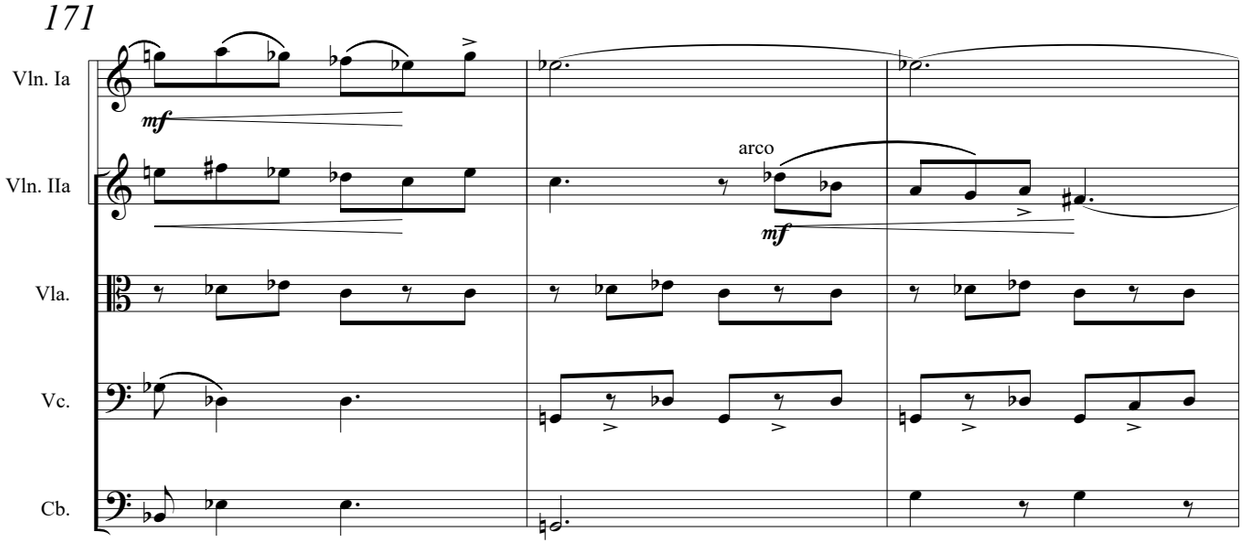

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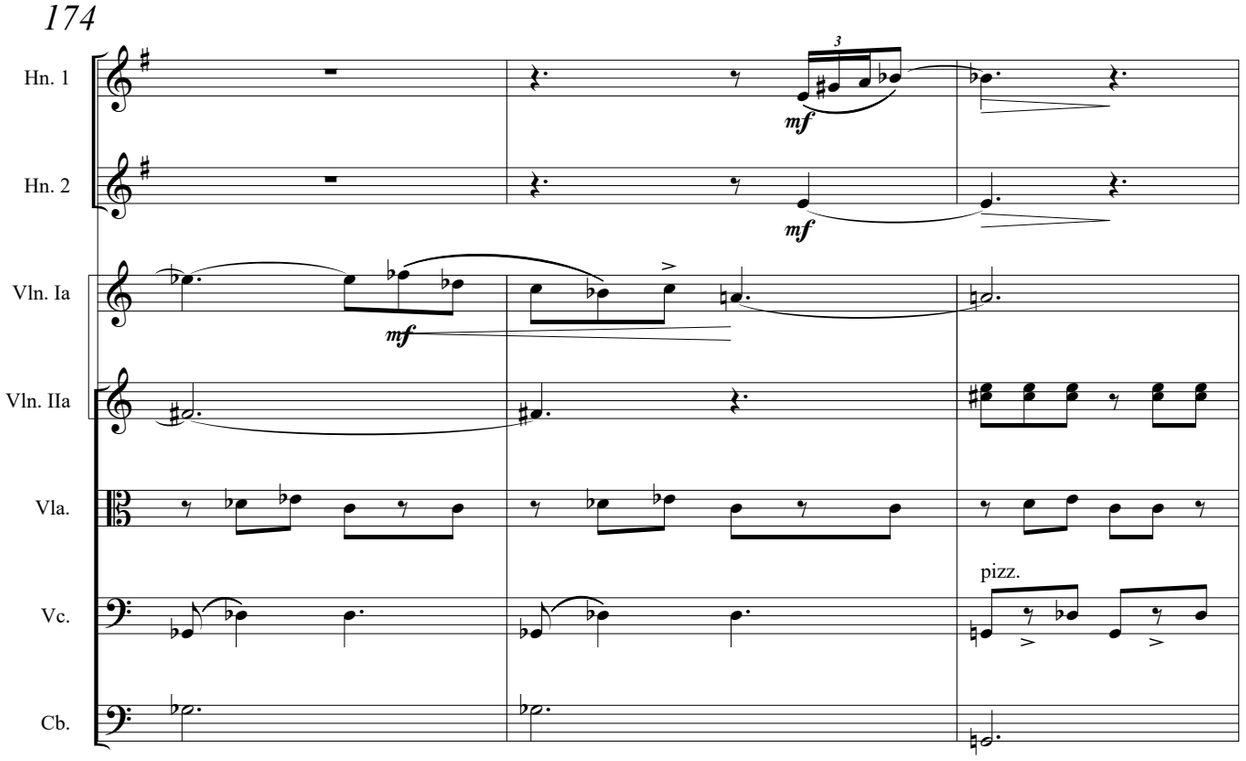

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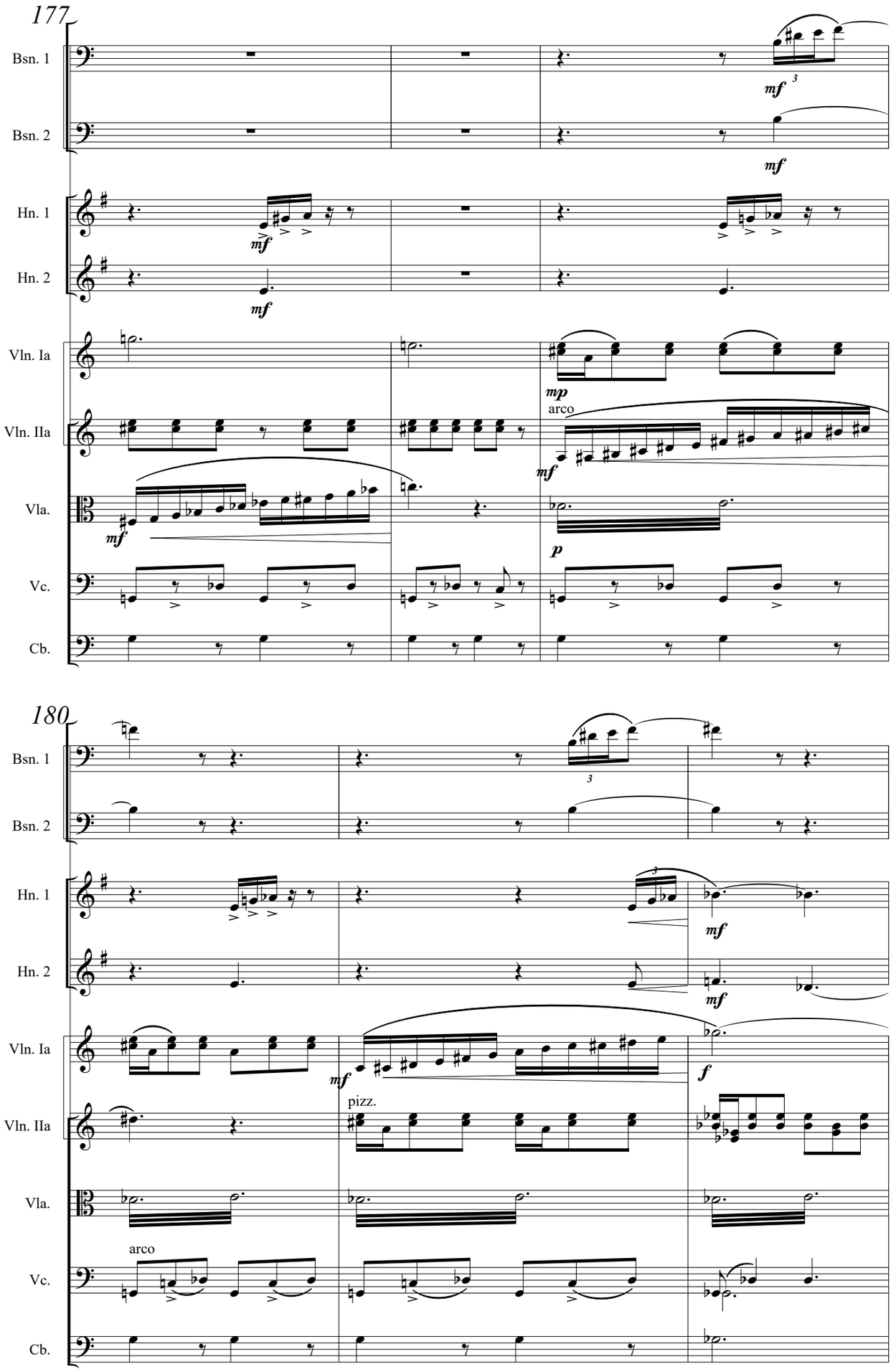

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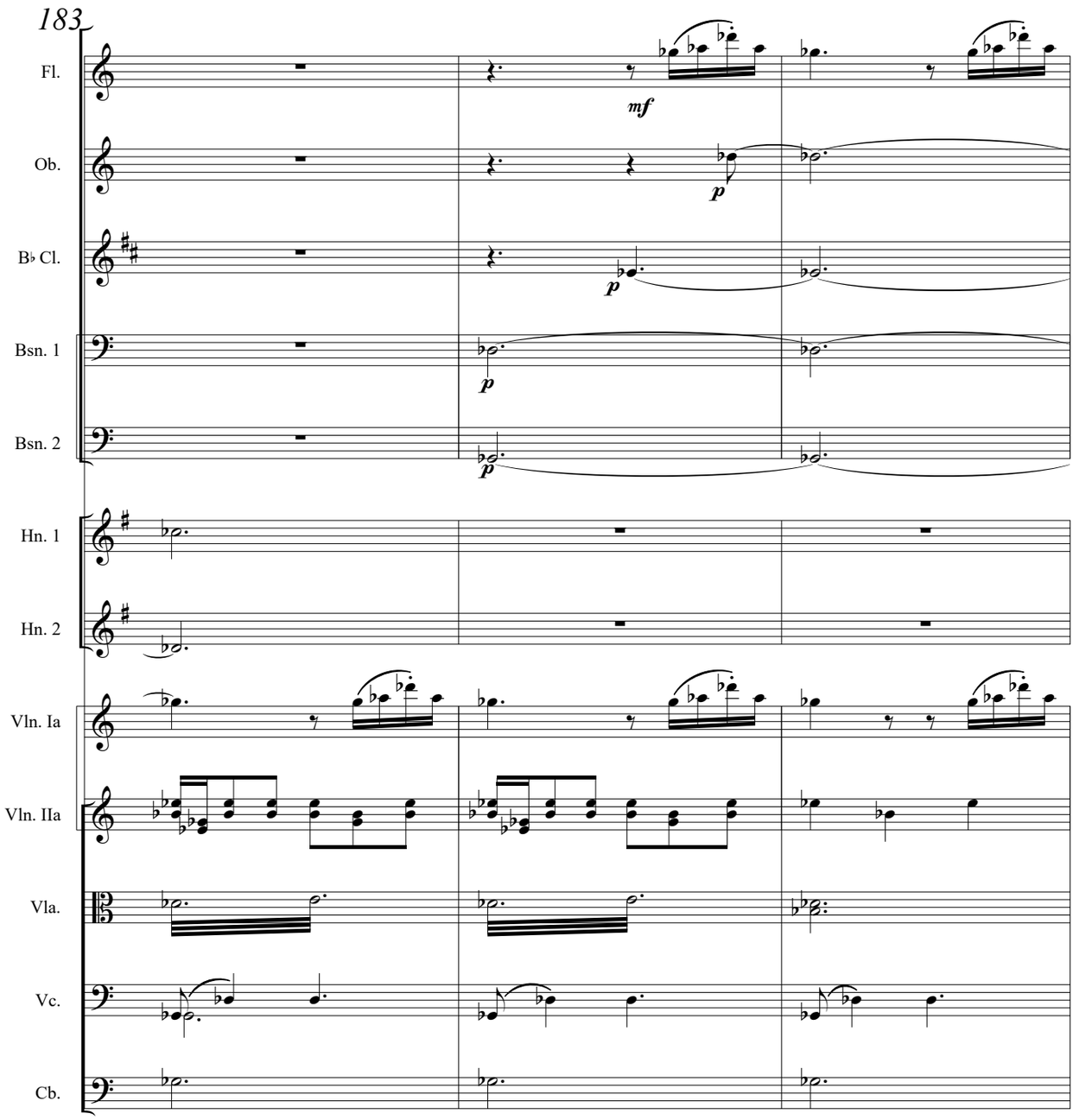

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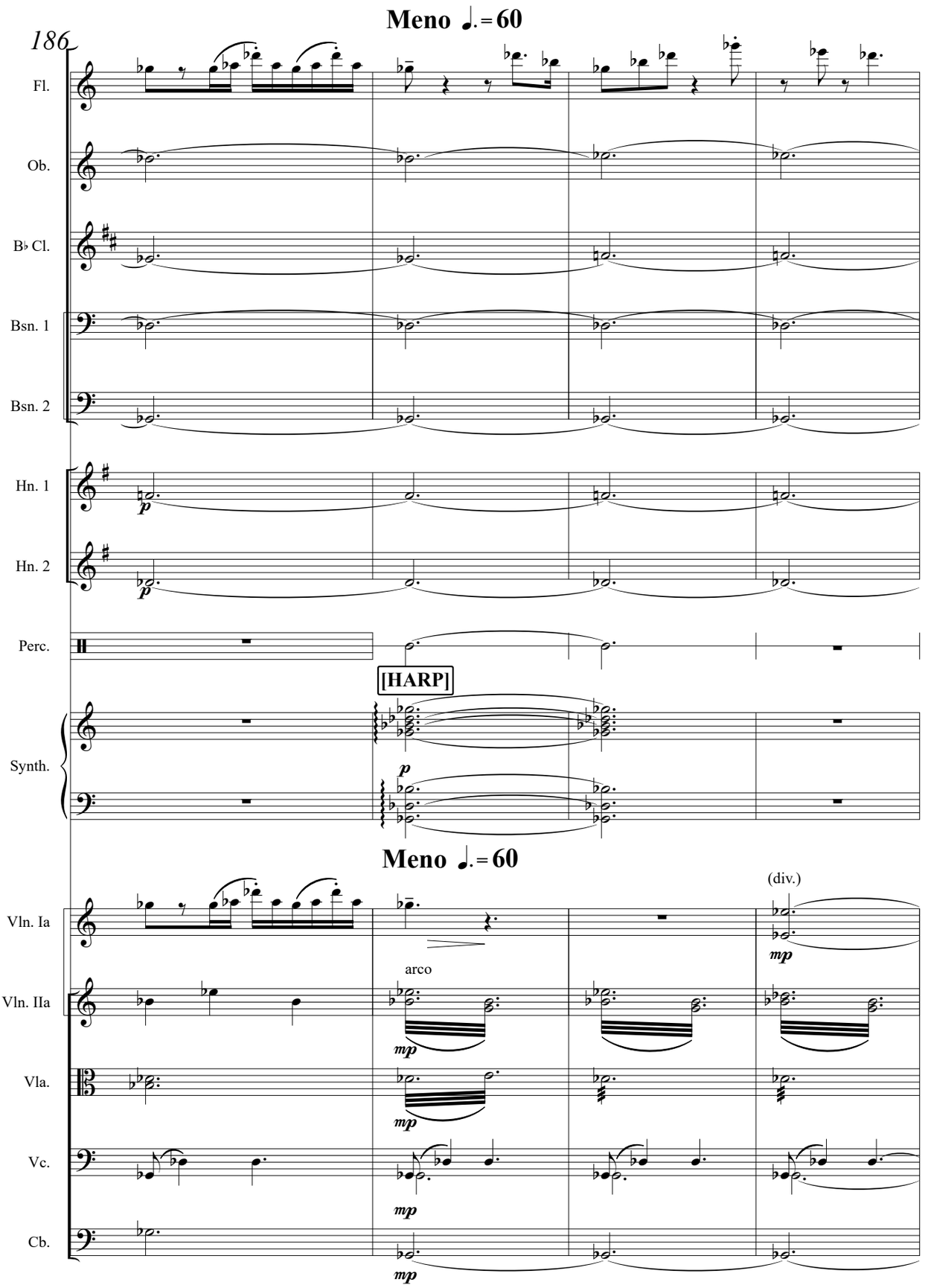

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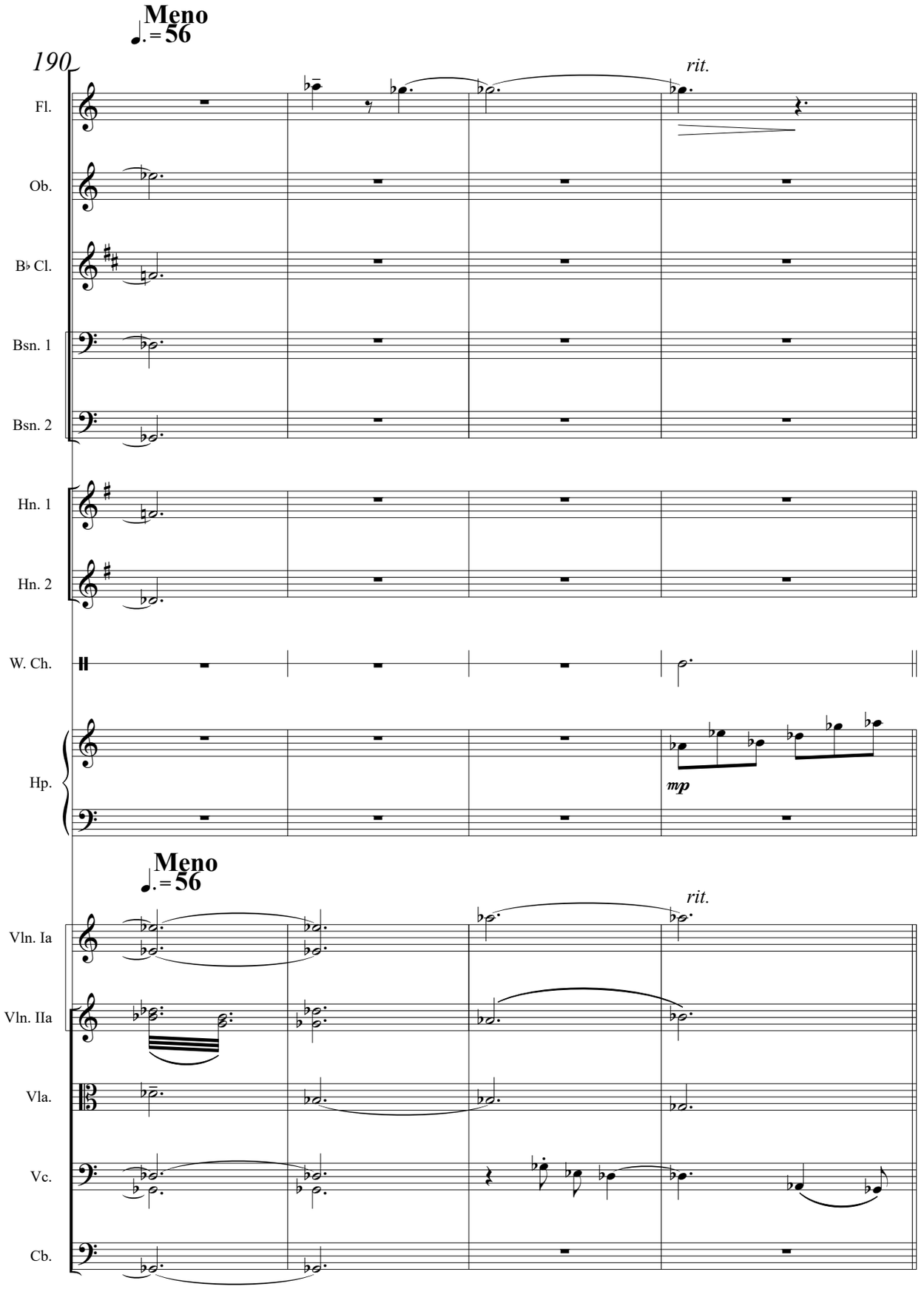

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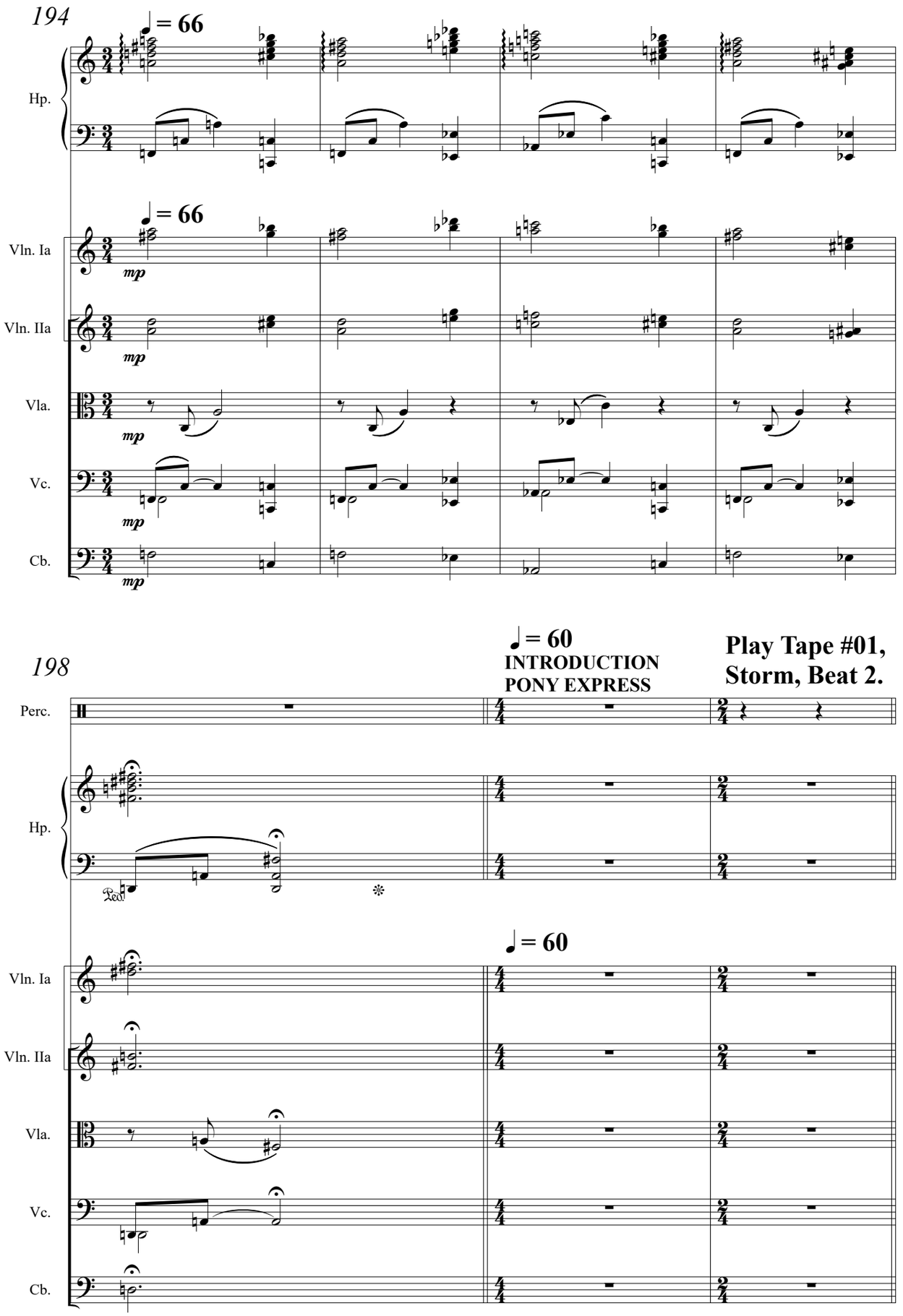

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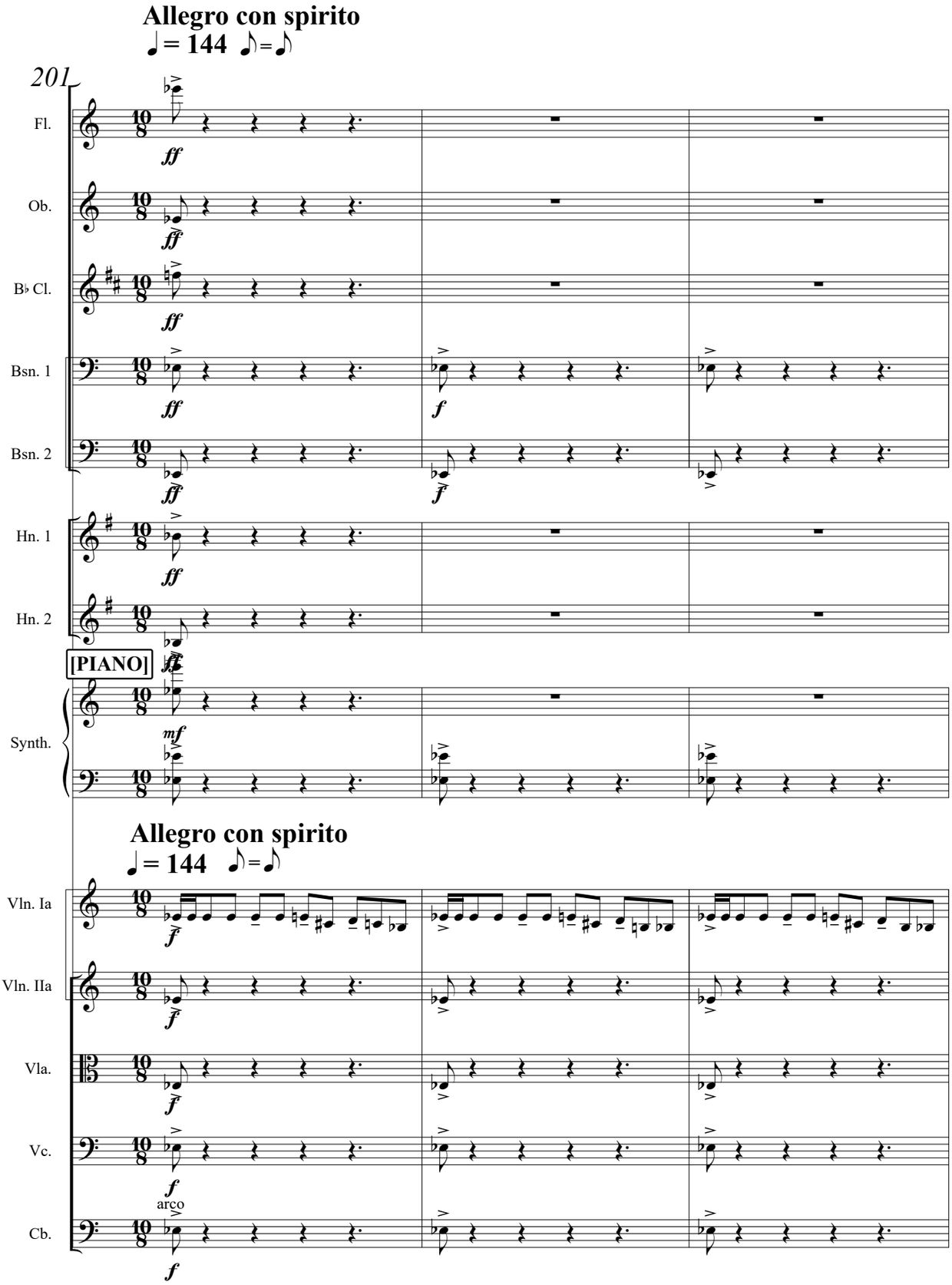

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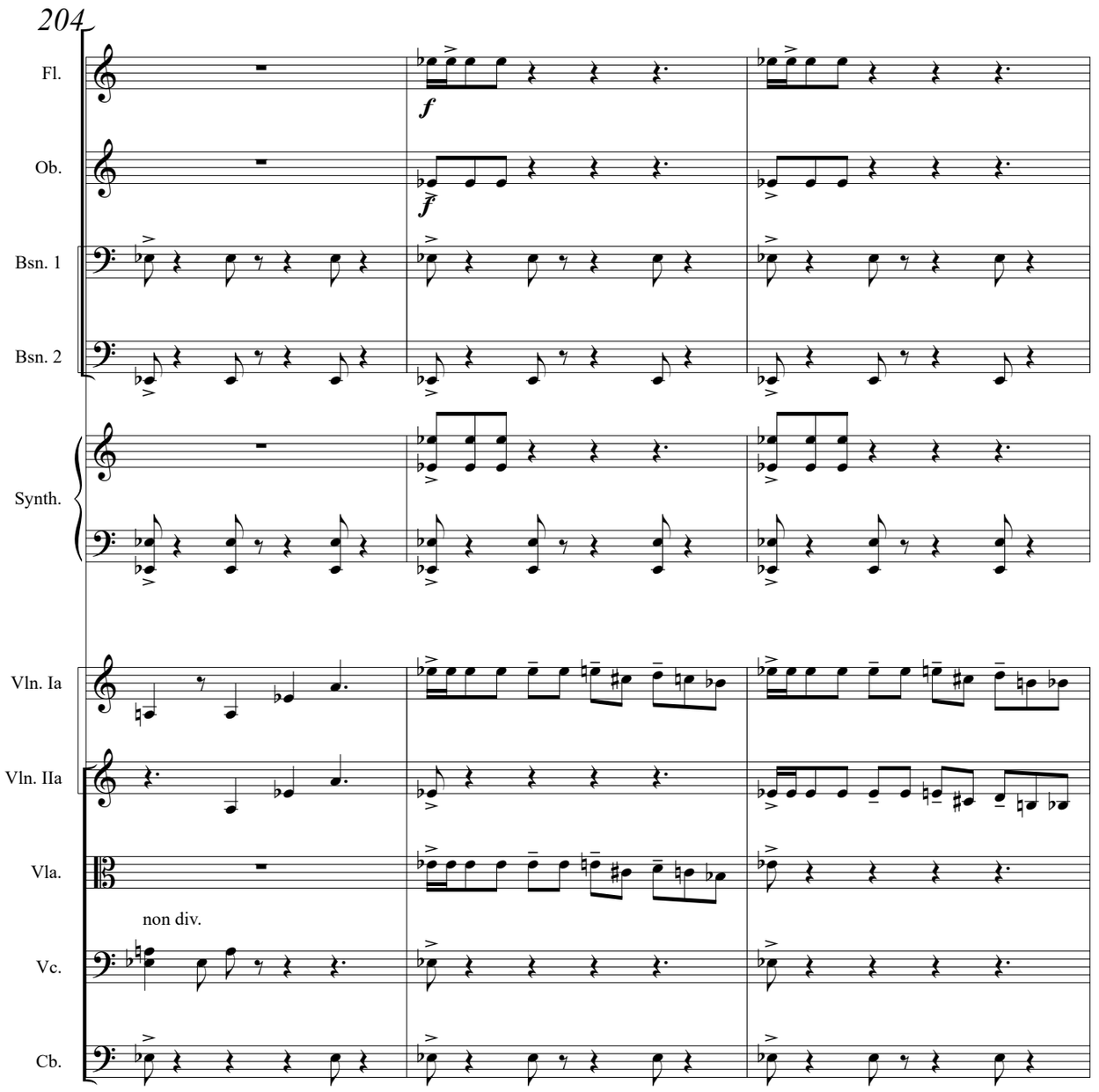

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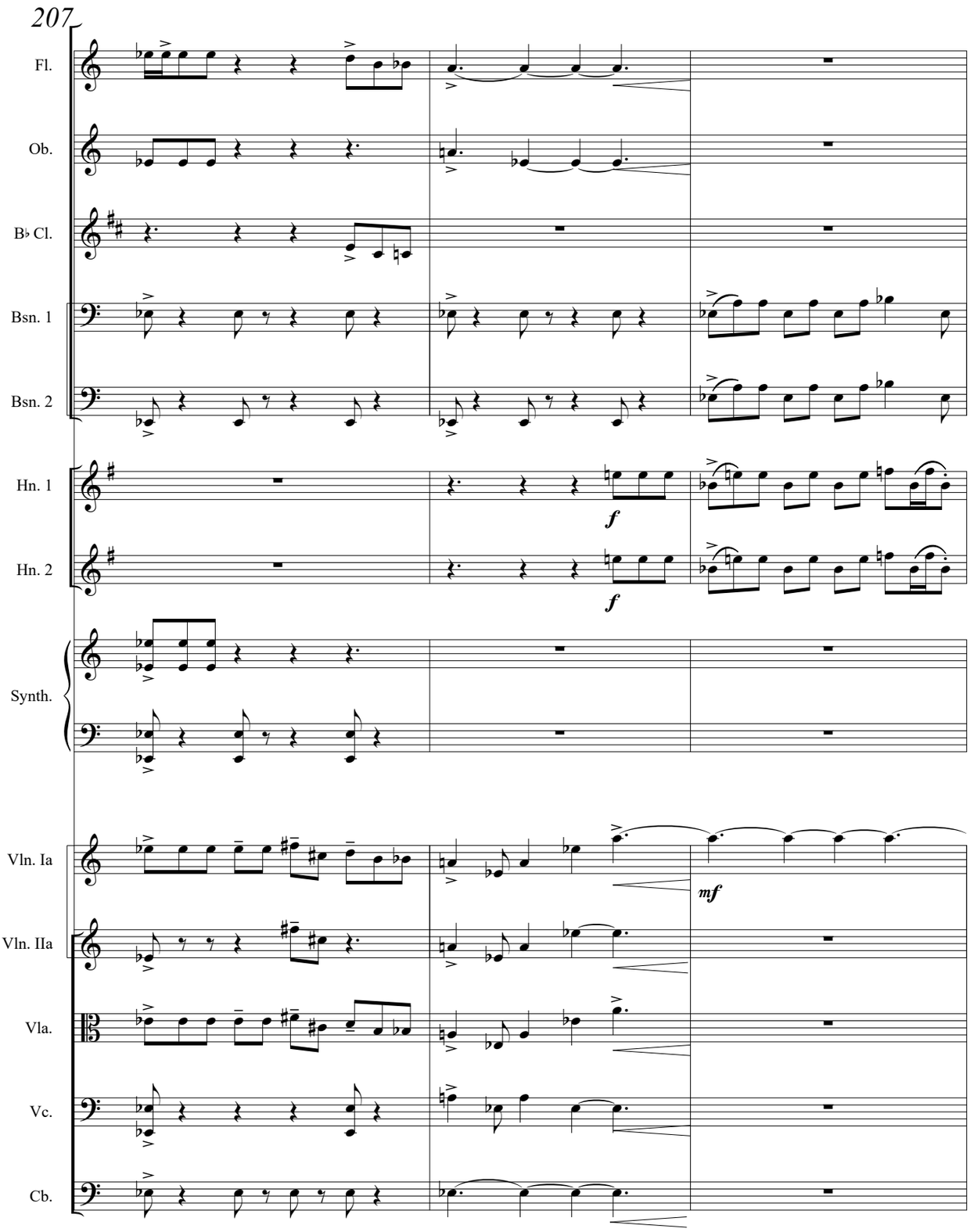

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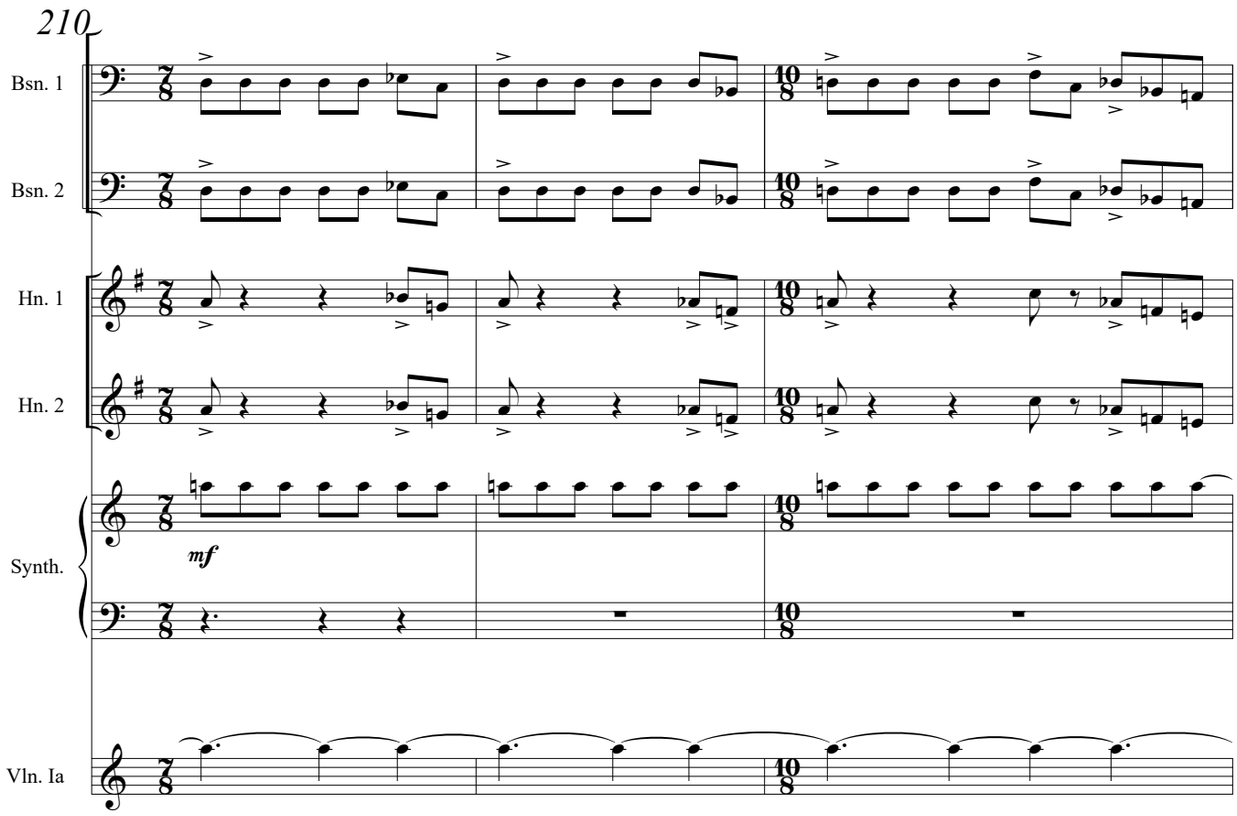

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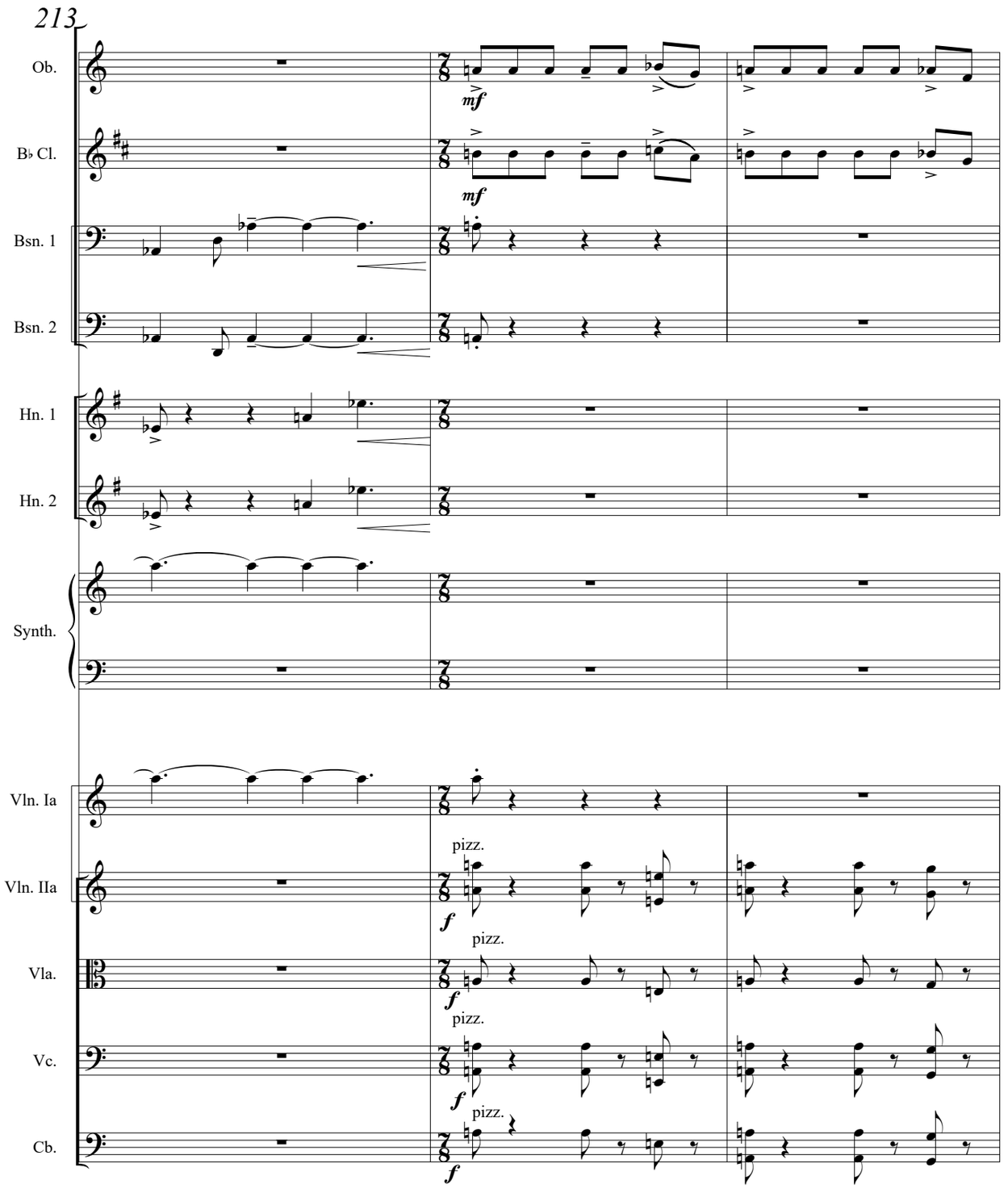

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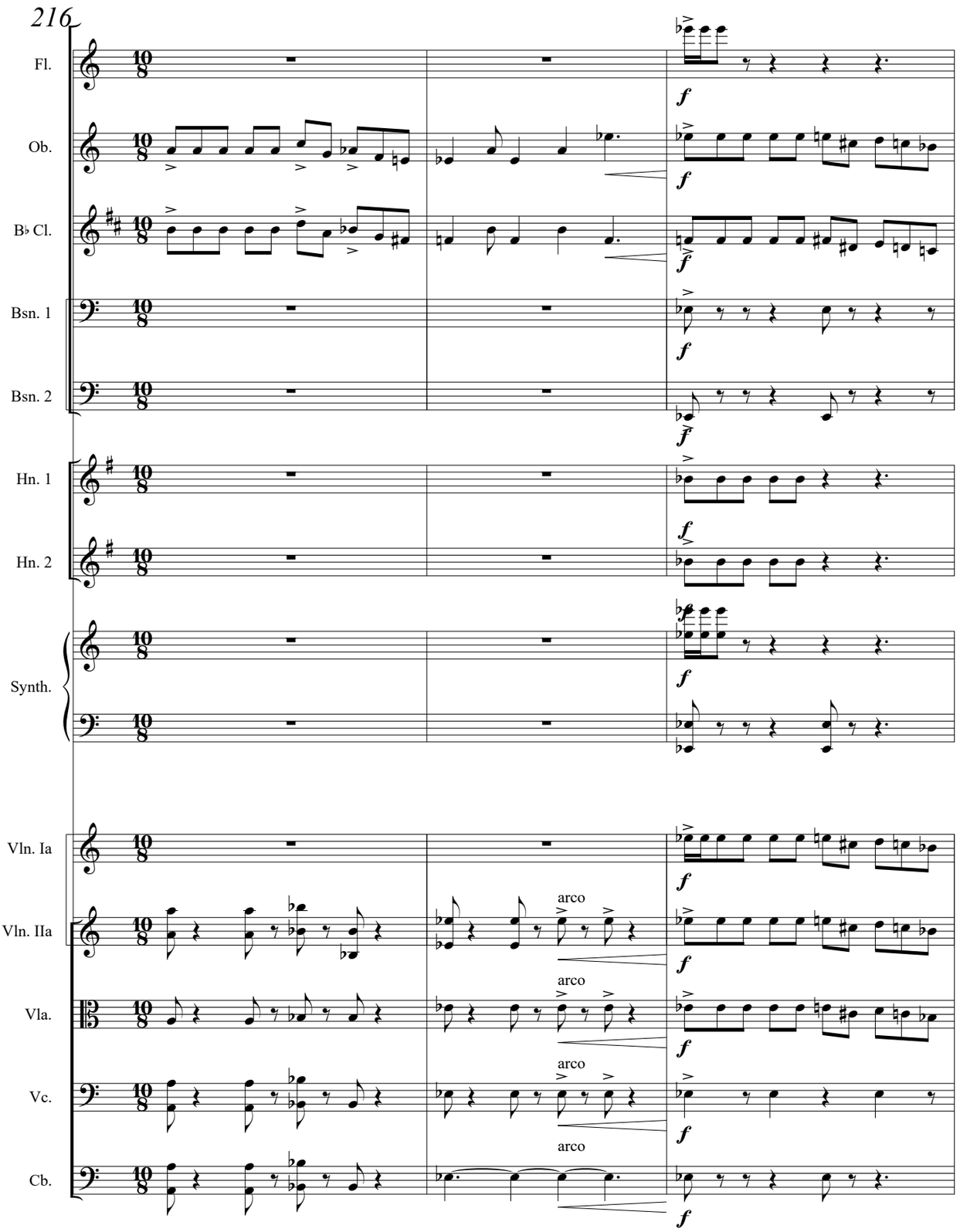

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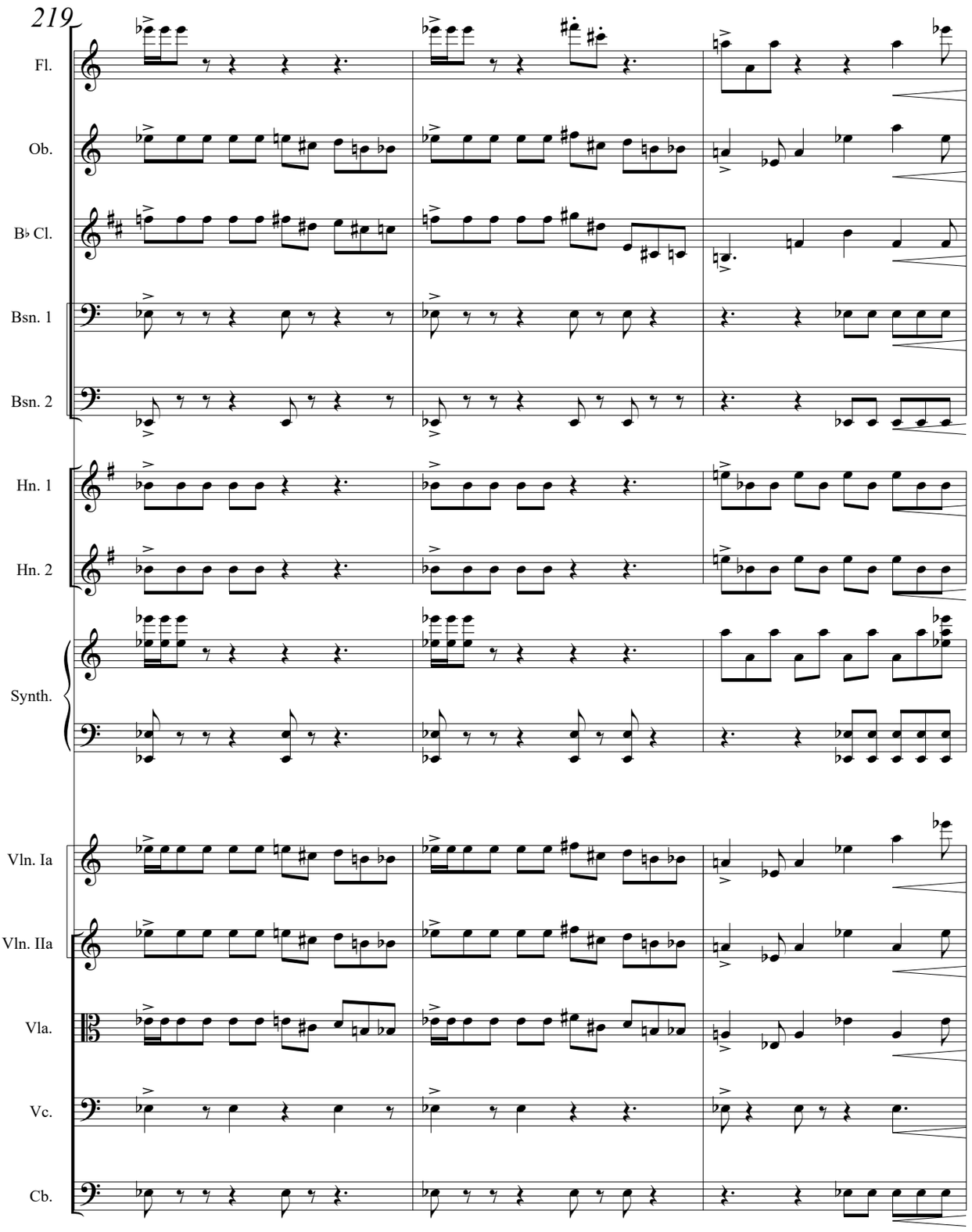

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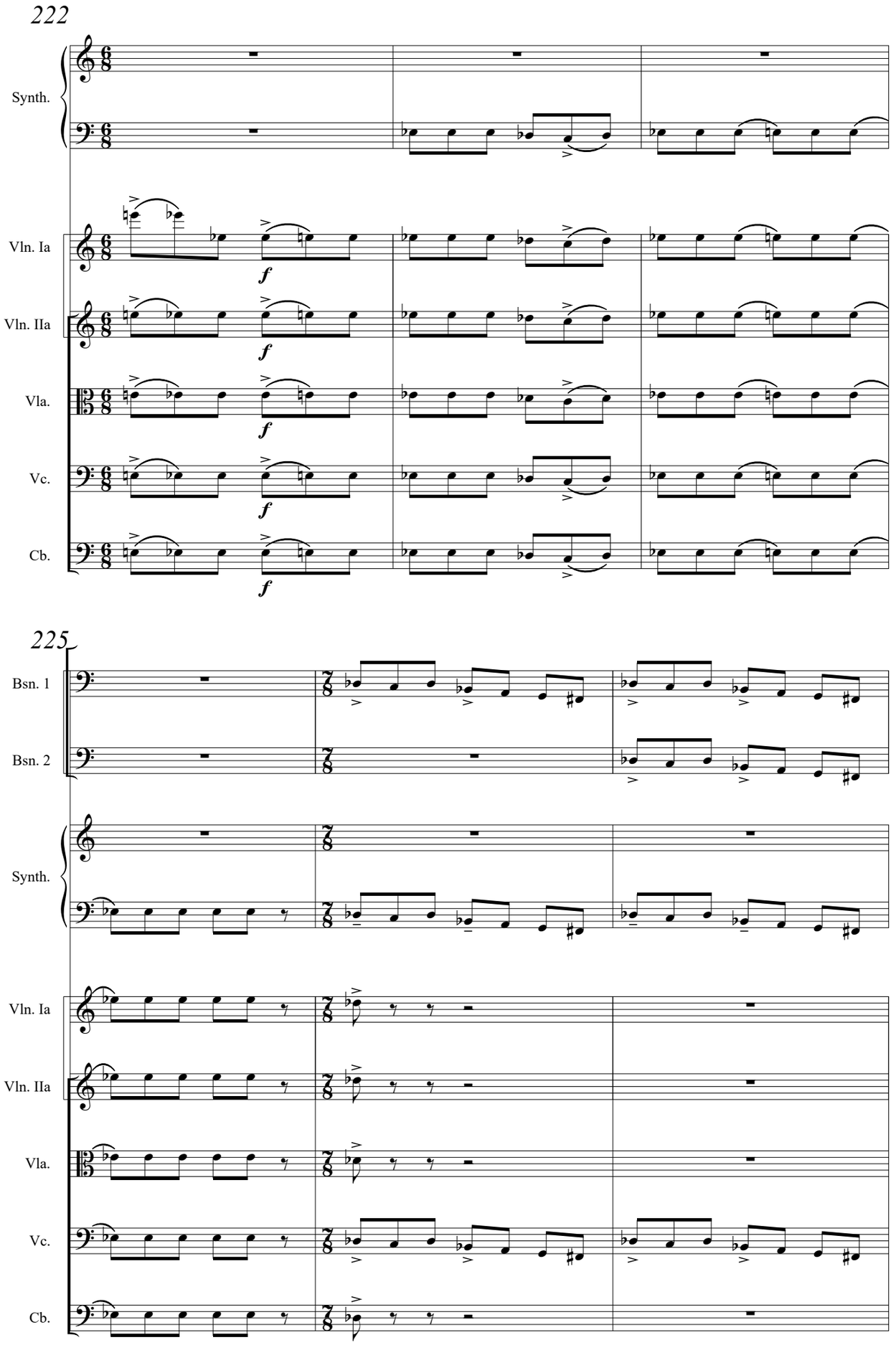

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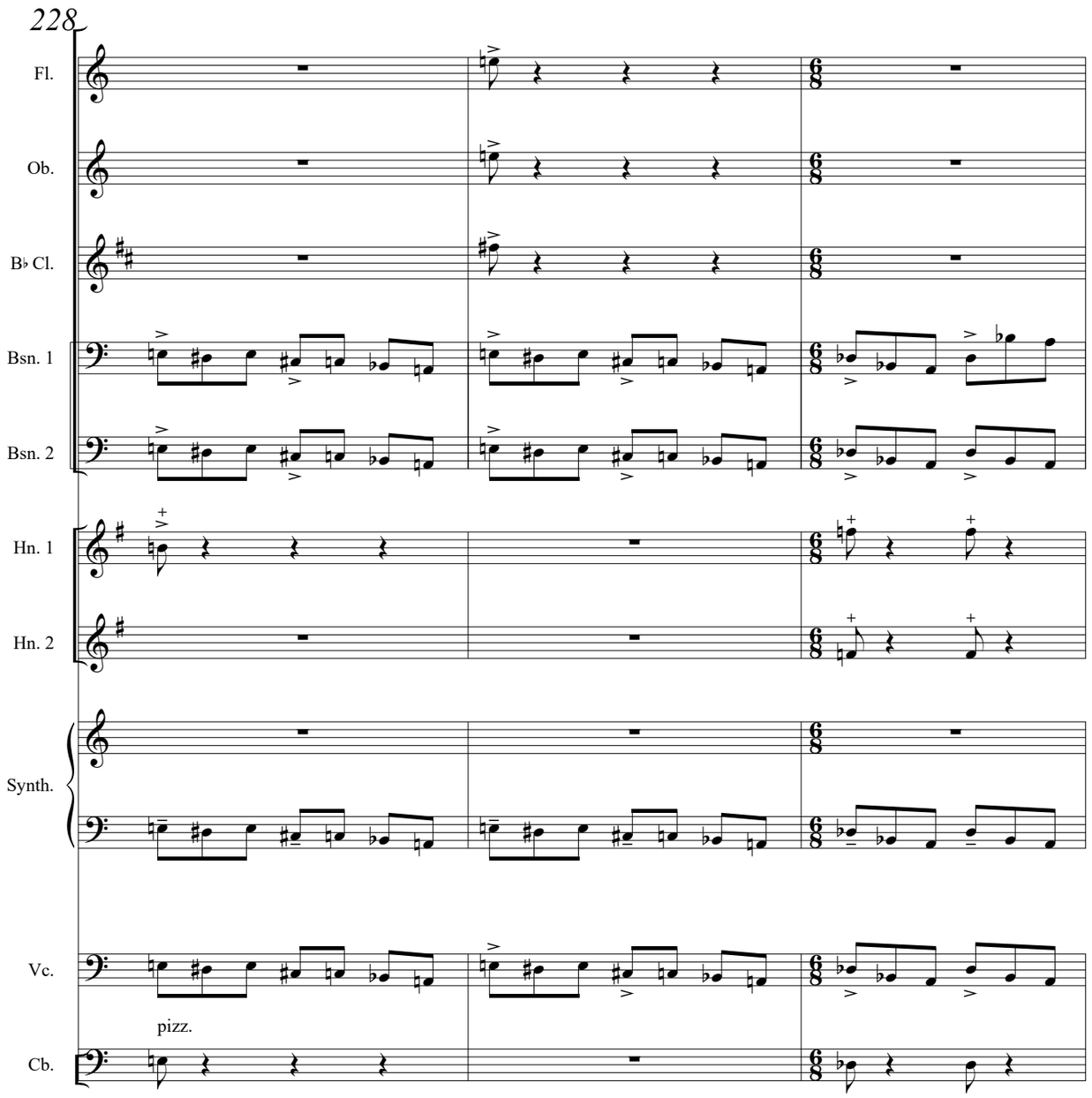

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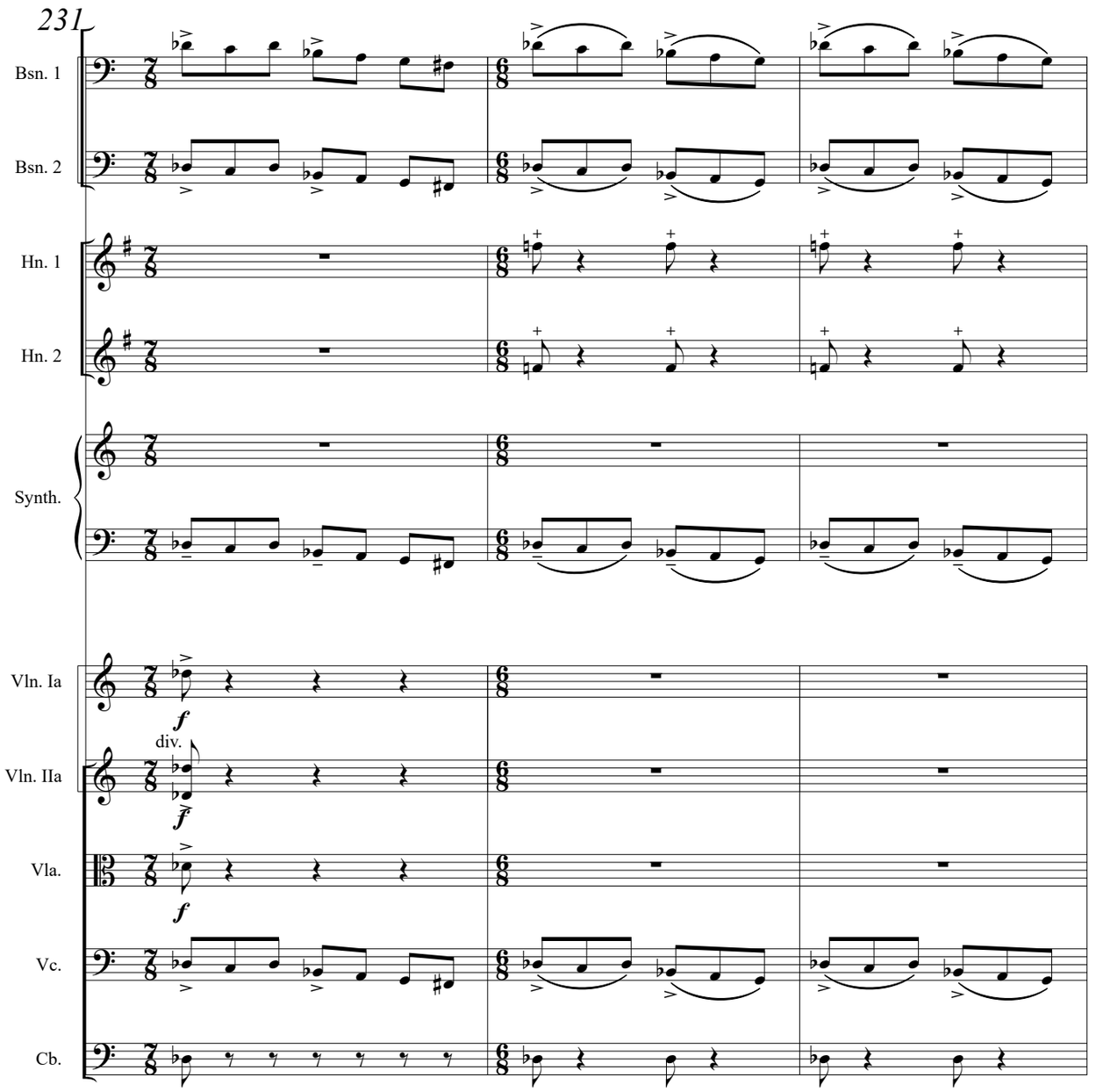

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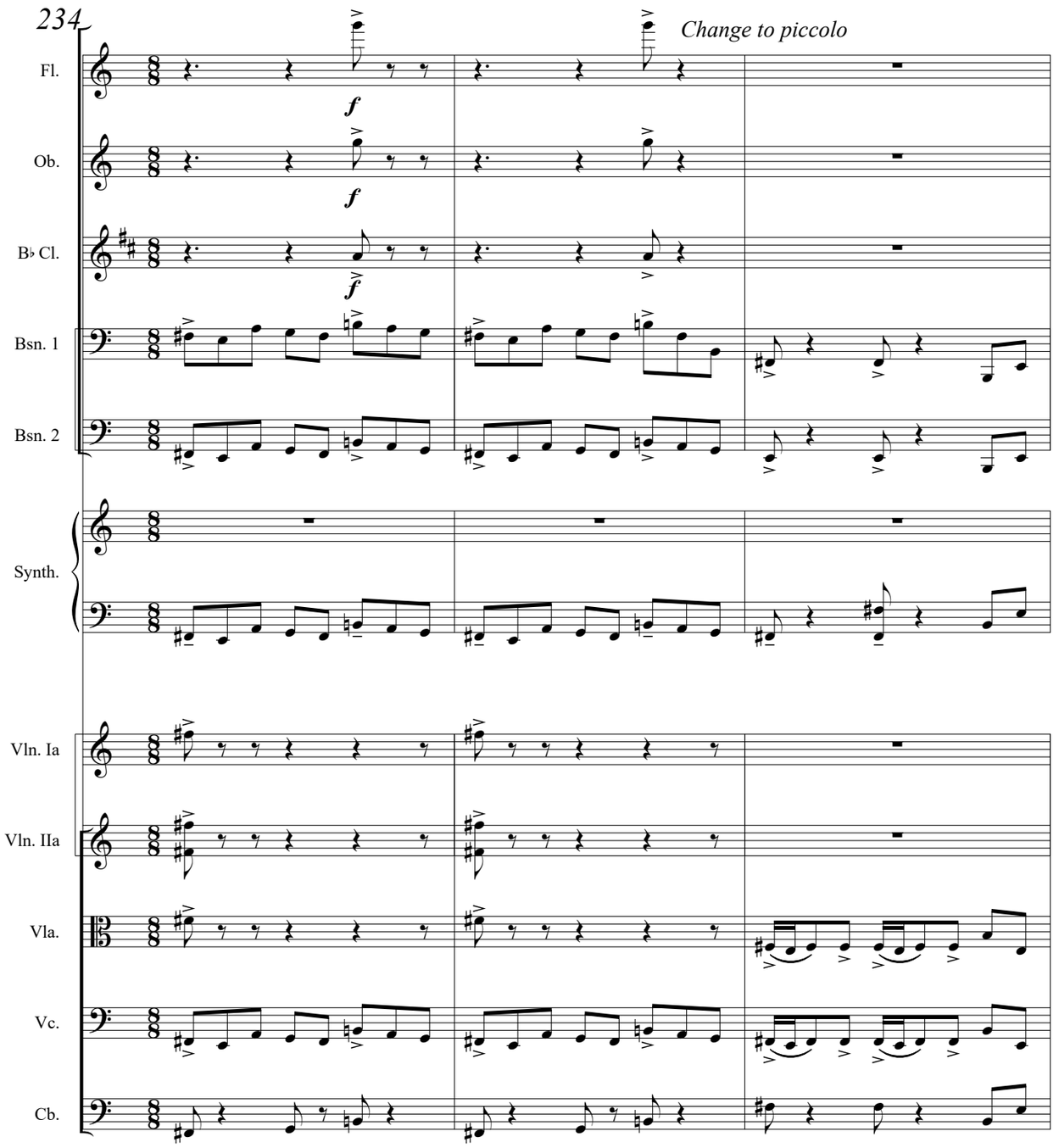

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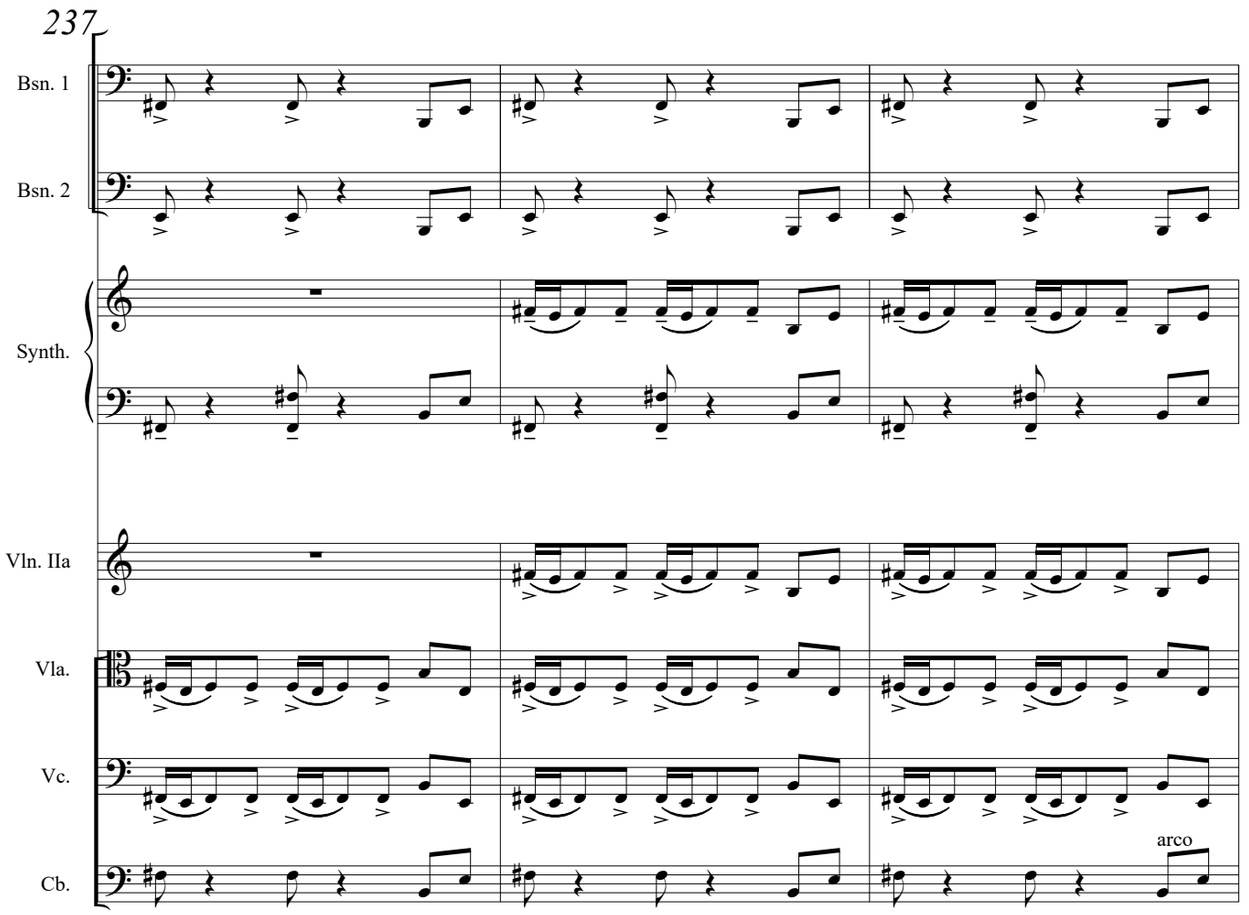

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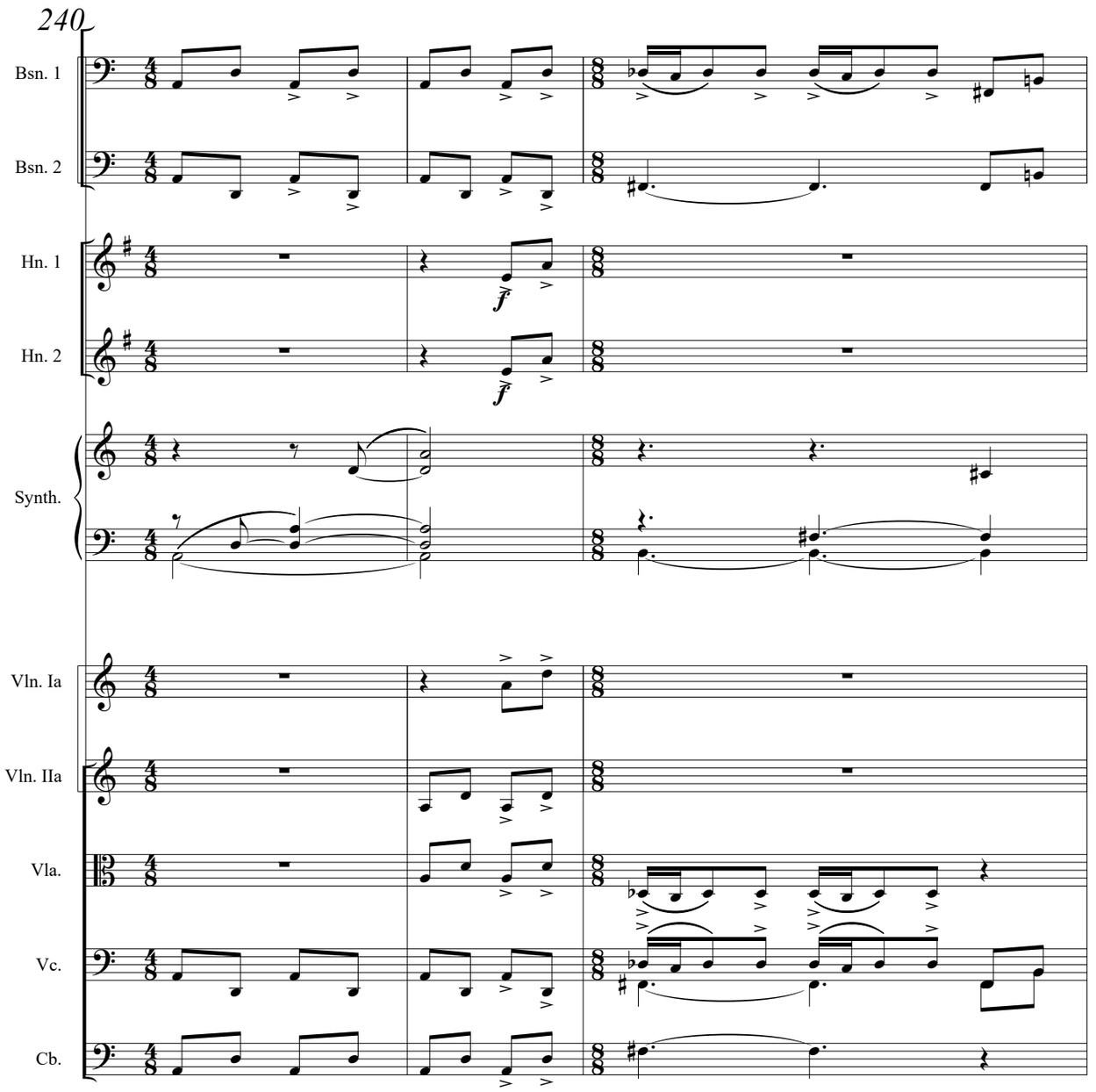

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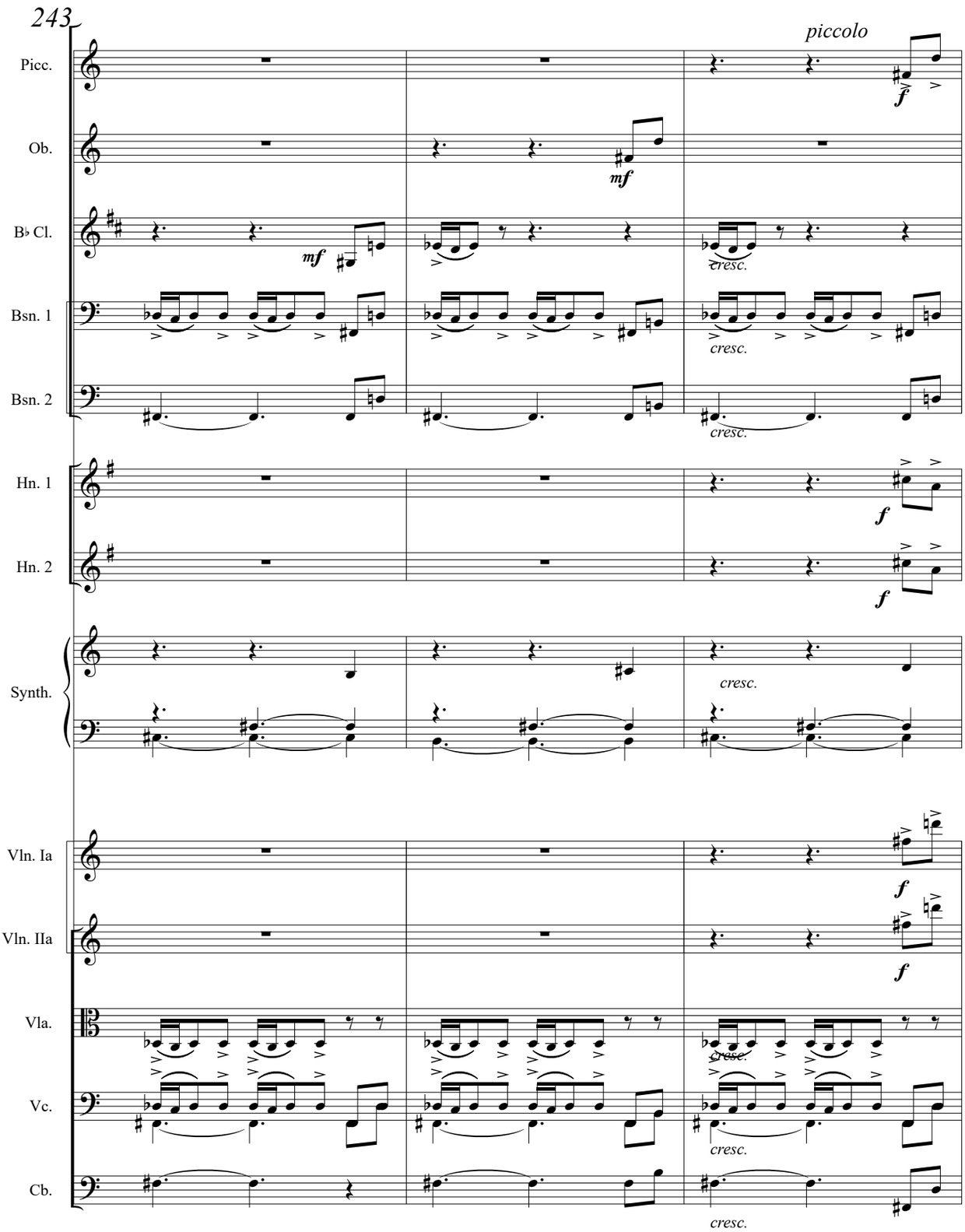

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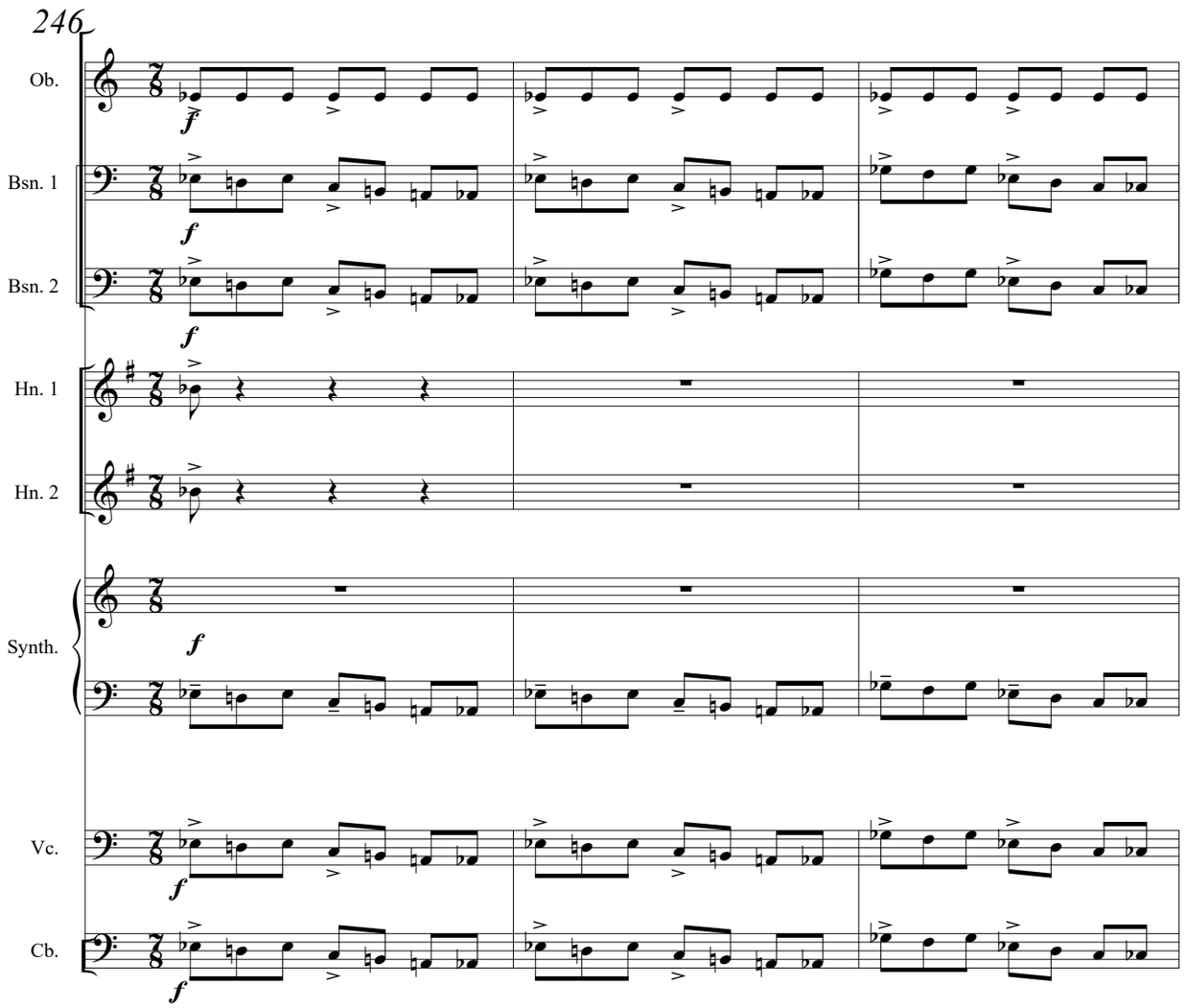

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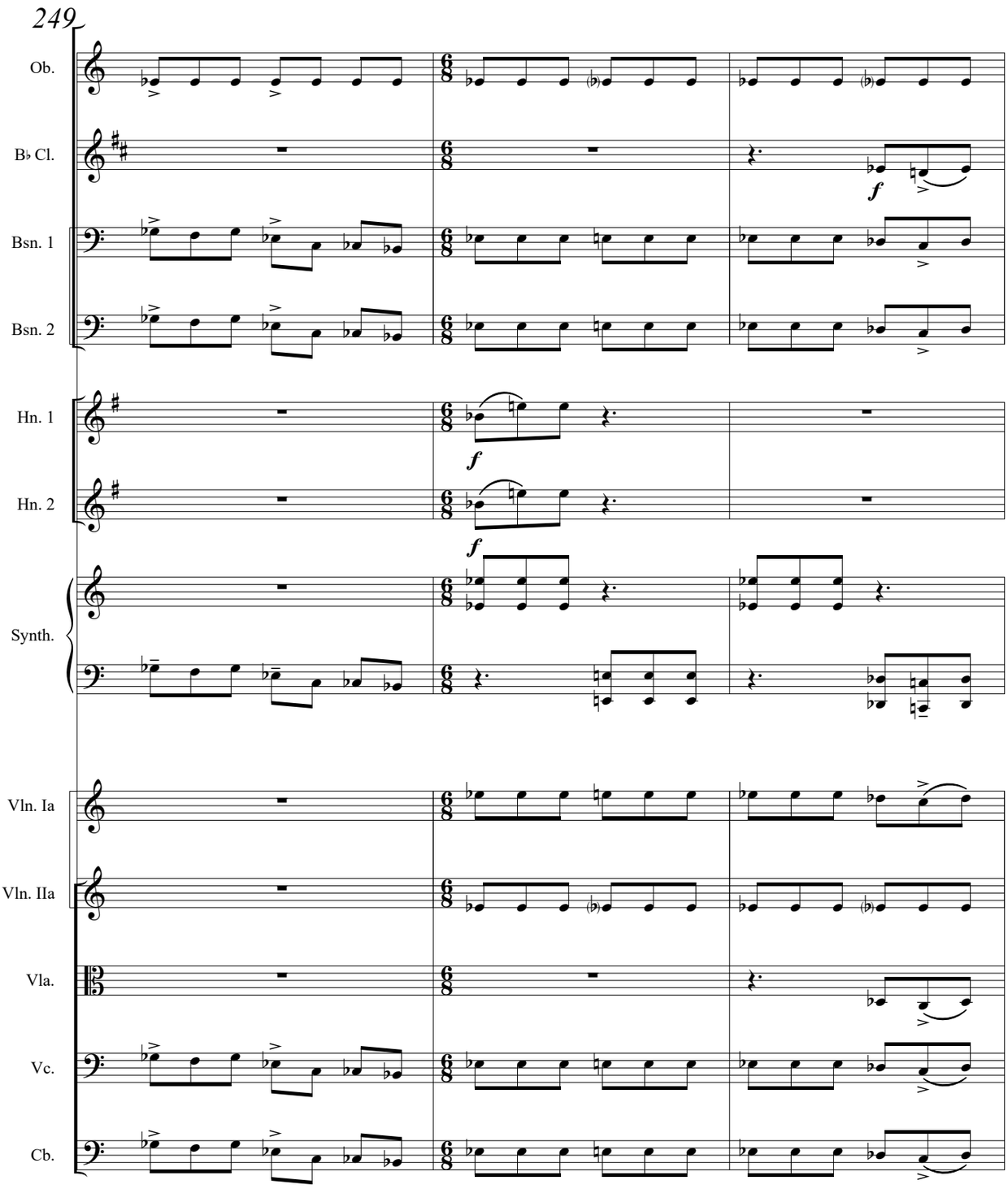

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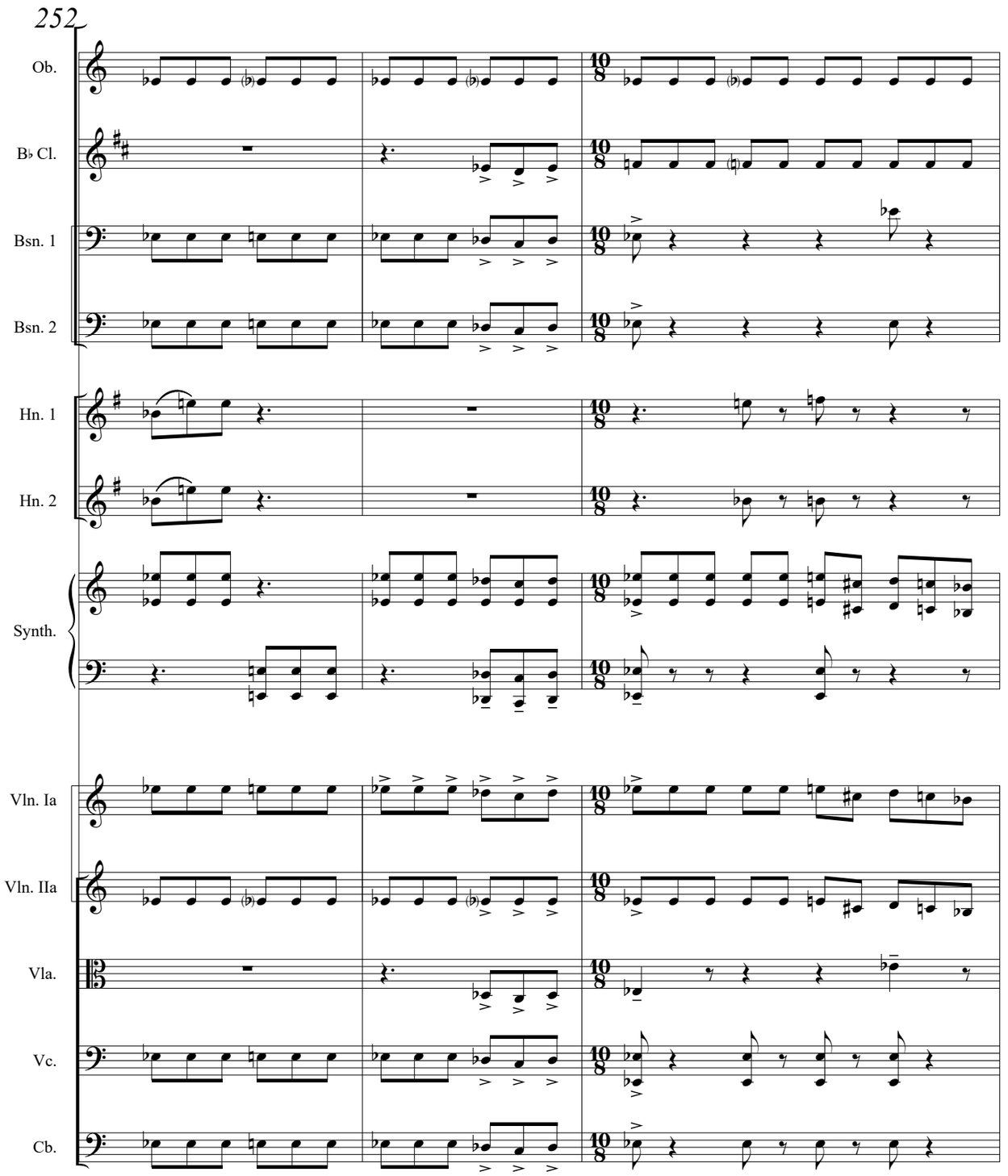

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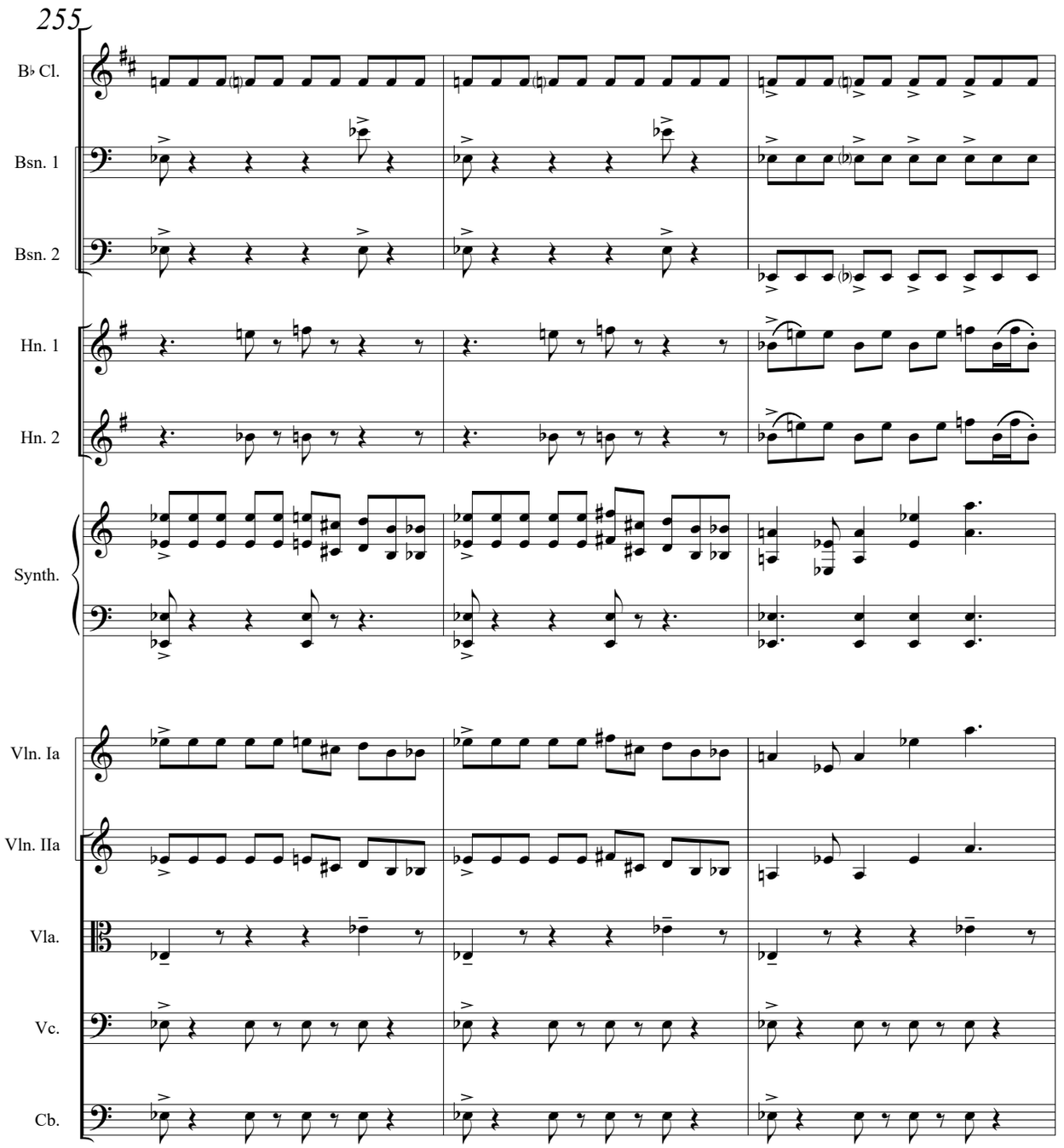

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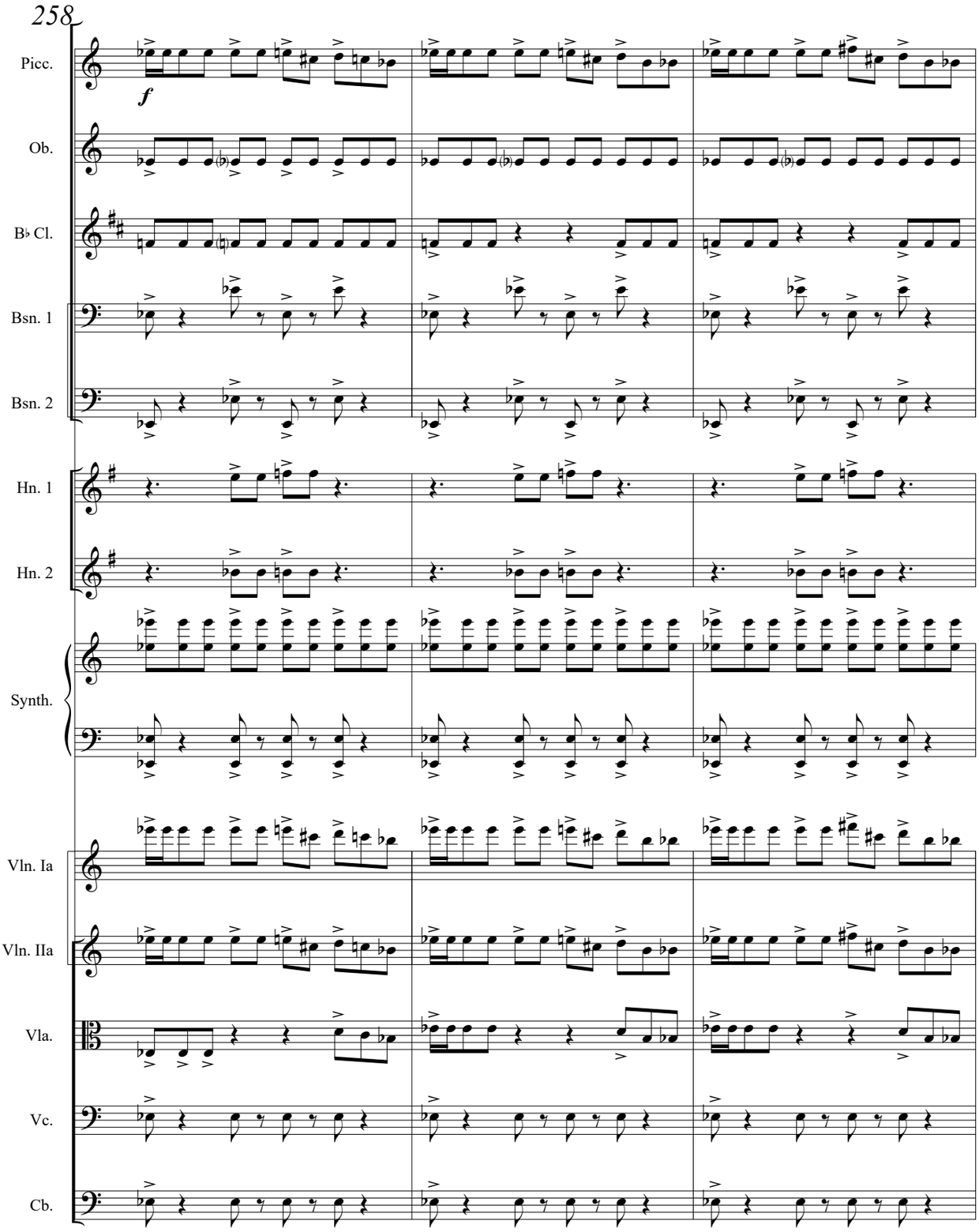

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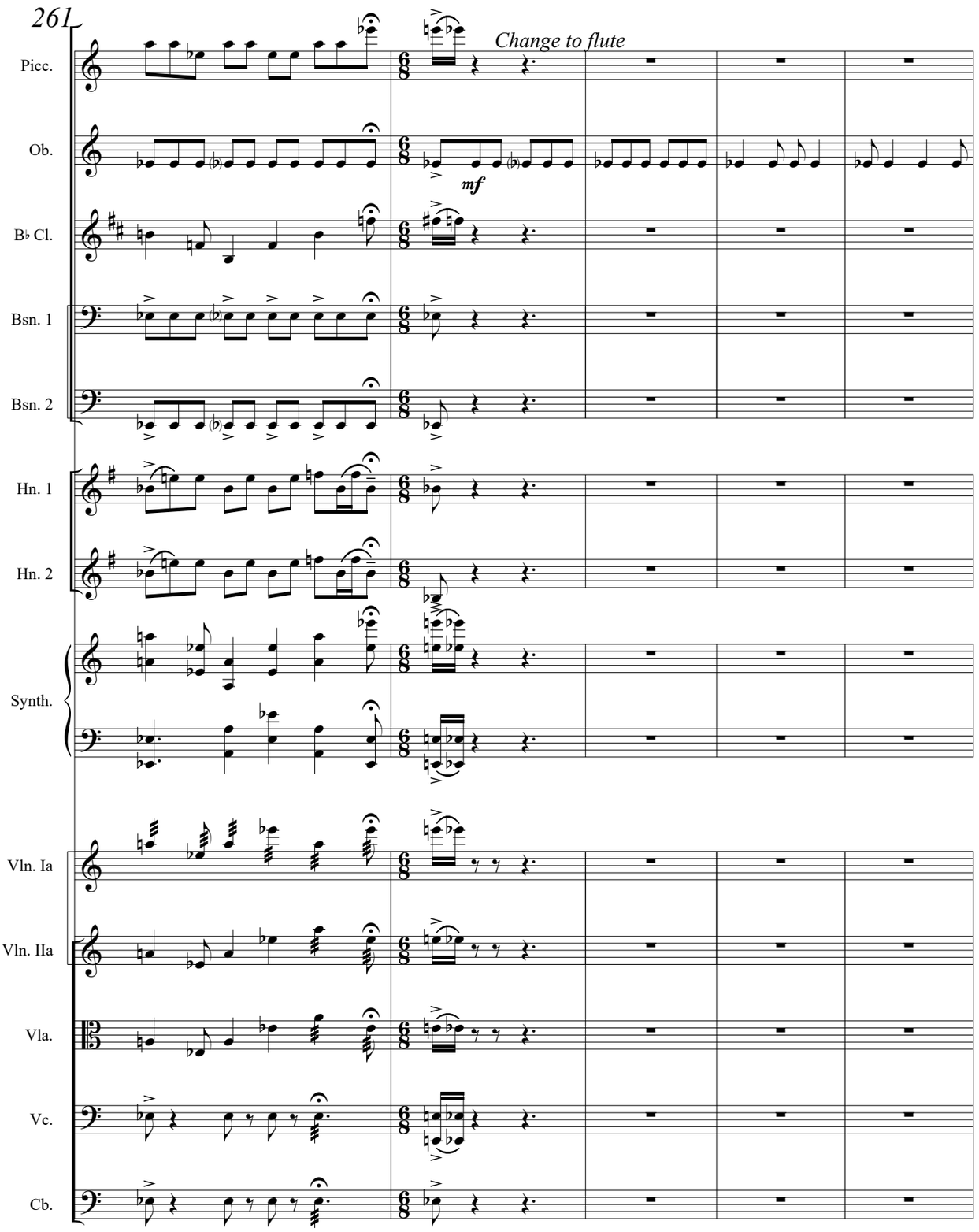

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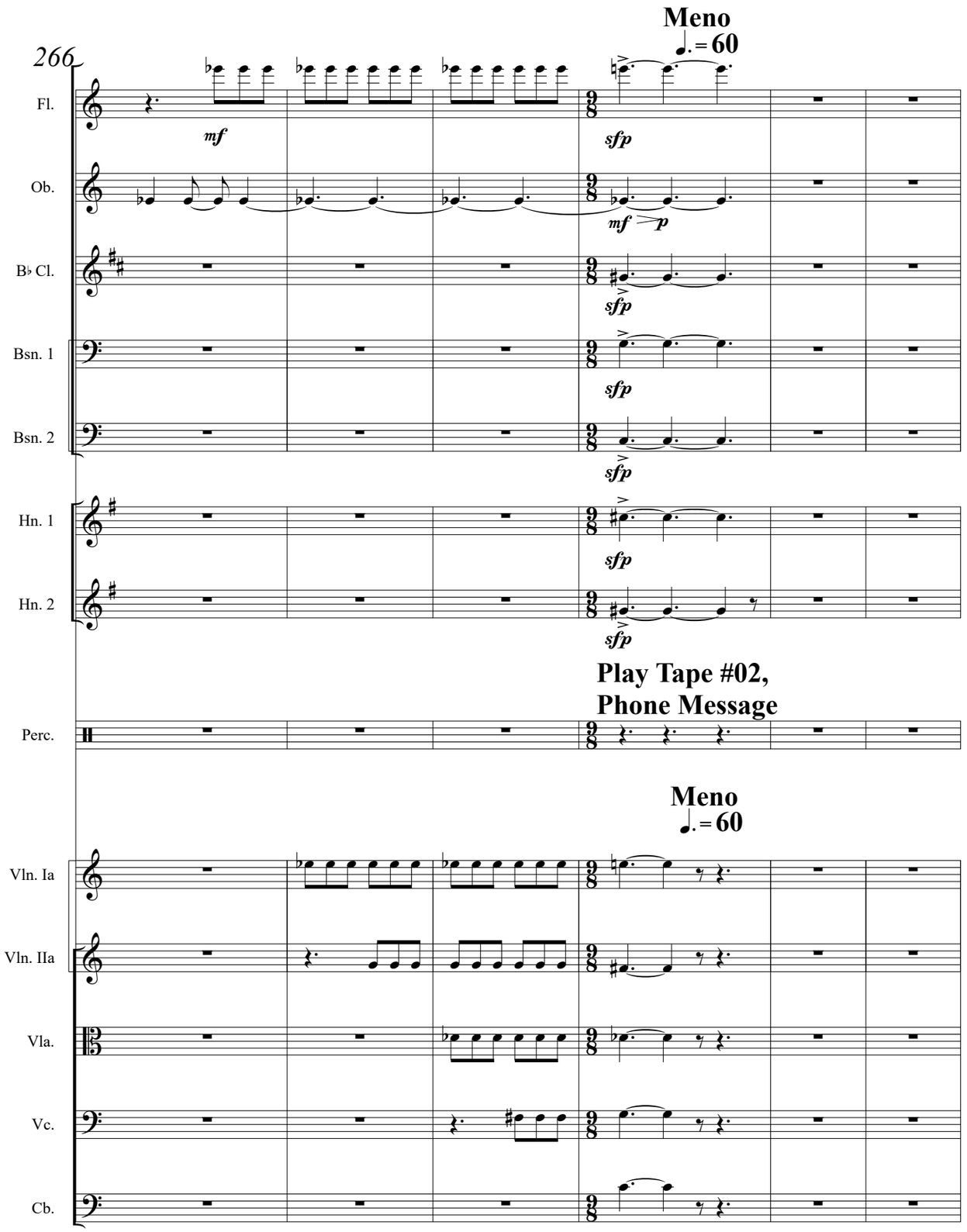

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ARCHY LEE

♩ = 60

INTRODUCTION TO ARCHY LEE

272

Hp.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

pizz.

arco

277

Quickly ♩ = 66 *ritenuto* *rit.* **Moderato ♪ = 108**

Bar 216

Fl.

Ob.

B♭ Cl.

Hp.

Quickly ♩ = 66 *ritenuto* *rit.* **Moderato ♪ = 108**

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

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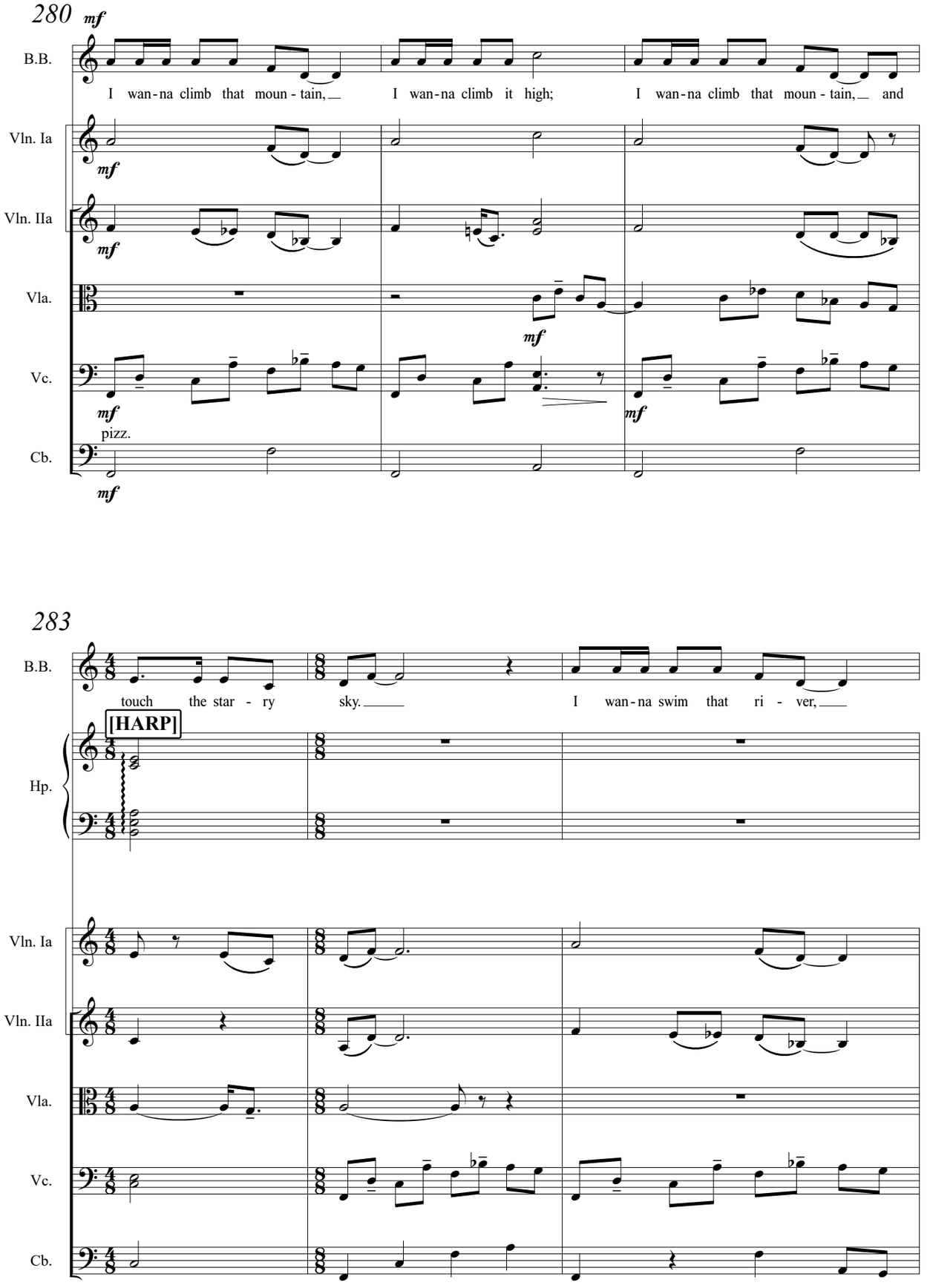

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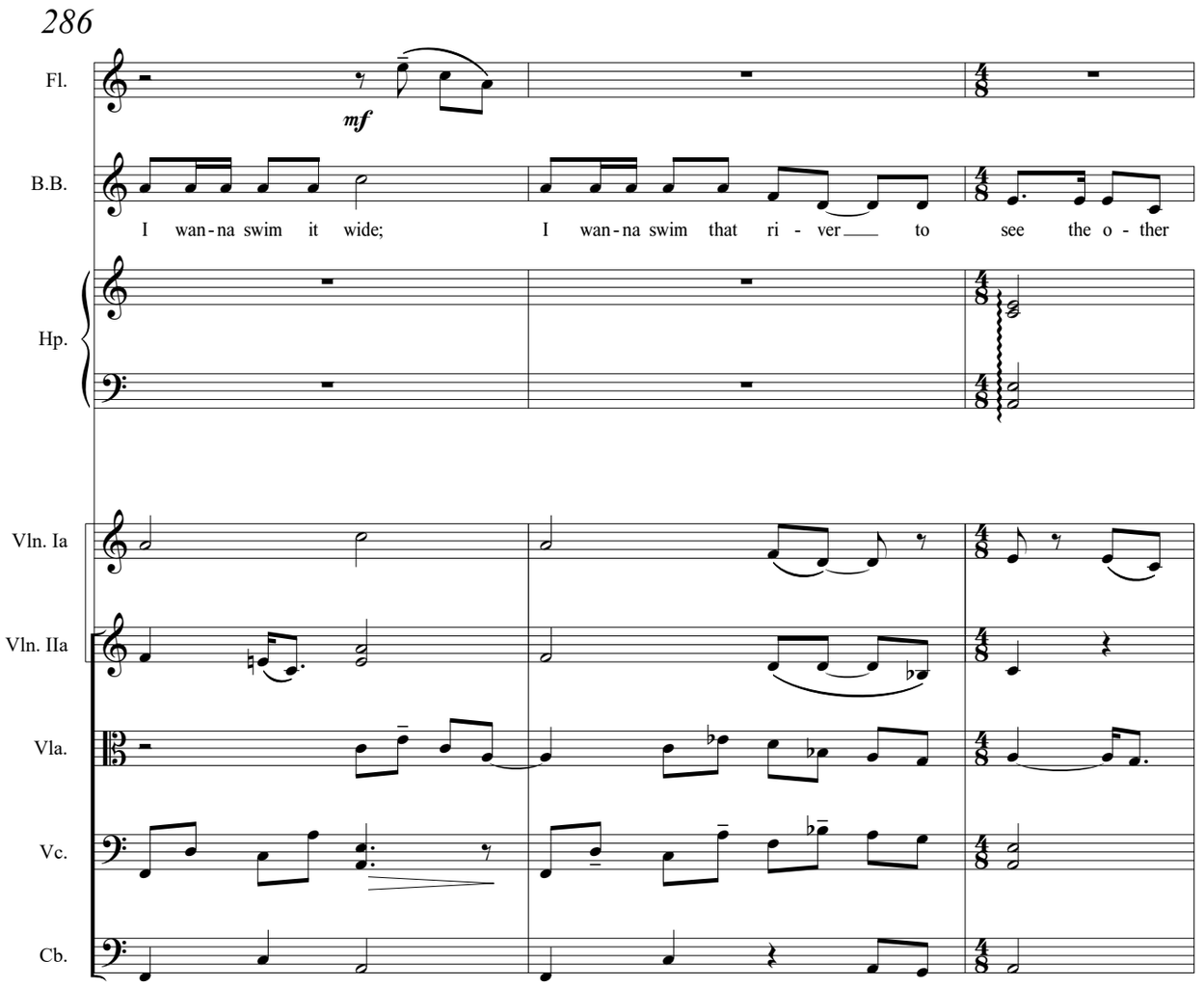

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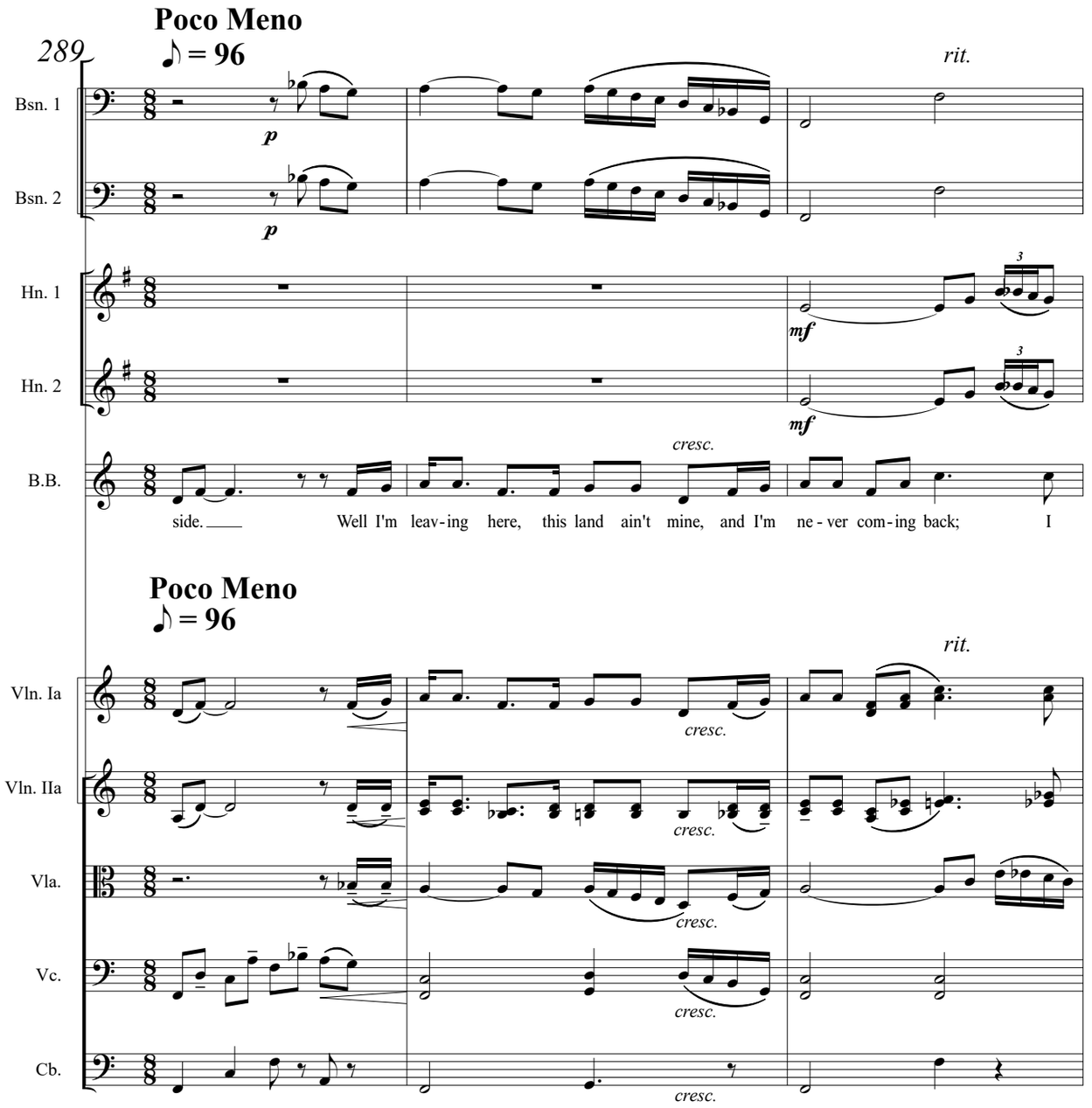

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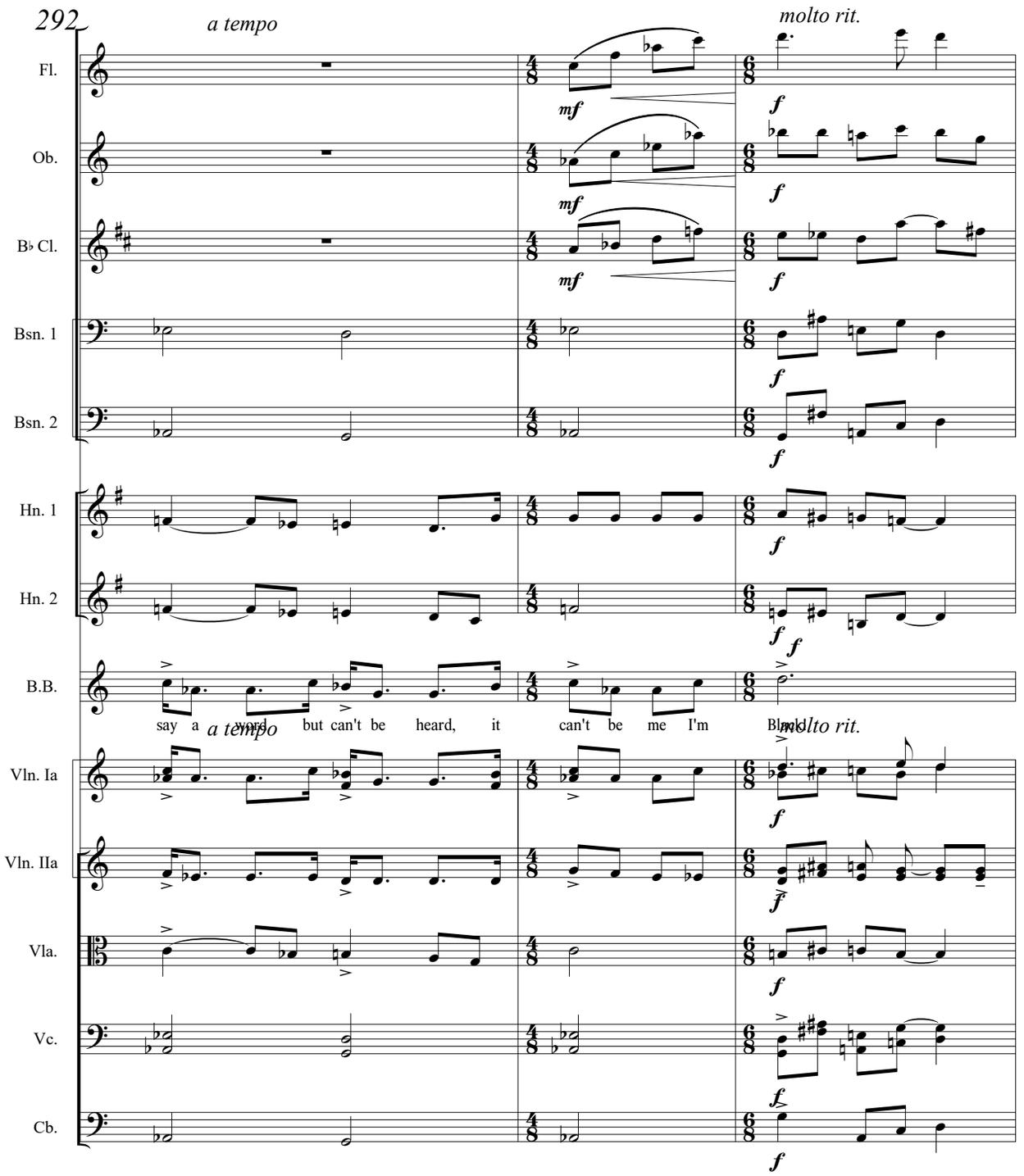

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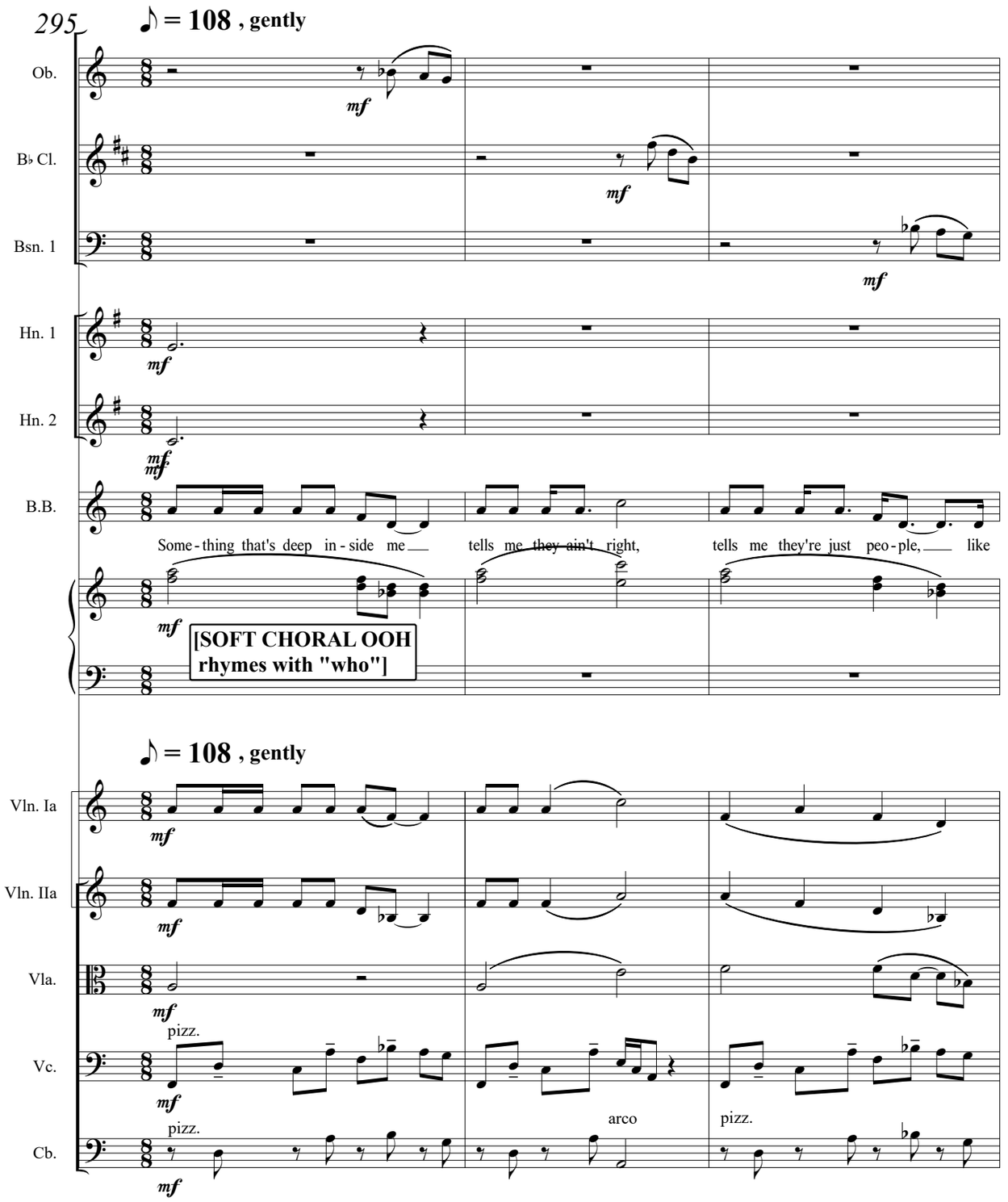

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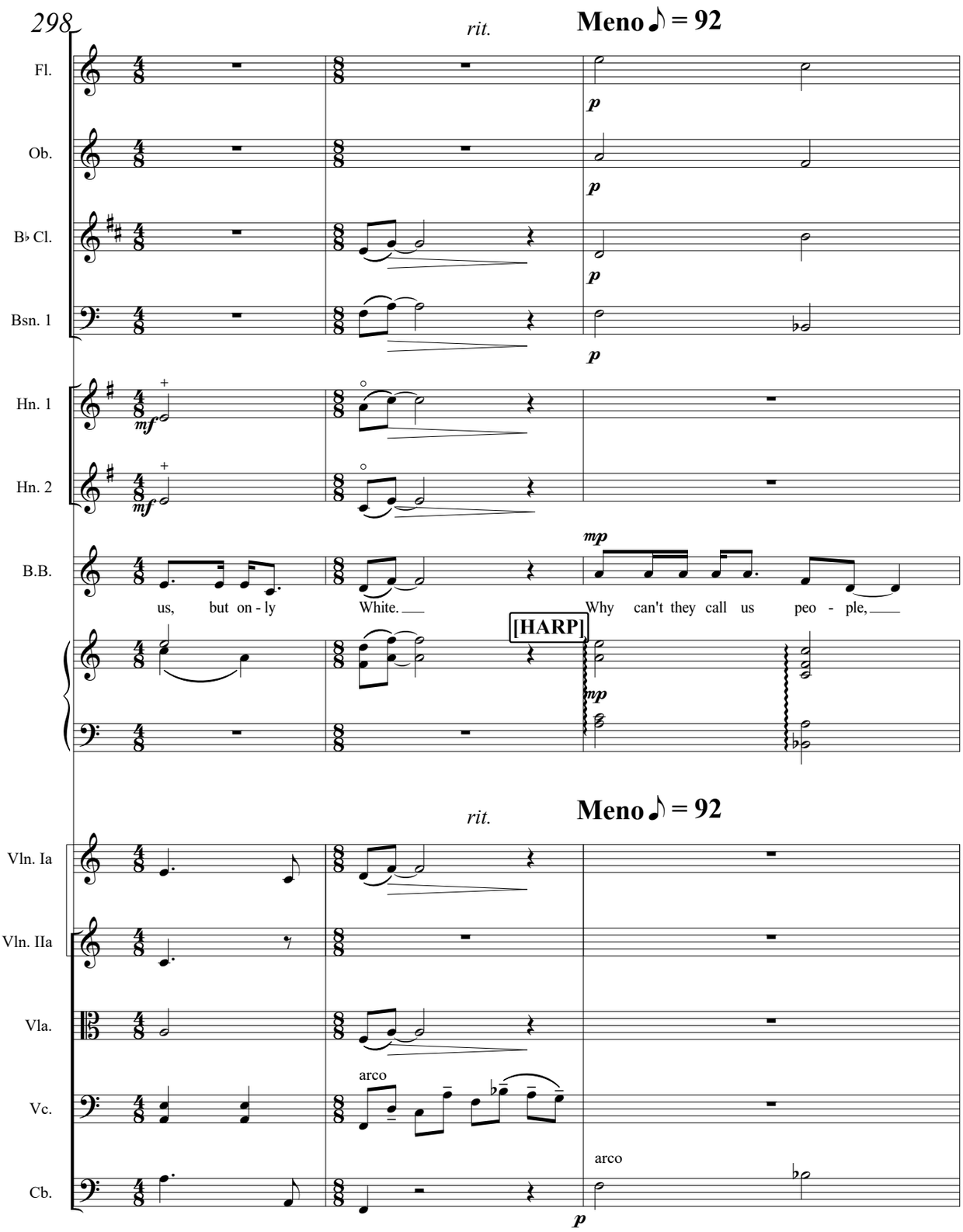

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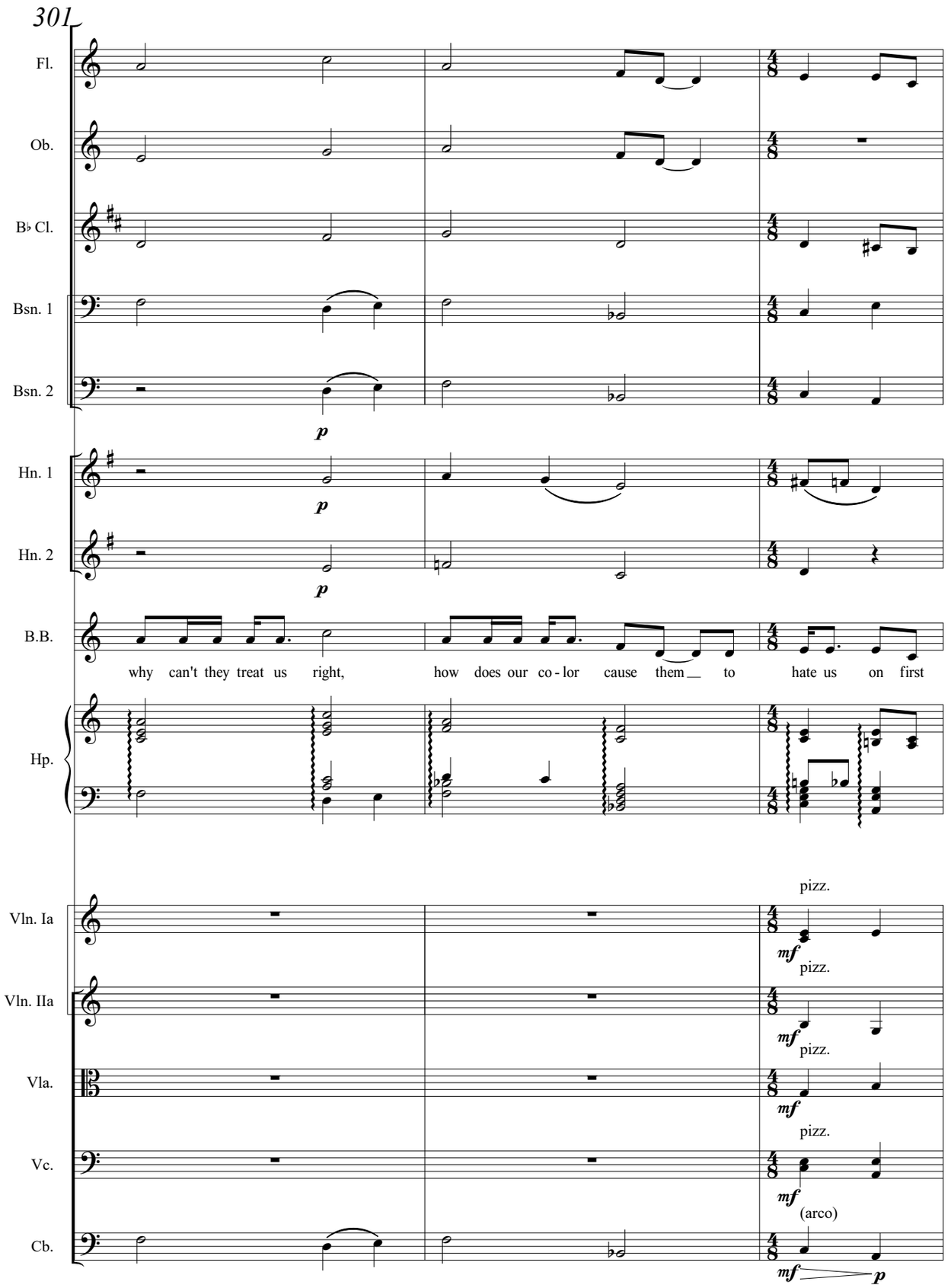

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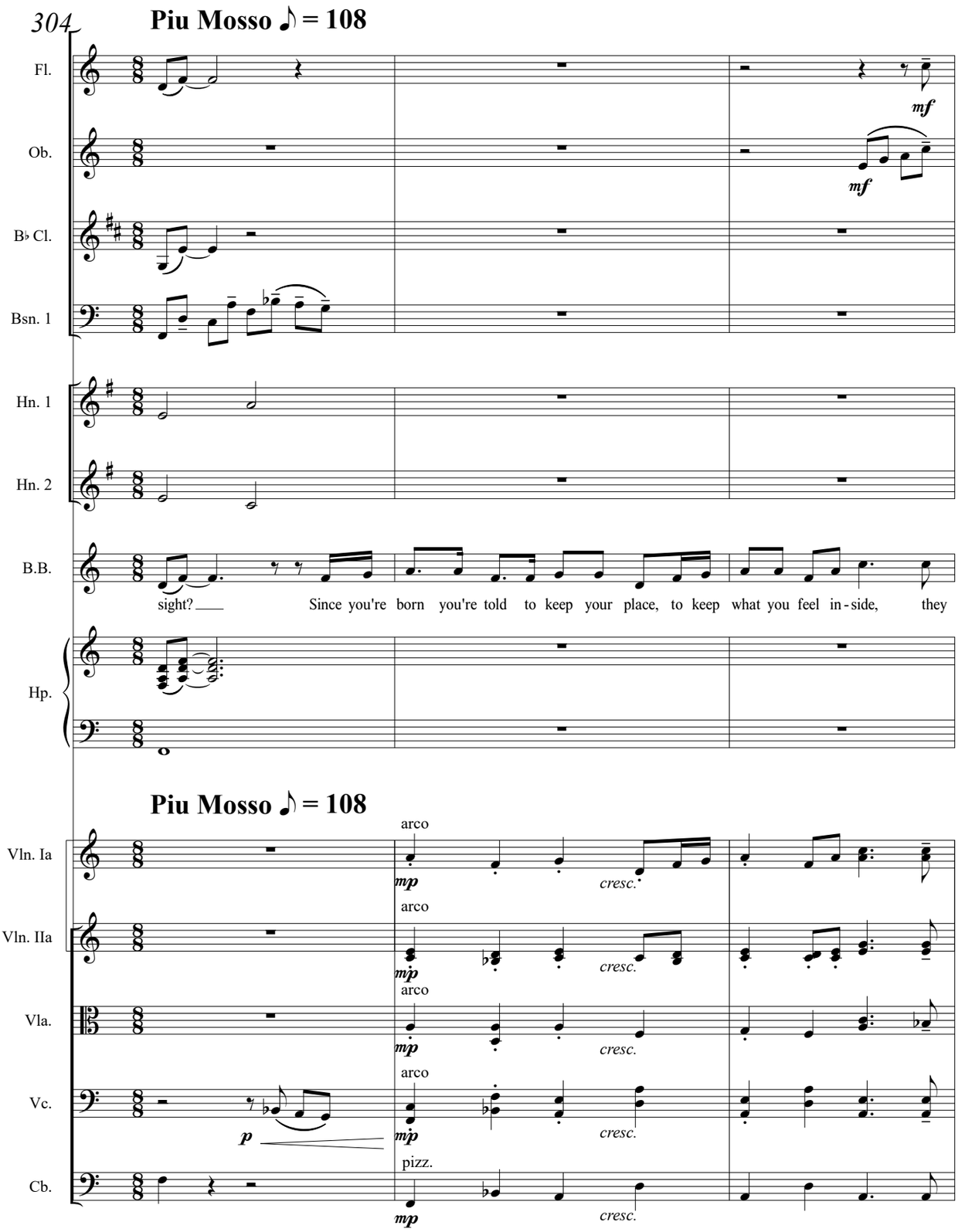

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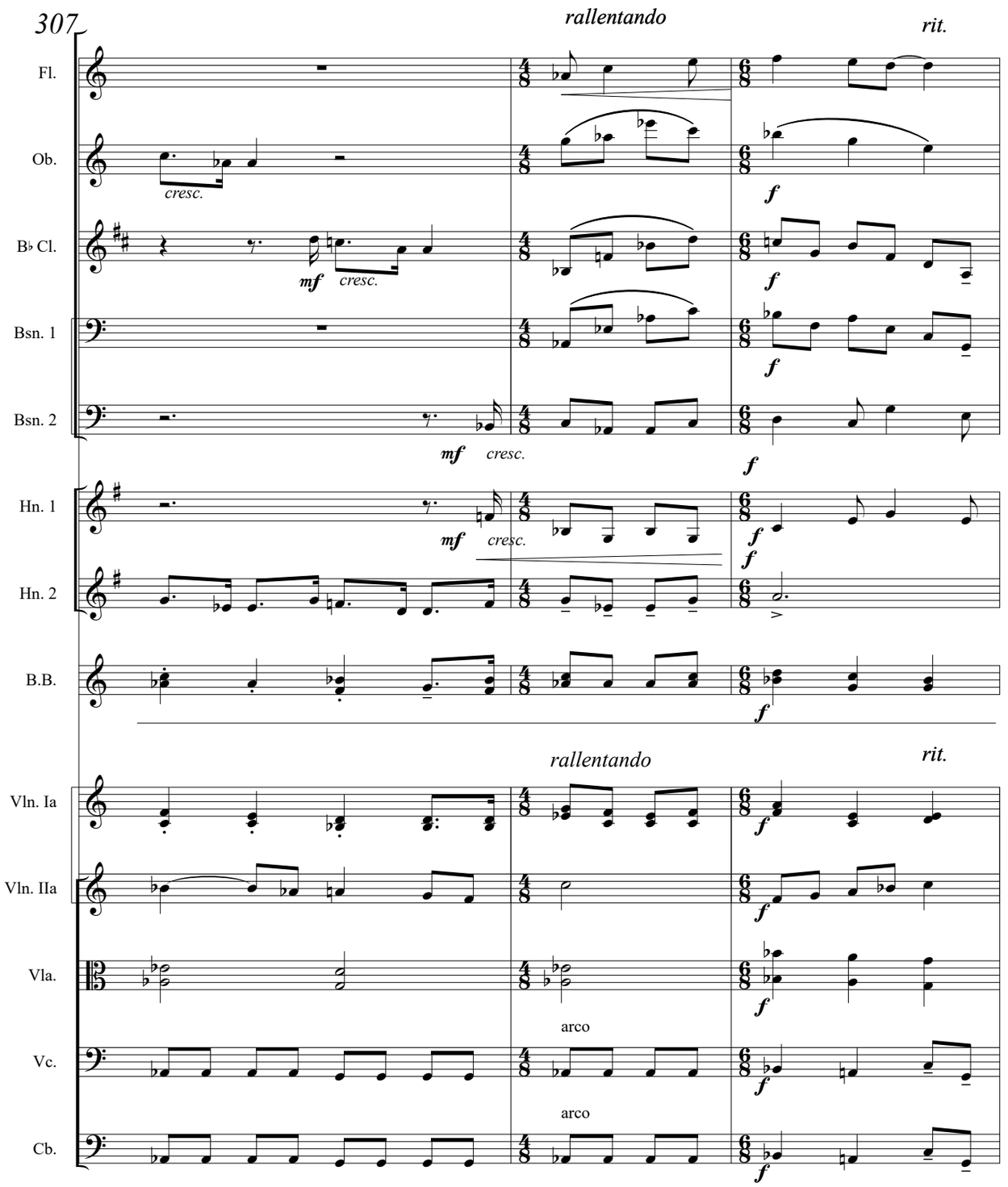

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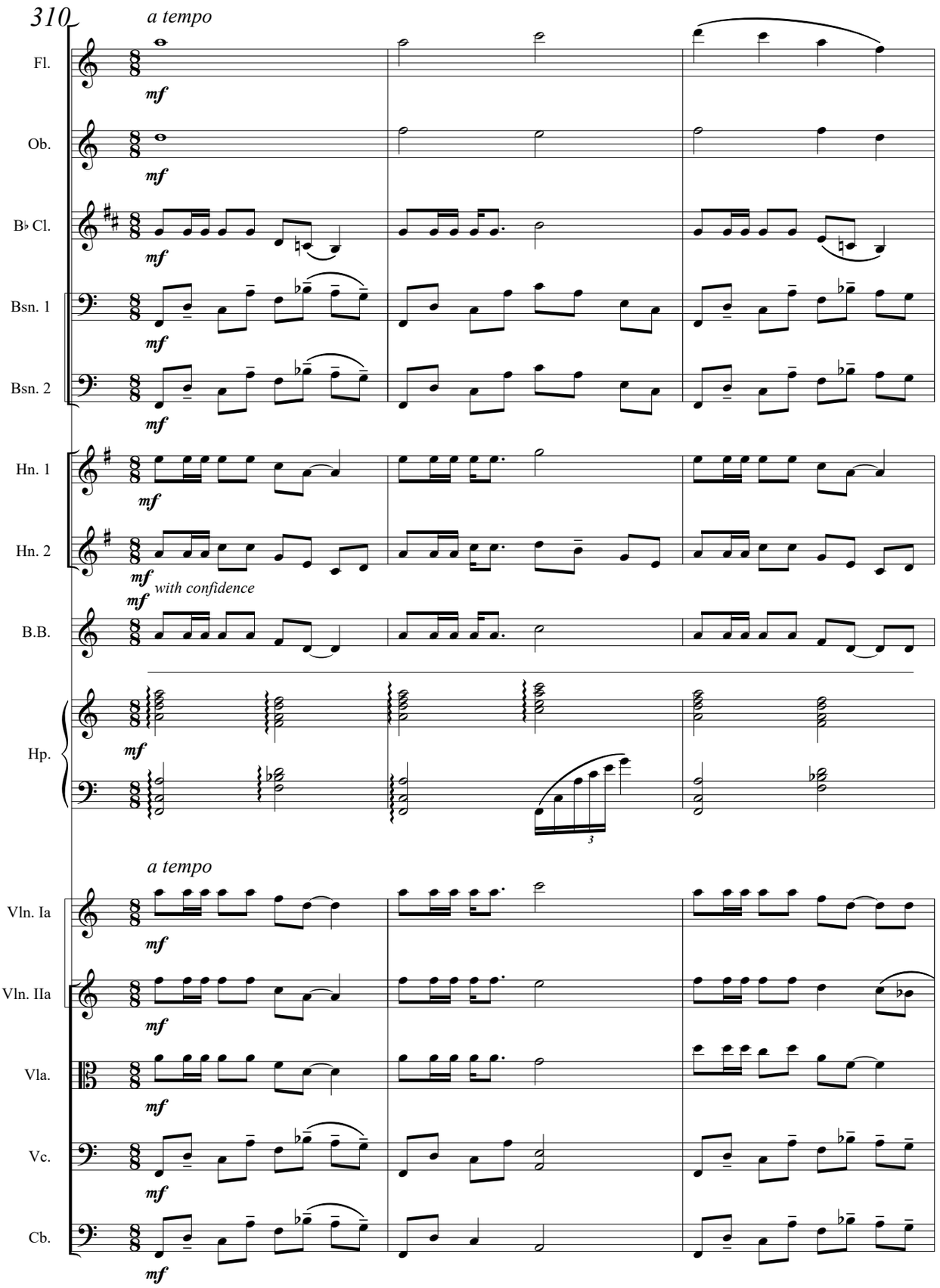

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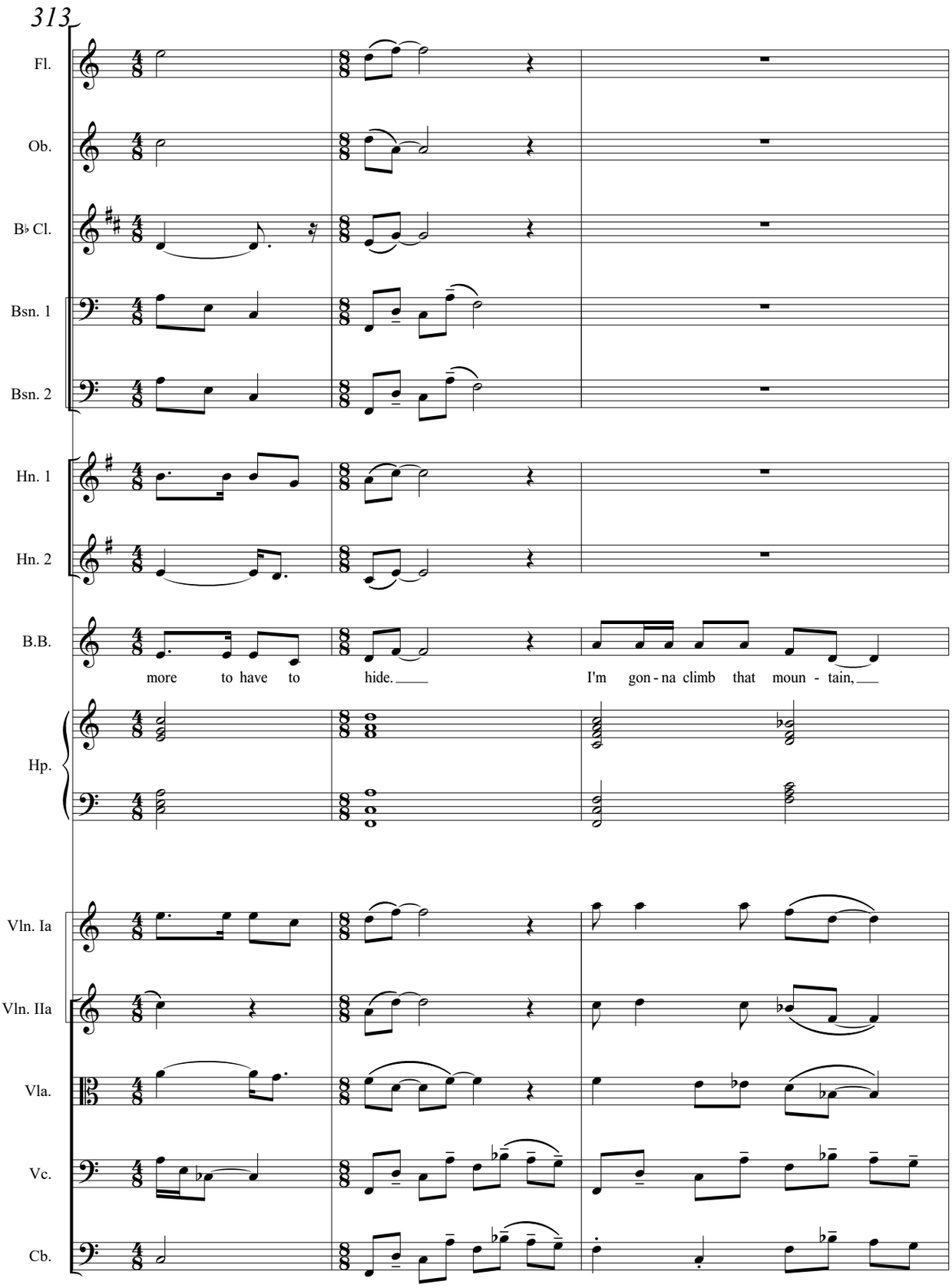

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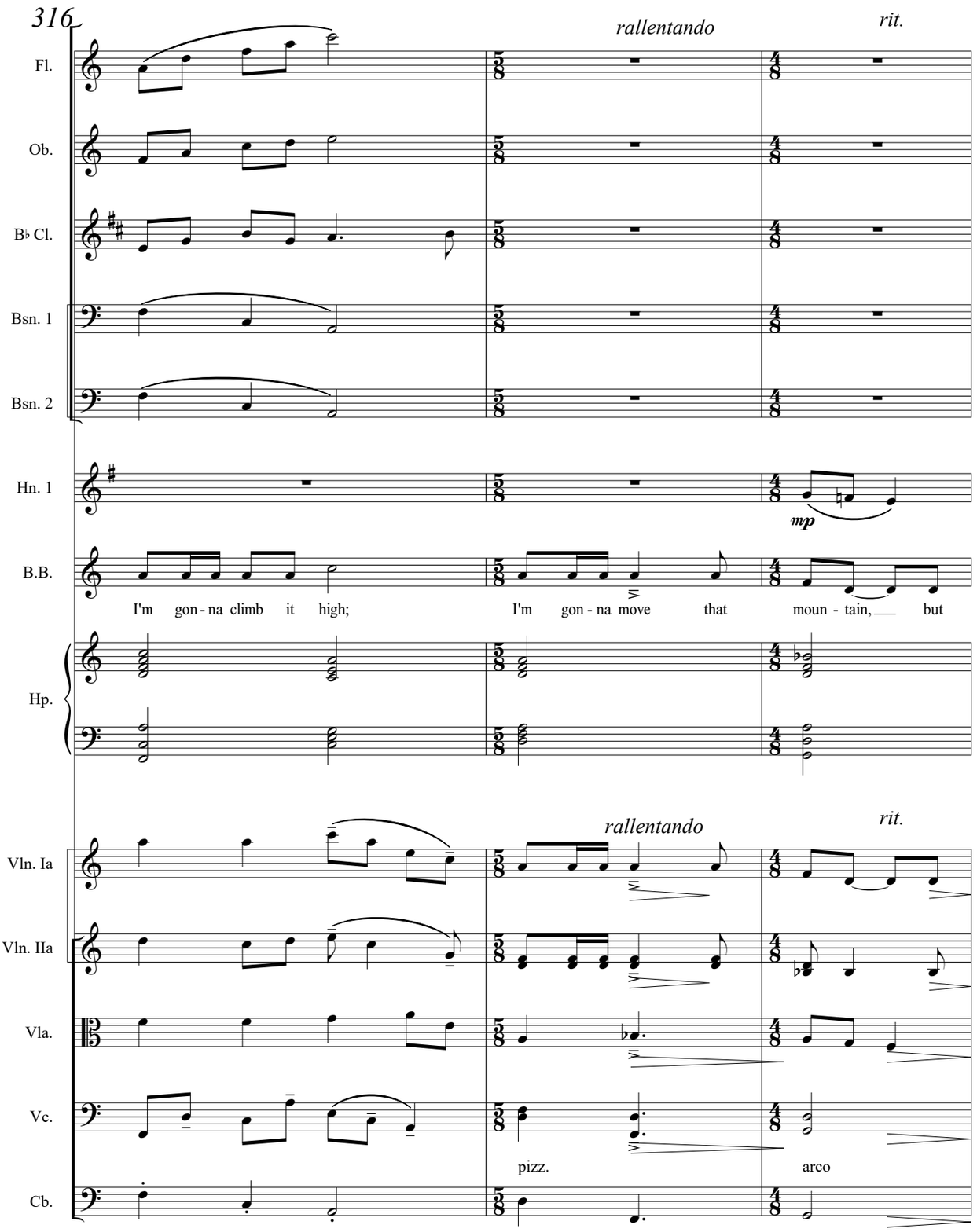

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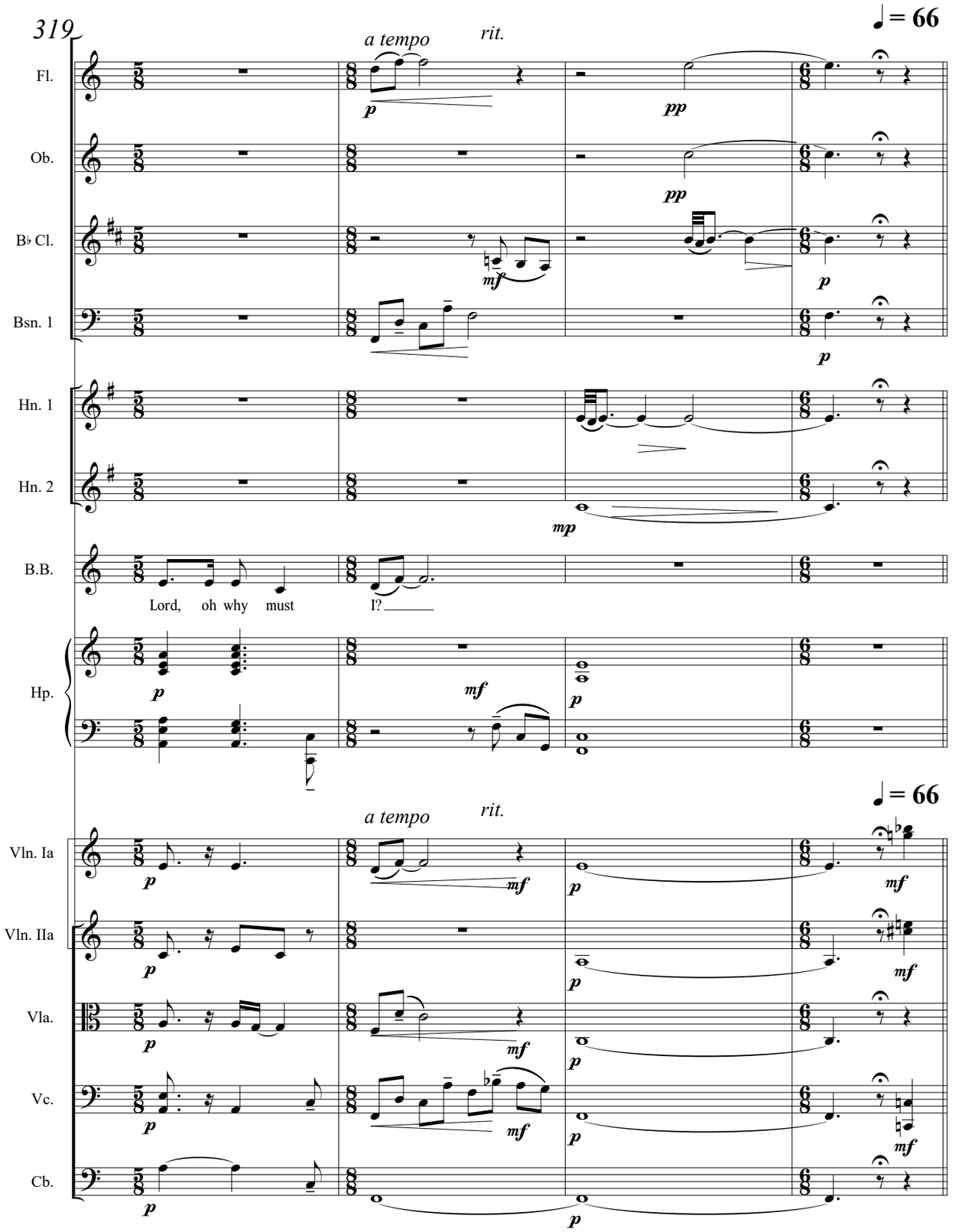

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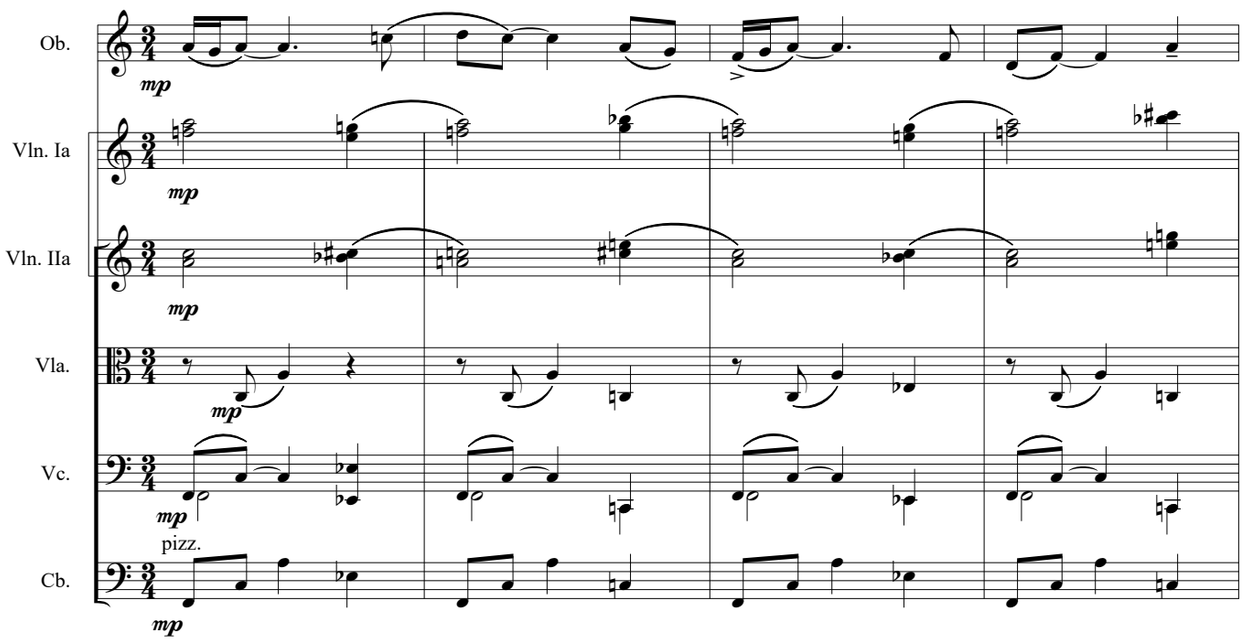
INTERLUDE

323



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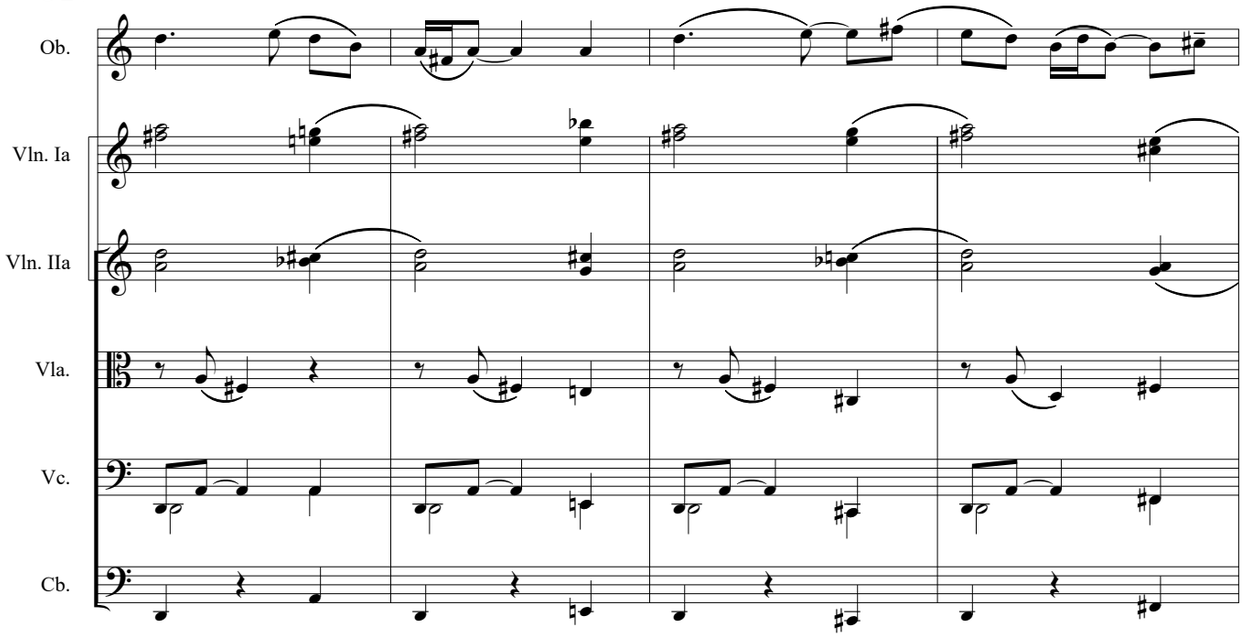

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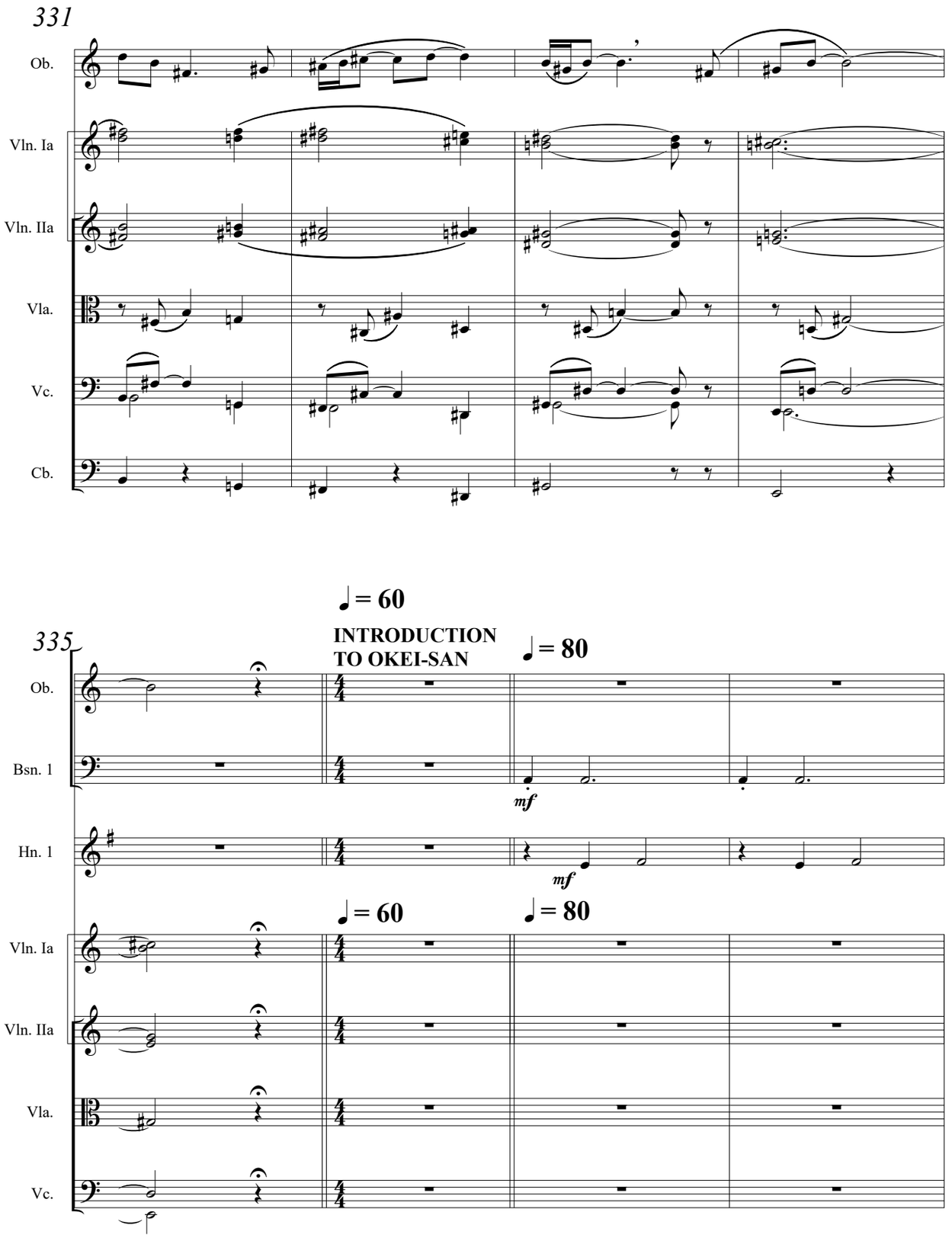

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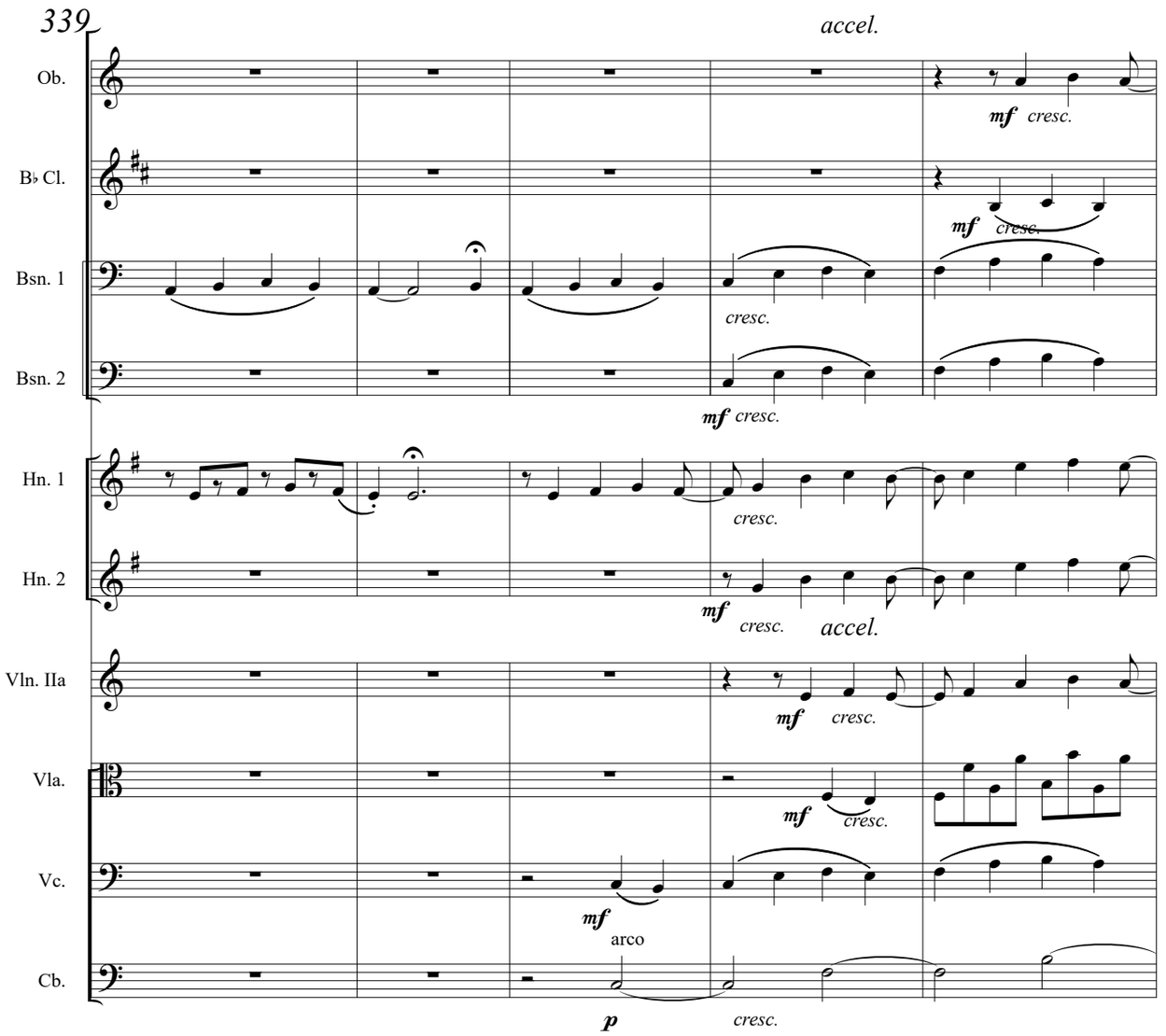

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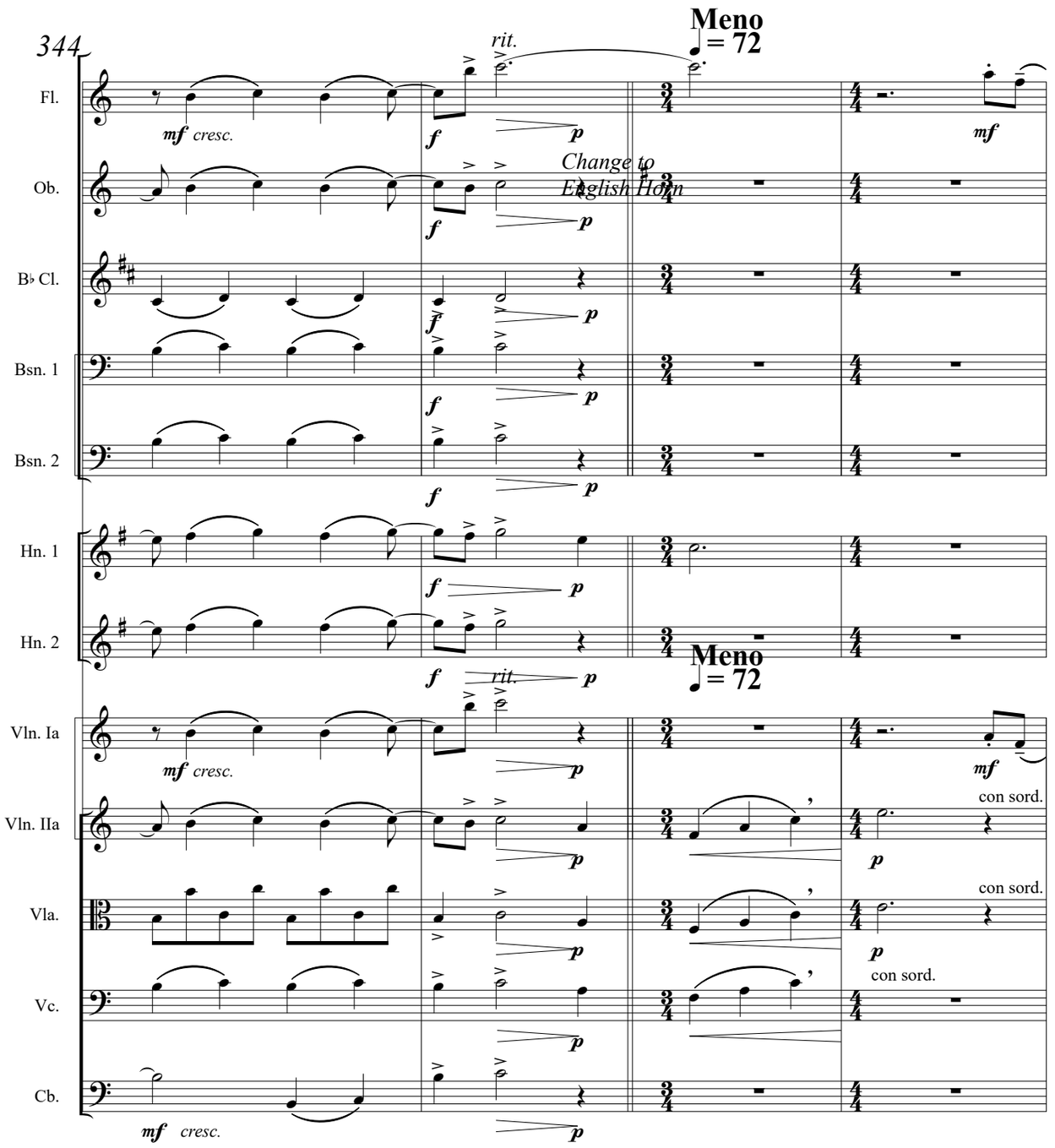

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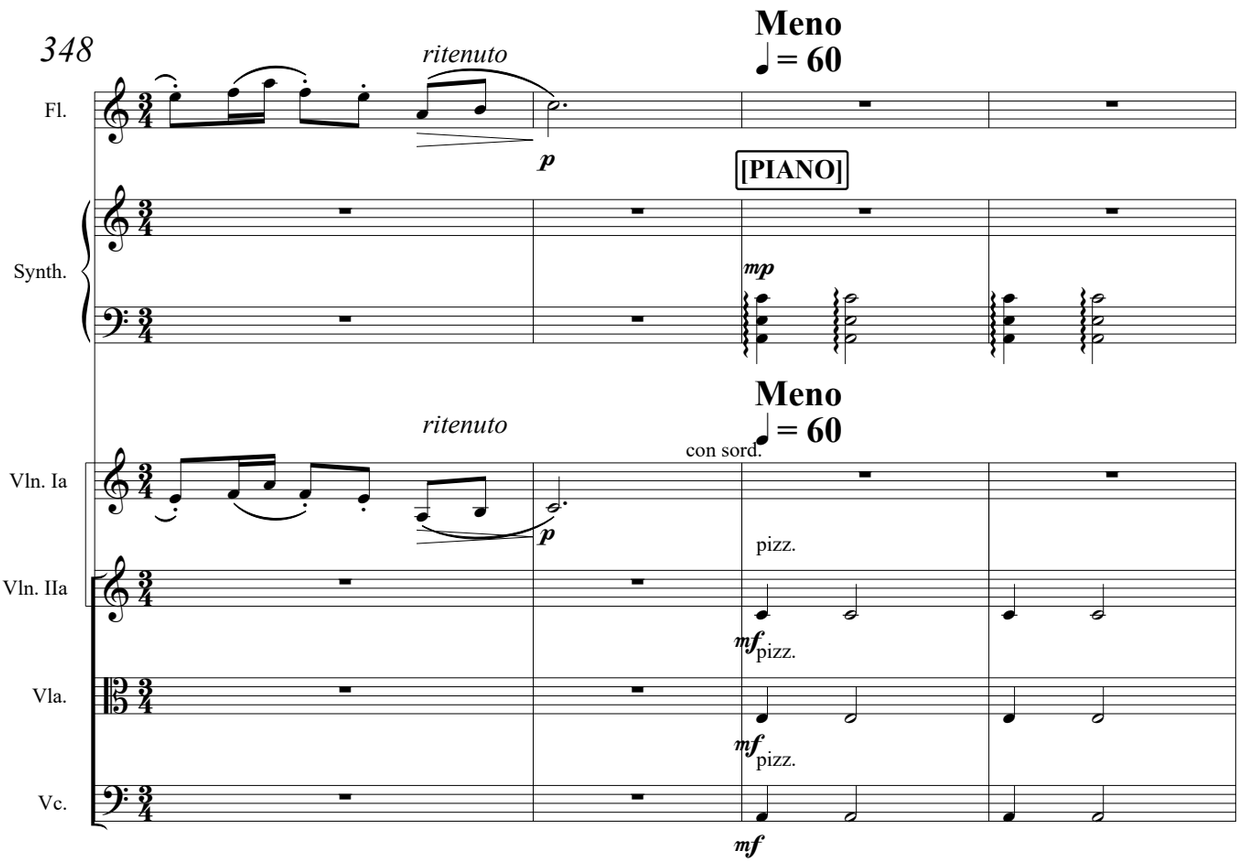

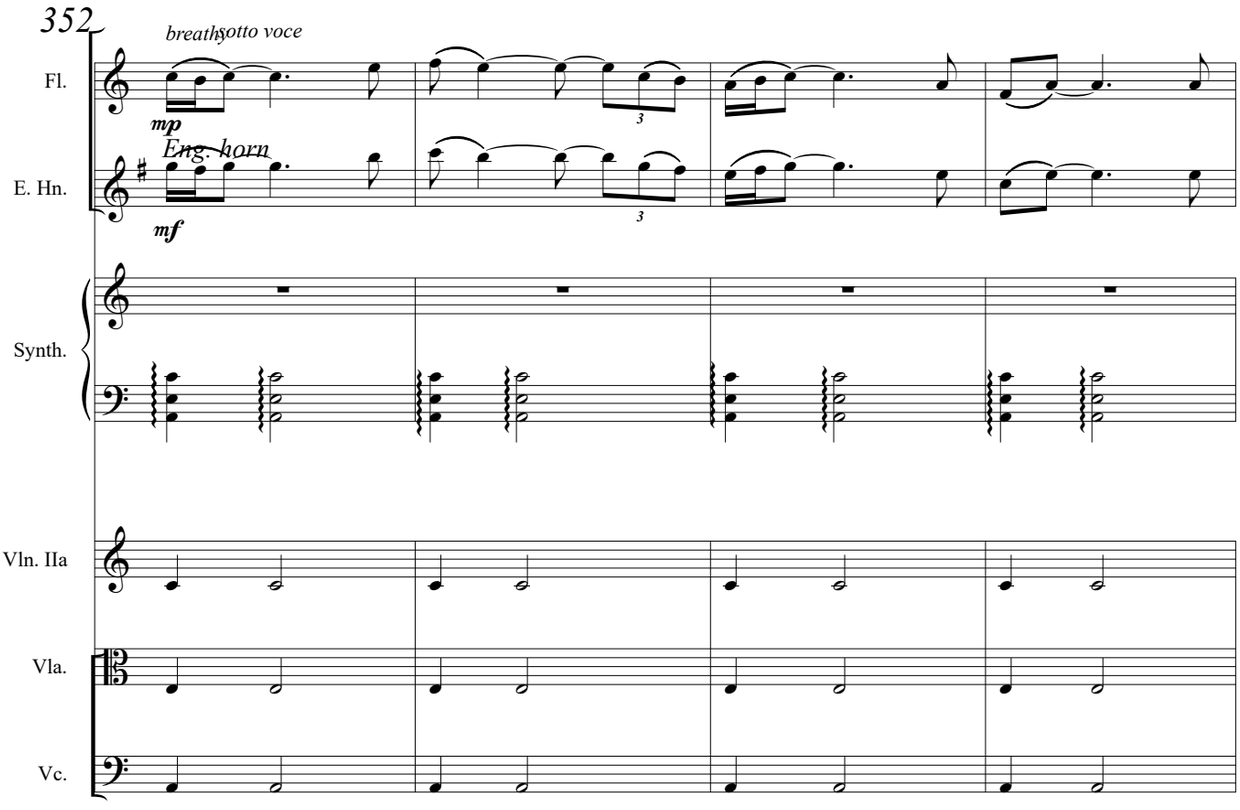

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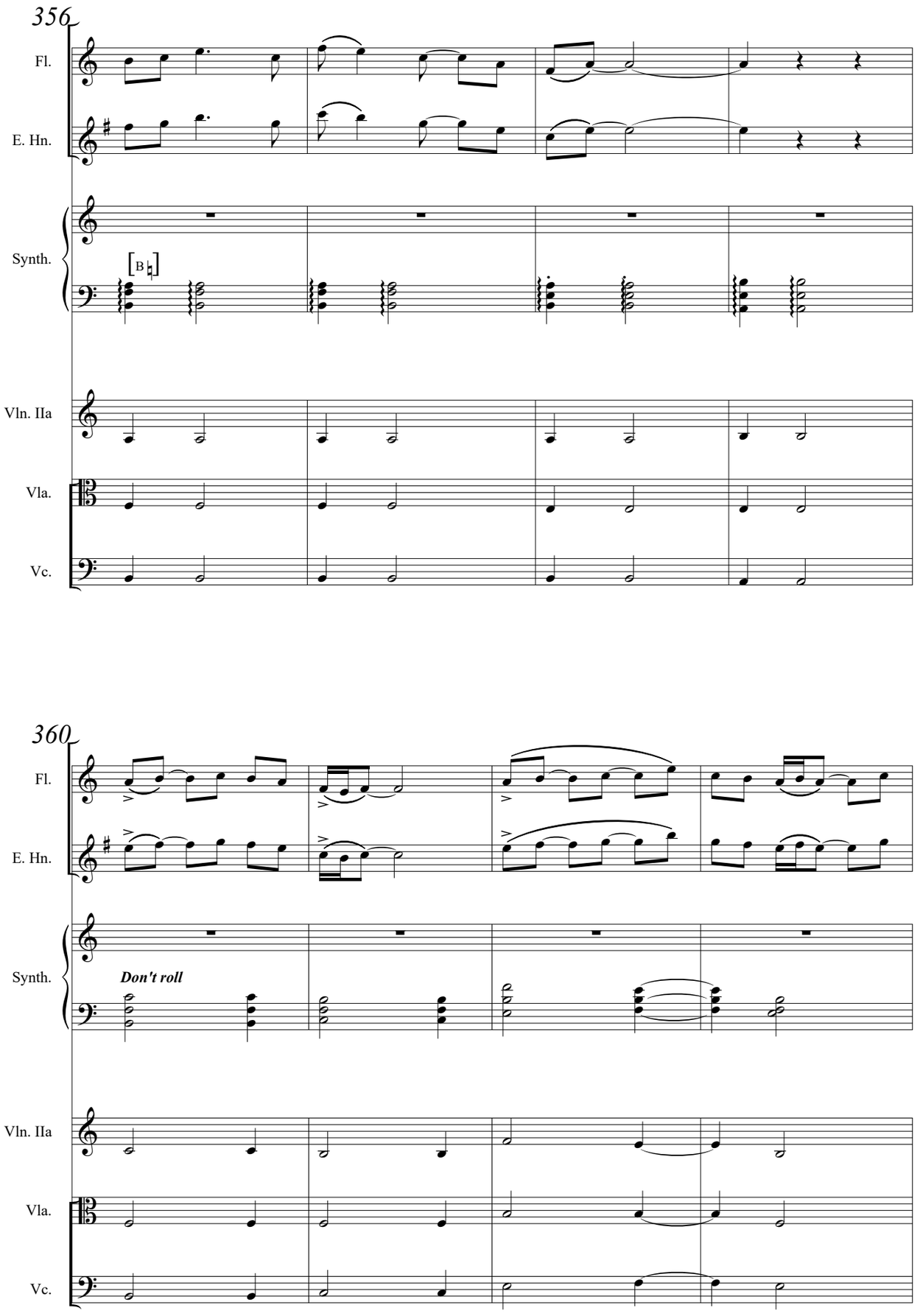

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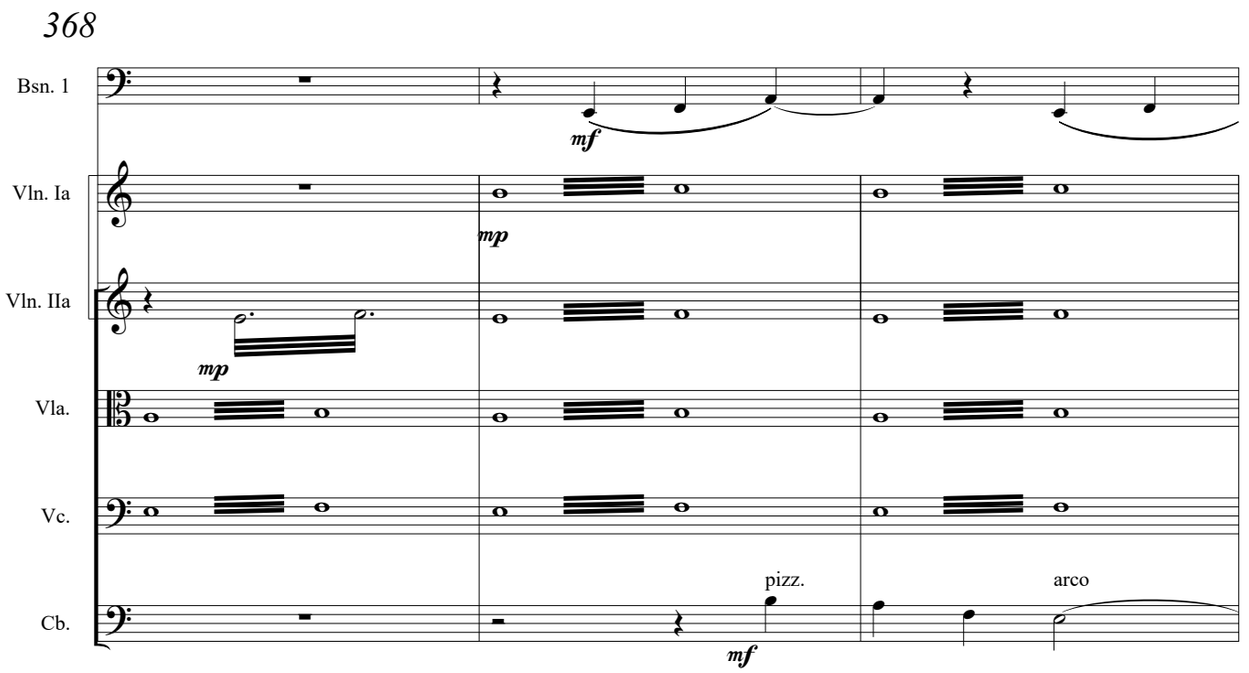

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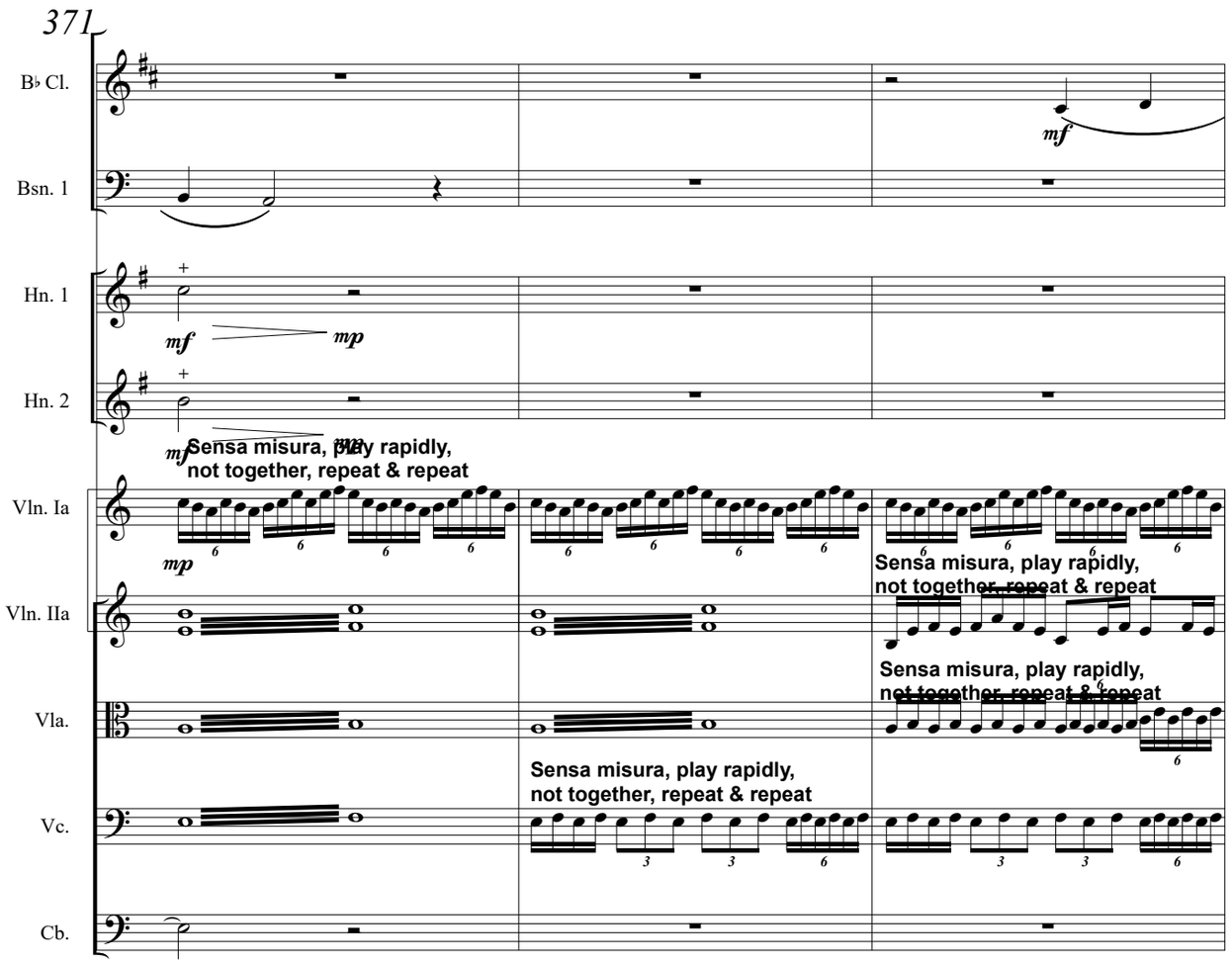

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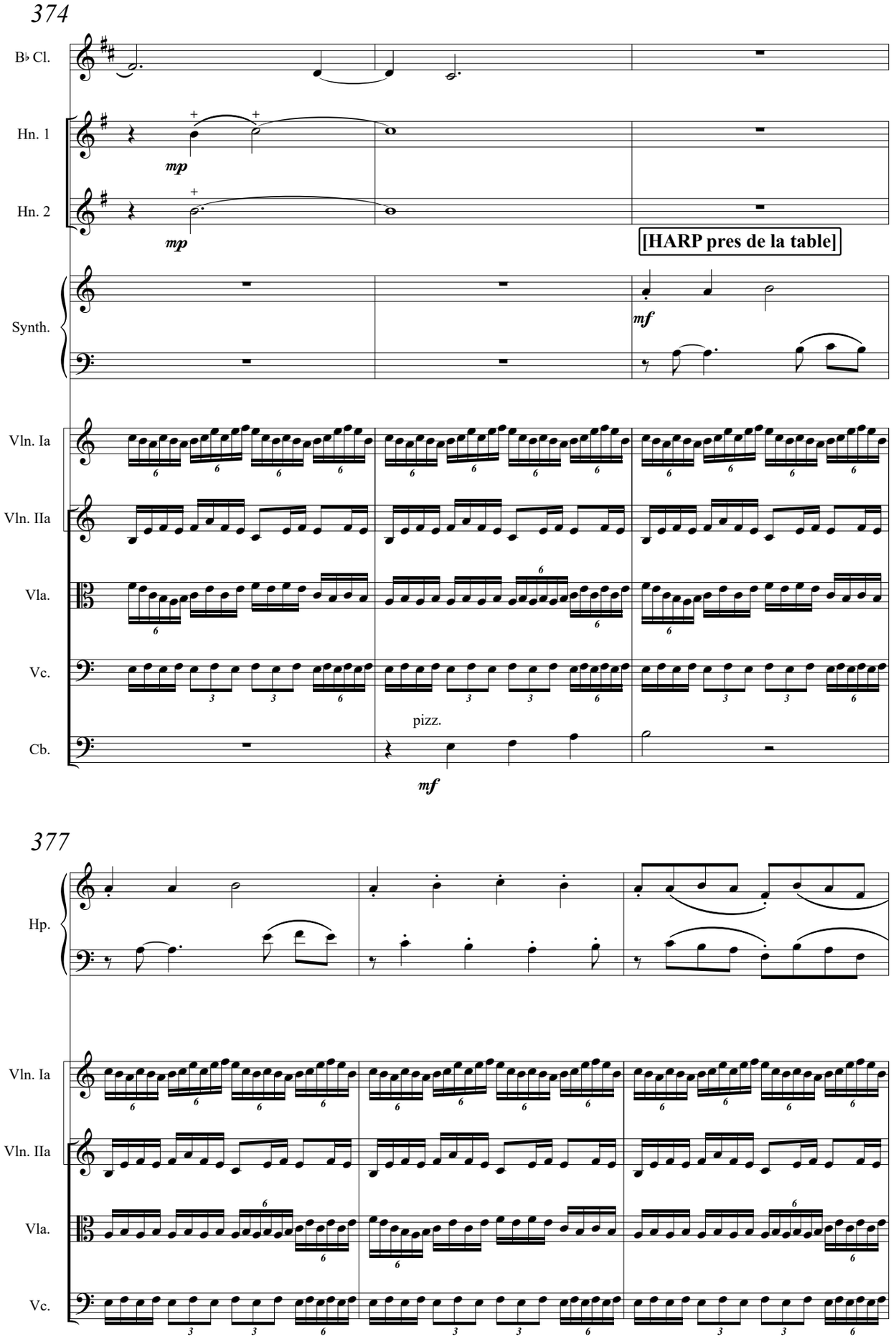

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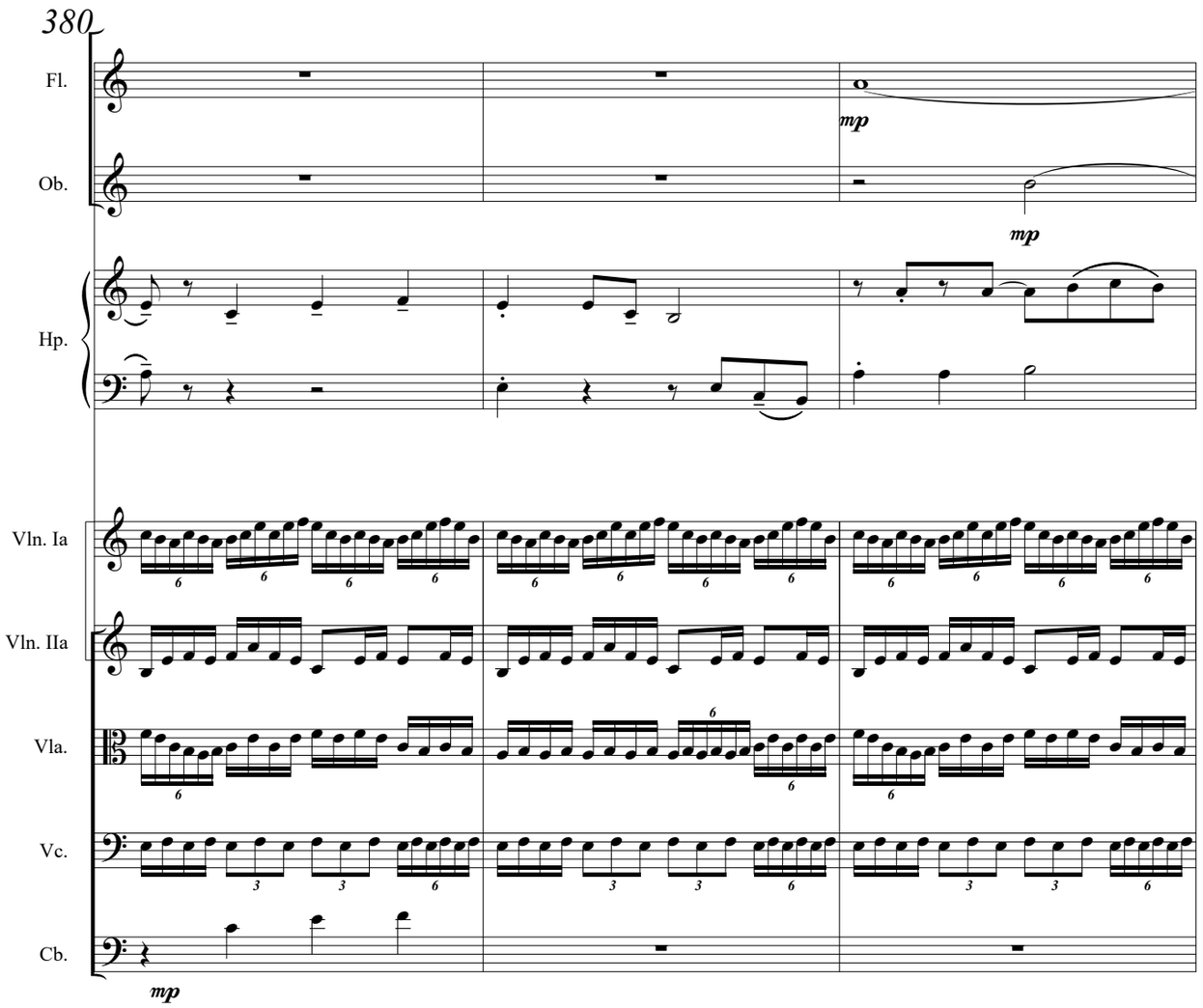

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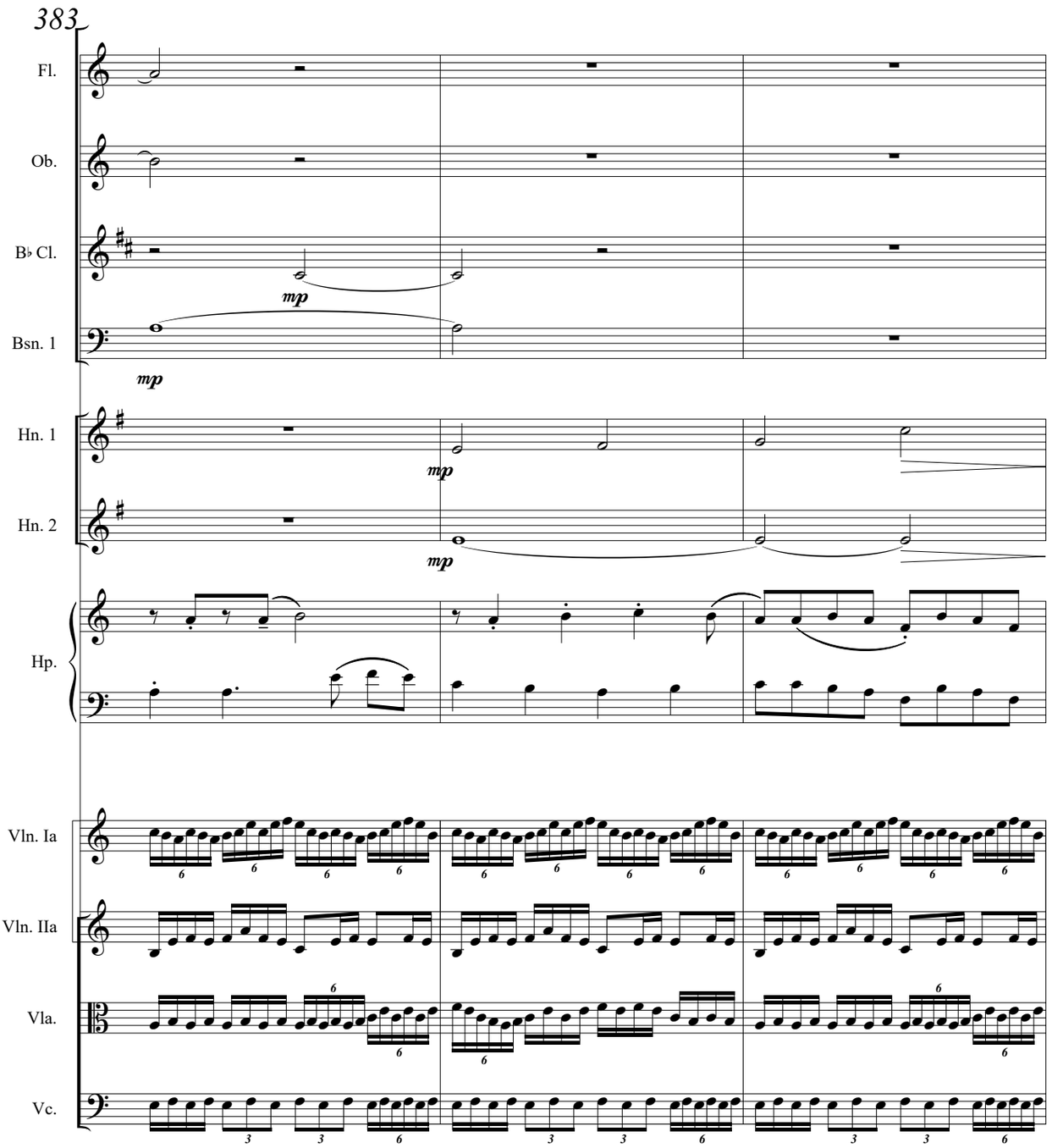

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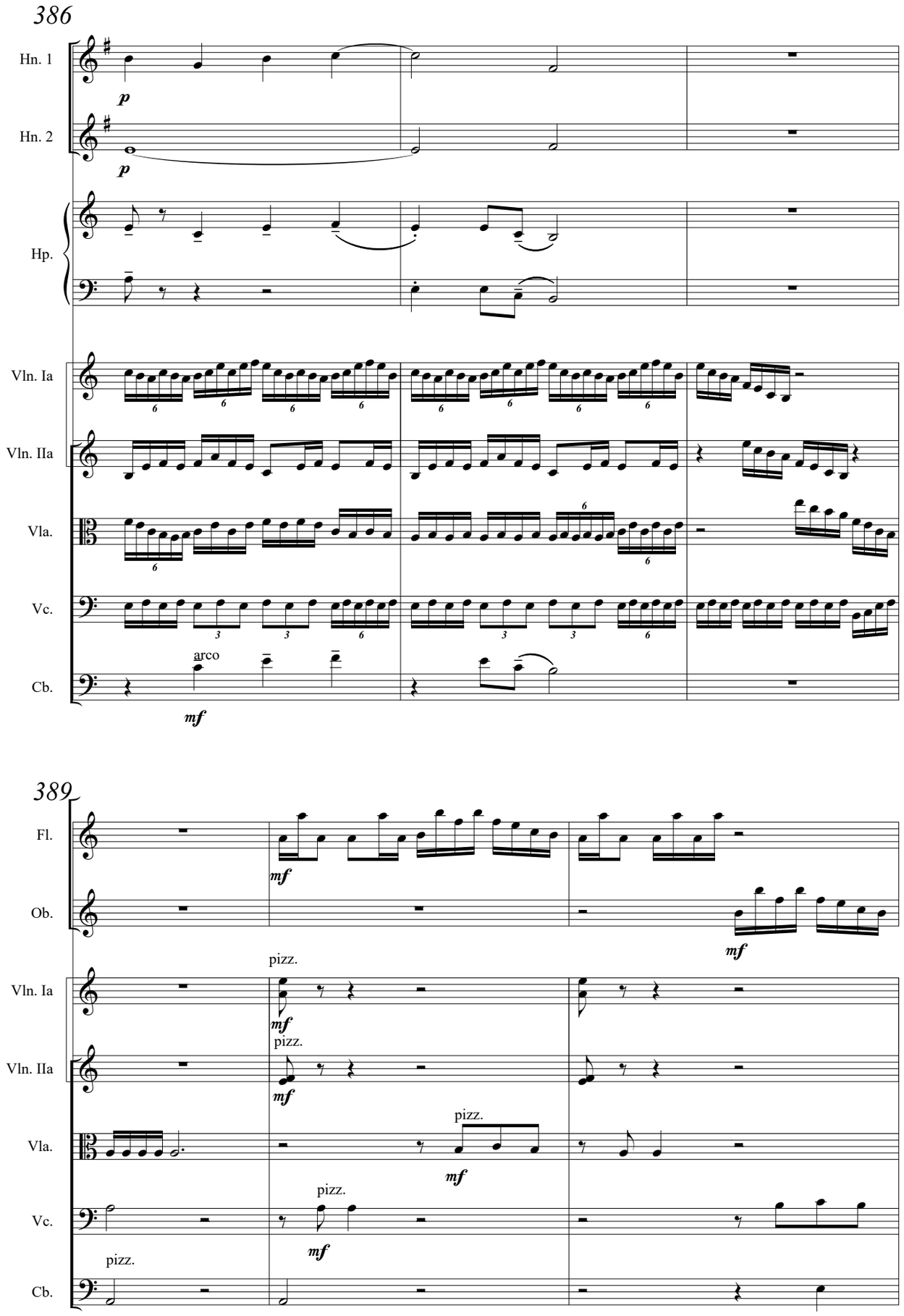

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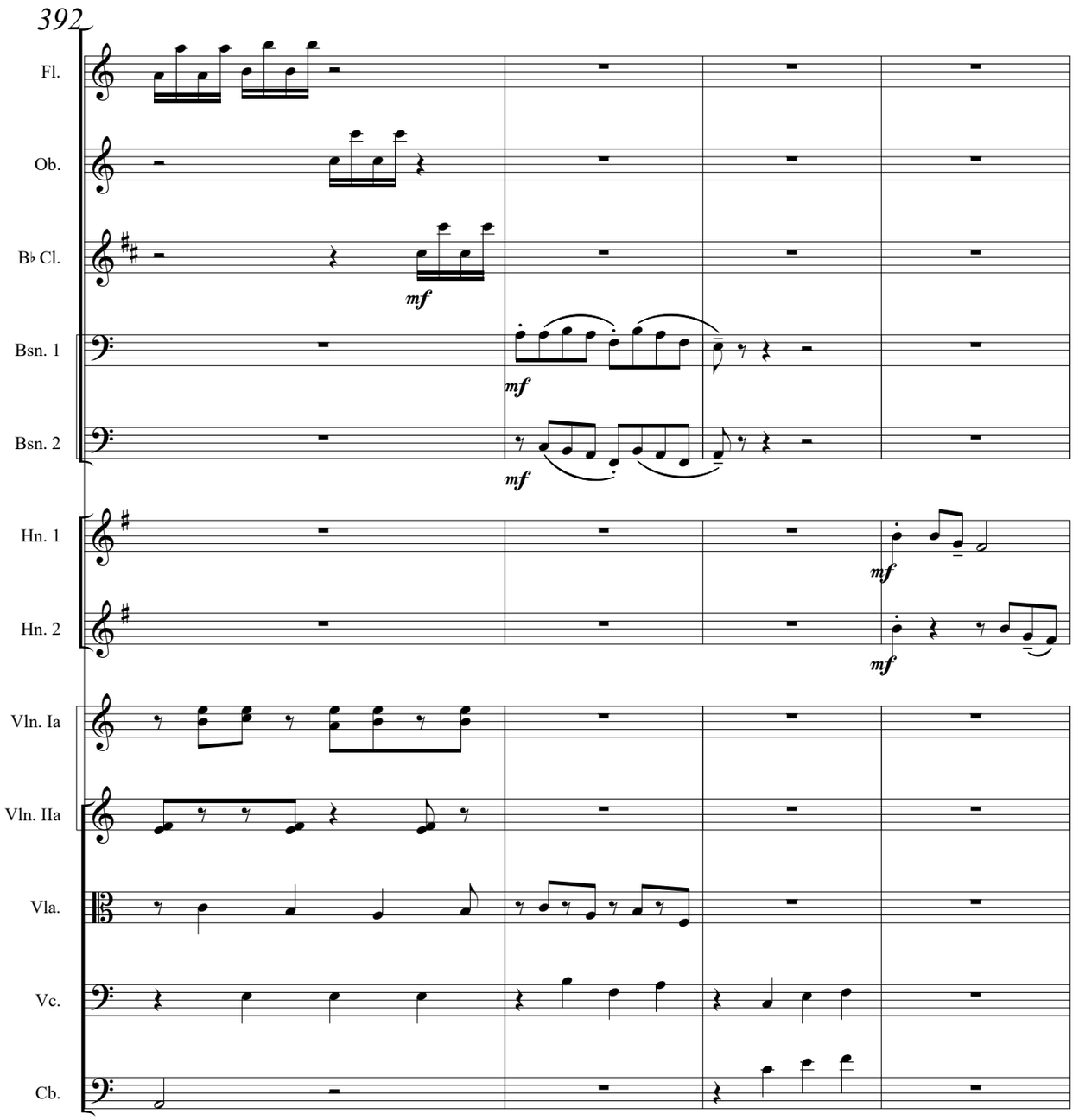

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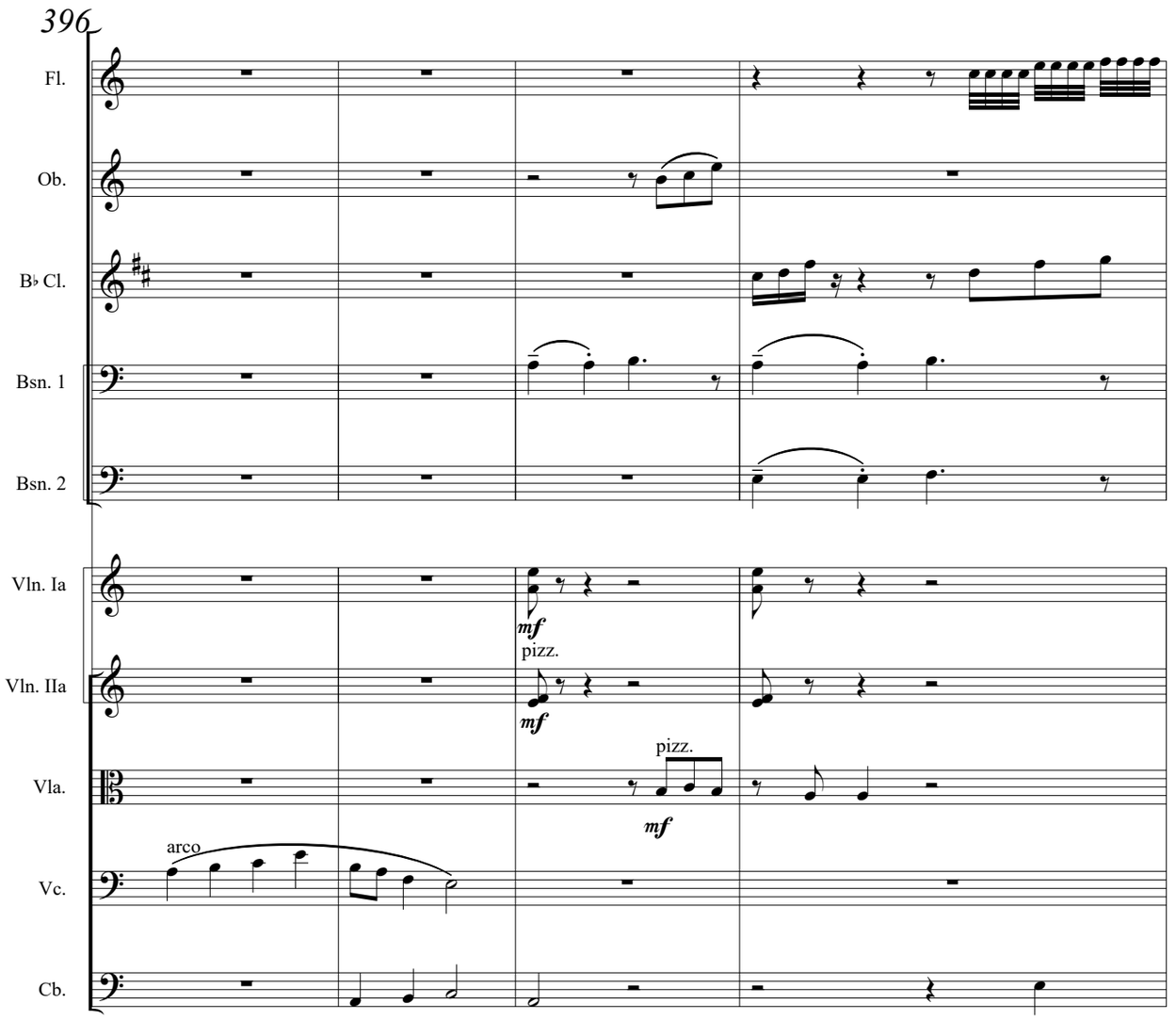

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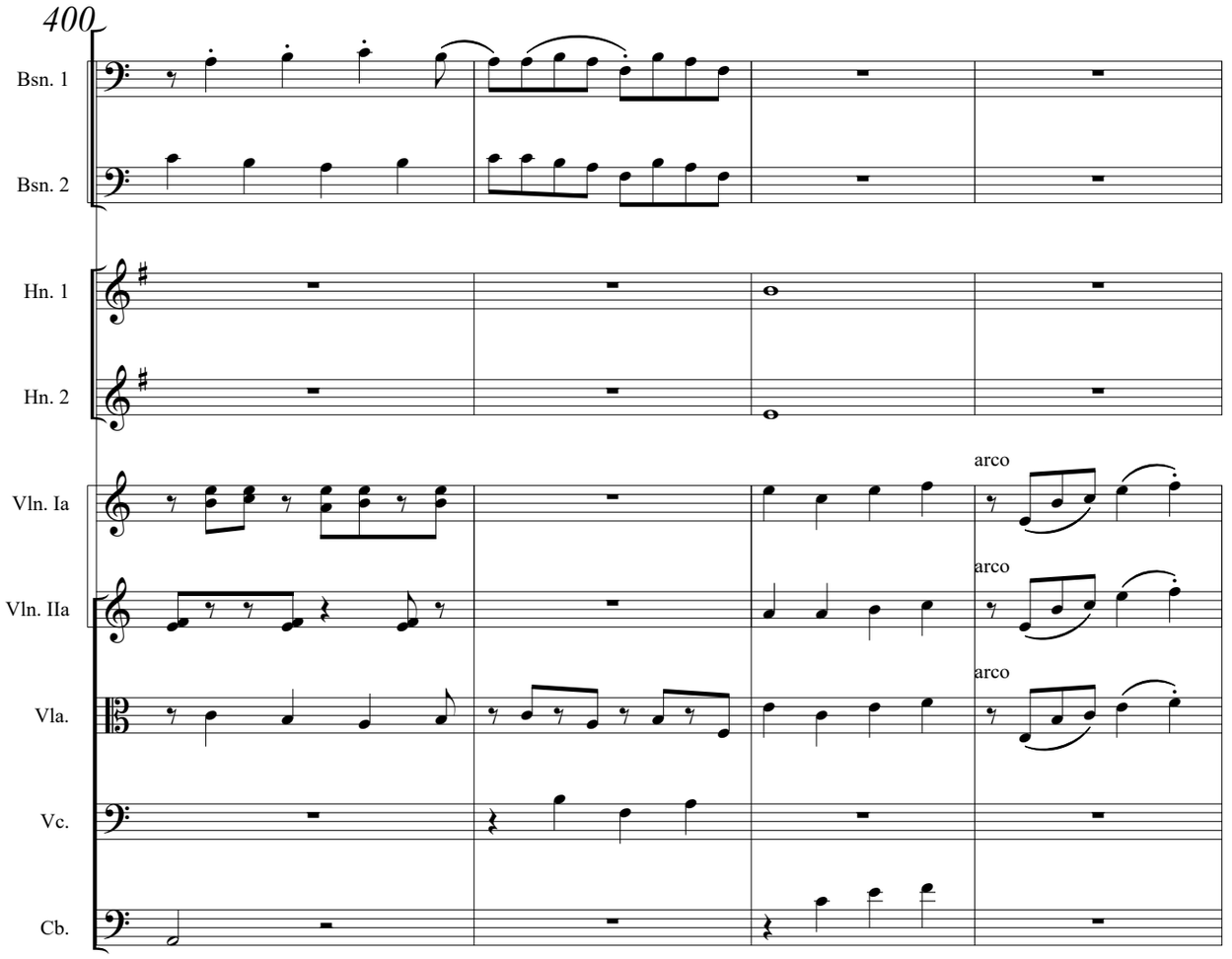

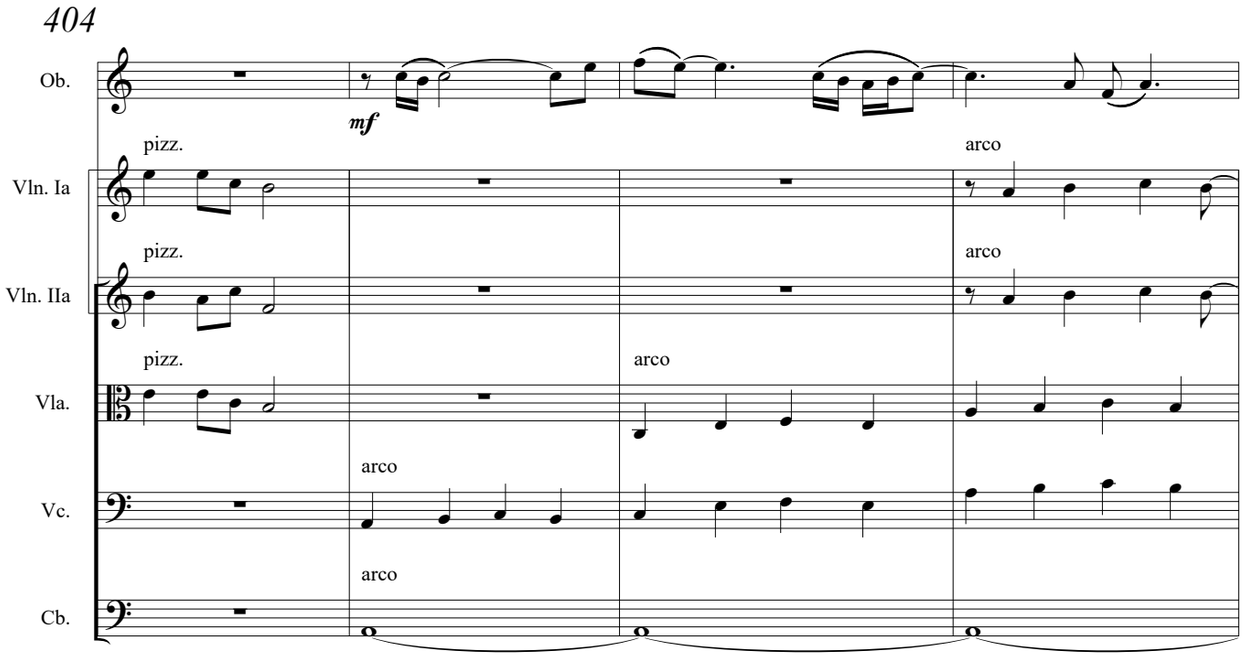

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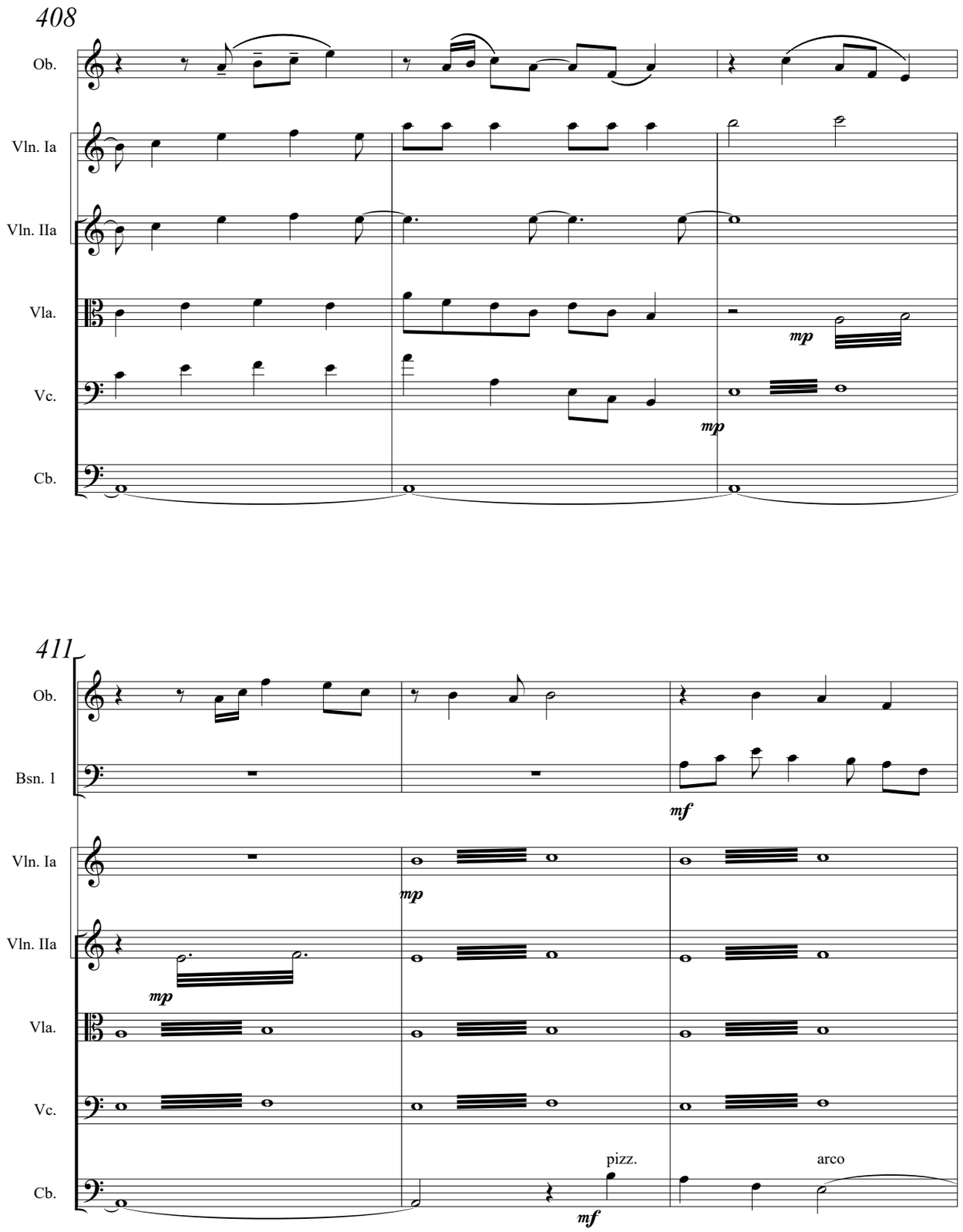

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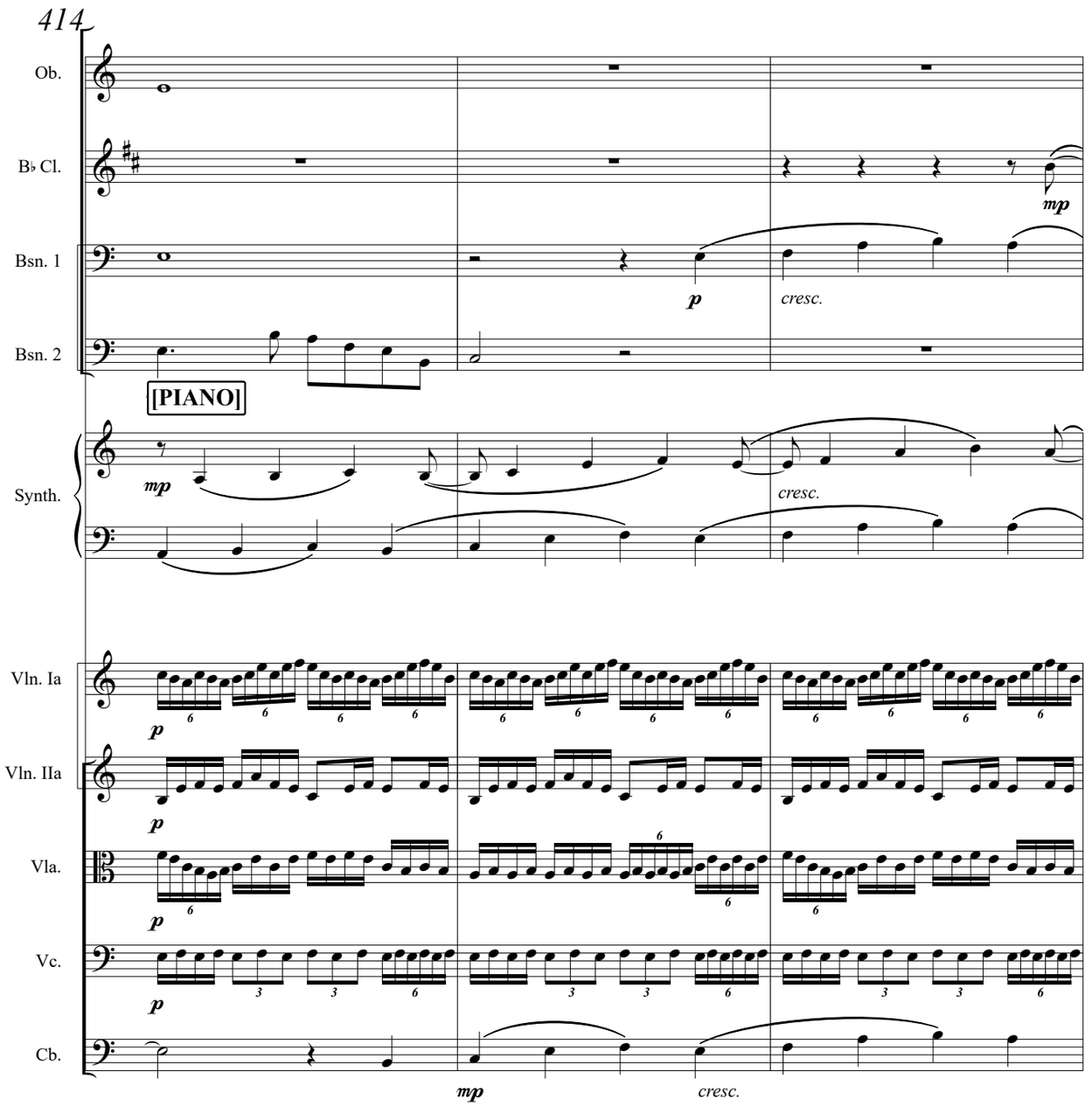
OKEI-SAN



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RIVERS: B. 060-089 PONY: B. 200-270 OKEI: B. 337-431 FINALE: B. 559-618

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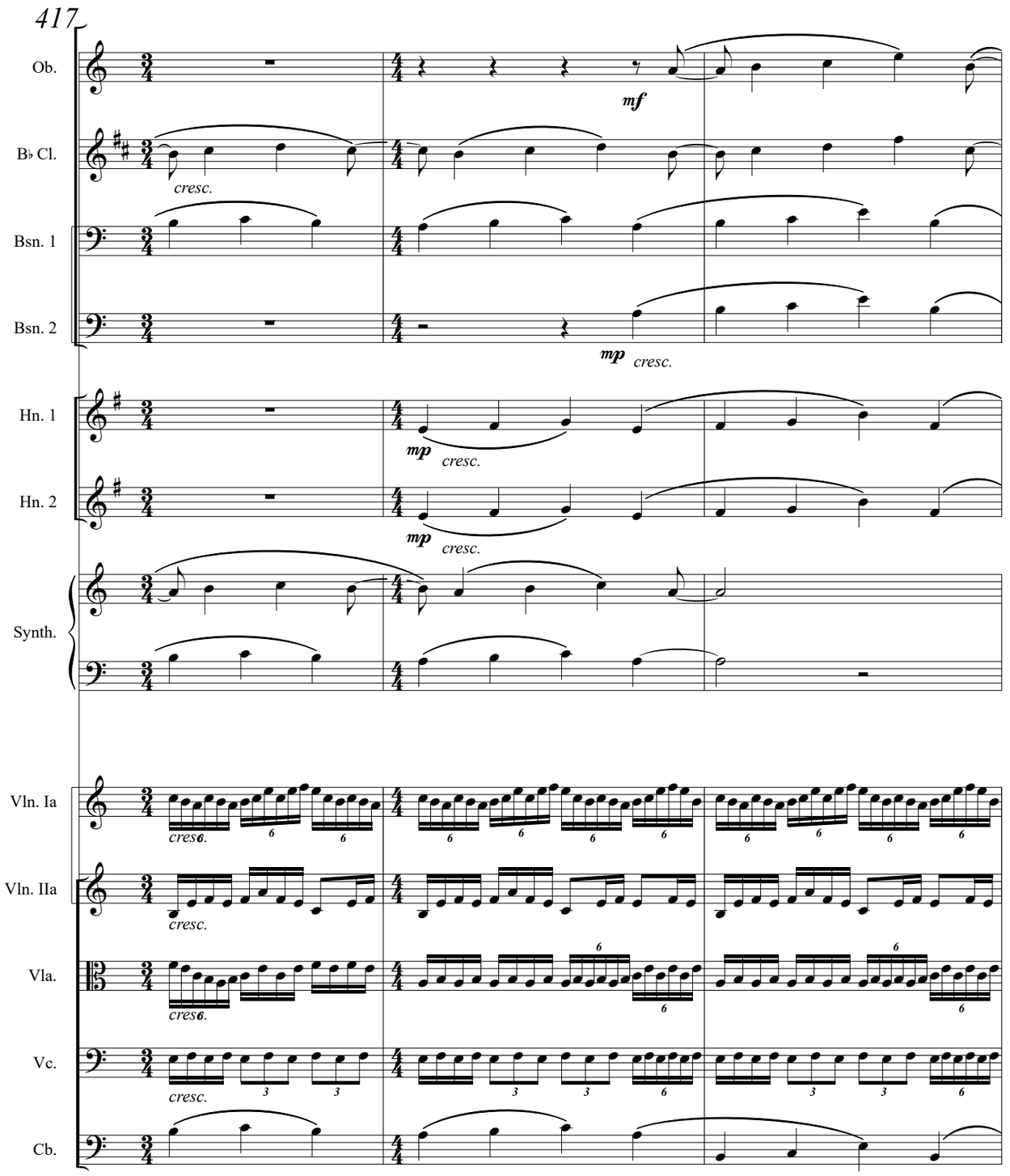
OKEI-SAN



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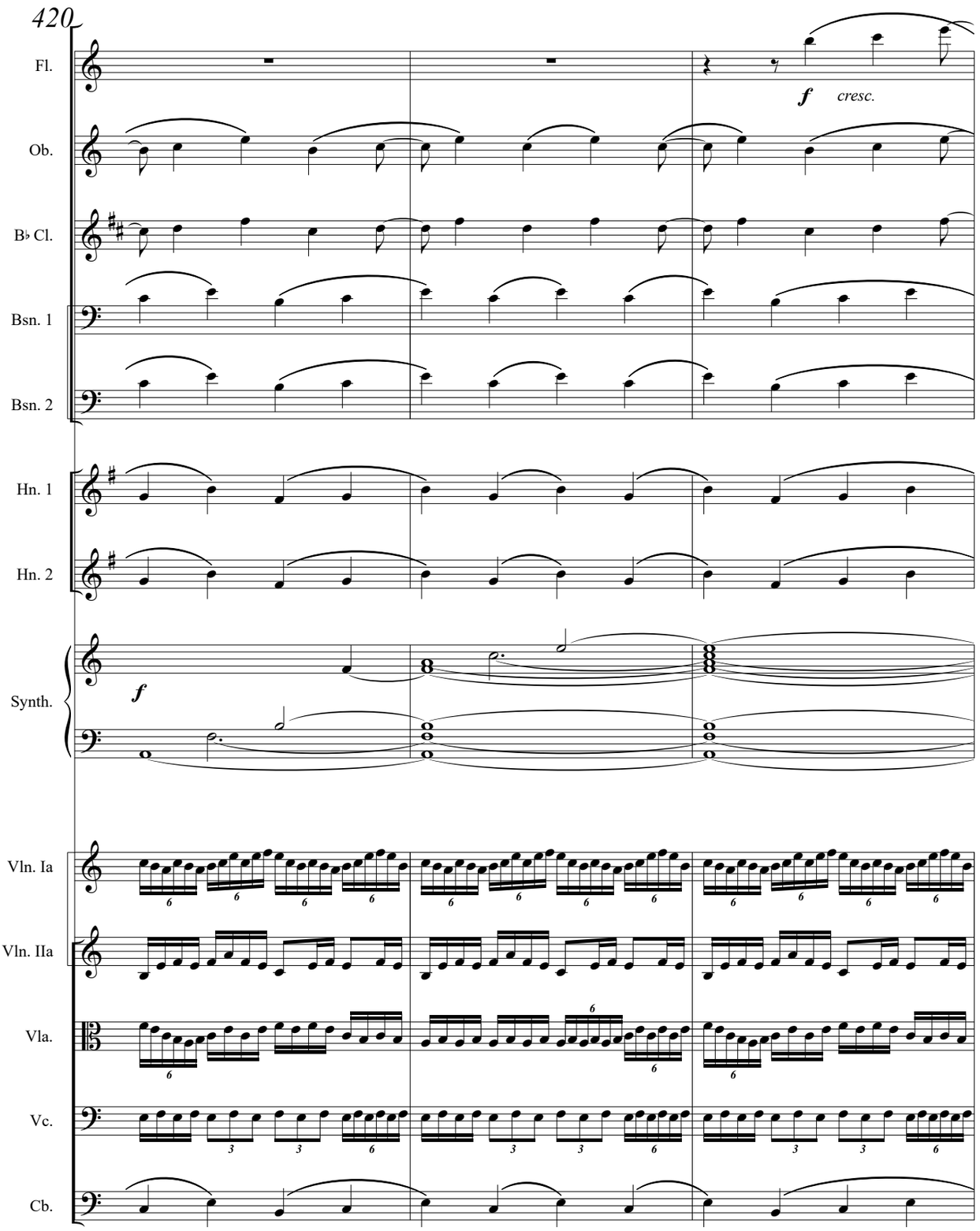

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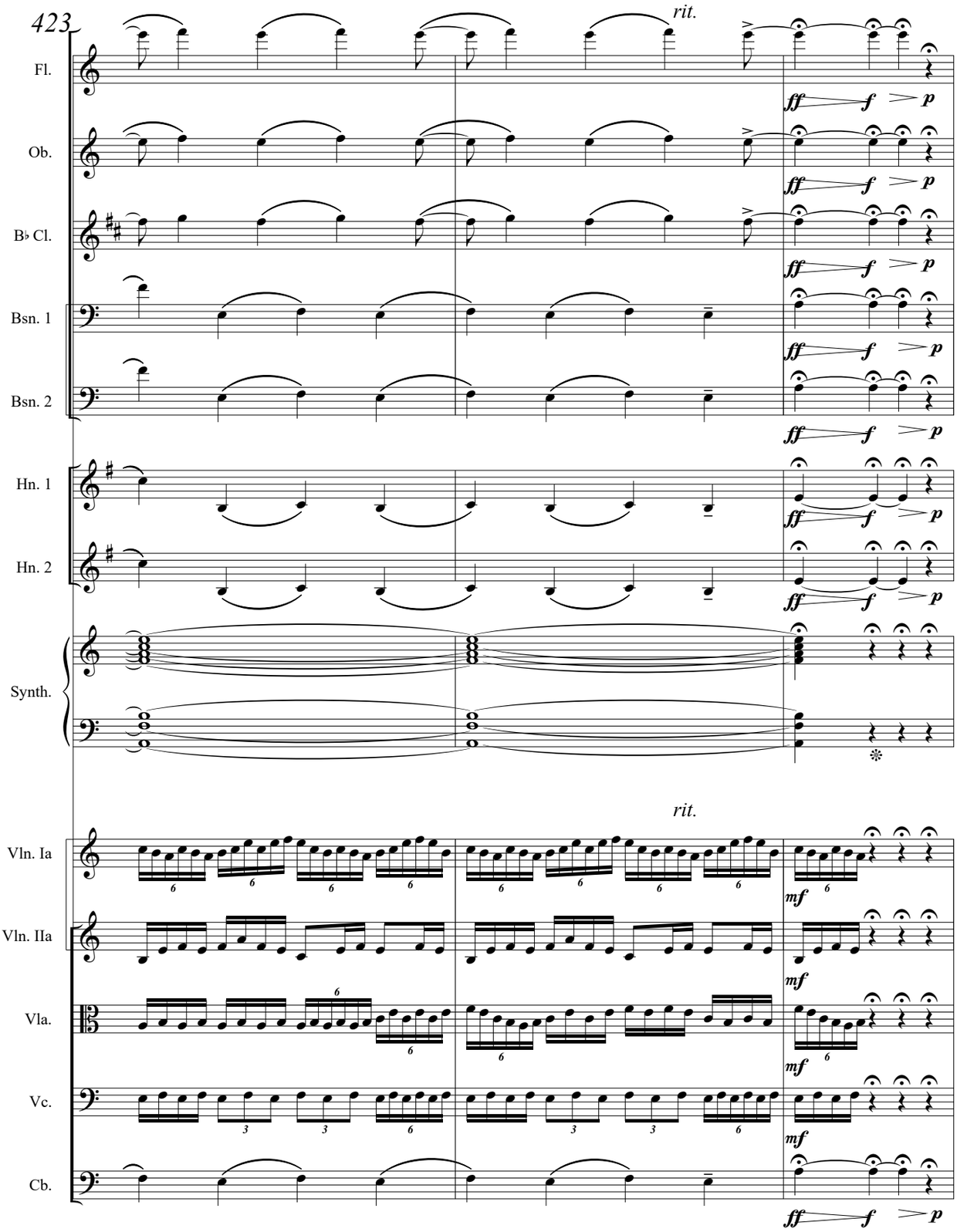

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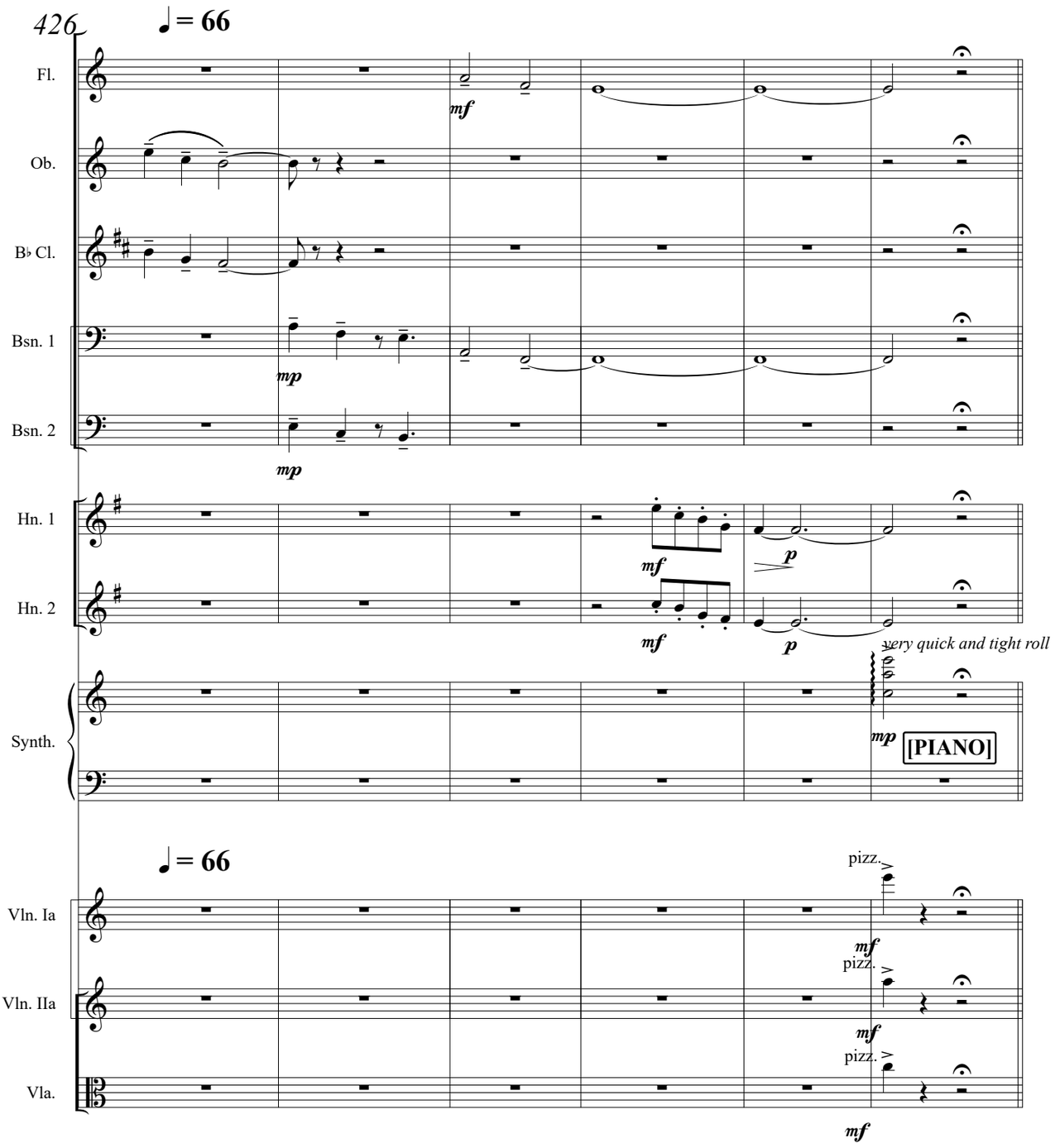

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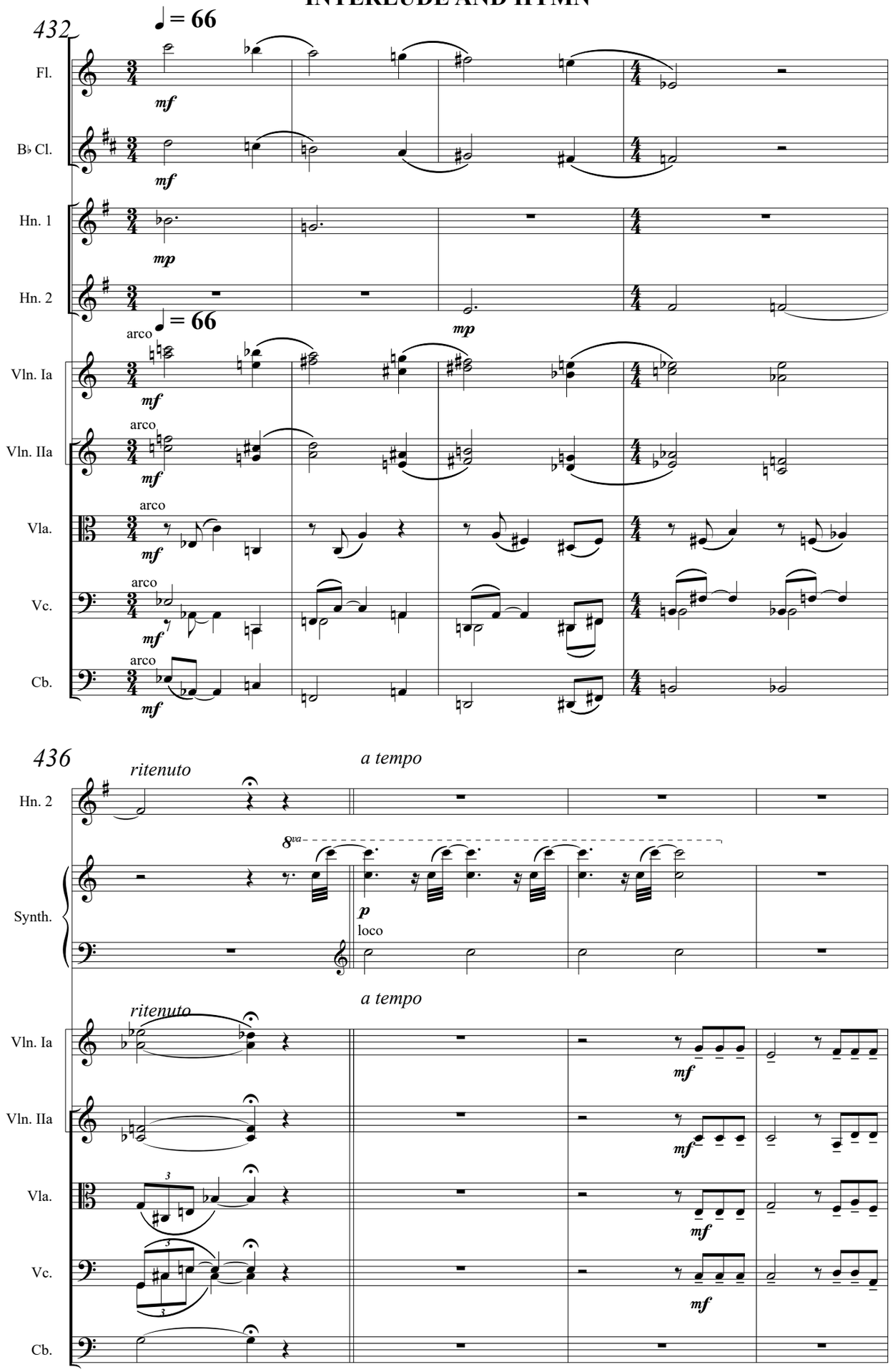
INTERLUDE AND HYMN



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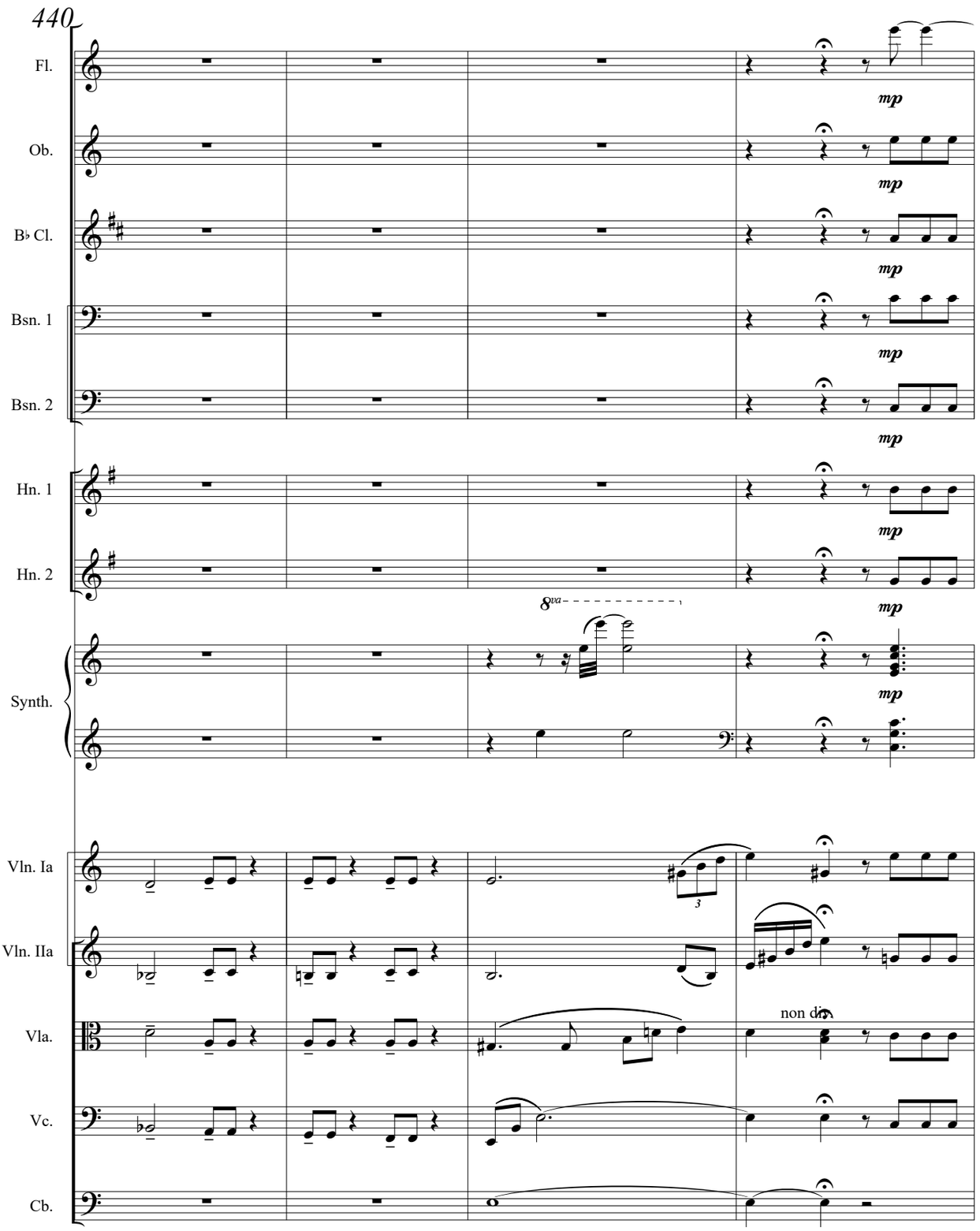

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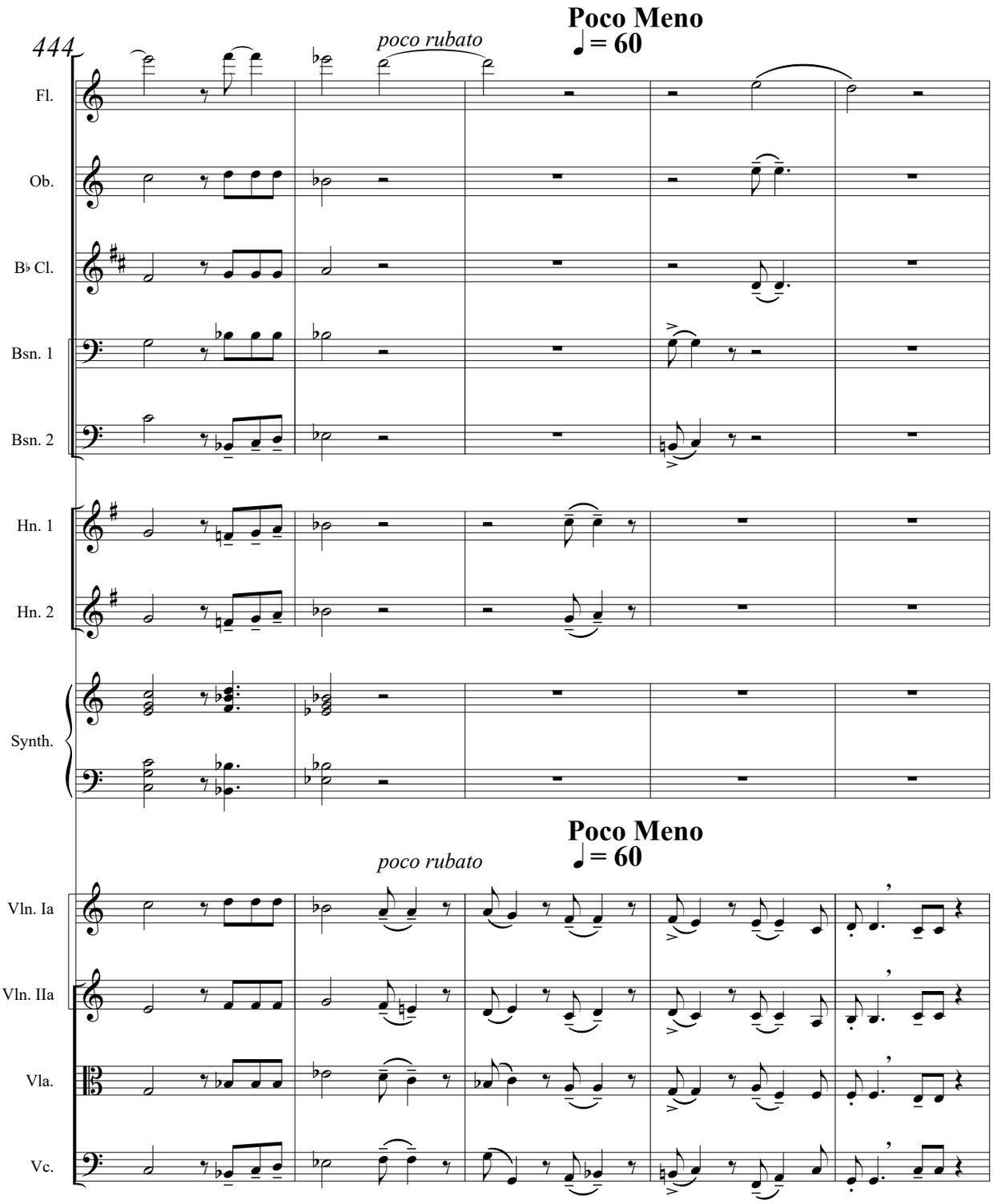

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IMMIGRATION

♩ = 60

INTRODUCTION TO IMMIGRATION

449

Fl.

Synth.

8va

p

loco

♩ = 60

Vln. Ia

Vln. IIa

Vla.

Vc.

pizz.

arco

Cb.

mp

454

♩ = 96

Tenuto_NP

Hn. 1

Hn. 2

p

mf

FRENCH

p

mf

(8va)

Synth.

458

Hn. 1

Hn. 2

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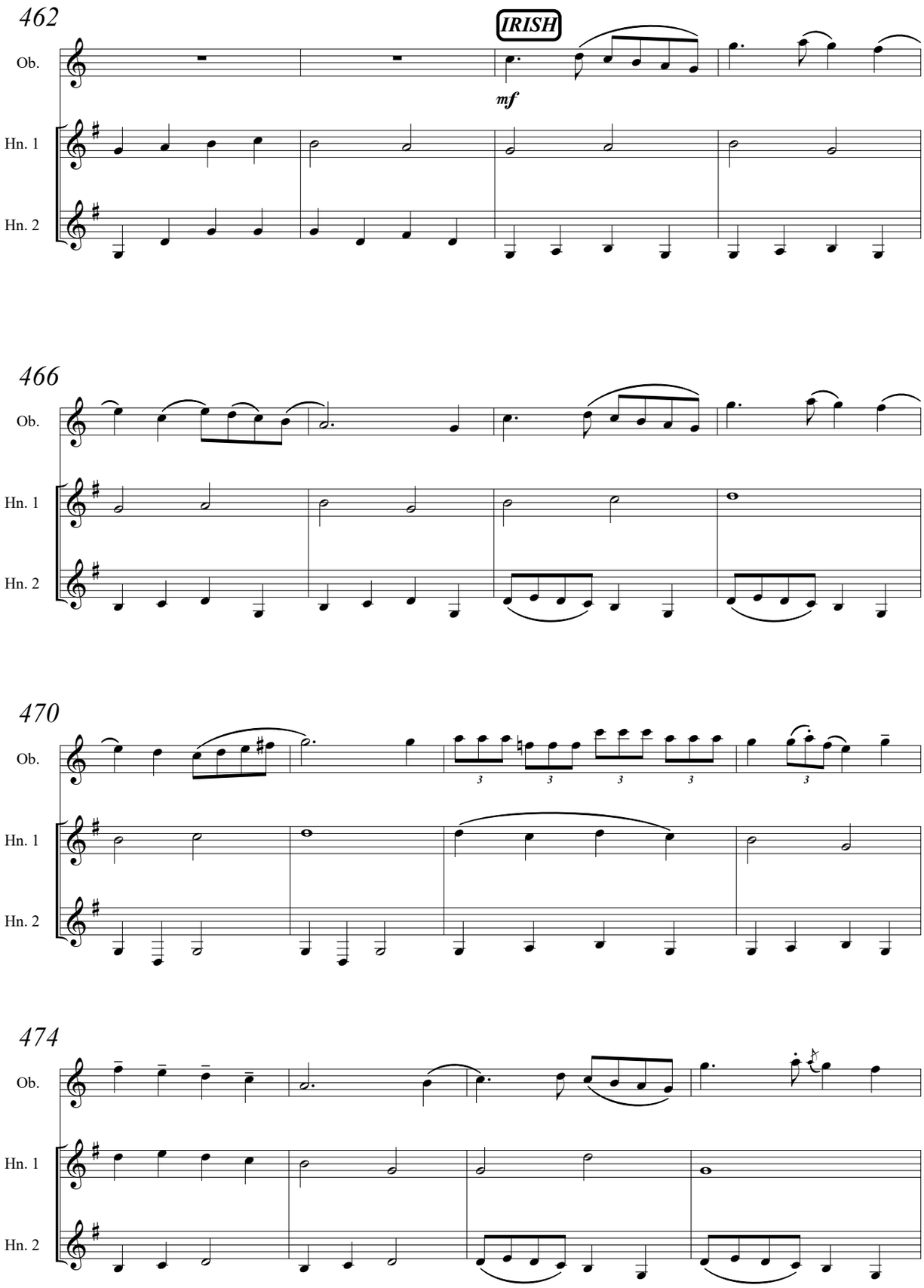

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IMMIGRATION

478

MAINTAIN INDEPENDENT TEMPO

Repeat *sotto voce* until cue for cut off, then next tune.

Ob.

Hn. 1

Hn. 2

Vla.

MAINTAIN INDEPENDENT TEMPO

sotto voce

MAINTAIN INDEPENDENT TEMPO

sotto voce

Violas at slightly faster tempi

For audio playback, use two staves, and melody *ad libitum*.

Play on open strings for "drone effect"

481

Ob.

Hn. 1

Hn. 2

Vla.

484

Ob.

Hn. 1

Hn. 2

Vla.

Vc.

ENGLISH

legato

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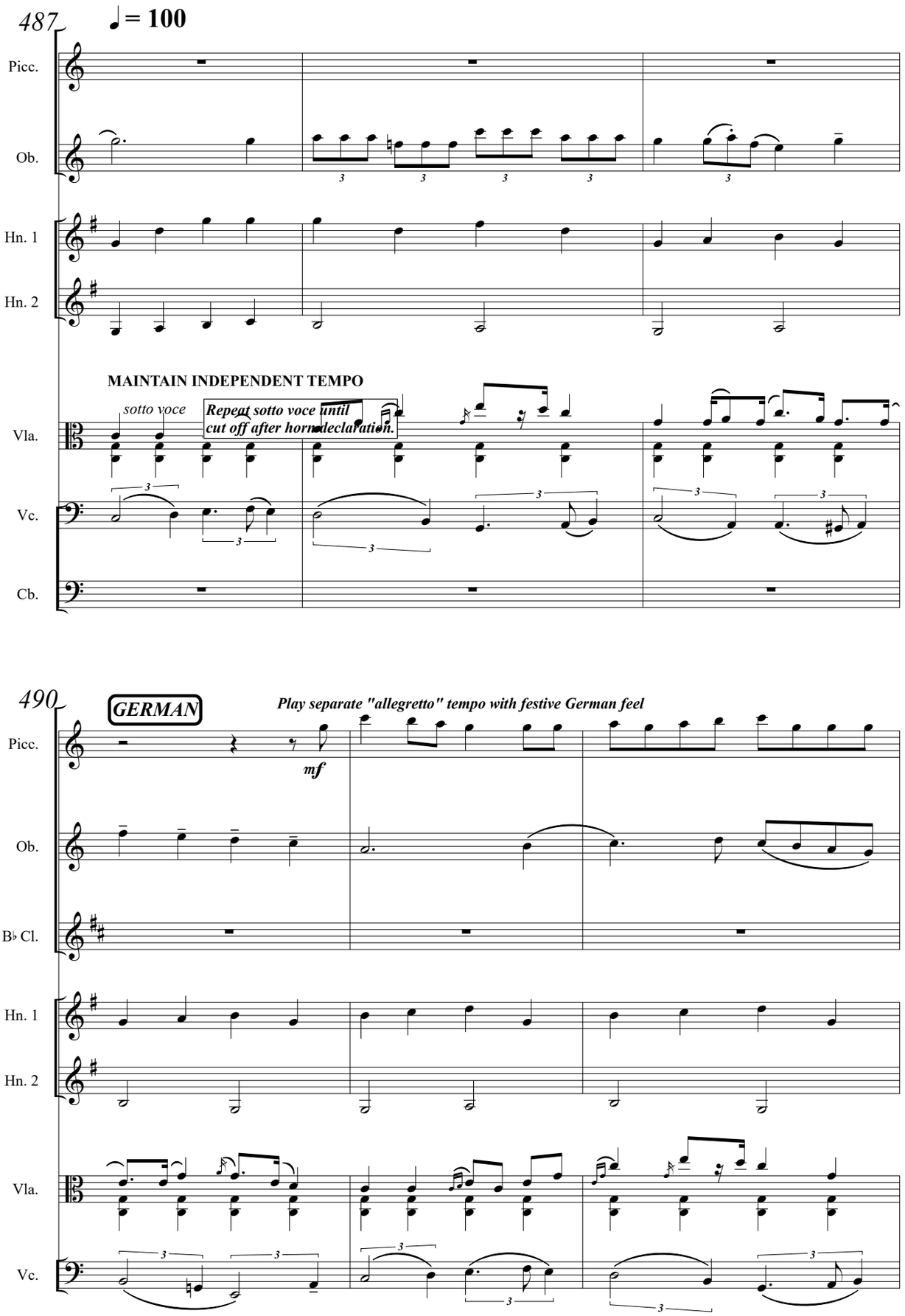

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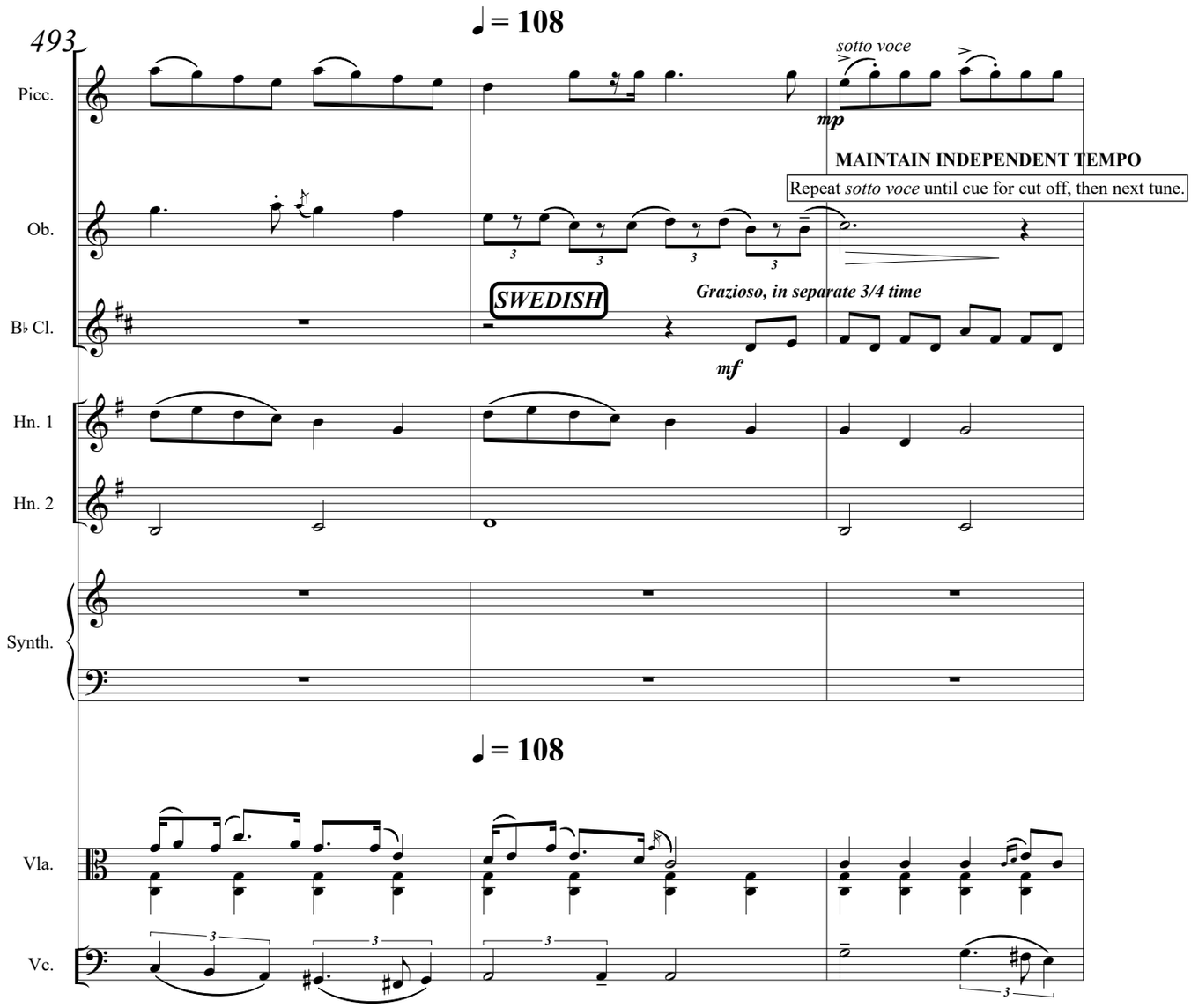

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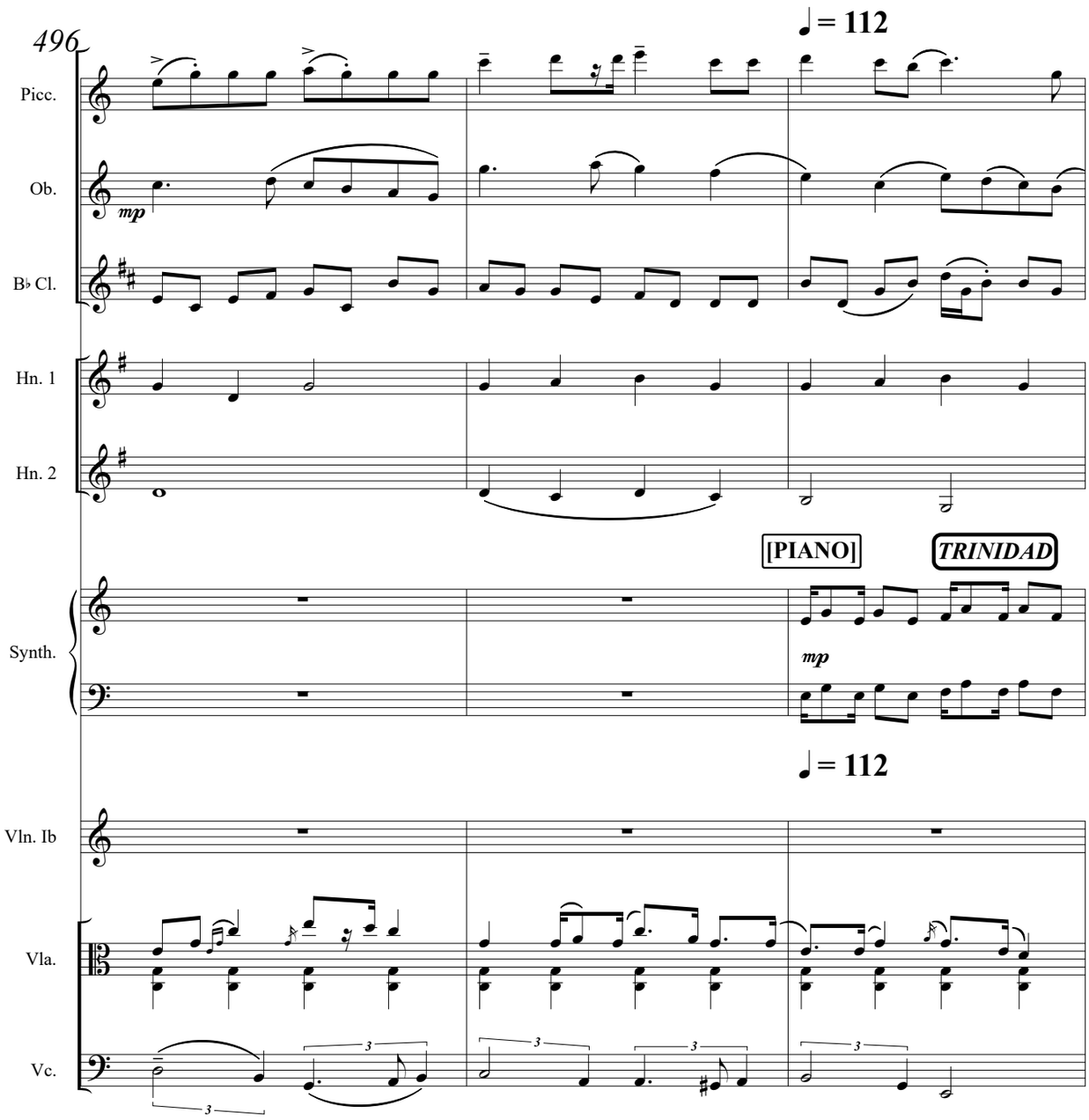

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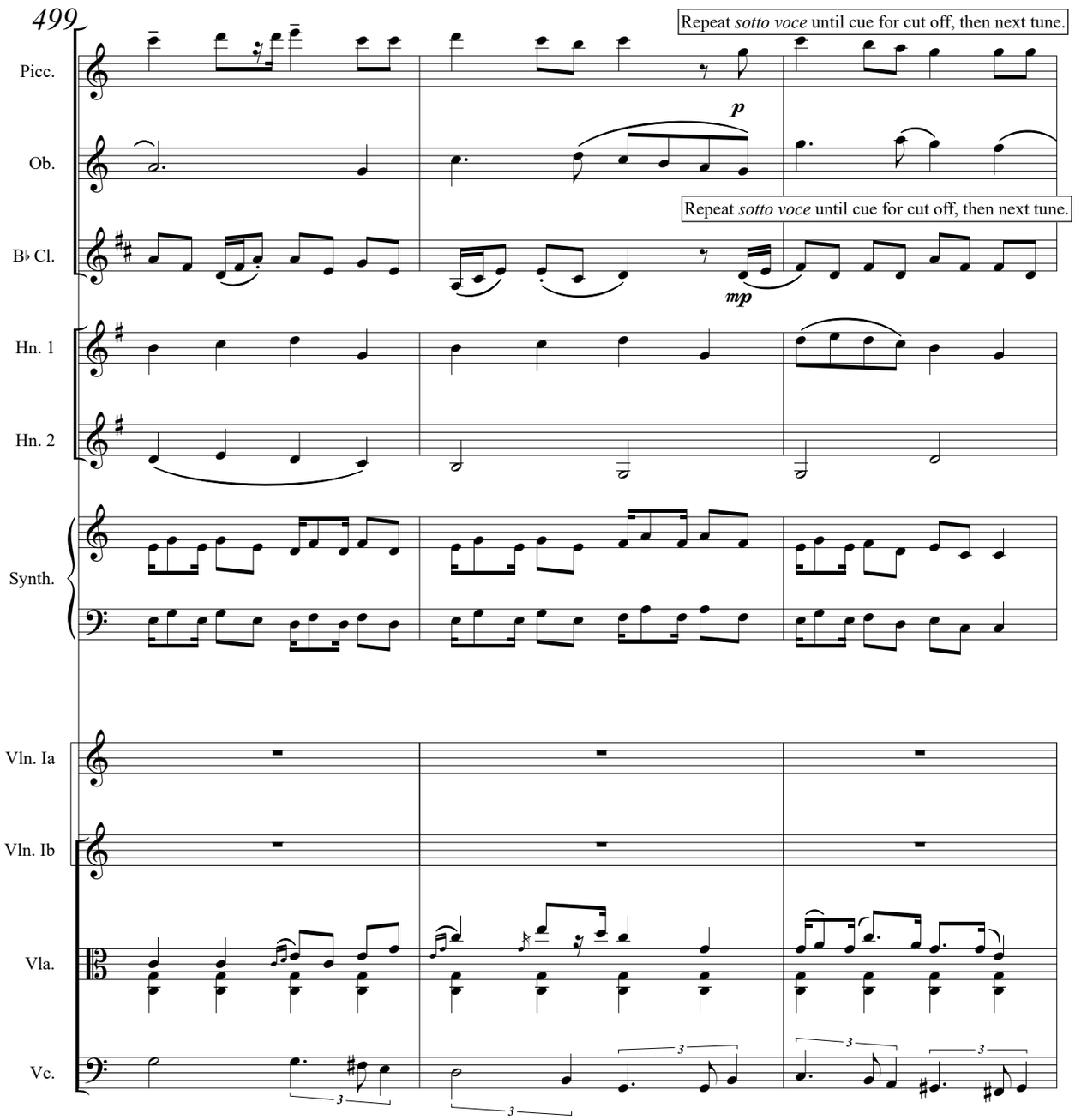

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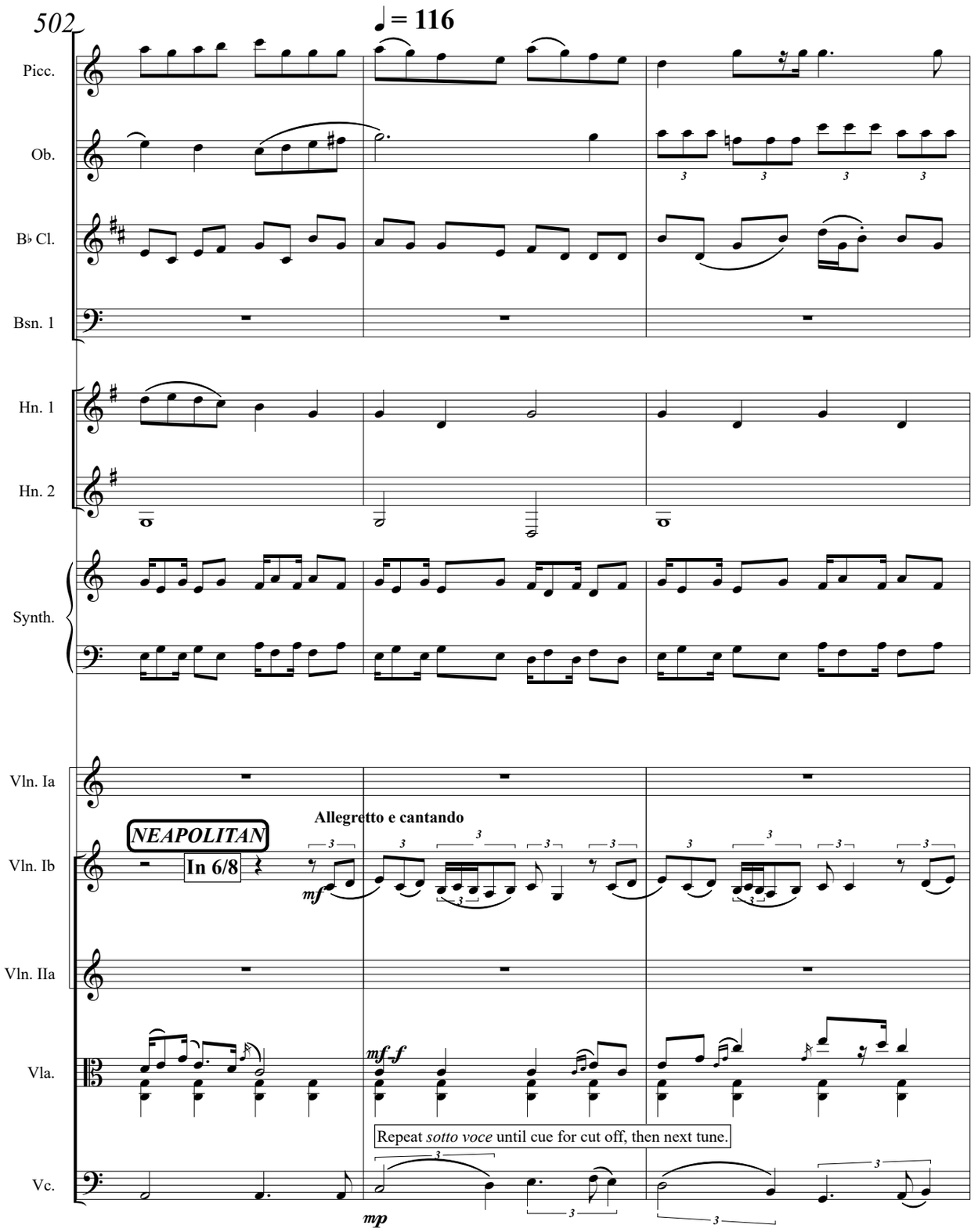

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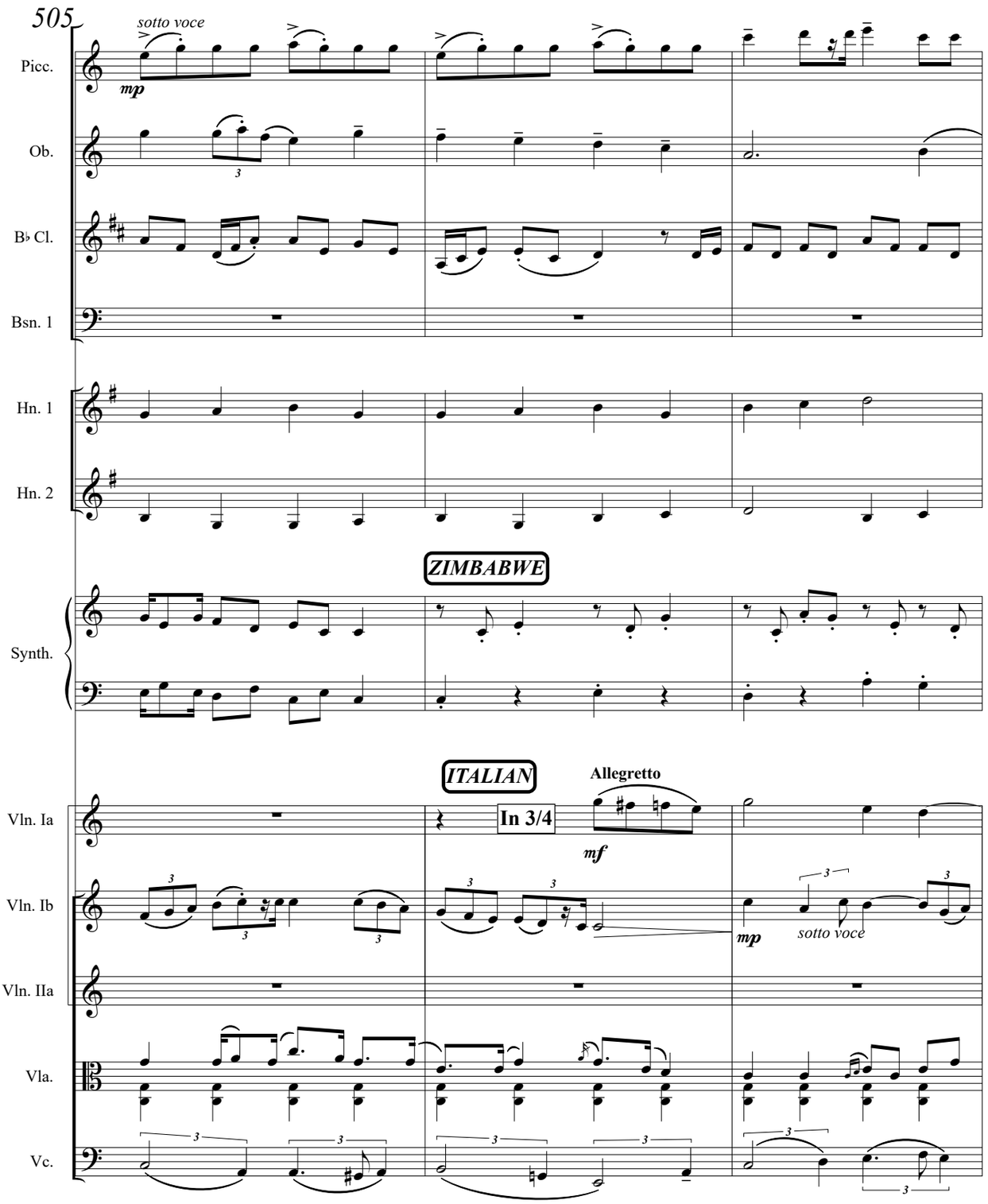

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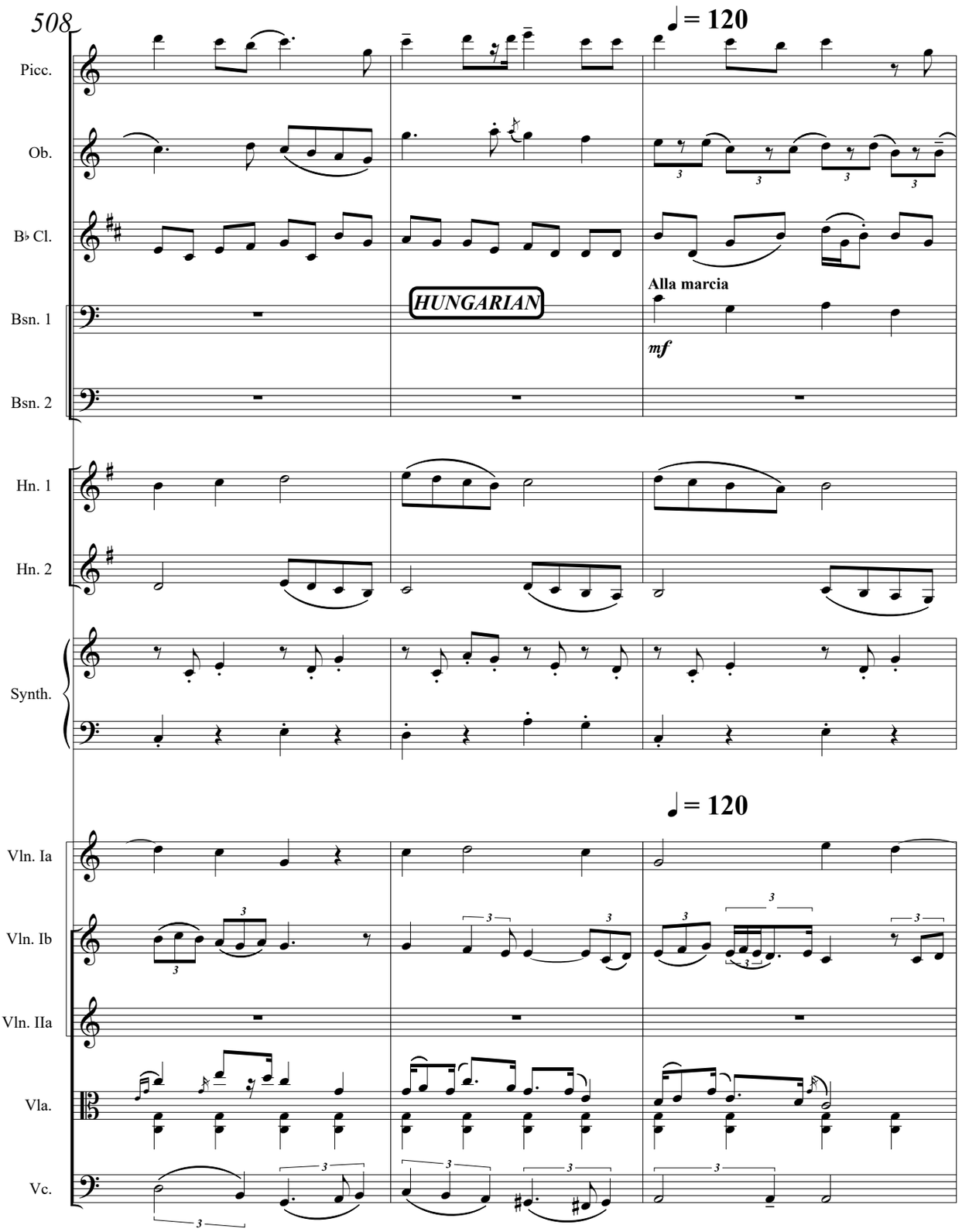

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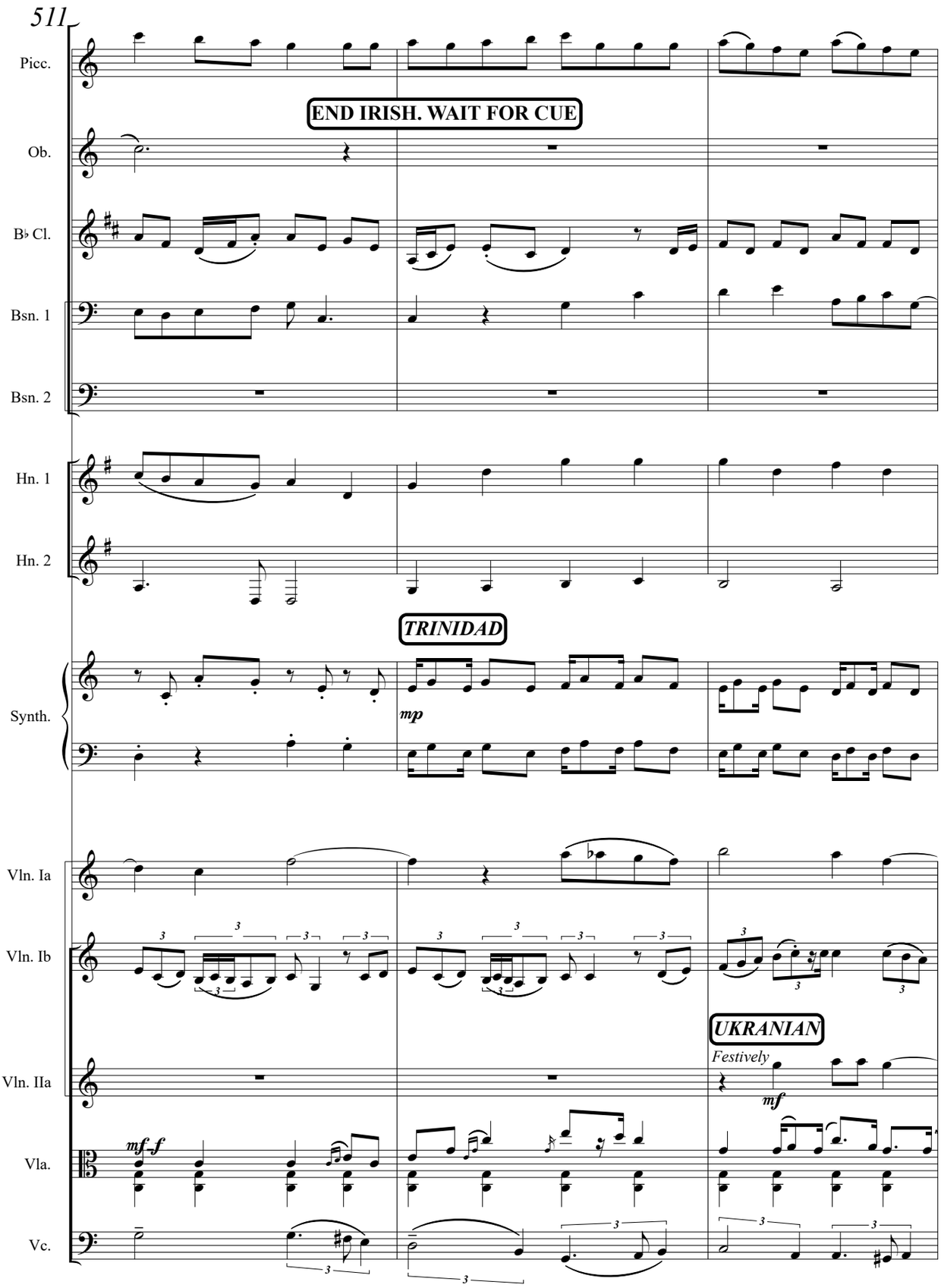

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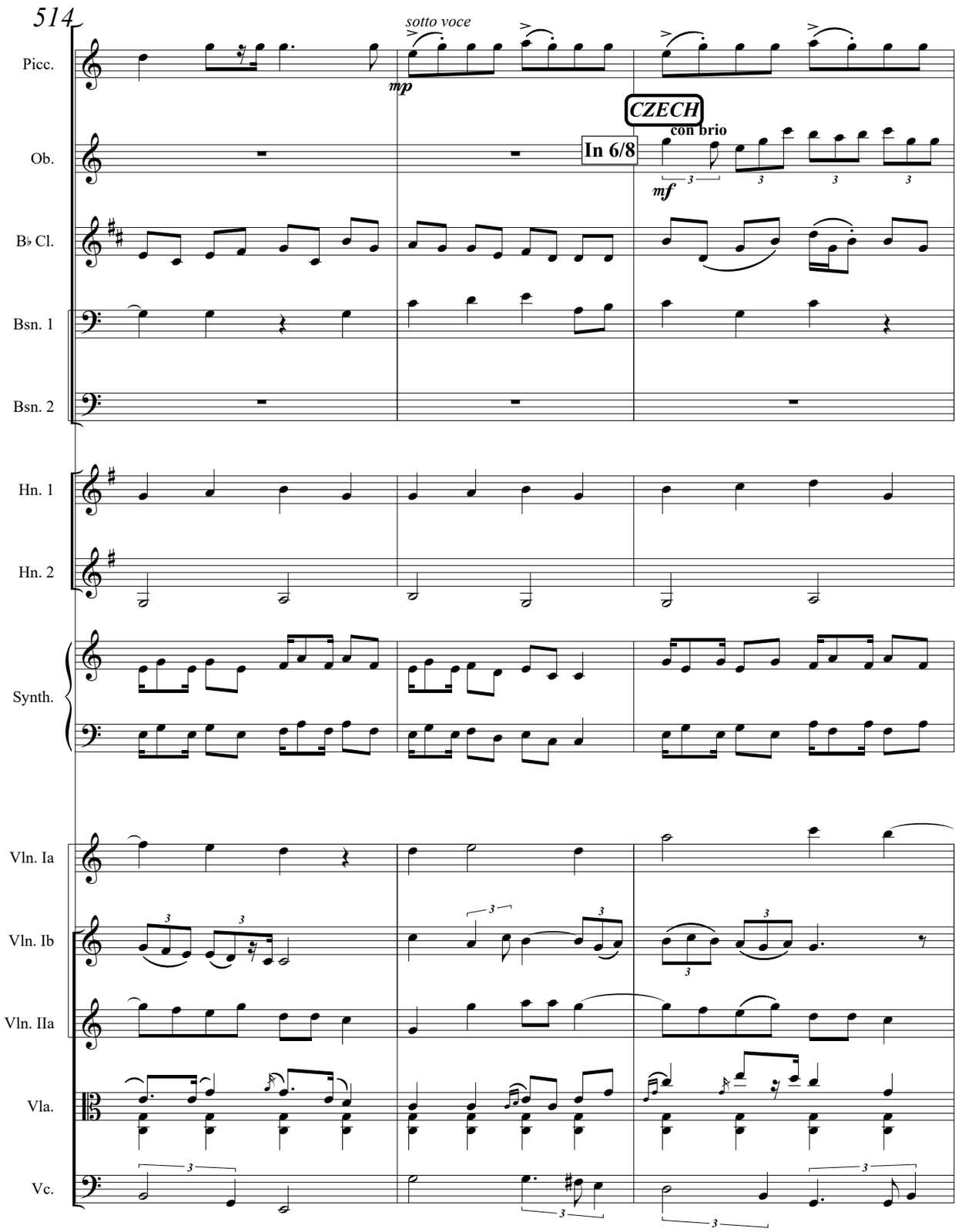

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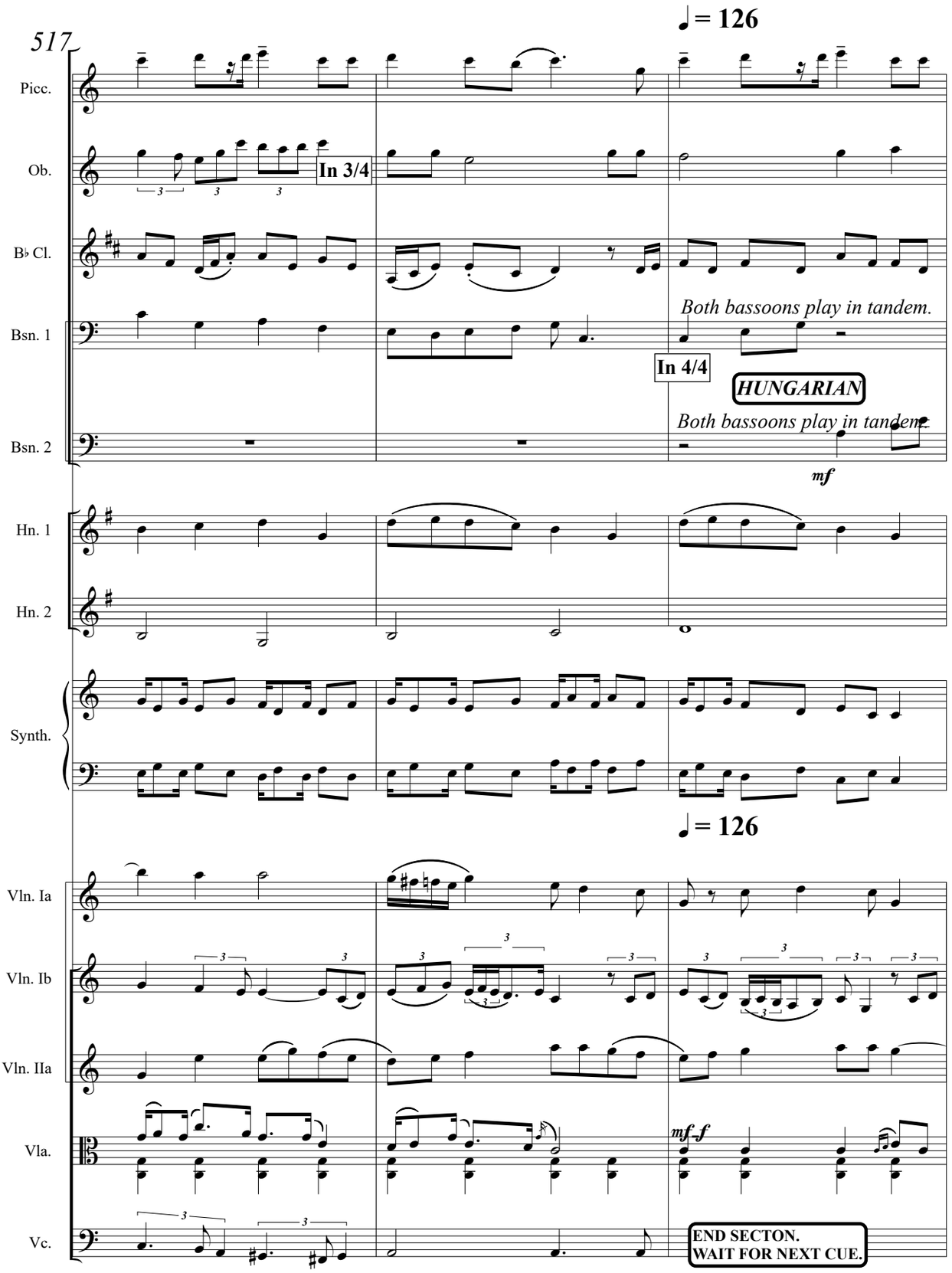

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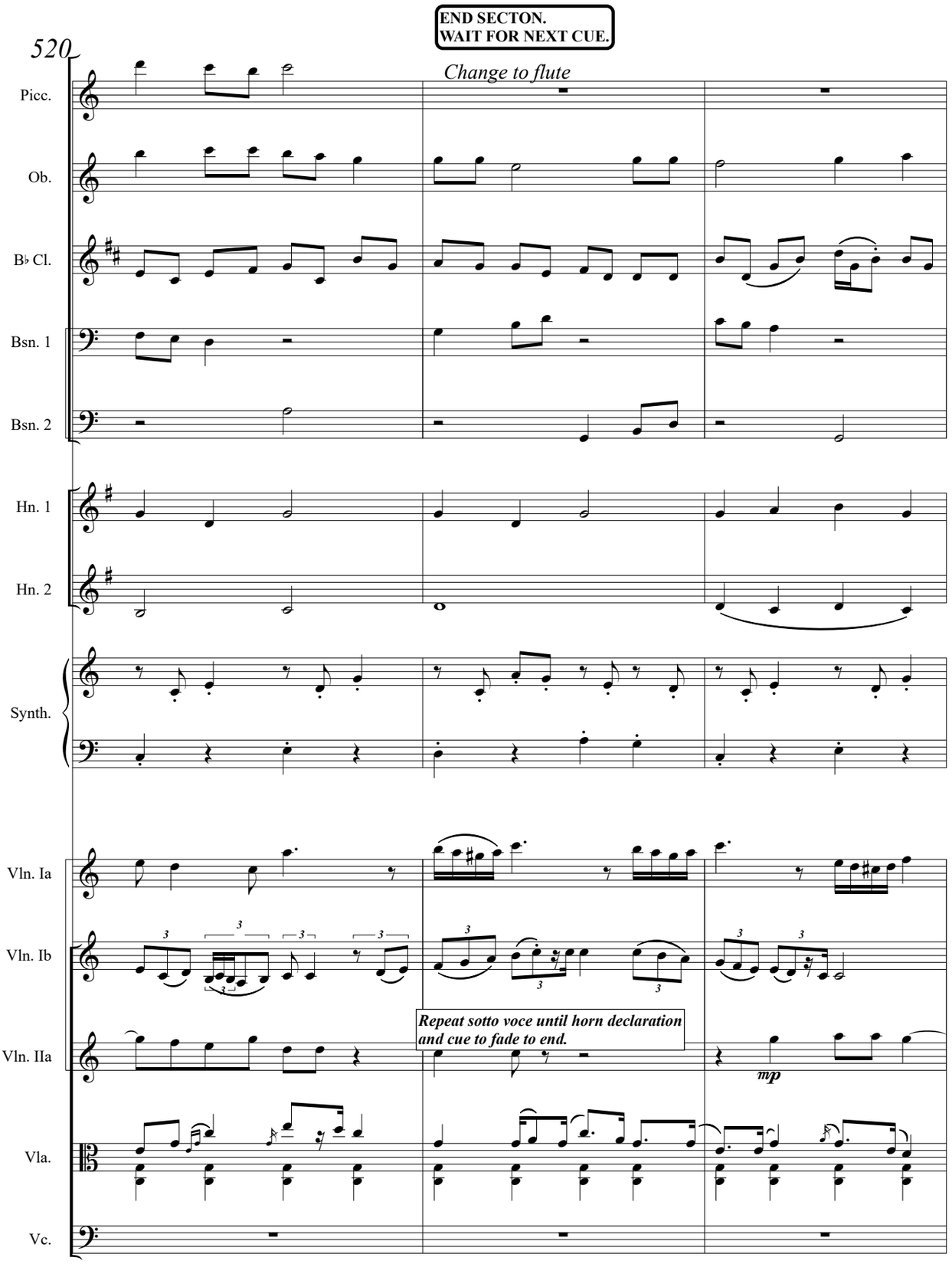

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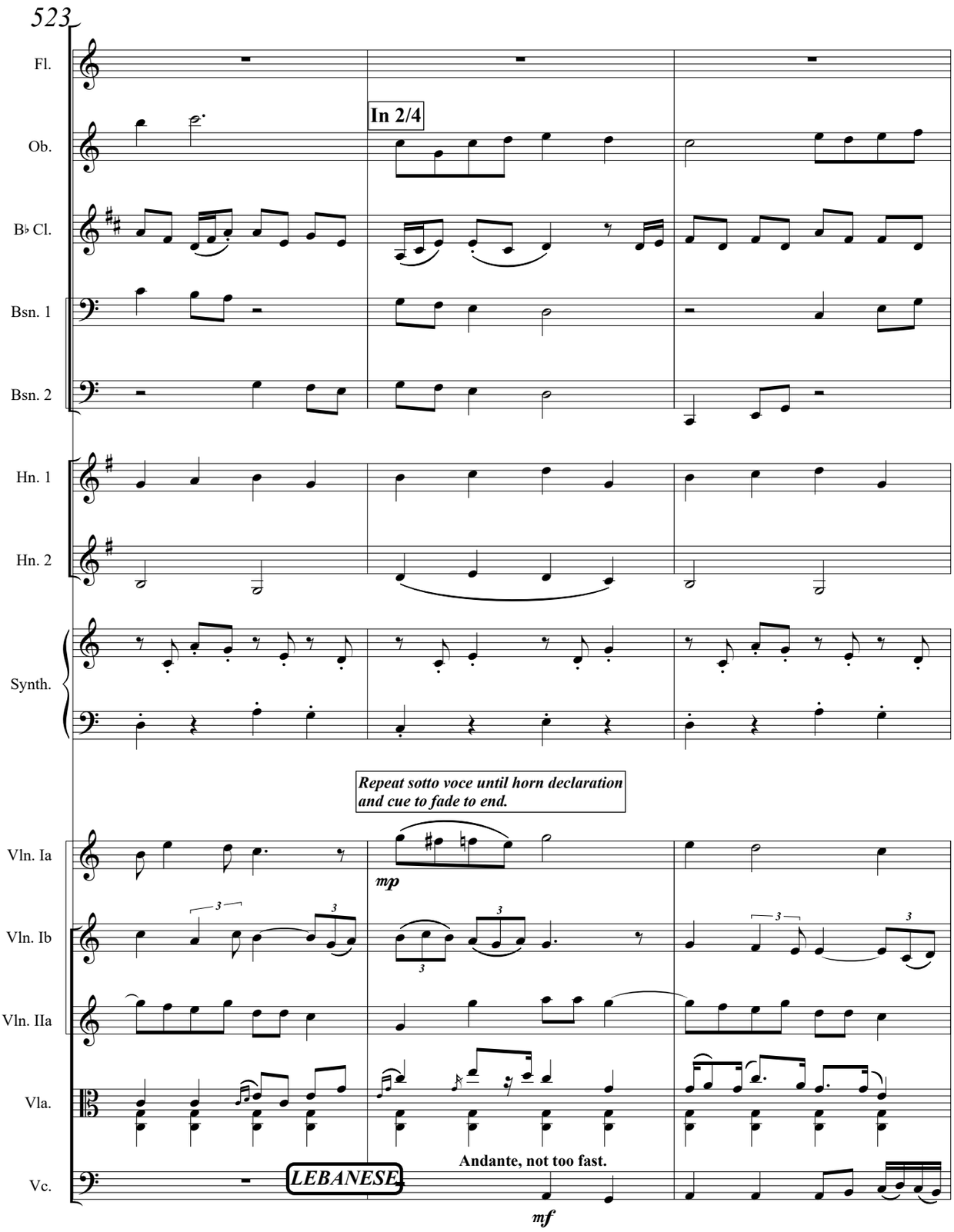

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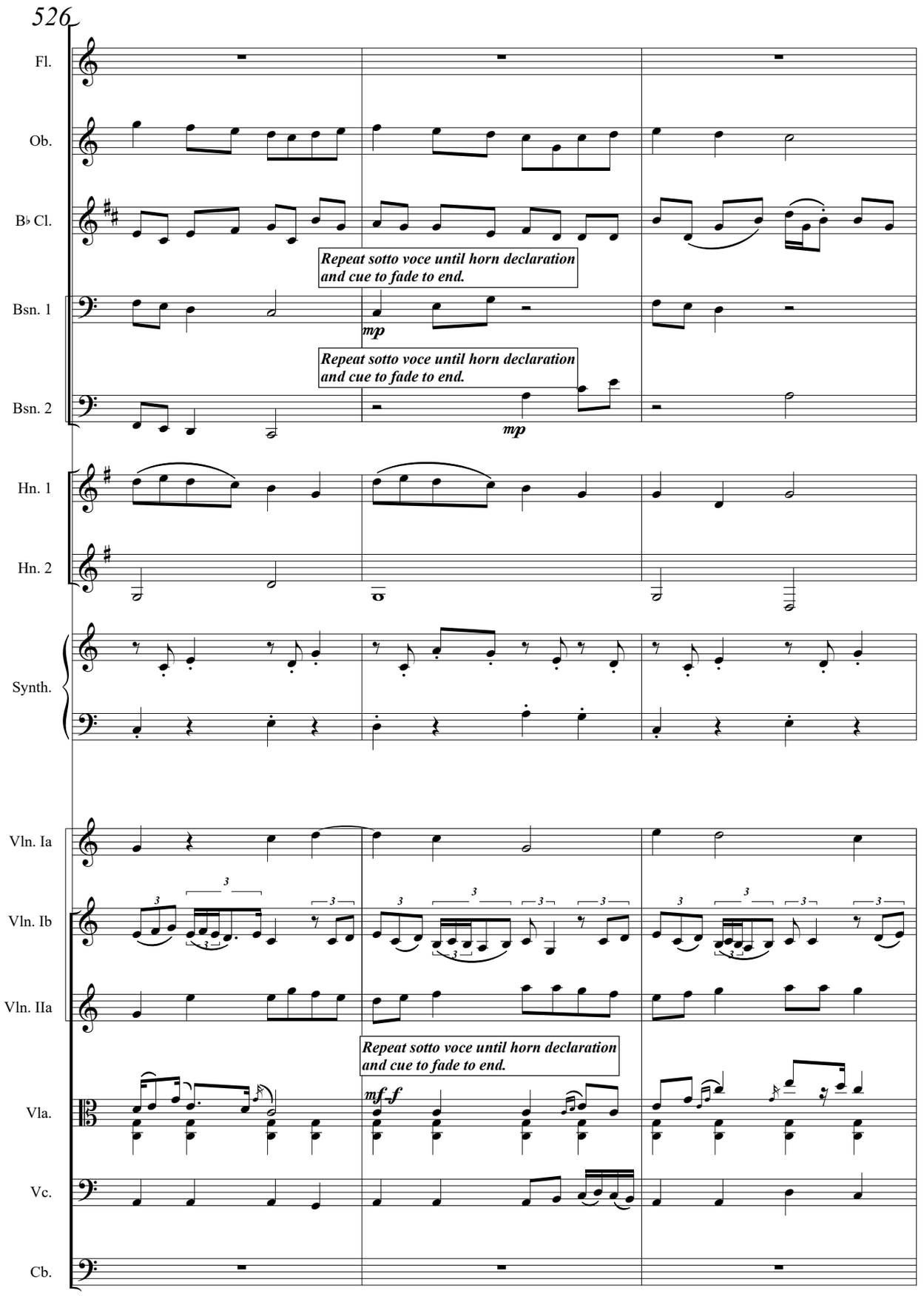

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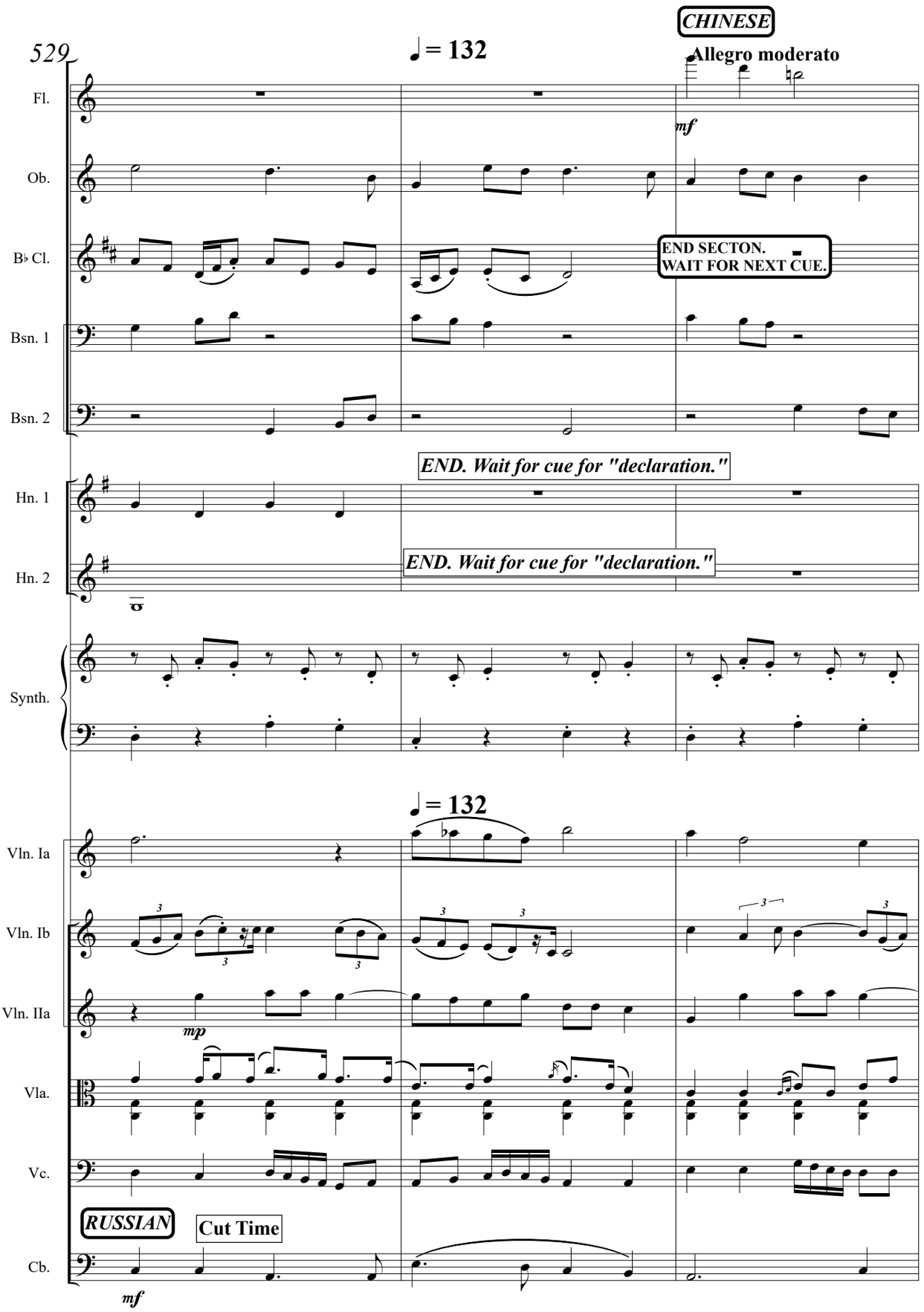

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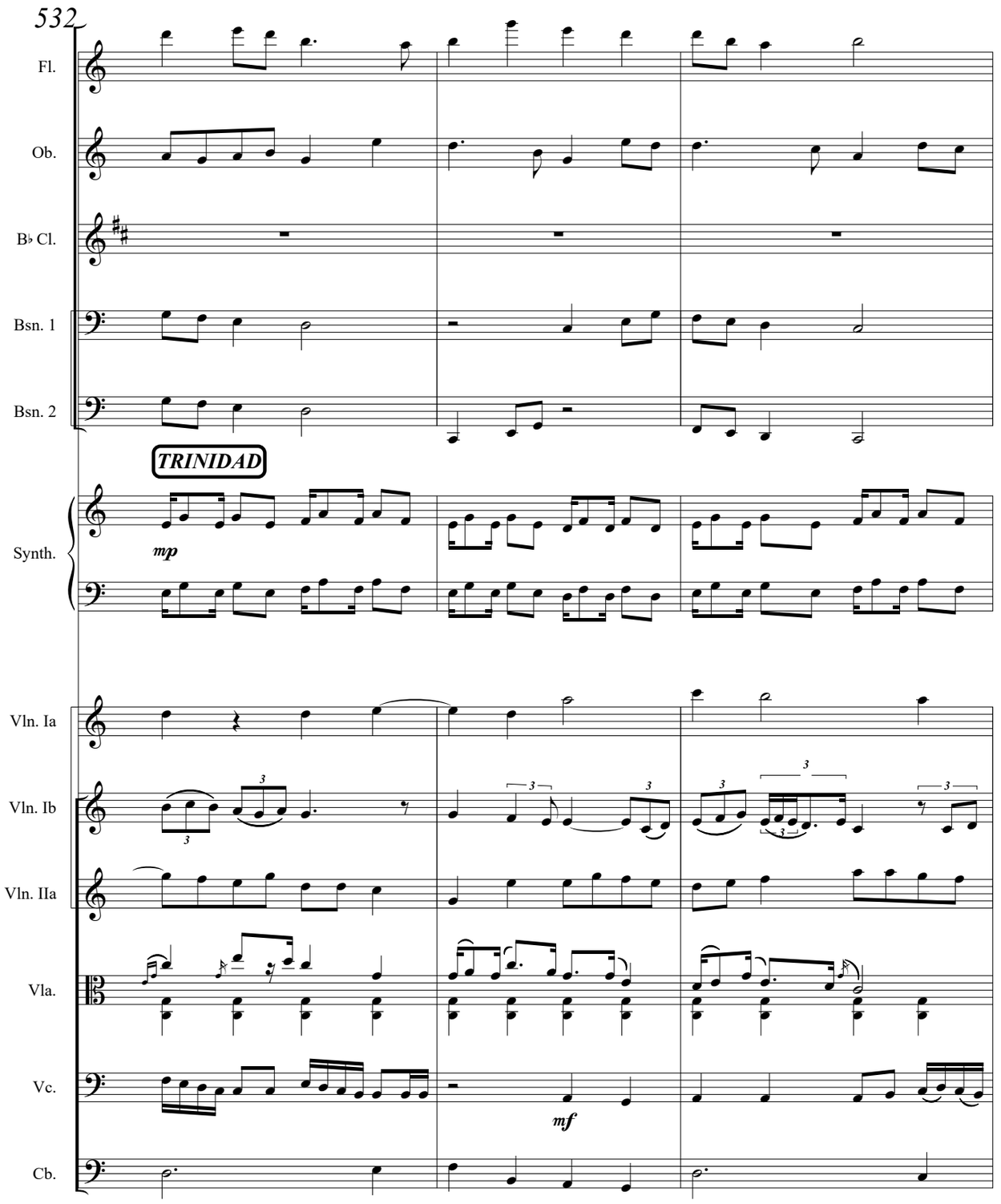

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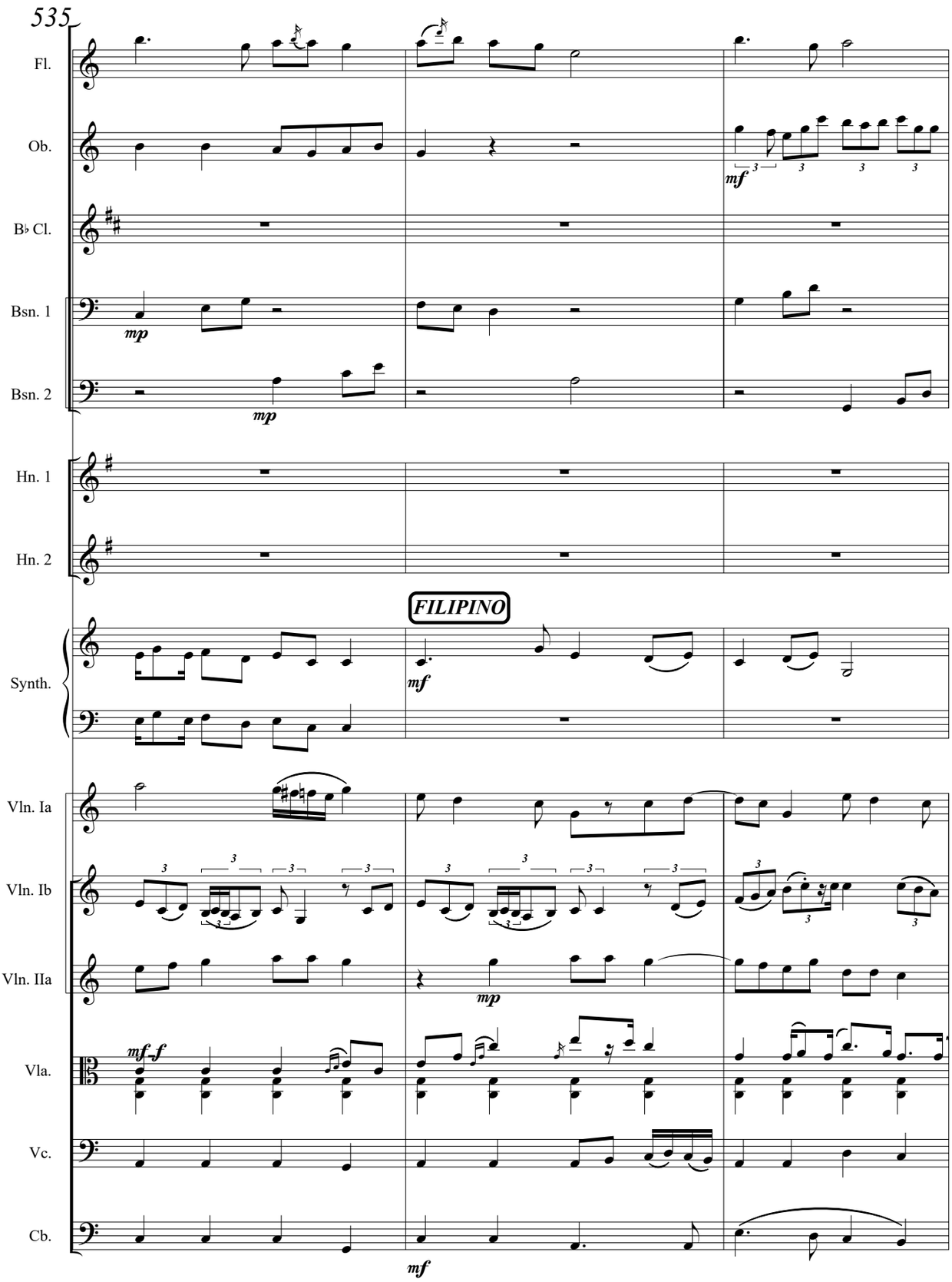

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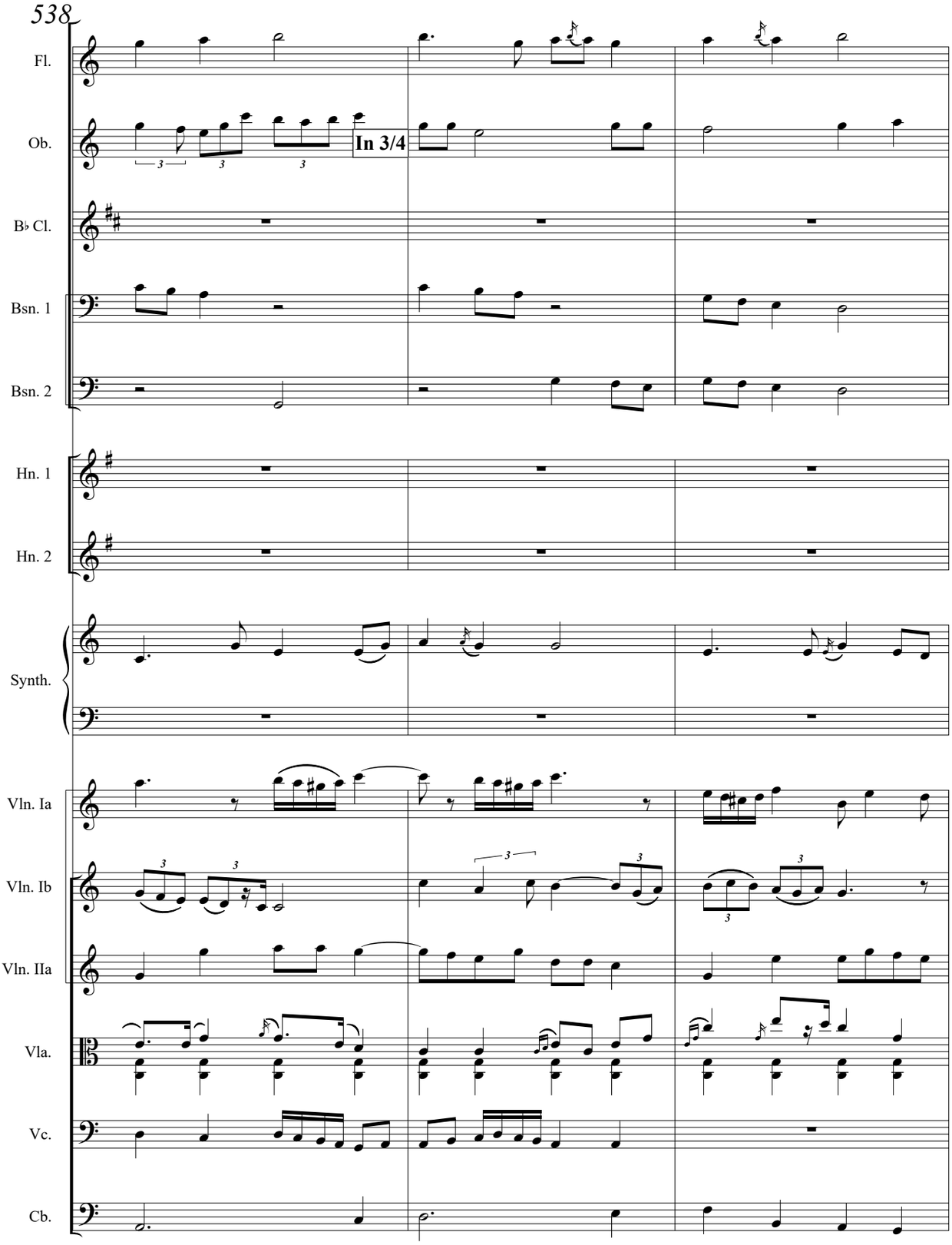

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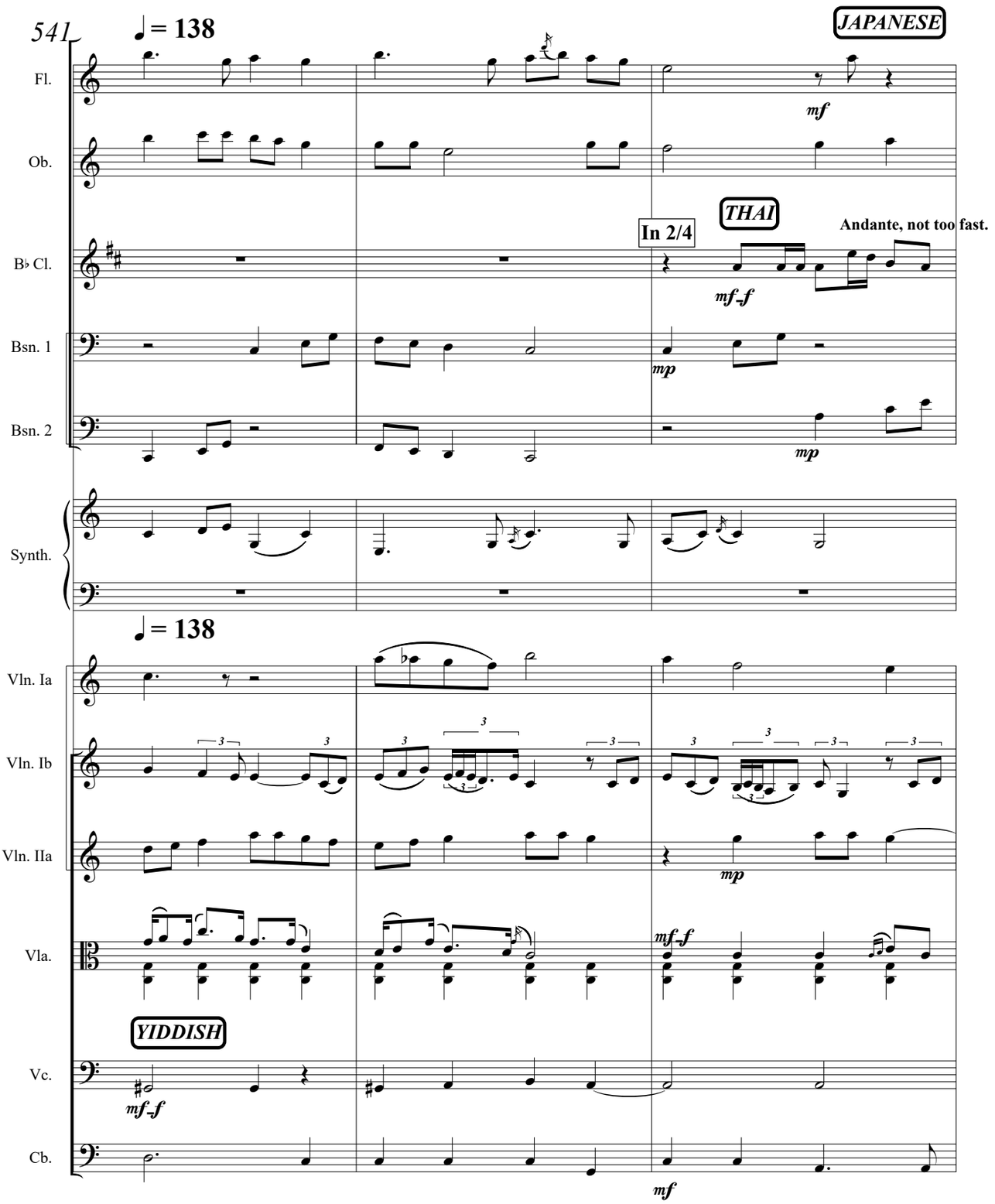

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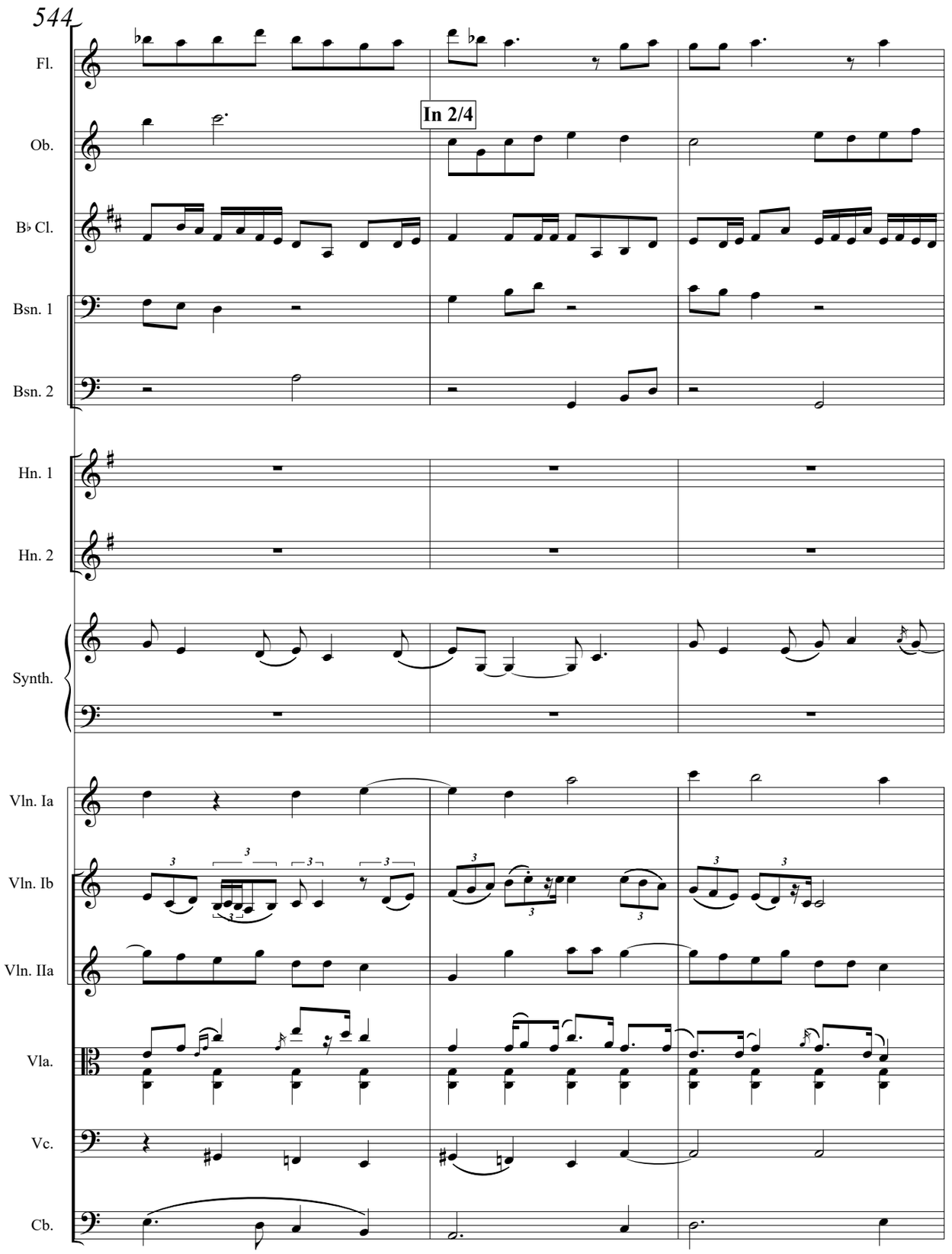

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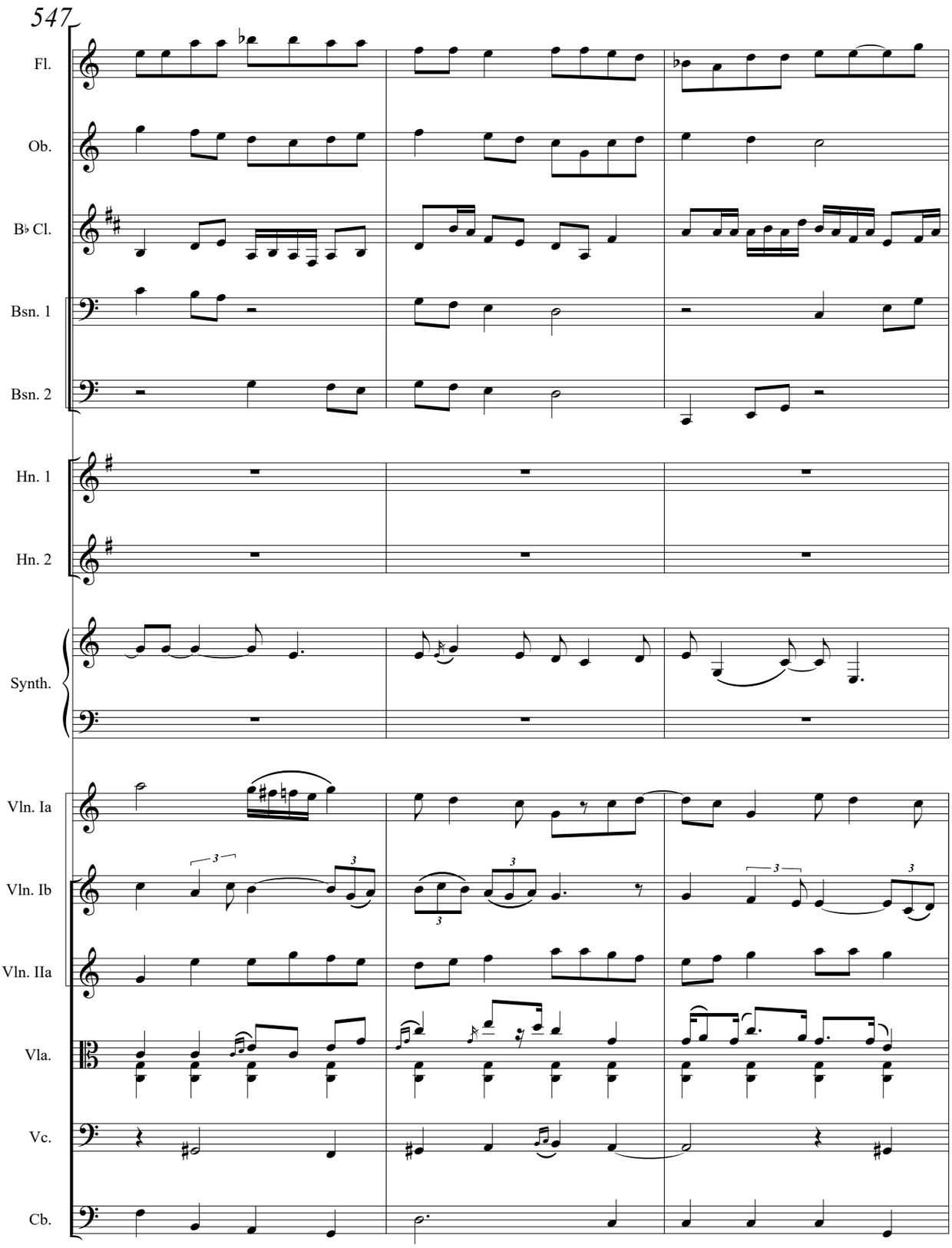

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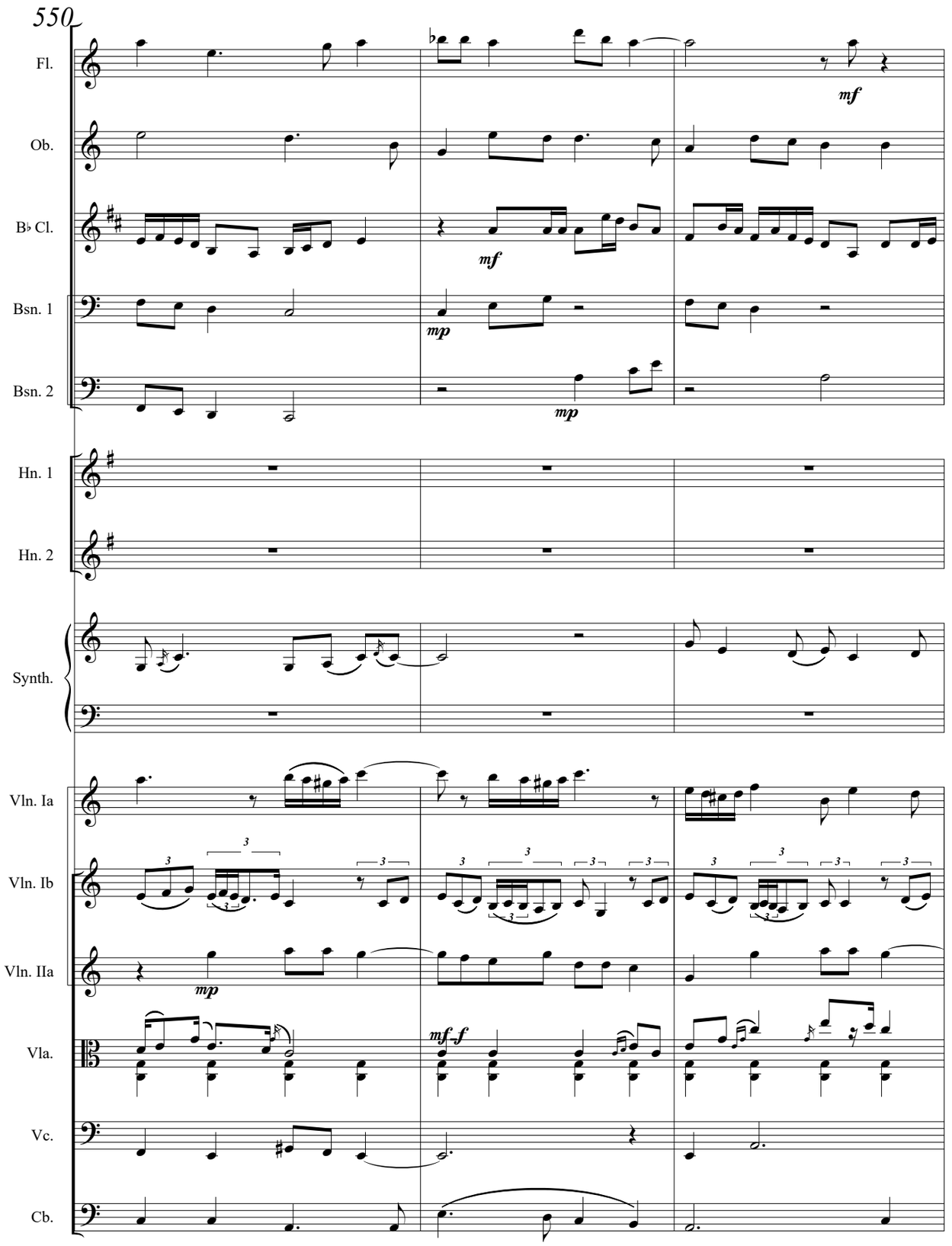

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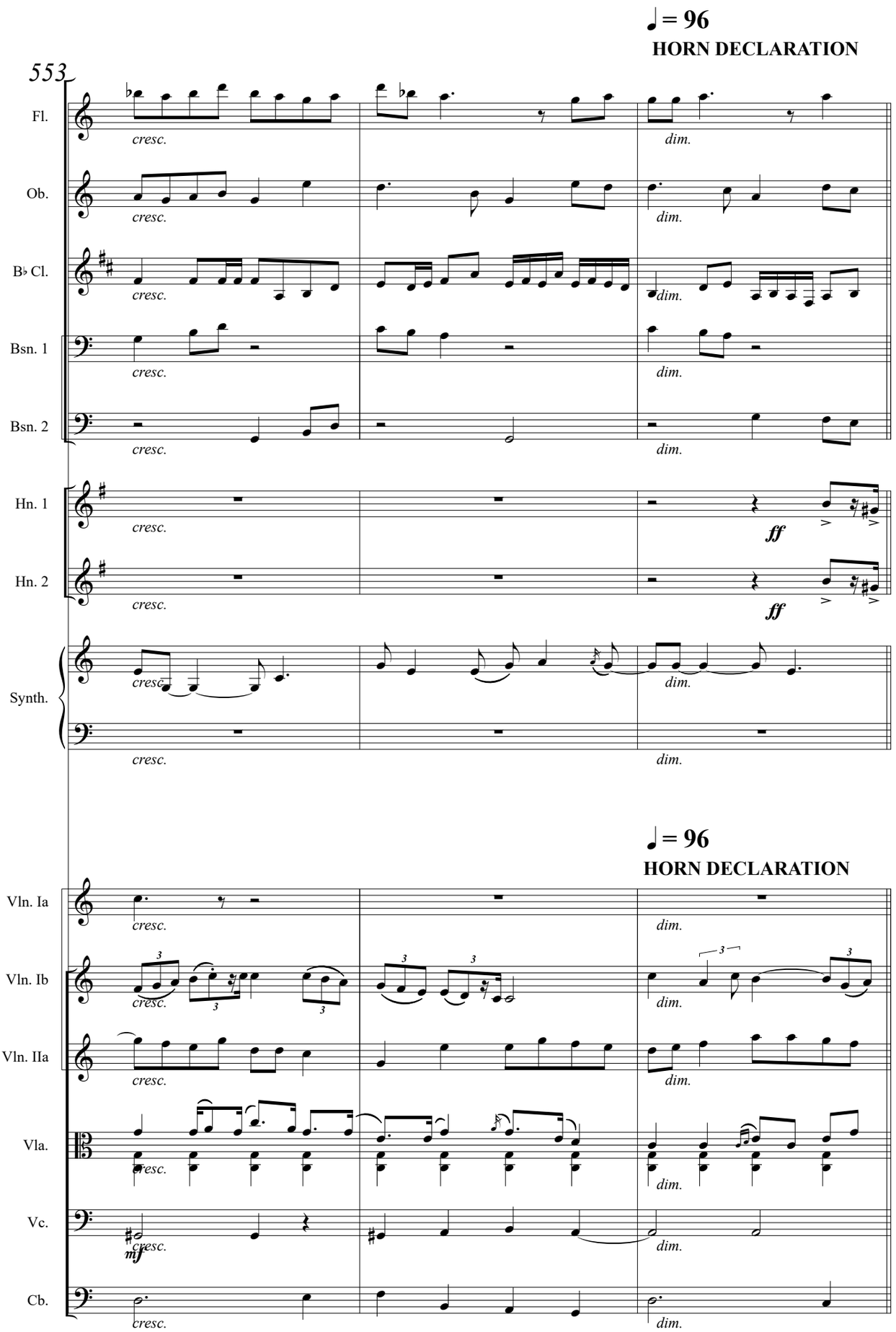

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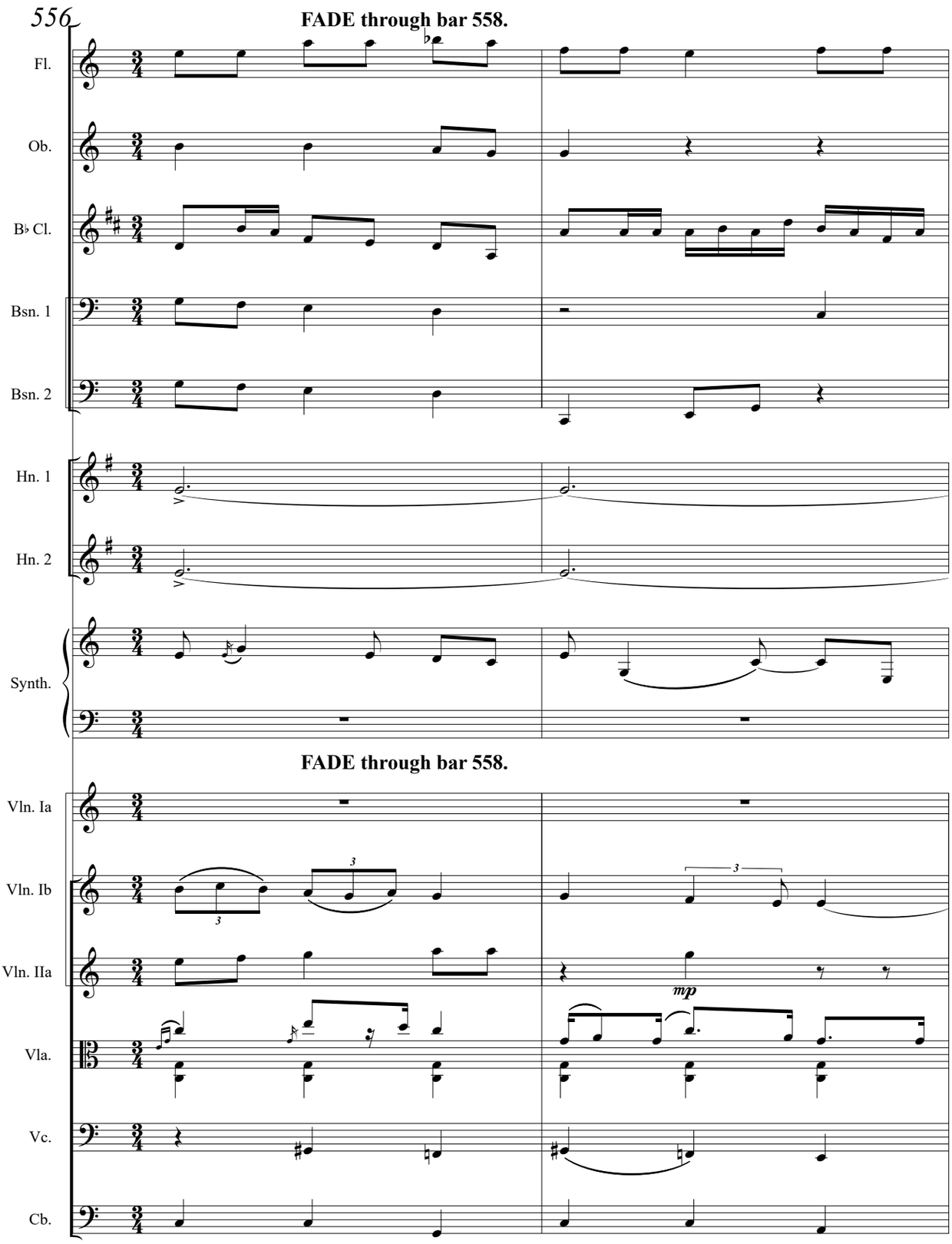

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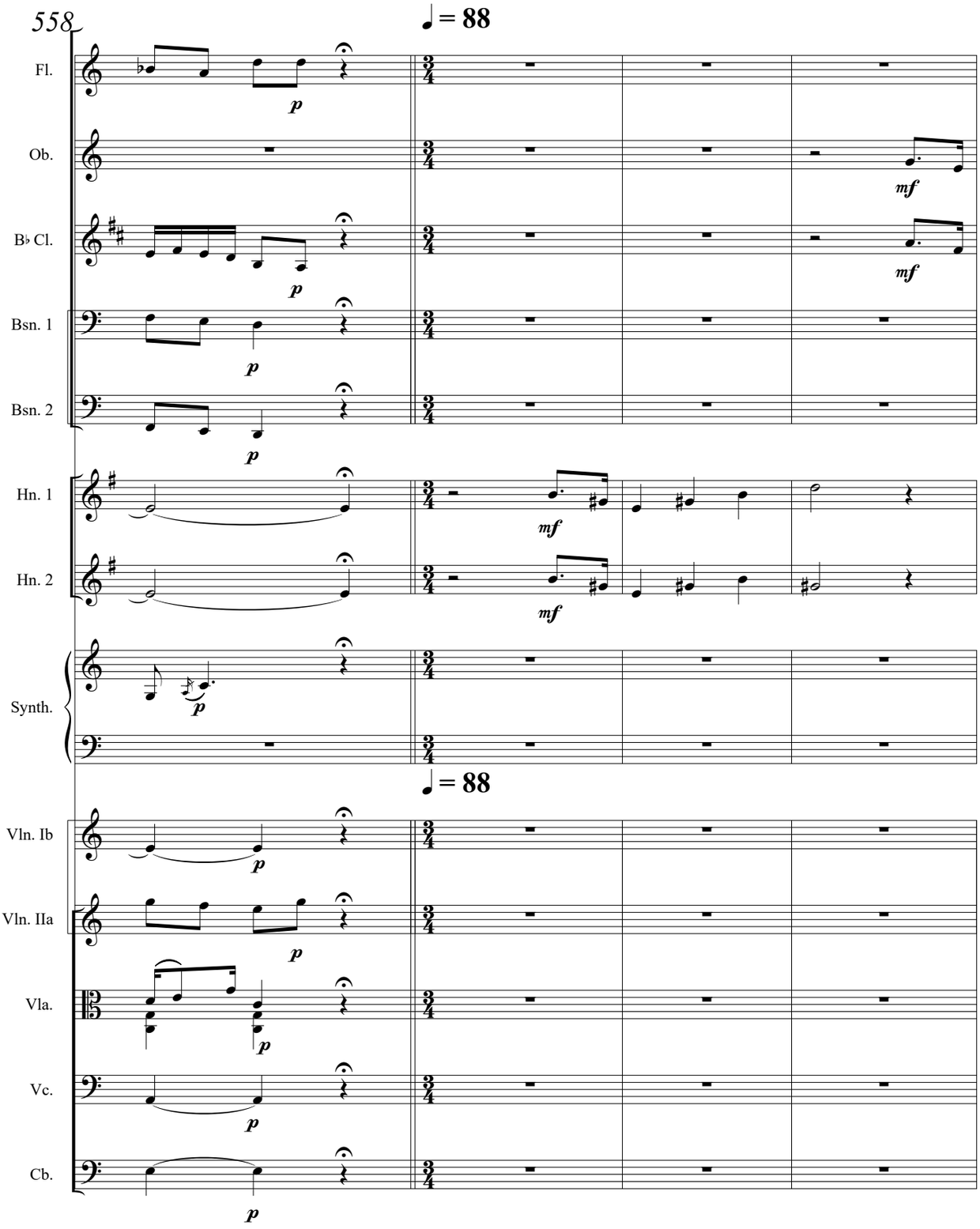

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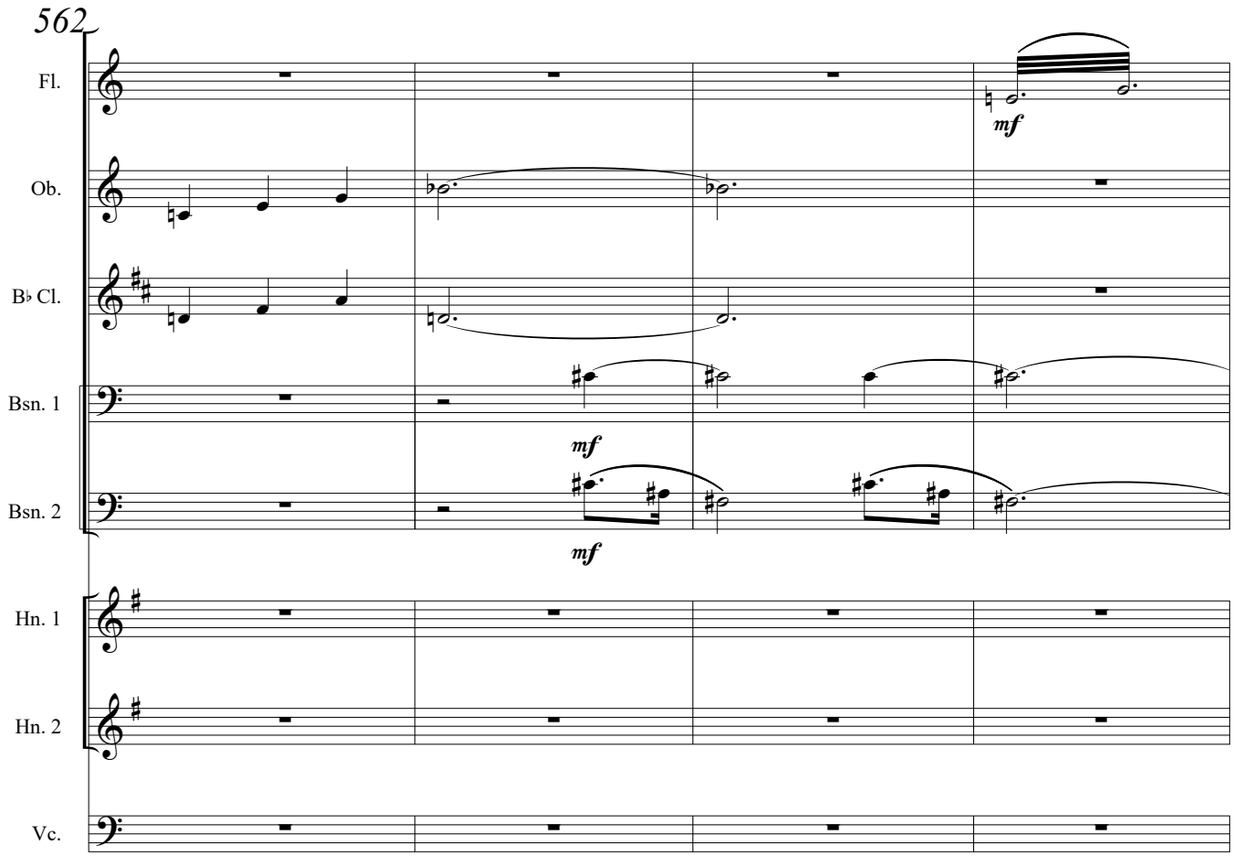

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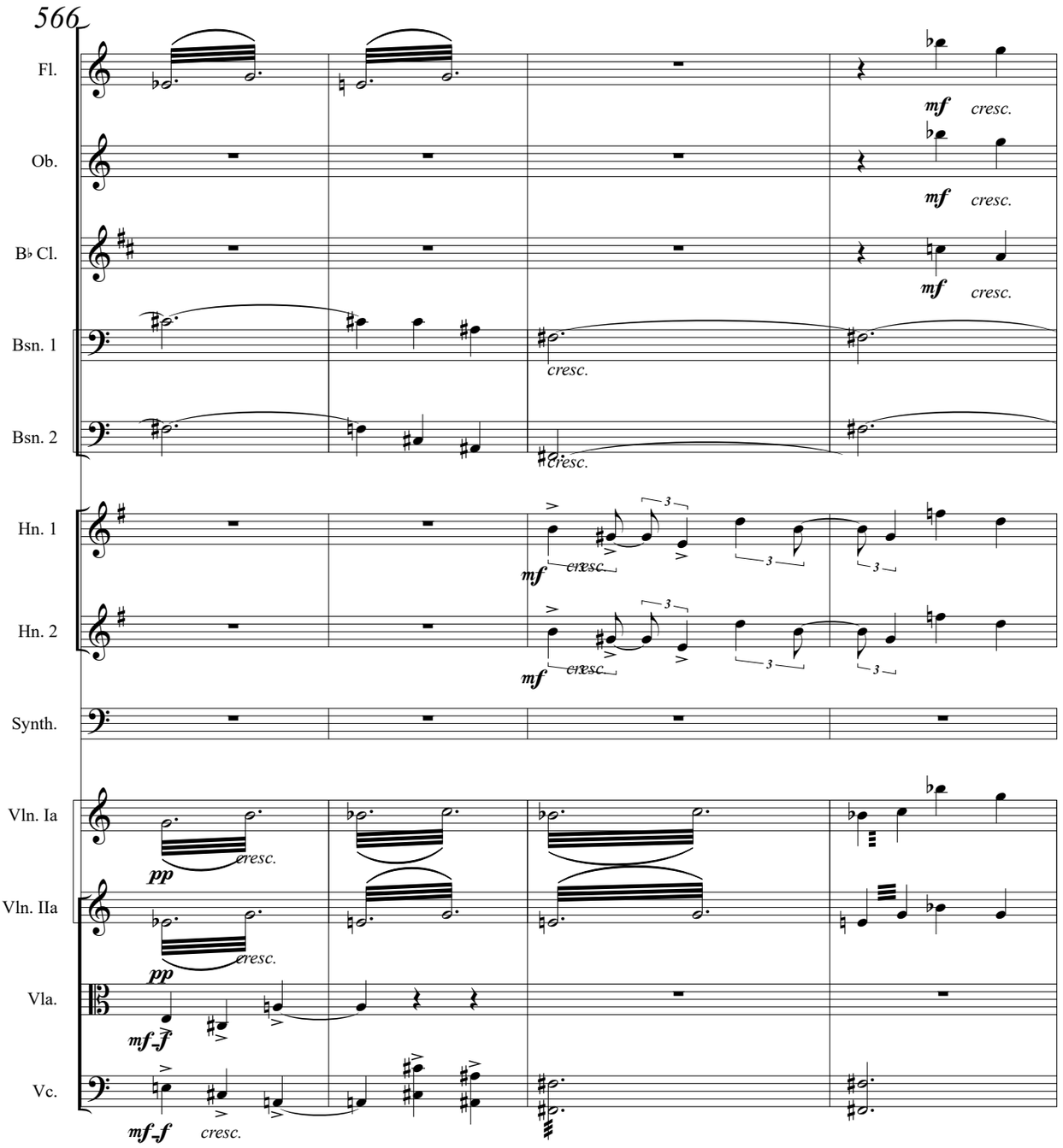

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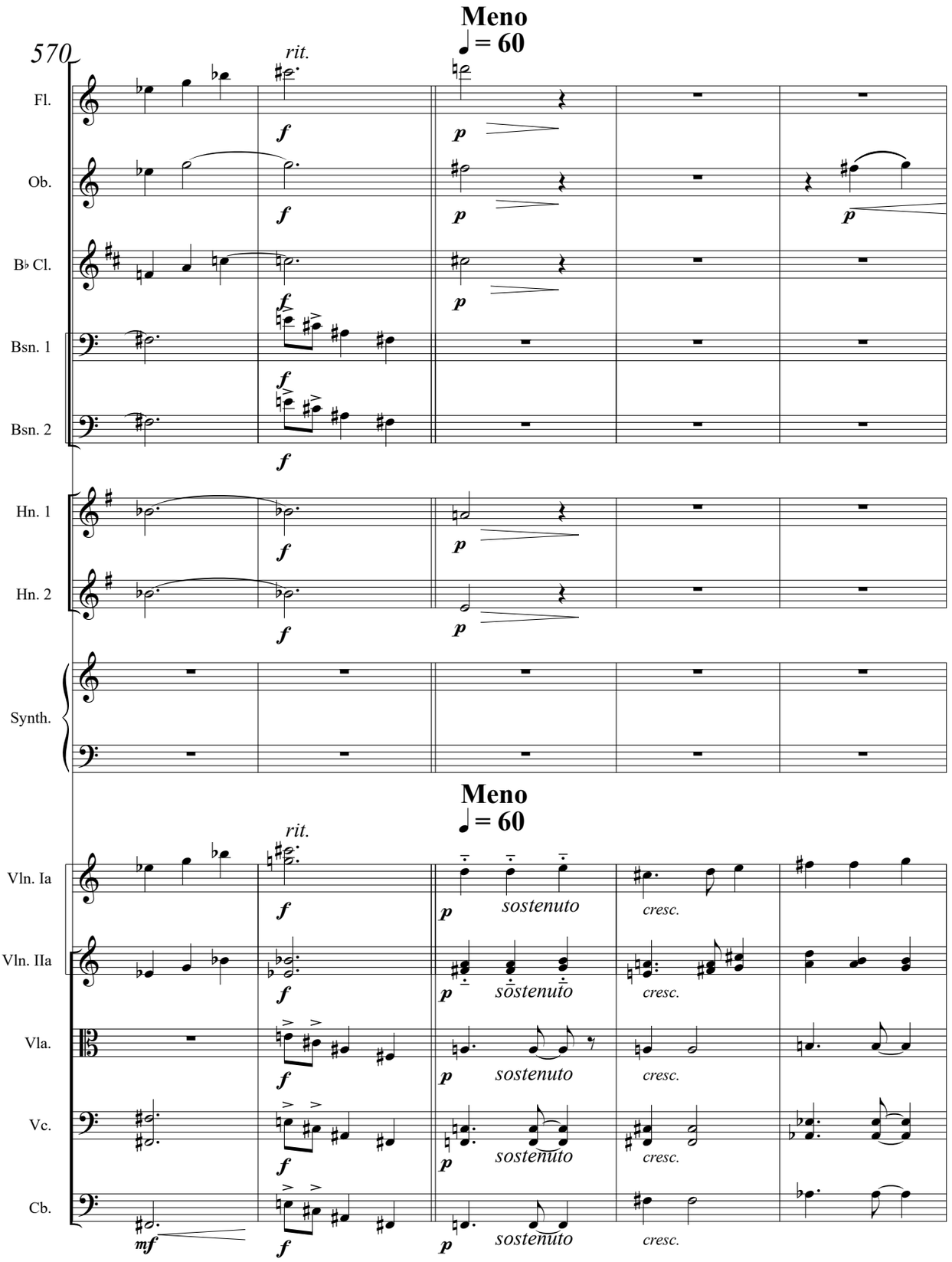

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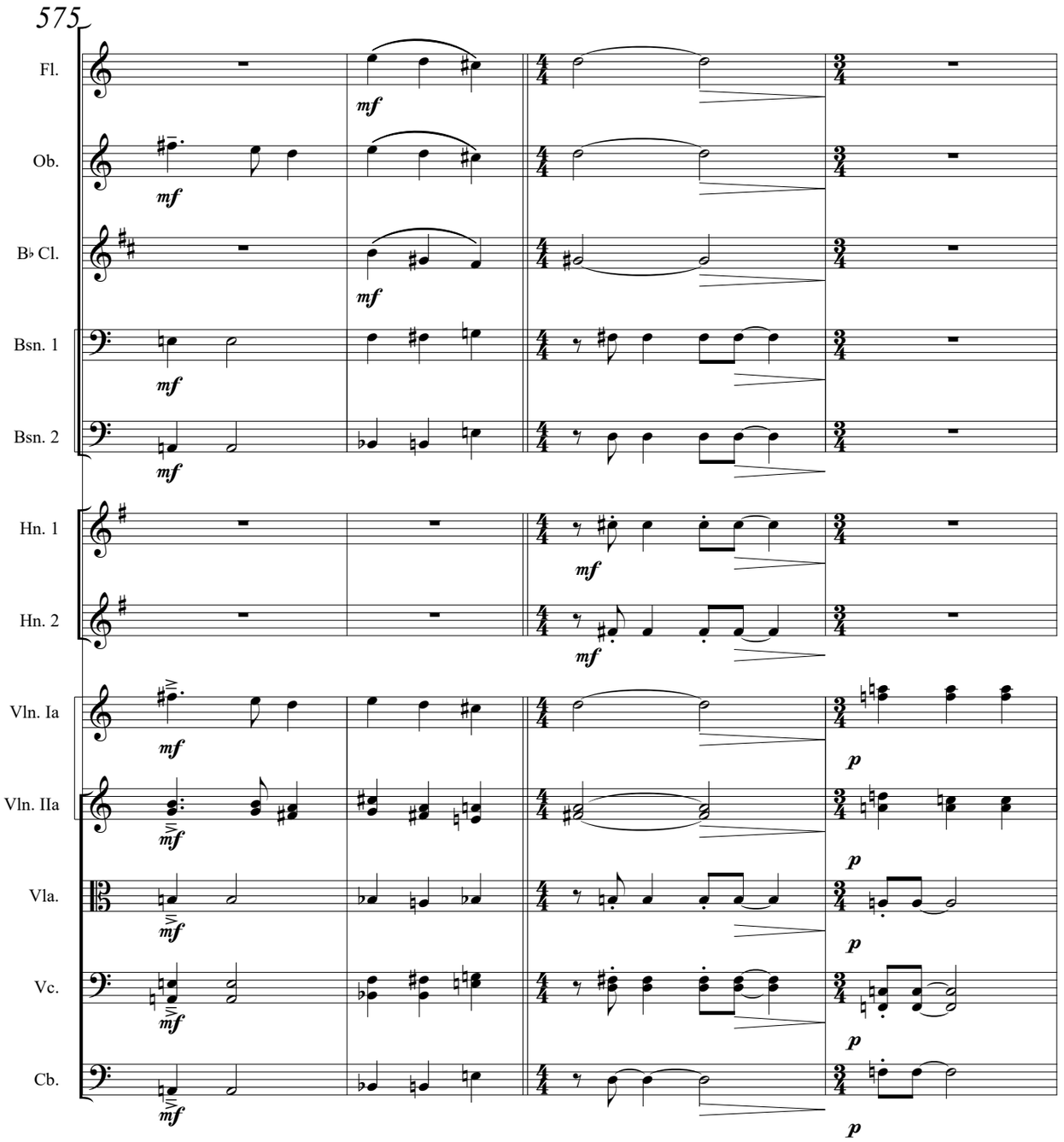

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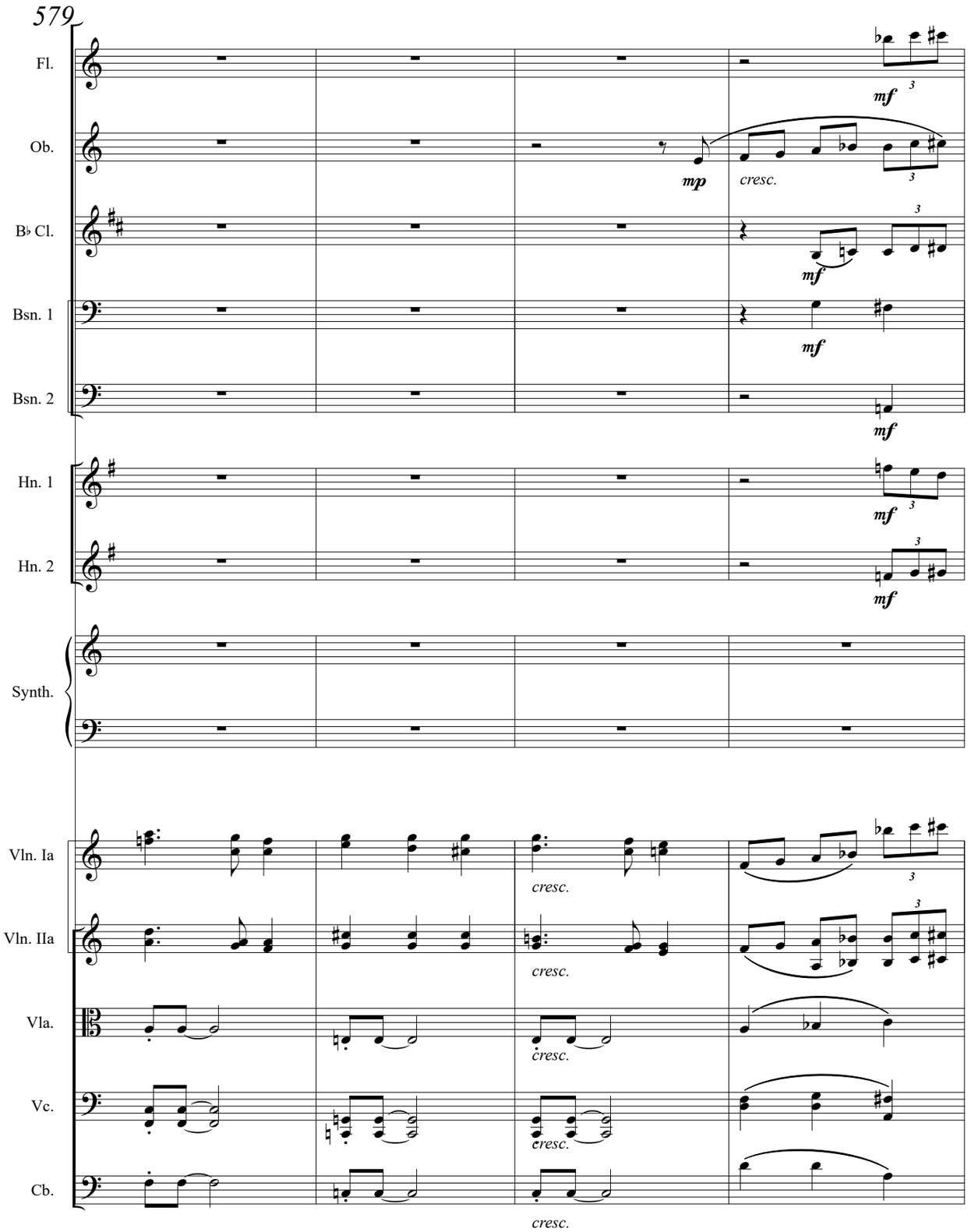

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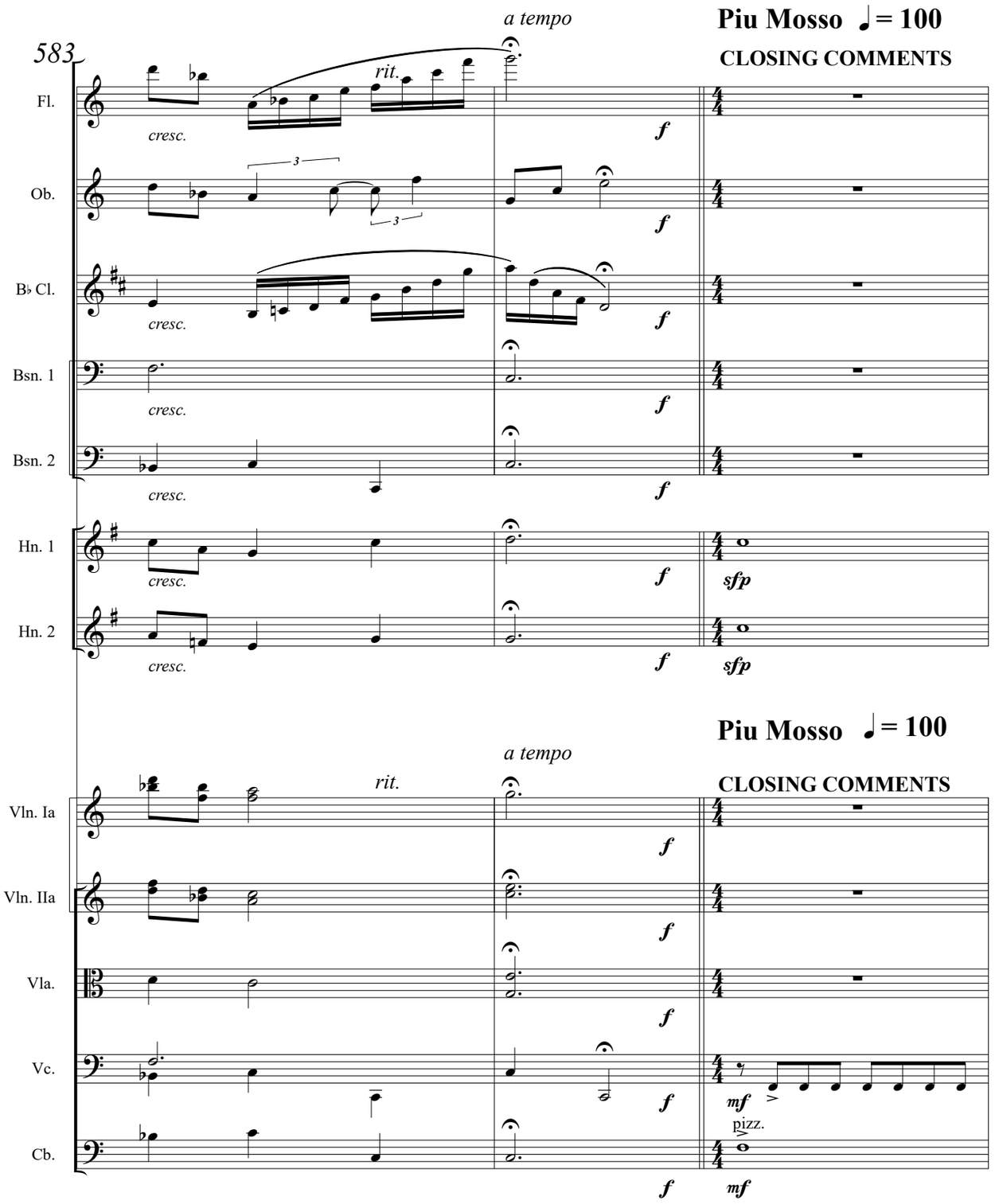

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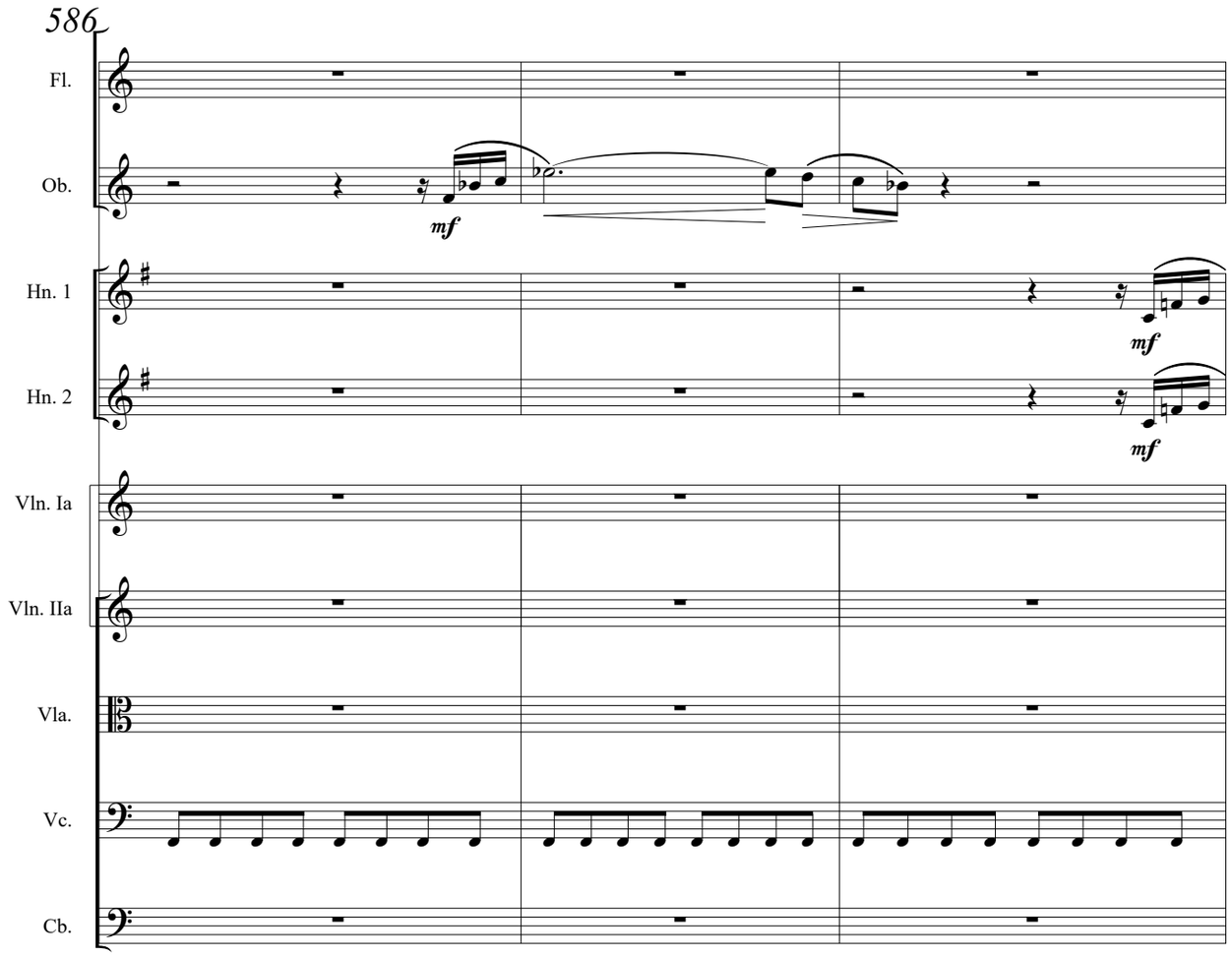

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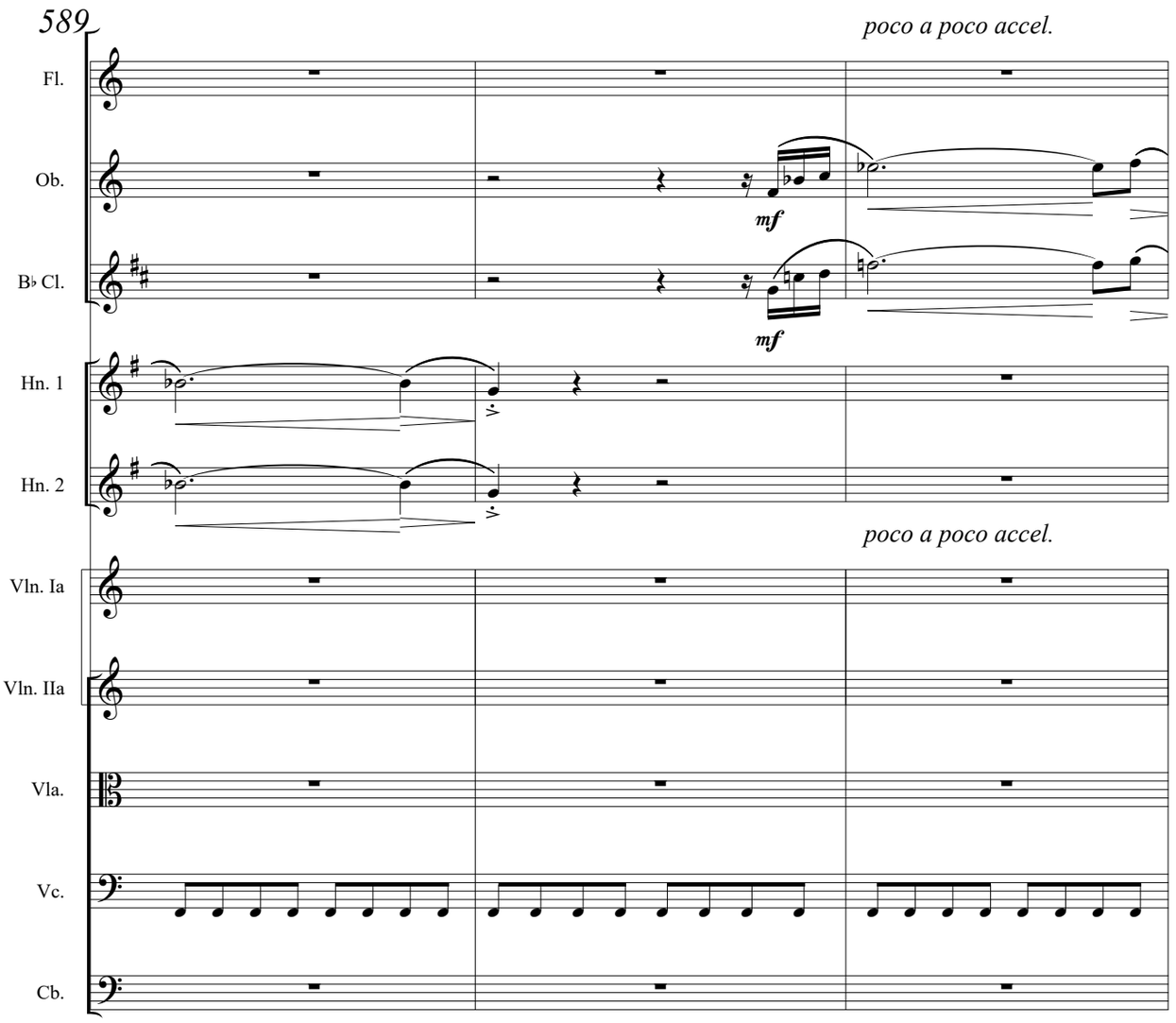

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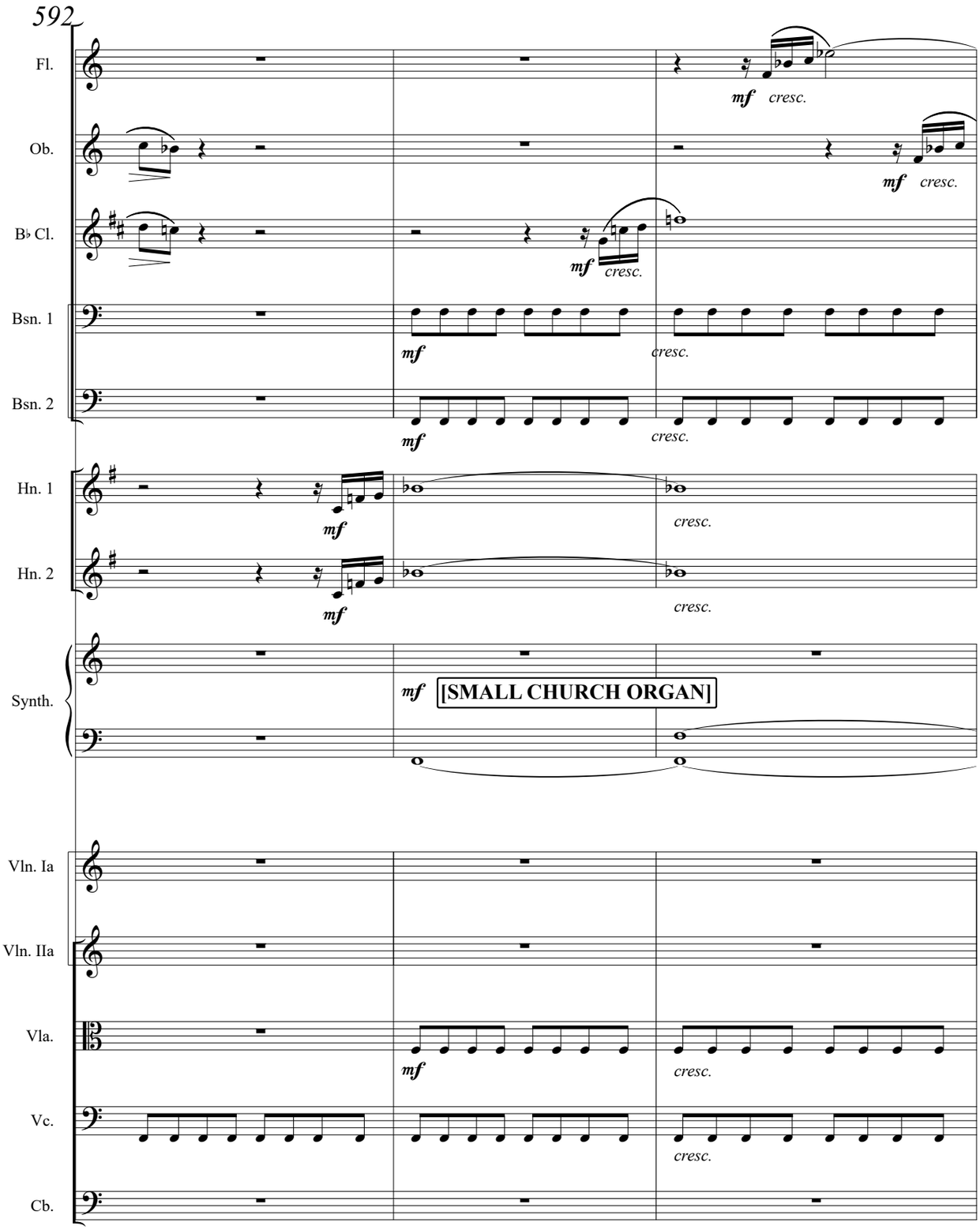

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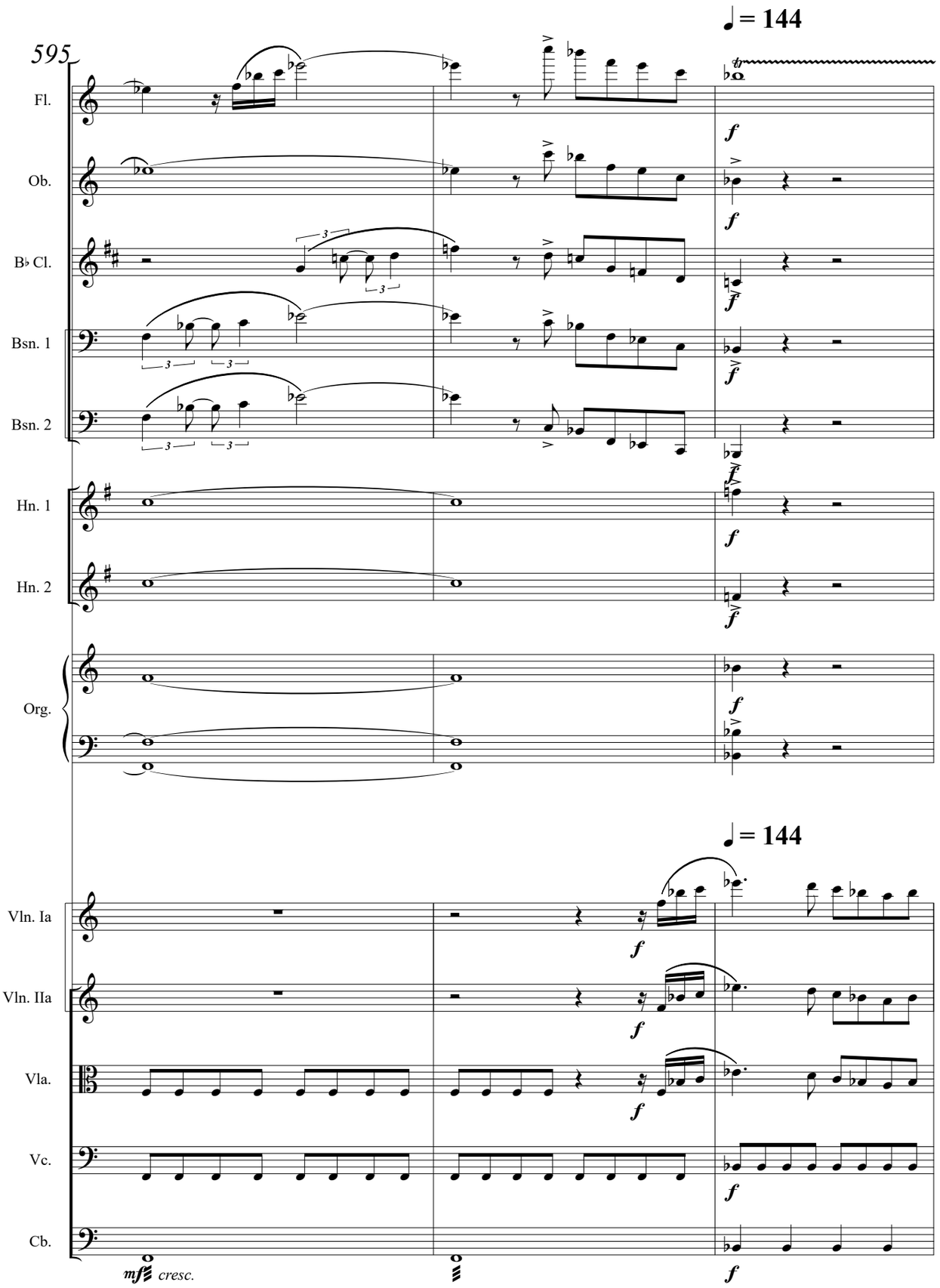

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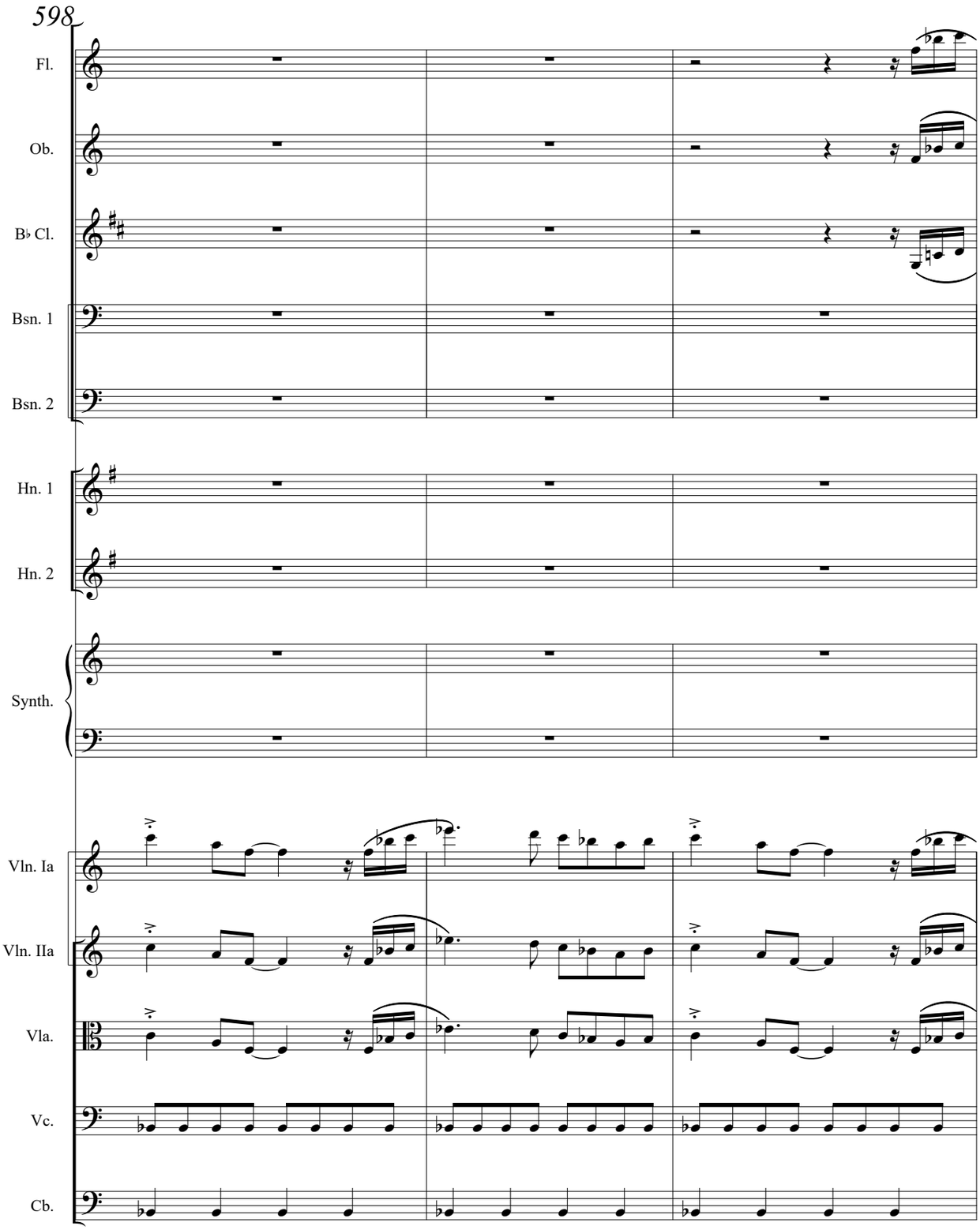

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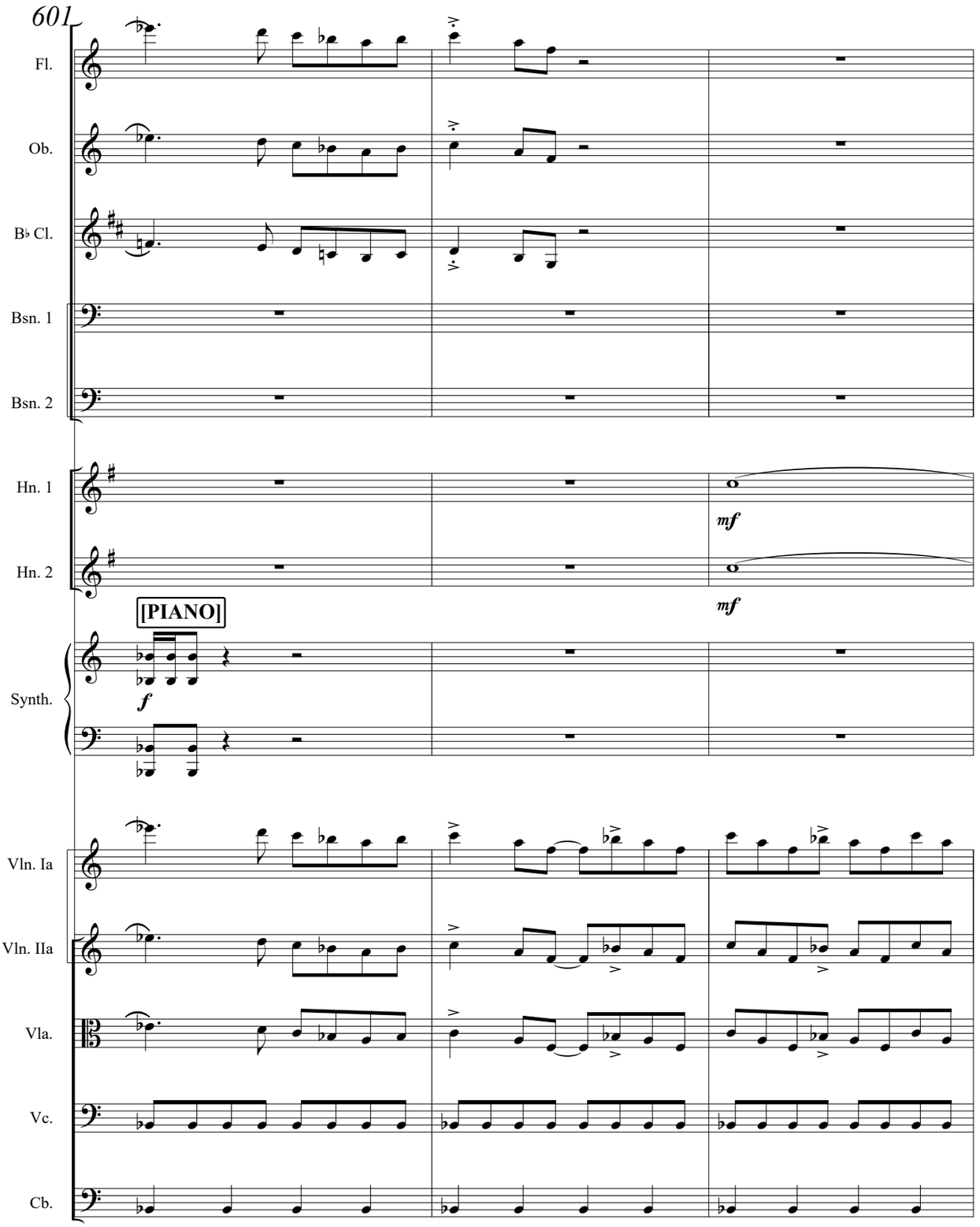

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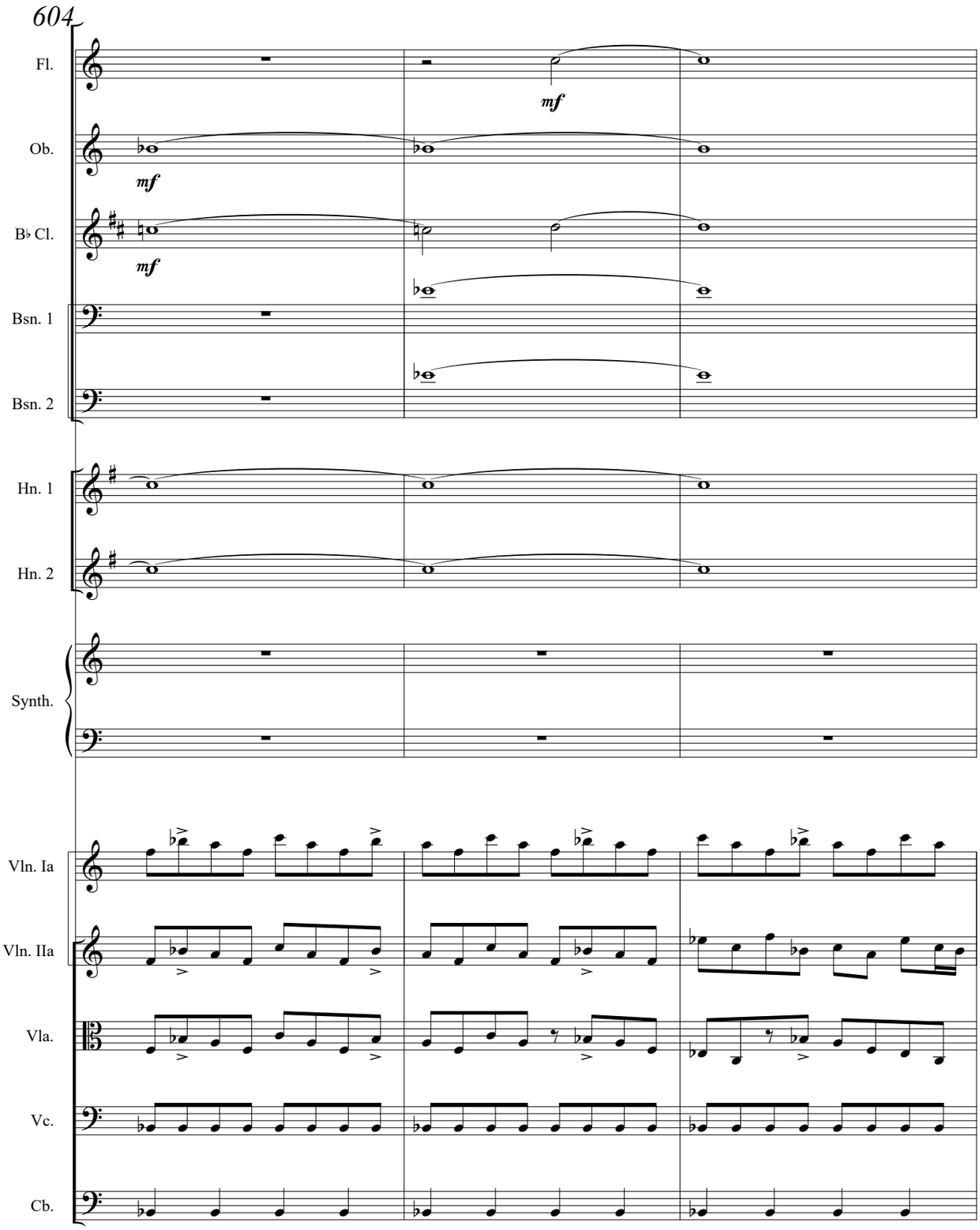

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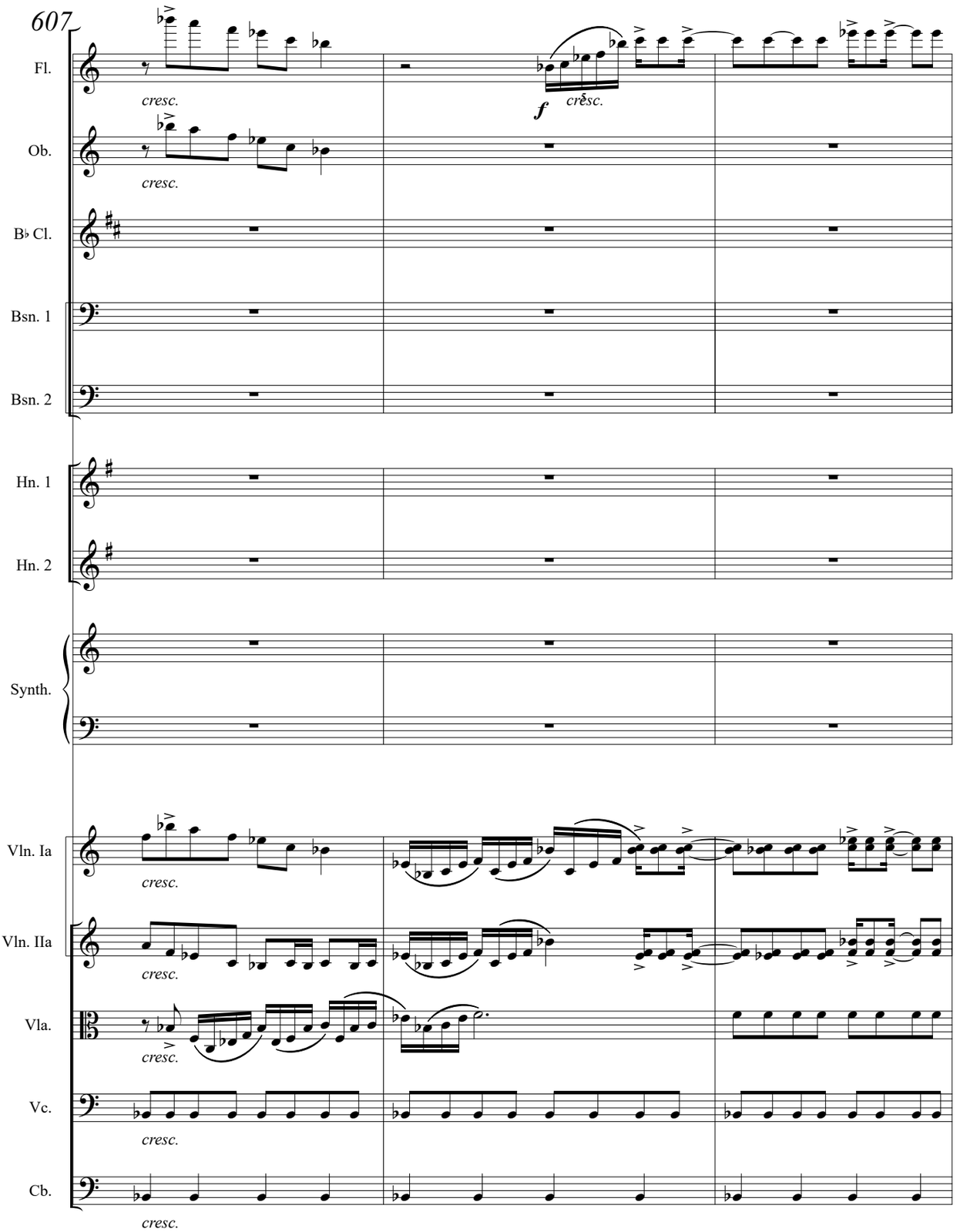

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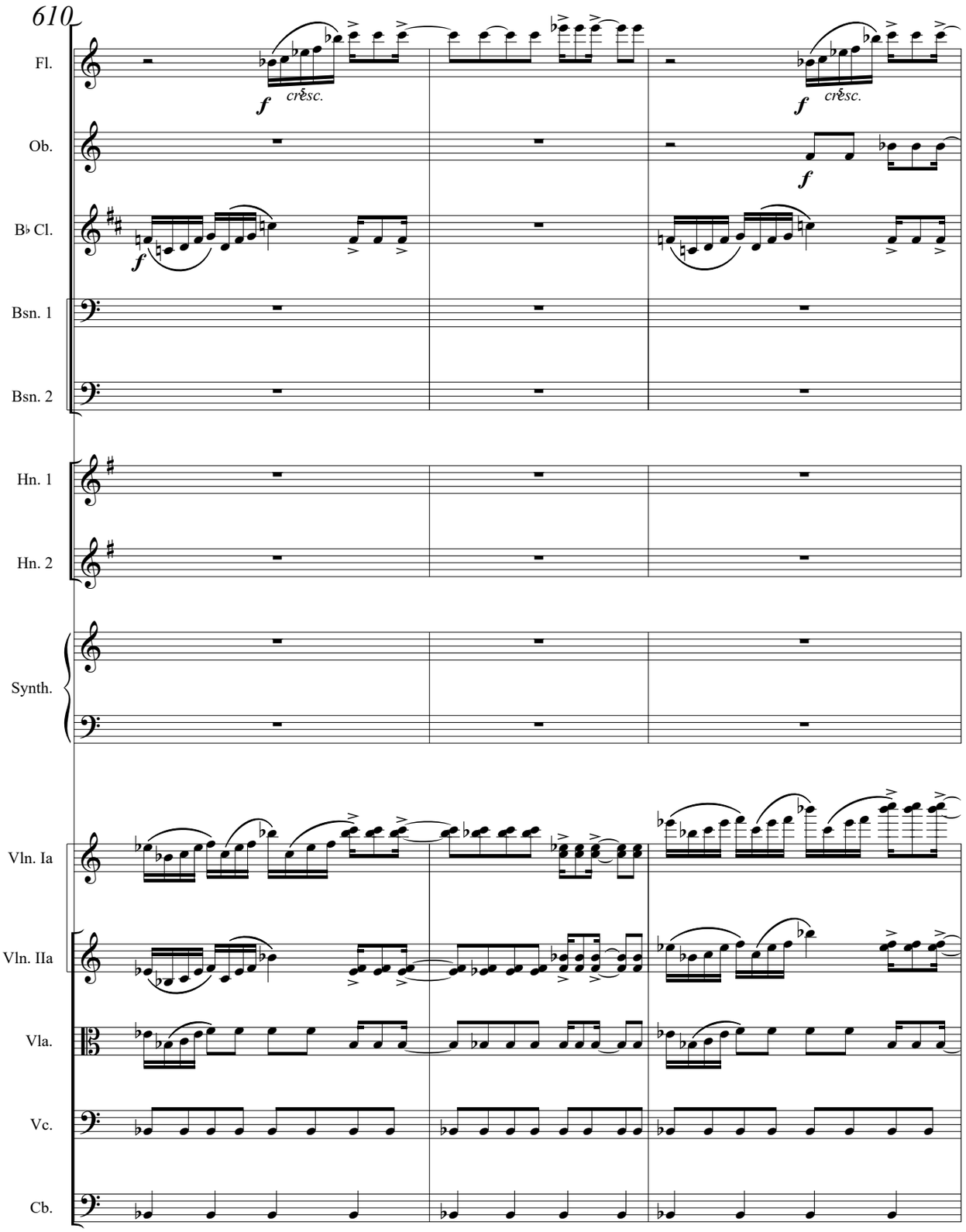

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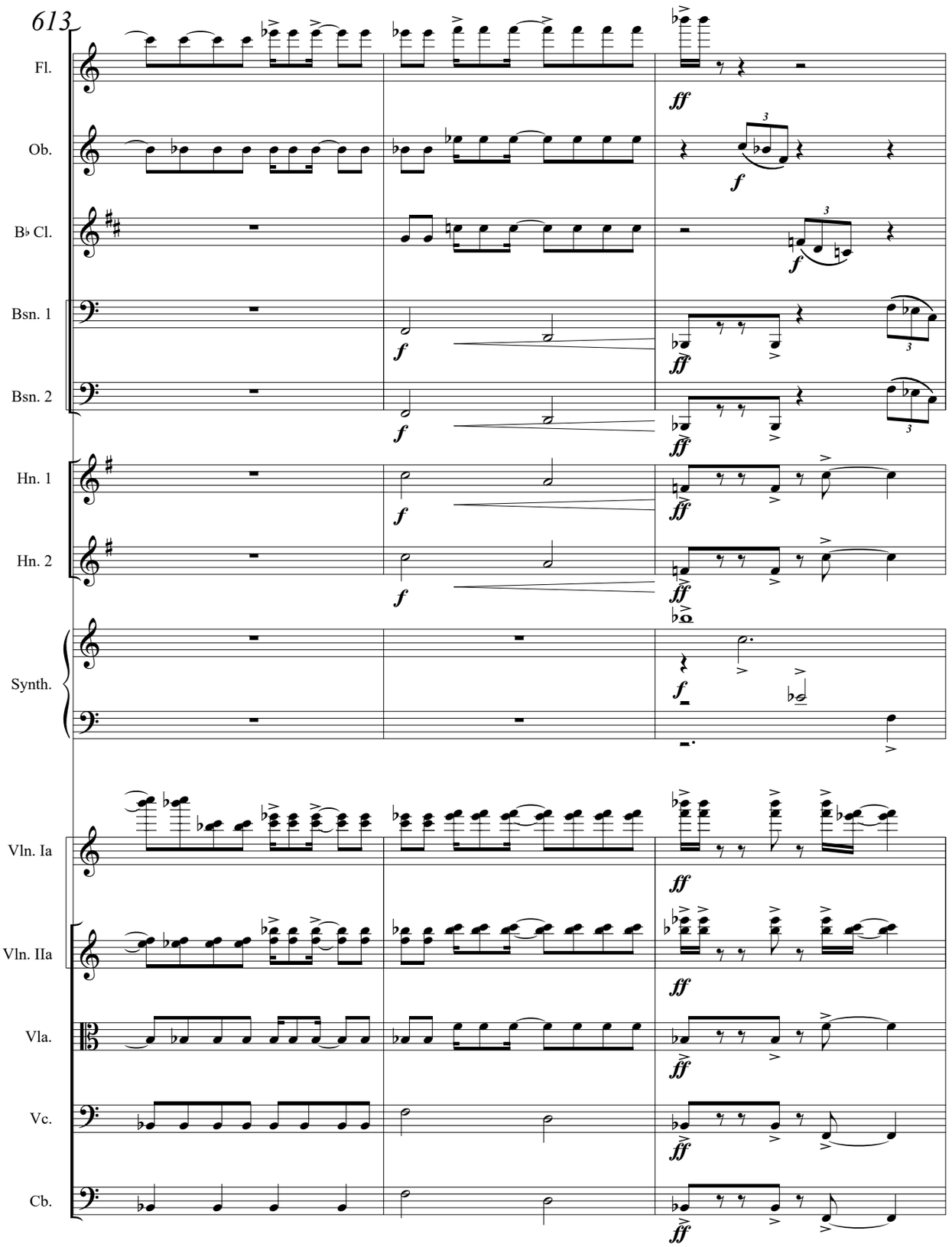

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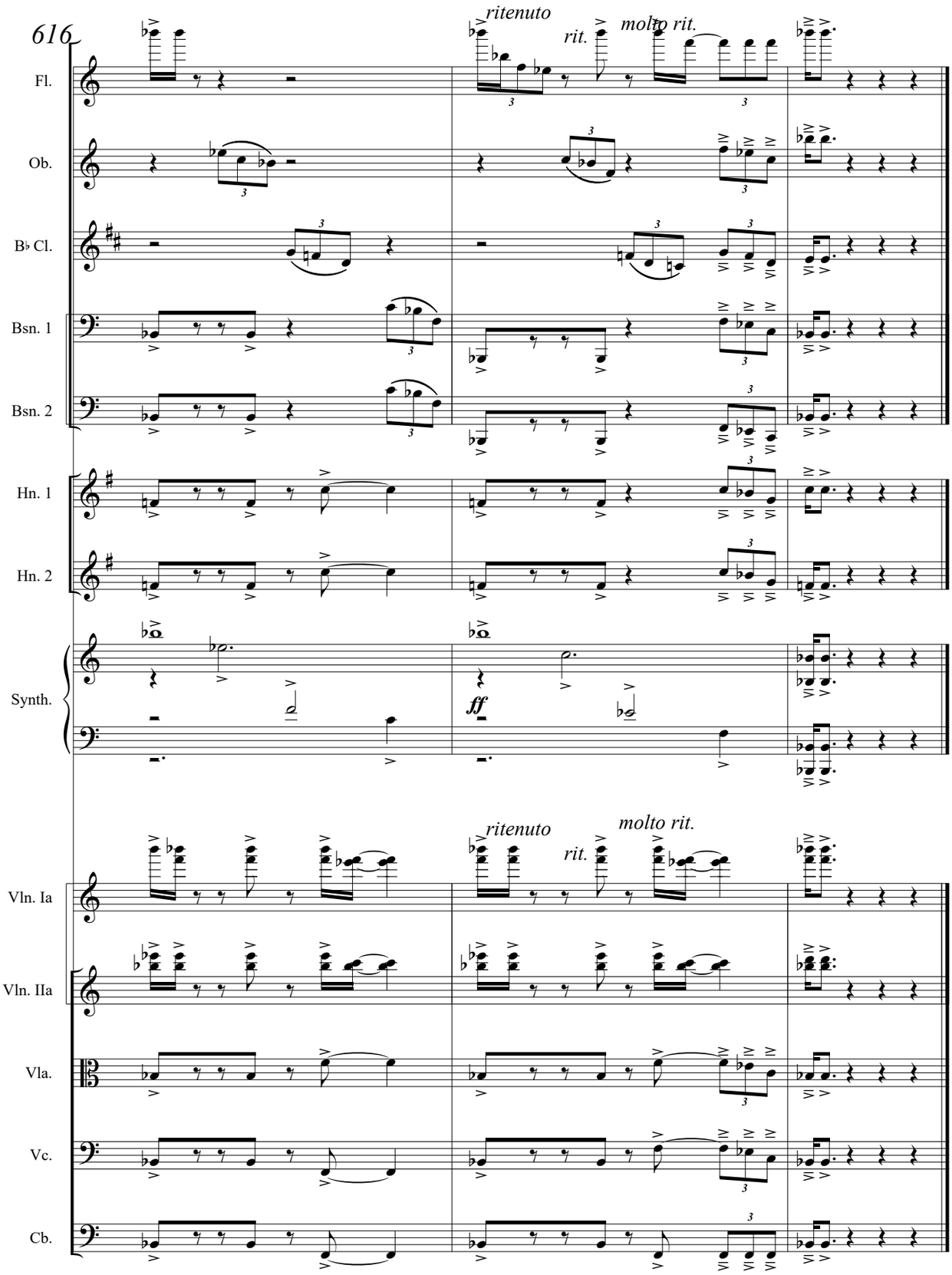

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