Two Very Late Night Dances

by

Asaf Peres

A composition submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music: Composition)
in the University of Michigan
2010

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Associate Professor Erik R. Santos, Co-Chair
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Assistant Professor Karen J. Fournier
Assistant Professor Kristin P Kuster

DEDICATION

To my parents, Mordechai and Lily Peres, and my siblings, Ziv Peres and Galia Cohen-Peres. The unconditional love, support, and encouragement I received from my family made this all possible. Their incredible wisdom, along with their desire to help me achieve my goals in any way they can, made them the perfect guides in my journey. I was able to lean on them every step of the way, and for that I will forever be grateful.

Acknowledgements

I would like to acknowledge the following people, who have been significant figures in my musical and academic career:

- Erik Santos, who could always find the right thing to say to help me realize where I want to go with my dissertation.
- Michael Daugherty, who challenged my conceptions on the process of music composition and influenced me with his unique approach.
- William Bolcom, whose words of wisdom regarding music and life will always follow and inspire me.
- Richard Lavenda, who always asked the questions that helped me come up with the answers I was looking for, and who taught me one of the most important concepts in composition – the use of time.
- Ruben Seroussi – the teacher I have worked with for the longest period of time, and has taught me incredibly valuable lessons about creativity and independent thinking as a composer.
- Avner Dorman – the person responsible for getting me started as a composer and for providing me with the fundamental tools I needed to express my creativity.
- Arthur Gottschalk, who believed in me and provided me with much-needed support along the way.
- Karen Fournier, who has spent countless hours of her own time helping and encouraging me in my academic endeavors.
- Moshe Wohl – my high school teacher who taught me fundamentals in music theory, but more importantly, taught me how to be a musician and a colleague, and how to maintain an atmosphere of support and respect with my peers and my students.
- Liran Donin – a very close childhood friend who has also been a major musical influence in my life.
- Hila Tamir – another very close friend, who I can always count on for a meaningful conversation about music and life, and for emotional support when the need arises.
- Florie Namir – one of the most important people in my life. She has been like family to me over the past eight years, and has pushed and supported me in every way to realize my potential.

I am extremely grateful to all the people mentioned on this list. Each and every one of them has been, and still is, an important part of my life. I feel exceptionally lucky to have met all of these people who have had such an incredible impact on my career, and will undoubtedly continue to inspire me as I move forward.

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Movement

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Performance Notes:

Instrumentation:

Two Very Late Night Dances is composed of two movements. In the first movement – *If the Beat's Alright She Will Dance All Night* – the two percussionists are accompanied by a cello quartet. This ensemble is joined by a flute quartet and a double-bass in the second movement – *Do the Awkward Stumble*.

Percussion setup:

The percussion instruments used in this piece are odaiko, temple-blocks, vibraphone, and glockenspiel. The glockenspiel is assigned to percussionist #1, and the vibraphone is assigned to percussionist #2. Both percussionists share the odaiko, and may choose to either share one set of temple-blocks or use two separate sets.

Vibraphone sound:

When playing the vibraphone, percussionist #2 should use medium hard mallets, and try to achieve the least amount of emphasis on the attack. Chords should be sustained to their full duration, and as much as possible, breaks in the sound between chords should be avoided. Whenever possible, it is preferred to keep the pedal down and immediately dampen the notes from the previous chord using the mallets.

Celli abbreviations:

ST – Scratch tone

- Gradually increase bow pressure, leading up to a scratch tone.

Tempo and dynamics:

All changes in tempo and dynamics, unless otherwise indicated, should be abrupt, without preparation. The feeling that should result from these sudden changes should be that of "shifting gears".

Abstract

Two Very Late Night Dances

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Asaf Peres

Co-Chairs: Michael K. Daugherty and Erik R. Santos

Two Very Late Night Dances is a two-movement, double-concerto for two percussionists and chamber ensemble. The title of the first movement, *If the Beat's Alright She Will Dance All Night*, is a quote by comedian Chris Rock from his show "Never Scared". In the specific segment from which this quote is drawn, Rock talks about the fact that despite the misogynistic character of some songs, many people are oblivious to the lyrics as long as they can dance to the beat. My dissertation uses the steady beat as a means of providing stability in an environment of rapidly changing textures, tempos, dynamics, and attitudes.

If the Beat's Alright She Will Dance All Night is characterized by extreme mood swings. Soft vibraphone passages are interrupted by harsh cello clusters and loud odaiko hits. A duet played in moderate tempo suddenly turns into a hectic race. Wild and active climaxes collapse into soft, static, cello chords.

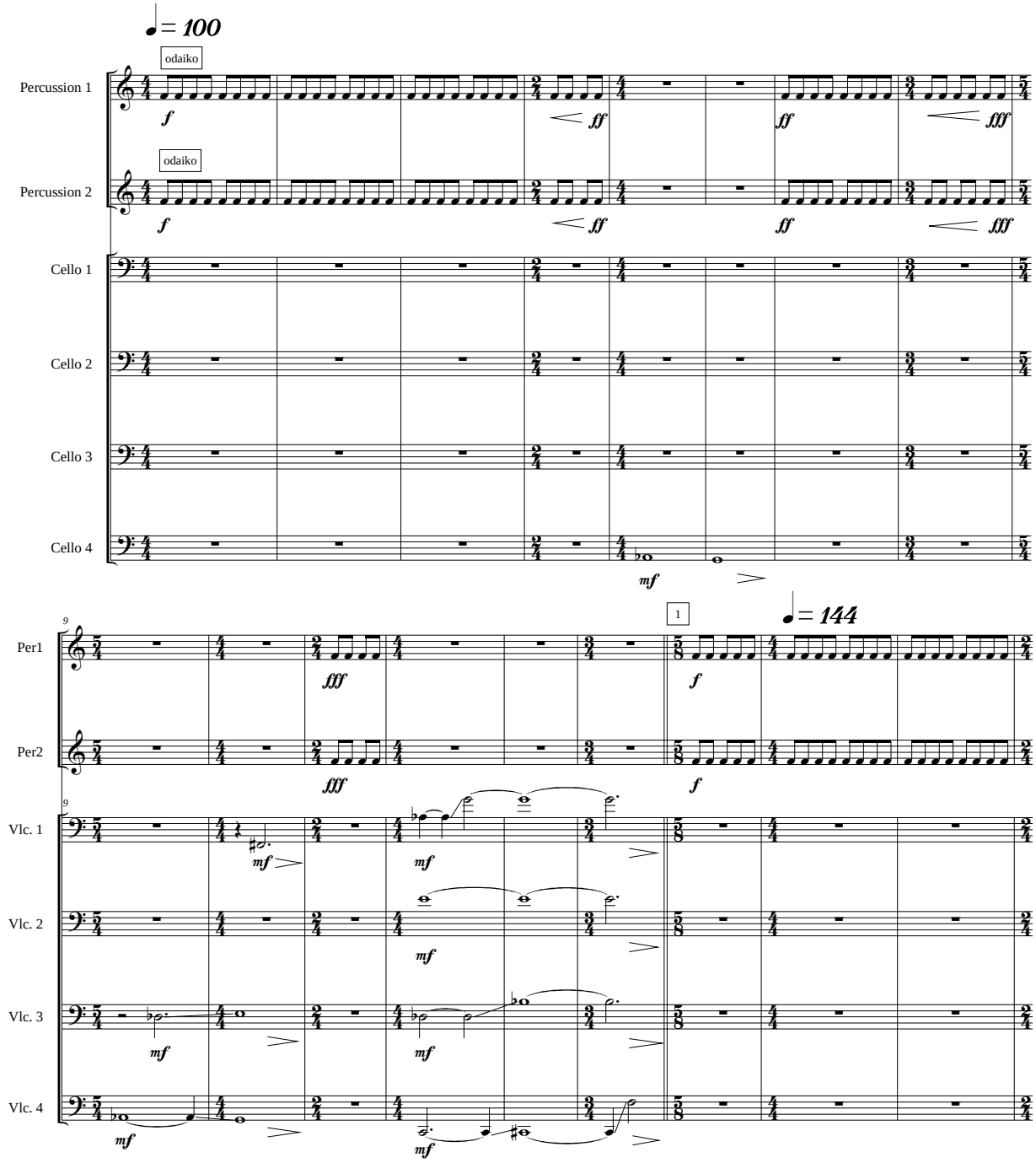
In the second movement, *Do the Awkward Stumble*, a flute quartet joins the cello quartet in accompanying the percussion duo, to add color and a contrasting character, and a contrabass is added to reinforce the cello sounds in the low register. Elements that seem to appear out of nowhere in this movement - such as a syncopated staccato chord played by the flutes, a melodic cello line, and a relaxed interlude – develop a life of their own, and become important building blocks in its construction.

Both movements introduce several seemingly unrelated "stories" and "main characters". As the movements unfold, these stories and main characters are discovered to be, in retrospect, very related. The duration of the piece is about 20 minutes.

Movement 1 - If the Beat's Alright She Will Dance All Night

[Subtitle]

[Composer]



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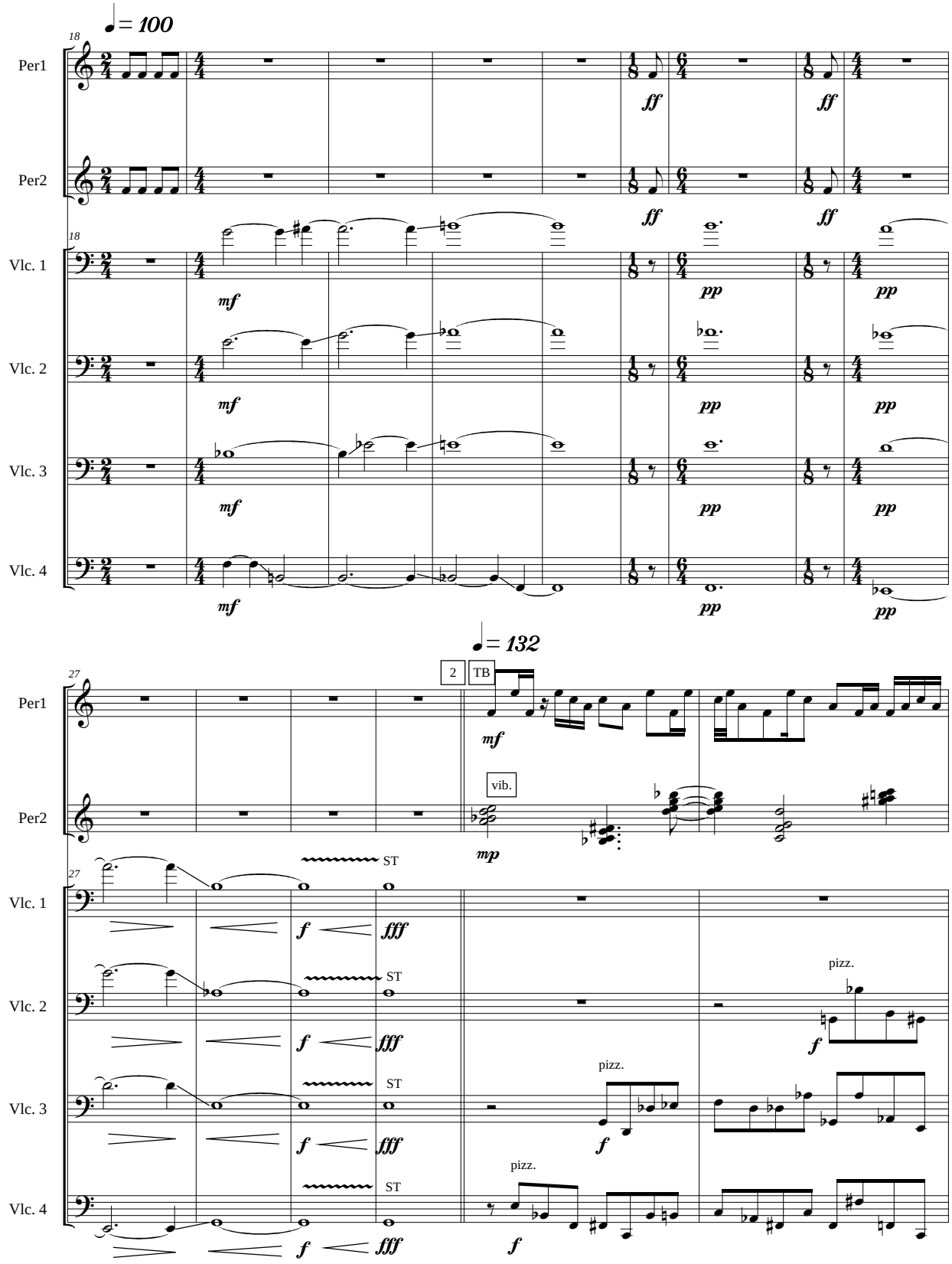
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Per2
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Vlc. 2
Vlc. 3
Vlc. 4
mf
ff
pp
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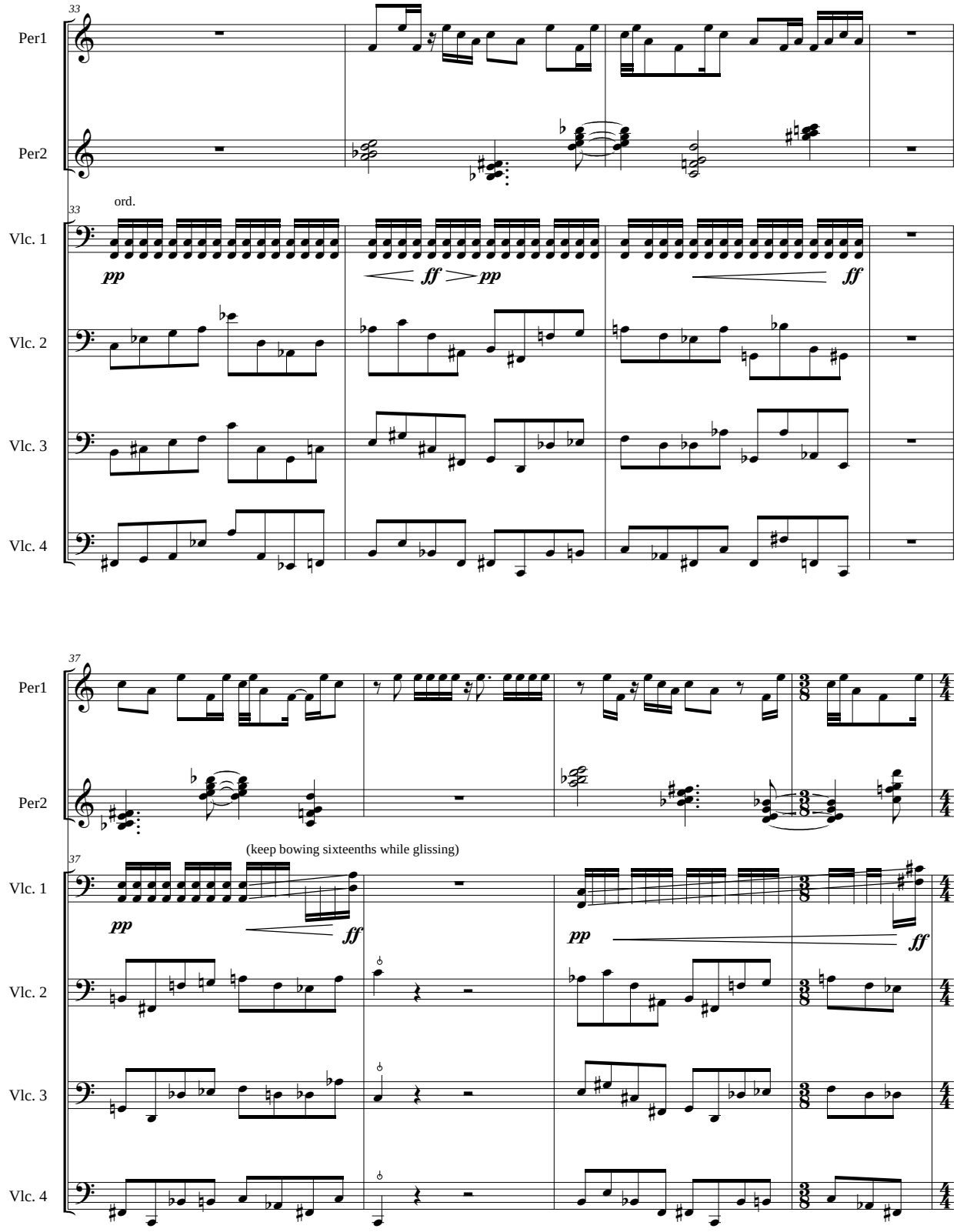
27
2
TB
vib.
mp
ST
f
fff
pizz.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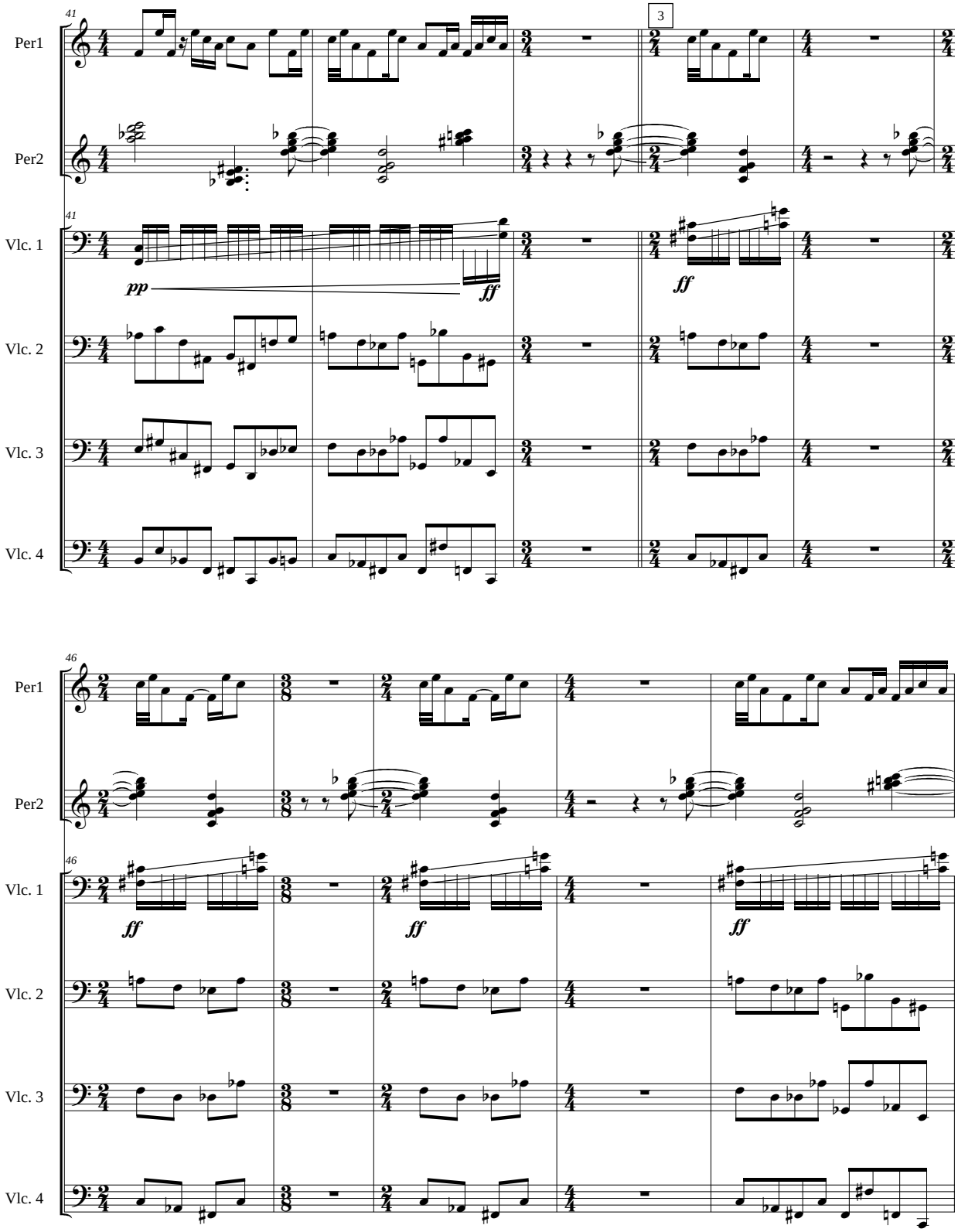
Per1
Per2
ord.
33
Vlc. 1
pp
ff
pp
ff
Vlc. 2
Vlc. 3
Vlc. 4
37
Per1
Per2
(keep bowing sixteenths while glissing)
37
Vlc. 1
pp
ff
pp
ff
Vlc. 2
Vlc. 3
Vlc. 4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Per2
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Vlc. 4
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ff
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Per2
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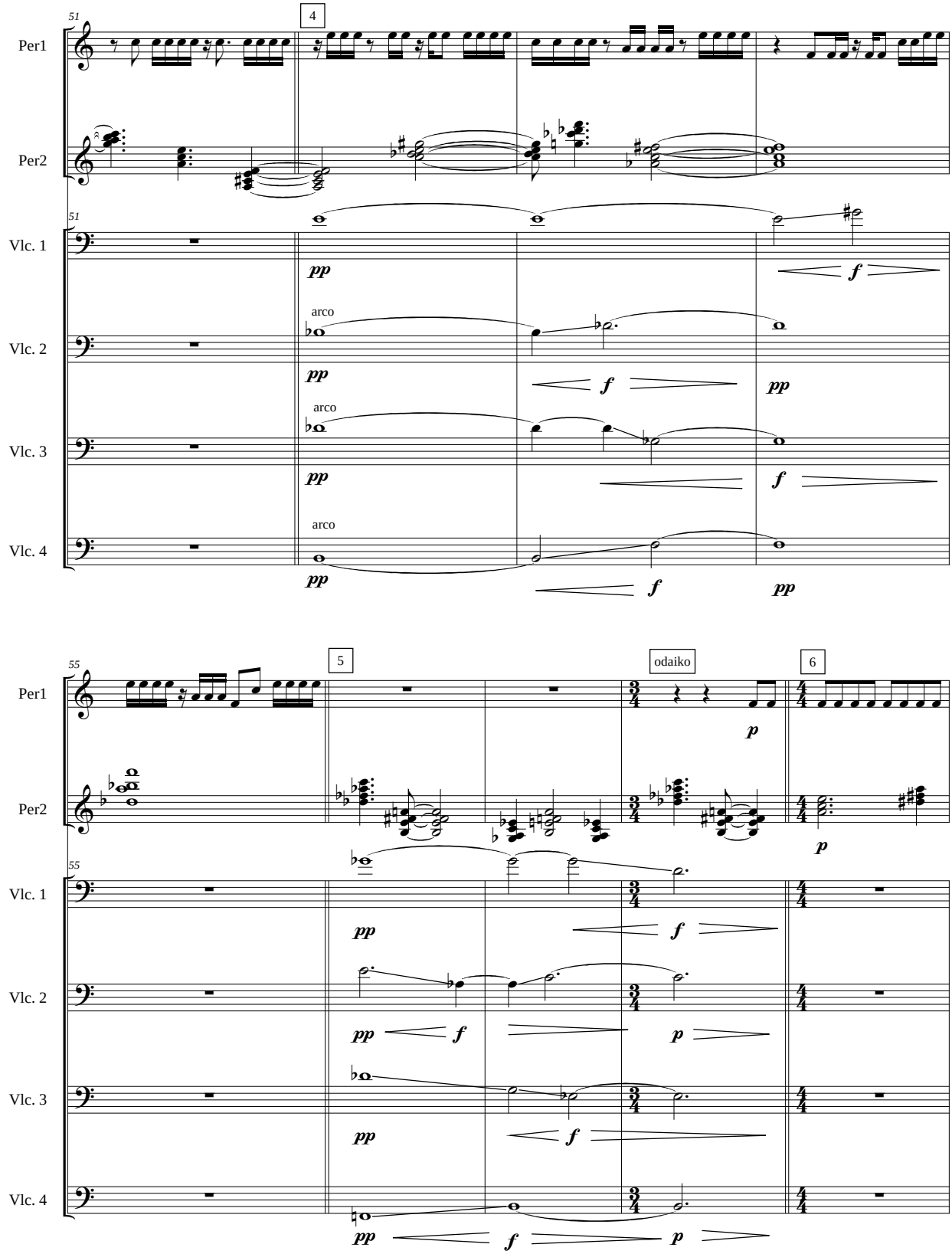
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
ff
ff
ff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4
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arco
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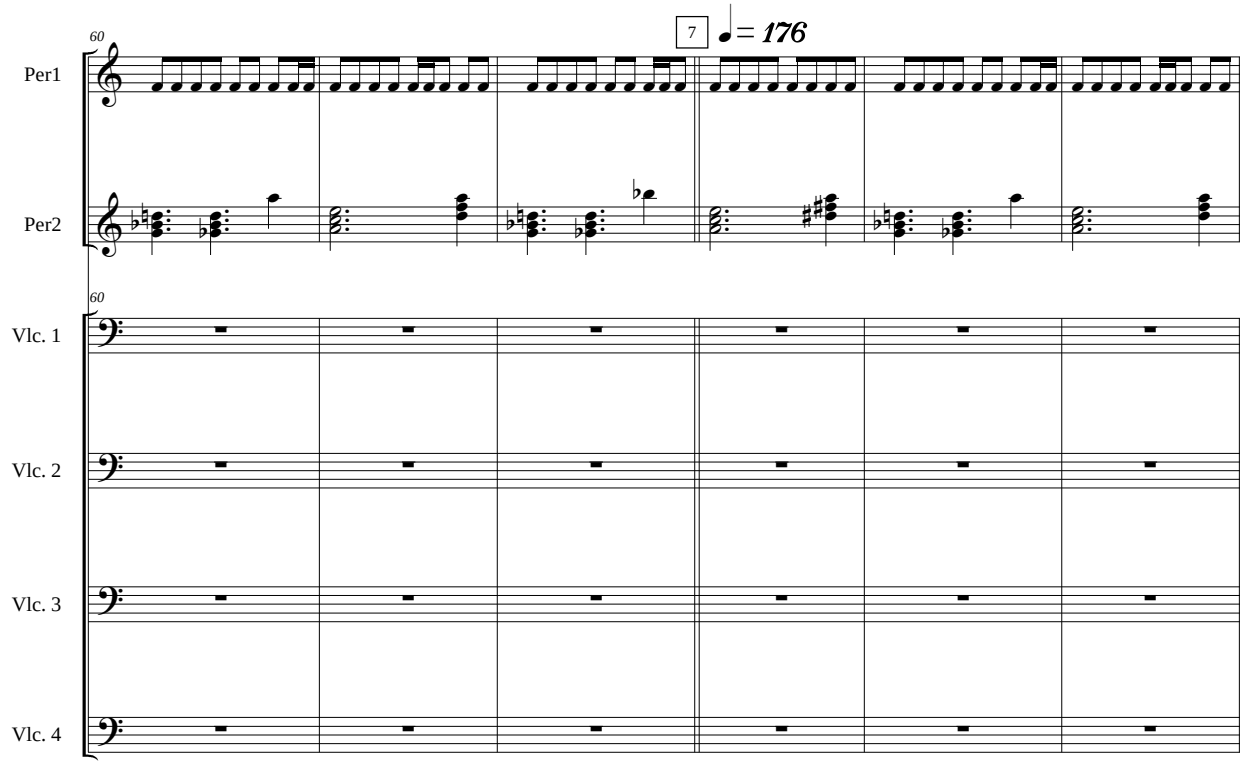
f
pp
55
5
odaiko
6
p
55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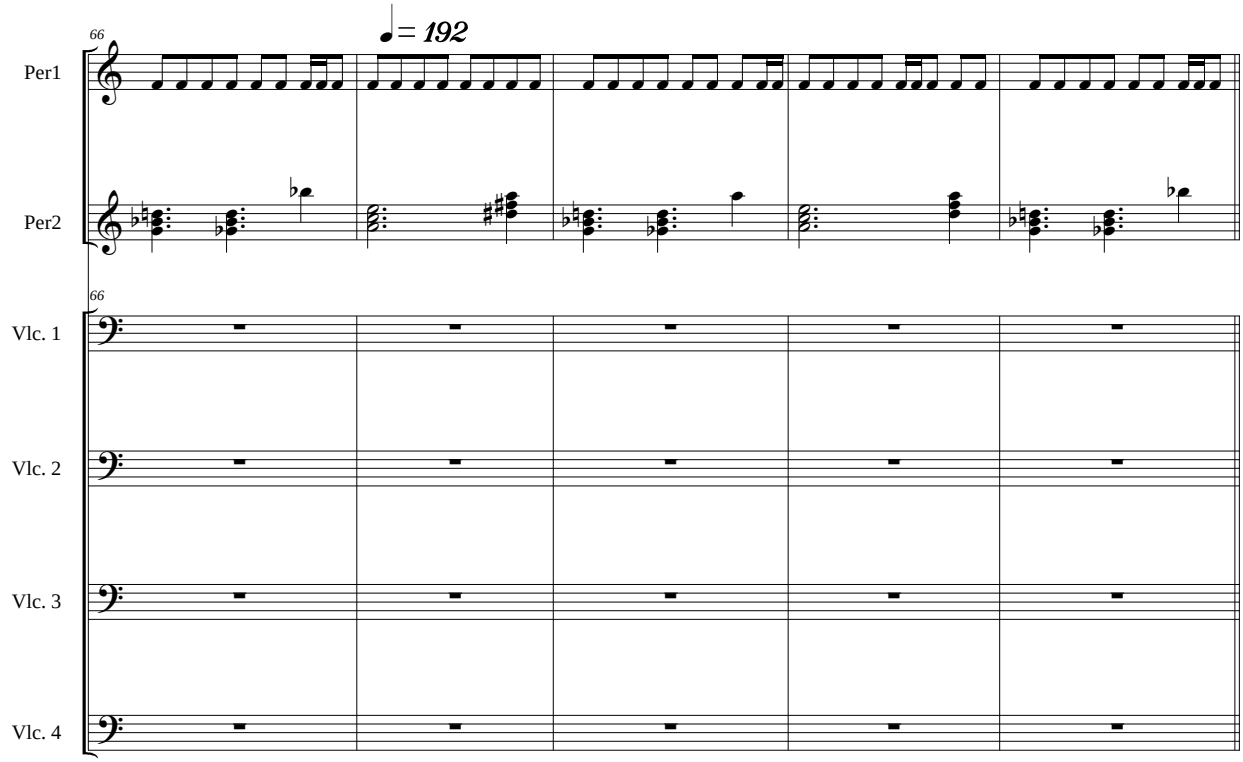
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Per1
Per2
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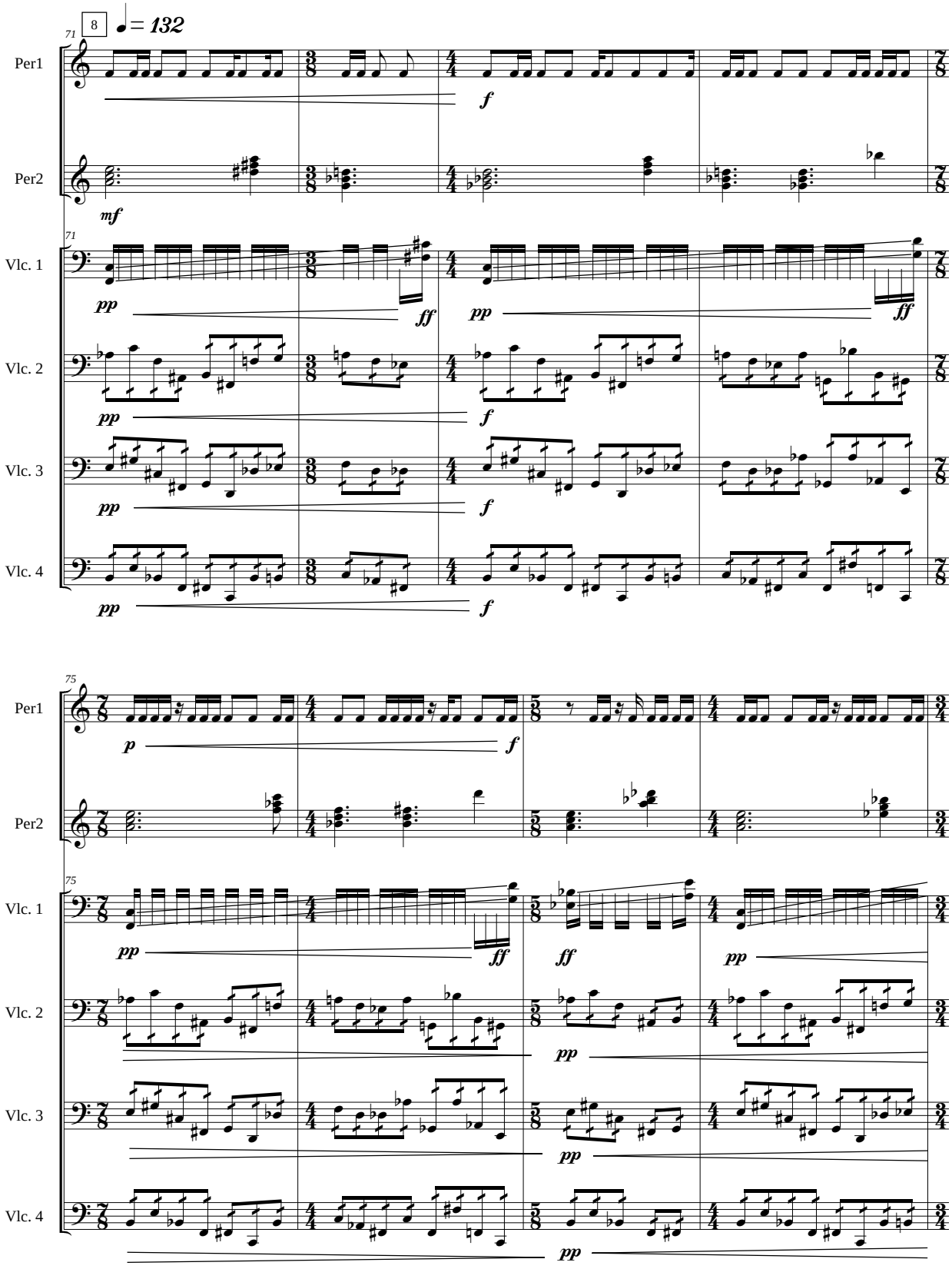
Vlc. 4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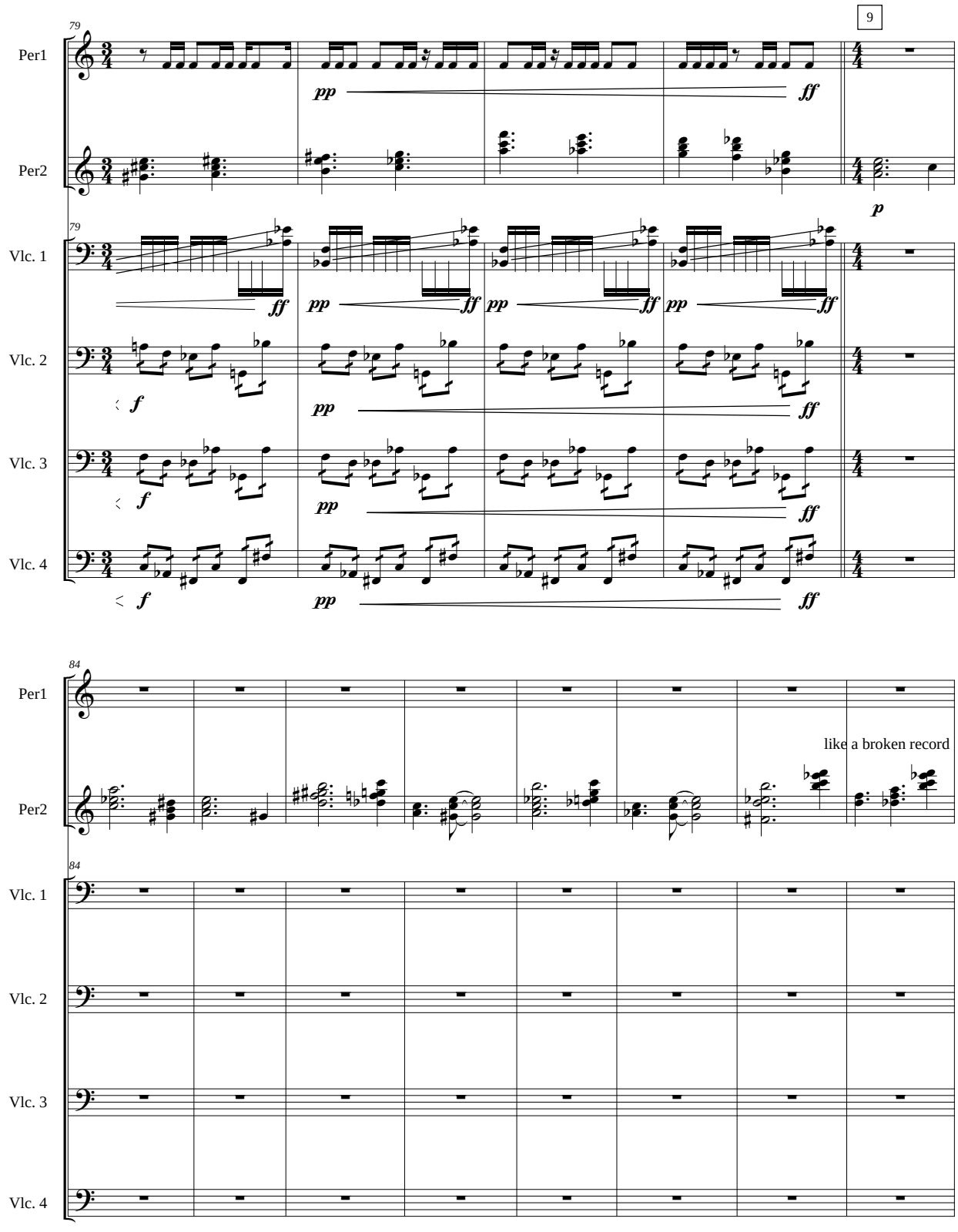
Per2
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
75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79
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Per2
Vlc. 1
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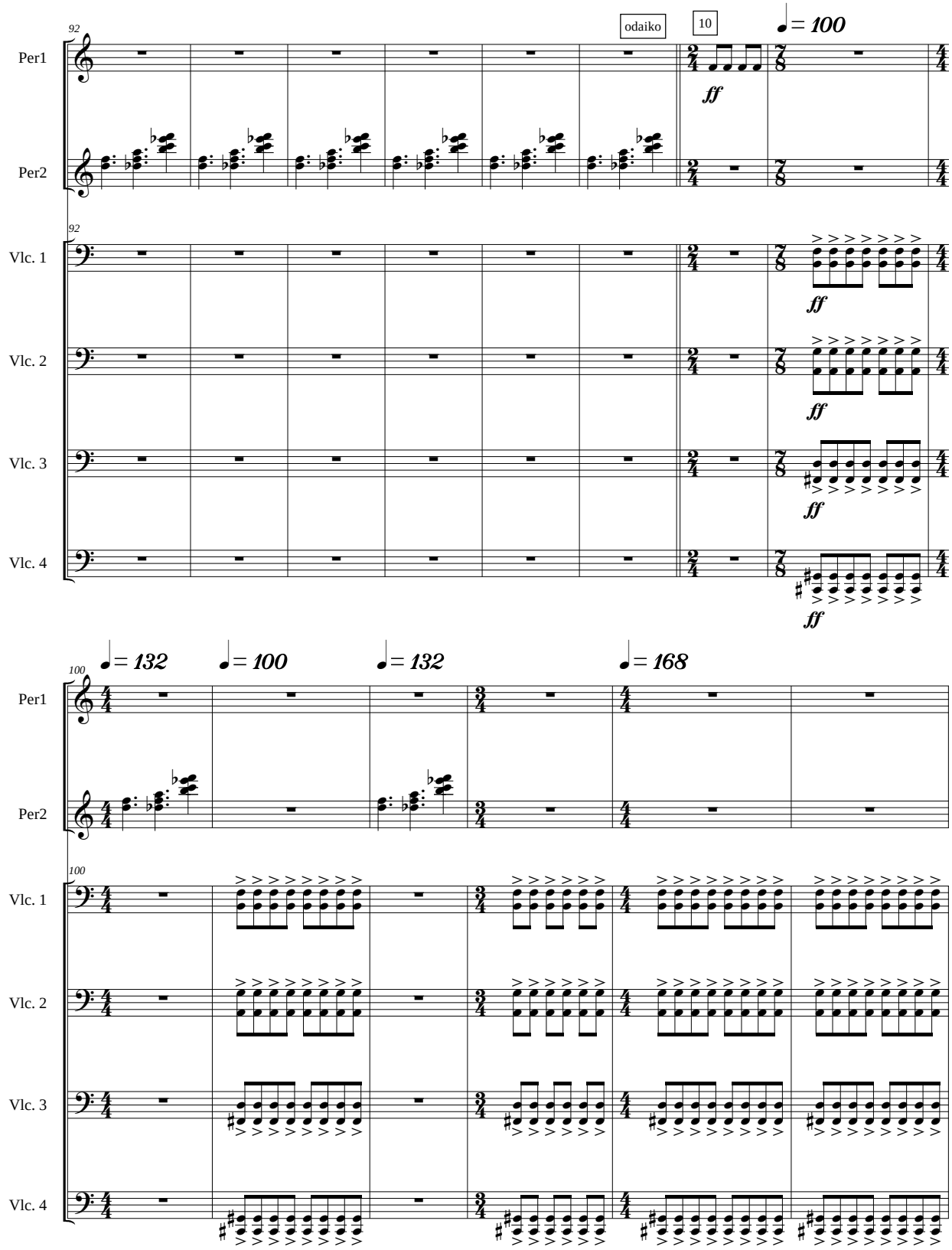
Vlc. 3
Vlc. 4
pp
ff
p
f
84
like a broken record


92
Per1
Per2
Vlc. 1
Vlc. 2
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Vlc. 4
odaiko
10
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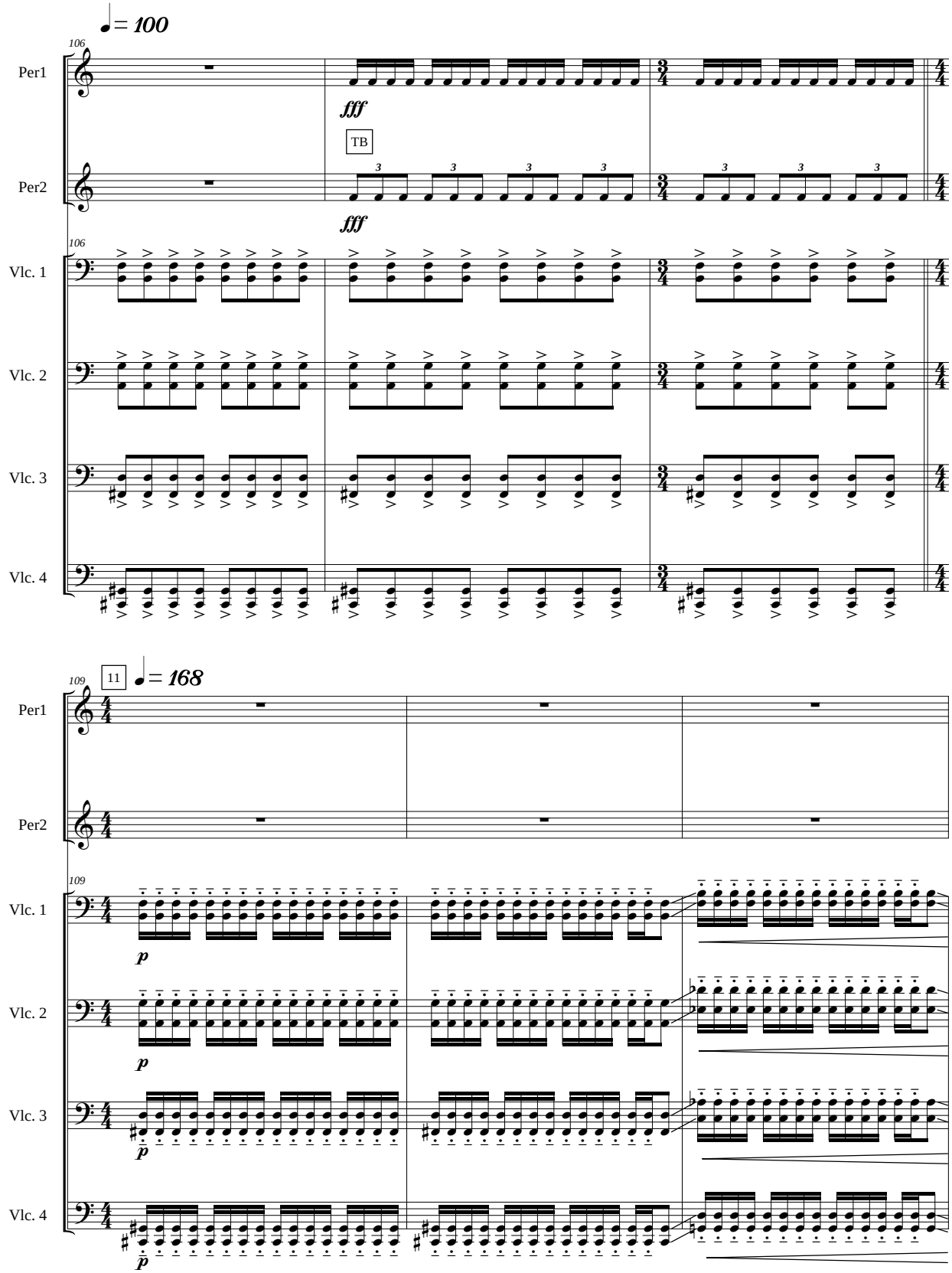
ff
100
♩= 132
♩= 100
♩= 132
♩= 168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Per2
fff
106
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Vlc. 2
Vlc. 3
Vlc. 4
109
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♩= 168
Per1
Per2
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p
Vlc. 2
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p
Vlc. 4
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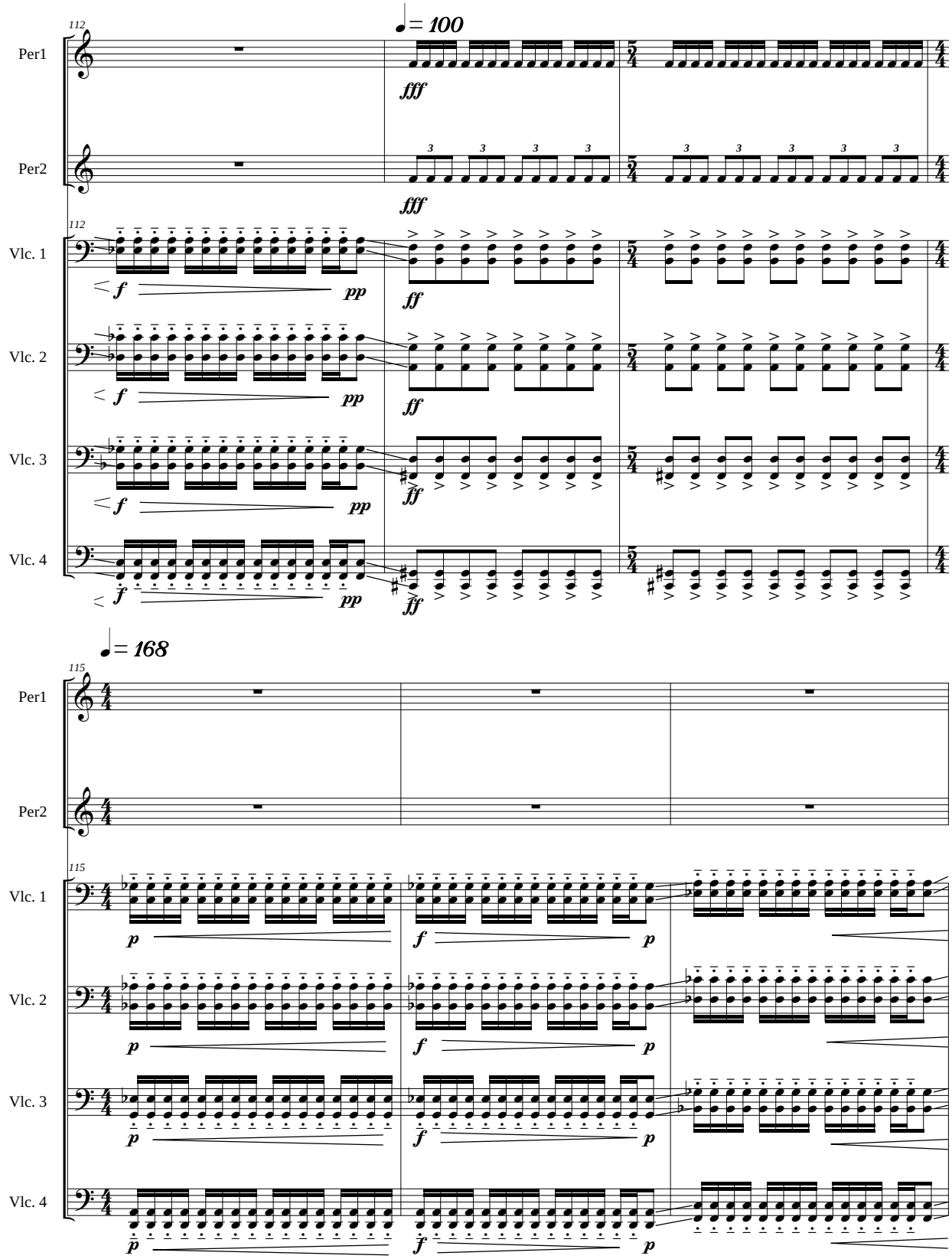
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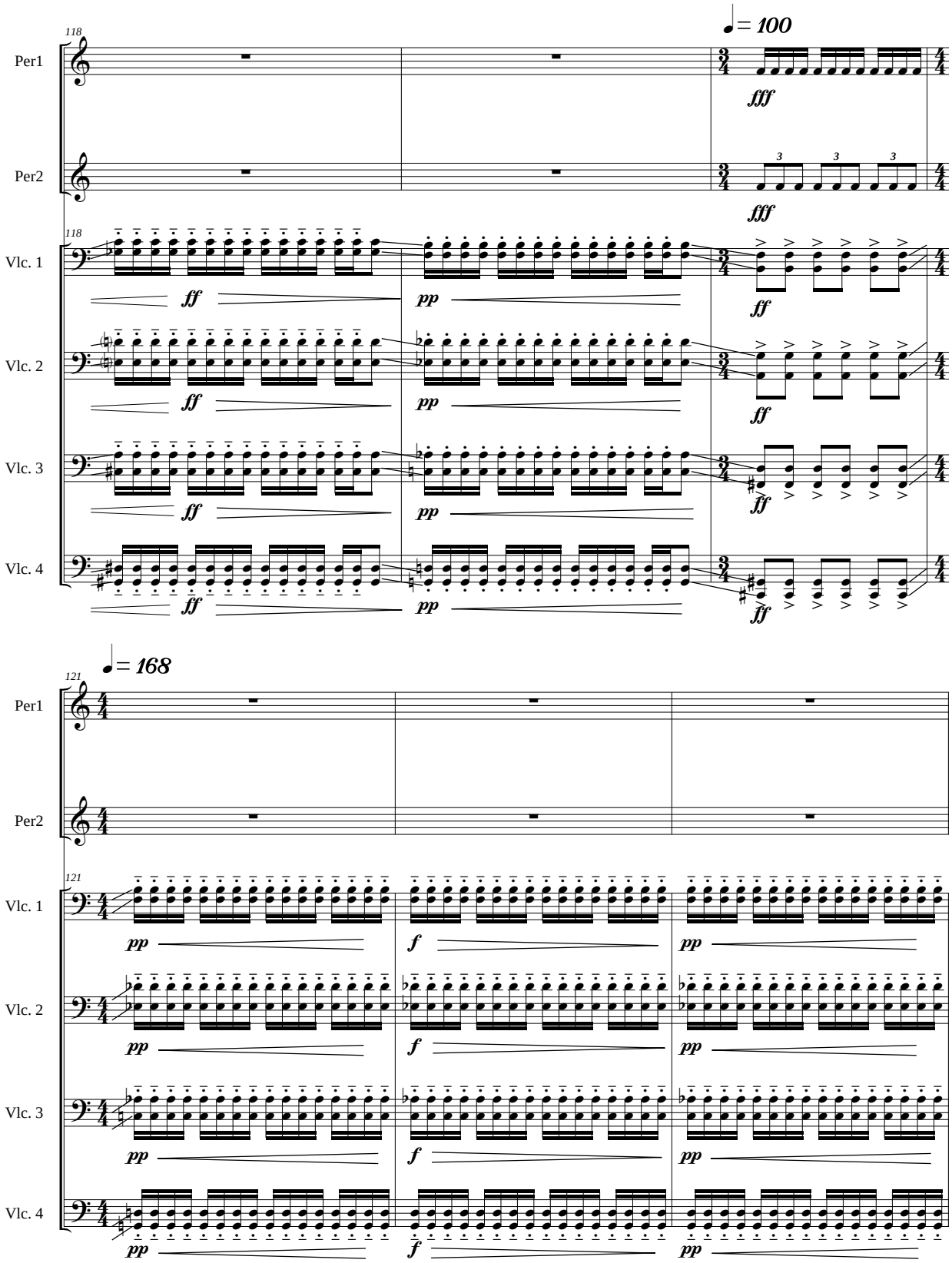
f
pp
ff
115
♩= 168
p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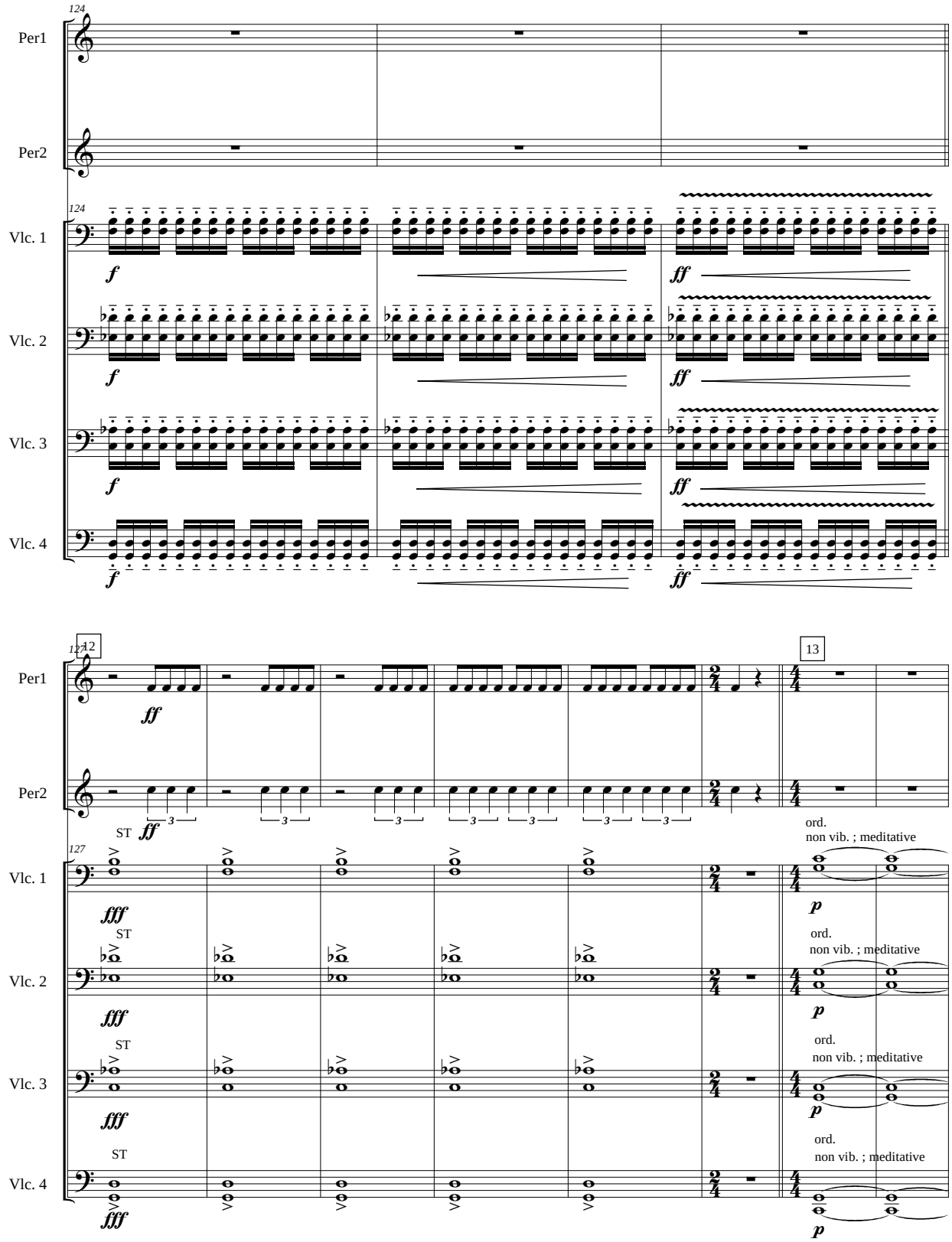
121
♩= 168
f


124
Per1
Per2
Vlc. 1
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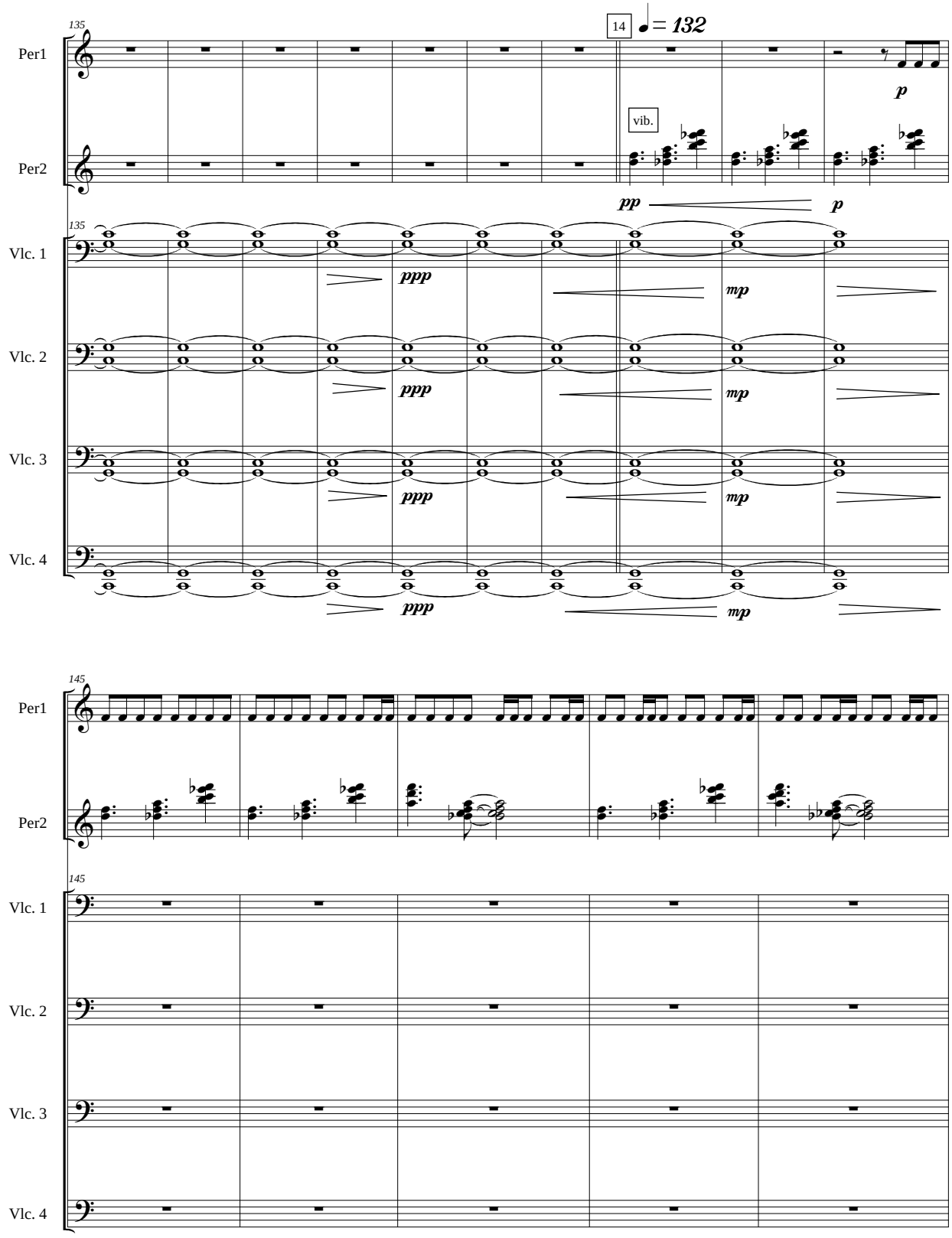
f
ff
12
13
127
ST
fff
p
ord.
non vib. ; meditative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14
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Per1
Per2
vib.
pp
p
p
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ppp
mp
145
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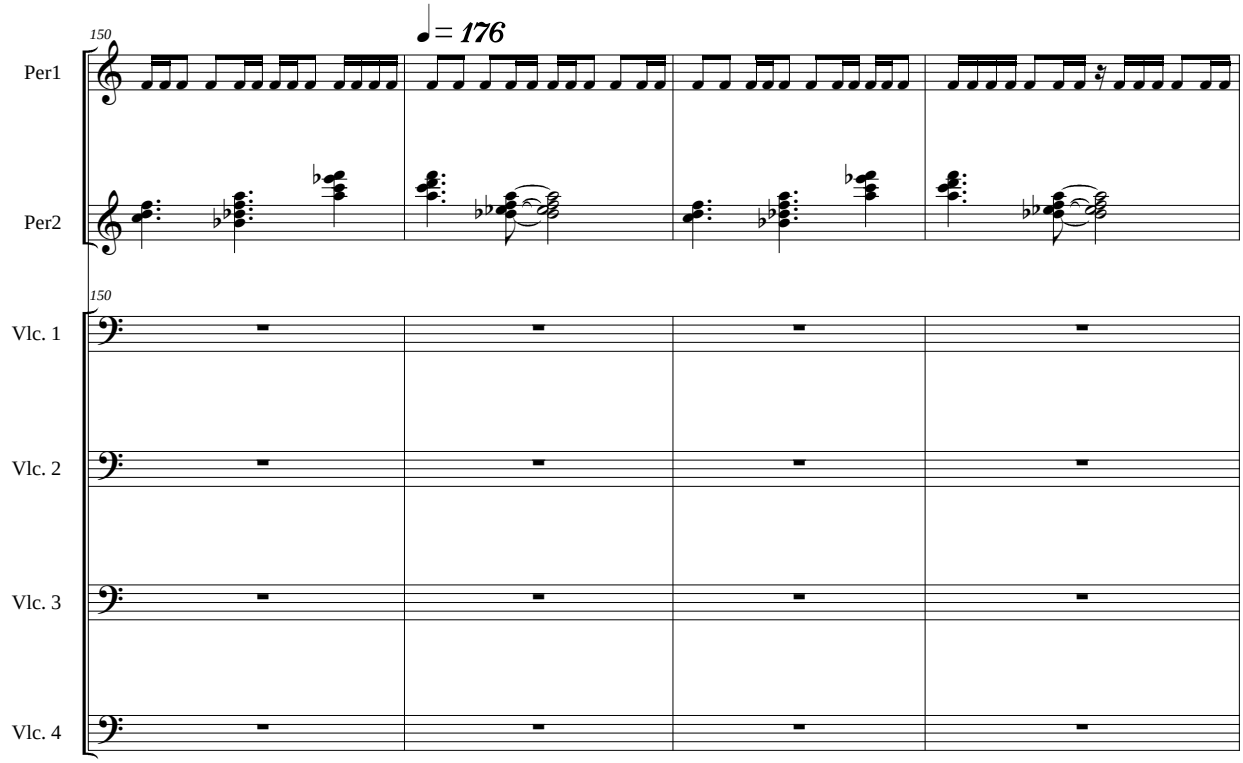
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Per2
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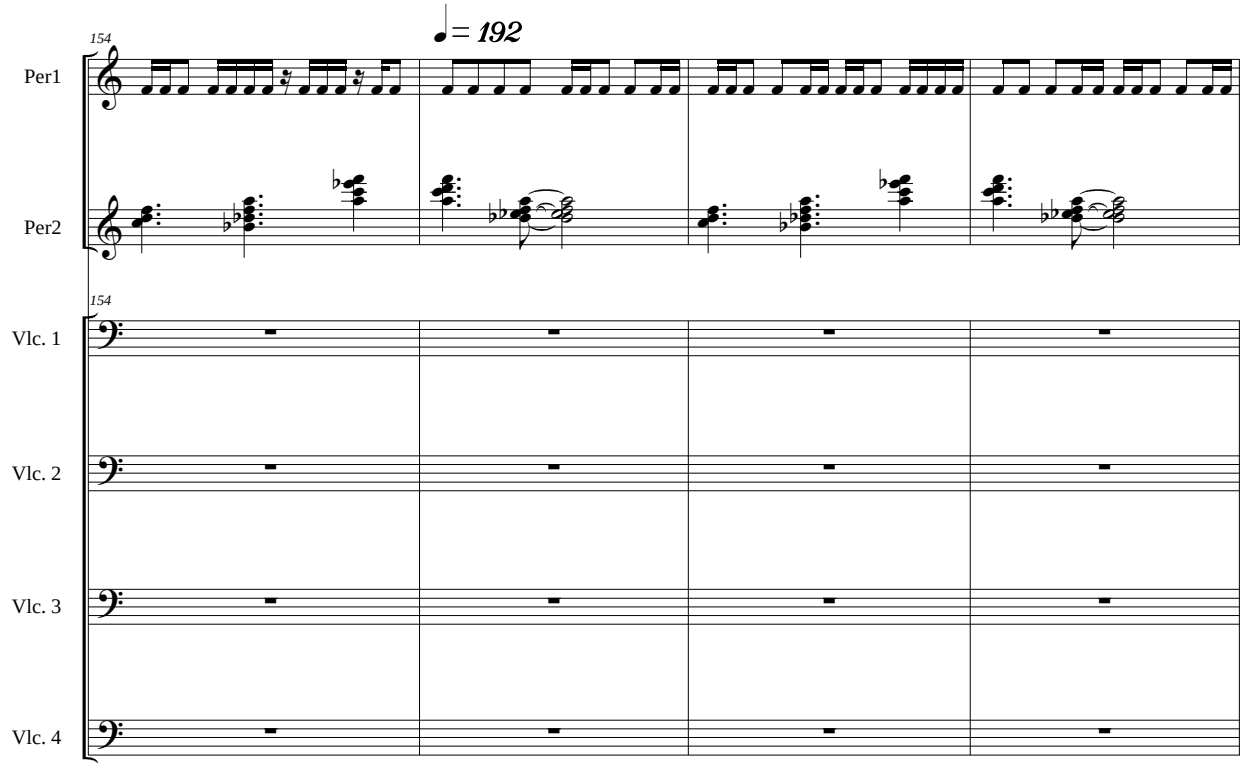
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Per2
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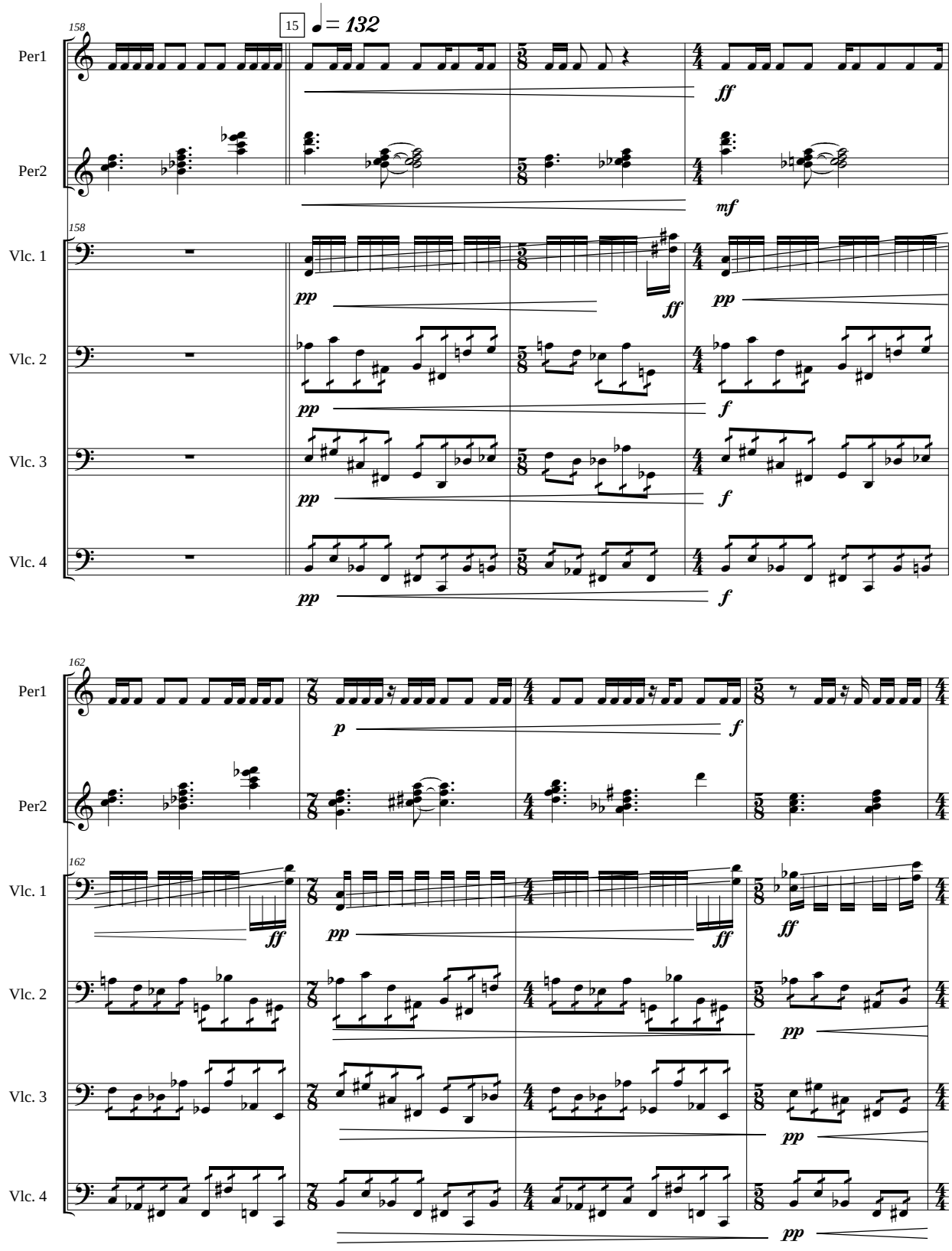
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Per2
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f
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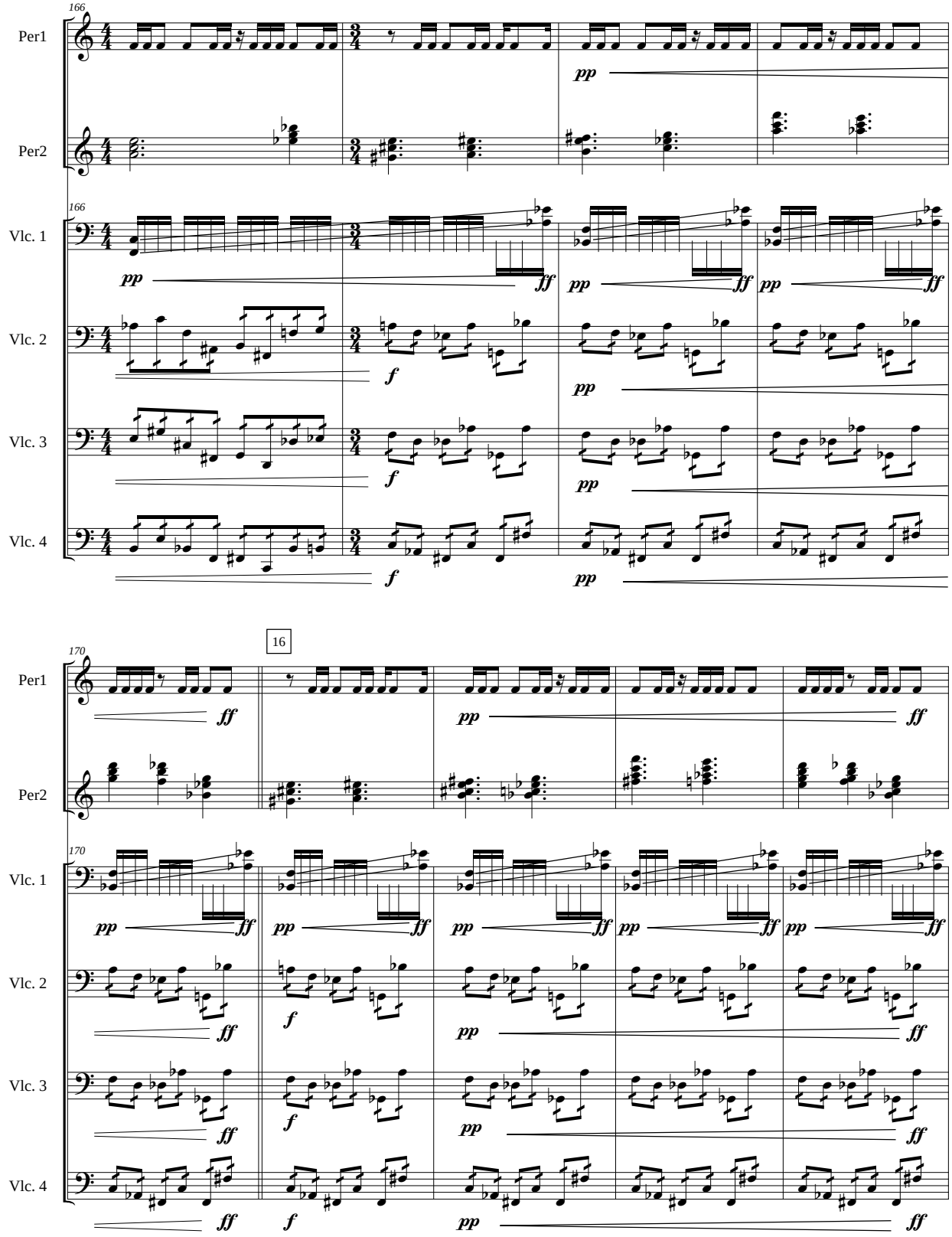
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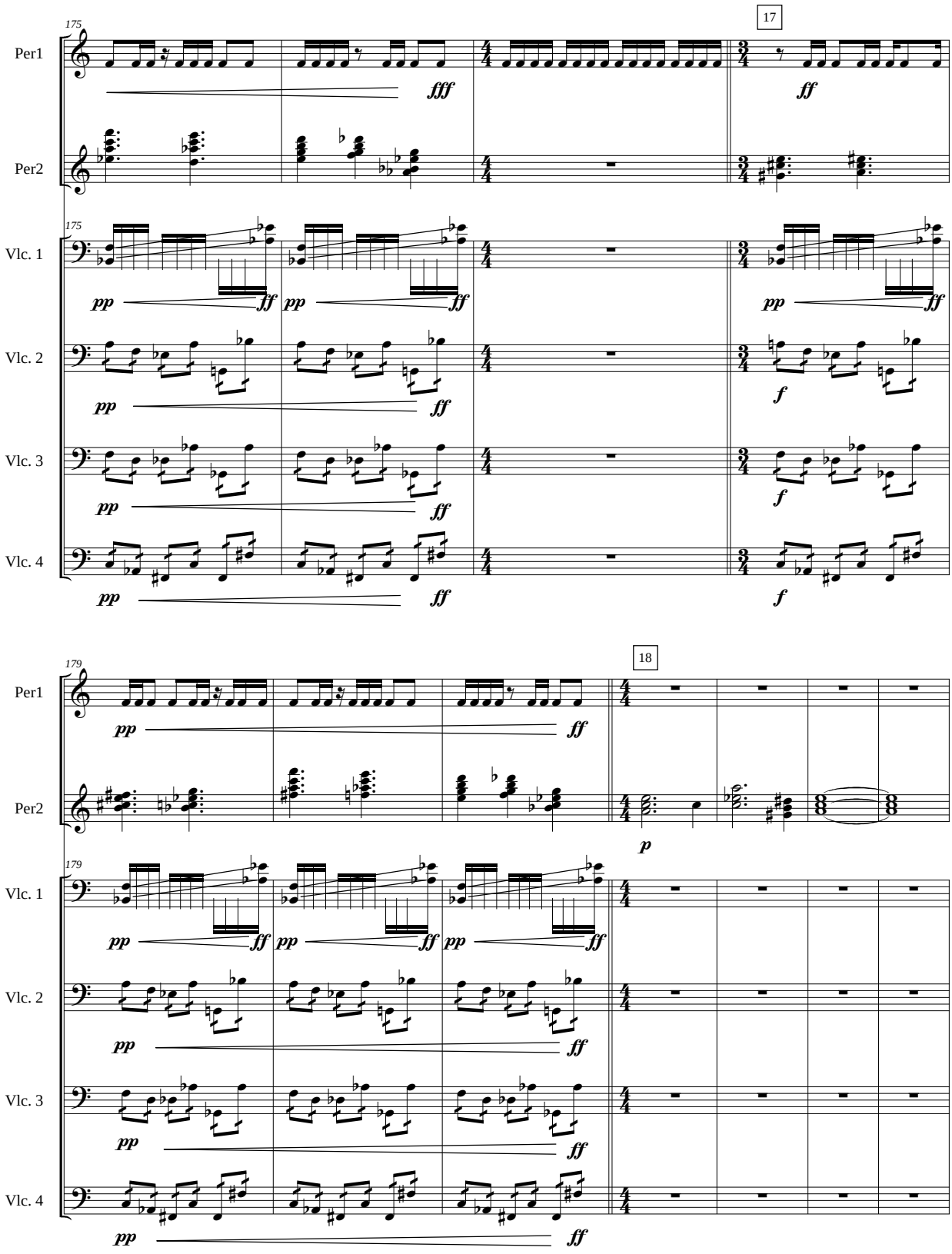
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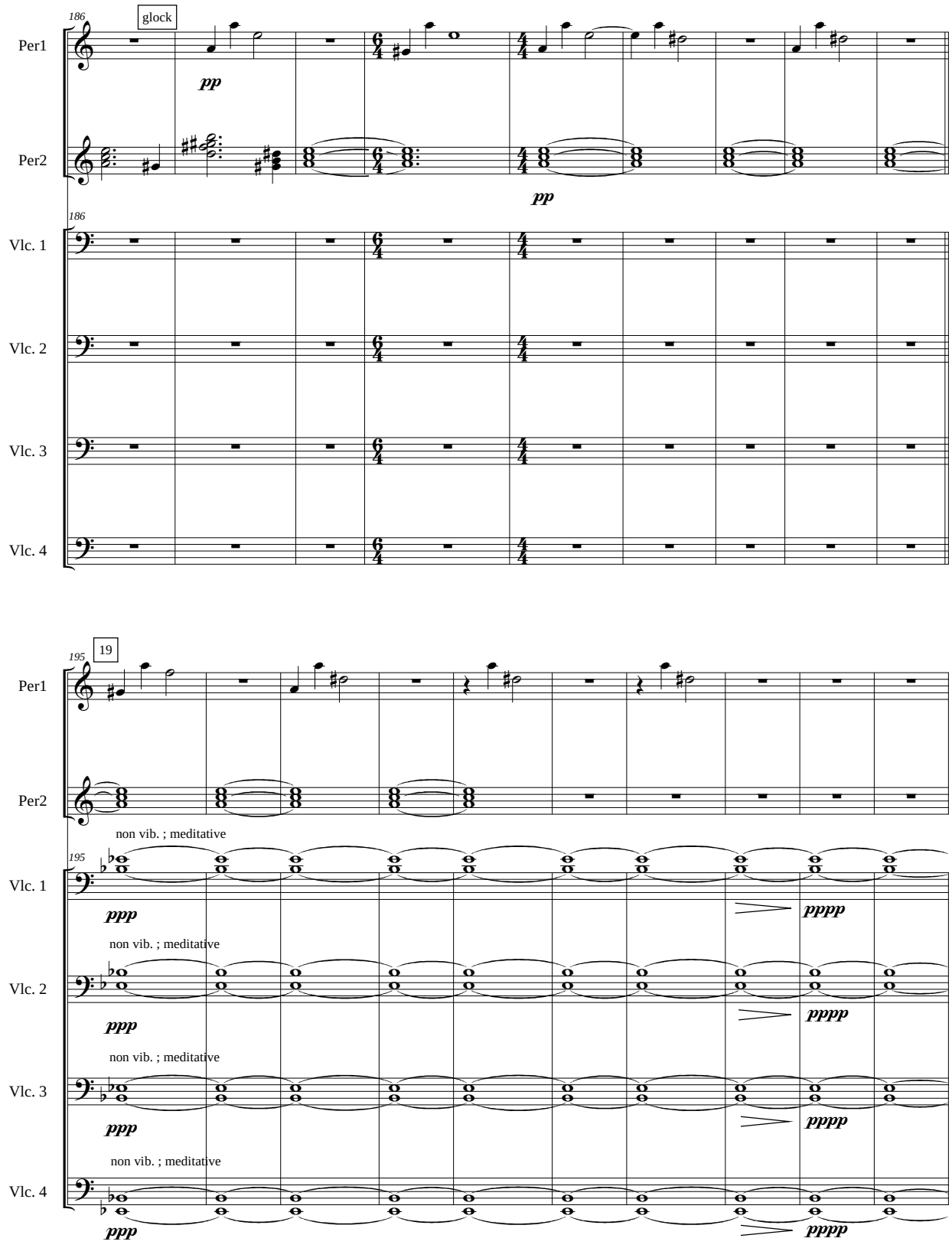
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glock
Per1
pp
Per2
pp
186
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
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Per2
non vib. ; meditative
195
Vlc. 1
ppp
pppp
non vib. ; meditative
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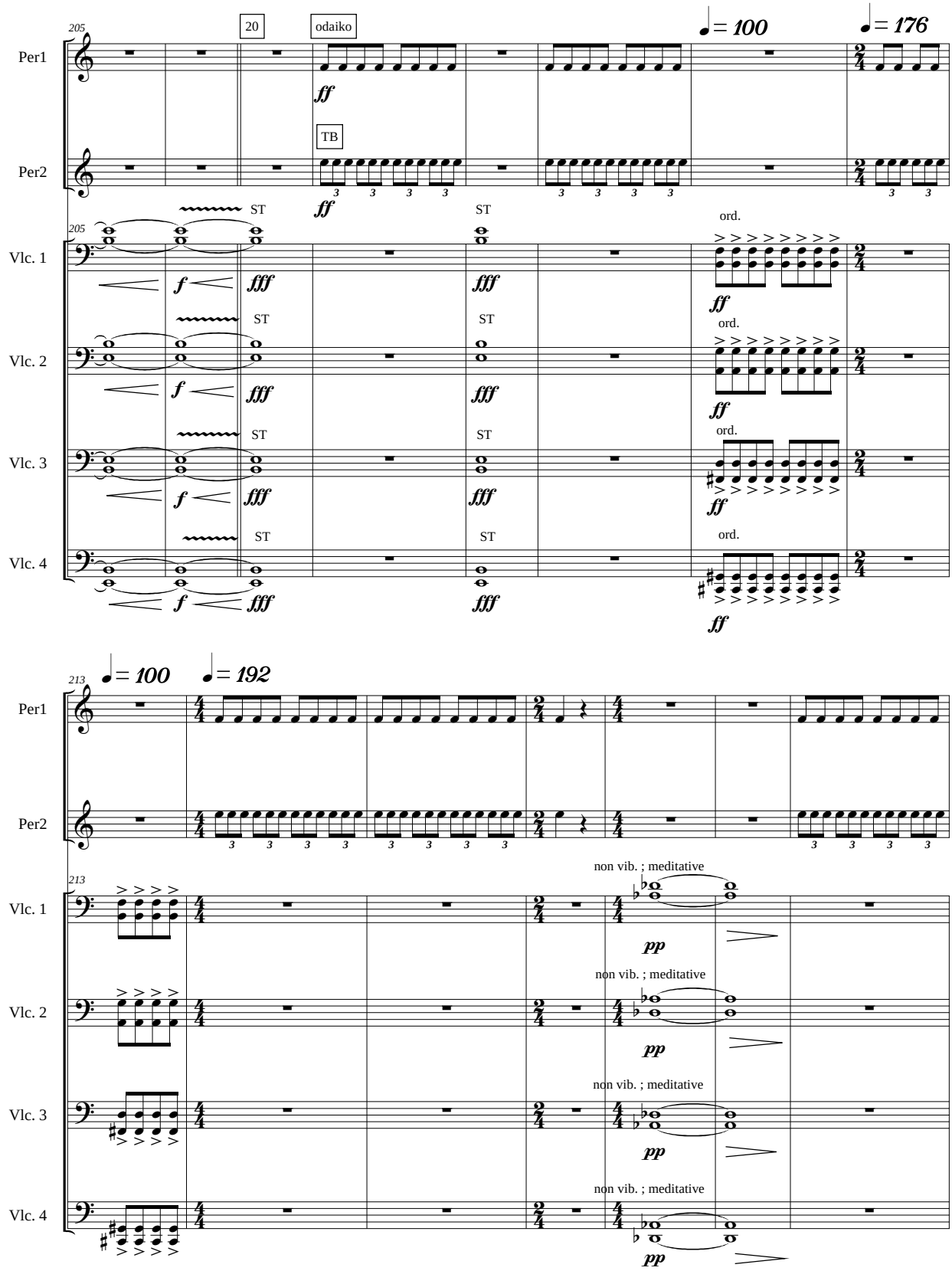
pppp
non vib. ; meditative
Vlc. 3
ppp
pppp
non vib. ; meditative
Vlc. 4
ppp
pppp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♩= 176
Per1
ff
TB
Per2
ff
ST
ST
ord.
205
Vlc. 1
f
fff
ff
Vlc. 2
Vlc. 3
Vlc. 4
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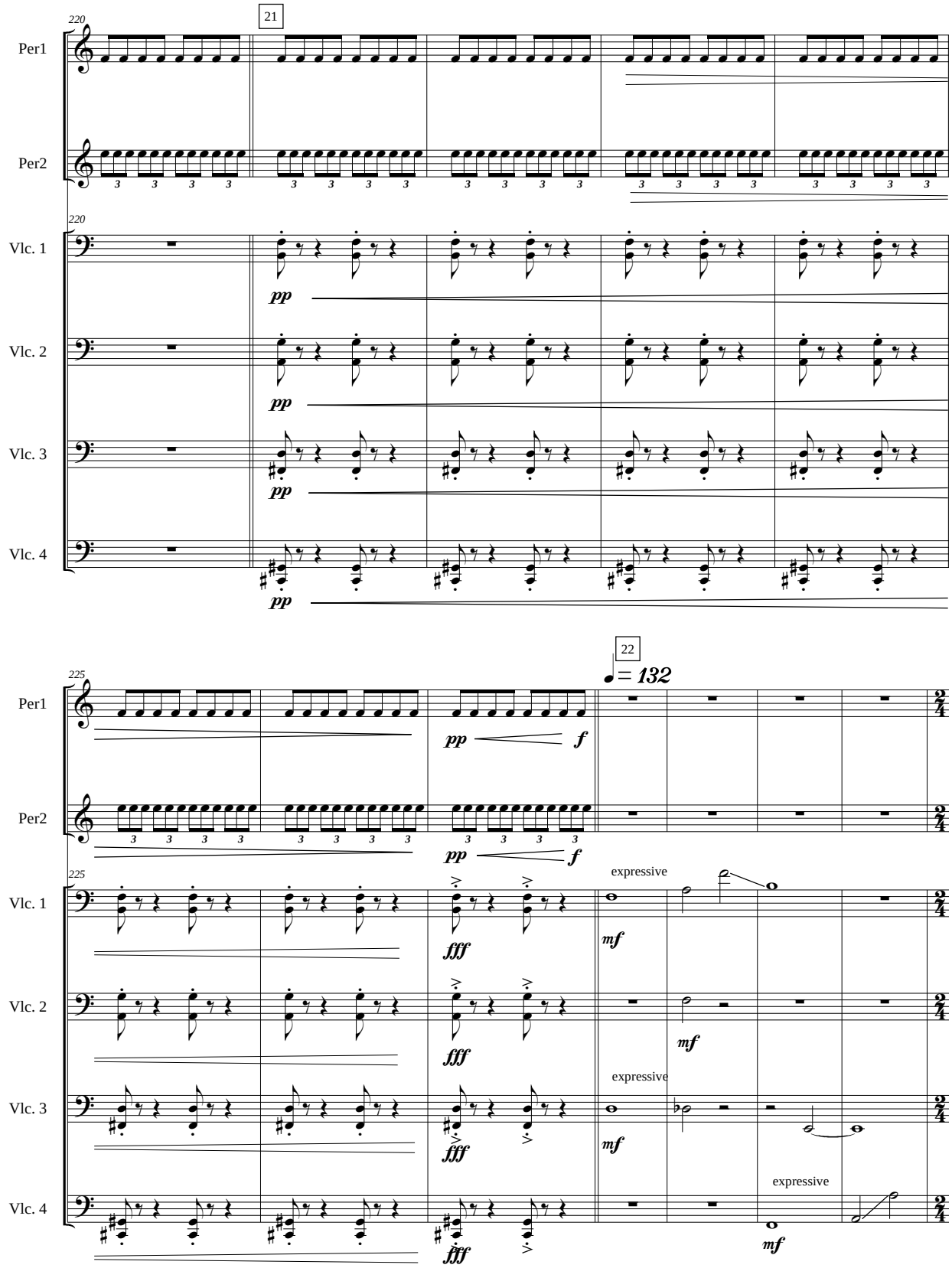
♩= 192
Per1
Per2
non vib. ; meditative
213
Vlc. 1
pp
Vlc. 2
Vlc. 3
Vlc. 4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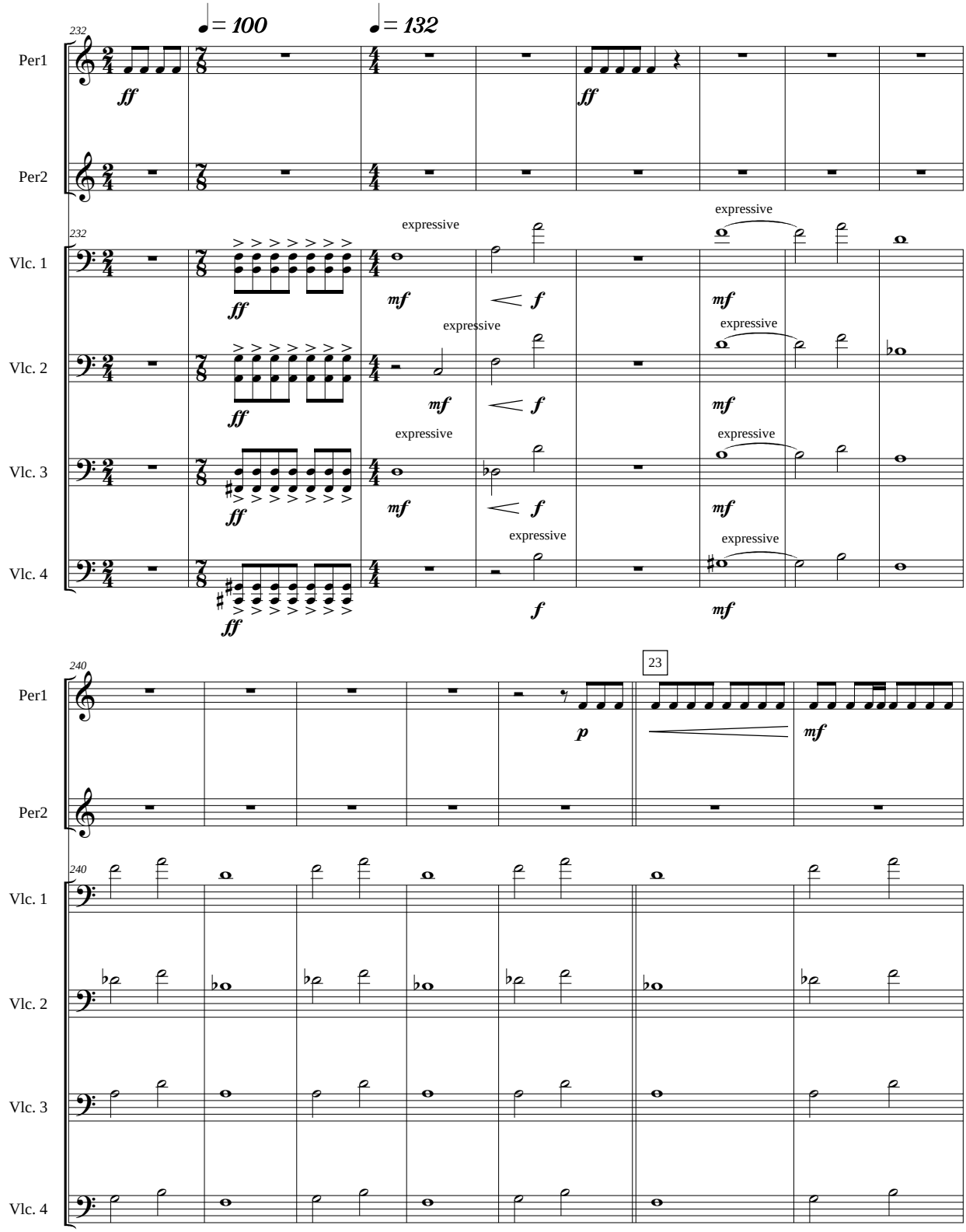
225
22
= 132
f
fff
mf
expressive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Per2
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mf
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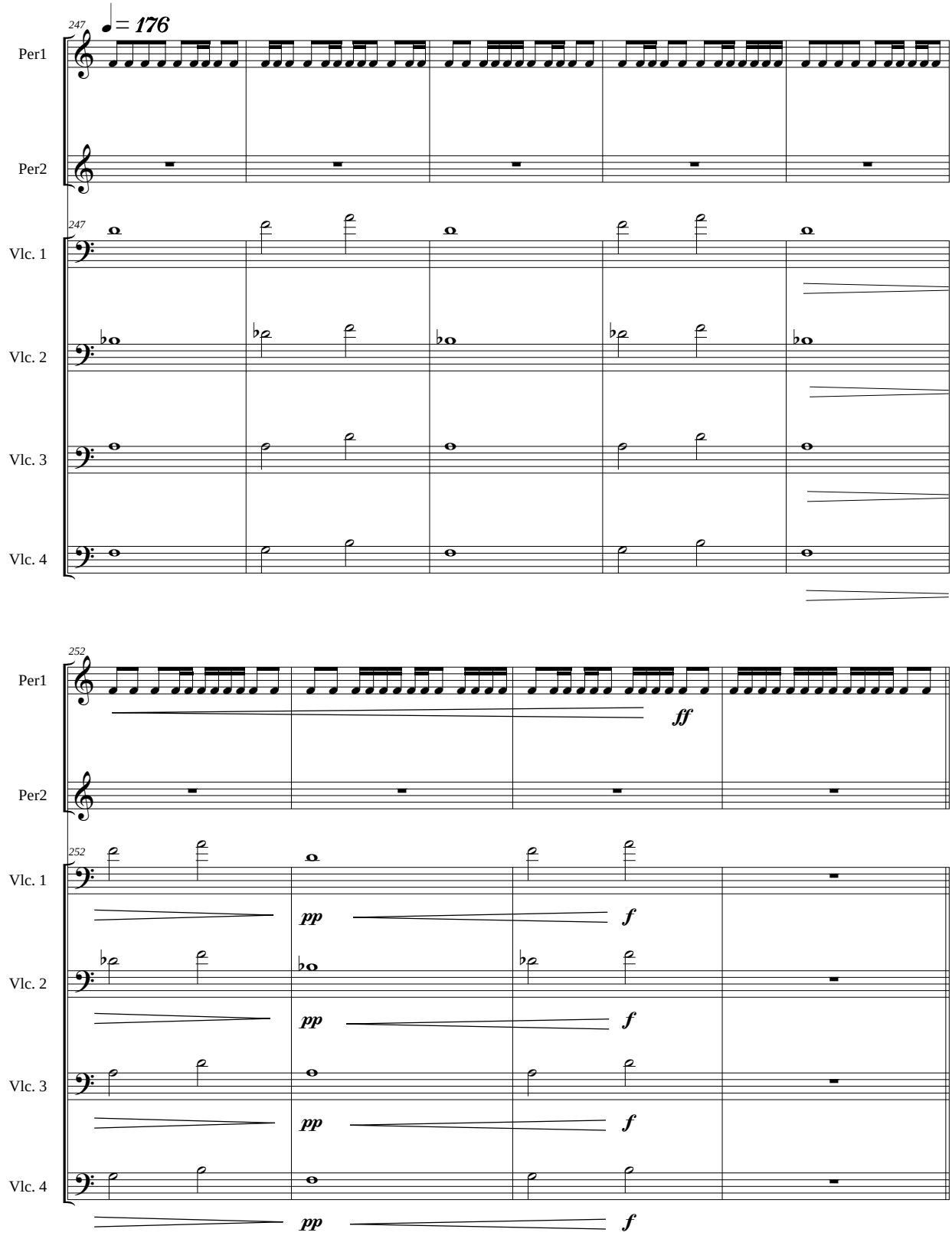
p
expressive
240
23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Per2
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Per2
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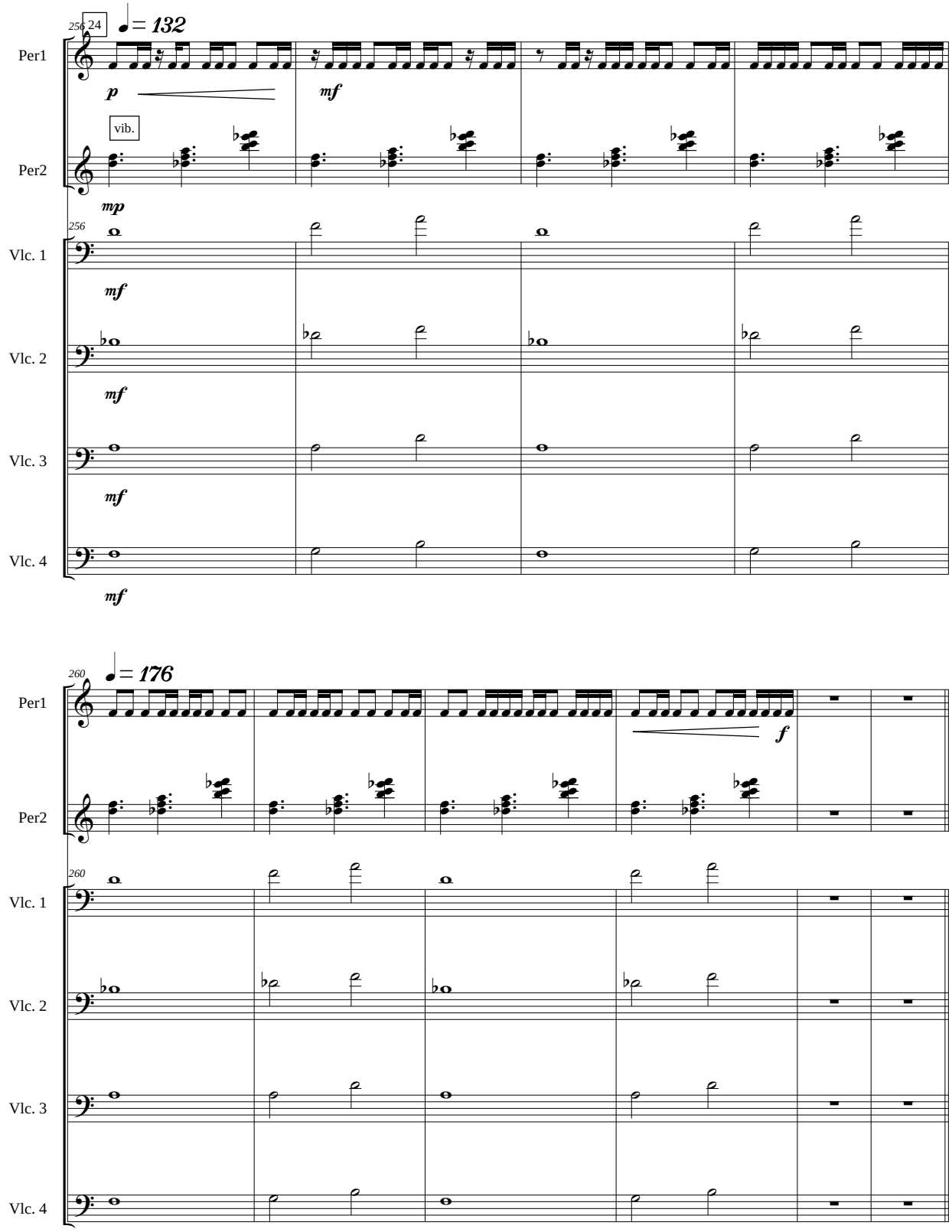
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Per2
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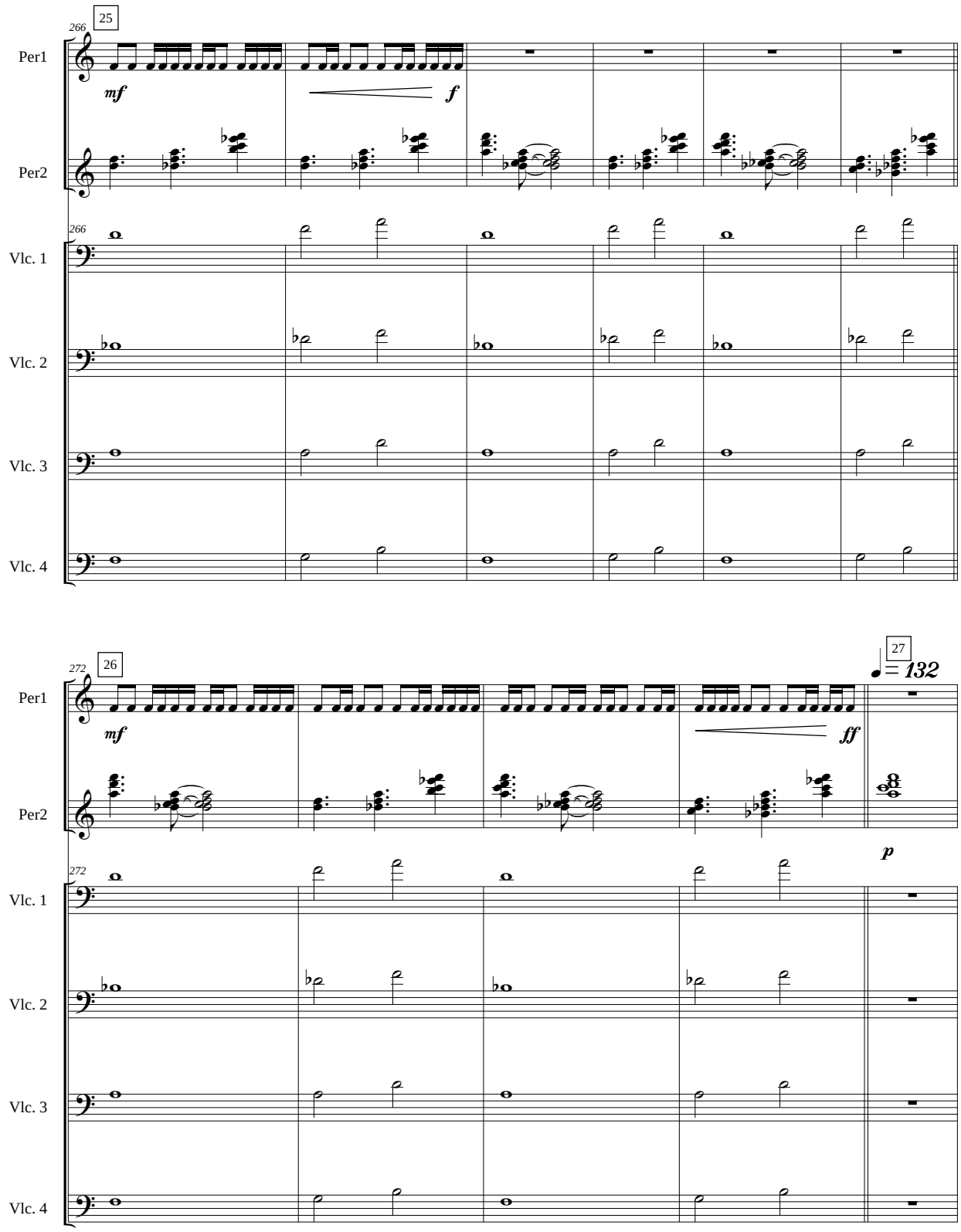
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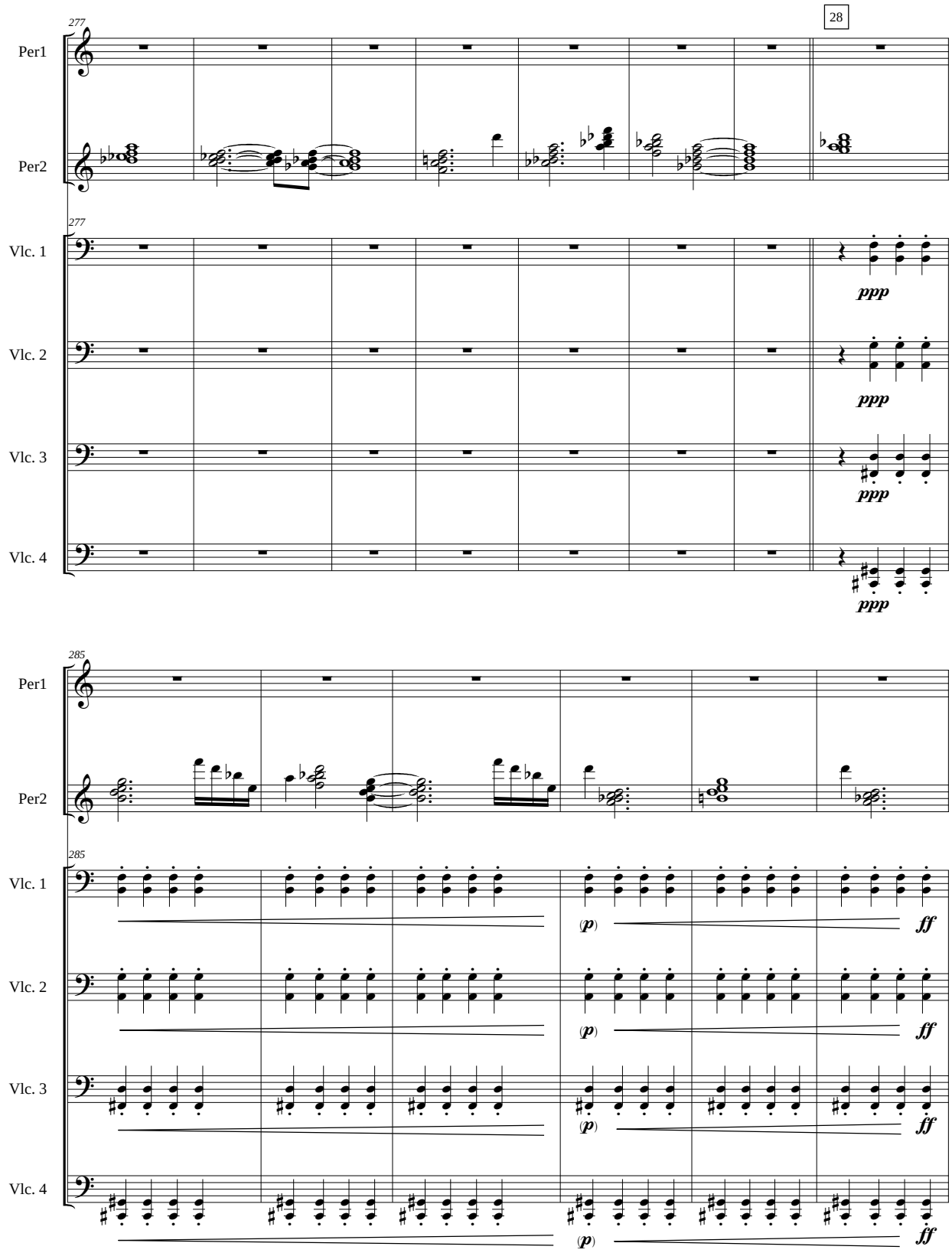
mf
ff
p


277
28
Per1
Per2
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Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
ppp
ppp
ppp
ppp
285
Per1
Per2
285
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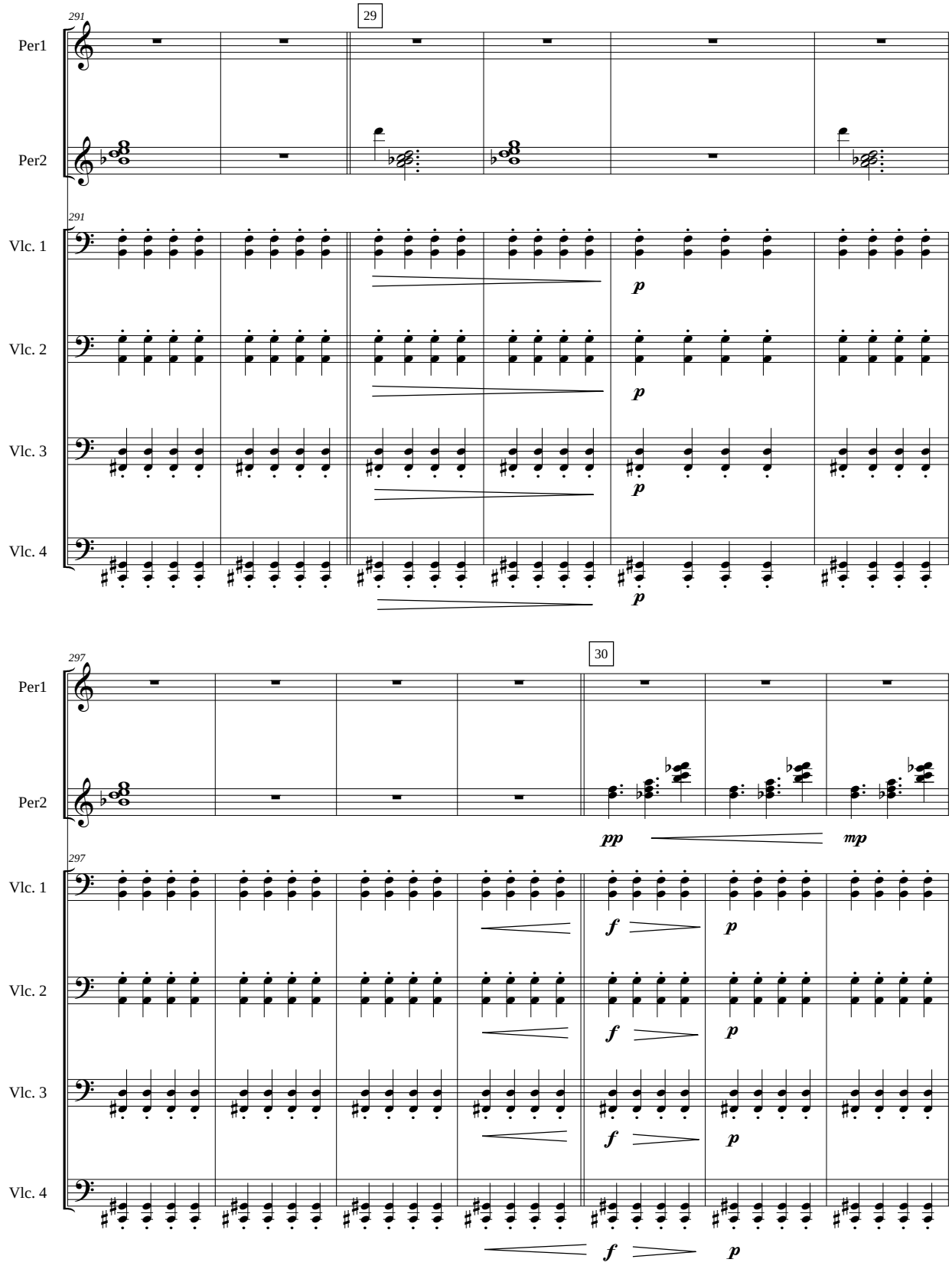
ff
(p)
ff
(p)
ff
(p)
ff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Per2
291
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
p
297
30
pp
mp
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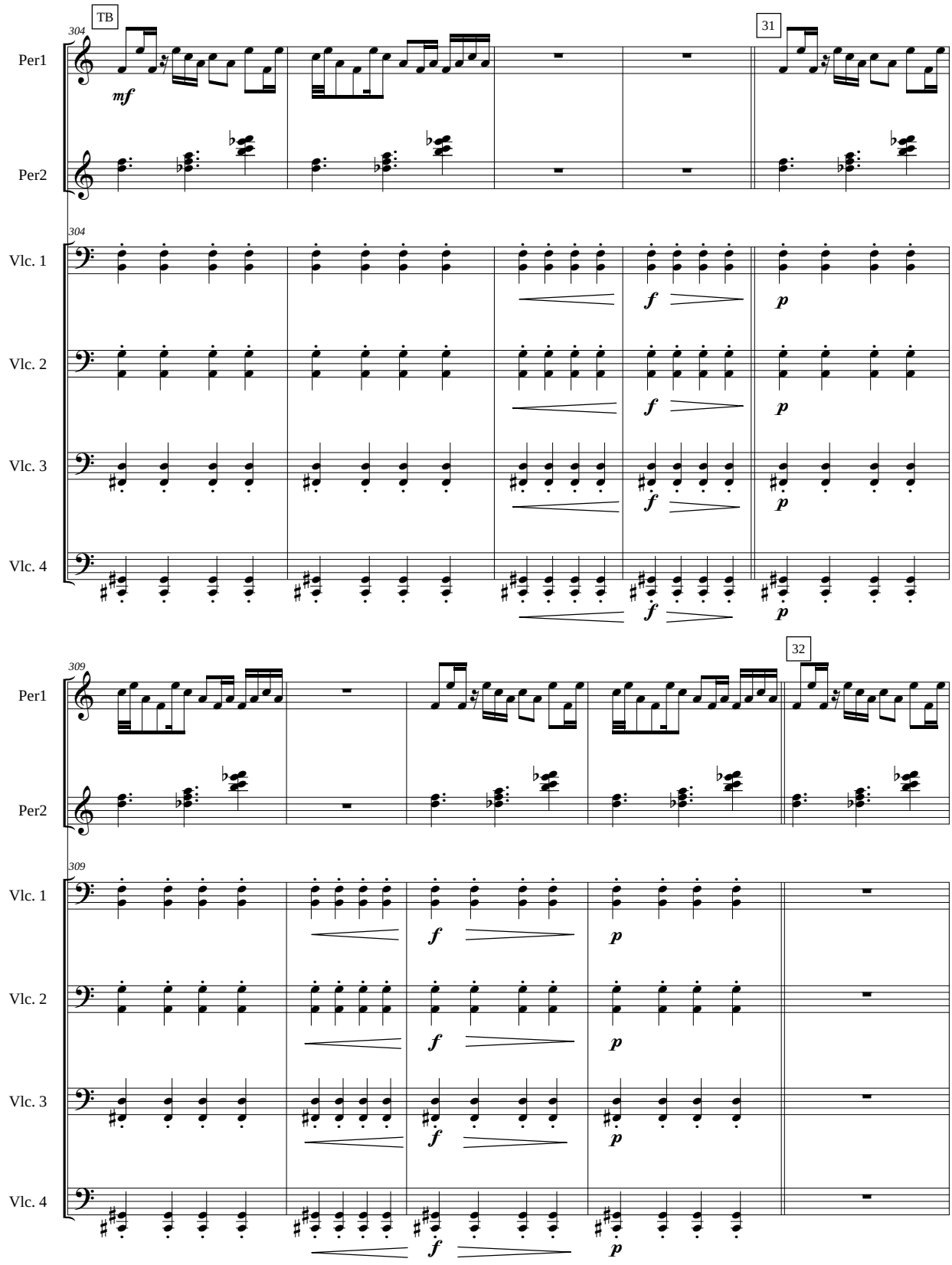
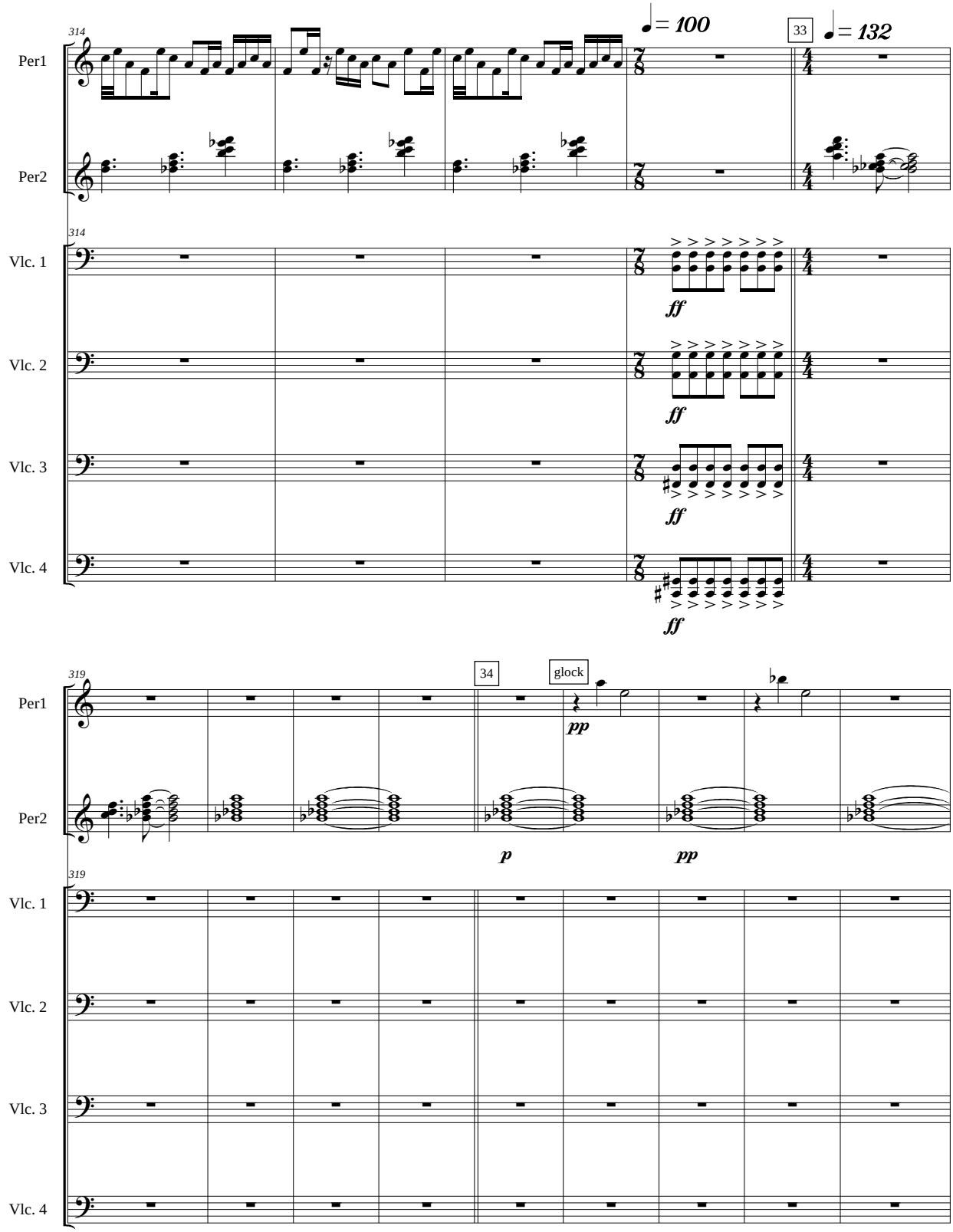
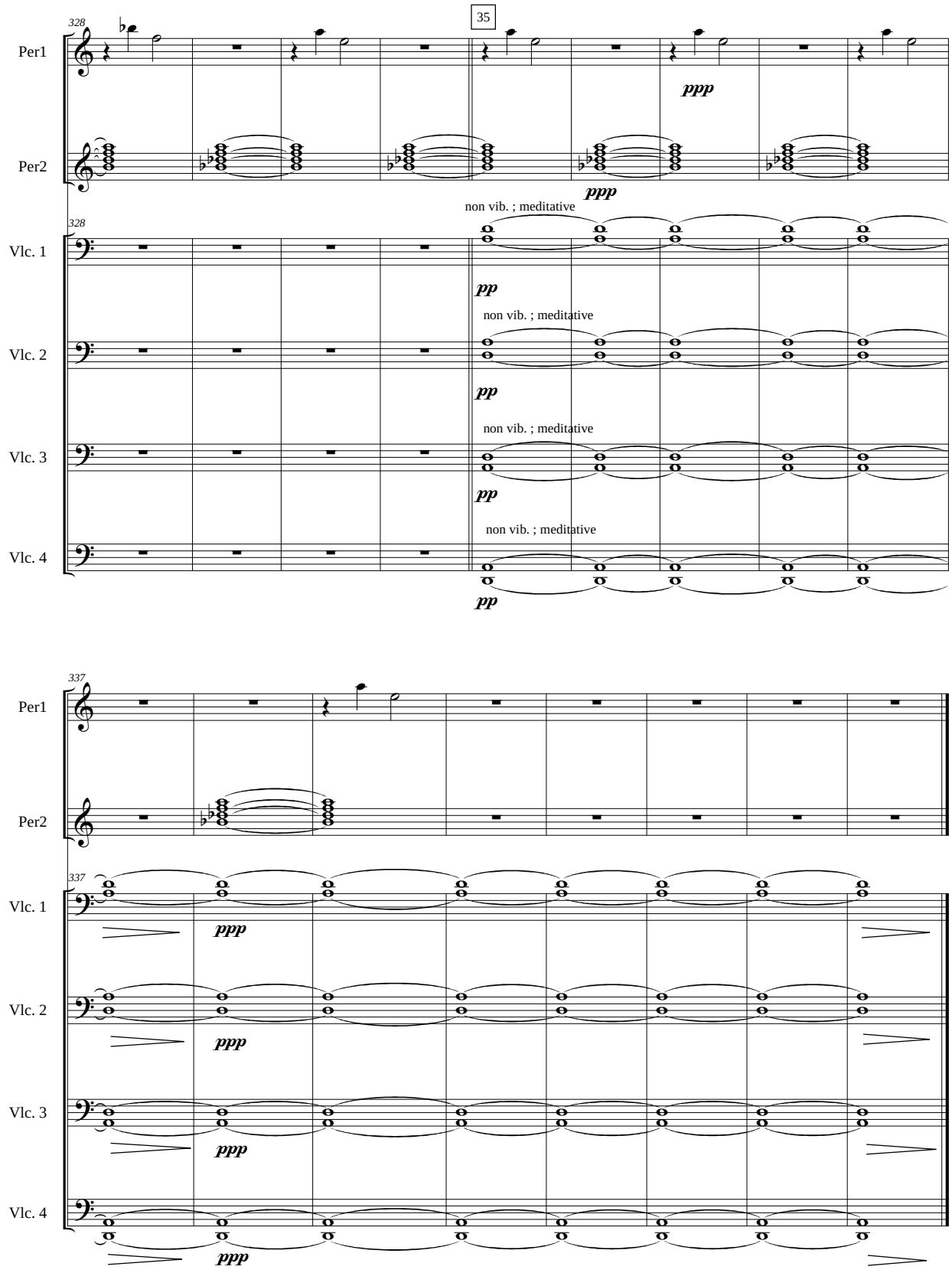
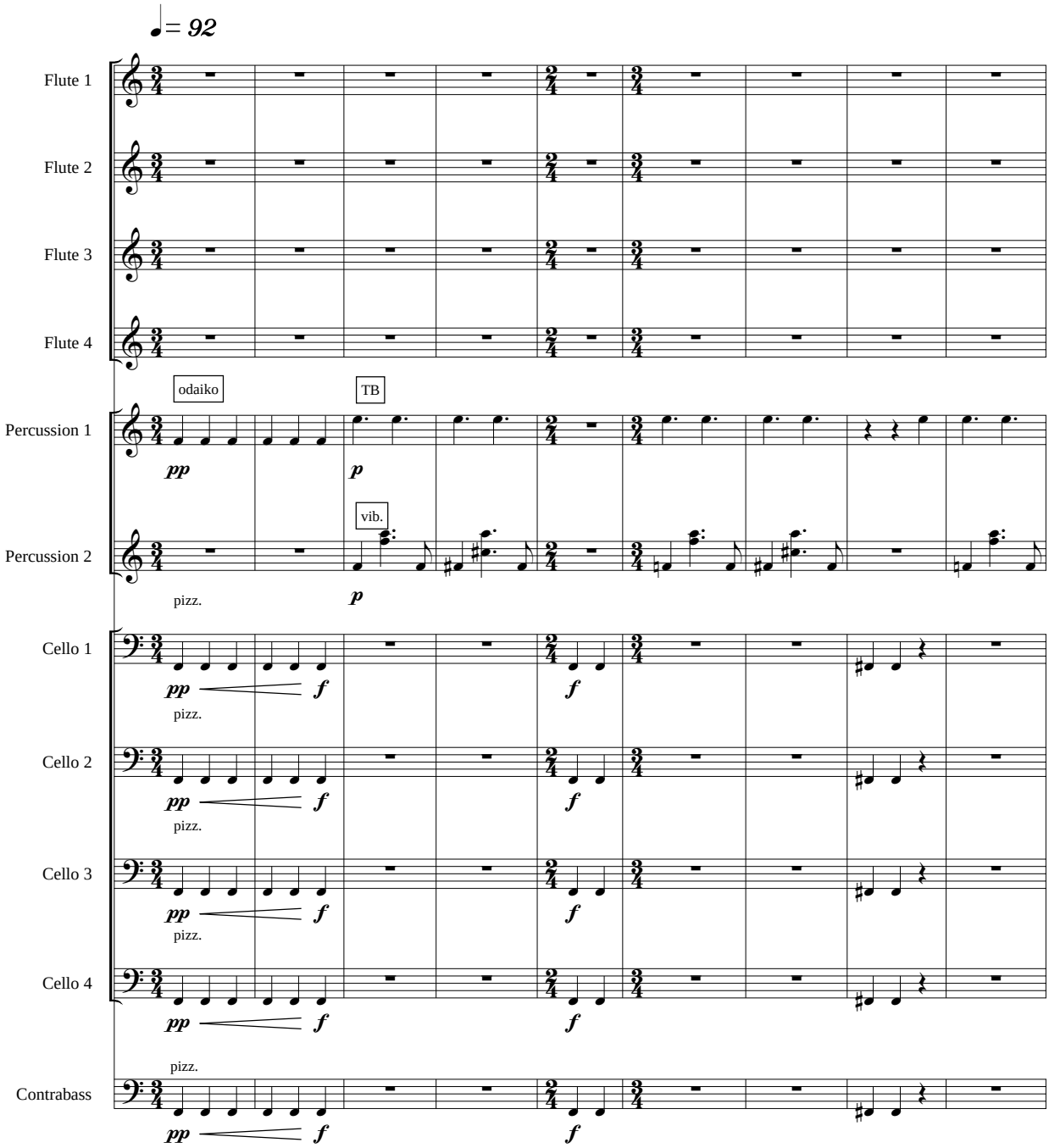
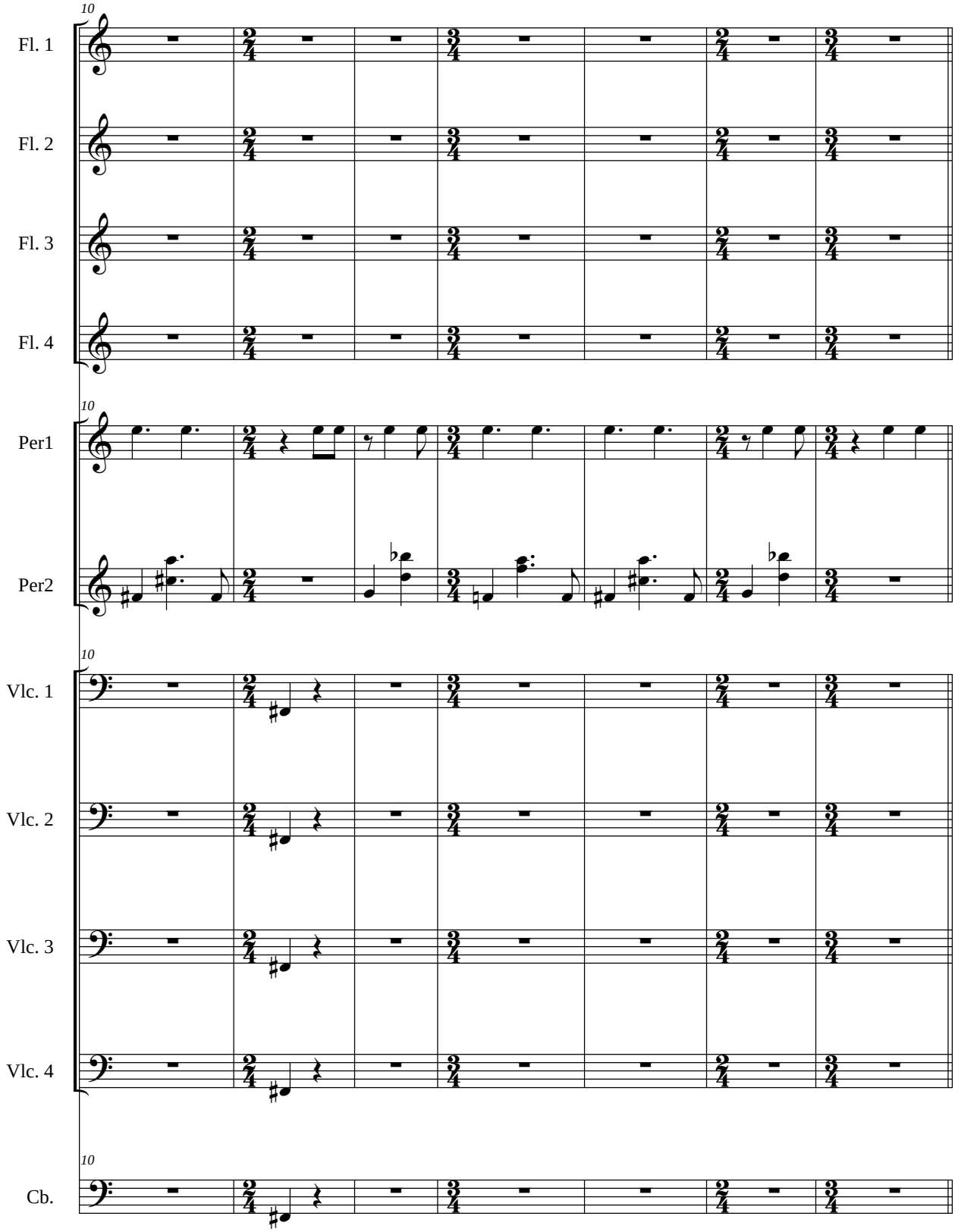

TB
304
31
Per1
Per2
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
mf
f
p
309
32

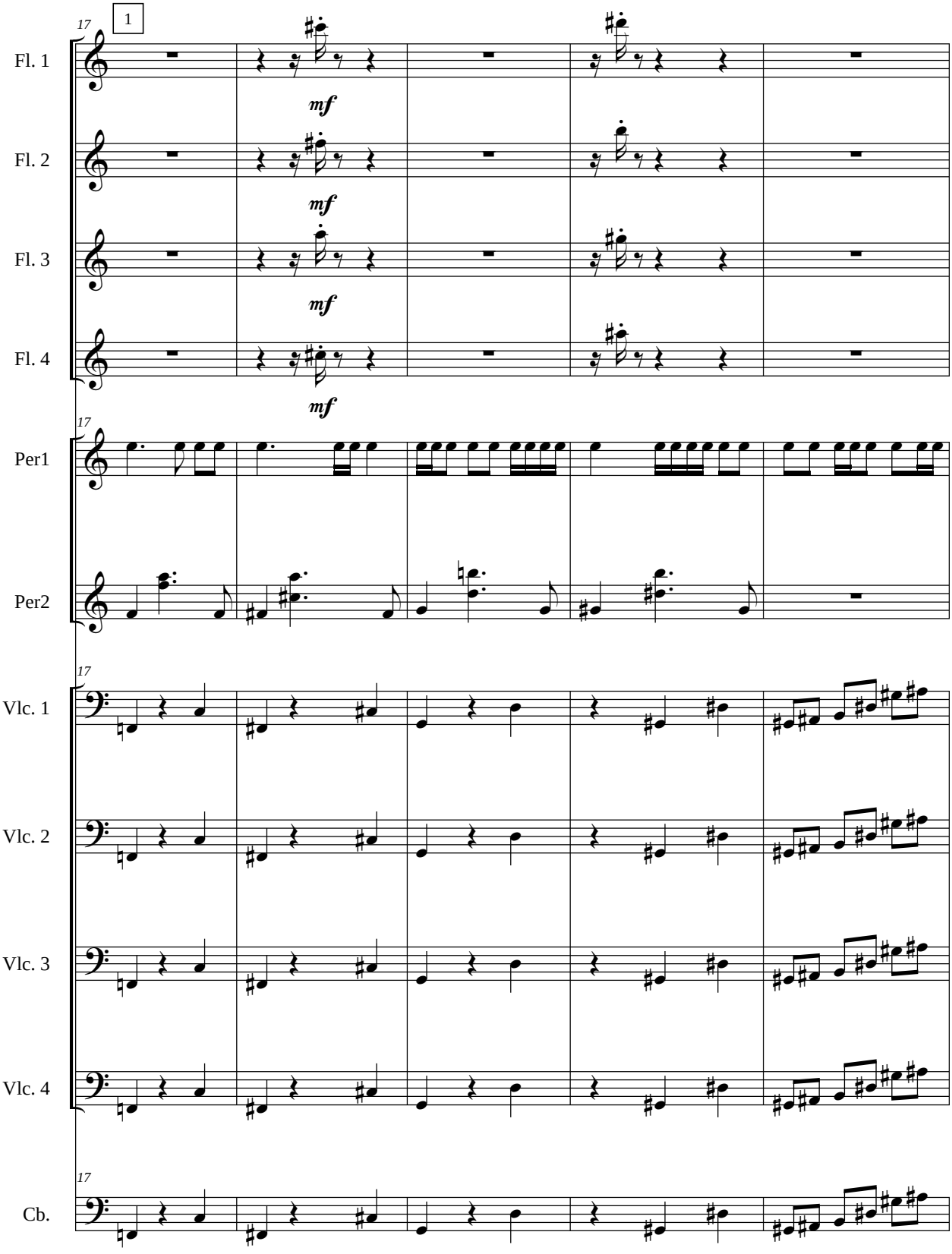

314
Per1
Per2
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
♩= 100
33
♩= 132
ff
319
34
glock
pp
p

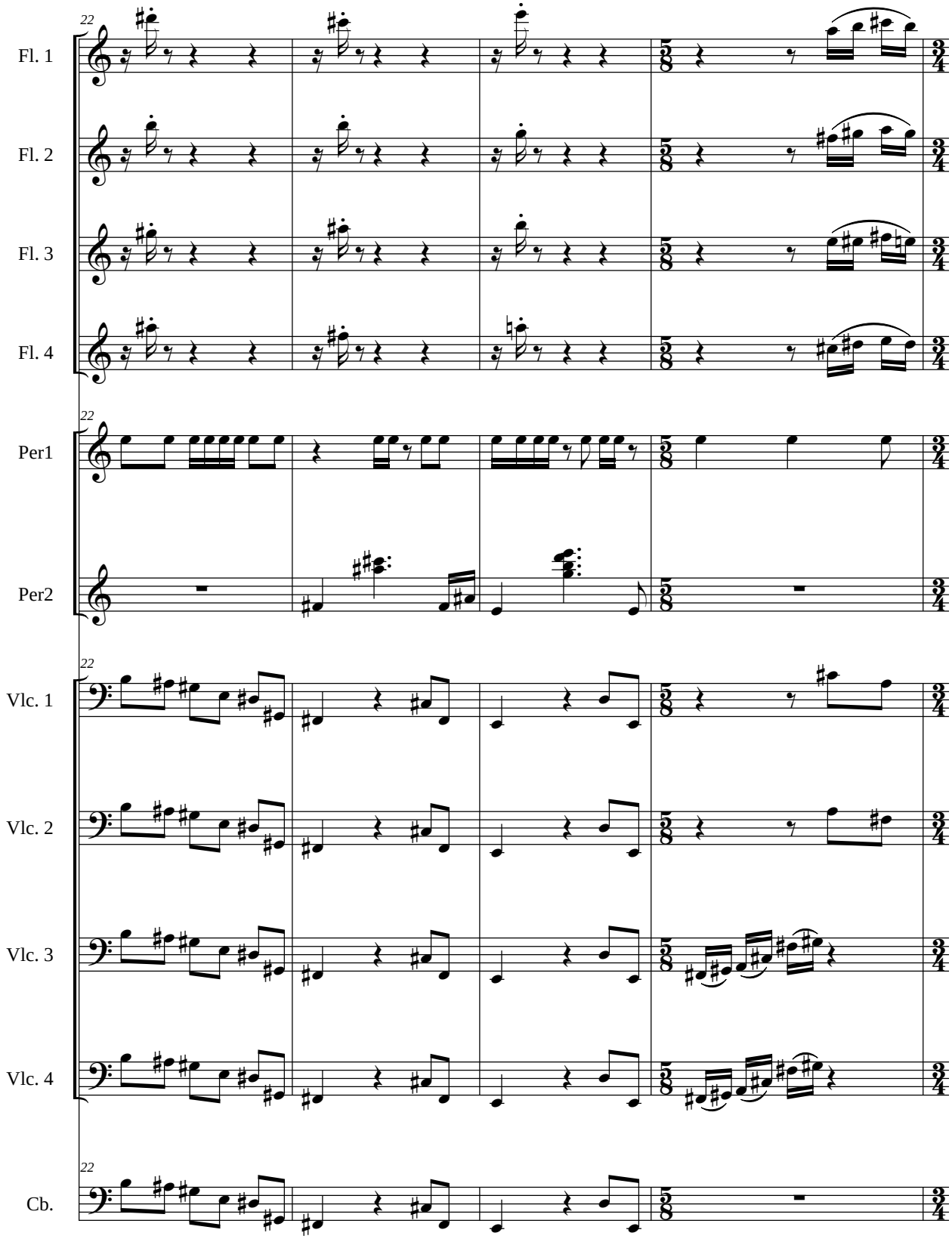

328
35
Per1
ppp
Per2
ppp
non vib. ; meditative
328
Vlc. 1
pp
non vib. ; meditative
Vlc. 2
pp
non vib. ; meditative
Vlc. 3
pp
non vib. ; meditative
Vlc. 4
pp
337
Per1
Per2
337
Vlc. 1
ppp
Vlc. 2
ppp
Vlc. 3
ppp
Vlc. 4
ppp

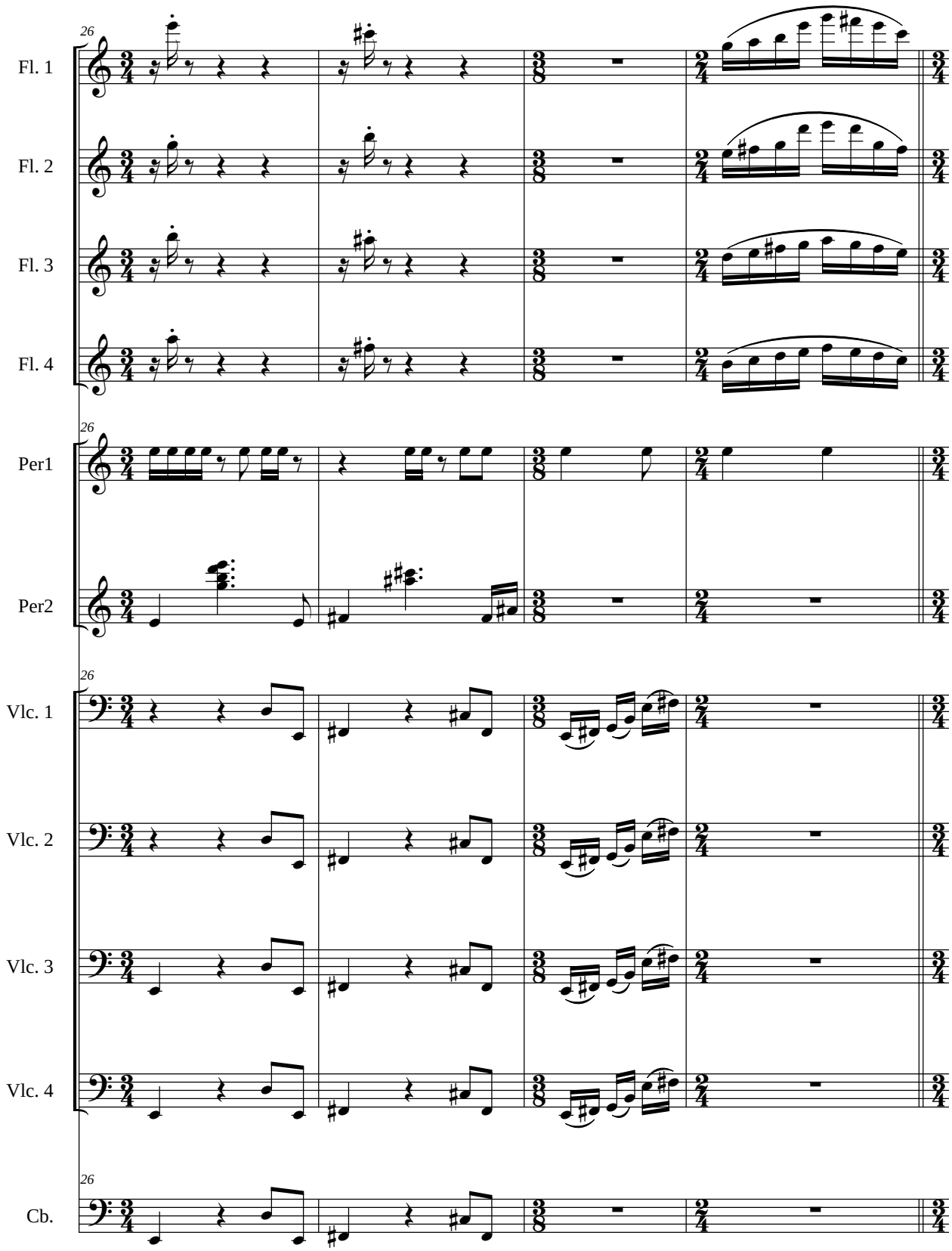
Movement 2 - Do the Awkward Stumble

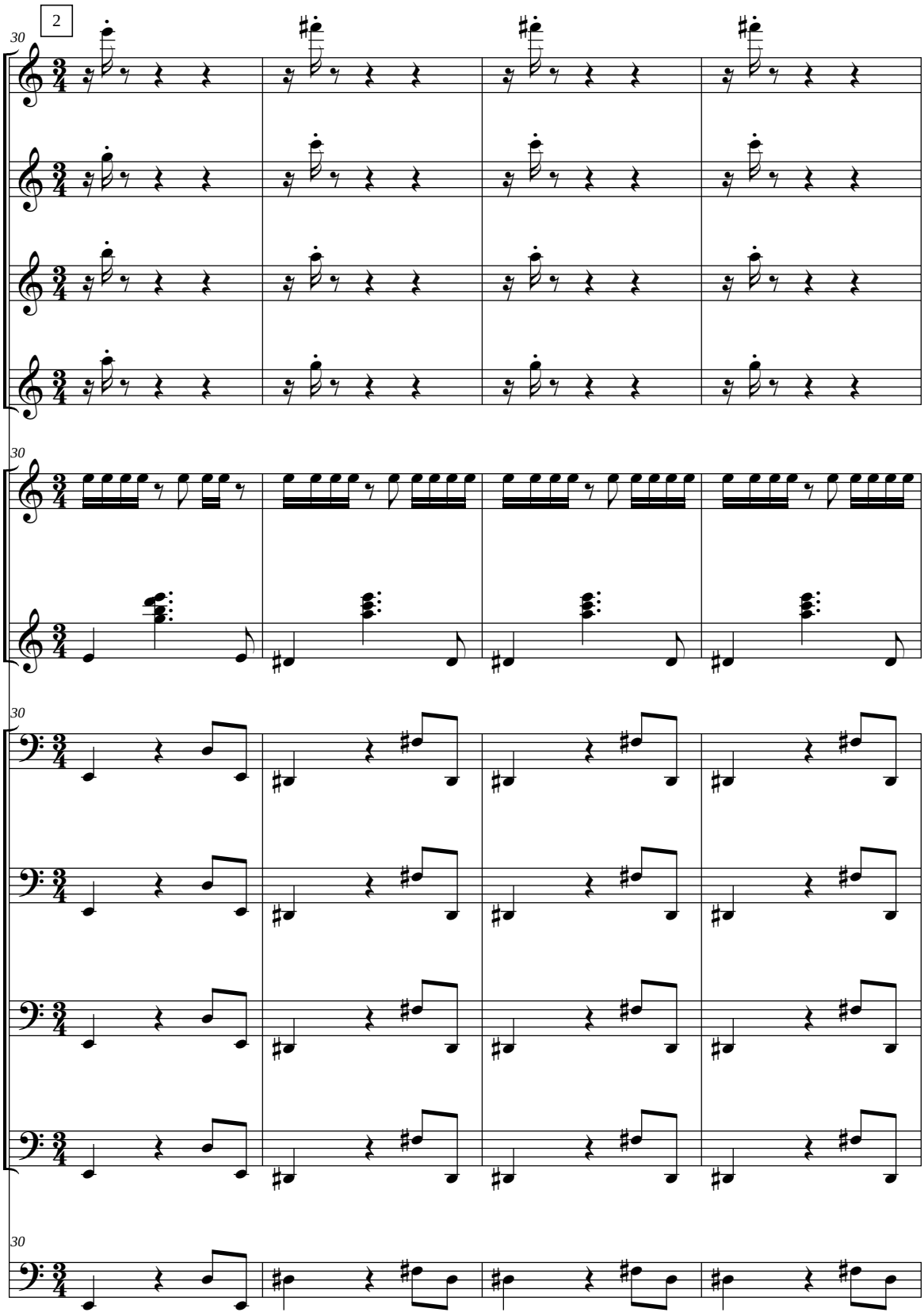


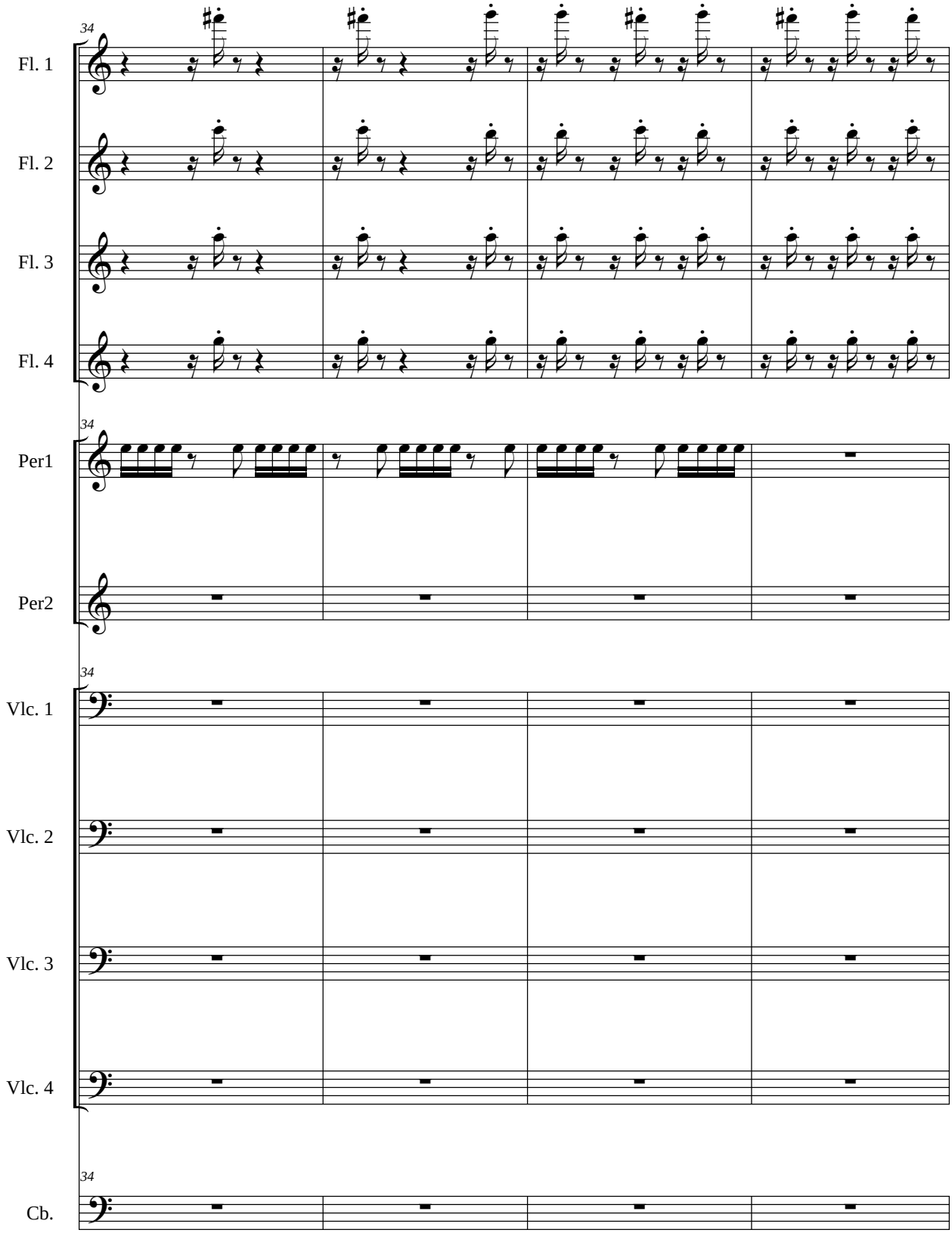

10
Fl. 1
Fl. 2
Fl. 3
Fl. 4
10
Per1
Per2
10
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
10
Cb.

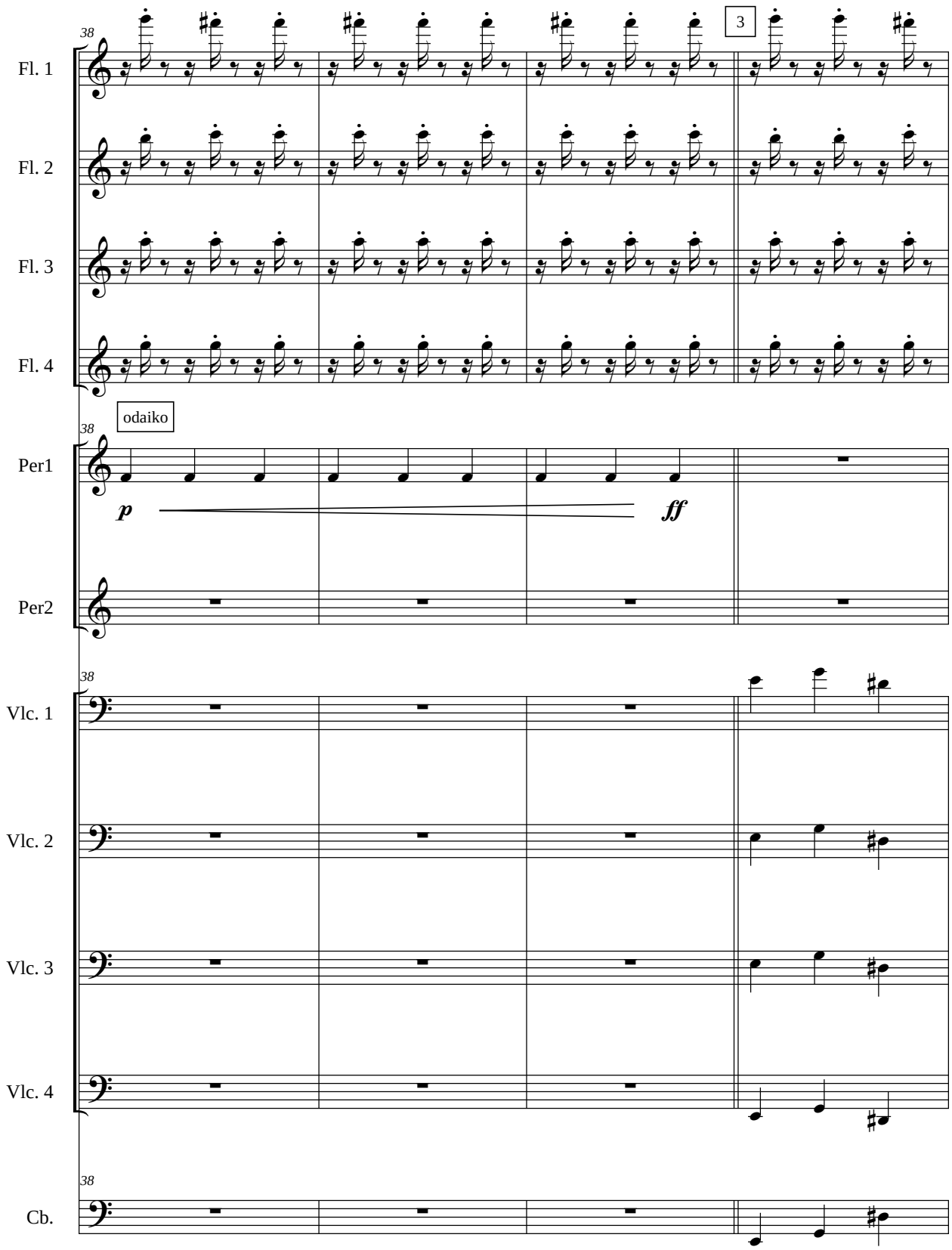

1
17
Fl. 1
mf
Fl. 2
mf
Fl. 3
mf
Fl. 4
mf
17
Per1
Per2
17
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
17
Cb.

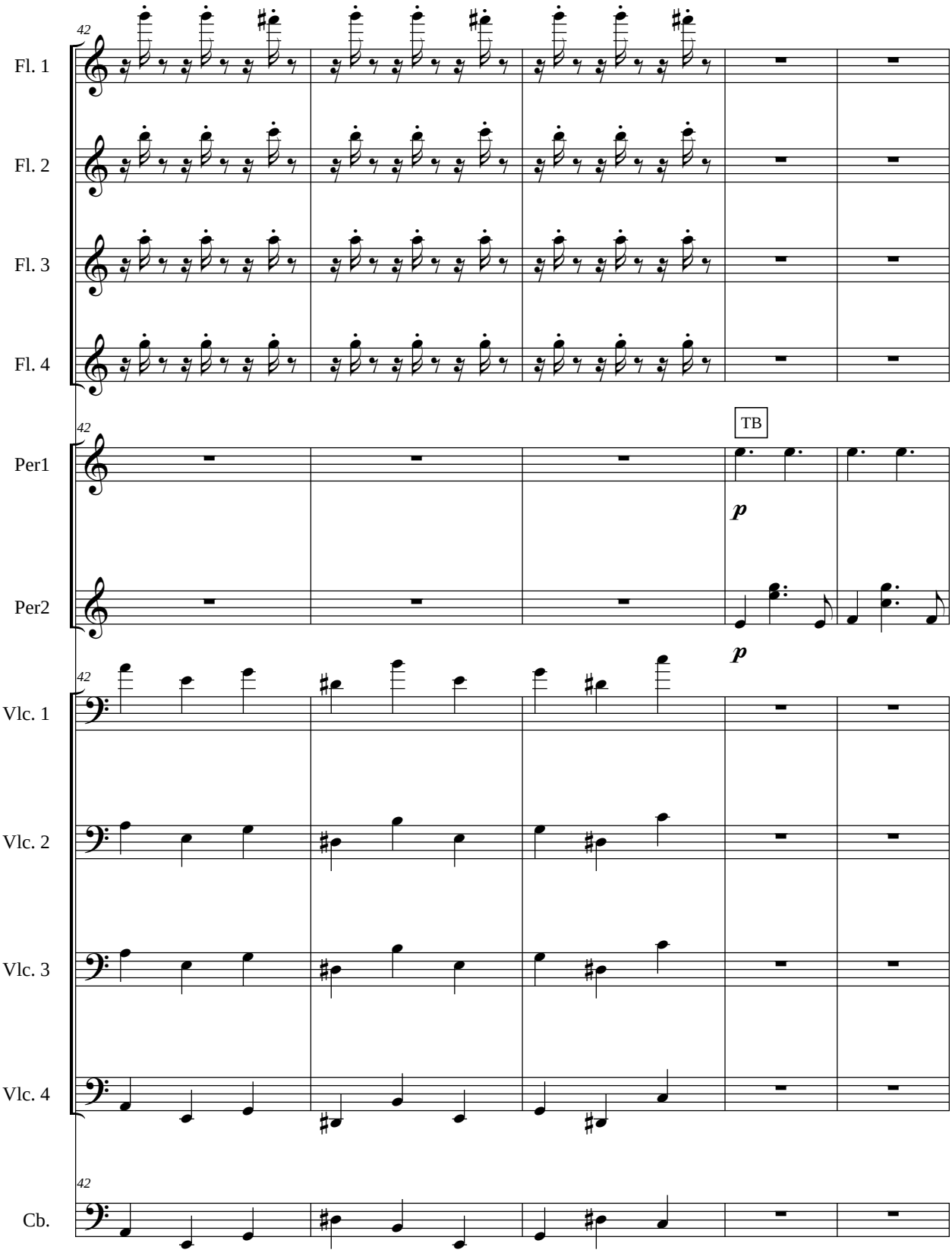

22
Fl. 1
Fl. 2
Fl. 3
Fl. 4
22
Per1
Per2
22
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
22
Cb.

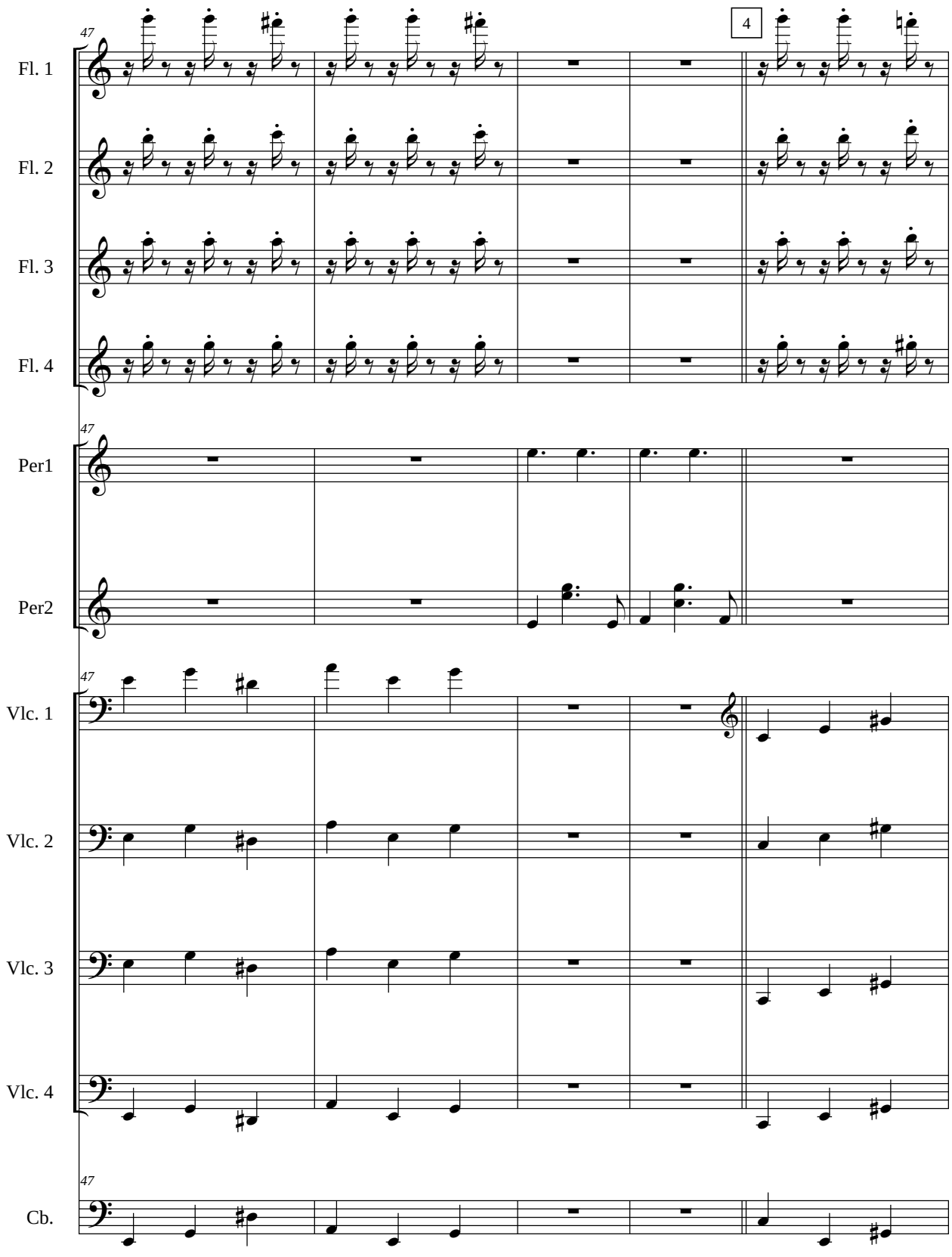

26
Fl. 1
Fl. 2
Fl. 3
Fl. 4
26
Per1
Per2
26
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
26
Cb.

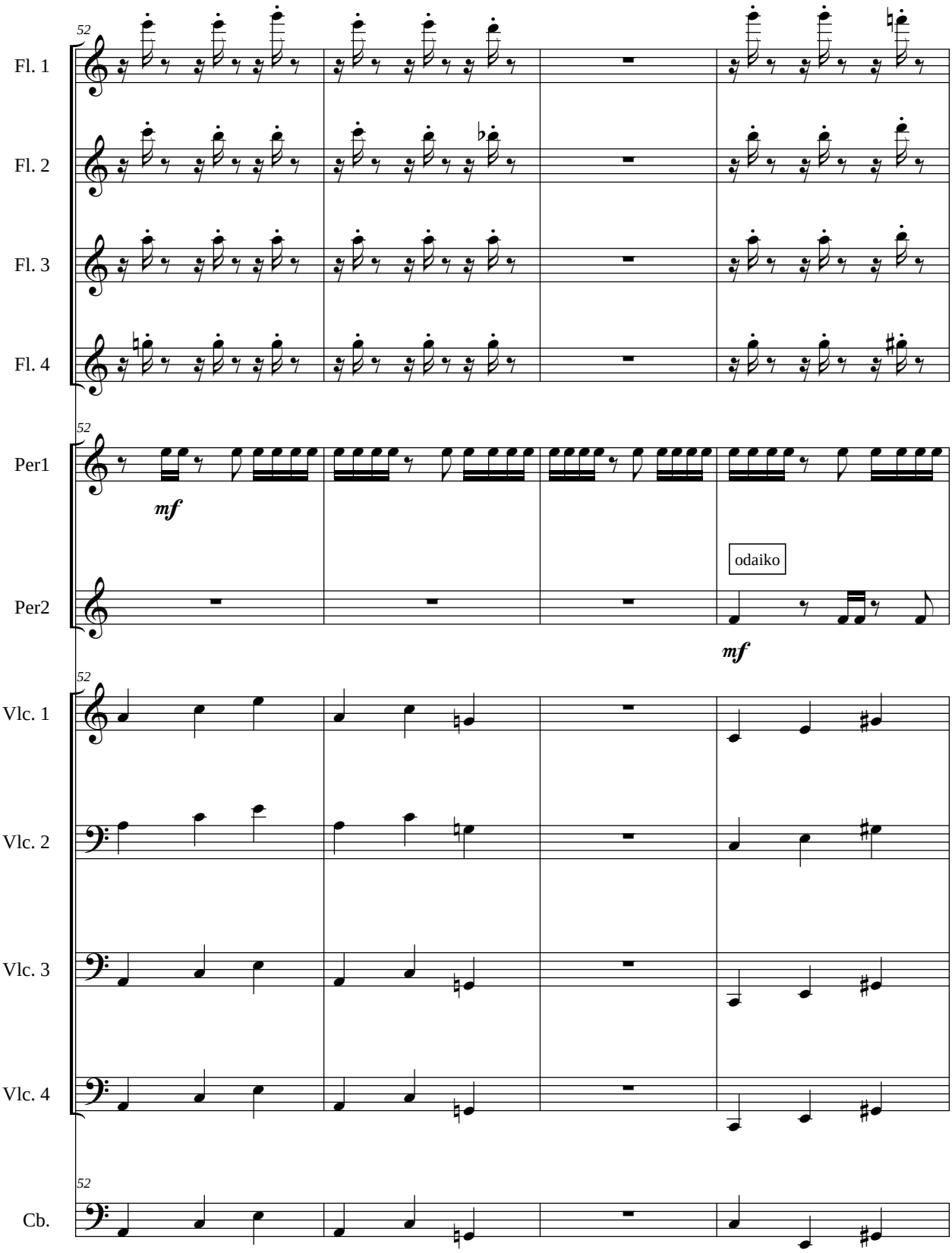

2
30
Fl. 1
Fl. 2
Fl. 3
Fl. 4
30
Per1
Per2
30
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
30
Cb.

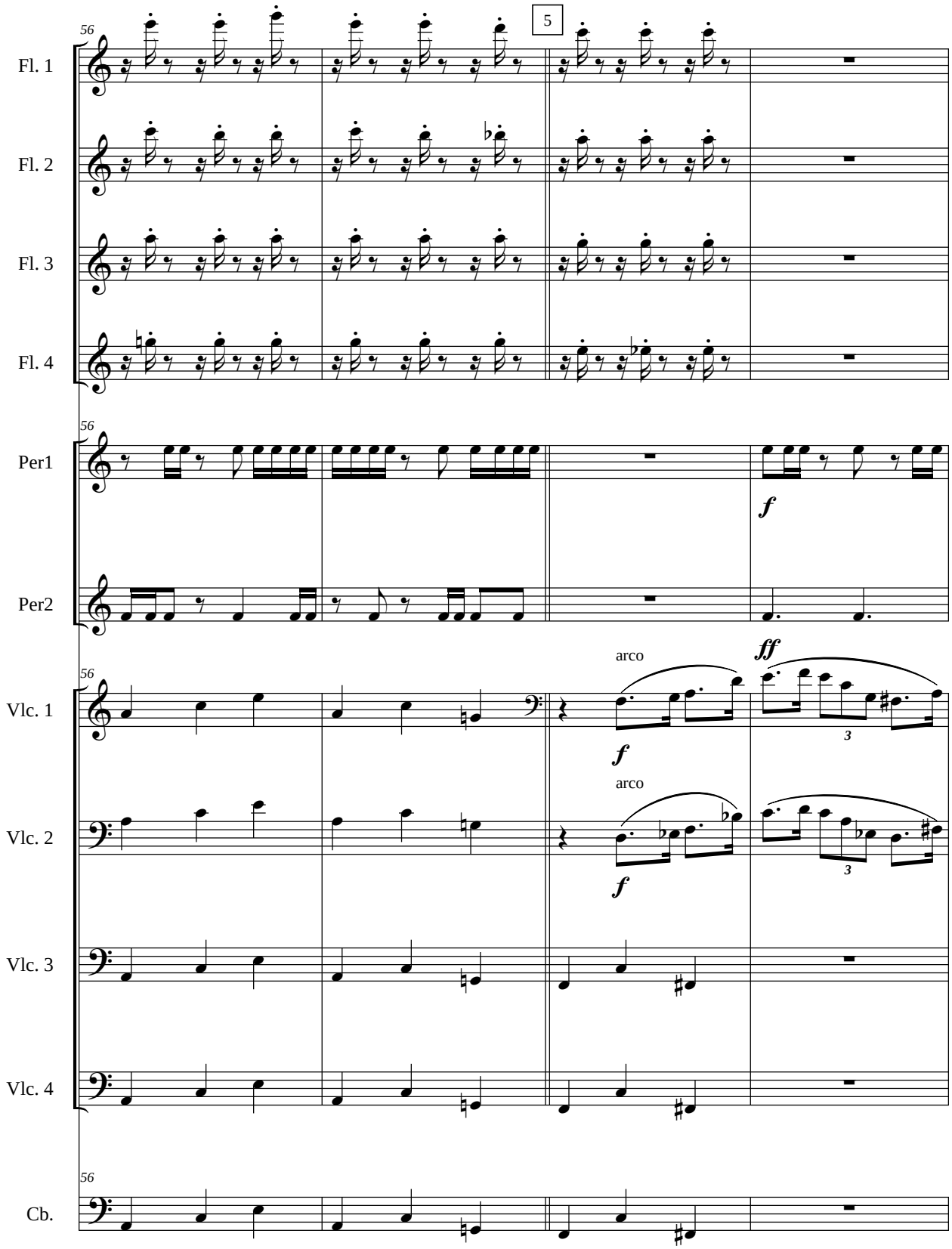

34
Fl. 1
Fl. 2
Fl. 3
Fl. 4
34
Per1
Per2
34
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
34
Cb.

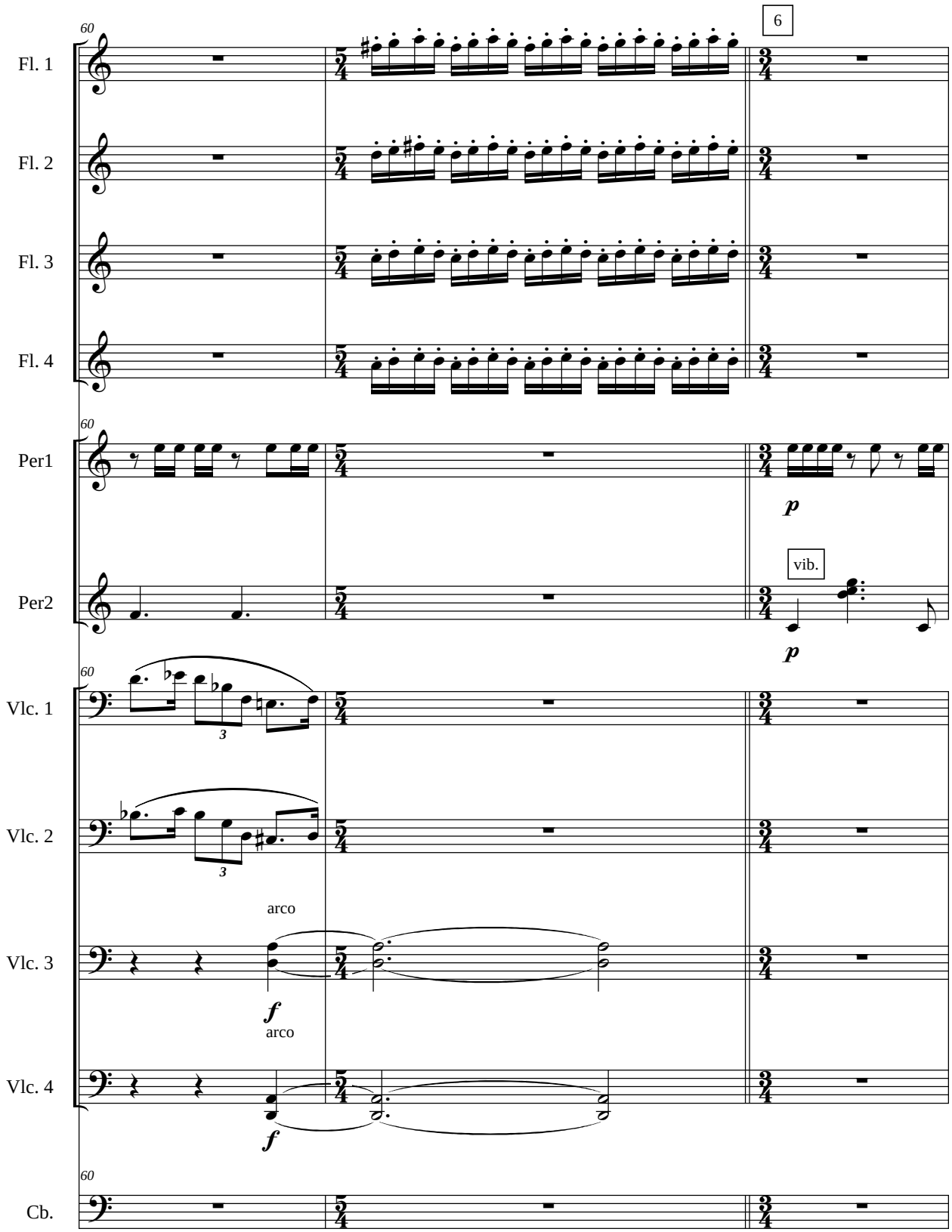

38
3
Fl. 1
Fl. 2
Fl. 3
Fl. 4
odaiko
38
Per1
p
ff
Per2
38
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
38
Cb.

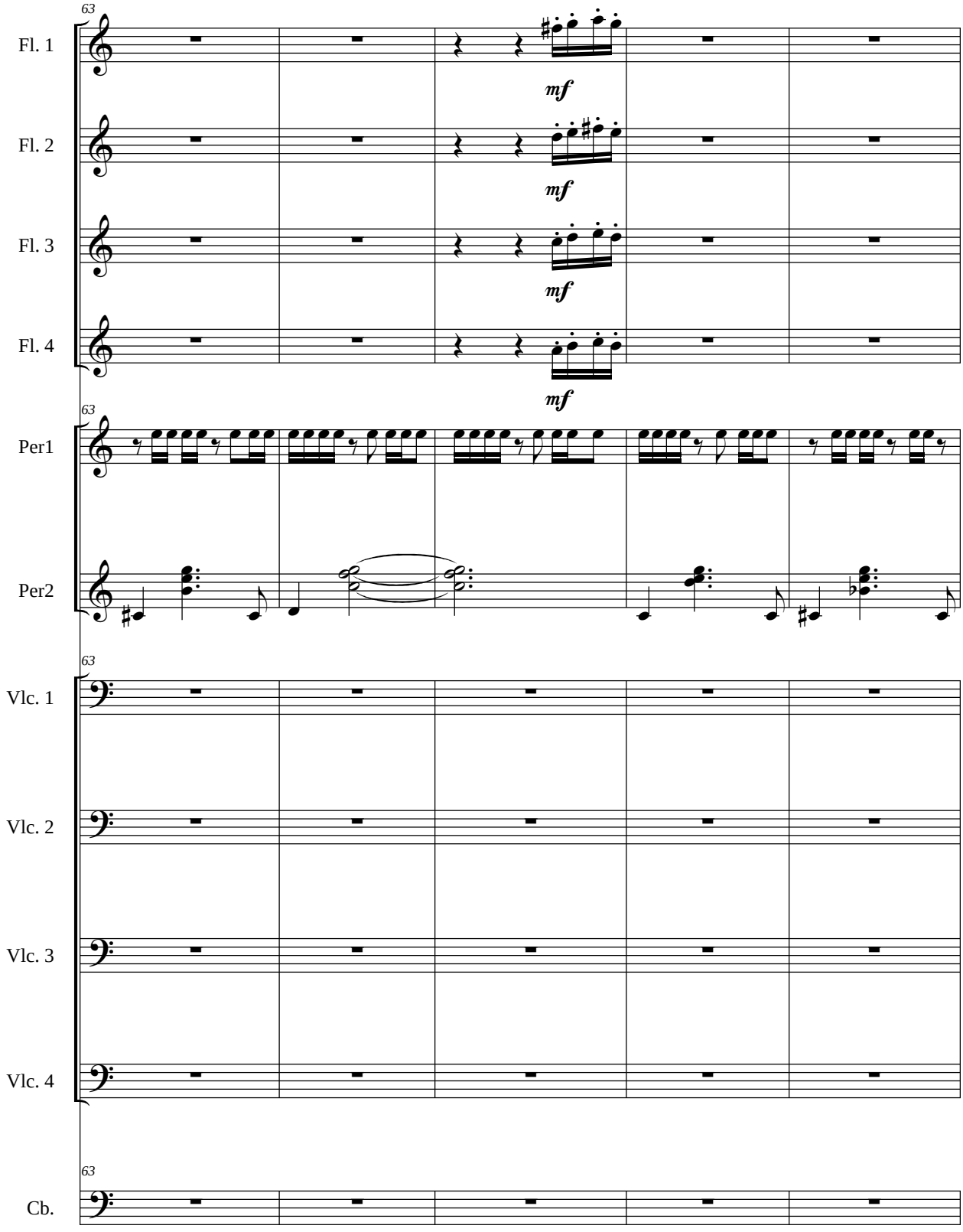

42
Fl. 1
Fl. 2
Fl. 3
Fl. 4
42
TB
Per1
p
Per2
p
42
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
42
Cb.

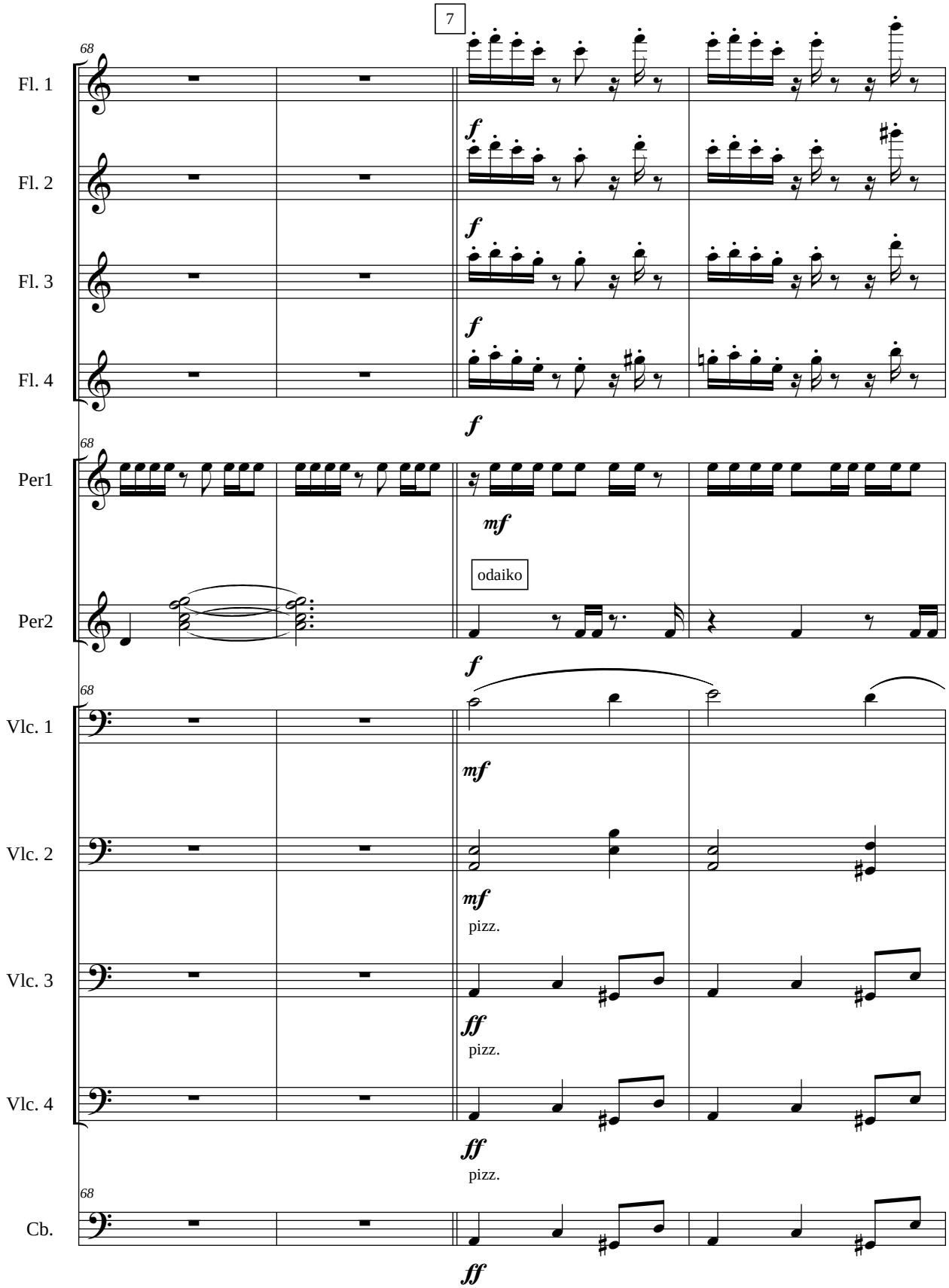

47
4
Fl. 1
Fl. 2
Fl. 3
Fl. 4
47
Per1
Per2
47
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
47
Cb.

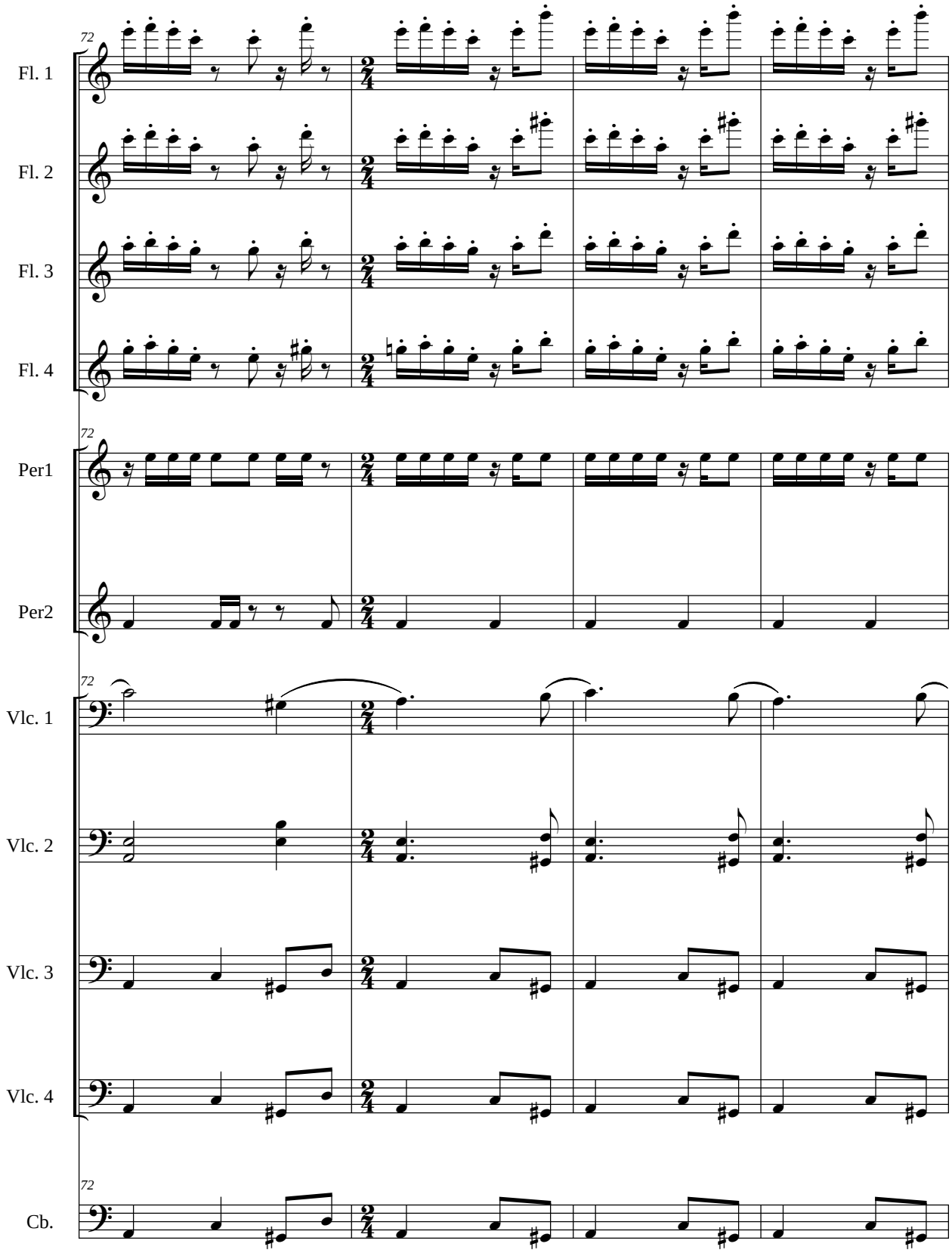

52
Fl. 1
Fl. 2
Fl. 3
Fl. 4
52
Per1
mf
odaiko
Per2
mf
52
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
52
Cb.

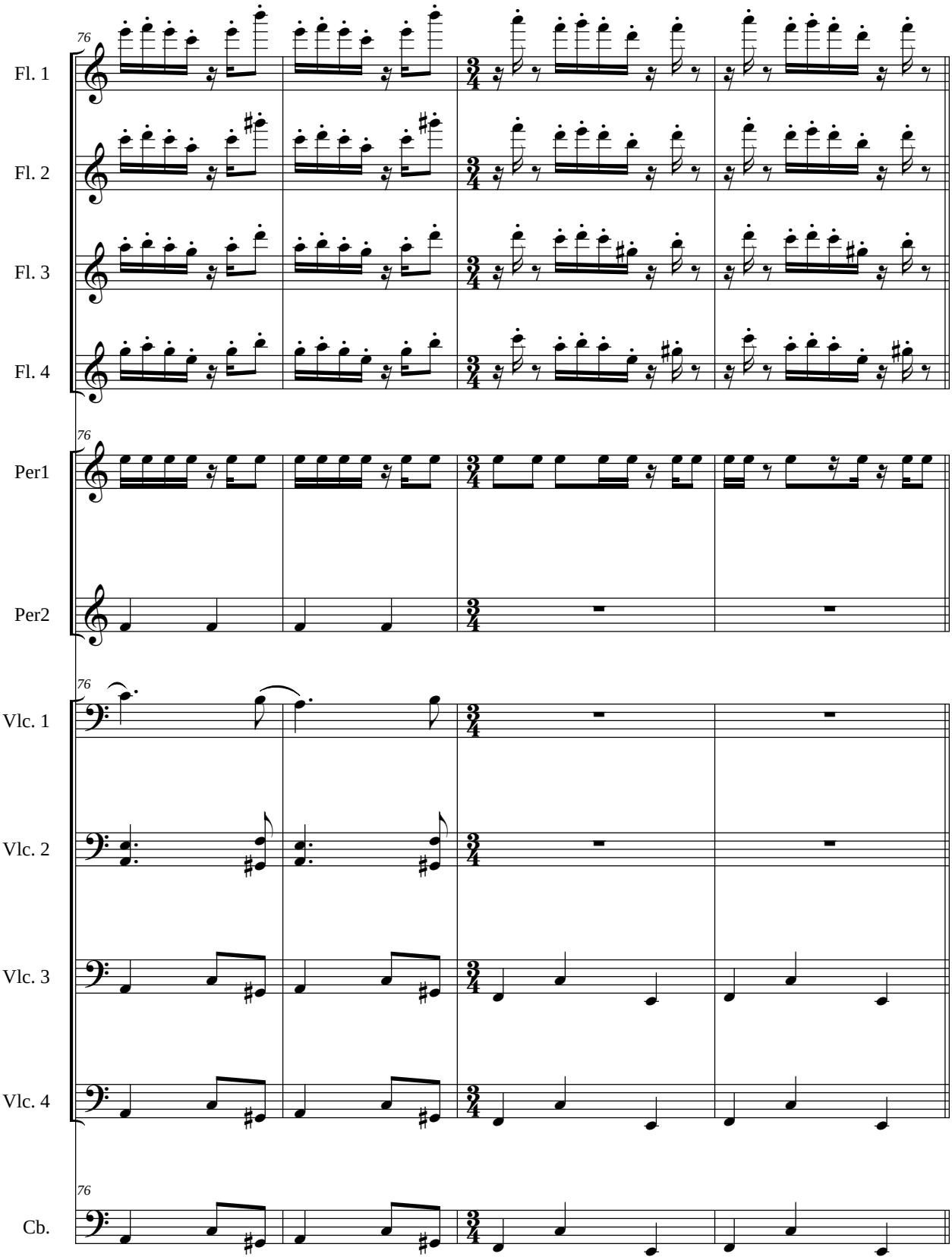

5
56
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Per1
Per2
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
Cb.
arco
arco
f
ff
3

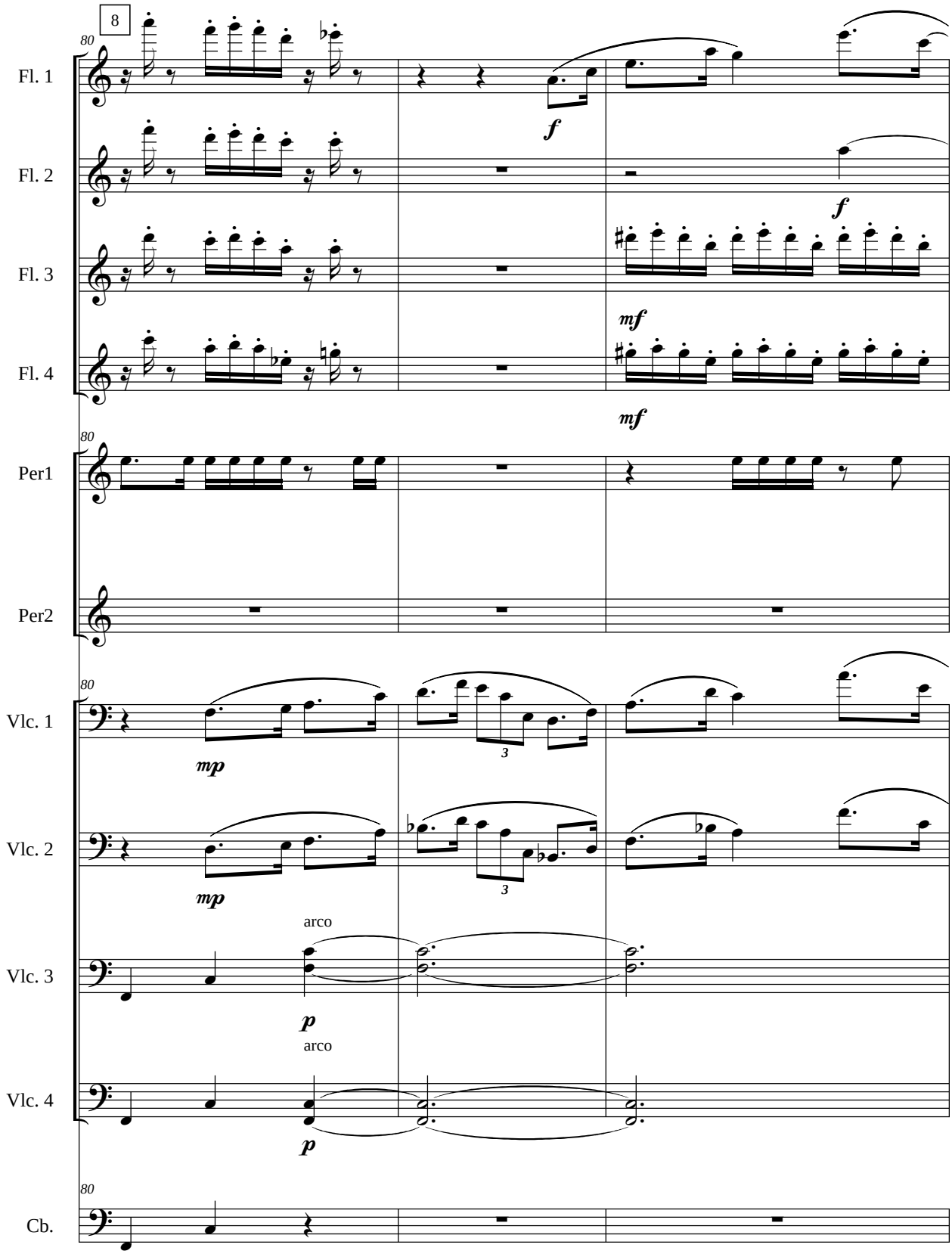

6
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Per1
Per2
vib.
Vlc. 1
Vlc. 2
arco
Vlc. 3
arco
Vlc. 4
Cb.

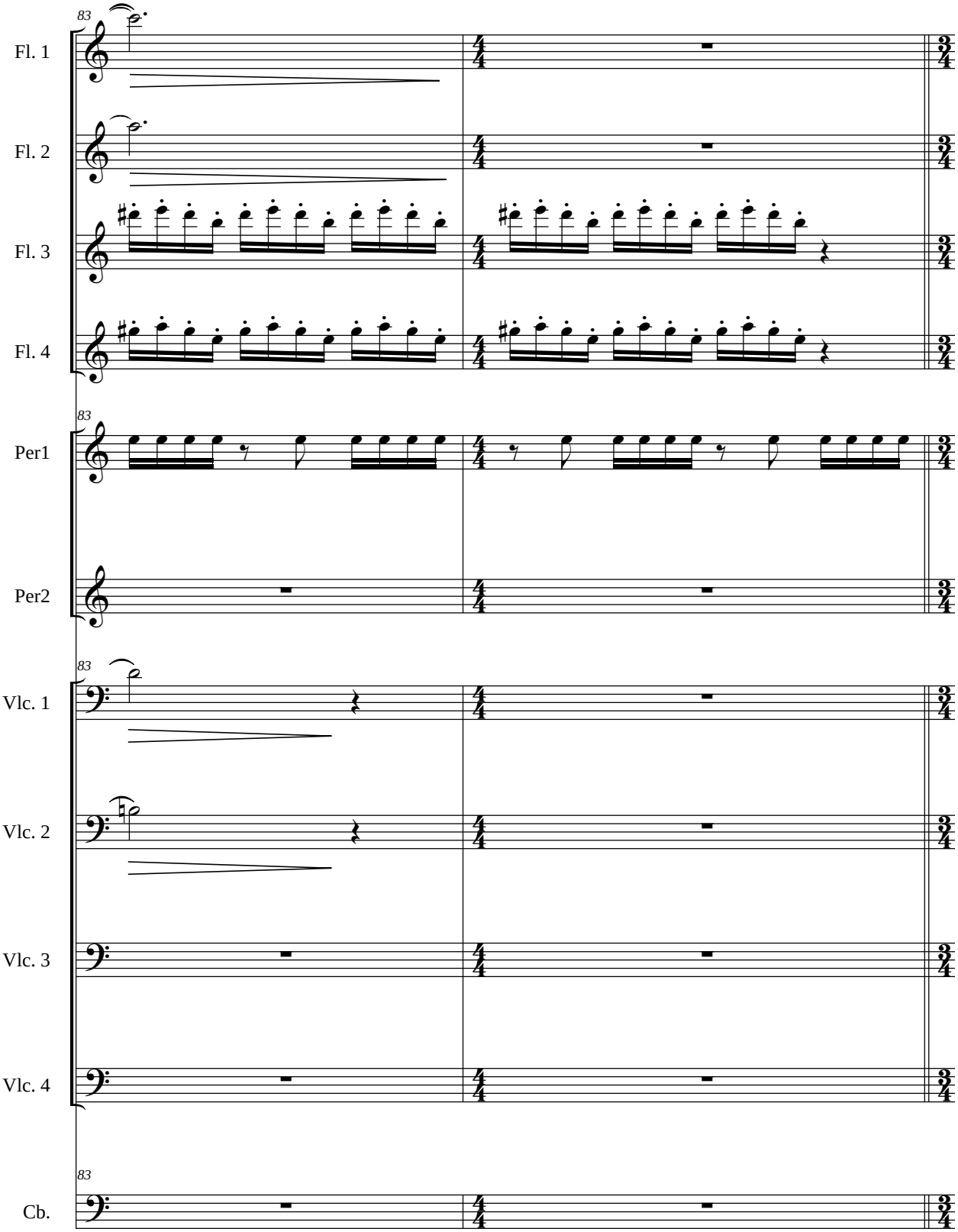

63
Fl. 1
mf
Fl. 2
mf
Fl. 3
mf
Fl. 4
mf
63
Per1
Per2
63
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
63
Cb.

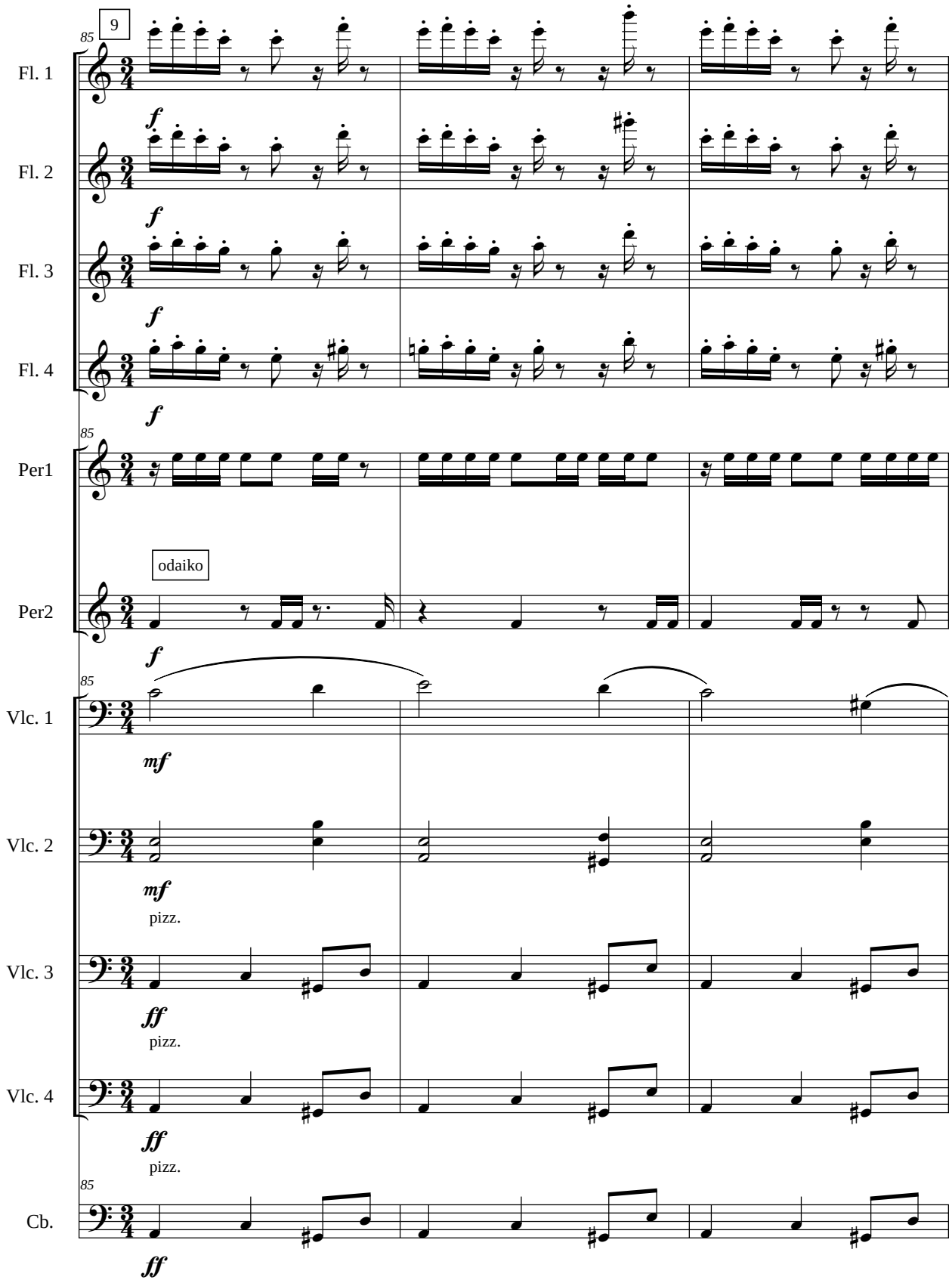

7
68
Fl. 1
Fl. 2
Fl. 3
Fl. 4
f
68
Per1
mf
odaiko
Per2
f
68
Vlc. 1
mf
Vlc. 2
mf
pizz.
Vlc. 3
ff
pizz.
Vlc. 4
ff
pizz.
68
Cb.
ff

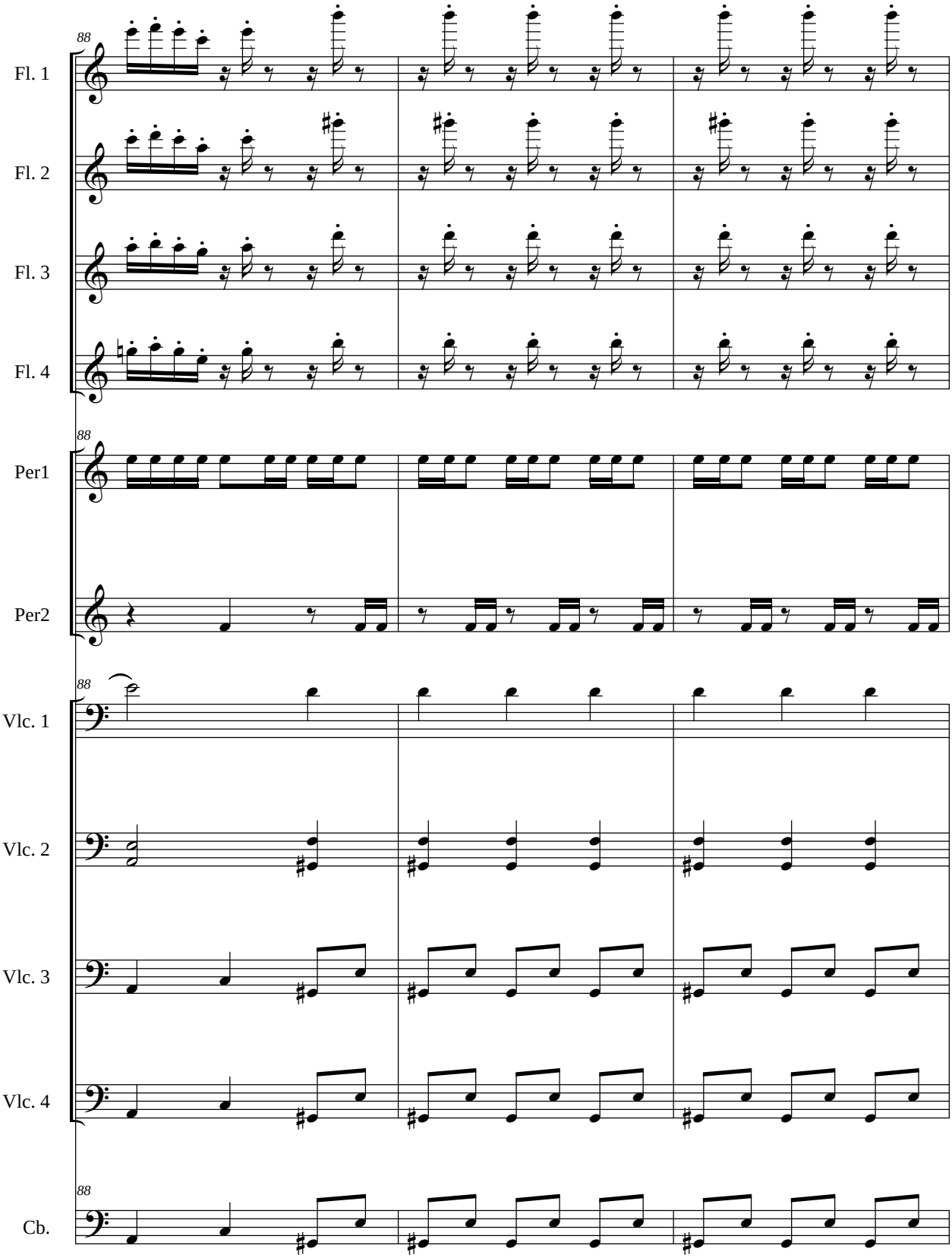

72
Fl. 1
Fl. 2
Fl. 3
Fl. 4
72
Per1
Per2
72
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
72
Cb.

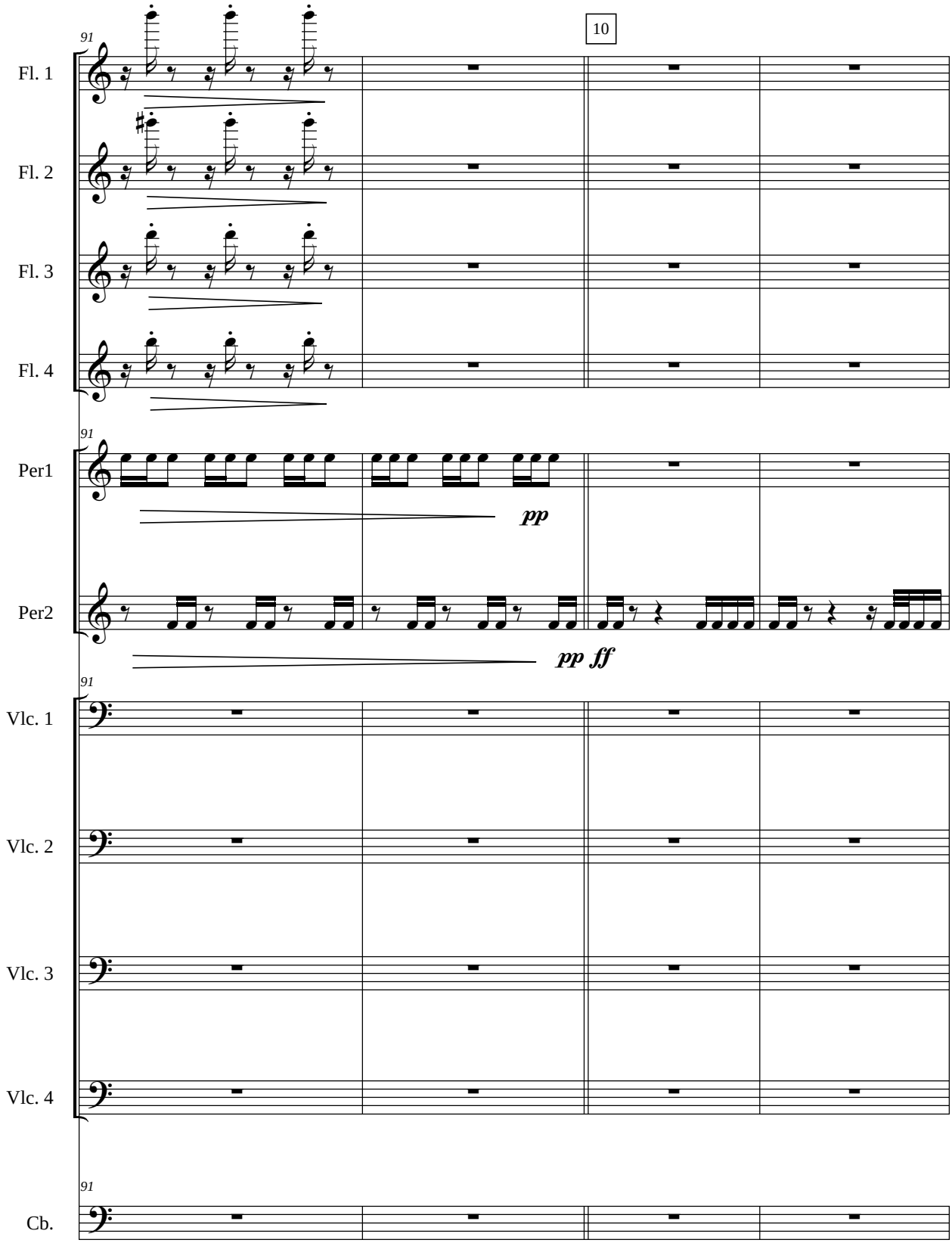

76
Fl. 1
Fl. 2
Fl. 3
Fl. 4
76
Per1
Per2
76
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
76
Cb.

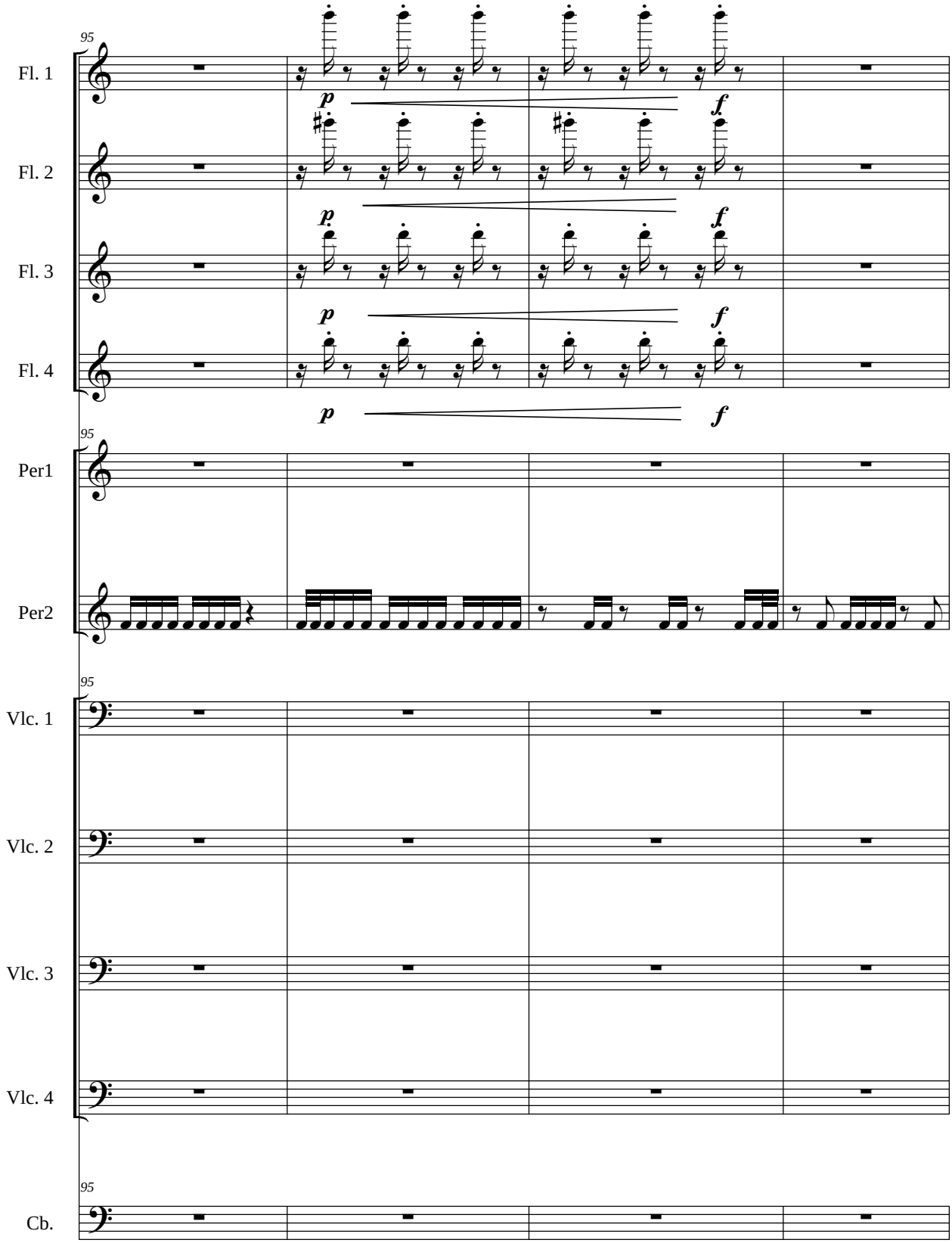

8
80
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Per1
Per2
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
Cb.
f
mf
mp
p
arco
3

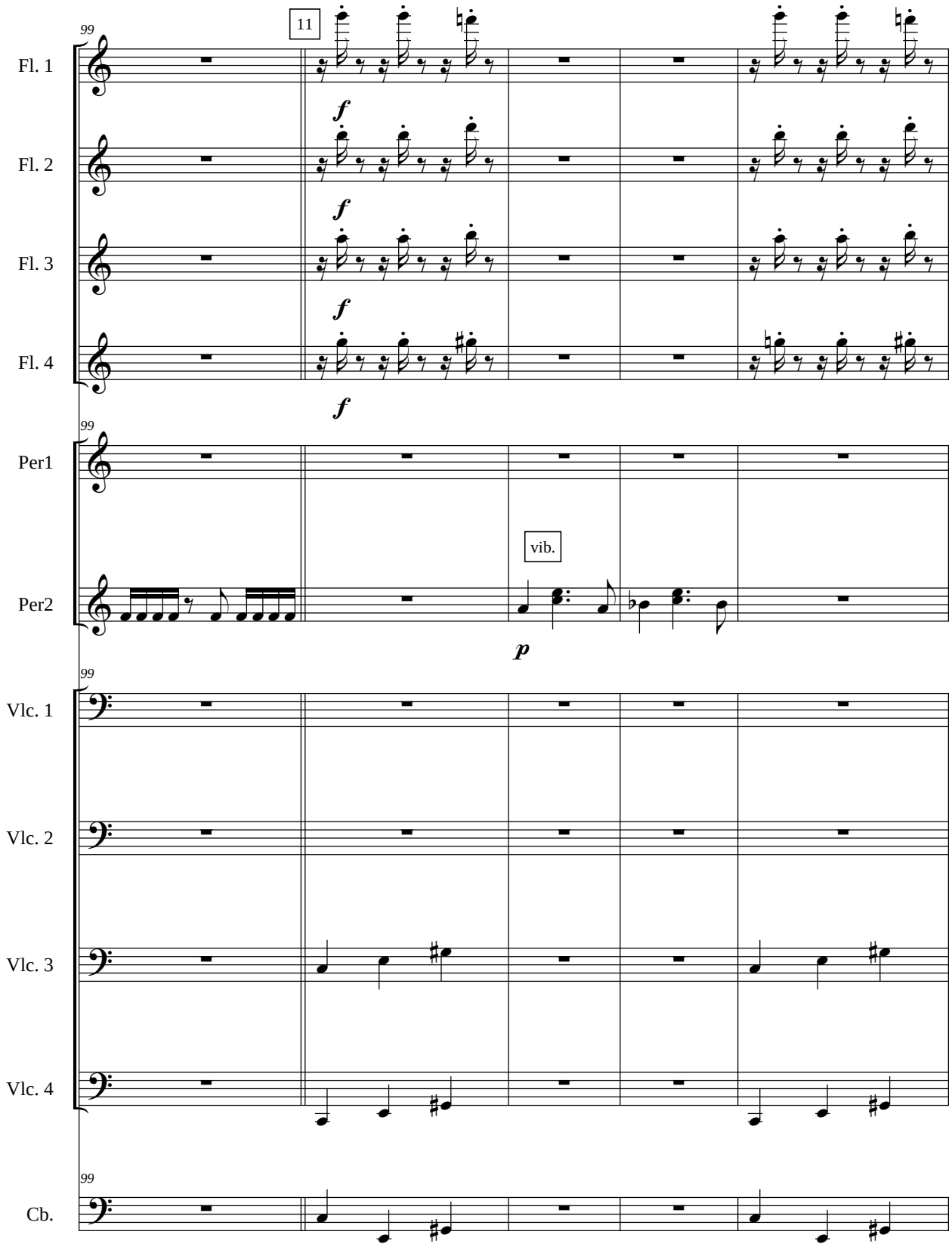

83
Fl. 1
Fl. 2
Fl. 3
Fl. 4
83
Per1
Per2
83
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
83
Cb.

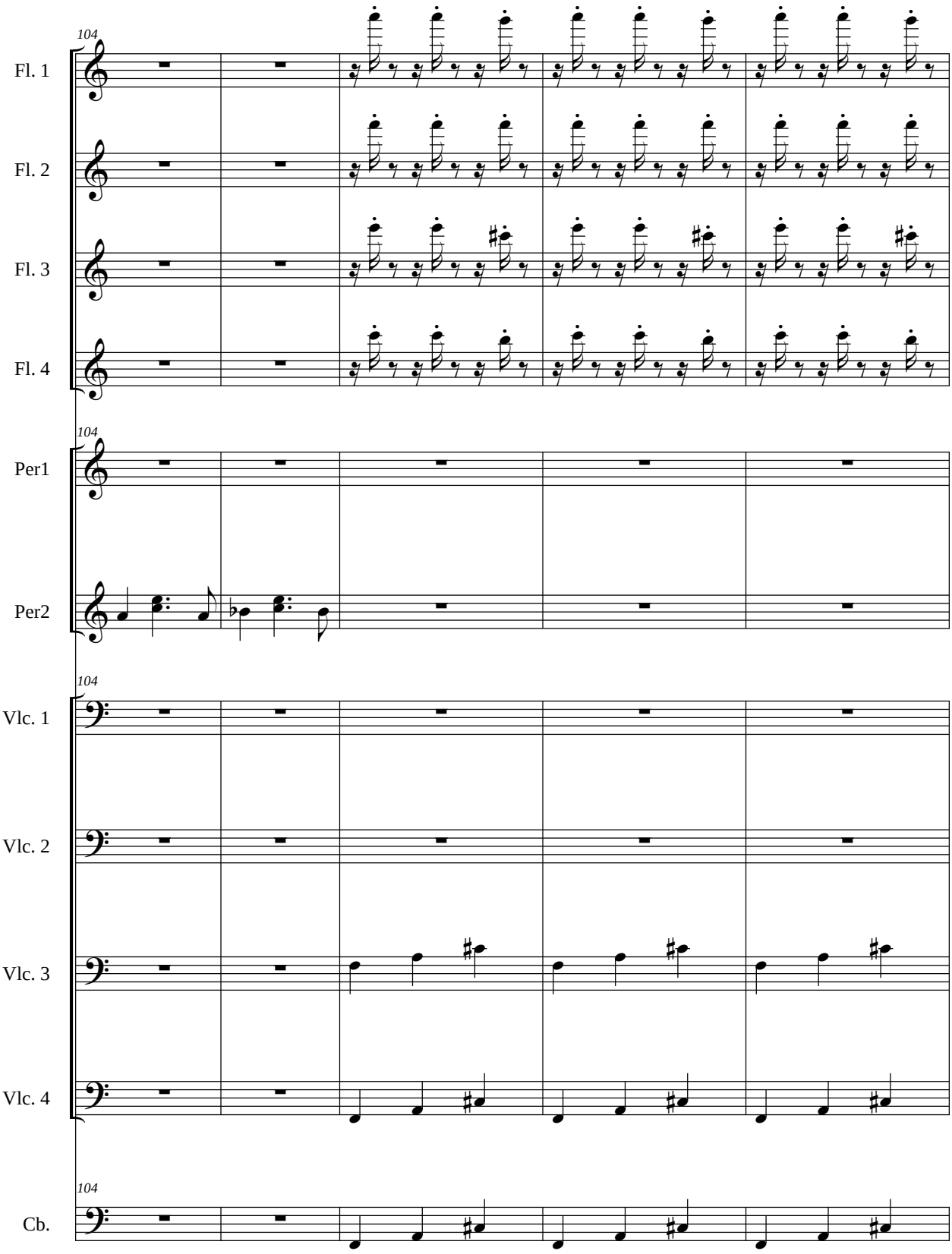

9
85
Fl. 1
Fl. 2
Fl. 3
Fl. 4
f
85
Per1
odaiko
Per2
f
85
Vlc. 1
mf
Vlc. 2
mf
pizz.
Vlc. 3
ff
pizz.
Vlc. 4
ff
pizz.
85
Cb.
ff

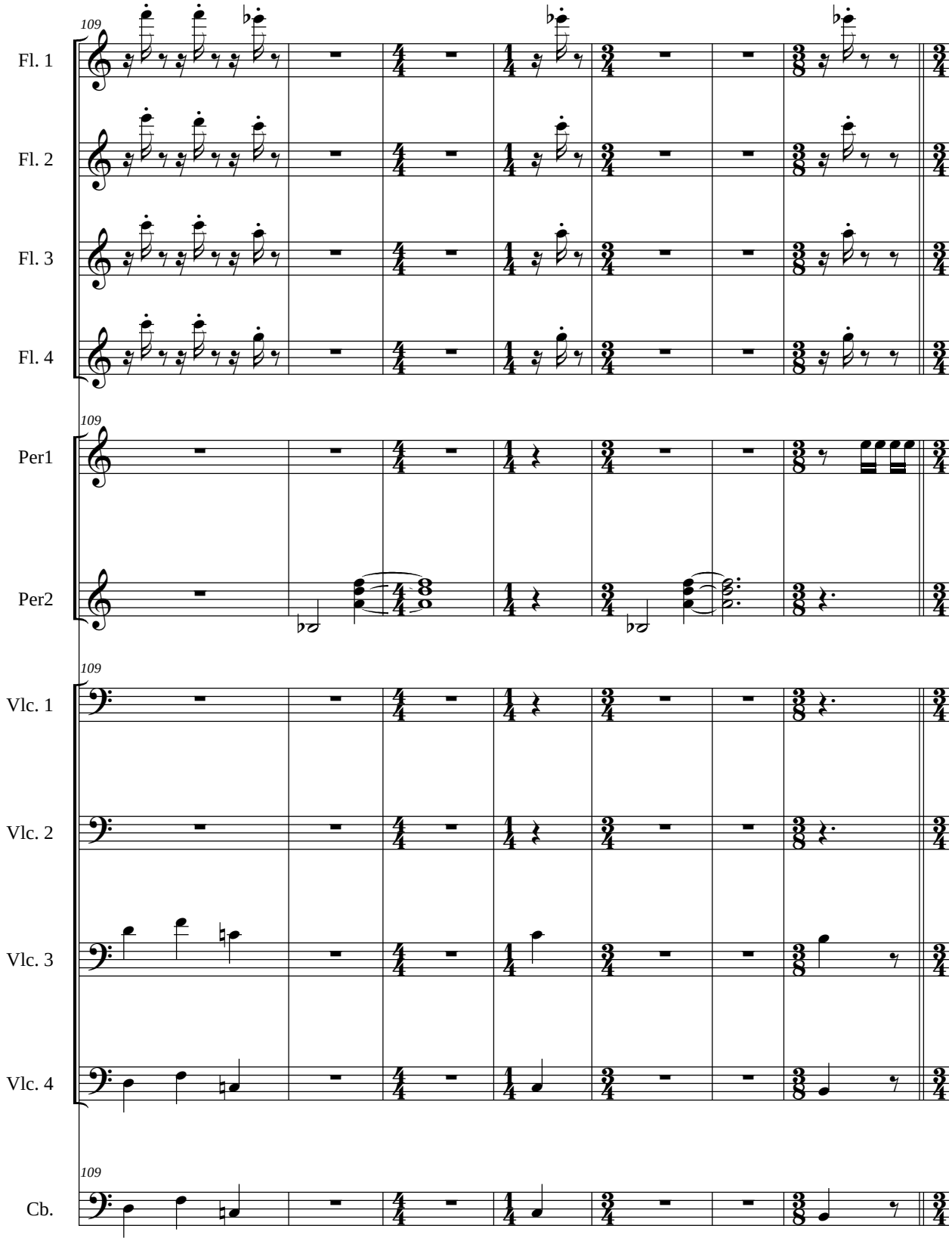

88
Fl. 1
Fl. 2
Fl. 3
Fl. 4
88
Per1
Per2
88
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
88
Cb.

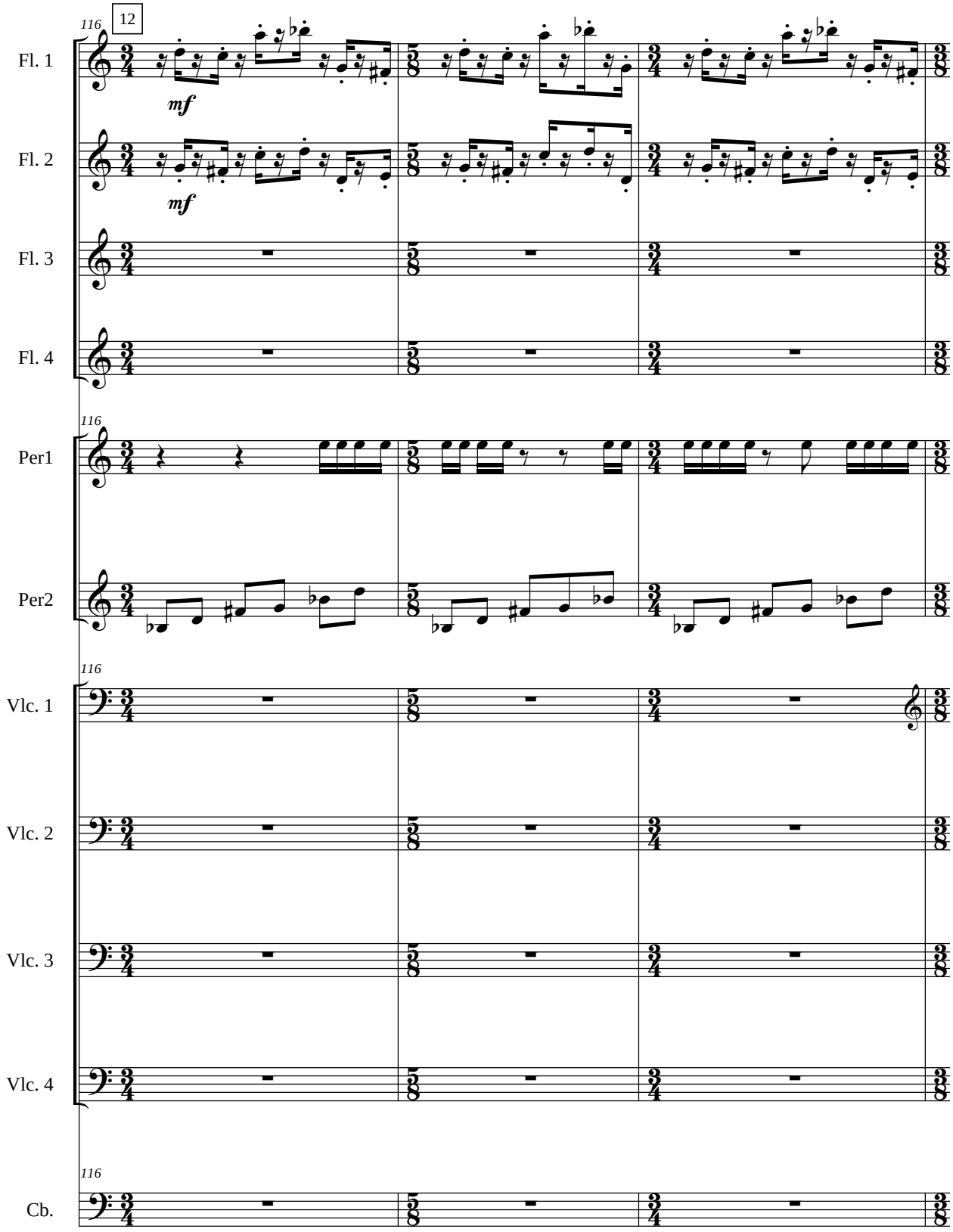

10
91
Fl. 1
Fl. 2
Fl. 3
Fl. 4
91
Per1
pp
Per2
pp ff
91
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
91
Cb.

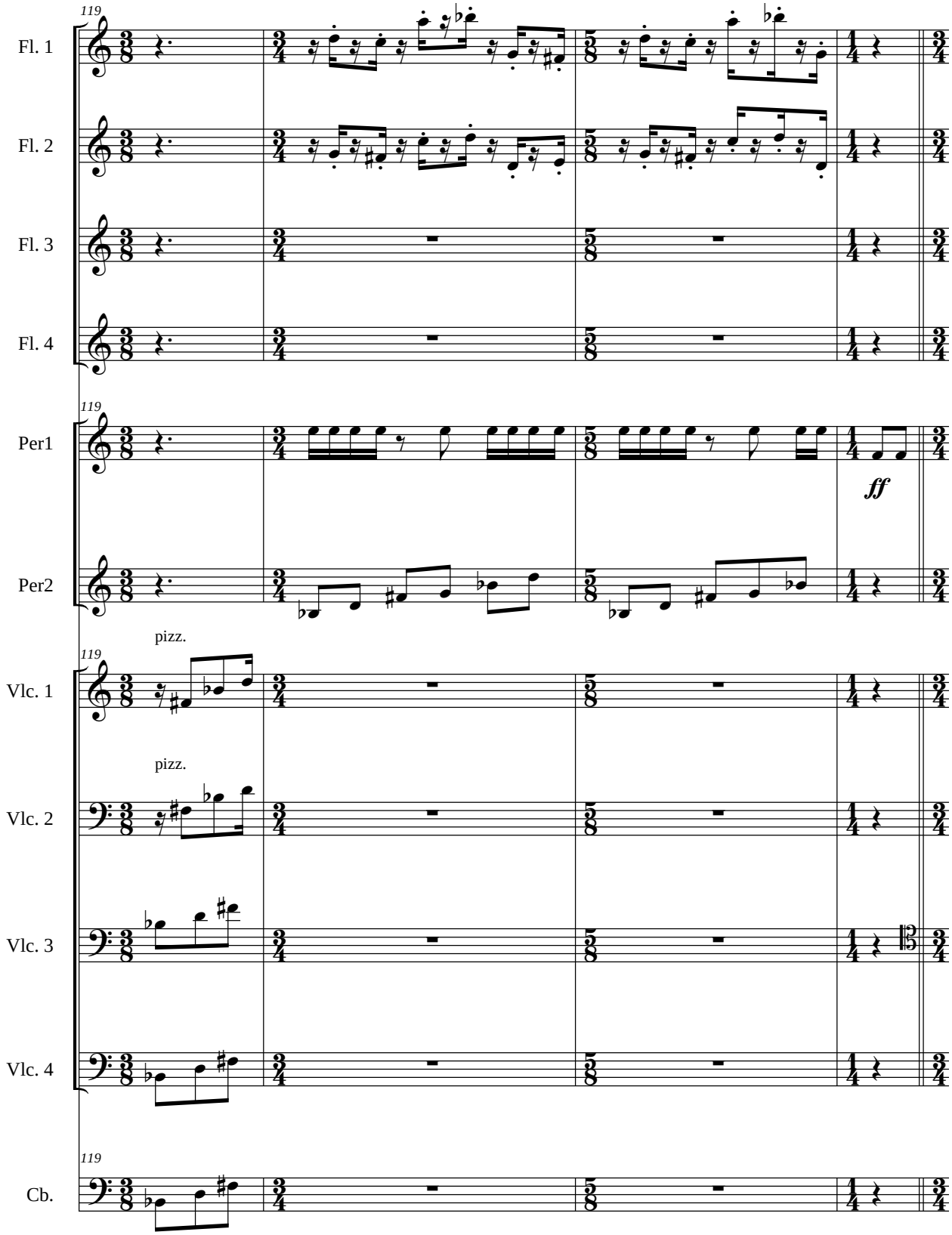

95
Fl. 1
Fl. 2
Fl. 3
Fl. 4
p
f
95
Per1
Per2
95
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
95
Cb.

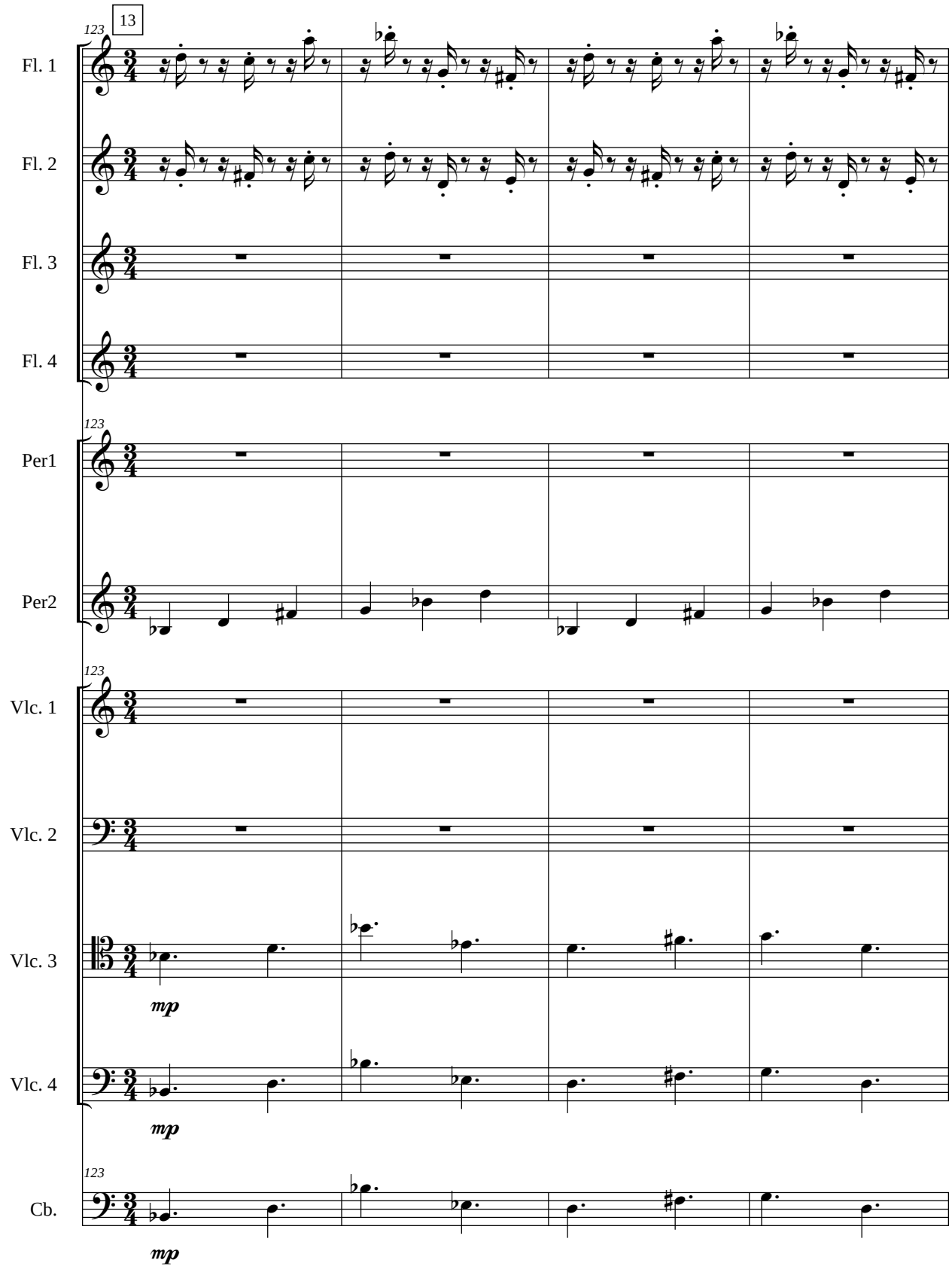

99
11
Fl. 1
Fl. 2
Fl. 3
Fl. 4
f
f
f
f
f
99
Per1
Per2
vib.
p
99
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
99
Cb.

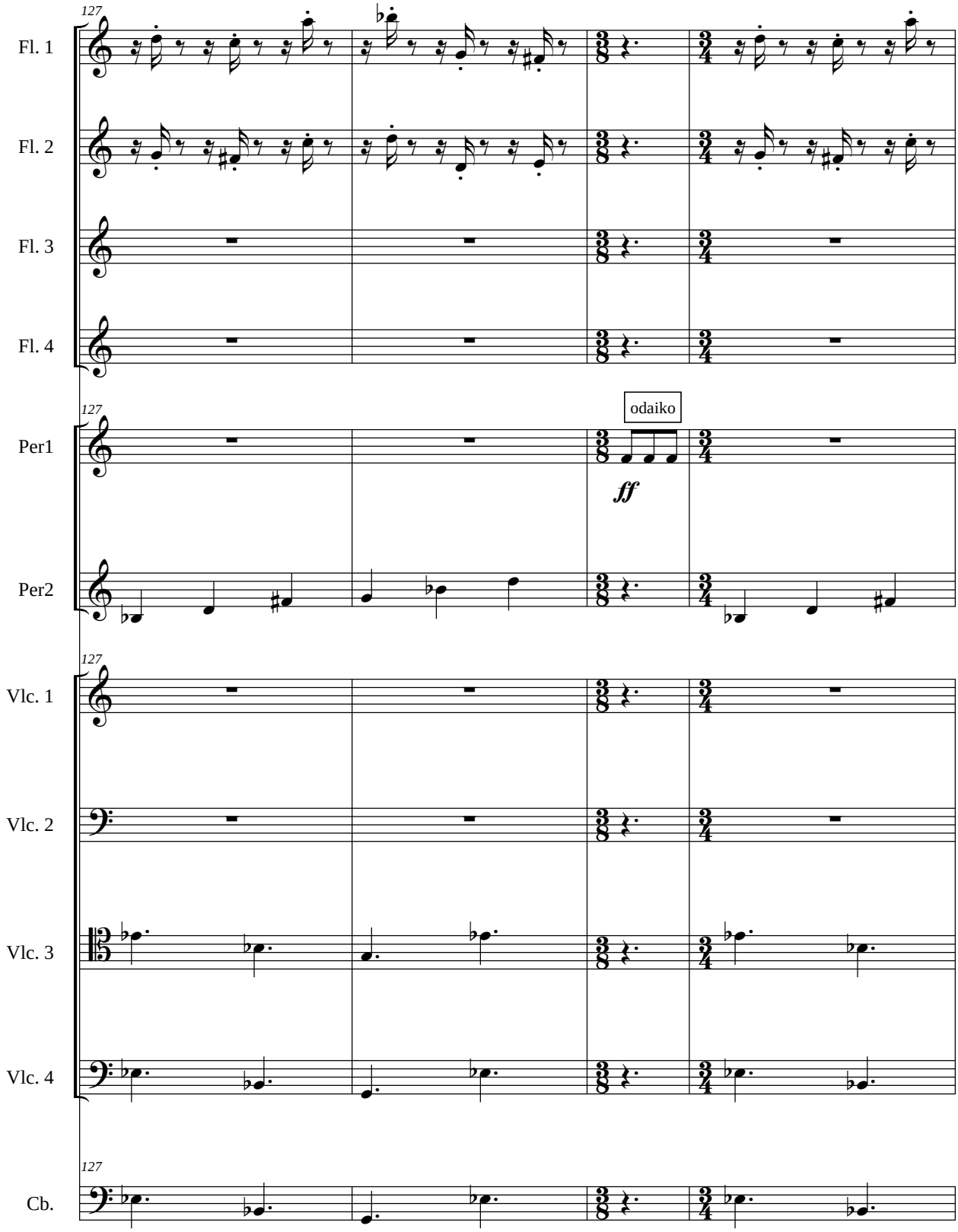

104
Fl. 1
Fl. 2
Fl. 3
Fl. 4
104
Per1
Per2
104
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
104
Cb.

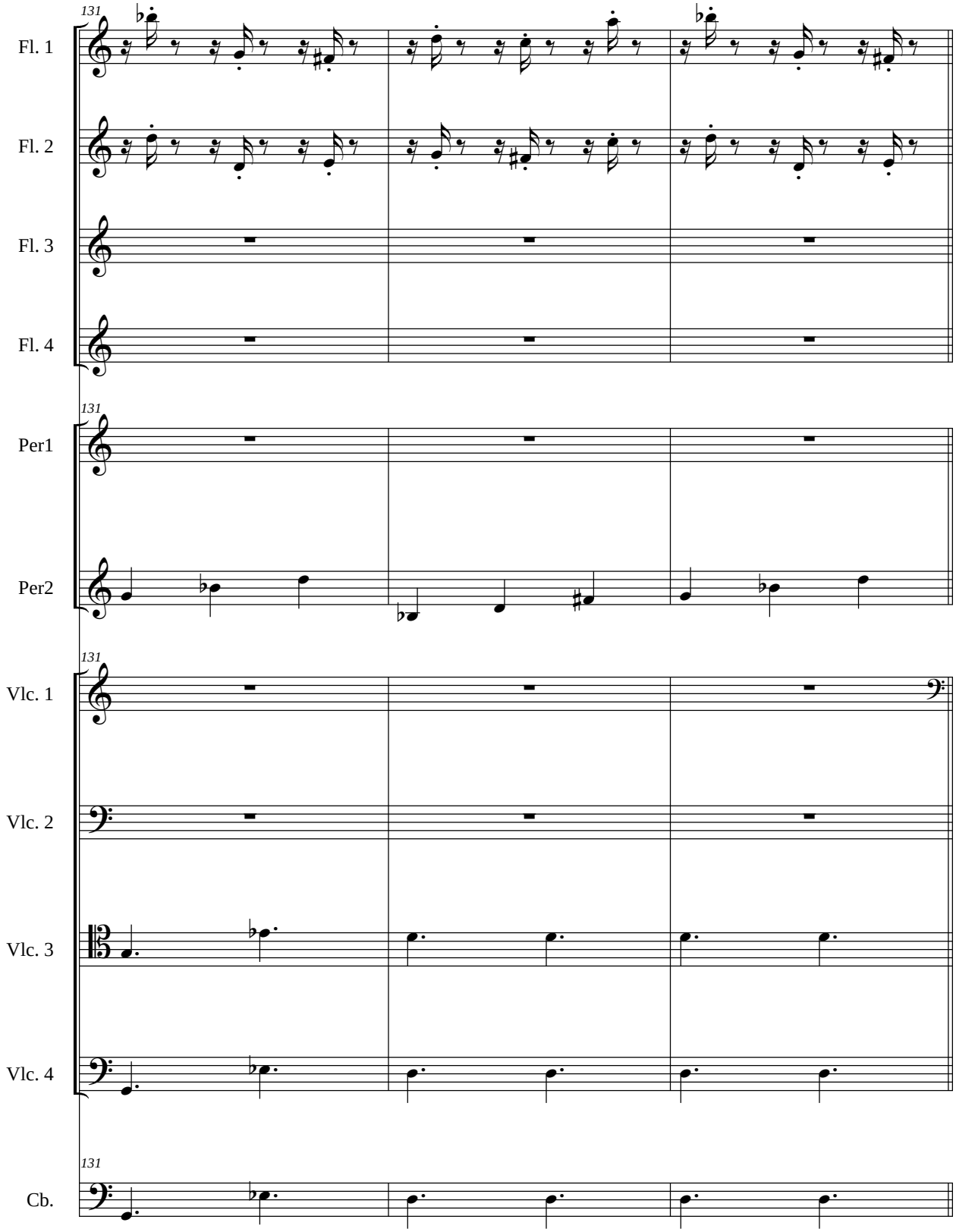

109
Fl. 1
Fl. 2
Fl. 3
Fl. 4
109
Per1
Per2
109
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
109
Cb.

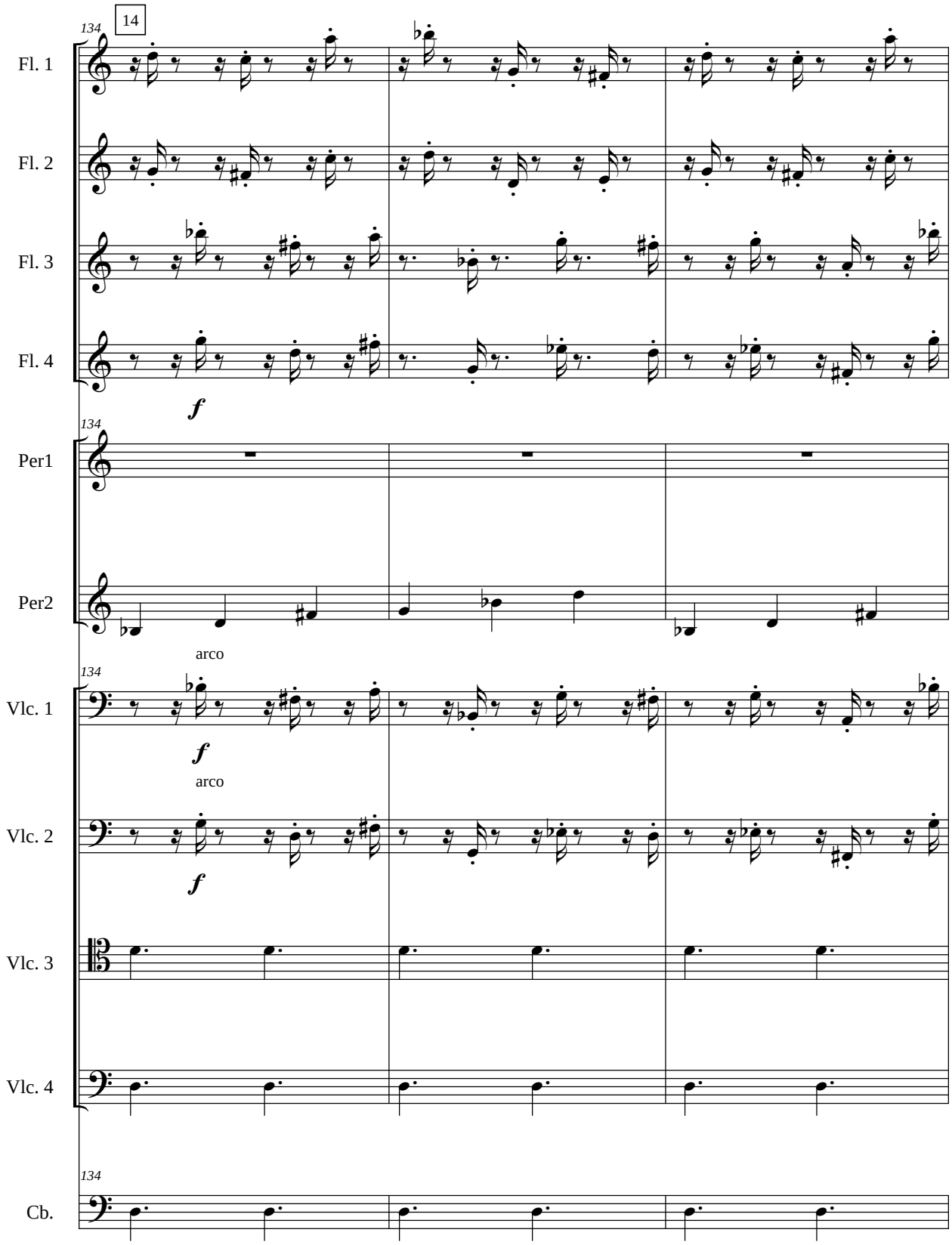

116
12
Fl. 1
mf
Fl. 2
mf
Fl. 3
Fl. 4
116
Per1
Per2
116
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
116
Cb.

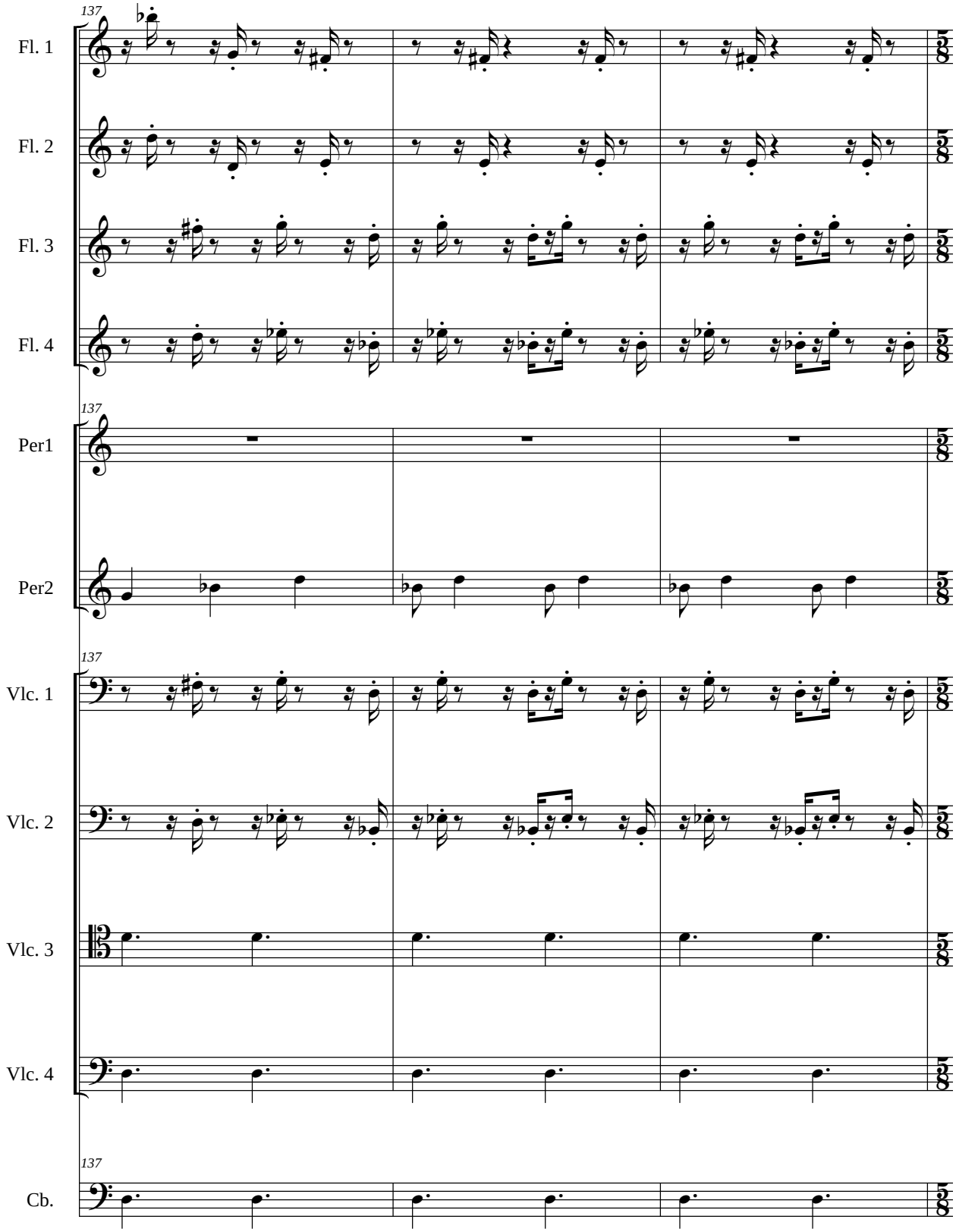

119
Fl. 1
Fl. 2
Fl. 3
Fl. 4
119
Per1
ff
Per2
pizz.
119
Vlc. 1
pizz.
Vlc. 2
Vlc. 3
Vlc. 4
119
Cb.

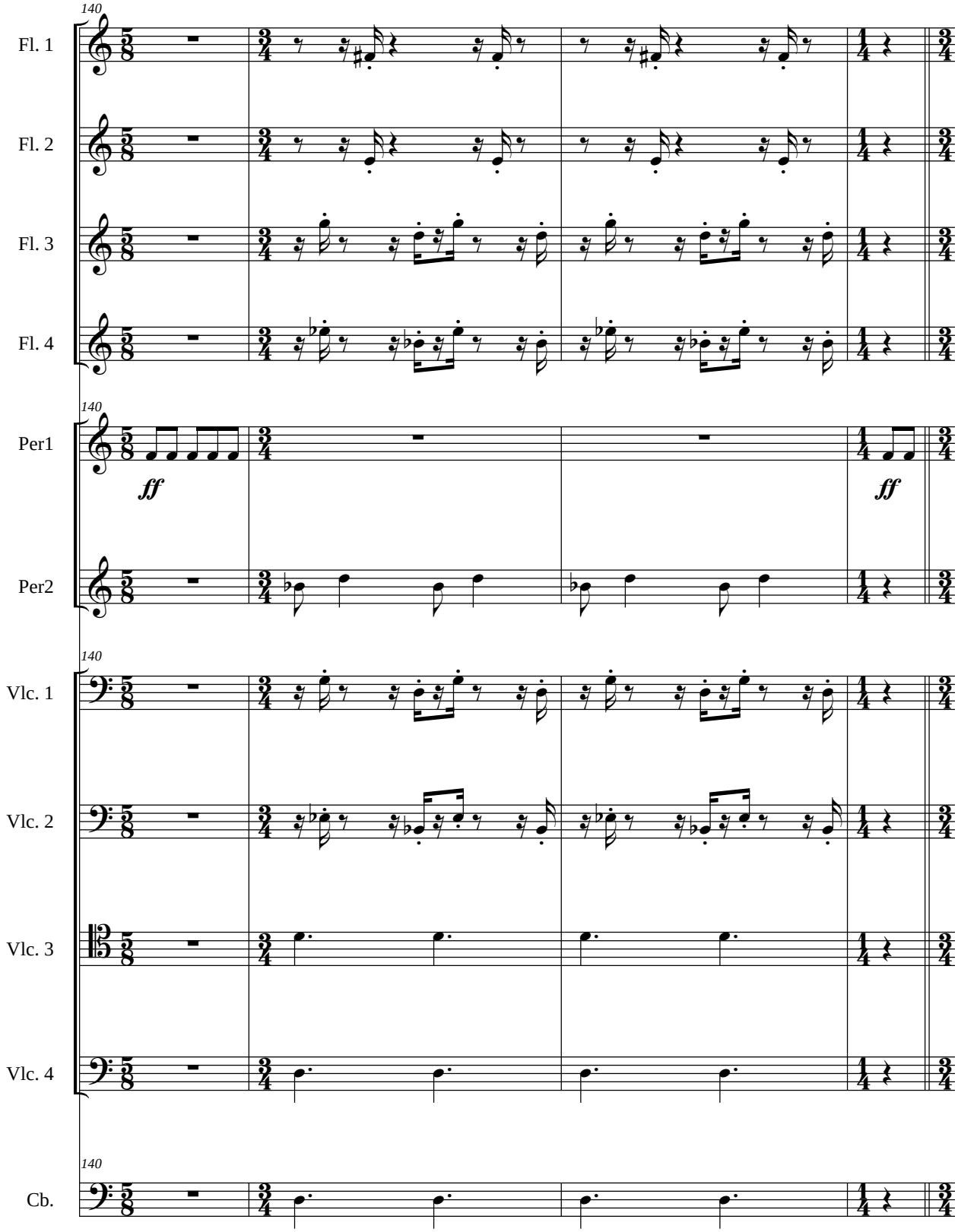

13
123
Fl. 1
Fl. 2
Fl. 3
Fl. 4
123
Per1
Per2
123
Vlc. 1
Vlc. 2
Vlc. 3
mp
Vlc. 4
mp
123
Cb.
mp

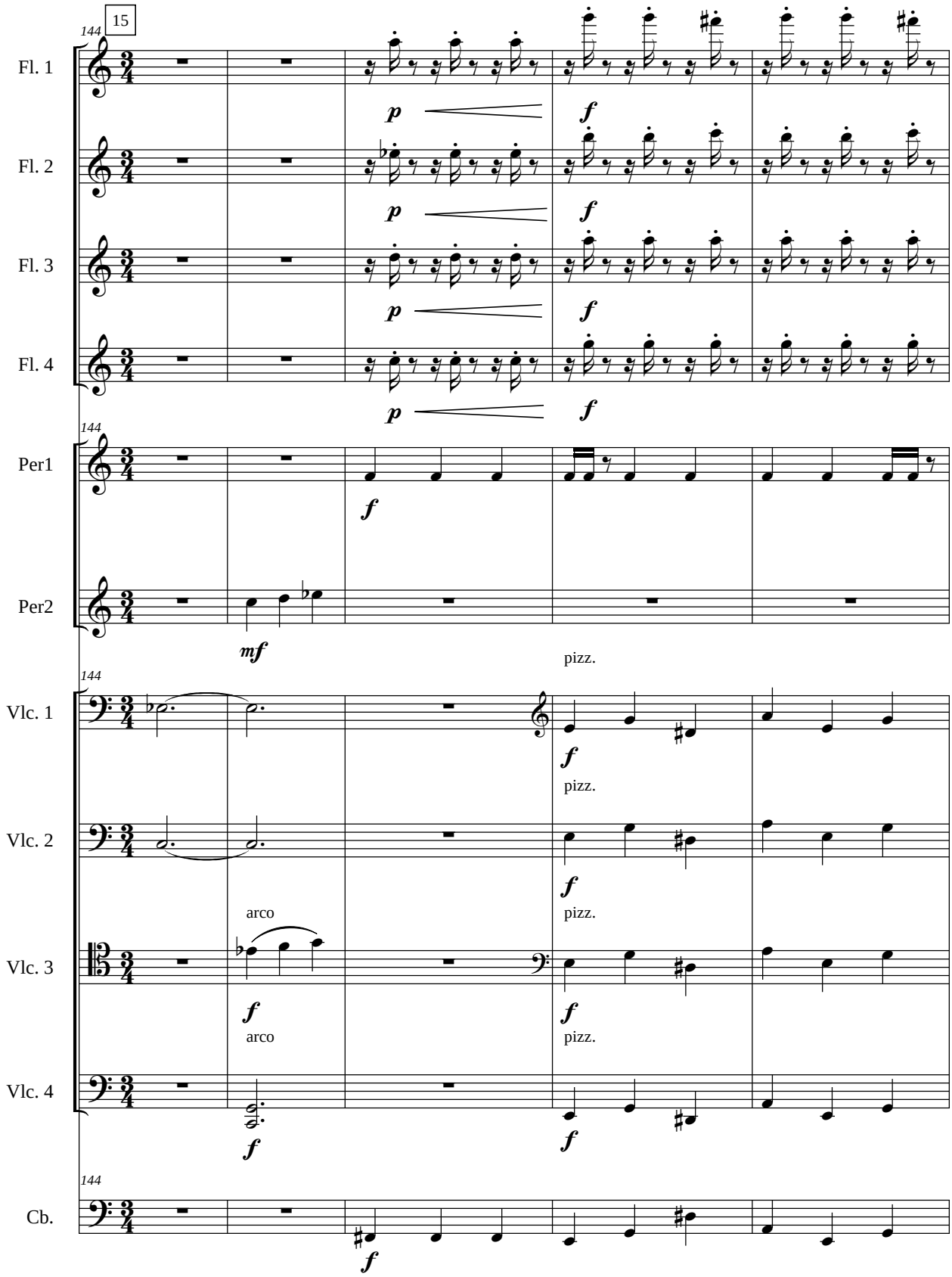

127
Fl. 1
Fl. 2
Fl. 3
Fl. 4
127
odaiko
Per1
ff
Per2
127
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
127
Cb.

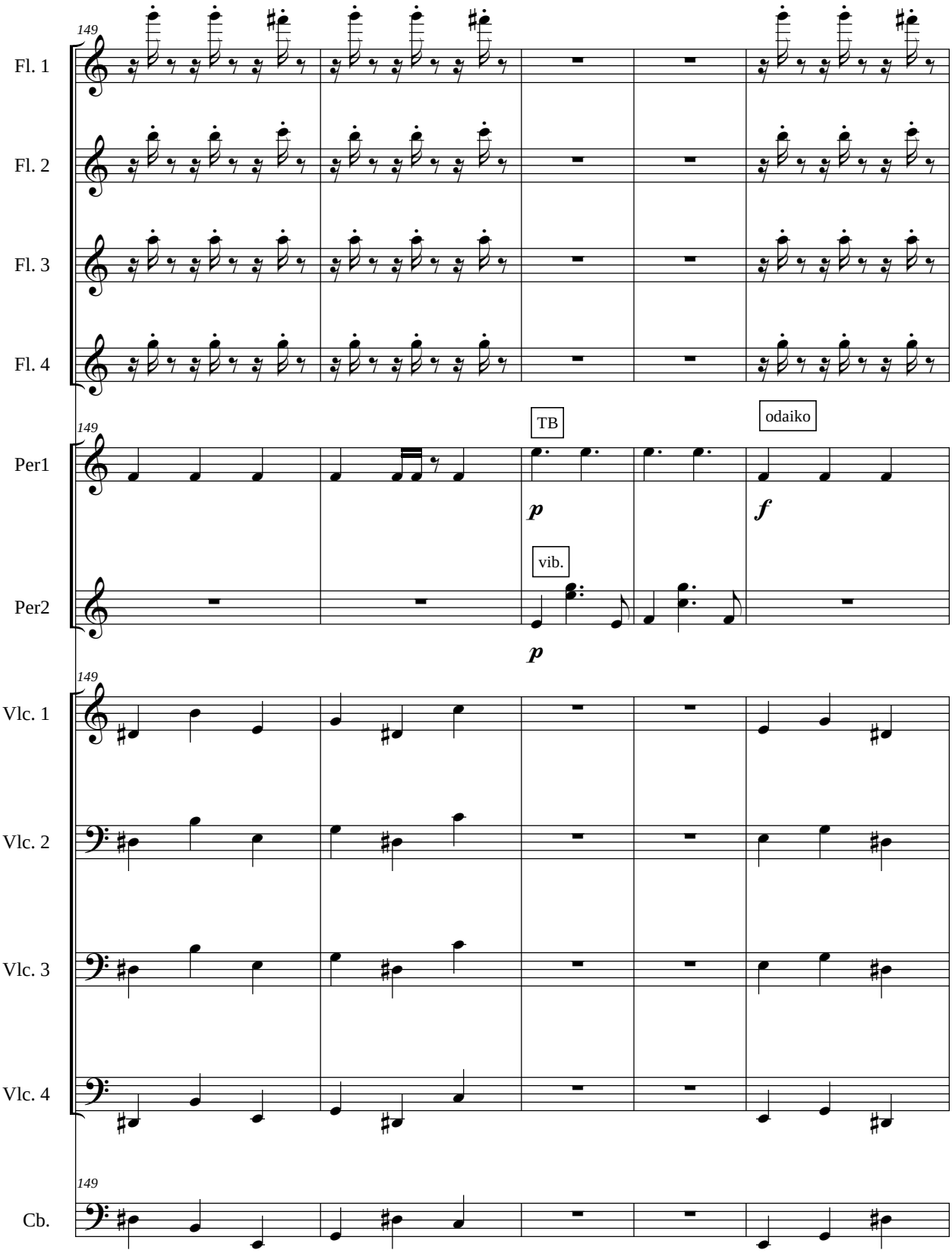

131
Fl. 1
Fl. 2
Fl. 3
Fl. 4
131
Per1
Per2
131
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
131
Cb.

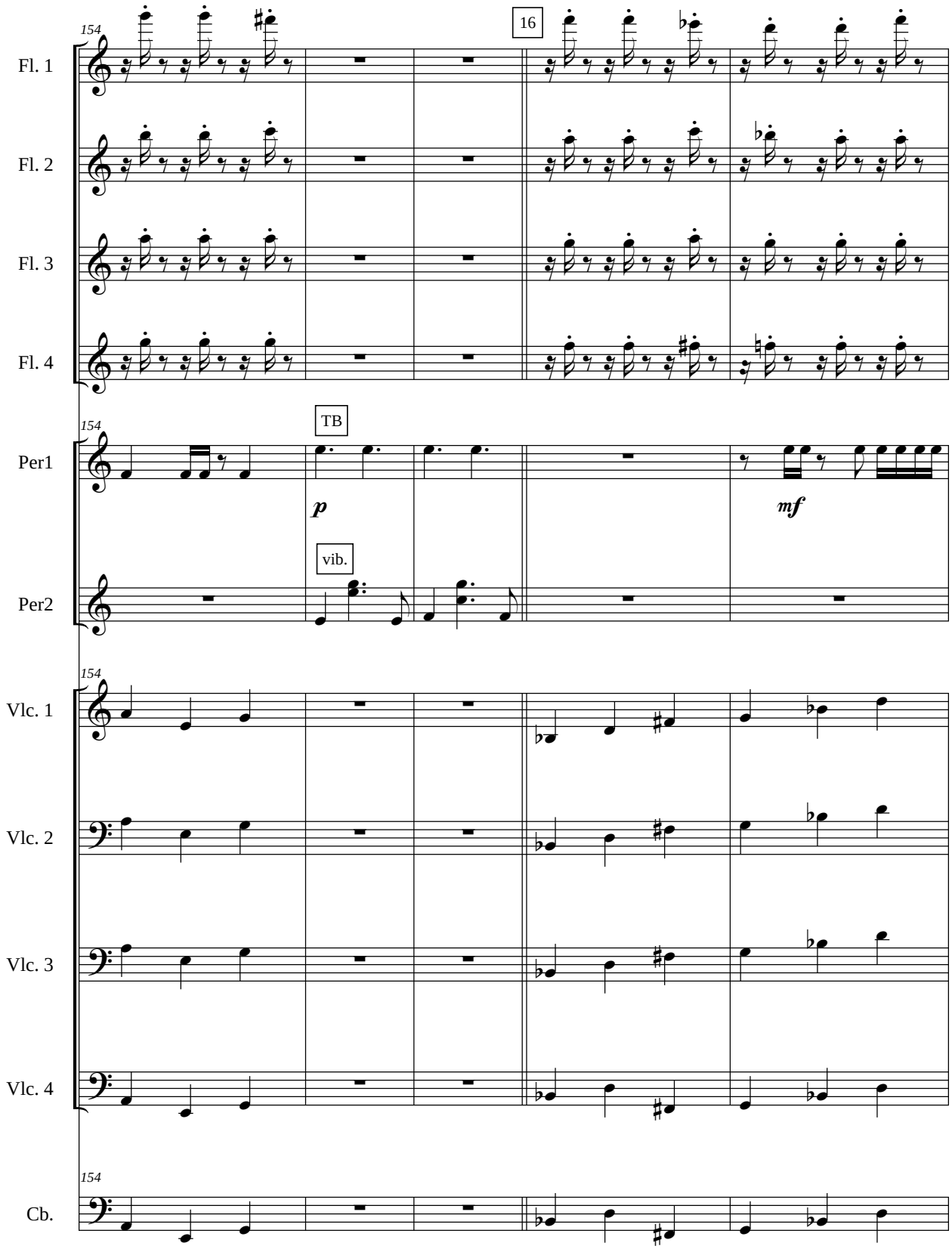

14
134
Fl. 1
Fl. 2
Fl. 3
Fl. 4
f
134
Per1
Per2
arco
134
Vlc. 1
f
arco
Vlc. 2
f
Vlc. 3
Vlc. 4
134
Cb.

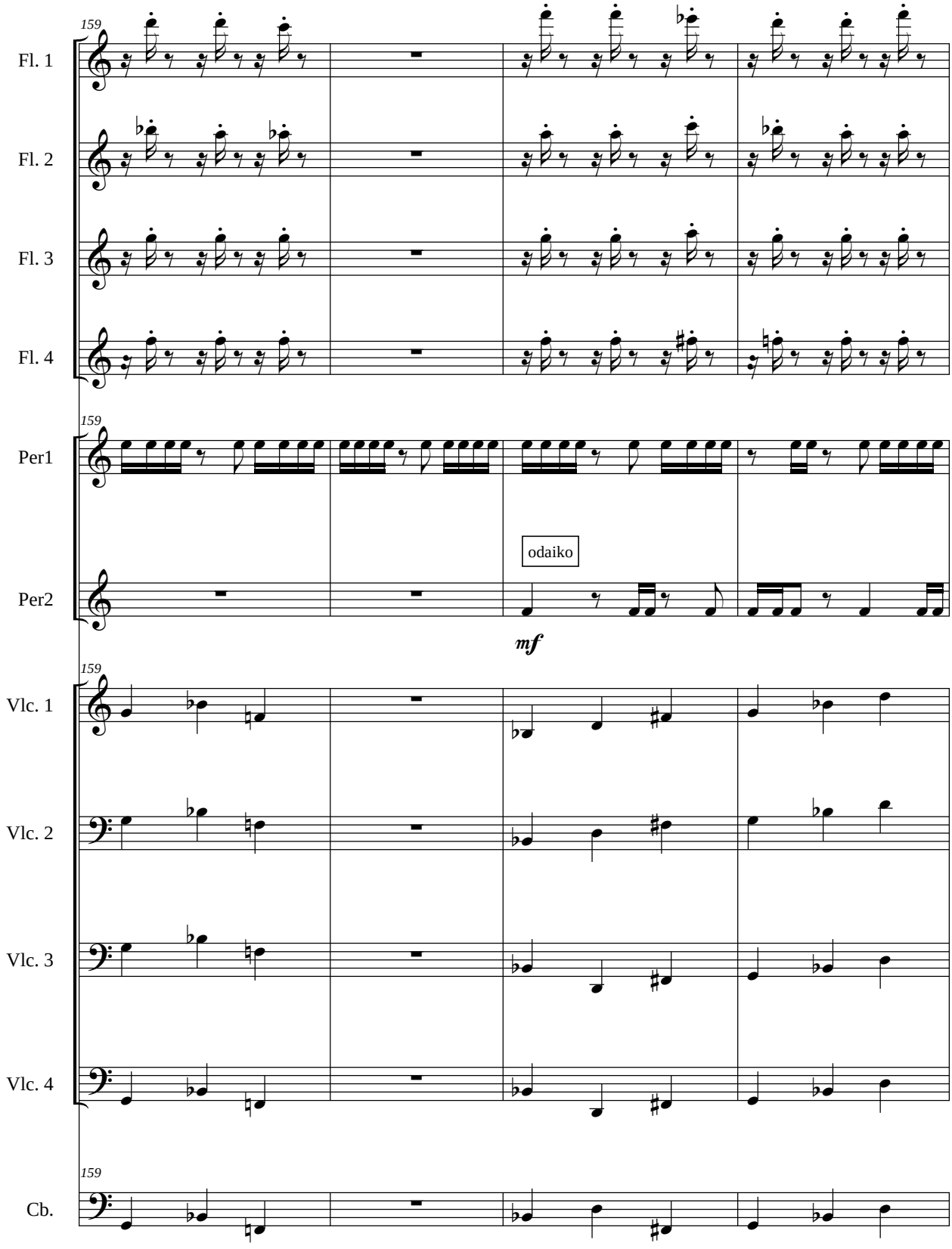

137
Fl. 1
Fl. 2
Fl. 3
Fl. 4
137
Per1
Per2
137
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
137
Cb.

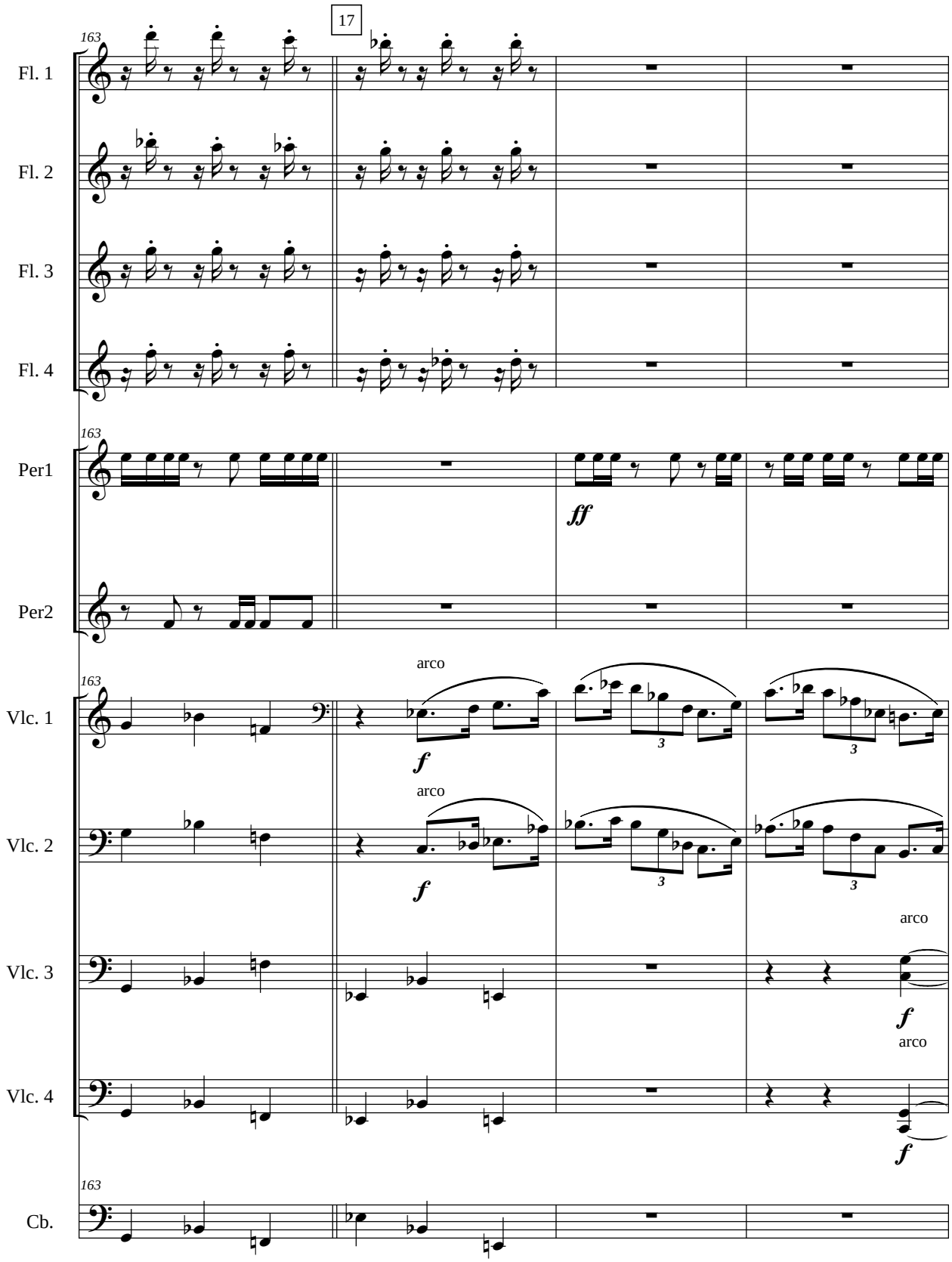

140
Fl. 1
Fl. 2
Fl. 3
Fl. 4
140
Per1
ff
ff
Per2
140
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
140
Cb.

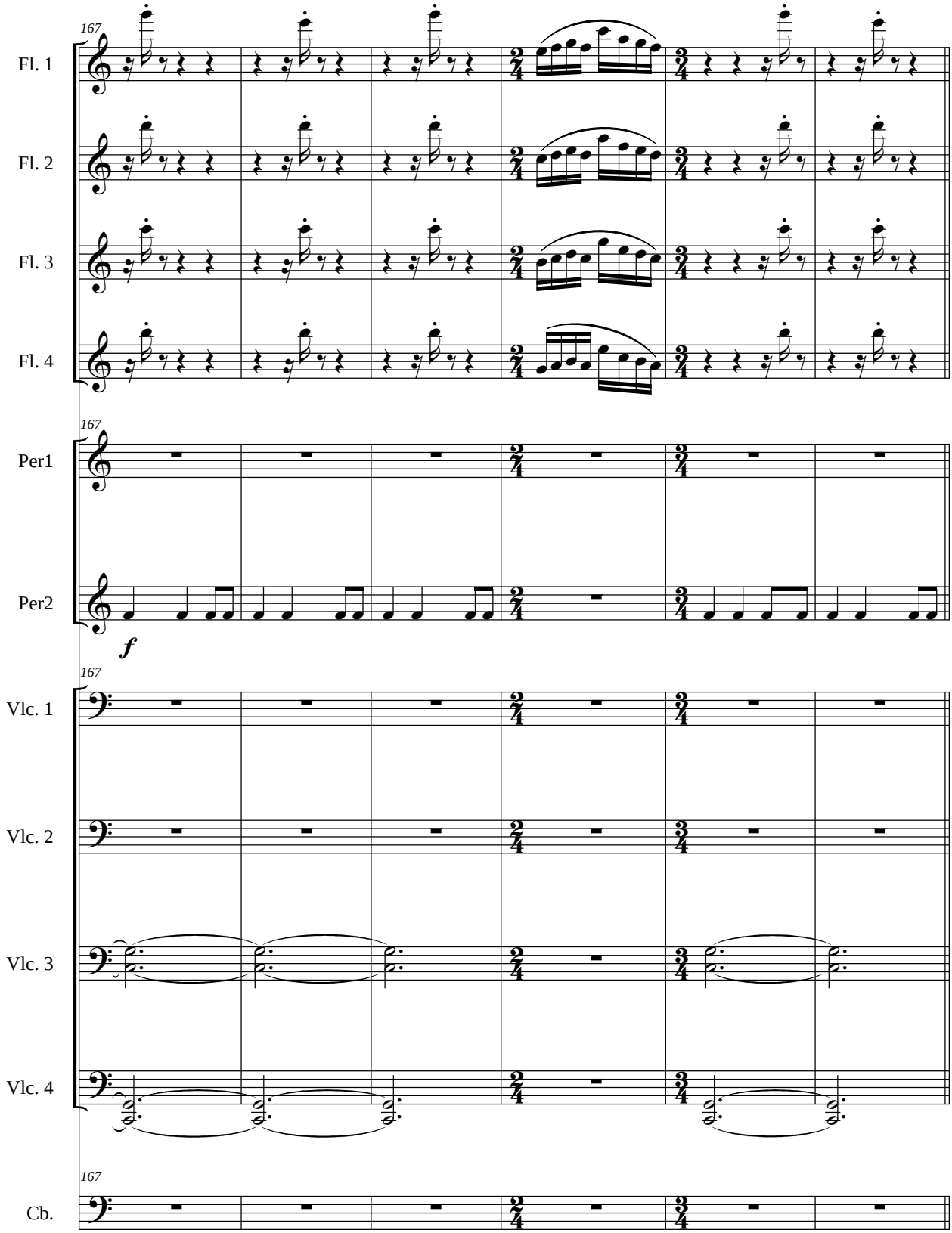

15
144
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Per1
Per2
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
Cb.
p
f
mf
pizz.
arco

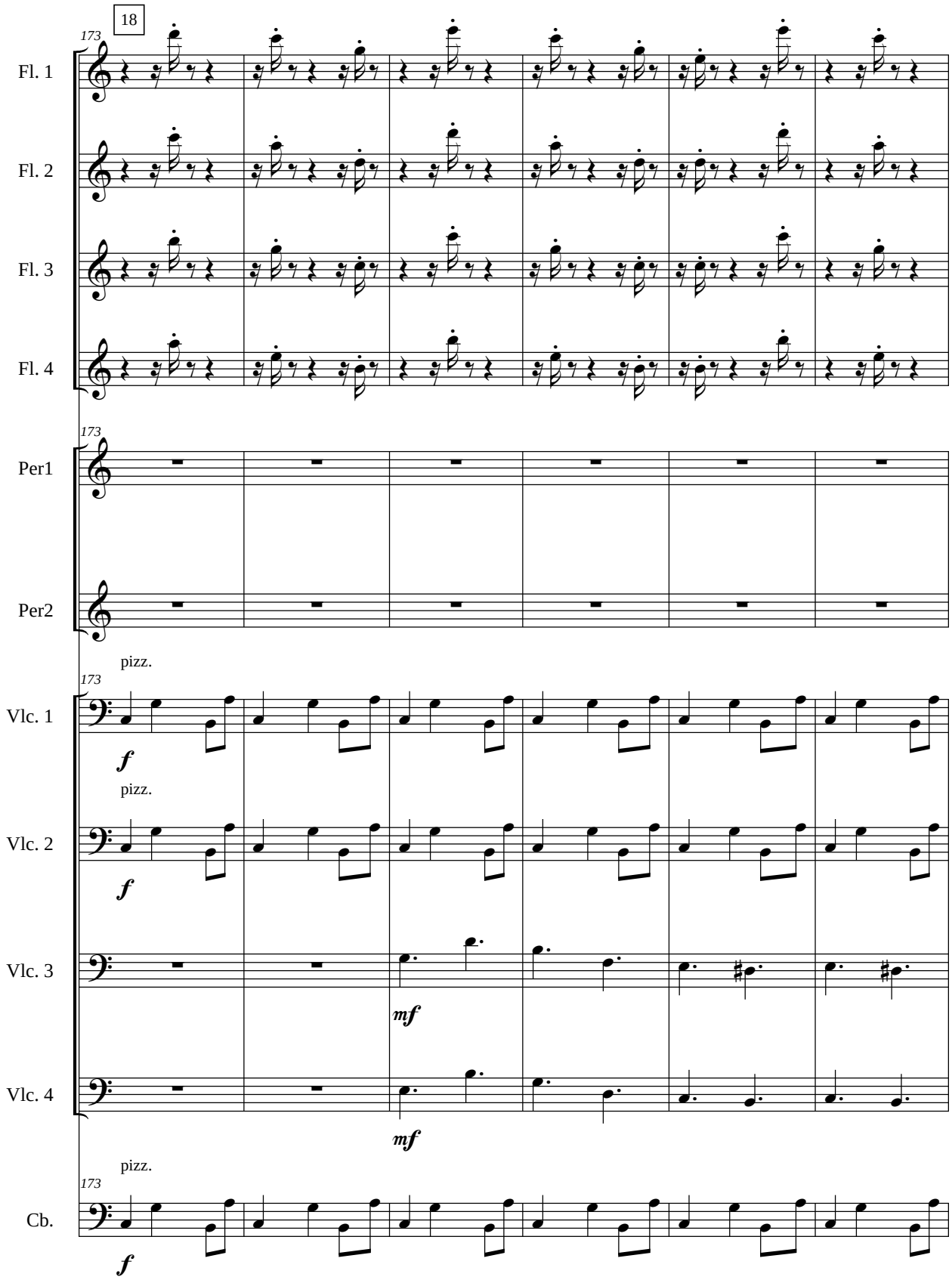

149
Fl. 1
Fl. 2
Fl. 3
Fl. 4
149
Per1
TB
odaiko
p
f
Per2
vib.
p
149
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
149
Cb.

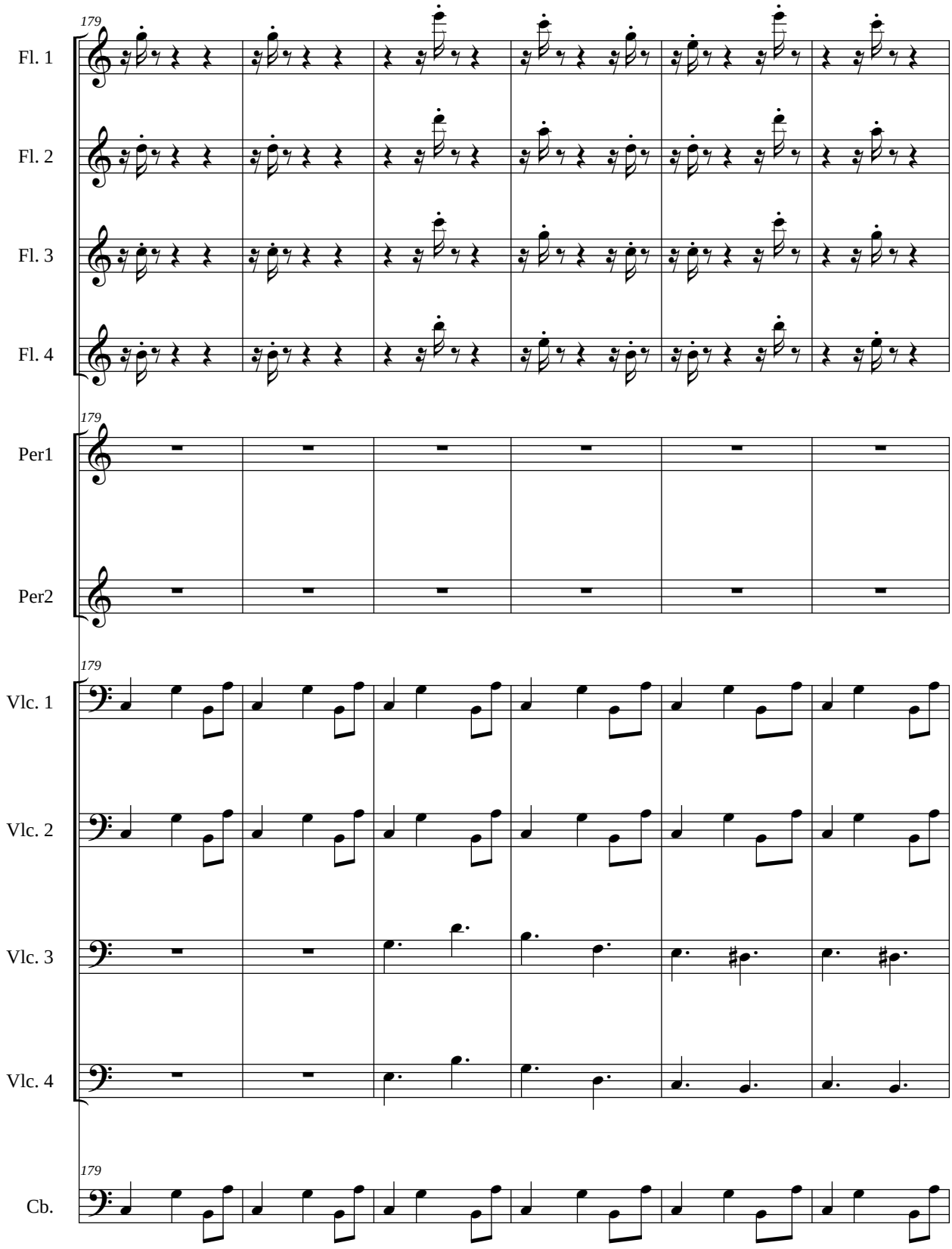

154
16
Fl. 1
Fl. 2
Fl. 3
Fl. 4
154
TB
Per1
p
mf
vib.
Per2
154
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
154
Cb.

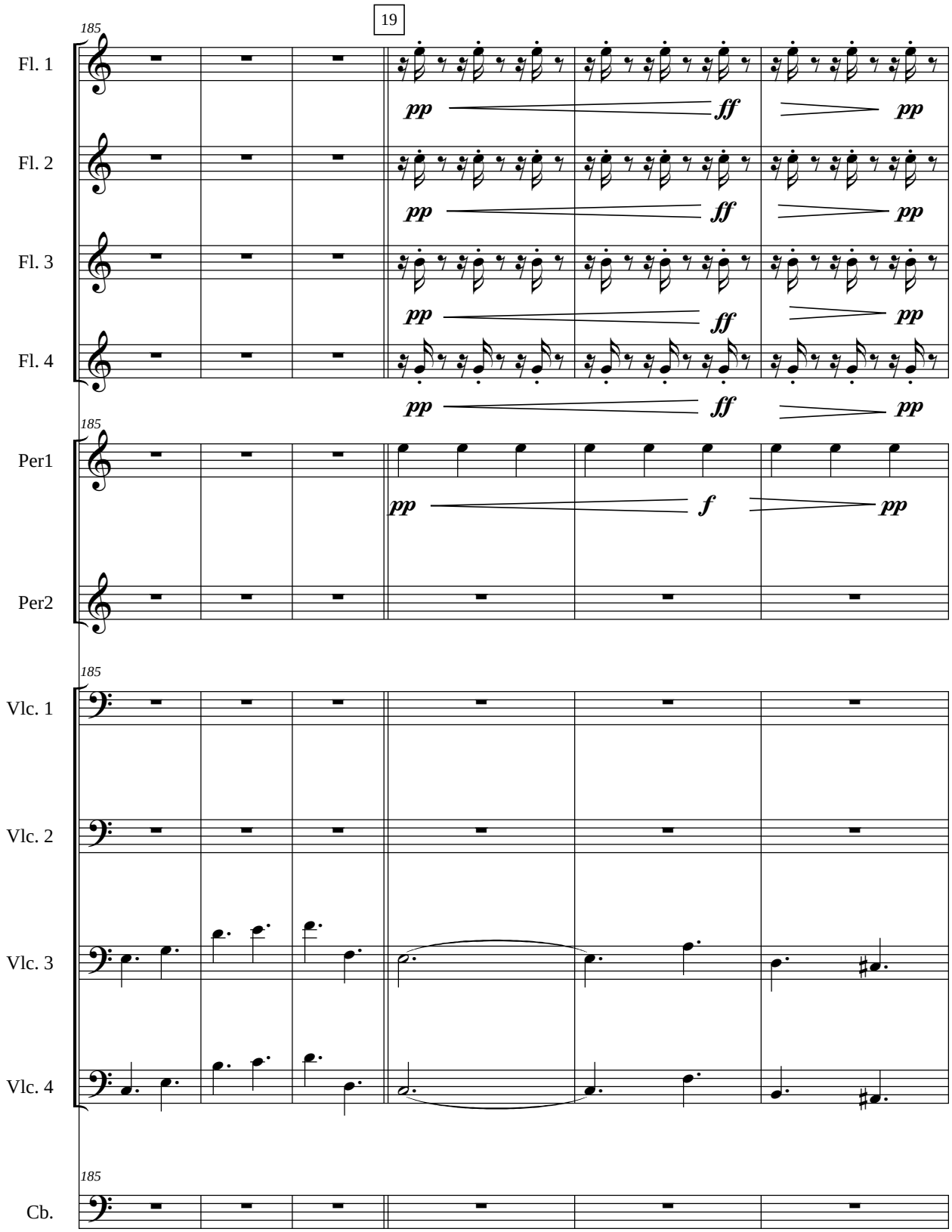

159
Fl. 1
Fl. 2
Fl. 3
Fl. 4
159
Per1
odaiko
Per2
mf
159
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
159
Cb.

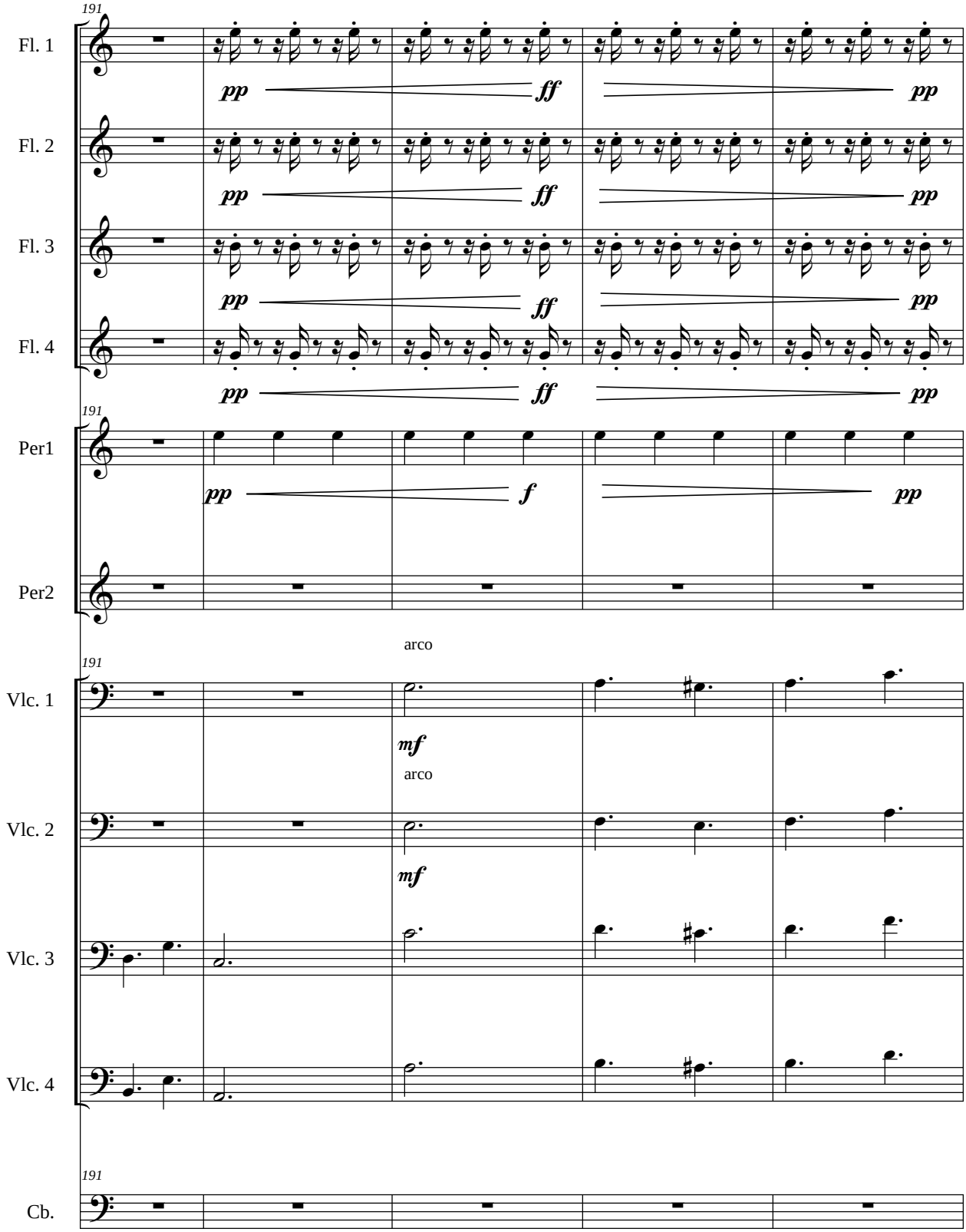

17
163
Fl. 1
Fl. 2
Fl. 3
Fl. 4
163
Per1
ff
Per2
arco
163
Vlc. 1
f
arco
Vlc. 2
f
arco
Vlc. 3
f
arco
Vlc. 4
f
163
Cb.

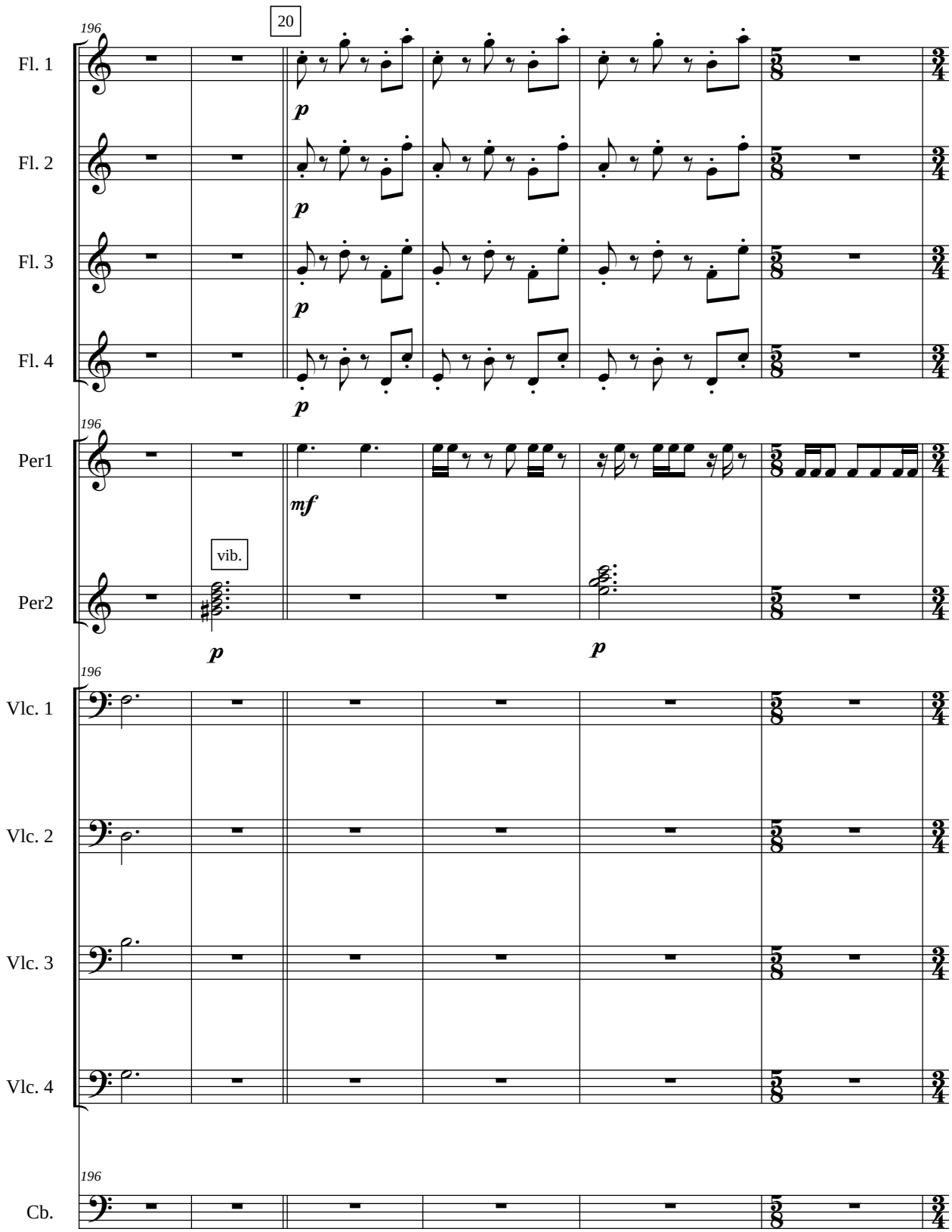

167
Fl. 1
Fl. 2
Fl. 3
Fl. 4
167
Per1
Per2
f
167
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
167
Cb.

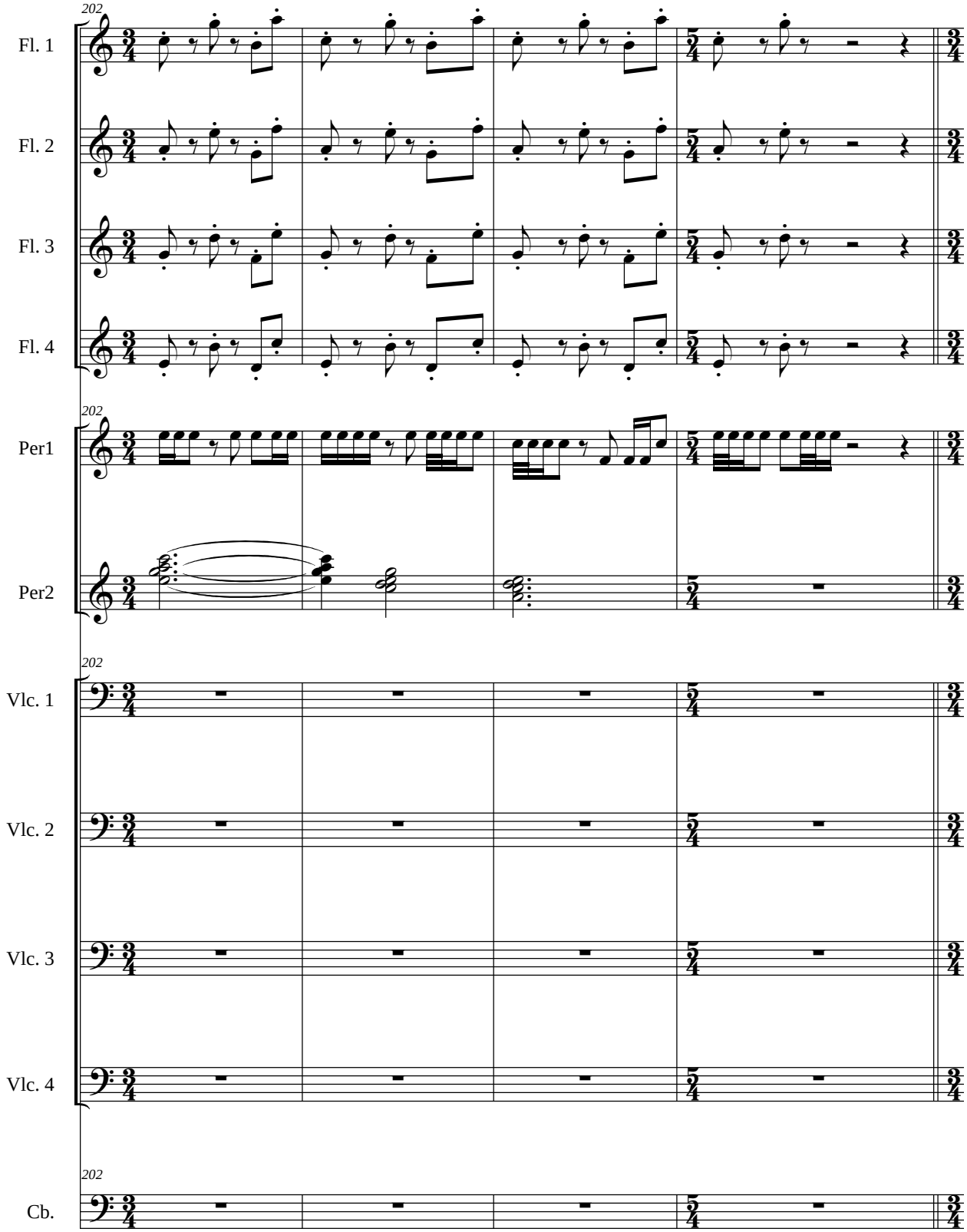

18
173
Fl. 1
Fl. 2
Fl. 3
Fl. 4
173
Per1
Per2
pizz.
173
Vlc. 1
f
pizz.
Vlc. 2
f
Vlc. 3
mf
Vlc. 4
mf
pizz.
173
Cb.
f

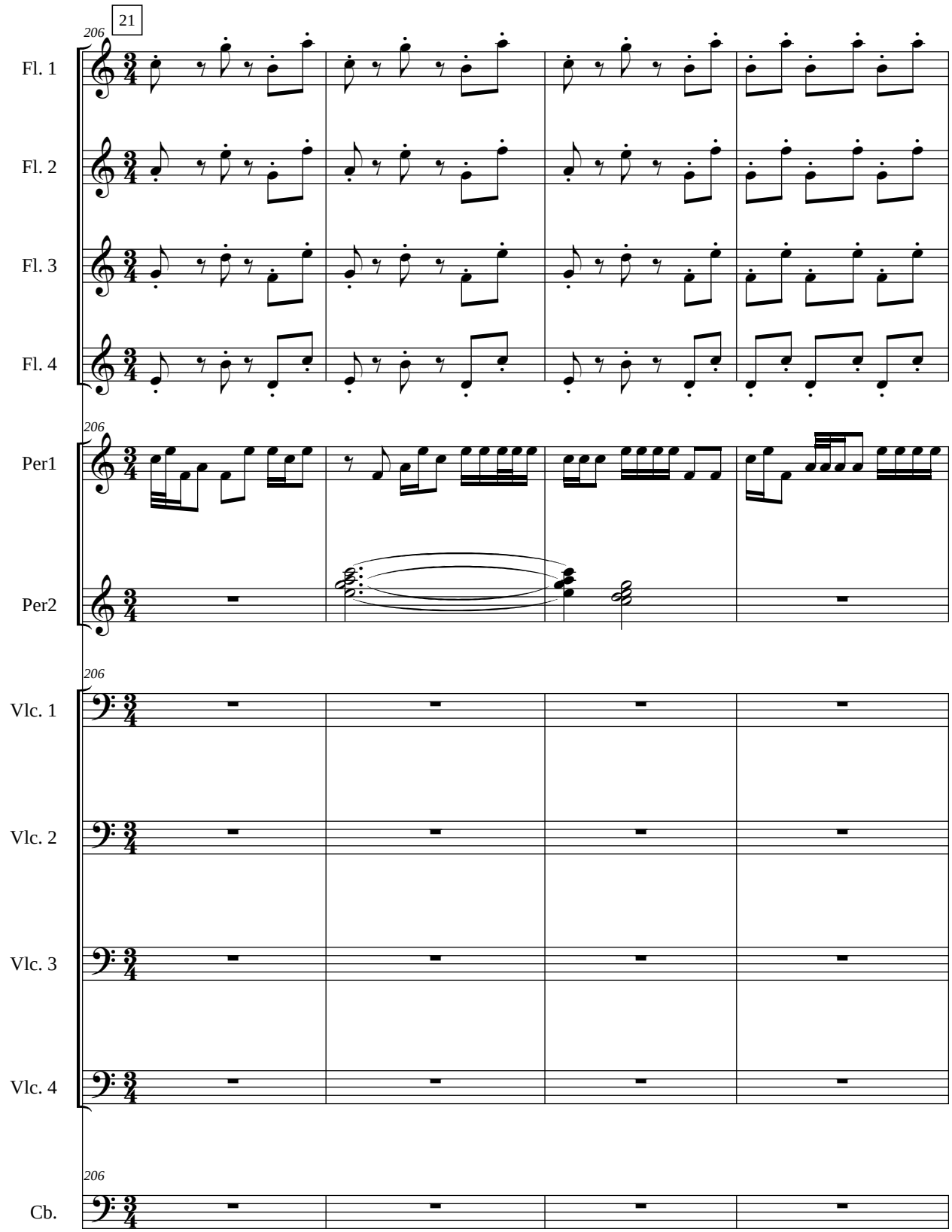

179
Fl. 1
Fl. 2
Fl. 3
Fl. 4
179
Per1
Per2
179
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
179
Cb.

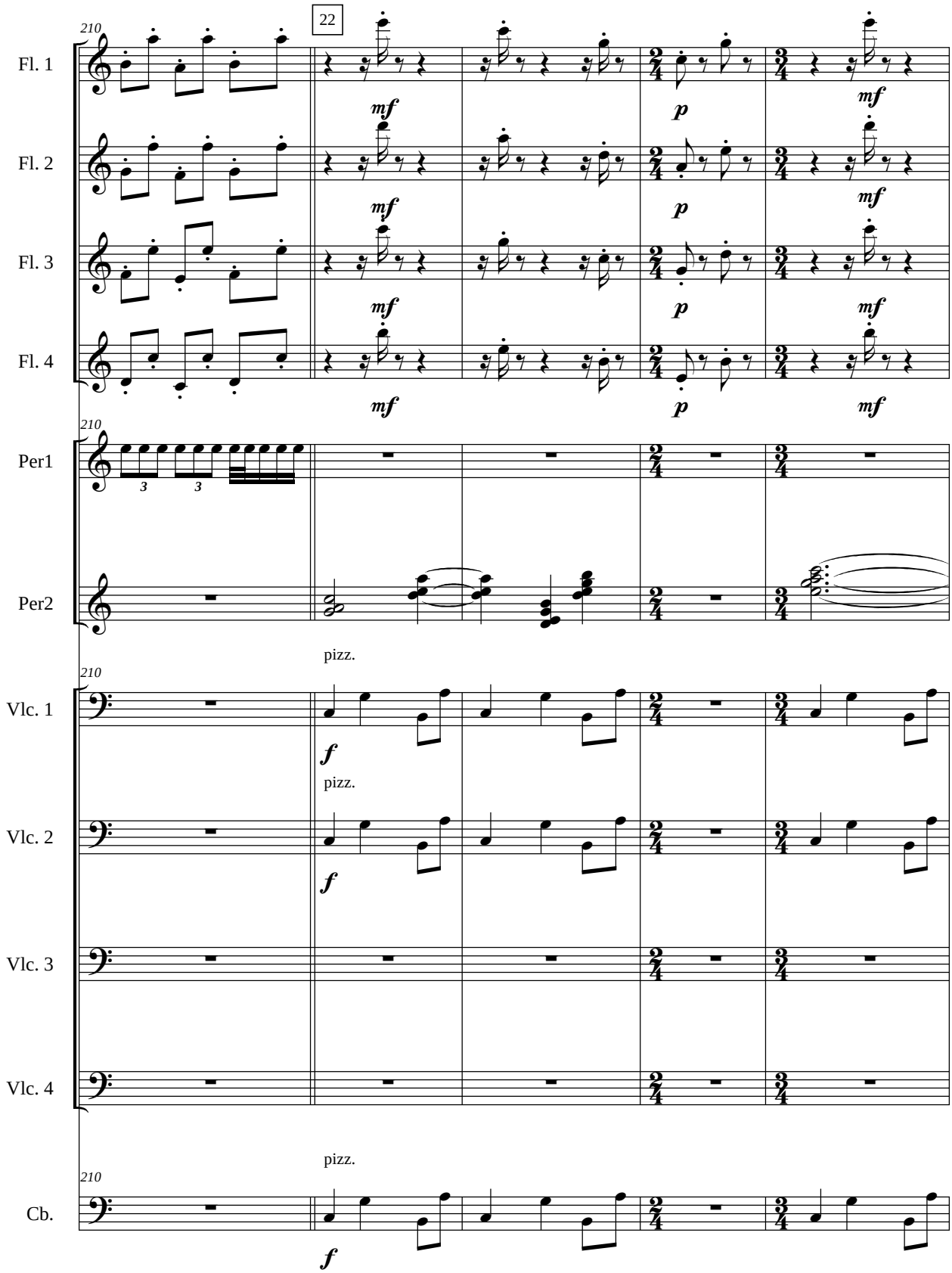

19
185
Fl. 1
Fl. 2
Fl. 3
Fl. 4
pp
ff
pp
185
Per1
Per2
pp
f
pp
185
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
185
Cb.

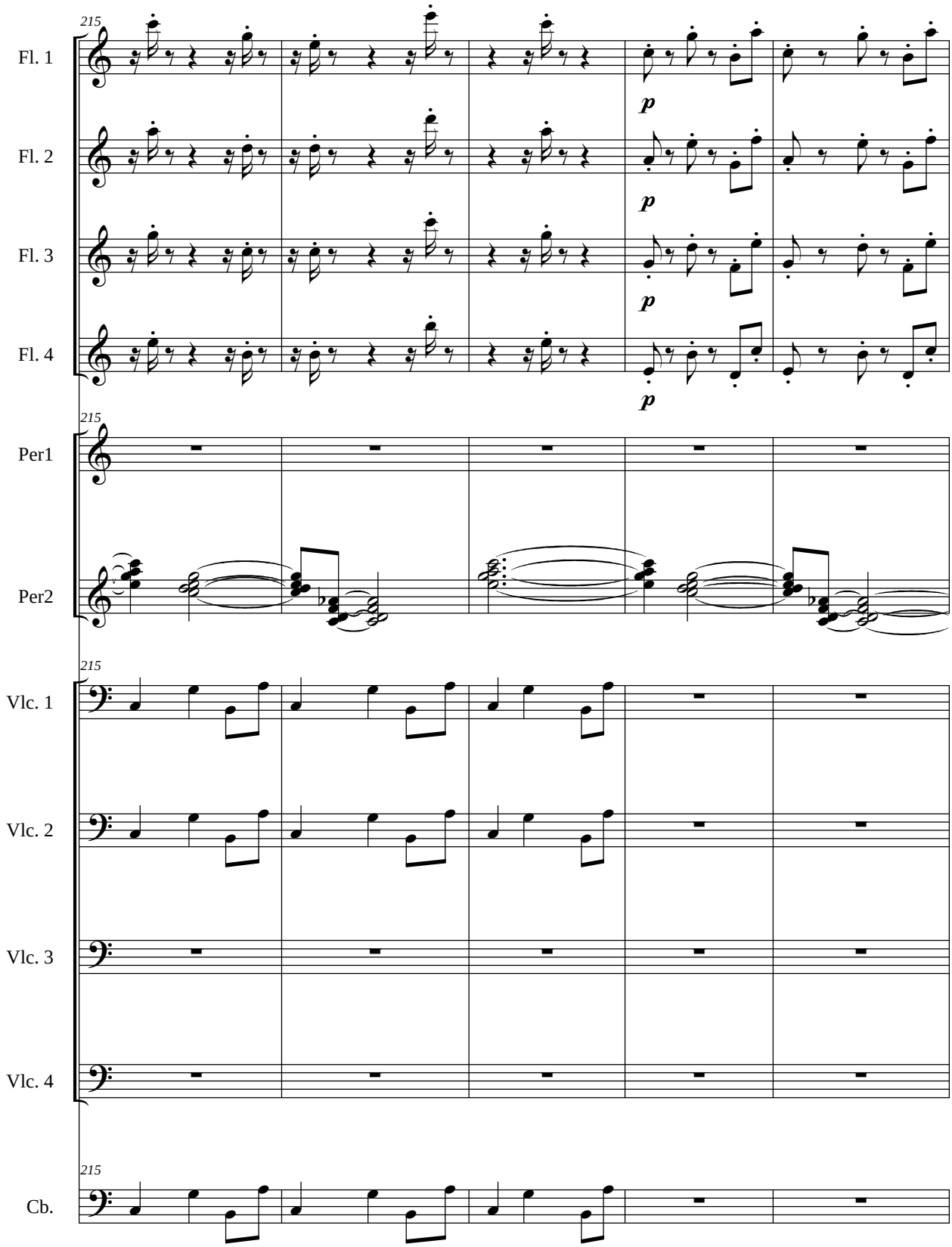

191
Fl. 1
pp
ff
pp
Fl. 2
pp
ff
pp
Fl. 3
pp
ff
pp
Fl. 4
pp
ff
pp
191
Per1
pp
f
pp
Per2
arco
191
Vlc. 1
mf
arco
Vlc. 2
mf
Vlc. 3
Vlc. 4
191
Cb.

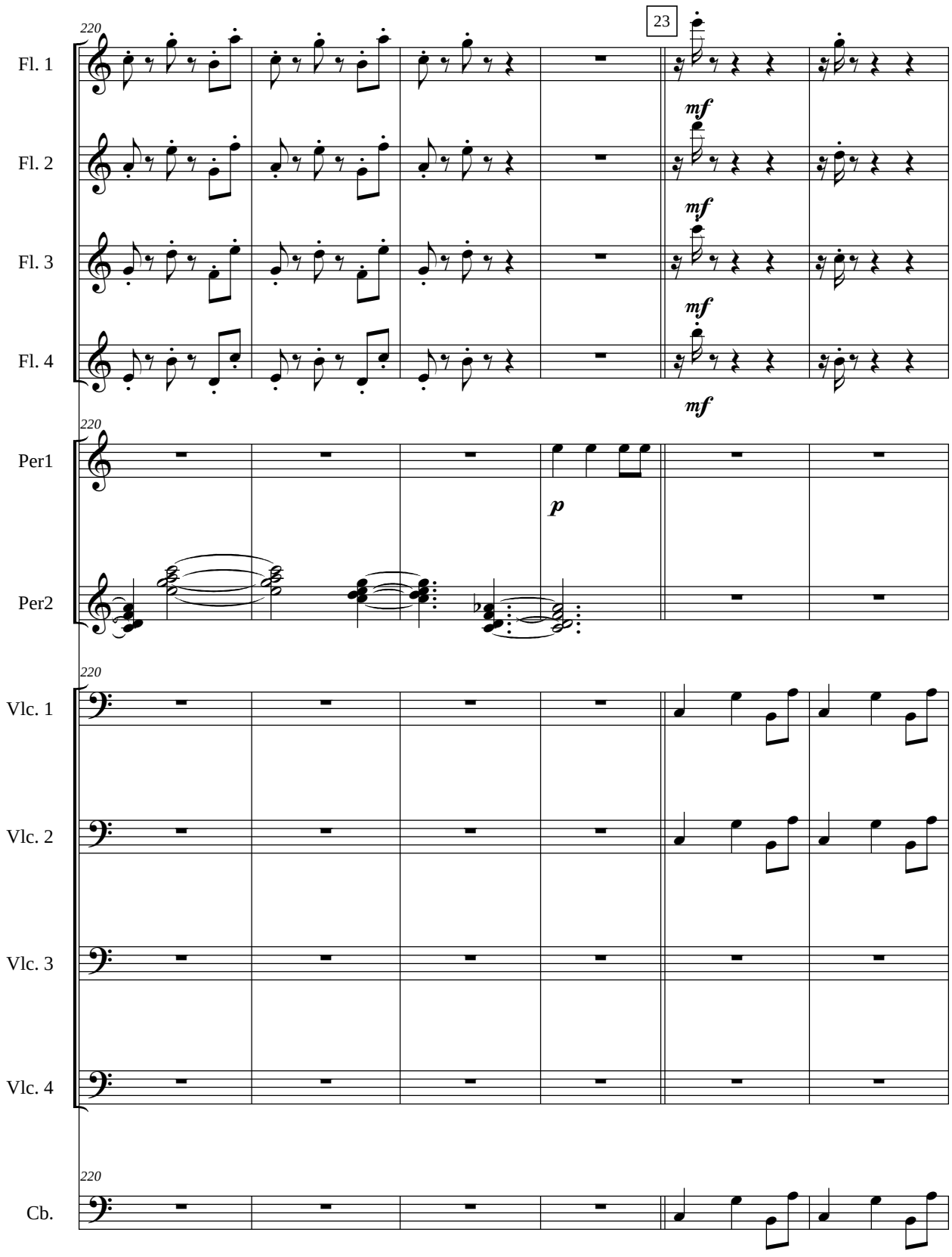

196
20
Fl. 1
Fl. 2
Fl. 3
Fl. 4
p
196
Per1
mf
vib.
Per2
p
p
196
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
196
Cb.

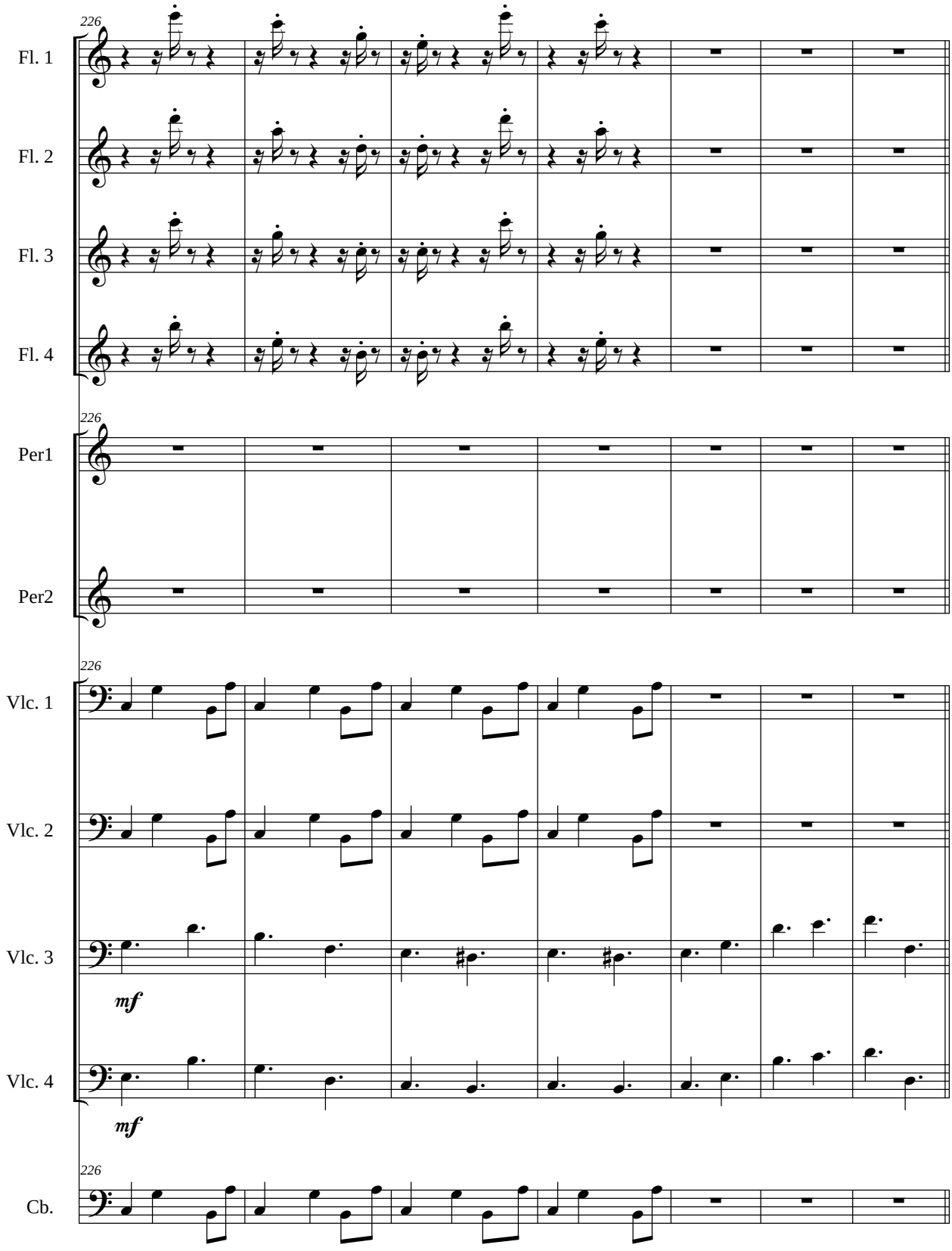

202
Fl. 1
Fl. 2
Fl. 3
Fl. 4
202
Per1
Per2
202
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
202
Cb.

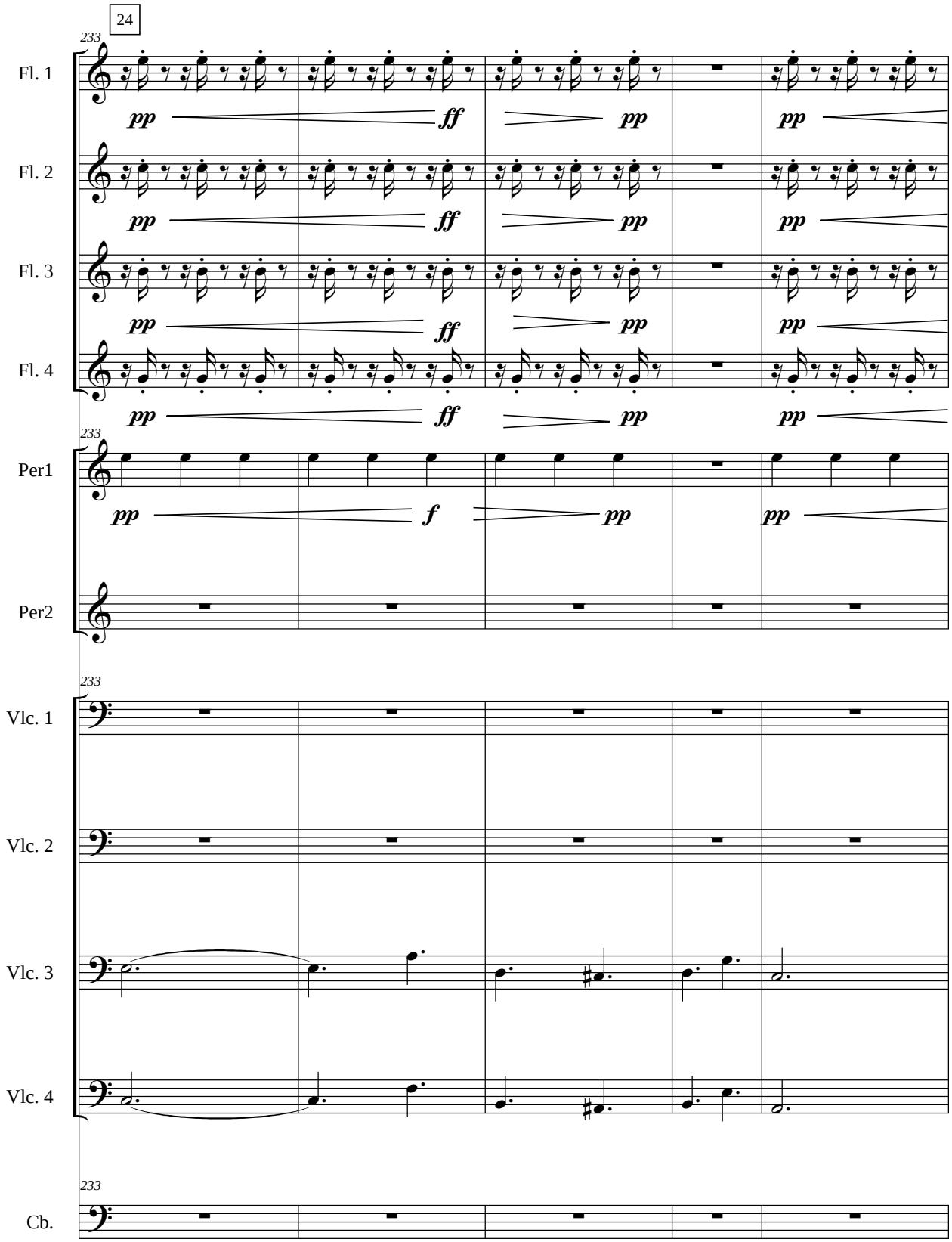

21
206
Fl. 1
Fl. 2
Fl. 3
Fl. 4
206
Per1
Per2
206
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
206
Cb.

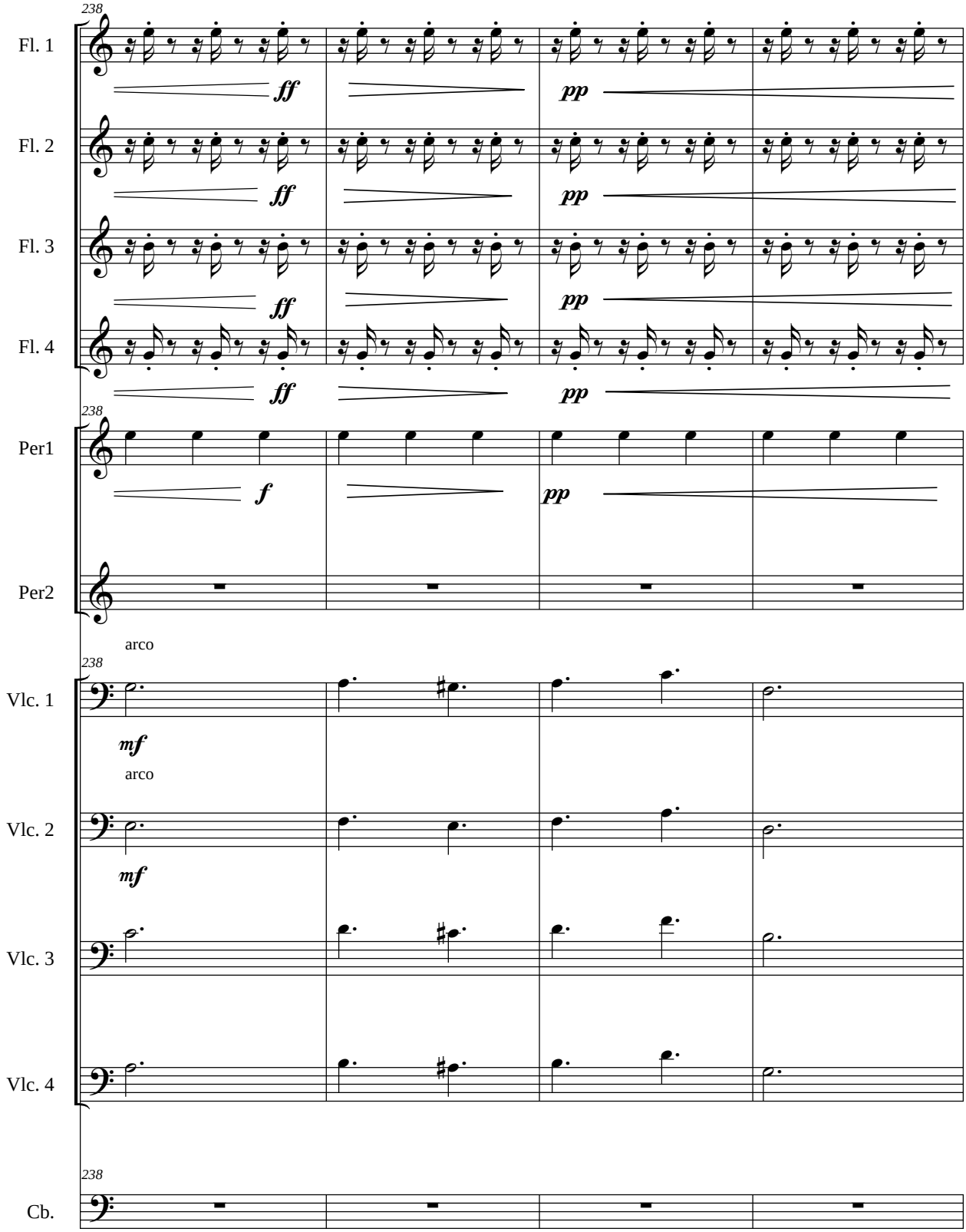

22
210
Fl. 1
Fl. 2
Fl. 3
Fl. 4
mf
p
mf
Per1
Per2
3
3
pizz.
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
f
Cb.

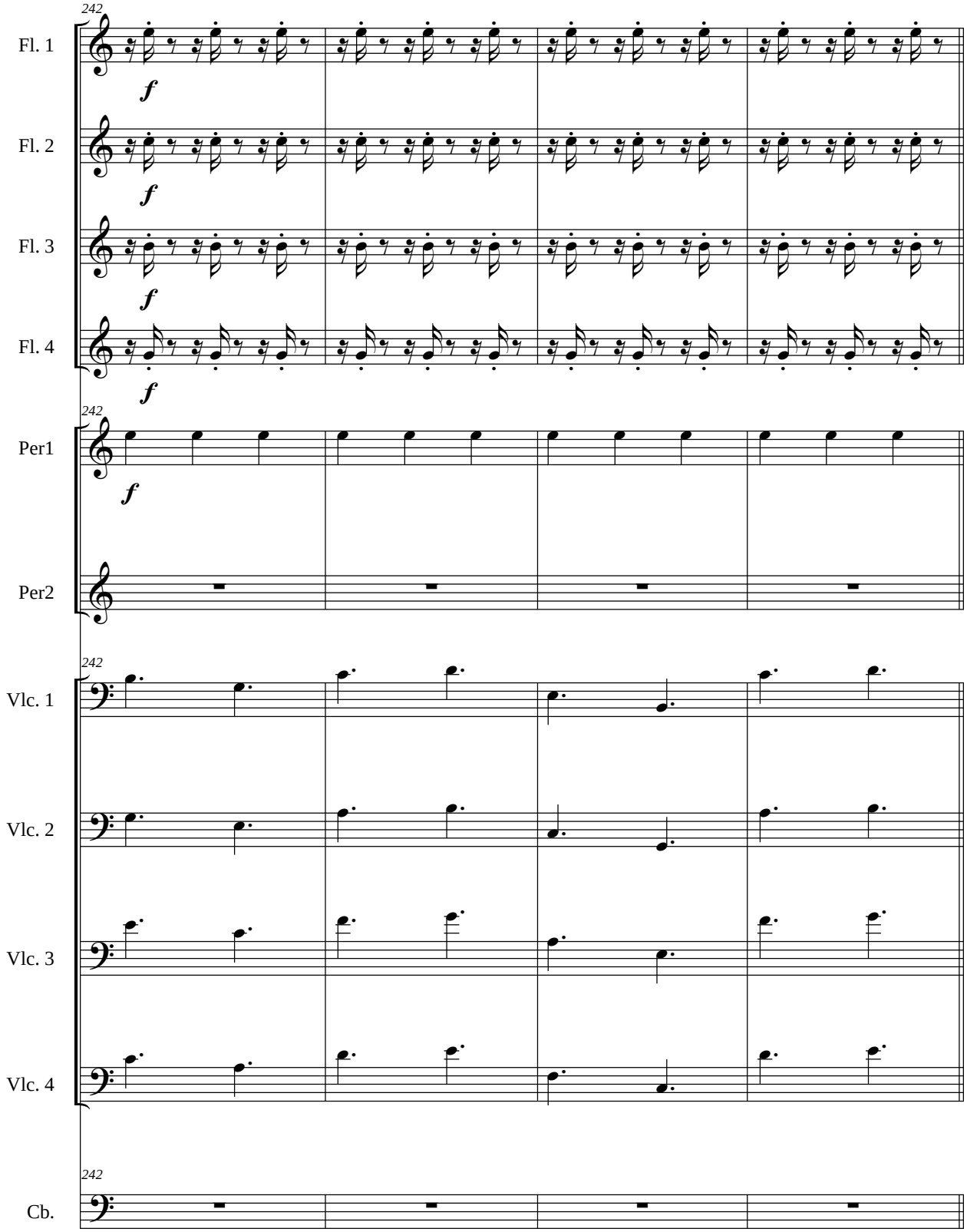

215
Fl. 1
Fl. 2
Fl. 3
Fl. 4
p
p
p
p
215
Per1
Per2
215
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
215
Cb.

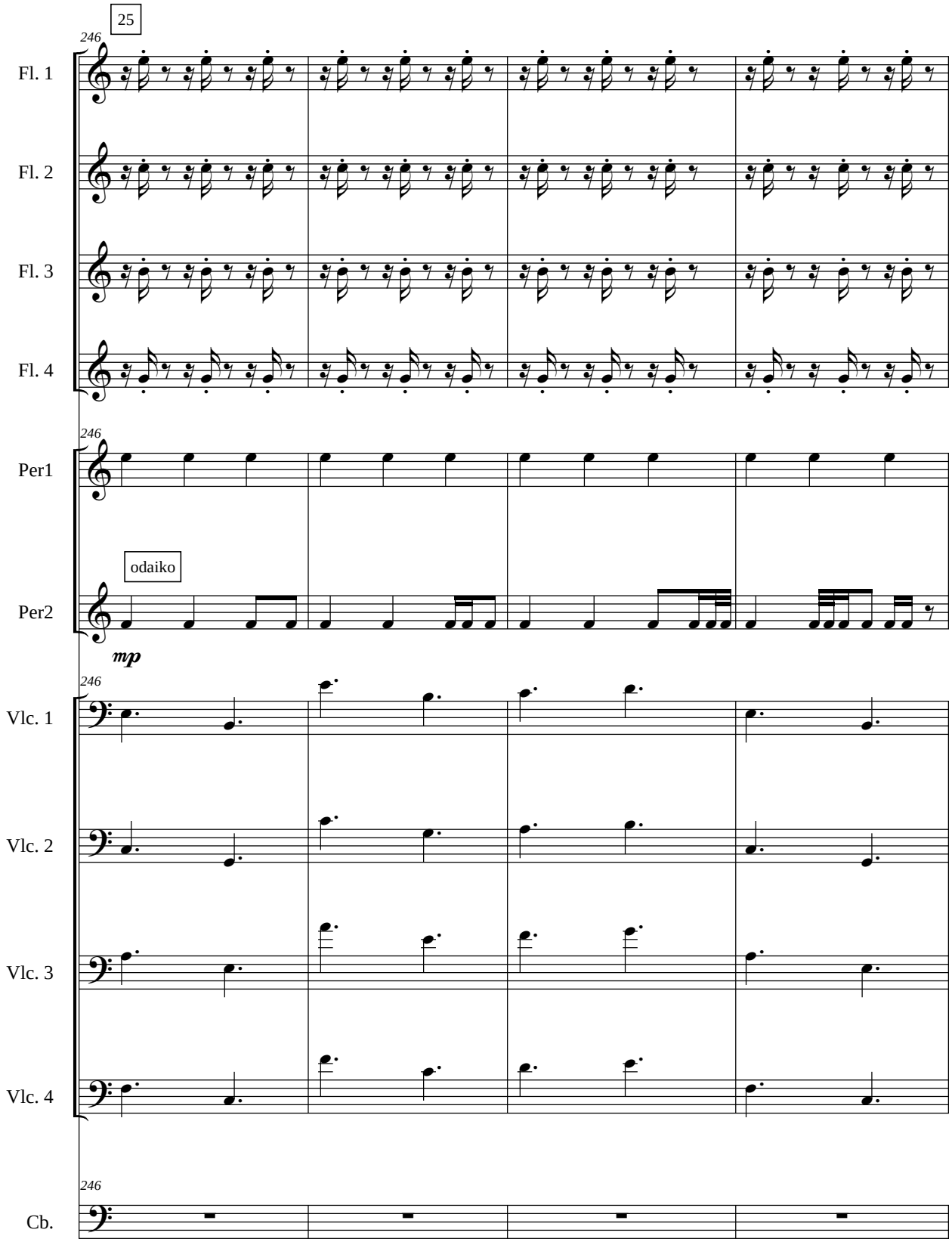

220
23
Fl. 1
Fl. 2
Fl. 3
Fl. 4
mf
mf
mf
mf
220
Per1
Per2
p
220
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
220
Cb.

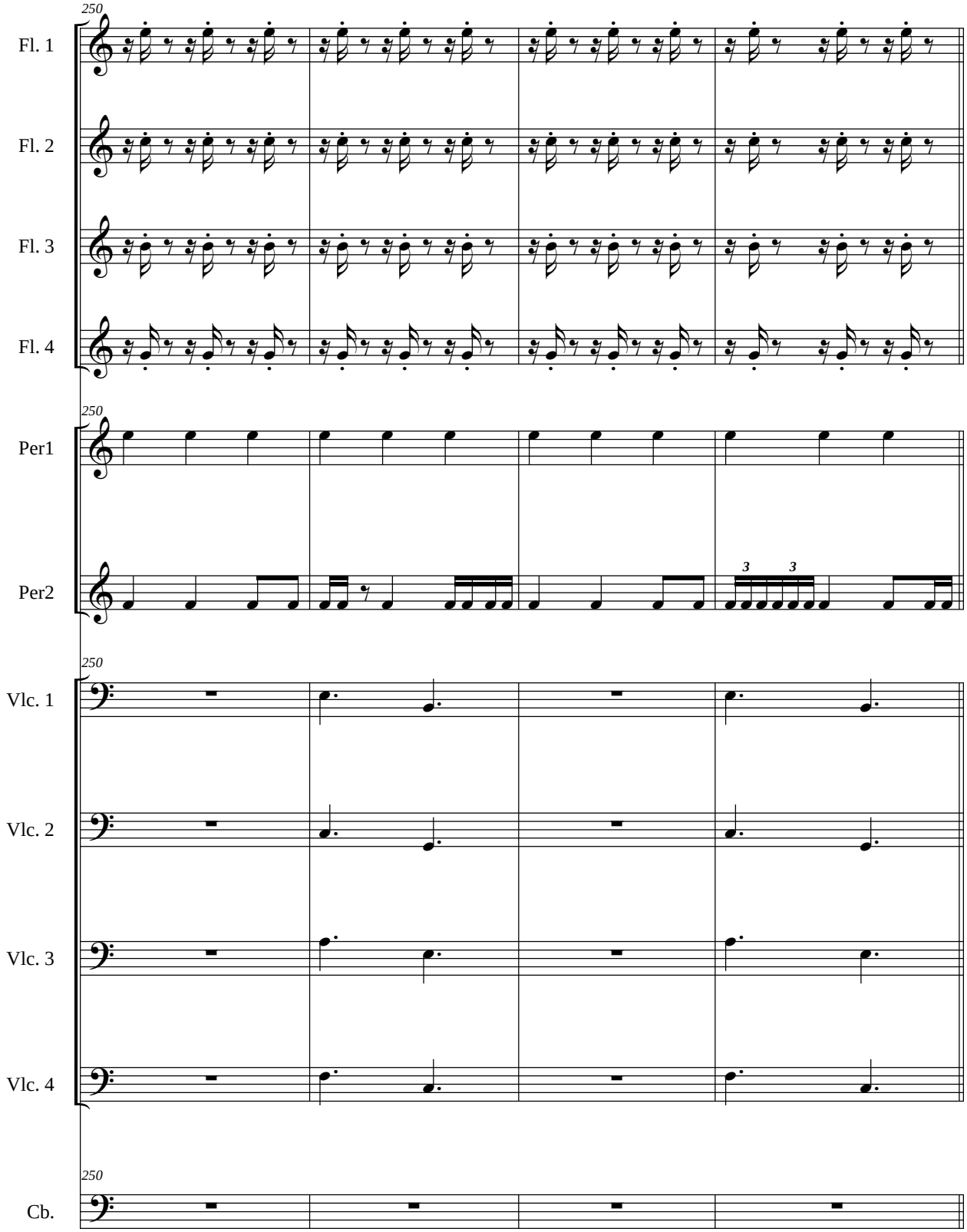

226
Fl. 1
Fl. 2
Fl. 3
Fl. 4
226
Per1
Per2
226
Vlc. 1
Vlc. 2
Vlc. 3
mf
Vlc. 4
mf
226
Cb.

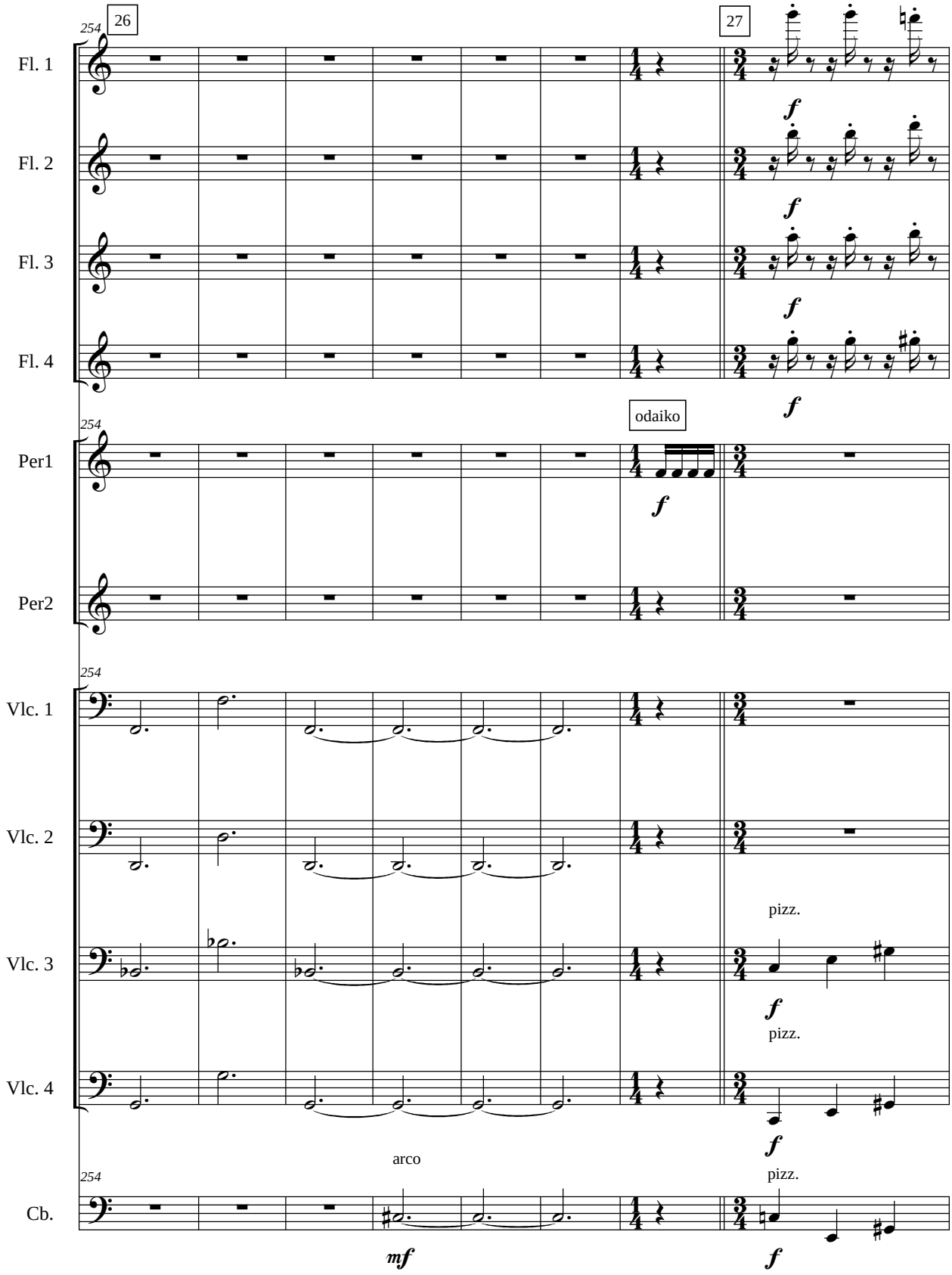

24
233
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Per1
Per2
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
Cb.
pp
ff
f

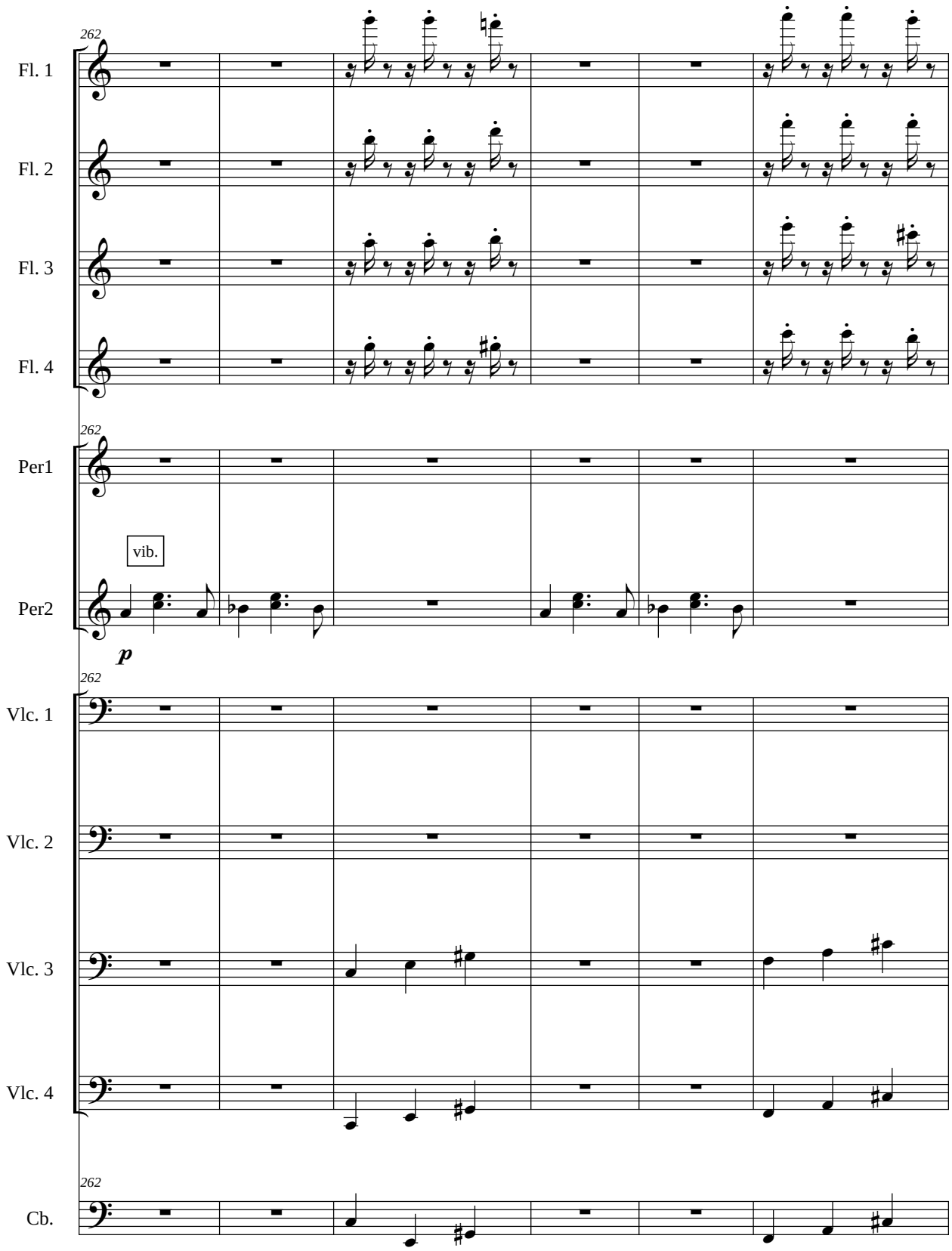

238
Fl. 1
ff
pp
Fl. 2
ff
pp
Fl. 3
ff
pp
Fl. 4
ff
pp
238
Per1
f
pp
Per2
arco
238
Vlc. 1
mf
arco
Vlc. 2
mf
Vlc. 3
Vlc. 4
238
Cb.

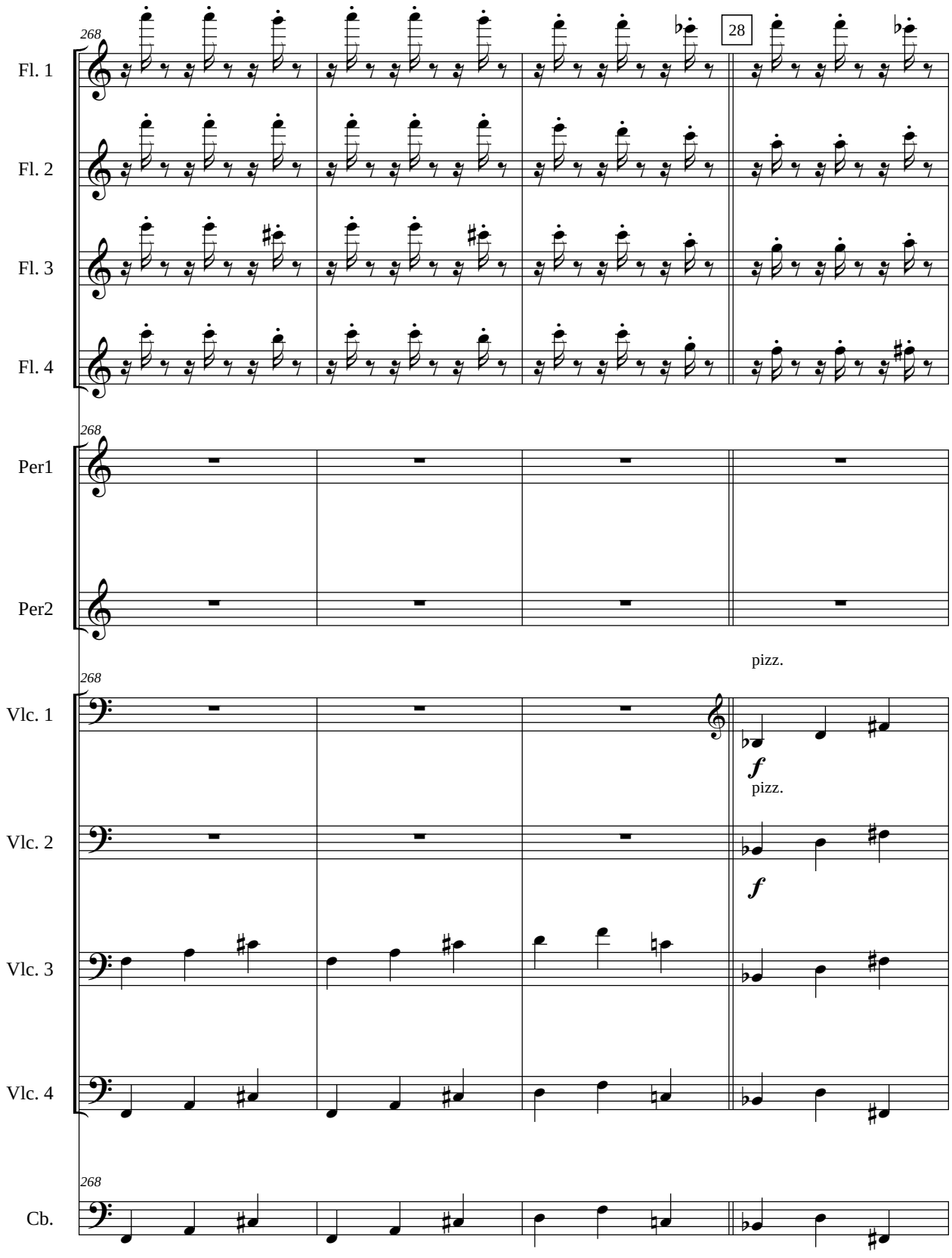

242
Fl. 1
f
Fl. 2
f
Fl. 3
f
Fl. 4
f
242
Per1
f
Per2
242
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
242
Cb.

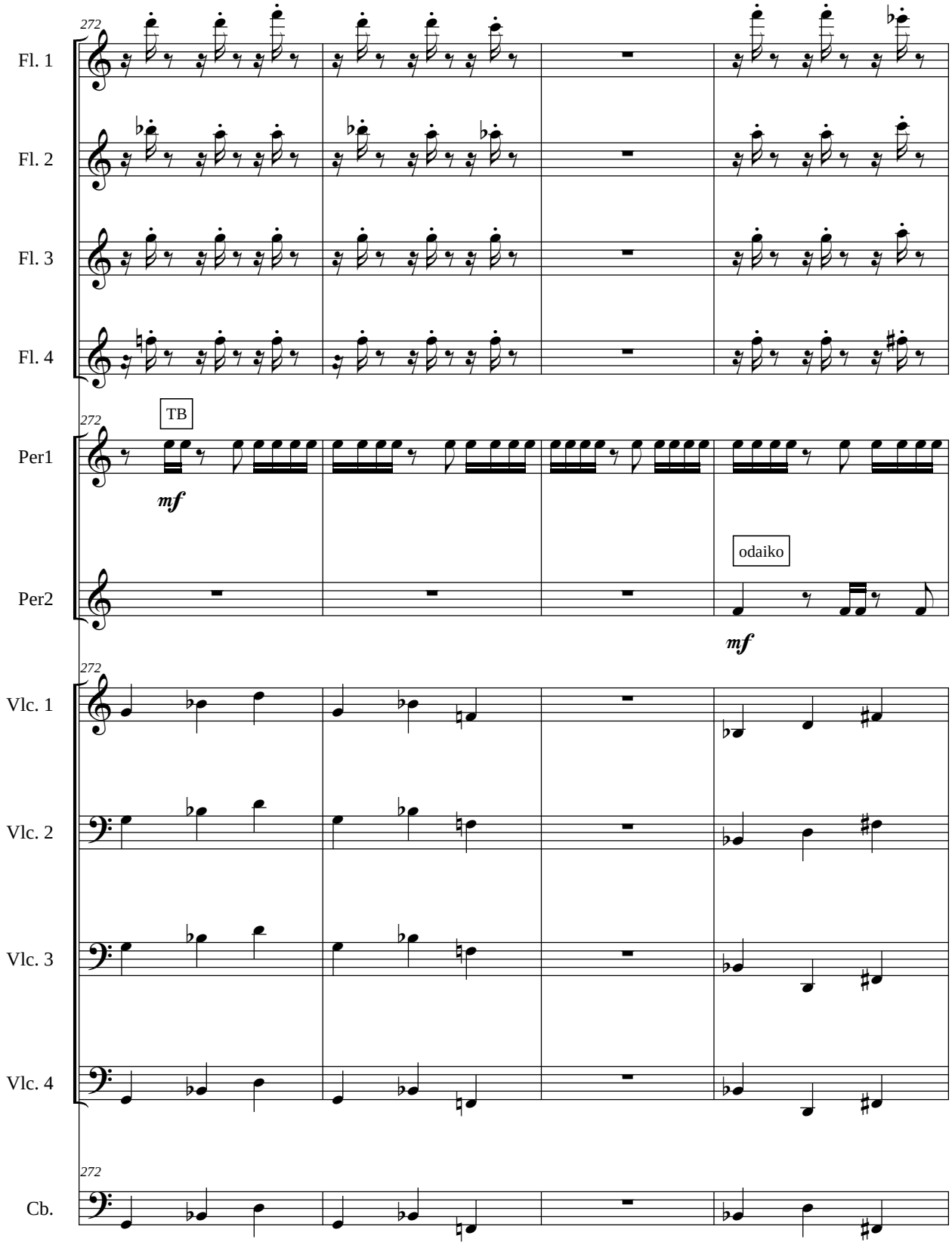

25
246
Fl. 1
Fl. 2
Fl. 3
Fl. 4
246
Per1
odaiko
Per2
mp
246
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
246
Cb.

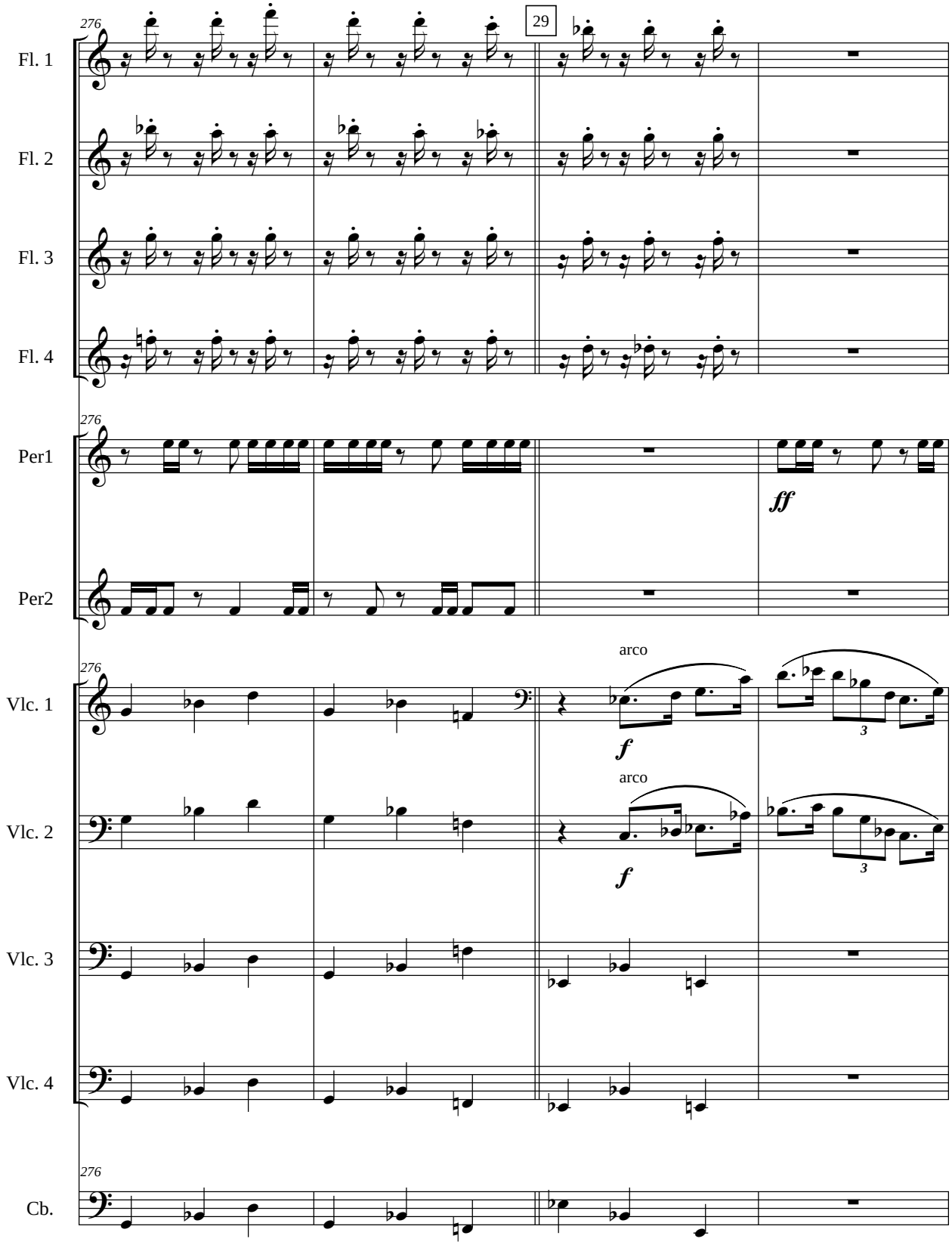

250
Fl. 1
Fl. 2
Fl. 3
Fl. 4
250
Per1
Per2
3
3
250
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
250
Cb.

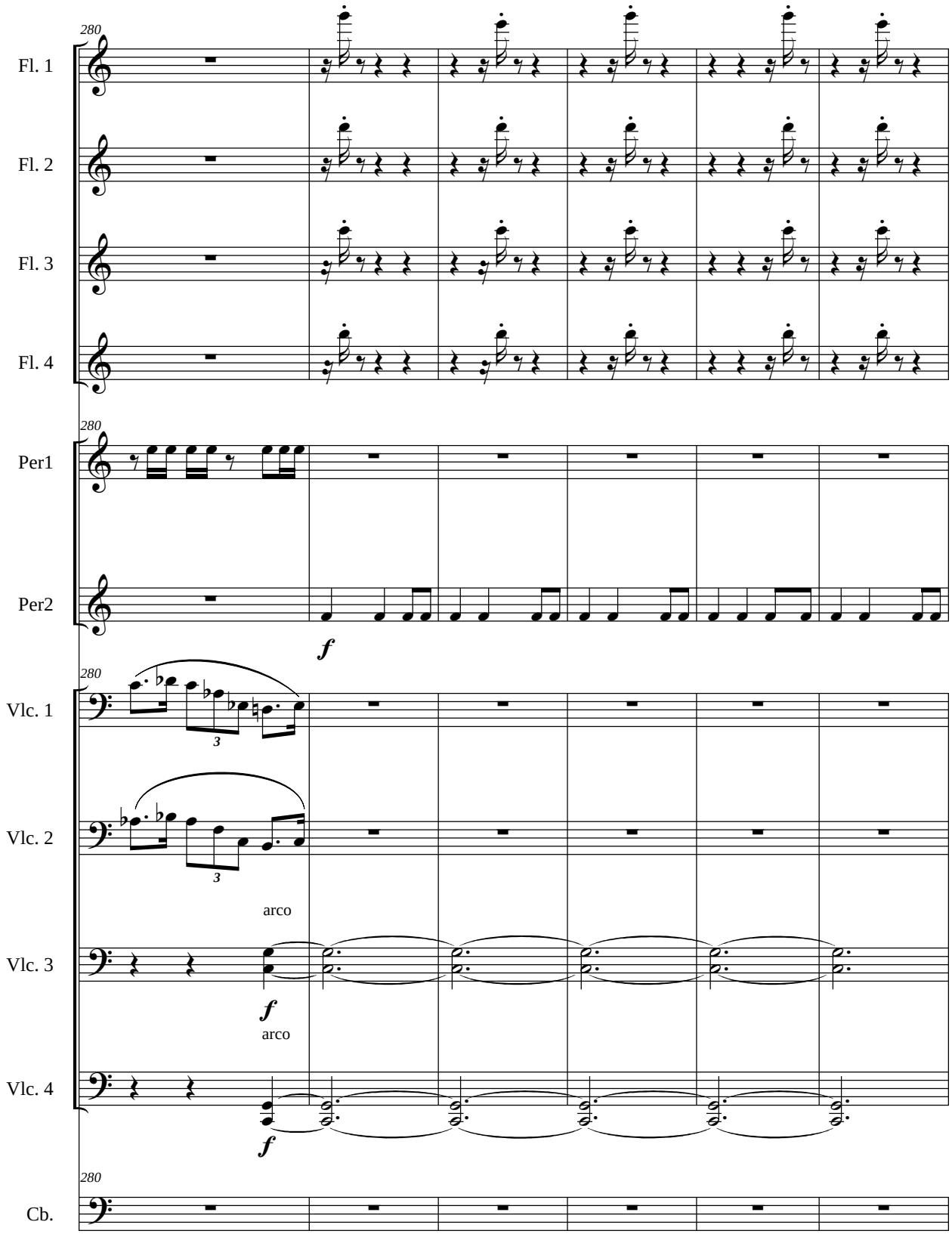

26
27
254
Fl. 1
Fl. 2
Fl. 3
Fl. 4
f
odaiko
Per1
Per2
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
pizz.
arco
Cb.
mf

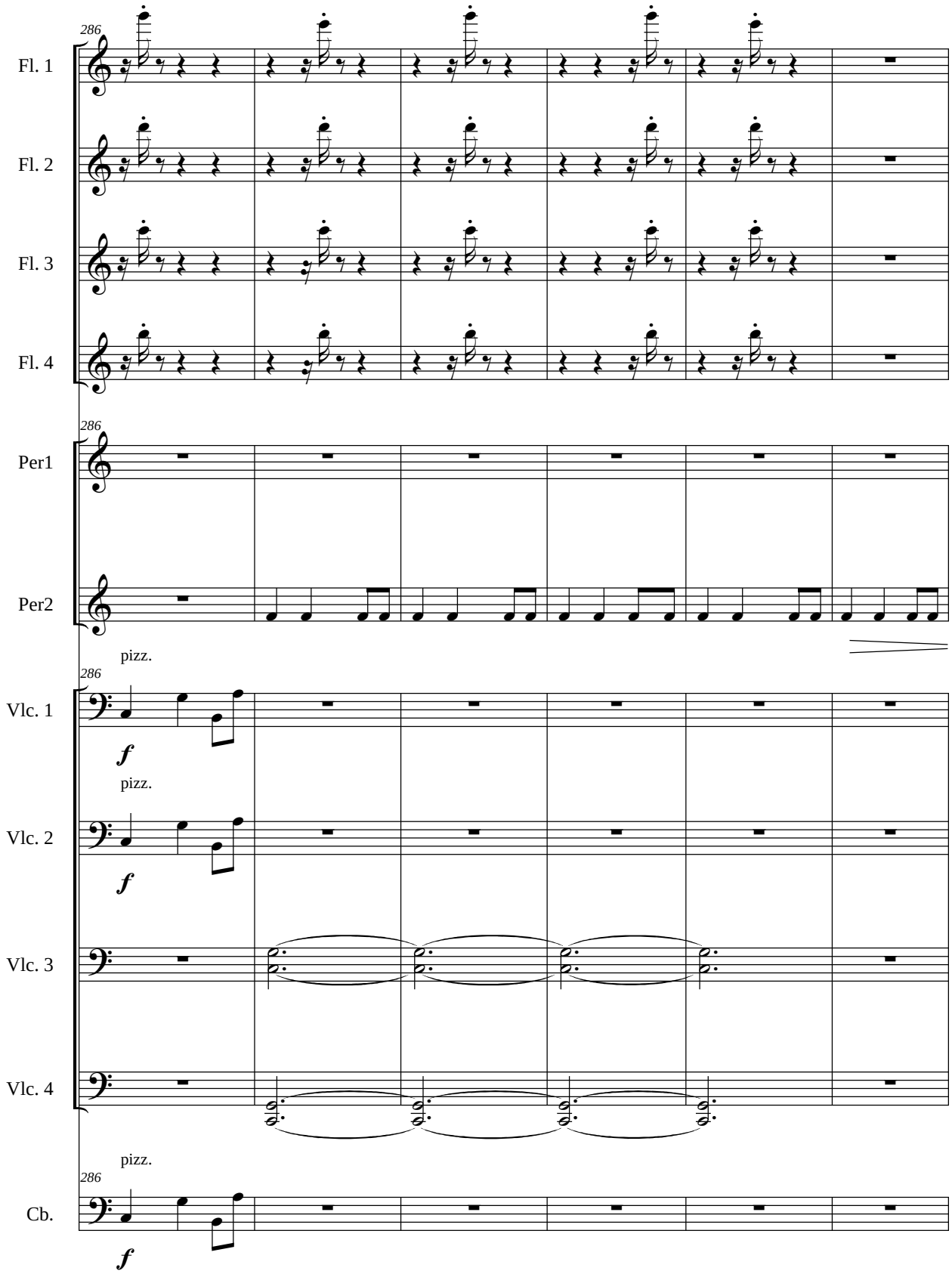

262
Fl. 1
Fl. 2
Fl. 3
Fl. 4
262
Per1
vib.
Per2
p
262
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
262
Cb.

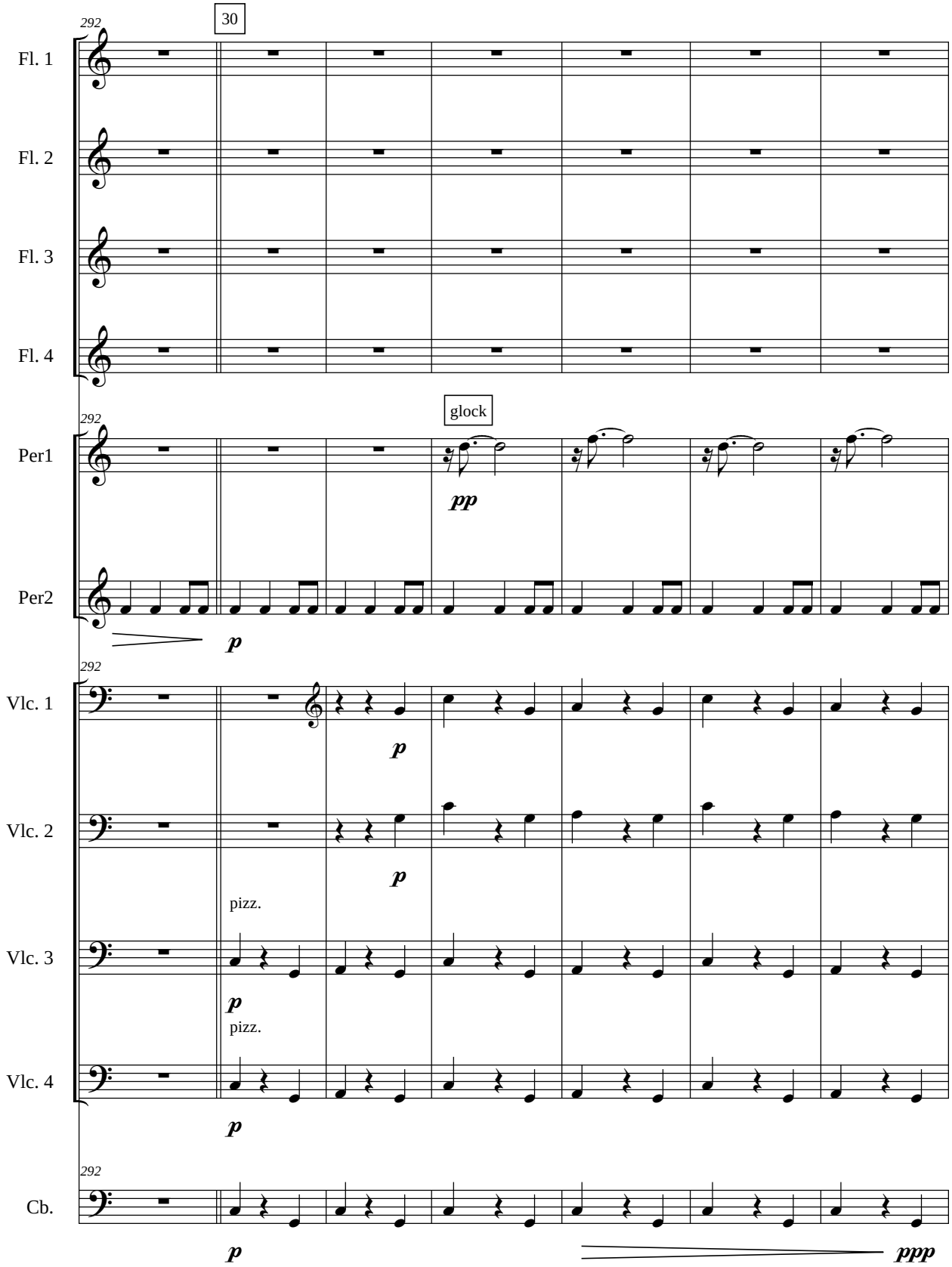

268
28
Fl. 1
Fl. 2
Fl. 3
Fl. 4
268
Per1
Per2
pizz.
268
Vlc. 1
f
pizz.
Vlc. 2
f
Vlc. 3
Vlc. 4
268
Cb.

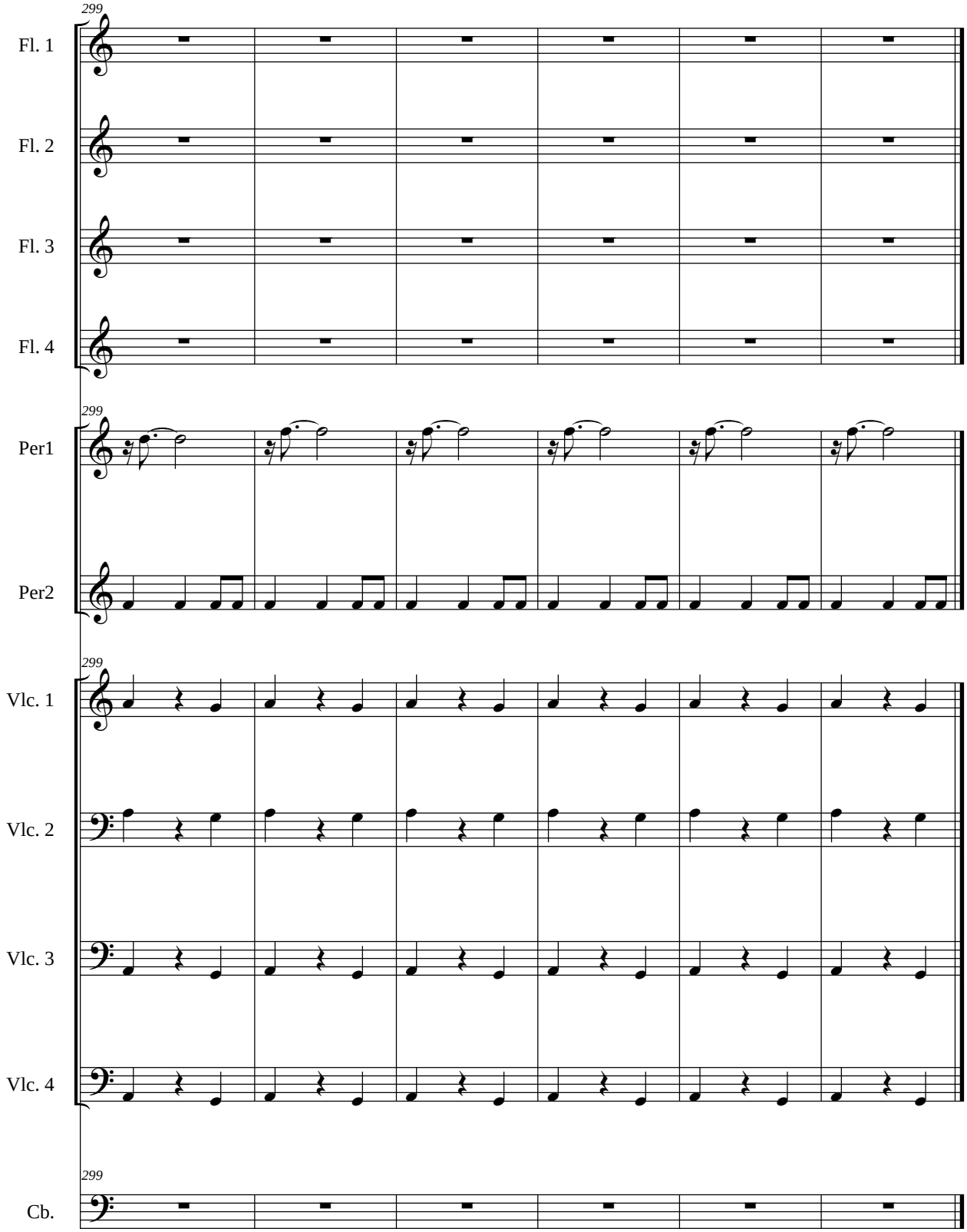

272
Fl. 1
Fl. 2
Fl. 3
Fl. 4
TB
Per1
mf
odaiko
Per2
mf
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
Cb.


276
29
Fl. 1
Fl. 2
Fl. 3
Fl. 4
276
Per1
ff
Per2
276
arco
Vlc. 1
f
3
arco
Vlc. 2
f
3
Vlc. 3
Vlc. 4
276
Cb.


280
Fl. 1
Fl. 2
Fl. 3
Fl. 4
280
Per1
Per2
f
280
Vlc. 1
3
Vlc. 2
3
arco
Vlc. 3
f
arco
Vlc. 4
f
280
Cb.


286
Fl. 1
Fl. 2
Fl. 3
Fl. 4
286
Per1
Per2
pizz.
286
Vlc. 1
f
pizz.
Vlc. 2
f
Vlc. 3
Vlc. 4
pizz.
286
Cb.
f


30
292
Fl. 1
Fl. 2
Fl. 3
Fl. 4
glock
Per1
pp
Per2
p
Vlc. 1
p
Vlc. 2
p
pizz.
Vlc. 3
p
pizz.
Vlc. 4
p
Cb.
p
ppp


299
Fl. 1
Fl. 2
Fl. 3
Fl. 4
299
Per1
Per2
299
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
299
Cb.