N° 1068a

Eve Beglarian

Flamingo

for three ensembles
(revised version)

EVBVD MUSIC
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www.evbvd.com

Flamingo instrumentation and layout

wolf chaser band (left side)

two flutes
french horn I
one percussionist playing amplified bowed cymbals & wolf chaser (improvised)
piano (or high quality sampled piano, e.g. Kurzweil PC88)
violins (scordatura tuning)
violas (scordatura tuning)

(Also a "wolf chaser bed" is played back on CD, needing little or no synchronization. You will want the CD to start at measure 1 of the score.)

flamingo band (center)

bass clarinet doubling Bb clarinet
trumpet
trombone
one percussionist playing amplified quicca (doing fills, mostly improvised)
one sampler keyboard playing flamingo samples
celli
contrabasses

metalastic band (right)

oboe
english horn
bassoon
french horn II
one jazz vibes improvising soloist
one percussionist playing glockenspiel (can be combined with quicca part above)
one sampler keyboard playing metalastic bird samples

The score is in C.

Flamingo notes to the players

1. **violin & viola** are scordatura tuning. If middle C = C3, then violin is F2 D3 G3 A3 and viola is A1 G2 E3 A3. The parts sound as written. I have worked out the fingerings and strings for everything. Since from bars 80 - 148 and 190 - 226 you play the same pattern many times with just a metrical shift, it seems silly to notate the fingering and strings for every attack and yet, at any given time, you need to know where in the pattern you are supposed to be. My idea was to flag the beginning of the pattern every time it occurs and figure that you will have virtually memorized how the pattern goes. If you need me to provide you with a different solution, I am happy to re-notate your part in any way that is helpful to you. Please don't hesitate to ask for what you need.

2. **wolf chaser/bowed cymbal player**: your part has two components: the wolf chaser, which begins and ends the piece, and the amplified and processed bowed cymbals. I will supply you with the wolf chaser. You begin the piece by playing the wolf chaser alone before the notated music begins. You will find that you can control the wolf chaser so that it gives you a rough melody of F2 A2 C3 D3 D3 D3 D3 C3 A2 F2. Since this is the melodic basis for your band, it would be great if you could work with the instrument until you've got enough control to make this happen. It would be lovely to have you enter (and similarly depart at the end of the piece) from some offstage location, but this might be tricky at Zankel. We'll figure out what's up and adjust as necessary. For bowed cymbals, it would be good to have a selection of two or three different weights and characters for the cymbals so as to maximize your sound world. We will mic the cymbals through some digital signal processing. You should listen to the CD of the wolf chaser bed prior to the orchestral rehearsal, because your goal is to extend and respond to that element in the context of the live performance.

3. **quicca player**: your part consists of fills that tend to happen in the (relative) clear. I have notated a two note line, but I am not even close to wedded to these fills. The LOCATIONs where you play should be as I have notated, but the patterns and licks that you actually play should be improvised to be way cooler than these. Since you are finished playing the quicca before the glock part begins, you could take that part as well. Otherwise, it can be assigned to another player.

4. **vibes player**: your part is an improvised vibes solo in bars 27-80. I'm pretty flexible as to what this should be. My first urge is for a very strongly genre-based groove: Latin and/or jazz-inflected. I can give you chord changes; we can meet and play around with the sort of oddly Mozartean tracks that will be accompanying you and see what we come up with.

5. **flamingo & metalastic bird keyboard players**: because dynamics and duration are built into the sampler's programming, neither dynamics nor duration will have any effect on the sound you are making. Some of your attacks trigger a composite sound; don't let their slightly off tempos mess you up! You can practice with the sampler at my house ANY TIME! Just call me to schedule it. 917.861.4950 is my cell number.

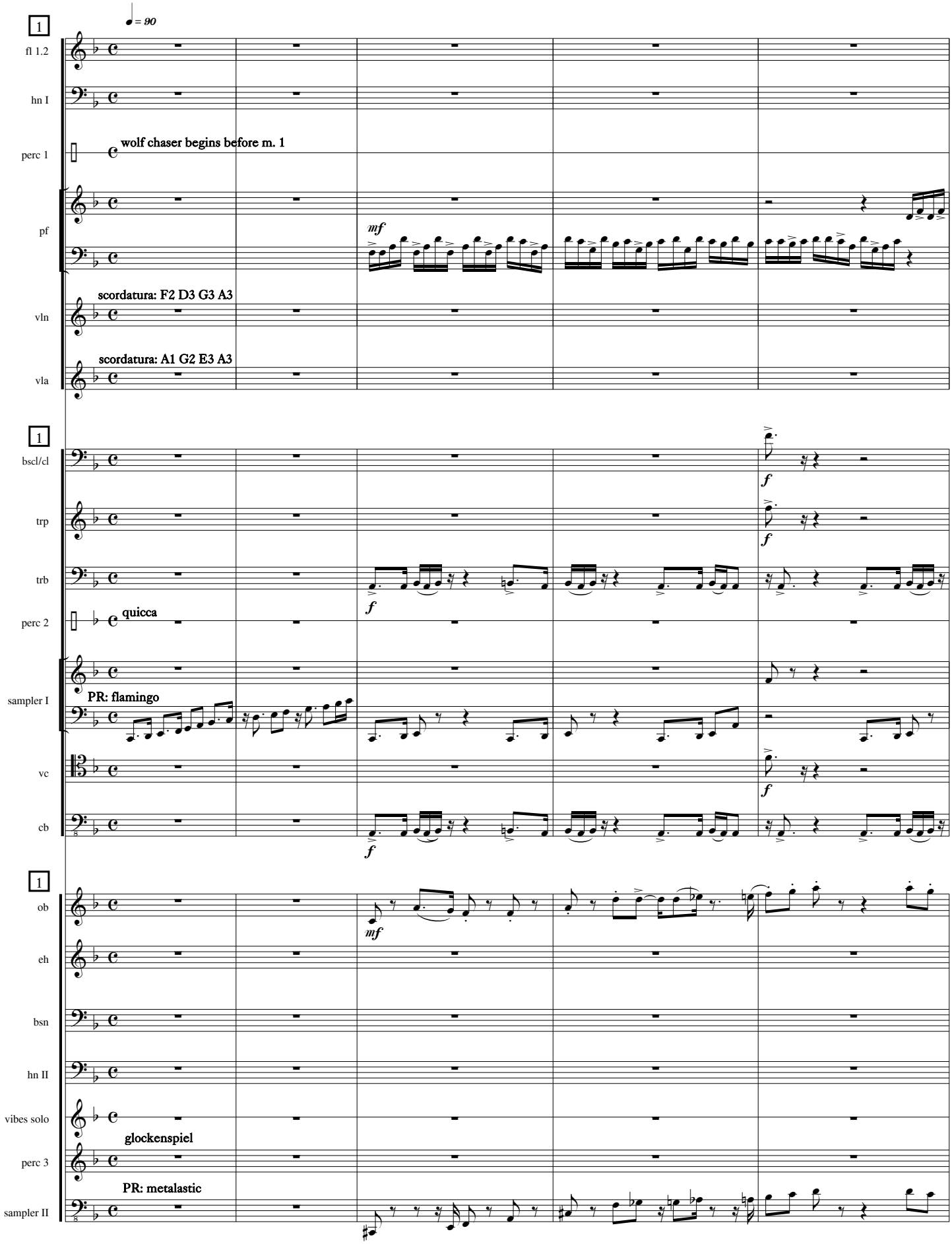
FlamingO program note

FlamingO is a sixteen minute piece for three simultaneous bands: the first, on your left, is the wolf chaser band, named after the whirling Inuit instrument (given to me by violinist Robin Lorentz) played by the percussionist of that band at the beginning and end of the piece. The wolf chaser has also been recorded and electronically transformed: slowed way down in speed without changing the pitch, and then ring-modulated and otherwise warped, to create a bed (played back on CD) for the whole piece. The remaining wolf chaser band members focus on arpeggiations which are all melodic outgrowths of the sound of the wolf chaser.

The flamingo band (center) similarly gets their music from a sampled source: they are playing with flamingo calls (given to me by sound engineer Stephen Erickson), and their take on the flamingo tends to be a sort of honky homophonic hocketing.

In contrast to the arpeggiations and homophony of the other two bands, the "metalastic" band (right) plays an oddly groovy Mozartean canon, taking as their primary starting point an unidentified birdcall sample (given to me by sound designer Marilyn Ries.)

Each band has a solo section: first the metalastics with Bill Ware soloing on vibes, then the flamingos, and finally the wolf chasers. These solo sections are framed by tutti sections when things are complicated in a way I find more fun than straight cacophony: you can still hear the characteristic musics of all three bands, and you can choose what to focus on. Depending on your choice, all the other bands seem to support you. At the end of the piece, the wolf chaser band wins out, and the other two bands join their music.

FlamingO was originally commissioned by Eric Grunin for his ground-breaking and imaginative Crosstown Ensemble and premiered by them in 1995. Tonight's performance is the premiere of the revised version. Thanks to Derek Bermel and Aaron Kernis for their advice while I was revising the piece and to the ACO for taking it on.

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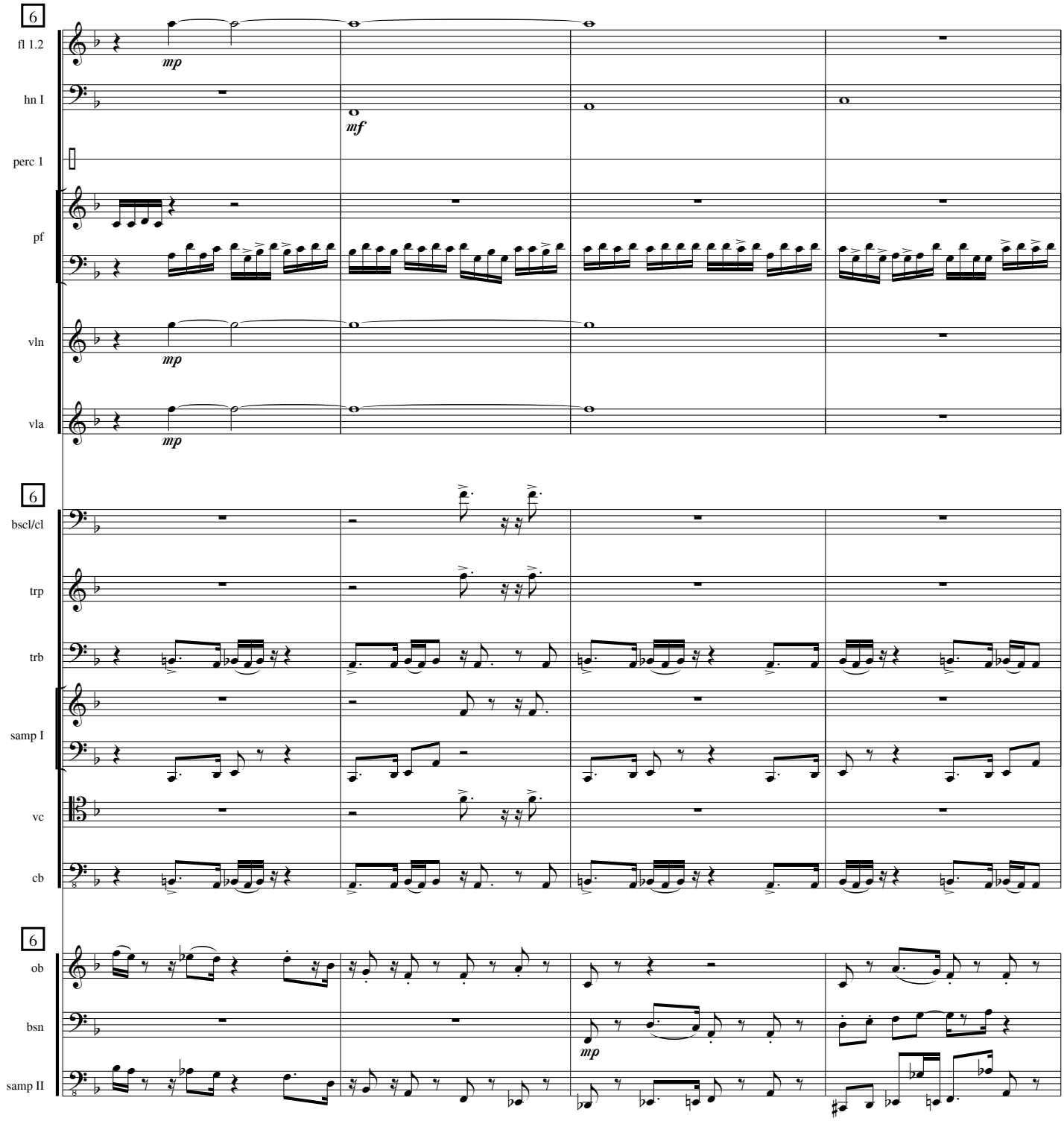
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mf
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vla
mp
6
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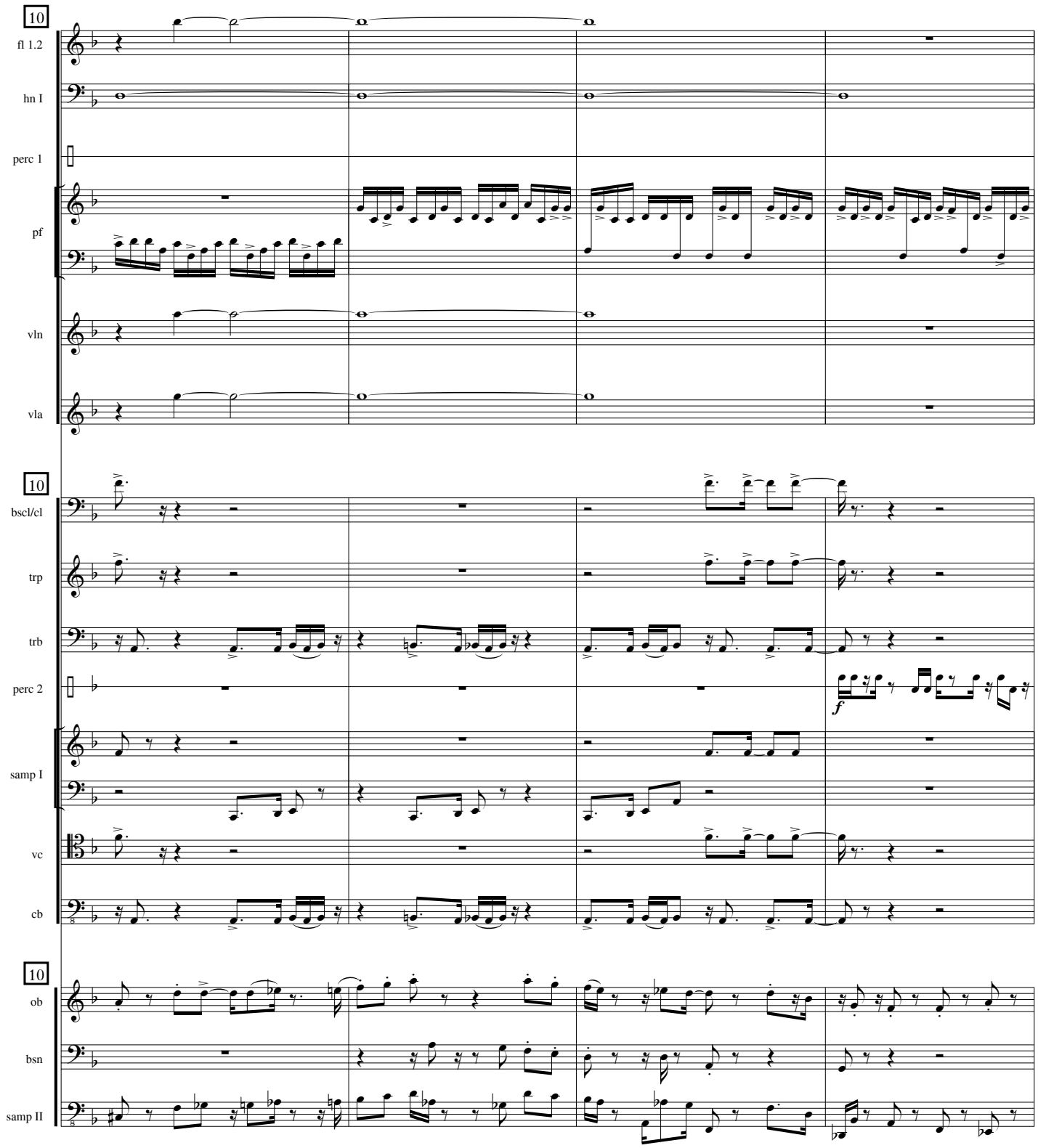
trb
samp I
vc
cb
6
ob
bsn
mp
samp II

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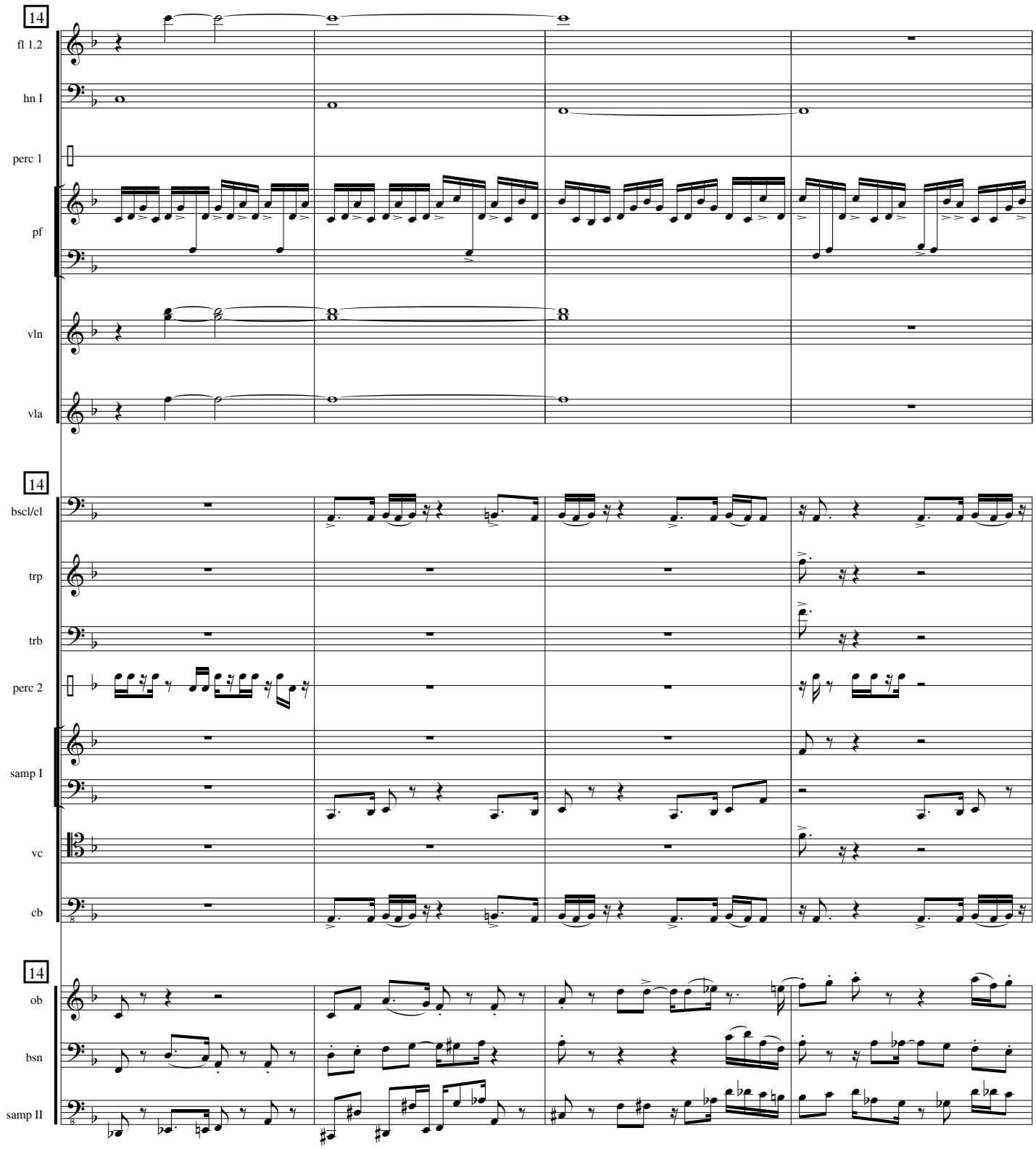
bsn
samp II

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cb
14
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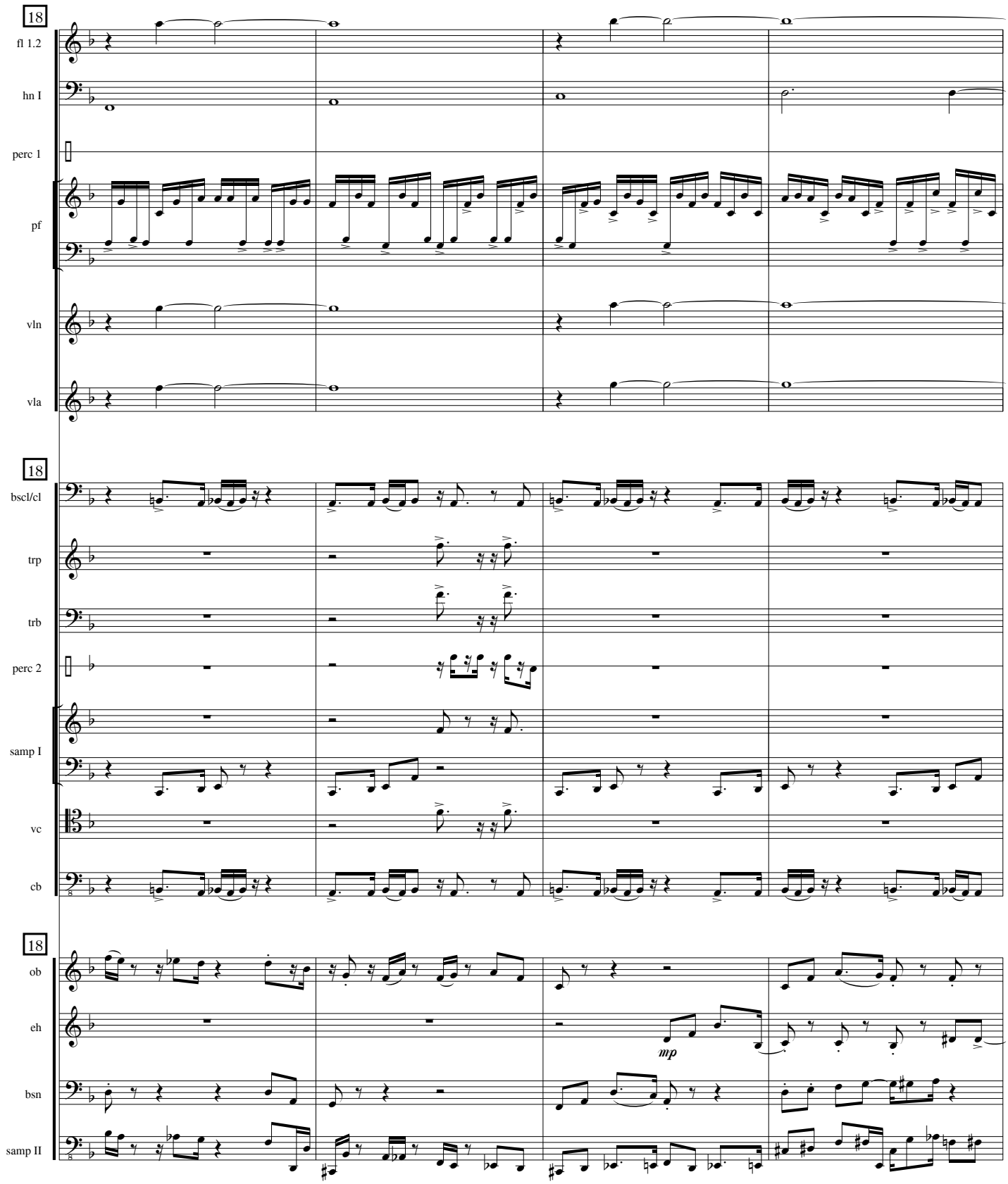
bsn
samp II

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cb
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mp
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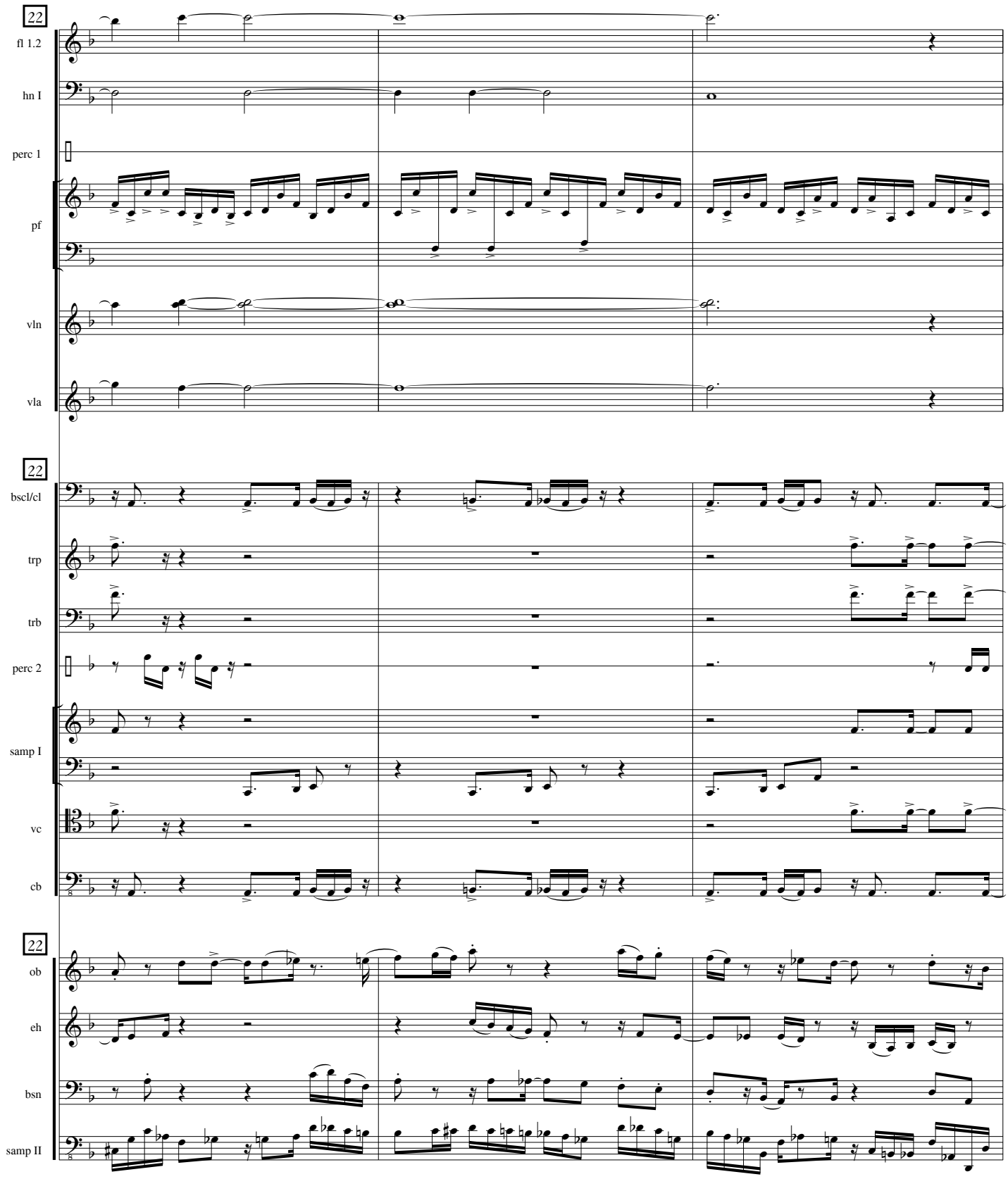
samp II

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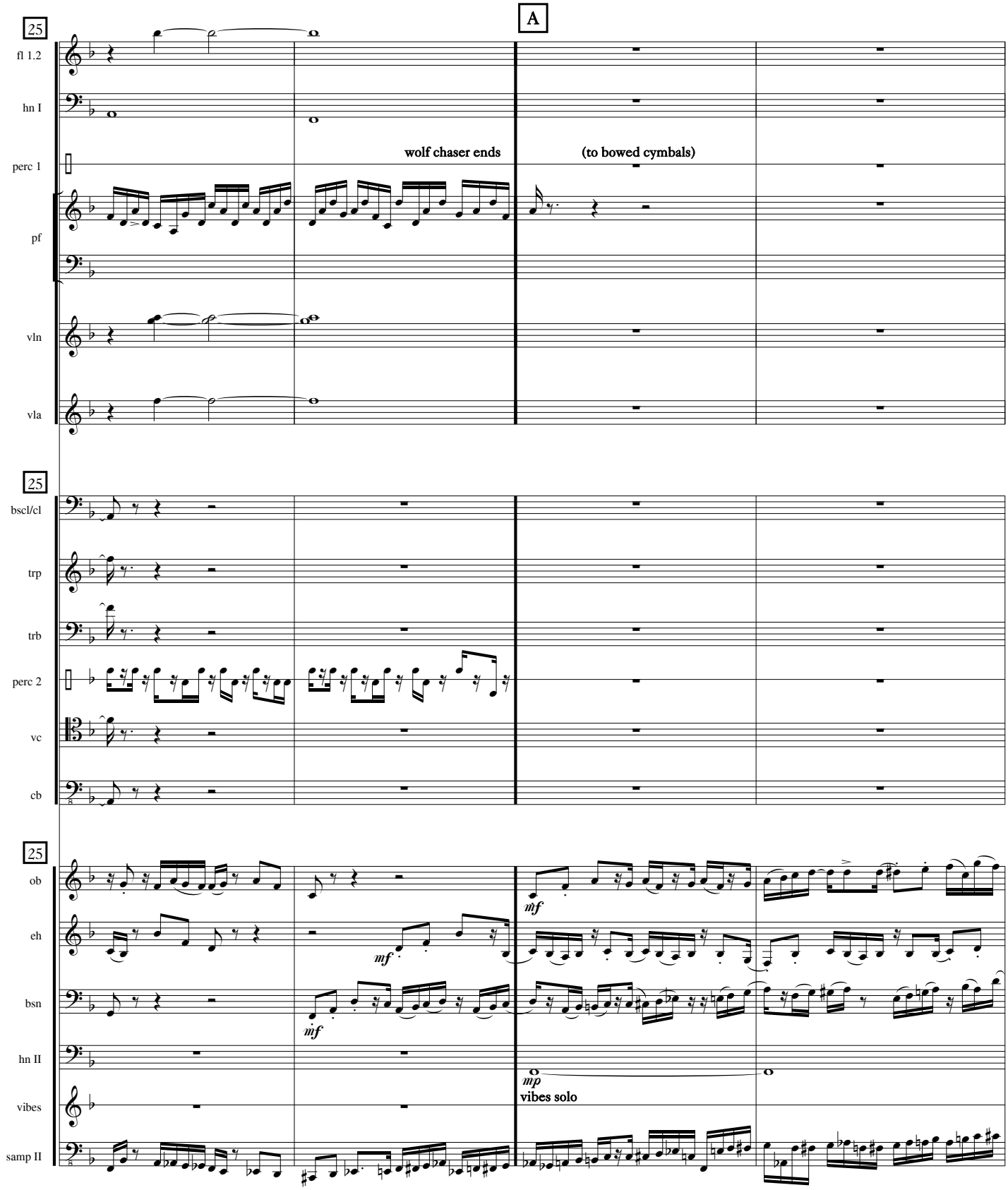
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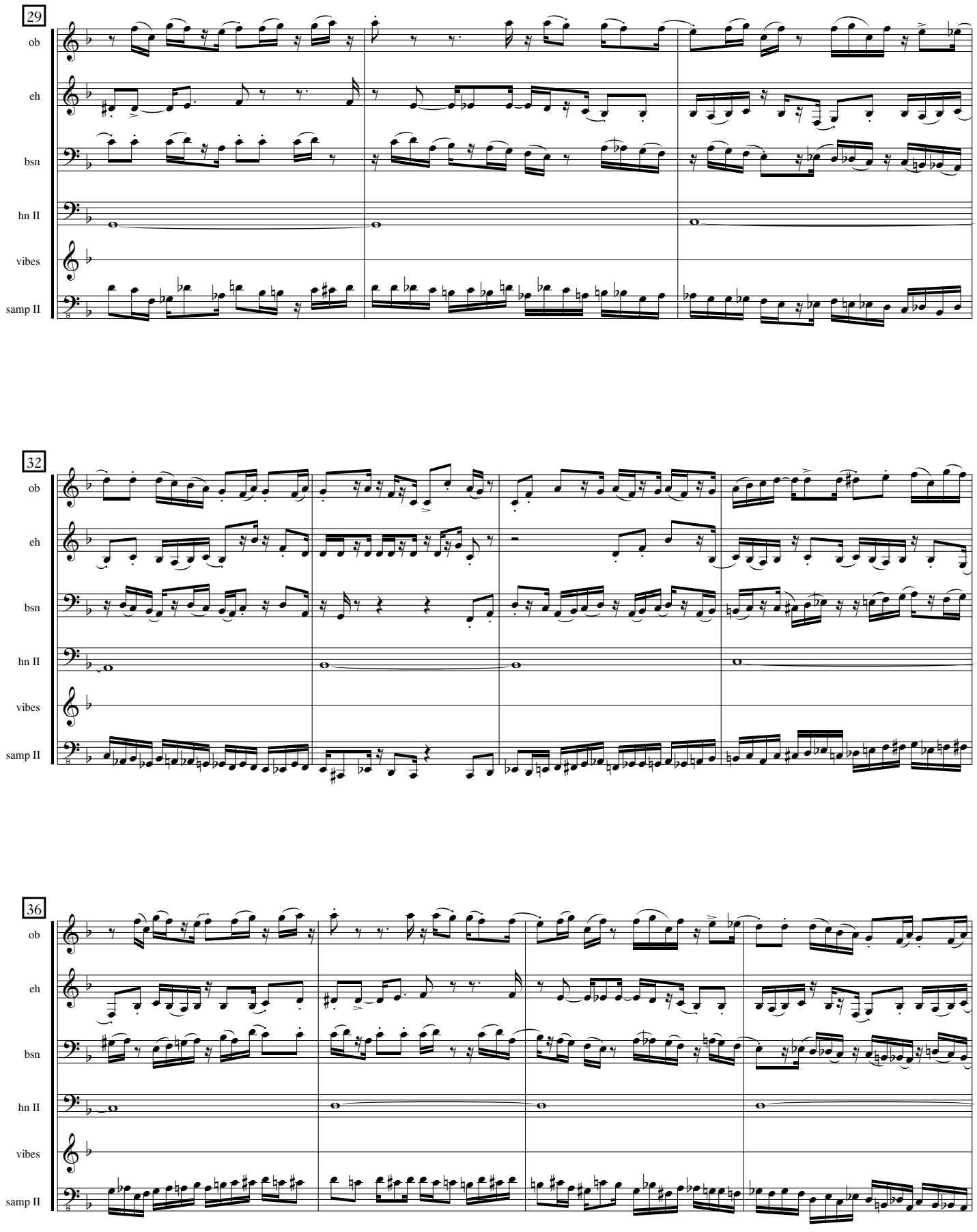
A
fl 1.2
hn I
perc 1
wolf chaser ends
(to bowed cymbals)
pf
vln
vla
25
bscl/cl
trp
trb
perc 2
vc
cb
25
ob
mf
eh
mf
bsn
mf
hn II
mp
vibes solo
vibes
samp II

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samp II
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samp II
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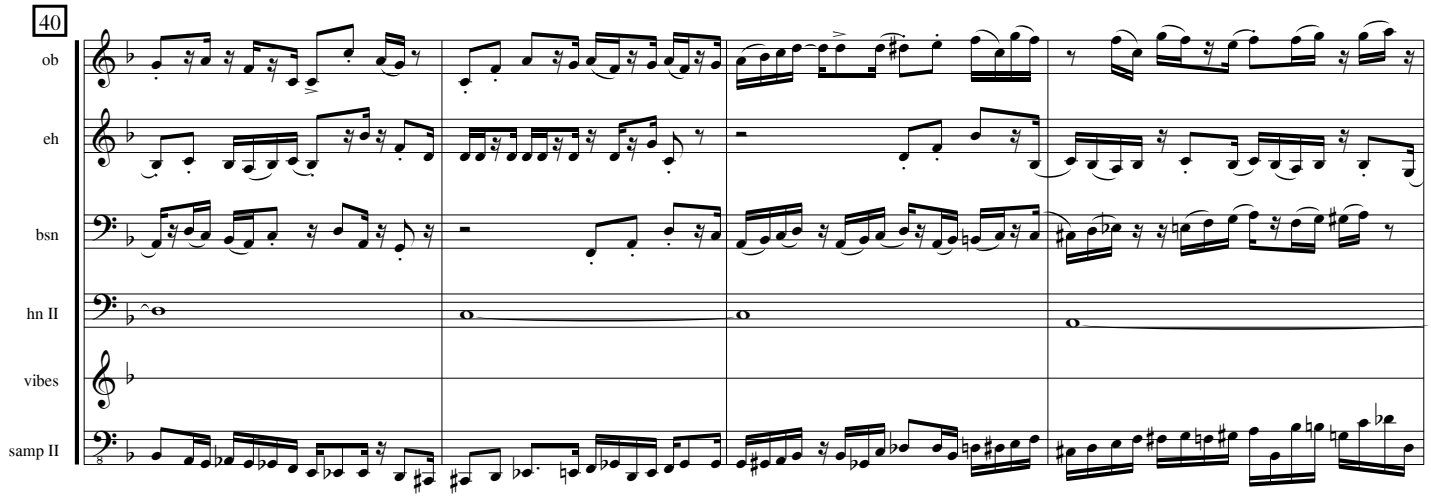
hn II
vibes
samp II

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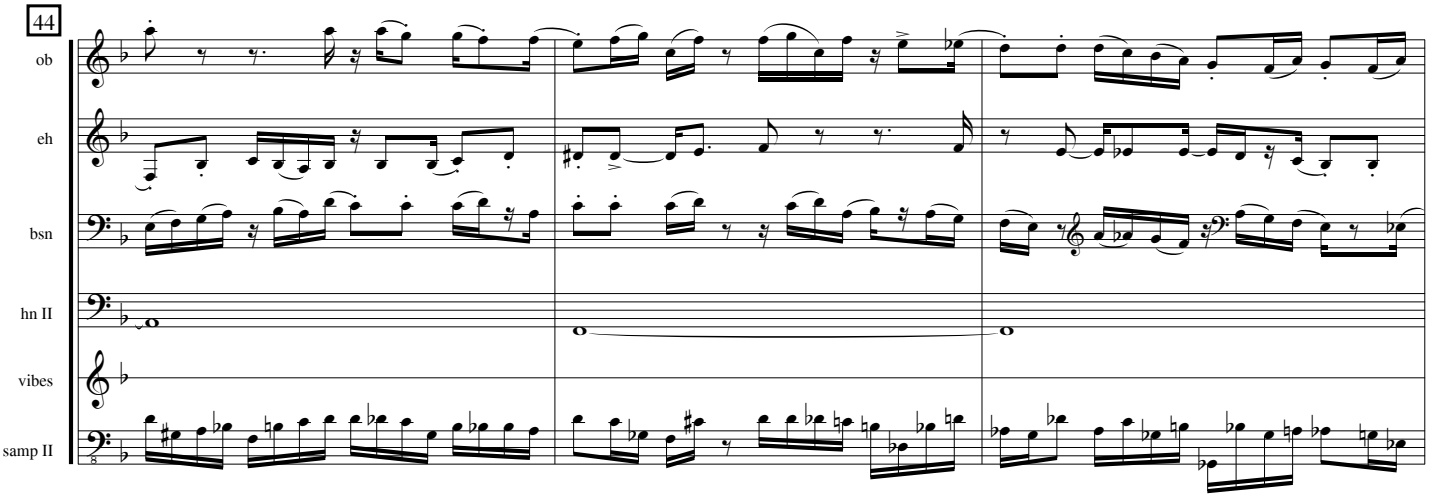
samp II

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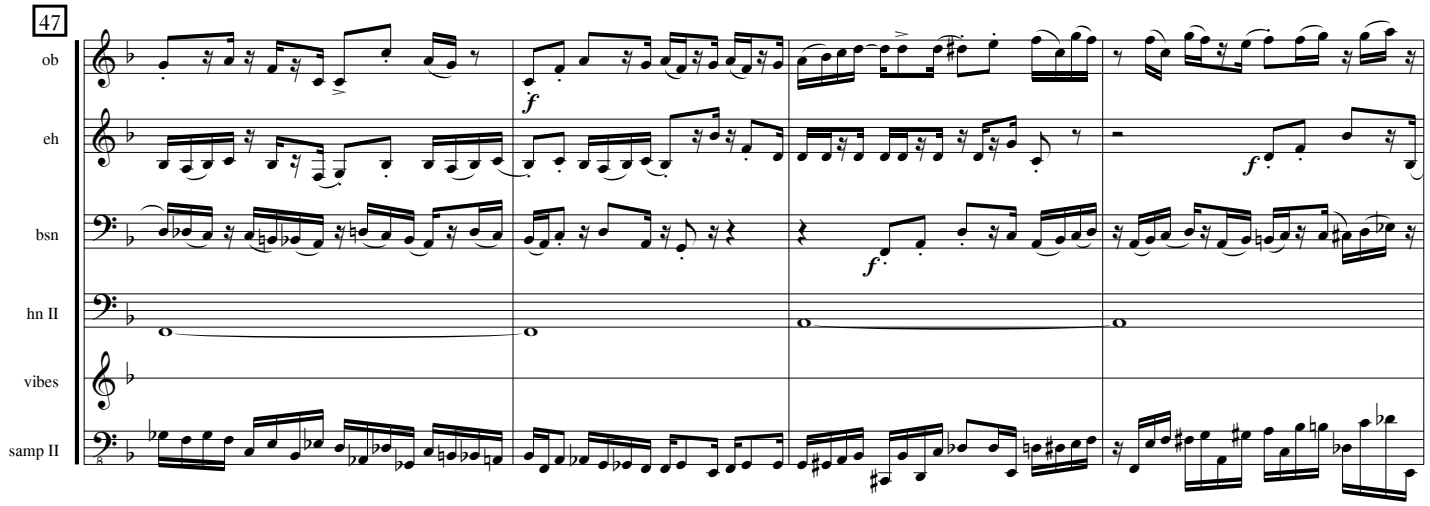
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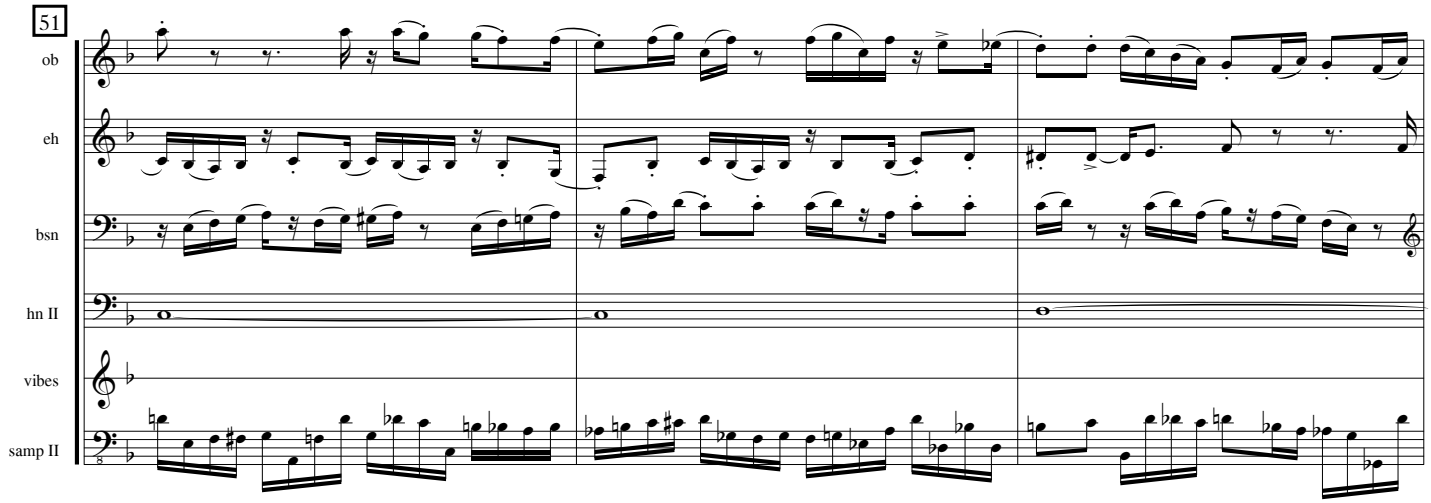
samp II

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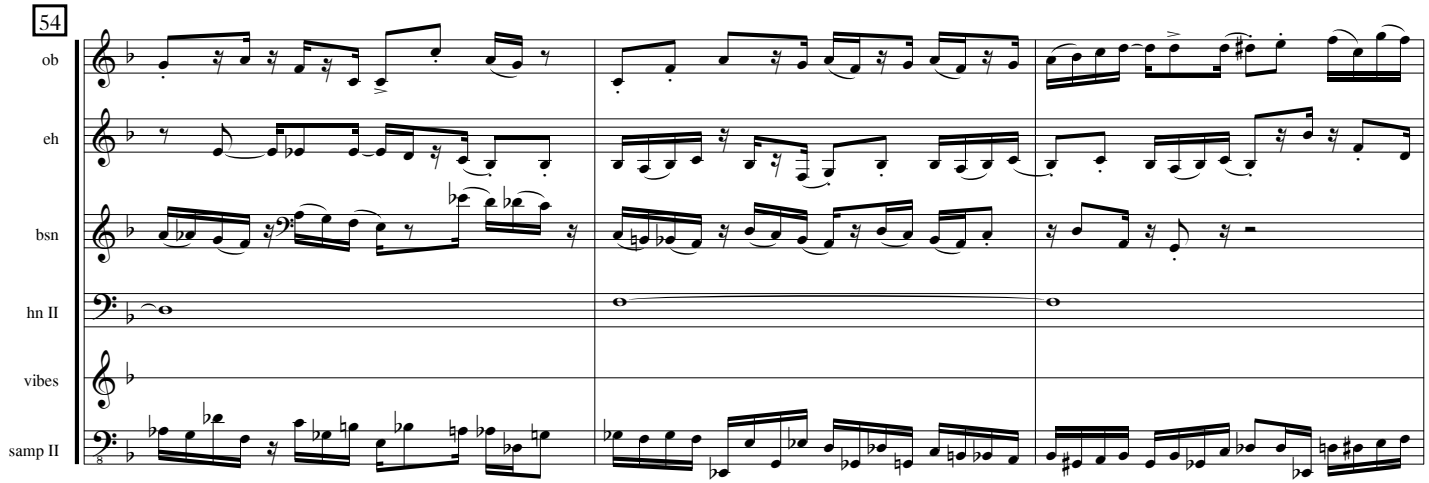
ob
eh
bsn
hn II
vibes
samp II

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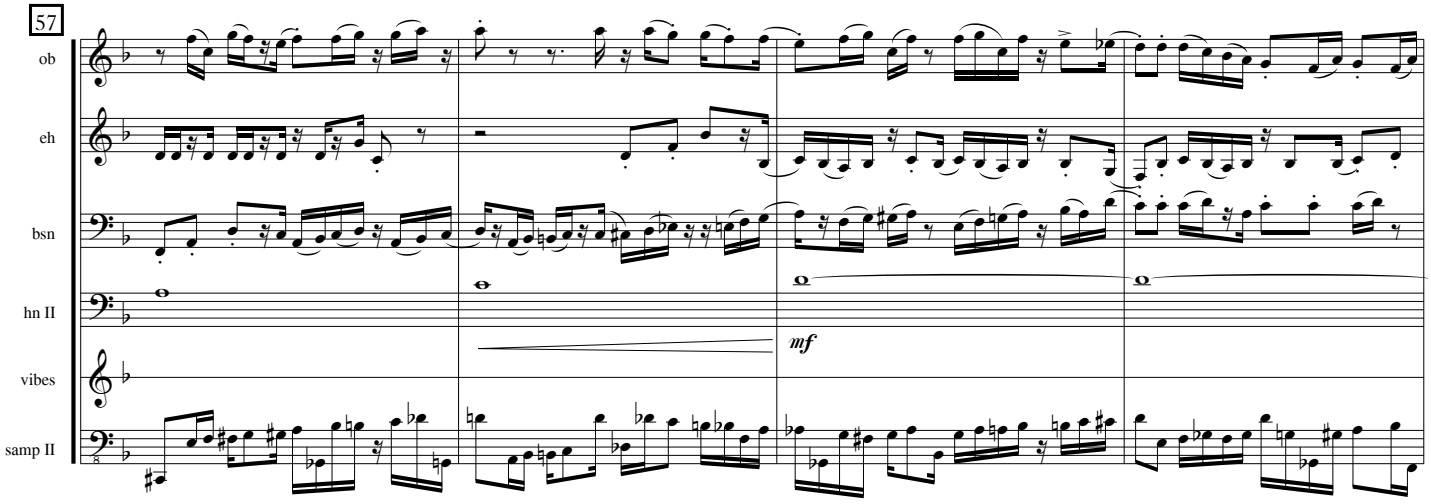
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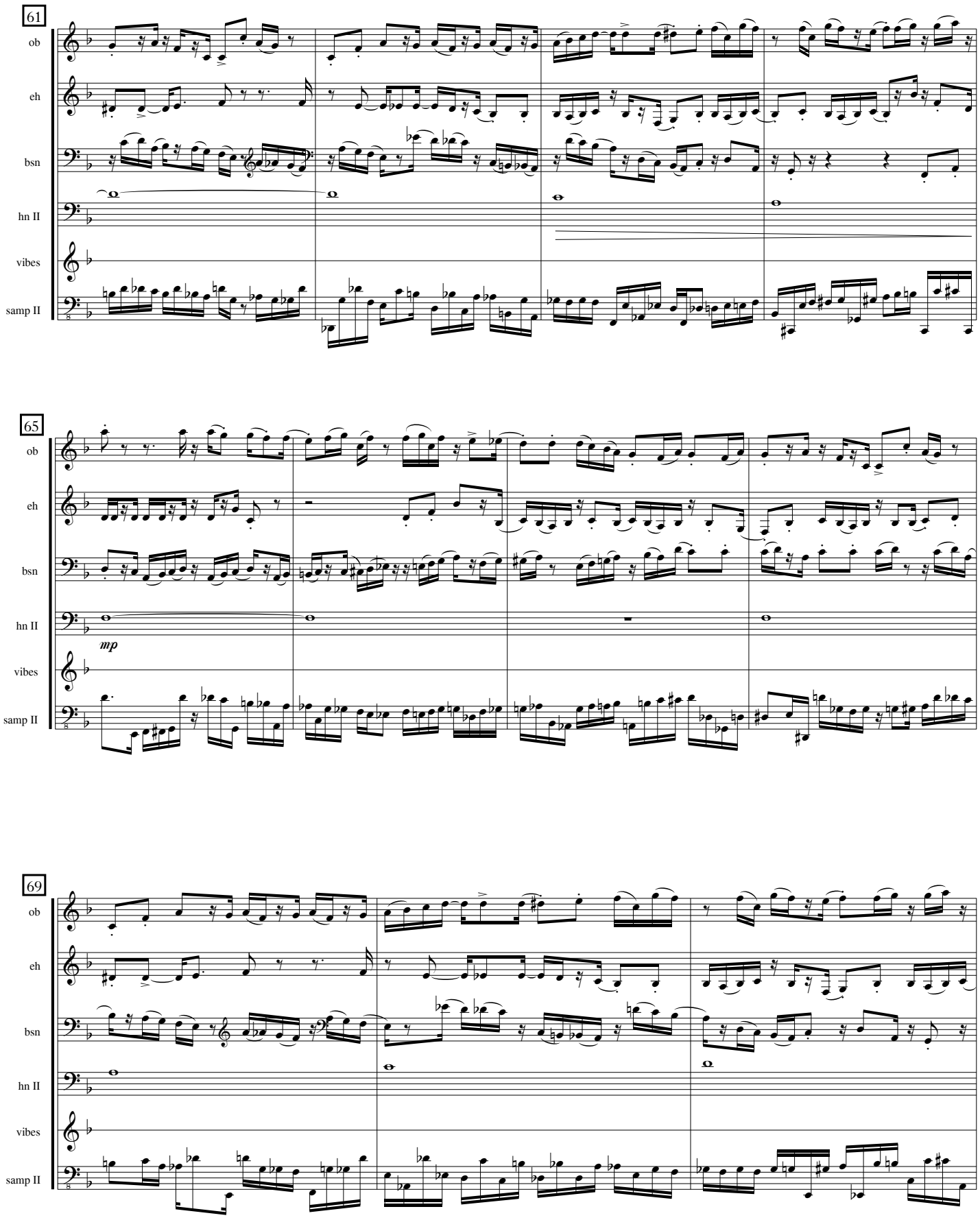
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vibes
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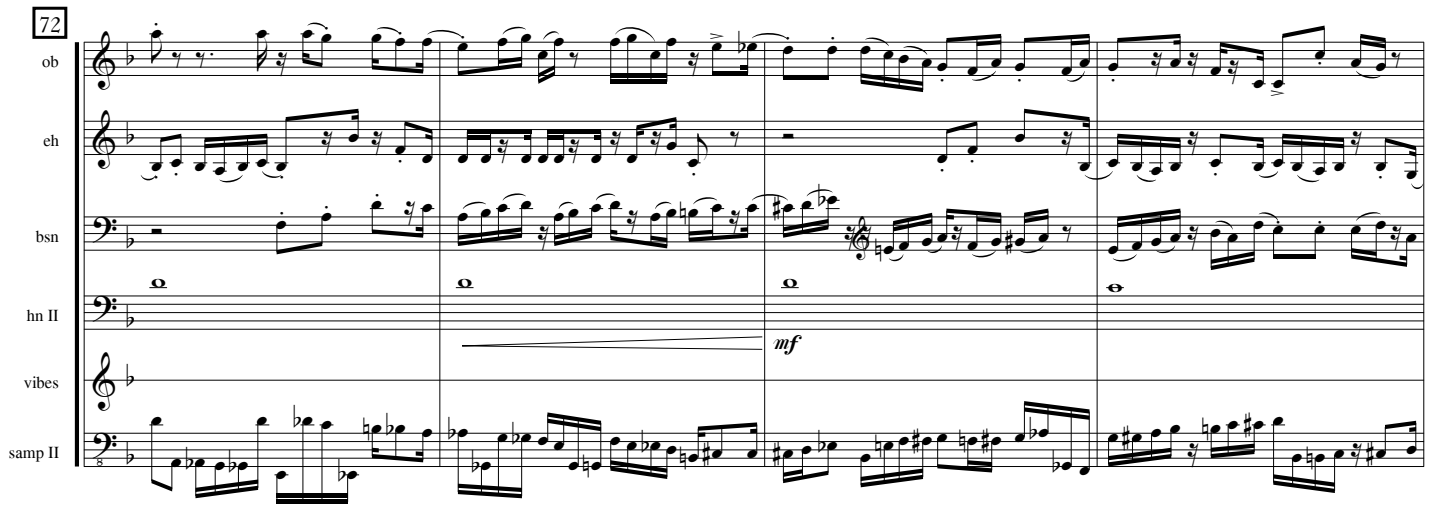
vibes
samp II

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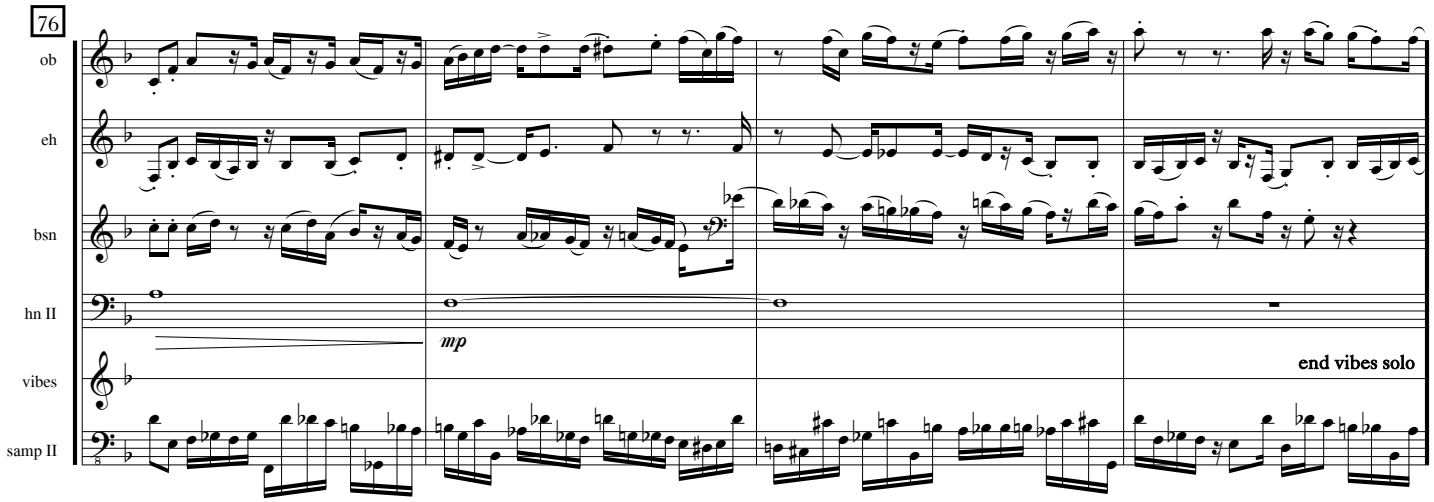
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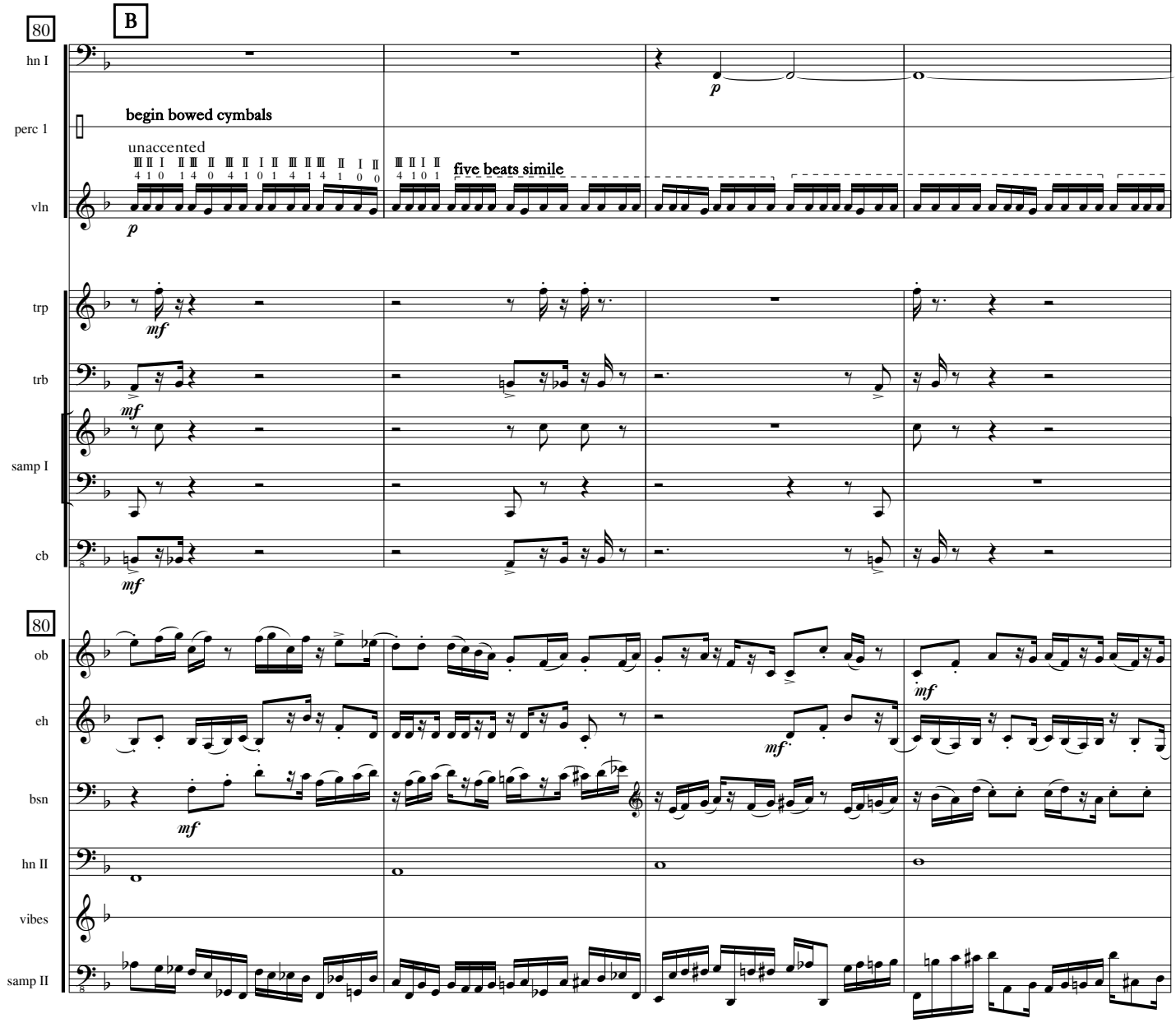
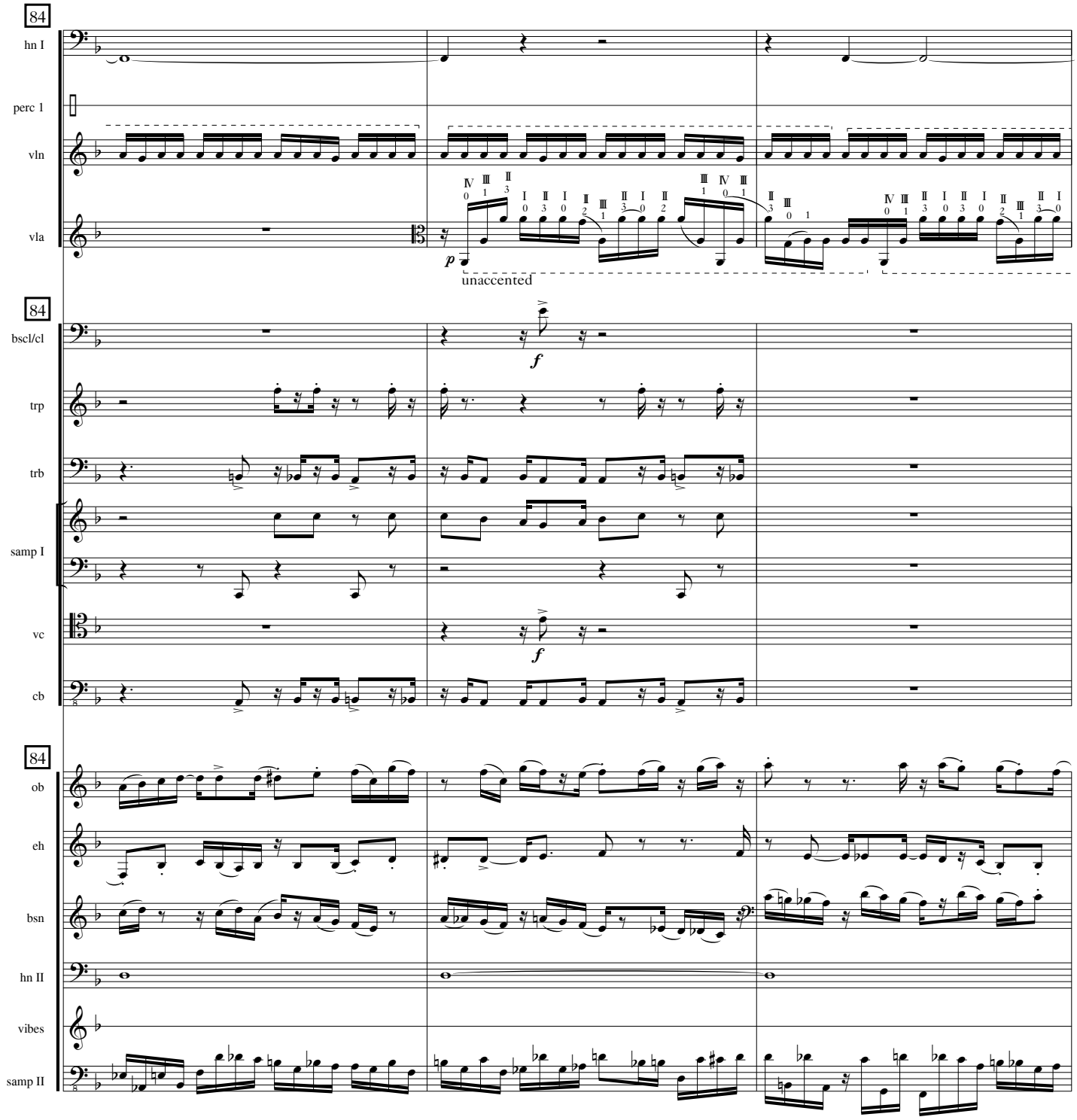
ob
eh
bsn
hn II
vibes
samp II
mp
end vibes solo

80
B
hn I
perc 1
begin bowed cymbals
unaccented
five beats simile
vln
trp
trb
samp I
cb
80
ob
eh
bsn
hn II
vibes
samp II

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perc 1
vln
vla
p
unaccented
84
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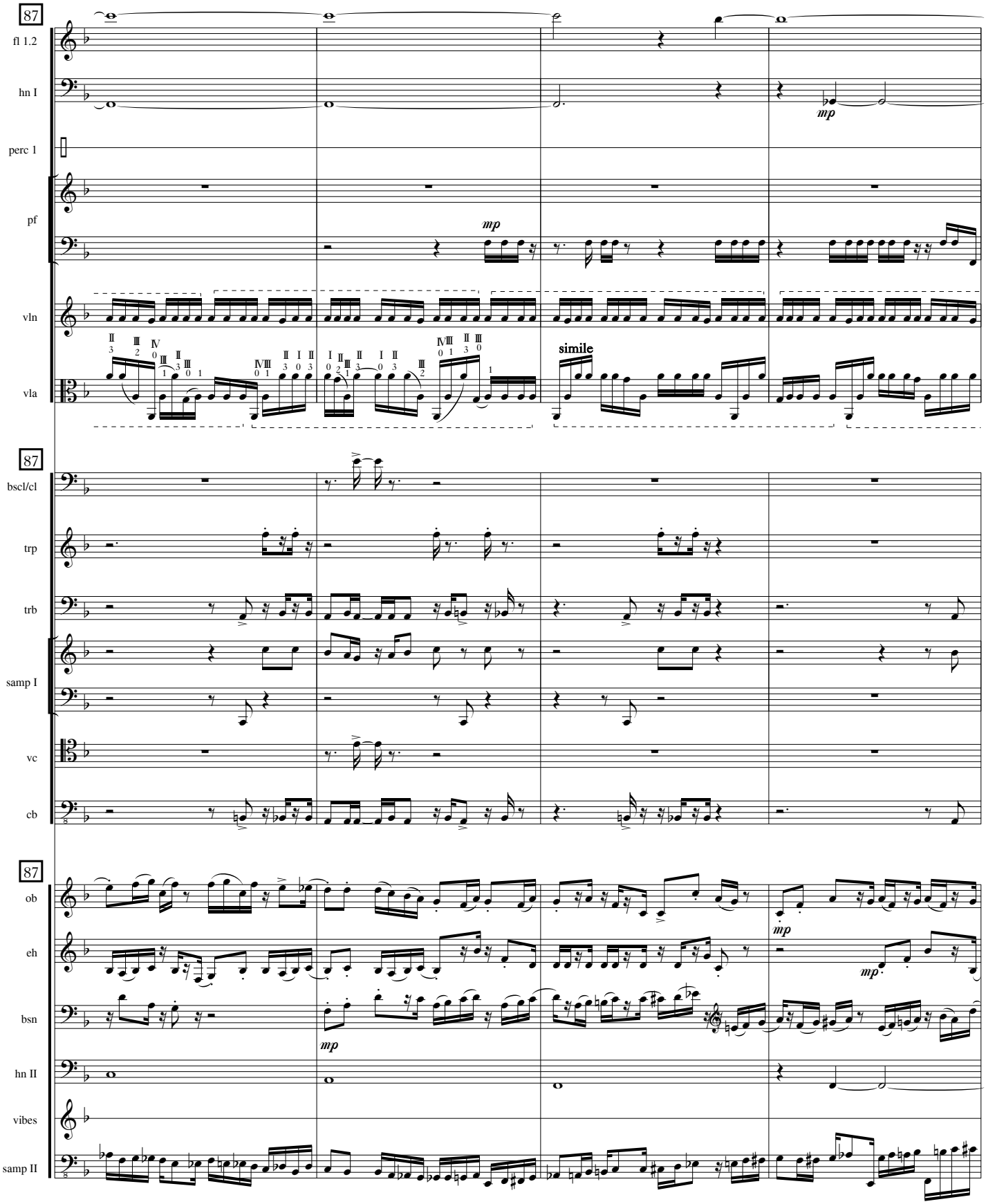
f
cb
84
ob
eh
bsn
hn II
vibes
samp II

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vla
mp
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87
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bsn
hn II
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samp II
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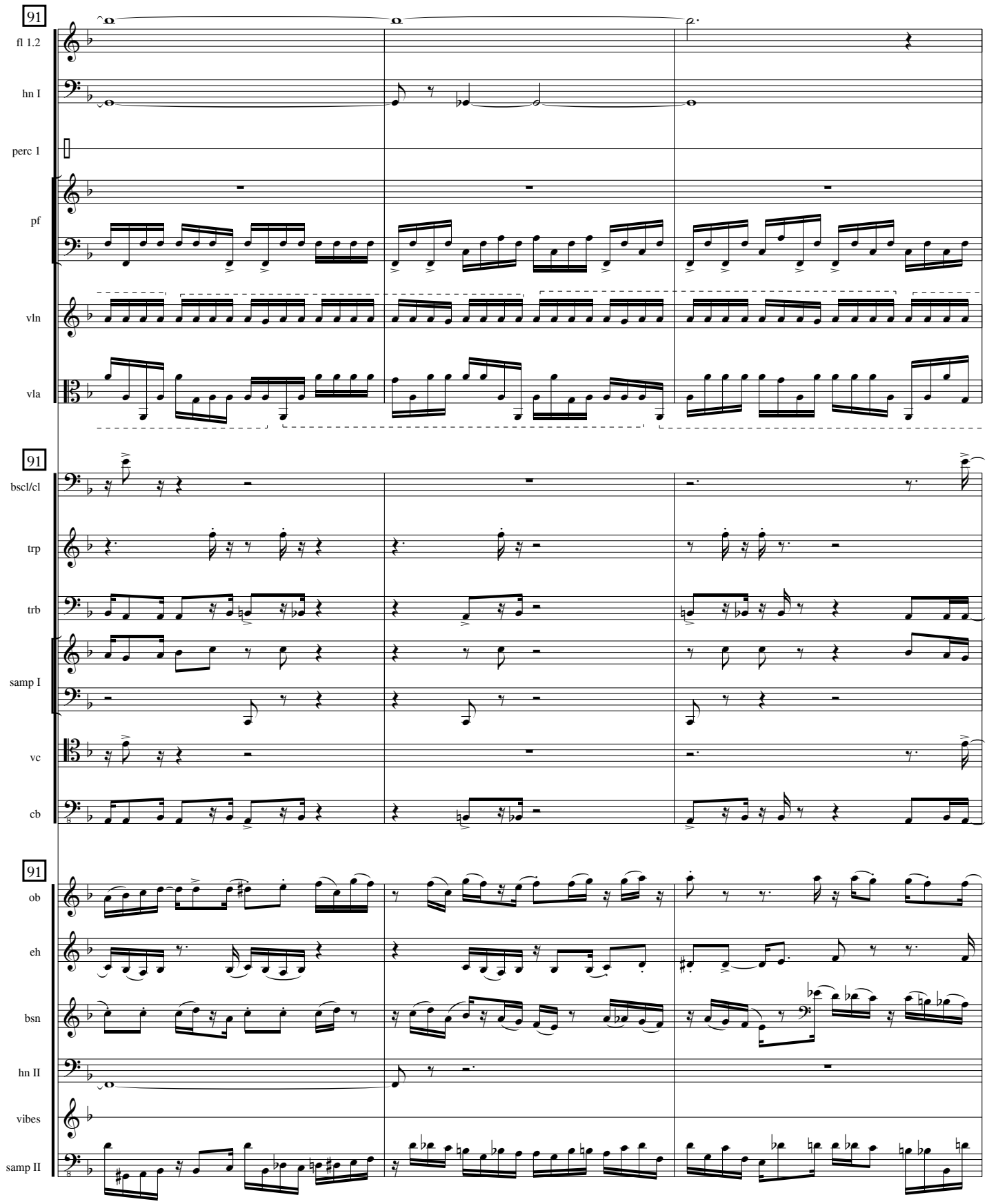
mp
mp

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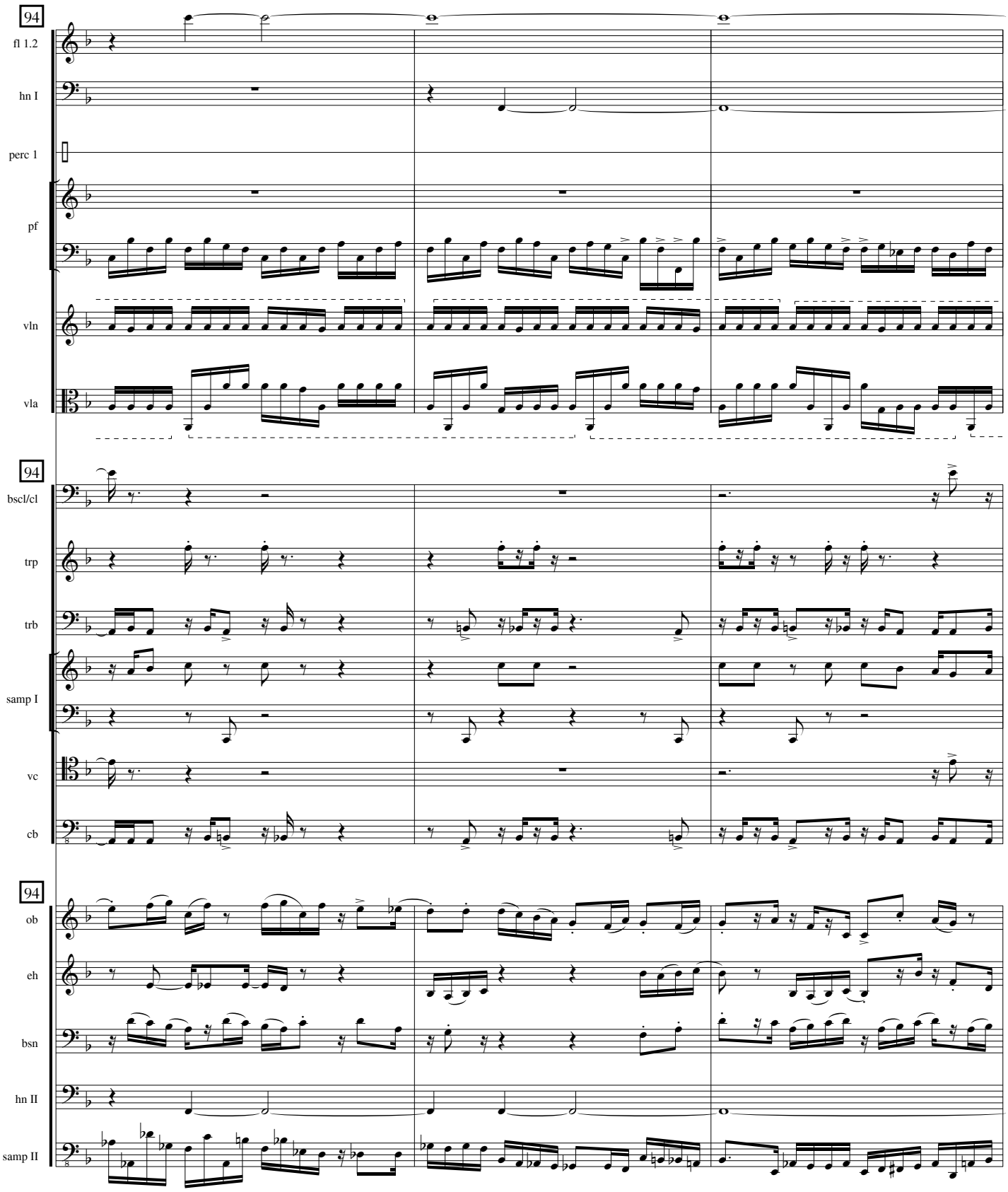
samp II

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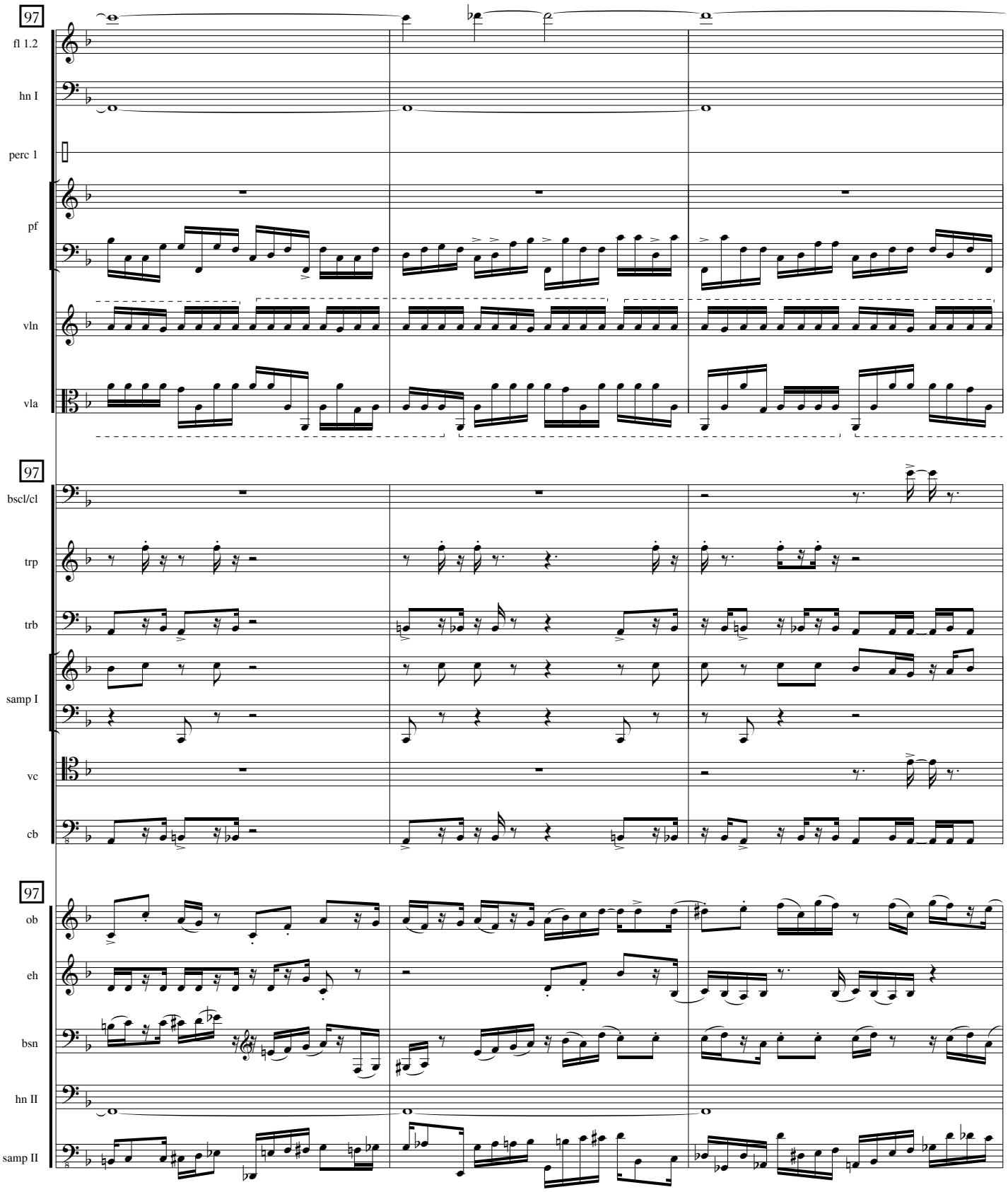
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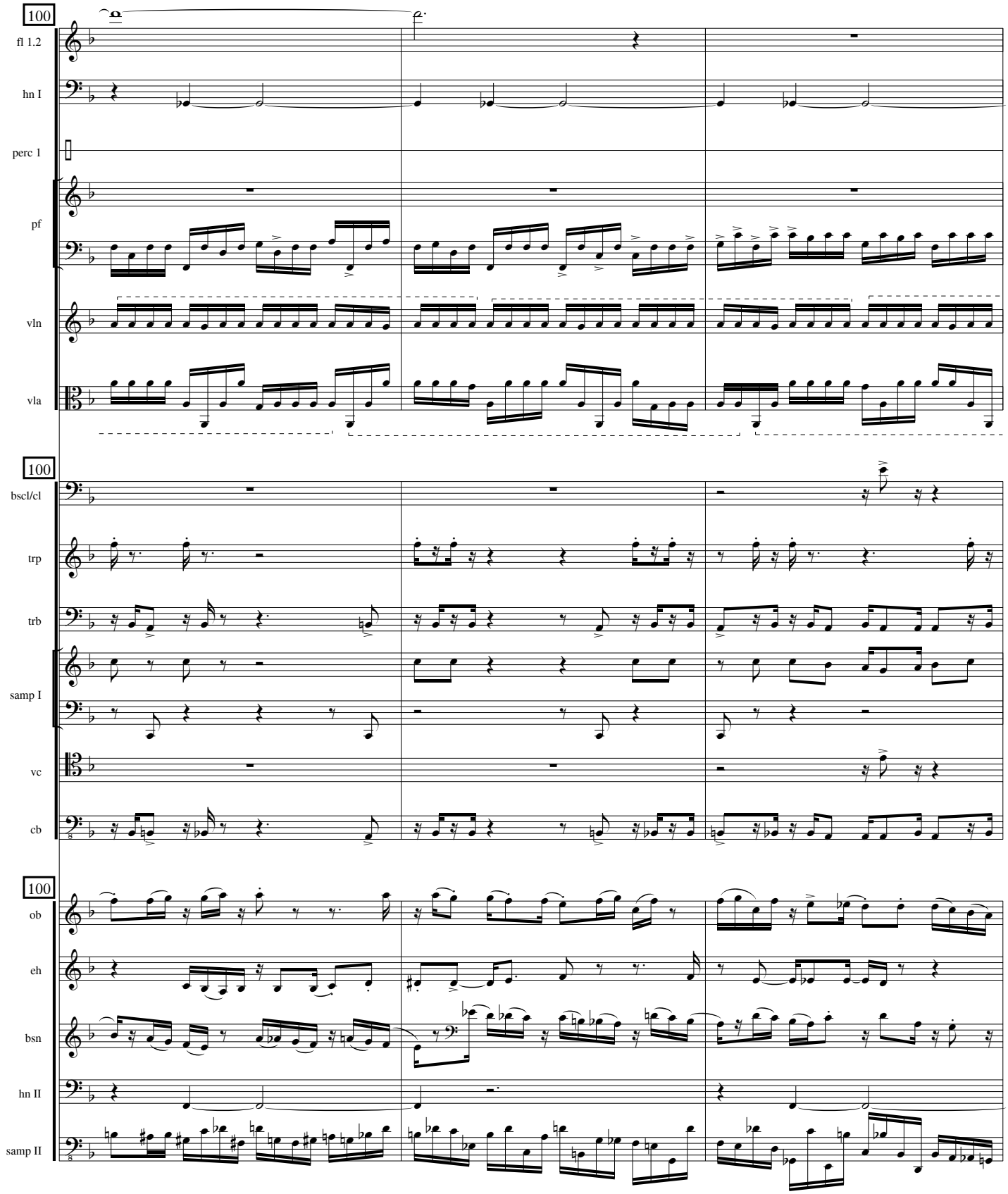
samp II

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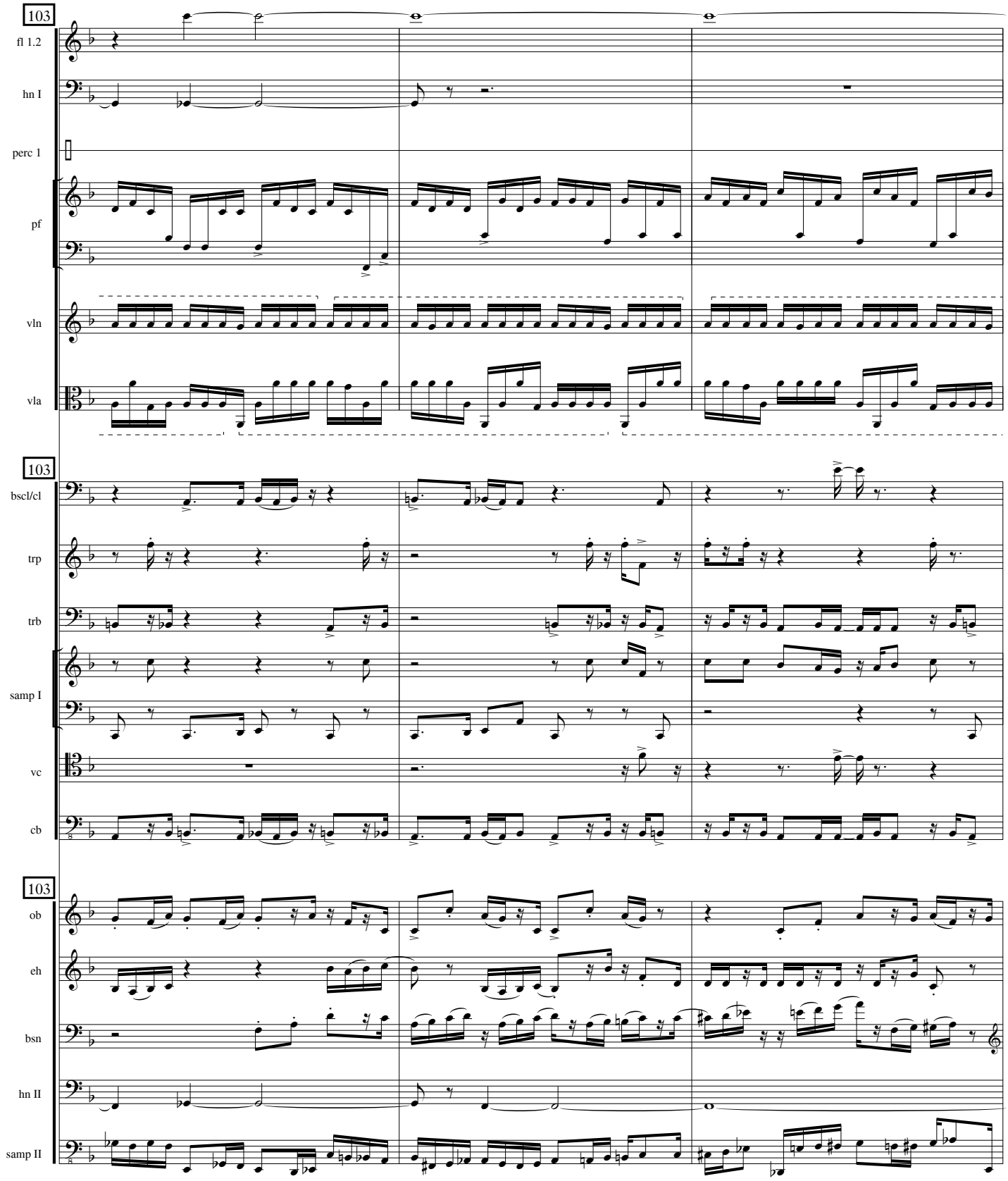
samp II

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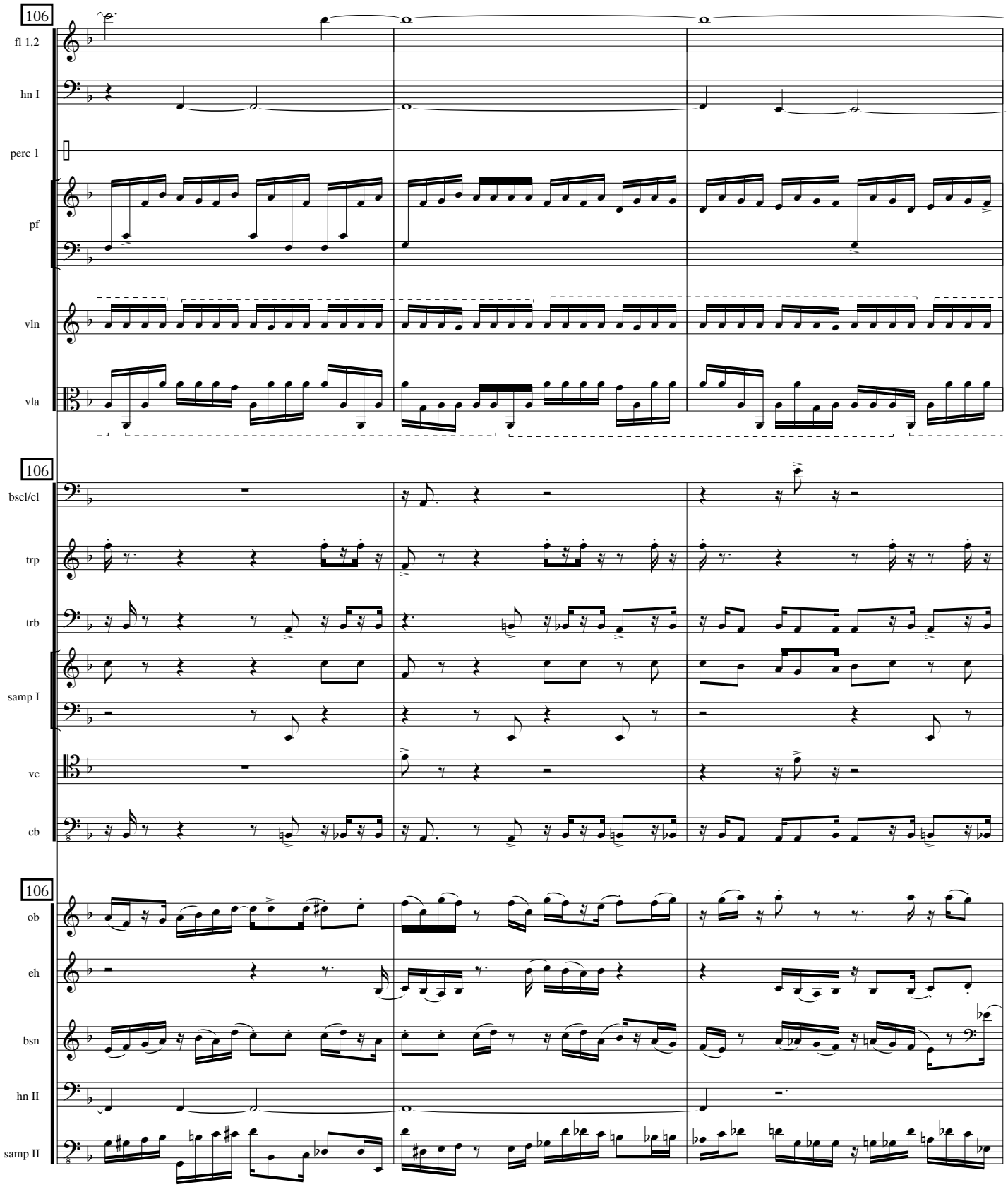
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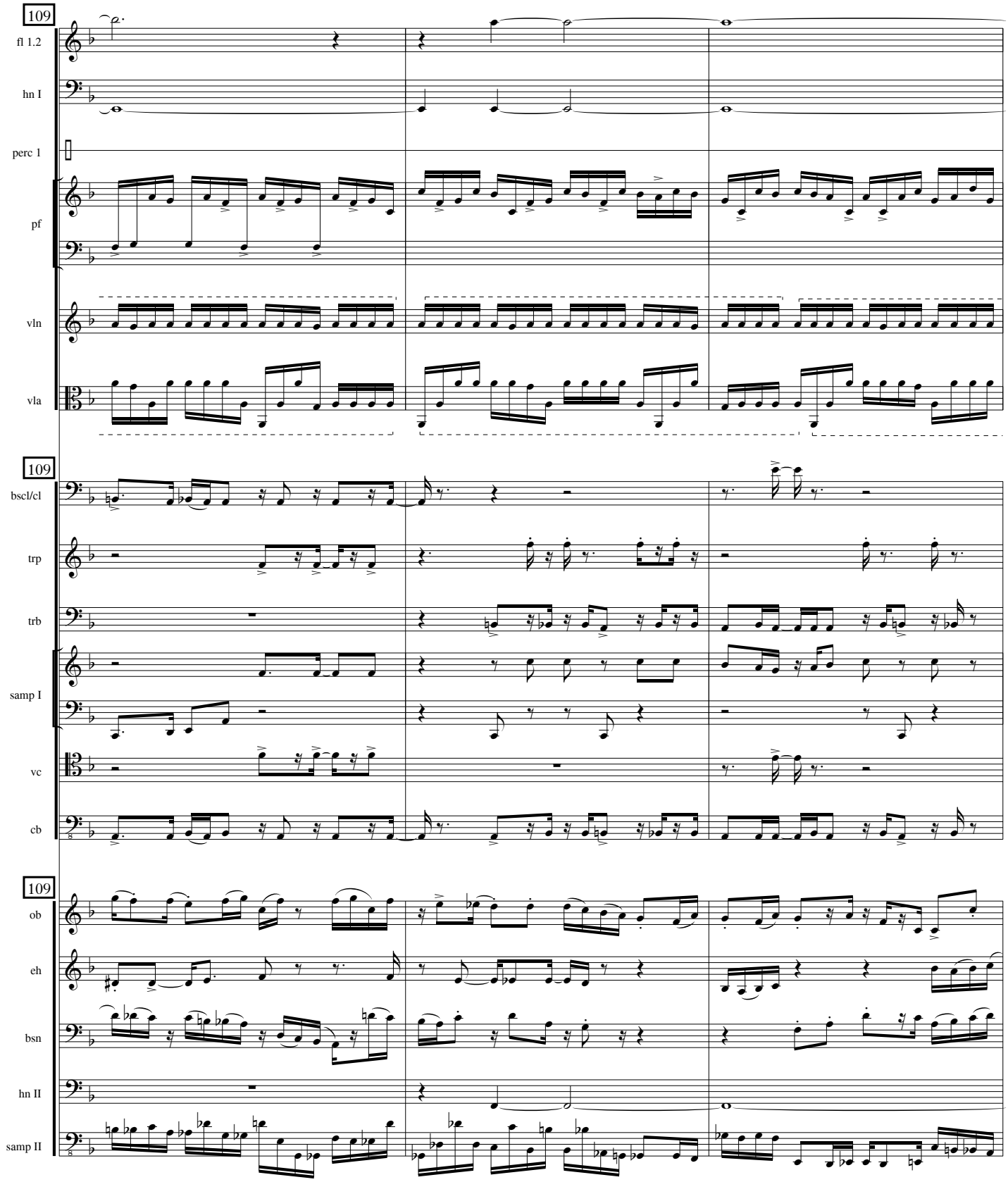
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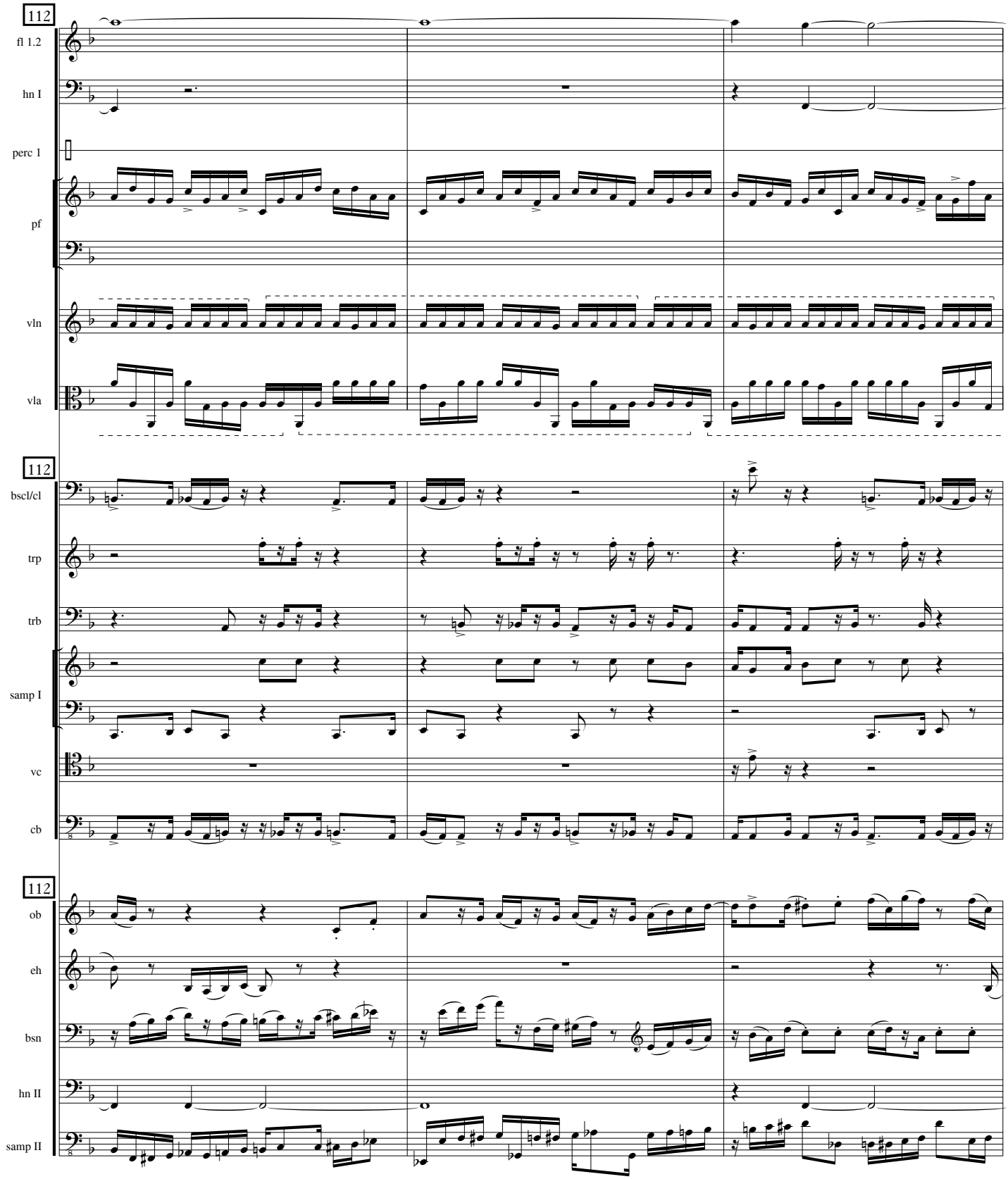
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pf
vln
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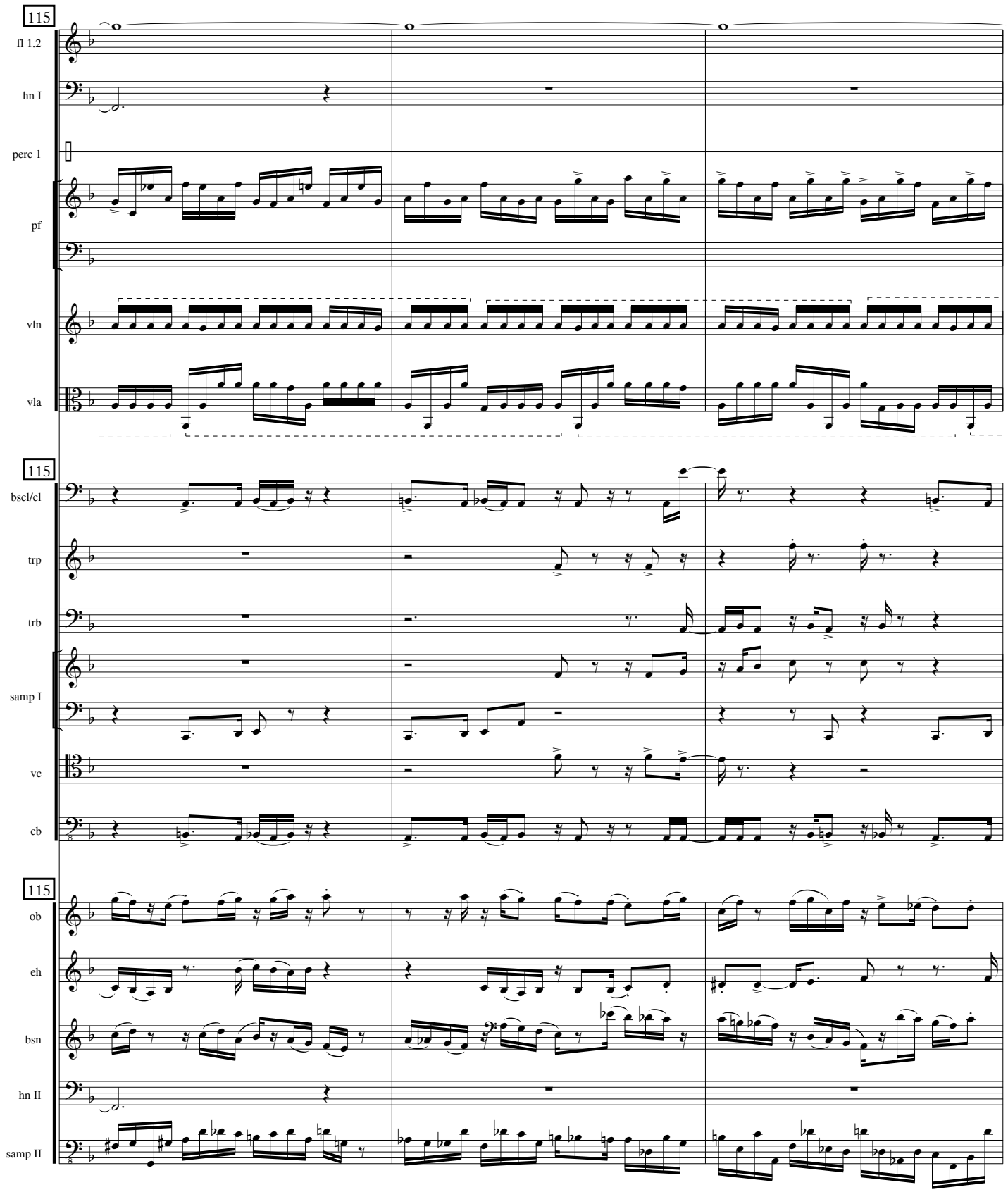
bsn
hn II
samp II

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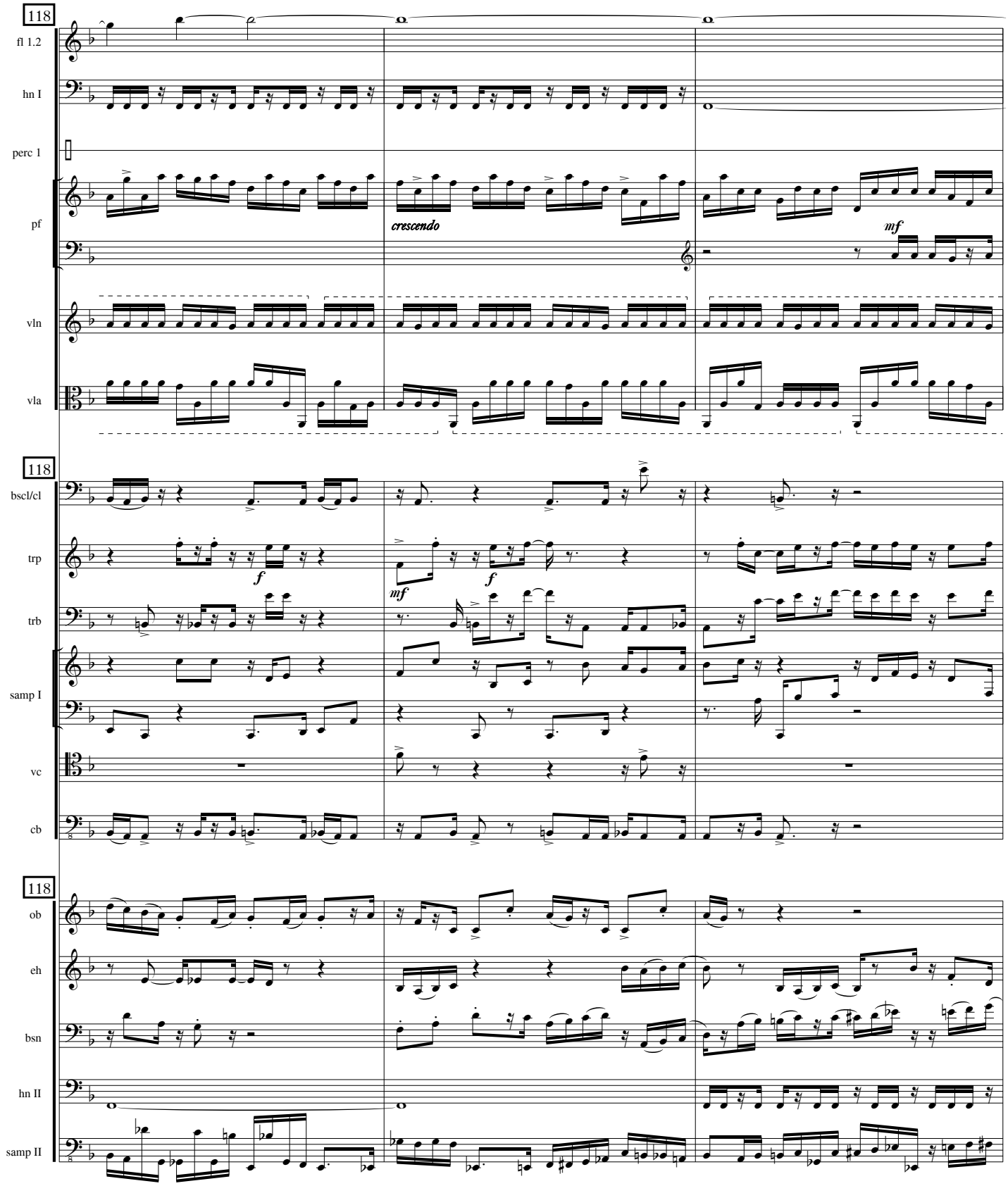
fl 1.2
hn I
perc 1
pf
vln
vla
115
bscl/cl
trp
trb
samp I
vc
cb
115
ob
eh
bsn
hn II
samp II

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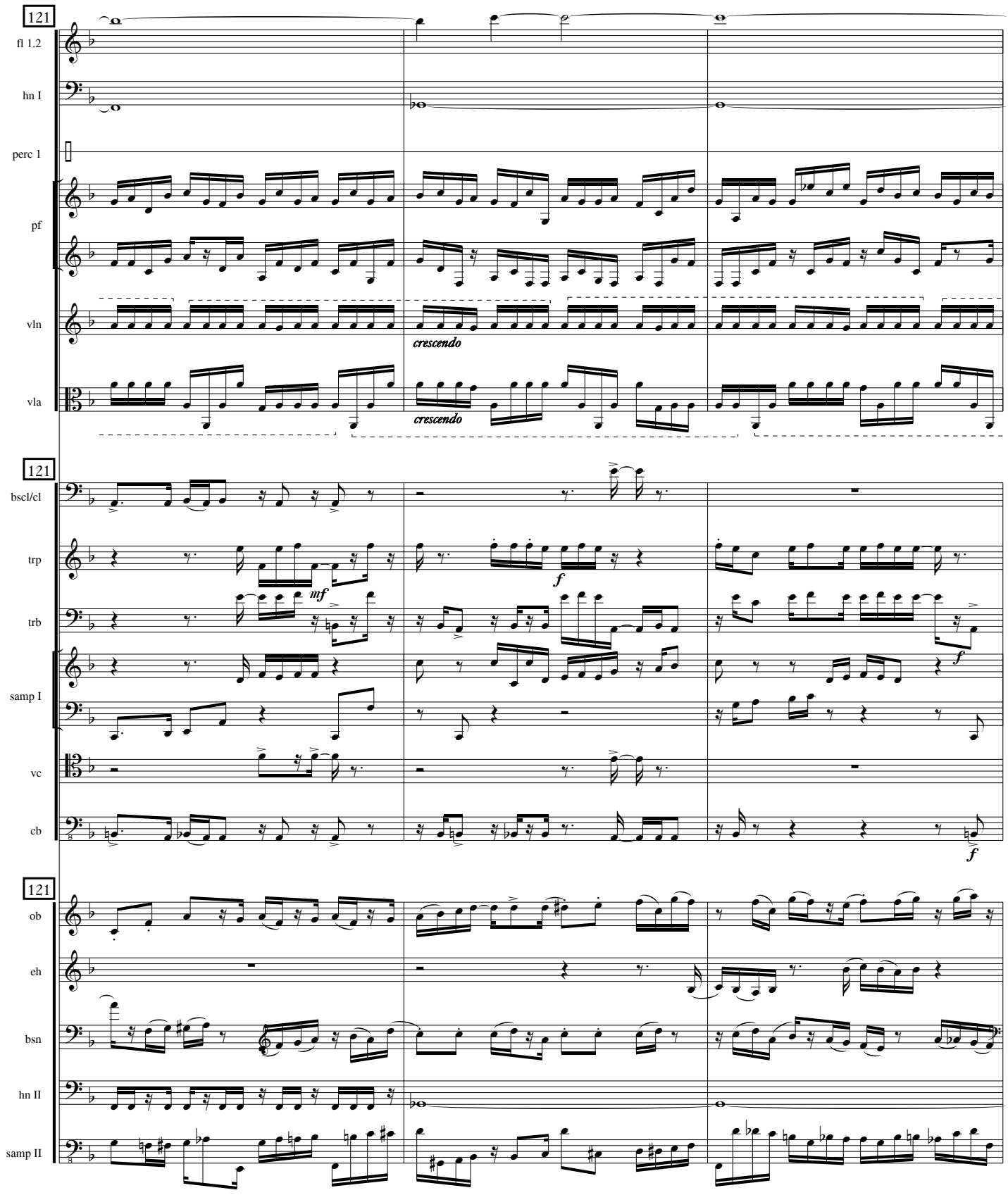
fl 1.2
hn I
perc 1
pf
crescendo
mf
vln
vla
118
bscl/cl
trp
f
mf
f
trb
samp I
vc
cb
118
ob
eh
bsn
hn II
samp II

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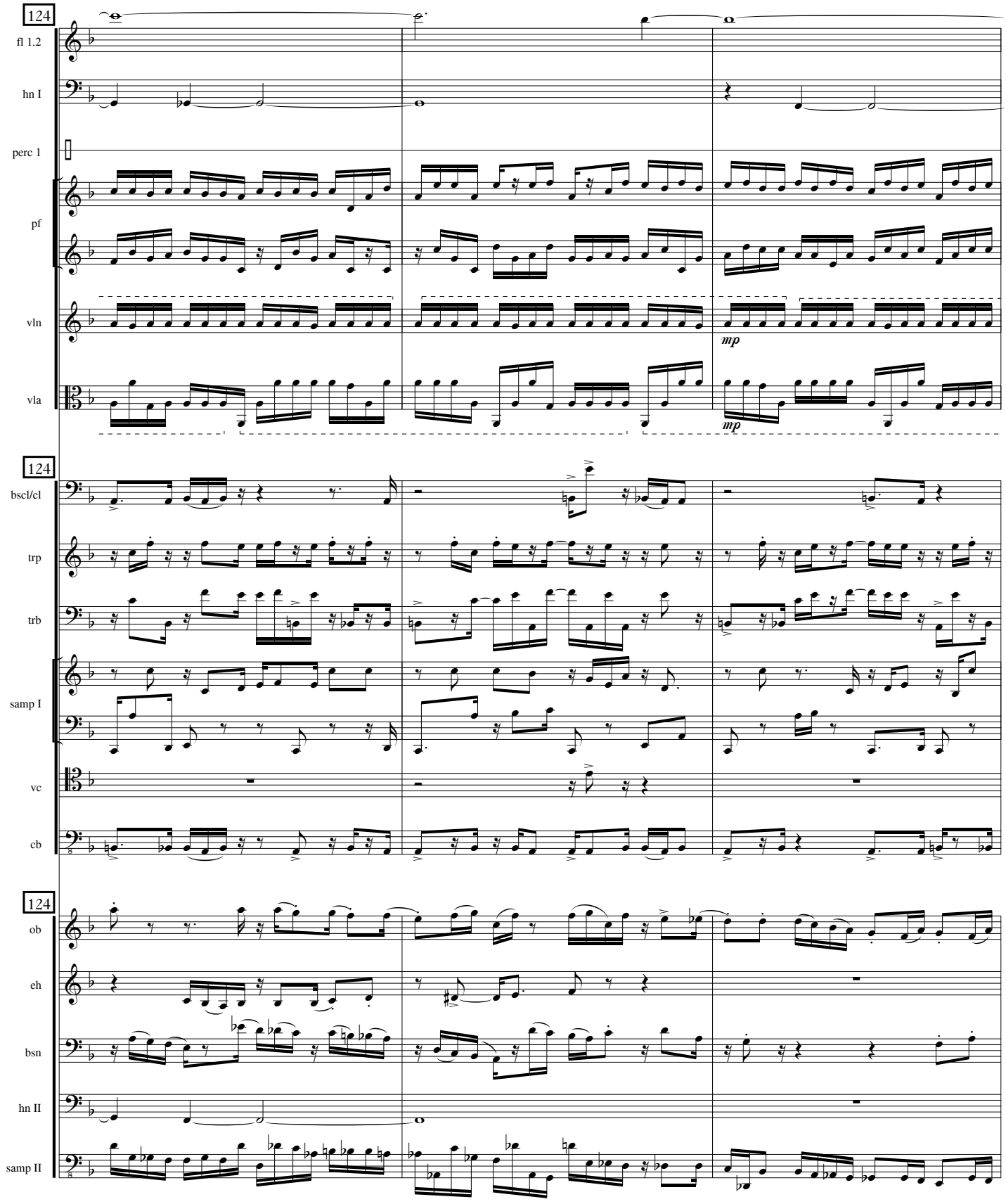
hn I
perc 1
pf
vln
crescendo
vla
crescendo
121
bscl/cl
trp
mf
f
trb
f
samp I
vc
cb
f
121
ob
eh
bsn
hn II
samp II

124
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124
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trb
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124
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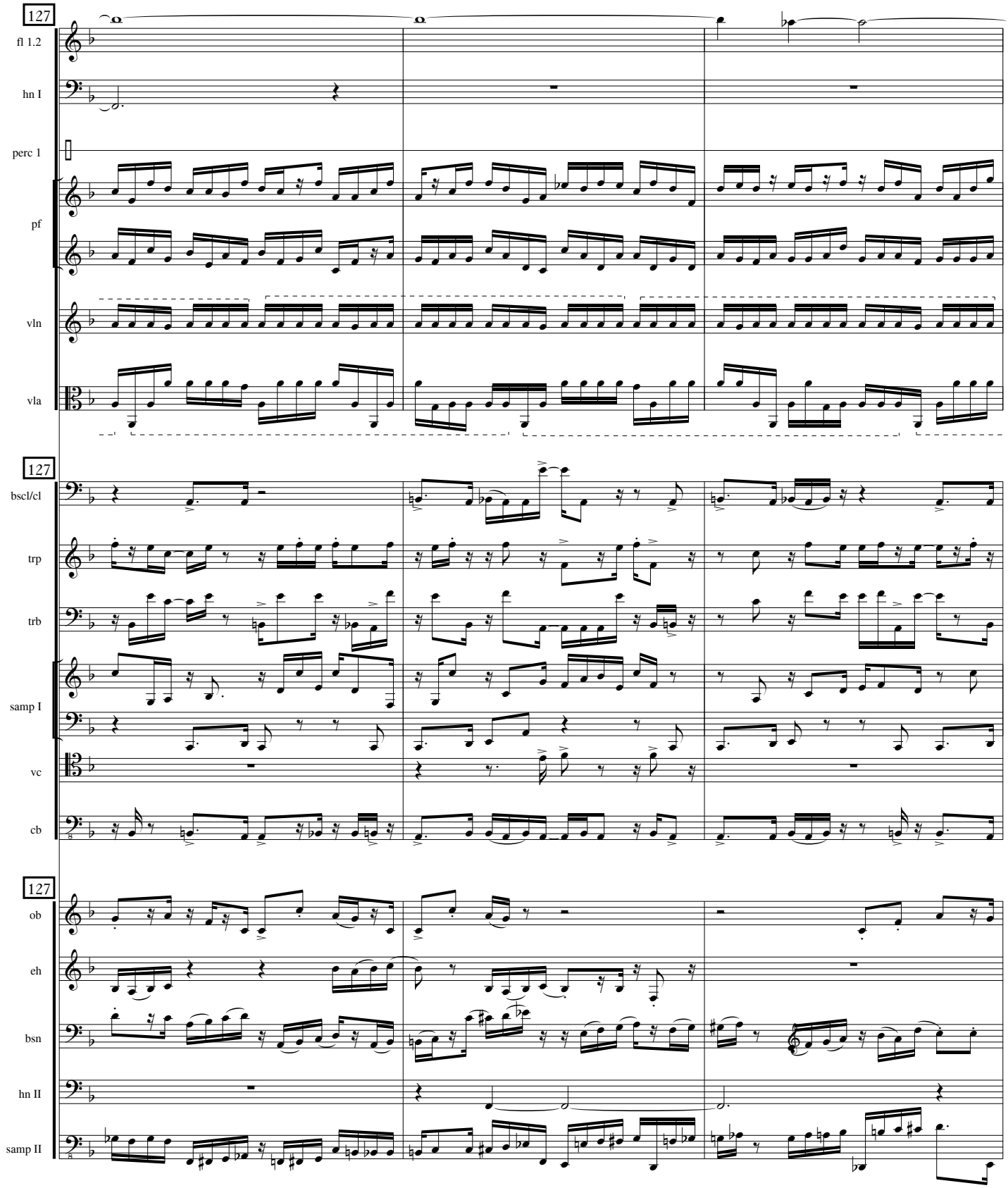
samp II

127
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127
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trb
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127
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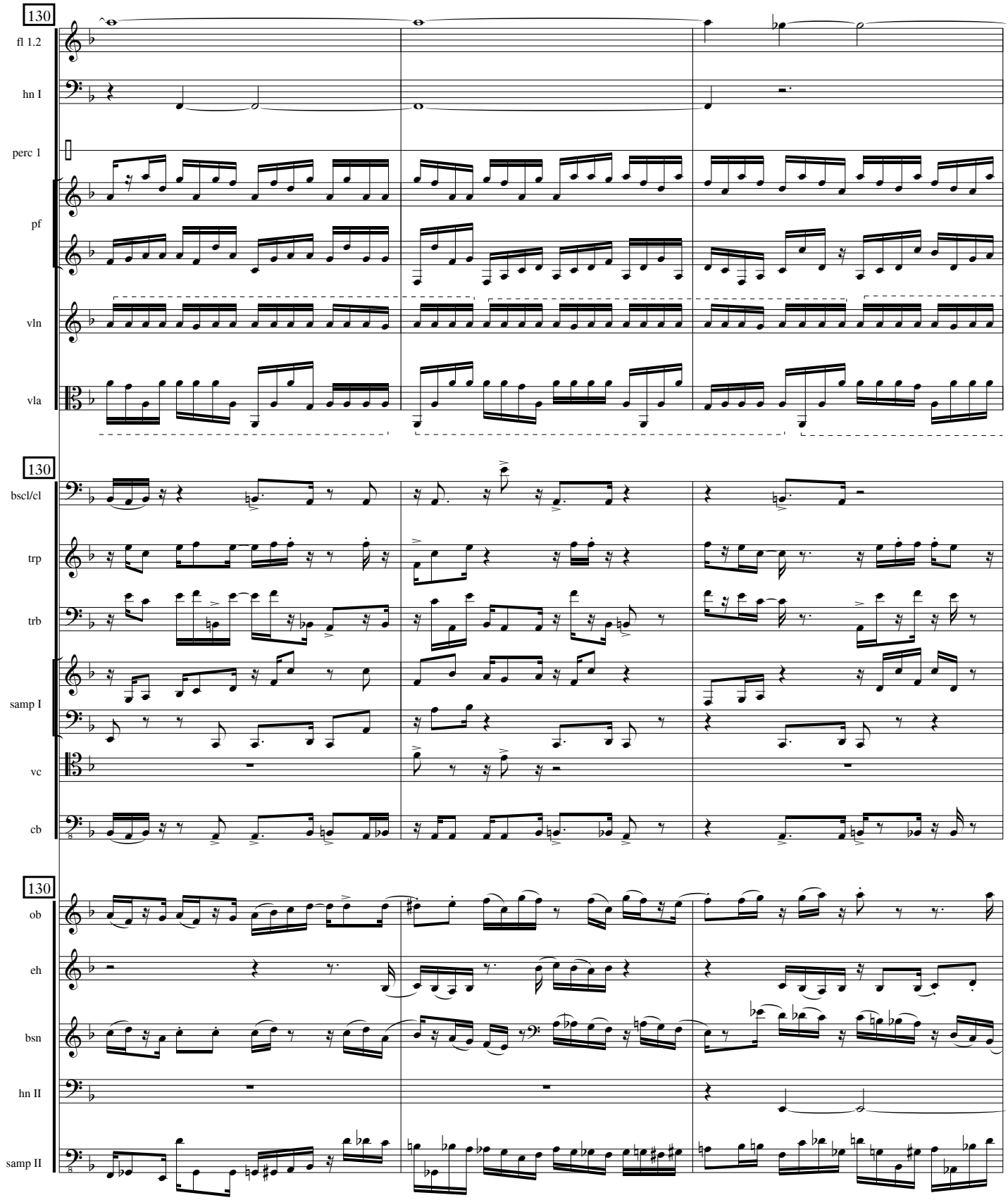
samp II

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perc 1
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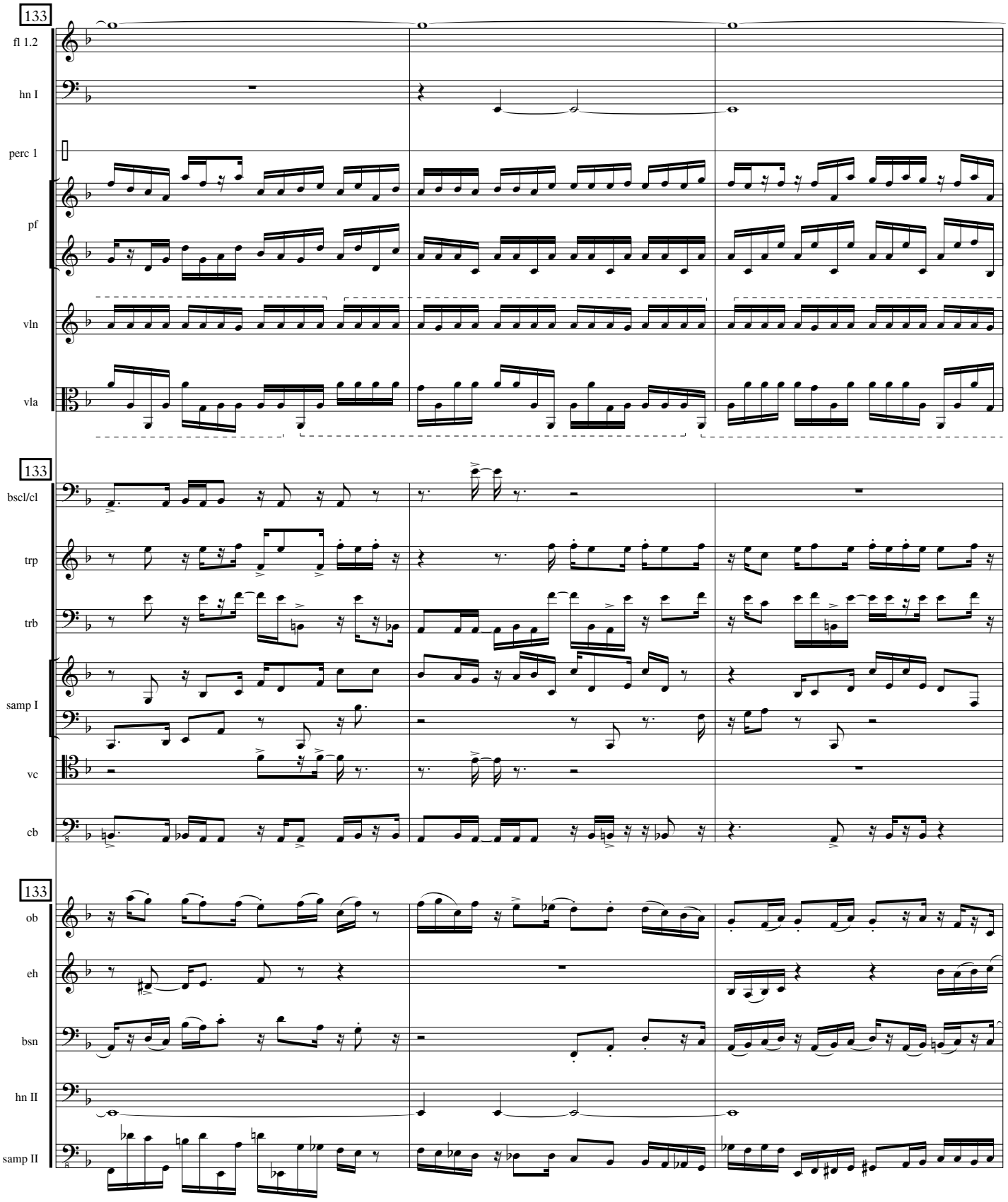
samp II

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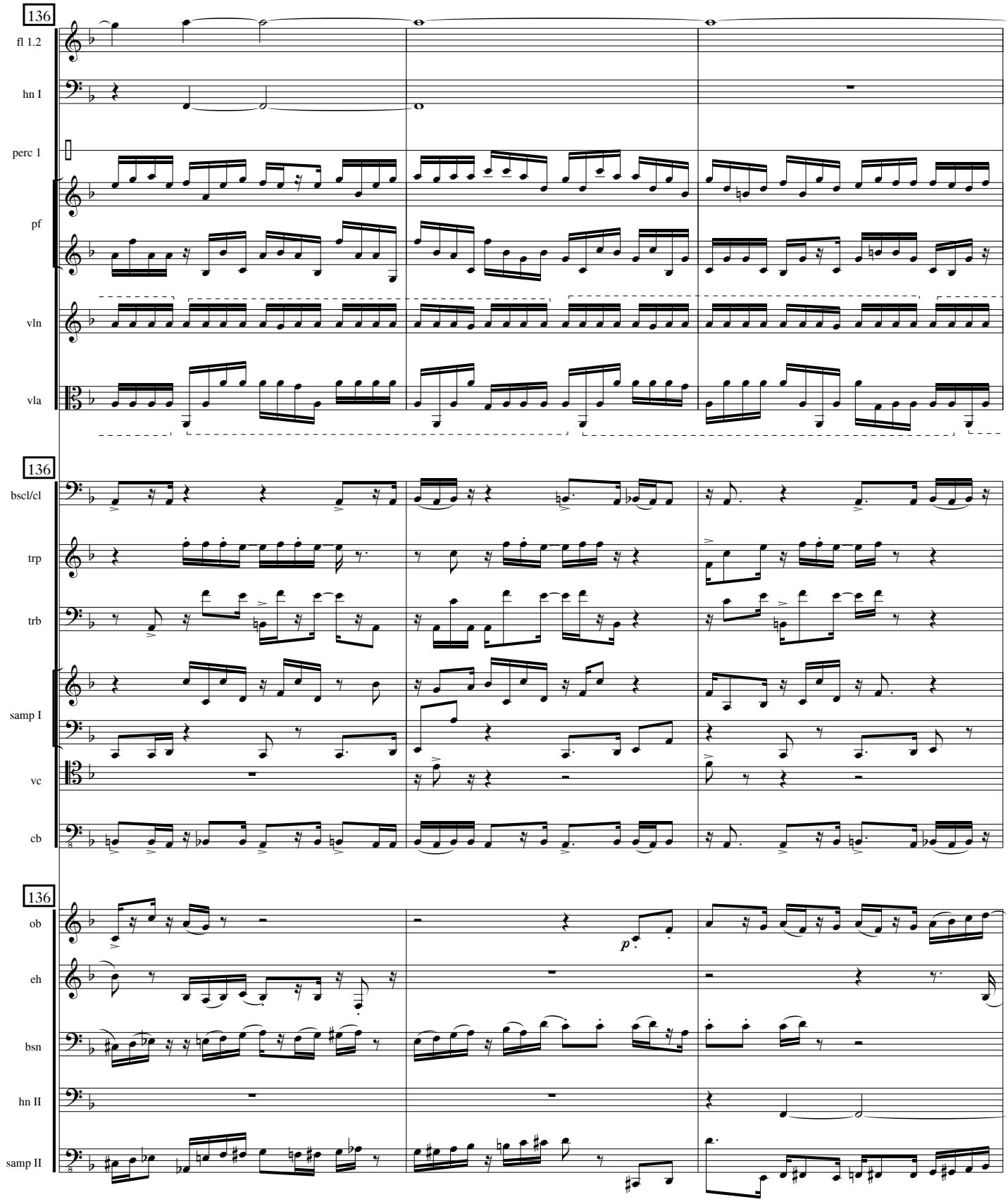
samp II

136
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perc 1
pf
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trb
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vc
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136
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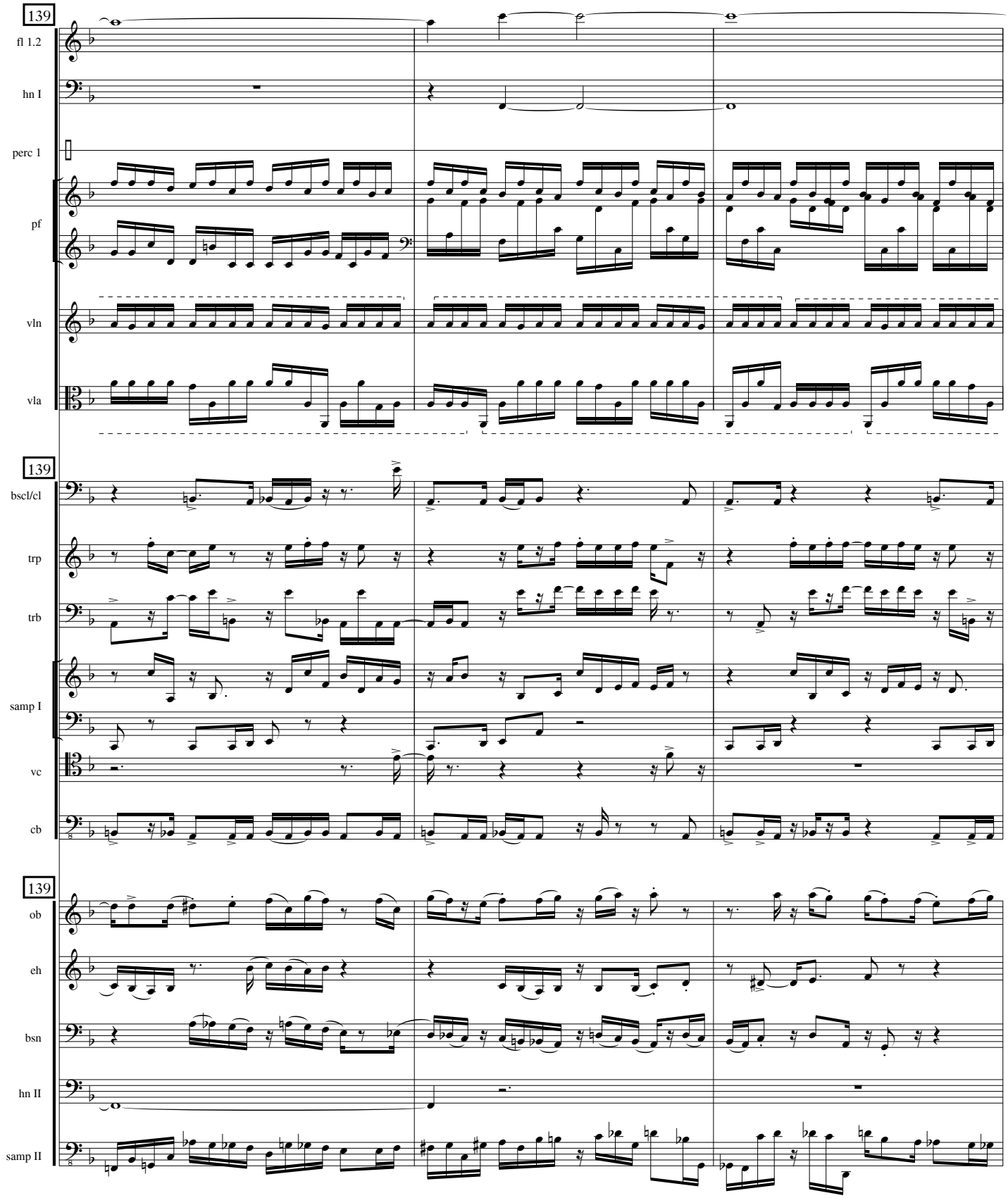
bsn
hn II
samp II
p

139
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perc 1
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trb
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cb
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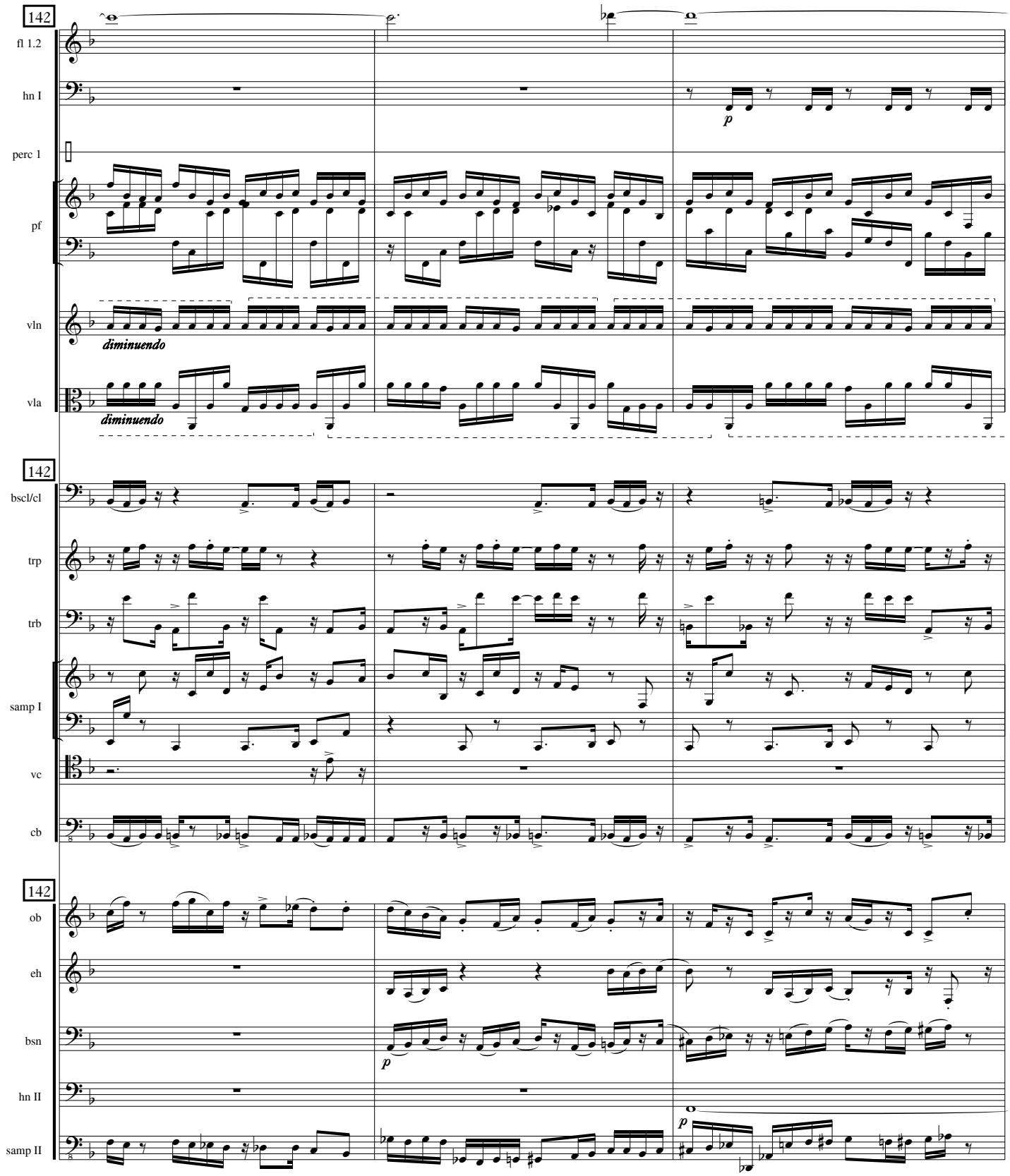
bsn
hn II
samp II

142
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perc 1
pf
vln
diminuendo
vla
diminuendo
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trp
trb
samp I
vc
cb
142
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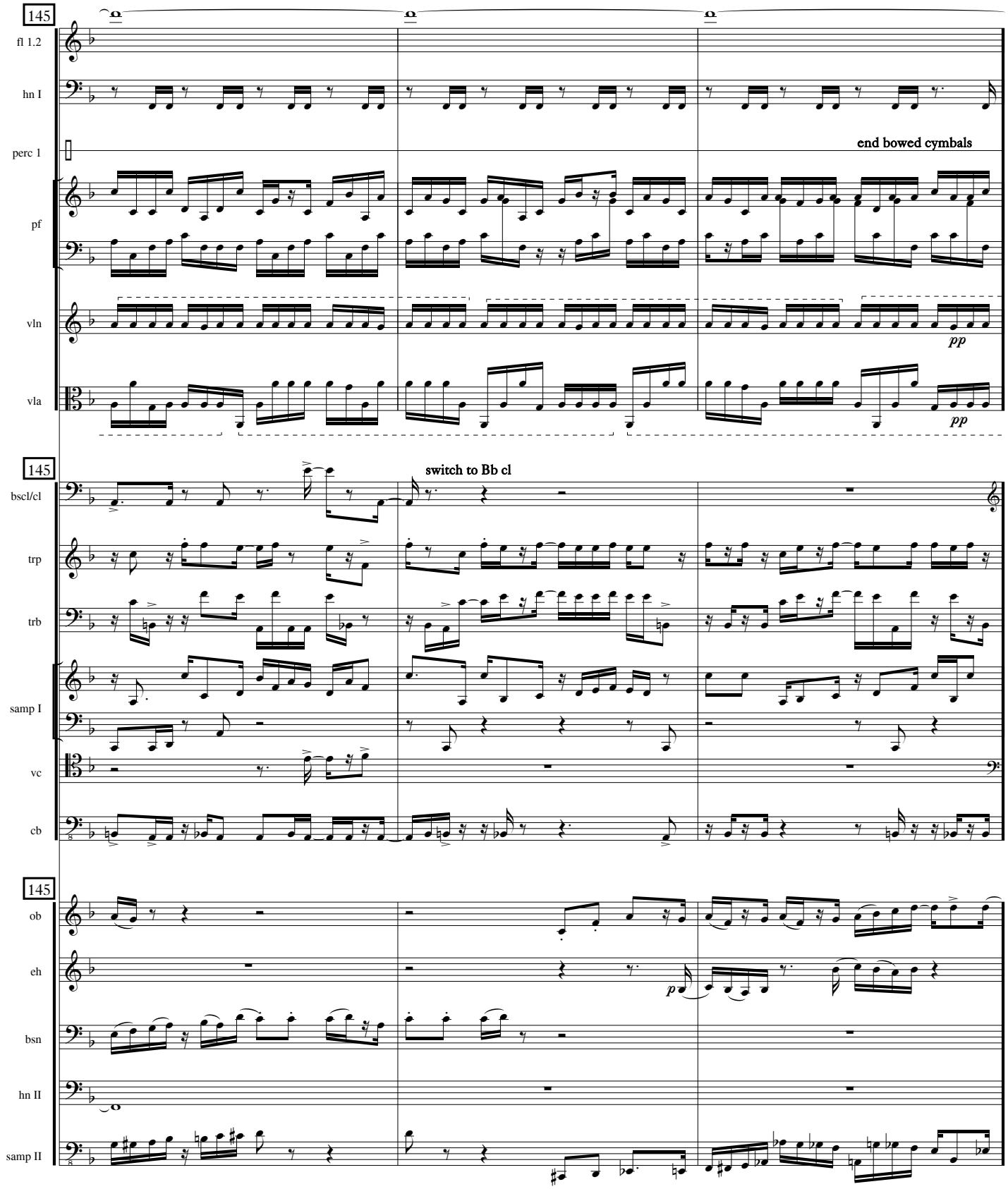
eh
bsn
hn II
samp II
p
p
p

145
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perc 1
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vln
pp
vla
pp
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trb
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vc
cb
145
ob
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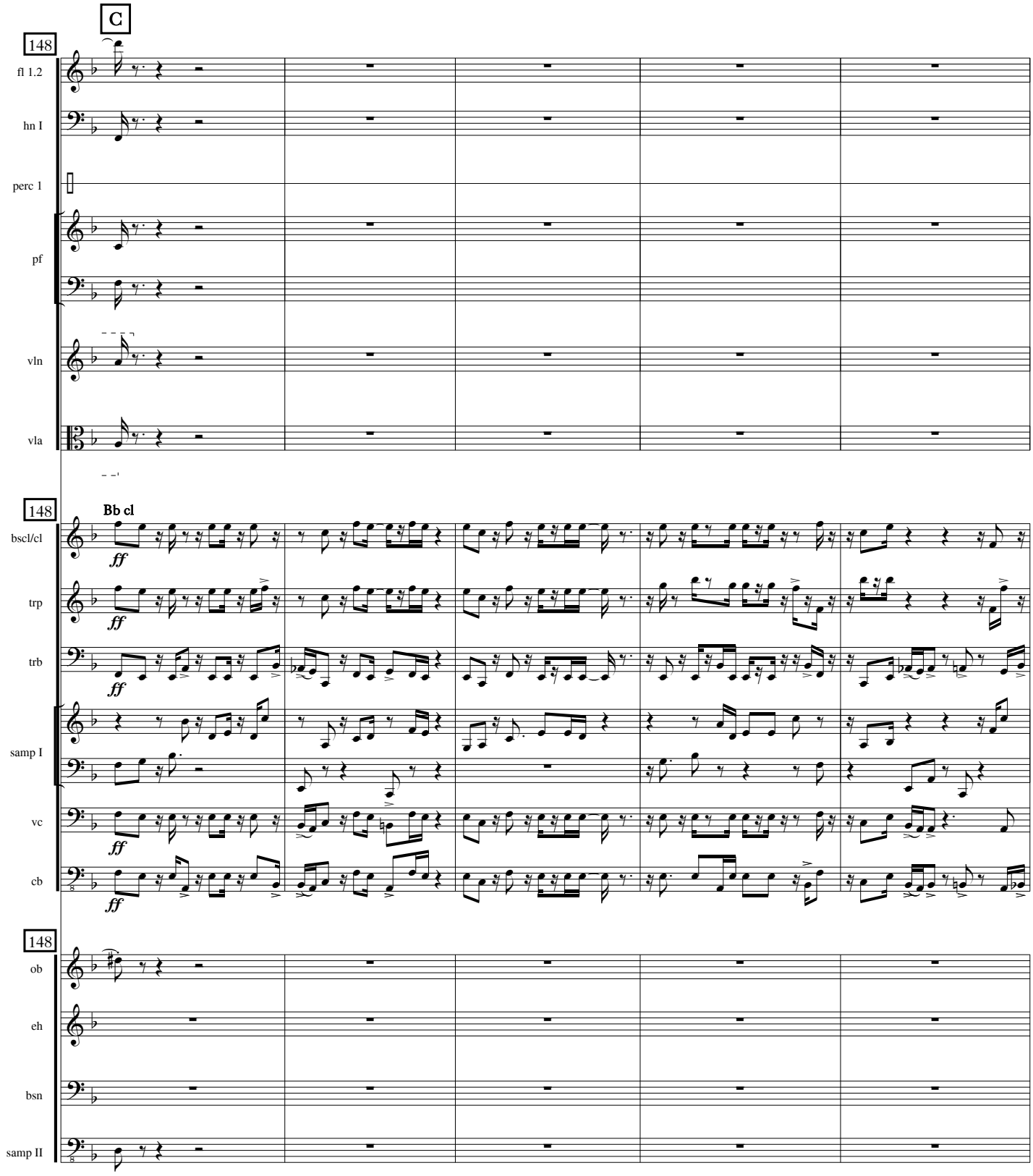
bsn
hn II
samp II

C
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perc 1
pf
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vla
148
Bb cl
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trp
trb
samp I
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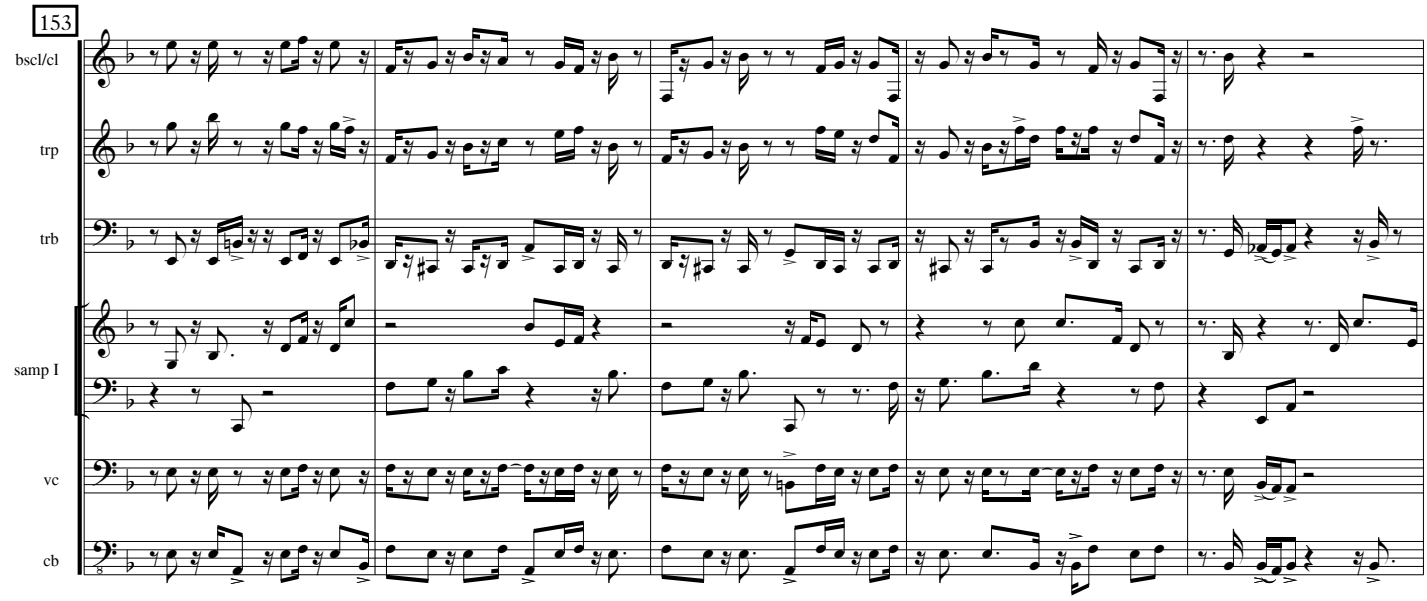
cb
ff
148
ob
eh
bsn
samp II

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vc
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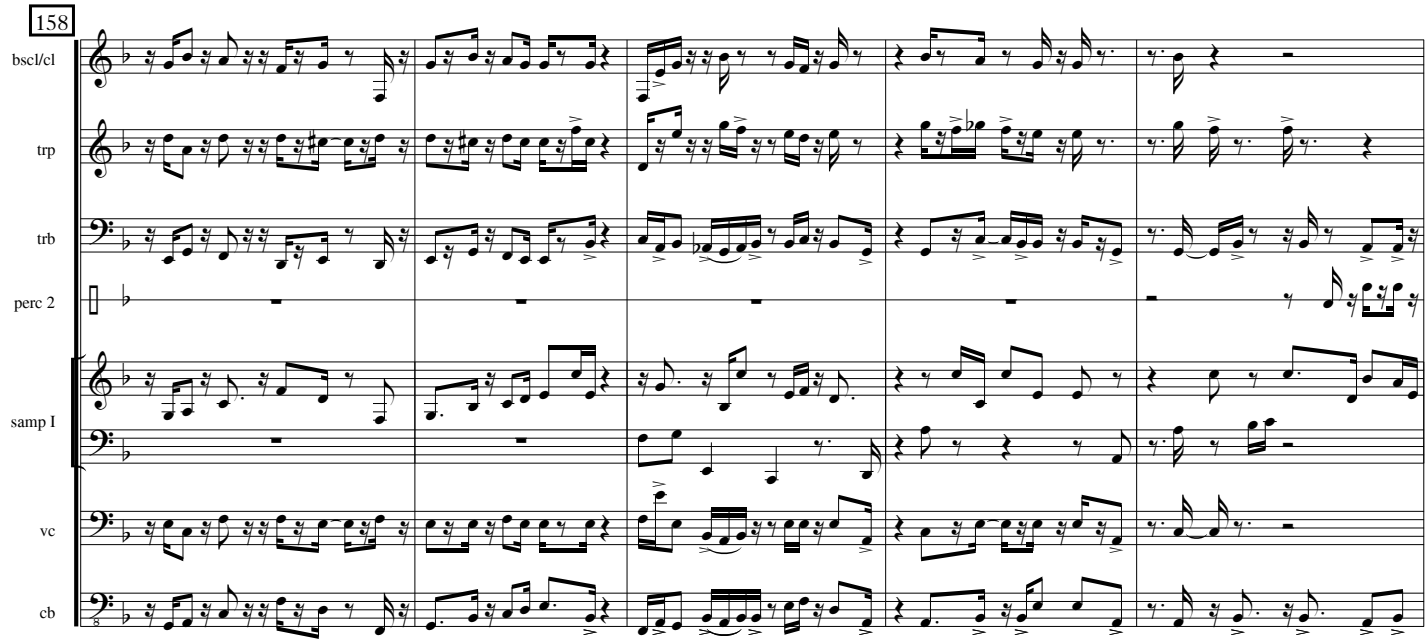
158
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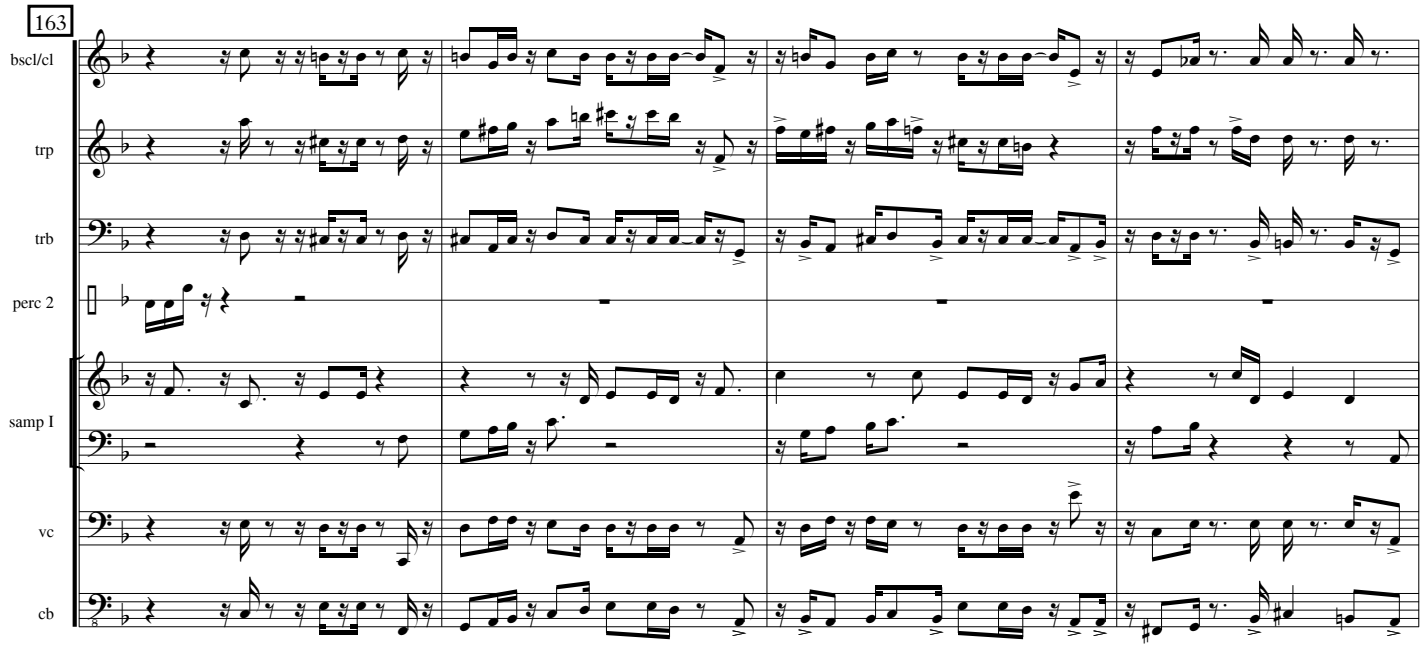
trp
trb
perc 2
samp I
vc
cb

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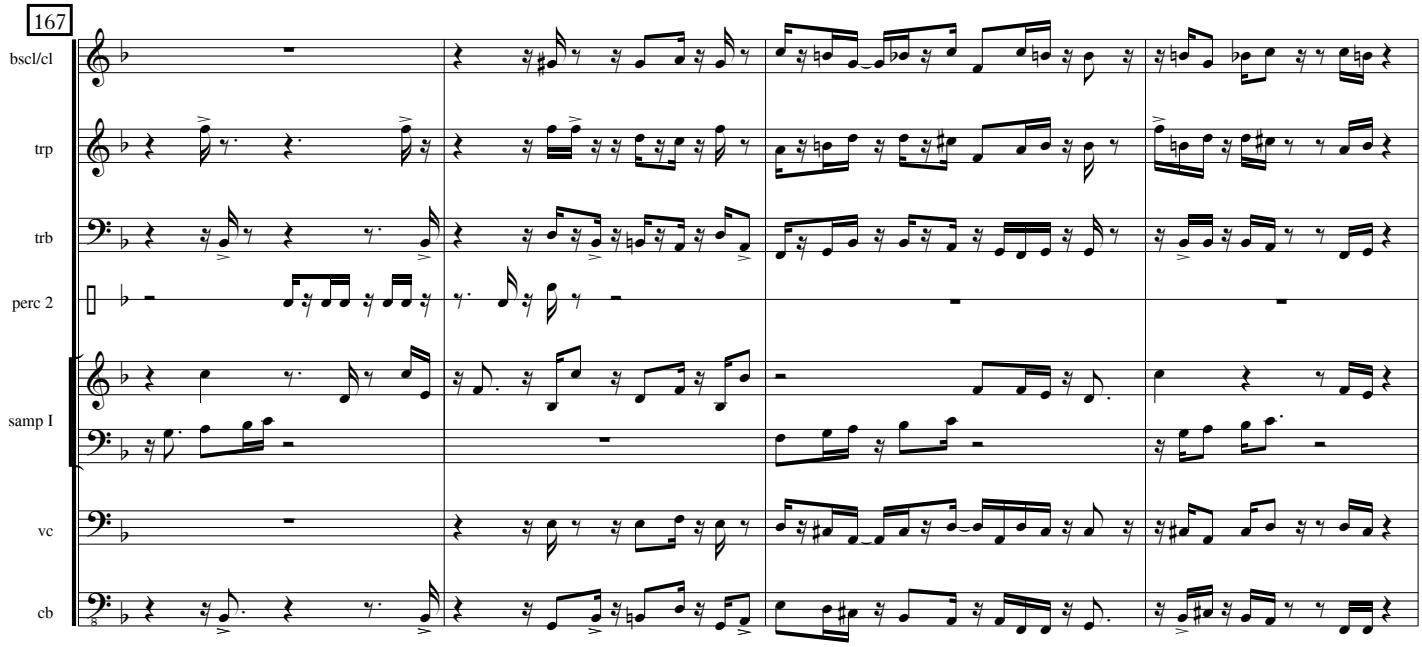
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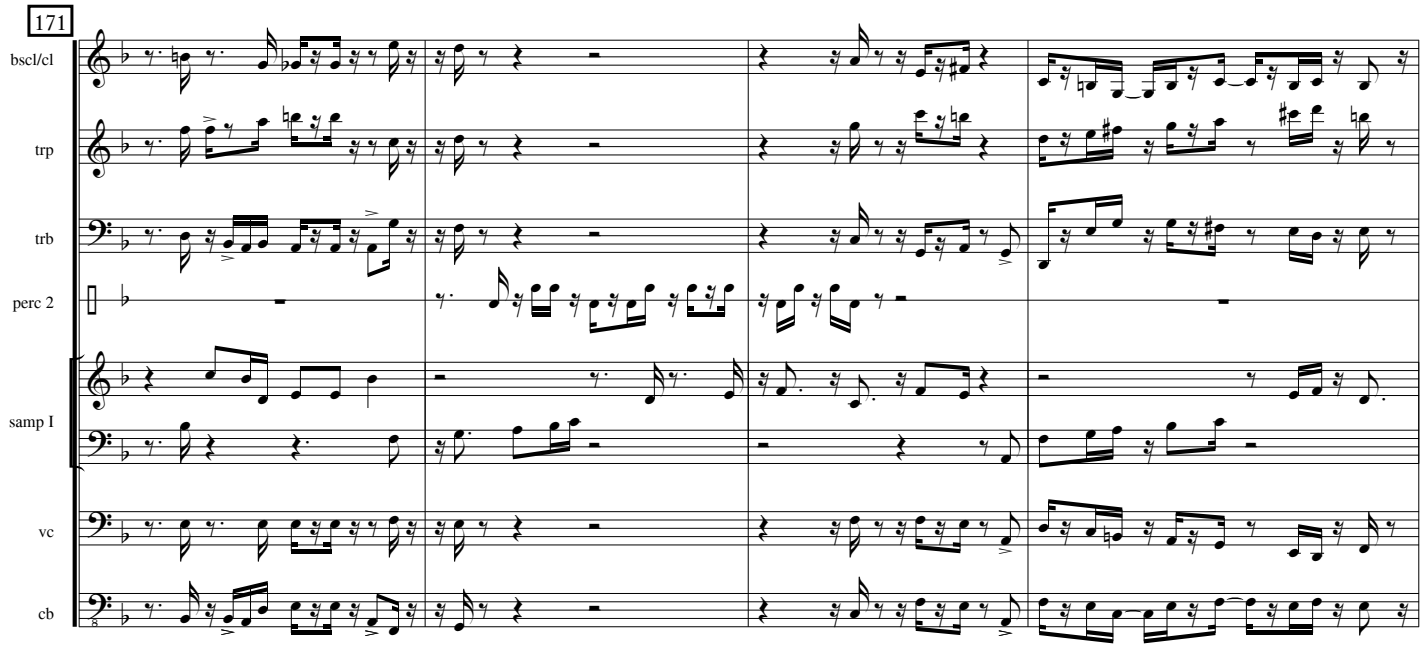
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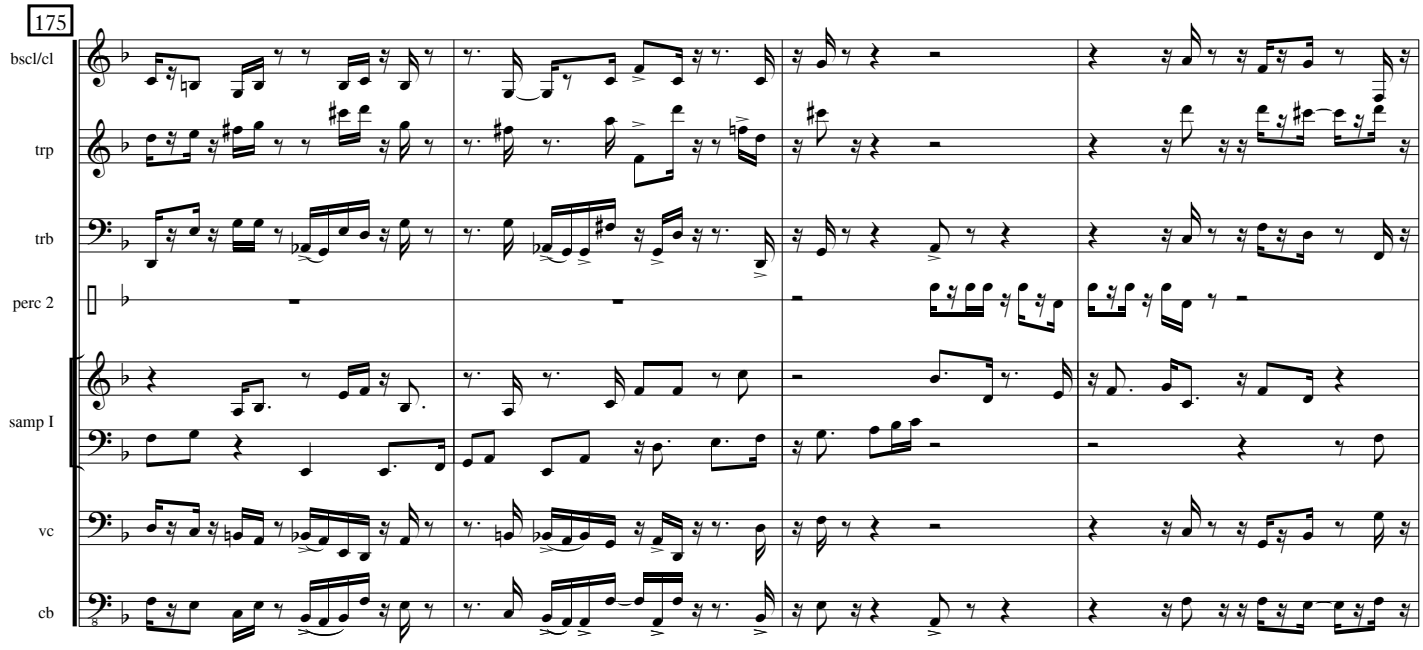
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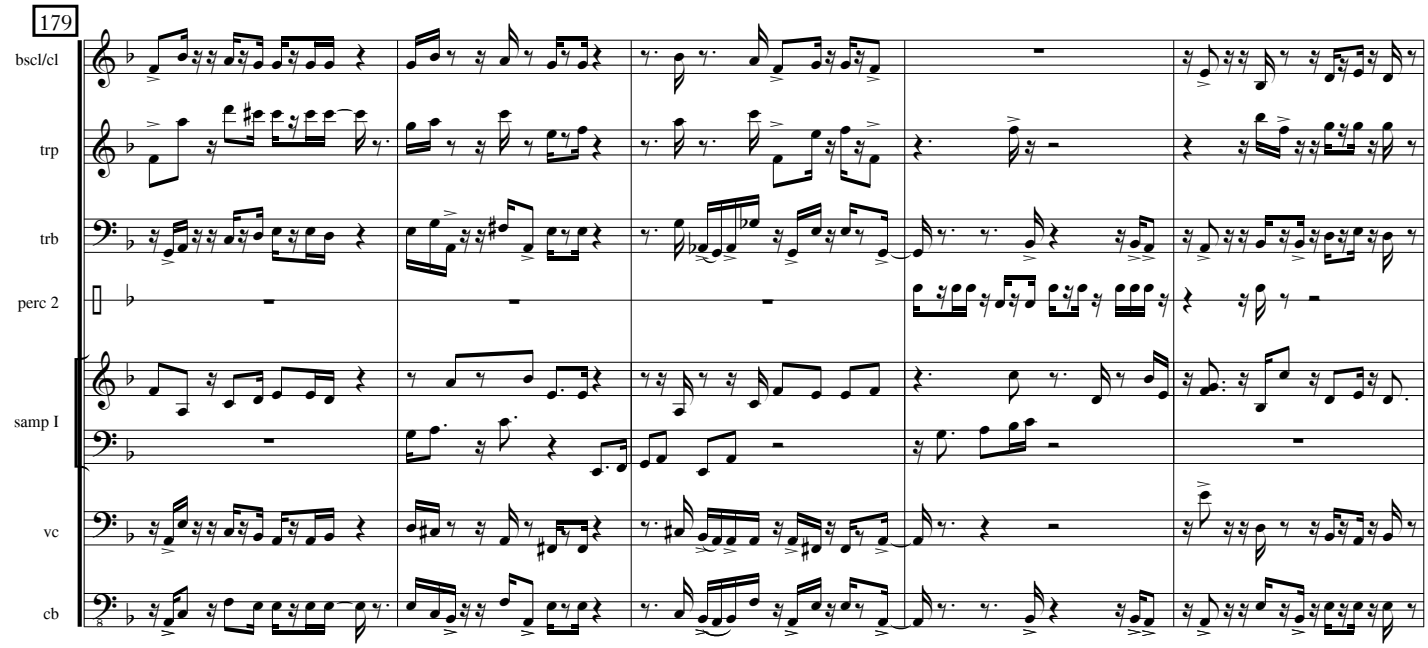
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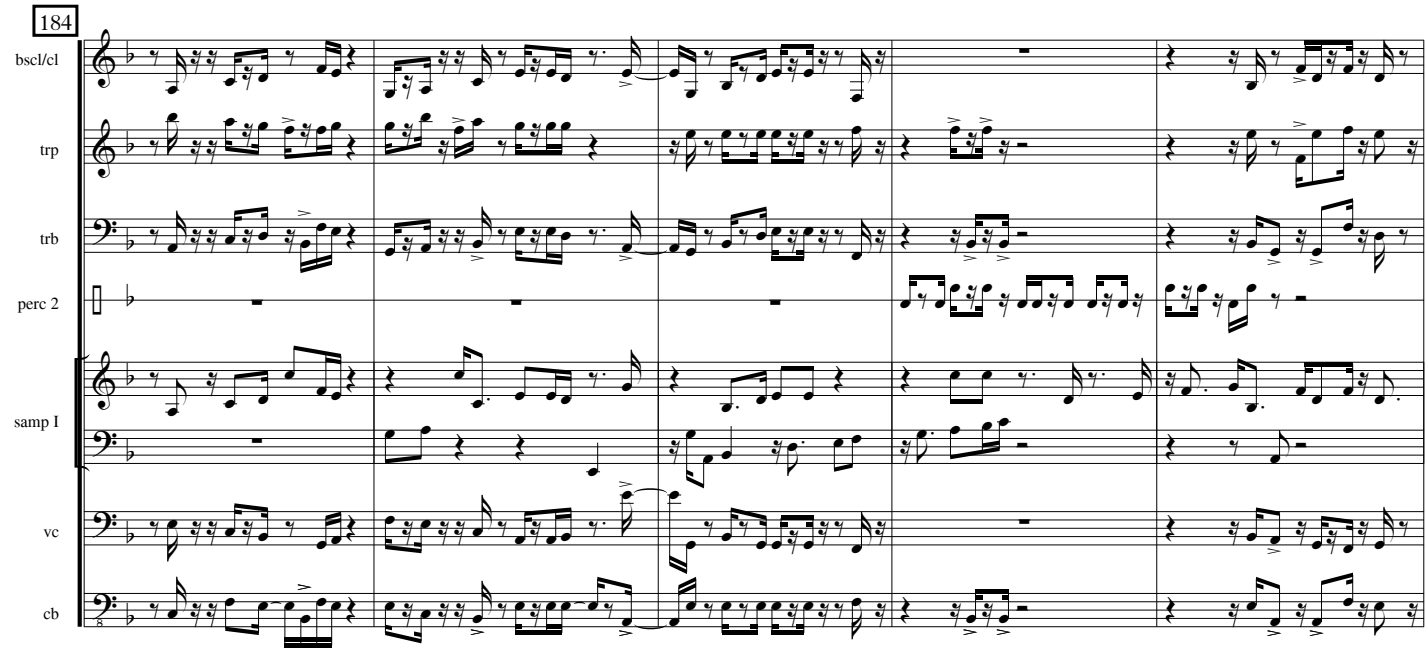
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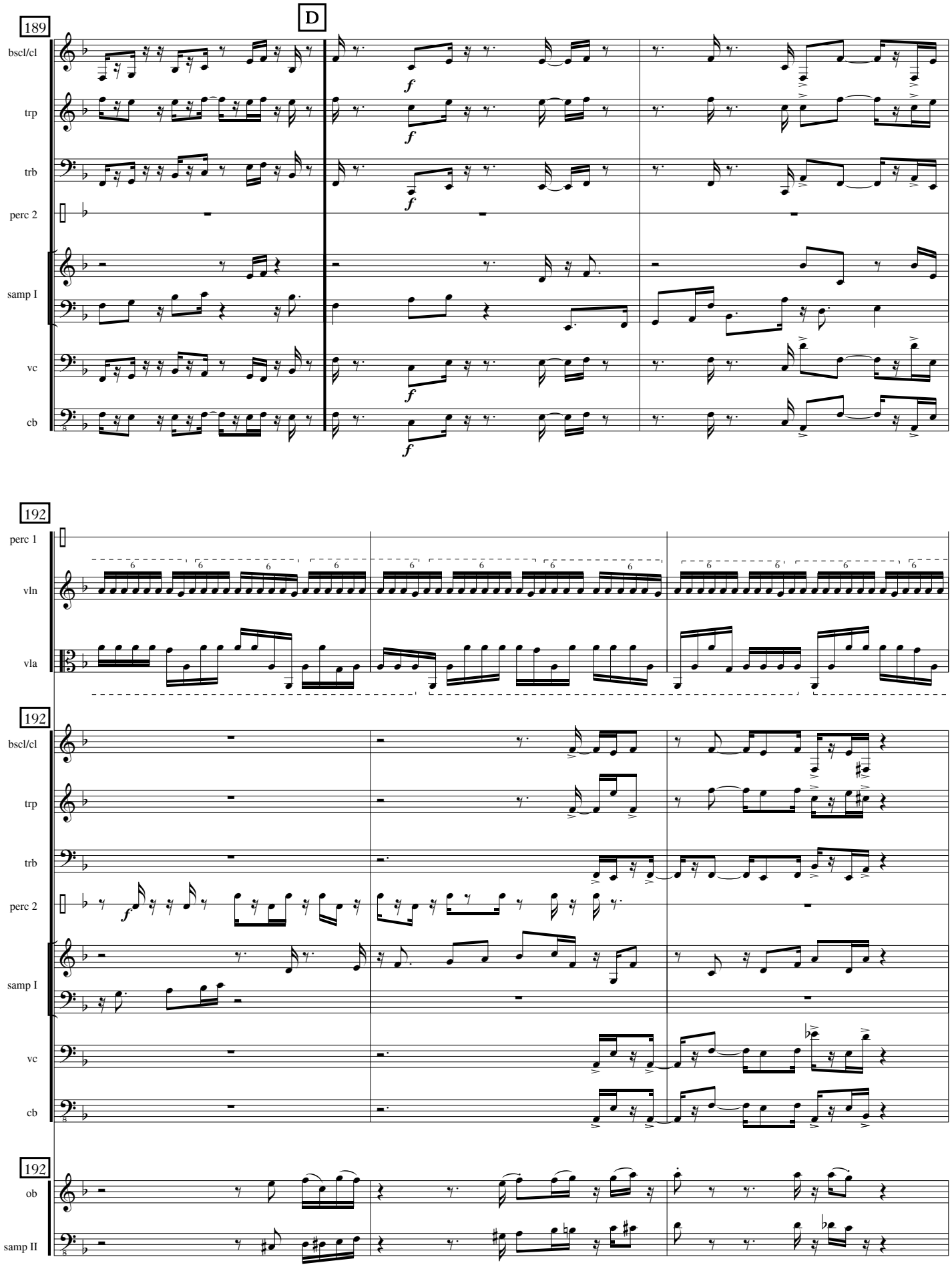
189
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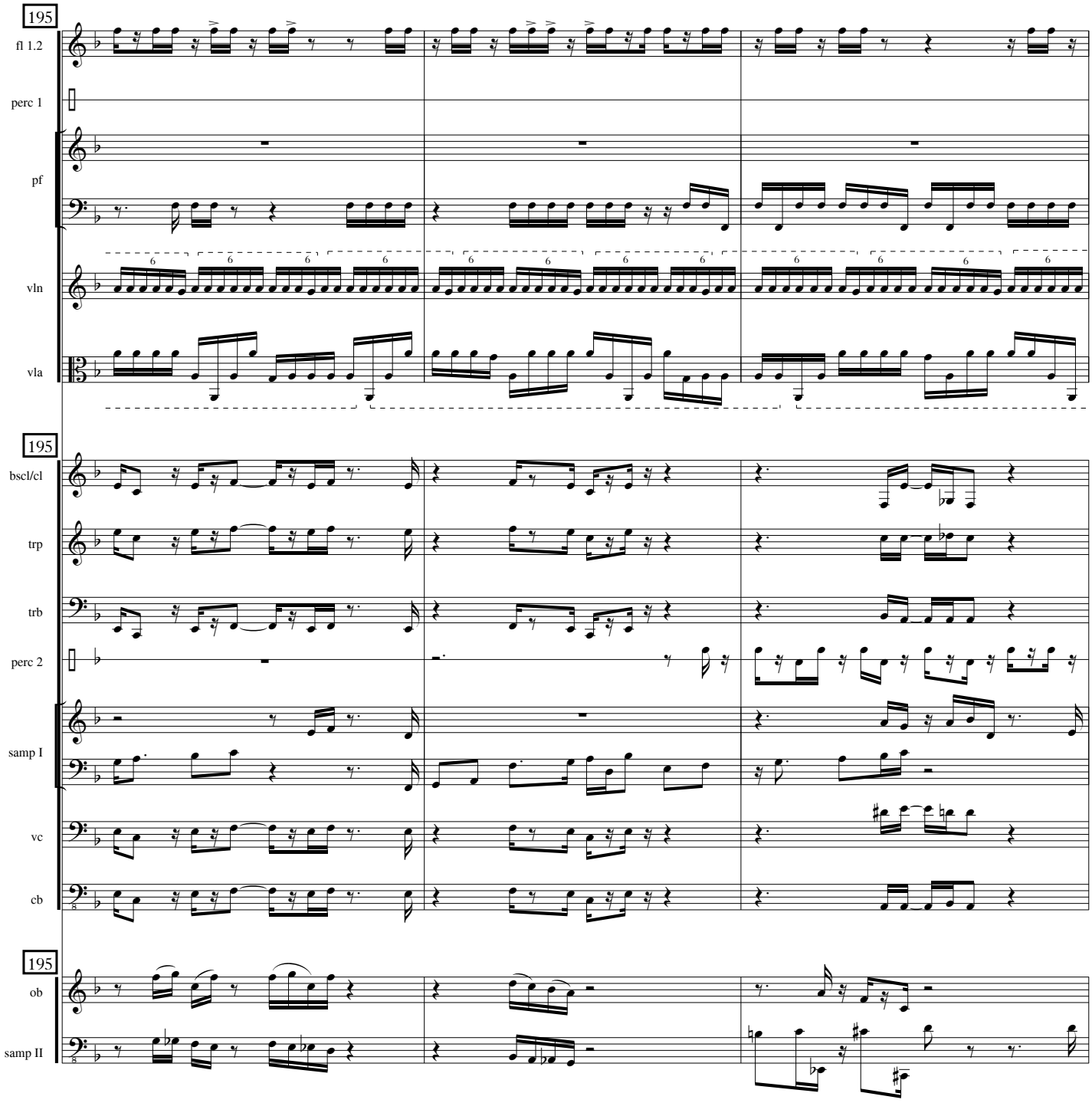
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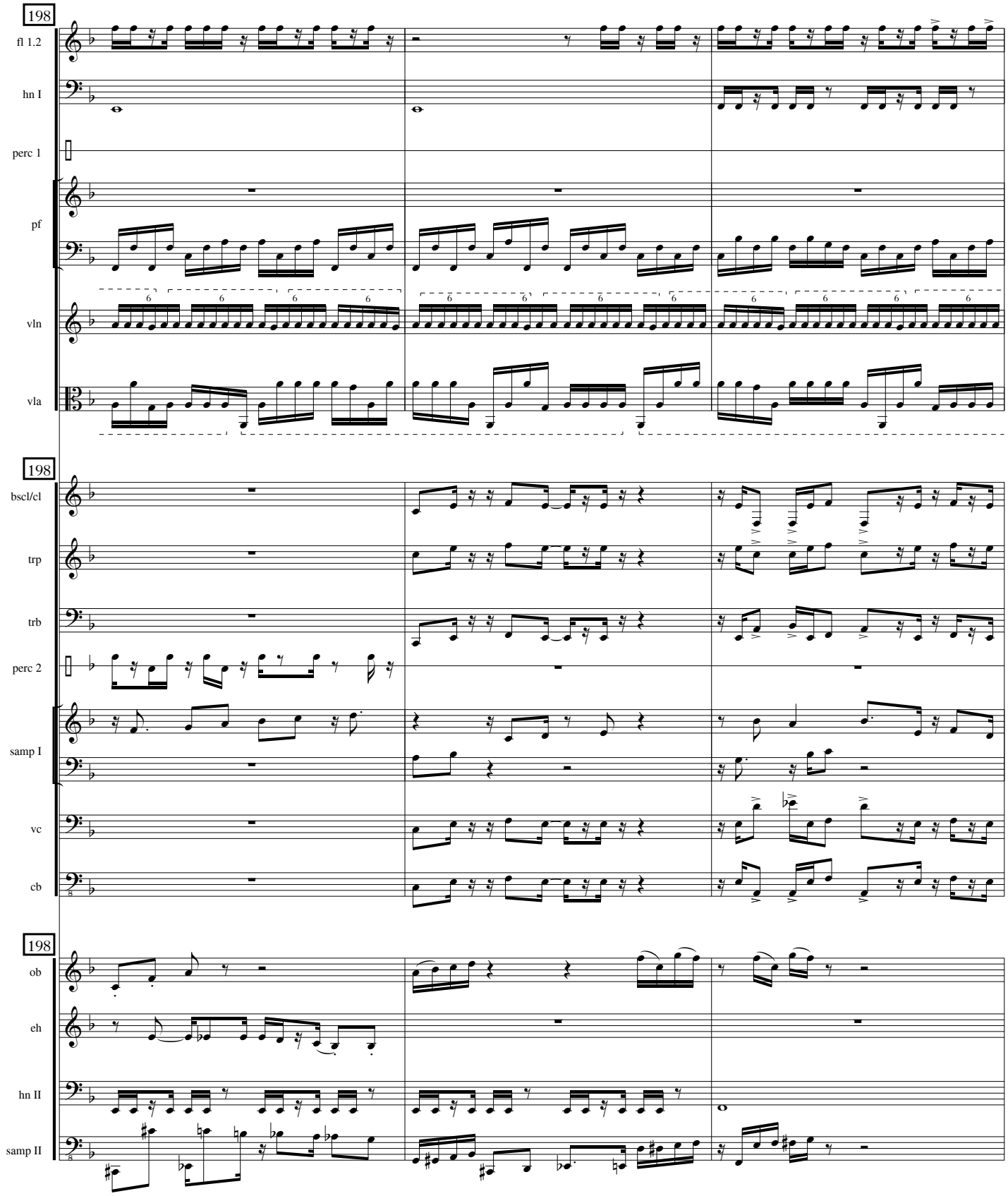
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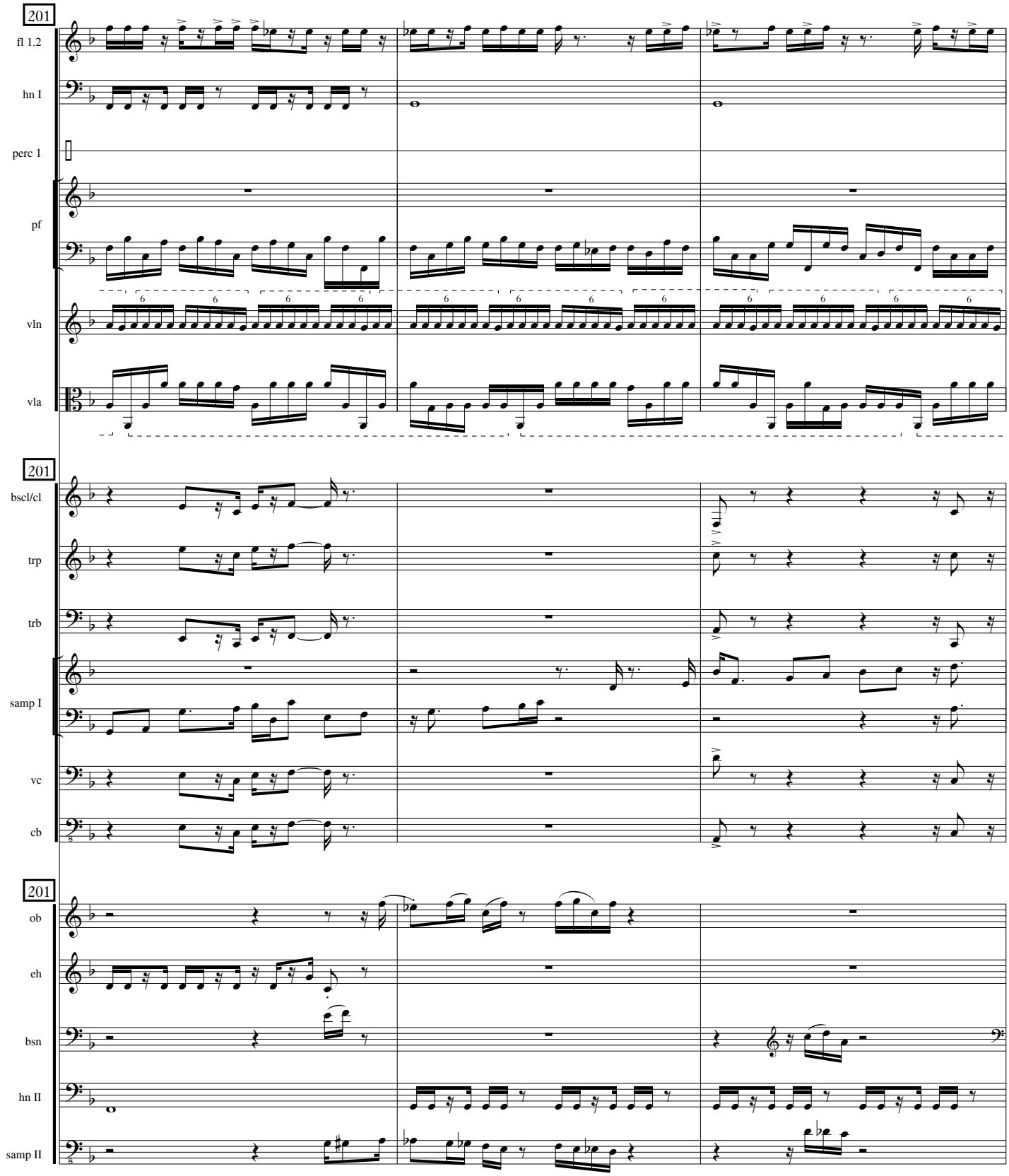
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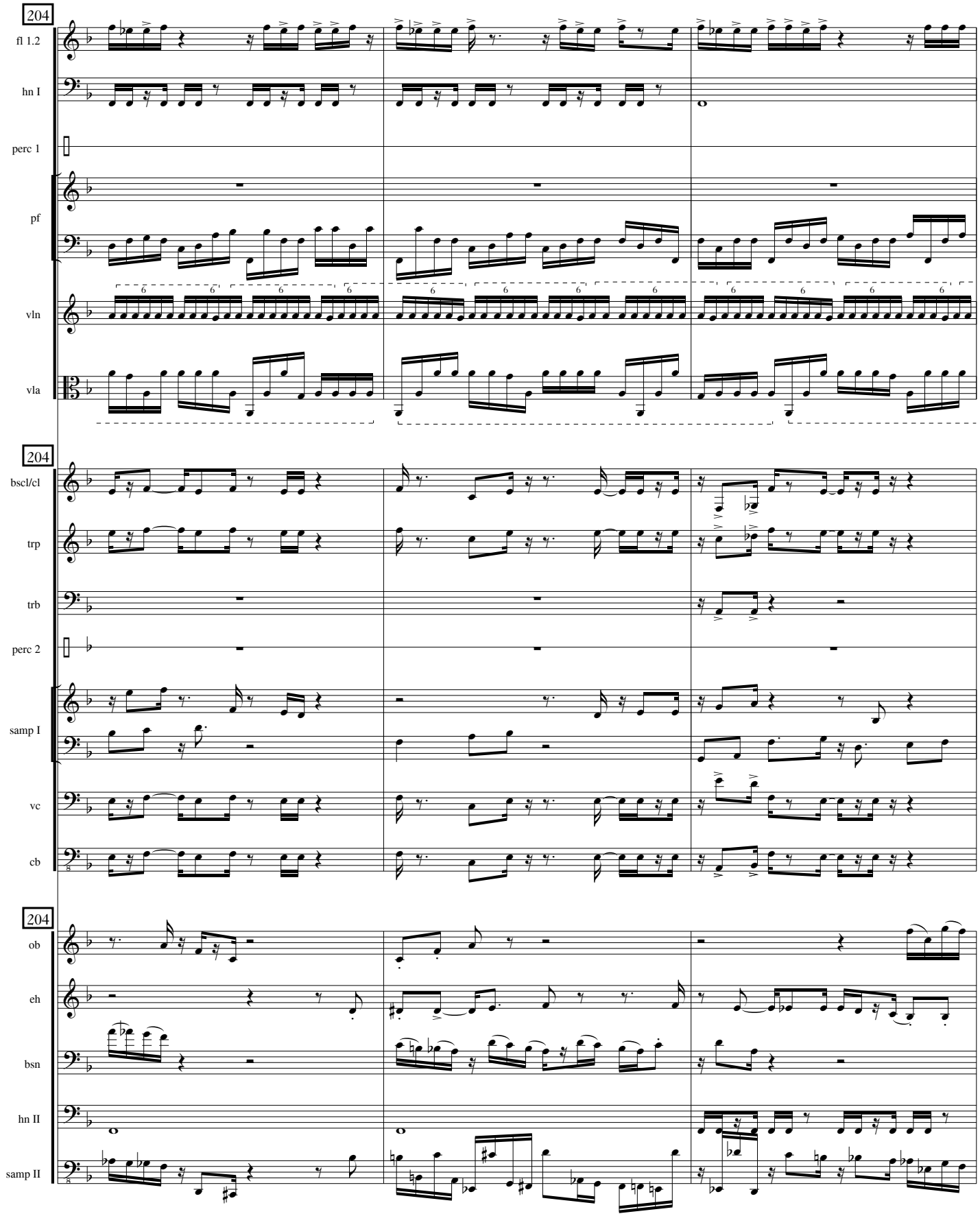
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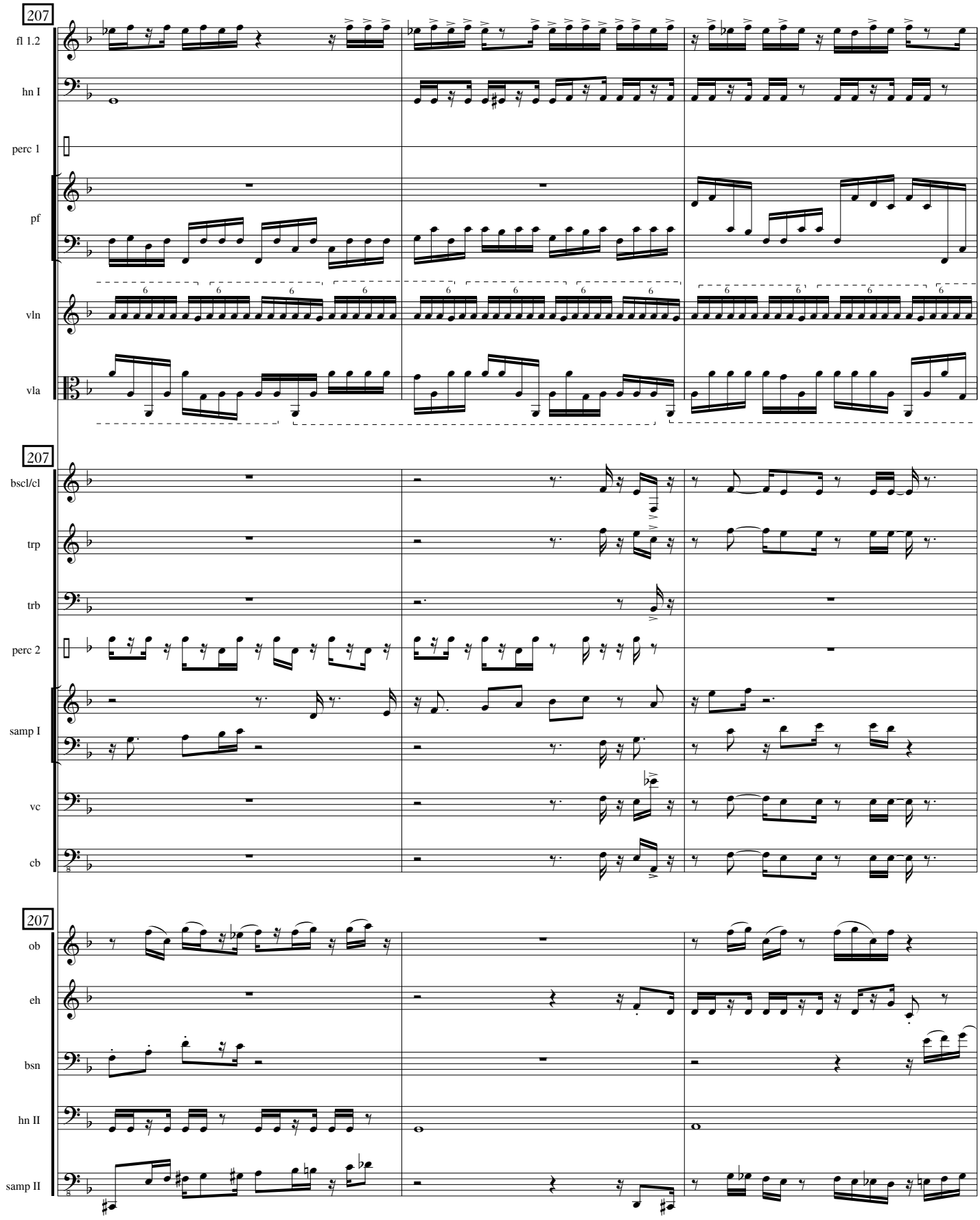
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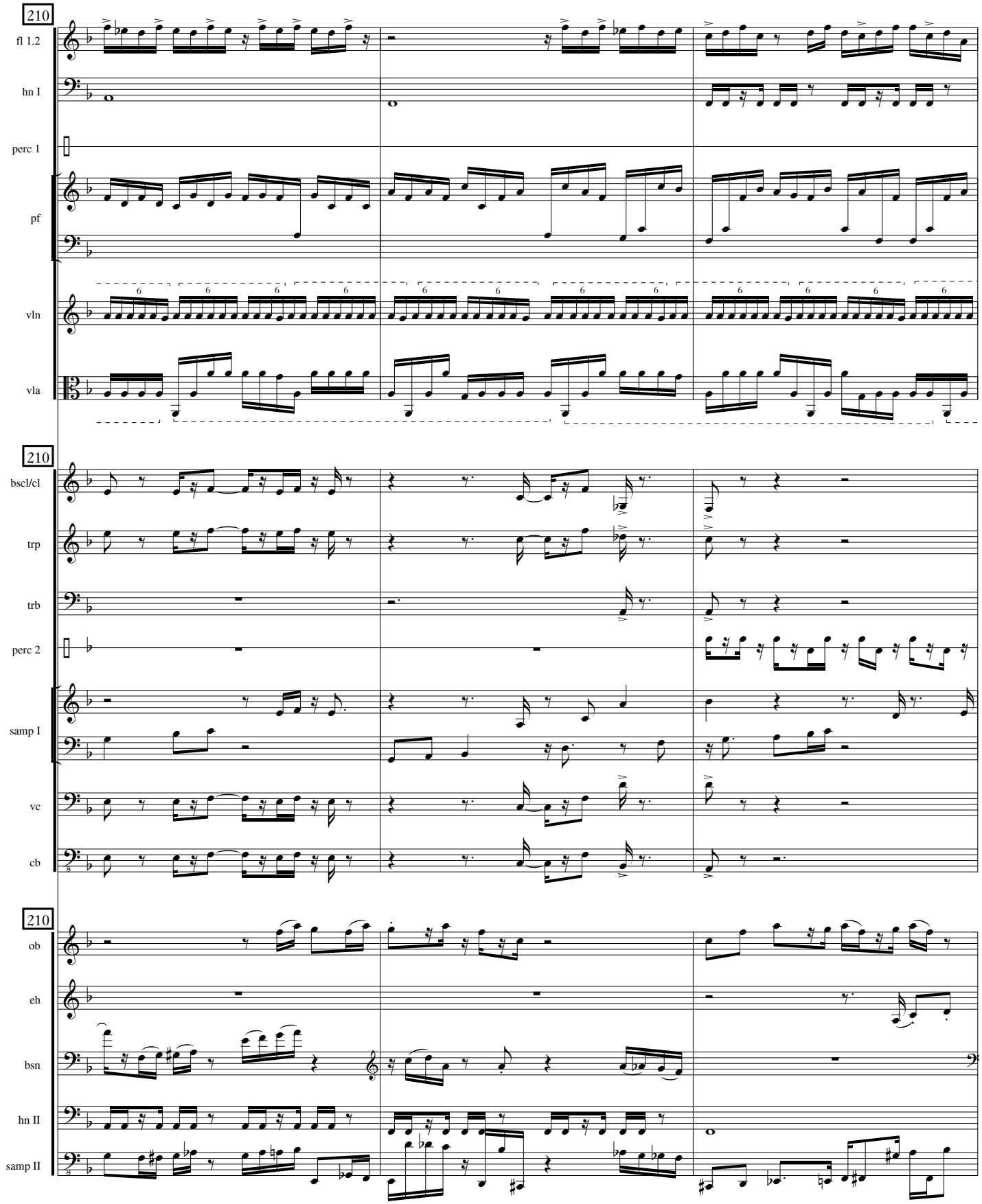
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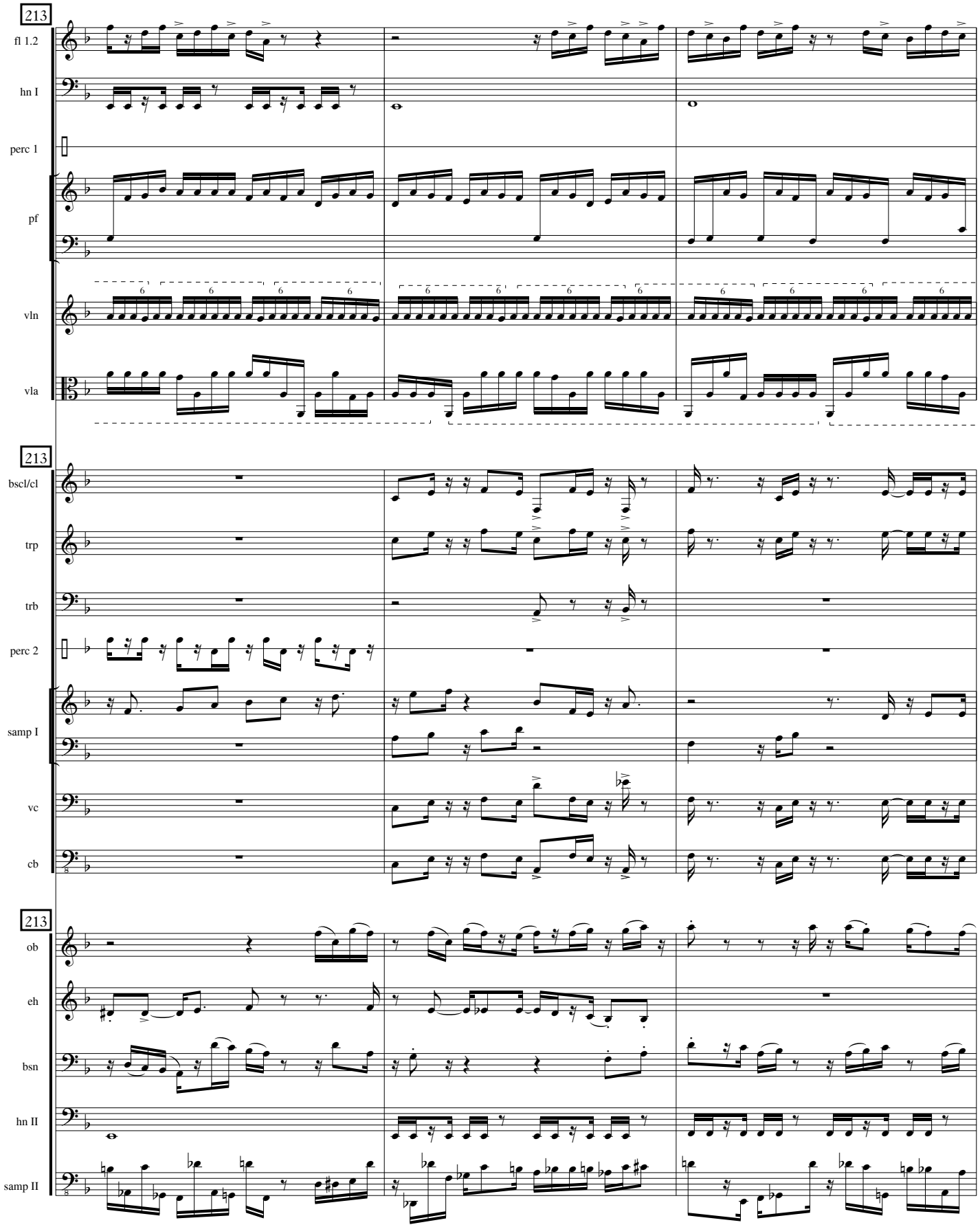
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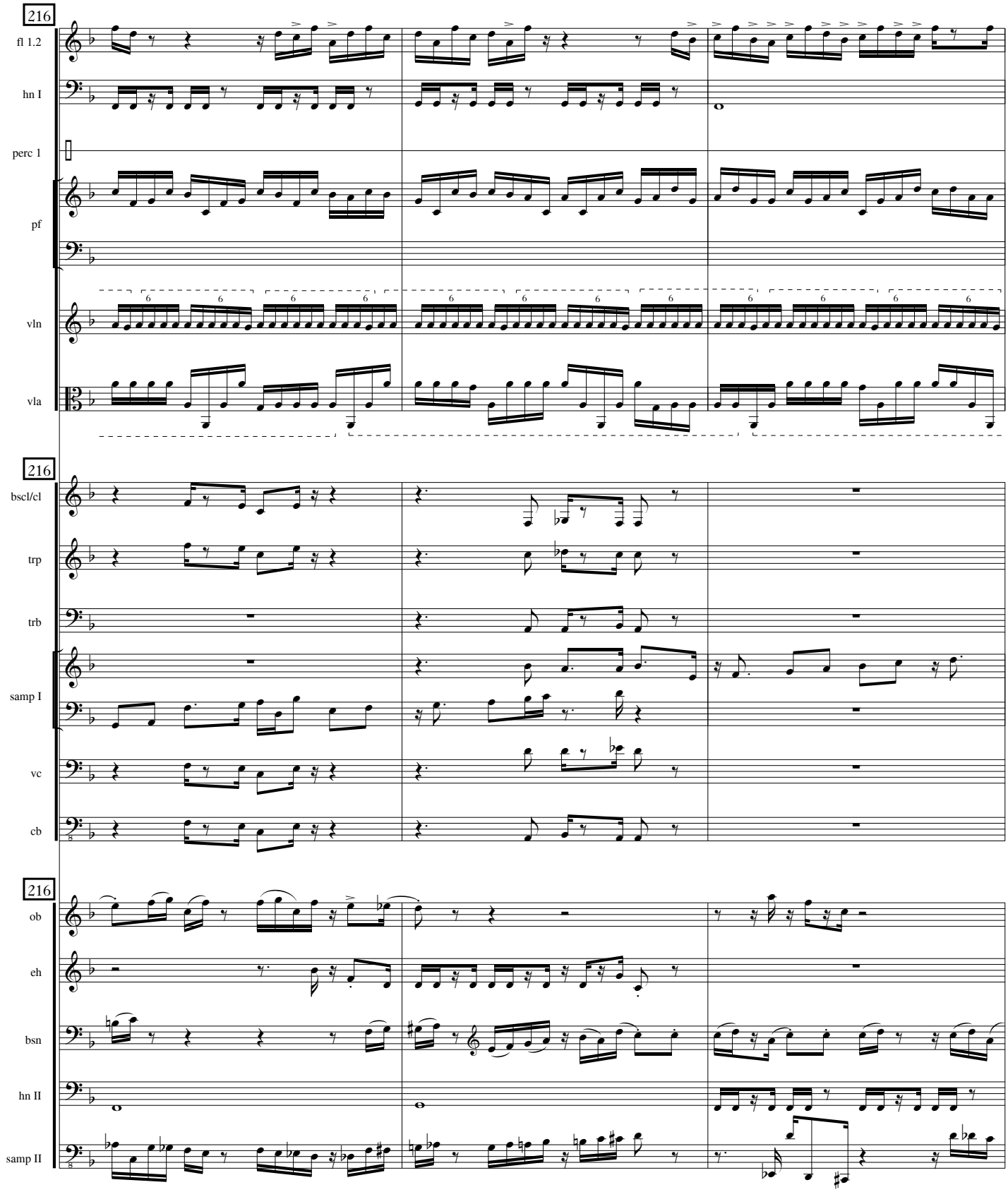
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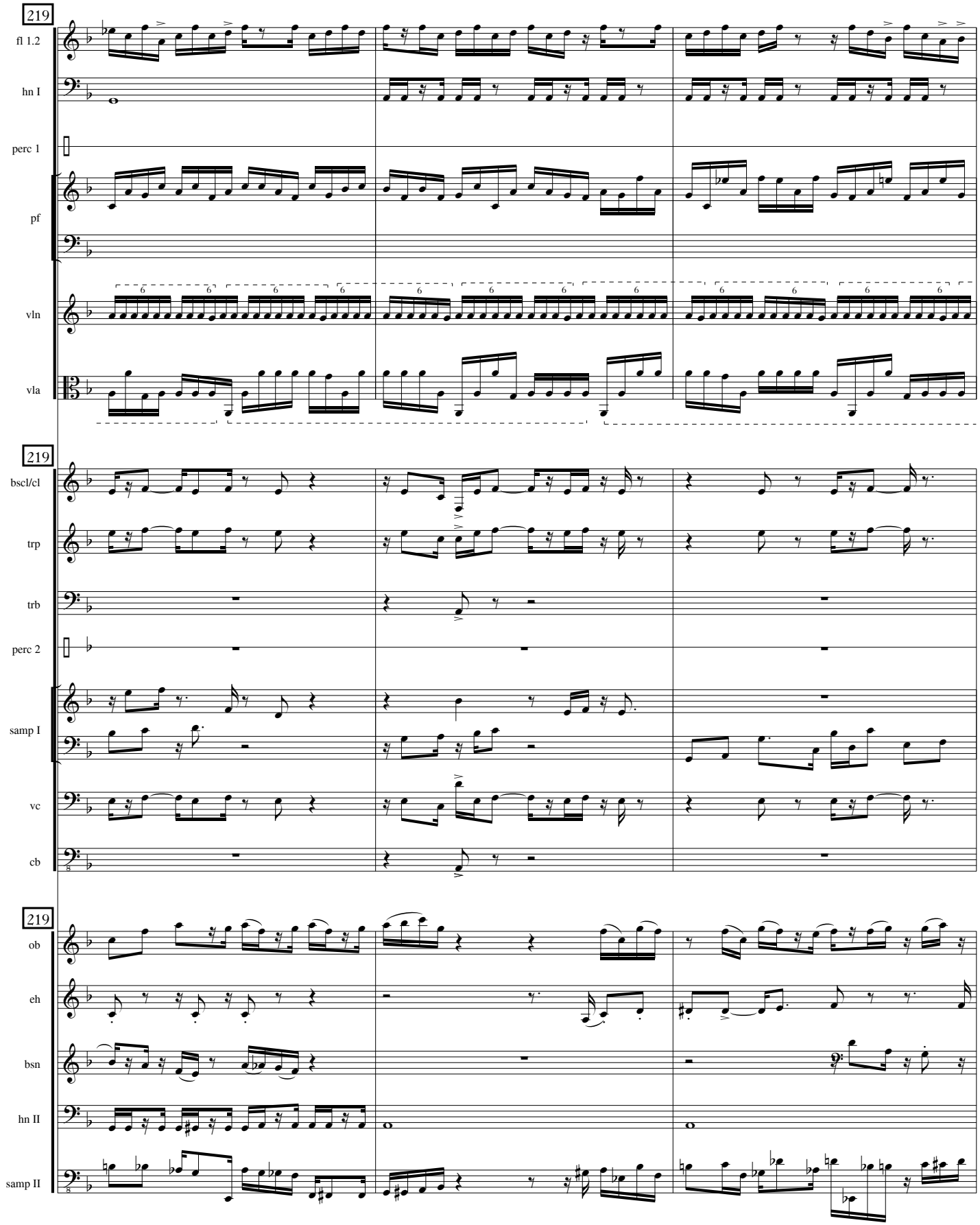
bsn
hn II
samp II

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perc 1
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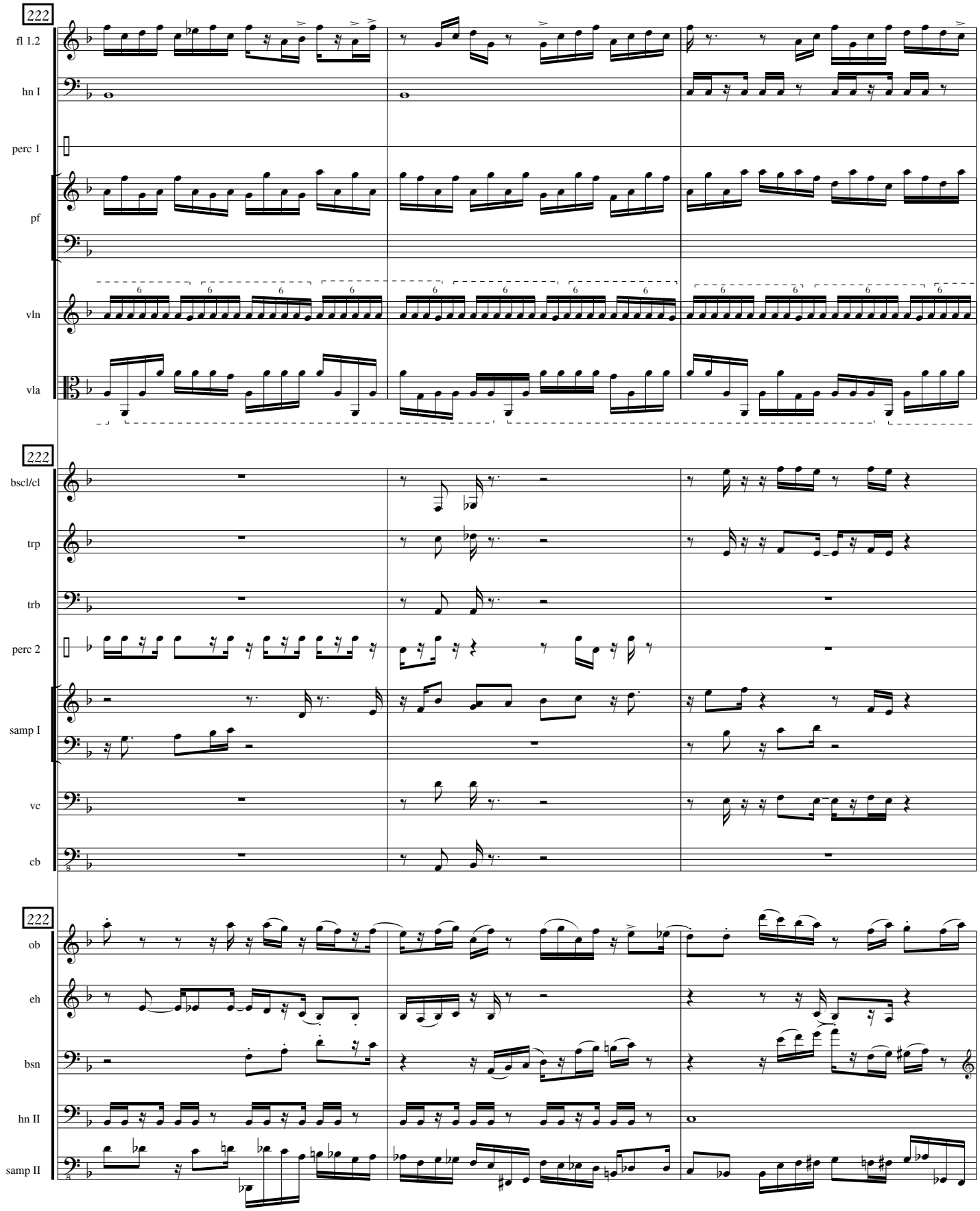
bsn
hn II
samp II

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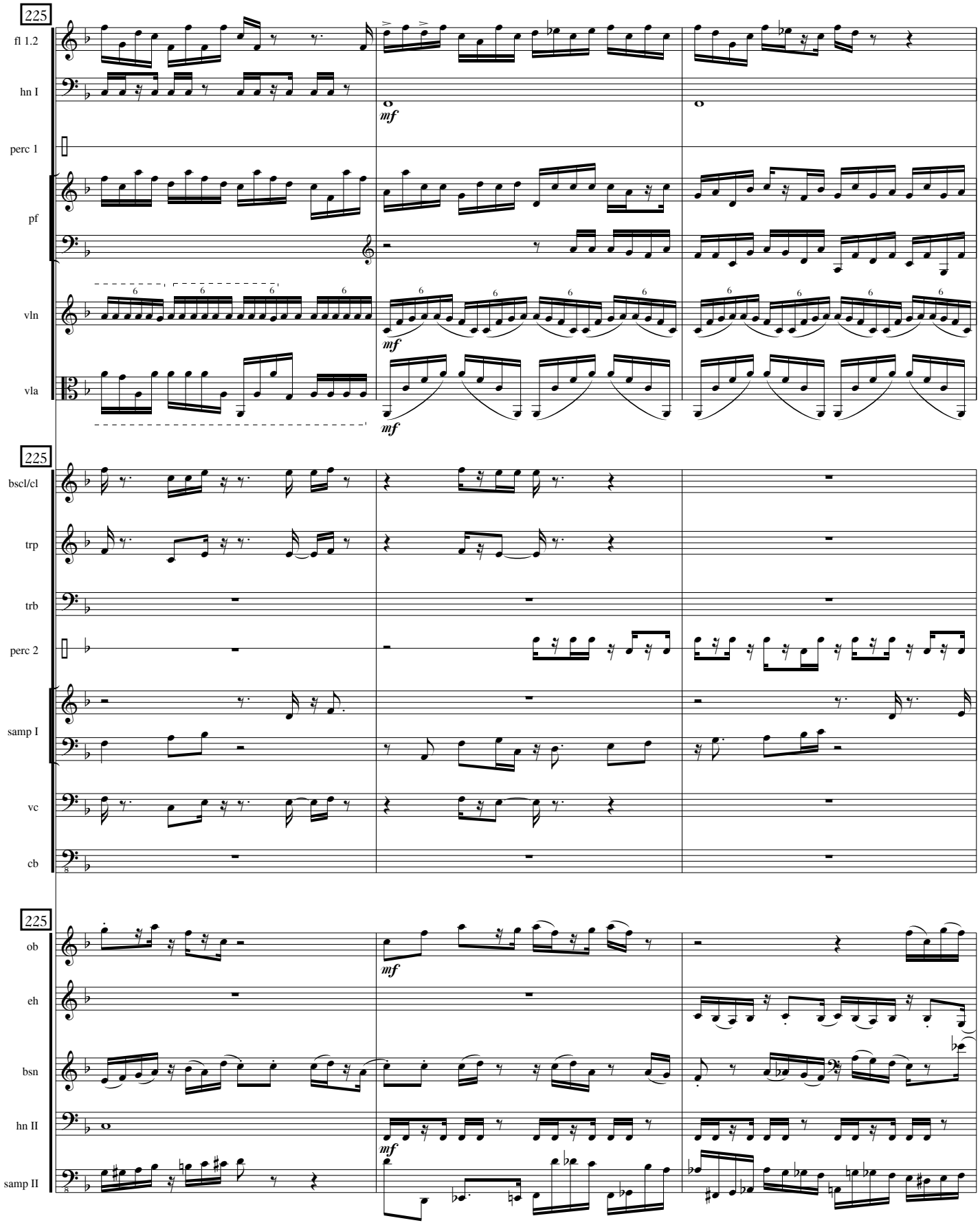
bsn
hn II
samp II

225
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perc 1
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hn II
samp II
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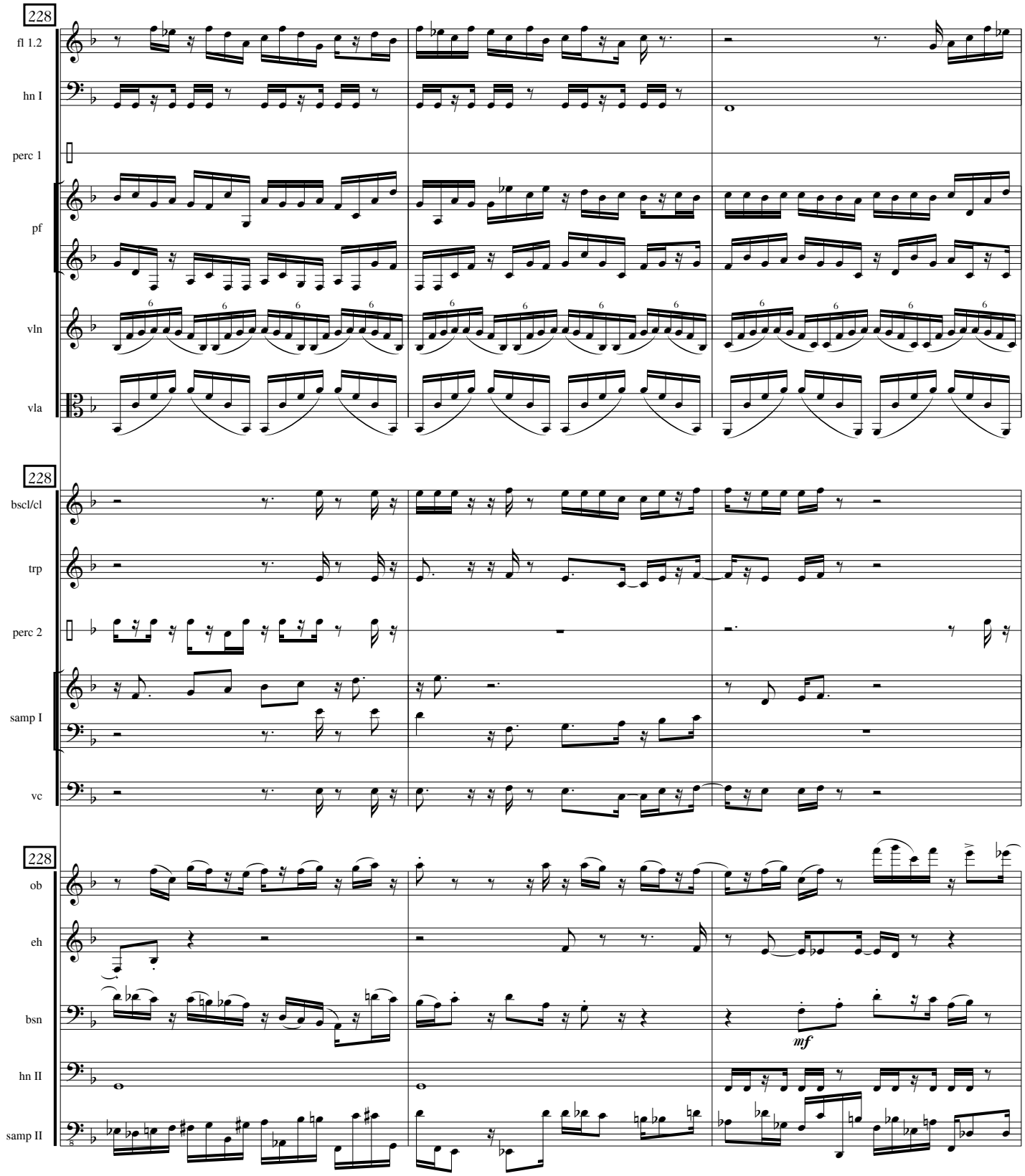
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samp I
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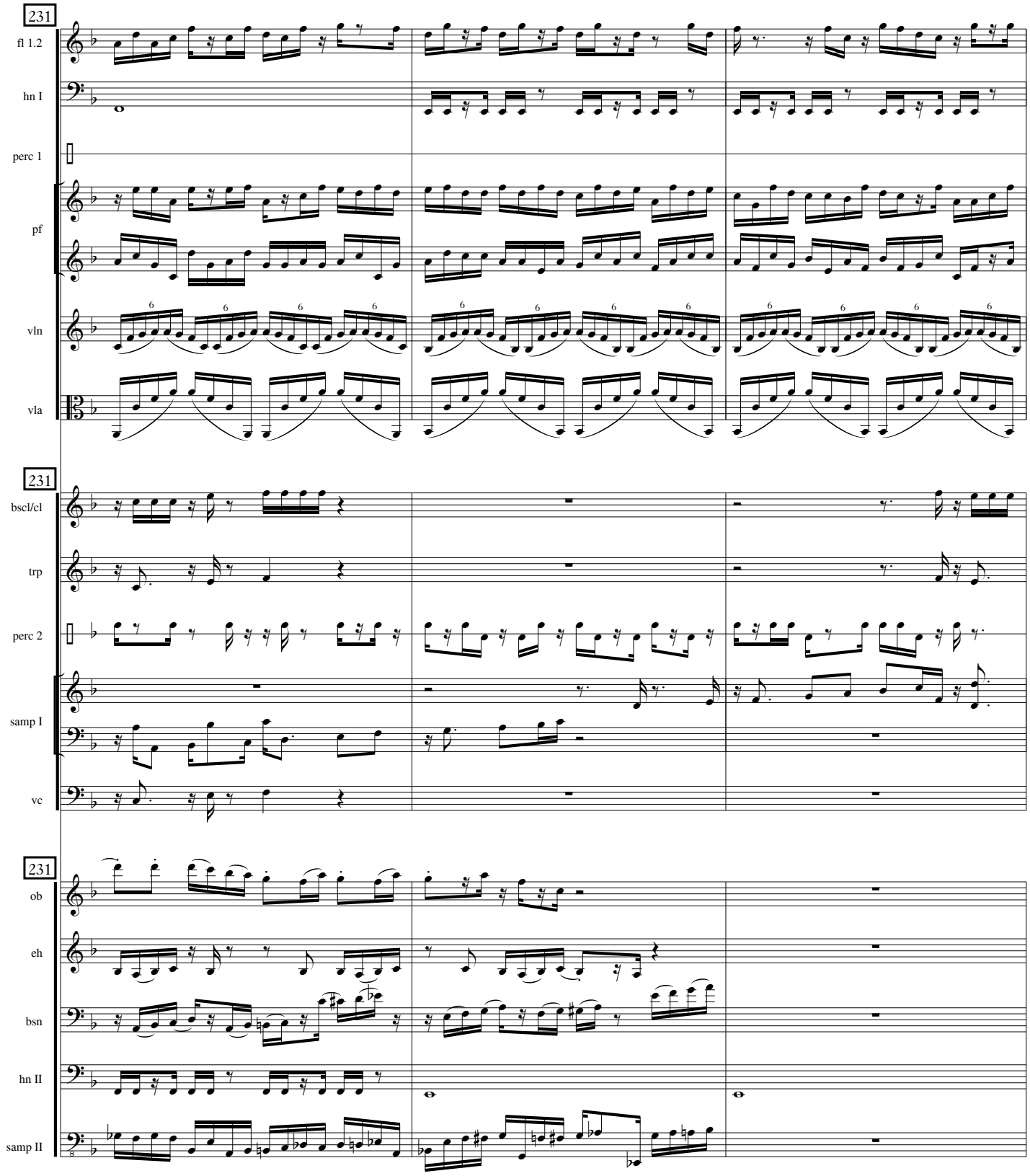
mf
hn II
samp II

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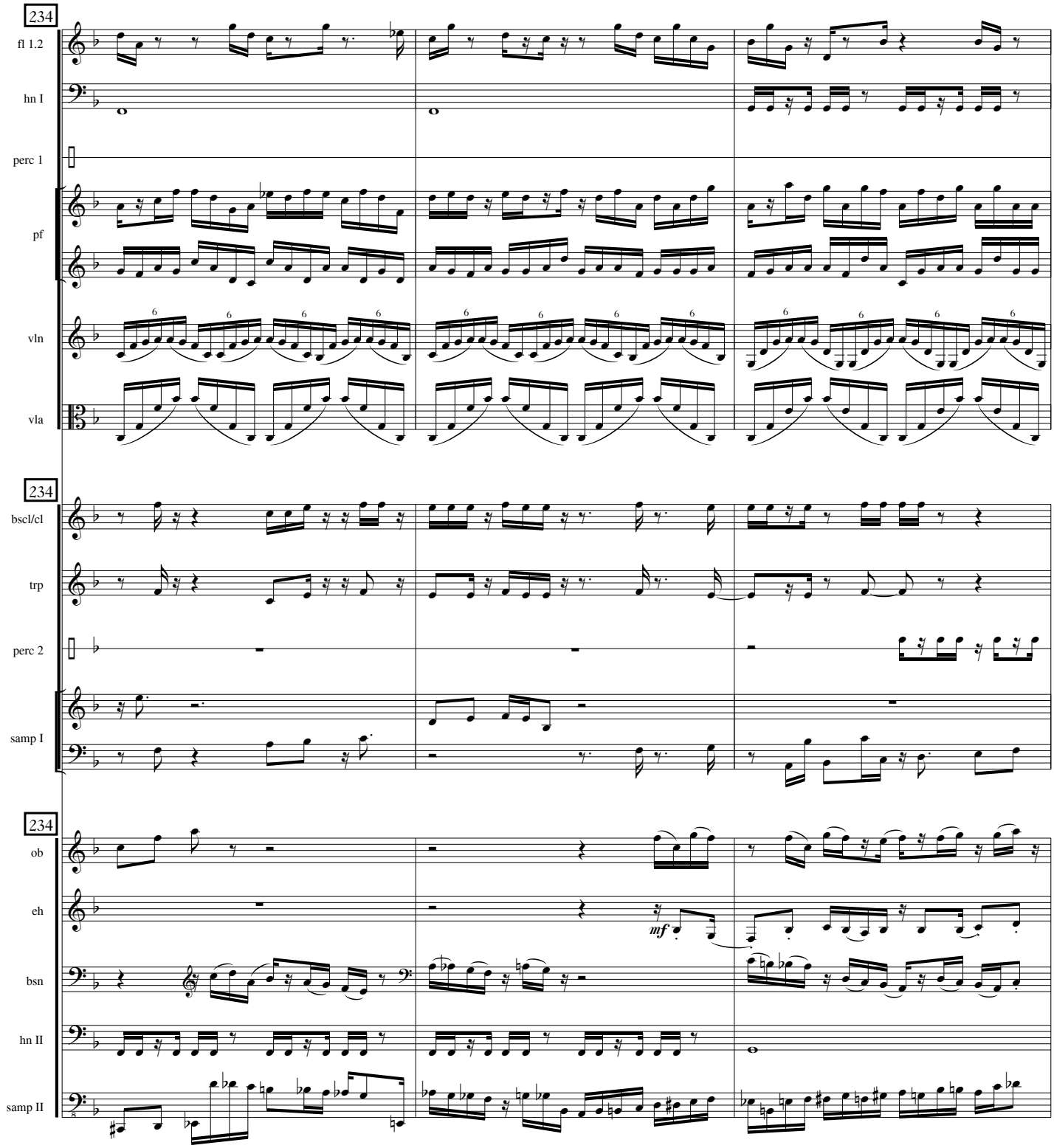
hn II
samp II

234
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perc 2
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hn II
samp II
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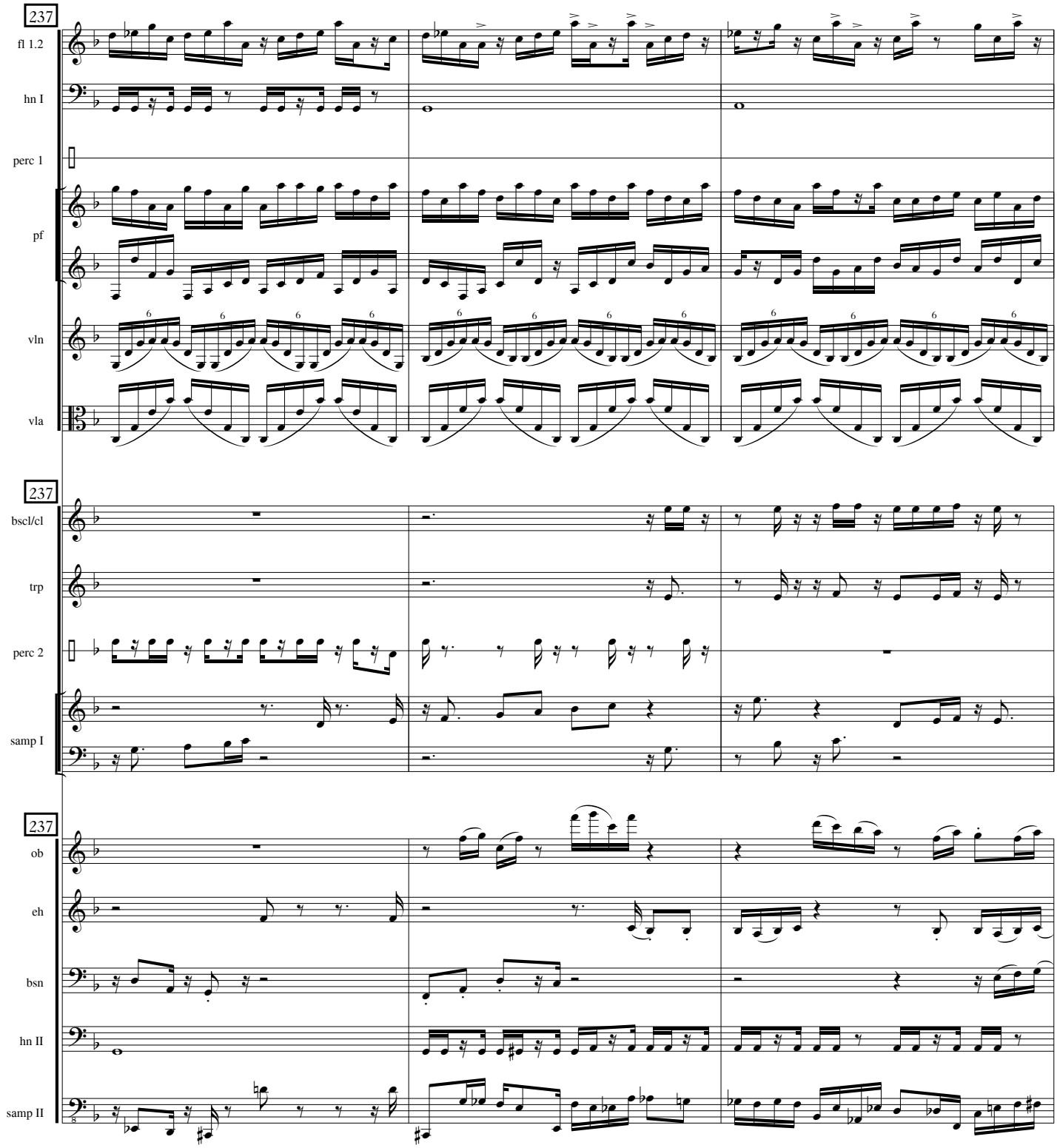
237
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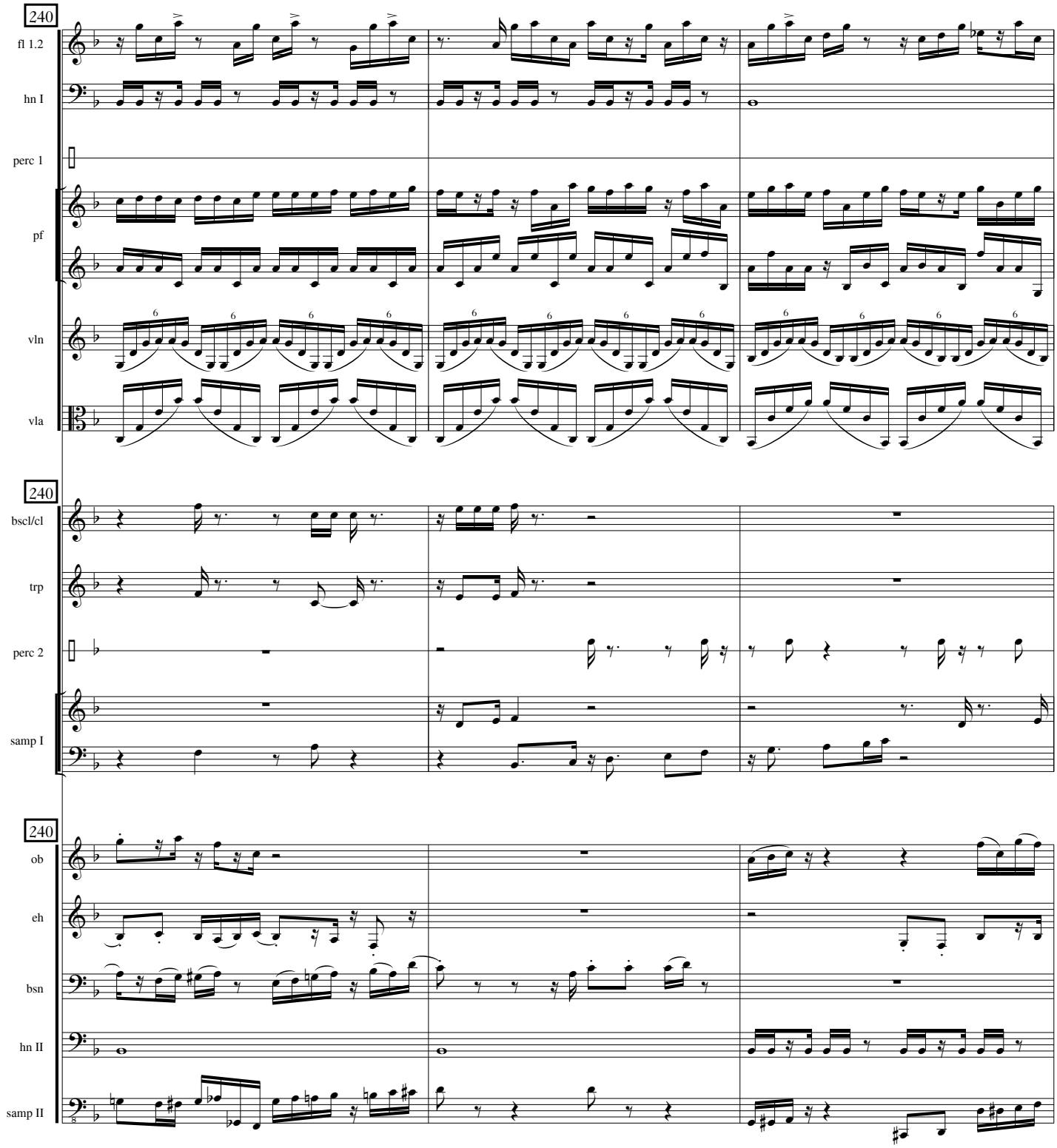
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pf
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bscl/cl
trp
perc 2
samp I
240
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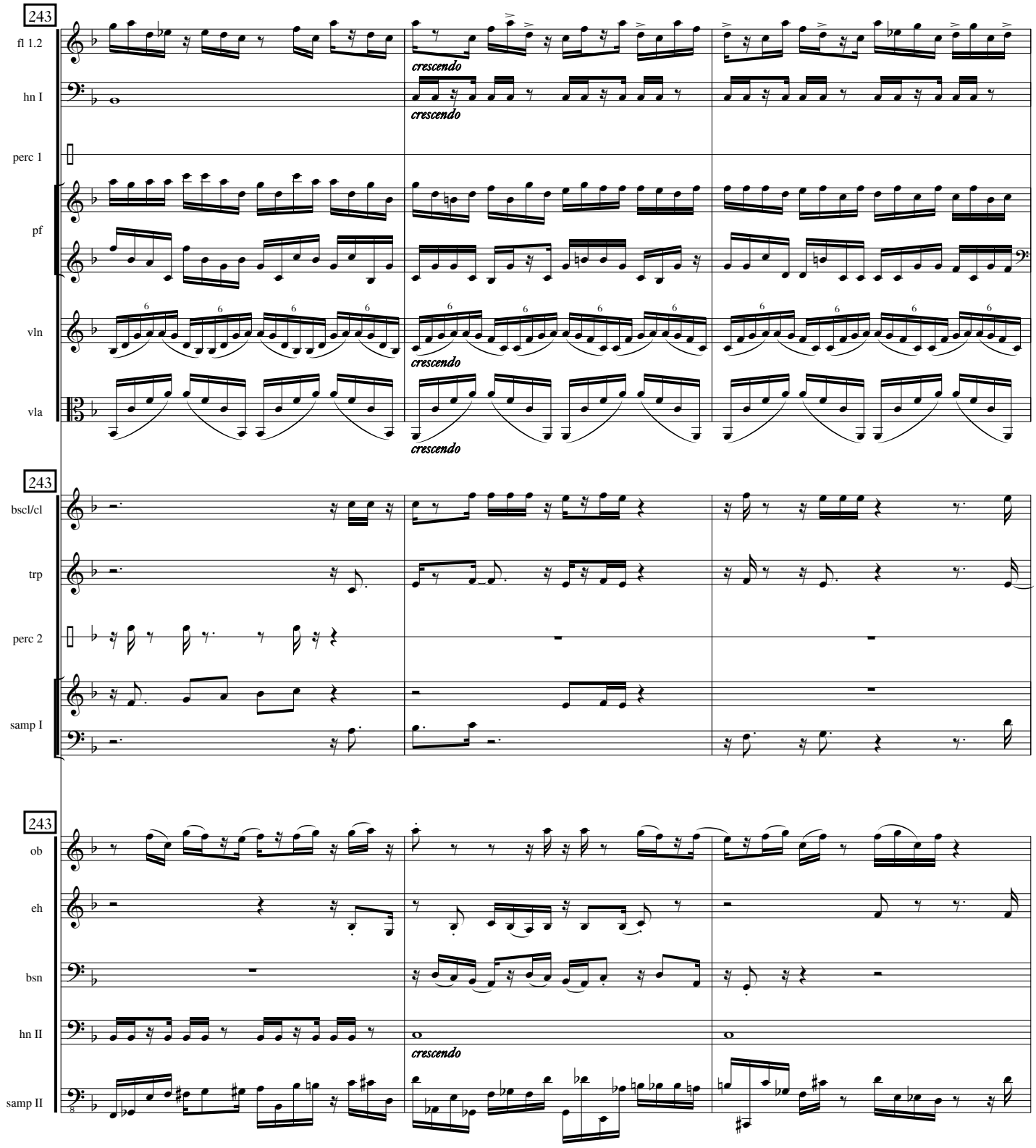
bsn
hn II
samp II

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pf
vln
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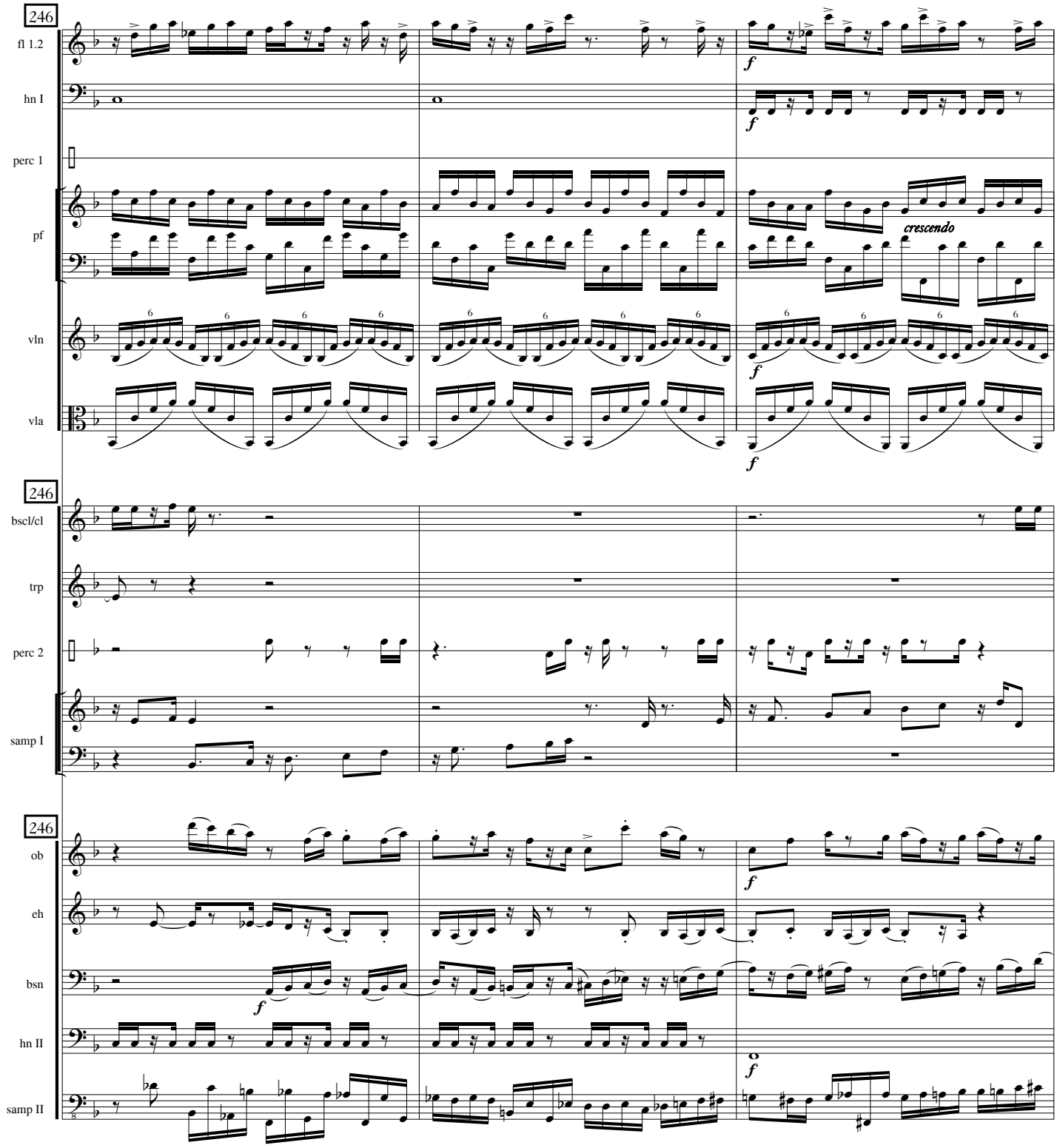
bscl/cl
trp
perc 2
samp I
243
ob
eh
bsn
hn II
samp II
crescendo

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perc 1
pf
vln
vla
f
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246
bscl/cl
trp
perc 2
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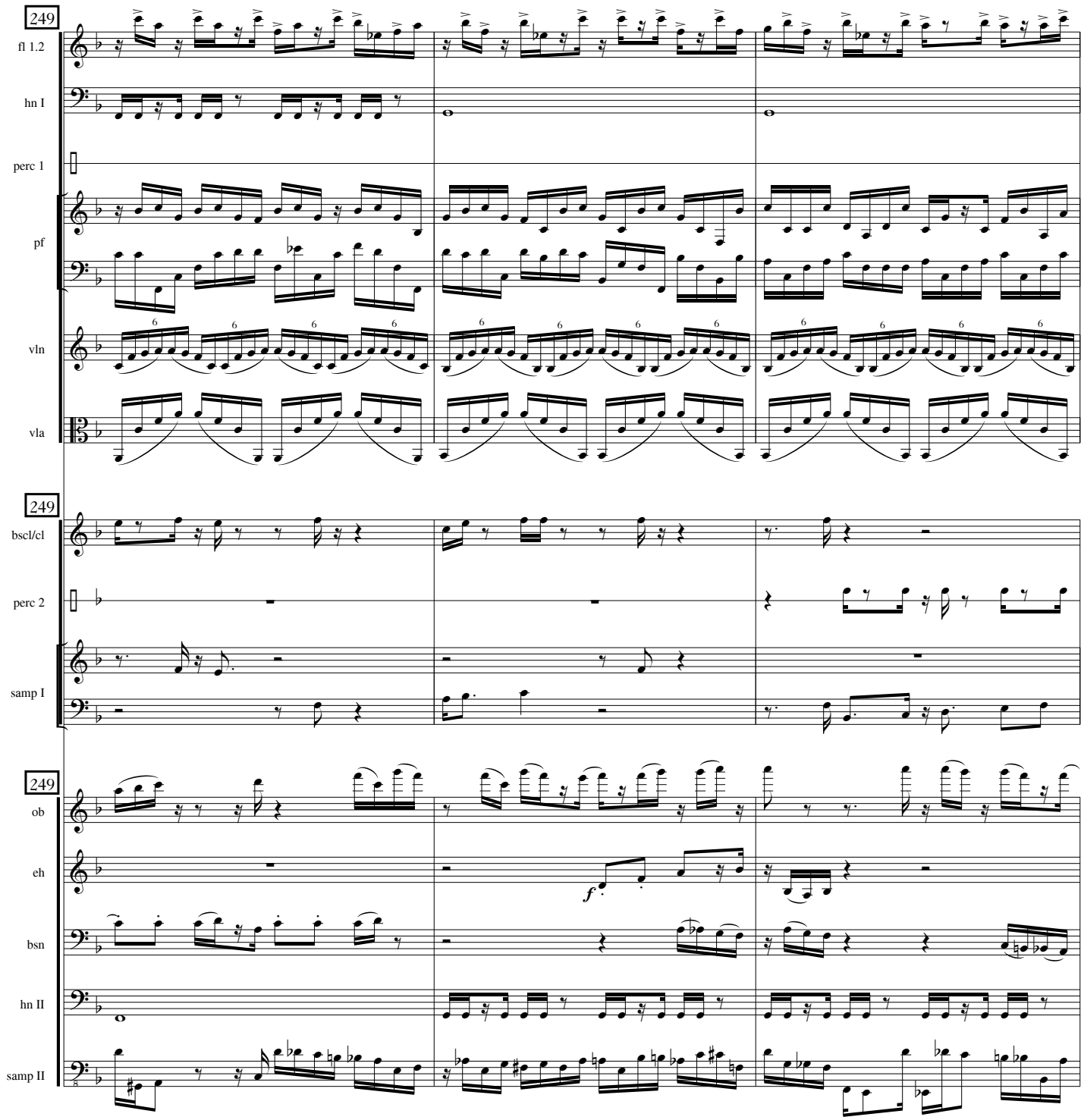
bsn
hn II
samp II
f

249
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pf
vln
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perc 2
samp I
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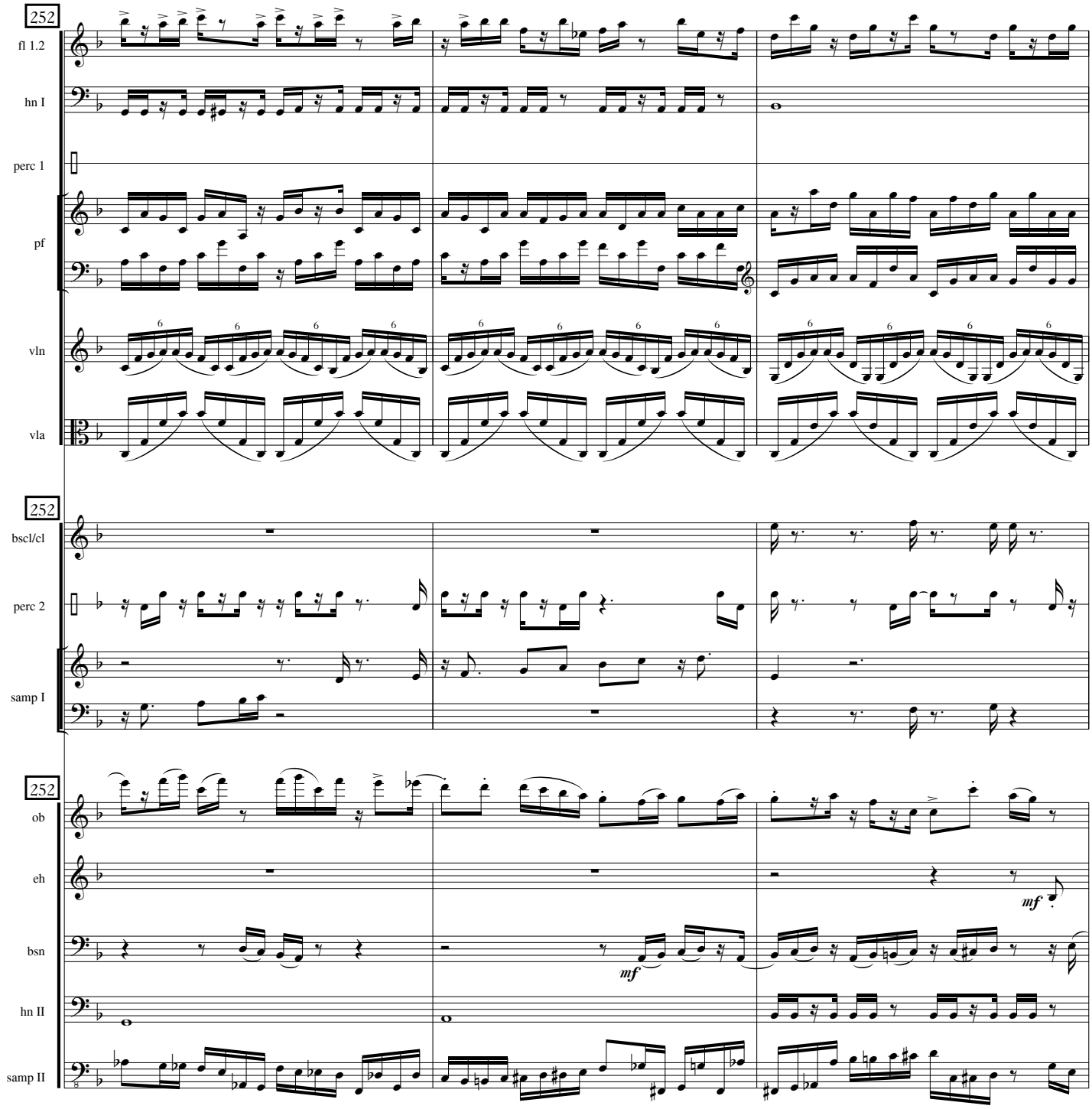
hn II
samp II

252
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perc 2
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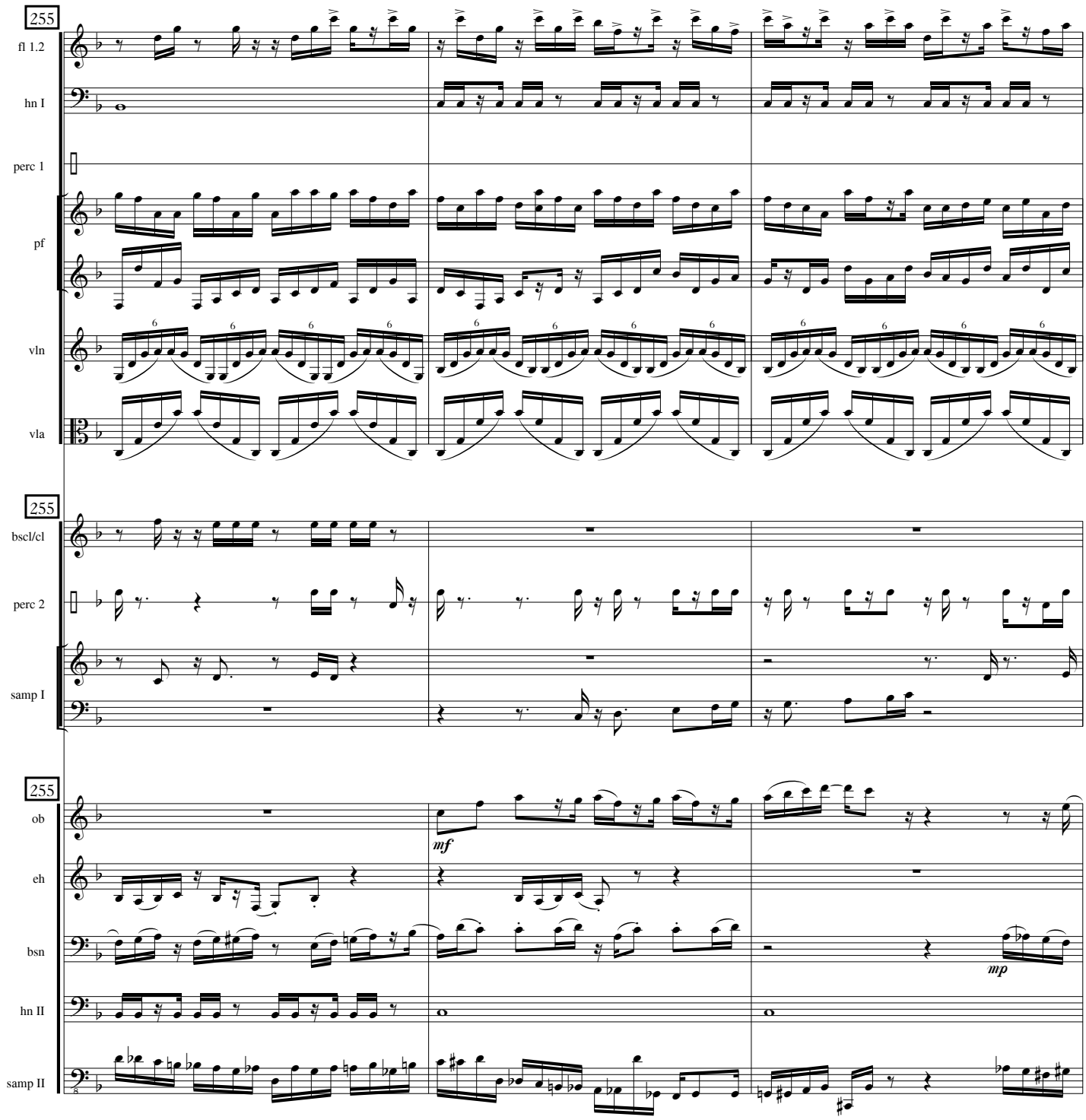
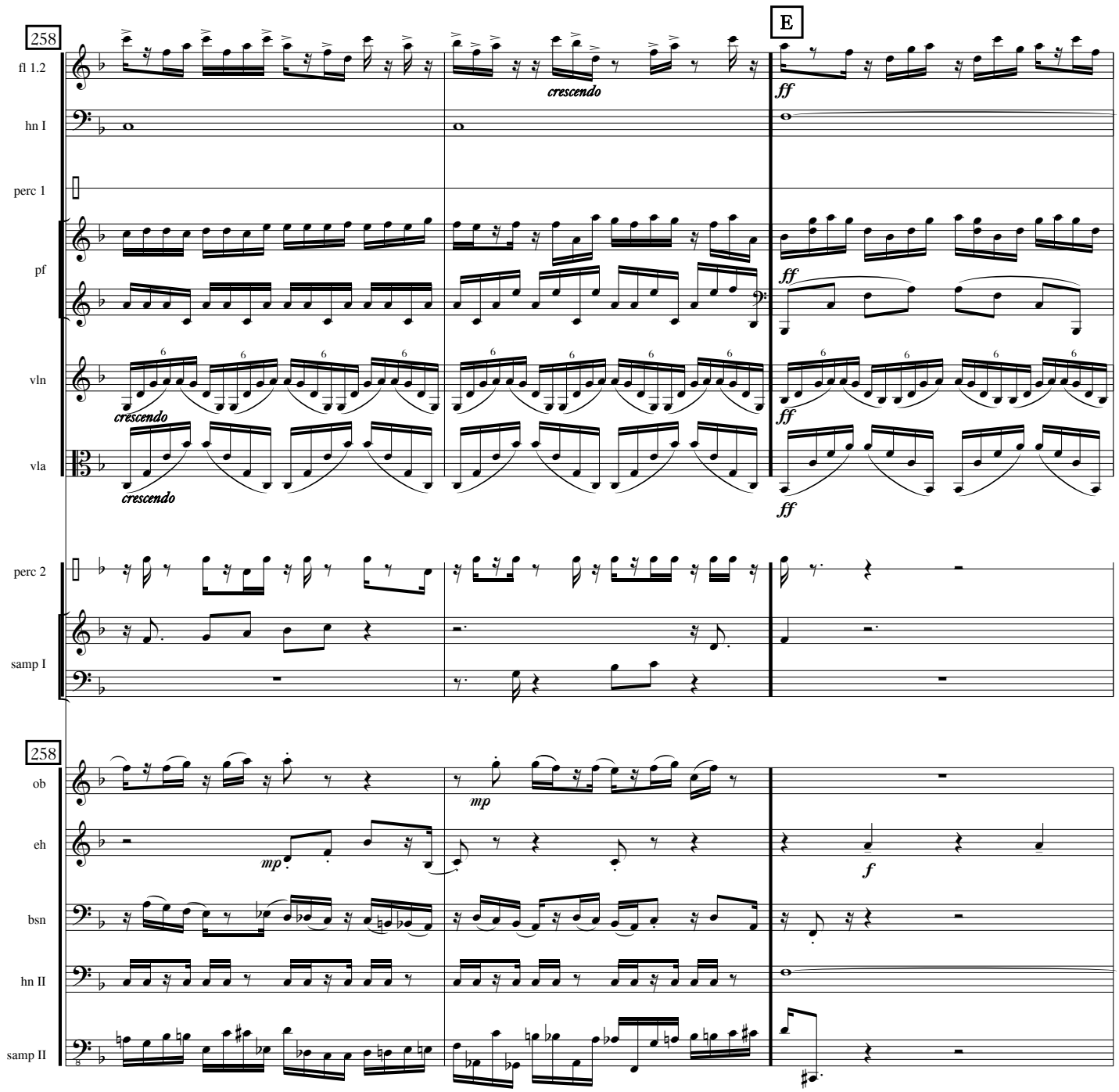
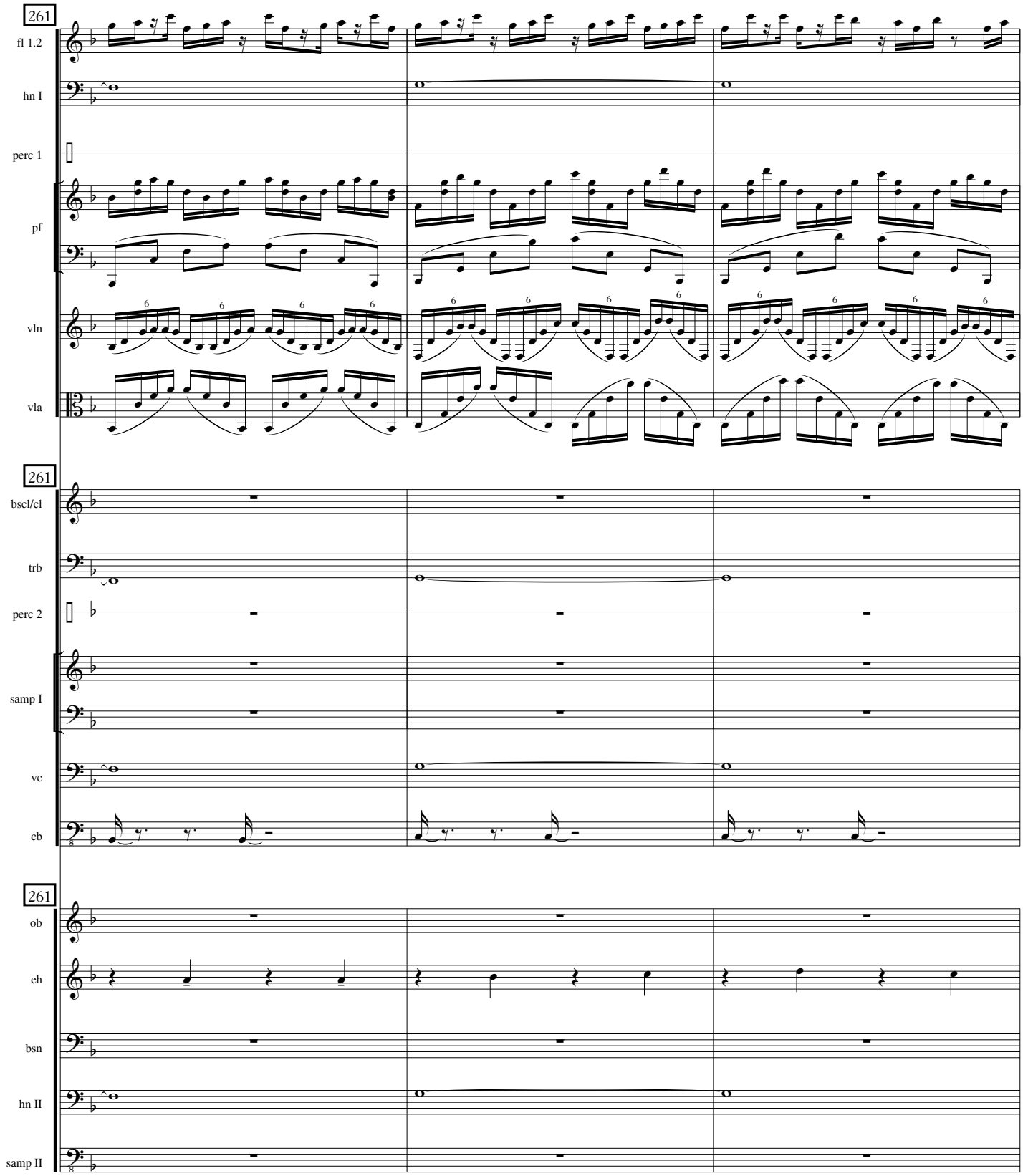
samp II
mf
mf

255
fl 1.2
hn I
perc 1
pf
vln
vla
255
bscl/cl
perc 2
samp I
255
ob
mf
eh
bsn
mp
hn II
samp II

258
E
fl 1.2
hn I
perc 1
pf
vln
vla
perc 2
samp I
258
ob
eh
bsn
hn II
samp II
crescendo
crescendo
crescendo
ff
ff
ff
ff
mp
mp
f

261
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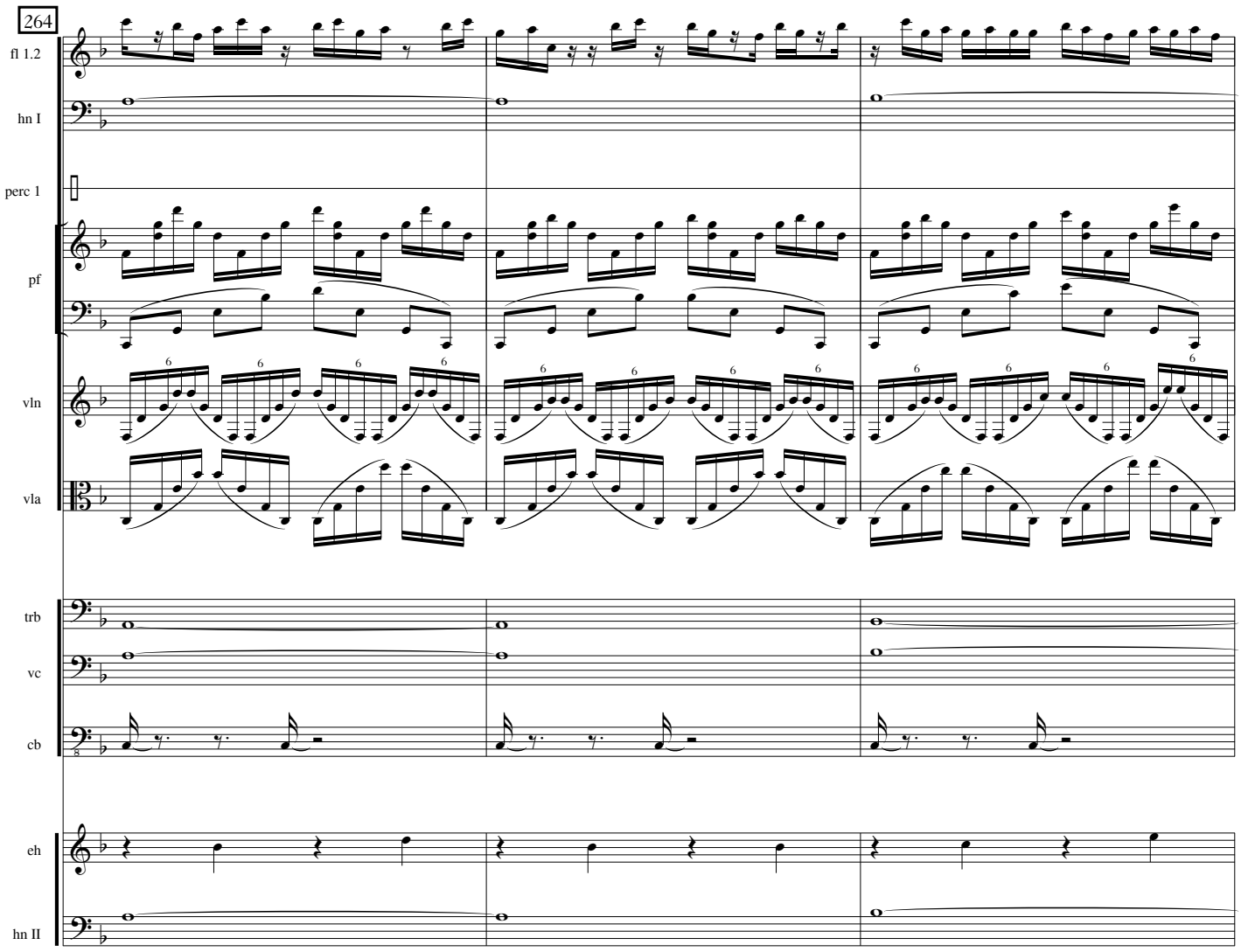
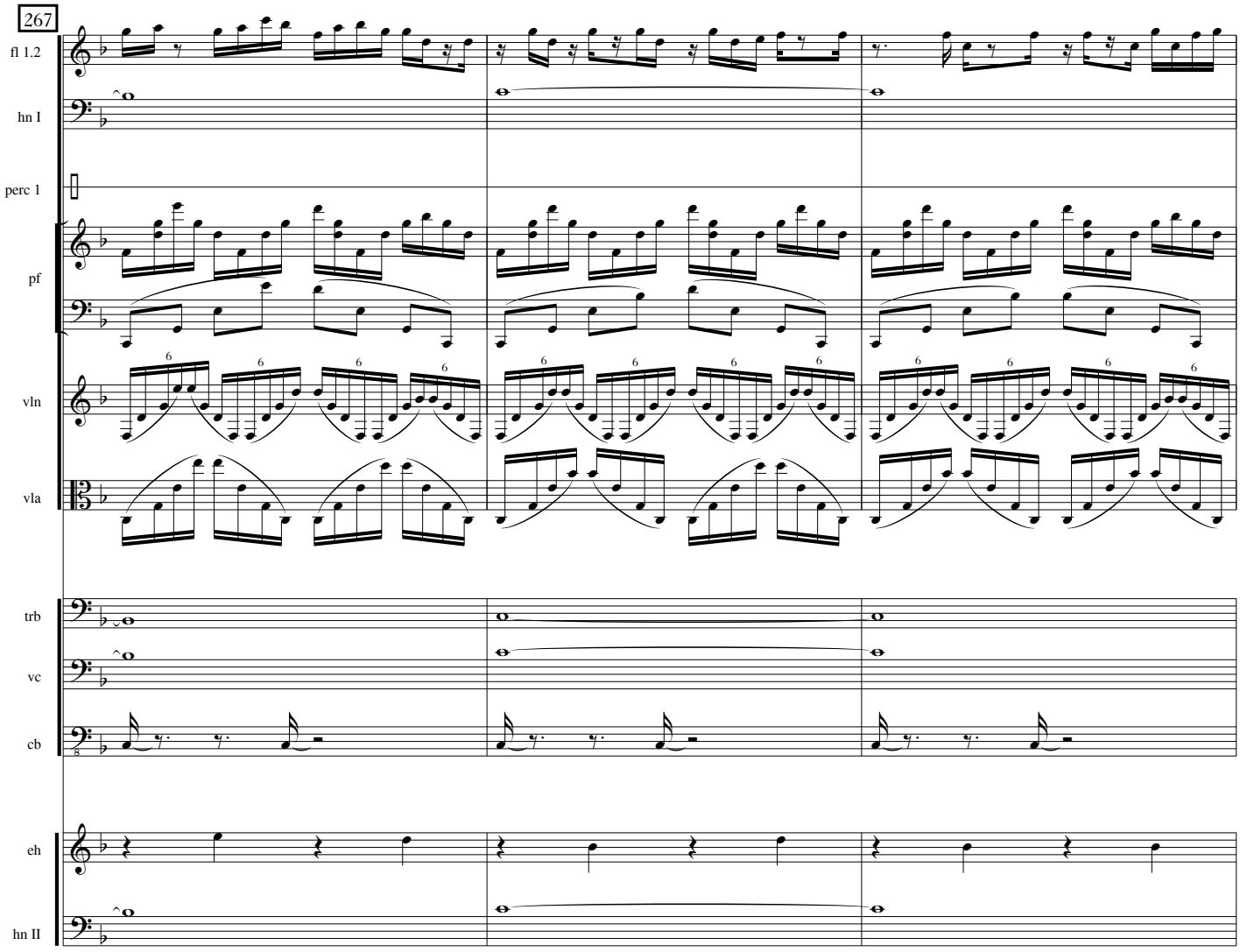
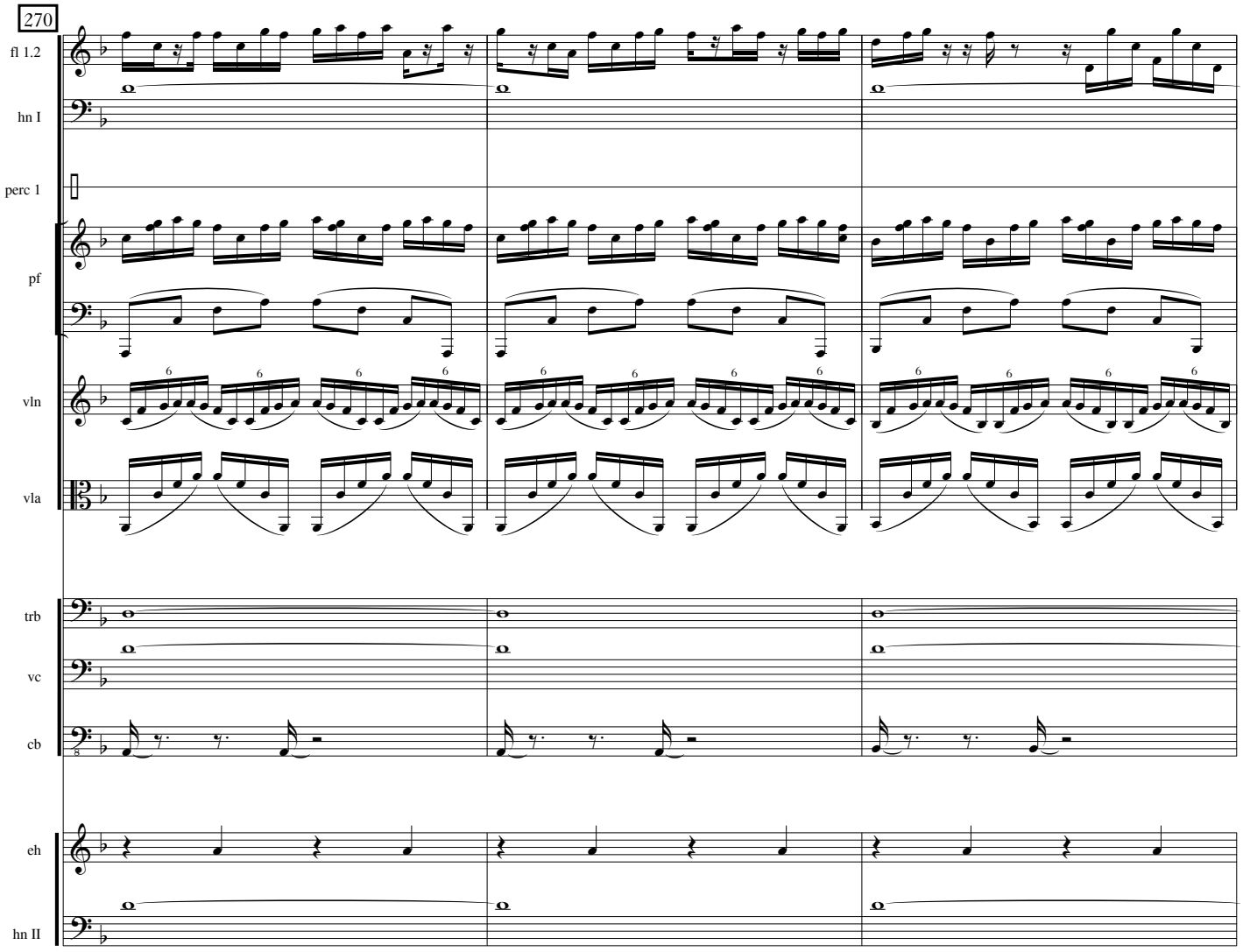
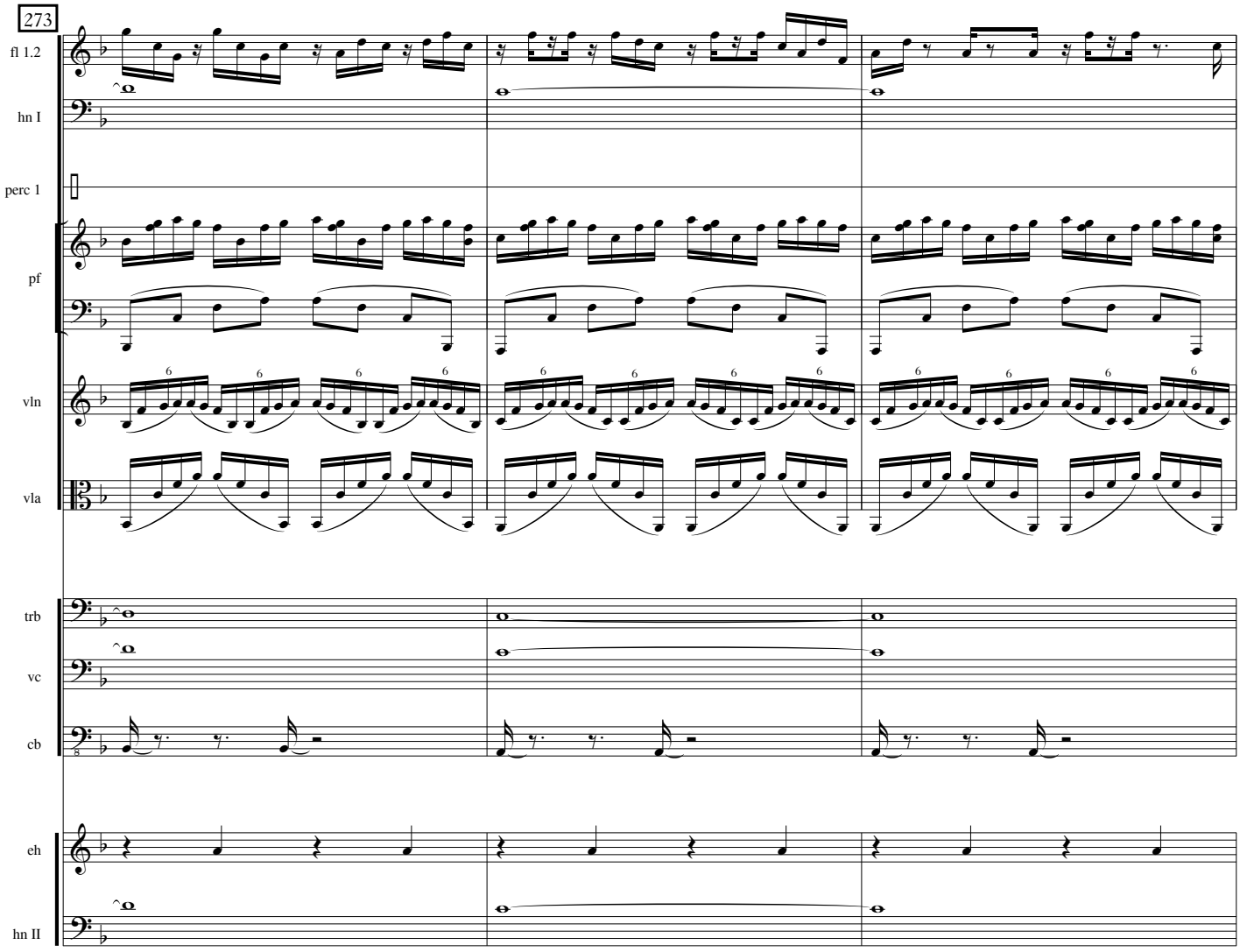
hn I
perc 1
pf
vln
vla
261
bscl/cl
trb
perc 2
samp I
vc
cb
261
ob
eh
bsn
hn II
samp II

264
fl 1.2
hn I
perc 1
pf
vln
vla
trb
vc
cb
eh
hn II

267
fl 1.2
hn I
perc 1
pf
vln
vla
trb
vc
cb
eh
hn II

270
fl 1.2
hn I
perc 1
pf
vln
vla
trb
vc
cb
eh
hn II

273
fl 1.2
hn I
perc 1
pf
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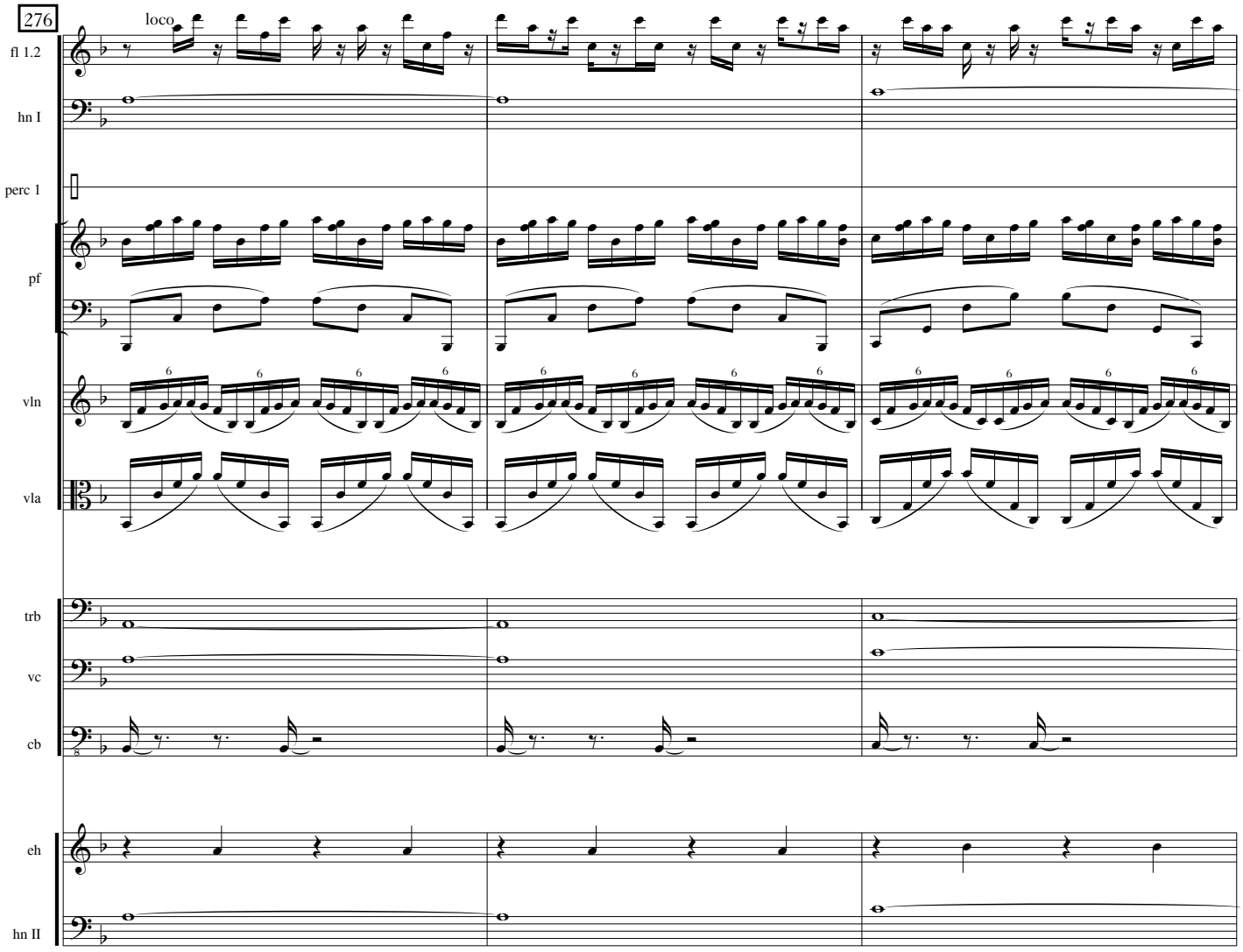
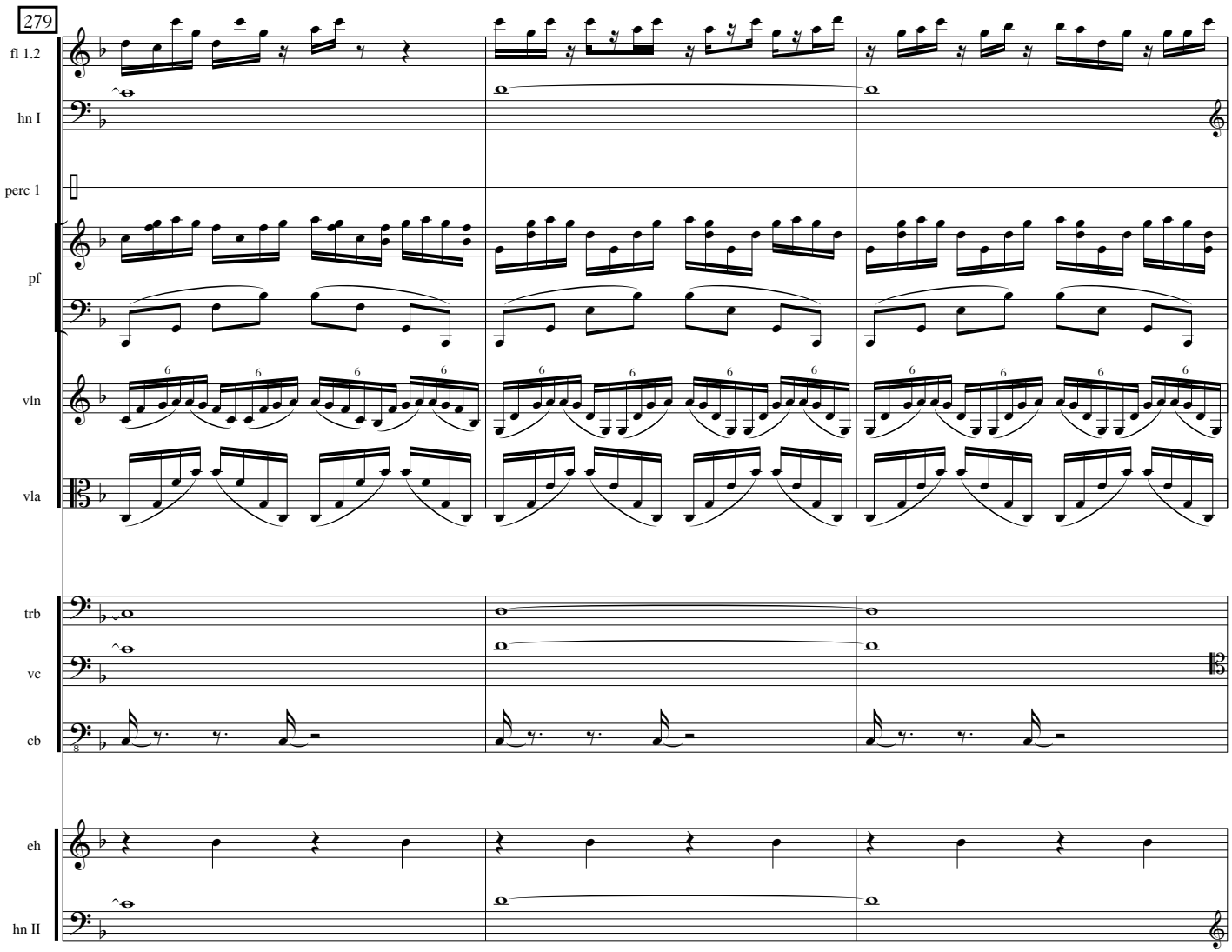
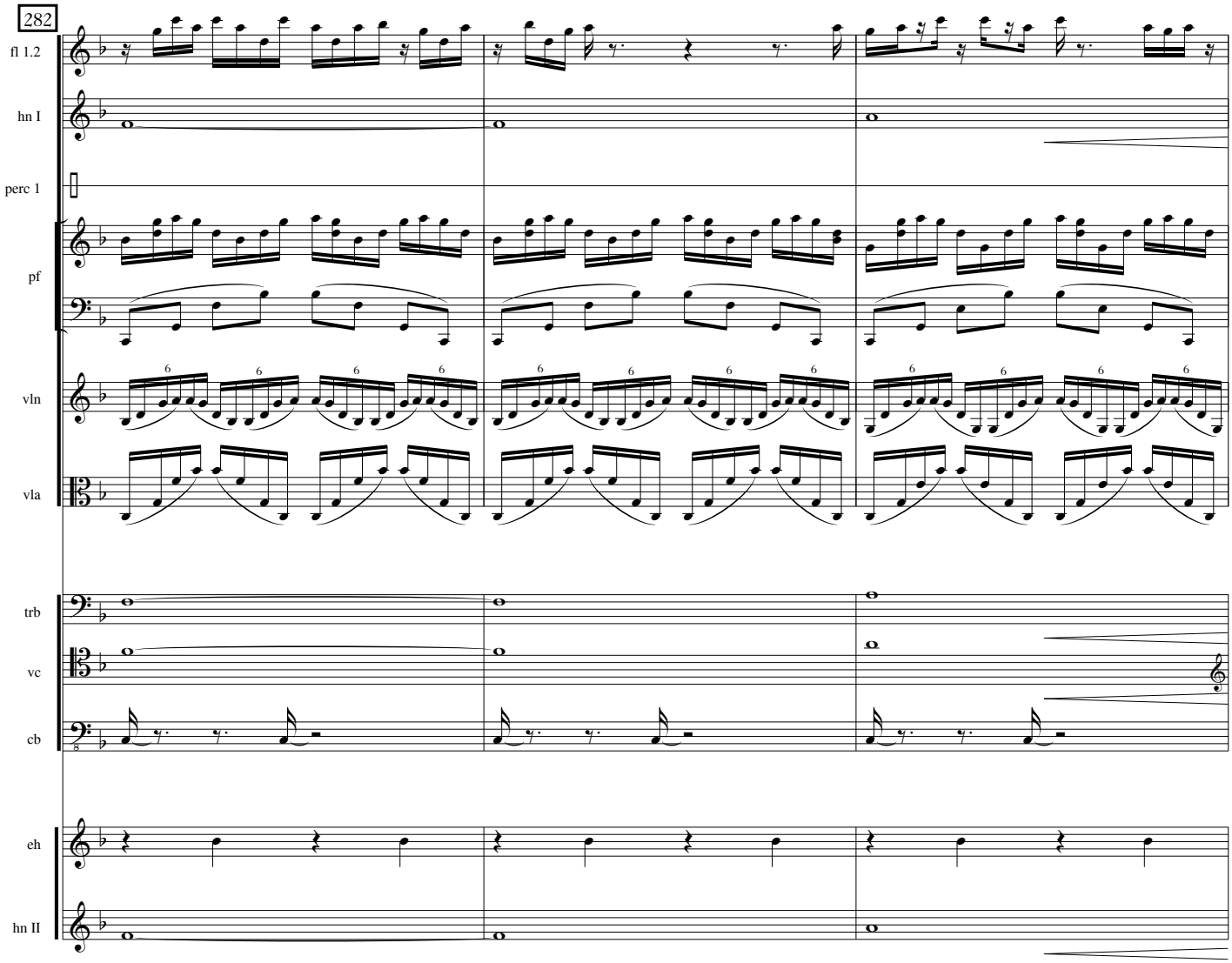
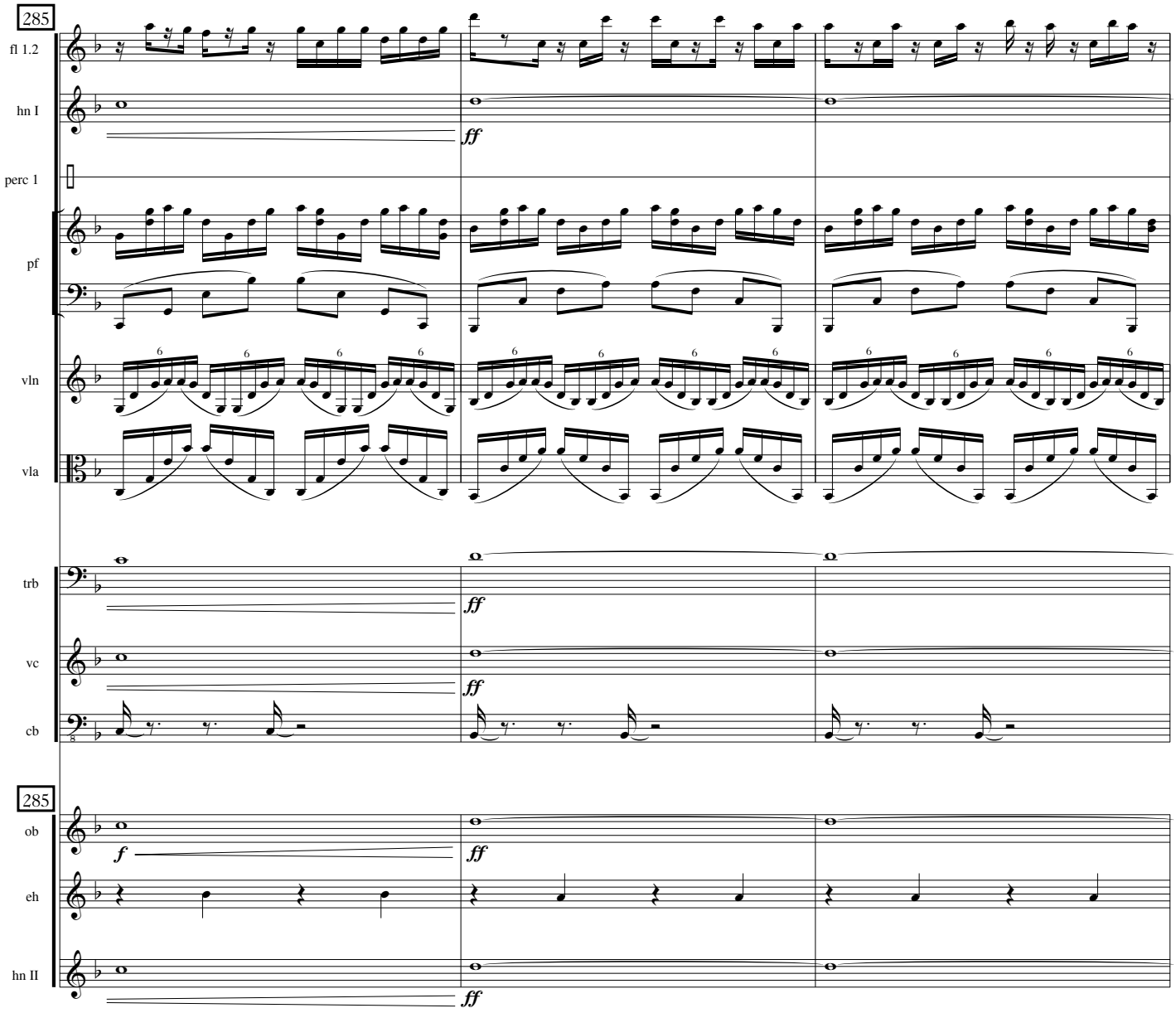
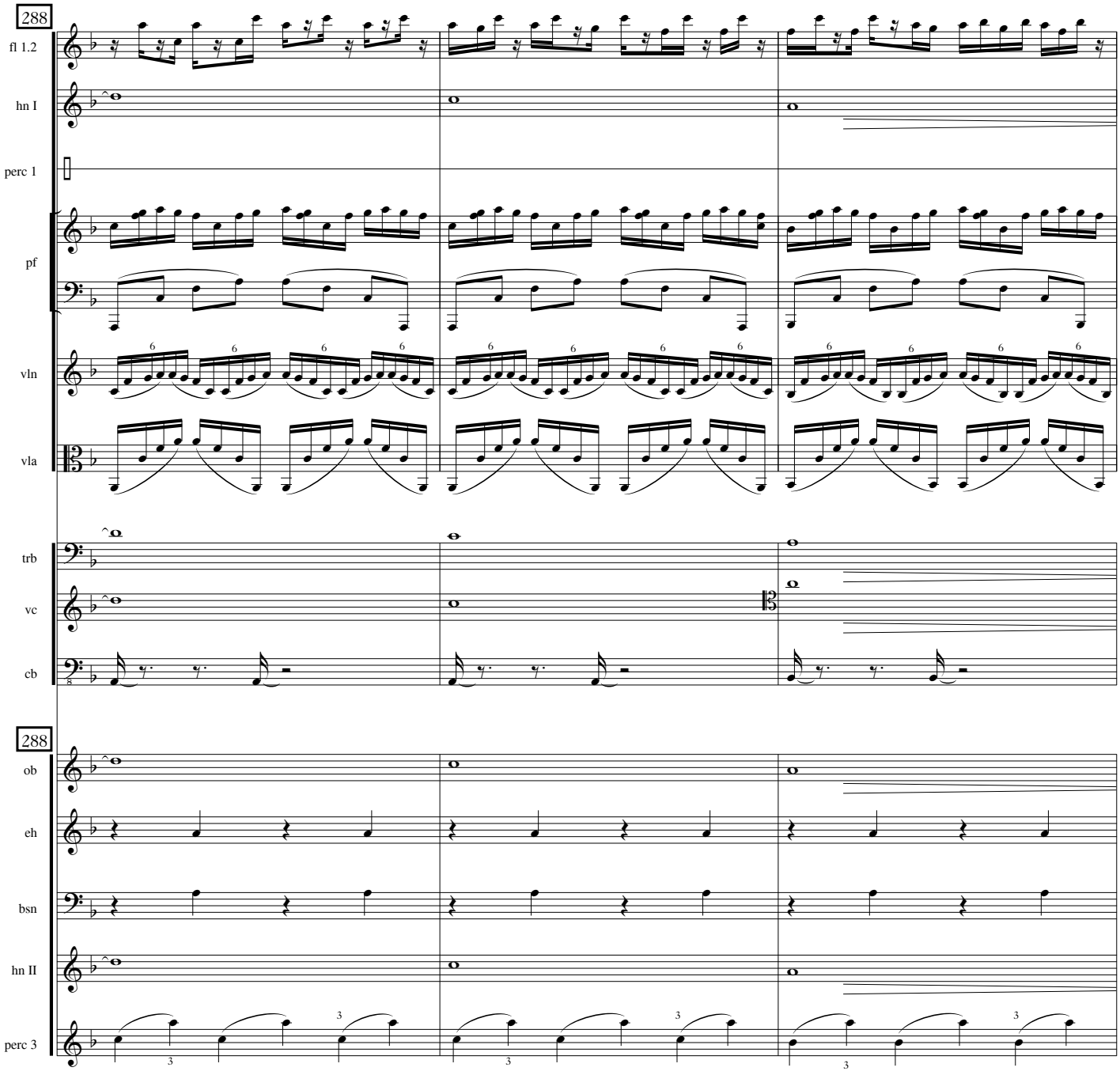
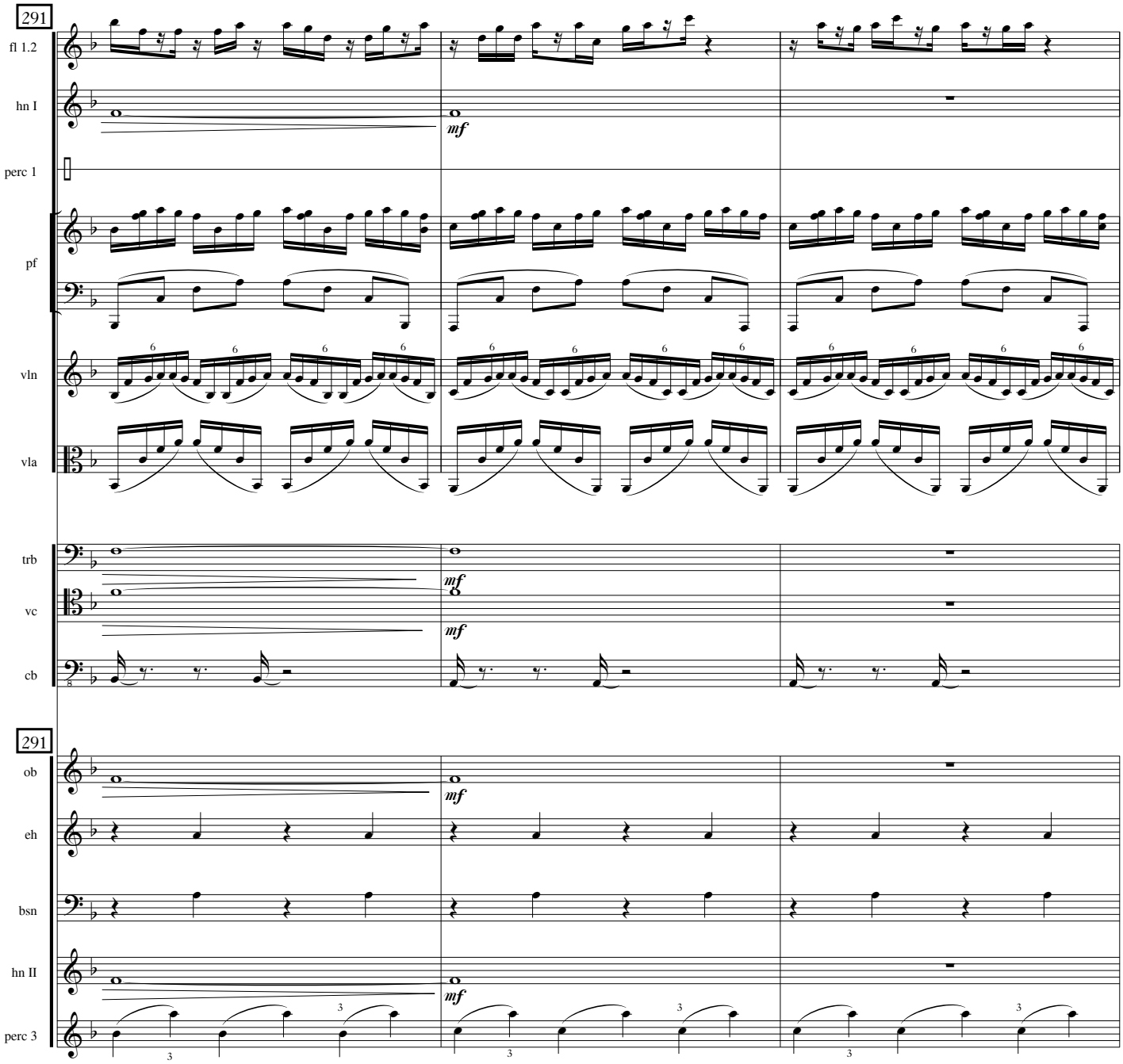
vla
trb
vc
cb
eh
hn II

276
loco
fl 1.2
hn I
perc 1
pf
vln
vla
trb
vc
cb
eh
hn II

279
fl 1.2
hn I
perc 1
pf
vln
vla
trb
vc
cb
eh
hn II

282
fl 1.2
hn I
perc 1
pf
vln
vla
trb
vc
cb
eh
hn II

285
fl 1.2
hn I
perc 1
pf
vln
vla
trb
vc
cb
285
ob
eh
hn II
ff
f

288
fl 1.2
hn I
perc 1
pf
vln
vla
trb
vc
cb
288
ob
eh
bsn
hn II
perc 3

291
fl 1.2
hn I
mf
perc 1
pf
vln
vla
trb
mf
vc
mf
cb
291
ob
mf
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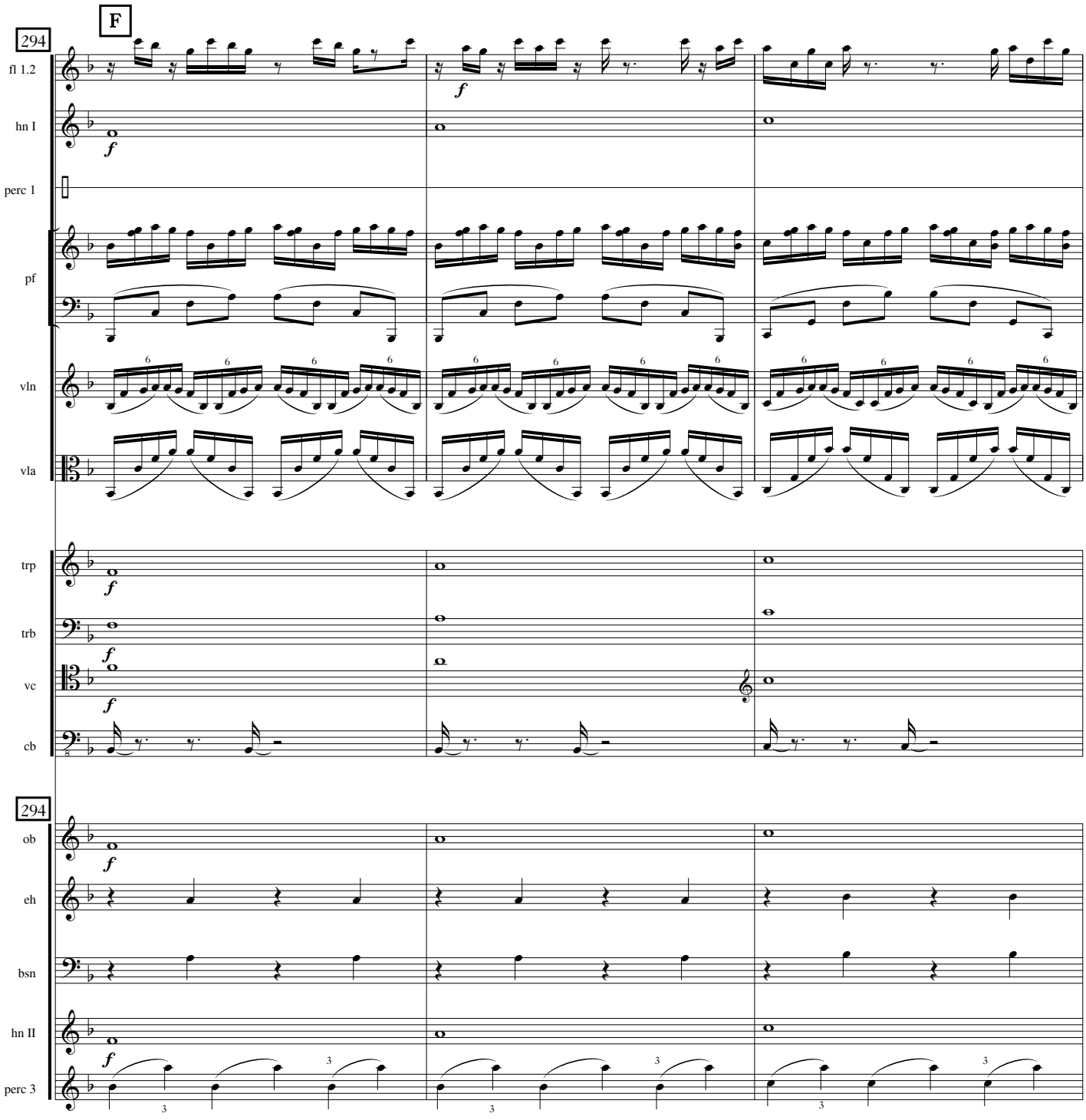
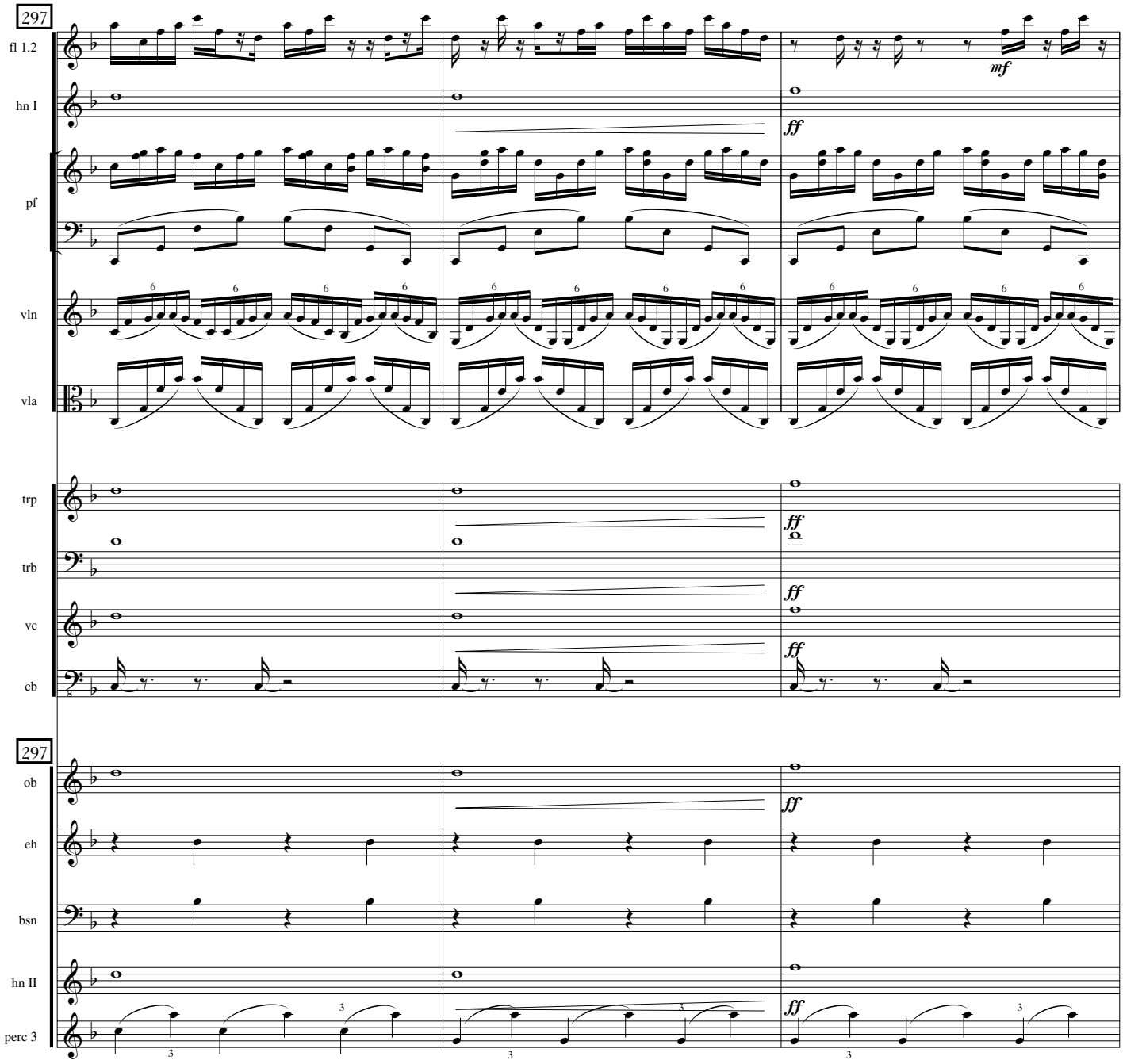
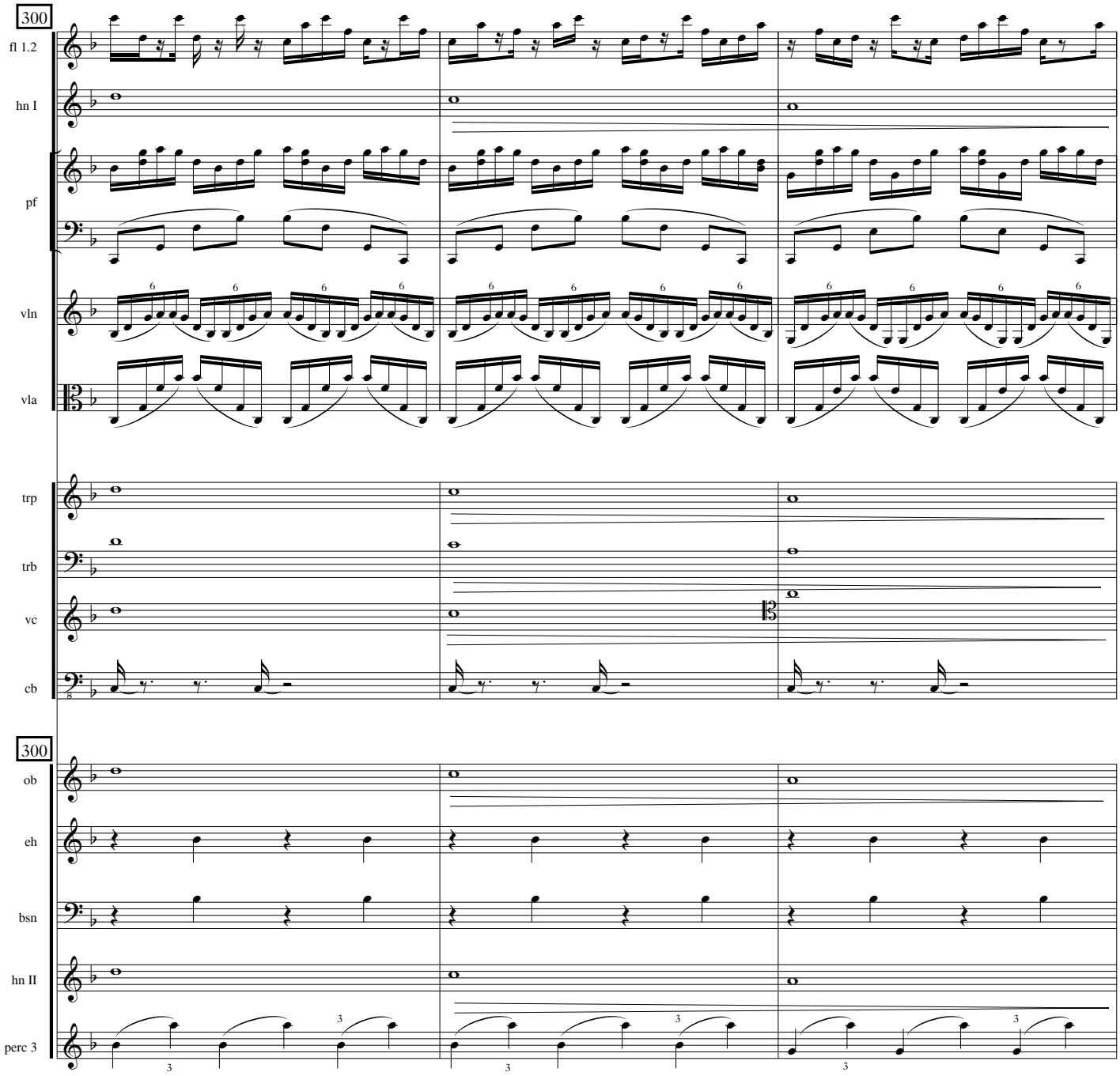
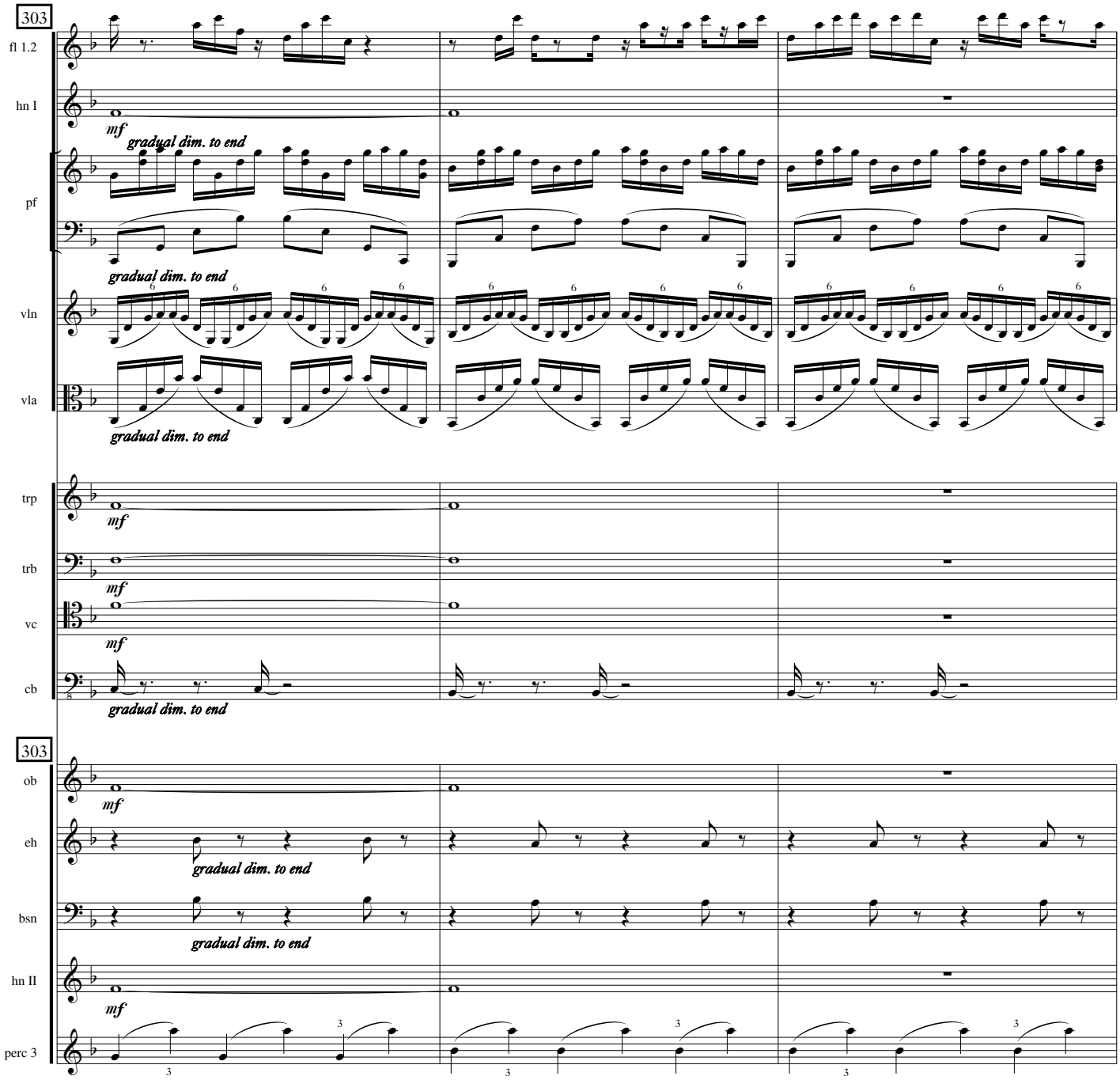
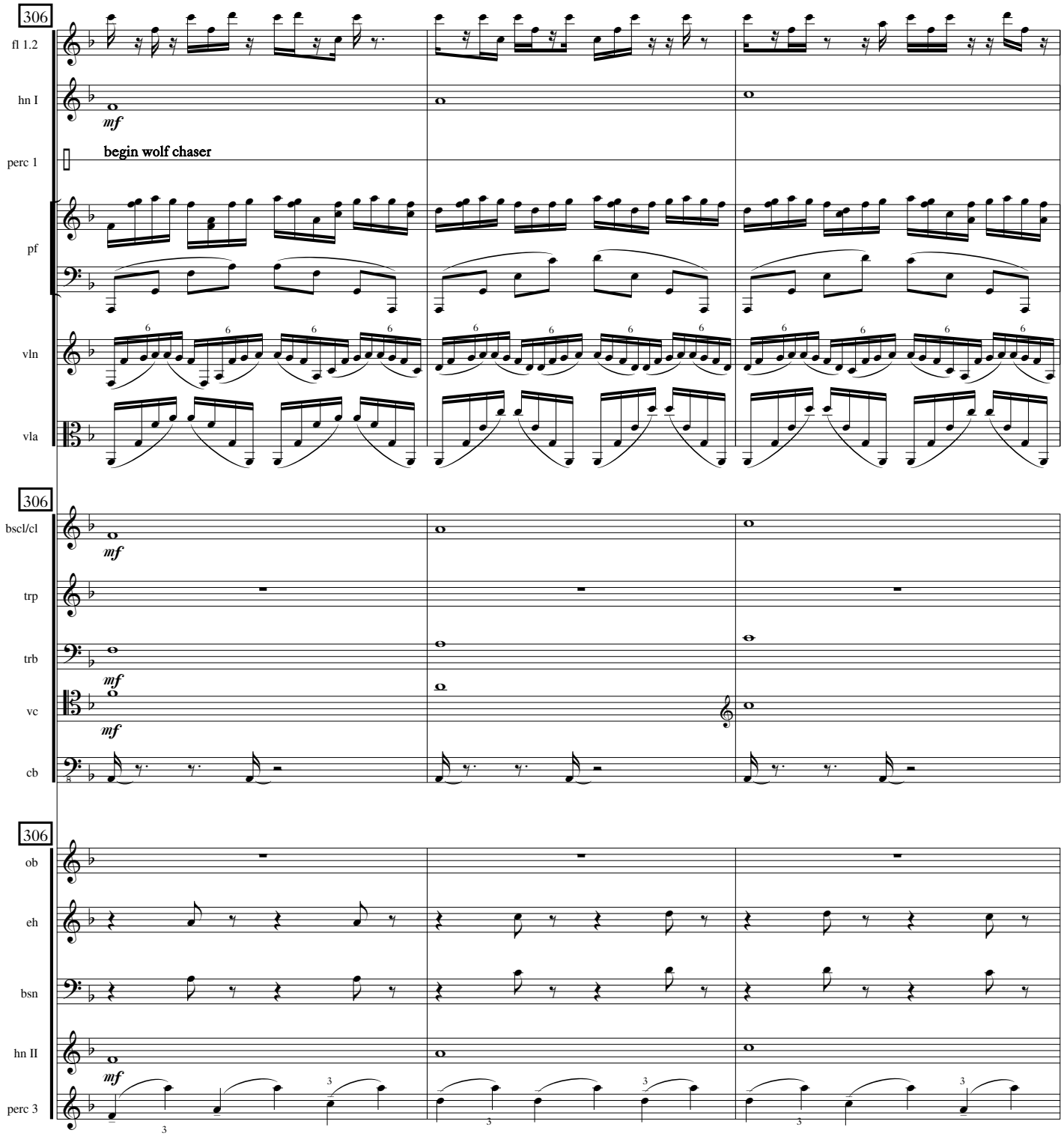
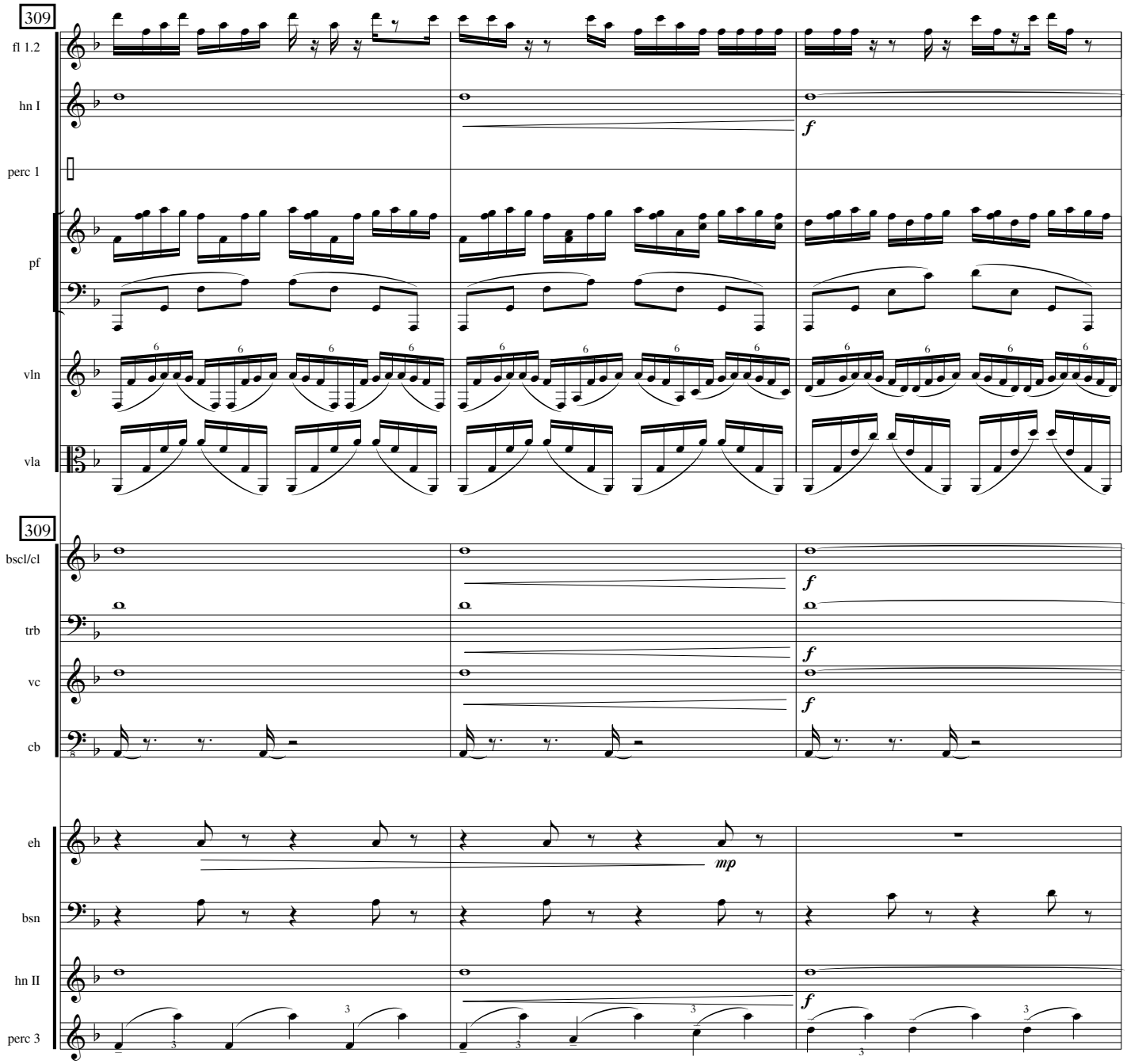
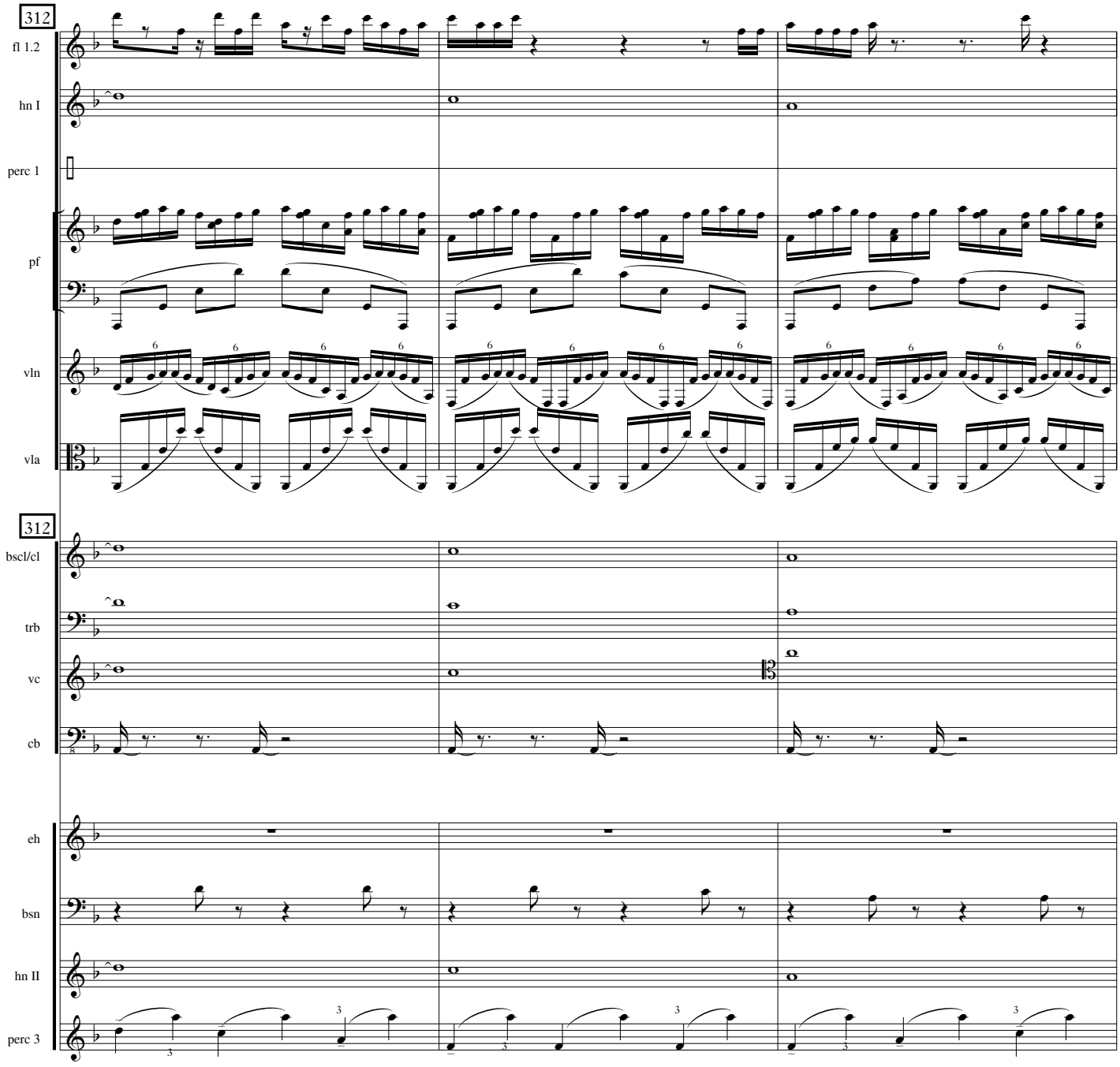
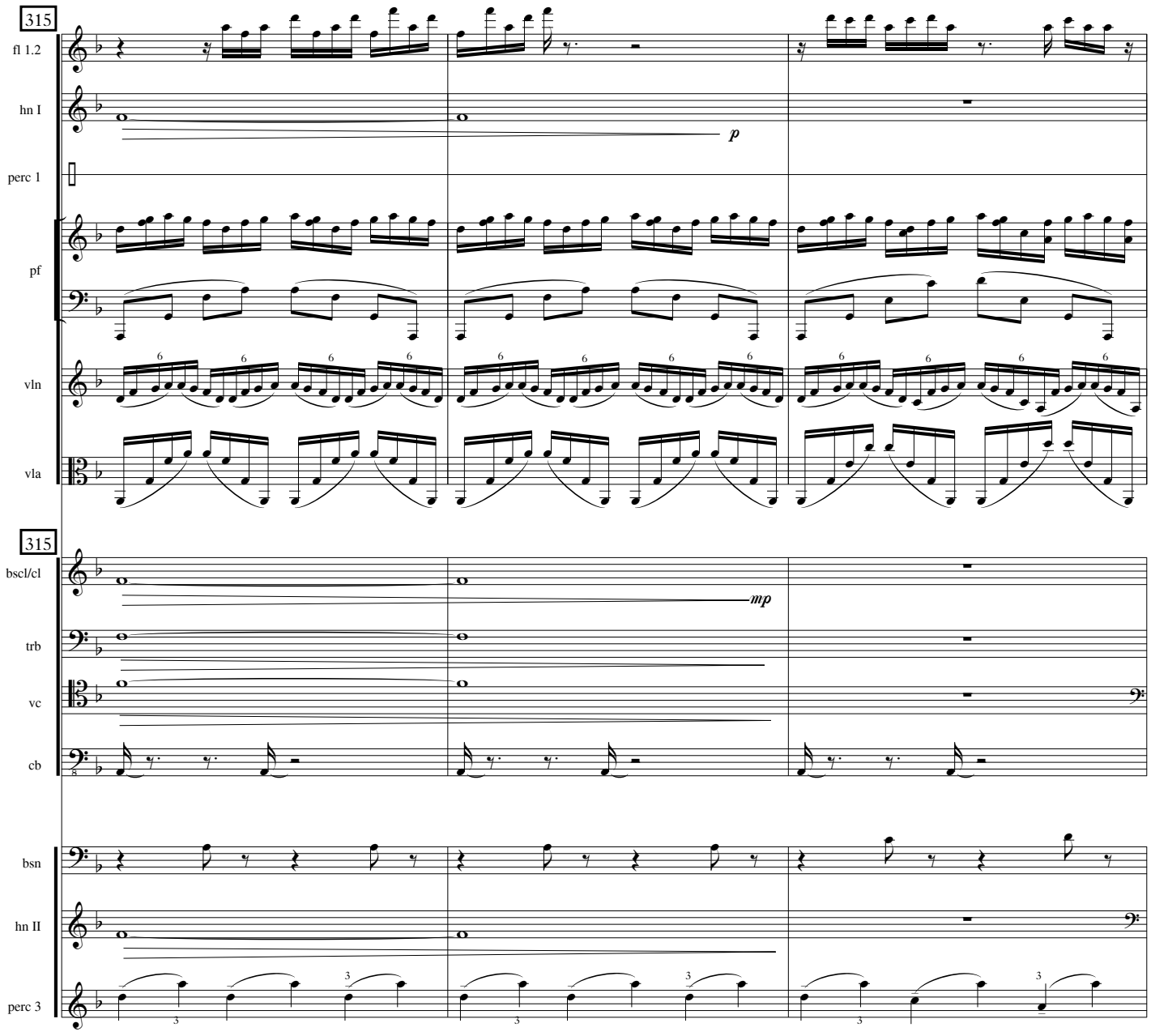
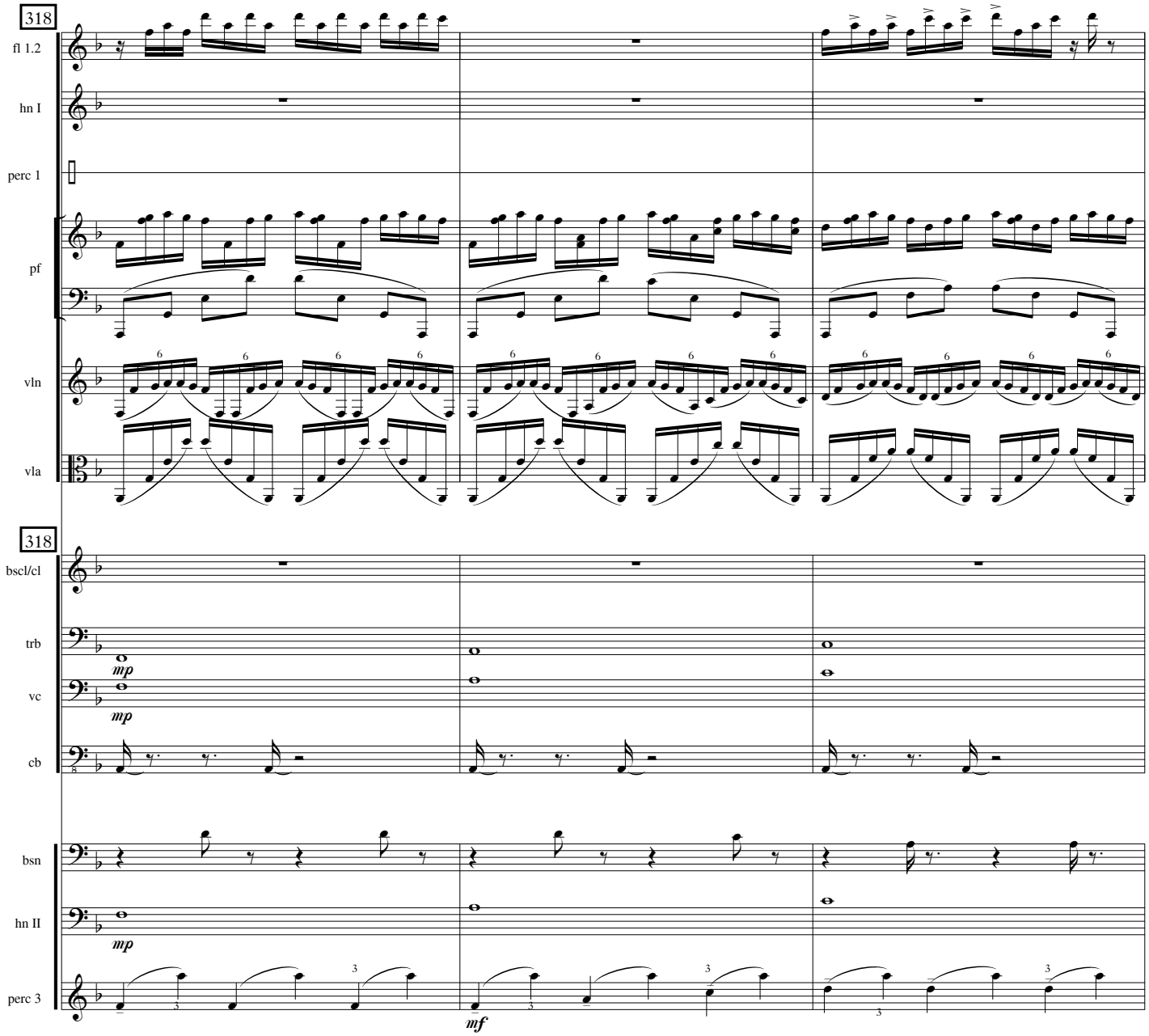
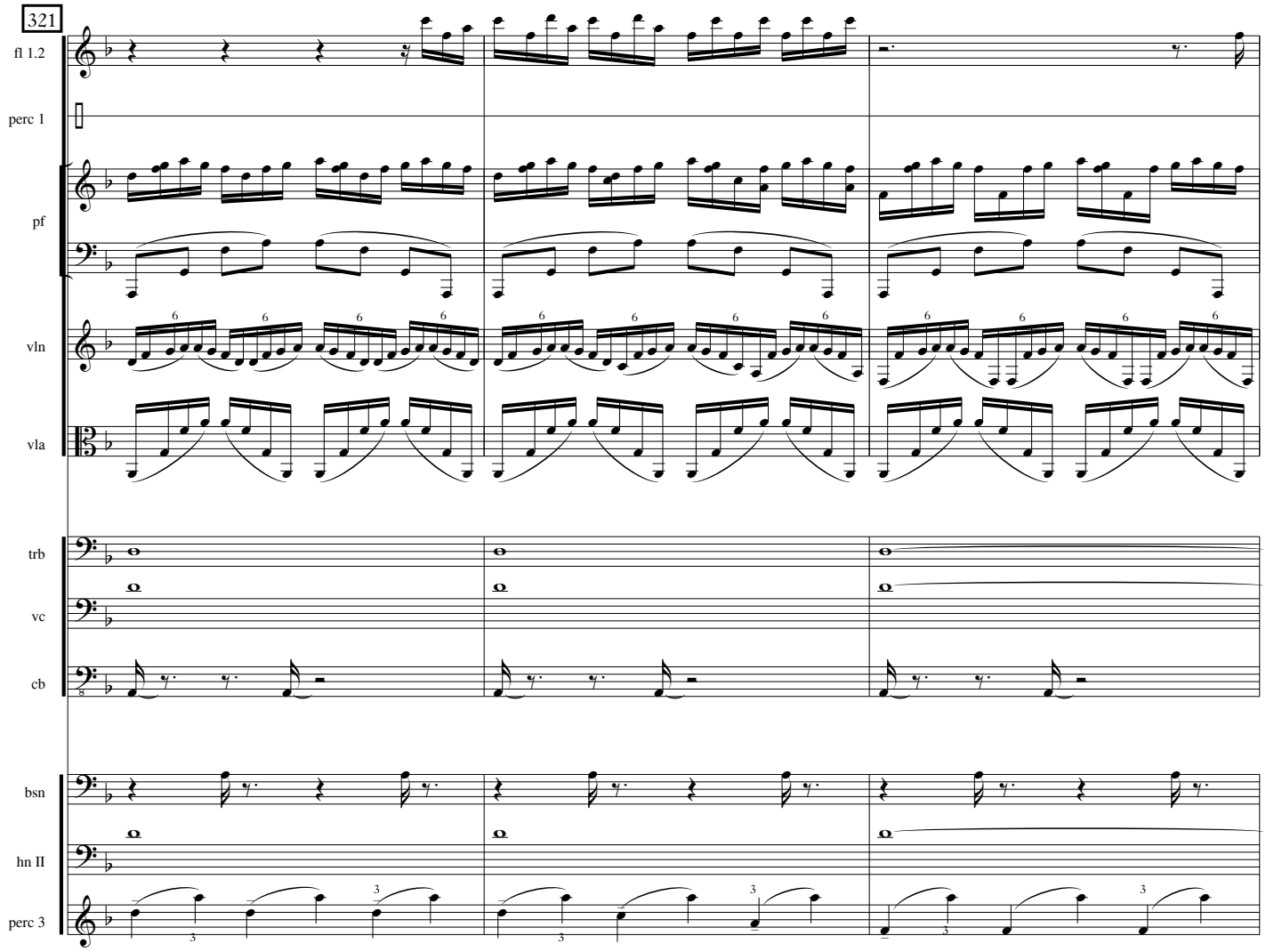
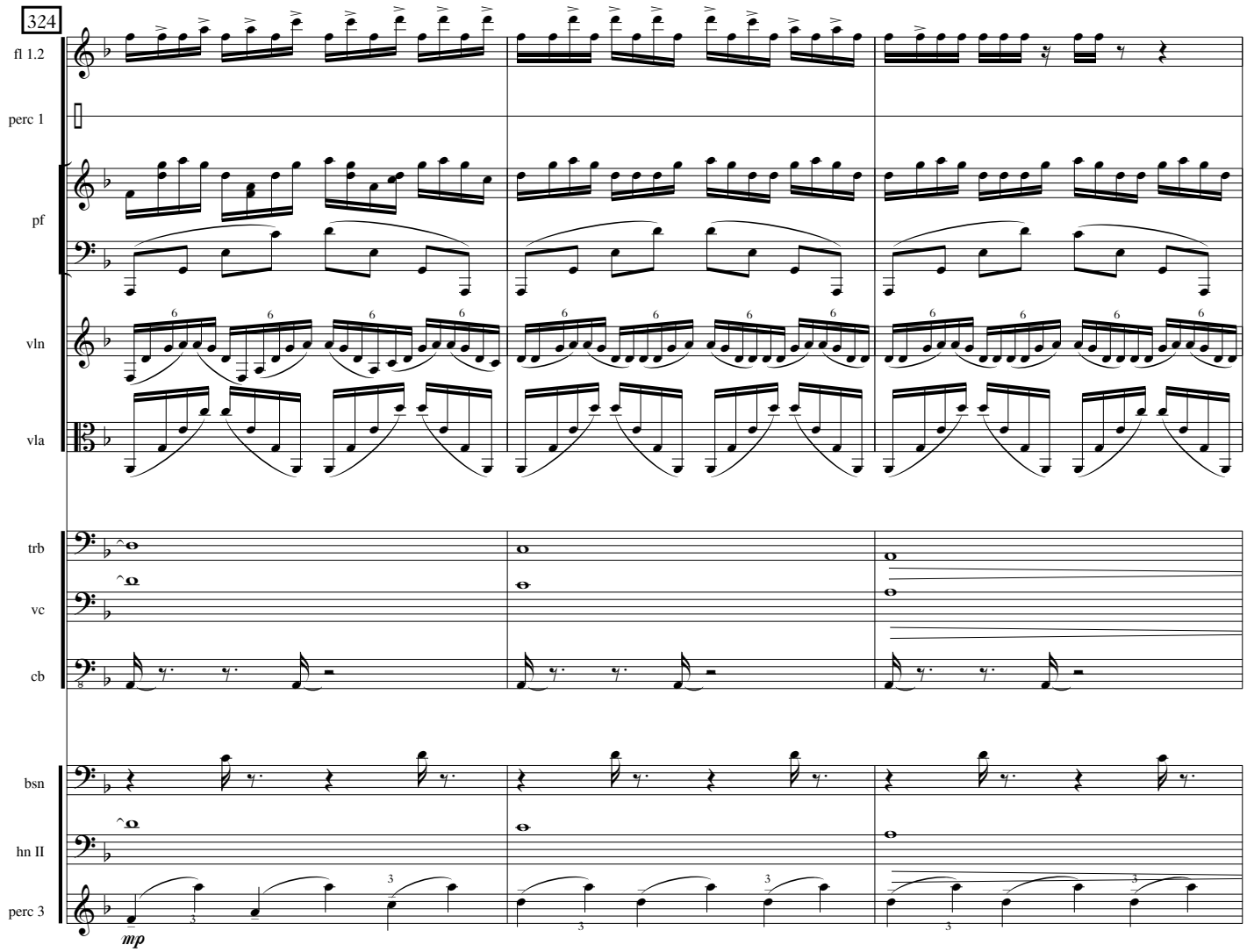
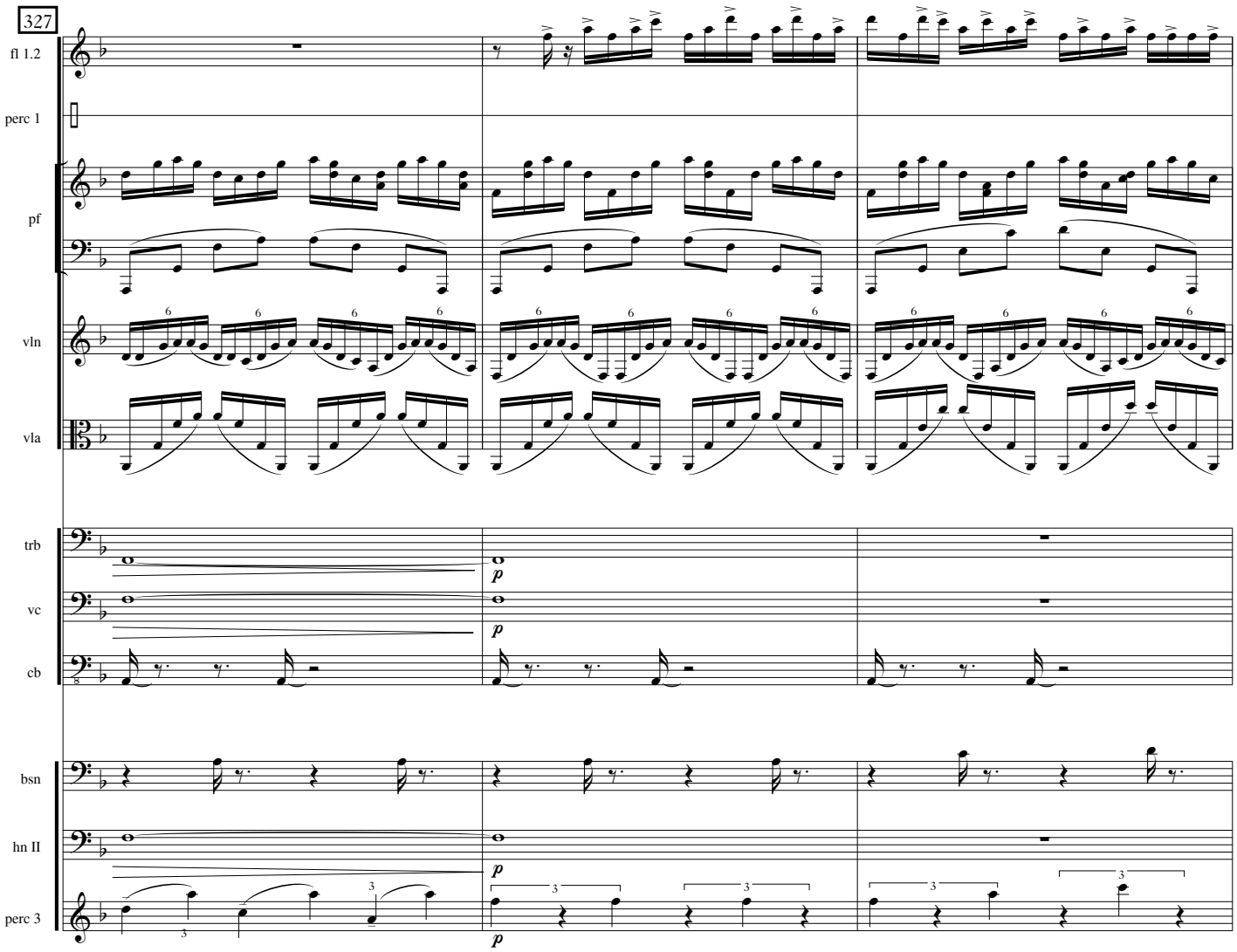
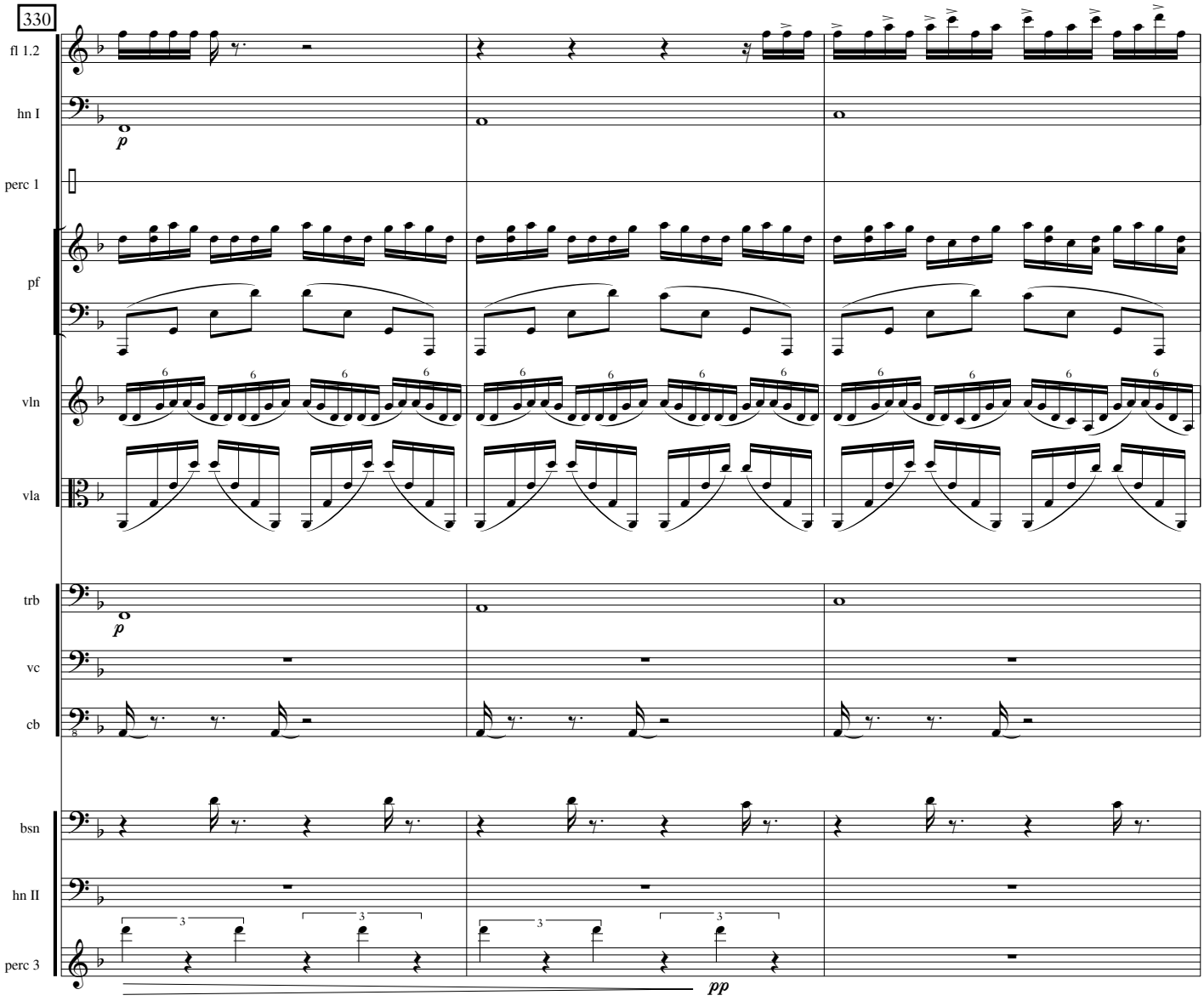
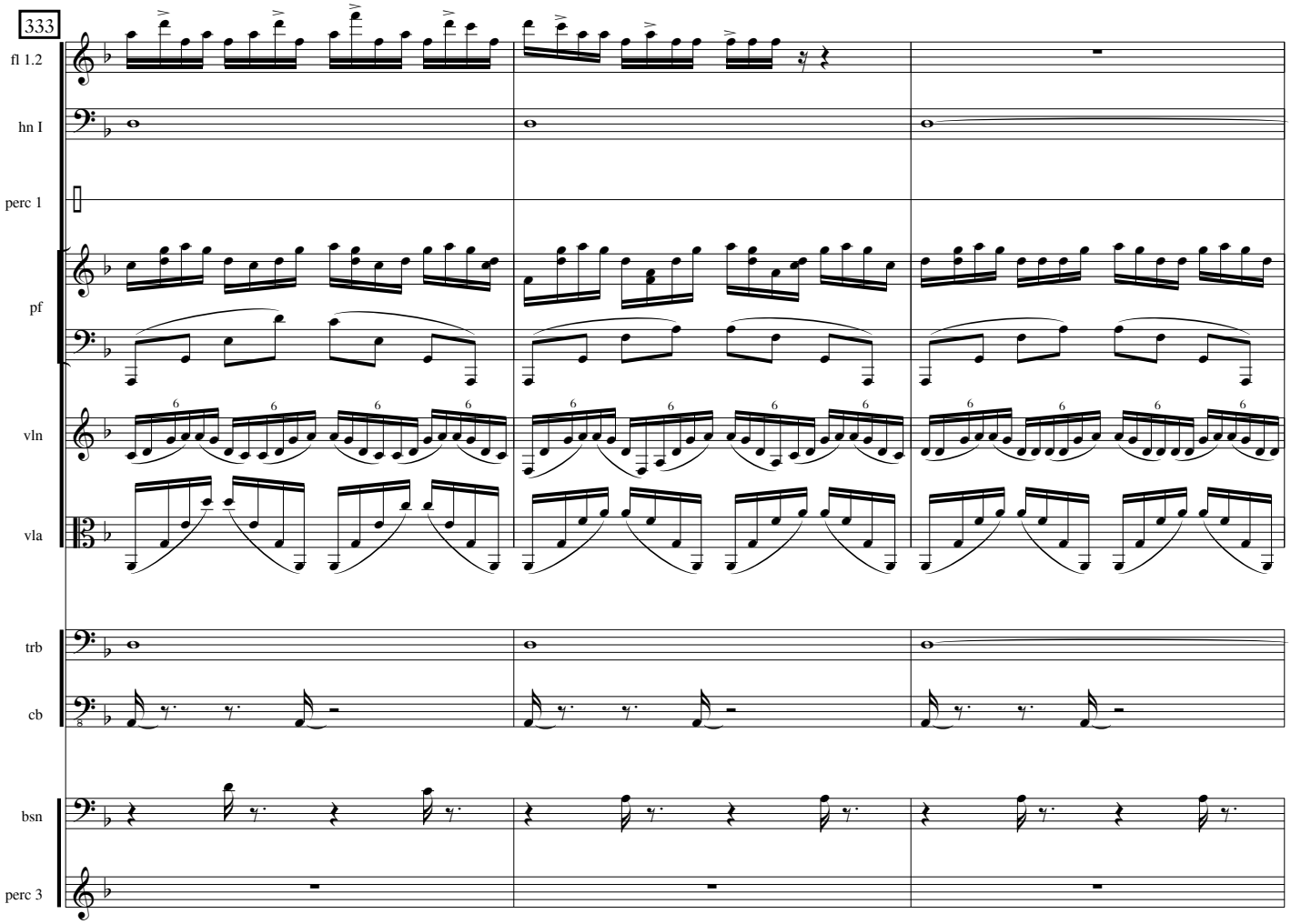
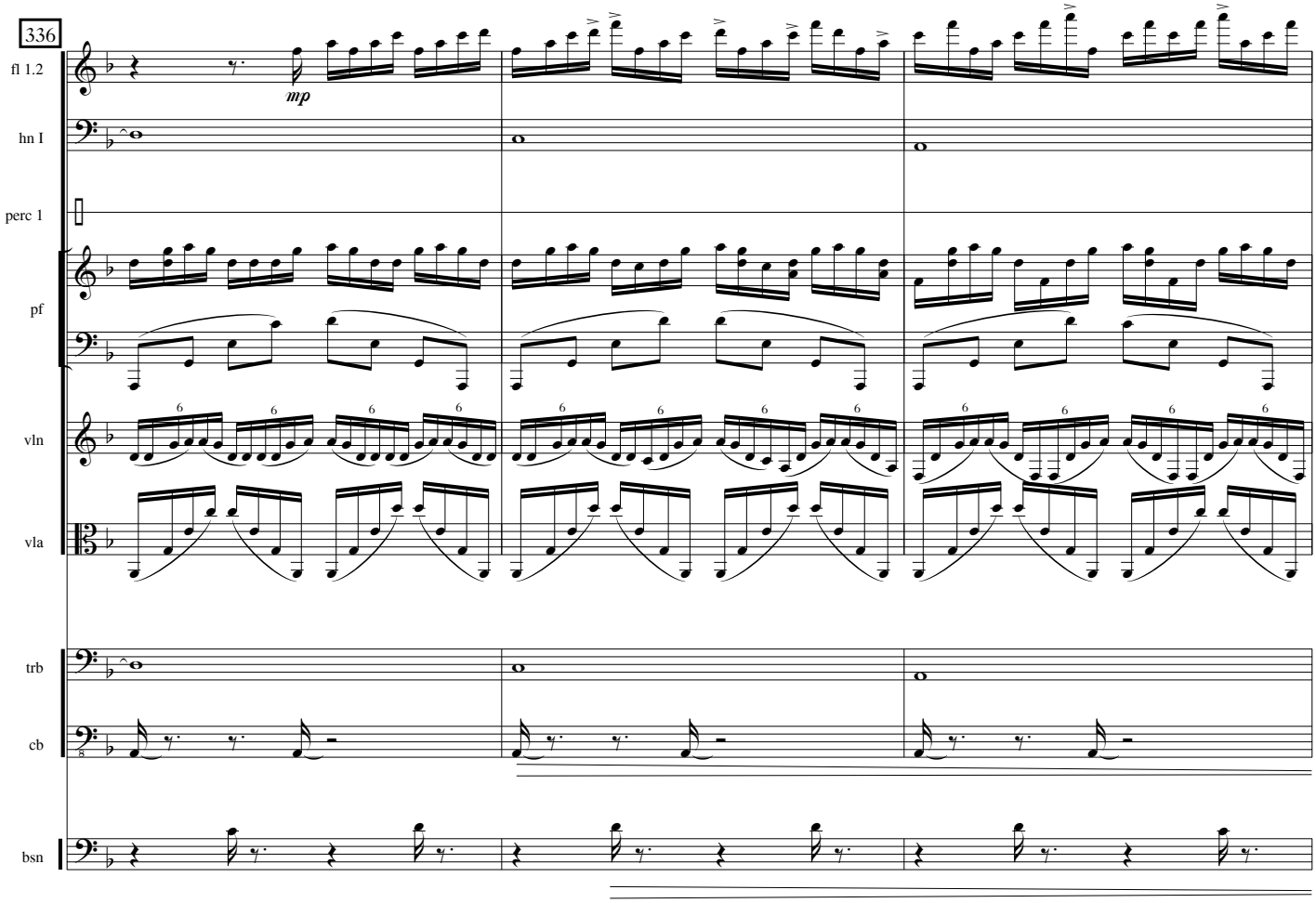
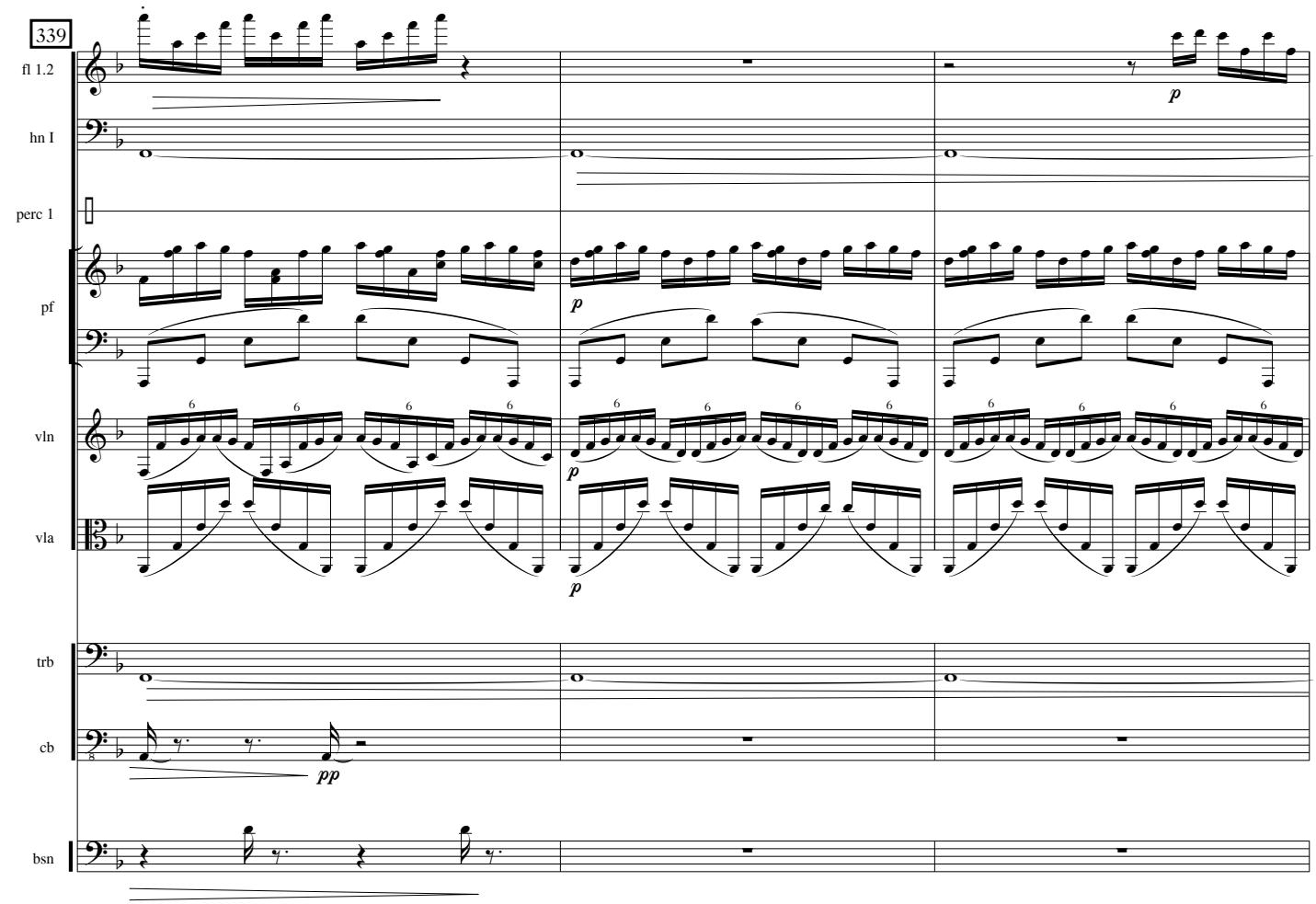
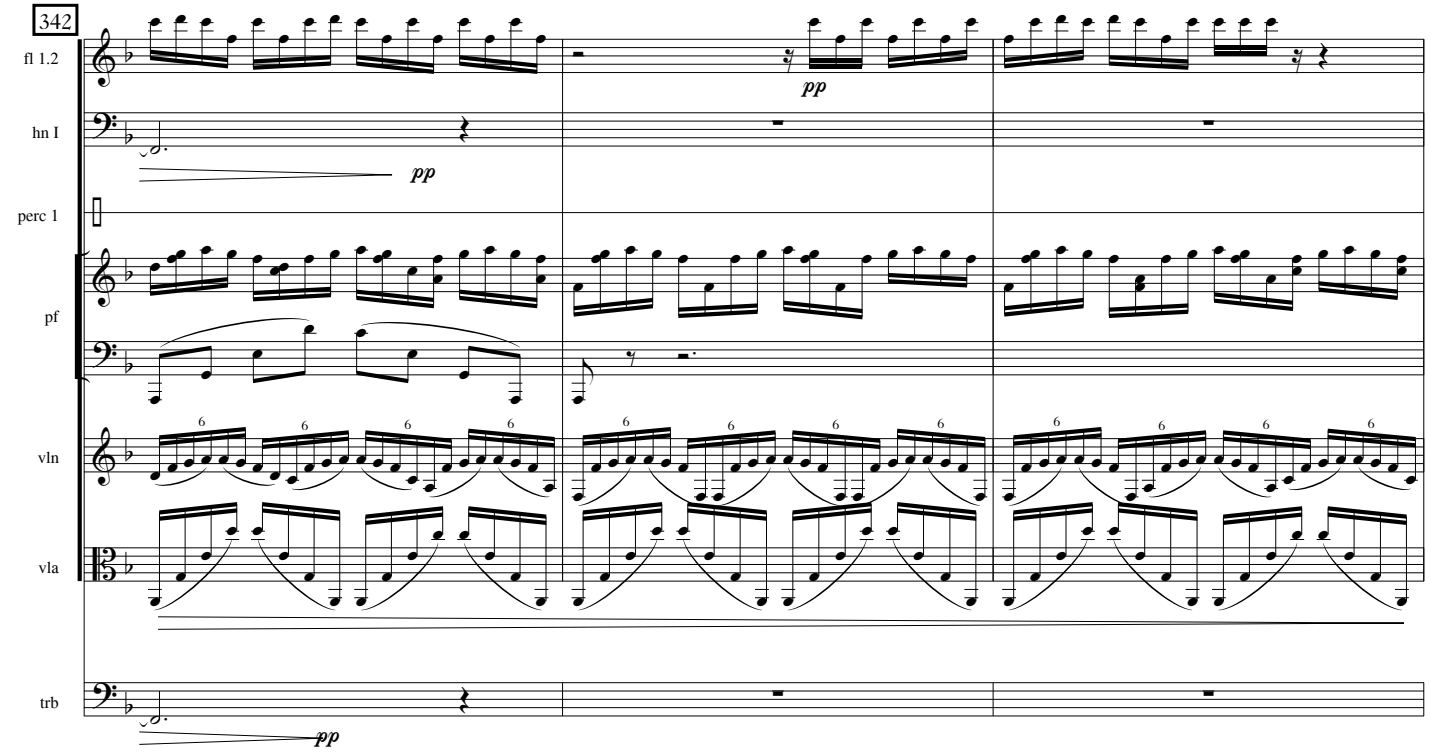
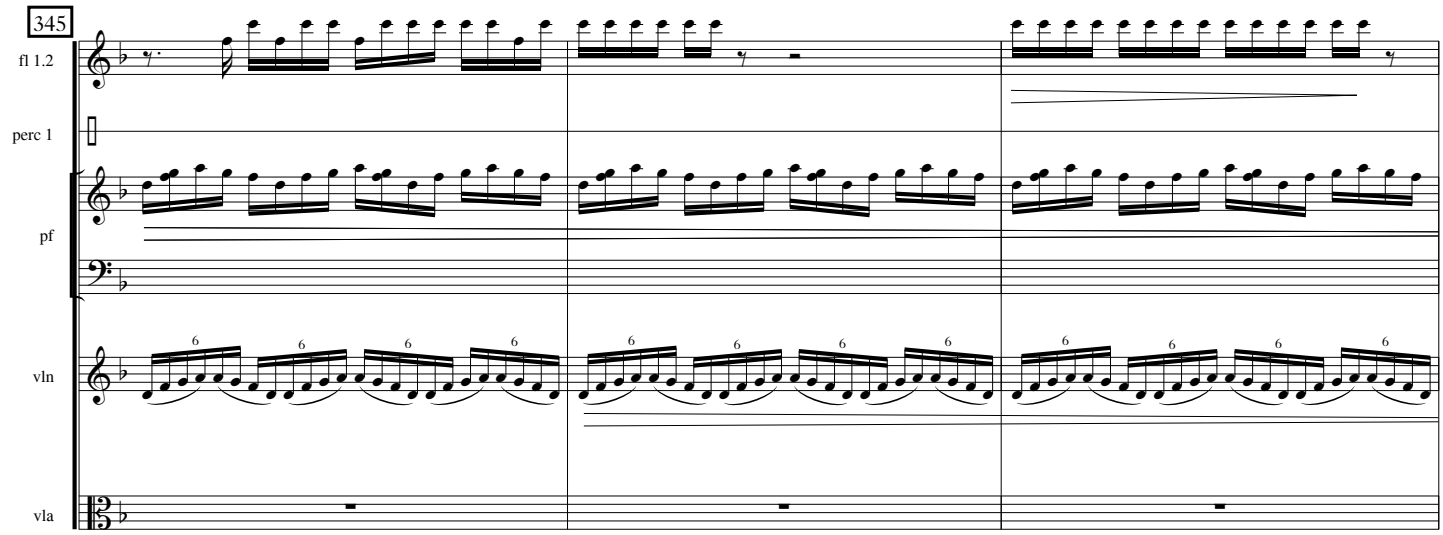
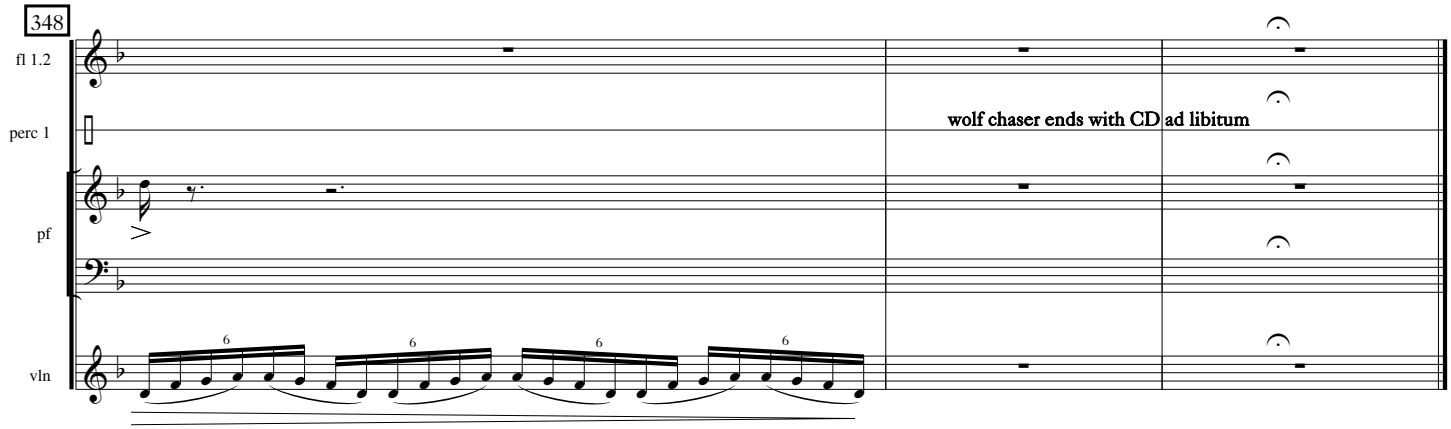
bsn
hn II
mf
perc 3

F
294
fl 1.2
hn I
perc 1
pf
vln
vla
trp
trb
vc
cb
294
ob
eh
bsn
hn II
perc 3

297
fl 1.2
hn I
pf
vln
vla
trp
trb
vc
cb
297
ob
eh
bsn
hn II
perc 3
mf
ff

300
fl 1.2
hn I
pf
vln
vla
trp
trb
vc
cb
300
ob
eh
bsn
hn II
perc 3

303
fl 1.2
hn I
mf
gradual dim. to end
pf
gradual dim. to end
vln
vla
gradual dim. to end
trp
mf
trb
mf
vc
mf
cb
gradual dim. to end
303
ob
mf
eh
gradual dim. to end
bsn
gradual dim. to end
hn II
mf
perc 3

306
fl 1.2
hn I
mf
perc 1
begin wolf chaser
pf
vln
vla
306
bscl/cl
mf
trp
trb
mf
vc
mf
cb
306
ob
eh
bsn
hn II
mf
perc 3

309
fl 1.2
hn I
perc 1
pf
vln
vla
f
309
bscl/cl
trb
vc
cb
eh
bsn
hn II
perc 3
mp

312
fl 1.2
hn I
perc 1
pf
vln
vla
312
bscl/cl
trb
vc
cb
eh
bsn
hn II
perc 3

315
fl 1.2
hn I
p
perc 1
pf
vln
vla
315
bscl/cl
mp
trb
vc
cb
bsn
hn II
perc 3

318
fl 1.2
hn I
perc 1
pf
vln
vla
318
bscl/cl
trb
mp
vc
mp
cb
bsn
hn II
mp
perc 3
mf

321
fl 1.2
perc 1
pf
vln
vla
trb
vc
cb
bsn
hn II
perc 3

324
fl 1.2
perc 1
pf
vln
vla
trb
vc
cb
bsn
hn II
perc 3
mp

327
fl 1.2
perc 1
pf
vln
vla
trb
vc
cb
bsn
hn II
perc 3
p
p
p

330
fl 1.2
hn I
p
perc 1
pf
vln
vla
trb
p
vc
cb
bsn
hn II
perc 3
pp

333
fl 1.2
hn I
perc 1
pf
vln
vla
trb
cb
bsn
perc 3

336
fl 1.2
mp
hn I
perc 1
pf
vln
vla
trb
cb
bsn

339
fl 1.2
hn I
perc 1
pf
vln
vla
trb
cb
bsn
p
p
p
pp

342
fl 1.2
hn I
perc 1
pf
vln
vla
trb
pp
pp
pp

345
fl 1.2
perc 1
pf
vln
vla


348
fl 1.2
perc 1
pf
vln
wolf chaser ends with CD ad libitum