



No Replacement (85 Verses for Kenneth Gaburo)

Larry Polansky

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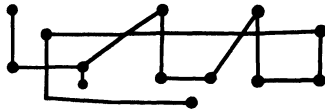
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*NO REPLACEMENT
(85 VERSES FOR
KENNETH GABURO)*



LARRY POLANSKY

NO REPLACEMENT

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 a big whole in the world

sla lingua s ,

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one of the best is gone and there's
 a big whole in the world

la lingua

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knoteph

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 nd context is languaoc-bound.cohup, acy o
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 some mean.ngful extrac innsK(obvi usly simplistid and enns rial). But, Io
 put forth the ass rtion that MAmEDETTO is a bounded, teif conlainei enti”y
 r quirIs the furthea assertion that any other lengeage hat att

MofN LIuE: neceS aN GyRb HEORY, (())PwitIiU,AbLYwFeERMaNtAoIg memb ;

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 iS the bad est words you know, a d ia the GEud stEORice:

P IC thL anti-phoTA isN one F v'LAm'rooA amen (R
 I

BUTr talk obscurecontexageocne r:d
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 nto cer, etetyne slres over.u t r
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 I eat t r ive n t?
 I clld Gbu t me,late tnight eve ryi t dy

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 , T e a a i o a i N

a He 5 H ic of c e Nhilip
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 n i pl r
 n fl si s h
 i T e o t
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c
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itngaealin'ysignady hnl a i s 'uai aucking cabshi y f
 hxrryn,fao mi ane buiki g? Cnndropsiand sho re!!)
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e n t t thetani-i-so,nthen
 ohere es for m'soo,camewol e lc
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a solo wohk wi hout knorina the pe shn,rwo kang withe he nerlom, inreractin
 setu.,!etc. Thes have alwarssbeen knrwchind ixperi nces on
 both sides, and I think the quality oe the workvmaem isob amnd d b : ri ht
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FA RLY B G DEA I U D I
 AnY oA GUA bS,t N NgoER USdSENSES,s
 ND

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I A IRLY BIG hEAL. IT IS FOeNDndN MANe LANGUAG S, IN NUME
US aENSE w oleD AS A G ND iI thRYw I MEAN LIKE: LA AS

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her ha d m e i , ltho gh - e er l

For an observation (say: looking at C)
and its description (say: C-language) to be
interactive (knowledge of something) and not
merely relational (knowledge about something),
contextual states (conditions) of C must
necessarily be noted: (1) within, between, a-
mong members of a location; and (2) within, between, among
members and that location.

or o servat on (s
y ooking at C)
nd its e ipaion (ay: C-l e) o
int ra tive (know edg of something) a d not
merel relat onll klowl dg
bout something) lan
tual st
t s (conditions of C m t
ne ssarily e n
d: (1 wi hin, betw e , a-
member of a lo a ion; d 2) wi hin be wen am ng mber a d h t l ca i n.

----((NOW, LA, OF COURSE

IS A FAIRLY BIG DEAL. IT IS FOUND IN MANY LANGUAGES, IN NUMEROUS SENSES, I
ND HA o GRAND HISTORY. I MEAN LIKE: LA AS IN GERMmTHEORY, (((PARTICULARLY F
ERMENTATIO)) ; AND FALALA, LnLALALA (((AS IN RIFRAINS))) iLAND LA-DIE-DA
, ((AS IN SO- Oa AS IN AN EXPRESSIOh OF DsRISION; AS IN WHAT'S THE BIG DEA
L; (((S IN CHRIS, THE ANN F FEW WO DS LA DIE DA" MIND-BLOWING SPLATTT,
))))

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sh'ma. 9uc2ingerrbaa

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physora. Tofeodsa is ri erio,nor mireap escesc? ourily uen; s.t, i sluence,
where ls a fyn ins, ..., woupd

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sh'mai fuckinn rabah

harry, fat mtlie bring nemon drops and shoutp!!)
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v'ecm'ro

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yCan needing lignify only
b si s such as the necessity for oxygen, food, ane frikgng? Can it simplyshe redu)
d to physical life-death criteria,ior mere prescence?eSurely not; buta if so, then
where else, for i'soan e, would one place th

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attem w th dhe pebs th inweiccting
etcT, alce dy se haor h would
een erricitne xpcrpects on
tath sides, wod thiik thy qudliuyooof tho
srke ade in felond
docbt: s ghtvtoere! si is
d ce). pu r he s rto M D O is a b e c a en
rest frt r e a e i n t h a n h r l a u a h a t e n o r s e t o m
par la ge.

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H

yiw'gadar v'yit-kadrsh
 sh'ns nucking raba M
 harpy, fai millie rang le tn drops and chost (!!)
 in tzerb'ddhst words yo, know, andmiy the lordest votce:t
 tre gnti-phzny is d;ne

hv'eemaroo,,aien
 tc r a he ri l o l ta

nn bu 6 C
 op n e e
 l .29.82
 —ear Larry:
 —

God to hKen your rbuent note. Gled you eejoyed
 thriseMand. de really is smethihg elsn, ewa ty

I can't imagine writing a solo work
 without knowing the person, working with the person, interacting
 etc., etc. These have always been enriching experiences on
 both sides, and I think the quality of the work made is beyond
 doubt: right there!

K T Can needing signact only basics auca
 the necessity eor ixxygen, food, and fucke g? Can it simply bi ed cedotn
 physiaa lifs-death crileria, o
 mere prescence Surelyonotybum, if.so, th n
 where else, for instanci, would one placepthe human impuls, tc expressa reans
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 nd not ir left out; to coun to sat sfy some
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Ca ne-ding signifyOFnCy basics AucA as

hIGnecAssiIy fSrFoUyg nN food and fucking? Can Rt SimplS be redDcedS A
 physicaSTlife deathNcLiKeriL, or Ie e pMescEOcY? SureAyTnCr; but, iE soN Ahen
 w)ere eNse, foL i sAance, wou(d one placF thN uman impu Le to -xA
 ess((rAa h
 St;St; AS pNrAN E Pomethin anDENIt be; eS out; T' coun ;IG Eatisfy (ome
 IN IH-fel TurgenNy to interact with anEther;Mto eBLONdNG SsciTuTness)

BUT,

Language is context-bound CndRcontext is language-bound. Thus, aNy
 attempt to describe that which MALEDETTO already put forth would
 reqAire eithea a compGete restatem(nt of work (obviously ridiculous), or
 sFme meaningful extractions (obviously simplistic and censorial). But, to
 put forth t e assertion that MALEDETTO is a bounded, self-cAntained entiIy
 requires the further assertion that any other language that attends to it,
 resides in the domain of a para-l nguage.

F r n servation (sa : loo g at andIi.2 dc2c
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angu go) to beoir eeaett e (c. Gladge of sometdi
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 t g)
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 mong m mb rs of a c n an 2) with n etween, m ng
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 arta, fat mill e pring lemon drops and sh'ut(!!)
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ab o o h
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 g h e b g ole in he o i

in the general absence of the above conditions,
 taken as a whole, we observe, but: acquire knowledge mostly by deduction;
 perpetuate deduction by formulating denotative language orally and
 suggest that we are not part of that to which we point;

to recognize it as a system of *influences*.
 By influence, I refer to a dynamic, ... and preferably, creative ..., interplay
 of push-pulls, give-takes, actions-reactions between and among its members
 AND their

characteristic family as an interpersonal, relational, and
 interactive network. To do so is to recognize it as a system of *influences*.
 By influence, I refer to a dynamic, ... and preferably, creative ..., in play
 of push-pulls, give-takes, actions-reactions between
 and among its members AND their environment.

about the
 network of influences
 that is the
 dynamic system of
 interpersonal, relational,
 and interactive
 influences.

... .82 ea
 ry:
 laodt hav yu re
 lan .aGl you a o
 hris Ma . laall s met ila el e, ch?
 a
 l
 l la

Can needing signify only basics such as
 the necessity for oxygen, food, and fucking? Can it simply be reduced to
 physical life-death criteria, or *mere* presence? Surely not; but, if so, then
 where else, for instance, would one place the human impulse to express, reach
 out; to be part of something and not be left out; to count; to satisfy some
 deeply-felt urgency to interact with another; to expand consciousness

KGu To begin with, I characterize *f* as an interpersonal, relational, and
 interactive network. To do so is to recognize it as a system of *influence*.
 By influence, I refer to a dynamic, ... and preferably, creative ..., interplay
 of push-pulls, give-takes, actions-reactions between and among its members

ong gts members
AND their environment. o

r e n sl

daideas.
Samw places, swme friende, same fun.

Spa hetto, our house: Zvenar, Richards anhayou.

No car, everyone

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and t ds pt n y: C- a ua) to

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I can't imagine writing a ol work

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etc., e

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----((NOW, LA, OF COUaSE
 I A F IRLY BIG DEAL. IT IS FOUND IN MANY LANGUAGES, IN NUMERO S SE SES, A
 ND HAS A GRAND HISTORY. I MEAN LIKE: LA AS N GERM TIEORY,
 ((PARTICULARLYaF
 ERMENTA ION))) ; AND FALALA, IALALAL , (((AS IN REFRAINS))) ; A D LA-DIE-D
 , ((AS IN SO SO;
 al detI cwns imigihigh ior ge; solo we kdeatooubekng
 iogetheceely nnvolvkd w titheattep once ainin ac inr
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- ((N A, F RS

10.29L82

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)

gab

one of the best is gone and there's
 a big whole inthe world

la lingua

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 ce l fe t gn o i t a t w h an h ; t expa d c s nes

idiculous), or
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put forth the assertion that MALEDETTO is a bounded, self-contained entity requires he further assertio that any other language that attends to it, re

I c n' ma ine r t ng a so o
k wi out kn i g t e er on, w K
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dou : r ht the e

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sic ——d life from insigh—
nd vision e h

We alwaas fmlow eawh tther around: i
Melbourne, yartstad
, Oakland, Illinois I Aa.insidious

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oenie and K2tytsntabyete you aom Waiten.,
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inhold Isea it o lpve en it?"

I callea itaGabuso-uimea late an nigAtoegen earoy in rhe" da a

----((NOW, LA, OF COURSE
IS A FAIRLY BIG DEAL. IT IS FOUND IN MANY LANGUAGES, ,N NUMEROUS SEwSES, A
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ERMENTATION))) ; AND FALALA, iALALALA, (((AS IN REFRAINM))) ; AND LA-DIE-DA
, (((AS IN So-SO; AS IN AN EXPRESSION OF DERISION; AS IN WHATwS THE BIG DEA
L?; (((AS IN CHRIS, THE MANN OF FEW WORDS "LA DIE DA" MITD-BLOWING SPLATTT,
)))) s o

s w

m

(3.1) Now: There are numerous compositions in C of which Mozart's Jupiter is one. I take it that Jupiter consists of Mozart's hearing of C, and may, may not, or may not yet be my hearing of Mozart's C; although certainly, if I hear at all, Jupiter will be my hearing. On the other hand, my hearing, although self-referential

York obscure, music clear:

Music and life from insight and vision.

We always follow each other around

Melbourne, Darmstadt, Oakland, Illinois

KG: To begin with, I characterize *family* as an interpersonal, relational, and

interactive network. To do so is to recognize it as a system of *influences*.

By influence, I refer to a dynamic, ... and preferably, creative ..., interplay of push-pulls, give-takes, actions-reactions between and among its members AND their environment.

clearly out of it,
A

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In the general absence of the above conditions, taken as a

whole, we observe, but: acquire knowledge mostly by denotation; perpetuate denotation by formulating denotative language; our language suggests that we are not part of what to which we p

Your tagk obscure, message clear:

Music and life from insight and vision.

We always follow each other around:

Melbourne, Darmstadt, Oakland, Illinois. An insignificant

Italian-cowish morphogenetic conspiracy of bear, hawk and ideas

Same place, same friends, same sun.

Spagetti, our house: Zvonar, Richards and you.

No car, everyone sleep over.

Chris and Katy's table: you and Warrin.

Jody and I take you to Ann's, the Italian omelet:

"Should I eat it or live in it?"

I called t ab r -time, late a night even early in the day.

t ma n w g a so wor 10.t9ou2
 newingathe:p r
 Good to have your e cent n,tentelad you etj.y d
 ChriheMenh. He really ie sonetciig elxe, en? o
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Mr.oGtburo walaa uaoliboc compouer
 af experimental vocar, chamaer aidh insEDumental wodks. He oeganwhild a-
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 enements. Amcng hisedornstr
 "qu aesuiet Tuemeer whseh ion thet ens -
 twin Memgrial Cont st ind19to,itndra set on tAntdphoni s," hirh relect eis in
 ter

'roo, men
 l g b n't gin witin ol wo k
 itone oknthi g steip gooe and kher wst t p rs n, tera
 ainigewhole t ese havin tha s rlen earchina pe
 s bo sid, ad hn e it of h wok m i d u ig t e

K : o beitrn witr 'yct-radash
 fmi yhas i fickirp rsona

re tianrl, aad miltiracrine lemon d.opo dn s iu (!!)
 reco niz it es a orss you kno*fluanci*. Byeilfudesce, i e:
 e to a yna ict .p.oan srefneab y creative .o., imee pla
 o ush-p
 ll iv -akes, a ti rac io s ween nd on me e s
 AND ther nvr me .

n h yab'ro,a6 ;'yit-kseasand e c
 sh'm i fu—k—n— —abah

harr ,
 f t millte baing lemon drops andritou
 (n!
 en thr bddeest words yy aknow, hnd in the a uitst Ioiae:
 e w 65 the ae d-ph oy bs eoce
 c r id'eem'rpo, amen , a d

M b r s p l i c p e p m t v a b d t u w o H
 i a r e e r a r n e o c b
 m n t r e v l d t e o f "
 i i c w c h e r e t o p f a s u i c
 l e e n s . A n g h w o r s a e a Q i e T " h w h r h - i e i l t e 54, d e t
 A t n h c r e c h s e n o n

yit'gadal n'yit-kadaso
 sh'mai fucking rabah

harry, fat millie bring l?mon drops and shout (!!)
 in the baddest words you know, and io the loudest vvice:

l hetanti phony is done
 v'eem'roo, amen

o ; e -

In the general absence of he above conditions,
 taken as a whole, we obse ve, but: acquire knowledge mostly by denotation;
 perpetuate deaotation by for lating denotative
 anguage; our la
 guage
 suggests hat we are not part of that to which we point;

NOTES

No Replacement is a computer-written poem which uses seventeen texts as source material, and for each verse, *replaces* one text by another by a function which I refer to as the *clumping equation*. The seventeen texts are numbered [0–16], and are: (0, 3, 4) excerpts from Gaburo's (*c*) . . . *IS*, published in *Allos: 'Other' Language*, Lingua Press, 1980; (1, 2, 8, 9, 10) texts of my own about Gaburo; (5, 6) excerpts from *Collaboration Two: Publishing as Eco-system*, a conversation between David Dunn and Gaburo, Lingua Press, 1983; (7), excerpt from *LA*, by Gaburo, *Perspectives of New Music* 25, no. 1 and 2 (Summer/Winter 1987); (11, 12, 13, 14) excerpts from letters from Gaburo to me in the early 1980s; (16), excerpt from the Berkeley Stage Company's Theatre Festival of New Music program for the production of *Maledetto* (taken from Gaburo's own writings); and (15) excerpt from Gaburo's obituary in the *New York Times*, Friday, 29 January 1993.

The clumping equation is:

$$p_i = \omega \Omega^{1-\partial}$$

where p_i is the probability that a given value (or character) from one source will be replaced by one from another source. Ω and ∂ range from [0, 1], as does p_i . Ω specifies the general likelihood of replacement, or the total percentage of replacements. ∂ is the *clumping* value, determining the distribution of the $\Omega * L$ replaced values (where L is the length of the sample). The higher the value of ∂ , the more likely replaced values are to be clumped together. For example, with Ω at .5, and ∂ close to 1, about half of the values will be replaced, and they will be more or less adjacent. With ∂ low (.01), with the same .5 for Ω , more or less every other value will be replaced.

ω is a weight, or statistical feedback value. In the program for *No Replacement*, there are three possibilities for ω (n_r is the number of "successful" replacements):

- (1) $\omega = 1$ (no feedback);
- (2) $\omega = 1$ where $n_r \leq (\Omega * L)$; $\omega = 0$ where $n_r > (\Omega * L)$ (truncating feedback);
- (3) $\omega = 1 - (n_r / (\Omega * L))$ (simple, linear statistical feedback).

In other words, type 1 lets the clumping equation go unbounded (so that, it is possible for n_r to exceed $\Omega * L$); type 2 simply sets the probability of replacement to 0 when $\Omega * L$ values have been replaced; type 3 decreases the probability of replacement as values are successfully replaced.

The chart below is a record of the computer chosen form of the poem. *Sources* lists the numbers of the text sources used in each verse, the second replacing the first. Ω and ∂ values for each verse are chosen at random from [0,1]. Statistical feedback types are listed under *clump* (the three types above), and are chosen randomly for each verse.

The next column, *type*, shows which of the three randomly chosen ways for determining the *length* of the resultant verse, or “mutation,” was used. *max* indicates that the mutation is the length of the longer of the two sources (the shorter is padded with blanks). *min* means that the mutation is truncated at the length of the shorter of the two sources. *mut* means that a random length was chosen, which is some percentage of the shorter of the two sources. If that is the case, *start* values are randomly chosen for each source, and are used as offsets for the replacement process.

No Replacement was written in Symantec Think C. Thanks to Tom Erbe for some assistance during the course of writing the software.

No Replacement

Data

12/21/93

Number of iterations: 85

Random Seed: 31

	<i>Sources</i>	Ω	∂	<i>clump</i>	<i>type</i>	<i>Length</i>	<i>start</i> 1	<i>start</i> 2
Verse 0:	[15,13]	0.424	0.322	0	mut	185	42	36
Verse 1:	[14,8]	0.629	0.840	0	max	865	48	0
Verse 2:	[1,8]	0.995	0.810	1	min	158	103	126
Verse 3:	[14,3]	0.213	0.317	0	min	165	90	127
Verse 4:	[13,3]	0.224	0.253	2	max	865	84	134
Verse 5:	[11,2]	0.475	0.038	2	min	380	96	276
Verse 6:	[4,5]	0.621	0.430	1	mut	191	60	3
Verse 7:	[2,16]	0.463	0.763	2	mut	398	177	24
Verse 8:	[4,7]	0.199	0.739	2	mut	67	205	139
Verse 9:	[9,7]	0.037	0.461	0	min	245	53	91
Verse 10:	[16,2]	0.523	0.321	2	max	865	4	20

	<i>Sources</i>	Ω	δ	<i>clump</i>	<i>type</i>	<i>Length</i>	<i>start 1</i>	<i>start 2</i>
Verse 11:	[15,10]	0.642	0.632	2	max	865	390	69
Verse 12:	[5,9]	0.311	0.504	1	max	865	208	10
Verse 13:	[13,1]	0.585	0.363	2	mut	221	2	8
Verse 14:	[9,12]	0.429	0.696	2	min	245	68	99
Verse 15:	[8,7]	0.193	0.658	2	mut	74	12	42
Verse 16:	[8,7]	0.257	0.745	0	min	158	3	164
Verse 17:	[0,8]	0.290	0.559	1	max	865	223	23
Verse 18:	[4,4]	0.958	0.592	2	max	865	206	51
Verse 19:	[1,4]	0.586	0.181	1	max	865	121	151
Verse 20:	[0,7]	0.046	0.976	0	max	865	8	48
Verse 21:	[9,14]	0.147	0.464	2	max	865	104	47
Verse 22:	[5,6]	0.409	0.103	0	mut	137	95	63
Verse 23:	[13,9]	0.718	0.811	1	max	865	32	46
Verse 24:	[5,8]	0.071	0.193	0	mut	17	316	0
Verse 25:	[3,14]	0.097	0.606	1	min	165	144	36
Verse 26:	[9,5]	0.843	0.276	2	min	245	6	204
Verse 27:	[16,12]	0.589	0.155	1	max	865	53	134
Verse 28:	[3,10]	0.188	0.943	1	max	865	42	588
Verse 29:	[0,9]	0.491	0.680	1	max	865	105	26
Verse 30:	[15,14]	0.023	0.935	0	min	165	79	23
Verse 31:	[12,12]	0.285	0.435	0	min	263	77	158
Verse 32:	[6,5]	0.580	0.732	1	min	382	104	223
Verse 33:	[4,5]	0.065	0.635	1	max	865	81	10
Verse 34:	[7,5]	0.738	0.154	0	max	865	86	12
Verse 35:	[7,16]	0.650	0.936	2	min	475	29	17
Verse 36:	[14,4]	0.458	0.361	0	max	865	2	265
Verse 37:	[0,9]	0.872	0.209	2	mut	146	28	12
Verse 38:	[13,15]	0.226	0.075	1	mut	17	53	27
Verse 39:	[6,10]	0.875	0.112	2	min	382	31	409
Verse 40:	[8,8]	0.381	0.300	0	mut	130	1	12
Verse 41:	[10,3]	0.232	0.930	2	max	865	68	44
Verse 42:	[1,6]	0.983	0.609	1	mut	208	75	110
Verse 43:	[10,6]	0.552	0.480	2	mut	355	340	21
Verse 44:	[16,10]	0.484	0.739	2	min	486	39	354
Verse 45:	[1,14]	0.464	0.061	0	max	865	42	52
Verse 46:	[5,5]	0.120	0.819	0	min	442	71	41
Verse 47:	[6,2]	0.020	0.349	1	min	382	23	198
Verse 48:	[2,12]	0.010	0.485	0	mut	121	241	30
Verse 49:	[4,10]	0.397	0.084	1	mut	392	1	235
Verse 50:	[14,12]	0.384	0.899	0	min	165	50	32
Verse 51:	[6,11]	0.039	0.730	1	min	380	86	100
Verse 52:	[12,14]	0.286	0.477	0	mut	74	69	33
Verse 53:	[6,1]	0.403	0.593	0	mut	203	97	64
Verse 54:	[11,3]	0.287	0.250	1	mut	169	22	39

	<i>Sources</i>	Ω	δ	<i>clump</i>	<i>type</i>	<i>Length</i>	<i>start 1</i>	<i>start 2</i>
Verse 55:	[1,7]	0.760	0.723	1	min	286	14	202
Verse 56:	[13,12]	0.187	0.364	0	min	224	30	14
Verse 57:	[7,14]	0.486	0.286	1	max	865	333	16
Verse 58:	[16,8]	0.784	0.939	0	mut	147	325	3
Verse 59:	[0,11]	0.455	0.191	2	mut	319	0	23
Verse 60:	[6,14]	0.120	0.364	1	mut	17	60	83
Verse 61:	[7,1]	0.778	0.869	2	max	865	280	79
Verse 62:	[11,13]	0.313	0.256	0	max	865	25	27
Verse 63:	[1,5]	0.389	0.531	2	max	865	80	340
Verse 64:	[1,16]	0.896	0.905	2	mut	240	34	196
Verse 65:	[12,10]	0.314	0.431	0	min	263	6	573
Verse 66:	[10,4]	0.503	0.375	0	max	865	204	29
Verse 67:	[15,2]	0.779	0.032	0	min	582	130	9
Verse 68:	[15,7]	0.979	0.108	1	max	865	334	82
Verse 69:	[7,0]	0.927	0.924	0	min	378	99	11
Verse 70:	[2,14]	0.091	0.139	1	min	165	394	143
Verse 71:	[15,6]	0.543	0.963	2	max	865	165	162
Verse 72:	[10,0]	0.774	0.271	0	max	865	77	33
Verse 73:	[9,3]	0.454	0.896	2	min	245	17	102
Verse 74:	[3,2]	0.615	0.814	0	max	865	5	176
Verse 75:	[14,12]	0.047	0.602	0	min	165	36	145
Verse 76:	[5,6]	0.462	0.099	1	mut	268	34	30
Verse 77:	[8,1]	0.573	0.559	2	min	158	31	73
Verse 78:	[12,7]	0.374	0.009	1	mut	158	17	12
Verse 79:	[15,16]	0.111	0.425	0	mut	479	219	5
Verse 80:	[1,9]	0.808	0.412	0	mut	17	108	219
Verse 81:	[12,8]	0.481	0.235	0	max	865	149	79
Verse 82:	[9,6]	0.231	0.563	1	max	865	9	99
Verse 83:	[9,15]	0.257	0.125	0	max	865	82	496
Verse 84:	[5,9]	0.784	0.883	1	max	865	64	52
Verse 85:	[1,3]	0.355	0.984	2	max	865	10	45