RITUAL FOR LOST DESTINIES requires twenty minutes to perform.

The score is fully transposed for the following instrumentation:

piccolo

flutes 1 and 2 (one player to double on piccolo)

oboes 1 and 2

English horn (in F)

E♭ clarinet

B♭ clarinets 1, 2, and 3

B♭ bass clarinet

B♭ contrabass clarinet

bassoons 1 and 2

E♭ alto saxophones 1 and 2

B♭ tenor saxophones 1 and 2

E♭ baritone saxophone

F horns 1, 2, 3, and 4

B♭ trumpets 1, 2, 3, and 4

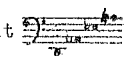
tenor-bass trombones 1 and 2

bass trombone (3)

baritone horn

tubas 1 and 2

percussion, as follows:

<u>timpanist</u>	4 timpani, tuned to the pitches shown at right 
<u>chimes player</u>	1 set of tubular chimes 1 set of orchestra bells (bells 1) 1 slapstick (whip)
<u>bells player</u>	1 set of orchestra bells (bells 2) 1 vibe set 1 xylophone 1 set of 5 temple blocks of different sizes
<u>cymbals/gongs player</u>	4 suspended cymbals of different sizes 2 tam-tams or gongs (referred to as gongs), as large as can be found, one larger than the other
<u>drums player</u>	4 tom-toms of different sizes 1 bass drum 1 bell tree 1 set of metal wind chimes

note: Each percussionist's main role is underlined with regard to how and in what place of order his title appears in the score and part.

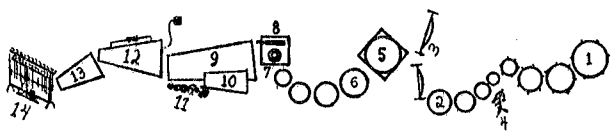
Percussion performers will from time to time have to leave their own respective area as shown below to play an instrument placed in another performer's assigned area.

Mallets for a particular instrument may, of course, be shared if a well-placed exchange can be worked out.

The necessary mallets or sounding devices, listed by performer, are:

timpanist	2 very hard timpani mallets 2 very soft timpani mallets 2 hard yarn mallets (for vibe)
chimes player	3 wooden "hammer" chimes mallets 6 brass bells mallets (bells) 2 medium yarn mallets (vibe) 2 soft yarn mallets (vibe)
bells player	4 brass bells mallets 6 hard plastic bells mallets 2 hard rubber mallets (xylophone, temple blocks) 1 violin bow (vibe) 2 medium yarn mallets (vibe)
cymbals/gongs player	2 brass bells mallets 2 large triangle beaters 2 heavy gong beaters 1 string bass bow 4 very soft timpani mallets
drums player	2 very soft timpani mallets 2 heavy drum sticks 2 hard rubber mallets

It is suggested that the percussion instruments be set up behind the other instrumentalists in the following configuration:

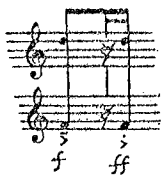


Instrumentation Key

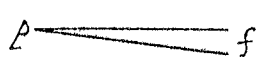
1. timpani
2. cymbals
3. gongs
4. wind chimes
5. bass drum
6. tom-toms
7. bell tree
8. slapstick
9. xylophone
10. bells 2
11. temple blocks
12. vibe
13. bells 1
14. chimes

KEY TO NOTATION

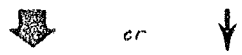
general



rhythms, articulations, durational values, and dynamics given to top and/or bottom of vertical alignment are to be in effect as marked for all parts connected by the stems



large dynamic markings above and/or below instrumental lines apply to all parts in their vicinity except those bearing an asterisk (*)



arrows indicate where real time begins - the durational value of the real time segment is always given in seconds between the point beginning the real time, marked by the arrow, and the next marking, whether arrow or metered time signature

when accent mark is over or under notehead, strike especially sharply in action and somewhat louder than notes without the accent at the same dynamic marking

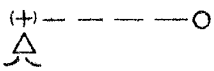
all pitches are to be played one octave higher than written until indicated otherwise

niente, (to) no volume

winds

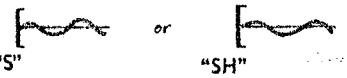
instrumentalist should remove instrument from mouth only slightly enough to be able to sing resonantly through closed lips (humming), careful to stagger breathing throughout and not make humming or singing evident to onlookers - indicated pitch is always that pitch previously sounded on each respective player's instrument, and so is transposed in the same manner as is the instrumental part which preceeds it

indicates that the mouth should be closed (understood prior to this sign, simply a reminder as a point from which change then occurs)



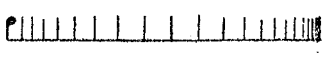
mouth should gradually open to form an "O" sound by the "O" marking, the performer as careful as possible not to allow the singing to be visibly discernible

change singing to "ah" sound



holding instrument very close to the mouth in the manner described above, each performer should continue making either a definite "sh" or "ss" sound, staggering his breathing throughout

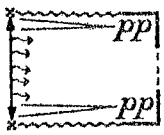
flute, piccolo



repeat the original pitch, getting progressively slower, then progressively faster as is depicted

bend the pitch markedly upward or downward as shown, ¼-tone, followed by an equally rapid return to the original pitch while maintaining the note's indicated duration

brass



beginning at *fff* , all brass players should make a strong, raspy, coarse, groaning sound on an "O", reducing volume gradually over three measures to *pp*

for horns, highest note possible

percussion

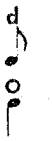
let all notes ring unless otherwise indicated - let ring markings in a small crescent are frequently present to remind the performer in significant places

tenuto or staccato marking above or below notehead indicates that all sound should be dampened immediately after the indicated duration; tenuto marking has no effect on the duration of the note, whereas the staccato marking indicates that the note value should be halved

without stem, indicates that all sound should be dampened immediately

for cymbals and bass drum, the note should be struck and stifled immediately, on the indicated cymbal in the former case

LH, RH — left hand, right hand



strike timpano near dead-center of the membrane, pressing down firmly upon striking to allow little or no rebound, serving to deaden the nontheless loud sound

for chimes, strike the tubing/for cymbals, strike the crown of the cymbal with the tip of the beater

for xylophone, 'white note' glissando from grace note to pitch of full notehead, with the final note occurring directly on the beat

for drums, rim shot/for timpani, play on shell with middle-length area of mallet handle - in both cases, on indicated drum

for vibe, bow the closest edge of the vibe directly upward using a violin bow, beginning "at the frog" with the point facing downward

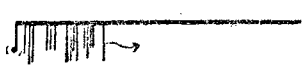
for gong, bow continuously and forcefully using a string bass bow for the duration of the note

for chimes, let the sound ring for three measures, dampening it with the pedal on the first beat of the fourth measure

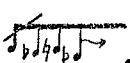
strike top of cymbal or gong exactly halfway between the crown, or center in the latter case, and the rim with the tip of the beater

in drums part, strike the shell of the drum

for bells, with three mallets in each hand spaced an all-white-note or all-black-note full-tone from each other, strike vehemently over the white and black notes as depicted, as fast as possible around the approximate pitch areas shown, alternating between the black and white note clusters (LH, RH) and pausing momentarily between each run of 2, 3, 4, 5, or 6 strikings



for gongs and timpani, strike randomly and rapidly, varying the rhythm and number of attacks and pausing slightly between each series



in chimes part, play given notes as fast as possible

in chimes part, slowing gradually

for wind chimes, shake continuously

for bell tree, play from high to low in pitch cast as fast as possible

for bell tree, play from low to high, spacing the series throughout the indicated duration

for bell tree and bells, use brass mallets unless otherwise indicated

for cymbals, scrape triangle beater rapidly and forcefully in a circular motion, crescendo, around the top of the indicated cymbal

Please add:

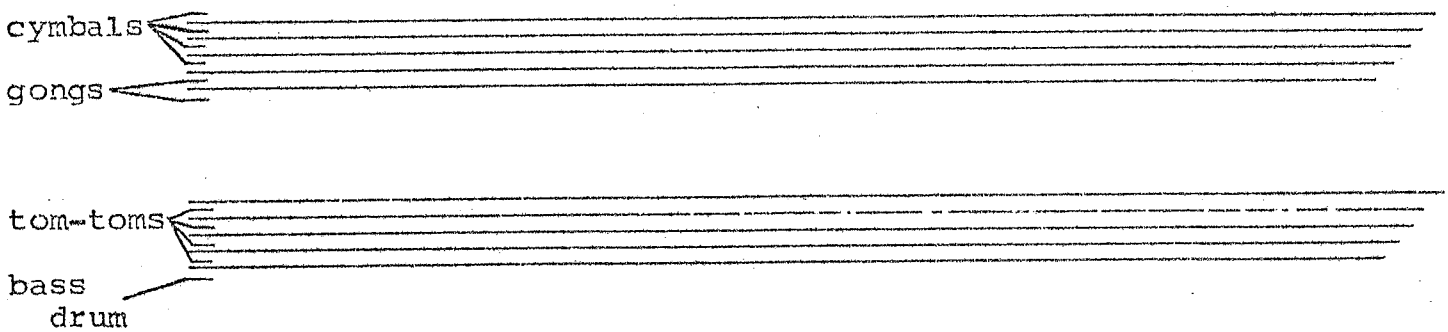
RITUAL FOR LOST DESTINIES

by

Garth M. Drozin

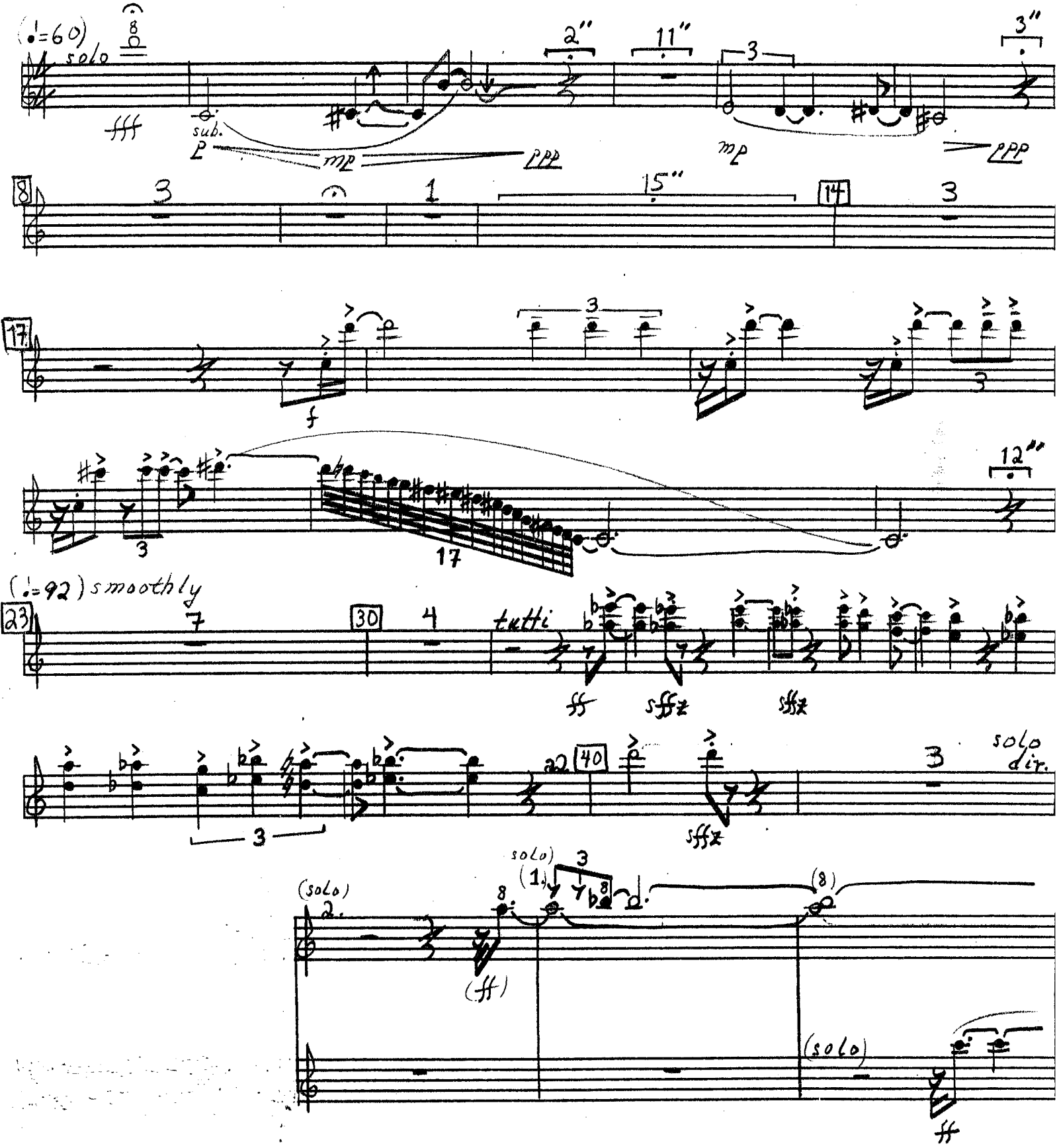
The cymbals/gongs part is notated, from top to bottom, in the order of smallest or highest general pitch impression to largest or lowest pitch.

The drums part is notated in the same manner, with the highest note signifying the highest pitched or smallest drum, and so on.

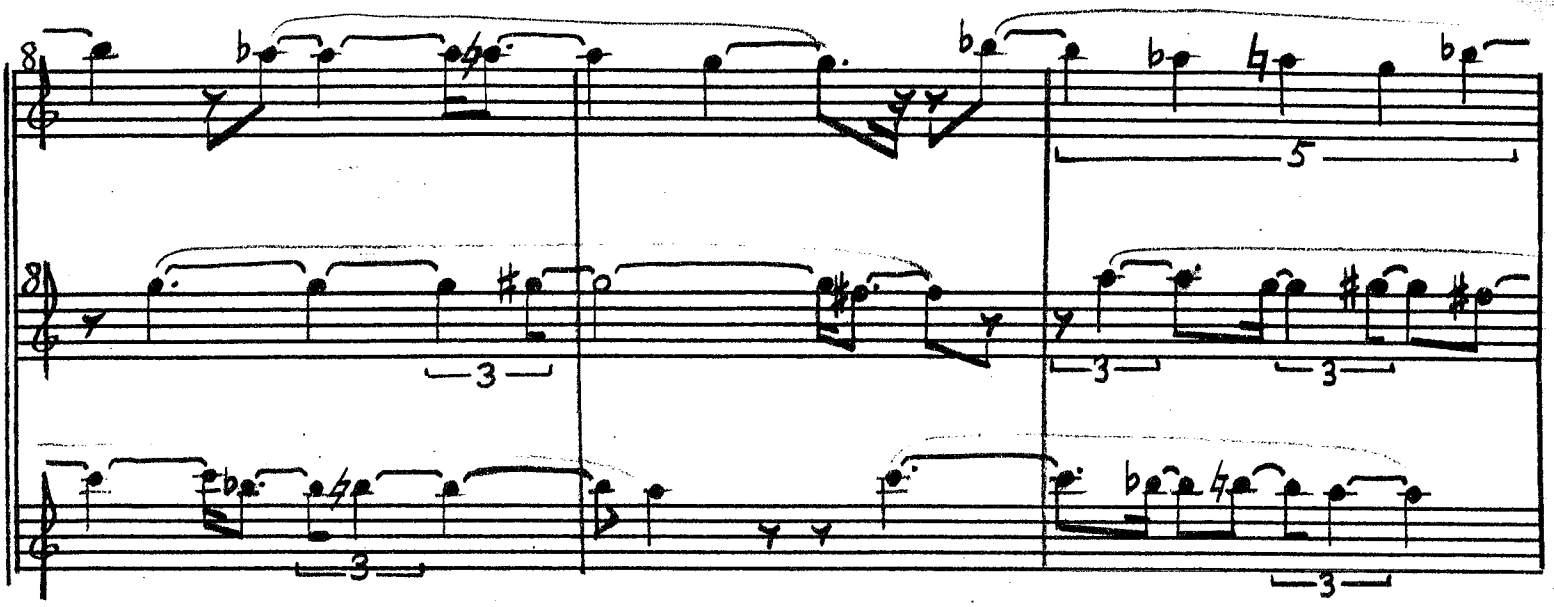


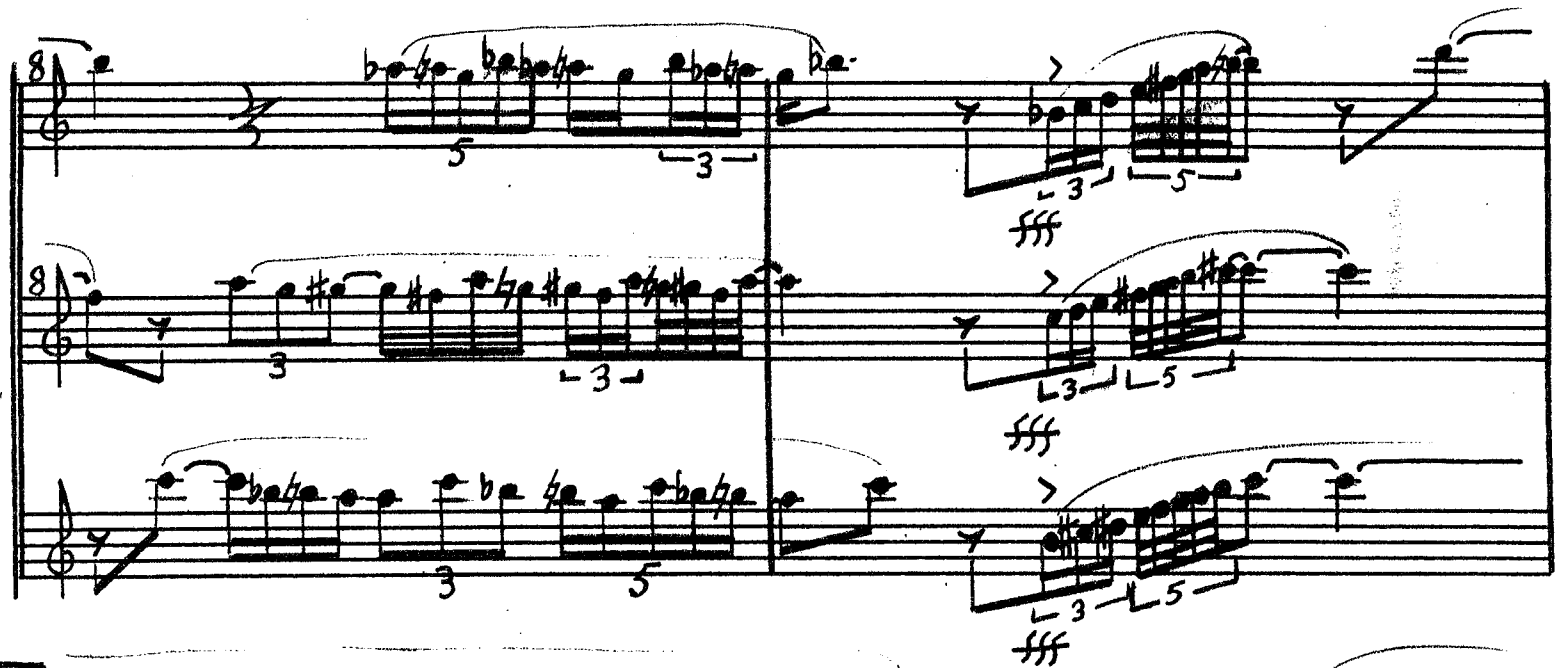
FLUTES (1 & 2)

Garth M. Drozin

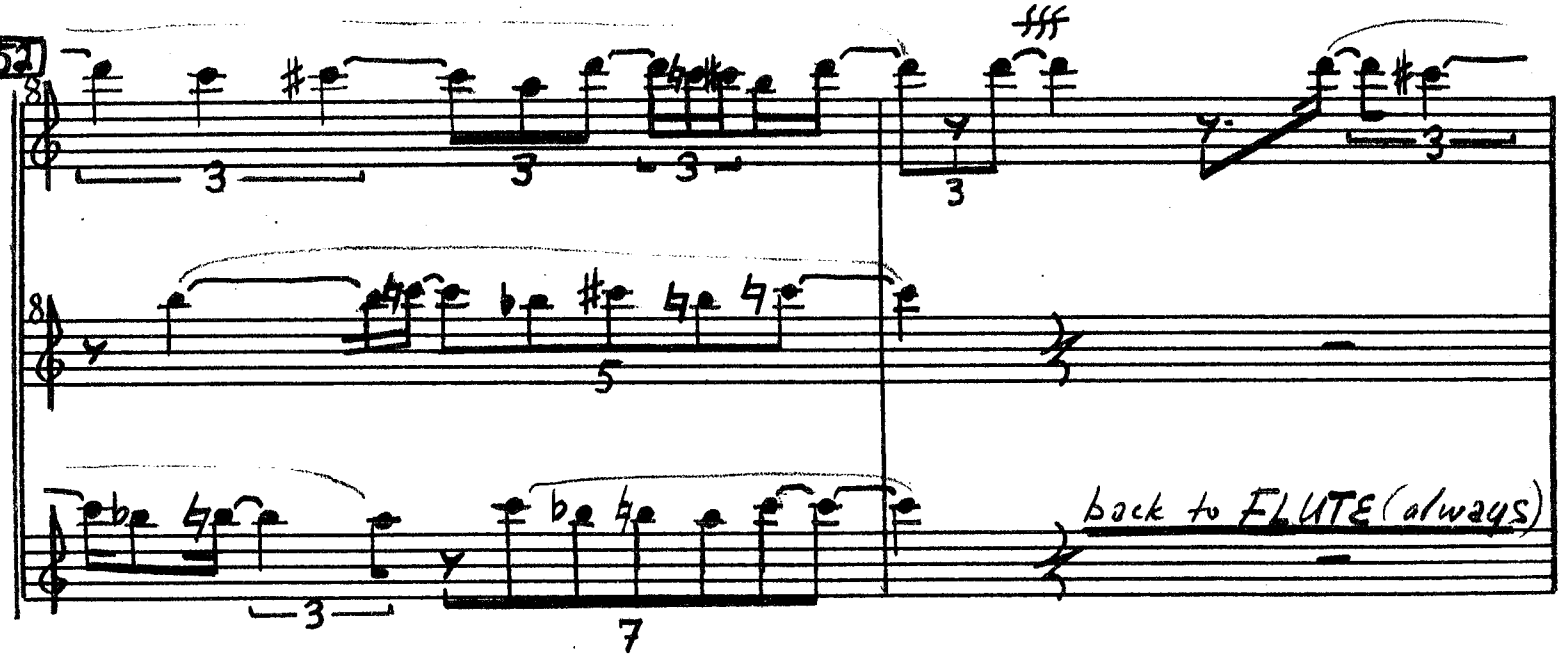


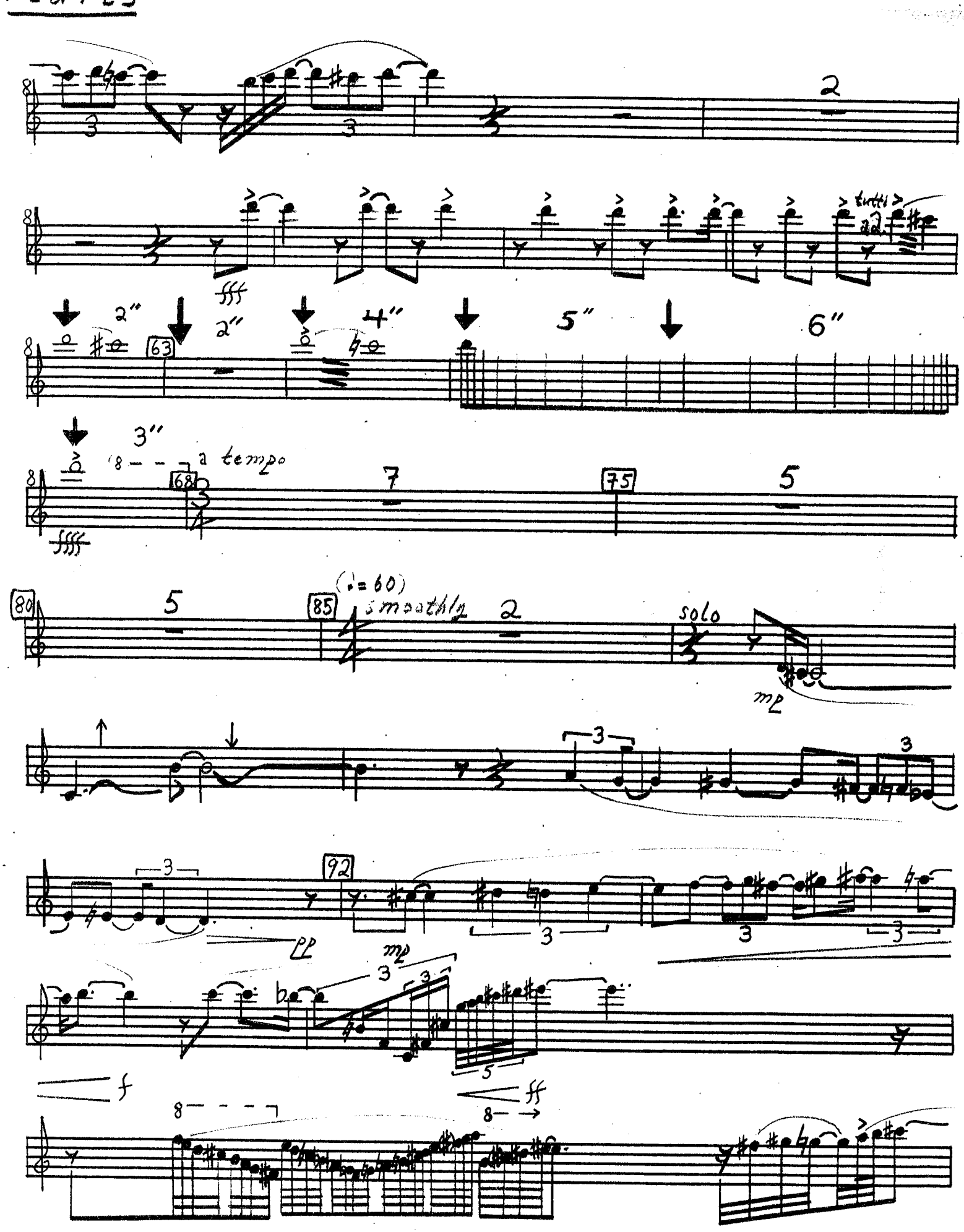
FLUTES

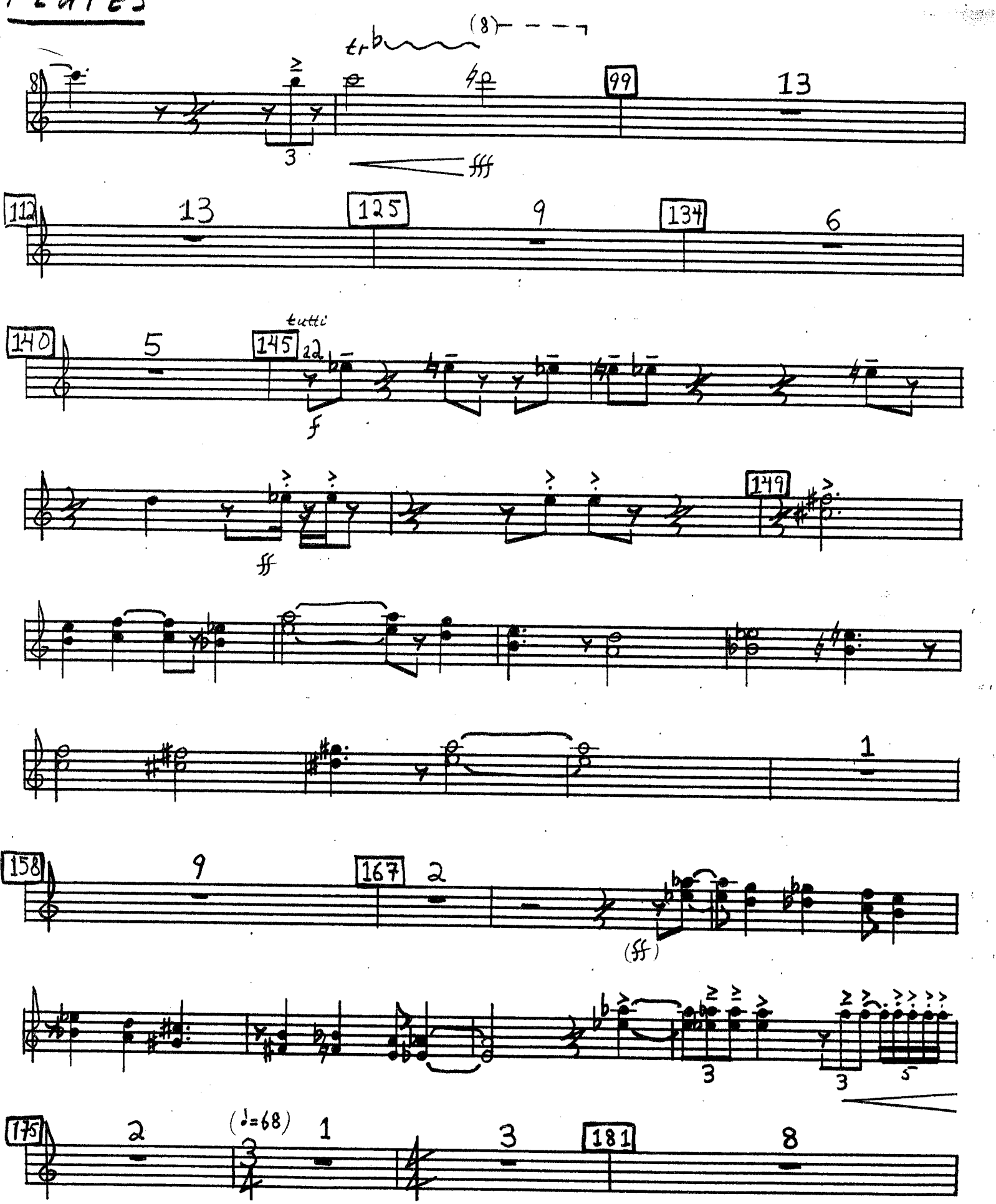


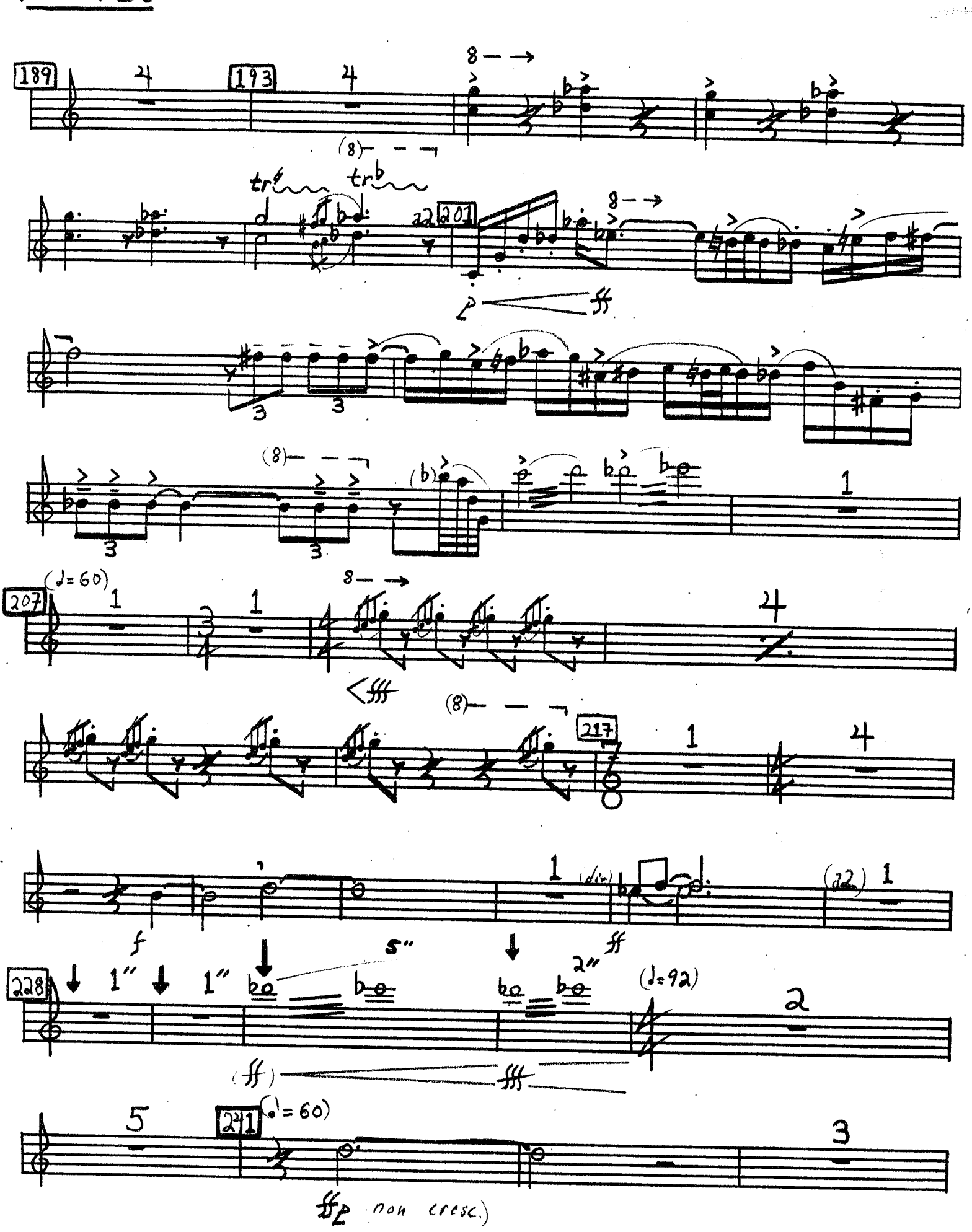


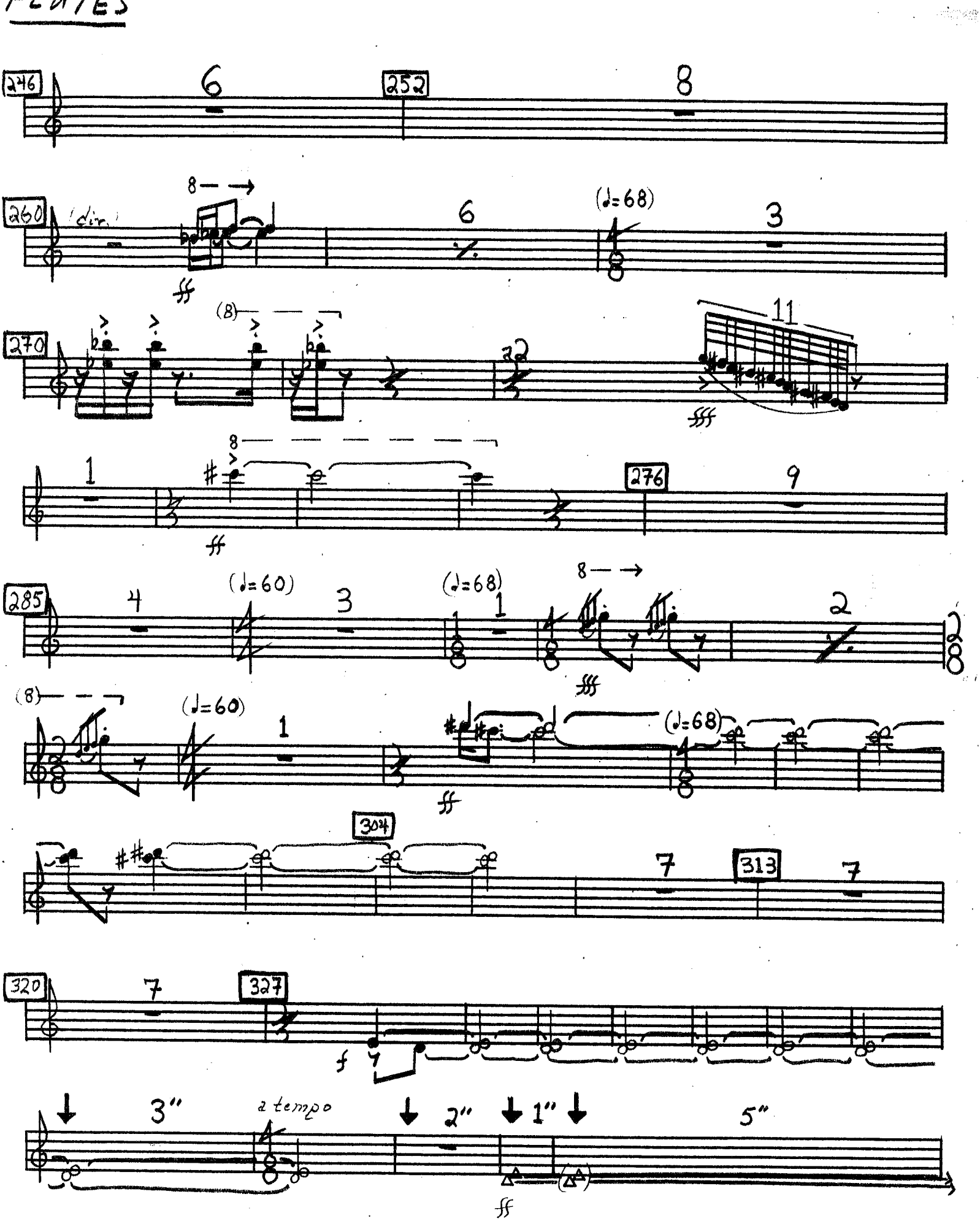
52

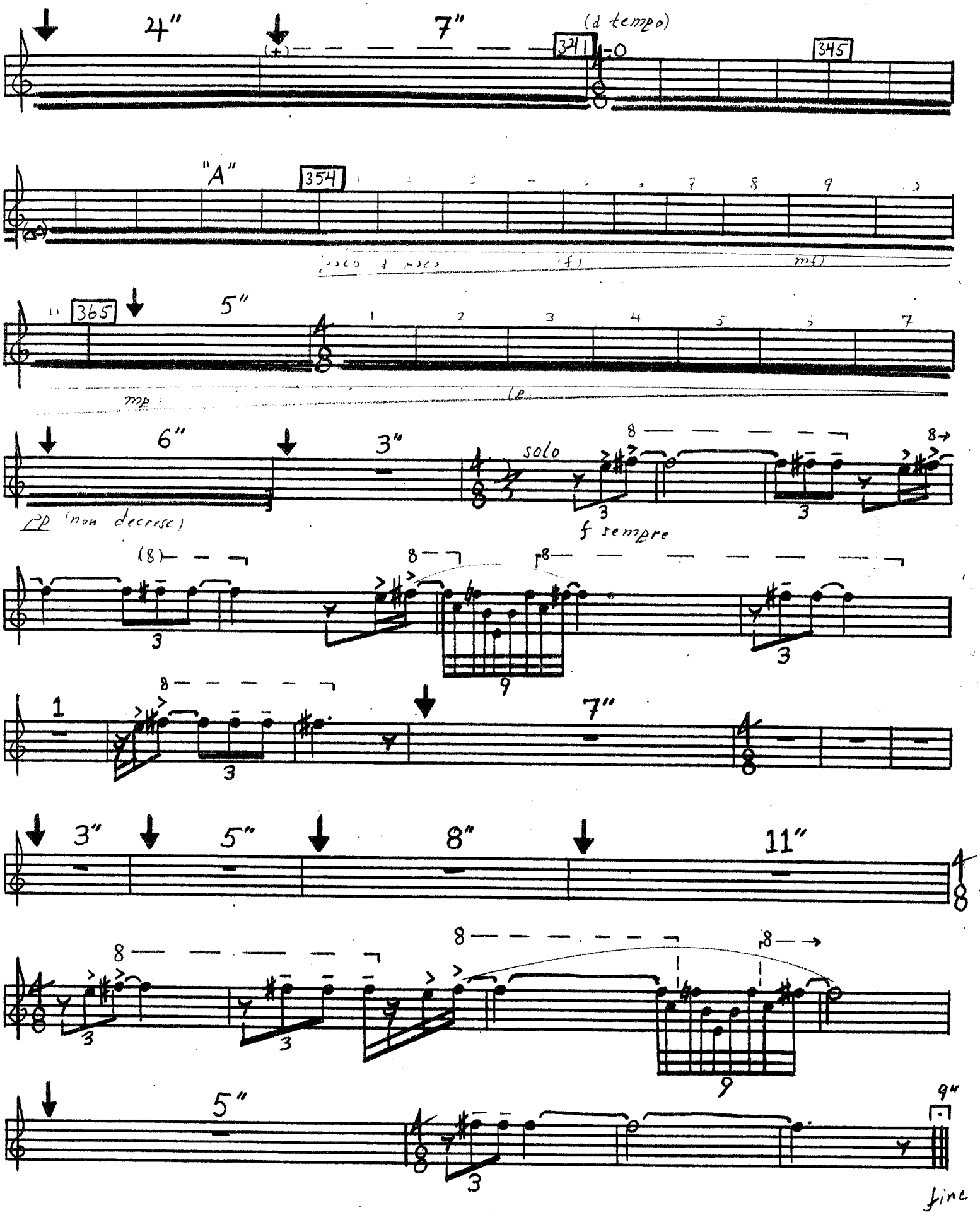



2
tutti
fff
2"
2"
4"
5"
6"
63
3"
a tempo
68
7
75
5
fffff
80
5
85
(♩= 60)
smooth
2
solo
mp
3
92
pp
mp
f
ff
8


tr
(8)
99
13
fff
112
13
125
9
134
6
140
5
145
tutti
22
f
ff
149
1
158
9
167
2
(ff)
3
3
5
175
2
(♩=68)
1
3
181
8

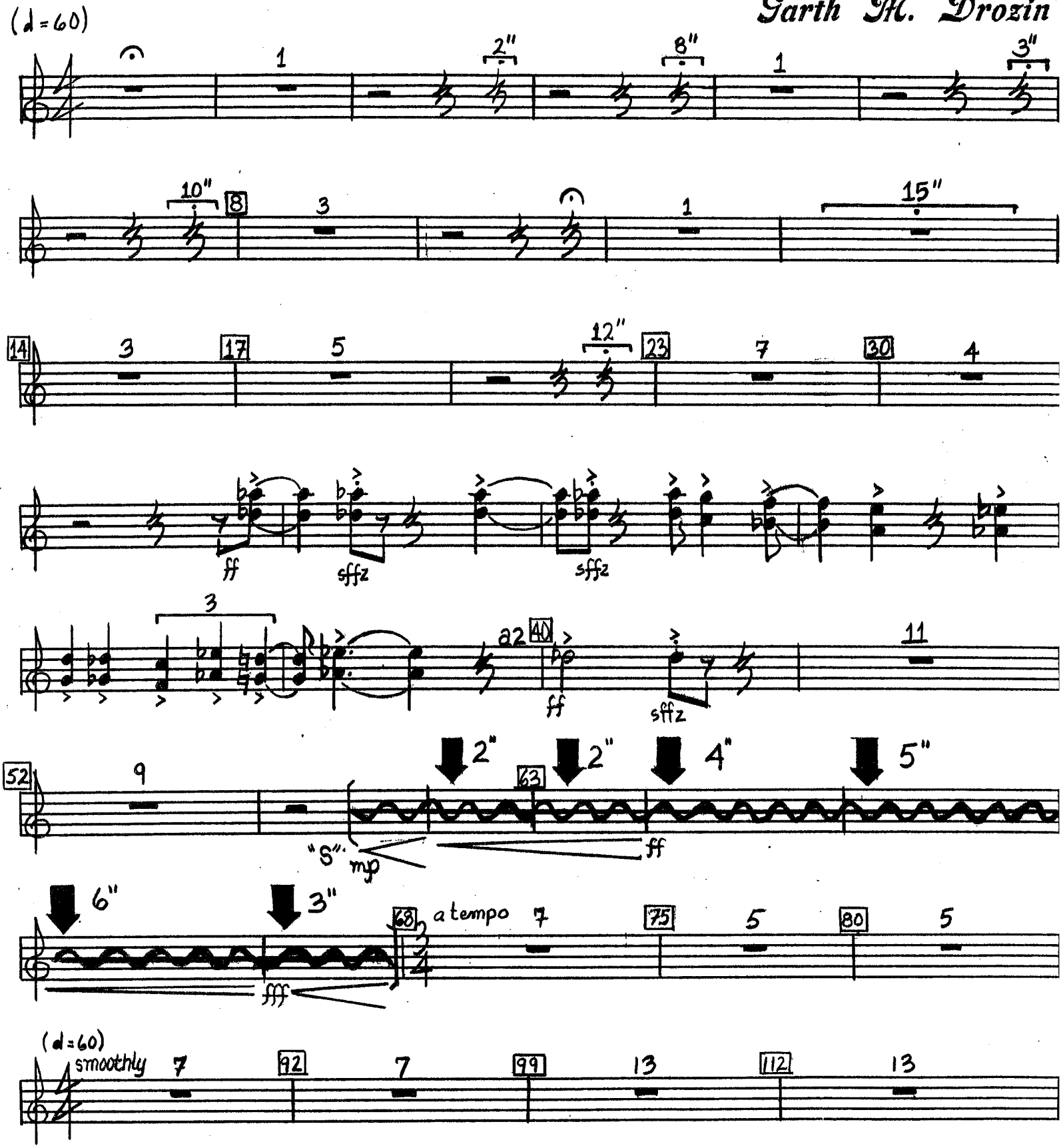

189
193
201
207
(♩=60)
217
228
(♩=92)
241
(♩=60)
non cresc.


246
6
252
8
260
(dir.)
8
ff
6
(♩=68)
3
270
(8)
22
11
fff
1
8
ff
276
9
285
4
(♩=60)
3
(♩=68)
1
8
fff
2
(8)
(♩=60)
1
ff
(♩=68)
304
7
313
7
320
7
327
f
3"
a tempo
2"
1"
5"
ff

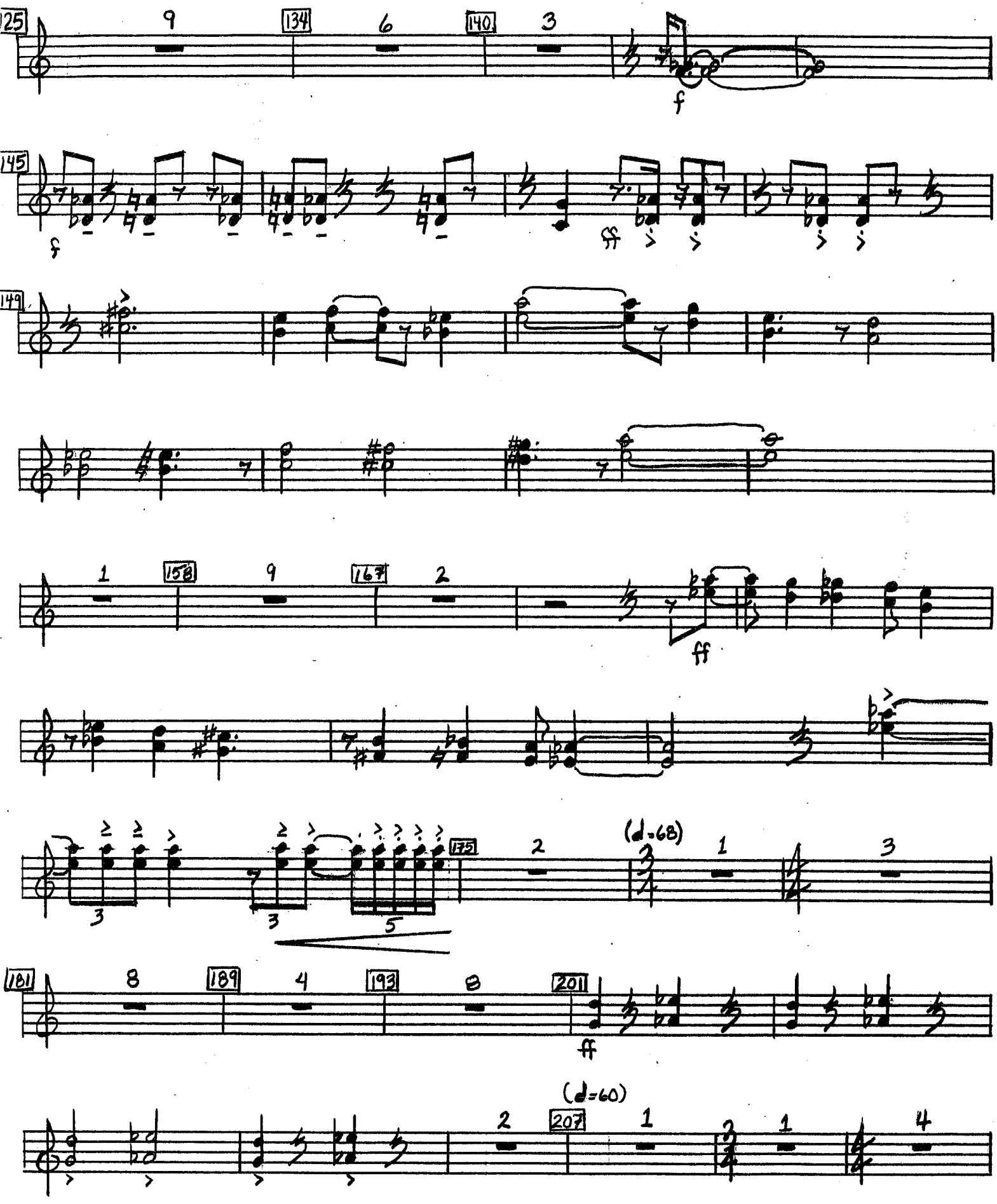

4"
7"
(d tempo)
341
345
"A"
354
365
5"
6"
3"
solo
pp (non decresc)
f sempre
1
7"
3"
5"
8"
11"
5"
9"
fine

OBOE 1 & 2

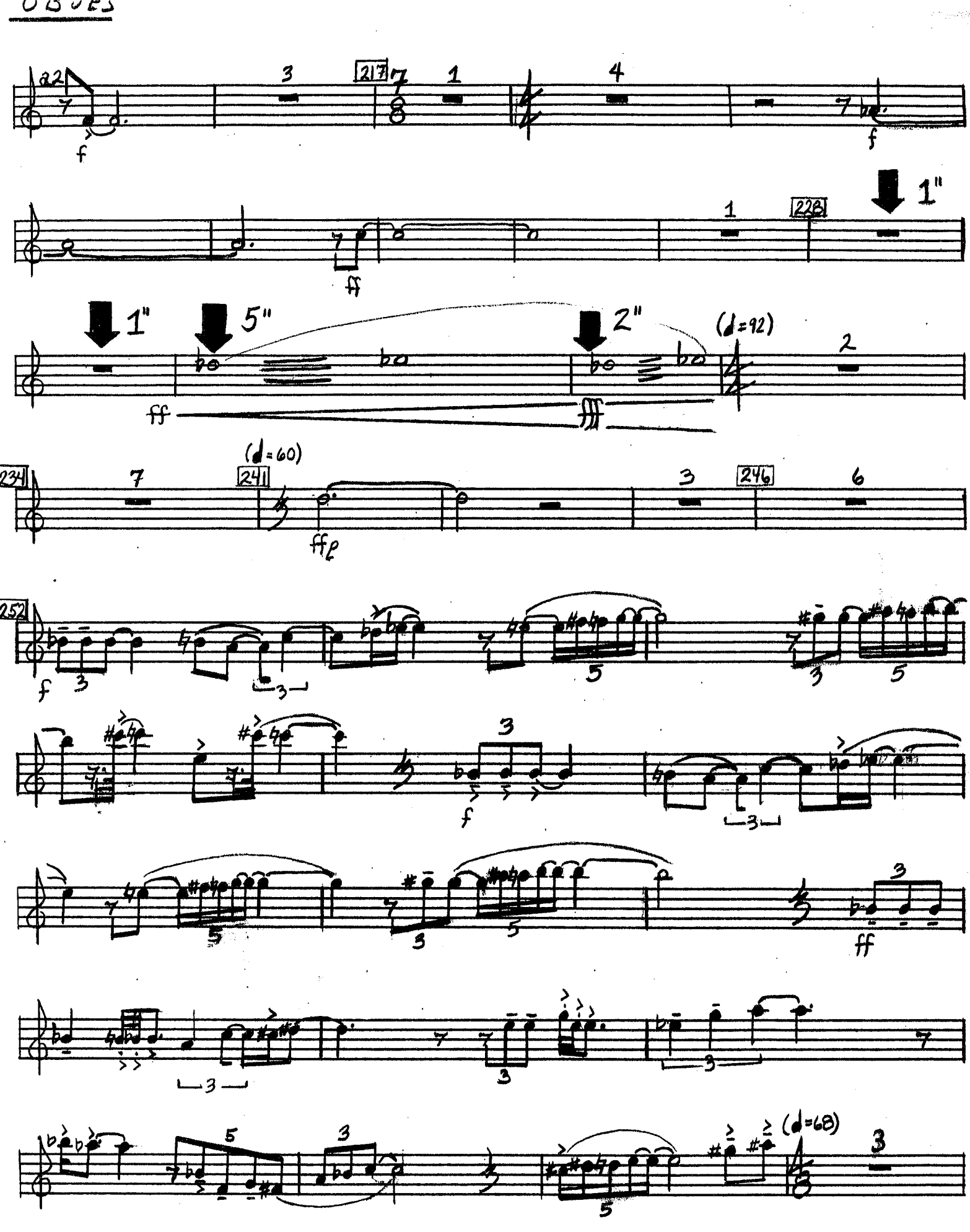
Garth M. Drozin

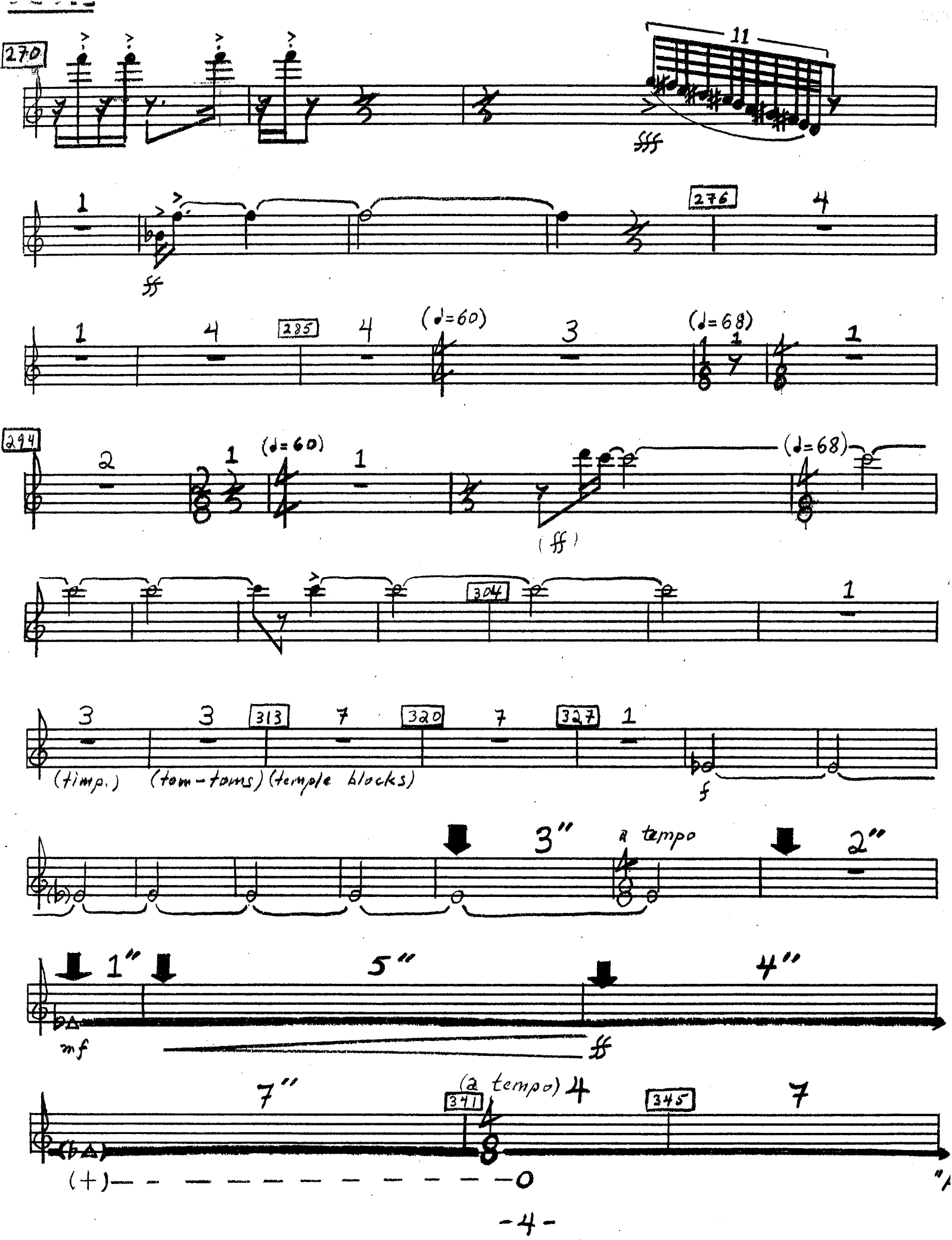


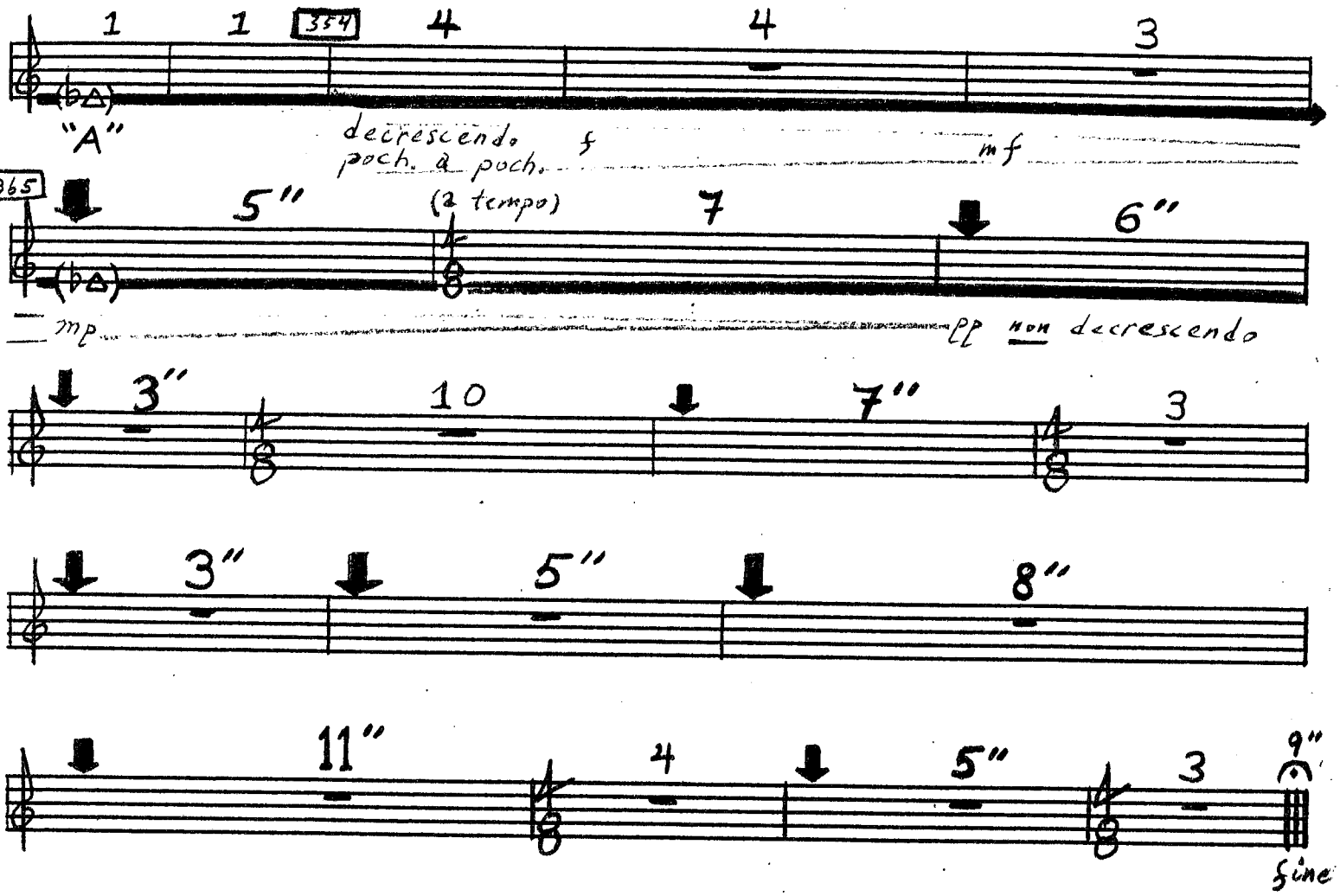
Bass


125
9
134
6
140
3
f
145
f
ff
149
158
1
9
167
2
ff
175
2
(♩=68)
1
3
181
8
189
4
193
8
201
ff
(♩=60)
2
207
1
1
4

OBOES

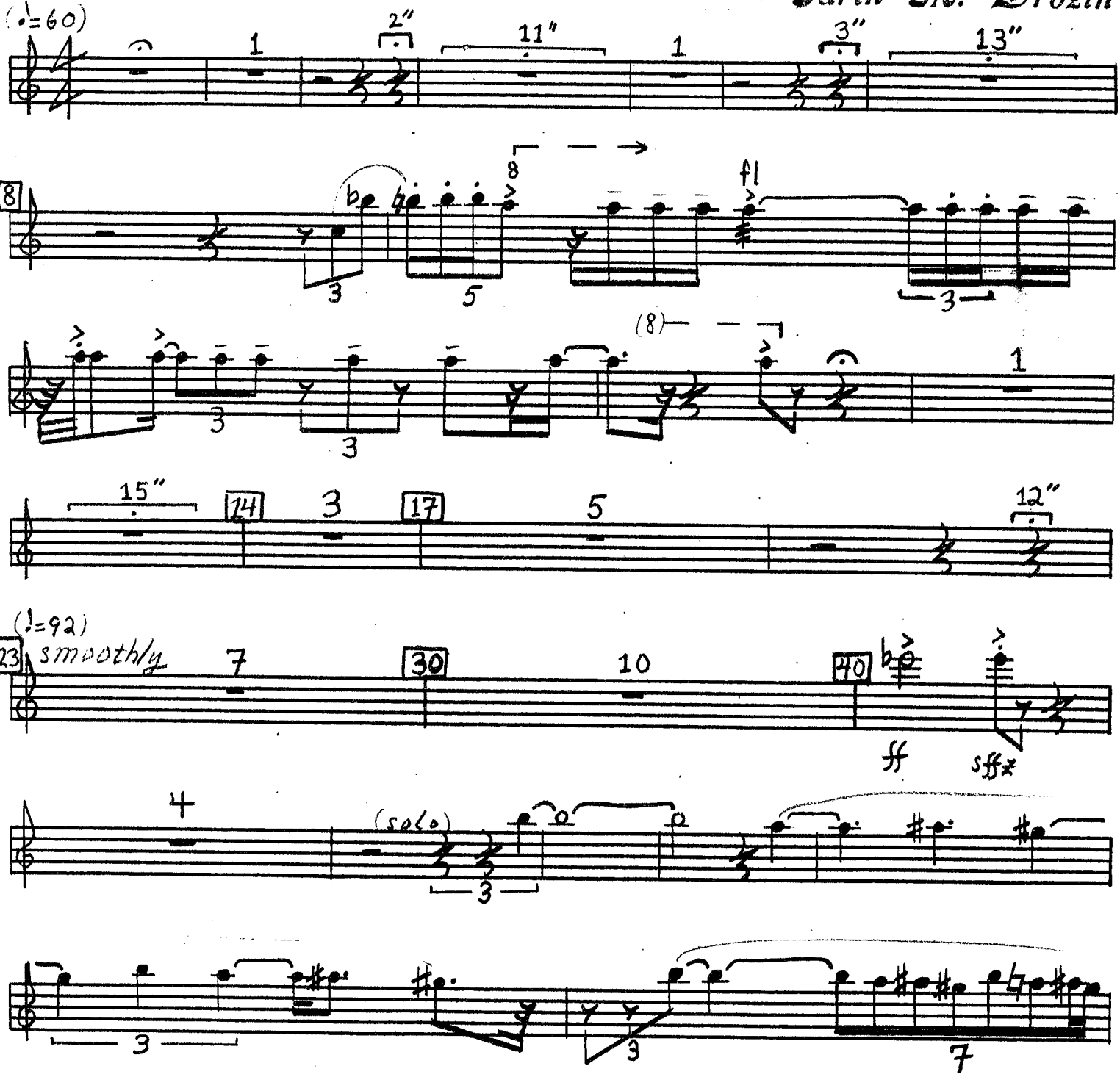


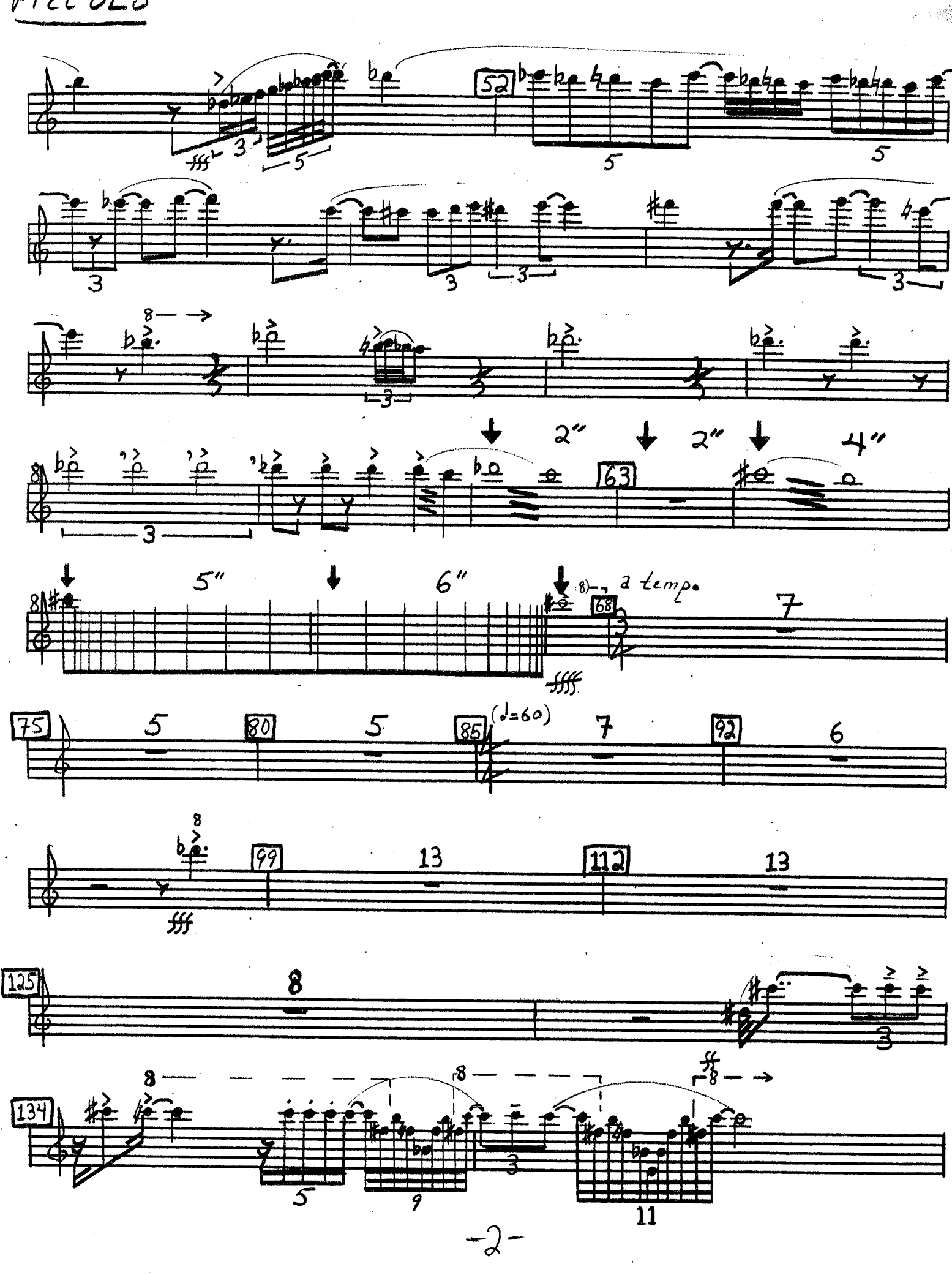

270
11
fff
276
ff
285
(♩=60)
(♩=68)
294
(ff)
304
313
320
327
(timp.)
(tom-toms)
(temple blocks)
f
3"
a tempo
2"
1"
5"
4"
mf
ff
7"
(a tempo)
341
345
(+)
0

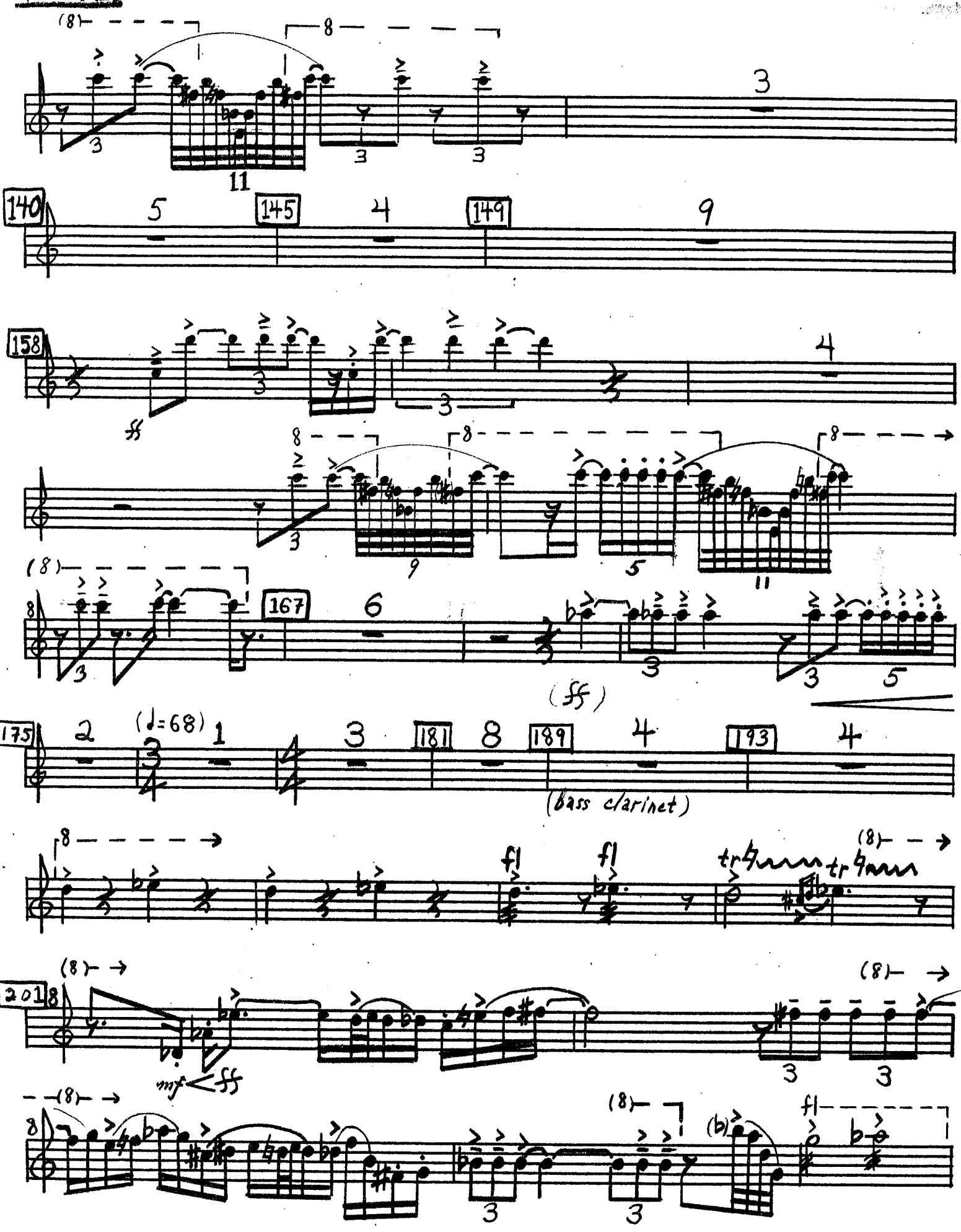

1
1
354
4
4
3
(bΔ)
"A"
decrescendo
poch. à poch.
f
mf
365
5"
(2 tempo)
7
6"
(bΔ)
mp
pp non decrescendo
3"
10
7"
3
3"
5"
8"
11"
4
5"
3
9"
fine

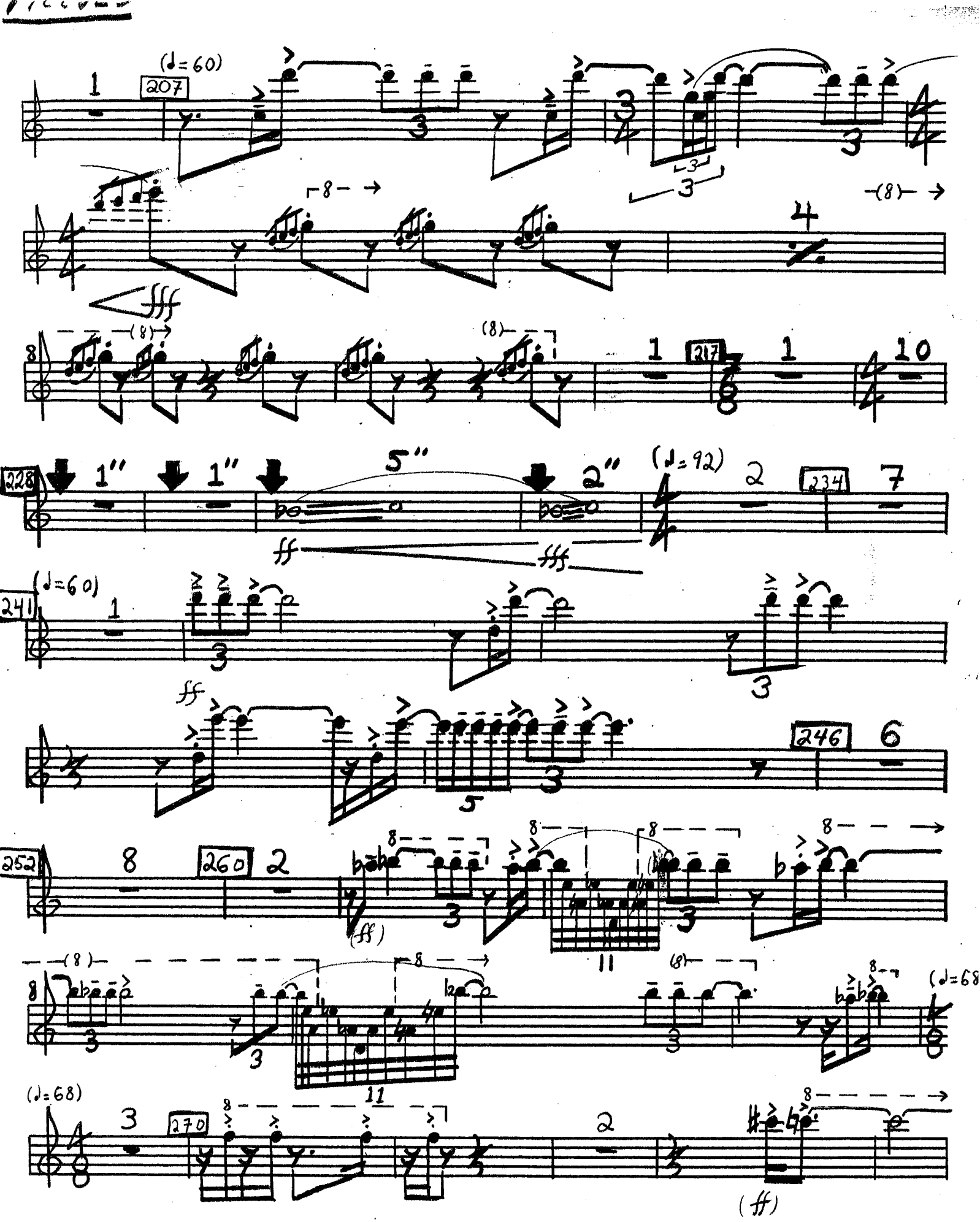
Piece

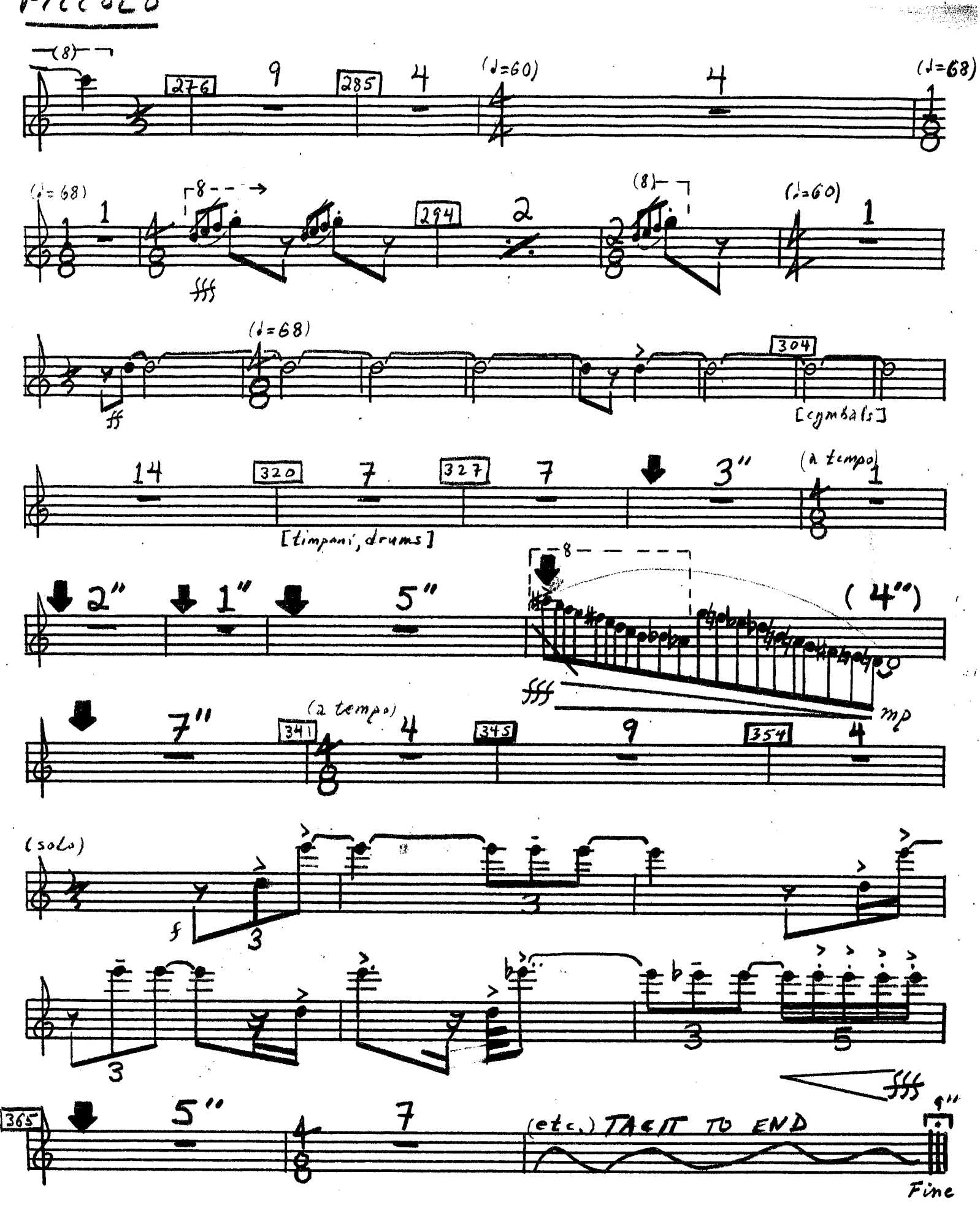
Garth M. Drozin




52
63
2"
2"
4"
5"
6"
68
a tempo
7
75
5
80
5
85
(♩=60)
7
92
6
99
13
112
13
125
8
134
5
9
3
11

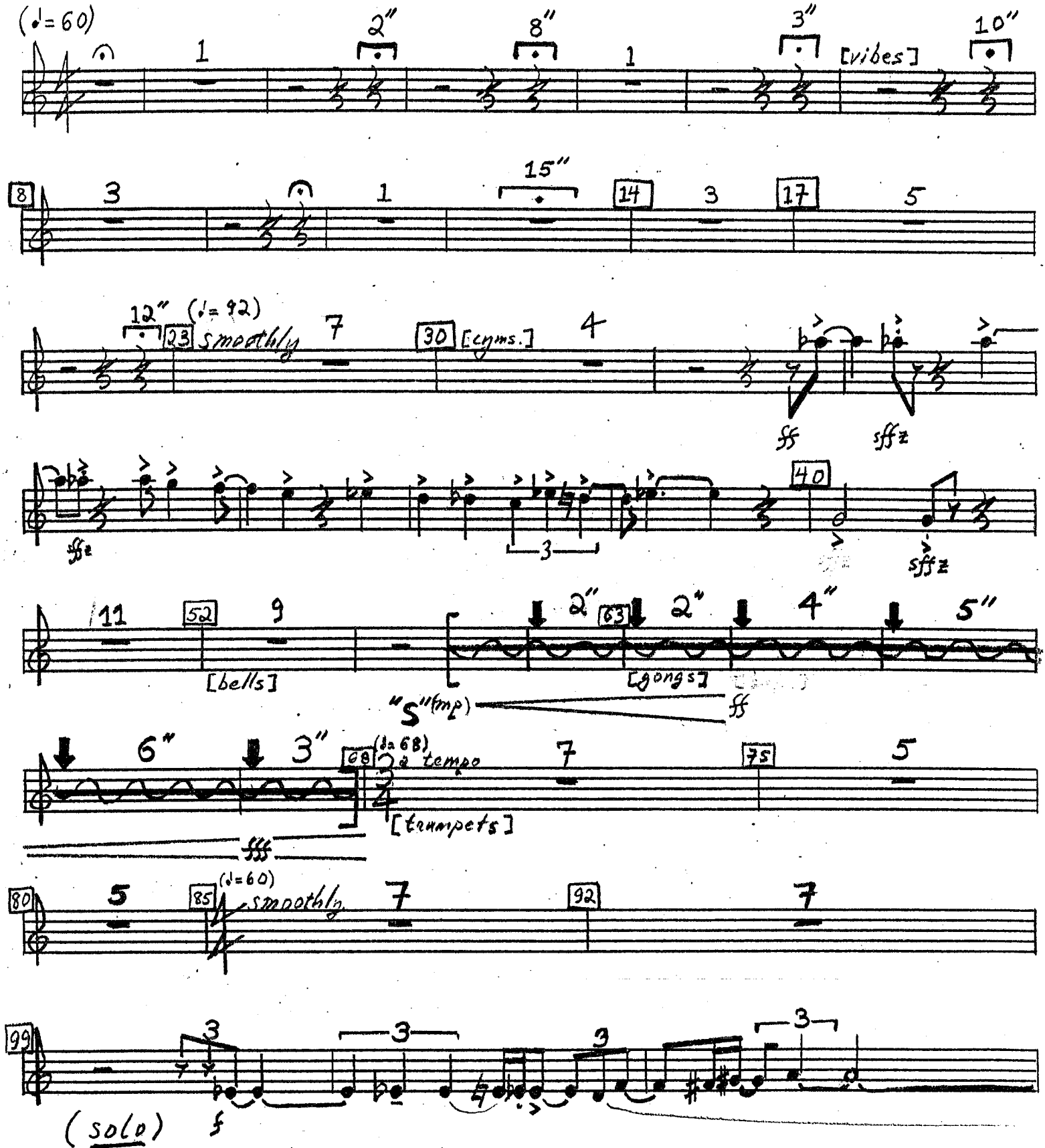

(8)
3
11
140
5
145
4
149
9
158
4
ff
9
5
11
(8)
167
6
(ff)
175
2
(♩=68)
1
3
181
8
189
4
193
4
(bass clarinet)
fl
fl
tr
tr
(8)
201
mf
ff
(b)


(♩=60)
207
217
228
(♩=92)
234
(♩=60)
241
246
252
260
(♩=68)
270
(ff)

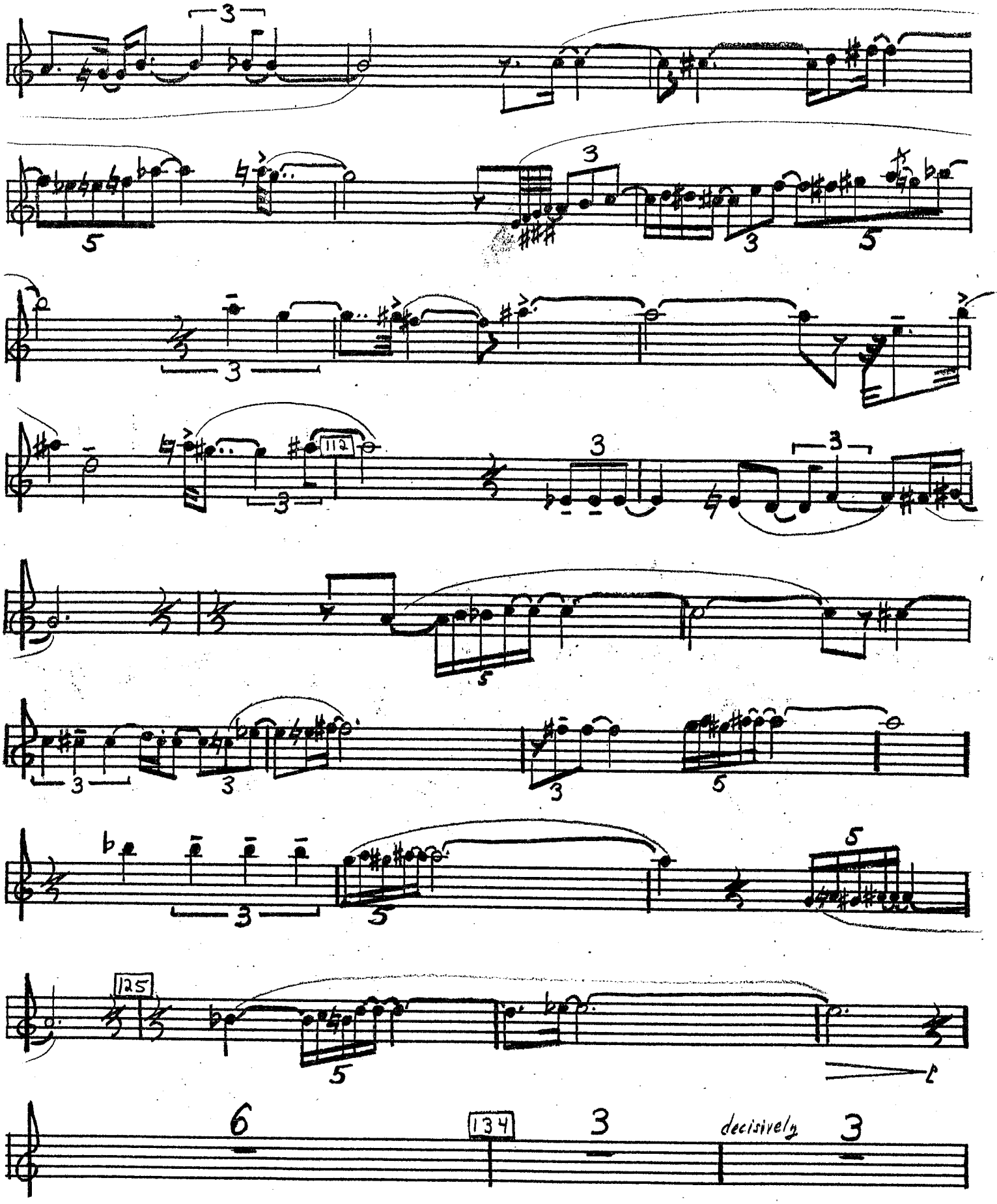

Piccolo
(8)
276
9
285
4
(♩=60)
4
(♩=68)
(♩=68)
1
(8)
fff
294
2
(8)
(♩=60)
1
(♩=68)
ff
304
[cymbals]
14
320
7
327
7
3"
(a tempo)
1
[timpani, drums]
(8)
2"
1"
5"
(4")
fff
mp
7"
(a tempo)
341
4
345
9
354
4
(solo)
f
3
3
3
5
fff
365
5"
7
(etc.) TACIT TO END
9"
Fine

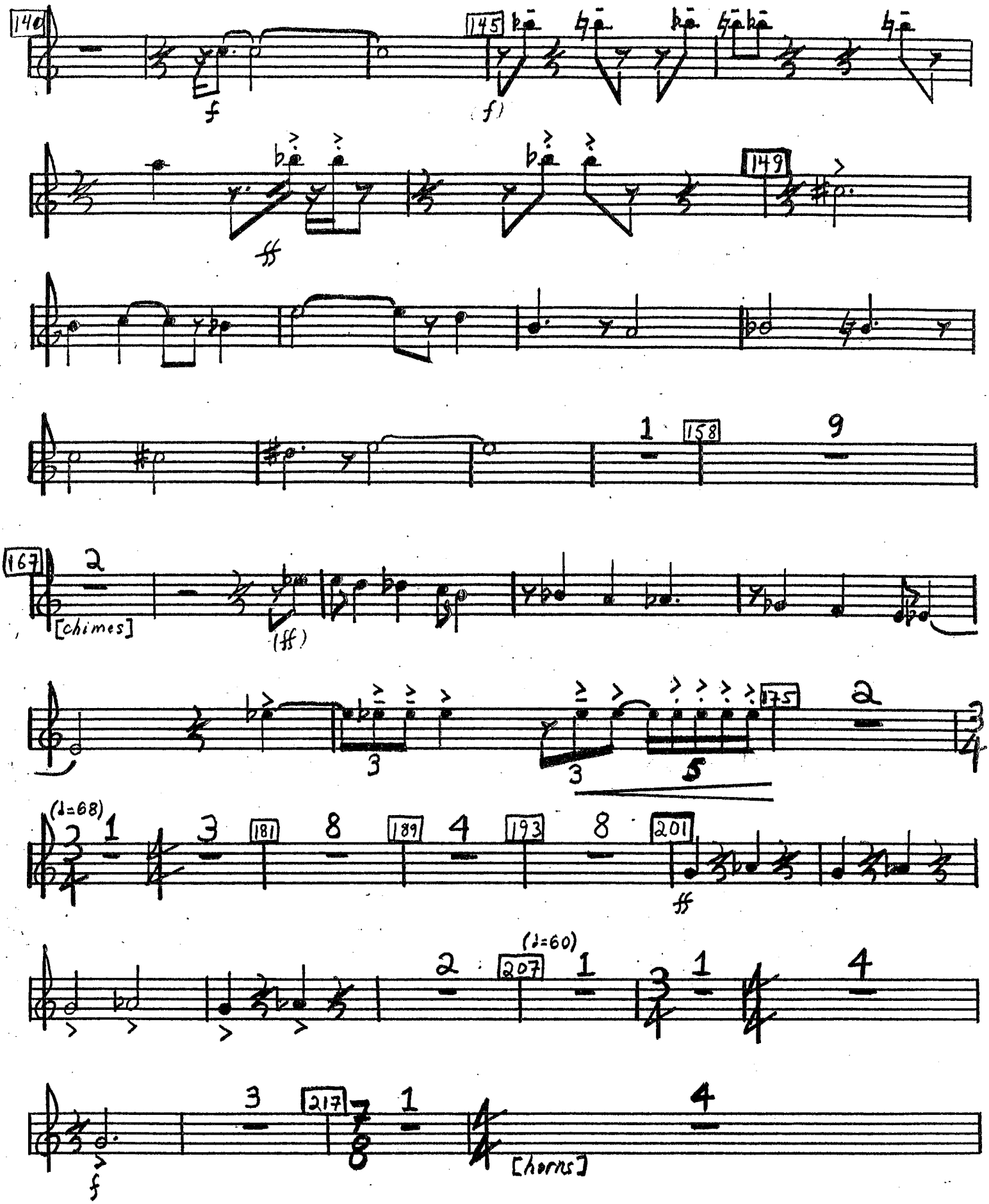
ENGLISH HORN

GARTH M. DROZIN

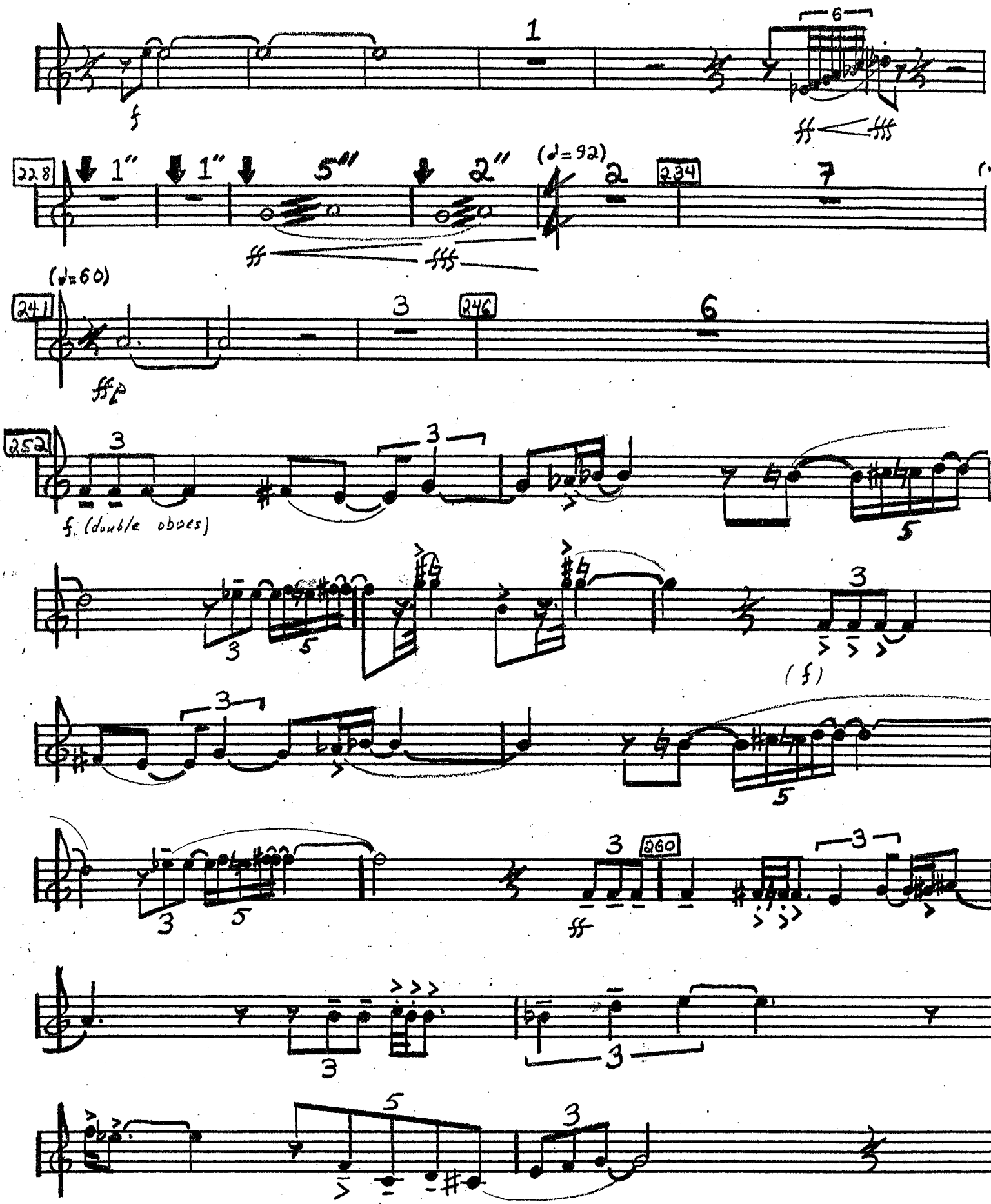


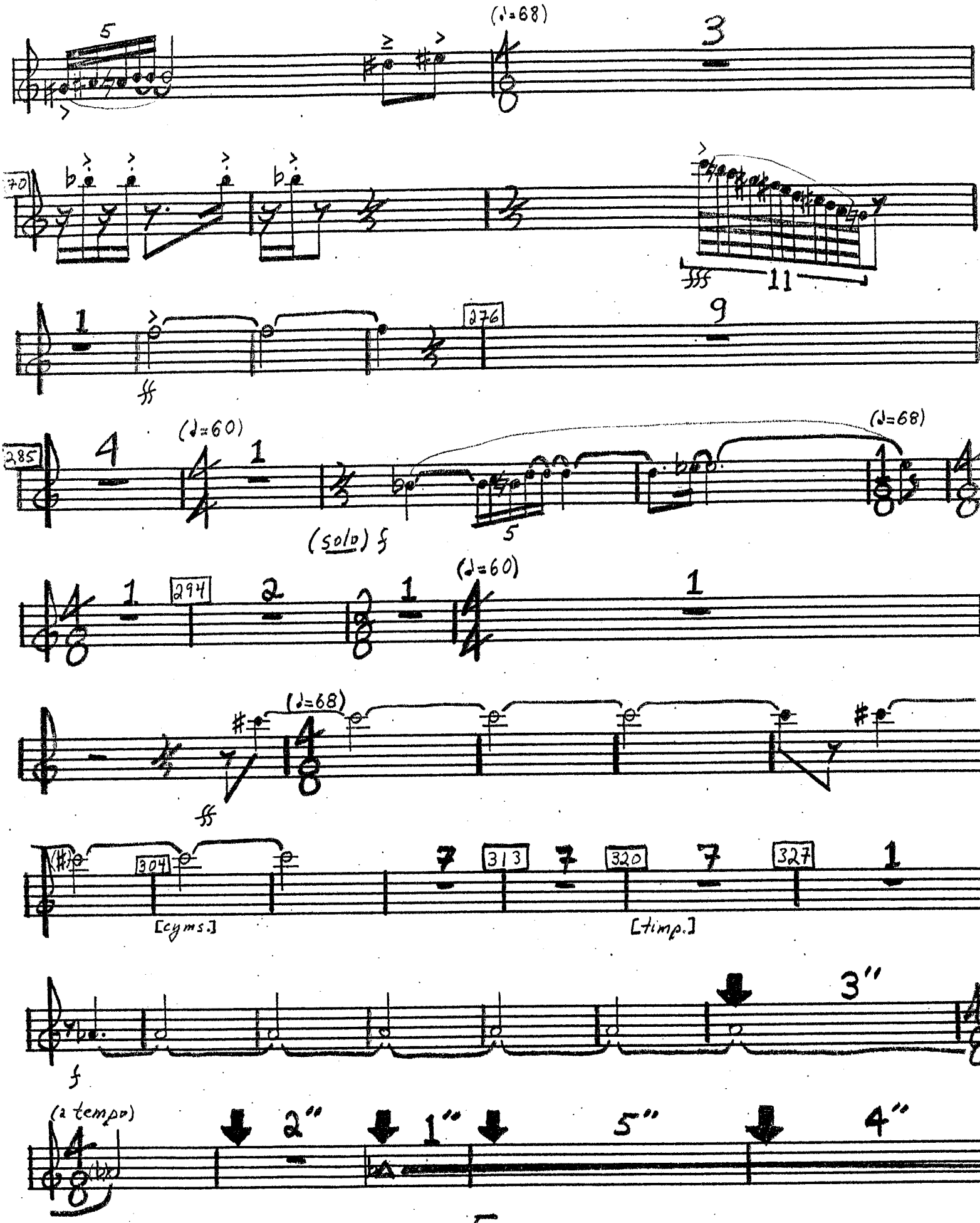
GARTH M. DROZIN

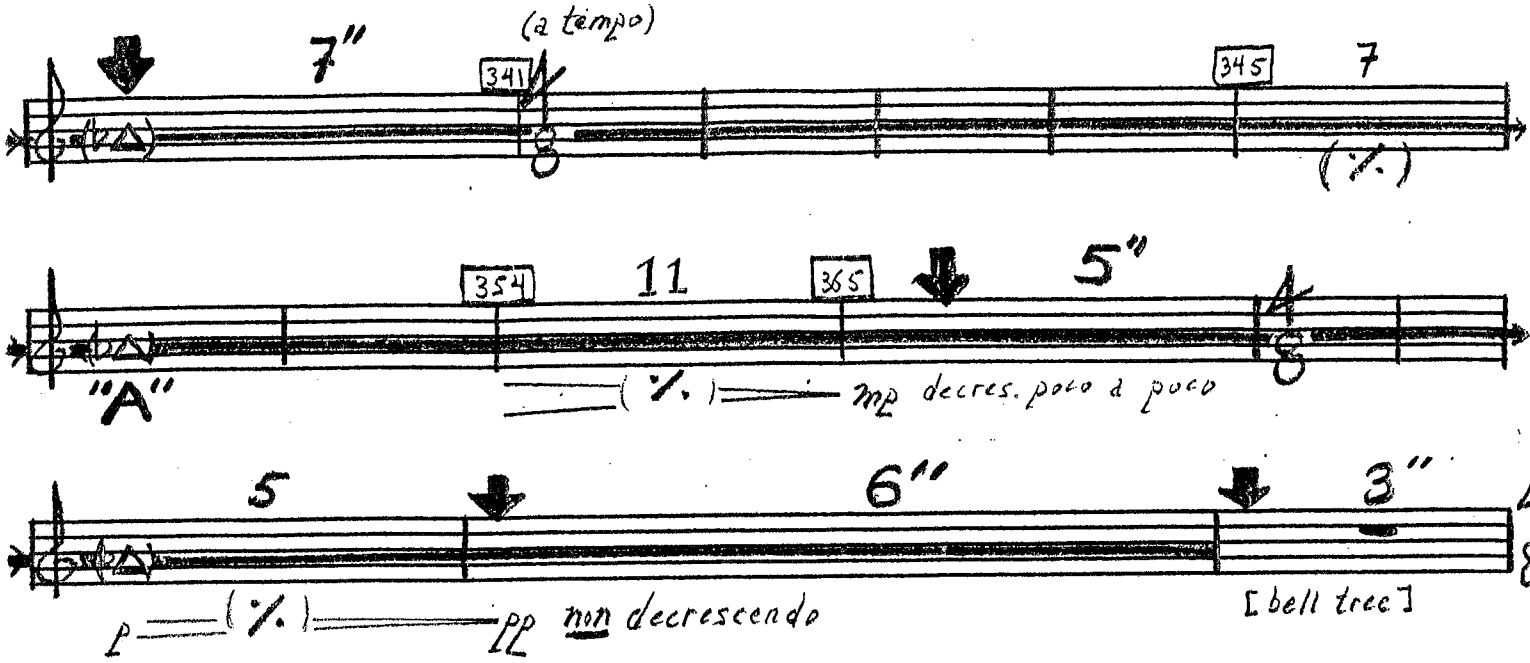



140
145
f
(f)
149
ff
158
1
9
167
2
[chimes]
(ff)
175
2
3
3
5
(♩=68)
1
3
181
8
189
4
193
8
201
ff
(♩=60)
2
207
1
3
1
4
3
217
7/8
1
4
[horns]
f

GARTH M. DROZIN



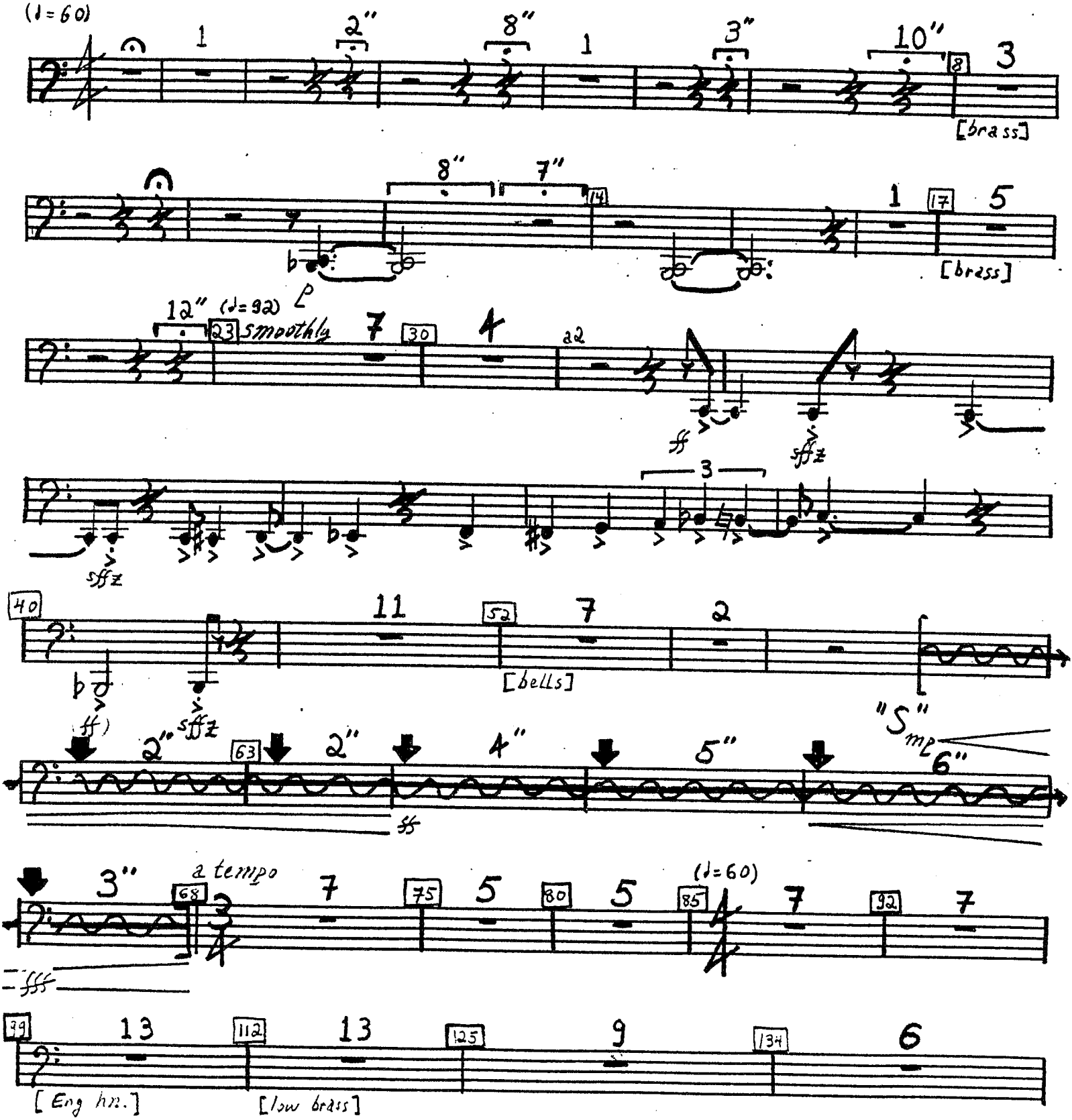

(♩=68)
3
270
11
276
9
285
4
(♩=60)
1
(♩=68)
(solo) f
5
294
2
(♩=60)
1
(♩=68)
ff
304
7
313
7
320
7
327
1
[cyms.]
[timp.]
3"
f
(a tempo)
2"
1"
5"
4"



TACIT AL FINE

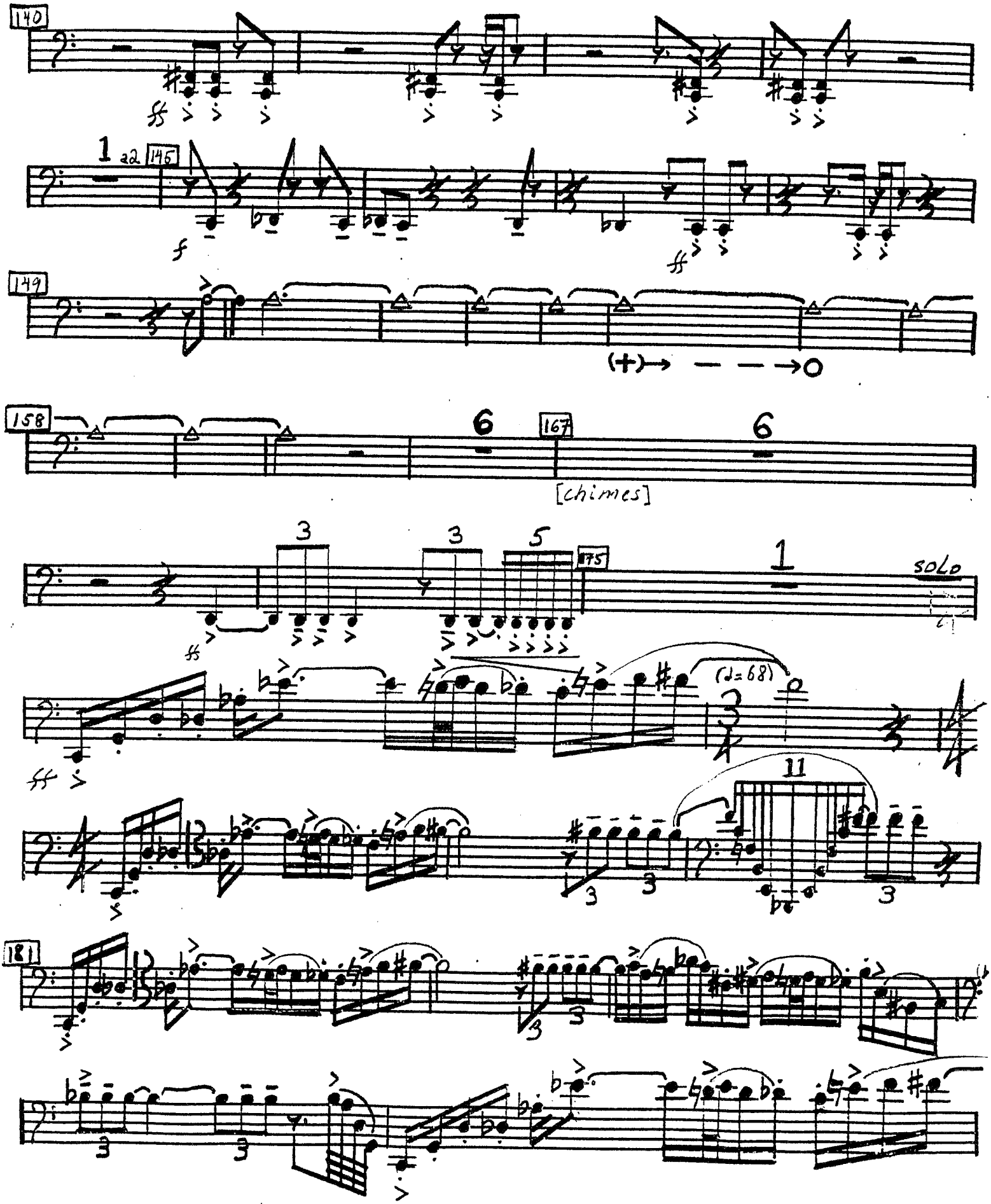
BASSOONS 1, 2

GARTH M. DROZIN



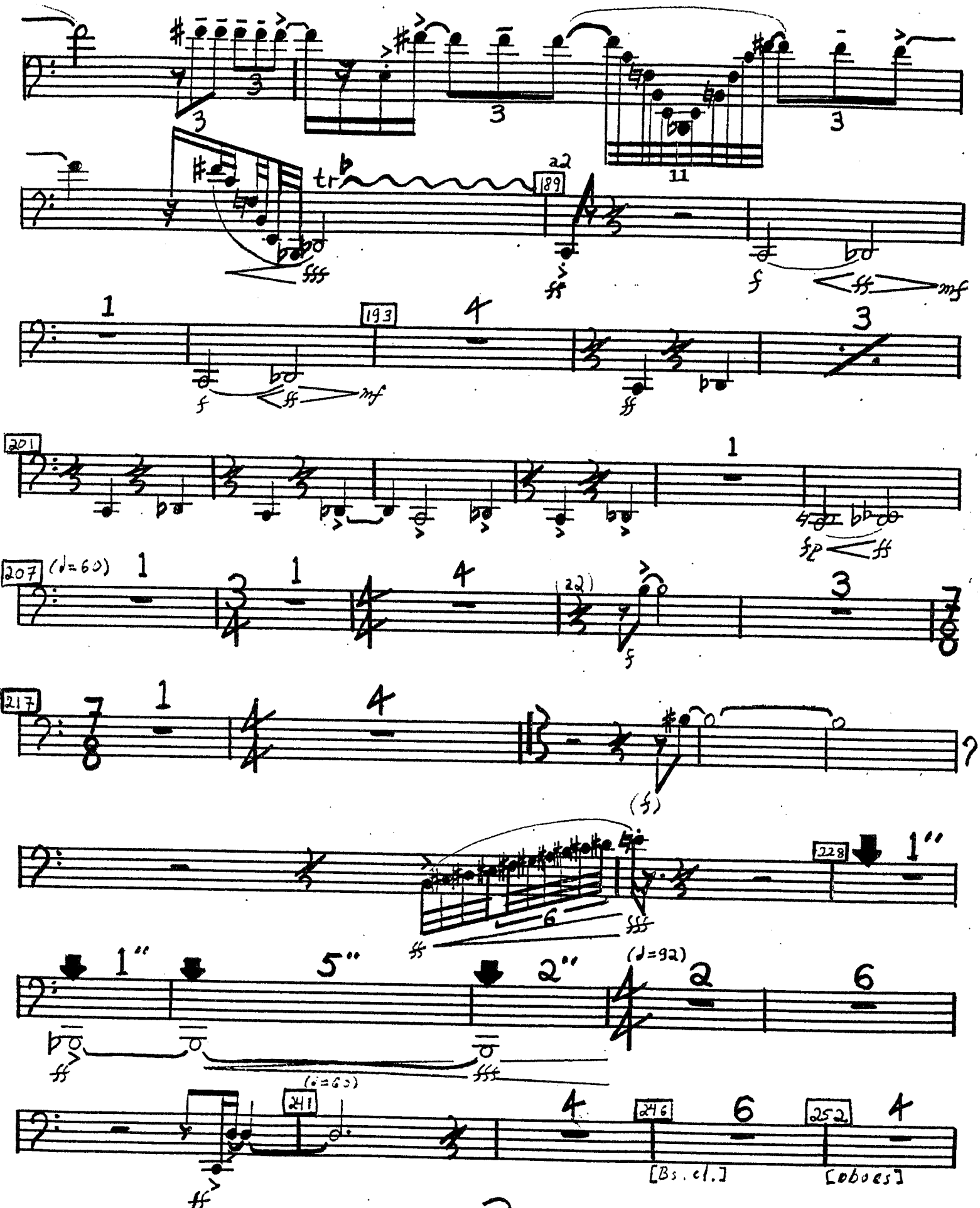
BASSOONS

GARTH M. DROZIN



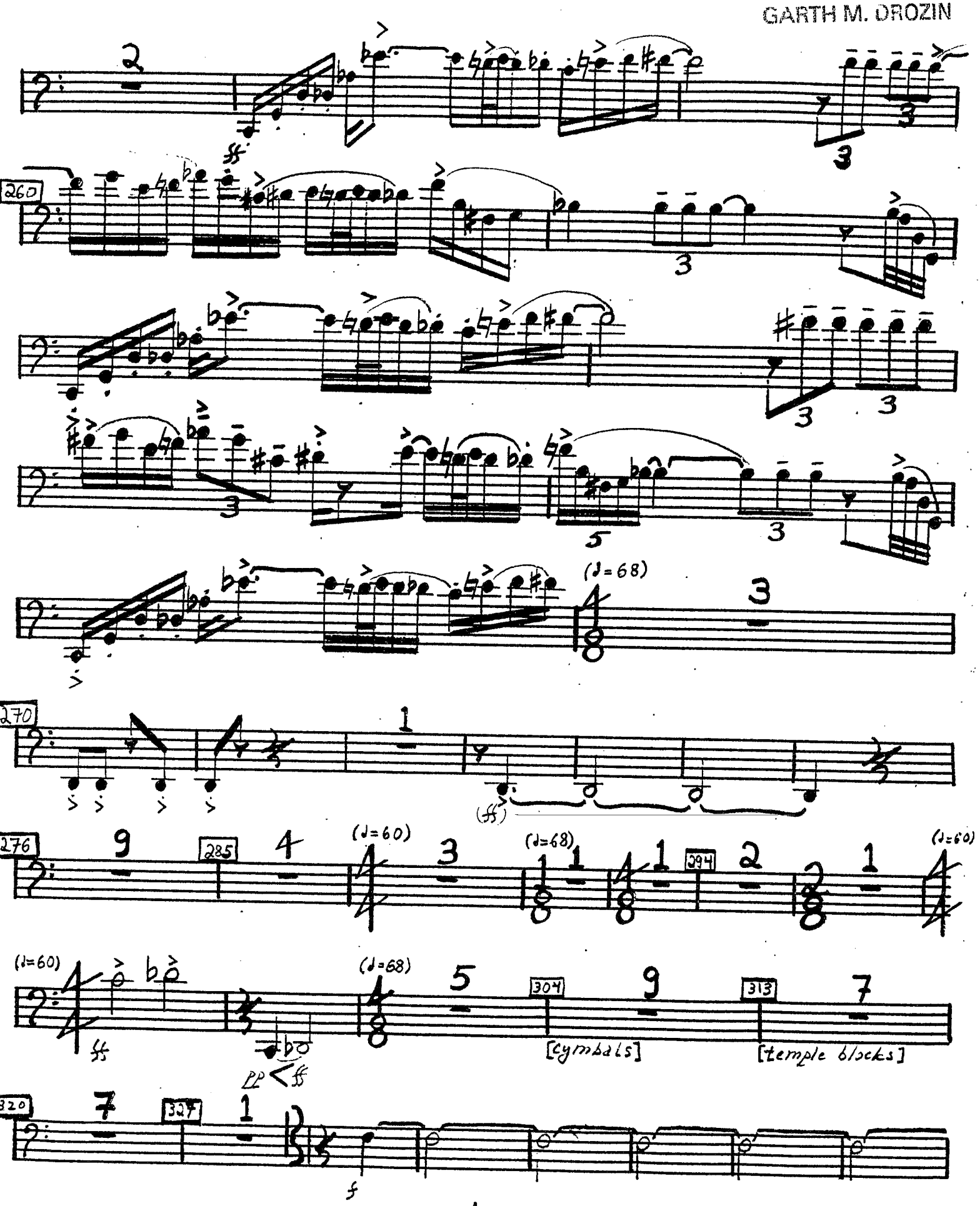
BASSOONS

GARTH M. DROZIN



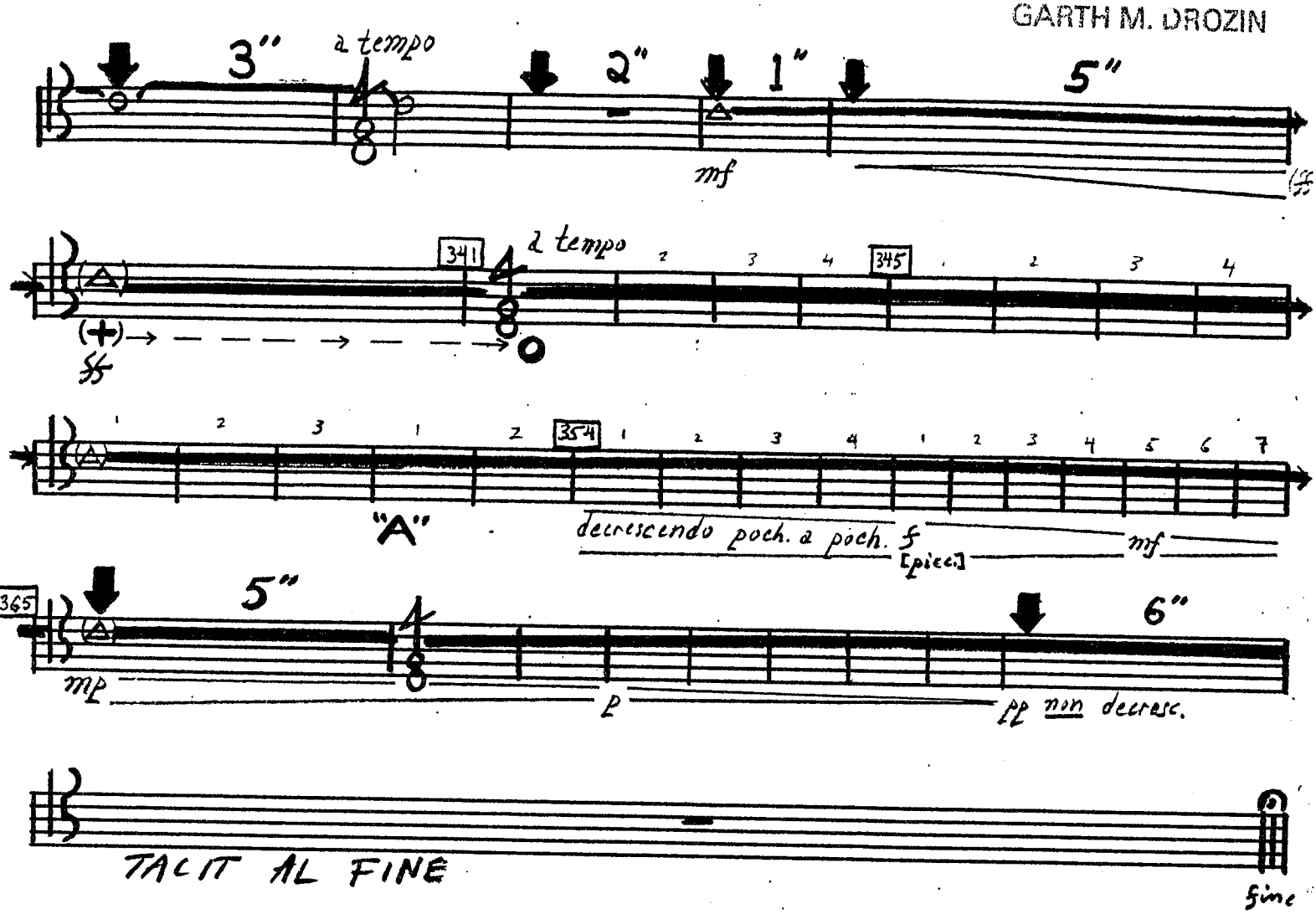
BASSOONS

GARTH M. DROZIN



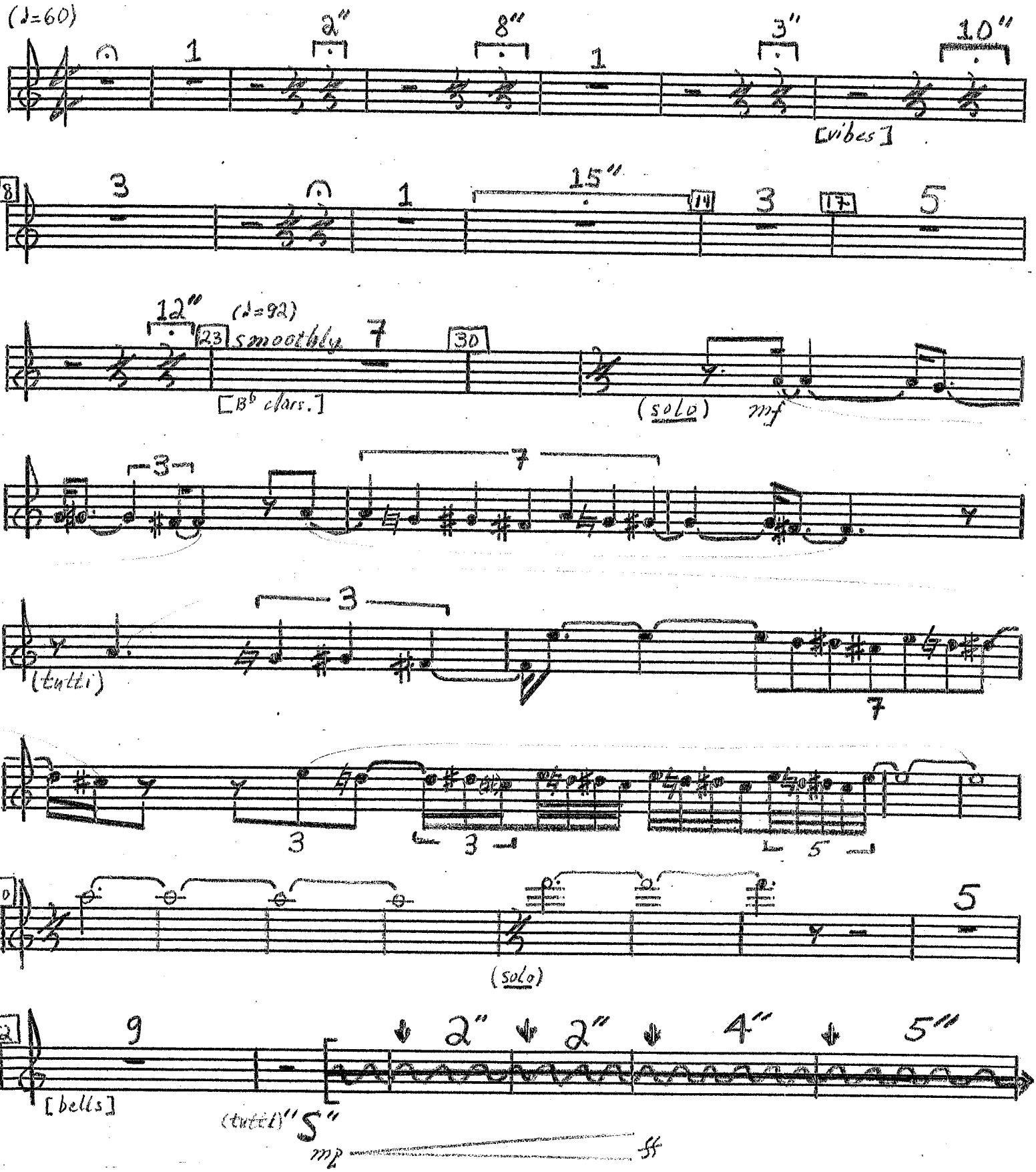
BASSOONS

GARTH M. DROZIN



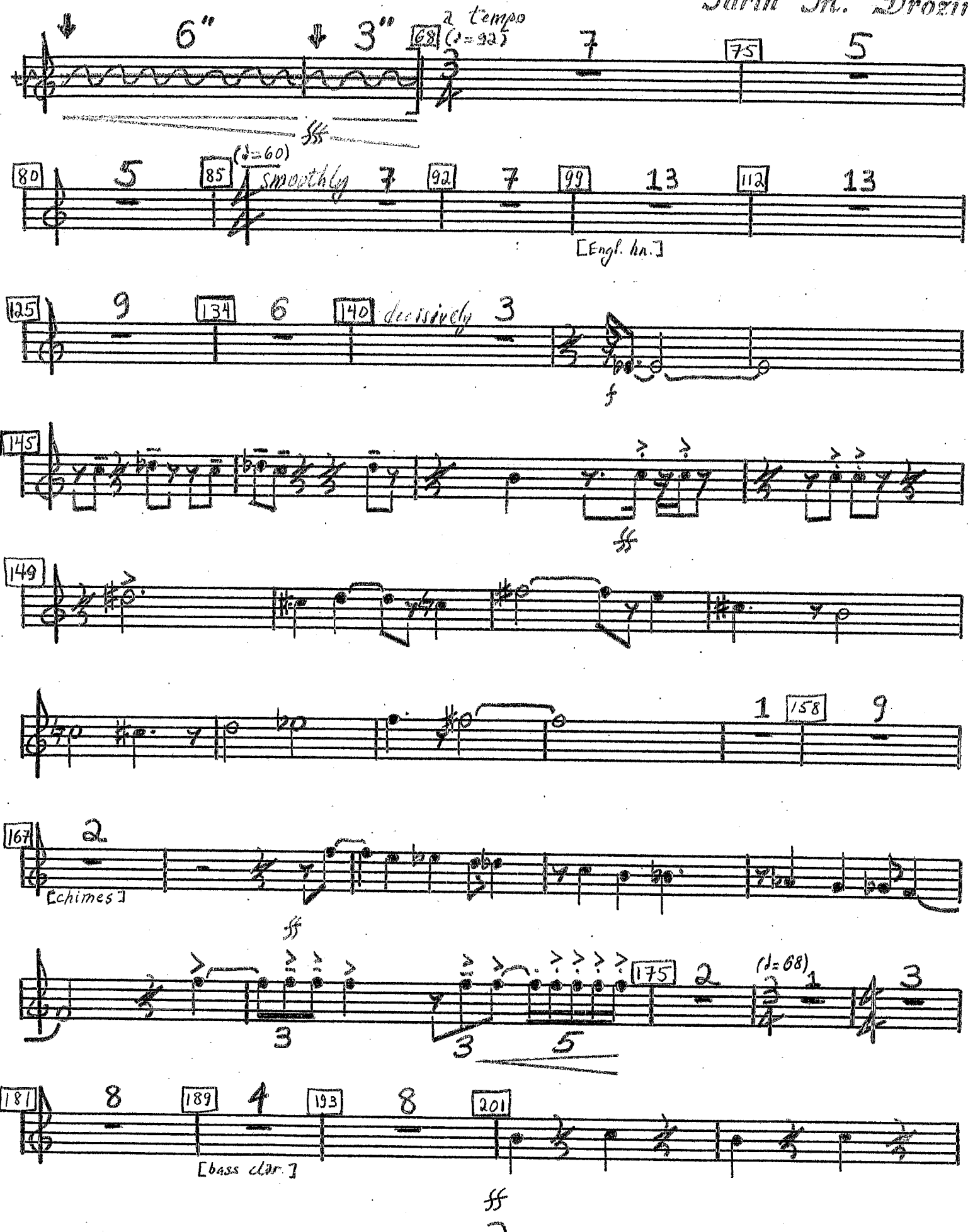
E♭ CLARINET

Garth M. Drozin



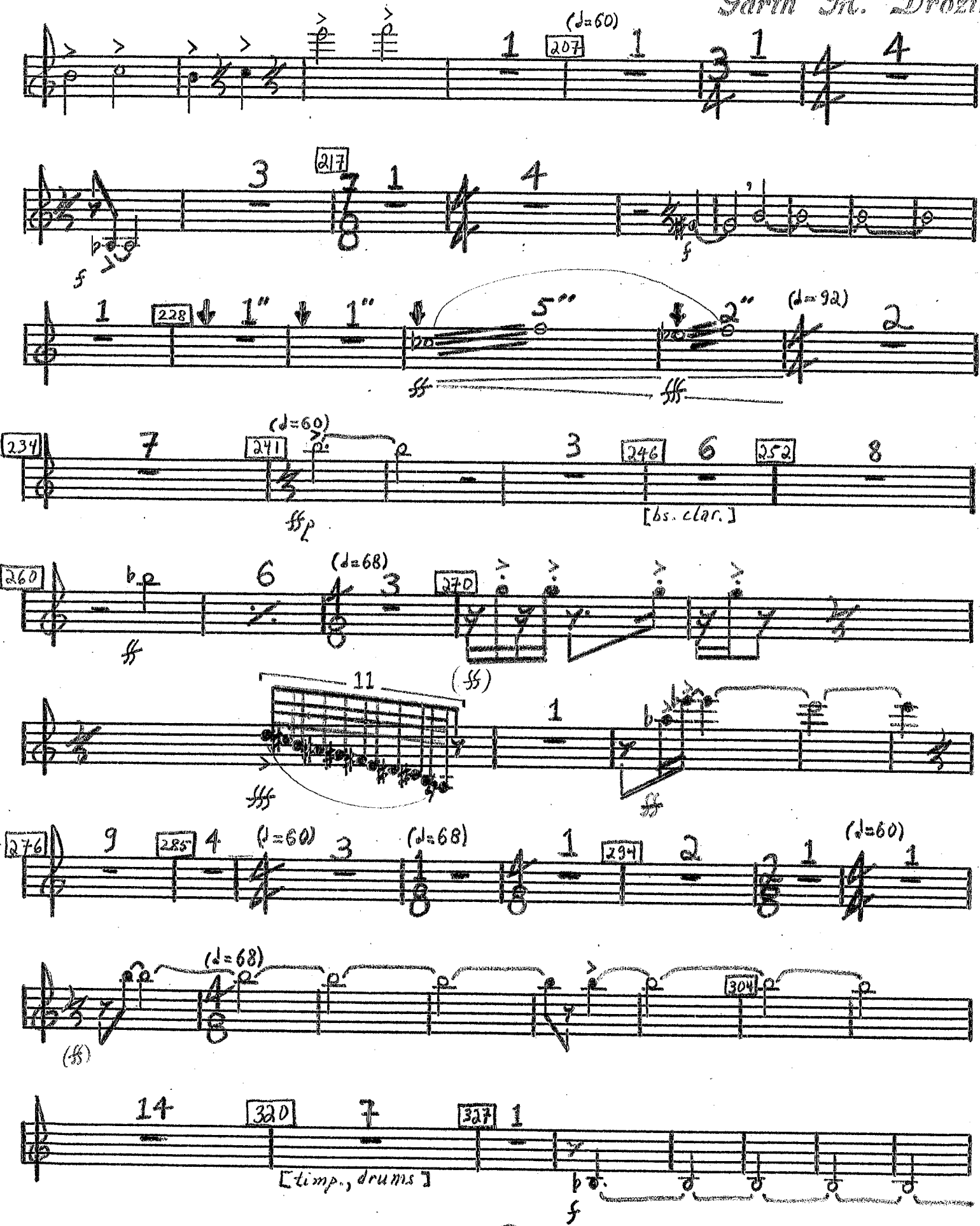
E♭ CLAR. (cont.)

Garth M. Drozin

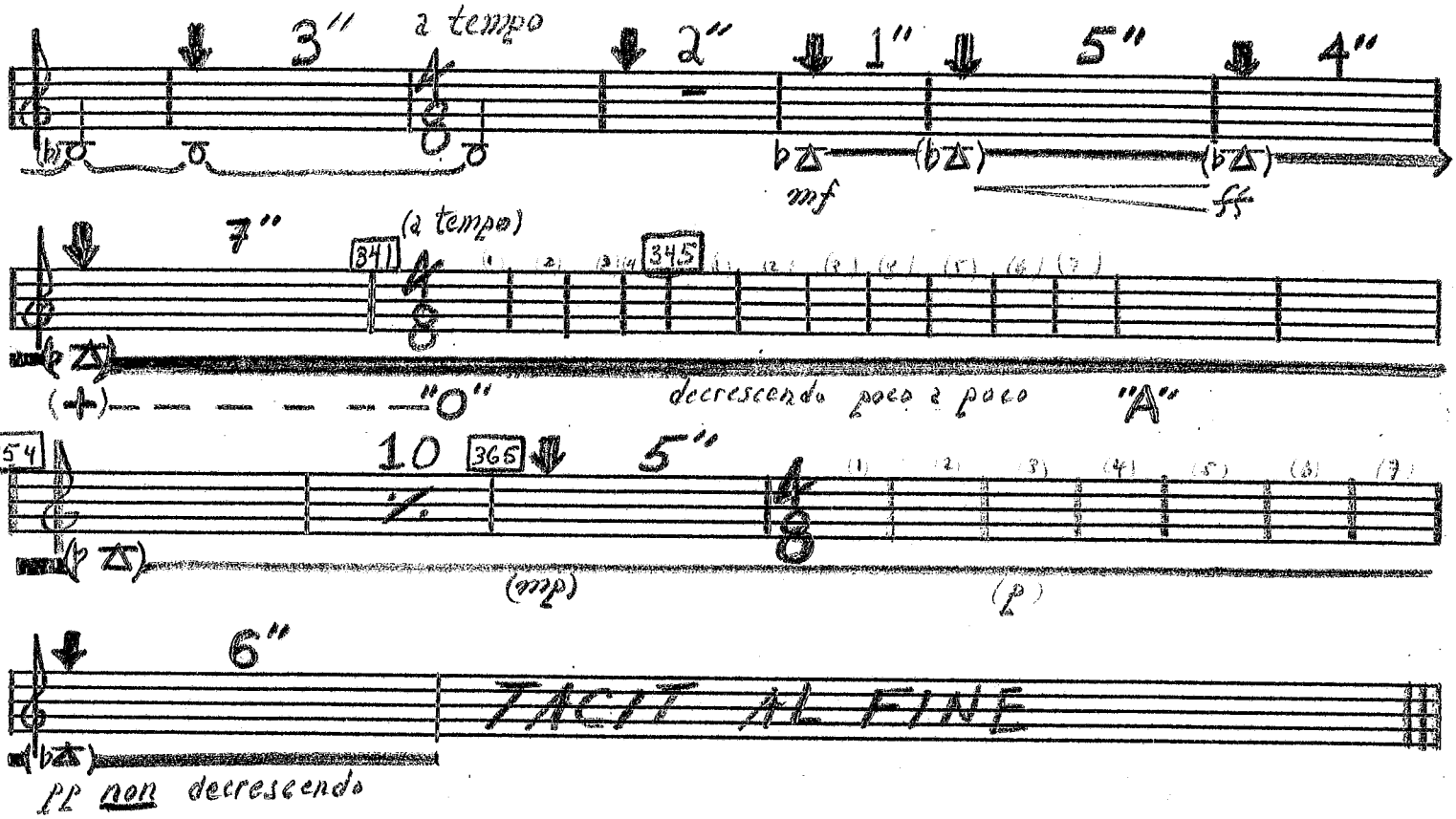


Eb CLAR.

Garth M. Drozin

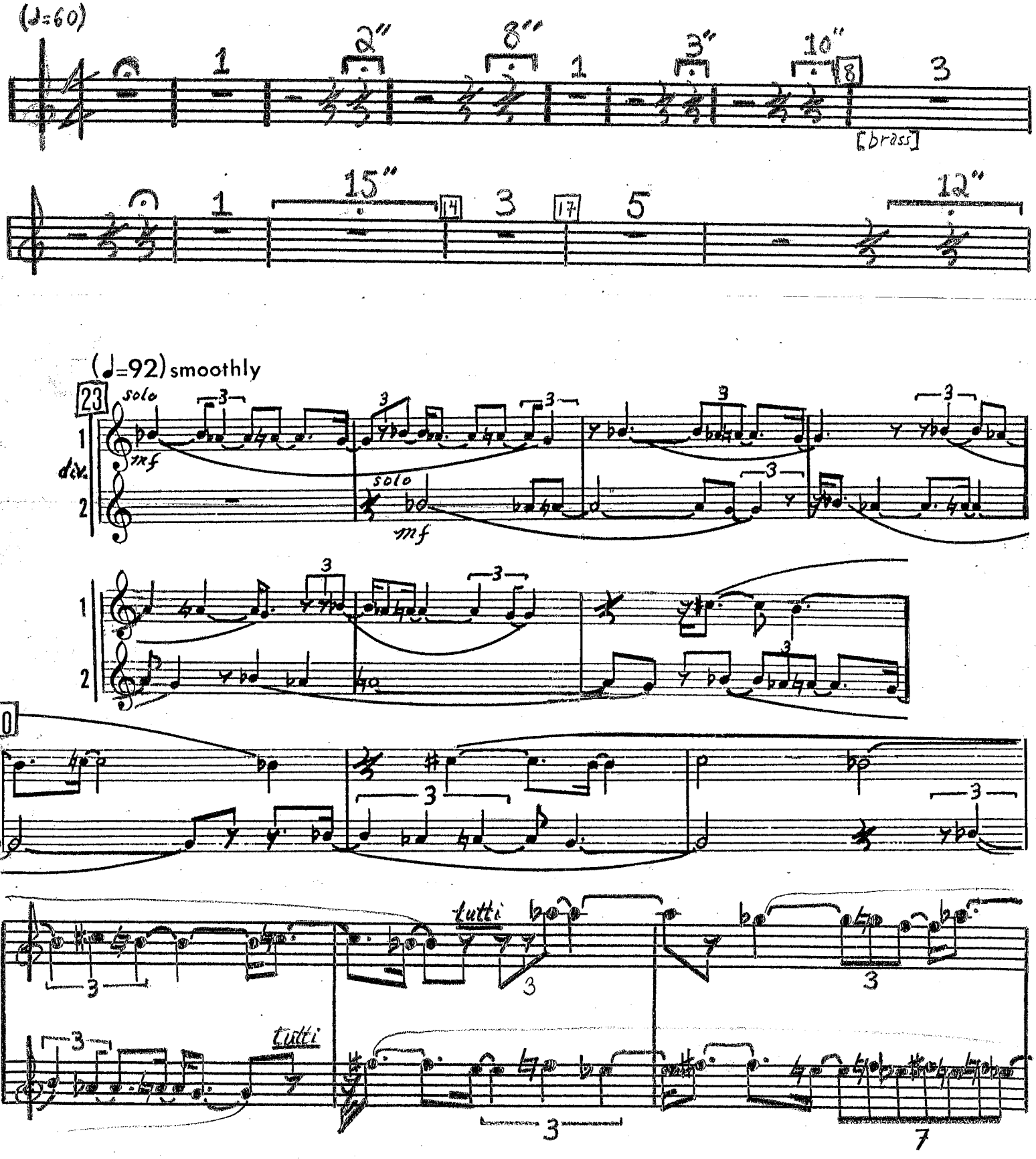


Garth M. Drozin

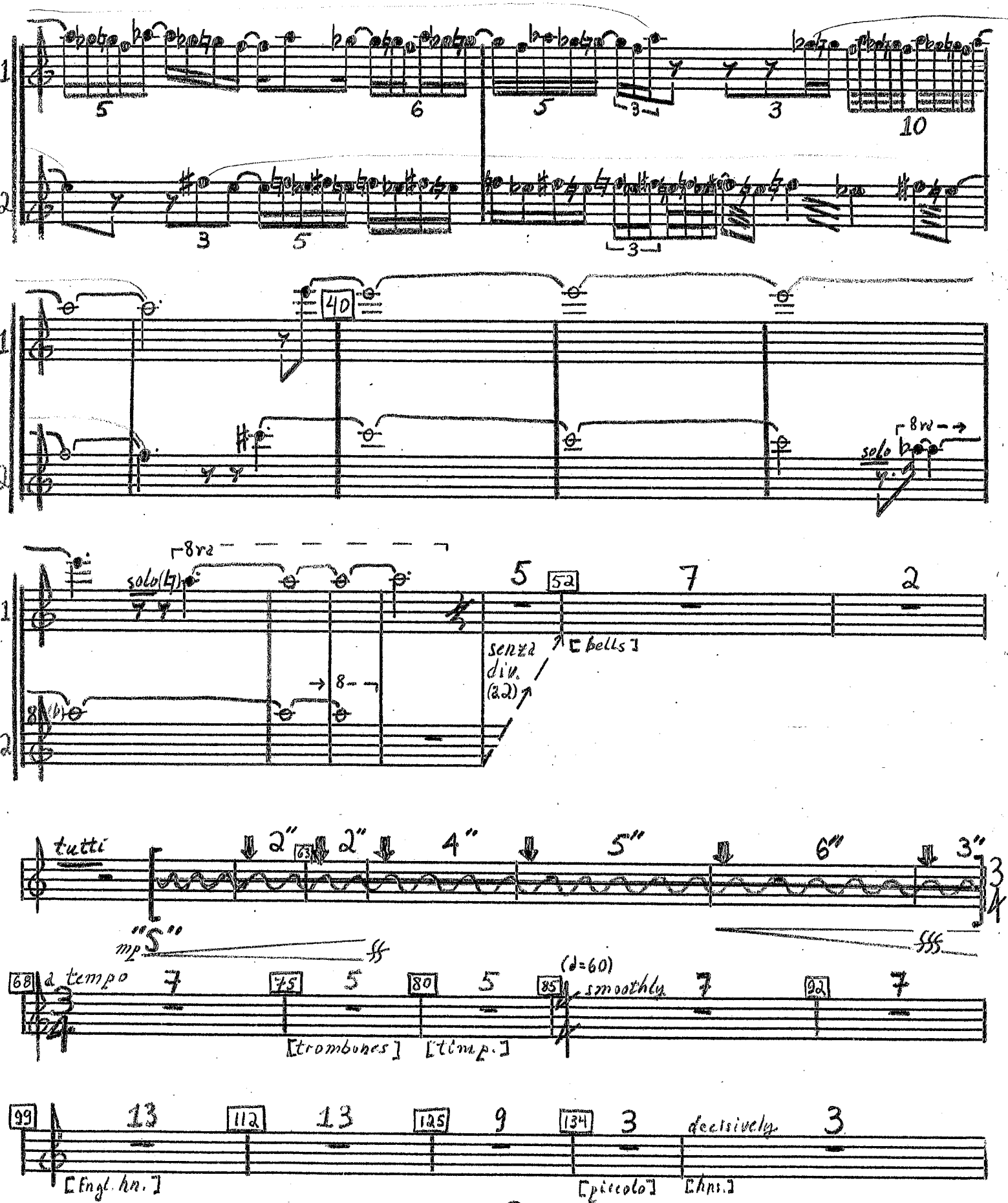


B♭ CLARINET 1

Garth M. Drowin

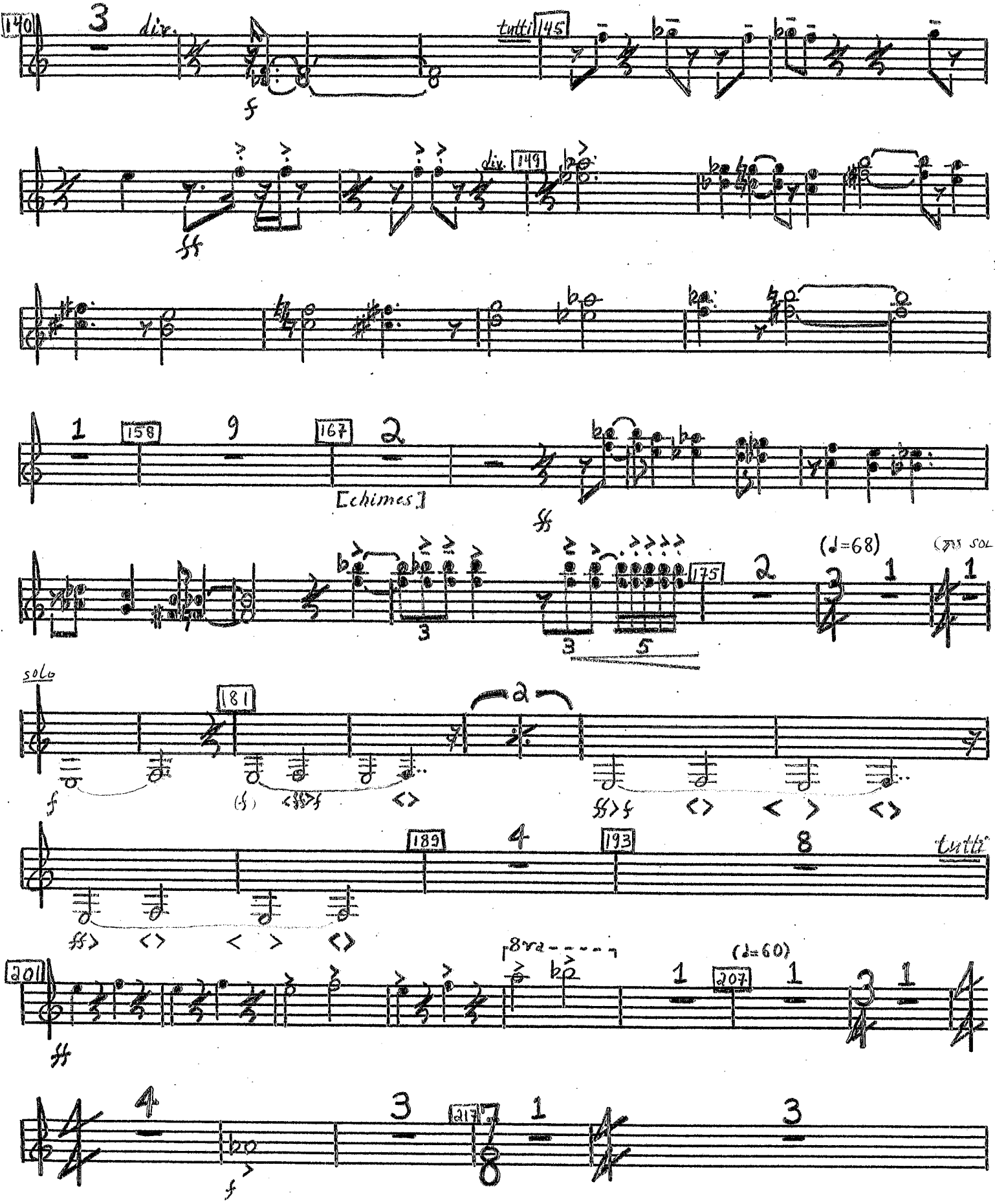


Garth M. Drozin



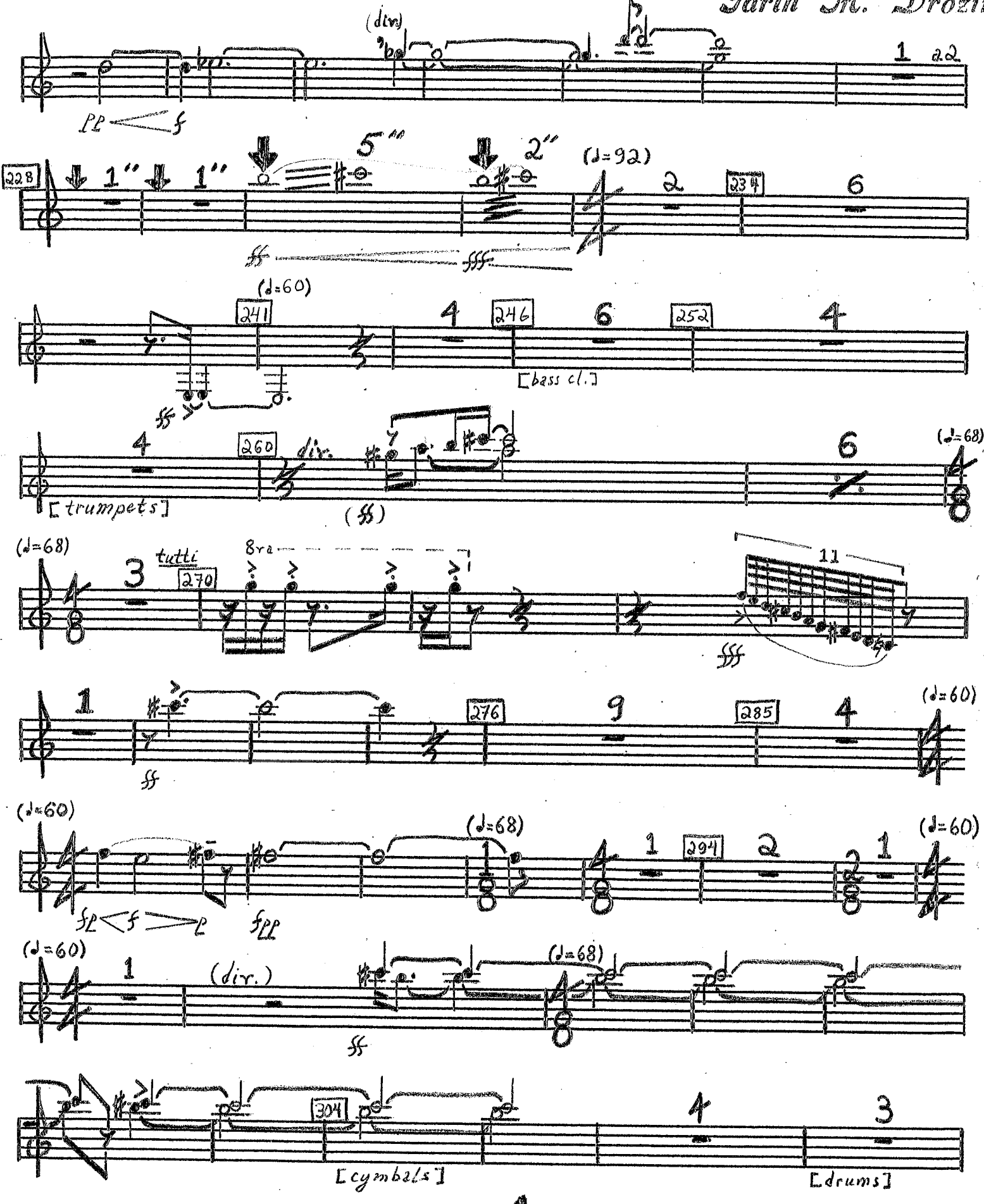
B♭ CLAR. 1

Garth M. Drozin



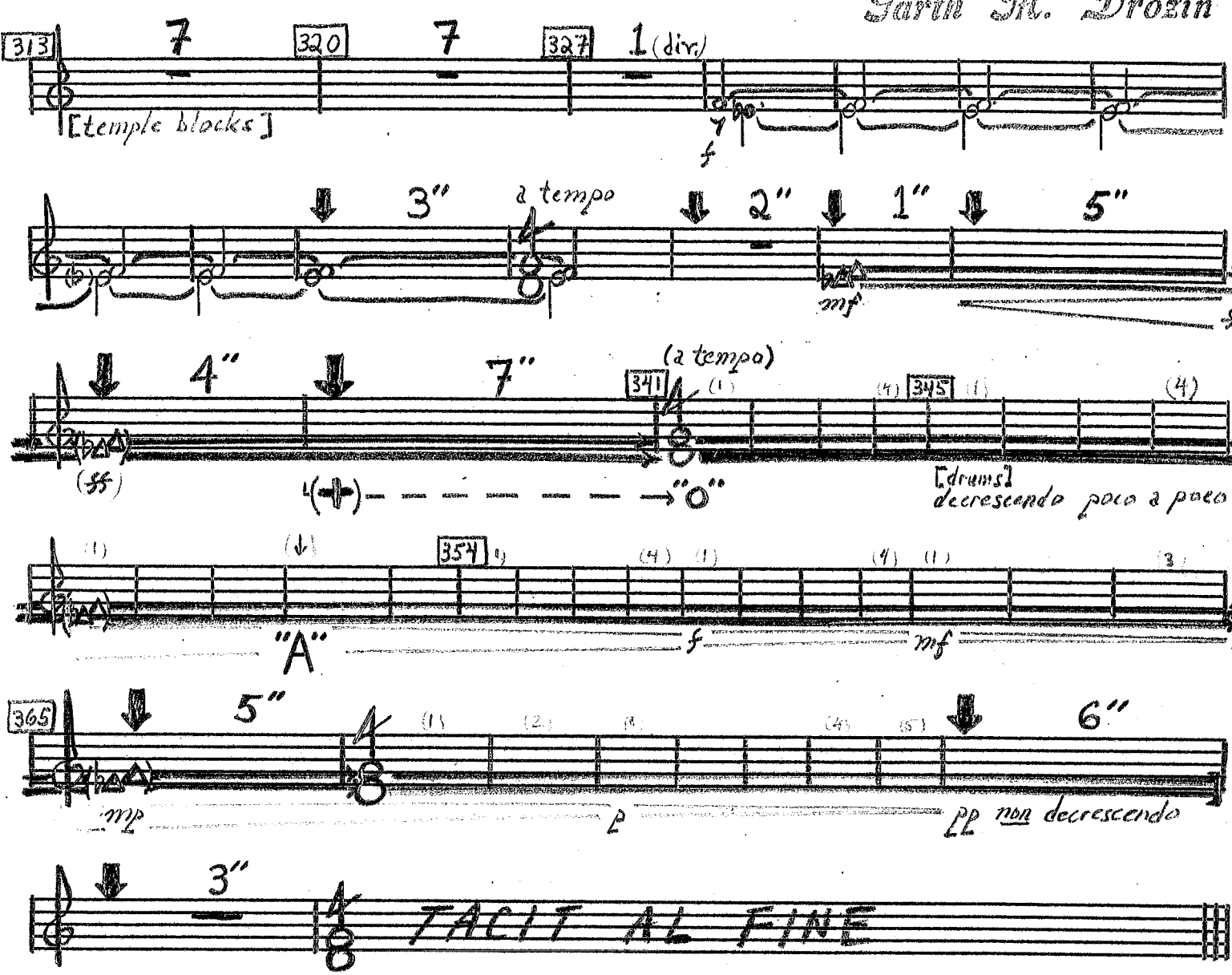
B♭ CLAR. 1

Garth M. Drozin

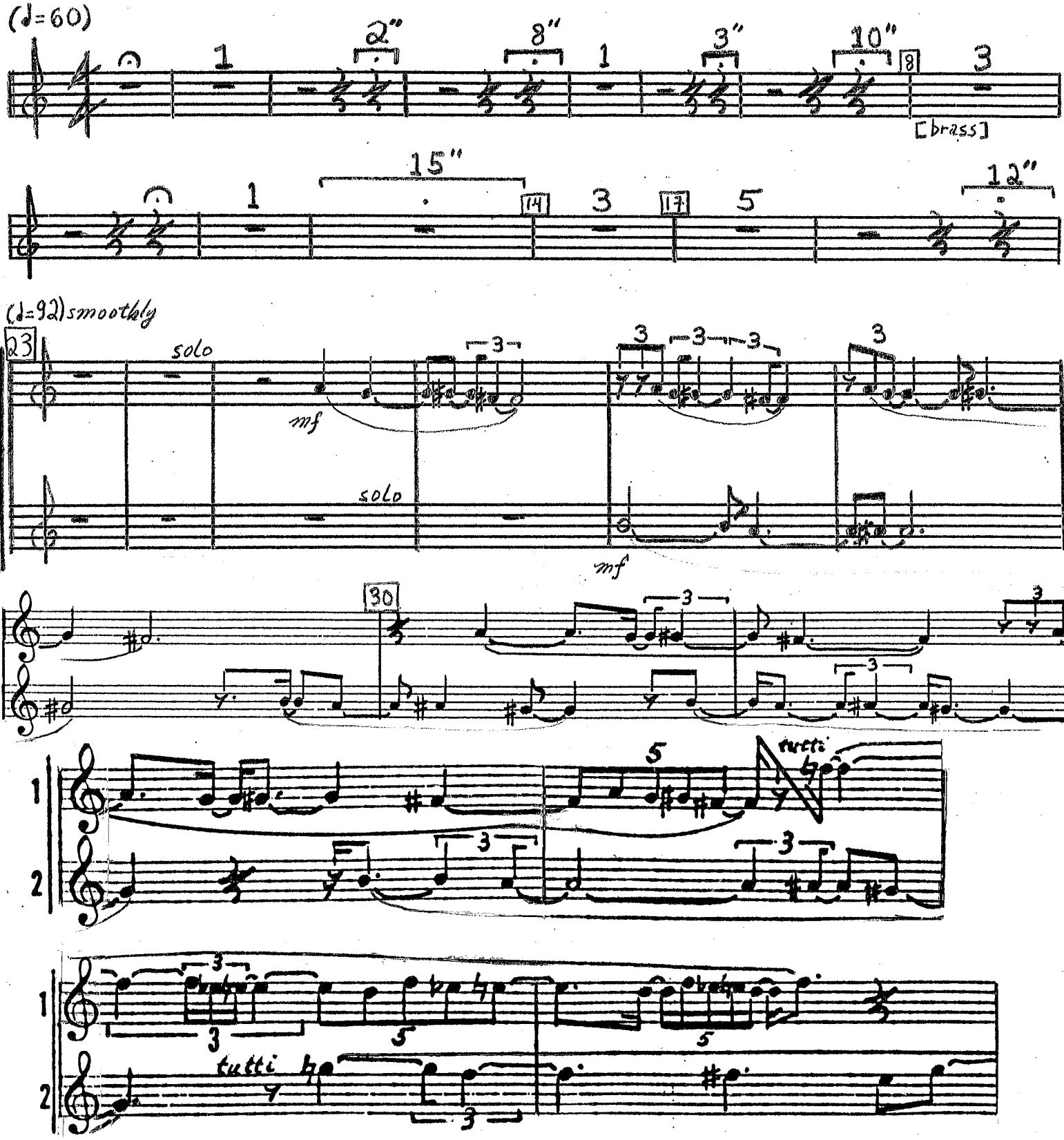


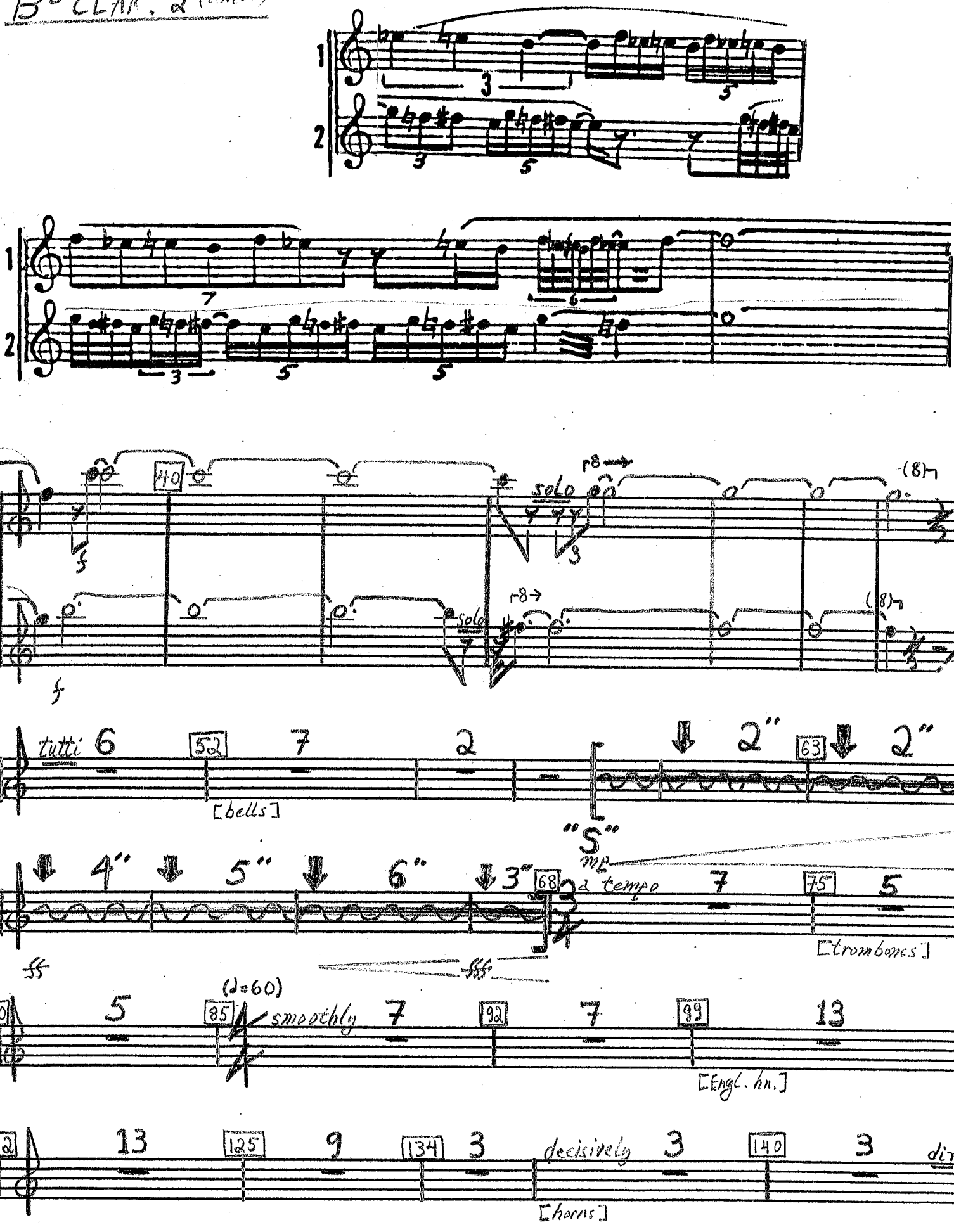
B♭ CLAR. 1

Garth M. Drozin

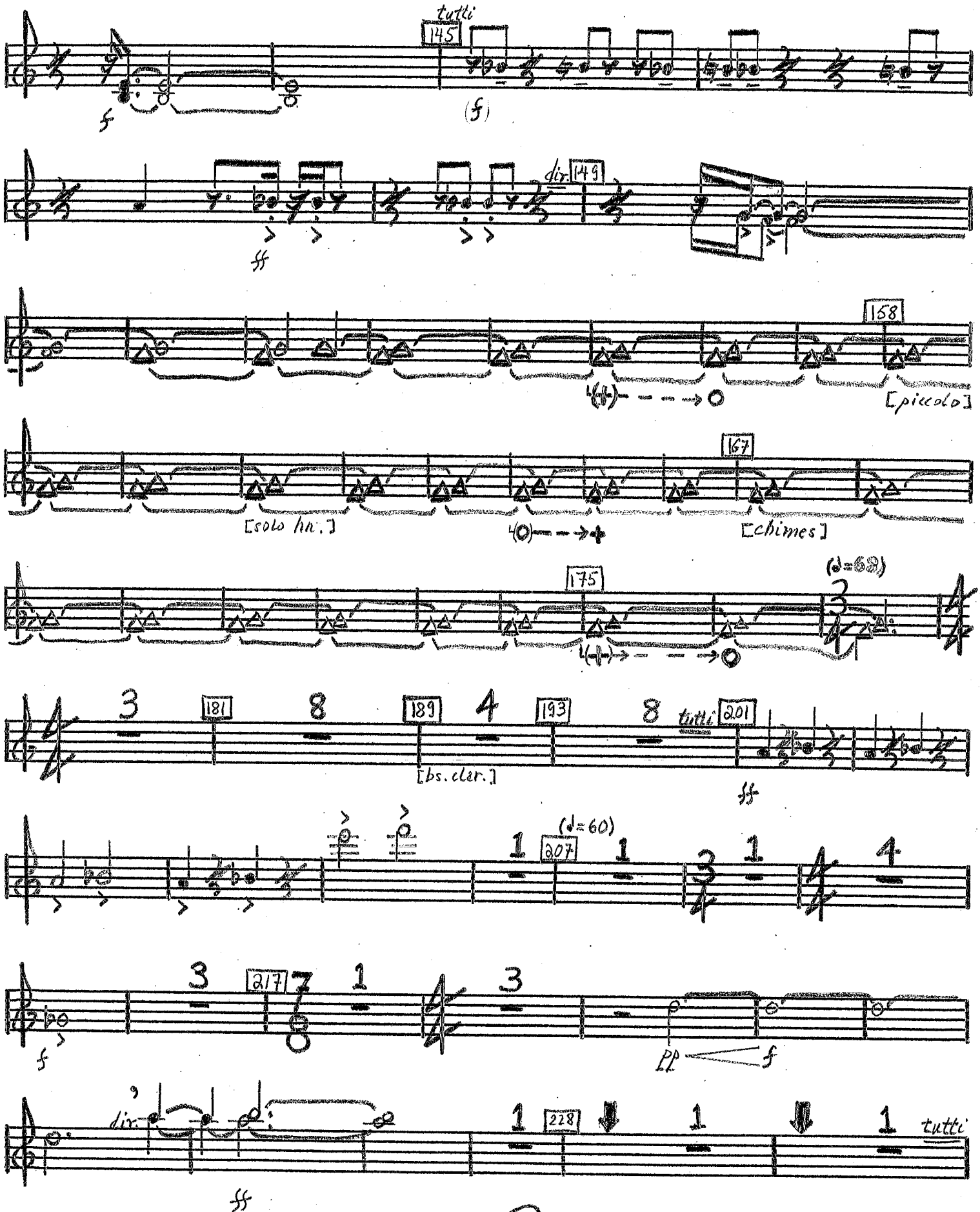


B♭ CLARINET 2

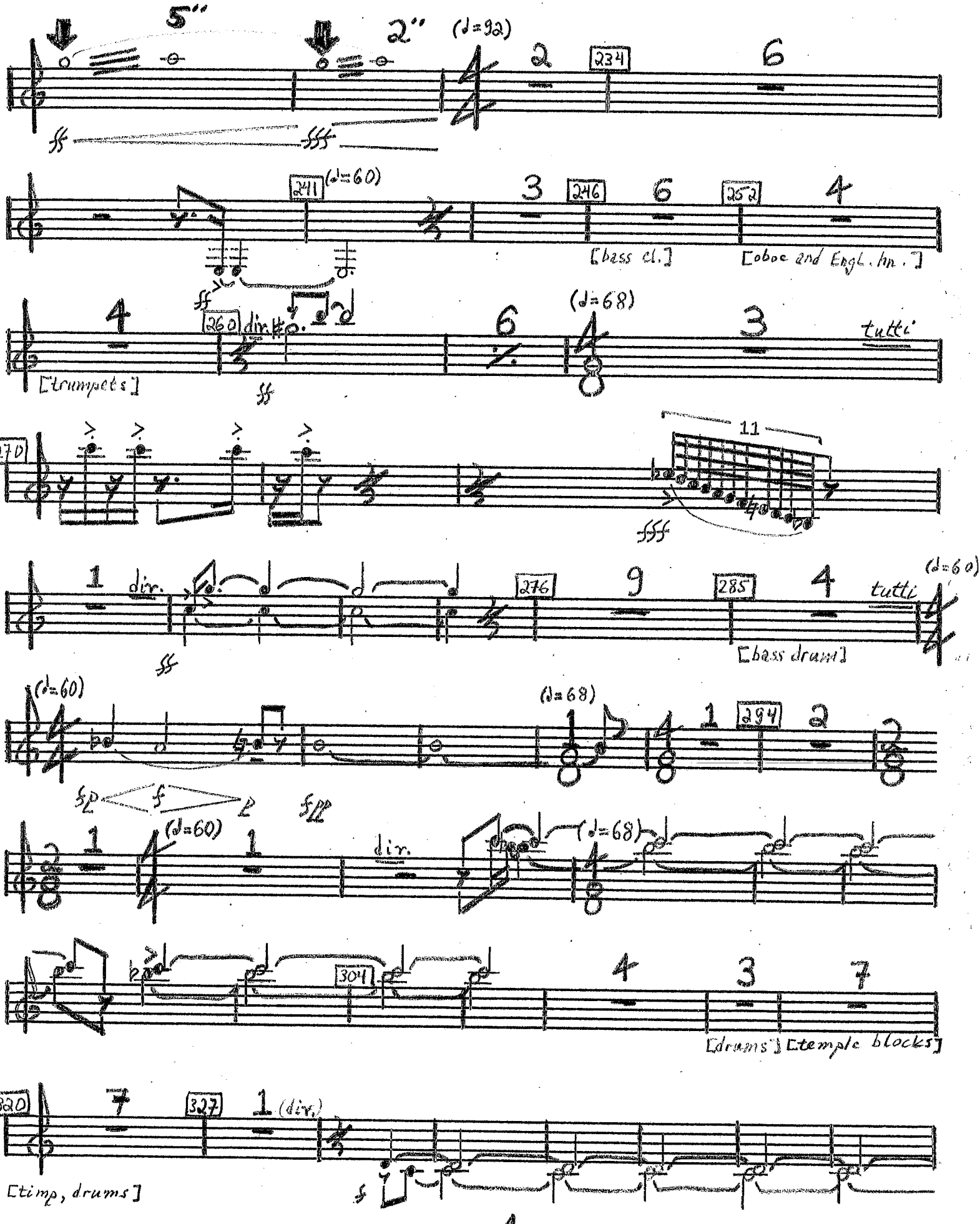

(♩=60)
2"
8"
3"
10"
[brass]
15"
12"
(♩=92) smoothly
23
solo
mf
solo
mf
30
tutti
tutti


solo
tutti
[bells]
"S"
a tempo
[trombones]
(♩=60)
smoothly
[Engl. hn.]
decisively
[horns]
dir.

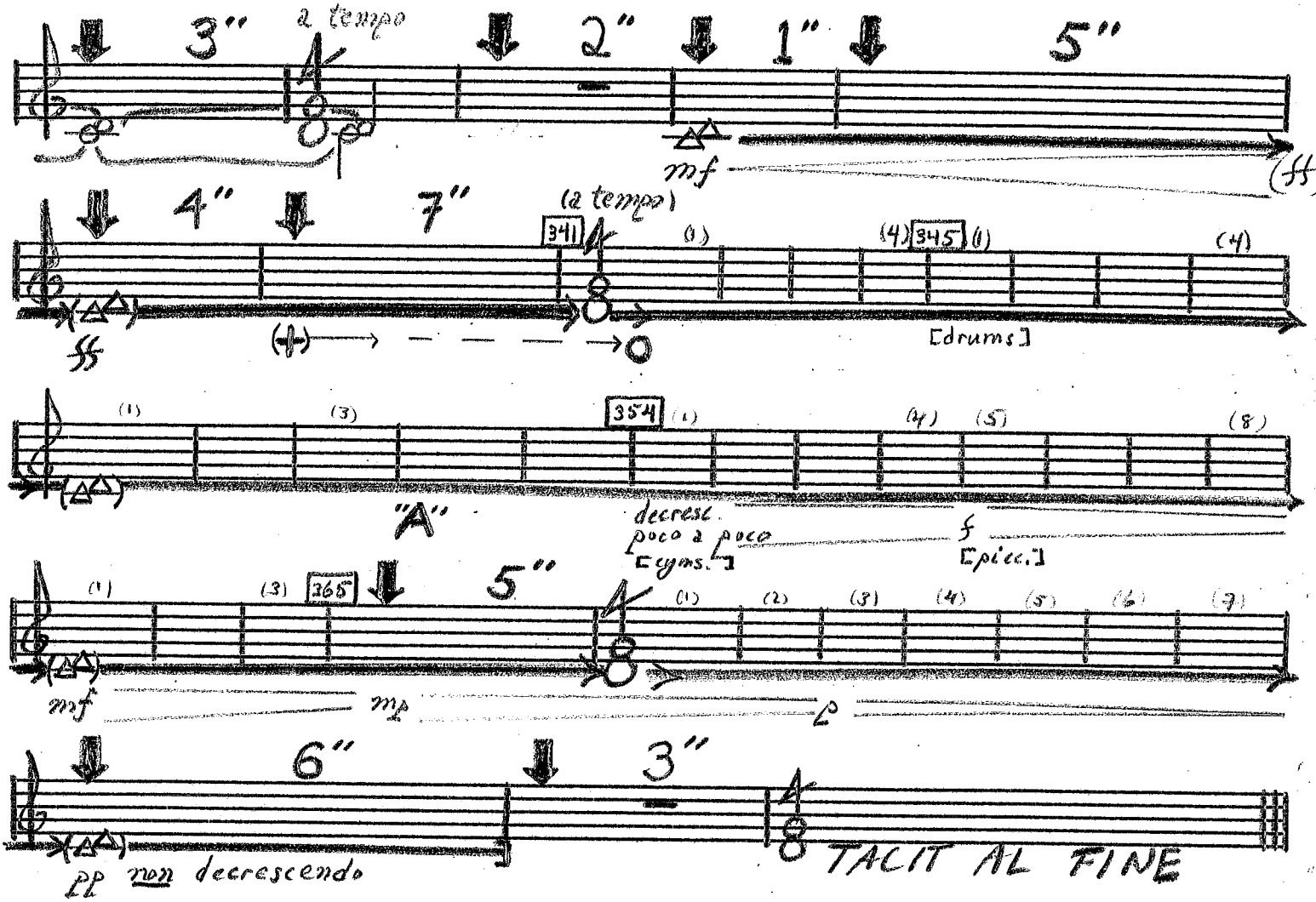
B♭ CLAR. 2


tutti
145
(f)
dir.
149
158
[piccolo]
167
[solo hn.]
[chimes]
175
(♩=68)
181
189
193
[bs. clar.]
tutti
201
(♩=60)
207
217
PP
228
tutti

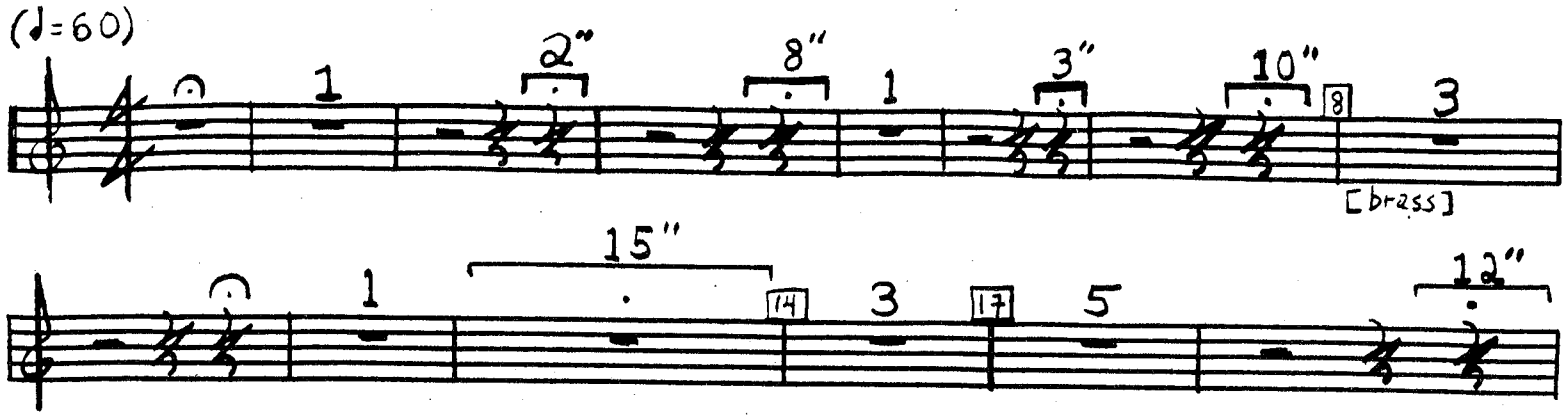
B♭ CLAR. 2

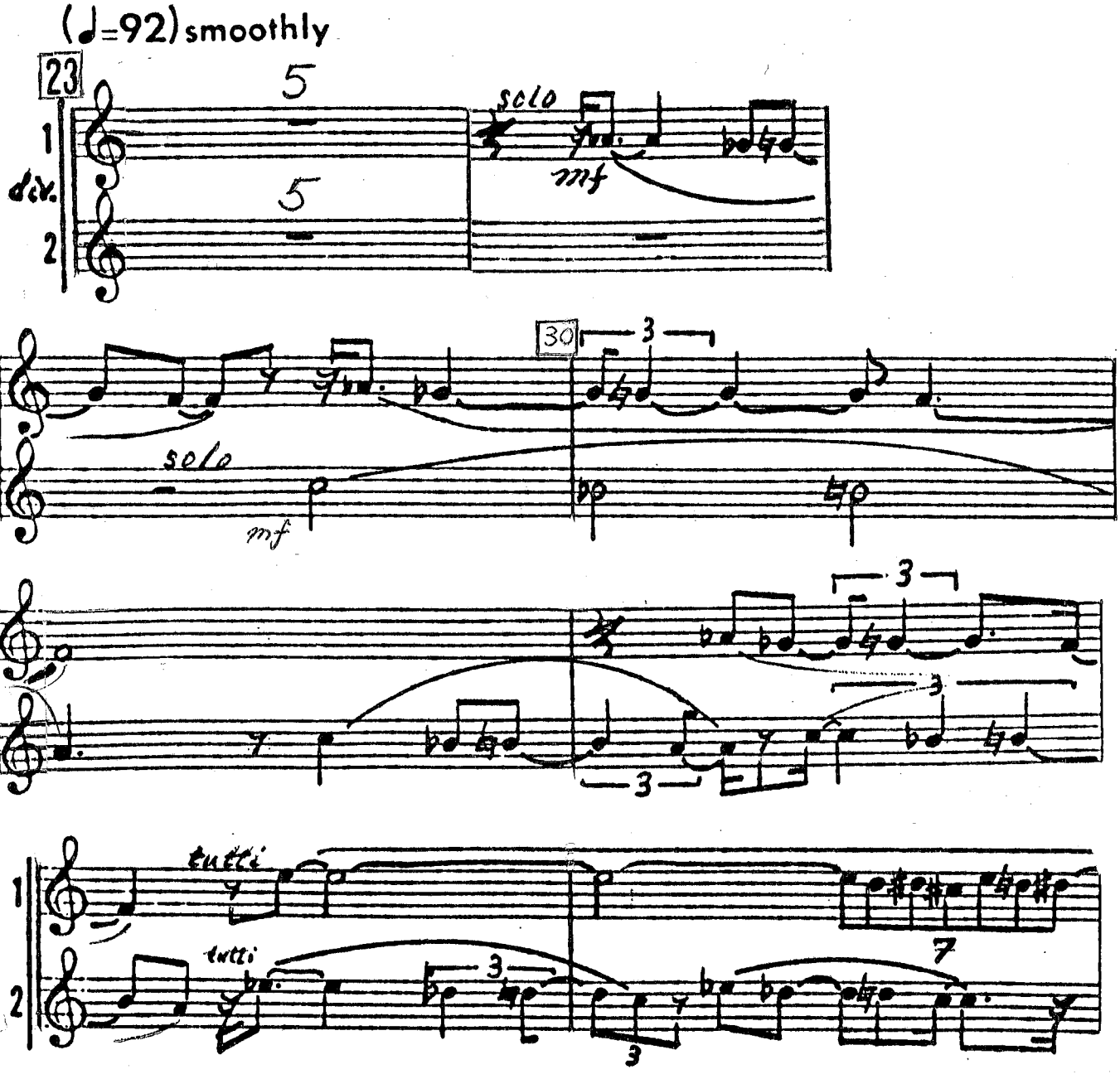

5"
2"
(♩=92)
2
234
6
241
(♩=60)
3
246
6
252
4
[bass cl.]
[oboe and Engl. hn.]
4
260
dim.
6
(♩=68)
3
tutti
[trumpets]
270
11
1
dim.
276
9
285
4
tutti
(♩=60)
[bass drum]
(♩=60)
(♩=68)
1
294
2
1
(♩=60)
1
dim.
(♩=68)
304
4
3
7
[drums] [temple blocks]
320
7
327
1 (div.)
[timp, drums]

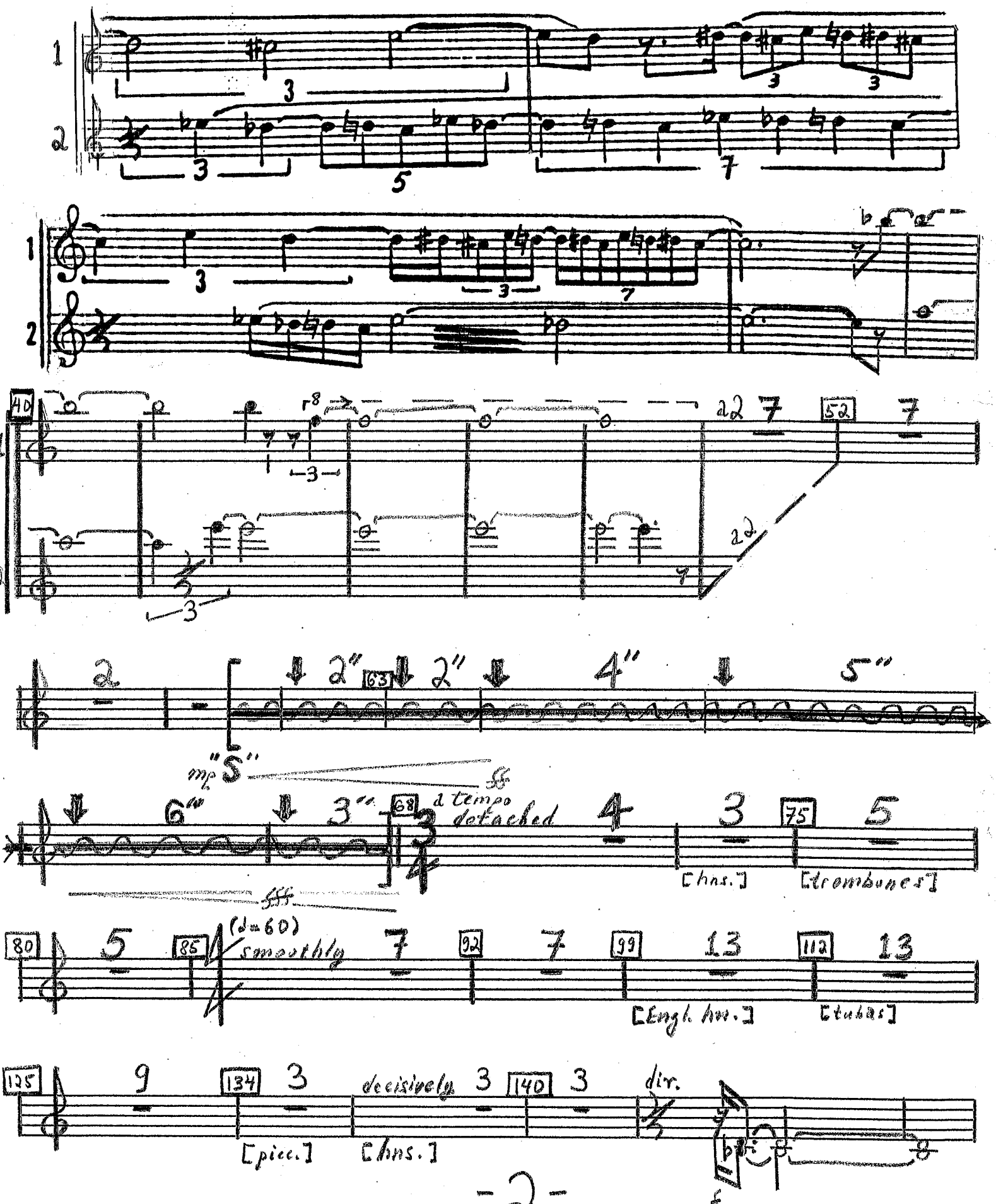
B♭ CLAR. 2


3"
a tempo
2"
1"
5"
mf
(ff)
4"
7"
(a tempo)
341
345
[drums]
354
"A"
decresc. poco a poco
[cymbs.]
f
[picc.]
365
5"
mf
mp
6"
3"
pp non decrescendo
TACIT AL FINE

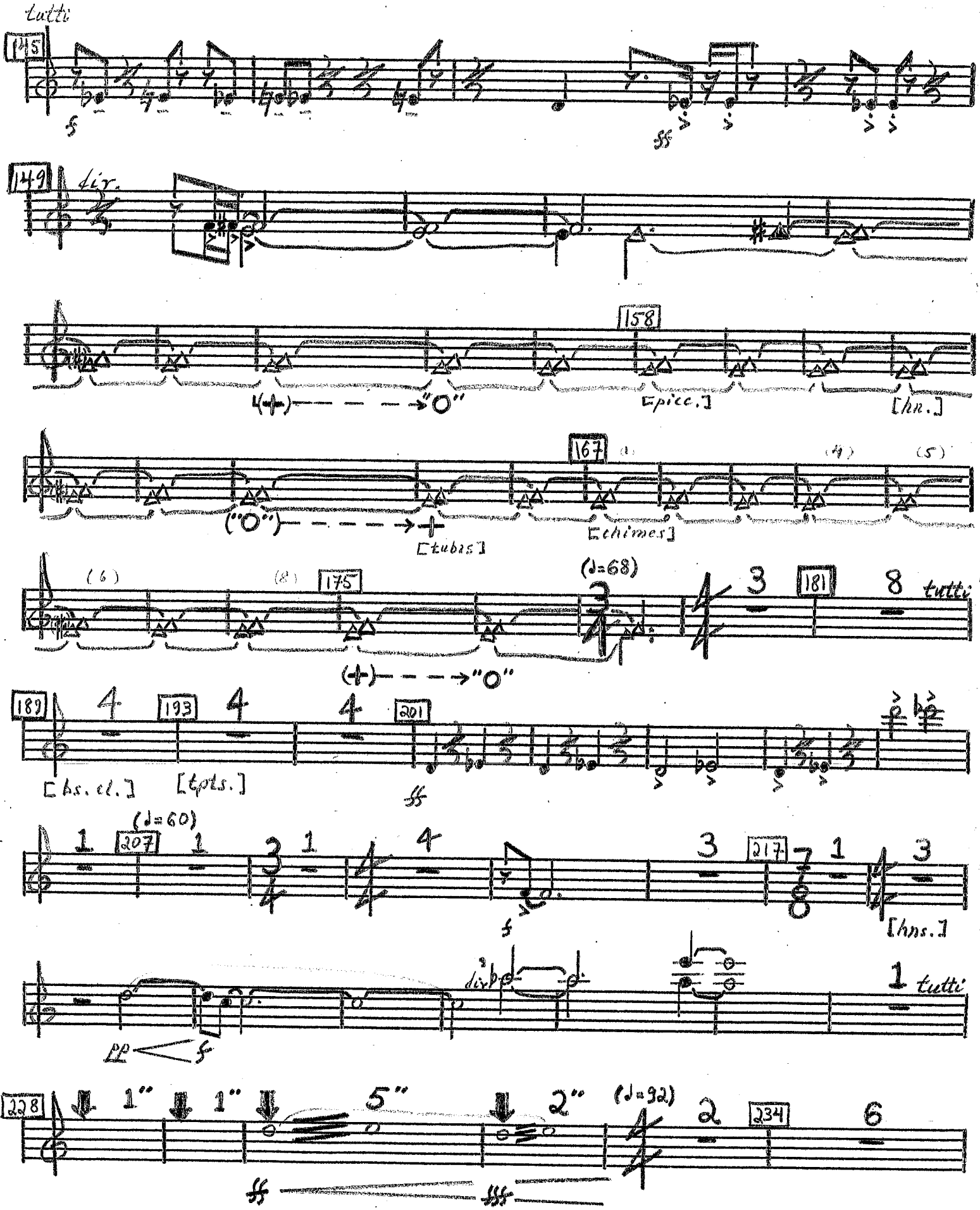
B♭ CLARINET 3



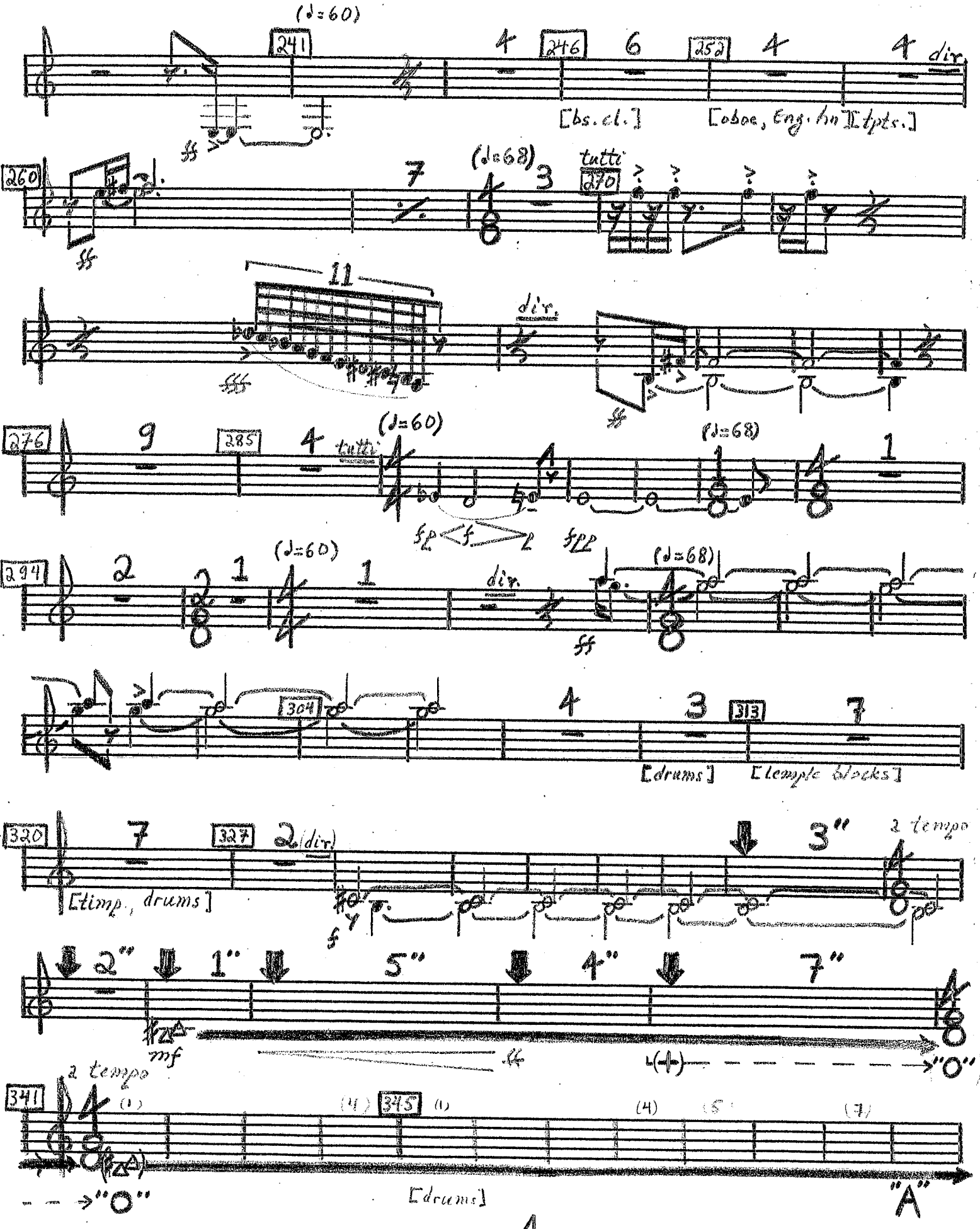


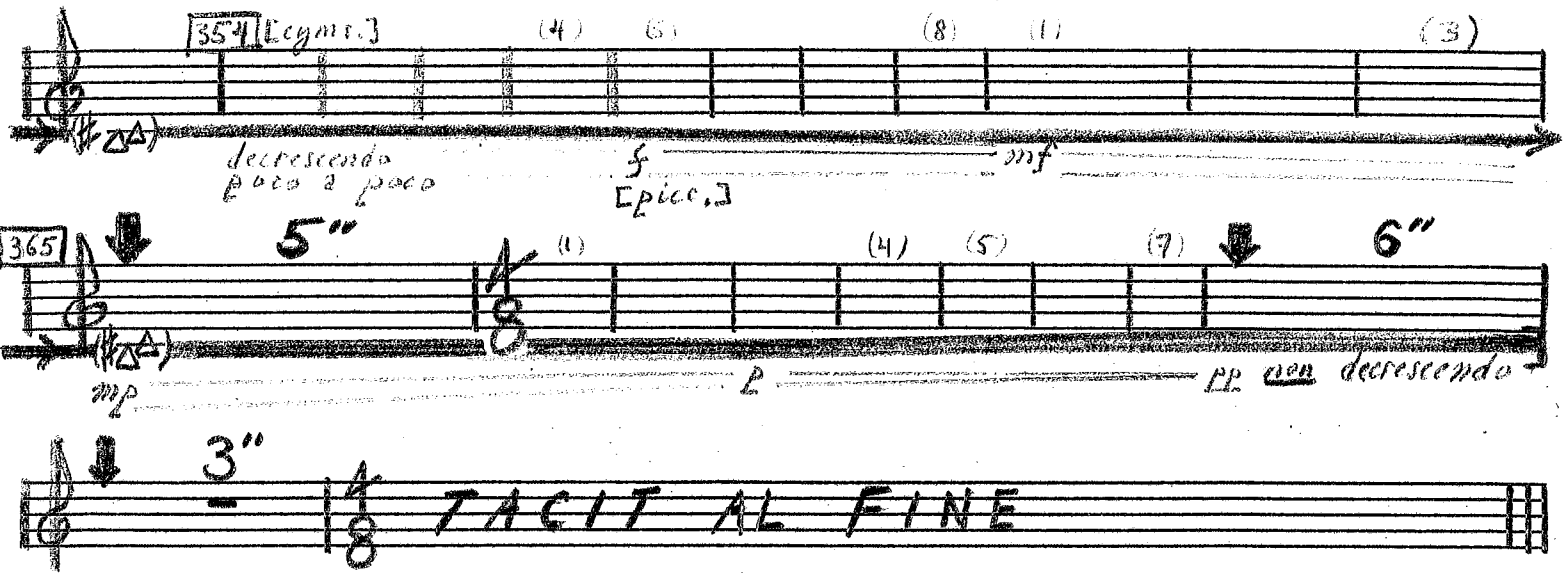


1
2
3
5
7
40
a2
52
63
2"
4"
5"
mp "S"
6"
3"
68
a tempo
detached
4
3
75
5
[hns.]
[trombones]
80
85
(♩=60)
smoothly
7
92
99
13
112
[Engl. hn.]
[tubas]
125
9
134
decisively
140
dir.
[picc.]
[hns.]
f


tutti
145
149
div.
158
[picc.]
[hn.]
167
[tubas]
[chimes]
175
(♩=68)
181
8
tutti
189
193
201
[b.s. cl.]
[tpts.]
(♩=60)
207
217
[hns.]
div.
1
tutti
228
(♩=92)
234
6

B♭ CLAR. 3 (cont.)


(♩=60)
241
4
246
6
252
4
4
dir.
[bs. cl.]
[oboe, Eng. hn I tpts.]
260
7
(♩=68)
3
tutti
270
11
dir.
276
9
285
4
tutti
(♩=60)
(♩=68)
1
294
2
2
1
(♩=60)
1
dir.
(♩=68)
304
4
3
313
7
[drums]
[temple blocks]
320
7
327
2 (dir.)
3"
a tempo
[timp., drums]
2"
1"
5"
4"
7"
mf
a tempo
341
345
(1)
(4)
(1)
(4)
(5)
(7)
"O"
[drums]
"A"

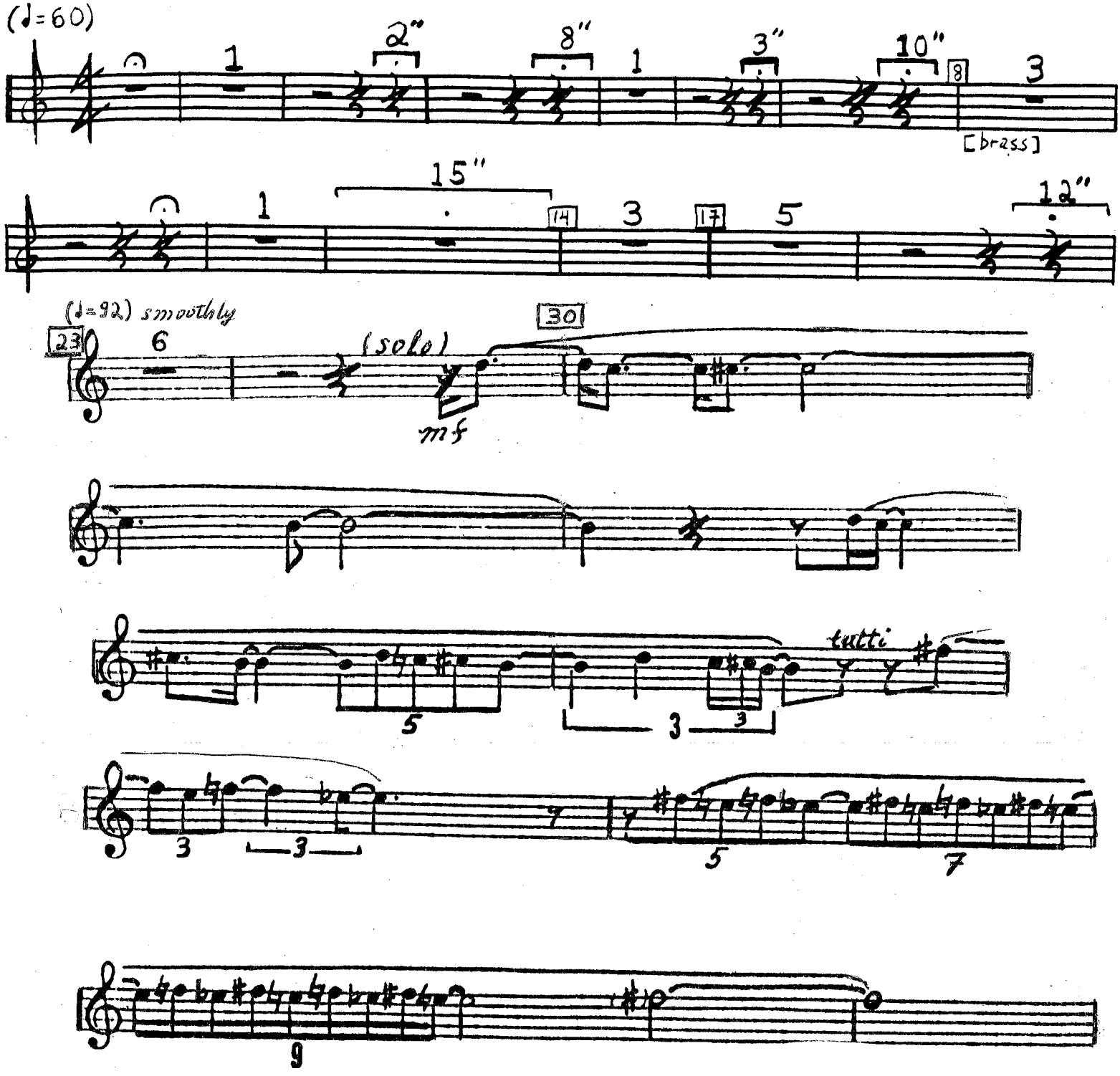

354
[cym.]
(4)
(8)
(1)
(3)
decrescendo
poco a poco
f
mf
[picc.]

365
5"
(1)
(4)
(5)
(7)
6"
mp
p
pp con decrescendo

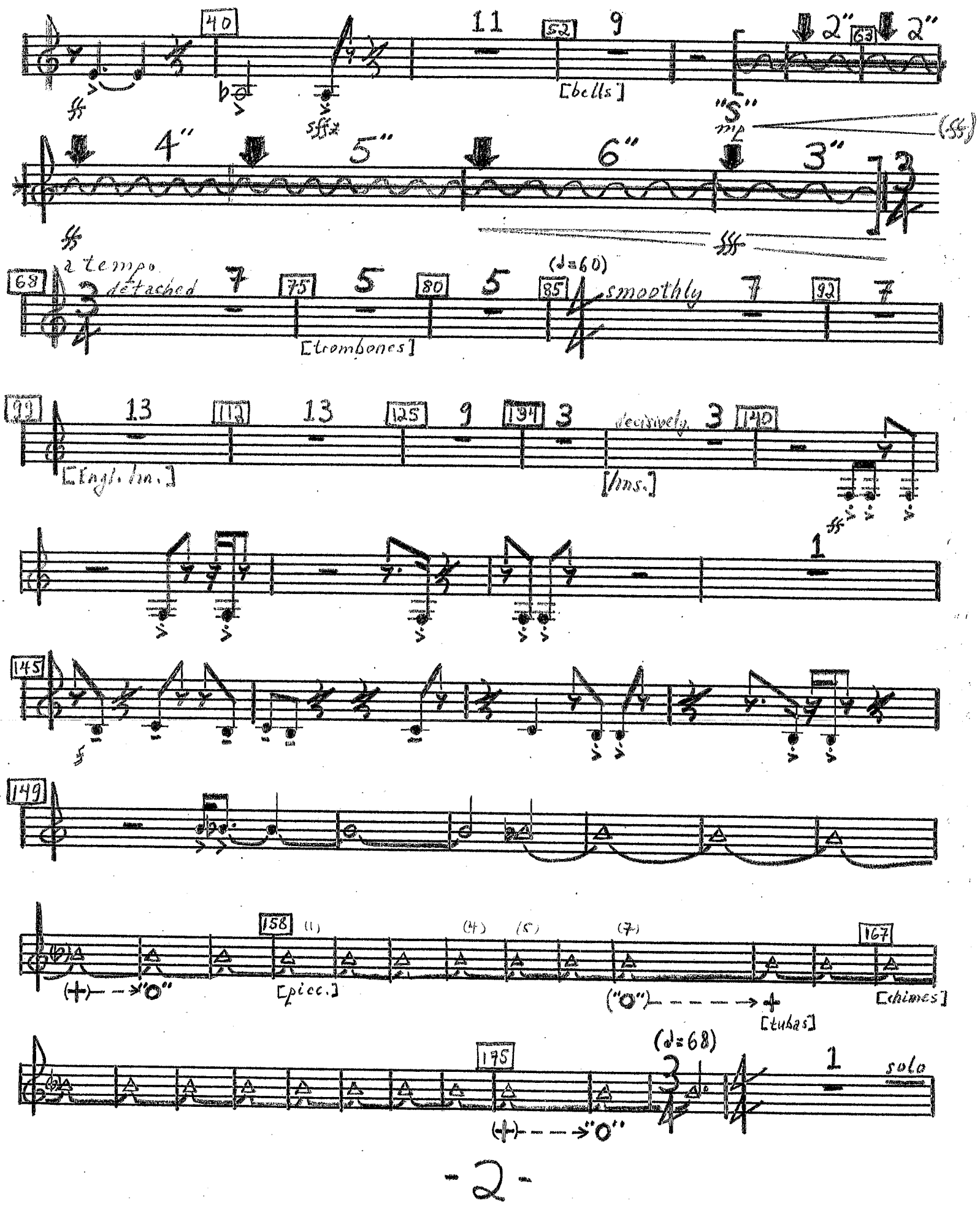
3"
TACIT AL FINE

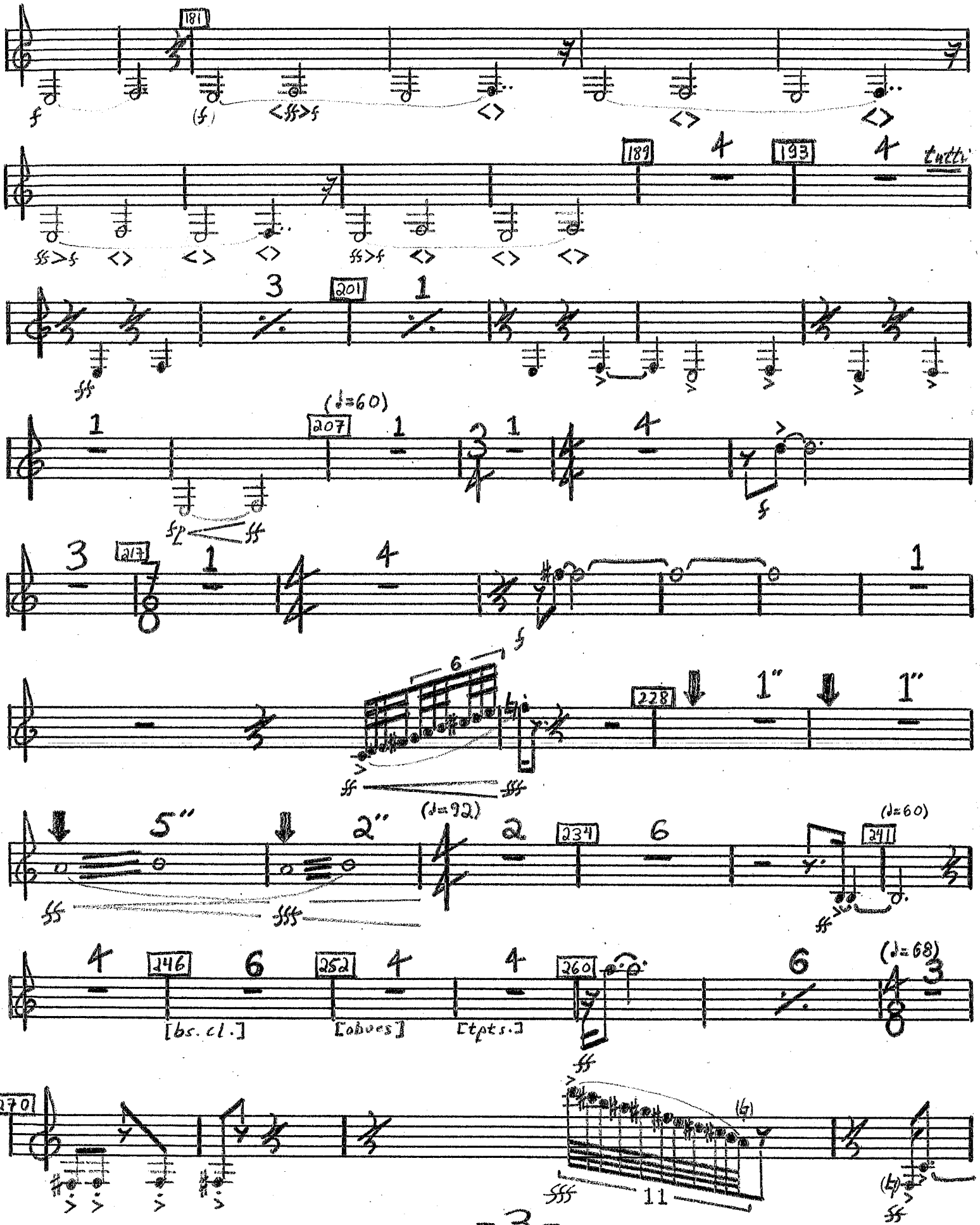
alto cl.

Garth M. Drozin

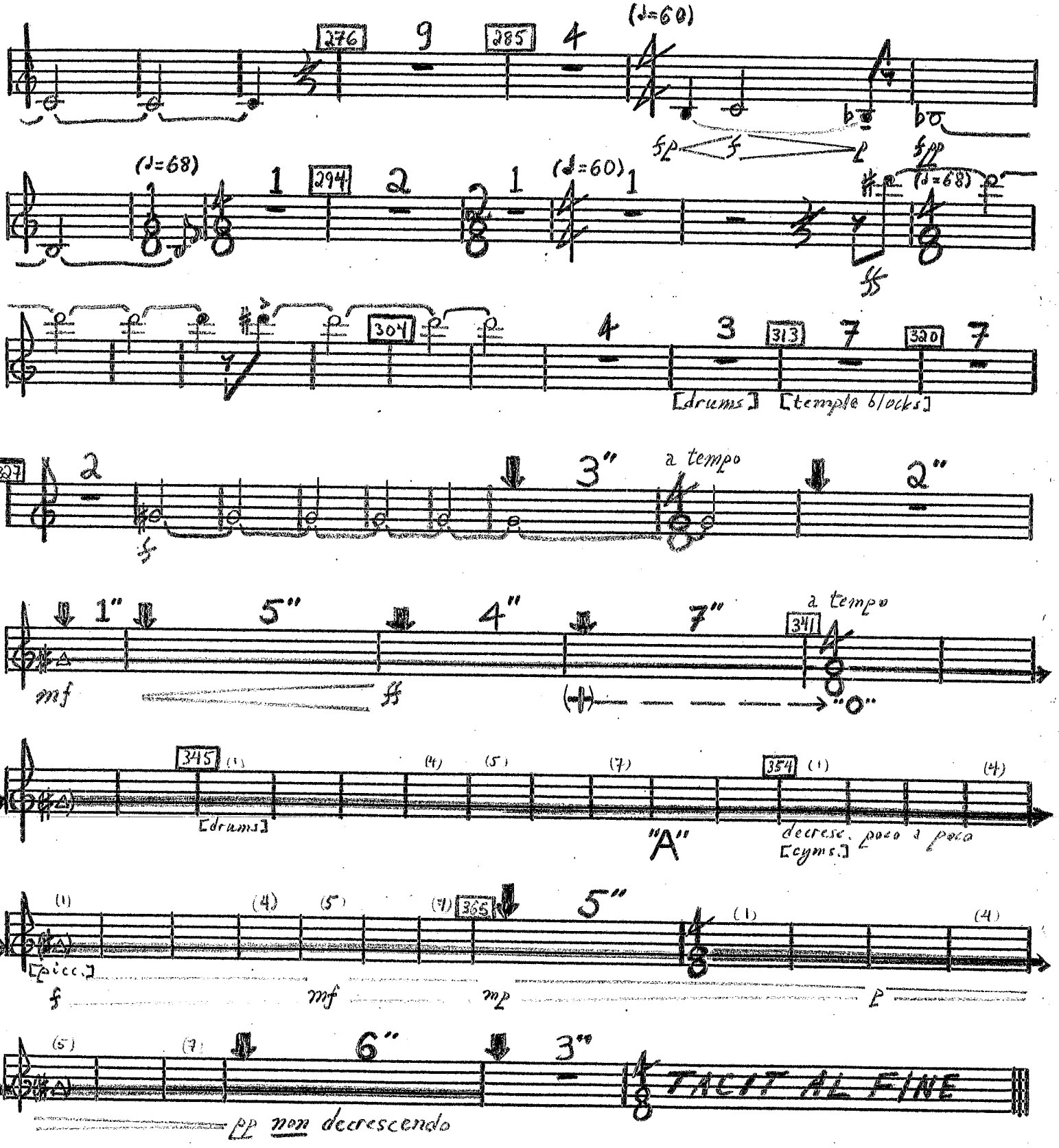


ALTO CLAR. (cont.)



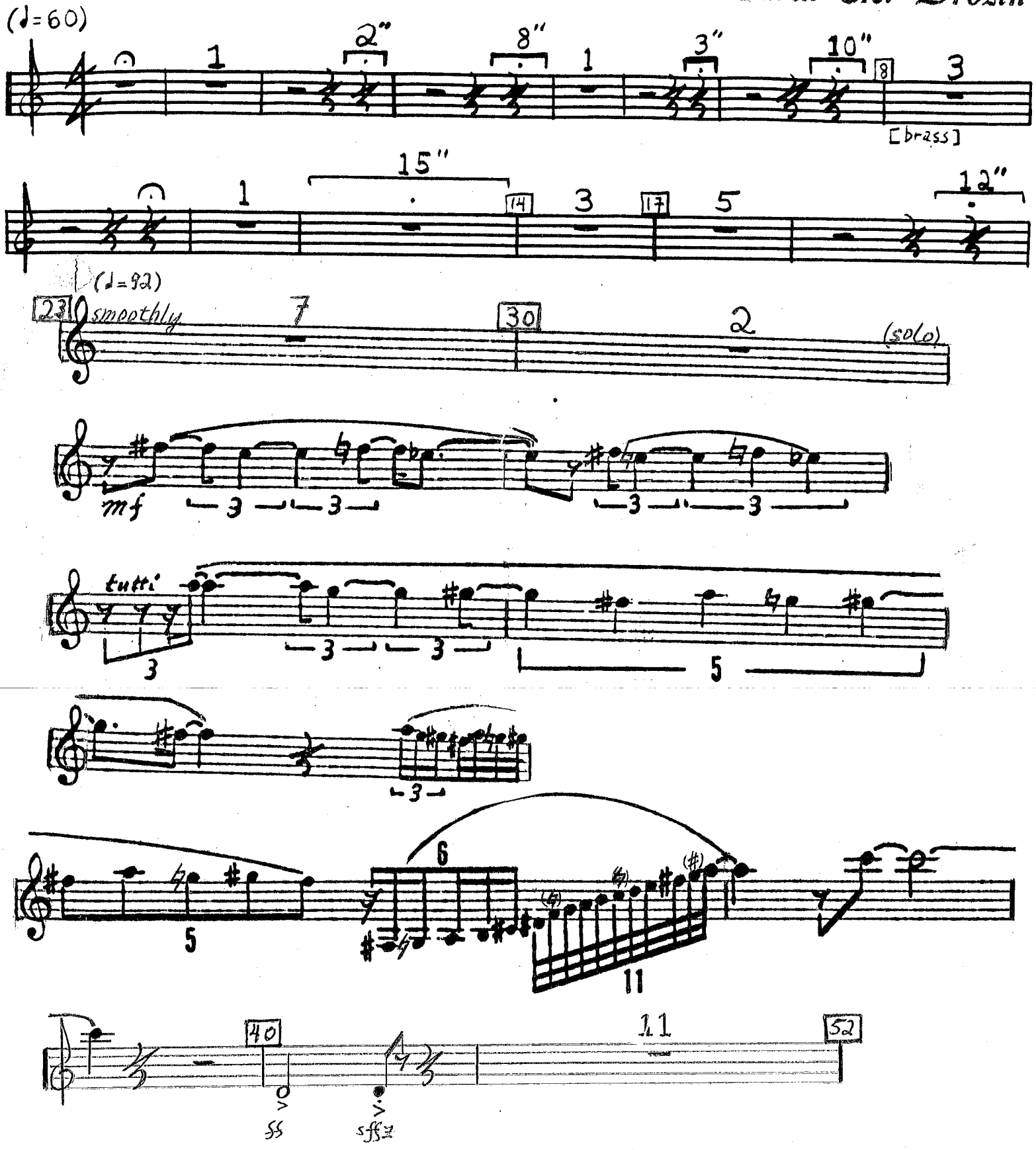

181
189
4
193
4
tutti
3
201
1
(♩=60)
207
1
1
3
1
4
3
217
1
4
1
6
228
1"
1"
5"
(♩=92)
2"
2
234
6
(♩=60)
241
4
246
6
252
4
4
260
6
(♩=68)
3
[bs. cl.]
[oboes]
[tpts.]
270
11

ALTO CLAR. (cont.)

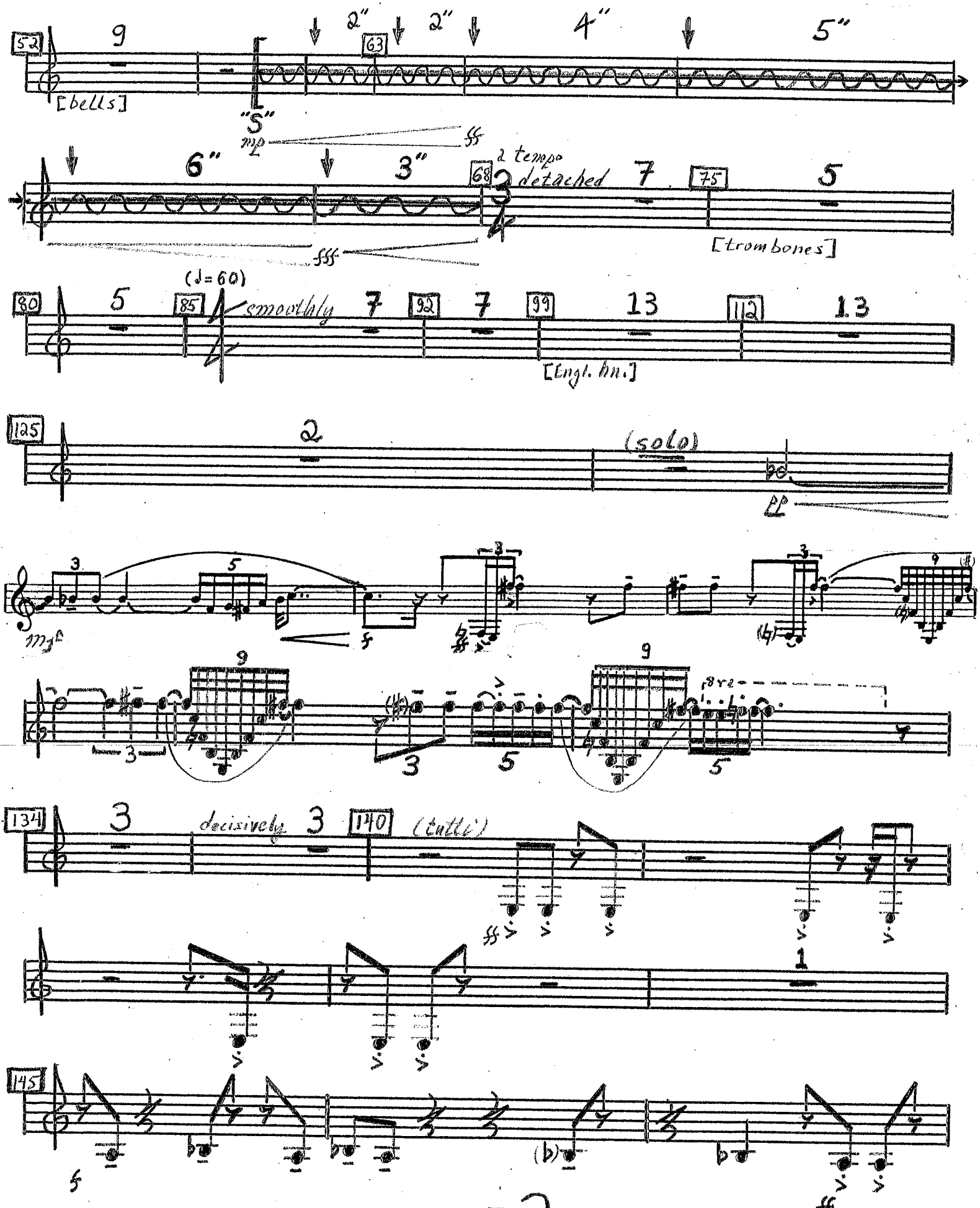


BASS CLARINET

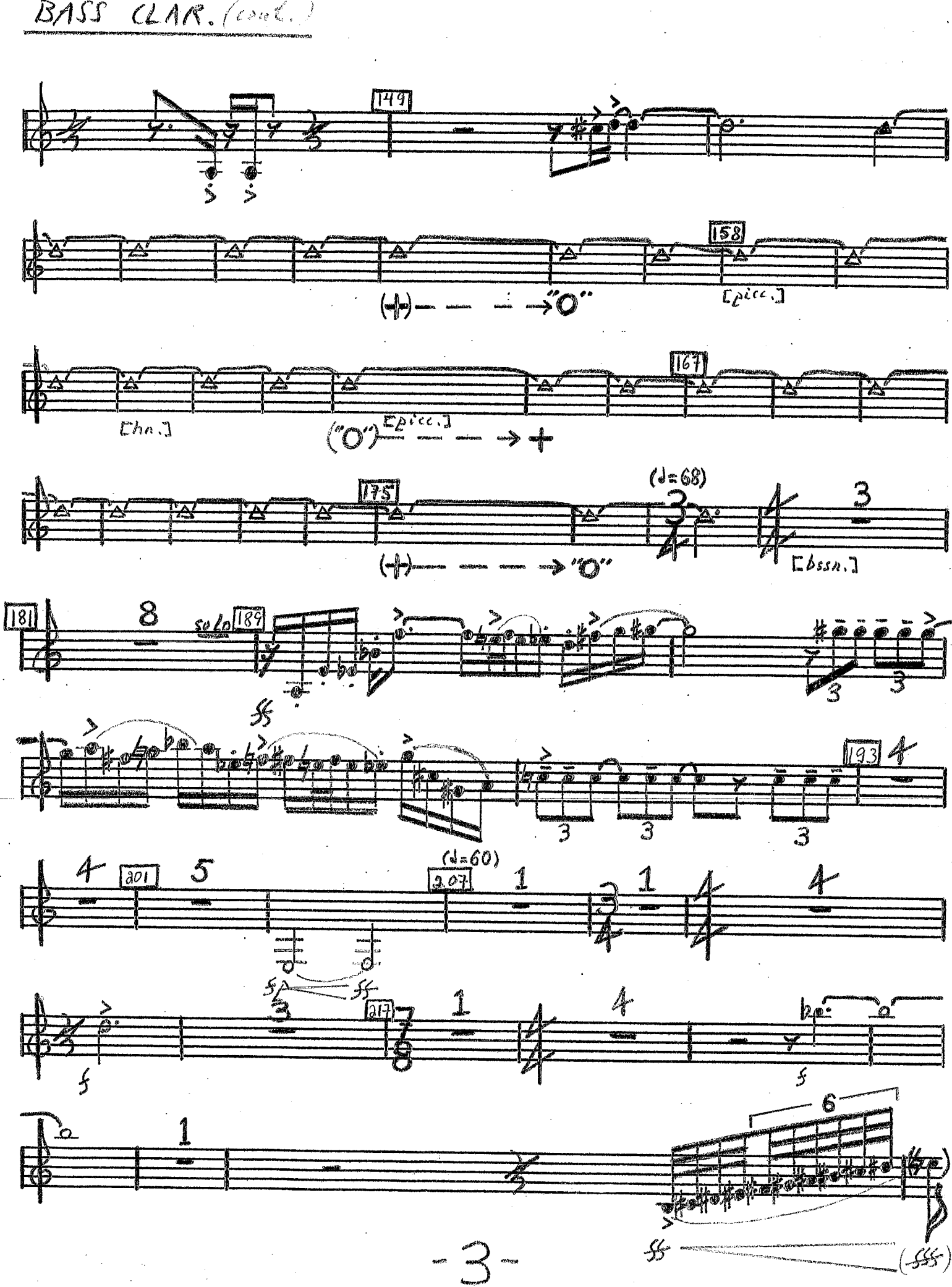
Garth M. Drozin



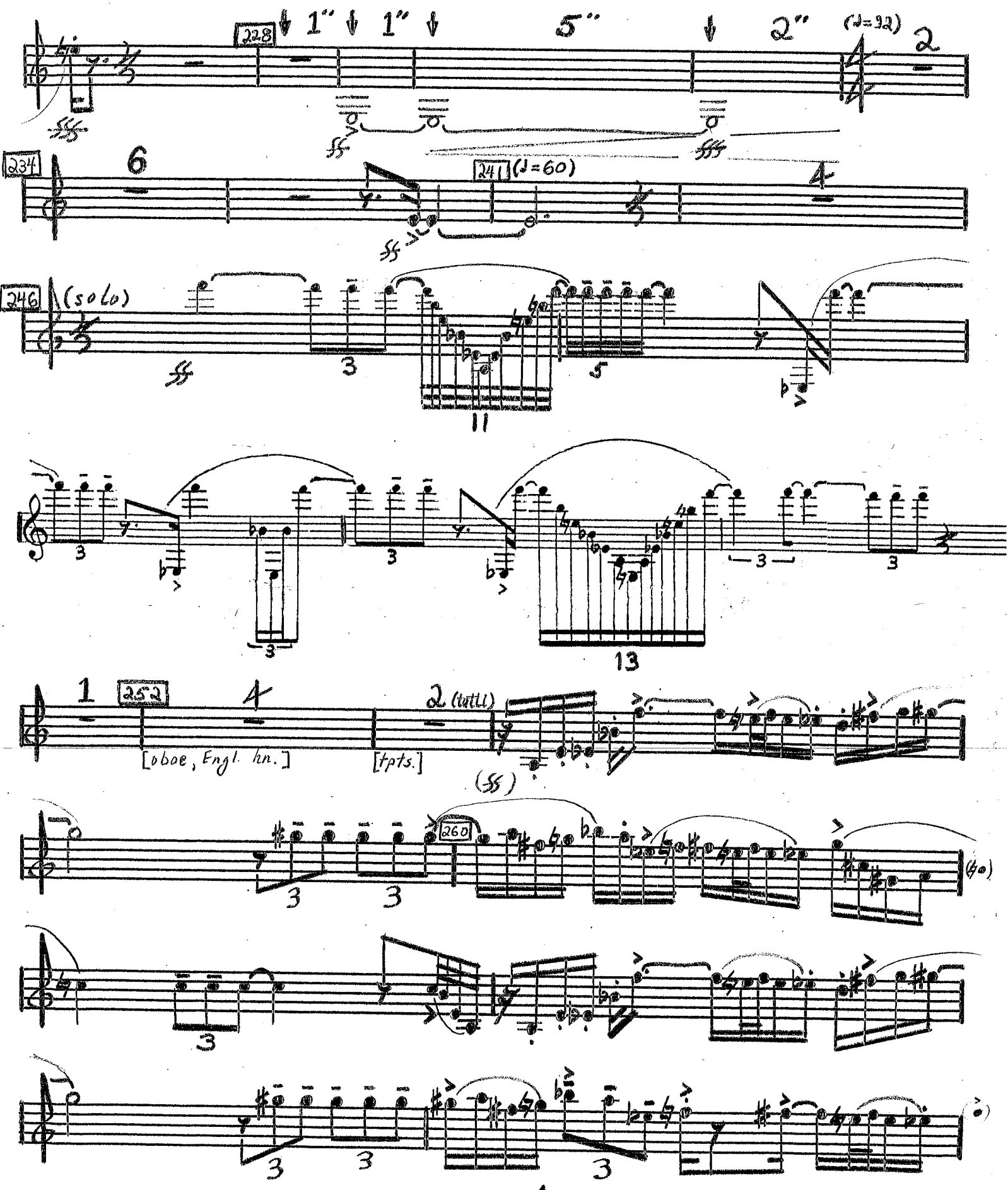
BASS CLAR. (cont.)



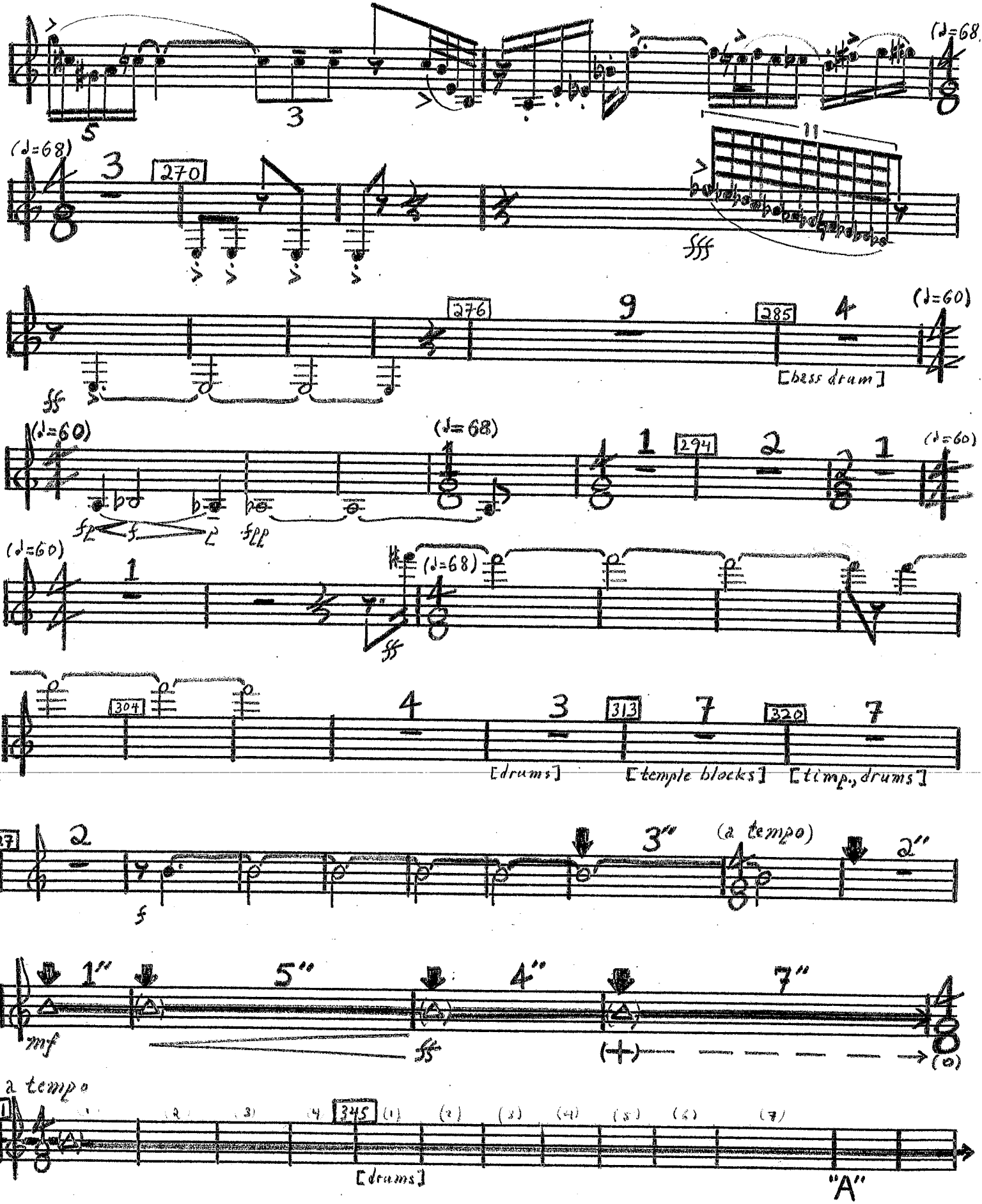
BASS CLAR. (cont.)



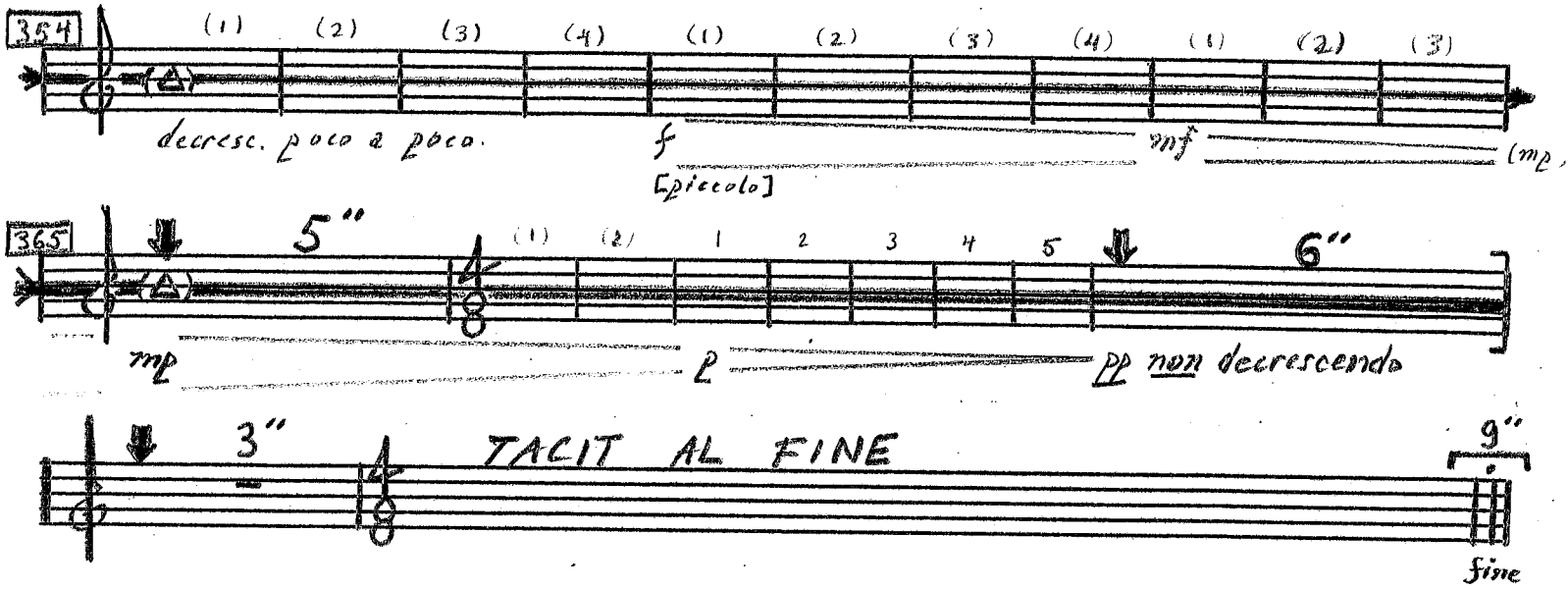
bass cl.


228
1"
1"
5"
2"
(♩=92)
234
6
241
(♩=60)
4
246
(solo)
3
11
3
3
3
3
13
1
252
4
2 (tutti)
[oboe, Engl. hn.]
[tpts.]
(ff)
260
3
3
3
3
3

bass cl.

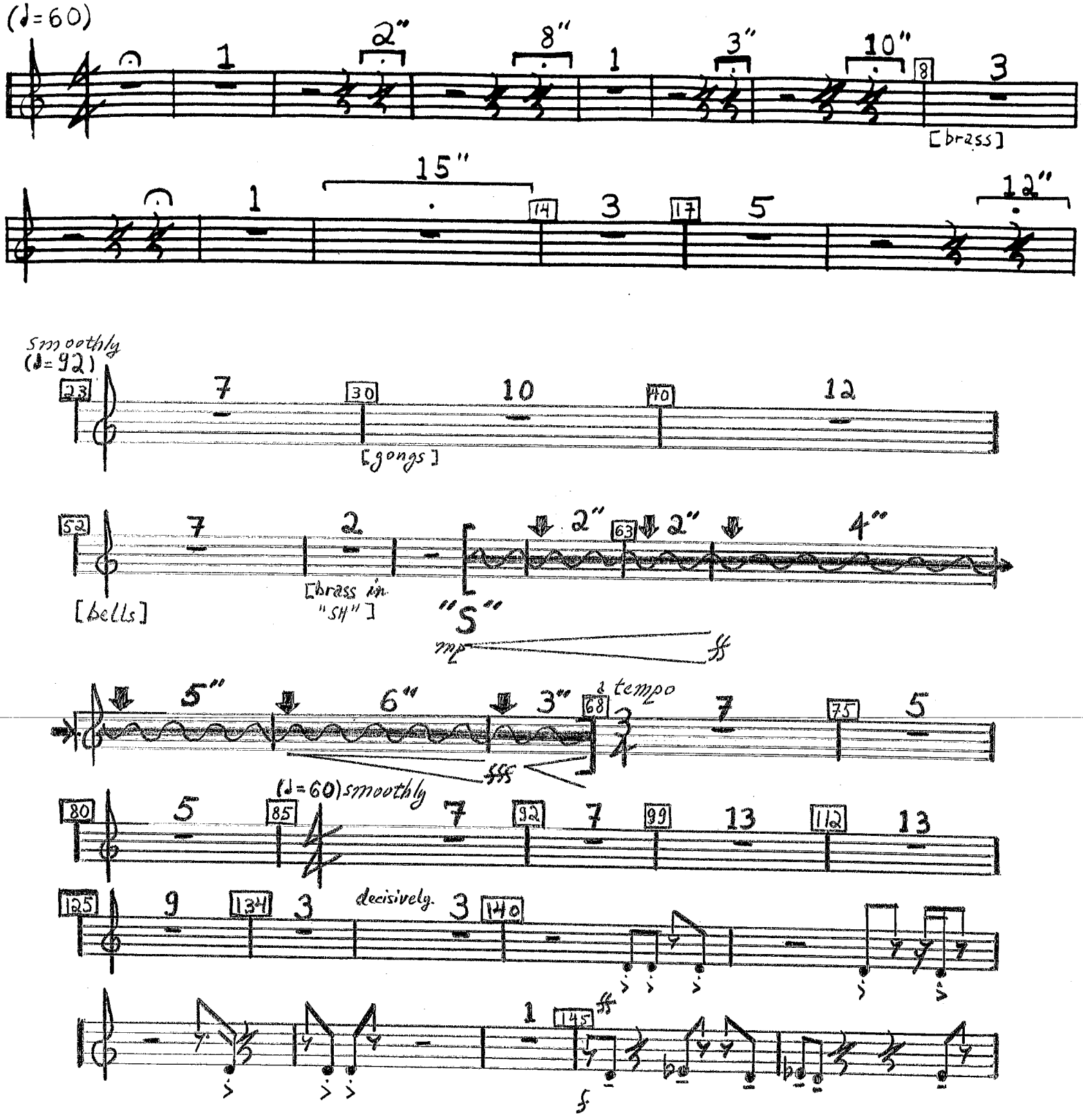

(♩=68)
5
3
(♩=68)
3
270
fff
276
9
285
4
(♩=60)
ff
[bass drum]
(♩=60)
(♩=68)
1
294
2
1
(♩=60)
fp
fp
fff
(♩=60)
1
(♩=68)
7"
fff
304
4
3
313
7
320
7
[drums]
[temple blocks]
[timp., drums]
327
2
f
3"
(a tempo)
2"
1"
5"
4"
7"
mf
ff
(+)
(o)
a tempo
341
345
(1)
(2)
(3)
(4)
(5)
(6)
(7)
[drums]
"A"

bass cl.

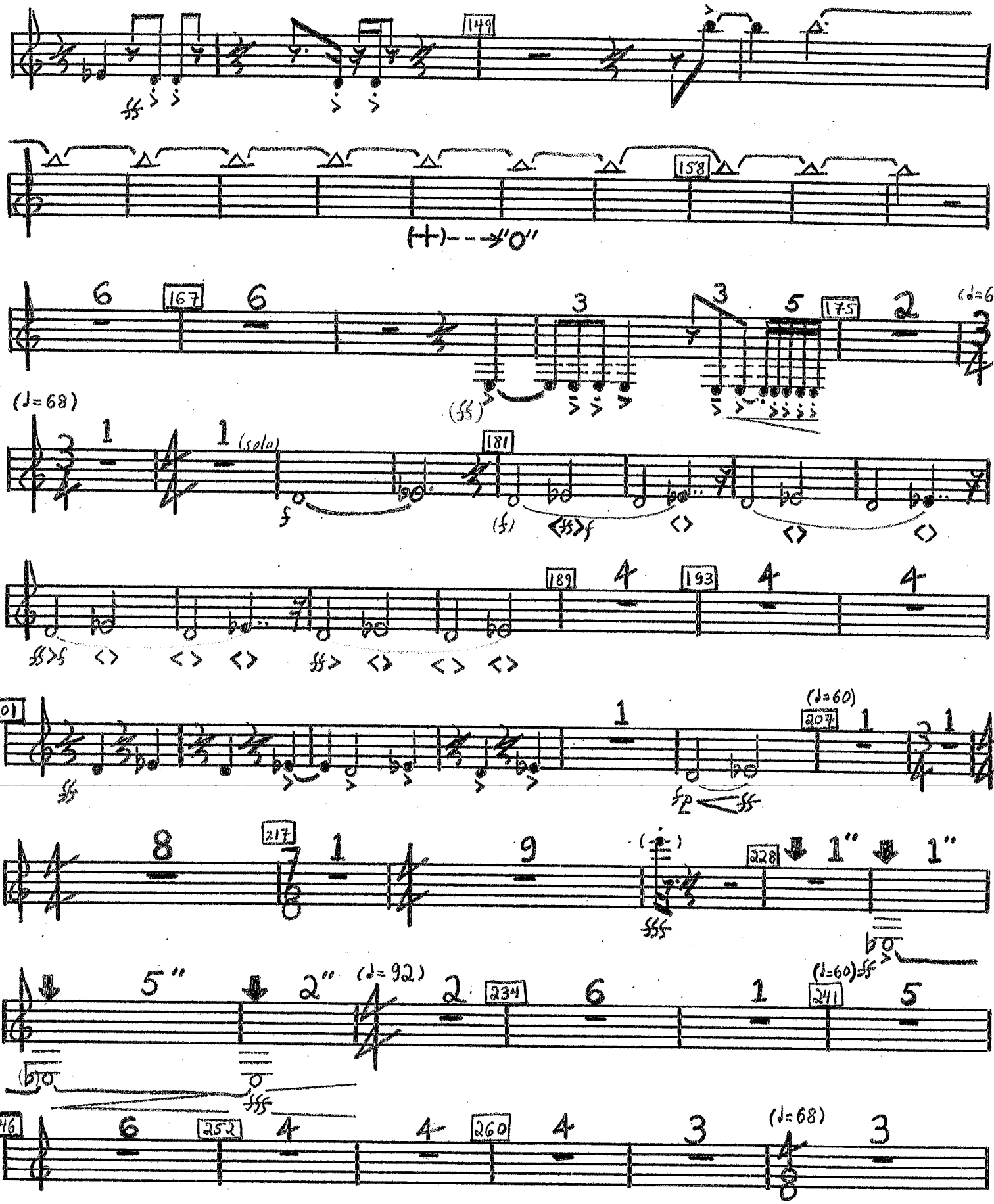

354
(1) (2) (3) (4) (1) (2) (3) (4) (1) (2) (3)
decresc. poco a poco.
f
[piccolo]
mf
(mp
365
5"
(1) (2) 1 2 3 4 5
6"
mp
p
pp non decrescendo

3"
TACIT AL FINE
9"
fine

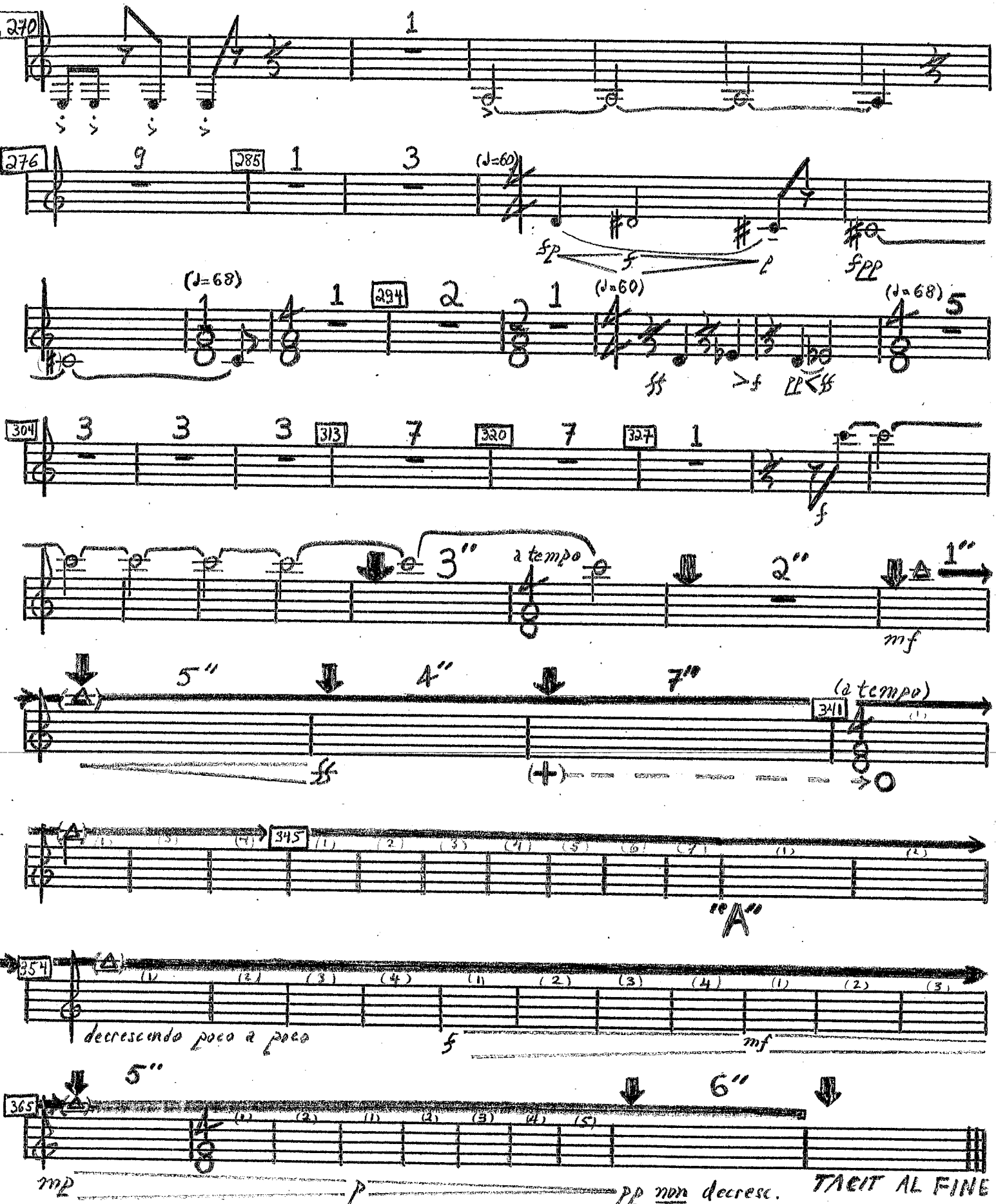
CONTRABASS
CLARINET



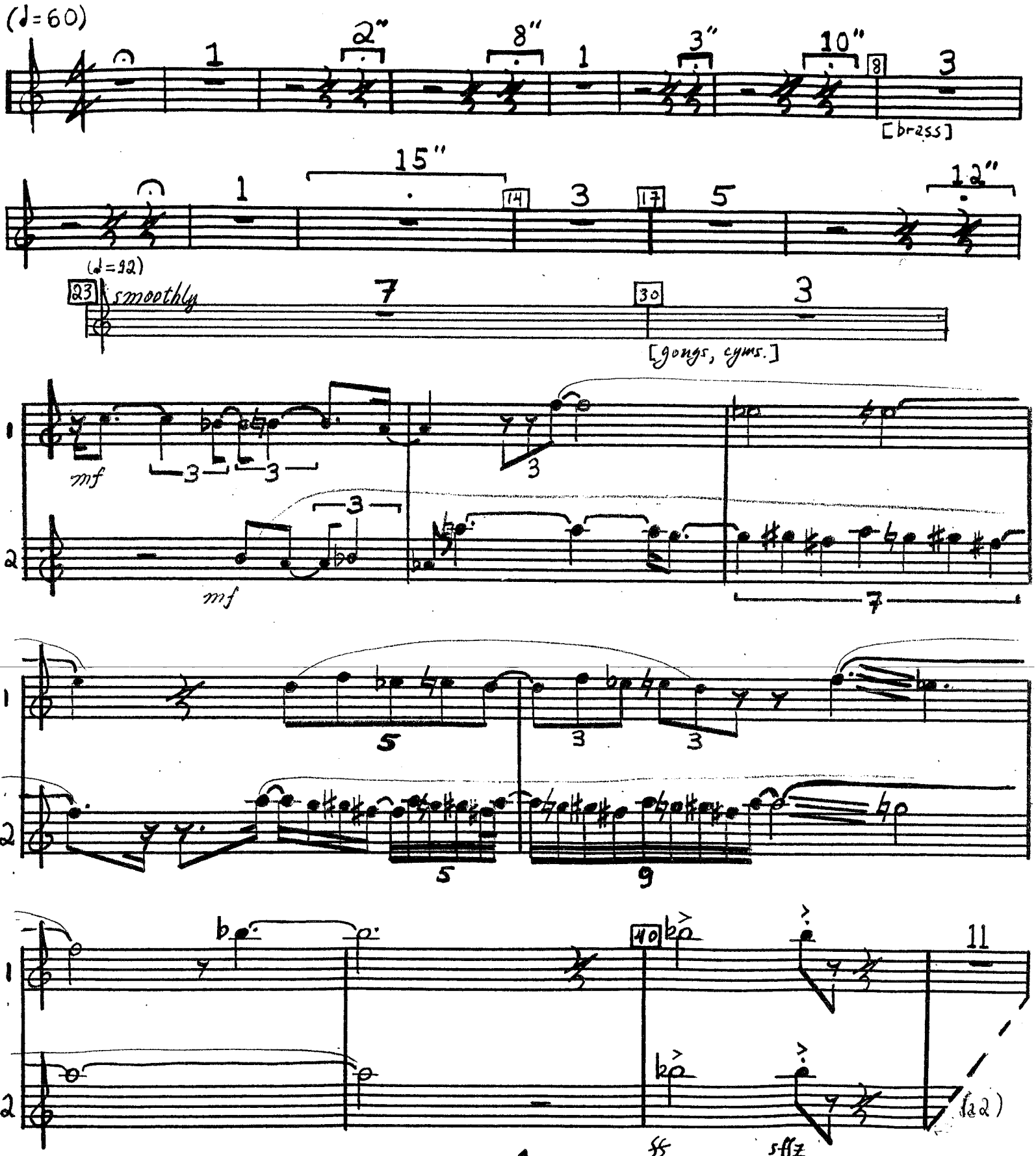
CONTRABASS CL.



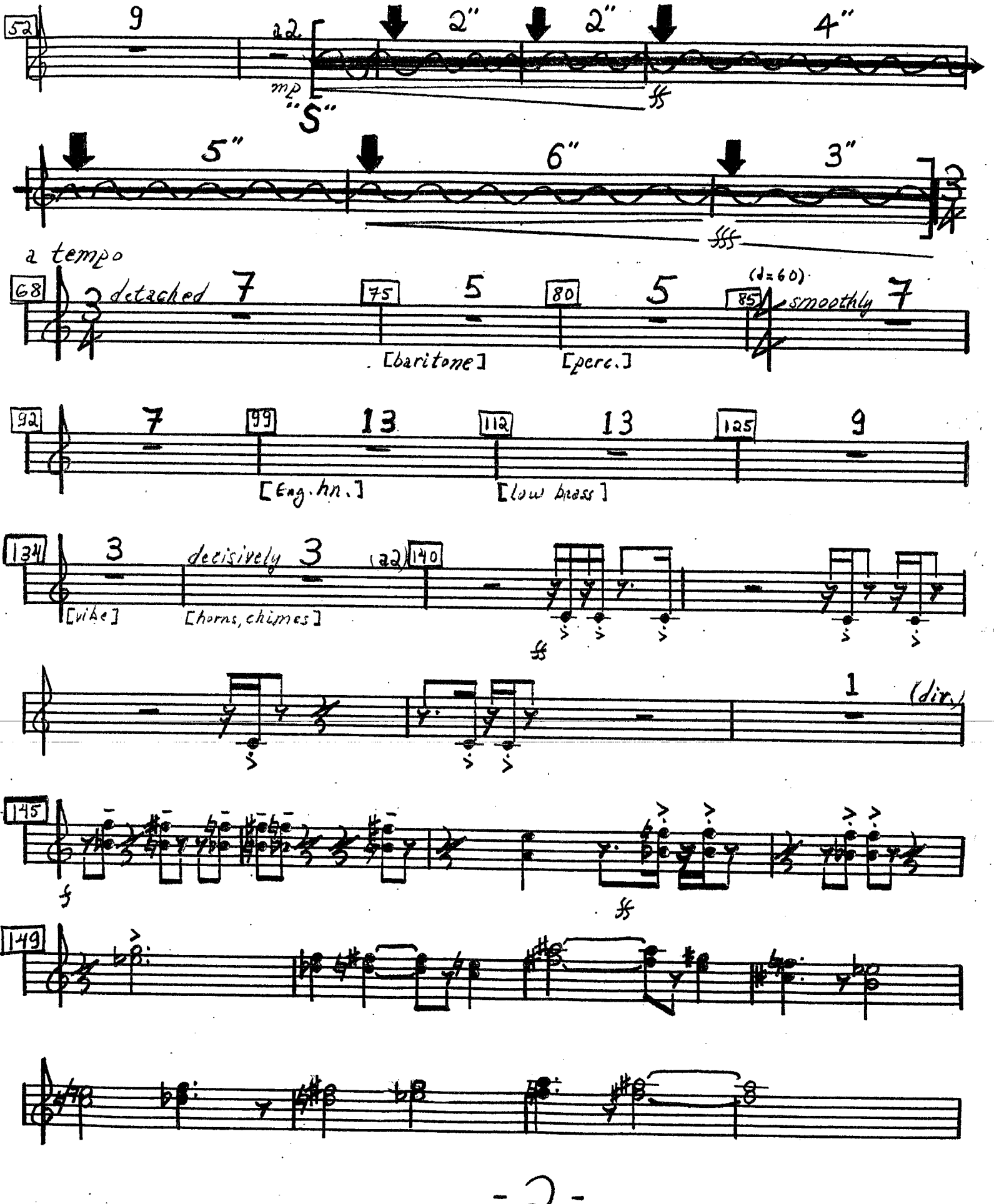
CONTRABASS CL.



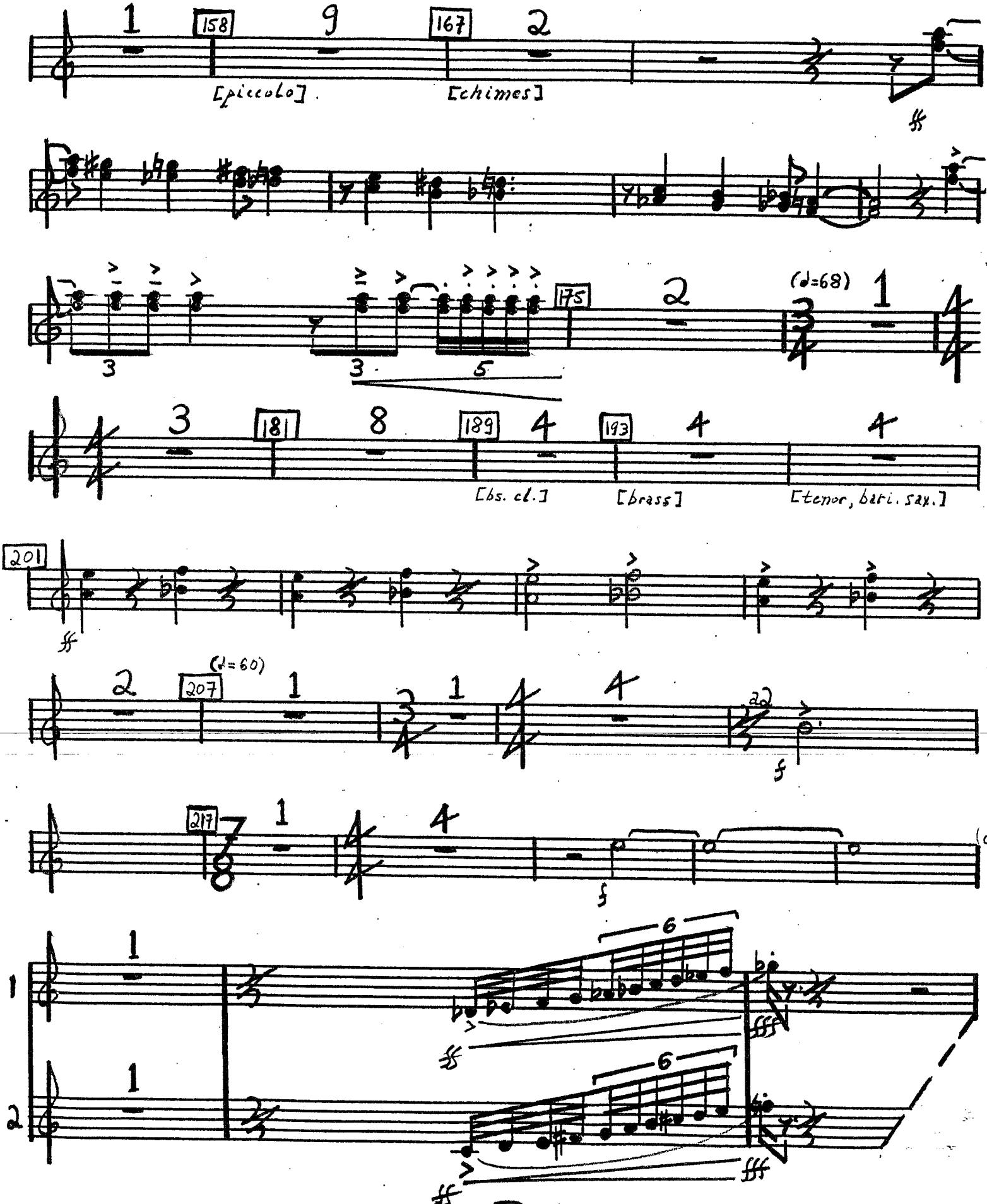
ALTO SAXOPHONES 1 & 2



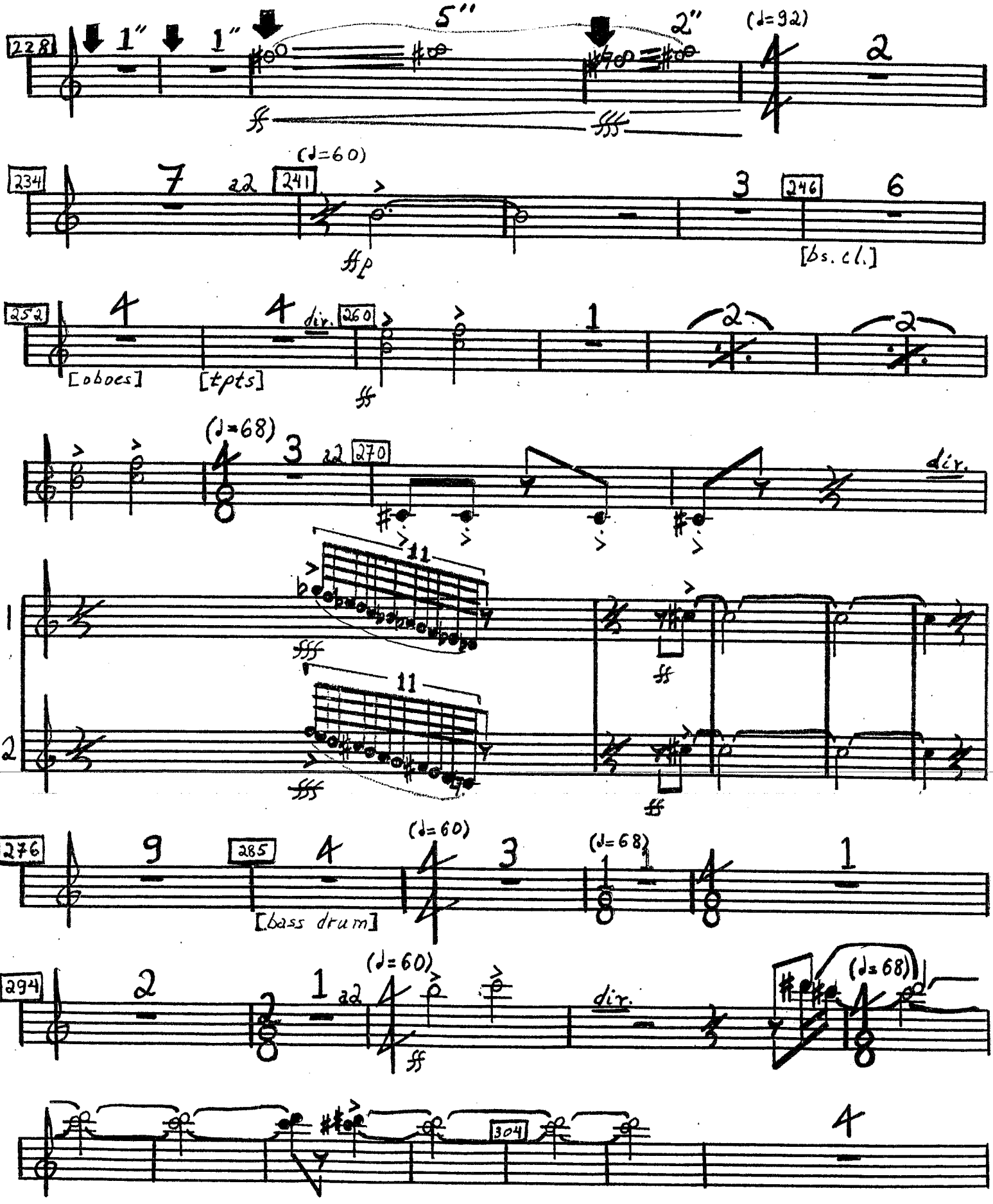
ALTO SAXOPHONES



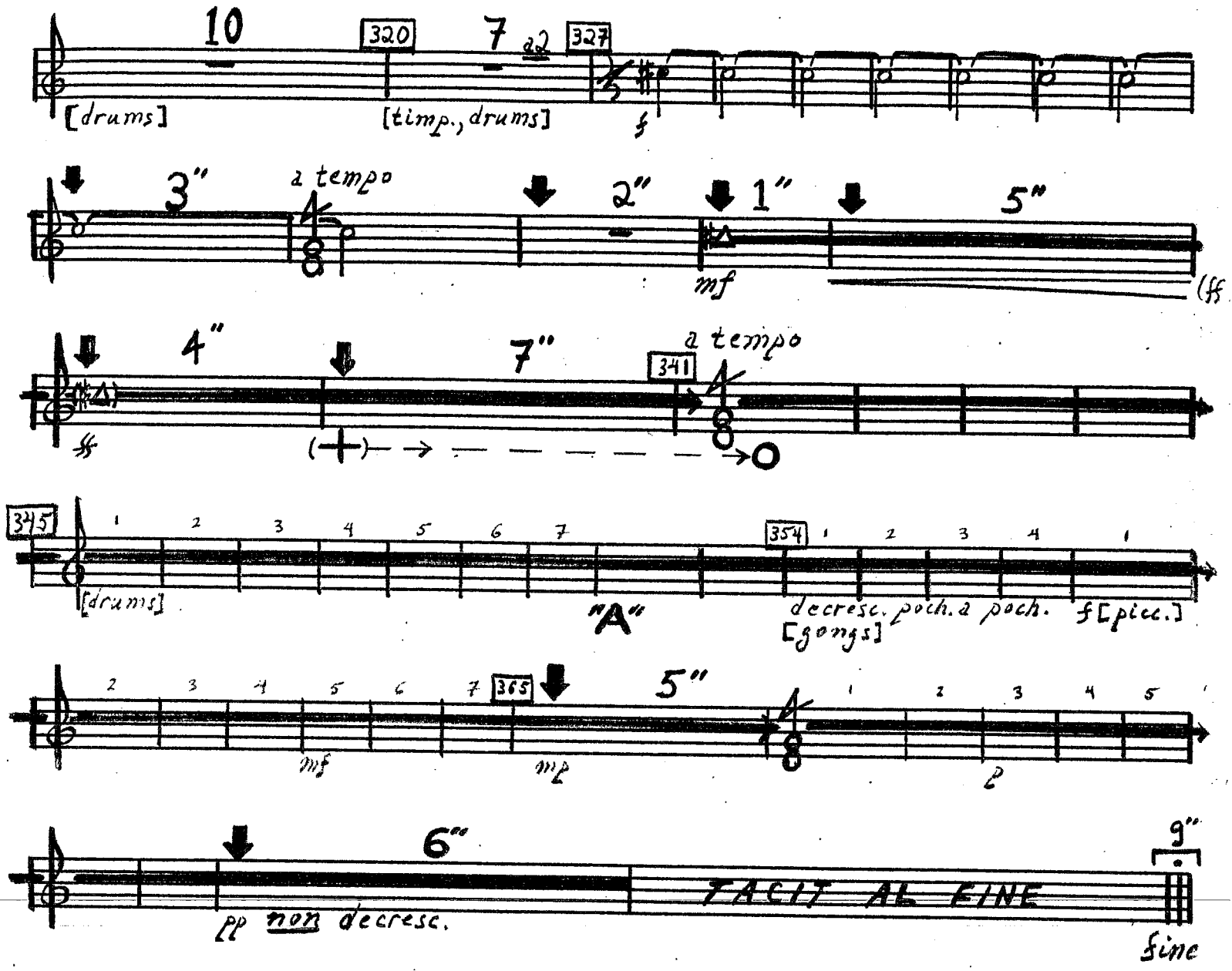
ALTO SAXOPHONES



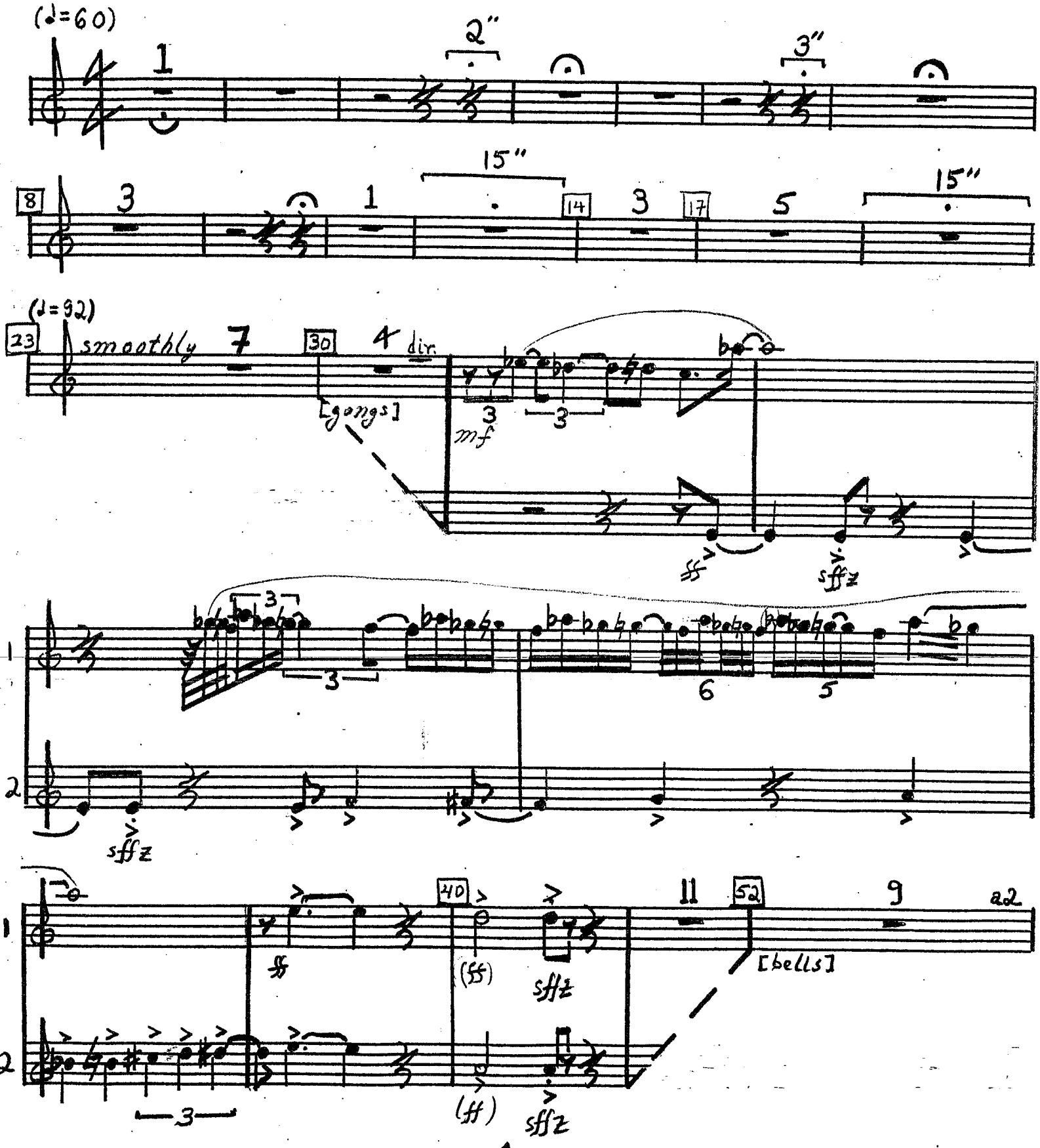
ALTO SAXOPHONES



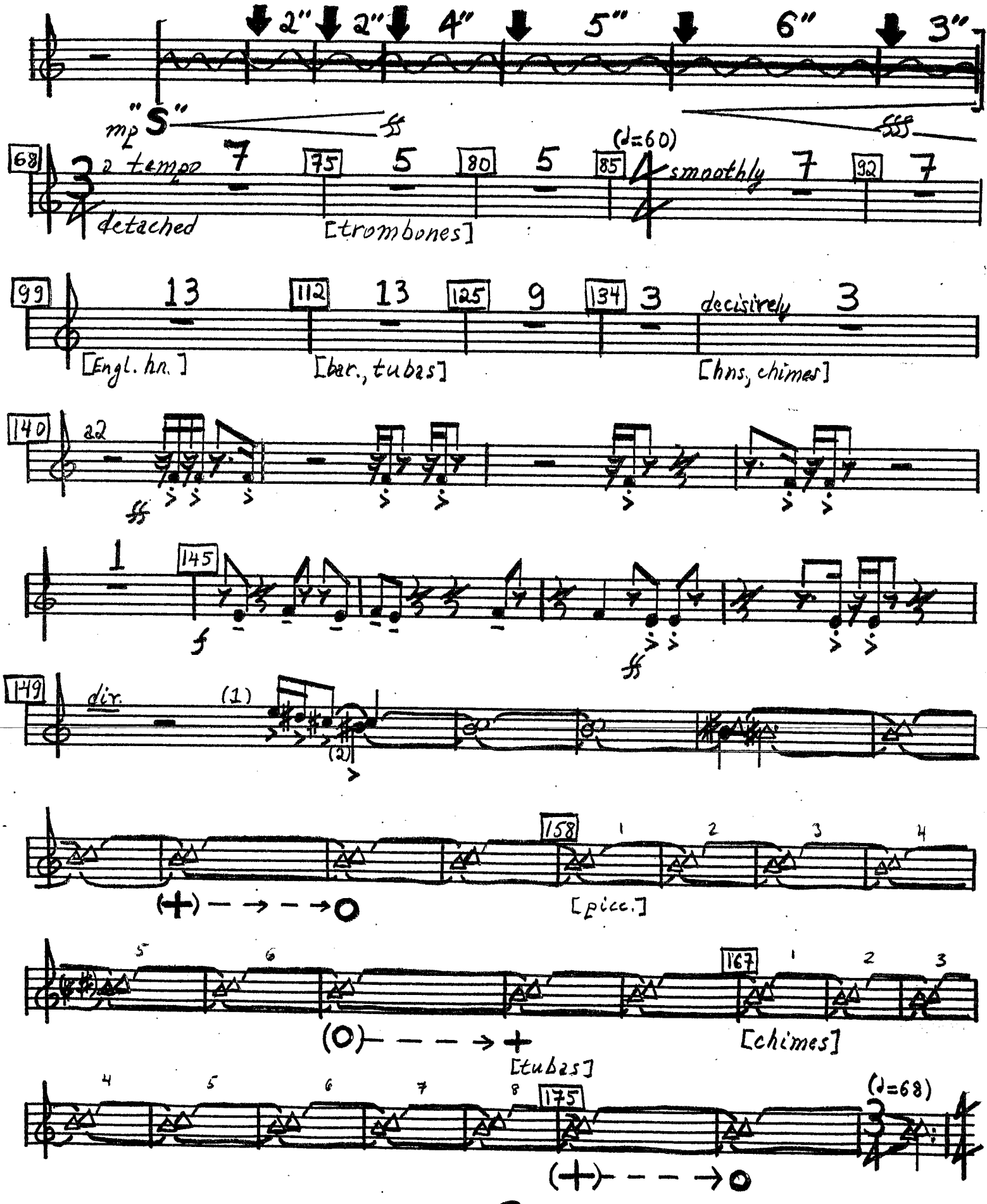
ALTO SAXOPHONES



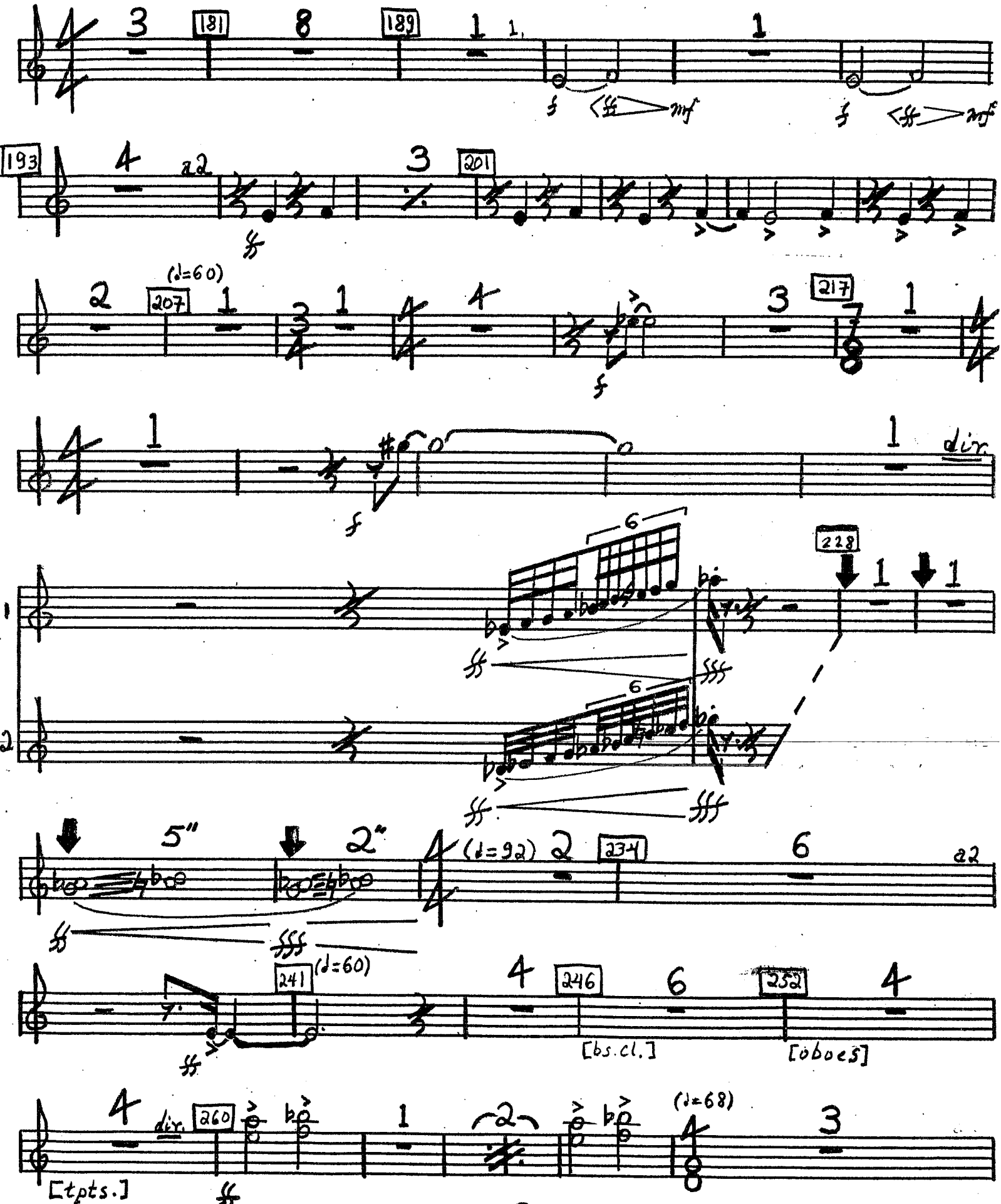
TENOR SAXOPHONES 1 & 2



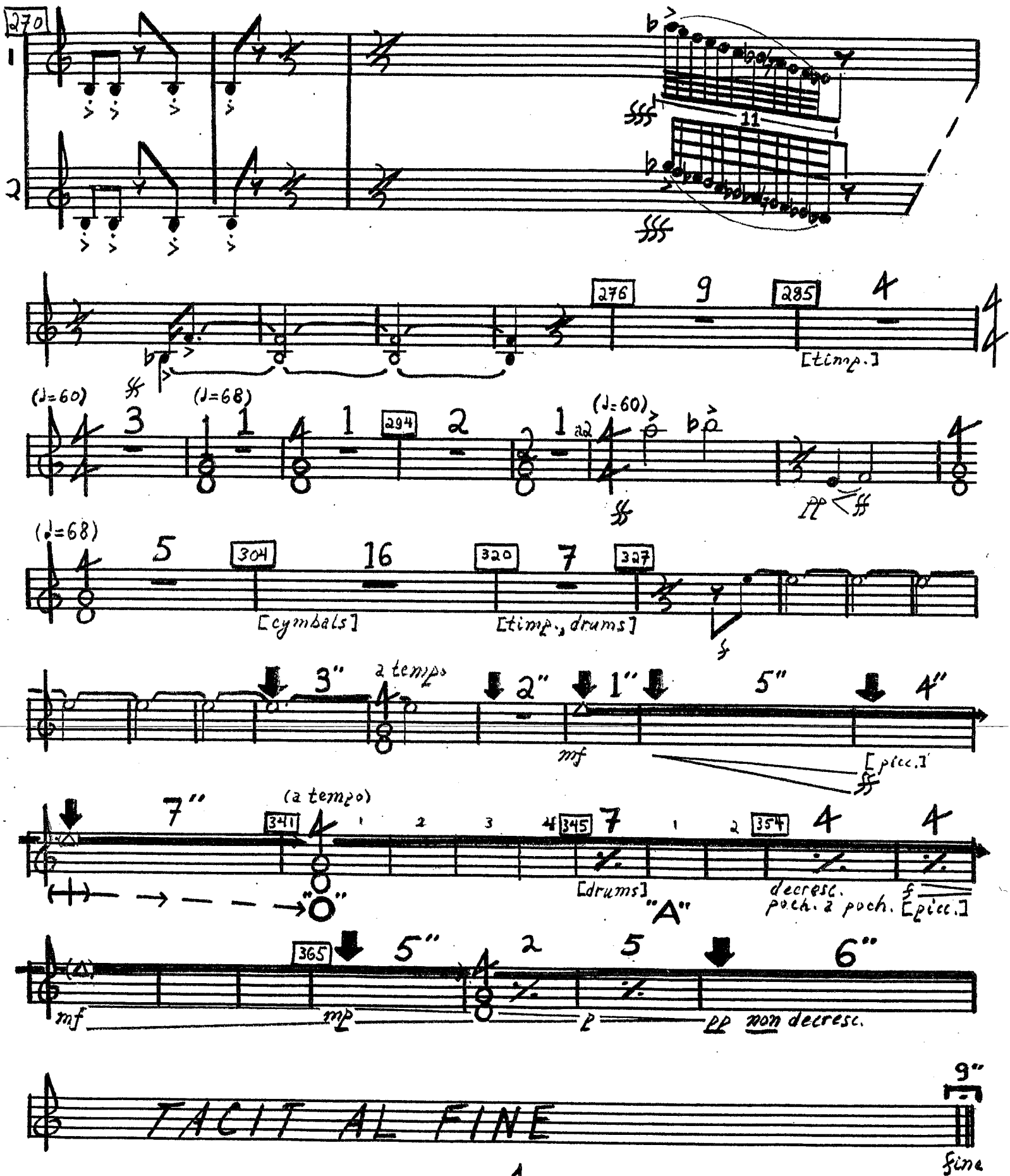
TENOR SAXOPHONES



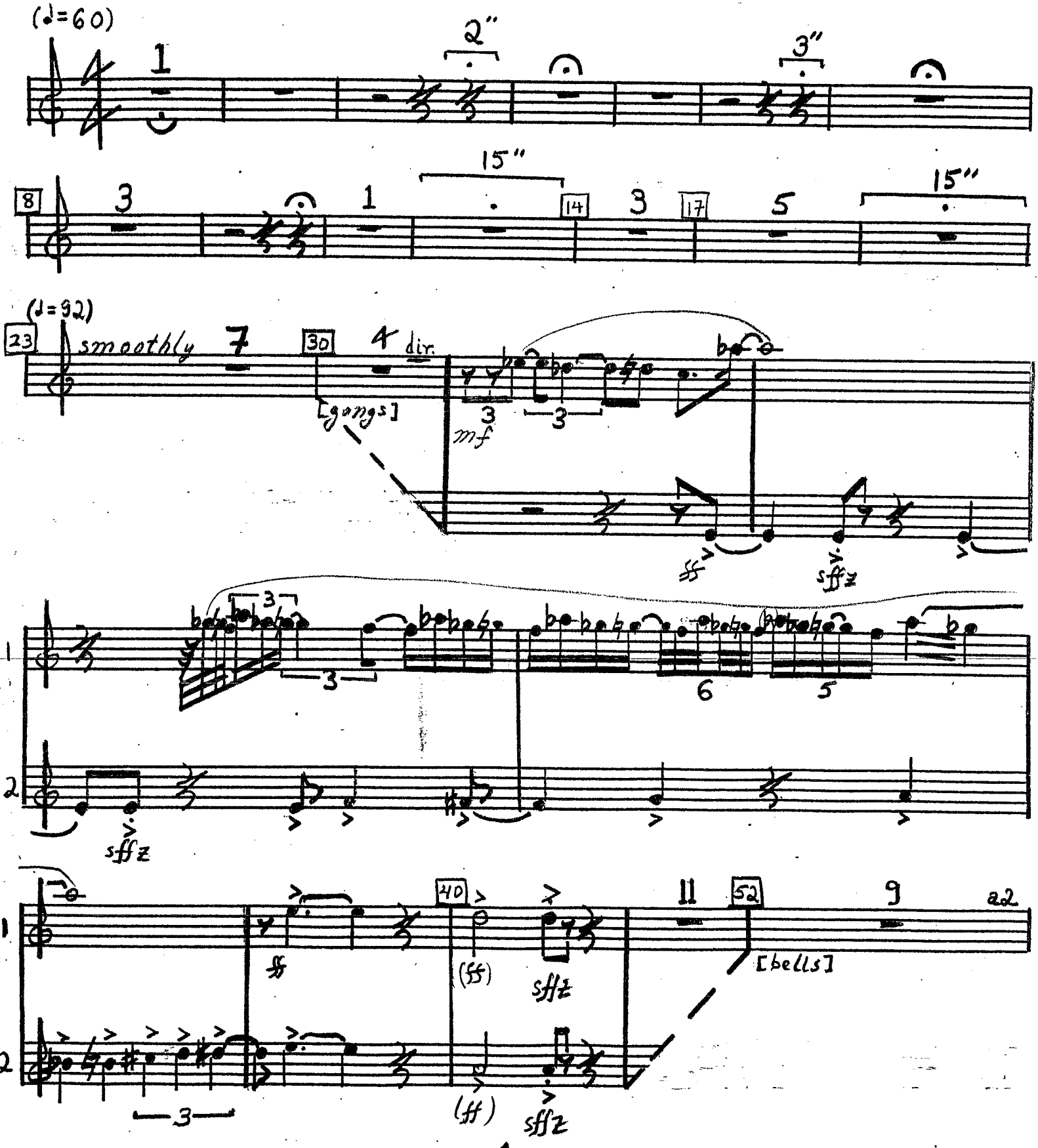
TENOR SAXOPHONES



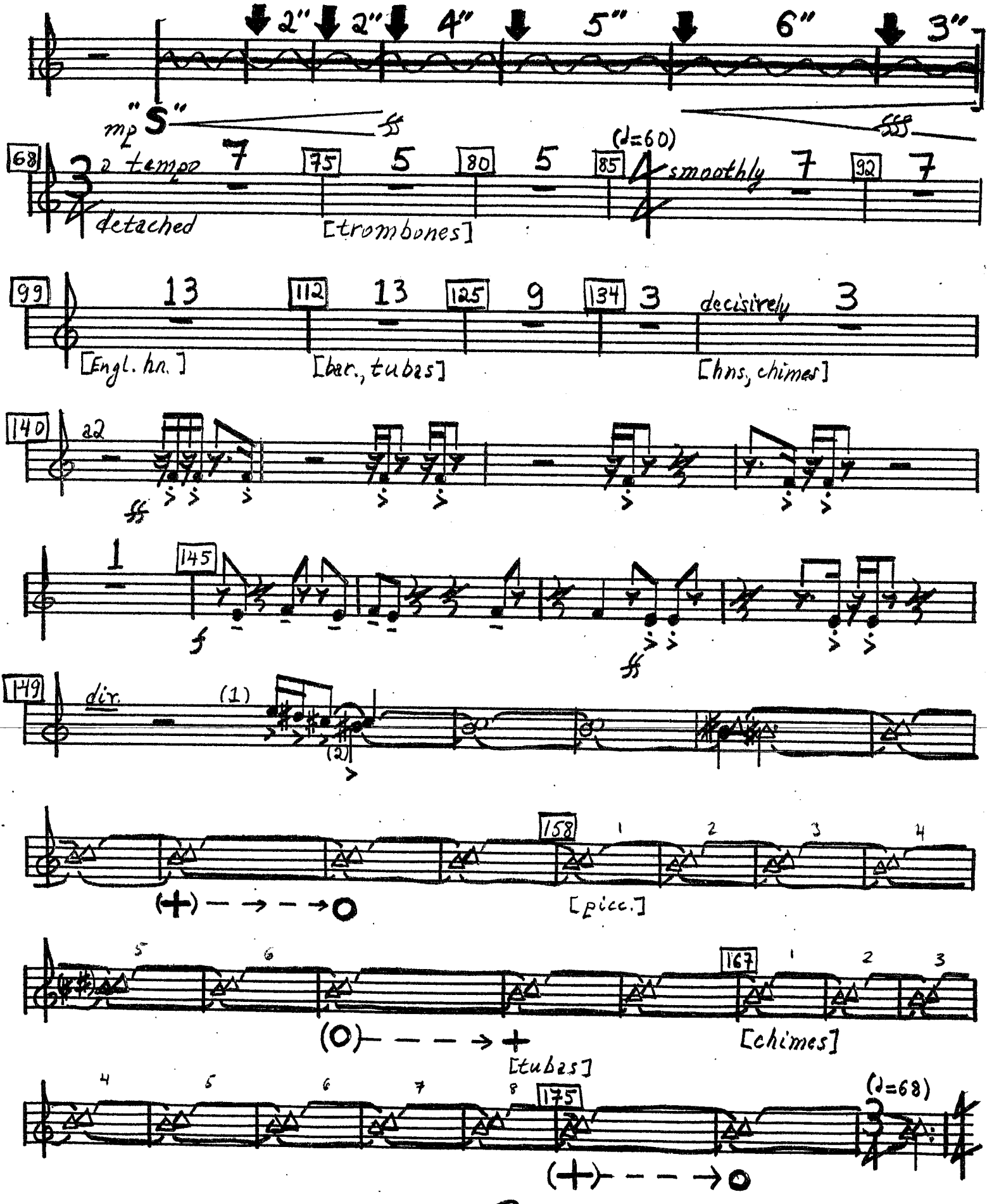
TENOR SAXOPHONES



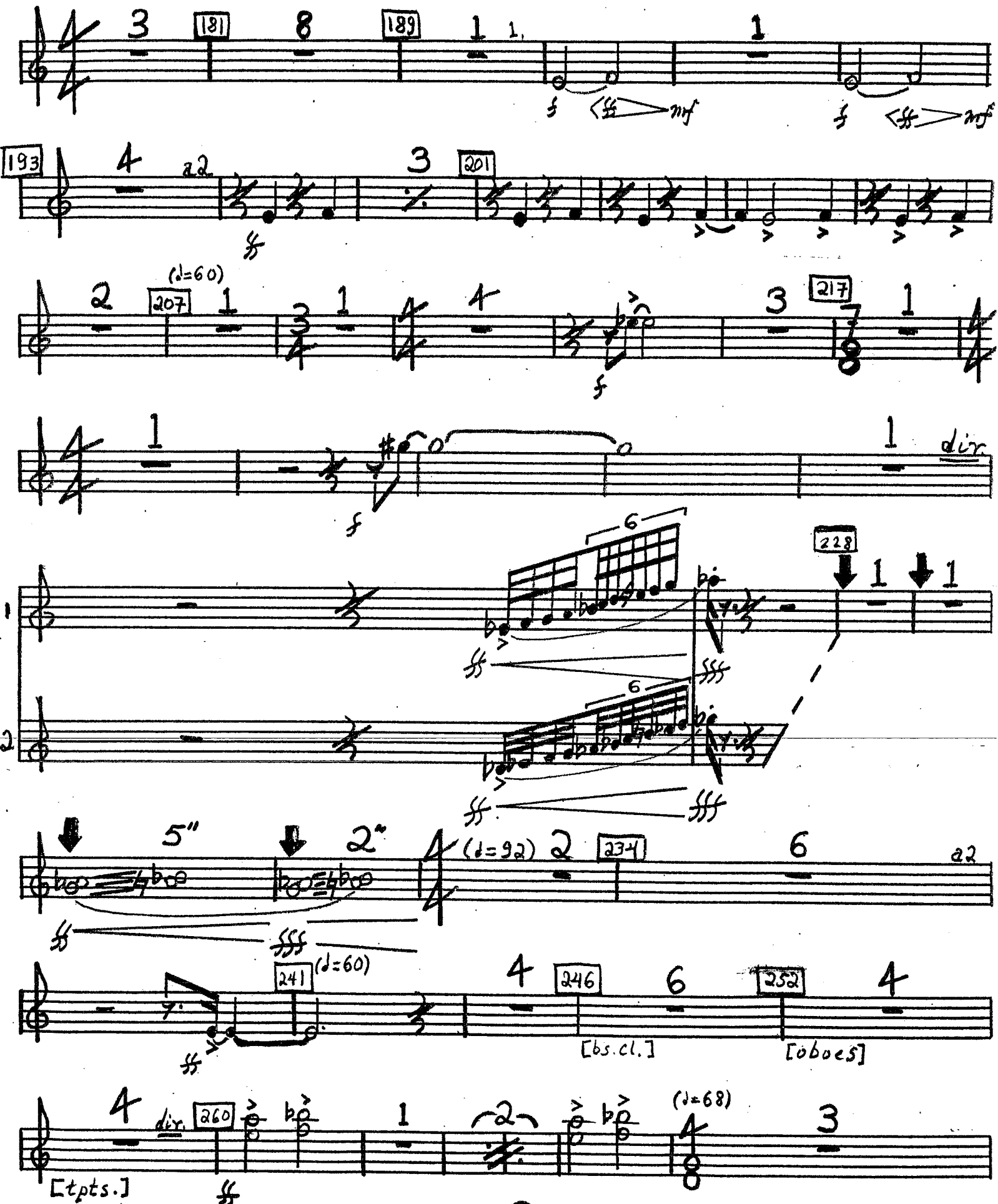
TENOR SAXOPHONES 1 & 2



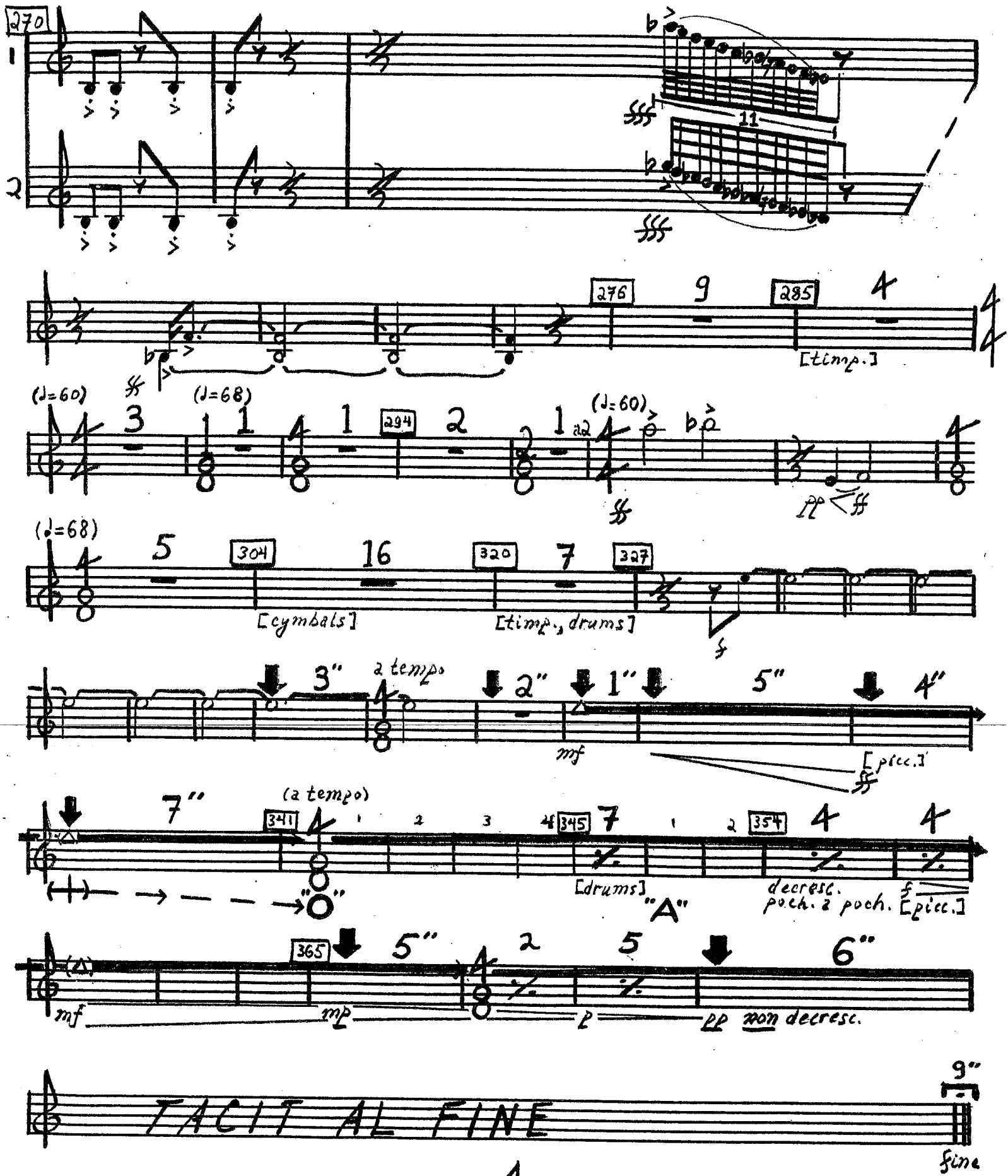
TENOR SAXOPHONES



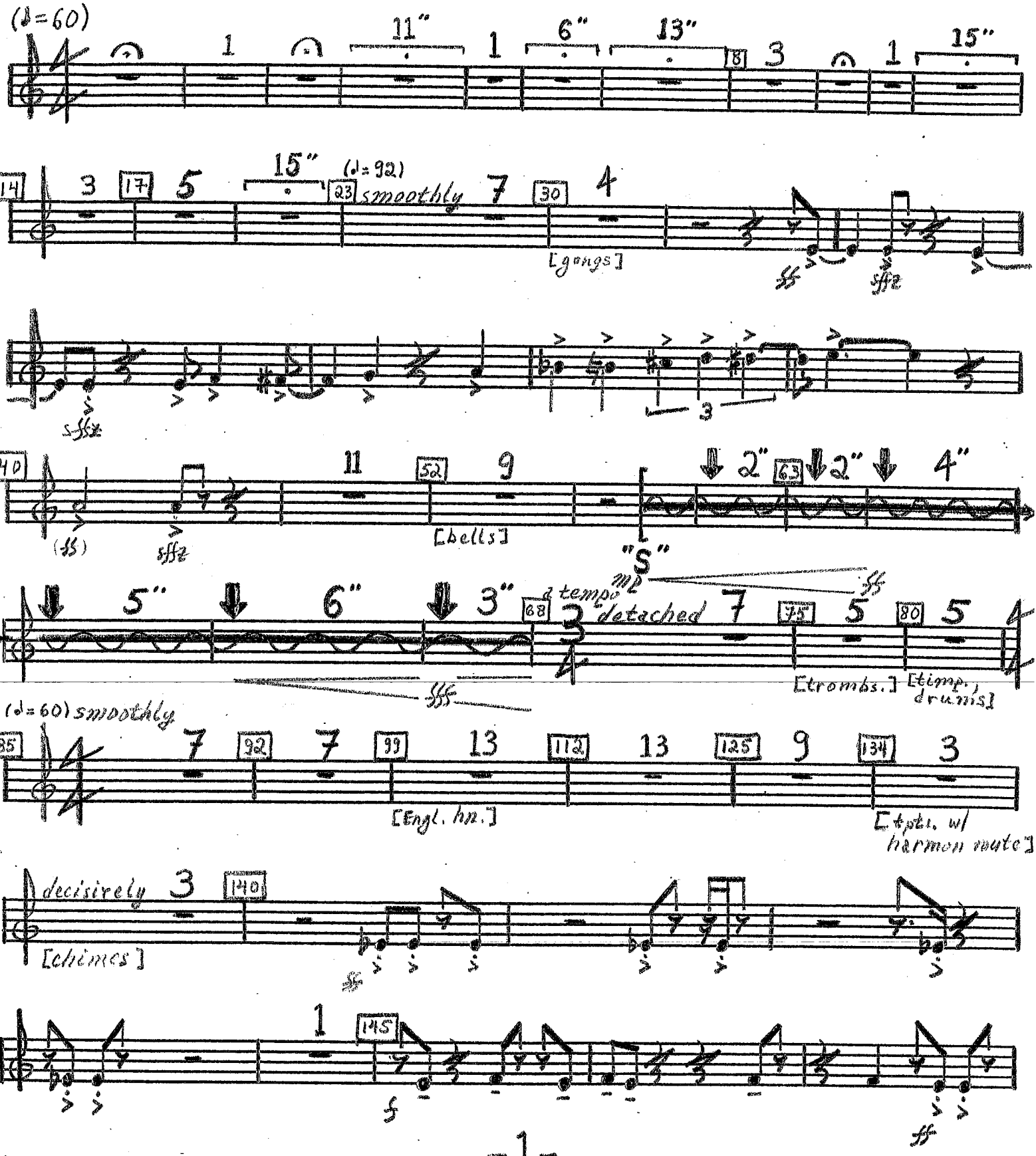
TENOR SAXOPHONES



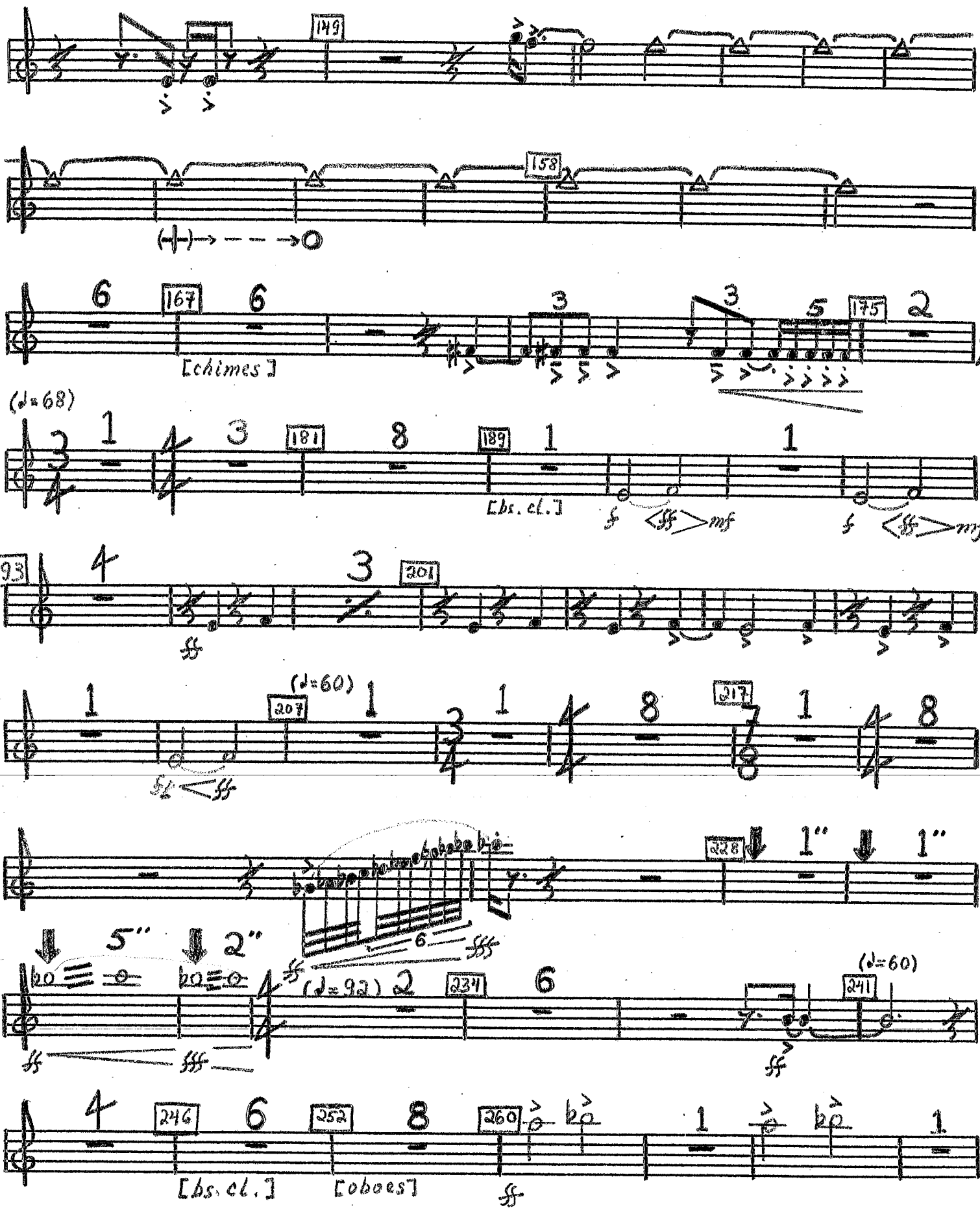
TENOR SAXOPHONES



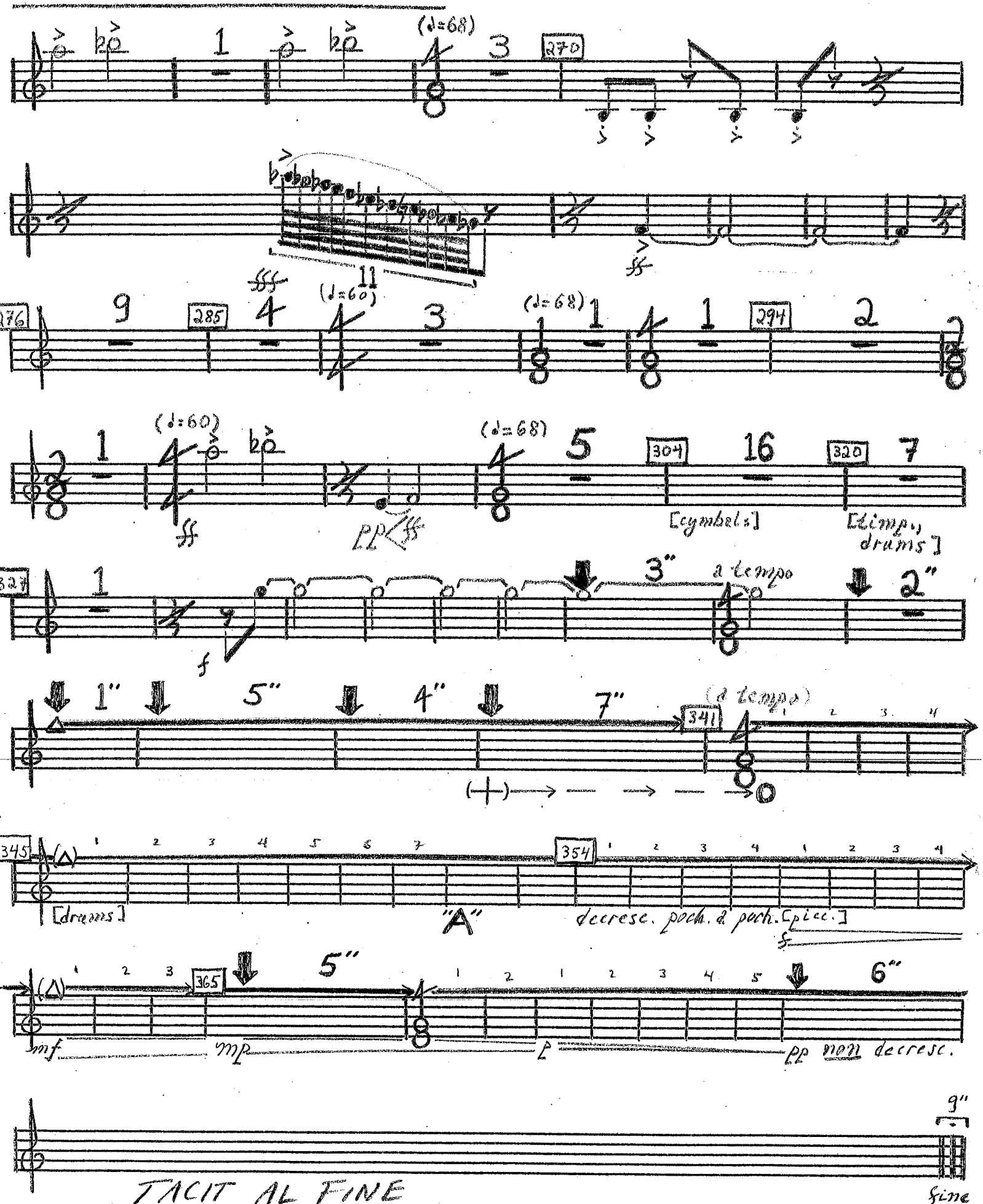
BARITONE SAXOPHONES



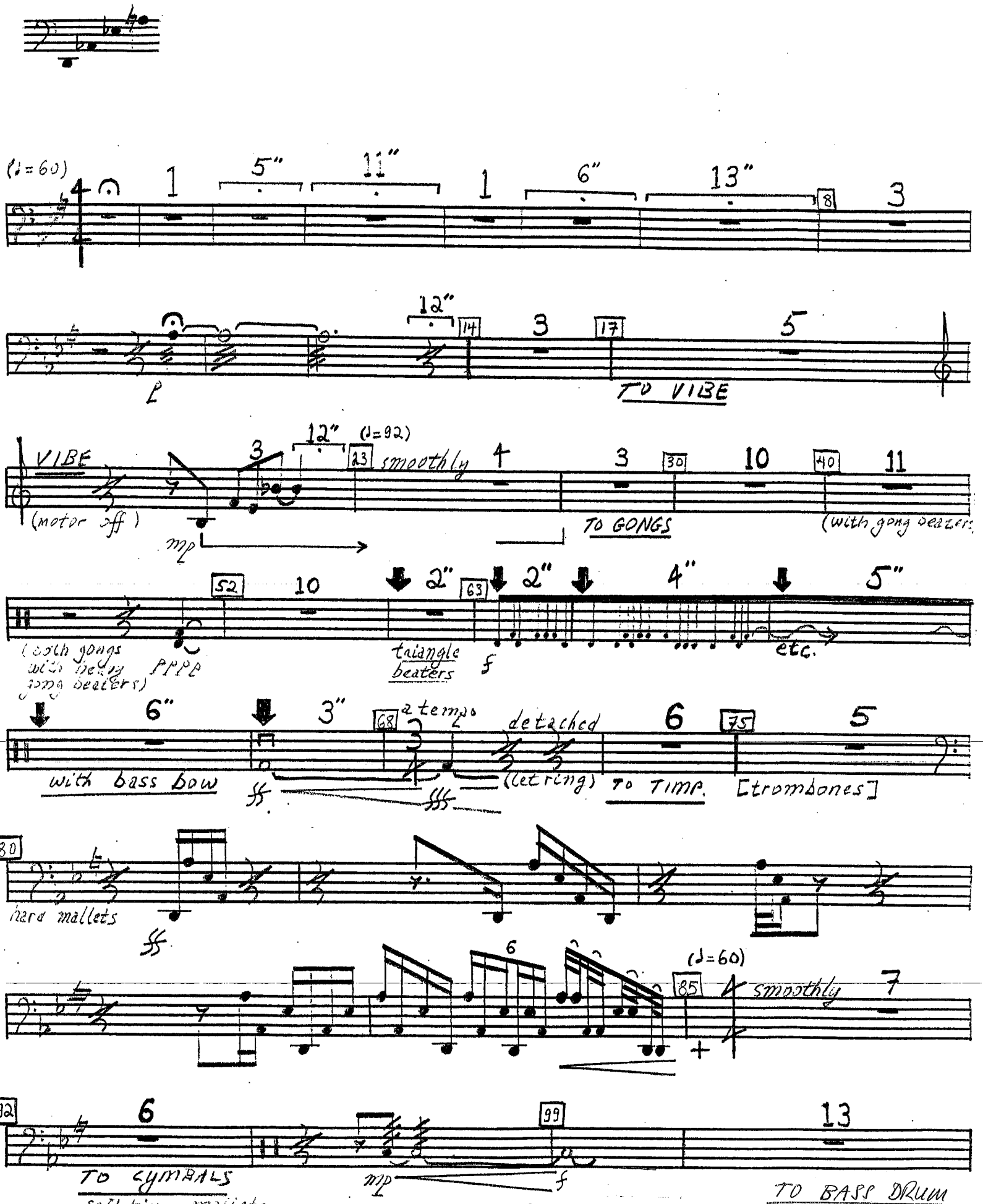
BARITONE SAXOPHONES



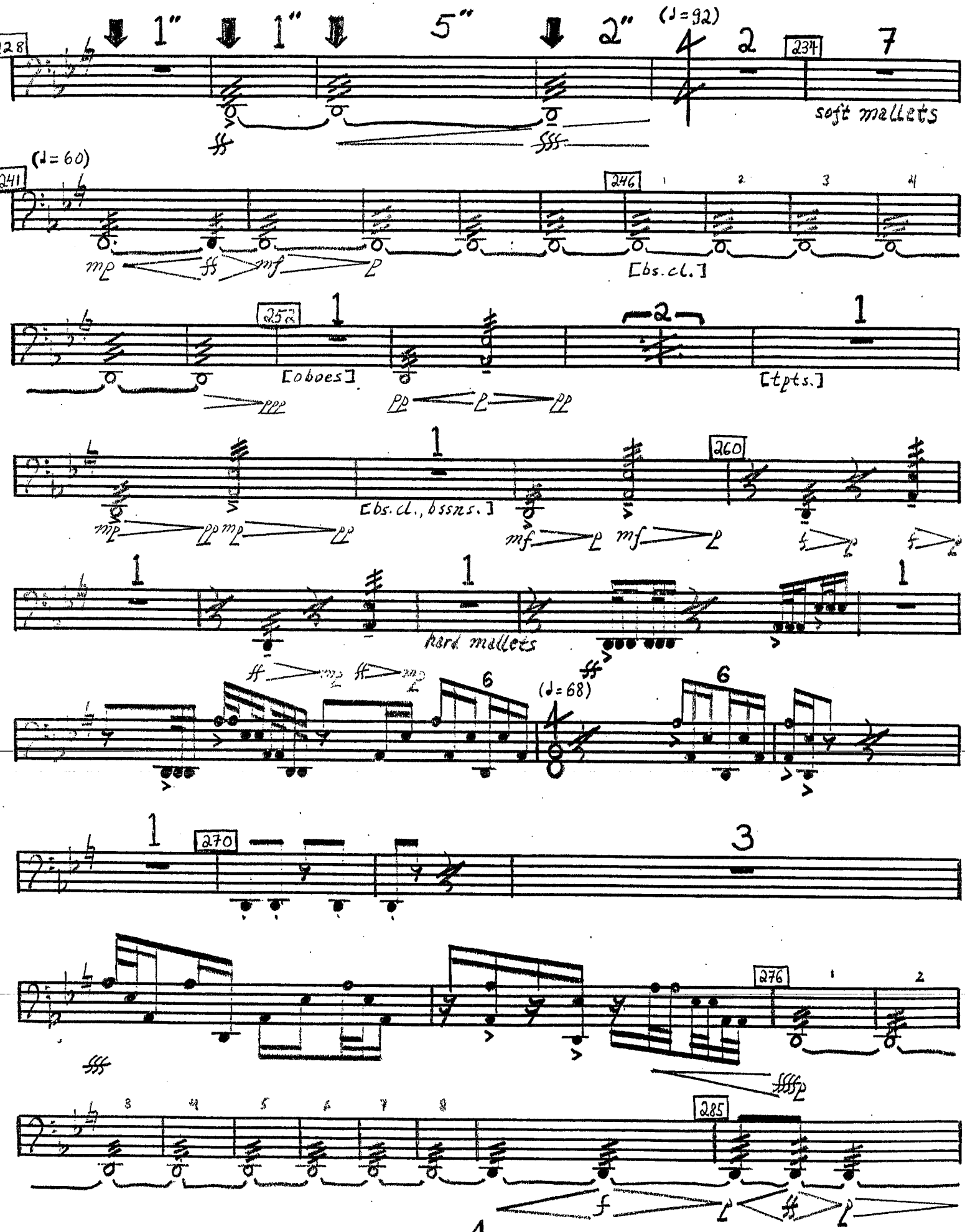
BARITONE SAXOPHONES



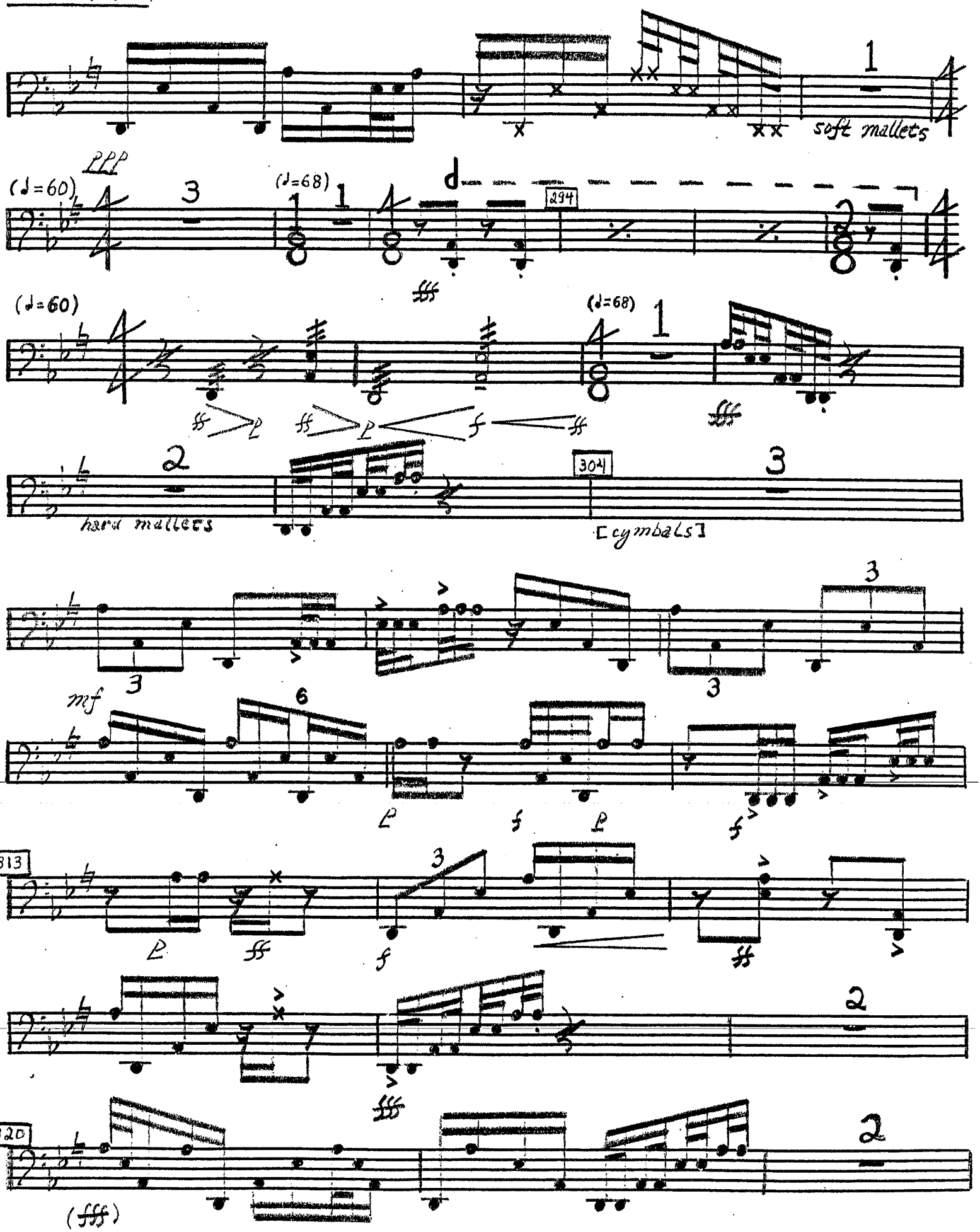
TIMPANI


(♩=60)
5"
11"
6"
13"
8
12"
14
17
TO VIBE
VIBE
(motor off)
12"
(♩=92)
23
smoothly
mp
30
40
TO GONGS
(with gong beaters)
52
2"
63
4"
5"
(both gongs with heavy gong beaters)
PPPP
triangle beaters
f
etc.
6"
3"
68
a tempo
detached
(let ring)
with bass bow
ff
fff
TO TIMP.
[trombones]
80
hard mallets
ff
(♩=60)
85
smoothly
92
99
TO CYMBALS
soft timp. mallets
mp
f
TO BASS DRUM

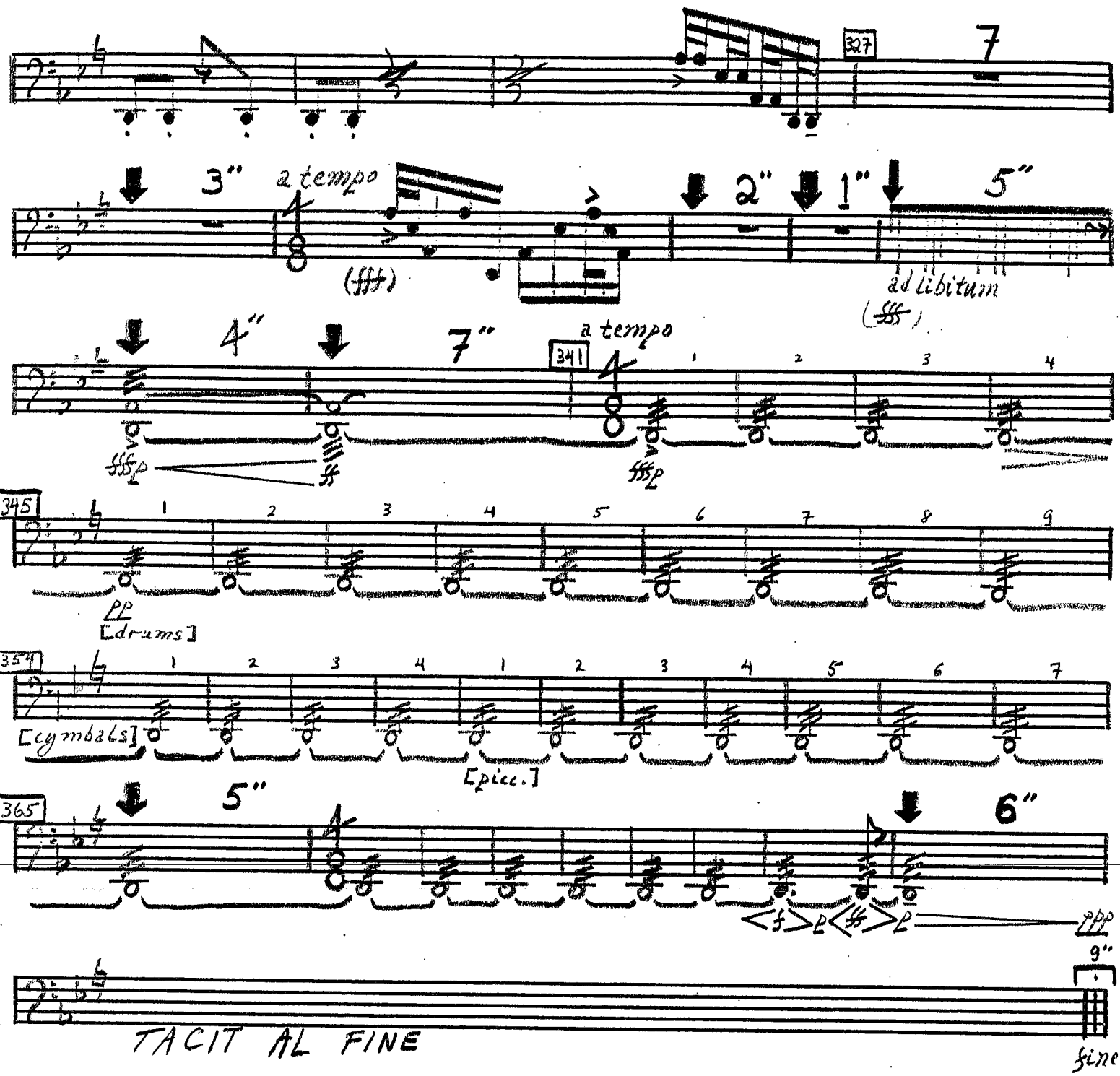
TIMPANI


1"
1"
5"
2"
(♩=92)
soft mallets
(♩=60)
[bs.cl.]
[oboes]
[tpts.]
[bs.cl., bssns.]
hard mallets
(♩=68)

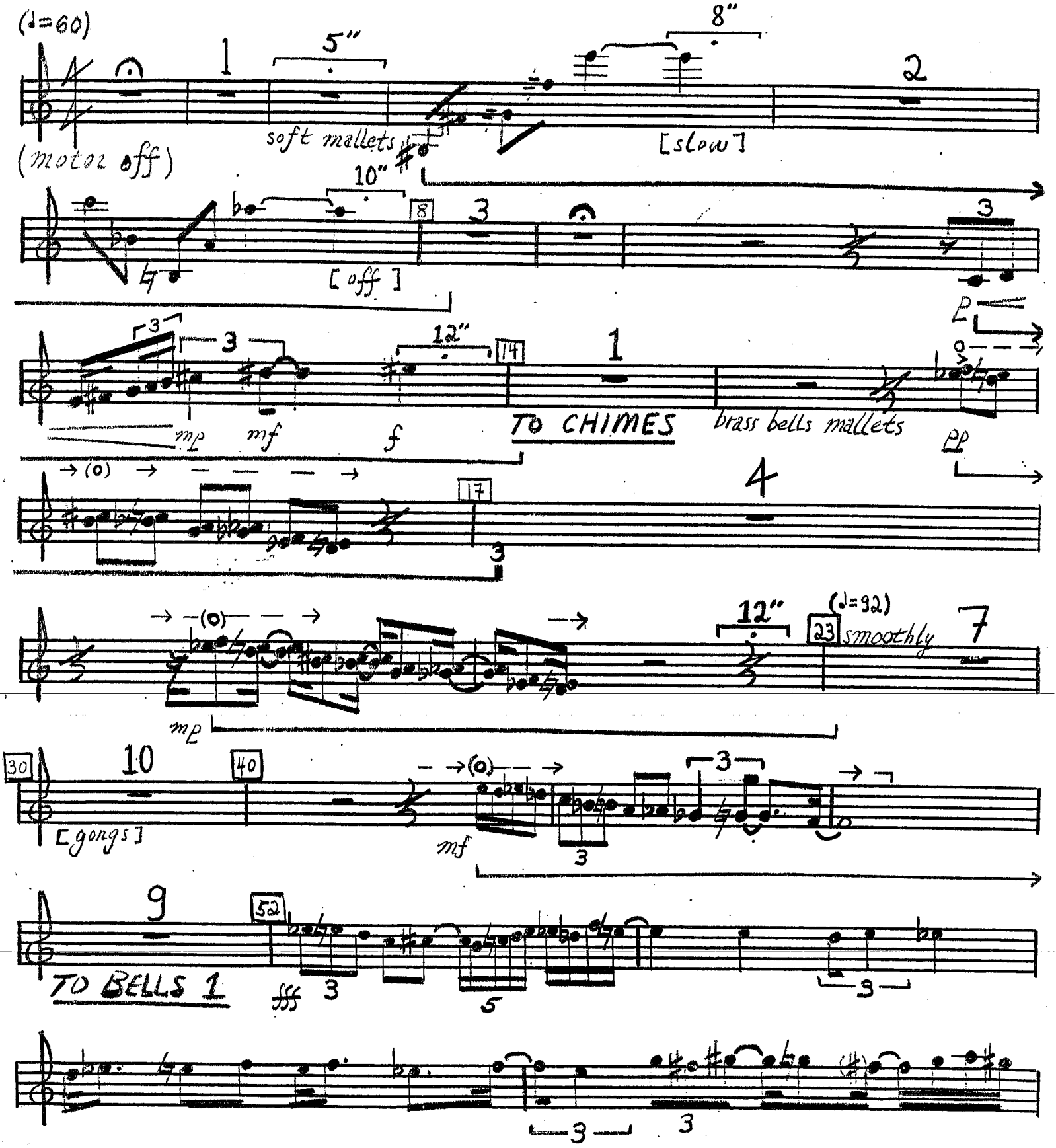
TIMPANI


soft mallets
ppp
(♩=60)
(♩=68)
294
fff
(♩=60)
(♩=68)
304
hard mallets
[cymbals]
mf
313
320
(fff)

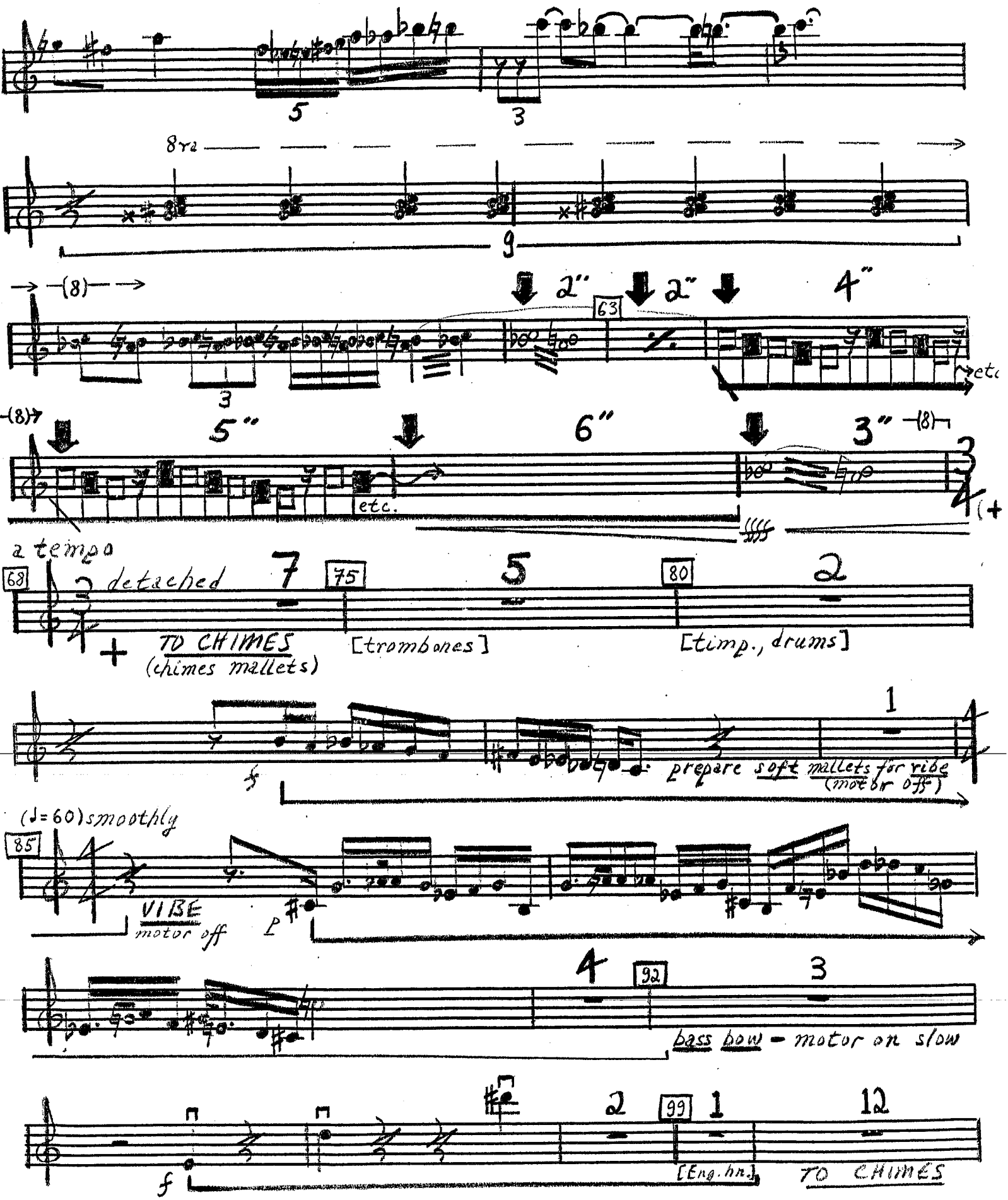
TIMPANI


327
7
3"
a tempo
(fff)
2"
1"
5"
ad libitum
(fff)
4"
7"
341
a tempo
1 2 3 4
fffp
fffp
345
1 2 3 4 5 6 7 8 9
pp
[drums]
347
1 2 3 4 1 2 3 4 5 6 7
[cymbals]
[picc.]
365
5"
6"
ppp
9"
TACIT AL FINE
fine

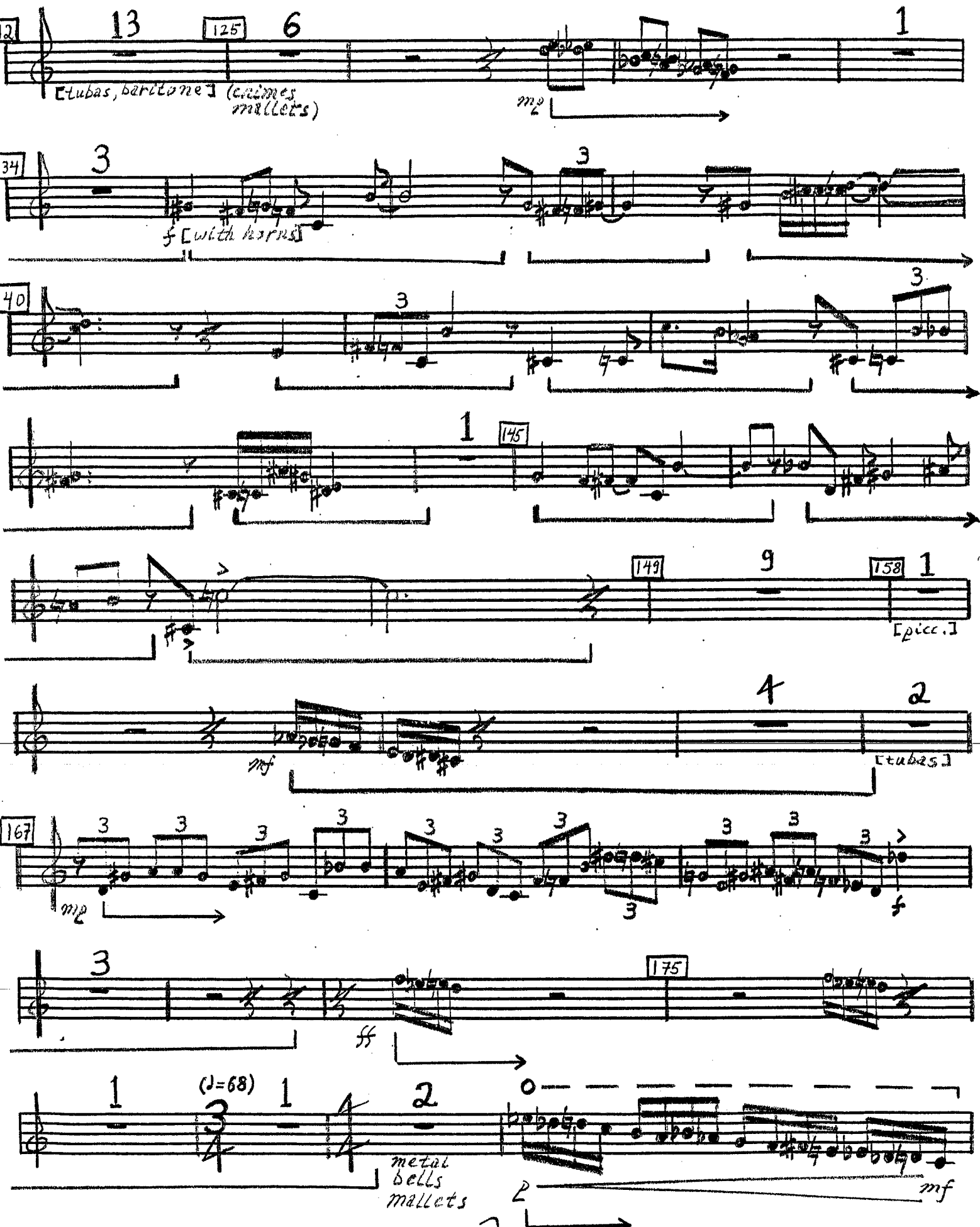
VIBES (PERCUSSION I)



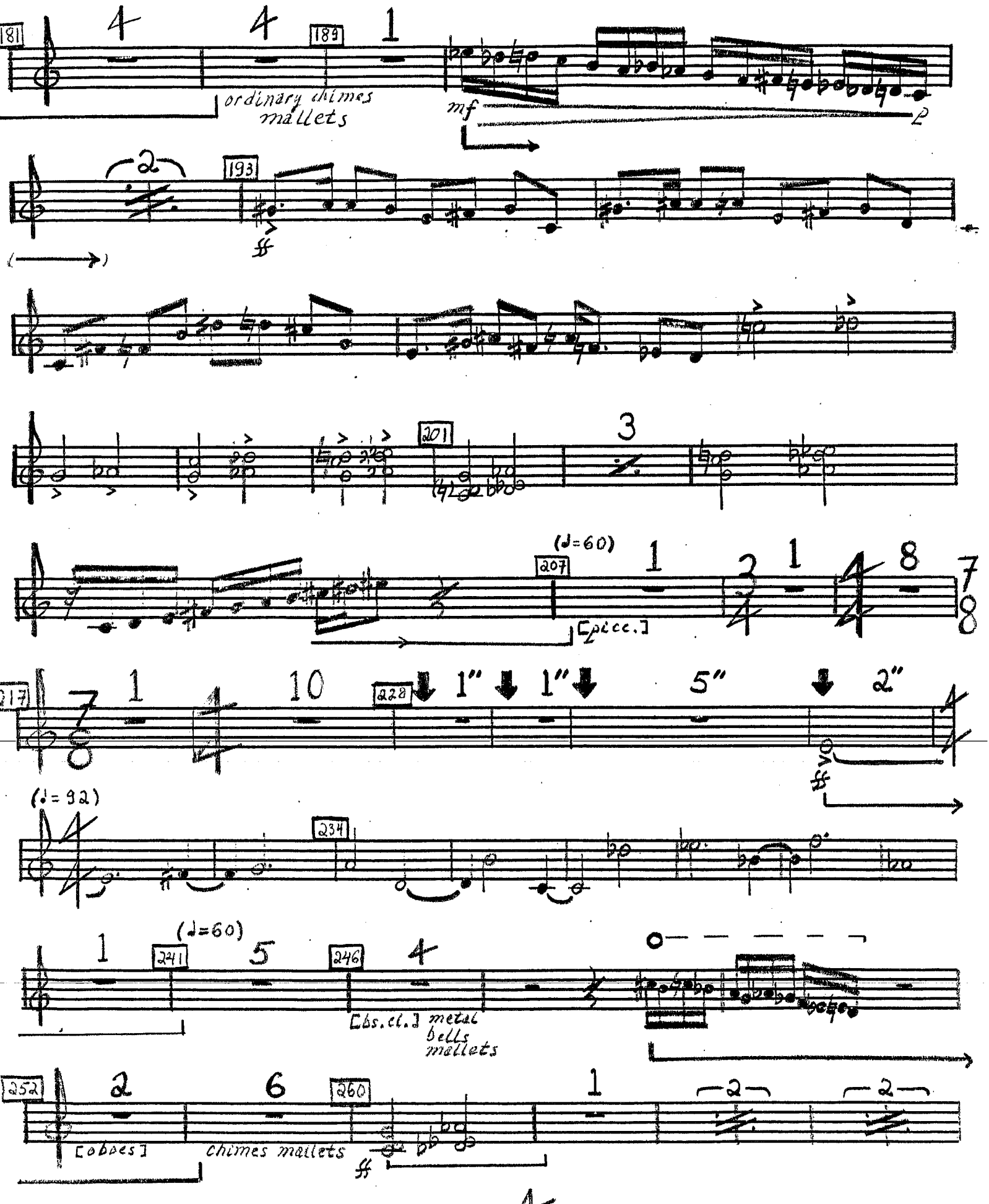
VIBE (PERC. I)


5
3
8va
9
(8)
2"
2"
4"
63
3
etc.
(8)
5"
6"
3"
(8)
etc.
4
(+
a tempo
68
detached
7
75
5
80
2
+
TO CHIMES
(chimes mallets)
[trombones]
[timp., drums]
1
prepare soft mallets for vibe
(motor off)
(♩=60) smoothly
85
VIBE
motor off
P
4
92
3
bass bow - motor on slow
2
99
1
12
f
[Eng. hn.]
TO CHIMES

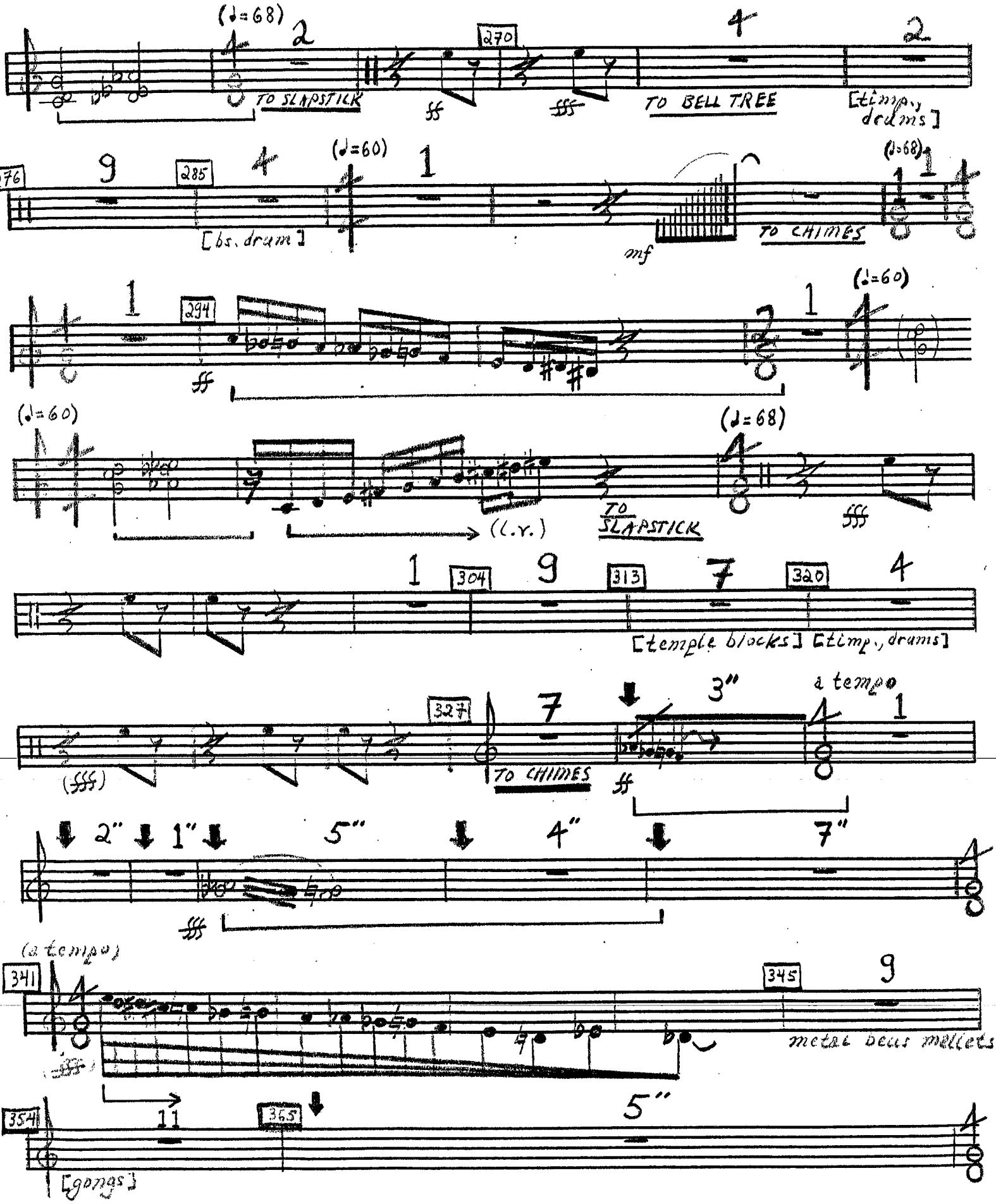
VIBE (PERC. 2)


12
13
125
6
1
[tubas, baritone] (crimes mallets)
mp
34
3
3
f [with horns]
40
3
3
1
145
149
9
158
1
[picc.]
4
2
mf
[tubes]
167
3
3
3
3
3
3
3
3
3
3
3
3
mp
f
3
175
ff
1
(♩=68)
1
2
metal bells mallets
mf

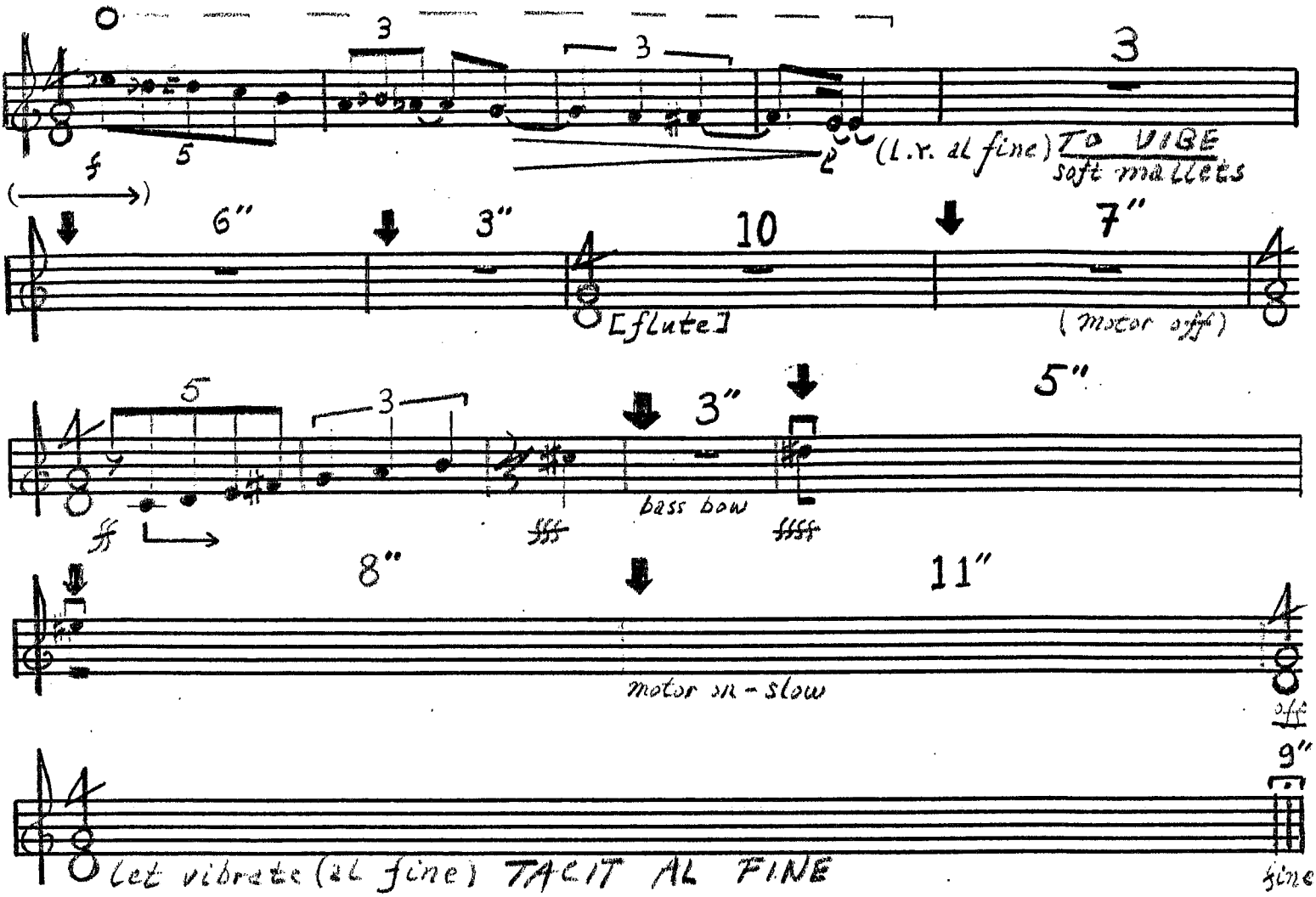
VIBE (PERC. 2)


181
4
4
189
1
ordinary chimes
mallets
mf
p
2
193
ff
201
3
(♩=60)
207
1
3
1
8
7
8
[picc.]
217
7
8
1
4
10
228
1"
1"
5"
2"
ff
(♩=92)
234
(♩=60)
1
241
5
246
4
[bs.cl.] metal
bells
mallets
252
2
6
260
1
2
2
[oboes]
chimes mallets
ff

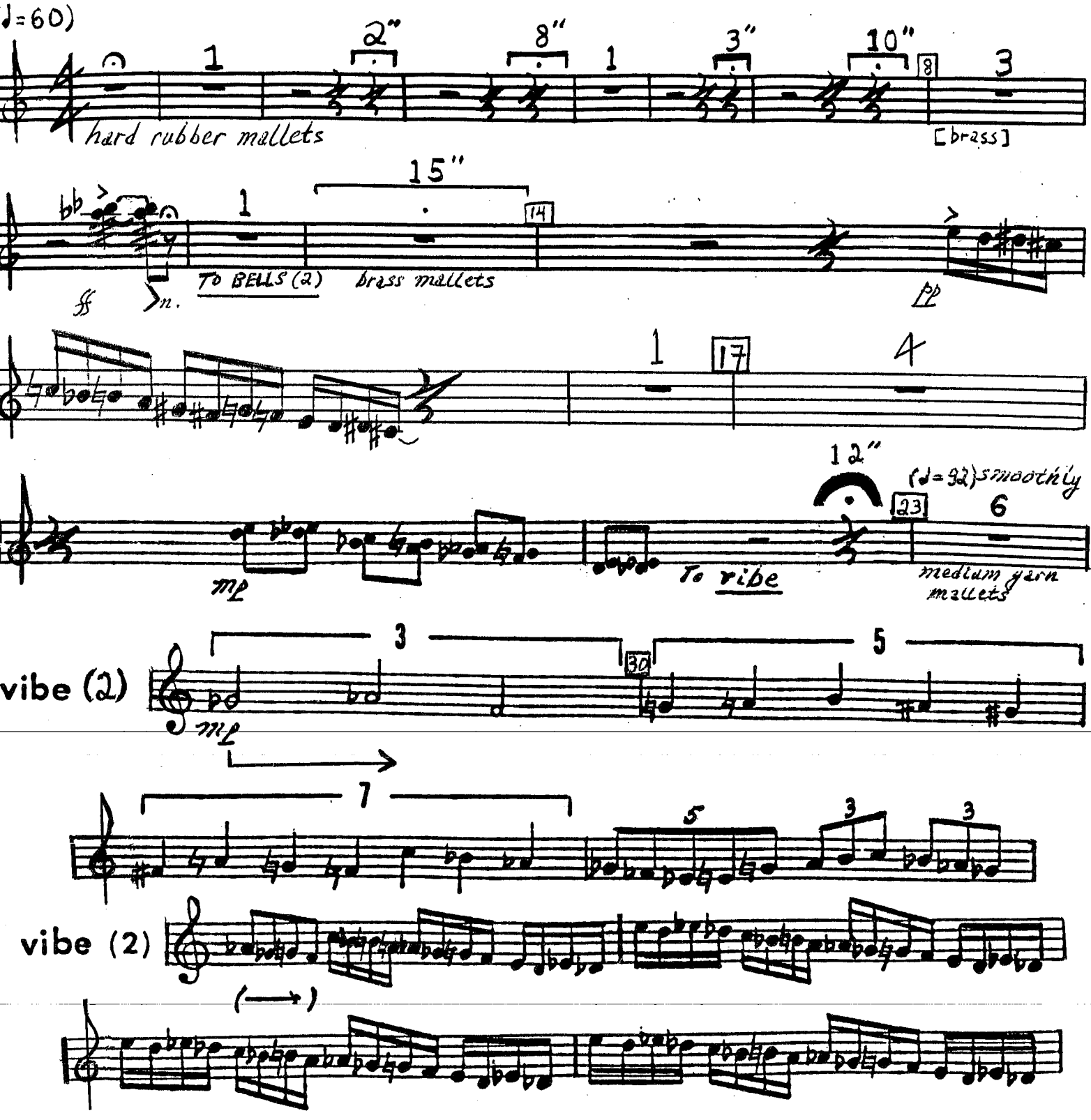
VIBE / CHIMES (PERC. I)



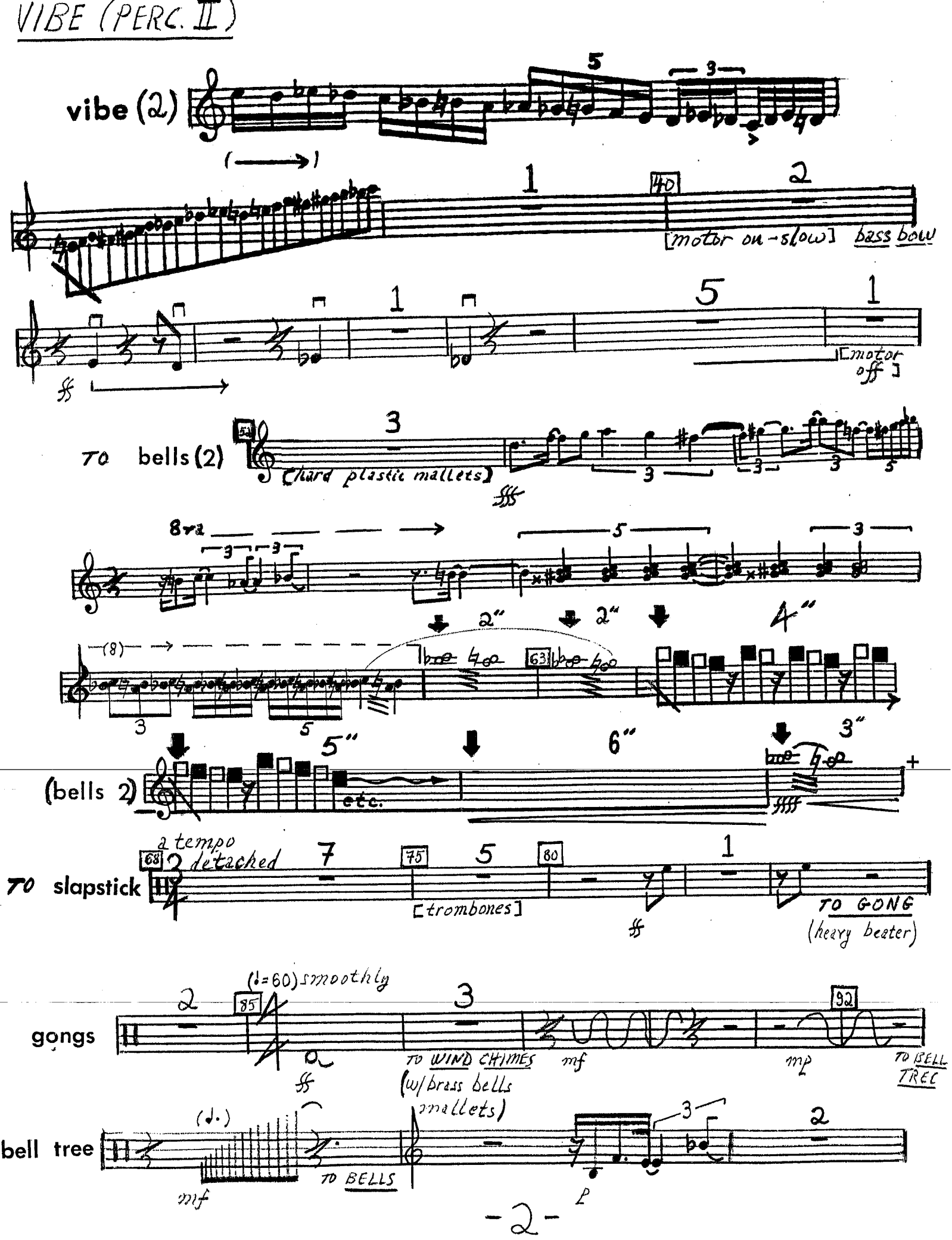
CHIMES/VIBE PER 2)



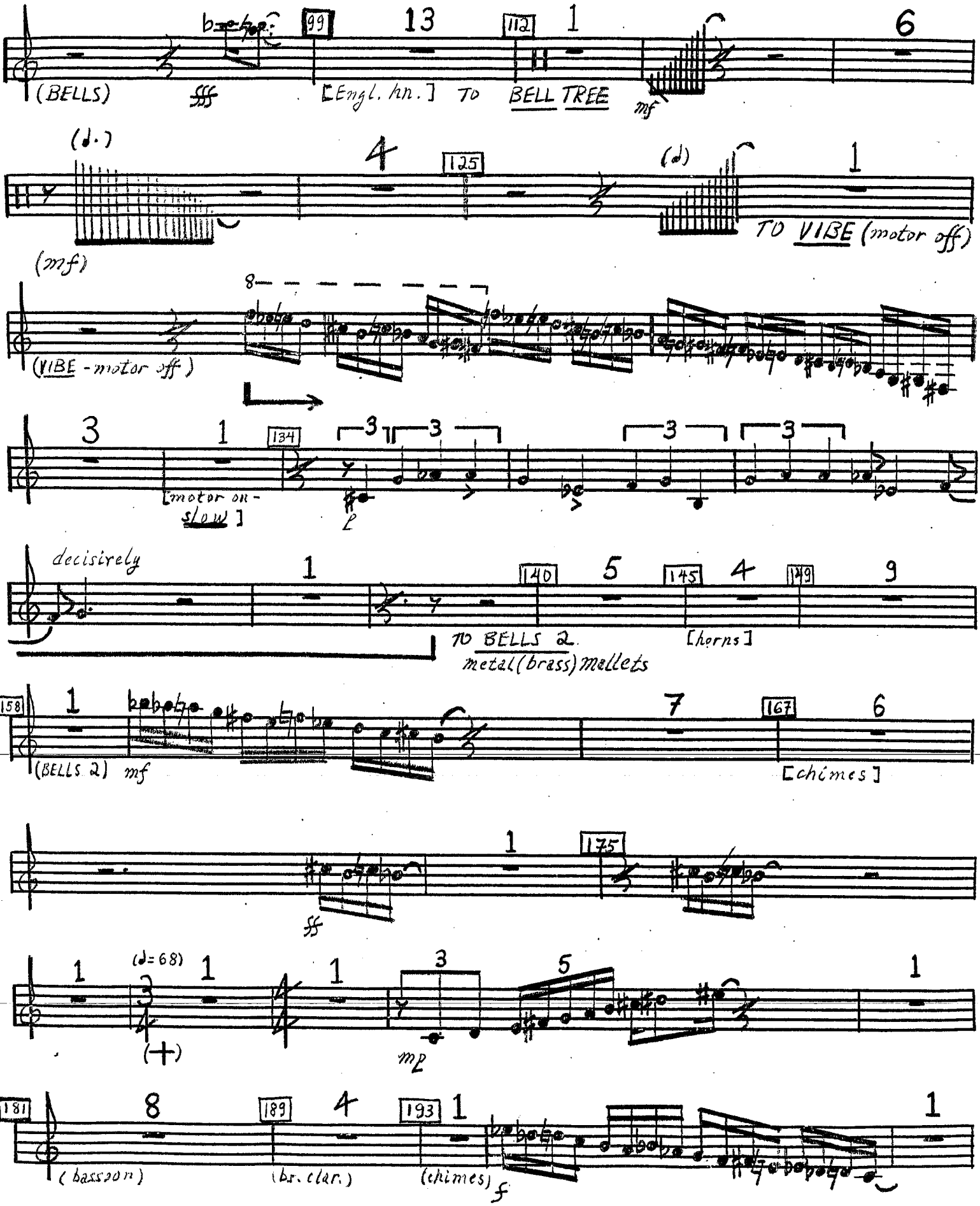
XYLOPHONE (PERCUSSION II)



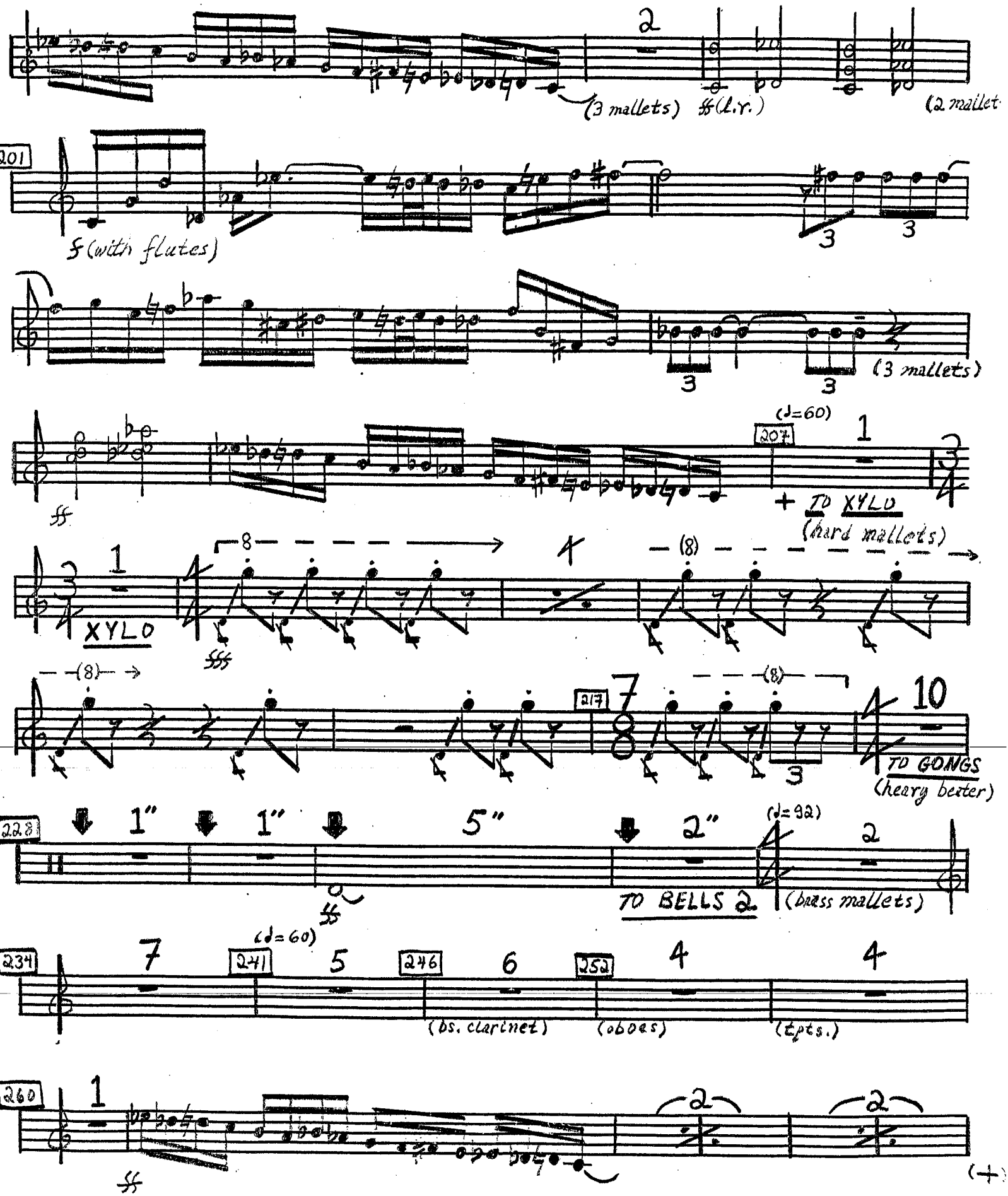
VIBE (PERC. II)


vibe (2)
40
[motor on - slow] bass bow
[motor off]
TO bells (2)
[hard plastic mallets]
8va
2"
2"
4"
5"
6"
3"
(bells 2)
etc.
a tempo
detached
TO slapstick
[trombones]
TO GONG
(heavy beater)
(♩=60) smoothly
gongs
TO WIND CHIMES
(w/brass bells mallets)
TO BELL TREE
bell tree
TO BELLS

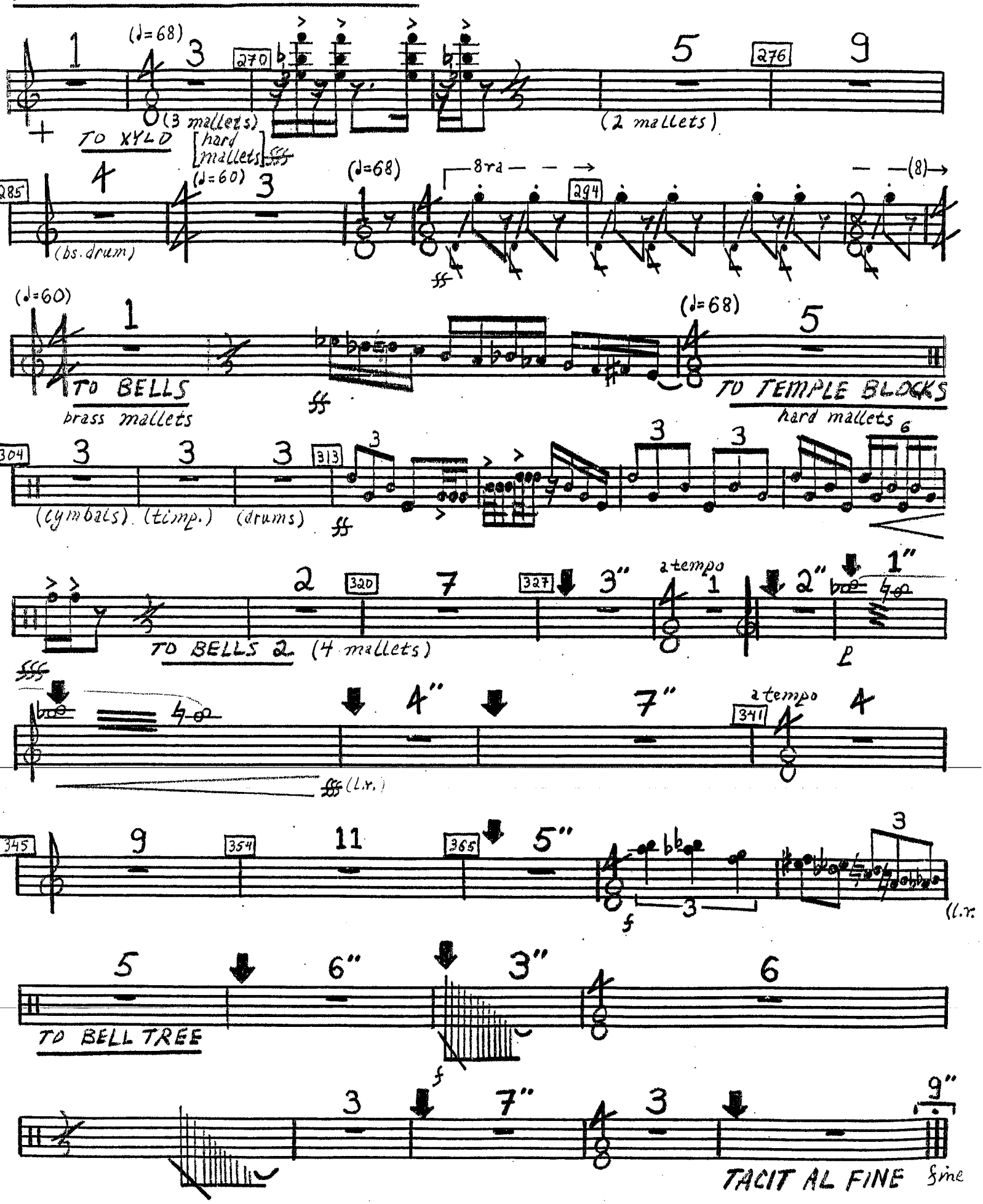
PERCUSSION I



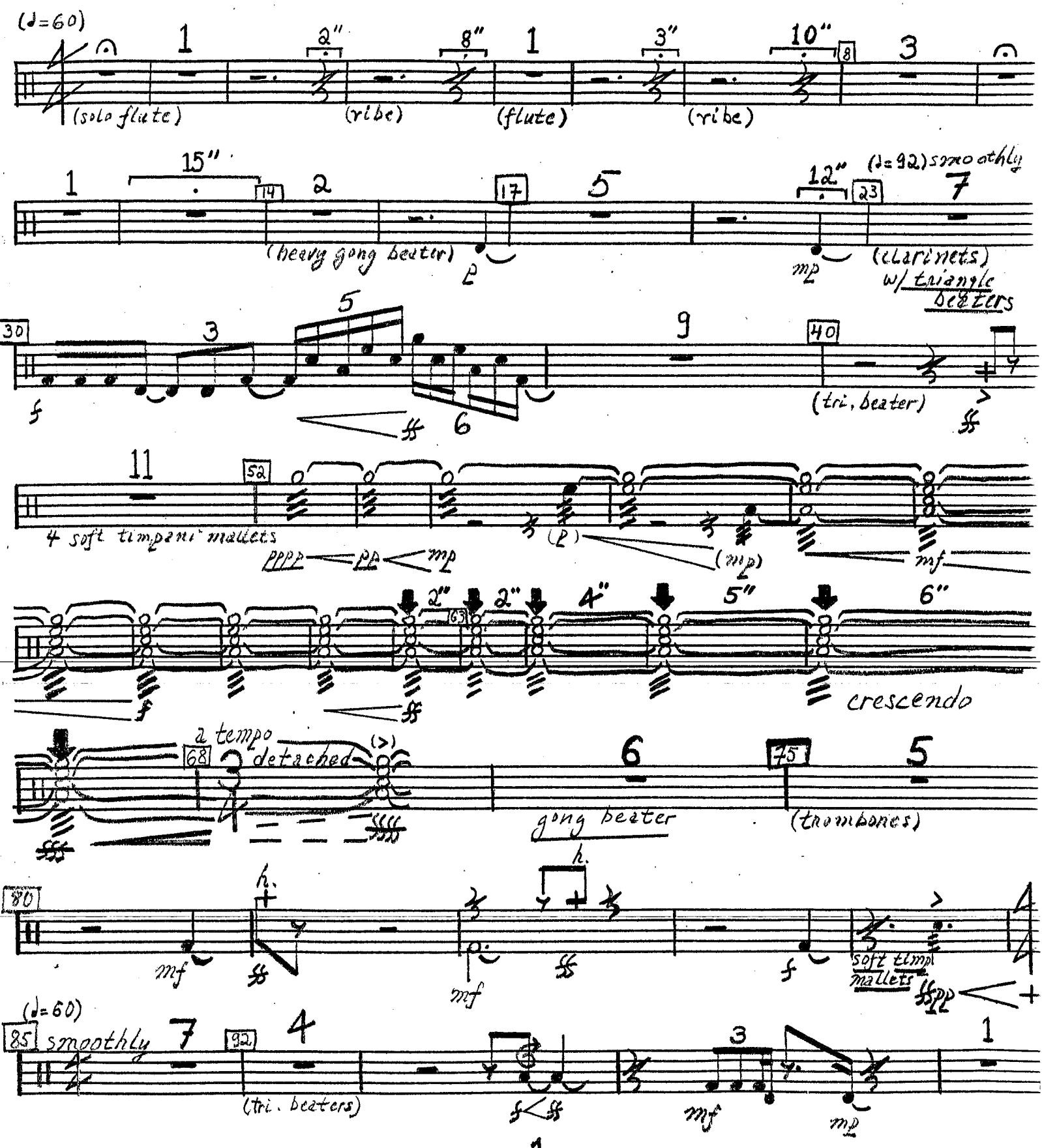
PERCUSSION II (BELLS 2)



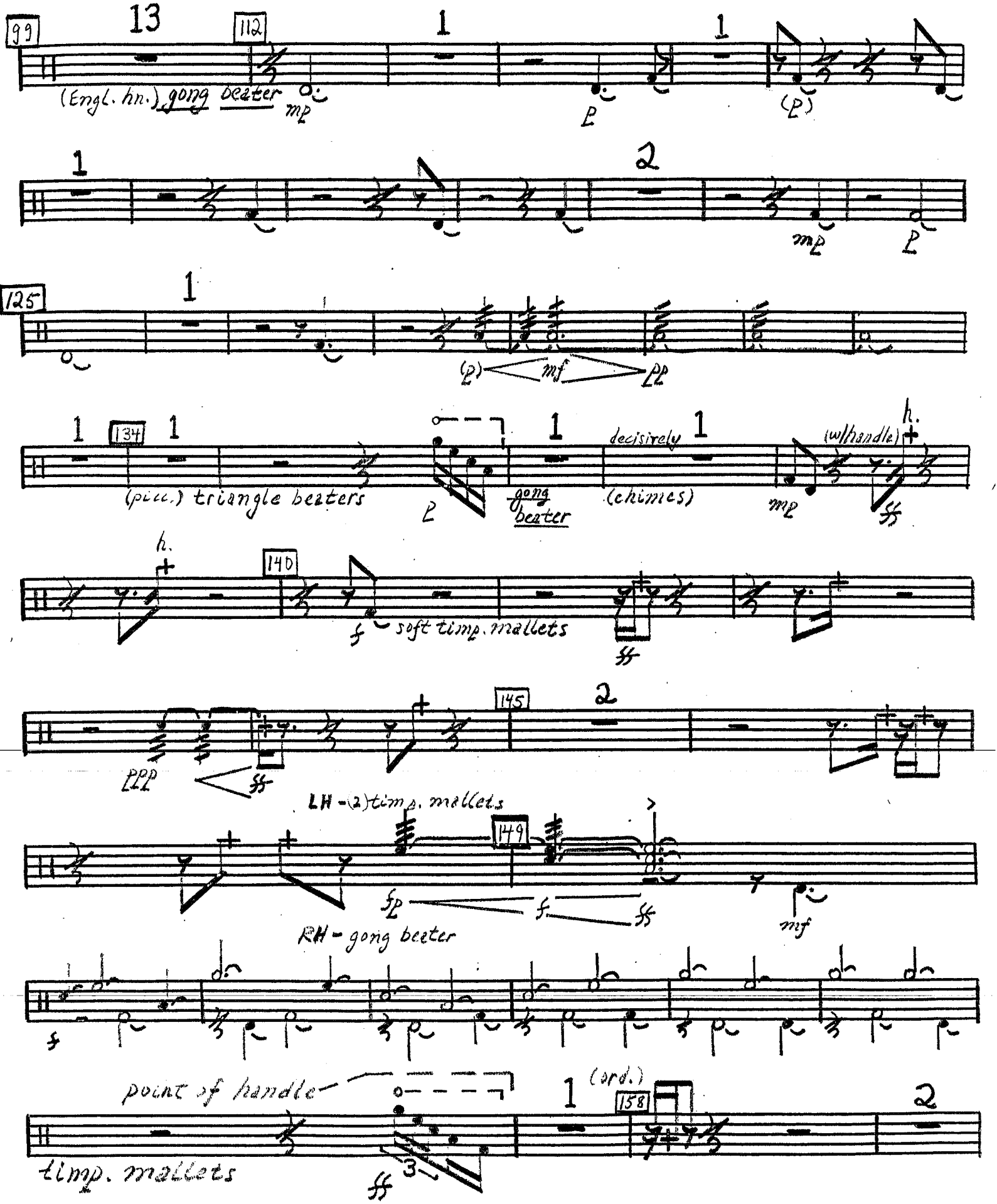
PERCUSSION II (XYLOPHONE)



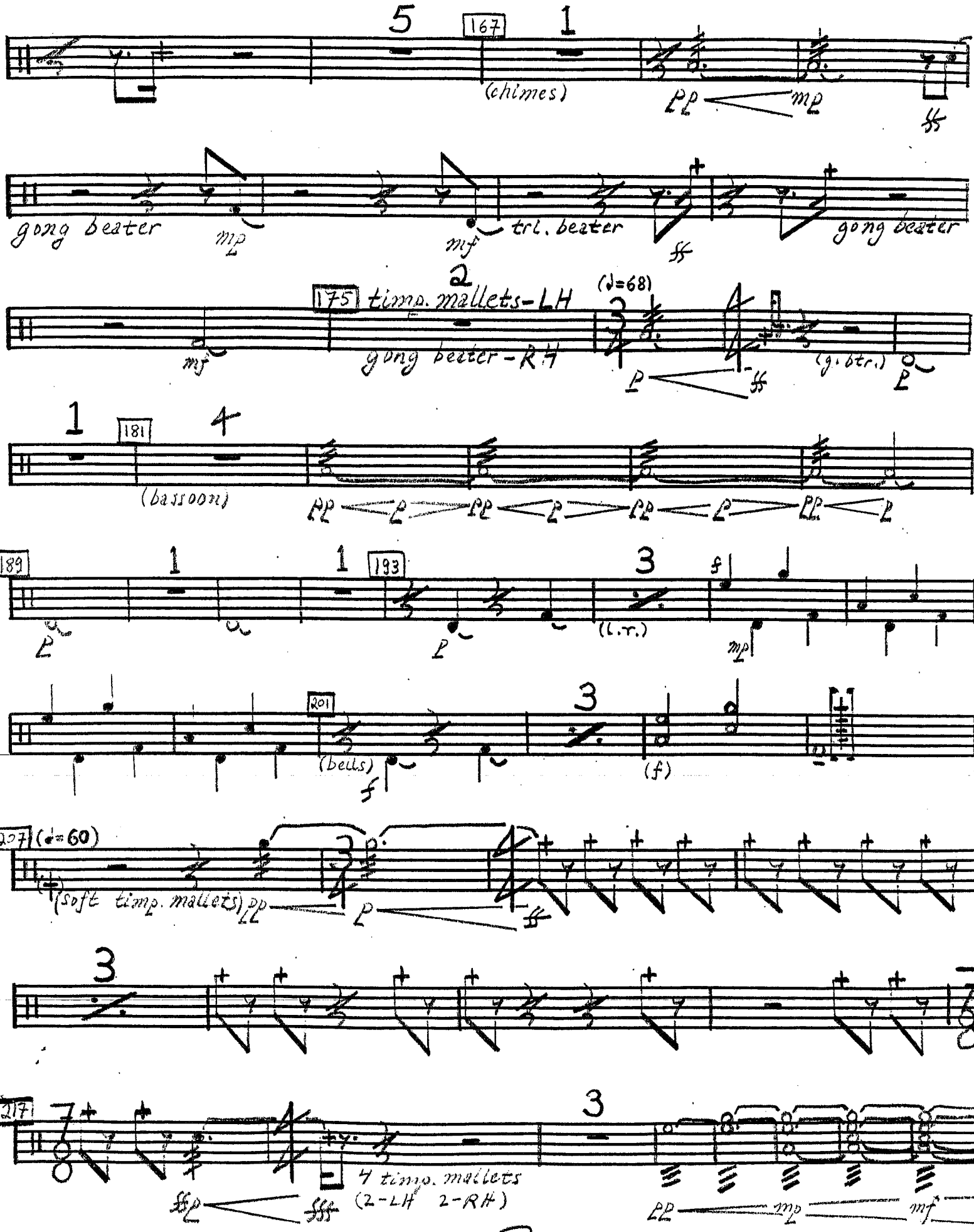
PERCUSSION III (CYMBALS, GONGS)



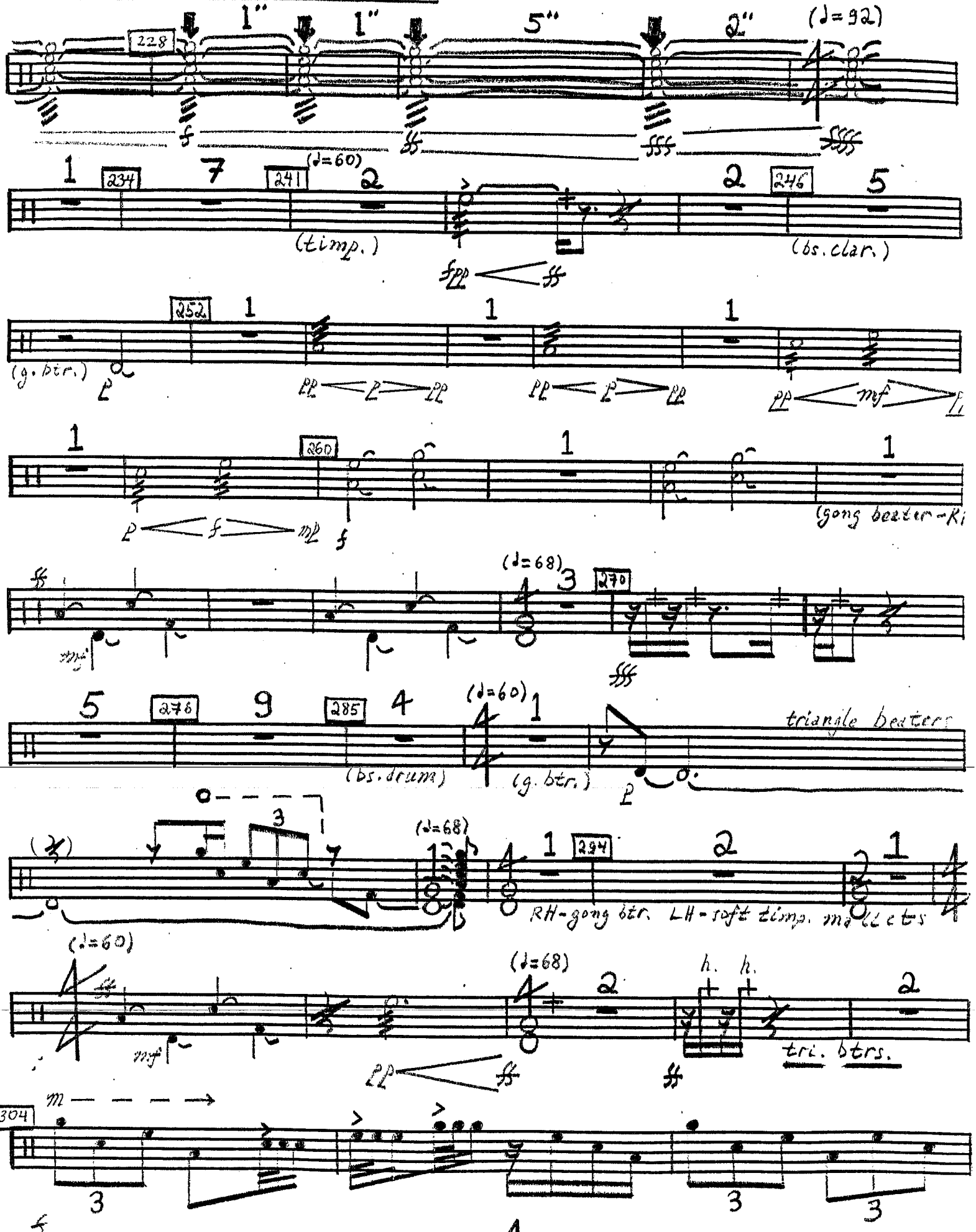
PERCUSSION III (CYMBALS, GONGS)



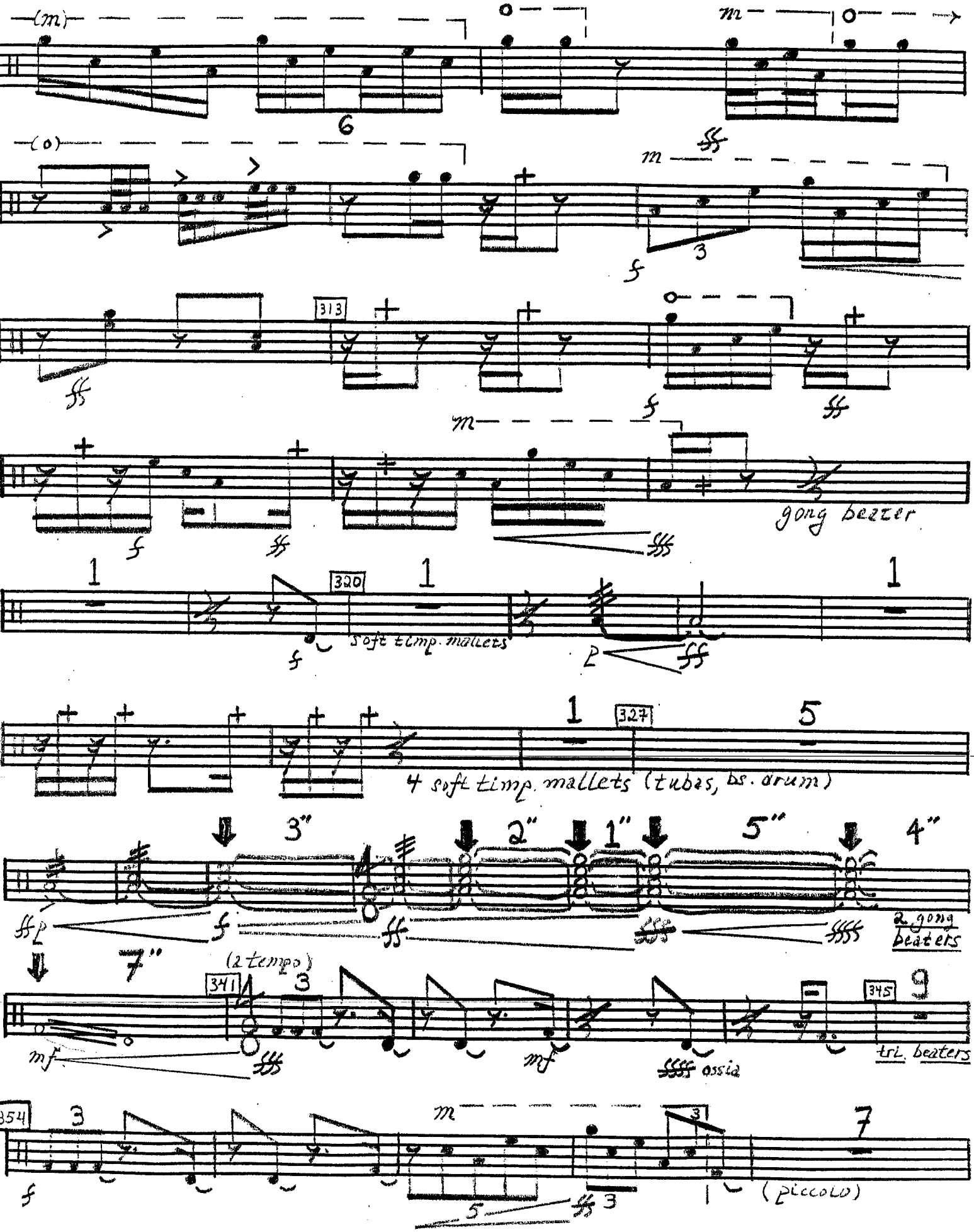
PERCUSS. IN III (CYMS., GONGS)



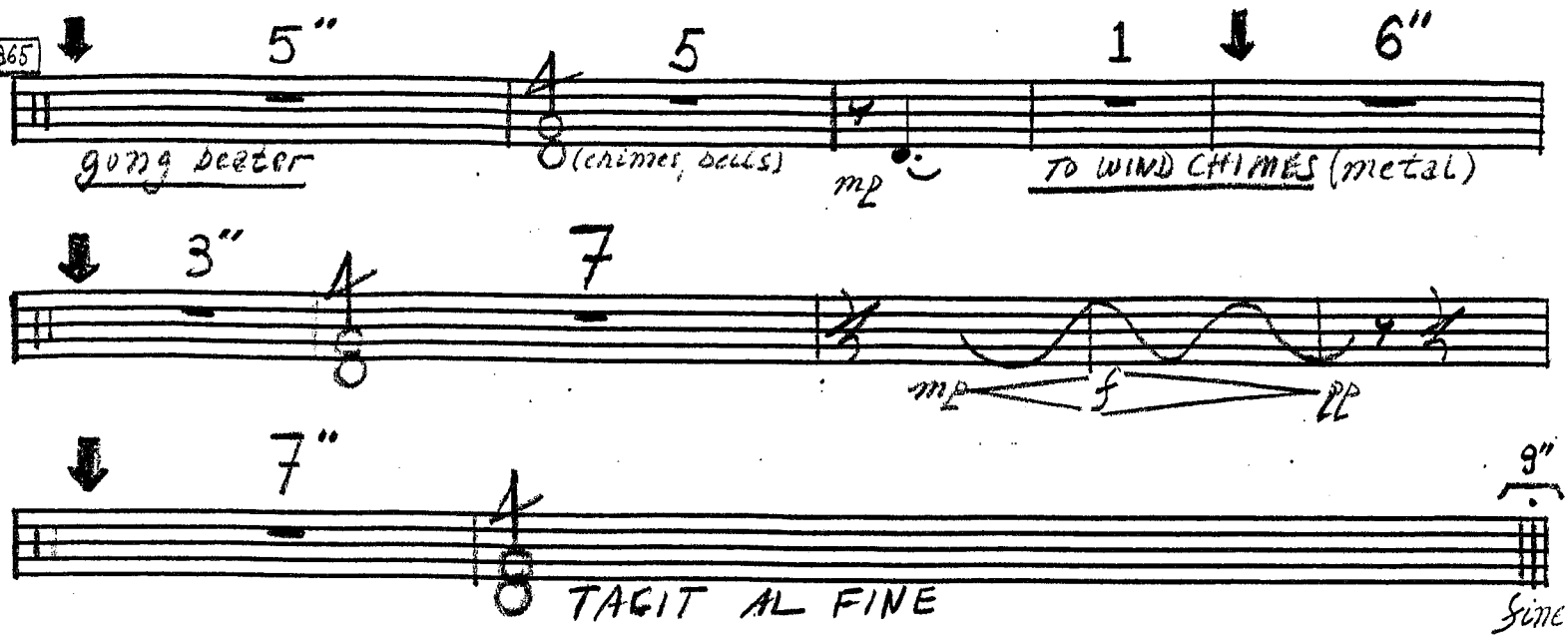
PERCUSSION III (CYMS., GONGS)



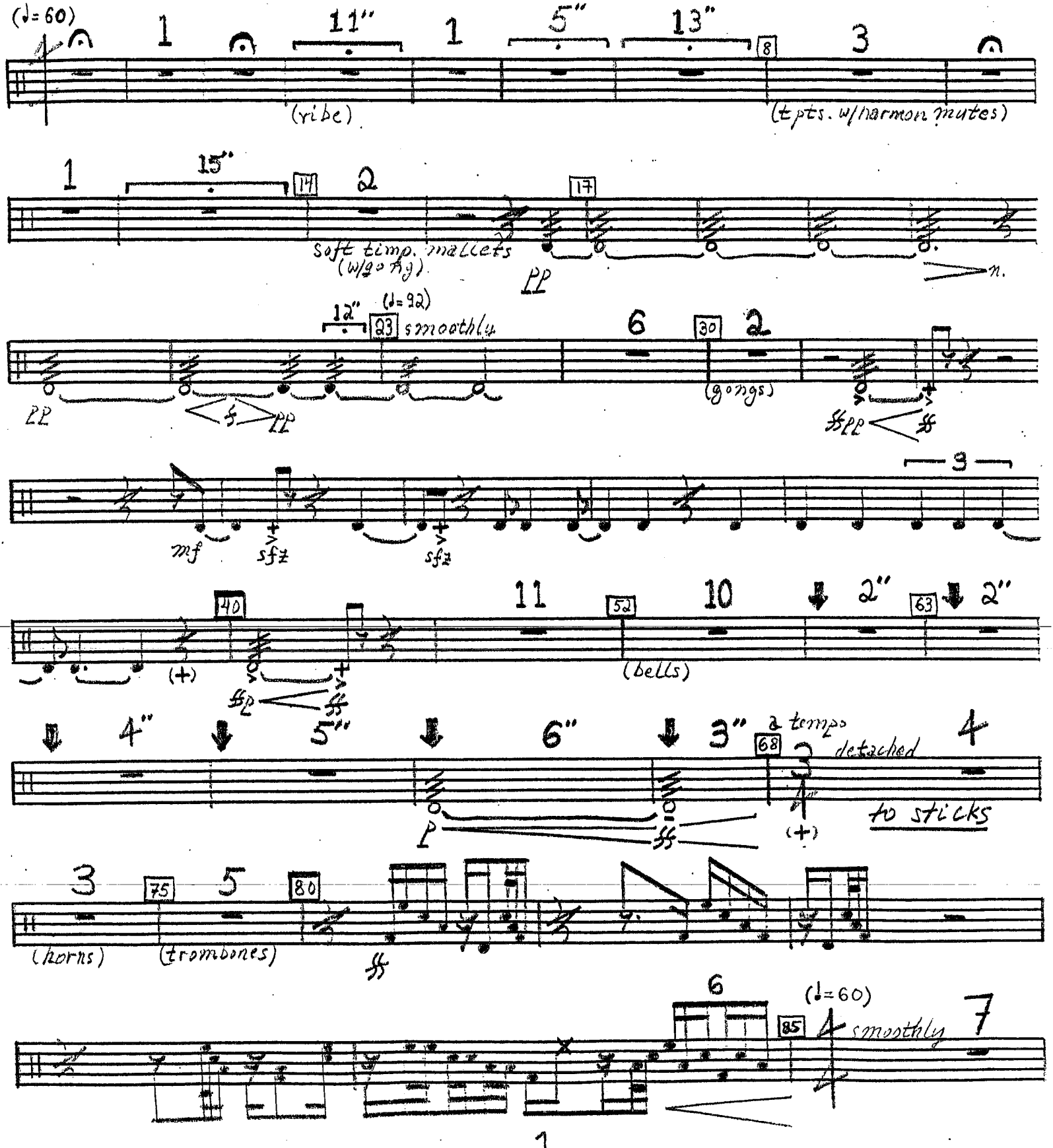
PERCUSSION III (CYMS. GONGS)



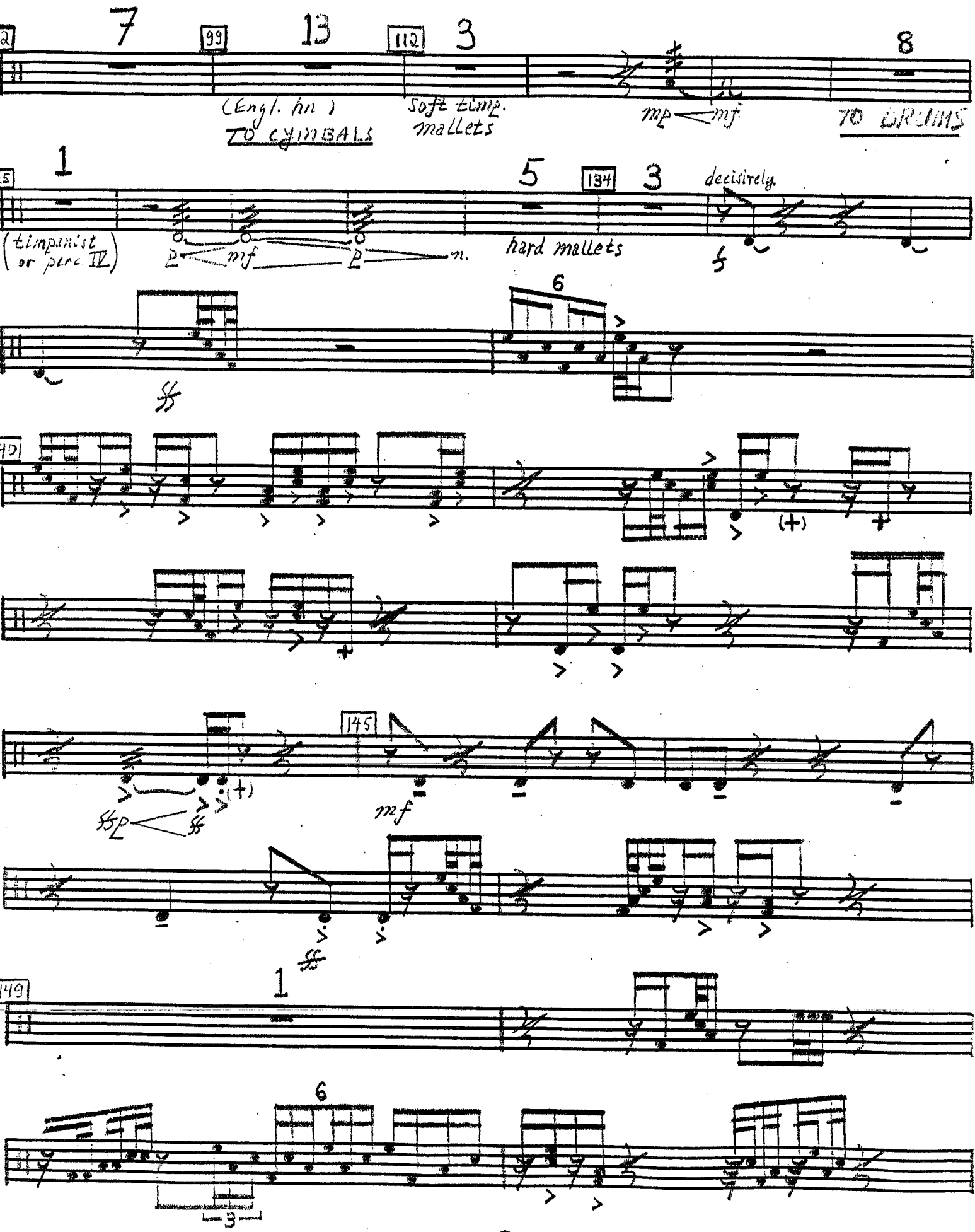
PERCUSSION III (CYMS., GONGS)



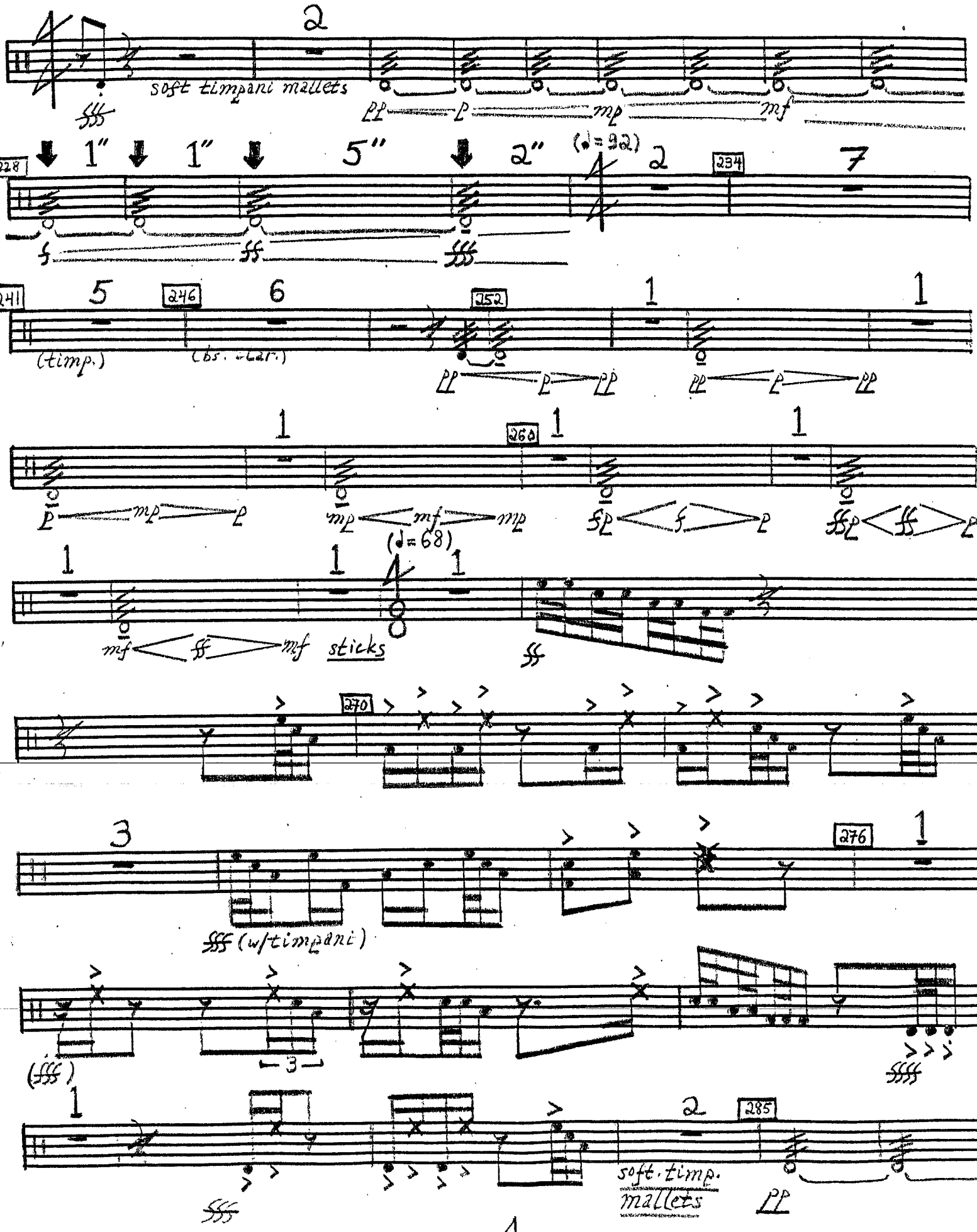
PERCUSSION IV (DRUMS)



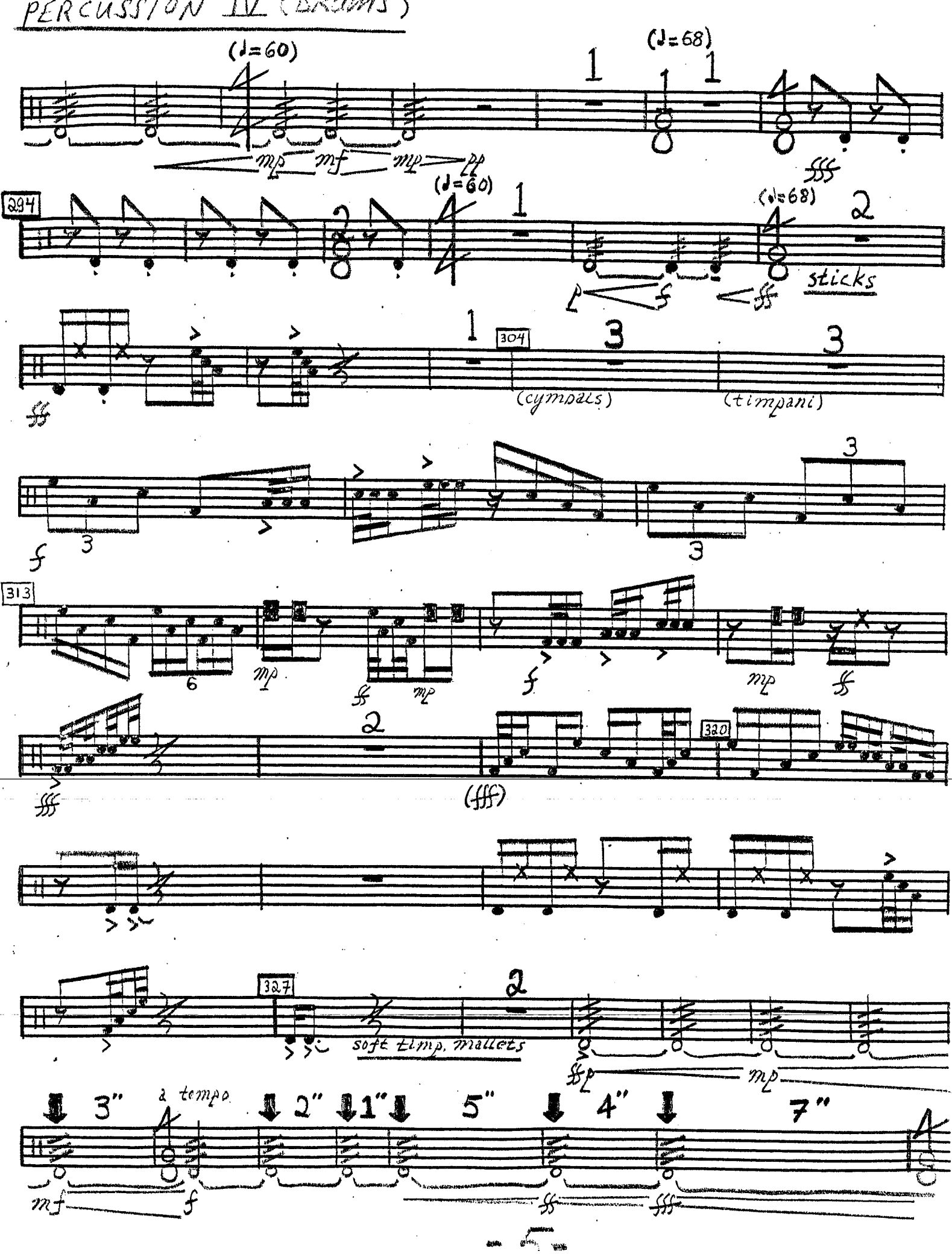
PERCUSSION II (DRUMS)



PERCUSSION IV (DRUMS)



PERCUSSION IV (DRUMS)



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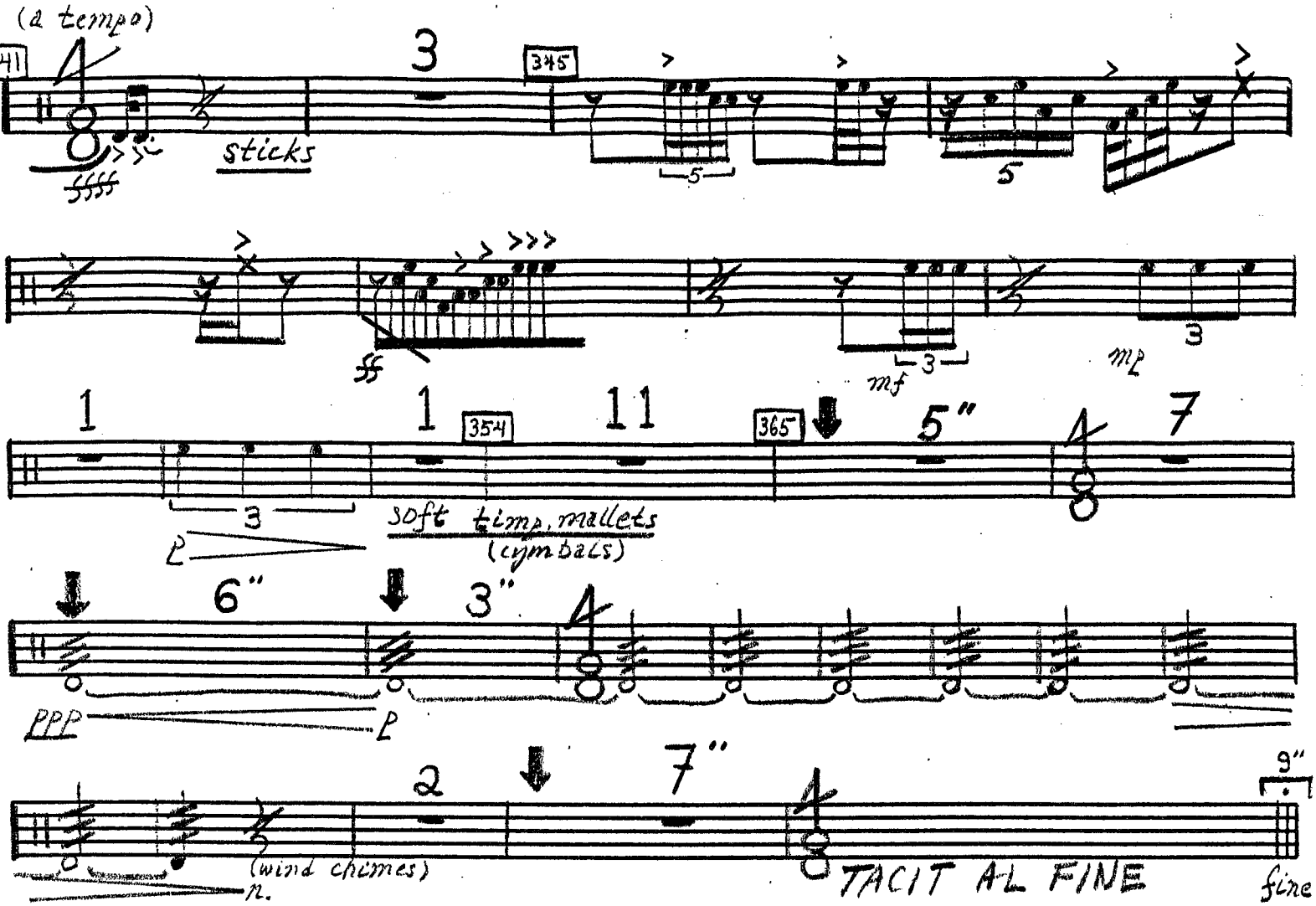
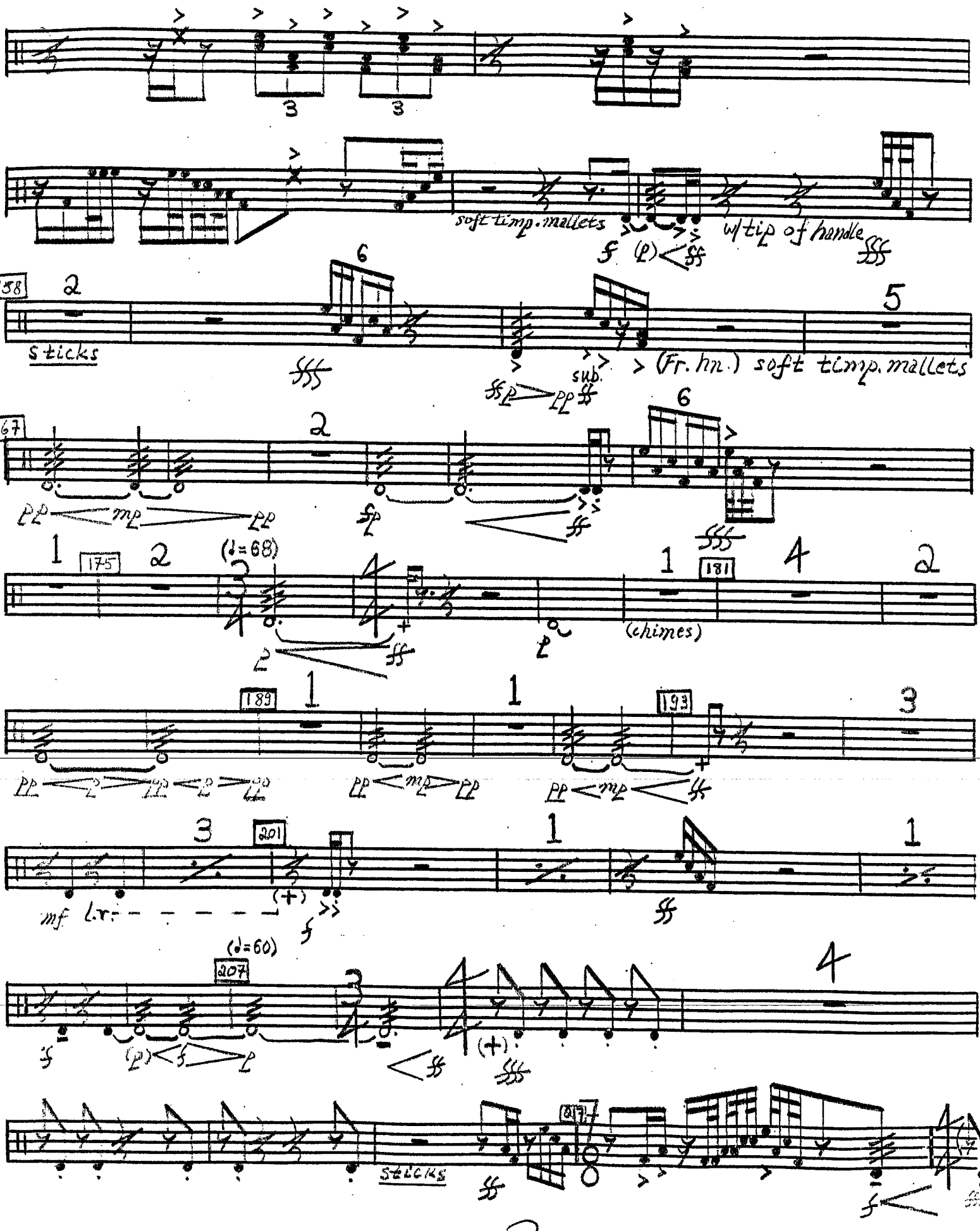
PERCUSSION IV (DRUMS)