Molenaar Edition

The Bermuda Triangle

El Triángulo de las Bermudas

The Triangle, The Legend/Bermuda, The Island of Eternal Love/Finale

José Alberto Pina

Art.nr: 013171100
Difficulty: E
Duration: 18:00
Concert Band
Recorded on: The Legend of Maracaibo (311112720)

Original Pieces

Colofon

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Mini - Score www.molenaar.com Molenaar Edition

The Bermuda Triangle

El Triángulo de las Bermudas

Composer: José Alberto Pina

For Band
Concert Band
01.3171.10

Mini Score - Mini Score - Mini Score - Mini Score

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The Bermuda Triangle

El Triángulo de las Bermudas

Composer: José Alberto Pina

01.3171.10

1	Full Score
1	Piano
1	Piccolo
8	Flute
2	Oboe
2	Bassoon
1	Clarinet Eb
5	Clarinet I
5	Clarinet II
5	Clarinet III
1	Bass Clarinet
4	Alto Saxophone
2	Tenor Saxophone
1	Baritone Saxophone
2	Trumpet I
2	Trumpet II
2	Trumpet III
2	Horn I + II Eb
2	Horn I + II F
2	Horn III + IV Eb
2	Horn III + IV F
2	Trombone I C
1	Trombone I Bb (TC)
1	Trombone I Bb (BC)
2	Trombone II C
1	Trombone II Bb (TC)
1	Trombone II Bb (BC)
2	Trombone III C
1	Trombone III Bb (TC)
1	Trombone III Bb (BC)
1	Trombone Bass C
2	Euphonium C
2	Euphonium Bb (BC)
2	Euphonium Bb (TC)
2	Bas Bb (TC)
2	Bas Bb (BC)
2	Bas Eb (TC)
2	Bas Eb (BC)
4	Tuba C
1	Stringbass
2	Percussion I
2	Percussion II
1	Mallets
1	Timpani

Mini Score - Mini Score - Mini Score - Mini Score

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The Bermuda Triangle

Con gran aprecio y admiración al maestro José Rafael Pascual-Vilaplana

José Alberto Pina Picazo.

José Alberto Pina nace en Cartagena en 1984 e inicia sus estudios musicales como percusionista para más tarde dedicarse plenamente al mundo de la Dirección de Orquesta y la Composición.

Finaliza estudios de Dirección de Orquesta en el Conservatorio Superior de Música de Murcia con José Miguel Rodilla, habiendo también recibido clases de perfeccionamiento con profesores como José Rafael Pascual-Vilaplana, Jerzy Salwarosky, John Phillips (King's College London) César Álvarez, Jan Cober, Paolo Bellomia (Université de Montréal), Frank de Vuyst, Thomas Verrier, Manuel Hernández Silva, Lutz Kholer en la Universität der Künste (UDK) de Berlín, etc.

Su interés por la composición cobra vida de manera autodidacta, y de entre sus composiciones destacan:

``La Magia de la Música´´ BSO del documental publicitario
``Impresiones´´ (Orquesta y coro)
``A Mi Banda´´
``El Reolín´´
``Crucifixus´´
``Sendes´´ (Piles Ed.)
``Ganster's Scenes´´ (Piles Ed.)
``El Triángulo de las Bermudas´´ 2º Premio "II Concurso Iberoamericano de Composición para banda Villa de Ortigueira''. (Molenaar Edition)
``Es Vedrá´´
``El Viento en los Sauces´´ (Musical)

Su trabajo ``Sendes´´ ha sido seleccionado como obra obligada en primera sección en el XVIII Certamen Nacional de Bandas de Música "Ciudad de Murcia".

Ganador del I Concurso de Dirección de Orquesta ``Ciu... ...Respeig´´.

Obtiene el 1er premio en el Concurso de Composición ...a.

Algunas de sus obras han sido grabadas en CD, así mismo ... valenciana ``Omnes Bands´´, ``Piles Editorial´´,``Scomegna Edizio... ...enaar Edition´´.

Mini Score - Mini Score - Mini Score - Mini Score

UTILIZACIÓN DE LOS SAMPLES

Utilice el CD incluido en ``El Triángulo de las Bermudas´´ reproduciéndolo a través de un PC o un reproductor de CD. Se deben emplear 2 altavoces de gran potencia (importante que estén bien ecualizados) colocados a los lados del escenario para que la utilización del estéreo tenga efecto. Es recomendable que estos altavoces estén colocados al fondo del escenario, es decir, en la zona de los instrumentos de percusión, de esta manera los músicos y el director escucharán directamente los samples. Si esto no fuera posible y se tuvieran que colocar delante del escenario cerca del público, se deben utilizar unos monitores para que la banda pueda escuchar el CD. Será de gran ayuda que la persona que dispare estos samples sea un miembro de la banda, ya que tiene que estar en contacto directo con las indicaciones del director.

El director deberá estar provisto de un cronómetro para poder sincronizar la música con los samples. Véanse las sincronizaciones en la partitura.

II mov. Bermuda, la isla del amor eterno.

Track 1. La música debe coincidir con el comienzo del track 1. En letra ``A´´ los samples reproducen unos sonidos inspirados en el ambiente de una isla. Si se sigue correctamente el tempo de negra 64 el cambio en letra ``A´´ será perfecto, aproximadamente en 0:28. En este nuevo fragmento es imprescindible seguir el tempo de negra 96, de esta manera los samples finalizaran en FADE OUT pasados unos compases del ``illuminante´´.

Cadencia. (Imprescindible la utilización de un cronómetro)

Track 2. El director indicará al músico encargado de los samples la entrada ya que deben estar perfectamente sincronizados con el cronómetro que el director deberá llevar. Después de sonar 10 segundos el pianista comienza a tocar haciendo coincidir la entrada del ``Con calore´´ con el segundo 12. Fíjese en que la partitura incluye un minutaje de referencia por si la banda se hubiese retrasado o adelantado. El punto crucial de este movimiento de estilo cadencial está en letra ``B´´. Debe coincidir el sonido en el que parece chocar un avión con el compás. Dos compases antes debe aparecer en el cronómetro 1:04, si no fuese así tiempo no podríamos hacer nada para remediar la descoordinación. En el caso de que por ejemplo el cronómetro marcase 1:02 la solución a este problema sería hacer un pequeño ca[illegible] para que de esta manera hagamos coincidir el minuto 1:06 (letra``B´´) con la ban[illegible]

III mov. Final

Track 3. Comenzar la pista después de llegar al calde[illegible]. En el momen[illegible] ritmo electrónico es letra ``A´´. En este caso el director deberá seguir el ritmo pr[illegible]do por los samples. Aquí se encuentra la importancia de que los músicos escuchen perfectamente este ritmo secuenciado.

USE OF SAMPLES

Use the CD included in `` The Bermuda Triangle" to play it through a PC or a CD player. Should be used 2 high-powered speakers (it's important to be well equalized) placed on the sides of the stage so that the use of stereo to take effect. It is recommended that these speakers are placed at the back of the stage, in the area of percussion instruments, so the musicians and the conductor will listen directly samples. If this is not possible and would be placed in front of the stage near the audience, you must use a monitor to the wind orchestra and the director can hear the CD. It will be very helpful if the person who shot these samples is a member of the band, because it has to be in direct contact with conductor.

The conductor must be equipped with a timer to synchronize the music with the samples. See synchronizations in the score.

II mov. Bermuda, the island of eternal love.

Track 1. The music must match the beginning of track 1. In the letter ``A´´ samples reproduce some sounds inspired by the ambience of an island. If it continues to be the correct tempo of quarter note = 64, the change in letter `` A´´ will be perfect, at approximately 0:28. In this fragment is essential to follow the tempo of quarter note = 96, so the samples were completed in FADE OUT after a few bars of `` illuminante."

Cadence. (Must use a stopwatch)

Track 2. The Director said the musician in charge of the samples into and to be perfectly synchronized with the clock that the director should use. After 10 seconds of samples the pianist begins to play by matching the entry of `` Con calore´´ to 12 seconds. Note that the score includes a reference synchronizations if the wind orchestra had fallen behind or ahead. The crux of this cadencial movement is in letter `` B´´. Must match the sound that seems a plane crash with this bar. Two bars before should appear in the stopwatch 1:04, if not otherwise time we could not do anything to remedy the lack. In the event that [illegible] 1:02 mark the solution to this problem would be to make a small fermata in this w[illegible] make the match minutes 1:06 (letter `` B´´) with the wind orchestra`.

III mov. End

Track 3. Start the track 3 after the fermata. At the mom[illegible] is in letter `` A". In this movement the conductor must continue [illegible] samples. Here lies the importance of the musicians very well listen to [illegible] this sequenced rhythm.

Full Score

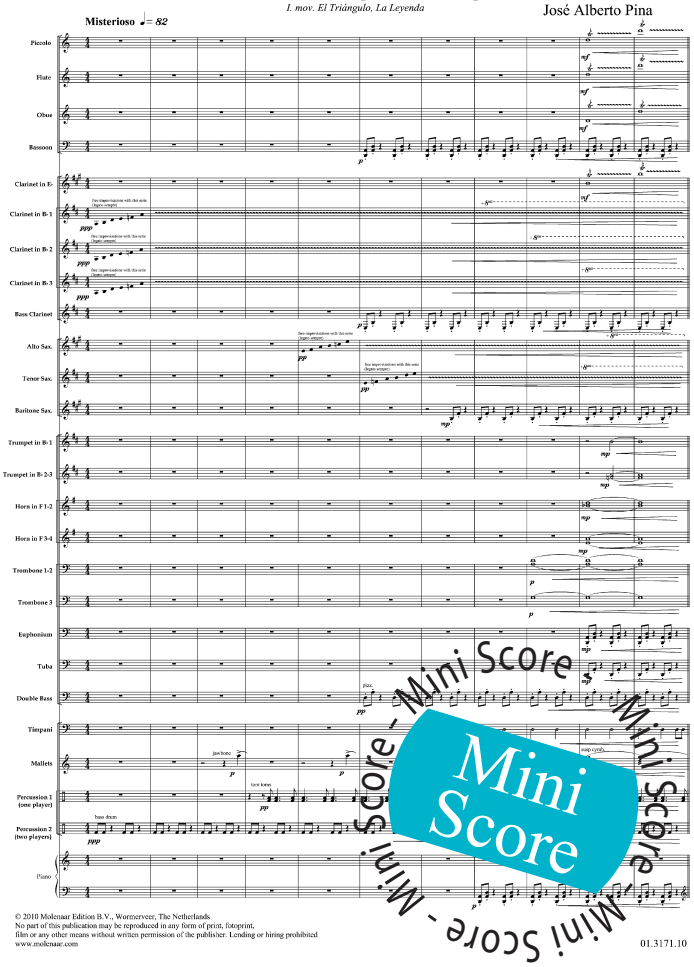
The Bermuda Triangle

El Triángulo de las Bermudas

I mov. The Triangle, The Legend

I. mov. El Triángulo, La Leyenda

José Alberto Pina



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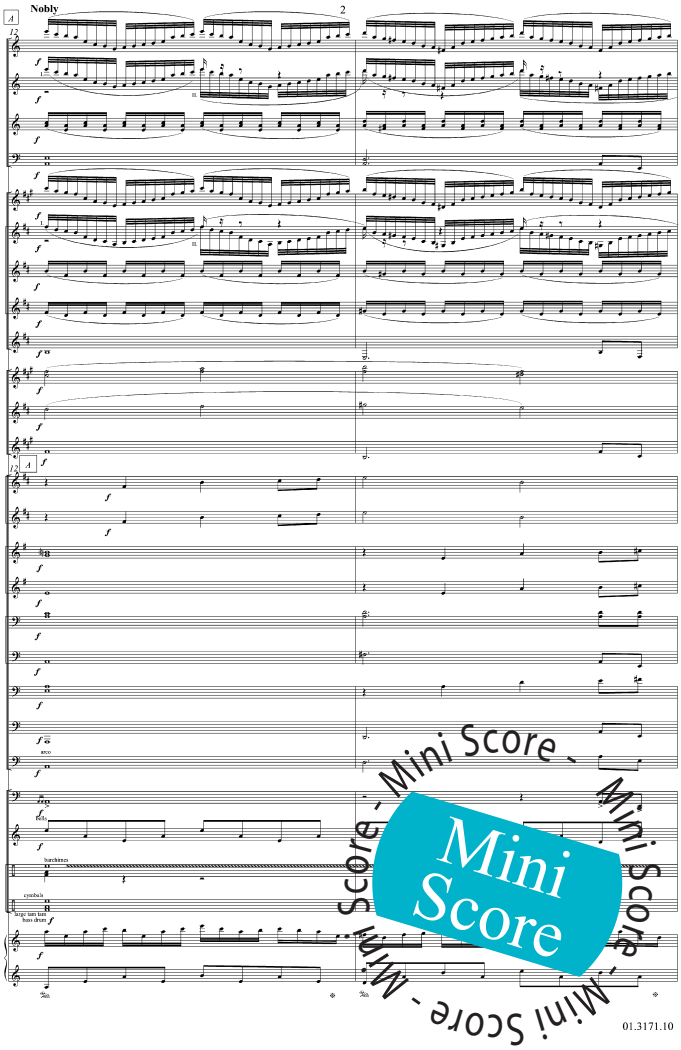
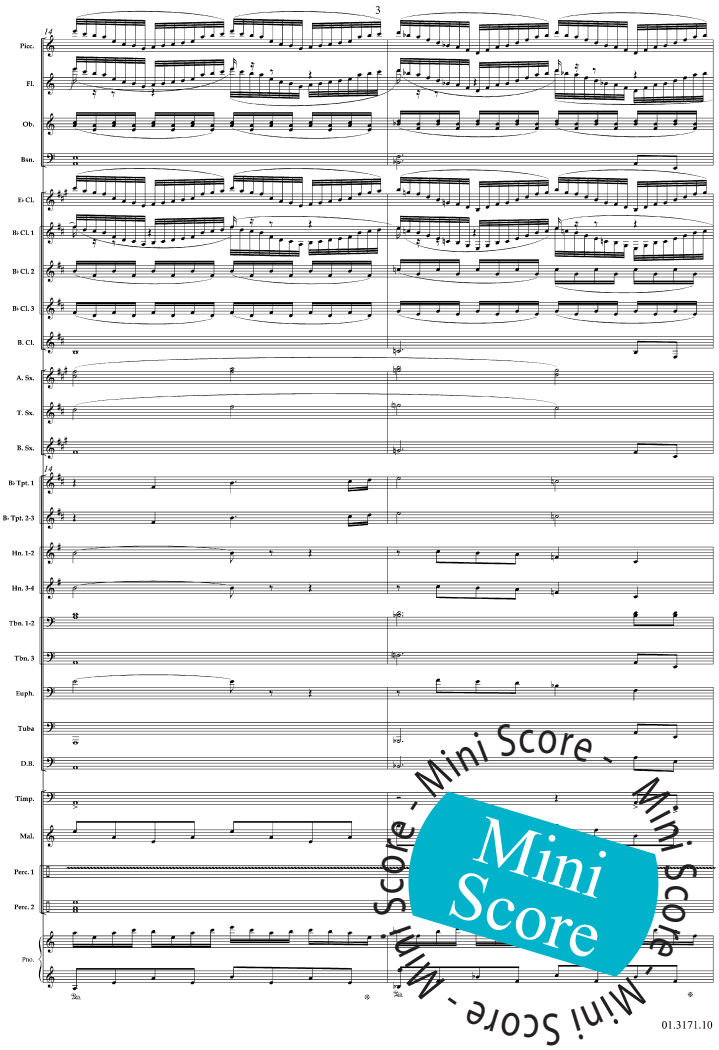
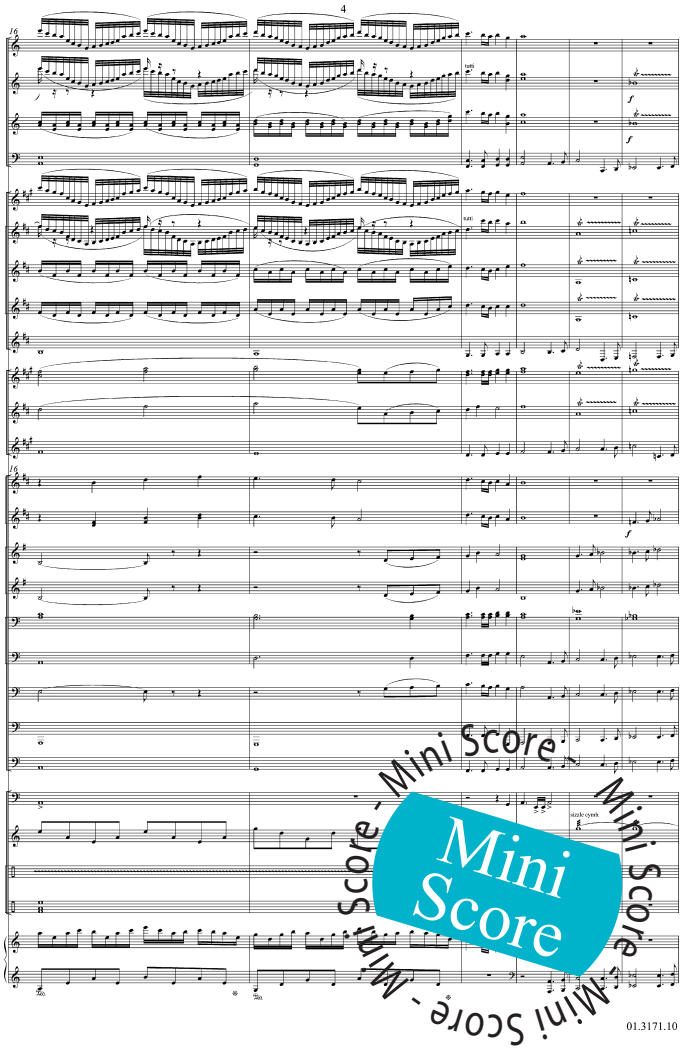
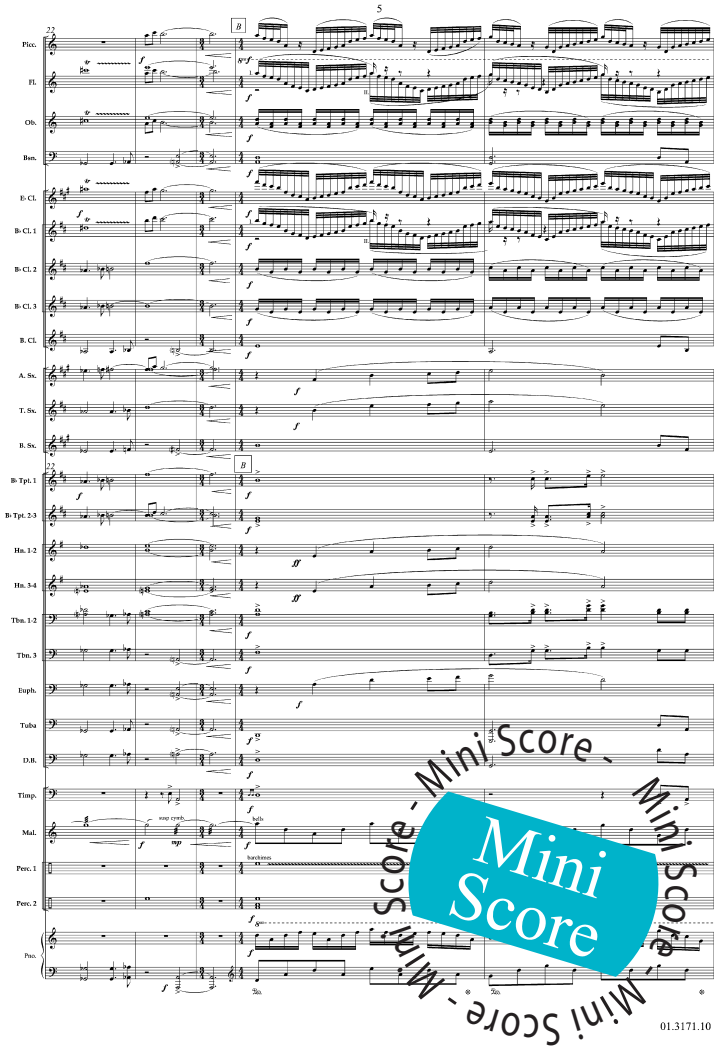
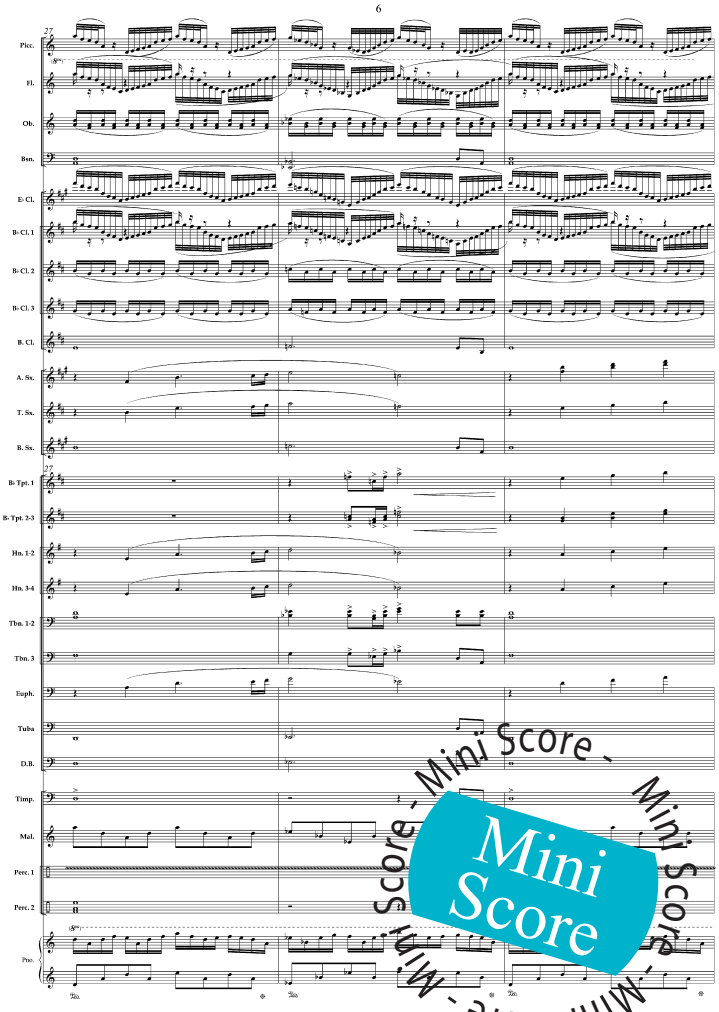
01.3171.10


Nobly
2
A
Picc.
Fl.
Ob.
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
D.B.
Timp.
Mal.
Perc. 1
Perc. 2
Pno.
harchimes
cymbal
large tam-tam
bass drum
Mini Score - Mini Score - Mini Score
Mini Score
01.3171.10


3
Picc.
Fl.
Ob.
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
D.B.
Timp.
Mal.
Perc. 1
Perc. 2
Pno.
Mini Score - Mini Score - Mini Score
Mini Score
01.3171.10


4
Picc.
Fl.
Ob.
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
D.B.
Timp.
Mal.
Perc. 1
Perc. 2
Pno.
sizzle cymb.
Mini Score - Mini Score - Mini Score
Mini Score
01.3171.10


5
B
Picc.
Fl.
Ob.
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
D.B.
Timp.
Mal.
Perc. 1
Perc. 2
Pno.
soup cymb.
bells
harchimes
Mini Score - Mini Score - Mini Score
Mini Score
01.3171.10



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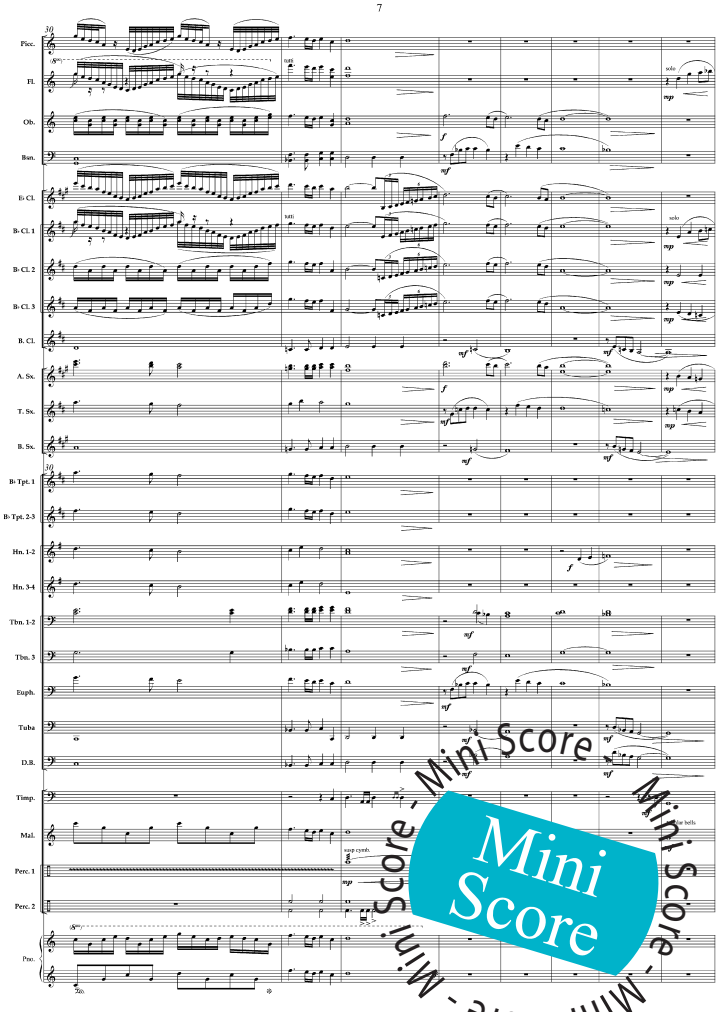

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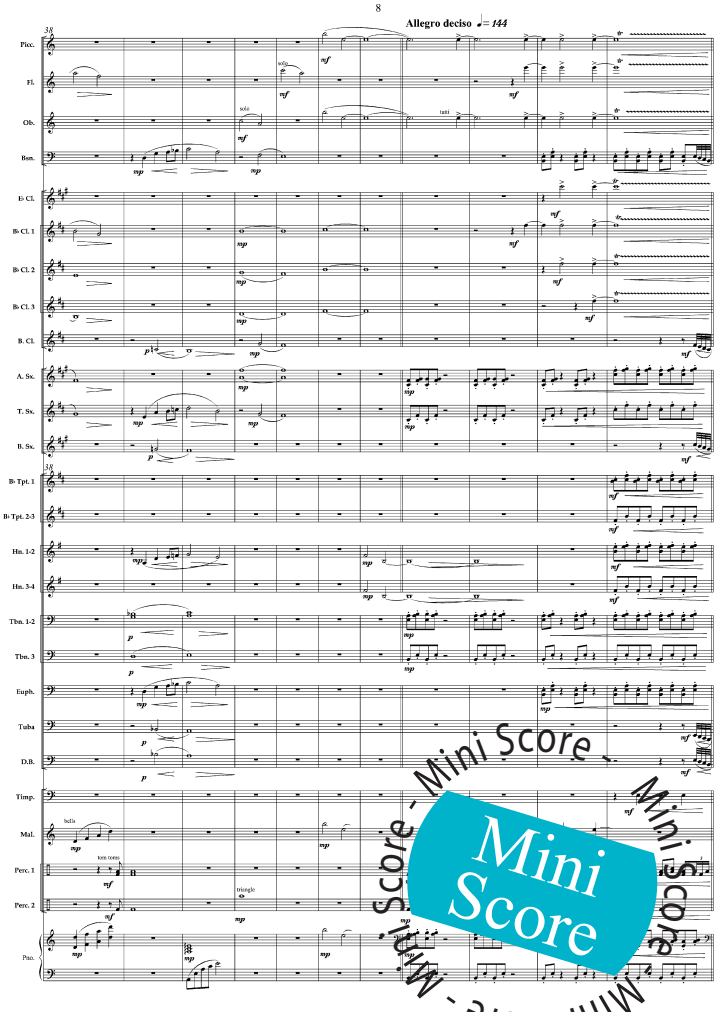

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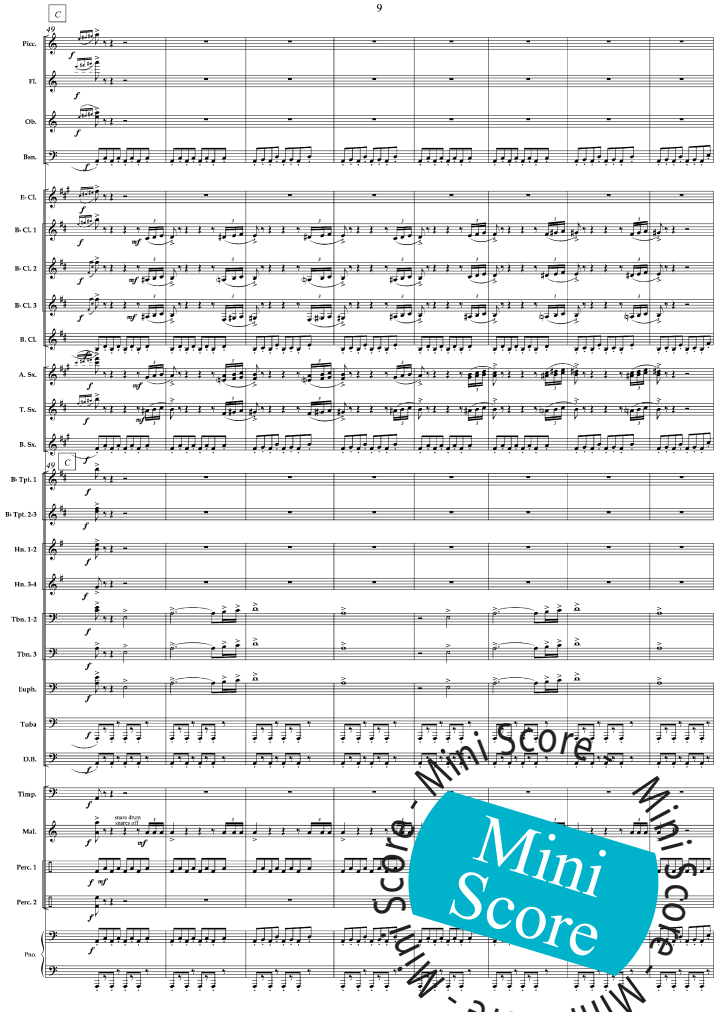

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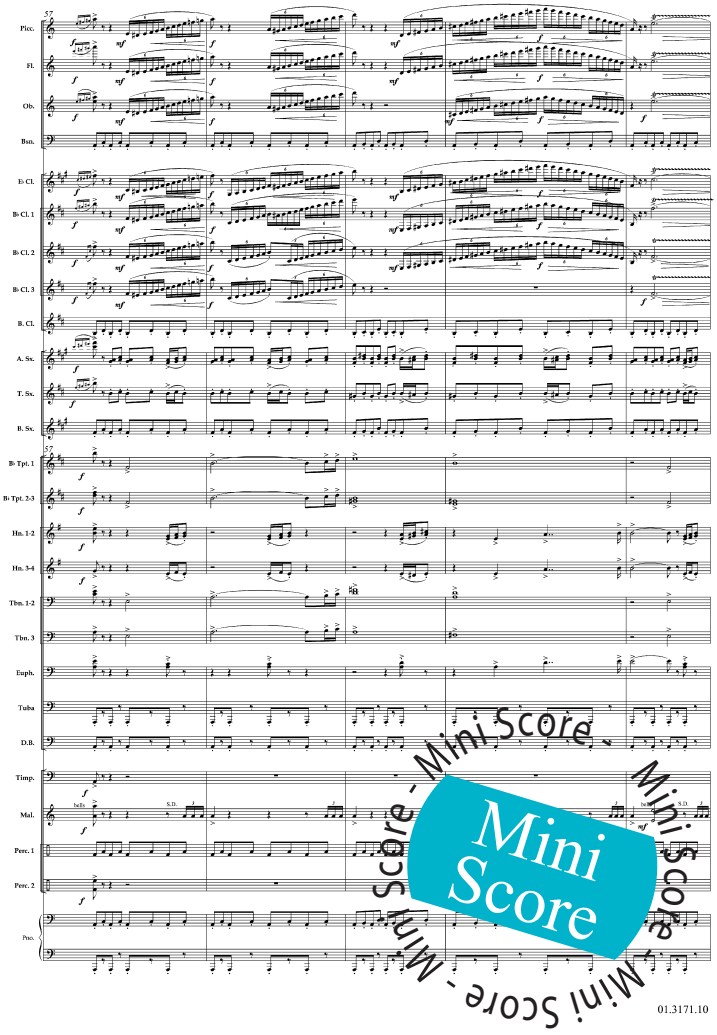

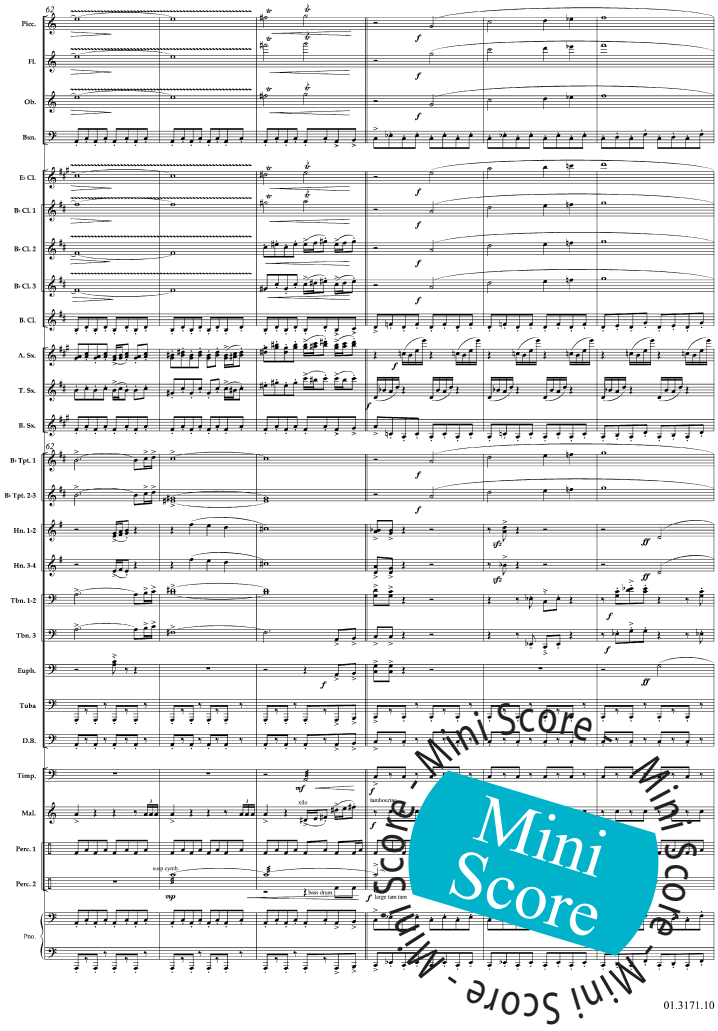

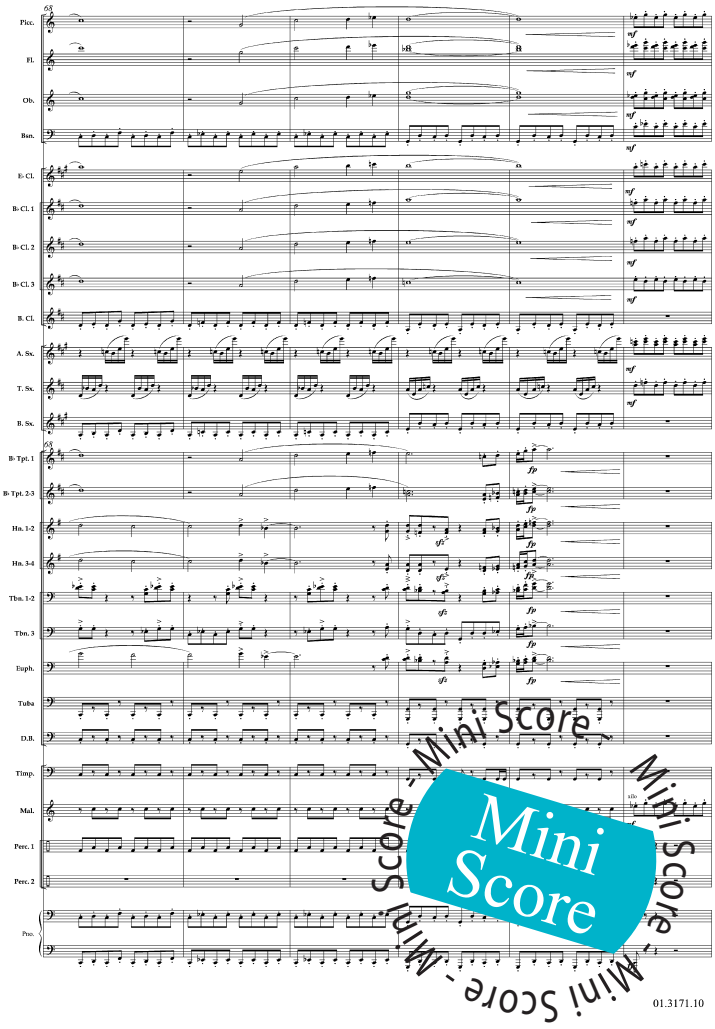

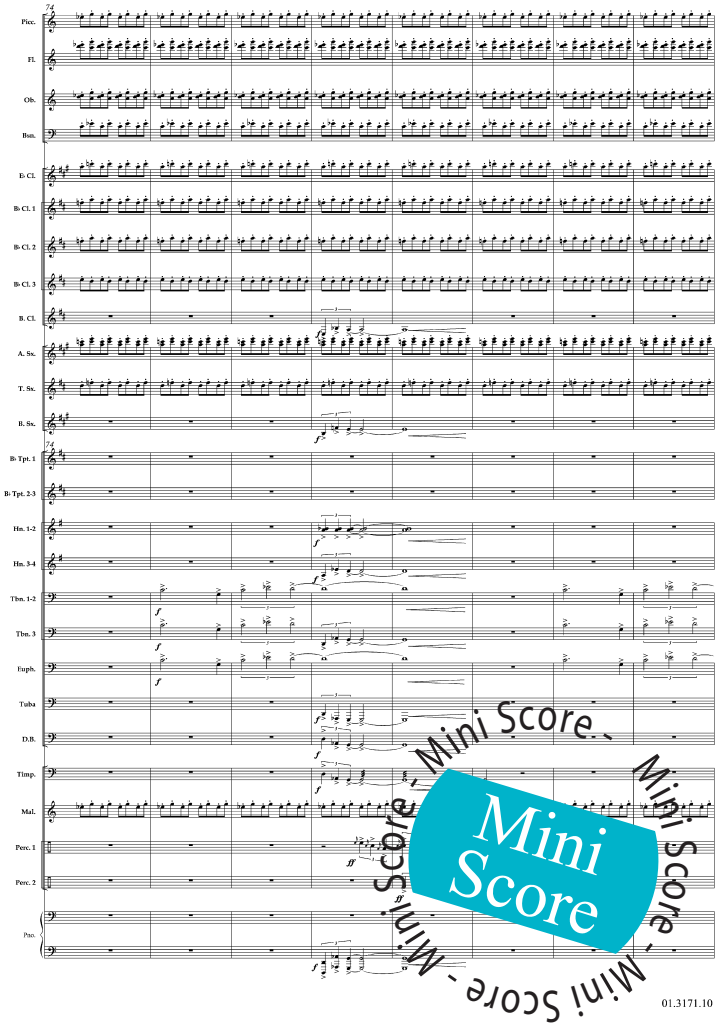

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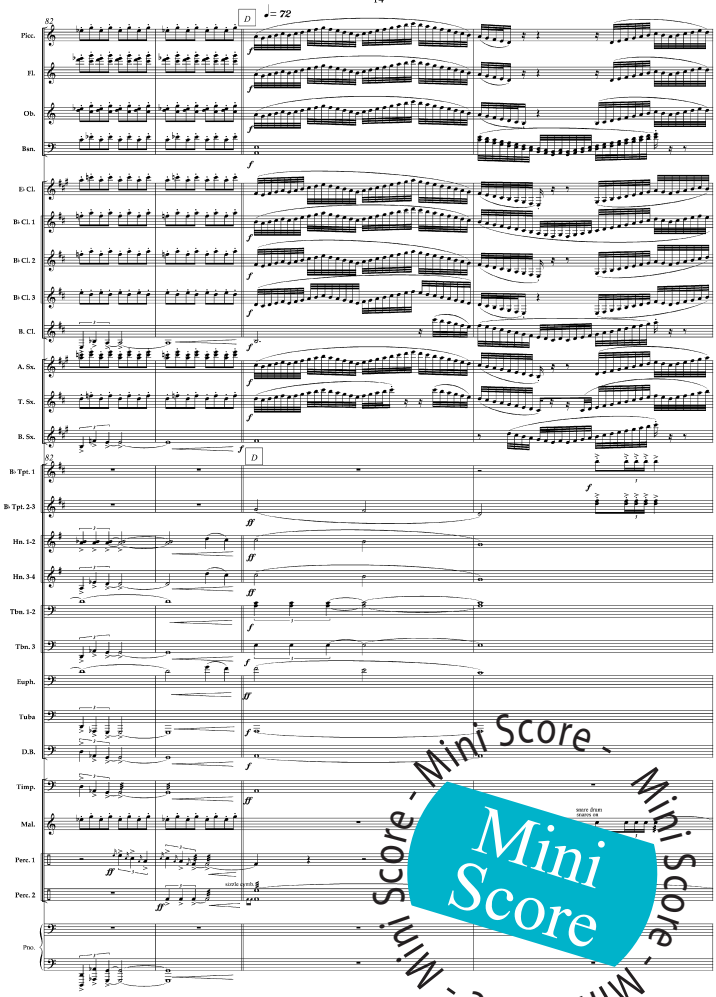

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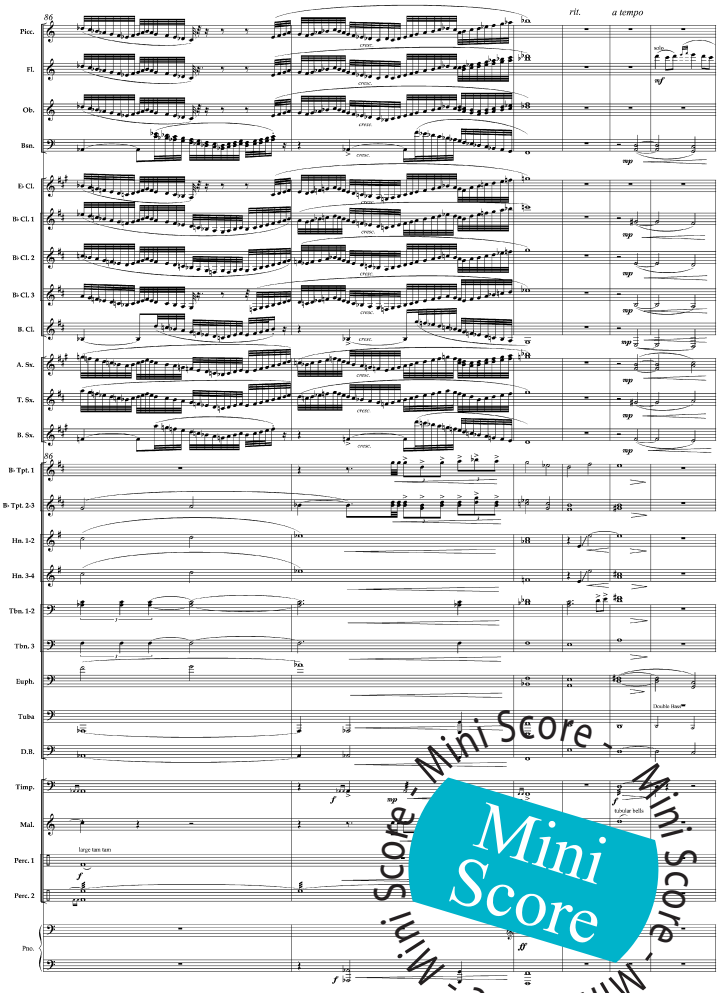
Mini Score



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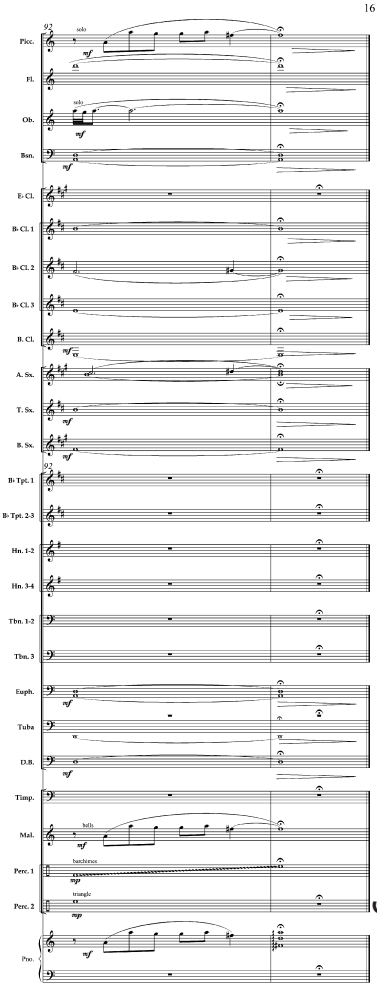

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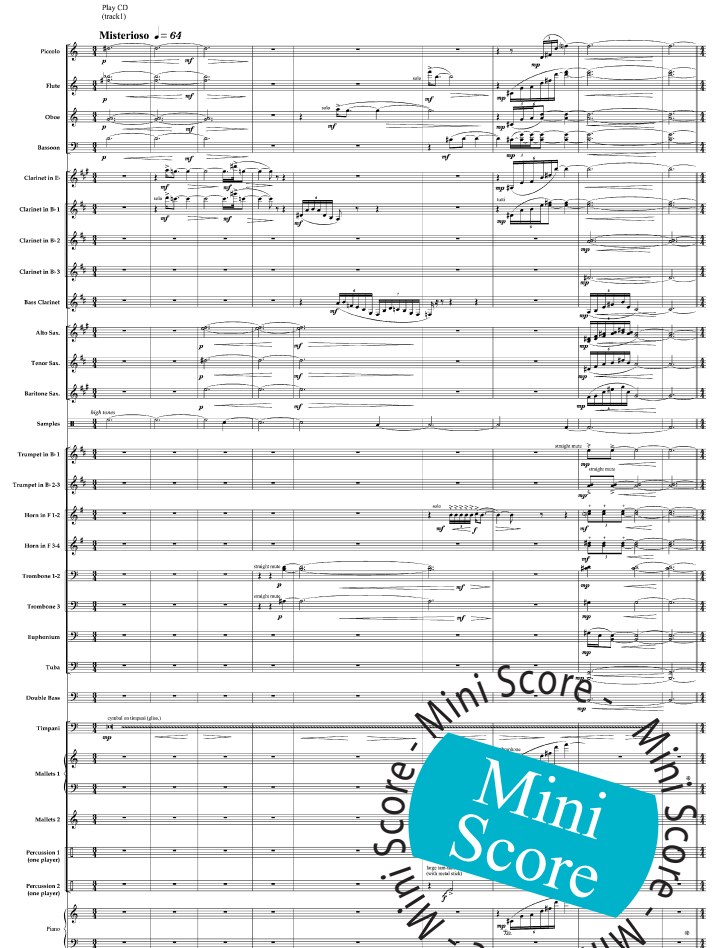
Mini Score

II mov. Bermuda, the island of eternal love

II mov. Bermuda, la isla del amor eterno



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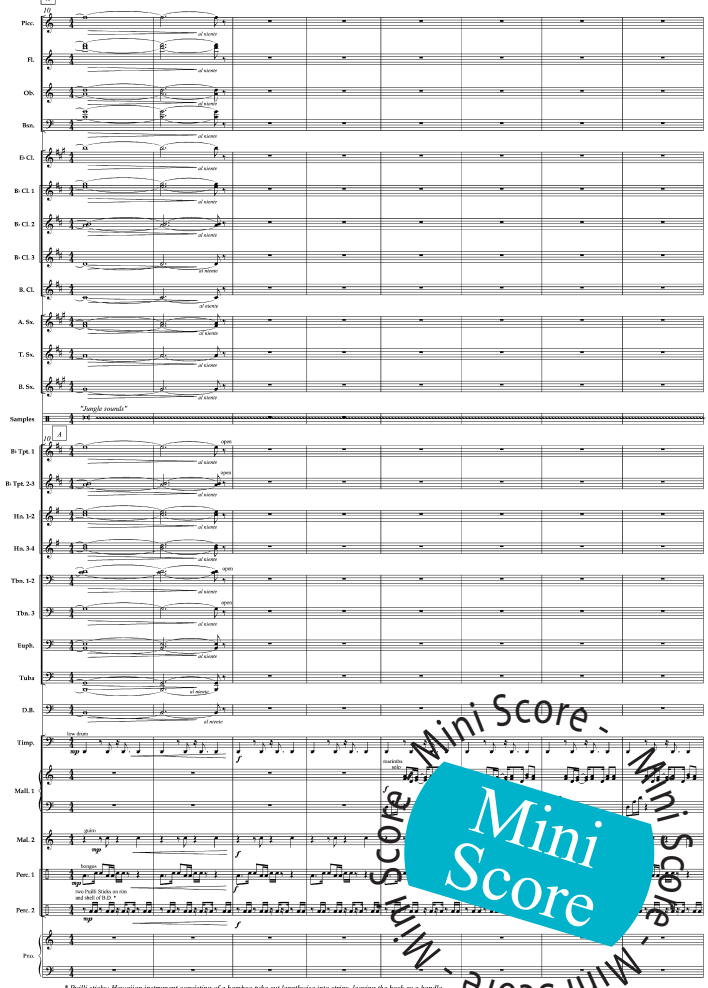
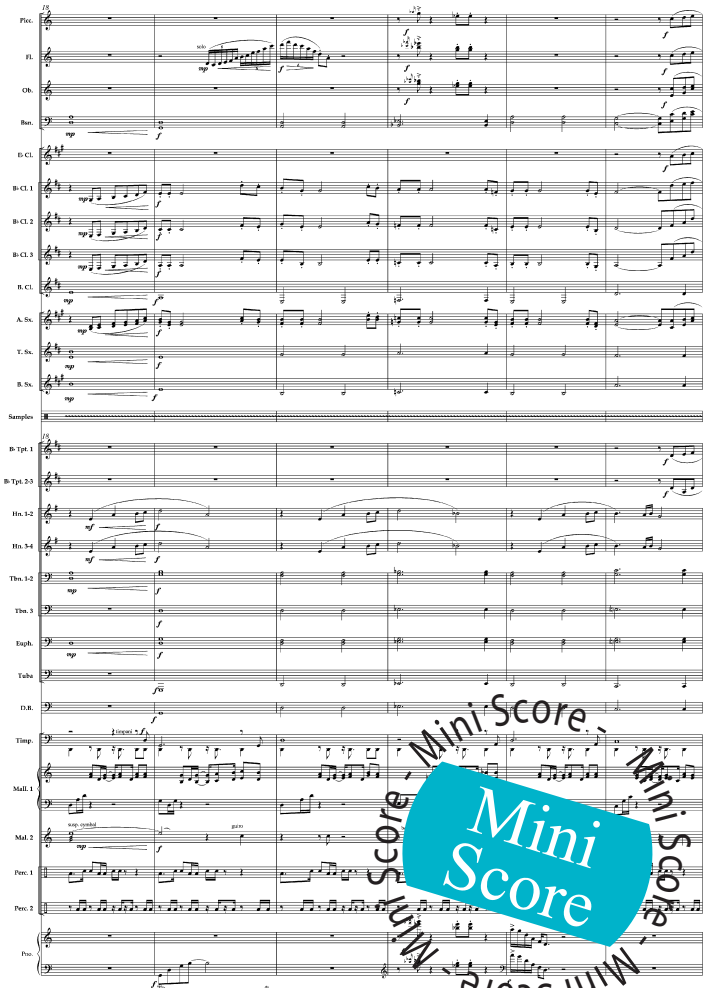
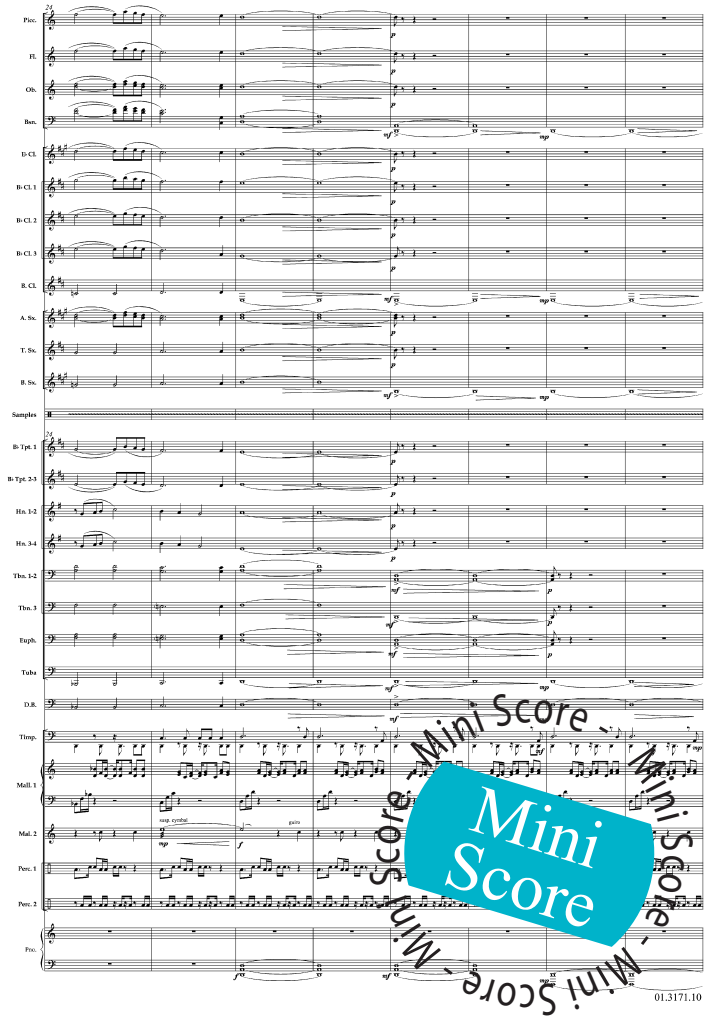
Mini Score

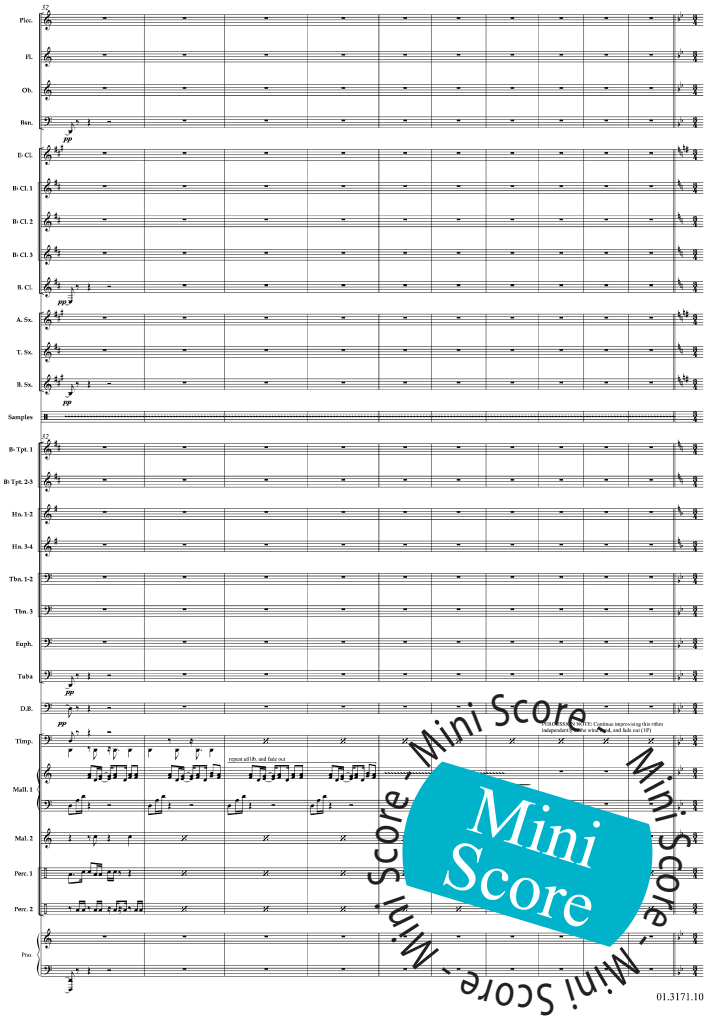
(0:28)
Con Spirito ♩= 96



* Puilli sticks: Hawaiian instrument consisting of a bamboo tube cut lengthwise into strips, leaving the back as a handle. In the case of not having it can use wooden brushes.







Mini Score - Mini Score - Mini Score - Mini Score

Starts 2 bars before B independently of percussion's rithm/tempo

Illuminante ♩= 72

Piccolo
Flute
Oboe
Bassoon
E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Clarinet 3
Bass Clarinet
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Stop CD (fade out)
Samples
B♭ Trumpet 1
B♭ Trumpet 2-3
Horn 1-2
Horn 3-4
Trombone 1-2
Trombone 3
Euphonium
Tuba
Double Bass
Timpani
Mallet 1
Mallet 2
Percussion 1
Percussion 2
Piano

Mini Score - Mini Score - Mini Score - Mini Score - Mini Score

Con calore ♩= 96

Piccolo
Flute
Oboe
Bassoon
E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Clarinet 3
Bass Clarinet
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
B♭ Trumpet 1
B♭ Trumpet 2-3
Horn 1-2
Horn 3-4
Trombone 1-2
Trombone 3
Euphonium
Tuba
Double Bass
Timpani
Mallet 1
Mallet 2
Percussion 1
Percussion 2
Piano

Mini Score - Mini Score - Mini Score - Mini Score - Mini Score

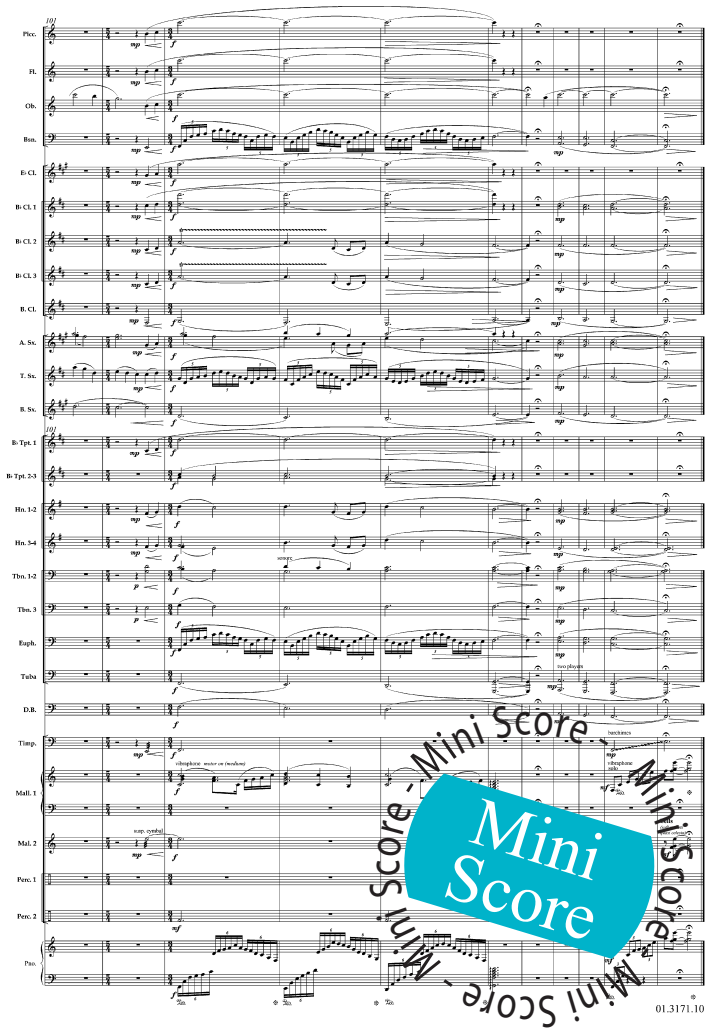
Piccolo
Flute
Oboe
Bassoon
E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Clarinet 3
Bass Clarinet
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
B♭ Trumpet 1
B♭ Trumpet 2-3
Horn 1-2
Horn 3-4
Trombone 1-2
Trombone 3
Euphonium
Tuba
Double Bass
Timpani
Mallet 1
Mallet 2
Percussion 1
Percussion 2
Piano

Mini Score - Mini Score - Mini Score - Mini Score - Mini Score

Cantado ♩= 60

Piccolo
Flute
Oboe
Bassoon
E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Clarinet 3
Bass Clarinet
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
B♭ Trumpet 1
B♭ Trumpet 2-3
Horn 1-2
Horn 3-4
Trombone 1-2
Trombone 3
Euphonium
Tuba
Double Bass
Timpani
Mallet 1
Mallet 2
Percussion 1
Percussion 2
Piano

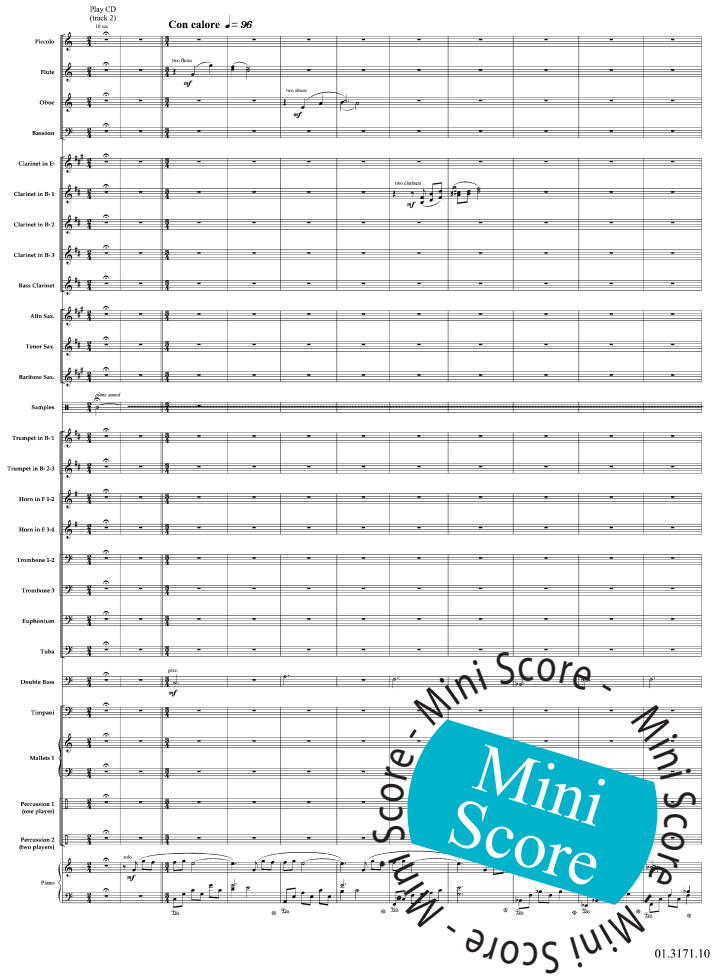
Mini Score - Mini Score - Mini Score - Mini Score - Mini Score



Mini Score - Mini Score - Mini Score - Mini Score

Full Score

Cadencia



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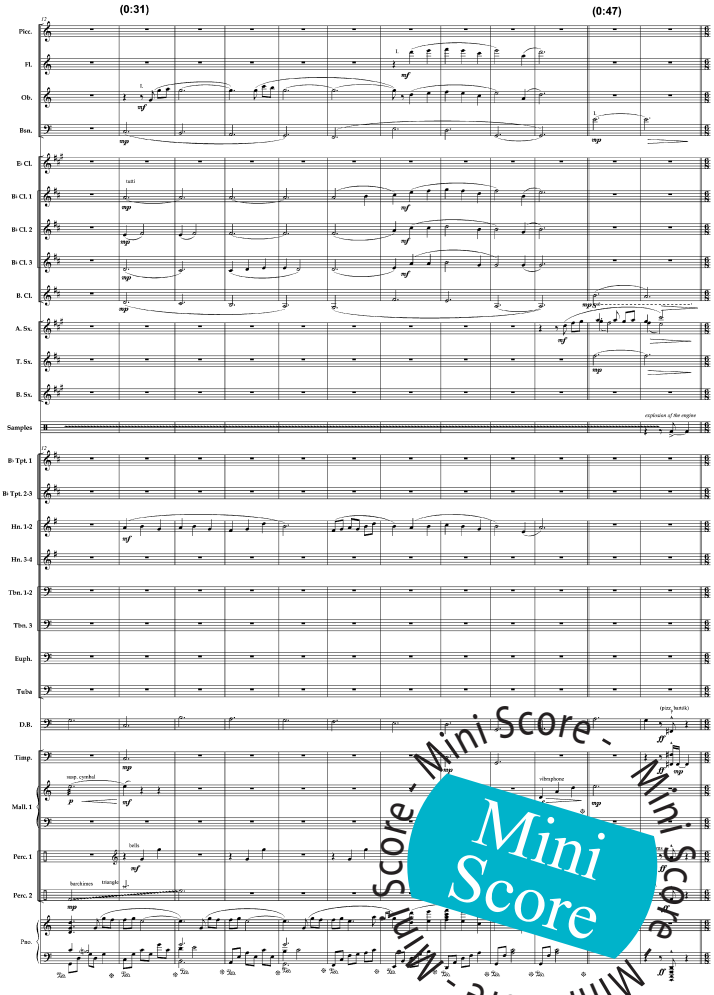

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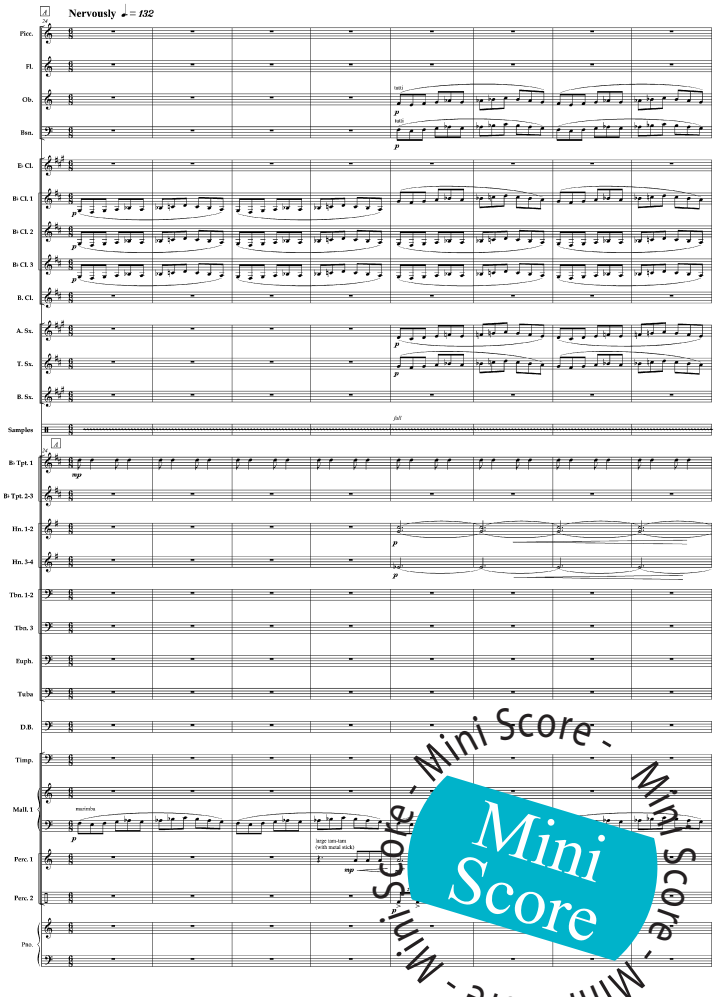
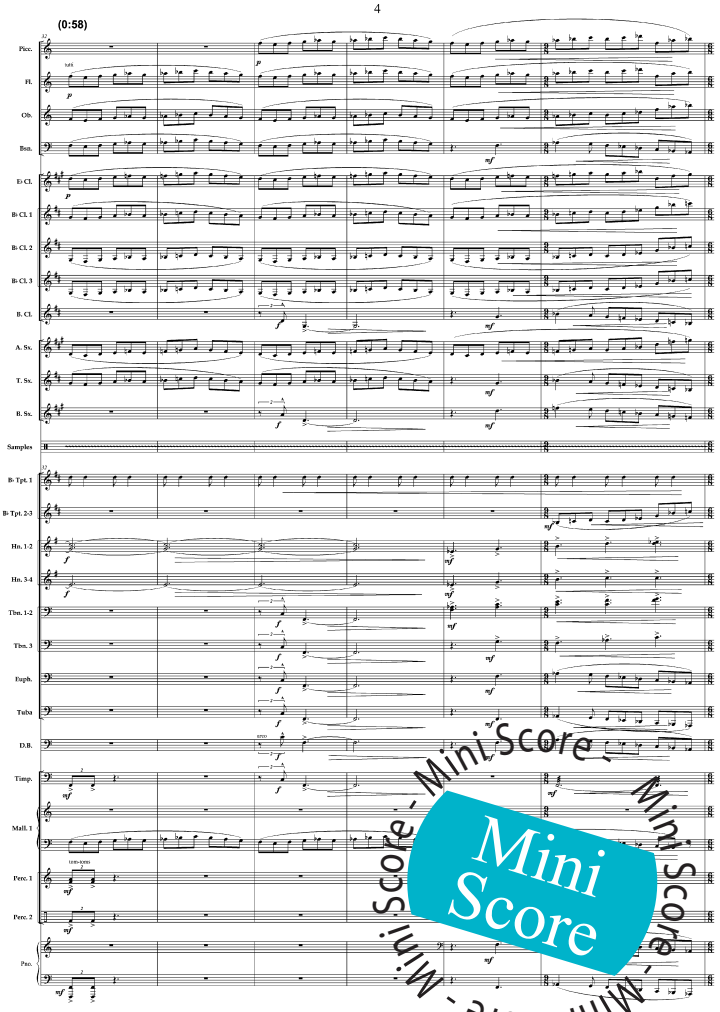
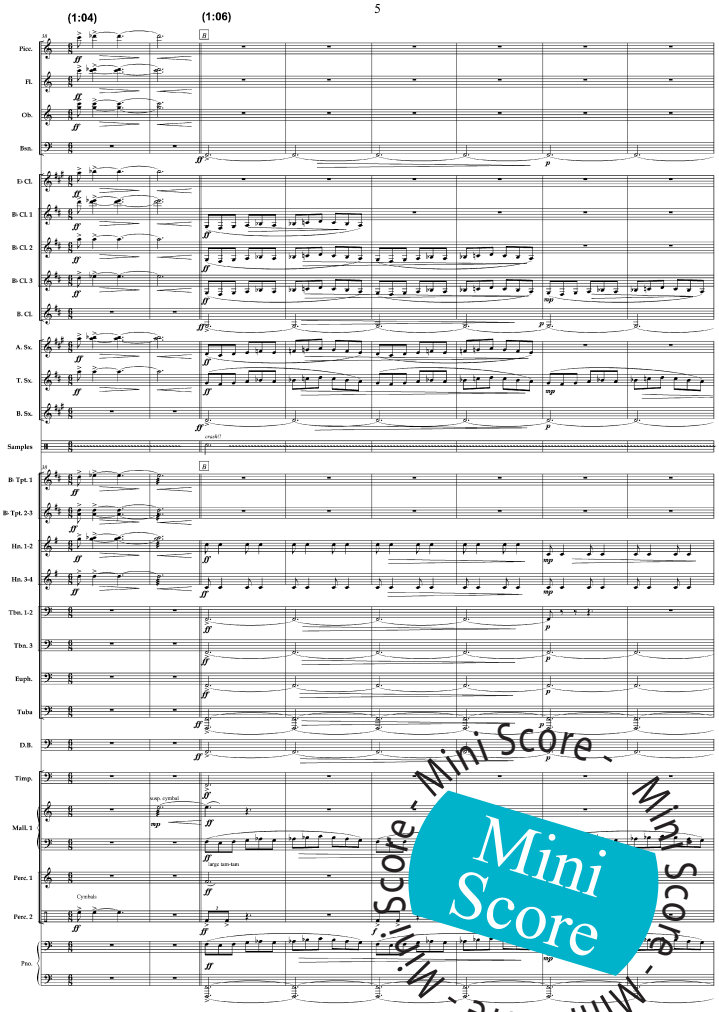
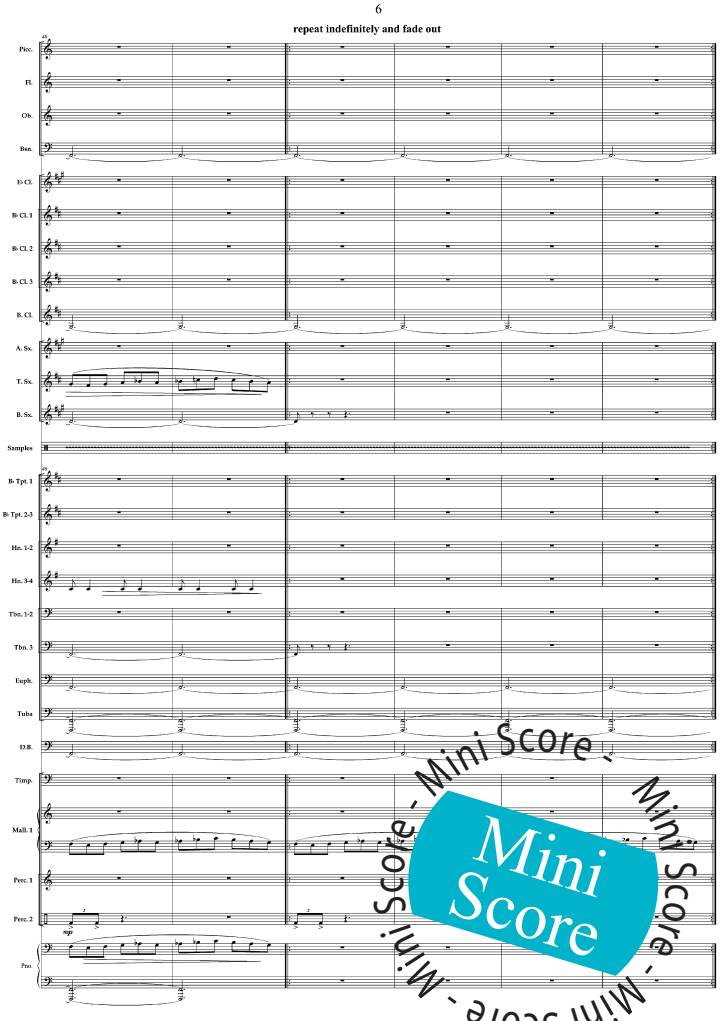


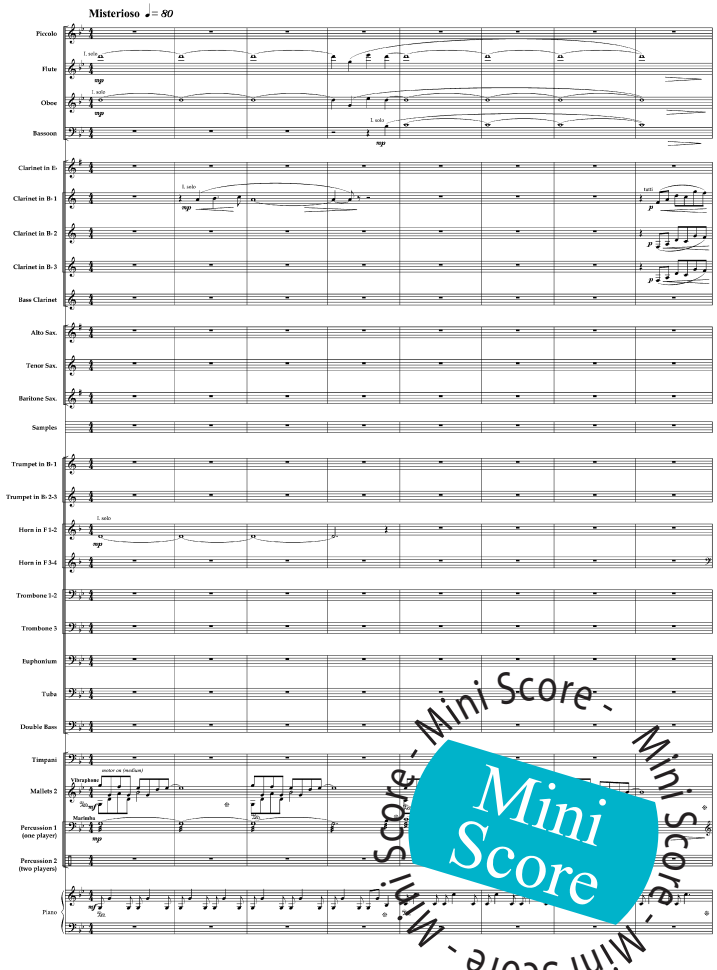
Mini Score - Mini Score - Mini Score - Mini Score

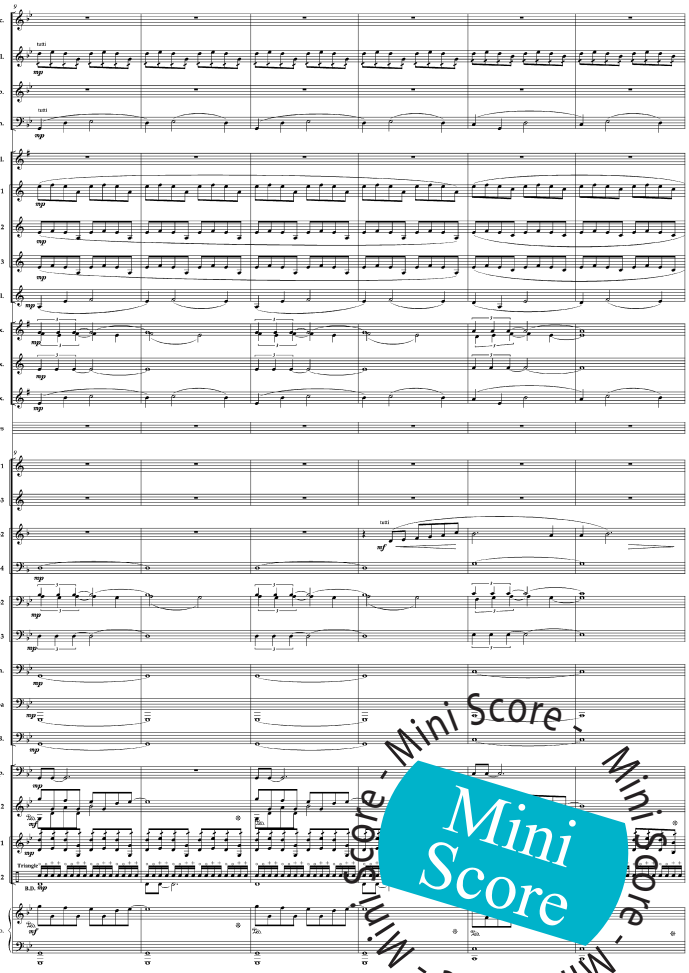


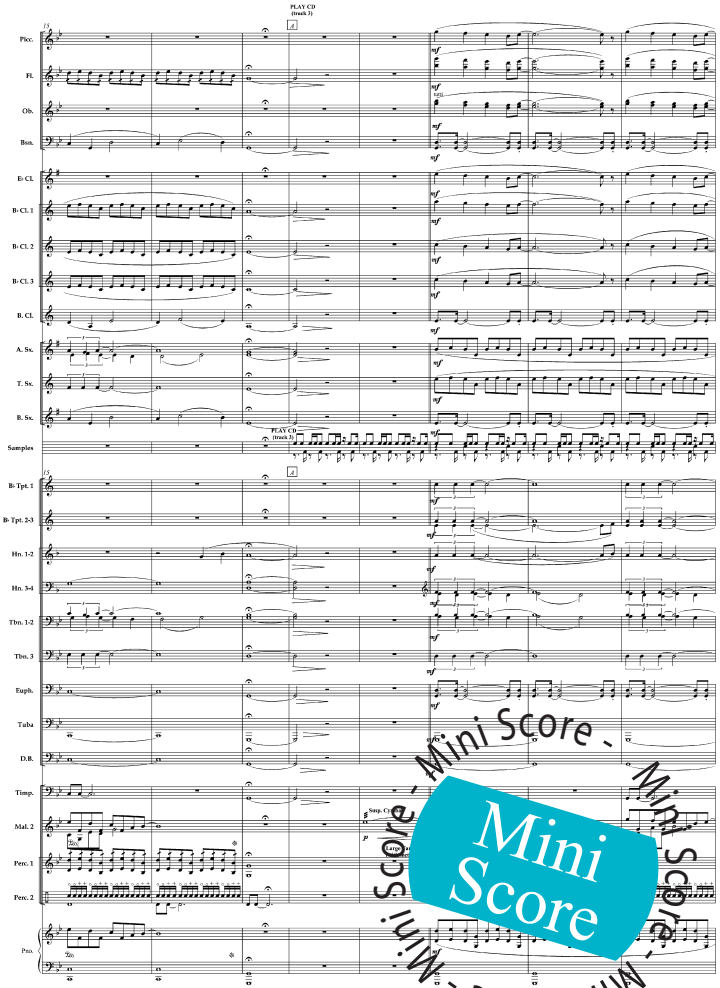


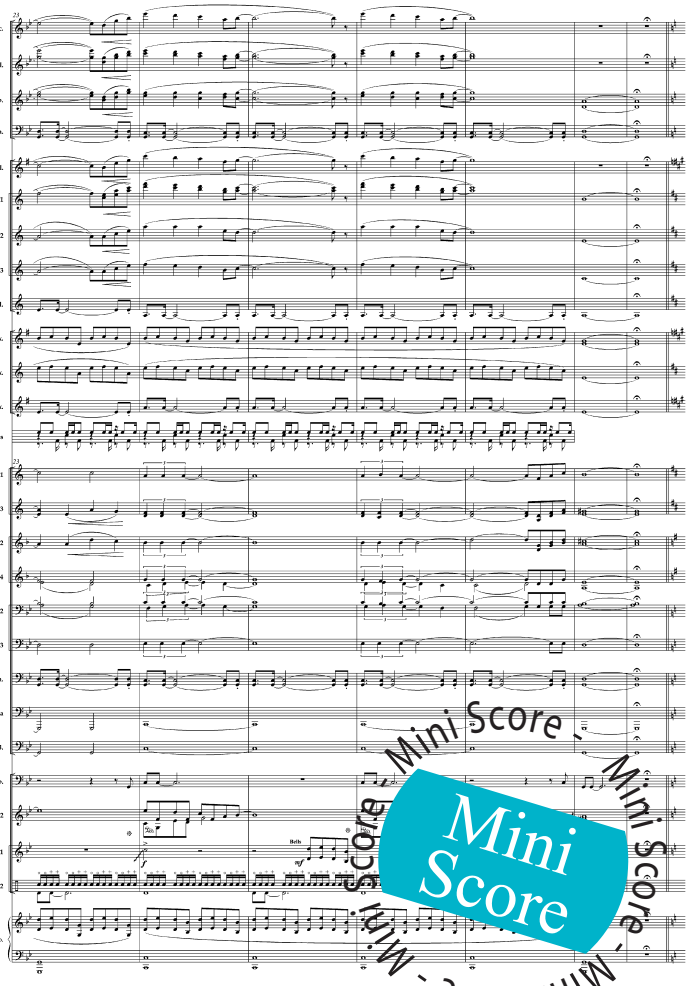


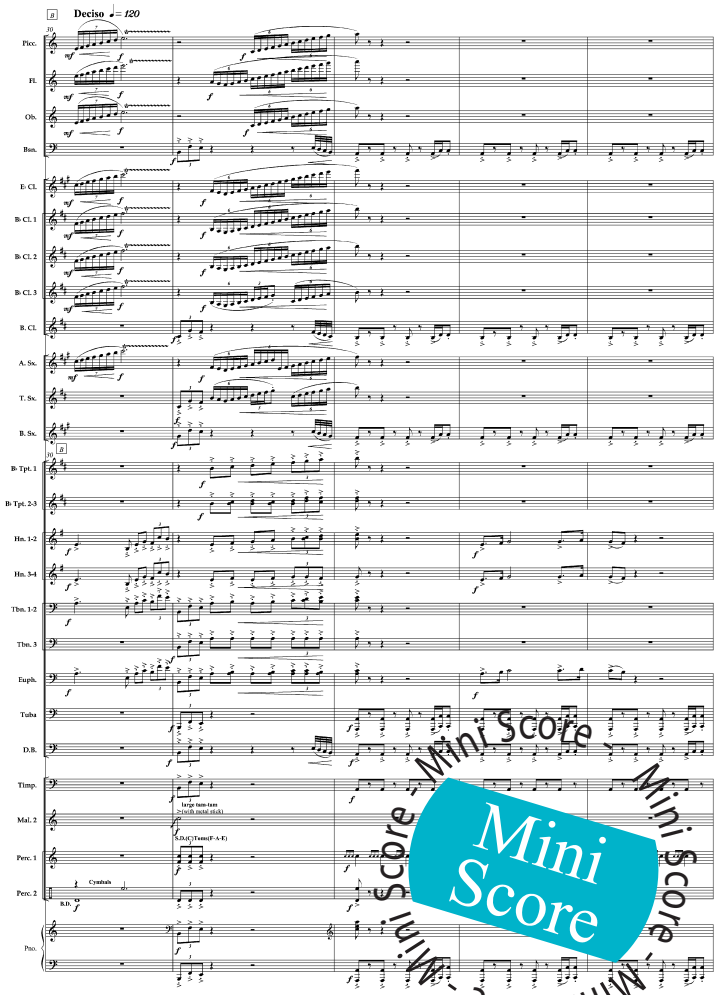
III mov. Final.

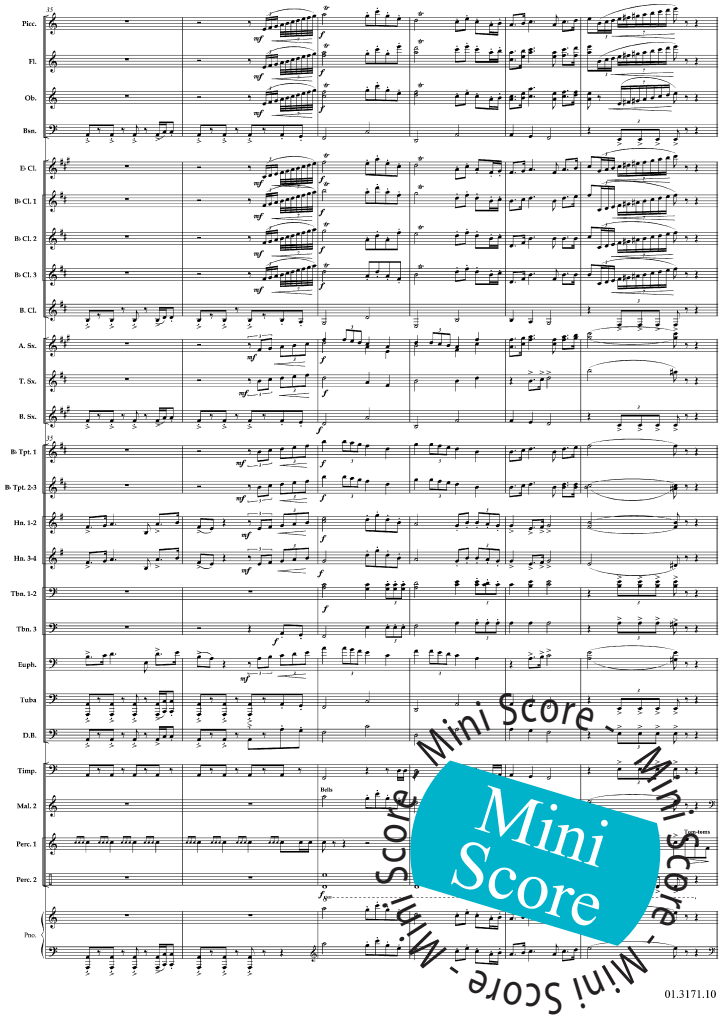



Picc.
Fl.
Ob.
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Samples
B♭ Tpt. 1
B♭ Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
D.B.
Timp.
Mal. 2
Perc. 1
Perc. 2
Pno.
tutti
mp
mf
Triangle
B.D.
Mini Score - Mini Score - Mini Score - Mini Score -

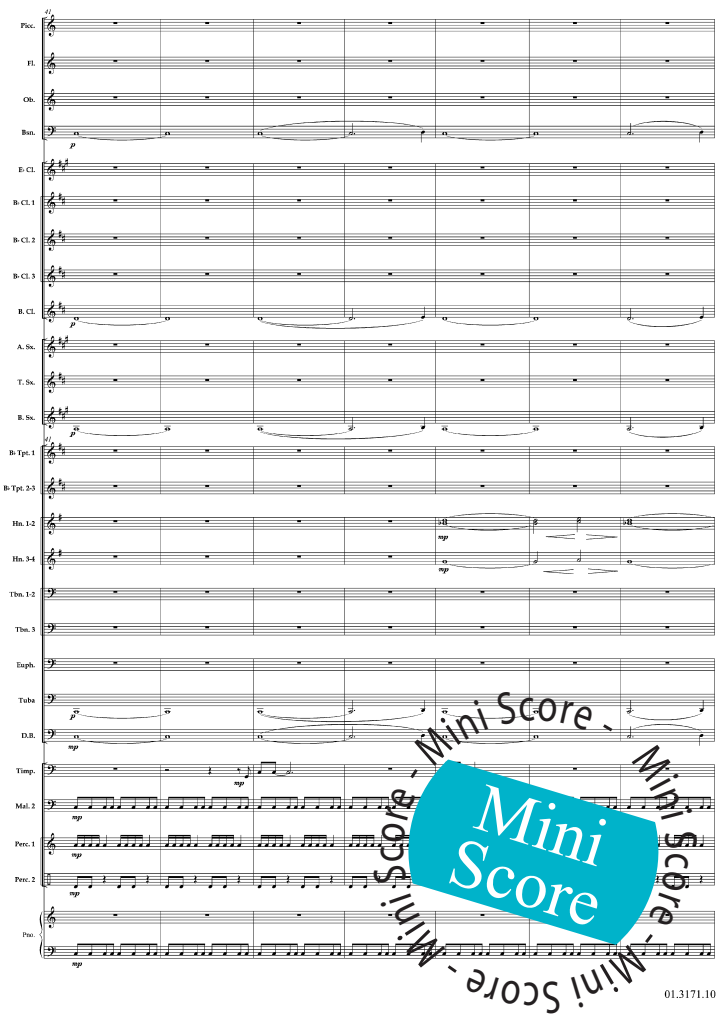

PLAY CD
(track 3)
Picc.
Fl.
Ob.
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Samples
B♭ Tpt. 1
B♭ Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
D.B.
Timp.
Mal. 2
Perc. 1
Perc. 2
Pno.
nf
Susp. Cym.
Mini Score - Mini Score - Mini Score - Mini Score -


Picc.
Fl.
Ob.
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Samples
B♭ Tpt. 1
B♭ Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
D.B.
Timp.
Mal. 2
Perc. 1
Perc. 2
Pno.
Bells
mf
Mini Score - Mini Score - Mini Score - Mini Score -


B
Deciso ♩= 120
Picc.
Fl.
Ob.
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
D.B.
Timp.
Mal. 2
Perc. 1
Perc. 2
Pno.
f
large tam-tam
S.D.(C)Tom(F-A-E)
Cymbals
B.D.
Mini Score - Mini Score - Mini Score - Mini Score -



Mini Score - Mini Score - Mini Score - Mini Score - Mini Score



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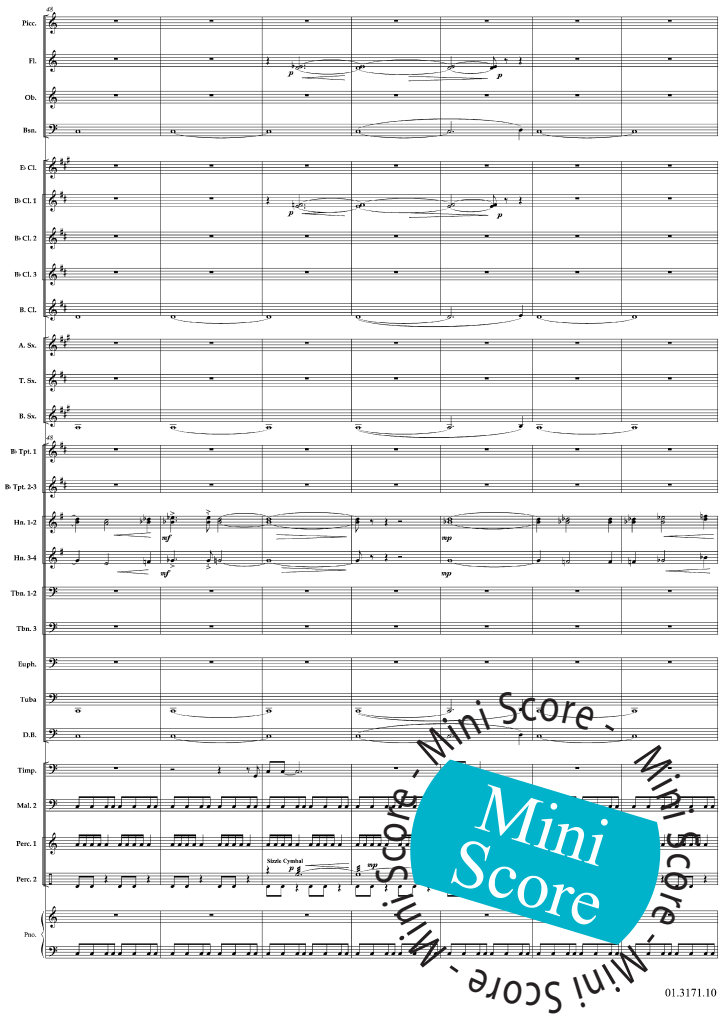

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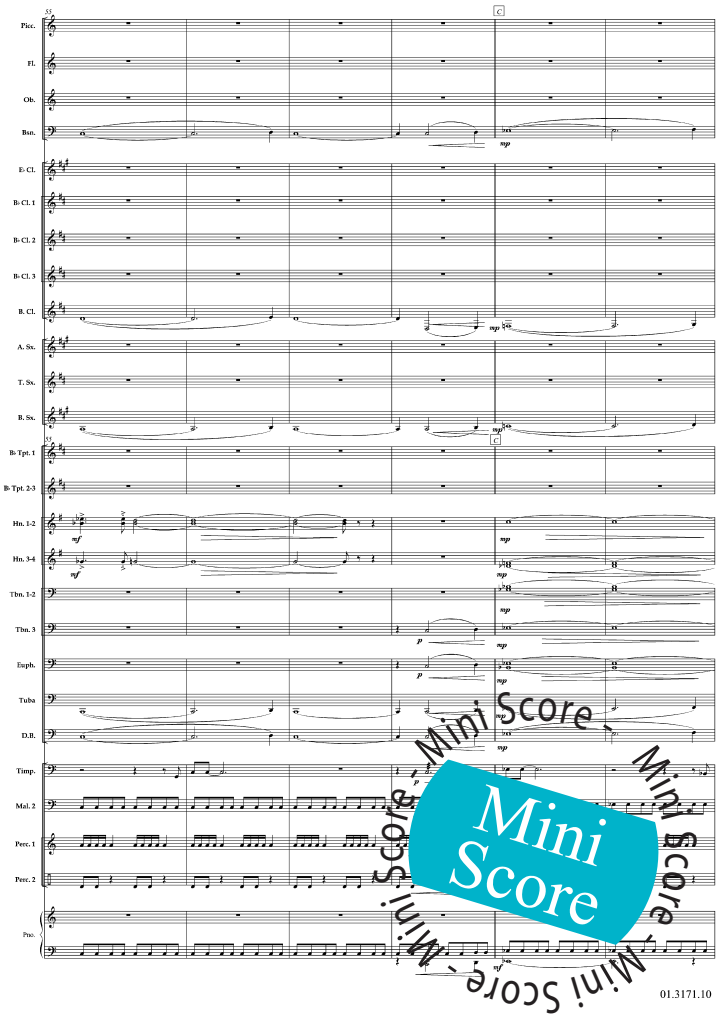

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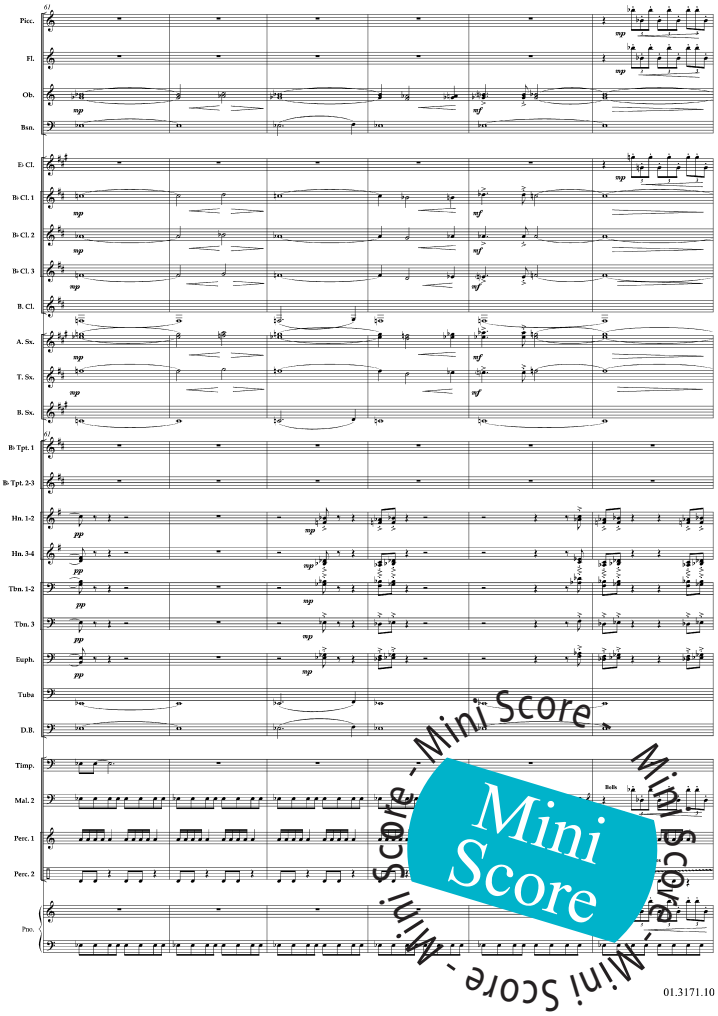
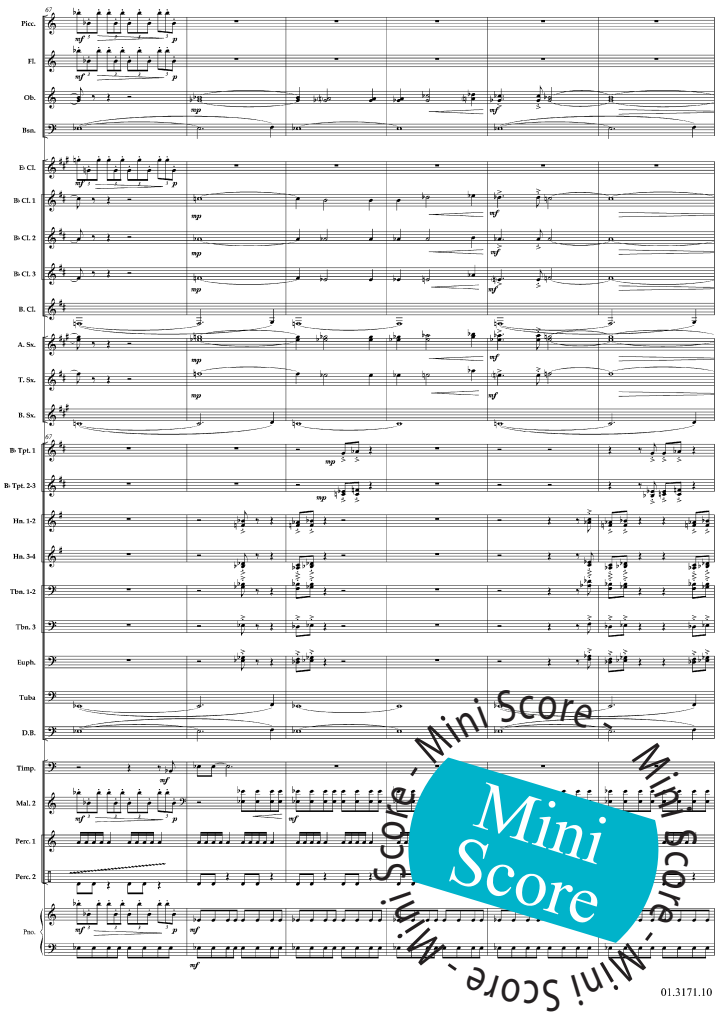


Mini Score - Mini Score - Mini Score - Mini Score - Mini Score



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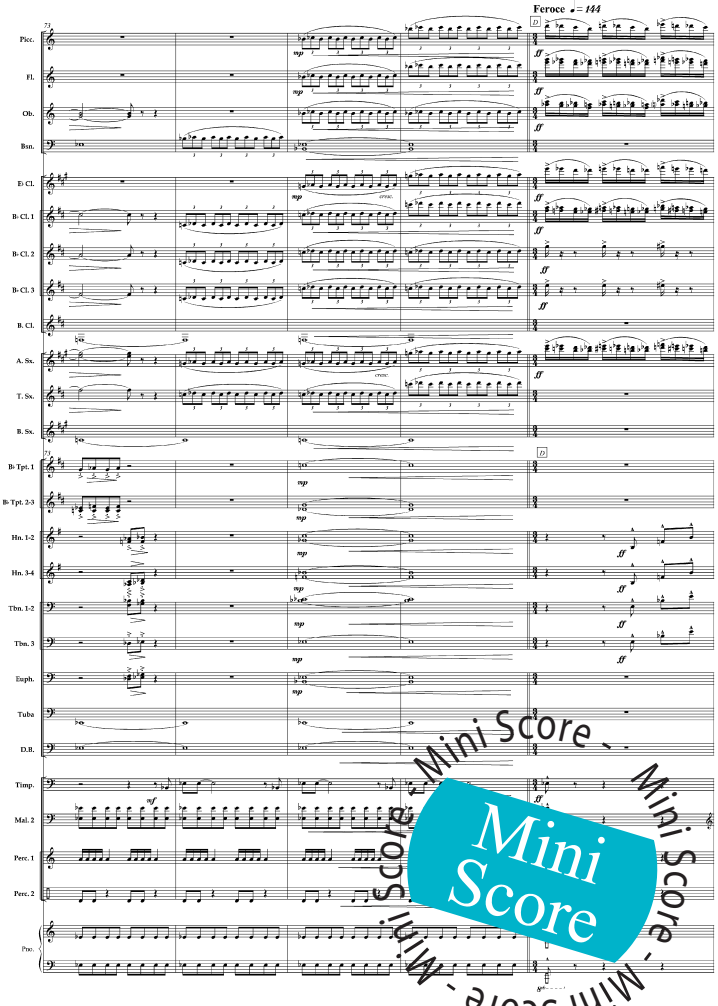

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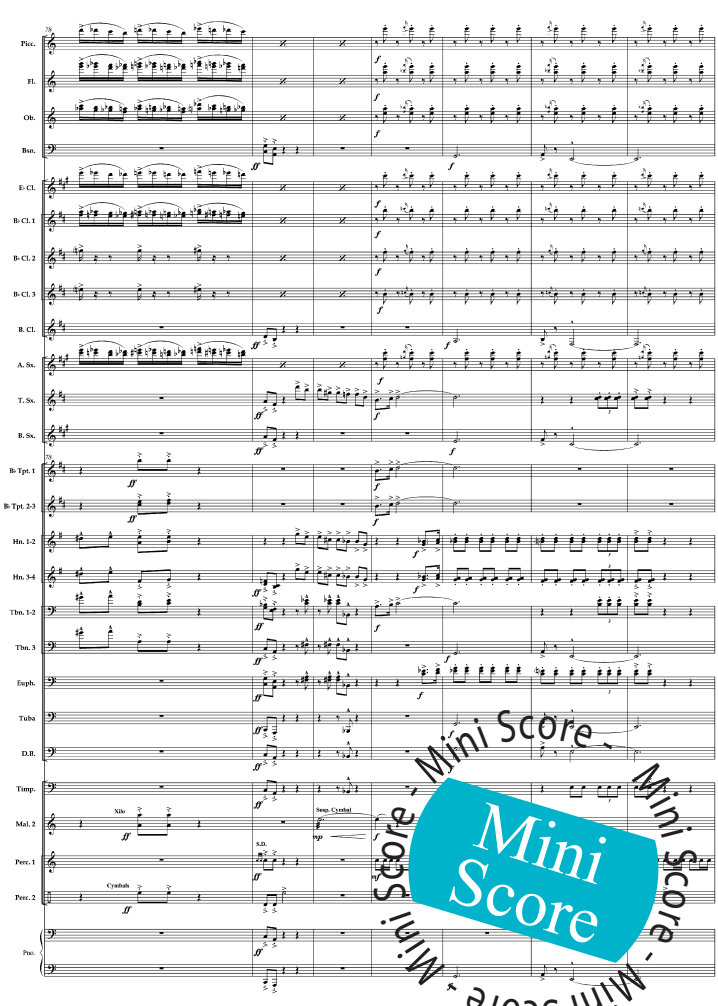

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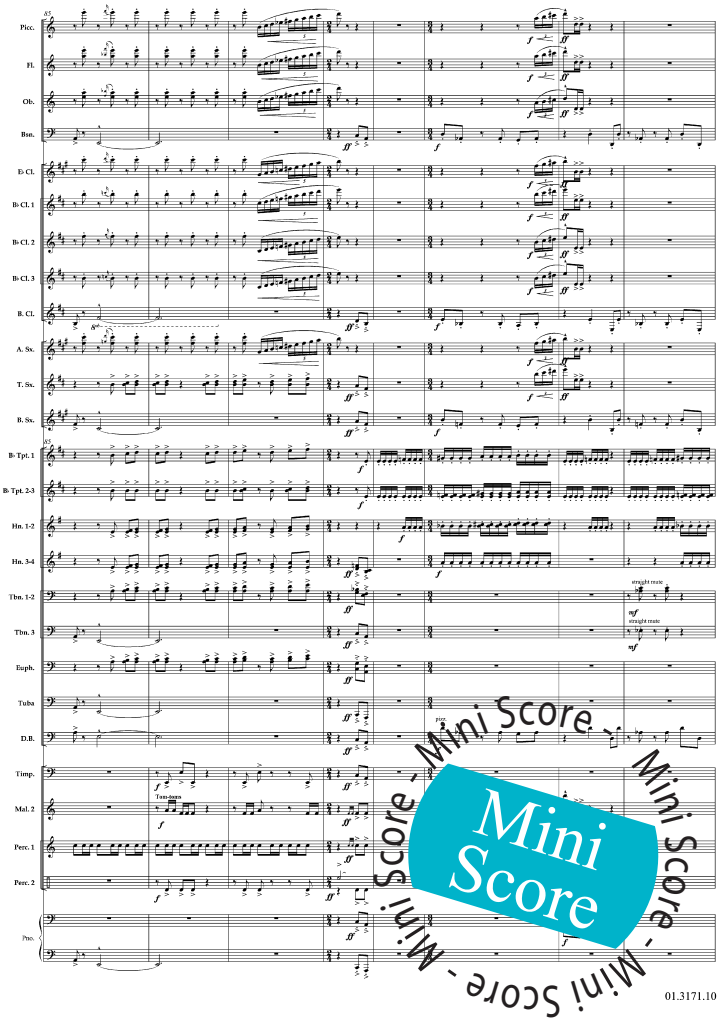
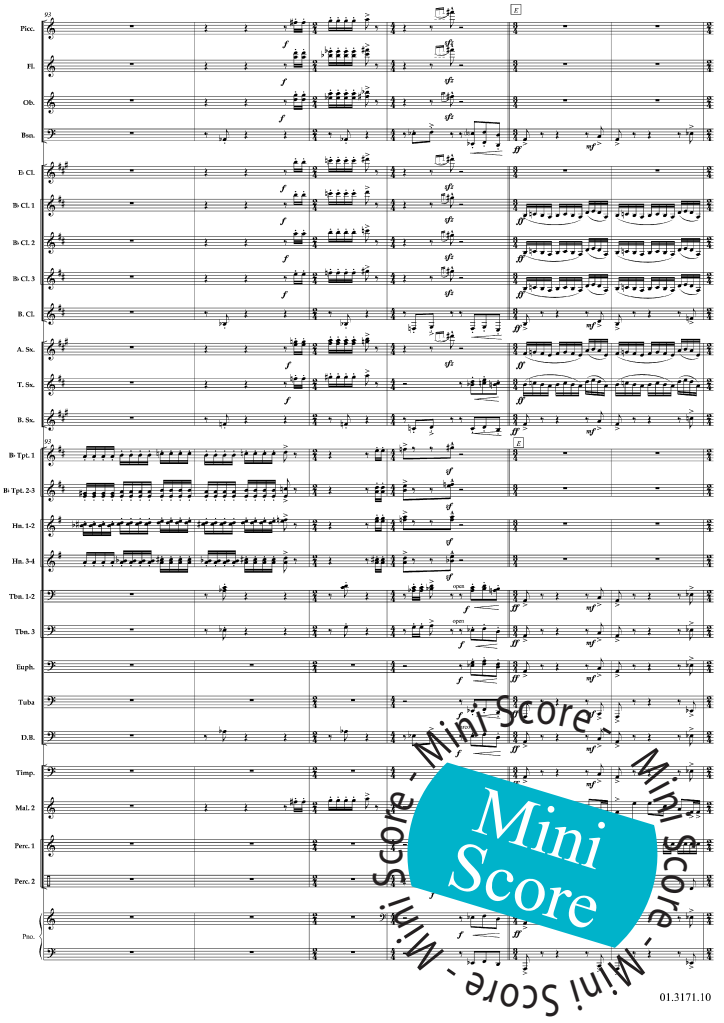

Picc.
Fl.
Ob.
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
D.B.
Timp.
Mal. 2
Perc. 1
Perc. 2
Pno.
straight mute
Tamtamos
Mini Score - Mini Score - Mini Score - Mini Score -
Mini Score


Picc.
Fl.
Ob.
Bsn.
E♭ Cl.
B♭ Cl. 1
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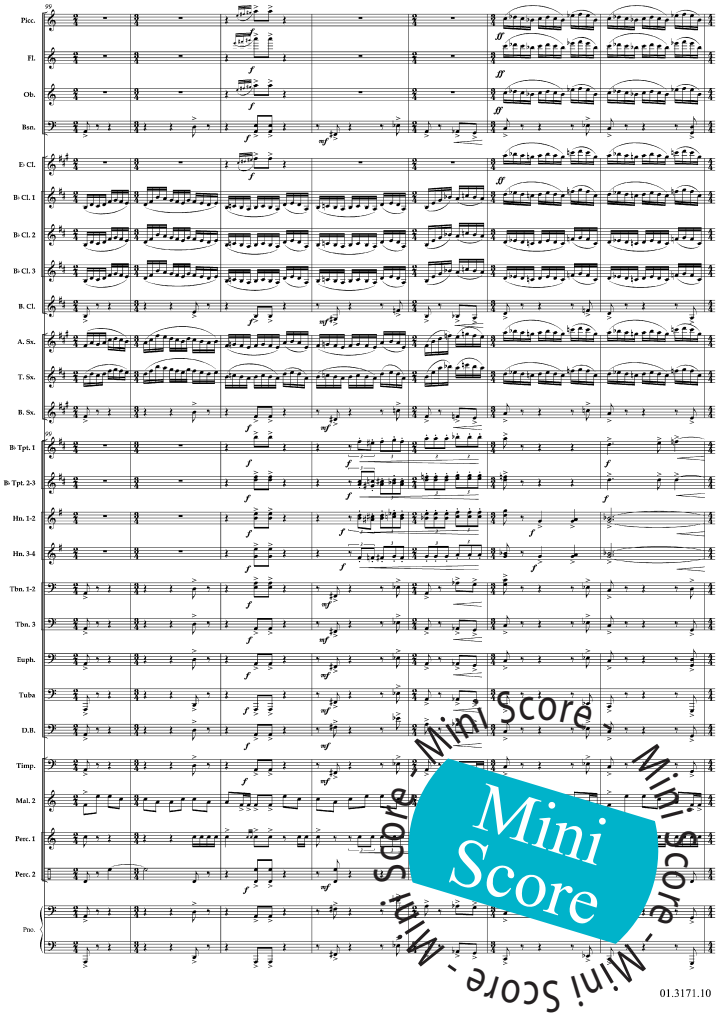
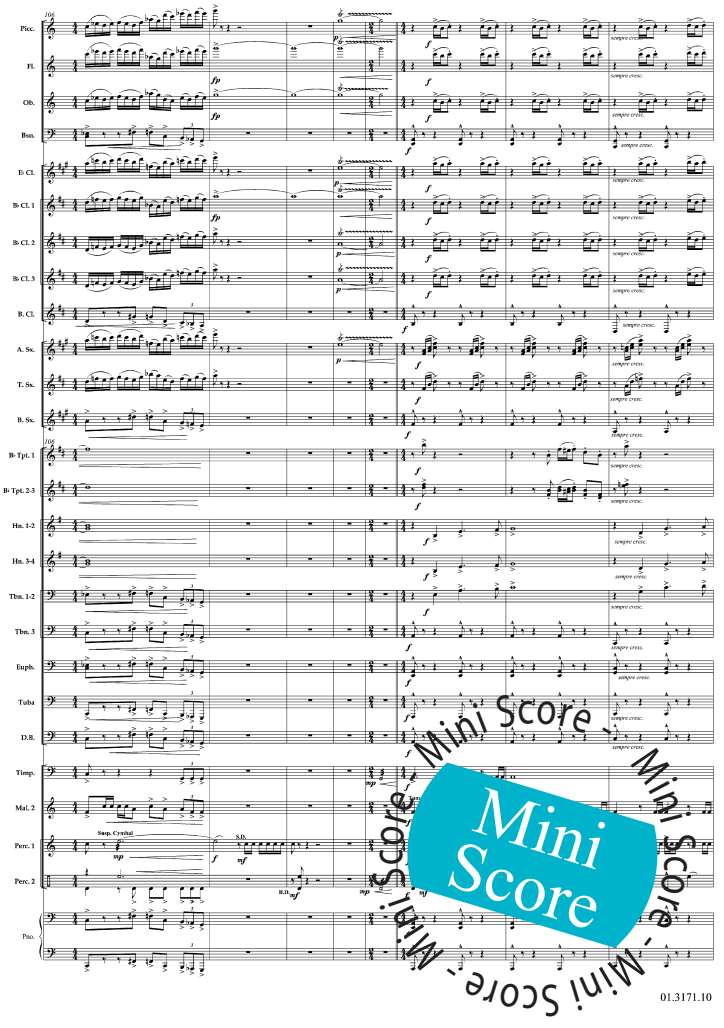
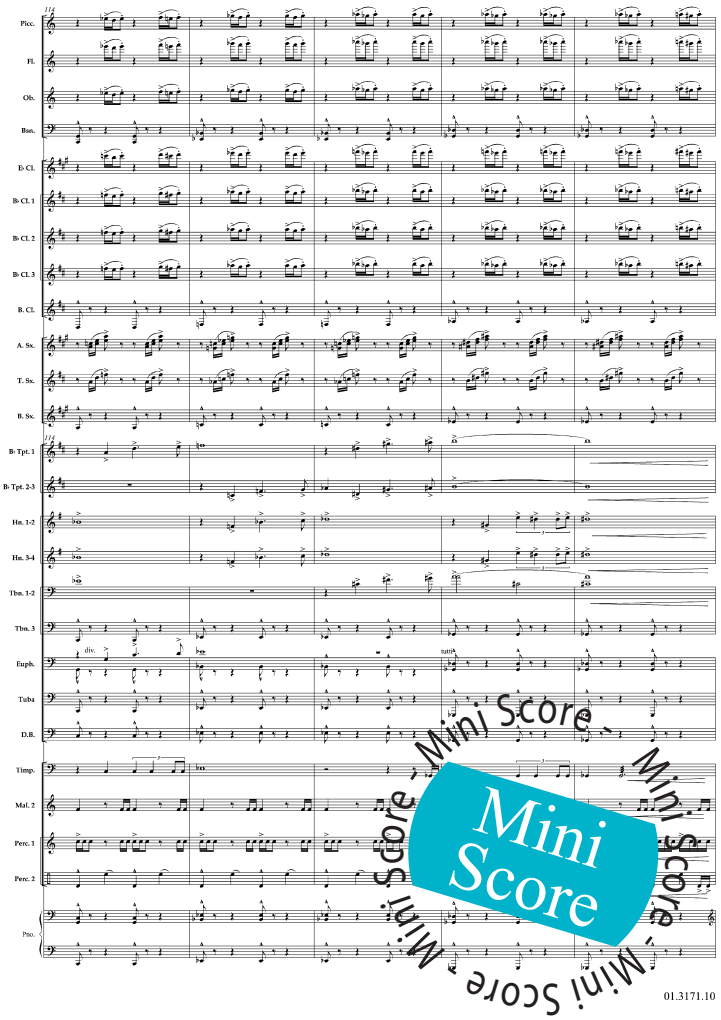
B♭ Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
D.B.
Timp.
Mal. 2
Perc. 1
Perc. 2
Pno.
open
Mini Score - Mini Score - Mini Score - Mini Score -
Mini Score


Picc.
Fl.
Ob.
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
D.B.
Timp.
Mal. 2
Perc. 1
Perc. 2
Pno.
Tamtamos
Mini Score - Mini Score - Mini Score - Mini Score -
Mini Score


Picc.
Fl.
Ob.
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
D.B.
Timp.
Mal. 2
Perc. 1
Perc. 2
Pno.
Susp. Cymbal
S.D.
B.D.
sempre cresc.
Mini Score - Mini Score - Mini Score - Mini Score -
Mini Score



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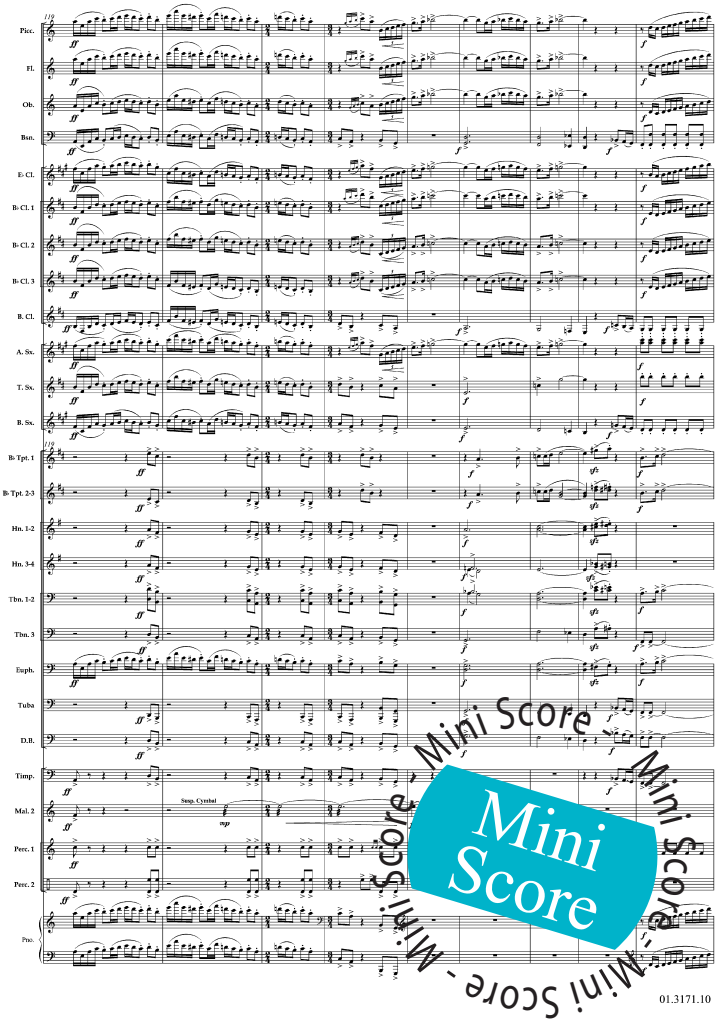

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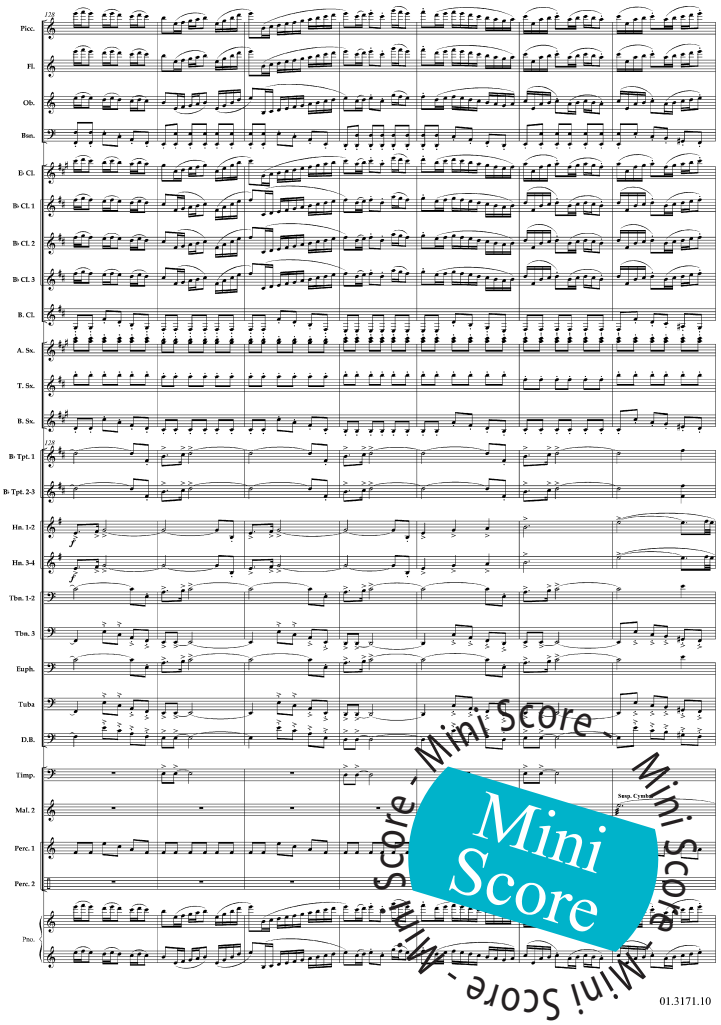

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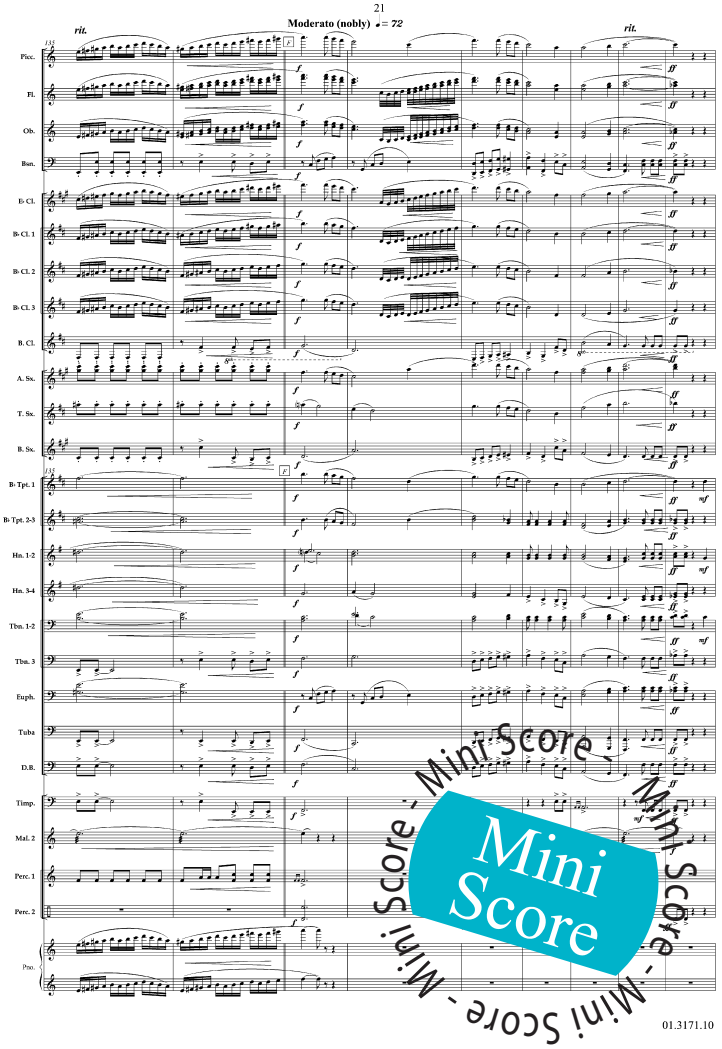

Mini Score - Mini Score - Mini Score - Mini Score
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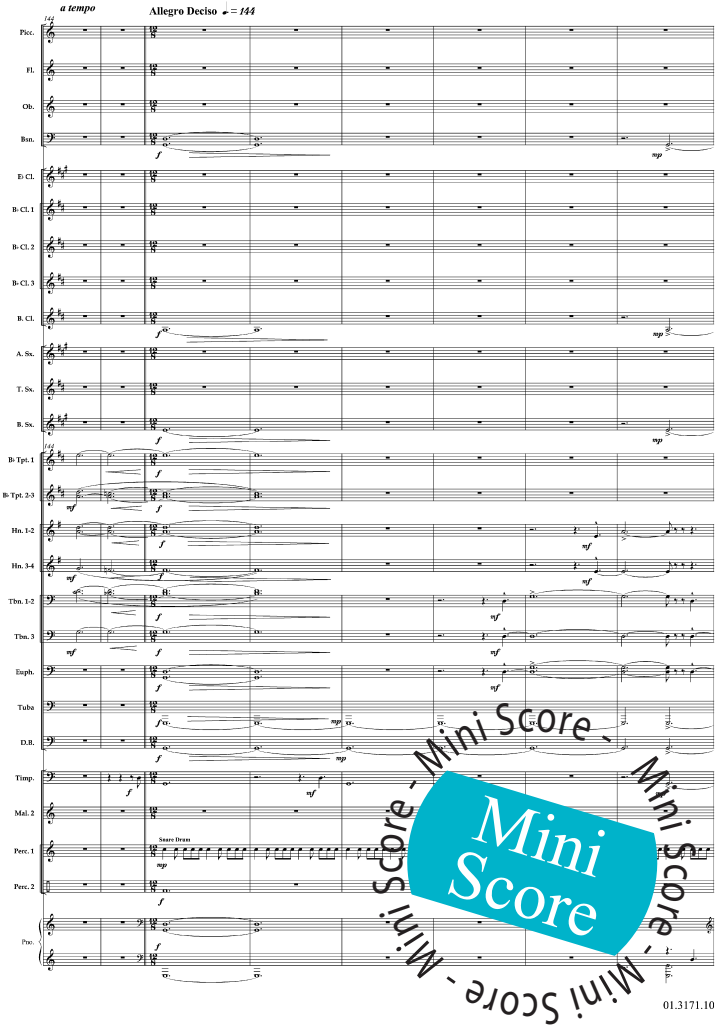

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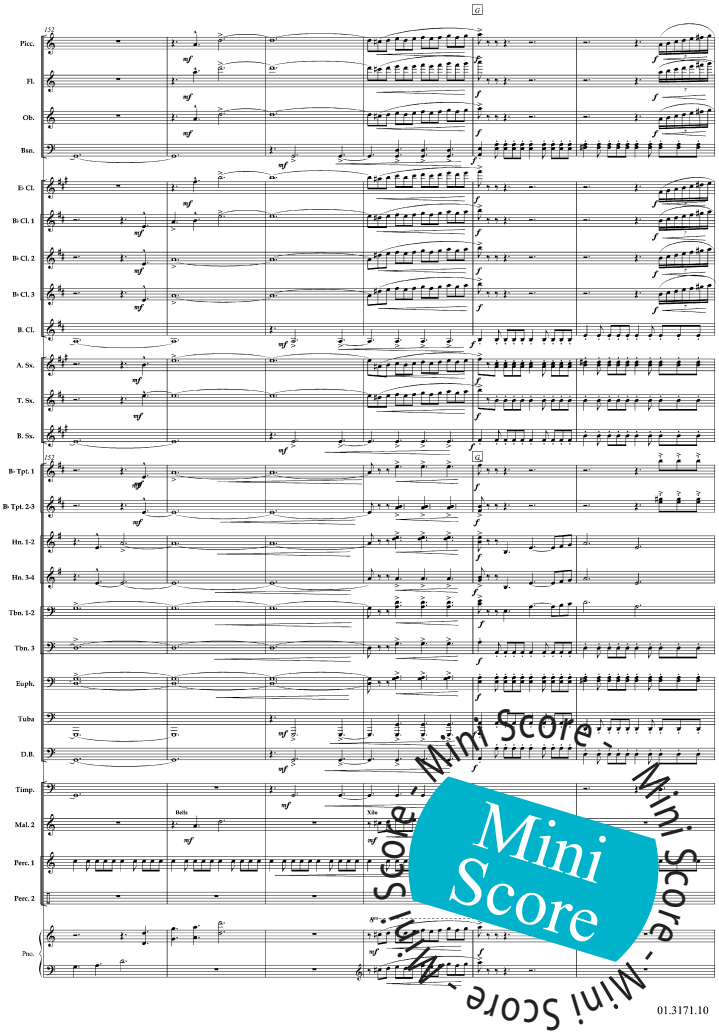

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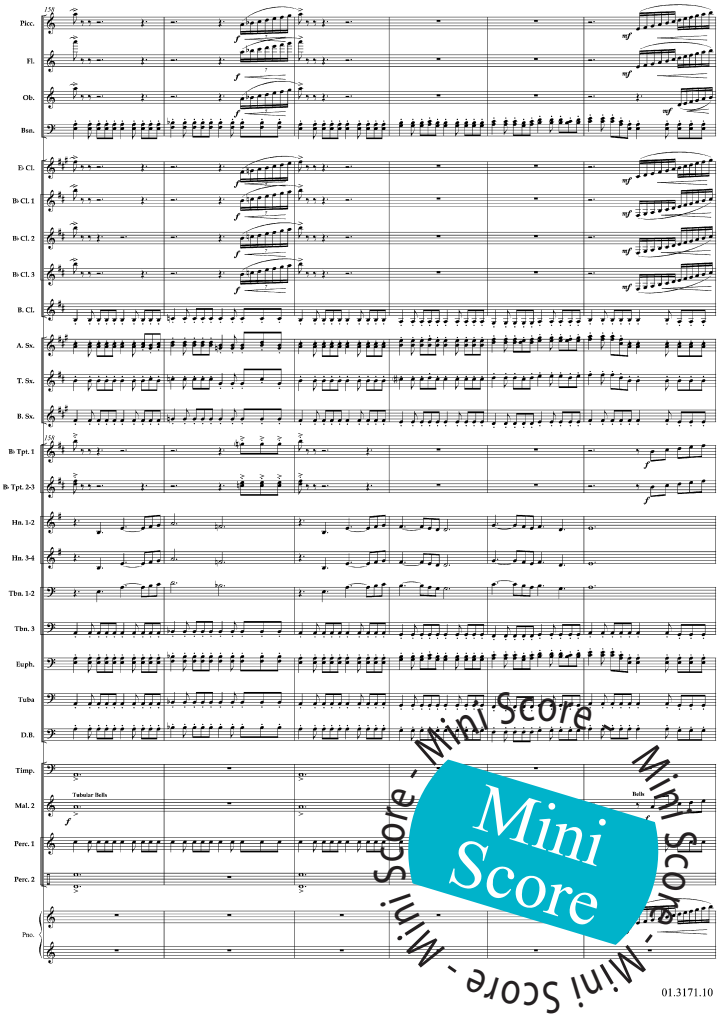

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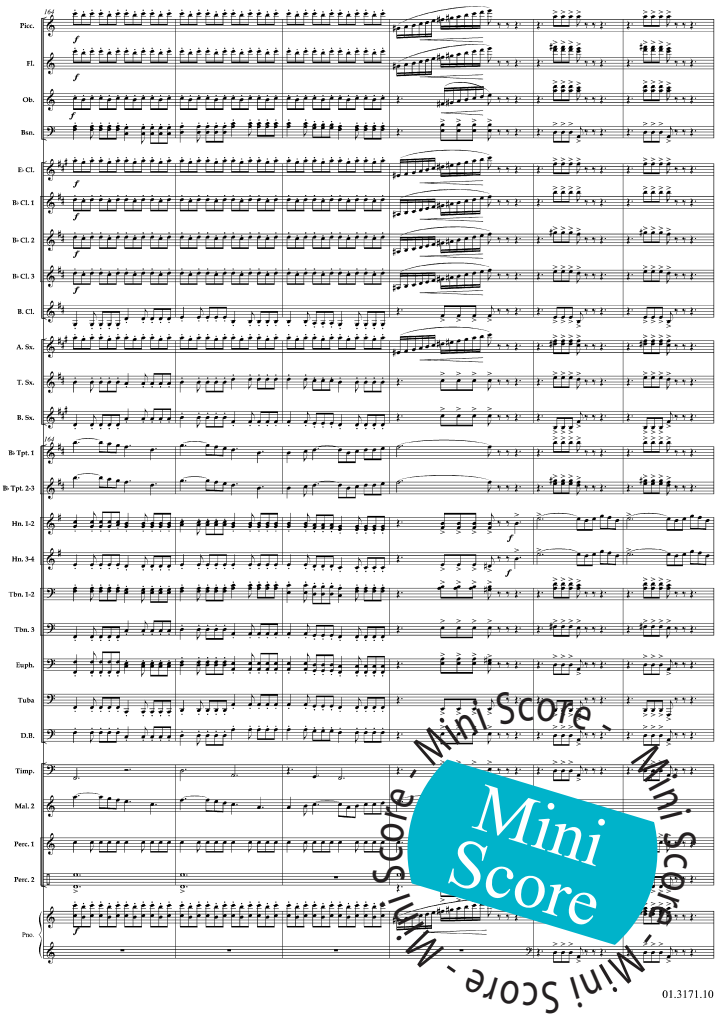

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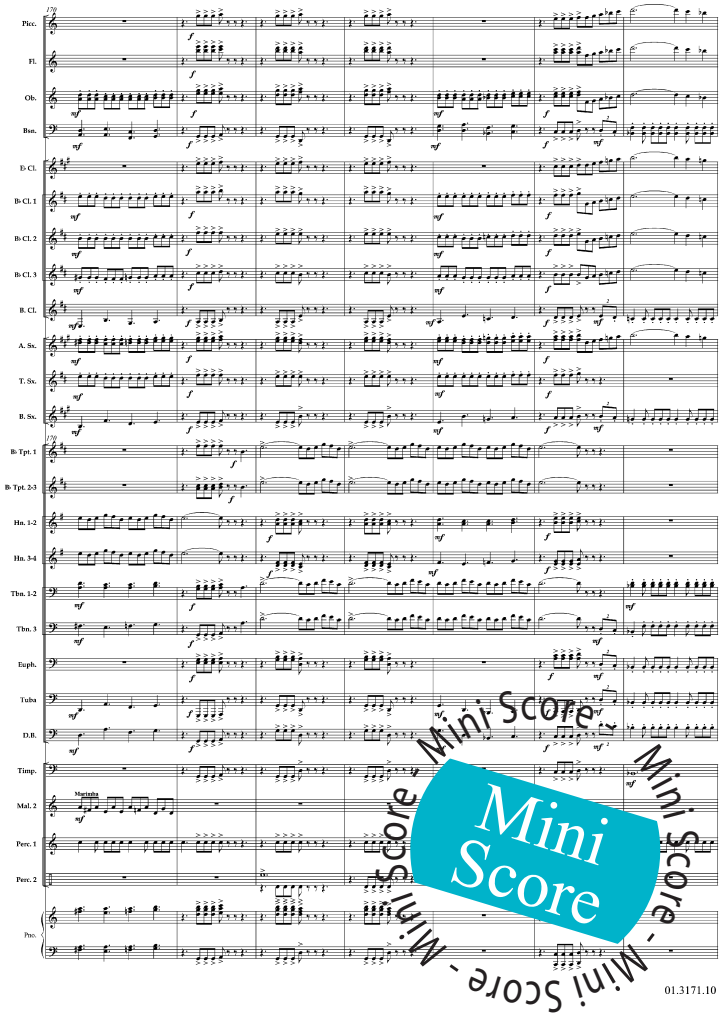

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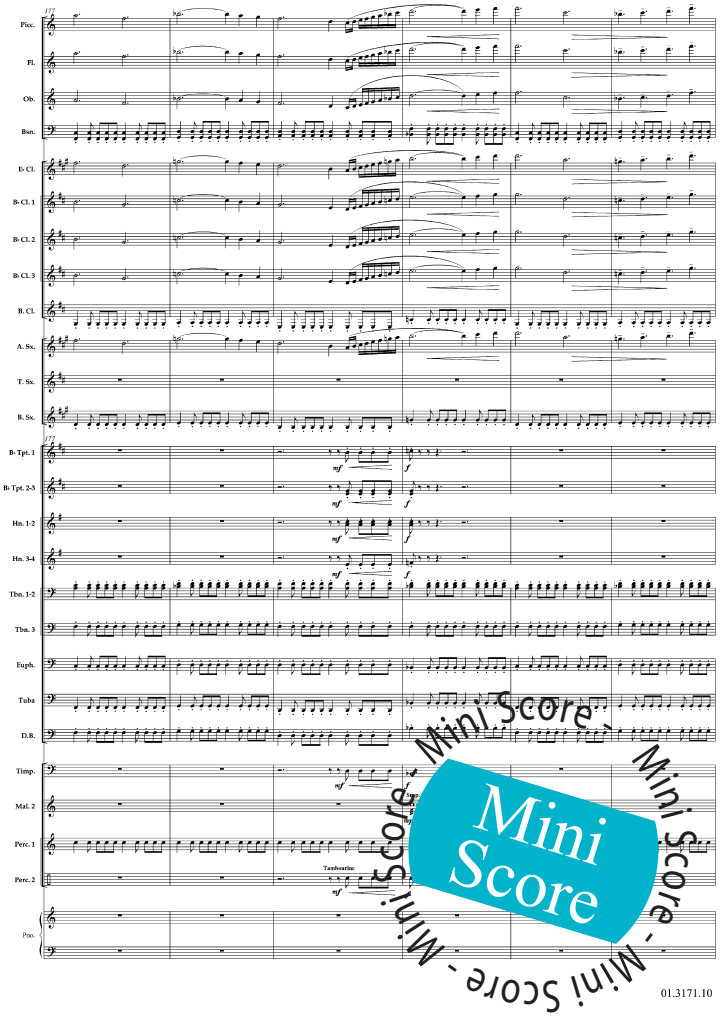

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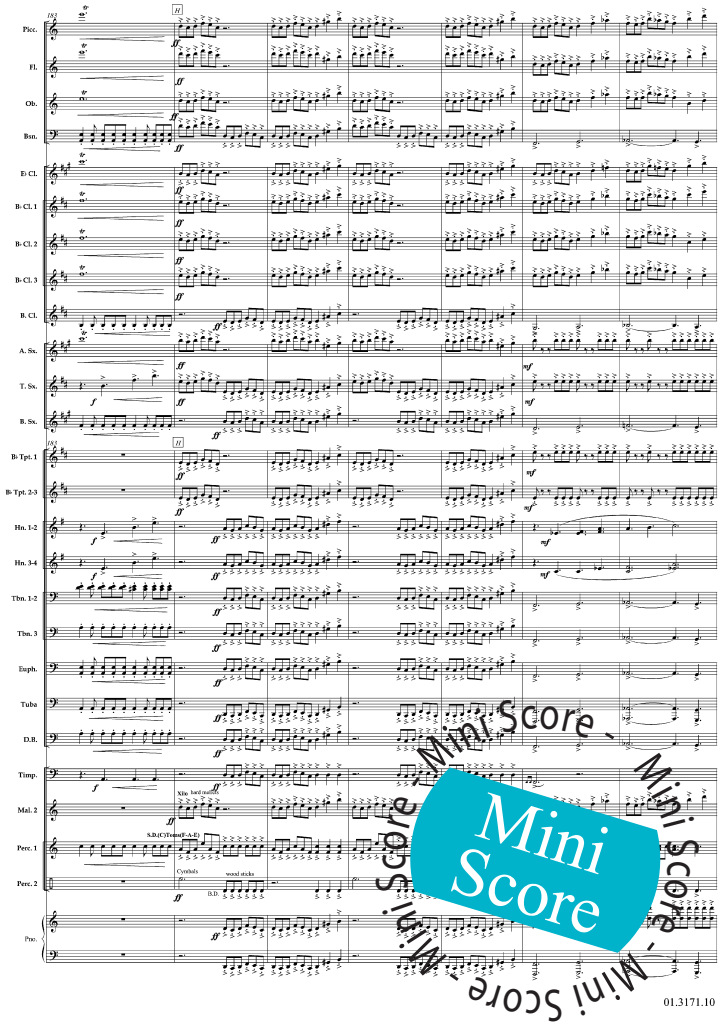

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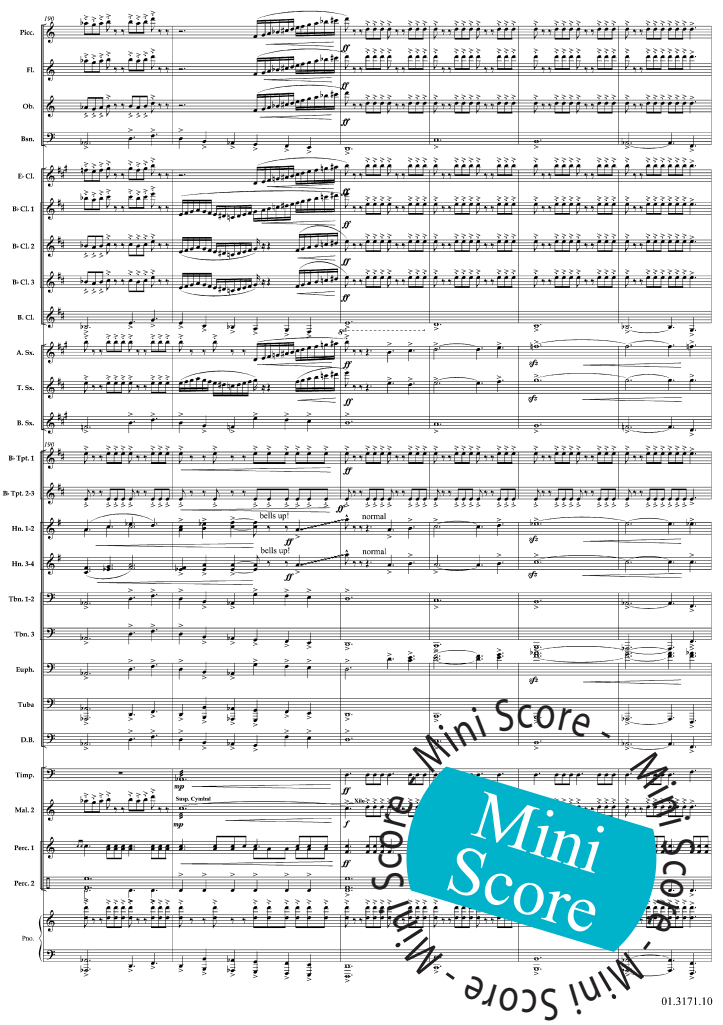

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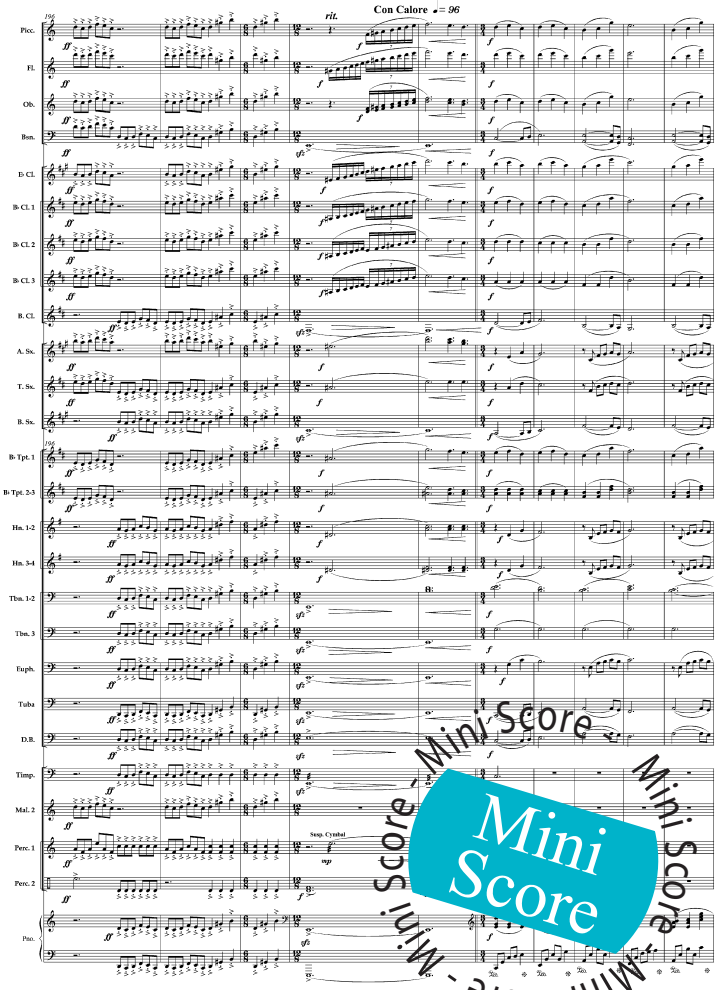

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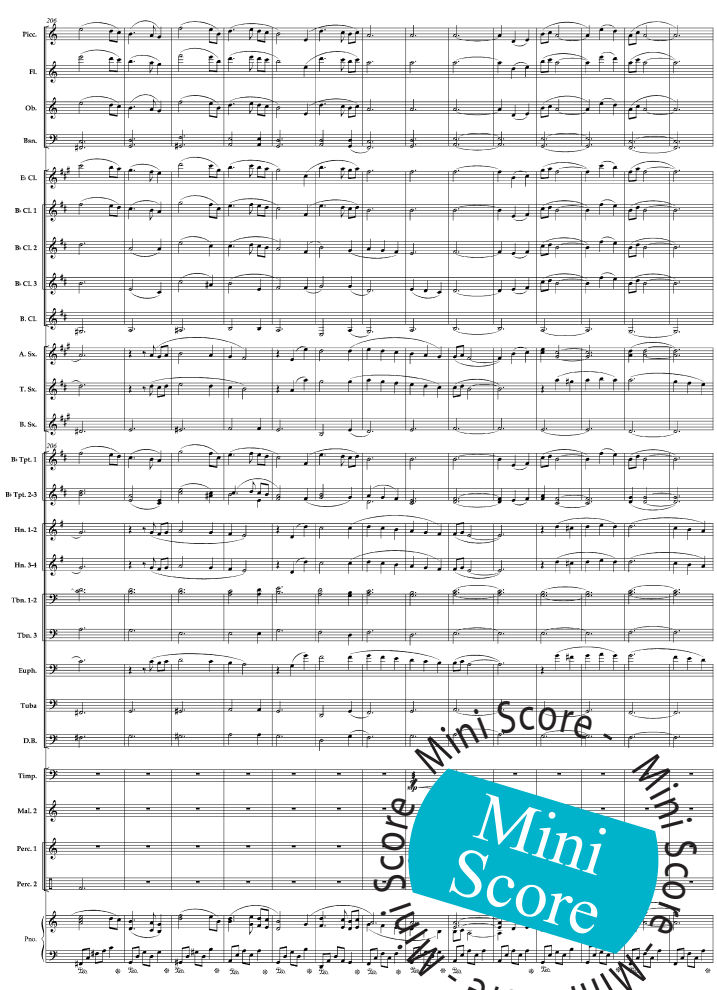

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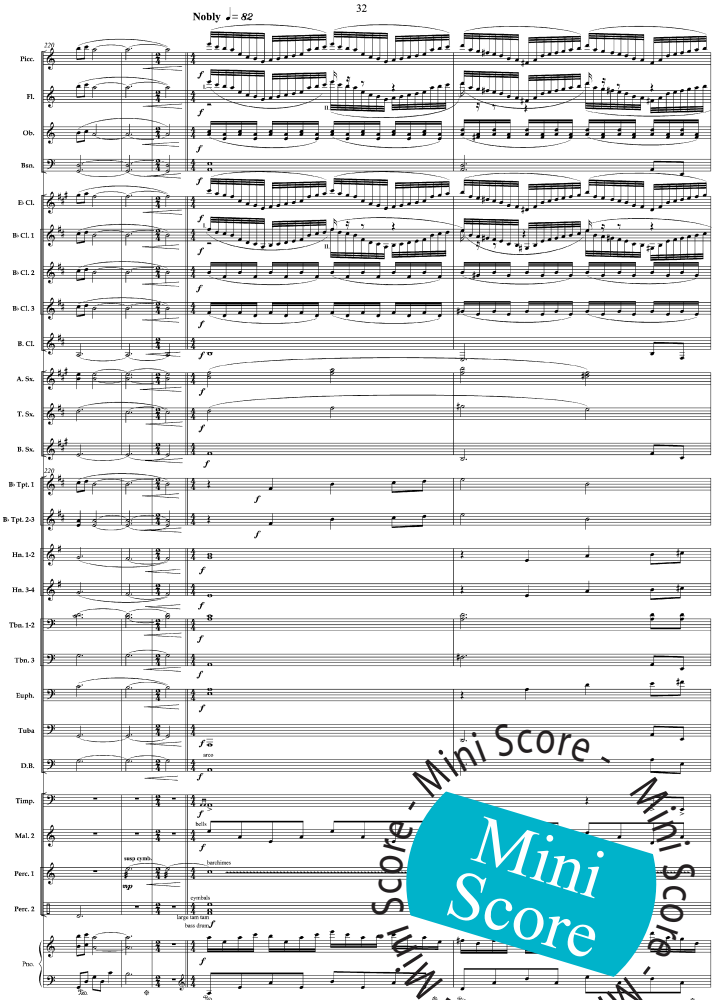

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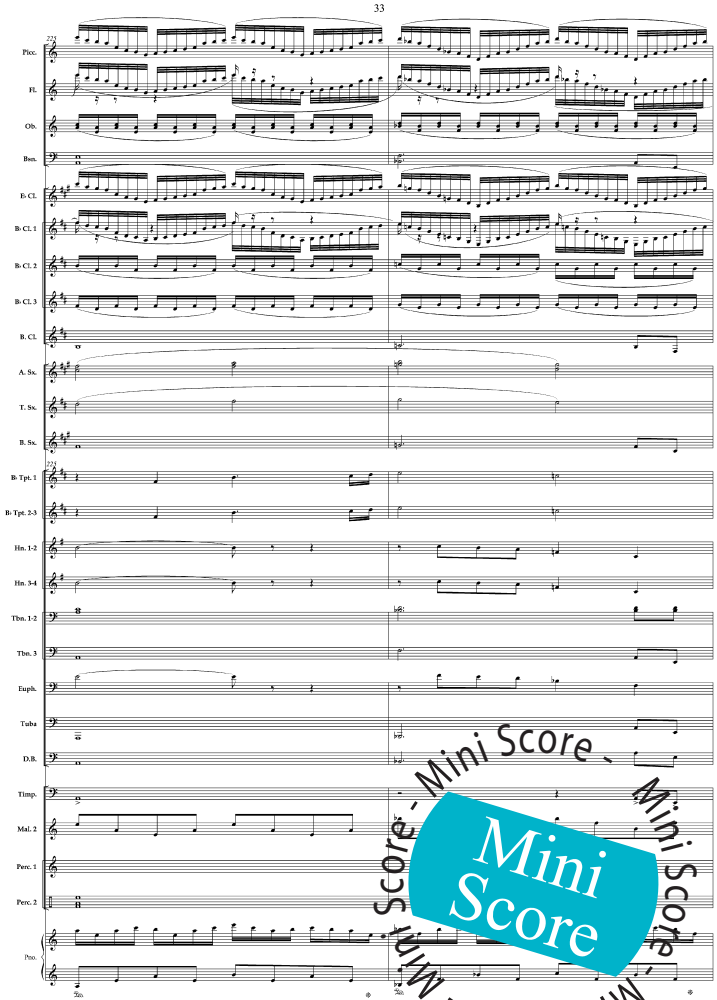

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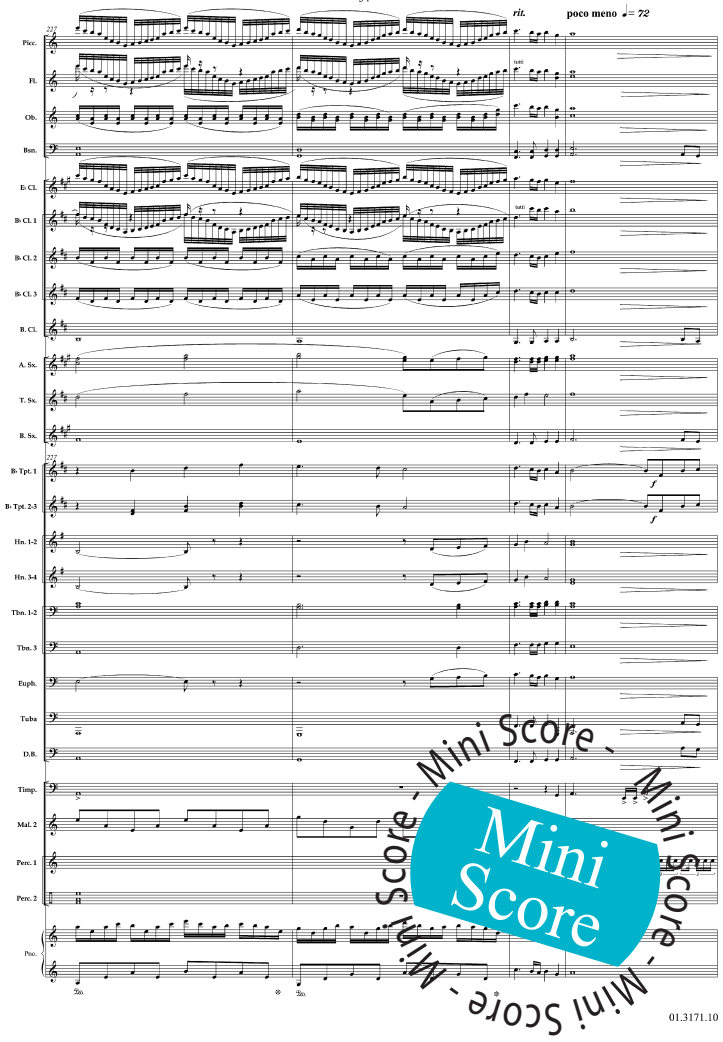

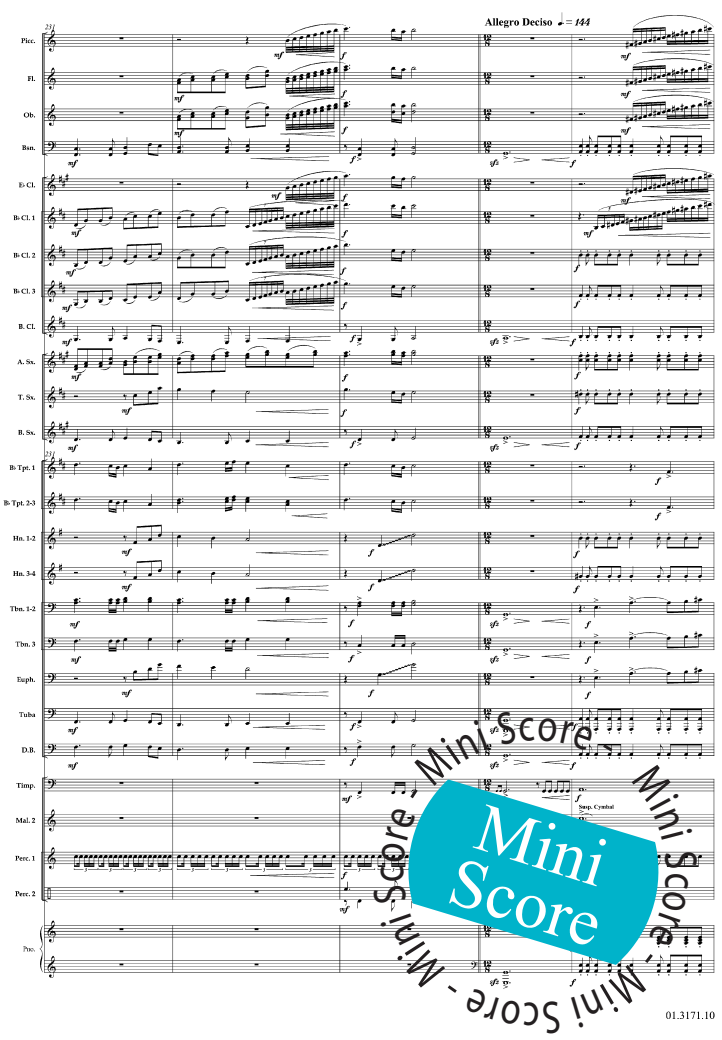

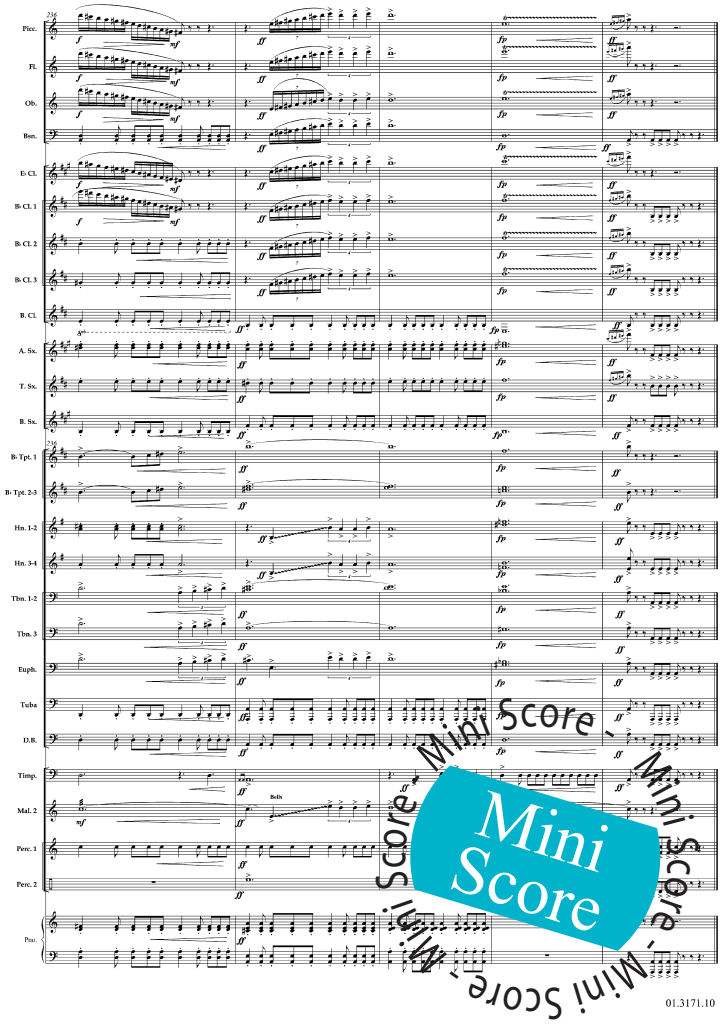

Mini Score - Mini Score - Mini Score - Mini Score