shivereens

julian grant

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julian grant selected reviews

his music has a cracking vitality……vocal lines are generously phrased.
- rupert christiansen – the telegraph

delightfully attractive music
- michael kennedy – sunday telegraph

julian grant's score is fluent, copious and thoroughly musical; its technique is assured
- robin holloway – the spectator

all the flair for unfolding plot and narrative to be expected from this gifted musical dramatist
- nicholas williams – the independent

grant's music is full of engaging and humorous ideas. easy to listen to but yet rewarding, this music has purpose, direction and serves a dramatic function
- john allison – opera magazine

julian grant has theatrical nous, and a keen sense of comic timing, which is a rare gift for a composer
- michael white –independent on sunday

an abyss of ear-shattering triviality
- robert henderson – the telegraph

tuneful, sharp-witted music held a captive audience to the end
- robert maycock – the independent

shivereens

for piano

julian grant

andromache books

shivereens

shivereen – noun: shard, fragment (colloquial scottish)

note

this is by no means a through composed cycle and need not be played in printed order

selection and context are entirely at the whim of the performer

these pieces are diverse, arbitrary, doodlings, a piano blog, a diary

contents are alphabetical only

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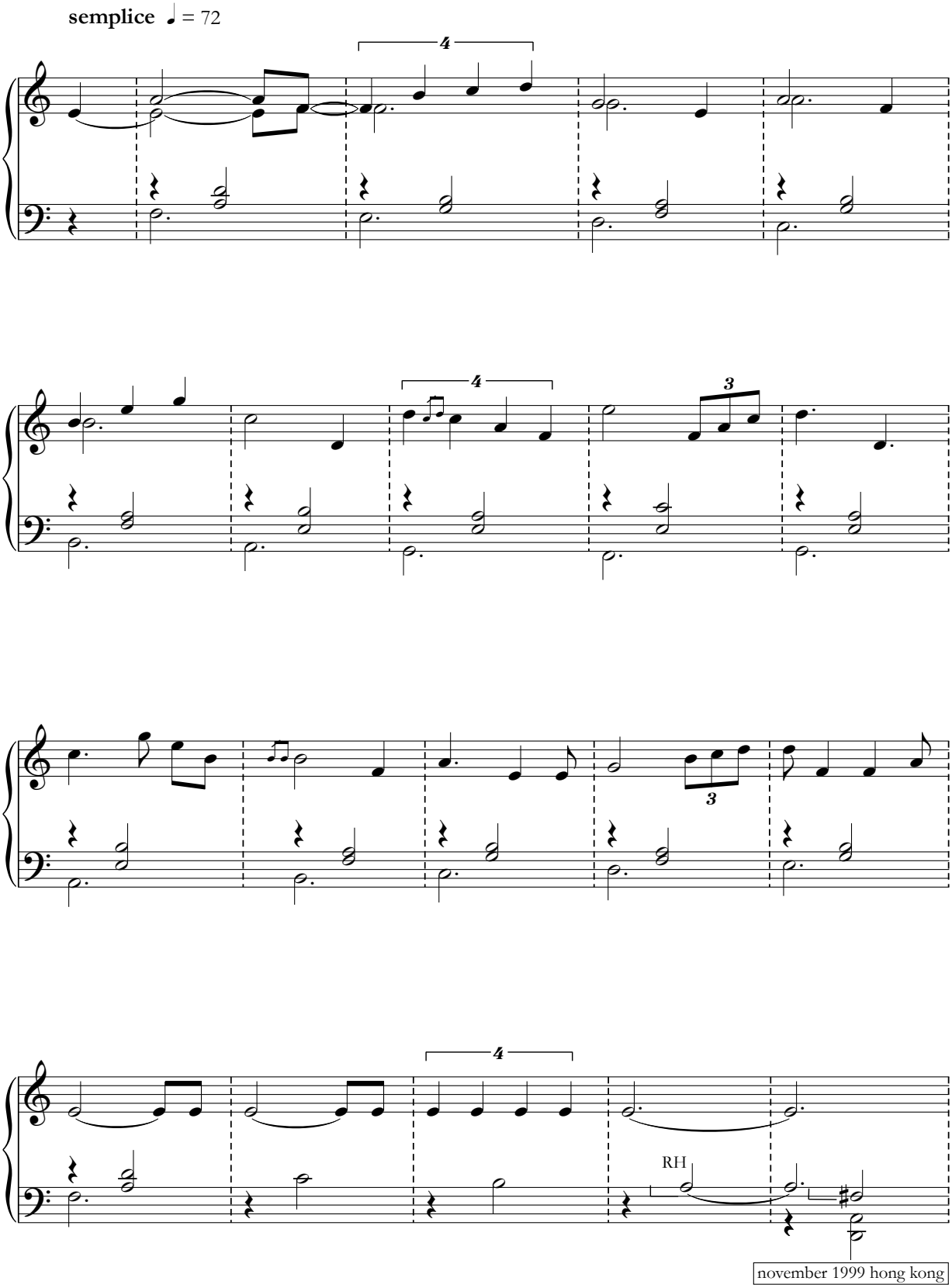
* * *

concordance **113**

almost all in white

for peter



november 1999 hong kong

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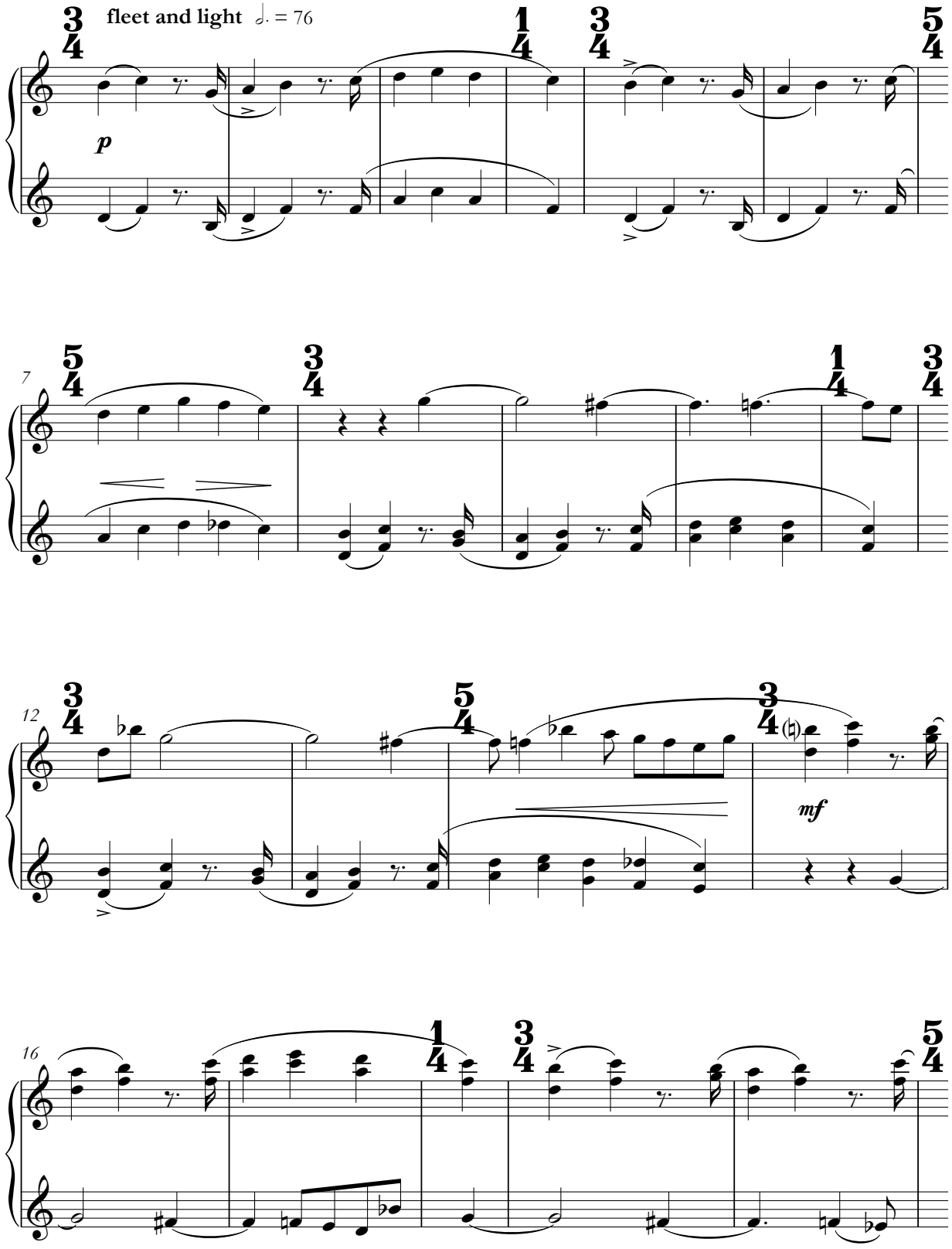
artfully air brushed

for monika beisner



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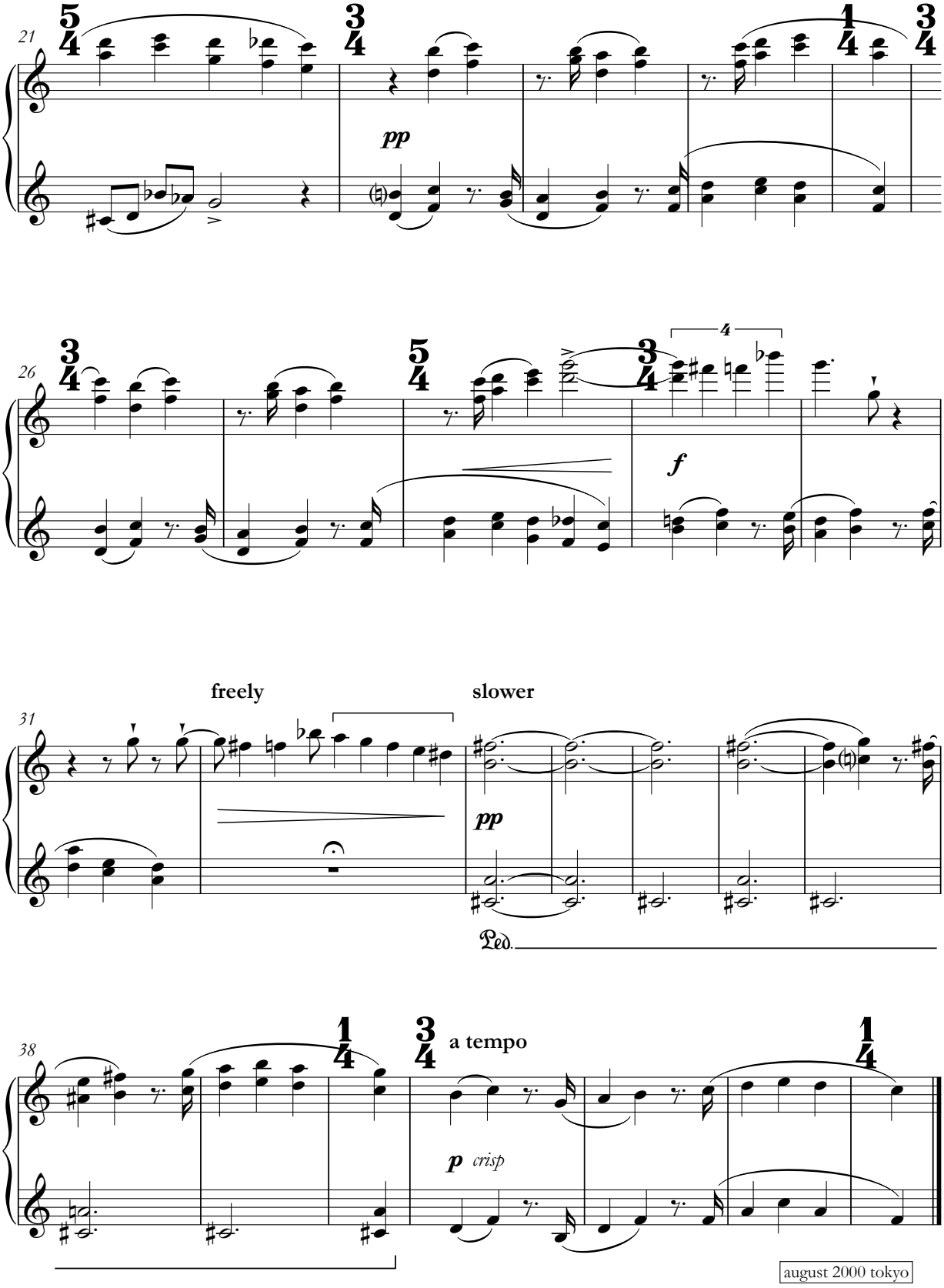
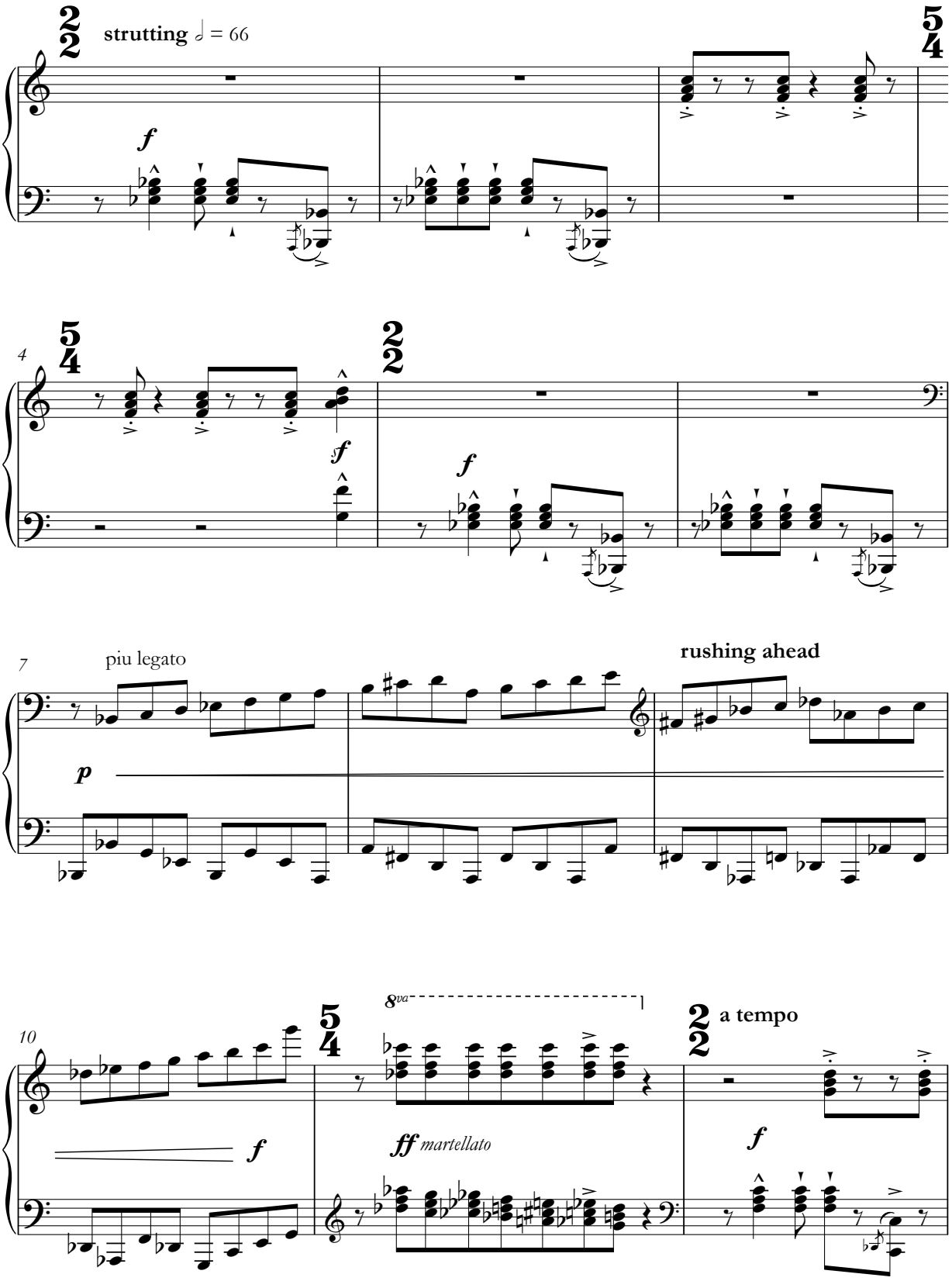

21
pp
26
4
f
31
freely
slower
pp
Ped.
38
a tempo
p crisp
august 2000 tokyo

attitude

for christina jones and peter czajkowski



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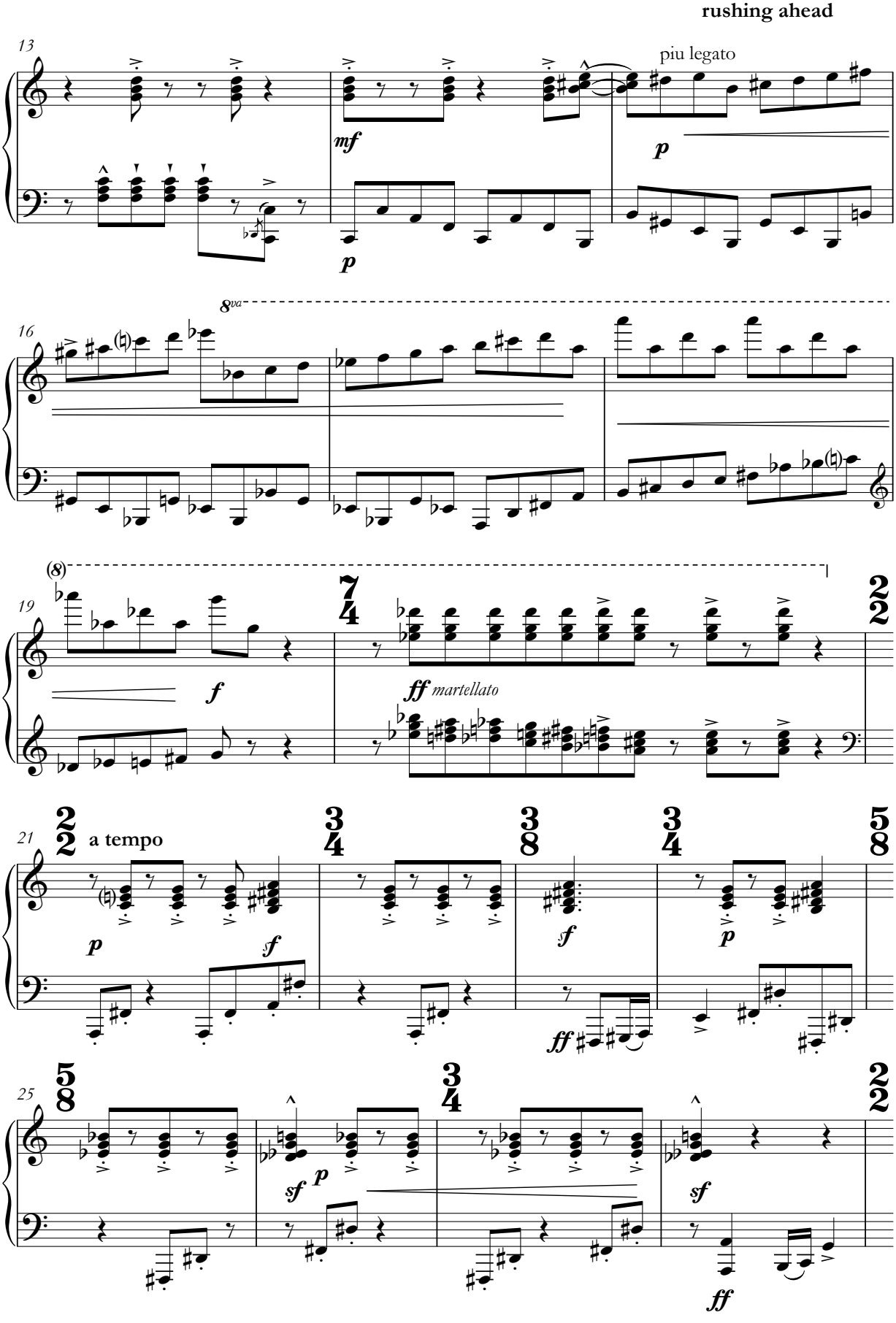
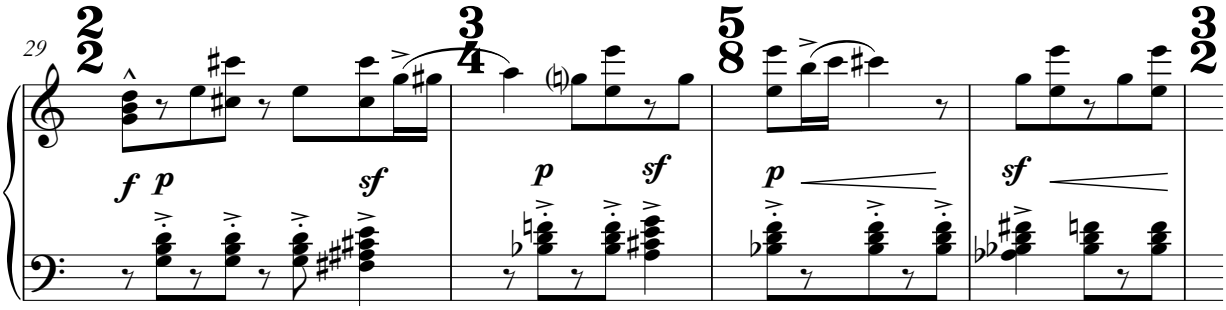
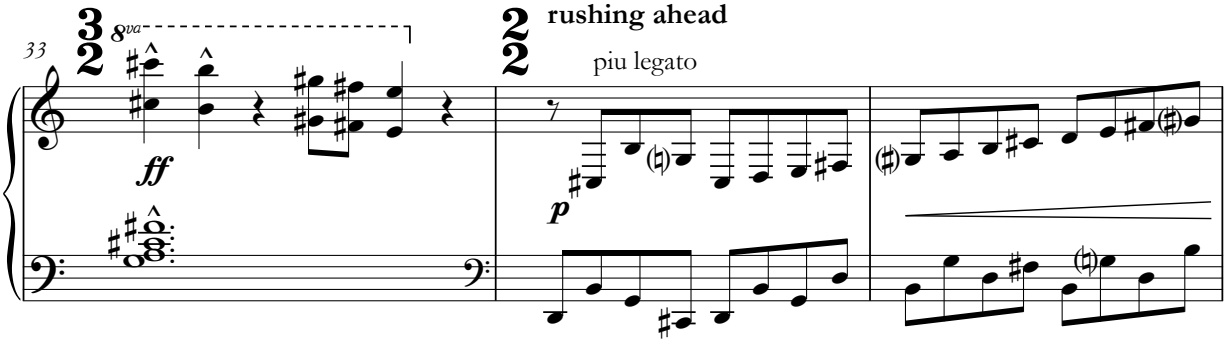
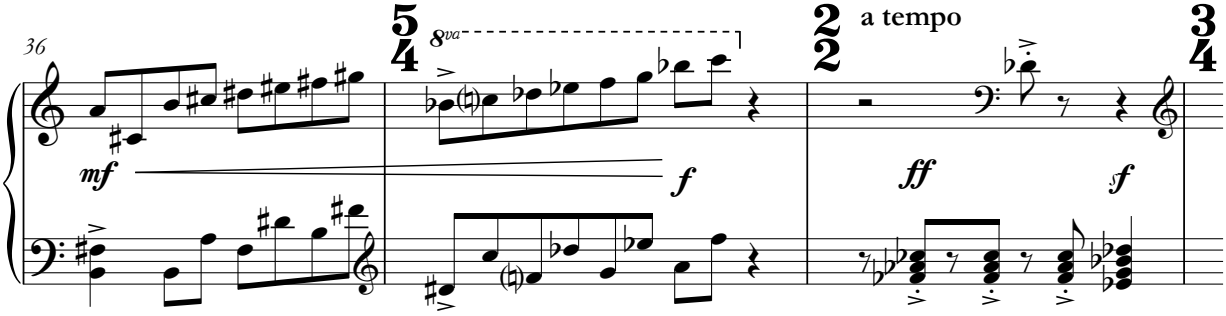
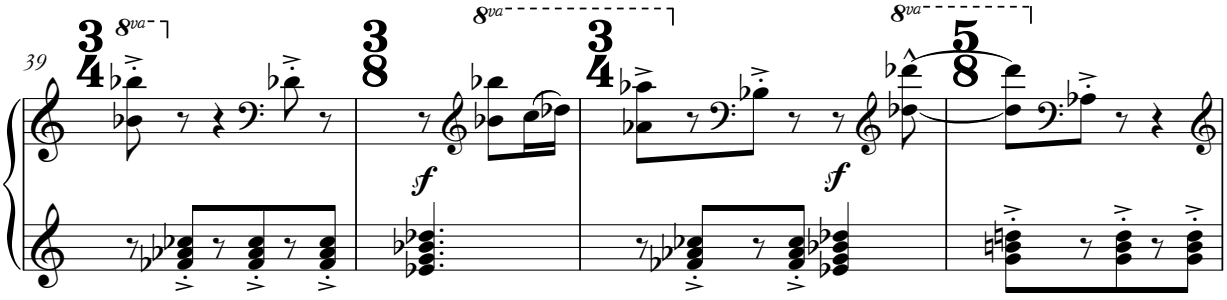
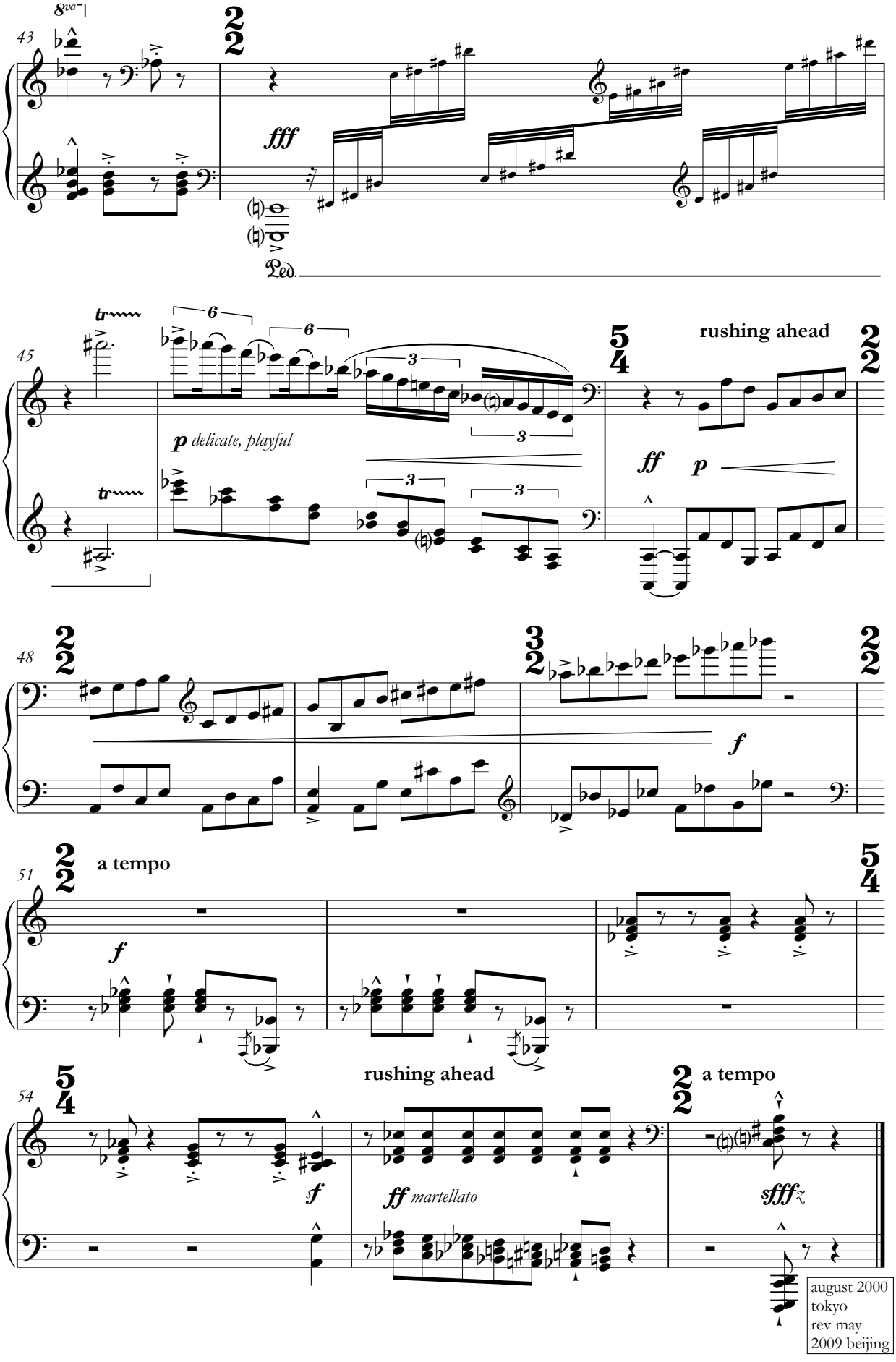

rushing ahead
13
piu legato
mf
p
p
8va
16
(8)
19
f
ff martellato
7/4
2/2
21
a tempo
p
f
2/2
3/4
3/8
3/4
5/8
f
ff
p
25
5/8
3/4
2/2
sf
p
sf
ff


29
f p sf
p sf
p
sf


33
8va
ff
rushing ahead
piu legato
p


36
8va
mf
f
a tempo
ff
sf

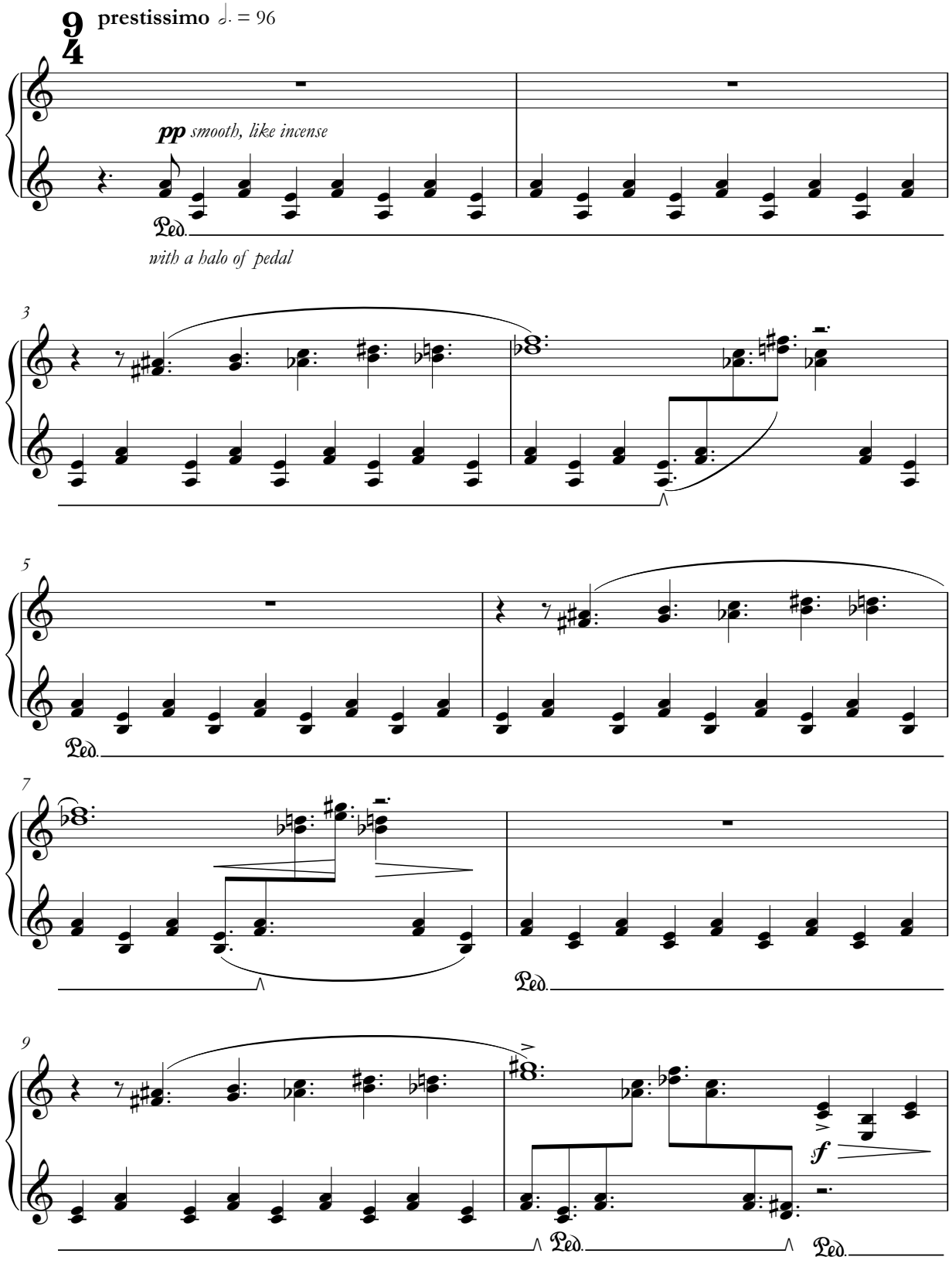

39
8va
sf
8va
sf
8va



august 2000
tokyo
rev may
2009 beijing

borne on fallen angels' wings

for meredith oakes



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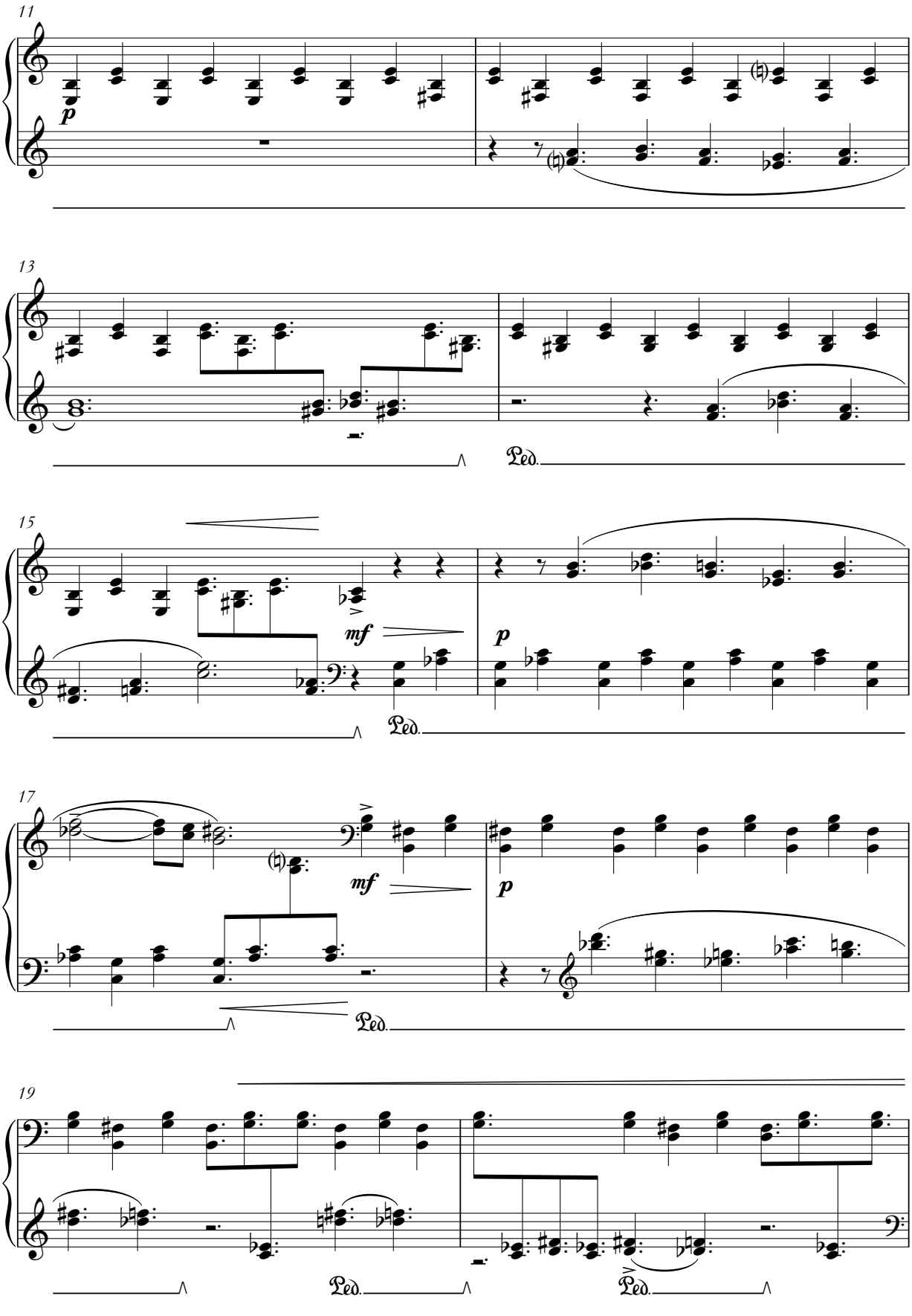
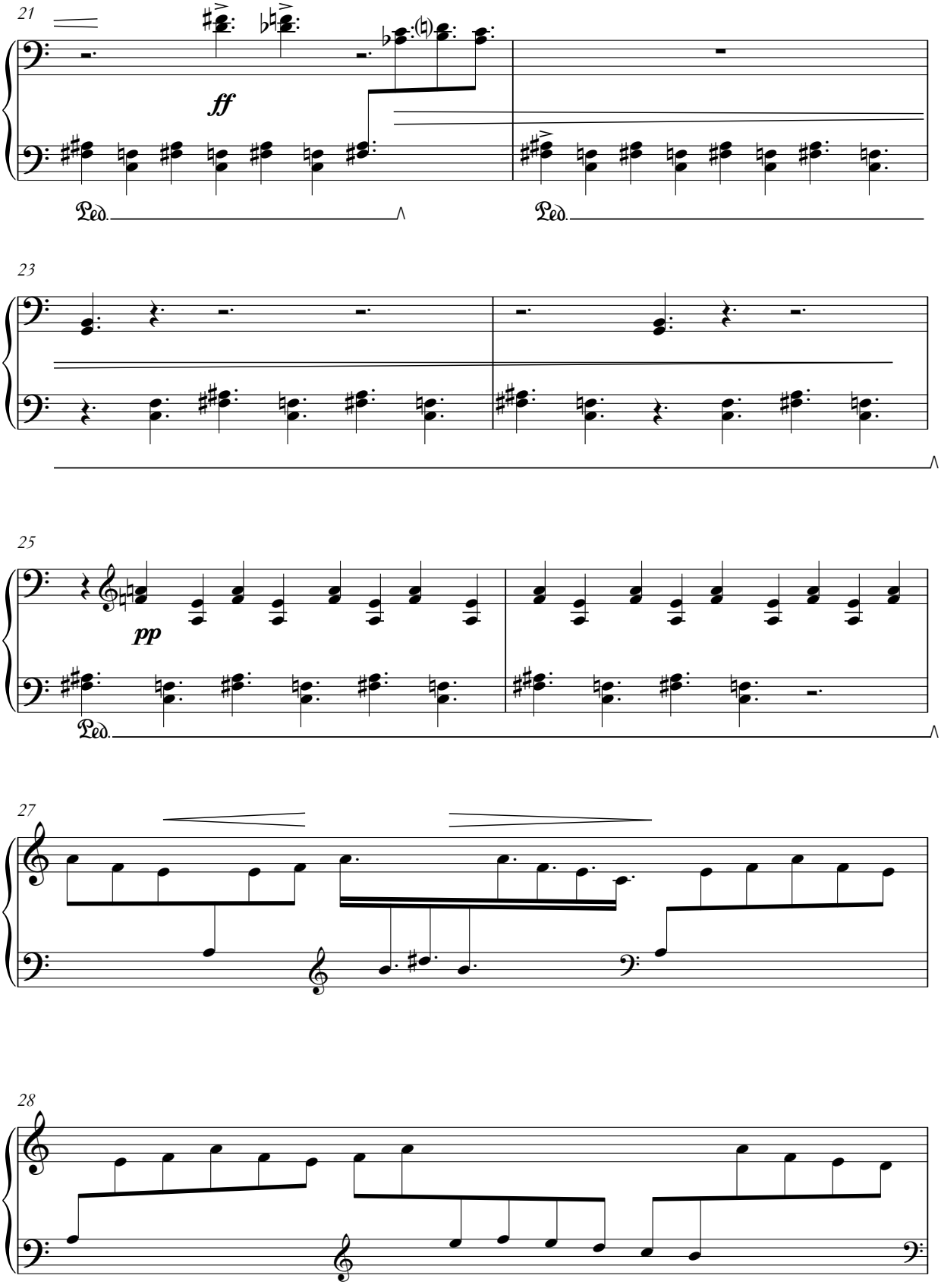
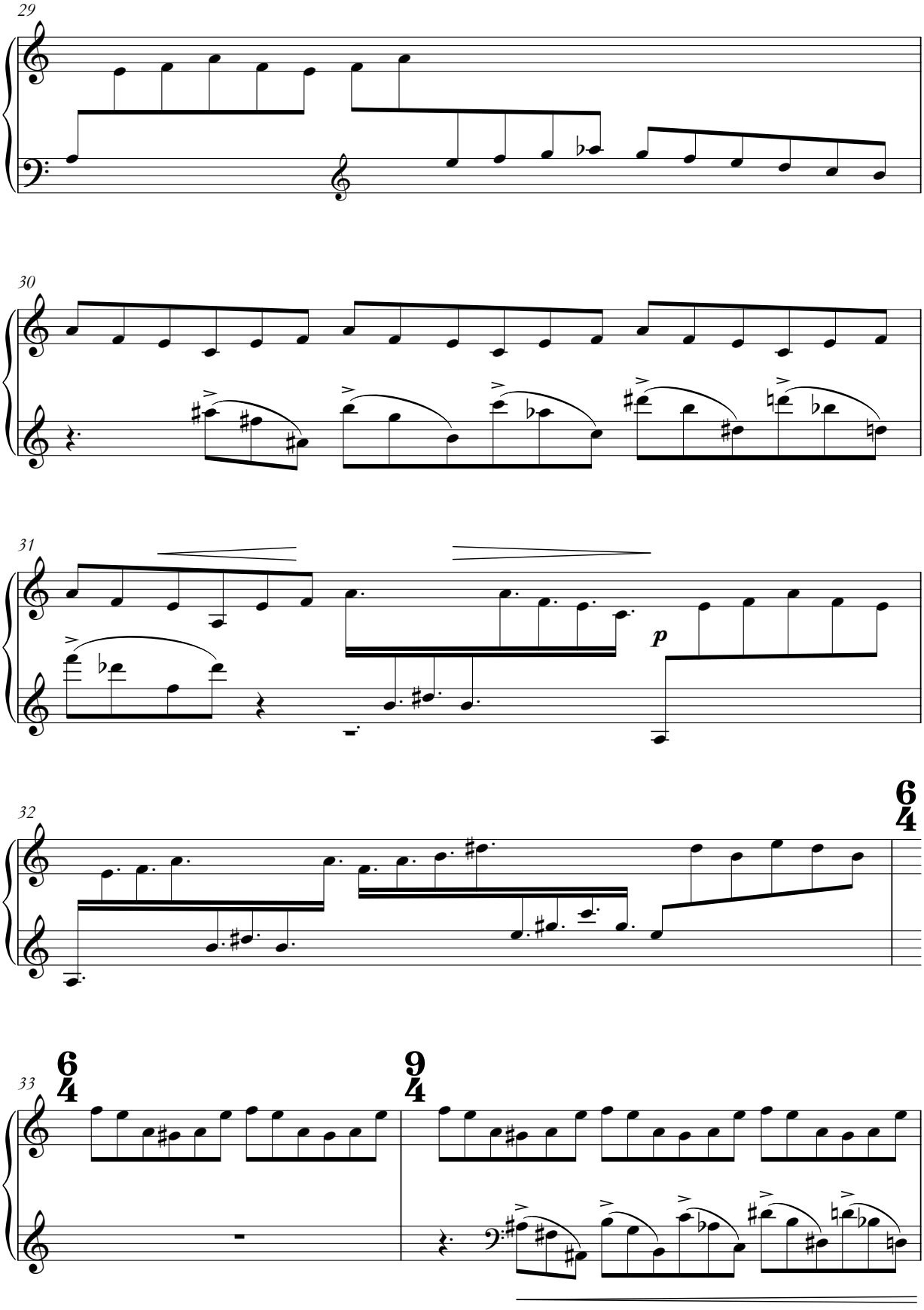
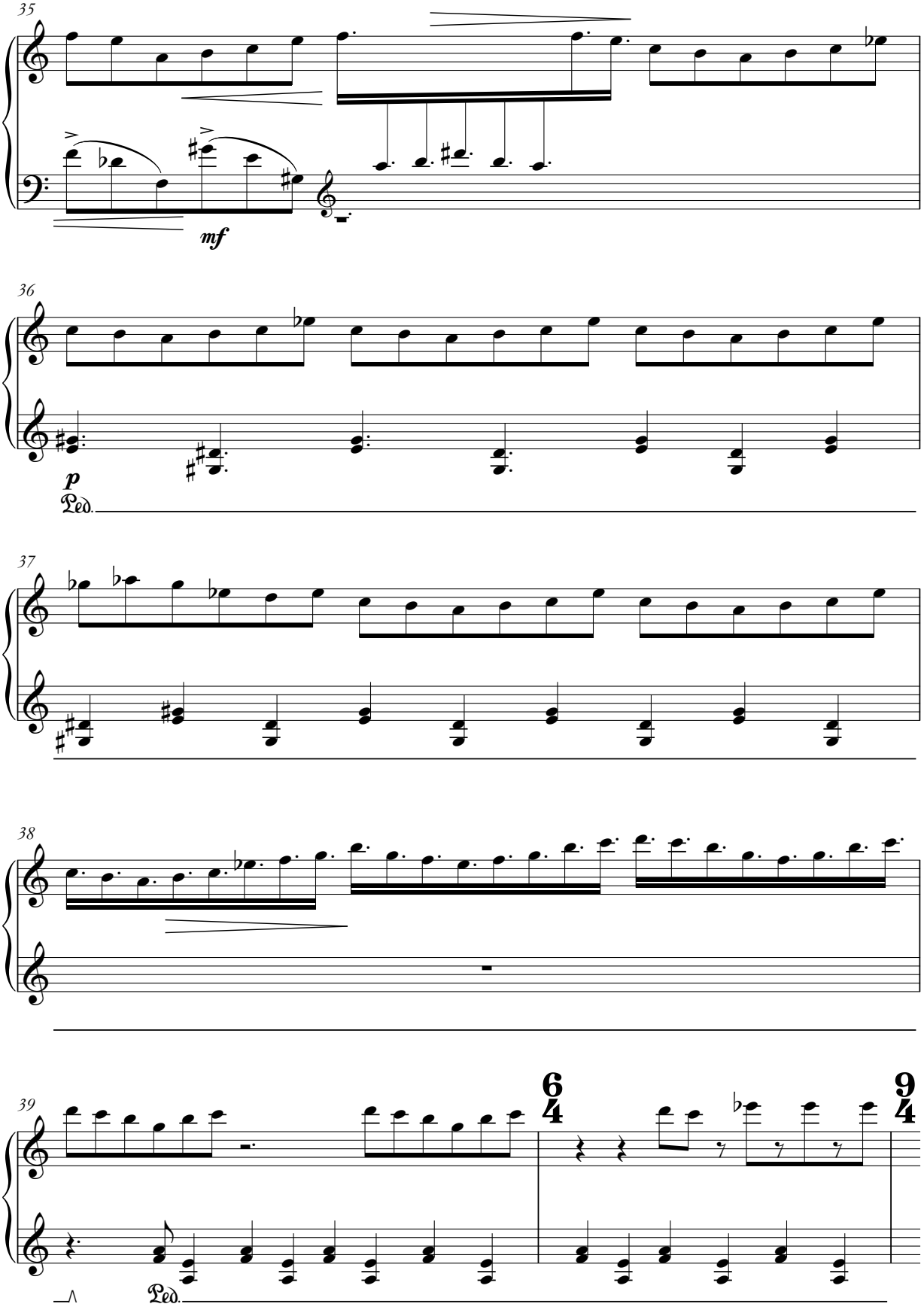
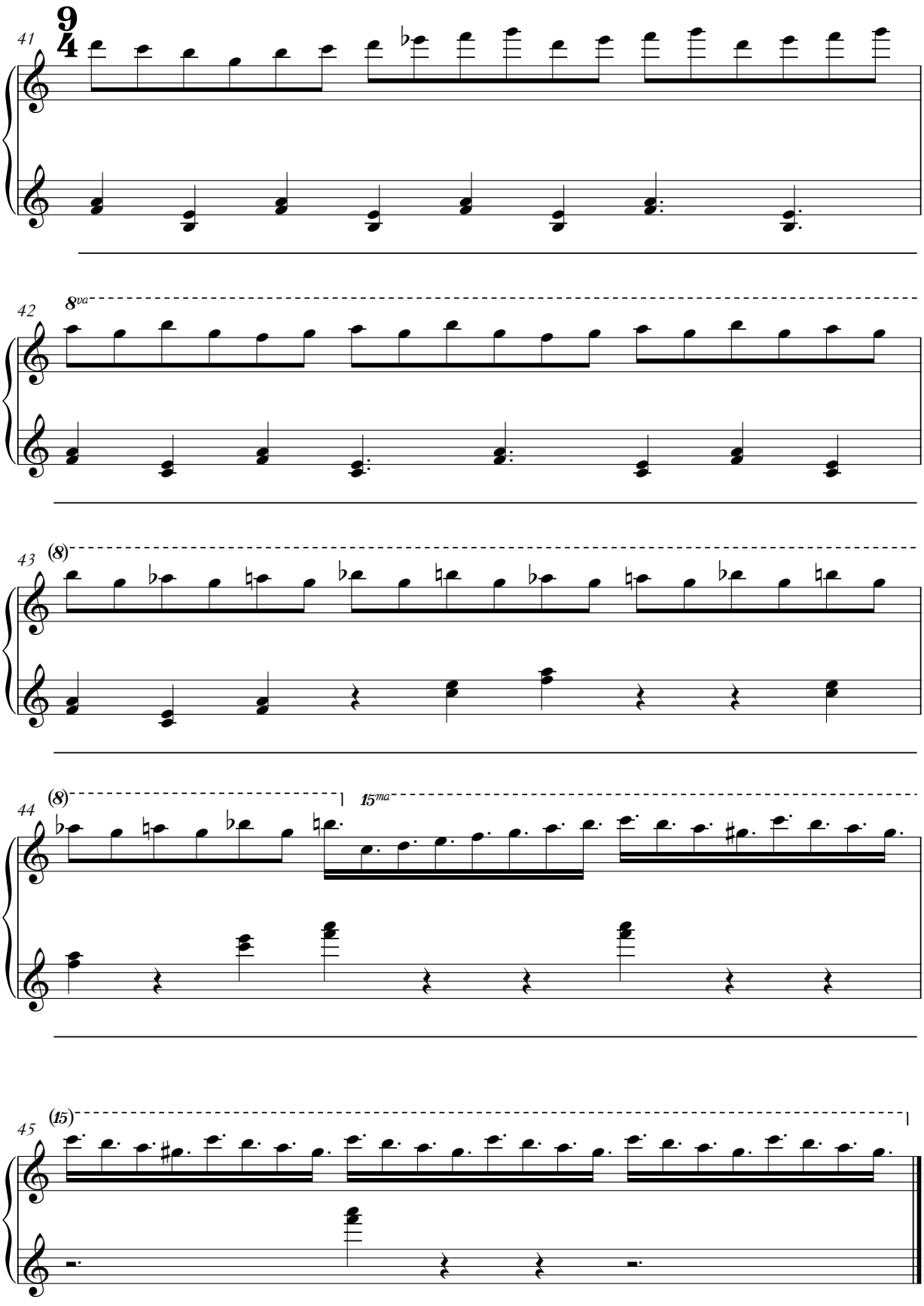

11
p
13
Ped.
15
mf
p
Ped.
17
mf
p
Ped.
19
Ped.
Ped.


21
ff
Ped.
Ped.
23
25
pp
Ped.
27
28


29
30
31
p
32
6
4
33
6
4
9
4

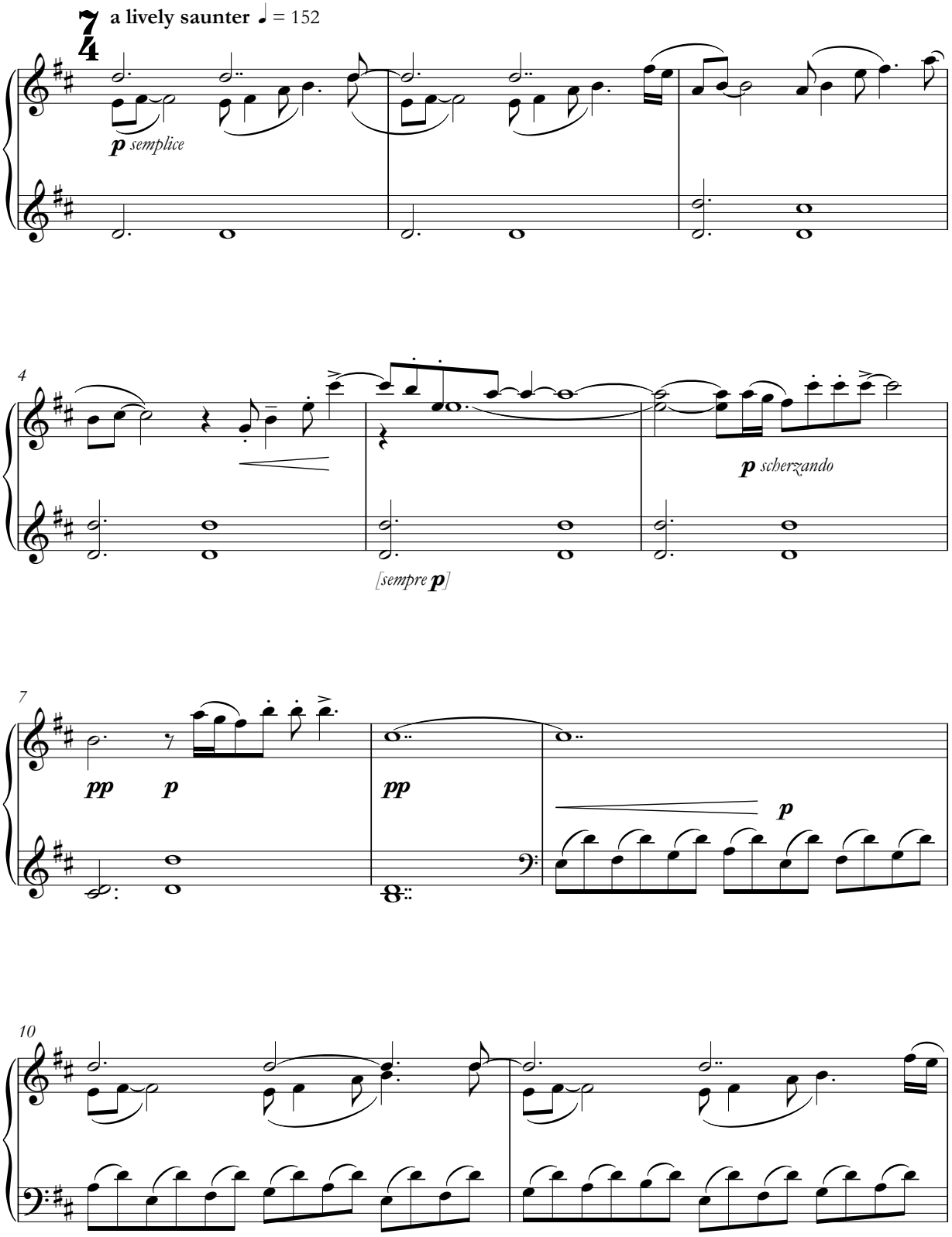

35
mf
36
p
Ped.
37
38
39
6/4
9/4
Ped.



september 2000 tokyo
rev august 2009 beijing

a bracing constitutional

for alan biffen and rosie



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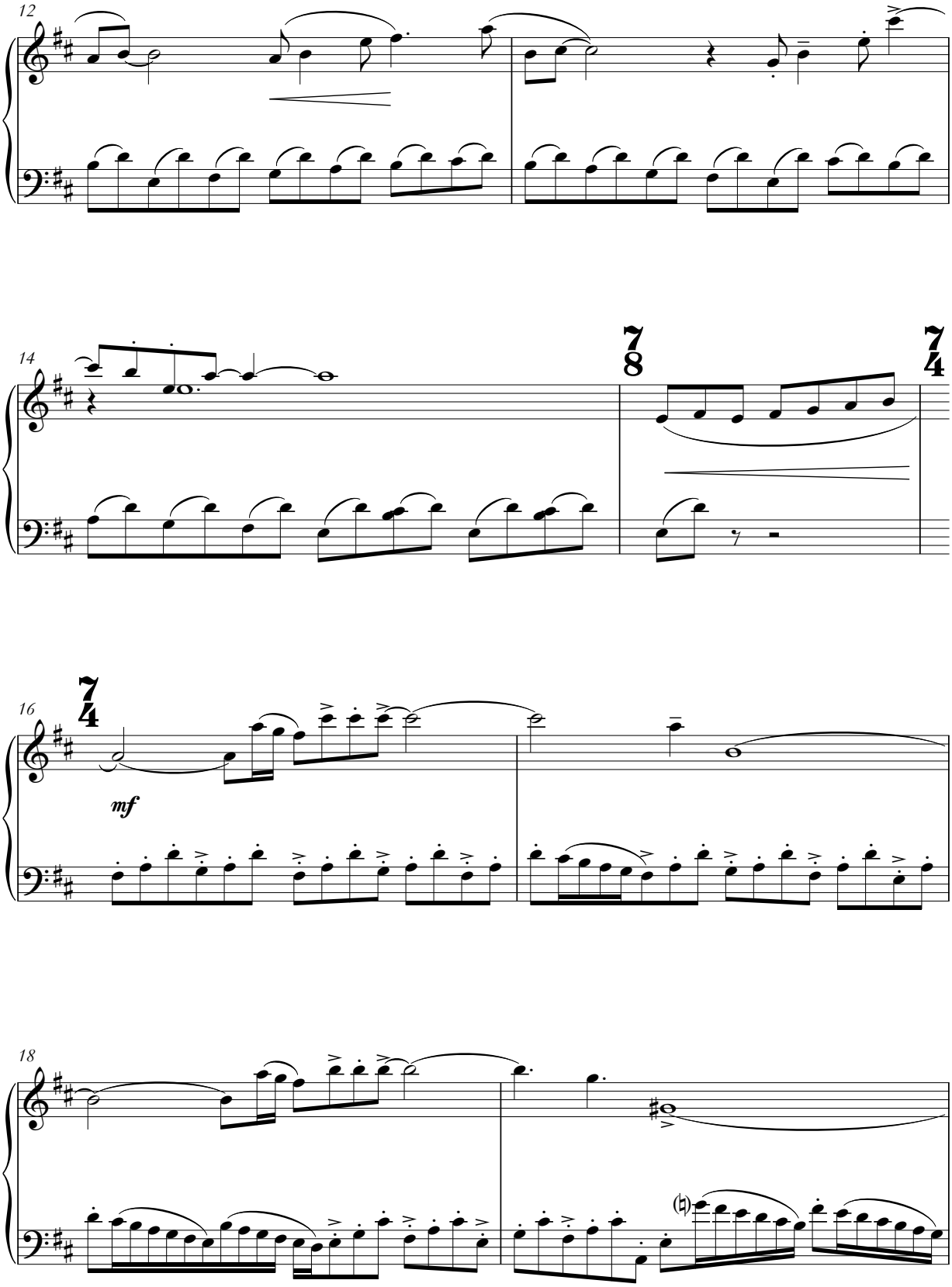
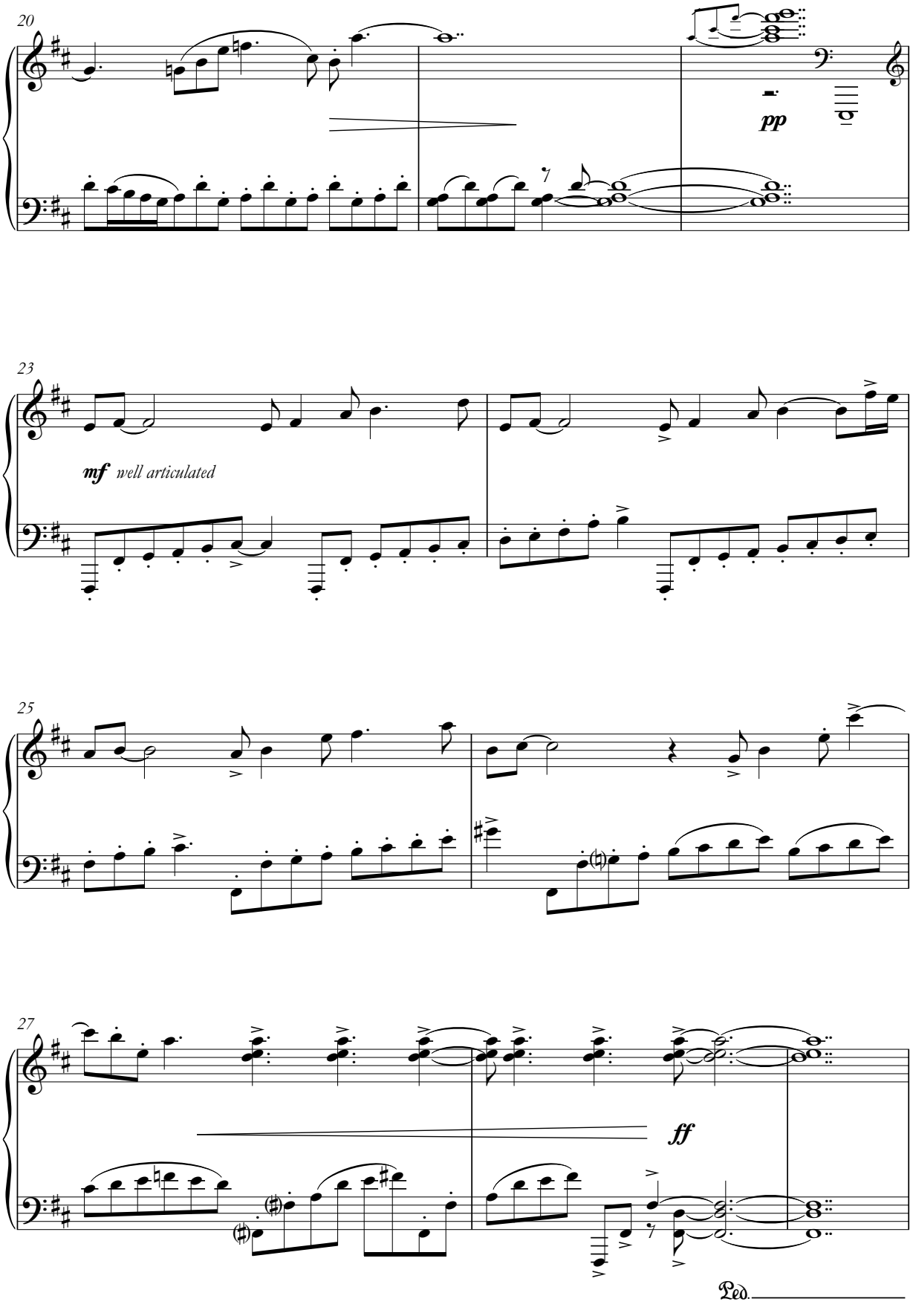
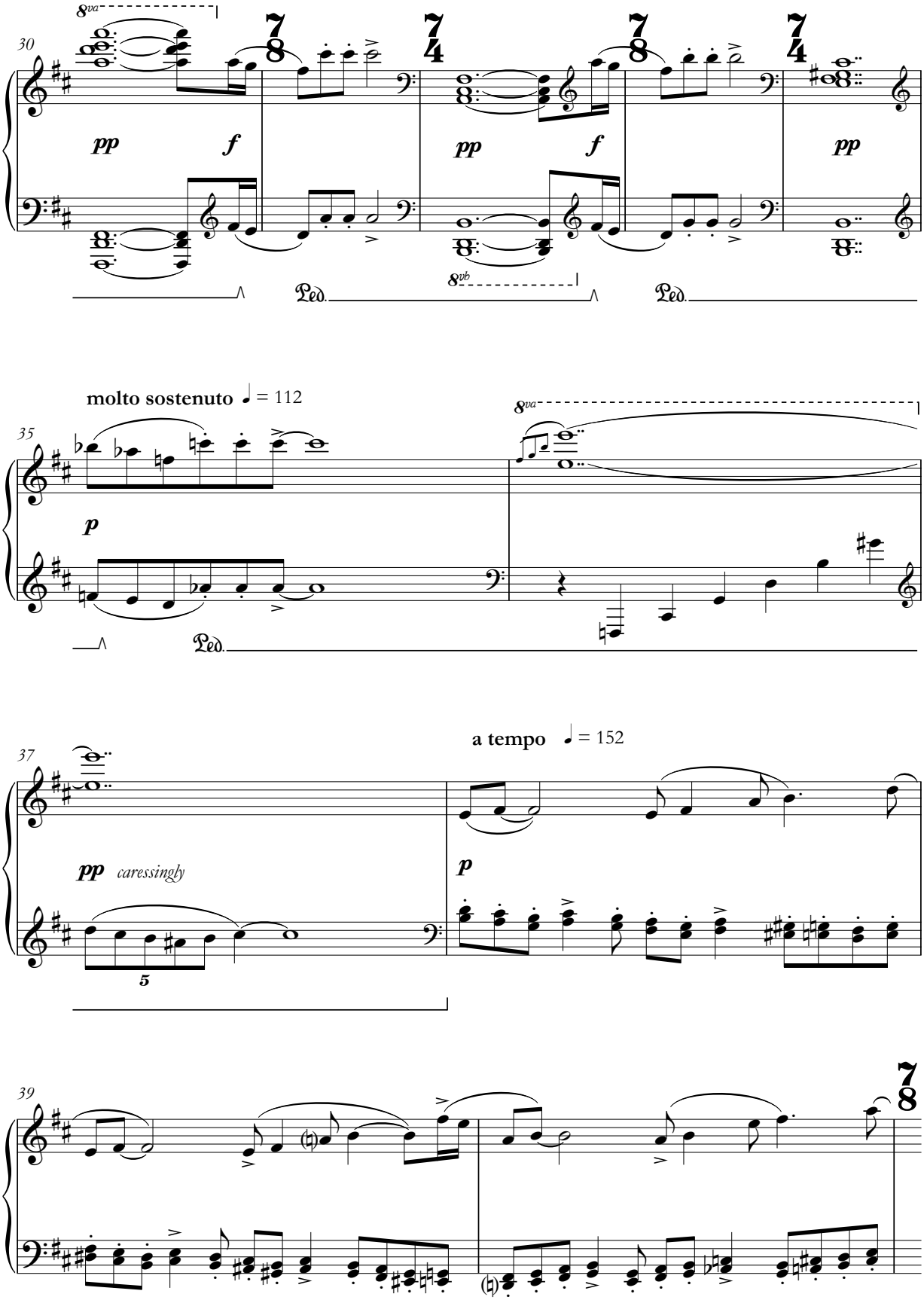
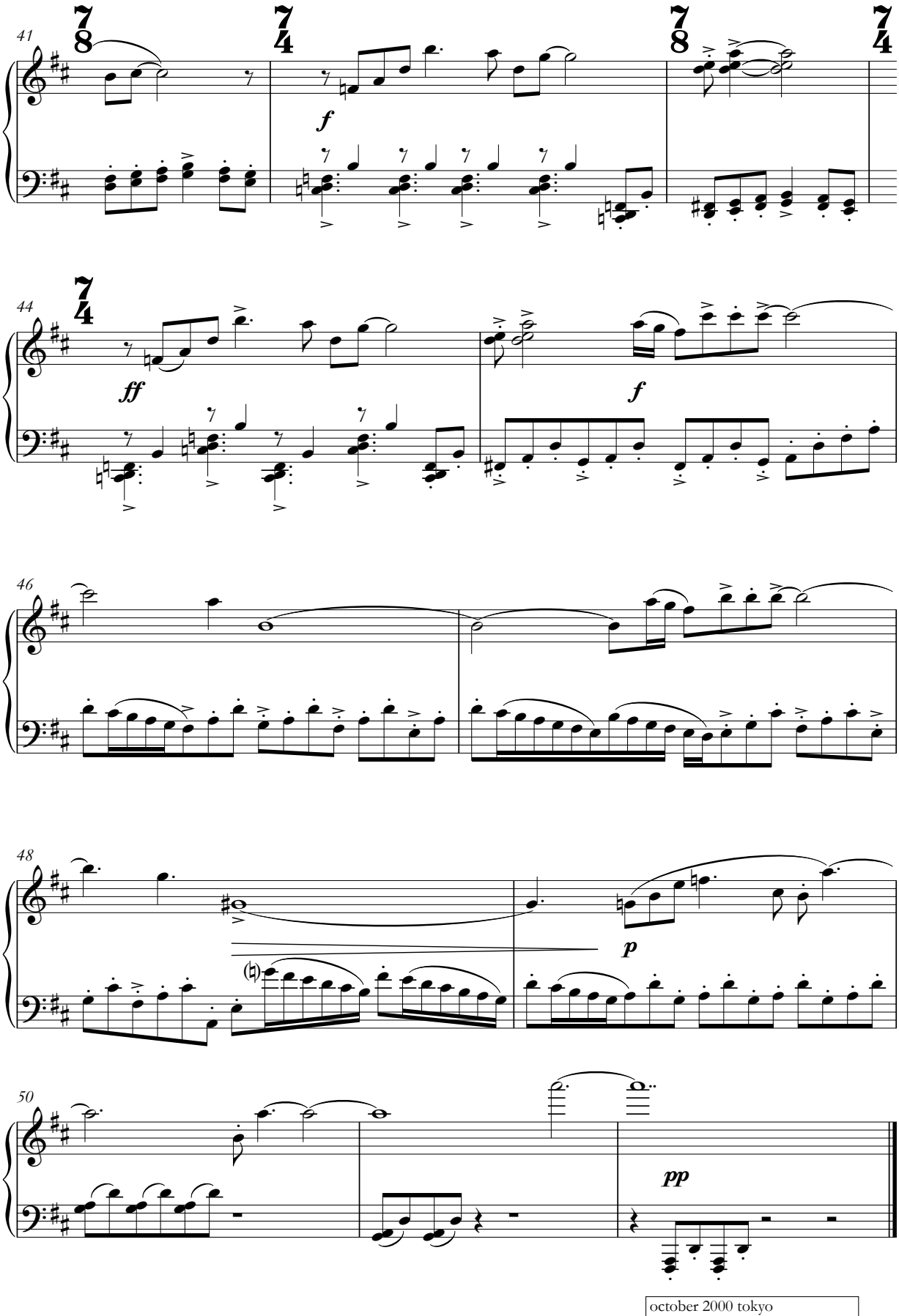

12
14
7
8
7
4
16
7
4
mf
18


20
pp
23
mf well articulated
25
27
ff
Ped.

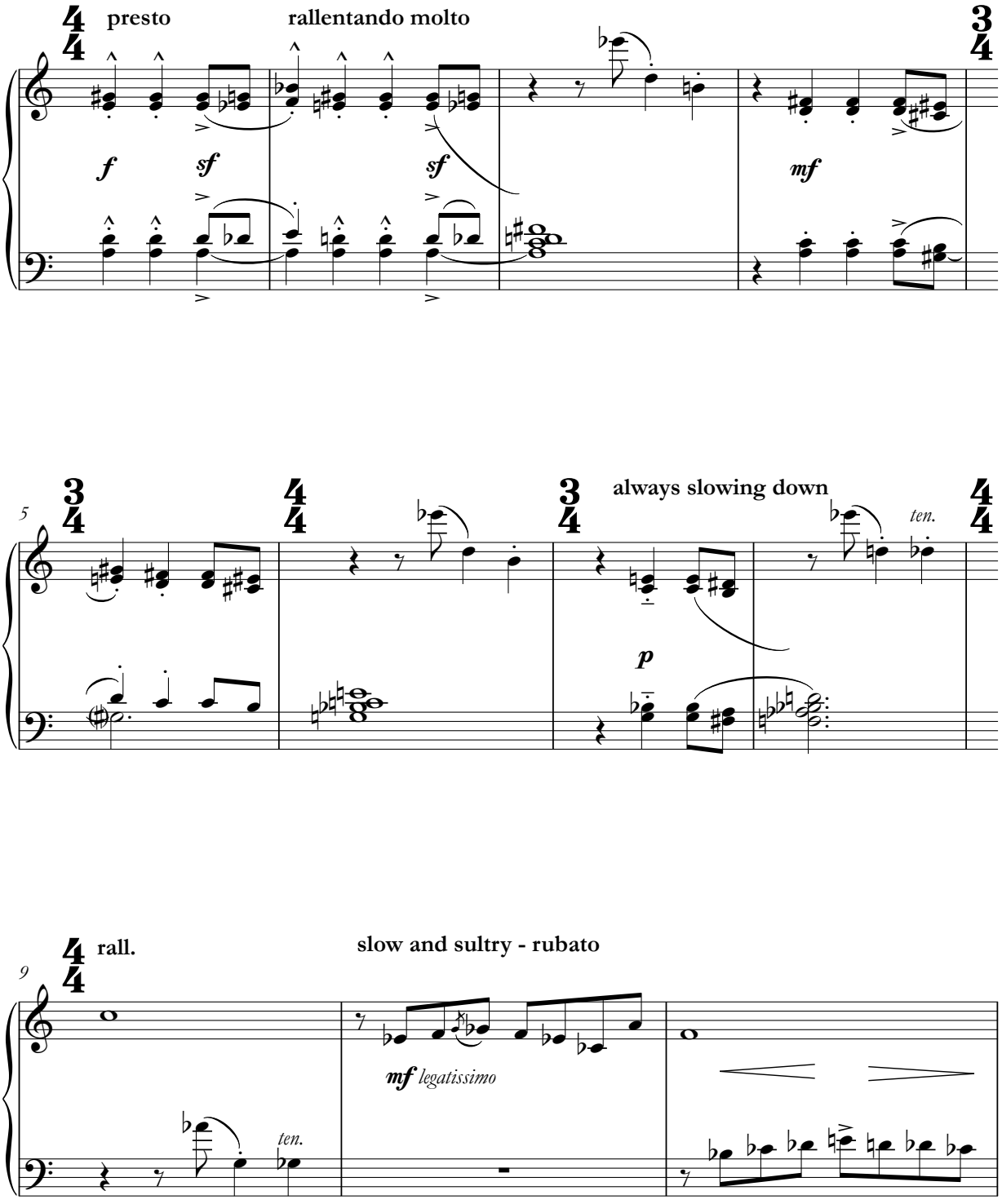

30
8va
pp
f
pp
f
pp
8vb
Ped.
Ped.
molto sostenuto ♩ = 112
35
8va
p
Ped.
37
a tempo ♩ = 152
pp caressingly
p
5
39



october 2000 tokyo
rev august 2009 shelter island ny

can we have a tango please, mr. ogawa?

for hattie



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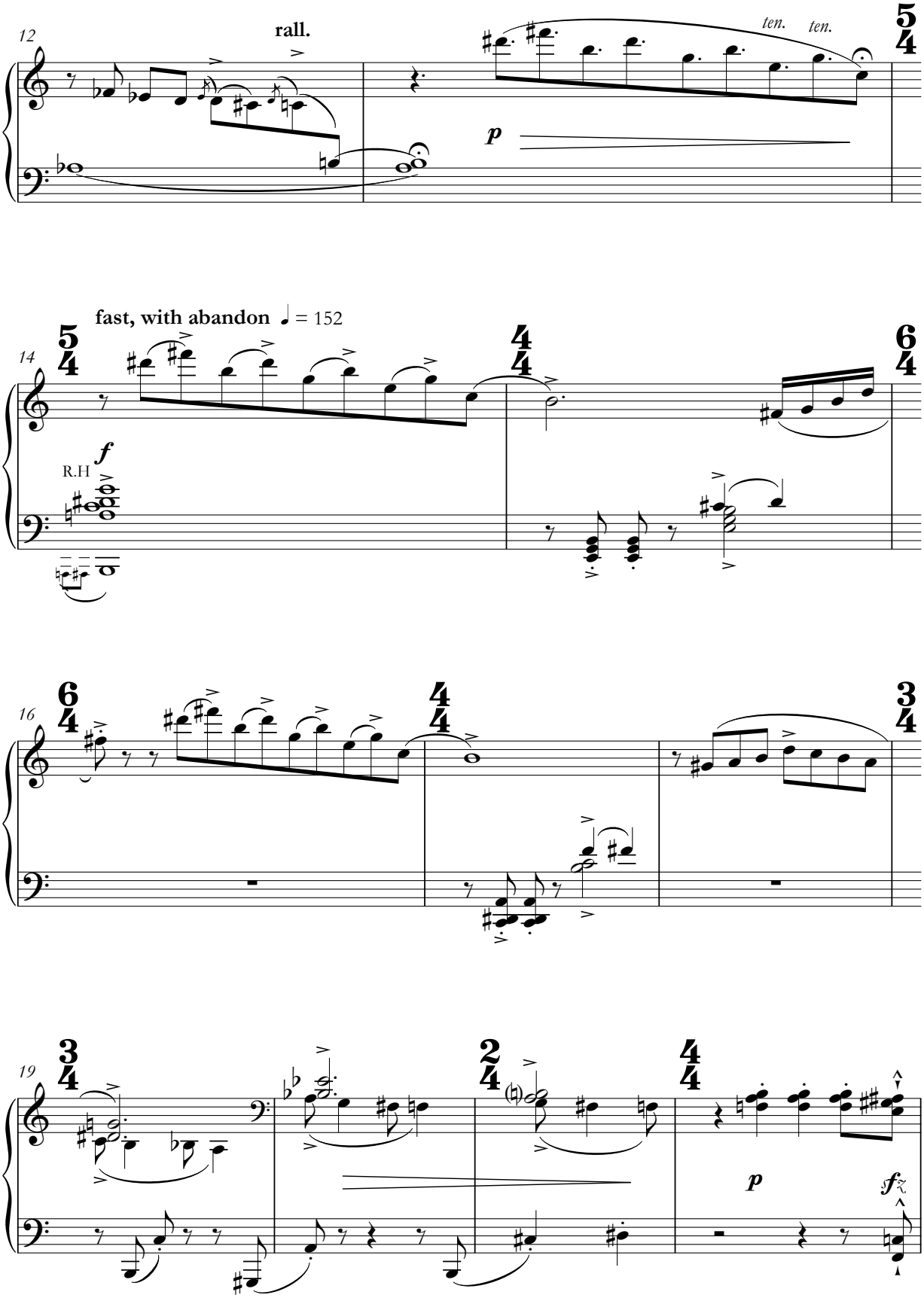
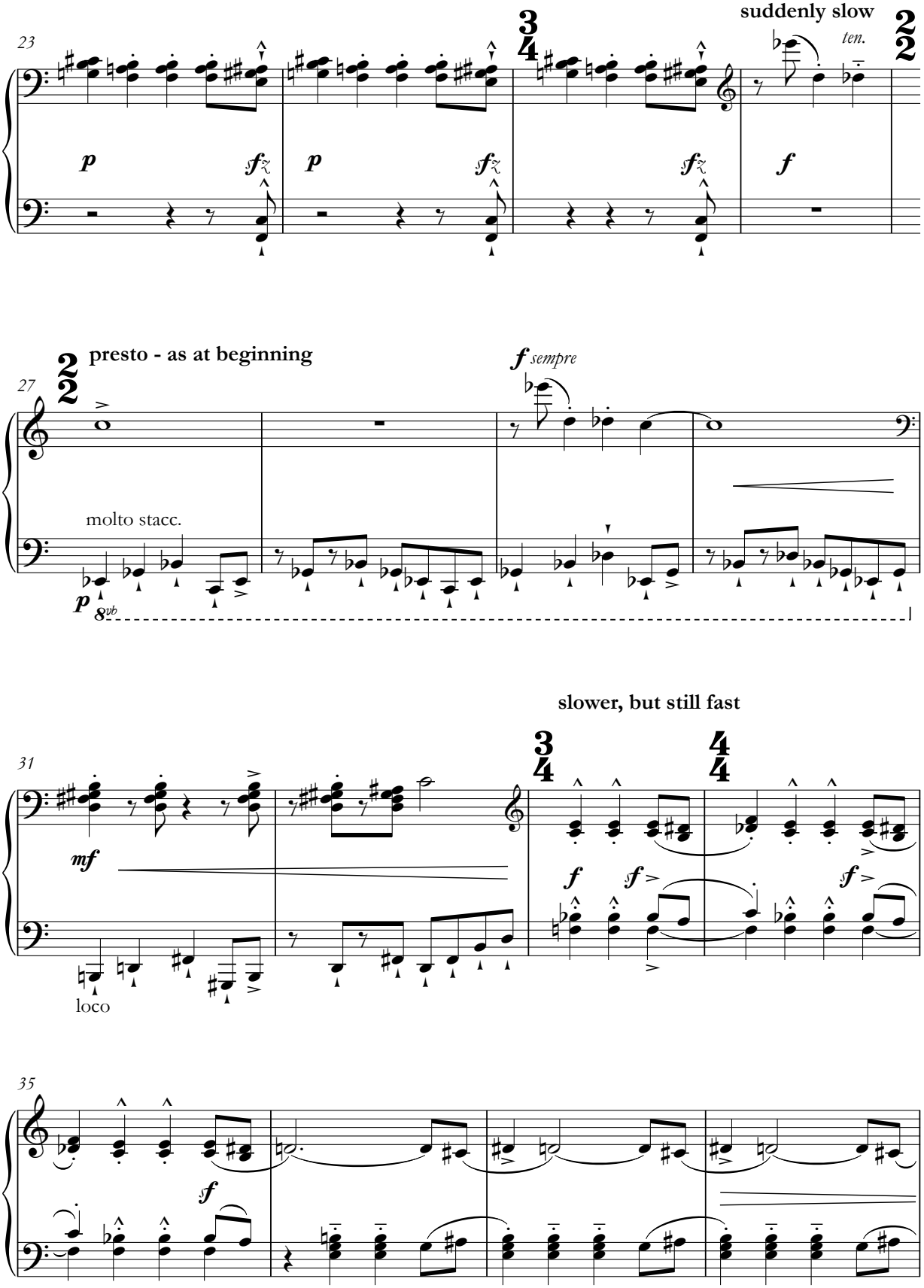
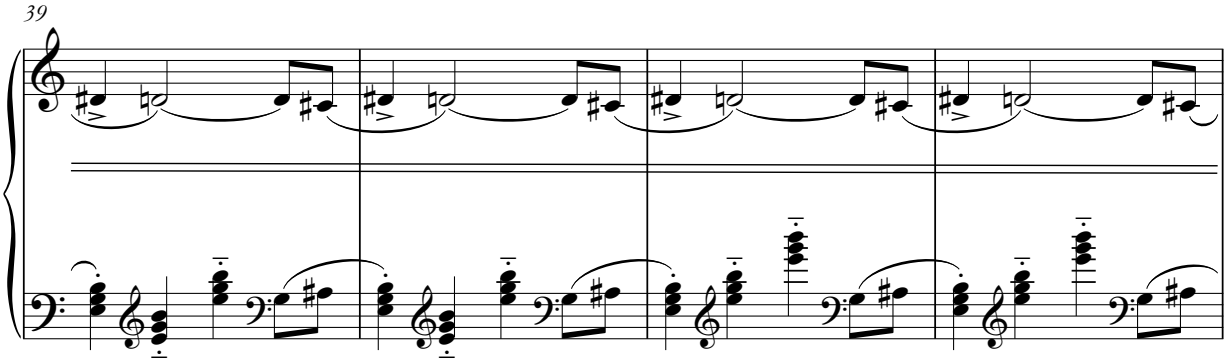
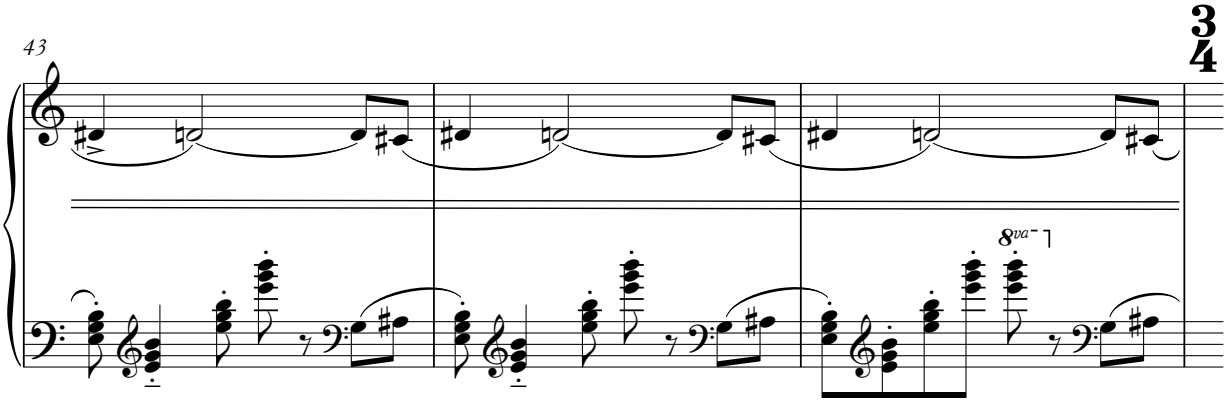
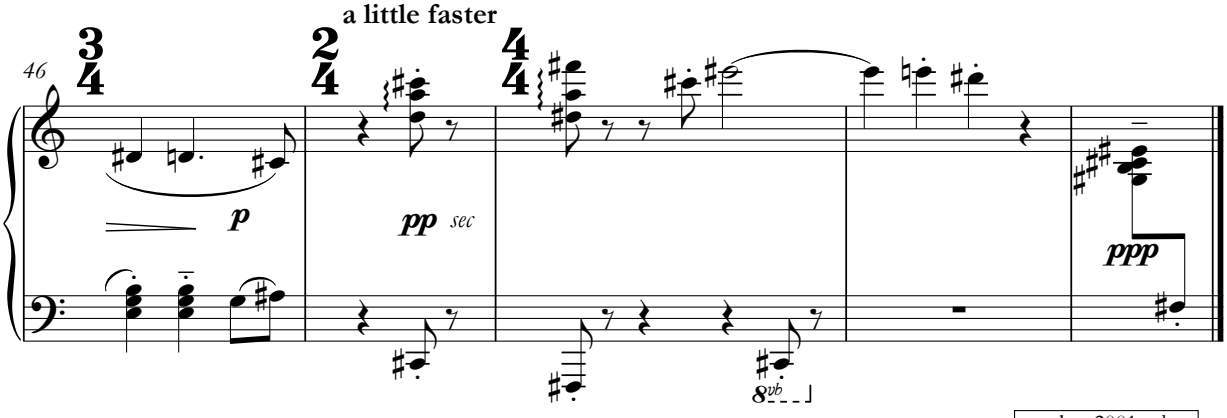

12
rall.
ten.
ten.
p
fast, with abandon ♩ = 152
14
f
R.H
16
19
p
fz


23
suddenly slow
ten.
p
sfz
p
sfz
sfz
f
27
presto - as at beginning
f sempre
molto stacc.
p
8vb
31
slower, but still fast
mf
f
sf
sf
loco
35
f



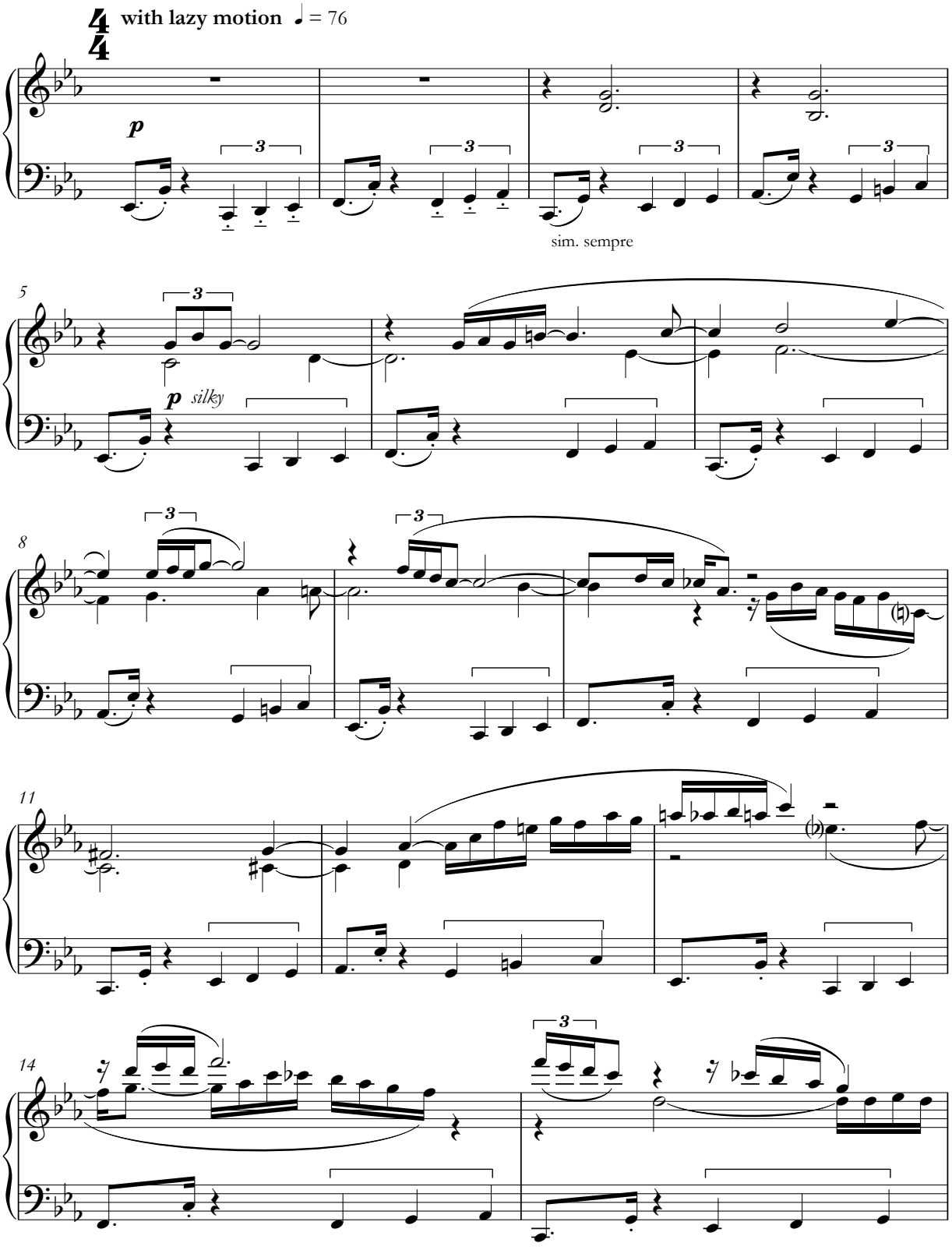




october 2001 tokyo

congenial

for bernard phillips



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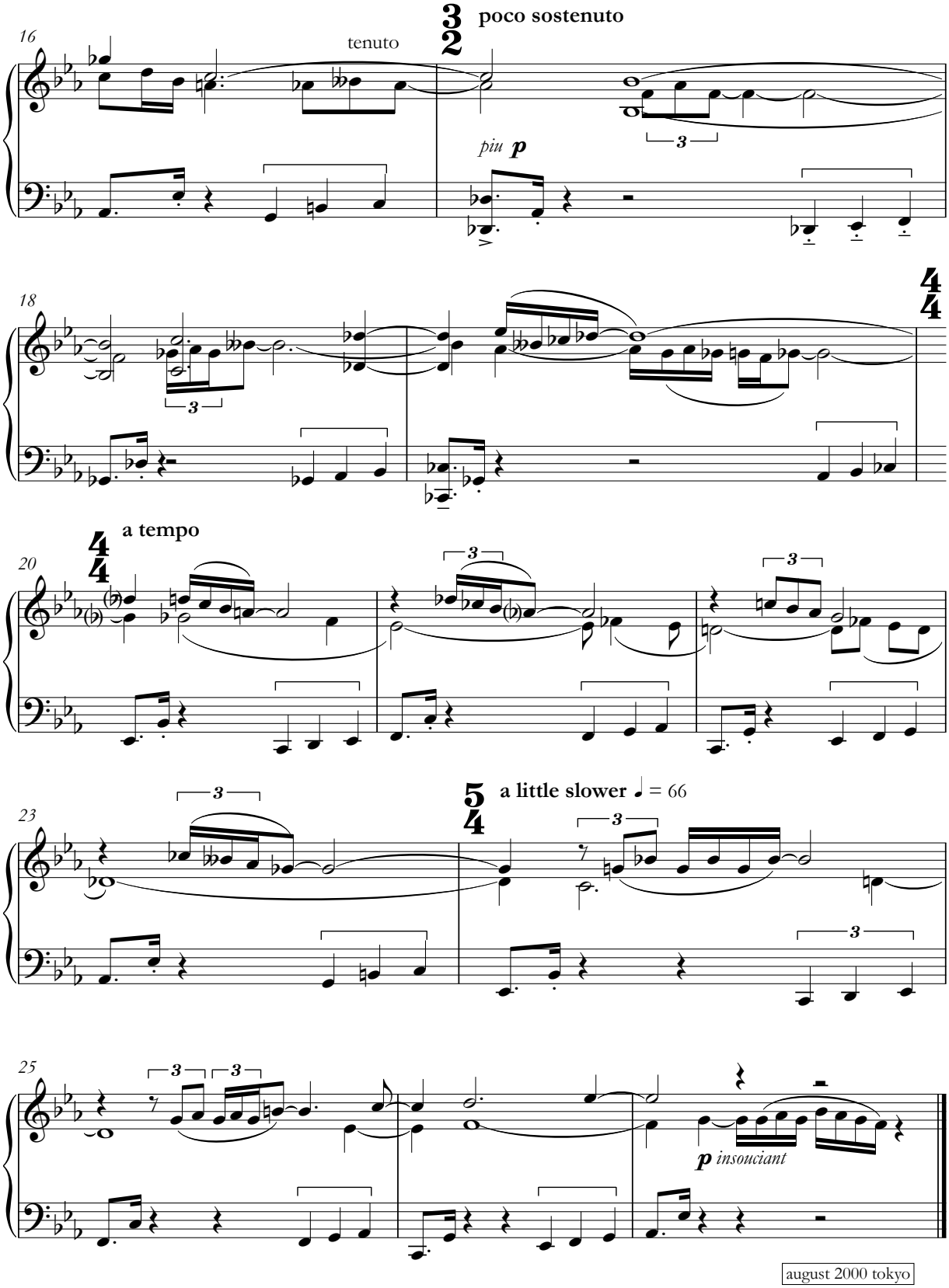
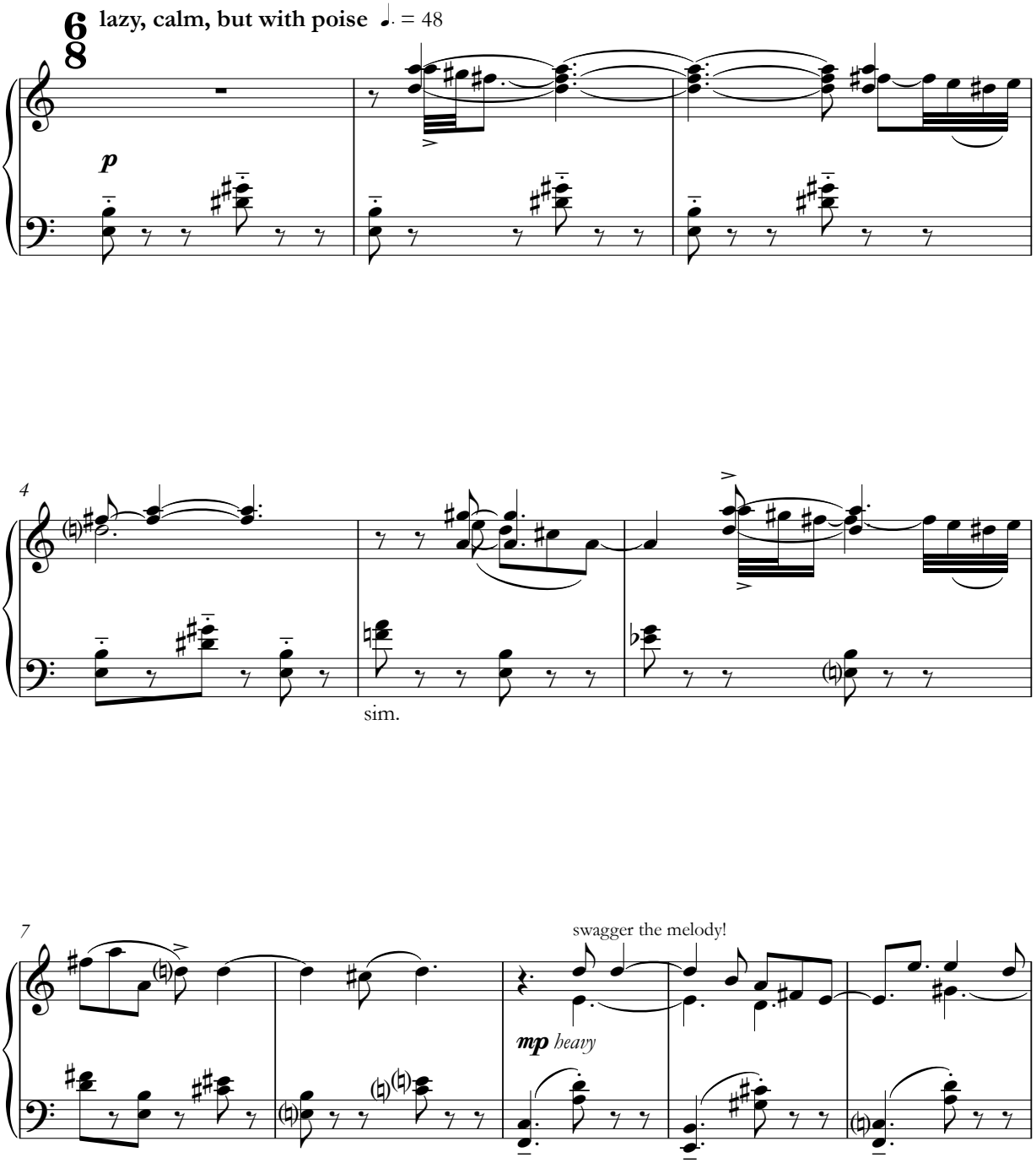

16
tenuto
3
2
poco sostenuto
piu p
18
4
4
20
a tempo
4
4
23
5
4
a little slower ♩ = 66
25
p insouciant
august 2000 tokyo

dancing for daddies

for hattie and tillie



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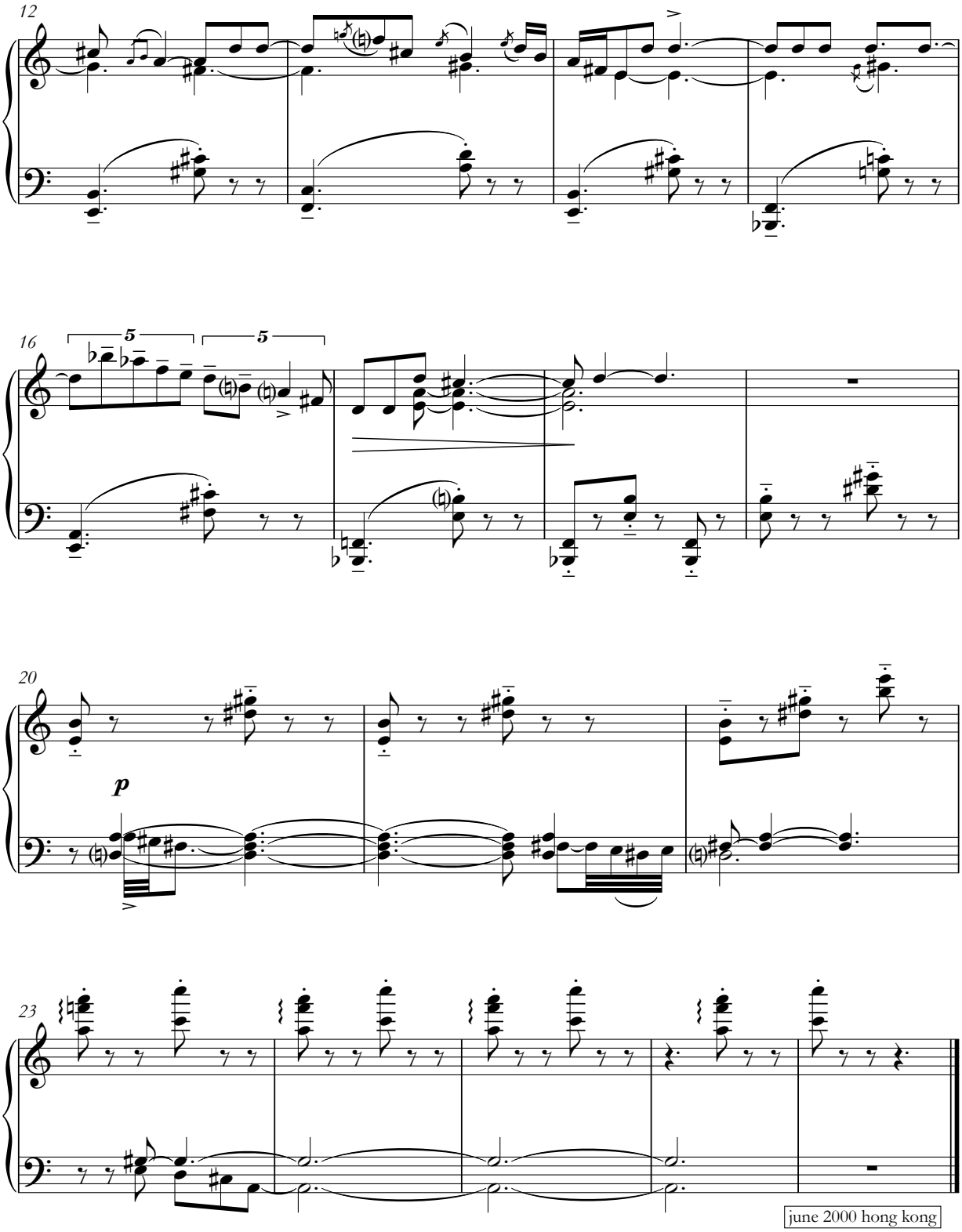
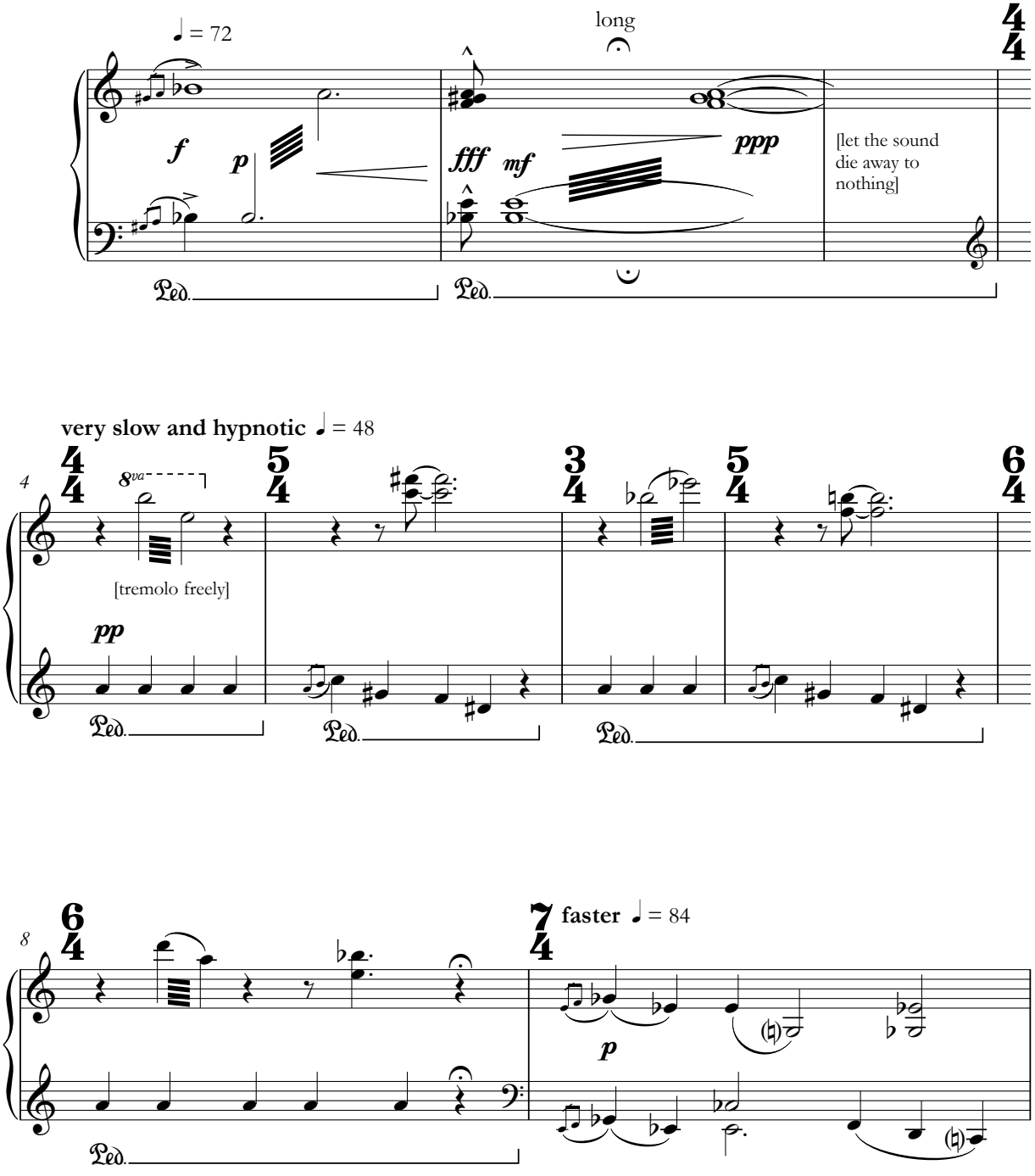


june 2000 hong kong

the death throes of oleg the wise

for dawn chambers



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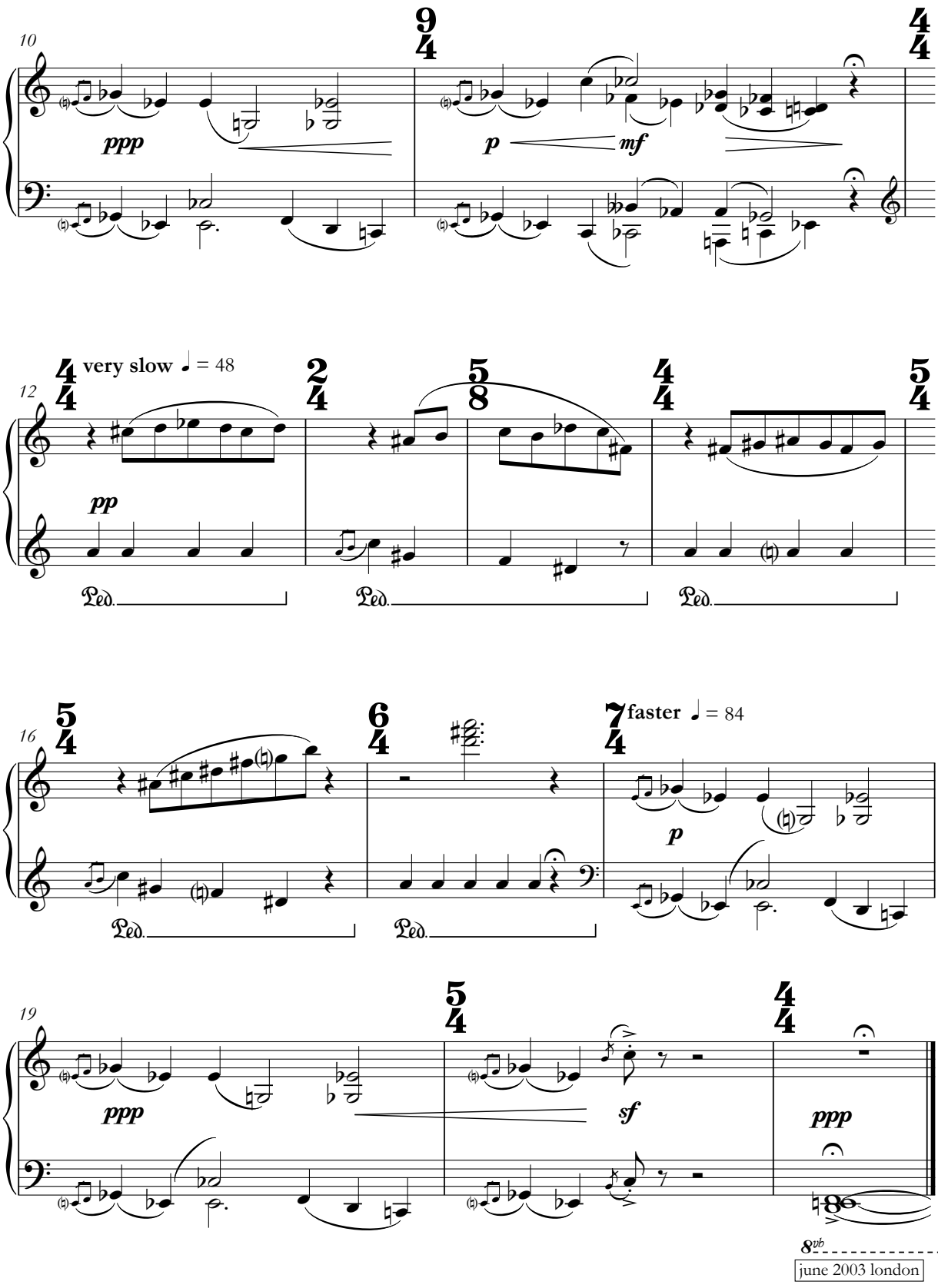
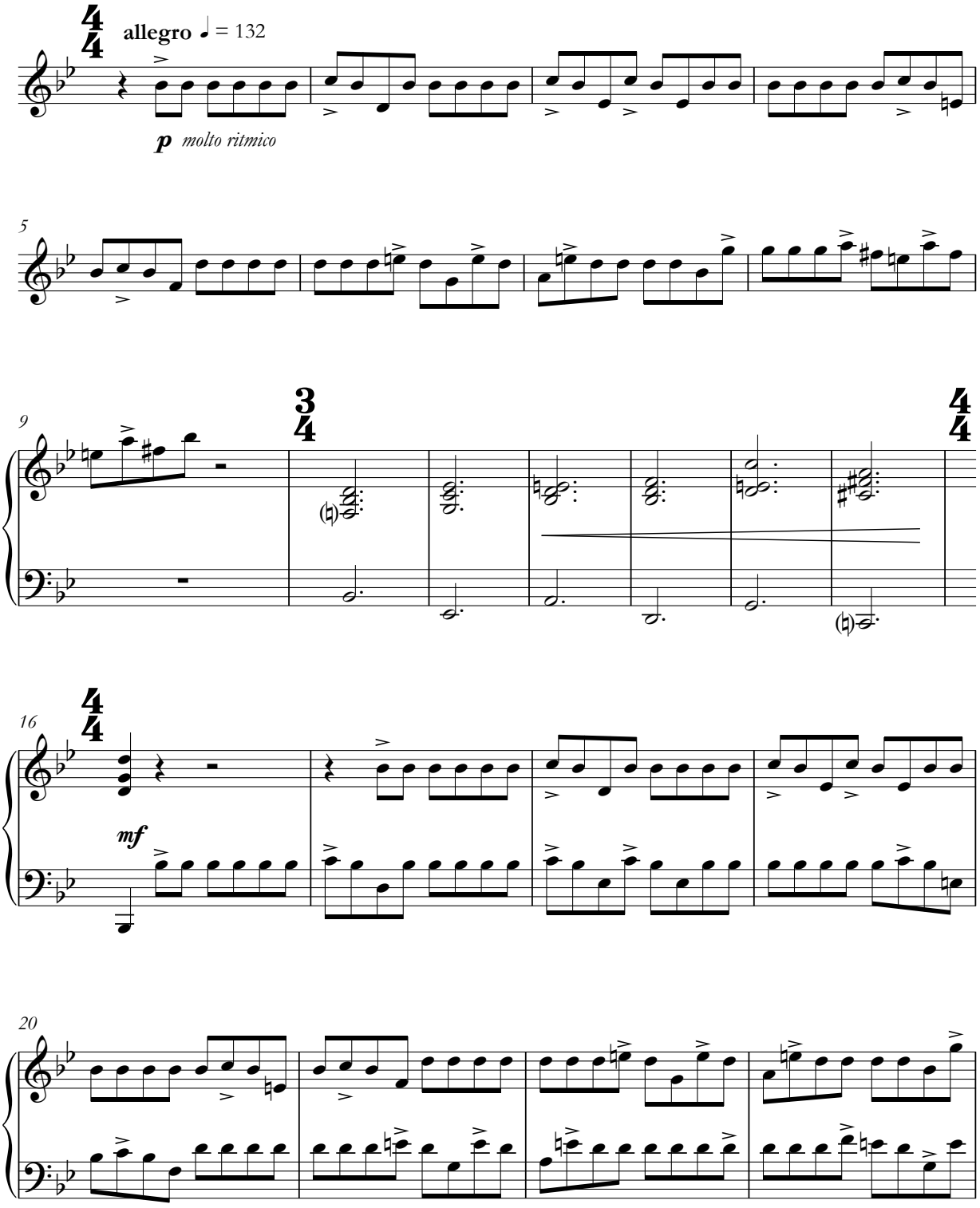

10
ppp
p
mf
12
very slow ♩ = 48
pp
Ped.
16
faster ♩ = 84
19
sf
8vb
june 2003 london

diminishing returns

for jonathan dove



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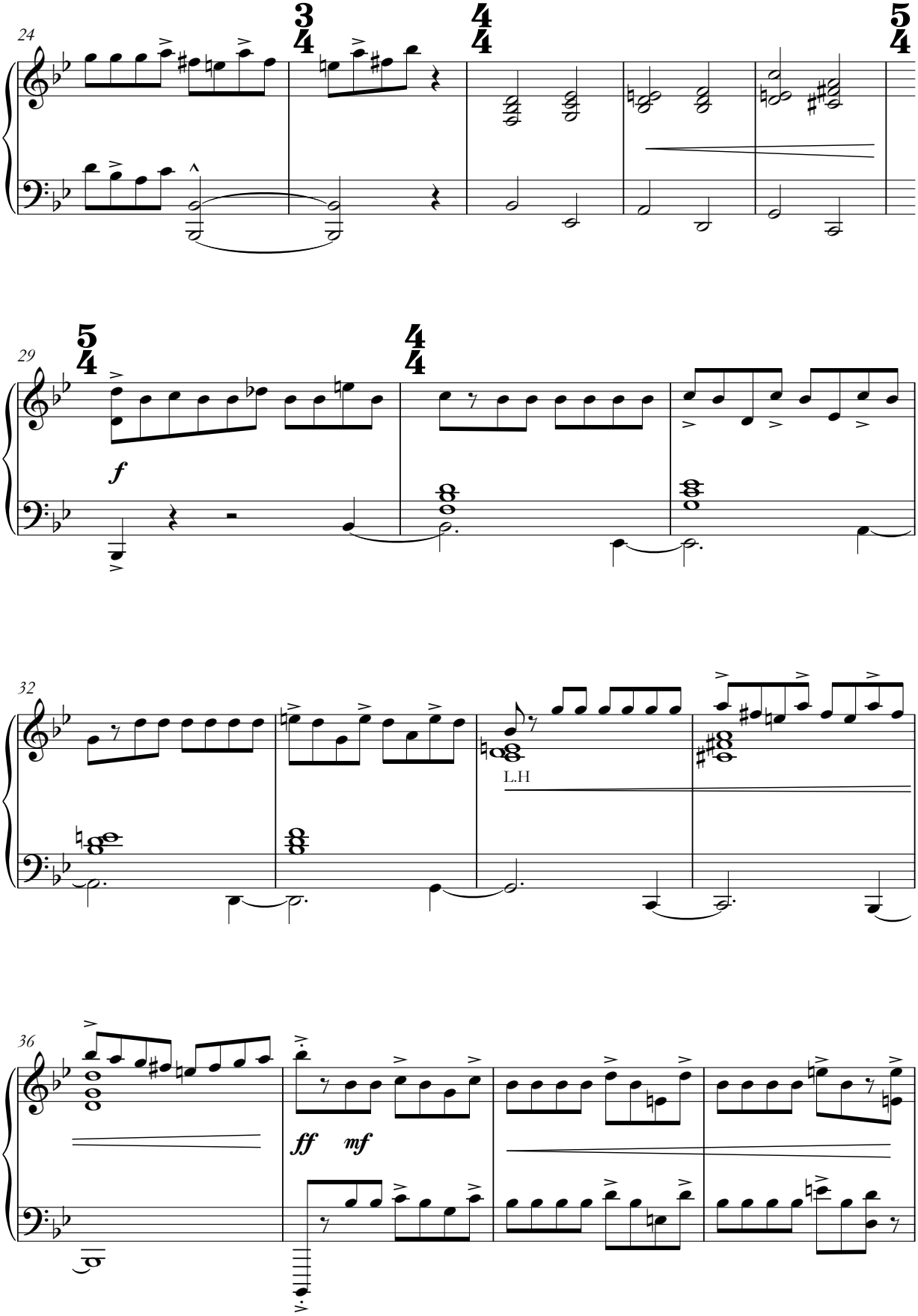
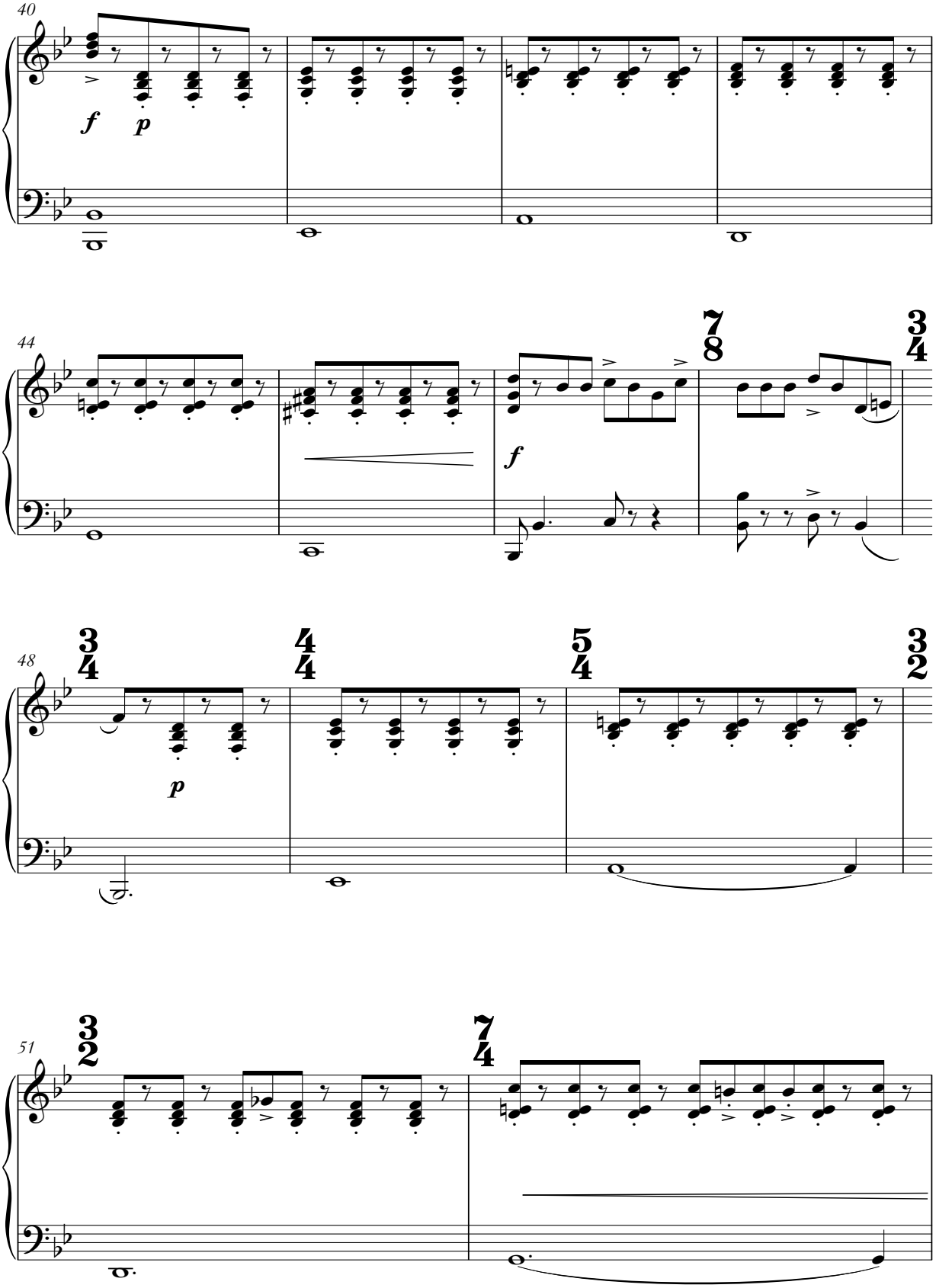
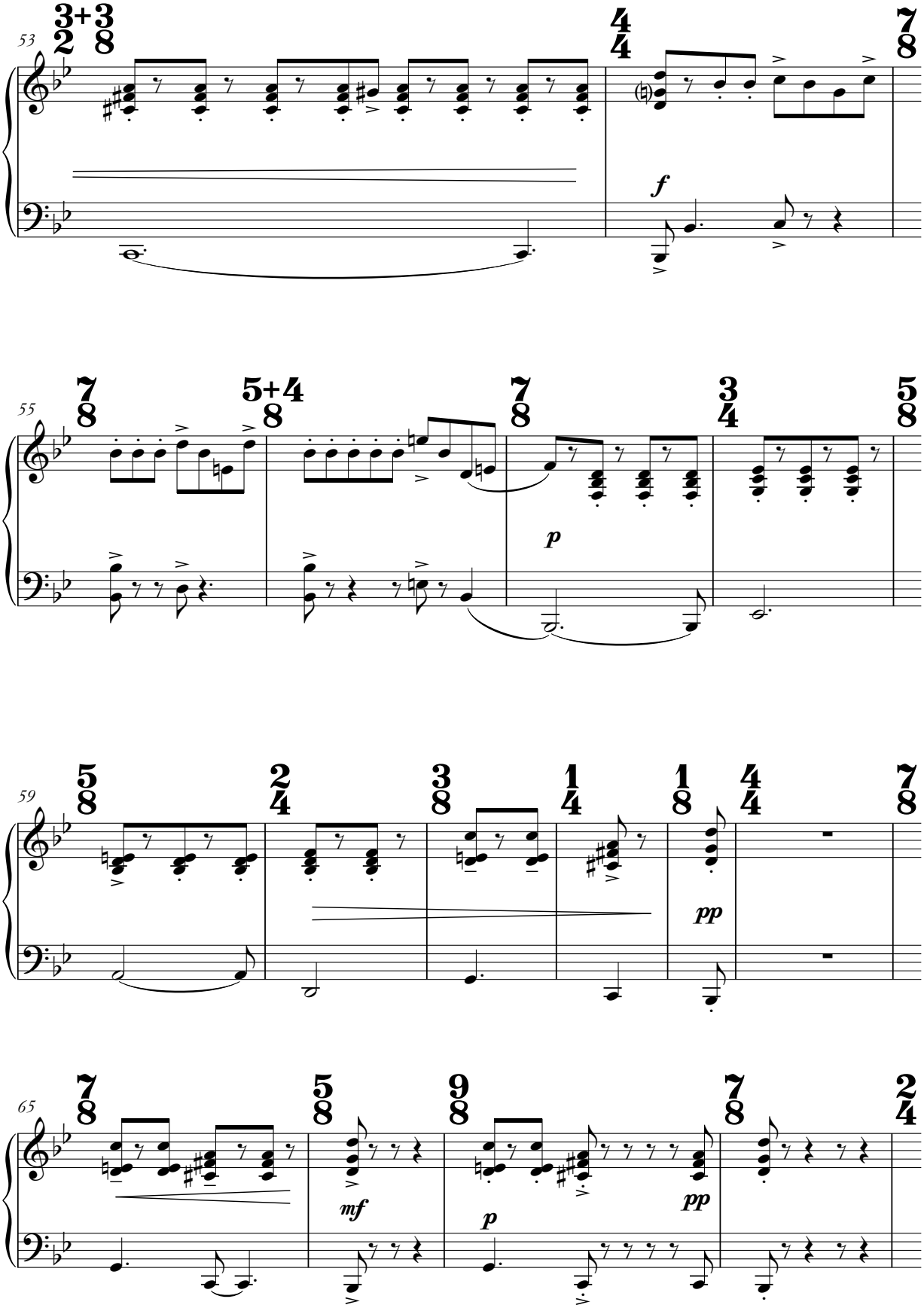
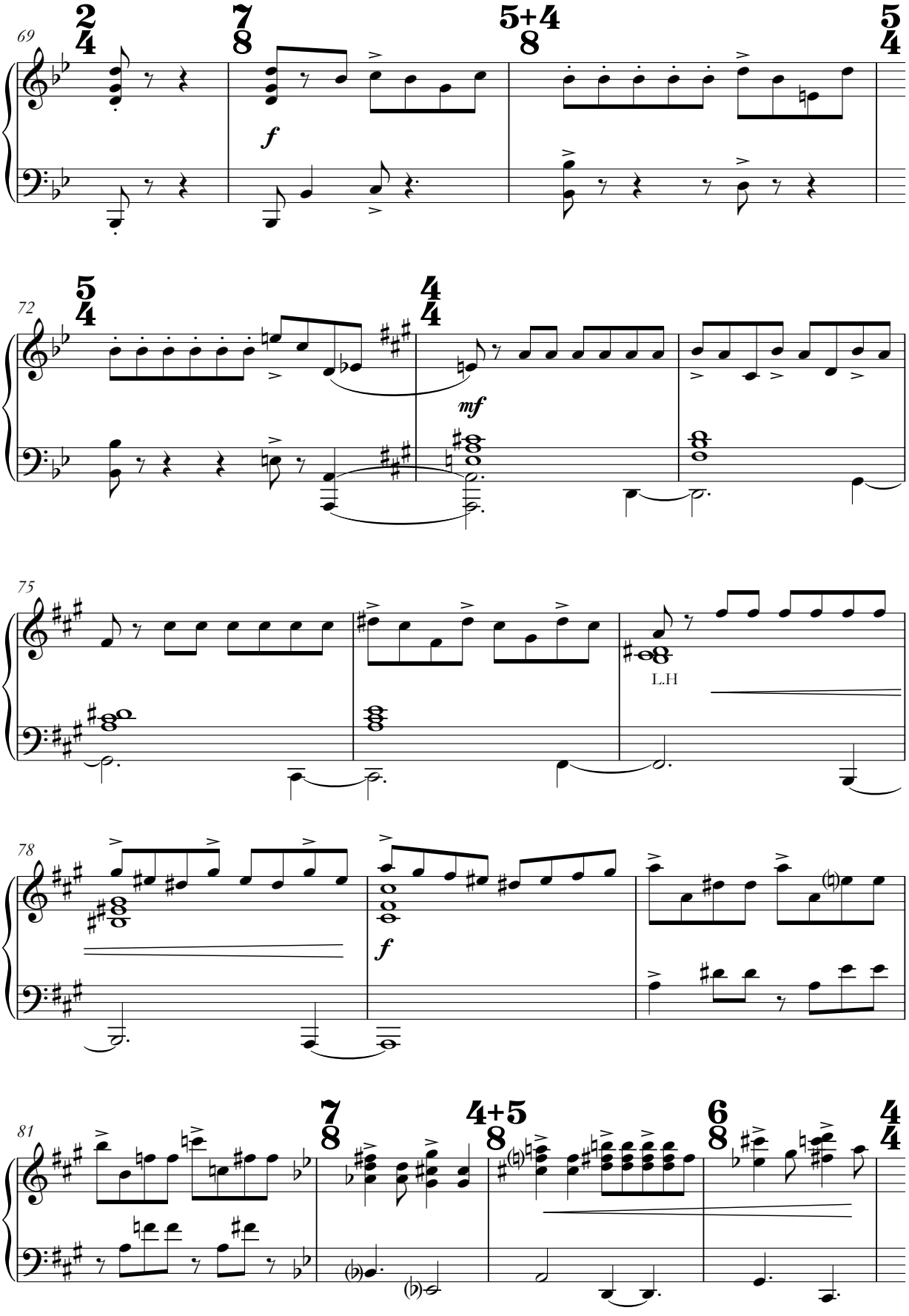
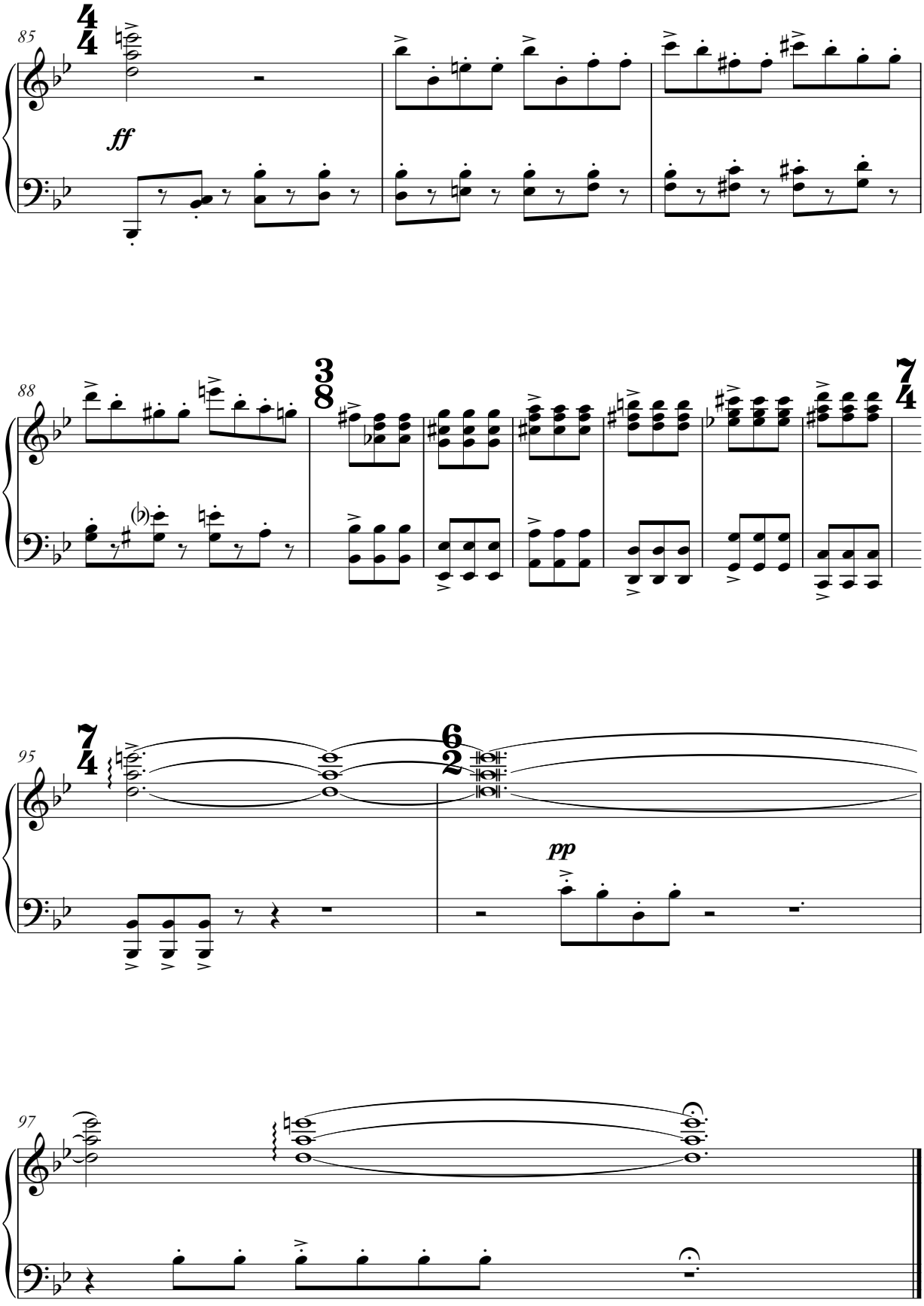

24
3/4
4/4
5/4
29
5/4
4/4
f
32
L.H
36
ff
mf


40
f
p
44
f
7
8
3
4
48
3
4
p
4
4
5
4
3
2
51
3
2
7
4


53
3+3
2 8
4
4
7
8
f
55
7
8
5+4
8
7
8
3
4
5
8
p
59
5
8
2
4
3
8
1
4
1
8
4
4
7
8
pp
65
7
8
5
8
9
8
7
8
2
4
mf
p
pp

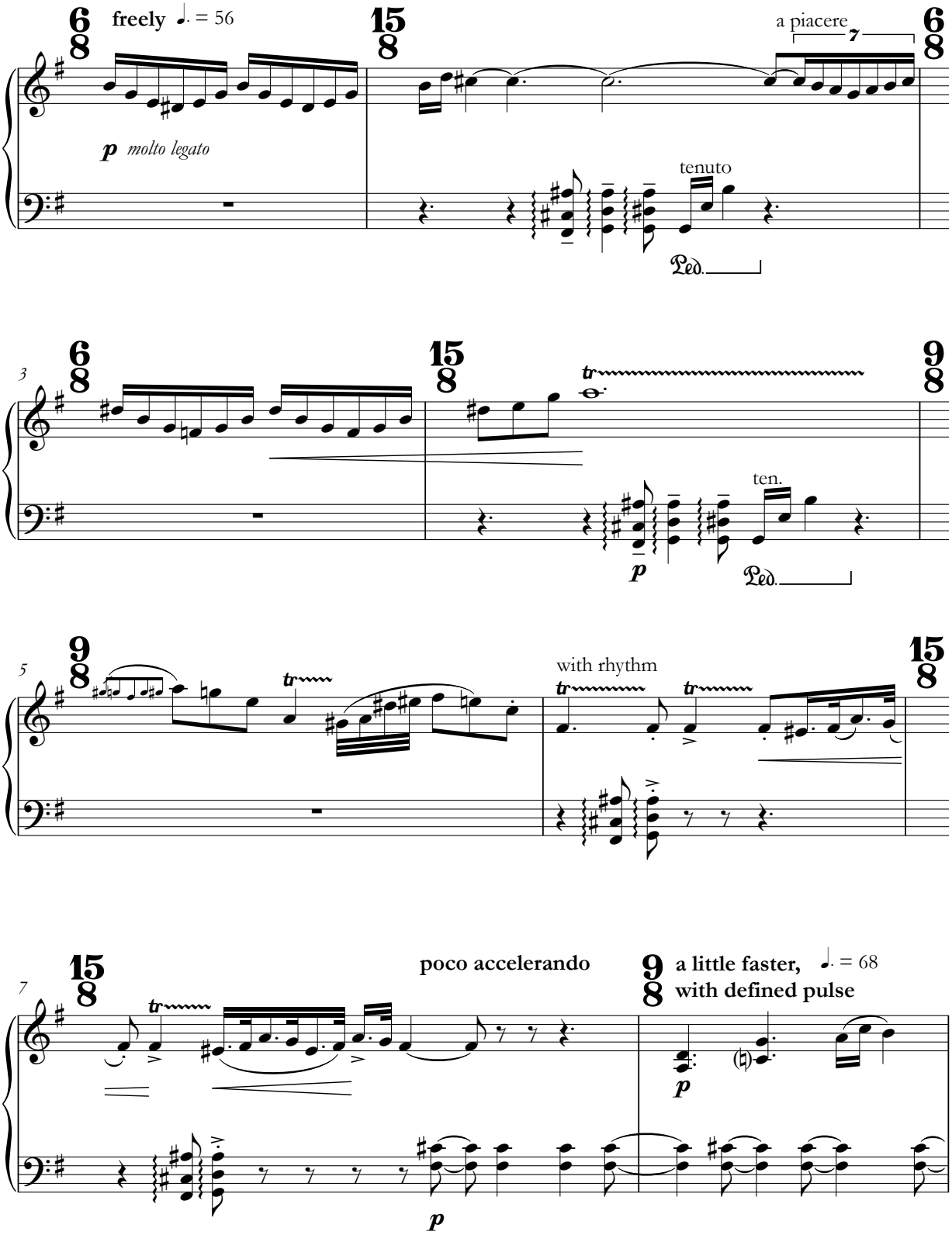

69
2/4
7/8
5+4/8
5/4
f
72
5/4
4/4
mf
75
L.H
78
f
81
7/8
4+5/8
6/8
4/4



august 2000 tokyo

distant troubadour

for david parry



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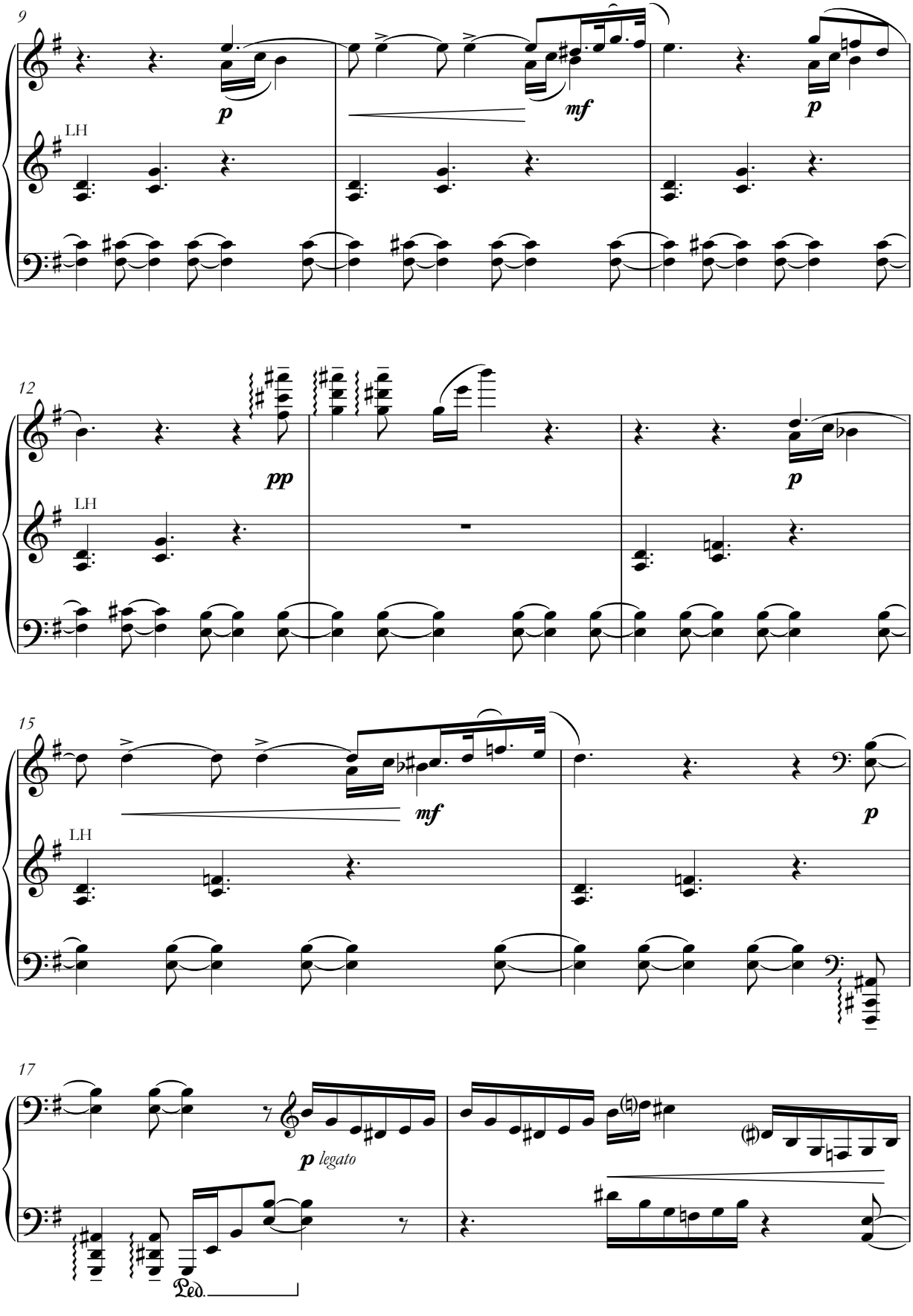
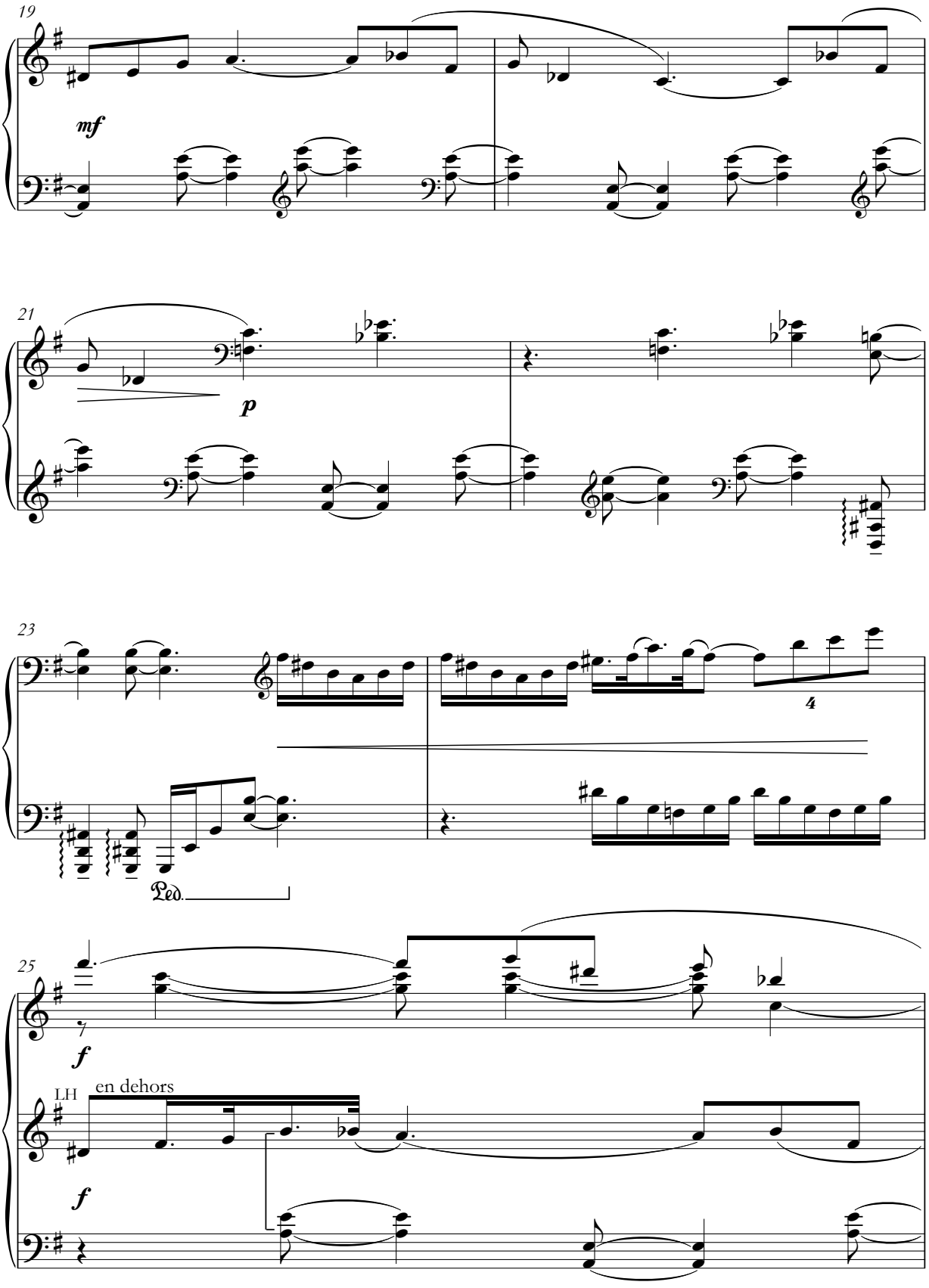
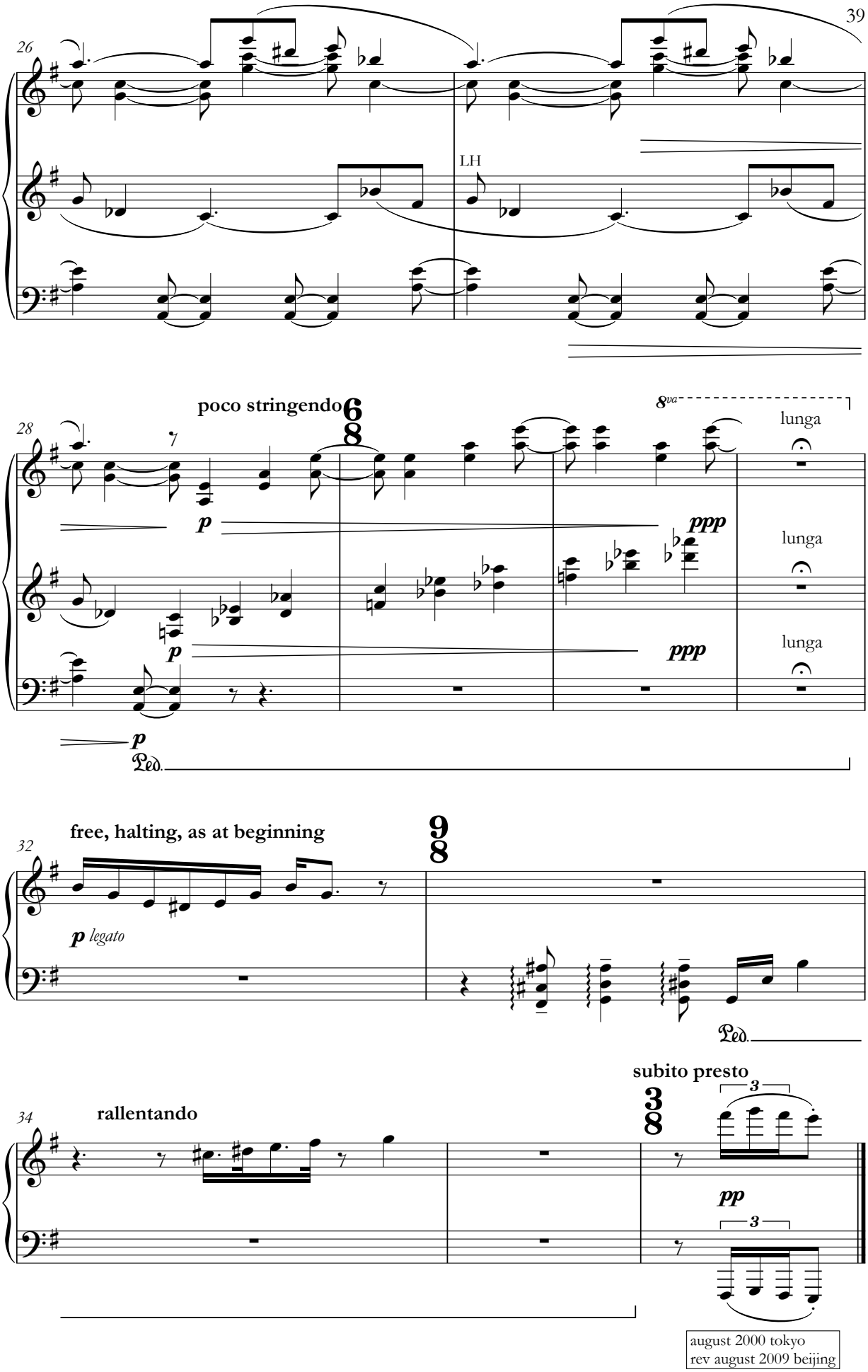

9
p
mf
p
LH
12
pp
p
LH
15
mf
p
LH
17
p legato
Ped.

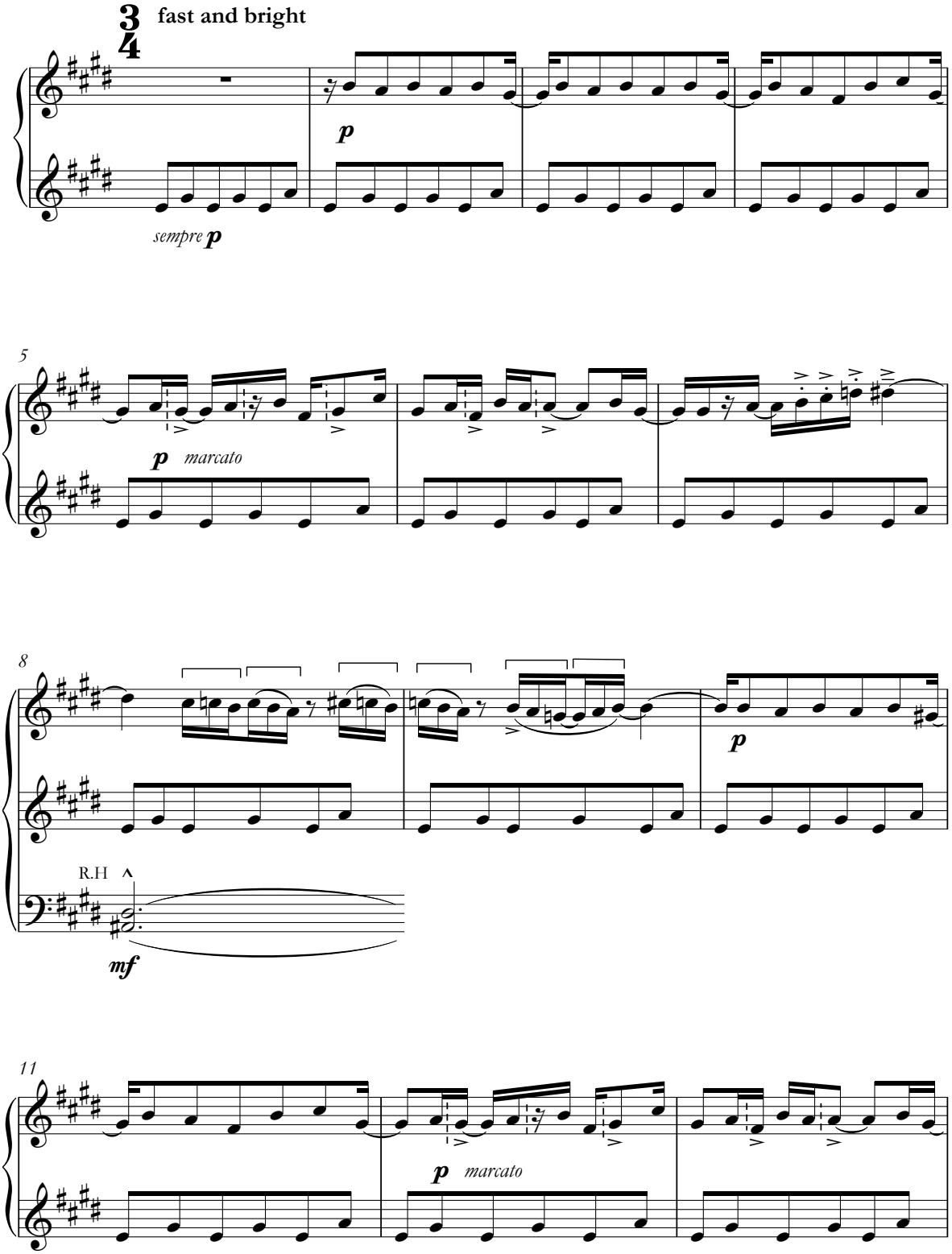

19
mf
21
p
23
4
Ped.
25
f
LH
en dehors
f



august 2000 tokyo
rev august 2009 beijing

doodlesack

for tillie



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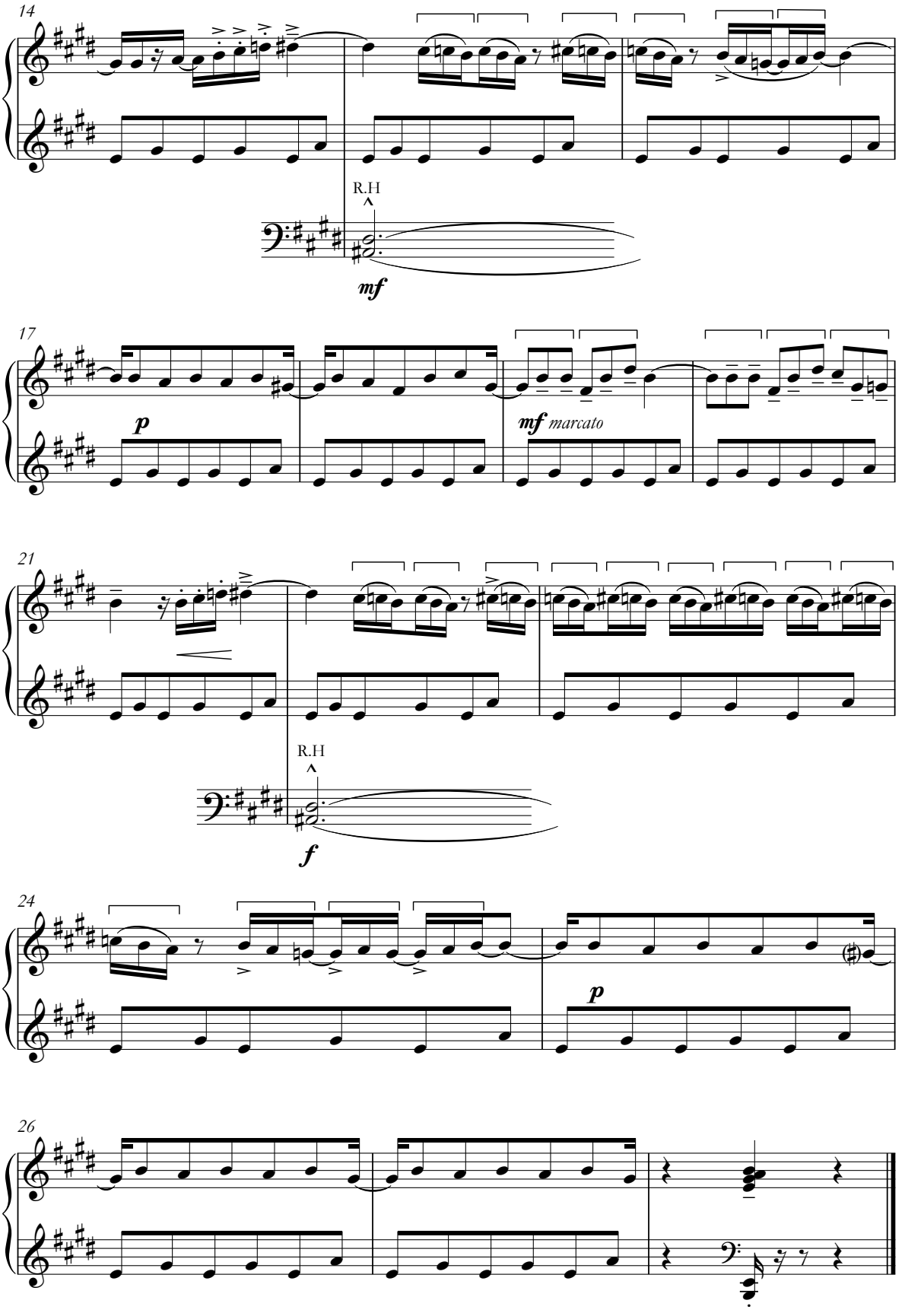
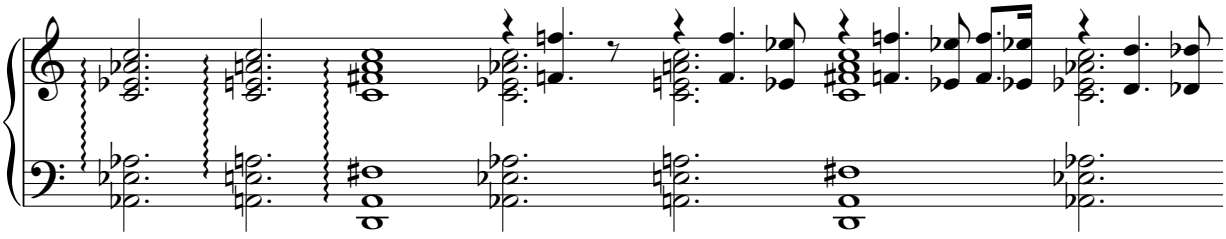


february 2001 tokyo

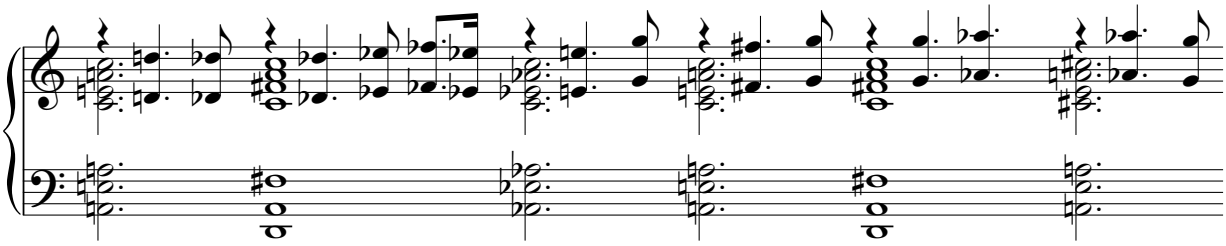
the ecstasy quotient

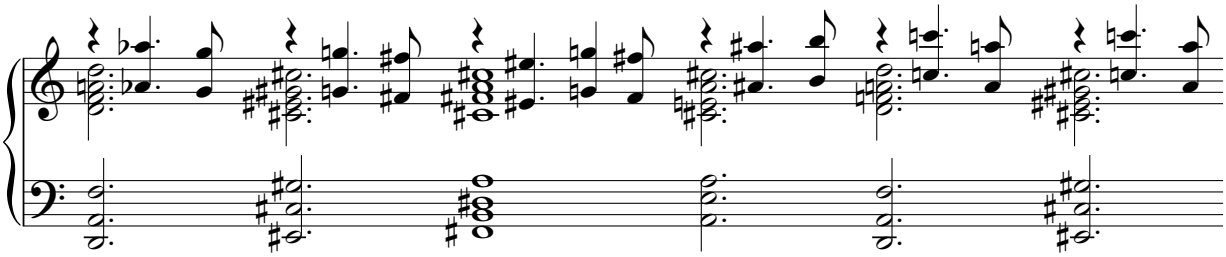
for yehuda shapiro

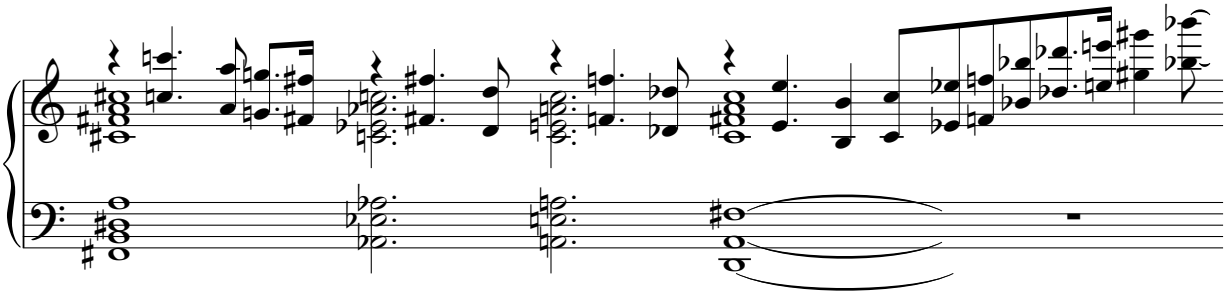
languid, wilting ♩ = 52

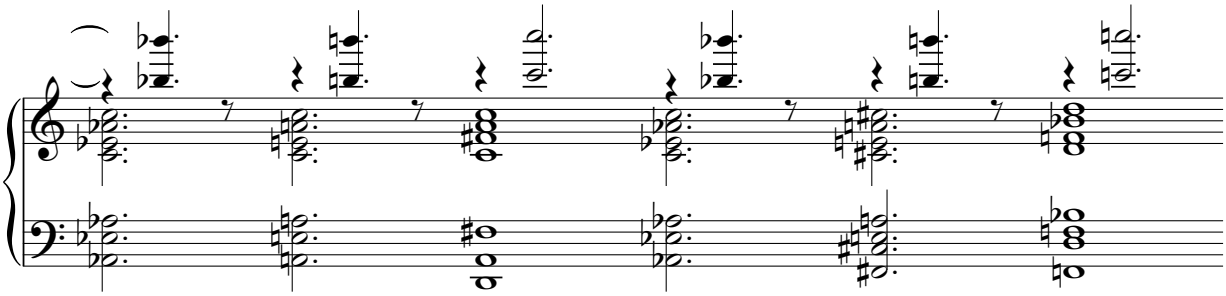


sim: chords always arpeggiated









september 2001 tokyo

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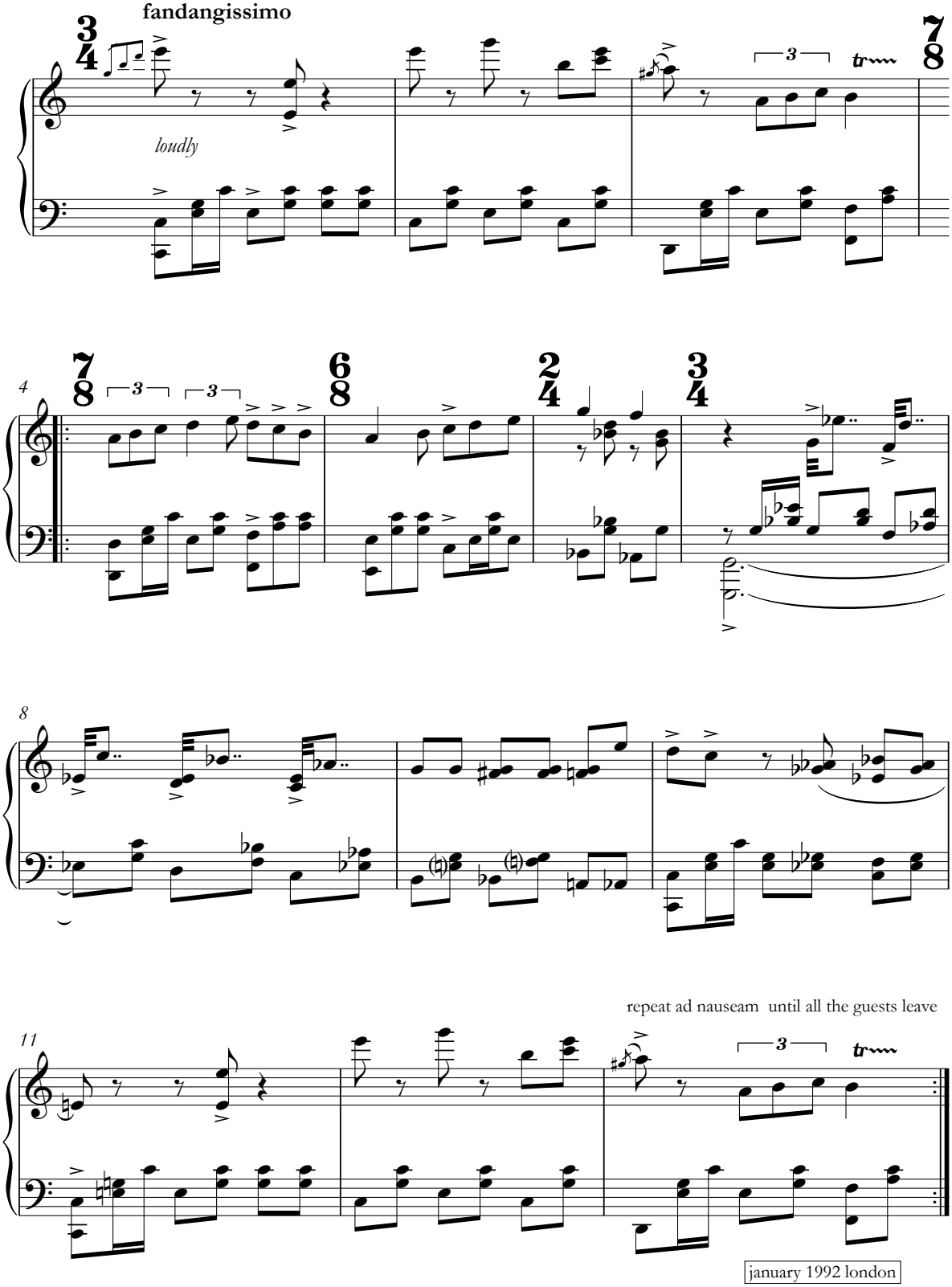
fifth year fandango - new year 1992

for peter



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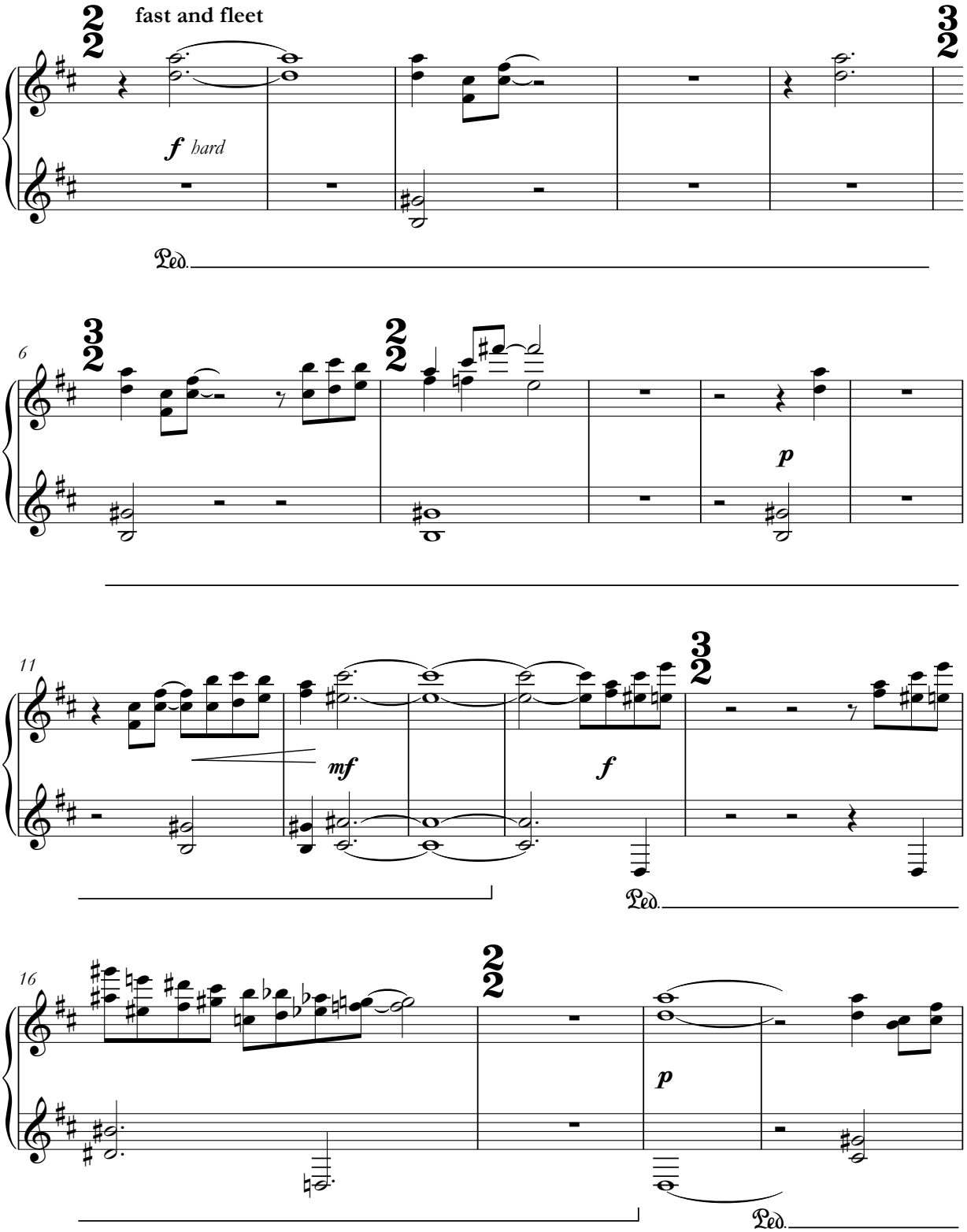
gakugei-daigaku: full moon with mist

for christine houston



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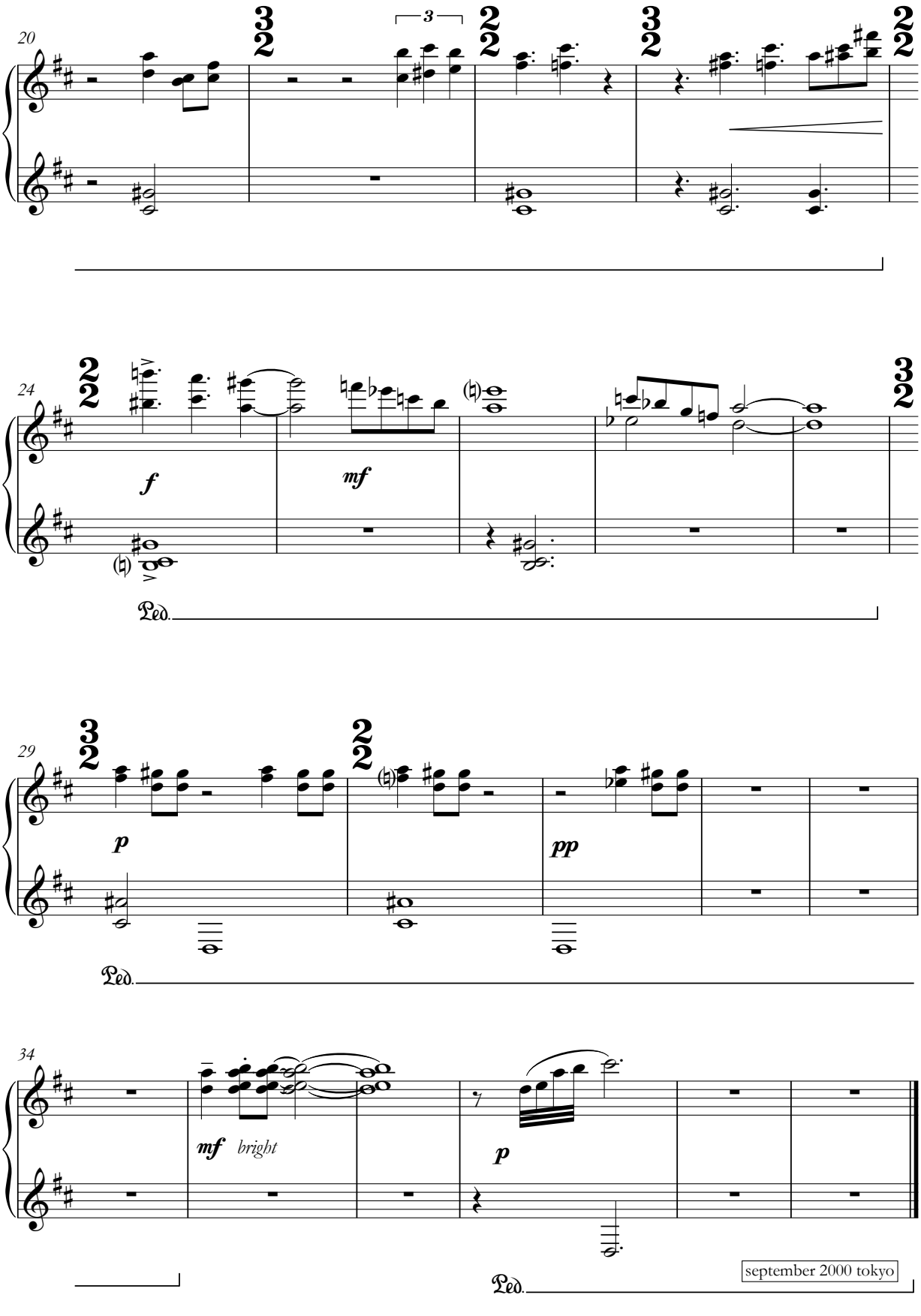
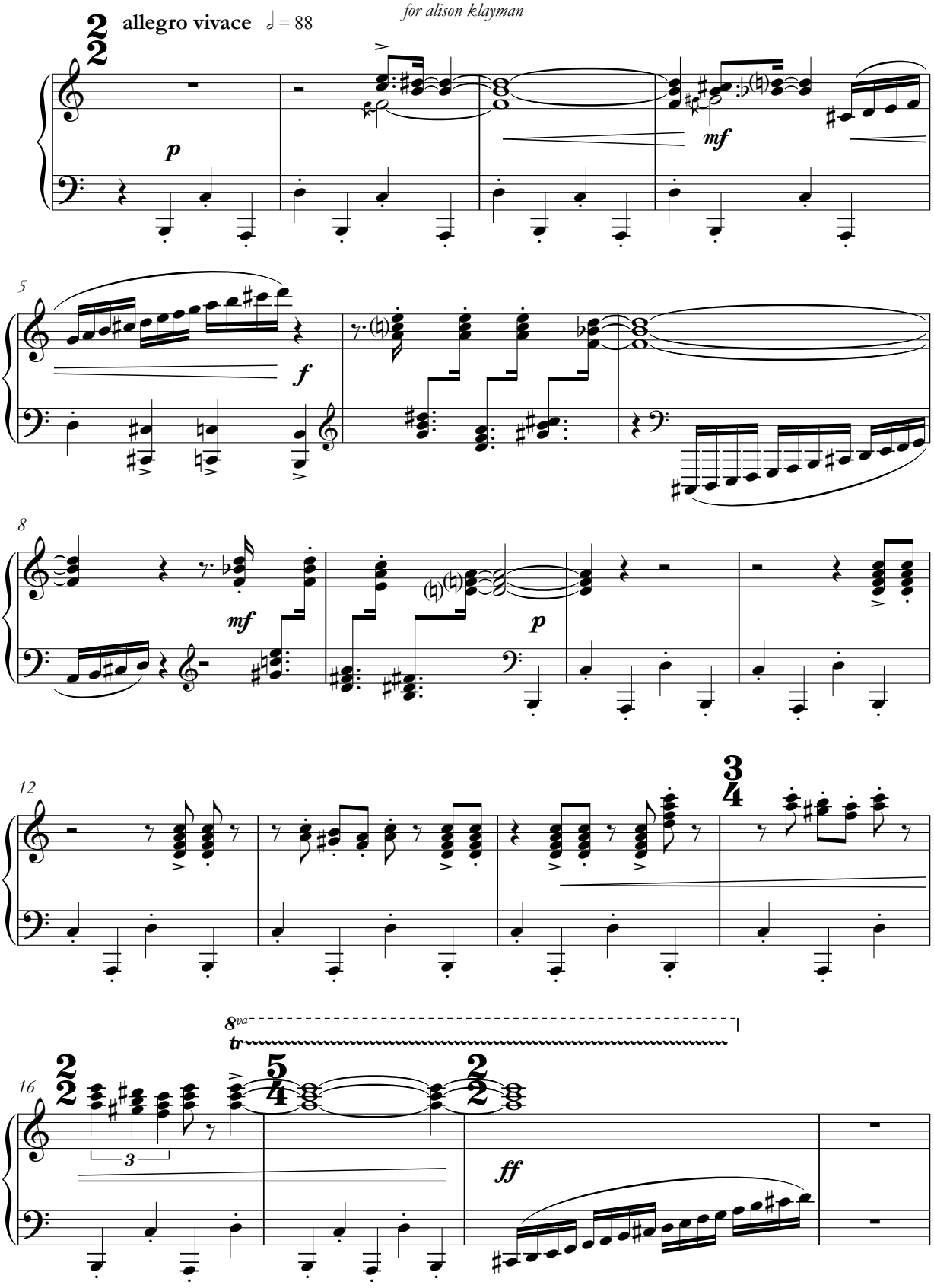

20
3
24
f
mf
Ped.
29
p
pp
Ped.
34
mf bright
p
Ped.
september 2000 tokyo

heroines of the torah

for alison klayman



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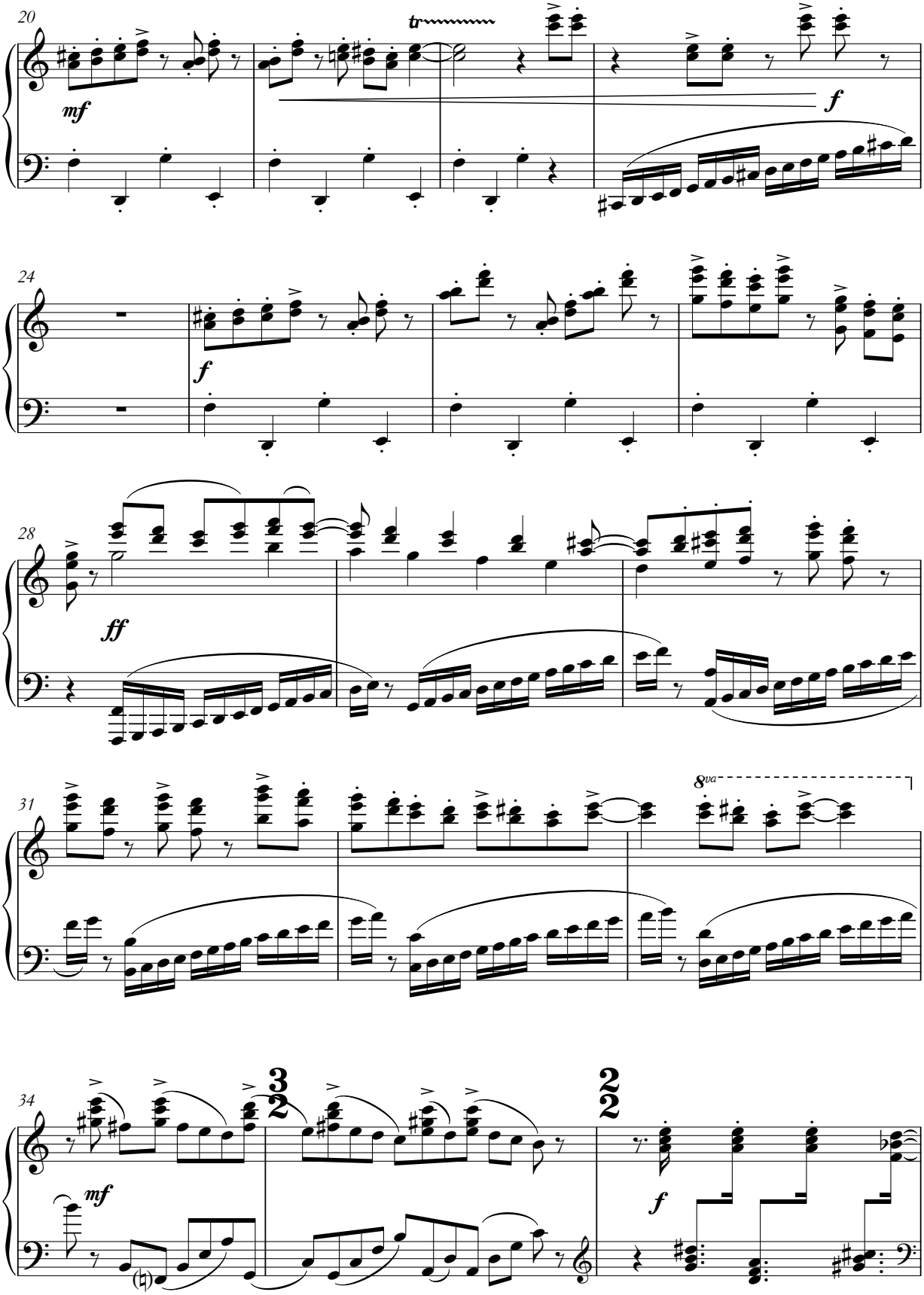
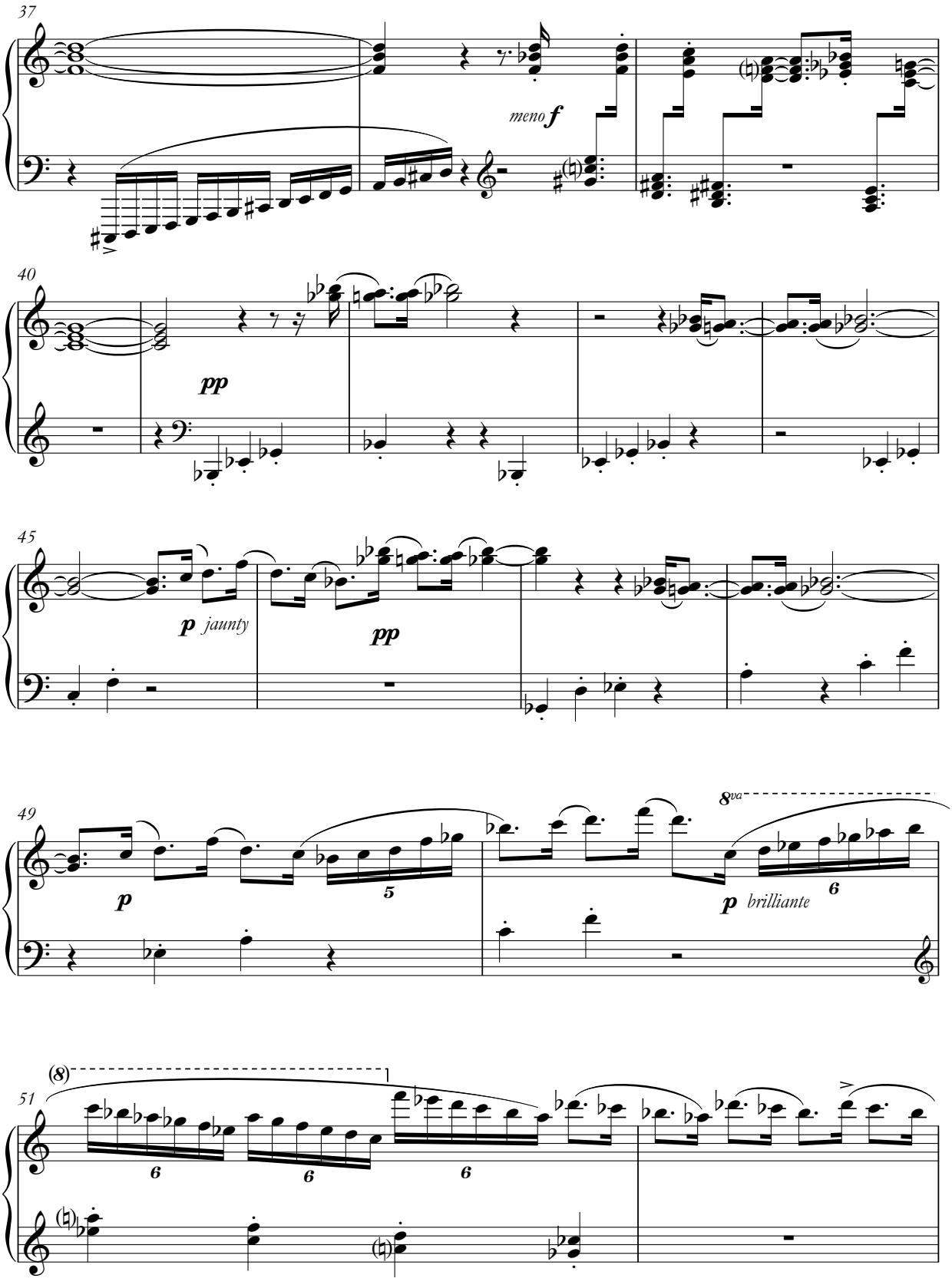
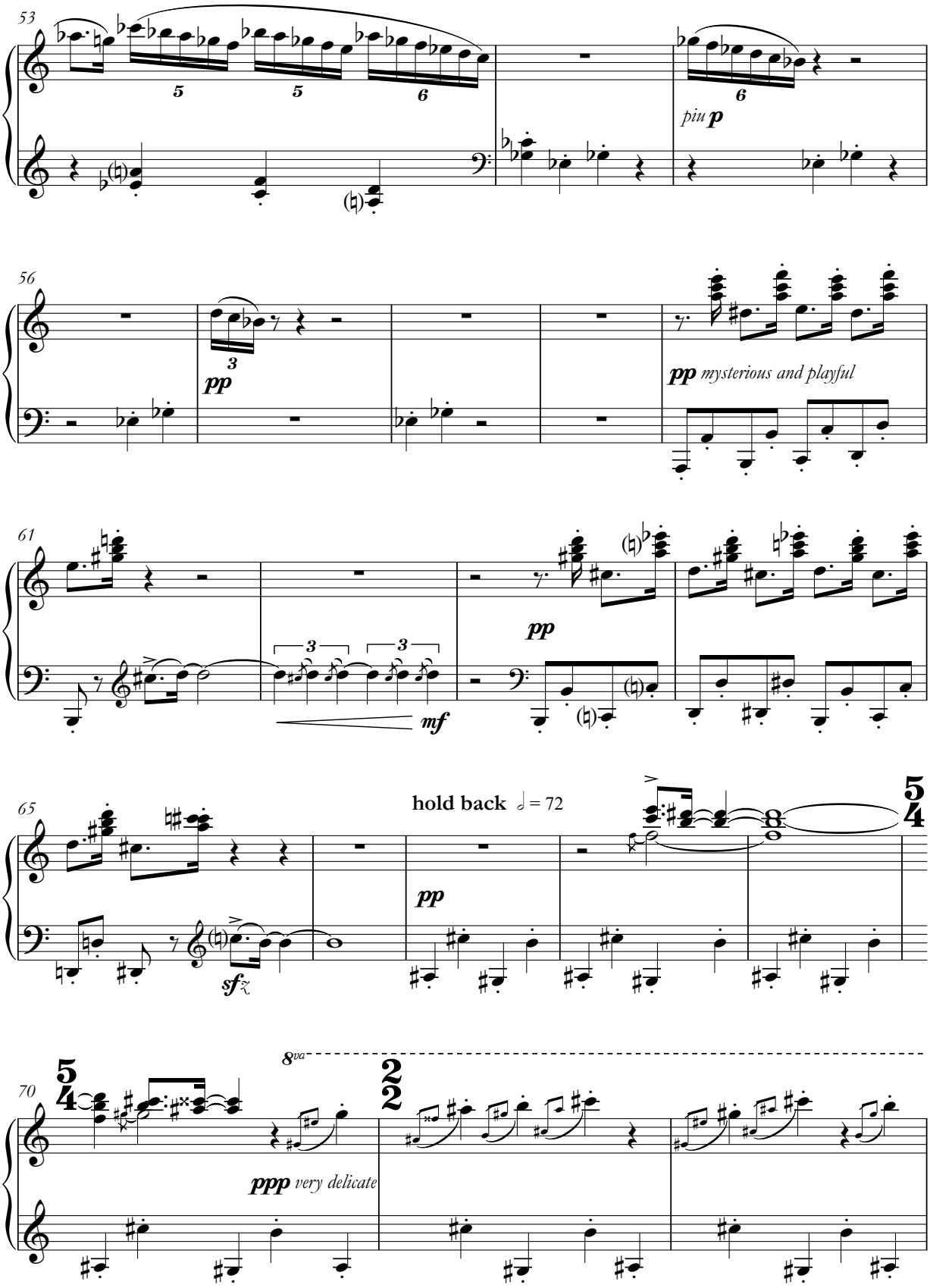
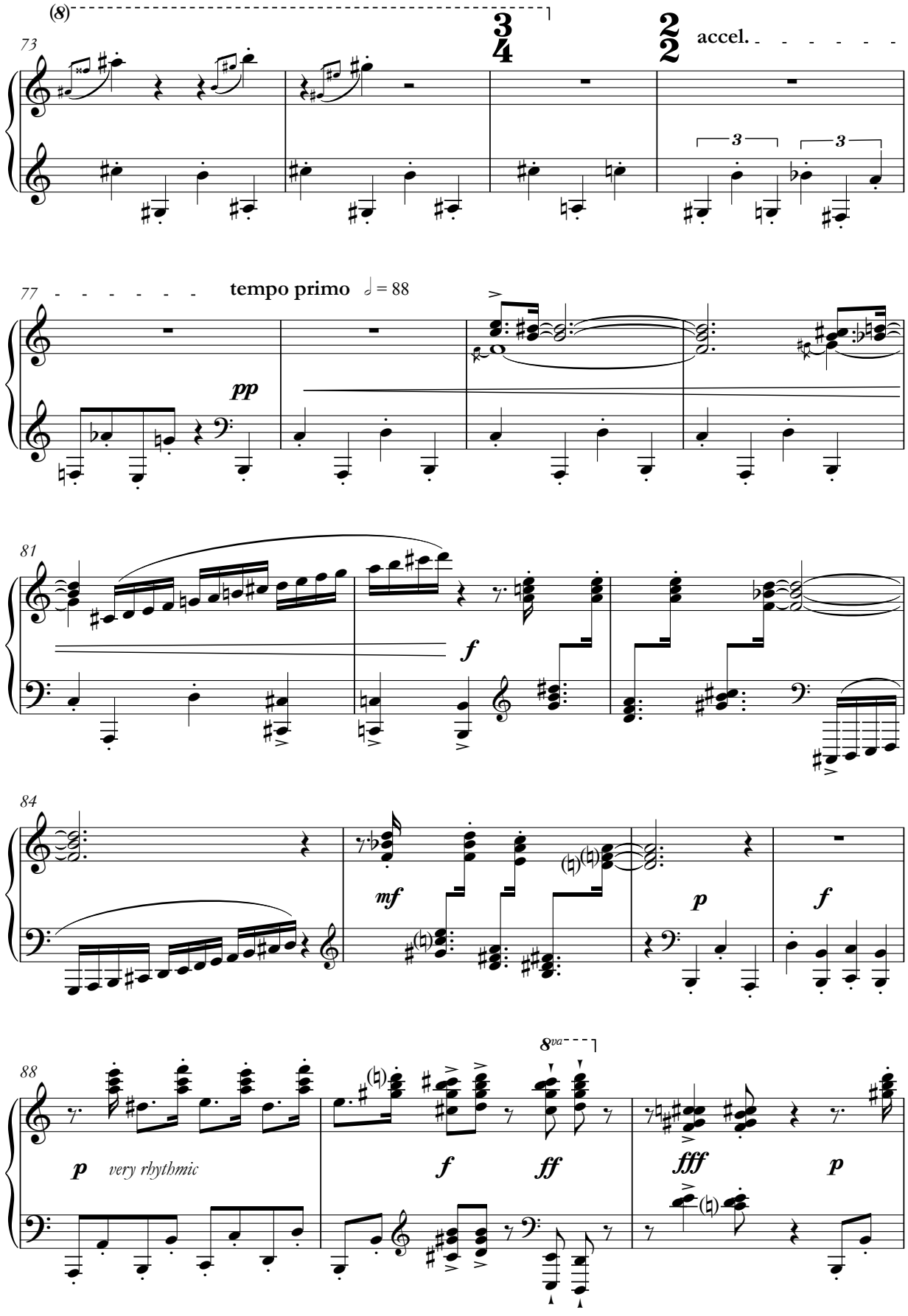
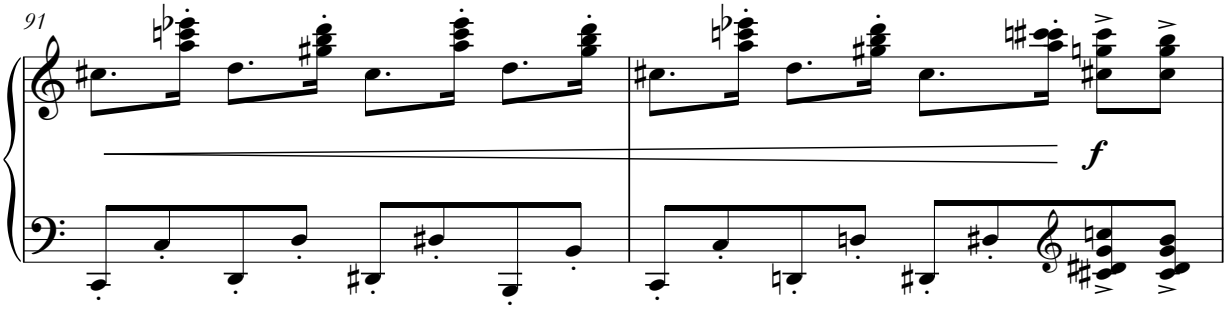
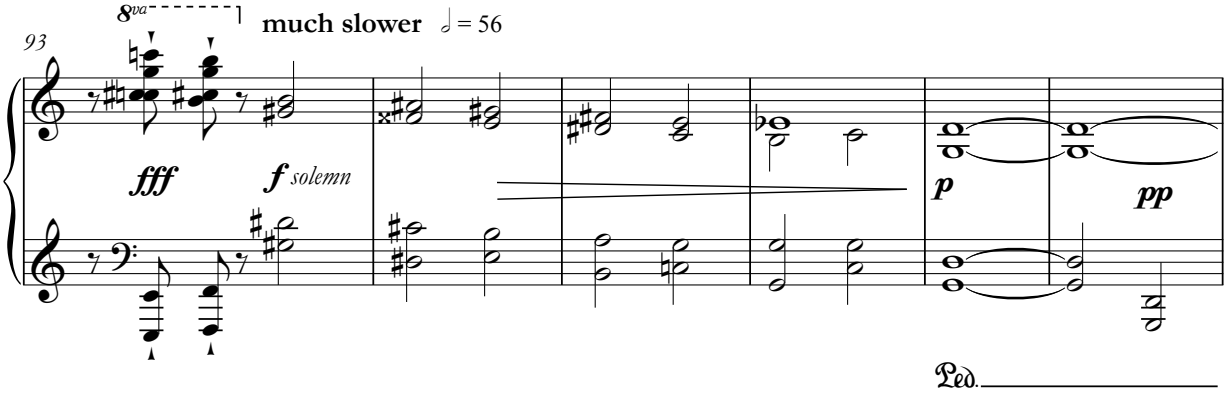

20
mf
tr
f
24
f
28
ff
31
8va
34
mf
f

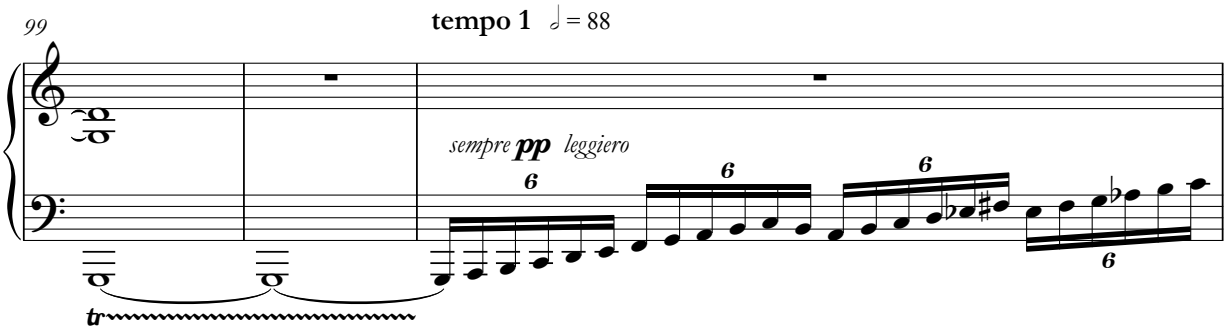

37
meno f
40
pp
45
p jaunty
pp
49
p
5
8va
p brilliant
6
51
(8)
6
6
6

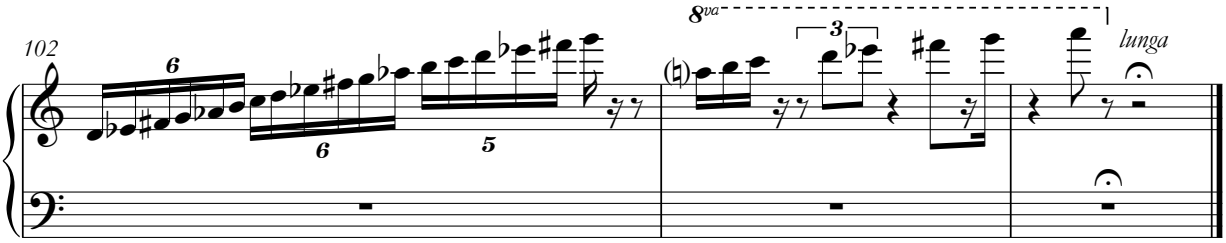

53
5
5
6
6
piu p
56
3
pp
pp mysterious and playful
61
3
3
pp
mf
65
hold back ♩ = 72
pp
sfz
5
4
70
8va
5
4
2
2
ppp very delicate


(8)
73
3/4
2/2
accel.
3
3
77
tempo primo ♩ = 88
pp
81
f
84
mf
p
f
88
8va
p
very rhythmic
f
ff
fff
p





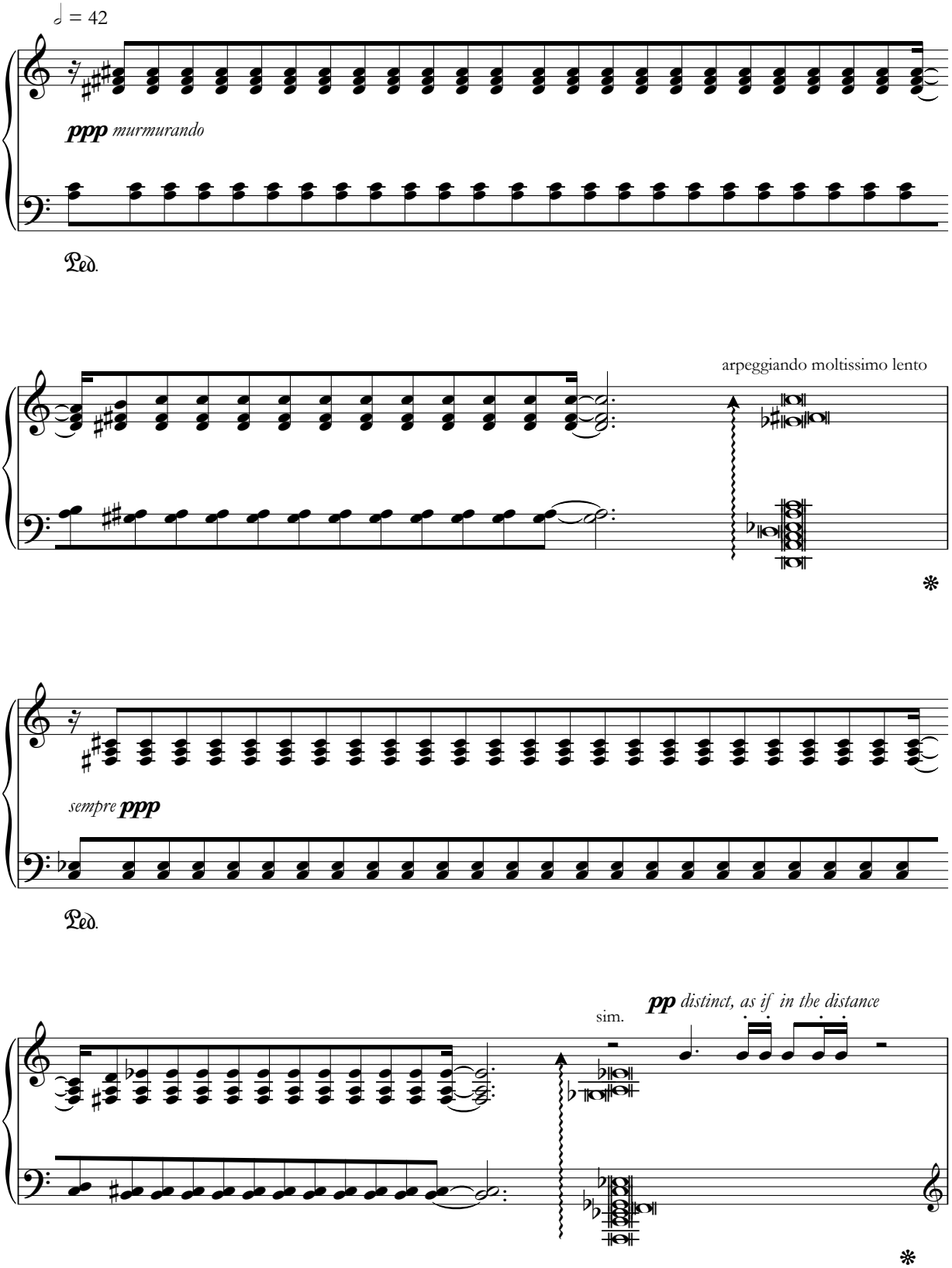




april 2009 beijing

june 21 08 r.i.p. rimsky

for derek bourgeois



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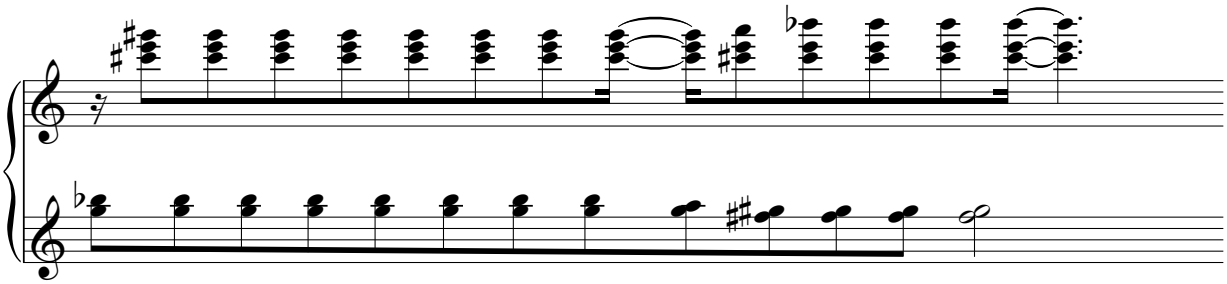
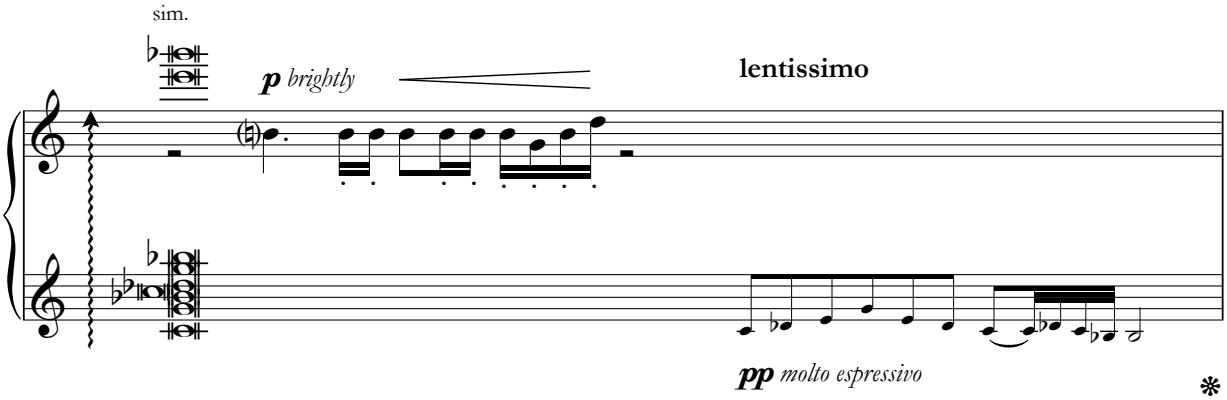
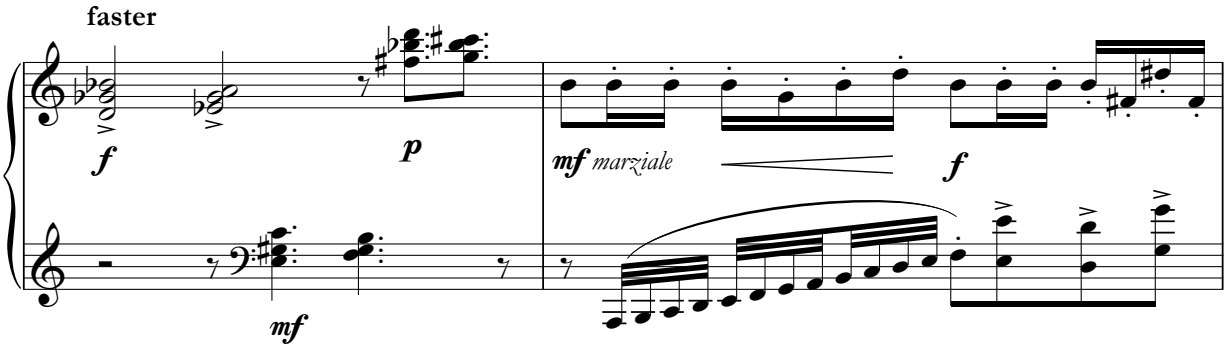
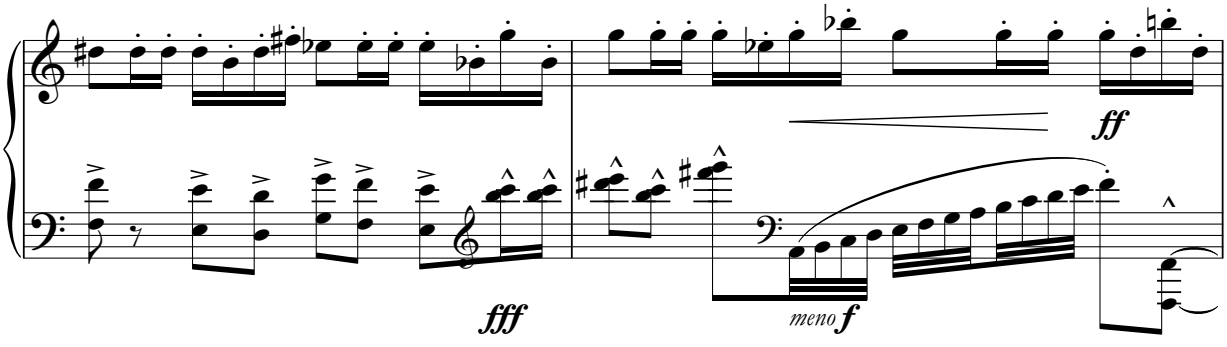
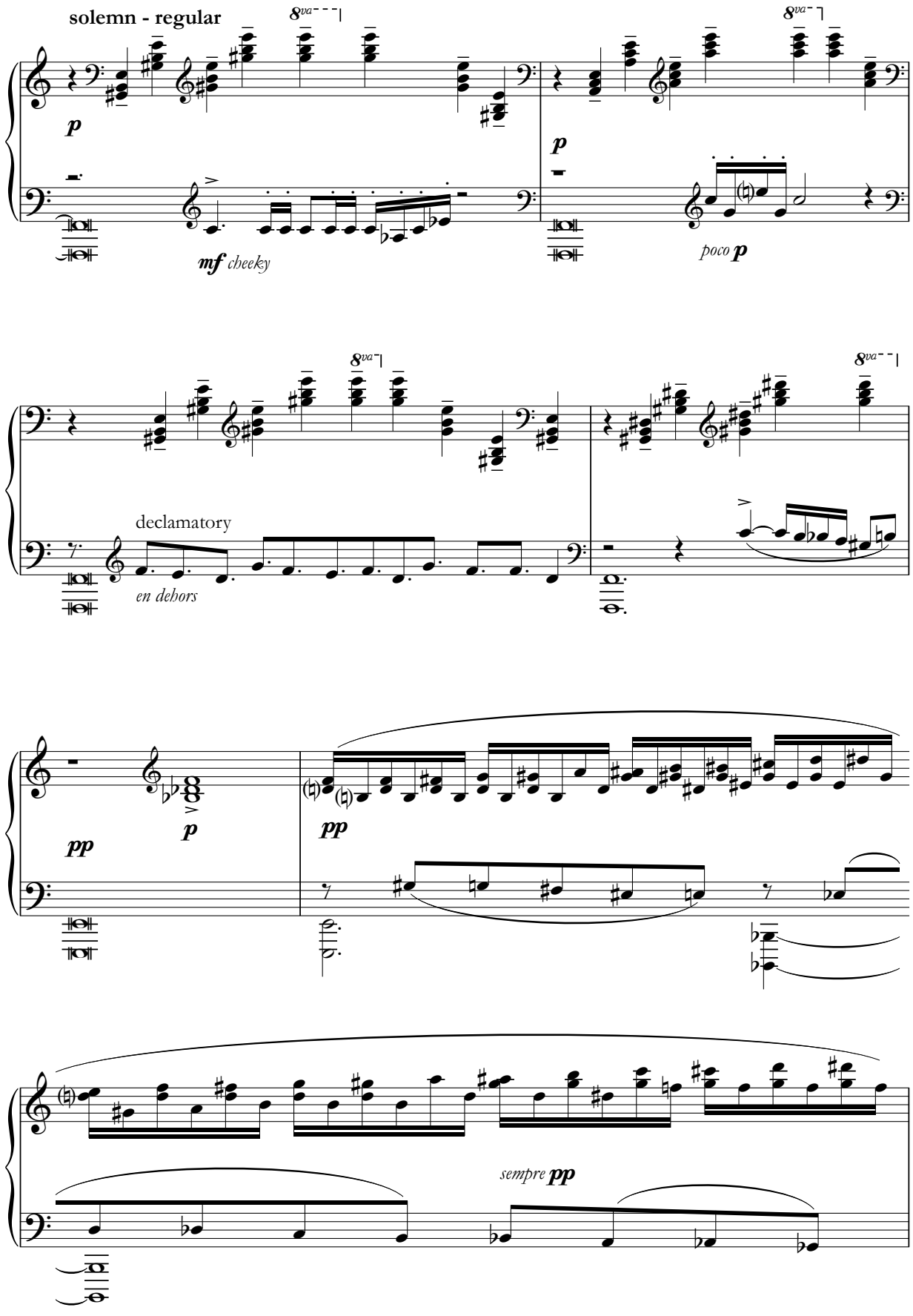
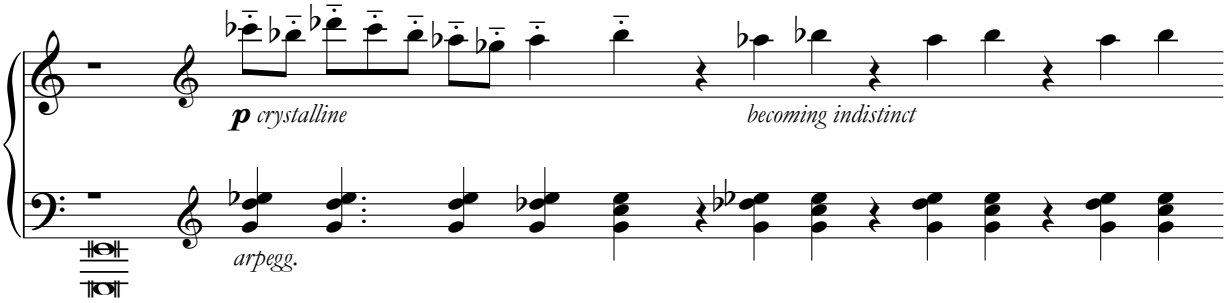

Ped.

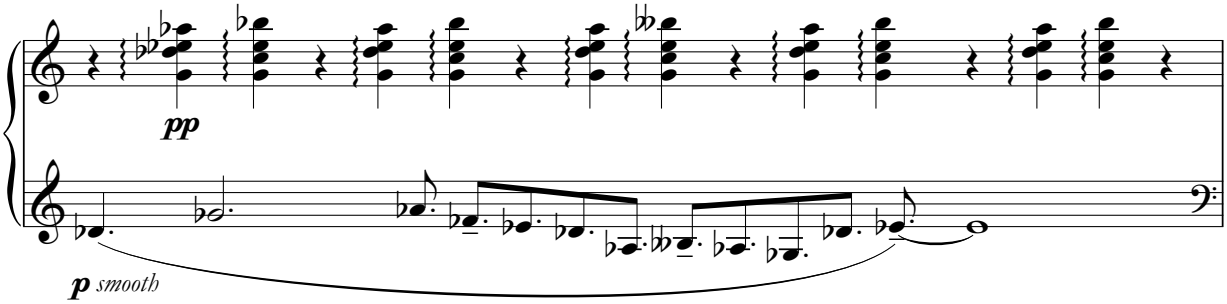

sim.
p brightly
lentissimo
pp molto espressivo
*

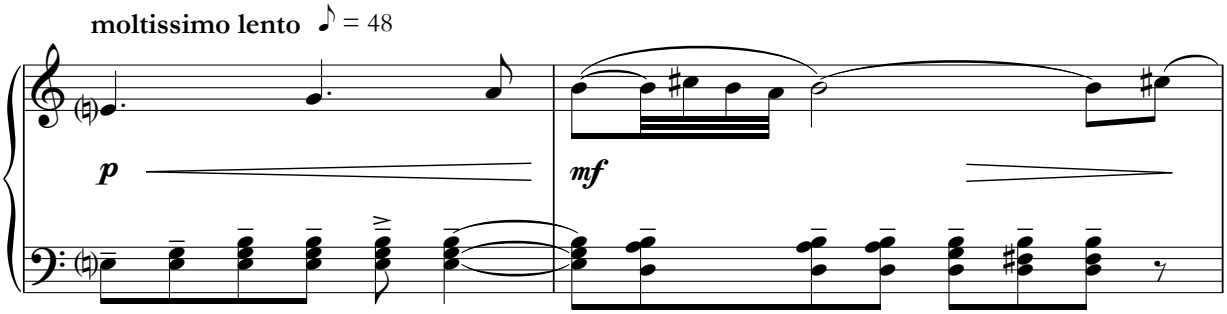

faster
f
p
mf marziale
f
mf

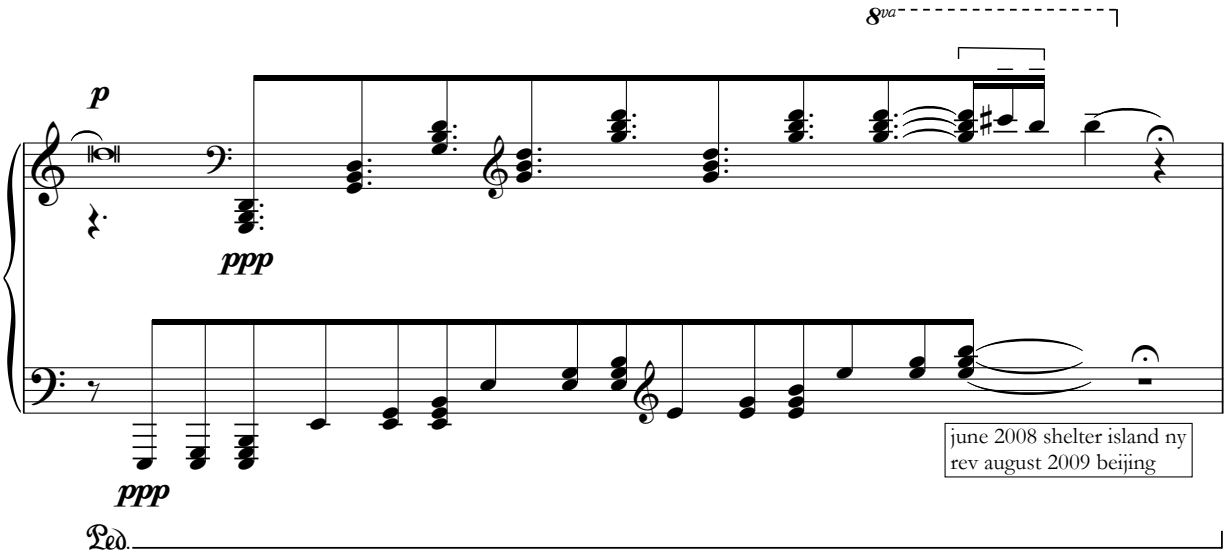

ff
fff
meno f


solemn - regular
8va
p
mf cheeky
poco p
declamatory
en dehors
pp
sempre pp


p crystalline
becoming indistinct
arpegg.

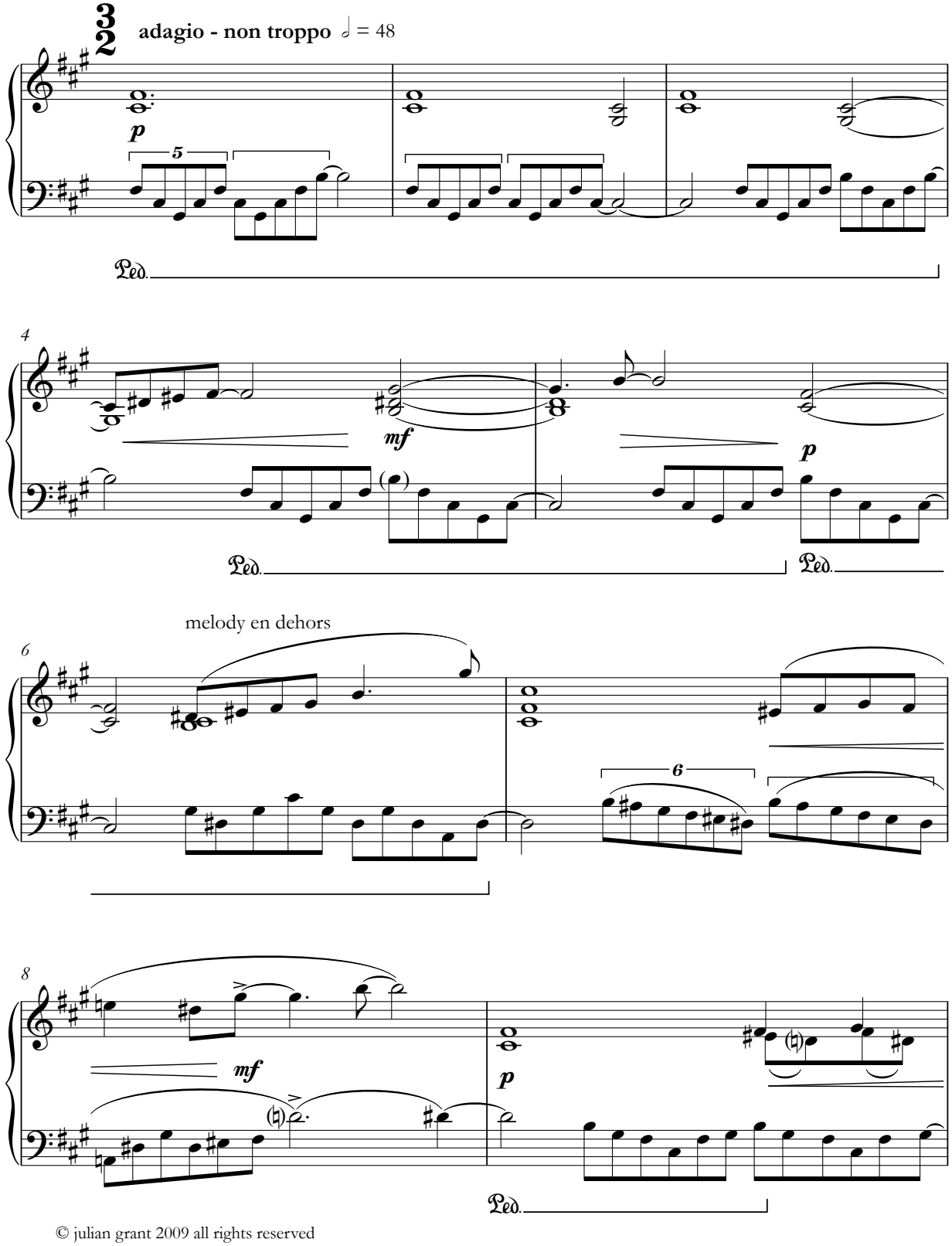

pp
p smooth


moltissimo lento ♪ = 48
p
mf


8va
p
ppp
ppp
june 2008 shelter island ny
rev august 2009 beijing
Ped.

a letter to the other side

in memory of all the formidable ladies



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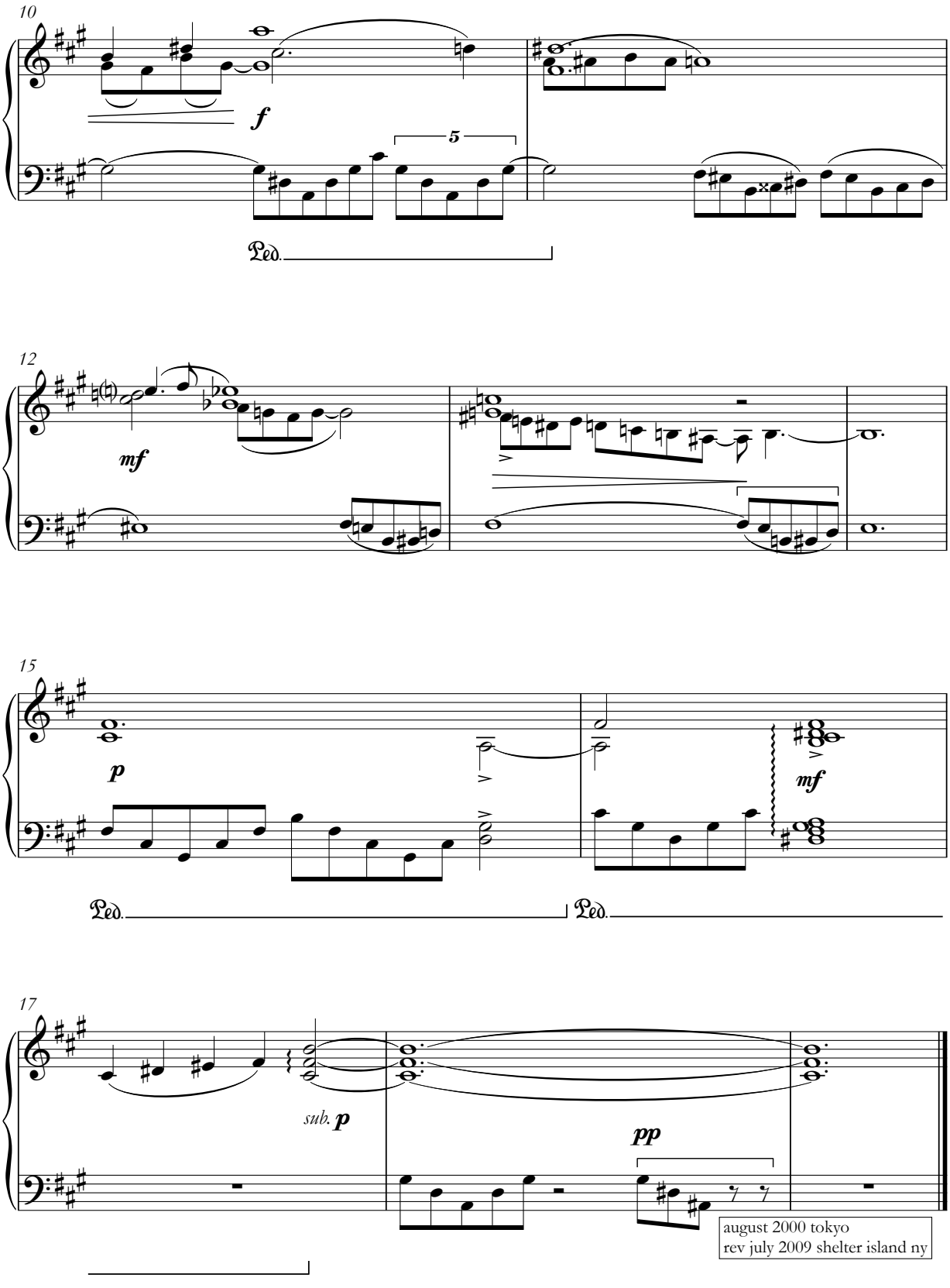
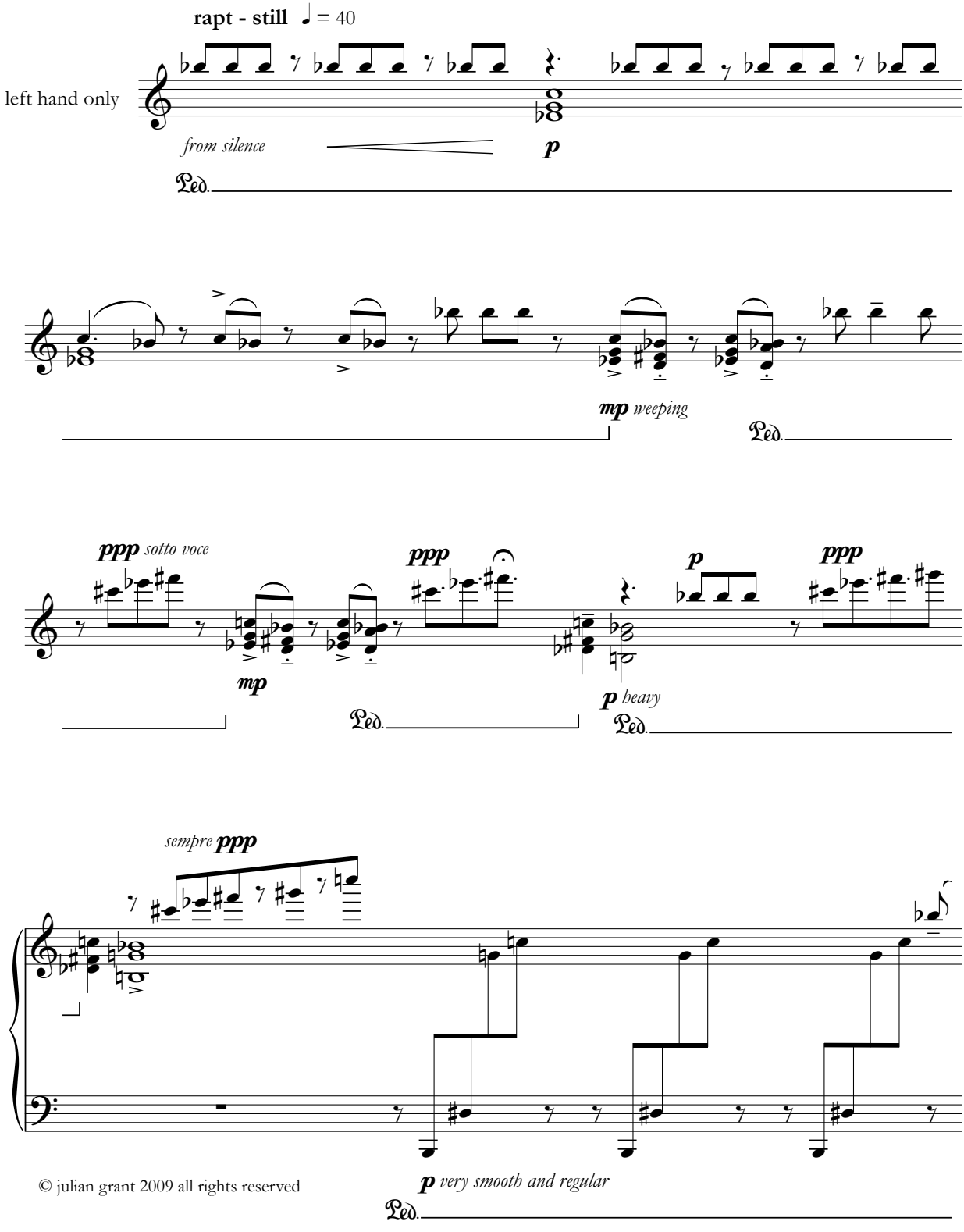

10
f
5
Ped.
12
mf
15
p
mf
Ped.
Ped.
17
sub. p
pp
august 2000 tokyo
rev july 2009 shelter island ny

.....mach tzu sein aigele

for rhoda levine



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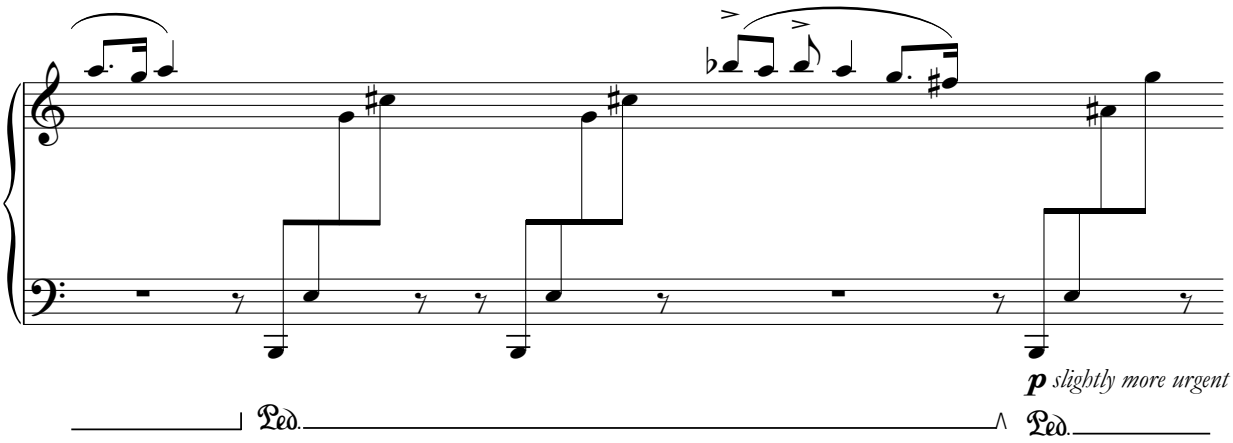
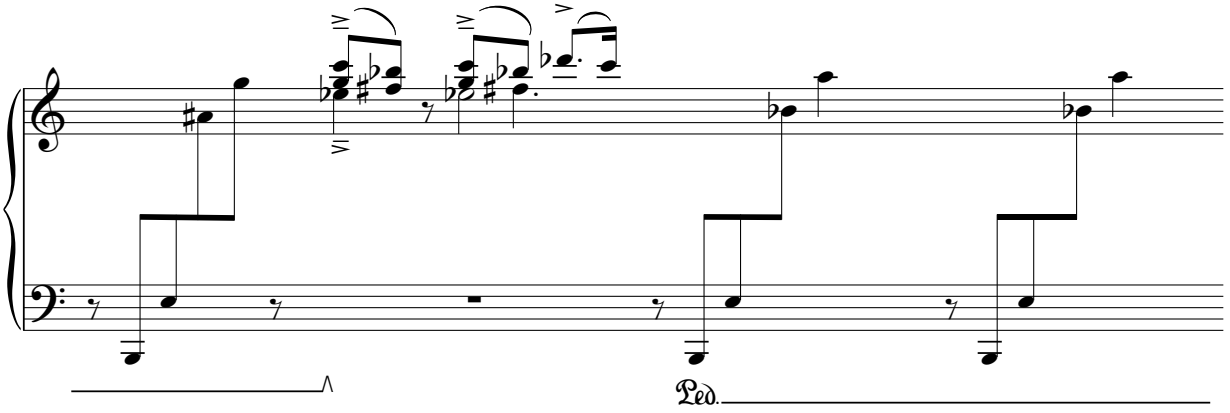
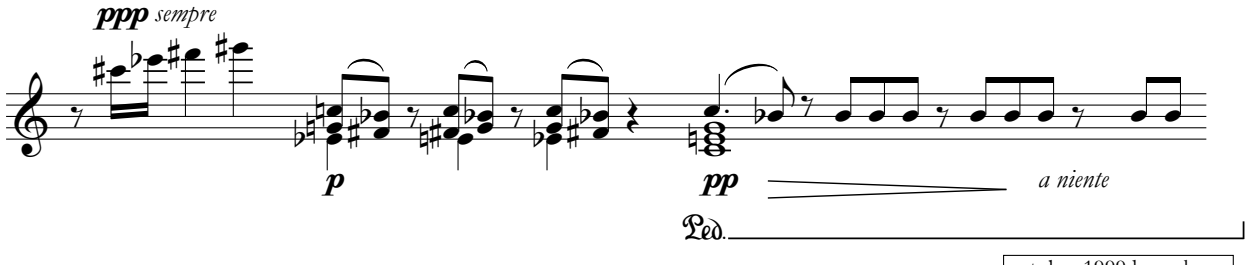


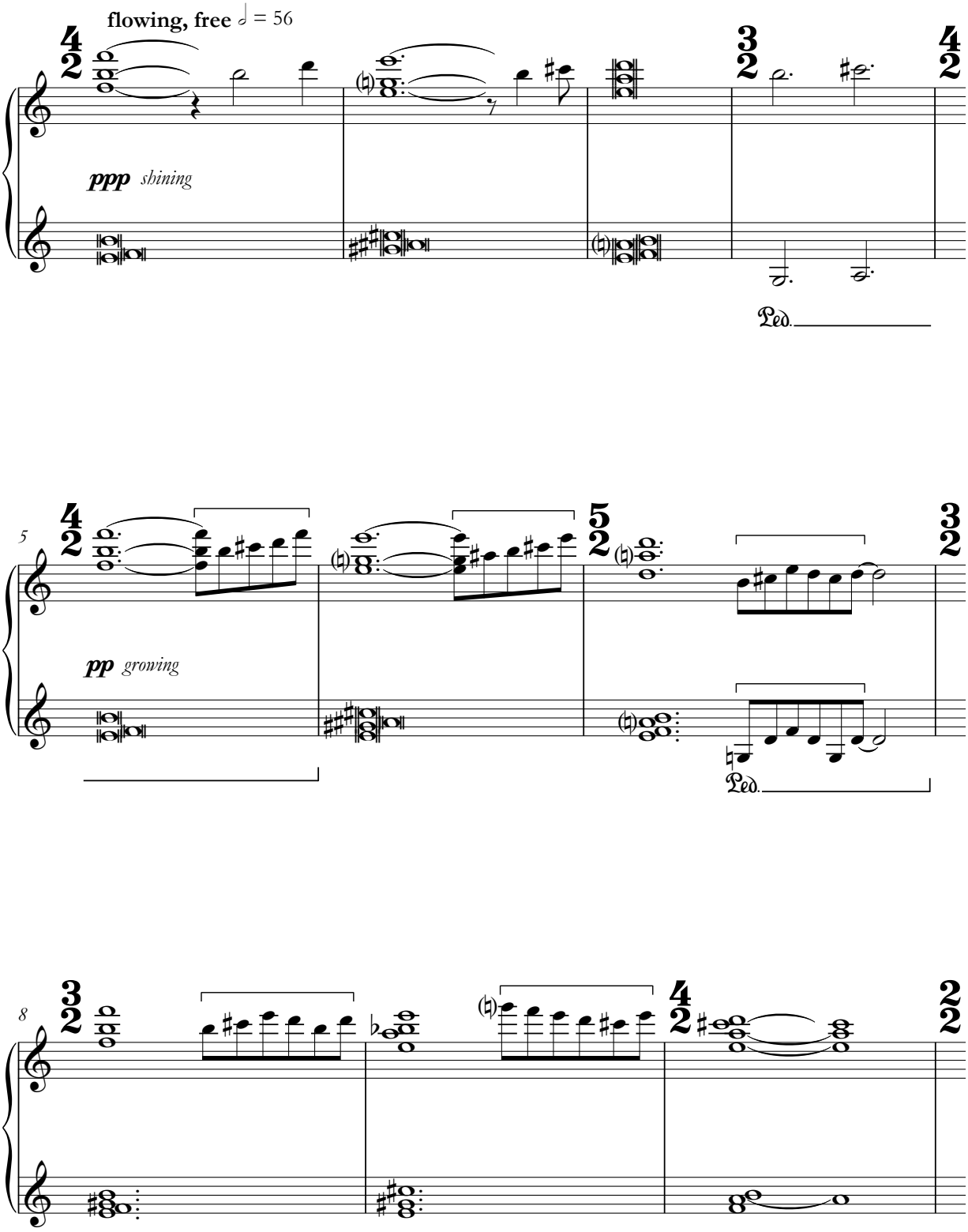




october 1999 hong kong

mock-moon

for linden andrew



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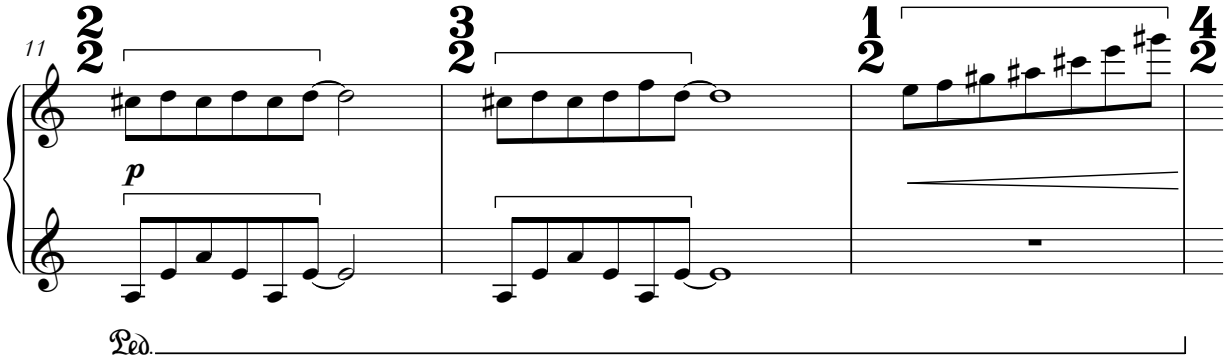
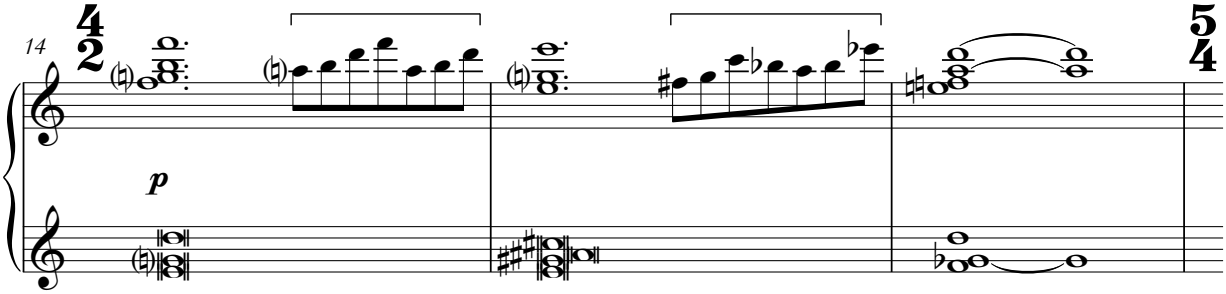
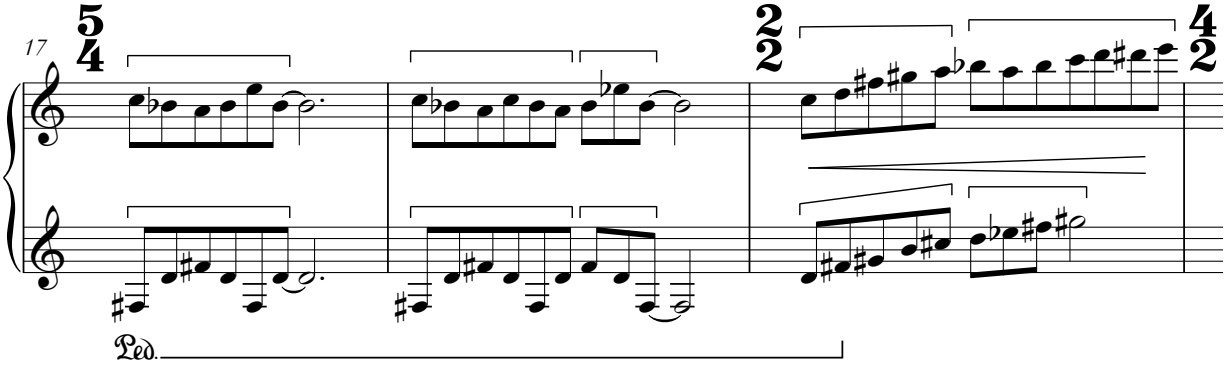
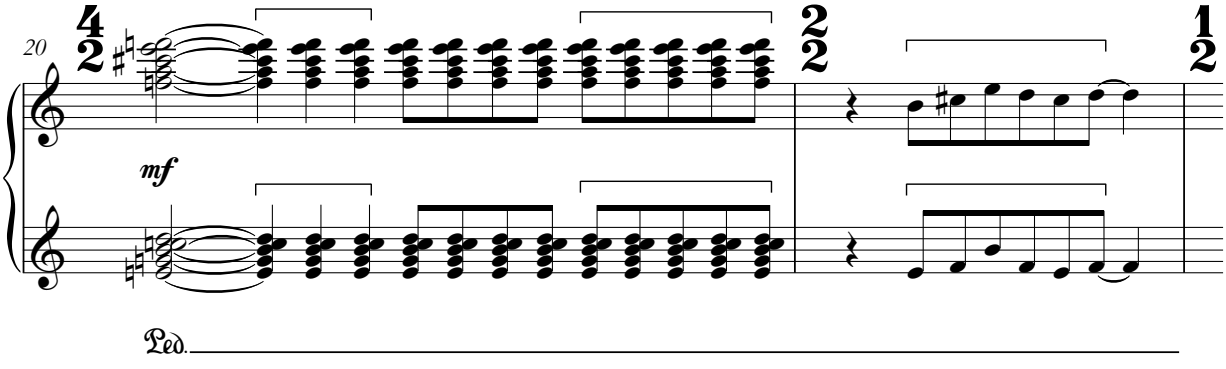
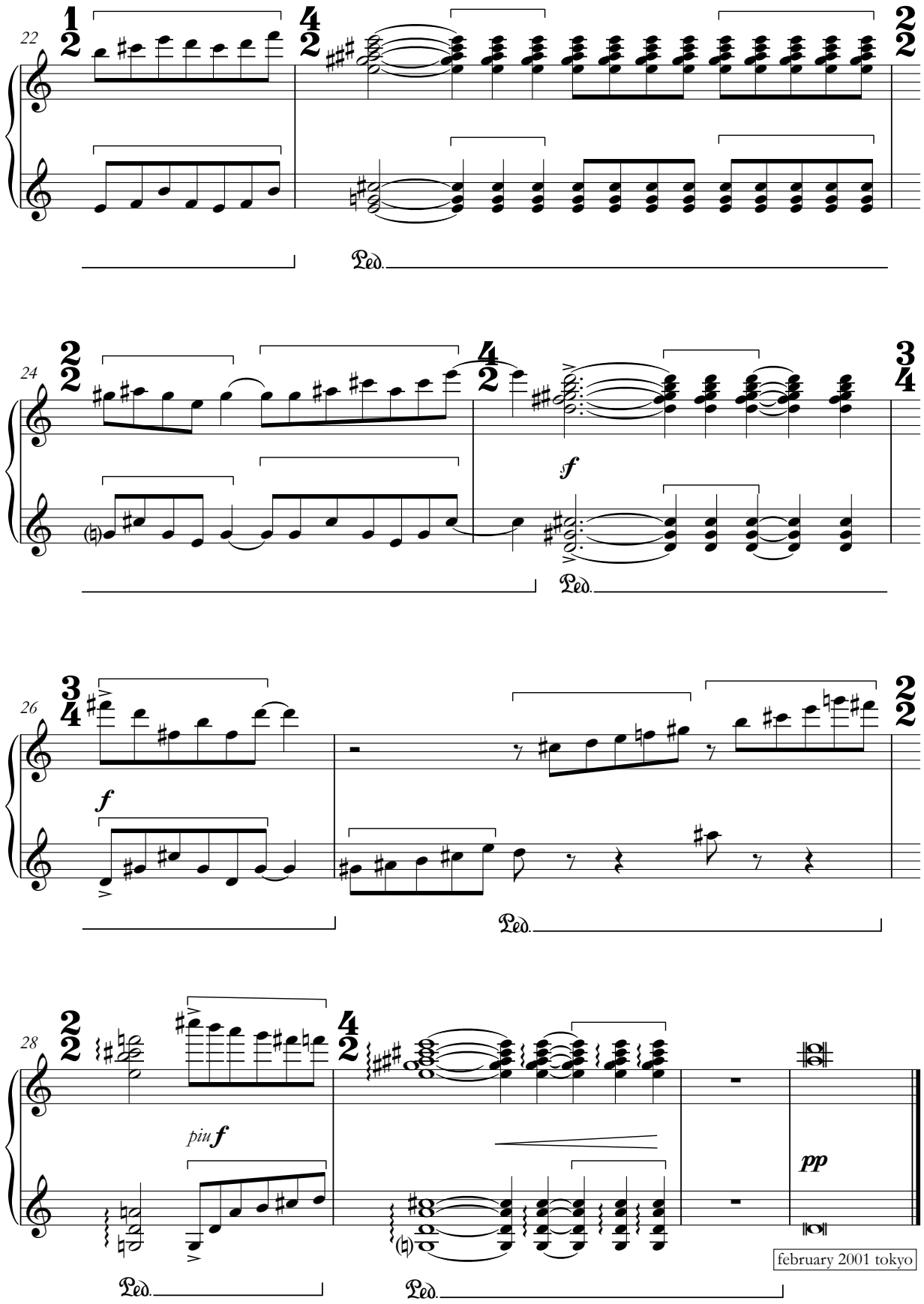

11
p
Ped.


14
p

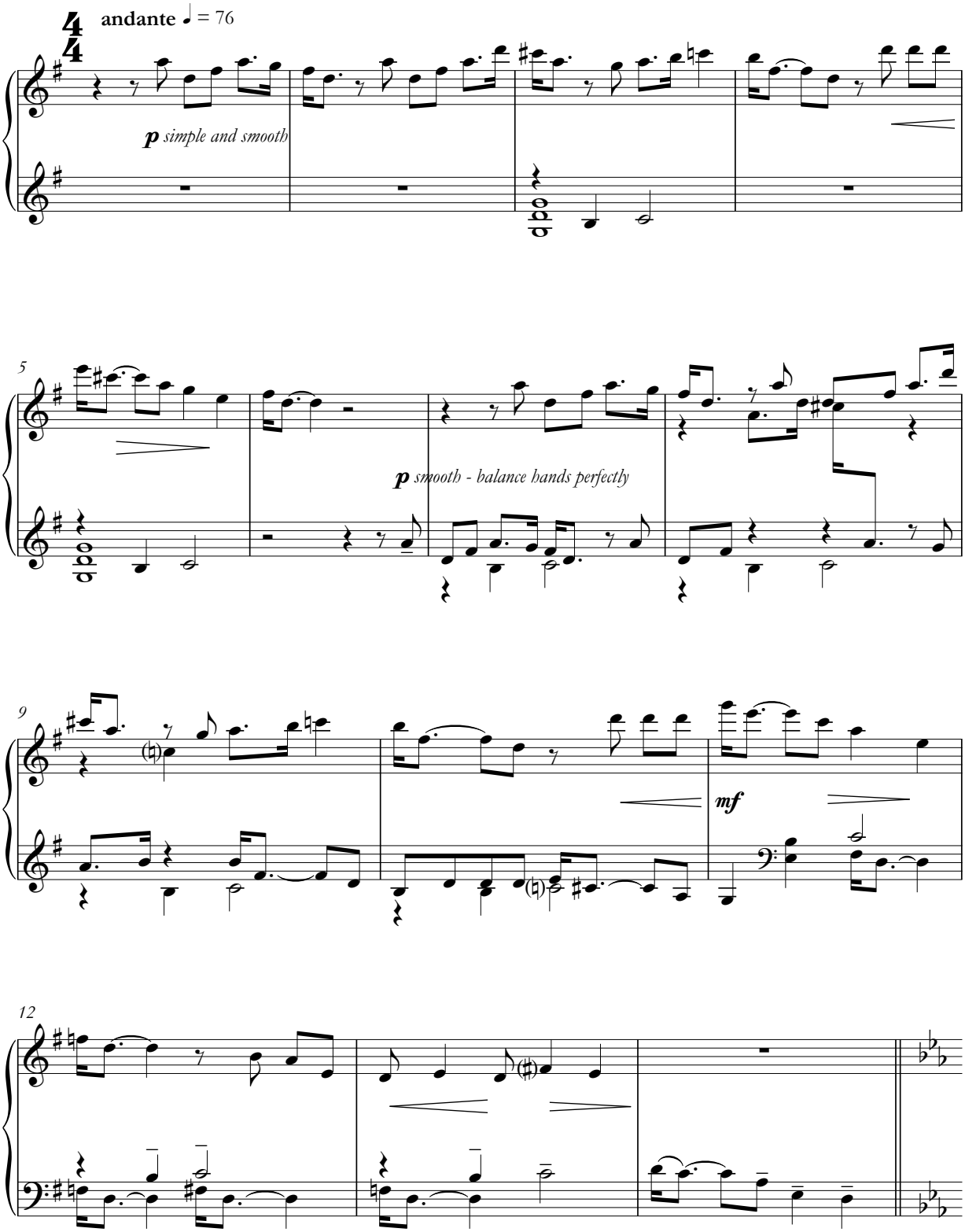

17
Ped.


20
mf
Ped.


22
24
26
28
f
piu f
pp
Ped.
february 2001 tokyo

moonshine

for our twin cousins, alice and james quall



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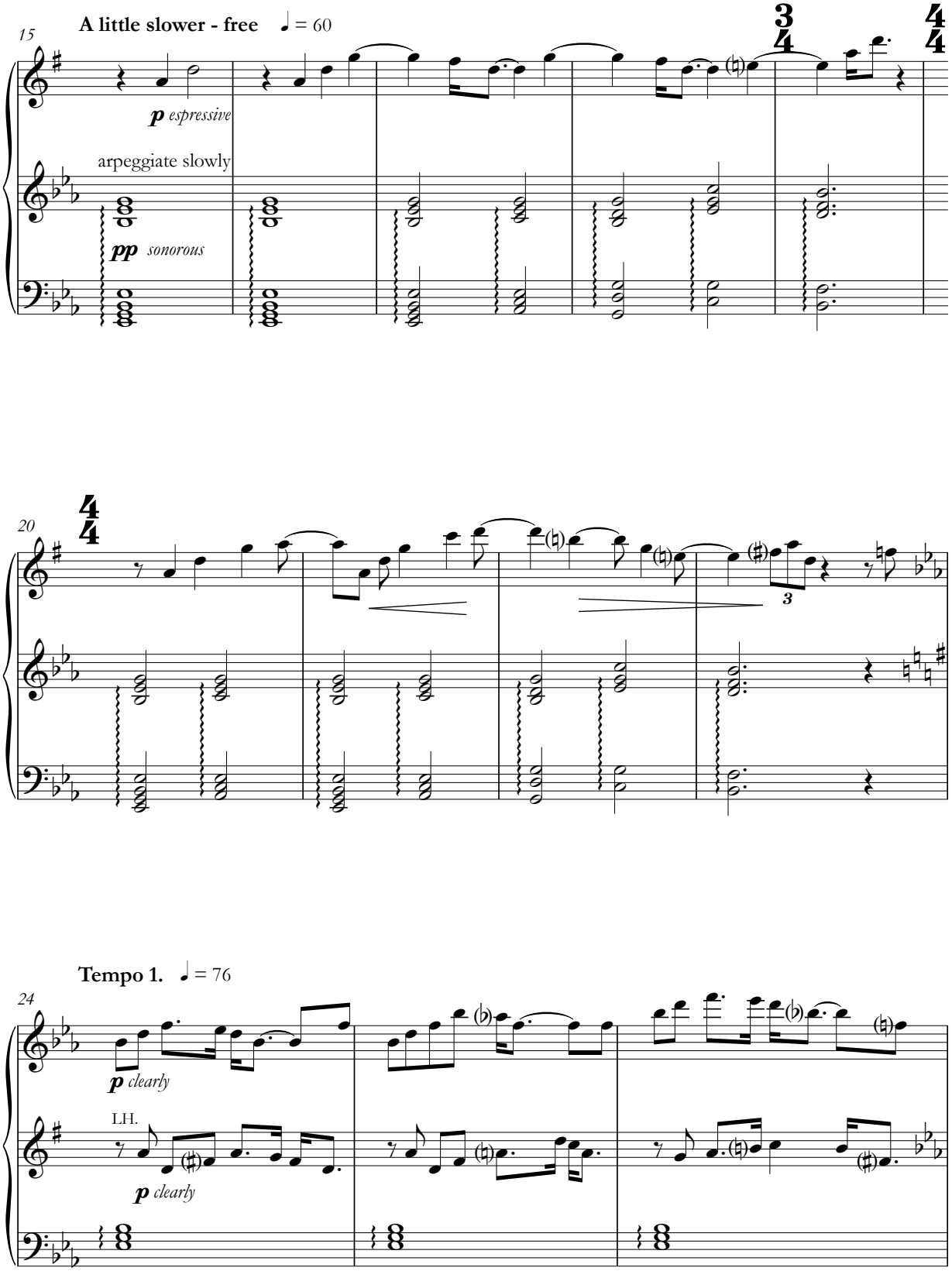
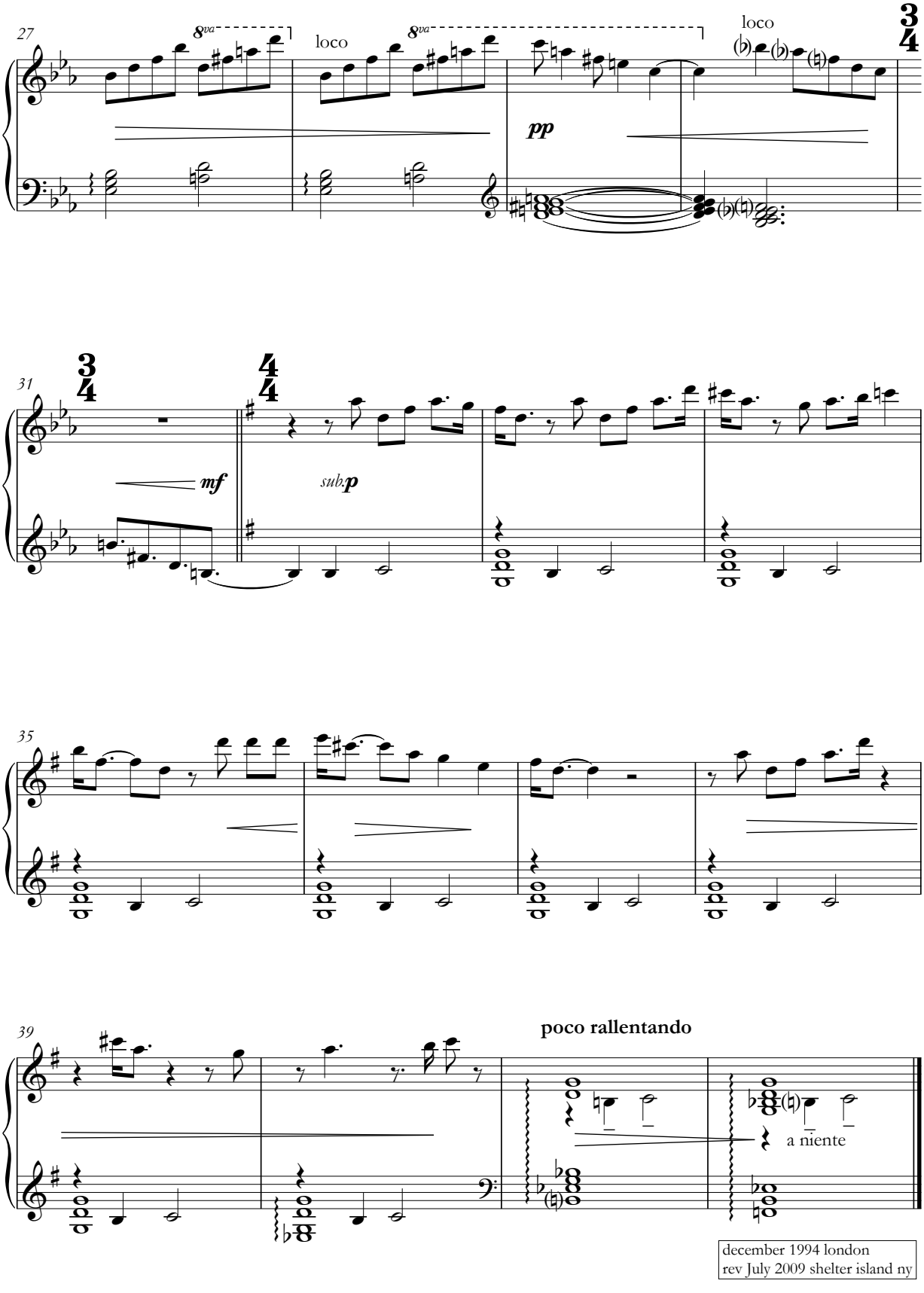
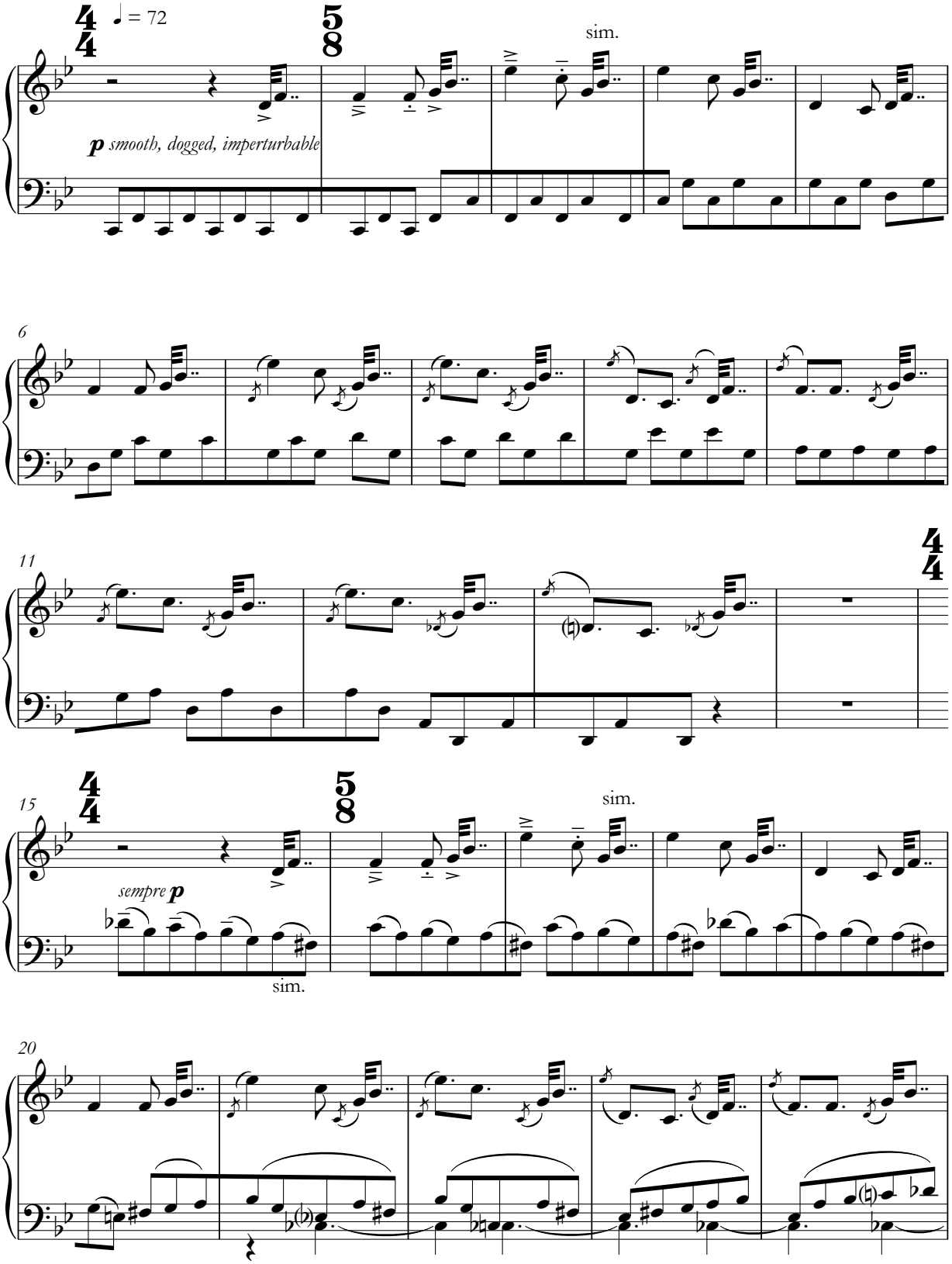

15
A little slower - free ♩ = 60
p espressive
arpeggiate slowly
pp sonorous
20
3
Tempo 1. ♩ = 76
24
p clearly
LH.
p clearly


27
8va
loco
8va
loco
pp
31
mf
subp
35
39
poco rallentando
a niente
december 1994 london
rev July 2009 shelter island ny

my secret mongolia

for judith weir



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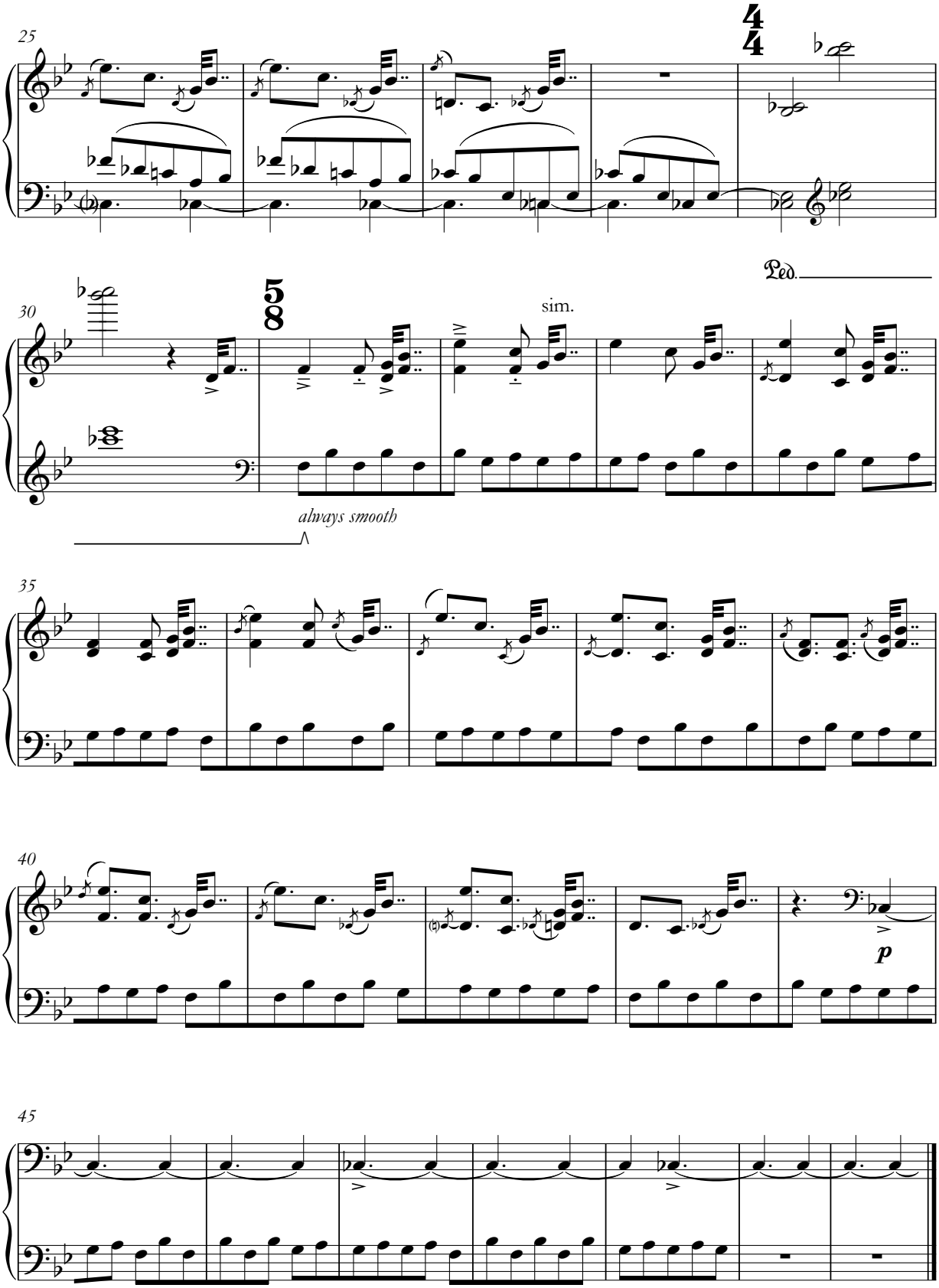
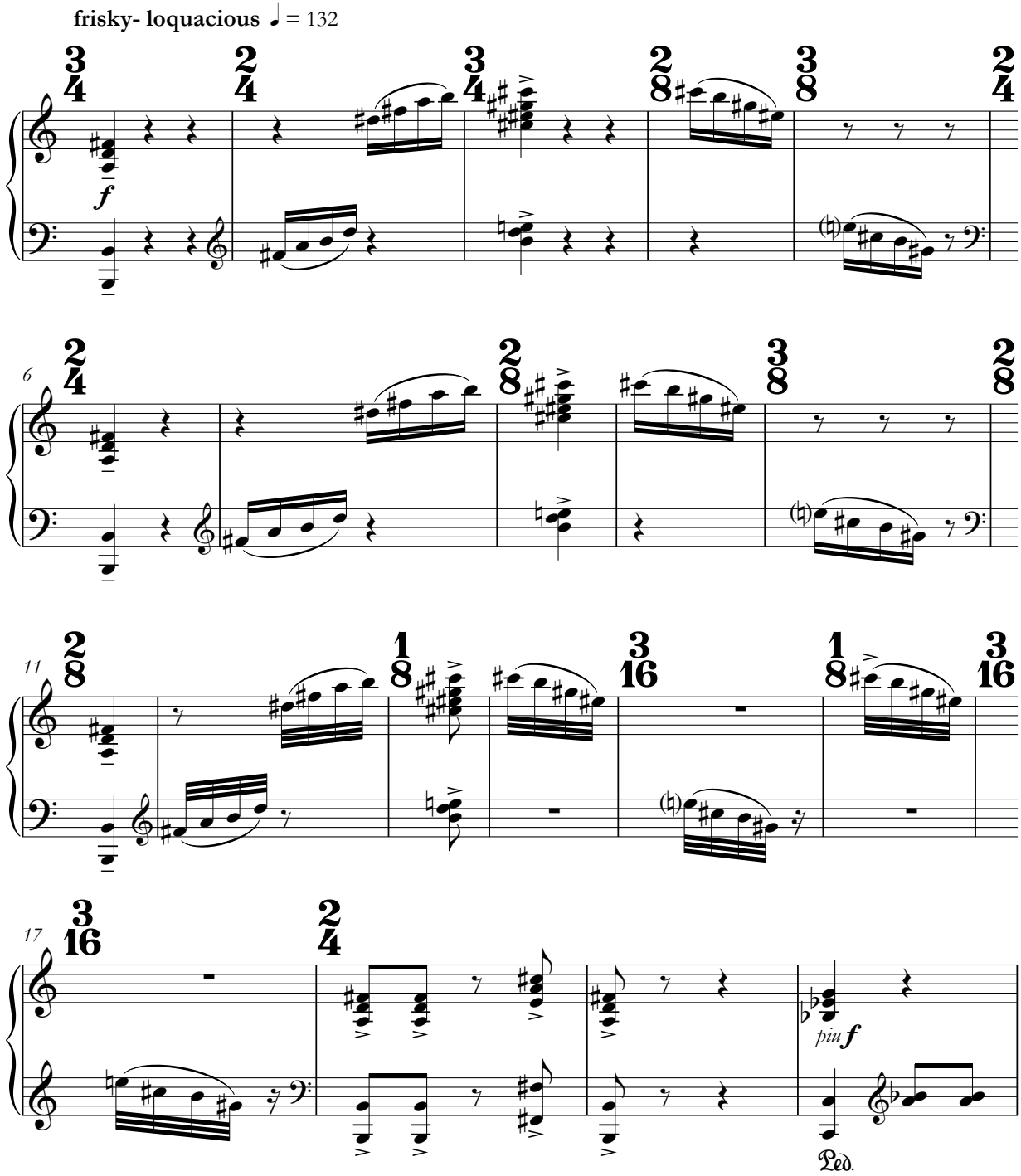


november 1999 hanoi
rev april 2009 beijing

ninety - love: your serve

for fran leibowitz on her birthday



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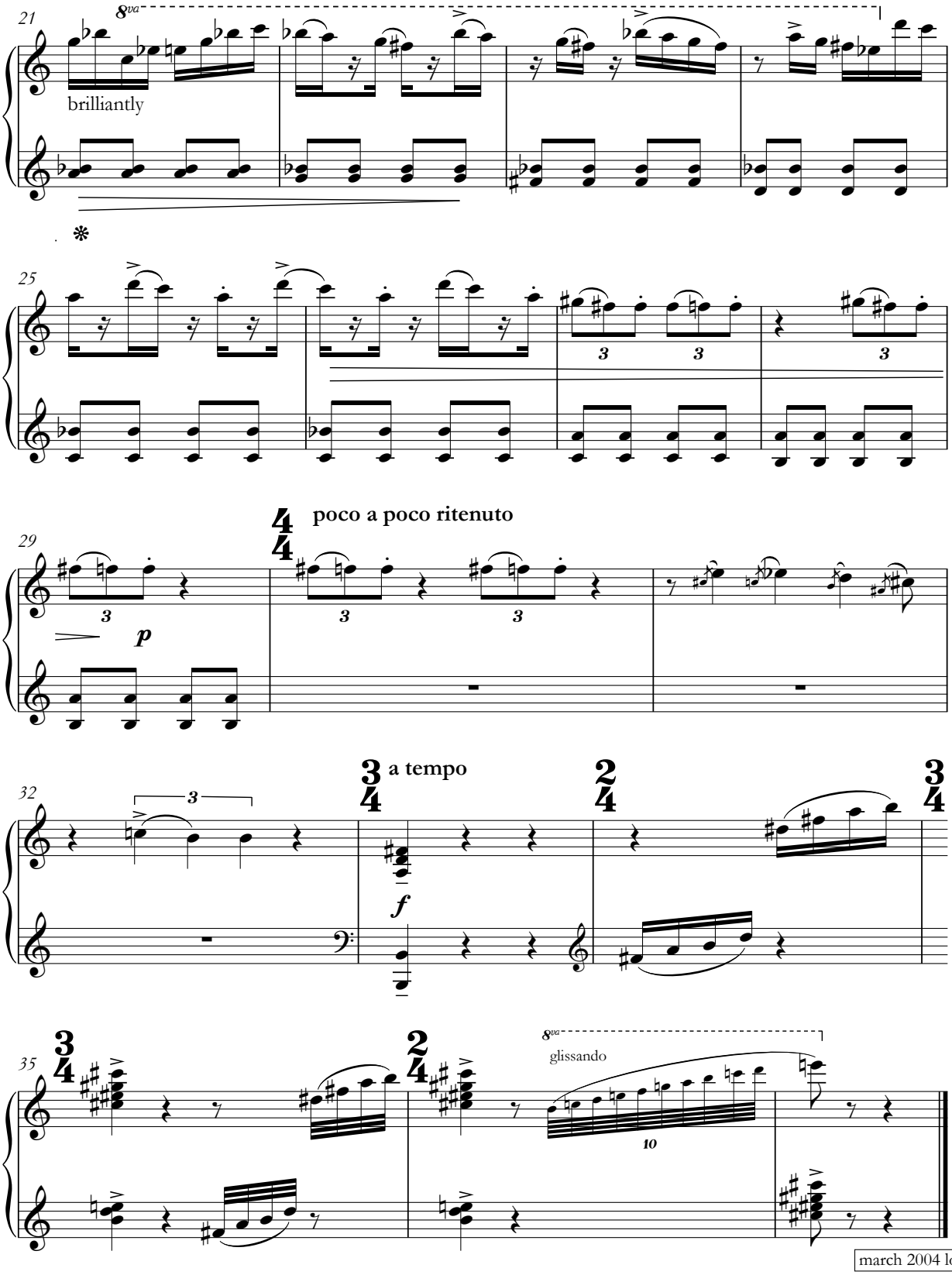
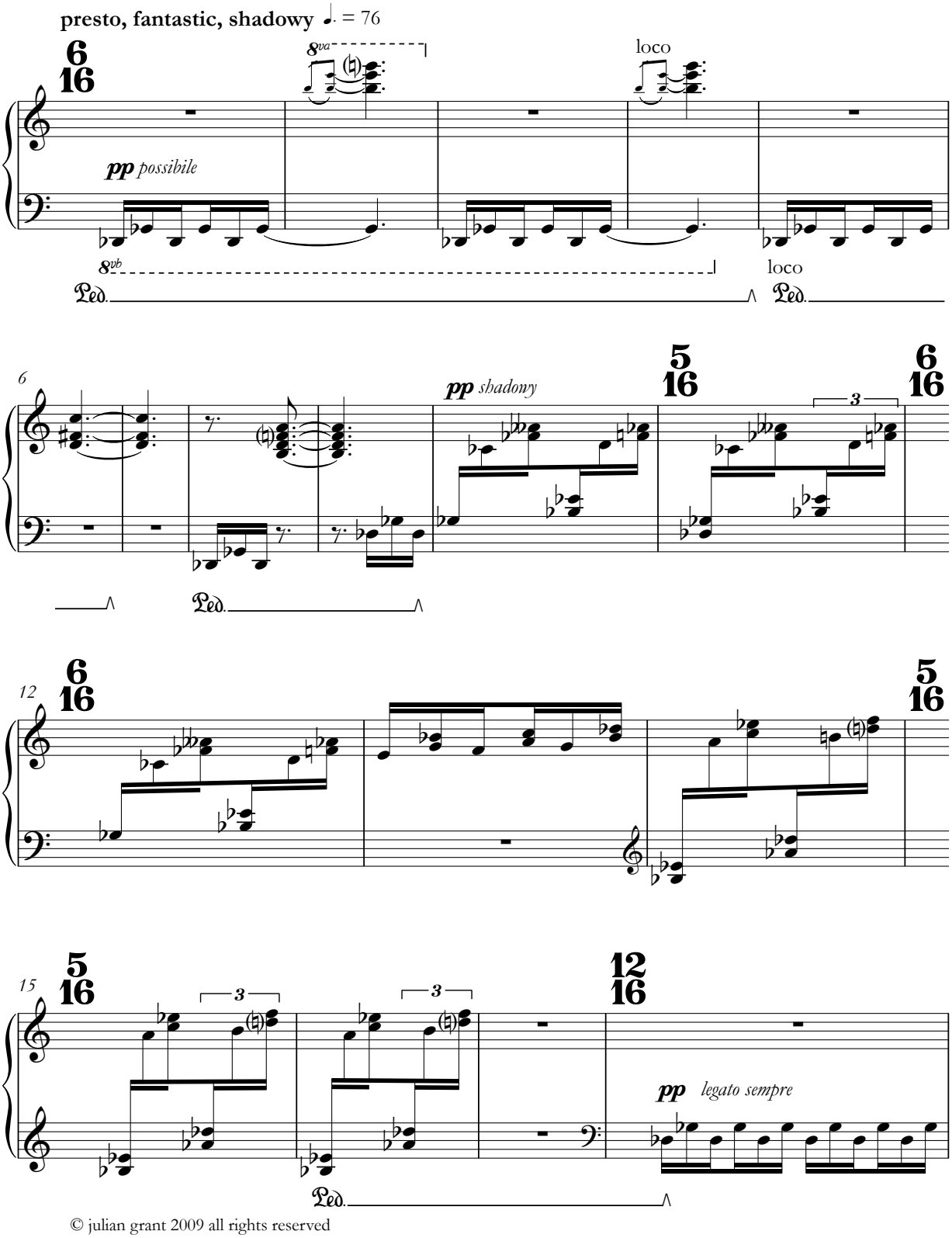

21
8va
brilliantly
25
29
poco a poco ritenuto
p
32
a tempo
f
35
8va
glissando
10
march 2004 london

notte di maschere

for henrietta bredin



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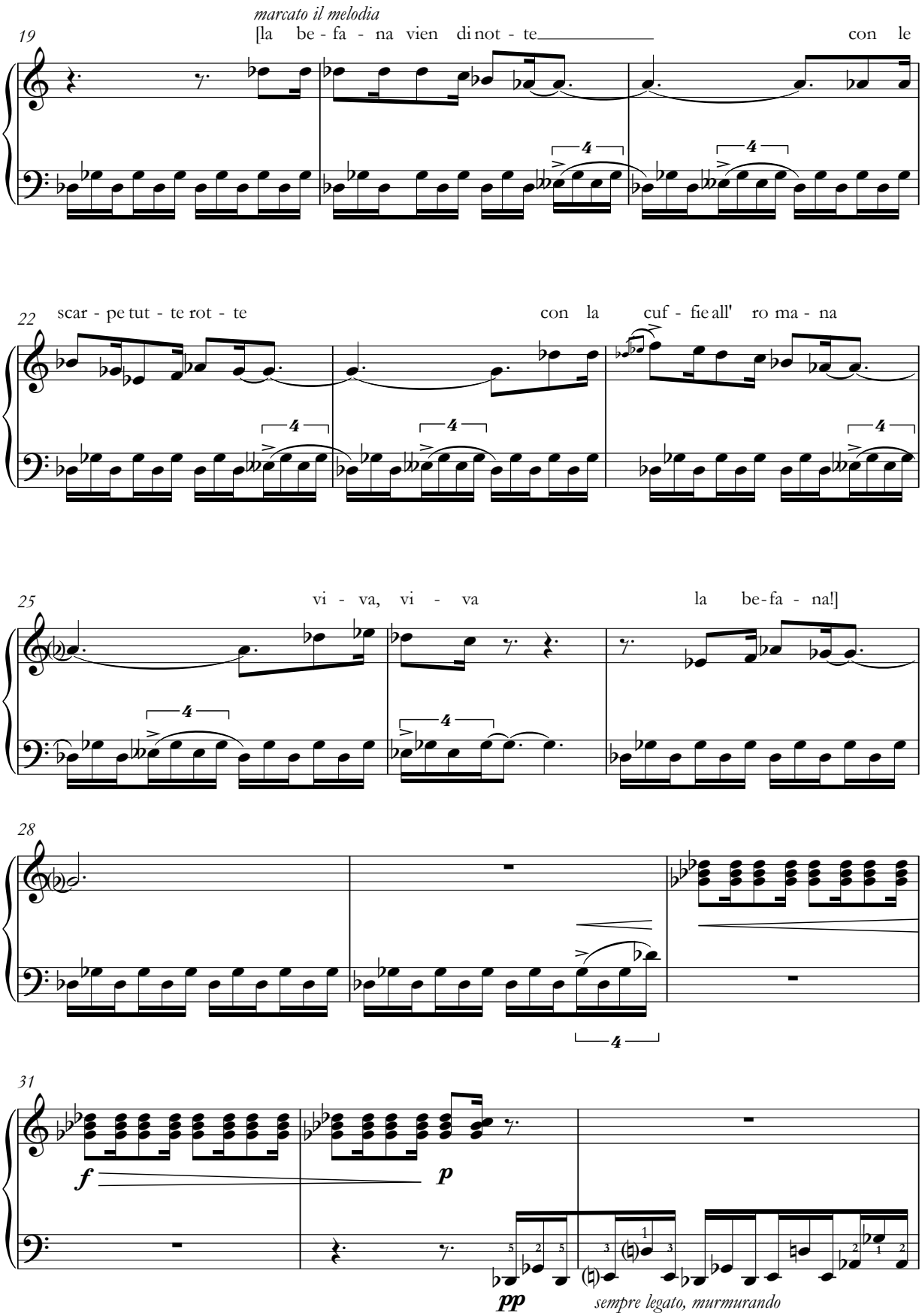
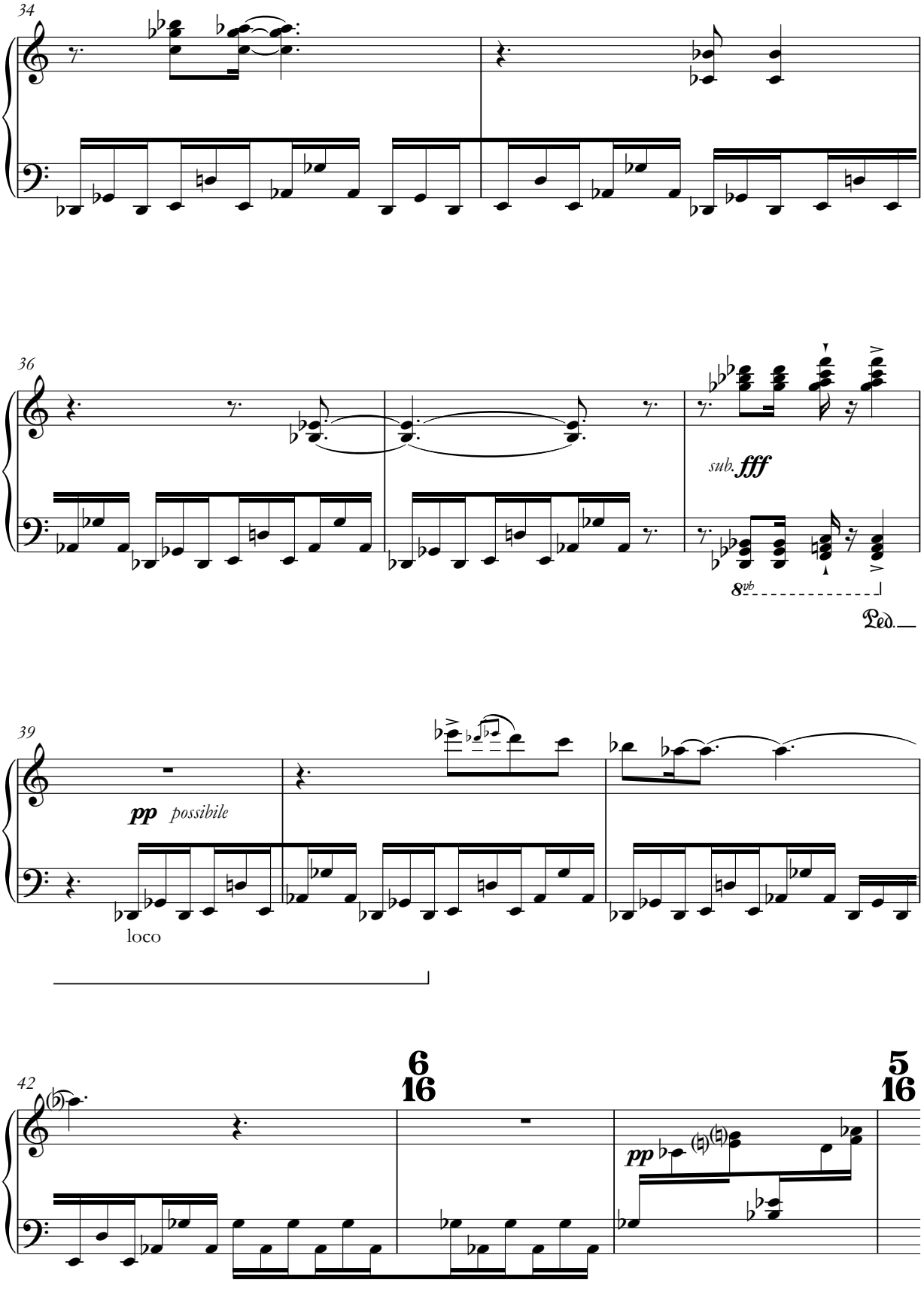
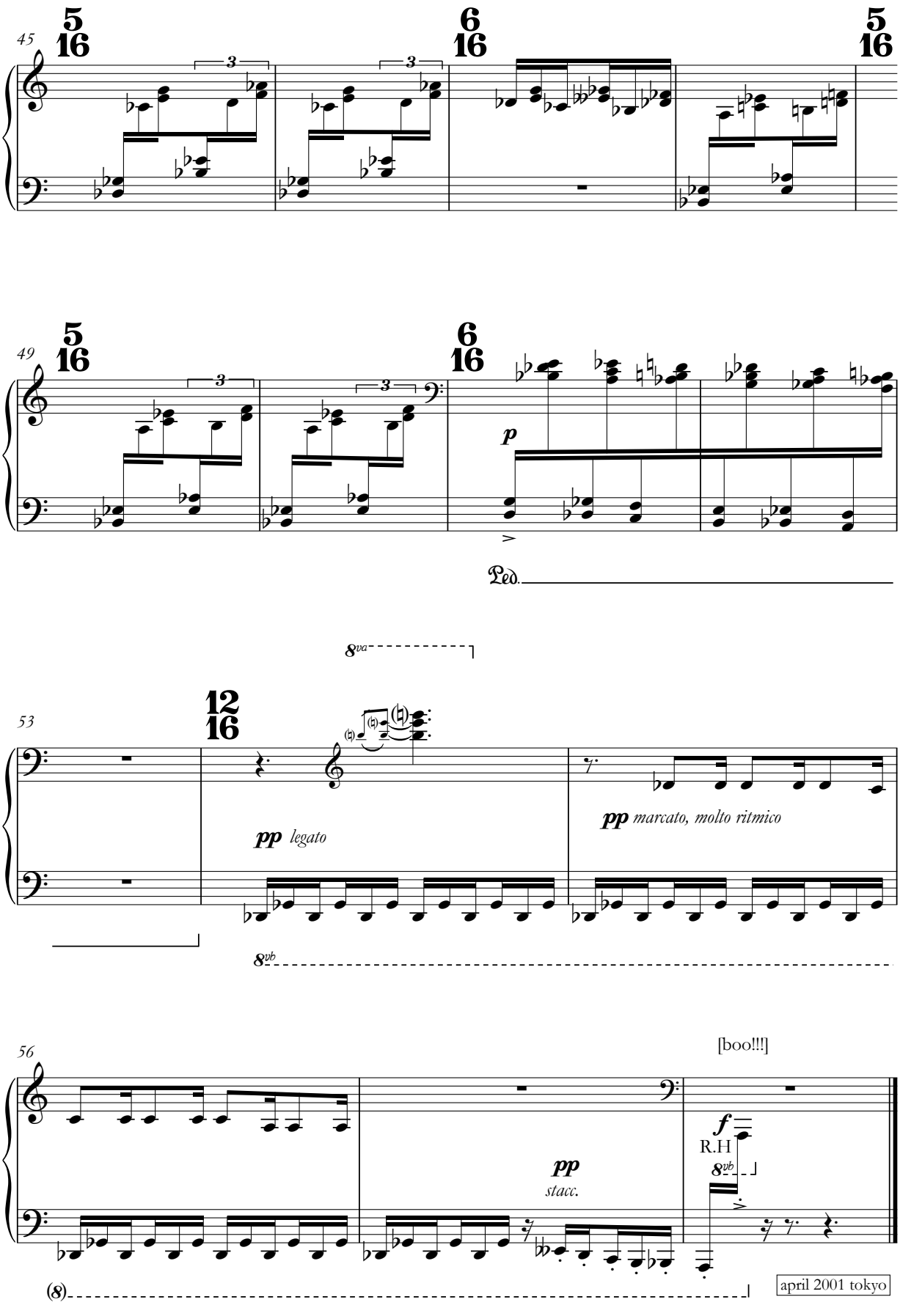
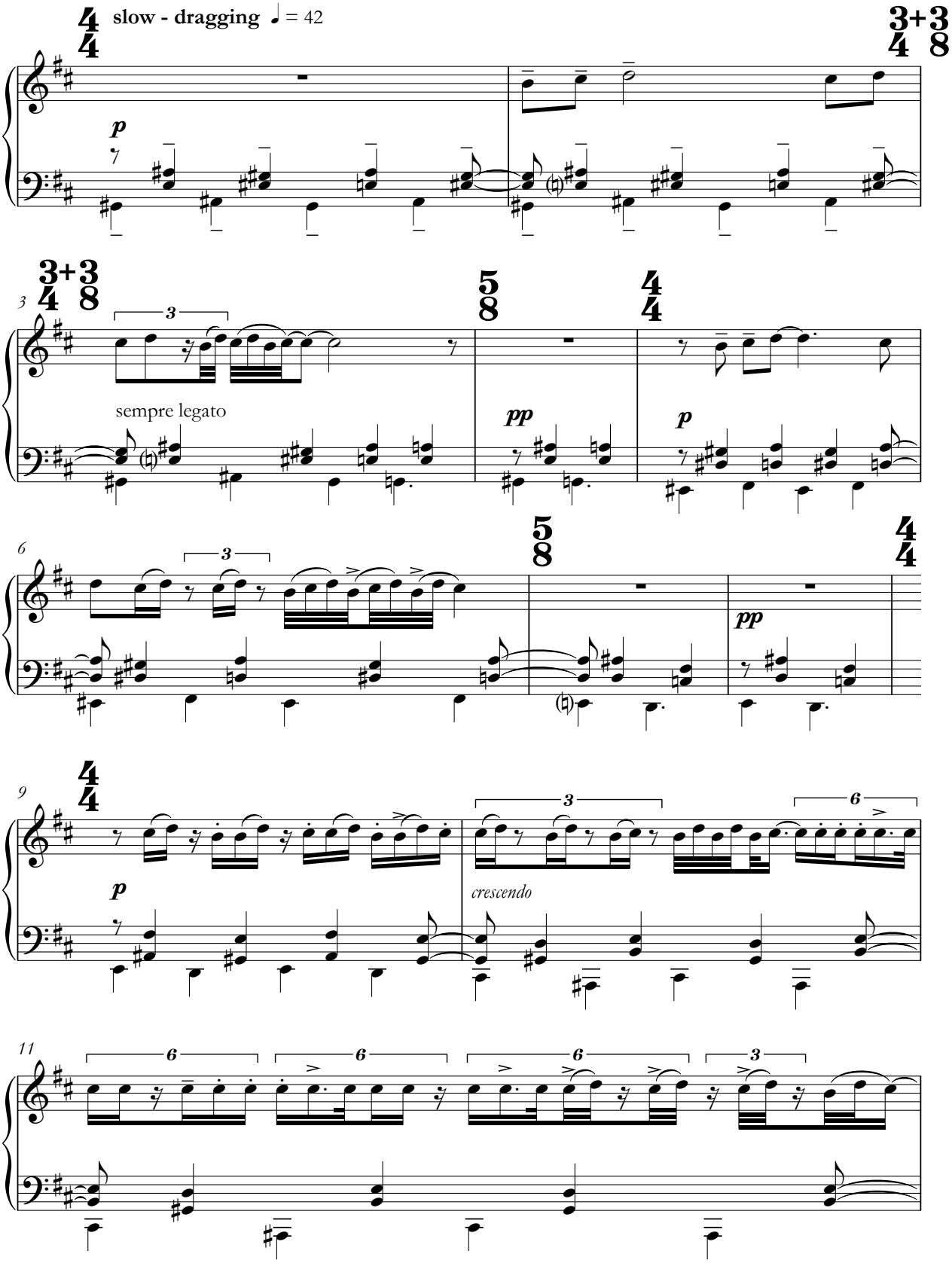

marcato il melodia
19
[la be - fa - na vien di not - te
con le
22
scar - pe tut - te rot - te
con la cuf - fie all' ro ma - na
25
vi - va, vi - va
la be-fa - na!]
28
31
f
p
pp
sempre legato, murmurando


34
36
sub. fff
8vb
Ped.
39
pp possibile
loco
42
6
16
5
16
pp


45
5/16
6/16
5/16
49
5/16
6/16
p
Ped.
8va
53
12/16
pp legato
pp marcato, molto ritmico
8vb
56
[boo!!!]
pp
stacc.
f
R.H
8vb
(8)
april 2001 tokyo

oblomov

for simon lebens



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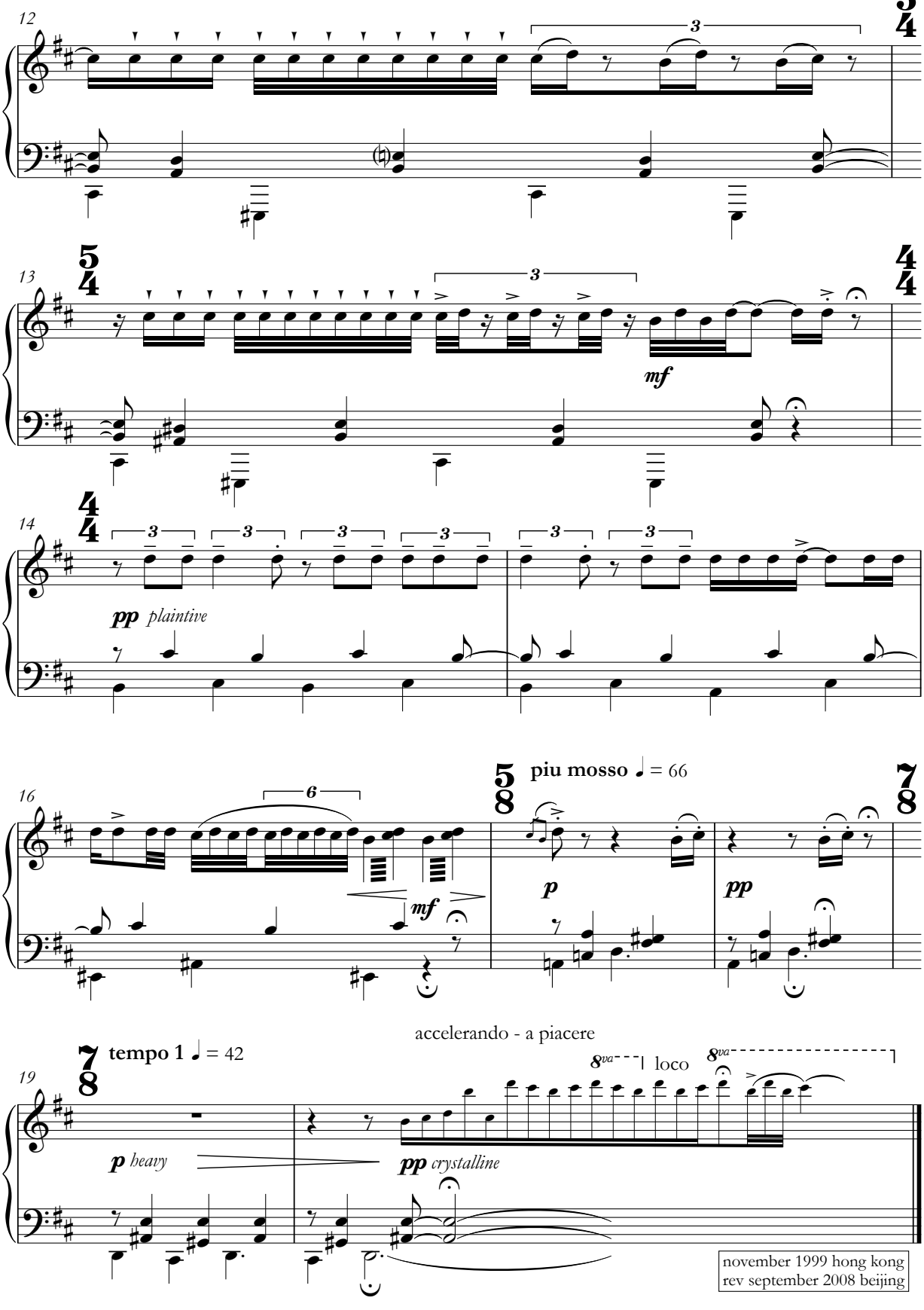
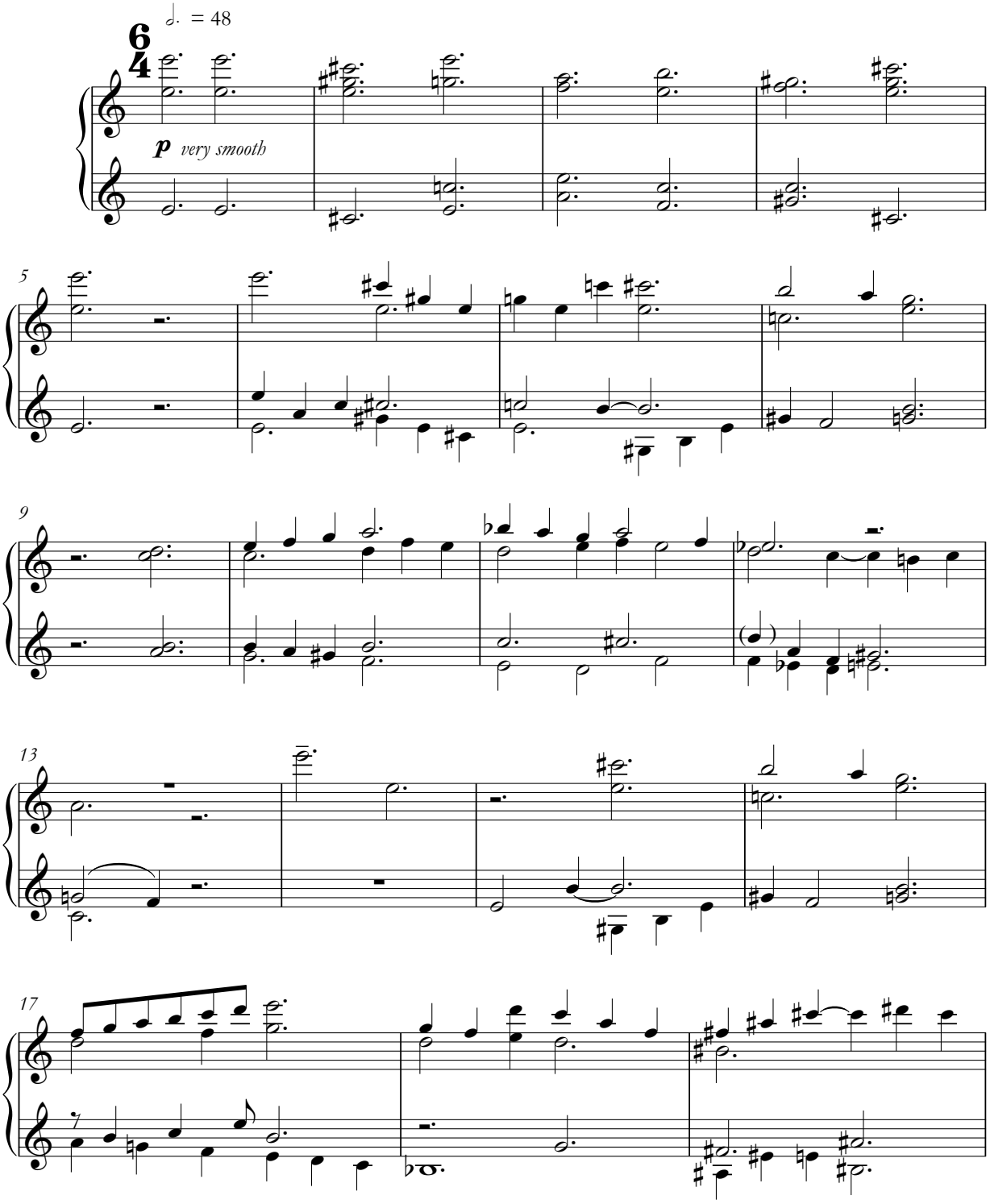

12
13
14
16
19
pp plaintive
mf
piu mosso ♩ = 66
p
pp
tempo 1 ♩ = 42
p heavy
pp crystalline
accelerando - a piacere
loco
8va
november 1999 hong kong
rev september 2008 beijing

on finding, unexpectedly, gustav holst's gravestone in chichester cathedral

for john and fiona york



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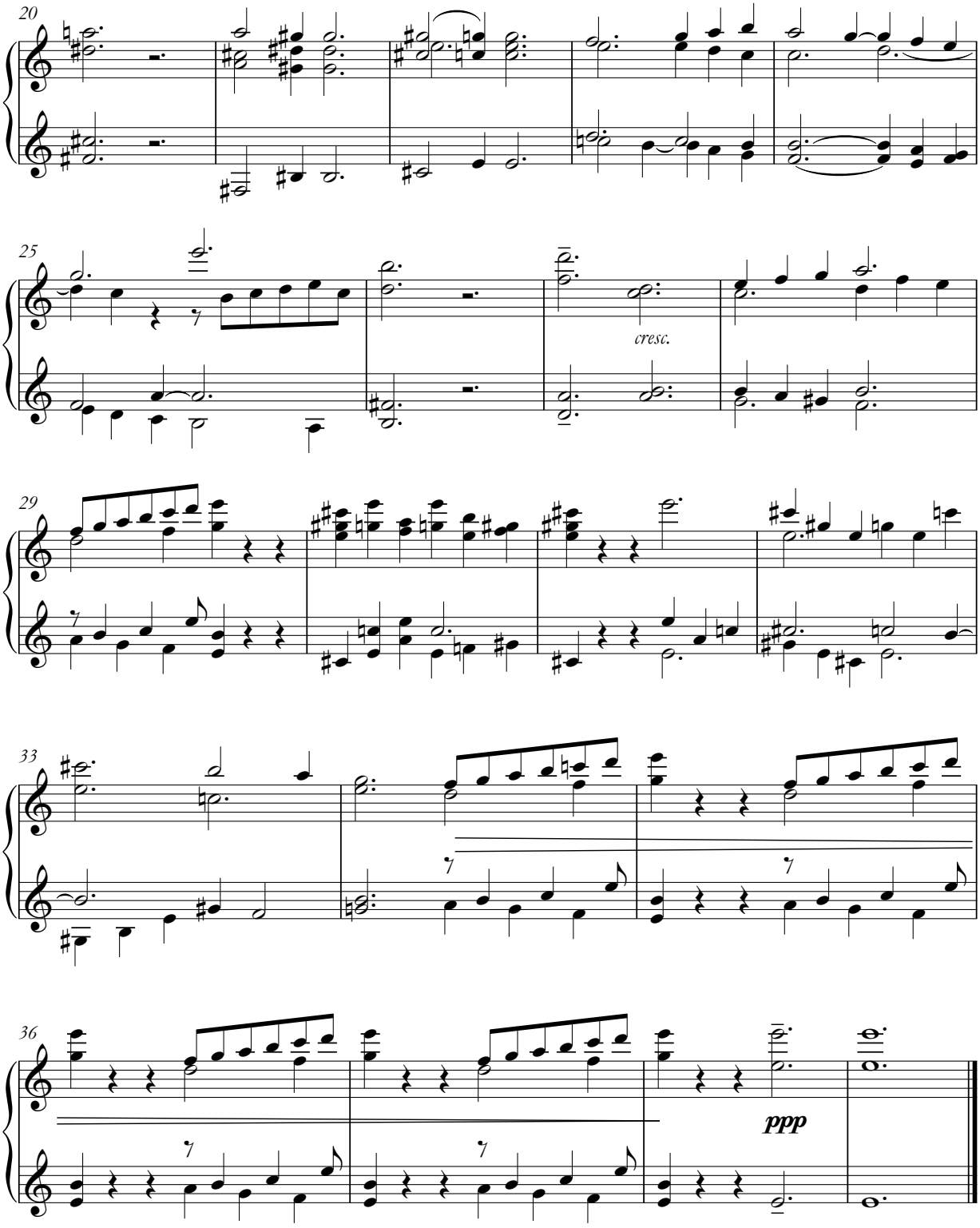
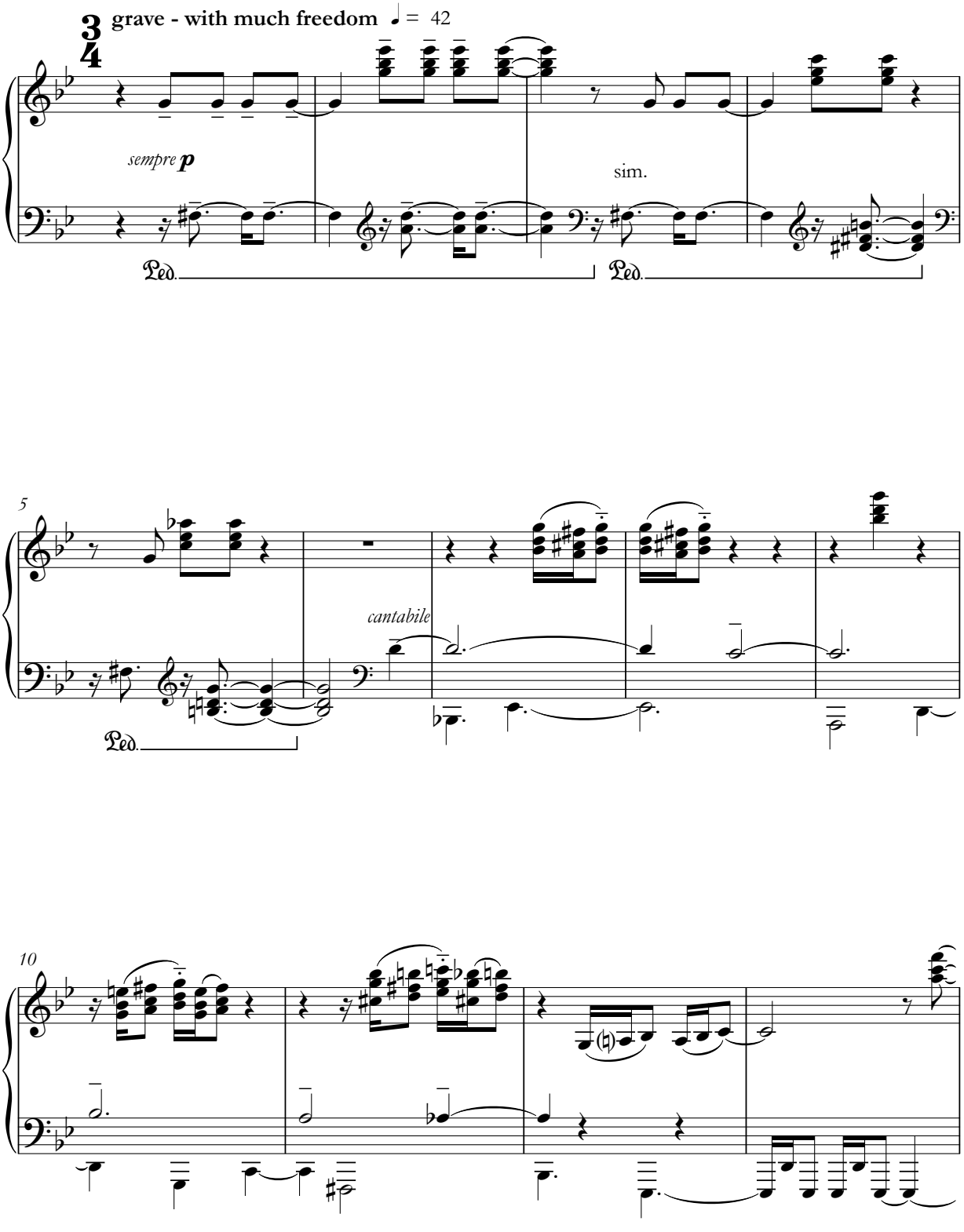


march 2004 london

on hearing an aria by handel

for nancy diuguid, now in memoriam



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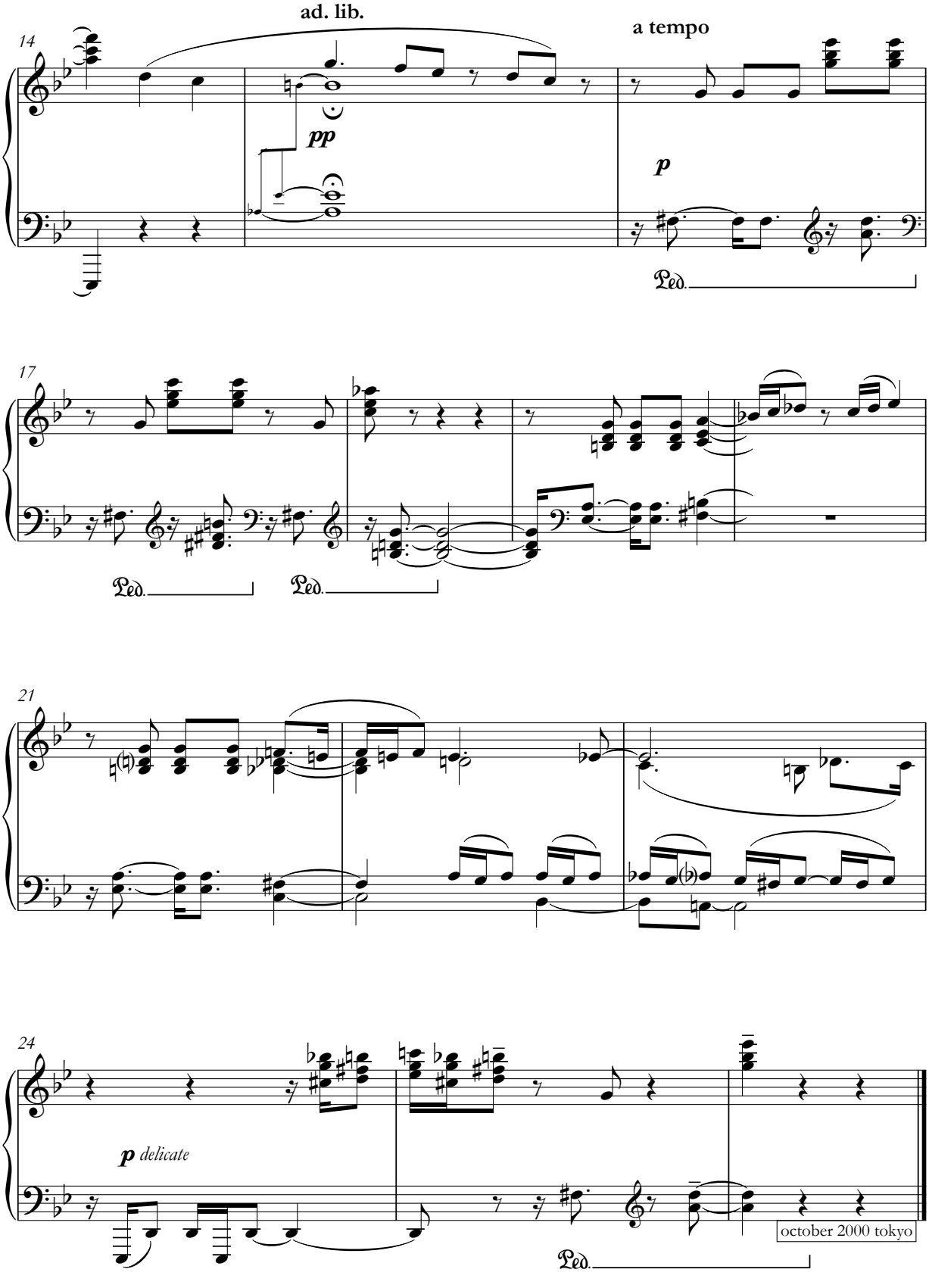
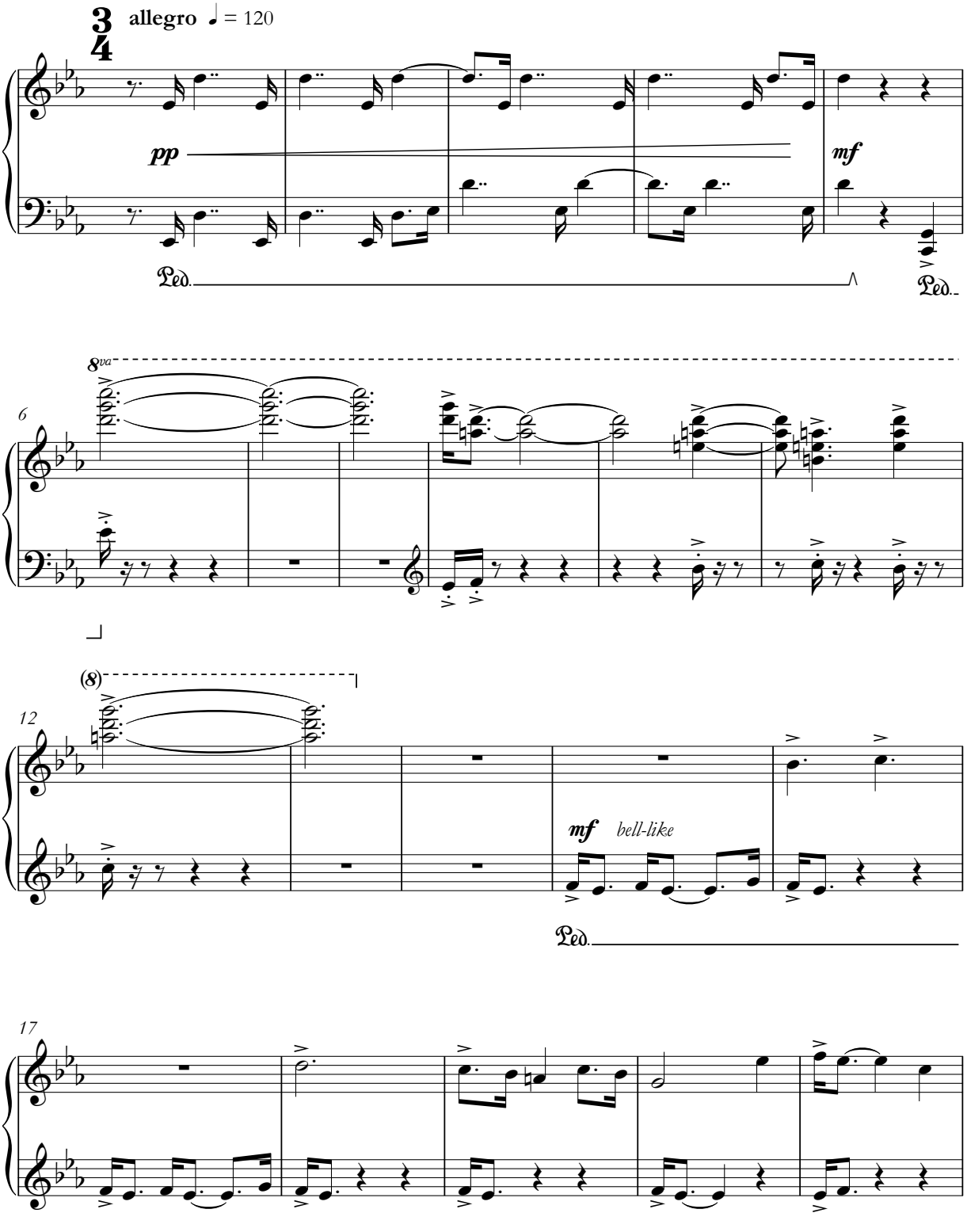

ad. lib.
a tempo
14
pp
p
Ped.
17
Ped.
Ped.
21
24
p delicate
Ped.
october 2000 tokyo

on the ferry from oban

for alastair campbell



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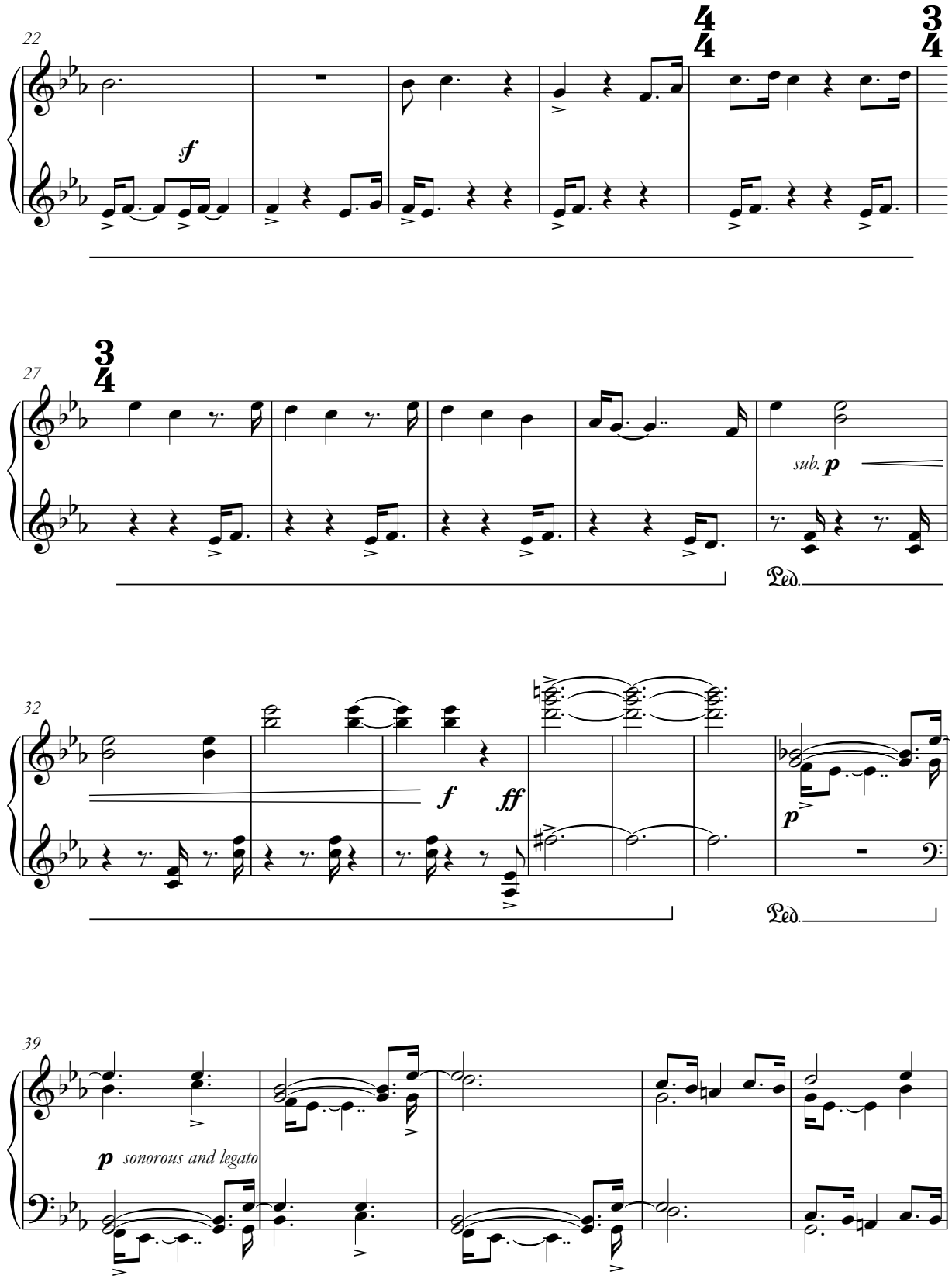
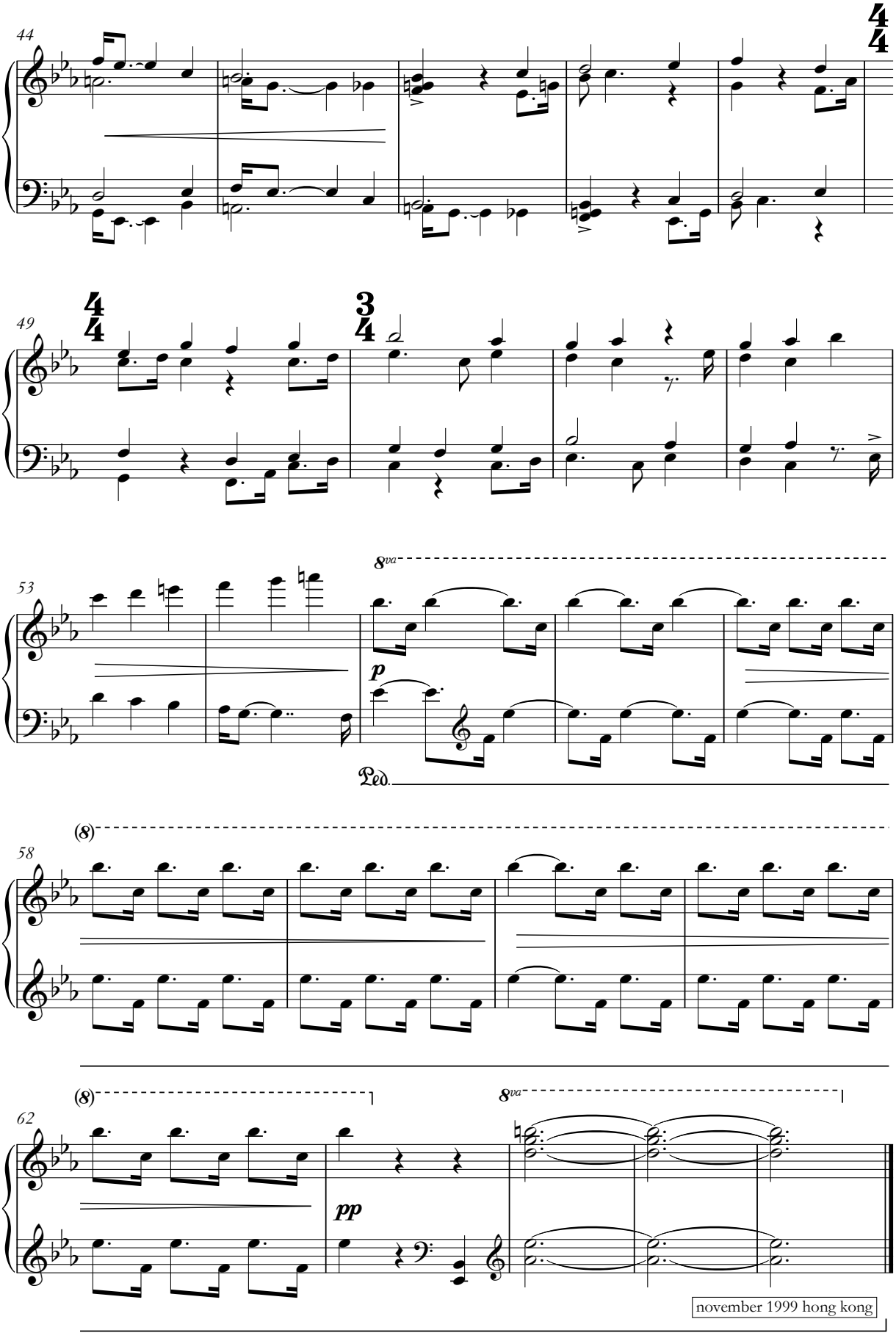
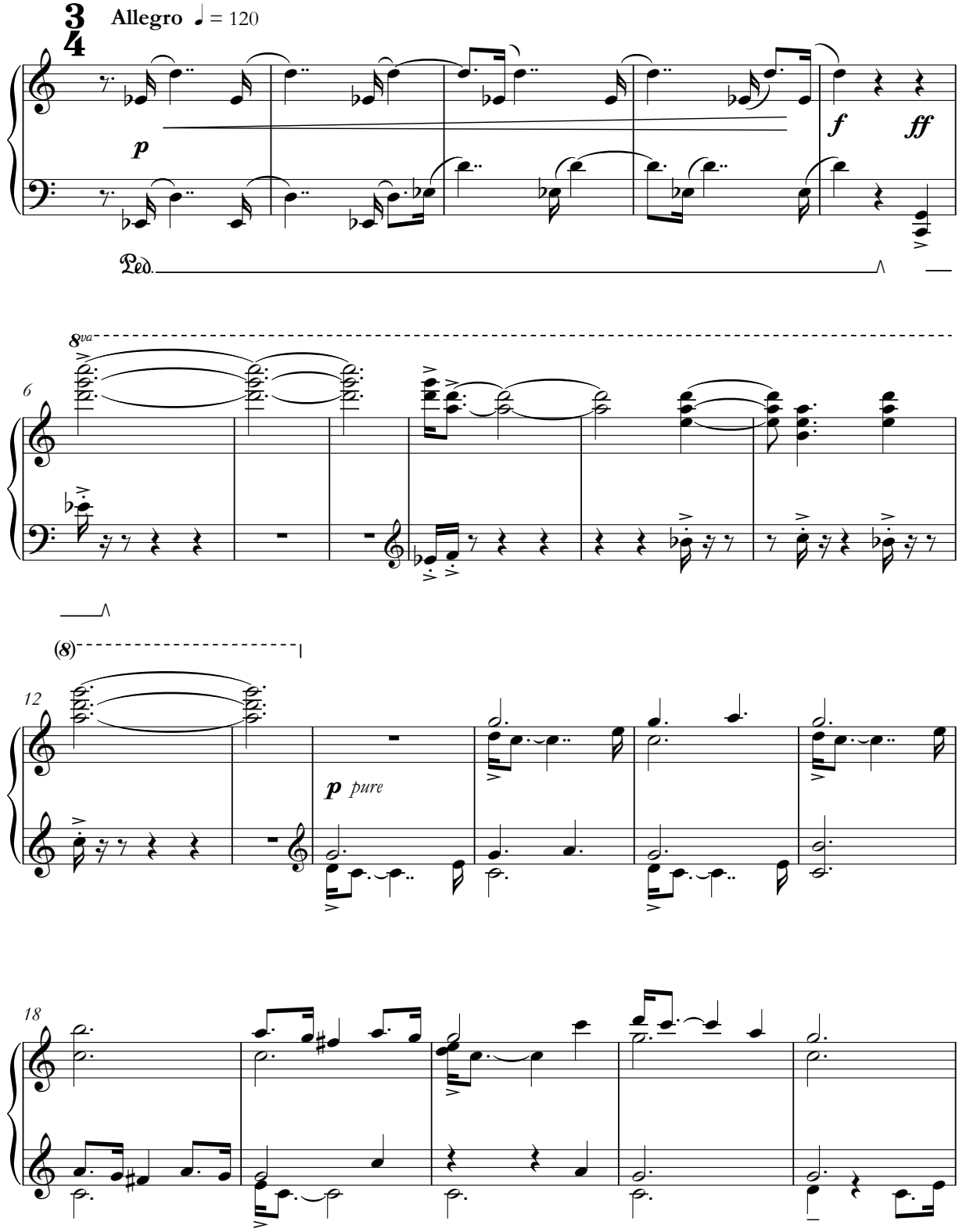

22
4/4
3/4
f
27
3/4
sub. p
Ped.
32
f
ff
p
Ped.
39
p sonorous and legato


44
49
53
8va
p
Ped.
58
(8)
62
(8)
8va
pp
november 1999 hong kong

on the ferry to oban - with squall

for richard haigh and michael day



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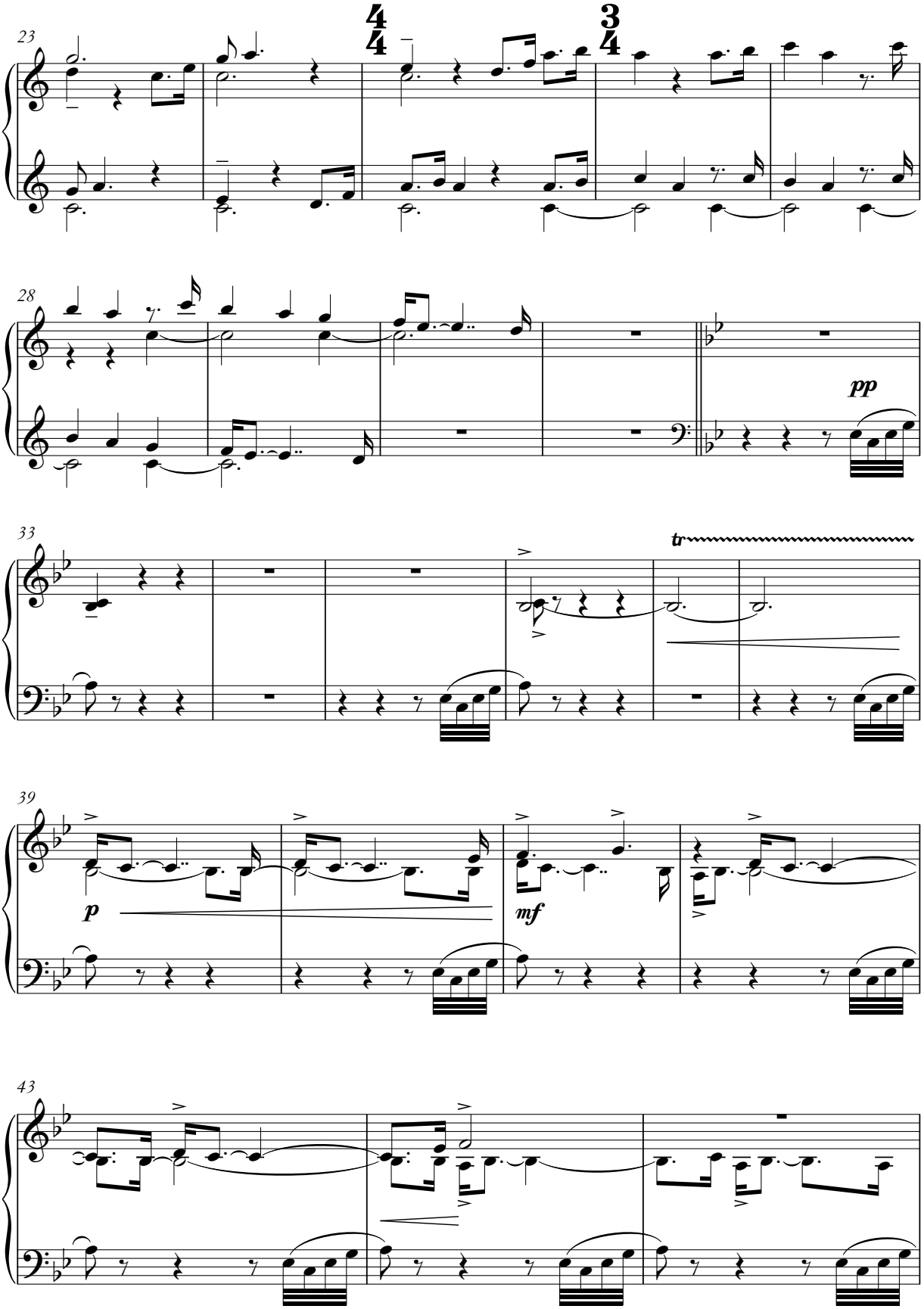
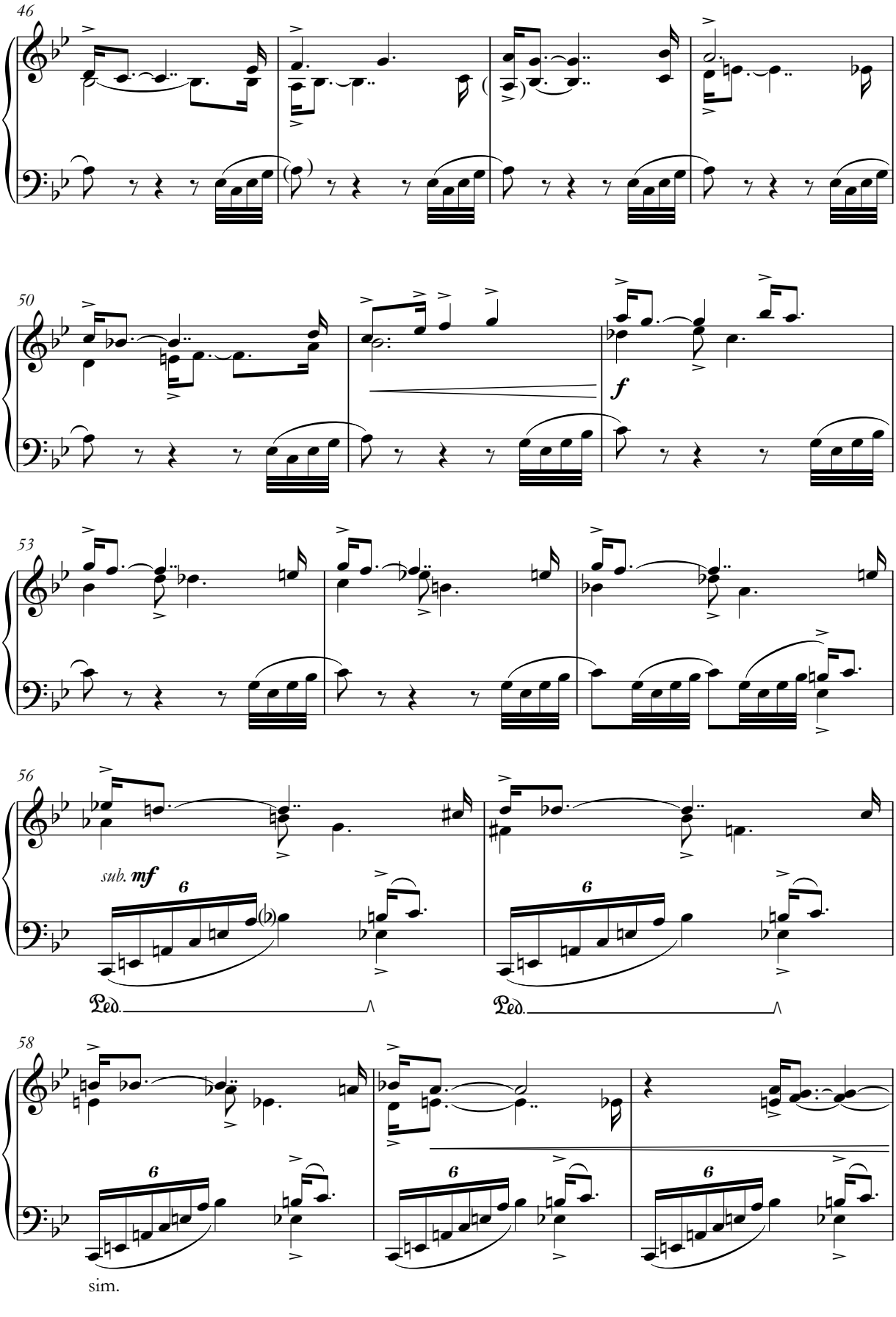
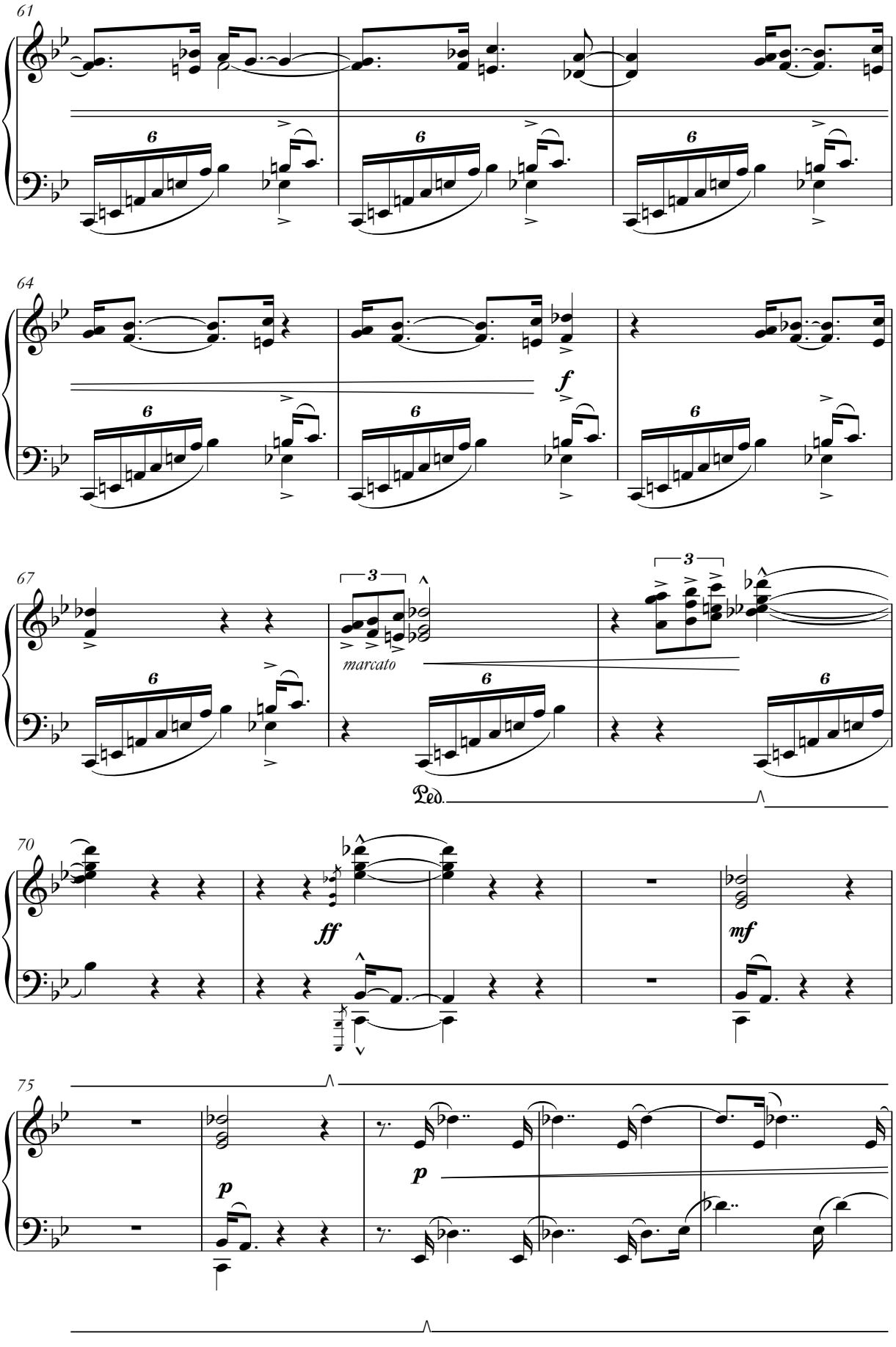
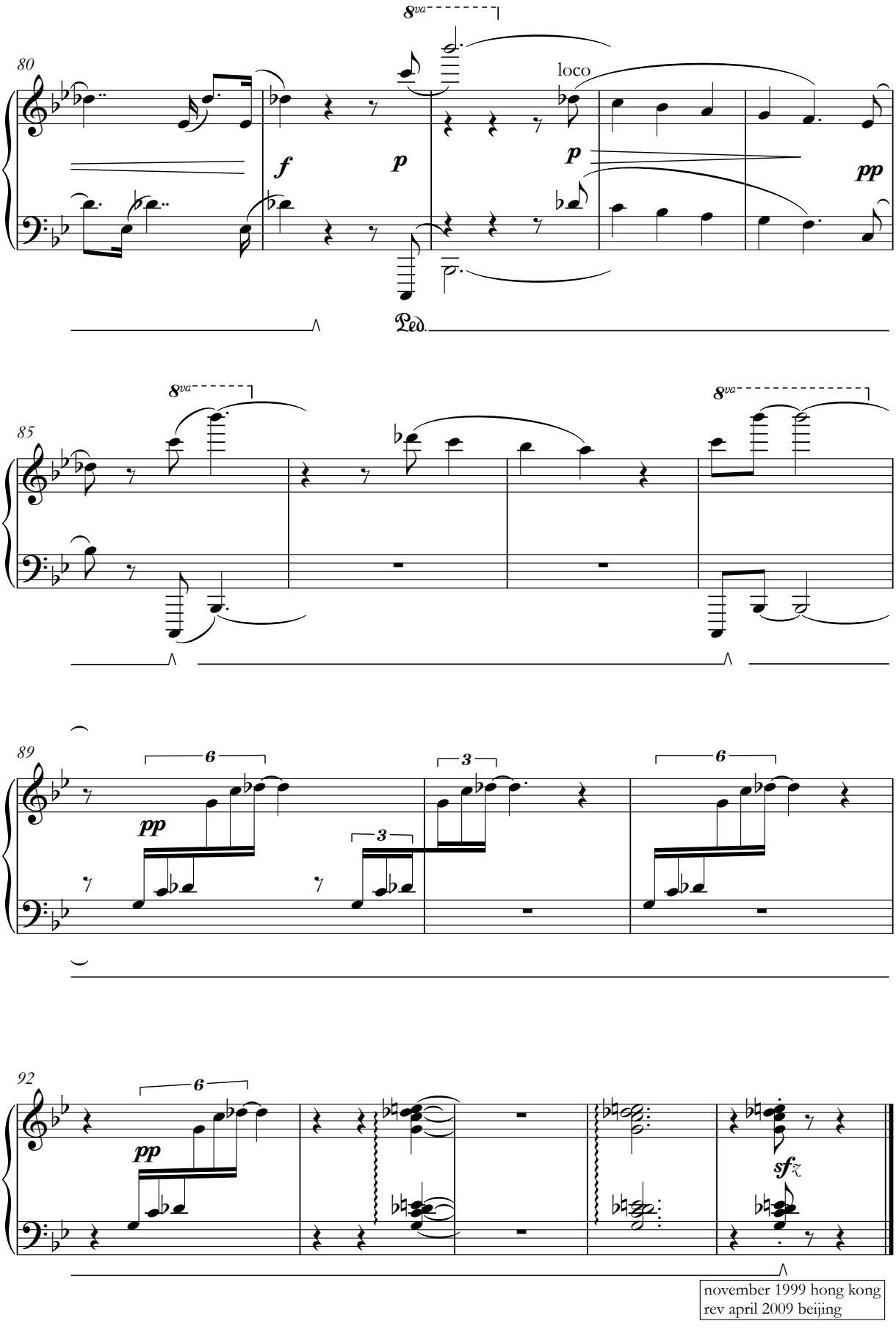

23
28
pp
33
tr
39
p
mf
43


46
50
f
53
56
sub. mf
6
Ped.
Ped.
58
6
6
6
sim.

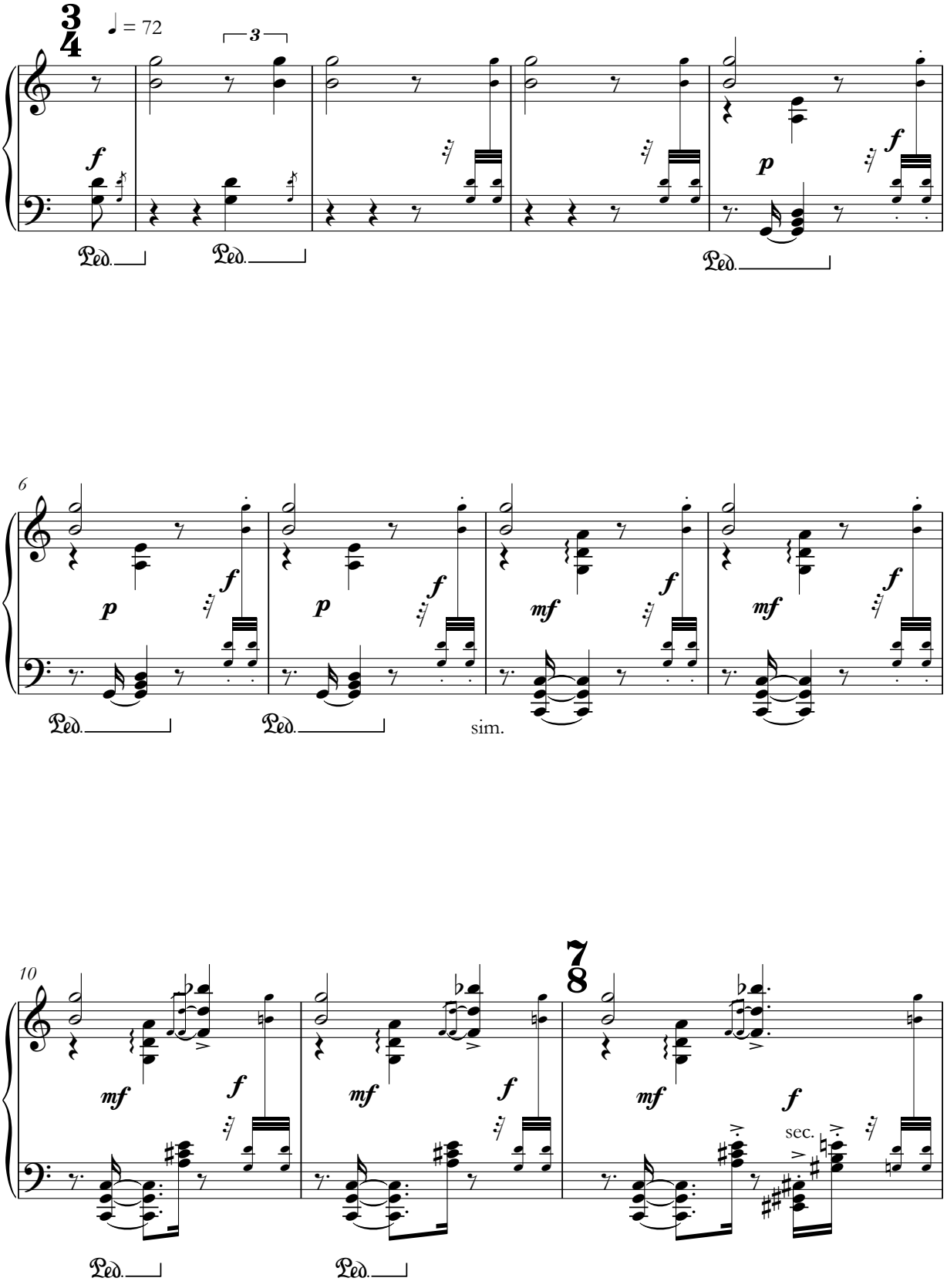

61
64
f
67
3
marcato
Ped.
70
ff
mf
75
p
p



november 1999 hong kong
rev april 2009 beijing

prelude.....to greater things

for betty kormanic



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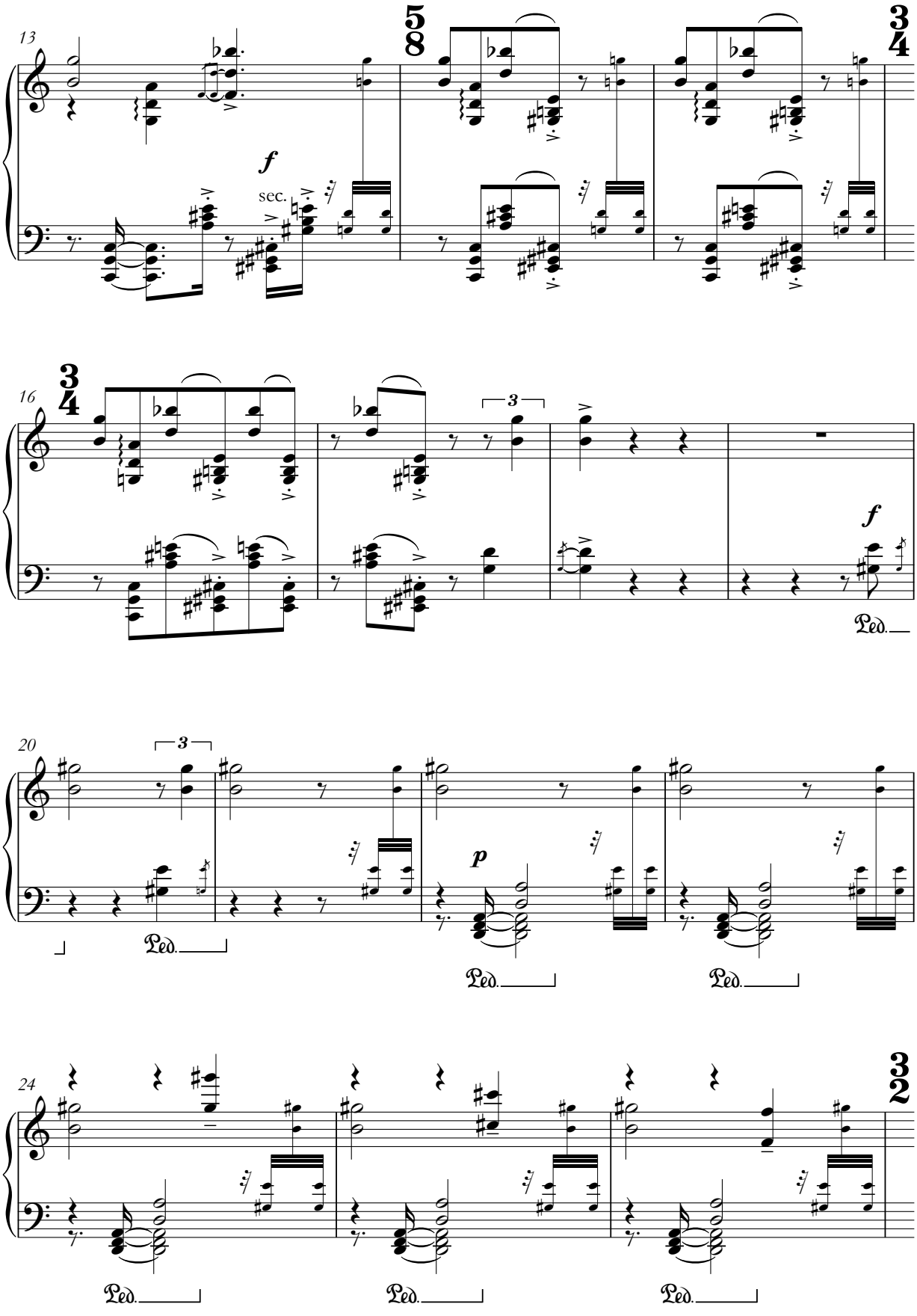
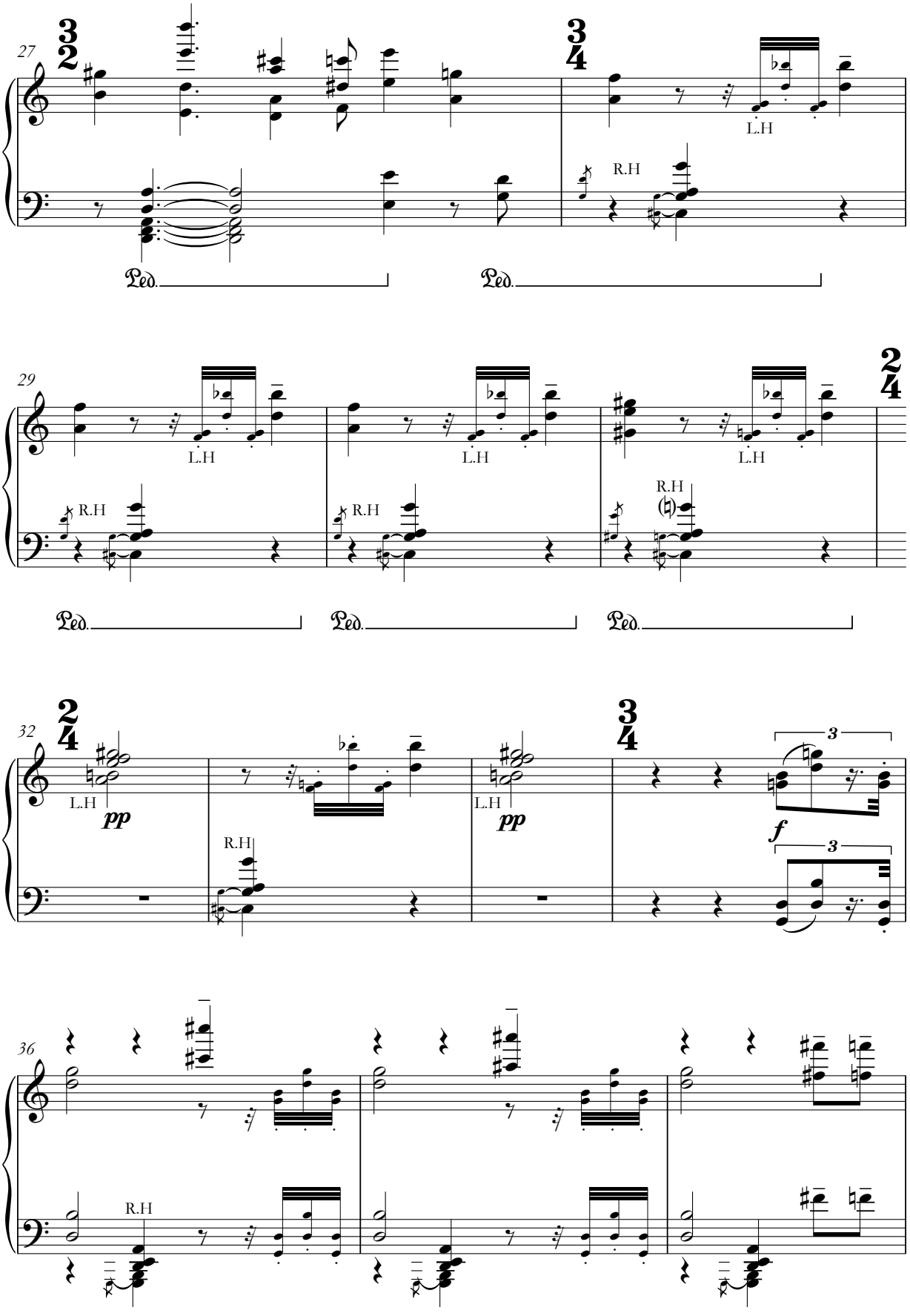
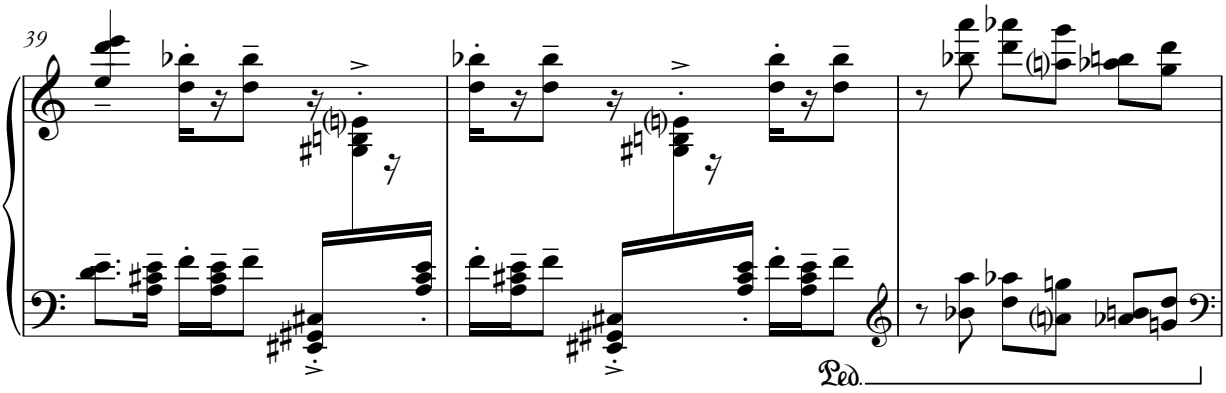
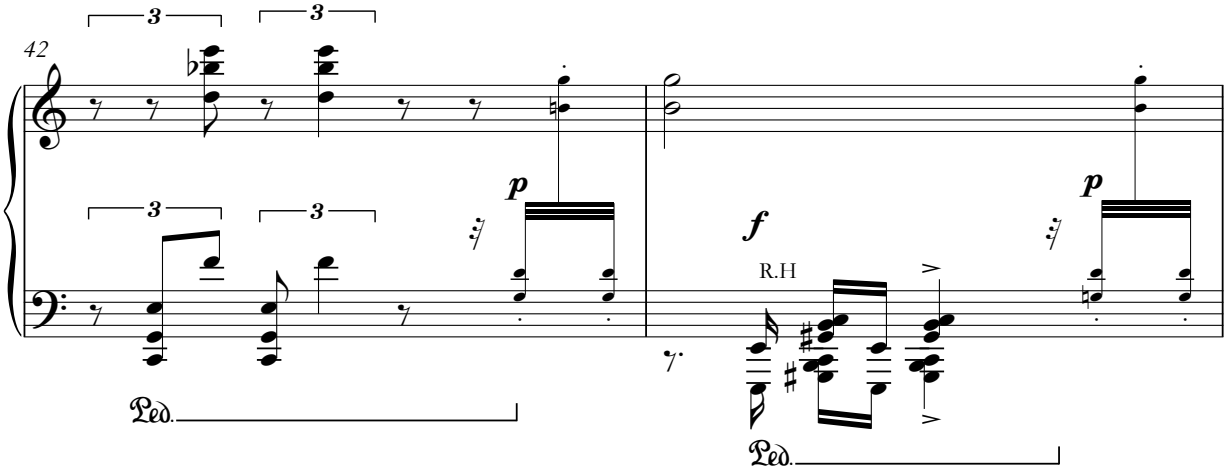
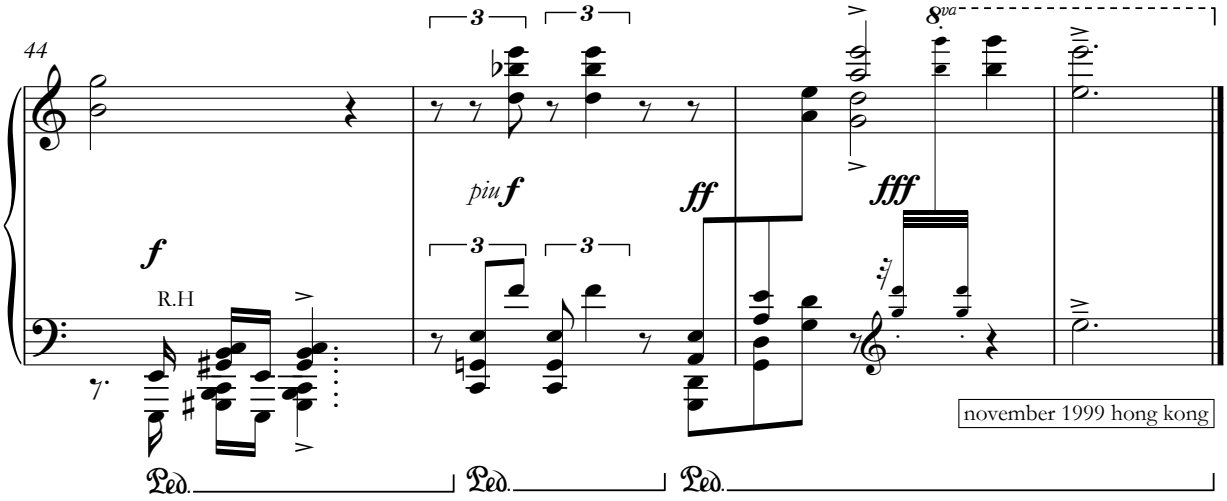

13
5/8
3/4
f
sec.
16
3/4
3
f
Ped.
20
3
p
Ped.
Ped.
Ped.
24
3/2
Ped.
Ped.
Ped.


27
L.H
R.H
Ped.
Ped.
29
L.H
L.H
L.H
R.H
R.H
R.H
Ped.
Ped.
Ped.
32
L.H
pp
R.H
L.H
pp
3
f
3
36
R.H


39
Ped.

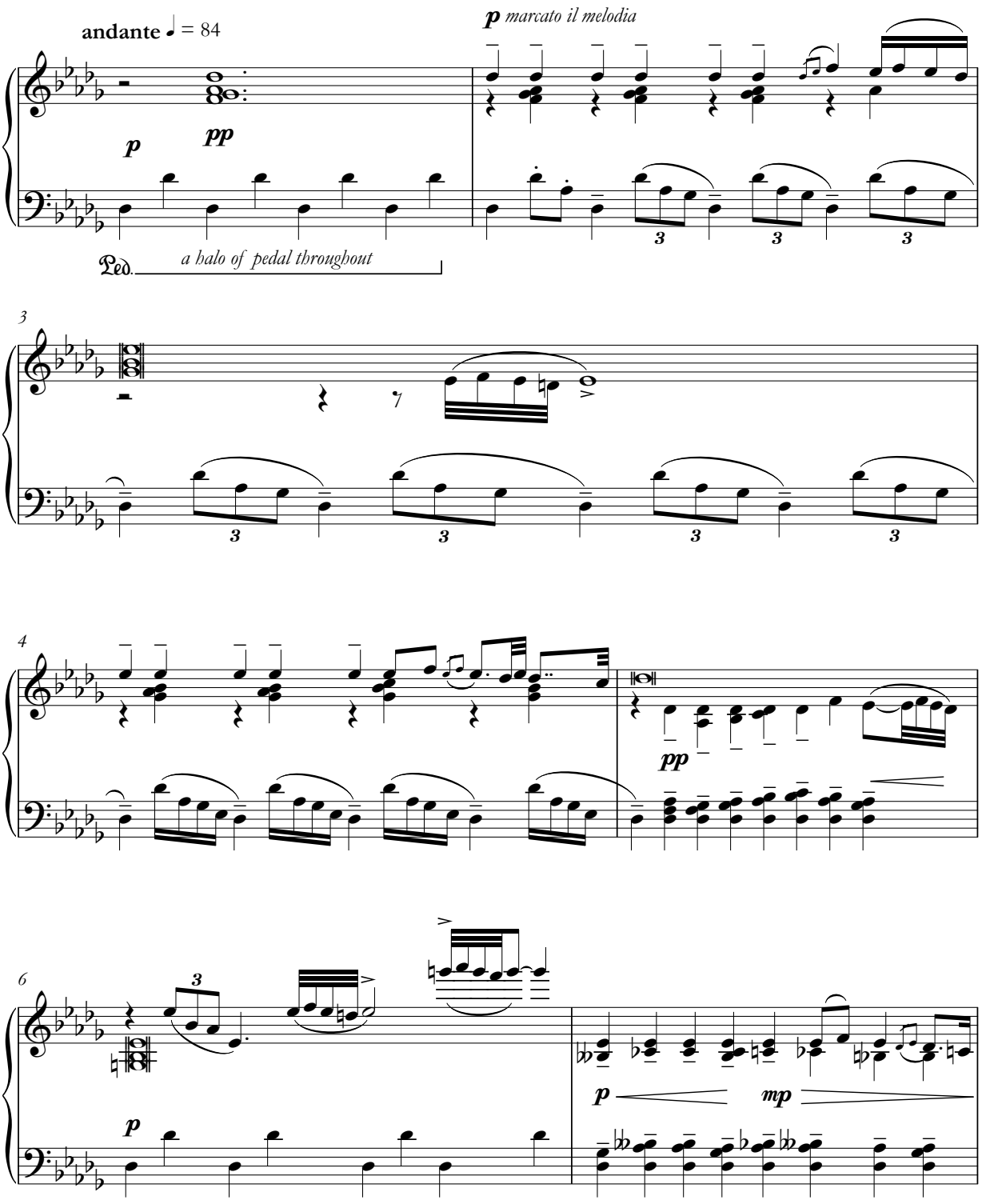

42
3
3
3
3
p
f
R.H
p
Ped.
Ped.


44
3
3
piu f
ff
fff
8va
f
R.H
3
3
november 1999 hong kong
Ped.
Ped.
Ped.

reminiscence of 'abesalom and eteri'

from the opera by zakhary paliashvili

for grace andreacchi



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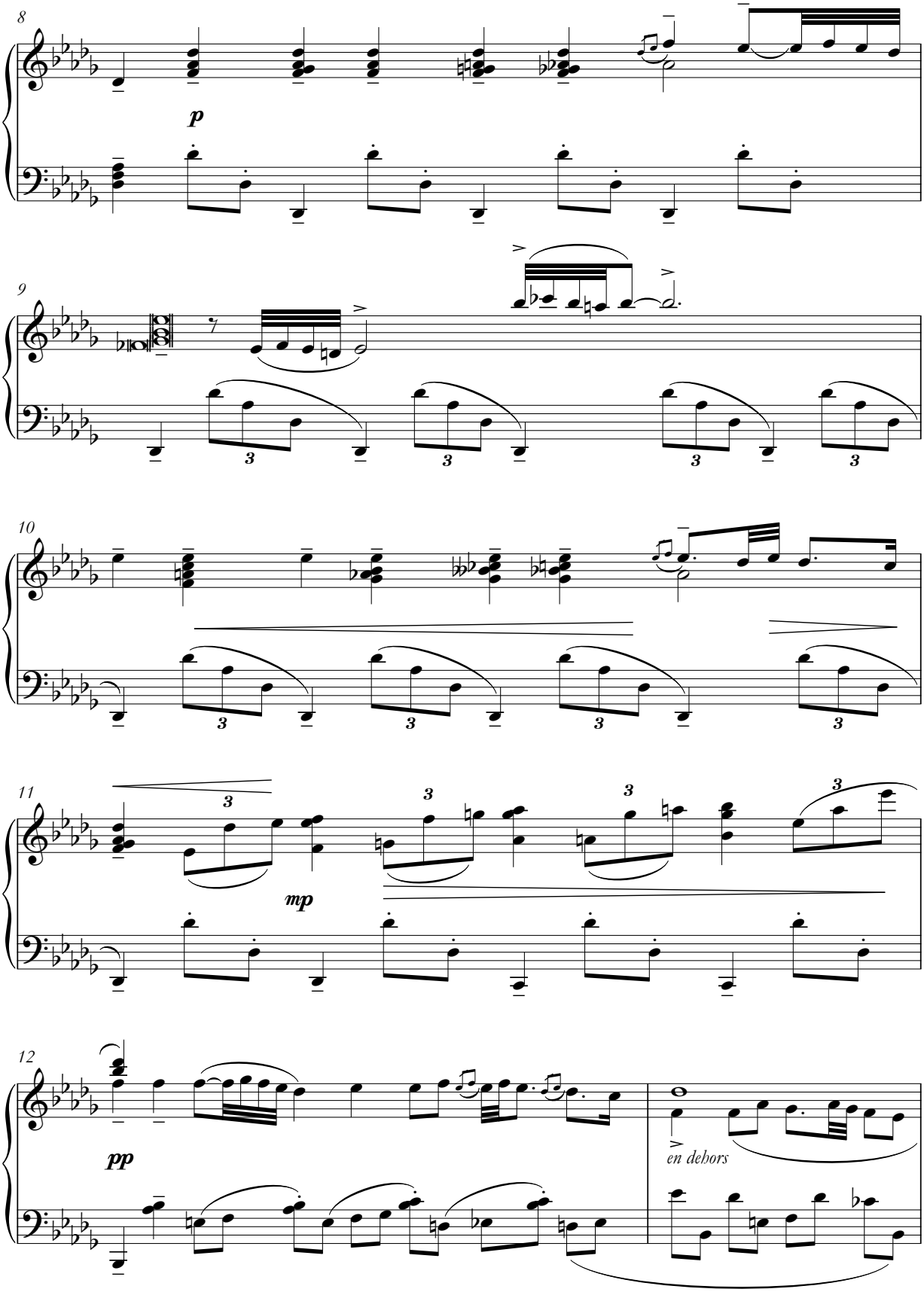
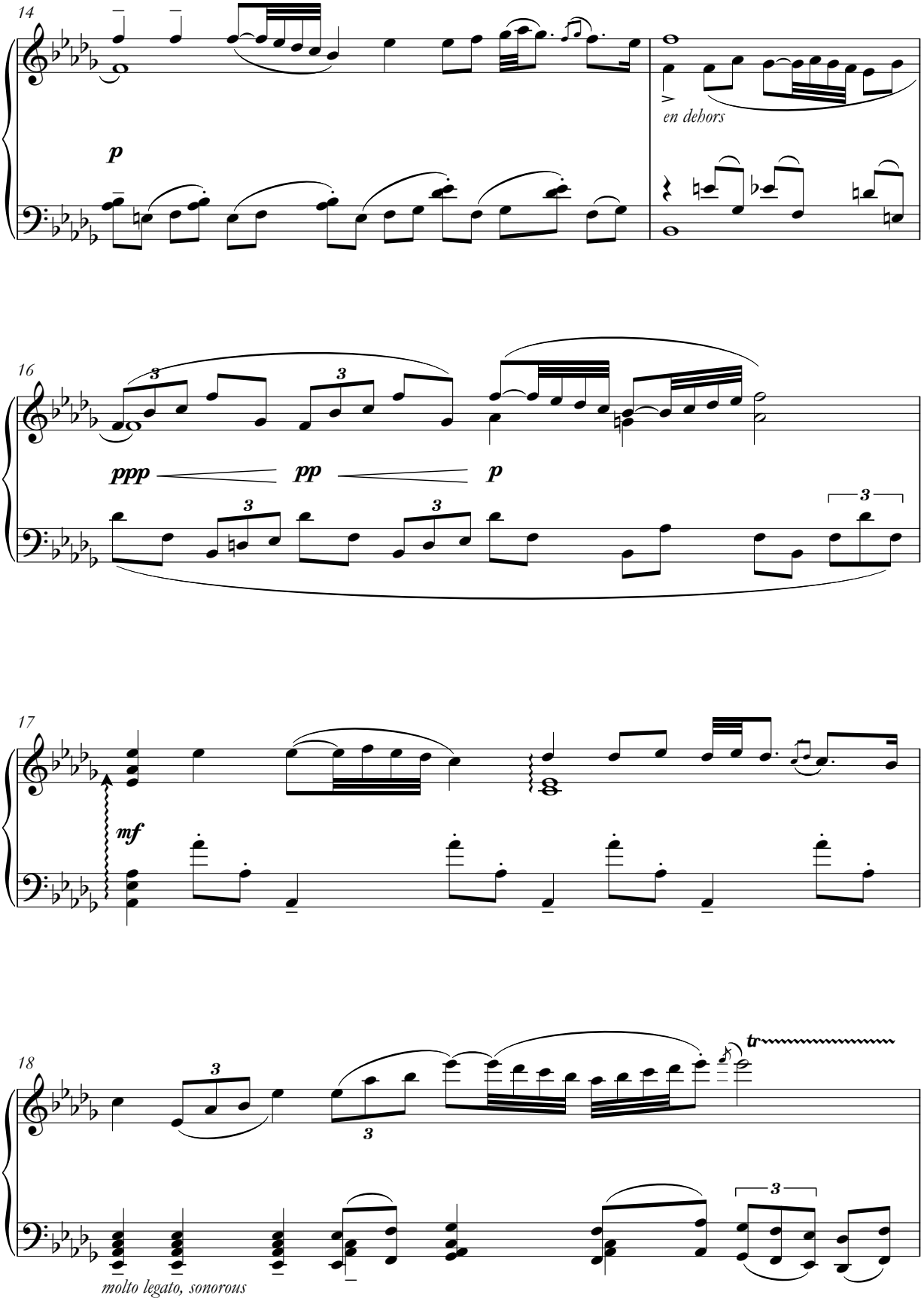
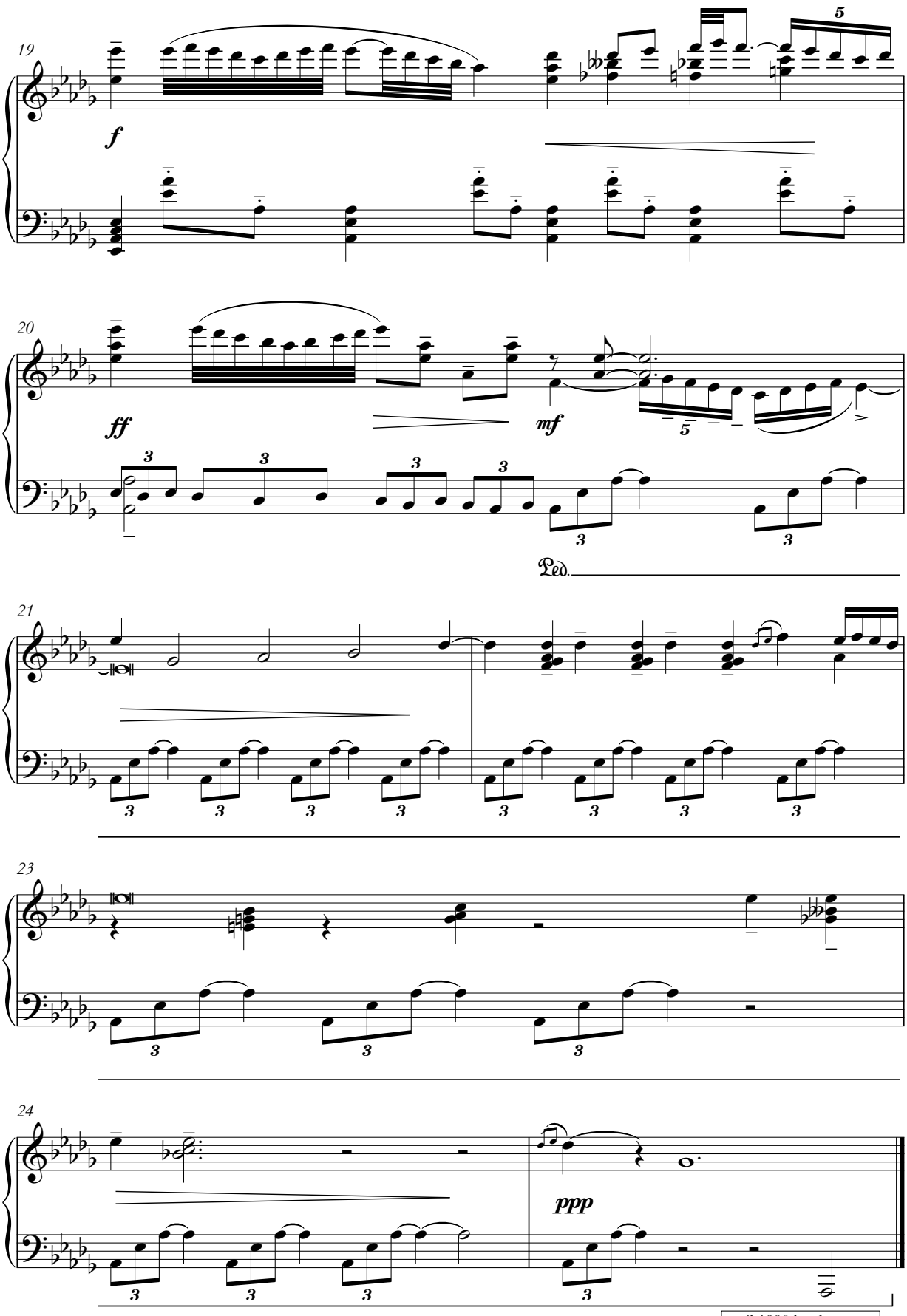

8
p
9
10
11
mp
12
pp
en dehors

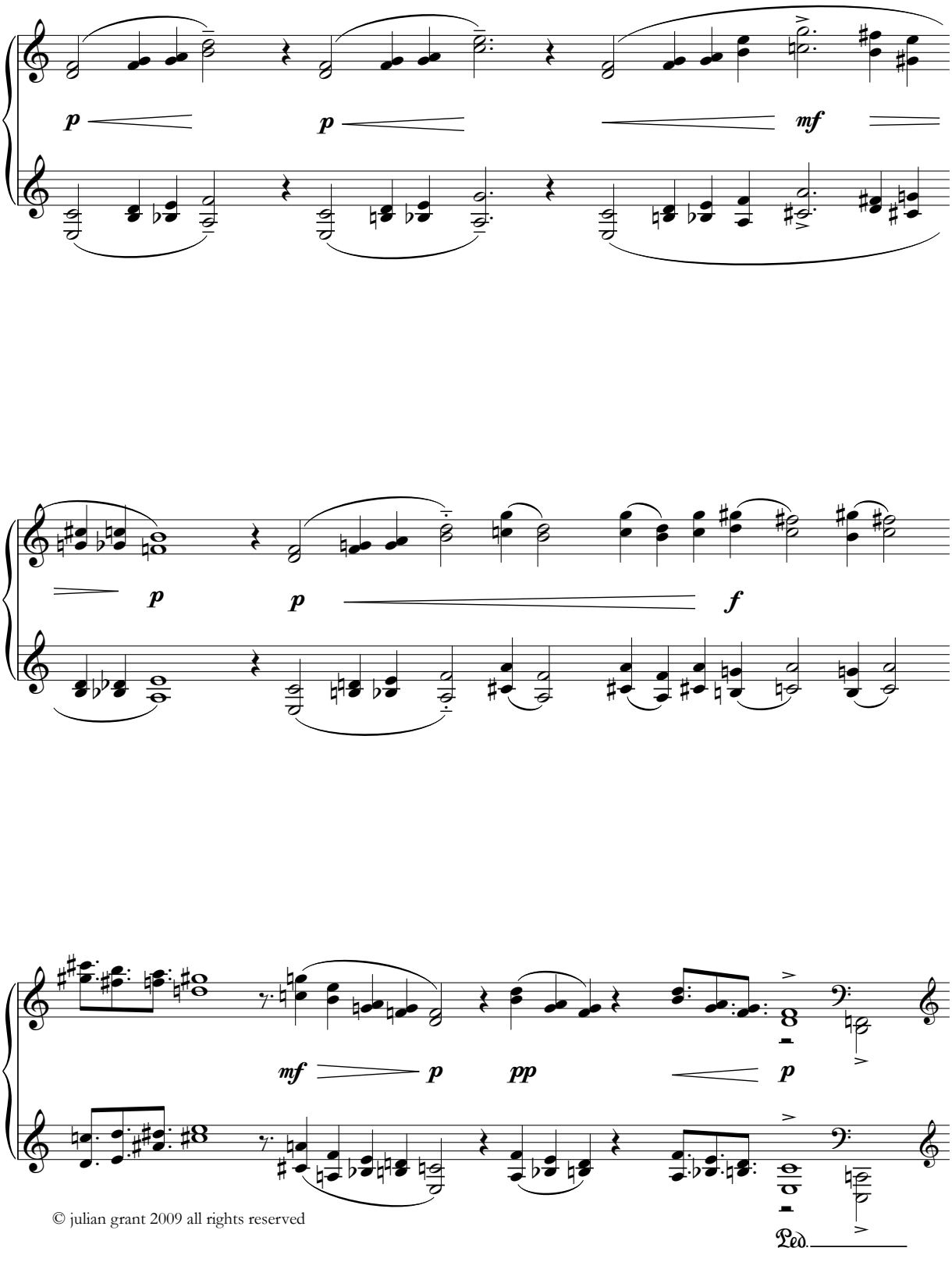

14
p
en dehors
16
3
ppp
pp
p
17
mf
18
tr
molto legato, sonorous


19
f
20
ff
mf
Ped.
21
23
24
ppp
april 1990 london
rev october 2000 tokyo

rush-hour chorale

for michelle yip

volatile, with motion ♩ = 66



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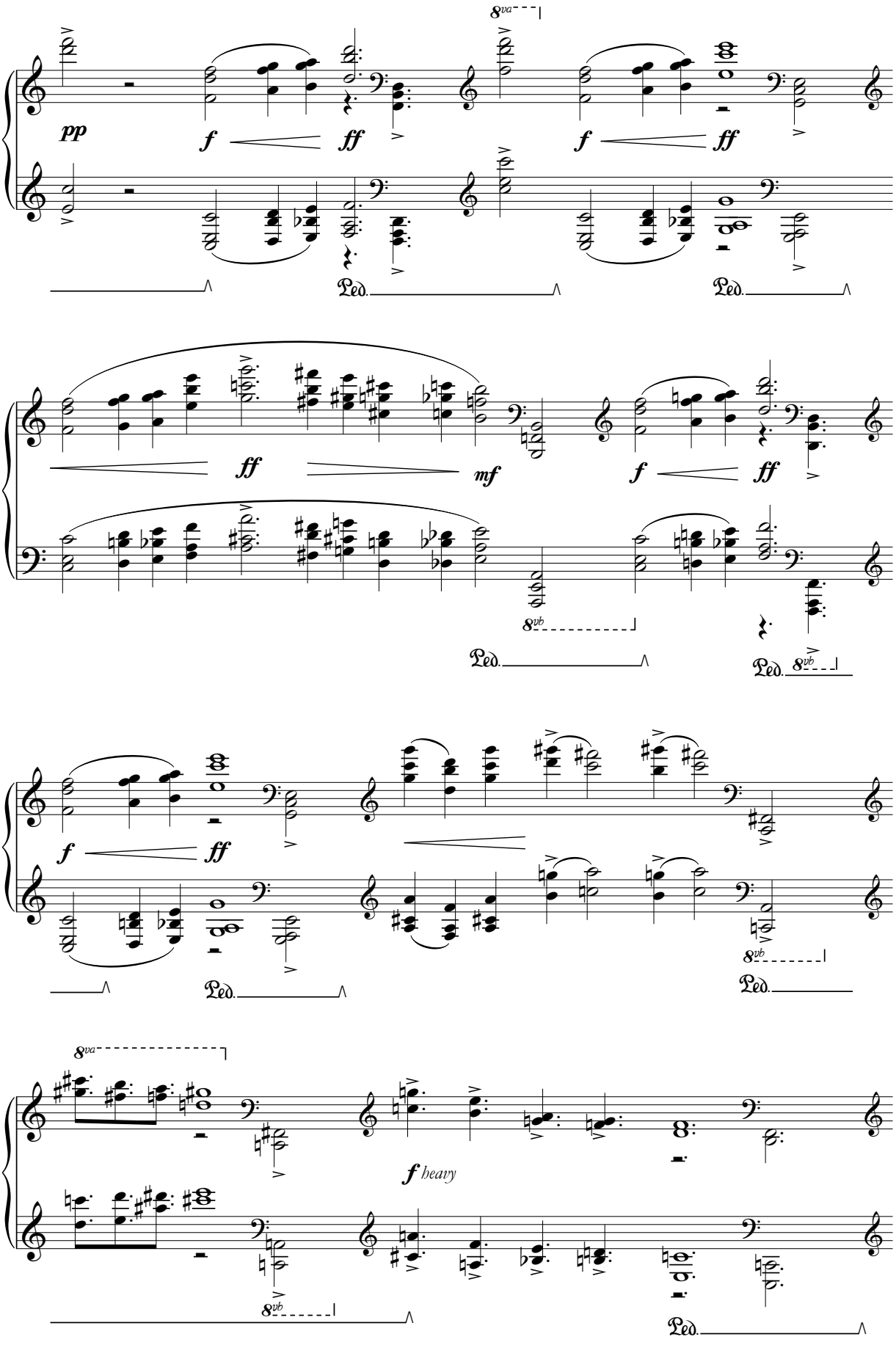
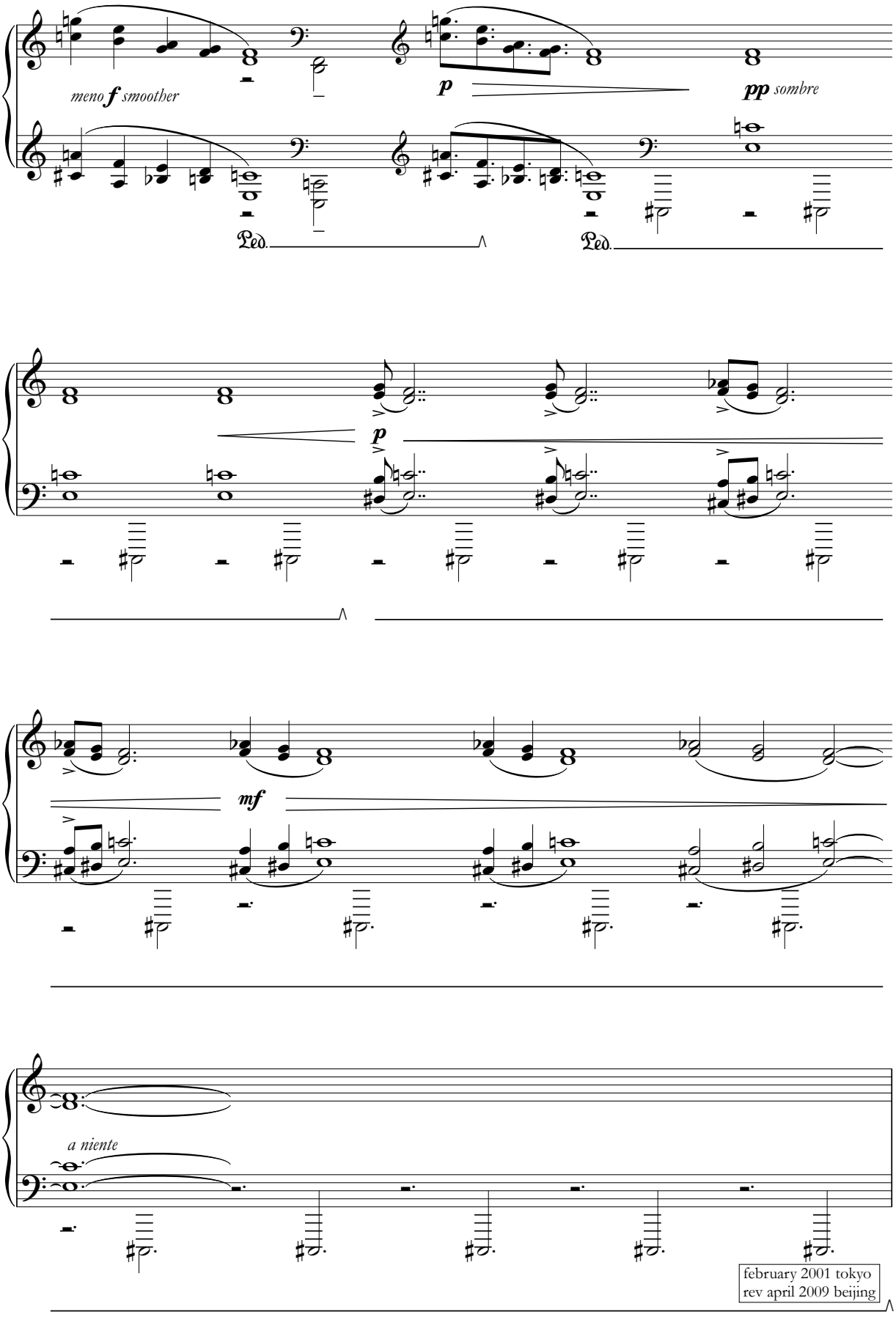
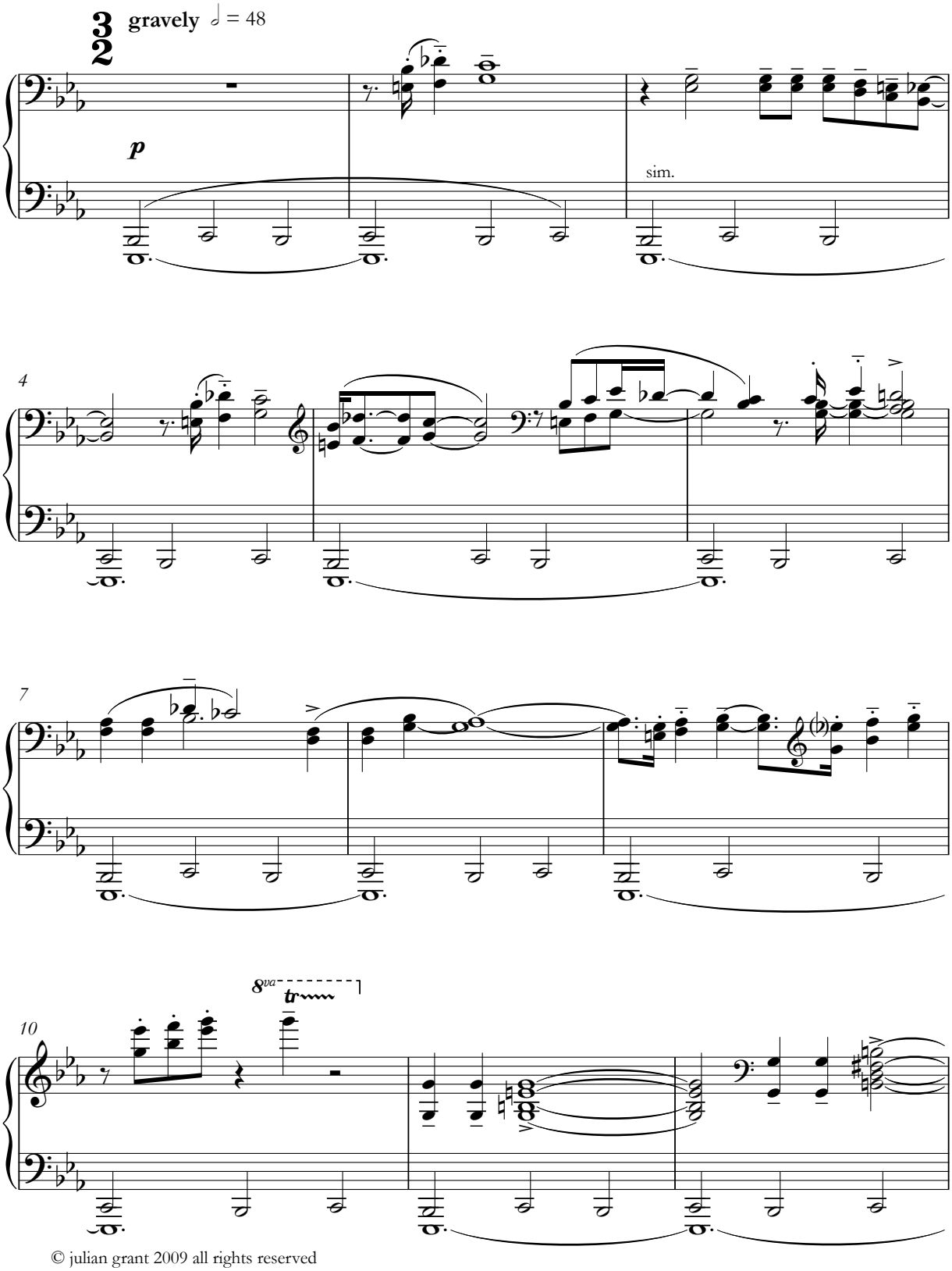

8va
pp
f
ff
Ped.
ff
mf
8vb
heavy


meno f smoother
p
pp sombre
Ped.
Ped.
p
mf
a niente
february 2001 tokyo
rev april 2009 beijing

there are no heroes any more

for judith sharp



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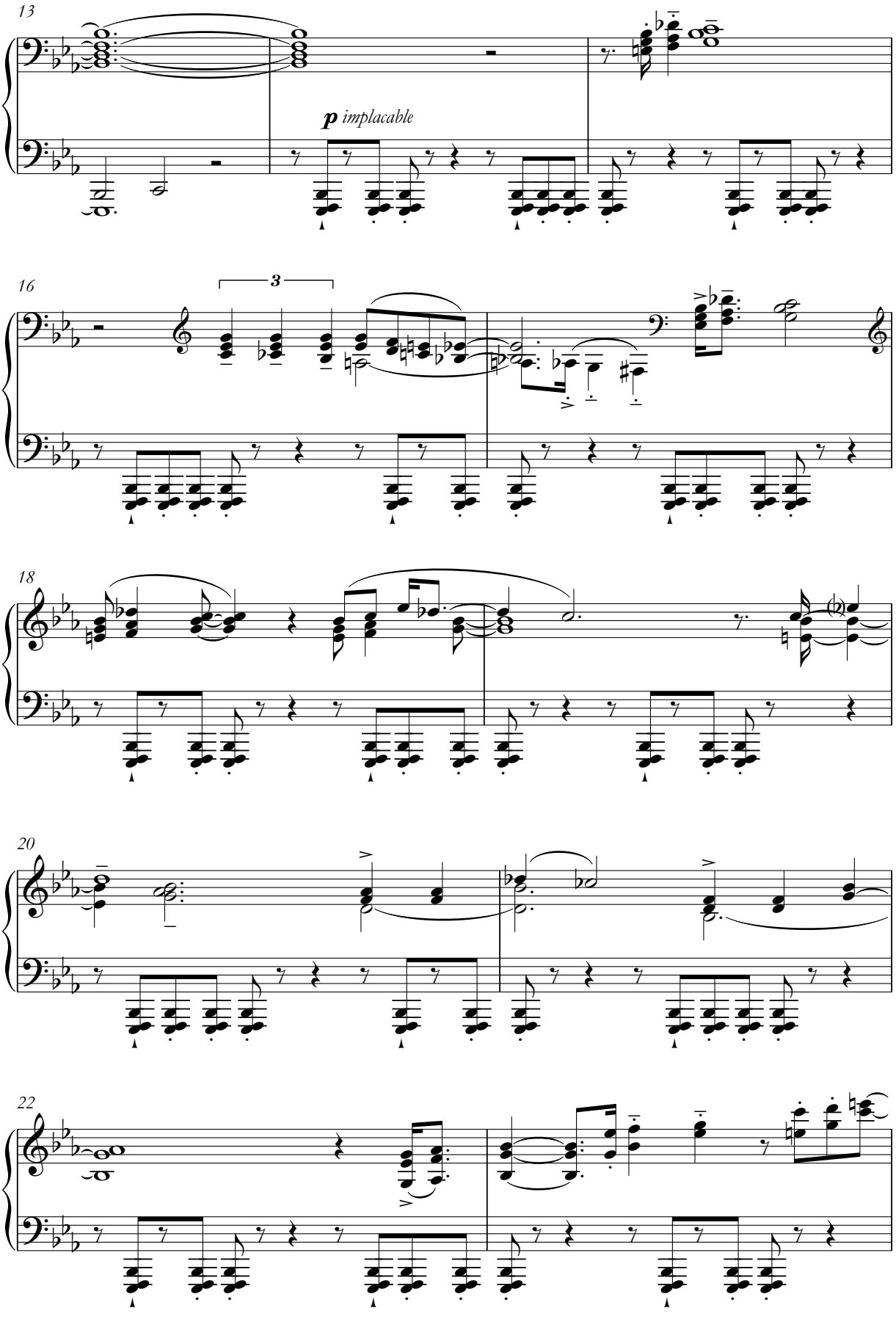
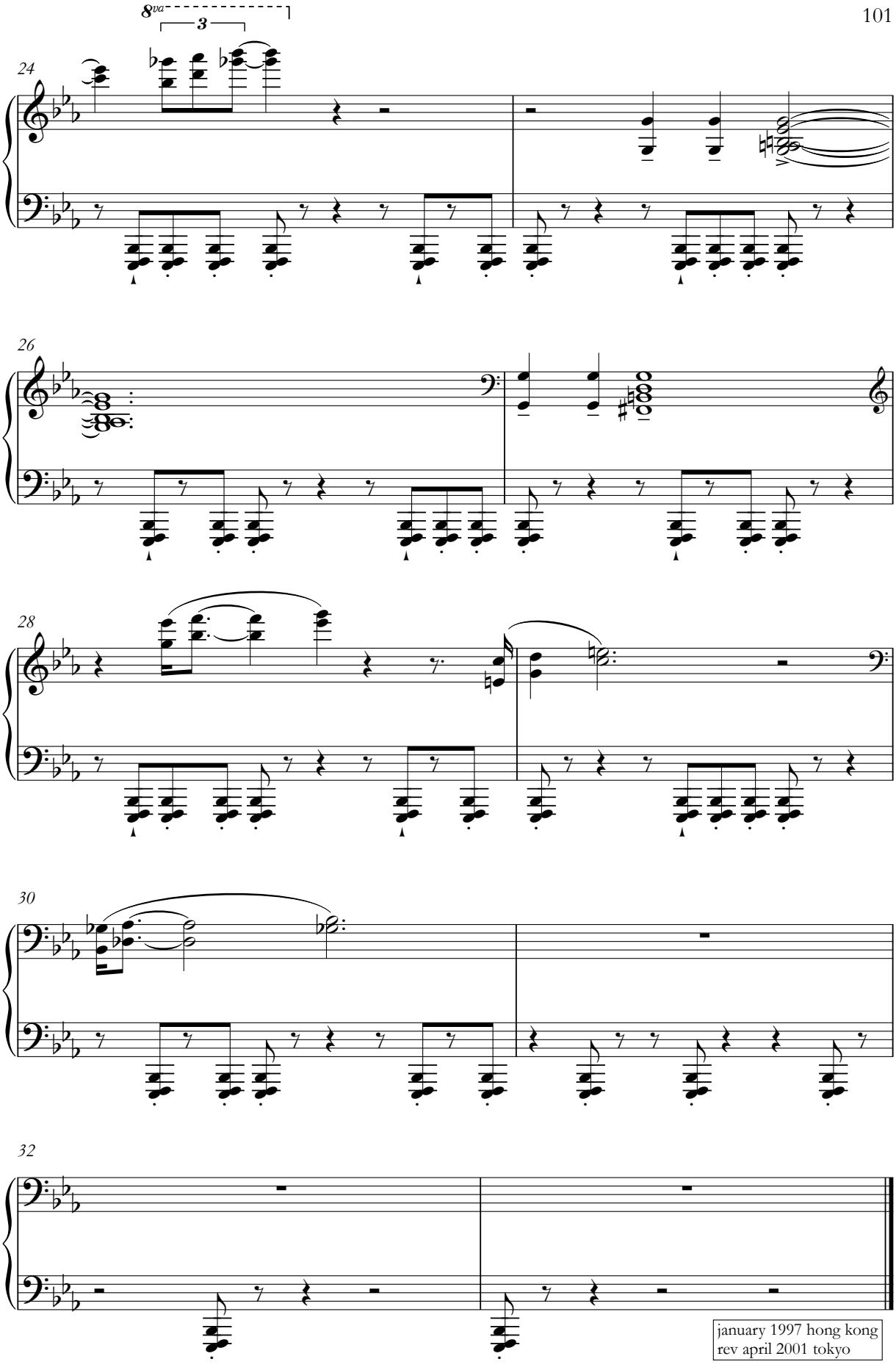

13
p implacable
16
3
18
20
22

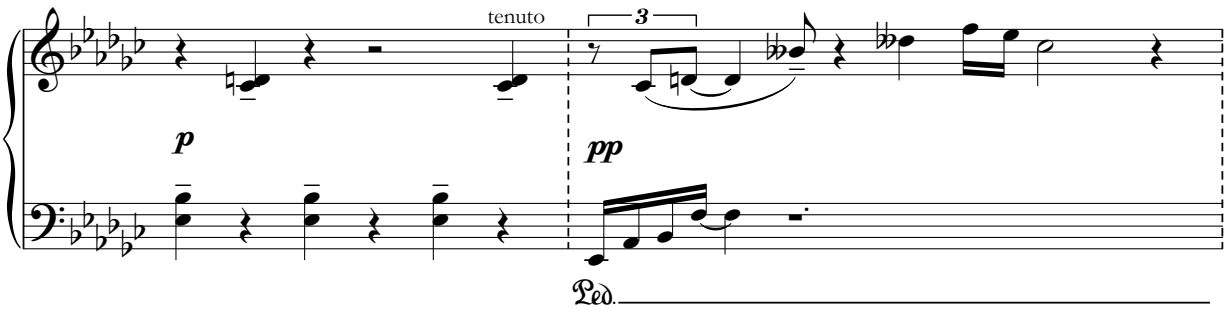


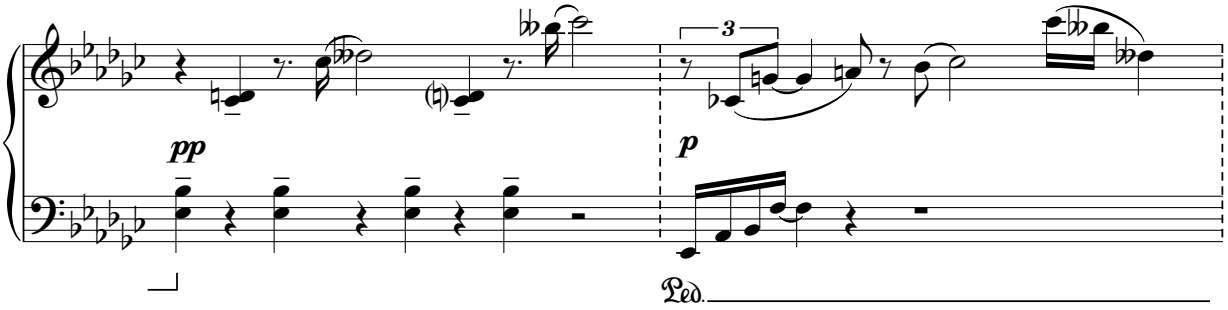
january 1997 hong kong
rev april 2001 tokyo

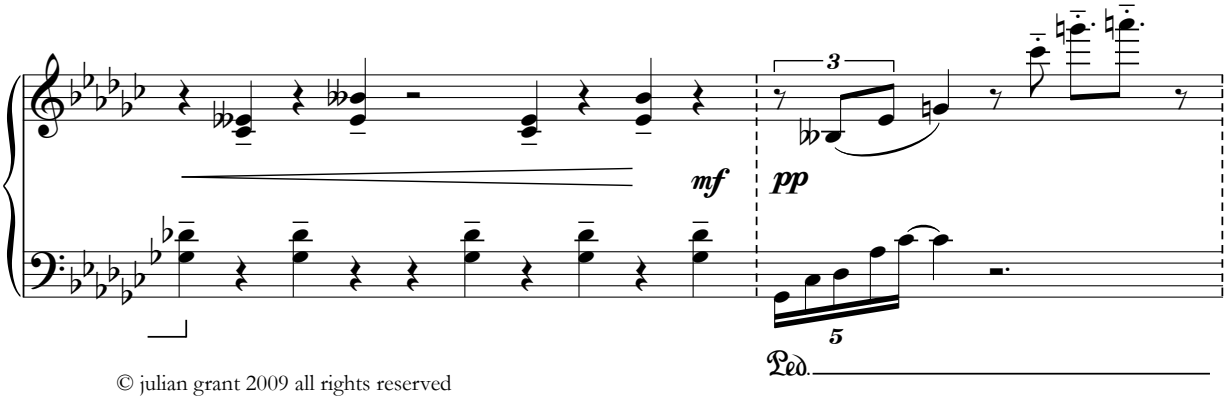
voice locked in

for qu quan yue

very free - molto rubato ♩ = 52







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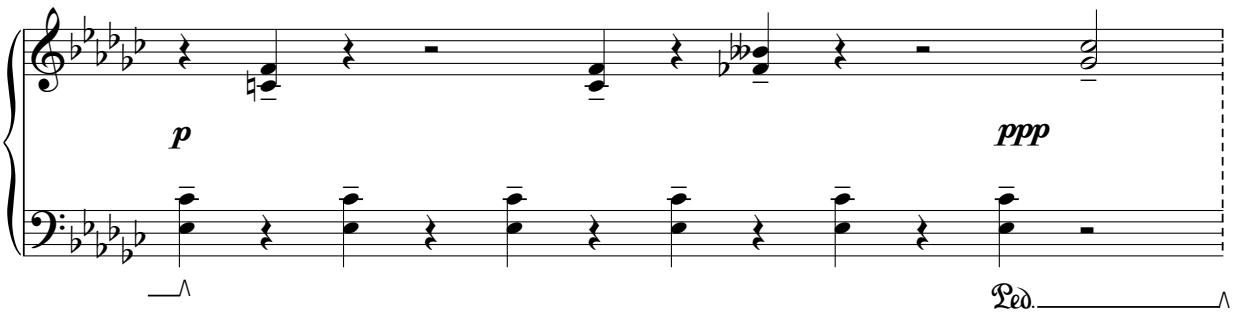
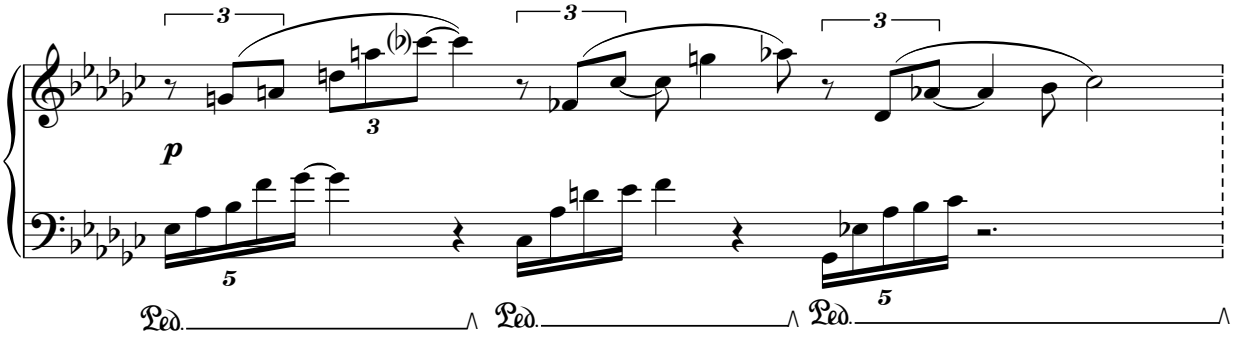
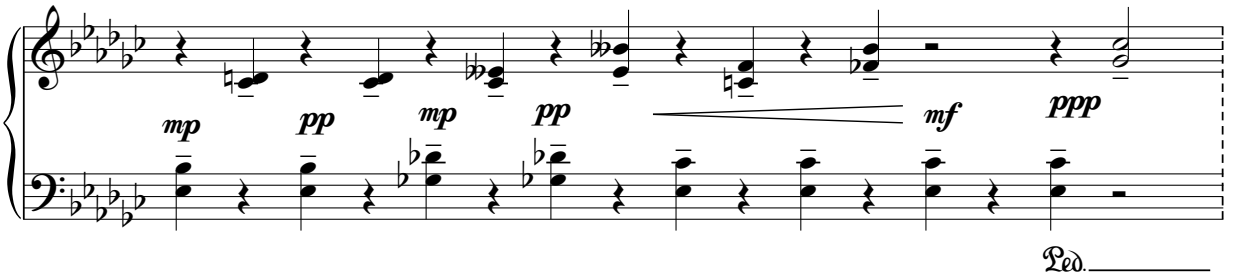
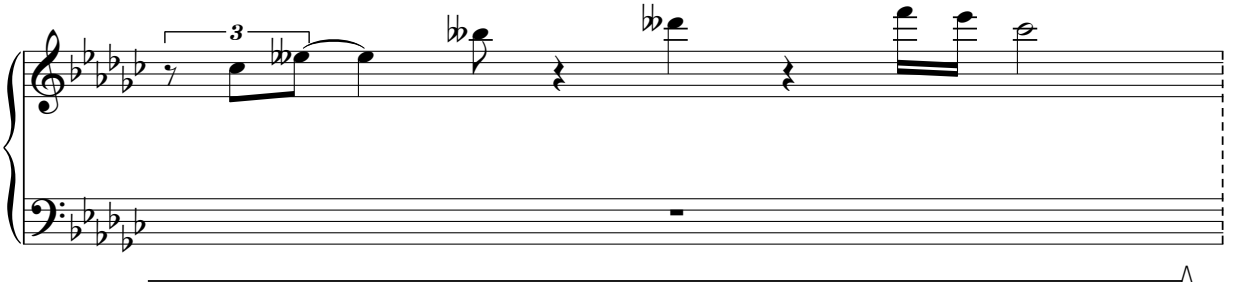






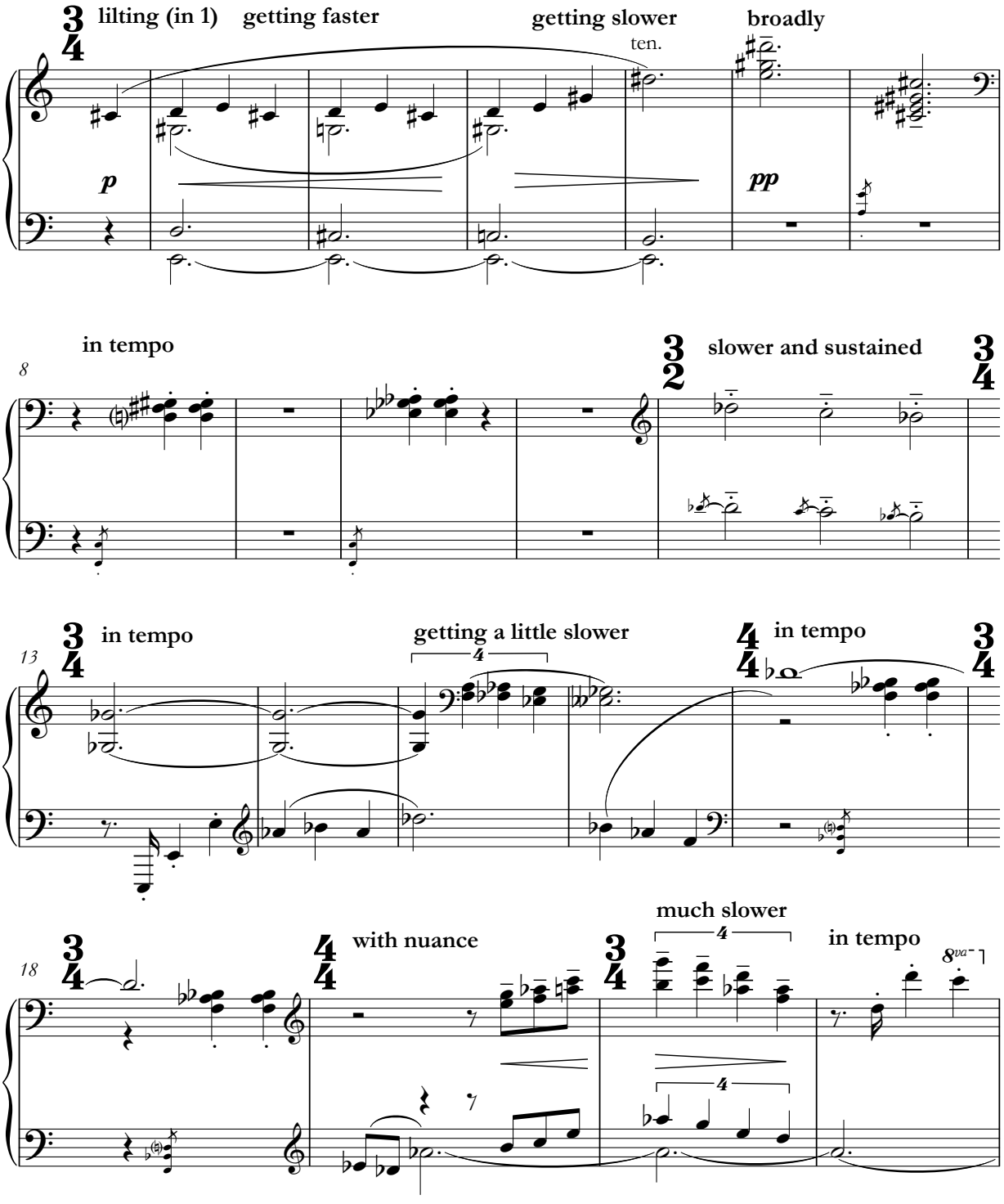


april 2000 hong kong
rev august 2009 beijing

waltz with antimacassar (kiss me.....again?)

paraphrase from victor herbert

in memoriam marcy reinstein



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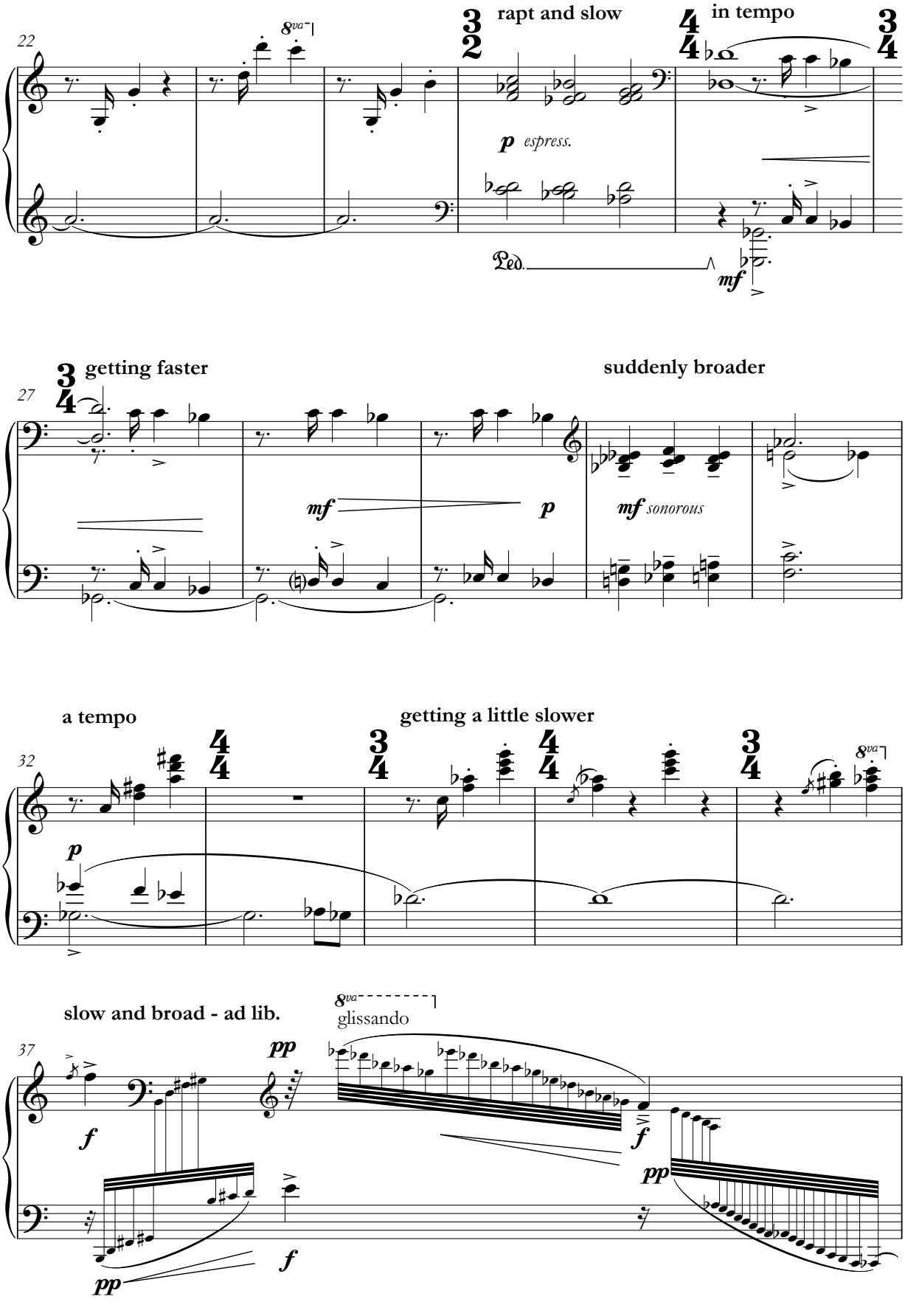
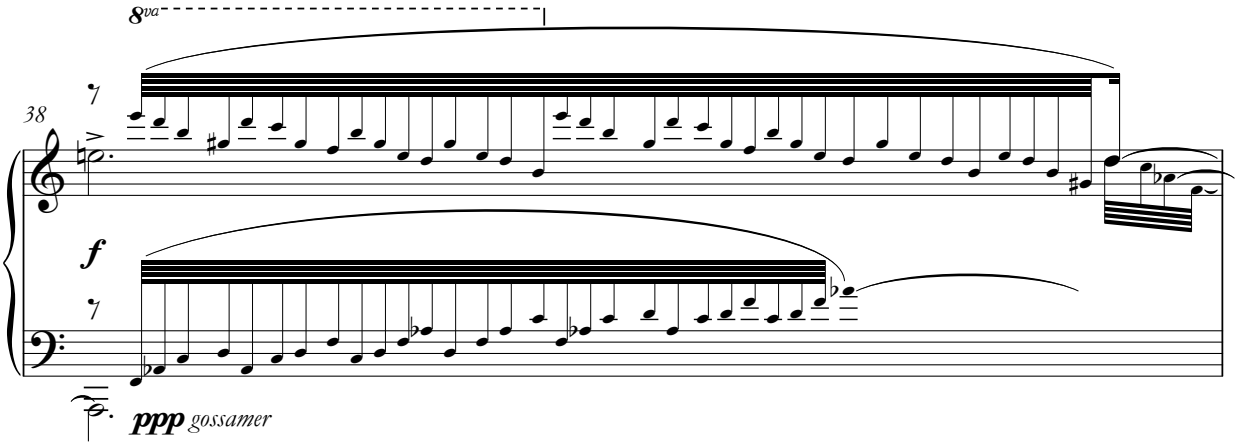
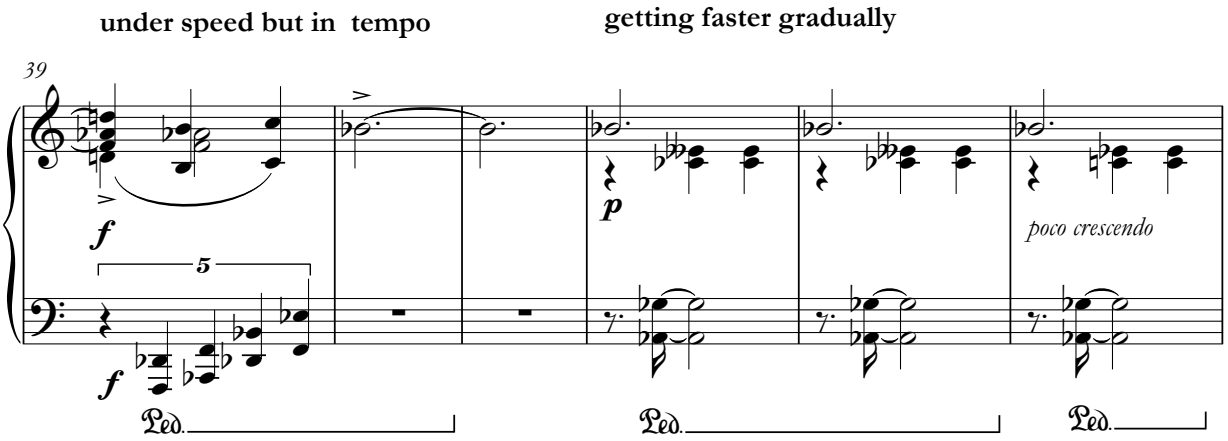
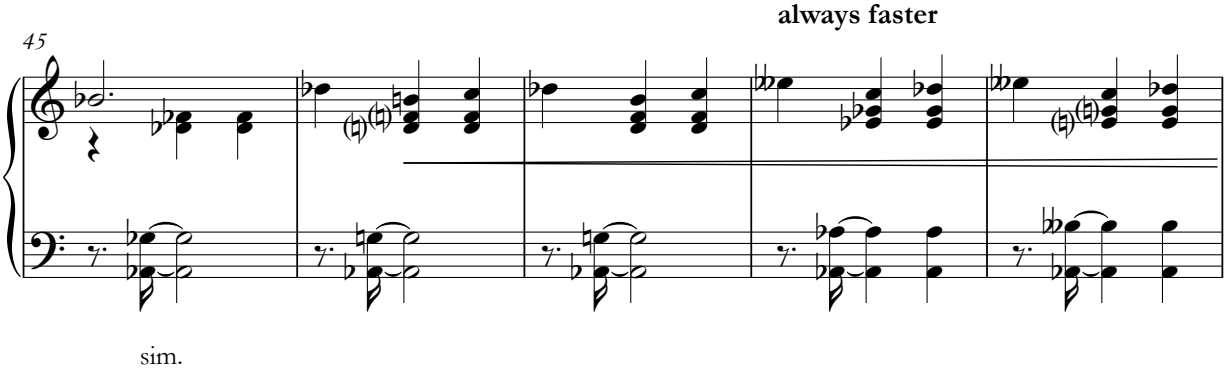
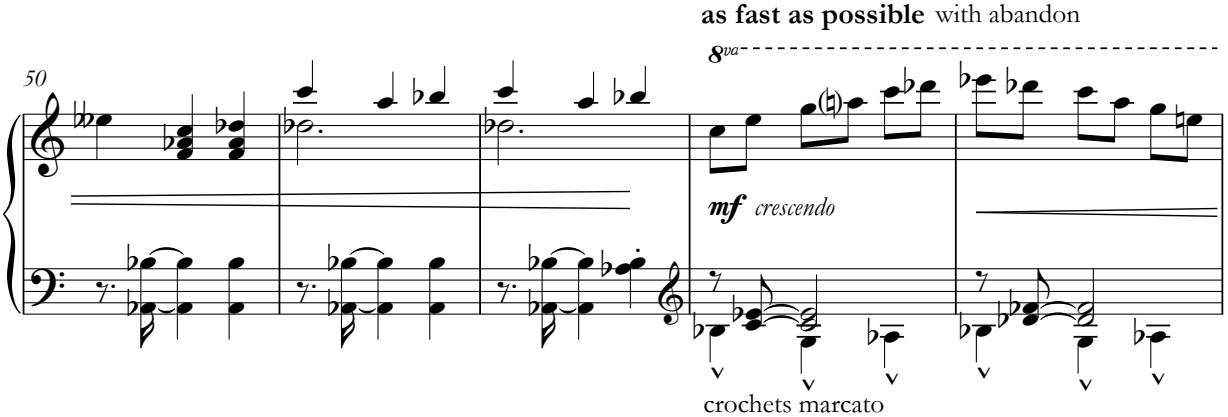
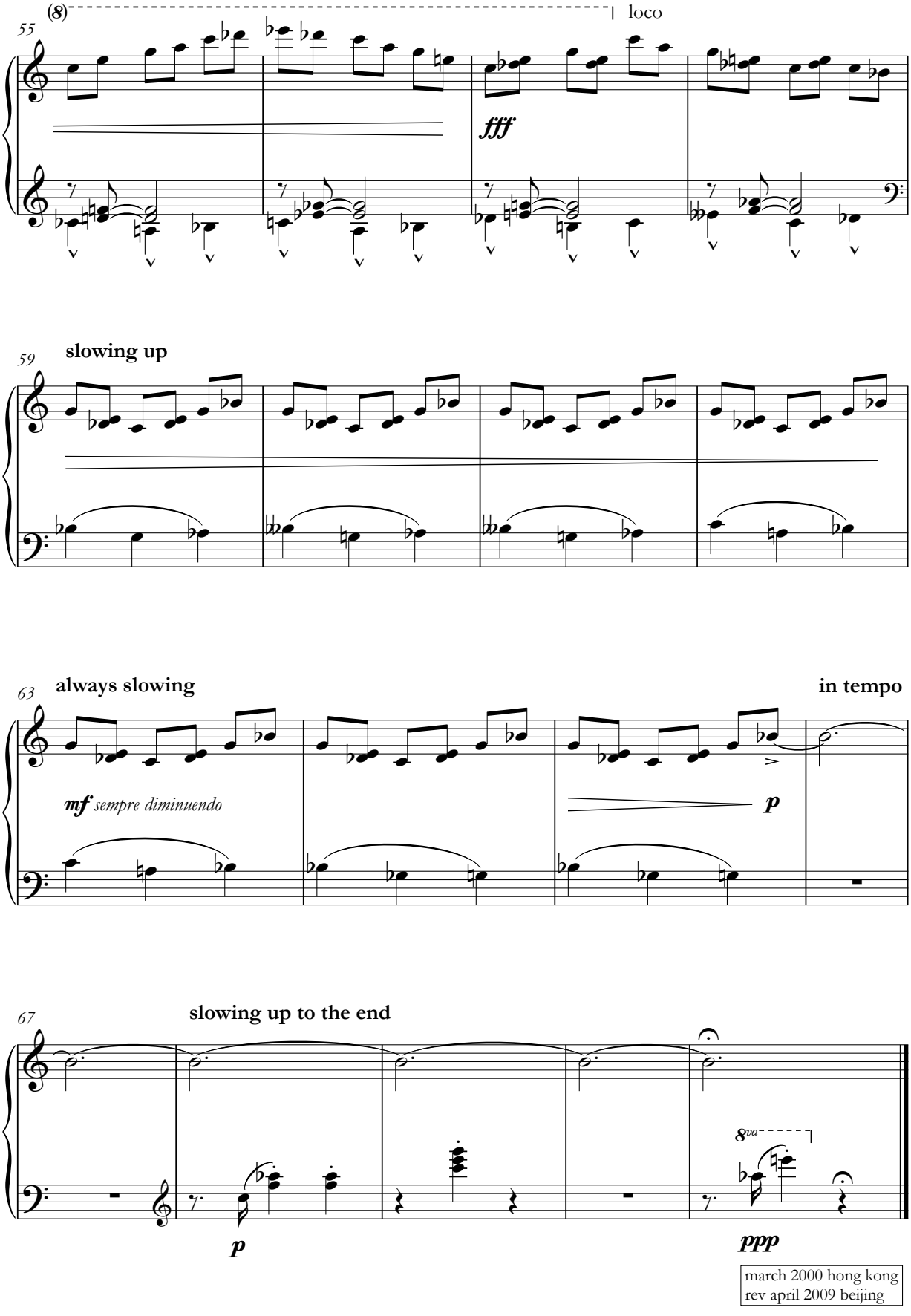

22
8va
rapt and slow
in tempo
p espress.
Ped.
mf
27
getting faster
suddenly broader
mf
p
mf sonorous
32
a tempo
getting a little slower
8va
p
37
slow and broad - ad lib.
8va
glissando
pp
f
f
pp
f
pp


8va
38
f
ppp gossamer


under speed but in tempo
getting faster gradually
39
f
5
f
p
poco crescendo
Ped.
Ped.
Ped.


always faster
45
sim.

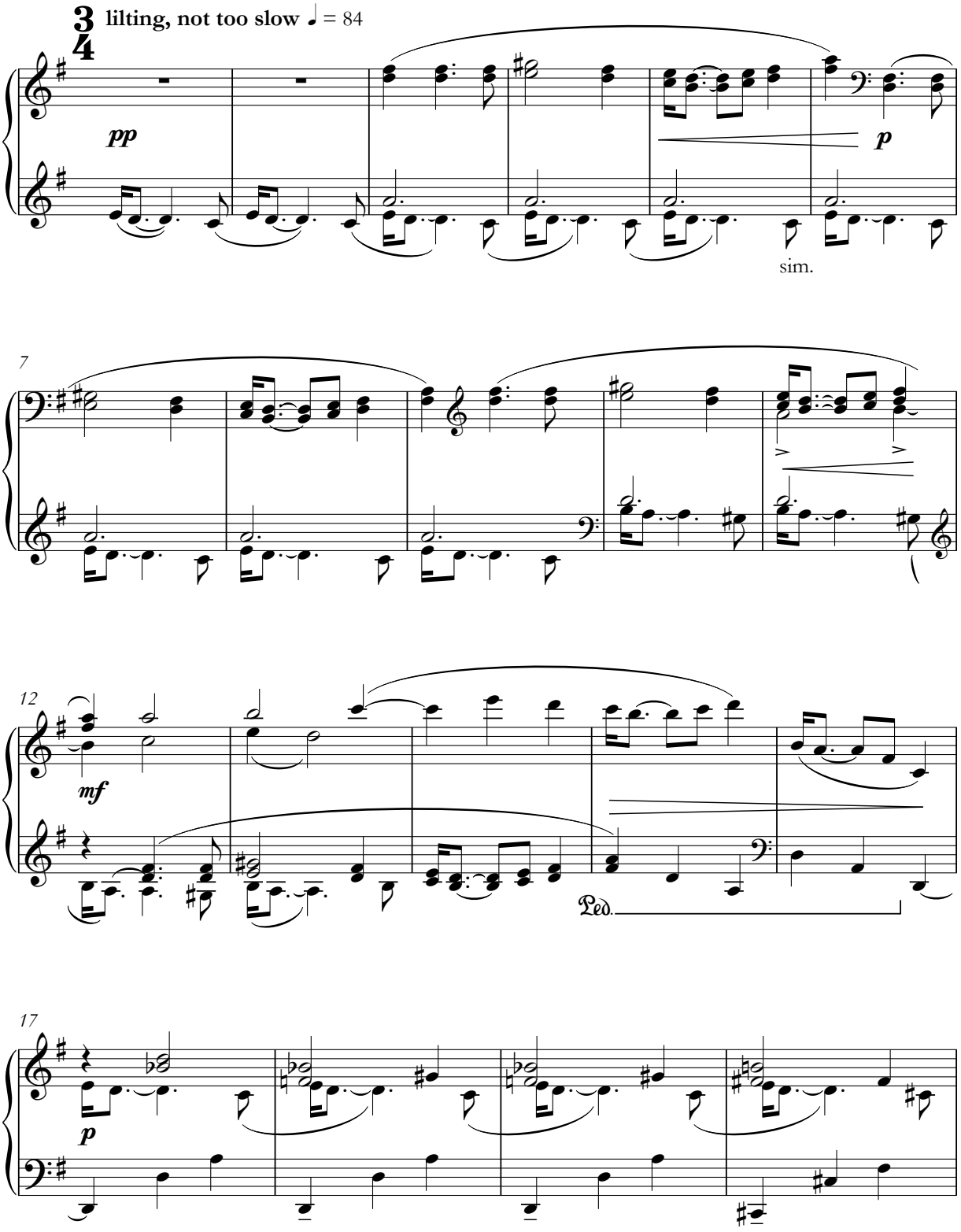

as fast as possible with abandon
8va
50
mf crescendo
crochets marcato



march 2000 hong kong
rev april 2009 beijing

white wings unfurl

in memory of kath powell



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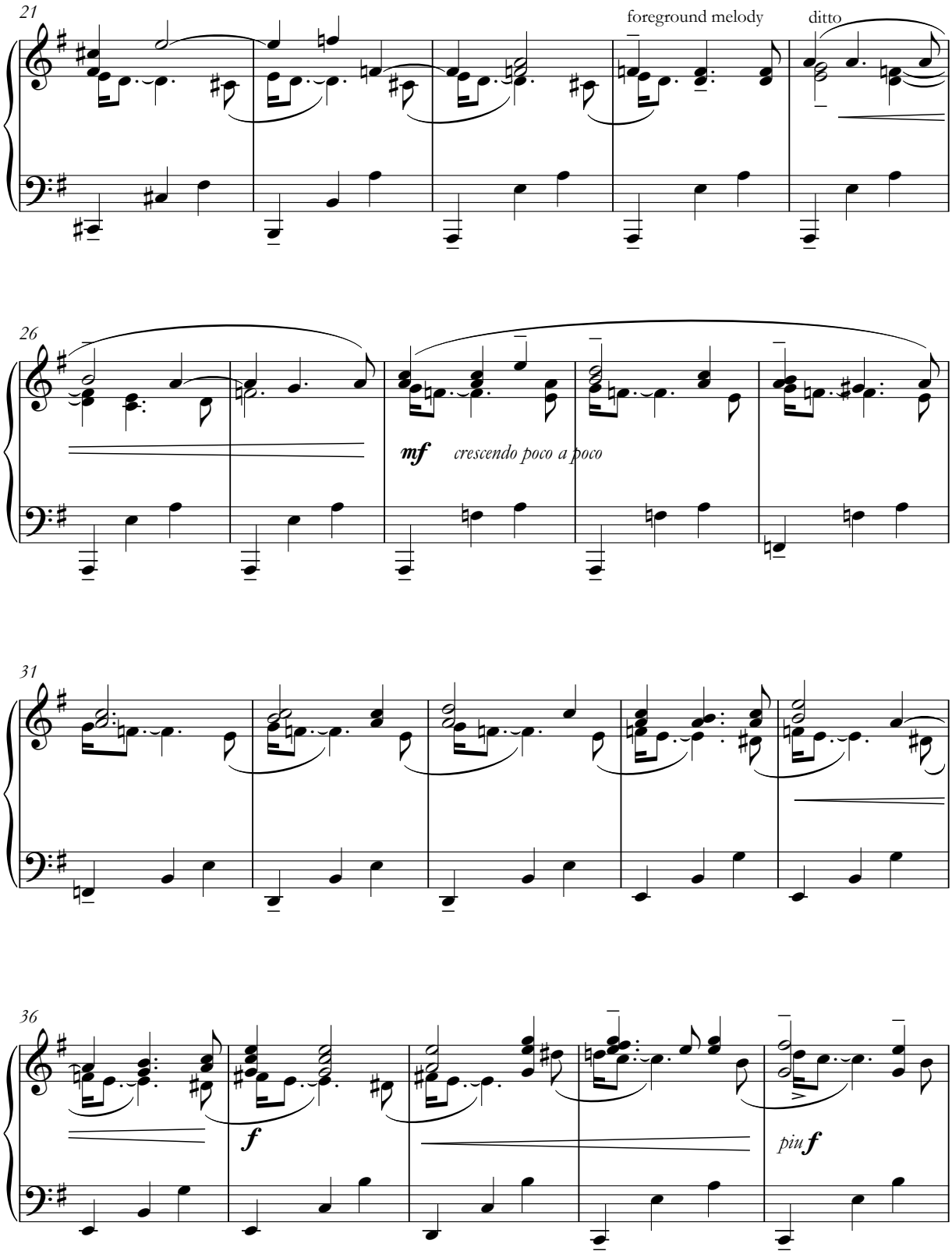
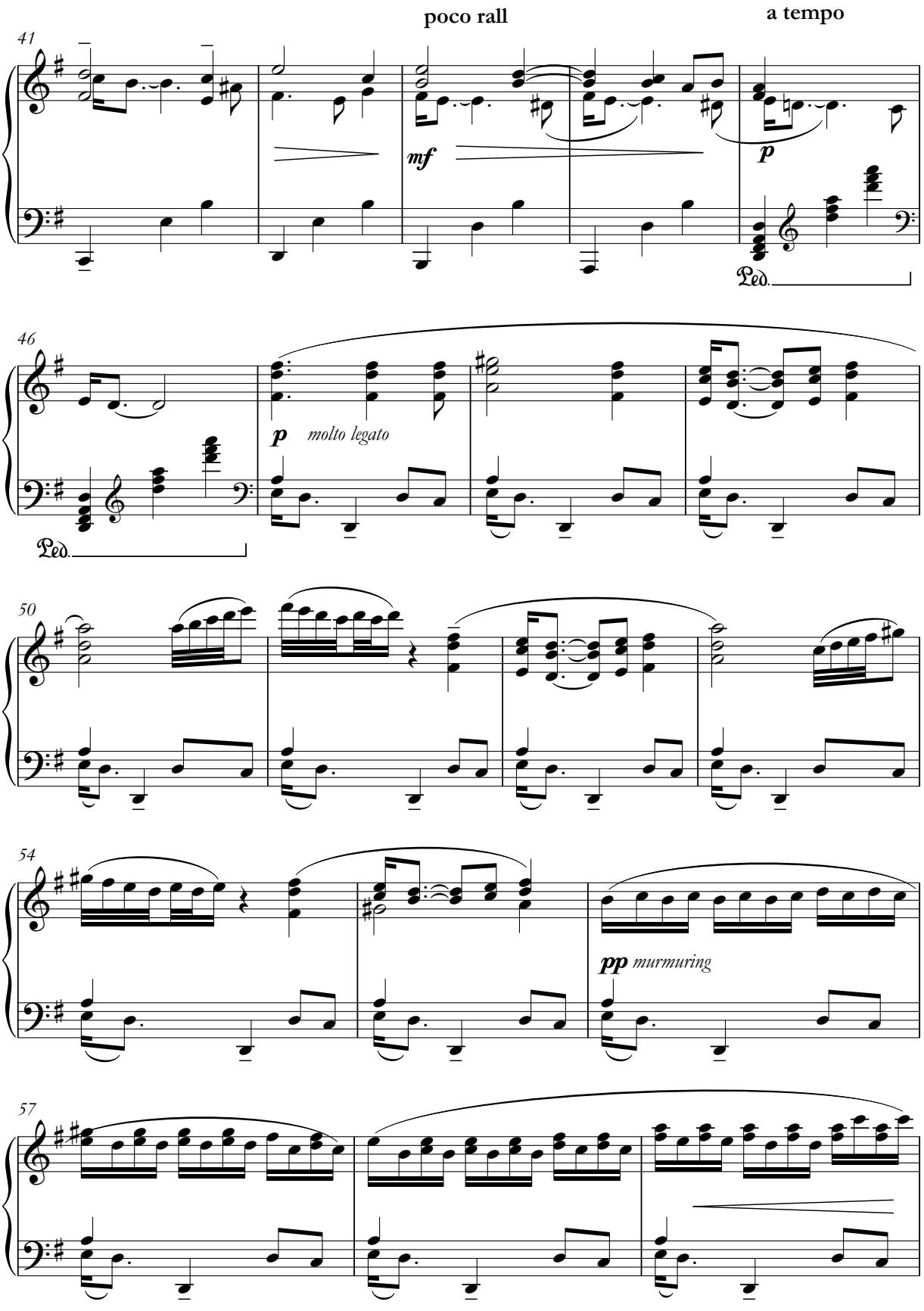
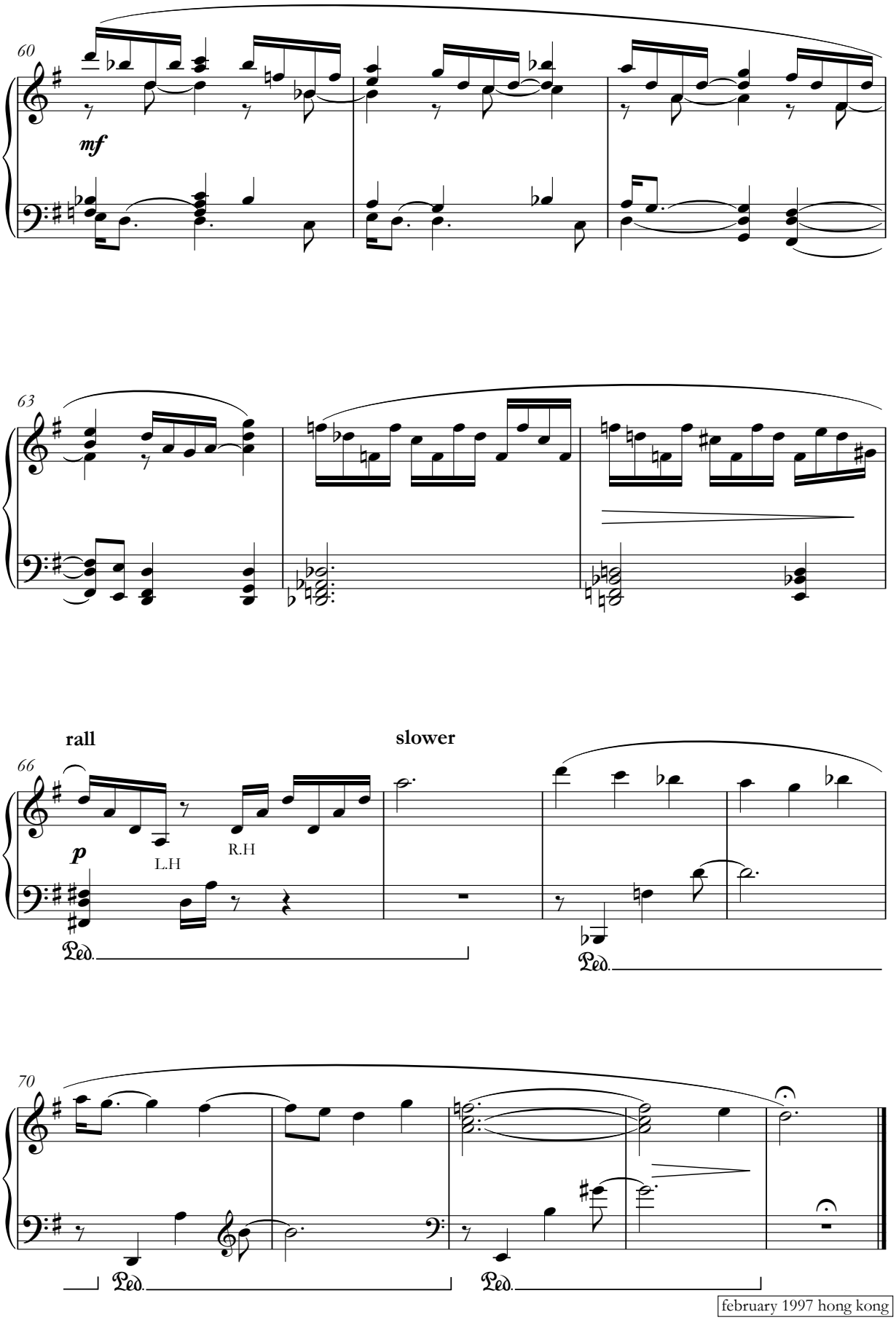

21
foreground melody
ditto
26
mf
crescendo poco a poco
31
36
f
piu f


poco rall
a tempo
41
mf
p
Ped.
46
p molto legato
Ped.
50
54
pp murmuring
57


60
mf
63
rall
slower
66
p
L.H
R.H
Ped.
Ped.
70
Ped.
Ped.
february 1997 hong kong

shivereens

concordance

shivereen – noun - shard, fragment (colloquial scottish)

can we have a tango please mr ogawa?
mr ogawa was our driver in tokyo who was also a champion ballroom dancer
he would drive hattie to school playing dance music and at the age of four she would ask the above question

the death throes of oleg the wise
oleg of novgorod was a varangian (viking) ruler who ruled over some or all of *rus* (russia) in the early tenth century
it was prophesied that his stallion would be the cause of his death so the horse was sent away
years later he visited the spot where the stallion's bones lay and touched the horse's skull with his foot
a snake slithered from the skull and bit him, causing his death
the legend was later romanticized in verse by alexander pushkin (1799-1837)

doodlesack
bagpipes (colloquial scottish, or derived from german 'dudlesack')

gakugei-daigaku - full moon with mist
neighbourhood in tokyo, a university district, on toyoko line en route to yokohama

june 21 08 r.i.p rimsky
the precise date of russian composer nikolai rimsky-korsakov's (1844-1908) death
allusions are made to *the legend of the invisible city of kitezh (1907), the rose and the nightingale (1866), mlada (1889), the tale of tsar saltan (1900), the golden cockerel (1909), sadko – opera version (1896), the snow maiden (1881)* , the *antar* symphony *(1868)*, and *pesenka (1903)*

mach tzu sein aigele
second line of a yiddish lullaby

schlof mein faigele
mach tzu sein aigele
(sleep my little bird,
shut your eyes)

mock moon
a bright spot in the sky, appearing on either side of the moon, formed by refraction of moonlight through ice crystals high in the earth's atmosphere
official name is paraselene

notte di maschere **(**night of the masks)

la befana vien di notte
con le scarpe tutte rotte
con la cuffia all'romana
viva! viva! la befana
(la befana comes at night
with red slippers
wearing sleeves in roman style)

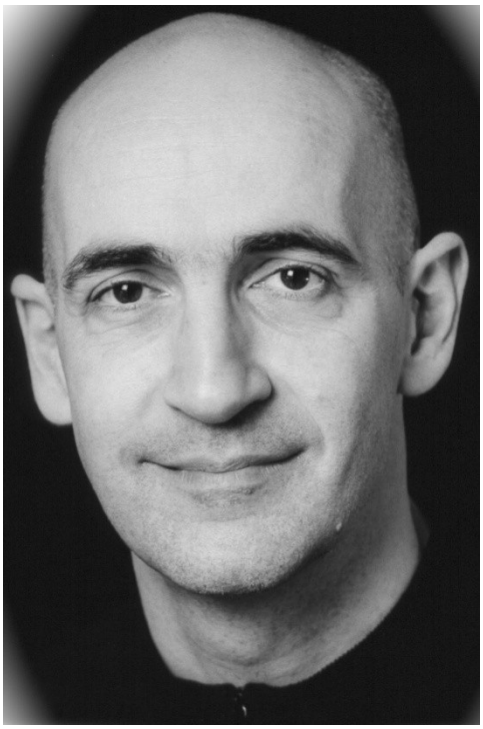
a traditional roman rhyme about the festival of epiphany: in legend *la befana* was a hideously ugly crone (some say a washerwoman or a witch) who ignored the progress of the three kings bearing gifts to the christ-child, and was reputedly condemned by god to follow them fruitlessly throughout eternity
at the festival of *epifania* she brings sacks of gifts for good children and ashes for bad
the melody used is original and also features in my children's concert opera *la befana (2002)*

oblomov
anti-hero of eponymous novel (1859) by ivan goncharov (1812-91) who became a byword for well-intentioned inertia and sloth

oban
a scottish port known as the 'gateway to the western isles'
oban is gaelic for 'little bay'

abesalom and eteri
the first georgian national opera (1919) by zakhary paliashvili (1871-1933) based on the ancient georgian verse-epic *eteriani* originating in the 10th-11th centuries
the story is akin to *cinderella* but ends badly
this is a recomposing of a wedding chorus in act 4

waltz with antimacassar (kiss me …..again?)
an antimacassar is a piece of cloth put over the back of a chair to prevent wear or dirt, prevalent in the nineteenth century
kiss me again is a song from an operetta *mam'zelle modiste (1905)* by victor herbert (1859-1924)



Julian Grant is active as a composer, writer, educator, music journalist and broadcaster. Works include sixteen operas of various lengths and sizes which have been performed by English National Opera, The Royal Opera Covent Garden, Almeida Opera, Mecklenburgh Opera and Tête à Tête Productions. He is the recipient of the National Opera Association of America's New Opera Prize, as well as a prestigious Olivier Award nomination. From 2002-7 he served as Director of Music at St. Paul's Girls' School, London, a post previously occupied by the composers Gustav Holst and Ralph Vaughan-Williams. He has taught at Hong Kong University, hosted a radio show for RTHK, and engaged in extensive education work for London's major opera houses. He writes extensively on opera, Russian music, and contemporary classical music for a variety of music journals including *Opera Magazine*. Recent premieres include *Double Trouble*, for Melvyn Tan at the Wigmore Hall, and two operas for Tête à Tête : *Anger* and *Odysseus Unwound.* The latter involved traditional knitters, spinners and weavers from the Shetland Islands in a re-telling of the ancient myth, and was featured on BBC2's *The Culture Show*. Grant currently divides his time between London and Beijing, where he is attempting to learn the Yang Qin (butterfly harp). Further information can be found at www.juliangrant.net

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