

ŒUVRES
 DE
L. V. BEETHOVEN
 transcrites pour
DEUX CLARINETTES

Première Symphonie (en C) Pr. Net. 3^f
 Adagio. Allegro con brio — Andante cantabile
 Minuetto — Adagio. Allegro

Troisième Symphonie (Héroïque) Pr. Net. 2^f
 Marche funèbre — Scherzo

Cinquième Symphonie (en F mineur) Pr. Net. 2^f
 Allegro — Final (Fragorosa)

Première Sonate (en Fa mineur) Pr. Net. 2^f
 Adagio — Minuetto — Allegro final

PAR

L. GRISEZ

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1899

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QUARANTE - HUIT
DANSES

POUR CLARINETTE SEULE

DIVISÉES EN DEUX RECUEILS

N° 1

N° 1 Les Sabots de Paquette	<i>Quadrille</i>
• 2 La Butte des Moulins	—
• 3 L'Angéus	—
• 4 Les Chiens	—
• 5 Le Courtisan	—
• 6 Le Couvre-Feu	—
• 7 Le Démon de la Nuit	<i>Polka</i>
• 8 L'Élegante	<i>Varsoriana</i>
• 9 Marche d'Ab-ul-Medjid	<i>Marche</i>
• 10 La Violette	<i>Polka</i>
• 11 La Française	<i>Polka-Mazurka</i>
• 12 L'Anglais au Bal	<i>Valse</i>
• 13 Polichinelle	<i>Polka</i>
• 14 La Turque	<i>Polka-Mazurka</i>
• 15 La Coquette	<i>Schottisch</i>
• 16 Blondinette	<i>Polka</i>
• 17 Rhéa	<i>Sicilienne</i>
• 18 Contes de la Reine	<i>Valse</i>
• 19 Les Moissonneurs	<i>1^{re} Polka</i>
• 20 La Reine des Prés	<i>Varsoriana</i>
• 21 Hélène	<i>Schottisch</i>
• 22 Les Belles de jour	<i>Polka</i>
• 23 La Rose	<i>Polka-Mazurka</i>
• 24 Les Violettes	<i>Valse</i>

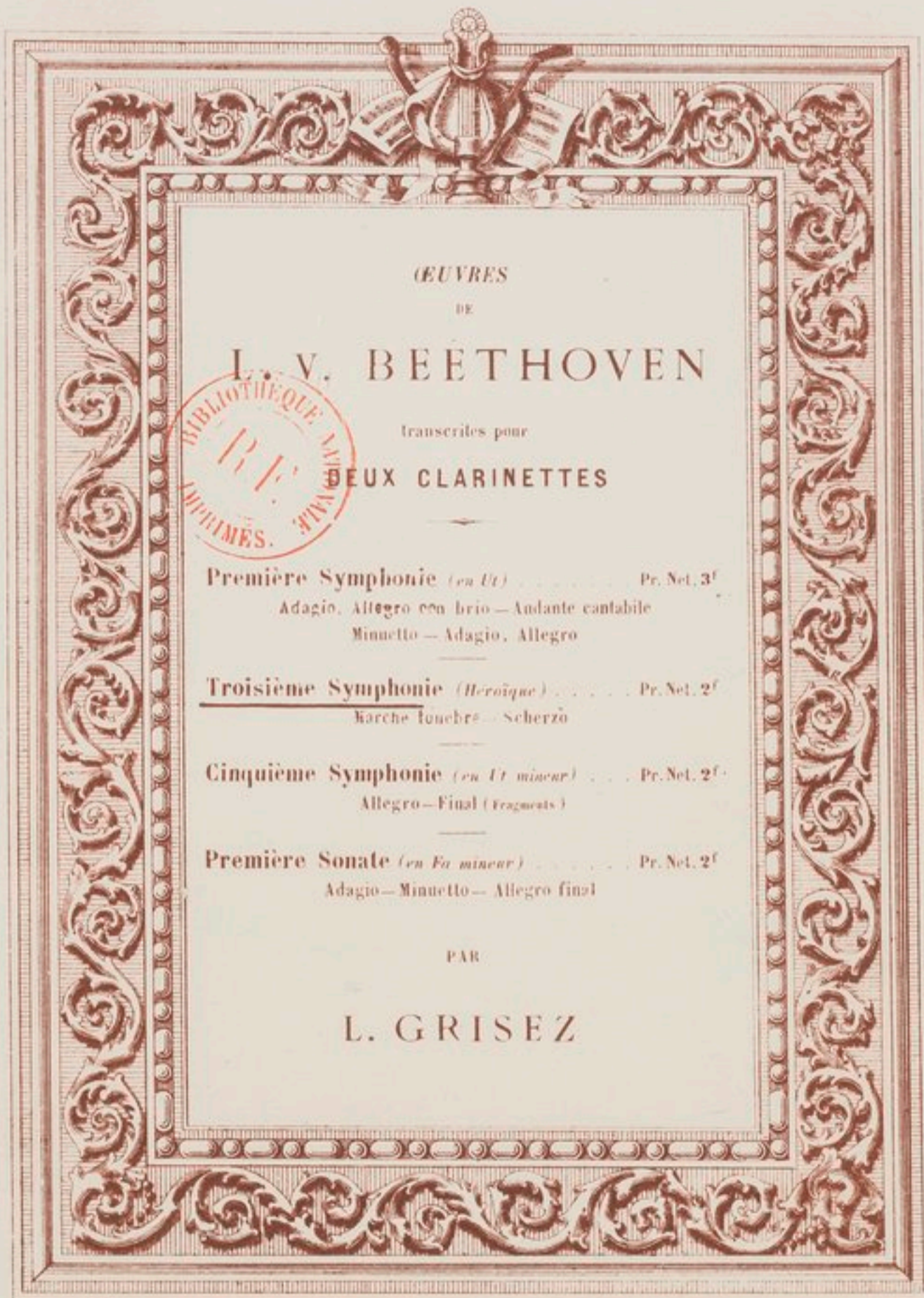
N° 2

N° 25 Les Lutins des Genêts	<i>1^{re} Quadrille</i>
• 26 Les Lutins des Genêts	<i>2^e</i>
• 27 L'Uncle Tom's Cabin	—
• 28 La jeune Sylphide	—
• 29 La Leçon de Danse	—
• 30 Les Mystères de l'Opéra	—
• 31 Au Clair de la Lune	<i>Polka</i>
• 32 Gyptis	<i>Varsoriana</i>
• 33 Naliya	<i>Redowa</i>
• 34 Frotillon	<i>Polka</i>
• 35 La Montagnarde	<i>Mazurka</i>
• 36 La Ristori	<i>Varsoriana</i>
• 37 Les Moissonneurs	<i>2^e Polka</i>
• 38 L'Anglaise	<i>Polka-Mazurka</i>
• 39 La Butte des Moulins	<i>Schottisch</i>
• 40 Les Belles de Nuit	<i>Polka</i>
• 41 Ma Petite	<i>Varsoriana</i>
• 42 Théodora	<i>Schottisch</i>
• 43 La Bienvenue	<i>Varsoriana</i>
• 44 Les Camélias	<i>Valse</i>
• 45 La Fée aux Roses	<i>Polka-Mazurka</i>
• 46 Elvira	<i>Redowa</i>
• 47 La Tubéreuse	<i>Schottisch</i>
• 48 Jeannie	<i>Hongroise</i>

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ŒUVRES
DE
L. V. BEETHOVEN



transcrits pour
DEUX CLARINETTES

Première Symphonie (*en Ut*) Pr. Net. 3^f
Adagio. Allegro con brio — Andante cantabile
Minuetto — Adagio. Allegro

Troisième Symphonie (*Héroïque*) Pr. Net. 2^f
Marche funèbre — Scherzo

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1898

TROISIÈME SYMPHONIE

HÉROÏQUE

par L. V. BEETHOVEN

FRAGMENTS
transcrits pour
DEUX CLARINETTES

L. GRISEZ

Adagio. (MARCHE FUNÈBRE)

The musical score consists of five systems of music for two clarinets. Each system is written on two staves (treble and bass clef). The first system begins with a piano (*pp*) dynamic. The second system includes a piano (*p*) dynamic and features triplet markings in the bass staff. The third system continues with piano (*p*) dynamics. The fourth system includes a crescendo (*Cresc.*) marking, moving from piano (*p*) to forte (*f*) and back to piano (*p*). The fifth system is marked *Espress.* and includes forte (*f*) and piano (*p*) dynamics.

This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a common time signature. The notation includes various dynamics such as *f* (forte), *p* (piano), *sf* (sforzando), and *pp* (pianissimo). It also features articulations like *Cresc.* (crescendo) and *Decresc.* (decrescendo). The piece is characterized by frequent triplet patterns, often marked with a '3' above the notes. The first system begins with a *Cresc.* marking and includes triplet figures in both hands. The second system continues with dynamic shifts between *f*, *p*, and *sf*. The third system starts with a *Decresc.* marking and features a prominent triplet pattern in the bass line. The fourth system shows a mix of *f*, *p*, and *sf* dynamics. The fifth system includes a *pp* section with a dense triplet texture. The sixth system features a *pp* section with a complex triplet pattern. The seventh system concludes with a *Cresc.* marking and a final triplet figure.

First system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff features a rhythmic accompaniment with triplets. Dynamic markings include *f*, *sf*, and *p*.

Second system of musical notation. The treble staff continues the melodic line. The bass staff has a triplet pattern with a *Cresc* marking. Dynamic markings include *p*.

Third system of musical notation. Both staves feature complex rhythmic patterns with many triplets. Dynamic markings include *p*.

Fourth system of musical notation. The treble staff has a triplet pattern with a *Cre* marking. The bass staff has a triplet pattern. Dynamic markings include *p*.

Fifth system of musical notation. The treble staff has a triplet pattern with a *scen* marking. The bass staff has a triplet pattern with a *do.* marking. The instruction *Sempre più f* is written across the system. Dynamic markings include *f*.

Sixth system of musical notation. The treble staff has a triplet pattern with a *Cresc.* marking. The bass staff has a triplet pattern with a *fp* marking. Dynamic markings include *f*, *sf*, and *fp*.

Seventh system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment with triplets. Dynamic markings include *p*.

The musical score consists of seven systems of two staves each. The notation includes various dynamics such as *sf*, *p*, and *f*. Trills are marked with *tr*, and triplets are marked with *3*. The piece concludes with *Dim.* and *Sotto voce.* markings.

This page of musical notation consists of seven systems of staves. The first system shows a treble clef staff with a whole note and a bass clef staff with a triplet of eighth notes. The second system features a treble clef staff with a melodic line and a bass clef staff with a triplet of eighth notes, marked with a forte (*f*) dynamic. The third system includes a treble clef staff with a melodic line and a bass clef staff with a dense texture of sixteenth notes, marked with a piano (*p*) dynamic. The fourth system shows a treble clef staff with a melodic line and a bass clef staff with a melodic line, marked with a piano (*p*) dynamic and a piano-piano (*pp*) dynamic. The fifth system features a treble clef staff with a melodic line and a bass clef staff with a melodic line, marked with a piano (*p*) dynamic and a crescendo (*Cresc.*) instruction. The sixth system includes a treble clef staff with a melodic line and a bass clef staff with a melodic line, marked with a piano (*p*) dynamic, a decrescendo (*Dim.*), a crescendo (*Cresc.*), and a forte (*f*) dynamic. The seventh system shows a treble clef staff with a melodic line and a bass clef staff with a melodic line, marked with a piano (*p*) dynamic, a sforzando (*sf*), and a piano (*p*) dynamic.

This musical score consists of seven systems of two staves each. The notation includes various dynamic markings such as *f*, *p*, *sf*, *pp*, *Cresc.*, *Decresc.*, *Espress.*, and *Dim.*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The key signature has one sharp (F#) and the time signature is 2/4. The piece concludes with a final cadence.

Scherzo.

The musical score is written for piano in 3/4 time with a key signature of one flat (B-flat major or D minor). It consists of seven systems of music. The first system is marked *p.* and begins with a treble clef and a 3/4 time signature. The second system continues the piece with various rhythmic patterns. The third system features a repeat sign and a *p.* marking. The fourth system includes a *p.* marking and a repeat sign. The fifth system has a *p.* marking and a repeat sign. The sixth system is marked *sf* and *f.*. The seventh system concludes the piece with a *p.* marking.



The musical score consists of seven systems, each with a treble and bass staff. The key signature is one flat (B-flat). The first system shows a piano introduction with a treble staff containing whole rests and a bass staff with a rhythmic accompaniment of eighth notes. The second system continues the accompaniment with a melodic line in the treble staff. The third system features a *Cresc* marking and a *f* dynamic, with a *sf* marking at the end. The fourth system has *sf* markings in both staves. The fifth system continues with *sf* markings. The sixth system includes trills (*tr*) and a *p* dynamic. The seventh system concludes with a *Sempre p* marking.

First system of musical notation, consisting of two staves. The upper staff features a series of chords, while the lower staff has a bass line. Dynamics include *p* and *pp*.

Second system of musical notation, consisting of two staves. The upper staff has a melodic line with some accidentals, and the lower staff has a bass line. Dynamics include *p*.

Third system of musical notation, consisting of two staves. The upper staff has a fast-moving melodic line. Dynamics include *Cresc.* and *f*.

Fourth system of musical notation, consisting of two staves. It includes first and second endings marked *1^a* and *2^a*. Dynamics include *f* and *p*.

Fifth system of musical notation, consisting of two staves. The word **TRIO** is written above the first staff. Dynamics include *f* and *pp*.

Sixth system of musical notation, consisting of two staves. Dynamics include *Cresc.*, *f*, *p*, and *f*.

Seventh system of musical notation, consisting of two staves. Dynamics include *pp*.

The musical score consists of eight systems of piano notation. Each system has a grand staff with a treble and bass clef. The notation includes various dynamics and phrasing marks:

- System 1:** Starts with *Cresc.* in the bass staff. The right staff has a *Dim.* marking. Dynamics *p* and *f* are indicated in both staves.
- System 2:** Features a *p* dynamic in the right staff and another *p* in the bass staff.
- System 3:** Marked *Sempre p* in the right staff.
- System 4:** Includes *Cresc* and *f* markings in the right staff, and *sf* in the bass staff.
- System 5:** Features *pp* in both staves, *Cresc* in the right staff, and *sf* in the bass staff.
- System 6:** Includes *sf* in the right staff and *pp* in the bass staff.
- System 7:** Features *sf* in the right staff and *pp* in the bass staff. It includes first and second endings marked *1^e* and *2^e*.

The musical score consists of seven systems of staves. The first system has two staves with dynamics *pp* and *pp*. The second system has two staves with dynamics *pp*, *pp*, and *Sempre p*. The third system has two staves with dynamics *pp* and *pp*. The fourth system has two staves. The fifth system has two staves. The sixth system has two staves with dynamics *f*, *f*, *f*, and *p*. The seventh system has two staves.

The musical score consists of six systems of two staves each. The first system includes dynamics *pp* and *p*. The second system continues the melodic and harmonic development. The third system features a *Cresc.* marking and a dynamic of *f*. The fourth system includes *sf* markings. The fifth system continues with *sf* dynamics. The sixth system concludes with *tr* (trills) and *pp* dynamics, followed by a section marked *f* in a 3/4 time signature.

pp

p

First system of musical notation, 3/4 time signature, featuring piano (pp) and piano (p) dynamics.

Second system of musical notation, continuing the piece.

Cresc.

Third system of musical notation, including a crescendo (Cresc.) marking.

f

f

f

pp

Fourth system of musical notation, featuring forte (f) and pianissimo (pp) dynamics.

p

pp

p

Cresc.

Fifth system of musical notation, including piano (p), pianissimo (pp), and crescendo (Cresc.) markings.

f

f

Sixth system of musical notation, featuring forte (f) dynamics.



Ecole Moderne du Clarinettiste et du Saxophoniste

Classification des forces en Neuf Degrés : 1^{er}, 2^e, 3^e Degré (Facile); 4^e, 5^e, 6^e (Moyenne force); 7^e, 8^e et 9^e (Difficile).

CLARINETTE

MÉTHODES

	Pr. Nets
BERR (Fréd.). Méthode complète de Clarinette...	12 »
— Méthode élémentaire de Clarinette-Böhm et Ordinaire. Format in-8°	1 25
KELLNER (F.). Méthode complète de Clarinette-Böhm et Ordinaire	8 »
— Divisée en deux parties, chaque partie	5 »
— Méthode élémentaire, in-8°	1 25
KLOSÉ (H.). Méthode complète de Clarinette-Böhm et Ordinaire	15 »
— La même, avec texte anglais	15 »
— L'extrait de la méthode	5 »

ÉTUDES

	Degrés	Pr. Nets
BERR (Fr.). Gammes et Études dans tous les tons	4 ^e , 7 ^e	5 »
KLOSÉ (H.). Exercices Journaliers	4 ^e , 5 ^e	3 »
— Études caractéristiques	6 ^e , 7 ^e	4 »
— Trente Études d'après H. Aumont	6 ^e , 7 ^e	6 »
— Études de genre et de mécanisme	8 ^e , 9 ^e	3 35
— Vingt Études d'après KREUTZER et FIORELLO	8 ^e , 9 ^e	3 35

FANTAISIES ET AIRS VARIÉS
POUR CLARINETTE

Avec Accompagnement de Piano.

BERR (Fr.) 1 ^{er} Concerto, pour Clarinette en Si b	8 ^e , 9 ^e	3 35
— L'Accompagnement d'Orchestre	»	8 »
— 1 ^{er} Divertissement, pour Clarinette en Si b	7 ^e , 8 ^e	3 »
— 6 ^{me} Air varié, pour Clarinette en Si b	7 ^e , 8 ^e	3 »
— L'Accompagnement d'Orchestre	»	8 »
KLOSÉ (H.). 2 ^{me} Solo, pour Clarinette en Si b	7 ^e , 8 ^e	2 50
— L'Accompagnement d'Orchestre	»	5 »
— 12 ^{me} Solo, pour Clarinette Si b	7 ^e	2 50
— 2 ^{me} Air varié, pour Clarinette en Si b	7 ^e , 8 ^e	3 »
— L'accompagnement de Quatuor à cordes	»	4 »
— 6 ^e Air varié, pour Clarinette en Si b	8 ^e , 9 ^e	2 50
— 7 ^e Air varié, pour Clarinette en Si b	8 ^e , 9 ^e	2 50
— 8 ^e Air varié, pour Clarinette en Si b	8 ^e , 9 ^e	2 50
— Concertino (Œuvre posthume)	6 ^e	4 »
— 3 Pensées musicales (Œuvre posthume):		
N ^{os} 1. L'Aube	4 ^e	1 65
2. Chemin faisant	5 ^e	1 65
3. Pastorale	6 ^e	1 65
— Six petites fantaisies:		
N ^{os} 1. Moïse	3 ^e	1 65
2. Oberon	3 ^e	1 65
3. Le Bijou perdu	4 ^e	1 65
4. Dernière pensée de Weber	3 ^e	1 65
5. Gazza ladra	3 ^e	1 65
6. Freyschütz	3 ^e	1 65
PIERNÉ (G.). Op. 7. Sérénade	5 ^e	2 »
— Op. 19. Canzonetta	7 ^e	2 »

CLARINETTE SEULE

KLOSÉ (H.) Le Décaméron des Jeunes Clarinettistes, Vingt petites fantaisies:	
(1 ^{re} suite)	(2 ^e suite)
N ^{os} 1. Thème de Zémire et Azor, Andante de Mozart.	N ^{os} 6. La Pensée, valse, Cavatine italienne.
2. Ballade allemande, Marche des Peritains.	7. Daniel de Latour. Mélodie suisse.
3. Don Giovanni. Le Bijou, rondo.	8. Rondo mignon. Vague Luna.
4. Elle est partie. Rosina, polka.	9. Elise d'amore. Cavatine de Weber.
5. Follette de Tbya. Rondo montagnard.	10. Thème français. Cavatine de Norma.

Chaque suite..... | 1^{er}, 3^e | 1 50
— Le Progrès, seize petites fantaisies brillantes:

(1 ^{re} suite)	(2 ^e suite)
N ^{os} 1. Thème arabe.	N ^{os} 9. Andante de Mozart.
2. Polka favorite.	10. Air français.
3. La Pensée, valse.	11. Mélodie allemande.
4. Dors, mon ange.	12. Thème de Mercadante.
5. Barcarolle d'Oberon.	13. Madrid, boléro.
6. La Zingarella.	14. Mélodie suisse.
7. Mélodie italienne.	15. Boléro espagnol.
8. Thème de Weber.	16. Duo de Norma.

Chaque suite..... | 3^e, 6^e | 1 50
D'IVERS. — Quarante-huit Danses, divisées en deux Recueils. Chaque recueil..... | 1 50LES VRAIS SUCCÈS
DU CLARINETTISTE

(Format in-8°.)

A travers bois, galop de E. Fischer	» 30
Bucéphale, célèbre galop de L. Dessaux	» 30
La Frileuse, valse de Ed. Thuillier	» 30
La Jolie Hongroise, valse de E. Fischer	» 30
La Jongleuse, polka de E. Fischer	» 30
Les Lilas, célèbre valse de E. Daransart	» 30
Célèbre Marche Indienne de Ad. Sellenick	» 30
Marche des Trompettes d'Aïda, de G. Verdi	» 30
Polka des Marteaux, de E. Fischer	» 30
Radeport, valse de Ad. Sellenick	» 30
Rappelle-toi, mélodie de G. Rupès	» 30
Rêve de Printemps, mazurka de L. Dessaux	» 30
Célèbre Sérénade de Mandolines, de L. Desormes	» 30
J'ignore son nom, romance de Si j'étais Roi, de Ad. Adam	» 30
Agnès Sorel, quadrille de Alph. Leduc	» 30
Avec entrain, polka de Gaston de Lille	» 30
Baby-Polka, de Fr. Paul	» 30
Grotte de Cristal, mazurka de Bardin-Royer	» 30
Murmure, petite valse de M. Carman	» 30
Dans le Sommeil, romance de Si j'étais Roi de Ad. Adam	» 30

AIRS D'OPÉRAS

KLOSÉ (H.). Airs de SI J'étais Roi..... | 5^e | 2 50

OPÉRAS CÉLÈBRES (format in-8°)

N ^{os} 1. Le Barbier de Séville.	N ^{os} 13. La Flûte enchantée.
2. La Gazza ladra.	14. Oberon.
3. Moïse.	15. Jean de Paris
4. Norma.	16. Sémiramis.
5. I Puritani.	17. Elzaire d'Amore.
6. La Sonnambula.	18. Don Juan.
7. Anna Bolena.	19. Le Croisé en Egypte.
8. Robin des Bois, Freyschütz	20. Mina.
9. Noces de Figaro.	21. Le Califa de Bagdad.
10. Parisina.	22. Roméo et Juliette.
11. Straniera.	23. Otello.
12. Le Pirate.	24. Richard Cœur de Lion.

Tous ces opéras sont du 3^e degré, Chaque..... | 1 »

DUOS

Pour Piano et Clarinette

KLOSÉ (H.). Bucéphale, galop de L. Dessaux	5 ^e	2 50
— Célèbre Marche Indienne, d'Ad. Sellenick	5 ^e	2 »
— L'invitation à la valse, de Weber	4 ^e	2 50
— Les Lilas, valse de E. Daransart	5 ^e	2 50
— Polka des Marteaux, de E. Fischer	4 ^e	2 »
KLOSÉ et LEDUC. Le Barbier de Séville, fantaisie	3 ^e	2 »
— Le Carnaval de Venise, fant. élégante	5 ^e	2 50
— Elle est partie, fantaisie	4 ^e	2 50
— La Fille de la Vallée, fantaisie élégante	3 ^e , 4 ^e	2 »
— Il furioso, fantaisie	3 ^e	2 »
— La Norma, fantaisie brillante	4 ^e	2 »
— L'Oiseau bleu, caprice-mélodique	5 ^e	2 »
— I Puritani, fantaisie brillante	4 ^e	2 »
— Si j'étais Roi, fantaisie	3 ^e	2 »
— Souvenir de Bellini, fantaisie élégante	4 ^e	2 »
— Straniera, fantaisie	4 ^e	2 »
LEROUX (F.). En partant, n ^o 18 des Miniatures de César Cui	5 ^e	1 35

TRIO

FARRENC (L.). op. 44. Trio pour Piano, Clarinette (ou Violon) et Violoncelle..... | 6 »

QUINETTES

PESSARD (E.). Op. 6. Aubade, pour Flûte, Hautbois, Clarinette, Cor et Basson	2 50
— Prélude et Menuet du Capitaine Française, pour Flûte, Hautbois, Clarinette, Cor et Basson	2 50
PIERNÉ (G.). op. 14. Pastorale pour Flûte, Hautbois, Clarinette, Cor et Basson	3 »
— La Partition seule	1 »
— Chaque Partie	» 75
TAFFANEL (P.). Quintette, pour Flûte, Hautbois, Clarinette, Cor à pistons et Basson, 1 ^{er} prix au concours de Quintettes (Paris, 1877)	5 »

SAXOPHONES

MÉTHODES

	Pr. Nets
COKKEN. Méthode complète pour tous les Saxophones	15 »
KLOSÉ (H.). Méthode complète de Saxophone-Soprano si b	8 »
— Divisée en deux parties, chaque partie	5 »
— La même, Méthode élémentaire, in-8°	1 25
— Méthode complète de Saxophone-Alto mi b	8 »
— Divisée en deux parties, chaque partie	5 »
— La même, Méthode élémentaire, in-8°	1 25
— Méthode complète de Saxophone-Ténor si b	8 »
— Divisée en deux parties, chaque partie	5 »
— La même, Méthode élémentaire, in-8°	1 25
— Méthode complète de Saxophone-Baryton mi b	8 »
— Divisée en deux parties, chaque partie	5 »
— La même, Méthode Élémentaire, in-8°	1 25

ÉTUDES

	Degrés	Pr. Nets
KLOSÉ (H.). Exercices Journaliers	4 ^e , 5 ^e	3 35
— 25 Études de Mécanisme	5 ^e	3 35
— 15 Études chantantes	6 ^e , 7 ^e	3 »

SAXOPHONE (mi b.)

Avec Accompagnement de Piano

ARBAN (J.-B.) Caprice et Variations	5 ^e	2 50
KLOSÉ (H.) Solo	4 ^e	2 50
MAYEUR (L.). Grande fantaisie brillante sur Le Carnaval de Venise	6 ^e	3 »
— Fantaisie sur Don Juan, de Mozart	6 ^e	3 35
— Cavatine de Lucie de Lammermoor	6 ^e	3 »
— Grande fantaisie sur la Norma	6 ^e	3 »
PIERNÉ (G.). Sérénade	5 ^e	2 »

SAXOPHONE (si b.)

Avec Accompagnement de Piano

	Degrés	Pr. Nets
ANOURDEDIEU (C.) La Batelière du Lac, cavatine de Luigi Bordèse	5 ^e	2 50

SAXOPHONE SEUL

KELLNER (F.). La Marseillaise..... | 2^e | » 20

DUOS

Pour SAXOPHONE et PIANO

KLOSÉ (H.). Daniel, romance de A. de Latour	4 ^e	2 »
— Sémiramis, de Rossini	5 ^e	2 »
— L'Adieu, de Schubert	4 ^e	2 »
— Le Désir, de Schubert	5 ^e	2 »
PESSARD (E.) Op. 36. Andantino	7 ^e	2 »