

Mozart

Variations for Piano Vol.2

UT 50009

Mozart

莫扎特
钢琴变奏曲

第二卷

Müller / Seemann

中外文对照

Wiener Urtext Edition

Schott / Universal Edition

上海教育出版社

维也纳原始版

UT 50009

沃尔夫冈·阿马德乌斯·莫扎特
Wolfgang Amadeus Mozart

钢琴变奏曲
Variationen für Klavier
Variations for Piano

第二卷 / Band 2 / Volume 2

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卡尔·西曼编订指法并撰写演奏评注

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李曦微 译

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莫扎特手迹,根据《我们愚蠢的暴民认为》写的变奏曲第1页

KV455

(德国国家图书馆,柏林)

Erste Seite von Mozarts eigenhändiger Niederschrift der Variationen über „Unser dummer Pöbel meint“ KV 455

First page in Mozart's handwriting of the variations on "Unser dummer Pöbel meint" KV 455

(Deutsche Staatsbibliothek, Berlin)

序

上海教育出版社斥巨资为我国音乐界隆重引进维也纳原始出版社出版的一批伟大作曲家——J.S.巴赫、海顿、莫扎特、贝多芬、舒伯特、肖邦等的钢琴乐谱,这是一件值得庆贺的大事。

维也纳原始出版社向来以出版最具权威性的依据作曲家手稿及第一次出版(俗称“原版”)的版本而著称。这种“净版本”(或称“原始版本”),即 URTEXT,对每个细节做出详细而殷实的考证,对多种有据可查的最初来源进行比较分析,以最接近作曲家原始意图为其追求目标。因此,“维也纳原始版本”在世界音乐界享有盛誉,业已成为一切严肃的音乐学家、乐器演奏家、作曲家、音乐教育家研究音乐作品本来面貌的最可靠的出发点。巴赫、海顿、莫扎特、贝多芬、舒伯特、肖邦是在钢琴艺术发展史中起巨大影响的作曲家,他们的钢琴作品被出版过不计其数的不同版本,由此造成的混乱也最严重。

J.S.巴赫基本上不在手稿上注明任何演奏指示,通常无速度标志、无强弱记号、无表情术语、无连跳记号(articulation)、无踏板记号,仅有几个例外。现在通行的巴赫版本,如车尔尼版、穆杰里尼版、布索尼版、齐洛季版,加注大量演奏记号,其中有些可给以启示,但亦有大量不合理之处,甚至违背巴赫原意,有着许多过于浪漫、与风格不符的解释;极少数的有“修改”巴赫原作,对音符进行“增删”之举。

对莫扎特的注释常有改动音符、改动术语、增添过多强弱记号的现象。充斥我国市场的某种版本(韦森伯格注释)公然多处“修改”莫扎特原作,连旋律、音区都被“改”了。这种以讹传讹只能使错误信息广为传播。

在出版史上,对贝多芬的任意窜改是最严重、最普遍的,造成的混乱也最大。有的版本把自己的注释混同在贝多芬的原作之中,使人真伪难辨;有的改动贝多芬强弱记号、分句连线的位置,使音乐句法和性质发生异变;有的更公然去掉贝多芬原注,添加自己的注解,也有增删音符的。在踏板记号上,问题尤其严重。过多的踏板记号严重损害了贝多芬音乐的清晰音响。

至于被称为“钢琴诗人”的肖邦,其版本遭遇更为“悲惨”。一方面,肖邦本人常为同首作品写出两个甚至三个手稿版本,其中有不少重大差异;另一方面,热爱肖邦的注释者甚多,他们也常常将一己之见强加给肖邦。广为流传的著名钢琴大师柯托版、帕德莱茨基版也不例外。诚然,在这些版本中不乏真知灼见,但不少十分“私人化”的注释亦难免给人以误导。

鉴于以上版本混乱之严重情况,“净版”或曰“原始版”就显得十分重要。这对任何想以钢琴为事业,任何想贴近作曲家原作真实面貌,任何想对上述几位大师作品做出切合实际判断的音乐家,都必须以拥有“净版本”作为他们的首选。因为这是他们的学术依靠,这是他们从事演奏和研究的出发点。“净版本”可以使他们免去许多误解,避免大量由于误传信息所引起的歧解。

所以,我在此呼吁,每个学习巴赫、海顿、莫扎特、贝多芬、舒伯特、肖邦等杰出的钢琴音乐的人,都应当拥有一套放在你们面前的“维也纳原始版”。

赵晓生
乙酉清明於
上海音乐学院附中

译者序

上海世纪音乐教育文化传播公司热诚地请我为他们引进的维也纳原始版本钢琴谱中的几本作文字翻译。细心研读后,我感到能为推广学术质量如此高的版本尽一点微薄之力是我的荣幸并欣然受命。

这个版本的质量可以定义为是历经两百余年发展的西方 Critical Edition 的完美典范。这门音乐学分支学科可以译为“版本批判学”,取其严格全面的资料搜集、背景和细节研究,以准确深刻的历史和风格知识为基础的批判性精神辨伪和取舍编辑之意。不过如果批判二字容易引起历史性曲解的不快,也可以译为“版本评注学”。该学科的所有基本规则和方法论都在维也纳原始版中得到真正学者式的、一丝不苟的体现。

每本乐谱中的文字不尽相同,但核心文章都是前言、演奏评注和版本评注三部分。我选择译出前二者,以及附录和脚注。决定不译版本评注的理由一是其篇幅太长,更重要的是因为它是对多种手稿、早期版本、作曲家在准备出版过程中的修改以及学生用谱上由作曲家写的改动等等资料间的细节对比。我国读者几乎没有机会接触这些资料,所以很难完全理解这个部分的内涵和意义。不过,那些外文和音乐理论基础都坚实,又有兴趣研究西方版本评注学的同仁会发现这个部分是十分有趣又有收益的。因为从中可以看出严肃的、功底最深厚的音乐编辑以及音乐学家和演奏家在编辑权威性原始版本时遵循的许多基本准则和程序。他们对原始资料的搜集、筛选和对比评估所做的工作之包罗万象和深刻精准令人叹为观止。我甚至认为,那些有将“版本评注学”作为一个独立学科引进中国的雄心的学者们,不妨考虑将此原始版谱中的“版本评注”作为该学科的实用教材。

版本依据的主要资料来源:在最理想的情况下,用作曲家手抄的定稿,或者是可以确定是经作者最终审阅过的印刷版。如果没有已知的作曲家手抄谱存在(如巴赫的《半音阶幻想曲与赋格》),则用最早的手抄谱中经多方考据为最可信者。如果某种较后期的版本中包含许多改动,用同样的方法证明很可能出自作者的意图,也收集在附录中(同上作品)。有的作曲家习惯不断修改自己的作品,甚至在作品出版后也是如此。如肖邦在学生用的教学谱上对某些片段做的改动和增加的变体。那些有重要意义的或者被加在正谱上,或者放在脚注及附录中。即使真实性没有疑问的作曲家手抄定稿或者首版谱,其中仍然可能有笔误或印刷错误,经仔细鉴定后可以肯定处,编辑做出改动并加注。

原始版中的前言涉及作品的创作年代、体裁、风格特征、历史地位、与最初构思相关的各种因素——可能是文学、美术、自然景物、时代风尚、哲理、人文或者作曲家生活中的事件;作曲家个性化的写作习惯、风格、记谱法以及该作品传播历史的概述等等。文章不长,内容却几乎是百科全书式的。作者们对历史资料的选择标准是:只采用对作品的个性与质量有直接影响又可以至少在很大程度上确认为可靠的资料。这种严肃的学者式规范赋予该版本的乐谱和文字极高的可信性和指导性。

演奏评注都出自在特定体裁、历史风格或者作曲家的研究方面被公认为权威的学者之手。内容包括速度、力度、音色、装饰音、指法、踏板、声部关系以及作曲家所用乐器的性能等,常常是十分简明但切中要害。关注的问题对如何准确地理解和表现出特定时代、流派、作曲家和作品的风格与个性至关重要。例如,莫扎特为拨弦键琴、击弦键琴和钢琴(涉及到键盘乐器的译名,我想顺便提及。欧洲传统的键盘乐器的种类和名称繁多,根据其发声原理,主要有管风琴、簧风琴、拨弦键琴和击弦键琴。有些传统说法可能不够准确或者模棱两可。比如“羽管键琴”,其拨子并不一定用羽管。“古钢琴”更不见于国外的学术性论

著中。在阅读外文文献时,需要准确判断作者究竟意指何种乐器)写的作品有不同的音响构思;巴赫的琶音记谱法和当时通行的弹法;“历史指法”与“现代指法”的比较;肖邦的装饰音;德彪西作品的踏板用法等等,都有令人信服的考证和非常实用、有益的建议。

与绝大多数其他版本相比,维也纳原始版的优点是显而易见的,其价值远远超过一般的“乐谱”。该版本提供了最忠实于作者原来意图的谱子,有助于澄清由于传言和虚构造成对经典作品的大量歪曲误解,用详实可靠的考据为风格这个表演艺术中最复杂困难的领域贡献了全面深刻的见解,对许多演奏细节一方面强调了历史和传统的真实性,同时也给“现代解释”和个性风格留有余地。上海教育出版社音乐出版中心引进这个杰出的版本,为中国的钢琴教师、学生和音乐理论家做了一件大好事,其影响将是深远的。我对他们的眼光和魄力表示感谢和赞赏。

李曦微

2010年3月30日

前言

本曲集包括 W.A.莫扎特的 14 组钢琴变奏曲,它们完整地保存下来。除了其他钢琴作品以外,这些变奏曲加上两组小提琴和钢琴变奏曲(KV374a,374b)以及钢琴重奏变奏曲(KV501)一起,它们在作曲家的全部创作中占有相当大的比重。这些曲子是为他自己的音乐会构思的应时性作品,在这类音乐会上演奏和即兴表演变奏曲是惯例。它们也是他为教学生们写的。这些作品主要根据一些在莫扎特举行音乐会的地方已经很出名和流行的主题写成。莫扎特在巡回音乐会期间写过许多变奏曲。1766 年,这个 10 岁小男孩在他成功的环欧洲巡回演出中,在海牙和阿姆斯特丹用荷兰歌曲写了最早的两部变奏组曲。下一部这类作品写于 1773 年,当时他在维也纳——主题材料来自萨列里的歌剧《威尼斯菲亚拉酒店》,该剧不久前在维也纳上演过。莫扎特 1778 年在巴黎可能写了四部变奏组曲(KV299a,300e,300f,315d),其中一部以当时在巴黎极受欢迎的歌曲“啊,我告诉你,玛曼”为主题。以后的这类作品在维也纳构思,KV573 是个例外,它是 1789 年在波茨坦写的,根据时为皇家室内乐团指导让-皮埃尔-迪波尔的一首小步舞曲所作。1781 年莫扎特创作了变奏曲 KV374c,同时还写了两部小提琴与钢琴变奏曲,前者可能是为伦贝克伯爵夫人教学用。另一方面,1783 年 3 月 23 日莫扎特举行了一次音乐会,其中他首次即兴演奏了变奏组曲 KV416e 和 KV455。听众中有格鲁克,为表示对他的敬意,莫扎特根据他的歌唱剧《麦加的朝圣者》中的《我们愚蠢的暴民认为》一曲演奏了变奏曲。莫扎特的最后一部变奏曲(KV613)写于 1791 年 3 月,他有可能在自己的最后一次公开音乐会(维也纳,1791 年 3 月 4 日)中演奏了它。该曲是根据贝内迪克·夏克/弗朗茨·格尔的歌唱剧《傻园丁》中的一首歌写的,1789 年该剧由席卡内德尔上演。

至少有两组变奏曲(KV416e 和 KV 455)是莫扎特在演奏以后才写下来的。有些变奏曲是在音乐会上即兴演奏的,这表现在常常是十分自由的华彩乐段和装饰性的柔板,尤其是在维也纳时期的作品中。从结构方面看,除了 KV416e 以外,所有的变奏组曲最后第二个变奏都有“Adagio”速度标记(KV299a 是最后一个变奏)。在维也纳时期以前的变奏曲中,

KV299a 和 315d 由于特别不同的设计而显得突出。它们已经预示了较后期的变奏曲的特点,其中各变奏的安排里有一个小调变奏,最后一个变奏改变拍号(KV315d),还有曲终处的主题再现。

莫扎特的变奏曲无一例外都在他生前就出版了,其解释可能是,当时变奏曲极其流行,并且,特别是莫扎特成熟期的变奏曲更被奉为典范。莫扎特的头两部变奏曲 1766 年就已分别印制于阿姆斯特丹和海牙,另外三部(KV173c,189a,299a)1778 年由海娜夫人在巴黎出版。1785 年,托里切拉在维也纳出版了 KV300e。1786 年,阿塔里亚在维也纳宣布出版了 KV300f,315d,374c,416e 和 455。1786 年霍夫麦斯特在维也纳出版了 KV500。1789 年,洪梅尔在柏林印制了 KV573。1791 年阿塔里亚在维也纳出版了 KV613。这些版本全部都幸存下来。首次印制的 KV573 佚失多年,直到 1963 年才被 K.霍尔强斯基发现。我们的新版本因此是第一次有可能在编辑乐谱时参照这份资料。

只有 KV455 有完整的作者手稿保留,KV300e 和 300f 有部分作者手稿幸存。另一方面,大多数变奏曲都有当代或者较晚时期的手抄稿保留下来;其中有许多保留在梅尔克,还有维也纳、克列姆西尔、格拉茨、哥特维格、萨尔茨堡、克列姆斯敏斯特、布拉格、克鲁茅、柏林和多瑙辛根。所有本版本作为重要根据的资料都在版本评注中特别写明。

在这部新版本中,明显的书写或印刷错误就心照不宣地修改了,有重要音乐意义的变体则在注解中说明。尽量减少根据相似段落所作的调整,尤其是连线。对乐谱所作的增添或者用括号,或者用小写体。

汉斯-克里斯提安·缪勒

VORWORT

Die vorliegende Ausgabe enthält W. A. Mozarts vierzehn vollständig überlieferte Variationszyklen für Klavier. Zusammen mit den beiden Variationszyklen für Violine und Klavier (KV 374 a, 374 b) und den Variationen für Klavier zu vier Händen (KV 501) bilden sie neben den übrigen Klavierwerken eine relativ umfangreiche Gruppe im Gesamtwerk des Komponisten. Als Gelegenheitskompositionen für eigene Konzerte, in denen es üblich war, zu improvisieren und Variationen vorzutragen, und für den Unterricht seiner Schüler entstanden, liegen den Variationszyklen meistens Themen zugrunde, die dort, wo Mozart sich hören ließ, gerade bekannt und beliebt waren. Viele Variationswerke schrieb Mozart auf seinen Konzertreisen. So komponierte der Zehnjährige während seiner großen Konzertreise durch Europa 1766 im Haag und in Amsterdam seine beiden ersten Variationswerke über holländische Lieder. Das nächste Werk entstand 1773 bei seinem Aufenthalt in Wien über eine Arie aus Salieris Oper „La fiera di Venezia“, die in Wien kurz zuvor aufgeführt worden war. Wahrscheinlich vier Variationswerke schrieb Mozart 1778 in Paris (KV 299 a, 300 e, 300 f, 315 d), darunter den Zyklus über das damals in Paris sehr beliebte Lied „Ah, vous dirai-je Maman“. Die späteren Werke dieser Gattung entstanden in Wien, mit Ausnahme der Variationen KV 573, die Mozart in Potsdam 1789 über ein Menuett des Direktors der königlichen Kammermusik, Jean-Pierre Duport, schrieb. Die Variationen KV 374 c komponierte Mozart 1781 gleichzeitig mit den beiden Variationswerken für Violine und Klavier, vermutlich für den Unterricht der Gräfin Rumbeck. Zwei andere dagegen (KV 416 e und 455) improvisierte Mozart zuerst in seinem Konzert am 23. März 1783 in Anwesenheit Glucks, dem zu Ehren Mozart die Variationen über „Unser dummer Pöbel meint“ aus dessen Singspiel „Die Pilgrime von Mekka“ spielte. Sein letztes Variationswerk (KV 613) vom März 1791 über ein Lied aus dem Singspiel „Der dumme Gärtner“ von Benedikt Schack/Franz Gerl, das Schikaneder 1789 aufführte, spielte Mozart möglicherweise in seinem letzten öffentlichen Konzert in Wien am 4. März 1791.

Der improvisierte Vortrag der Variationen in den Konzerten — zumindest zwei Variationszyklen (KV 416 e und 455) hat Mozart erst nachträglich niedergeschrieben — spiegelt sich in den oft sehr freien Kadenzen und ausgezierten Adagios wider, vor allem in den Werken aus der Wiener Zeit. In formaler Hinsicht stimmen sämtliche Variations-

werke mit Ausnahme von KV 416 e darin überein, daß an vorletzter Stelle (bei KV 299 a an letzter) eine Adagio-Variation steht. Von den Variationen vor der Wiener Zeit zeichnen sich KV 299 a und 315 d durch besonders abwechslungsreiche Gestaltung aus. Sie nehmen in der Anordnung der einzelnen Variationen mit einer Mollvariation und Taktwechsel in der letzten Variation (KV 315 d) sowie der Wiederholung des Themas am Schluß bereits die späteren Variationswerke vorweg.

Die Tatsache, daß Mozarts Variationen ausnahmslos noch zu seinen Lebzeiten im Druck erschienen, dürfte dadurch zu erklären sein, daß Variationen damals ausgesprochen in Mode waren und daß insbesondere die reifen Variationswerke Mozarts als vorbildlich galten. Die ersten beiden Werke wurden schon 1766 in Amsterdam beziehungsweise im Haag gedruckt, drei weitere (KV 173 c, 189 a, 299 a) gab Mozart 1778 bei Madame Heina in Paris heraus, KV 300 e erschien 1785 bei Torricella in Wien, KV 300 f, 315 d, 374 c, 416 e und 455 kündigte Artaria 1786 in Wien an, KV 500 gab Hoffmeister 1786 in Wien heraus, KV 573 druckte Hummel 1789 in Berlin, und KV 613 erschien 1791 wiederum bei Artaria in Wien. Diese Drucke haben sich lückenlos erhalten. Allerdings war der Erstdruck von KV 573 bisher verschollen; er wurde 1963 von K. Hortschansky aufgefunden. Daher war die vorliegende Neuausgabe als erste in der Lage, diese Quelle für die Edition des Notentextes heranzuziehen.

Im Autograph ist nur noch KV 455 vollständig erhalten, von zwei weiteren Werken (KV 300 e und 300 f) sind die Autographe fragmentarisch überliefert. Dagegen liegen uns von den meisten Werken zeitgenössische oder spätere Abschriften vor; viele Abschriften werden in Melk aufbewahrt, daneben auch in Wien, Kremsier, Graz, Göttweig, Salzburg, Kremsmünster, Prag, Krumau, Berlin und Donaueschingen. Soweit sie für die Edition wichtig waren, werden sie in den Kritischen Anmerkungen angeführt.

Die Neuausgabe berichtigt offensichtliche Schreibbeziehungsweise Stichfehler stillschweigend; musikalisch bedeutsame Varianten werden in den Anmerkungen mitgeteilt. Mit Angleichungen an Parallelstellen, insbesondere hinsichtlich der Bogensetzung, wurde sparsam verfahren. Ergänzungen in Artikulation und Dynamik sind durch eckige Klammern beziehungsweise Kleinstich kenntlich gemacht.

Hans-Christian Müller

PREFACE

This edition contains W. A. Mozart's fourteen sets of variations for piano which have survived in their entirety. Together with the two sets of variations for violin and piano (KV 374 a, 374 b) and the variations for piano duet (KV 501) they constitute, beside the other piano works, a comparatively extensive group of works in the composer's total output. Conceived as occasional compositions for his own concerts, in which it was customary to improvise and perform variations, and for the instruction of his pupils, the variation sets are based mainly on themes which were already well known and popular in those places where Mozart was concertizing. Mozart wrote many variation works during his concert tours. Thus the ten-year-old boy wrote his first two sets of variations on Dutch songs in The Hague and in Amsterdam during his great concert tour through Europe in 1766. The next work was written in 1773 during his stay in Vienna — on an aria from Salieri's opera "La fiera di Venezia", which had been performed in Vienna shortly before. Mozart probably wrote four sets of variations in Paris in 1778 (KV 299 a, 300 e, 300 f, 315 d), including the set on the song "Ah, vous dirai-je Maman", which was very popular in Paris at that time. The later works of this type were conceived in Vienna, with the exception of the Variations KV 573, written in Potsdam in 1789 and based on a Minuet by Jean-Pierre Duport, the director of the royal chamber music. Mozart composed the Variations KV 374 c in 1781 at the same time as the two variation works for violin and piano, probably for the instruction of Countess Rumbeck. On the other hand, Mozart improvised two other sets (KV 416 e and KV 455) for the first time in a concert which he gave on 23rd March, 1783 in the presence of Gluck, in whose honour Mozart played variations on "Unser dummer Pöbel meint" from his Singspiel "Die Pilgrime von Mekka". It is possible that Mozart played his last variation work (KV 613), composed in March, 1791 on a song from the Singspiel "Der dumme Gärtner" by Benedikt Schack/Franz Gerl, which Schikaneder performed in 1789, in his final public concert in Vienna on 4th March, 1791.

The improvised performance of the variations in the concerts — Mozart wrote down at least two sets of variations (KV 416 e and KV 455) only after performance — is reflected in the often very free cadenzas and embellished Adagios, particularly in the works from the Vienna period. From a formal-

istic point of view, all the variation works, with the exception of KV 416 e, have in common an "Adagio" tempo marking in the penultimate variation (in the final variation in KV 299 a). Of the variations before the Vienna period, KV 299 a and 315 d stand out because of their particularly varied designs. They already foreshadow the later variation works in the order of the individual variations with a variation in the minor and change of time signature in the final variation (KV 315 d), as well as the repeat of the theme at the end.

The appearance in print without exception of Mozart's variations during his lifetime could probably be explained by the fact that variations were decidedly fashionable at that time and that, in particular, Mozart's mature variation works were regarded as models. The first two works were printed in Amsterdam and The Hague respectively already in 1766, Mozart had three more published (KV 173 c, 189 a, 299 a) by Madame Heina in Paris in 1778, KV 300 e was published by Torricella in Vienna in 1785, Artaria announced publication of KV 300 f, 315 d, 374 c, 416 e, and 455 in Vienna in 1786, Hoffmeister published KV 500 in Vienna in 1786, Hummel printed KV 573 in Berlin in 1789, and KV 613 was published by Artaria again in Vienna in 1791. These editions have survived "in toto". The first print of KV 573 was lost until recently, however, it was discovered by K. Hortschansky in 1963. Consequently, this present new edition has been the first to be able to draw on this source for the editing of the musical text.

The complete autograph is available for KV 455 only, and the autographs of two other works (KV 300 e and 300 f) have survived in fragmentary form. On the other hand, contemporary or later copies of most of the works are available to us; many copies have been preserved in Melk, also in Vienna, Kremsier, Graz, Göttweig, Salzburg, Kremsmünster, Prague, Krumau, Berlin, and Donaueschingen. As far as they were important for the edition, they have been specified in the Critical Notes.

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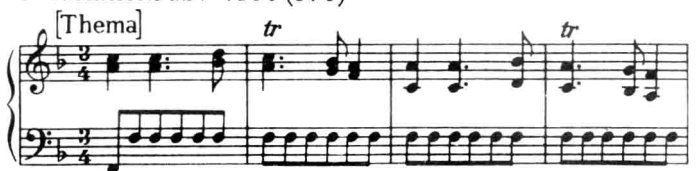
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变奏曲 9 首 / NEUN VARIATIONEN

über die Ariette „Lison dortait“
aus dem Singspiel „Julie“ von Nicolas Dezède
KV 315d (264)

1778

Thema

The musical score is written for piano in 2/4 time. It consists of five systems of grand staves. The first system is labeled 'Thema' and contains measures 1 through 8. The second system contains measures 9 through 16. The third system contains measures 17 through 24. The fourth system contains measures 25 through 32. The fifth system is labeled 'Var.I' and contains measures 33 through 40. The music features various ornaments (trills, mordents) and fingerings indicated by numbers above notes.

Var.I

The musical score for Variation I (Var.I) is written for piano in 2/4 time. It consists of one system of grand staves, containing measures 33 through 40. The variation features various ornaments (trills, mordents) and fingerings indicated by numbers above notes.

37

4 4 2 1 4 3 1 4 5 1. 2.

41

4 1 4 1 4 1 4 1

45

4 1 3 4 3 3 3 2 3

50

5 4 1 2 3 5 4 2 1 3

55

2 4 2 3 5 3 2 3

60

5 4 4 4 1 2 tr

Var. II

65

3 1 3 1 2 1 1 1 1 1

69

1 2 1 3 1 2 1 3 1 1 1

73

5 3 5 3 5 3

77

4 3 2 3 1 4 1

82

2 1 3 4 3 1 4 2 3 4 4 2

87

1 2 4 1 2 4 1

Var. IV

129

133

138

142

149

157

23

tr

1

2

1 2 1 3 1 2 1

3 1

1 3 2 1 1

1 3 1 2 1

5

5 1 4 1 2

2 4 1 3 2 4

2 4 1 3 2 4

1 5

tr

tr

tr

1

4

4

3

tr