

HABANERA

da Carmen

Bizet
Arr: Ferro

Tromba 1 **Tromba 2** **Glockenspiel** **Marimba** **Triangolo** **Tamburino** **Piano 1** **Piano 2** **Voce 1** **Voce 2** **Voce 3** **Violoncello 1** **Violoncello 2**

J = 60

Marimba **Piano 1** **Piano 2** **Violoncello 1**

pp *pp* *p* *pp*

L'a-mour est un oi-seau re - belle. Quenul ne peut_ap - pri-voi - ser. Et c'est

simile

pizz.

9

Tr. 1

Tr. 2

Glock.

Mrm.

Triang.

Tamb.

Pf. 1

Pf. 2

Vo. 1
bien en vain qu'on l'ap - pelle, s'il-lui con - vien-de - re-fu - ser. Rien n'y fait, me-nace ou pri - é-re. L'un par-le bien,-l'autre se

Vo. 2

Vo. 3

Vc. 1

Vc. 2

The musical score page 9 features a grid of 12 staves. The first four staves (Tr. 1, Tr. 2, Glock, Mrm.) are mostly silent. The fifth staff (Triang.) has a single sharp sign. The sixth staff (Tamb.) has a double sharp sign. The seventh staff (Pf. 1) shows a repeating pattern of eighth-note pairs. The eighth staff (Pf. 2) shows a repeating pattern of sixteenth-note chords. The ninth staff (Vo. 1) contains lyrics: "bien en vain qu'on l'ap - pelle, s'il-lui con - vien-de - re-fu - ser. Rien n'y fait, me-nace ou pri - é-re. L'un par-le bien,-l'autre se". The tenth staff (Vo. 2) is mostly silent. The eleventh staff (Vo. 3) is mostly silent. The twelfth staff (Vc. 1) shows a repeating pattern of sixteenth-note chords. The thirteenth staff (Vc. 2) shows a repeating pattern of eighth-note pairs.

16

Tr. 1

Tr. 2

Glock.

Mrm.

Triang.

Tamb.

Pf. 1

Pf. 2

Vo. 1

Vo. 2

Vo. 3

Vc. 1

Vc. 2

leggero
pp
leggero 3
pp

leggero
pp

pp

3

leggero
3

leggero
p

L'a - mour!

tait; et c'est l'autre que je pré - fère, il n'a rien dit; mais. il me plaît. leggero L'a - mour!

L'a-mour est un oi - seau re - bel - le.Que nul ne

leggero
p

L'a-mour est un oi - seau re - bel - le.Que nul ne

pizz.
leggero
arco V simile

23

Tr. 1

Glock.

Mrm.

Triang.

Tamb.

Pf. 1

Pf. 2

Vo. 1
L'a - mour!

Vo. 2
peut ap - pri-voi - ser. Et c'est bien en vain qu'on l'ap - pel - le.S'il lui con - vient de re - fu - ser!

Vo. 3
peut ap - pri-voi - ser. Et c'est bien en vain qu'on l'ap - pel - le.S'il lui con - vient de re - fu - ser!

Vc. 1

Vc. 2

$\geq \quad p$

30

Tr. 1

Tr. 2

Glock.

Mrm.

Triang.

Tamb.

Pf. 1

Pf. 2

Vo. 1

hème, il n'a ja - mais, ja-mais con-nu de
loi, si tu ne m'ai - mes pas, je t'ai - me; si je t'ai-me, prends garde à
toi! *f*

Vo. 2

Prends garde à

Vo. 3

Prends garde à

Vc. 1

Vc. 2

37

Tr. 1

Tr. 2

Glock.

Mrm.

Triang.

Tamb.

Pf. 1

Pf. 2

Vo. 1

Si tu ne m'ai - mespas, si tu-ne m'ai mespas, je **f** me! Maissi je t'ai-me, si je t'ai me, prends garde - à
3

Vo. 2

toi!

Prends garde à toi!

Vo. 3

toi!

Prends garde à toi!

Vc. 1

pizz.

pp

V

f

arco

pizz.

pp

mf

Vc. 2

pp

f

pp

mf

44

Tr. 1

Tr. 2

Glock.

Mrm.

Triang.

Tamb.

Pf. 1

Pf. 2

Vo. 1

toi!

mf

Vo. 2

L'a-mour est en - fant de Bo - hème, il n'a ja - mais, ja-mais con-nu de loi, si tu ne m'ai - mes pas, je t'ai - me; si

Vo. 3

L'a - mour est en - fant de Bo -

Vc. 1

(pizz.)

p

Vc. 2

p

This musical score page contains ten staves of music for a chamber ensemble. The instruments include two trumpets (Tr. 1 and Tr. 2), a glockenspiel (Glock.), marimba (Mrm.), triangle (Triang.), tambourine (Tamb.), piano (Pf. 1 and Pf. 2), three voices (Vo. 1, Vo. 2, Vo. 3), and two double basses (Vc. 1 and Vc. 2). The vocal parts contain French lyrics. Dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *V* (fortissimo) are present. Measure 44 begins with a rest for Tr. 1, followed by a sustained note for Tr. 2. The glockenspiel and marimba play eighth-note patterns. The piano parts feature sixteenth-note figures. The vocal parts enter with lyrics starting with "L'a-mour est en - fant de Bo - hème, il n'a ja - mais, ja-mais con-nu de loi, si tu ne m'ai - mes pas, je t'ai - me; si". The double basses provide harmonic support with sustained notes and pizzicato patterns.

51

Tr. 1

Tr. 2

Glock.

Mrm.

Triang.

Tamb.

Pf. 1

Pf. 2

Vo. 1

Si tu ne m'ai - mespas, si tu ne m'ai-mes pas je³ - t'ai - me!

Vo. 2

je t'ai-me, prends garde à toi! Prends garde à toi!

Prends garde à

Vo. 3

hè - - me! Prends garde à toi!

Prends garde à

Vc. 1

arco

Vc. 2

57

Tr. 1

Tr. 2

Glock.

Mrm.

Triang.

Tamb.

Pf. 1

Pf. 2

Vo. 1

Vo. 2

Vo. 3

Vc. 1

Vc. 2

cresc.

f

p

ff

pp

3

toi! _____ *L'oi-seau*

toi! _____ *à* *toi!* _____

toi! _____ *à* *toi!* _____

p

ff

pizz.

pp

pizz.

65

Tr. 1

Tr. 2

Glock.

Mrm.

Triang.

Tamb.

Pf. 1

Pf. 2

Vo. 1

que tu croy ais sur - pren - dre Bat-titôde l'aì-le_ et_s'en vo - la; L'a-mour estloin, tu peux l'at - tendre. Tune l'at - tends plus, il est

Vo. 2

Vo. 3

Vc. 1

Vc. 2

72

Tr. 1

Tr. 2

Glock.

Mrm.

Triang.

Tamb.

Pf. 1

Pf. 2

Vo. 1

là! Tout au - tour de toi vi - te, vi-te, il vient,s'en va,— puis il re vient; tu crois le te - nir, il t'é vi-te; tu crois l'é

3

3

Vo. 2

Vo. 3

Vc. 1

Vc. 2

79

Tr. 1

Tr. 2

Glock.

Mrm.

Triang.

Tamb.

Pf. 1

Pf. 2

Vo. 1

vi - ter,.. il te tient! leggero **p** L'a - mour! L'a - mour! L'a -

Vo. 2

Tout au - tour de toi vi - te, vite. Il vient's'en va, puis il re - vient. Tu crois le te - nir il t'é -

leggero **p**

Vo. 3

Tout au - tour de toi vi - te, vite. Il vient's'en va, puis il re - vient. Tu crois le te - nir il t'é -

Vc. 1

leggero arco V simile

Vc. 2

86

Tr. 1

Tr. 2

Glock.

Mrm.

Triang.

Tamb.

Pf. 1

Pf. 2

Vo. 1
mour! L'a - mour! L'a-mourest en - fant de Bo - hème, il n'a ja mais, jamais con-nu de loi, si tu ne

Vo. 2
vi - te; tu crois l'e - vi - ter, il te tient!

Vo. 3
vi - te; tu crois l'é - vi - ter, il te tient!

Vc. 1

Vc. 2

p

93

Tr. 1

Tr. 2

Glock.

Mrm.

Triang.

Tamb.

Pf. 1

Pf. 2

Vo. 1

m'ai mes pas, je t'ai - me; si je t'ai-me prends garde à toi! *f* Si tu ne m'ai - mes pas, si tu ne m'ai mes pas, je

Vo. 2

Prends garde à toi!

Vo. 3

Prends garde à toi!

Vc. 1

Vc. 2

100

Tr. 1

Tr. 2

Glock.

Mrm.

Triang.

Tamb.

Pf. 1

Pf. 2

Vo. 1

Vo. 2

Vo. 3

Vc. 1

Vc. 2

*t'ai **f** me; maissi je t'ai-me, si je t'ai me, prends garde à toi! **mf***

cresc. *3*

Prends garde à toi! *L'a-mourest en - fant de Bo - heme, il n'a ja-*

Prends garde à toi! *L'a - mour*

arco

pizz.

(pizz.)

107

Tr. 1

Tr. 2

Glock.

Mrm.

Triang.

Tamb.

Pf. 1

Pf. 2

Vo. 1

Vo. 2

Vo. 3

Vc. 1

Vc. 2

Si tu ne

mais, ja-mais con-nu de
loi, si tu ne m'ai - mes pas, je t'ai - me; si je t'ai-me, prends garde à toi! Prends garde à toi!

est en - fant de Bo - hè - me! Prends garde à toi!

arco

V V

114

Tr. 1

Tr. 2

Glock.

Mrm.

Triang.

Tamb.

Pf. 1

Pf. 2

Vo. 1

cresc.

m'ai mes pas, si tu ne m'ai-mes pas, je— t'ai — me; maissi je t'ai me si je t'ai — me prends garde à — toi!

Vo. 2

Prends garde à — toi! à — toi!

Vo. 3

Prends garde à — toi! à — toi!

Vc. 1

Vc. 2

HABANERA

da Carmen

Bizet
Arr: Ferro

$\text{♩} = 60$

18 leggero
pp 3

26

38 *pp* < *mf*

52 *f* *ff*

63

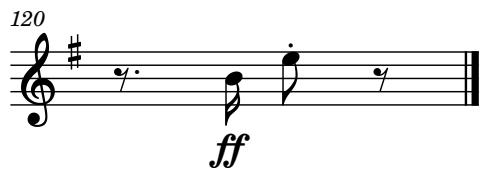
80 leggero
pp 3

87

100 *pp* < *mf*

112 *f* *p* *f* *p*

2



HABANERA

da Carmen

Bizet
Arr: Ferro

$\text{♩} = 60$

18 leggero 3

27

40 p f

53

66 leggero 3

pp

82 3

90 f

104 p f p

116 f p ff

HABANERA

da Carmen

Bizet
Arr: Ferro

$\text{♩} = 60$

18

36

46

53

65

83

99

108

116

HABANERA

da Carmen

Bizet
Arr: Ferro

$\text{♩} = 60$

<img alt="Musical score for piano solo showing measures 1-9. The key signature is one flat (B-flat). The tempo is indicated as quarter note = 60. Measure 1: Treble staff has a whole rest; Bass staff has a whole rest. Measure 2: Treble staff has a whole rest; Bass staff has a whole rest. Measure 3: Treble staff has a whole rest; Bass staff has a whole rest. Measure 4: Treble staff has a whole rest; Bass staff has a whole rest. Measure 5: Treble staff has a whole rest; Bass staff has a whole rest. Measure 6: Treble staff has a whole rest; Bass staff has a whole rest. Measure 7: Treble staff has a whole rest; Bass staff has a whole rest. Measure 8: Treble staff has a whole rest; Bass staff has a whole rest. Measure 9: Treble staff has a whole rest; Bass staff has a whole rest. Measure 10: Treble staff has a whole rest; Bass staff has a whole rest. Measure 11: Treble staff has a whole rest; Bass staff has a whole rest. Measure 12: Treble staff has a whole rest; Bass staff has a whole rest. Measure 13: Treble staff has a whole rest; Bass staff has a whole rest. Measure 14: Treble staff has a whole rest; Bass staff has a whole rest. Measure 15: Treble staff has a whole rest; Bass staff has a whole rest. Measure 16: Treble staff has a whole rest; Bass staff has a whole rest. Measure 17: Treble staff has a whole rest; Bass staff has a whole rest. Measure 18: Treble staff has a whole rest; Bass staff has a whole rest. Measure 19: Treble staff has a whole rest; Bass staff has a whole rest. Measure 20: Treble staff has a whole rest; Bass staff has a whole rest. Measure 21: Treble staff has a whole rest; Bass staff has a whole rest. Measure 22: Treble staff has a whole rest; Bass staff has a whole rest. Measure 23: Treble staff has a whole rest; Bass staff has a whole rest. Measure 24: Treble staff has a whole rest; Bass staff has a whole rest. Measure 25: Treble staff has a whole rest; Bass staff has a whole rest. Measure 26: Treble staff has a whole rest; Bass staff has a whole rest. Measure 27: Treble staff has a whole rest; Bass staff has a whole rest. Measure 28: Treble staff has a whole rest; Bass staff has a whole rest. Measure 29: Treble staff has a whole rest; Bass staff has a whole rest. Measure 30: Treble staff has a whole rest; Bass staff has a whole rest. Measure 31: Treble staff has a whole rest; Bass staff has a whole rest. Measure 32: Treble staff has a whole rest; Bass staff has a whole rest. Measure 33: Treble staff has a whole rest; Bass staff has a whole rest. Measure 34: Treble staff has a whole rest; Bass staff has a whole rest. Measure 35: Treble staff has a whole rest; Bass staff has a whole rest. Measure 36: Treble staff has a whole rest; Bass staff has a whole rest. Measure 37: Treble staff has a whole rest; Bass staff has a whole

40

Treble staff: Measure 40: f , eighth-note pairs. Measure 41: pp , eighth-note pairs. Measure 42: mf , eighth-note pairs; p , eighth-note pairs. Bass staff: Measure 40: eighth-note pairs. Measure 41: eighth-note pairs. Measure 42: eighth-note pairs.

48

Treble staff: Measure 48: eighth-note pairs. Measure 49: eighth-note pairs. Measure 50: eighth-note pairs. Bass staff: Measure 48: eighth-note pairs. Measure 49: eighth-note pairs. Measure 50: eighth-note pairs.

55

Treble staff: Measure 55: eighth-note pairs. Measure 56: f , eighth-note pairs. Measure 57: p , eighth-note pairs. Bass staff: Measure 55: eighth-note pairs. Measure 56: eighth-note pairs. Measure 57: eighth-note pairs.

62

Treble staff: Measure 62: eighth-note pairs. Measure 63: eighth-note pairs. Measure 64: pp , eighth-note pairs. Bass staff: Measure 62: eighth-note pairs. Measure 63: eighth-note pairs. Measure 64: eighth-note pairs.

68

Treble staff: Measure 68: eighth-note pairs. Measure 69: eighth-note pairs. Measure 70: eighth-note pairs. Bass staff: Measure 68: eighth-note pairs. Measure 69: eighth-note pairs. Measure 70: eighth-note pairs.

75

leggero

Treble staff: Measure 75: eighth-note pairs. Measure 76: eighth-note pairs. Measure 77: eighth-note pairs. Bass staff: Measure 75: eighth-note pairs. Measure 76: eighth-note pairs. Measure 77: eighth-note pairs.

82

Musical score page 82. Treble clef, key signature of one sharp (F#), common time. The treble staff has eighth-note pairs followed by rests. The bass staff has rests throughout.

90

Musical score page 90. Treble clef, key signature of one sharp (F#), common time. The treble staff consists of eighth-note pairs. Dynamics: dynamic 'f' at the end of the measure. The bass staff has rests throughout.

97

Musical score page 97. Treble clef, key signature of one sharp (F#), common time. The treble staff includes dynamics: 'pp', 'f', 'pp', '< mf', 'p'. The bass staff has rests throughout.

105

Musical score page 105. Treble clef, key signature of one sharp (F#), common time. The treble staff features sixteenth-note patterns. The bass staff has rests throughout. Measure endings: a single bar ending with a greater than sign (>) and a double bar ending with a double greater than sign (>>).

112

Musical score page 112. Treble clef, key signature of one sharp (F#), common time. The treble staff includes dynamics: 'f', 'p', 'f', 'p'. The bass staff has rests throughout.

119

Musical score page 119. Treble clef, key signature of one sharp (F#), common time. The treble staff starts with a dynamic 'ff'. The bass staff has rests throughout.

HABANERA

da Carmen

Bizet
Arr: Ferro

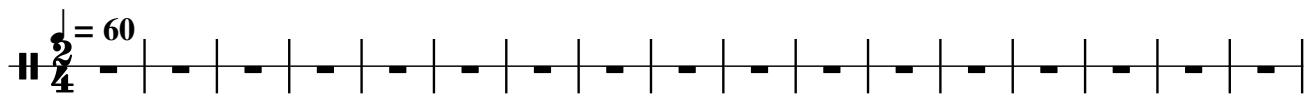
A musical score consisting of ten staves, each representing a melodic line. The score is in common time (indicated by a 'C' with a '2' over it) and has a key signature of one sharp (F#). The tempo is marked as 60 BPM. The dynamics and performance instructions are as follows:

- Staff 1: Measure 18, dynamic *pp*.
- Staff 2: Measure 30, dynamic *f*.
- Staff 3: Measure 46, dynamic *ff*.
- Staff 4: Measure 61.
- Staff 5: Measure 78, dynamic *pp*.
- Staff 6: Measure 90, dynamic *f*.
- Staff 7: Measure 106.

The music features eighth-note patterns, sixteenth-note patterns, and rests. Measures 18-27 show eighth-note patterns with grace notes. Measures 28-37 show sixteenth-note patterns with grace notes. Measures 38-47 show eighth-note patterns with grace notes. Measures 48-57 show sixteenth-note patterns with grace notes. Measures 58-67 show eighth-note patterns with grace notes. Measures 68-77 show sixteenth-note patterns with grace notes. Measures 78-87 show eighth-note patterns with grace notes. Measures 88-97 show sixteenth-note patterns with grace notes. Measures 98-107 show eighth-note patterns with grace notes.

HABANERA

da Carmen

Bizet
Arr: Ferro

18

pp

30

f

p

45

f

55

ff

68

pp

84

f

97

p

109

f

ff

HABANERA

da Carmen

Bizet
Arr: Ferro

$\text{♩} = 60$

pp

10

p

17

p

23

p

29

p

2

36

f

pp

f

pp

44

p

p

50

f

p

56

f

p

ff

63

pp

69

pp

76

82

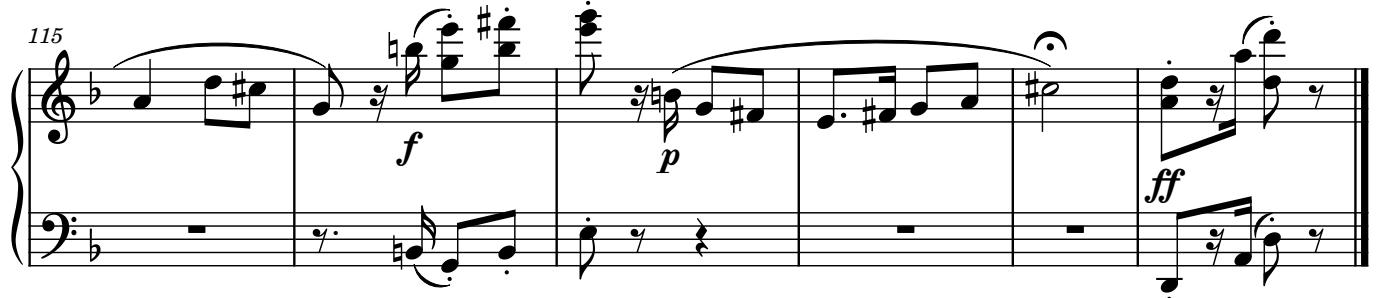
88

95

102

109

4



HABANERA

da Carmen

Bizet
Arr: Ferro

$\text{♩} = 60$

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

leggero

21

22

23

24

25

26

2

32

f

pp

38

f

pp

mf

44

p

50

f

p

56

f

p

ff

64

pp

72

79

leggero

85

91

f

97

pp

f

pp

103

mf

p

110

f

p

116

f

p

ff

HABANERA

da Carmen

Bizet
Arr: Ferro

$\text{♩} = 60$

L'a-mour est un oi-seau re - belle. Que nul ne peut ap - pri-voi -

8 L'a-mour est un oi-seau re - belle. Que nul ne peut ap - pri-voi -
ser. Et c'est bien en vain qu'on l'ap - pelle, s'il-lui con - vien-de - re-fu - ser. Rien n'y

13 fait, me-nace ou pri - é-re. L'un par - le bien, - l'au - tre se tait; et c'est

17 l'au-tre que je pré - fère, il n'a rien - dit; mais il me plaît. L'a - mour! L'a -

24 mour! L'a - mour! L'a - mour! L'a-mour est en - fant de Bo - hème, il n'a ja -

31 mais, ja-mais con-nu de loi, si tu ne m'ai - mes pas, je t'ai - me; si

35 je t'ai-me, prends garde à toi! Si tu ne m'ai-mes pas, si tu-ne m'ai mes pas, je

40 me! Mais si je t'ai-me, si je t'ai me, prends garde - à toi!

48 Si tu ne m'ai-mes pas, si tu ne m'ai-mes pas je - t'ai-me!

57 *cresc.*

Mais-si je t'ai-me, si je t'ai-me, prends garde à ³toi!

64 *p*

L'oi-seau que tu croy ais sur - pren - dre Bat-titøde l'aï-le_ et_s'en vo - la; L'a-mour

69

³ est loin, tu peux l'at - ten-dre. Tu ne l'at - tends_ plus, il est là! Tout au -

73

³ tour de toi vi - te, vi-te, il vient,s'en va,_puis. il re vient; tu crois le te-nir, il t'é

78

vi-te; tu crois l'é vi - ter, il te tient! La - mour! La - mour! La - mour!

87

L'a - mour! L'a-mour est en - fant de Bo - hème, il n'a ja mais, ja mais con-nu de

92

loi, si tu ne m'ai mes pas, je t'ai - me; si je t'ai-me prends garde à toi!

97

Si tu ne m'ai - mes pas, si tu ne m'ai mes pas, je t'ai - me; mais si je

102 *cresc.*

t'ai-me, si je t'ai me, prends garde à toi!

113 *p*

cresc.

Si tu ne m'ai mes pas, si tu ne m'ai-mes pas, je ³t'ai - me; mais si je

118

A musical score for voice and piano. The vocal line begins with eighth-note pairs (t'ai, me), followed by a sixteenth-note cluster (si), another eighth-note pair (je), a sixteenth-note cluster (t'ai), and a sustained eighth note (me). The piano accompaniment consists of eighth-note chords. The vocal line continues with (prends), (garde), (à), and (3) (toi!). The dynamic is marked *f* (fortissimo) over the piano part. The vocal line ends with a single eighth note (toi!). The piano part concludes with a single eighth note.

HABANERA

da Carmen

Bizet
Arr: Ferro

2

83

Musical score for measure 83. Treble clef, key signature of one flat. The melody consists of eighth and sixteenth notes. The lyrics are: "va, puis il re - vient. Tu crois le te-nir il t'é - vi - te; tu crois l'e - vi - ter, il te". Measure 83 ends with a fermata over the last note.

va, puis il re - vient. Tu crois le te-nir il t'é - vi - te; tu crois l'e - vi - ter, il te

88

Musical score for measure 88. Treble clef, key signature of one flat. The melody consists of eighth and sixteenth notes. The lyrics are: "tient! Prends garde à toi!". The dynamic is ***f***.

tient! Prends garde à toi!

Musical score for measure 100. Treble clef, key signature of one flat. The melody consists of eighth and sixteenth notes. The lyrics are: "Prends garde à toi! L'a-mour est en-fant de Bo - heme, il n'a ja -". The dynamics are ***f*** and ***mf***.

Prends garde à toi! L'a-mour est en-fant de Bo - heme, il n'a ja -

Musical score for measure 107. Treble clef, key signature of one flat. The melody consists of eighth and sixteenth notes. The lyrics are: "mais, ja-mais con-nu de loi, si tu ne m'ai - mes pas, je t'ai - me; si".

mais, ja-mais con-nu de loi, si tu ne m'ai - mes pas, je t'ai - me; si

Musical score for measure 111. Treble clef, key signature of one flat. The melody consists of eighth and sixteenth notes. The lyrics are: "je t'ai-me, prends garde à toi! Prends garde à toi! Prends garde à". The dynamic is ***f***.

je t'ai-me, prends garde à toi! Prends garde à toi! Prends garde à

Musical score for measure 117. Treble clef, key signature of one flat. The melody consists of eighth and sixteenth notes. The lyrics are: "toi! à toi!". The dynamic is ***f***.

toi! à toi! Prends garde à

HABANERA

da Carmen

Bizet
Arr: Ferro

2

96

Musical score for measure 96. The key signature is one flat. The music consists of two staves. The first staff starts with a forte dynamic (f) and ends with another forte dynamic (f). The lyrics "Prends garde à toi!" are repeated twice. The second staff begins with a forte dynamic (f).

Prends garde à toi!

Prends garde à toi!

L'a - mour

107

Musical score for measure 107. The key signature changes to one sharp. The lyrics "est en - fant de Bo - hè - me! Prends garde à toi!" are followed by "Prends garde à". The music concludes with a final section.

est en - fant de Bo - hè - me! Prends garde à toi!

Prends garde à

117

Musical score for measure 117. The lyrics "toi! à toi!" are shown. The music ends with a final section.

toi!

à

toi!

HABANERA

da Carmen

Bizet
Arr: Ferro

$\text{♩} = 60$

8

16

24

31

38

45

52

60

67

pp simile

pizz. leggero arco

f pp

f pp mf p

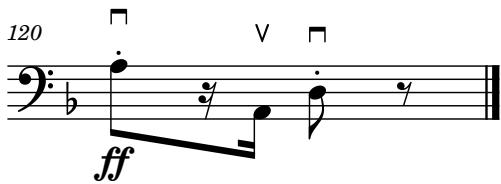
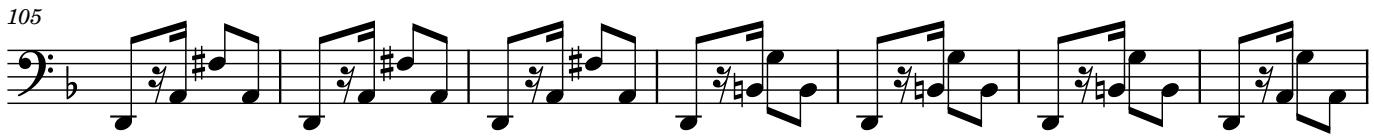
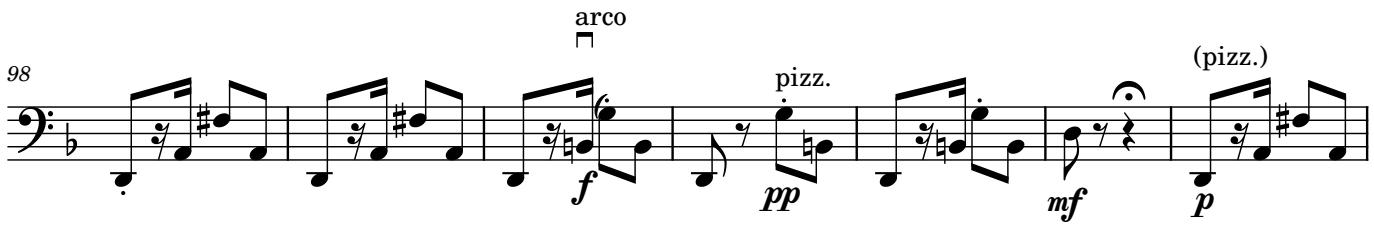
arco

(pizz.)

f p f p

ff pizz. $\frac{2}{3}$ $\frac{1}{3}$ $\frac{1}{3}$ $\frac{4}{3}$ $\frac{3}{3}$

pp



HABANERA

da Carmen

Bizet
Arr: Ferro

$\text{♩} = 60$
pizz.
□ V

10 $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$

20 arco □ V □ simile

27 □ V □

36 f pp v □ $\text{♩} \text{♩} \text{♩} \text{♩}$ < mf

44 p v □ f v > f pp

56 f ff - - - pizz. 2

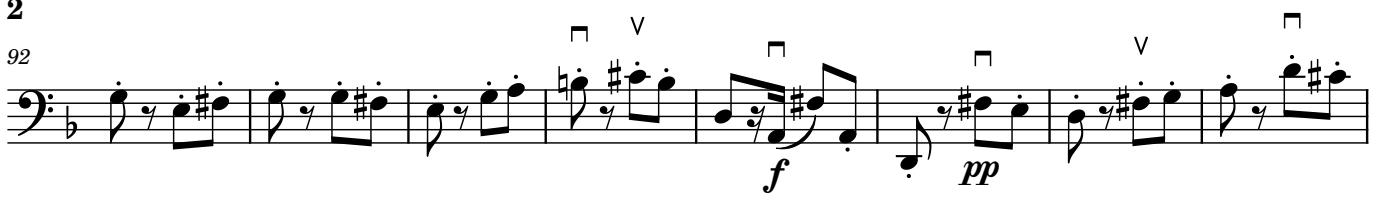
67 2

76 arco □ V □ simile

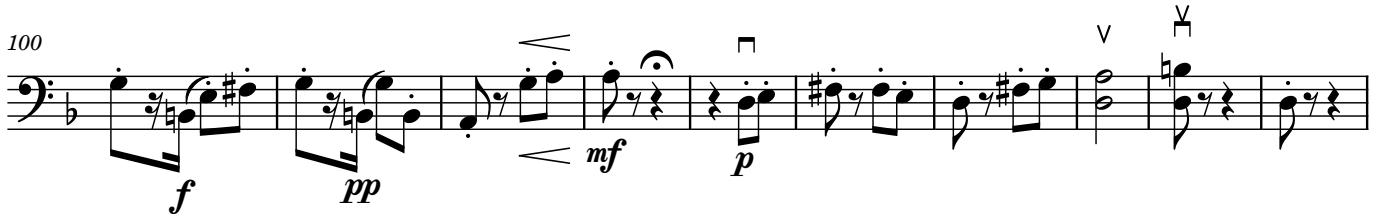
84 □ V □

2

92



100



110

