

## INTRODUCTION

According to the Book of Splendour (*Sepher Zohar*), a 12<sup>th</sup> century Jewish-cabbalistic writing, God created the first man from the dust of the ground, after his androgyne image and likeness. Later he separated both halves into a male and a female form. The man was called Adam, the woman Lilith.

Lilith wanted to be given the same status as Adam, but the latter wanted to assert his superiority and force his will upon her. Thereupon Lilith ran away from Paradise, and although several archangels tried to persuade her to return to Adam, she flatly refused. She felt misunderstood and humiliated and preferred to be banned to a barren region somewhere at the Red Sea.

There, together with Samael, the archangel of death and master of the fallen angels, she indulged in debauchery and day after day she gave birth to countless demonic creatures. As a punishment for her disobedience and her excesses, God decided that each day she would lose a hundred children of the numerous offspring she begot. And this, too, Lilith found unfair. Her flight far away from Adam had been her the only possible way out. For she didn't want to make compromises.

In the meantime, God made a new partner for Adam, from a rib he took from his body: Eva. Eva was everything that Lilith refused to be. She was submissive and subservient, sweet and soft and feeling closely united with her husband. Eva was the archetype of the motherly, nurturing energy, created in order to give birth to children.

The continuation of the story is well-known, except for the fact that, according to the variant in the Book of Splendour, Lilith is the snake. Disguised as a snake, she succeeded in convincing her rival that God's ban on eating from the Tree of Knowledge was unjust. Who could possibly disagree?

The *Ode to Lilith* has been inspired by this ancient story. I like women who are vehemently opposed to injustice and who stand for their cause. A short piano piece, written some years earlier and entitled *Lilith*, functioned as a starting point for this piece, which was written at the request of saxophonist Ties Mellema. As a starting point for the structure I chose Camille Saint-Saëns' *Introduction et Rondo Capriccioso*, a beautiful example of a concise concert piece.

So far, I wrote four versions of this *Ode*: one for alto saxophone and piano, one for alto saxophone and fanfare orchestra, one for viola and piano, and, meeting a request by conductor Maurice Hamers, one for alto saxophone and standard wind orchestra.

Alexander Comitas, 14 July, 2006



poco accelerando

rall.

1

A tempo

Score for A. Sax., Fl. I, Fl. II, Ob. I, II, Bass I, II, B♭ Cl., Cl. I, Cl. II, Cl. III, Bass Cl. I, Bass Cl. II, Eb Cl., A. Sax. I, A. Sax. II, T. Sax., Bar. Sax., Eb Cornet, Trp. I, Trp. II, Trp. III, Horn I, III, Horn II, IV, Tbn. I, Tbn. II, Tbn. III, Euph. I, Euph. II, B♭ Bass, B♭ Bass, Sr. B., Horn, and Tmp.

Dynamic markings: *pp*, *ppp*, *smorz.*, *mp*, *p*, *f*, *sfz.*, *div.*, *all players*, *1st pt. only, ad lib.*

Tempo markings: *poco accelerando*, *rall.*, *A tempo*

Rehearsal mark 1 is indicated at the beginning of the section.



70

A. Sax. *mp espress.* *pp mp pp mp pp*

Hr. I, II *pp* *fff* *ff* *ff*

Ob. I, II *pp* *fff* *ff* *ff*

Bsso. I, II *pp* *fff* *ff* *ff*

ES Cl. *pp* *fff* *ff* *ff*

Cl. I *pp* *fff* *ff* *ff*

Cl. II *pp* *fff* *ff* *ff*

Cl. III *pp* *fff* *ff* *ff*

Bass Cl. I *pp* *fff* *ff* *ff*

Bass Cl. II *pp* *fff* *ff* *ff*

Ob. Co. *pp* *fff* *ff* *ff*

A. Sax. I *pp* *fff* *f* *ff* *p*

A. Sax. II *pp* *fff* *f* *ff* *p*

F. Sax. *pp* *fff* *f* *ff* *p*

Bari. Sax. *pp* *fff* *ff* *ff*

1<sup>a</sup> Cornet *pp* *fff* *ff* *ff*

Tpt. I *pp* *fff* *ff* *ff*

Tpt. II *pp* *fff* *ff* *ff*

Tpt. III *pp* *fff* *ff* *ff*

Horn I, III *pp* *fff* *f* *ff* *p*

Horn II, IV *pp* *fff* *f* *ff* *p*

Tbn. I *pp* *fff* *ff* *ff*

Tbn. II *pp* *fff* *ff* *ff*

Tbn. III *pp* *fff* *ff* *ff*

Euph. I *pp* *fff* *f* *ff* *ff*

Euph. II *pp* *fff* *f* *ff* *ff*

Tr. Bass *pp* *fff* *ff* *ff*

Tr. Bass *pp* *fff* *ff* *ff*

Str. E. *pp* *fff* *ff* *ff*

Timp. *pp* *fff* *ff* *ff*

1 Imp. *pp* *fff* *ff* *ff*

Susp. Cymb. *pp* *fff* *ff* *ff*

B. Dr. *pp* *fff* *ff* *ff*

*non troppo*

*non troppo*

*non troppo*

*non troppo*

[Pia. Mdo.] *ff* *ff*

*mf*

*ff*









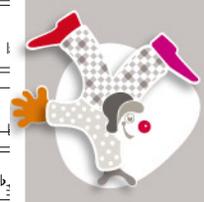




Score for various instruments including A. Sax., FL. I, II, Ob. I, II, Bsns. I, II, E-Cl., Cl. I, II, III, Bass Cl. I, II, Ch. Cl., A. Sax. I, II, T. Sax., Ba. Sax., Tr. Cornet, Tpt. I, II, III, Hns. I, II, Tbn. I, II, III, Euph. I, II, B. Bass, Sr. B., Hrp., Timp., and B. Dr.

Dynamic markings include *ff*, *mp*, *f*, *p*, *mf*, *pp*, *ppp*, *ff*, *mp*, *f*, *p*, *mf*, *pp*, *ppp*.

Performance instructions include *div.*, *unis.*, *mf*, *pp*, *ppp*, *ff*, *mp*, *f*, *p*, *mf*, *pp*, *ppp*.



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85

A. Sax. *p* *poco cresc.* *ff*

H. I. II

Ob. I. II

Bass. I. II *p* *f*

F. Cl.

Cl. I. *p* *poco cresc.*

Cl. II. *p* *poco cresc.*

Cl. III. *p* *poco cresc.* *mf*

Bass. Cl. I. *mf* *f*

Bass. Cl. II. *p* *f*

Co. Cl.

A. Sax. I

A. Sax. II

T. Sax. *p* *f*

Bar. Sax. *p* *f*

F. Cornet

Tpt. I

Tpt. II

Tpt. III

Horn. I. III *p* *poco cresc.* *mf* *ff* *p*

Horn. II. IV *ff* *p*

Tbn. I *ff*

Tbn. II *ff*

Tbn. III *ff*

Euph. I *ff*

Euph. II *ff*

Tr. Bass

B. Bass

Str. II

Har.

Sn. Dr. *mf*



705

A. Sax. *p* *pp*

Fl. I, II *pp*

Ob. I, II

Bass I, II *pp*

E♭ Cl.

Cl. I *pp*

Cl. II *pp*

Cl. III *pp*

Bass Cl. I *pp*

Bass Cl. II *pp*

Cb. Cl.

A. Sax. I *p* *mf* *pp* *pp*

A. Sax. II *p* *mf* *pp* *pp*

T. Sax. *pp*

Bar. Sax. *mp* *pp* *pp*

E♭ Cornet

Tpt. I

Tpt. II

Tpt. III

Horn I, III *pp*

Horn II, IV *pp*

Tbn. I

Tbn. II

Tbn. III

Euph. I *pp*

Euph. II *pp*

E♭ Bass *pp*

B♭ Bass *pp*

Sr. B. *pp*

Harp *mp*





232

A. Sax. *ff* *sf* *ff* *molto* *p*

Fl. I, II *ff* *sf*

Ob. I, II *ff* *sf*

Bsns. I, II *ff pesante*

To Cl. *ff*

Cl. I *ff* *mp* *sf* *mp* *pp*

Cl. II *ff* *mp* *sf* *mp* *pp*

Cl. III *ff* *mf* *sf*

Bass Cl. I *ff pesante* *mp* *mp*

Bass Cl. II *ff pesante* *mp* *mp* *pp*

Ch. Cl. *ff pesante* *ff* *sf*

A. Sax. I *mf* *sfpp* *sf* *pp*

A. Sax. II *mf* *sfpp* *sf* *pp*

T. Sax. *p* *ff pesante* *mp* *ff* *mp* *pp*

Ba. Sax. *ff pesante* *mp* *ff* *mp* *pp*

To Cornet *ff*

Tpt I *ff* *div.*

Tpt II *ff*

Tpt III *ff*

Hrn. I, III *p* *mf* *ff* *div.* *unis.* *div.* *ff* *sfpp* *pp*

Hrn. II, IV *ff* *sfpp* *ff* *pp* *unis.*

Tbn. I *mf* *ff* *sfpp* *sf* *pp*

Tbn. II *mf* *ff* *sfpp* *sf* *pp*

Tbn. III *ff pesante* *sfpp* *sf* *pp*

Euph. I *mf* *ff pesante* *mf* *sf* *ff* *sfpp*

Euph. II *unis.* *mf* *ff pesante* *mf* *sf* *ff* *sfpp*

Dr. Bass *ff pesante* *ff* *sfpp*

B. Bass *unis.* *ff pesante* *ff* *sfpp*

ac. b. *ff pesante* *ff* *sfpp*

Harp *f* *mp*

Tamb. *f*

B. Dr. *f*

Mar. *f* *pp*



340

A. Sax. *cresc.* *ff* *f* *ff*

H. I, II *ff* *p* *ff*

Ob. I, II *ff* *p* *ff*

Bass I, II *ff* *p* *ff*

E♭ Cl. *ff* *p* *ff*

Cl. I *poco cresc.* *ff* *p* *ff*

Cl. II *poco cresc.* *ff* *p* *ff*

Cl. III *pp* *poco cresc.* *ff* *p* *ff*

Bass Cl. I *ff* *mf* *f* *ff*

Bass Cl. II *ff* *pp* *poco f* *ff*

Ch. Cl. *ff* *ff*

A. Sax. I *mp* *ff* *pp* *ff*

A. Sax. II *mp* *ff* *pp* *ff*

T. Sax. *poco cresc.* *mp* *poco f* *ff* *mf* *f* *ff*

Bar. Sax. *ff* *pp* *poco f* *ff*

E♭ Cornet *ff* *p* *ff*

Tpt. I (div.) *ff* *p* *ff*

Tpt. II *ff* *p* *ff*

Tpt. III *ff* *p* *ff*

Trsn. I, III *div.* *ff* *pp* *ff* *pp* *ff*

Trsn. II, IV *div.* *p* *poco f* *ff* *pp* *poco f* *ff*

Tbn. I *ff* *pp* *ff*

Tbn. II *ff* *pp* *ff*

Tbn. III *ff* *pp* *ff*

Tuph. I *ff* *ff*

Tuph. II *ff* *ff*

Es Bass *ff* *ff*

Ts. Bass *ff* *ff*

Str. B. *ff* *ff*

Harp

Tamb. *ff* *ff*

Snpr. Cymb. *pp* *mf* *pp* *mf*

Mtr. *ff* *ff*

Chorus

148

A. Sax. *p poco a poco cresc.* *ff*

FL. I, II *ff*

Ob. I, II *ff*

Bass I, II *mp ff*

Es Cl. *ff*

CL I *mp poco cresc. ff*

CL II *mp poco cresc. ff*

CL III *mp poco cresc. div. unis. ff*

Bass CL I *mp ff*

Bass CL II *mp ff*

Cr. Cl. *mp ff*

A. Sax. I *pp ff*

A. Sax. II *pp ff*

T. Sax. *pp ff*

Bar. Sax. *ff*

Es Cornet *ff*

Tpt I *ff*

Tpt II *ff*

Tpt III *ff*

Hrn I, III *div. unis. ff*

Hrn II, IV *mp poco cresc. ff*

Tbn. I *p ff*

Tbn. II *mp ff*

Tbn. III *p ff*

Fuph. I *mp poco cresc. ff*

Fuph. II *mp poco cresc. ff*

E♭ Bass *mp ff*

B♭ Bass *mp poco cresc. ff*

su. B. *mp poco cresc. ff*

Harp

Tamb. *ff*

Sing. Cymb. *ff*

Mrc. *p ff*



739

A. Sax.

H. I, II

Ob. I, II

Bsns I, II

E♭ Cl.

Cl.

Cl. I, II

Cl. III

Bass Cl. I

Bass Cl. II

Cb. Cl.

A. Sax. I

A. Sax. II

T. Sax.

Bar. Sax.

E♭ Cornet

Tpt. I

Tpt. II

Tpt. III

Horn I, II

Horn III, IV

Tbn. I

Tbn. II

Tbn. III

Euph. I

Euph. II

U. Bass

D. Bass

Str. B.

Harp

Tamb.

Snare, Cymb.

Sn. Dr.

*Chiose*

*div.*

*unis.*

*f*





Score for A. Sax. (Alto Saxophone) and other instruments. The score includes parts for Fl. II, Obs. I & II, Bsn. I & II, Tr. Cl., Cl. I, II, III, Bass Cl. I & II, Cor. Cl., A. Sax. I & II, T. Sys., Bar. Sax., Tr. Cornet, Tpt. I, II, III, Hrn. I, II, IV, Tbn. I, II, III, Euph. I, II, 1st Bass, 2nd Bass, Sr. B., Hrn., and Tamb. II.

Key performance markings include *mf*, *p*, *mp*, *f*, *sf*, *non troppo*, and *1 player*.



190

A. Sax. *p* *p* *p* *mp*

H. I, II

Ob. I, II

Bsn I *p* *p*

Bsn II *p*

E♭ Cl. *p*

Cl. I *p*

Cl. II *p*

Cl. III *p*

Russ Cl. I *p* *p* *p*

Bass Cl. II *p*

Ch. Cl.

A. Sax. I

A. Sax. II

F. Sax. *mp* *p* *solo*

Bur. Sax.

DJ. Cornet

Tpt. I

Tpt. II

Tpt. III

Hrn. I, III *p* *poco*

Hrn. II, IV *p* *poco* *pp* *Without mute*

Tbn. I *p* *poco*

Tbn. II *p* *poco*

Tbn. III *p* *poco*

Euph. I *p*

Euph. II *p*

Ev. Bass *p*

B♭ Bass *p*

Str. B. *p*

Harp *mf*

Tacub. *p*

Mtr. *mf*





22 un poco stringendo

217

A. Sax. *f* *p* *f* *p*

Fl. I, II *f*

Ob. I, II *f*

Bsns. I, II *ff* *p* *mp* *mf* *p*

32

Trp. I *ff*

Cl. I *ff* *pp* *poco* *pp* *div.*

Cl. II *ff* *pp* *poco* *pp*

Cl. III *ff* *pp* *poco* *pp*

Bass Cl. I *ff* *pp* *poco* *pp*

Bass Cl. II *ff* *pp* *poco* *pp*

Co. Cl. *ff* *pp* *poco* *pp*

A. Sax. I *ff* *p* *f* *p*

A. Sax. II *ff* *mf* *p* *mf* *pp* *poco* *pp* *p*

T. Sax. *ff* *p* *f* *pp* *poco* *pp* *p*

Ba. Sax. *ff* *pp* *poco* *pp*

Tr. Cornet *ff*

Trp. I *ff*

Trp. II *ff*

Trp. III *ff*

Ins. I, III *ff* *unis.* *mf* *p* *mf* *p*

Ins. II, IV *ff* *unis.* *p* *p*

Tbn. I *ff* *mf* *p* *mf* *p*

Tbn. II *ff* *mf* *p* *mf* *p*

Tbn. III *ff* *mf* *p* *mf* *p*

Euph. I *ff*

Euph. II *ff* *unis.*

13. Bass *ff*

B. Bass *ff*

Str. B. *ff* *pp* *mf* *f* *pp* *pp* *pp*

Tim. *mp* *p*

Timp. *f*

Tam. *f*

B. Dr. *f*



227

A. Sax. *ff* *poco a poco dim.*

Hr. I, II *ff* *sf*

Ob. I, II *ff* *sf*

Bass. I, II *ff* *p*

E♭ Cl. *ff* *sf*

Cl. I *ff* *stffp*

Cl. II *ff* *stffp*

Cl. III *div.* *pp* *un.* *stffp*

Bass Cl. I *ff* *sf*

Bass Cl. II *ff* *pp*

Cb. Cl. *ff* *pp* *C. una*

A. Sax. I *poco f* *ff* *pp*

A. Sax. II *poco f* *ff* *pp*

T. Sax. *poco f* *ff* *pp*

Har. Sax. *poco f* *ff* *sf*

Fr. Cornet *ff* *sf*

Tpt. I *ff* *sf*

Tpt. II *ff* *sf*

Tpt. III *ff* *sf*

Hrn. I, II *div.* *poco f* *ff* *pp*

Hrn. II, IV *ff* *pp*

Tbn. I *poco f* *ff* *sf*

Tbn. II *poco f* *ff* *sf*

Tbn. III *poco f* *ff* *sf*

Euph. I *poco f* *ff* *sf*

Euph. II *ff* *sf*

Es. Bass *ff* *pp*

B♭ Bass *ff* *pp*

Str. B. *ff* *pp* *C. poco*

Harp

Timp. *f* *pp*

Snare *f* *pp*

Cymb. *f* *(damp)* *pp*

B. Dr. *f* *pp*

237

A. Sax. *pp smorz. p*

Fl. I, II

Ob. I, II

Bsns I, II

E♭ Cl.

Cl. I *smorz.*

Cl. II *smorz.*

Cl. III *smorz.*

Bass Cl. I

Bass Cl. II *smorz.*

Ob. Cl. *smorz.*

A. Sax. I *smorz.*

A. Sax. II *smorz.*

T. Sax. *smorz.*

Boc. Sax.

Tr. Cornet

Tpt. I

Tpt. II

Tpt. III

Trsn. I, III *smorz.*

Trsn. II, IV *smorz.*

Tbn. I

Tbn. II

Tbn. III

Fugh. I

Fugh. II

E♭ Bass *smorz.*

B. Bass *smorz.*

Sr. B *smorz.*

Harp



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280

A. Sax. *pp*

*ritardando*

poco a poco rallentando

25 Adagio misterioso

26 Adagio (in...)

Score for A. Sax. (Alto Saxophone) and other instruments. The score is divided into two sections: 25 Adagio misterioso and 26 Adagio (in...).

**Section 25: Adagio misterioso**

- A. Sax.:** Starts with a melodic line marked *mp*, then *pp*, and *pp*. It features a *morz.* (more) marking.
- H. L. II, Ob. L. II, Bass L. II, Eb Cl., Cl. I, Cl. II, Cl. III, Bass Cl. I, Bass Cl. II, Ch. Cl.:** These instruments have rests until measure 4, then enter with a melodic line marked *pp* (*non cresc.*) and *morz.* (more).
- A. Sax. I, A. Sax. II, T. Sax., Bar. Sax., D. Cornet, Tpt. I, Tpt. II, Tpt. III, Horn I, III, Horn II, IV, Tbn. I, Tbn. II, Tbn. III, Euph. I, Euph. II, Tr. Bass, B. Bass, Str. B., Harp, Timp.:** These instruments have rests throughout this section.

**Section 26: Adagio (in...)**

- A. Sax.:** Starts with a melodic line marked *pp*.
- A. Sax. II, T. Sax., Bar. Sax.:** These instruments enter with a melodic line marked *pp*.
- Cl. I, Cl. II, Cl. III, Bass Cl. I, Bass Cl. II, Ch. Cl.:** These instruments enter with a melodic line marked *pp* (*non cresc.*) and *morz.* (more).
- 1st player:** A specific instruction for the first player of the Clarinet I, II, and III parts, marked *pp*.
- Other instruments:** Remain at rest.

A. Sax. *smorz.* *pp*

FL. I, II

Ob. I, II

Bsns I, II

Trp. I

Trp. II

Trp. III

Hrn I, III

Hrn II, IV

Tbn. I

Tbn. II

Tbn. III

Euph. I

Euph. II

Dr. Bass

B. Bass

Str. B.

Harp

1st player, with harmon mute  
*p* (not too soft)

1st player, with harmon mute  
*p* (not too soft)

1st player, with harmon mute  
*p* (not too soft)

Stopped or muted

Stopped or muted

*div.*

*p* (not too soft)

1st player, with harmon mute  
*p* (not too soft)

1st player, with harmon mute  
*mp* (not too soft)



This page of the musical score, page 28 of 33, contains the following instruments and parts:

- A. Sax.:** First staff with dynamic markings *f*, *mp*, *f*, *mp*.
- Fl. I & II:** Second staff, mostly rests.
- Ob. I & II:** Third staff, dynamic markings *f*.
- Bass I & II:** Fourth staff, dynamic markings *f*, *p*.
- E♭ Cl.:** Fifth staff, dynamic markings *f*.
- Cl. I:** Sixth staff, dynamic markings *f*, instruction "All players".
- Cl. II:** Seventh staff, dynamic markings *f*, instruction "All players".
- Cl. III:** Eighth staff, dynamic markings *p*, *f*, instruction "All players".
- Bass Cl. I:** Ninth staff, dynamic markings *p*, *f*.
- Bass Cl. II:** Tenth staff, dynamic markings *p*, *f*.
- Ch. Cl.:** Eleventh staff, dynamic markings *f*, *p*.
- A. Sax. I & II:** Twelfth and thirteenth staves, dynamic markings *f*, *mp*, *p*.
- T. Sax.:** Fourteenth staff, dynamic markings *f*, *mp*, *p*.
- Bar. Sax.:** Fifteenth staff, dynamic markings *f*, *mp*.
- E♭ Cornet:** Sixteenth staff, dynamic markings *f*.
- Tpt. I, II, III:** Seventeenth, eighteenth, and nineteenth staves, dynamic markings *f*, *mp*, instruction "All players, without mute".
- Horn I & II:** Twentieth and twenty-first staves, dynamic markings *f*, *mp*, instruction "dis.". Horn I also has "All players, without mute".
- Tbn. I, II, III:** Twenty-second, twenty-third, and twenty-fourth staves, dynamic markings *f*, *p*, instruction "All players, without mute".
- Truph. I & II:** Twenty-fifth and twenty-sixth staves, dynamic markings *p*, *f*, *mp*.
- B♭ Bass:** Twenty-seventh and twenty-eighth staves, dynamic markings *mp*, *f*, *p*.
- Sn. B.:** Twenty-ninth staff, dynamic markings *f*, *p*.
- Harp:** Thirtieth staff, mostly rests.
- Timp.:** Thirty-first staff, dynamic markings *p*.

A. Sax.   
 FL. I, II   
 Ob. I, II   
 Bass I, II   
 B♭ Cl.   
 Cl. I   
 Cl. II   
 Cl. III   
 Bass Cl. I   
 Bass Cl. II   
 C♯ Cl.   
 A. Sax. I   
 A. Sax. II   
 T. Sax.   
 Bar. Sax.   
 E. Cornet   
 Tpt I   
 Tpt II   
 Tpt III   
 Hns I, III   
 Hns II, IV   
 Tbn. I   
 Tbn. II   
 Tbn. III   
 Fugh. I   
 Euph. II   
 Eb Bass   
 B♭ Bass   
 Str. B.   
 Harp   
 Timp.   
 Tordr.   
 B. Dr.



A. Sax. *ff* *mf* *ff*  
 H. I, II *ff* *ff*  
 Ob. I, II *ff* *ff*  
 Bass I, II *pp* *ff*  
 F# Cl. *ff*  
 Cl. I *ff*  
 Cl. II *ffpp* *ff*  
 Cl. III *ffpp* *ff*  
 Bass Cl. I *pp* *ff*  
 Bass Cl. II *pp* *ff*  
 Ch. Cl. *pp* *ff*  
 A. Sax. I *ff* *ff* *ff*  
 A. Sax. II *ff* *ff* *ff*  
 T. Sax. *ff* *ff* *ff*  
 Bar. Sax. *pp* *ff*  
 F# Cornet *ff* *ff* *ff*  
 Tpt. I *ff* *ff* *ff*  
 Tpt. II *ff* *ff* *ff*  
 Tpt. III *ff* *ff* *ff*  
 Hrn. I, II *ffpp* *ff*  
 Hrn. II, IV *ffpp* *ff*  
 Tbn. I *ff* *ff* *ff*  
 Tbn. II *ff* *ff* *ff*  
 Tbn. III *ff* *ff* *ff*  
 Euph. I *ff* *pp* *ff*  
 Euph. II *ff* *ff* *ff*  
 Eb Bass *ff* *ff* *ff*  
 Bb Bass *pp* *ff*  
 Str. B. *pp* *ff*  
 Harp *p* *ff*  
 Timp. *f* *ff*  
 Tam. *ff* *ff*  
 B. Dr. *ff* *ff*