

PAUL WITTGENSTEIN

School for the Left Hand

Schule für die linke Hand

I. Exercises
Fingerübungen

II. Etudes
Etüden

→ III. Transcriptions
Bearbeitungen

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ERRATA

PREFACE

In the preface to all volumes last paragraph, end of 1st. line, read: **in Vol. II** (not: in Vol. III)

The excerpts from classical compositions in Vol. I start with an excerpt from Beethoven Kreuzer Sonata on page 77 and up to the end of this volume are by mistake printed there instead of at the start of the second volume. They belong to the same group as excerpts from Beethoven Sonatas op. 10 No. 3 and op. 57, printed in Vol. II

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VOLUME III

- 9 Bar 29 bassclef, 1st note, insert : \sharp **before F**.
- 10 Bar 14, trebleclef: **extend slur to include 1st crotchet (E)**.
- 10 Bar 20, 2nd crotchet, chord, insert : \flat **3 times to G's**.
- 11 Bar 41, trebleclef, 1st note, insert : \flat **before D**.
- 12 Bar 60, 1st quaver, 2nd beat, fingering, read : 1 (not : 3).
- 14 Bar 7, 4th quaver, fingering of chord : $\frac{2}{5}$ (not : $\frac{2}{4}$).
(5)
- 14 Bar 8, 3rd chord, notes $\frac{B}{G}$: **add dots to notes**.
- 17 Bar 81, 3rd beat, quaver A, fingering : read **2** (not : 5).
- 17 (*b) VAR., 2nd alternative, bassclef, lower 1st note, read : **G** (not : F).
- 18 Bar 8, 1st beat, insert fingering above 1st note : $\frac{1}{2}$.
- 19 Bar 36, variant, bassclef, insert : \flat **before 2nd G**.
- 19 Bar 44, trebleclef, fingering to G read : **2, 1** (not : 1, 2).
- 20 Bar 60, trebleclef, 1st beat, fingering, insert : $\frac{1}{2}$.
- 20 Bar 60 bassclef, 1st beat, fingering read : $\frac{1}{5}$ (not : $\frac{1}{5}$).
- 20 Bar 62, treble clef, 1st minim, read : **B** (not : D).
- 20 Footnote, VAR. (a), trebleclef, 1st beat, fingering, read : $\frac{2}{5}$ (not : $\frac{1}{2}$).
- 21 Bar 75, 2nd quavers of the 1st and 2nd crotchet, fingerings, read : $\frac{2}{5}$ (not : $\frac{2}{5}$).
- 23 Bar 48, 1st chord, insert : \flat **before D**.
- 24 Bar 15, last grace note, insert : \flat **before D**.
- 25 Bar 23, trebleclef, top-note of chord, 1st beat, read : **G** (not : A).
- 26 Bar 7, 3rd crotchet, fingering 1st demi-semi-quaver, read : **1** (not : 2). 2nd demi-semi-quaver : **2** (not : 1).
- 26 Bar 10, trebleclef, last quaver D : **delete fingering 4**.
- 27 Bar 25, bassclef, 1st semi-quaver, fingering, read : $\frac{4}{5}$ (not : $\frac{2}{4}$).
- 27 Bar 28, bassclef, 2nd crotchet, 4th semi-quaver, read : **E** (not : F).
- 28 Bar 7, trebleclef last quaver, read : **1** (not : 5).
- 28 Bar 22, 2nd pedal : **move under 3rd quaver**.
- 32 Bar 72, 2nd triplet, 1st quaver, read : $\frac{1}{2}$ (not : $\frac{1}{3}$).


EINLEITUNG


In der Einleitung zu allen Bänden, letzter Absatz, Anfang der 1. Zeile : **im 2. Heft** (nicht : **im 4. Heft**)

Die Stellen aus klassischen Kompositionen im 1. Band, angefangen von der Stelle aus Beethoven's Kreuzer Sonate S. 77 bis zum Schluss des Bandes sind irrtuemlicherweise dort, statt am Anfang des 2. Bandes, abgedruckt. Sie gehoeren in dieselbe Gruppe, wie die Stellen aus Beethoven's Sonaten op. 10 No. 3 and op. 57 im 2. Band.

BAND III

- Takt 29 Bassschlüssel, 1. Note : \sharp **vor f**.
- Takt 14, Violinschlüssel : **Bogen bis einschliesslich 1. Viertel (e) verlaengern**.
- Takt 20, 2. Viertel, Akkord : \flat **zu allen drei g**.
- Takt 41, Violinschlüssel, 1. Note : \flat **vor d**.
- Takt 60, 1. Achtel des 2. Viertels, Fingersatz : 1 (nicht : 3).
- Takt 7, 4. Achtel, Fingersatz des Akkords : $\frac{2}{5}$ (nicht : $\frac{2}{4}$).
(5)
- Takt 8, 3. Akkord $\frac{h}{g}$: **Punkte zu den Viertelnoten**.
- Takt 81, 3. Viertel, Achtel a, Fingersatz : **2** (nicht : 5).
- (*b) VAR., Alternative, Bassschlüssel, 1. untere Note : **g** (nicht : f).
- Takt 8, 1. Achtel, Fingersatz ueber 1. Note : $\frac{1}{2}$.
- Takt 36, Variante, Bassschlüssel : \flat **fehlt vor zweitem g**.
- Takt 44, Violinschlüssel, Fingersatz ueber g : **2, 1** (nicht : 1, 2).
- Takt 60, Violinschlüssel, 1. Akkord, Fingersatz ueber b-es : $\frac{1}{2}$.
- Takt 60, Bassschlüssel, 1. Akkord, Fingersatz : $\frac{1}{5}$ (nicht : $\frac{1}{5}$).
- Takt 62, Violinschlüssel, 1. Halbe : **b** (nicht : d).
- Fussnote, VAR. (a), Violinschlüssel, 1. Akkord, Fingersatz : $\frac{2}{5}$ (nicht : $\frac{1}{2}$).
- Takt 75, 2. Achtelnoten im 1. und 2. Viertel, Fingersaetze : $\frac{2}{5}$ (nicht : $\frac{2}{5}$).
- Takt 48, 1. Akkord : \flat **fehlt vor d**.
- Takt 15, letzter Vorschlag : \flat **fehlt vor d**.
- Takt 23, Violinschlüssel, oberste Note des 1. Akkords : **g** (nicht : a).
- Takt 7, 3. Viertel, Fingersatz zum 1. 32tel : 1 (nicht : 2). Zum 2. 32tel : **2** (nicht : 1).
- Takt 10, Violinschlüssel letztes Achtel d : **Fingersatz 4 zu streichen**.
- Takt 25, Bassschlüssel, 1. 16tel, Fingersatz, lies : $\frac{4}{5}$ (nicht : $\frac{2}{4}$).
- Takt 28, Bassschlüssel, 2. Viertel, 4. 16tel : **e** (nicht : f).
- Takt 7, Violinschlüssel, letztes Achtel, Fingersatz : **1** (nicht : 5).
- Takt 22, 2. Pedal gehoert **unter 3. Achtel**.
- Takt 72, 2. Triole, 1 Achtel, Fingersatz : $\frac{1}{2}$ (nicht : $\frac{1}{3}$).

- 32 Bar 78, fingering : insert **4** under 1st chord.
- 34 Bar 115, small note systems, read : **Execution** (not : VAR. I), and : **VAR.** (not VAR. II)
- 38 Bar 8, 2nd pedal : **move under 4th quaver.**
- 39 Title "Bunte Blaetter" read : **Op. 99 No. 1** (not : No. 7).
- 39 Bar 8, bassclef, minim insert : accent > .
- 41 Bar 5, trebleclef, last quaver, lowest note of chord, read : **F** (not : E).
- 41 Bar 18, trebleclef, 3rd quaver, fingering, read : $\frac{2}{3}$ (not : $\frac{5}{3}$).
- 42 Bar 24, trebleclef, last beat, 1st quaver : **delete h before G.**
- 48 Bar 34, last quaver, insert : **h before A.**
- 50 Bar 21 : **pedal missing** at end of bar.
- 51 Bar 32, insert : **rit.** before 2nd crotchet.
- 51 Bar 34 : **pedal missing** at end of bar.
- 51 Bar 36, trebleclef, 2nd note, read : **semi-quaver** (not : quaver).
- 53 Bar 16, trebleclef, 3rd beat, insert : **semi-quaver rest.**
- 59 Bar 57, bass clef, fingering : delete **1** under dotted minim.
- 60 End of 1st bar, delete : * **ped.**
- 61 Bar 31, 4th quaver, fingering read : $\frac{1}{5}$ (not : $\frac{3}{5}$).
- 64 Bar 11, bassclef, 3rd beat, read : **demi-semi-quavers**, instead of hemi-demi-semi-quavers.
- 66 Bar 30, 1st crotchet, 7th hemi-demi-semi-quaver, fingering : insert **1**.
- 66 Bar 30, 3rd crotchet, 7th hemi-demi-semi-quaver, read : **A** (not : G).
- 66 Bar 31, 3rd crotchet, 8th hemi-demi-semi-quaver, read : **G** (not : A).
- 67 Bar 39 : last 4 notes should be **semi-quavers** (not : demi-semi-quavers).
- 69 Bar 54 : **move pedal to right under 3rd note of triplet.**
- 72 Bar 72, semibreve chord read : **B-E-B** (not : D \sharp -G-B).
- 72 Bar 81, trebleclef, semibreve chord, fingering must be put exactly next to its note, therefore from top to bottom : 1 to F \sharp , 2 to B, 4 to F \sharp , 5 to D \sharp , 1 to B, none to F \sharp , 3 to D \sharp .
- 72 Bar 83 : **delete F** above lowest note **B.**
- 73 Bar 27 : **move 2nd * to right under semi-quaver D.**
- 75 Bar 57, 1st quaver : insert fingering $\frac{1}{2}$.
- 76 Bar 81, 4th semi-quaver of 2nd crotchet, lower note : **G \sharp** (not : A \flat).
- 78 Bar 110, 2nd crotchet, 1st demi-semi-quaver, read : **E** (not : D).
- 80 Bar 125 : **move 2nd pedal to right under B.**
- 82 Bar 169, 1st semi-quaver, fingering, insert **1**.
- 82 Bar 191 : **delete 3rd pedal.**
- 85 Bar 255 : **move point of sign**  **to right, under 3rd semi-quaver E.**
- 86 **CONTENTS**
2nd line, read : **Prelude 3** (not : Prelude 1).

- Takt 78, Fingersatz : **4** unter **1**. **Akkord** hinzufuegen.
- Takt 115, kleine Noten, lies : **Ausfuehrung** (nicht : VAR. I), und : **VAR.** (nicht : VAR. II).
- Takt 8, 2. Pedal gehoert **unter 4. Achtel.**
- Ueberschrift "Bunte Blaetter" : **Op. 99 No. 1** (nicht : No. 7).
- Takt 8, Bassschluessel : Akzent > zur halben Note.
- Takt 5, Violinschluessel letztes Achtel, unterste Note des Akkords : **f** (nicht : e).
- Takt 18, Violinschluessel, 3. Achtel, Fingersatz : $\frac{2}{3}$ (nicht : $\frac{5}{3}$).
- Takt 24, Violinschluessel, 4. Viertel, 1. Achtel : **kein h vor g.**
- Takt 34, letztes Achtel : **h fehlt vor a.**
- Takt 21 : **Pedal** fehlt am Ende des Taktes.
- Takt 32 : **rit.** vor 2. Viertel.
- Takt 34 : **Pedal** fehlt am Ende des Taktes.
- Takt 36, 2. Note : **Sechzehntel** (nicht : Achtel).
- Takt 16, Violinschluessel, 3. Viertel : **16tel Pause** hinzufuegen.
- Takt 57, Bassschluessel : **Fingersatz 1** unter der **punktierten Halben** streichen.
Ende des 1. Taktes : * **ped.** zu streichen.
- Takt 31, 4. Achtel, Fingersatz : $\frac{1}{5}$ (nicht : $\frac{3}{5}$).
- Takt 11, Bassschluessel, 3. Viertel : **32tel** statt **64tel.**
- Takt 30 : **Fingersatz 1** zum 7. 64tel des 1. Viertels **hinzufuegen.**
- Takt 30, 3. Viertel, 7. 64tel : **a** (nicht : g).
- Takt 31, 3. Viertel, 8. 64tel : **g** (nicht : a).
- Takt 39, letzte 4 Noten sollen **16tel** (nicht : 32tel) sein.
- Takt 54 : **Pedal** nach rechts unter **3. Achtelnote** der **Triole** zu verschieben.
- Takt 72, Ganztonakkord : **h-e-h** (nicht : dis-g-h).
- Takt 81, Violinschluessel, Ganztonakkord, Fingersatz genau zu den zugehoerigen Noten, also (von oben nach unten) : 1 zu fis, 2 zu h, 4 zu fis, 5 zu dis, 1 zu h, keiner zu fis, 3 zu dis.
- Takt 83 : **f ueber tiefster Note h** zu streichen.
- Takt 27 : **2. * nach rechts** unter **16tel d** zu verschieben.
- Takt 57 : Ueber 1. Achtel **fehlt Fingersatz** $\frac{1}{2}$.
- Takt 81, 4. 16tel des 2. Viertels, untere Note : **gis** (nicht : as).
- Takt 110, 2. Viertel, 1. 32tel : **e** (nicht : d).
- Takt 125 : **2. Pedal** nach rechts unter **h** verschieben.
- Takt 169, 1. 16tel : **Fingersatz 1** hinzufuegen.
- Takt 191 : **3. Pedal** weglassen.
- Takt 255 : **Spitze** des Zeichens  nach rechts unter **3. 16tel e** zu verschieben.
- INHALT**
2. Zeile lies : **Prelude 3** (nicht : Prelude 1).

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INHALT

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The extract from Puccini's "Madame Butterfly" is reproduced by permission of
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SCHOOL FOR THE LEFT HAND

SCHULE FÜR DIE LINKE HAND

III. TRANSCRIPTIONS

BEARBEITUNGEN

PRELUDE I

"Wohltemperiertes Klavier"

Moderato

J. S. BACH

PIANO

The first system of the transcription covers measures 1 to 3. The right hand features a continuous eighth-note pattern with fingerings 1 2 1 5, 1 2 1 5, and 1 2 1. The left hand provides a steady accompaniment with quarter notes and eighth notes, marked with a piano (*p*) dynamic.

Pedal bei jedem Harmoniewechsel
Pedal at each change of harmony

The second system covers measures 4 to 6. The right hand continues the eighth-note pattern with fingerings 5, 1 2 1, and 3 2 1 3. The left hand accompaniment is marked with mezzo-forte (*mf*) and piano (*p*) dynamics.

The third system covers measures 7 to 9. The right hand eighth-note pattern uses fingerings 1 2 1, 3 2 1 3, and 3 2 1 3. The left hand accompaniment is marked with mezzo-forte (*mf*) and piano (*p*) dynamics.

The fourth system covers measures 10 to 12. The right hand eighth-note pattern uses fingerings 1 2 1 4, 1 2 1 5, and 1 2 1 4. The left hand accompaniment is marked with piano (*p*) and mezzo-piano (*mp*) dynamics.

The fifth system covers measures 13 to 15. The right hand eighth-note pattern uses fingerings 1 2 1 5, 1 2 1 4, and 1 2 1 4. The left hand accompaniment is marked with piano (*p*) and mezzo-piano (*mp*) dynamics.

The sixth system covers measures 16 to 18. The right hand eighth-note pattern uses fingerings 3 2 1 3, 3 2 1 3, and 1 2 1 4. The left hand accompaniment is marked with pianissimo (*pp*) and piano (*p*) dynamics.

1 2 1 5 20 3 1 3 $\frac{4}{3}$ 1

1 2 1 3 1 2 1 3 1 2 1 3

dim. *pp* *poco rit.*

25 4 1 4 1 2 1 5 1 2 1 4

a tempo *cres.* *cen-* *do* *poco*

1 2 1 4 1 2 1 4 30 1 2 1 5

a *poco* *ff*

4 4 4 1

p

35 5 4 1 4 1 4 1 4 5 4 1 4 1 4 1 4

rit.

ped. * *ped.* * *ped.* *ped.*

PRELUDE, No. 3
from the "Small Preludes for Beginners"

PRÄLUDIUM, No. 3
aus den "Kleinen Präludien für Anfänger"

J. S. BACH

Con moto *simile*

PIANO *p*

5 2 4 5 3

5

2 1 2 1 2 1 2 1 1

5 4 4

2 1 2 1 2

2

10 1 3 2 3 5 3 1 1 3 2 3 5 3 1

mf

5 3 2 3 2 3 2 3

1 3 2 3 4 3 1 1 3 2 3 5 3 1 15 1 2 1 2 4 1 2 1

dim.

2 3 2 4 2 4 5 3 4

1 2 1 2 5 2 1 4 1 2 1 2 4 2 1 1 1 4 1 4 1 2 4 1 2 1 1

p poco a poco cresc.

5 2 3 2 4 5 5 4

20 $\frac{4}{1}$

25 *dimin.*

30

35 *p* *cresc.*

dimin.

40 *rit.* *p* *rit.*

Red. 8

GIGUE

from the Partita in B flat

GIGUE

aus der B dur Partita

J. S. BACH

Allegretto con moto ed espressivo

PIANO

The musical score is written for piano and consists of 24 measures. It is in 3/4 time and B-flat major. The tempo and expression are marked *Allegretto con moto ed espressivo*. The score is divided into systems of four measures each. Measure numbers 5, 10, 15, and 20 are indicated in boxes. The piece begins with a piano (*p*) dynamic and includes various articulations such as slurs, accents, and fingerings. The dynamics range from *p* to *f*. The score concludes with a repeat sign at the end of the fourth system.

25

Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

p

30

poco rit. p a tempo f

Red. Red. (Red.) Red. Red. Red.

35

dim. poco a poco

Red.

40

pp

45

cresc. poco a poco f

Red.

45

dim. poco a poco p pp

Red.

SICILIENNE (G minor)

SICILIENNE (G moll)

from the 2nd Sonata for Flute and Piano (Eflat major) | aus der 2. Sonate für Flöte und Klavier (Es dur)

J. S. BACH

Andantino quasi allegretto

PIANO

* Pedal between G and C; if this proves unsuccessful, pedal on the third quaver and half-pedal (Λ) on the fourth, so that the G of the middle voice disappears and the Eb of the melody remains.

* Pedal zwischen G und C. Sollte das nicht gelingen, muss das Pedal auf das 3. Achtel genommen und auf 4 eine halbe Unterbrechung(Λ) gemacht werden, damit das G der Mittelstimme verschwinde, das Es der Melodie aber dennoch gehört werde.

piu f

20

pp

rit.

25

ritardando poco a poco

menop

poco f

rubato

30

len.

p

tr

a VAR.

b VAR.

etc. U.S.W.

* Die Ligatur Ad lib.
* The tie ad lib.

** If this C, not in the original, is played, it should be almost inaudible.

** Wenn dieses C gespielt wird (im Original nicht enthalten), dann beinahe unhörbar.

Musical notation system 1 (measures 1-6): Treble clef, key signature of three flats (E-flat major/C minor). Includes fingerings (1-5), dynamic marking *f a tempo*, and a sixteenth-note triplet. Bass clef includes fingerings (5, 4, 3, 2, 5) and dynamic marking *p*. Pedal markings *ped. ped. ped. * ped.* are present below the bass staff.

Musical notation system 2 (measures 7-14): Treble clef, key signature of three flats. Measure 7 is boxed with the number 25. Includes fingerings (1-5), dynamic marking *f*, and a sixteenth-note triplet. Bass clef includes fingerings (4) and dynamic marking *p*. A *pp* dynamic marking appears at the end of the system.

Musical notation system 3 (measures 15-24): Treble clef, key signature of three flats. Measure 15 is boxed with the number 30. Includes fingerings (1-5), dynamic marking *p*, and sixteenth-note triplets. Bass clef includes fingerings (5, 2, 2, 3, 5, 4, 3, 2, 2, 3, 2, 2) and dynamic marking *ped.*

Musical notation system 4 (measures 25-34): Treble clef, key signature of three flats. Measure 25 is boxed with the number 35. Includes fingerings (1-5), dynamic marking *p*, and sixteenth-note triplets. Bass clef includes fingerings (5, 3, 4, 5, 4, 5, 4, 5, 4, 5).

Musical notation system 5 (measures 35-44): Treble clef, key signature of three flats. Measure 35 is boxed with the number 40. Includes fingerings (1-5), dynamic marking *p*, and sixteenth-note triplets. Bass clef includes fingerings (4, 3, 1, 2, 2, 3, 4, 2, 2, 1, 1, 4, 2, 2, 1, 2, 1, 1, 2, 3, 4, 2, 2).

* Silent touch with the 5th finger.

* Mit dem 5. Finger stumm nachschlagen.

45 *rubato* *Presto* *sognando* *Lento*
pp una corda *pp una corda*
ped. *ped.* *ped.* *ped.*

50 *più f risvegliato* *a tempo*
ped. ** ped.*

55

112 tr *112 tr* *accel. e cresc.* *112* *112 rit.* *112 tr* *2 tr*
ped. ** ped.* *ped.* ** ped.* *ped.*

60 *a tempo* *f* *p*
ped. ** ped.* *ped.* ** ped.* *ped.*

Musical score system 1, measures 55-60. Treble and bass staves. Dynamics: *f*, *p*. Includes fingering numbers (1, 2, 3, 4, 5) and a measure number box containing '61'.

Musical score system 2, measures 61-65. Treble and bass staves. Dynamics: *cresc.*. Includes fingering numbers and a measure number box containing '70'.

Musical score system 3, measures 66-70. Treble and bass staves. Dynamics: *poco rit.*. Includes fingering numbers and a measure number box containing '70'.

Musical score system 4, measures 71-75. Treble and bass staves. Dynamics: *fp distinto*, *cresc. poco*, *a - - poco*, *cresc.*. Includes fingering numbers and a measure number box containing '75'.

Musical score system 5, measures 76-80. Treble and bass staves. Dynamics: *f*, *mp a tempo*, *p rit.*. Includes fingering numbers, measure number box containing '80', and performance markings like *allarg.*, *trm*, and *red.*.

(a) Ausführung Execution

Musical score system 6, measures 81-85. Treble staff. Includes fingering numbers and the word 'etc.'.

(b) VAR.

Musical score system 7, measures 86-90. Treble and bass staves. Includes fingering numbers.

2nd Movement from the
QUARTET, Op. 64, No. 5

Zweiter Satz aus dem
QUARTETT, Op. 64, No. 5

J. HAYDN

Adagio cantabile

PIANO

The musical score is written for piano in G major (one sharp) and 3/4 time. It begins with a piano (*p*) dynamic. The first system contains measures 1 through 10, featuring a melodic line in the right hand and a supporting bass line in the left hand. The second system (measures 11-20) includes a dynamic shift to *piu f* (piano fortissimo) and features more complex rhythmic patterns. The third system (measures 21-25) returns to a *p* dynamic and includes a section marked *f* (forte). The score concludes with a final cadence in the fifth system. Various performance markings such as *red.* (ritardando) and *ped.* (pedal) are used throughout to guide the performer.

pp p p (a)

una corda

30 35 40

This system contains measures 30 through 40. The treble clef has a key signature of one sharp (F#) and a time signature of 4/4. The piece starts with a *pp* dynamic, moves to *p*, and then *mf*. The bass clef part is marked *una corda*. Measure numbers 30, 35, and 40 are boxed. Fingerings and bowings are indicated throughout.

tr (b¹) (b²)

45

This system contains measures 40 through 45. It features a trill in measure 44 and is marked with a *tr* and dynamic markings *mf* and *p*. Measure numbers 40 and 45 are boxed.

len. con suono ed espressivo

mf p

50

This system contains measures 45 through 50. It is marked *len.* and *con suono ed espressivo*. Dynamic markings *mf* and *p* are used. Measure number 50 is boxed.

legato

This system contains measures 50 through 55. It is marked *legato*. The music continues with various dynamics and articulations.

(a) VAR.

A diagram for variation (a) showing a sequence of notes in the treble clef with fingerings 1, 2, 3, 4, 5.

(b¹) VAR.

A diagram for variation (b¹) showing a sequence of notes in the bass clef with fingerings 1, 2, 3, 4, 5, etc.

(b²) VAR.

A diagram for variation (b²) showing a sequence of notes in the bass clef with fingerings 1, 2, 3, 4, 5, etc., and a trill marked with *tr* and ****.

** Der triller hort mit dem Bass G-auf
 ** The trill ends at G in the bass

* If you phrase according to upper slur, use the upper fingering.

* Wenn nach dem oberen Bogen phrasiert wird, nehme man den oberen Fingersatz; den unteren zwei Bogen entspricht der untere Fingersatz.

55

(a) VAR.

(* a) } Siehe Varianten auf Seite 17
 (* b) } See Variants on page 17