

OLIVER KNUSSEN

Ophelia
BOOK ONE
Dances

for chamber ensemble

FABER MUSIC



OLIVER KNUSSEN

Ophelia Dances

BOOK I

for nine instruments

Op. 13

(1975)

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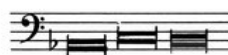
for the Serge Koussevitzky Music Foundation in the Library of Congress,
dedicated to the memory of Serge and Natalie Koussevitzky in honour of
the 100th anniversary of the birth of Serge Koussevitzky.

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*"There is a willow grows askant the brook,
That shows his hoar leaves in the glassy stream.
Therewith fantastic garlands did she make...
... Which time she chanted snatches of old tunes,
As one incapable of her own distress"*

HAMLET, Act IV scene 7



INSTRUMENTATION

Flute

Cor Anglais (sounds a fifth below written pitch)

Clarinet in B \flat (sounds a major second below written pitch)

Horn in F (sounds a fifth below written pitch)

Piano

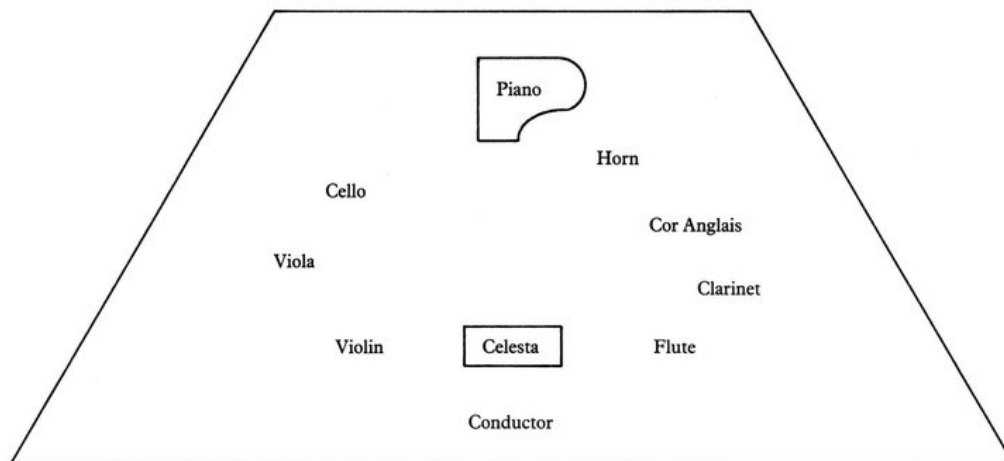
Celesta (sounds one octave above written pitch)

Violin

Viola

Cello

SEATING PLAN



Ophelia Dances

BOOK I

INTRADA (Sphinx I)

OLIVER KNUSSSEN

Tranquillo ma scorrevole ♩ = 90c.

Flute

Cor Anglais

Clarinet in Bb

Horn in F

Piano

Celesta

Violin

Viola

Violoncello

mp

mf *mp*

p

mf *p* *mf*

pp sensibile *p*

pp *pp* *p*

pp *mp*

p

p

mp luminous *mp*

5

Fl. *mf* *mp* *mf* *mf* *f* *sub. mp*

C.A. *5*

Cl.(B♭) *mp* *mf* *mf* *mf* *sub. p*

Hn.(F) *open* *p-pp* *mp-pp*

Pno. *p* *mp* *mf* *8va.* *mf* *sub. p*

Cel. *p* *mf* *mf*

Vln. *mp* *mf* *mf*

Vla. *mp* *mf* *mf*

Vlc. *mf* *poco sul pont.* *f*

10

poco calando

F1. *mf* *mp* *sf* *mp fluid*

C.A.

Cl.(Bb) *mf* *mp* *sf* *mp fluid*

Hn.(F) *mp* *p* *p* *pp*

Pno. *mf* *mp* *sf* *p fluid*

Cel. *f* *mf* *mf* *mf*

Vln. *f* *p* *mf* *mf* *mp* *senza sord.*

Vla. *mp* *pizz.* *mp* *mf* *arco* *mf* *mp*

Vlc. *ord.* *mf* *mf* *mp*

poco calando

(calando) $\text{♩} = 67c.$ **A** Calmo, quasi improvvisando

Fl. *SOLO molto espressivo* *fltr.* *mf* *p* *keck* *f* *pp* *f* *keck*

C.A. *mf* *p* *staccatiss.* *pp* *keck* *f* *pp* *f* *keck*

Cl.(B♭) *mf* *p* *staccatiss.* *pp* *keck* *f* *pp* *f* *keck*

Hn.(F)

Pno. *staccatiss. sempre* *sf in p* *pp* *p* *mf* *p* *mp*

Cel.

(calando) $\text{♩} = 67c.$ **A** accel. → rall. →

Vln. *p-pp* *tenuto sempre, senza vibr.* *vibr. norm.* *mf* *warm* *pp* *senza vibr.*

Vla. *p-pp* *tenuto sempre, senza vibr.* *vibr. norm.* *mf* *warm* *pp* *senza vibr.*

Vlc. *pp* *p* *pp* *tenuto sempre, senza vibr.* *vibr. norm.* *mf* *warm* *pp* *senza vibr.*

Fl. *mf* *fltr.* *sfz p* *sub. = sfz* *sfz* *sub. = sfz* *sfz* *f* *accel.*

C.A. *mf* *f* *p* *f*

Cl.(B♭) *mf* *fltr.* *sfz p* *sub. = sfz* *sfz p* *sub. = sfz* *p soft* *sfz*

Hn.(F)

Pno. *sfz in p* *sfz* *mf* *p* *sfz*

Cel.

Vln. *vibr. norm.* *mf warm* *pp senza vibr.* *accel.*

Vla. *vibr. norm.* *mf warm* *pp senza vibr.*

Vlc. *vibr. norm.* *mf warm* *pp senza vibr.*

5

[♩ ♩ ♩] [♩ ♩ ♩] [♩ ♩ ♩] *accel. → rall.*

a tempo

20

Fl.

C.A.

Cl.(B♭)

Hn.(F)

Pno.

Cel.

pp tenuto *mf* *sfz* *f* *pp= sfz* *mf* *f* *p*

(f) *p* *mf* *f*

pp *mf* *sfz* *sfz in p* *pp= mf* *mf* *f* *p*

sfz *mp* *sfz* *mf* *sfz* *mf*

mp

a tempo *accel. → rall.*

Vln.

Vla.

Vlc.

vibr. *mf* *pp senza vibr.* *v.* *mf* *pp s.v.* *cold* *v.* *mf* *warm*

warm *pp senza vibr.* *v.* *mf* *pp s.v.* *cold* *v.* *mf*

vibr. warm *pp senza vibr.* *v.* *mf* *pp s.v.* *cold* *v.* *mf*

vibr. warm *pp senza vibr.* *v.* *mf* *pp s.v.* *cold* *v.* *mf*

(25)

Fl. *p* *sfz p* *sfz* *mf* *f* *mf*

C.A. *f* *sfz* *f* *sfz*

Cl.(B♭) *sfz in p* *mf* *p sfz* *p* *f* *mf*

Hn.(F)

Pno. *sfz in p* *mf sfz* *mf* *sfz* *mf* *warm, l.v.*
con Ped. →

Cel.

Vln. *pp s.v.* *v.* *mf warm* *pp s.v.* *v.* *mp warm* *pp s.v.* *vibr. norm. cresc.*

Vla. *pp s.v.* *v.* *mf warm* *pp s.v.* *v.* *mp warm* *pp s.v.* *vibr. norm. cresc.*

Vlc. *pp s.v.* *v.* *mf warm* *pp s.v.* *v.* *mp warm* *pp s.v.* *vibr. norm. cresc.*

[B] Allegretto leggiero ♩. = 80c.

SOLO, scherzando

Fl. *f* *mf* *fff* *mf*

C.A. *f* *ff* *fff* *f*

Cl.(B♭) *f* *mf* *ff* *p*

Hn.(F) *p chiaro* *pochiss.*

Pno. *più f* *sim.l.v.* *f* *brillante* *ff* (—)

Cel. *fff* (—)

♩. = 80c.

Vln. *mp* *mf* *f* *sfz* *fff* *mp*

Vla. *sfz mp* *f* *sfz* *ff* *p*

Vlc. *mf* *f* *sfz* *fff* *mf* *p* *pizz.*

[B]

30

[J. J] [J. J]

Fl.

C.A.

Cl.(Bb)

Hn.(F)

Pno.

Cel.

Vln.

Vla.

Vlc.

p *mf* *f*

p *chiaro*

p *preciso* *mf*

mp

con sord. *p* *cold* *mp* *p*

mp (*≠ Hn.*)

arco con sord. *p* *cold* *p* *mp* *pizz.* *p* *arco* *p*

35 [♩ ♩]

Fl. *mf* *f* *ff*

C.A. ₅

Cl.(B♭) ₂

Hn.(F) ₅ *mp chiaro* *mf*

Pno. *mp* *f*

Cel. ₈ ₈ *p* *mf*

Vln. *stacc.* *mp* *p senza vibr.*

Vla. *mf*

Vlc. *stacc.* *mp* *p senza vibr.*

40 [♩ ♩]

[. .]

Fl. *f* *f* *mf* *mf*

C.A. *mf* *p*

Cl.(B♭) *mf* *p*

Hn.(F) *mf*

Pno. *mf* *mp* *p* *mf*

Cel. *p* *mf*

Vln. *pp* *p* *f* *p*

Vla. *mf* *f* *p*

Vlc. *pp* *mf* *p*

50

A large, faint watermark logo is visible in the bottom right corner of the page.

Fl. [Musical notation with dynamics: *f*, *mf*, *f*]

C.A. [Musical notation with dynamics: *mp*, *mf*, *pp*, *pp*]

Cl.(Bb) [Musical notation with dynamics: *mp*, *f*, *p*, *p*, *pp*]

Hn.(F) [Musical notation]

Pno. [Musical notation with dynamics: *mp*, *f*, *mp*, *p*, *pp*]

Cel. [Musical notation with dynamics: *p*, *pp*, *p*]

Vln. [Musical notation with dynamics: *pp* flautando, *p*, port., *pp* flaut.]

Vla. [Musical notation with dynamics: *mf*, *p*, *mf*, *pp*]

Vlc. [Musical notation with dynamics: *p* flautando, *pp*, *pp*, *p* flaut.]

55

Fl.

C.A.

Cl.(Bb)

Hn.(F)

Pno.

Cel.

Vln.

Vla.

Vlc.

pp chiaro

pp

mp

pp ten.

poco

morendo

pp

pp

p

mf

p sensibile

sim.

p sensibile

sim.

p sensibile

sim.

mf

60 [. .]

Fl. *SOLO, sim.*
mf

C.A. *mp*

Cl.(B♭)

Hn.(F) *mp*

Pno. *mp* *p* *pp* *ppp* *pp* *mp* *sempre*
(bell-like attacks)

Cel. *mf* *p*

Vln. *ppp* *p* *pp* *pizz.* *p* *ma marc. sempre*

Vla. *ppp* *p* *pp* *(= C.A.)* *mp*

Vlc. *ppp* *p* *pp* *pizz.* *p* *ma marc. sempre*

65

Fl.

C.A.

Cl.(Bb)

Hn.(F)

Pno.

Cel.

Vln.

Vla.

Vlc.

p preciso

senza sord.

senza sord.

75

F!

C.A.

Cl.(Bb)

Hn.(F)

Pno.

Cel.

Vln.

Vla.

Vlc.

Fl. *ff* *sub. mf* *mf* *sub. cresc.* *ff* *sub. mf* (80)

C.A. *molto dim.* *pp* *pp* *sub.* *ffz > pp*

Cl.(Bb) *poco f* *sub. p* *pp* *sub. ffz > pp*

Hn.(F) *molto dim.* *pp ten.* *p*

Pno. *f* *sub. p* *pp* *sub. ffz (=)*
(re-take)

Cel. *f* *pp* *sub. ffz*

Vln. *f* *sub. p* *pp* *sub. ffz > pp* *arco*

Vla. *molto dim.* *pp* *pp* *sub.* *ffz > pp*

Vlc. *f* *pp* *sub. ffz*



pochiss. calando — a tempo $\text{♩} = 80$ (85)

Fl. mp pp

C.A.

Cl.(Bb) p ppp pp

Hn.(F) $\text{p} < (f)$ pp

Pno. pp ma distinto *SOLO scintillando!* mf sfz p sfz mp

Cel.

pochiss. calando — a tempo $\text{♩} = 80$

Vln. ppp pp pizz. sfz arco $\text{pp} < >$

Vla. p ppp pp sfz pizz. arco p $< >$

Vlc. arco ppp $< \text{pp}$ pp sfz arco pizz. $\text{pp} < >$ p

90

FL.

C.A.

Cl.(B♭)

Hn.(F)

Pno.

Cel.

Vln.

Vla.

Vlc.

(♩ = 80c.)

[C]

22

[Musical score snippet showing measures 16-19, measures 7-10, and measures 13-16. The score includes parts for Flute (Fl.), Clarinet in A (C.A.), Clarinet in Bb (Cl.(Bb)), Horn in F (Hn.(F)), Piano (Pno.), Cello (Cel.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The score features various dynamics (f, fp, pp, mp, mf, p, sfz, sub. p, arco) and articulations (pizz., arco). A "SOLO" marking is present above the Clarinet in Bb part. A rehearsal mark (95) is indicated above the Flute part. The score is written in 2/4 time.

Fl.

C.A.

Cl.(Bb)

Hn.(F)

Pno.

Cel.

Vln.

Vla.

Vlc.

SOLO

95

f

fp

pp

mp

mf

p

sfz

sub. p

arco

pizz.

100

Fl.

C.A.

Cl.(Bb)

Hn.(F)

Pno.

Cel.

Vln.

Vla.

Vlc.

sf mp *mf* *mp* *poco f*

mf *sfz* *p* *mf* *sfz* *p* *mf* *fz*

mf *mp* *pizz.* *sf* *mp* *(pizz.)* *sf*

mp *pizz.* *sf* *mp* *(pizz.)* *sf*

mp *pizz.* *sf* *arco* *p*

Fl.

C.A.

Cl.(Bb)

Hn.(F)

Pno.

Cel.

Vln.

Vla.

Vlc.

Fl. and C.A. are silent in measures 105 and 106. Cl.(Bb) plays a triplet of eighth notes in measure 105 (Bb4, A4, G4) and a triplet of eighth notes in measure 106 (Bb4, A4, G4). Hn.(F) plays a triplet of eighth notes in measure 105 (Bb4, A4, G4) and a triplet of eighth notes in measure 106 (Bb4, A4, G4). Pno. plays a triplet of eighth notes in measure 105 (Bb4, A4, G4) and a triplet of eighth notes in measure 106 (Bb4, A4, G4). Cel. plays a triplet of eighth notes in measure 105 (Bb4, A4, G4) and a triplet of eighth notes in measure 106 (Bb4, A4, G4). Vln., Vla., and Vlc. play a triplet of eighth notes in measure 105 (Bb4, A4, G4) and a triplet of eighth notes in measure 106 (Bb4, A4, G4).

Fl.

C.A.

Cl.(Bb)

Hn.(F)

Pno.

Cel.

Vln.

Vla.

Vlc.

fz *mp*

fz *p*

f *mp*

mp

f *mf* *f* *p* *p*

mf

mf *fz* *arco* *fz* *arco* *pizz. arco*

mf *fz* *arco* *fz* *arco* *pizz. arco*

(pizz.) *mf* *arco* *fz* *arco* *pizz. arco*

mf *fz* *p* *p*

p

Fl.

C.A.

Cl.(Bb)

Hn.(F)

Pno.

Cel.

Vln.

Vla.

Vlc.

Fl.

C.A.

Cl.(B♭)

Hn.(F)

Pno.

Cel.

Vln.

Vla.

Vlc.

con sord.

molto

p

(dim.)

pp

mf

p

f

sfz

pp

arco

p

(dim.)

pp

mf

pp

sfz

p

(dim.)

pp

mf

pp

sfz

p

(dim.)

pp

mf

pp

pochiss.

D

Fl.

C.A.

Cl.(Bb)

Hn.(F)

Pno.

Cel.

Vln.

Vla.

Vlc.

D

(125)

Fl.

C.A.

Cl.(Bb)

Hn.(F)

Pno.

Cel.

Vln.

Vla.

Vlc.

mp *p* *mp* *mf* *f* *p*

mp *p* *mp* *mf* *f*

mp *p* *mp* *mf* *f*

p *mp* *pp* *p* *mp* *mf* *poco f*

p *mp* *p* *mp* *mf* *f*

p *mp* *p* *mp* *mf* *f*

p *mp* *p* *mp* *mf* *f*

arco *pizz.* *arco* *pizz.* *arco* *pizz.*

(130)

Fl. *f sub p* *f* *sf* *mf* *f* *sf* *ff*

C.A. *p* *poco f* *mp* *f* *ff*

Cl.(B♭) *p* *poco f* *sf* *mp* *f* *ff*

Hn.(F)

Pno. *sfz mp* *mf* *mp bell-like*

p *sfz* *poco f* *mp* *mf*

Vln. *sf p* *f* *sf p* *f* *sf* *ff*

Vla. *p* *p* *f* *f* *p* *f* *ff*

Vlc. *mp* *f* *f* *f* *ff*

[Musical notation: A musical staff with a treble clef, a key signature of one flat (B♭), and a 4/4 time signature. It contains a single measure with a quarter note G4, a quarter rest, and a quarter note A4, all with accents. The measure is enclosed in brackets with a period.

[illegible]

[illegible]

[Musical score for measures 143-145, marked with a circled 145 and a box E.]

Fl. *f* *sfz* *p* *fp* *ff* *p* *mp* *ff* *brillante* 6 6

C.A. *f* *sfz* *p* *fp* *f* *p* *mp* *f*

Cl.(Bb) *f* *sfz* *p* *fp* *f* *p* *mp* *f* *f*

Hn.(F) *mf* *ff* *gliss.*

Pno. *mf* *sfz* *f* *p* *mp* *f* 12 12

Cel. *ff*

Vln. *f* *sfz* *arco* *fp* *f* *p* *pizz.* *mp* *ff* *f*

Vla. *f* *sfz* *arco* *fp* *f* *p* *pizz.* *mp* *ff* *(ff)*

Vlc. *mf* *sfz* *arco* *fp* *f* *p* *pizz.* *mp* *ff* *ff* **E**

Fl.

C.A.

Cl.(Bb)

Hn.(F)

Pno.

Cel.

Vln.

Vla.

Vlc.

The musical score is for page 35 and consists of nine staves. The woodwind section includes Flute (Fl.), Cor Anglais (C.A.), Clarinet in Bb (Cl.(Bb)), and Horn in F (Hn.(F)). The string section includes Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The piano (Pno.) and celesta (Cel.) are also present. The score is in 3/4 time and features a key signature of one flat (Bb). The woodwinds play melodic lines with various ornaments and dynamics. The strings provide a rhythmic foundation with sustained notes and moving lines. The piano and celesta play arpeggiated figures. The score is marked with dynamics such as *f* (forte) and *ff* (fortissimo). A large, stylized watermark is visible in the bottom right corner of the page.

(150)

Fl. *poco sfz* *ffz* *fltr.*

C.A. *poco sfz* *f*

Cl.(Bb) *poco sfz* *sfz*

Hn.(F) *poco sfz* *poco sfz* *più sfz* *sfz* *ffz* *fltr. +*

Pno. *ff* *mp* *mf* *mf* *ff* *sfz*

Cel. *f* *f* *ff*

Vln. *arco* *mp sulla corda* *mf* *poco f* *f* *pizz.* *f secco*

Vla. *arco* *mp sulla corda* *mf* *f*

Vlc. *(pizz.)* *mf marc.* *f secco*

[illegible]

Fl. *f sfz* *f* *ff* *p* *ff* *sfz* *sfz*

C.A. *f sfz* *mf* *f* *sfz* *sfz*

Cl.(Bb) *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Hn.(F) *mf sfz* *mf* *f* *sfz* *sfz*

Pno. *f sfz* *f* *ff* *p* *f* *sub. p* *ff*

Cel. *ff* *p* *ff* *p* *ff*

Vln. *pizz.* *arco* *mf* *p* *ff* *mf* *f* *sfz* *sfz* *p* *ff*

Vla. *mf* *f* *mf* *f* *sfz* *sfz*

Vlc. *mf* *f* *mf* *f* *sfz* *sfz*

Detailed description: This page contains a musical score for measures 158 through 162. The score is for a full orchestra, including Flute (Fl.), Clarinet in A (C.A.), Clarinet in Bb (Cl.(Bb)), Horn in F (Hn.(F)), Piano (Pno.), Cello (Cel.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The key signature has one flat (Bb), and the time signature is 3/4. The score features various dynamics such as *f* (forte), *sfz* (sforzando), *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *ffz* (fortissimoforzando). There are also articulation marks like accents and slurs. The Flute part has a *sub. p* (subito piano) marking. The Violin part has *pizz.* (pizzicato) and *arco* markings. The Cello and Violoncello parts have *ff* markings. The Viola part has *mf* and *f* markings. The Piano part has *f*, *sfz*, *ff*, *p*, and *ff* markings. The Horn part has *mf*, *sfz*, and *f* markings. The Clarinet parts have *f*, *sfz*, *mf*, and *f* markings. The score is written for a 3/4 time signature. The page number 38 is in the top left corner, and the measure number 160 is in the top center.

(170)

Fl. *sfz sfz* *sfz* *ff* *sfz* *sfz* *p*

C.A. *f* *ff*

Cl.(Bb) *sfz p* *ff* *9:8*

Hn.(F) *sfz* *sfz* *ff* (open) *gliss.* *p* *ff*

Pno. *sfz* *sfz* *sfz* *sfz*

Cel. *p* *ff* *ff* *mf* *ped.* →

Vln. *pp* *ff* *sub. ppp cold*

Vla. *p* *ff* *sub. ppp cold*

Vlc. *mp* *ff* *ff* *(ff)*

Detailed description: This page contains a musical score for measures 170, 171, and 172. The score is for a full orchestra. The Flute 1 part (Fl.) has a melodic line with accents and dynamic markings of *sfz*, *sfz*, *ff*, *sfz*, *sfz*, and *p*. The Clarinet in A (C.A.) and Clarinet in Bb (Cl.(Bb)) parts have dynamic markings of *f* and *ff*. The Horn in F (Hn.(F)) part has dynamic markings of *sfz*, *sfz*, *ff*, and includes a glissando and a breath mark. The Piano (Pno.) part has a rhythmic accompaniment with dynamic markings of *sfz*. The Cello (Cel.) part has dynamic markings of *p*, *ff*, *ff*, and *mf*, and includes a pedal point. The Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.) parts have dynamic markings of *pp*, *ff*, *sub. ppp cold*, and *(ff)*. The score is in 3/4 time and features various musical notations such as accents, slurs, and breath marks.

G

41

172 CODA(Sphinx II)
Calmo, senza tempo, sensibile

Fl.

Cl.(B)

Pno.

Hn.(F)

Cel.

Vln.

Vla.

Vlc.

CADENZA
precipitato

f

mp

ff

c.3 secs.

ff

ped.

tenuto
colla parte

tenuto
colla parte

G

(172)

Fl.

Cl.(B♭)

Pno.

Hn.(F)

Cel.

Vln.

Vla.

Vlc.

>mp

mf

calmando

p

pp

p [longer] p

pp

(ped.)

ped.

(pp)

(pp)

173* 174

Fl. *ppp* *pochiss.*

Cl.(Bb) *ppp* *pochiss.*

Pno. *majestic* ♩ *c.40*
p *chiaro* *l.v.*
mp *PED. sempre*

Hn.(F) *SOLO* ♩ *c.54*
p *cantabile* *pp* *p* *mp legato*

Cel. *gentle constant pulse* ♩ *c.72*
pp *sempre (ma distinto)*

Vln. *pp ten.*

Vla. *pp ten.* *sul D*

Vlc. *pizz.* *rall.*
p *pp*

*From (173) to the end, each instrumental unit (Piano/Woodwinds; Horn; Celesta; Violin/Viola; Cello) plays *independently* in the prescribed manner. Exact simultaneities between parts are indicated by arrow-cues and common barlines; in all other cases vertical alignment in the score is approximate.

175 176

F1.

Cl.(B♭)

Pno.

Hn.(F)

Cel.

Vln.

Vla.

Vlc.

ppp *pochiss.*

sim. d.c. 40

p chiaro *l.v.*

mp

ped.

pp

p

rall. *pizz.*

rubato d.c. 96 *arco*

p sensibile *mp* *pp*

177 178

Fl.

Cl.(B♭)

Pno.

Hn.(F)

Cel.

Vln.

Vla.

Vlc.

off with CLARINET

ppp

ppp *pochiss.*

sim d c. 40

p *chiaro* *l.v.*

mp

(ped.) *8ve*

mp

p

pizz. *rall.*

mf \rightarrow *pp*

179 180 181

Fl. *pp* *off* *lunga*

Cl.(Bb) *pp* *off*

Pno. *mp* *p* *chiaro* *l.v.* *pp* *sonore* *lunga* *l.v.* *(ped.)*

Hn.(F) *wait for PIANO* *mp* *p* *lunga*

Cel. *diminuendo* *poco a poco* *al niente* *lunga*

Vln. *p* *legato espr.* *mp* *pp* *lunga*

Vla. *p* *legato espr.* *mp* *pp*

Vlc. *rall.* *p* *pp* *(pizz.)* *l.v.* *pp*

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