

## *Traditional Songs of the Zuñi Indians - with English and Zuñi Text, Four Volumes, First Series (song book)*

by Carlos Troyer (1837-1920)

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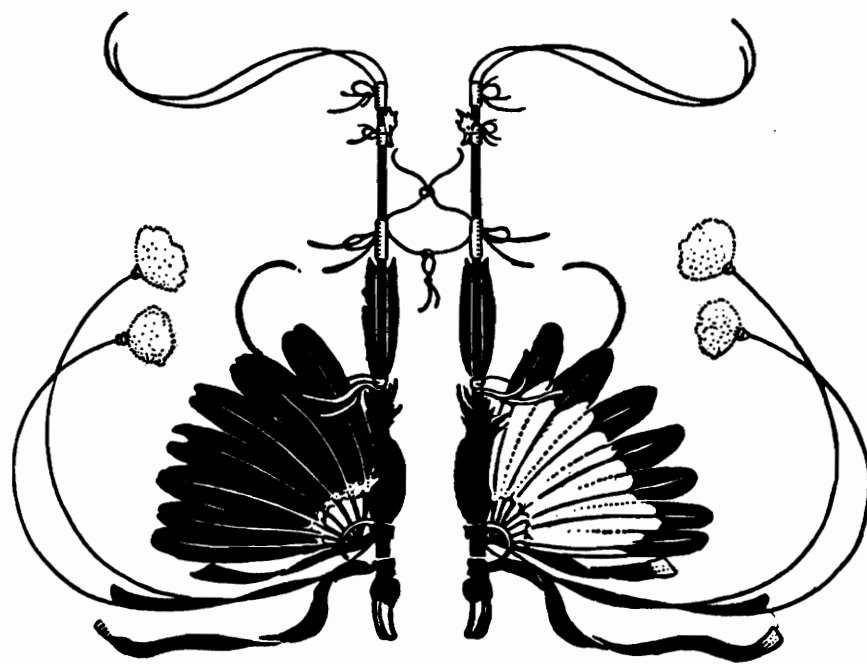
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# THE WAWAN-PRESS



TRADITIONAL ZUNI SONG  
**ZUNIAN LULLABY**

BY  
CARLOS TROYER

PRICE 60 CENTS

NEWTON-CENTER  
MASSACHUSETTS

## Zuñian Lullaby.

### (a) Incantation upon a sleeping infant.

The Zuni mother, unlike her white sister, does not put her baby to sleep by singing a Lullaby to it, or rocking it in a cradle, or carrying it about in her arms. She simply lays it in a hammock, places her hand affectionately on top of its head and gazes at it with an intent, steady look, exhorting it in a low voice, half speaking, half singing, to go to sleep. Making a few passes over the child while pronouncing an Incantation, it falls to sleep in a few moments. The Incantation bears the character of an appeal, as in suppressed murmurs she urges the child to close its eyes, at the same time gently covering its eyelids with her fingertips. While still continuing her steady gaze into its eyes until it is asleep, she repeats soothingly the chant;

Now, rest thee in peace, with thy play mates a-bove; Close thine eyes my ba-by, Go,  
join in their hap-py en - joy-ments, my love, Sleep on, sound-ly, sweet-ly. etc.

When asleep, the Zunis believe the spirit is temporarily freed from the body and enters into happy communion with the good spirits of the other world.

### (b) Invocation to the Sun god.

The Invocation to the Sun-god and other starry gods is to ask their special protection over the child while asleep, as the mother thinks that then her earthly care has no power to protect. The Zunis regard the Sun as the life-giver or the mother-of-life, and consider the moon and certain stars the celestial abode of all the good souls that have departed from the earth.

In this beautiful song, gesture and pose add greatly to its impressiveness and dramatic character, as the mother changes her position at every phrase (or every motive of two measures) attending the different gods which in turn she addresses.

The rise and fall in the intonation of her voice is very marked, and a slight retention in the rhythm of each phrase, if not in each measure, is perceptible, which renders the song still more profound and fascinating.

TRADITIONAL ZUÑI SONGS.

# I. Zuñian Lullaby.

a) INCANTATION UPON A SLEEPING INFANT. b) INVOCATION TO THE SUN-GOD.

Transcribed and harmonized  
by CARLOS TROYER.

a) INCANTATION.

Adagio ritenuto. (Soft, dreamy and with delicacy.)

757218

CLOSED  
SHELF  
M  
1669  
T 864+  
Vol. 1

The musical score is written for piano and consists of four systems of music. Each system has a treble and bass staff. The first system begins with a piano (*p*) dynamic and the instruction *sempre dolce*. The second system includes *legatissimo* and *pp* dynamics. The third system features *pp* and *rallent.* markings. The fourth system includes *tando*, *perdendosi*, and *pp* markings. Pedal points are indicated with *Ped.* and asterisks. Fingerings are shown with numbers 1-5. The key signature is one sharp (F#) and the time signature is common time (C).

The Composer is indebted to Prof. Cushing for the original melodies of the first two Zuñi songs  
Zuñi Songs 15.

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## b) INVOCATION TO THE SUN-GOD.

Largo con anima. (With great emotion and fervor.)

The musical score is divided into four systems, each with a vocal line and a piano accompaniment. The tempo is 'Largo con anima'.

**System 1:** The vocal line begins with a forte (*f*) dynamic, followed by mezzo-forte (*mf*) and piano (*p*). The piano accompaniment starts with *f* and includes the instruction *ben sostenuto*. Pedal points are marked with 'Ped.' and asterisks.

**System 2:** The vocal line features dynamics *pp*, *f*, *mf*, and *p*. The piano accompaniment continues with *f*, *mf*, and *p*. Pedal points are marked with 'Ped.' and asterisks.

**System 3:** The vocal line includes dynamics *pp*, *p*, *pp*, and *ritard.* (ritardando). The piano accompaniment features *pp*, *p*, *pp*, *fz*, *pp*, and *ppp*. The instruction *lunga pausa* (long pause) is indicated above the final vocal note. Pedal points are marked with 'Ped.' and asterisks.

**System 4:** The vocal line starts with *Con spirito* and *f*, followed by *dolce* and *calando*. The piano accompaniment begins with *mf*, *f*, *p*, and *pp*. Pedal points are marked with 'Ped.' and asterisks.

**Lyrics:**

Grant! O Sun-god thy pro-tection, Guard this help-less  
 \*) Ma - hi wá - ha nie - ma na - ha, Kó - ya lú - ho

in - fant sleeping. Grant! O Sun-god, thy pro-tection Guard this helpless  
 ná - mi tú - ho Má - hi wá - ha nie - ma na - ha Kó - ya lú - ho

in - fant sleeping Resting peaceful, resting peaceful. *lunga pausa*  
 ná - mi tú - ho Ayo tú - ho, ayo tú - ho.

Star - ry guardians forev - er joy-ful, Faith - ful Moon-god forev - er watchful.  
 Zee - ya ló - ha ta - hi - ma noha, Noá - mi tu - ho ta - hi - ma lú - ho.

*p sotto voce* *mf* *p* *pp*

Grant! O Sun-god thy pro-tection Guard this help-less in-fant sleeping  
 Má - hi wá - ha nie - ma ná - ha Ko - ya lú - ho, na - mi tu - ho

*p* *mf* *p* *pp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*appassionata* *f* *p* *pp ritenu - - - do.*

Spirit living Spirit resting guard us, lead us, aid us, love us  
 Máya tiéma Máya noma maé-hey, si - hi, tay - ha, nie - ma

*f* *p* *f* *p* *pp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*pp rallentando* *p dolce* *pp* *p* *pp*

Sungod, forever Spirit living Spirit resting  
 Maya no-ma Maya tie-ma Maya no-ma

*pp* *p* *ppp* *p* *ppp* *p* *ppp* *ppp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*ppp molto ritardando* *ppp morendo*

guard us, lead us, aid us, love us, Sungod forever,  
 maé - hey si - hi tay - ha nie - ma Maya noma.

*ppp* *ppp* *ppp* *Fine.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

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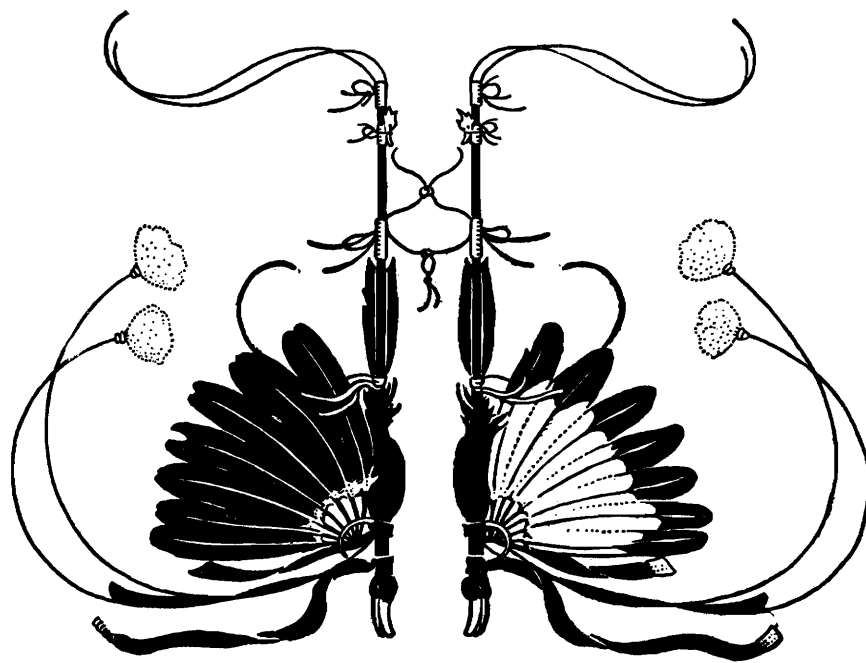
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# THE WA-WAN-PRESS



*Songs*  
TRADITIONAL ZUNI SONG

## ZUNI LOVER'S WOOING

OR BLANKET SONG

RECORDED AND HARMONIZED BY

CARLOS TROYER

PRICE 60 CENTS

NEWTON-CENTER  
MASSACHUSETTS

# Zuñi Lover's Wooing

(or BLANKET SONG.)

Before the opening of the annual spring festivities, it is the custom especially among the graduated braves of a certain age—the sons of the Chiefs and high Priests—to seek for themselves a wife, who must also be a maiden in high standing in the tribe. It is almost incumbent upon a Zuni by the laws of his forefathers, in order to become eligible to the highest positions and honors of the tribe, to be a father, and especially to have male offspring.

The time considered by the Zunis propitious for advancing their addresses is at the approach of, or during, full-moon, and in the silent hours of the night, when the people rest in slumber.

Arrayed in most gorgeous attire, adorned with a handsome headgear of various colored feathers, and profusely decorated with silver ornaments, shells and turquoises, the young brave goes forth to the abode of his love. Every step scintillating with the music of his tarconea and the beating of his snake-rattle filled with corals, he is indeed a delightful and captivating sight to behold. Yet his special pride in the display of his attire he attaches to his handsomely woven blanket, which he wears and gracefully waves in his dance with the object of inducing his beloved to come and take a walk with him, which confirms her actual acceptance of him, as her lover.

He first cautiously approaches the dwelling of his loved one, watching silently for any signs of her presence at home—listening for any strains of song from her lips, or a glimmer of light from the fire upon the roof—and when reasonably assured of her presence, enters with zeal into his happy song and dance. The coy maiden keeps herself well concealed from his gaze, until she feels more confident of accepting him. If she likes his personality or his blanket, or both, she will, as her first assent, throw him some various colored plumes, an arrow or bear's tooth, as emblems of love, bravery or fearlessness, according to her preference. He is however expected to repeat his song and dance a third time before the maiden decides to accept him or to make her appearance. Failing in the latter, he may as well consider his suit rejected. The language or expression of request in this, as in general in Zuni intercourse is always couched in most polite terms, never commanding or aggressive, but conservative and appealing, the request not being directly stated, but gracefully and poetically implied.

# II. Lover's Wooing

or BLANKET SONG.

Recorded and harmonized

by CARLOS TROYER.

757217

Andante.

*Handwritten:*  
1861  
T864t  
Vol. 2

*p* *misterioso*

Ped. \* Ped. \* Ped. \* Ped. \*

*molto vivo*

Ped. \* Ped. \* Ped. \* Ped. \*

Allegretto

O! What happiness! how de-lightful, When to-gether we, 'neath one blanket walk. We to-  
Shan-e - tanda-mey, shan-e - lu-lu, Pa-ku - lu-u-ku, pa-ku - lu-u-ku, Shan-e -

*f*

Ped. \* Ped. \* Ped. \*

*dolce* *dim - inu - endo*

gether, 'neath one blanketwalk, We to-gether, 'neath one blanket walk, We walk.  
lu-lu, shan-e - tan-da-mey Pa-ku - lu-ku, pa-ku - lu-u-ku, u - - ku

*p* *ral - len - tan - do*

Ped. \*

*f*

O! What happiness! how de-lightful, When to - gether we, 'neath one blanket walk. We to -  
 Shan-e - tanda-mey, shan-e - lu - lu, Pa - ku lu - u - ku, pa - ku lu - u - ku. Shan-e -

*f*

*Ped.*      \* *Ped.*      \* *Ped.*      \*

*p dolce*      *diminuen - - do*

gether, 'neath one blanket walk. We to - gether, 'neath one blanket walk, We — walk.  
 lu - lu, shan-e - tanda-mey, Pa - ku lu - ku, pa - ku lu - u - ku, u - - ku.

*p*

*Ped.*      \*

*mf*

Can it be that, my young maiden fair, sits a - waiting, all a - lone tonight? Is she  
 Shu - a - tchi - ma, ho - thl lash - to - ki, ho - mi - sho - kia, teth - tin - ee - man - i? Homi

*mf*

*senza Pedale*

*con calore*

wait - ing, for me on - ly? Is she wait - ing, for me on - ly?  
 sho - kia, teth - tin - ee - man - i? Ho - mi sho - kia, teth - tin - ee - man - i?

*Ped.*      \*      *Ped.*      \*

*f*

May I hope it is, my young maiden, sit-ting all alone and a -  
 Shu - a - tchi - a - ma, ho - mi sho - kia, ho - thl lash - to - ki, teth - lin -

*f*

Ped. \* Ped. \* Ped.

wait-ing me; Will she come then? Will she walk with me? 'neath one  
 er - man - i; Shan - e - lu - lu, Shan - e - tan - da - mey? shan - e -

*p*

*p*

*p sotto voce* *dimin*

blanket, we to - gether be, We, We two, We two  
 lu - lu, pa - ku lu - u - ku. Ku, Lu ku, Lu ku

*p*

Ped. \* Ped.

*uen* *rallen - tan - do* *f* *risoluto*

We two, We two, Will she come?  
 Lu ku, Lu ku, Tan - u - lu?

*f* *f* *Fine.*

757217

Ped. \* Ped. \* Ped.

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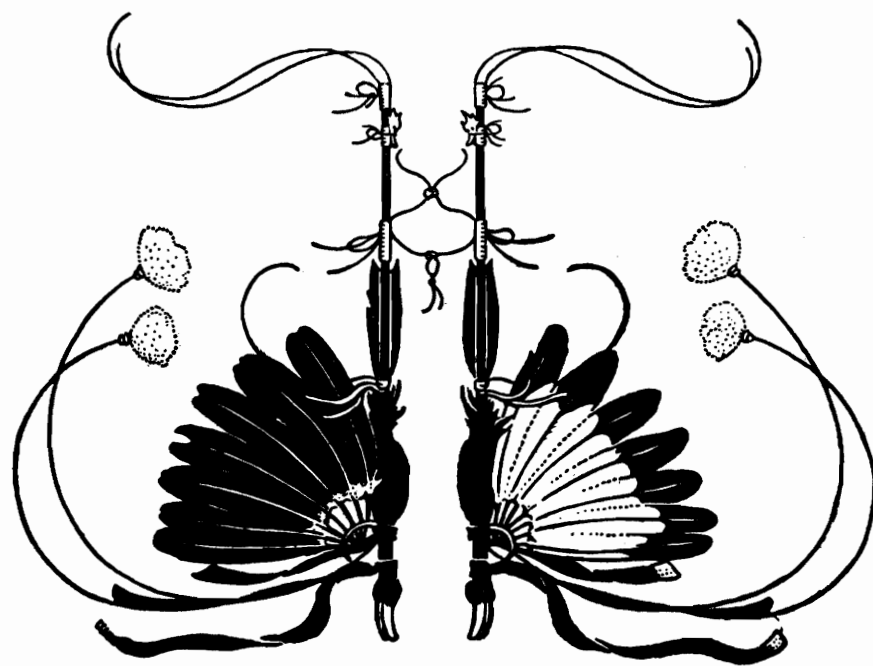
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Portuguese Love Song (high voice G-g <sup>#</sup> ) . . . . .	.60



## The "Sunrise Call."

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The "Sunrise Call" is one of the most inspiring features of the morning ceremonials of the cliff-dwellers. It assumes, however, a greater significance in its connection with the ceremonial for the "Coming of Montezuma," which is immediately announced thereafter.

Before the dawn of day breaks forth, the vibrating chime-plates are brought into action, - their whirr reaching the outermost dwellings of the pueblo and bringing the people to the roofs and tops of the houses. All is alive, - men, women and children all appear to obey the summons of the Sun-priest to rise and greet the mother-of-life, the rising sun.

With his great tuma, and amid the roar of big drums, he blazons forth the "call to rise" to the surrounding mesas, and receives from them a prompt and faithful response.

Having fulfilled his first duty, he next makes a fervent appeal in the form of a morning prayer, to the "Mighty Sun-god," imploring in a low and and tremulous voice aid and guidance for his people, and concludes by repeating his first sunrise call again, to the distant mesas.

TRADITIONAL ZUÑI SONGS.

# III. The Sunrise Call.

Transcribed and harmonized  
by CARLOS TROYER.

*Prestissimo vibrato.* (*Vibrating the chime plates, to command the silent attention of the people to the distant response of the Sunrise Call.*)

Musical notation for the first system. It features a grand staff with a treble clef and a bass clef. The right hand (R.H.) plays a melody with five-fingered chords (marked '5') and a dynamic of *ff*. The left hand (L.H.) plays a bass line with a dynamic of *ff*. The piece is in 2/4 time and G major. Pedal markings are present at the beginning and end of the system.

Musical notation for the second system. It features a grand staff with a treble clef and a bass clef. The right hand (R.H.) plays a melody with a dynamic of *p* and a marking of *mezza voce*. The left hand (L.H.) plays a bass line with a dynamic of *p*. The piece is in 2/4 time and G major. Pedal markings are present at the beginning and end of the system.

Musical notation for the third system. It features a grand staff with a treble clef and a bass clef. The right hand (R.H.) plays a melody with a dynamic of *p dolce* and a marking of *>scintillante*. The left hand (L.H.) plays a bass line with a dynamic of *p* and a marking of *>*. The piece is in 2/4 time and G major. Pedal markings are present at the beginning and end of the system.

Musical notation for the fourth system. It features a grand staff with a treble clef and a bass clef. The right hand (R.H.) plays a melody with a dynamic of *pp*. The left hand (L.H.) plays a bass line with a dynamic of *pp* and markings of *diminuendo* and *murmurendo*. The piece is in 2/4 time and G major. Pedal markings are present at the beginning and end of the system.



Largo maestoso.

*f* All a - rise a - rise a - rise! Rise! a - rise a -  
 Quan ta - ho ta - ho ta - ho Wah! ta - ho ta -

*pp* Echo

*ff* tremolo *perdendosi* *pp* ten. ten.

decresc.

♬ Led. 2 Led. 2 Led.

Animato affetuoso. With appealing, tremulous voice.

rise! ho! Mighty Sun-god! give thy light to us let it guide us, let it  
 Ma-ya, zu - la, ven - u yan-a-la tan-o may - hey, tan-o

*ppp* *p*

5 5 1 1 5 5 1 1

2 Led. Led. Led. Led.

*pp* Echo

aid us, — See it rise! See it rise!  
 tay - ha, Wan-a - lu! Wan-a - lu!

*pp* *ppp*

Led. Led. 2 Led.

How the heart glows, how the soul delights, in the music of the  
 Zan - u - vie - vi, zan - u - tan-da mey, ten-thlo mani Navi -

*p*

Led. Led. Led.

*Echo*  
*pp*

sun - light. — Watch it rise! Watch it rise!  
zu - ma. Wang - ga - lu! Wang - ga - lu!

*pp* *ppp*

*Ped.* *Ped.* *2 Ped.*

*fa tempo.* *poco*

Wake ye, arise, life is greeting thee. Wake ye, arise, ev - er watchful be. Mother  
Wah! ut - ta - ho na - wi tan - a - lo. Wah! ut - ta - ho ta - hi man - a - lo. Maya

*f* *p* *p* *p*

*Ped.* *Ped.* *Ped.* *Ped.*

*lento* *molto* *lento*

Life-god, she is call - ing thee! Mother Life-god, she is greeting thee. All a -  
na - wi, zu - mi teth - lan - i! Maya na - wi, zu - mi tan - a - li. Quan ta -

*p* *p* *p* *p*

*Ped.* *Ped.* *Ped.* *Ped.*

*f* *pp* *Echo*

rise a - rise a - rise! Rise! a - rise a - rise!  
ho ta - ho ta - ho! Wah! ta - ho ta - ho!

*decrescendo* *perdendosi* *pp* *ppp*

*ten.* *ten.*

*trémolo* *ppp* *2 Ped.* *2 Ped.* *2 Ped.*

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NEWTON CENTER  
MASSACHUSETTS

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## THE OBJECT OF THE MOVEMENT

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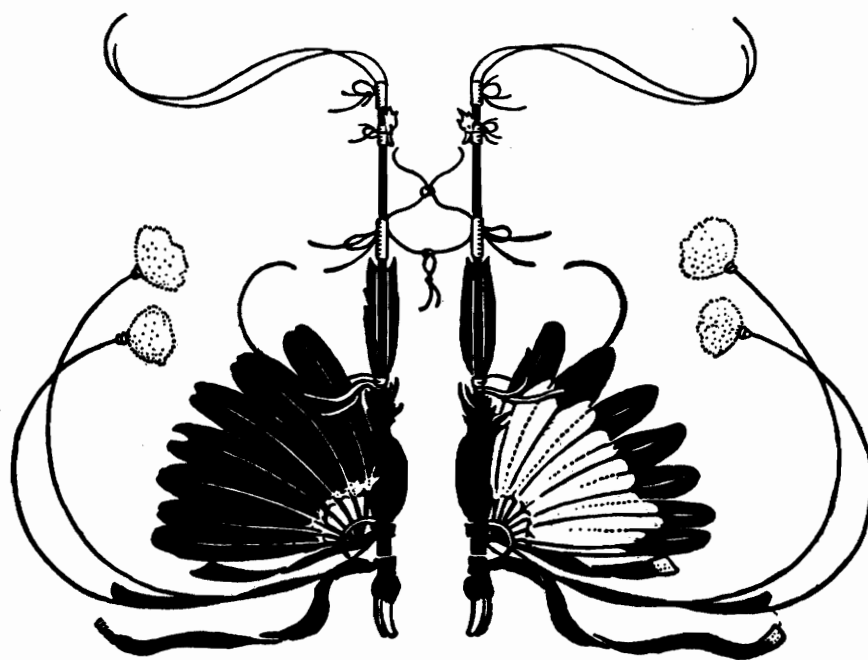
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Many persons are already aware not only of the resource and promise, but of the increasing ripeness of the composer's art in this country. For these, and all who wish to enjoy the fruits of our undertaking as a whole, and who wish to add the unit of their personal force to the work of building up a musical art that shall represent the highest talents and ideals of American composers, our works are issued quarterly by subscription, to the amount of eighty to one hundred pages per year, at six dollars. This is a liberal reduction from sheet music prices. For artists, teachers, and others who may wish to procure single copies of our compositions, they are also obtainable in this form, at sheet music prices.

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# THE WAWAN-PRESS



*Songs*

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**THE COMING OF  
MONTEZUMA**

WITH ENGLISH AND ZUÑI TEXT  
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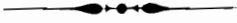
CARLOS TROYER

PRICE 75 CENTS

NEWTON-CENTER  
MASSACHUSETTS

*price + piano*

## The Coming of Montezuma.



This greatest and most all-important of events, the sacred ceremonial of the "Coming of Montezuma," is regarded by the Zunis, as well as many other of the Pacific coast native races, with the highest anticipation in their annual exercises. For though the Sun is generally worshiped as their Mother-god, — the giver and protector of life and health while on earth, — Montezuma is looked upon as their Father-god, and as having once lived among them on earth and ruled over them, giving them their laws and moral code and fighting for their independence. He was their messiah and deliverer, who promised them that he would some day return and deliver them from their enemies and suffering on earth and take them to their happy homes beyond the clouds.

The ceremonial opens with a vigorous and wild drum solo executed by a corps of drummers, each commanding a set of nine drums placed in a semi-circle before him, and all playing together in perfect accord and unison. The time of the opening of this most sacred exercise occurs in June and follows immediately after the Sunrise Call ceremonial. The Sun-priest of the highest order summons the people to watch the clouds rising with the sun, and to await with joy and the highest acclamation of welcome the appearance of Montezuma whom they expect will take them to their celestial homes.

# IV. The Coming of Montezuma.

Recorded and harmonized  
by CARLOS TROYER.

757216

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Vol. 4

Vivace pressante. Great Wolf-drum reveille, to announce the approach of Montezuma.

The musical score consists of four systems, each with two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The first system is marked *f* *resoluto* and includes the instruction *suu bassa* in the bass staff. The second system is marked *f* and also includes *suu bassa*. The third system is marked *ff* *vigoroso* and includes *suu bassa*. The fourth system is marked *f* and includes *suu bassa*. Each system features a complex rhythmic pattern with many triplets and slurs. Dynamic markings include *ten.*, *lunga*, *pp*, and *ppp*. Pedal markings (*Ped.*) are placed at the end of each system, with some systems having a double asterisk (*\*\* Ped. \*\**) indicating a longer sustain.

Larghetto.  
Simmons of the Sun-priest, to watch the clouds.

Watch ye the clouds above, the  
Wang - ga, un mon - a - la sun

*dolce.*  
*p*

*f*

*Leg.* \* *sga*

clouds a - bove, the sun.  
mon - a - lu Nu - wi.

*dolce*  
*p*

*f*

Great Father-god.  
Ko - Maya - na,

he will come, he will come, he will come.  
yan-a - lu ku, yan-a - lu ku, yan-a - lu ku.

*p* *riten.*

*p* *pp riten.* *f*

lunga

*p* *sga* *Leg.* \*

He will come He will come.  
Yan - a - ku Yan - a - ku.

*pdim.* *cresc.* *lunga*

*Leg.* \* *Leg.* \*

*mf*

Watch ye the clouds a - bove, the clouds a - bove, the sun.  
 Wang - ga - un mon - a - la, un mon - a - la, Na - wi.

*dolce*

*mf* *p*

*f animato* *dim.*

He's com - ing Monte - zu - ma, Monte - zu - ma, he comes.  
 Yan - u - ku Monte - zu - ma, Monte - zu - ma, a ku.

*f* *dim.*

*p sotto voce.*

Bend low - er, he is com - ing, Monte - zu - ma, he comes,  
 Ta - po - na, yan - a - lu - ku, Monte - zu - ma, a - ku,

*p*

*p* *mf*

He comes. He comes. lunga  
 A ku. A ku.

*mf* *pp* *pp*

*Ped.* *Ped.* *Ped.* *Ped.*

Molto vivo. Chorus in unison.

We'll watch the gold - en clouds, The clouds a - bove the sun. — They rise above the  
 Wang - ga si - mon - a - la, — Un - mon - a - la Na - wi. — Ta - yo si mon - a -

*f* senza Pedale *p*

sun of life When Mon - te - zu - ma comes. — a tempo ten. Echo. estinto  
 la na - wi Ne Mon - te - zu - ma ku. — *ppp* lunga

*ritard.* *ff* *fff* *ppp* *lunga*

When Mon - te - zu - ma comes to us he takes us far a - bove; — Be -  
 Ne Mon - te - zu - ma yun - a - la en - mon - a - la a - yo; — E -

*f* *ritenuto.* *Ped.* *p*

*f* *ritenuto.* *Ped.* *p*

senza Pedale

yond the cloud - y skies. — The skies. — Echo  
 lui - la mon - a - la a - yo. — *ppp*

*dim. p* *lento* *pp* *ppp*

*Ped.*

*animato - fervently (By the Sun-priest.)*

*f*

He's com - ing, Mon - te - zu - ma, Mon - te - zu - ma, he comes,  
Yan - a - ku, Mon - te - zu - ma, Mon - te - zu - ma, a - ku,

*p dolce* *ten.*

Bend low - er, he is com - ing, Mon - te - zu - ma, he comes.  
Ta - po - na, yan - a - lu - ku, Mon - te - zu - ma a - ku.

*crescendo.*

*p*

He comes, A - - - - - ku,

*crescendo.*

*f*

He comes. A - - - - - ku.

757216\*

V. S.

Molto vivo (Chorus in unison) - Great rejoicing, shouting and beckoning.

*f* *ff*

He comes, he comes, he comes, he  
*A* - - *ku,* *A* - - *ku,* *a* - - *ku,* *a* - -

*Red.* \* *Red.* \*

*mf dim.*

comes, He comes, he comes, he  
*ku,* *A* - - *ku,* *a* - - *ku,* *a* - -

*Red.* \* *Red.*

*p ral* - - - - *len*

comes, he comes, He  
*ku,* *a* - - - *ku,* *A* - - -

*il basso ben marcato*

\* \* \* \*

*tan* - - - - *do* - - - -

comes He comes.  
*ku,* *A* - - - *ku.*

*pp* *Fine.*

*Red.* \*

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