

Concert for Clarinet and Strings

for Clarinet in A
and String Orchestra



Bill Robinson

Concert for Clarinet and Strings for Clarinet in A and String Orchestra

November 26, 2009—February 22, 2010

Duration: 23 ½ minutes

I have written two chamber works previous to this including clarinet; *Quartet for a New Beginning*, for clarinet, violin, cello and piano, and *Grand Serenade* for clarinet, cello and piano. These combinations worked well for the kind of music that I write. Also, there are two local married couples here in Raleigh where the husband plays clarinet and the wife is a cellist; Fred Jacobowitz and Bonnie Thron, who premiered the *Grand Serenade*, and Jimmy Gilmore and Elizabeth Beilman, who premiered the quartet.

While most of my chamber music includes piano, sometimes I like to get away from it for a bit. At first, I intended to write a clarinet quintet for the usual clarinet and string quartet, but from the first few measures the music insisted on an extra cello. So—I went with the flow.

In July 2012, I decided to expand the sextet by adding a double bass part and thus make it a work for clarinet and string orchestra. This will improve the balance and make the kind of lush sound that suits the music. As this is not really in the style of a “concerto” for soloist with an accompaniment, I call it simply a “concert” for clarinet and strings.

For no particular reason, the tempo markings are all taken from food. Except for the first movement’s “Adagio con queso”, none give an idea as to tempo, requiring musicians to refer to the metronome markings, which I much prefer.

Accidentals hold through the measure and not beyond, and do not refer to other octaves. Sometimes I include courtesy accidentals to avoid confusion. There are a number of notes for the double bass requiring a C extension, more than I usually write; I have provided ossia notes for those who do not have an extension.

Bill Robinson

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billrobinsonmusic.com

Concert for Clarinet and Strings

I. A Small Still Voice

Bill Robinson

Adagio con queso ($\text{♩} = 90$)

I. A Small Still Voice

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The score consists of seven staves. The top staff is Clarinet in A. The second staff is Violin I, with dynamic *p*. The third staff is Violin II. The fourth staff is Viola. The fifth staff is Violoncello 1. The sixth staff is Violoncello 2, with dynamics *p* and *pizz.*. The bottom staff is Double Bass, also with *pizz.* markings. Measures 1-4 show mostly sustained notes with occasional grace notes and slurs. Measure 5 begins with a dynamic *p* for all instruments. Measures 6-7 show more active patterns, particularly in the lower strings and double bass.

9

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

9

This section continues the musical development. The Clarinet (Cl.) has a melodic line with sixteenth-note patterns. The Violins (Vln. I, Vln. II) play eighth-note patterns. The Cellos (Vc. 1, Vc. 2) provide harmonic support. The Double Bass (D.B.) plays sustained notes. Dynamics include *mp*, *cresc. p. a.p.*, and *cresc. p. a.p.*

Mov. 1

2

16

Cl. *cresc. p. a p.* (mf)

Vln. I (mp) (mf)

Vln. II (mp) (mf)

Vla. *mp cresc. p. a p.* (mf)

Vc. 1 (mp) (mf)

Vc. 2 arco *mp* (mf) *f*

D.B. 16 arco *mp* (mf) *f*

21

Cl. *mf* *p*

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mf* *mp* *p*

Vc. 1 *mf* *mp* *p*

Vc. 2 *mf* > *p*

D.B. 21 *mf* > *p*

Mov. 1

3

27

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

33

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

Mov. 1

40

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

49

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

54

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2 arco

D.B. arco

> pp

> pp

> pp

> pp

> pp

62

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

> p

> p

> p

> p

> p

> p

Mov. 1

6

70

Cl. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. 1 *pp*

Vc. 2 *pp*

D.B. *pp*

70

78

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

78

85

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

92

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

Mov. 1

8

100

Cl. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. 1 *pp*

Vc. 2 *p*

D.B. *pp*

100

D.B.

pp

pp

107

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

107

mp

114

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

pp
arco

115

119

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

pizz.
pizz.
pizz.
pizz.
pizz.
pizz.

119

ppp

II. Faster, Higher, Louder

Paprika ($\text{d} = 90$)

Clarinet in A

Violin I

Violin II

Viola

Violoncello 1

Violoncello 2

Double Bass

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

12

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

non stacc.

17

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

Mov. 2

12

21

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

26

26

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

31

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

p

pizz.

p

p

pizz.

p

p cresc. p. a.p.

p cresc. p. a.p.

cresc. p. a.p.

p cresc. p. a.p.

cresc. p. a.p.

cresc. p. a.p.

(mp)

(mp)

(mp)

(mp)

(mp)

(mp)

(mp)

cresc. p. a.p.

(mp)

37

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

(mf)

(mf)

arco

(mf)

(mf)

ff

Mov. 2

14

42

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

51

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

51

58

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

58

mp

67

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

67

Mov. 2

16

74

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

p

81

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

mp

91

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

91

pp

pp

pp

pp

pp

pp

92

ff

ff

ff

ff

ff

ff

98

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

98

99

ff

ff

ff

ff

ff

ff

Mov. 2

18

102

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

non stacc.

non stacc.

non stacc.

non stacc.

non stacc.

107

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

III

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

115

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

Mov. 2

20

122

Cl. | *ff* | *mp*

Vln. I | *ff* | *mp*

Vln. II | *ff* | *mp*

Vla. | *ff* | *mp*

Vc. 1 | *pp* | *ff* | *mp*

Vc. 2 | *pp* | *ff* | *mp*

D.B. | *mp* | *ff* | *p*

128

Cl. | *ff* | *pp*

Vln. I | *ff* | *pp*

Vln. II | *ff* | *pp*

Vla. | *ff* | *pp*

Vc. 1 | *ff* | *pp*

Vc. 2 | *ff*

D.B. | *ff*

Musical score for Mov. 2, page 21, measures 134-135. The score includes parts for Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello 1 (Vc. 1), Cello 2 (Vc. 2), and Double Bass (D.B.). Measure 134 starts with Cl. playing eighth-note patterns with dynamic *ff*. Vln. I and Vln. II enter with eighth-note patterns marked *non stacc.* and *ff*. Vla., Vc. 1, and Vc. 2 play eighth-note patterns with *non stacc.* and *ff*. D.B. enters with eighth-note patterns marked *ff*. Measure 135 begins with a dynamic *p* for the entire section. The instrumentation continues with eighth-note patterns, maintaining dynamics and articulations from the previous measure.

Continuation of the musical score for Mov. 2, page 21, measures 140-141. The instrumentation remains the same: Cl., Vln. I, Vln. II, Vla., Vc. 1, Vc. 2, and D.B. The score shows continuous eighth-note patterns across both measures. Measure 140 includes dynamic markings *p* and *ff*, and measure 141 includes a dynamic *p*.

Mov. 2

22

146

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

152

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

163

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

170

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

Mov. 2

24

177

ff

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

ff

ff

ff

ff

ff

ff

183

ff

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

ff

ff

ff

ff

ff

ff

187

187

193

193

Mov. 2

26

198

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

ff

ff

ff

ff

ff

ff

202

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

p

pp

ff

p

pp

ff

p

p

pp

ff

p

pp

ff

p

pp

ff

p

208

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

208

209

mp

mp

mp

mp

mp

215

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

215

216

p

Mov. 2

28

225

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

p

p

p

p

232

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

$\frac{9}{8}$

$\frac{6}{8}$

$\frac{9}{8}$

$\frac{6}{8}$

$\frac{9}{8}$

$\frac{6}{8}$

p

pp

p

pp

pp

p

Mov. 2

29

241

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

247

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

Mov. 2

30

253

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

257

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

Mov. 2

31

261

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

265

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

fff

let ring

fff

let ring

fff

let ring

fff

fff

265

fff

fff

III. Curious Interlude

[6:25]

Oregano I ($\text{♩} = 60$)

Clarinet in A

Violin I

Violin II

Viola

Violoncello 1

Violoncello 2

Double Bass

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

10

Cl. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. 1 *f*

Vc. 2 *f*

D.B. *f*

10

mp

16

Cl. *mp*

Vln. I *p*

Vln. II *mp*

Vla. *mp*

Vc. 1 *mp*

Vc. 2 *mp*

D.B. *mp*

16

p

p

p

p

p

34 Oregano II ($\text{♩} = 76$)

Mov. 3

Musical score for Oregano II, Movement 3, page 34. The score consists of six staves: Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello 1 (Vc. 1), and Double Bass (D.B.). The key signature is one sharp, and the time signature is common time. Measure 21 begins with a dynamic of ff . The strings play eighth-note patterns, while the woodwind instruments play sixteenth-note patterns. Measures 22 and 23 continue with similar patterns, with dynamics changing to f and ff respectively. Measure 24 concludes with a dynamic of ff .

Continuation of the musical score for Oregano II, Movement 3, page 34. The score continues with the same six staves. Measure 25 begins with a dynamic of ff . The strings play eighth-note patterns, while the woodwind instruments play sixteenth-note patterns. Measures 26 and 27 continue with similar patterns, with dynamics changing to f and ff respectively. Measure 28 concludes with a dynamic of ff .

Oregano I (♩ = 60)

28

Oregano I (♩ = 60)

ff p

ff p

ff p

ff

32

p

p

p

Mov. 3

36

Musical score for orchestra, page 37, measures 37-38. The score includes parts for Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (Vc. 1), Double Bass (Vc. 2), and Double Bassoon (D.B.). Measure 37 begins with a melodic line from the Clarinet. Measures 38-39 show various instruments playing eighth-note patterns, with dynamic markings *mf* and *p*. Measure 40 concludes with a melodic line from the Double Bassoon.

41

Musical score for orchestra, page 41, measures 1-4. The score includes parts for Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), Double Bass (D.B.), and Bassoon (Bsn.). The music features a variety of rhythmic patterns and dynamics, including piano (p) markings. Measure 1: Cl. plays eighth-note pairs, Vln. I eighth-note pairs, Vln. II eighth-note pairs, Vcl. eighth-note pairs, D.B. rests. Measure 2: Vln. I eighth-note pairs, Vln. II eighth-note pairs, Vcl. eighth-note pairs, D.B. eighth-note pairs. Measure 3: Vln. I eighth-note pairs, Vln. II eighth-note pairs, Vcl. eighth-note pairs, D.B. eighth-note pairs. Measure 4: Vln. I eighth-note pairs, Vln. II eighth-note pairs, Vcl. eighth-note pairs, D.B. eighth-note pairs.

46

Vln. I *p*

Vln. II *p*

Vla.

Vc. 1

Vc. 2

D.B.

Oregano II (♩ = 76)

51

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

Mov. 3

38

56

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

This musical score page contains two staves of music for a string quartet and double bass. The top staff begins with a rest followed by a melodic line from the Clarinet (Cl.). The second staff begins with a melodic line from the Violin I (Vln. I). The third staff begins with a melodic line from the Violin II (Vln. II). The fourth staff begins with a melodic line from the Viola (Vla.). The fifth staff begins with a melodic line from the Cello 1 (Vc. 1). The sixth staff begins with a melodic line from the Cello 2 (Vc. 2). The bottom staff is for the Double Bass (D.B.). Measure 56 starts with a common time signature, followed by a measure in 3/4. Measure 57 continues in 3/4 time. Measures 56 and 57 conclude with a repeat sign and a 3/4 time signature.

59

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

This musical score page contains two staves of music for a string quartet and double bass. The top staff begins with a melodic line from the Clarinet (Cl.). The second staff begins with a melodic line from the Violin I (Vln. I). The third staff begins with a melodic line from the Violin II (Vln. II). The fourth staff begins with a melodic line from the Viola (Vla.). The fifth staff begins with a melodic line from the Cello 1 (Vc. 1). The sixth staff begins with a melodic line from the Cello 2 (Vc. 2). The bottom staff is for the Double Bass (D.B.). Measure 59 starts with a 3/4 time signature, followed by a measure in 4/4. Measure 60 continues in 4/4 time. Measures 59 and 60 conclude with a repeat sign and a 3/4 time signature. The dynamic ff (fortissimo) is indicated at the end of the double bass staff.

62

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

pp

pp

pp

pp

69

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

mp

p

pizz.

mp

p

mp

pizz.

p

Mov. 3

40

77

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

77 arco
mp

mf

f

84

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

pizz.

pizz.

92

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

pizz.

99

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

mf

mp

mf

mp

mf

mp

arco

mf

mp

arco

mf

mp

mp

p

Mov. 3

42

105

Cl. *p*

Vln. I *p* *pp* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. 1 *p* *pp* *ff*

Vc. 2 *p* *ff*

105 D.B. arco *ff*

110

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B. 110

II3

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

Oregano I ($\text{♩} = 60$)

II6

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

IV. A Fearful Earful

[5']

Gorgonzola ($\text{♩} = 90$)

Clarinet in A

Violin I

Violin II

Viola

Violoncello 1

Violoncello 2

Double Bass

[Measure 44]

[Measure 5']

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

[Measure 5]

[Measure 5']

8

Cl. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. 1 *ff*

Vc. 2 *ff*

D.B. *ff*

pizz.

pizz.

pizz.

12

Cl. *ff*

Vln. I arco *ff*

Vln. II arco *ff*

Vla. *ff*

Vc. 1 arco *ff*

Vc. 2 arco *ff*

D.B. arco

dolce

p

dolce

p

dolce

p

dolce

p

Mov. 4

46

16

mp

mp

mp

mp

p

22

mp

22

mp

26

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

26

p

pp

pizz.

ff

pizz.

ff

arco

ff

ff

pizz.

ff

pizz.

ff

26

ff

pizz.

ff

#

31

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

31

ff

arco

ff

ff

ff

ff

ff

31

ff

ff

ff

arco

arco

35

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

35

38

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

38

Mov. 4

49

Musical score for orchestra, page 43, measures 1-4. The score includes parts for Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello 1 (Vc. 1), Cello 2 (Vc. 2), and Double Bass (D.B.). The instrumentation is as follows:

- Cl.**: Measures 1-2, rests; Measure 3, eighth-note patterns (mp); Measure 4, sixteenth-note patterns.
- Vln. I**: Measures 1-2, eighth-note patterns (mp); Measure 3, eighth-note patterns; Measure 4, sixteenth-note patterns.
- Vln. II**: Measures 1-2, eighth-note patterns (mp); Measure 3, eighth-note patterns; Measure 4, sixteenth-note patterns.
- Vla.**: Measures 1-2, eighth-note patterns (mp); Measure 3, eighth-note patterns; Measure 4, sixteenth-note patterns.
- Vc. 1**: Measures 1-2, rests; Measure 3, eighth-note patterns (mp); Measure 4, sixteenth-note patterns.
- Vc. 2**: Measures 1-2, eighth-note patterns (mp); Measure 3, eighth-note patterns; Measure 4, sixteenth-note patterns.
- D.B.**: Measures 1-2, eighth-note patterns (mp); Measure 3, rests; Measure 4, bass notes.

Musical score for orchestra, page 47, measures 1-2. The score includes parts for Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (D.B.), and Double Bassoon (D.B.). The music consists of two measures. Measure 1 starts with a dynamic of p . Measure 2 begins with a dynamic of ff .

Mov. 4

50

50

Cl.

Vln. I pizz.

Vln. II pizz.

Vla.

Vc. 1 pizz.

Vc. 2 pizz.

D.B. 50 pizz.

53

Cl.

Vln. I arco

Vln. II arco

Vla.

Vc. 1 arco

Vc. 2 arco

D.B. 53 arco

Mov. 4

51

56

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

59

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

Mov. 4

52

62

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

64

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

68

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

p

68

74

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

mp

74

mp

mp

mp

mp

74

79

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

84

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

Mov. 4

55

88

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

91

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

Mov. 4

56

94

94

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

97

97

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

101

ff

ff

ff

ff

ff

ff

104

pizz.

arco

pizz.

arco

arco

arco

Mov. 4

58

108

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

III

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

114

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

non stacc.

non stacc.

non stacc.

non stacc.

non stacc.

non stacc.

118

Cl.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

D.B.

fff

fff

fff

fff

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

fff

fff

fff

fff