

# IV

## The Shield of Achilles (1953)

W.H. Auden.

*J = 80*

Alto Flute

Cor Anglais

Bass Clarinet in B $\flat$

Bass Trombone

Tuba

Cantus

Violin I

Violin II

Viola

Violoncello

Contrabass

*J = 80*

She looked o - ver his

*mf*

*mf*

*pizz.*

*pizz.*

3

A. Fl.

C. A.

B. Cl. *6:4*

B. Tbn. *5:4*

Tba.

Cant. shoul - der For vines and

Vln. I *5:4*

Vln. II *6:4*

Vla. *f*

Vc.

Cb.

Detailed description: This is a page from a musical score. It features ten staves of music. The top five staves are grouped by a brace and include parts for Alto Flute (A. Fl.), Clarinet in C (C. A.), Bass Clarinet (B. Cl.), Bass Trombone (B. Tbn.), and Trombone (Tba.). The bottom five staves are also grouped by a brace and include parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). Measure 3 begins with a dynamic marking 'f'. The music includes several time signature changes: 6:4, 5:4, and 3:2. The vocal part (Cant.) has lyrics: 'shoul - der For vines and'. The violins play a prominent role in the lower half of the page, particularly the second violin which has a melodic line and harmonic support.

4

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

7:4

5:4

3:2

o - - live trees,

5

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

Mar - ble well go - - - vernal

$6:4$

$5:4$

$3:2$

$5:4$

$3:2$

*ff*

6

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

7:4

5:4

3:2

3:2

ci - ties  
And ships\_\_\_\_\_, on un - tamed

7

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

seas,

But there on the shi - ning

sul ponticello.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score consists of two systems. System 7 begins with a measure of silence followed by a dynamic instruction. The vocal part (Cant.) enters with the lyrics "seas," followed by a dynamic instruction. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play sul ponticello patterns. The vocal part continues with the lyrics "But there on the shi - ning". The strings continue their sul ponticello patterns.

9

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

me-tal His hands had put in stead An ar-ti-ficial wil-der-ness And a sky like

*II*

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

+○  
p  
+○  
p

lead.

*pizz.*

*f*

*mp*

*pp*

*f*

*mp*

*pp*

*f*

*mp*

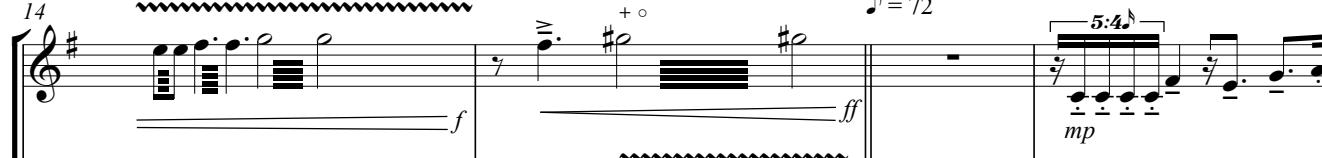
*pp*

*f*

*arco sul ponticello.*

*fff*

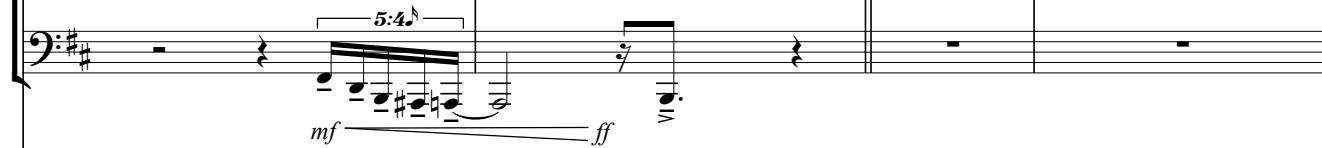
14

A. Fl. 

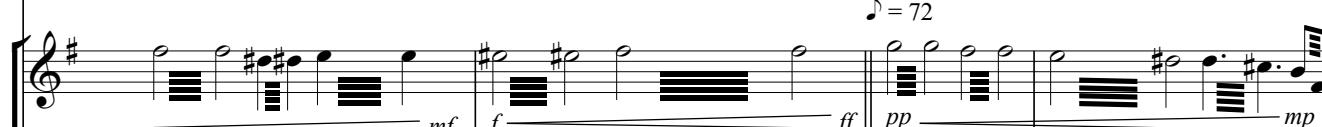
C. A. 

B. Cl. 

B. Tbn. 

Tba. 

Cant. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

$\frac{5}{4}$

$\frac{72}{\text{bpm}}$

18

A. Fl. *mf* 

C. A.

B. Cl. *mf* 

B. Tbn.

Tba.

Cant. *f*  
A plain with-out a fea-ture,

Vln. I *mf* 

Vln. II *mf* 

Vla. *mp* *mf* 

Vc. *mp* *mf* 

Cb.

21

A. Fl. *f*

C. A.

B. Cl.

B. Tbn.

Tba.

Cant. bare and brown, No blade of grass, no sign of

Vln. I

Vln. II

Vla. *f* *mf*

Vc. *f* *mf*

Cb.

23

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

neigh - bor hood, No - thing to eat and no - where to sit

25

A. Fl. *f* ff *f* fff

C. A. *f* ff

B. Cl. *f* ff

B. Tbn. *f*

Tba. *f* 3:2 3:2

Cant. down, Yet con-gre - ga - ted on its blank ness,—

Vln. I *f* ff

Vln. II *f* ff

Vla. *f* ff

Vc. *f* ff

Cb. *f* pizz.

27

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

stood a un-in-telli-gi - ble mul - ti-tude,  
A mi-llion eyes,  
a mi-llion boots in line,

$\text{♪} = 80$ 

+○



A. Fl.



C. A.



B. Cl.



B. Tbn.



Tba.



Cant.



With - out ex - pre - ssion, wai-ting for a sign. Out of the air a

 $\text{♪} = 80$  con sordino.

Vln. I



mf

ff

con sordino.

mf

Vln. II



Vla.



pizz.

Vc.



f

Cb.



31

A. Fl.

C. A. *+ o*  
*mf*

B. Cl.

B. Tbn.

Tba.

Cant. voice with - out a face Proved by sta - tis-tics that some cause was just—

Vln. I

Vln. II

Vla.

Vc.

Cb.

33

A. Fl. *f*

C. A. *f*

B. Cl. *ff*

B. Tbn.

Tba.

Cant. *7:4* *5:4*  
In tones as dry and le - vel as the place: No one was cheered and no thing was dis-

Vln. I

Vln. II

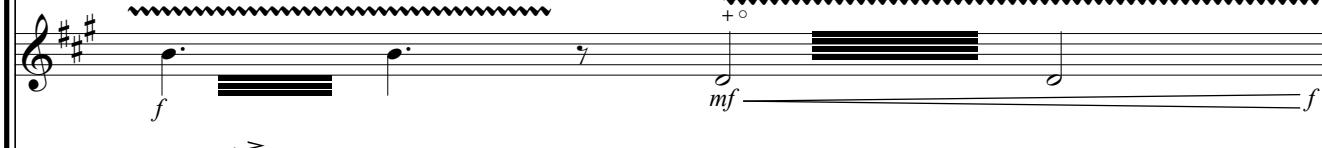
Vla.

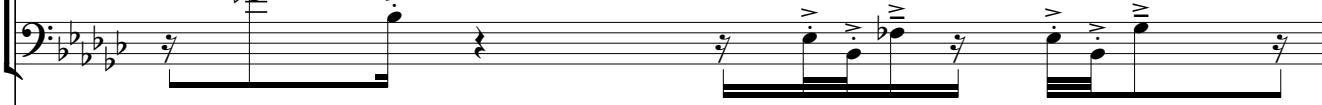
Vc.

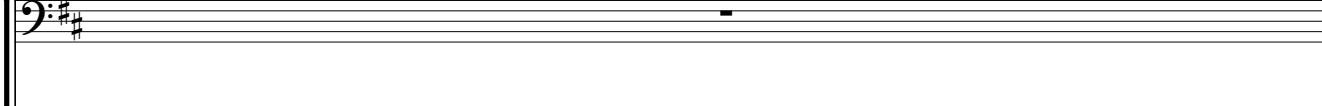
Cb.

35

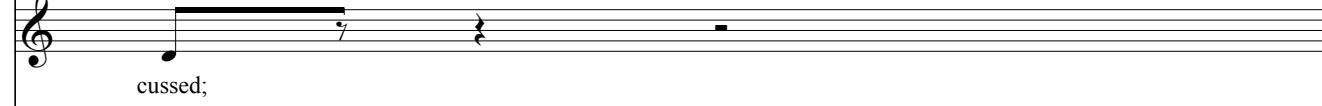
A. Fl. 

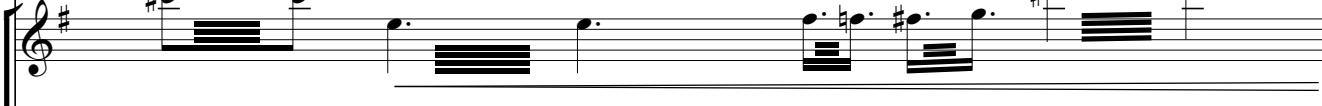
C. A. 

B. Cl. 

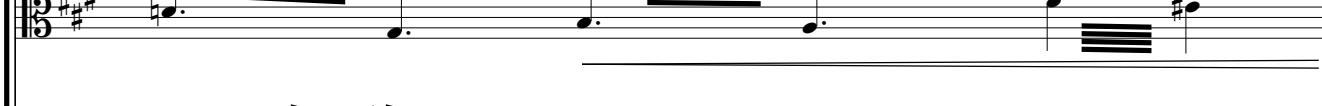
B. Tbn. 

Tba. 

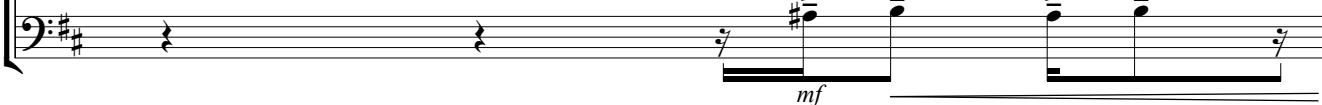
Cant. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

36

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

37

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Co - lumn by co - lumn in a cloud of dust They marched a - way en-du - ring a be -

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.



41  $\text{♩} = 66$

A. Fl.  $\frac{3}{4}$  -  $\frac{8}{8}$  -  $\frac{3}{4}$  -

C. A.  $\frac{3}{4}$  -  $\frac{8}{8}$  -  $\frac{3}{4}$  -

B. Cl.  $\frac{3}{4}$  -  $\frac{8}{8}$  -  $\frac{3}{4}$  -

B. Tbn.  $\frac{3}{4}$  -  $\frac{ff}{\text{v. v. v. v.}}$  -  $\frac{\text{v. v. v. v.}}{\text{v. v. v. v.}}$  -  $\frac{\text{v. v. v. v.}}{\text{v. v. v. v.}}$  -

Tba.  $\frac{3}{4}$  -  $\frac{\text{ff}}{\text{v. v. v. v.}}$  -  $\frac{\text{v. v. v. v.}}{\text{v. v. v. v.}}$  -  $\frac{\text{v. v. v. v.}}{\text{v. v. v. v.}}$  -

Cant.  $\frac{3}{4}$  -  $\frac{8}{8}$  -  $\frac{3}{4}$  -

Vln. I  $\frac{3}{4}$  -  $\frac{\text{ff}}{\text{v. v. v. v.}}$  -  $\frac{\text{v. v. v. v.}}{\text{v. v. v. v.}}$  -  $\frac{\text{v. v. v. v.}}{\text{v. v. v. v.}}$  -

Vln. II  $\frac{3}{4}$  -  $\frac{\text{ff}}{\text{v. v. v. v.}}$  -  $\frac{\text{v. v. v. v.}}{\text{v. v. v. v.}}$  -  $\frac{\text{v. v. v. v.}}{\text{v. v. v. v.}}$  -

Vla.  $\frac{3}{4}$  -  $\frac{8}{8}$  -  $\frac{3}{4}$  -

Vc.  $\frac{3}{4}$  -  $\frac{8}{8}$  -  $\frac{3}{4}$  -

Cb.  $\frac{3}{4}$  -  $\frac{\text{ff}}{\text{v. v. v. v.}}$  -  $\frac{\text{v. v. v. v.}}{\text{v. v. v. v.}}$  -  $\frac{\text{v. v. v. v.}}{\text{v. v. v. v.}}$  -

23

$\text{♩} = 60$

A. Fl.  $\text{♩} = 80$

C. A.

B. Cl.  $\text{ff} \gg f \quad mf$

B. Tbn.

Tba.

Cant.

$\text{♩} = 60$

Vln. I

Vln. II

Vla.  $ff \quad vi.$

Vc.  $ff \quad mf$

Cb.

This musical score page contains two systems of music. The top system, starting at measure 46, features parts for A. Flute, C. Alto, B. Clarinet, Bass Trombone, Bass Trombone, Cantor, and Bassoon. The bottom system, starting at measure 23, features parts for Violin I, Violin II, Viola, Cello, and Double Bass. The score includes various dynamics such as fortissimo (ff), piano (p), and mezzo-forte (mf). Time signatures change between measures, including 8/8 and 4/4. Measure numbers 46 and 23 are indicated at the beginning of their respective systems.

49

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

She looked o - ver his shoil - der For ri - tu - al

51

A. Fl. *f*

C. A.

B. Cl.

B. Tbn. *pianissimo* *5:4*

Tba.

Cant. *pianissimo* *pi - e - ties,* *White flo - wer - gar - lan - ded*

Vln. I *pizz.*

Vln. II

Vla. *3:2* *3:2*

Vc. *pizz.*

Cb. *pizz.* *f*

52

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

he - fers, Li - ba - tion and

7:4

3:2

5:4

53

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sa - cri - fice,

arco.

f

3:2

5:4

pizz.

arco.

3:2

54

A. Fl.

C. A.

B. Cl. *f*

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc. pizz. *f*

Cb.

The musical score consists of ten staves, each representing a different instrument or voice. The instruments are: Flute (A. Fl.), Alto (C. A.), Bassoon (B. Cl.), Trombone (B. Tbn.), Bass Trombone (Tba.), Cantor (Cant.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), and Double Bass (Vc.). The score is set in a 3:2 time signature for most of the measures, with specific sections marked by brackets above the staff. The alto part (C. A.) has a 7:4 section, the bassoon part (B. Cl.) has a dynamic 'f' in a 3:2 section, the trombone part (B. Tbn.) has a 6:4 section, and the bass trombone part (Tba.) has a 5:4 section. The cantor (Cant.) part is shown with a single note. The violins (Vln. I and Vln. II) have a 3:2 section, and the cello (Vla.) has a 3:2 section. The double bass (Vc.) has a dynamic 'f' and is marked 'pizz.' (pizzicato). The bassoon part (Cb.) has a single note.

55

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

56

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

58

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant. *f*  
But there on the shi - ning me tal\_\_\_\_\_ Where\_\_\_\_ the al-ter should have

Vln. I sul ponticello.  
*pp*

Vln. II sul ponticello.  
*mf*

Vla. arco sul ponticello.  
*pp*

Vc. arco sul poticello.  
*mf*

Cb.

60

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

been, She saw by his fli-cke-ring forge - light Quite a - no-ther scene.

*pizz*

*arco sul ponticello.*

62

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

*pizz.*

*mp*

*f*

*5:4*

*5:4*

*3:2*

*3:2*

*mp*

*mf*

*pp*

*arco sul ponticello.*

*pizz.*

*mf*

*pp*

The musical score page 33 features a grid of ten staves for different instruments. The first five staves (A. Fl., C. A., B. Cl., B. Tbn., Tba.) are grouped together on the left. The last five staves (Cant., Vln. I, Vln. II, Vla., Vc., Cb.) are grouped together on the right. Measure 62 begins with a rest for all instruments. The first group (A. Fl., C. A., B. Cl.) then enters with sustained notes and eighth-note patterns. The second group (B. Tbn., Tba., Cant.) follows with sustained notes and sixteenth-note patterns. The Vln. I and Vln. II staves show sixteenth-note patterns with dynamic markings *mp* and *f*. The Vla. staff has a dynamic *pp*. The Vc. staff includes the instruction "arco sul ponticello." The Cb. staff consists of sustained notes with dynamic *mf*.

64

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page from a musical score. It contains ten staves of music for different instruments. From top to bottom, the instruments are: Flute (A. Fl.), Clarinet (C. A.), Bassoon (B. Cl.), Trombone (B. Tbn.), Cantor (Cant.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The music is in 64 measures. Measure 64 starts with a dynamic *f*. Measures 65-67 are in 6:4 time, indicated by a bracket above the notes. Measures 68-71 are in 7:4 time, indicated by a bracket above the notes. Various dynamics are used throughout, including *ff*, *mf*, *pp*, and *arco.* Some measures feature sustained notes or chords. The score is written on five-line staves with clefs (G, F, C, B-flat, A) and key signatures (various sharps and flats).

67  $\text{♪} = 72$

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

$3:2\text{♪}$

Barbed wi - re en - closed an ar - bi - tra - ry spot Where bored o - ffi - cials lounged

Vln. I  $mp$

Vln. II  $mp$

Vla. pizz.  $mf$

Vc. arco.  $mf$

Cb. pizz.  $mf$

69

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

(one cracked a joke) And sen-tries swea-ted for the day was hot:

Vln. I

Vln. II

Vla.

Vc.

Cb.

71

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A crowd of or-di-na-ry de - cent folk      Watched from wi - thout and nei-ther moved      nor

*mf*

*5:4*

*3:2*

*3:2*

*3:2*

73

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

spoke As three pale fi-gures were led forth and bound To three posts dri-ven up-right

75  $\text{♪} = 60$

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

in the ground. The mass and ma-je-sty of this

$5:4$

$f$

$5:4$

$f$

$3:2$

$ff$

pizz.

$f$

$ff$

$f$

77

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

world, all That ca - rries

78

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

weight and al - ways weighs the same Lay in the hands of

79

A. Fl.  $f$   $\text{♪} = 80 + \circ$   
 C. A.  $mf$   $+ \circ$   
 B. Cl.  $mf$

B. Tbn.

Tba.

Cant.  $3:2\text{♪}$   
 o-thers; they were small And could not hope for help and no help

$\text{♪} = 80$   
 con sordino.

Vln. I  $mp$   $mf$

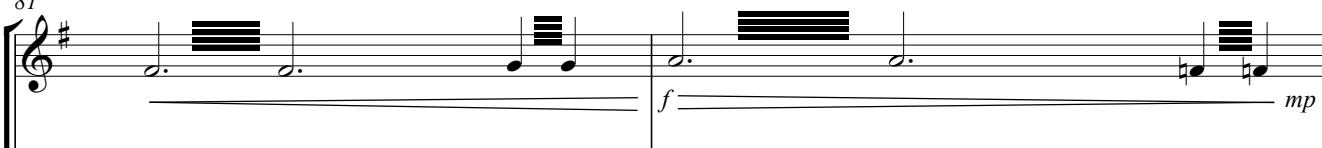
Vln. II  $fff$

Vla. arco con sordino.  
 $mp$   $mf$

Vc. pizz.  $ff$

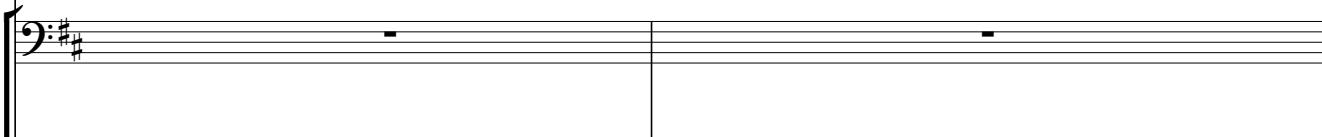
Cb.

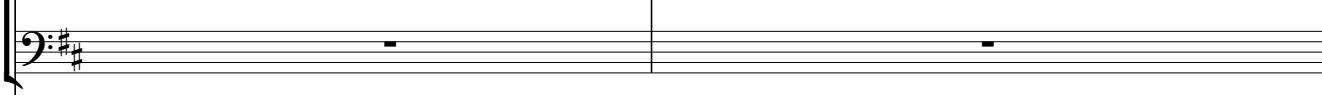
81

A. Fl. 

C. A. 

B. Cl. 

B. Tbn. 

Tba. 

Cant. 

came:      What their foes liked to do      was done,      their shame Was all the worst could wish;

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

83

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*they lost their pride And died as men be fore their bo dies died.*

*f ff*      *mf*      *+○ mf f*  
*mf f mf f mf f f*

*ff*

*mp*      *mf*

*mp*      *mf*

*mp*      *mf*

*arco.*      *mf*

*arco.*      *mf*

85

A. Fl. *f* ff *p* *f*

C. A. *f* ff *p* *f*

B. Cl. *f* ff *mf*

B. Tbn.

Tba. *mp*

Cant.

Vln. I *ff*

Vln. II

Vla. *ff*

Vc. *ff*

Cb. *ff* *f* pizz.

87

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

She looked o - ver his shoul - der For a - the - letes at their

88

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

games, Men and wo - men in a dance Mo - ving their sweet\_

*3:2*

♩ = 50

89

A. Fl.      C. A.      B. Cl.      B. Tbn.      Tba.

Cant.

limbs Quick, quick, to mu-sic,      But there on the shi-ning

♩ = 50

Vln. I      Vln. II      Vla.      Vc.      Cb.

91

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

shield His hands had set no dancing floor

95

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{♪} = 66$

$\text{♪} = 72$

ff

v. f

v. f

mf

v. mf

But a weed-choked field.

ff

ff

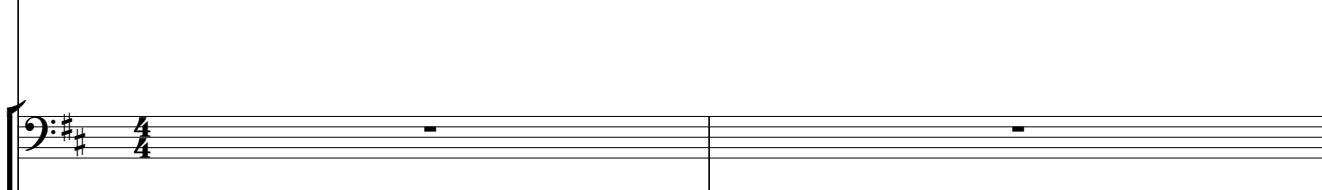
ff

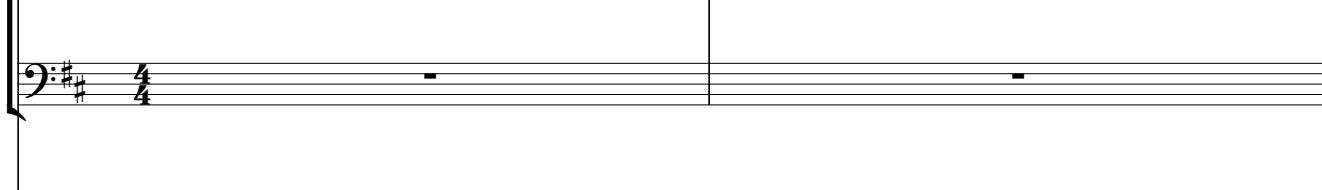
ff

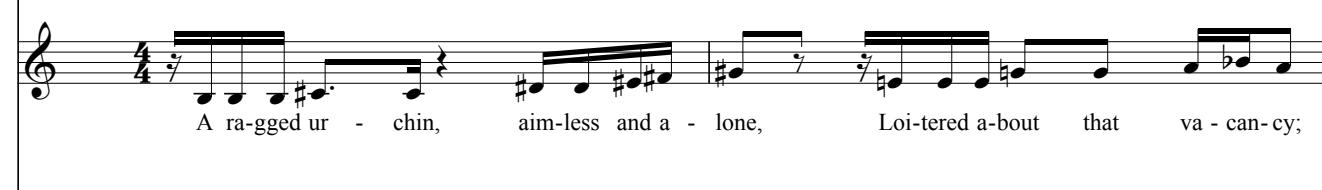
mf

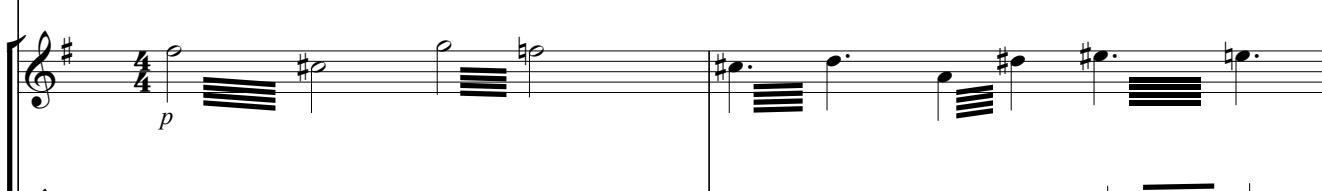
98

A. Fl. 

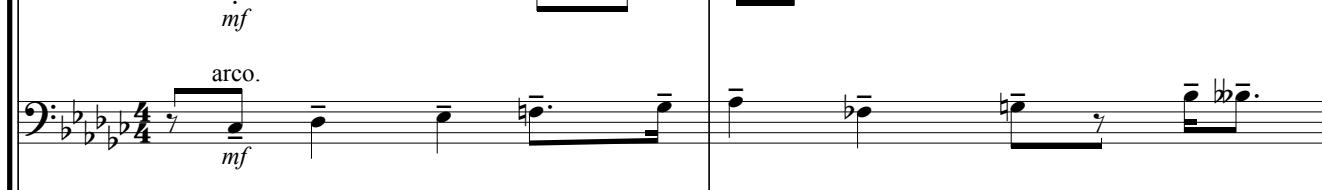
C. A. 

B. Cl. 

B. Tbn. 

Tba. 

Cant. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

100

A. Fl. *f*

C. A. *f*

B. Cl. *f*

B. Tbn.

Tba.

Cant. a bird Flew up to safe-ty from his well - aimed stone:

Vln. I

Vln. II

Vla. arco. *mf*

Vc.

Cb.

102

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

That girls are raped,      that two boys knife a third,      Were ax - i - oms to him,      who'd

*mp*

*5:4*

*mf*

*3:2*

*3:2*

104

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ne-ver heard Of a - ny world where pro-mi - ses were kept, Or one could weep be-cause a - no -

*mf*

*5:4*

*3:2*

106                       $\text{♪} = 60$

A. Fl.                       $p \longrightarrow mf > mp$        $mf \longrightarrow f \longrightarrow mp$

C. A.                       $p \longrightarrow mf > mp$        $mf \longrightarrow f \longrightarrow mp$

B. Cl.                      -

B. Tbn.                      -

Tba.                       $f$        $v$        $v$

Cant.                      - ther wept.      The thin lipped

Vln. I                       $5:4$        $f$        $pp \longrightarrow mf \longrightarrow p$        $p \longrightarrow 3:2 \longrightarrow mf$

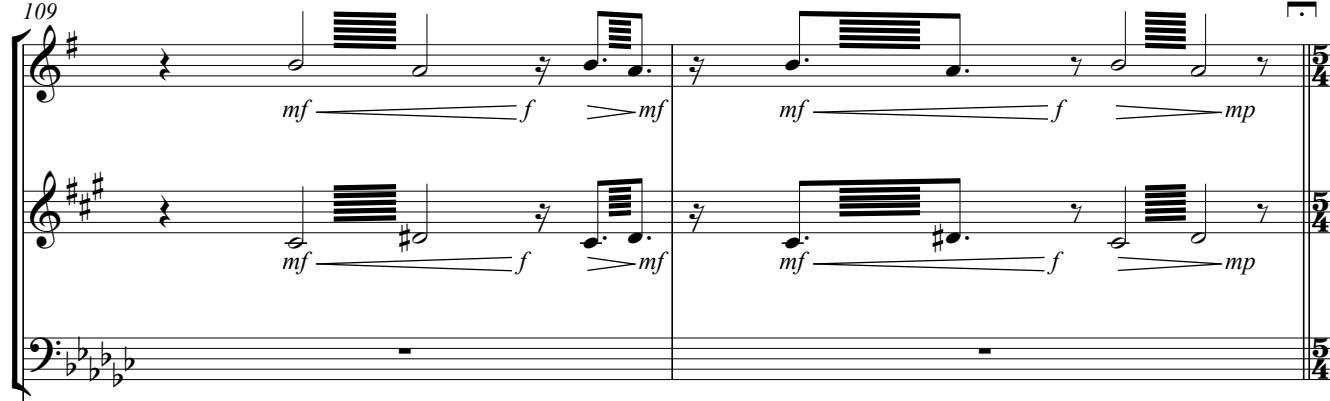
Vln. II                       $f$

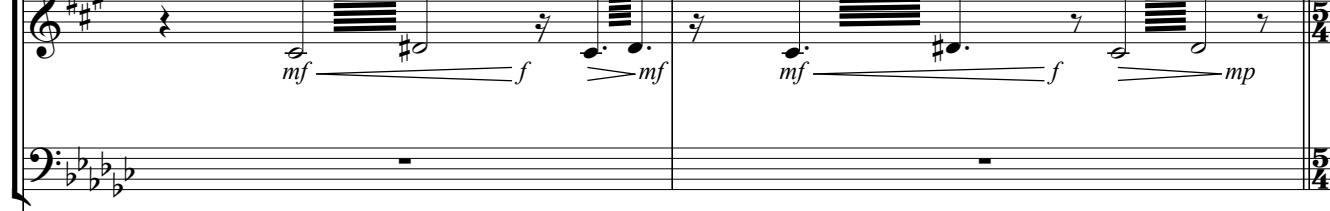
Vla.                       $3:2$        $p$        $p \longrightarrow mf \longrightarrow p$        $p \longrightarrow mf \longrightarrow mp$

Vc.                       $p$        $p \longrightarrow mf$       pizz.       $p \longrightarrow mf \longrightarrow mp$

Cb.                       $mf$

109

A. Fl. 

C. A. 

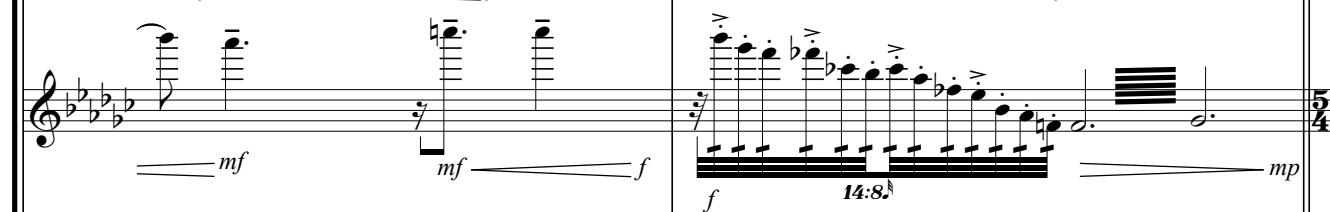
B. Cl. 

B. Tbn. 

Tba. 

Cant. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

*III*       $\text{♩} = 100$

A. Fl.       $\frac{5}{4}$

C. A.       $\frac{5}{4}$

B. Cl.       $\frac{5}{4}$

B. Tbn.       $\frac{5}{4}$

Tba.       $\frac{5}{4}$

Cant.       $\frac{5}{4}$  *ff*      The-tis of the shi - ning breasts Cried \_\_\_\_\_ out in dis-may

Vln. I       $\frac{5}{4}$

Vln. II       $\frac{5}{4}$

Vla.       $\frac{5}{4}$

Vc.       $\frac{5}{4}$  arco. *ff*

Cb.       $\frac{5}{4}$  arco. *ff*

113

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

At what the god had wrought

5:4

114

A. Fl.

C. A.

B. Cl. *ff*

B. Tbn. *ff*

Tba.

Cant. To please her son,

Vln. I

Vln. II

Vla.  $\frac{3}{2}$

Vc. *ff*

Cb.

7:4

10:8

10:8

3:2

115

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

the strong I-ron-hear-ted man - slay-ing A-chilles

pizz.

117  $\text{♪} = 72$

A. Fl.  $mf \xrightarrow{\hspace{1cm}} f \xrightarrow{\hspace{1cm}} p$

C. A.  $mf \xrightarrow{\hspace{1cm}} f \xrightarrow{\hspace{1cm}} p$

B. Cl.  $\text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—}$   
 $mf \xrightarrow{\hspace{1cm}} f$

B. Tbn.  $\text{—} \quad \text{—}$

Tba.  $\text{—} \quad \text{—}$

Cant.  $\text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—}$   
Who would not live long.

Vln. I  $\text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—}$   
 $p$

Vln. II  $\text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—}$   
 $p$

Vla.  $\text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—}$   
 $p$

Vc.  $\text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—}$   
 $pizz.$   
 $\text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—}$

Cb.  $f \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—}$