

GIUSEPPE IACONO

R/P

for orchestra

(2003)

INSTRUMENTATION

2 SOPRAN SAXOPHONES

2 OBOES

2 B-FLAT CLARINETS

2 TRUMPETS

2 TROMBONES

2 HORNS

20 VIOLINS

6 ALTOS

4 CELLOS

2 DOUBLE-BASSES

4 DRUM SETS (KICK DRUM, SNARE DRUM, HI HAT, CRASH)

TECHNICAL NOTES

The orchestra is divided in four groups, which are disposed in the four corners of the concert hall.
In the score the groups are indicated by the letters A-B-C-D. The radio is placed in the middle of the hall.

WINDS

Multiphonics. The performer can choose between these two fingerings.

CLARINET

SOPRAN SAX

OBOE

Distorted sound

Sucking (as to dry the reed)

Note as high as possible, coupled to Growl. Please search the maximum distortion of sound.

Same note-based trills, alternating two different fingerings.
Note as high as possible

BRASS

Growl coupled to frullato and Plunger mute. Within the duration of each note the mute leaves the bell and then comes back and closes it.

Tremolo of harmonics, as higher as possible. Every impulse indicates a discendent glissato.

Trills of harmonics, as higher as possible. Every impulse indicates a discendent glissato.

STRINGS

IV String. The bow lies between the first and second finger, the first near the bridge, the second toward the fingerboard. While the second finger remains on the string, the other one goes up and down as to drum.

Lightly touched string as for natural harmonics
Effect: distorted sound
Bow's pressure must be horizontal more than vertical.

IV String. Beginning from point 3, with pressure higher and higher, the bow moves on point 5, and then moves forward until it goes under the finger tip of the 3rd finger of the left hand.

IV String. Stresses with exaggerate pressure behind the bridge, near the tailpiece, (slightly before the tailpiece)

Quick oscillation of the bow between points 1-4, on 4th unstopped string. Heavy pressure.

Slow portamento, about a semitone. Each finger slides ahead to make room to the previous one. From the 4th to the 1st one, and then back to the 4th again.

STRINGS CONTACT POINTS

DRUMS

In the score the single drums are indicated by numbers.

1-KICK DRUM

2-SNAKE DRUM

3-HI HAT close/open

4-HI HAT close and hold tight the cymbals.

5-CRASH

The direction 4 means that you have to close, to open and to close the cymbals of the hi-hat, holding tight the cymbals.

RADIO

The broken radio is played moving the frequency control knob.

[A] Judo

SS.

OB.

TR.ONE

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

PERC.

CL.

OB.

HR.

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

PERC.

RADIO

[B] *Volume massima sempre, salvo diverse indicazioni*

SS.

TR.

TR.ONE

VC.

VLA.

VL.

VLA.

VL.

VL.

PERC.

CL.

TR.

HR.

VC.

VLA.

VL.

VLA.

VL.

VL.

PERC.

SS.

OB.

TR. ONE

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

VL.

PERC.

CL.

OB.

HR.

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

PERC.

EL. B.

SS.

TR.

TR. ONE

VC.

VLA.

VL.

VLA.

VL.

VL.

VL.

PERC.

CL.

TR.

HR.

VC.

VLA.

VL.

VLA.

VL.

VL.

VL.

PERC.

SS.
OB.
TR.ONE
CB.
VC.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
CL.
OB.
HR.
CB.
VC.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
EL. B.
SS.
TR.
TR.ONE
VC.
VLA.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
CL.
TR.
HR.
VC.
VLA.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.

This page contains a handwritten musical score for a large ensemble. The score is organized into three main systems of staves. The first system includes parts for SS, OB, TR.ONE, CB, VC, VL, VLA, VL, VL, VL, VL, PERC, CL, OB, HR, CB, VC, VL, VLA, VL, VL, VL, VL, PERC, and EL. B. The second system includes SS, TR, TR.ONE, VC, VLA, VL, VLA, VL, VL, VL, VL, PERC, CL, TR, HR, VC, VLA, VL, VLA, VL, VL, VL, and PERC. The third system includes parts for VL, VLA, VL, VL, VL, VL, and PERC. The notation is handwritten and includes various musical symbols such as notes, rests, dynamics (e.g., *mf*, *f*), and articulation marks. The score is spread across the page, with some parts appearing in multiple systems.

SS.

OB.

TR. ONE

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

VL.

PERC.

CL.

OB.

HR.

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

VL.

PERC.

EL. B.

SS.

TR.

TR. ONE

VC.

VLA.

VL.

VLA.

VL.

VL.

VL.

VL.

PERC.

CL.

TR.

HR.

VC.

VLA.

VL.

VLA.

VL.

VL.

VL.

PERC.

SS.

OB.

TR. ONE

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

PERC.

CL.

OB.

HR.

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

PERC.

EL. B.

SS.

TR.

TR. ONE

VC.

VLA.

VL.

VLA.

VL.

VL.

VL.

PERC.

CL.

TR.

HR.

VC.

VLA.

VL.

VLA.

VL.

VL.

PERC.

SS.

OB.

TR. ONE

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

VL.

PERC.

CL.

OB.

HR.

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

VL.

PERC.

EL. B.

SS.

TR.

TR. ONE

VC.

VLA.

VL.

VLA.

VL.

VL.

VL.

PERC.

CL.

TR.

HR.

VC.

VLA.

VL.

VLA.

VL.

VL.

VL.

PERC.

SS.
OB.
TR. ONE
CB.
VC.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
CL.
OB.
HR.
CB.
VC.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
EL. B.
SS.
TR.
TR. ONE
VC.
VLA.
VL.
VLA.
VL.
VL.
VL.
PERC.
CL.
TR.
HR.
VC.
VLA.
VL.
VLA.
VL.
VL.
VL.
PERC.

SS.
OB.
TR. ONE
CB.
VC.
VL.
VLA.
VL.
VL.
VL.
VL.
VL.
PERC.
CL.
OB.
HR.
CB.
VC.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
EL. B.
SS.
TR.
TR. ONE
VC.
VLA.
VL.
VLA.
VL.
VL.
VL.
VL.
VL.
PERC.
CL.
TR.
HR.
VC.
VLA.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.

SS.

OB.

TR. ONE

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

PERC.

CL.

OB.

HR.

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

PERC.

EL. B.

SS.

TR.

TR. ONE

VC.

VLA.

VL.

VLA.

VL.

VL.

VL.

PERC.

CL.

TR.

HR.

VC.

VLA.

VL.

VLA.

VL.

VL.

PERC.

SS.

OB.

TR. ONE

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

PERC.

CL.

OB.

HR.

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

PERC.

EL. B.

SS.

TR.

TR. ONE

VC.

VLA.

VL.

VLA.

VL.

VL.

PERC.

CL.

TR.

HR.

VC.

VLA.

VL.

VLA.

VL.

VL.

PERC.

The image shows a page of a handwritten musical score for a large ensemble. The score is written on multiple staves, with some parts marked with 'p' (piano) and 'f' (forte). The notation includes notes, rests, and dynamic markings. The instruments listed on the left include SS. (Soprano Saxophone), OB. (Oboe), TR. ONE (Trumpet One), CB. (Cor Anglais), VC. (Violoncello), VL. (Violin), VLA. (Viola), PERC. (Percussion), CL. (Clarinet), HR. (Horn), EL. B. (Electric Bass), and TR. (Trumpet). The score is written in a standard musical notation style, with notes, rests, and dynamic markings. The page is numbered 6 at the top left and 10 at the top right.

SS.

OB.

TR.ONE

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

PERC.

CL.

OB.

HR.

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

PERC.

EL. B.

SS.

TR.

TR.ONE

VC.

VLA.

VL.

VLA.

VL.

VL.

VL.

PERC.

CL.

TR.

HR.

VC.

VLA.

VL.

VLA.

VL.

VL.

PERC.

The image displays a handwritten musical score for a large ensemble, spanning 45 measures. The score is organized into two systems, each with 15 staves. The instruments listed on the left are: SS. (Soprano Saxophone), OB. (Oboe), TR.ONE (Trumpet One), CB. (Clarinet Bass), VC. (Violoncello), VL. (Violin), VLA. (Viola), VL. (Violin), VL. (Violin), VL. (Violin), PERC. (Percussion), CL. (Clarinet), OB. (Oboe), HR. (Horn), CB. (Clarinet Bass), VC. (Violoncello), VL. (Violin), VLA. (Viola), VL. (Violin), VL. (Violin), VL. (Violin), PERC. (Percussion), EL. B. (Electric Bass), SS. (Soprano Saxophone), TR. (Trumpet), TR.ONE (Trumpet One), VC. (Violoncello), VLA. (Viola), VL. (Violin), VLA. (Viola), VL. (Violin), VL. (Violin), VL. (Violin), PERC. (Percussion), CL. (Clarinet), TR. (Trumpet), HR. (Horn), VC. (Violoncello), VLA. (Viola), VL. (Violin), VLA. (Viola), VL. (Violin), VL. (Violin), PERC. (Percussion). The score includes various musical notations such as notes, rests, and dynamic markings. The first system covers measures 1-15, and the second system covers measures 16-30. The notation is dense and includes many accidentals and dynamic markings.

SS.

OB.

TR. ONE

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

PERC.

CL.

OB.

HR.

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

PERC.

EL. B.

SS.

TR.

TR. ONE

VC.

VLA.

VL.

VLA.

VL.

VL.

VL.

PERC.

CL.

TR.

HR.

VC.

VLA.

VL.

VLA.

VL.

VL.

VL.

PERC.

Handwritten musical score for page 12, featuring multiple staves for various instruments including woodwinds, brass, strings, and percussion. The score includes dynamic markings such as mp, mf, and f, and various musical notations like notes, rests, and slurs.

Handwritten musical score for a large ensemble, page 13. The score is divided into two systems, each with multiple staves for different instruments and voices.

System 1 (Top):

- SS. (Soprano Saxophone)
- OB. (Oboe)
- TR. ONE (Trumpet 1)
- CB. (Cor Anglais)
- VC. (Violoncello)
- VL. (Violin)
- VLA. (Viola)
- VL. (Violin)
- VL. (Violin)
- VL. (Violin)
- PERC. (Percussion)
- CL. (Clarinet)
- OB. (Oboe)
- HR. (Horn)
- CB. (Cor Anglais)
- VC. (Violoncello)
- VL. (Violin)
- VLA. (Viola)
- VL. (Violin)
- VL. (Violin)
- VL. (Violin)
- PERC. (Percussion)
- EL. B. (Electric Bass)

System 2 (Bottom):

- SS. (Soprano Saxophone)
- TR. (Trumpet)
- TR. ONE (Trumpet 1)
- VC. (Violoncello)
- VLA. (Viola)
- VL. (Violin)
- VLA. (Viola)
- VL. (Violin)
- VL. (Violin)
- VL. (Violin)
- PERC. (Percussion)
- CL. (Clarinet)
- TR. (Trumpet)
- HR. (Horn)
- VC. (Violoncello)
- VLA. (Viola)
- VL. (Violin)
- VLA. (Viola)
- VL. (Violin)
- VL. (Violin)
- VL. (Violin)
- PERC. (Percussion)

The score includes various musical notations such as notes, rests, dynamics (e.g., *mp*, *f*), and articulation marks. The EL. B. staff in the first system is marked with a solid black bar, indicating it is silent for this section.

SS.

OB.

TR. ONE

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

VL.

PERC.

CL.

OB.

HR.

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

VL.

PERC.

EL. B.

SS.

TR.

TR. ONE

VC.

VLA.

VL.

VLA.

VL.

VL.

VL.

PERC.

CL.

TR.

HR.

VC.

VLA.

VL.

VLA.

VL.

VL.

VL.

PERC.

Handwritten musical notation is present on the staves for SS, OB, TR. ONE, CB, VC, VL, VLA, VL, VL, VL, VL, PERC, CL, OB, HR, CB, VC, VL, VLA, VL, VL, VL, VL, PERC, EL. B., SS, TR, TR. ONE, VC, VLA, VL, VLA, VL, VL, VL, PERC, CL, TR, HR, VC, VLA, VL, VLA, VL, VL, VL, and PERC. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mp* and *mf*.

SS.

OB.

TR. ONE

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

PERC.

CL.

OB.

HR.

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

PERC.

EL. B.

SS.

TR.

TR. ONE

VC.

VLA.

VL.

VLA.

VL.

VL.

VL.

PERC.

CL.

TR.

HR.

VC.

VLA.

VL.

VLA.

VL.

VL.

PERC.

Handwritten musical score for a large ensemble, page 15. The score is divided into two systems. The first system includes parts for SS., OB., TR. ONE, CB., VC., VL., VLA., VL., VL., VL., PERC., CL., OB., HR., CB., VC., VL., VLA., VL., VL., VL., PERC., and EL. B. The second system includes parts for SS., TR., TR. ONE, VC., VLA., VL., VLA., VL., VL., VL., PERC., CL., TR., HR., VC., VLA., VL., VLA., VL., VL., and PERC. The notation includes various musical symbols such as notes, rests, dynamics (mp, mf, f, p), and articulation marks. A circled number '40' is visible at the top right of the first system.

SS.

OB.

TR. ONE

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

PERC.

CL.

OB.

HR.

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

PERC.

EL. B.

SS.

TR.

TR. ONE

VC.

VLA.

VL.

VLA.

VL.

VL.

VL.

PERC.

CL.

TR.

HR.

VC.

VLA.

VL.

VLA.

VL.

VL.

VL.

PERC.

Handwritten musical score for page 15. The score is organized into two systems of staves. The first system includes staves for SS., OB., TR. ONE, CB., VC., VL., VLA., VL., VL., VL., PERC., CL., OB., HR., CB., VC., VL., VLA., VL., VL., VL., PERC., and EL. B. The second system includes staves for SS., TR., TR. ONE, VC., VLA., VL., VLA., VL., VL., VL., PERC., CL., TR., HR., VC., VLA., VL., VLA., VL., VL., VL., and PERC. The notation is handwritten and includes various musical symbols, notes, rests, and dynamic markings such as *mp*, *mf*, and *f*. A section labeled 'EL. B.' is present in the first system. The page number '15' is in the top right corner.

Handwritten musical score for two systems of instruments. The notation includes various musical symbols, dynamics (mp, mf, mfz), and articulation marks.

System 1:

- SS.
- OB.
- TR. ONE
- CB.
- VC.
- VL.
- VLA.
- VL.
- VL.
- VL.
- PERC.
- CL.
- OB.
- HR.
- CB.
- VC.
- VL.
- VLA.
- VL.
- VL.
- VL.
- PERC.
- EL. B.

System 2:

- SS.
- TR.
- TR. ONE
- VC.
- VLA.
- VL.
- VLA.
- VL.
- VL.
- VL.
- PERC.
- CL.
- TR.
- HR.
- VC.
- VLA.
- VL.
- VLA.
- VL.
- VL.
- PERC.

SS.
OB.
TR.ONE
CB.
VC.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
CL.
OB.
HR.
CB.
VC.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
EL. B.

SS.
TR.
TR.ONE
VC.
VLA.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
CL.
TR.
HR.
VC.
VLA.
VL.
VLA.
VL.
VL.
VL.
PERC.

SS.
OB.
TR.ONE
CB.
VC.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
CL.
OB.
HR.
CB.
VC.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
EL. B.
SS.
TR.
TR.ONE
VC.
VLA.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
CL.
TR.
HR.
VC.
VLA.
VL.
VLA.
VL.
VL.
VL.
PERC.

The image shows a handwritten musical score on page 19. The score is organized into two systems of staves. The first system includes staves for SS, OB, TR.ONE, CB, VC, VL, VLA, VL, VL, VL, VL, PERC, CL, OB, HR, CB, VC, VL, VLA, VL, VL, VL, VL, PERC, and EL. B. The second system includes staves for SS, TR, TR.ONE, VC, VLA, VL, VLA, VL, VL, VL, VL, PERC, CL, TR, HR, VC, VLA, VL, VLA, VL, VL, VL, and PERC. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamics (mp, mf). A large blacked-out section covers the EL. B. staff in the middle of the page. The page number 19 is written in the top right corner.

da qui la par. solo

SS. sempre tutto

OB.

TR. ONE

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

VL.

PERC.

CL.

OB.

HR.

CB.

VC.

VL.

VLA.

VL.

VL.

VL.

VL.

PERC.

EL. B.

da qui in poi volume minimo

SS.

TR.

TR. ONE

VC.

VLA.

VL.

VLA.

VL.

VL.

VL.

PERC.

CL.

TR.

HR.

VC.

VLA.

VL.

VLA.

VL.

VL.

VL.

PERC.

da qui la par. sempre tutto

SS.
OB.
TR. ONE
CB.
VC.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
CL.
OB.
HR.
CB.
VC.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
EL. B.
SS.
TR.
TR. ONE
VC.
VLA.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
CL.
TR.
HR.
VC.
VLA.
VL.
VLA.
VL.
VL.
VL.
PERC.

Handwritten musical score for a large orchestra, page 24. The score is divided into two systems. The first system includes parts for SS., OB., TR. ONE, CB., VC., VL., VLA., VL., VL., VL., VL., PERC., CL., OB., HR., CB., VC., VL., VLA., VL., VL., VL., VL., PERC., and EL. B. The second system includes parts for SS., TR., TR. ONE, VC., VLA., VL., VLA., VL., VL., VL., VL., PERC., CL., TR., HR., VC., VLA., VL., VLA., VL., VL., VL., and PERC. The notation is dense with many notes, rests, and dynamic markings. There are some large blacked-out areas in the EL. B. part of the first system and the VC. part of the second system.

SS.
OB.
TR. ONE
CB.
VC.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
CL.
OB.
HR.
CB.
VC.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
EL. B.
SS.
TR.
TR. ONE
VC.
VLA.
VL.
VLA.
VL.
VL.
VL.
PERC.
CL.
TR.
HR.
VC.
VLA.
VL.
VLA.
VL.
VL.
VL.
PERC.

Handwritten musical score for a large ensemble, page 22. The score is divided into two systems. The first system includes parts for SS., OB., TR. ONE, CB., VC., VL., VLA., VL., VL., VL., VL., PERC., CL., OB., HR., CB., VC., VL., VLA., VL., VL., VL., VL., PERC., and EL. B. The second system includes parts for SS., TR., TR. ONE, VC., VLA., VL., VLA., VL., VL., VL., PERC., CL., TR., HR., VC., VLA., VL., VLA., VL., VL., VL., and PERC. The notation is dense with many notes, rests, and dynamic markings. There are some corrections and annotations in the original manuscript.

SS.
OB.
TR. ONE
CB.
VC.
VL.
VLA.
VL.
VL.
VL.
PERC.
CL.
OB.
HR.
CB.
VC.
VL.
VLA.
VL.
VL.
VL.
PERC.
EL. B.
SS.
TR.
TR. ONE
VC.
VLA.
VL.
VLA.
VL.
VL.
VL.
PERC.
CL.
TR.
HR.
VC.
VLA.
VL.
VLA.
VL.
VL.
VL.
PERC.

SS.
OB.
TR. ONE
CB.
VC.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
CL.
OB.
HR.
CB.
VC.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
EL. B.
SS.
TR.
TR. ONE
VC.
VLA.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
CL.
TR.
HR.
VC.
VLA.
VL.
VLA.
VL.
VL.
VL.
PERC.

The image shows a handwritten musical score for a large orchestra and vocal soloist. The score is written on multiple staves, each labeled with an instrument or voice part. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The page is numbered 24 in the top right corner.

SS.
OB.
TR. ONE
CB.
VC.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
CL.
OB.
HR.
CB.
VC.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
EL. B.
SS.
TR.
TR. ONE
VC.
VLA.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
CL.
TR.
HR.
VC.
VLA.
VL.
VLA.
VL.
VL.
VL.
PERC.

The image displays a handwritten musical score for page 25. The score is organized into two main systems of staves. The first system includes parts for SS., OB., TR. ONE, CB., VC., VL., VLA., VL., VL., VL., VL., PERC., CL., OB., HR., CB., VC., VL., VLA., VL., VL., VL., VL., PERC., and EL. B. The second system includes parts for SS., TR., TR. ONE, VC., VLA., VL., VLA., VL., VL., VL., VL., PERC., CL., TR., HR., VC., VLA., VL., VLA., VL., VL., VL., and PERC. The notation is handwritten, featuring various musical symbols such as notes, rests, and dynamic markings. The staves are arranged in a vertical column, with the instrument names listed to the left of each staff. The score is written on a grid of horizontal lines, with the staves themselves being solid black lines. The handwriting is in black ink on a white background.

SS.
OB.
TR. ONE
CB.
VC.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
CL.
OB.
HR.
CB.
VC.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
EL. B.
SS.
TR.
TR. ONE
VC.
VLA.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
CL.
TR.
HR.
VC.
VLA.
VL.
VLA.
VL.
VL.
VL.
PERC.

The image shows a handwritten musical score for a large orchestra, page 26. The score is written on multiple staves, each labeled with an instrument or section. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page number '26' is in the top right corner.

SS.
OB.
TR. ONE
CB.
VC.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
CL.
OB.
HR.
CB.
VC.
VL.
VLA.
VL.
VL.
VL.
VL.
PERC.
EL. B.
SS.
TR.
TR. ONE
VC.
VLA.
VL.
VLA.
VL.
VL.
VL.
PERC.
CL.
TR.
HR.
VC.
VLA.
VL.
VLA.
VL.
VL.
VL.
PERC.

Principe Inoue - Lucio Agosto 2003

