

# only for perusal

Miroslav Srnka

move 02

for large orchestra

2015



Score



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*to Matthias Pintscher and Symphonieorchester des Bayerischen Rundfunks*

*commission of musica viva / Symphonieorchester des Bayerischen Rundfunks*



Aufführungsdauer / Duration: ca. 10 min.

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## Orchestra

4 flutes (1, 2 also piccolo)

3 oboes

4 clarinets in B $\flat$  (3, 4 also bass clarinet in B $\flat$ )

3 bassoons (2, 3 also contrabassoon)

6 French horns

4 trumpets (in C)

3 trombones

1 tuba

timpani

percussion 1 – marimba, rin gong (e $^1$ ), ratchet

percussion 2 – vibraphone, ratchet

percussion 3 – stell drum (fis $^2$ , gis $^2$ ), rin gong (e $^1$ ), crotales (b $\flat^2$ )

harp

piano

strings

14.12.10.8.6 (or more)

(contrabasses with C strings)

the timpani and percussion parts can be played by 3 players

the piccolo, bass clarinet and contrabassoon parts can be transposed and played by usual instruments

## Explanatory Notes

### score

written in C

### itches

all pitches sound in the octaves as written (glockenspiel sounds two octaves higher)

### accidentals

accidentals apply within the measure and octave in which they appear

### general dynamics

dynamic signs from (almost inaudible) to (tutta la forza);

the *crescendo* and *decrescendo* hairpins without a specifically marked final dynamic level are always to be played *dal niente*, resp. *al niente*

### legato / détaché

the entire score is to be played *legato* if not specifically marked otherwise, legato slurs are not used;

the parts to be played *non legato* are always marked with *détaché* or other articulation signs;

the *détaché* notes for strings are always to be played *molto arco*, using as much of the bow as possible, even in fast tempi and even if a flautando sound results; even in the *dal niente / al niente* passages *molto arco* is to be used, gradually letting the pitch disappear into toneless bowing on the string.

### articulation signs of relative dynamic

following signs apply to the entire duration of the marked pitch (even if it is written for rhythmical reasons with two or more tied notes). dynamic effect of these signs is relative and subordinated to the general dynamics marked by usual dynamic signs. as with any other articulation, the effect and way of execution can vary depending on an instrument's possibilities, tempo, range etc.

 gradual decrescendo during the entire duration of the pitch (not an accent sign as usual)

 gradual crescendo during the entire duration of the pitch

 decrescendo, large in the first half and small during the second half

 crescendo, small in the first half and large during the second half

 gradual crescendo and decrescendo

 gradual decrescendo and crescendo

 decrescendo, large at the very beginning, then small during the rest of the duration

 crescendo, small during the most of the duration, large at the very end

 decrescendo, at the very beginning, and crescendo, at the very end

 crescendo, at the very beginning, and decrescendo, at the very end

 start immediately without any dynamic attack and then static sustain

 static sustain and end the note abruptly without any dynamic release

 start without any attack, static sustain and end without dynamic release

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move 02  
for large orchestra

Miroslav Srnka  
(2015)

Fast and flexible ♩ = ca. 90

Musical score for large orchestra, measures 1-12. The score is mostly blank with a large watermark in the background. The instruments listed on the left are: Flute 1, Flute 2, Flute 3, Flute 4, Oboe 1, Oboe 2, Oboe 3, Clarinet 1, Clarinet 2, Clarinet 3, Clarinet 4, Bassoon 1, Bassoon 2, Bassoon 3, Horn 1, Horn 2, Horn 3, Horn 4, Horn 5, Horn 6, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Bass Tuba, Harp, Piano, Timpani, Percussion 1, Percussion 2, Percussion 3.

Fast and flexible ♩ = ca. 90

Musical score for strings, measures 1-12. The strings are playing a rhythmic pattern. The instruments listed on the left are: Violin I, Violin II, Viola, Violoncello, Contrabass.



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20

This page contains a musical score for page 20, featuring a large watermark of a star and a circular emblem. The score is organized into several sections of staves:

- Picc. 2** and **Picc. 1**: Piccolo parts.
- Fl. 3** and **Fl. 4**: Flute parts.
- Ob. 1**, **Ob. 2**, and **Ob. 3**: Oboe parts.
- Cl. 1**, **Cl. 2**, **Cl. 3**, and **Cl. 4**: Clarinet parts.
- Bsn. 1**, **Bsn. 2**, and **Bsn. 3**: Bassoon parts.
- Hn. 1** through **Hn. 6**: Horn parts.
- B.Tba.**: Bass Trombone part.
- Pno.**: Piano part.
- Perc. 2**: Percussion part.
- Vln. I**: Violin I parts (1-4).
- Vln. II**: Violin II parts (1-12).
- Vla. 1-10**: Viola parts.
- Vc. 1-8**: Violoncello parts.
- Cb.**: Double Bass parts (1-6).

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *mp*, *f*, *p*). The watermark is a large, semi-transparent graphic consisting of a five-pointed star inside a circle.

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B

Musical score for orchestra, measures 24-46. The score is arranged in a standard orchestral layout with parts for various instruments. A large, semi-transparent watermark is overlaid on the score, featuring a stylized star and the text 'only for perusal'. The score includes parts for Flutes (Fl. 3, 4), Oboes (Ob. 1, 2, 3), Clarinets (Cl. 1, 2, 3, 4), Bassoons (Bsn. 1, 2, 3), Horns (Hn. 1-6), Trumpets (B. Tba.), Percussion (Pno., Perc. 2), Violins (Vln. I, II), Violas (Vla. 1-10), Cellos (Vc. 1-8), and Double Basses (Cb. 1, 2, 4-6). The score is marked with dynamics such as *mf*, *f*, and *mp*. The key signature is one flat (B-flat) and the time signature is 3/4. The score is divided into three systems of measures: 24-32, 33-40, and 41-46.

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27

Flute in C

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

B. Tba.

Pno.

Perc. 2

Vln. I

1

2

3

4

5-14

Vln. II

1

2

3

4

5

6

7

8

9

10

11

12

Vla. 1-10

Vc. 1-8

1

2

Cb.

1

2

4-6

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C

31

Fl. 1 *mp* *p* *pp* *ppp*

Fl. 2 *mp* *p* *pp* *ppp*

Fl. 3 *mp* *p* *pp* *ppp*

Fl. 4 *mp* *p* *pp* *ppp*

Ob. 1 *mf* *mf* *mf*

Cl. 1 *mf* *mp* *mp*

Cl. 2 *mf* *mp* *mp*

Cl. 3 *mf* *mp* *mp*

Cl. 4 *mp* *mp* *mp*

Bsn. 1 *mf* *mp* *mp*

Bsn. 2 *mf* *mp* *mp*

Bsn. 3 *mf* *mp* *mp*

Hn. 1 *mp* *mp* *mp*

Hn. 2 *mp* *mp* *mp*

Hn. 3 *mp* *mp* *mp*

Hn. 4 *mp* *mp* *mp*

Hn. 5 *mp* *mp* *mp*

Hn. 6 *mp* *mp* *mp*

B.Tba. *mp* *mp* *mp*

Pno. *mp* *mp* *mp* *ppp*

Perc. 1 Marimba with brush *pp*

Perc. 2 Vibraphon with brush *pp*

Vln. I 1 *p* *p* *pp*

2 *p* *p* *pp*

3 *p* *p* *pp*

4 *p* *p* *pp*

5-14 *mf* *mf* *pp*

Vln. II *mf* *mf* *pp*

Vla. 1-10 *mf* *mf* *pp*

Vc. 1-8 *mf* *mf* *pp*

Cb. 1 *mf* *mp* *mf*

2 *mf* *mp* *mf*

4-6 *mf* *mp* *mf*

divisi 1,2 *p* *pp*

divisi 3,4 *p* *pp*

divisi 5,6 *p* *pp*

divisi 7,8 *p* *pp*

divisi 9,10 *mp* *pp*

divisi 11,12 *mp* *pp*

divisi 13,14 *mp* *pp*

divisi a 2 *mp* *pp*

divisi 1-3 *pizz* *mf*

divisi 4-6 *pizz* *mf*

divisi 7,8 *pizz* *mf*

*pizz. with gliss.* *sempre simile*

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34

Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Pno.  
Perc. 1  
Perc. 2  
Vln. I  
Vln. II  
Vla.  
Vc. 1-3  
Vc. 4-6  
Cb. 1  
Cb. 2  
Cb. 4-6

short glissando up at the end of each pitch

*p*, *pp*, *mf*, *mp*

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37

Fl. 1 *legato sempre* *ppp*

Fl. 2 *legato sempre* *ppp*

Ob. 1 *legato sempre* *ppp*

Ob. 2 *legato sempre* *ppp*

Ob. 3 *legato sempre* *ppp*

Cl. 1 *legato sempre* *ppp*

Cl. 2 *legato sempre* *ppp*

Cl. 3

Cl. 4

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Bsn. 3 *ppp*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Hn. 5 *mf*

Hn. 6 *mf*

Tpt. 2 *ppp*

Tpt. 3 *ppp*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Pno.

Timp. *soft mallets* *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Vln. I 1-14

Vln. II 1-14

Vla. 1-10

Vc. 1-3 *f*

Vc. 4-6 *f*

Cb. 1 *pp*

Cb. 2 *pp*

Cb. 4-6 *f*

1-6 *mf*

*pizz. with gliss.*



44

Fl. 1, Fl. 2, Fl. 3, Fl. 4, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Cl. 4, Hn. 6, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, B.Tba., Vln. I (divisi a 2), Vln. II (divisi a 2), Vla. (divisi a 2), Vc. (divisi a 2), Cb. (divisi a 2)

49

E

Fl. 1, Fl. 2, Fl. 3, Fl. 4, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Cl. 4, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Hn. 5, Hn. 6, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, B.Tba., Pno., Vln. I, Vln. II, Vla., Vc., Cb.

harmonic gliss. as high as possible  
 pp mf  
 gliss. sul G as high as possible  
 mf  
 tutti gliss. as high as possible  
 1-8  
 tutti rise with gliss.  
 1-6





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**F**  
60

Picc. 2  
Picc. 1  
Fl. 3  
Fl. 4  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6  
B.Tba.  
Hp.  
1  
2  
3  
4  
5  
6  
Vln. I  
7  
8  
9  
10  
11  
12  
13  
14  
1-3  
4-6  
Vln. II  
7-9  
10-12  
1-4  
Vla. 5-7  
8-10  
Vc. 1-8  
Cb.

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Picc. 2  
Picc. 1  
Fl. 3  
Fl. 4  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6  
B.Tba.  
Hp.

1  
2  
3  
4  
5  
6  
Vln. I  
7  
8  
9  
10  
11  
12  
13  
14  
1-3  
4-6  
7-9  
Vln. II  
10-12  
1-4  
Vla. 5-7  
8-10  
Vc. 1-8  
Cb. (divisi a 2)

if the fastest pitches not possible, produce random pitches in the same rhythm and range

1, 2  
3, 4  
5, 6  
7, 8  
9, 10  
11, 12

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Picc. 2  
Picc. 1  
Fl. 3  
Fl. 4  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 5  
Hn. 6  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
B.Tba.  
Hp.  
Vln. I  
Vln. II  
Vla. 5-7  
Vc. 1-8  
Cb. (divisi a 2)

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66

Picc. 2  
Picc. 1  
Fl. 3  
Fl. 4  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 5  
Hn. 6  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
B.Tba.  
Hp.  
1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
1-4  
5-7  
8-10  
Vc. 1-8  
Cb. (divisi a 2)



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72

Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 3  
Tbn. 1  
Tbn. 2  
B.Tbn.  
Pno.  
Perc. 1

Vln. I  
(divisi a 2)  
1-3  
4-6

Vln. II  
7-9  
10-12  
1-3  
4-6

Vla.  
7  
8  
9  
10

Vc.  
(divisi a 2)

Cb.  
(divisi a 2)

Detailed description: This block contains the musical score for measures 72, 73, and 74. It features a full orchestral ensemble including three oboes, three clarinets, three tenors, bass tuba, piano, and percussion. The string section is divided into Violin I (divisi a 2), Violin II, Viola, Violoncello (divisi a 2), and Contrabasso (divisi a 2). The score is written in a 3/4 time signature with a key signature of one flat. A large, faint watermark is visible across the page.

75

Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 3  
Tbn. 1  
Tbn. 2  
Pno.  
Perc. 1

Vln. I  
(divisi a 2)  
1-3  
4-6

Vln. II  
7-9  
10-12  
1-3  
4-6

Vla.  
7  
8  
9  
10

Vc.  
(divisi a 2)

Cb.  
(divisi a 2)

Detailed description: This block contains the musical score for measures 75, 76, and 77. It continues the orchestral arrangement from the previous block, featuring the same instruments and string divisions. The score is written in a 3/4 time signature with a key signature of one flat. A large, faint watermark is visible across the page.

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78 **H**

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Tbn. 1  
Tbn. 2  
Pno.  
Perc. 1  
Vln. I 1-5  
Vln. I 6-10  
Vln. I 11-14  
Vln. II 1-12  
Vla. 1-10  
Vc.  
Cb.

*mp*  
*p*  
*divisi*  
*divisi a 2*

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82

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 5  
Hn. 6  
Pno.  
Perc. 1  
Vln. I  
1-5  
6-10  
11-14  
Vln. II  
1-6  
7  
8  
9  
10  
11  
12  
Vla.  
1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
Vc.  
Cb.

*ppp*



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91 **un poco rit. un poco accel. rit. accel. rit. accel. rit. accel. molto rit. molto accel. molto rit. molto accel.**

Hn. 1-6

Vln. I 1-5, 6-10, 11-14

Vln. II 1-3, 4-6, 7-9, 10-12

Vla. 1-7, 8, 9, 10

Vc. 1-8

Cb. 1-6

*(arco) overpressure*, *pizz.*, *mf*, *f*, *pp*, *ppp*, *un poco cresc.*

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J

molto rit. molto accel. rit. accel. rit. accel. A tempo

103

Fl. 1  
Fl. 2  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6  
Pno.

molto rit. molto accel. rit. accel. rit. accel. A tempo

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



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115

Fl. 1, Fl. 2, Fl. 3, Fl. 4, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Cl. 4, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Hn. 5, Hn. 6, Tpt. 1, Tpt. 2, Tpt. 3, Pno., Perc. 2, Vln. I (divisi a 2), Vln. II, Vla., Vc.

*pp*

*con sordino 'straight'*

*molto sul tasto*

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K

Quiet and fluent ♩ = ca. 60

120

Fl. 1, Fl. 2, Fl. 3, Fl. 4, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Cl. 4, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Hn. 5, Hn. 6, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, B.Tba., Hp., Timp., Perc. 1, Perc. 2

let sound till the next gesture  
soft mallet  
play as high as possible  
con sordina 'straight'

Quiet and fluent ♩ = ca. 60

Vln. I (1-14), Vla. (1-10), Vc. (1-8), Cb. (1-6)

divisi  
pizz.  
divisi a 2

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126

Fl. 1, Fl. 2, Fl. 3, Fl. 4, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Cl. 4, Bsn. 2, Bsn. 3, Hn. 1-6, Tpt. 1, Tbn. 1-3, B.Tbn., Vln. I (1-14), Vln. II (1-9), Vla. (1-10), Vc. (divisi a 2), Cb. (1-6)

Dynamic markings: *mf*, *p*, *mp*, *pp*, *ppizz*, *arco*, *divisi*

Sectional markings: *Contrabassoon*







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157 **P**

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 3  
Cl. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

with e-bow  
sempre con pedale  
Bass Clarinet  
Bass Clarinet  
arco  
pizz  
divisi  
pizz.  
f  
p  
mp  
mf  
f  
pp  
ppp  
1-8  
3-14  
1-8  
pizz.  
f  
p

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164 **Q**

Cl. 1  
Cl. 2  
B. Cl. 1  
B. Cl. 2  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6  
Tbn. 1  
Tbn. 2  
B.Tbn.  
Hp.  
Pno.  
Timp.  
Perc. 2  
Vln. I  
3-14  
Vln. II  
9  
10  
1  
2  
3  
4  
Vla.  
5  
6  
7  
8  
9  
10  
1-8  
Vc.  
3, 4  
5, 6  
7, 8  
Cb. 1-6

*p* *mp* *f* *pp* *ppp* *pppp* *ppppp* *sempre con pedale* *let sound till the next gesture* *con sordino 'a-a'* *change progressively 'a-a'* for each note *con sordino 'a-a'* *change progressively 'a-a'* for each note *1-12* *1-10* *1-2* *1-8* *3, 4* *5, 6* *7, 8* *1-6*

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169 **R**

Fl. 1, Fl. 2, Fl. 3, Fl. 4

Tpt. 1, Tpt. 2, Tpt. 3

Tbn. 1, Tbn. 2

Pno.

Timp.

Perc. 1, Perc. 3

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

plus rhythmically two kettledrums with six gongs played by percussionist 1 and percussionist 3

place the instrument on one of the kettledrums, play it once with a bow and let the timpanist rhythmically plus the his drum

place the instrument on one of the kettledrums, play it once with a bow and let the timpanist rhythmically plus the his drum

keep plus (if the rim still sound)

mf, mp, p, f, pp, ppp, pppp

swipe the string with a piece of bicycle inner tube

scrape on pedals

1-2, 3-4, 5-6, 7-8, 1-8, 1-12

divisi, tutti, arco

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179 **S**

Fl. 1 *pp*

Fl. 2 *pp*

Fl. 3 *pp*

Fl. 4 *pp*

Cl. 1

Bsn. 1 *pppp*

Bsn. 2 *pppp*

Bsn. 3 *pppp*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tpt. 3 *pp*

Tpt. 4 *pp*

B.Tba. *pp*

Hp. *ppppp* *let sound*

Timp. *ppppp*

Perc. 1 *ppppp* *let sound* *Batshit* *mf* *play approx. in the rhythm and gesture of the previous string pizz.*

Perc. 2 *ppppp* *let sound* *Batshit* *mf* *play approx. in the rhythm and gesture of the previous string pizz.*

Perc. 3 *ppppp* *sempre con pedale* *Cristallo with bow* *mf*

Vln. I 1 *ppppp*

Vln. I 2 *ppppp*

Vln. I 3-14 *ppppp* *arco* *pizz.* *mf*

Vln. II 1-12 *ppppp* *arco* *pizz.* *mf*

Vla. 1-10 *ppppp* *arco* *pizz.* *mf*

Vc. 1-8 *ppppp* *arco* *pizz.* *mf*

Cb. 1 *ppppp* *arco* *pizz.* *mf*

Cb. 2 *ppppp* *arco* *pizz.* *mf*

Cb. 3 *ppppp* *arco* *pizz.* *mf*

Cb. 4 *ppppp* *arco* *pizz.* *mf*

Cb. 5 *ppppp* *arco* *pizz.* *mf*

Cb. 6 *ppppp* *arco* *pizz.* *mf*

185 *single click*

Perc. 1 **G.P.** **G.P.** **G.P.** **G.P.** **G.P.** **G.P.** **G.P.** **G.P.** **G.P.** **G.P.**

Perc. 2 *single click*