

Tolga
Yayalar

Vestiges of Time

for chamber orchestra

commissioned by
Bilkent Symphony Orchestra

INSTRUMENTATION

2 Flutes (B foot)
Oboe
Clarinet in Bb
Bass Clarinet (low notated C is required)
Bassoon

Horn (practice mute)
Trumpet (wah-wah and practice mutes)
Bass trombones (wah-wah mute)

Percussion (1 player)

Crotales
2 Sus. Cymbals
Tam-tam
Bass Drum
Snare drum
Timpano 32"

Piano

2 Violins
Viola
Cello (4th string is tuned a whole step down to Bb)
Double bass (5 string)

The score is transposed
The duration is approximately 9 minutes.

COMMENTS ON NOTATION AND PERFORMANCE TECHNIQUES

GENERAL

The piece should be performed absolutely without any vibrato, unless otherwise indicated.
Accidentals effect the whole measure.

 — o crescendo from / diminuendo to silence

 quarter-tone flat

 quarter-tone sharp

 Glissando

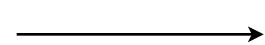
 Highest note possible under current circumstance.

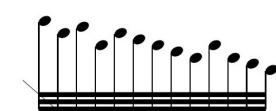
 Stop the tremolo

 Tremolos are always unmeasured.

 Uneven tremolo. It should still be fast bit irregular.

 "f" Dynamics in quotation marks indicate the effort not the result.

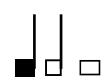
 A line with an arrow between two different playing techniques indicate a gradually change from one into another one.

 Play as fast as possible. Start at the indicated point in the measure and execute the finger as fast possible.

 Repeat the notated notes as fast as possible.

WIND INSTRUMENTS IN GENERAL (BRASS AND WOODWINDS)

Fingerings for multiphonics are indicated on the parts.

 Breath noise only. If it's written on a 5-line staff, little pitch could be heard.
If written on 1-line staff, then absolutely no pitch should be heard.

 Breathy tone with clear audible pitch

 flz.

Flutter tongue

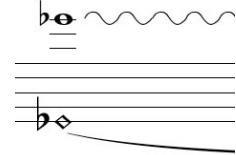
[f] —————→ [sh] Use the syllables to form the shape of your mouth cavities. Do not pronounce these vowels or consonants.
This will effect the brightness of the air noise.

bisbig.  Timbral trill. Alternate between different fingerings of the same note. Some inflection in the intonation is acceptable.

 Same as above, but with harmonics.

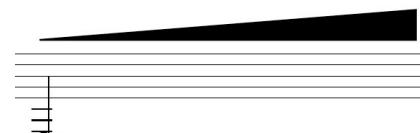
FLUTE

whistle tones



Whistle tones, try to maintain the pitch as stable as possible.

CLARINET



Natural multiphonic. With a lot of lip pressure, bring the harmonics as a cluster.

BASSOON



Slap tongue.

BRASS



Breath noise only, absolutely no pitch should be heard.
Feel free to remove or reverse the mouthpiece for better results, if timing permits.
Feel also free to change the color of the noise by changing the mouth cavity.



Unfocused pitch using half valve.

Horn and Trombone: mm. 98-120

Buzzing through a detached mouthpiece. Notated pitches should be heard even though they are airy and not pure.



Horn:
Half open



Trombone:
Sing the note while playing.

STRINGS



molto sul pont./sul. pont.+

Extremely slow bow pressure. The bow movement is too slow, so the string can't fully vibrate but distorts instead. It works better slightly sul tasto. Achieve loud dynamics with increased bow pressure.

Extreme sul ponticello. very close to the bridge but not on the bridge.



flautando

Toneless bowing on the wood of the bridge. The resulting sound should be only the bow noise. Any unintentional squeaking sounds should be kept in minimum. It is recommended to mute the strings completely with the left hand and bow with an angle.

Flautando should be performed with extreme light bow pressure and the bow is drawn sul tasto unless otherwise indicated.



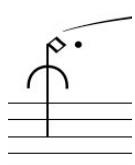
Half-filled diamond noteheads indicate half harmonics. Left hand pressure is somewhere between normal stopping and harmonic touch. The sound should be rather unfocused and veiled quality.



Undefined very high harmonic with a lot of bow noise.



Same as above. Undefined high harmonic, with a lot of bow noise.



Lightly touch the string behind the bridge and bow extremely lightly between the left hand and the tailpiece so there's a lot of noise and no squeaking pitch.



Increased bow pressure

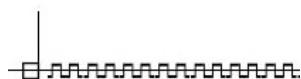
PIANO



Fast scrambled arpeggio. Use all the pitches in the given cluster and randomly play as fast as possible.



Same as above.



Scrape the strings as indicated by a plastic object



Pluck the string inside the piano.

VESTIGES OF TIME

for chamber orchestra

Tolga YAYALAR
(2016)

4 ♩ = 60
4 Extremely fragile

whistle tones

5 **4**

4 **4**

3 **4**

4 **4**

FLUTE

FLUTE II

OBOE

CLARINET IN B \flat

BASS CLARINET

BASSOON

HORN IN F

TRUMPET IN C

TROMBONE

PERCUSSION

PIANO

VIOLIN I

VIOLIN II

VIOLA

CELLO

DOUBLE BASS

whistle tones

ppp

Tuyau harmonique
bring out harmonics

mouthpiece is reversed
breath only

Tam-tam

Bass drum

slowly rub chopstick on the rim

pppp

ppp

INSIDE

8^b **pppp**

4

w.t.

FL. II

OB.

B♭ CL.

B. CL.

BSN.

HN.

C TPT.

TBN.

PERC.

PNO.

Crotales
arco

Bass drum

Tam-tam
slowly rub chopstick on the rim

ppp

ppp

ppp

ppp

pp

3
4

4

VLN. I

VLN. II

lightly touch the string behind the bridge
and bow extremely lightly so there's a lot of noise
and no squeaking pitch.

VLA.

VC.

pizz.

D.B.

molto sul pont.

pp

Bow very lightly and horizontally on the bridge.
Only white noise and no squeaking sound.

ppp

ppp

(in the notated register – D♯6)
espressivo con vibrato

pizz.

ppp

3
4

3

4

4

4

15

w.t.
w.t.

espressivo con vibrato

ppp

"*p*" "*mf*"

"*p*" "*mf*"

"*p*" "*mf*"

"*p*" "*mf*"

Bass drum
ppp
slowly rub chopstick on the rim

PERC.

ppp

PNO.

ppp

pp

3

4

4

molto sul pont.

VLN. I

p

VLN. II

VLA.

VC.

D.B.

ppp

half harmonic
extremely light bow (with a lot of noise)

half harmonic
extremely light bow (with a lot of noise)

half harmonic
extremely light bow (with a lot of noise)

ppp

ppp

ppp

mfp

pizz

arco

ppp

Musical score page 20, featuring multiple staves for different instruments. The score includes parts for Flute II, Oboe, Bassoon, Clarinets (B♭ and B), Horn, C Trumpet, Trombone, Percussion, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The music consists of sustained notes with various dynamics and performance instructions. Key markings include "w.t." (without tempo) and "espressivo con vibrato". Dynamic markings such as "ppp", "mf", and "mfp" are present. The piano part includes a bass drum instruction and a 8^{vb} marking.

Instrumental parts listed vertically from top to bottom:

- Fl. II
- OB.
- B♭ CL.
- B. CL.
- BSN.
- HN.
- C TPT.
- TBN.
- PERC.
- PNO.
- VLN. I
- VLN. II
- VLA.
- VC.
- D.B.

Performance instructions and dynamics:

- Fl. II: Sustained note, dynamic "ppp".
- OB.: Sustained note, dynamic "ppp".
- B♭ CL.: Sustained note, dynamic "ppp".
- B. CL.: Sustained note, dynamic "ppp".
- BSN.: Sustained note, dynamic "ppp".
- HN.: Sustained note, dynamic "ppp".
- C TPT.: Sustained note, dynamic "ppp".
- TBN.: Sustained note, dynamic "ppp".
- PERC.: Bass drum, dynamic "ppp".
- PNO.: Sustained note, dynamic "ppp".
- VLN. I: Sustained note, dynamic "ppp".
- VLN. II: Sustained note, dynamic "ppp".
- VLA.: Sustained note, dynamic "ppp".
- VC.: Sustained note, dynamic "mfp".
- D.B.: Sustained note, dynamic "ppp".

Other markings:

- w.t. (without tempo)
- espressivo con vibrato
- 8^{vb}

#

28

Fl. II

OB.

B♭ CL.

B. CL.

BSN.

HN.

C TPT.

TBN.

PERC.

PNO.

pp

bisbig.

p

very breathy,
more breath than tone

7

pp

6

bisbig.

p

very breathy,
more breath than tone

pp

HN.

C TPT.

TBN.

flz.

"p.."

"mf.."

flz.

"p.."

"mf.."

flz.

"p.."

"mf.."

superball drag

ppp

mp

PERC.

PNO.

pp

VLN. I

(8va)

sul pont.

espressivo con vibrato

3

3

3

VLN. II

ppp

ppp

VLA.

VC.

D.B.

8va

ppp

s.p.

3 4 4 3 4 4

#

F. II. (.) *p*

Fl. II. (.) *p*

Ob.

B♭ CL. (.) *p*

B. CL. (.) *bisbig.*

Bsn. (.) *pp*

Hn. (.) *mf*

C TPT. (.) *"mf"*

TBN.

Perc. (Sus. Cymbals) *arco pp*

(Timpano) superball drag *mf f*

Pno. *f*

8va *mf*

3 4 4 3 4 4

Vln. I (.) *molto sul pont.*

Vln. II (.) *molto sul pont.*

Vla. (.) *pizz.*

Vc. (.) *espressivo con vibrato*

D.B. (.) *pizz.*

mf

2
4

3
4

2
4

3
4

Fl. II
f

OB.
bisbig.

B♭ CL.
f

B. CL.
f

Bsn.

Hn.

C TPT.

Tbn.

Perc.
Sus. Cymbals
arco
f

Pno.

Vln. I
espressivo con vibrato

Vln. II
mp

Vla.
mp

Vc.

D.B.

45

3 **4**

F. II

(bisbig)

5 **8**

B♭ CL.

B. CL.

Bsn.

Hn.

C TPT.

Tbn.

Timpano
superball drag

Perc.

Pno.

2 **4**

3 **4**

Fl. II

OB.

B♭ CL.

B. CL.

Bsn.

Hn.

C TPT.

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ord.

38

2 4 *s.t.* → *s.p.*

f

s.t. → *s.p.*

f

s.t. → *s.p.*

f

s.t. → *s.p.*

f

f

p ————— *mf*

p ————— *mf*

p ————— *mf*

p ————— *mf*

accel.

3

56

7

8

3

4

PNO.

3

s.t. → *s.p.*

4

s.t. → *s.p.*

7

s.t. → *s.p.*

8

s.t. → *s.p.*

3

s.t. → *s.p.*

VLN. I

VLN. II

VLA.

VC.

D.B.

60

5

3

4

24

F. II

OB.

Bsn.

B. CL.

B♭ CL.

HN.

C TPT.

TBN.

PERC.

PNO.

s.t. → *s.p.*

5

3

4

s.t. → *s.p.*

24

VLN. I

VLN. II

VLA.

VC.

D.B.

2 ♩ = 86
4

#
F.L. II
OB.
B♭ CL.
B. CL.
Bsn.
Hn.
C TPT.
via sord.
TBN.
PERC.
PNO.

VLN. I
VLN. II
VLA.
no vib.
Vc.
D.B.

Measures 64-65: Woodwinds (F.L. II, OB., B♭ CL., B. CL., Bsn.) play sustained notes with dynamics **p**. Brass (Hn., C TPT., TBN.) play sustained notes with dynamics **p**. Percussion (PERC.) plays eighth-note patterns with **mf**. Pno. is silent.

Measures 66-67: Strings (VLN. I, VLN. II, VLA., Vc., D.B.) play sustained notes with dynamics **p**. Dynamics **fp** are indicated at the beginning of measure 67.

3

3
4

4

69

Fl. II

Ob.

B♭ CL.

B. CL.

Bsn.

Hn.

C TPT.

Tbn.

Perc.

Pno.

ff

ff

p

mp

mf

pp

ff

ff

Practice mute

mp

Timpano superball drag

Tubular bells

p

mf

p

3

3
4

4

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

fff

fff

fff

fff

4

74

#

FL. II

OB.

B♭ CL.

B. CL.

rolling tone

flz.

bisbig.~~~

BSN.

Hn.

C TPT.

TBN.

PERC.

Bass drum

mp

Practice mute

p

PNO.

VLN. I

VLN. II

VLA.

VC.

D.B.

pp

ppp

ppp

pp

#

79

F.L. II *wt.* *ppp*

O.B.

B♭ CL. *(bisbig)* *bisbig*

B. CL. *p*

B.SN. *mf*

H.N. *p* *1/2 valve bisbig*

C TPT. *mf*

TBN. *mf*

PERC. *mp*

PNO. *mf*

VLN. I *p*

VLN. II *p*

VLA. *p*

Vc. *mf* *ppp*

D.B. *mf*

< ppp >

Tubular bells

< ppp >

34

3
4

84

F.L. II
 O.B.
 B♭ CL.
 B. CL.
 BSN.
 HN.
 C TPT.
 TBN.
 PERC.

bisbig *flz.* *pp* *p*
(bisbig) *flz.* *pp* *mp*
mp
1/2 valve
pp
pp
mp
Bass drum
Crotales
mf

PNO.

3
4 *molto sul pont.*

VLN. I
 VLN. II
 VLA.
 VC.
 D.B.

ppp *s.p. +* *pp* *p* *f*
ppp *ppp* *s.p. +*
pp *ppp* *ppp* *mf*
p *ppp* *p*

88

#

F. II *p*

O. B.

B♭ CL. *bisbig.* ~~~~~

B. CL.

Bsn.

Hn. *p* via sord.

C TPT. *p* *ppp* via sord.

Tbn. *p* *pp* sing and play

Perc. *mp* *p* *p*

Pno. *pp* *pp* *ppp*

Vln. I *ppp* *p* *ppp*

Vln. II *p* *ppp*

Vla. *p* *ppp*

Vc. *p* *slow down bow*

D. B. *p*

93

#

FL. II

OB.

(bisbig)

B♭ CL.

pp

B. CL.

p

6

espressivo con vibrato

12

5 6

BSN.

HN.

C TPT.

TBN.

mf

Perc.

Crotales

p

PNO.

15^{ma}

3

pp

8^{va}

VLN. I

3 3 3 3

pp

3

tr

ppp

p

ppp

VLN. II

tr (s)

p

VLA.

pp

5

tr

ppp

p

s.t.

5

5

6

VC.

(o)

ord.

s.p.

ord. espressivo con vibrato

D.B.

f

3
4

98

Fl. II
Ob.
Bsn.
B. CL.
B. CL.
Hn.
C TPT.
TBN.
PERC.
PNO.

Mouthpiece

pppp

ppp

p

pppp

Crotales

Bass drum

p

pp

3
4

4

VLN. I
VLN. II
VLA.
VC.
D.B.

#

104

2

4

Fl. II

p

Ob.

mf

bisbig.

12

ppp

B♭ CL.

pp

B. CL.

5

BSN.

Hn.

1/2 valve bisbig.

C TPT.

TBN.

pppp

pppp

PERC.

PNO.

(15^{ma})

VLN. I

VLN. II

p

VLA.

VC.

p

D.B.

ord.

s.t.

espressivo con vibrato

s.p.

pp

5

6

2

4

Musical score page 109, featuring multiple staves for different instruments. The top section includes Flute II, Oboe, Bassoon, Horn, Trombone, Percussion, and Piano. The bottom section includes Violin I, Violin II, Cello, Double Bass, and a staff for 'bisbig.' The score uses various dynamics like *ppp*, *p*, and *pp*, and includes performance instructions such as *bisbig.*, *15ma*, *ord.*, *s.p.*, *s.t.*, *quasi gliss.*, and *3*.

118

F. II:

OB.:

B♭ CL.:

B. CL.:

BSN.:

HN.:

C TPT.:

TBN.:

PERC.:

PNO.:

VLN. I:

VLN. II:

VLA.:

VC.:

D.B.:

Dynamics and performance instructions:

- Fl. II**: *p*
- B♭ CL.**: *5*, *6*, *pp*, *p*
- B. CL.**: *p*
- BSN.**: *p*
- HN.**: *5*, *3*, *3*, *pp*
- C TPT.**: *p*
- TBN.**: *p*
- PERC.**: *p*
- PNO.**: *pp*
- VLN. I**: *s.p.*, *3*
- VLN. II**: *5*, *5*, *6*, *pp*, *s.p.*, *full l.h. pressure*, *mf*, *p*
- VLA.**: *pp*
- VC.**: *3*, *3*, *3*, *3*, *s.p.*
- D.B.**: *p*

4
4

$\text{♩} = 64$
Fiery and temperamental

#

FL. II

OB.

B♭ CL.
mf

B. CL.

BSN.

HN.

C TPT.

TBN.

PERC.

Sus. Cymbals

Bass drum

f

<mf

f

4
4

VLN. I

VLN. II

VLA.

VC.

D.B.

ff

p *ff*

ff *p* *ff*

fff *> mp*

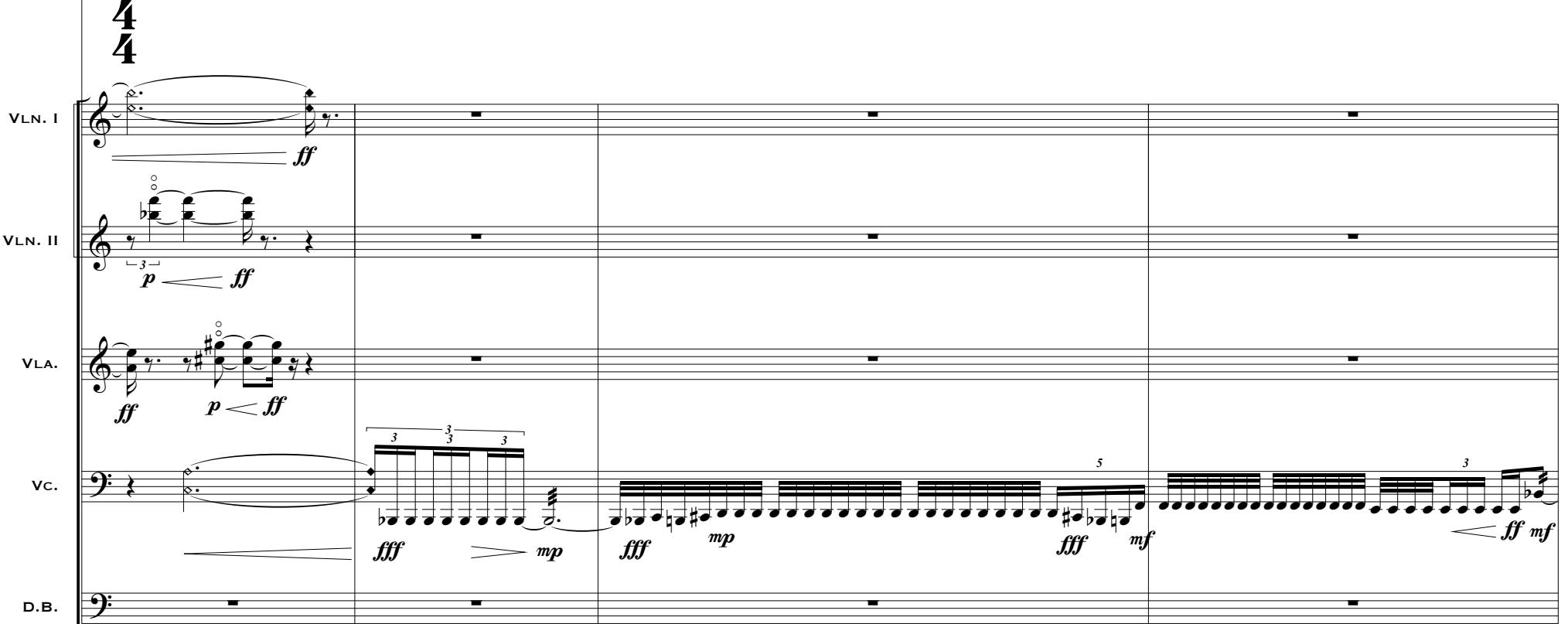
fff *mp*

ffff *mp*

5

ffff *mf*

ff *mf*



131

#

FL. II

OB.

B♭ CL.

B. CL.

BSN.

HN.

C TPT.

TBN.

PERC.

PNO.

VLN. I

VLN. II

VLA.

VC.

D.B.

no vib.

sfp

mp

pp

sfz

Wah-wah (pull stem)

sfp

pp

sfz

Sus. Cymbals

f

Tam-tam
scrape with triangle stick

mf

p sub.

3
4

4

134

Fl. II

Ob.

B♭ CL.

B. CL.

Bsn.

Hn.

C TPT.

TBN.

Perc.

Pno.

mf

Tam-tam
with brushes

3
4

3
4

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

f

f

4
4
 137
3
4
4
4

FL. II
OB. *sfp*
B♭ CL.
B. CL.
BSN.
HN. *+ sfz*
C TPT. *sfp*
 Wah-wah (pull stem)
TBN.
PERC. *Sus. Cymbals arco*
PNO.

VLN. I
VLN. II
VLA.
VC.
D.B.

breathy but with clear pitch
p
f
p
 breathy but with clear pitch
f
 breathy but with clear pitch
p
f
f
p
f
f
f
mf
ff
ff
ff
ff
ff

140

#

FL. II

OB.

B. CL.

B. CL.

Bsn.

Hn.

C TPT.

TBN.

PERC.

PNO.

VLN. I

VLN. II

VLA.

VC.

D.B.

bisbig

pp

breathy but with clear pitch

p

(bisbig)

via sord.

via sord.

p

flautando

ppp

32

143

This musical score page contains two systems of music, each with eight measures. The instruments listed on the left are: Flute II, Oboe, Bassoon, Horn, C Trumpet, Trombone, Piano (grouped by a brace), Violin I, Violin II, Viola, Cello, and Double Bass. Measure 1 (measures 1-4) includes dynamic markings such as *p*, *mf*, *p*, *f*, *(bisbig)*, *3*, and *f*. Measure 2 (measures 5-8) includes *p*, *f*, *mp*, *mf*, and *mf*. Measures 9-12 show sustained notes and dynamics *pp* and *pp*. Measures 13-16 show sustained notes and dynamics *pp*.

#

Fl. II

OB.

B♭ CL.

B. CL.

Bsn.

Hn.

C TPT.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

3
4

145

Fl. II

OB.

B♭ CL.

B. CL.

BSN.

HN.

C TPT.

TBN.

PERC.

PNO.

ff

p

ff

p

ppp

Tam-tam

with brushes

mf

3
4

VLN. I

VLN. II

VLA.

VC.

D.B.

ff

p

ff

p

ff

p

ff

f

ff

4
4

4

4

147

#

FL. II

OB.

B♭ CL.

B. CL.

BSN.

HN.

C TPT.

TBN.

PNO.

PERC.

4

3

IV

VLN. I

VLN. II

VLA.

VC.

D.B.

3
4

4 $\text{♩} = 78$

3
4

2
4

4

#

150

F. II

OB.

B♭ CL.

B. CL.

BSN.

HN.

C TPT.

TBN.

PERC.

PNO.

with brushes

sfp

3
4

4

3
4

2
4

4

VLN. I

VLN. II

VLA.

VC.

D.B.

c.l.b.

mf *c.l.b.*

4
4

$\text{♩} = 64$

154

Fl. II
Ob.
Bsn.
Hn.
B♭ CL.
B. CL.
TBN.
C TPT.
PERC.

3
4

PNO.
TBN.
C TPT.
PERC.

Tam-tam
scrape with triangle stick

4
4

VLN. I
VLN. II
VLA.
VC.
D.B.

sul pont.
ord.
sul pont.
sul pont.

3
4

Musical score for measures 11-12. The score consists of three staves: Horn (HN.) in treble clef, Cornet/Trombone (C TPT.) in treble clef, and Trombone (TBN.) in bass clef. The first measure (measure 11) shows HN. playing eighth-note patterns, C TPT. resting, and TBN. playing eighth-note patterns. The second measure (measure 12) shows HN. resting, C TPT. playing sixteenth-note patterns with dynamics *p* and *mf*, and TBN. playing eighth-note patterns. Measure 13 begins with HN. resting, C TPT. playing sixteenth-note patterns with dynamics *p*, *ppp*, and *ff*, and TBN. resting.

A musical instruction box with a black border contains the text "Snare snares off with brushes". Below the box is a musical staff with a bass clef. A vertical line extends from the staff through the center of the instruction box. At the bottom of the staff, there is a dynamic marking consisting of three vertical bars followed by the letters "ppp".

Pno.

#

ppp

3
4

VLN. I

VLN. II

VLA.

Vc.

D.B.

sul pont.
p

sul pont.
p

sul pont.
p

sul pont.
p

2

4

#

160

Fl. II

Ob.

B♭ CL.

B. CL.

Bsn.

Hn.

C TPT.

Tbn.

p

p

p

Perc.

mf

{ Pno.

(d.)

f

2

4

Vln. I

(d.)

ord.

ff

Vln. II

(d.)

ord.

ff

Vla.

(d.)

ord.

ff

Vc.

(d.)

ff

D.B.

sf

4

4

163

Fl. II
Ob.
Bsn.
B. CL.
TBN.

Hn.
C TPT.
TBN.
PERC.

PNO.

Sus. Cymbals
arco

4

4

VLN. I
VLN. II
VLA.
VC.
D.B.

166
 #
p
 FL. II
p
 OB.
p
 B♭ CL.
p
 B. CL.
p
 BSN.

 HN.

 C TPT.

 TBN.

 PERC.
f
 PNO.
15^{ma}
pp
pp

 VLN. I
pp sub.

 VLN. II
pp sub.

 VLA.
pp sub.

 VC.
pp sub.

 D.B.

168

F. II

OB.

B♭ CL.

B. CL.

BSN.

HN.

C TPT.

TBN.

PERC.

PNO.

VLN. I

VLN. II

VLA.

VC.

D.B.

ff

p — *f*

p — *f*

p — *f*

p — *f*

p

arco

mf

Snare

pp

f

ff

p — *f*

p — *f*

ff

p — *f*

2

4

170

ff

ff

ff

ff

ff

ff

ff

HN.

C TPT.

TBN.

PERC.

PNO.

Snare

f

p

f

f

2

4

VLN. I

VLN. II

VLA.

VC.

D.B.

Snare

PNO.

ff

ff

ff

ff

4

172

#

FL. II

ff

ff

OB.

ff

ff

B♭ CL.

ff

ff

B. CL.

ff

ff

BSN.

ff

ff

HN.

f

C TPT.

f

p

f

TBN.

PERC.

Tam-tam

Bass drum

pp poco a poco cresc.

PNO.

fff

f

Re.

pp poco a poco cresc.

4

VLN. I

ff

ff

VLN. II

ff

ff

VLA.

ff

ff

VC.

ff

ff

D.B.

ff

ff

175

#

FL. II

OB.

B♭ CL.

B. CL.

BSN.

HN.

C TPT.

TBN.

PERC.

PNO.

VLN. I

VLN. II

VLA.

VC.

D.B.

f

3

3 3 5

7 6 5 3

6

mf

5

p

mf

pp

f

175

Musical score page 177 featuring multiple staves for various instruments. The score includes parts for Flute II, Oboe, Bassoon, Clarinets (B♭ and A), Horn, Trombones (C and B♭), Percussion (Bass drum and Tam-tam), Piano (two staves), Violin I, Violin II, Cello, Double Bass, and Double Bassoon. The notation includes dynamic markings such as *fff*, *f*, and *ff*. The score is divided into measures by vertical bar lines.

3
4

180 #

Fl. II

OB.

B. CL.

B. CL.

Bsn.

Hn.

C TPT.

TBN.

PERC.

PNO.

3
4

VLN. I

VLN. II

VLA.

VC.

D.B.

PNO.