

VINDUET

ET MULTIMEDIAVERK AV GUTTORM KITTELSEN



LYD ACTION LYS KRIG RØYK HÅP KAOS FRED?

TO



GUTTORM KITE LSEN

"VINDUET"

ET

MULTIMEDIAVERK TIL

OCTOBAND

ORIGINAL SCORE / PARTITURA

BREV TIL OSS ALLE

Verden trenger seg innpå.
 Om du skrur TV'en av -
 "illusjonene" inni der er virkeligheten.

Har vi lenger hver vår tue?
 Klodens overveldende problemer er alle
 tuenes trøbbel.

Med min mangel på makt
 kan jeg bare spille opp
 alarmen:

Verden ulmer!
 Jeg varsler røyk.
 Finnes - håp.

Finnes stort håp. Men det ivrige lille håp?
 Har trippende barbente håp tatt hverandre i hendene,
 og synger?

Du som låner dine sanser til vår forestilling,
 lytt også til din egen stemme: Et lite håp
 vil kanskje ut og fly - i luft og himmel uten krig?

Men håp er realiteter,
 og fra virkelighetens utrolige verden:
 Våre levende barn!

Lar du deg stemme av levende barn,
 da stemmer du den gode følelsen sterkere i dem,
 til å leve den vanskelige freden.

Alle sammen - som er også du og også jeg -
 kan vi bli forskjellige, alle mulige og mange
 mange røykvarslere!

Hilsen til alle oss selv -
 alt pustende, vinkende stampende personell ombord
 på luftskipet Tellus, vår Moder Jord.

A LETTER TO US ALL

The world is crowding in on you.
Even if you switch off the TV -
the illusions on the screen are reality.

Are our homes our castles any more?
The overwhelming problems of the globe
are rocking all our castles.

Being powerless,
I can only sound the alarm:

The world is smouldering!
I am warning of the smoke.
Is there - some hope.

Is there any hope.
What about the eager little hope?
Have pattering, barefoot hopes joined hands, singing?

You who are lending an ear and eye
to our performance,
listen to your own voice, too:

Maybe a tiny hope
wants to go soaring - into an air and sky
without war?

But hopes are realities,
and from the incredible world indeed:
Our living children!

If you tune in to living children,
you tune the good feeling in them,
the will to live the difficult peace.

All of us -
even you, me too -
may become ever so many different early warnings!

Greetings to all our selves -
all the breathing, fluttering, plodding crew
on board the airship Tellus, our Mother Earth.

(Etter spiddingen av barnet.)

APPELSINMONOLOG

(snakker i ett kjør, tempo kan skifte, ofte oppdrevet; snakker av og til maskinmessig/"med foredrag"/underholdende/anklagende/halvt fraværende; kan snappe etter pusten)

Jeg-er-tørst jeg-er-tørst -
Jeg er tørst og vil ha en appelsin. (hører etter;)

Jeg er tørst og vil ha appelsin! (leken)

Den trrriller, trrrillrund, jeg trrrrekker den trrrillende til meg. Om appelsinen kan det sies bestemt at den kommer fra mange forskjellige land, meget forskjellige land, og den kommer vel frem, alltid.

Jeg har mine innerste følelser. Jeg vil ha mine innerste følelser i fred.

Rund. Den ligger godt i hånden, passer. Om appelsinen kan det sies høyt at den er like rund. Overalt, alle sammen, runde og gode - god-og-rund. Og god. Appelsinen er vel, kan jeg vel si, en rundskalle og ikke stort mer. Jeg kan runde den (gjør det), kommer frem, kommer frem på alle kanter, stikker meg ikke. Hvem var det som så en spiss eller krokete appelsin? Aldri skuffer den. Alt jeg sier til den, går inn av det ene øret (peker) og drukner i saften.

Mine følelser holder jeg så sannelig for meg selv! (holder den opp) Appelsinen - er en - følsom frukt! Og jo saftigere, jo mer følsom og enda deiligere! Og ikke stum. Appelsinen er gylden tale. Tal gjennom meg - jeg er egentlig mer saftig enn jeg vil ut med. Den har skall rundt seg, skjold og vern, et rund-skall - saft inni.

Jeg har hatt mine tårer. Men er heller lavmalt. Følsom frukt - i skall. Skjold. Øyet mitt er en følsom kule, i hulning. (viser med hul hånd) Jeg ser jo ut av min hule. Se-se! Se-se! (nikker til sidene:) Ser man det, ser man det - som er litt av en holdning til all saften som spruter og skvetter overalt.

Nei, denne rundheten, ja - selve denne rundheten utgjør appelsinenes fellesskap, det verdensomspennende brorskap - De Like Rundes Forsvarsforening. Det er appelsinens filosofi, med saft bak.

Alle verdens appelsiner stikker rundhodene sammen, i kasser, i poser, på fat, for alltid å forbli for alltid - appelsiner. Appelsinen, den har jeg tro på.

(kaster den opp så den snurrer i luften)

Et rundkast er den ^{også} med på! (stanser) Den juleappelsinen - den gangen. Da svimlet det for den. Jeg kastet, jeg heiv appelsinen i veggen i klasserommet - klask, det rant, den gråt nedover veggen. Jeg ble vill! Vi var alene i klasserommet, læreren var ute et øyeblikk, hadde gitt oss en appelsin hver - god jul! Plutselig var jeg vill, det grep om seg, rundhodene sprakk i veggene. Vi oppførte krigsdans - hylte. Jeg fikk jo sett da hvor "følsom" - hva den tåler - (sintere) Å, den forbannede blodappelsinen har gitt meg dårlig samvittighet for dårlig oppførsel for resten av livet. Overfor den, appelsinen - dårlig samvittighet, kjente det inni hånden, kjenner det - det er følt, følt å være saftig barn!

Jeg har hatt mer enn nok (kaster på lissom med stor kraft appelsinen i mange retninger, mest mot salen) - mer enn nok - nok - nok - - - og nok! (trassig)

Nå vil jeg ha den. Jeg hadde lyst, jeg var tørst. (i det følgende: skjærer opp og presser appelsinen, bevegelse, måten å handle på, følger utviklingen i sinnsstemning: han blir mattere, mer og mer mekanisk når han repeterer hva han har sagt før, til slutt nesten likegyldig, bare blikket noe oppsperret, stivt; drikker slurpende innimellom, setter i halsen, søler litt)

Jeg har snakket meg selv rundt. Nei, jeg snakker meg varm og rund. For skarpe kanter har jeg lite av. Jeg kan holde foredrag om appelsinen - og til appelsinen - kommer jo fra mange forskjellige land, og rund er den og gul og like glad, og dere stikker hodene sammen. Det kan sies med sikkerhet noe om hvor følsom den er. Rundhodenes forsvarskraft og filosofien bak saften. Vi må tåle å være saftige, både appelsinen og jeg. Og så kastet jeg den - -

(eventuelt gjentas et par ganger bruddstykker fra siste setning mens musikken kommer inn, overdøyer ham, stum og stiv)

AN ORANGE MONOLOGUE

TV-WATCHER (having seen a soldier spitting a child on a bamboo stick):

I'm-thirsty I'm-thirsty -

I'm thirsty and I'd like an orange. (listening:)

I'm thirsty and I would like an orange! (playfully:)

It's rrrrolling. It's perrrrfectly rrrround. I'm rrrrolling it towards me. Talking about the orange, it's quite true, that it comes from many different countries, very different indeed, and it always arrives safely in port. Always.

I've got my inmost feelings.

Leave them alone!

Round. It fits the hand. A perfect sphere. Self-contained. Round all over, all of them. A lovely round shape - lovely. And delicious. As for the orange, it is a perfect Roundhead and little more. I can circle around it. (does it) I always get where I want to go - in all directions - it doesn't prick. Whoever saw a pointed or a crooked orange? It never disappoints you. Whatever I say to it, goes in one ear (points at the stem) and is drowned in the juice.

I do keep my feelings to myself!

(holding it in the air) The orange - is - a sensitive fruit. And the juicier, the more sensitive and even more delicious! It's not dumb. The orange is golden speech. Speak through me - I'm really more juicy than I'd like to admit. - It has a peel - a shell - its shield and buckler - the juice inside.

I have shed tears. I have.

But I'm rather soft-spoken.

A sensitive fruit - in its peel - its shield. My eye is a sensitive ball, in a hollow. (demonstrating with a cupped hand:) I'm looking out of my hollow, aren't I? Look! Look-look! (nodding to the left and to the right:) That's it! That's it! That's a way of looking at it - some outlook! - at all the juice that's spouting and spattering all over.

Well, this roundness - this very roundness - constitutes the community of oranges, their worldwide brotherhood - The Defence Alliance of the Happy-go-luckies. That's the juicy philosophy of oranges!

Oranges all over the world are putting their Roundheads together, in crates, in paperbags, on dishes - forever - remaining forever - oranges. The orange - I do believe in it. (throws it whirling into the air) It can make somersaults too! (stops suddenly)

That Christmas orange - once. It sure got dizzy, then. I threw, I flung that orange against the classroom wall - splash, it was spilling, it was weeping down the wall. I got wild! We were alone in the classroom, the teacher was out at that moment, he had given us an orange each - Merry Christmas! All of a sudden I was wild? And it was contagious, the Roundheads were bursting against the walls! We performed a war - dance, shrieking!

I discovered, then, how sensitive it is - what it can take - (more aggressively:) Oh, that damn blood orange has given me pangs of conscience for bad behaviour for the rest of my life. Bad conscience - about that orange! I felt it inside my hand, I feel it - it's awful, awful being a juicy child!

I have had more than my share (makes believe he is throwing the orange with all his might in all directions, mostly at the audience - becoming more and more aggressive) - more than my share - more than my share - more than my share!

(defiantly) NOW, I want it. I wanted it, I was thirsty.

(In the following he is cutting up and squeezing the orange. His movements - the way he does it - suits his changing moods: Aggressively at first, then less vigorously; more mechanically, as he repeats what he has already been saying. Finally he does it listlessly, with distracted, wide-open eyes, slurping the orange juice in-between, choking on it, spilling the juice.)

I've been talking myself round. No! I'm getting heated, bursting - with roundness. I haven't got any sharp edges! I can lecture on the orange - and to the orange. It does come from many different countries, though, and it is round - and yellow - and happy-go-lucky. And you are putting your heads together!

One can safely say something about its sensitivity. The striking power of the Roundheads, the juice and the philosophy behind it.

We must accept our juiciness. Both the orange and I. And I flung it - - -

(Parts of the last two phrases may be repeated as the music starts, drowning his voice. He remains speechless - frozen.)

VIII

NORWEGIAN:

GATA VÅR

Vi har så mye gøy her i gata vår
Jeg lurer meg på - vil du bytte plass med meg?
Vil du det? - Vil du det? - Vil du det?
Hør her nå:
Ikke la din fantasi få lure deg
Du vet jævla godt at det du ser er sant
Har du det gøy? - Jeg spør: Har du det gøy?

ENGLISH:

MY NEIGHBOURHOOD

We're having so much fun in my neighbourhood
I wonder if you would be happy in my place
What would you - What would you think of that?
Please listen:
Don't let yourself be fooled by your fantasi
You know bloody well that what you see is true
Do you have fun? - I ask: Do you have fun?

----- ♪ ♪ ♪ ♪ ♪ ♪ ♪ -----

THE ARMY

The band:

Hey you! The army wants you!

The General:

You have been drafted to do your duty!
Your military number will be -- --, --
(The date and year of the performance)
We are very proud of you!

---- (pause) ----

MAY GOD BE WITH YOU !

WARSONG

A letter to daddy:

Daddy come back to where you belong
 the war has made me write this song
 to you -
 Daddy - don't fight any more
 it's useless to be in a war.

Refr.:

Stay alive - dad - I beg you
 I miss you so much -
 today I got candy and lots of fudge.

A letter from mommy:

We think about the time when you left -
 me and the kid and everyone here -
 we cry -
 Your son called your name out today -
 Mom - bring back daddy to me - please -

Refr.:

Things here have changed -
 houses are down.
 We live in fear -
 We want you home.

A letter from daddy:

Thank you for writing
 be a brave boy -
 save me some candy -
 the one daddy love
 And son -
 give mom a kiss sweet and warm
 and tell her I soon will be home.

Refr.:

Here I am in the fields
 with noone to turn to
 I have but one friend
 and thats my gun.

The final message:

Hey kid .. is that your mom over there
 I have here a parcel - the address is here
 Hello - Mrs. I'm sorry to tell
 Your husband was hit by a shell.

Refr.:

Passport and bracelet with name and address
 some clothes and a knife is all thats left.

xxx

May God have mercy on you -all.

ABOUT THE LYRICS

"A letter to us all" ("Brev til oss alle") and "A Orange Monologue" ("En Appelsinmonolog") are written by Ida Hamre based on an idea and a rough sketch by Guttorm Kittelsen. The english translations are made by Tone Krogvig.

The rest of the lyrics including "Warsong" are written exclusively by Guttorm Kittelsen.

VINDUET

THE WINDOW

THE WINDOW IS ESPECIALLY WRITTEN FOR THE MEMBERS OF THE GROUP OCTOBAND.
THE SCORE IS LAID OUT ACCORDING TO SOME OF THE MULTIINSTRUMENTAL POSSIBILITIES THE MUSICIANS IN OCTOBAND HAVE TO OFFER. WHEN PERFORMED BY OTHERS IT MIGHT BE NECESSARY TO HAVE INSTRUMENTS PLAYED BY MORE PEOPLE.

INSTRUMENTATION

GUITARS 1

El-guitar w/stereochorus and 2 amplifiers - Flute w/Barcus and Berry contactmic. and preamp. connected to a Roland SPV-355 synthmodul (or similar) - Piccoloflute w/mic. connected to a Roland RE-301 chorus/echomachine w/sound on sound (or similar) - 1 Multimoog synthesizer (no.1) (also played by KBDS) - El-bass w/phaser - Moog Taurus II bass-synthesizer w/phaser (also played by Guitars 2) - Tam-tam (also played by Perc. 2) - Bells of Lun - Vocal.

GUITARS 2

El-guitar w/stereochorus and 2 amplifiers - El-bass w/phaser - Moog Taurus II Bass-synthesizer w/phaser (also played by Guitars 1) - Chimes w/heavy metalbeater (also played by Perc. 1) - Musical Saw w/violinbow (ossia Flexaton) - Vocal.

KEYBOARDS

Grand Piano w/2 C-ducer or Barcus & Berry microphones and phaser - Roland Jupiter 8 polyphone synthesizer - Minimoog synthesizer - 2 Multimoog synthesizers, no.1 and no.2 (no.1 also played by Guits. 1) - (use a premixer for all the synths, and send two lines (upper/lower or left/right) to the main mixer).

PERCUSSION 1

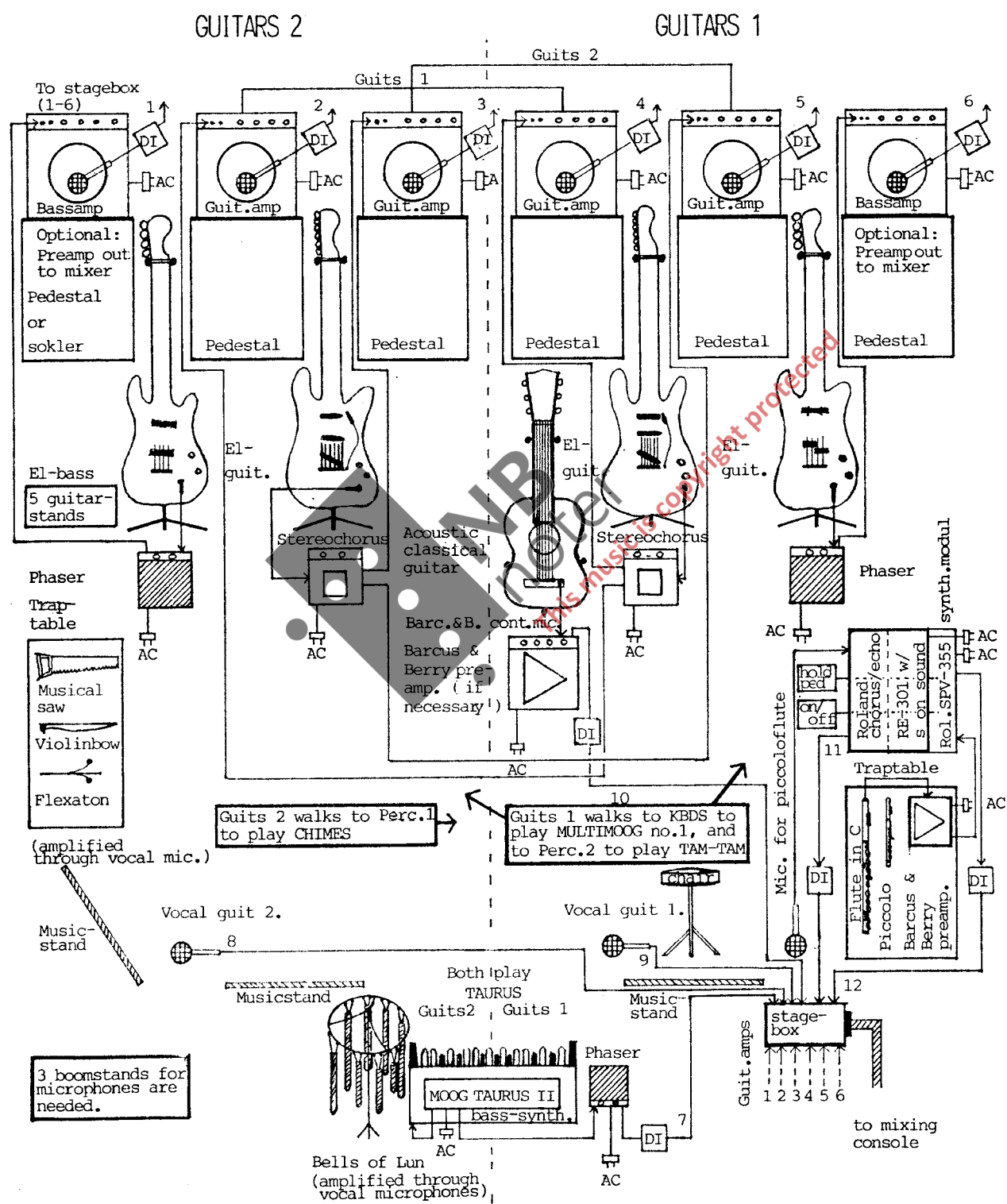
Marimba - xylophone - campanelli (glockenspiel) - Octobanddrums 1-8 w/phaser - 2 Timbales - Grand Cassa - 3 triangles - 4 chinese gliss-gongs (no.2-4-6-8) - chimes (also played by Guitars 2) - Stand w/finger-cymbals, tiny bells, small gongs etc. - 1 Multimoog synthesizer (no.3) w/Moog Percussion Controller model 1130 - Vocal.

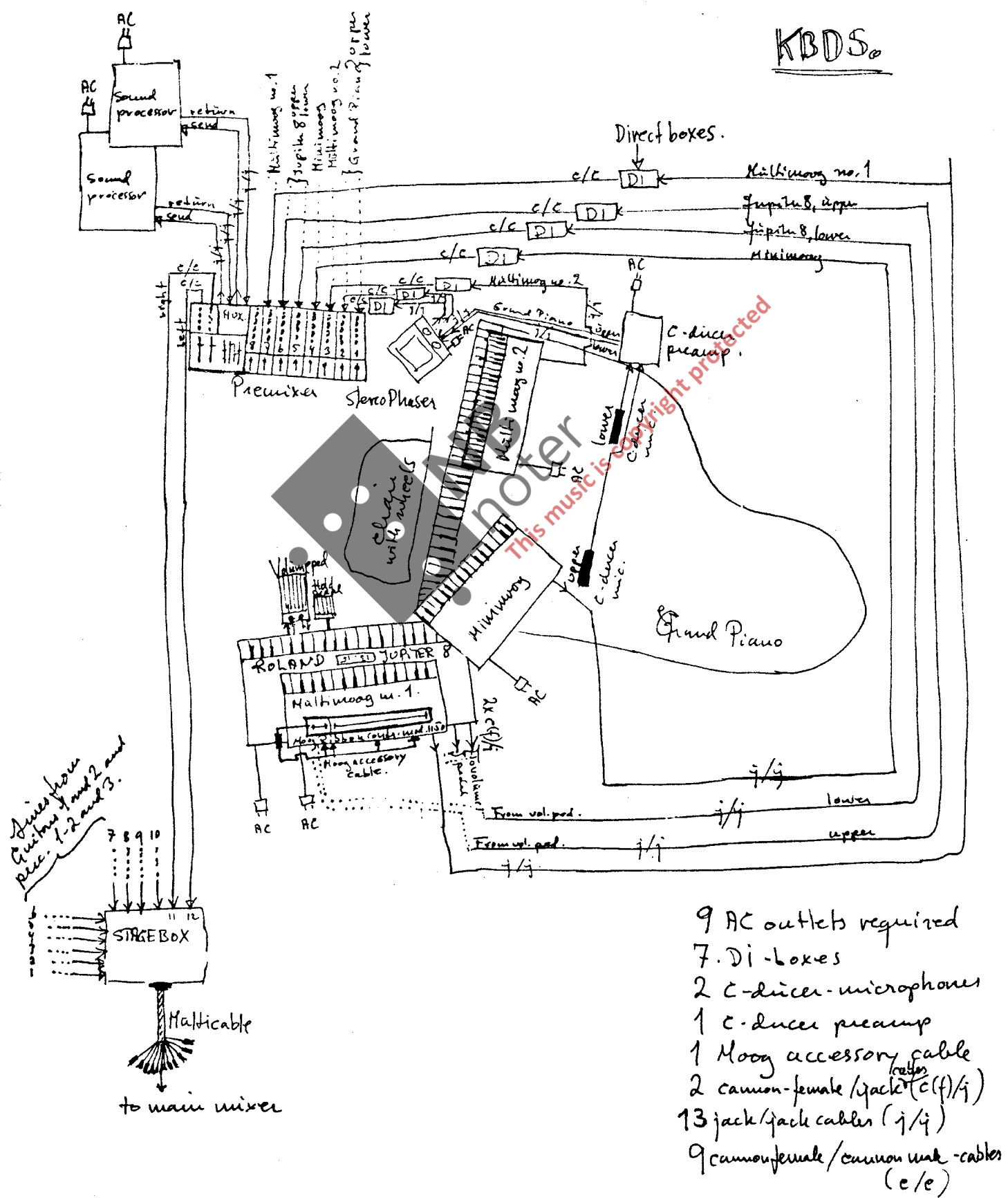
PERCUSSION 2

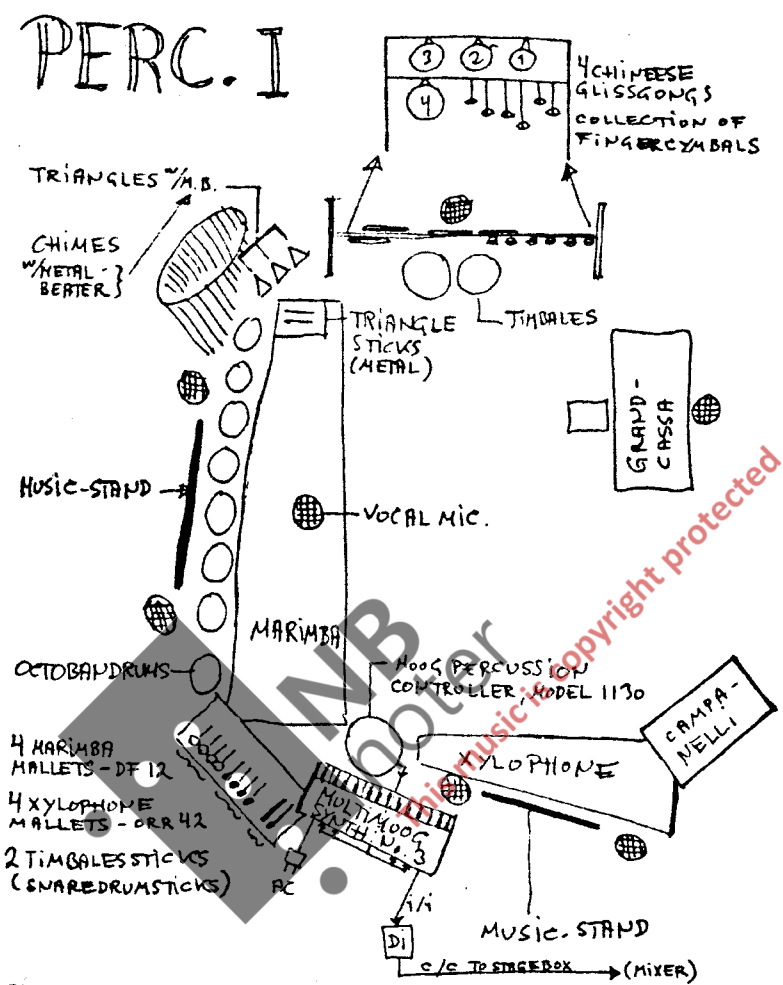
Vibraphone - Campanelli (Glockenspiel) - Campane (Tubular Bells) - Crotales w/violinbow - Octobanddrums 1-8 w/phaser - 4 chinese wooddrums - 2 Bongodrums - 1 Snaredrum - 4 chinese glissgongs (no.1-3-5-7) - 1 duangle (like a triangle, but made of one metalbar that is bent only once, making to parallell bars and one bend. When twisted, stroked and released, a phaseeffect occurs) - Splashcymbal - Marktree - Tam-tam - Vocal.

PERCUSSION 3

Drumset - 2 Timpani (C and G) - Campanelli.







- A total of 7 microphones (●)
- 1 Moog Accessory cable
 - 1 jack/jack-cable (1/4)
 - 1 Direct box (DI)
 - 1 cannon female/cannon male-cable (c/c)

PERC 2.

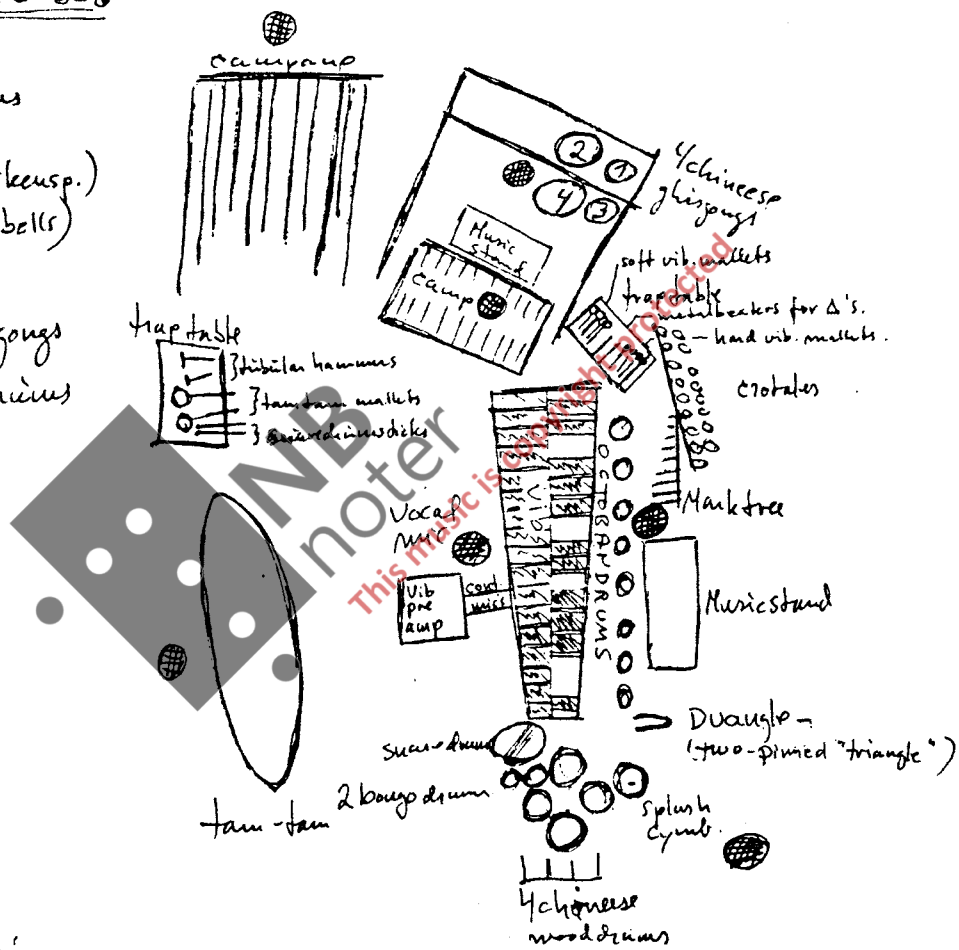
Instruments:

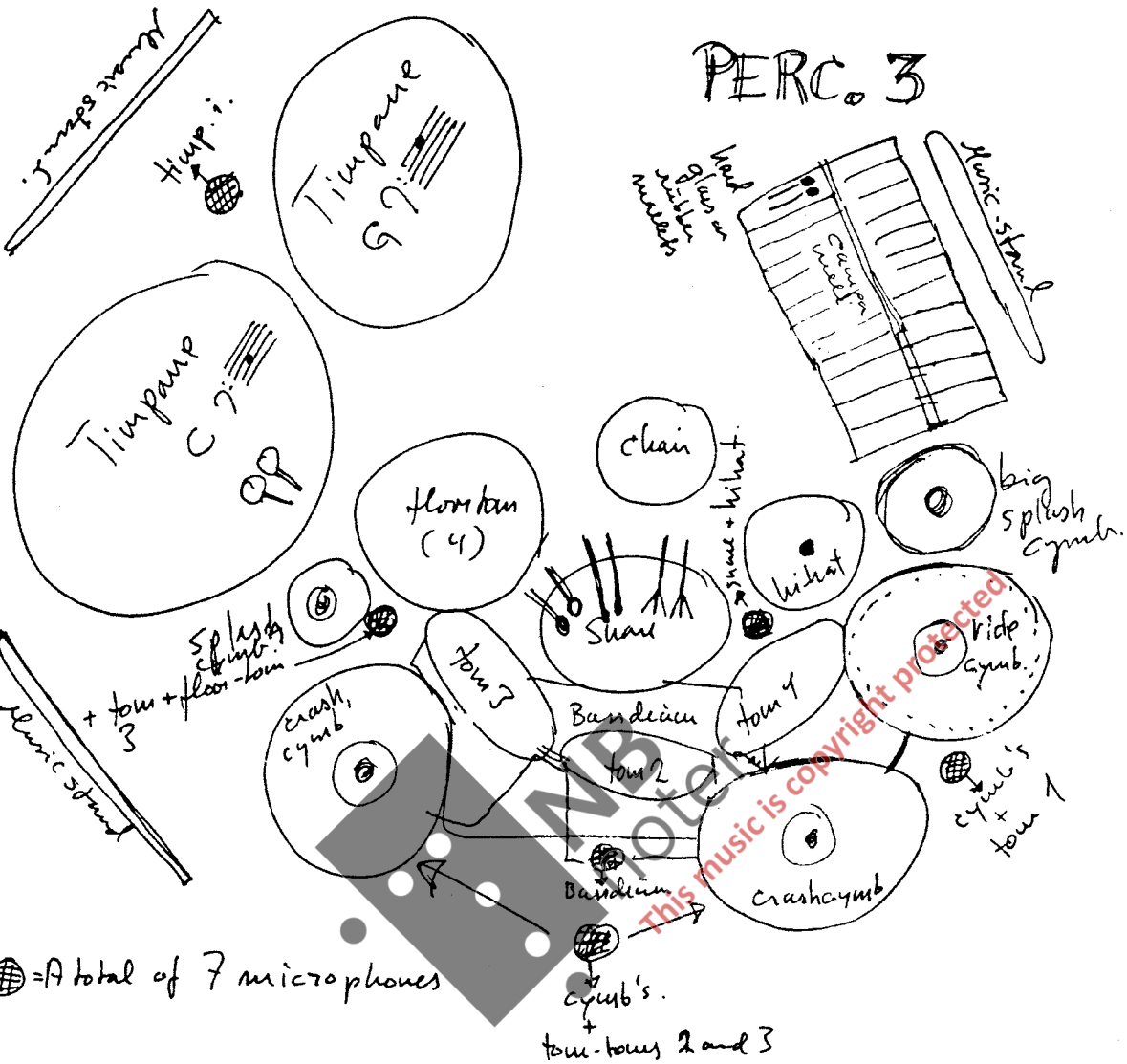
Octoband drums
vi'bra phone
campanelli (glockensp.)
campana (tib. bells)
crotales
4 Chinese glissongs
4 Chinese wood drums
Tam-tam
Mark tree
Splash cymb
3 triangles
2 bongos drums
Snare drum

Mallets:

9999 } vibraphone
1111 } mallets.
112 malletbeaters for Δ's.
112 snare drum sticks
99 2 tam-tam mallets
11 2 tibetan ^{bell} hammers
7 microphones

Vib amplified through contactmic -
rophones like c-dicer or similar
with preamp.





Mallets:

2 timpani mallets, 2 soft vibraphone/celesta mallets,
2 brushes, 2 sacred drum sticks, 2 hard (glass(?)) mallets for
campanelli.

VINDUET - THE WINDOW

O T H E R R E Q U I R E M E N T S

VIDEO

STAFF: 1 engineer.

The engineer must be able to read a full music score well. He communicates with the other engineers, and will be quued by the director if necessary, through intercomb.

EQUIPMENT:

- 1 U-Matic videotapemachine.
- 1 videoprojector for blowing up the pictures on the screen.
- 1 videoscreen mounted in the ceiling or on a bridge above the band.

NOTE:

The original videocassettes are recorded on U-Matic, and therefore a U-Matic videotapemachine is needed if tapes are not copied to another standard (digitally if possible).

SLIDES

STAFF: 1 engineer.

The engineer must be able to read a full music score well. He communicates with the other engineers, and will be quued by the director if necessary, through intercomb.

EQUIPMENT:

- 3 carousel-machines in sync.
- 1 computer for running the slideprograms.

NOTE:

The computer is needed to synchronize the slides to the music according to the score.

The computerprogram used on previous performances is kept by the composer on a "ready-to-load" music-cassette.

DIRECTION

STAFF: 1 well trained musician, preferably a composer/conductor. He will function as a director.

The director is responsible for the communication between the engineers and stagehands (norw. scenearbeidere). This is done by intercomb. The director must at all times know exactly where the music is in the score, and he must be able to give signals to the other engineers and que them.

EQUIPMENT:

- Intercomb for 10 persons (or more if needed).

NOTE:

The two staffs in the score called Direction inform the actors on what to do, and what to say, where to place stage properties (norw. rekvisita), how they function etc.

The director may use these two staffs during rehearsals to write notes needed to que the others.

LIGHT

STAFF: 2 stagehands (norw. scenearbeidere) running the followspots.

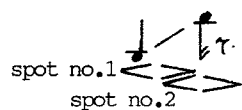
1 engineer at the computer.

The engineer must be able to read a full music score well, and he communicates and gives ques to the followspots through intercomb. He will also be linked with the other engineers and the director, who will que him if necessary.

EQUIPMENT:

The following equipment are a minimum needed according to the score:

- 1 computer running the presets.
- 1 strobelight.
- 1 blue, blinking policelight.
- Filters in all colours (definatly red and blue).
- Flashlights linked in series.
- Bridge of carlights.
- 11 blue-filtered lights for the 6 musicians' music-stands.
- 10 blue-filtered lights for the engineers' and stagehands' music-stands (if they use them).
- 2 followspots.
- unknown number of spots used to colour the 3 screens differently (with use of coloured filters).
- unknown number of stagelights to light up the whole band, or sections at the time, the "TV-box", the Generals platform, the "TV-watchers" table and chair etc.
- 6 spots on the musicians, whole figure.
- 1 spot covering head and shoulders of drummer (Perc.3) and 2 cymbals. (see score page 9).
- 1 spot covering the hi-hat and drumstick only (Perc.3, see score on pages 9 and 11).
- 2 spots (1 and 2) on xylophone (Perc.1).
- Crossfade in sync. with movements on xylophone (see score on pages 118-120).



- 4 spots on Guitars 1 and 2 and Percussion 1 and 2 when positioned at song microphones (see score page 146).
- 2 spots in the "TV-box", red and blue (see score page 157).
- 1 spot on Grand Cassa, wooden beater and hand of Percussionist no.1 (see score page 161).
- 1 spot on Guitars 1 when sitting in a chair upfront in the middle of the stage with acoustic guitar (page 179).
- 2 spots on the General. 1 overhead and one floorspot upfront.
- 2 spots on "TV-watcher" (and look-alike-doll)
- 1 spot on child-doll and "bamboostick" in the "TV-box".
- 1 spot on edge of "bamboostick" only (without the doll).
- 1 spot (or followspot?) on actor in the "TV-box".
- 4 spots on rotating mirrordiscobowl (4 angles reflecting moving lightspots all around the auditorium).

...continued

VINDUET - THE WINDOW

OTHER REQUIREMENTS CONTINUED..... (2)

LIGHTS...

- 2 spots on the globe. 1 spot straight above the globe creating a circle on the stagefloor with the globe as a growing shadow in the middle as it is being lowered. 1 spot directly on the globe when stationary in the ceiling.
- 1 spot on flip-over at the Generals platform.
- 1 spot on medalboard at the Generals platform.
- unknown number of spots on mounted smokebombs.
- unknown number of spots covering all i could not think of.

NOTE:

When explosions from bombs, grenades and shells are heard, a number of flashguns that are scattered around on stage and in the right and left wings are illuminated. The flashguns are linked serially, so that many flashes are illuminated at the same time from only one triggering. Underneath the vibraphone, the drumset and the marimba (amongst the equipment of Perc.1,2 and 3) are mounted carlamps (spots), as well as in the wings. A bridge of carlamps (spots) are mounted high above the band. This bridge of light is mounted so that the beams from each lamp parallelly go straight into the stagefloor vertically in front of the band, thus creating a "light-wall" that will be clearly visible when theatresmoke is being used by activating the smoke-machine. One should carefully listen to the tapes when rehearsing, and lay down permanently lightening sequences that will be effectful. No improvisation is recommended. THIS MEANS A LOT OF HARD WORK !!! (see score for inst. on page 178).

SOUNDMIX

STAFF: 1 sound-engineer.

The sound-engineer must be able to read a full music score well. He communicates with the other engineers, and will be qud by the director if necessary, through intercomb. The sound-engineer at the main mixing console is responsible for the sound of the band.

EQUIPMENT:

- 2 PA-systems are needed to drive the 4-channel tapes.
- 70-80 lines and microphone inputs in the mixing console(s) are needed to run everything through the PA-systems.
- Soundprocessors like delay, echo, phaser, flanger etc.

NOTE:

The soundprocessors are needed both because it is necessary to get a good overall sound, and because many effects are asked for in the score, and have to be performed "live" by the sound-engineer. That is why it is absolutely necessary for the sound-engineer to read music well.

TAPES

STAFF: 1 sound-engineer.

The sound-engineer must be able to read a full music score well. He communicates with the other engineers, and will be qud by the director if necessary, through intercomb. The sound-engineer operating the tapes is responsible for the sound, outputvolume and timing of the tapes, and for panning the MULTIMOOG no.2 ("Jet-sound"). The "Jet-sounds" are coming from KEYBOARDS (KBDS) according to the score.

EQUIPMENT:

- 5 original MASTERTAPES:
 - No.1) 2 tracks on 1 2-tracks tapemachine (for instance STUDER REVOX PR 99).
 - No.2-5) 4 tracks on 2 4-tracks tapemachines (for instance OTARI MX 5050's)
- mixer

A minimum of 14 channels in and 4 channels out. 10 channels are for the 3 tapemachines, and 4 channels for panning the MULTIMOOG no.2 ("Jet-sounds")(KBDS) between channels 1-4 in different ways according to the score.
- compressor/limiter (optional if needed).
- external equalizer (optional if needed).
- soundprocessor (optional if needed).

STAGE

STAFF: 2 stagehands (norw. scenearbeidere).

The 2 stagehands communicate with the director through intercomb. One of them have the responsibility for all stage properties (norw. rekvisita).

STAGE PROPERTIES AND EQUIPMENT:

- A "TV-box" is made of metalpipes (for inst. KEE-CLAMPS, or better (and more expensive) ULTIMATE SUPPORT SYSTEMS (USS)) draped with clothing (norw. MOLTON) on top, sides and back, the clothing being black on the outside and white on the inside. The front is made of whitepainted canvas (norw. lærret) which is tied to the pipes like the cloth on a trampoline to its frame. The "TV-box" measures approximately 5x2,5x3 meters (W-H-D).
- A table with a wooden tabletop, and legs and frame made of metalpipes like the "TV-box".
- A chair for the "TV-watcher" at table. (The Monologue and the look-a-like-doll)(see score page 6).
- A full-sized look-a-like doll representing the "TV-watcher" (the actor).(see score page 10).
- A dish with oranges.
- A juicepress.
- A knife.
- A thermocan with icecubes.
- An icefork.
- A highballglass.
- A spoon.
- A towel for cleaning up mess (all this: see score on page 6).
- A doll representing a child is made of stuffed, waterproof and washable canvas with a premade hole that fits the bamboostick (see below) in the breast/belly region. The hole is covered each time with easy-to-brake gas. It is not necessary to make details in the face, but the doll should have a wig. The doll should measure about 90 cm's from foot till fingertips as it is made with stretched legs and arms above the head.
- A bamboostick (or a look-a-like) which has a sharp edge on top shall have a diameter of 8-10 cm's, and be about 1m 30cm's high. It has to be mounted in a waterproof open box (50x40x16cm's) (W-D-H) which again is mounted on wheels. Therein is mounted a waterpump, and a hose or inner tube is placed inside the bamboostick with

...continued

V I N D U E T - T H E W I N D O W

OTHER REQUIREMENTS CONTINUED..... (3)

STAGE...

- the open end placed at the top edge. An easy to handle on/off-switch must be mounted on the waterproof box, or one can use a remote control. In the waterproof box is kept a fluid that looks like blood. This "blood" is meant to come out of the dolls body when it has been speared (spitted). This is done by activating the waterpump. The box is hopefully not visible when dry ice is in use covering the floor in the "TV-box" up till the lower rim of the front canvas. Only the bamboostick should be seen coming out of the "mist". After the first scene, the waterproof box with the doll is dragged to one side of the "TV-box" by a hidden stagehand (norw. scenearbeider) who pulls a string that is mounted on the wheel-supplied waterproof box. After the first scene the bamboostick and the doll should not be visible.
- 1 chair without armrest (for Guitar 1 when playing acoustic guitar (see score page 179)).
- 1 flip-over (or blackboard).
- 1 thick, black pen (or chalk).
- 1 board clothed with RED velvet (norw. fløyel) (on which is mounted 3 medals) (The "Medalboard").
- 3 medals (to be mounted on the medalboard (all this, see score page 153)).
- A "BAR" made of the same metalpipes as the "TV-box" and the table. This BAR" should be placed on a platform to the left of the drumset (Perc. 3) (seen from the audience). On the platform is also placed the flip-over and the medalboard (see score page 153).
- 1 generals uniform with cap, white gloves, riding trousers and high, black, shiny boots. The jacket should be highly decorated with medals and distinctions.
- 3 sparklers (for the drafted people).
- 6 cakesparklers (for the 6 musicians or a group of children in the FINALE).
- 1 lighter.
- 3 military looking helmets, preferably from different nationes (Alternatively 1 helmet that can circulate). (all this, see score page 153).
- 4 buckets filled with water for disposal of used sparklers.
- 5 fireextinguishers placed behind the folding screens (see below) and in front of the General for safety (because of the use of lighters and sparklers) (see score on the pages 157, 165 and 173).
- 4 folding screens placed at the ends and near the side walls in the auditorium. The Bengal-matches are lit behind these screens (see score on page 178).
- Tower of pipes (KEE-CLAMPS or similar) with a platform on top, supporting the video- and slidemachines, the computer, 2 engineers and one stagehand (norw. scenearbeider) with followspot.
- NOTE:
The light-engineer operating the computer for light presets may also be on the same platform in this tower if it seems practical and the platform is big enough.
The tower is placed next to the main mixing console in the middel of the audience.
- Tower of pipes (KEE-CLAMPS or similar) or a small truck with a lift.
- NOTE:
In the right corner of the stage (seen from the audience) is a tower of pipes with a platform on top supporting a followspot. The tower is meant to look like a watchtower like those in prisons or concentration camps. Instead of a tower, a small truck with a lift can also effectively be used. The followspot is then mounted on the lift, and the stagehand (norw. scenearbeider) can move up and down at will. The tower/lift is placed inbetween the main screen's right side (seen from the public) and side screen no.1.
(See the drawing of the stage and the score on the pages 155, 163 and 171).
- A globus sized like a medisn-ball - (a little bigger than a basket-ball).
- NOTE:
The globus is mounted in the ceiling, and can be lowered at will by a winch (norw. vinsj), to about 1m 20cm's above the stagefloor. For best results, a motor should be used for smooth, steady movements. The motor must be running very quietly. The lowering can also be done manually by a stagehand (norw. scenearbeider) using a wire and a jaggig wheel (norw. trinse) (see score on page 208).
- Rotating discobowl made of tiny mirrors mounted like facets all over the bowl. When rotating, the moving light-spots, caused by 4 spots illuminating the discobowl from 4 different angles, whirl around the walls, floor and ceiling of the auditorium (see score on page 1).
- NOTE:
The discobowl must be equipped with a motor to make it rotate. This motor must have a remote on/off-control.
- A dry ice machine and dry ice (a theatreeffect).
- A smokemachine. (a theatreeffect).
- An unknown number of smokebombs (a theatreeffect).
- NOTE:
Theatresmoke is needed for the beams from the followspots, the flashlights, the carlightbridge etc. to be clearly visible.
- Bengal-matches, red and green (unknown number) (be sure to have enough).
- NOTE:
Bengal-matches are matches functioning as a kind of sparkler with an intence red or green light. They burn for approximately 10 seconds).
- 1 MAIN SREEN for video and slides. This screen could be as huge as possible, like the size of a screen in a major public movie-theatre.
- 2 SIDE SCREENS for slides. These screens should have the size of the screen in a small public movie-theatre.

THE WINDOW - LA FENETRE - DAS FENSTER - VINDUET

FILM VIDEO

SLIDES

DIRECTION

LIGHT

GUITS 1

GUITS 2

KBDS

PERC. 1

PERC. 2

PERC. 3

SOUND MIX

TAPES

STAGE

(Slides stands till BLACKOUT at 30')

Superimpose colours on main screen

Synchronize FLASHLIGHTS with SMOKEBOMBS

DRUMSET, TIMPANI, CAMPANELLI

DRUMSET:
symb's
snare
bassdrum

1 2 3 4

TAPE no.1 SEQ. no.1 on 2-TRACKS TAPEMACHINE -
0'but 4 CHANNELS (front left/right and rear left/right)

(Next sequence (1.2'..) at bar 3 page 14)

TAPE no.2 on 4-TRACKS-MACHINE no.1

stop tape

(5') (10')

Dry ice is floating out of the "TV-box" and down to the floor.
Rotating MIRROR-DISCO-BOWL.
Slow speed. Keep rotating til black-out.

When "jetplane"-like sounds are heard, activate smokebombs. The duration of the "Jet"-sounds are approximately 5 seconds. Activate the bombs after approximately 3 seconds.
REPEAT A FEW TIMES.

START OF THE PIECE

0'00" 1cm = 1 sec.

FILM 25' 30' 35' 40' 45' 10"

VIDEO

SLIDES

Slides of children from the western world

(BLACKOUT)

0'00" 1cm = 1 sec.

45'

10"

START OF THE PIECE

END OF INTRODUCTION

Some actors (extras?) lights now and then, and independently, red and green Bengal lights. The actors are standing behind folding screens in the corners and along the walls in the room.

0'00" 1cm = 1 sec.

45'

10"

BLACKOUT

0'00" 1cm = 1 sec.

45'

10"

BLACKOUT

0'00" 1cm = 1 sec.

45'

10"

LIGHT

If necessary, fade lights to make the Bengal-matches reach a full effect.

25' 30' 35' 40' 45' 10"

GUITS 1

GUITS 2

KBDS

PERC. 1

PERC. 2

PERC. 3

START OF THE PIECE

0'00" 1cm = 1 sec.

45'

10"

SOUND MIX

TAPE no. 3, 4-TRACKS on 4-TRACK MACHINE no. 2:

0'00" 1cm = 1 sec.

45'

10"

TAPE no. 3: 45' low volume

Must be heard clearly, but not too loud.

TAPE no. 2 on machine no. 1

Two year old baby and father talks

QUE TAPE no. 3: Listen for deep sound on MOOG TAURUS II SYNTH (on tape)

news

TACET in 8"

End of TAPE no. 2

Little girl sings

(10'') (15'') MAX VOLUME AT THIS (20'') POINT: TAKE VOLUME DOWN AT ONCE. (25'') (30'')

0'00" 1cm = 1 sec.

45'

10"

STAGE

Red and green Bengal-matches.

Bengal-matches are matches functioning as a kind of spark-ler with an intense red or green light. They burn for approximately 10 seconds.

	10"	20"	30"	35"
FILM VIDEO				
SLIDES	(BLACKOUT)			
DIREC- TION	10" (BLACKOUT) In the blackout, actor no.2 places himself in a chair at a table on the right side of the stage (opposite the "TV-box"). When he feels the spotlight on him he must act as if he is watching TV.			
LIGHT	10" (BLACKOUT) A dim yellow spotlight is slowly faded in on actor at table from above.			
GUIT 1				
GUIT 2				
KBDS				
PERC. 1				
PERC. 2				
PERC. 3				
SOUND- MIX				
TAPES	10" TAPE no.3	20"	30" End of little girls song	35" SOUND OF WHIP 34" ff
STAGE				

	35"	40"	46"	50"	1'
FILM VIDEO					
SLIDES	36"		46"		
DIREC- TION	35"  An actor is standing "freezed" against the backwall of the "TV-box". He is holding a doll resembling a naked child in front of him in lifted arms stretched foreward. The actor is wearing a black cape with white silk lining, white gloves and black, shining riding boots with high bootlegs. White make-up in the face with his features drawn in red.	40"	46"  The actor is slowly coming forward in a ritual manner. In front inside the "TV-box" is placed a bamboostick which is very sharp in the one end pointing upwards. The actor is still holding the doll with face down on stretched arms. His movements should be somewhat mechanical, almost waging, robotlike.	50"	1' 
LIGHT	35"  Lights up in "TV-box" on left side of stage	40"	46"	50"	1' 
	36" Policelight OFF. Spot on actor.				
GUIT 1					
GUIT 2					
KBDS					
PERC 1					
PERC 2					
PERC 3					
SOUND- MIX					
TAPES	35" 36" Tape no 3	40"	46"	50"	1' 54"
	 Huge chord ff $\frac{2}{3}$		 Sound of whip 4 times every 2 sec.s		 Terrified child cries
STAGE	35" 36"  Smoke in "TV-box"	40"		50"	1' 
	Dry ice is still covering the floor.				

1'04"

FILM
VIDEO
SLIDES
DIR-
ECTION

The actor yells out together with yell on tape and lifts the "baby" high above his head and throws it with much force down on the bamboostick where the doll is speared in the breast/belly region. At this moment he switches on a pump that pumps blood-like fluid up inside the bamboostick, and the "blood" is flowing over the speared dolls body and down the bamboostick into a tub in which the bamboostick is mounted.

1'10" 1'20" 1'25"

1'10" 1'20" 1'25"

The actor "freezes" in 20", and in this period there must be absolute silence. The pump continues to pump "blood" on doll and bamboostick.

1'10" Spot on the speared doll. The pumping "blood" must be 1'20" clearly visible. 1'25"

1'04" 1'10" 1'10" 1'25"

Strobelight in the "TV-box" Blue-blinking policelight in the "TV-box" -FAST SPEED. Police-light OUT

1' 1'10" 1'20" 1'25"

GUIT 1

GUIT 2

KBDS

PERC 1

PERC 2

PERC 3

1' 1'10" 1'20" 1'25"

SOUND Mix

1' Tape no.3 1'10" TACET 1'20" 1'25"

Ugly yell

1' 1'10" 1'20" 1'25"

STAGE

NB
noter
This music is copyright protected

FILM
VIDEO

SLIDES

DIRECTION

Light

GUITS 1

GUITS 2

KBDS

PERC 1

PERC 2

PERC 3

SOUND MIX

TAPES

STAGE

Indefinite durata

The actor at the table starts his monologue.

The actor in the "TV-box" makes SORTI

Spotlights OFF in "TV-box".
Policelight still on, but not in motion. Fade in a warm and yellow light on the other actor at table on right side of stage.

In this manner, get the attention of the audience to change from left to right on stage preparing for the monologue-sequence.

Indefinite durata

Indefinite durata

Watch level of mic. at actors table - MONOLOGUE

TACET 1' 30"

Indefinite durata (Tape no.3)

Put tape no.4 on 4-trackmaschine no.1

STAGE EQUIPMENT:

- A table. Wooden tabletop. Legs and frame made of metalpipes like the "TV-box".
- A chair
- A dish with oranges
- A juicepress
- A knife
- A thermocan with icecubes
- An icefork
- A towel to clean up mess
- A highballglass
- A spoon

MONOLOGUE IN NORWEGIAN

APPELSINMONOLOG

(snakker i ett kjer, tempo kan skifte, ofte oppdrevet; snakker av og til mækinmessig/"med foredrag"/underholdende/anklagende/halvt fraværende; kan snappe etter pusten)

Jeg-er-tørst jeg-er-tørst -
Jeg er tørst og vil ha en appelsin. (herer etter!)

Jeg er tørst og vil ha appelsin! (leken)

Den trrriller, trrrillrund, jeg trrrekker den trrrillende til meg. Om appelsinen kan det sies bestemt at den kommer fra mange forskjellige land, meget forskjellige land, og den kommer vel frem, alltid.

Jeg har mine innerste følelser. Jeg vil ha mine innerste følelser i fred.

Rund. Den ligger godt i hånden, passer. Om appelsinen kan det sies høyt at den er like rund. Overalt, alle sammen, runde og gode - god-og-rund. Og god. Appelsinen er vel, kan jeg vel si, en rundskalle og ikke stort mer. Jeg kan runde den (gjør det), kommer frem, kommer frem på alle kanter, stikker meg ikke. Hvem var det som så en spiss eller krokete appelsin? Aldri skuffer den. Alt jeg sier til den, går inn av det ene øret (poker) og drukner i saften.

Mine følelser holder jeg så sannelig for meg selv! (holder den opp) Appelsinen - er en - følsom frukt! Og jo saftigere, jo mer følsom og enda deiligere! Og ikke stum. Appelsinen er gylden tale. Tal gjennom meg - jeg er egentlig mer saftig enn jeg vil ut med. Den har skall rundt seg, skjold og vern, et rund-skall - saft inni.

Jeg har hatt mine tårer. Men er heller lavmælt. Følsom frukt - i skall. Skjold. Øyet mitt er en følsom kule, i hulning. (viser med hul hånd) Jeg ser jo ut av min hule. Se-se! Se-se! (nikker til sidene!) Ser man det, ser man det - som er litt av en holdning til all saften som spruter og skvetter overalt.

Nei, denne rundheten, ja - selve denne rundheten utgjør appelsinenes fellesskap, det verdensomspennende brorskap - De Like Rundes Forsvarsforening. Det er appelsinens filosofi, med saft bak.

Alle verdens appelsiner stikker rundhodene sammen, i kasser, i poser, på fat, for alltid å forbli for alltid - appelsiner. Appelsinen, den har jeg tro på.

(kaster den opp så den snurrer i luften)

Et rundkast er det ^{best} med på! (stanser) Den juleappelsinen - den gangen. Da svimlet det for den. Jeg kastet, jeg heiv appelsinen i veggen i klasserommet - klask, det rant, den gråt nedover veggen. Jeg ble vill! Vi var alene i klasserommet, læreren var ute et øyeblikk, hadde gitt oss en appelsin hver - god jul! Plutselig var jeg vill, det grep om seg, rundhodene sprakk i veggene. Vi oppførte krigsdans - hylte. Jeg fikk jo sett da hvor "følsom" - hva den tåler - (sintere) Å, den forbannede blodappelsinen har gitt meg dårlig samvittighet for dårlig oppførsel for resten av livet. Overfor den, appelsinen - dårlig samvittighet, kjente det inni hånden, kjenner det - det er følt, følt å være saftig barn!

Jeg har hatt mer enn nok (kaster på lissom med stor kraft appelsinen i mange retninger, mest mot salen) - mer enn nok - nok - nok - - og nok! (trassig)

FILM
VIDEO

SLIDES

DIREC-
TION

LIGHT

GUITS 1

GUITS 2

KBDS

PERC.1

PERC.2

PERC.3

SOUND
MIX

TAPES

STAGE

Indefinite durata

The actor at the table starts his monologue.

The actor in the "TV-box" makes SORTI

Spotlights OFF in "TV-box".
Policelight still on, but not in motion. Fade in a warm and yellow light on the other actor at table on right side of stage.

In this manner, get the attention of the audience to change from left to right on stage preparing for the monologue-sequence.

Indefinite durata

Indefinite durata

Watch level of mic. at actors table - MONOLOGUE

TACET

Indefinite durata (Tape no.3)

Put tape no.4 on 4-trackmaschine no.1

STAGE EQUIPMENT:

- A table. Wooden tabletop. Legs and frame made of metalpipes like the "TV-box".
- A chair
- A dish with oranges
- A juicepress
- A knife
- A thermocan with icecubes
- An icefork
- A towel to clean up mess
- A highballglass
- A spoon

MONOLOGUE IN ENGLISH

AN ORANGE MONOLOGUE

TV-WATCHER (having seen a soldier spitting a child on a bam-boo stick):

I'm-thirsty I'm-thirsty -
I'm thirsty and I'd like an orange. (listening:)
I'm thirsty and I would like an orange! (playfully:)
It's rrrrolling. It's perrrrfectly rrrround. I'm rrrrolling it towards me. Talking about the orange, it's quite true, that it comes from many different countries, very different indeed, and it always arrives safely in port. Always.

I've got my inmost feelings.
Leave them alone!

Round. It fits the hand. A perfect sphere. Self-contained. Round all over, all of them. A lovely round shape - lovely. And delicious. As for the orange, it is a perfect Roundhead and little more. I can circle around it. (does it) I always get where I want to go - in all directions - it doesn't prick. Whoever saw a pointed or a crooked orange? It never disappoints you. Whatever I say to it, goes in one ear (points at the stem) and is drowned in the juice.

I do keep my feelings to myself!

(holding it in the air) The orange - is - a sensitive fruit. And the juicier, the more sensitive and even more delicious! It's not dumb. The orange is golden speech. Speak through me - I'm really more juicy than I'd like to admit. - It has a peel - a shell - its shield and buckler - the juice inside.

I have shed tears. I have.
But I'm rather soft-spoken.

A sensitive fruit - in its peel - its shield. My eye is a sensitive ball, in a hollow. (demonstrating with a cupped hand:) I'm looking out of my hollow, aren't I? Look! Look-look! (nodding to the left and to the right:) That's it! That's it! That's a way of looking at it - some outlook! - at all the juice that's spouting and spattering all over.

Well, this roundness - this very roundness - constitutes the community of oranges, their worldwide brotherhood - The Defence Alliance of the Happy-go-luckies. That's the juicy philosophy of oranges!

Oranges all over the world are putting their Roundheads together, in crates, in paperbags, on dishes - forever - remaining forever - oranges. The orange - I do believe in it. (throws it whirling into the air) It can make somersaults too! (stops suddenly)

That Christmas orange - once. It sure got dizzy, then. I threw, I flung that orange against the classroom wall - splash, it was spilling, it was weeping down the wall. I got wild! We were alone in the classroom, the teacher was out at that moment, he had given us an orange each - Merry Christmas! All of a sudden I was wild? And it was contagious, the Roundheads were bursting against the walls! We performed a war - dance, shrieking!

I discovered, then, how sensitive it is - what it can take - (more aggressively:) Oh, that damn blood orange has given me pangs of conscience for bad behaviour for the rest of my life. Bad conscience - about that orange! I felt it inside my hand, I feel it - it's awful, awful being a juicy child!

I have had more than my share (makes believe he is throwing the orange with all his might in all directions, mostly at the audience - becoming more and more aggressive) - more than my share - more than my share - more than my share!

FILM
VIDEO

MONOLOGUE IN NORWEGIAN

SLIDES

DIRECTION

LIGHT

GUITS 1

GUITS 2

KBDS

PERC 1

PERC 2

PERC 3

SOUND
Mix

TAPES

STAGE

Nå vil jeg ha den. Jeg hadde lyst, jeg var tørst.
(i det følgende: skjærer opp og presser appelsinen.)

After having cut the orange in two halves, he picks up a juicepress, and very slowly he squeezes the juice out of the two halves of orange.

bevegelsene, måten å handle på, følger utviklingen i sinnstemning: han blir mattere, mer og mer mekanisk når han repeterer hva han har sagt før, til slutt nesten likegyldig, bare blikket noe oppsperret, stivt, drikker slurpende innimellom, setter i halsen, seler litt)

From a thermocan he picks up some icecubes with an ice-fork and drops them into a highball glass. He takes the fresh juice and pours it over the icecubes, stirs well and drinks it in large gulps.

When using the Roland Jupiter 8 synthesizer, choose modes by pressing buttons indicating numbers or letters, for instance 11 12 13 or A B C

Roland Jupiter 8, File 21, Patch 12:

QUE: The actor picks icecubes from the thermocan. (icy, twinkling, cold, emotionless sounds).

mp ~ mf (not loud)

Roland Jupiter 8:

Pay attention. The actor must be heard!

(Tape no.3) — Indefinite durata —

FILM
VIDEO

MONOLOGUE IN ENGLISH

SLIDES

DIREC-
TION

LIGHT

GUITS
1

GUITS
2

KBDS

PERC1

PERC2

PERC3

SOUND
MIX

TAPES

STAGE

(defiantly) NOW, I want it. I wanted it, I was thirsty.
(In the following he is cutting up and squeezing the orange.

After having cut the orange in two halves, he picks up a juicepress, and very slowly he squeezes the juice out of the two halves of orange.

His movements - the way he does it - suits his changing moods: Aggressively at first, then less vigorously; more mechanically, as he repeats what he has already been saying. Finally he does it listlessly, with distracted, wide-open eyes, slurping the orange juice in-between, choking on it, spilling the juice.)

From a thermocan he picks up some icecubes with an ice-fork and drops them into a highball glass. He takes the fresh juice and pours it over the icecubes, stirs well and drinks it in large gulps.

When using the Roland Jupiter 8 synthesiser, choose modes by pressing buttons indicating numbers or letters, for instance 11 12 13 or A B C

Roland Jupiter 8, File 21, Patch 12:

QUE: The actor picks icecubes from the thermocan. (icy, twinkling, cold, emotionless sounds).

mp ~ mf (not loud)

Roland Jupiter 8:

Pay attention. The actor must be heard!

(Tape no.3) Indefinite durata

♩ = 160 (BEAT ON TAPE)

MONOLOGUE IN NORWEGIAN

FILM VIDEO

SLIDES

DIRECTION

QUE start of Tape no 4.1.: The actor gives a sign to Perc III (the drummer), tapes and light, before he starts on his line after drinking orangejuice by setting his highballglass down. This can be done very accurately in a "musical manner", like an upbeat.

LIGHT

QUE countdown for lights on drumsolo, start stopwatch and count 1'02".
or
Follow the same procedure as the drummer (Perc III).

BLACKOUT except slowly blinking blue policelight in "TV-box".

GUITARS

KBDS

(JUPITER 8)

PERC 1

PERC 2

PERC 3

DRUMSET:
CYMBALS [X]
SNARE
TOMTOM
B.D. 1 2 3 4

QUE DRUMSOLO: 0'00"

USE A STOPWATCH. DRUMSOLO STARTS AT 1'02".
To start at the right place, do the following:
1). Watch for a sign from the actor.
2). Start stopwatch at actors sign.
3). Listen for the beat on the tape (4.1.) which is ♩=160
4). At exactly 50" you will hear the start of a new sequence of pulses in the bassregister (on synth)(on tape).
5). At this point, start to count 9 measures (bars) at 4/4.

--- Also if lost, you know that you have 12" left after the 50" mark.---

JUPITER 8 OUT

FADERS UP FOR DRUMSET

HEAVY ROCKSOUND - ff

SOUND MIX

TAPES

(TAPE NO. 3) (INDEFINITE DURATION)

END OF TAPE No. 3

TAPE NO. 4, SEQUENCE NO 1 (4.1.) ON 4-TRACK MASH. NO 1

0'00" FIXED DURATION TRACKS 1 AND 2 ONLY 50"

QUE: SEE DIRECTION NOT LOUD - BE AWARE OF MONOLOGUE VOLUME.

MP

FADE IN SLOWLY ON MIXING CONSOLE

PP FADE DOWN, STOP TAPEMACHINE 12"

ff INCREASE VOLUME CONSIDERABLY (BACKGROUND FOR HEAVY DRUMSOLO)

STAGE

160 (BEAT ON TAPE)

FILM VIDEO

SLIDES

DIRECTION

LIGHT

GUITARS 1

GUITARS 2

KBDS

PERC 1

PERC 2

PERC 3

SOUND MIX

TAPES

STAGE

MONOLOGUE IN ENGLISH

QUE start of Tape no 4.1.: The actor gives a sign to Perc III (the drummer), tapes and light, before he starts on his line after drinking orangejuice by setting his highballglass down. This can be done very accurately in a "musical manner", like an upbeat.

I've been talking myself round. No! I'm getting heated, bursting - with roundness. I haven't got any sharp edges! I can lecture on the orange - and to the orange. It does come from many different countries, though, and it is round - and yellow - and happy-go-lucky. And you are putting your heads together!

One can safely say something about its sensitivity. The striking power of the Roundheads, the juice and the philosophy behind it.

We must accept our juiciness. Both the orange and I. And I flung it - - - (QUE FOR MUSIC AND LIGHT)

(Parts of the last two phrases may be repeated as the music starts, drowning his voice. He remains speechless - frozen.)

QUE countdown for lights on drumsolo, start stopwatch and count 1'02".

or

Follow the same procedure as the drummer (Perc III).

BLACKOUT except slowly blinking blue policelight in "TV-box".

USE A STOPWATCH. DRUMSOLO STARTS AT 1'02". To start at the right place, do the following:

- 1). Watch for a sign from the actor.
- 2). Start stopwatch at actors sign.
- 3). Listen for the beat on the tape (4.1.) which is $\text{♩} = 160$
- 4). At exactly 50" you will hear the start of a new sequence of pulses in the bassregister (on synth.) (on tape).
- 5). At this point, start to count 9 measures (bars) at 4/4.

--- Also if lost, you know that you have 12" left after the 50" mark.---

DRUMSET: CYMBALS [X] B.D. 1 2 3 4

QUE DRUMSOLO: 0'00"

JUPITER 8 OUT

FADERS UP FOR DRUMSET

HEAVY ROCKSOUND - ff

(TAPE NO. 3) (INDEFINITE DURATION)

END OF TAPE NO. 3

TAPE NO. 4, SEQUENCE NO. 1 (4.1.) ON 4-TRACK MACH. NO. 1

0'00" FIXED DURATION TRACKS 1 AND 2 ONLY 50"

QUE: SEE DIRECTION

PP FADE DOWN, 12"

STOP TAPE MACHINE

END OF MONOLOGUE

QUE: SEE DIRECTION NOT LOUD - BE AWARE OF MONOLOGUE VOLUME.

mp

FADE IN SLOWLY ON MIXING CONSOLE

ff INCREASE VOLUME CONSIDERABLY (BACKGROUND FOR HEAVY DRUMSOLO)

FILM VIDEO

SLIDES

DIRECTION

LIGHT

GUITS 1

GUITS 2

KBDS

PERC 1

PERC 2

PERC 3

SOUND MIX

TAPES

STAGE

1'02" JUST A "FLASH" WHEN DRUMMER STRIKES CYMB'S

SPOT ONLY ON HI-HAT AND HANDHELDING DRUMSTICK, (OTHERWISE BLACKOUT)

Police-LIGHT OUT

BLACKOUT

* SPOT ON DRUMMER'S HEAD COVERING UPPER PART OF BODY AND 2 CYMB'S.

1'02" 1'32"

8 2

HI-HAT w/STICK

-2- -4- -6- -8-

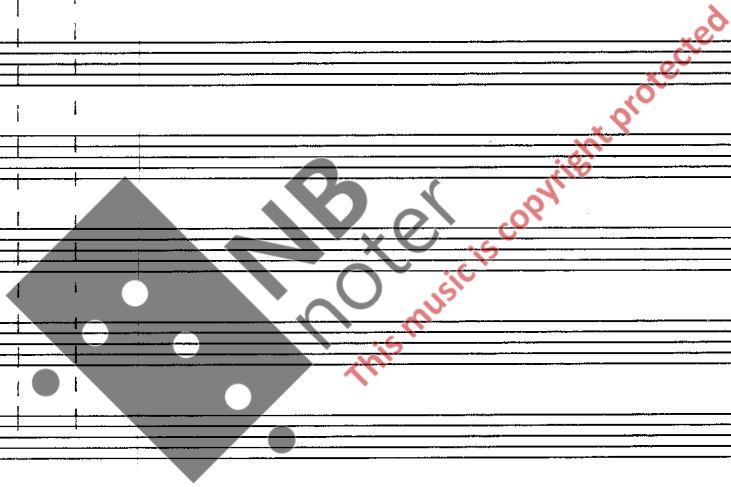
ffz A VERY PHYSICAL VISUAL "FLASH"

mf

PUT TAPE NO. 5 ON 4-TRACK MACHINE NO. 2 (TAPE NO. 5, SEQUENCE NO. 1 (5.1) AT BAR 510)

1'02" (TAPE No. 4.1) 14" 1'16" 16" 1'32"

FADE IN TRACKS 3-4



FILM
VIDEO

SLIDES

DIRECTION

▲ In this blackout (except for light on the drums), the actor at the table places a full-size look-a-like-doll which has been hidden in the wings in the chair. The doll is wearing the same clothes as the actor, and is now taking over as a TV-watcher for the next sequence. The audience should not pay attention to this change. (Hence the spots on the drums).

▲ ALL DRUMS - OTHERWISE BLACKOUT

LIGHT

GUIT 1

GUIT 2

KBDS

PERC 1

PERC 2

PERC 3

1'32" 1'58"

Rep. these 14 bars on basic figure ad lib with small alterations

ff VERY HEAVY

SOUND-MIX

TAPES

1'32" 26" 1'58"

STAGE

FILM
VIDEO

SLIDES

DIREC-
TION

LIGHT

GUITS
1

GUITS
2

KBDS

PERC 1

PERC 2

PERC 3

SOUND-
MIX

TAPES

STAGE

(SEMPRE SPOT ON ALL DRUMS)

"FLASH"

COMPLETE BLACKOUT

SPOT ON DRUMSET ONLY ON RYTHM.

1'58"

ff sfz sempre ff

- 3 -

- 5 -

- 7 -

ff sfz

2

PLAY EXTREMELY AGGRESSIVE!

Tom 1

ff sfz

ff

ff sfz

1'58" (TAPE NO. 4.1.)

12"

2'10"

4"

2'14"

REVERB (ON TAPE) 44"

2'28"

END OF TAPE 4.1.
(NEXT SEQUENCE AT BAR 165)

The first system of musical notation for 'The Rose Tree' is shown on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of several measures, including a triplet of eighth notes. A large, semi-transparent watermark reading 'NB! Noter' is overlaid on the left side of the image, and a red diagonal watermark reading 'This music is copyright protected' is visible across the right side.

THASER

♩ = 120

FILM/VIDEO

SLIDES

DIRECTION

LIGHT

5

SPOT OUT ON PERC III

SPOTS ON ON PERC I AND PERC II

SPOTS PERC III

SPOTS GUIT I GUIT II

5

GUIT 1

GUIT 2

KBDS

PERC 1

PERC 2

PERC 3

SOUND MIX

5

EL-guitar:

EL-guitar:

TO MINIMOOG S.CH. NO.2

MARIMBA: INTENSIVE, WITH A DRIVE AND A SUSPICIOUS UNDERTONE.

VIBRAPHONE: INTENSIVE, WITH A DRIVE AND A SUSPICIOUS UNDERTONE. NO MOTOR.

SNARE:

EL-GIT. 1. 2

EL-GIT. 2.

TAPE NO. 1. SEQUENCE NO. 2 (1, 2) ON 2-TRACK MACHINE: (SOUND: ROLAND JUPITER 8, FILE 21, PATCH 11, HIGH PITCHED, DOWNWARD GLIDES) ONLY REAR CH'S. L/R

FADE IN

FADE OUT

SMOKE BOMB BY THE DRUMS

DRY ICE IS GLIDING SLOWLY INTO THE CENTER OF THE STAGE FLOOR FROM BOTH WINGS.

FILM VIDEO

SLIDES

DIRECTION

LIGHT

GUITARS 1

GUITARS 2

KBDS

PERC 1

PERC 2

PERC 3

SOUND-MIX

TAPES

STAGE

10

SLIDE WITH TITLE OUT

SLIDES WITH CHILDREN PLAYING IN A SANDBOX 12"

SPOT OFF PERC. III

SPOTS ON/OFF KBDS + PERC III

STAGELIGHT TROUGH THE BAND WITH FOCUS ON THE MAIN SCREEN FOR SHADOW EFFECTS!

10

mf

mf

sub. p

Minimoog, Soundchart no. 2

ppmf

sub mp

sub mp

f

10

Minimoog:

(TAPE 1.2')

mp

pp

ppp

(EVENTUALLY REWIND THIS SEQUENCE (1.2') NEXT TIME IS AT BAR 121, (1.2'))

FILM VIDEO

SLIDES

DIRECTION

LIGHT

GUITS 1

GUITS 2

KBDS

PERC 1

PERC 2

PERC 3

SOUND-MIX

TAPES

STAGE

15

(HAPPY SCENES OF CHILDREN)

UNHAPPY SCENES OF CHILDREN 3,5"

HAPPY SCENES OF CHILDREN 20"

SPOT PERC III

mf

ffsf3

pp

ffsf3

*) H2

*) WHEN POSSIBLE (FILMS WHEN RECORDING) ADD H2 SYMBOLS. *) @ = RIMSHOT

NB noter

This music is copyright protected

FILM / VIDEO

(HAPPY SCENES OF CHILDREN)

SLIDES

DIRECTION

LIGHT

20

GUIT 1

GUIT 2

KBD 3

PERC 1

PERC 2

PERC 3

TRIANGLE STICK:

RIP FROM BELL TO RIM.

STRIKE 90° ON MIDDLE CYMB. WITH THICK END OF STICK.

(ORDINARY STROKE)

20

SOUND-MIX

TAPES

STAGE

25 30

FILM VIDEO

SLIDES

DIRECTION

LIGHT

25 30

GUIT 1

GUIT 2

KBD'S

PERC 1

PERC 2

PERC 3

25 30

SOUND-MIX

TAPES

STAGE

(HAPPY SCENES OF CHILDREN)

UNHAPPY SCENES OF CHILDREN 3.5"

HAPPY SCENES OF CHILDREN

ppcf

ffsf

sub p

ppcf

ffsf

(vis) b

f

submf

HI-HAT (PLAYED WITH FOOT ONLY)

f

scmpie mf

ffsf

K FOOT & STICKS

K FOOT & STICKS

K FOOT & STICKS

FILM VIDEO					
(HAPPY SCENES OF CHILDREN)					
SLIDES					
DIREC- TION					
LIGHT					
GUITS 1				35	
GUITS 2					
KBDS					
PERC1					
PERC2					
PERC3					
SOUND- MIX				35	
TAPES					
STAGE					

FILM
VIDEO

SLIDES

DIREC-
TION

LIGHT

40

VIDEO: REFUGEE CAMP IN EL SALVADORE
CHILDREN IN PLAYPEN (LEVEGRIND)

40

GUIT 1

GUIT 2

KBDS

PERC 1

PERC 2

PERC 3

40

PFTE / G. CASSA:

SOUND-
MIX

TAPES

STAGE

(HAPPY SCENES OF CHILDREN)

simile

TO PFTE:

G. Cassa / Wooden Beater

RELEASE KEY

TO OCTOBAN:

119 2 STICKS
1 Mallet

MOTOR OFF

ON RIM
(4 FLOORTOM)

MOLTO

PAN PFTE.

FILM VIDEO

SLIDES

DIRECTION

LIGHT

45

GUITARS 1

GUITARS 2

KBDS

PERC 1

PERC 2

PERC 3

45

SOUND-MIX

TAPES

STAGE

VIDEO 16"

SLIDES

DIREC-
TION

LIGHT

GUTS.
1

GÜITS
2

KBDS

PERC 1-

PERC 2.

PERC 3.

SOUND-
Mix

TAPES

STAGE

FILM VIDEO

SLIDES

DIRECTION

LIGHT

GUITARS 1

GUITARS 2

KBDIS

PERC 1

PERC 2

PERC 3

SOUND-MIX

TAPES

STAGE

55 VIDEO

HAPPY SCENES OF CHILDREN

60

55 60

ff subp.

ff subp
ABSOLUTE SILENCE.

ff DAMP EVERYTHING.
TO MULTIMOOG No. 2 - "JET"

ff PUT MARIMBA MALLETS IN PLACE.

TO G. CASSA [99]
ABSOLUTE SILENCE.
DAMP EVERYTHING.
ABSOLUTE SILENCE.

(BUILD)

DAMP EVERYTHING.

ABSOLUTE SILENCE
DAMP EVERYTHING,

55 60

DAMP EVERYTHING EXCEPT GUITARS 1 AND 2.

65

FILM / VIDEO

SLIDES

DIREC-TION

LIGHT

65

GUITS 1

GUITS 2

KBDS

PERC 1

PERC 2

PERC 3

SOUND MIX

TAPES

STAGE

CHILDREN IN VIETNAM / NAPALM

HAPPY SCENES OF CHILDREN

EL PUMP PUMPS "BLOOD" FROM SPEARED DOLL

STROBELIGHT IN THE "TV-BOX"

SYNC. MARIMBA

sub.p

MULTIMOOG No. 2 "JET"

(DEPRESS HIGHEST KEY!)

TO MARIMBA: 9999

TO VIBRAPHONE:

2 BONGOS:

SNARE:

GRAND CASSA:

MARIMBA:

TEETERBOMB! QUE: "JET"

65

70

FILM VIDEO

SLIDES (HAPPY SCENES WITH CHILDREN)

DIRECTION

LIGHT

70

GUIT 1

GUIT 2

KBD3

PERC 1

PERC 2

PERC 3

SOUND MIX

TAPES

STAGE

MiniMoog:

sub p

sub pp

ppp

BUILD

TO PTE

VOLUME 1/2 DOWN ON SYNTH

sub p

sub p

ppp

TO VIB:

SNARE!

PP

MOLTO

sub p

SNARE!

MOLTO

REFUGEECAMP IN EL SALVADORE CONT.

VIDEO. WITH LITTLE BOY AT WATER FAUCET (TAP) 75 (VANNKRAAN)

~~FILM~~
VIDEO

SLIDES

DIREC-
TION

LIGHT

GÜITS
1

GUITS
2

KBDS {

PERC 1

PERC2

PERC3

SOUND-
MIX

TAPES

STAGE

75

75

80

FILM
VIDEO

IDES

DIRECT
TION

LIGHT

THE BAND

SPOT SMOKEBOMB

80

DRUMS
1

DRUMS
2

BDS

TRC1

TRC2

TRC3

FLORIAN ON RIM

ON SKIN

80

XYLOPHON:

MULTI MOOG No. 2 - "JET"

PAN 3-1 or 4-2

TEATER BOMB:

85 90

FILM/VIDEO

SLIDES

DIRECTION

LIGHT

FADE DOWN LIGHT ON BAND

85 90

GUIT 1

GUIT 2

KBDG

TO PTE.

PERC 1

PERC 2

TO CAMP. 1:

CAMPANELLI: w/ BRASS MALLETS.

PERC 3

sub. pp

sub. pp

with Maestro Stage Phaser
Roll: 5. Speed: 2.
(or flanger)

85 90

SOUND-MIX

CAMPANELLI:

PTTE:

ADD PHASER/CHORUS.

PAN OVER 2 BARS

TAPES

STAGE

The first system of musical notation for 'The Bird Song' is written on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. There are two slurs over the first two groups of notes. The system ends with a double bar line.

VIDEO

~~FILM~~
VIDEO

SLIDES

DIREC-
TION

LIGHT

LIGHTS OFF THE BAND

▲ BLUE, BLINKING POLICE LIGHT IN THE "TV-BOX".

B 105

GÜTS
1

Sub pp

GUITTS
2

Sub pp

KBDG

PHASER OR FLANGER ON:

PER 1

- 3 -

PERC 2

TO OCTOBER

PERC 3

SNARE

— — — sempre BUILD

subpp

B 105

SOUND
MIX

PHASER/FLANGER ON (PFTE)

TAPES

TAPE 4.2. (MACHINE No2)

HEAVY BREATHING SOUNDS OF A PERSON WHO IS VERY AFRAID

STAGE

FILM
VIDEO

SLIDES

DIREC-
TION

LIGHT

110

PO LICELIGHT OFF.

GUIT 1

GUIT 2

KBD

PERC 1

PERC 2

PERC 3

OCTOBAN-DRUMS

SOUND-
MIX

TAPES

STAGE

110

mp OCTOBAN!

ADD PHASER/CHORUS

ff

TO MARIMBA

mp OCTOBAN!

ADD PHASER/CHORUS

ff

TO VIBRAPHONE

SNARE ON SKIN

ff

211

sync. with PERC. III

f

mp

sync. with GUIT. 1.

mp

110

ADD PHASER/CHORUS

PAN OVER 2 TACTER

SNARE:

(TAPE No. 4.2.)

115 120 VIDEO OUT

FILM
VIDEO

SLIDES

DIREC-
TION

LIGHT

115 120

GUITS 1

GUITS 2

KBDS

PERC 1

PERC 2

PERC 3

115 120

SOUND
MIX

TAPES

STAGE

PREPARE TAPE NO 1, SEQ. NO 2 (1.2.) (2. ND TIME)

(TAPE NO. 4.2.)

NB noter
This music is copyright protected

viB. R

f pp

FILM VIDEO SLIDES DIREC-TION LIGHT

125

HAPPY SCENES WITH CHILDREN

GUIT 1

GUIT 2

KBDS

PERC 1

PERC 2

PERC 3

SOUND-MIX

125

MULTIMOOG No. 2 "JET"

PAN 3-1

(3)

TAPES

STAGE

Tape No. 1, 2 on 2-TRACK MACHINE. (SOUND: ROLAND JUPITER 8, FILE 21, PATCH 11) (SAME SOUND AS ON PAGE 14) ONLY REAR CHANNELS LEFT AND RIGHT (3-4)

so ruhig daher - ja, daher - und Ich bin ja so glücklich und zufrieden - dass Ich ein

STOP TAPE 4.2.

SEQUENCE 4.3 AT BAR 2'15

FILM VIDEO

SLIDES

DIRECTION

LIGHT

130

GUITARS 1

GUITARS 2

KEYBOARDS

PERC 1

PERC 2

PERC 3

SOUND MIX

TAPES

STAGE

VIDEO EL SALVADORE 130 APATHETIC PEOPLE

VICTIMS OF WAR

SPOT ON SMOKEBOMB.

BLITZLIGHTS

DIM... (SPOTS)

sub. p

TO PTE.

TO XYLOPHON

TO CHIN. GLISS GONGS 1-4

FRASER OR FLAMER ON

FLORIDON ON RIM

ON SKIN

ON RIM

ON SKIN

(MULTI MELODY NO. 2 "JET")

XYL.

CHIN. GLISS GONGS (PERC II)

(TAPE NO. 1.2²)

STOP TAPE NO. 1.2² (EVENTUALLY REWIND THIS SEQUENCE (1.2.) NEXT SEQUENCE, TAPE NO. 1.2³ IS ON PAGE 121)

mp

ANIENTE

SMOKEBOMB:

ffsf

Film
VIDEO

SLIDES

DIRECTION

LIGHT

GUITARS 1

GUITARS 2

KBD'S

PERC 1

PERC 2

PERC 3

SOUND MIX

TAPES

STAGE

135

VIDEO OUT

SLIDES OUT

THE BAND

8VA

(LOCO)

(DAMP)

TO VIBRAPHONE:

ON RIM

ON SKIN

ff

sub mp

This music is copyright protected

140

FILM
VIDEO

SLIDES

DIREC-
TION

LIGHT

140

GUIT 1

GUIT 2

KBD

PERC 1

PERC 2

PERC 3

140

SOUND-
MIX

TAPES

STAGE

MOOG
THURUS I

145 150

FILM VIDEO

SLIDES

DIRECTION

LIGHT

145 150

GUIT 1

GUIT 2

KBDS

PERC 1

PERC 2

PERC 3

AD LIB ONTOMS

145 150

SOUND-MIX

TAPES

STAGE

155

FILM
VIDEO

SLIDES

DIREC-
TION

LIGHT

155

GUITS 1

GUITS 2

KBDS

PERC 1

PERC 2

PERC 3

155

SOUND-
MIX

TAPES

STAGE

▲ RANDOM HAPPY AND UNHAPPY SCENES OF CHILDREN

This music is copyright protected

TO CROTCHES

FILM
VIDEO

SLIDES

DIRECTION

LIGHT

160

PORTRET (CLOSE UP ON EYE)

FADE IN SLIDE OF CHILDREN IN VIETNAM / NAPALM

UP

GUITARS 1

GUITARS 2

KBDS

PERC 1

PERC 2

PERC 3

160

TO PICCOLO FLUTE

TO MULTIMOOG No 1 w/ RIBBON CONTROLLER

CROTALES w/ METALL BENDER

CYMB'S AD LIB ON RHYTHM

160

TRIANGLE

CROTALES: - 3 -

SOUND MIX

TAPES

STAGE

165

FILM VIDEO

VIETNAM/NAPALM-SLIDE CLEAN

SLIDES

SUDDENLY CUT

DIRECTION

LIGHT

165

GUITS 1

TO PICCOLO FLUTE:

GUITS 2

poco piuf

MULTIMOOG No.1 ~ RIBBON CONTROLLER MOD. 1150

KBDS

(s.ch.no.1) OSCIL. A.

pp USE RIBBON ON MULTIMOOG TO CONTROL OSCIL. A.

PERC1

TO MARIMBA:

PERC2

PERC3

MULTIMOOG No.1 ~ RIBBON CONTROLLER

165

GAN.

SOUND-MIX

PICCOLO FLUTE:

TAPES

STAGE

FILM
VIDEO

SLIDES

DIREC-
TION

LIGHT

170

GUIT 1

(pic.)
f

GUIT 2

(pic.) sub p

KBDS

PERC 1

MAR.

stacc (4)
mp

PERC 2

MOTRON:
TO VIBRAPHON

PERC 3

DAMP WITH HAND

170

SOUND-
MIX

MAR.

VIB.

TAPES

STAGE

This music is copyright protected

R.A. 18039/79.

FILM
VIDEO

SLIDES

DIRECTION

LIGHT

185

GUIT 1

GUIT 2

KBD3

PERC1

PERC2

PERC3

185

SOUND-MIX

TAPES

STAGE

185

MULTIMOOG No. 1

W/ RIBBON CONTROLLER MOD. 1150

USE RIBBON ON MULTIMOOG FOR OSCIL. A.

OSCIL. A.

Sub mp

(Motor OFF)

mp

DAMP EVERYTHING.

PAN

VIB.

190

FILM VIDEO

SLIDES

DIRECTION

LIGHT

190

GUITS 1

GUITS 2

KBDS

PERC 1

PERC 2

PERC 3

190

SOUND-MIX

TAPES

STAGE

muffled

TO JUPITER 8:
FILE 21, Patch D

senza ped

mf

3 (w/stick)

HARIMBA/DRUMS: 3

FILM VIDEO

SLIDES

DIRECTION

LIGHT

GUITARS 1

GUITARS 2

KBD'S

PERC 1

PERC 2

PERC 3

SOUND-MIX

TAPES

STAGE

VIDEO, BOY RUNNING, AFRAID

'SUPERMAN' (THE CARTOON HERO IS COMING TO RESQUE)

FLASH → FADES

FLASH → FADES

FLASH → FADES

STILLS OF BOY BEFORE HE RUNS - AFRAID!

195

195

Arpeggio on beat 4. RANGE: 4 RATE: 2-3 MODE: UP

JUPITER 8

195

THIS MUSIC IS COPYRIGHT PROTECTED

FILM
VIDEO

FLASH → FADES

SLIDES

DIRECTION

LIGHT

GUITARS 1

GUITARS 2

KBDs

PERC 1

PERC 2

PERC 3

SOUND-MIX

TAPES

STAGE

200

VIDEO: LITTLE BOY RUNS FOR HIS LIFE! 32"

ARP. OFF
PREPARE PATCH [A] SPLITKS PRESS BUTTON [G]

TO XYLONHON:

TO TAM-TAM [O] [X]

SOLO ON TOMS (NO CYMBALS)
AD LIB ON PATTERN
B.D. Simile

DRUM SOLO

[illegible]

FILM
VIDEO

SLIDES

DIREC-
TION

LIGHT

215

GUIT 1

GUIT 2

KBDS

PERC 1

PERC 2

PERC 3

215

SOUND
MIX

TAPES

STAGE

215

W/ CHORUS EFFECT
8va

BUILD GRADUALLY

BUILD

TO MARIMBA

simile.

rim

skin

12 3 2

NB noter
This music is copyright protected

FILM VIDEO

SLIDES

DIRECTION

LIGHT

GUITS 1

GUITS 2

KBDS

PERC 1

PERC 2

PERC 3

SOUND-MIX

TAPES

STAGE

VIDEO (FREEZE THE PICTURE)

220

WITH A ROUGH TONE.

FLUTE w/ ROLAND SYNTH SPV 355

(ADD AN 8va BELOW)

MARIMBA

(VIB)

DAMP EVERYTHING.

SPLASH! 4.

DAMP

SPLASH!

DAMP

FLUTE w/ ROLAND SYNTH

MARIMBA.

VIBRAPHON

220

This music is copyright protected

225

FILM
VIDEO

SLIDES

DIRECTION

LIGHT

225

GUIT 1

GUIT 2

KBDS

PERC 1

PERC 2

PERC 3

225

GRAND CASSA

SOUND MIX

TAPES

STAGE

TO EL-GUITAR!

TO GRAND CASSA

MAR:

SNORE:

mf

pp

sempre pp

JUPITER 8, FILE 21, PATCH 6

This music is copyright protected

[illegible]

Film
VHS

SLIDES

NIGHT
TIME

LION

245

246

247

248

249

250

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250

FILM
VIDEO

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INTER-
TIONS

DIAG

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500

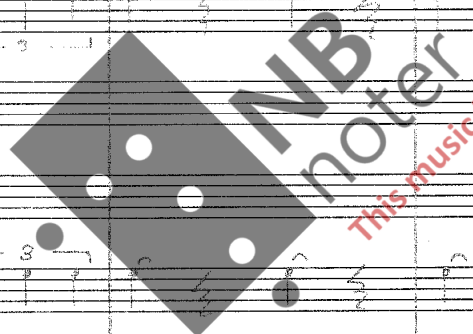
600

750

800
MIX

TAPES

STAFF



This music is copyright protected

Handwritten musical score on a 30-line staff. The score is written in black ink and includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked "255" at the top. The score is divided into sections by bracketed groupings on the left side, including "FLUTE", "CLARINET", "VIOLA", "CELLO", "CONTRABASS", "PIANO", "GUITAR", "BASS", "DRUMS", "MIX", "TATTOO", and "STAGE". A large, stylized watermark "NB noter" is overlaid on the center of the page, with the text "This music is copyright protected" written in red below it. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked "255" at the top. The score is divided into sections by bracketed groupings on the left side, including "FLUTE", "CLARINET", "VIOLA", "CELLO", "CONTRABASS", "PIANO", "GUITAR", "BASS", "DRUMS", "MIX", "TATTOO", and "STAGE".

260

FILM
VILL

SOUND

TELEVISION

260

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Handwritten musical score on a 30-line staff. The score is divided into two systems, each starting at measure 265 and ending at measure 270. The first system includes staves for Flute, Clarinet, Bassoon, Oboe, Violin, Viola, Cello, and Double Bass. The second system includes staves for Piano, Electric Piano, and Double Bass. The score contains various musical notations, including notes, rests, and dynamic markings. A large, diagonal watermark is overlaid across the center of the page, reading "NB noter" and "this music is copyright protected".

Flute

Clarinet

Bassoon

Oboe

Violin

Viola

Cello

Double Bass

Piano

Electric Piano

Double Bass

265

270

265

270

(THREE MEASURES)

FILM					275
SLIDES					
DISC					
VISION					
LIGHT					
SALES					
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87					
88					
89					
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93					
94					
95					
96					
97					
98					
99					
100					

280

FLUX
VOL.

STARS

Violon-
Trom

FLUX

280

FLUTE! b_2 b_2 b_2

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Handwritten musical score on a page with multiple systems of staves. The page is numbered 295 in the top left and 300 in the top right. The score is written in ink and includes various musical notations such as notes, rests, and dynamic markings. A large, diagonal watermark reading "NB noter" and "this music is copyright protected" is overlaid across the center of the page. The score is organized into systems, with labels like "FILM", "SLIDES", "LIGHT", "TADES", and "STAGE" visible on the left margin. The notation includes treble and bass clefs, time signatures, and various musical symbols.

[illegible]

210

FILM

sines

1. *Chlorophyll a* (Chl a) and *Chlorophyll b* (Chl b) are the primary photosynthetic pigments in green plants. They are responsible for capturing light energy and converting it into chemical energy through the process of photosynthesis. Chl a is the most abundant pigment, while Chl b is present in smaller amounts. Both pigments are found in the chloroplasts of green plants.

310

62-4186-1

$\frac{dP}{dt} = \frac{1}{2} \left(\frac{dP}{dt} \right)_{\text{max}} \left(1 - \frac{P}{P_{\text{max}}} \right)$

SAT

[illegible]

Film

320

Music

320

Light

320

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Film
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Days of Rain (X)	Days of Sunshine (Y)
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202-504-7041

THE 2010

TUESDAY, JULY 2, 1952

325

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

7-2

505 MIX

Figure 2. Schematic representation of the experimental design. The subjects were divided into two groups: the control group and the experimental group. The control group was divided into two subgroups: the control group and the experimental group. The experimental group was divided into two subgroups: the control group and the experimental group.

345

~~FILM~~

410

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Trial	Control (%)	MCI (%)	AD (%)
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2	80	78	78
3	85	80	78
4	88	82	78
5	90	85	80

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340

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345

FILM
VIDEO

SLIDES

DEVELOPMENT

LIBRARY

345

CHIT

PTTE

TO VISION

vis

345

vis.

STAGE

[illegible]

355 360

FILM

SLIDES

DIRECTOR

WASH

355 360

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1000

265

FILM

Slides

Direct

LIGHT

365

1000

100

Figure 1. Schematic representation of the experimental design. The subjects were divided into two groups: the control group (CG) and the experimental group (EG). The CG was divided into two subgroups: the control group (CG) and the control group (CG). The EG was divided into two subgroups: the experimental group (EG) and the experimental group (EG). The CG was divided into two subgroups: the control group (CG) and the control group (CG). The EG was divided into two subgroups: the experimental group (EG) and the experimental group (EG).

223

Figure 1 is a line graph showing the percentage of total energy expenditure (TEE) for different activities over a 24-hour period. The Y-axis is 'Percentage of TEE' (0-100) and the X-axis is 'Time of Day' (0-24). The activities and their approximate percentages are:

Time of Day	Sleeping	Resting	Sitting	Standing	Walking	Running
0	35	10	10	10	10	10
4	35	10	10	10	10	10
8	30	10	10	10	10	10
12	25	10	10	10	10	10
16	20	10	10	10	10	10
20	15	10	10	10	10	10
24	35	10	10	10	10	10

[illegible]

[illegible]

[illegible]

Handwritten musical score on 30-line staves. The score is divided into two systems, each starting at measure 385 and ending at measure 390. The first system includes staves for TOM, V. REC., LIGHT, and a large section for the piano (piano) with multiple staves. The second system includes staves for CHIMES and other instruments. The score contains various musical notations, including notes, rests, and dynamic markings like *pp*. A large watermark "NB noter" is visible across the center of the page, along with the text "this music is copyright protected".

385 390

385 390

pp

CHIMES

395

Handwritten musical score on 30-line staves. The score includes various musical notations such as notes, rests, and dynamic markings. A large, semi-transparent watermark is overlaid on the page, reading "NB noter" and "This music is copyright protected". The score is divided into systems, with the first system starting at measure 395. The notation includes treble and bass clefs, and various musical symbols like slurs, ties, and accidentals.

400

Handwritten musical score on 30-line staves. The score is written in treble and bass clefs, featuring various musical notations including notes, rests, and dynamic markings. The notation is dense and covers multiple staves. A large, semi-transparent watermark is overlaid across the center of the page, reading "NB noter" in a stylized font, with "This music copyright protected" written in red text below it. The watermark also includes a small graphic of a musical note. The page is numbered "400" at the top and bottom.

410

FILM

SLIDE

DISC

ASST

410

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1. **Introduction**
 2. **Background**
 3. **Methodology**
 4. **Results**
 5. **Conclusion**
 6. **References**

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1. **Introduction**
 2. **Background**
 3. **Methodology**
 4. **Results**
 5. **Conclusion**
 6. **References**

STAS

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Figure 1

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A LITTLE CHILD

455

~~FILM~~

slides

Figure 1

Light

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100

Figure 1

1. *Chlorophyll a* and *Chlorophyll b* were determined by the method of Arar and Collins (1971).

1. *Thyridopteryx* (1892)

Figure 1. The proposed model for the effect of the perceived effort on the perceived exertion.

TO GRAND FATH " / ROLAND SMITH. CAP-SEE 455

455

400' MEA SL

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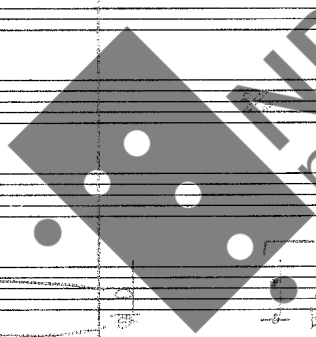
UPPER AND
LOWER RISK

LIGHT

1992

DATE _____
PAGE _____

Figure 1 illustrates a two-stage process. Stage 1 consists of a 'Pre-Test' which produces 'Pre-Test Results'. These results lead to a 'Pre-Test Decision'. Stage 2 consists of a 'Post-Test' which produces 'Post-Test Results'. The 'Pre-Test Decision' leads to the 'Post-Test', and the 'Post-Test Decision' leads to the 'Post-Test Results'.

$$\frac{d^2}{dt^2} \left(\frac{1}{r} \right) = - \frac{1}{r^3} \left(\frac{dr}{dt} \right)^2 + \frac{1}{r^3} \left(\frac{d^2 r}{dt^2} \right)$$
[illegible]

Handwritten musical score for "MAESTRO". The score includes parts for Piano, Violin I & II, Viola, Cello, Double Bass, and Percussion. It features various musical notations such as notes, rests, and dynamic markings. A large watermark "NB noter" is visible across the center of the page.

The score is divided into two systems. The first system starts at measure 475 and ends at measure 480. The second system starts at measure 495 and ends at measure 500. The title "MAESTRO" is written above the piano part in both systems.

Key elements include:

- Piano part with complex rhythmic patterns and dynamics like *f*, *p*, and *cresc.*
- Violin I and II parts with melodic lines and trills.
- Viola part with sustained notes and some movement.
- Cello and Double Bass parts providing harmonic support.
- Percussion part with various rhythmic figures.

A large watermark "NB noter" is overlaid diagonally across the middle of the page, along with the text "This music is copyright protected".

490

FILM
VISE

ALTO

DIREC-
TION

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TAPES

STAGE

490

490

VISE

495

Handwritten musical score for a piece titled "Mozart's Piano Sonata, 495". The score is written on a grand staff (treble and bass clefs) and includes various musical notations such as notes, rests, and dynamic markings. The score is divided into measures, with some measures containing multiple notes. The handwriting is in black ink on a white background. A large, stylized watermark "NB noter" is visible across the center of the page, with the text "This music is copyright protected" written in red below it. The score is titled "Mozart's Piano Sonata, 495" at the top left. The first measure of the first staff is marked with a treble clef and a key signature of one flat (B-flat). The score is written in a standard musical notation style, with notes and rests clearly visible. The watermark "NB noter" is a large, dark, stylized logo that spans across the middle of the page. Below the logo, the text "This music is copyright protected" is written in a smaller, red font. The overall appearance is that of a handwritten musical manuscript.

[illegible]

[illegible]

NB

noter

This music is copyright protected

VIDEO, SUPERIMPOSE THE SHOTS OF APPROXIMATE POSITION WITH TRUE IN ON THE SLIDE.

525

STATE SLAVE 1870-1880
WOMAN AND CHILD.

525

[illegible]

Page 2 (cont.)

3/14/68. Wt 14.190 lb

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Page 15

SECRET

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

DATE: _____

601. 7472.

1000

SNK, W. 1972.

Figure 1. Schematic representation of the experimental design. The subjects were divided into two groups: a control group and an experimental group. The control group received a standard diet, while the experimental group received a diet supplemented with 10% of the total energy from fat. The subjects were then divided into two subgroups: a control subgroup and an experimental subgroup. The control subgroup received a standard diet, while the experimental subgroup received a diet supplemented with 10% of the total energy from fat. The subjects were then divided into two subgroups: a control subgroup and an experimental subgroup. The control subgroup received a standard diet, while the experimental subgroup received a diet supplemented with 10% of the total energy from fat.

Figure 1. Schematic representation of the experimental design. The subjects were divided into two groups: the control group and the experimental group. The control group was divided into two subgroups: the control group and the experimental group. The experimental group was divided into two subgroups: the control group and the experimental group. The control group was divided into two subgroups: the control group and the experimental group. The experimental group was divided into two subgroups: the control group and the experimental group.

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★ SANDWICHES (11 (LOPE 444.)

(TYPE NAME)

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(See page 104 of 111)

4-19-1962 (Sat) 16

Page 154

[illegible]

Fig. 1. ΔT vs. ΔT_{max} for the Fe_2O_3 and Fe_3O_4 systems.

~~NO FOREIGN DISSEM~~ STRICTLY CONFIDENTIAL - SECURITY INFORMATION
UNCLASSIFIED//FOR OFFICIAL USE ONLY

Handwritten musical score on a 30-line staff. The score is written in ink and includes various musical notations such as notes, rests, and dynamic markings. The notation is dense and covers most of the staff lines.

Key markings and annotations include:

- 530**: Written at the top of the first system and below the first system.
- BOMB**: Written multiple times throughout the score, often with a horizontal line underneath.
- 3**: Written as a measure rest or a triplet indicator.
- ff**: Fortissimo dynamic marking.
- Tempo**: Written at the bottom of the page.
- Page No. 44**: Written at the bottom of the page.
- Page No. 195**: Written at the bottom of the page.

A large, diagonal watermark is overlaid across the center of the page, reading "NB noter" and "this music is copyright protected".

[illegible]

[illegible]

[illegible]

LITTLE GIRL IN THE WOODS
Copyright © 1908 by J. B. Lenoir

555

George Galt

555

RK.

(8)

(1)

(8 1 4 3 7)

TO COME (TUNE ONLY)

G. GALT (TUNE)

G. GALT (TUNE)

(TYPE NO. 444)

Handwritten musical score on ten systems of five staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, semi-transparent watermark is centered across the middle of the page, reading "NB noter" in a stylized font, with the text "this music is copyright protected" written diagonally across it. The score is written in black ink on aged, slightly yellowed paper. The first system is labeled "56c" and the second system is labeled "56d". The third system is labeled "56e" and the fourth system is labeled "56f". The fifth system is labeled "56g" and the sixth system is labeled "56h". The seventh system is labeled "56i" and the eighth system is labeled "56j". The ninth system is labeled "56k" and the tenth system is labeled "56l". The score is written in a cursive, handwritten style. The watermark is a large, dark, semi-transparent rectangle with the text "NB noter" in a bold, sans-serif font. The text "this music is copyright protected" is written in a smaller, italicized font, following the diagonal of the watermark. The watermark is positioned over the middle of the page, covering the third, fourth, and fifth systems of the score. The score is written in black ink on aged, slightly yellowed paper. The first system is labeled "56c" and the second system is labeled "56d". The third system is labeled "56e" and the fourth system is labeled "56f". The fifth system is labeled "56g" and the sixth system is labeled "56h". The seventh system is labeled "56i" and the eighth system is labeled "56j". The ninth system is labeled "56k" and the tenth system is labeled "56l". The score is written in a cursive, handwritten style. The watermark is a large, dark, semi-transparent rectangle with the text "NB noter" in a bold, sans-serif font. The text "this music is copyright protected" is written in a smaller, italicized font, following the diagonal of the watermark. The watermark is positioned over the middle of the page, covering the third, fourth, and fifth systems of the score.

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[illegible]

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600

~~FILM~~

SLIDES

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Q574

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1911

[illegible]BELTYPE/CHINA

CAMPIT

TYPE: 600

2705

STAGE

[illegible]

[illegible]

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. A large, diagonal watermark is overlaid across the center of the page, reading "MIB noter" and "This music is copyright protected". The watermark is in a dark, semi-transparent font. The musical notation is in black ink on white paper. The staves are numbered 1 through 10 on the left margin. The score is written in a standard musical notation style, with notes, stems, and rests clearly visible. The watermark is a prominent feature, indicating that the music is copyrighted and protected by MIB noter.

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. A large, diagonal watermark is overlaid across the center of the page, reading "NB noter" and "This music is copyright protected".

Annotations and markings on the staves include:

- Staff 1: BUILD UP TILL SLIDE SHOWING NPL - TREATED CONTAINING MOLD OF SOLIDS.
- Staff 2: SPOT ON EICE OF SHIMMERING OUT
- Staff 3: SHOTS ON XYLOPHON
- Staff 4: Solo on xylophon
- Staff 5: f
- Staff 6: X2

[illegible]

Film

400

Disc

100

200

300

400

500

600

700

800

900

1000

1100

1200

1300

1400

1500

1600

1700

1800

1900

2000

2100

2200

2300

2400

2500

2600

2700

2800

2900

3000

3100

3200

3300

3400

3500

3600

3700

3800

3900

4000

4100

4200

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4400

4500

4600

4700

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7900

8000

8100

8200

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8600

8700

8800

8900

9000

9100

9200

9300

9400

9500

9600

9700

9800

9900

10000

10100

10200

10300

10400

10500

10600

10700

10800

10900

11000

11100

11200

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13100

13200

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13700

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79-92-146

620

~~FILM~~

01552

Figure 1 is a schematic representation of the experimental design. It shows a sequence of events: a subject is presented with a stimulus (a word or picture), then a response is recorded, and finally, the subject is asked to rate the response. The response is then compared to the stimulus, and the subject is asked to rate the response again. The process is repeated for multiple trials.

Figure 1

630

Top half. The top of this section is slow.

GOITS

KEY:

514

1997

740

STAGE

Film
View

clars

Direct
tion

light

guitar

TAPE
No. 4

(over)

guitar

KBLS

perc.

9c2

9c3

known
mix

(Tape No. 12³)

TAPED

21" (Tape No. 45)

33"

42"

50"

7"

9"

8"

STORY

NB
noter
This music is copyright protected

Film
Video

Slides

Direction

Light

gtr1

TAPE
No. 4
(over)

gtr2

WDS

PERC1

PERC2

PERC3

SOUND
MIX

1 (TAPING 1.2°)

50" (TAPING No 4.5.)

1'00"

1'07"

1'15"

10"

17"

10"

stage

Film

Sings

Direction

Light

qtr 1

TYPE

No. 1

(ans)

qtr 2

KBD

PER 1

PER 2

PER 3

SOUND MIX

TRACES

STAGE

(PROLOGUE)

...ECHO...

1'26"

1'35"

1'45" ... 1'57"

9"

9"

8"

4"

NB noter

This music is copyright protected

Film

Strip

Direction

Light

Guitar

Table No. 4

(Que)

Guitar

XBOX

REC1

REC2

REC3

Sound Mix

TABLE

1'47" (1'45" + 2")

1'55"

2'05"

3'01"

8"

10"

9"

5'41"

NB noter

This music is copyright protected

Film

Slides

Direction

Light

Score

TRP 1

TRP 2

TRP 3

TRP 4

TRP 5

TRP 6

TRP 7

TRP 8

TRP 9

TRP 10

TRP 11

TRP 12

TRP 13

TRP 14

TRP 15

TRP 16

TRP 17

TRP 18

TRP 19

TRP 20

TRP 21

TRP 22

TRP 23

TRP 24

TRP 25

TRP 26

TRP 27

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TRP 377

TRP 378

TRP 379

TRP

Handwritten musical score on a 30-line staff. The score is organized into sections labeled on the left: Film, Slides, Direction, Light, and Tape. The main body of the score contains musical notation, including notes, rests, and dynamic markings. A large, diagonal watermark reading "NB noter" and "This music is copyright protected" is overlaid across the center of the page. At the bottom, there is a section labeled "Tape" with time markers and measurements: 2'58", 3'07", 3'15", and 3'24". Below these, there are measurements: 9", 8", and 9".

Handwritten musical score on a 30-line staff. The score is organized into sections labeled on the left: Film, Slides, Direction, Light, and Tape. The main body of the score contains musical notation, including notes, rests, and dynamic markings. A large, diagonal watermark reading "NB noter" and "This music is copyright protected" is overlaid across the center of the page. At the bottom, there is a section labeled "Tape" with time markers and measurements: 2'58", 3'07", 3'15", and 3'24". Below these, there are measurements: 9", 8", and 9".

FILM
VIDEO

SLIDES

DIREC-
TION

LIGHT

SOUND OF GUN (Piccolo)-LAST LOOP

GUNS

TRAP
No. 4

(GUN)

GUN

VIBR

Perc1

Perc2

Perc3

Cym's

MIX

TITLE

3'21" (TYPE No. 4.5)

18"

3'42" end trap no 4.5.

SEQUENCE NO. 4.6 IS THE END OF THE

Handwritten musical score for a multi-track recording. The score is written on multiple staves, with some staves containing musical notation (notes, rests, and symbols) and others containing text instructions. The text includes:

- (PICOLO FLUTE THROUGH S A SINGING - THE LAST LOOP.)
- to MULTIMETER W/ 8 PPM. HANDHELD
- ♩ = 66
- ON THE 2ND BEAT
- TREM. on a note 5TH. MATCH ANTIMONY.
- PERC 1 give off to PERC 2
- PERC 2
- PERC 3
- INCREASE VOLUME ON TAPE 1, 2, 3 (SEE TAPES)
- SOUND IN SOUND SLOWLY OFF (PICOLO)
- (TAPE No. 1, 2, 3)
- (PICOLO FLUTE THROUGH S A SINGING - THE LAST LOOP.)

The score is marked with a large "NB" and a red diagonal line across the middle, indicating a copyright notice or a specific instruction.

Handwritten musical score on a 30-line staff. The score includes various musical notations, including notes, rests, and dynamic markings. A large, stylized watermark "NB noter" is overlaid on the score, with the text "This music is copyright protected" written diagonally across it. The score is divided into sections by bar lines and includes a key signature of one flat (B-flat) and a time signature of 4/4. The score is written in French, with lyrics such as "MURMURE", "PTE. SILENCE!", "VIE", "GENTE", "CHINTE", "JET", "MURMURE No 1 (opus 1)", "DEUS", "STOP TAPE No 1.2³", and "next". The score is numbered 5 in the top right corner.

10

[illegible]

1. *Chlorophyll a* (Chl *a*)
 2. *Chlorophyll b* (Chl *b*)
 3. *Chlorophyll c* (Chl *c*)
 4. *Chlorophyll d* (Chl *d*)
 5. *Chlorophyll e* (Chl *e*)
 6. *Chlorophyll f* (Chl *f*)
 7. *Chlorophyll g* (Chl *g*)
 8. *Chlorophyll h* (Chl *h*)
 9. *Chlorophyll i* (Chl *i*)
 10. *Chlorophyll j* (Chl *j*)
 11. *Chlorophyll k* (Chl *k*)
 12. *Chlorophyll l* (Chl *l*)
 13. *Chlorophyll m* (Chl *m*)
 14. *Chlorophyll n* (Chl *n*)
 15. *Chlorophyll o* (Chl *o*)
 16. *Chlorophyll p* (Chl *p*)
 17. *Chlorophyll q* (Chl *q*)
 18. *Chlorophyll r* (Chl *r*)
 19. *Chlorophyll s* (Chl *s*)
 20. *Chlorophyll t* (Chl *t*)
 21. *Chlorophyll u* (Chl *u*)
 22. *Chlorophyll v* (Chl *v*)
 23. *Chlorophyll w* (Chl *w*)
 24. *Chlorophyll x* (Chl *x*)
 25. *Chlorophyll y* (Chl *y*)
 26. *Chlorophyll z* (Chl *z*)
 27. *Chlorophyll aa* (Chl *aa*)
 28. *Chlorophyll ab* (Chl *ab*)
 29. *Chlorophyll ac* (Chl *ac*)
 30. *Chlorophyll ad* (Chl *ad*)
 31. *Chlorophyll ae* (Chl *ae*)
 32. *Chlorophyll af* (Chl *af*)
 33. *Chlorophyll ag* (Chl *ag*)
 34. *Chlorophyll ah* (Chl *ah*)
 35. *Chlorophyll ai* (Chl *ai*)
 36. *Chlorophyll aj* (Chl *aj*)
 37. *Chlorophyll ak* (Chl *ak*)
 38. *Chlorophyll al* (Chl *al*)
 39. *Chlorophyll am* (Chl *am*)
 40. *Chlorophyll an* (Chl *an*)
 41. *Chlorophyll ao* (Chl *ao*)
 42. *Chlorophyll ap* (Chl *ap*)
 43. *Chlorophyll aq* (Chl *aq*)
 44. *Chlorophyll ar* (Chl *ar*)
 45. *Chlorophyll as* (Chl *as*)
 46. *Chlorophyll at* (Chl *at*)
 47. *Chlorophyll au* (Chl *au*)
 48. *Chlorophyll av* (Chl *av*)
 49. *Chlorophyll aw* (Chl *aw*)
 50. *Chlorophyll ax* (Chl *ax*)
 51. *Chlorophyll ay* (Chl *ay*)
 52. *Chlorophyll az* (Chl *az*)
 53. *Chlorophyll aza* (Chl *aza*)
 54. *Chlorophyll abz* (Chl *abz*)
 55. *Chlorophyll acz* (Chl *acz*)
 56. *Chlorophyll adz* (Chl *adz*)
 57. *Chlorophyll aez* (Chl *aez*)
 58. *Chlorophyll afz* (Chl *afz*)
 59. *Chlorophyll agz* (Chl *agz*)
 60. *Chlorophyll ahz* (Chl *ahz*)
 61. *Chlorophyll aiz* (Chl *aiz*)
 62. *Chlorophyll ajz* (Chl *ajz*)
 63. *Chlorophyll akz* (Chl *akz*)
 64. *Chlorophyll alz* (Chl *alz*)
 65. *Chlorophyll amz* (Chl *amz*)
 66. *Chlorophyll anz* (Chl *anz*)
 67. *Chlorophyll aoz* (Chl *aoz*)
 68. *Chlorophyll apz* (Chl *apz*)
 69. *Chlorophyll aqz* (Chl *aqz*)
 70. *Chlorophyll arz* (Chl *arz*)
 71. *Chlorophyll asz* (Chl *asz*)
 72. *Chlorophyll atz* (Chl *atz*)
 73. *Chlorophyll auz* (Chl *auz*)
 74. *Chlorophyll avz* (Chl *avz*)
 75. *Chlorophyll awz* (Chl *awz*)
 76. *Chlorophyll axz* (Chl *axz*)
 77. *Chlorophyll ayz* (Chl *ayz*)
 78. *Chlorophyll ayz* (Chl *ayz*)
 79. *Chlorophyll azz* (Chl *azz*)
 80. *Chlorophyll azaa* (Chl *aza*)
 81. *Chlorophyll abz* (Chl *abz*)
 82. *Chlorophyll acz* (Chl *acz*)
 83. *Chlorophyll adz* (Chl *adz*)
 84. *Chlorophyll aez* (Chl *aez*)
 85. *Chlorophyll afz* (Chl *afz*)
 86. *Chlorophyll agz* (Chl *agz*)
 87. *Chlorophyll ahz* (Chl *ahz*)
 88. *Chlorophyll aiz* (Chl *aiz*)
 89. *Chlorophyll ajz* (Chl *ajz*)
 90. *Chlorophyll akz* (Chl *akz*)
 91. *Chlorophyll alz* (Chl *alz*)
 92. *Chlorophyll amz* (Chl *amz*)
 93. *Chlorophyll anz* (Chl *anz*)
 94. *Chlorophyll aoz* (Chl *aoz*)
 95. *Chlorophyll apz* (Chl *apz*)
 96. *Chlorophyll aqz* (Chl *aqz*)
 97. *Chlorophyll arz* (Chl *arz*)
 98. *Chlorophyll asz* (Chl *asz*)
 99. *Chlorophyll atz* (Chl *atz*)
 100. *Chlorophyll auz* (Chl *auz*)
 101. *Chlorophyll avz* (Chl *avz*)
 102. *Chlorophyll awz* (Chl *awz*)
 103. *Chlorophyll axz* (Chl *axz*)
 104. *Chlorophyll ayz* (Chl *ayz*)
 105. *Chlorophyll ayz* (Chl *ayz*)
 106. *Chlorophyll azz* (Chl *azz*)
 107. *Chlorophyll azaa* (Chl *aza*)
 108. *Chlorophyll abz* (Chl *abz*)
 109. *Chlorophyll acz* (Chl *acz*)
 110. *Chlorophyll adz* (Chl *adz*)
 111. *Chlorophyll aez* (Chl *aez*)
 112. *Chlorophyll afz* (Chl *afz*)
 113. *Chlorophyll agz* (Chl *agz*)
 114. *Chlorophyll ahz* (Chl *ahz*)
 115. *Chlorophyll aiz* (Chl *aiz*)
 116. *Chlorophyll ajz* (Chl *ajz*)
 117. *Chlorophyll akz* (Chl *akz*)
 118. *Chlorophyll alz* (Chl *alz*)
 119. *Chlorophyll amz* (Chl *amz*)
 120. *Chlorophyll anz* (Chl *anz*)
 121. *Chlorophyll aoz* (Chl *aoz*)
 122. *Chlorophyll apz* (Chl *apz*)
 123. *Chlorophyll aqz* (Chl *aqz*)
 124. *Chlorophyll arz* (Chl *arz*)
 125. *Chlorophyll asz* (Chl *asz*)
 126. *Chlorophyll atz* (Chl *atz*)
 127. *Chlorophyll auz* (Chl *auz*)
 128. *Chlorophyll avz* (Chl *avz*)
 129. *Chlorophyll awz* (Chl *awz*)
 130. *Chlorophyll axz* (Chl *axz*)
 131. *Chlorophyll ayz* (Chl *ayz*)
 132. *Chlorophyll ayz* (Chl *ayz*)
 133.

DIREC-
TION

LIGHT

VI HAR SA MY - E GOY

$$V_i = \frac{1}{2} \frac{d^2 U}{d\phi^2} \bigg|_{\phi = \phi_i} \quad \text{for } i = 1, 2, \dots, N$$

VI APR 58 NY - E GAY HER

WE'VE HAD SO MUCH FUN

WE'RE HA - VING SO MUCH FUN

was'nt HA - ving SO MUCH FUN in NY

with $\text{H}^+ - \text{V}^{5+}$ So M^{2+} Fe^{2+}

WE'RE HA - VING SO MUCH FUN

WE'RE HA - VING SO MUCH FUN IN A

TO EL-42172

$\frac{d}{dt} \left(\frac{\partial L}{\partial \dot{x}} \right) = \frac{\partial L}{\partial x}$

(Signature)

Figure 1. A schematic diagram of the experimental setup. The subject is seated in a chair, viewing a video screen. The screen displays a target (a small circle) and a starting point (a small square). The subject's hand is positioned at the starting point, and the video screen shows the hand's position relative to the target. The subject is instructed to move the hand to the target.

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Vocal !

(09/11/2017)

WE'RE HA - VING SO MUCH FUN IN M

[illegible]

$\frac{1}{\sqrt{2}}$

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$\frac{\partial}{\partial t} \left(\frac{1}{\rho} \right) + \frac{\partial}{\partial x} \left(\frac{1}{\rho} u \right) + \frac{\partial}{\partial y} \left(\frac{1}{\rho} v \right) + \frac{\partial}{\partial z} \left(\frac{1}{\rho} w \right) = 0$	$\frac{\partial}{\partial t} \left(\frac{1}{\rho} \right) + \frac{\partial}{\partial x} \left(\frac{1}{\rho} u \right) + \frac{\partial}{\partial y} \left(\frac{1}{\rho} v \right) + \frac{\partial}{\partial z} \left(\frac{1}{\rho} w \right) = 0$
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California (PERC.)

116

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Figure 1. The effect of the concentration of the *Agaricus bisporus* spores on the growth of *Agaricus bisporus* on the substrate.

STAGE

- 157 -

FILM
VIDEO

SLIDES

DIREC-TION

LIGHT

SAT - A VOR HER I SNT - A VOR SEG [19] LUR - ER MEQ PP

(REHEATED WHEN SOUND IS MODERATE)

POLAROID SHOT IN MY NEIGH-BOR HOOD 2 2

NEIGH-BOR HOOD IN MY NEIGH-BOR HOOD

TO GRAND CHAIR:

TO TAM-TAM

[19]

NB noter This music is copyright protected

Film
Slide
Direction
Light

VIL DU BYT - TE PLASS MED MEG

1
2

WOULD BE HAPPY IN MY PLACE
FIRST TIME FIRST TIME

GW7

PP

mf-f

22

22

STAGE

Full score musical score page 140. The score includes staves for various instruments and vocals, with lyrics in Vietnamese and English. The page is marked with a large 'NB' watermark and a red diagonal line indicating copyright protection.

Lyrics:

Vi hờ hờ MY - E GỖY Vi hờ hờ MY - E GỖY Vi hờ hờ MY - E GỖY Vi hờ hờ MY - E GỖY

English Lyrics:

WE'RE HA - VING SO MUCH FUN WE'RE HA - VING SO MUCH FUN WE'RE HA - VING SO MUCH FUN WE'RE HA - VING SO MUCH FUN

Instrumental Parts:

TO NÚN HỒN NÚN (LET' AND TUNE)

Vocals: WE'RE HA - VING SO MUCH FUN WE'RE HA - VING SO MUCH FUN WE'RE HA - VING SO MUCH FUN WE'RE HA - VING SO MUCH FUN

Stage Directions:

(TO TOM - TOM)

Watermark:

NB noter This music is copyright protected

VIDEO: STREET FIGHTS WITH A LOT OF HEAVY SHOOTING.

25

FILM

VIDEO

DIS-
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LIGHT

- 67

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PLASS HER NÅ? VIL DU DET? VIL DU DET? VIL DU DET? HER HER NÅ!

REP- FY IN MY PLACE 3 WHAT WOULD YOU 3

60-6

2

Figure 1. Schematic representation of the experimental design. The subjects were divided into two groups: the control group and the experimental group. The control group was divided into two subgroups: the control group and the experimental group. The experimental group was divided into two subgroups: the control group and the experimental group. The control group was divided into two subgroups: the control group and the experimental group. The experimental group was divided into two subgroups: the control group and the experimental group.

1992

1982

Energy
AIX

425

IN MY PLACE WHAT WOULD YOU SAY



 (Do NOT RUSH)
 R FAN - TA - CY
 TO HOR ROR
 (Do NOT RUSH)
 YOU BOLD EX-CE
 TO CR - IS - TIAN
 R FAN - TA - CY
 YOU BOLD EX-CE
 TO CR - IS - TIAN

NB

noter

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VIDEO. STREETLIGHTS, DEAD BODIES/CORPS. 14"

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SLIDE OF UNHAPPY CHILDREN, VERY TOUCHING

FADE IN

FADE OUT

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SPOT ONLY ON GUITTS 1.

ADD SPOT ON PERC 1.

ADD SPOT ON GUITTS 2.

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Film
Sides
Direction
Light

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Full light on the sand.

1 5

TO EL-BASS AND TABRUS

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TO PHASE OR CHORUS - SLOW RATE

S.G.H. No.

SNAREDRUM (THIN SKIN)

pp p.a.p. crescendo a p

SNAREDRUM

pp p.a.p. crescendo a pp (No accents on downbeats)

1 (ROLAND JUPITER 8 OUT) 5

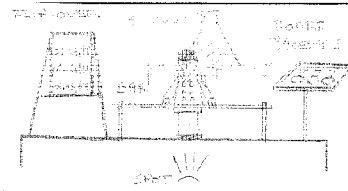
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a number which makes the person loose his or hers identity.

which the GENERAL uses to lean-
on with his white-gloved hands.



board. FADE IN.

→ THE 3 BARS ARE EXCLUDED FROM THE EXCEPT ON THE CD-ROM

10 MAR 1966

TABLE 1. Continued

- One flip over (or blackboard)
- One thick, black pen (or chalk)
- One board clothed with RED velvet, on which is mounted 3 medals.

(seen from the audience. On the platform is also placed the flip-over and the medal-board.

One general uniform with cap, white gloves, riding trousers and high, black, shiny boots. The jacket should be highly decorated with medals and distinctions.

Requirements:
A minimum of 3 sparklers, one lighter, a bucket of water for disposal of used sparklers and 3 military looking helmets, (alternatively one helmet that can circulate).

1952

slaves

Direction

The actor, now dressed as a GENERAL, places himself at the "BAR". He makes his entry unnoticed and waits for the light

When the light is coming up on the general, he is standing at attention (body erect, eyes to the front, heels together, left arm at the side and right arm raised to the cap saluting).

LIGHT

SPOT with bright, cold light on the GENERAL from the floor directly below his position. Warmer light from above on flip-over, the GENERAL and the medal-board.

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NOTES

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Figure 1

5011-2

$$f(x) = \frac{1}{2} \left(\frac{1}{x} + \frac{1}{x^2} \right) \quad \text{for } x \geq 1$$
$$\frac{d}{dt} \left(\frac{\partial L}{\partial \dot{x}} \right) = \frac{\partial L}{\partial x}$$

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103

PLAY THIS PAGE ONLY IF MORE THAN 8 BARS ARE NEEDED FOR THE ACTORS TO DO THEIR ARRANGEMENT :

450K VINE

①

CONTINUED

IF REPORTED MULTITAP-1 PLAYS MARIMBA 1,3,5 TIMES ETC., AND MULTITAP ENTRY 2,4,6 TIMES ETC.

MINIMUM %PERCENTAGE (SUBS-E-SUBS-E) EV. PLBY 90 LBS.

307400 (LEADS OF ELECTRIC CABLES)

Part 1. PLAY ALONG
WITH VAMP

(USE RIBBON FOR SLIDE FOR SLIDE 9. SLIDE 9 MUST BE USED)

REC-0518 TEL 806
(00000000 0000 0000)

4 BAR VENT



CONTINUED

Film

SLIDES

QUE: The drafted persons sparkler burns out.

QUE for the GENERAL: Piano chord

The GENERAL: "You have been drafted to do your duty! Your military number will be -- --/-- (the date and year of the performance). "We are very proud of you".

The General (or one of the musicians, whatever most convenient) puts a military looking helmet on the head of the drafted person. The GENERAL then says: "MAY GOD BE WITH YOU". (This is QUE for the next vamp to start.)

At this moment the general and the soldier stands at attention with right hand to the cap saluting.

LIGHT

Blue, subdued light (no blinking if the policelight is being used) in the upper part of the "TV-box". Red light in the lower part of the "TV-box". A warm yellow light on the general, the drafted, the flip-over and the medal-board.

EL-BASS

TAURUS

EL-BASS

PNO: mf (with PHASE)

GIVE QUE!

TO VIB. AND MARK-SEE!

TO REMIND!

TO CAMPANE

TO REMIND!

Bucket with water for disposal of used sparklers. one fireextinguisher-apparatus nearby for safety.

STAGE

NB noter

This music is copyright protected

No TIME

No TIME

No TIME

QUE: May God be with you

FILM	A list with hundreds of names of dead soldiers are scrolling by.	Video of names scrolling by OUT
SLIDES	Picture of white crosses from a military cemetery.	Picture of white crosses on cemetery OUT
DIRECTION	The general and the soldier back at attention (with both arms at the sides). The soldier turns around and starts to walk slowly towards the "TV-box". All the time he is very anxious or uneasy. We should feel that he is very afraid.	In the music three alternatives are given. This is because it is not possible to know the length of time needed for the soldier to reach the "TV-box". It depends on the size of the stage. The first alternative is 8 bars long. (page 158). The second alternative is 18 bars long. (pages 159 and 160). The third alternative has to be considered if none of the other two alternatives work. Any cuts or adds may then be taken in order to get the timing of the soldiers' "walk" right. The last 2 bars, bar 7 and 8 (17 and 18) should however always be played. When inside the "TV-box", he looks around, to both sides, up and down. He is very tensed, on guard.
LIGHT	Followspot on the soldier. "Floorspot" on the general, (makes him look frightening, and creates a big shadow on the screen behind.)	If the first, respectively the second alternative is used, the soldier must make it to the "TV-box" in 6 (16) bars. By the 7th (17th) bar he climbs over the front and moves inside the "TV-box".

THIS PAGE - ALTERNATIVE No 1.

Jump directly to page 161 →

Handwritten musical score for Alternative No 1. The score includes staves for Guitars 1 & 2, Keys, Percussion 1, 2, & 3, Sound Mix, Tapes, and Stage. The music is in 9/8 time with a tempo of ca. 66. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte). There are also handwritten notes and markings on the staves, including 'TO MULTITIMING 1/2 SPEED MULTITIMING', 'EV. SPLIT K2', 'CAMPAINE:', and 'ON BULL:'. The score is divided into measures by vertical bar lines.

A list with hundreds of names
of dead soldiers are scrolling
by.

Picture of white crosses from
a military cemetery.

The general and the soldier back at attention (with both arms at the sides). The soldier turns around and starts to walk slowly towards the "TV-box". All the time he is very anxious or uneasy. We should feel that he is very afraid.

In the music three alternatives are given. This is because it is not possible to know the length of time needed for the soldier to reach the "TV-box". It depends on the size of the stage.
The first alternative is 8 bars long. (page 158).

The second alternative is 18 bars long. (pages 159 and 160) The third alternative has to be considered if none of the other two alternatives work. Any cuts or adds may then be taken in order to get the timing of the soldiers' "walk" right. The last 2 bars, bar 7 and 8 (17 and 18) should however always be played.

Followspot on the soldier.
"Floorspot" on the general,
(makes him look frightening,
and creates a big shadow on
the screen behind.)

If the first, respectively the second alternative is used, the soldier must make it to the "TV-box" in 6 (16) bars. By the 7th (17th) bar he climbs over the front and moves inside the "TV-box".

THIS PAGE AND NEXT PAGE - ALTERNATIVE No 2.

• = ca. 65

8. "DEEP SOUND"

DEEP SOUND. PLAY INTERVALS APPROX. AS WRITTEN.

To: CHRYSLER

Video of names scrolling by OUT

FM4
Video

slides

When inside the "TV-box", he looks around, to both sides, up and down. He is very tensed, on guard.

Picture of white crosses on cemetery gate

THIS PAGE AND THE PREVIOUS PAGE - ALTERNATIVE No 2.

El. 3400.

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FILM
VIDE

On the 2nd snaredrumroll, the soldier acts as if he is being hit by the bullets from a machine-gun.

On QUE (soldier "drops dead") the General picks up one of the medals from the medal-board in a ceremonial way and proudly decorates himself.

At this point the soldier "drops dead" to the floor in the "TV-box". THIS IS QUE FOR THE GENERAL AND THE TAPE (4.6.)

STROBELIGHT ON in the "TV-box"

STROBELIGHT OFF when news on tape are finished.

Spot on Grand Cassa, wooden beater and musicians hand. The body of the musician should be out of the light.

(EL-2) No TIME

(THORUS) No TIME

(EL-3) No TIME

MULTI (MOOG) RIBBON CONTROLLER

PP USE KIMBON IN THE SYNTHS TERMINAL TO CONTROL OSCIL. R

To PITE

(PHASE OF)

To HARMAN

No TIME
To G. CASSA WITH WOODEN SHAKER

TO VIB

PP CRED. MOUTH

PP CRED. MOUTH

TAPE No. 4.6. ON 4-TRACK TAPE No. 1

TAPE No. 4.6.

(NEWS)

SEQ. No. 4.7. is on PACE 101

The General stands at attention with his right hand raised to the cap saluting. He freezes in this position for the length of these four bars.

"Floorspot" on the General

"Floorspot" OFF

Musical score for multiple instruments including strings, woodwinds, brass, and percussion. The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark "MB noter" is visible across the center of the page, along with the text "This music is copyright protected".

and places himself in front of the GENERAL. When the sparkler is burnt out, which should be at this moment, he drops the rest in the bucket with water which is placed on the floor. He then stands at attention.

When the actor lits his spark-
ler, the followspot finds him.

VAMP RCD NO 119

EX. NO. LIB. ON BASIC FIGURE

Theatersmoke is needed for the beam from the followspot to be clearly visible

FILM VIDEO

SLIDES

DIRECTION

LIGHT

GUIT 1

GUIT 2

KBDS

PERC 1

PERC 2

PERC 3

SOUND MIX

TAPES

STAGE

PLAY THIS PAGE ONLY IF MORE THAN 8 BARS ARE NEEDED FOR THE ACTORS TO DO THEIR ARRANGEMENT !

4 BAR VAMP

2

CONTINUED

IF REPEATED MORE THAN ONCE, PLAY MARIMBA 1, 3, 5 TIMES ETC., AND MULTIMOOG EVERY 2, 4, 6 TIMES ETC.

MULTIMOOG %PERC. CONTR. (BUBBLE-SOUND.) EV. PLAY AD LIB.

ON QUE (THE SOLDIER LIGHTS UP SPARKLER)

PERC. 1. PLAY ALONG WITH VAMP

(USE RIBBON ON TERMINAL FOR GLIDE AND SLIDE EFFECTS)

4 BAR VAMP

2

CONTINUED

REP AD LIB TILL QUE (SPARKLER BURNS OUT)

P.A. 18039/79.

FILM	A list with hundreds of names of dead soldiers are scrolling by. The video continues with new names all the time.	Video of names scrolling by OUT	
VIDEO			
SLIDES	Picture of white crosses from a military cemetery.	Picture of white crosses on cemetery OUT	
DIREC-TION	The general and the soldier back at attention (with both arms at the sides). The soldier turns around and starts to walk slowly towards the "TV-box". All the time he is very anxious or uneasy. We should feel that he is very afraid.	In the music three alternatives are given. This is because it is not possible to know the length of time needed for the soldier to reach the "TV-box". It depends on the size of the stage. The first alternative is 8 bars long. (page 166). The second alternative is 18 bars long. (pages 167 and 168) The third alternative has to be considered if none of the other two alternatives work. Any cuts or adds may then be taken in order to get the timing of the soldiers' "walk" right. The last 2 bars, bar 7 and 8 (17 and 18) should however always be played. If the first, respectively the second alternative is used, the soldier must make it to the "TV-box" in 6 (16) bars. By the 7th (17th) bar he climbs over the front and moves inside the "TV-box".	When inside the "TV-box", he looks around, to both sides, up and down. He is very tensed, on guard.
LIGHT	Followspot on the soldier. "Floorspot" on the general, (makes him look frightening, and creates a big shadow on the screen behind.)		

THIS PAGE - ALTERNATIVE No 1.

Jump directly to page 169 →

Handwritten musical score for Alternative No 1. The score is written on staves for GUITARS 1 & 2, KEYBOARDS (JUPITER 8), PERCUSSION 1, 2, & 3, and SOUND MIX. The tempo is marked as ca. 66. The score includes various musical notations such as notes, rests, and dynamic markings (f, mf). There are also handwritten annotations and a large diagonal watermark reading 'AIB noter'.

GUITARS 1 & 2: The score begins with a tempo marking of *ca. 66*. GUITAR 1 starts with a forte (*f*) chord. GUITAR 2 enters later with a melodic line.

KEYBOARDS: Labeled *JUPITER 8: "DEEP SOUND"*. It features a sequence of notes with a forte (*f*) dynamic. A handwritten note says *ARP OFF*. Later, it transitions to a section labeled *EV. SPLIT KB.* with a *MOLTO* marking.

PERCUSSION 1: Labeled *MULTIMOOG / PERC. CONTROLLER*. It includes a note *RATE VARIES WITH PITCH.* and a section with the instruction *USE RIBBON AN SYNTH. FOR SLIDE-EFFECTS.*

PERCUSSION 2: Labeled *CAMPANE:*. It features a melodic line with a *TRM-TRM ROLL* at the end.

PERCUSSION 3: Labeled *ON BELL*. It includes a *SPLASH* and a *TRM-TRM ROLL*.

SOUND MIX: Features a *THURUS* section with a forte (*f*) dynamic.

FILM
VIDEO

SLIDES

DIRECTION

LIGHT

THIS PAGE AND THE PREVIOUS PAGE - ALTERNATIVE No 2.

EL. BASS.

TAURUS.

TO MULTIMEDIA / R. BB. CONTR.

EV. SPLIT KB.

MOLTO

PERC1

PERC2

PERC3

SOUND-MIX

TAPES

STAGE

When inside the "TV-box", he looks around, to both sides, up and down. He is very tensed, on guard.

FILM VIDEO

SLIDES

DIRECTION

LIGHT

GUITARS 1.

GUITARS 2.

KBDS

PERC 1.

PERC 2.

PERC 3.

SOUND MIX

TAPES

STAGE

On the 2nd snaredrumroll, the soldier acts as if he is being hit by the bullets from a machine-gun.

On QUE (soldier "drops dead") the General picks up one of the medals from the medal-board in a ceremonial way and proudly decorates himself.

At this point the soldier "drops dead" to the floor in the "TV-box". THIS IS QUE FOR THE GENERAL AND THE TAPE (4.7.)

STROBELIGHT ON in the "TV-box"

STROBELIGHT OFF when news on tape are finished.

Spot on Grand Cassa, wooden beater and musicians hand. The body of the musician should be out of the light.

(EL-B.) No TIME

(TAURUS) No TIME

(EL-B.) No TIME

No TIME MULTIMOOG w/ RIBBON CONTROLLER

PP USE RIBBON ON THE SYNTHS TERMINAL TO CONTROL OSCIL. A

To PFTE (PHASER OFF)

To MARIMBA

No TIME TO G. CASSA WITH WOODEN BEATER.

SLOW REPEAT

Que from TAPE to start ROLL (pp): "DONORS BLOOD"

To VIB.

TAPE No. 4.7 ON 4-TRACK MACHINE No. 1

TAPE No. 4.7 ("BLOODSUBSTITUTE")

STOP TAPE No. 4.7

(NEWS)

SEQ. No. 4.8. IS ON PAGE 177

FILM VIDEO				
SLIDES				
DIRECTION	The General stands at attention with his right hand raised to the cap saluting. He freezes in this position for the length of these four bars.			
LIGHT				
GUITARS	"Floorspot" on the General "Floorspot" OFF			
GUITAR 1	6/4	5/4	4/4	3/4
GUITAR 2	6/4	5/4	4/4	3/4
KEYBOARDS	6/4	5/4	4/4	3/4
PERC 1	6/4	5/4	4/4	3/4
PERC 2	6/4	5/4	4/4	3/4
PERC 3	6/4	5/4	4/4	3/4
SOUND MIX	6/4	5/4	4/4	3/4
TAPES				
STAGE				

FILM
VIDEO

SLIDES

DRAFT-POSTER (The old man with the top-hat looking like the American flag) saying: "Your country needs you".

DIRECTION

3 actors (extras) are planted amongst the audience. One of them lits his sparkler (which is que for Perc.1). When he feels the followspot on him he walks slowly and somewhat ritually up on stage and places himself in front of the GENERAL. When the sparkler is burnt out, which should be at this moment, he drops the rest in the bucket with water which is placed on the floor. He then stands at attention.

LIGHT

Followspot in the tower (on the lift) is searching among the audience (drafting!).

When the actor lits his sparkler, the followspot finds him.

PLAY 2 TIMES OR
VAMP REP AD LIB

GUIT 1

GUIT 2

KBDS

PERC. 1

PERC. 2

PERC. 3

VOCAL

HEY YOU THE AR-MY WANTS YOU

2-4-6-8 (F.WAVING) HEY YOU

THE AR-MY WANTS YOU

PHASER ON

4-3-5x str (F.WAVING) 3

mp

SHARED RUM

pp

6

JUPITER 8 "DEEP MELODIC" SOUND. PLAY AD LIB ON CHORDS, BUT SIMPLE.

EV. AD LIB ON BASIC FIGURE

(ON QUE TO MULTIMED. / PERC. CONT.) (ONLY IF WAVING)

VOCAL (GUIT. 1 AND 2)

SOUND Mix

TAPES

STAGE

In the right corner of the stage (seen from the audience) is a steel-bar-constructed tower where a followspot is mounted on top. The tower illustrates the watch-towers of prison/concentration camps and the like.

Instead of a tower, a small truck with a lift can also effectively be used. The followspot is then mounted on the lift, and the person controlling it can move up and down at will.

Theatersmoke is needed for the beam from the followspot to be clearly visible

FILM
VIDEO

SLIDES

DIREC-
TION

LIGHT

GITS
1

GITS
2

KBDS

PERC 1

PERC 2

PERC 3

SOUND-
MIX

TAPES

STAGE

PLAY THIS PAGE ONLY IF MORE THAN 8 BARS ARE NEEDED FOR THE ACTORS TO DO THEIR ARRANGEMENT !

4 BAR VAMP

3

CONTINUED

IF REPEATED MORE THAN ONCE, PLAY MARIMBA 1, 3, 5 TIMES ETC., AND MULTIMOOG EVERY 2, 4, 6 TIMES ETC.

MULTIMOOG "PERC. CONTR. (BUBBLE-SOUND.) EV. PLAY AD LIB.

SON QUE (THE SOLDIER LIGHTS UP SPARKLER)

PERC. 1. PLAY ALONG WITH VAMP

(USE RIBBON ON TERMINAL FOR GLIDE AND SLIDE EFFECTS)

4 BAR VAMP

3

CONTINUED

REP. AD LIB TILL QUE.
(SPARKLER BURNS OUT)

DA 50720/70

FILM	A list with hundreds of names of dead soldiers are scrolling by. The video continues with new names all the time.	Video of names scrolling by OUT
VIDEO		
SLIDES	Picture of white crosses from a military cemetery.	Picture of white crosses on cemetery OUT
DIRECTION	The general and the soldier back at attention (with both arms at the sides). The soldier turns around and starts to walk slowly towards the "TV-box". All the time he is very anxious or uneasy. We should feel that he is very afraid.	The second alternative is 18 bars long. (pages 175 and 176) The third alternative has to be considered if none of the other two alternatives work. Any cuts or adds may then be taken in order to get the timing of the soldiers' "walk" right. The last 2 bars, bar 7 and 8 (17 and 18) should however always be played. When inside the "TV-box", he looks around, to both sides, up and down. He is very tensed, on guard.
LIGHT	Followspot on the soldier. "Floorspot" on the general, (makes him look frightening, and creates a big shadow on the screen behind.)	If the first, respectively the second alternative is used, the soldier must make it to the "TV-box" in 6 (16) bars. By the 7th (17th) bar he climbs over the front and moves inside the "TV-box".

THIS PAGE - ALTERNATIVE No 1.

Jump directly to page 177 →

Handwritten musical score for a multi-media performance. The score is written on a grid of staves. The top staff is for GUITARS 1, followed by GUITARS 2, KEYS (JUPITER 8), PERC 1 (MULTIMOOG), PERC 2 (CAMPANE), and PERC 3 (SPLASH). The score includes various musical notations such as notes, rests, and dynamic markings (f, mf). There are also handwritten instructions and annotations, including "TO MULTIMOOG w/ RIBBON CONTROLLER", "USE RIBBON ON SYNTH. FOR SLIDE-EFFECTS.", and "TACTICAL ROLL". A large, stylized "NB" watermark is visible across the center of the page.

SOUND
Mix

TAURUS

f

TAPES

STAGE

FILM VIDEO	A list with hundreds of names of dead soldiers are scrolling by. The video continues with new names all the time.
SLIDES	Picture of white crosses from a military cemetery.
DIREC- TION	The general and the soldier back at attention (with both arms at the sides). The soldier turns around and starts to walk slowly towards the "TV-box". All the time he is very anxious or uneasy. We should feel that he is very afraid.
LIGHT	Followspot on the soldier. "Floorspot" on the general, (makes him look frightening, and creates a big shadow on the screen behind.)

In the music three alternatives are given. This is because it is not possible to know the length of time needed for the soldier to reach the "TV-box". It depends on the size of the stage. The first alternative is 8 bars long. (page 174).

The second alternative is 18 bars long. (pages 175 and 176). The third alternative has to be considered if none of the other two alternatives work. Any cuts or adds may then be taken in order to get the timing of the soldiers' "walk" right. The last 2 bars, bar 7 and 8 (17 and 18) should however always be played.

If the first, respectively the second alternative is used, the soldier must make it to the "TV-box" in 6 (16) bars. By the 7th (17th) bar he climbs over the front and moves inside the "TV-box".

THIS PAGE AND NEXT PAGE - ALTERNATIVE No 2.

$\text{♩} = ca. 66$

GUITS 1	
GUITS 2	
KBDS	
PERC 1	DEEP SOUND. PLAY INTERVALS APPROX. AS WRITTEN. RATE VARIERER MED PITCH.
PERC 2	TO CAMPANE
PERC 3	DRUMS AD LIB. (SAME STYLE AS ON PAGE 174 - ALTERNATIVE 1.
SOUND-MIX	
TAPES	
STAGE	

Video of names scrolling by OUT

Picture of white crosses on cemetery OUT

When inside the "TV-box", he looks around, to both sides, up and down. He is very tensed, on guard.

THIS PAGE AND THE PREVIOUS PAGE - ALTERNATIVE No 2.

Handwritten musical score for a band, featuring staves for EL. BASS, GUITARS 1 & 2, KEYS, PERC 1, PERC 2, PERC 3, SOUND-MIX, TAPES, and STAGE. The score includes various musical notations, including notes, rests, and dynamic markings like 'f' and 'p'. A large, stylized watermark 'MB noter' is overlaid across the center of the page. The title 'TAURUS.' is written in the top left corner. The score is divided into measures by vertical bar lines, with some measures containing multiple staves for different instruments.

FILM VIDEO

SLIDES

DIRECTION

LIGHT

GUITS 1.

GUITS 2.

KBDS

PERC 1.

PERC 2.

PERC 3.

SOUND MIX

TAPES

STAGE

DRAFT-POSTER OUT

On the 2nd snaredrumroll, the soldier acts as if he is being hit by the bullets from a machine-gun.

On QUE (soldier "drops dead") the General picks up one of the medals from the medal-board in a ceremonial way and proudly decorates himself.

After decorating himself, the General marches out in the wings and goes straight to the nearest folding screen.

At this point the soldier "drops dead" to the floor in the "TV-box". THIS IS QUE FOR THE GENERAL AND THE TAPE (4.8.)

STROBELIGHT ON in the "TV-box"

QUE STROBELIGHT OFF: BATTLEFIELD-SOUNDS ON TAPE.

(EL-B) $\text{b}^{\flat}8$ No TIME

(TAURUS) $\text{f}^{\#}$ No TIME

SIT DOWN AND "FREEZE". MAKE YOURSELF "INVISIBLE"

MAKE SORTI AS QUIET AS POSSIBLE

(EL-B) No TIME

MULTIMOOG $\text{f}^{\#}$ RIBBONCONTROLLER

MAKE SORTI AS QUIET AS POSSIBLE

PP USE RIBBON ON THE SYNTHS TERMINAL TO CONTROL OSCIL. A

MAKE SORTI AS QUIET AS POSSIBLE

No TIME

MAKE SORTI AS QUIET AS POSSIBLE

To No TIME

$\text{ff}^{\#}3$ MAKE SORTI AS QUIET AS POSSIBLE

No TIME

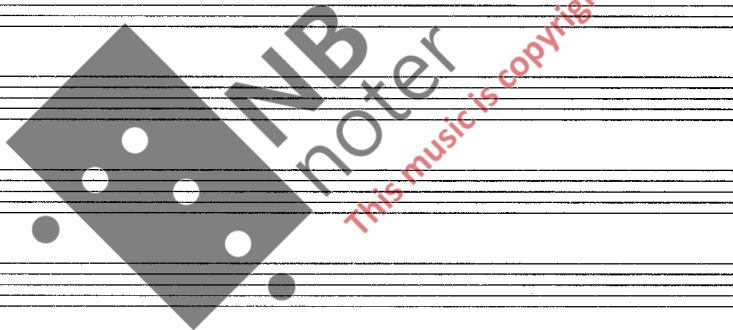
$\text{ff}^{\#}3$

TAPE No. 4.8. ON 4-TRACK MACHINE No. 1.

TAPE No. 4.8. DURATA THIS SEQUENCE: 2'02"

POLYMOOG/MULTIMOOG + AUTHENTIC BATTLEFIELD-SOUNDS, BOMBS, SHELLS ETC.

FILM			
VIDEO			
SLIDES			
DISC			
TION	4 actors (the General and the 3 soldiers), 2 on each side of the concert hall (auditorium) facing the stage, are standing close to the walls behind folding screens. When they hear TAPE No. 4.8., with Polymoog/Multimoog and authentic battlefield-sounds, they start to light BENGAL-MATCHES (see STAGE for definition) which is then held high above their heads, with arms swaying to and fro, (not visible because of the folding screens), till Bengal-matches have burnt low, which will be in approximately 10 seconds. When one match is burnt low, light another within the limits of 2 minutes. Used matches are disposed of in buckets filled with water for safety.		
LIGHT	When explosions from bombs, grenades and shells are heard, a number of flashguns that are scattered around on stage and in the right and left wings are illuminated. The flashguns are linked serially, so that many flashes are illuminated at the same time from only one triggering. Underneath the vibraphone, the drumset and the marimba (amongst the equipment of Perc. 1, 2 and 3) are mounted carlamps (spots), as well as in the wings. A bridge of carlamps (spots) are mounted high above the band. This bridge of light is mounted so that the beams from each lamp parallelly go straight into the floor vertically in front of the band, thus creating a "light-wall" that will be clearly visible when theatresmoke is being used by activating the smoke-machine. One should carefully listen to the tape when rehearsing, and lay down permanently a lightening sequence that will be effectful. No improvisation is recommended. THIS MEANS A LOT OF HARD WORK!!! - 2 followspots are swaying to and fro on the stage equipment. - The screens should now and then be illuminated by spots of different colours. The lower part of the main screen should be covered with red and yellow light that fades in and out creating the illusion of a great fire. - In the "TV-box": - The blue policelight is flashing. - The strobelight is now and then activated.		
GUIT 1	"FREEZE". MAKE YOURSELF "INVISIBLE"		
GUIT 2	GUIT 2 IS WAITING IN THE WINGS		
KEYB	KBOARDS IS WAITING IN THE WINGS		
PERC. 1	PERC. 1 IS WAITING IN THE WINGS		
PERC. 2	PERC. 2 IS WAITING IN THE WINGS		
PERC. 3	PERC. 3 IS WAITING IN THE WINGS		
SOUND MIX			
TAPES	TAPE No. 4.8. continued (Durata this sequence: 2'02'').		
STAGE	<table border="1"><tr><td> - 4 folding screens - 4 buckets filled with water - Dry-ice-machine - Dry-ice in the "TV-box" - Smokemachine - Smokebombs - Bengal-matches </td><td>(Bengal-matches are matches functioning as a kind of sparkler with an intence red light. They burn for approximately 10 seconds).</td></tr></table>	- 4 folding screens - 4 buckets filled with water - Dry-ice-machine - Dry-ice in the "TV-box" - Smokemachine - Smokebombs - Bengal-matches	(Bengal-matches are matches functioning as a kind of sparkler with an intence red light. They burn for approximately 10 seconds).
- 4 folding screens - 4 buckets filled with water - Dry-ice-machine - Dry-ice in the "TV-box" - Smokemachine - Smokebombs - Bengal-matches	(Bengal-matches are matches functioning as a kind of sparkler with an intence red light. They burn for approximately 10 seconds).		



A chair without armrests, a boom-stand for vocal mic.(and if needed a music stand) are placed in front of the band in the middle of the stage, where later the globe (the earth in balloon size) is to be lowered.

Spot on GUITTS 1 (now sitting on the chair without armrests in front of the band in the middle of the stage. A WARM COSY LIGHT.

VOCAL

QUE: Start after you hear "Baby it's cold outside" on tape.

ACOUSTIC GUITAR W/BARCUS & BERRY CONTACT MIC.

GUITTS 2 BACK IN ON STAGE

KBAORDS BACK IN ON STAGE

PIANO

PERC. 1 BACK IN ON STAGE

PERC.2 BACK IN ON STAGE

PERC.3 BACK IN ON STAGE

VOCAL

VIB

MOTOR ON (SLOW)

*) When playing this, think the words: "May God have mercy on you all".

Play this line CADENZA-LIKE

SPOKEN!

A LEFT-TO-TO DND-DO
(with reverb)

VOCAL: GUITTS 1 + PERC. 2

Guitar 1:
TAPE No.4.8. continued... QUE:"Baby it's cold outside" (on tape)

PREPARE TAPE No.4.9.

End of TAPE No.4.8.

SEQ. No.4.9. IS ON PAGE 188

A chair without armrests, a boom-stand for mic., a music stand.

THE LETTER FROM THE SON. (Dear Daddy! Daddy come back...etc...Love, Dave)

DADDY COME BACK TO WHERE YOU BE - LAMP THE WAR MRS MADE ME WRIT FOR THIS SONG TO YOU DADDY DON'T FORGET A - NY MAKE IT'S

Handwritten musical score for guitar and piano. The score is written on a 30-line staff. The guitar part (Gtr) is written in the first staff, and the piano part (Pno) is written in the second staff. The score includes a key signature of one flat (Bb) and a time signature of 4/4. The melody is written in the guitar part, and the harmony is written in the piano part. The score includes a large watermark in the center that reads "NB noter" and "this music is copyright protected".

Chords and notes are written in the guitar part, including: E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, 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THE LETTER FROM THE SON OUT

USELESS TO BE IN A WAR STAY A-LIVE BECAUSE YOU I MISS YOU SO MUCH TO - SAY I CAN'T BY AND LOTS OF STUDIES

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THE LETTER FROM THE MOTHER. (Dear honey! We think about...etc...Love and kisses, HELEN)

WE THINK A- BOUT THE TIME WHEN YOU LEFT

HE AND THE KID

AND

EVE- RY - ONE HERE WE LAY

YOUR SOULS ARE NOT TO - DAY

guit 1

guit 2

KBAS

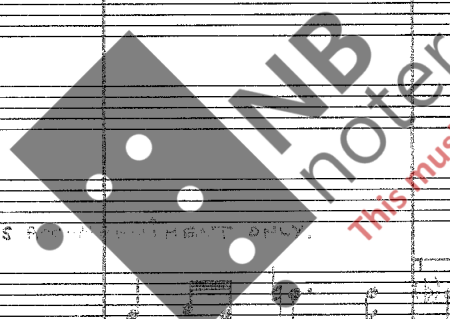
Perc 1

Perc 2

Perc 3

PLAY AROUND MELODIC LINE, CAREFULLY AS POSSIBLE WITHOUT DRIFT

pp (under off)



This music is copyright protected

THE LETTER FROM THE MOTHER OUT

MOM BEING BACK AND BY TO ME PLEASE THINGS HERE WERE ENJOINED AND SHE ARE DOWN WE LIVE IN FEAR WE WANT YOU HOME

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KBAS

PERC 1

PERC 2

PERC 3

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THE LETTER FROM THE FATHER. (Dear Helen and Dave! Thank you for writing...etc...Love you, DADDY)

THANK YOU FOR WRITING

BE A BRIGHT BOY

SAVE ME SOME COIN BY THE ONE DAD - BY LOVE AND SON

GIVE ME A KISS SWEET AND WHOLE AND

Smile

F#7 F6

G#7 G#6

F#7 A#m 13+5

G#7 G#7 G#7+9

C#7 C#6

Bb7 Dm7-5

PLS. PLAY AD LIB LIKE IN A

3072 BOWLS, VERY SIMPLE

F#7 F6

G#7 G#6

F#7 A#m 13+5

G#7 G#7 G#7+9

C#7 C#6

Bb7 Dm7-5

F#7 F6

G#7 G#6

F#7 A#m 13+5

G#7 G#7 G#7+9

C#7 C#6

Bb7 Dm7-5

PP (NO LIB, BUT VERY DELICATE AND SIMPLE)

PLAY AD LIB ON CH-4PG

ONLY, VERY SIMPLE

F#7 F6

G#7 G#6

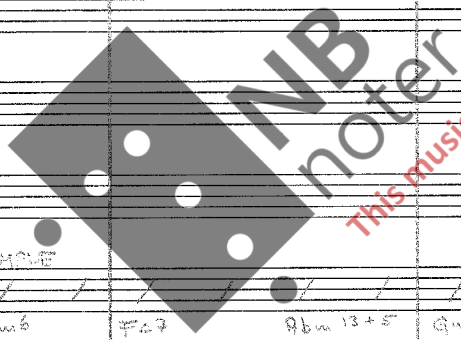
F#7 A#m 13+5

G#7 G#7 G#7+9

C#7 C#6

Bb7 Dm7-5

PP (sample)



This music is copyright protected

THE LETTER FROM THE FATHER OUT

TELL HER I'VE COME WILL BE HOME

HIDE'S RA IN THE FIGHTING NO ONE TO TURN TO

WAVE BUT ONE FRIEND DIES

THAT'S MY GUY

1

GDITS

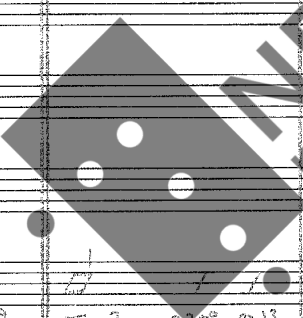
2

KIDS

DRUM

TRUMPET

FLUTE



This music is copyright protected

SPOKEN

THE FINAL MESSAGE

TO BRIGHS

THE FINAL MESSAGE (from the postman)! Anywhere, anytime! "Hey kid...is that your...etc...May God have mercy on you.....all"

HEY KID IS THAT YOUR MOMMY R. TALKING 3 HAVE HERE A PAR-CEL THE AD-RESS IS HERE HELLO MISS ES I'M GONNA TELL YOU

HALF SPOKEN
SCAT

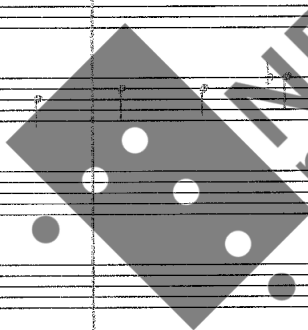
F#7 F#6 G#7 G#6 F#7 Abm7+5 G#7 G#7 G#7+9 Cm7 Cm6 Bb7 Dm7-5

MAKE SORTI AS QUIET AS POSSIBLE

pp

MEDIUM SWING WITH BRUSHES

pp



This music is copyright protected

[illegible]

FILM
VIDEO

SLIDES

DIREC-
TION

LIGHT

GUITS 1

GUITS 2

KBDS

PERC. 1

PERC. 2

PERC. 3

SOUND-
MIX

TAPES

STAGE

THE FINAL MESSAGE OUT

A CARPET OF THEATERSMOKE ON THE STAGE FLOOR.
DRY ICE IN THE "TV-BOX"

SET THE LIGHT OF THIS SEQUENCE IN ADVANCE DURING REHEARSALS. USE A STOPWATCH.
QUES AND TIME IS WRITTEN IN THE TAPE STAFF: USE THIS FOR REFERENCES.

LIGHTS ON MUSIC STANDS OUT (Can be done by the
musicians before leaving stage)

The overall light is faded down. A glowing gleam
of red light is faded in on the lower part of the
main screen toning into a dark blue on the upper
part of the screen.

SIT DOWN AND "FREEZE", MAKE YOURSELF "INVISIBLE"

LIGHT OUT ON MUSIC STAND

(GUITS 2 IS WAITING IN THE WINGS) LIGHT OUT

PNO.

PP

Red

mp

PERC. 1 "FREEZES" OR MAKE SORTI QUIETLY. LIGHT OUT

PERC. 2 "FREEZES" OR MAKE SORTI QUIETLY. LIGHT OUT

PERC. 3 "FREEZES" OR MAKE SORTI QUIETLY. LIGHT OUT

CAMPANELLI

L.V.

TAPE No.4.9. ON
4-TRACK MACHINE No.1

TAPE No.4.9.
0'00"

0'05"

0'09" 0'10"

0'15"

0'18"

0'20"

Fade in manually

BOMBER/FIGHTERPLANES, EXPLOSIONS, SHELLS ETC. + NEWS

SCOUTPLANES
Channel 1-2

THEATERSMOKE AND DRY ICE

FILM
VIDEO

SLIDES

DIREC-
TION

LIGHT

Two followspots, now playing the role of searchlights crosses the stage from side to side and up and down several times in slow movements. Sometimes the beam is also pointed on the public (always in movement-though).

GUITS
1

GUITS
2

KBDS

PERC.1

PERC.2

PERC.3

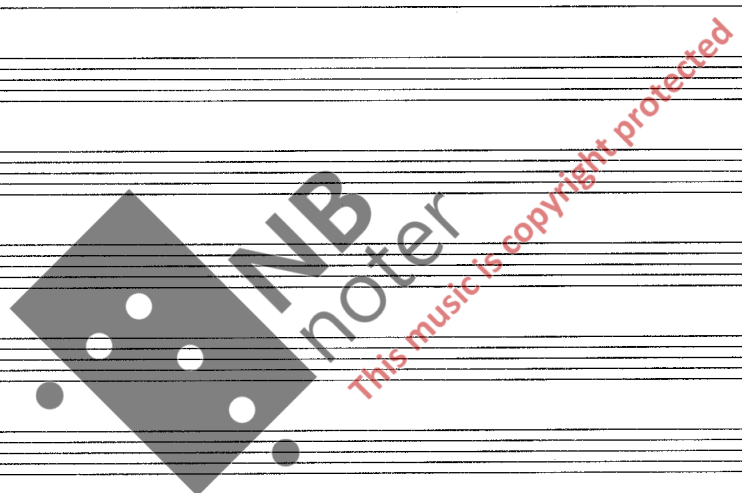
SOUND-
MIX

TAPES

0'20" 0'25" 0'30" 0'35" 0'40" 0'45"

(TAPE No.4.9. continued...)

STAGE



FILM
VIDEO

SLIDE

DIREC-
TION

LIGHT

GUITS
1

GUITS
2

KBDS

PERC.1

PERC.2

PERC.3

SOUND
Mix

TAPES

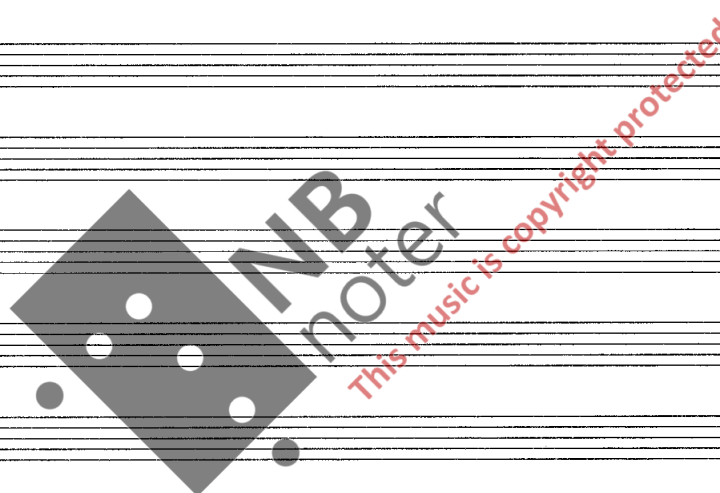
STAGE

(TAPE No.4.9. continued...)

0'45" 0'50" 0'51" 0'55" 1'00" 1'02" 1'05" 1'10"

NEWS-Channel(Ch) 1 - (Durata 09"(--"))

NEWS-Ch 2 - (17")



FILM
VIDEO

SLIDES

DIREC-
TION

LIGHT

GUITS
1

GUITS
2

KBDS

PERC.1

PERC.2

PERC.3

SOUPD.
MIX

TAPES

STAGE

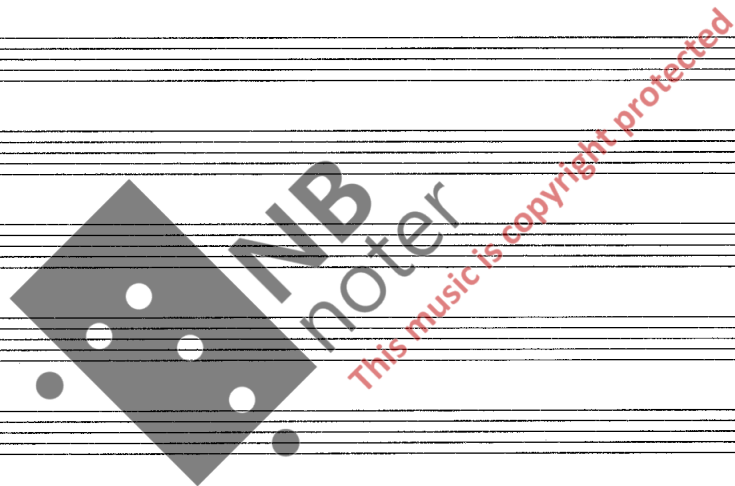
(TAPE No.4.9. continued...)

1'10" 1'15" 1'20" 1'22" 1'23" 1'25" 1'29" 1'30" 1'33" 1'35"

NEWS-Ch's 3-4 - (07")
EXPLODING BOMBS (pp)

DISTANT EXPLODING BOMBS

NEWS-Ch 2 - (12")



FILM
VIDEO

SLIDES

DIREC-
TION

LIGHT

GUITS
1

GUITS
2

KBDS

PERC.1

PERC.2

PERC.3

SOUND
MIX

TAPES

STAGE

(TAPE No.4.9. continued...)

1'35" 1'40" 1'44" 1'45" 1'50" 1'51" 1'55" 2'00"

NEWS-Ch 1 - (07")

NEWS-Ch's 2-4 - (14")

MORE EXPLODING BOMBS (mf)(10")

NB
noter
This music is copyright protected

FILM
VIDEO

SLIDES

DIREC-
TION

LIGHT

FLASHLIGHTS

2'19"

QUITS 1

QUITS 2

KBDS

PERC. 1

PERC. 2

PERC. 3

SOUND-
MIX

TAPES

STAGE

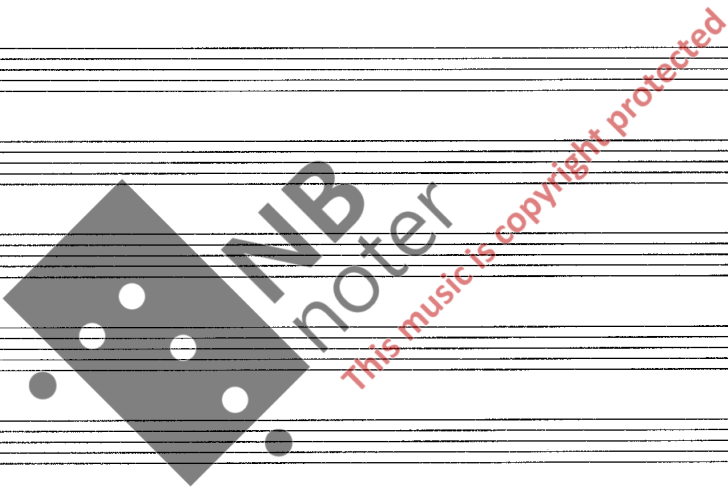
(TAPE No.4.9. continued...)
2'00" 2'03" 2'05" 2'10" 2'14" 2'15" 2'19" 2'20" 2'21" 2'25"

NEWS-Ch 3 - (15")

DISTANT THUNDER FROM SHELLS (mf)

GLISSANDOSOUNDS (like falling bombs)

HEAVY, EXPLODING BOMB



FILM
VIDEO

SLIDES

DIREC-
TION

LIGHT

FLASHLIGHTS

FLASHLIGHTS (several exploding bombs)

2'33"

2'39"

GUITS 1

GUITS 2

KBDS

PERC. 1

PERC. 2

PERC. 3

SOUND
MIX

PREPARE TAPE No.5.2. ON 4-TRACKMACHINE No.2:

TAPE

(TAPE No.4.9. continued...)
2'25"

2'30" 2'31"

2'33"

2'35"

2'39" 2'40" 2'41"

2'45"

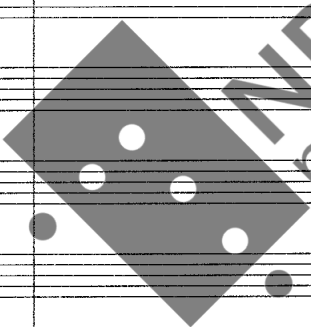
2'50"

NEWS-Ch's 1-2-4 - (18")

VERY HEAVY BOMB (Then faraway bombs)

VERY HEAVY BOMB (Then several more distant explosions)

STAGE



This music is copyright protected

FILM
VIDEO

SLIDES

2'58" Kartoon of President Ronald Reagan saying: "Ha-ha, I'm only joking" - while he is pushing the "RED BUTTON".
Kartoonist: Hans Norm. Dahl

DIREC-
TION

LIGHT

FLASHLIGHTS 3'00"

FLASHLIGHTS 3'07"

FLASHLIGHTS - EVEN MORE INTENSE (DUR 6") 3'12"

GUITS 1

GUITS 2

KBDS

PERC. 1

PERC. 2

PERC. 3

THE BALANCE BETWEEN THE TWO TAPES MUST BE PROPERLY SET.

SOUND-
MIX

THE LITTLE GIRLS SONG MUST BE CLEARLY HEARD TROUGH BOMBS AND PLANES, BUT STILL NOT TOO LOAD.

TAPE No.5.2. ON 4-TRACKMACHINE No.2: (TAPE No.5.2.) ALITTLE GIRL IS SINGING A CHILDRENS SONG.

TAPE No.4.9. continued...
2'50" 2'52" 2'55" 2'58" 3'00" 3'02" 3'05" 3'07" 3'09" 3'10" 3'12" 3'15"

NEWS-Ch 1 - (4") mf VERY HEAVY BOMB VERY HEAVY BOMB (followed by many bombs)

STAGE

The lyrics of the little girls song (in Norwegian):
Seks små ender kjenner jeg,
den ene er smal og den andre er brei.
Men den ene lille and med fjær på strekk,
den kommanderer med et kvekk-kvekk-kvekk.
In english it would be something like this:
Six little ducklings do I know,
one is small and one is stout.
But the one little duckling with the feathers so fine,
is taking command with a quack-quack-quack.

FILM
VIDEO

SLIDES

DIREC-
TION

LIGHT

QUITS
1

QUITS
2

KBDS

PERC.1

PERC.2

PERC.3

SOUND
MIX

TAPES

STAGE

KARTOON OF PRESIDENT RONALD REAGAN OUT

3'40"

END OF INTENSE
FLASHLIGHTS

3'18"

FLASHLIGHT

3'22"

FLASHLIGHTS (several bombs)

3'32"

FLASHLIGHTS

3'38"

(TAPE No.5.2. continued...) (LITTLE GIRL SINGS)

STOP TAPE No.5.2.

3'15"

3'18"

3'20"

3'22"

3'24"

3'25"

3'30"

3'32"

3'34"

3'35"

3'38"

3'40"

HEAVY BOMB, THEN MANY

HEAVY BOMB

HEAVY BOMB

The 2nd versus of girls song (in Norwegian):
Ned til elven de ville gå
med vippe-vappe - vippe-vappe - til og fra -
men den ene lille and med fjær på strekk,
den kommanderer med et kvekk-kvekk-kvekk!
In english it would be something like this:
Down to the river they would like to go
with their tailfeathers "Wippy,wappy" to and fro
But the one little duckling with the feathers so fine
is taking command with a quack-quack-quack.

FILM
VIDEO

SLIDES

DIREC-
TION

LIGHTFLASHLIGHTS NOW MORE ISOLATED, SPORADIC. (Listen to the tape and rehears this as described on page 178).

QUITS
1

QUITS
2

KBDS

PERC.1

PERC.2

PERC.3

SOUND-
MIX

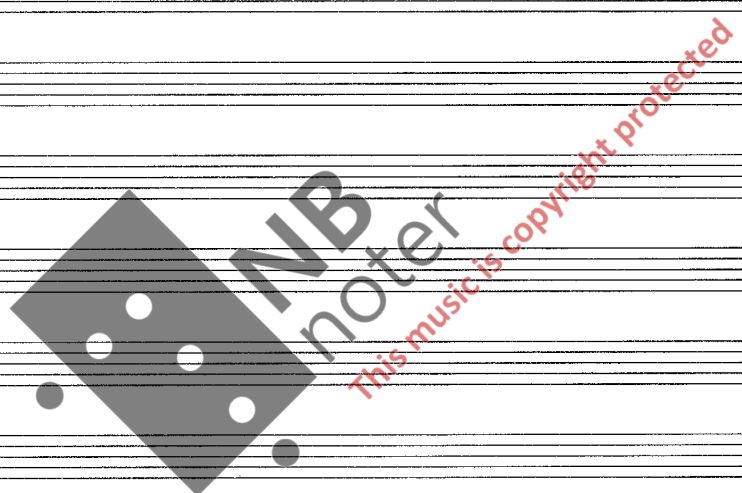
TAPES

STAGE

(TAPE No.4.9. continued)
3'40" 3'43" 3'45" 3'50" 3'55" 4'00" 4'05"

MANY BOMBS ... (durata 29")
HEAVY BOMB

bombs bombs bombs bombs



FILM
VIDEO

SLIDES

DIREC-
TION

LIGHT

FLASHLIGHTS OUT

4'09"

GUITS 1

GUITS 1 BACK IN ON STAGE

GUITS 2

GUITS 2 BACK IN ON STAGE

KBDS

KBDS BACK IN ON STAGE

PNO WITH PHASER OR CHORUS OR FLANGER AT A SLOW RATE

VERY SLOW FEELING

ff

PERC. 1

PERC. 1 BACK IN ON STAGE

PERC. 2

PERC. 2 BACK IN ON STAGE

PERC. 3

PERC. 3 BACK IN ON STAGE

SOUND-
MIX

FINALE

TAPES

4'05" 4'09" 4'10" 4'15" 4'20" 4'25" 4'30"

BOMBS OUT

STAGE

NB
noter
this music is copyright protected

FILM
VIDEO

SLIDES

DIRECTION

LIGHT

GUITS 1

GUITS 2

KBDS

PERC. 1

PERC. 2

PERC. 3

SOUND MIX

TAPES

STAGE

Animation of the universe. Through some "milky-way", Mother Earth is slowly coming through to us. At first at a long distance, then closer and closer. The duration of the finale (TAPE 5.3.) is 17'44". Therefore, the progress of the animation must be very slow. When the earth at last fills the whole screen, it is superimposed by a slide of the earth taken from space by NASA. This picture replaces the animation and stays till the end of the piece. The duration of the finale may vary depending on the arrangements on stage.

LIGHT ON VIB's MUSICSTAND ON

(Can be done by Perc.2)

TO VIB - MOTOR ON

LIGHT ON STAND ON:

TAPE No.5.3. (FINALE) ON 4-TRACKMACHINE No.2: (TAPE No.5.3.)

(TAPE No.4.9. continued...) 4'30" 4'34" 4'35" 4'40" 4'45"

PREPARE TAPE No.4.10.:

BOMBERPLANES IN CH. 3-4 ONLY

END OF TAPE No.4.9.

FILM
VIDEO

SLIDES

DIREC-
TION

LIGHTS

GUIITS
1

GUIITS
2

KBDS

PERC.1

PERC.2

PERC.3

SOUND-
MIX

(TAPE No.5.3. continued...)

TAPE No.4.10. ON 4-TRACKMACHINE No.1. (Polymoog long, filtered notes - 12 tone).

VERY HIGH INPUT LEVEL - KEEP VOLUME DOWN

STAGE

Handwritten musical score on 30-line staves. The score includes parts for K800, Perc 1, Perc 2, and Tamb. The music is written in 7/8 time and features various musical notations such as notes, rests, and dynamic markings (mf, f, sfz). A large watermark "NB noter" is visible across the center of the page, with the text "This music is copyright protected" written diagonally across it. The score is divided into sections, with some parts labeled "TRAMPOLINE" and "MARIMBA". The bottom of the page contains the text "(TYPE IN 5.3. CONTINUED...)" and "(TYPE IN 4.12. CONTINUED...)".

Handwritten musical score for a multi-staff instrument, likely a guitar, featuring various musical notations including notes, rests, and dynamic markings. The score is divided into sections labeled "Part 1", "Part 2", and "Part 3". A large, stylized watermark "NB noter" is overlaid on the central portion of the page, along with the text "This music is copyright protected".

Handwritten musical score for guitar and piano. The score is written on multiple staves. The top section includes staves for guitar 1 and guitar 2, with handwritten notes: "LIGHT ON GUITAR 2'S MUSIC-STAND (CAN BE DONE BY GUITAR 2)" and "LIGHT ON GUITAR 1'S MUSIC-STAND (CAN BE DONE BY GUITAR 1)". The middle section includes staves for piano 1, piano 2, and piano 3. The bottom section includes staves for EL-PASS (GUITAR 1) and EL-PASS (GUITAR 2). The score is marked with various musical notations, including notes, rests, and dynamic markings like *f*. A large watermark "NB noter" and "This music is copyright protected" is visible across the center of the page.

Handwritten musical score for guitar and piano. The score is written on multiple staves. The top section includes staves for guitar 1 and guitar 2, with handwritten notes: "LIGHT ON GUITAR 2'S MUSIC-STAND (CAN BE DONE BY GUITAR 2)" and "LIGHT ON GUITAR 1'S MUSIC-STAND (CAN BE DONE BY GUITAR 1)". The middle section includes staves for piano 1, piano 2, and piano 3. The bottom section includes staves for EL-PASS (GUITAR 1) and EL-PASS (GUITAR 2). The score is marked with various musical notations, including notes, rests, and dynamic markings like *f*. A large watermark "NB noter" and "This music is copyright protected" is visible across the center of the page.

Handwritten musical notation on a 30-line staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, diagonal watermark is overlaid across the center of the page, reading "NB noter" and "This music is copyright protected".

(TAPE No. 5.3. CONTINUED...)

(TAPE No. 4.12. CONTINUED...)

Handwritten musical score on 30-line staves. The score includes various musical notations such as notes, rests, and dynamic markings. A large, stylized watermark "NB noter" is overlaid on the central part of the page, with the text "This music is copyright protected" written diagonally across it. The score is divided into sections, with some parts labeled "TO THE ORIGIN". At the bottom, there are two sections labeled "(TYPE No. 5.3. CONTINUED...)" and "(TYPE No. 4.10. CONTINUED...)" with horizontal lines indicating continuation.

Handwritten musical score on 30-line staves. The score includes various musical notations, including notes, rests, and dynamic markings. Key annotations include:

- TO FLUTE** (written above a staff line)
- Release key** (written below a staff line)
- AD LIB ON FLEXITON (OR MUSICAL SAW) WITH VIOLIN SAW** (written below a staff line)
- f VERY HEAVY!!!** (written below a staff line)
- AD LIB ON FLEXITON (OR MUSICAL SAW) WITH VIOLIN SAW** (written below a staff line)
- AD LIB ON VIO. BELTBOX AND ORCHESTRA WITH VIOLIN SAW** (written below a staff line)
- AD LIB ON CONGAS, CYMBALS (SPARINGLY) AND TIMPANI (SPARINGLY)** (written below a staff line)

The score is marked with a large, stylized "NB" and the word "noter" in the center. A red diagonal watermark reads "This music is copyright protected".

At the bottom of the page, there are two horizontal lines with the following text:

- (TAPE No. 5.3, CONTINUED...)
- (TAPE No. 4.10, CONTINUED...)

FILM		
VIDEO		
SLIDES		
DIRECTION		MUSIC AND DISCO. BOWL ON DISCO BOWL REMOTE CONTROL
LIGHT		SPOTS ON DISCO BOWL FROM AT LEAST 4 ANGLES
GUITS 1	(TO FLUTE)	
GUITS 2	SEMPRE AD LIB	
KEYS		
PERC1	SEMPRE AD LIB	
PERC2	SEMPRE AD LIB	
PERC3	SEMPRE AD LIB	
SOUND MIX		
TAPES	(TAPE No. 5.3. CONTINUED...)	
	(TAPE No. 4.10. CONTINUED...)	TOTAL TAPES 6'52"
		END OF TAPE No. 4.10.
STAGE		

FLUTE (AMPLIFIED)

SPOT ON THE GLOBE IN THE CEILING SLOWLY FADING IN. (THIS IS THE FIRST TIME THIS GLOBE BECOMES VISIBLE FOR THE PUBLIC.)

SPOT ON FLUTEPLAYER (quits 1).

FLUTE (quits 1)

ff WITH DELAY

(TAPE No. 5.3. CONTINUED...)

PREPARE TAPE No. 4. II. ON 4-TRACK RECHINE No. 1

A GLOBE WITH THE SIZE SOMEWHAT LARGER THAN A BASKETBALL IS MOUNTED IN THE CEILING OF THE BOLDEN ABOVE THE BAND.

FILM
VIDEO

SLIDES

DIRECTION

MOTOR ON DISCOBOWL ON
DISCOBOWL ROTATES

LIGHT

SPOT ON FLUTEPLAYER (QUITS 1) OUT

SPOT ON DISCOBOWL FROM AT
LEAST 4 ANGLES

QUITS 1

TAURUS: 32' (BYPASS)

QUITS 2

WATCH THE GLOBE AND PLAY SEMPRE AD LIB

PP

KBDS

PERC 1

WATCH THE GLOBE AND PLAY SEMPRE AD LIB

PERC 2

WATCH THE GLOBE AND PLAY SEMPRE AD LIB

PERC 3

WATCH THE GLOBE AND PLAY SEMPRE AD LIB

SOUND
MIX

(TAPE No. 5.3. CONTINUED...)

TAPES

STAGE

Handwritten musical score on 30-line staves. The score includes various musical notations, including notes, rests, and dynamic markings such as *pp*, *mf*, and *pp*. The score is divided into sections, with some parts labeled "TAPES" and "TAPES 2".

Lyrics/Stage Directions:

- ALL THE MUSICIANS START TO WALK AS SOON AS THEY ARE FINISHED PLAYING. THEY WALK SLOWLY TOWARDS A SPOT ON THE FRONT STAGE WHERE THE GLOBE IS LOWERED.
- START TO WALK SLOWLY, WHILST LOOKING CONSTANTLY ON THE GLOBE.
- START TO WALK SLOWLY, WHILST LOOKING CONSTANTLY ON THE GLOBE.
- START TO WALK SLOWLY, WHILST LOOKING CONSTANTLY ON THE GLOBE.
- START TO WALK SLOWLY, WHILST LOOKING CONSTANTLY ON THE GLOBE.

Other markings include "TAPES", "TAPES 2", "TAPES 3", "TAPES 4", "TAPES 5", "TAPES 6", "TAPES 7", "TAPES 8", "TAPES 9", "TAPES 10", "TAPES 11", "TAPES 12", "TAPES 13", "TAPES 14", "TAPES 15", "TAPES 16", "TAPES 17", "TAPES 18", "TAPES 19", "TAPES 20", "TAPES 21", "TAPES 22", "TAPES 23", "TAPES 24", "TAPES 25", "TAPES 26", "TAPES 27", "TAPES 28", "TAPES 29", "TAPES 30".

At the bottom of the page, there are two lines of text:

(TAPES NO. 5.3. CONTINUED...)

(TAPES NO. 4.11. ON 4-TRACK MAGNETIC TAPE NO. 1: (TAPES NO. 4.11.) DUSK 32."

NEWS ("PERCEMARCH") NEW TO 1.2.5.1

STEP 100 (1.1.1.1)

FILM
VIDEO

SLIDES

DIREC-
TION

LIGHT

QUITS
1

QUITS
2

KBDS

PERC.1

PERC.2

PERC.3

SOUND-
MIX

TAPES

STAGE

QUE for TAPE No.4.12: THE GLOBE IS ABOUT HALFWAY ON ITS WAY DOWN. (About 3 m from the stage-floor).

QUE for TAPE No.4.13: THE GLOBE IS DOWN.
The globe has to be stopped at about 1m20cm above the floor. The musicians now standing in a cirkle around the globe, stretching their arms out as if to protect it (like a mother who protects her child). Of course nothing would be nicer than if the musicians could be exchanged for a group of children making the circle around the globe, stretching their arms out. After all it is their world in a few years from now.
If children are being used, the position of the globe must be adjusted to their size.

(TAURUS)

(TAPE No.5.3. continued...)

TAPE No.4.12. End of TAPE 4.12. TAPE No.4.13. End of TAPE 4.13.

TAPE No.4.12: (OLD MAN MAKES SPEECH):
"vi kommer til verden som små barn..."
("We are born into this world as small children...")

TAPE No.4.13: (OLD MAN MAKES SPEECH):
"...får lov til også være friske og sunne".
(...be so fortunate as to stay fit and healthy, "mens sana in corpore sano".....
In the speech he thinks about people, but I think of it also as actually meaning THE EARTH, who is now in great danger of being polluted and otherwise destroyed by US, the human rase. IF WE DO NOTHING TO STOP THE MISUSE OF NATURAL RESOURCES; THE DESTRUCTION THROUGH WARFARE, AND MISUSE OF NUCLEAR POWER, THE EARTH MAY NOT BE FOR OUR CHILDREN TO SEE. (G.K.)

FILM
VIDEO

SLIDES

DIREC-TION

LIGHT

QUITS 1

QUITS 2

KBDS

PERC. 1

PERC. 2

PERC. 3

SOUND-MIX

TAPES

STAGE

Picture of children at the rim of Grand Canyon with their arms above their heads in joy of life.

VERY SLOWLY, THE GLOBE STARTS TO LIFT (heve seg).

When the globe is about the height of 2m above the stage-floor, all the musicians (or children) lit sparklers and stretch their arms up over their heads, with hands and sparklers together in the center.

LIGHT OUT EXCEPT ON THE GLOBE AND THE STRETCHED ARMS.

BLACKOUT

When sparklers are lit and have burnt for a few seconds, activate spot on the speared doll in the "TV-box", but only at the spear of the bamboostick.

(TAURUS)

TAPE No.4.14. End of TAPE 4.14.

TAPE No.4.15. End of TAPE 4.15.

TAPE No.4.14: (ANOTHER OLD MAN MAKES SPEECH): "...og så vil jeg håbe..." (... "and then, it is my hope...")

TAPE No.4.15: HEARTBEAT, HEAVY BREATHING AND THE SIGH OF A CHILD.

Start to cover "TV-box" with dry ice.

Place speared doll back in the "TV-box" at positionmarks for spotlight, and activate "blood"-pump.

Start smokescreening the stage floor. Use dry ice to make it stay down.

FILM
VIDEO

SLIDES

DIREC-
TION

FINE

FADE DOWN ALL LIGHT

ALL MUSIC OUT
BEFORE ANY LIGHT

LIGHT

Spot on doll in "TV-box" is already out.
Now fade out light on musicians and actors.
Then fade out the spot(s) on the globe.

BLACKOUT

ca. 10"

Fade in a
warm light
for applause

APPLAUSE

FINE

GUITS 1

TAURUS (bypass)

7

8

a niente.....

FINE

GUITS 2

KBDS

PERC. 1

PERC. 2

PERC. 3

FINE

FINE

TAURUS FADE OUT ON MIXER.....

FINE

SOUND-
MIX

TAPE No.5.3.

End of TAPE No.5.3.

DURATA TAPE No.5.3.: 17'44".

a niente If necessary, fade down before the
end manually on mixer.

(TAPE No.5.3. continued...) (FINALE)

End of TAPE No.5.3.

FINE

TAPES

a niente

OSLO, DEN 5. SEPT.-1984

REVISED, LANDØYA I ASKER
DEN 30. MAI 1988.

Guttorm Kittelsen
GUTTORM KITTELSEN

FINE

STAGE