

Guttorm Kittelsen

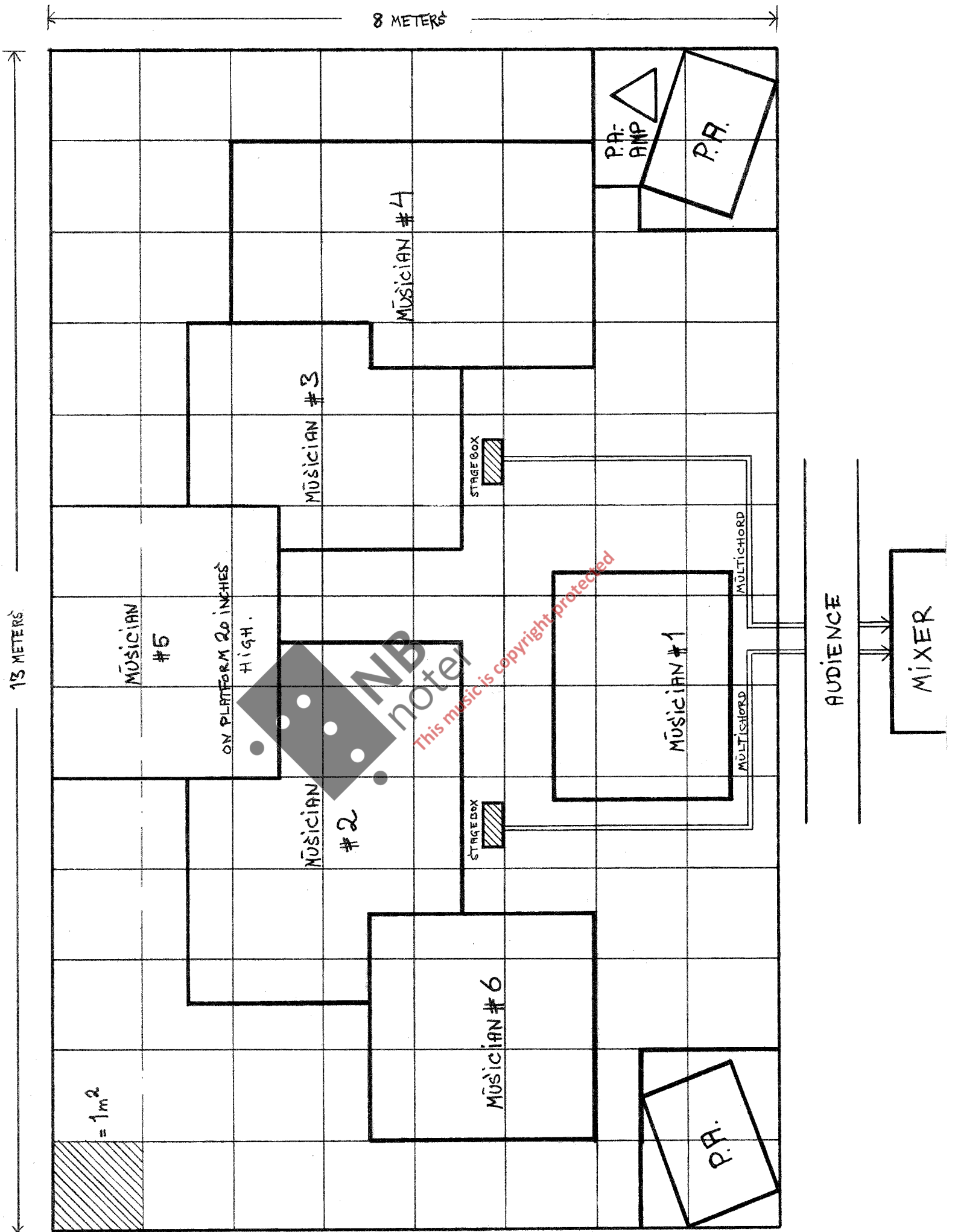
MOVEMENTS

II-version



GÜTTORM KITTELSEN: "MOVEMENTS II - VERSION

STAGE-REQUIREMENTS.



GÜTTORM KITTENSEN: "MOVEMENTS II-VERSION" - TO OCTOBANDP.A. - SYSTEM:

1)

1 stx 32 CHANNELS MIXER

OR

2)

1 stx 6 (8) CHANNELS PREMIXER (FOR DRUMSET)

1 stx 24 CHANNELS MAIN MIXER

1 (2) POWER SUPPLY (IES) FOR MIXER(S)

1 STEREOAMPLIFIER FOR P.A. - SYSTEM.

1 MONOAMPLIFIER FOR FOLDBACK SYSTEM

1 ECHO/REVERB UNIT.

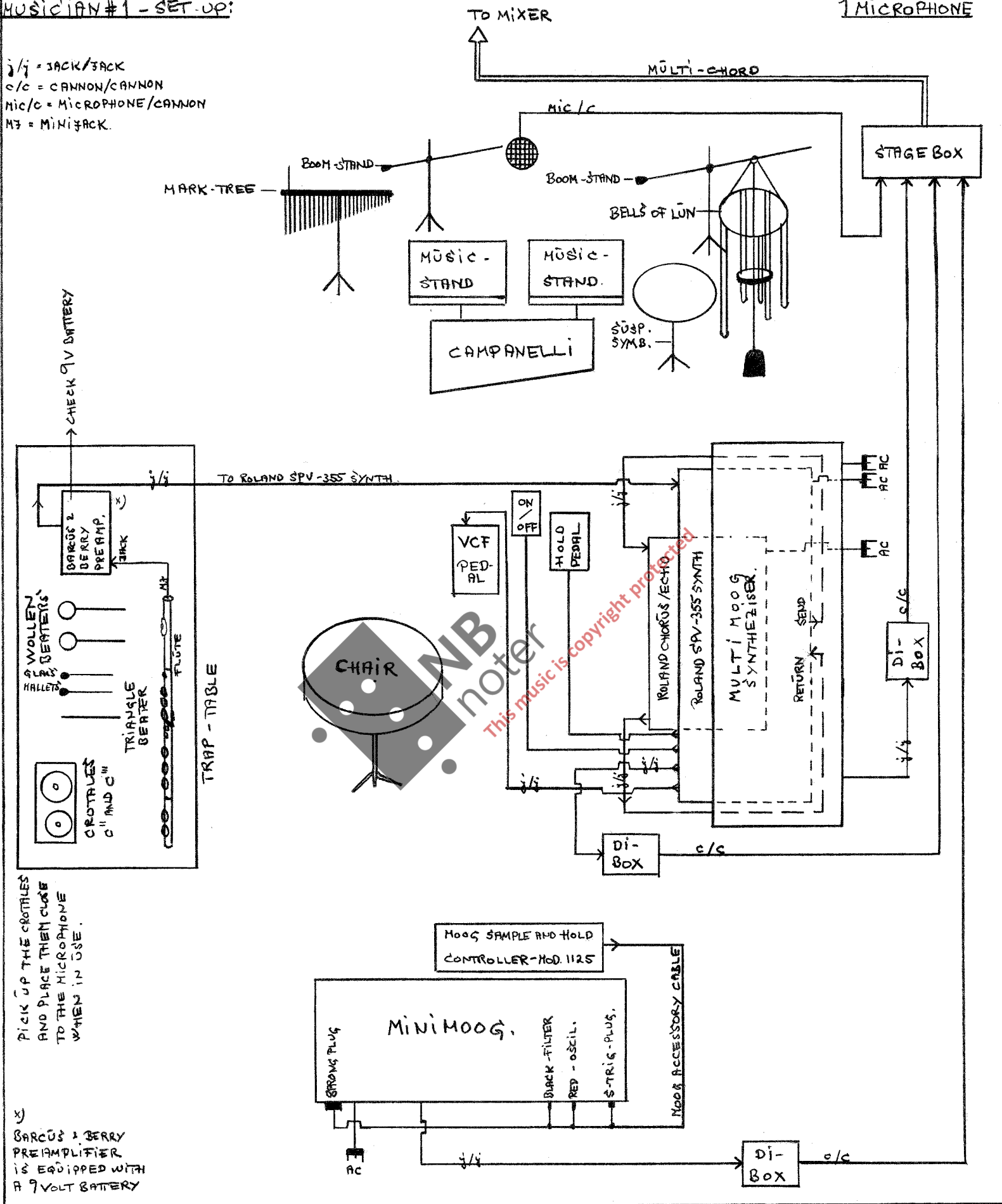
6 MONITORS.

GÜTTORM KITTELSËN: "MOVEMENTS II - VERSION" - TO OCTOBAND

MUSICIAN #1 - SET-UP:

j/j = JACK/JACK
 c/c = CANNON/CANNON
 mic/c = MICROPHONE/CANNON
 M3 = MINI-JACK

4 CHANNELS
 3 DI-BOXES
 1 MICROPHONE

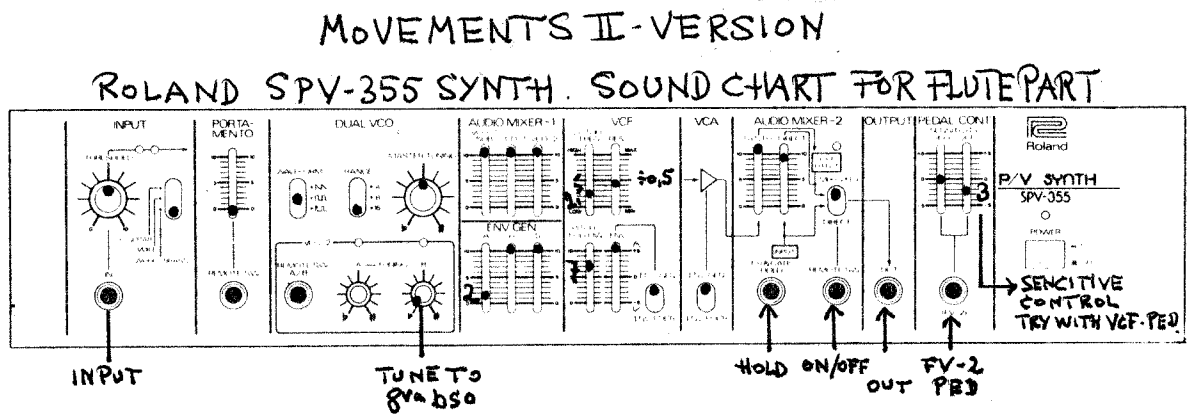


PICK UP THE CROTTLES AND PLACE THEM CLOSE TO THE MICROPHONE WHEN IN USE.

x) BARCÜS & BERRY PREAMPLIFIER IS EQUIPPED WITH A 9VOLT BATTERY

- FLÜTE:**
 1 MINI-JACK/JACK - BARCÜS & BERRY CHORD
 1 JACK/JACK - LONG - NOISELESS.
- ROLAND SPV-355:**
 1 JACK/JACK - LONG - NOISELESS (VCF-PED)
 1 JACK/JACK - SHORT - NOISELESS
 1 CANNON/CANNON - LONG - NOISELESS
 1 ON/OFF PED. ATTACHED CHORD
 1 ROLAND HOLD PED. ATTACHED CHORD
- MICROPHONE:**
 1 MIC/CANNON - LONG - NOISELESS.

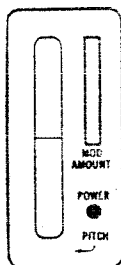
- MINIMOOG:**
 1 JACK/JACK - SHORT - NOISELESS
 1 CANNON/CANNON - LONG - NOISELESS.
 1 MOOG ACCESSORY CABLE
- ROLAND CHORÜS/ECHO:**
 2 JACK/JACK - SHORT - NOISELESS.
- MULTIMOOG:**
 1 JACK/JACK - SHORT - NOISELESS
 1 CANNON/CANNON - LONG - NOISELESS.



MULTIMOOG SOUND CHART FOR FLUTE PART
MOVEMENTS II - VERSION

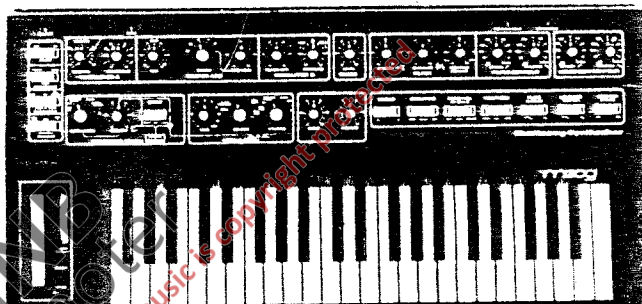
Gutthorm K. Helser 1981

SOUNDCHART No. 1

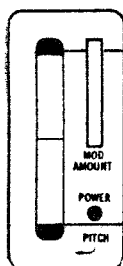


- 1) WIDE FREQ: TUNE AS CLOSE TO "FILTER MOD" AS POSSIBLE
- 2) DOUBLING: VARY SLIGHTLY FOR RIGHT TIMBRE
- 3) CUTOFF: "FILTER MOD. BY OSC. B" - WEAK AND "FILTER MODE" - TONE ADDED. THE SINWAVE OF "FILTER MODE" TONE SHOULD BE TUNED SLIGHTLY BELOW PITCH.

TRIGGER SIGNALS



SOUNDCHART No. 2
MODIFYING



S & H MODE

WHEN IN SAMPLE & HOLD MODE:
VARY RATE FOR VARIATION

MELODIC MODE

SOUND IN MELODIC MODE:
AS CLOSE TO CAMPANELLI (GLOCKENSPIEL)
AS POSSIBLE. THE SOUND SHOULD BE
BELL-LIKE AND HIGH PITCHED

REAR PANEL

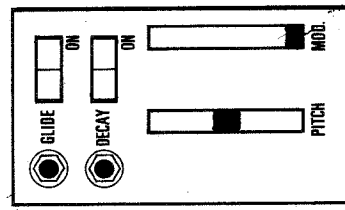
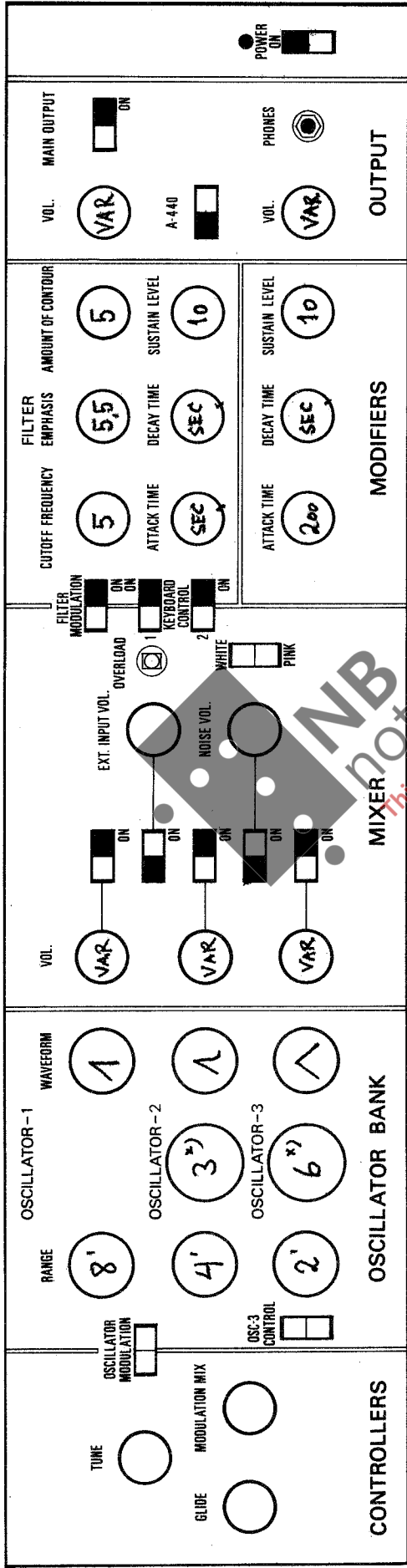
Giuseppe Kheben-1981

MOVEMENTS II - VERSION
FLUTE PART



SOUND CHART No. 1

TO BE USED WITH MOOG SAMPLE-HOLD CONTROLLER - MODEL 1125
SEE ALSO SOUND CHART FOR S&H CONTROLLER



EXT. INPUT (REAR PANEL):
S&H CONTROLLER - MODEL 1125
RED PHONE PLUG : EX. OSCILL. INPUT
BLACK PHONE PLUG : EX. FILTER INPUT
EX. S-TRIG INPUT: 2-PRONG PLUG
8 PRONG PLUG : TO ACCESSORY CABLE
6 PRONG PLUG : TO ACCESSORY SOCKET

NOTES: TUNE OSCILLATORS TO TRIAD AND PERFECT FIFTH
ALTER RANGE SETTINGS
ALTER WAVE FORMS
PRESS DOWN C2 ON MINIMOOG KB BEFORE
USING MOOG SAMPLE-HOLD CONTROLLER.
USE START AND STOP BUTTONS
ON THE MOOG SAMPLE-HOLD CONTROLLER
FOR EXACT DURATION

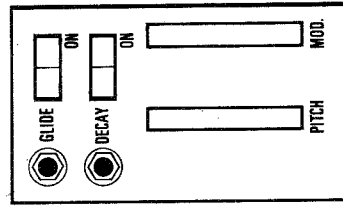
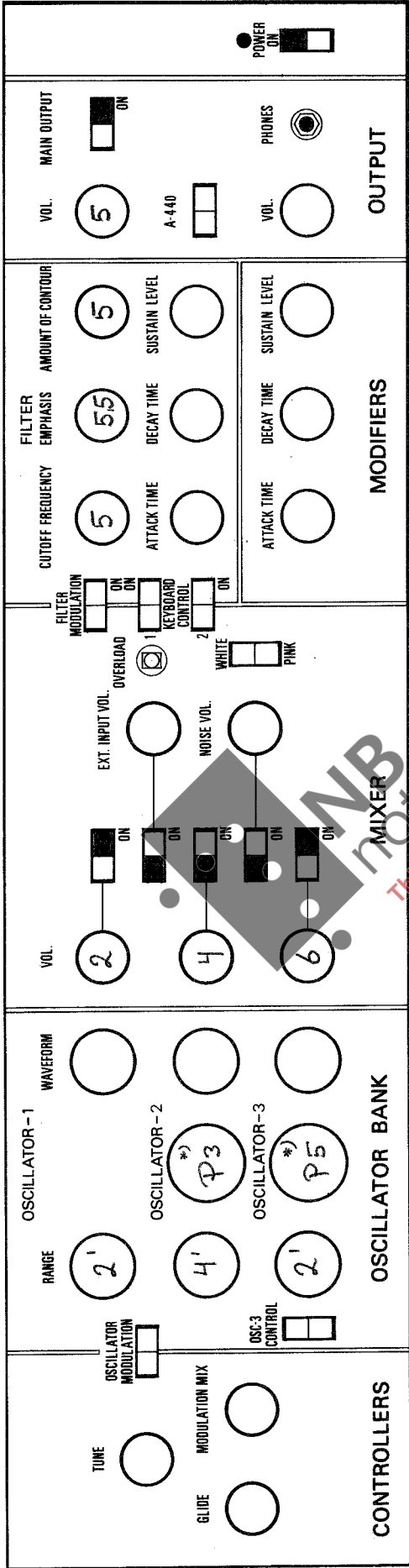
SOUND: "STAR-TWINKLING" DOWNWARDS GLISSANDIS

Guttenberg/Helken. 1981

MOVEMENTS II - VERSION
FLUTE PART



TO BE USED WITH MOOG SAMPLE - HOLD CONTROLLER - MODEL 1125
SEE ALSO SOUND CHART FOR S & H CONTROLLER (SAME AS FOR MINIMOOG S.C.H. No.1) SOUND CHART NO.2



EXT. INPUT: Moog S & H CONTROLLER
MODEL 1125

- RED PHONE PLUG : EX. OSCILL. INPUT
- BLACK " : EX. FILTER INPUT
- EX. S-TRIG INPUT: 2 PRONG PLUG
- 8 PRONG PLUG : TO ACCESSORY CABLE
- 6 " : TO ACCESSORY SOCKET


USE START AND STOP BUTTONS
ON THE S & H CONTROLLER
FOR EXACT DURATION

NOTES: TUNE OSCILLATORS TO TRIAD AND PERFECT FIFTH.

- NARROW SCALE SPAN
- GLIDE : 0
- SCALE : MAX
- SAWTOOTH : MAX
- RATE : $\frac{3.6}{4.3}$
- PATTERN : $\frac{3.6}{4.3}$
- NARROW SCALE SPAN
- WIDE RATE SPAN
- OUTPUT 1 : ON
- OUTPUT 2 : OFF
- TRIGGER : ON
- GATE : SHORT

SOUND: ABRUPT STAR-TWINKLING DOWNWARDS GLISSANDIS

GÜTTORM KITTELSEN: "MOVEMENTS II - VERSION" - TO OCTOBAND.MUSICIAN #1 - INSTRUMENTS AND EQUIPMENT.INSTRUMENTS:

- 1 FLÜTE
- 1 ROLAND SPV-355 SYNTHESIZER
- 1 ROLAND CHORUS/ECHO-MACHINE
- 1 MULTIMOOG SYNTHESIZER
- 1 MINIMOOG SYNTHESIZER
- 1 CAMPANELLI
- 1 SUSPENDED CYMBAL - MEDIUM
- 1 BELLS OF LUN (WINDCHIMES)
- 1 MARK-TREE 
- 2 CROTALES "C" AND "C"

STANDS:

- 2 MUSIC-STANDS
- 2 MIC/BOOM-STANDS (MIC + BELLS OF LUN)
- 1 CYMBAL-STAND
- 1 MARK-TREE-STAND
- 1 SMALL HANDHELD STAND FOR 2 CROTALES
- 1 STAND FOR CAMPANELLI.
- 1 DRUM CHAIR.

ACCESSORIES:

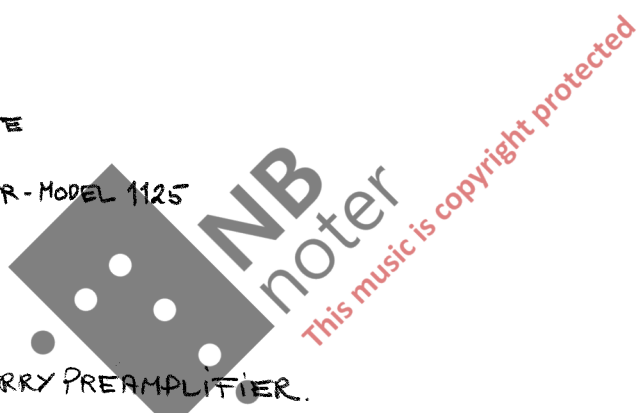
- 1 BARCÜS AND BERRY PICKUP FOR FLÜTE
- 1 BARCÜS AND BERRY PREAMPLIFIER
- 1 MOOG SAMPLE AND HOLD CONTROLLER - MODEL 1125
- 1 VCF PEDAL CONTROLLER
- 1 ROLAND HOLD-PEDAL
- 1 ON/OFF-PEDAL
- 1 MICROPHONE
- 3 DI-BOXES
- 1 9VOLT BATTERY FOR BARCÜS AND BERRY PREAMPLIFIER.

MALLETS/BEATERS:

- 2 WOOLLEN BEATERS (CYMB.)
- 2 GLASS-MALLETS (CAMP'LI)
- 1 METALL-MEDIUM TRIANGLE BEATER (MARK-TREE + CROT.)

CABLES:

- 1 MINI JACK/JACK - BARCÜS AND BERRY-CHORD
- 2 JACK/JACK - LONG - NOISELESS
- 5 JACK/JACK - SHORT - NOISELESS
- 3 CANNON/CANNON - LONG - NOISELESS
- 1 MICROPHONE/CANNON - LONG - NOISELESS
- 1 MOOG ACCESSORY-CABLE
- 1 ON/OFF PEDAL-ATTACHED CHORD - PEDAL/JACK
- 1 ROLAND HOLD-PEDAL-ATTACHED CHORD - PEDAL/JACK
- 4 AC-OUTLET CHORDS (3 SYNTHS + 1 ECHOCHAMBER)



GÜTTORM KITTELSEN: "MOVEMENTS II-VERSION" - TO OCTO BAND

MUSICIAN #2 - SET-UP:

OPTIONAL SET-UP#1:

4 CHANNELS* *)

2 DI-BOXES (PIANO)

2 PREAMPS. (PIANO)

REGULAR SET-UP:

3 CHANNELS

1 DI-BOX (SYNTH)

OPTIONAL SET-UP#2:

3 CHANNELS* *)

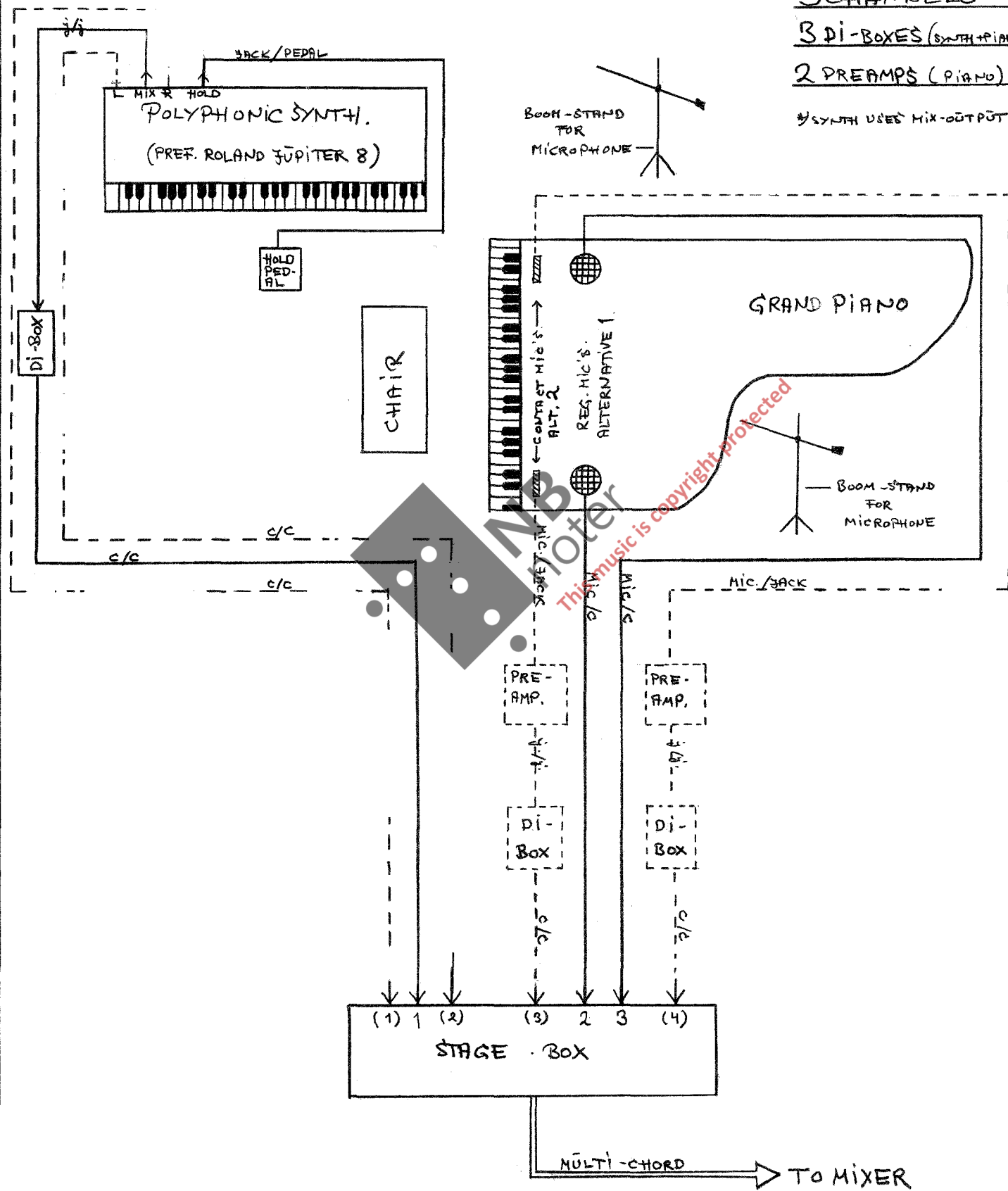
3 DI-BOXES (SYNTH+PIANO)

2 PREAMPS (PIANO)

*SYNTH USES MIX-OUTPUT

*) SYNTH USES L/R-OUTPUTS (-20db)

--- = OPTIONAL SET-UP

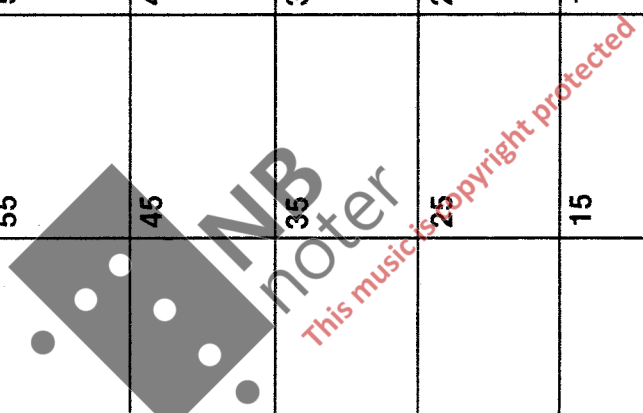


Gottfried Kitzler - 1981

MOVEMENTS II-VERSION

Figure 2

81	82	83	84	85	86	87	88
71	72	73	74	75	76	77	78
61	62	63	64	65	66	67	68
51	52	53	54	55	56	57	58
41	42	43	44	45	46	47	48
31	32	33	34	35	36	37	38
21	22	23	24	25	26	27	28
11	12	13	14	15	16	17	18



A	B	C	D	E	F	G	H
,	,	,	,	,	,	,	,


Roland
JUPITER-8
 Patch Presets
 File Number _____ Date _____

GÜTTORM KITTELSEN: "MOVEMENTS II" - VERSION - TO OCTOBANDMUSICIAN #2 - INSTRUMENTS AND EQUIPMENTINSTRUMENTS:

GRAND PIANO

1 POLYPHONIC SYNTHESIZER (FOR INST. ROLAND JUPITER 8)

STANDS:2 BOOM-STANDS - WHEN REGULAR SET UP.ACCESSORIES PIANO:

2 MICROPHONES

OR

2 CONTACT MICROPHONES

+

2 PREAMPLIFIERS.

+

2 DI-BOXES

ACCESSORIES SYNTHESIZER:

1 ROLAND HOLD-PEDAL

1 DI-BOX - WHEN MIX-OUTPUT IS USEDCABLES:REGULAR SET-UP: 3 CHANNELS:

2 MIC/CANNON - LONG - NOISELESS - PIANO.

1 JACK/JACK - SHORT - NOISELESS } SYNTHESIZER.

1 CANNON/CANNON - LONG - NOISELESS }

OPTIONAL SET-UP #1: 4 CHANNELS:

2 CONTACT MICROPHONES - MIC/JACK } PIANO

2 JACK/JACK - SHORT - NOISELESS }

2 CANNON/CANNON - LONG - NOISELESS }

2 CANNON/CANNON - LONG - NOISELESS - SYNTHESIZER.

OPTIONAL SET-UP #2: 3 CHANNELS:

2 MIC./JACK - CONTACT MICROPHONES. } PIANO

2 JACK/JACK - SHORT - NOISELESS }

2 CANNON/CANNON - LONG - NOISELESS. }

1 JACK/JACK - SHORT - NOISELESS } SYNTHESIZER.

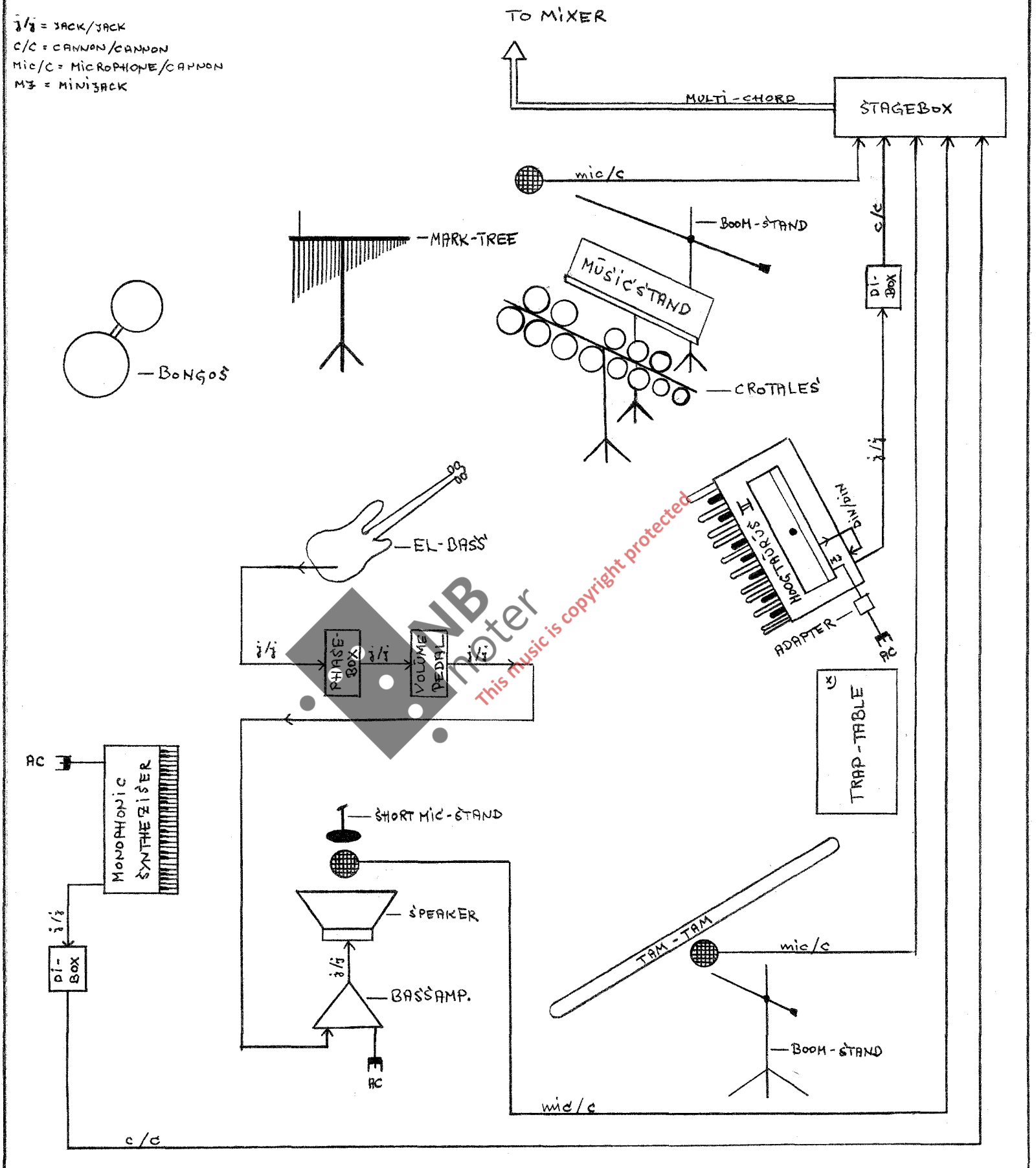
1 CANNON/CANNON - LONG - NOISELESS }

GÜTTORM KITTELSEN: "MOVEMENTS II - VERSION" - TO OCTOBAND

MUSICIAN #3 - SET-UP:

5 CHANNELS
2 DI-BOXES
3 MICROPHONES

1/2 = JACK/JACK
C/C = CANNON/CANNON
mic/c = MICROPHONE/CANNON
M3 = MINIJACK



ON TRAP-TABLE:

- 1 BIG BEATER - TAM-TAM
- 1 MEDIUM METAL TRIANGLE BEATER - MARK-TREE
- 4 GLASS MALLETS - CROTALES
- 2 MÜSSER # 216 MALLETS OR SIMILAR
- 1 VIBRASLAP

MONO. SYNTH:

- 1 JACK/JACK - SHORT - NOISELESS
- 1 CANNON/CANNON - LONG - NOISELESS
- 1 AC-OUTLET - CHORD

EL-BASS:

- 2 JACK/JACK - SHORT - NOISELESS
- 2 JACK/JACK - LONG - NOISELESS

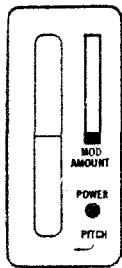
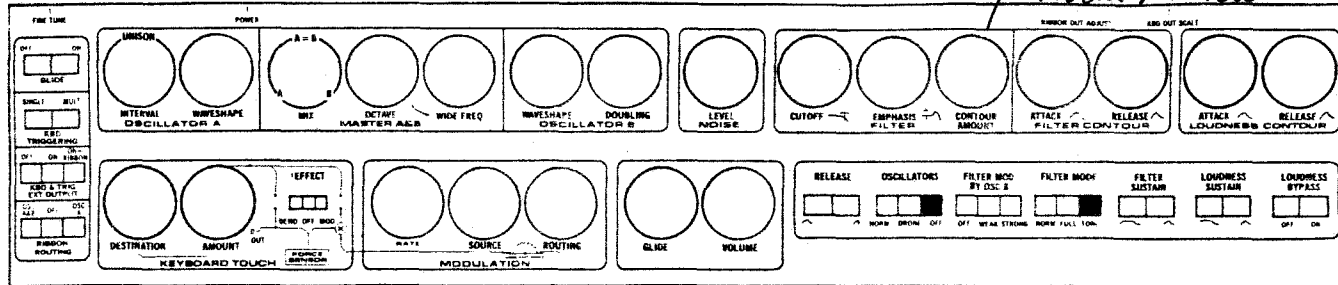
TAURUS II:

- 1 JACK/JACK - SHORT - NOISELESS
- 1 CANNON/CANNON - LONG - NOISELESS
- 1 TERMINAL TO PEDAL CHORD - DIN
- 1 MINIJACK / ADAPTER / AC-OUTLET

MICROPHONES:

- 3 mic/CANNON - LONG - NOISELESS

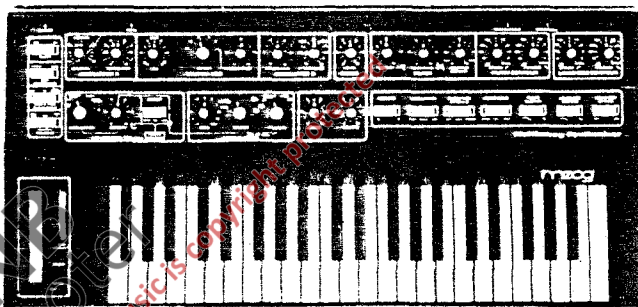
MULTIMOOG SOUND CHART FOR EL-BASS PART
 SOUND CHART No. 4 MOVEMENTS II - VERSION *Guthorm Kihlensen 1981*



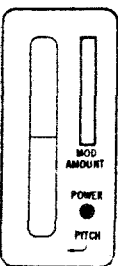
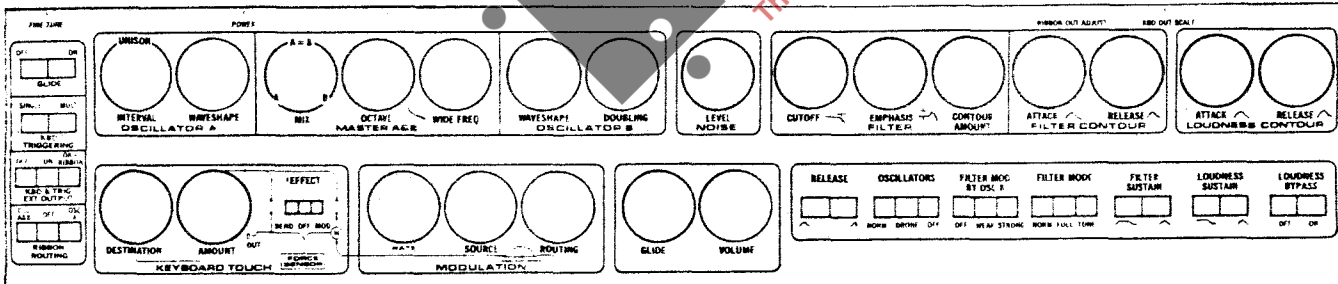
USE AFTER CADENZA. PLAY COL FLUTE, BUT 2 OCTAVES (16va) HIGHER. PRODUCE A VERY THIN, WHISTLING FILTER TONE. BLEND THE SOUND WITH THE FLUTE, BUT PRODUCE A LITTLE LESS VOLUME THAN THE FLUTE.

BECAUSE OF THE USE OF THE FILTER THE MULTIMOOG MUST BE TUNED BEFORE THE ENTIRE PIECE BEGINS.

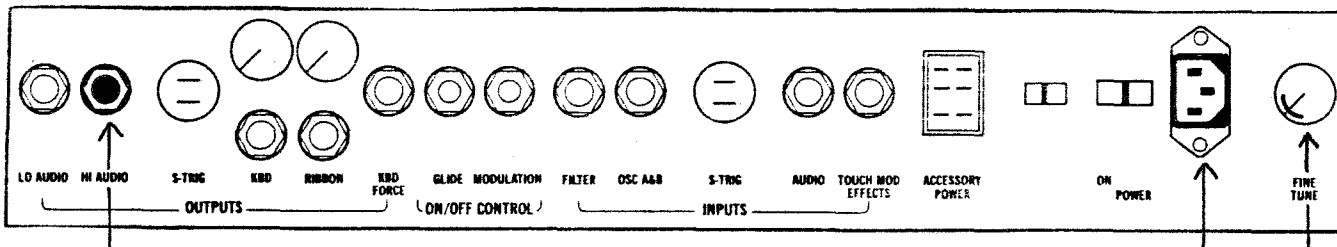
TRIGGER SIGNALS



MODIFYING



REAR PANEL



Guthorm Kihlström 1981

MOVEMENTS II - VERSION

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meoog[®]

PITCH MOD

Taurus II

CONTROLLERS

TUNE

GLIDE

SHAPE

RATE (HZ)

OSC

VCF

AUTO TRIG

OSC 1

OSC 2

OFF ON

CONToured

UNISON

INTERVAL

OCTAVE

WAVEFORM

OSC 2 TO OSC 1

OFF ON

CONToured

OSC 1

ATTACK

DECAY

SUSTAIN

OUT IN

VCA MODE

KEYED

BYPASS

CONTOUR

CONTOUR GENERATOR

CUTOFF EMPHASIS AMT

KEYBOARD TRACK

OSC 1

OSC 2

NOISE

OVER DRIVE

MASTER VOLUME

POWER

ON

MIXER

FILTER

OSCILLATORS

MODULATION

meoog[®]

PITCH MOD

Taurus II

CONTROLLERS

TUNE

GLIDE

SHAPE

RATE (HZ)

OSC

VCF

AUTO TRIG

OSC 1

OSC 2

OFF ON

CONToured

UNISON

INTERVAL

OCTAVE

WAVEFORM

OSC 2 TO OSC 1

OFF ON

CONToured

OSC 1

ATTACK

DECAY

SUSTAIN

OUT IN

VCA MODE

KEYED

BYPASS

CONTOUR

CONTOUR GENERATOR

CUTOFF EMPHASIS AMT

KEYBOARD TRACK

OSC 1

OSC 2

NOISE

OVER DRIVE

MASTER VOLUME

POWER

ON

MIXER


FILTER

OSCILLATORS

MODULATION



GÜTTORH KITTELSEN: "MOVEMENTS II - VERSION" - TO OCTOBANDMUSICIAN #3 - INSTRUMENTS AND EQUIPMENT.INSTRUMENTS:

- 1 EL-BASS (PREFERABLY FENDER PRECISION)
- 1 BASS-AMPLIFIER
- 1 MOOG TAURUS II BASS-SYNTHESIZER
- *) 1 TRADITIONAL MONOPHONIC SYNTHESIZER
- 1 MARK-TREE 
- 1 TAM-TAM
- 1 SET OF CROTALES C'-C''
- 2 BONGODRUMS
- 1 VIBRASLAP
- *) (ANY MICRO/MINI/MULTI/PRODIGY-MOOG OR SIMILAR WILL DO.
ONLY FILTER IN USE - TUNED 16va OF FLUTE).

STANDS:

- 2 MIC-BOOM-STANDS
- 1 MIC-SHORT-FLOOR-STAND
- 1 TRAP-TABLE
- 1 MUSIC-STAND
- 1 STAND FOR MARK-TREE
- 1 STAND FOR TAM-TAM
- 1 STAND FOR BONGOS
- 1 STAND FOR CROTALES

ACCESSORIES:

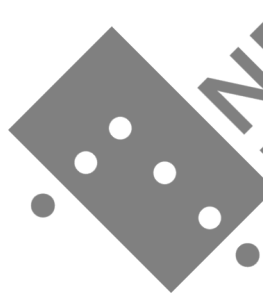
- 1 VOLUME PEDAL
- 1 PHASE BOX
- 3 MICROPHONES
- 2 DI-BOXES

MALLETS/BEATERS:

- 1 BIG BEATER - TAM-TAM.
- 1 MEDIUM-TRIANGLE METAL BEATER - MARK-TREE.
- 4 GLASSMALLET'S - CROTALES
- 2 MÜSSER #216 OR SIMILAR - BONGOS.

CABLES:

- 4 JACK/JACK - SHORT - NOISELESS.
- 2 JACK/JACK - LONG - NOISELESS.
- 2 CANNON/CANNON - LONG - NOISELESS.
- 3 MIC./CANNON LONG - NOISELESS.
- 1 TERMINAL/PEDAL CHORD - DIN-TAURUS II
- 1 MINIJACK/ADAPTER/AC-OUTLET CHORD TAURUS II
- 1 SYNTH/AC-OUTLET CHORD
- 1 BASSAMP./AC-OUTLET CHORD.

NB
noter

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GÜTTORM KITTELS'EN: "MOVEMENTS II-VERSION" - TO OCTOBAND.

MUSICIAN #4 SET-UP:

5 CHANNELS

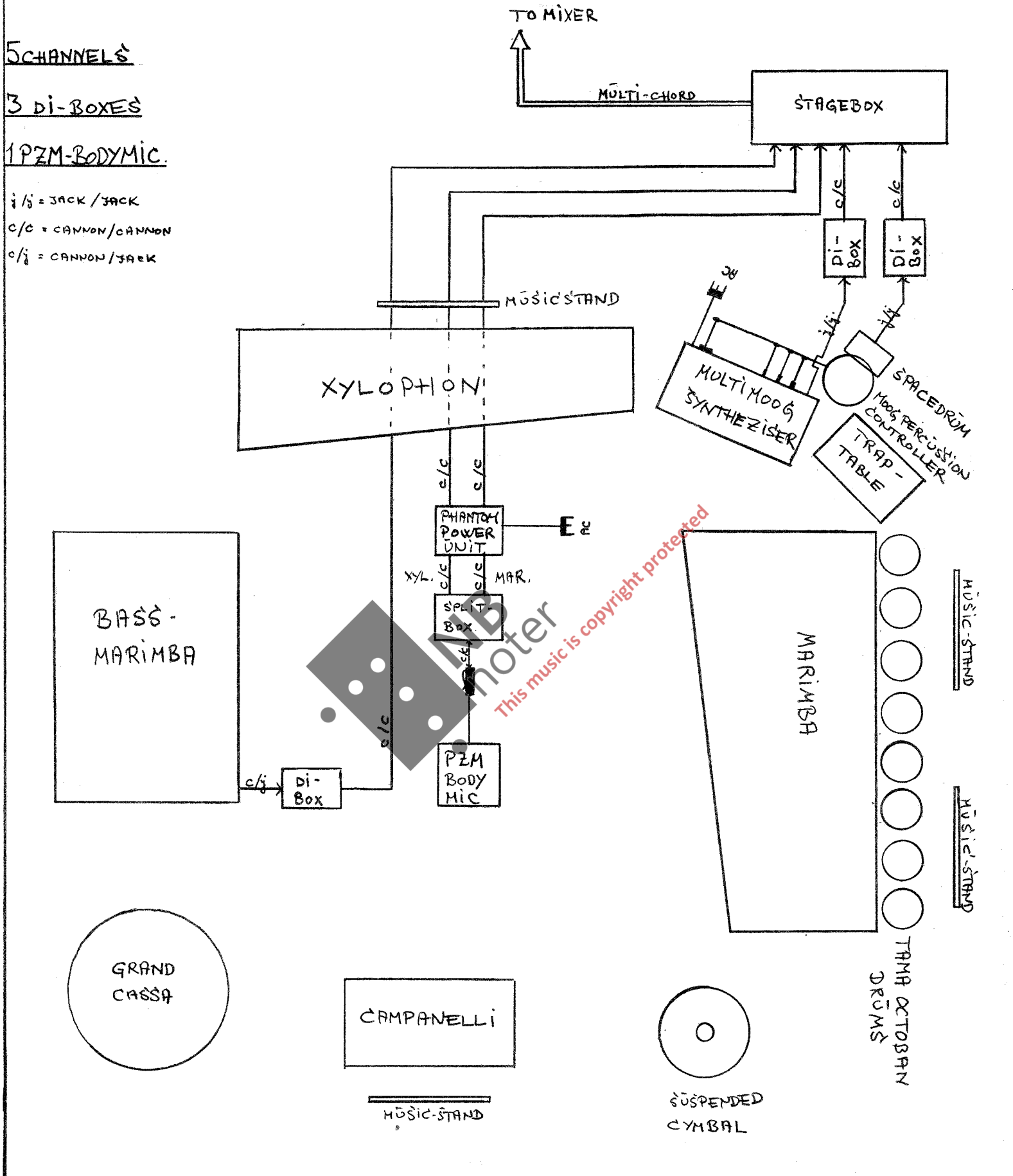
3 DI-BOXES

1 PZM-BODYMIC.

j/j = JACK / JACK

c/c = CANNON / CANNON

c/j = CANNON / JACK



SPACEDRUM:

- 1 JACK / JACK - SHORT - NOISELESS
- 1 CANNON / CANNON - LONG - NOISELESS

MULTIMOOG:

- 1 JACK / JACK - SHORT - NOISELESS
- 1 CANNON / CANNON - LONG - NOISELESS
- 1 MOOG ACCESSORY CABLE
- 1 AC-OUTLET CHORD

BASSMARIMBA:

- 1 CANNON / JACK - SHORT - NOISELESS
- 1 CANNON / CANNON - LONG - NOISELESS

PZM - BODY MICROPHONE:

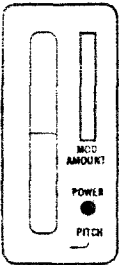
- 2 CANNON / CANNON - SHORT - NOISELESS
- 3 CANNON / CANNON - LONG - NOISELESS

PHANTOM POWER UNIT:

- AC-OUTLET CHORD.

MULTIMOOG SOUND CHART PERCUSSION 1
MOVEMENTS II-VERSION SOUND CHART 3

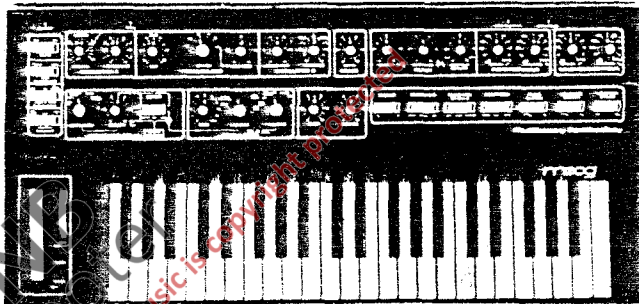
1 MELODY



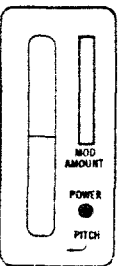
GLIDE ON, KEYBOARD C#3

Guttoru K. Helser - 1981

TRIGGER SIGNALS



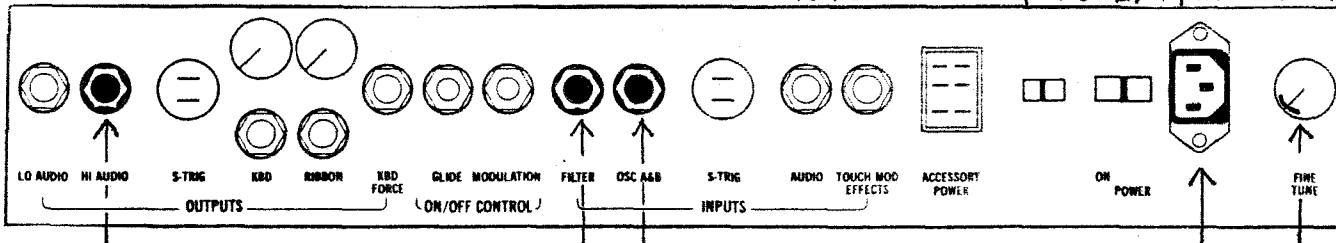
2 KADENSE S.CH 3b
MODIFYING (ONLY CHANGES COMPARED TO S.CH.3 ARE WRITTEN IN)



USE WITH MOOG PERCUSSION CONTROLLER MODEL 1130
KEYBOARD C#1

SCALE: 0
SENSITIVITY: MAX
FILTER ATTAC 2"
FILTER DECAY: 4"
RED PHONE PLUG TO EX. OSCILL. INPUT
BLACK PHONE PLUG TO EX. FILTER INPUT

REAR PANEL



GÜTTORM KITTelsen: "MOVEMENTS II-VERSION - TO OCTOBAND.MUSICIAN #4 - INSTRUMENTS AND EQUIPMENT.INSTRUMENTS:

- 1 XYLOPHON
- 1 MARIMBA
- 1 BASSMARIMBA
- 1 CAMPANELLI
- 8 TAMA OCTOBANDRUMS
- 1 GRAND CASSA
- 1 SUSPENDED CYMBAL
- 1 SPACEDRUM
- 1 MULTIHOOQ SYNTHESIZER

STANDS:

- 4 MUSIC STANDS
- 1 TRAP-TABLE
- 1 STAND FOR SUSPENDED CYMBAL
- 1 STAND FOR CAMPANELLI
- 1 STAND FOR GRAND CASSA
- 1 STAND FOR SPACEDRUM AND HOOQ PERCUSSION CONTROLLER
- 1 STAND FOR MULTIHOOQ SYNTHESIZER
- 8 STANDS FOR OCTOBANDRUMS

ACCESSORIES:

- 1 HOOQ PERCUSSION CONTROLLER MODEL 1130
- 1 9 VOLT BATTERY FOR SPACEDRUM
- 1 PZM-BODYMICROPHONE
- 1 PHANTOM POWER SUPPLY UNIT
- 1 SPLITBOX
- 3 DI BOXES

MALLETS/BEATERS! (SUGGESTION)

- 4 DAVID FRIEDMAN
- 4 VIC FIRTH - GLASS
- 1 BASSMARIMBA-MALLET
- 4 LEIGH STEVENS
- 2 GRAND CASSA (ROLLS)
- 1 GRAND CASSA - BIG BEATER
- 4 BLÜE HÜSSER RÜBBER MALLETs

CABLES:

- 2 JACK/JACK - SHORT - NOISELESS
- 1 CANNON/JACK - SHORT - NOISELESS
- 2 CANNON/CANNON - SHORT - NOISELESS
- 6 CANNON/CANNON - LONG - NOISELESS
- 1 HOOQ ACCESSORY CABLE
- 2 AC-OUTLET-CHORDS

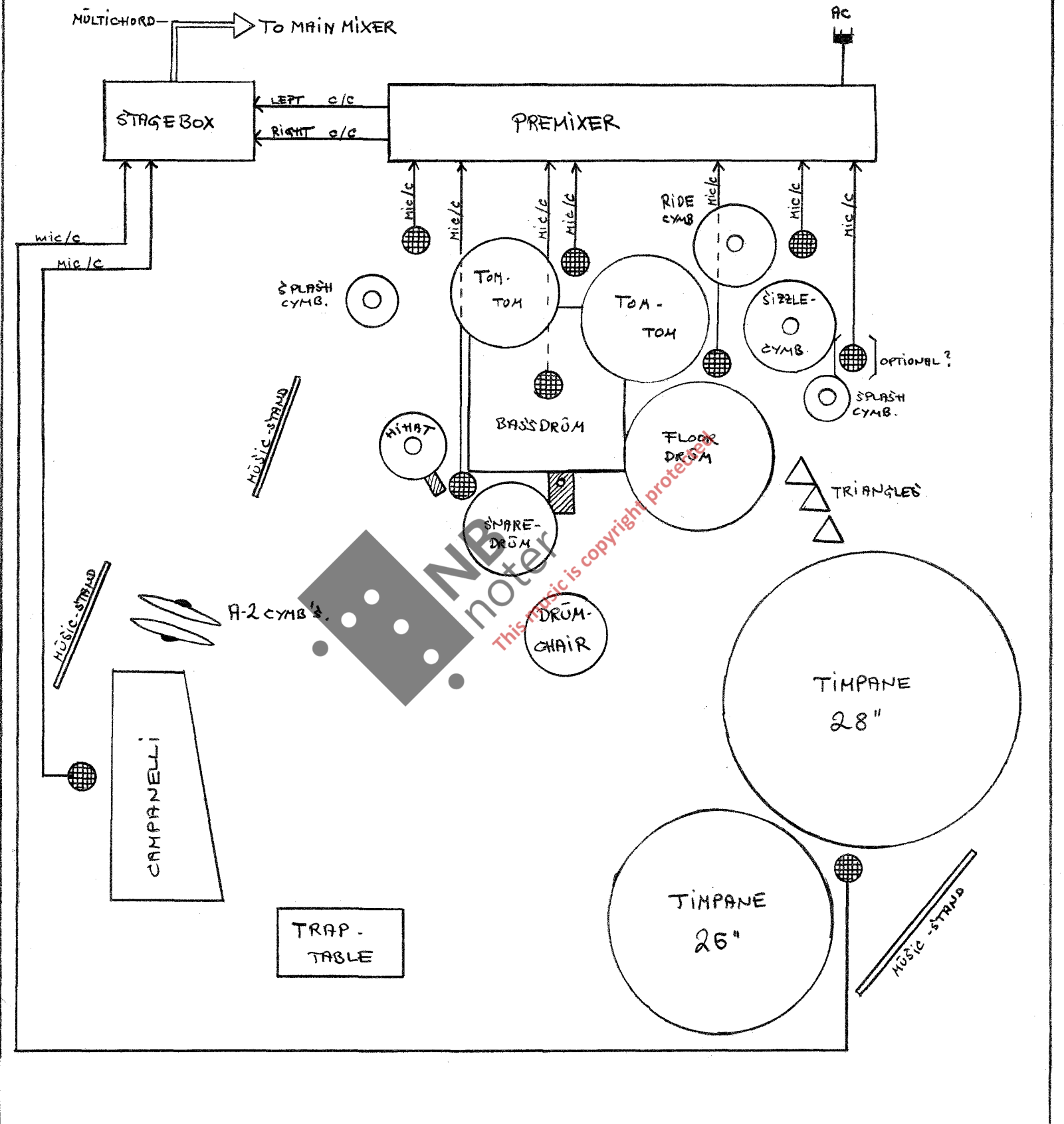
GÜTTORM KITTELSØEN: "MOVEMENTS II - VERSION" - TO OCTOBAND.

MUSICIAN #5 SET-UP.

4 CHANNELS TO MAIN MIXER

6(7) CHANNELS TO PREMIXER

8(9) MICROPHONES



- 8 (9) MICK/CANNON - LONG - NOISELESS CHORDS.
- 2 CANNON/CANNON - SHORT - NOISELESS CHORDS.
- 1 AC-OUTLET CHORD (PREMIXER)

MUSICIAN #5 SHOULD BE PLACED ON A PLATFORM APPROXIMATELY 20 INCHES HIGH.

GÖTTORP KITTELSEN: "MOVEMENTS II-VERSION" - TO OCTOBAND.

MUSICIAN #5 - INSTRUMENTS AND EQUIPMENT.

INSTRUMENTS:

- SNARE DRUM
 - 2 TOM-TOMS
 - 1 FLOOR-TOM
 - 1 BASS DRUM
 - 1 HI-HAT.
 - 1 RIDE CYMBAL
 - 1 SIZZLE CYMBAL
 - 2 SPLASH CYMBALS
-] DRUMSET

- 3 TRIANGLES - DIFFERENT SIZES.
- 1 CAMPANELLI
- 1 SET OF A-2-CYMBALS.
- 2 TIMPANI (KETTLE DRUMS) 28" AND 25"

STANDS:

- 4 CYMBAL STANDS
 - 1 HI-HAT STAND
 - 1 SNARE DRUM STAND
 - 1 STAND FOR 3 TRIANGLES.
 - 1 STAND FOR A2-CYMBALS.
 - 1 STAND FOR CAMPANELLI
 - 1 TRAP-TABLE
 - 3 MUSIC STANDS.
 - 7 (8) MICROPHONE BOOM-STANDS.
 - 1 MICROPHONE FLOOR STAND (BASS DRUM)
-] DRUMSET

ACCESSORIES:

- 1 PREMIXER, 6-8 CHANNELS.
- 1 DRUMCHAIR.

MALLETS/BEATERS:

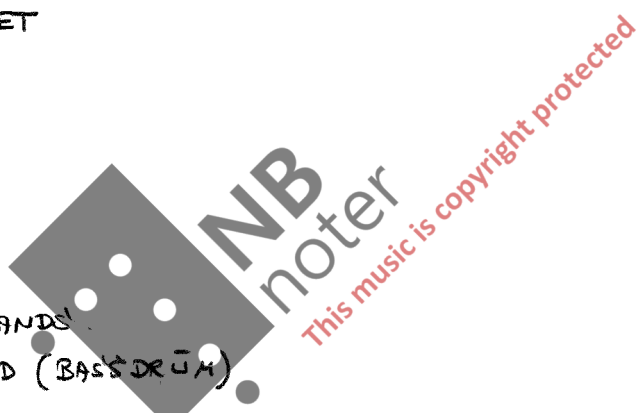
- 2 MEDIUM TIMPANI MALLETS.
- 2 LIGHT TRIANGLE BEATERS.
- 4 HARD CAMPANELLI MALLETS (GLASS)
- DRUMSTICKS.

CABLES:

- 8 (9) MICK/CANNON - LONG - NOISELESS.
- 2 CANNON/CANNON - SHORT - NOISELESS.
- 1 AC-OUTLET CHORD (PREMIXER).

PLATFORM:

MUSICIAN #5 SHOULD BE PLACED ON A PLATFORM APPROXIMATELY 20 INCHES HIGH.



GÜTTORM KITTILSEN: "MOVEMENTS II - VERSION" - TO OCTOBAND.

MUSICIAN #6 SET-UP:

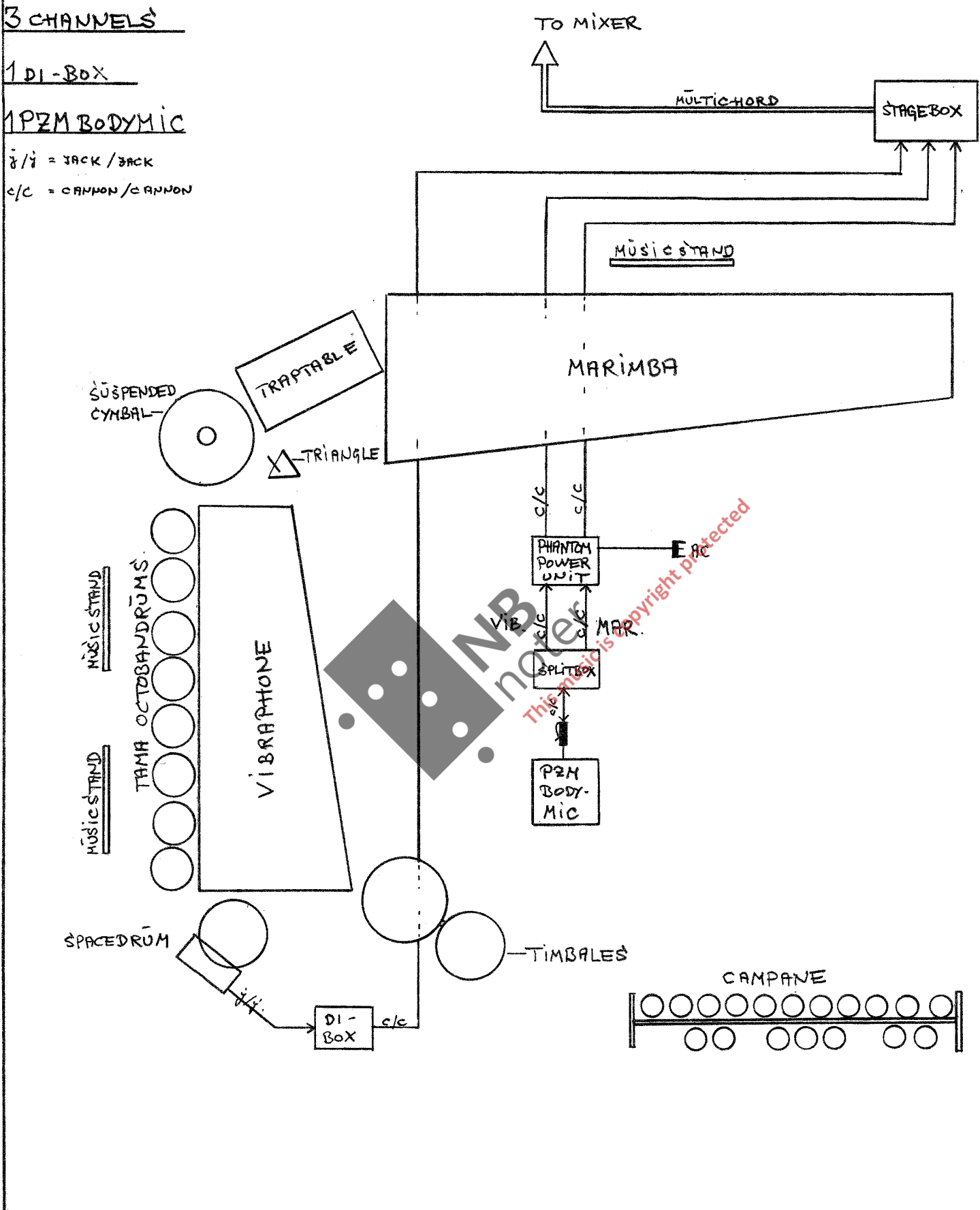
3 CHANNELS

1 DI-BOX

1 PZM BODYMIC

♯/♯ = JACK/JACK

c/c = CANNON/CANNON



SPACEDRUM:

- 1 JACK/JACK - SHORT - NOISELESS
- 1 CANNON/CANNON - LONG - NOISELESS

PZM - BODY MICROPHONE:

- 2 CANNON/CANNON - SHORT - NOISELESS
- 3 CANNON/CANNON - LONG - NOISELESS

PHANTOM POWER UNIT:

AC - OUTLET CHORD.

GÖTTORM KITTELSÉN: "MOVEMENTS II-VERSION" -TO OCTOBAND.MUSICIAN #6 - INSTRUMENTS AND EQUIPMENT.INSTRUMENTS:

- 1 VIBRAPHONE
- 1 MARIMBA (WITH LOW A)
- 1 CAMPANE (TUBULAR BELLS)
- 8 TAMA OCTOBAND DRUMS.
- 2 TIMBALES
- 1 SPACE DRUM
- 1 SUSPENDED CYMBAL (LARGE)
- 1 TRIANGLE
- 1 CAMPANELLI (OR CROTALES c" → c''')

STANDS:

- 3 MUSIC STANDS
- 1 TRAPTABLE
- 1 STAND FOR SUSPENDED CYMBAL
- 1 STAND FOR TRIANGLE
- 1 STAND FOR SPACE DRUM
- 1 STAND FOR TIMBALES.
- 8 STANDS FOR TAMA OCTOBAND DRUMS.

ACCESSORIES:

- 1 9VOLT BATTERY FOR SPACE DRUM
- 1 PZM-BODY MICROPHONE
- 1 PHANTOM POWER SUPPLY UNIT
- 1 SPLITBOX
- 1 DI-BOX

MALLETS / BEATERS: (SUGGESTION)

- 4 VIBRAPHONE MALLETS
- 4 MARIMBA MALLETS
- 2 CHIME BEATERS (FOR TUBULAR BELLS)
- 1 TRIANGLE BEATER
- 2 TIMBALE STICKS.
- 4 HARD RUBBER MALLETS.

CABLES:

- 1 JACK/JACK - SHORT - NOISELESS.
- 2 CANNON/CANNON - SHORT - NOISELESS.
- 4 CANNON/CANNON - LONG - NOISELESS.
- 1 AC-OUTLET CHORD.

NB
noter

This music is copyright protected

MOVEMENTS II - VERSION

♩ = 50

MARKTREE
w/HEAVY METALL BEATER

♩ = 80

Guttorm Kittelsen - 81
TO CROTALES

FLUTE.

GRAND
PIANO

EL. BASS.

PERC. I

PERC. II

PERC. III

MARCATO

* "BOSTON" CHIMES

SUL G. XII

CAMPANELLI

♩ = 80

MARIMBA

Med. Light

Light

w/ TRIANGLE-
BEATER

p

mf

VIB

mf

* CHIMES ON A CIRCULAR FRAME. SPINS WITH THE HANDLE HOLDING THE BEATER STILL.
"BOSTON" CHIMES IS NAMED SO BECAUSE THE INSTRUMENT WAS BOUGHT IN BOSTON/USA

Handwritten musical score for Percussion I, II, and III, Flute, and Grand Piano. The score is written on a grand staff with five systems of staves.

- PERC. I:** Includes parts for OCTOBAN and MAR. Dynamics include *fz*, *fz*, and *pp*. Performance instructions include "TO BONGOS", "TO YIBRASLAP", and "(ONLY IF POSSIBLE)".
- PERC. II:** Includes parts for BEATER and VIB. Dynamics include *fz*, *fz*, and *pp*. Performance instructions include "Damp", "Damp", and "SuperLight".
- PERC. III:** Includes a VIB part with dynamics *fz* and *fz*.
- FLUTE:** Features a melody with dynamics *fz*, *fz*, and *pp*. Includes a "HEAVY METAL BEATER" symbol and a "DAMP" instruction.
- GRAND PIANO:** Features a melody with dynamics *fz*, *fz*, and *pp*. Includes a "ped." instruction and a "poco rit." marking.

The score includes various musical notations such as notes, rests, beams, and dynamic markings. A large watermark "MIDI-Music is copyright protected" is visible across the center of the page.

♩ = 160

FLÜTE

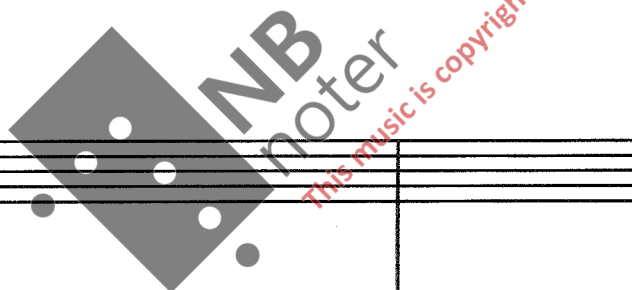
G. PNO.

EL-BASS

PERC. I

PERC. II

PERC. III



♩ = 160

Damp Δ

TO JAZZDRUMSET

p. a. p. decrescendo....

niente.

FLUTE

G. PNO

EL-BASS

PERC I

PERC II

PERC III

sempre pp.

VIBRASLAP

sempre q. crescendo,

cresc. molto... ff

SNAREDRUM

overlapping Marimba

niente p.

a. p. cresc. ... molto... ff

Senza ped.

mf

cresc. a

f

cresc. molto... ff

Bva bso

FLUTE

G.PNO

EL-BASS

PERC. I

PERC. II

PERC. III

9
8

mf. f

9 (VIBRASLAP) EXACT DAMPING

TO CROTALES

CAMPANELI

Glass/Metal Mallets

f

MOOG DRUM

*1) zizzling downwards fast gliss. Add reverb & Echo

SOONCHART No. 1

Cr. Cymb.

HERVY

H.H. S.D. J.T. G.T. B.D. PERC. I

9 8

(VIB) [Mallets]

f

SPACE DRUM

f

*1) zizzling downwards fast gliss.

S.CH #1

* H.H. = Hihat; S.D. = suavedr.; T.T. = Tom Tom;
G.T. = Gulu Tomtom; B.D. = Bassdrum

FLUTE

G. PNO

EL. BASS

PERC. I

PERC. II

PERC. III

FLUTE

G. PNO

CRD-TALES GLASS MALLETS

EL. BASS

mf STRIKE NOT SO HARD THAT THE SONORITY IS BEING DESTROYED. mf

TO EL-BASS

TO OCTOBAN

8 7 6 5 4 3 2 1

1 3 2 5 4 6 7 8 7 8

f

TO SPACEDRUM AND XYLOPHON:

SPACEDRUM

*)

PERC. II

*) even downwards fast gliss. Add Reverb & Echo.

Cr. Cym.

f3f3

PERC. III

TO OCTOBAN

8 7 6 5 4 3 2 1

1 3 2 5 4 6 7 8 7 8

f

SPACE DRUM

f3f3

FLUTE

G. PNO

EL-BASS

PERC. I

PERC. II

PERC. III

senza ped. ped.

PHASER ON

DAMP. TO CROTALES

f. FULL SUSTAINED SOUND THROUGHOUT THE MEASURE. IF NECESSARY, USE COMPRESSOR, MAESTRO STAGE PHASER. 1) BALLS 9, SPEED 1 1/2 - 2

TO OCTABAN

GLASS MALLETS. XYLOPHON (Actual pitch)

TO OCTOBAN

TO OCTOBAN

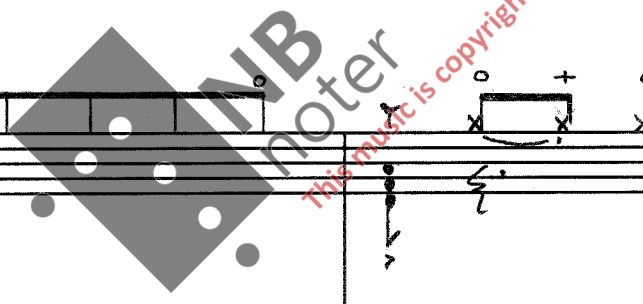
1 3 2 4 1 5 3 7 6 8 3

f3/3

1 3 2 4 1 5 3 7 6 8 3

f3/3

1/2 EL-BASS. OTHER PHASER MAY ALSO BE USED.



FLUTE

G. PNO

EL. BASS

PERC. I

PERC. II

PERC. III

CRO-TALES

mf

TO EL-BASS

TO CAMPANELLI

f

TO VIB.

f

IB noter

This music is copyright protected

FLUTE

WITHOUT ACCENTS

Musical notation for Flute, measures 15-16. Includes dynamic markings *f* and *pp*, and performance instructions: "poco a poco diminuendo".

G. PNO

Musical notation for Grand Piano, measures 15-16. Includes dynamic markings *f* and *pp*.

EL. BASS

Musical notation for Electric Bass, measures 15-16. Includes dynamic markings *f* and *pp*.

PERC. I

Musical notation for Percussion I, measures 15-16. Includes dynamic markings *f* and *pp*, and the instrument name "MARIMBA".

PERC. II

Musical notation for Percussion II, measures 15-16. Includes dynamic markings *f* and *pp*, and performance instructions: "1. Cymb.", "L.V.", "2. Cymb.", "L.V. (2.)".

PERC. III

Musical notation for Percussion III, measures 15-16.

FLUTE

G. PNO

E-BASS

PERC. I

PERC. II

PERC. III (VIB)

f 3 3 3 3

poco accelerando *Molto*

8va:

crescendo *poco accelerando* (ped.)

cresc. *poco accelerando.* *MOLTO CRESC.*

Damp Cymb's.

poco accelerando. *crescendo a f.*

MINIMOOG w/s. & HOLD CONTROLLER MOD. #1125

Pan → (Echo...)

TO FLUTE w/ ROLAND SPV-355 SYNTH

OR ANOTHER SYNTH.

FLUTE

GRAND PIANO

EL-BASS

PERC. I

PERC. II

PERC. III

Musical score for Flute, Grand Piano, EL-BASS, PERC. I, PERC. II, and PERC. III. The score is written in 4/4 time and includes various performance instructions and dynamics.

Flute: MINIMOOG w/s. & HOLD CONTROLLER MOD. #1125. Pan → (Echo...). TO FLUTE w/ ROLAND SPV-355 SYNTH OR ANOTHER SYNTH.

Grand Piano: mp sfz. f sfz. (tenuto) w/ HEAVY METAL BEATER. FAIRLY FAST GLISS. mp (tenuto) WOODEN MALLET. MOOG TAURUS FAT BASS. S. CH #1.

EL-BASS: (EL-BASS) DAMP. (EL-BASS) mf.

PERC. I: f. G.C. Bass Marimba. Harimba. Bass Mar.

PERC. II: DAMP ON DOWNBEAT. mp. Large.

PERC. III: Vib. w/ SNARESTICKS TO TIMBALES. mp mf.

FLUTE w/ROLAND SPV-355 (S.CH.#1) AND ROLAND CHORUS/ECHO-CHAMBER (OR OTHER DEVICE)

FLUTE

GRAND PIANO

EL-BASS

PERC. I

PERC. II

PERC. III

f SYNTH 8va BSO. USE VCF-PEDAL AS WAH-EFFECT

TAURUS

OCTOBAN 3

OCTOBAN 6

MARIMBA

BASS MARIMBA

TO TIMPANI

TOM TOMS

TIMBALES

VIB

TAURUS PLAYED WITH FOOT

(Tenuto) Lped.

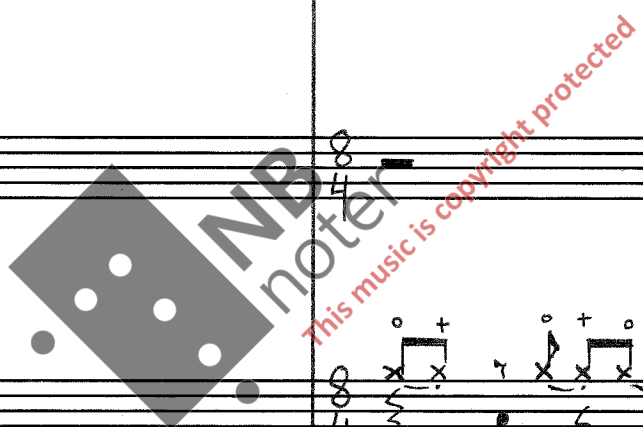
(EL-BASS)

(TAURUS)

TAURUS

TO VIB

Musical score for Flute, Grand Piano, E-Bass, Percussion I, II, and III. The score is divided into two systems, each with a 4/4 time signature. The Flute part is mostly rests. The Grand Piano part features complex chords and arpeggios with 'ped' markings. The E-Bass part has a melodic line with a percentage sign in the first system. Percussion I includes a Marimba part with a melodic line and a 'f' dynamic marking. Percussion II and III have rhythmic patterns with 'x' and '+' symbols.



Empty musical staves at the bottom of the page.

FLUTE

GRAND PIANO

EL-BASS

PERC I
MARIMBA

PERC II

PERC III
(VIB)

Handwritten musical score for page 17, featuring parts for Flute, Grand Piano, El-Bass, Marimba, Percussion II, and Percussion III (Vibraphone). The score includes various musical notations such as notes, rests, dynamics (p, pp, sub p, simite, fp), and performance instructions like 'ped. I' and 'simite'. A large watermark 'MNB Noter' is visible across the center of the page.

B

FLUTE
6/4
subp p. a. p. crescendo ma non tanto

GRAND-PIANO
6/4 subp
ped. ped. ped.

EL-BASS
6/4
Subp p. a. p. crescendo ma non tanto.
(OCTOBAN) 2 (Tuned to e')

PERC. I
6/4 Subp
(MAR) p a p cre sce nolo ma non tanto

PERC. II
subp p. a. p. crescendo ma non tanto

PERC. III
VIB
6/4
subp p. a. p. crescendo ma non tanto
con ped.

Musical score for Flute, Grand Piano, El-Bass, Perc. I, Perc. II, and Perc. III. The score includes various musical notations such as notes, rests, and dynamic markings.

FLUTE

GRAND-PIANO

EL-BASS

PERC. I

PERC. II

PERC. III

ped.

ped.

1 2 3 4 5 6 7 8

Watermark: NMB noter This music is copyright protected

FLUTE

GRAND PIANO

EL-BASS

PERC I

PERC II

PERC III

The image shows a handwritten musical score for a concert band or orchestra. The score is written on six staves, each labeled with an instrument: FLUTE, GRAND PIANO, EL-BASS, PERC I, PERC II, and PERC III. The FLUTE part starts with a dynamic marking of *f* and includes a triplet of notes. The GRAND PIANO part features complex chordal textures with many beamed notes and includes several *ped.* (pedal) markings. The EL-BASS part is mostly empty, with a few notes and a double bar line. The PERC I part has a melodic line starting with *f* and ending with *fp* and *f*, including a triplet. The PERC II part has a rhythmic pattern of notes with stems, starting with *f* and *fp*. The PERC III part has a rhythmic pattern of notes with stems, starting with *f* and including a triplet. A large watermark 'NMB' is visible in the center, and a red diagonal line with the text 'this music is copyright protected' is overlaid on the score.

FLUTE

GRAND PIANO

EL. BASS

PERC. I

PERC. II

PERC. III

The musical score is arranged in a system of six staves. The top staff is for Flute, followed by Grand Piano (two staves), Electric Bass, and three Percussion parts (PERC. I, PERC. II, PERC. III). The Flute part features a melodic line with trills and slurs. The Grand Piano part includes chords and a pedal point. The Electric Bass part is mostly rests with a few notes. The Percussion parts have rhythmic patterns, with PERC. I and PERC. III including trills. A large watermark 'NB noter' and 'this music is copyright protected' is overlaid on the score.

♩ = 72

FLUTE

GRAND PIANO

EL-BASS

PERC. I

PERC. II

PERC. III

Atp°

poco rit..

p

Atp°

poco rit..

p

mf

f

ped.

TURN TAURUS TO VARIABLE

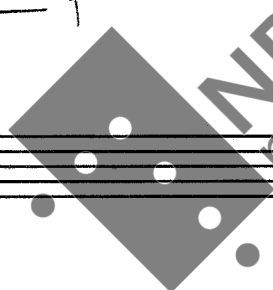
mf

slur

slur

poco rit..

Atp°



♩ = 72

poco rit..

Atp°

mf

f

mf

f

poco rit..

Atp°

Atp°

ped.

poco rit..

FLUTE

GRAND PIANO

EL-BASS

PERC. I

PERC. II

PERC. III

TAURUS

ped.

mp

f

THE FEELING SHOULD BE LIKE PLAYING 3/4

COUNT ~ 2 3 3 2 3

C

FLUTE

GRAND PIANO

EL-BASS

TAURUS

PERC. I

PERC. II

PERC. III

L.V.

L.V. (ADD CROTALES ON TOP OF SOUND)

L.V. (ADD CROTALES ON TOP OF SOUND)

TO CROTALES

TO MULTIMOOP (Sic H. #2)

TIGHT ROLL SOLO

RIM

BLUE MALLETS

NO MOTOR

pp

ppp

f sfz

pp ped

3

3

3

3

1) ADD ROLAND SPV-355 SYNTH 8va b60 (S.CH.#1)
USE HOLD PEDAL AND VCF PEDAL - HOLD C# - FILTER SOUND (SWELL)

FLUTE

GRAND PIANO

EL-BASS

MULTIMOOG (S.CH.#2)

PERC.I

PERC.II

PERC.III

(ped)

slide

GLIDE OFF

mp

simile

(ped)

* SUGGESTION FOR READING.

COUNT: 1 2 3 1 2, etc.

1) OTHER SYNTHS MAY BE USED AS WELL

FLUTE

GRAND PIANO

EL-BASS

PERC. I

PERC. II

PERC. III

(ped)

(CROTALES)

(MULTIMOOG) K.T. *) blend vibrato with flute

simile

*) KEYBOARD TOUCH

FLUTE

2/4 6/4

To MULTIMOOG
SOUNDCHART NO. 1

High pitched tubular like sounds, 32k. K8.
MODULATION AMOUNT WHEEL ON TOP
RANDOM SPEED, VARY RATE.

USE VCF PEDAL FOR FILTERING
FADE TO ZERO ON ROLAND ECHO INPUT
THEN RELEASE HOLD PEDAL

HOLD PEDAL

pp NOT TOO LOUD; NOT TOO MUCH!

GRAND PIANO

R. Hand

L. Hand

mf

EL-BASS

CROTALÉS 3 EL-BASS

PHASER ON (Legato)

f mfsfs p

(MULTIMOOG) Release Key

(DECAY)

MULTIMOOG DECRE...

PERC. I

TO MARIMBA

PERC. II

CYMB'S AD LIB - LOOSELY

f#3 sub pp

PERC. III

(MULTIMOOG.)

FLUTE

GRAND PIANO

EL-BASS

PERC. I

PERC. II

PERC. III

mf

(ped)

sempre Legato

TAURUS

poco crescendo..

B.D.

poco crescendo

NB noterf

THIS MUSIC IS COPYRIGHT PROTECTED

(MULTIMOOG.)

FLÜTE

GRAND PIANO

EL-BAS

PERC. I

PERC. II

PERC. III

(ped.)

sempre legato

sempre poco crescendo.

(sempre ad Lib-Loosely)

sempre poco crescendo..



(MULTIMOOG).

FLÛTE

GRAND PIANO

FL-BASS

PERC. I

PERC. II

PERC. III

The musical score consists of six staves. The top staff is for the Flute, featuring a series of vertical lines representing a MULTIMOOG sound. The Grand Piano part includes a treble clef staff with notes and triplets, and a bass clef staff with notes and triplets. The Fl-Bass part has a bass clef staff with a steady eighth-note rhythm. Percussion I, II, and III parts are shown with various rhythmic patterns and dynamic markings. Handwritten annotations include 'sempre legato' above the Fl-Bass staff and 'sempre poco crescendo...' below the Perc. I and Perc. III staves. A large watermark 'NB noter' is visible across the center of the page.

(MULTIMOOG):

FLUTE

GRAND PIANO

EL-BASS

PERC. I

PERC. II

PERC. III

sempre Legato

sempre poco crescendo. a f

(CYMB'S sempre ad Lib - Loosely)

sempre poco crescendo.. a f

Detailed description of the musical score: The score is for page 34 and includes parts for Flute, Grand Piano, El-Bass, and Percussion I, II, and III. At the top, there is a line for a MULTIMOOG synthesizer. The Flute part has a treble clef and a key signature of one sharp (F#). The Grand Piano part has a treble clef and a key signature of one sharp, with a 'ped.' marking and triplet markings. The El-Bass part has a bass clef and a key signature of one sharp, with a 'sempre Legato' marking. Percussion I has a treble clef and a key signature of one sharp, with a 'sempre poco crescendo. a f' marking. Percussion II has a treble clef and a key signature of one sharp, with a '(CYMB'S sempre ad Lib - Loosely)' marking. Percussion III has a treble clef and a key signature of one sharp, with a 'sempre poco crescendo.. a f' marking. A large watermark 'NB noter' is visible in the center of the page, with the text 'This music is copyright protected' written diagonally across it.

To MULTIMODG (S.CH.#1)

FLUTE

GRAND PIANO

EL-BASS

PERC. I

PERC. II

PERC. III

TURN PHASER FOR EL-BASS OFF ON 6

To CAMPANELLI



Musical score for Flute, Grand Piano, EL-BASS, and Percussion (I, II, III). The score includes various musical notations such as notes, rests, dynamics (ff, ffz), and performance instructions like 'TURN PHASER FOR EL-BASS OFF ON 6' and 'To CAMPANELLI'. It also features a large watermark reading 'NB noter This music is copyright protected'.

MULTIMOOG (S. CH. #1) MELODIC MODE, MODULATION AMOUNT WHEEL DOWN.

(FLUTE) MULTI-MOOG

GRAND PIANO

EL-BASS

PERC. I

PERC. II CAMPANELLI

PERC. III

This music is copyright protected

(MULTIMOOG)

(FLUTE)
MULTI-
MOOG

Musical staff for (FLUTE) MULTI-MOOG. The staff contains a melodic line with various rhythmic values and dynamics. A dynamic marking of *ff* is present below the staff.

GRAND
PIANO

Musical staff for GRAND PIANO. The staff features a series of chords, each represented by a diagonal slash and a vertical line, indicating a specific chord voicing. The chords are primarily triads and dyads.

EL-
BASS.

Musical staff for EL-BASS. The staff contains two whole notes, each with a fermata, indicating a sustained bass line.

PERC. I

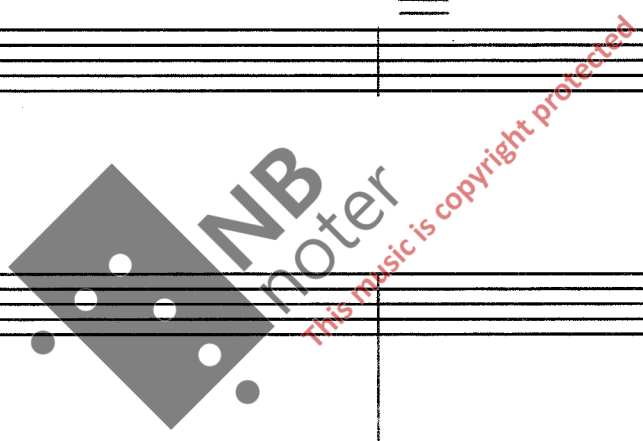
Musical staff for PERC. I. The staff contains a complex rhythmic pattern of eighth and sixteenth notes. Dynamics markings of *p* and *f* are placed below the staff.

PERC. II

Musical staff for PERC. II. The staff contains a melodic line with various rhythmic values and dynamics. A dynamic marking of *ff* is present below the staff.

PERC. III

Musical staff for PERC. III. The staff contains a melodic line with various rhythmic values and dynamics. A dynamic marking of *ff* is present below the staff. A small square box containing the number '11' is located above the staff.



(MULTIMOOG)

(FLUTE) MULTI-MOOG

ff

TO FLUTE

GRAND PIANO

Solo

EL-BASS

PERC. I

P f P f P

PERC. II

ff

(TIMP. TUNE D → Db)

PERC. III

ff

FLUTE

T_o FLUTE

OVERBLOW

SOUND

FINGERING

(Solo)

mf

ff

GRAND PIANO

ff

mf

Ped

EL. BASS

PERC. I

PERC. II

PERC. III

NB noter
This music is copyright protected

(non flageolet)
tr

FLUTE 8/4 *ff* *dim.* cédez un peu

GRAND PIANO 8/4 *mf* *f* *ff* cédez un peu ?

EL-BASS 8/4 cédez un peu

PERC I 8/4 *ff* *tr* cédez un peu

PERC II 8/4 cédez un peu

PERC III 8/4 cédez un peu

♩ = ♩ (= 72)

FLUTE

poco a poco accelerando e DECrescendo.

GRAND PIANO

Vibre a d

Vibre a d'

poco a poco accelerando e crescendo

Senza Ped.

EL-BASS

sul G

sul F

poco a poco accelerando e crescendo

PERC. I

poco a poco accelerando e crescendo

PERC. II

PERC. III



ACCELL.

♩ = 160

FLÜTE

sempre accelerando e decrescendo

♩ = 160

a niente!

GRAND PIANO

Vibrato d^{II}

Vibrato d^{III}

Vibrato d^{III}

sempre accelerando e crescendo

♩ = 160

ff

EL-BASS

sempre accelerando e crescendo

♩ = 160

PERC. I

sempre accelerando e crescendo

♩ = 160

ff

PERC. II

TO TIMPANE

PERC. III

accelerando e crescendo

♩ = 160

ff

FLUTE $\text{♩} = 58$ G.P. $\frac{5}{4}$ To —

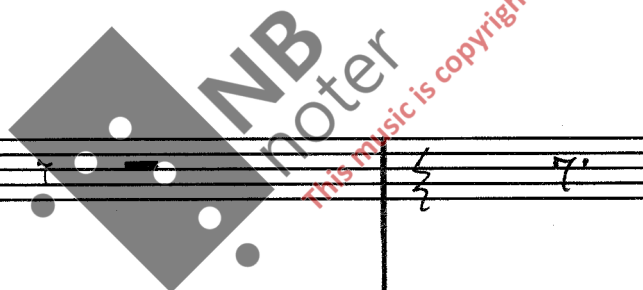
GRAND PIANO $\frac{5}{4}$ P G.P. $\frac{5}{4}$ Senga ped. G.P. $\frac{5}{4}$ To GRAND CASSA (G.C.) pp

EL-BASS $\frac{5}{4}$ G.P. $\frac{5}{4}$ pp

PERC. I $\text{♩} = 58$ G.P. $\frac{5}{4}$ pp

PERC. II $\frac{5}{4}$ G.P. $\frac{5}{4}$ To TIMPANE pp pp

PERC. III $\frac{5}{4}$ G.P. $\frac{5}{4}$ To — pp mf w/HARIMBA MALLETS TO VIBRAPHONE



FLUTE a tempo

D

To FLUTE

pp \rightarrow mf

Rit.

ROLAND SPV-355 SYNTH 8va bso (s.c.#1)
(OTHER SYNTHS ALSO POSSIBLE)

GRAND PIANO

un peu forte que pp

Rit.

a tempo

P

2-BASS

Rit.

a tempo

pp

PERC I

Rit.

a tempo

pp

PERC II

(TIMP.)

Rit.

a tempo

pp

PERC III

VIB!

MARIMBA MALLETS

no accents:

Rit.

a tempo

To

NB noter

This music is copyright protected

Musical score for Flute, Grand Piano, EL-BASS, and Percussion (I, II, III). The score is written on five staves. The Flute staff is at the top, followed by the Grand Piano (two staves), EL-BASS, Percussion I (two staves), Percussion II, and Percussion III at the bottom. The Grand Piano part includes dynamic markings such as *sfz* and *sfz*. The EL-BASS part is marked "FUNK STYLE" and includes a *(b)* marking. The Percussion II part includes a *TO VIBRAPHONE* instruction. A large watermark for "NB noter" and "This music is copyright protected" is overlaid on the score.

Musical score for Flute, Grand Piano, Euphonium, and Percussion I, II, and III. The score is written on a grand staff with five systems. The Flute part is in the upper system, Grand Piano in the second system, Euphonium in the third system, and Percussion I, II, and III in the fourth system. The score includes various musical notations such as notes, rests, dynamics (sfz), and articulation marks. A watermark 'NB Noter' and 'This music is copyright protected' is visible across the score.

FLÜTE

GRAND PIANO

EL-BASS

PERC. I

PERC. II

PERC. III

(3+4)

sfz

(b)

15

8

15

8

15

8

15

8

15

8

FLUTE

GRAND PIANO

EL-BASS

PERC. I

PERC. II

PERC. III

15 (7+4) / 8 (8+4)

mp f

"Normal-style" "FUNK-STYLE"

rimshot

5

3f3

NB noter

This music is copyright protected

FLUTE

GRAND PIANO

EL-BASS

PERC. I

PERC. II

PERC. III

This page contains a musical score for five instruments: Flute, Grand Piano, El-Bass, Percussion I, Percussion II, and Percussion III. The score is written in 4/4 time and consists of five systems of staves. The Flute part is in the treble clef and features melodic lines with trills and triplets. The Grand Piano part is in the bass clef and provides harmonic support with chords and bass lines. The El-Bass part is in the bass clef and plays a rhythmic accompaniment. Percussion I is in the treble clef and plays a melodic line with trills and triplets. Percussion II is in the bass clef and plays a rhythmic accompaniment with accents. Percussion III is in the bass clef and plays a melodic line with trills and triplets. A large watermark 'NBNoter' is visible across the center of the page, and a red diagonal watermark 'This music is copyright protected' is also present.

Musical score for Flute, Grand Piano, Electric Bass, and Percussion I, II, and III. The score is written on a grand staff with five systems. The Flute part is in the top system, Grand Piano in the second system, Electric Bass in the third system, and Percussion I, II, and III in the bottom three systems. The music features a variety of notes, rests, and dynamic markings such as *ff sfz*. A large watermark 'NB noter' is visible across the center of the page, with the text 'This music is copyright protected' written diagonally below it. The score concludes with a final measure marked with a fermata.

F

FLUTE

GRAND PIANO

EL-BASS

PERC. I

PERC. II

PERC. III

gliss

SPLASH

SOLO

The musical score is arranged in a system with five staves. The top staff is for Flute, starting with a key signature of one flat (B-flat) and a common time signature. It features a melodic line with a 11-measure slur and a 5-measure slur. The Grand Piano part consists of two staves, with the right hand playing a rhythmic accompaniment and the left hand playing chords. The El-Bass part is in the bass clef, providing a steady bass line. The Percussion section includes three parts: Perc. I has a melodic line with glissando markings; Perc. II uses a snare drum pattern with 'x' marks and includes a 'SPLASH' and 'SOLO' marking; Perc. III plays a rhythmic pattern with a 7-measure slur and a 5-measure slur. A large watermark 'NB noter' is overlaid on the center of the page, with the text 'This music is copyright protected' written diagonally across it.

FLÜTE

GRAND PIANO

EL-BASS

PERC. I

PERC. II

PERC. III

Norm.

p

p

mp

mf

mp

suggested position IV⁴ II⁹ IV⁹

This music is copyright protected

Detailed description: This is a page of a musical score, page 55. It features five staves of music. The top staff is for Flute (FLÜTE), the second for Grand Piano (GRAND PIANO), the third for Euphonium (EL-BASS), and the bottom three for Percussion (PERC. I, II, III). The Flute, Grand Piano, and Euphonium parts consist of eighth-note triplets with various accidentals (sharps, flats, naturals) and slurs. The Grand Piano part has a few notes in the first measure. The Percussion I part has a melodic line with triplets. Percussion II has a single note marked 'RIM' with an accent (^) and a dynamic marking of 'mf'. Percussion III has a melodic line with triplets. Dynamics include 'p' (piano), 'mp' (mezzo-piano), and 'mf' (mezzo-forte). A 'Norm.' marking is present above the Euphonium staff. A 'suggested position' note indicates fingerings: IV⁴ II⁹ IV⁹. A large watermark 'NMB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

FLÛTE

GRAND PIANO

EL-BASS

PERC. I

PERC. II

PERC. III

IV⁸ II⁹

NB noter
This music is copyright protected

Detailed description: This is a page of a musical score for page 56. It features five staves of music. The top staff is for the Flute (FLÛTE), the second for Grand Piano (GRAND PIANO), the third for Eb Bass (EL-BASS), and the bottom three for Percussion I (PERC. I), Percussion II (PERC. II), and Percussion III (PERC. III). The Flute, Eb Bass, and Percussion I parts consist of eighth-note triplets with various accidentals (sharps, flats, naturals) and slurs. The Grand Piano part has a more complex rhythmic pattern with some sixteenth notes and rests. The Percussion II and III parts are mostly rests. A large watermark 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written in red below it. The Roman numerals 'IV⁸ II⁹' are written in the Eb Bass staff.

This musical score page, numbered 58, features six staves for different instruments. The top staff is for the Flute (FLÛTE), followed by the Grand Piano (GRAND PIANO) with two staves (treble and bass clefs). Below that is the Euphonium (EUPHONIE) staff. The bottom section contains three Percussion (PERC.) staves, labeled I, II, and III. The music is written in a key with one flat (B-flat major or D minor) and a 3/4 time signature. It includes various musical notations such as eighth notes, quarter notes, and triplet markings (indicated by a '3' over a group of notes). Dynamic markings like *mp* (mezzo-piano) and *p* (piano) are present, along with crescendos and decrescendos. A large watermark for 'NB noter' is centered over the middle of the page, with the text 'This music is copyright protected' written diagonally across it.

Score for EUTE, L-BASS, ERC. I, PERC. II, and PERC. III. The score is in G major and 3/4 time. It features a variety of musical notations including triplets, slurs, and dynamic markings such as *f* and *sffz*. A large watermark for 'NB noter' is present across the center of the page.

FLUTE

Musical staff for Flute, showing a melodic line with various dynamics and articulation marks.

ff sfz.

ritardando....

pp = 88

EL-BASS

Musical staff for Electric Bass, featuring a bass line with a phaser effect indicated by a circled 'b' and an arrow pointing to the notes.

ritardando.

= 88

(b)

PHASER ON

ritardando.

= 88

PERC. I

Musical staff for Percussion I, showing rhythmic patterns with various dynamics.

ritardando.....

= 88

PERC. II

Musical staff for Percussion II, featuring complex rhythmic patterns with accents and dynamics.

ritardando.

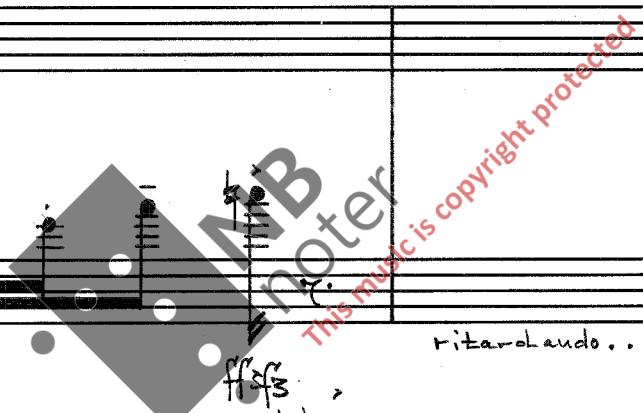
= 88

PERC. III

Musical staff for Percussion III, showing rhythmic patterns with dynamics and articulation.

ritardando.

= 88



♩ = 88

FLUTE

p *cresc.* *mf*

Staccato

pp > (stacc.) > (Tenuto) >

PHASER OFF

EL-BASS

♩ = 88


PERC. I

REREGISTER MOOG DRUM FOR CADENZA (SOUND CHART NO. 2 + PERCUSSION CONTROLLER - MODEL 1180)

PERC. II

♩ = 88

PERC. III

TO MARIMBA 

FLÜTE

mf mp

GRAND PIANO

(stacc.)

(Tenuto)

EL-BASS

PERC. I

PERC. II

PERC. III

The image shows a musical score for a flute, grand piano, and three percussion parts. The flute part is in the top staff, starting with a key signature of one flat and a common time signature. It features a melodic line with dynamics markings of mezzo-forte (mf) and mezzo-piano (mp). The grand piano part is in the middle, with a bass line and a treble line. It includes staccato and tenuto markings. The percussion parts (I, II, and III) are in the bottom three staves and are mostly empty, indicating rests. A large watermark 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

Musical score for Flute, Piano, and Percussion. The score is written on five staves. The Flute staff (top) features a melodic line with dynamics *mf* and *f*, and includes a sixteenth-note sextuplet. The Piano staff (middle) features a rhythmic accompaniment with dynamics *stacc.* and *tenuto*. The Percussion staves (bottom) are marked with rests. A large watermark 'NB noter' and the text 'This music is copyright protected' are overlaid on the score.

Musical score for Flute, Grand Piano, Bass, Percussion I, II, and III. The score is written on a grand staff with six staves. The Flute part (FLUTE) is in the top staff, starting with a forte (f) dynamic and a half note G4. The Grand Piano part (GRAND PIANO) consists of two staves, with the right hand playing chords and the left hand playing a bass line. The Bass part (L-BASS) is in the third staff, playing a bass line with a half note G2. The Percussion parts (PERC. I, II, III) are in the bottom three staves, with Perc. I and III having a single note on the first line and Perc. II having a single note on the second line. A watermark 'NB noter' and 'This music is copyright protected' is visible in the center of the score.

FLUTE

stacc. easy (sempre)

(FLUTE GIVES QUE)

L-BASS

PERC. I

(XYLOPHON)

PERC. II

PERC. III

This music is copyright protected

Detailed description of the musical score: The score is for a flute, bass, and three percussion parts. The flute part is in treble clef with a key signature of one flat and a common time signature. It features a melodic line with slurs and accents, marked 'stacc. easy (sempre)'. The bass part is in bass clef with a key signature of one flat and a common time signature, featuring a rhythmic accompaniment with slurs and accents, marked 'p' and '(stacc.)'. Percussion I is in treble clef with a key signature of one flat and a common time signature, featuring a rhythmic accompaniment with slurs and accents, marked '(XYLOPHON)' and 'sfz'. Percussion II and III are in treble clef with a key signature of one flat and a common time signature, featuring a rhythmic accompaniment with slurs and accents, marked 'sfz'. A large watermark 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

FLUTE

Musical staff for Flute, featuring a complex melodic line with various accidentals and articulation marks. A bracketed group of notes at the end is labeled with the number '5'.

Musical staff for Percussion I, showing rhythmic patterns with notes and rests. It includes dynamic markings such as *p* (stacc.) and *7* (Tenuto).

EL-BASS

Musical staff for Electric Bass, featuring a rhythmic line with notes and rests, including dynamic markings like *>*.

PERC. I

Musical staff for Percussion II, showing a complex rhythmic pattern with notes and rests. It includes dynamic markings like *f* and *mp*, and specific performance instructions such as *L R*, *R R*, *L*, *R*, *LL*, and *fast gliss.*

PERC. II

Musical staff for Percussion III, showing rhythmic patterns with notes and rests.

PERC. III

Musical staff for Percussion III, including the instruction *(MARIMBA)* and a triplet of notes marked with a '3' and *mp*.

I

FLÛTE

EL-BASS

PERC. I

PERC. II

PERC. III

Sempre p

b^b (stacc.)

b^b (tenuto)

(mp)

list: #

NB noter

This music is copyright protected

Detailed description of the musical score: The score is for measures 68 and 69. It consists of five staves: Flute (FLÛTE), El-Bass (EL-BASS), Percussion I (PERC. I), Percussion II (PERC. II), and Percussion III (PERC. III). The Flute part starts with a first ending bracket (I) and contains a melodic line with notes and rests. The El-Bass part has a rhythmic pattern with notes and rests, including dynamic markings like *Sempre p* and *b^b (stacc.)*. Percussion I has a simple rhythmic pattern with notes and rests, including a dynamic marking *(mp)*. Percussion II and Percussion III have rests. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the Percussion I staff.

FLUTE

EL-BASS

PERC. I

PERC II

PERC III

NB noter
This music is copyright protected

FLUTE

Musical staff for Flute, starting with a treble clef and a key signature of one flat. The notation includes a dynamic marking of *f* and a series of notes with slurs and accents.

EL-BASS

Musical staff for Electric Bass, starting with a bass clef and a key signature of one flat. The notation includes a dynamic marking of *f* and a series of notes with slurs and accents.

PERC. I

Musical staff for Percussion I, starting with a treble clef. The notation includes a dynamic marking of *f* and a series of notes with slurs and accents.

PERC II

Musical staff for Percussion II, starting with a treble clef. The notation includes a dynamic marking of *f* and a series of notes with slurs and accents. Specific instructions include "CYMB. ON CUP" and "HI-HAT".

PERC III

Musical staff for Percussion III, starting with a treble clef. The notation includes a dynamic marking of *f* and a series of notes with slurs and accents.



FLÛTE (b) *sempre f*

GRAND PIANO *f*

CL-BASS

PERC I

PERC II

PERC III

The musical score is arranged in a system with six staves. The top staff is for Flute, marked with a box containing the number 3 and a key signature of one flat (b). The second staff is for Grand Piano, marked with a dynamic of *f*. The third staff is for Cl-Bass. The fourth staff is for Percussion I. The fifth staff is for Percussion II, featuring rhythmic notation with accents and dynamic markings. The sixth staff is for Percussion III, featuring rhythmic notation with accents and dynamic markings. The score is divided into two measures by a vertical bar line. The time signature is 3/4. A large watermark 'NB noter' is overlaid on the center of the page, with the text 'This music is copyright protected' written diagonally across it.

FLÜTE

GRAND PIANO

EL-BASS

PERC. I

PERC. II

PERC. III

NB noter
This music is copyright protected

The musical score is arranged in five staves. The top staff is for the Flute (FLÖTE), the second for EL-BASS, the third for PERC. I, the fourth for PERC. II, and the fifth for PERC. III. The Flute and PERC. I parts are in treble clef, while EL-BASS and PERC. III are in bass clef. PERC. II is a multi-staff percussion part with labels for SNARE, CYMB, BD, and HI-HAT. The score includes various musical notations such as notes, rests, beams, and dynamic markings. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score.

The musical score consists of five staves:

- FLÛTE:** Flute part starting with a key signature change to one flat (B-flat) and a common time signature. It features a melodic line with various notes and rests.
- BL-BASS:** Bass line in common time, providing a rhythmic and harmonic foundation with chords and single notes.
- PERC. I:** Percussion I part, likely a snare drum, with a rhythmic pattern of eighth and sixteenth notes.
- PERC. II:** Percussion II part, likely a cymbal, with a pattern of eighth notes and rests, including a **(DAMP)** instruction.
- PERC. III:** Percussion III part, likely a tom-tom, with a rhythmic pattern of eighth notes and rests.

A large watermark is present in the center of the page: **NBNoter** with the text *This music is copyright protected*.

FLUTE

poco a poco crescendo (b)

EL-BASS

(Tenuto) poco a poco crescendo.

PERC. I

afz poco a poco crescendo

PERC. II

PERC. III

FLÖTE

sempre cresc.

f

b^b (stacc.) sempre cresc

EL-BASS

sempre cresc.

PERC. I

f

sempre cresc.

PERC. II

sempre cresc.

PERC. III

crescendo

cresc.

Musical score for Flute, El-Bass, and Percussion (PERC. I, II, III).

FLUTE

EL-BASS

PERC. I

PERC. II

PERC. III

sempre crescendo

cresc.

(Tenuto)

Watermark: NB Printer. This music is copyright protected.

FLUTE

fp cresc.

molto

TREMOLO

fp

molto

EL-BASS

f

p

PERC I

fp cresc.

molto

CYMB. ON CUP.

PERC II

X X X X X X X

Tom-Tom

fp

molto

PERC III

f

fp

molto

CADENZA

NO METER

FLUTE

GRAND PIANO

E1-BASS

PERC. I

PERC. II

PERC. III

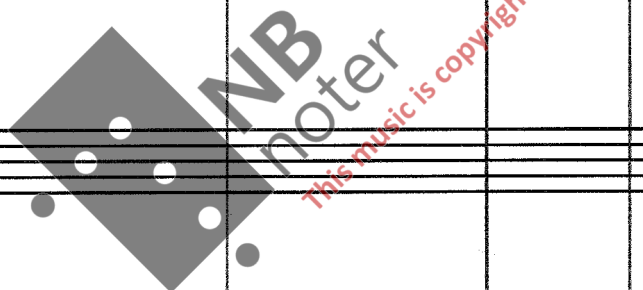
CROTALES

CAMPANELLI

2x Δ + -

2x Δ w/ Δ-BEATER

MARIMBA



FLÜTE

GRAND PIANO

EL-BASS

PERC. I

PERC. II

PERC. III

(CROTALES)

CAMPANELLI

MARIMBA

ped

ffz

dp

fz (1x)

fz (1x)

To CAMPANELLI

FLÜTE

GRAND PIANO

EL-BASS

PERC. I

PERC. II

PERC. III

12

Ped

(CROTALES)

MOOGDRUM *)

SOUNDCHART No 2 *)

simile (CAMP.)

CAMPANELLI w/ GLASS MALLETS

simile (MAR.)

PP 2" 4" OPENING OF FILTER

- 1) MOOGDRUM SENSITIVITY: MAX.
 FILTER ATAC: 2"
 FILTER DECAY: 4"
- 2) ↓ HEARS AS LOW PITCH AS POSSIBLE.

FLÛTE

GRAND PIANO

EL-BASS

PERC. I

PERC. II

PERC. III

12

17

(CRATALES)

CAMP. I.

3x Δ 's

(CAMPANE)

REP. AD LIB

To MARIMBA L.V.

To VIB. L.V.

ped

(6)

This music is copyright protected

tr

o (#o)

FLÛTE

GRAND PIANO

Ped

EL-BASS (CROTALES)

TO TAM-TAM

PERC. I

MARIMBA

17

PERC. II

TO

PERC. III (vis) L.V.

6

6

FLÛTE

GRAND PIANO

EL-BASS

PERC I

PERC II

PERC III

TAM-TAM

tr

6

f

7

7

Ped

PPP

mf

L.V.

TO MULTIMOOG

SOUNDCHART No 4

*) OSCIL. OFF FILTER: TONE

BECAUSE OF THE USE OF THE FILTER THE MULTIMOOG MUST BE TUNED BEFORE THE ENTIRE PIECE BEGINS.

(VIB.)

6

L.V.

FLÜTE

GRAND PIANO.

EL. BASS

PERC. I

PERC. II

PERC. III

12 poco rit.

11

6

8va

Ped

fz


L.V.

(TO MULTIMOOD)


(VIB.)

L.V.

Ped

TO  TWIN THE ROPE IN WHICH IS HANGING THE TRIANGLE.

NB noter
This music is copyright protected

 TWIN THE ROPE IN WHICH IS HANGING THE TRIANGLE.', '(VIB.)', and 'L.V.'. There are also measure numbers '11' and '6' and an '8va' marking. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score."/>

FLUTE

GRAND PIANO

EL-BASS

PERC I

PERC II

PERC III

6

11

Ped

L.V. ~~~~~

(TO MULTIMOOG)

(VIB.)

Ped

TWIN THE ROPE IN WHICH IS HANGING THE TRIANGLE.

♩ = 50

RITMICO E MAESTOSO

FLUTE

GRAND PIANO

EL-BASS

PERC. I

PERC. II

PERC. III

11

mf

Ped

Damp

L.V. (TAM-TAM)

Damp: MULTIMOOG

16 va.

p

A LITTLE LESS VOLUME THAN THE FLUTE.

(MARIMBA)

n = Δ DIFFERS IN DESIGN, BUT NOT MUCH IN SOUND.

Damp.

TO JUPITER 8

TO CAMPANELLI

(VIB.)

Ped

Damp

$\text{♩} = 50$
F ff

FLUTE

mf.

solo

KBD

ROLAND JUPITER 8

ARPEGGIATOR AT RANDOM

Sustained

EL-BASS

MULTI-MOOD 16 va.

p

S.CH. #4

PERC. I

MARIMBA

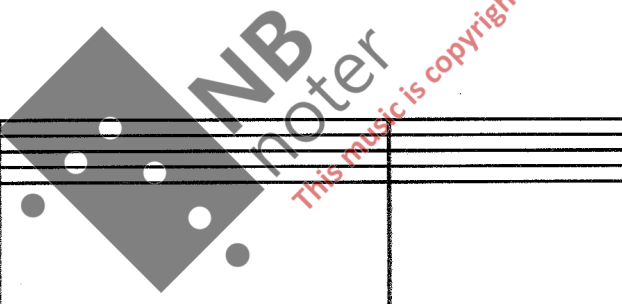
simile.

$\text{♩} = 50$

PERC. II

PERC. III

TO CAMPANELLI



FLUTE

f

B

TO CAMPANELLI

ff GLASS/METAL MALLETS

KBD

(ROLAND JUPITER 8)

GR.PNO SOLO

(JUPITER 8)

sub p

EL. BASS

16va

mf

TO CROTALES

AD LIB w/ ARCO

PERC I

(MARIMBA)

Sim

PERC II

PERC III

NB noter

This music is copyright protected

(CAMPANELLI)

FLUTE

(G. PIANO)

KBD

(JUPITER 8)

CROTALES AD LIB.

EL-BASS

PERC. I

(MARIMBA)

PERC. II

PERC. III

TO CAMPANELLI

TO CAMPANELLI

- 4 -

- 6 -

L.V.

Detailed description of the musical score: The score is for page 94 and includes parts for Flute, Keyboard (G. Piano and Jupiter 8), El-Bass, and Percussion (Marimba, II, III). The Flute part is marked '(CAMPANELLI)'. The Keyboard part has two staves: the top one is '(G. PIANO)' and the bottom one is '(JUPITER 8)'. The El-Bass part is marked 'CROTALES AD LIB.' and has measures marked '- 4 -' and '- 6 -'. The Percussion I part is marked '(MARIMBA)'. The Percussion II and III parts are marked 'TO CAMPANELLI'. A large watermark 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

C
CAMP. I. TO BELLS OF LUNE

FLUTE

STRIKE

ECHO/PAN L → R

AD LIB

(GR. PNO.)

Sustain ped

EL-BASS

PERC I

Sim.

GLASS/METAL MALLETS CAMPANELLI

PERC II

GLASS/METAL MALLETS CAMPANELLI

PERC III

(BELLS OF LUN)

FLUTE

KBD

JUPITER 8

G. PNO

Sustain ped

EL-BASS

PERC. I

PERC. II

PERC. III

(CAMP. I)

(CAMP. I)

D

L.V.

SEMPRE PIANO

TO TRM-TRM

SOLO

MEDIUM

To +++

LIGHT

To -

4
4

FLUTE

GRAND PIANO

EL. BASS

PERC. I

PERC. II

PERC. III

TRM-TRM

pp

f ma non tanto

Solo

MEDIUM

LIGHT

pp

f ma non tanto

pp

f ma non tanto

E MAESTOSO
E ENERGIICO

To MULTIMOOG. MOD. AMOUNT WHEEL DOWN

FLUTE

C#3

SOLO w/ STAGE PHASER ¹⁾ BALLS 9
1) OR ANY PHASER SPEED 2

GRAND
PIANO

fzfz f →
MAESTOSO E
ENERGIICO

TAM-TAM AD LIB (CAREFULLY-NOT TOO MUCH)

EL-BASS

L.V.

- 4 -

TO GRAN CASSA

PERC.
I

> END
OF SOLO

fzfz

PERC.
II

L.V.

TO TIMP.

TIMP.

PERC.
III

L.V.

(MULTIMOOG)

FLUTE

GRAND PIANO

EL-BAS

PERC. I

PERC. II

PERC. III

8va Loco

poco

a

poco


cresc... (ma non tanto)

TAM-TAM AD LIB (Not Too Much!) - 6 -

GRAB TRIANGLE BEATER

- 6 -

- 8 -

G.C. 

fab3subpp

poco

a

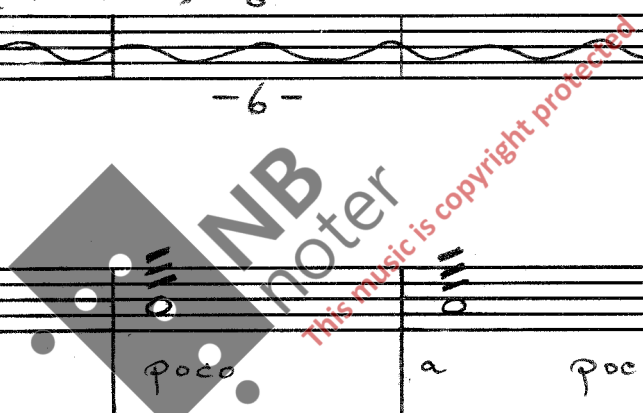
poco

cresc... (ma non tanto)

(TIMP.)

fab3subpp < mf

TO VIBRAPHONE



(MULTIMOOG).
Release Key.
THEN IMMEDIATELY TURN MOD. AMOUNT WHEEL
TO MAX FOR SAMPLE & HOLD EFFECT.

TO FLUTE

FLUTE

GRAND
PIANO

EL-BASS

PERC.
I

PERC.
II

PERC.
III

gva.

Loco

Sempre poco crescendo...

TO TAURUS

TAM-TAM L.V.

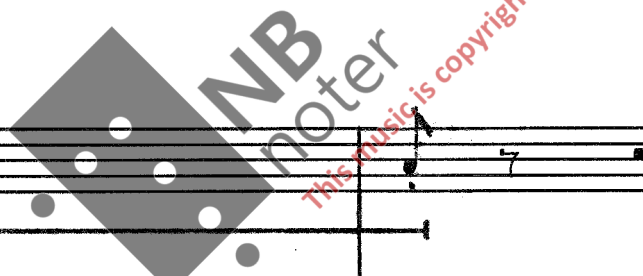
G.C. >

ff3 subpp

VIB.

Ped

poca a poco crescendo.



F

FLUTE

GRAND PIANO

TAURUS → RELEASE KEY (R.K.)

EL-BASS

PERC. I

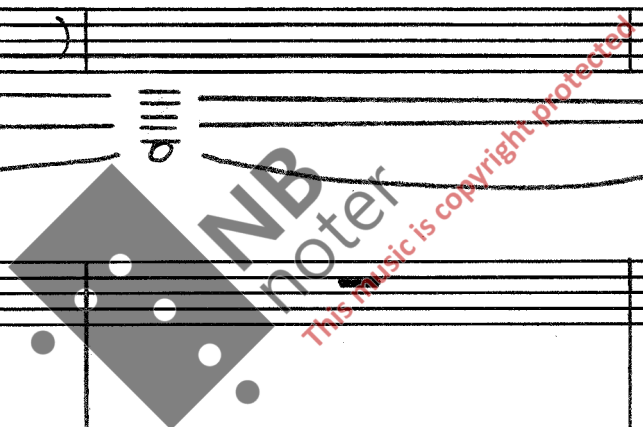
PERC. II

To A2 CYMBALS

PERC. III

(VIB)

f Ped



FLUTE

GRAND PIANO

TAURUS

EL-BASS

PERC. I

PERC. II

PERC. III

R.K.

G.C.

MOLTO

ff

ff

ff ped.

3

3

3

3

3

5

5

5

*)

*)

*) ♩ = 50 (REPRISE)

etc.

ADD → # G.PNO

→ TAURUS

♩ = 50
PLAY FLUTE WITH LEFT HAND AND MARKTREE WITH RIGHT HAND
MARKTREE w/HEAVY METALL BEATER
L.V. (MARKTREE) ♩ = 80

FLUTE. TO CROTALES

GRAND PIANO

MARCATO

EL-BASS

"BOSTON" CHIMES

EL-BASS

SUL G. XII

(TAURUS)

(#) L.V.

CAMPANELLI

PERC. I

MARIMBA

mp

f

Med. Light

Light

Med. w/ TRIANGLE-BEATER

PERC. II

P

mf

VIB

PERC. III

mf

Ped

FLUTE

GRAND PIANO

EL. BASS

PERC I

PERC II

PERC III

CROT. HEAVY METAL BEATER

DAMP

To BONGOS

To VIBRASLAP

OCTOBAN

MAR

VIB

8va.

poco rit.

pp.

mp. ped.

fz f3

ONLY IF POSSIBLE

mp

pp

superlight.

pp

poco rit

fz f3

(S.D+2T.T)

fz f3

poco rit

fz f3

poco rit

♩ = 160

FLUTE

GR. PNO

EL. BASS

PERC I

PERC II

PERC III

pp
ped.

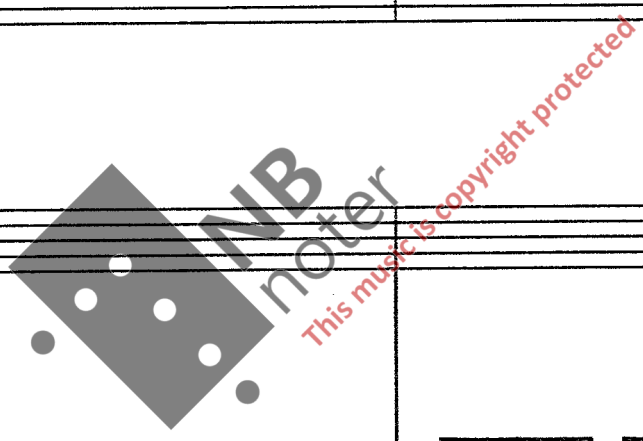
p. a. p. crescendo....

niente.

Damp Δ

TO JAZZ DRUMSET

The musical score is arranged in a system of staves. The Flute part is in treble clef with a key signature of one sharp (F#) and a 9/8 time signature. The Grand Piano part is in treble clef with a key signature of one sharp (F#) and a 9/8 time signature, featuring a piano (pp) section with a pedal (ped.) marking. The Electric Bass part is in bass clef with a key signature of one sharp (F#) and a 9/8 time signature. The Percussion parts are in bass clef with a key signature of one sharp (F#) and a 9/8 time signature. The Percussion I part includes a 'p. a. p. crescendo...' marking and a 'niente.' marking. The Percussion II part includes a 'Damp' marking with a triangle symbol and a 'TO JAZZ DRUMSET' instruction. The Percussion III part is empty.



FLUTE

GR. PNO

3 sempre pp.

EL. BASS

VIBRASLAP

f3f3

PERC. I

sempre q. crescendo.

cresc. molto... ff

PERC. II

SNAREDRUM

overlapping Marimba

niente p.

a. p. cresc. molto... ff

PERC. III

Senza ped.

mf

cresc. a

f

cresc. molto... ff

Marbso

The score for Percussion I, II, and III consists of three staves. Percussion I (PERC. I) is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line starting with a series of eighth notes, followed by a more complex rhythmic pattern. Dynamics range from 'sempre q. crescendo' to 'cresc. molto... ff'. Percussion II (PERC. II) is written in tenor clef and includes a 'SNAREDRUM' part with a rhythmic pattern of eighth notes and a 'Marimba' part with a melodic line. Dynamics range from 'niente p.' to 'a. p. cresc. molto... ff'. Percussion III (PERC. III) is written in bass clef and includes a 'Marbso' (Maracas) part with a rhythmic pattern and a melodic line. Dynamics range from 'mf' to 'cresc. a f' and 'cresc. molto... ff'. The score also includes performance instructions such as 'Senza ped.' and 'overlapping Marimba'.

FL.

GR. No.

EL. BASS

PERC I

PERC II

PERC III

9

8

mf.

f

mp.

(VIBRASLAP)

EXACT DAMPING

TO CROTALES

Glaes/Metal Mallets

f

MOOG DRUM

*1) zizzling downwards fast gliss. Add reverb & Echo

SOUNDCHART No. 3

Cr. Cymb.

HEAVY

H.H.

S.D.

T.T.

G.T.

B.D.

(VIB)

f

fz

fz

SPACE DRUM

S.CH #1

* H.H. = Hi-hat; S.D. = snaredr.; T.T. = Tom-tom; G.T. = Gültan-tan; B.D. = Basüdrum (Floor-tan)

FL.

GR. PNO

EL. BASS

PERC. I

PERC. II

PERC. III

CR. TALES GLASSHALLETS

TO EL-BASS

TO OCTOBAN

TO SPACE DRUM AND XYLOPHON:

SPACE DRUM

Cr. Cym.

TO OCTOBAN

SPACE DRUM

STRIKE NOT SO HARD THAT THE SONORITY IS BEING DESTROYED.

mf

mf

pp

1 3 2 5 4 6 7 8 7 8

3 3

f

*) even downwards fast gliss. Add Reverb & Echo.

*)

fz fz

fz fz

pp

f

fz fz

A

FL.

GR. PNO.

EL. BASS

PHASER ON

DAMP. TO CROTALS

f. FULL SUSTAINED SOUND THROUGHOUT THE MEASURE. IF NECESSARY, USE COMPRESSOR. MAESTRO STAGE PHASER. 1) BALLS 9, SPEED 1 1/2 - 2

TO OCTOBAN

A

PERC. I

GLASS MALLETS. XYLOPHON (ACTUAL PITCH)

fz fz

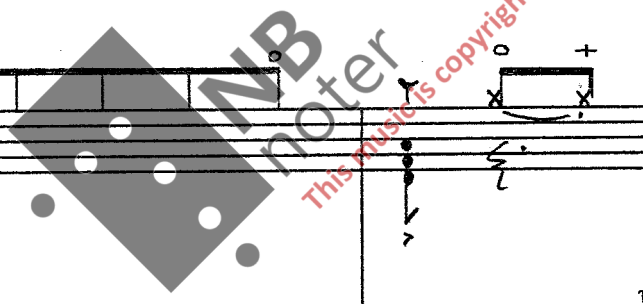
PERC. II

TO OCTOBAN

PERC. III

fz fz

1/2 EL. BASS. OTHER PHASER MAY ALSO BE USED.



FL.

GR.
Pb

EL-BASS

PERC. I

PERC. II

PERC. III

CRO-TALES

mf

TO EL-BASS

TO CAMPANELLI

f

TO VIS

f

The musical score is written on a system of staves. The Flute (FL.) part features a melodic line with trills and triplets. The Grand Piano (GR. Pb) part provides harmonic support with chords and arpeggios. The Electric Bass (EL-BASS) part is in a 6/8 time signature, starting with a mezzo-forte (mf) dynamic and featuring a melodic line with slurs. The Percussion parts (PERC. I, II, III) are marked with specific instructions: PERC. I is marked 'TO CAMPANELLI' and 'f'; PERC. II is marked with 'x' symbols and slurs; PERC. III is marked 'TO VIS' and 'f'. A large watermark 'MIB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

FL. 111 15 16

GR. P/b 15 16

EL-BASS 15 16

PERC. I TO XYLOPHON 15 16

PERC. II 15 16

PERC. III 15 16

mp.

p

112

WITHOUT ACCENTS

FL 15 16

GR 15 16

EL-BASS 15 16

PERC. I 15 16

PERC. II 15 16

PERC. III 15 16

3 3 3 3 3 3 3 3

f *pp*

poco a poco diminuendo.

SOL G SOL A

MARIMBA

Cymb. L.V. 2. Cymb. L.V. (Σ)

fz

FL *f* 3 3 3 3 *poco accelerando* *MOLTO*

GR. PNO *8va:*

EL. BASS *crescendo* *poco accelerando* *(ped:)* *TO CROTALES*

PERC. I *cresc.* *poco accelerando* *MOLTO CRESC.*

PERC. II *TO CAMPANELLI* *Damp Cymb's.*

PERC. III (VIB) *poco accelerando* *crescendo a f.*

♩ = 50
MULTIHOOG
CHECK MOD. AMOUNT
WHEEL. IT SHALL BE
ON TOP (MAX)

FLUTE \flat

FLUTE

GRAND
PIANO

EL-BASS

PERC.
I

PERC.
II

PERC.
III

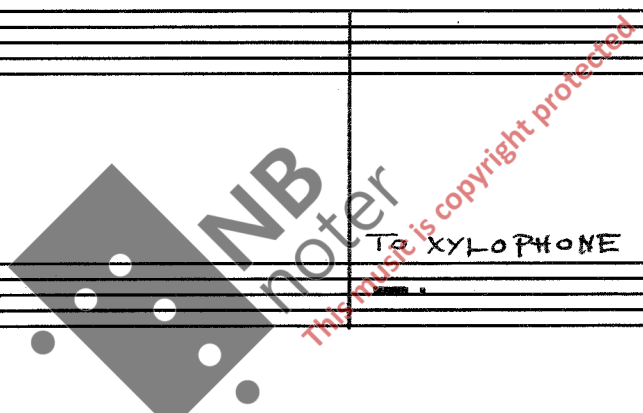
6
4
CROTALES

DAMP ON DOWN BEAT

TO XYLOPHONE

CAMPANELLI w/ GLASS/METAL
MALLETS

(VIBRAPHONE)



FLÛTE

GRAND PIANO

(CROTALES)

EL-BASS

PERC. I (XYL)

PERC. II (CAMP. I)

PERC. III

The musical score is arranged in a system with five staves. The top staff is for the Flute (FLÛTE), the second for Grand Piano (GRAND PIANO), the third for El-Bass (EL-BASS), the fourth for Percussion I (PERC. I) on Xylorimba (XYL), and the fifth for Percussion II (PERC. II) on Campana I (CAMP. I). A sixth staff at the bottom is for Percussion III (PERC. III). The Flute part features a melodic line with triplets and sixteenth notes. The Grand Piano part has a similar melodic line with triplets and sixteenth notes. The El-Bass part consists of chords and rests. The Percussion I part has a melodic line with triplets and sixteenth notes. The Percussion II part has chords and rests. The Percussion III part has a melodic line with triplets and sixteenth notes. A large watermark 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

Musical score for Flute, Grand Piano, El-Bass, and Percussion. The score is written on five systems of staves. The Flute part (FLÛTE) is on the top staff, the Grand Piano (GRAND PIANO) is on the second staff, the El-Bass (EL-BASS) is on the third staff, and the Percussion (PERC.) is on the bottom three staves. The Flute part features a melodic line with triplets and sixteenth notes. The Grand Piano part includes a section marked '8va' and features a melodic line with triplets and sixteenth notes. The El-Bass part features a bass line with triplets and sixteenth notes. The Percussion part includes three parts: PERC. I, PERC. II (CAMP. I), and PERC. III, each with a melodic line and a bass line. A large watermark 'NB noter' is visible in the center of the page, with the text 'This music is copyright protected' written below it.

FLUTE

GRAND PIANO

(CROTALES)

EL-BASS

PERC. I

PERC. II

PERC. III

Q

8va:

pp

(arpeg.)

mf sfz

mf sfz

mf sfz

To BELLTREE (OR FINGER CYMBALS IF BELLTREE IS NOT AVAILABLE.) ("BOSTON" CHIMES)

To MARIMBA

To JAZZ DRUMSET

pp

This music is copyright protected

The image shows a page of handwritten musical notation for a percussion ensemble. The score is arranged in a system with six staves. From top to bottom, the staves are labeled: FLUTE, GRAND PIANO, (CROTALES), EL-BASS, PERC. I, PERC. II, and PERC. III. The FLUTE staff begins with a dynamic marking of 'pp' and contains melodic lines with slurs and fingerings (e.g., '3', '6', '6'). The GRAND PIANO staff includes an 8va: marking and contains chords and melodic fragments. The (CROTALES) staff has a performance instruction: 'To BELLTREE (OR FINGER CYMBALS IF BELLTREE IS NOT AVAILABLE.) ("BOSTON" CHIMES)'. The EL-BASS staff contains rhythmic markings and notes. The PERC. I staff has a 'To MARIMBA' instruction. The PERC. II staff has a 'To JAZZ DRUMSET' instruction. The PERC. III staff begins with a dynamic marking of 'pp' and contains rhythmic patterns. A large watermark 'NB noter' is overlaid diagonally across the middle of the page. A small box containing the letter 'Q' is located above the first measure of the flute staff.

FLUTE

GRAND PIANO

EL-BASS

PERC. I

PERC. II

PERC. III

R

mf

8va

L.V.

(ped.)

TO ROLAND JUPITER 8 (ARPEGGIATOR ON)

Detailed description of the musical score: The score is for page 119 and consists of six staves. The top staff is for Flute, the second and third for Grand Piano (treble and bass clefs), the fourth for El-Bass, and the bottom three for Percussion I, II, and III. A rehearsal mark 'R' is placed above the Flute staff at measure 4. The Grand Piano part includes dynamics like 'mf' and 'p', and performance instructions such as '(ped.)' and 'L.V.'. The El-Bass part has a note 'TO ROLAND JUPITER 8 (ARPEGGIATOR ON)' at measure 4. The Percussion parts feature various rhythmic patterns and notes. The key signature has one sharp (F#) and the time signature is 4/4. The page number '119' is in the top right corner.

FLÛTE

GRAND PIANO

EL-BASS

PERC. I

PERC. II

PERC. III

TO MULTIMOOG* S+H KB.

(FLUTE)

(sempre 8va)

PPP

Ped

TO ROLAND JUPITER 8 (ARPEGGIATOR ON) — MOVE TO KEYBOARD RIG.

MOOGDRUM

To MOOGDRUM

To XYLOPHON

To TIMPANE

poco a poco diminuendo á niente

ppp

b.o.

(b)

* FLUTE PART/MULTIMOOG. TOUCH KB WITH ELBOW IN THE HIGH REGISTER STILL PLAYING THE FLUTE.

