

LARS SKOGLUND

SIXTY-FORTY

MUSIC THEATRE IN FOUR SCENES

FOR PERCUSSION TRIO

SCORE

Lars Skoglund: *Sixty-Forty* (2020)

Music Theatre in Four Scenes

For Percussion Trio

Duration: 22 min.

Commissioned by Pinquins percussion trio, to be premiered at Ultima Festival 2020.

Supported by Norwegian Arts Council and Norwegian Academy of Music/NordART

Instrumentation:

Performer 1:

Voice: Speaking and singing

Bass Drum

A book with sheets of music paper, to be "played" by changing pages

Vibraphone (sometimes played with bow)

Metal cans to kick over and make rattling noises with

Volca Keys synthesizer

Drum machine, such as Volca Beats or Volca Sampler

Guitar (electric or acoustic)

Performer 2:

Voice: Speaking and singing

Two large Drums

Glockenspiel (sometimes played with bow)

Tubular Bells (or similar bells)

Medium Large Gong

5 Table Gongs

5 Temple Blocks

ARP Odyssey synthesizer

KORG Monologue synthesizer, or similar

Shoes that makes footsteps audible

Performer 3:

Voice: Singing and speaking

Three Drums

Volca Modular synthesizer

Marimba

The six drums used in scene 1 should have a gradual range like this, from lowest to highest: Bass Drum (player 1), Two Drums (player 2), Three Drums (player 3)

Props needed:**Performer 1:**

White clothes, giving vague hospital associations

A small amount of theatre blood

A large hard candy

A false beard, easy to put on quickly

A small bandage

Extra clothes, for the part of MIRIAM in scene 3, must be possible to quickly change

Performer 2:

Silvery or shiny clothes, meant to look like a fairy in scene 1, and continues wearing them without comment

A small handheld mirror

Performer 3:

Black clothes, typical "new music" look

A wig that looks male, and perhaps extra clothes, for the part of HÅKON in scene 3, must be possible to quickly change

A huge cigar

A matchbox

A ventriloquist dummy (must be possible to move its mouth)

The stage is divided in two; on the left side (seen from the hall) the players are "invisible", as if being offstage or in an orchestra pit.

On the right side the bigger on-stage area

The performers should behave as if they are invisible to the viewers when offstage, and pretend to become more self-conscious whenever entering the onstage area.

The instruments are placed like this:

OFF-STAGE:

Three Drums (player 3)

Two Drums (player 2, and 3 later)

5 Table Gongs (player 2)

Within reach in both areas:

Tubular Bells (player 2)

ON-STAGE:

Everything else

Music Theatre in 4 Scenes

LARS SKOGLUND 2020

♩ = 104

ANE
MARTE

the six drums used in this scene should have a gradual range like this, from highest to lowest:

- | | | | |
|---|-------|---|-------------|
| 1 | Jen 1 | 4 | AM 1 |
| 2 | Jen 2 | 5 | AM 2 |
| 3 | Jen 3 | 6 | Sigrun (BD) |

[illegible]

A Two Drums, low range with medium mallets

Pc. 2 *f* *p* *f*

soft mallets

Pc. 3 *ppp* *p* *ppp* *pp* *p*

Pc. 2 *p* *mf* *p*

Pc. 3 *ppp* *p* *mf* *pp*

Pc. 2 *ppp*

light sticks

Pc. 3 *pppp* *p* *pppp* *mp* *pppp*

B

Pc. 2 *pp* *mp* *pp* *mf* *pp*

Pc. 3 *pp* *mp* *pp* *p*

Sigrun enters the "on-stage" area (stage right, seen from the hall).
She wears white clothes that may give hospital associations.
The others don't notice her.

Pc. 1

Pc. 2 *pp* *mf*

Pc. 3 *pp* *ppp* *mf* *p* *mf* *p* *mf* *p*

35 **C** Bass Drum
large beater

wipes forehead
with a large
handkerchief 3

Pc. 1 *fff*

Pc. 2 *fff*

Pc. 3 *mp* *p*

38 spoken*

Vo. 1 *mf* Oh oh oh, I have such a ter-ri-ble head-ache, and I have to play this ug-ly

Pc. 2 *pp*

Pc. 3 *pp*

pp *The pitch notation of the spoken text, i.e. moving up and down, is there as a suggestion only, and need not be followed strictly. However, the rhythms must be followed very precisely, also when they seem to go against what one intuitively would have said.

42 sprechgesang

Vo. 1 mu sic *ff* Ææh! Ææh!

Pc. 1 *ff*

Pc. 2

Pc. 3

shouts, with rough voice

46

Vo. 1 Æh! Æh! Ææh! Ææh! Æh æh! Æh! Ææh! Æh!

Pc. 1

4

50 **D**

Vo. 1

shakes head in frustration
from side to side
L R L R L R L R

spoken
mf Oh, what a life This is not good for my

Pc. 1

Pc. 2

mp pp mp pp mp pp mp pp

Pc. 3

medium to hard mallets
f 5 *p* 5 5 5 5 5

54

Vo. 1

health

BD
Beater/Chop Stick
6 6 3

turn Page
soundingly*

f

*This should be a book of
sheets on a stand, with status
as an instrument on its own

Pc. 1

Pc. 2

pppp

Pc. 3

5 5 *ppp* 5 5 5 5 *p* 5 5

58

Vo. 1

turn Pages

spoken
3

Twen-ty-five mi-nutes la-ter

Pc. 1

Pc. 2

Pc. 3

pppp 5 5 5 5 5 5

62 **E** sprechgesang
glissando,
"ghost singing"

Vo. 1

Pages 0-0-0-0-0-0 *mp* < *f* > *p*

Pc. 1 BD Beater/Chop Stick *f*

does not notice Ane Marthe before she starts speaking

Vo. 2

Pc. 3 *mf*

Ane Marthe walks from "invisible" offstage-area to "theatre action" onstage-area in her fairy costume
Footsteps, walking in time

66 matter-of-factly

Vo. 1 *mf* The piece is like that!

Pc. 1 very concentrated looks up, surprised *pp*

Vo. 2 spoken

Pc. 3 Sig - run! Why are you do-ing this?! Yes yes, of *mf*

70

Vo. 1

Vo. 2 course I un-der-stand that, but in the big - ger pic-ture, why_ do you play things that hurt your ears and

74 suddenly wondering

Vo. 1 But I must, I am a mu-si - cian Who are you, by the way?

Vo. 2 give you a head- ache? I am

6

78 looks at her,
motionless

Vo. 1

Vo. 2

Hil - de gunn I am the fai - ry that takes care of the health of the peo - ple who play mu - sic I

81 setter hendene i
siden [in English] relaxes the arms

Vo. 1

And

Vo. 2

fol - low the scene ve - ry care - ful - ly But I on - ly take ac - tion when some - bo - dy is in dan - ger

84 (worried, scared)

Vo. 1

why have you come to me? And how did you get in? All the doors are sup - posed to be locked!

Vo. 2

87 **F** turn Pages, as if cleaning up, nervously

Pc. 1

mf

(breathes in through
the nose and straightens
up her back)

breath

Vo. 2

p Sig - run. You need to be care - ful. Your health is in dan - ger. This loud drum - ming

soft, but dangerous, warning

Pc. 3

p

90

Vo. 1 *mp* But it is just a lit-tle head-ache, it will go a-way la-ter

Pc. 1

Vo. 2 mu-sic is not good for you

Pc. 3 *mp* How can you be so

93

Vo. 1 *mf* Well, it's the same ev'-ry day I come here to the prac-tise room, I play I get a

Vo. 2 sure?

Pc. 3

96 (puts her hand on her neck)

Vo. 1 head-ache, and quite of - ten mus-cle - ache, here in the neck, of - ten I have ner-vous ten-sions and

Vo. 2

Pc. 3

98 tries to smile

Vo. 1 I can get sick and nau-seous, but then it goes a-way a-gain Noth-ing to wor-ry a-bout!

Vo. 2 *mf* Sig-run!

Pc. 3

101 **G**

Vo. 1 Yes, yes, but they do go— a-way, may-be af-ter a

Vo. 2 Did you hear what you just said? You have head-aches ev' ry day!

Pc. 3

104

Vo. 1 bot-tle of wine or two....

Vo. 2 Stop it! You are on the wrong—track! You have to do some-thing a-bout your si- tu-

Pc. 3 take chopsticks

106

Vo. 1 annoyed, not caring

Vo. 2 a- tion!

Pc. 3 *mf*

Are you fin-ished prea-ching mo-rals to me? I have to

109 (looks to the music stand) **H**

Vo. 1 learn this un-til to-mor-row. Let's see.

Pc. 1 BD beater *ffff* stiff, uncomfortable tighten and let loose drum skin w/left hand

Sy. 2 Synthesizer Turn up control 1 (VCA GAIN) on the ARP synth, it will play on its own for the rest of the scene, making a "BING" approx. every 10,5 seconds

Pc. 3 move over to the Two Drums Ane Marthe used in the opening *mf* medium to hard mallets *p*

112 screams holds red finger up, slightly bent 9

Vo. 1

Ow! Oh no! I think I broke my fin-ger! And the con-cert is in two days!

Pc. 1

pretend to hit the finger quickly put the finger in red "theatre blood" liquid

(perhaps hit the rim or something that sounds a bit "dangerous")

Sy. 2

Pc. 3

115

Vo. 1

Oh boy,

(with empathy)

Vo. 2

Oh no, look, your fin-ger is blee-ding, and it's all red and swol-len!

Sy. 2

Pc. 3

118

covers her eyes with her left arm (wipes her eyes)

Vo. 1

this real - ly hurts! It hurts so much, boo-hoo- hoo. looking confused and a bit scared

Vo. 2

Glockenspiel

Pc. 2

arco *f*

Sy. 2

Pc. 3

122

Vo. 1

Don't you have a-ny pain-kil- lers? I thought you said you take care of mu - si-cians

Vo. 2

confused about how the situation has developed

Sy. 2

adjust control 2 (LFO FREQ) from 0% to 100%, look scared as if having made a mistake, take it immediately back down to 0

Pc. 3

I Vibraphone arco

125

Pc. 1

mf

Vo. 2

sor-ry, but I don't go a-round with a first aid kit. I mean, we fai-ries tend to have a more ho-

Pc. 2

Glockenspiel arco

f

Sy. 2

Pc. 3

128

Pc. 1

Vo. 2

lis-tic ap - proach. Don't you have a-ny school-me-di-cine here in the re-hear-sal - room?

Sy. 2

Pc. 3

130

Vo. 1

No, we mixed it all with vod - ka last week-end!

3

Pc. 1

looks in a box

makes noises while searching

Pc. 2

Glockenspiel arco

f

Sy. 2

Pc. 3

5 5 5 5 5 5

133

Vo. 1

Thank good - ness, here is some - thing!

3

Vo. 2

suspicious

What is that? Wait a min - ute!

Sy. 2

Pc. 3

5 5

134

Vo. 1

standing unsteady,
swinging around,
rolling her eyes

Vo. 2

That stuff is il - le - gal in Nor - way! And it is ve - ry bad for you!

3 3 3 5

Pc. 2

Glockenspiel arco

f

Sy. 2

Pc. 3

5 5

136

Vo. 1

I don't care, I need some-thing to take a- way— this ter-ri-ble pain I'm feel-ing

bursting into tears while saying this

chews up the pill, loud 'crunch' sound (use a candy) (polkagris?)

Vo. 2

waves her arms in warning

Sy. 2

Pc. 3

138

Vo. 1

Vo. 2

No, don't take the pill! Some of these me-di-ca-tions can have ter-ri-ble side-ef-fects! Be care-ful, Sig-run!

Glockenspiel arco *f*

Sy. 2

Pc. 3

mp

141

J rises up again with beard, looking very confused

Vo. 1

make some loud rattling noises; kick over cans etc. What is it? My

Pc. 1

terrified

Vo. 2

Oh no, Sig-run, what hap-pen'd?

adjust control 4 (VCF RESONANCE) from 0% to 100%

Sy. 2

return to the Three Drums from the opening

Pc. 3

mf

145

Vo. 1
face feels all weird!

Vo. 2
Glockenspiel
arco
almost crying
Oh Sig-run, why did you do this!
hands her a mirror
Look what you did!

Pc. 2
f

Sy. 2

Pc. 3
medium to soft mallets
pp 5 5 5 *p* 5 *f p* 5 5 *pp* 5



149 looks in the mirror,
shrieks in panic

Vo. 1 Aah! *ff* Oh no! I have a beard! A - ah!

Vo. 2 sad and angry *f* Why did-n't you lis-ten to me? I

Pc. 2 Glockenspiel arco *f*

Sy. 2 accents loud and disturbing

Pc. 3 *mp* *f p f p f p f p* *f p* *f p*

14

152

Vo. 1

Vo. 2

Sy. 2

Pc. 3

told you you were on the wrong track!

5

mf

p

5

5



154

Vo. 1

Sy. 2

Pc. 3

adjust control 5
(VCF RESONANCE)
from 100% to 0%

5

5

5

5

mf

ppp



157

K TRANSITION TO SCENE II

Sy. 1

Sy. 2

Sy. 3

Volca Modular

Offstage, Sigrun gets rid of the beard and the blood. Unless it hinders playing, she can put on a bandage around the finger that got hurt in bar 115.

While Jennifer improvises, Ane Marthe adjusts the ARP to the setting of the next scene (see chart), with the sound on, the changes being audible.

Jennifer walks over to the "on-stage"-area and starts improvising on the synth. Very small and subtle movements on the controls RATIO, MOD, FOLD.

4/4

4/4

4/4

II: The Subsidy Proposal

Important: Articulate the text very clearly here,
so that it does not sound like chanting.
And keep a high tempo, like in a hectic discussion.

158 **L** ♩ = 94

Vo. 1

Sy. 1 Volca Keys

Vo. 2

Sy. 2 ARP Odyssey setting Scene 2 sub. volume off (VCA GAIN to 0)

Vo. 3 singing

Sy. 3 Volca Modular VOLUME to 0

mf So! What are we go-ing to write in o-ur sub-si-dy pro-po-sal now then? —

165

Vo. 1 singing

Sy. 1

Vo. 2 singing

Sy. 2

Vo. 3 singing

Sy. 3

mp Why don't we try to ap - ply for a pro-ject with

mf We real - ly need to get this mo - ney — *mp* pro-ject with

mp to ap - ply for a pro-ject with

16

169

Vo. 1 *3* ge - ne - ra - tive di - a - lo - - - - - gue?

Vo. 2 *3* au - then - tic mo - o - ov' ment *dreamy* What is tha - - - - - t?

Vo. 3 *3* non - vio - lent com - mu - ni - ca - tion Nah, that's so nine - teen - eigh - teen.

174 **M** (or Virginia Woolf?)

Vo. 1 I vote for tri - bute to Ger - trude Stein

Vo. 2 Un - der - wa - ter con - certs This is the yes - phase, ev' - ry i - dea is a good i - dea

Vo. 3 I vote for au - then - tic move - men - - - - - t

178 spoken

Vo. 1 Think think think

Sy. 1

Vo. 2 Think think think

Sy. 2 quick fade-in sub. fadeout

Vo. 3 We need to fin - ish this sub - si - dy pro - po - sal now, to get mo - ney to sur - vive

Sy. 3 turn VOLUME up

181 singing

Vo. 1

We have been free-lan-cing for so ma-ny years now, and we still have to do thi - - s

Sy. 1

Vo. 2

We have been free-lan-cing for so ma-ny years now, and we still have to do thi - - s

Vo. 3

adjust the three controls
(RATIO, MOD, FOLD) very subtly

Sy. 3

A

184

Vo. 1

What a-bout the e-mail from this French com-po- ser?

Sy. 2

turn volume up quickly

Vo. 3

good i-dea is an i-dea that does n't get in your way

Sy. 3

turn VOLUME down

187

Vo. 1

Vo. 2

I don't like his pie-ces, they are so cold

Sy. 2

Vo. 3

The di - a-logue be-tween the fridge and the free-zer

So

18

N

189

Vo. 1

Vo. 2

Sy. 2

Vo. 3

We have a lot of leng-thy and

now we have twelve ho - urs be - fore the pro - po - sal has to be sent in

adjust the oscillators to a vibrating unison (see chart)



191

Vo. 1

Vo. 2

Sy. 2

Vo. 3

lay - er'd re - search ma - te - ri - al

I liked some - thing in the

And don't for - get Wal - ter Ben - ja min

sub. volume down

Yeah, from the Kris - te - va se - mi - nar



193

Vo. 1

Sy. 1

Vo. 2

Vo. 3

ne - o - Kant - i - an su - per - mar - ket hack - ers

There are some eth - i - cal iss - ues

There is a no - tion of

195

Vo. 1

Yeah, like fruit-ful space—

Sy. 1

Vo. 2

Fruit in space?

Vo. 3

dis-tance that I think can be ve-ry ge-ne-ra- tive—

I have an i-dea!

Sy. 3

VOLUME up and down

198

Vo. 1

fade in

Sy. 2

Vo. 3

If we try real-ly hard to be mind-ful to site - spe - ci - fi - ci - ty, to make feed-back through the space

Sy. 3

200

O improvise with minimal movements on the CUTOFF button

Sy. 1

adjust the controls

fade out

Sy. 2

Vo. 3

and through the time, and may-be al-so cre-ate some an-ti-ci-pa- tion?!

(the sound of someone trying to hit this note)

Sy. 3

20

end up at the place where the bass
and the overtone is almost unison,
and vibrate really fast (like 16-triplets)

206

Sy. 1

Vo. 2

Sy. 2

Sy. 3

fade in

adjust the controls

fade out

This sound does not have so much hi-er-ar-chy in it

213

P

Vo. 1

Sy. 1

Vo. 2

Sy. 2

Sy. 3

fade in

fade out

quick fade-in

sub. fadeout

So! What are we go-ing to write then?

We

216

Vo. 1


Vo. 2

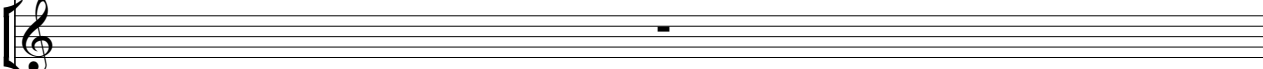
Vo. 3


real - ly need to get this mo - ney

I have this rat - her un - plea - sant feel - ing that

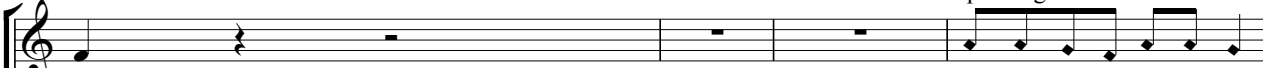

217

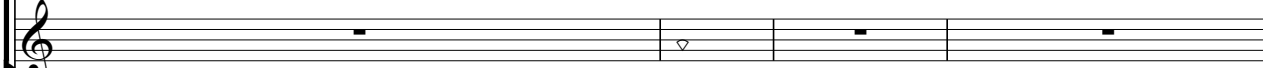
Vo. 1  We need to


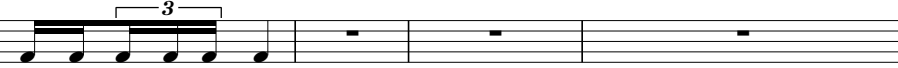
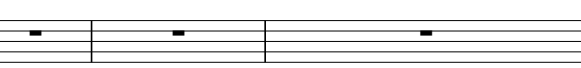
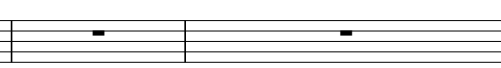
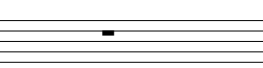
Vo. 2 

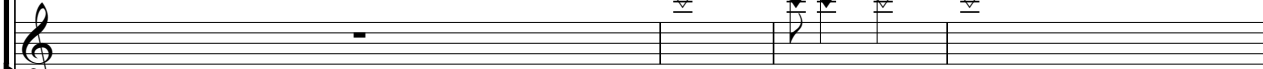
Vo. 3  ev' - ry - bo - dy else gets loads of cash thrown af - ter them

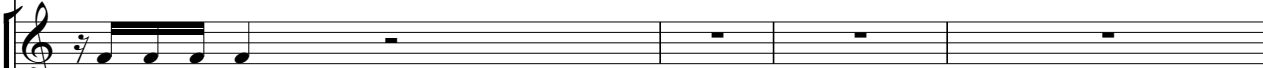
218

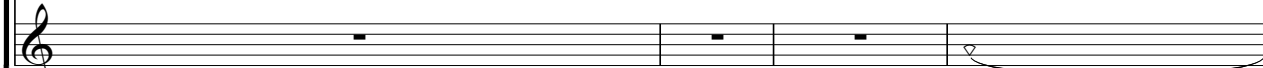
Vo. 1  live  looks at a piece of paper,
reads from it
speaking voice
"Fee - ling emp - ty, feel - ing lost.

Sy. 1 

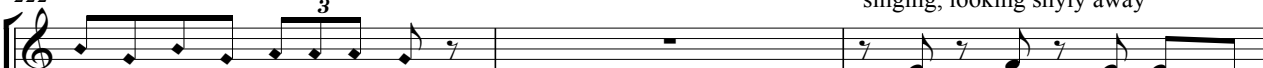
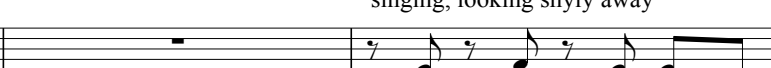
Vo. 2  to the others, slightly impatient  Al-right al-right, but what can we write?  fade in  adjust the controls  fade out


Sy. 2 

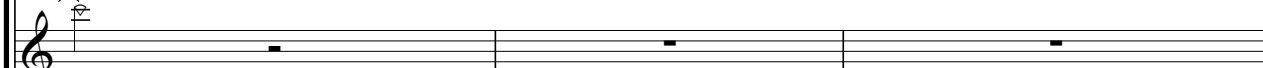
Vo. 3  We must sur-vive

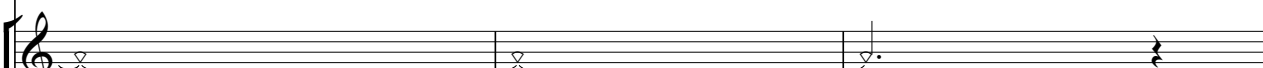
Sy. 3 

222

Vo. 1  All the mail got lost in the post."  looks to her, curious
singing Just... eh... just some - thing...

Vo. 2  What was that?

Sy. 2 

Sy. 3 

22

225 **Q**

Vo. 1 *noth- ing...*

Vo. 2

Vo. 3 *continues, suddenly louder*
mf You know, I've been think - ing, we put it on *3* and do some-thing *3*

≡

227

Vo. 1 *No fil- ters!*

Sy. 1

Vo. 2 *No fil- ters! No fuck- ing fil-*

Vo. 3 *else. We have twen-ty-five loud-spea- kers, but no fil- ters*

≡

230

Vo. 1 *We know! No samp- lers!*

Vo. 2 *ters! The samp- lers are too hi-er- arch - i - cal I fuck- ing hate them!* *5*

Vo. 3 *Right! And no samp- lers! And no back- ground!*

Sy. 3

≡

233

Vo. 1

No fuck - ing back-grounds!

(noisy murmur)

Sy. 1

Vo. 2

Ab - so - lute - ly fuck-ing not!

Vo. 3

The back-grounds must be fuck-ing de -

3

235

R

Vo. 1

Li-be- ra-tion is a lie. But if we

Sy. 1

Vo. 2

And the eth-i-cal as-pects of di-gi-tal re-verb

Sy. 2

fade in

adjust the controls

Vo. 3

stroyed!

Sy. 3

238

Vo. 1

just fol - low our cu - ri - o - si - ties, and look for os - mo - sis, and

Sy. 2

Sy. 3

24

239

Vo. 1

on - ly go shop-ping on Fri - days be - fore se - ven in the mor - ning, and cre - ate - a

Sy. 1

Sy. 2

Vo. 3

fade out



240

Vo. 1

ten - sion be - tween not be - ing a - ble to do what we do...

Sy. 1

Vo. 2

...and if we

Sy. 3



turn up the CUTOFF until a clear D is heard as an overtone to the G

241

Sy. 1

Vo. 2

man-age to pull off the ra-ther pri-mi-tive and beau-ti-ful i - dea a-bout not de-scri-bing tech-no-lo- gies, and the

Sy. 3

243 **S**

Sy. 1

Vo. 2

ab - ject...

Vo. 3

Yes! That must be in! The ab-ject. That's beau-ti-ful. Let's see: A - b - j - e - c - t.

(writes on a paper) talk sing talk

247

Sy. 1

turn the CUTOFF to the place where it can be moved up and down between F and A as overtones, and do that

Vo. 2

Ah! Fi - nal - ly some po - si - tive think - ing!

Sy. 2

Sy. 3

250

Vo. 1

Are you sure that's not too nine-teen-eigh - ty - nine?

Sy. 1

Vo. 2

(looks silently at her without agreeing)

Sy. 2

adjust the controls

stop adjusting

Vo. 3

(looks silently at her without agreeing)

26 T 254

Vo. 1 to the audience spoken singing
la - ter All sent!

Vo. 2 to the audience spoken singing (to Sigrun)
Twelve So! Did you send it now?

Sy. 2 sub. vol off

Vo. 3 to the audience spoken
ho - urs



256

Vo. 1

Vo. 2

Vo. 3 singing
Good. I need to use the bath-room, if you'll ex - cuse me.



U TRANSITION AND LOOP BEFORE SCENE III

small talk while fixing and preparing
for playing the next scene,
incl. trying out some licks
and melodies of what is coming

after a while, start playing this loop
loosely, rubato, independent.
when Jennifer is back, the story goes on

258

Pc. 1 Vibraphone

Pc. 2 Glockenspiel *pp*

Vo. 3 Jennifer leaves and changes
costume to *HÁKON*

III: Fame and Fortune

27

V $\text{♩} = 88$

262 in time

Vibraphone motor on (?)

Pc. 1 *mp*

Vo. 2 spoken *mf* Who are you?

Glockenspiel *mp* who are you?

Vo. 3 (Jennifer returns with a wig, looking like a man.) spoken Hel-lo girls! My name is Ha-kon Han-son

Marimba medium hard mallets *mp* my name is Ha-kon

Lyrics in italics below the instrument parts are to show where the speech rhythms and melodies are coming from. They might be sung, or not (tba).

265

Pc. 1

Pc. 2 but what kind of deal do you of - fer?

Vo. 3 3 I am ma - na - ging bands and I'm con - nec - ted to the re - cord la - bel Struts Rec - ords.

267

Pc. 1

Pc. 2

Vo. 3 3 We saw you on the "Show Your-self NOW" fes - ti - val last week, and we want to make you an

28

269

spoken **W**

mf What kind of of-fer? What kind of com-pa-ny is this? "Struts Re-cords"?

of-fer. enthusiastic We want to sign you!

mul - ti - na - tio - nal

272

I have ne-ver heard a-bout it.

We are a sub-si-di-a-ry la-bel of a much lar-ger mul-ti-

274

But what kind of

na - tio - nal com - pa - ny

that de - pends on you

275

Vo. 1

Pc. 1

Vo. 2

Pc. 3

Is this an in - die thing where we have to pay for

deal do you of - fer?

276

Vo. 1

Pc. 1

Pc. 2

Vo. 3

Pc. 3

ev' - ry-thing our selves and not earn a-ny- thing?

Tubular Bells (or equal)

where are you from?

Well, that de-pends on you and on the pro-duct you de-li-ver

278

Pc. 1

Vo. 2

Pc. 2

Pc. 3

Where are you from? You sound A-me-ri-

de - pends on you

30

280

Pc. 1

Vo. 2

can?

Vo. 3

I'm a tal - ent scout from New York Ci - ty.

281

Pc. 1

Pc. 2

wait wait wait a bit here now, let's

Vo. 3

I lived in the north of Nor-way once, but that's al - rea - dy a long time a -

282

Pc. 1

Pc. 2

Vo. 3

go. And now our com - pa - ny has be - come in - ter - est - ed in the scene in Nor - way,

283

Vo. 1

Pc. 1

Pc. 2

Vo. 3

Wow, that's ex -

and this is what I'm work - ing on now.

284

Vo. 1

ci - ting! I - ma - gine us go - ing to play on the Low - er East Side,

Pc. 1

Pc. 2

Pc. 3

our of - fi - ces are right next door

5

6

285

Vo. 1

and all the le-gen-da-ry clubs a-round there!

Pc. 1

Pc. 2

Vo. 3

Our of-fi ces are right next door to where C B G B used to be!

Pc. 3

5

3

3

5

3

287

X

Vo. 1

Wow, that's so cool!

Pc. 1

Vo. 2

But wait, wait wait wait a bit here now, let's

Pc. 3

5

289

Pc. 1

Vo. 2

take this slow-ly and ea-sy and step by step. First of all: What kind of

Pc. 2

f

Pc. 3

5

291

Vo. 1

looks around

And where is Jen - ni - fer, by the way?

Pc. 1

3

Vo. 2

deal are you pro - po - sing?

Pc. 2

3

Pc. 3

5

292

Vo. 1

She should al-so hear this

Pc. 1

Vo. 2

(walks out)

I will go and look for her. Footsteps

Pc. 2

f

Pc. 3

5

294 **Y** excited, almost whispering

Vo. 1
Do you have peo - ple who take, like, band pic - tures, and put on

Pc. 1

Pc. 2
Table Gongs
pp 3 3

Pc. 3
5 5

295

Vo. 1
make - up on the ar - tists, and have big lights and mir - rors and stuff, and

Pc. 1

Pc. 2
3 3 3 3

Pc. 3
5 5

296

Vo. 1
then one per - son who is on - ly hol - ding that round thing that re -

Pc. 2
3 3 3 3

Pc. 3
5 5

34

297

Vo. 1

flects the light on the ar - tist when they take pic - tures for the rec - ord co - ver?

Vo. 2

(quickly returning)

Pc. 2

3

3

Pc. 3

5

298 **Z**

Pc. 1

Vo. 2

stiff and stylized speaking

How strange, I looked ev' - ry - where and

Footsteps

Temple Blocks, soft mallets

Pc. 2

f

pp

Pc. 3

300

Vo. 1

Did you check on the toi - let?

Pc. 1

Vo. 2

I don't find Jen - ni - fer a - ny - where

Pc. 2

Pc. 3

lifts index
finger up
(with bandage, after the
accident in part I?
unless it hinders playing)

35

302

Vo. 1

Wait a min - ute, I will go and look in the ca -

Vo. 2

No, but...

Pc. 2

Pc. 3

304

AA

(leaves and changes costume to MIRIAM)

Vo. 1

fe - te - ri - a

Vo. 2

(to Håkon/Jennifer)

What were you two tal - king a - bout when

Pc. 2

Pc. 3

306

Vo. 2

I was gone?

Pc. 2

Puts on black sunglasses

Vo. 3

Lis - ten. We do ev' - ry - thing six - ty for - ty. For - ty for us,

Pc. 3

309

Pc. 2

Vo. 3

six - ty for you. Rock 'n' roll has no - thing to do with ten - nis, e - ven if

36

311

Vo. 2

Pc. 2

silently nodding

Vo. 3

ma-ny peo-ple think so. There is no fif-teen love in rock 'n' roll.

Pc. 3

(looks mysterious)

314

Vo. 2

Pc. 2

Yeah yeah, I un-der-stand. But o - ur band name "Di - a -

Pc. 3

316

Vo. 2

Pc. 2

mant" should-n't it be "Dia - mond" if we are go-ing a-broad with o - ur mu - sic?

Pc. 3

318

Pc. 2

Glockenspiel (diamant-music)

mf

Vo. 3

Takes the sunglasses off again while speaking, use them while gesticulating

No no sweetie, it's much bet-ter with Di - a - mant, that's ex - act - ly what peo - ple are

Pc. 2 37

Vo. 3

in - to these days, it's much more Ber-lin style! Just think a-bout Da-vid Bo-wie and Ig - gy Pop!
(pronounced "pæp")

puts down sunglasses

BB (Enters fast, storming in, dressed as *MIRIAM*)

Vo. 1

Hi A-ne Mar- the!

Vo. 2

(slowly getting convinced) (sees Miriam) (very surprised)

Yes, I see what you mean, yes. What? Mi-ri- am? Is that real-ly you??

Pc. 2

Medium Large Gong with large beater only tone, not noise

Pc. 3

(decresc., but stays intense)

ff *p*

Vo. 1

(very surprised) smiling

And hi, Hâ- kon?! What are you do-ing here?? Yes, yes, we do!

Pc. 1

Vibraphone

Knocking sound, hidden

Pc. 2

Do you know each ot- her?

Pc. 3

mp

329

Vibraphone

Pc. 1 *ppp*

Vo. 2

Oh! The door is knock-ing! It must be Sig-run and Jen-ni-fer who have locked them-selves out!

Pc. 3

331

(walks over to Håkon, smiling, gives Håkon a hug)

Pc. 1

Vo. 2 (runs out)

I'm gon-na run down and o-pen the gate for them!

Pc. 2

Footsteps, running to off-stage-area

f

Pc. 3 (smiling, shakes his head in disbelief, receiving the hug while playing)

334

Vo. 1

Hå-kon! My good-ness! It must be at least fif-teen years a go!

Pc. 1 *p*

Pc. 2

Table Gongs

pp well that de-pends on you and on the pro-duct you de-li-ver

Vo. 3

The last time we

Pc. 3

336 39

Vo. 1

Pc. 1

Pc. 2

Vo. 3

Pc. 3

I was an

met was when I was an ex-change stu-dent at Mu - sikk-lin-ja in Bo-dø

338

Vo. 1

Pc. 1

Pc. 2

Pc. 3

in - tern, I was on my way to be-come a sin - ging

339 CC

Vo. 1

Pc. 1

Pc. 2

Vo. 3

Pc. 3

tea-cher. And you were a young A-me-ri-can

to Tubular Bells Tubular Bells (or other Bells)

enthusiastic, not flirty

Yes, we had some fan-tas-tic sin-ging les-sons!

341

Vo. 1

Pc. 1

Pc. 2

Pc. 3

Can you re - mem - ber when we sang Neil Young at Hur - tig - ru - ta?

to Table Gongs

ppp

343

Pc. 1

Pc. 2

Vo. 3

Pc. 3

(midnight sun glow)

Table Gongs

On the cruise to Troll - fjor - den! I re - mem - ber that like yes - ter - day!

Ped.

345

Vo. 1

Pc. 1

Pc. 2

Pc. 3

But the nic - est song was the one that you had writ - ten. What happ en'd?

347

Pc. 1

Pc. 2

Vo. 3

Pc. 3

Oh, don't talk a-bout it. My dream was to sing in mu-si- cals_____ and

349

DD

Vo. 1

Pc. 1

Pc. 2

Vo. 3

Pc. 3

But you can - not give up! You must ne - ver give up!

rock o-pe-ra. And now...

subito

351

interrupts

Vo. 1

Pc. 2

Vo. 3

You had such in - cre - di - ble voice ma-te-ri- al! I can still hear it, af-ter all these years!

takes a huge cigar

But it's not so... ["...easy", unsaid]

353

Vo. 1

You still have it, Hå- kon! I hear it when you speak. Re-mem-ber, I

Pc. 2

6 6

Pc. 3

puts the cigar in the mouth

lights up a match,
preparing to light the cigar

355

Vo. 1

am a sing-ing tea-cher!

Pc. 2

Vo. 3

(biting on the cigar)

I'm sor - ry Mi-ri- am, I'm com-

357

Vo. 1

blows out
match

Pc. 2

Vo. 3

3 3 3

plete-ly ad - dic - ted to smo-king these days

359

Vo. 1

No more ci-gars for you, Hå-kon Han - sen! I'm gon-na make you a star!

Pc. 2

6 6 6 6

runs
back Footsteps

Vo. 3

362 **EE**

Vo. 1

comes back

Vo. 2

How strange, I don't see them a-ny-where. What shall we do *now* then?

Vo. 3

365 (to Håkon)

Vo. 1

Let's go to my re-hear-sal space in U - ra - ni - en - borg, the soon-er, the bet-ter!

Vo. 2

Vo. 3

takes him under her arm,
leaving the stage while
gesticulating and moving
their mouths in silence

offstage, they remove props
and dress back to themselves **FF**

367

Vo. 1

stands still, looks in the
direction they left

when they have been
out of sight for some time

Vo. 2

Wait, where are you go-ing? *f* But what a-bout the re-cord deal?...

leaving the stage while
gesticulating and moving
their mouths in silence

offstage, they remove props
and dress back to themselves

Vo. 3

373

to herself
determined not to waste any time

Vo. 2

mp May-be I can prac-tise a bit I'll have a look at this e-tu-de by Jo-se-fi-ne Ta-ran-ti-no. Let's

(here it can be unclear whether you *perform*
the piece or read an instrumentation list)

377

Vo. 2

see: Five lit-res of wa-ter, three pounds of flo-ur, one big bag of rice, three on-ions, sev-en

380 Comes back in as Sigrun

Vo. 1

Vo. 2

eggs... There you are! Where on earth have you been? I was look-ing all o-ver for you!

Vo. 3

Comes back in as Jennifer



GG

♩ = 64

IV: Stage Fright

382

Vo. 1

Sy. 2

KORG Synth-bass

Vo. 3

speaking

Lis-ten girls, we talked a-bout what kind of di-rec-tion we should take and all that stuff, re-mem-ber the



384

Vo. 1

speaking

Yes No, it was not!

Vo. 2

speaking

Yes That was fun!

Vo. 3

sub-si-dy pro-po-sal? Well,



386 start beat
Volca Beats (or Sampler)

Sy. 1

Vo. 2

Vo. 3

(in time with the beat)

a-ny-way, there's some-thing I would like to tell you. I've been think-ing a-bout it for along time now.

388

Vo. 1

Sy. 1

Vo. 2

Vo. 3

Of course!

"Show your-self now!"

May-be you think it's sil-ly__ but if it's e-ver go-ing to hap-pen, it has to be NOW.



390

Pc. 1

Sy. 1

Vo. 2

Vo. 3

starts strumming a guitar
G

(The beat runs on its own)

What is it?

hesitates, preparing to say something difficult

Well, you know me,



393

Pc. 1

Sy. 1

Vo. 2

Vo. 3

we have known each o-ther for a long time

and you both know, you know that

46 **HH**

395 G (strumming cont. ad lib) D C D

Pc. 1

Sy. 1

Vo. 2

Vo. 3 sings

I don't like to speak in pub-lic, I pre-fer_ to play the drums When we play to get-her I am fine__

399 G D

Pc. 1

Sy. 1

Vo. 2

Vo. 3

But when I__ am all a- lone I have a sil - ver mic-ro- phone and then I sing my heart out on my own__

403 **II** singing

Vo. 1

May-be we__ can think of some-thing smart May-be you__ can have a - no - ther

Pc. 1 Eb G Eb

(maybe the guitar pauses here)

Sy. 1

Vo. 2 singing

May-be we__ can think of some-thing smart May-be you__ can have a - no - ther

KORG Monologue, synth-bass

Sy. 2

Vo. 3

406

Vo. 1
start and then move on from there and see the world sing your song a - gain

Pc. 1
G Dm Cm Bb F

Sy. 1

Vo. 2
start and then move on from there and see the world sing your song a - gain

Sy. 2

Vo. 3



409 JJ [Add another layer of something here, Jen or AM (or both). Use synths or perc]

(to Ane Marthe, spoken)

Vo. 1

Pc. 1
G (strumming cont. ad lib) D Buk taler! C D

Sy. 1

Vo. 2
(to Sigrun, spoken)

What's that?

Pc. 2

Sy. 2

Vo. 3
I re mem ber, Sigrun, that you told us 'bout your uncle Fred He was a ven - tri - lo quist, you said

Pc. 3

48

413 singing

Vo. 1 That's correct, and I have just in - he - ri - ted. his fav' rite dum - my, may - be you can give your voice to it? —

Pc. 1 G D

Sy. 1

Pc. 2

Sy. 2

Pc. 3

picks up
the dummy,
hands it to
Jennifer



KK

417 humming harmony vocals behind Ane Marthe

Vo. 1

Pc. 1 Eb G Eb

Sy. 1

Vo. 2 sceptical

Are you sure_ that this_ is gon - na work? Don't you fear_ that ev' - ry one_ will

Sy. 2

Vo. 3

Pc. 3 (Jen might fill in here on something)

420

Vo. 1

Pc. 1

Sy. 1

Vo. 2

Pc. 2

Sy. 2

Vo. 3

Pc. 3

G Dm Cm Bb F

scratch their heads and roll their eyes

I have to try!_ In disguise on stage...



LL ♩ = 128 (double tempo)

423 music changes to "espionage-disco" to Vibraphone

Pc. 1

Sy. 1

Sy. 2

Vo. 3

take the dummy and get ready to talk with it

50

MM

427 Vibraphone

Pc. 1

Sy. 1

Sy. 2

Vo. 3

Jennifer has a ventriloquist
dialogue with the dummy
over the spy disco vamp,
repeat until finished

- Hi, who are you?
- I'm a man of the world. I live a really wild and crazy life
- Oh yeah? But how do you earn your living?

- I'm a secret agent
- No kidding?!
- I spy for the government. But don't tell anyone!



431 **NN**

Vo. 1

Pc. 1

Sy. 1

Vo. 2

Pc. 2

Sy. 2

Vo. 3

Pc. 3

the dummy is performing a short dance

the beat stops
and weird synth
music fills the room

51

434 **OO**

Pc. 1

Sy. 1

Sy. 2

Vo. 3

stop beat

Volca Keys abstract impro

ARP Odyssey abstract impro

Dialogue continues:

- But tell me more about this spying business!
Don't you ever get recognized?
- Well, funny you should mention it.
You see, this crazy life has taught me one thing:
The more you disguise yourself, the more you dress up;
THE MORE YOU END UP LOOKING LIKE YOURSELF!

(This important information gives Jennifer a small revelation)



[unsure about the arrangement here.
only voice melody over weird synths,
or back to the start?]

439 **PP** ♩ = 64

Vo. 1

Pc. 1

Sy. 1

Vo. 2

Pc. 2

Sy. 2

Vo. 3

Sy. 3

continue synth impro,
but related to the singing

KORG bass

if possible; continue synth impro here too,
related to the singing

Thank you ve- ry much my friend, you taught me les- son num-ber one. I see I have to go out on my o- own—

443

Vo. 1

We will al - ways stand be- hind_ you, we can take this on the road. The sin-ger in_ the band will now be you__

Sy. 1

Vo. 2

We will al - ways stand be- hind you, we can take this on the road. The sin-ger in_ the band will now be you__

Pc. 2

Sy. 2

Vo. 3



447

Vo. 1

La la la__ la la la la__ la la la la__ la la la la La la la__ la la la la la la - a__

Clap Hands above your heads

Pc. 1

BASS DRUM

Vo. 2

La la la__ la la la la__ la la la la__ la la la la La la la__ la la la la la la - a__

Clap Hands above your heads

Pc. 2

Glockenspiel
arco

f

Vo. 3

La la la__ la la la la__ la la la la__ la la la la La la la__ la la la la la la - a__

Clap Hands above your heads

Sy. 3

micro impro on the
Volca Modular,
max 8 seconds