

TECHNICAL RIDER

Ennio Morricone: The Official Symphonic Experience

A Joint Production from
Schirmer Theatrical

Part of Wise Music Group

&

Musica e Oltre

The Official Ennio Morricone Legacy Company

(August 14th, 2025 Version)



Schirmer Theatrical, LLC - Producer

alex.kosick@wisemusic.com | www.schirmertheatrical.com

Black Ink Presents – Production Management

mike@blackinkpresents.com | www.blackinkpresents.com

1. DEFINITIONS

At all times, the definition of the word “PRESENTER” shall refer to the legal entity that is engaging this production, which includes musicians, staff, management, etc. “VENUE” shall refer to the concert hall and location in which the production shall take place. “PRODUCTION” shall refer to the orchestral concert *Ennio Morricone: The Official Symphonic Experience*. “PRODUCERS” shall refer to Schirmer Theatrical, LLC.

All local equipment, materials, personnel and/or labor specified in this rider will be provided by PRESENTER, at PRESENTER’s own expense (except where rider specifically notes otherwise). Upon completion of the agreement or sixty (60) days prior to performance, PRESENTER shall provide to PRODUCERS plans and information about VENUE, including a stage plot and seating diagram, lighting plot, audio equipment, video equipment, labor call sheet and any additional information such as working hours or labor stipulations that may be vital to the planning of this engagement.

All audio and lighting components, as described below, must be set-up, tested, and fully operational before first rehearsal of PRODUCTION, whether that rehearsal is with or without the orchestra. PRODUCTION cannot be rehearsed acoustically. All rehearsals are to take place in the show venue.

PRODUCTION’s title “ENNIO MORRICONE: THE OFFICIAL SYMPHONIC EXPERIENCE” and the musical content of this concert may not be changed or altered in any way except by PRODUCERS.

2. CONCERT OVERVIEW

Ennio Morricone: The Official Symphonic Experience is a symphonic concert featuring video interviews and film clips covering the life and career of the composer and conductor, Ennio Morricone. All equipment, materials, personnel and/or labor specified in this rider will be provided by PRESENTER, at PRESENTER’s own expense (except where rider specifically notes that “PRODUCTION provides”). Upon completion of the agreement or sixty (60) days prior to performance, PRESENTER shall provide to PRODUCERS plans and information about VENUE including a tech packet with lists of sound, lighting and projection inventories, and any additional information such as, vendor pull sheets, CAD drawings, working hours and labor stipulations that may be vital to the planning of this engagement.

PRODUCTION includes playback and presentation of the video elements onto a large, front or rear projection screen while accompanied by live orchestra. In addition to the video files, a separate preview/streamer feed with a click track will be sent simultaneously to the conductor. All systems are synced. All audio files with the dialogue (D) and source music (M) are also provided.

DURATION – PRODUCTION has full running time of approximately **83 minutes** (with approximately 62 minutes of music) inclusive of music, media and estimated applause. There is no intermission.

RUN OF SHOW

CUE	DME	TITLE	TIME	SPLIT TIMES	VISUALS	NOTES
1	D/M	Interview 1	00:01:30		VIDEO	EM talking w/ piano soundtrack underscore
2		The Untouchables	00:06:03			
		“The Strength of the Righteous” from <i>The Untouchables</i>		00:02:20	VIDEO	
		“Victorious” from <i>The Untouchables</i>		00:03:42 (Starts at 00:02:20)	VIDEO	
3	D	Interview 2	00:01:53		VIDEO	
4		Life and Legend Suite	00:14:45			
		“Deborah’s Theme” from <i>Once Upon A Time in America</i>		00:03:38	VIDEO	
		“Poverty” from <i>Once Upon A Time in America</i>		00:01:40 (Starts at 00:03:38)	VIDEO	
		“Main Theme” from <i>Once Upon A Time In America</i>		00:01:56 (Starts at 00:05:18)	VIDEO	
		“The Legend of 1900” from <i>The Legend of 1900</i>		00:07:31 (Starts at 00:07:10)	STILL SHOT	
5	D	Interview 3	00:02:01		VIDEO	
6	M	Modernity of the Myth	00:15:38		VIDEO	Live Soprano (or High Mezzo) Choir & Harmonica Stems
		“Man With A Harmonica” from <i>Once Upon A Time In The West</i>		00:03:36	STILL IMAGERY VIDEO	Harmonica Stem Used
		“Main Theme” from <i>The Good, The Bad and The Ugly</i>		00:02:47 (Starts at 00:03:36)	VIDEO	Choir Stems Used
		“Main Theme” from <i>Once Upon A Time In The West</i>		00:02:52 (Starts at 00:06:14)	VIDEO	Titled “Jill’s Theme” in Video
		“Main Title Theme” from <i>A Fistful Of Dynamite</i>		00:03:43 (starts at 00:08:59)	VIDEO	Solo Soprano Choir Stems Used

		"The Ecstasy of Gold" from <i>The Good, The Bad and The Ugly</i>		00:2:56 (Starts at 00:12:42)	VIDEO	Solo Soprano Choir Stems Used
7	D	Interview 4 (Abbey Road)	00:01:16		VIDEO	EM and Tarantino
8		"The Last Stagecoach to Red Rock" from <i>The Hateful Eight</i> L'Ultima Diligenza di Red Rock	00:07:22		VIDEO	There are a few measures of choir which are doubled in the Strings. There are no stems here and the score is marked to reflect this.
9	D	Interview 5 (Giuseppe Tornatore)	00:02:27		VIDEO	
10		Flashback Suite	00:05:27		VIDEO	
		"Nuovo Cinema Paradiso: from <i>Cinema Paradiso</i>		00:02:00 (Starts at 00:03:27)	VIDEO	
		"Love Theme" from <i>Cinema Paradiso</i>		00:03:27 (starts at 00:05:30)	VIDEO	
11	D	Interview 6 (Director of <i>The Mission</i>)	00:02:46		VIDEO	
12	M	The Mission Suite	00:08:24		VIDEO	Two separate choir stems
		"Gabriel's Oboe" from <i>The Mission</i>		00:02:12	VIDEO	
		"Falls" from <i>The Mission</i>		00:03:36 (Starts at 00:02:12)	VIDEO	
		"On Earth As It Is In Heaven" from <i>The Mission</i>		00:02:36 (Starts at 00:04:59)	VIDEO	Choir Stems
13	D	Interview 7 (Jeremy Irons)	00:01:15		VIDEO	
14		Encore: "Love Theme" from <i>Cinema Paradiso</i>	00:04:32		STILLS VIDEO	Stills montage of Ennio Morricone No Click Solo Soprano

3. MUSIC RENTAL & SHIPPING

The cost of music rental for PRODUCTION is included in the fee for the engagement, but it is the responsibility of PRESENTER to place an order online through www.Zinfonia.com, the official music publisher portal, for all scores and parts to be shipped to PRESENTER. To use Zinfonia, PRESENTER must:

- 1) Create a free account, if needed.
- 2) Once logged in, go to the “Search” tab and enter the following data:

Composer: Ennio Morricone

Title: Ennio Morricone: The Official Symphonic Experience

Publisher: Music Sales Corporation

Note – Music Sales Corporation (dba Wise Music Group) is the parent company of Schirmer Theatrical, and G. Schirmer, Inc. (a sister division of Schirmer Theatrical) will process the rental of all scores and parts on behalf of the PRODUCERS).

- 3) Once you find the listing, click “Request Materials” on the right-hand menu, then complete questionnaires as prompted. If this is your first-time ordering through Zinfonia, you will be required to enter the ASCAP and BMI Performer License numbers for your organization.
- 4) When prompted, check both boxes: “A quote is NOT required” and “I agree for Zinfonia to provide a copy of all information . . .” then continue with the questionnaire, ending with shipping address and ship by dates.
- 5) Place your order and save a record of your order number. Though there is a messaging function within the Zinfonia portal, please contact the G. Schirmer librarians directly at rental@schirmer.com, citing your order number, should you need to make any changes.

PRESENTER will be billed by G. Schirmer, Inc. for the cost of shipping the scores and parts to VENUE/PRESENTER. PRESENTER is also responsible for the cost of shipping to return the scores and parts to PRODUCTION’s music rental facility in Chester, NY. Shipping must be made by FedEx Ground, UPS Ground, Airborne or DHL and all tracking numbers must be given to a representative of PRODUCTION upon request. Rush charges may apply should PRESENTER place an order too close to their desired delivery date.

4. STAGING

PRODUCTION is intended for performance in an orchestra concert hall, theater or similar venue (such as an outdoor amphitheater). Preferred stage size is 60’ wide x 35’ deep. PRODUCER requires that PRESENTER submit proposed stage plot no later than 4 weeks prior to PRODUCTION, including use of risers such that all instrument sections are visible to the audience. Some modifications of the orchestra footprint may be required to accommodate equipment specific to PRODUCTION, such as the keyboard for the synth player.

If PRESENTER is providing a venue other than an orchestra hall, PRESENTER agrees to furnish the use of a venue that is well-heated or air-conditioned, well lit, cleaned, appropriately staffed (including box office and janitorial personnel), and with the equipment and personnel indicated in

this rider. PRESENTER agrees that these facilities will be clear and in good order at the time of load-in and maintained throughout the engagement. The venue, including all onstage and backstage areas must be secure throughout the engagement.

Stage dimensions shall be large enough to comfortably seat a full orchestra, at least 60 feet wide by 40 feet deep. There should be adequate space front of stage to accommodate one solo vocalist with their own microphone, in addition to the conductor with their own music stand and video monitor. Unobstructed and adequate passageway to and from stage left and stage right to front of stage is required. Stage, wings, crossover and all hallways must be clear and clean of debris.

Should PRODUCTION take place in an indoor orchestra hall, PRODUCERS prefer PRODUCTION be staged in the blacks, out of the acoustic shell. PRESENTER or VENUE to provide all soft goods.

5. ORCHESTRA DRESS

PRODUCERS suggest that orchestra dress is black with men in black suits. Formal wear or summer whites allowed with prior written consent from PRODUCERS.

6. BACKLINE EQUIPMENT

PRESENTER shall provide the following equipment. This list is subject to change, and it is the responsibility of PRESENTER to confirm the backline requirements with PRODUCERS no less than one month (four weeks) prior to PRODUCTION.

Equipment for Keys/Synth:

- Acoustic Grand Piano (9' preferred; 7' acceptable, or smaller acceptable if space requires it)
- 88-key electric keyboard synthesizer with 5-pin MIDI output. Examples include Yamaha CP88, Roland RD2000. Exact make/model to be advanced with PRODUCTION.
- One (1) Keyboard stand
- One (1) Sustain Pedal
- One (1) Expression Pedal
- One (1) Keyboard Amp. Roland KC-550 or equivalent.
- Trip table for PRODUCTION's Macbook and audio interface

7. AUDIO

SET UP

- All audio components must be set-up, tested, and fully operational before first rehearsal of PRODUCTION. PRESENTER shall provide the following equipment and staff necessary for sound reinforcement and monitoring. PRESENTER shall also staff all rehearsals and concerts with their house Sound Engineer, unless otherwise negotiated with PRODUCTION.
- In addition to a high-quality sound reinforcement system (flown or partially flown systems preferred), PRESENTER shall provide the following equipment and staff necessary for sound reinforcement:

SPEAKER SYSTEM

High quality PA recently tuned, to be advanced with PRODUCTION's PM. Examples include L'Acoustics, Meyer, d&b, Coda. Flown and/or ground stacked PA is acceptable along with necessary front fills and delays as required for even audio coverage. Minimum of two subwoofers per side.

MICROPHONES

- PRODUCERS respects and acknowledges that every performing arts space has a unique acoustic environment, but PRODUCERS recommend that as many individual instruments be mic'd as possible, as opposed to only placing area mics in each section.
- One (1) wireless mic on a stand near conductor's podium for pre-concert and post-intermission speeches.
- One (1) wireless microphone for solo vocalist along with a spare.
- A talkback microphone must also be set up for conductor for communication with Sound Engineer and Technical Director/Playback Operator during rehearsals and show.
- All microphone stands must be black and in good working order
- An audio feed to dressing rooms, Video Engineer location, Lighting Booth location, and Sound Board location.

FOH CONSOLE

- High quality digital mixing console is a must. Digital consoles from brands such as DiGiCo, Avid, Yamaha, and DLive are good examples of preference.
- FOH mixing console must be located in house, on main (orchestra) level, free from sightline obstructions to stage and best efforts made to not be positioned under balconies. Placing FOH in control booth is NOT acceptable.

MONITOR CONSOLE/EQUIPMENT

- Click Track System
 - The only onstage monitor required for playback of the click track system (output from the preview/streamer video to the conductor) is one (1) set of closed back headphones (Sennheiser HD600 or equivalent preferred) or in-ear monitors. The headphones shall require one (1) small audio mixer with minimum 4 XLR inputs, to control the relative levels of the audio tracks received. The mixing board shall be placed at the conductor's podium, on a stand or table, within comfortable reach from where conductor is standing. These monitor channels will be sent via a stage box from the stage rack, connected via XLR. The headphones will be plugged into ¼ output of small audio mixer
- High quality digital mixing console is a must. Digital consoles from brands such as DiGiCo, Avid, Yamaha, and Allen & Heath are good examples of preference. Exact make and model to be advanced by PRODUCTION's PM.
- One (1) wedge monitor for Solo Vocalist

COMMUNICATIONS

- PRESENTER shall provide a two-way headset intercom communication system (wired or wireless) in working order at the positions listed below:
 - Lighting Board Operator
 - FOH Engineer (can double as MON Engineer)
 - Monitor Board Operator (If needed)
 - Video Engineer/Technical Director
 - Stage Manager

8. LIGHTING

SETUP: All lighting components must be set-up, tested, and fully operational before first technical rehearsal of PRODUCTION.

The principal goal with lighting is to ensure that the videos of interviews and clips from films on screen are visible at the desired brightness, and that the lighting cues called by the Technical Director accent the mood of each video without deterring from the Projection's baseline brightness. Additional equipment may need to be hung in order to allow for proper lighting of the Conductor and isolation of the film screen from general house lighting. IT IS ESSENTIAL THAT THE LIGHTING IS FOCUSED OFF THE PROJECTION SURFACE.

The additional lighting equipment listed below must be provided by PRESENTER or VENUE. Use of both up-lighting and orchestral wash lighting is preferred.

The final lighting plot will be negotiated with PRODUCTION during advance discussions. PRESENTER should plan to have the following, or comparable substitutes:

- Follow spots/spotlights for solo vocalist with R33 gels in all spotlights.
- Adequate and even front lighting for bows.

9. PROJECTION

Unless otherwise negotiated, PRODUCTION includes a continuous one-screen projection design. This show cannot be performed without an adequate projection system.

- PRESENTER or VENUE shall provide the following which should be installed and tested before the first rehearsal:
 - Two (2) professional grade Full HD 20K lumen projectors, both on, stacked and converged, with appropriate lensing. Projector placement to be advanced with PRODUCTION's PM. Preference is projection booth, balcony rail, and FOH on tower truss.

- One (1) screen with minimum 26-feet wide. Video content resolution is 1920 x 800 so a 2.35:1 aspect ratio screen is essential to best viewing experience. Screen should be hung upstage of orchestra, downstage of an upstage black. If projection screen does not have a built-in black lining, a black curtain (without fullness) shall be hung behind the screen to avoid light spillage and loss of luminosity. Additional masking may be required to dress the structure, contingent on the type of screen frame and rigging available at the venue.
- Cables, distribution amplifiers, scalars and splitters, as required.
- Up to three (3) 19 to 24-inch LCD video monitors with an aspect ratio of 16:9 with SDI input. One will be placed onstage for the conductor and two will be used FOH by the Sound Engineer and Video Engineer. If a fourth monitor is available, it should be set-up for the FOH Lighting Engineer.
- One (1) monitor stands with universal mounts to support all preview monitors. IT IS ESSENTIAL THAT THESE ARE APPROPRIATE STANDS. NO HOMEMADE SOLUTIONS PLEASE. Please see image (right) for an example.
- If PRESENTER cannot provide any of the above, the PRODUCTION shall provide such equipment and staff to the PRESENTER for an additional fee.
- Should COMPANY and PRESENTER agree that the video playback system must be located off-stage and not FOH, PRESENTER shall supply up to two (2) @ 19"-24" video monitors located in view of the Technical Director or video engineer, connected to PTZ camera focused on the conductor. A television with a video source showing the conductor, orchestra and soloists is acceptable.
- The projection screen, projector and all playback equipment shall be in place and operational before the first full rehearsal with video. The house video technician shall be available and present at this rehearsal.
- **Rear projection** may be used, subject to approval by the COMPANY.
- **An LED WALL** may alternatively be used; subject to approval by the COMPANY. As a point of reference, PRODUCTION suggests an LED wall with a pitch of 4mm or lower to be of adequate resolution.



10. ADDITIONAL REHEARSAL EQUIPMENT

If and only if there are off-site rehearsals that involve the film/audio playback, the following equipment is essential to allow for monitoring of the film and audio. The PRESENTER or off-site rehearsal venue shall provide the following in such cases.

- Audio
 - Two (2) speakers set up for LR audio playback. These can be speakers on stands.
 - One (1) sixteen (16) channel mixing console
 - One (1) vocal mic
 - Monitoring needs as outlined in Section 7 MONITOR CONSOLE/EQUIPMENT on page 7.
 - One (1) set of open back headphones for the conductor (see AUDIO section for specifications) for click track system.
 - One (1) headphone amp with volume for open back headphones
 - Cables as needed
 - All synth backline equipment as outlined in Section 6 BACKLINE NEEDS on page 6.
- Video
 - Up to three preview monitors (one for each the conductor and the control table) with monitor mounts (see VIDEO section for specifics).
 - One (1) 42-inch flat screen monitor or equivalent for film playback on a rolling stand.
 - Cables for distribution to monitor as needed.

11. LOCAL LABOR

PRESENTER agrees to provide the following SHOW CREW:

- One (1) English-speaking representative of the PURCHASER with decision-making authority, on-site at the venue at all times
- One (1) house PM/SM
- One (1) Audio Head who has extensive knowledge of house systems
- One (1) FOH Engineer (can double as MON Engineer)
- One (1) Monitor Engineer (as per advance)
- One (1) Deck Audio
- One (1) Lighting Programmer/Operator
- One (1) Spotlight Operators
- One (1) Projectionist or LED Wall Tech

General:

- An agent of PRESENTER (Manager or Assistant) must be present at all times. The agent must have sufficient authority to make decisions and/or act on behalf of PRESENTER.
- PRESENTER agrees to provide a qualified Director of Operations or equivalent that is knowledgeable of VENUE and has the authority to make decisions. They must be available to work with PRODUCTION's staff and the local technical crew during advance, load-in and through the entire engagement. PRODUCTION's staff is prepared to provide a supervisory role only. The direct, hands-on work will be done by the local personnel.
- PRESENTER agrees to provide a crew of qualified technicians, familiar with VENUE, for all positions. The labor calls must be based on the premise that able-bodied stagehands with expertise in specific departments can and will assist in all areas as the need arises. Any variation in crew numbers required by local laws, practice or labor agreements are solely the responsibility of PRESENTER. Final crew totals will be agreed on in advance by both parties. It is essential that the same crew be called for all rehearsals and performances. Do

not use these numbers for budget purposes unless they equal or exceed the numbers required by local union regulations or unless union regulations are not applicable.

12. HOSPITALITY & DRESSING ROOMS

PRODUCTION company requires a table in the green room supplied with hot water, coffee (caffeinated and decaffeinated), assorted tea including decaffeinated green tea, bottled water, bananas, other assorted fruit, assorted granola bars, and cookies from load-in through load-out including during all rehearsals and performances.

13. TRANSPORTATION

Unless otherwise negotiated with PRODUCERS, please schedule ground transportation rides for all visiting personnel engaged by PRODUCERS.

14. COMPLIMENTARY TICKETS

PRESENTER agrees to furnish PRODUCTION's producers with up to twenty (20) complimentary tickets, per performance, in a prime location of the venue. PRESENTER reserves the right to request these tickets up to the day of the performance.

15. ARCHIVE AUDIO OR VIDEO

If PRESENTER or VENUE wishes to make an archival or video copy of rehearsal/concert(s), PRODUCTION must give written approval for such requests a minimum of 48 hours in advance of taping. Upon such approval, PRESENTER agrees to provide PRODUCTION with a copy of such audio or video, with the explicit understanding that the PRODUCTION shall use such reproduction solely for archival purposes.

16. PHOTOGRAPHY

PRODUCTION may choose, upon written agreement with PRESENTER, to supply its own photographer to photograph rehearsals and/or performances for publicity and promotion purposes. PRESENTER agrees to grant PRODUCTION such rights, and PRODUCTION agrees to supply copies of photographs to PRESENTER at no charge. PRESENTER may choose to supply its own photographer to photograph rehearsals and/or performances for publicity and promotion purposes. PRESENTER agrees to supply copies of photographs to PRODUCERS.

17. PRINTED PROGRAM INFORMATION

PRODUCTION's title "ENNIO MORRICONE: THE OFFICIAL SYMPHONIC EXPERIENCE" and the musical content of this concert may not be changed or altered in any way except by PRODUCERS. The logos, credit information for PRODUCERS, and set list must be printed verbatim in all audience program books. It is the responsibility of PRESENTER to contact PRODUCERS for updated program information prior to printing their programs. PRODUCERS reserve the right to grant written approval of a full color proof. It is also the responsibility of PRESENTER to request high-quality copies of all logos from PRODUCERS.

ENNIO MORRICONE: THE OFFICIAL SYMPHONIC EXPERIENCE

A Schirmer Theatrical and Musica e Oltre Production

All Music Composed by Ennio Morricone

THE UNTOUCHABLES

- i. "The Strength of the Righteous" from *The Untouchables*
- ii. "Victorious" from *The Untouchables*

LIFE AND LEGEND SUITE

- i. "Deborah's Theme" from *Once Upon A Time In America*
- ii. "Poverty" from *Once Upon A Time In America*
- iii. "Main Theme" from *Once Upon A Time In America*
- iv. "The Legend of 1900" from *The Legend of 1900*

MODERINITY OF THE MYTH featuring [SOPRANO NAME]

- i. "Man With A Harmonica" from *Once Upon A Time In The West*
- ii. "Main Theme" from *The Good, The Bad and The Ugly*
- iii. "Main Theme" from *Once Upon A Time In The West*
- iv. "Main Title Theme" from *A Fistful of Dynamite*
- v. "The Ecstasy of Gold" from *The Good, The Bad and The Ugly*

THE LAST STAGECOACH TO RED ROCK from *The Hateful Eight*

FLASHBACK SUITE

- i. "Nuovo Cinema Paradiso" from *Cinema Paradiso*
- ii. "Love Theme" from *Cinema Paradiso*

THE MISSION SUITE

- i. "Gabriel's Oboe" from *The Mission*
- ii. "Falls" from *The Mission*
- iii. "On Earth As It Is In Heaven" from *The Mission*

ENCORE (NOT TO BE PRINTED IN PROGRAM): "Love Theme" from *Cinema Paradiso*

ALL MUSIC UNDER EXCLUSIVE LICENSE FROM MUSICA E OLTRE/ENNIO MORRICONE, INC,
WARNER CHAPPELL, AND BMG RIGHTS MANGAGEMENT TO SCHIRMER THEATRICAL LLC.

ALL VIDEO UNDER LICNSE FROM MUSICA E OLTRE S.R.L.

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AND UNITED STATES TRADEMARK LAW. USED WITH PERMISSION. ALL RIGHTS RESERVED.

(cont. next page)

**PROGRAM PRODUCED BY SCHIRMER THEATRICAL (PART OF WISE MUSIC GROUP) TOGETHER
WITH MUSICA E OLTRE**

Producers

Robert Thompson
Betsey Perlmutter
Ed Matthew

Associate Producer

Alex Kosick

Advisor for the Estate of Ennio Morricone

Giovanni Morricone (Musica e Oltre S.R.L.)

Artistic Consultant

Thiago Tiberio

Video Editing

Adam Grannick

Technical Direction

Black Ink Presents

Music Editing and Production

Stephanie Woodworth (G. Schirmer, Inc.)
Zachary Hicks (G. Schirmer, Inc.)

Orchestral Score Printing & Rentals

Kim Rabaglia (G. Schirmer, Inc.)
Elijah Jones (G. Schirmer, Inc.)

Legal Counsel to the Estate of Ennio Morricone

Tim O'Donnell

Booking Agent

Emily Yoon, Wasserman Group



INSTRUMENTATION

- Three (3) Flutes (3rd doubles on Piccolo, and all flutes double on Alto Flute)
- Two (2) Oboes
- One (1) English Horn
- One (1) Clarinet in Eb
- Two (2) Clarinets in Bb
- One (1) Saxophone (doubling on Soprano and Alto)
- Two (2) Bassoons

- Four (4) F Horns
- Three (3) Bb and C Trumpets (1st doubles on Bb Piccolo Trumpet)
- Two (2) Tenor Trombones
- One (1) Bass Trombone
- One (1) Tuba

- Timpani
- Three (3) Percussionists
 - Drum Set
 - Bass Drum
 - Cymbal
 - Suspended Cymbal
 - Vibraphone
 - Tam-Tam
 - Tubular Bells
 - Bongos
 - Tumbas

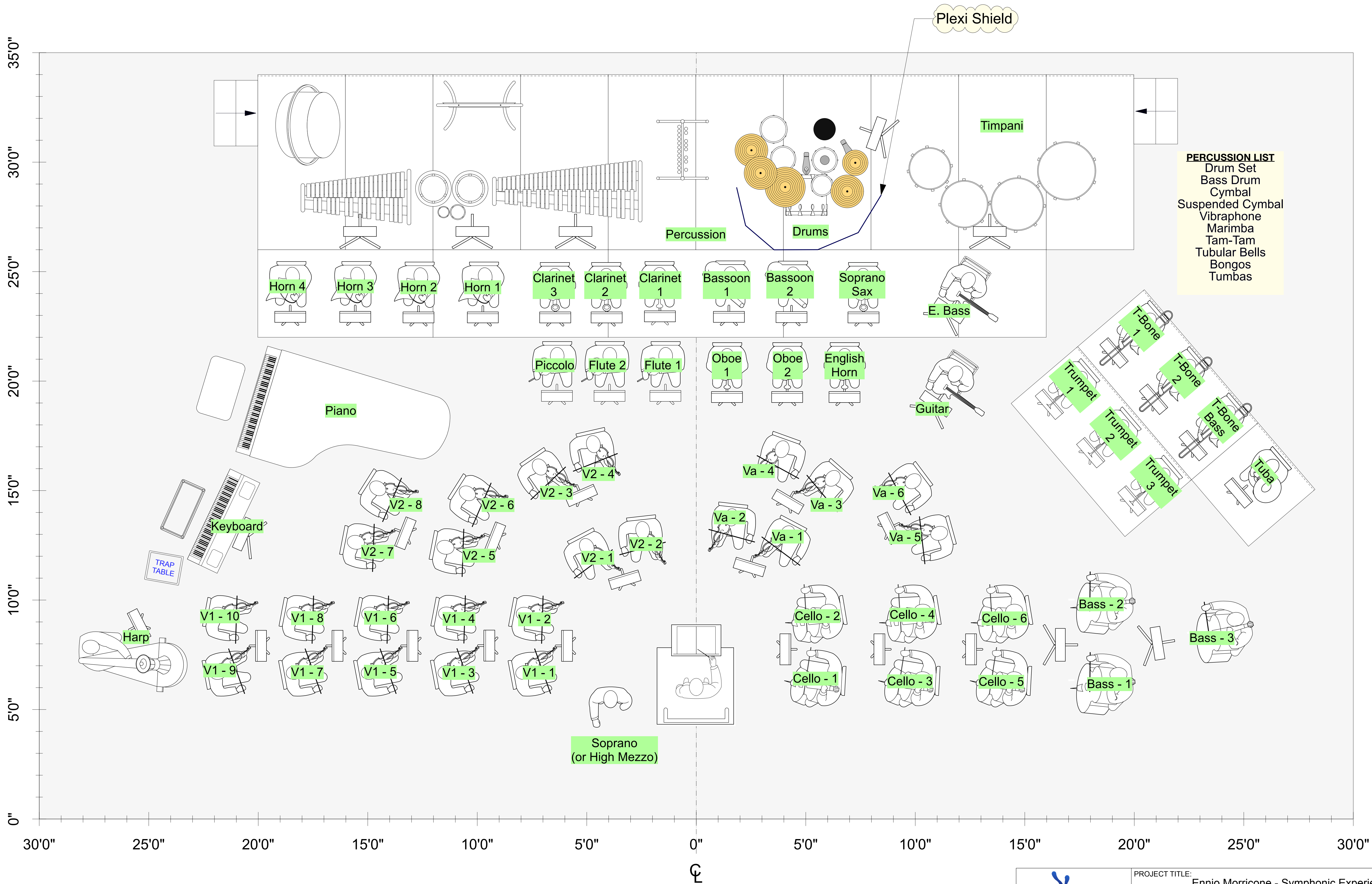
- One (1) Pianist
- One (1) Keyboard Player
- One (1) Electric Guitar (optional Mandola)
- One (1) Bass Guitar
- One (1) Harp

- One (1) Soprano or High Mezzo


- Electronics (audio stems: Harmonica, Chorus SATB and Folk Chorus)

- Strings (Minimum)
 - Ten (10) first violins
 - Eight (8) second violins
 - Six (6) violas
 - Six (6) cellos
 - Three (3) double basses

ADDITIONAL PRODUCTION DOCUMENTATION ON FOLLOWING PAGES

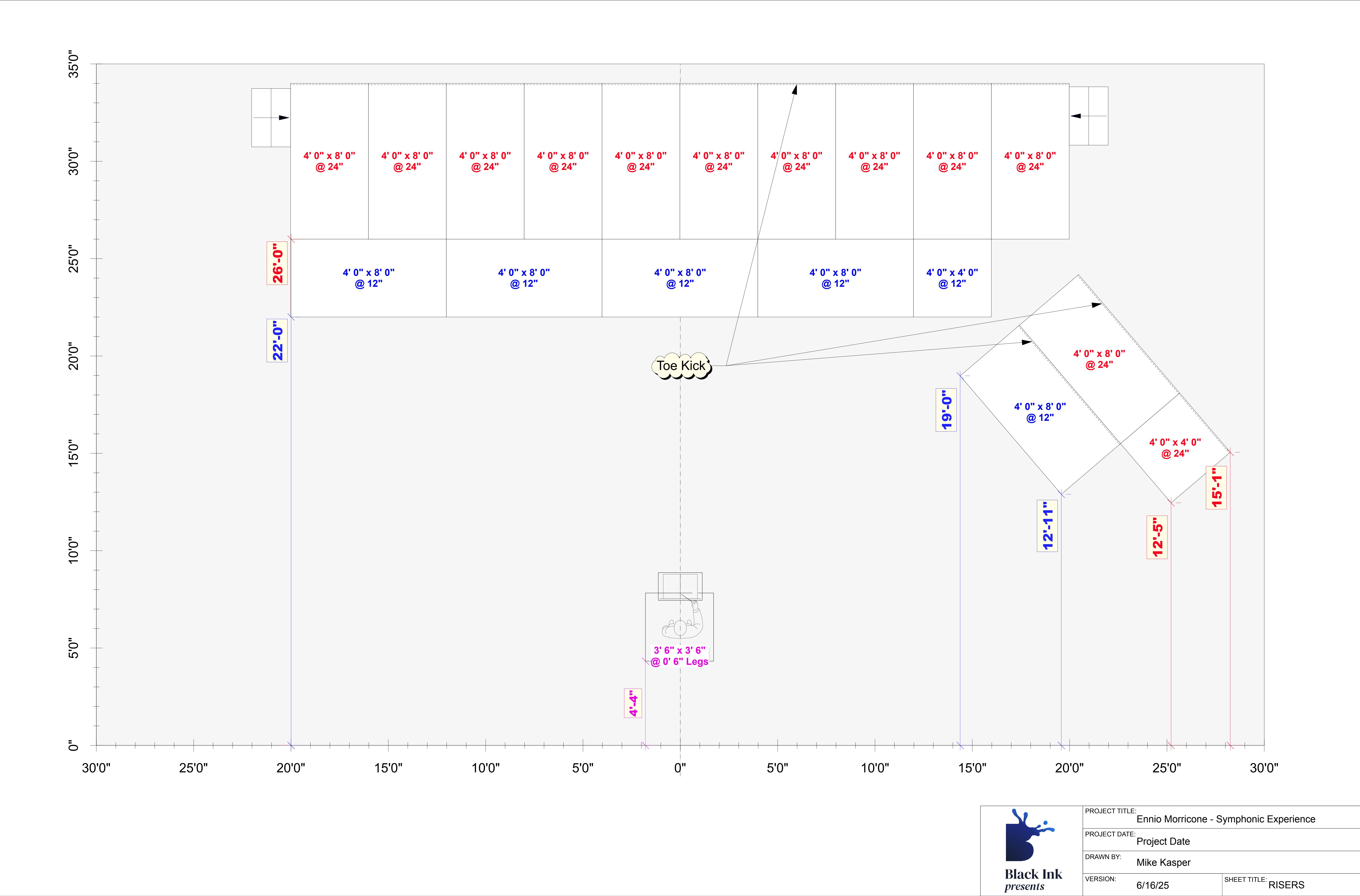



1 TOP PLAN
Scale: 1/2" = 1'-0"

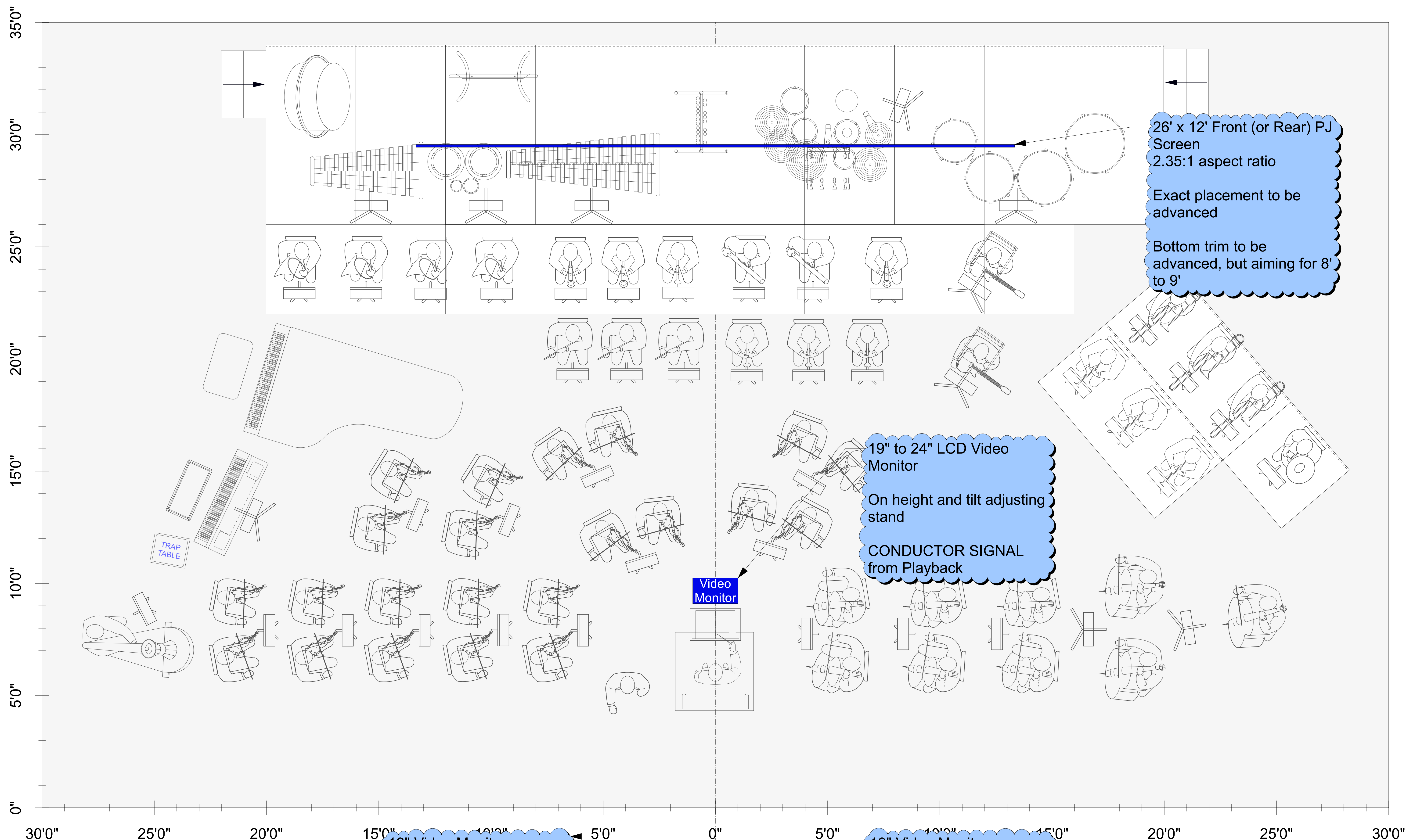


Black Ink
presents

PROJECT TITLE: Ennio Morricone - Symphonic Experience	
PROJECT DATE: Project Date	
DRAWN BY: Mike Kasper	
VERSION: 6/16/25	SHEET TITLE: TOP PLAN



 Black Ink <i>presents</i>	PROJECT TITLE: Ennio Morricone - Symphonic Experience	
	PROJECT DATE: Project Date	
	DRAWN BY: Mike Kasper	
	VERSION: 6/16/25	SHEET TITLE: RISERS



26' x 12' Front (or Rear) PJ
Screen
2.35:1 aspect ratio

Exact placement to be
advanced

Bottom trim to be
advanced, but aiming for 8'
to 9'

19" to 24" LCD Video
Monitor

On height and tilt adjusting
stand

CONDUCTOR SIGNAL
from Playback

19" Video Monitor

For Lighting Operator

CONDUCTOR SIGNAL
from Playback

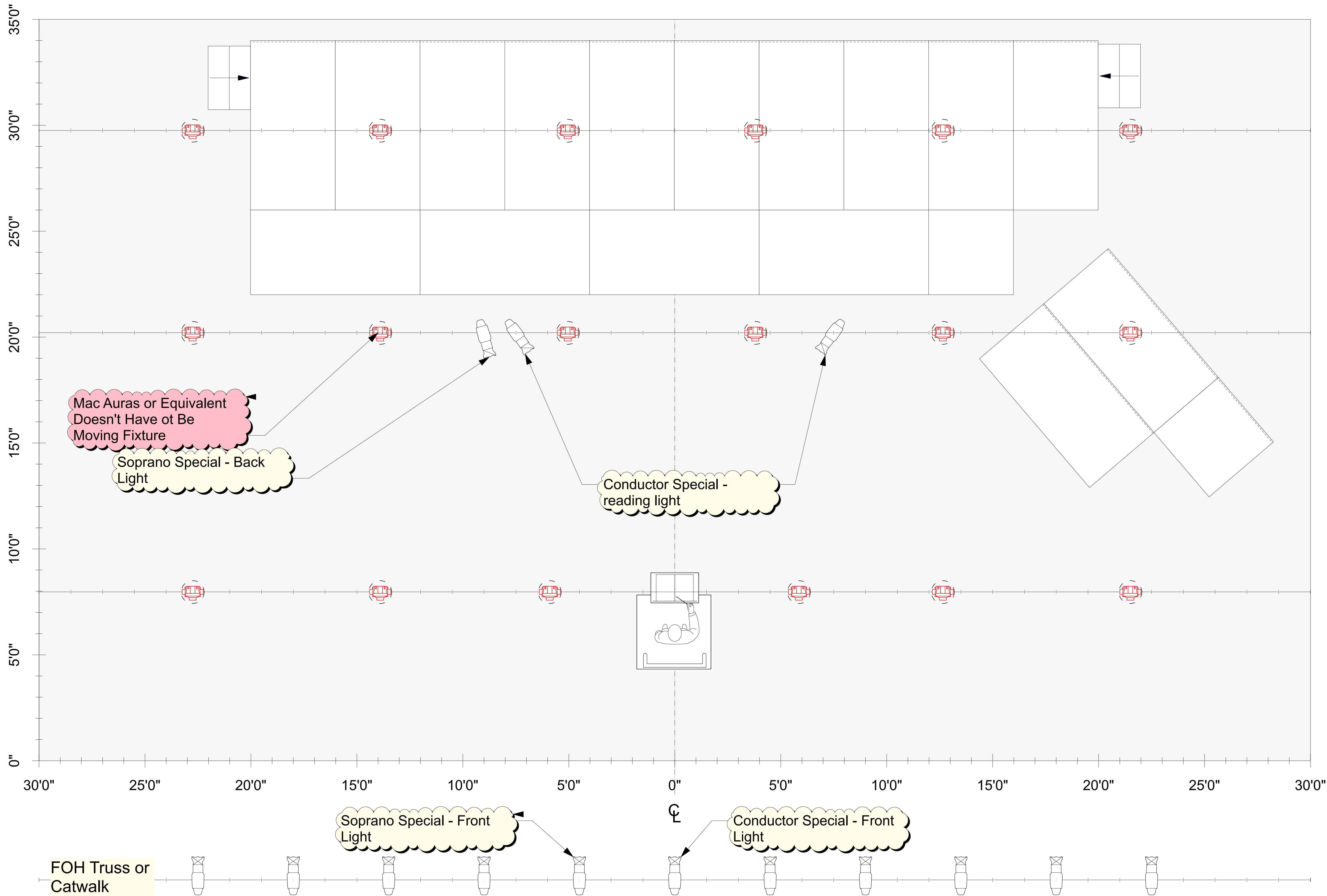
19" Video Monitor

For FOH Audio Engineer

CONDUCTOR SIGNAL
from Playback



PROJECT TITLE: Ennio Morricone - Symphonic Experience	
PROJECT DATE: Project Date	
DRAWN BY: Mike Kasper	
VERSION: 6/16/25	SHEET TITLE: VIDEO - TOP



ENNIO MORRICONE: Symphonic Experience

Audio Input List

v 6.16.25



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SOURCE	SOURCE NAME	PREFERRED MIC	NOTES	CLIP/STAND
Input 1	Trap (Kick) IN	Beta 52A		Short Boom
Input 2	Trap (Snare)	SM57		Tall Boom
Input 3	Trap (Hi Hat)	KM184		Tall Boom
Input 4	Trap (Floor Tom)	e904		
Input 5	Trap (Rack Tom)	e904		
Input 6	Trap (Rack Tom)	e904		
Input 7	Trap (OH L)	KM184		Tall Boom
Input 8	Trap (OH R)	KM184		Tall Boom
Input 9	Piano Lo	DPA4099		Magnet Mount
Input 10	Piano Hi	DPA4099		Magnet Mount
Input 11	Keys L	DI	Radial ProDI or equivalent	
Input 12	Keys R	DI	Radial ProDI or equivalent	
Input 13	Guitar	e906		Short Boom
Input 14	Guitar	DI	Radial ProDI or equivalent	
Input 15	E. Bass	DI	Radial ProDI or equivalent	
Input 16	Conductor Spy	SM57		Tall Boom
Input 17	Vocal - Soprano or High Mezzo	Wired - KM5 105		Straight Round Base
Input 18	Conductor	Wireless HH - SM58		Straight Round Base
Input 19	Announce/VOG Mic	Wireless HH - SM58	Near Stage Manager Position	Straight Round Base
Input 20	Playback Talkback	SM58s	Switch Microphone Please	Desktop Stand
Input 21	1st Violin 1	DPA 4099		VC4099 Clip
Input 22	1st Violin 2	DPA 4099		VC4099 Clip
Input 23	1st Violin 3/4	DPA 4099	Y-Cable or DPA 5586000 Stereo Box	VC4099 Clip
Input 24	1st Violin 5/6	DPA 4099	Y-Cable or DPA 5586000 Stereo Box	VC4099 Clip
Input 25	1st Violin 7/8	DPA 4099	Y-Cable or DPA 5586000 Stereo Box	VC4099 Clip
Input 26	1st Violin 9/10	DPA 4099	Y-Cable or DPA 5586000 Stereo Box	VC4099 Clip
Input 27	2nd Violin 1	DPA 4099		VC4099 Clip
Input 28	2nd Violin 2	DPA 4099		VC4099 Clip
Input 29	2nd Violin 3/4	DPA 4099	Y-Cable or DPA 5586000 Stereo Box	VC4099 Clip
Input 30	2nd Violin 5/6	DPA 4099	Y-Cable or DPA 5586000 Stereo Box	VC4099 Clip
Input 31	2nd Violin 7/8	DPA 4099	Y-Cable or DPA 5586000 Stereo Box	VC4099 Clip
Input 32	Viola 1	DPA 4099		VC4099 Clip
Input 33	Viola 2	DPA 4099		VC4099 Clip
Input 34	Viola 3/4	DPA 4099	Y-Cable or DPA 5586000 Stereo Box	VC4099 Clip
Input 35	Viola 5/6	DPA 4099	Y-Cable or DPA 5586000 Stereo Box	VC4099 Clip
Input 36	Cello 1	DPA 4099		CC4099 Clip
Input 37	Cello 2	DPA 4099		CC4099 Clip
Input 38	Cello 3/4	DPA 4099	Y-Cable or DPA 5586000 Stereo Box	CC4099 Clip
Input 39	Cello 5/6	DPA 4099	Y-Cable or DPA 5586000 Stereo Box	CC4099 Clip
Input 40	Bass 1	DPA 4099		BC4099 Clip
Input 41	Bass 2	DPA 4099		BC4099 Clip
Input 42	Bass 3	DPA 4099		BC4099 Clip
Input 43	Harp 1 Hi	Schoeps MK4		Tall Boom
Input 44	Harp 1 Lo	Schoeps MK4		Tall Boom
Input 45	Oboe 1	KM184		Tall Boom
Input 46	Oboe 2	KM184		Tall Boom
Input 47	English Horn	KM184		Tall Boom
Input 48	Flute 1	KM184		Tall Boom
Input 49	Flute 2	KM184		Tall Boom
Input 50	Piccolo	KM184		Tall Boom
Input 51	Clarinet 1	KM184		Tall Boom
Input 52	Clarinet 2	KM184		Tall Boom
Input 53	Clarinet 3	KM184		Tall Boom
Input 54	Bassoon 1	KM184		Tall Boom
Input 55	Bassoon 2	KM184		Tall Boom
Input 56	Sax (Soprano)	KM184		Short Boom
Input 57	Horn 1	Sennheiser MD421		Short Boom
Input 58	Horn 2	Sennheiser MD421		Short Boom
Input 59	Horn 3	Sennheiser MD421		Short Boom
Input 60	Horn 4	Sennheiser MD421		Short Boom
Input 61	Trumpet 1	Sennheiser MD421		Short Boom
Input 62	Trumpet 2	Sennheiser MD421		Short Boom
Input 63	Trumpet 3	Sennheiser MD421		Short Boom
Input 64	Trombone 1	Sennheiser MD421		Short Boom
Input 65	Trombone 2	Sennheiser MD421		Short Boom
Input 66	Trombone 3	Sennheiser MD421		Short Boom
Input 67	Tuba	Sennheiser MD421		Tall Boom
Input 68	Perc - Bass Drum	Audix D6		Tall Boom
Input 69	Perc - Tam Tam	KSM 137		Tall Boom
Input 70	Perc - Marimba	KSM 137		Tall Boom
Input 71	Perc - Xylophone	KSM 137		Tall Boom
Input 72	Perc - Tubular Bells	KSM 137		Tall Boom
Input 73	Perc - Bongo 1	Beta 98		
Input 74	Perc - Bongo 2	Beta 98		
Input 75	Perc - Tumba 1	Beta 98		
Input 76	Perc - Tumba 2	Beta 98		
Input 77	Perc - Tumba 3	Beta 98		
Input 78	Perc - Cymbal	KSM 137		Tall Boom
Input 79	Perc - Sus Cymbal	KSM 137		Tall Boom
Input 80	Perc - SPARE	KSM 137		Tall Boom
Input 81	Timpani 1	Beta 57		Short Boom
Input 82	Timpani 2	Beta 57		Short Boom
Input 83	Timpani 3	Beta 57		Short Boom
Input 84	Timpani 4	Beta 57		Short Boom
Input 85	Video Playback 1	XLR Fan > Fan	Dialogue L	
Input 86	Video Playback 2	XLR Fan > Fan	Dialogue R	
Input 87	Video Playback 3	XLR Fan > Fan	Harmonica L	
Input 88	Video Playback 4	XLR Fan > Fan	Harmonica R	
Input 89	Video Playback 5	XLR Fan > Fan	Choir 1 L	
Input 90	Video Playback 6	XLR Fan > Fan	Choir 1 R	
Input 91	Video Playback 7	XLR Fan > Fan	Choir 2 L	
Input 92	Video Playback 8	XLR Fan > Fan	Choir 2 R	
Input 93	Video Playback 9	XLR Fan > Fan	Click	
Input 94	Video Playback 10	XLR Fan > Fan	LTC	optional

ENNIO MORRICONE: Symphonic Experience

Monitor List

BELOW IS ONLY A GUIDE. ASK EACH PLAYER WHAT THEY WANT IN THEIR MIX.

v. 6.16.26



MIX	PERFORMER	OUTPUT	NOTES	CONDUCTOR SPT MC	SINGER - SOPRANO	DRUMS	BASS	GUITAR	KEYBOARD	PIANO	PLAYBACK CH 3 & 4 (Harmonica)	PLAYBACK CH 5 & 6 (Choir 1)	PLAYBACK CH 7 & 8 (Choir 2)	PLAYBACK CH 9 (CLICK)	PLAYBACK TALBACK
1	CONDUCTOR - HOTSPOT	hotspot, on mic stand	with volume control ON FRONT		X					X					X
2	CONDUCTOR - CLICK	Wireless IEM												X	X
		Wired IEM	backup											X	X
3	SINGER - SOPRANO	Two Floor Wedges	DS of signer position		X	X	X	X	X	X	X	X			
4	DRUMS	Single Floor Wedge			X	X	X	X	X	X					
5	E. BASS	Single Floor Wedge			X	X	X	X	X	X	v				
6	GUITAR	Single Floor Wedge			X	X	X	X	X	X					
7	PIANO	Single Floor Wedge			X	X	X	X	X	X					
8	KEYBOARD	Single Floor Wedge			X	X	X	X	X	X					
10	PLAYBACK OPERATOR	Wired IEM		X						X	X	X	X		