

White Paper

For Augustae Opera
Orchestrated Booklets



Augustae Opera

Introduction

Augustae Opera

Augustae Opera House, named after Livia Drusilla was [Roman empress](#) from 27 BC to AD 14 as the wife of [Augustus](#), the first [Roman emperor](#). She was known as Julia Augusta after her formal [adoption](#) into the [Julia gens](#) in AD 14.

Livia Drusilla becoming Augustae part of the [Roman imperial honorific](#) title given to [empresses](#) and women of the imperial families.

This is what represents how orchestrated operations at Augustae Opera, will take its place in any economy of any given country, with precision to exactly what the market needs at that present moment, coordinated orchestrations for your business to move in harmony with the world, the value your business will provide to the market will be priceless.

White Paper

Augustae Opera

For better performance of a company

Augustae Opera originally inspired by Fortuna goddess of chance and the personification of luck in Roman mythology, to listen and feel, to listen and interpret to the fine tone of the notes, Fortuna figurative expression as she usually is blindfolded with an outward spiral coming out of her ear with gold coins at the end of the spiral, this will be priceless to your workforce as they will grow and understand the world in a whole new perspective Augustae Opera can provide.

Augustae title in my opinion is the personification of Orchestration as for every Augustae did orchestrate their way to earning Augustae title, this played a major role in the Roman Empire, making a strong foundation for more than 15 centuries Augustae title prevailed, giving the Roman Empire a solid hierarchy in the social and economical structure; As for Augustaes usually where in between social and economical structures in the hierarchy of their time.

Now Augustae Opera can facilitate your business structure in the economical sense and in the hierarchical structure, orchestrating business with a fine touch of precision, as it also details any hierarchy in the social and economical structure to any country.

Augustae Opera capabilities can work for any company in any market, giving a straightforward chance to any company to perform to its highest capabilities.

Augustae Opera like Fortuna to companies that will benefit from the art of orchestration, just by listening to crafted booklet the possibilities for the future will be exponential.

Target

Augustae Opera

In simple terms

Enjoy classical music, with a composed booklet that is conducted and operated for your business to succeed efficiently, in the market that Augustae Opera House Orchestrated for you company to have a harmony with the market, as your products or services will have a resonance with the market needs, there will be more demand from your company as your company fulfills those market needs quick and efficient, not wasting any money into error or anything else, just for you to have the orchestrated pathway that will take your company straightforward to the objective your company is aiming for.

Abstract

Augustae Opera White Paper Conducted Booklet

Listen to the composed abstract idea, fill in the blanks and see the work of art your business can show you, the world in another perspective...

Conductor Score For
Augustae Opera White Paper

Maestro XV

Beethoven
Symphony No. 7

I Poco sostenuto. Vivace

“Movement”

Movement in music refers to a self-contained section or part of a larger musical work, such as a symphony, sonata, or concerto. It's a distinct and independent unit with its own musical character, structure, and thematic material. Movements are often integrated within the larger work, sometimes with contrasting tempos, melodies, and dynamics.

Movement in painting refers to the visual illusion of motion or dynamism within a two-dimensional artwork, achieved through techniques like line, shape, color, and composition; its a way to guide the viewers eye, to create a sense of energy, and depth to the painting.

Movement in business, abstractly art and numbers meet, there is a logical side of art that can be seen in architecture, if not the structure won't stand for long, art and numbers going together to form something new with raw materials or raw information no matter what is the product or service of the business, there is a final product that comes from art and numbers...

II Allegretto

“Economy”

Management of material resources;

Economy of movement, refers with the efficient use of energy when performing a task or movement, as efficient as it could be from management of material, to processing the material to turn it into the final product, just like a mathematical equation: M=material W=work

$$1M+3M+2W+2W=4M+4W$$

From point A to Point B, accounting to the final product to the final earning of a project, quarter, or year; to how much efficient can a work force become maximizing cost of movement to yield in higher profits, from point Raw Material to Final Product, running a sharp operation is always what keeps a business relevant in the current market.

III Presto. Trio I und II Assai meno presto

“State of the art”

From a structural framework to the structure of the day to day operations, in a state of the art framework, numbers are clear movements are logical and congruent to the companies main value to the market, to how can it be much better than before?

State of the art orchestration, for a business to make its own fruitions, in the market that is orchestrated down to the details of how much employees like working for the company...

IV Allegro con brio

“Work of art”

Like seeing a painting and understanding it completely, work of art by reading the definition you can understand completely, this is not on the surface of things, but the work that was put behind the painting, for the viewer to understand it completely just by looking at it, a business that blurs the line of a work of art and business is where your customers know exactly what they are getting...

Hello;



OPERA BOOKLETS/LIBRETTO

PRICE 35 CENTS

METROPOLITAN OPERA HOUSE
GRAND OPERA

GIULIO GATTI-CASAZZA
GENERAL MANAGER

LIBRETTO

THE ORIGINAL ITALIAN,
FRENCH OR GERMAN
LIBRETTO WITH A
CORRECT ENGLISH
TRANSLATION

ANDREA CHENIER

PUBLISHED BY
FRED. RULLMAN, INC.

NEW YORK CITY
THE ONLY CORRECT AND AUTHORIZED EDITION
HARDMAN PIANO USED EXCLUSIVELY

Neuro Singpiel

Die Kaiserl. Königl. National-Hof-Schauspieler
werden heute Dienstag den 16 Julij 1792 aufzuführen:

(Zum erstenmal)

Die Einführung aus dem Geirail.

Ein Singpiel in drey Aufzügen,
nach Breunen frei bearbeitet und für das k. k. Nationaltheater eingerichtet.

In Wien gelehrt von Herrn Kapellmeister Wegar.
Die Dichter sind bey dem Logotheten für 17, 18, 19 haben.

Text Ansgang ist um halb 8 Uhr.

22 ERNANI.

Car. Che contro me cospira—
Degli assassini al guardo
L'avei mi ostera di Carlo Magno—

Ric. E gli Elettor?
Bacchi.
L'ebano i detti a cui spetti del mondo
La più bella corona, il lauro invitato
De' Cesar decoro.

Car. Lo so—mi lascia. *[Ricordo in per partire.]*

Se mai presento lo sia,
Tre volte il bronzo ignovome
Dalla gran torre tonni,
Tu poncia scendi a me; qui guida Elvira.
E vurreste?

Ric. Non più—fra questi anelli
E scoppio i ribelli. *[Ricordo parte.]*
Gran Dio! costui sei sepolcrali marini
Affianco il pugnal per trucidarmi!
Scettro! dov'è il scettro!
Bellezza! giovinezza! che siete voi?
Cinque natanti sopra il mar degli anni,
Cui l'onda basta d'innestanti affanni,
Finché giunte alle soglie della tomba
Con voi nel nulla il nome vostro piovano!

Car. To thwart our choice conspiring,
Watching their embryo-treason,
We hale us in the quon of Charlemagne.

Ric. Thy electors sit?
In conclave,
Hang on the poles of new their decision;
In laurd crown, and Earth salutes her Cesar!
Car. We know—no leave us. *[Ricordo is going.]*
Yet stay then.
Bid thine a cannon's brazen throat
The fact proclaim in thunders;
Then here to us descend, bringing Elvira.
Riv, sought further!

Ric. Where dwell you august remains?
For counsel, here to cease rebellion. *[Ricordo departs.]*
Shall Cesar, un-censur'd by these midnight vampires,
Unhallowed yet, to Death, Emp'ror of Empires!
Power! Possession! High honor!
Bright beauty! brighter youth! of what your value!
Loh's fickle sense forms your devious pillow,
Ye float or founder on that treacherous billow!
What are all, with your longing, liking, loathing!
Words writ on water! or forms on vapor!—nothing!

OH DE VERI ANNI MII!—THOUGH O'ER YOUR FLEETING PLEASURES. CARLOS.

Oh de' veri an - ni mie - i Sugli o - lu - gar - de lar - - - - - ve,
Though o'er your fleet - ing pleas - ure Fond - ly young Fil - ly may - - - - - dream;

Non trop - po vi cre - do Lin - can - to Fin - can - to o - ra di -
Time o - jura Vin - ce's track And pure - ath, and pure - ath your smile, o

sparve. S'o - ra chiama - to so - - - - - no Al più an - bli - mi tu - - - - - in -
dis - dream. Star - ing, I con - st - gra - - - - - ces Thow'd we sub - fine - est ha - - - - - are;

Del - la vir - tu com' a - - - - - qui - la Sul van - ni, sul van - ni m'al - no -
Out - shin - ing thou your less - - - - - or spheres Shall Wis - dom, shall Wis - dom from me

rh, ah! E vin - ci - tur de' se - co - il Il no - me, il no - me mi - o fa -
gion, ah! Des tin'd thro' fur E - ter - ni - ty Ous god - like, one god - like ray is

rh. E vin - ci - tur de' se - coll' il no - me mi - o fa -
throu. Des - tin'd thro' fur E - ter - ni - ty Ous god - like ray is

rh. Il no - me mi - o fa - rh. E vin - ci - tur de' se - co - il Il no - me mi - o fa -
throu. Ous god - like ray is - - - - - to throu. Thro' fur, thro' fur E - ter - ni - ty Ous god - like ray is throu.

ERNANI. 23

[Après avoir ouvert la porte du monument de Carlo Magno et ci entre.] *[With a key he opens the door of the Tomb, which he enters.]*

[Schonlässt die porte minori del sepolcro, e ci entrano guardando al cavetto in grandi mantelli i Personaggi della Lega, portandosi fionde.] *[Several doors in the vault open, and the Conspirators, members of the league, enter, enveloped in dark cloaks, and bearing torches.]*

1st Cos. Viva Augusta!
2nd Cos. Chi va là?
3rd Cos. Per Augusta! Who goes there?
4th Cos. Rite sia. Right and fair!
Tutti. Per la Lega sento ardor. Charles would inspire it in his'ry.
L' alma intrada, accenda i cor.

Entri SILVA, ERNANI, e IAGO, vestiti come i primi.

Sil. Viva Augusta.
Car. Per Augusta.
Sil. Per la Lega.
Car. Santa e giusta.
Dalle tombe parlerà
Del destino la volontà.
Sil. *[Scende sopra una delle minori tombe.]*
All' levito manco alomo!
Car. Qui esolando arvi osavano—
Sil. D'unque resti il mistero?
Car. Certo sopra al sacro tempore.
Car. Spento pria qual favo cada.

[Tutti spengono contra terra le faci.]
Dell' Iberia contrasta fionde i detti—
Sparverà!
Ogni destra che qui s'è.
Sil. Una lauti—la sua morte
Ad un sol fidi la sorte.
[Ognuno trae dal seno un portafoglio, vi scrive la propria cifra sopra un foglio e lo getta in un arcale sospeso.]

Car. E ognun pronto in ogni evento
A torce od essere spento.
[Silva s'appressa lentamente all' arcale, ma senza una lampada; tutti assistono lo circondano.]
Sil. Chi si tocca?

Sil. Ernani!
Car. E detto!
Car. Oh qual grando m'è contentone!
Padre! Padre!
Car. Se radrai
Vendicato resterà.
Sil. L'opra o giovini, mi codi. *[Fra loro.]*
Ern. Ma si via, o vecchio, crudi!
Sil. La tua vita, gli aver' miei lo do—
No.
Sil. Putri
Ora straggiati a morte. *[Montandogli il core.]*

Ern. No—verri prima ferir—
Sil. D'unque, o giovine, l'aspetta
La più terribile vendetta.
Car. Noi fratelli in tal momento
Stringa un patto, un giuramento.
[Tutti si abbracciano, e sulle musiche esultazione trascinano le spade prompresso nel sepolcro.]
Si rissosi il Leon di Castiglia,
E d'Iberia ogni monte, ogni lin
Eco formi al tremendo ruggio!
Come un di contro i Monti appresser.
Siamo tutti una sola famiglia,
Pugnarem colle braccia, co' petti;
Se l'armi innati più a languo e negletti,
Non saremo finché via abbia il core.

1st Cos. Long live Augusta!
2nd Cos. For Augusta!
Sil. For the League.
Car. Than our league no cause were juster:
Let a voice from out the tomb
Bid the future quit Time's dark womb.
Sil. *[Mounting on one of the smaller tombs.]*
All' levito manco alomo!
Car. If our numbers hide no coward—
Sil. Now to clear this latent mystery—
Charles would inspire it in his'ry.
Car. Dash him out like a torch extinguish'd!
[The torches are thrown on the ground, and extinguished.]
He in Spain hath vainly vanquish'd
Franco'd freedom on his banner.
Er'ry right hand now shall arm.
Sil. One will suffice, giv'n by Fortune
That grand day as his portion.
[Each Conspirator draws a tablet from his breast, and writes thereon his name, then throws it into an open tomb.]
Car. All are ready, all do reckon
Or to strike or else be stricken.
[Silva slowly advances towards the tomb and draws a tablet from it; all anxiously surround him.]
Who is chosen?
Sil. Ernani!
Car. Blessed pleasure, more blest than any!
Father, ah father!
Car. Should ye fall
We average ye, one and all.
Sil. *[To Ernani.]* Youth, thy goodly work, O cede me.
Ern. Naught were viler, should'at supercede me.
Sil. Thine entrance lately torius
I will give thee!
Ern. No!
Sil. This could no demand that life!
[Showing Ernani the lion.]
Ern. No—first, a King's blood wets my knife!
Sil. Anger thus wishing this dreadful engine,
Looks for a horrible avenging.
Car. Brethren, in league consorted,
Swear a compact, heav'n record it!
[They all embrace, and with the greatest exultation drawing their swords, they continue.]
Let the lion awake in Castilia,
Each Siberra of Spain rock with wonder,
Echo grow hoarse in mocking his thounder,
As when of old time he sprang forth on the moor.
Be this grand thought our only familiar,
With a joint arm we cancel our burden;
Death and freedom were far brighter garden,
Than eternals slav'd on this shore!

AUGUSTAE OPERA BOOKLETS

Augustae Opera House, booklets for any type of business, get your business pathway to success with a operated booklet, just tune in with the help of classical music, and run your business in new way you could never imagined, efficiently and congruent with the present market, Augustae Opera can provide you the best path for your business in any market as competitive as it could get.

**Booklet Example for a company in the field of finance
(Next page)**

AUGUSTAE OPERA BOOKLET

FIELD OF FINANCE

LEMONS ORANGES AND A ROSE

STILL LIFE



IN THE STILLNESS OF TIME, LIFE NEVER CEASE TO EXIST, NOR DOES DEATH CEASE TO BE NON EXISTENTIAL, BUT IN THE STILLNESS OF TIME THERE IS NO MOVEMENT, JUST STILL LIFE AND TIME, TO TAKE THE TIME TO REFLECT ON MOVEMENTS THAT GIVE LIFE A PERSPECTIVE OF WHOLENESS TO ONES SELF, IS GROWING IN THE STILLNESS OF MIND...

INDEX

INSTRUCTIONS

STRUCTURES

FRAMEWORKS

CONDUCTOR CUT

CFO

CRO

CHAIRMAN

CEO

COO

SUB-FRAMES



INSTRUCTIONS

Read and listen then listen while reading, and at last listen before reading.

This helps articulate your understanding between music notes and letters, for later on your senses will evolve to the point of, reading a long paragraph is like listening to a long song; Large amount of letter same as large amount of music notes...

There is no need to change day to day business entirely, but little by little there can be fixes along the way, think of Augustae Opera as a help to accomplish any objective needed to succeed while also orchestrating you business right down to the second on timely matters, like high priority clients that need something on time. Every aspect of your business will run seamlessly, your business moving can be seen like a work of art; in the movement of the fabric of reality, time and space moved by an orchestra, musical notes like apples and oranges that fall from the tree right on time, not to ripe not to early, by the time someone picks it up it will be ripe and ready to be eaten.

STRUCTURES

“The organizational structure of a company”

To the first place in the structure

This structure allows for the company to have two angles the angle the company was going to take, the other angle is the orchestrated angle Augustae Opera orchestrated for the company to be in harmony with the market.

This different order gives you another angle to see the company as whole, to see the company work like clockwork and notice if any part of the clock is not working properly, this gives you an angle to meticulously fix the clock while it is still working on giving you the correct time, to see the end result of the work in its time frame, this will help you notice the orchestrated aspects of any given obstacle that might present, the solution in the orchestration made with rules and codes that build you a pathway to the final objective.

To see the Orchestrated aspects within the company and at the market, structures can also be used for the final report of any given project, quarter or annual report.

Report in the books redacted by the CFO, main access to the rest of the frameworks.

Structures that best performed in a reconstructed simulated market

In this case Structure No. 2 will bring the company into a better financial form to keep growth with better performance and better use of the market non fulfilled needs...

Structure No. 1

Chairman

CFO

CEO

COO

CFO

CRO

Structure No. 2

CFO

COO

Chairman

CEO

Structure No. 3

CFO

Chairman

COO

CEO

FRAMEWORKS

This framework is the outline for the movement of the company to move with the movement of the orchestration, this allows to harmoniously integrate two pathways, one the original pathway the company was going to take, the other is the pathway Augustae Opera orchestrated for the company to move in harmony with the market.

This framework for the field in finance.

Frame~Work

In this case this framework will function in a deeper sense for later on to have a non conducted vision of what is most possible, then you will see the conducted pathway and know it is more than possible...

Frame 290

202 Conductor/Opera

303 CFO

404 CRO

505 Chairman

606 CEO

707 COO

Sub-Frame

290.1

290.2

290.3

290.4

707 COO (Main Conductor, for the rest of the positions that fall below the command of COO)

202 Conductor Cut

Maestro XV

Applied to all positions in Structure No. 2

Mozart

Piano Concerto No. 20 in D Minor

Allegro

Romance

Rondo Allegro Assai

Mercator map projections

(pathways in a mercator map)

Mozart

Piano Concerto No. 21

I Allegro Maestoso

II Andante

III Allegro Vivace Assai

Risk Analysis

Mozart

Symphony No. 41

C Major

Jupiter I

Allegro Vivace

Jupiter II

Andate Cantabile

Jupiter III

Menuetto Allegretto

Jupiter IV

Molto Allegro

Processed Revenue

Second Quarter

(in this case details matter to be precise in every layer of the type of deal in the field of finance)

Beethoven

Symphony No. 7

I Poco sostenuto Vivace

II Allegretto

III Presto

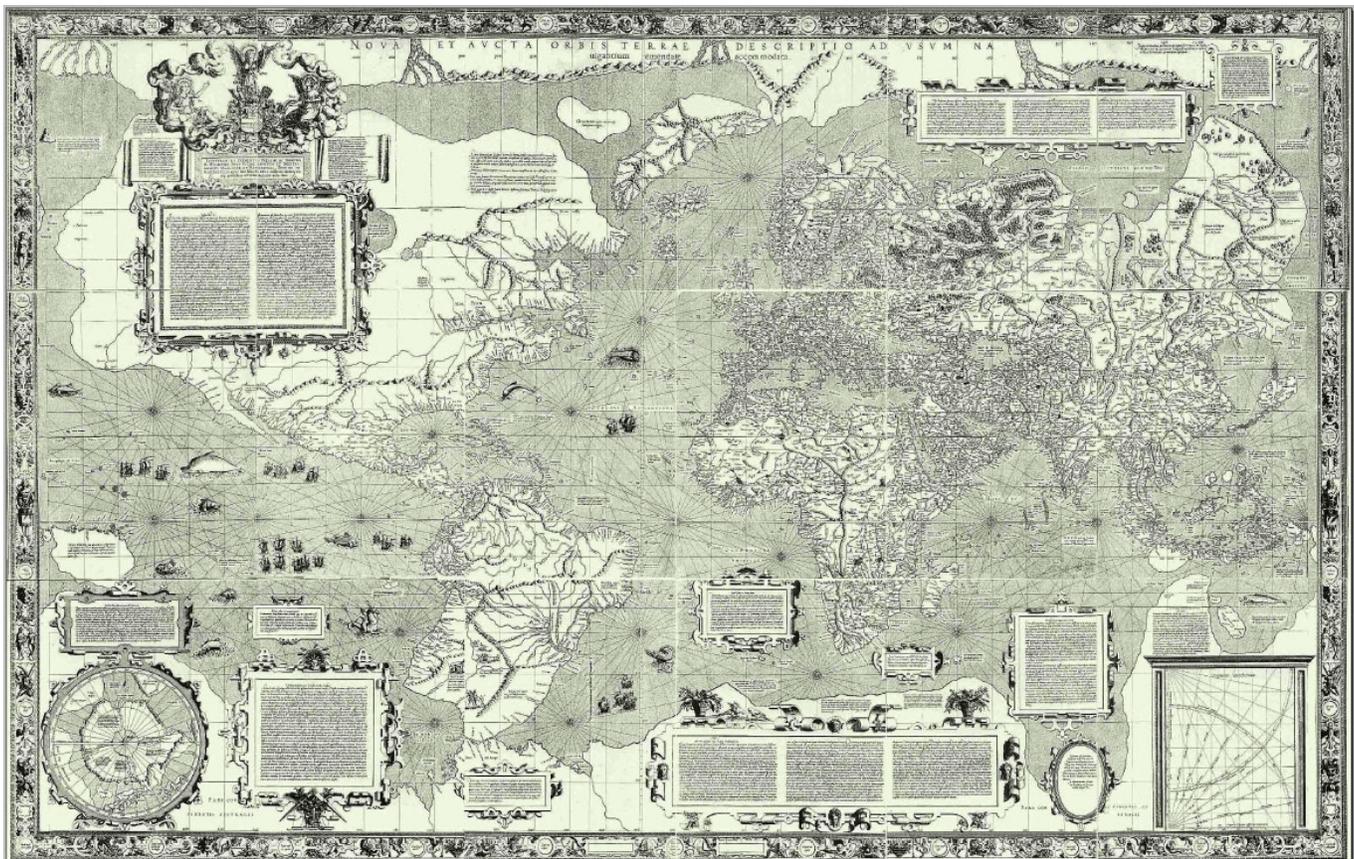
IV Allegro con brio

MERCATOR MAP PROJECTIONS

From Point A to Point B,
From current progress in the objectives,
to scheduled objectives,
to plan each aspect of the trajectory the company is going to take,
even for each quarter this set a structures path with a wide view of the markets ecosystem,
Gerardus Mercator Map projection is how wide should be your perspective,
for a better view of the market,
this allows you to see what is possible for that quarter for your company to perform to its own
perfection,

the Mercator projection inflates the size of lands the further they are from the equator, the
equator is your target to have a non inflated view of the market, Therefore, landmasses such
as Greenland and Antartica appear far larger than they actually are relative to landmasses near
the equator, then you can see the inflated part in the market, like inflated companies due to
easy funding or other non accounted parts in the market that may change;

From point A to point B, the best sound of the melody is your equator, like blending fruit in
your blender...



Mozart
Piano Concerto No. 21
I Allegro Maestoso
II Andante
III Allegro Vivace Assai

From Point A to Point B,
pathways in a mercator map,
in black and white,
like the equator and its poles,
from Point A to Point B in a fruit basket stand point,
first the I Pears and II Apples,
then the III Grapes...



RISK ANALYSIS

Pathways in a sea full of far away routes, the old route? The best route? The open sea also has thunderstorms and hurricanes, the best pathway to the objective, to where we are going? Can we survive a thunderstorm? Can we make it around the thunderstorm? Are we risking a high percentage in taking that route? What is the best pathway with manageable risk?



Mozart
Symphony No. 41
C Major

Jupiter I
Allegro Vivace

A Clipper approaching a thunderstorm, the clipper carrying half the weight it can support goes into the storm, the clipper enters the storm right at the middle, the storm gets stronger by the winds close to the water, the ship sails fast with only the top sail closed, it sails fast on the windy ocean with waves like rounded mountains under the night sky, the crew moving with the captain's orders, keeps the ship on course while the thunders above the ship light up the dark sky every three to five seconds, lightnings hitting clouds, lightning hitting other lightnings, lightnings hitting the ocean, the rain gets stronger the lightnings getting louder, but not even one lightning hits the ship, the captain takes the ship in a straightforward route, as he knows where the ocean is deeper he takes the ship right at the middle of the waves like rounded mountains, the captain navigates the ship at such ease the crew moves in synchronicity with the captain's orders.



Jupiter II

Andante Cantabile

The ship is right at the middle of the thunderstorm, the captain orders the crew to grab ahold as a big wave moves towards the ship, the ship right at the top of the wave goes above the clouds and sees the sunset with the moon approaching behind, then it goes down the rounded wave, the captain focused on the pathway he needs to take the ship across the thunderstorm for the cargo to arrive on time before the cargo goes bad, the cargo of the ship Arabian coffee a company in the Netherlands bought at the port in Morocco called Ceuta, while they waited for a cargo ship to be available, they paid the captain of the clipper to give full priority to their cargo to go straight to Amsterdam, the ship sails the waves while the captain sees another storm ahead only this one its raining stronger, the captain orders half the crew to secure the cargo even more and to cover it from water, the only way they will arrive on time is to go though the other storm too. The ship is almost out of the thunderstorm, the ship still in good shape, the crew working on securing the ship to be able to go through the storm, the captain one of fastest for bringing cargo, paid by the best merchants of teas and spices, the ship is know for being always earlier than expected, the cargo no secure they exit the thunderstorm by a big wave the captain took head on.

Jupiter III

Menuetto Allegretto

The Captain takes the ship straightforward to the rainy storm, the ship ready to head into the storm the waves taller the rain strong, the ship heads into the first wave the ship reaches the tip of the wave and slides down to the next wave coming by far, the captain send back half the crew down to the cargo to keep it secure in the and dry, the cargo in large wood boxes, the rest of the crew letting the captain know the waves coming ahead, then the navigator shows the captain the map they are heading right into the storm and then into a chain of small islands that will take them right into the port where the merchant is waiting for the shipment. The storm is big the waves tall but slowly moving they will never crash, the movement of the waves in synchronicity with each other, the captain sets course between waves, the waves move like a symphony all under the same storm like a if the stormy clouds where the conductor of the waves that move like a work of art, then the ship moves faster by the winds making the waves, the ship moves with the storm as if the ship with its crew where part of the symphony, the waves and the winds take the ship quickly out of the storm by the winds and the waves, even with the heavy rain the ship exits the storm with the cargo safe, the ship heads toward the chain of islands, the islands like jungles made of palm trees and other plants, the birds flying all over the islands the sky dark as the night settles more the moon white above the ship, the crew of the ship celebrates as they made it out of the storm and heading to the port where more shipments will be coming by the next few days they stay at port. They sail thought the chain of islands as the rest of the crew goes to rest a while for next morning to get ready to get the cargo below the deck, the navigator takes control of the ship while the captain goes to his desk as he start accounting for the next shipment, it will be arriving at that port in the next couple of days...

Jupiter IV

Molto Allegro

The night almost over, the navigator sails the ship for the rest of the way, following the pathway he made with the captain before leaving port, the islands full of birds as they fly over the islands at night too, the navigator takes the ship right across two islands surrounded by deep water, they leave the chain of islands and in a few hours they will be arriving at port, the captain gives the orders to open the deck to take the cargo of the ship as soon as they get to the port where they can unload the wood boxes before the other ships arrive from up north...

The captain opens his cargo log book for the merchant to sign that the cargo was received, then they leave port; the crew starts getting ready for the next shipment, they clean the rest of the ship staying close to the port waiting for the next shipment to be at port...

PROCESSED REVENUE

This is your calculated blind map, not to believe your eyes but to focus your mind in the objective that is going to be accomplished if following the path in the map, every moment counts for you to follow the orchestration to the foot of the note, as for each note will be listen in a different way if you put close attention to the tone of the notes all together, also having in mind it might be the same Symphony your co-working is listening too, but its in a different order with different tones, emphasis, highlighted foot notes, for when you listen as a whole you will be able o see the complete picture of the finances of your company against the finances in the market of your industry.

Think of this map as if you where putting a jig-saw puzzle together.



Processed Revenue

Second Quarter

(in this case details matter to be precise in every layer of the type of deal in the field of finance)

Beethoven

Symphony No. 7

I Poco sostenuto Vivace

The speculated sales for the rest of the quarter, tales of the future in the fields of possibilities, like an article I read a while back when I was living downtown, used to pick up the news paper right at the corner of Wall Street and Broadway fresh out of the stack...

II Allegretto

The estimated sales for the rest of the quarter, estimated revenue for the rest of the quarter, by now we should be above expectation, and the rest of the revenue is for diversifying into new projects, new contracts, new options in the opening market with new investments coming up, the rest of the year with some compounded interest on top of the revenue.

III Presto

The rest of the quarter payments from last month, the last revenue accounted for the quarter approaching soon, the total cash on hand going straight into the same project that paid of long ago, the rest of the payments will be from contracts agreed upon long ago, just for the last report to set the last details in percentages and the payments should coming before end of quarter...

IV Allegro con brio

Total Revenue Today

Two days before the end of the quarter, the total revenue is higher than previous years by this time of year, this will fund more projects and other contracts that will be needed by the end of the year changing prices of bonds and other commodities, now to schedule the upcoming projects that will have traction for next quarter, and we will be good to go till the next board meeting...



303 CFO

Second quarter finances



303 CFO

Second quarter finances

Mozart

Symphony No. 39

I Adagio - Allegro

Assets management, for second quarter to cover the difference on the revenue invested between the Window Project and the Ship Shark Project, for investors to not be misinformed on the low return of this quarter with our previous investment on project Hot Air Balloon...

II Andante con moto

Investors can see the benefits of the Hot Air Balloon project, by turning to page nine, where they can find the detailed accounting for that specific project that is funding our two on going projects, now that our investors trust the financial statues of this private company, we are ready to present shares owned by the company, now available for sale only to previous investors.

III Menuetto Allegretto Trio

Now we are ready to turn to page 19, where you can find our progress on the Window Project, and how is going to be used the money coming from the shares being sold with the intent of funding completely this project, our calculation on the return of this project should be twice the amount we are investing into it, think of this project as a compounded investment that will pay off right at the last quarter of the year.

IV Finale Allegro

Now on page 25 you will find estimates of the Ship Shark Project, previously left on pause till our coders build a platform that cost us half the price if we where to outsource the platform from another company, now the Ship Shark Project will be ready to by the end of the month making our third quarter with a good expectation on high return, for us to plan on the third quarter to reinvest the profits of this project back into the company or to share it with our investors, maybe just enough to keep the project going and the rest to investors.

Windows



Windows

(Revenue Movement, from customer paying all the way to the accounting sales record)

Perspective into present past future

To see the present market while checking today's finances

Beethoven

Symphony No. 7

II Allegretto

Revenue Moment, as if every drop of water that falls into the fields of green grass, I can see through my window, the rainfall gets stronger as it get closer to my apartment, the thunders eco through the fields, I might just listen closely to close my window right when it gets here, I'll smell the wet grass and enjoy the view of the rainfall, in the mean time I'll account for last revenue for this quarter, that should be high now that we are seen twice the revenue we usually handle.

The revenue like the rainfall, it was quick and strong, thanks to the sale of our new product we invested last quarter, our product harmoniously moved with the market high demand, where could we be today if we hadn't invested in this project last quarter.

I Poco sostenuto Vivace

Revenue like a watch, revenue gets in like seconds in a watch, just for the company to move harmoniously while serving a function in the market, revenue moves harmoniously like the movement of the company.

IV Allegro con brio

A symphony like clock work, like an open window overlooking the street, is like the feel of the present market, a window that lets you see the present market right to the last cent of the cost of doing business.

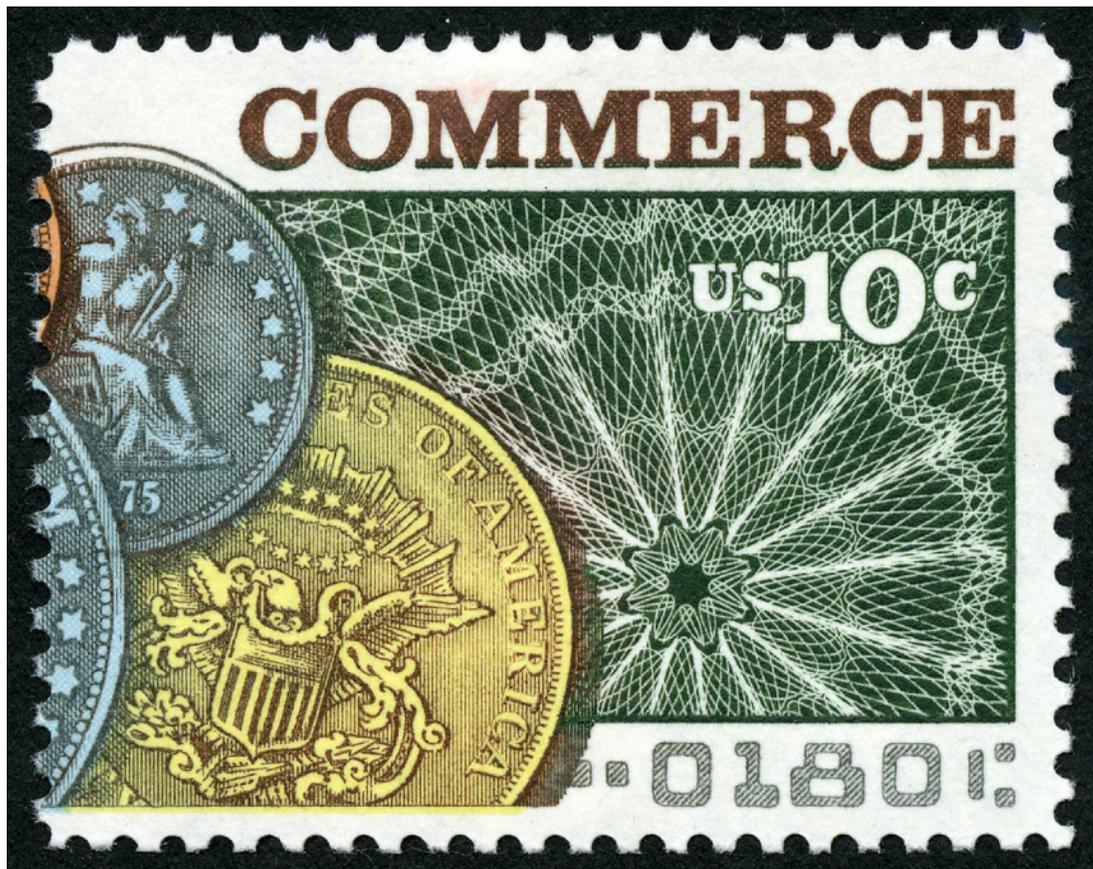
III Presto

Perspective into a perfect future, to what would it be needed to do to get to that perfect future present, a new perspective with the help of today's finances, is to see the present market where it stands, to ask if we could do any better? With the markets present conditions? What is the right question to find a way that will place us, somewhere in the path to that perfect future present;

On a pie graph is the cost of the final product in good percentages with the profit made from that product? Are expenses three times less than the actual profit made? How can that pie graph fit into a orchestrated calendar to use the market conditions to perfection for the company to have a better return on cost on doing business, windows to see every angle of the orchestration for the next time you see that pie graph you will know how the company perform in todays market conditions...

404 CRO

Abstract Movement



404 CRO

Abstract Movement

Beethoven

Symphony No. 7

IV Allegro con brio

Movement for the whole company, from first draft of a new project, to the latest movement of perfection a company can do, that will set them apart from the rest of the market, being the leading presence in that field of the market, that sets a new perspective of the possibilities a company can have for every movement to be calculated for the best path where an option for orchestration presents, for it to be a given that the company will benefit from a more pronounced and articulated movement, like a sharp edge in the market of finance is to succeed in the orchestrated market.

II Allegretto

Orchestration of company to be in harmony with the market, is to know the Orchestration of the market for when the company makes its move in the field of finance, their finance product or service will resonate with the market needs as for that company will fulfill what is needed for the market to continue working like clockwork with its orchestration, generously benefits from...

III Presto

Revenue from day to day business, comes in like an orchestra with sounds from multiple streams like services and products, that all together offer high value to the market as they harmoniously fulfill what the market will benefit from.

I Poco sostenuto Vivace

Revenue for the entire quarter, total revenue with the cost of acquiring that revenue from the market, the percentages in a pie graph taking in 20% of the market revenue cap in the field of finance for that quarter, acquiring that revenue from the market just by placing product into the market, with the proper marketing budget, other cost like offices for selling to customers like a go to place where they can acquire an investment portfolio, the cost of acquiring that revenue start parallel to the cost of business during that quarter, to what company keeps a high percentage of profit more than expenses in its revenue...

Main Revenue - Main Product or services

Sub-Revenues - Sub Products or services

Abstract Marketing
CMO



Abstract Marketing

CMO

This example details on how a company that orchestrates business to work like clockwork, could benefit from giving a White Paper of the company to costumers.

Beethoven

Symphony No. 7

I Poco sostenuto Vivace

A marketing campaign or strategy built around a broad concept, or idea rather than the specific product or service, like a companies White Paper in this strategy the company does communicate a larger vision of the capabilities of its crafted and tailored products and services, this gives a straightforward path for who ever reads the White Paper that the companies main strategy is to build trust, establish quality of expertise, while also generating leads by educating potential costumers on complex topic and offering solutions...

II Allegretto

White Papers also demonstrate companies credibilities and in-depth knowledge, for future solutions they will need as business evolves into a new shape by the movement of the market, with this strategy the company offers value they provide, informative content, for later on this will to attract and nurture leads, potentially converting them into valuable customers...

IV Allegro con brio

This strategy gives the company the opportunity to do business in a straightforward way, costing the company a fraction of the cost to create new leads while also showing the capabilities of how orchestrated products or services can perform better in the market with the help of orchestration.

III Presto

Orchestrated marketing campaign, the final product will be priceless, for the CMO of the company to get into details with the orchestration behind the marketing campaign planned for that quarter...

Then the entire Booklet for CMO to have a wide view of the company functioning on the present market, abstractly the marketing campaign will be orchestrated with the harmony of the present market (if any further marketing campaign orchestration is needed for a successful campaign will be noted on booklet)

Under the clockwork of the CRO, in the context of Revenue Movement

505 CHAIRMAN

As Smooth As Possible



As Smooth As Possible
Beethoven
Symphony No. 9

I Allegro ma non troppo, un poco maestoso
Check List

II Molto vivace
Percentages As Scores

III Adagia molto e cantabile
One Whole Trajectory

IV-a Presto
New Horizons Along The Way

IV-b Allegro molto assai
Onc Final Conclusion

Still Life
Bach
Cantata No. 106



Black and White

Beethoven

Symphony No. 9

I Allegro ma non troppo, un poco maestoso

II Molto vivace

III Adagia molto e cantabile

IV-a Presto

IV-b Allegro molto assai

White and Black

Beethoven

Symphony No. 9

IV-b Allegro molto assai

IV-a Presto

III Adagia molto e cantabile

II Molto vivace

I Allegro ma non troppo, un poco maestoso



606 CEO

Abstract

Beethoven

Symphony No. 7

III Presto

Score Notes

IV Allegro con brio

New Angles

II Allegretto

Perceptions

I Poco sostenuto Vivace

Next Movements



Mercator map projections

(in different order to come to an agreement with COO as it will be in different order, this is to see every angle of the day to day operation to the whole quarter, to just fill in the blanks and the pathway is a given)

Mozart

Piano Concerto No. 21

III Allegro Vivace Assai

The Horizon Sideways

II Andante

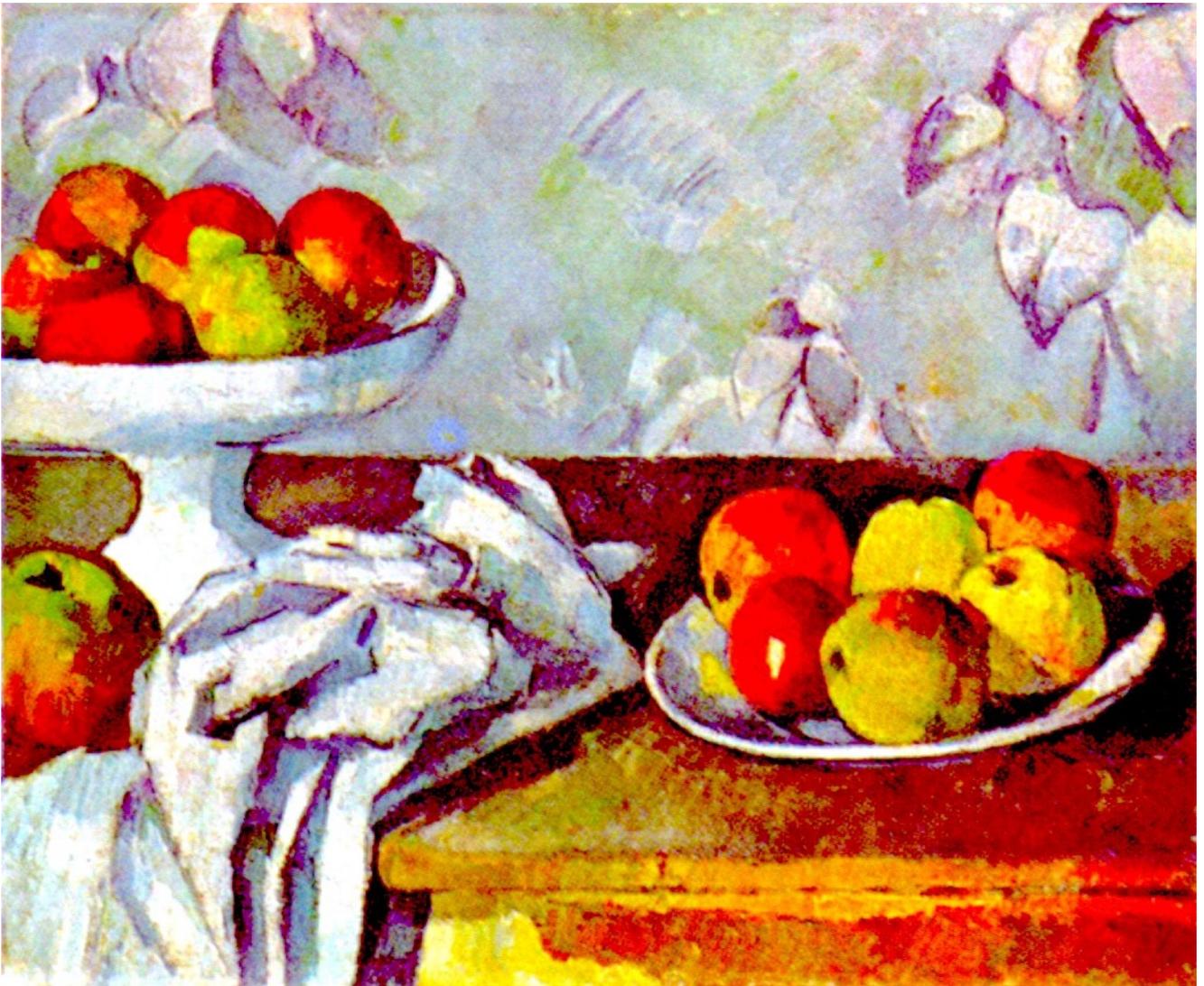
Black and White Rules and Codes

I Allegro Maestoso

One Narrow Pathway



707 COO



Efficiency Pie

Bach

Passacaglia Et thema Fugatum Bwv 582

Passacaglia I

One In One Out

Passacaglia II

On A Pie Graph

Could the clockwork get stock?

Passacaglia III

Color Coded Pie Graph

Passacaglia IV

Efficient Pie

Like an apple pie, made with the apples of the same tree, every season the tree grows more apples than the previous season, making the apple tree naturally efficient to keep the same advance on grown, making it a fruitful efficient apple pie...

Passacaglia V

They are two paths to take the long one or the short one, the short one is a little difficult to work with if you don't know what you are doing, the long one is where you know what are you doing, to know what are you doing is by just doing not thinking...

Error detection

Why not start the flute before the piano?

The piano makes way to string instruments one and two

Risk analysis

Mozart

Symphony No. 41

C Major

Jupiter IV

Molto Allegro

Numbers and Time

Jupiter III

Menuetto Allegretto

Money and Time, cost of taking risk, return if that risk comes to fruition, cost of that risk if it doesn't come to fruition...

Jupiter II

Andante Cantabile

Time from point A to point B in the pathways of Mercator Map Projections

Jupiter I

Allegro Vivace

Total risk the company can take...



Mercator map projections

Symphony No. 6

Mozart

Piano Concerto No. 21

II Andante

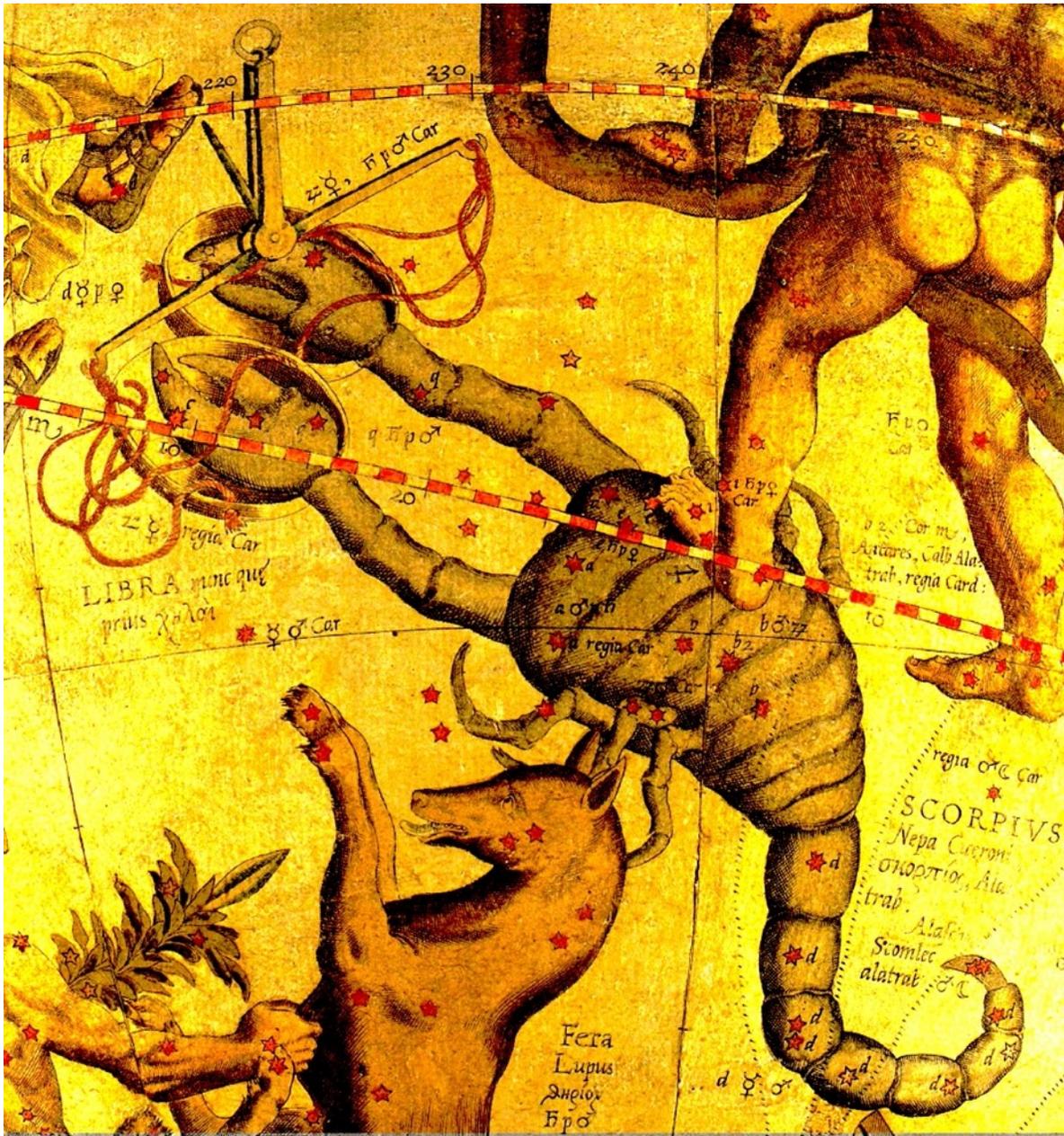
Point A to Point B

III Allegro Vivace Assai

Point A.A to Point A.AA

I Allegro Maestoso

Last trajectory of a arrow hitting a target



SUBFRAMES

Sub-Frame 290.1

Off Work - Free time

Chopin

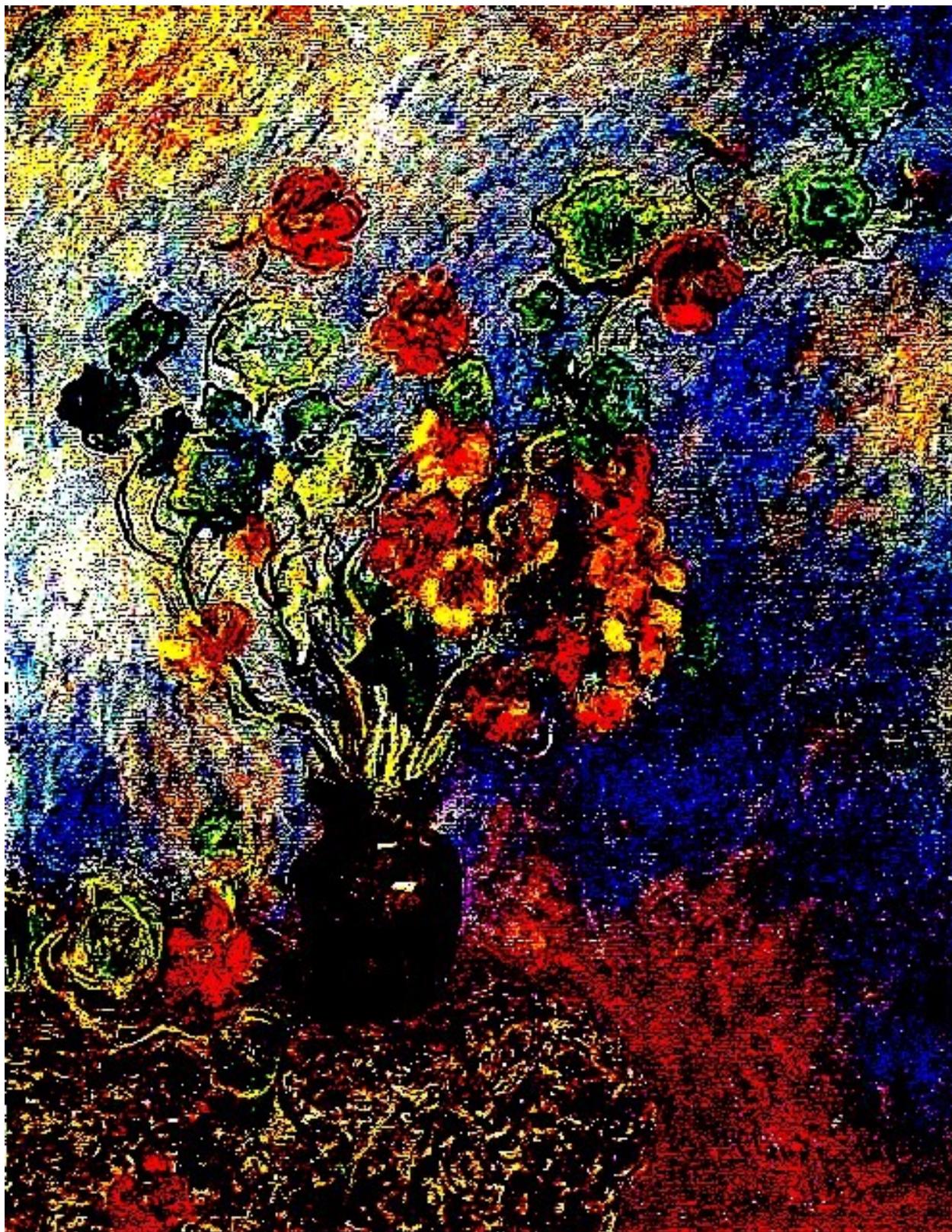
Waltzes

Broadway theme



Sub-frame 290.1.2

Hello;
Chopin
Etudes



Sub-Frame 290.2

Company as a whole

Beethoven

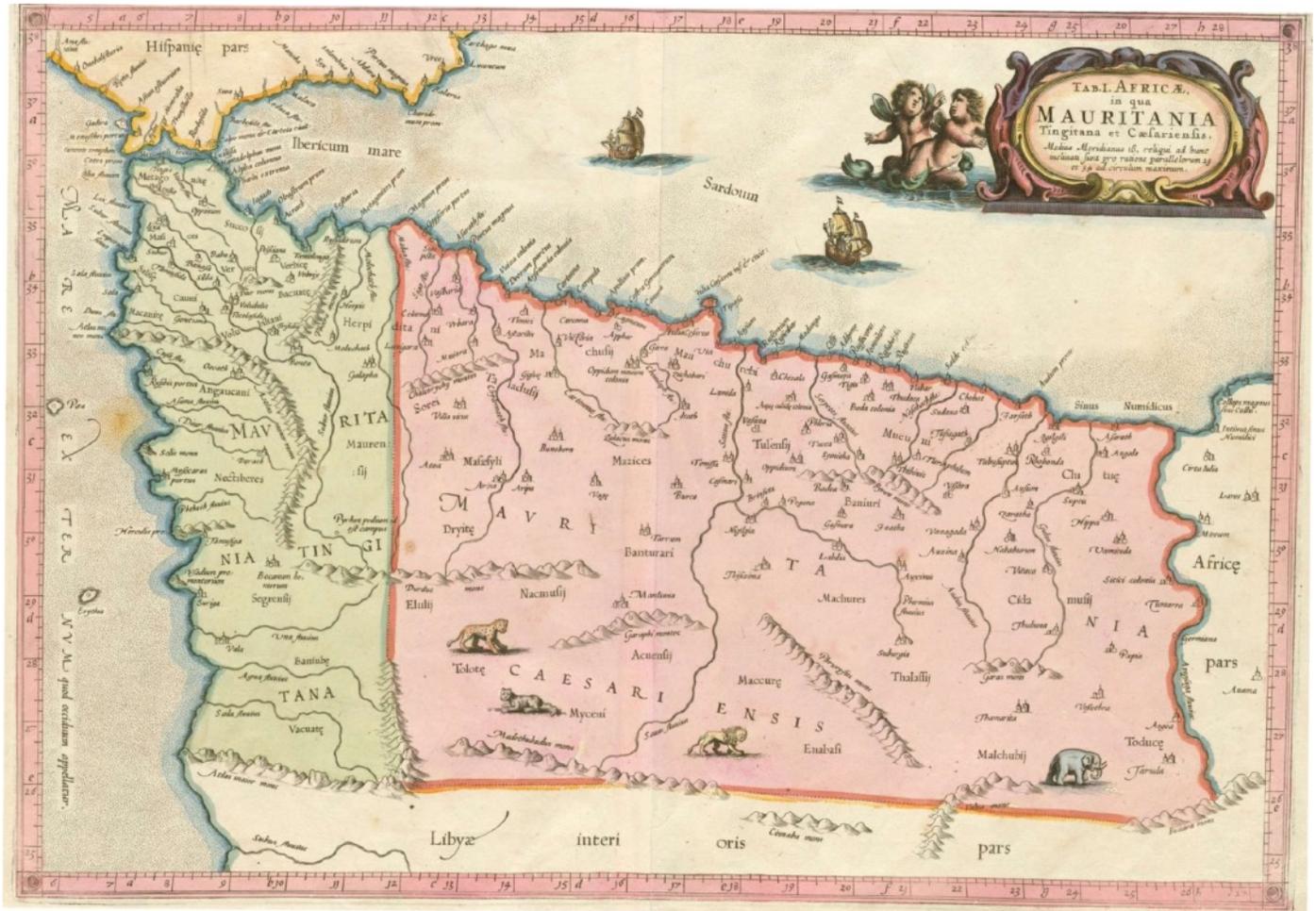
Symphony No. 9

IV-b Allegro molto assai

I Allegro ma non troppo, un poco maestoso

II Molto vivace

III Adagia molto e cantabile



Sub-Frame 290.3

Accounting Book

For Second Quarter

Beethoven

Symphony No. 9

I Allegro ma non troppo, un poco maestoso

II Molto vivace

III Adagia molto e cantabile

IV-a Presto

IV-b Allegro molto assai



Sub-Frame 290.4

Augustae Opera Path

Beethoven

Symphony No. 9

IV-a Presto

IV-b Allegro molto assai

II Molto vivace

I Allegro ma non troppo, un poco maestoso

III Adagia molto e cantabile

IV-a Presto

III Adagia molto e cantabile

I Allegro ma non troppo, un poco maestoso

II Molto vivace

IV-b Allegro molto assai

Final

IV-a Presto

IV-b Allegro molto assai

III Adagia molto e cantabile

II Molto vivace

I Allegro ma non troppo, un poco maestoso



Original path the company was going to take

Beethoven

Symphony No. 9

I Allegro ma non troppo, un poco maestoso

II Molto vivace

III Adagia molto e cantabile

IV-a Presto

IV-b Allegro molto assai



Afterwards

Orchestration for the market of finance, main framework finance sub-frameworks the rest of the fields

Beethoven

Symphony No. 9

The market of finance like clockwork...

Apples and Oranges

I Allegro ma non troppo, un poco maestoso

II Molto vivace

IV-a Presto

III Adagio molto e cantabile

IV-b Allegro molto assai



Notes and Comments

Needless to say sense making in a way for 5 senses to wrk at the same time, not just one for certain task like reading can have something else, that is when used old books might have something even more valuable, might be a piano concerto in between pages.

Each repetition counts, think of it as compounding on musical notes, the further you listen the further will be your understanding in the orchestrated pathway to your objective.

Blindly or Open ended

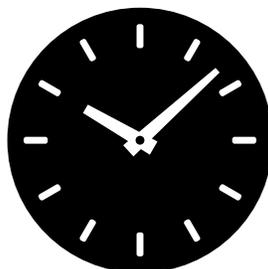
Blindly just giving the pages to each of the position (blindly is the straightforward path for after the quarter they can check and study the whole movement of the quarter)

Open ended giving the entire booklet to all positions (more focus into the objective is needed to accomplish given pathway)



Augustae Opera Time

Think of this like a watch orchestrated to move in synchronicity with other watches in the market serving other functions, this ensures the isn't any non orchestrated movement between those other watches



References

References on text

Media

Under public domain

Name	Artist
Livia Augustae	Musée Saint-Raymond
Mercator 1569 world map	Gerardus Mercator
Roses, Convolvulus, Poppies, and Other Flowers	Rachel Ruysch
Libretto Cover Andrea Chenier.	
Mozart Die Entführung aus dem Serail	
Ernani Libretto 1859	
Still-life with Lemons, Oranges and Rose	Francisco de Zurbarán
Flowers in a Crystal Vase	Edouard Manet
Mercator 1569 world map	Gerardus Mercator
Fruit Basket	Giuseppe Arcimboldo
Warships in a Heavy Storm	Ludolf Bakhuizen
Louis XIV en Jupiter, vainqueur de la Fronde	Charles Poerson
1 oz Gold PAMP Suisse Lady Fortuna Veriscan®	PAMP
Monnaie de Bactriane, Eucratide I, 2 faces	
Lilacs in a Window	Mary Cassatt
<i>View from the Artist's Window</i>	Martinus Rørbye
Commerce 10c 1975 issue U.S. stamp.	
Banking 10c 1975 issue U.S. stamp	
Bonjour Monsieur Courbet	Gustave Courbet
Spring Flowers	Claude Monet
Mercator map of Flanders 1539	
Rue de la Bavole, Honfleur	Claude Monet
Apple Trees in Bloom	Claude Monet
Compotier, assiette et pommes (Still Life with	Cézanne
All Hands to the Pumps	Henry Scott Tuke
Scorpio et Libra -	Mercator
Flower Still Life, 1669	Maria van Oosterwijck
548 vase of nasturtiums	Claude Monet
Mauretania in the 1578 Ptolemy	Mercator
Atlas Cosmographicae	Mercator
1554 map of Europe	Mercator
Apples and Oranges	Paul Cezanne