D151
$3.45

WALTER CARLOS presents
THE MUSIC HIGHLIGHTS from
A CLOCKWORK ORANGE

Piano/Vocal
Sketch Score
Mini-Score

WARNER BROS. / A KINNEY COMPANY
presents
A STANLEY KUBRICK PRODUCTION

CHARLES HANSEN MUSIC and BOOKS / 1860 Broadway / New York, New York 10023

D151 / WALTER CARLOS presents THE MUSIC HIGHLIGHTS from "A CLOCKWORK ORANGE" / $3.45

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A STANLEY KUBRICK PRODUCTION

Photographs from
"A CLOCKWORK ORANGE"

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701 The Queensway, Toronto, Ont.
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About WALTER CARLOS:

Among the would-be liberators of classical music, none has had more success with the public than Walter Carlos, whose "Switched-On Bach" is still, after more than a year, the best-selling classical album.

But who is Walter Carlos, what is he? He's a boyishly slim, young physicist and musician (born in Pawtucket, Rhode Island), who, at the precocious age of 10, composed a "Trio For Clarinet, Accordion And Piano", and four years later, constructed a small computer. At seventeen, he assembled an electronic studio and produced an electronic composition which utilized sounds created and manipulated on tape recorders.

At Brown University (1958-1962) Carlos studied music and physics and taught electronic music. Later at Columbia University, he did extensive work at the Columbia-Princeton Electronic Music Center, and participated in many concerts, including one in which he assisted Leonard Bernstein in a program of electronic music at Philharmonic Hall in New York City.

Walter Carlos lives in a New York brownstone, amidst tape consoles, a Moog synthesizer and convoluted mazes of wires and cords . . . the most amazing electronic musical equipment to be found anywhere in the world.

Intending to develop an electronic sound producer which could validly be termed a musical instrument, Carlos began a collaboration with engineer Robert Moog in 1966. The result was a prototype of Carlos' special synthesizer on which he performed and recorded his realization of Bach and other composers.

Walter Carlos' latest triumph is the score to Stanley Kubrick's "A Clockwork Orange". The piano transcriptions in this book are several of the highlights presented in the score of the motion picture, some of which were done with his collaborator, Rachel Elkind, whose name appears on the Warner Bros. record album as producer of the synthesized recordings.

THE CRITICS' REACTION TO "A CLOCKWORK ORANGE"

"Dazzles the senses and mind."

"The most startling, profound, sardonic probe of our civilization."

"Utterly absorbing and often horrifying."

"Bizarre, yet exciting use of music."

ABOUT THE STORY

The story depicts a young man named Alex, whose passions are violence, sex (preferably by force) and Beethoven. The life of Alex and his underlings is one of thrill-seeking crime.

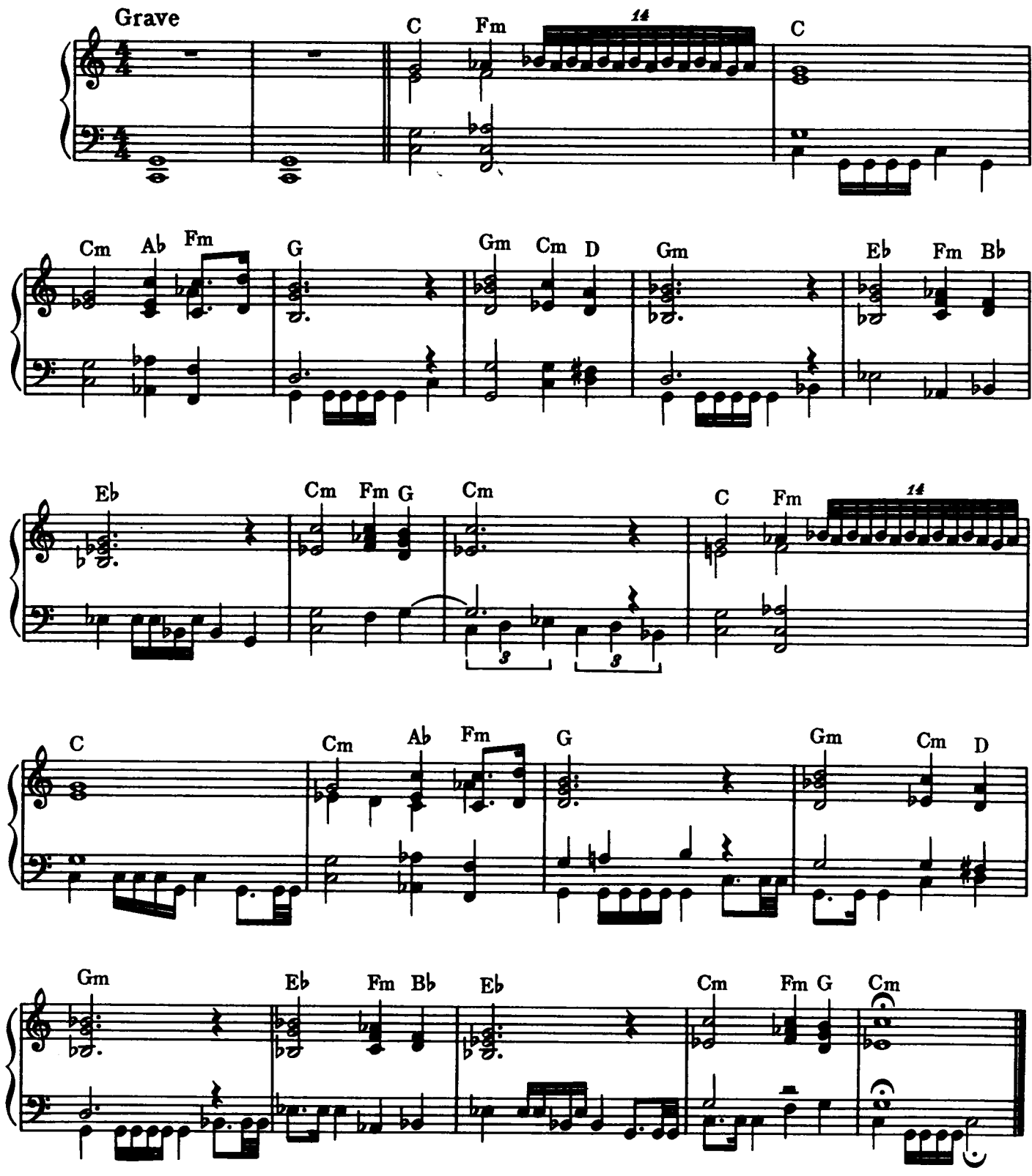
Alex, jailed for murder, becomes the subject of an experiment that will change him into a being who hates violence, sex and his beloved music. The experiment has conditioned him to react passively to everything, but the inner conflict induces violent despair in the young man. It is when Alex is driven to a suicide attempt, he becomes a *cause celebre* and a political menace, so the "state" is forced to uncondition him to allow him to pursue, once again, his reckless, violent ways.

With Carlos' use of Beethoven's Ninth Symphony, William Tell Overture, Pomp And Circumstance Marches No.1 and 4; as well as the original theme written especially for the film by Walter Carlos, the music counter-points the coexistence of beauty and horror, and enhances the emotional build-up the film's director wants you to feel.

And so "A Clockwork Orange" ticks away with deadly precision right into musical history.

TITLE MUSIC

By WALTER CARLOS and RACHEL ELKIND



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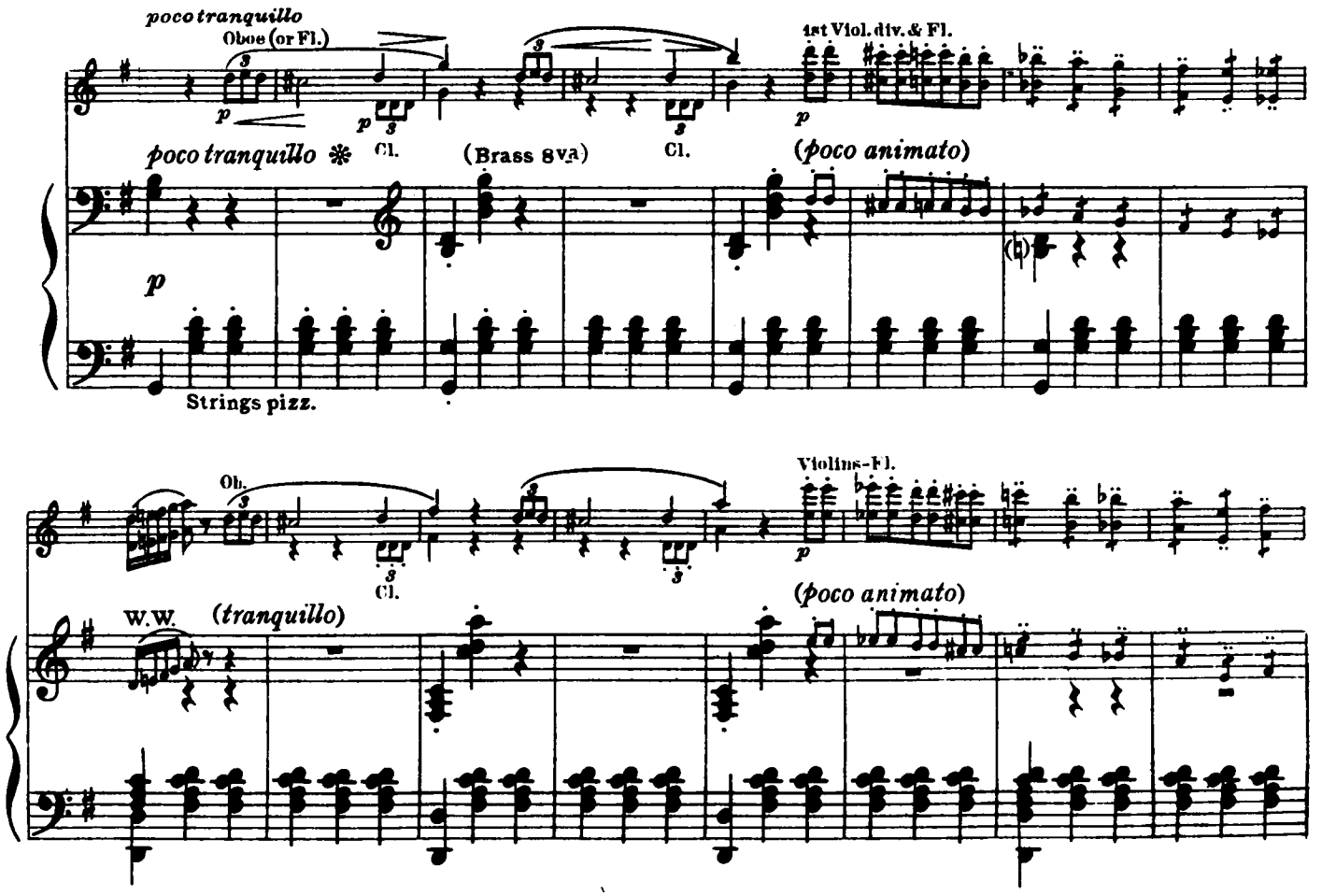
THE THIEVING MAGPIE

By G. ROSSINI

The familiar theme of Rossini's "The Thieving Magpie" begins with the following phrase and is played through to the end. In "A Clockwork Orange", Walter Carlos chose to have this work performed orchestrally, rather than on the Moog synthesizer. Therefore, we are presenting this work in sketch score form with piano accompaniment to make the work more readily comprehensive.

The top line may be played as a solo for the right hand. Where passages occur in octave form, either the top note or lower note may be played.



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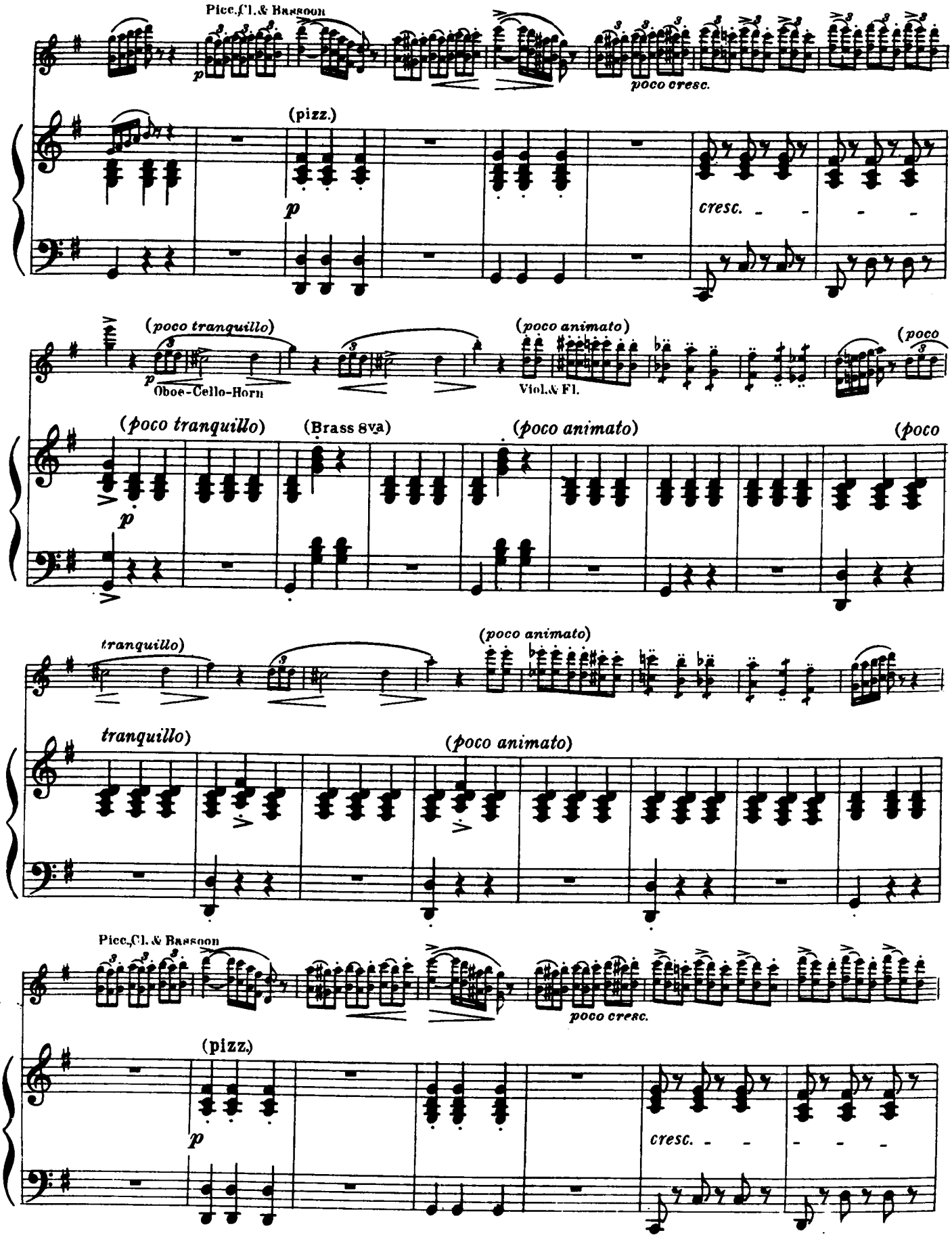
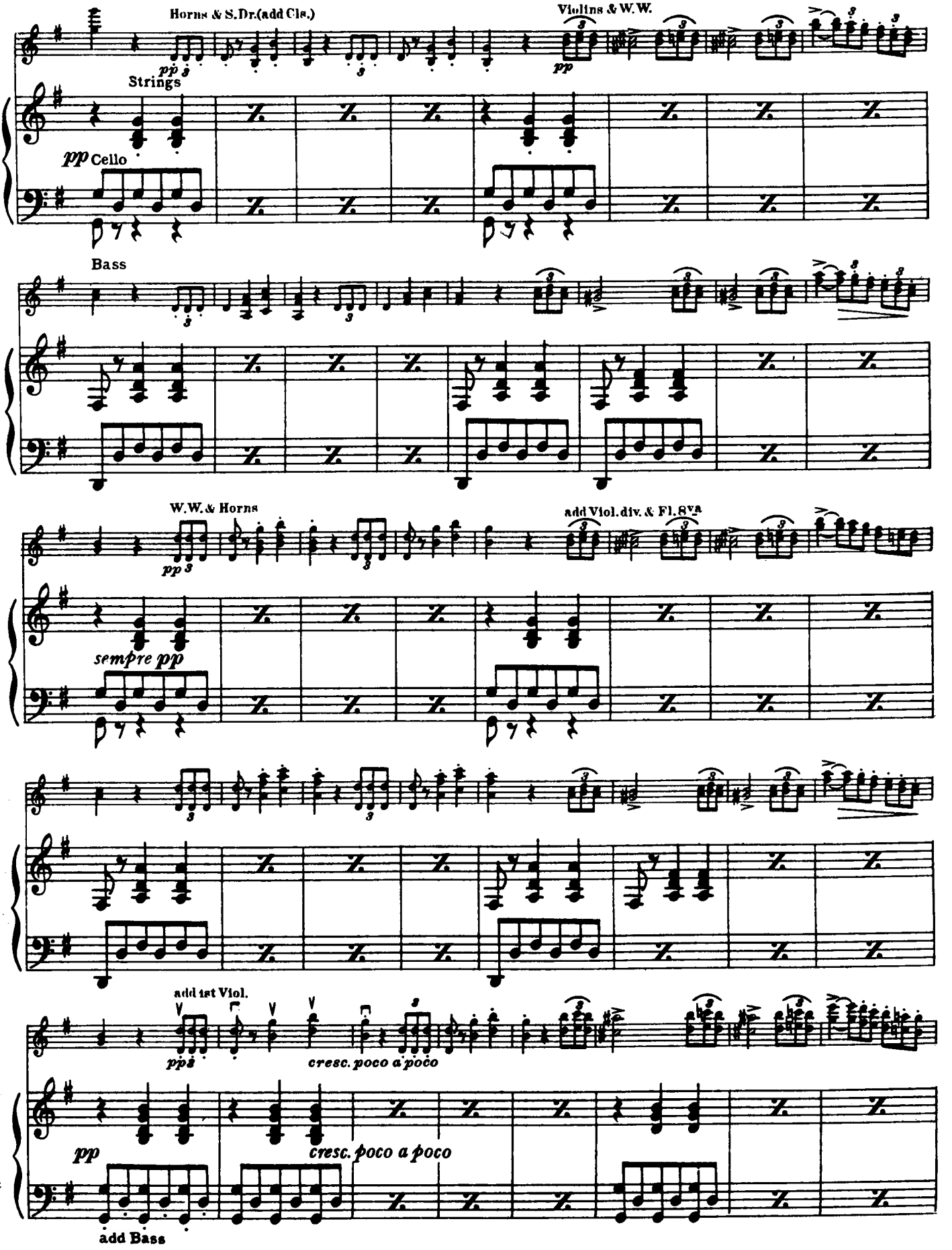
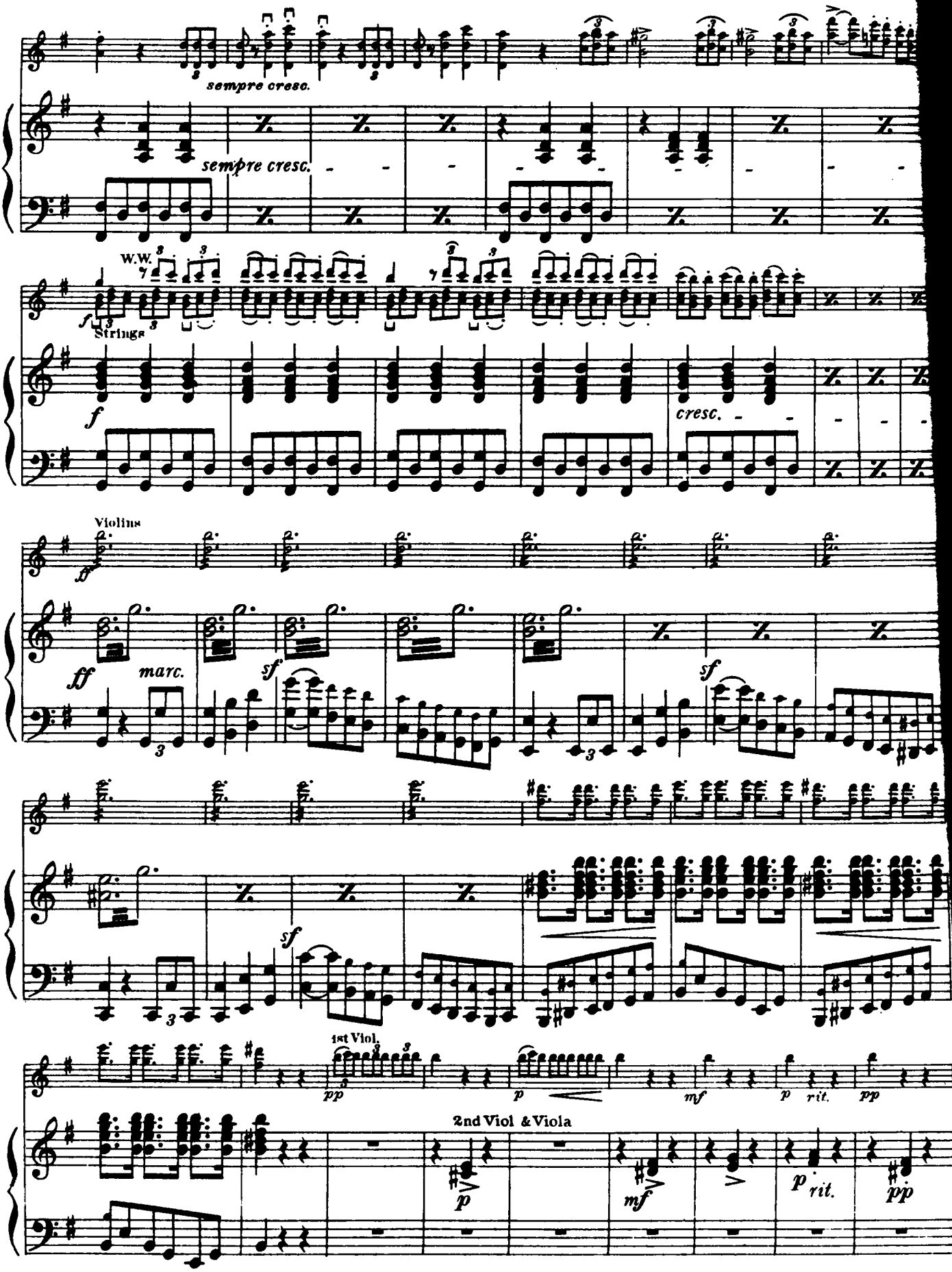
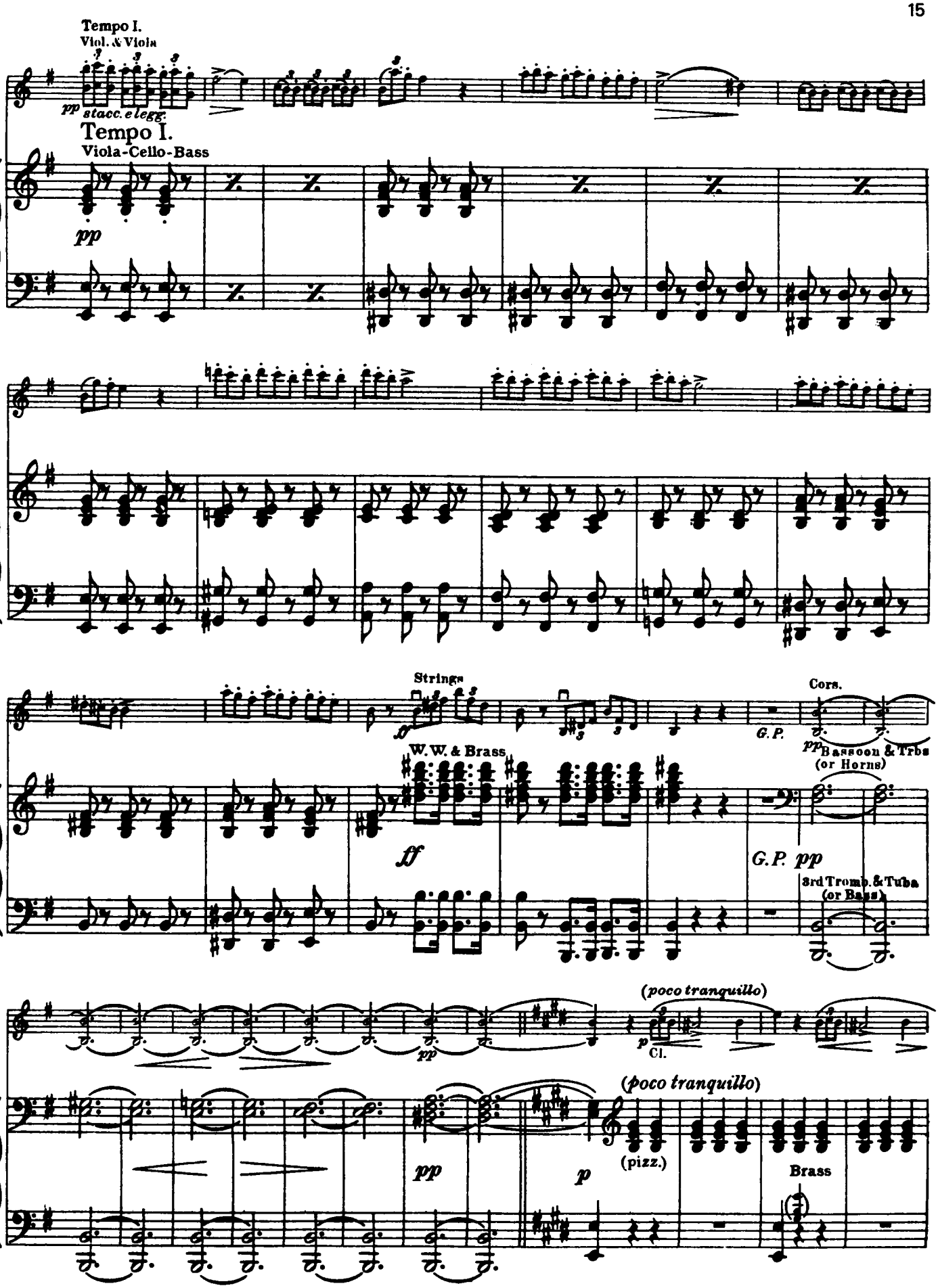
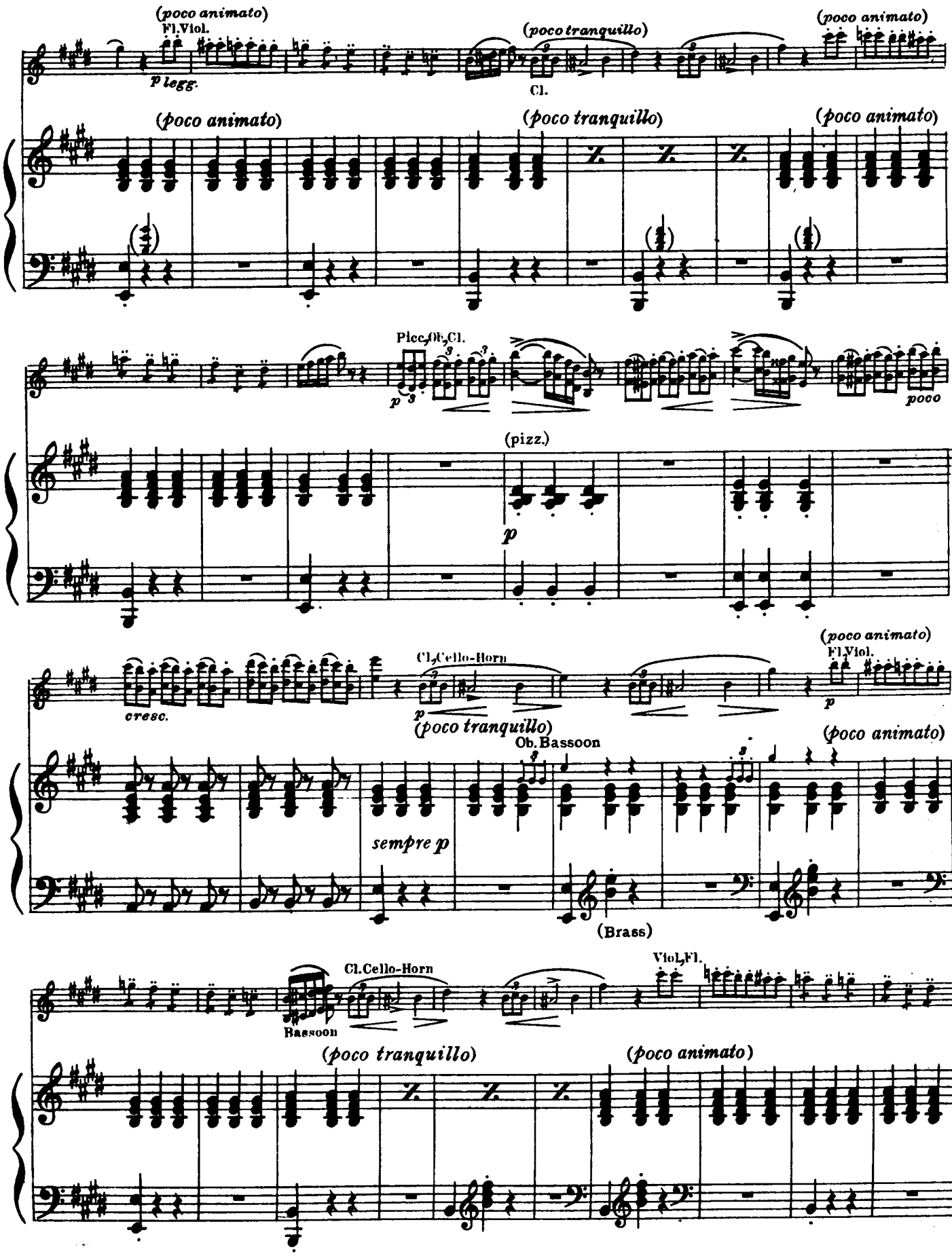
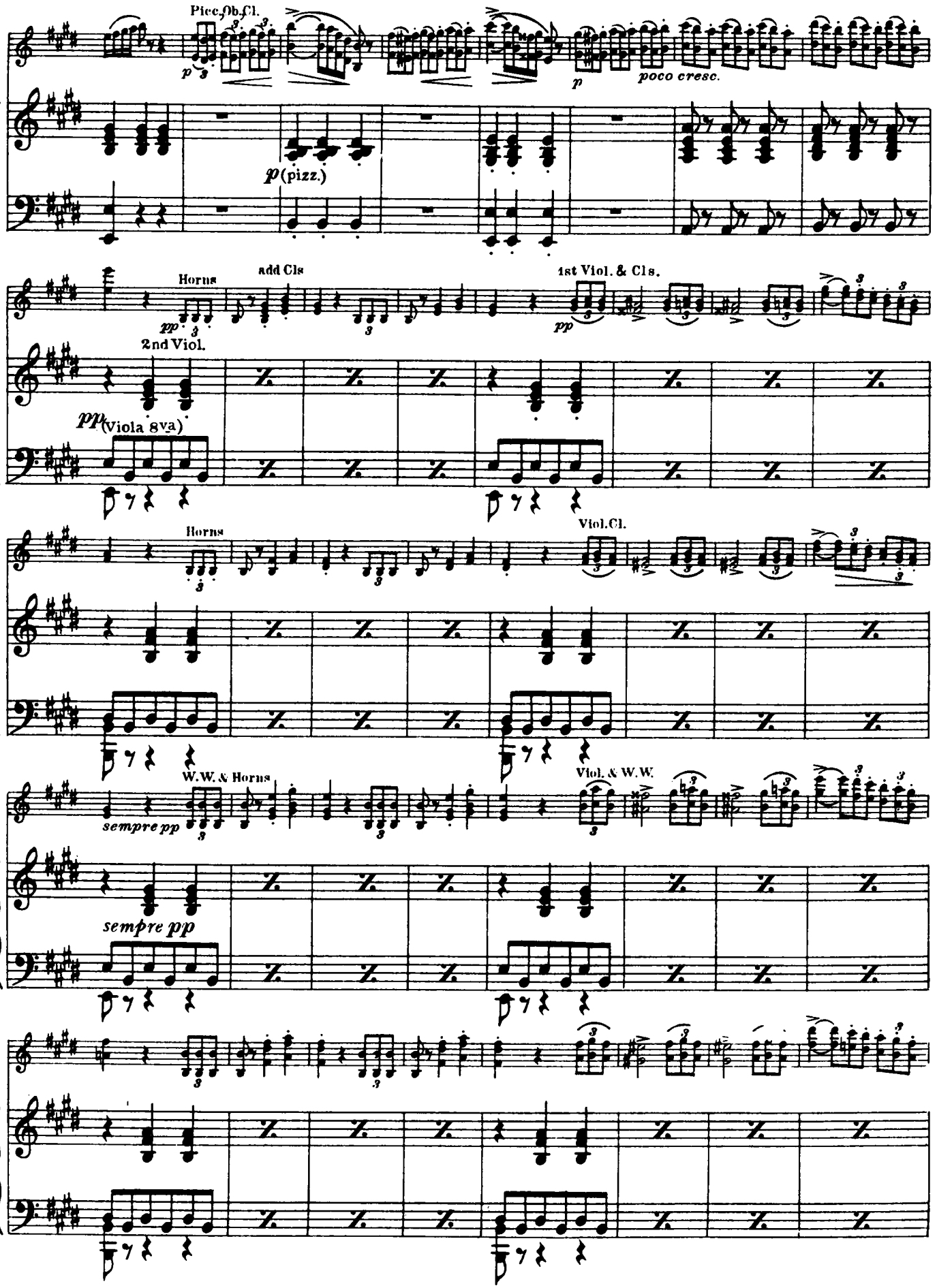

Picc.,Fl.& Bassoon
p
poco cresc.
(pizz.)
p
cresc.
(poco tranquillo)
p
Oboe-Cello-Horn
(poco animato)
Viol.& Fl.
(poco
(poco tranquillo)
(Brass 8va)
(poco animato)
(poco
p
tranquillo)
(poco animato)
tranquillo)
(poco animato)
Picc.,Fl.& Bassoon
poco cresc.
(pizz.)
p
cresc.

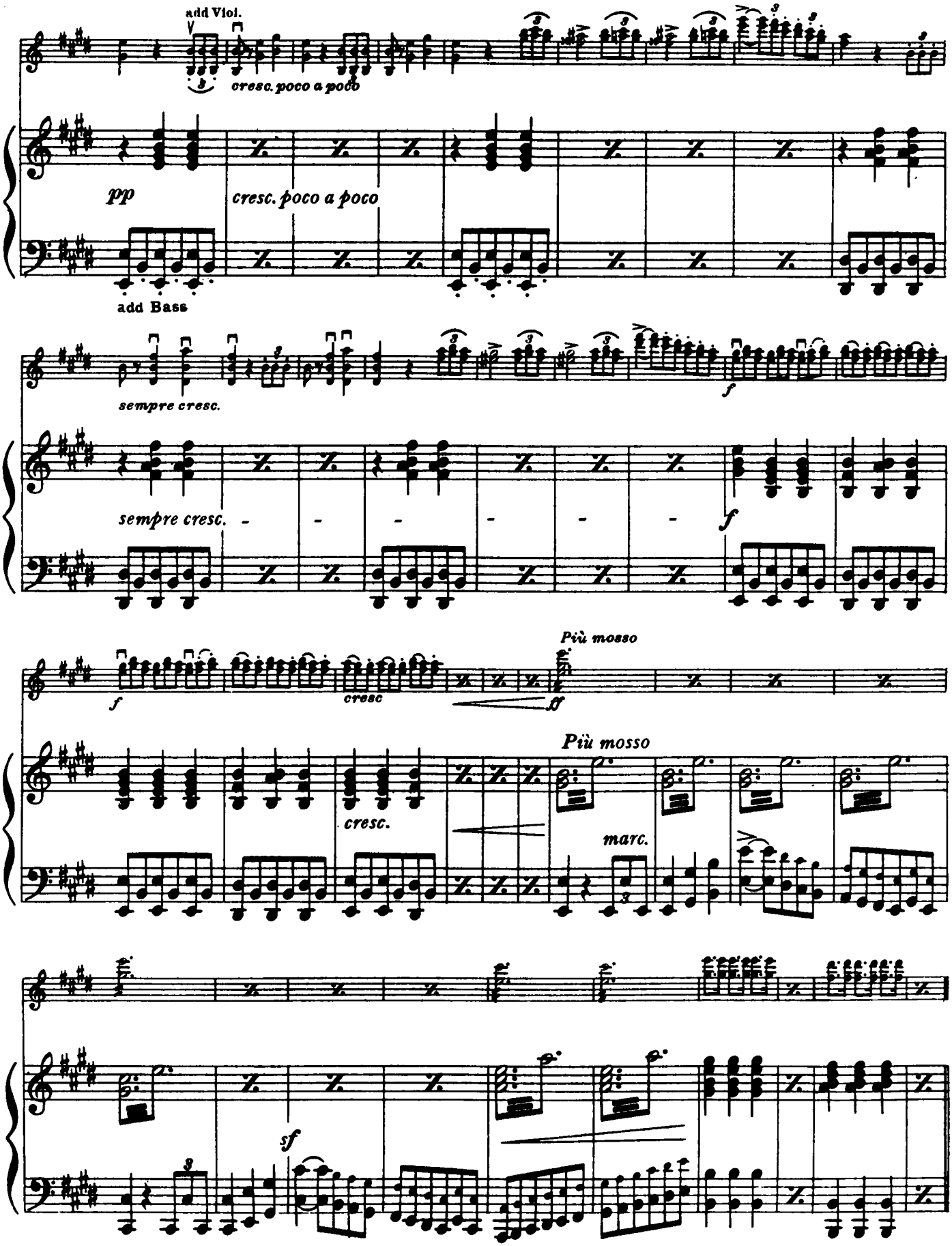

Horns & S.Dr.(add Cls.)
Violins & W.W.
pp
Strings
pp Cello
Bass
W.W. & Horns
pp 3
add Viol. div. & Fl. 8va
sempre pp
add 1st Viol.
ppp
cresc. poco a poco
pp
cresc. poco a poco
add Bass

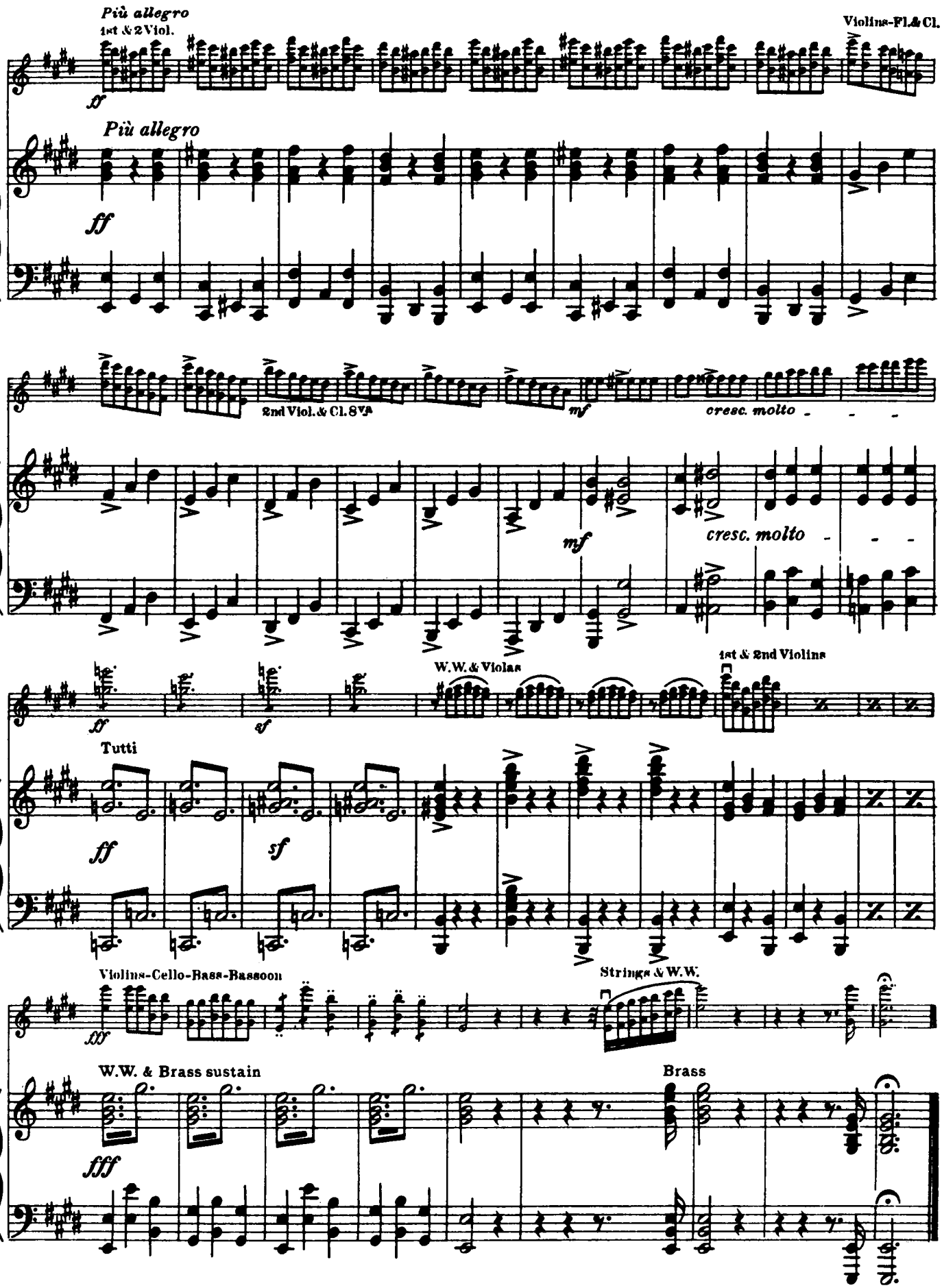

sempre cresc.
sempre cresc.
W.W.
Strings
f
cresc.
Violins
ff
marc.
sf
sf
sf
1st Viol.
pp
p
mf
p
rit.
pp
2nd Viol & Viola
p
mf
p
rit.
pp


Tempo I.
Viol. & Viola
pp stacc. e legg.
Tempo I.
Viola-Cello-Bass
pp
Strings
ff
W. W. & Brass
ff
G. P.
Cors.
pp Bassoon & Trbs
(or Horns)
G. P. pp
3rd Tromb. & Tuba
(or Bass)
(poco tranquillo)
p
Cl.
pp
(poco tranquillo)
(pizz.)
p
Brass


(poco animato)
Fl.Viol.
p legg.
(poco tranquillo)
Cl.
(poco animato)
(poco animato)
(poco tranquillo)
(poco animato)
Picc.Ob.Cl.
p
poco
(pizz.)
p
cresc.
Cl.Cello-Horn
p
(poco animato)
Fl.Viol.
p
(poco tranquillo)
Ob.Bassoon
(poco animato)
sempre p
(Brass)
Cl.Cello-Horn
Viol.Fl.
Bassoon
(poco tranquillo)
(poco animato)


Picc. Ob. Cl.
p
p
poco cresc.
p (pizz.)
Horns
add Cls
1st Viol. & Cls.
pp
2nd Viol.
pp (Viola 8va)
Horns
Viol. Cl.
W.W. & Horns
sempre pp
Viol. & W.W.
sempre pp

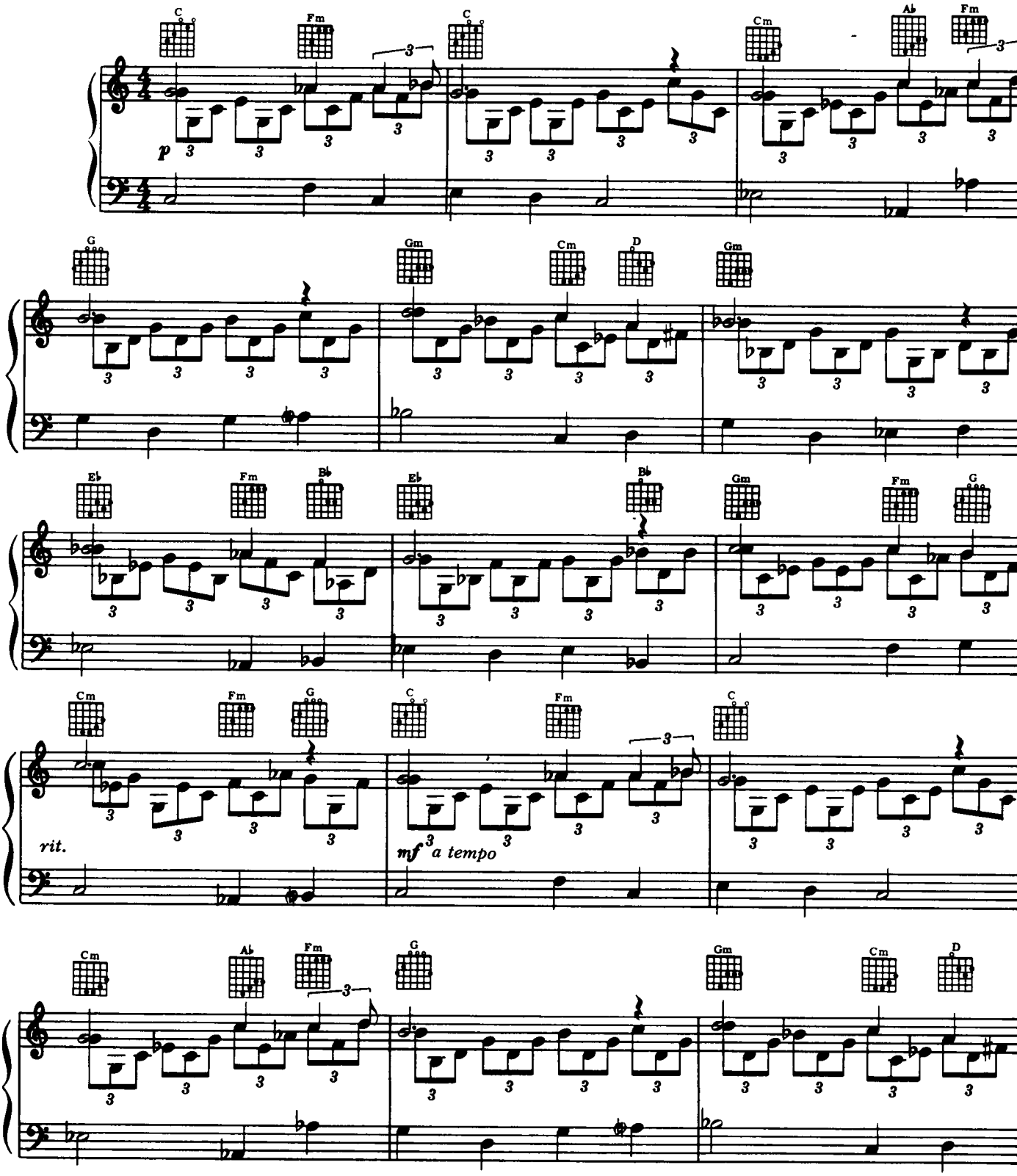

add Viol.
cresc. poco a poco
pp
cresc. poco a poco
add Bass
sempre cresc.
f
sempre cresc.
f
f
cresc
Più mosso
ff
Più mosso
cresc.
marc.
sf


Più allegro
1st & 2 Viol.
Violins-Fl. & Cl.
sf
Più allegro
ff
2nd Viol. & Cl. 8va
mf
cresc. molto
mf
cresc. molto
W.W. & Violas
1st & 2nd Violins
ff
sf
Tutti
ff
sf
Violins-Cello-Bass-Bassoon
Strings & W.W.
fff
W.W. & Brass sustain
Brass
fff

THEME FROM "A CLOCKWORK ORANGE"

By WALTER CARLOS and RACHEL ELKIND

Moderato



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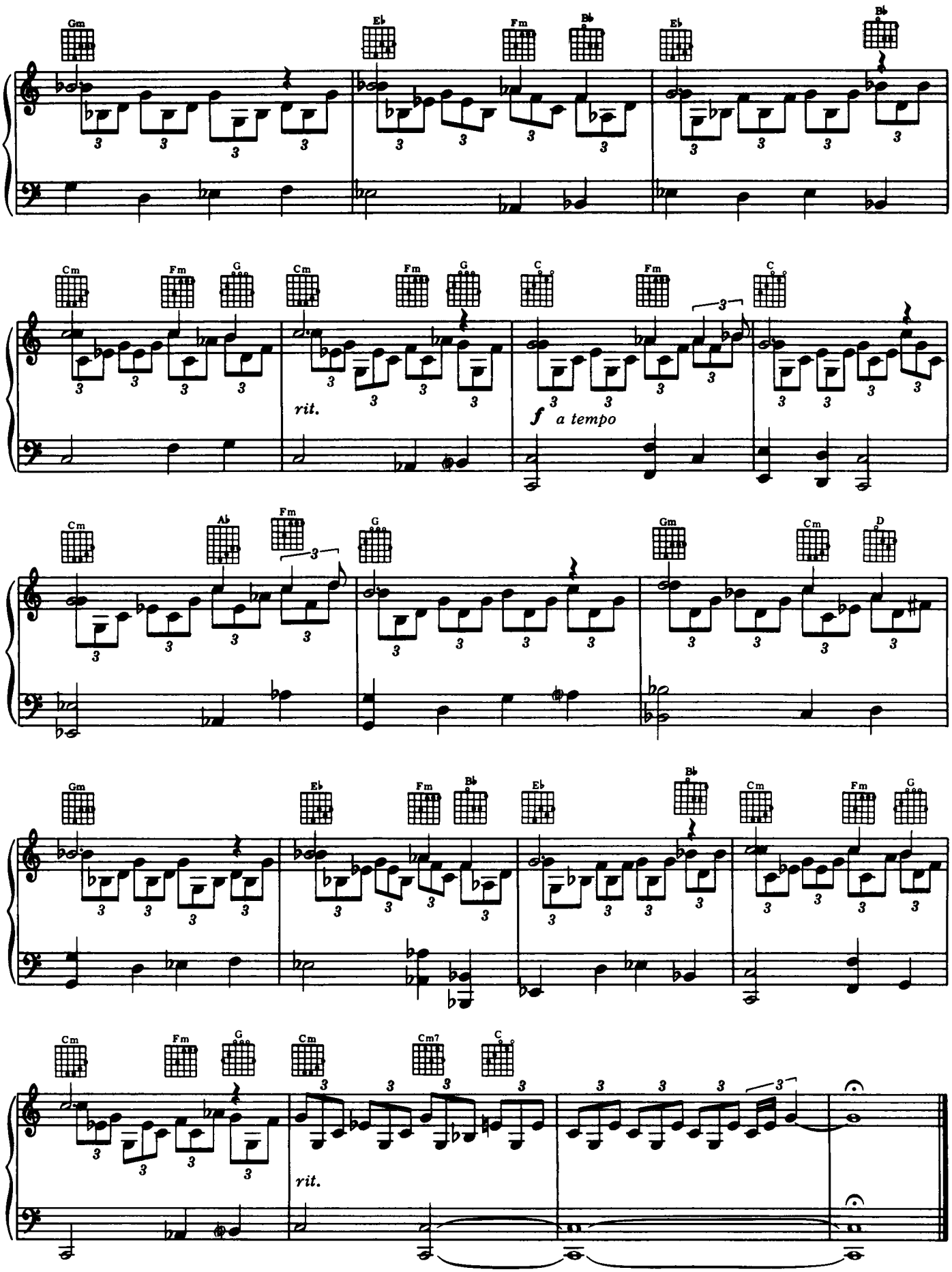
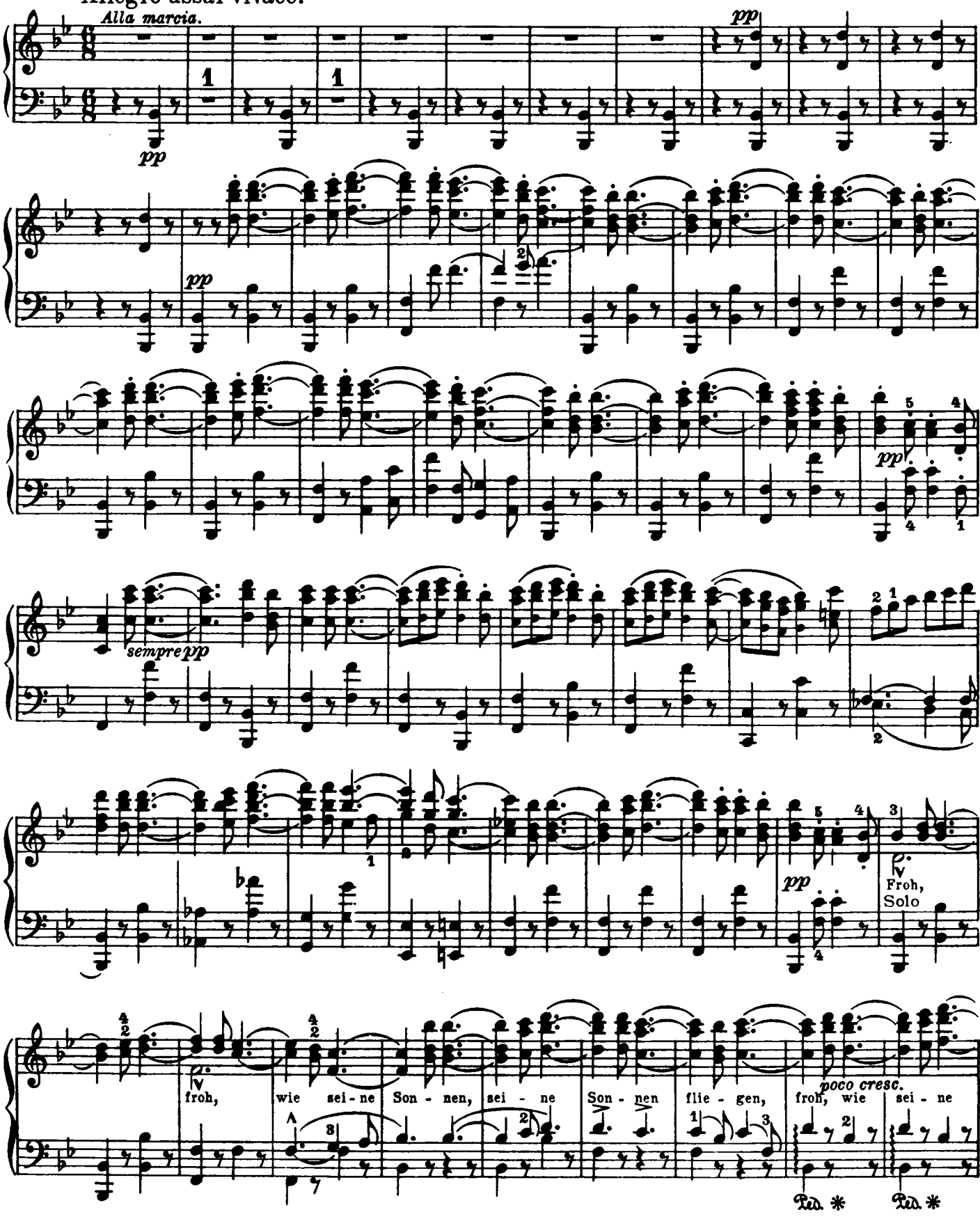

Gm
E♭
Fm
B♭
E♭
B♭
Cm
Fm
G
Cm
Fm
G
C
Fm
C
rit.
f a tempo
Cm
A♭
Fm
G
Gm
Cm
D
Gm
E♭
Fm
B♭
E♭
B♭
Cm
Fm
G
Cm
Fm
G
Cm
Cm7
C
rit.

MARCH FROM "A CLOCKWORK ORANGE"

By WALTER CARLOS



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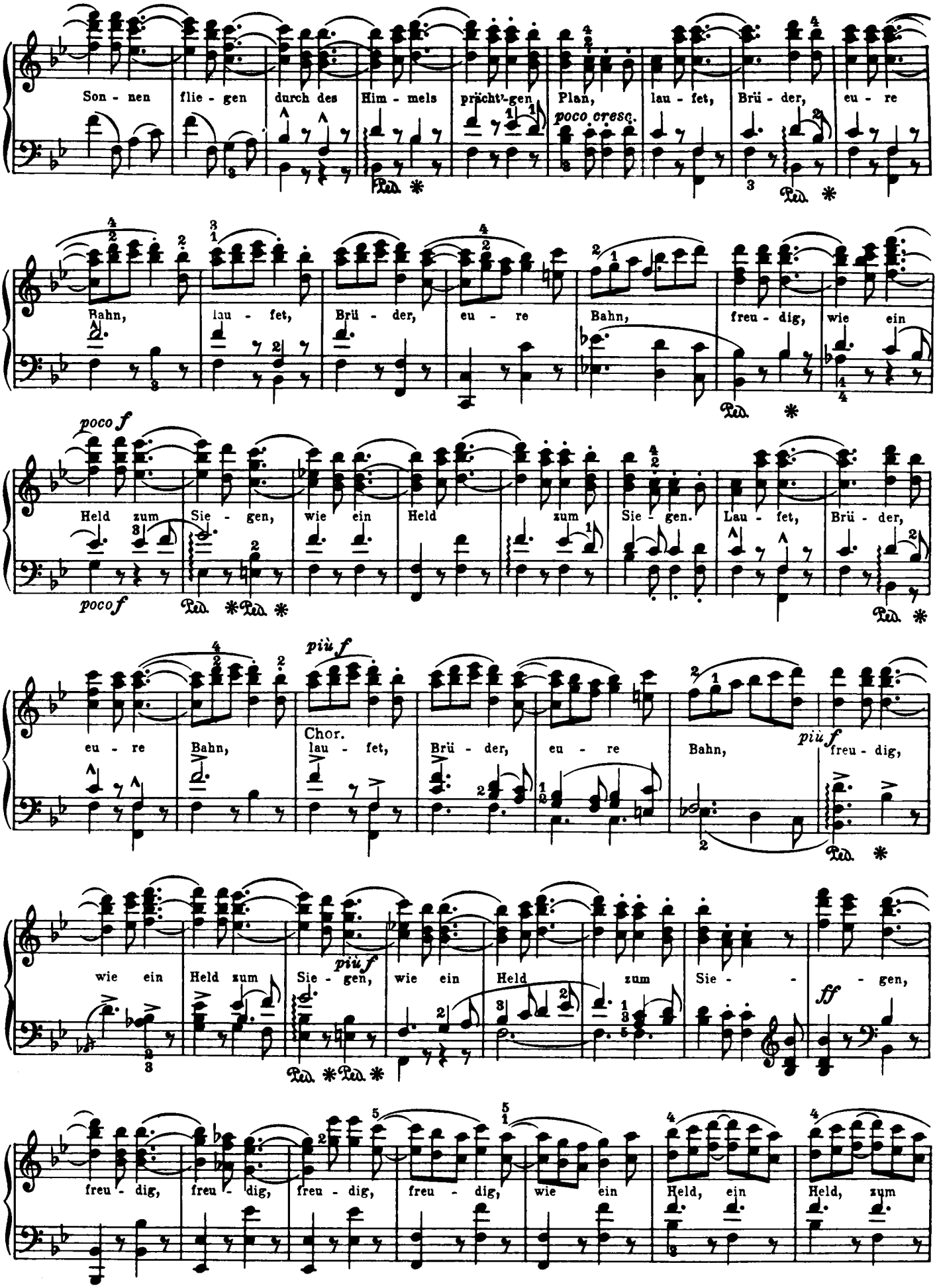
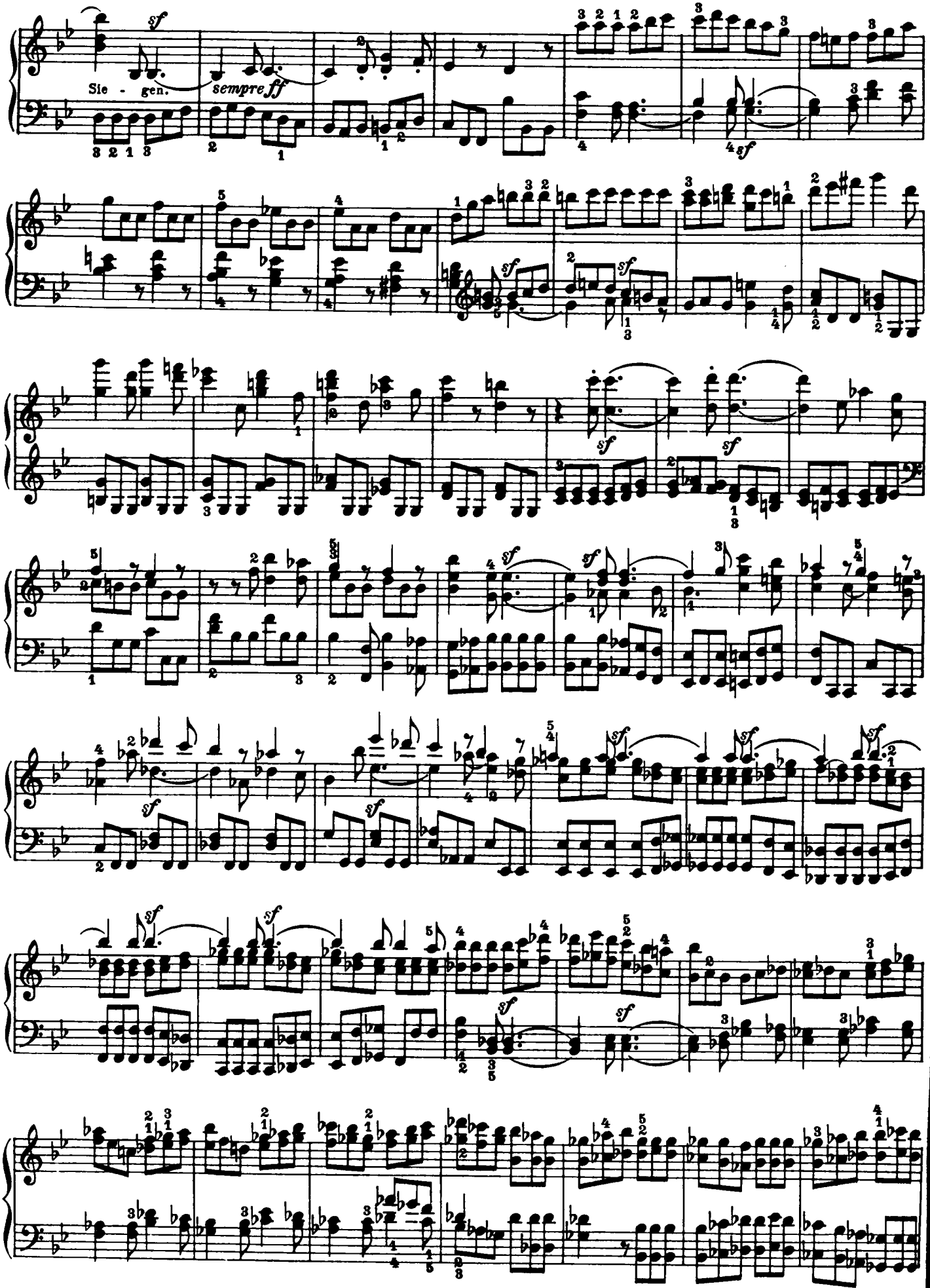
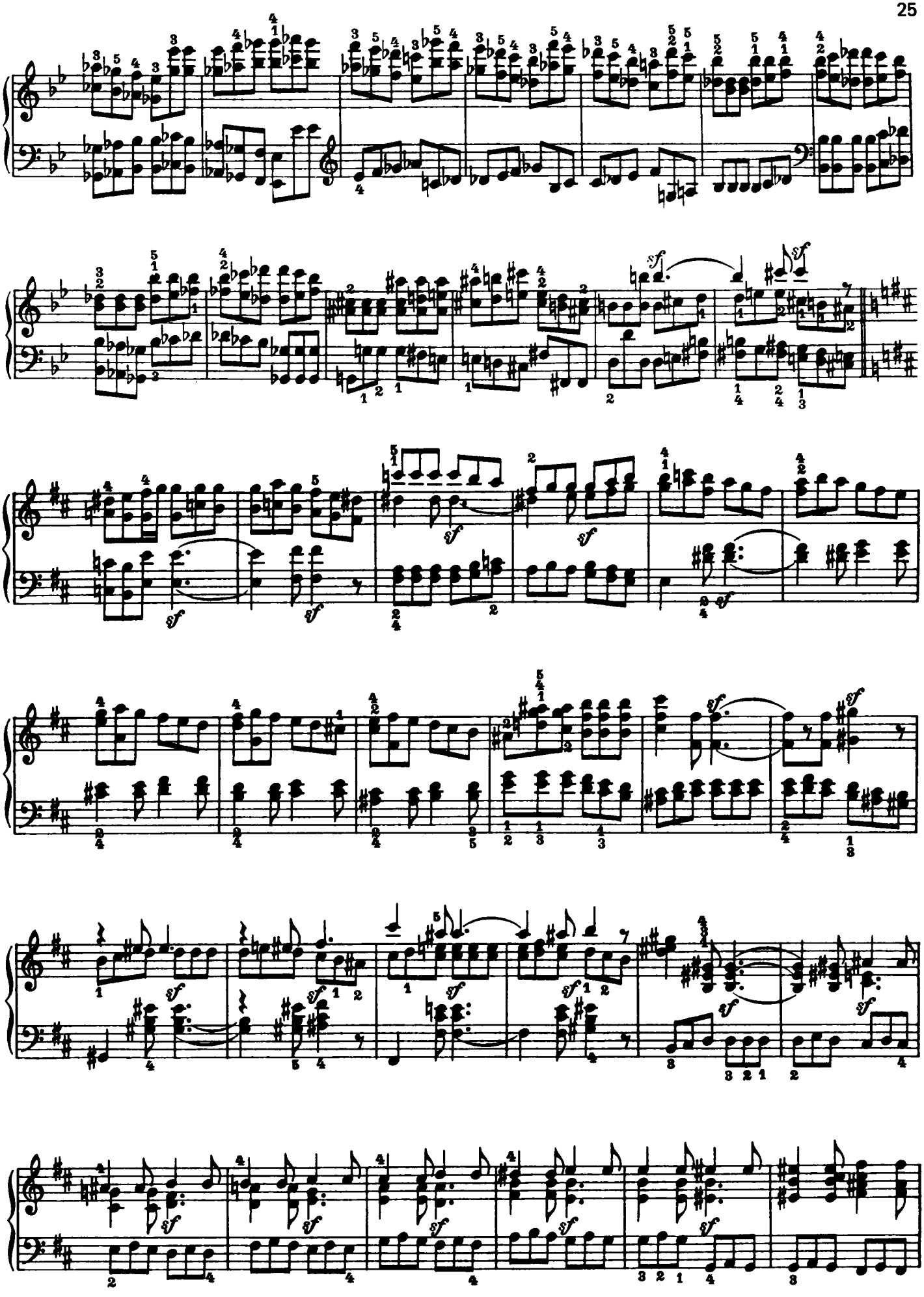
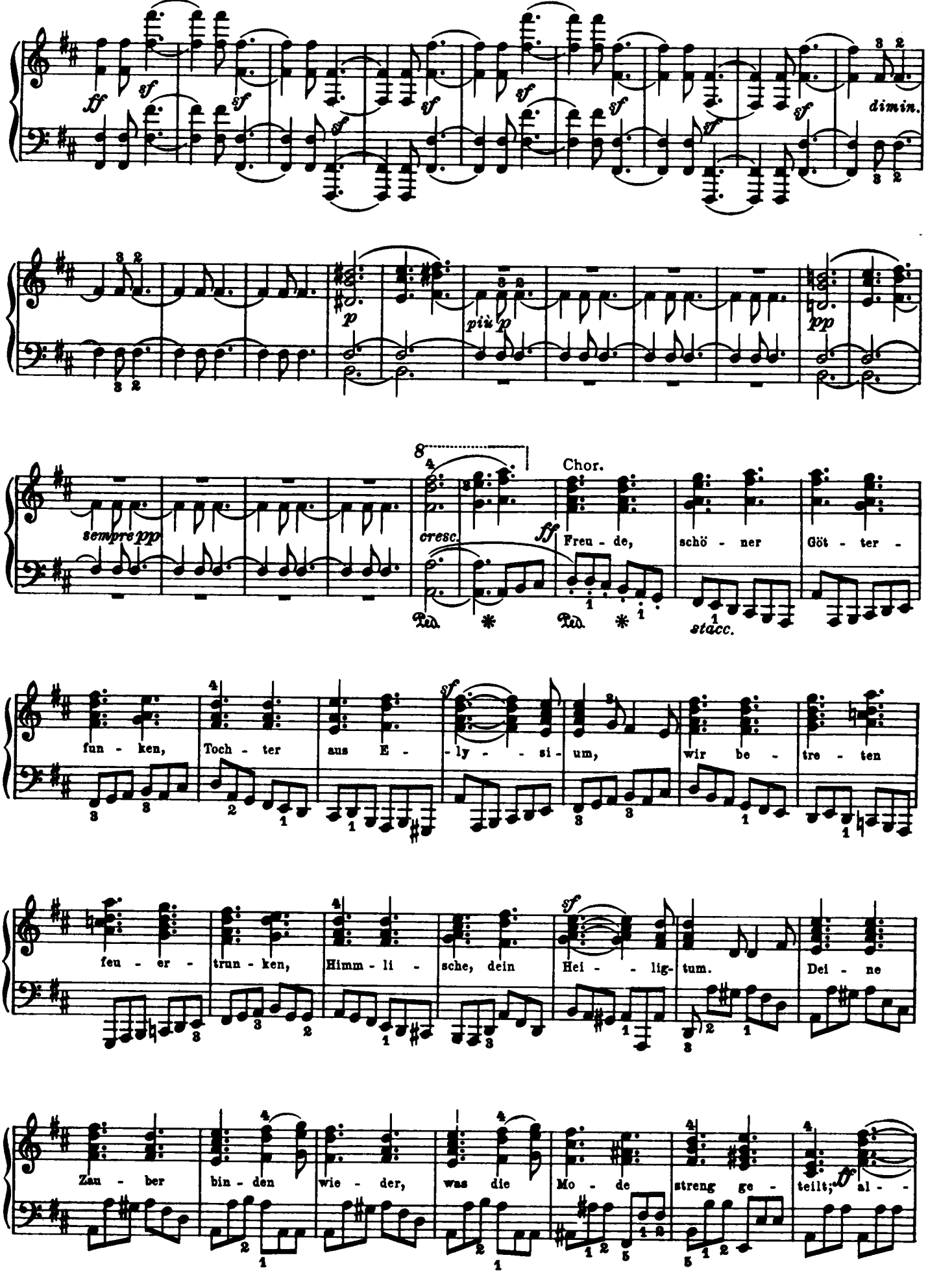
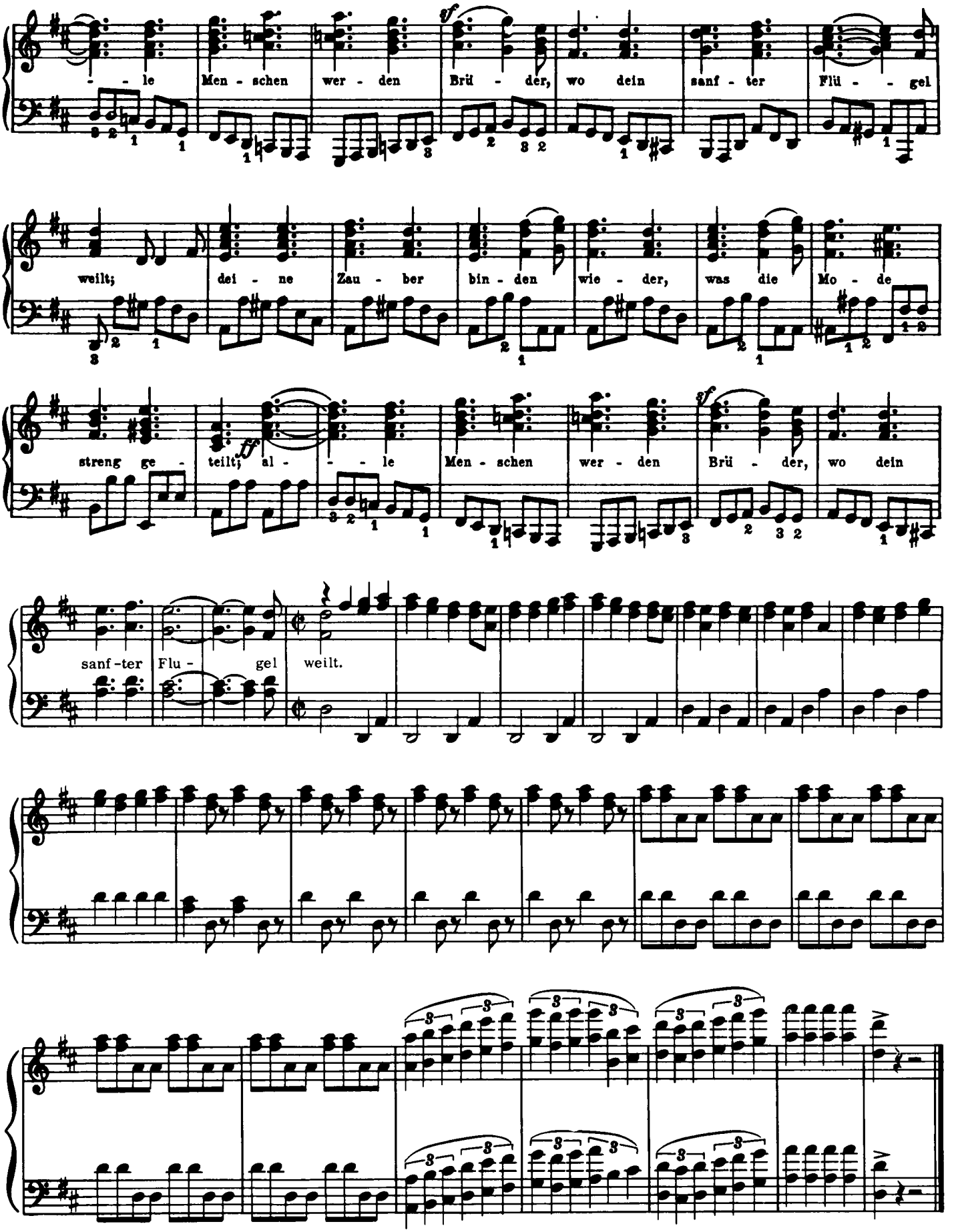

Son - nen flie - gen durch des Him - mels prächt'-gen Plan, poco cresc. lau - fet, Brü - der, eu - re
Bahn, lau - fet, Brü - der, eu - re Bahn, freu - dig, wie ein
poco f
Held zum Sie - gen, wie ein Held zum Sie - gen. Lau - fet, Brü - der,
poco f
più f
eu - re Bahn, Chor. lau - fet, Brü - der, eu - re Bahn, più f freu - dig,
wie ein Held zum Sie - gen, più f wie ein Held zum Sie - gen, ff
freu - dig, freu - dig, freu - dig, freu - dig, wie ein Held, ein Held, zum


Sie - gen.
sempre ff

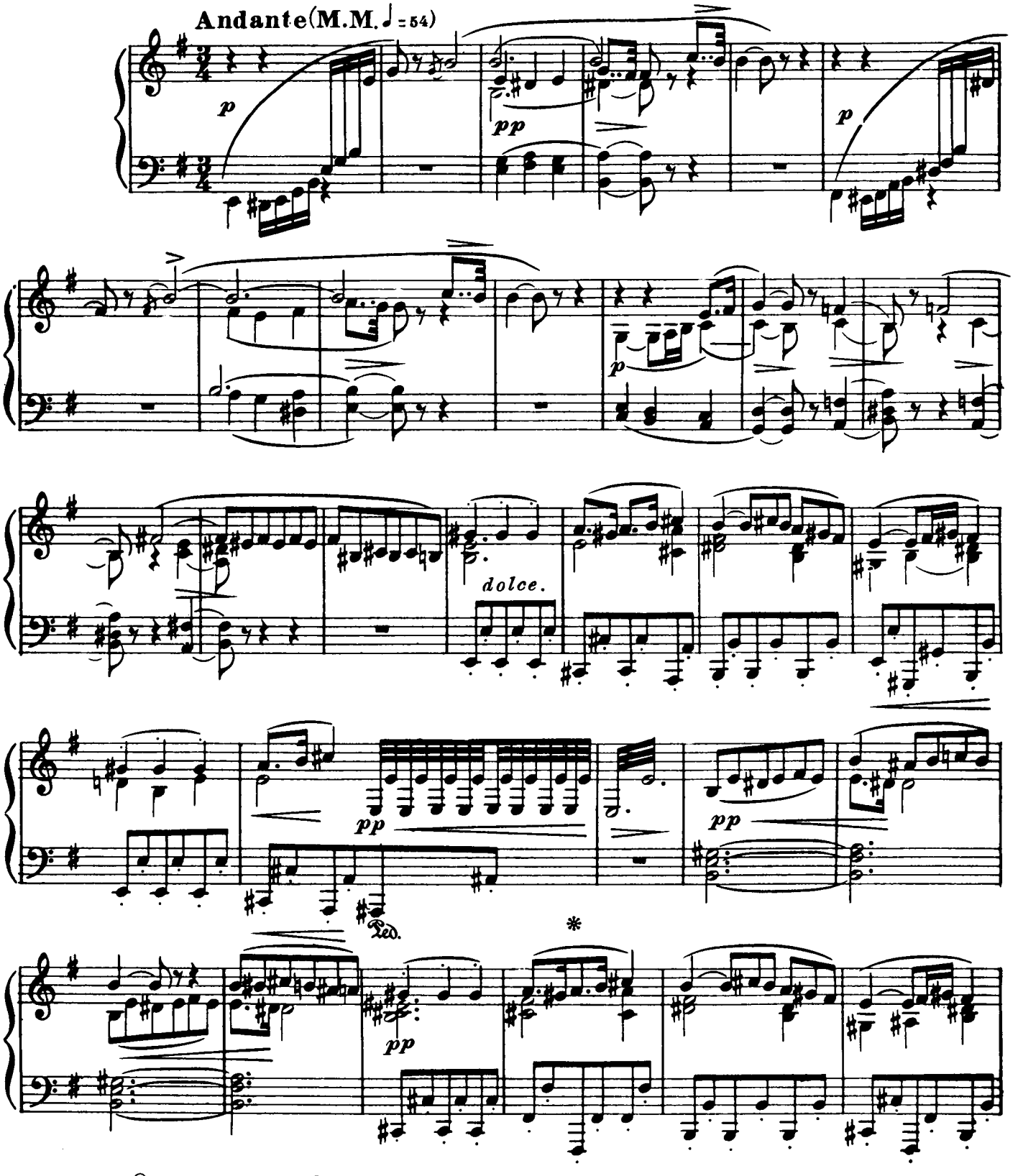



ff
sf
dimin.
p
più p
pp
sempre pp
cresc.
Chor.
ff
Freu - de,
schö - ner
Göt - ter -
Ped.
stacc.
sf
fun - ken,
Toch - ter
aus E -
- ly - - si - um,
wir be -
tre - ten
feu - er -
trun - ken,
Himm - li -
sche, dein
Hei - - lig-
tum.
Dei - ne
Zau - ber
bin - den
wie - der,
was die
Mo - de
streng ge -
teilt;
al -


- - le Men - schen wer - den Brü - der, wo dein sanf - ter Flü - - gel
weilt; dei - ne Zau - ber bin - den wie - der, was die Mo - de
streng ge - teilt; al - - - le Men - schen wer - den Brü - der, wo dein
sanf - ter Flu - gel weilt.

WILLIAM TELL OVERTURE

By G. ROSSINI



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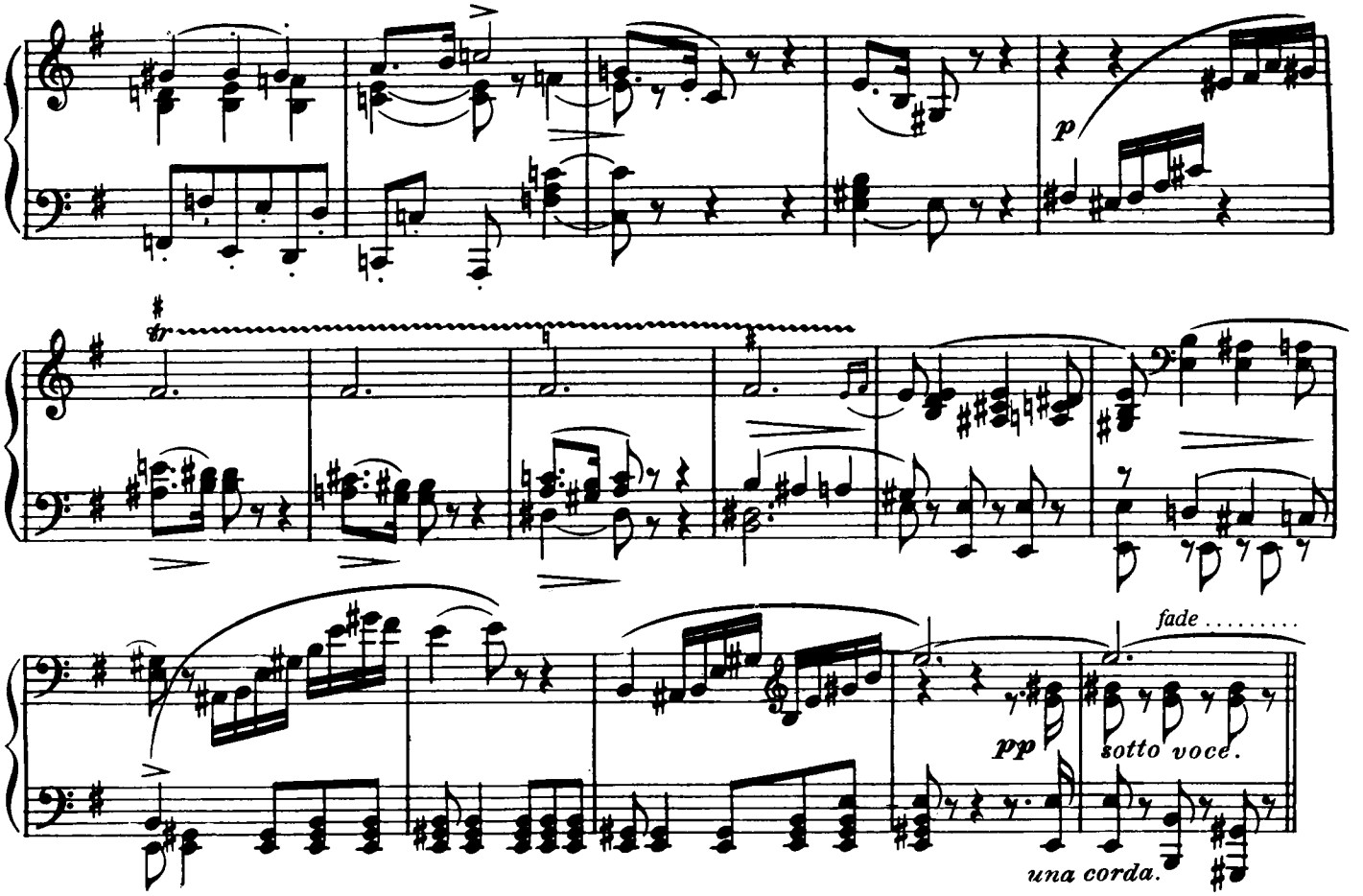
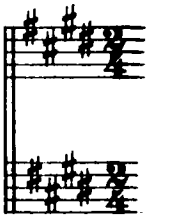
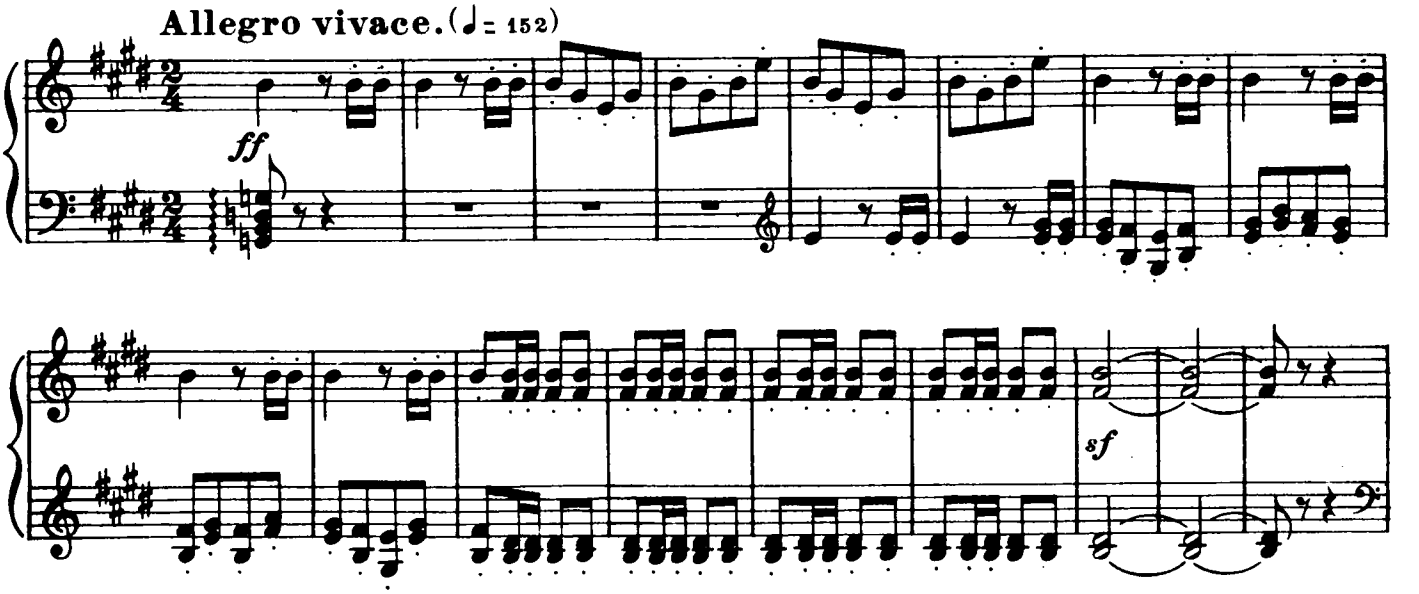
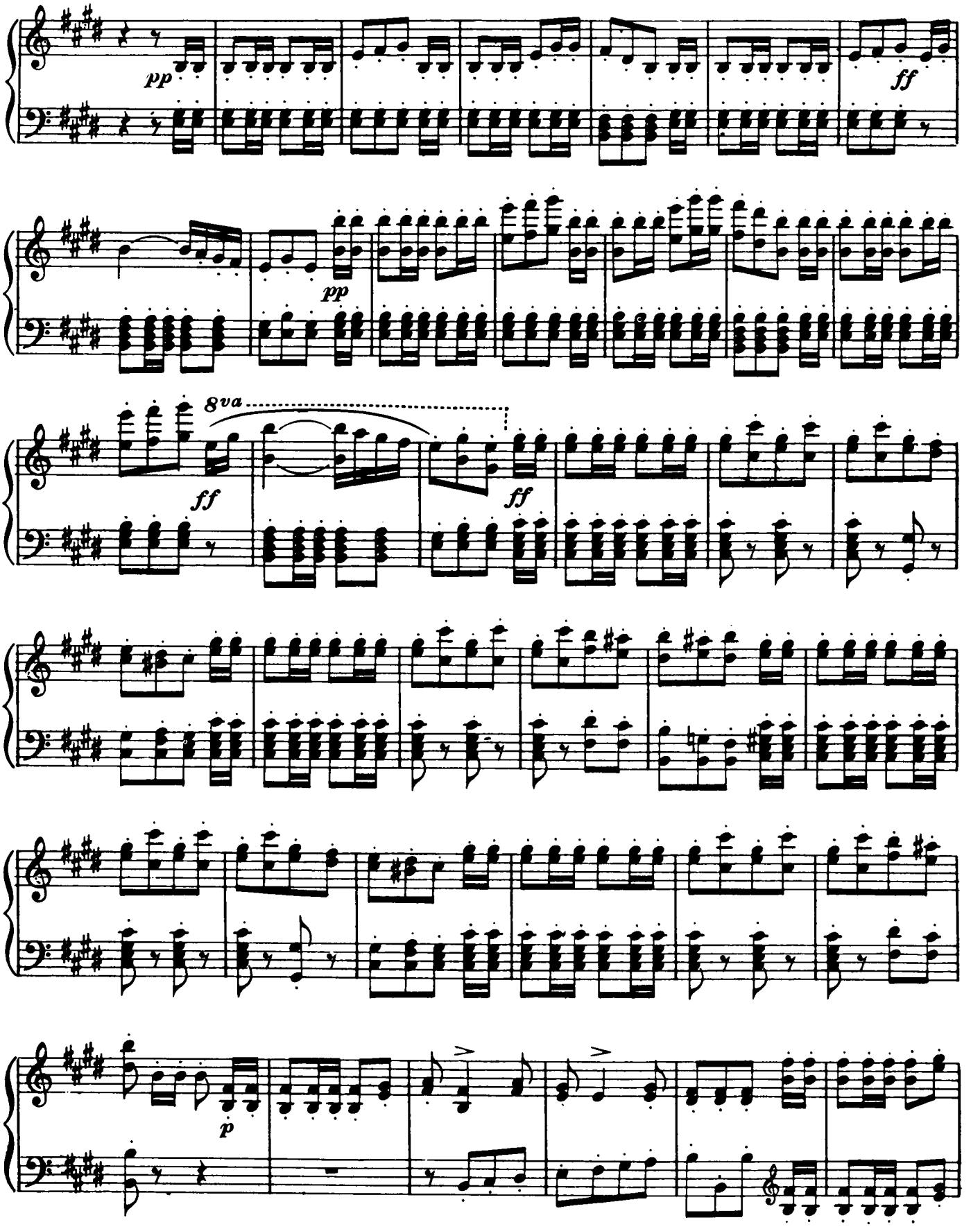
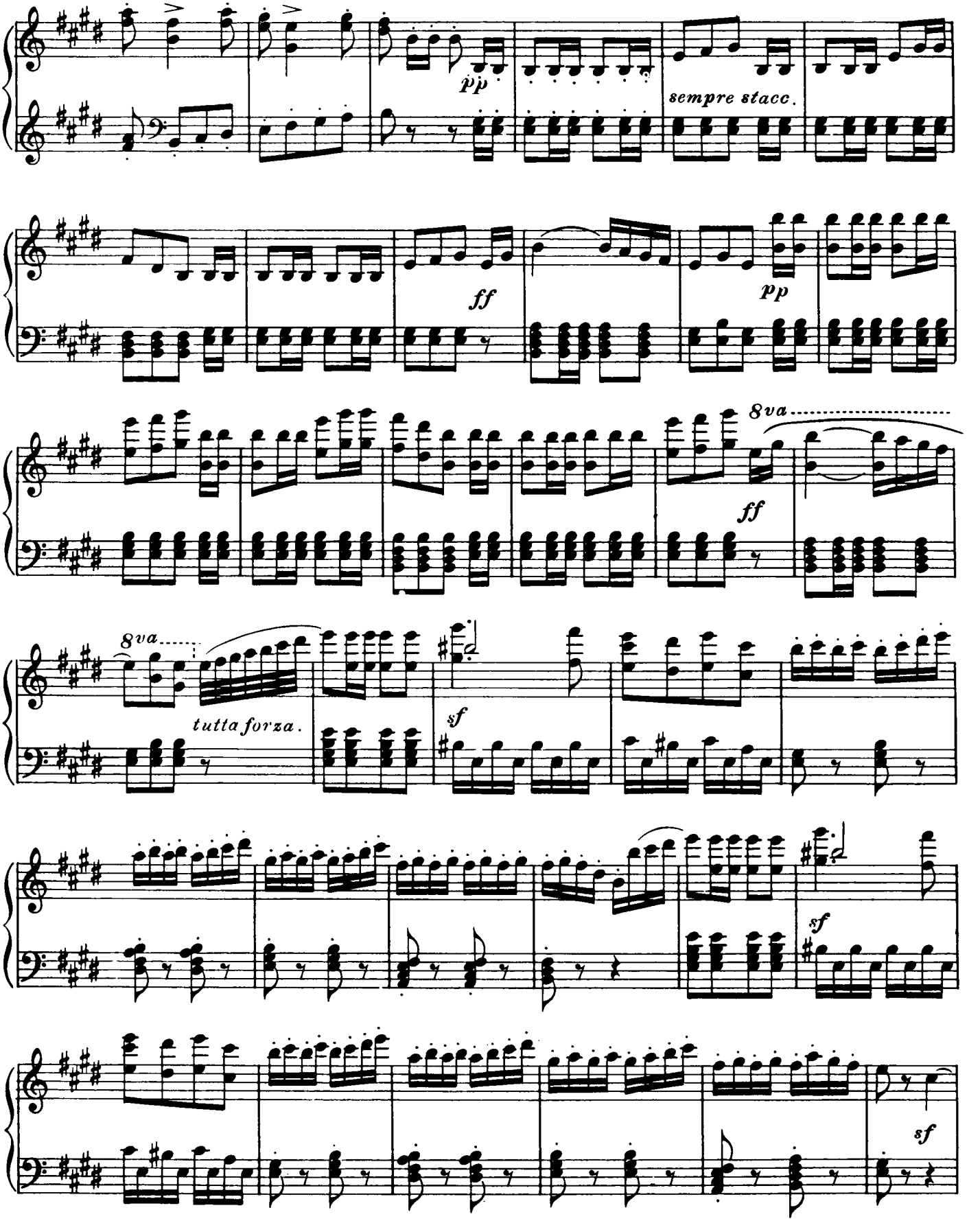


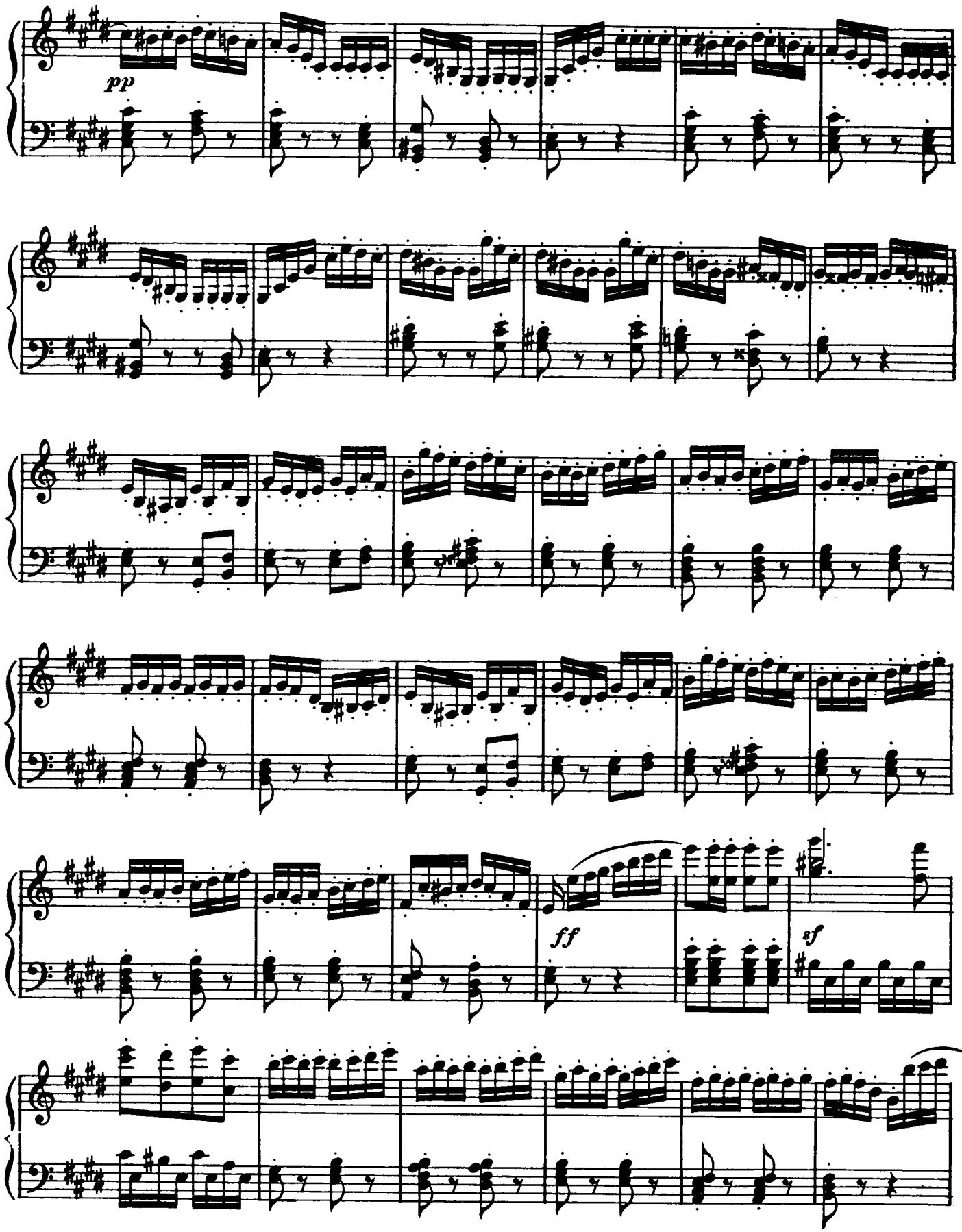
Editors note: In the film, Walter Carlos fades from the preceding to the following. Please note change of key.

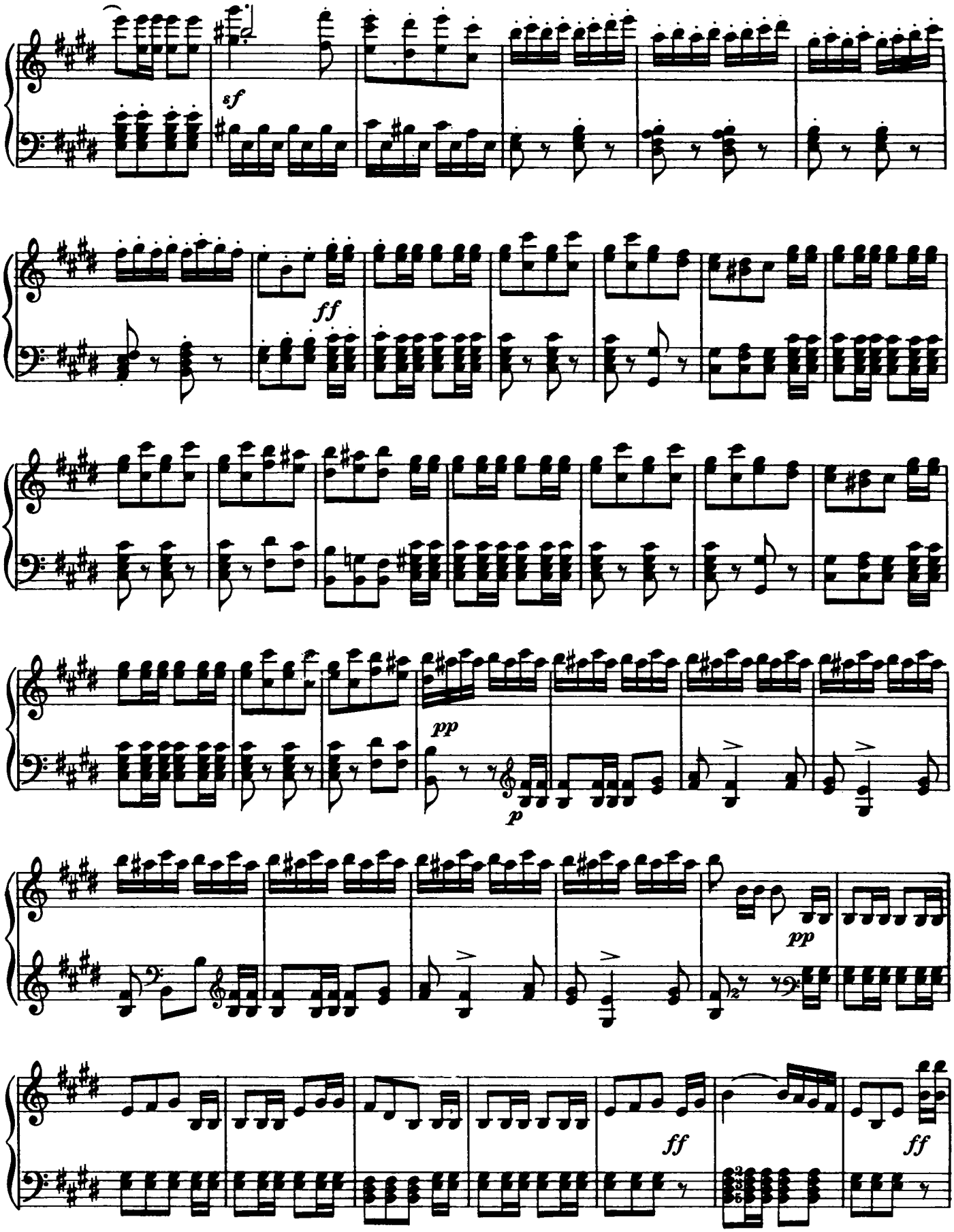


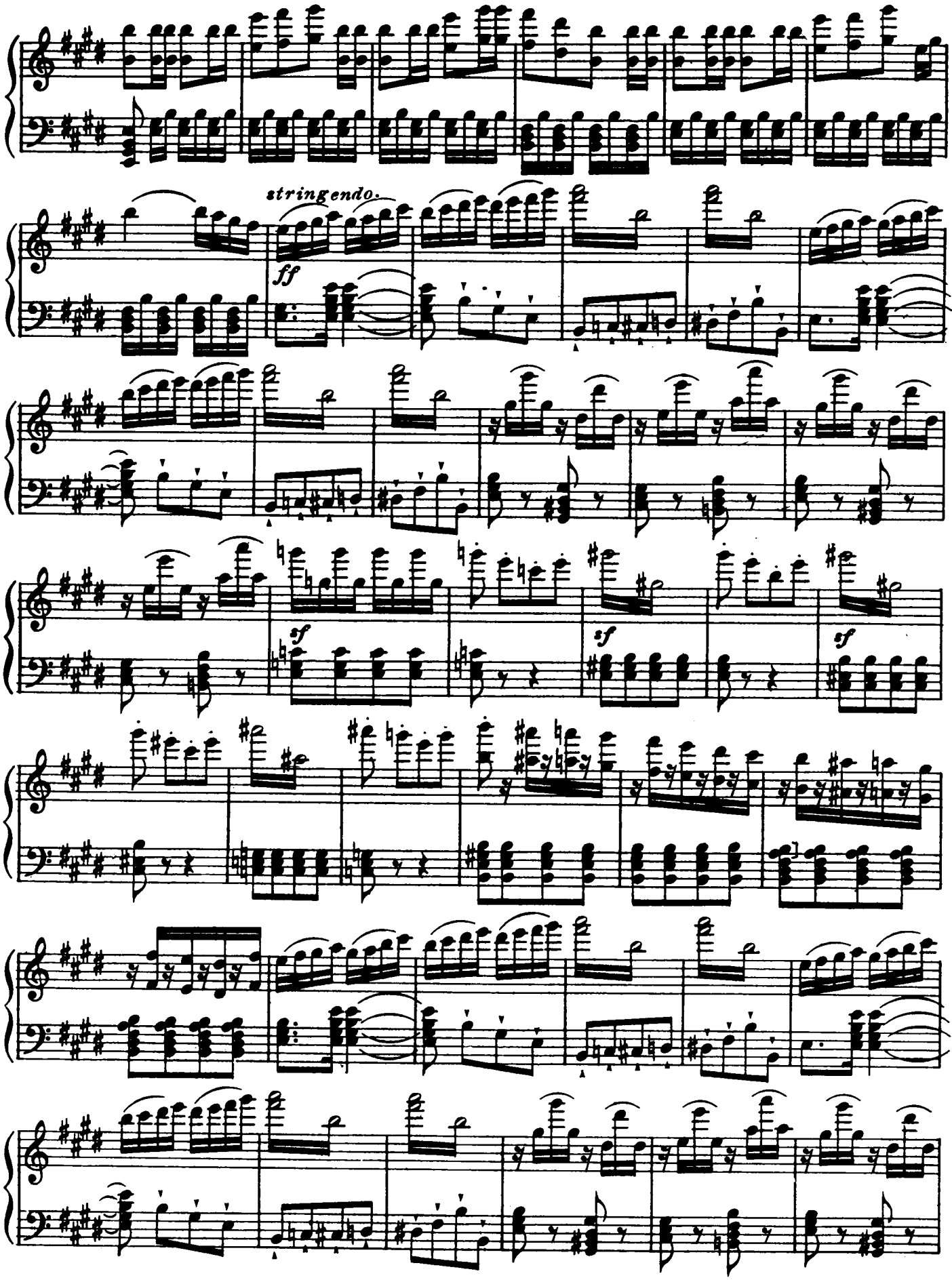


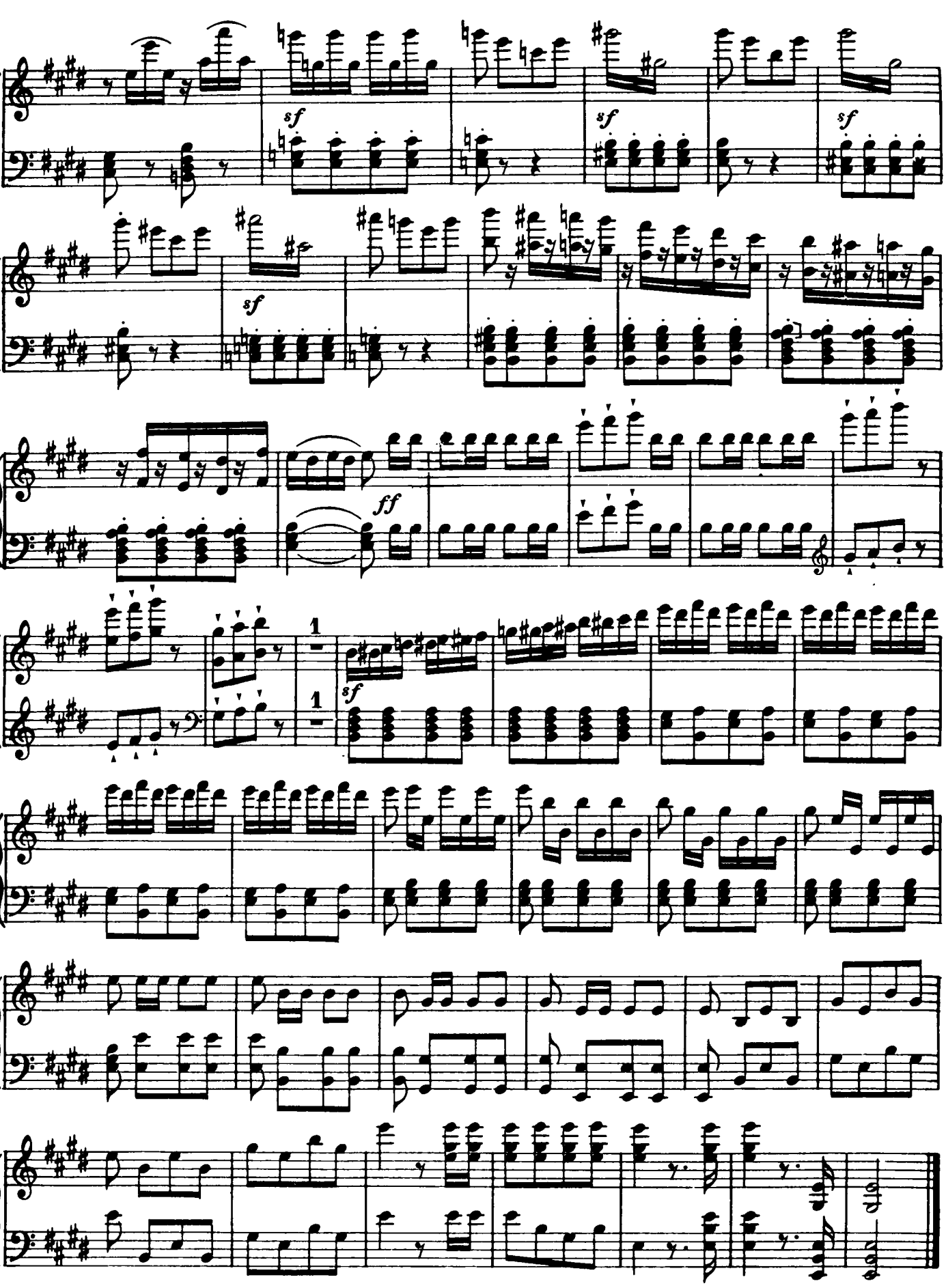

pp
ff
pp
8va
ff
ff
p


pp
sempre stacc.
ff
pp
8va
ff
8va
tutta forza.
sf
sf
sf


pp
ff
sf

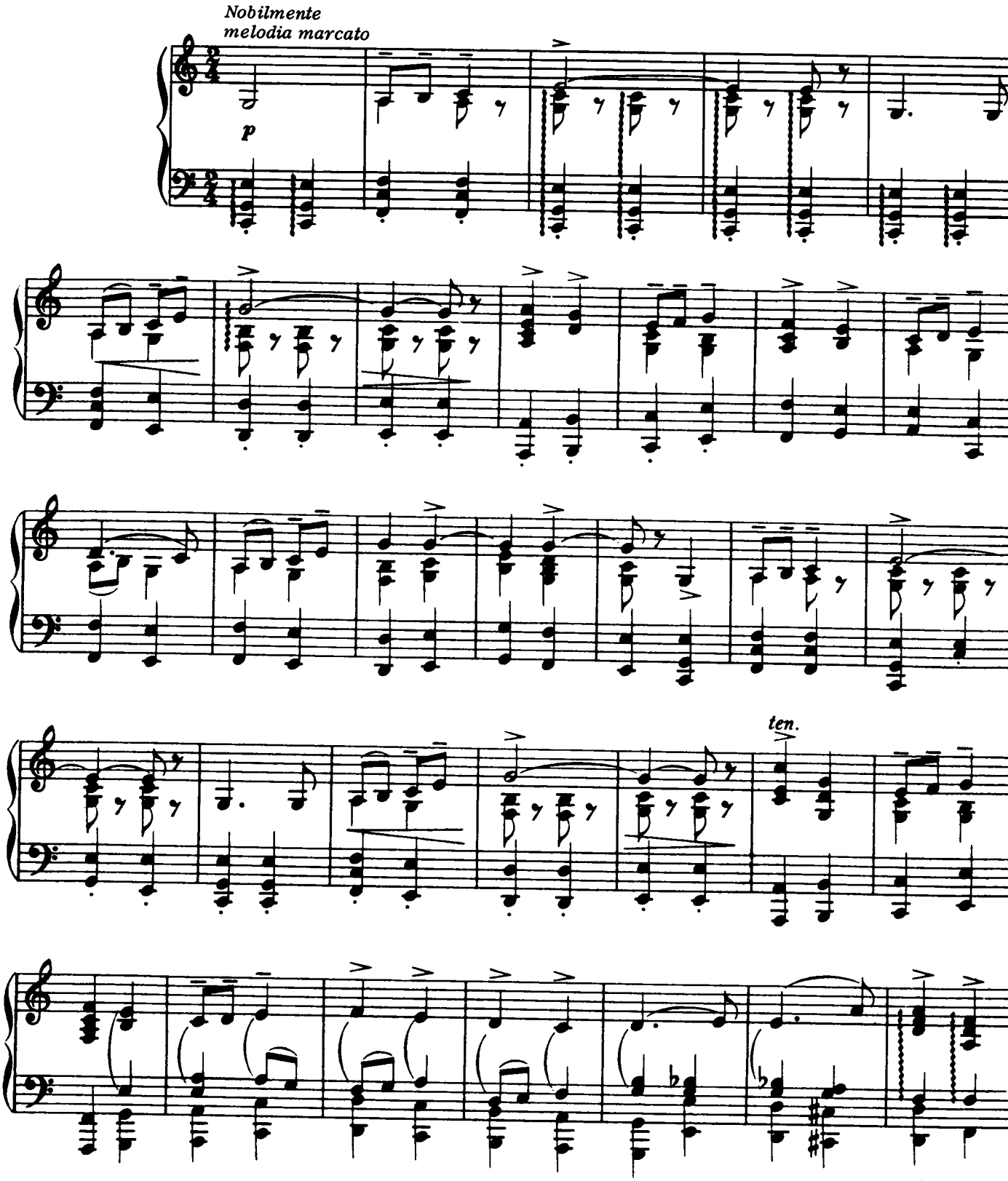

sf
ff
pp
p
pp
ff
ff


stringendo.
ff
sf
sf
sf


sf
sf
sf
sf
ff
1
1
sf

POMP AND CIRCUMSTANCE MARCH No.4

By SIR EDWARD ELGAR



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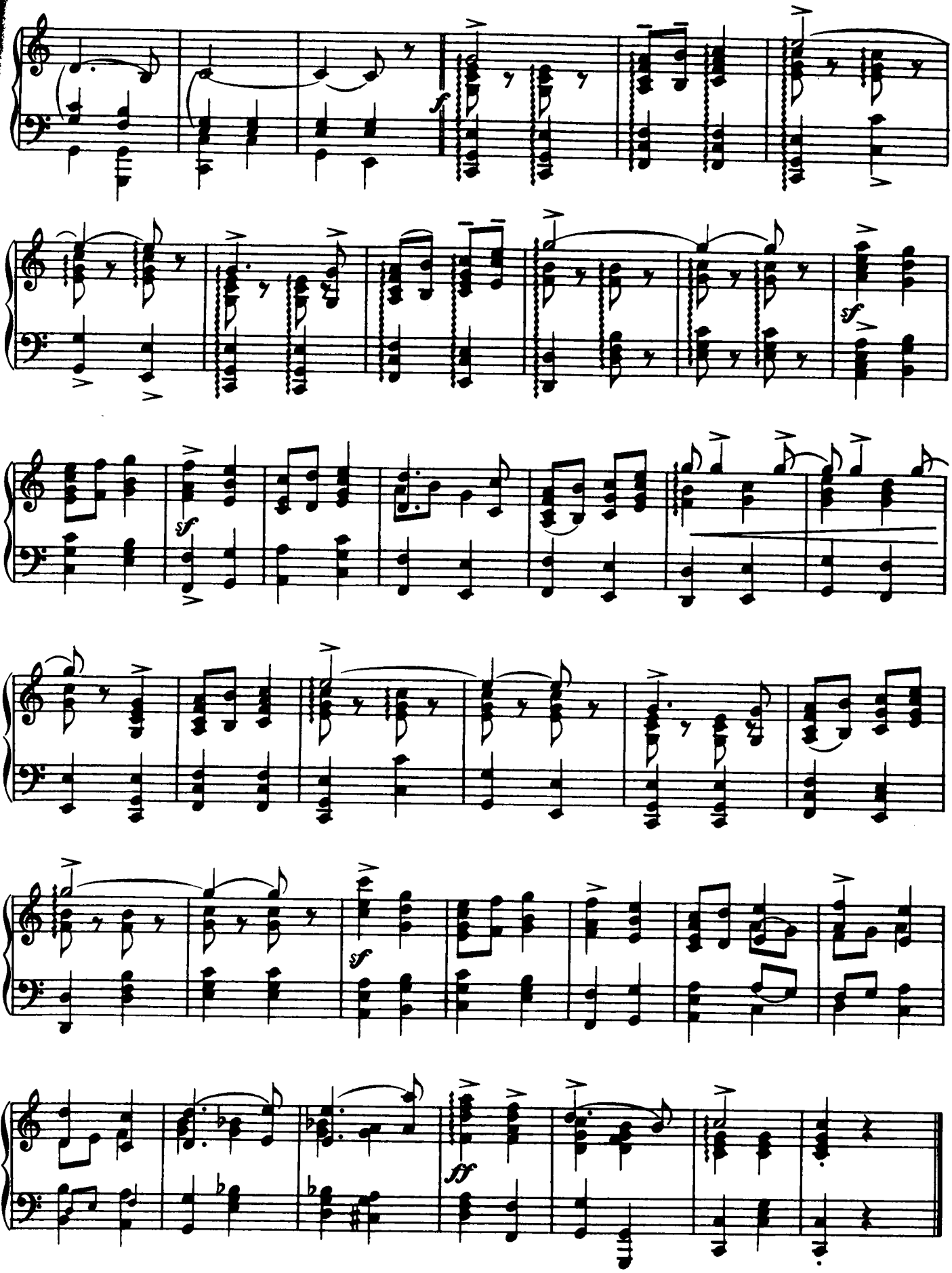
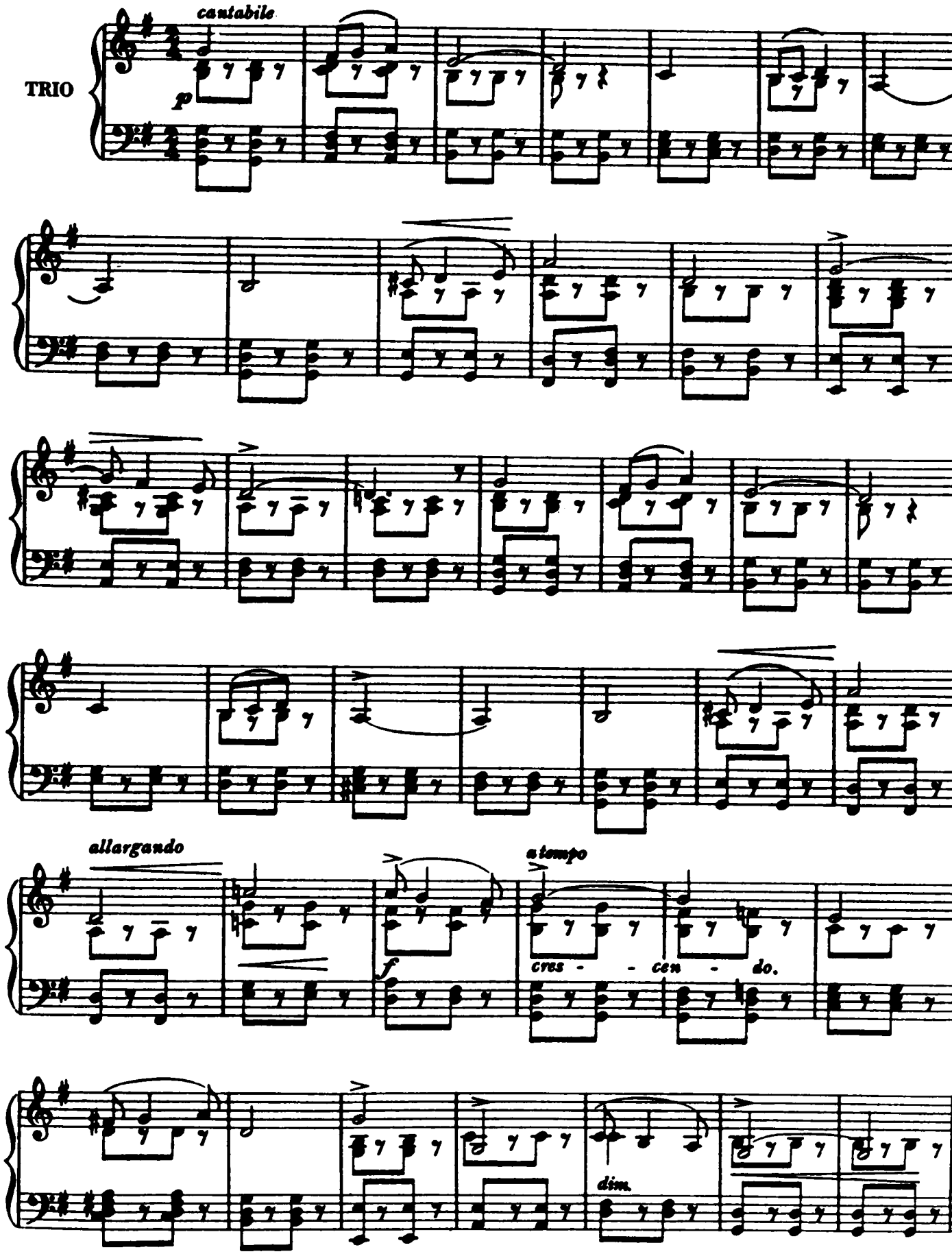

f
sf
sf
sf
ff

POMP AND CIRCUMSTANCE MARCH No.1

By SIR EDWARD ELGAR



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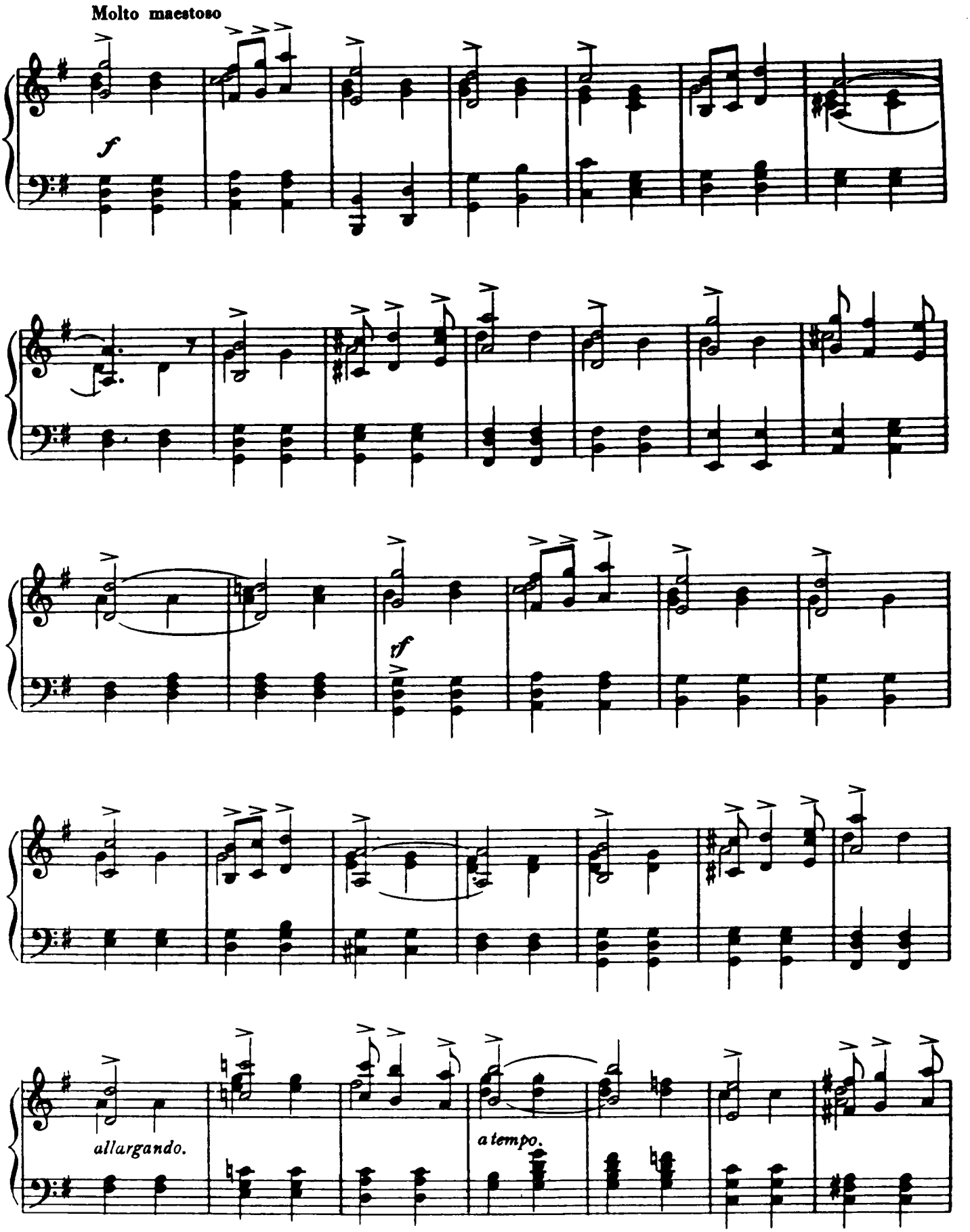
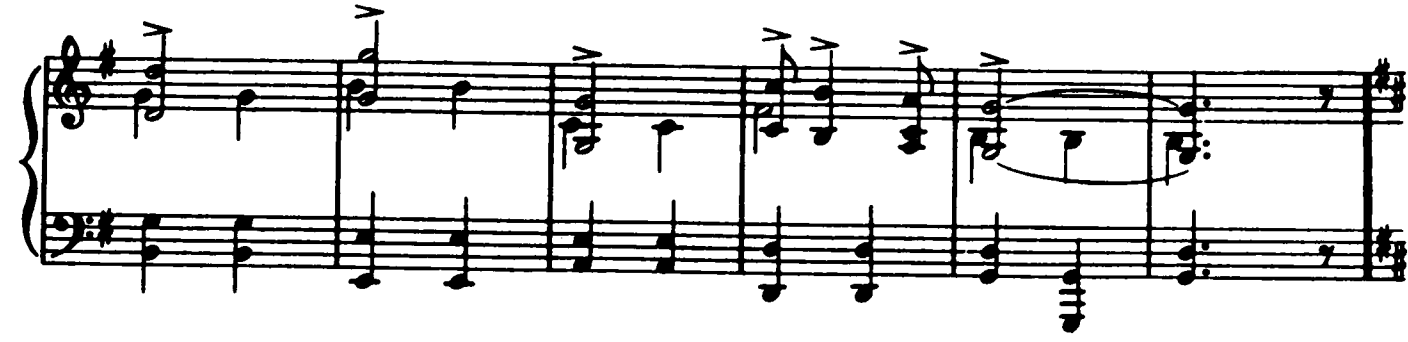
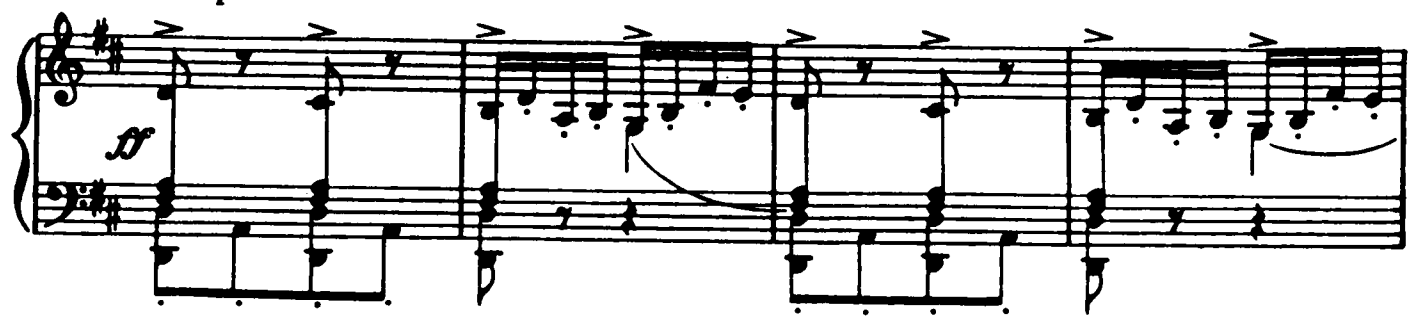
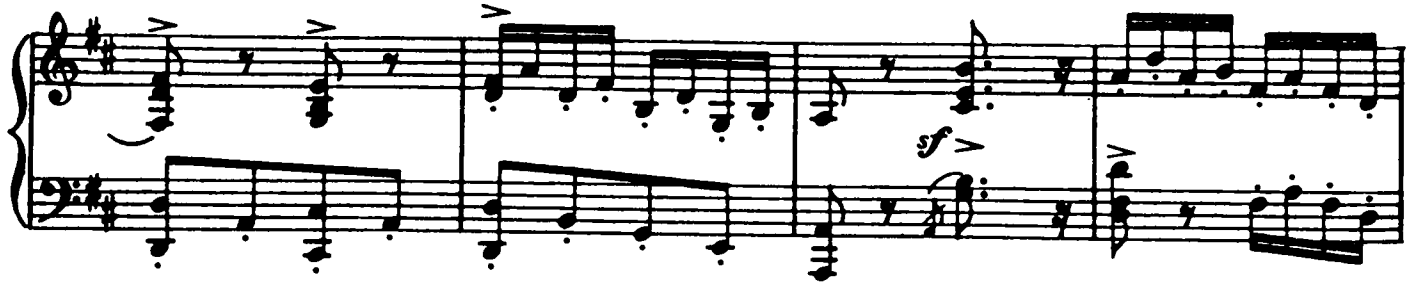
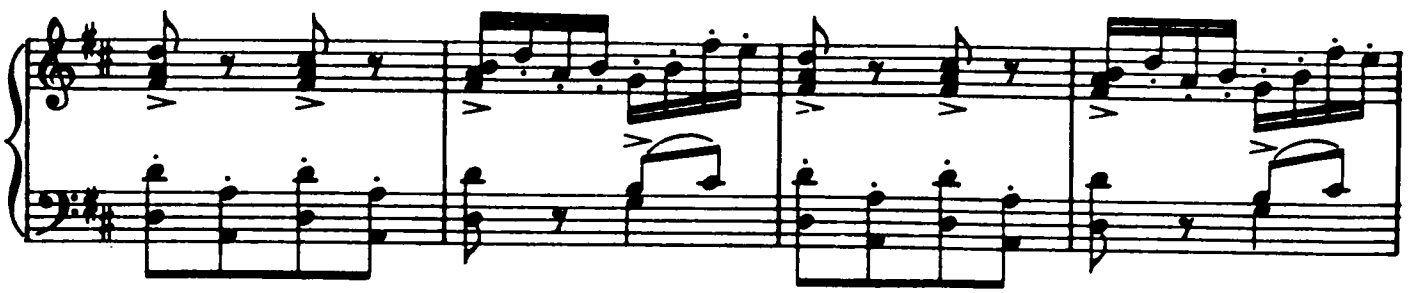

Molto maestoso
f
tf
allargando.
a tempo.

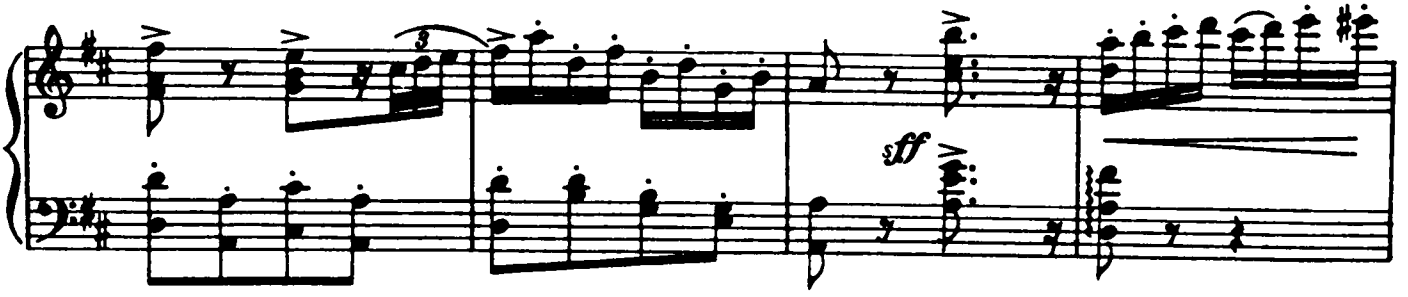


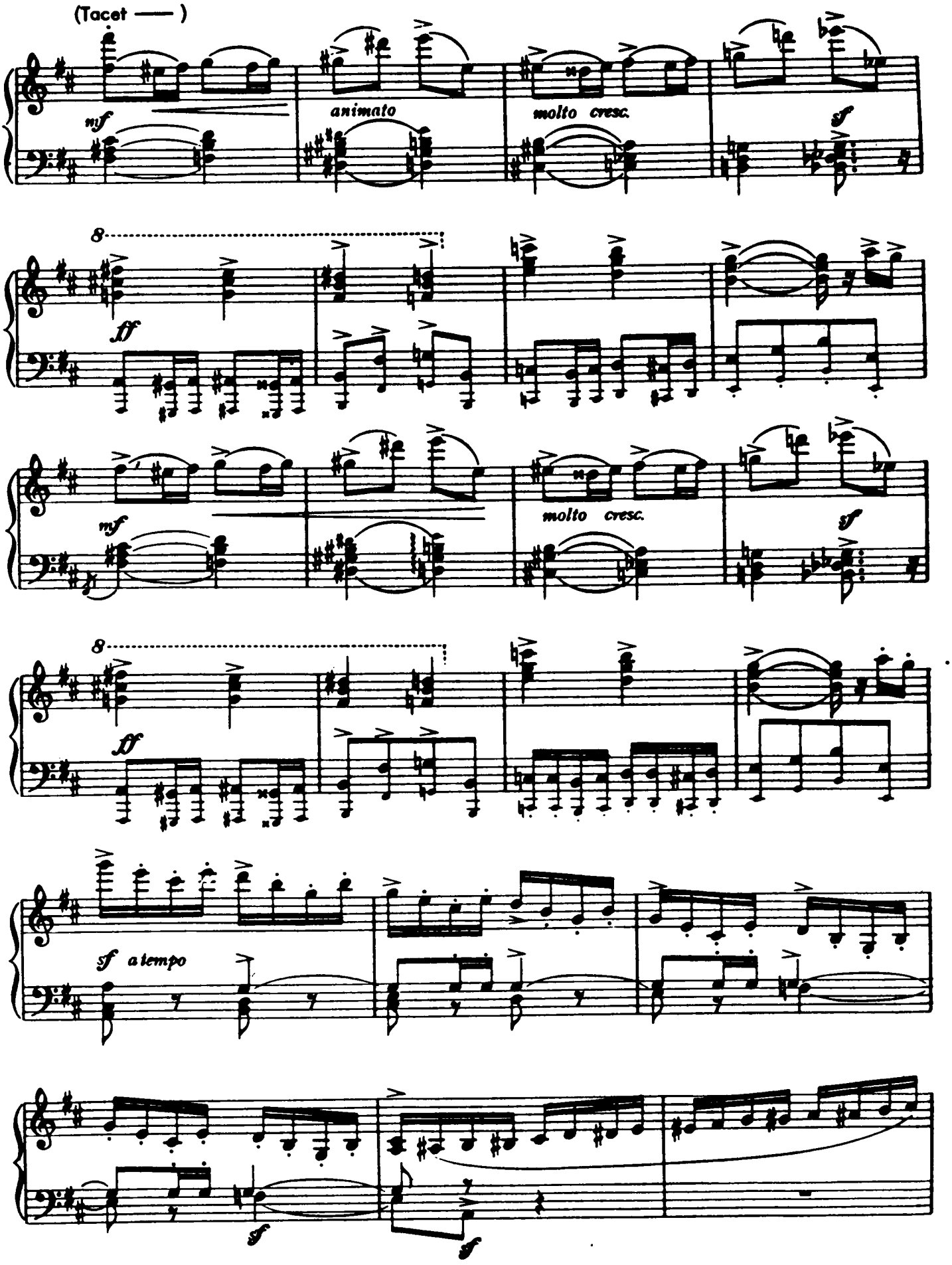
Tempo I

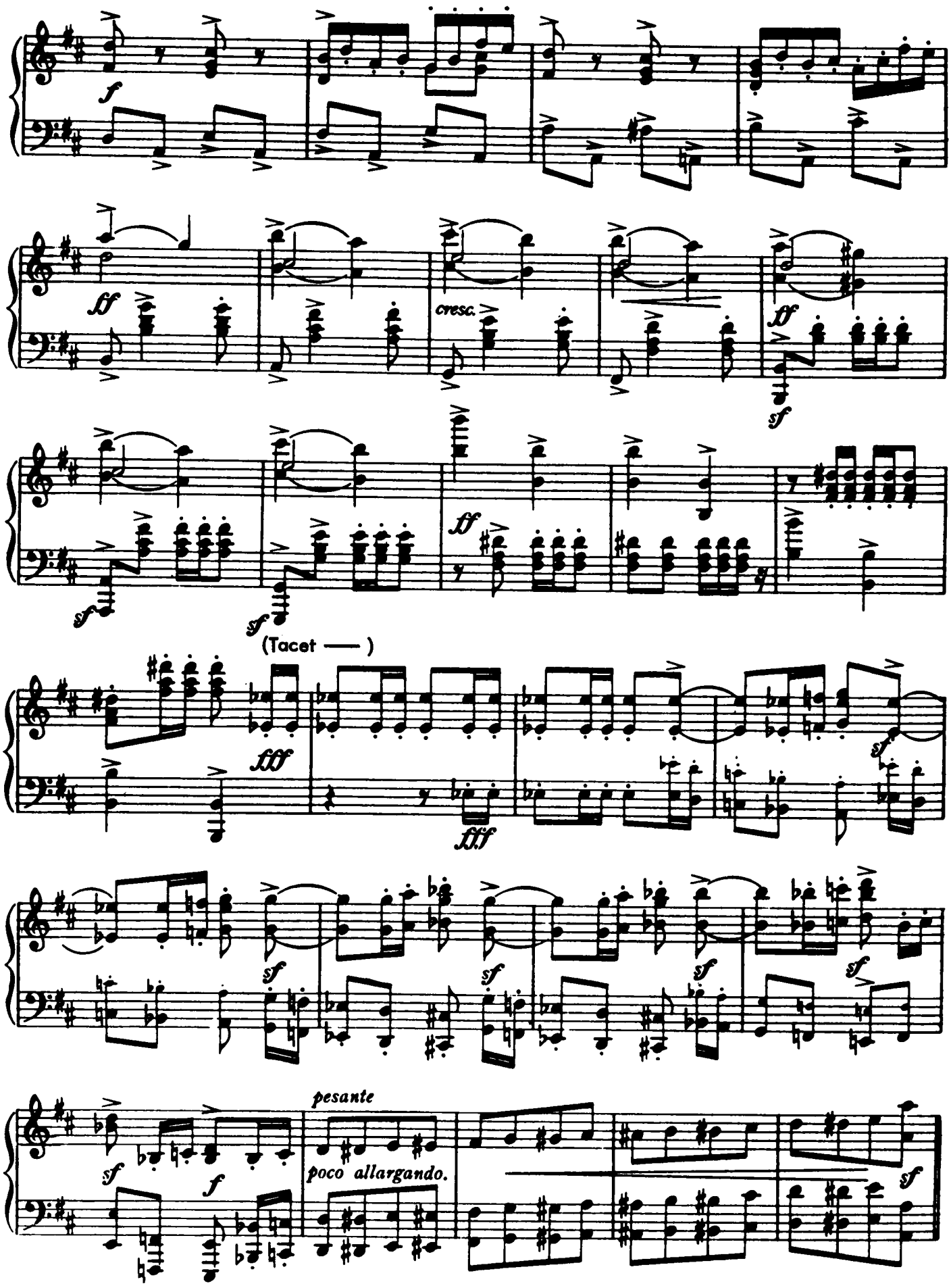


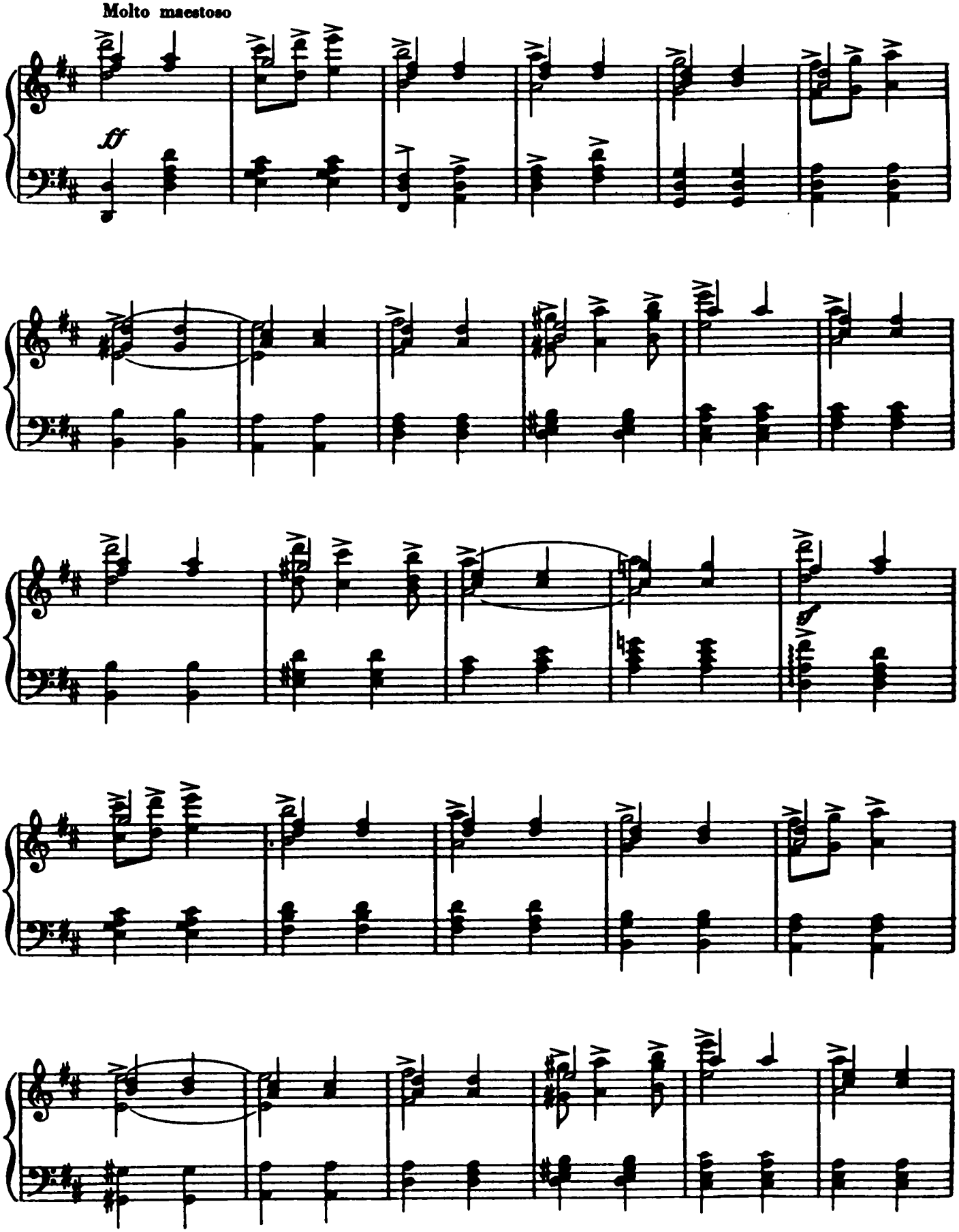


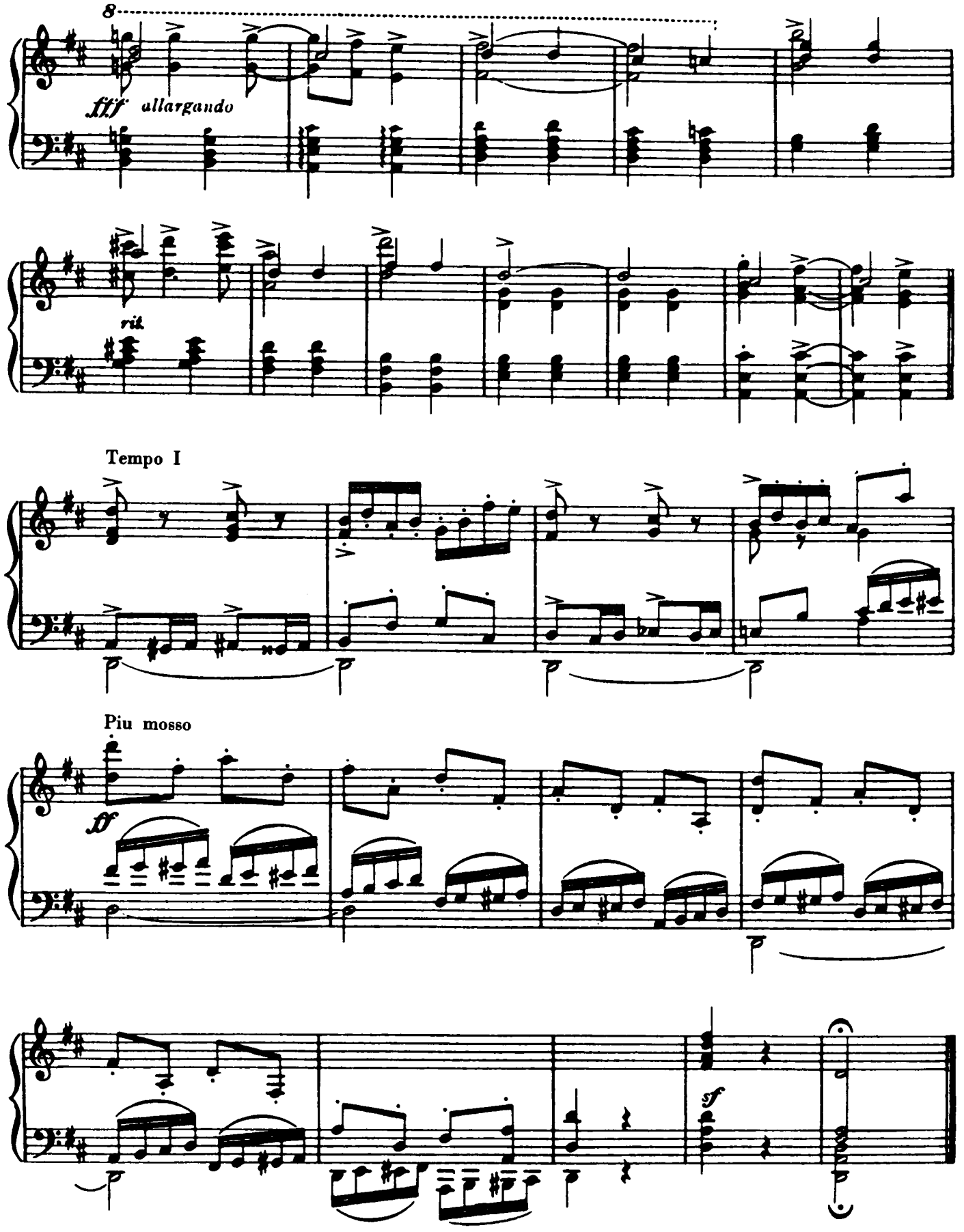





(Tacet ——)
mf
animato
molto cresc.
sf
8
ff
mf
molto cresc.
sf
8
ff
sf a tempo
sf
sf


f
ff
cresc.
ff
sf
sf
ff
sf
(Tacet ———)
fff
fff
sf
sf
sf
sf
sf
pesante
sf
f
poco allargando.
sf


Molto maestoso
ff


8
fff allargando
rit.
Tempo I
Piu mosso
ff
sf

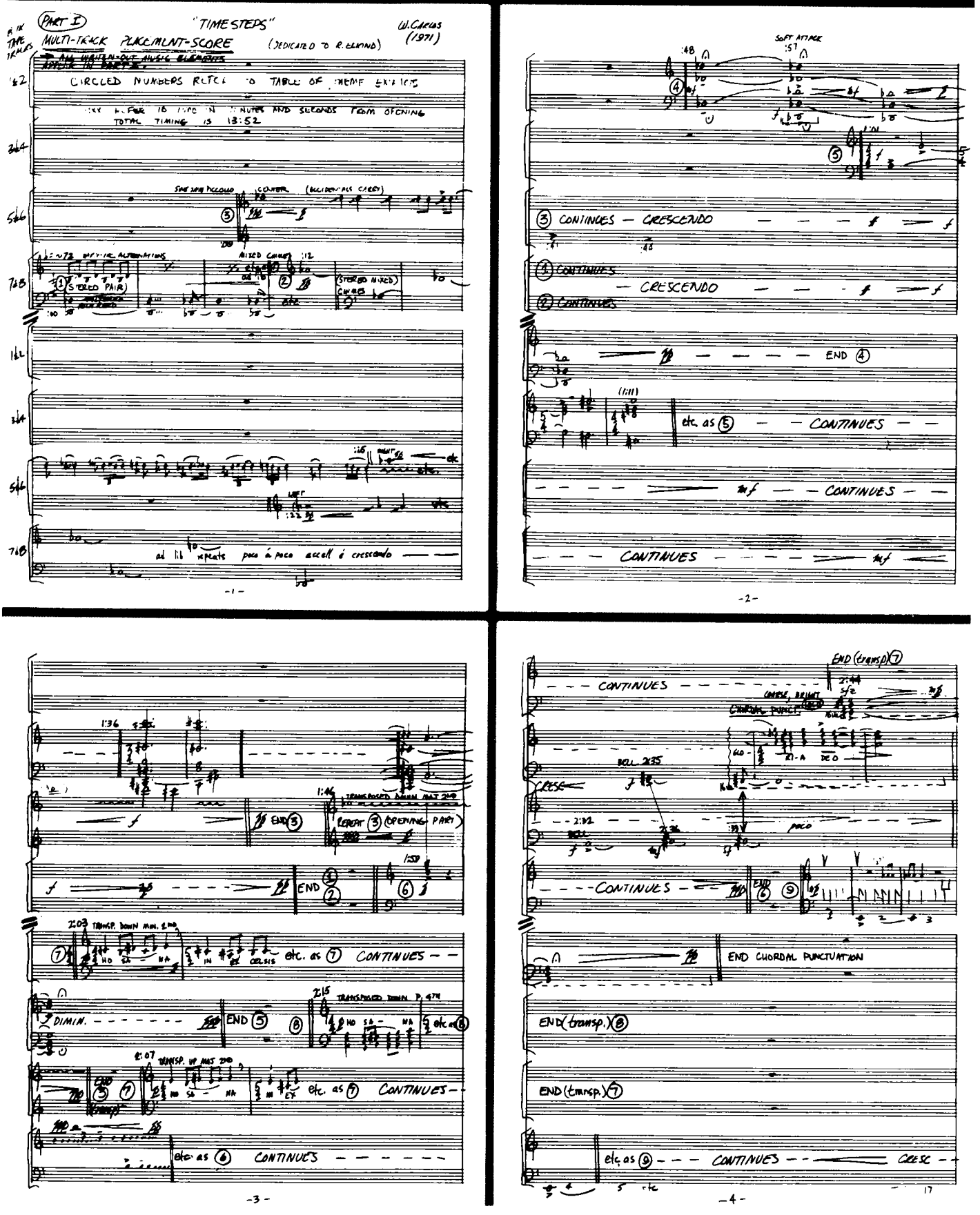
Drawings by Phillip Castle

Introduction to TIMESTEPS

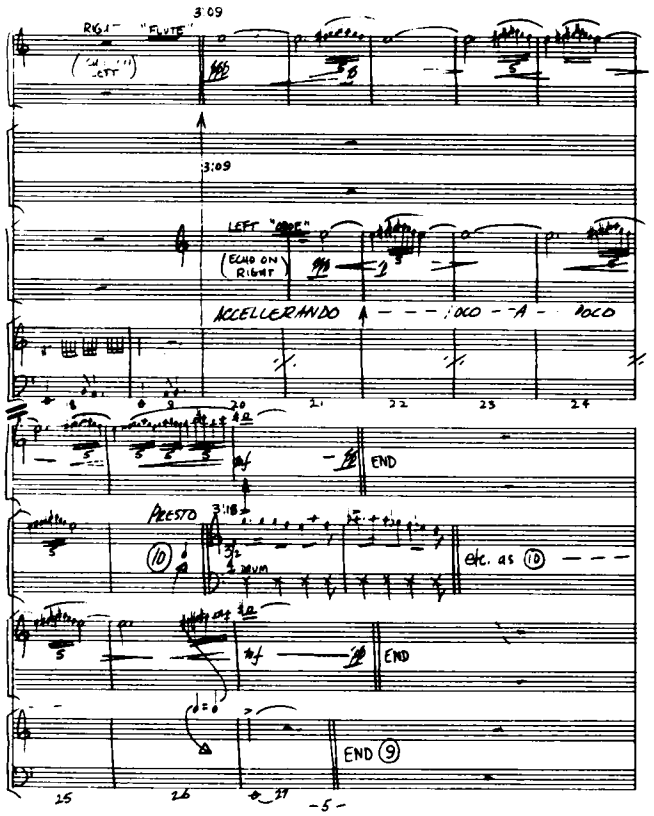
Since the release of the Warner Bros. soundtrack recording of the music from "A Clockwork Orange", F.M. (frequency modulation) stations and the so-called college "underground" radio stations throughout the country have been featuring the "Timesteps" track from the album.

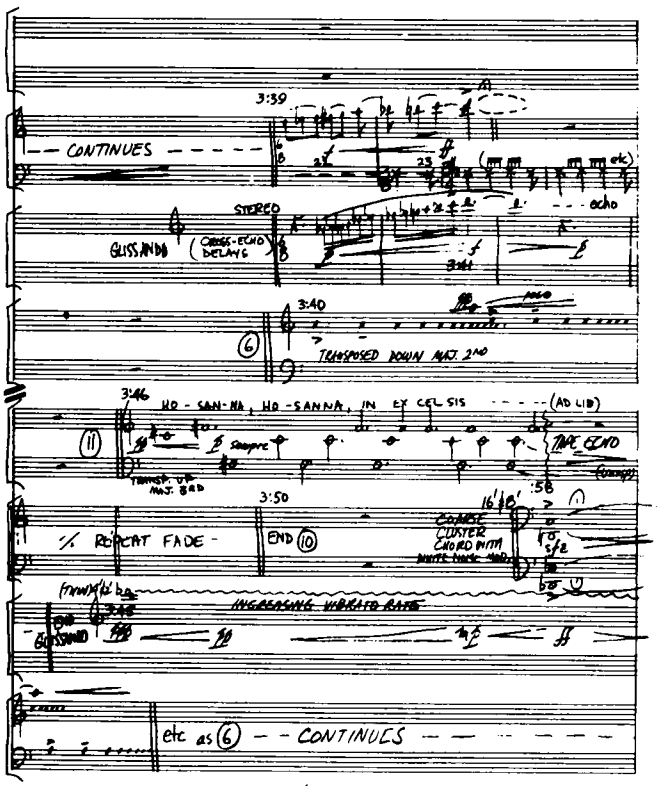
Requests for reference lines to this music have been continually pouring in from all points, not only from students of music, but from scholars who were anxious to see the "layout" of this intriguing work.

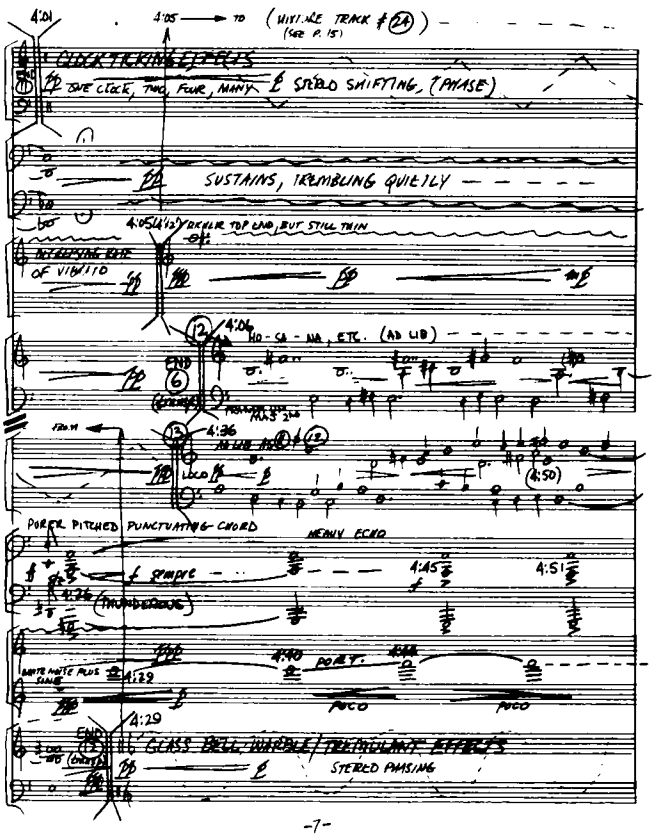
Perhaps the sounds achieved by Walter Carlos may be likened to a "trip through time" . . . but in any event, it was most generous of the copyright owner to grant the unusual permission to reprint, in Mr. Carlos' own handwriting, the entire score of "Timesteps", and we respectfully do so on the following pages, in mini-pocket-score size.

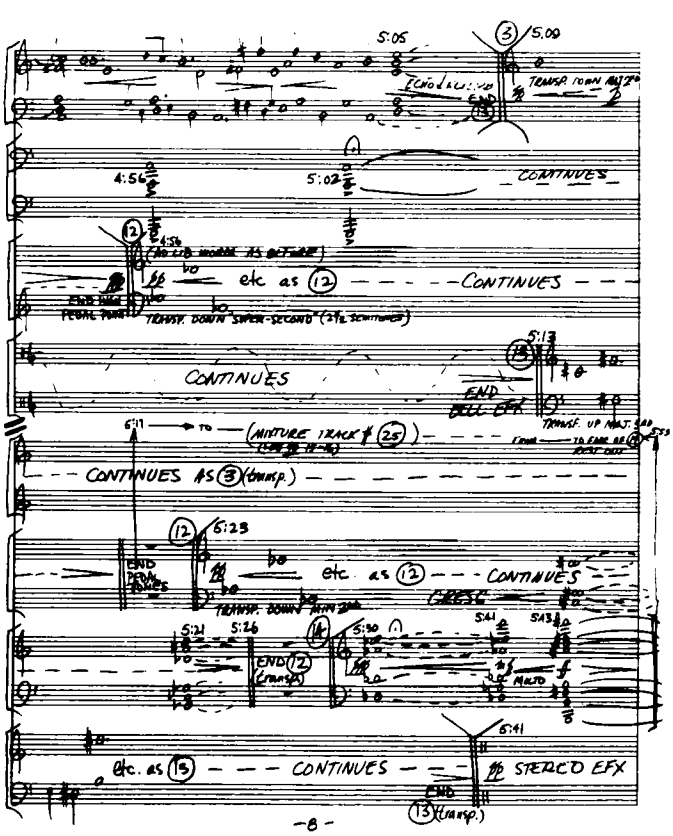


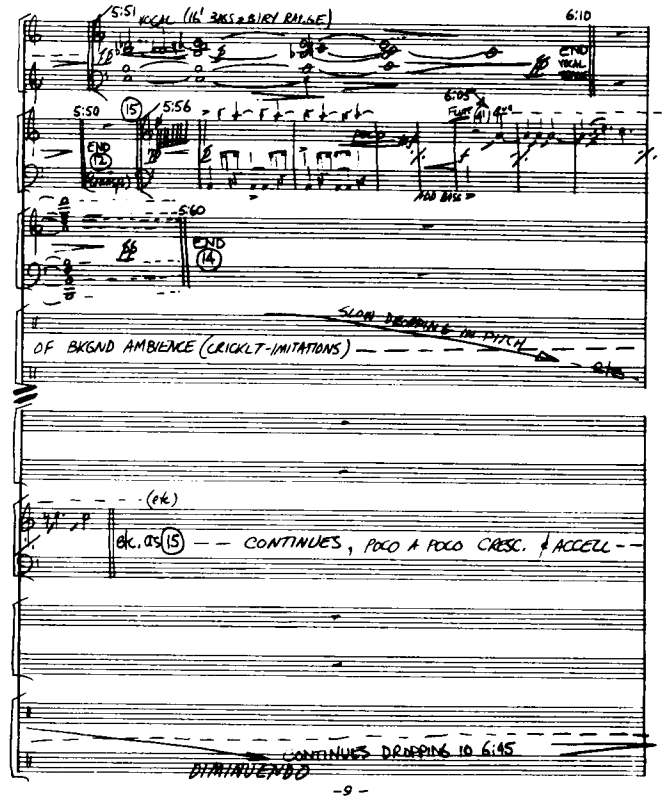
(© 1971 - TEMPI MUSIC)
133 WEST 87TH ST.
NEW YORK CITY
10024 U.S.A.


3:09
RIGHT "FLUTE"
LEFT "OBOE"
(ECHO ON RIGHT)
ACCELLERANDO
POCO
END
PRESTO
etc. as 10
END
END 9
-5-

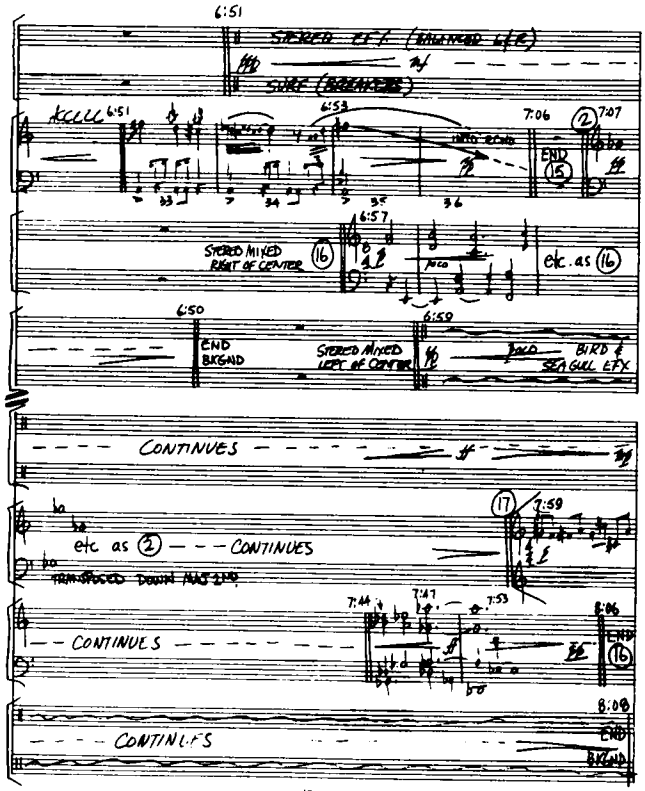

3:39
CONTINUES
STEREO
GLISSANDO
(CROSS-ECHO DELAYS)
echo
3:40
TRANSPOSED DOWN MAJ. 2ND
3:46
HO-SAN-NA, HO-SANNA, IN EX CEL SIS
(AD LIB)
TAPE ECHO
3:50
REPEAT FADE
END 10
COARSE CLUSTER CHORD WITH WHITE NOISE MOD.
INCREASING VIBRATO RATE
GLISSANDO
etc as 6
CONTINUES
-6-


4:01
4:05 TO (MIXTURE TRACK # 24)
(SEE P. 15)
CLOCK TICKING EFFECTS
ONE CLOCK, TWO, FOUR, MANY
STEREO SHIFTING, (PHASE)
SUSTAINS, TREMBLING QUIETLY
4:05 (4½') RICHER TOP END, BUT STILL THIN
INCREASING RATE OF VIBRATO
4:06
HO-SA-NA, ETC. (AD LIB)
END 6
4:36
LOCO
(4:50)
PURER PITCHED PUNCTUATING CHORD
MEANY ECHO
sempre
4:45
4:51
(MUNDEROUS)
4:40
PORT.
4:29
POCO
POCO
4:29
GLASS BELL WARBLE/TREMULANT EFFECTS
STEREO PHASING
-7-

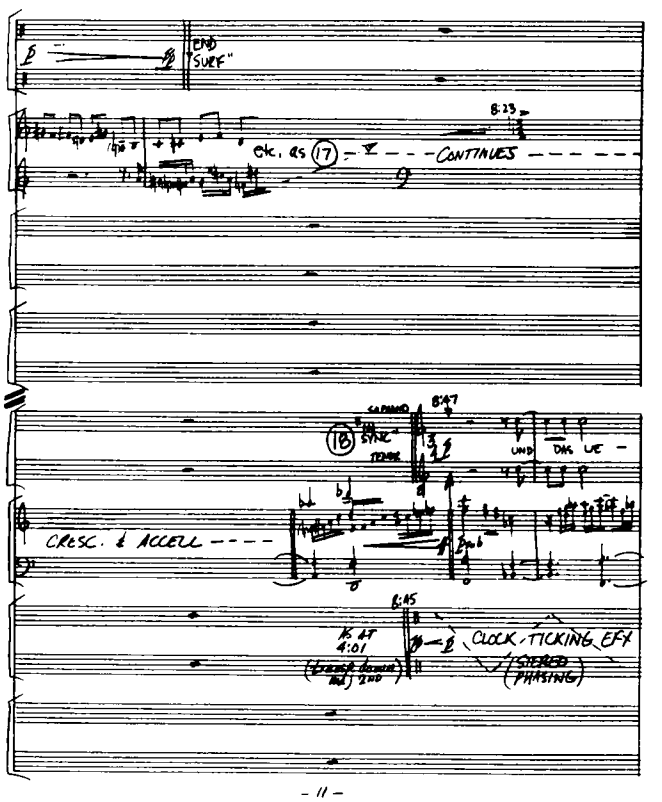

5:05
5:09
TRANSP. DOWN MAJ. 2ND
4:56
5:02
CONTINUES
4:56
(AD LIB WORDS AS BEFORE)
etc as 12
CONTINUES
TRANSP. DOWN SUPER-SECOND (2½ SEMITONES)
5:13
CONTINUES
END BELL EFX
5:11 TO (MIXTURE TRACK # 25)
CONTINUES AS 3 (transp.)
5:23
END PEDAL TONES
etc as 12
CONTINUES
CRESC
5:21
5:26
END 12 (transp.)
5:30
5:41
5:43
MOLTO
5:41
etc. as 13
CONTINUES
STEREO EFX
END 13 (transp.)
-8-


5:51
VOCAL (16' BASS & BIRY RANGE)
6:10
END VOCAL
5:50
15
5:56
END 12
6:05
FLUTE
ADD BASS
5:60
END 14
SLOW DROPPING IN PITCH
OF BKGND AMBIENCE (CRICKLT-IMITATIONS)
(etc)
etc. as 15 — CONTINUES, POCO A POCO CRESC. & ACCELL
CONTINUES DROPPING TO 6:45
DIMINUENDO

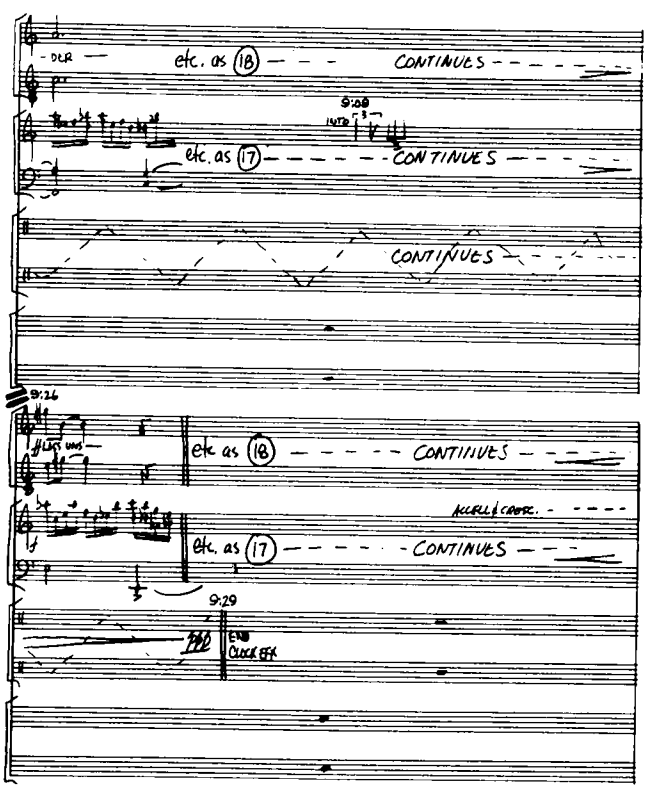
-9-


6:51
STEREO EFX (BALANCED L&R)
SURF (BREAKERS)
ACCELL
6:51
6:53
7:06
2
7:07
END 15
6:57
STEREO MIXED RIGHT OF CENTER
16
etc. as 16
6:50
END BKGND
6:59
STEREO MIXED LEFT OF CENTER
POCO
BIRD & SEA GULL EFX
CONTINUES
17
7:59
etc as 2 — CONTINUES
TRANSPOSED DOWN MAJ 2ND
7:44
7:47
7:53
8:06
END 16
CONTINUES
8:08
END BKGND

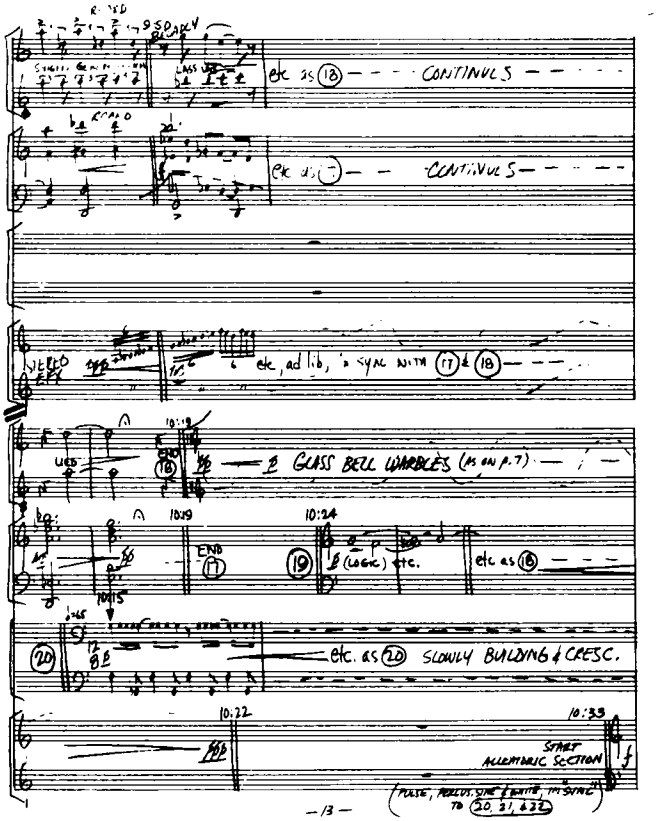
-10-

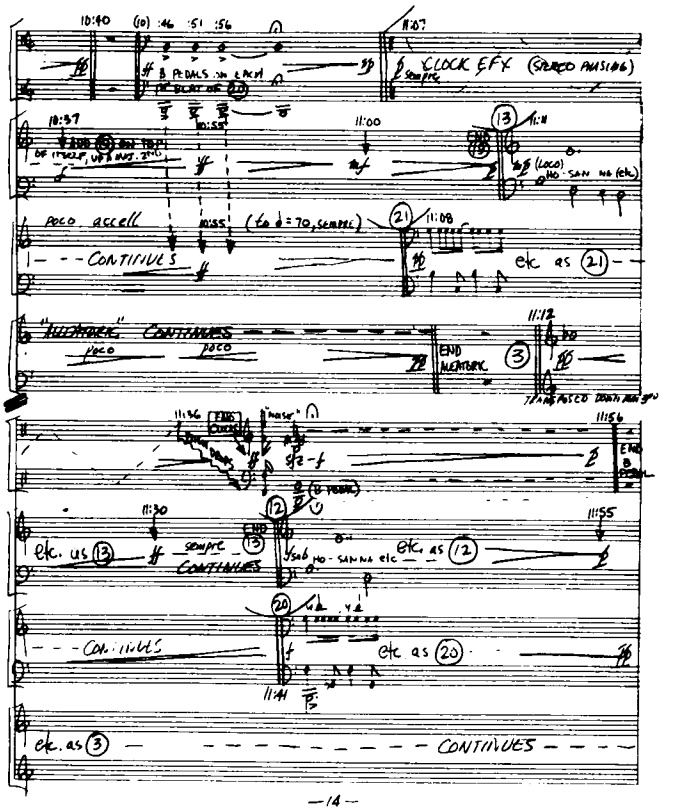

END "SURF"
8:23
etc. as 17 — CONTINUES
8:47
18
SYNC
TENOR
UND DAS LIE
CRESC. & ACCELL
8:45
AS AT 4:01
CLOCK-TICKING EFX
(STEREO PHASING)

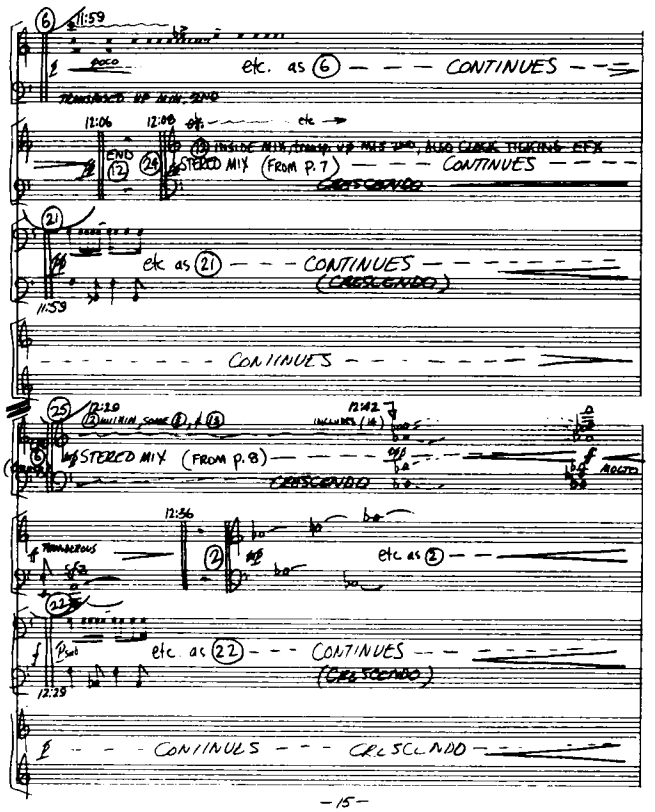
-11-

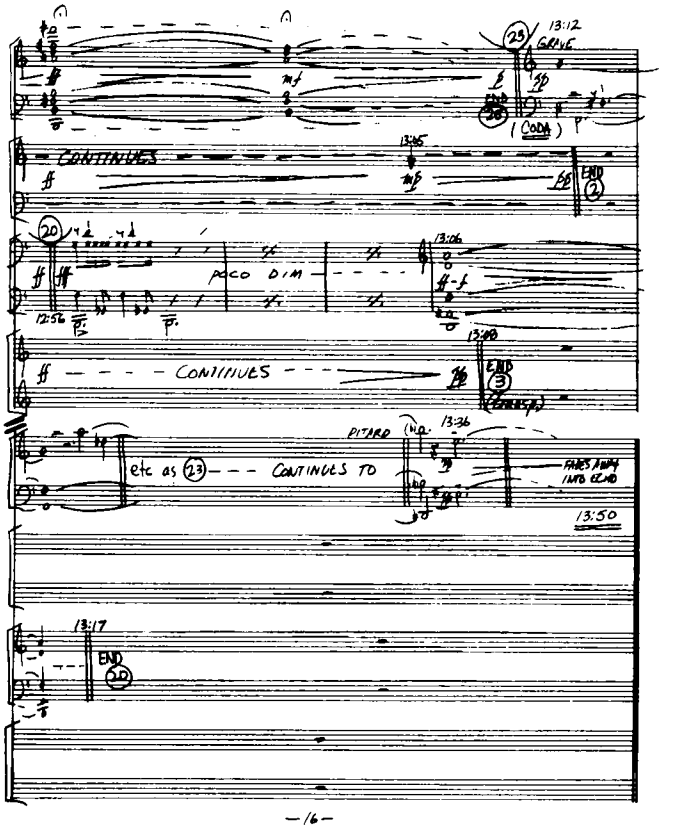

etc. as 18 — CONTINUES
9:08
etc. as 17 — CONTINUES
CONTINUES
9:26
etc as 18 — CONTINUES
ACCELL & CRESC.
etc. as 17 — CONTINUES
9:29
END CLOCK EFX

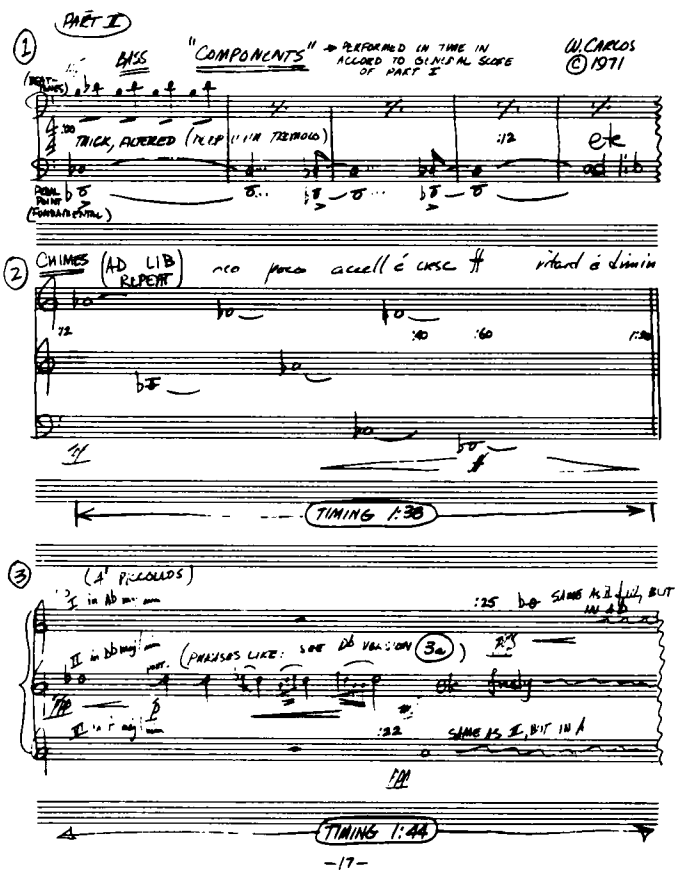
-12-

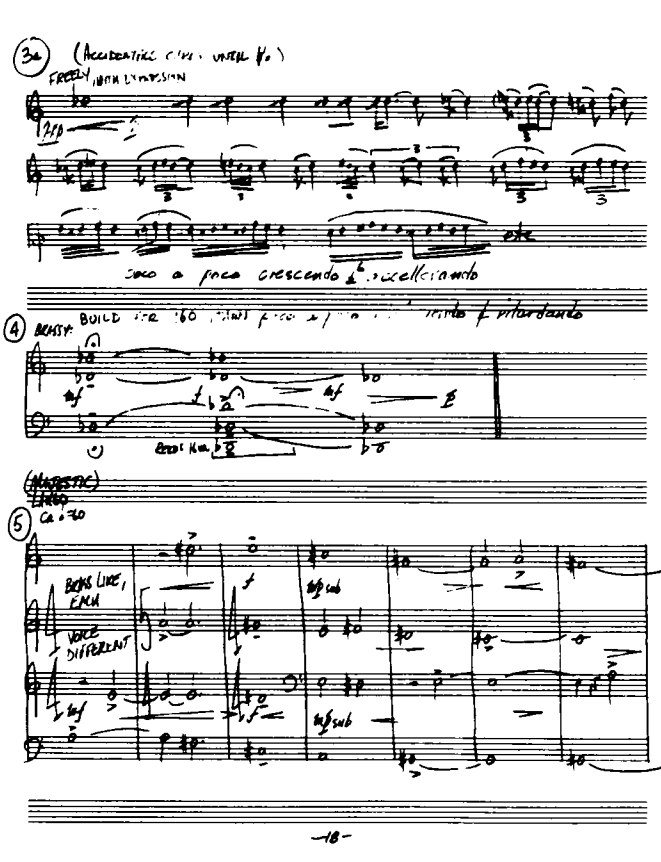

etc as 18 — CONTINUES
etc as 7 — CONTINUES
etc, ad lib, in sync with 17 & 18
GLASS BELL WARBLES (as on p. 7)
END 17
etc as 18
etc. as 20 SLOWLY BUILDING & CRESC.
START ALLEATORIC SECTION
(PULSE, PERCUS. SINE & WHITE, IN SYNC TO 20, 21, & 22)
—13—

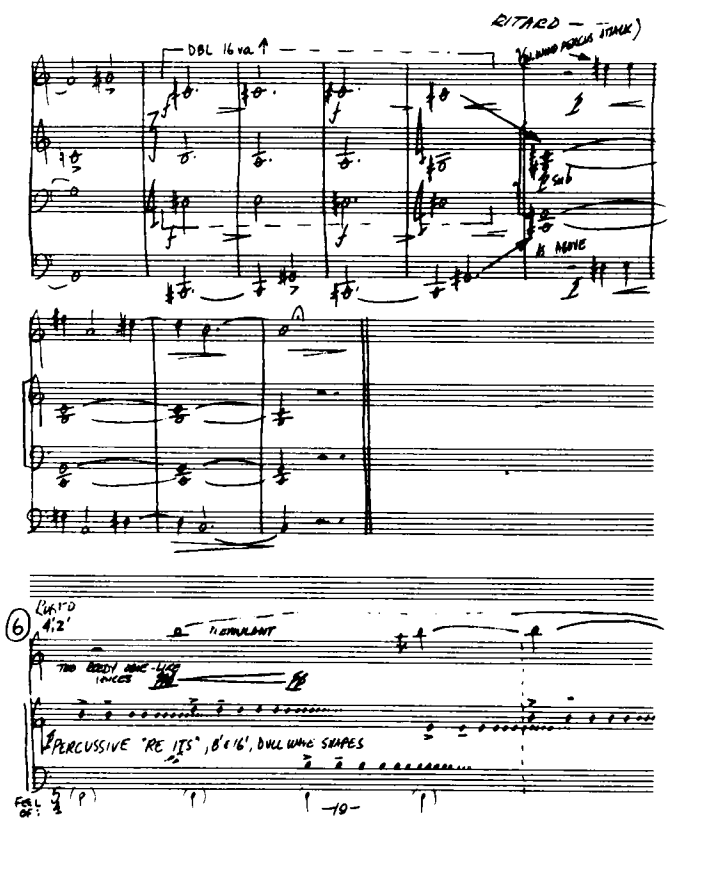

CLOCK EFX (STEREO PHASING)
poco accell
CONTINUES
etc as 21
"ALLEATORIC" CONTINUES
END ALEATORIC
etc. as 13
sempre CONTINUES
etc. as 12
etc as 20
etc. as 3 — CONTINUES
—14—

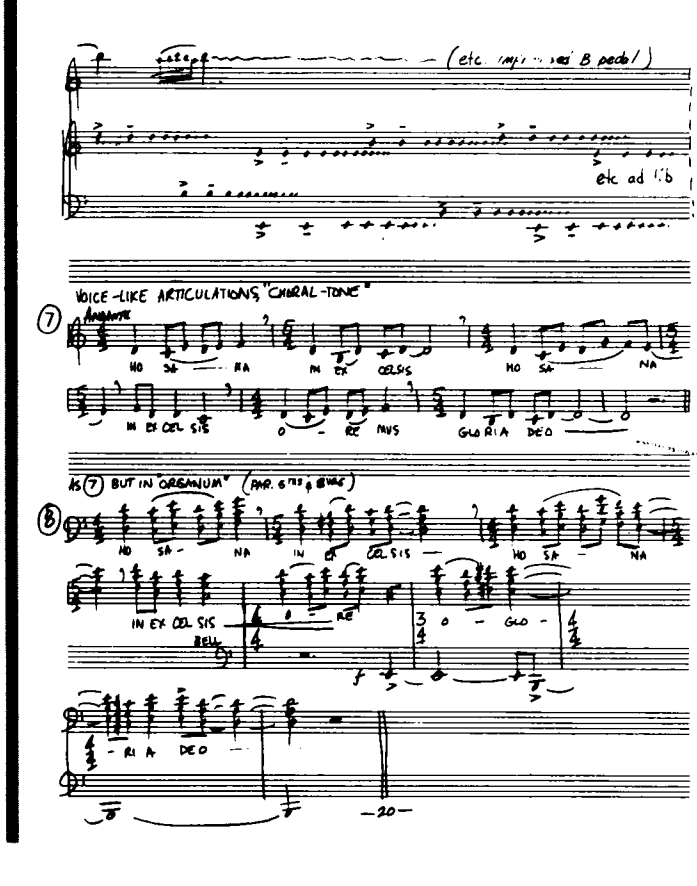

etc. as 6 — CONTINUES
STEREO MIX (FROM P. 7) — CONTINUES
CRESCENDO
etc as 21 — CONTINUES
(CRESCENDO)
CONTINUES
STEREO MIX (FROM P. 8)
CRESCENDO
etc as 2
etc. as 22 — CONTINUES
(CRESCENDO)
CONTINUES — CRESCENDO
—15—

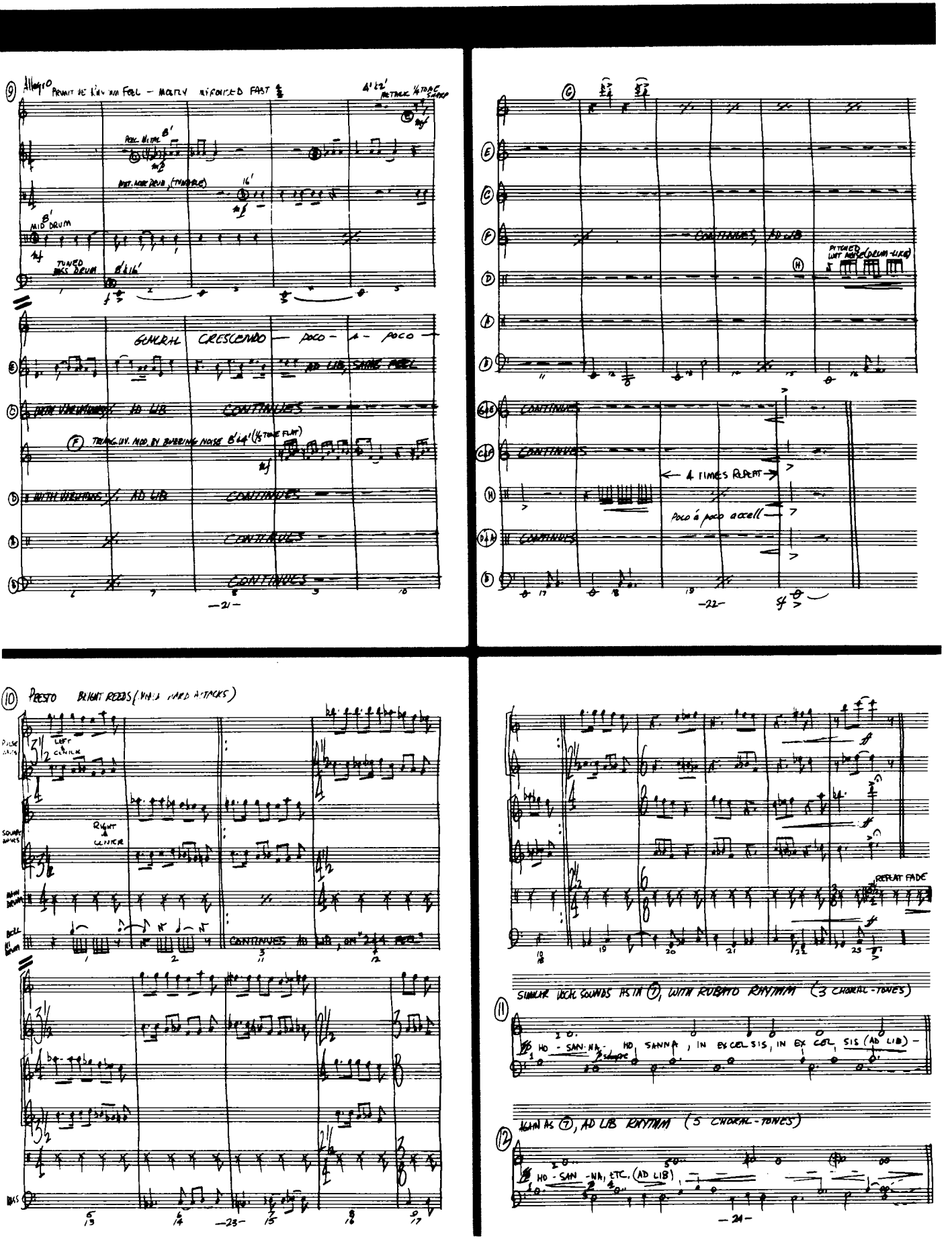

GRAVE
(CODA)
CONTINUES
END 2
poco dim
CONTINUES
END 3
etc as 23 — CONTINUES TO
PITARD
13:50
END 20
—16—

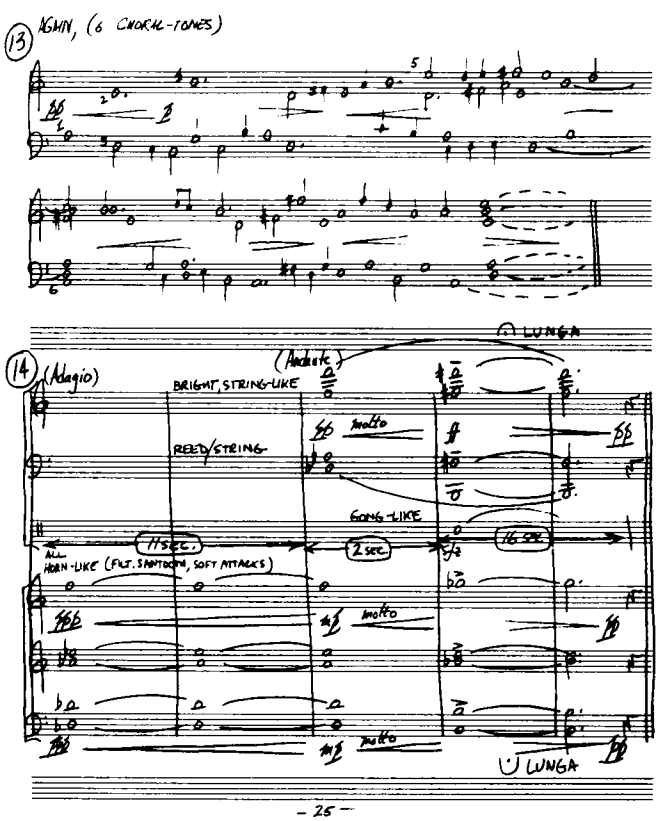

PART II
BASS
"COMPONENTS"
PERFORMED IN TIME IN ACCORD TO GENERAL SCORE OF PART I
W. CARLOS
© 1971
THICK, FILTERED
etc
ad lib
CHIMES
(AD LIB REPEAT)
TIMING 1:38
(4' PICCOLOS)
(PHRASES LIKE: SEE Db VERSION 3a)
SAME AS II, BUT IN A
TIMING 1:44
-17-

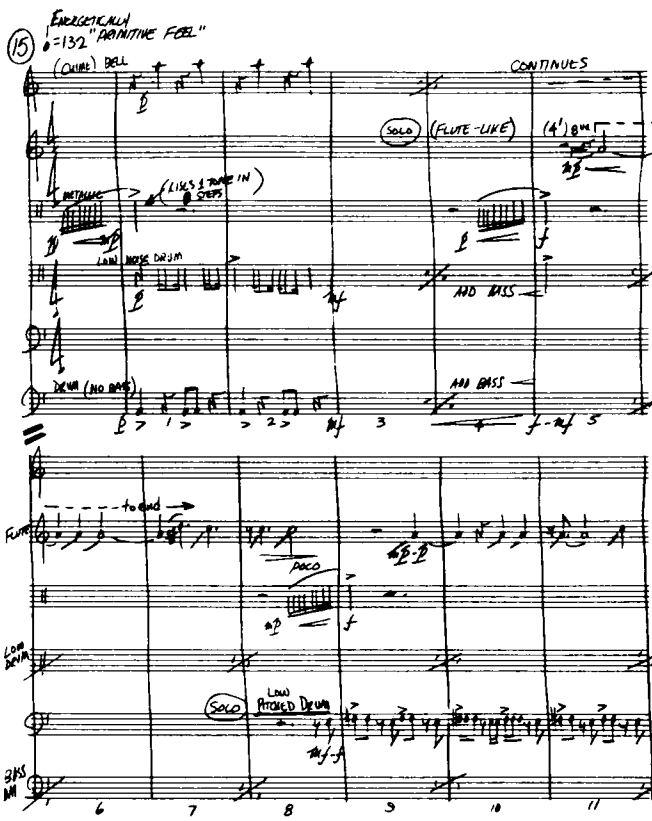

FREELY
BRASSY
BRASS LIKE, EACH
VOICE DIFFERENT
-18-

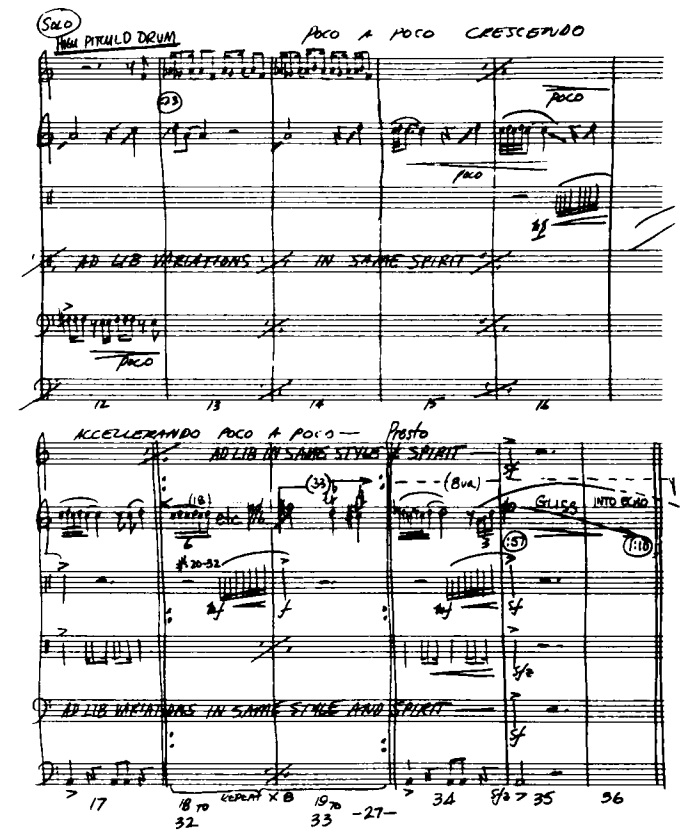

RITARD
DBL 16va
AS ABOVE
PERCUSSIVE "RE ITS", 8' & 16', DULL WHITE SHAPES
-19-

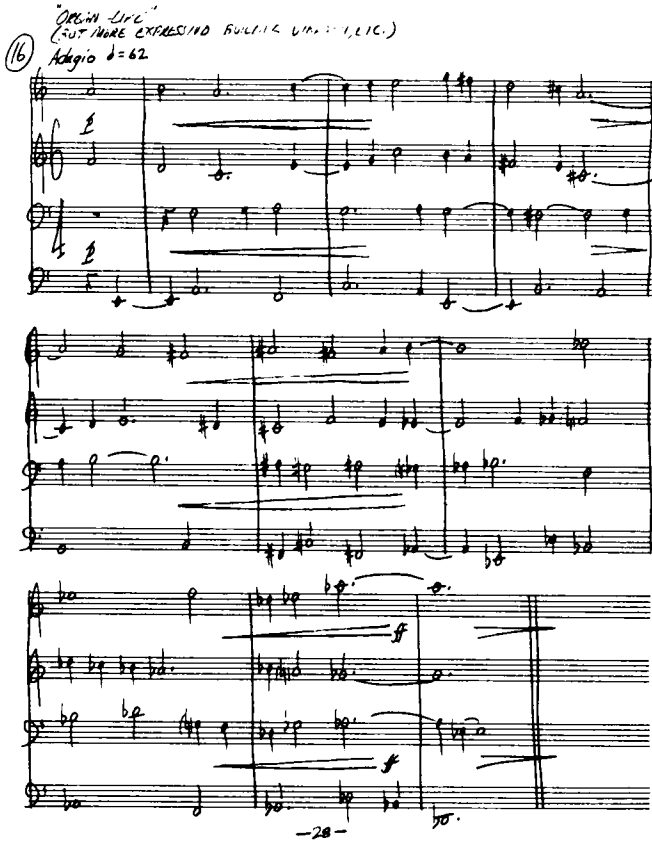

etc ad lib
VOICE-LIKE ARTICULATIONS, "CHORAL-TONE"
HO SA NA IN EX CELSIS HO SA NA
IN EX CEL SIS O RE MUS GLO RIA DEO
AS 7 BUT IN "ORGANUM"
HO SA NA IN EX CEL SIS HO SA NA
IN EX CEL SIS O RE O GLO RIA DEO
-20-

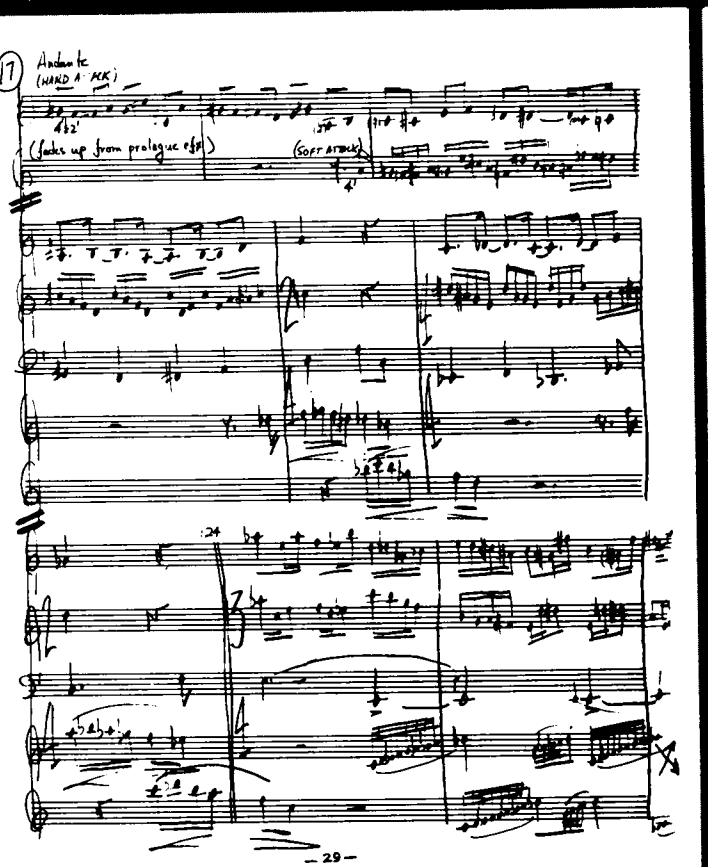

Allegro
MID DRUM
TUNED BASS DRUM
GENERAL CRESCENDO — POCO — A — POCO
AD LIB, SAME FEEL
CONTINUES
4 TIMES REPEAT
Poco à poco accell
PRESTO
BRIGHT REEDS
LEFT CENTER
RIGHT CENTER
CONTINUES AD LIB, ON "2 4 FEEL"
REPEAT FADE
SIMILAR VOCAL SOUNDS AS IN 7, WITH RUBATO RHYTHM (3 CHORAL-TONES)
HO - SAN - NA - HO SANNA, IN EX CEL SIS, IN EX CEL SIS (AD LIB) -
AGAIN AS 7, AD LIB RHYTHM (5 CHORAL-TONES)
HO - SAN - NA, ETC. (AD LIB)

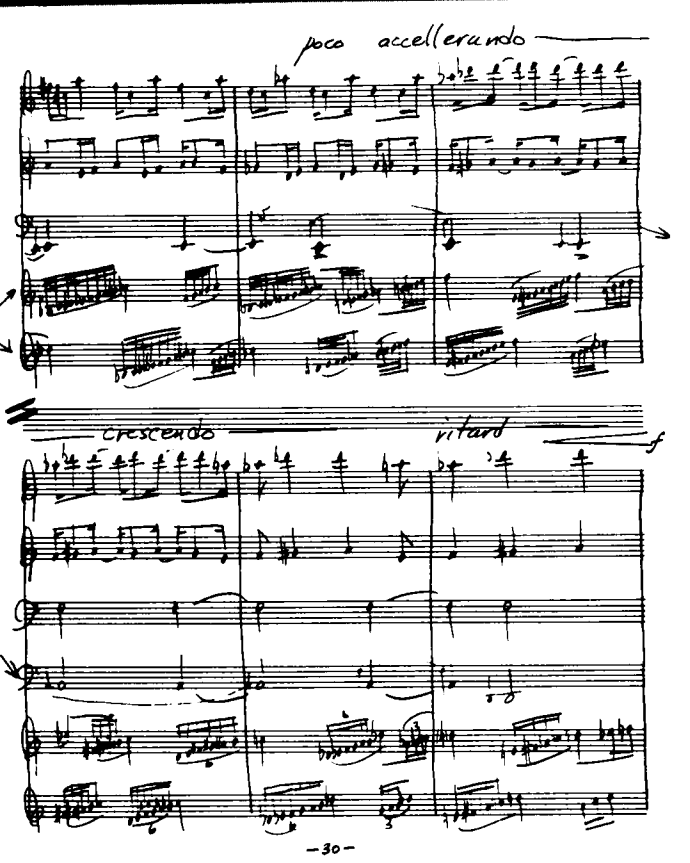

13
AGAIN, (6 CHORAL-TONES)
14
(Adagio)
(Andante)
LUNGA
BRIGHT, STRING-LIKE
REED/STRING
GONG-LIKE
11 sec.
2 sec.
16 sec.
ALL HORN-LIKE (FLT. SANTOOM, SOFT ATTACKS)
molto
LUNGA
-25-

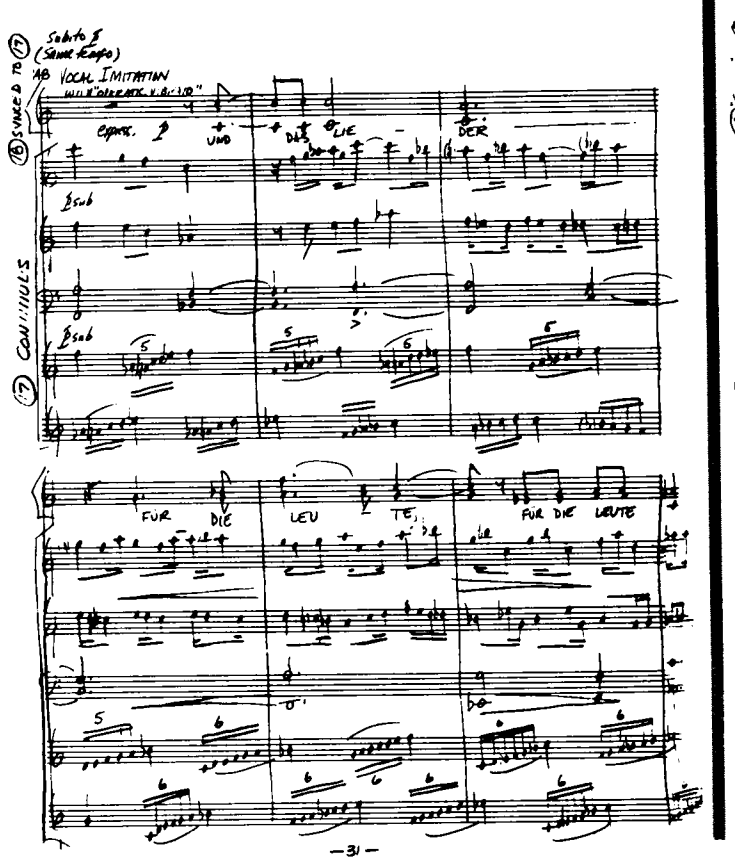

15
ENERGETICALLY
♩=132 "PRIMITIVE FEEL"
(CHIME) BELL
CONTINUES
SOLO
(FLUTE-LIKE)
(4') 8va
METALLIC
(LIKES 1 TONE IN 8 STEPS)
LOW NOISE DRUM
ADD BASS
DRUM (NO BASS)
ADD BASS
to end
FLUTE
POCO
LOW DRUM
SOLO
LOW PITCHED DRUM
BASS DRUM
-26-

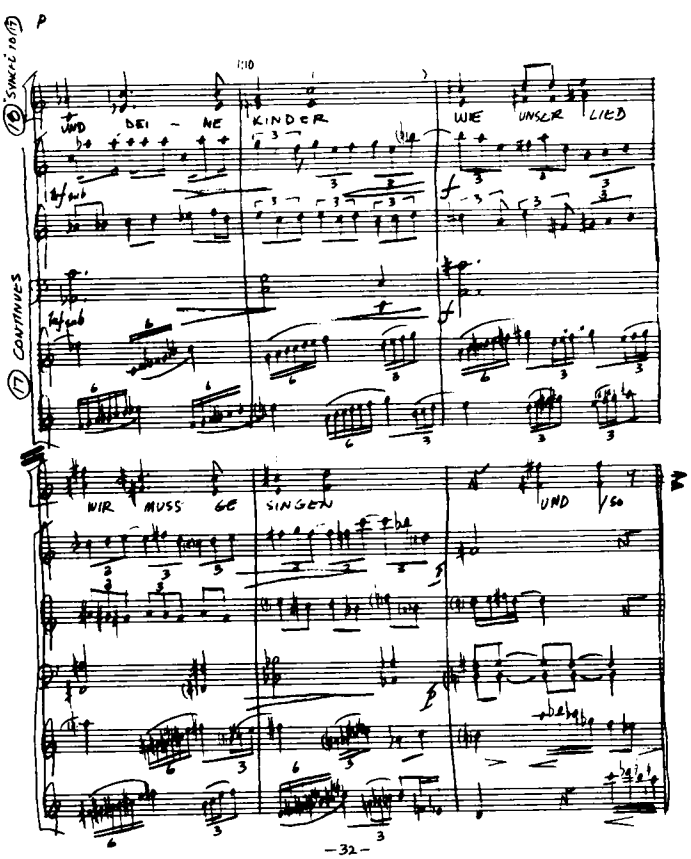

SOLO
HIGH PITCHED DRUM
POCO A POCO CRESCENDO
POCO
AD LIB VARIATIONS IN SAME SPIRIT
ACCELLERANDO POCO A POCO — Presto
AD LIB IN SAME STYLE & SPIRIT
(8va)
GLISS INTO ECHO
AD LIB VARIATIONS IN SAME STYLE AND SPIRIT
REPEAT X 8
-27-

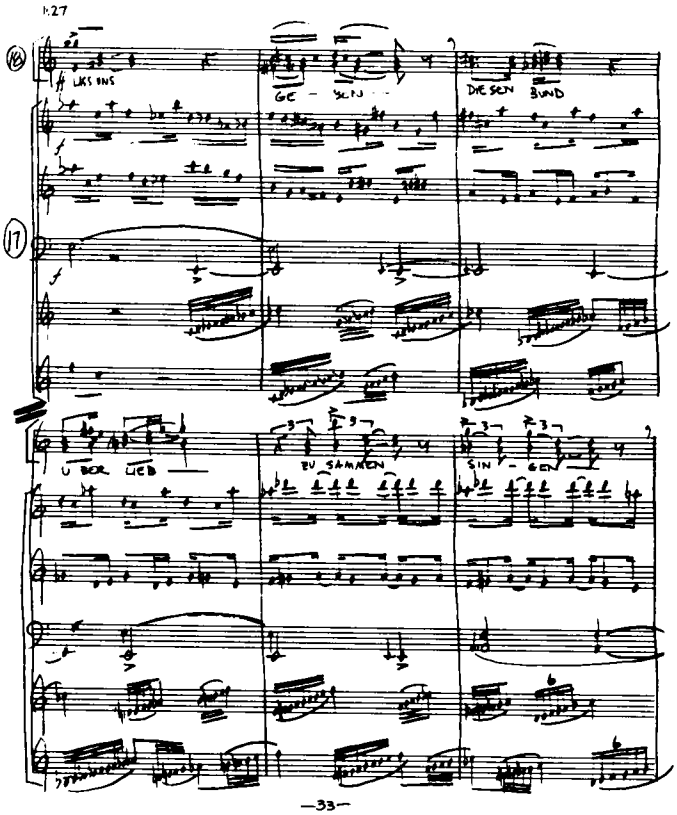

16
"ORGAN-LIKE"
(BUT MORE EXPRESSIVE BUILDING VIBRATION, ETC.)
Adagio ♩=62
-28-

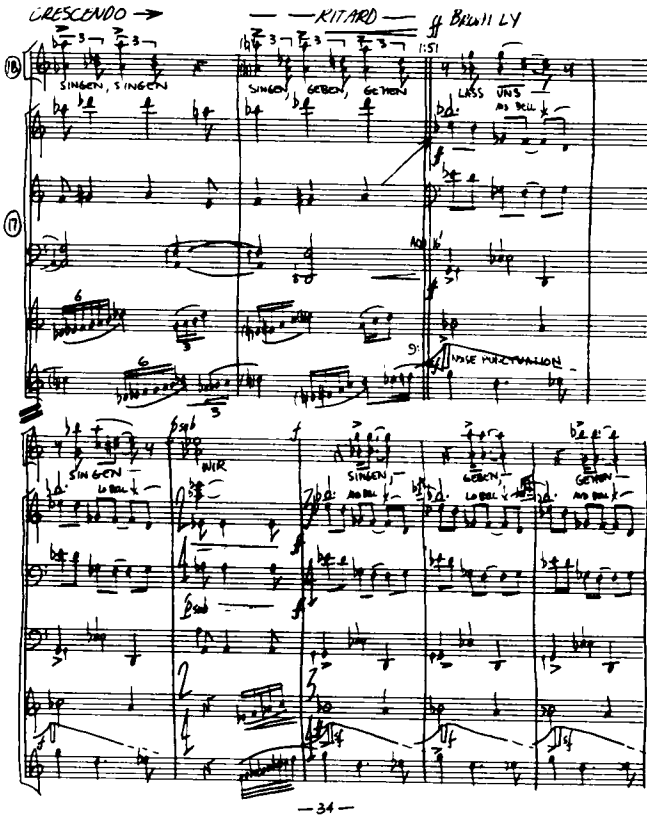

17
Andante
(HARD ATTACK)
(fades up from prologue eff)
(SOFT ATTACK)
1:24
-29-

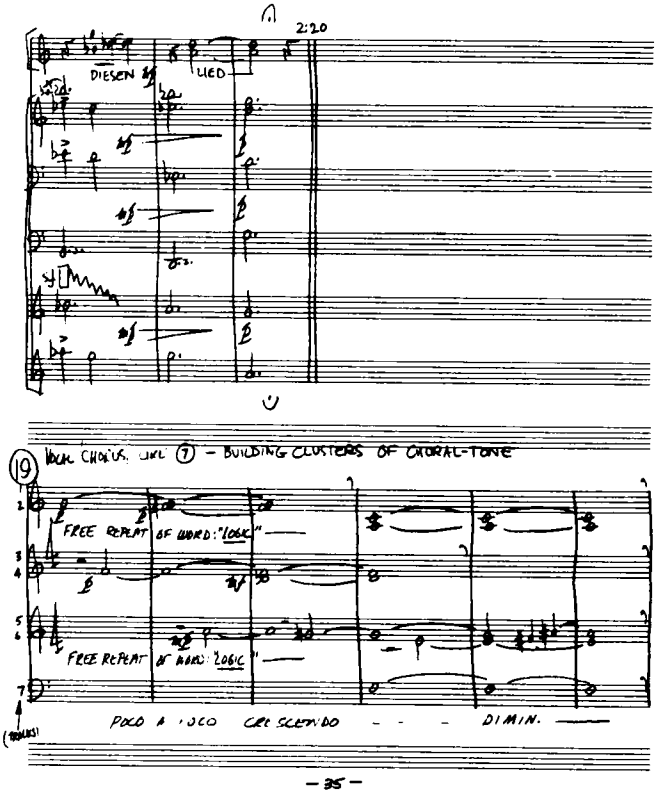

poco accellerando
crescendo
ritard
f
-30-

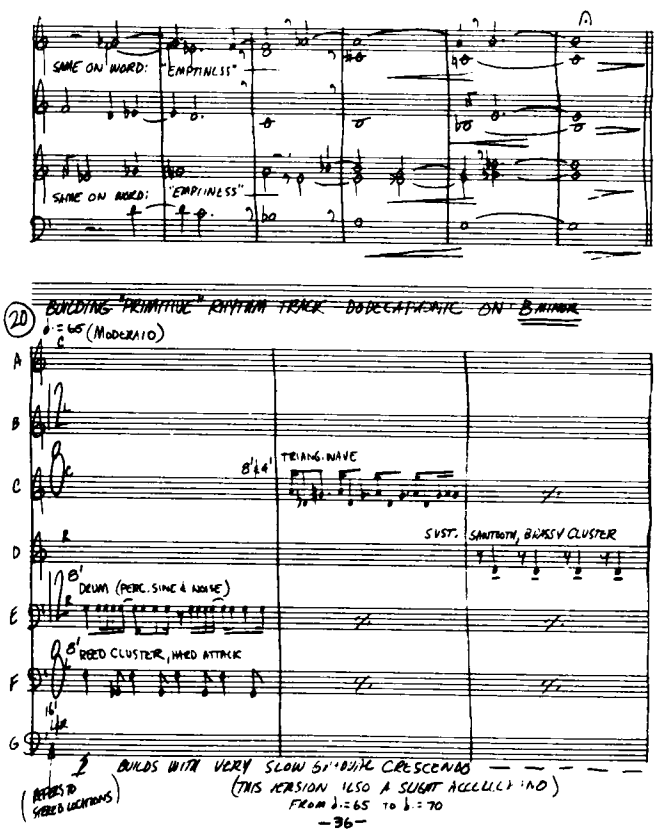

Subito
(Same tempo)
VOCAL IMITATION
18 SYNCED TO 17
17 CONTINUES
UND DAS LIE - DER
FÜR DIE LEU - TE, FÜR DIE LEUTE
-31-

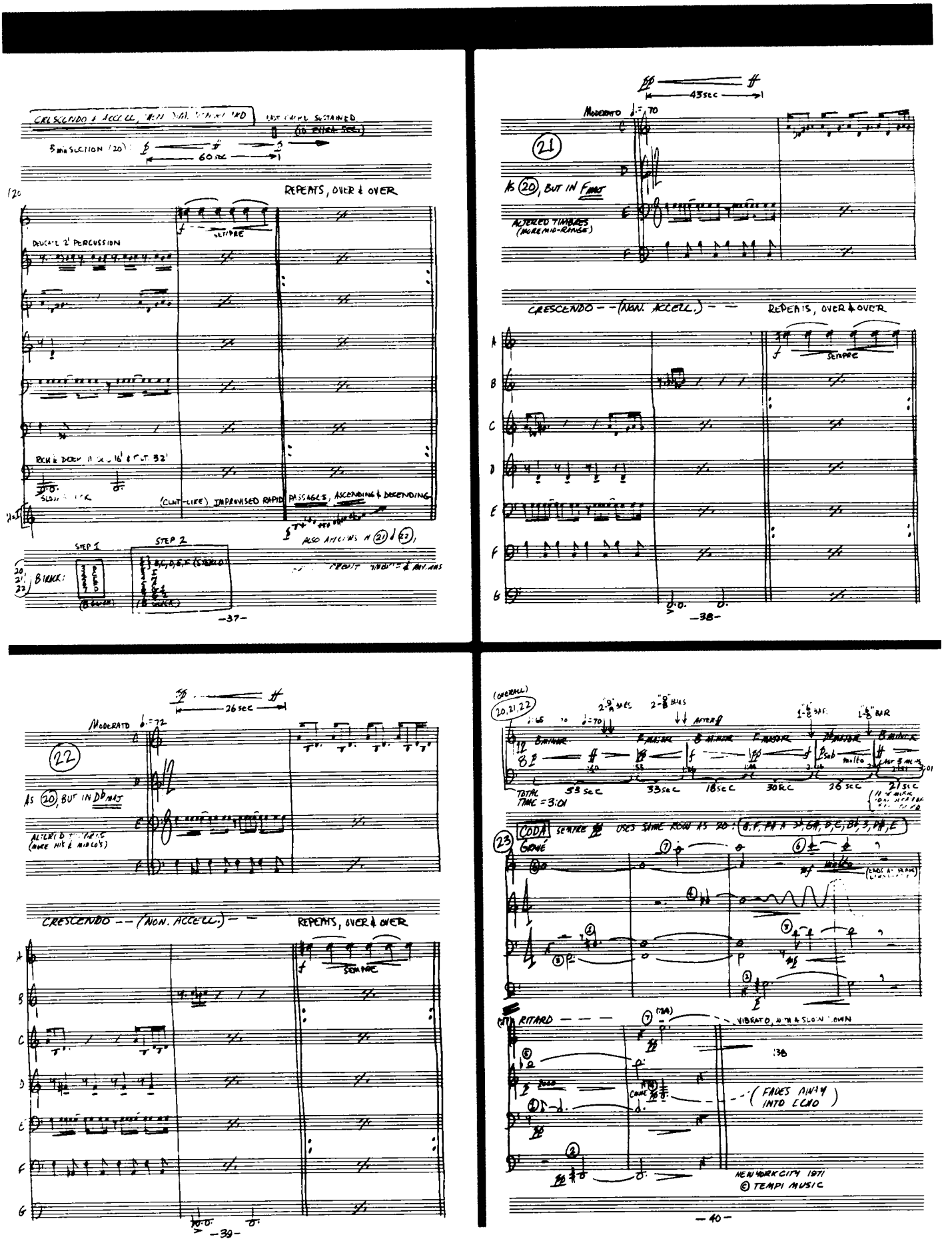

P
18 SYNCED TO 17
17 CONTINUES
UND DEI - NE KINDER WIE UNSER LIED
WIR MUSS GE SINGEN UND SO
-32-


1:27
LASS UNS
GE - BEN
DIESEN BUND
U BER LIEB
ZU SAMMEN
SIN - GEN
—33—


CRESCENDO →
— — RITARD —
BRUSH LY
1:51
SINGEN, SINGEN
SINGEN, GEBEN, GEHEN
LASS UNS
NOISE PUNCTUATION
SINGEN
WIR
SINGEN
GEBEN
GEHEN
—34—


2:20
DIESEN
LIED
VOCAL CHORUS, LIKE (7) – BUILDING CLUSTERS OF CHORAL-TONE
FREE REPEAT OF WORD: "LOGIC"
FREE REPEAT OF WORD: "LOGIC"
POCO A POCO CRESCENDO - - - DIMIN.
—35—


SAME ON WORD: "EMPTINESS"
SAME ON WORD: "EMPTINESS"
BUILDING "PRIMITIVE" RHYTHM TRACK DODECAPHONIC ON B MINOR
(MODERATO)
TRIANG. WAVE
SUST. SANTOOTH, BRASSY CLUSTER
DRUM (PERC. SINE & NOISE)
REED CLUSTER, HARD ATTACK
BUILDS WITH VERY SLOW GRADUAL CRESCENDO
(THIS VERSION ALSO A SLIGHT ACCELERATIONO)
FROM ♩.=65 TO ♩.=70
(REFERS TO STEREO LOCATIONS)
—36—

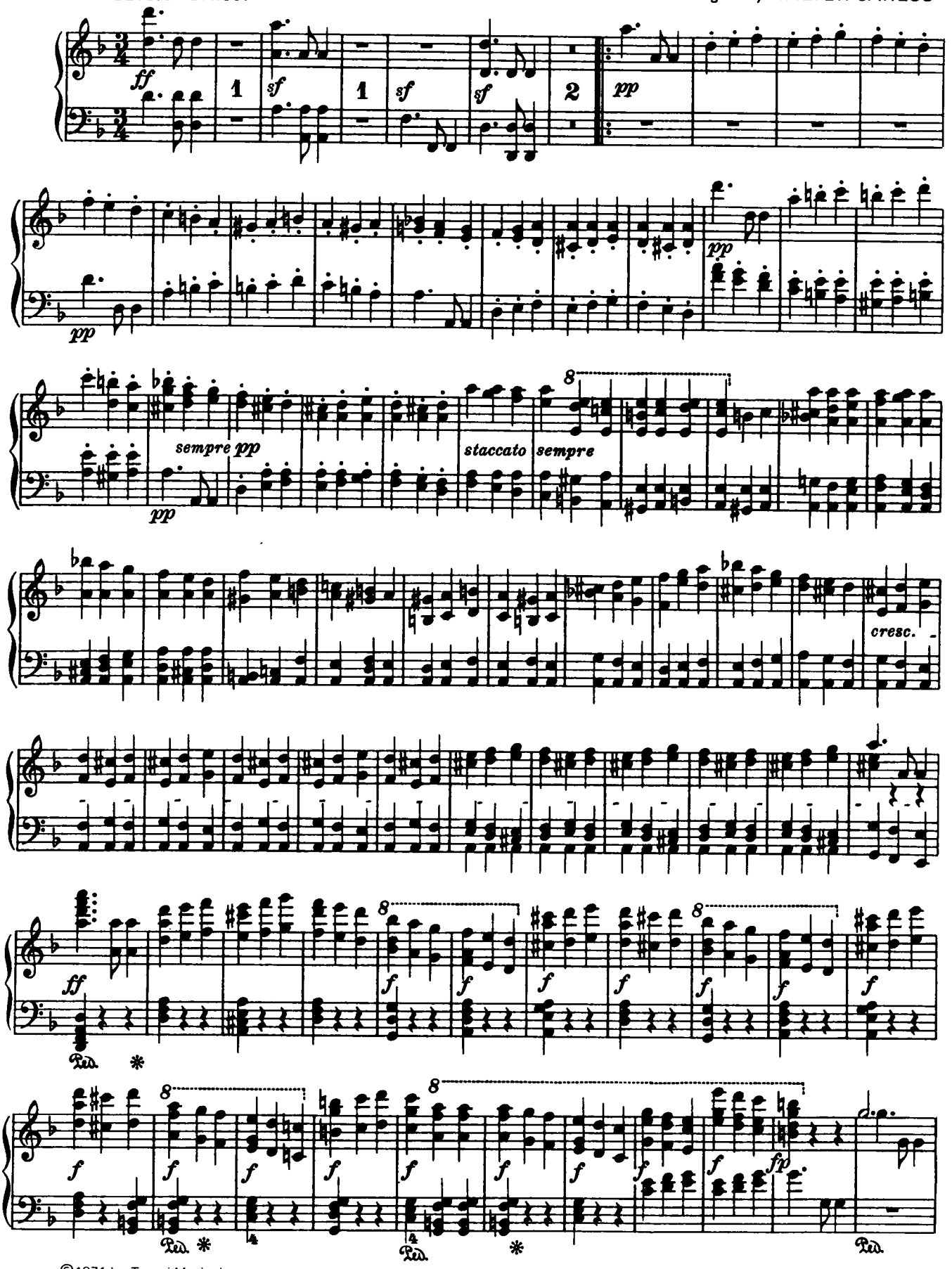

REPEATS, OVER & OVER
DEDICATE 2' PERCUSSION
SEMPRE
(CLNT-LIKE) IMPROVISED RAPID PASSAGES, ASCENDING & DECENDING
STEP 1
STEP 2
B TRACK:
-37-
43 sec
MODERATO
21
AS 20, BUT IN F MAJ
ALTERED TIMBRES (MORE MID-RANGE)
CRESCENDO -- (NON. ACCELL.) --
REPEATS, OVER & OVER
SEMPRE
-38-
26 sec
MODERATO
22
AS 20, BUT IN D♭ MAJ
CRESCENDO -- (NON. ACCELL.) --
REPEATS, OVER & OVER
SEMPRE
-39-
(OVERALL)
20, 21, 22
TOTAL TIME = 3:01
53 sec
33 sec
18 sec
30 sec
26 sec
21 sec
CODA
SEMPRE
USES SAME ROW AS 20
23
GRAVE
RITARD
VIBRATO, WITH A SLOW DOWN
(FADES AWAY INTO ECHO)
NEW YORK CITY 1971
© TEMPI MUSIC
-40-

SUICIDE SCHERZO (Ninth Symphony — Abridged)

LUDWIG VAN BEETHOVEN

Molto vivace.

Arranged by WALTER CARLOS



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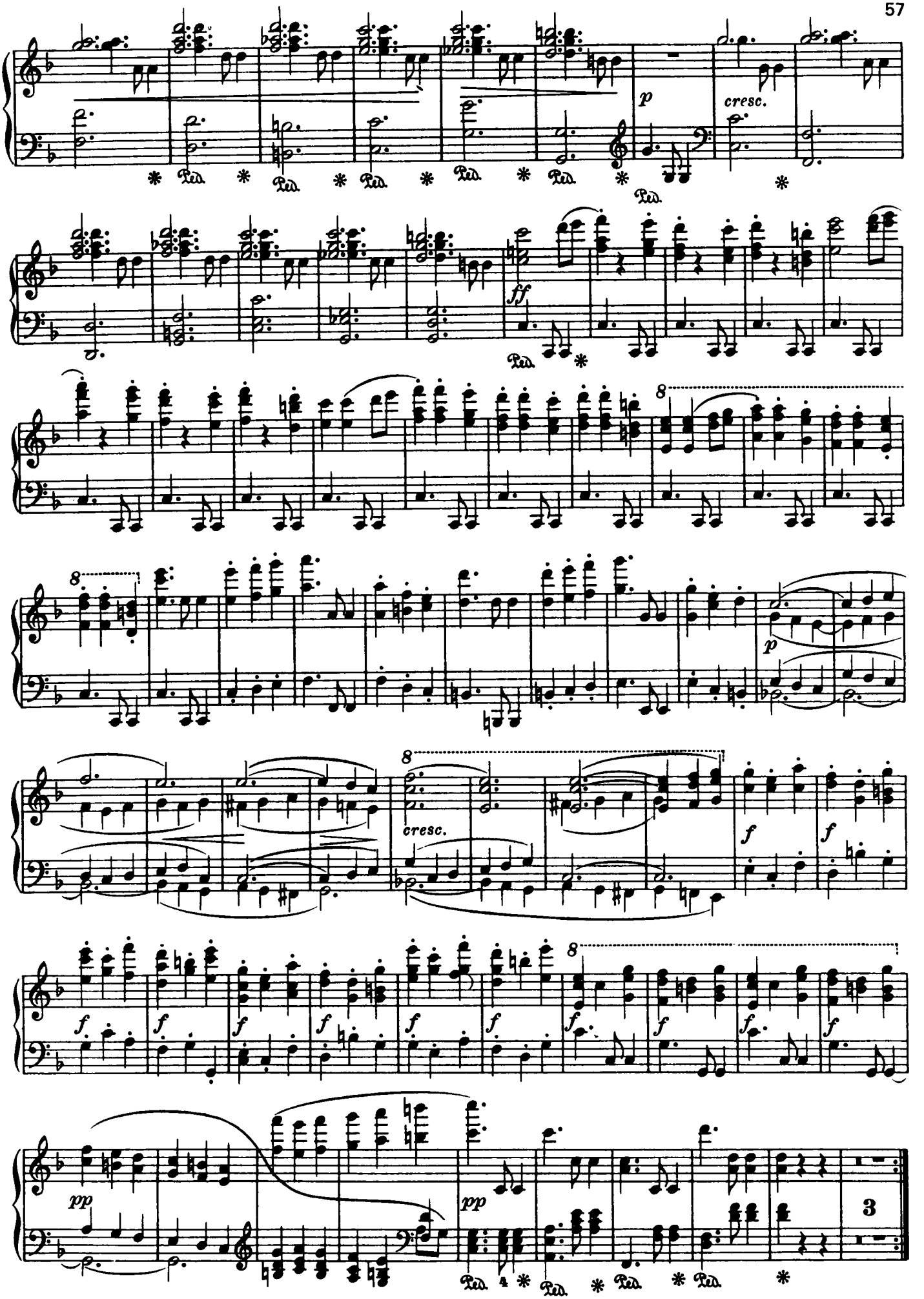
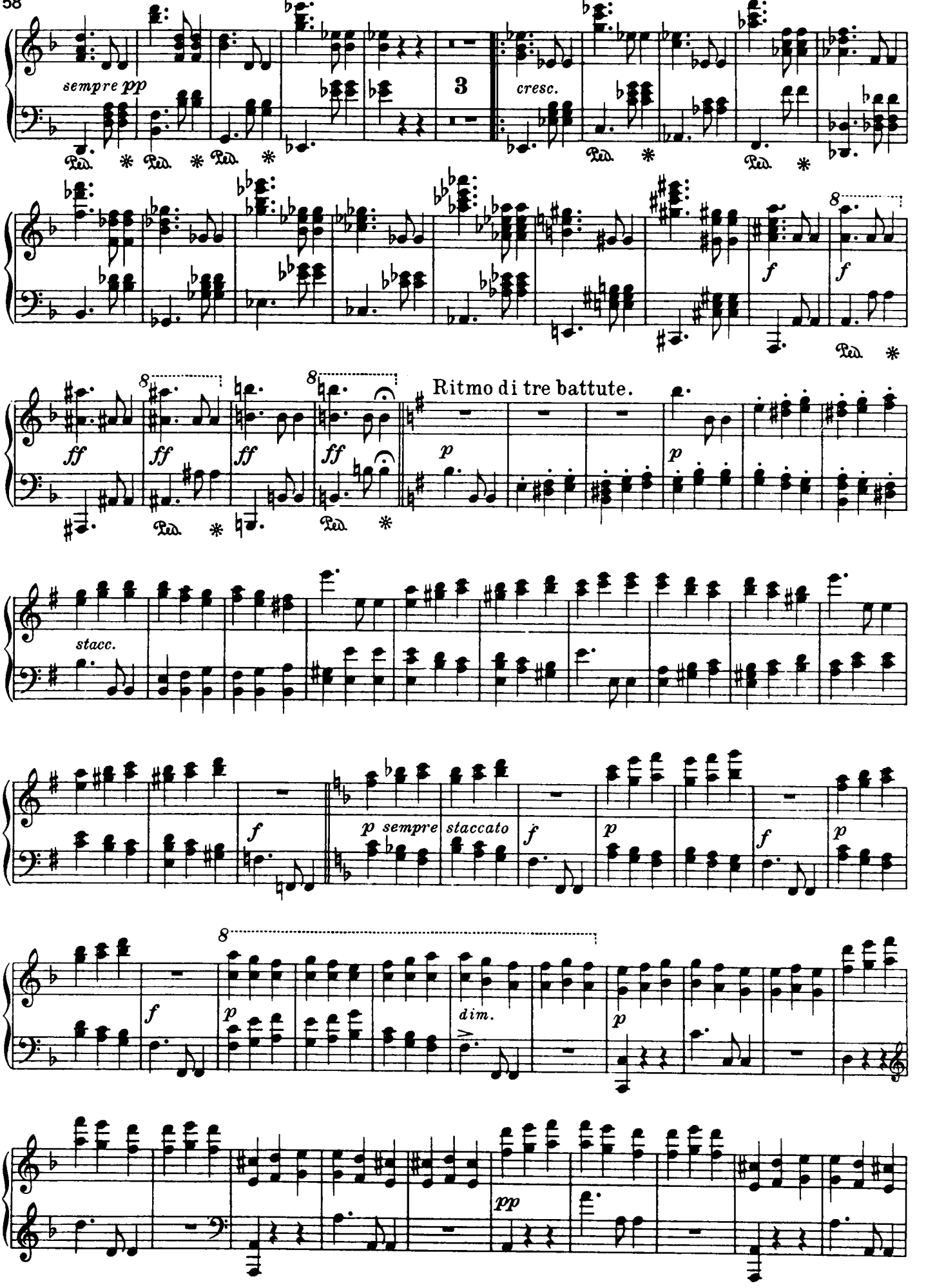
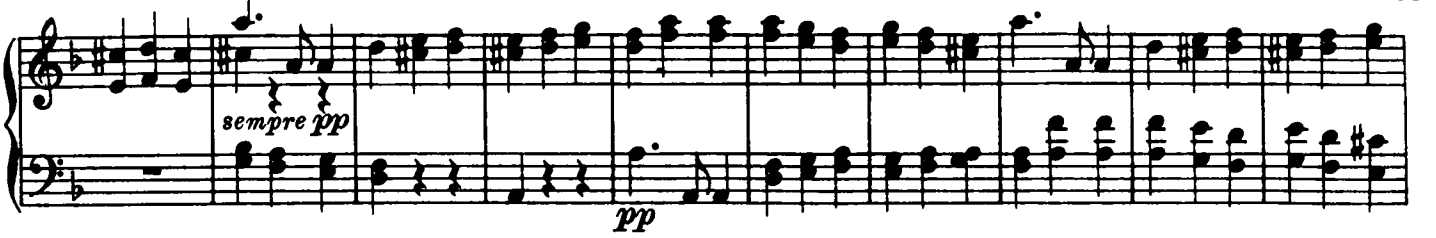
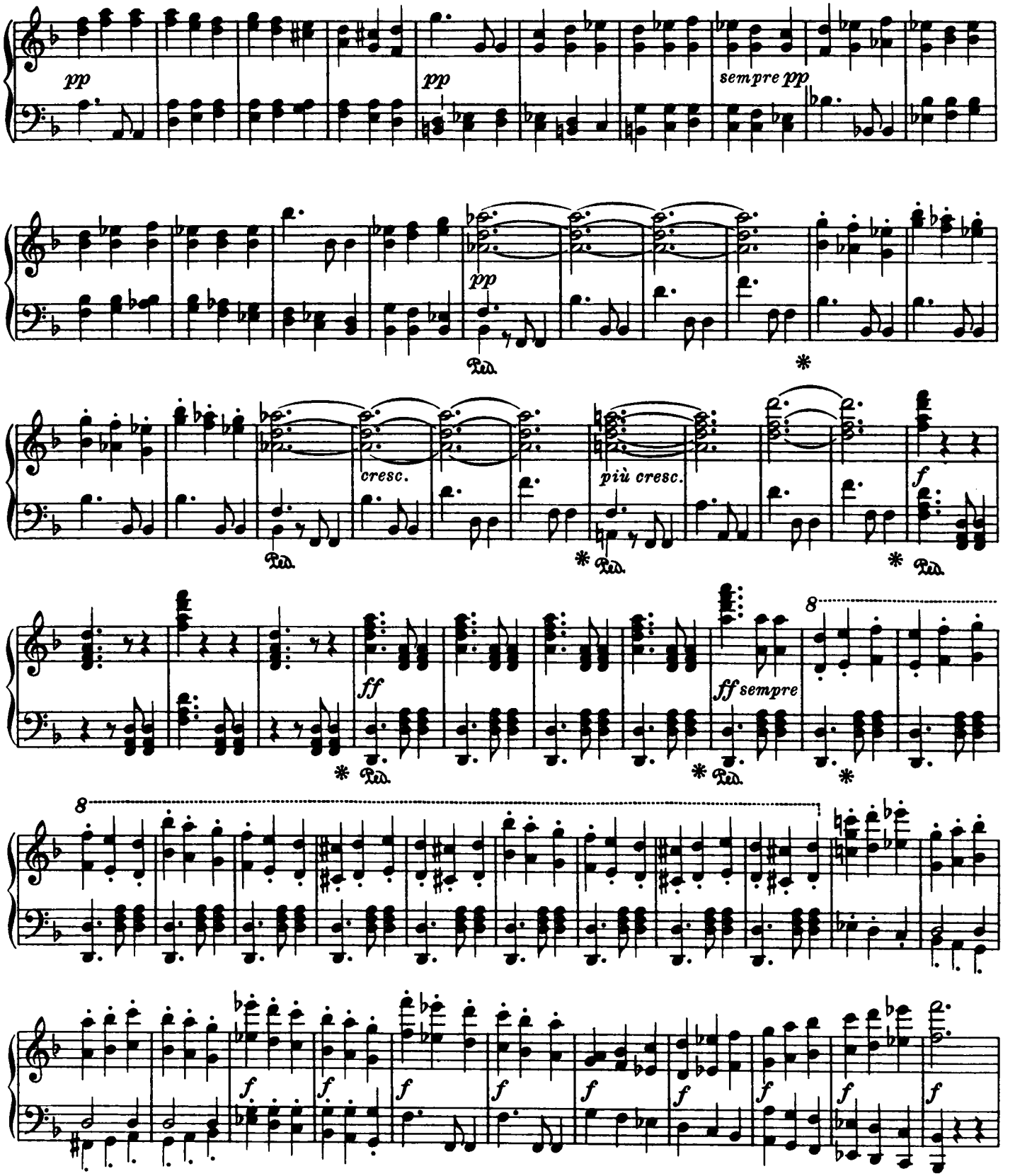
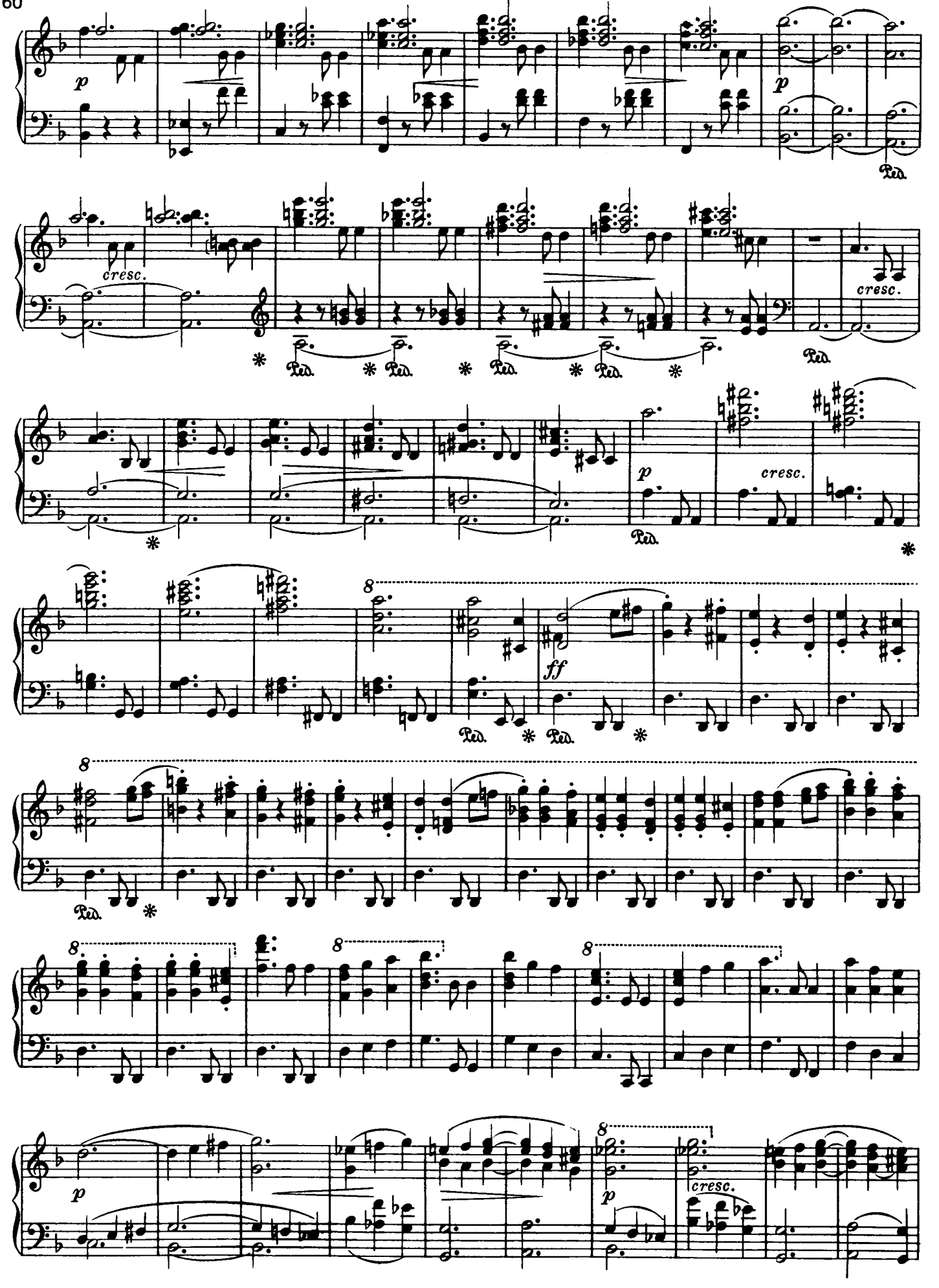

p
cresc.
ff
8
p
cresc.
f
pp
pp
3

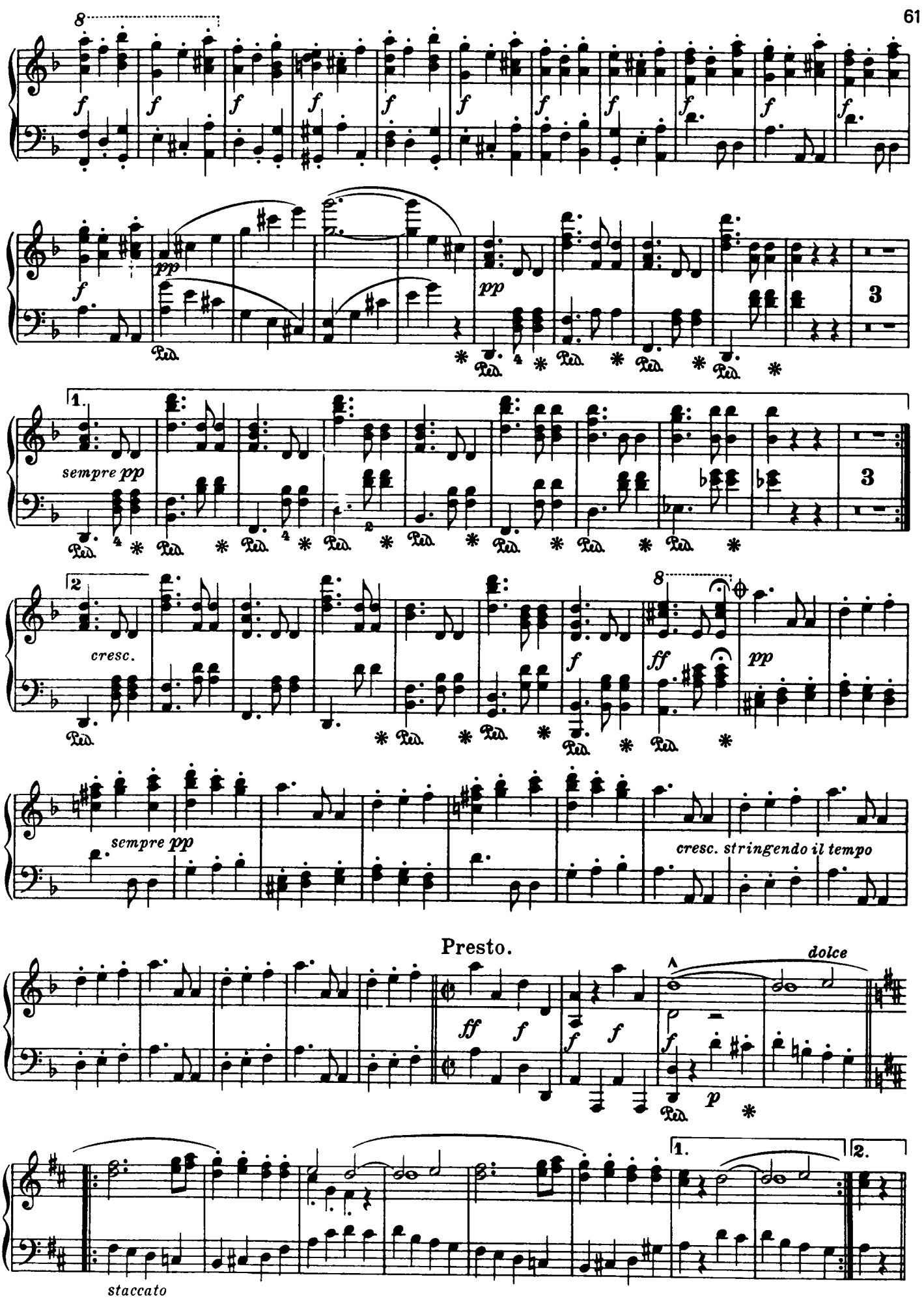

sempre pp
cresc.
Ritmo di tre battute.
stacc.
sempre
staccato
dim.



Ritmo di quattro battute.

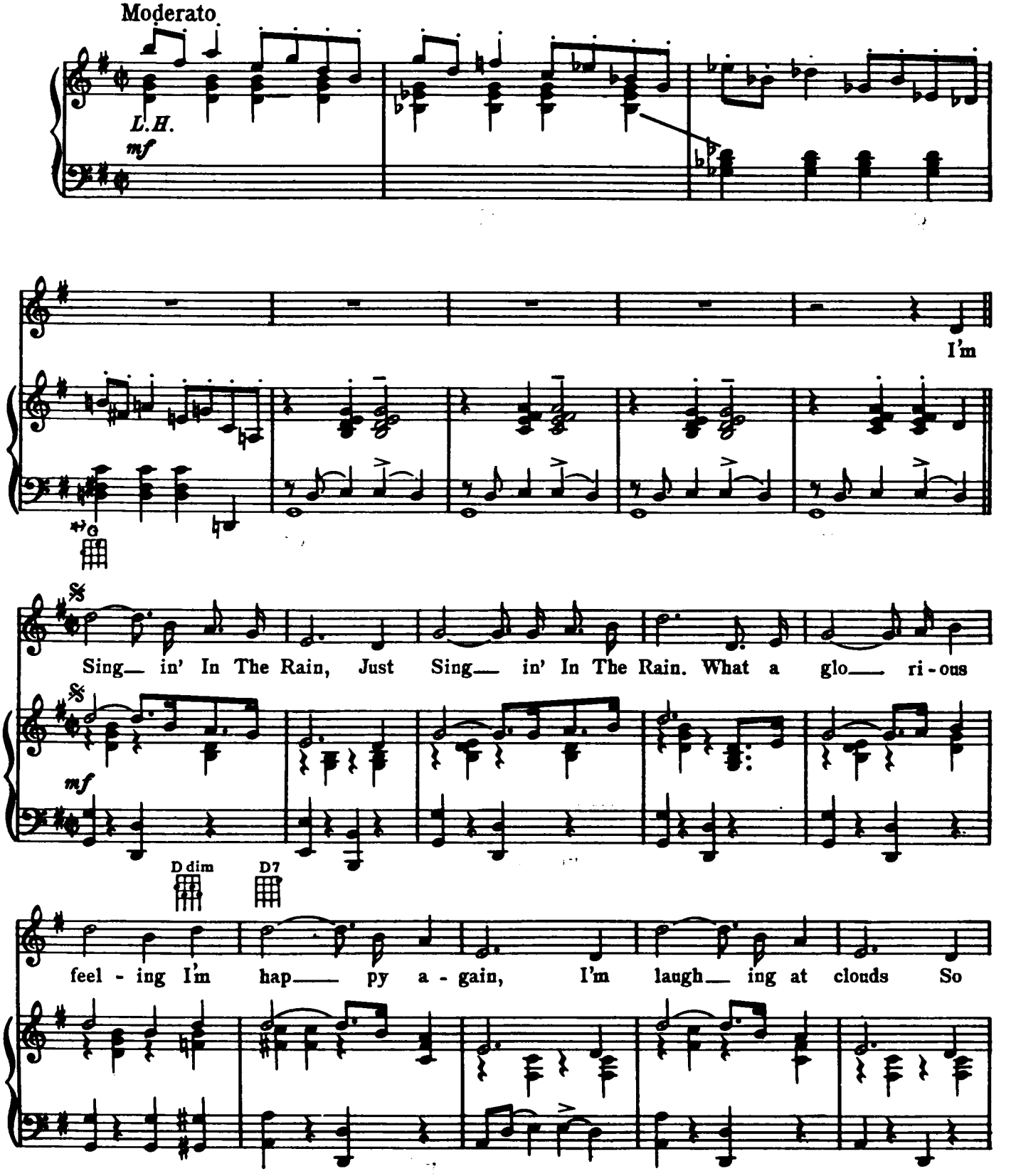



p
cresc.
Ped.
ff
8


8
f
pp
sempre pp
cresc.
ff
sempre pp
cresc. stringendo il tempo
Presto.
dolce
p
staccato
1.
2.
3
Ped.

SINGIN' IN THE RAIN

Lyric by ARTHUR FREED Music by NACIO HERB BROWN



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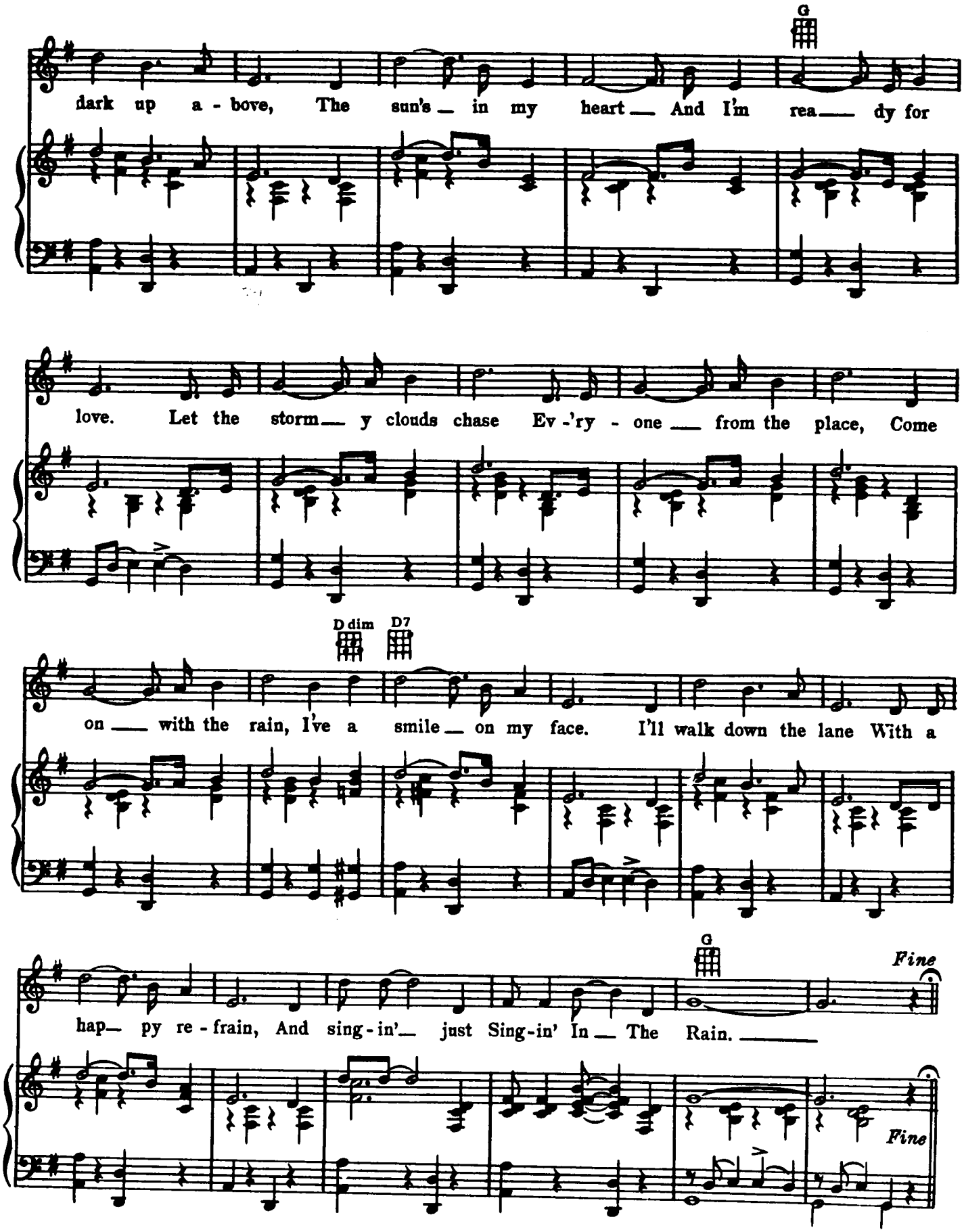
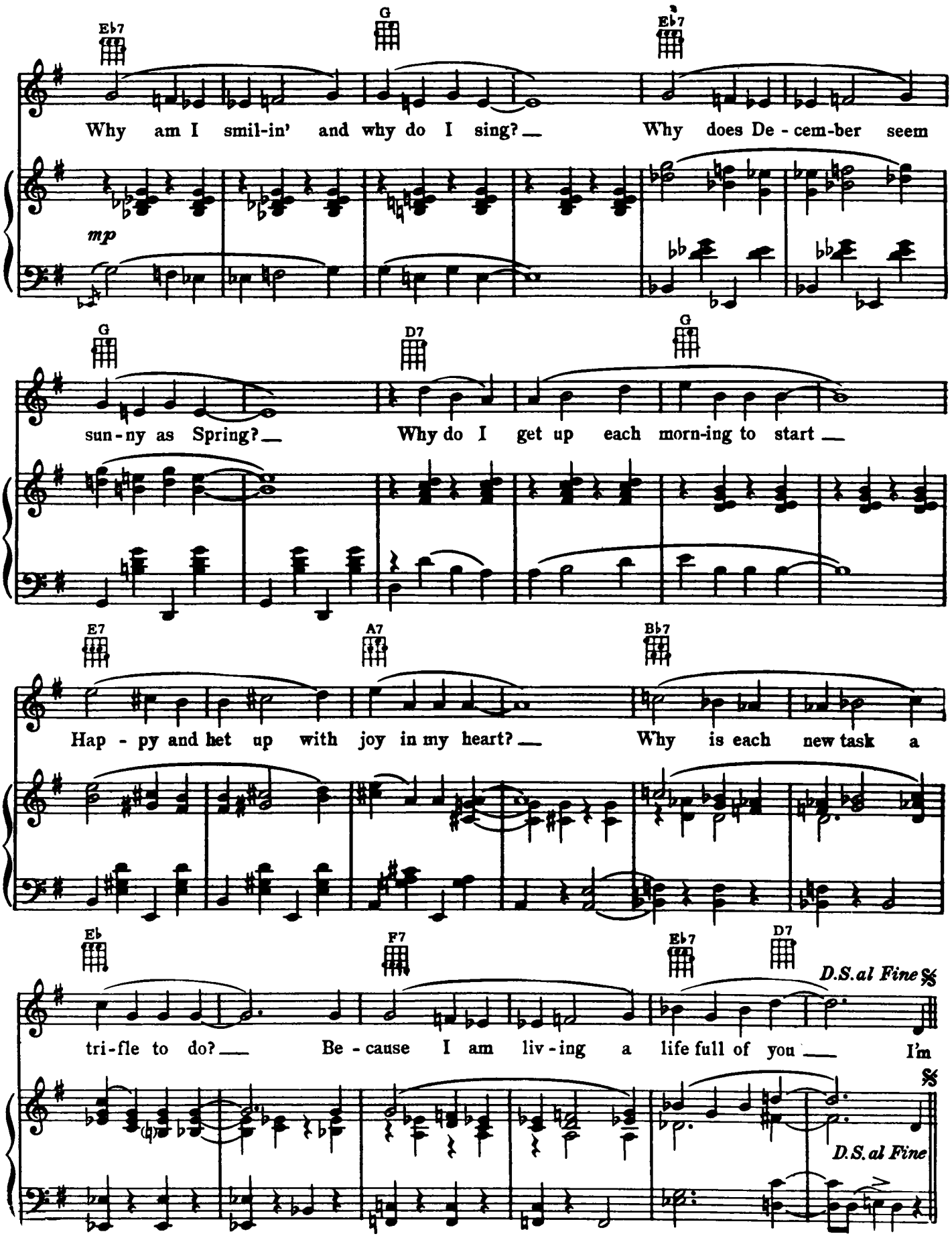

G
dark up a - bove, The sun's in my heart And I'm rea dy for
love. Let the storm y clouds chase Ev -'ry - one from the place, Come
D dim
D7
on with the rain, I've a smile on my face. I'll walk down the lane With a
G
Fine
hap py re - frain, And sing - in' just Sing-in' In The Rain.
Fine


E♭7
G
E♭7
Why am I smil-in' and why do I sing? Why does De - cem-ber seem
mp
G
D7
G
sun - ny as Spring? Why do I get up each morn-ing to start
E7
A7
B♭7
Hap - py and het up with joy in my heart? Why is each new task a
E♭
F7
E♭7
D7
D.S. al Fine
tri - fle to do? Be - cause I am liv - ing a life full of you I'm
D.S. al Fine

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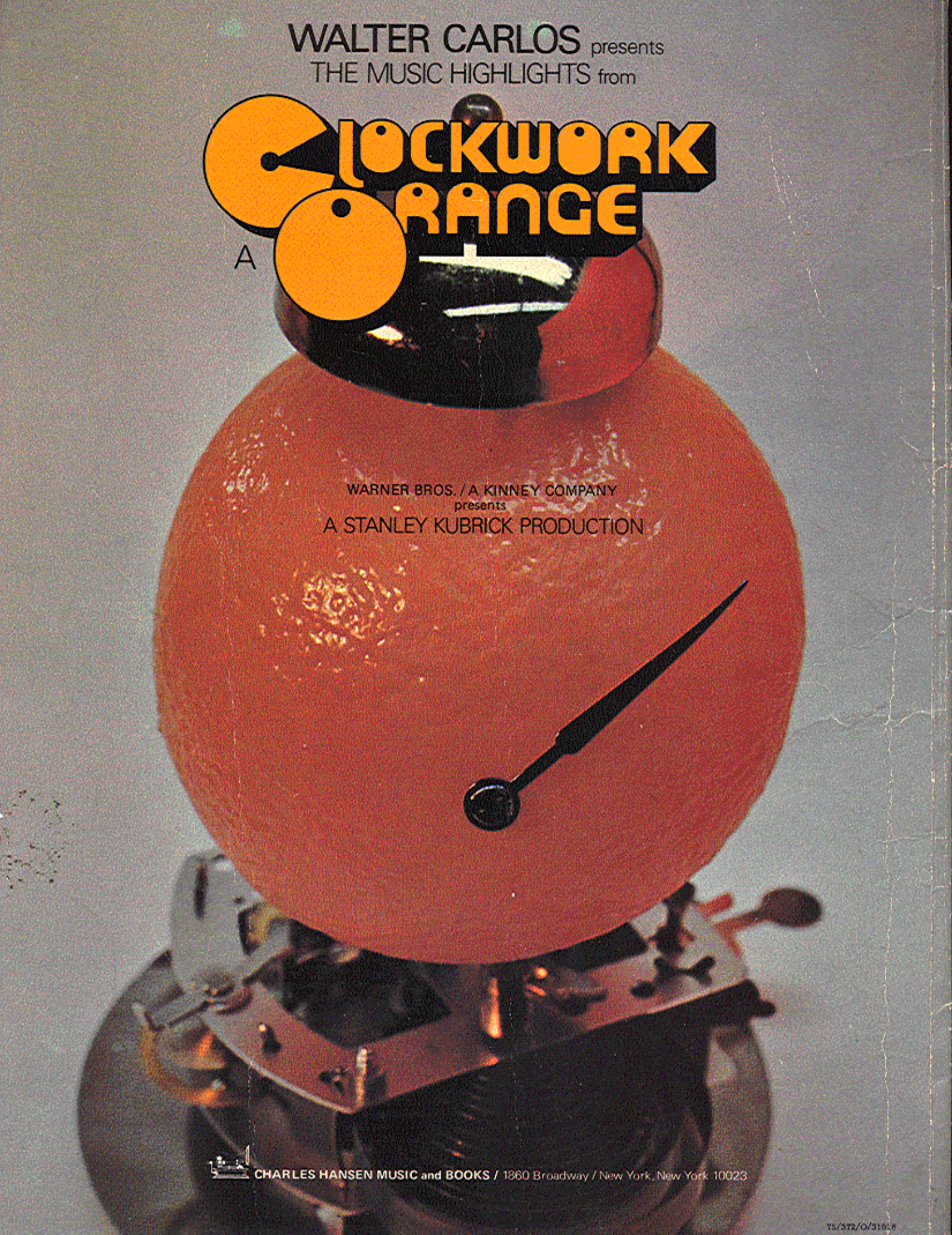
THE MUSIC HIGHLIGHTS from

A CLOCKWORK ORANGE



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