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WALTER CARLOS presents  
THE MUSIC HIGHLIGHTS from

Piano/Vocal  
Sketch Score  
Mini-Score

# A CLOCKWORK ORANGE

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

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



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

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Photographs from  
"A CLOCKWORK ORANGE"

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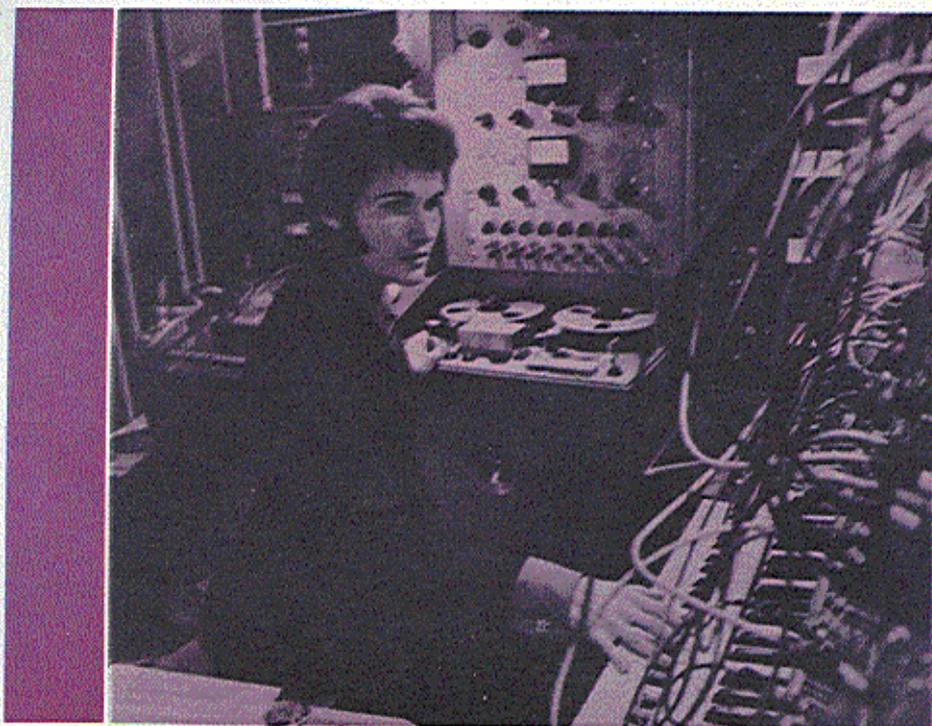


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## About WALTER CARLOS:



### 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.

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.

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

# TITLE MUSIC

By WALTER CARLOS and RACHEL ELKIND

Grave

Chord symbols: C, Fm, Cm, Ab, Fm, G, Gm, Cm, D, Gm, Eb, Fm, Bb, Eb, Cm, Fm, G, Cm, C, Fm, Cm, Ab, Fm, G, Cm, Eb, Fm, Bb, Eb, Cm, Fm, G, Cm.

# 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.

*poco tranquillo*  
Oboe (or Fl.)

*poco tranquillo* \* Cl. (Brass 8va) Cl. (*poco animato*)

1st Viol. div. & Fl.

*p*

Strings pizz.

Detailed description: This system of musical notation includes a top staff for Oboe (or Fl.), a middle staff for Clarinet (Cl.) and Brass 8va, and a bottom grand staff for piano accompaniment. The piano part features a bass line of chords and a treble line with chords. The tempo is marked *poco tranquillo* and *poco animato*. Dynamics include *p* and *pp*. There are triplets and slurs throughout.

Ob.

Violins-Fl.

W.W. (*tranquillo*) (*poco animato*)

*p*

Detailed description: This system continues the musical notation with a top staff for Oboe (Ob.), a middle staff for Woodwinds (W.W.) and Violins-Fl., and a bottom grand staff for piano accompaniment. The piano part continues with chords and melodic lines. The tempo is marked *tranquillo* and *poco animato*. Dynamics include *p*. There are triplets and slurs throughout.

Picc. Fl. & Bassoon

Picc. Fl. & Bassoon: *p*, *poco cresc.*  
 Piano: (pizz.) *p*, *cresc.*

(poco tranquillo)

(poco animato)

(poco)

Oboe-Cello-Horn: *p*  
 Viol. & Fl.: *poco animato*  
 Piano: (poco tranquillo) *p*, (Brass 8va), (poco animato), (poco)

tranquillo

(poco animato)

Piano: tranquillo, (poco animato)

Picc. Cl. & Bassoon

Picc. Cl. & Bassoon: *poco cresc.*  
 Piano: (pizz.) *p*, *cresc.*

Horns & S. Dr. (add Cla.)      Violins & W. W.

*pp* Strings

*pp* Cello

Bass

W. W. & Horns      add Viol. div. & Fl. 8VA

*pp3*

*sempre pp*

add 1st Viol.

*pp3*      *cresc. poco a poco*

*pp*      *cresc. poco a poco*

add Bass

*sempre cresc.*

W.W.  
Stringe

*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

Cors.

W. W. & Brass

G.P.

pp Bassoon & Trbs  
(or Horns)

ff

G.P. pp

3rd Tromb. & Tuba  
(or Bass)

(poco tranquillo)

(poco tranquillo)

pp

p

(pizz.)

Brass

(poco animato) Fl. Viol. *p legg.* (poco tranquillo) Cl. (poco animato)

(poco animato) (poco tranquillo) (poco animato)

Picc. Ob., Cl. *p* *3* *3* *poco*

(pizz.) *p*

Cl. Cello-Horn *cresc.* *p* (poco animato) Fl. Viol. *p*

(poco tranquillo) Ob. Bassoon (poco animato)

*sempre p*

(Brass)

Cl. Cello-Horn Bassoon (poco tranquillo) Viol. Fl. (poco animato)

*p*

Picc. Ob. Cl. *p* *poco cresc.*

*p* (pizz.)

Horns *pp* *3* add Cls. 1st Viol. & Cls. *pp*

2nd Viol. *pp* (Viola 8va)

Horns *3* Viol. Cl. *3*

W.W. & Horns *sempre pp* *3* Viol. & W.W. *3*

*sempre pp*

add Viol.  
*cresc. poco a poco*

*pp* *cresc. poco a poco*

add Bass

*sempre cresc.*

*sempre cresc.* - - - - - *f*

*f* *cresc.* *ff*

*Più mosso*

*cresc.* *marc.*

*sf*

*Più allegro*

1st & 2 Viol.

Violins-Fl. & Cl.

1st & 2 Viol. *ff*

*Più allegro* *ff*

This system contains the first two staves of music. The top staff is for the 1st and 2nd Violins, marked *ff*. The bottom two staves are for the Piano, with the left hand marked *ff* and the right hand marked *ff*. The tempo is *Più allegro*.

2nd Viol. & Cl. & Fl. *mf* *cresc. molto*

*mf* *cresc. molto*

This system contains the next two staves. The top staff is for the 2nd Violins, Flute, and Clarinet, marked *mf* and *cresc. molto*. The bottom two staves are for the Piano, with the left hand marked *mf* and the right hand marked *cresc. molto*.

W.W. & Violas *ff* *mf* *cresc. molto*

1st & 2nd Violins

*ff* *mf* *cresc. molto*

This system contains the next two staves. The top staff is for Woodwinds and Violas, marked *ff*, *mf*, and *cresc. molto*. The bottom two staves are for the Piano, with the left hand marked *ff*, *mf*, and *cresc. molto*. The right hand of the piano part has some rests marked with a double slash.

Violins-Cello-Bass-Bassoon *fff*

Strings & W.W.

W.W. & Brass sustain *fff* Brass

This system contains the final two staves. The top staff is for Violins, Cello, Bass, and Bassoon, marked *fff*. The bottom two staves are for the Piano, with the left hand marked *fff* and the right hand marked *fff*. The right hand part includes a section for Brass.

## THEME FROM "A CLOCKWORK ORANGE"

By WALTER CARLOS and RACHEL ELKIND

Moderato

The musical score is written for guitar in 4/4 time, marked Moderato. It consists of five systems of music, each with a treble and bass staff. Chord diagrams are provided above the treble staff for various chords: C, Fm, Cm, Ab, Fm, G, Gm, Cm, D, Gm, Eb, Fm, Eb, Eb, Gm, Fm, G, Cm, Fm, G, C, Fm, Cm, Ab, Fm, G, Cm, D, Gm, Cm, D. The score includes triplets in both hands, indicated by a '3' over the notes. Dynamics include *p* (piano) and *mf* (mezzo-forte). The tempo marking *rit.* (ritardando) appears in the fourth system, followed by *mf a tempo* (mezzo-forte at tempo). The piece concludes with a double bar line and a repeat sign.

Guitar chords: Gm, Eb, Fm, Bb, Eb. The system contains two measures of music with triplets in the treble staff and a bass line.

Guitar chords: Cm, Fm, G, Cm, Fm, G, C, Fm, C. The system contains two measures of music with triplets in the treble staff and a bass line. Includes markings *rit.* and *f a tempo*.

Guitar chords: Cm, Ab, Fm, G, Gm, Cm, D. The system contains two measures of music with triplets in the treble staff and a bass line.

Guitar chords: Gm, Eb, Fm, Bb, Eb, Bb, Cm, Fm, G. The system contains two measures of music with triplets in the treble staff and a bass line.

Guitar chords: Cm, Fm, G, Cm, Cm7, C. The system contains two measures of music with triplets in the treble staff and a bass line. Includes a *rit.* marking.

# MARCH FROM "A CLOCKWORK ORANGE"

By WALTER CARLOS

Allegro assai vivace.

*Alla marcia.*

The musical score is written for piano and voice. It consists of six systems of music. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various musical notations such as dynamics (pp, sempre pp, poco cresc.), articulation (accents), and fingerings. The lyrics are in German and appear in the final system.

*pp*

*pp*

*pp*

*sempre pp*

*pp*

*poco cresc.*

froh, wie sei-ne Son-nen, sei-ne Son-nen flie-gen, froh, wie sei-ne

Red \* Red \*

Son - nen flie - gen durch des Him - mels prächt - gen Plan, lau - fet, Brü - der, eu - re

*poco cresc.*

Red \*

Bahn, lau - fet, Brü - der, eu - re Bahn, freu - dig, wie ein

Red \*

Held zum Sie - gen, wie ein Held zum Sie - gen. Lau - fet, Brü - der,

*poco f*

Red \* Red \*

eu - re Bahn, Chor. lau - fet, Brü - der, eu - re Bahn, freu - dig,

*più f*

Red \*

wie ein Held zum Sie - gen, wie ein Held zum Sie - - gen,

*più f*

*ff*

Red \* Red \*

freu - dig, freu - dig, freu - dig, freu - dig, wie ein Held, ein Held, zum







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 Flü - gel weilt.

# WILLIAM TELL OVERTURE

By G. ROSSINI

**Andante** (M.M. ♩ = 54)

First system of the musical score. The treble clef staff begins with a piano (*p*) dynamic. The bass clef staff features a pianissimo (*pp*) dynamic. The music is in 2/4 time and G major. A long melodic line in the treble clef spans across the system, with a *pp* dynamic marking in the middle.

Second system of the musical score. The treble clef staff continues the melodic line with a piano (*p*) dynamic. The bass clef staff provides harmonic support with chords and moving lines.

Third system of the musical score. The treble clef staff is marked *dolce.* The music continues with a soft, sweet quality. The bass clef staff has a steady accompaniment.

Fourth system of the musical score. The treble clef staff features a pianissimo (*pp*) dynamic. The bass clef staff has a rhythmic accompaniment with a *pp* dynamic marking.

Fifth system of the musical score. The treble clef staff is marked *pp*. A repeat sign with a first ending bracket is present. The bass clef staff continues with its accompaniment. A double bar line with a repeat sign and a first ending bracket is also present.

*p*

*fade .....*

*pp sotto voce.*

*una corda.*

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

**Allegro vivace.** (♩ = 152)

*ff*

*sf*

First system of a piano score. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The right hand features a melodic line with eighth-note patterns, starting with a *pp* dynamic and ending with a *ff* dynamic. The left hand provides a rhythmic accompaniment with chords and eighth-note patterns.

Second system of the piano score. The right hand continues with a melodic line, featuring a *pp* dynamic marking. The left hand maintains a consistent rhythmic accompaniment with chords and eighth-note patterns.

Third system of the piano score. The right hand has a melodic line with a *ff* dynamic marking. A *8va* (octave) marking is placed above a bracketed section of the melody. The left hand continues with its rhythmic accompaniment.

Fourth system of the piano score. The right hand features a melodic line with a *ff* dynamic marking. The left hand continues with its rhythmic accompaniment.

Fifth system of the piano score. The right hand features a melodic line with a *ff* dynamic marking. The left hand continues with its rhythmic accompaniment.

Sixth system of the piano score. The right hand features a melodic line with a *p* dynamic marking. The left hand continues with its rhythmic accompaniment.

pp  
sempre stacc.

First system of a piano score in A major. The right hand features a melodic line with accents and slurs, while the left hand provides a rhythmic accompaniment. Dynamics include *pp* and *sempre stacc.*

ff  
pp

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include *ff* and *pp*.

8va.....  
ff

Third system of the piano score. The right hand has a melodic line with an *8va* marking and a slur. The left hand has a rhythmic accompaniment. Dynamics include *ff*.

8va.....  
tutta forza.  
sf

Fourth system of the piano score. The right hand has a melodic line with an *8va* marking and a slur. The left hand has a rhythmic accompaniment. Dynamics include *tutta forza.* and *sf*.

sf

Fifth system of the piano score. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. Dynamics include *sf*.

sf

Sixth system of the piano score. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. Dynamics include *sf*.

pp

First system of a piano score. The right hand features a continuous eighth-note melody, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of the piano score, continuing the melodic and harmonic patterns from the first system.

Third system of the piano score, showing further development of the musical themes.

Fourth system of the piano score, maintaining the intricate texture of the previous systems.

ff

f

Fifth system of the piano score. The right hand has a more active role with sixteenth-note passages. The left hand features a prominent chordal accompaniment. Dynamic markings *ff* and *f* are present.

Sixth system of the piano score, concluding the piece with a final melodic flourish in the right hand and a steady accompaniment in the left.

First system of musical notation. The treble clef staff contains a melodic line with eighth-note patterns and a few quarter notes. The bass clef staff contains a rhythmic accompaniment of chords and eighth notes. A dynamic marking of *sf* is present in the second measure of the bass staff.

Second system of musical notation. The treble clef staff continues with eighth-note patterns. The bass clef staff features a more active accompaniment with chords and eighth notes. A dynamic marking of *ff* is present in the second measure of the bass staff.

Third system of musical notation. The treble clef staff continues with eighth-note patterns. The bass clef staff features a more active accompaniment with chords and eighth notes.

Fourth system of musical notation. The treble clef staff continues with eighth-note patterns. The bass clef staff features a more active accompaniment with chords and eighth notes. Dynamic markings of *pp* and *p* are present in the bass staff.

Fifth system of musical notation. The treble clef staff continues with eighth-note patterns. The bass clef staff features a more active accompaniment with chords and eighth notes. A dynamic marking of *pp* is present in the bass staff.

Sixth system of musical notation. The treble clef staff continues with eighth-note patterns. The bass clef staff features a more active accompaniment with chords and eighth notes. Dynamic markings of *ff* are present in the bass staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The music features a complex, rhythmic pattern with many sixteenth notes and beams.

Second system of musical notation. The upper staff begins with the instruction *stringendo.* above the staff and *ff* below the staff. The music continues with dense, rapid passages in both hands.

Third system of musical notation, showing further development of the complex rhythmic patterns in both the treble and bass staves.

Fourth system of musical notation, featuring a variety of note values and rests, maintaining the high level of rhythmic activity.

Fifth system of musical notation, with the upper staff showing more melodic lines and the lower staff providing a dense harmonic accompaniment.

Sixth system of musical notation, continuing the intricate rhythmic and melodic development of the piece.

Seventh system of musical notation, the final system on this page, showing the continuation of the complex musical texture.

This page of musical notation, page 35, is written in G major (one sharp) and 3/4 time. It consists of seven systems, each with a treble and bass staff. The piece features a variety of textures and dynamics:

- System 1:** The treble staff has a melodic line with eighth notes and quarter notes. The bass staff provides a harmonic accompaniment with chords and eighth notes. Dynamics include *sf* (sforzando).
- System 2:** The treble staff continues with a melodic line, while the bass staff has a more active accompaniment with eighth notes. Dynamics include *sf*.
- System 3:** The treble staff has a melodic line with some rests. The bass staff has a rhythmic accompaniment with eighth notes. Dynamics include *ff* (fortissimo).
- System 4:** The treble staff has a melodic line with some rests. The bass staff has a rhythmic accompaniment with eighth notes. Dynamics include *sf*. There are first endings marked with a '1'.
- System 5:** The treble staff has a melodic line with some rests. The bass staff has a rhythmic accompaniment with eighth notes.
- System 6:** The treble staff has a melodic line with some rests. The bass staff has a rhythmic accompaniment with eighth notes.
- System 7:** The treble staff has a melodic line with some rests. The bass staff has a rhythmic accompaniment with eighth notes.

# POMP AND CIRCUMSTANCE MARCH No.4

By SIR EDWARD ELGAR

*Nobilmente  
melodia marcato*

The first system of musical notation for the piano accompaniment. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The tempo and style markings are *Nobilmente* and *melodia marcato*. The first measure begins with a piano (*p*) dynamic marking. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

The second system of musical notation, continuing the piano accompaniment. It maintains the same grand staff and key signature. The melodic line in the treble staff continues with various rhythmic patterns, while the bass staff provides a consistent accompaniment.

The third system of musical notation, continuing the piano accompaniment. The melodic line in the treble staff shows some phrasing with slurs and accents. The bass staff continues with its accompaniment.

The fourth system of musical notation, continuing the piano accompaniment. A *ten.* (tension) marking is placed above the treble staff in the fifth measure. The melodic line continues with various rhythmic patterns.

The fifth system of musical notation, continuing the piano accompaniment. The melodic line in the treble staff features several measures with slurs and accents. The bass staff continues with its accompaniment.

This page of musical notation, numbered 37, contains six systems of piano music. Each system consists of a treble staff and a bass staff. The notation includes various note values, rests, and dynamic markings such as *mf* and *ff*. The music is written in a style typical of a piano score, with complex rhythmic patterns and melodic lines in both hands. The first system begins with a treble staff containing a half note and a quarter note, followed by a bass staff with a half note and a quarter note. The second system features a treble staff with a half note and a quarter note, and a bass staff with a half note and a quarter note. The third system shows a treble staff with a half note and a quarter note, and a bass staff with a half note and a quarter note. The fourth system has a treble staff with a half note and a quarter note, and a bass staff with a half note and a quarter note. The fifth system includes a treble staff with a half note and a quarter note, and a bass staff with a half note and a quarter note. The sixth system concludes with a treble staff with a half note and a quarter note, and a bass staff with a half note and a quarter note.

## POMP AND CIRCUMSTANCE MARCH No.1

By SIR EDWARD ELGAR

*cantabile*

TRIO

*p*

*allargando*

*a tempo*

*f*

*cres - - cen - do.*

*dim.*

Molto maestoso

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music begins with a fermata over a whole note chord in the bass. The right hand starts with a series of chords and eighth notes, marked with 'v' (accents). The left hand provides a steady accompaniment of chords.

The second system continues the piece. The right hand features more complex rhythmic patterns, including sixteenth notes and eighth notes, with accents. The left hand continues with a consistent accompaniment of chords.

The third system shows the right hand with a long melodic line starting with a fermata, followed by eighth notes and chords. The left hand continues with a steady accompaniment.

The fourth system continues the melodic development in the right hand, with various rhythmic values and accents. The left hand accompaniment remains consistent.

The fifth system concludes the page. It includes the tempo markings *allargando.* and *a tempo.* in the bass staff. The right hand features a final melodic phrase with a fermata, while the left hand provides a concluding accompaniment.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains several measures of music, including a half note, a quarter note, and a half note with a fermata. The bass staff starts with a bass clef and contains a series of quarter notes and eighth notes. There are several accents (v) above notes in both staves.

Tempo I

The second system continues with two staves. The treble staff features a more active melody with eighth and sixteenth notes, including a triplet. The bass staff provides a steady accompaniment with quarter notes. Accents (v) are present above several notes in the treble staff.

The third system shows two staves. The bass staff has a more prominent role with a series of eighth notes. The treble staff has a melody with some slurs. A dynamic marking of *sf* (sforzando) is placed above a note in the treble staff.

The fourth system consists of two staves. The treble staff has a melody with slurs and accents. The bass staff continues with a rhythmic accompaniment. Accents (v) are used above notes in both staves.

The fifth system is the final one on the page. It features two staves. The treble staff has a melody that ends with a fermata. The bass staff has a steady accompaniment. A dynamic marking of *sf* (sforzando) is placed above a note in the bass staff.

(Tacet — )

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment with slurs. Dynamics include *mf*, *animato*, and *molto cresc.*

Second system of musical notation. The treble clef staff features a dotted line above the first measure. The bass clef staff continues the accompaniment. Dynamics include *ff*.

Third system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a harmonic accompaniment. Dynamics include *mf* and *molto cresc.*

Fourth system of musical notation. The treble clef staff has a dotted line above the first measure. The bass clef staff continues the accompaniment. Dynamics include *ff*.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a harmonic accompaniment. Dynamics include *f a tempo*.

Sixth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a harmonic accompaniment.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including a *cresc.* marking and a fermata over a note in the bass line.

Third system of musical notation, featuring a *ff* dynamic marking and a fermata over a note in the bass line.

(Tacet — )

Fourth system of musical notation, featuring a *fff* dynamic marking and a fermata over a note in the bass line.

Fifth system of musical notation, featuring a fermata over a note in the bass line.

Sixth system of musical notation, featuring a *pesante* marking and a *poco allargando.* instruction.

Molto maestoso

First system of musical notation. The treble clef staff contains a melodic line with several slurs and accents. The bass clef staff contains a harmonic accompaniment. A dynamic marking of *f* (forte) is present in the first measure.

Second system of musical notation. The treble clef staff features a long slur over the first two measures. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff has a long slur over the last two measures. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff contains several slurs and accents. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff features a long slur over the first two measures. The bass clef staff continues the accompaniment.

8

*ff allargando*

*rit*

Tempo I

Tempo I

Piu mosso

Piu mosso



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.

**PART I** "TIMESTEPS" U. CARUS (1971)  
 MULTI-TRACK PLACE/UNT-Score (DEDICATED TO R. ELKIND)  
 ALL INSTRUMENTS MUST BE REHEARSED  
 CIRCLED NUMBERS REFER TO TABLE OF MEASURE EXPLANATIONS  
 SEE MEASURE 16 TO FIND IN MINUTES AND SECONDS FROM OPENING  
 TOTAL TIMING IS 13:52

52  
 264  
 566  
 768  
 162  
 314  
 516  
 718

THE 1ST RECORD COVER (MILKYWAYS CREW)  
 12-17-72 MIXING ALTERNATIVES  
 (1) STEREO PAIR  
 (2) STEREO MIXES  
 (3) STEREO MIXES  
 (4) STEREO MIXES  
 (5) STEREO MIXES

ad lib repeats poco a poco accel e crescendo

SOFT ATTACK  
 48 A  
 51 A

(4) CONTINUES - CRESCENDO  
 (3) CONTINUES - CRESCENDO  
 (1) CONTINUES - CRESCENDO  
 (2) CONTINUES

END (4)  
 etc as (5) CONTINUES  
 CONTINUES  
 CONTINUES

136  
 1:46 TRANSPOSED DOWN P. 290  
 END (5)  
 END (3) (OPENING PART)  
 1:50  
 END (1)  
 END (2)  
 2:03 TRUMP DOWN MIN. 2ND  
 (7) etc. as (7) CONTINUES  
 2:15 TRANSPOSED DOWN P. 274  
 DIMIN. END (5) (6) etc. as (6)  
 2:07 TRUMP UP MEAS 290  
 (3) (7) etc. as (7) CONTINUES  
 etc. as (6) CONTINUES

END (transp) (7)  
 CONTINUES  
 CHORDAL PUNCTUATION  
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3:09

RG1 - "FLUTE" (L LEFT)

3:09

LEFT "WOOD" (ECHO ON RIGHT)

ACCELERANDO

20 21 22 23 24

END

PRESTO 3:18

10

etc. as 10

END

25 26 27 28

END 9

3:30

CONTINUES

STEREO

GLISSANDO (CROSS-ECHO DELAYS)

3:40

6

TEMPERED DOWN OCT 2ND

3:46

11

HO - SAN - NA, HO - SAN - NA, IN EX CELSIS (AD LIB)

16/16

1/2 REPEAT FADE - END 10

3:50

15

CLUSTER CHORD WITH WATER TONGUE

FRANKLIN

GLISSANDO

INCREASING VIBRATO RATE

etc as 6 - - CONTINUES

- 6 -

4:01

4:05 → 70 (MIXTURE TRACK # 24) (See p. 15)

CLICK TRICKLING SPIRALS

ONE CLICK, TWO FOUR, MANY 8 SPEED SHIRTING, (PHASE)

SUSTAINS, TREMBLING QUIETLY

4:05 1/2 DECIDE TOP END, BUT STILL THIN

4:06

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4:06

HO - SA - NA, ETC. (AD LIB)

END 6

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4:36

etc as 12 - - CONTINUES

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GLASS BELL, WINDLE/TREMBLING EFFECTS

STEREO PAGING

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21:00



Handwritten musical score on page 13. The score consists of five staves. The first two staves are marked "etc as (18) CONTINUES" and "etc as (19) CONTINUES". The third staff has a tempo marking "poco accel" and includes the instruction "etc, ad lib, in sync with (17) & (18)". The fourth staff is marked "GLASS BELL WARBLES (as on p. 7)" and includes time stamps 10:19, 10:24, and 10:29. The fifth staff is marked "etc as (20) SLOWLY BUILDING & CRESC." and includes time stamps 10:22 and 10:33. At the bottom, there is a note: "START ALTERNATE SECTION" and "PULSE, PULSES SINE WAVE, IN SYNC TO 20, 21, 22".

Handwritten musical score on page 14. The score consists of five staves. The first staff has time stamps 10:40, 10:46, 10:51, 10:56, and 11:07, and includes the instruction "LOCK EFF (SOUND MISSING)". The second staff has time stamps 11:00 and 11:11, and includes the instruction "etc as (21)". The third staff has time stamps 11:12 and 11:14, and includes the instruction "etc as (20)". The fourth staff has time stamps 11:30 and 11:41, and includes the instruction "etc as (12)". The fifth staff has time stamps 11:54 and 11:55, and includes the instruction "etc as (3) CONTINUES".

Handwritten musical score on page 15. The score consists of five staves. The first staff has time stamps 11:59 and 12:06, and includes the instruction "etc. as (6) CONTINUES". The second staff has time stamps 12:06 and 12:09, and includes the instruction "CONTINUES (CRESCENDO)". The third staff has time stamps 12:36 and 12:39, and includes the instruction "etc as (2) CONTINUES (CRESCENDO)". The fourth staff has time stamps 12:36 and 12:39, and includes the instruction "etc as (22) CONTINUES (CRESCENDO)". The fifth staff is marked "CONTINUES CRESCENDO".

Handwritten musical score on page 16. The score consists of five staves. The first staff has time stamps 13:12 and 13:17, and includes the instruction "etc as (23) CONTINUES TO". The second staff has time stamps 13:06 and 13:09, and includes the instruction "etc as (23) CONTINUES TO". The third staff has time stamps 13:36 and 13:50, and includes the instruction "etc as (23) CONTINUES TO". The fourth staff has time stamps 13:17 and 13:20, and includes the instruction "etc as (23) CONTINUES TO".

**1** PART I  
 BASS "COMPONENTS" → PERFORMED IN TIME IN ACCORD TO CLINICAL SCORE OF PART I  
 W. CARLOS © 1971

TRICK, ACCURSED (TRIP 11 IN TEMPO) etc

**2** CHIMES (AD LIB) REPET

neo paco acell' e usc # ritard e dimin

TIMING 1:30

**3** (A' PICOLO)  
 I in Ab major (PHRASES LIKE: SEE DO VERSION (3a))  
 II in A major (SAME AS I, BUT IN A)

TIMING 1:44

**3a** (ACCIDENTAL (14) WITH #)  
 FREELY, WITH LYMPHISM

etc

etc a paco crescendo & ruzell' a amb

**4** BASS BUILD FOR '60 (1st) paco a) o... ritmo f. ritardando

(MAGNETIC) ca. 70

**5** BASS LINE, EACH VOICE DIFFERENT

-18-

DBL 16va ↑

RITARD -

YOUNG PACHA (TRUNK)

etc ad lib

**6** (CANTO) 4:2

700 BEAT/ SOME-LIKE VOICES

PERCUSSIVE "RE ITS", B' O' B', DULL WAVE SHAPES

-10-

(etc imp) ... ved B pedo!

etc ad lib

**7** VOICE-LIKE ARTICULATIONS "CHORAL-TONE"

HO SA - NA IN EX CELSIS HO SA - NA

IN EX CELSIS RE NUS GLORIA DEO

**8** BUT IN "CREMUM" (PHR. 6:10 & 6:15)

HO SA - NA IN EX CELSIS HO SA - NA

IN EX CELSIS RE NUS GLORIA DEO

-20-





17 Andante  
(HAND A PK)  
432  
(fade up from previous edn)  
(SOFT ATTACK)

- 29 -

poco accelerando

crescendo ritard

- 30 -

18 Subito f  
(same capo)  
19 VOCA. IMITATION  
"WIE UNSER KINDE"

Capo. 2 UND DER LIE DER

20 CONTINUOUS

21 CONTINUOUS

FUR DIE LEUTE FUR DIE LEUTE

- 31 -

22 Subito 100 P

23 CONTINUOUS

UND DEI - NE KINDER WIE UNSER LIEB

WIR MUSS GE SINGEN UND VO

- 32 -

1:27

16 LASS UNS GEHEHN DIESEN BUND  
17 UBER UEBER FU SANNEN SIN GEN

-33-

CRESCENDO → — RITARD — ff BRILLIANT

18 SINGEN, SINGEN SINGEN, GEHEN, GEHEN LASS UNS AN BELL  
19 SINGEN, SINGEN GEHEN, GEHEN LASS UNS AN BELL

-34-

2:20

18 DIESEN LIED

19

20 DIESEN LIED

21

POCO A POCO CRESCENDO — — — DIMIN.

-35-

20 SAME ON WORD: "EMPTINESS"  
21 SAME ON WORD: "EMPTINESS"

20 BUILDING "PRIMITIVE" RHYTHM TRACK DOCTRINARIC ON B MINOR  
♩ = 65 (MODERATO)

22 TRIANG. HATE  
23 SUST. SANTIUM, BASS V CLUSTER

DEUM (PERC. SINE & ABOVE)  
ROED CLUSTER, WED ATTACK

BUILDS WITH VERY SLOW 5/11 WITH CRESCENDOS  
(THIS VERSION ALSO A SLIGHT ACCELL. IN D)  
FROM a: 65 TO b: 70

-36-



# SUICIDE SCHERZO (Ninth Symphony — Abridged)

LUDWIG VAN BEETHOVEN

Molto vivace.

Arranged by WALTER CARLOS

ff 1 sf 1 sf sf 2 pp

pp

pp sempre pp staccato sempre

cresc.

ff f f f f f f

f f f f f f f sf

Musical staff 1: Treble and bass clefs. Treble clef contains a melodic line with various ornaments and dynamics. Bass clef contains a bass line with notes and rests. Dynamics include *p* and *cresc.*. There are asterisks and the word *Red* written below the staff.

Musical staff 2: Treble and bass clefs. Treble clef contains a melodic line with ornaments. Bass clef contains a bass line. Dynamics include *ff*. There are asterisks and the word *Red* written below the staff.

Musical staff 3: Treble and bass clefs. Treble clef contains a melodic line with ornaments. Bass clef contains a bass line. A dotted line with the number 8 is above the staff.

Musical staff 4: Treble and bass clefs. Treble clef contains a melodic line with ornaments. Bass clef contains a bass line. Dynamics include *p*. A dotted line with the number 8 is above the staff.

Musical staff 5: Treble and bass clefs. Treble clef contains a melodic line with ornaments. Bass clef contains a bass line. Dynamics include *cresc.* and *f*. A dotted line with the number 8 is above the staff.

Musical staff 6: Treble and bass clefs. Treble clef contains a melodic line with ornaments. Bass clef contains a bass line. Dynamics include *f*. A dotted line with the number 8 is above the staff.

Musical staff 7: Treble and bass clefs. Treble clef contains a melodic line with ornaments. Bass clef contains a bass line. Dynamics include *pp*. There are asterisks and the word *Red* written below the staff. A final measure contains the number 3.

*sempre pp*  
 3  
*cresc.*  
 Red \* Red \* Red \* Red \*

f f  
 Red \*

Ritmo di tre battute.  
 ff ff ff ff p p  
 Red \* Red \*

*stacc.*

f p sempre staccato f p f p

8  
 f p dim. p

pp

sempre pp

pp

This system shows the beginning of a piece in G major. The right hand plays a series of chords and eighth notes, while the left hand provides a bass line. The dynamic marking 'sempre pp' is placed above the first few notes, and 'pp' is placed below the bass line.

Ritmo di quattro battute.

pp

pp

sempre pp

This system continues the piece. The right hand features a melodic line with some chromaticism, and the left hand has a steady bass line. Dynamic markings 'pp' and 'sempre pp' are used throughout.

pp

Rit.

\*

This system introduces a 'Rit.' (ritardando) marking. The right hand has a more complex texture with some triplets and slurs. A '\*' is placed below the bass line.

cresc.

più cresc.

f

Rit.

\* Rit.

\* Rit.

This system shows a crescendo section. The right hand has a melodic line with slurs, and the left hand has a bass line. Dynamic markings include 'cresc.', 'più cresc.', and 'f'. There are also 'Rit.' and '\*' markings.

ff

ff sempre

\* Rit.

\* Rit.

\* Rit.

This system is marked 'ff' (fortissimo). The right hand has a complex texture with many chords and slurs. The left hand has a bass line. There are 'ff sempre' and 'Rit.' markings.

8

This system is marked with an '8' above the first measure, indicating an eight-measure phrase. The right hand has a melodic line with slurs, and the left hand has a bass line.

f

f

f

f

f

f

f

f

This system is marked 'f' (forte). The right hand has a melodic line with slurs, and the left hand has a bass line. The 'f' marking is repeated multiple times.

00

First system of a piano score. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and eighth notes. Dynamics include *p* and *pp*. A *Red* marking is present at the end of the system.

Second system of the piano score. The right hand continues the melodic line, and the left hand features a more active accompaniment with eighth notes. Dynamics include *cresc.* and *pp*. *Red* markings with asterisks are placed below the left hand.

Third system of the piano score. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamics include *p* and *cresc.*. *Red* markings with asterisks are present.

Fourth system of the piano score. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamics include *ff*. *Red* markings with asterisks are present.

Fifth system of the piano score. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. *Red* markings with asterisks are present.

Sixth system of the piano score. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. *Red* markings with asterisks are present.

Seventh system of the piano score. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamics include *p* and *cresc.*. *Red* markings with asterisks are present.

8

*f* *f* *f* *f* *f* *f* *f* *f* *f.* *f* *f.*

*f* *pp* *pp* **3**

*Re* \* *Re* \* *Re* \* *Re* \*

1.

*sempre pp*

*Re* \* *Re* \*

2.

*cresc.*

*Re* \* *Re* \* *Re* \* *Re* \* *Re* \*

*sempre pp*

*cresc. stringendo il tempo*

**Presto.**

*ff* *f* *f* *f* *f* *pp*

*dolce*

*Re* *p* \*

1. 2.

*staccato*

# SINGIN' IN THE RAIN

Lyric by ARTHUR FREED Music by NACIO HERB BROWN

Moderato

Introduction for piano. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The left hand (L.H.) is marked 'mf' (mezzo-forte). The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady accompaniment in the left hand.

Piano accompaniment for the first line of the song. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment. A guitar chord diagram for a D major chord is shown below the bass line.

Piano accompaniment for the second line of the song. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment. A guitar chord diagram for a D major chord with a diminished fifth (D dim) is shown below the bass line.

Piano accompaniment for the third line of the song. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment. A guitar chord diagram for a D major chord with a dominant seventh (D7) is shown below the bass line.

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

hap - py re - frain, And sing - in' just Sing - in' In - The Rain.

*Fine*

*Fine*

Why am I smil-in' and why do I sing? — Why does De - cem-ber seem

*mp*

Chord diagrams: Eb7, G, Eb7

sun-ny as Spring? — Why do I get up each morn-ing to start —

Chord diagrams: G, D7, G

Hap - py and het up with joy in my heart? — Why is each new task a

Chord diagrams: E7, A7, Bb7

tri-ble to do? — Be - cause I am liv - ing a life full of you — I'm

*D.S. al Fine* %

*D.S. al Fine*

Chord diagrams: Eb, F7, Eb7, D7

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A

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