



Films produced, directed, and written by  
Charles Chaplin

Music composed by  
Charles Chaplin



The scores, orchestral parts and films currently available for live orchestral screenings are:

## **City Lights**

## **The Gold Rush**

## **The Kid & The Idle Class\***

**\*The Kid & The Idle Class can be screened together in one programme**

## **Modern Times**

Only available for certain conductors due to the difficulty of synchronizing the very fast score with the images.

## **The Circus**

## **A Woman of Paris**

## **The Chaplin Revue**

**Comprising three shorts: A Dog's Life, Shoulder Arms, The Pilgrim**

## **Pay Day**

## **A Day's Pleasure**

## **Sunnyside**



## Screening Formats

Depending on the title, the films are available in the following formats: 35 mm film print, DCP (Digital Cinema Package), HDCAM or DigiBeta. The quality of the screening is of utmost importance to us, so **we insist on DCP or 35 mm print screenings whenever possible**. Other formats may be available for small venues, depending on the title.

**DCP is the best option.** A DCP is a specialist hard disk designed specifically for digital cinema servers to ingest from. A 2K projector (eg Christie, Nek, Barco, Sony) is required. Projections must adhere to the Digital Cinema Standard according to the DCI standard (see [www.dcinovies.com](http://www.dcinovies.com)). Our DCPs are "open": we do not deliver a KDM (Key Delivery Message), and therefore do not need your server details.

35 mm is excellent quality, as well, but bear in mind that shipping is more expensive for you and we expect our prints to be returned in the same condition you receive them. For 35 mm, an excellent projectionist and sometimes a variable speed projector, depending on the title, is required. The projection speeds of some of the films (THE GOLD RUSH, THE KID/THE IDLE CLASS, THE CHAPLIN REVUE, PAY DAY) are different from modern day prints and require expert handling. The other films are normal 35mm, 24 frames per second, sound prints (soundtrack= sound effects only), or silent in the case of The Circus, after the opening sequence of Chaplin's song.

If DCP is really not possible, certain titles are available in **HDCAM**, which will require an HD projector with HD-SDI input. We are phasing out our Digibetas and do not recommend

them. These are only to be used as a last resort. PAL DigiBeta is preferable to NTSC. NTSC has a blurred effect when someone in the film moves their arm, for example. PAL DigiBeta does not do away with this blurring altogether (DCP DOES) but is nevertheless better.

All films are **original version** with English intertitles. DCP is the only format we have with subtitles available in certain foreign languages. If you are in a non-English-speaking country and you are not using DCP, or if our DCP does not have your language, you will need to organize electronic subtitling at your own expense. We will provide the English intertitle texts in a Word document to help you do so.



## About the scores

The scores to City Lights, Modern Times, The Circus, The Gold Rush, Shoulder Arms, A Dog's Life, The Pilgrim, A Day's Pleasure, Sunnyside and Pay Day were restored for modern day orchestral use and live orchestral screenings by **Timothy Brock**.

The scores to The Kid and The Idle Class were restored for modern day orchestral use and live orchestral screenings by **Carl Davis**.

Reduced orchestrations of The Gold Rush, A Dog's Life, Shoulder Arms and The Pilgrim to enable smaller venues and musical ensembles to present a film with live music are available. There is also a reduced orchestration of The Kid available, compiled by Timothy Brock.

The following perusal scores are now available on [bournemusic](http://bournemusic.com)

City Lights - Modern Times - The Circus - The Gold Rush (full and reduced scores) - The Idle Class - The Kid (full and reduced scores) – A Dog's Life (reduced score) – Shoulder Arms (full and reduced scores)

Scroll down the list until you get to "WORKS ON RENTAL, Orchestra", where you will find the Chaplin titles in the alphabetical list.



## Film Hire Fees

**EUROS 3500**, per performance, plus return transport costs from Bologna or London, depending on the title, and back, plus insurance in case of damage to print during projection (feature print value **EUROS 3800 - 4500**) for **The Gold Rush, The Circus, City Lights, Modern Times or A Woman of Paris**. A reduced fee is possible (**EUROS 2870**) if

the venue holds less than 700 seats and for any subsequent performances within the same month.

For **THE KID**, the film hire fee is **EUROS 2250**.

For one short only (**THE IDLE CLASS, A DOG'S LIFE, SHOULDER ARMS, THE PILGRIM, PAY DAY, SUNNYSIDE or A DAY'S PLEASURE**) the film hire fee is **EUROS 2000**.

The fee for two shorts (**THE KID, IDLE CLASS, A DOG'S LIFE, SHOULDER ARMS, THE PILGRIM, PAY DAY, SUNNYSIDE or A DAY'S PLEASURE**) performed at the same show, is **EUROS 3500**.

**Please tell us if you wish to do a performance for schools or if you need special favours for any particular reason. We are open to persuasion!**



## Music Hire

You also need to apply to our music publishers, details follow, giving size of hall, ticket prices, number of seats etc, and they will establish the music hire (and performance fees if you do not wish to pay performance fees to your local collection organisation). To give you an idea, their music hire is approx **USD 800 – USD 1200** per performance, plus shipment costs, (plus a refundable deposit).

The Music Publishers are:

### **Bourne Co.**

35 West 45th Street, 2<sup>nd</sup> Floor

New York, NY 10036

Tel: (212) 391-4300

Fax: (212) 391-4306

[www.bournemusic.com](http://www.bournemusic.com)

E-Mail: [Bourne@bournemusic.com](mailto:Bourne@bournemusic.com)

The following perusal scores are available at

<http://print.bournemusic.com/bourneprint/search.php?sp=r> :

City Lights - Modern Times - The Circus - The Gold Rush (full and reduced scores) - The Idle Class - The Kid (full and reduced scores) – A Dog's Life (reduced score) – Shoulder Arms (full and reduced scores).

Scroll down the list until you get to "WORKS ON RENTAL, Orchestra", where you will find the Chaplin titles in the alphabetical list.



## More Information

Once the contract is signed, we will send you some promotional material. We will also send you a timecoded DVD for your rehearsals approximately one month before your first screening date. Please note that the conductor will have only visual cues written on the score to work from (no click track, etc.). Depending on the film, the timecoded DVD will either be mute or it will contain sound effects only (no music). The timecode appears for reference only - it does not correspond to anything marked on the actual score. The conductor should therefore rely on the visual cues written on the score, and not the timecode on the practice DVD.

**More information is available at <http://filmconcert.charliechaplin.com/>**

**Please be sure to see the [FAQ section](#).**

**Any other questions?  
Contact us.**

**Roy Export S.A.S.**

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<http://filmconcert.charliechaplin.com/>

[www.charliechaplin.com](http://www.charliechaplin.com)



## Instrumentation and running times for each film

### **City Lights** by Charles Chaplin (1931)

Music composed by Charles Chaplin except "*la Violetera*" by José Padilla

Original musical Arrangement Arthur Johnston

Original musical Direction Alfred Newman

**2004 restoration of Chaplin's score by Timothy Brock**

Screening time 86 minutes

Projection speed 24 frames per second

Cinemascope aperture (normal non amorphic lens) ratio 1.17 :1

35mm print with optical soundtrack carrying occasional sound effects

**Digibeta available for venues that really cannot screen 35mm or DCP, but state of the art video projector essential, with minimum 12000 lumens.**

### **Instrumentation**

Flute (dbl. picc.)  
Oboe (dbl. e. horn)  
3 Clarinets (III dbl. bass-cl.)  
Sax I (soprano, alto I, Baritone)  
Sax II (soprano, alto II)  
Sax III (soprano, tenor)  
Bassoon  
-  
2 Horns  
3 Trumpets  
2 Trombones  
Sousaphone (ad lib. Tuba)  
-  
Percussion (2 players including Timpani)  
Harp  
Banjo (dbl. Guitar)  
Piano (dbl. celeste)  
-  
Strings: 6.4.4.2.1



List of percussion: Timpani – Castanets - Drum kit (sd, bd, choke cymbal, crash cymbal)  
Tambourine - Temple Blocks – Chimes – Glockenspiel – Xylophone – Vibraphone  
(with fan at high speed)



## **The Gold Rush** by Charles Chaplin (1925)

Music composed by Charles Chaplin in 1942 when he edited the film slightly, took out the title cards and added a narration to the film, thus making it a sound film.

Score restored and adapted for live performance to fit the original silent 1925 version (with re-inserted title cards) by Timothy Brock

35mm mute print

Screening time approx. 88 minutes

Projection speed 24 frames per second.

Needs specially cut aperture gate, and rack adjustments in the last reel.

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### **Instrumentation The Gold Rush**

New score restoration by Timothy Brock 2007

2 Flutes (2nd dbl. Piccolo)  
1 Oboe (dbl. English Horn)  
3 Clarinets (3rd dbl. Bass-clarinet)  
1 Bassoon  
2 Horns  
2 Trumpets  
2 Trombones  
Tuba  
Percussion (3 players)  
  
Harp  
Accordion  
Piano (dbl. Celeste)  
Strings (10,8,6,4,2)

#### **Percussion list:**

Timpani, Snare drum, Grancassa, Choke cymbal, Suspended cymbal, Large cymbals, Sleigh bells, Temple blocks, Lion's Roar, Spoons, Chimes, Glockenspiel, Xylophone, Vibraphone



## REDUCED ORCHESTRATION FOR THE GOLD RUSH

Music by Charles Chaplin

Chamber orchestra version

Compiled by Timothy Brock 2007

**Available for very small venues and / or local cultural organisations with low funding.**

**Not available for venues seating more than 700**

Flute (dbl. picc.)

Oboe (dbl. E. horn)

Clarinet in Bb or in A (dbl Bass-cl.)

Bassoon

Piano (dbl. celeste)

Percussion (1 player):

Suspended Cymbal

Choke cymbal

Sleigh Bells

Tenor snare drum

Bass drum (grancassa, not kick)

Lion's Roar

Temple Blocks

Glockenspiel

Spoons (preferably hard wooden ones)

4 Violins

2 Violas

2 Violoncelli

Contrabass

15 players

\*\*\*

## **The Kid (1921) The Idle Class (1921) By Charles Chaplin**

Music composed by Charles Chaplin 1971

Music Associate Eric James

Orchestrated by Eric Rogers

Scores arranged and adapted for live performance by Carl Davis

Screening times

The Idle Class: 24 minutes 55 seconds

The Kid: 60 minutes

Projection speed: 21 frames per second

Full aperture gate projector essential - 1.1:33 mute prints with no sound effects

### **Instrumentation The Kid & The Idle Class**

2 flutes (both double piccolo for THE KID)

(Flute II doubles baritone saxophone for THE IDLE CLASS)

1 oboe (doubles cor anglais)

Clarinet I (doubles alto saxophone)

Clarinet II (doubles bass clarinet for The Kid, and tenor saxophone for Idle Class)

1 bassoon

2 horns

2 trumpets

2 trombones

2 percussion players\*

Guitar

Harp

Piano (doubles celeste)

Minimum strings 8 6 4 4 2

#### **\* The Kid Percussion Instrumentation**

Timpani

Percussion I: Glockenspiel\*, marimba\*, xylophone, vibraphone\*, tam-tam, suspended cymbal.

(\*shared with 2<sup>nd</sup> Percussion)

Percussion II: Drum kit (incl. brushes), 2 wood blocks, triangle, suspended cymbal, glockenspiel\*, marimba\*, vibraphone\* (\*shared with 1<sup>st</sup> Percussion)

#### **\* The Idle Class Percussion Instrumentation**

Timpani

Percussion I: Xylophone, vibraphone, glockenspiel\*, cabasa or maracas

(\* shared with 2<sup>nd</sup> Percussion)

Percussion II: Drum kit (incl. brushes), triangle, bongos, glockenspiel\*

(\*shared with 1<sup>st</sup> Percussion)



**REDUCED ORCHESTRATION FOR THE KID**

**Music by Charles Chaplin  
Chamber orchestra version  
Compiled by Timothy Brock**

**Available for very small venues and / or local cultural organisations with low funding.**

**Not available for venues seating more than 700**

**16 players:**

**1 flute (doubling piccolo)  
1 oboe  
1 clarinet (dbl. bass-clarinet)  
1 bassoon  
1 horn  
1 Piano/celesta  
1 percussionist  
4 violins  
2 violas  
2 'cellists  
1 contrabass**

**\*\*\***

## **Modern Times** (1936) by Charles Chaplin

Only available for certain conductors,  
due to the difficulty of synchronizing the very fast score with the images

Musical Arrangement David Raksin and Edward Powell

Musical Director for original recording Alfred Newman

Musical themes used in addition to original compositions:

"Halleluiah, I'm a Bum", "Prisoners' Song" (C. Massey), "How Dry Am I",

"In the Evening by the Moonlight" (Bland),

"Je Cherche après Titine" (Duncan and Daniderff)

**Score restored for live performance by Timothy Brock in 2000**

Screening time 89 minutes

Projection speed 24 frames per second 1:1.37

35 mm Print has optical soundtrack carrying sound effects and some speech

Digibeta available for venues that really cannot screen 35mm or DCP, but state of the art video projector essential, with minimum 12000 lumens.

### **Instrumentation Modern Times**

2 flutes (both double piccolo)

1 oboe (doubles cor anglais)

2 Bflat clarinets

Reed I (Alto sax, soprano sax, clarinet)

Reed II (Alto sax, clarinet)

Reed III (tenor sax, Bass clarinet, Bflat contrabass  
clarinet)

1 bassoon

2 horns

3 trumpets

2 trombones

3 percussions

Harp

Piano (doubles celeste)

Ad lib Male Vocal Quartet (TTBB)

Ideal strings 10 8 6 4 2

Minimum strings 6 4 4 2 1



## **The Circus** by Charles Chaplin (1928)

Music by Charles Chaplin 1967/1968 - released in 1970

Associate Arrangers Eric James, Lambert Williamson

Song, "Swing High Little Girl" composed and sung by Charles Chaplin.

**Score restored for live orchestral screenings by Timothy Brock in 2003**

35 mm sound print \*

Screening time: 71 minutes

Projection speed: 24 frames per second

Academy aperture (normal non amorphic lens) 1.1:33 on 1.1:66 widescreen matt

\*(Normal 35mm sound print, used for these performances with the sound turned off after the opening credits - leave sound on for Chaplin's song over the credits, orchestra starts immediately after the song.)



### **Instrumentation The Circus**

Piccolo  
Flute  
Oboe  
Alto sax I (dbl. clarinet I)  
Alto sax II (dbl. clarinet II)  
Tenor sax (dbl. clarinet III)  
Bassoon  
-  
Horn  
2 Trumpets  
2 Trombones  
-  
Percussion (2 players)  
Guitar (dbl. Mandolin)  
Piano  
Strings: 8.6.6.4.2 (min: 6.4.4.2.1)

List of Percussion: Timpani – Snare drum - Bass drum - Large cymbals - Suspended cymbal - Choke cymbal - Wood Blocks – Glockenspiel - Xylophone – Vibraphone

## **A Woman of Paris** by Charles Chaplin (1923)

With NEW 2005 restoration/reconstruction  
of the score using hitherto  
unheard compositions by Chaplin

**A** *Woman of Paris* is a romantic drama, starring Edna Purviance and Adolphe Menjou, and a courageous step in the career of Charles Chaplin. After seventy comedies in which he himself had appeared in every scene, he now directed a picture in which he merely walked on for a few seconds as an unbilled and unrecognisable extra – a porter at a railroad station.



At first sight the story might seem like conventional melodrama. Look again and you see how Chaplin has overturned all the stereotypes of the time. The heroine is frankly a courtesan. The hero is a mother-dominated weakling. The bad guy, on the contrary, is charming, considerate and amusing. Hollywood at that time revered mothers and fathers, but here the parents are bigoted and selfish and the cause of all the tragedy.

With *A Woman of Paris* Chaplin inaugurated a whole new style of comedy of manners, and new styles of acting to suit it. Chaplin's own genius as a comic actor lay in his observation of human behaviour. Now he applied his discoveries to serious drama – exploring ways of revealing the inner workings of his characters' hearts and minds through their external actions and expressions. The press was ecstatic. Neither Chaplin nor anyone else had ever received such unanimous praise for a film. The public were less enthusiastic...

At the very end of his life, Chaplin tried again with the film. At 86 years old, aided by the arranger Eric James, he created and recorded a musical score. It suffered primarily from one simple fact: lack of material. One can only speculate that James, not wanting to "ghost write" a score in the name of Chaplin, used what little he had been given by Chaplin at age 87, and tried to stretch the material over the course of 82 minutes. Moreover the available un-heard compositions that James brought out were originally written for comedies, and were difficult to convert to dramatic situations. Equally the orchestration by Eric Rogers, perhaps not as familiar with the Chaplin technique as Eric James, did not follow the stylistic guidelines established by previously published trademark-Chaplin scores.

All of these understandable reasons were contributing factors to a not-all-together successful score. However, as it holds true for all Chaplin films, one must abide by the credo that testifies to the complete art that is a Chaplin film. It must be his music and nobody else.

Enter 2003. The Association Chaplin transferred to CD for preservation a series of over 19 hours of miraculous home and studio recordings. Dating back as early as 1951, these recordings are of Chaplin composing music on the piano, which he subsequently gave to his musical associates later to transcribe onto paper. A large portion of these recordings are devoted to music he was composing for *Limelight* (however one can hear the budding musical themes of not only *Limelight*, but also later recordings he made composing *The Kid*, *The Pilgrim* and *The Circus*) .

The music Chaplin composed here, in the year 1951, is really the young composer at work, and these amazing recordings reflect that creative energy and vitality in his music that somehow always come through in his films. Chaplin had composed so much music for *Limelight* that, due to one reason or another, much of it had been left out of the final cut but, curiously, almost none of the unused portions of *Limelight* on these recordings exist anywhere on paper. So from these recordings, Timothy Brock established and transcribed the “unknown” compositions, totaling about 14 complete compositions, and 20 or more incomplete or nearly complete ones.

This was the answer. Music written while he was still at the peak of his composing abilities, music for his only other serious dramatic feature, and music completely un-heard by the public before.

Timothy Brock proceeded to create a new score for *A Woman of Paris*, by using both the recently un-earthed exciting compositions of 1951, and reconfiguring some of the existing themes from the 1977 score, but more in the manner of previous Chaplin treatments of his own material. The orchestration model used was an exact duplication of the forces for *City Lights*, flute (piccolo), oboe (cor anglais), 3 clarinets, 3 saxophones, bassoon, 2 horns, 3 trumpets, 2 trombones, tuba, percussion, harp, piano (celesta) and strings, with the exception of the banjo, but with the addition of accordion (as in *The Pilgrim*).

This experiment proves a worthy companion to *A Woman of Paris* which has for so long gone without proper musical support. The score was premiered in Bologna in July 2005.





## **Instrumentation**

### **A Woman of Paris**

Music composed by Charles Chaplin (1952-76)

Posthumous Musical associate: Timothy Brock

Based on original material for A Woman of Paris written in 1976, and piano recordings made by Chaplin in 1952-1969

35 mm film

Projection speed: 22 frames per second

Screening time: 89 minutes.

Ratio: 1:1.37, sound aperture but mute film.

1 Flute (dbl. picc.)  
Oboe (dbl. e, horn)  
3 Clarinets (III dbl b-clt.)  
2 Alto saxophones  
Tenor Saxophone  
Bassoon  
-  
2 Horns  
3 Trumpets  
2 Trombones  
Tuba  
-  
Timpani  
3 percussion  
Harp  
Accordion  
Piano (dbl. cel.)  
-

Strings: 10.8.6.6.4 (min: 6.6.4.4.2)

List of percussion:  
Cymbals: Suspended, Large and Choke  
Temple Blocks  
Triangle  
Chimes  
Glockenspiel  
Xylophone  
Vibraphone (with motor)

## **The Chaplin Revue** by Charles Chaplin

Music composed by Charles Chaplin in 1959

Music Arranged by Eric James and Eric Spear

Scores restored and adapted for live performance by Timothy Brock

Screening times

A Dog's Life: 36 minutes

Shoulder Arms: 45 minutes

The Pilgrim: 50 minutes

Projection speed 18 frames per second.

Projection format: 1:1.33 Full aperture/frame. No sound effects, mute prints.

### **Instrumentation A Dog's Life**

#### **Synopsis**

The Little Tramp finds companionship with two fellow outcasts - Scraps, a stray mongrel, and a young girl exploited as a hostess in a disreputable dive, The Green Lantern. With Scraps' help he overcomes two thieves from whom he wins a well-filled wallet, which provides the three with a happy end together

2 Flutes (II dbl. picc.)  
Oboe (dbl. e. horn)  
2 Clarinets  
Bassoon  
2 Horns  
3 Trumpets  
2 Trombones  
Tuba  
Percussion (2 players)  
Harp  
Guitar (dbl. Banjo)  
Musical Saw (ad lib.)\*  
Piano (dbl. Celesta)



Strings: 8.6.6.4.2 (min: 6.4.4.2.1)

#### **List of Percussion:**

Timpani Snare drum Bass drum Wood Block Temple Blocks Large cymbals Suspended cymbals  
Choke cymbal Tam-tam Xylophone Vibraphone

\*Musical Saw (ad lib.) can be covered by Timothy Brock if he is conducting. If not, score is cued for wah-wah trumpet (as directed by Chaplin) as well.

## **A Dog's Life (1918) for small orchestra (13 players)**

Available for very small venues and / or local cultural organisations with low funding.

Not available for venues seating more than 700

Flute (dbl. picc.)  
Clarinet in B-flat  
Bassoon  
Trumpet in B-flat  
Trombone  
Percussion (one player):  
snare drum, bass drum, low tom-tom,  
choke cymb, sus. cymb, temple blks, wood blk)  
Piano  
Musical Saw (ad lib.)  
Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

### **Instrumentation Shoulder Arms**

#### **Synopsis**

Charlie is recruited to the “awkward squad”. Posted to the front line in France, he encounters all the privations of trench life – snipers, flood, food rations, solitude, lice and other vermin. He meets a French girl, whom he subsequently rescues from the German troops. After assuming a series of disguises, he manages to hijack the German Kaiser along with the Crown Prince and General von Hindenburg ... but then wakes up, still in the “awkward squad”.

2 Flutes (II dbl. picc.)  
Oboe (dbl. e. horn)  
2 Clarinets  
Bassoon

-  
2 Horns  
3 Trumpets  
2 Trombones  
Tuba

-  
Percussion (2 players)  
Harp  
Piano (dbl. Celesta)

-  
Strings: 8.6.6.4.2 (min: 6.4.4.2.1)

List of Percussion:

Timpani Snare drum Bass drum Tom-tom Wood Block Temple Blocks Castanets Slide Whistle  
Large cymbal Suspended cymbal Choke cymbal Triangle Tam-tam Glockenspiel Xylophone  
Vibraphone



## Shoulder Arms (1918) for small orchestra (12 players)

Available for very small venues and / or local cultural organisations with low funding.

Not available for venues seating more than 700

Piccolo (dbl. flute)

Clarinet in B-flat

Bassoon

Trumpet in B-flat

Trombone

Percussion (one player):

tenor snare, bass drum, low tom-tom, choke cymb,  
crash cymb, temple blks, wood blk, slide whistle)

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

## Instrumentation The Pilgrim

### Synopsis

Charlie, an escaped convict, steals the clothes of a bathing clergyman. Arriving at a remote rural railway station, he is mistaken for the new pastor the community is awaiting. He endeavours to live up to the role, with all its hazards, and foils the attempts of a former prison cell-mate to rob his kindly landlady and her beautiful daughter. Exposed, he is ridden out of the town by a kindly sheriff who allows him to escape across the Mexican border.



2 Flutes (II dbl. picc.)

Oboe (dbl. e. horn)

2 Clarinets

Bassoon

-

2 Horns

3 Trumpets

2 Trombones

Tuba

-

Percussion (2 players)

Harp

Guitar

Accordion

Piano (dbl. Celesta)

-

Strings: 8.6.6.4.2 (min: 6.4.4.2.1)

List of Percussion:

Timpani Snare drum Bass drum Tom-tom Wood Block Temple Blocks Large cymbal  
Suspended cymbal Choke cymbal Triangle Glockenspiel Xylophone Vibraphone

## **The Pilgrim (1923) for small orchestra (13 players)**

Available for very small venues and / or local cultural organisations with low funding.

Not available for venues seating more than 700

Flute (dbl. picc.)

Clarinet in B-flat

Bassoon

Trumpet in B-flat

Trombone

Percussion (one player):

snare drum, bass drum, choke cymb, sus. cymb, castanets,  
triangle, temple blks, wood blk, glockenspiel (ad lib.)

Piano

Accordion

Violin I

Violin II

Viola

Violoncello

Contrabass

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## **Instrumentation for**

### **A Day's Pleasure**

**and**

### **Sunnyside**

by Charles Chaplin

Saxophone I (Soprano, Alto, Bass-saxophone)

Saxophone II (Soprano, Alto)

Saxophone III (Soprano, Tenor)

Bass-Clarinet

2 Trumpets

2 Trombones

Tuba

Percussion (1 player)

Banjo

Piano, Celesta (Harmonium ad. Lib)

3 violins (soli)



## **Pay Day** by Charles Chaplin

Music composed by Charles Chaplin (1972)  
Musical associate: Eric James  
Restored for live performance by Timothy Brock (2004)  
Screening time: 26 minutes  
589 m.  
Projection speed 20 frames per second.  
Ratio: 1:1.33 (full aperture/frame), mute

### **Instrumentation Pay Day**

2 Flutes (II dbl. picc.)  
oboe  
Clarinet  
Bass-clarinet  
Bassoon  
-  
Horn  
2 Trumpets  
2 Trombones  
-  
Percussion (2 players)  
Harp  
Guitar  
-  
Strings: 8.6.6.4.2 (min: 6.4.4.2.1)

#### List of Percussion: Timpani

Snare drum  
Bass drum  
Large cymbals  
Suspended cymbal  
Choke cymbal  
Tambourine  
Triangle  
Wood Block  
Glockenspiel  
Xylophone  
Marimba  
Vibraphone