


LIVE ORCHESTRAL SCREENINGS OF CHAPLIN FILMS

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:

The Gold Rush

The Circus

City Lights

The Idle Class and The Kid (one programme)

Modern Times

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

The Chaplin Revue

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

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 also available

Pay Day

New: **A Woman of Paris**

The scores to City Lights, Modern Times, The Circus, The Gold Rush, Shoulder Arms, A Dog's Life, and The Pilgrim 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**.

Digital formats are available for City Lights, The Gold Rush and Modern Times, and the Chaplin Revue shorts, but we insist upon 35mm projection whenever possible.

Please take into account that you will need an excellent film projectionist, as 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. All films are original version, so if you are in a non English speaking country you will need electronic subtitling.



Film Hire

EUROS 3400, per performance, plus return transport costs from London or Bologna depending on the title, and back, plus insurance in case of damage to print during projection (feature print value **EUROS 3800 - 4500**). (Two or three shorts performed at the same show = 1 film.)

A reduced fee is possible (**EUROS 3000**) if the venue holds less than 700 seats and for any subsequent performances within the same month. For one short only (**THE IDLE CLASS - THE KID - DOG'S LIFE, SHOULDER ARMS or THE PILGRIM, or PAY DAY**) the film hire fee is **EURO 2 000**.

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.

5 West 37th Street

New York, NY 10018

Tel: (212) 391-4300

Fax: (212) 391-4306

www.bournemusic.com

E-Mail: Bourne@bournemusic.com

- All others enquiries to:

Roy Export S.A.S.

Contact: Claire Byrski Tel +33 1 40 26 31 23 Fax +33 1 42 36 42 90

Email: office@charliechaplin.com www.charliechaplin.com



Instrumentation and running times live orchestral screenings

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

Digital format available for venues that really cannot screen 35mm, 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 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 time:

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 2nd Percussion)

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

*** The Idle Class Percussion Instrumentation**

Timpani

Percussion I: Xylophone, vibraphone, glockenspiel*, cabasa or maracas
(* shared with 2nd Percussion)

Percussion II: Drum kit (incl. brushes), triangle, bongos, glockenspiel*
(*shared with 1st Percussion)

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

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

Digital format available for venues that really cannot screen 35mm, 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

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

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)
