



The Syncopated Clock

Music by Leroy Anderson
Arranged by Andrew H. Dabczynski

INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 3rd Violin (Viola T.C.)
- 5 Viola
- 5 Cello
- 5 String Bass
- 1 Piano Accompaniment
- 2 Percussion
(Temple Blocks/Cowbell,
Triangle/Whistle)

Here's one of the most familiar "pops" orchestra pieces ever written, now slightly simplified to be thoroughly playable by young string students. All the string sections have opportunities to shine while practicing basic syncopation and bowing skills. All the pieces of the original are here—including the familiar optional percussion and piano parts. This is an arrangement that will remain popular with students and audiences year after year!

PROGRAM NOTES

When Leroy Anderson was invited by the famous Arthur Fiedler to guest-conduct the Boston Pops Orchestra in 1945, the young composer was serving as a wartime intelligence officer in Washington, D.C. Anderson composed a special piece for that occasion about a clock with an off-beat, syncopated rhythm. Taking a three-day leave from his duties, he traveled to Boston to lead the premiere of *The Syncopated Clock*. The piece immediately became popular, with a recording that spent 14 weeks on the popular music charts—rising as high as number 12. It went on to become the theme of CBS television's "The Late Show" for 25 years. Most Americans could hum or whistle the catchy tune during that time, and it has remained a "pops orchestra" favorite ever since. Be sure to listen for the off-beat ticking clock, and the alarm bell!

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.


Belwin/Pop String Editor

NOTES TO THE CONDUCTOR

This version of *The Syncopated Clock* is a mildly simplified setting of the famous Leroy Anderson 'pops' classic for strings. The percussion part is optional, but certainly central to the light-hearted humor of the music; the optional piano part helps to fill out the pops-style harmonies. While not essential, playing repeated eighth note figures in swing time is recommended, and easily achieved even by young string players. Close attention to articulation will enhance the performance; accents in the introduction (mm. 1-2) are a case in point. The familiar "A" theme is presented (mm. 3-11, repeated) by the first violins, while second violins and violas accompany in like rhythm. Cellos and basses set a steady, clock-like pulse until the humorous syncopated statement interrupts (mm. 10-11). The violas and cellos take over on the "B" theme with violins accompanying and the bass providing steady rhythm (mm. 12-19); the unison syncopated "bluesy" measure (m. 18) should be emphasized. After a short, highly-accented transition (mm. 41-42), the "A" theme returns as before, back in D-major (mm. 43-51). When this final statement is repeated, care should be taken to play suddenly softer, setting up the final pianissimo coda (mm. 52-54) with its joke of the loud, accented final chords.

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CONDUCTOR SCORE
Duration - 2:15

Moderately (♩ = 120-132)
(♩ = $\frac{1}{3}$)
pizz.

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Violins
I
II

Viola (Violin III)

Cello

String Bass

Piano Accompaniment

Percussion
(Temple Blocks/Cowbell, Triangle/Whistle)

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

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1. 2.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

arco

mf

mf

mp

9 10 11

12

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

mp

mp

mf

2 2

4

4 2 1

12 13 14 15

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

16 17 18 19

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

20 21 22 23

I
Vlns.
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

24 25 26 27

p *pp* *arco* *p*

I
Vlns.
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

28 29 30 31

p *mf* *mf* *mf* *mf* *mp*

32 *legato*

Vlns. I *legato* V

Vlns. II *legato* 4

Vla. (Vln. III) *legato* 4 V

Cello *legato*

Str. Bass V

Perc. Triangle (or bell alarm clock) *mf* 32 33 34 35

1. *f* *mf*

Vlns. I *f* *mf*

Vlns. II *f*

Vla. (Vln. III) *f* V *mf*

Cello *f* V *mf* 2 3

Str. Bass *f* *mf*

Pno. Accomp. *f* *mf* *mp*

Perc. 36 37 38 39

2.
4

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass
Pno. Accomp.
Perc.

f *f* *f* *f* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *mf* *p* *mf* *mp*

T.B. (or Wb.)

40 *f* 41 42

43

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass
Pno. Accomp.
Perc.

mf-p

pizz.

43 44 45 46

1.

Vlns. I *sub. p*

Vlns. II *sub. p*

Vla. (Vln. III) *sub. p*

Cello *sub. p*

Str. Bass *arco* *sub. p*

Pno. Accomp. *pp*

Perc.

47 48 49 50

2.

Vlns. I *pp*

Vlns. II *pp*

Vla. (Vln. III) *pp*

Cello *pp*

Str. Bass *arco* *pp*

Pno. Accomp. *ppp*

Perc. *pp* *f* Cowbell Whistle (or Slide Whistle) T.B. (or Wb.)

51 52 53 54

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