

# Anton Karas - Harry Lime Theme From 'The Third Man'

♩ = 145,001083

DRUMS 123

BASSLINE

BEG/GITA

BEG/GITA

STEELGITA

The first system of the musical score consists of five staves. The top staff is for Drums 123, showing a simple rhythmic pattern of quarter notes with upward stems. The second staff is the Bassline, featuring a sequence of eighth notes with slurs. The third and fourth staves are for Beg/GITA, with the third staff showing a melodic line and the fourth staff showing a bass line with chords and slurs. The fifth staff is for Steelgita, showing a melodic line with a sharp sign and a slur.

4

DRUMS 123

BASSLINE

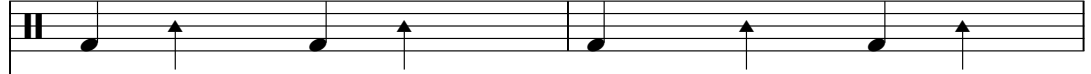
BEG/GITA

BEG/GITA

STEELGITA

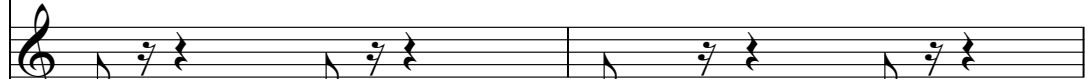
The second system of the musical score continues the five-staff arrangement. The Drums 123 staff maintains the same rhythmic pattern. The Bassline staff continues with eighth notes and slurs. The Beg/GITA staves continue with their respective melodic and bass lines, including slurs and chords. The Steelgita staff continues with its melodic line, including a sharp sign and a slur.

DRUMS 123



Drum notation for measures 6 and 7, showing a consistent rhythmic pattern of quarter notes with upward-pointing stems.

BASSLINE



Bassline notation for measures 6 and 7, featuring a rhythmic pattern of eighth notes and rests.

BEG/GITA



BEG/GITA notation for measures 6 and 7, showing a melodic line with eighth notes and rests.

BEG/GITA



BEG/GITA notation for measures 6 and 7, showing a melodic line with eighth notes and rests.

STEELGITA



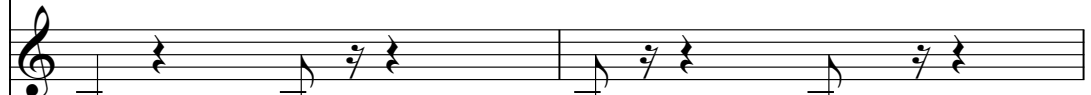
Steelgita notation for measures 6 and 7, showing a melodic line with eighth notes and rests.

DRUMS 123



Drum notation for measures 8 and 9, showing a consistent rhythmic pattern of quarter notes with upward-pointing stems.

BASSLINE



Bassline notation for measures 8 and 9, featuring a rhythmic pattern of eighth notes and rests.

BEG/GITA



BEG/GITA notation for measures 8 and 9, showing a melodic line with eighth notes and rests.

BEG/GITA



BEG/GITA notation for measures 8 and 9, showing a melodic line with eighth notes and rests.

STEELGITA



Steelgita notation for measures 8 and 9, showing a melodic line with eighth notes and rests.

10

DRUMS 123

BASSLINE

BEG/GITA

BEG/GITA

STEELGITA

12

DRUMS 123

BASSLINE

BEG/GITA

BEG/GITA

STEELGITA

DRUMS 123

Drum notation for measures 14-16. The first measure has a double bar line. Measures 14 and 15 show a steady rhythm of quarter notes with upward stems. Measure 16 features a half note with a triangle symbol above it.

BASSLINE

Bassline notation for measures 14-16. Measure 14 has a quarter note followed by a quarter rest. Measure 15 has a quarter note followed by a quarter rest. Measure 16 has a quarter note followed by a quarter rest.

BEG/GITA

BEG/GITA notation for measures 14-16. Measure 14 has a quarter note followed by a quarter rest. Measure 15 has a quarter note followed by a quarter rest. Measure 16 has a quarter note followed by a quarter rest.

BEG/GITA

BEG/GITA notation for measures 14-16. Measure 14 has a quarter note followed by a quarter rest. Measure 15 has a quarter note followed by a quarter rest. Measure 16 has a quarter note followed by a quarter rest.

STEELGITA

Steelgita notation for measures 14-16. Measure 14 has a quarter note followed by a quarter rest. Measure 15 has a quarter note followed by a quarter rest. Measure 16 has a quarter note followed by a quarter rest.

DRUMS 123

Drum notation for measures 17-19. Measure 17 has a double bar line. Measures 18 and 19 show a steady rhythm of quarter notes with upward stems.

BASSLINE

Bassline notation for measures 17-19. Measure 17 has a double bar line. Measures 18 and 19 have quarter notes followed by quarter rests.

STRINGS

Strings notation for measures 17-19. Measure 17 has a double bar line. Measures 18 and 19 feature a long, sustained chord with a slur and a fermata.

BEG/GITA

BEG/GITA notation for measures 17-19. Measure 17 has a double bar line. Measures 18 and 19 have quarter notes followed by quarter rests.

BEG/GITA

BEG/GITA notation for measures 17-19. Measure 17 has a double bar line. Measures 18 and 19 have quarter notes followed by quarter rests.

STEELGITA

Steelgita notation for measures 17-19. Measure 17 has a quarter note followed by a quarter rest. Measure 18 has a quarter note followed by a quarter rest. Measure 19 has a quarter note followed by a quarter rest.

20

DRUMS 123

BASSLINE

STRINGS

BEG/GITA

BEG/GITA

STEELGITA

22

DRUMS 123

BASSLINE

STRINGS

BEG/GITA

BEG/GITA

STEELGITA

DRUMS 123

BASSLINE

STRINGS

BEG/GITA

BEG/GITA

STEELGITA

DRUMS 123

BASSLINE

STRINGS

BEG/GITA

BEG/GITA

STEELGITA

29

DRUMS 123

BASSLINE

STRINGS

BEG/GITA

BEG/GITA

STEELGITA

31

DRUMS 123

BASSLINE

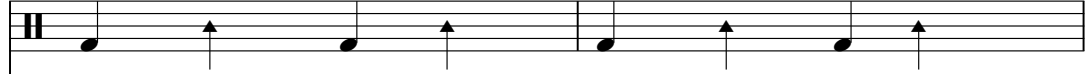
STRINGS

BEG/GITA

BEG/GITA

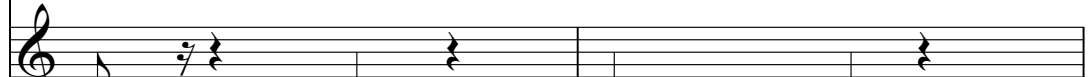
STEELGITA

DRUMS 123



Drum notation for measures 34 and 35. The notation is on a single staff with a double bar line at the beginning. It shows a sequence of quarter notes with stems pointing up, representing a drum pattern.

BASSLINE



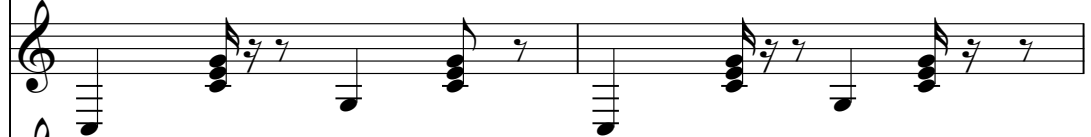
Bassline notation for measures 34 and 35. It features a treble clef and a series of eighth notes with stems pointing down, indicating a bass line.

STRINGS



String notation for measures 34 and 35. It shows a treble clef and a series of notes with stems pointing down, connected by a long horizontal line, indicating sustained notes.

BEG/GITA



BEG/GITA notation for measures 34 and 35. It features a treble clef and a series of notes with stems pointing down, representing a guitar part.

BEG/GITA



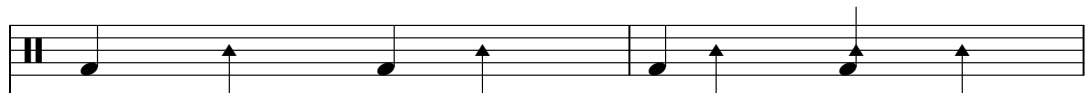
BEG/GITA notation for measures 34 and 35. It features a treble clef and a series of notes with stems pointing down, representing a guitar part.

STEELGITA



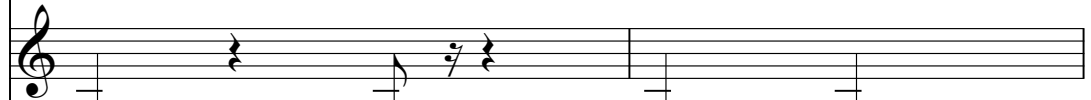
Steel guitar notation for measures 34 and 35. It features a treble clef and a series of notes with stems pointing down, representing a steel guitar part.

DRUMS 123



Drum notation for measures 36 and 37. The notation is on a single staff with a double bar line at the beginning. It shows a sequence of quarter notes with stems pointing up, representing a drum pattern.

BASSLINE



Bassline notation for measures 36 and 37. It features a treble clef and a series of notes with stems pointing down, indicating a bass line.

STRINGS



String notation for measures 36 and 37. It shows a treble clef and a series of notes with stems pointing down, connected by a long horizontal line, indicating sustained notes.

BEG/GITA



BEG/GITA notation for measures 36 and 37. It features a treble clef and a series of notes with stems pointing down, representing a guitar part.

BEG/GITA



BEG/GITA notation for measures 36 and 37. It features a treble clef and a series of notes with stems pointing down, representing a guitar part.

STEELGITA



Steel guitar notation for measures 36 and 37. It features a treble clef and a series of notes with stems pointing down, representing a steel guitar part.



38

DRUMS 123

BASSLINE

STRINGS

BEGL/GITA

BEGL/GITA

STEELGITA

40

DRUMS 123

BASSLINE

STRINGS

BEGL/GITA

BEGL/GITA

STEELGITA

DRUMS 123

Drum notation for measures 42-43, showing a consistent rhythmic pattern of eighth notes with upward-pointing stems.

BASSLINE

Bassline notation for measures 42-43, showing a simple bass line with few notes.

STRINGS

String notation for measures 42-43, featuring long, sustained notes with a double bar line and a fermata-like shape.

BEG/GITA

BEG/GITA notation for measures 42-43, showing a melodic line with eighth notes and rests.

BEG/GITA

BEG/GITA notation for measures 42-43, showing a melodic line with eighth notes and rests.

STEELGITA

Steelgita notation for measures 42-43, showing a melodic line with eighth notes and rests.

DRUMS 123

Drum notation for measures 44-45, showing a consistent rhythmic pattern of eighth notes with upward-pointing stems.

BASSLINE

Bassline notation for measures 44-45, showing a simple bass line with few notes.

STRINGS

String notation for measures 44-45, featuring long, sustained notes with a double bar line and a fermata-like shape.

BEG/GITA

BEG/GITA notation for measures 44-45, showing a melodic line with eighth notes and rests.

BEG/GITA

BEG/GITA notation for measures 44-45, showing a melodic line with eighth notes and rests.

STEELGITA

Steelgita notation for measures 44-45, showing a melodic line with eighth notes and rests.

46

DRUMS 123

BASSLINE

STRINGS

BEG/GITA

BEG/GITA

STEELGITA

48

DRUMS 123

BASSLINE

STRINGS

BEG/GITA

BEG/GITA

STEELGITA

DRUMS 123

BASSLINE

STRINGS

BEG/GITA

BEG/GITA

STEELGITA

DRUMS 123

BASSLINE

STRINGS

BEG/GITA

BEG/GITA

STEELGITA

55

DRUMS 123

BASSLINE

STRINGS

BEG/GITA

BEG/GITA

STEELGITA

57

DRUMS 123

BASSLINE

STRINGS

BEG/GITA

BEG/GITA

STEELGITA

DRUMS 123

BASSLINE

STRINGS

BEG/GITA

BEG/GITA

STEELGITA

DRUMS 123

BASSLINE

STRINGS

BEG/GITA

BEG/GITA

STEELGITA

64

DRUMS 123

BASSLINE

STRINGS

BEG/GITA

BEG/GITA

STEELGITA

This musical score for page 64 features five staves. The top staff is labeled 'DRUMS 123' and uses a drum set icon to indicate a rhythmic pattern of quarter notes with stems pointing up. The second staff, 'BASSLINE', is in treble clef and contains a series of chords and single notes. The third staff, 'STRINGS', is in bass clef and shows a melodic line with a long slur. The fourth and fifth staves, both labeled 'BEG/GITA', are in treble clef and contain complex guitar notation with many accidentals and slurs. The bottom staff, 'STEELGITA', is in treble clef and features a melodic line with a sharp sign and a long slur.

67

DRUMS 123

BASSLINE

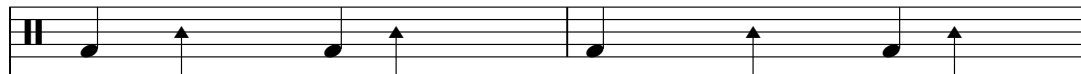
BEG/GITA

BEG/GITA

STEELGITA

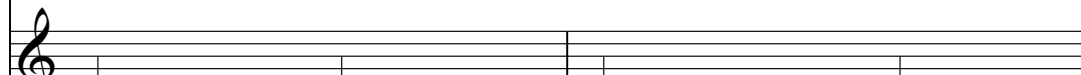
This musical score for page 67 features five staves. The top staff, 'DRUMS 123', continues the drum set notation from page 64. The second staff, 'BASSLINE', is in treble clef and contains chords and notes. The third and fourth staves, both labeled 'BEG/GITA', are in treble clef and contain complex guitar notation with many accidentals and slurs. The bottom staff, 'STEELGITA', is in treble clef and features a melodic line with a sharp sign and a long slur.

DRUMS 123



Drum notation for measures 70 and 71. The notation is on a single staff with a double bar line at the beginning. It shows a consistent rhythmic pattern of quarter notes with upward-pointing stems, indicating a steady beat.

BASSLINE



Bassline notation for measures 70 and 71. The staff is empty, indicating that the bassline is silent or not written for these measures.

BEG/GITA



BEG/GITA notation for measures 70 and 71. The notation is on a single staff with a treble clef. It shows a rhythmic pattern of eighth notes with upward-pointing stems, indicating a steady beat.

BEG/GITA



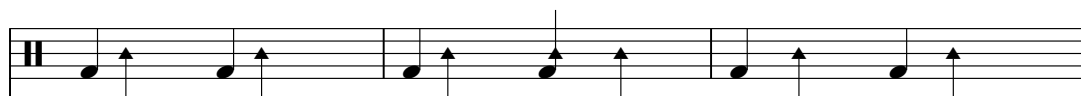
BEG/GITA notation for measures 70 and 71. The notation is on a single staff with a treble clef. It shows a rhythmic pattern of eighth notes with upward-pointing stems, indicating a steady beat.

STEELGITA



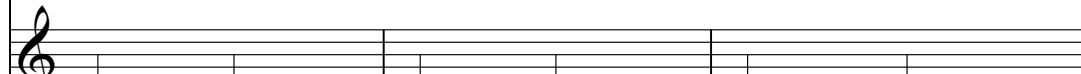
Steelgita notation for measures 70 and 71. The notation is on a single staff with a treble clef. It shows a melodic line with various notes and rests, including a sharp sign and a flat sign.

DRUMS 123



Drum notation for measures 72 and 73. The notation is on a single staff with a double bar line at the beginning. It shows a consistent rhythmic pattern of quarter notes with upward-pointing stems, indicating a steady beat.

BASSLINE



Bassline notation for measures 72 and 73. The staff is empty, indicating that the bassline is silent or not written for these measures.

BEG/GITA



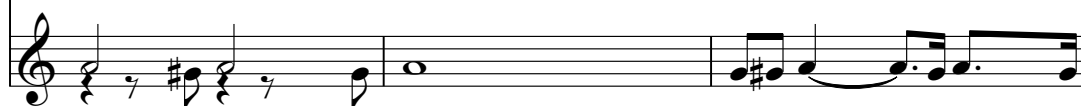
BEG/GITA notation for measures 72 and 73. The notation is on a single staff with a treble clef. It shows a rhythmic pattern of eighth notes with upward-pointing stems, indicating a steady beat.

BEG/GITA



BEG/GITA notation for measures 72 and 73. The notation is on a single staff with a treble clef. It shows a rhythmic pattern of eighth notes with upward-pointing stems, indicating a steady beat.

STEELGITA



Steelgita notation for measures 72 and 73. The notation is on a single staff with a treble clef. It shows a melodic line with various notes and rests, including a sharp sign and a flat sign.



75

DRUMS 123

BASSLINE

BEG/GITA

BEG/GITA

STEELGITA

78

DRUMS 123

BASSLINE

BEG/GITA

BEG/GITA

STEELGITA

DRUMS 123

Drum notation staff with a triangle symbol and a single note.

BASSLINE

Bassline notation staff with a treble clef and a single note.

STRINGS

Strings notation staff with a treble clef and a single note.

BEG/GITA

BEG/GITA notation staff with a treble clef and a single note.

BEG/GITA

BEG/GITA notation staff with a treble clef and a single note.

STEELGITA

Steelgita notation staff with a treble clef and a single note.

♩ = 145,001083

7/4



7



13



19



25



31




37



43



49



55



V.S.

61



67



73



78



BASSLINE

Anton Karas - Harry Lime Theme From 'The Third Man'

♩ = 145,001083

6  
11  
16  
22  
28  
33  
39  
46  
52

V.S.

2

# BASSLINE

58

Musical staff for measures 58-63. The staff is in treble clef. Measures 58-63 contain a sequence of chords and notes. Measure 58 starts with a treble clef and a series of chords. Measure 59 has a treble clef and a series of chords. Measure 60 has a treble clef and a series of chords. Measure 61 has a treble clef and a series of chords. Measure 62 has a treble clef and a series of chords. Measure 63 has a treble clef and a series of chords.

64

Musical staff for measures 64-69. The staff is in treble clef. Measure 64 starts with a treble clef and a series of chords. Measure 65 has a treble clef and a series of chords. Measure 66 has a treble clef and a series of chords. Measure 67 has a treble clef and a series of chords. Measure 68 has a treble clef and a series of chords. Measure 69 has a treble clef and a series of chords.

70

Musical staff for measures 70-76. The staff is in treble clef. Measure 70 starts with a treble clef and a series of chords. Measure 71 has a treble clef and a series of chords. Measure 72 has a treble clef and a series of chords. Measure 73 has a treble clef and a series of chords. Measure 74 has a treble clef and a series of chords. Measure 75 has a treble clef and a series of chords. Measure 76 has a treble clef and a series of chords.

77

Musical staff for measures 77-82. The staff is in treble clef. Measure 77 starts with a treble clef and a series of chords. Measure 78 has a treble clef and a series of chords. Measure 79 has a treble clef and a series of chords. Measure 80 has a treble clef and a series of chords. Measure 81 has a treble clef and a series of chords. Measure 82 has a treble clef and a series of chords.

STRINGS

Anton Karas - Harry Lime Theme From 'The Third Man'

♩ = 145,001083

17

24

32

38

47

53

59

64

15

♩ = 145,001083

6

10

14

19

23

27

31

35

39

V.S.

Detailed description: This is a guitar score for the Harry Lime Theme from 'The Third Man' by Anton Karas. The piece is in 4/4 time with a tempo of 145,001083. The score consists of ten staves of music, each starting with a measure number (6, 10, 14, 19, 23, 27, 31, 35, 39). The music is characterized by a complex, syncopated rhythmic pattern, primarily using eighth and sixteenth notes, often in triplet groupings. The melody is played on a single string, likely the G string, with various fretting and bending techniques indicated by the notation. The piece concludes with a 'V.S.' (Vivace) marking.



43

47

51

55

59

63

67

71

75

78

The image displays a page of musical notation for guitar, labeled 'BEGŁ/GITA'. The page is numbered '2' in the top left corner. The notation is presented in a single staff with a treble clef and a key signature of one flat (B-flat). The music is organized into measures, with measure numbers 43, 47, 51, 55, 59, 63, 67, 71, 75, and 78 indicated at the beginning of their respective lines. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are also some unusual symbols, possibly indicating specific guitar techniques or fingerings. The piece concludes with a double bar line at the end of measure 81.

♩ = 145,001083

5

9

12

16

20

23

27

31

35

Detailed description: This is a guitar score for the Harry Lime Theme from 'The Third Man' by Anton Karas. The music is in 4/4 time with a tempo of 145,001083. The score consists of ten staves of music. The first staff begins with a whole rest, followed by a melodic line starting on a half note G4. The bass line consists of a steady eighth-note accompaniment of chords. The melody is characterized by its simple, repetitive eighth-note pattern. The score includes measure numbers 5, 9, 12, 16, 20, 23, 27, 31, and 35. The key signature changes to one sharp (F#) at measure 23. The piece concludes with a final chord on the last staff.

V.S.



76

Musical notation for measures 76-78. The notation is on a single staff with a treble clef. Measure 76 starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. Measure 77 starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. Measure 78 starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a repeating pattern of chords: a G major chord (G2, B2, D3), a G major chord (G2, B2, D3), a G major chord (G2, B2, D3), and a G major chord (G2, B2, D3).

79

Musical notation for measures 79-81. The notation is on a single staff with a treble clef. Measure 79 starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. Measure 80 starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. Measure 81 starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a repeating pattern of chords: a G major chord (G2, B2, D3), a G major chord (G2, B2, D3), a G major chord (G2, B2, D3), and a G major chord (G2, B2, D3).



47



51



55



59



63



68



73



79

