Mrs. Mildred Haddon

# Film Folio

No. 1

MOODS AND MOTIVES FOR THE MOVIES COMPILED AND EDITED BY

GEORGE WEST

n. 1.25

THE BOSTON MUSIC COMPANY

# FILM FOLIO

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## MOODS and MOTIVES for the MOVIES

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*Boston, Mass.*

THE BOSTON MUSIC COMPANY

New York : G. Schirmer · London : Winthrop Rogers, Ltd.

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# Preface

This "Folio" of musical moods and motives is intended to give the accompanist of moving pictures a repertoire in a nut-shell. The problems of this peculiar art are only beginning to receive the attention they deserve. It will not be long before their importance will be universally admitted. The moving pictures are the greatest opportunity this nation has had to raise its musical standards. The splendid work done by Dr. Hugo Riesenfeld at the Rialto and Rivoli Theatres in New York should be an incentive to all musicians devoted to this branch of their art.

The first part of this little collection contains brief pieces applicable to certain specified situations, which recur more or less regularly in the ordinary run of films. Some of these contain phrases which can be conveniently repeated to lengthen the piece according to the exigencies of the pictured scene. In several instances it appeared advisable to end these fragments on a chord, or a choice of several chords, which would permit instant modulation into another strain.

Certain pieces can be given a different character, and may be applied to various situations, by the simple means of changing the speed and dynamic intensity. The player will readily recognize these possibilities in addition to the instances where specific suggestions have been made. Among the most useful things in the accompaniment of moving pictures are short phrases which, for want of a better name, one might call "recitatives". They form "bridges" between the lyrical or dramatic moods of longer development, and may in themselves be either lyrical or dramatic, as the case may be.

Among the various compositions contained in this volume, the "Capriccietto" by Berger lends itself to hurries or any kind of light and quick motion; "Angelica" by Martel is a splendid love theme with intense middle section; "Koko-San" by Kamoto affords material for Oriental scenes, but its dramatic middle section may be used for any "heavy" and passionate action; the selections from "Tannhäuser" contain lyrical moments like the "Song of the Evening Star", pastoral bits like the "Shepherd's Song", solemn strains like the "Pilgrims' Chorus" and the martial procession of the knights and nobles; the "Tango" by Albeniz is representative of Spain or Mexico; the two pieces by Helm are charming nature moods; Ornstein's "Merry-making", in spite of its Russian flavor, may be used for gay or speedy action under most any circumstances.

In the dramatic treatment of this material the comprehensive exposition contained in the book on "Musical Accompaniment of Moving Pictures" by E. Lang and G. West should offer the player welcome help. It will interest those readers who have studied the "thematic development" on pages 8-12 of this little book, to see how the theme employed there, as a specimen, has been developed into a "love scene", included on pages 9-11 of this collection. The transformations suggested in the textbook are not only applicable to this particular piece, but to a great many others, and therefore this "Film Folio" actually contains a great deal more than what is printed on its pages.

G. W.

# CONTENTS


| | | | Page |
|---|---|---|---|
| 1. Pastorale | *Morning mood or scenic views* | G. W. | 1 |
| 2. Tragic conflict | *with victorious or catastrophal climax.* | " | 2 |
| 3. Oriental | *Arabian motive* | " | 3 |
| 4. Galloping horses | | " | 3 |
| 5. Meditation | | " | 4 |
| 6. Ominous forebodings | *or tragic suspense* | " | 4 |
| 7. Grotesque or exotic strain | *or misterioso* | " | 5 |
| 8. Recitative | *for anxious deliberation* | " | 5 |
| 9. Recitative | *for tension or sinister design* | " | 6 |
| 10. Recitative | *for resolve or strong decision* | " | 6 |
| 11. Neutral strain | | " | 7 |
| 12. Tense hurry | *for excitement, fights, fire* | " | 7 |
| 13. "Sweet sixteen" | *for ingenue or pleasant scenic views* | " | 8 |
| 14. Love scene | *with passionate climax* | " | 9 |
| 15. Misterioso | *or comic hurry* | F. B. | 12 |
| 16. Le Dauphin | *gavotte, neutral scenes* | W. C. E. Seeboeck | 13 |
| 17. In the starlight | *graceful waltz* | Ch. Huerter | 16 |
| 18. Song without words | *homely tenderness, longing* | E. Chvála | 20 |
| 19. Capriccietto | *hurries, yacht races, etc* | W. Berger | 22 |
| 20. Angelica | *love theme, tense "bridge"* | J. Martel | 24 |
| 21. Adieu | *love theme, playful "bridge"* | R. Friml | 28 |
| 22. Koko-San | *Japanese, dramatic "bridge"* | I. Kamoto | 32 |
| 23. Intermezzo | *elegiac mood* | P. Szalit | 36 |
| 24. Tango | *Spanish or Mexican scenes* | I. Albeniz | 38 |
| 25. Where the cool moss grows | *twilight, nature scenes* | H. Helm | 40 |
| 26. Under the great oak tree | *meditation, nature scenes* | " | 41 |
| 27. "Tannhäuser" selections | *various moods and motives* | R. Wagner | 42 |
| 28. Melody, in G♭ | *love theme, passionate "bridge"* | C. W. Cadman | 50 |
| 29. Merry-making | *gay scenes, hurry, Russian motive* | L. Ornstein | 52 |
| 30. Mummers' March | *comedy, or martial strain* | J. Martel | 54 |


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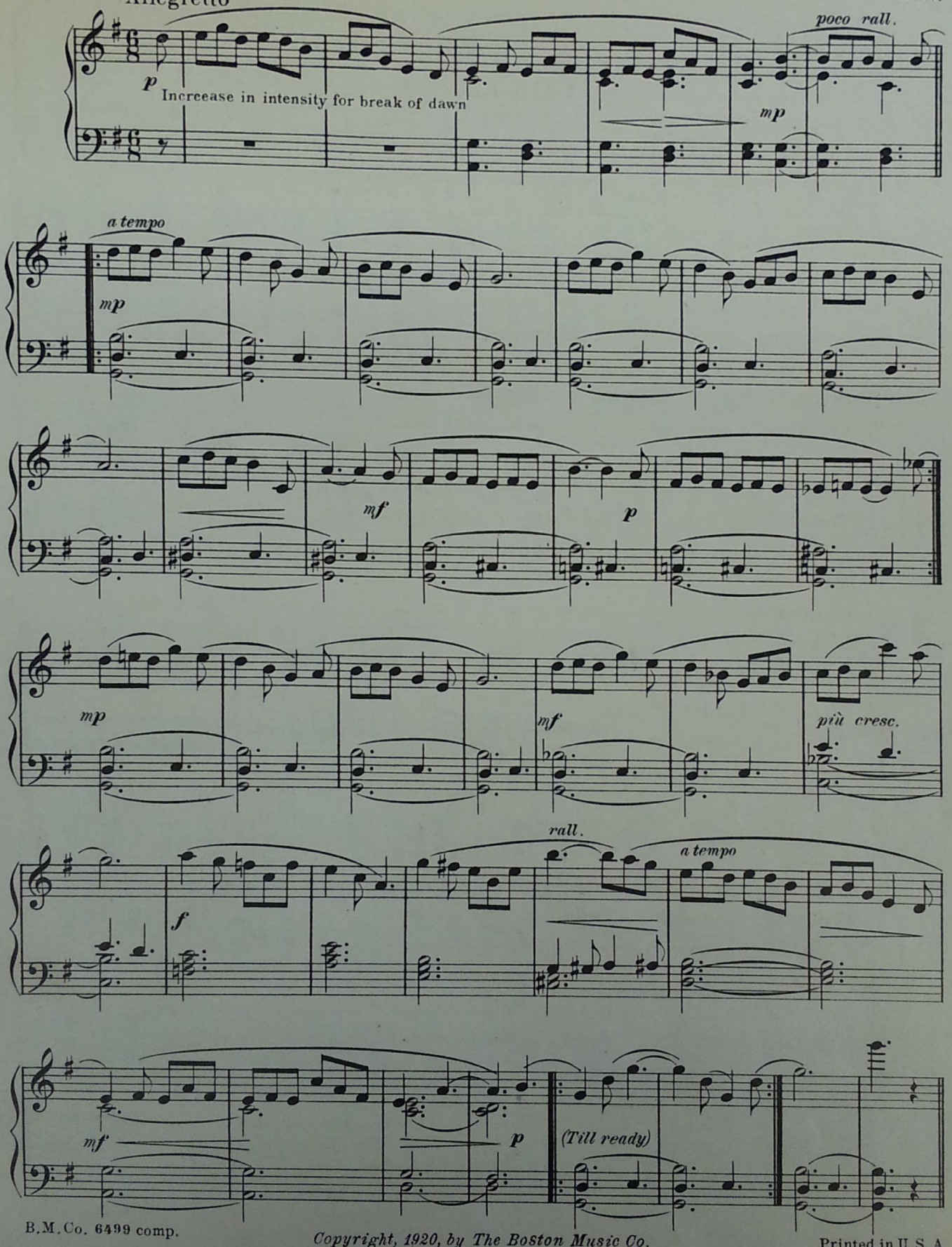
# Pastorale

(Morning mood or Scenic views)

Allegretto

G. W.

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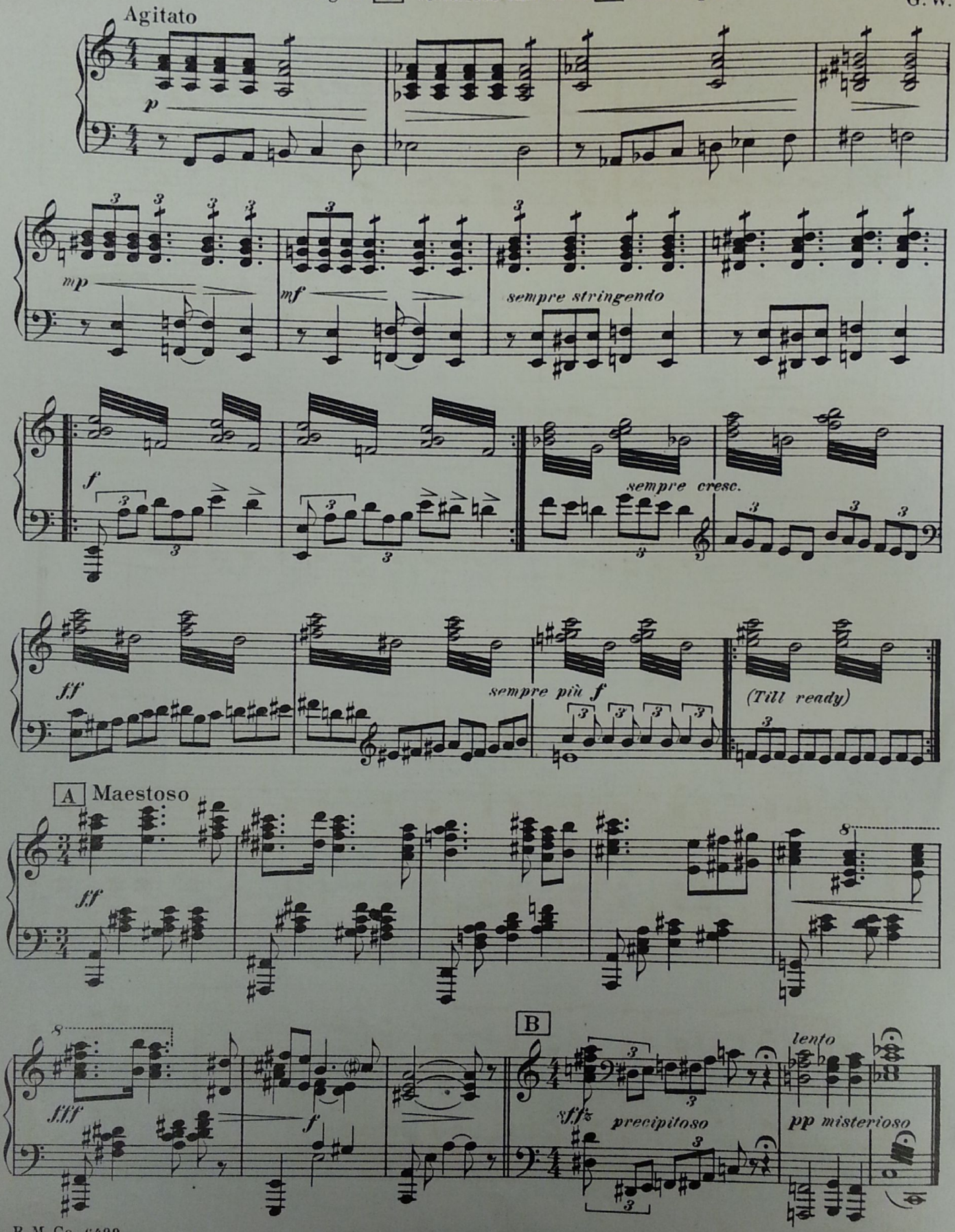
# Tragic conflict

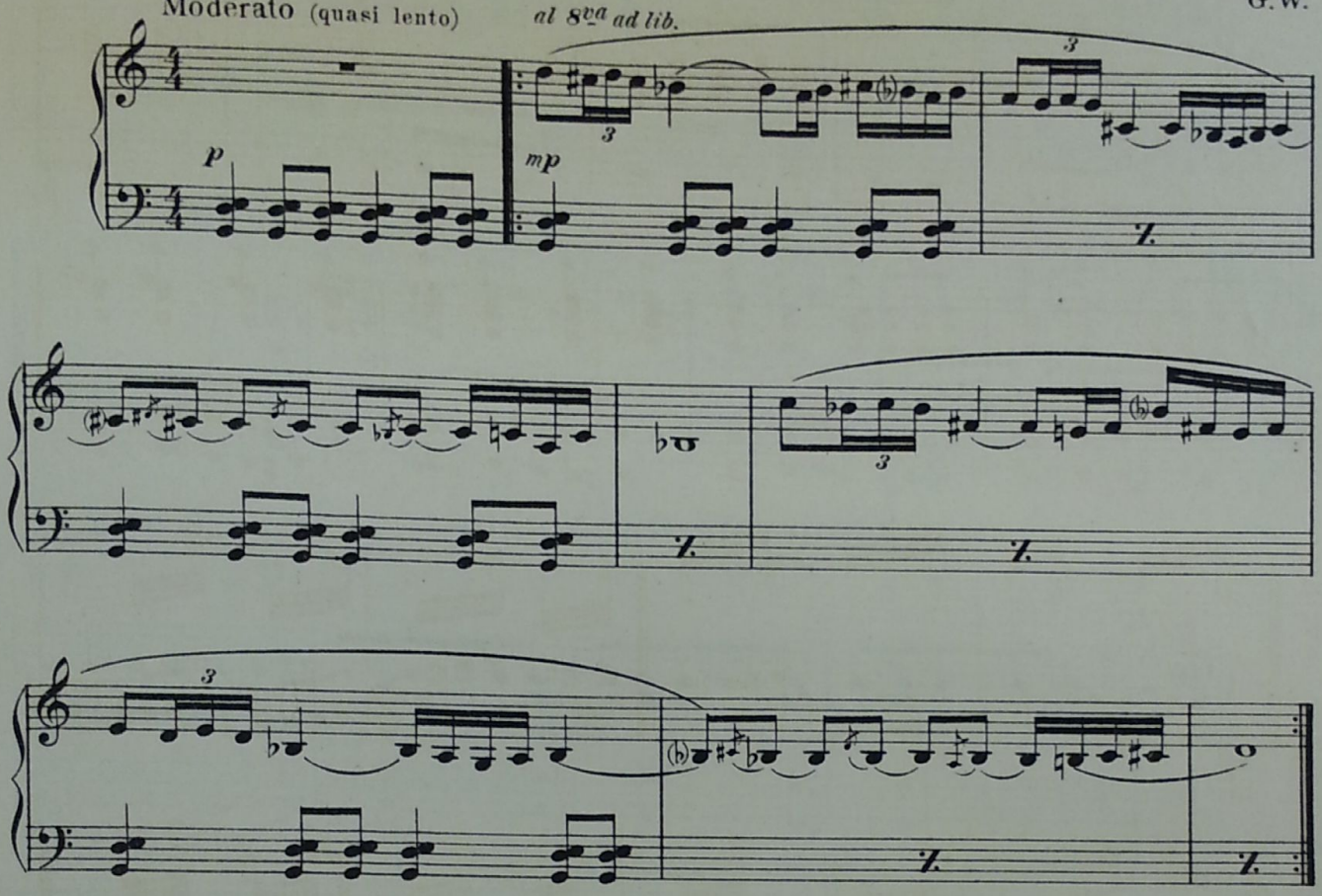
leading to [A] victorious climax or [B] catastrophe

G. W.



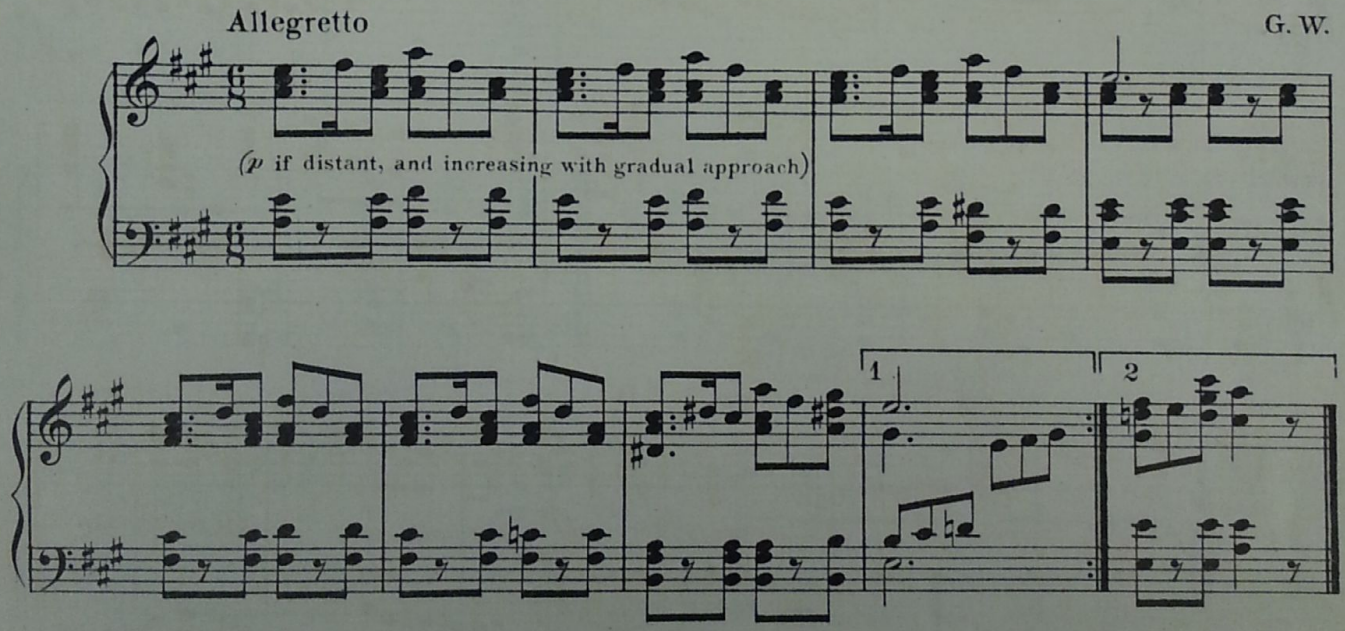
# Oriental

Moderato (quasi lento) *al 8va ad lib.* G.W.




# Galloping Horses

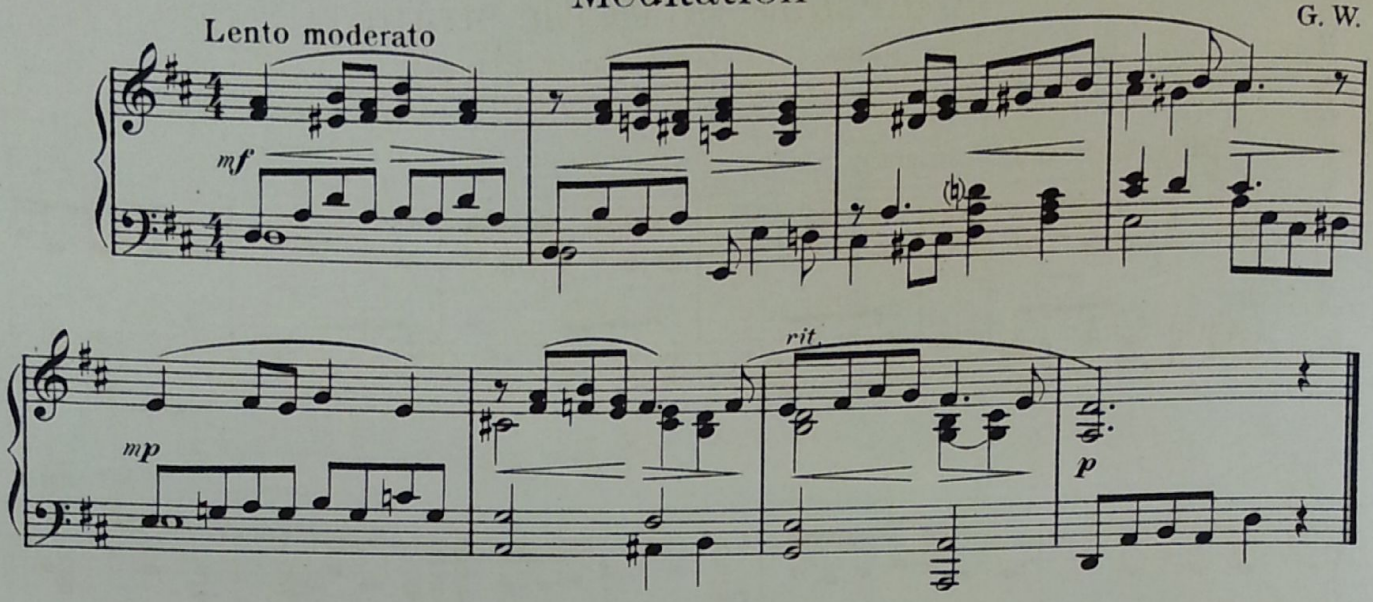
Allegretto G. W.



# Meditation

G. W.

Lento moderato

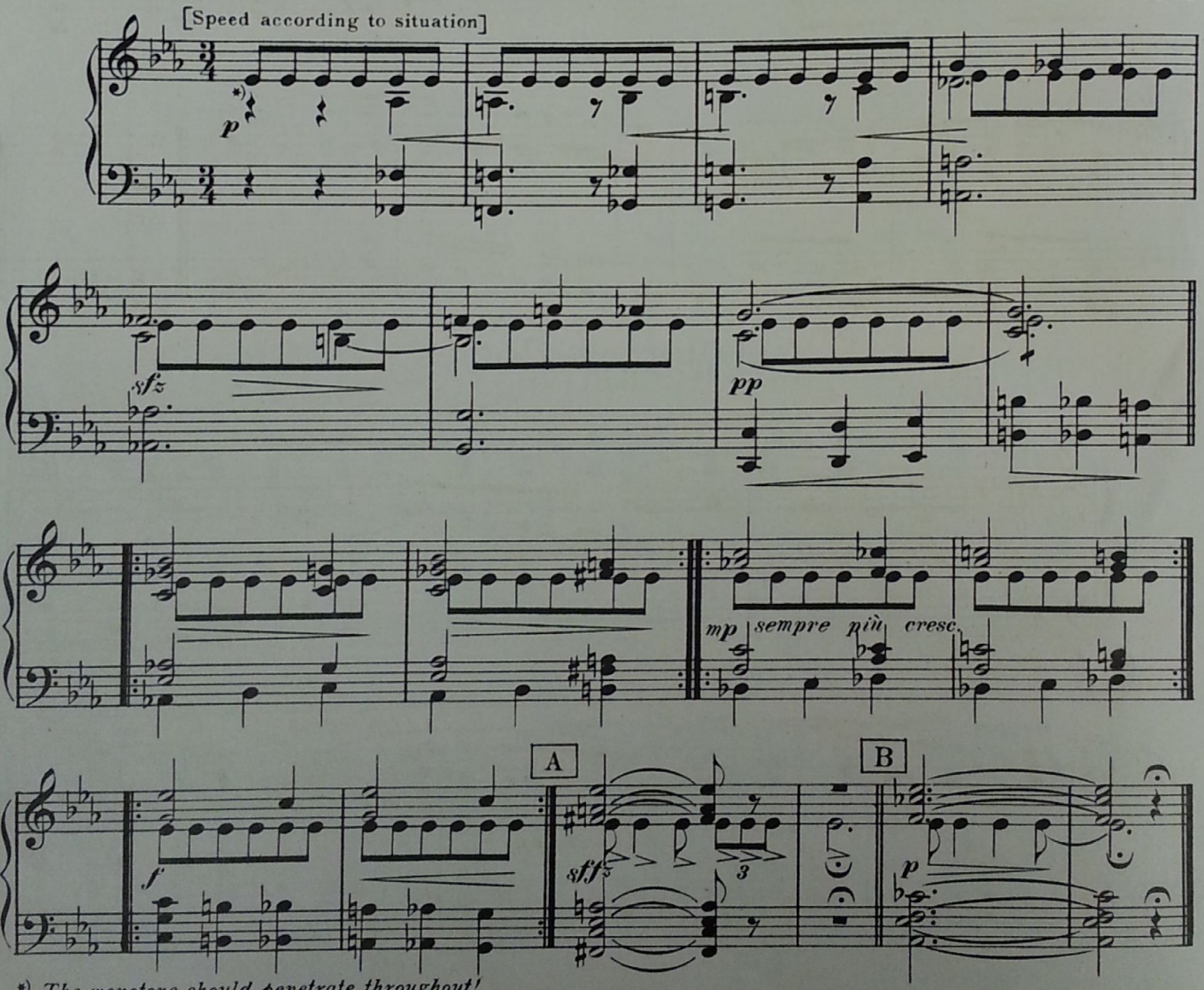



# Ominous forebodings

(or tragic suspense)

G. W.

[Speed according to situation]



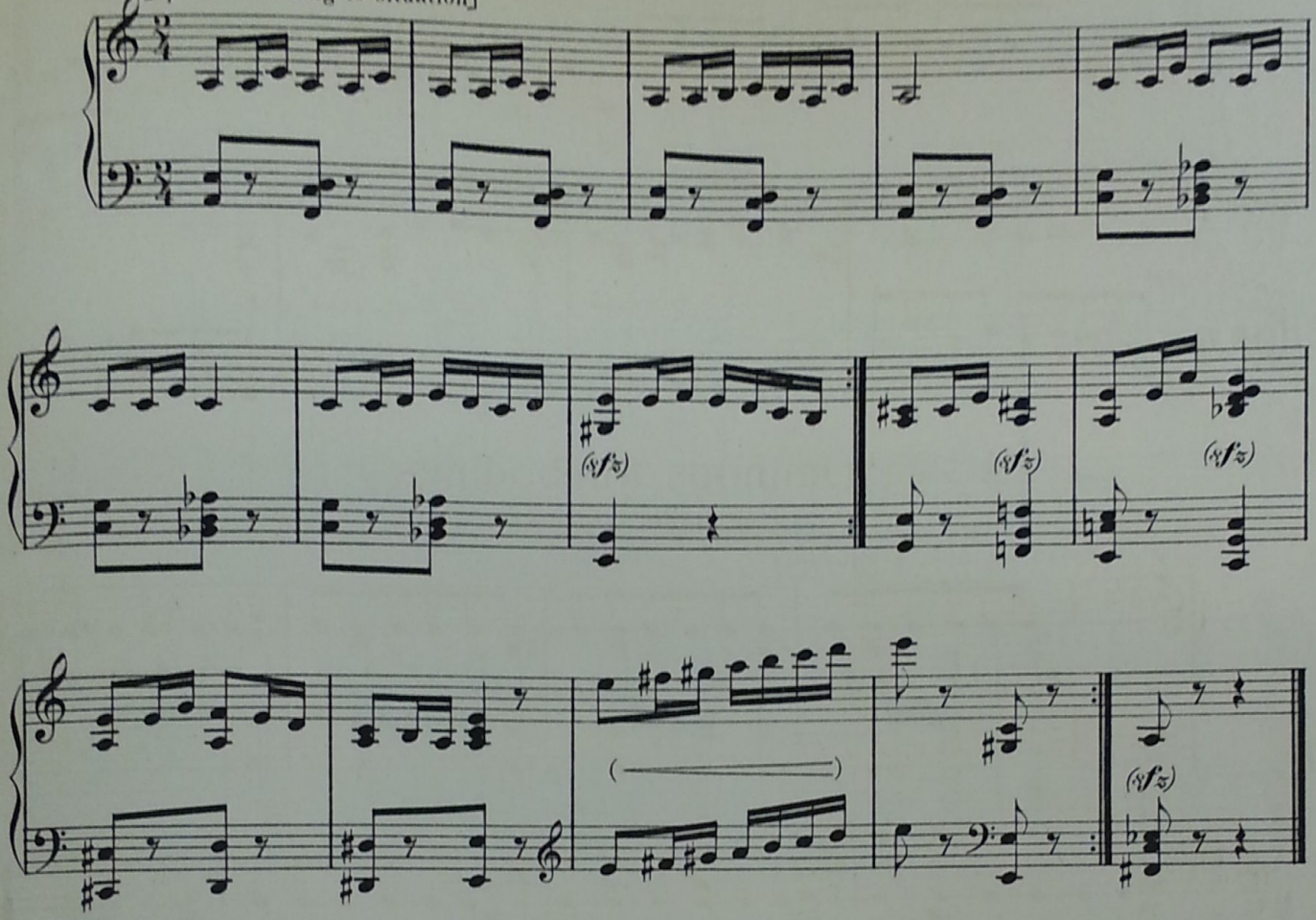

*) *The monotone should penetrate throughout!*

# Grotesque or exotic strain

(or *misterioso*, if played slowly and *pp*)

G. W.

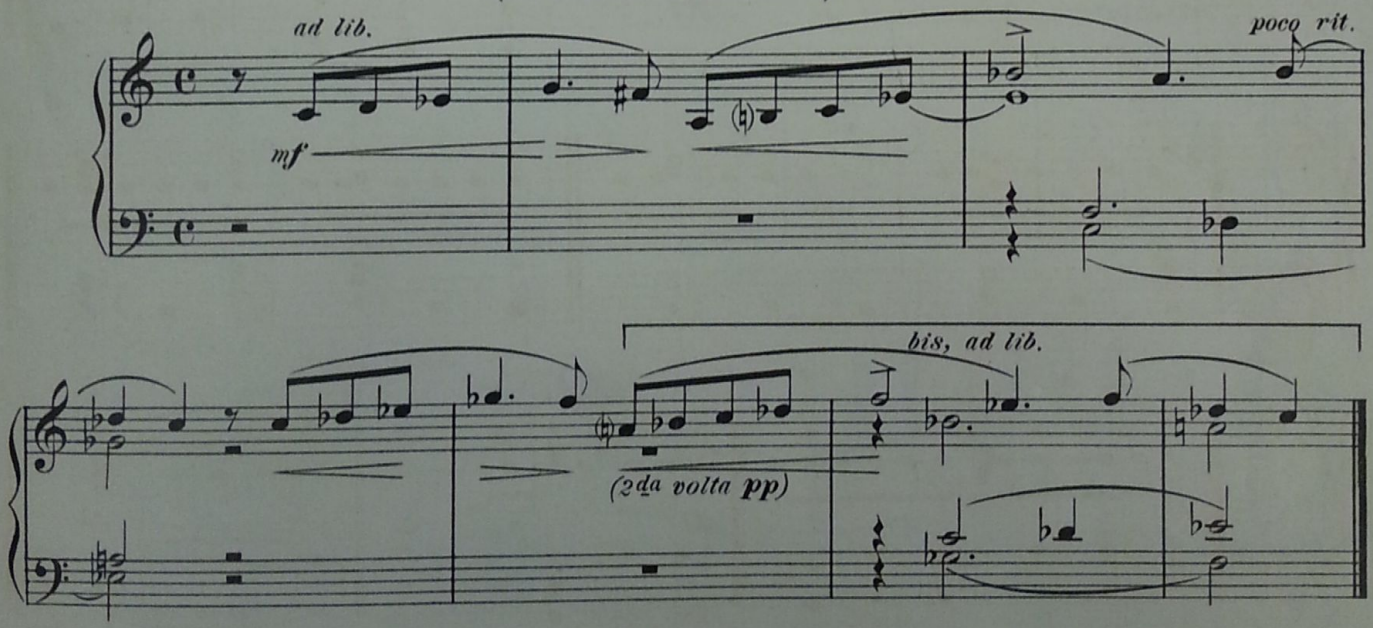
[Speed according to situation]




# Recitative

(for anxious deliberation)

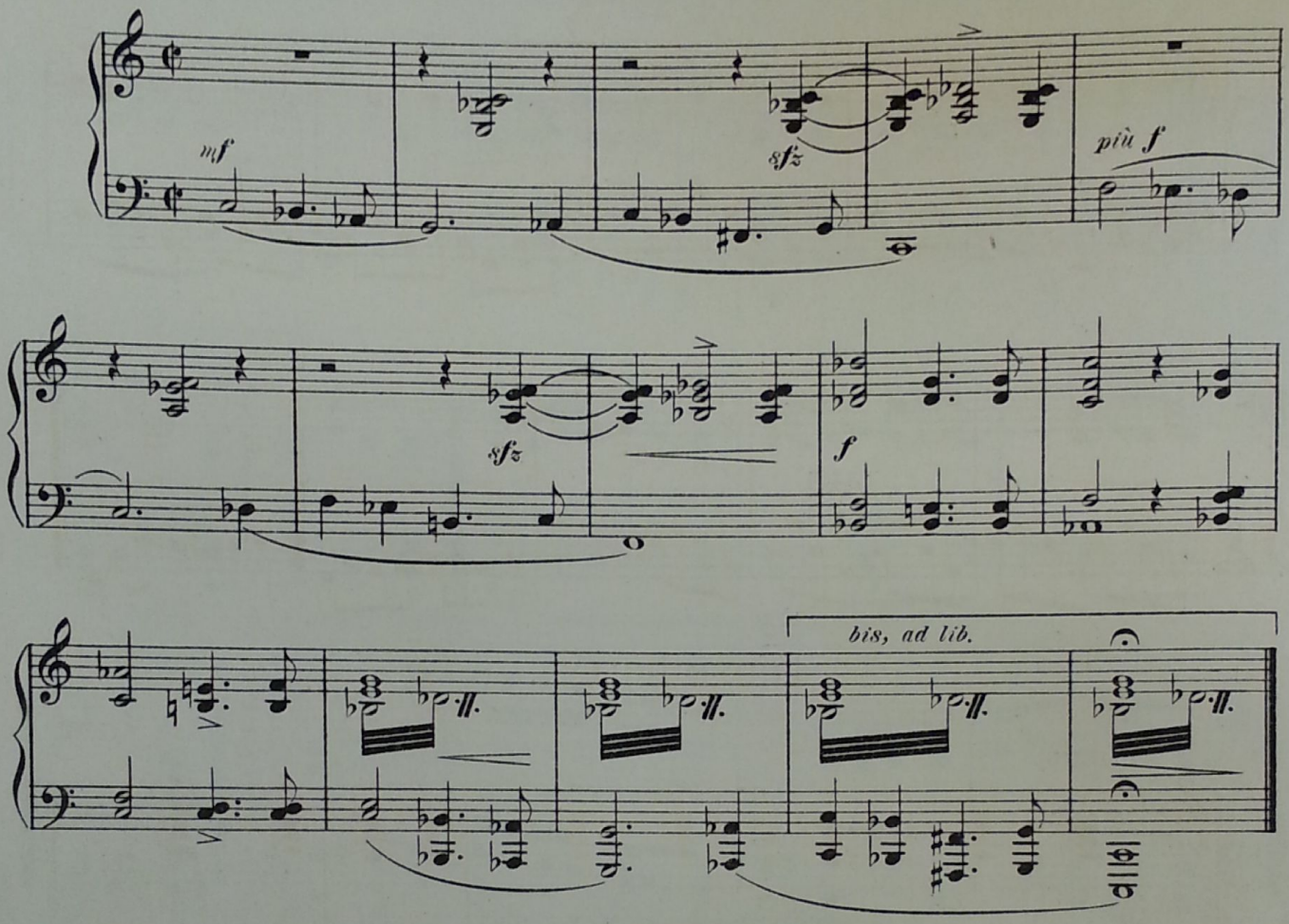
G. W.



# Recitative

(for tension, or sinister designs)

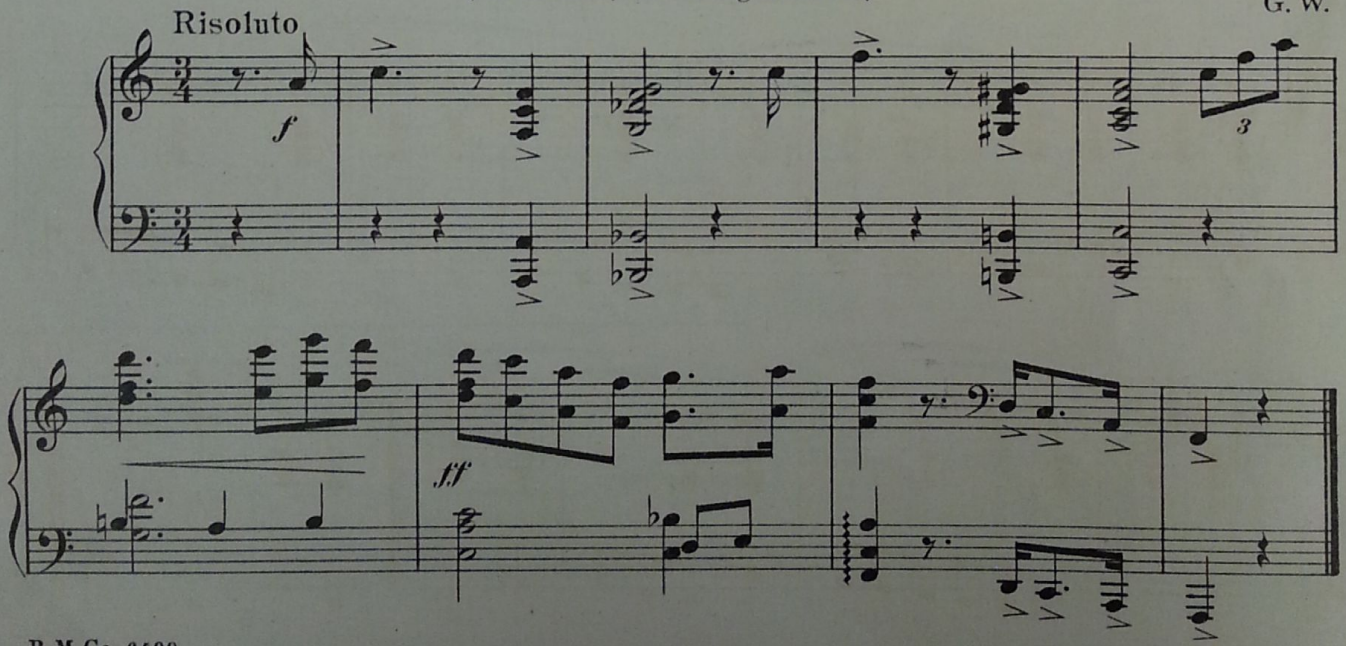
G. W.




# Recitative

(for resolve, or strong decision)

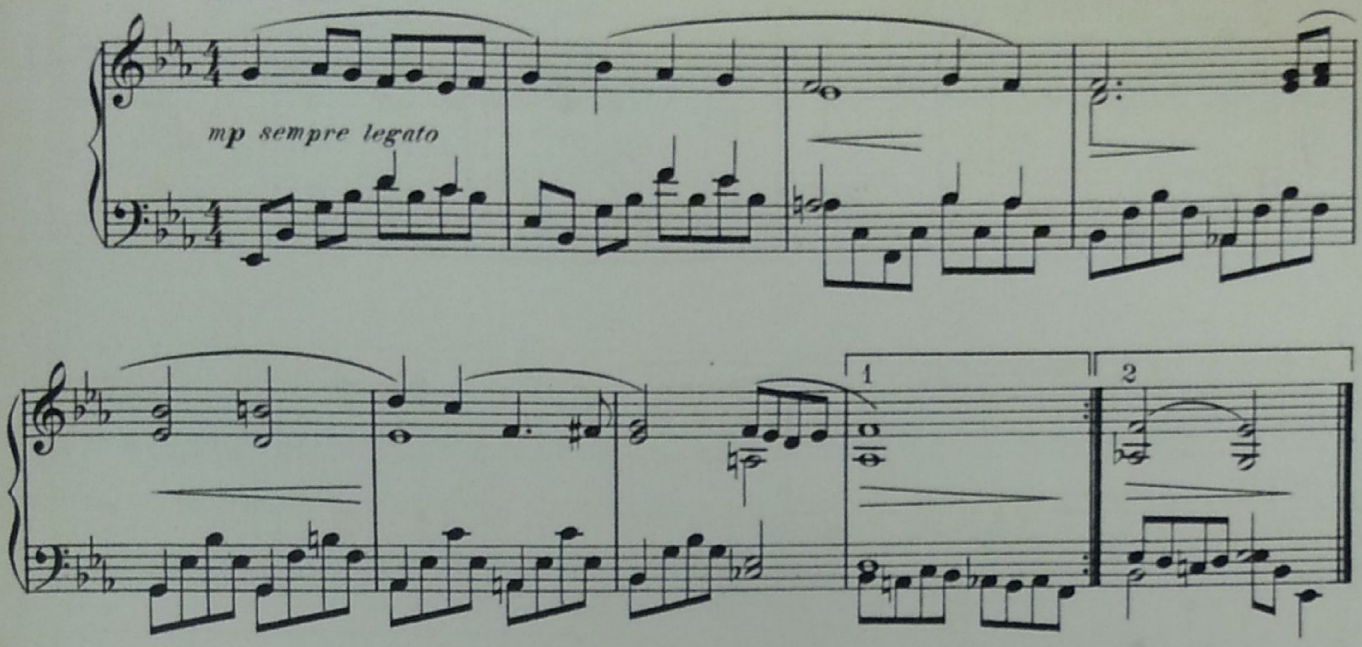
G. W.



# Neutral strain

Moderato

G.W.

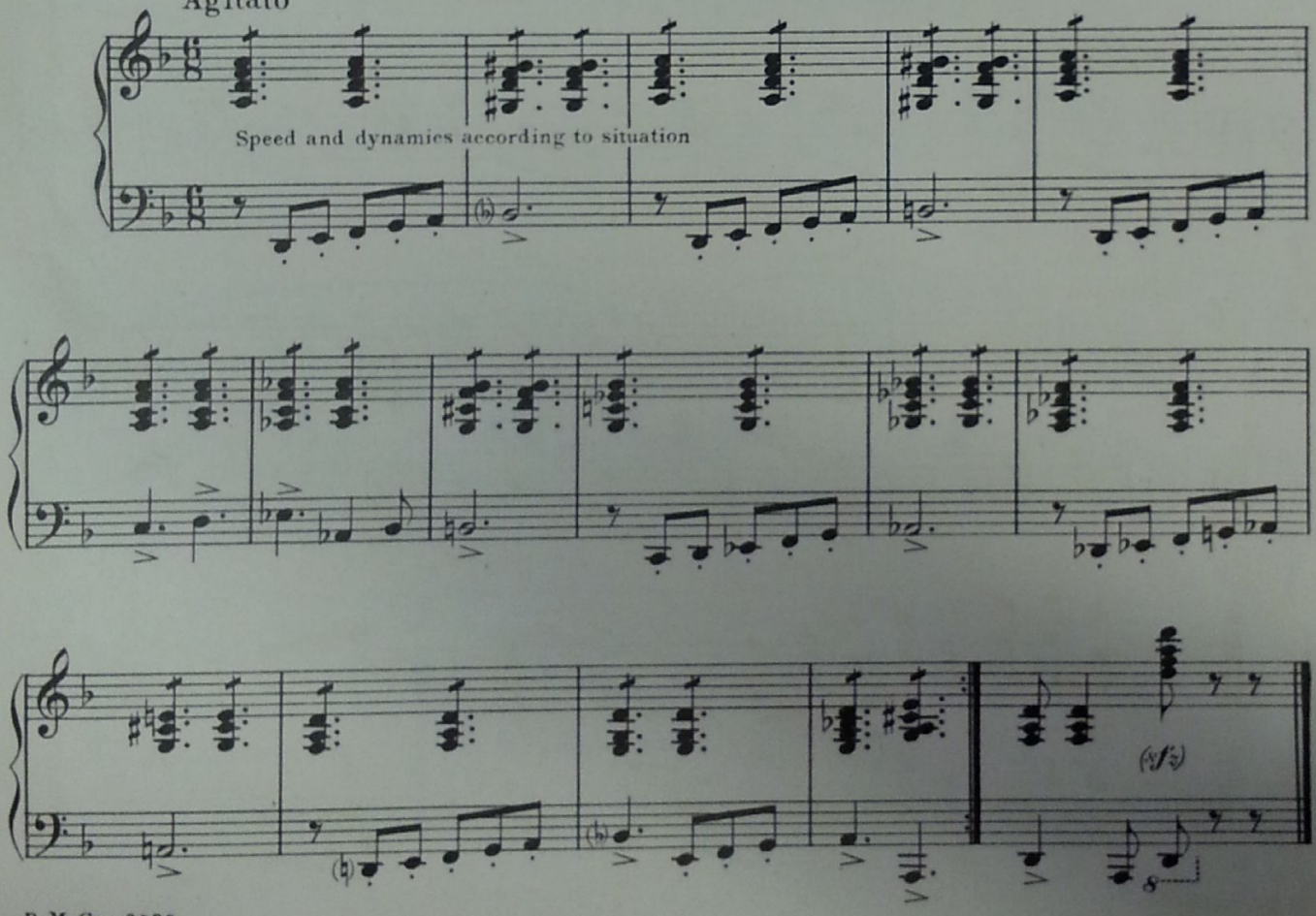



# Tense hurry

(or excitement connected with fights or fire)

G.W.

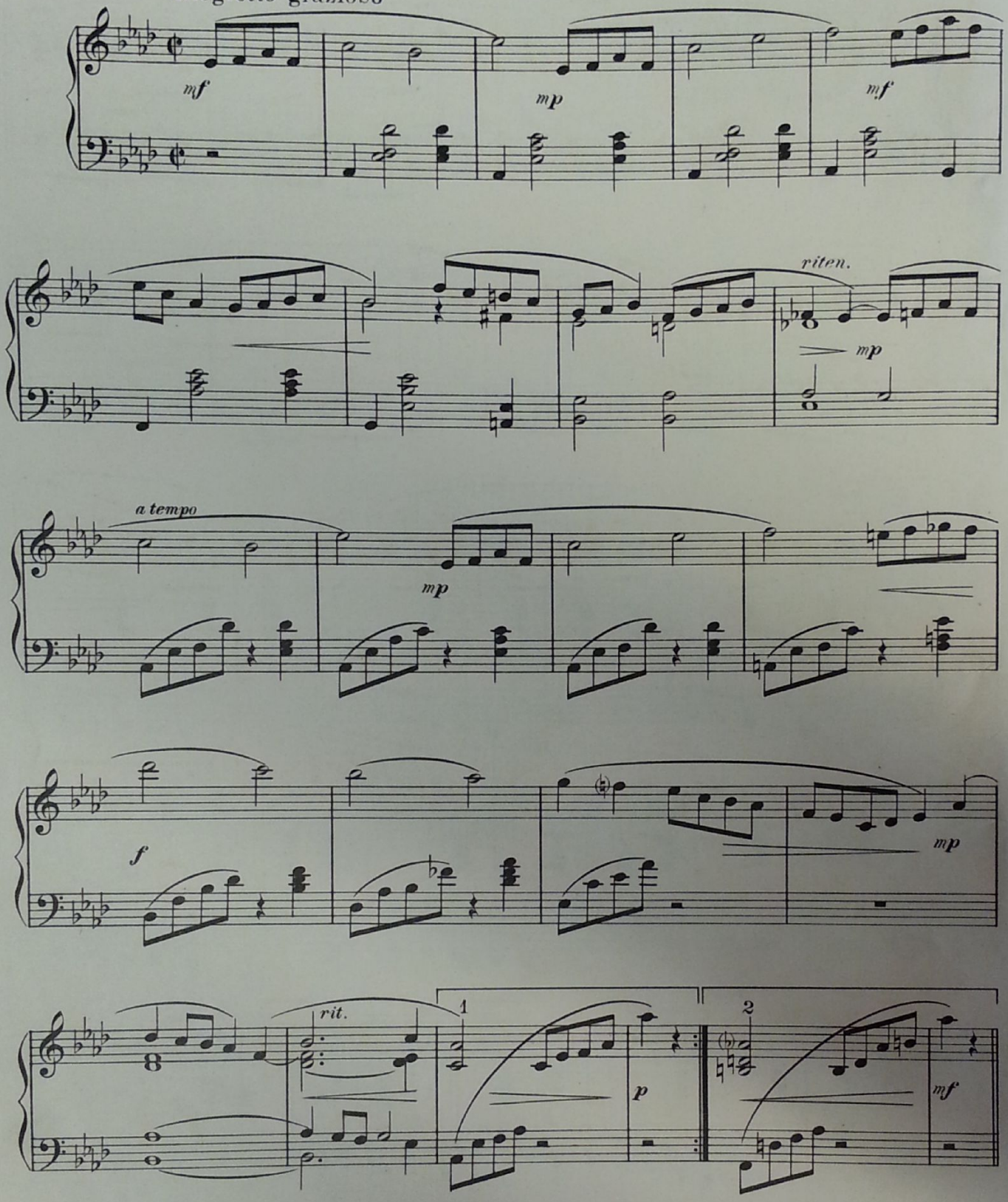
Agitato



# Sweet Sixteen

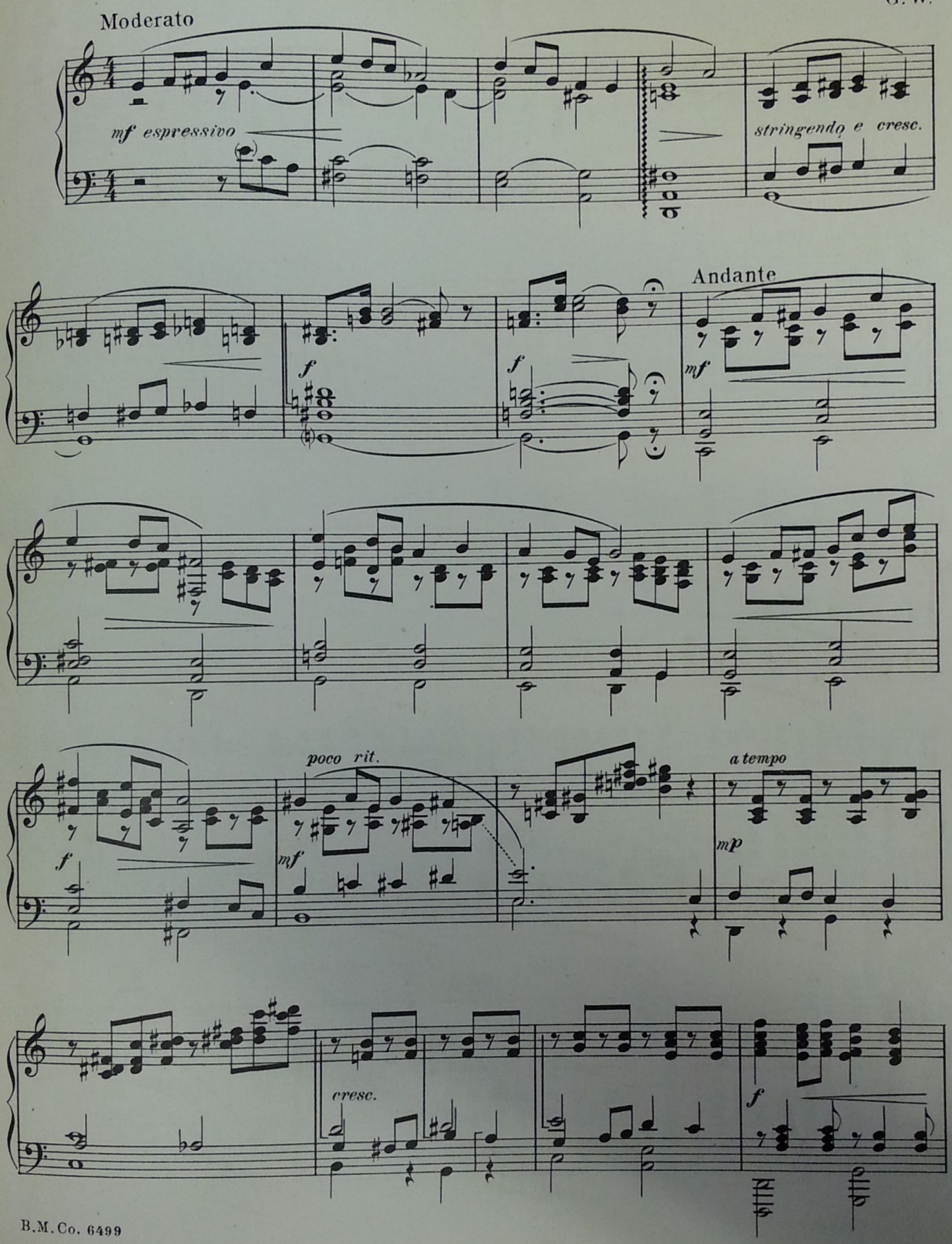
G. W.

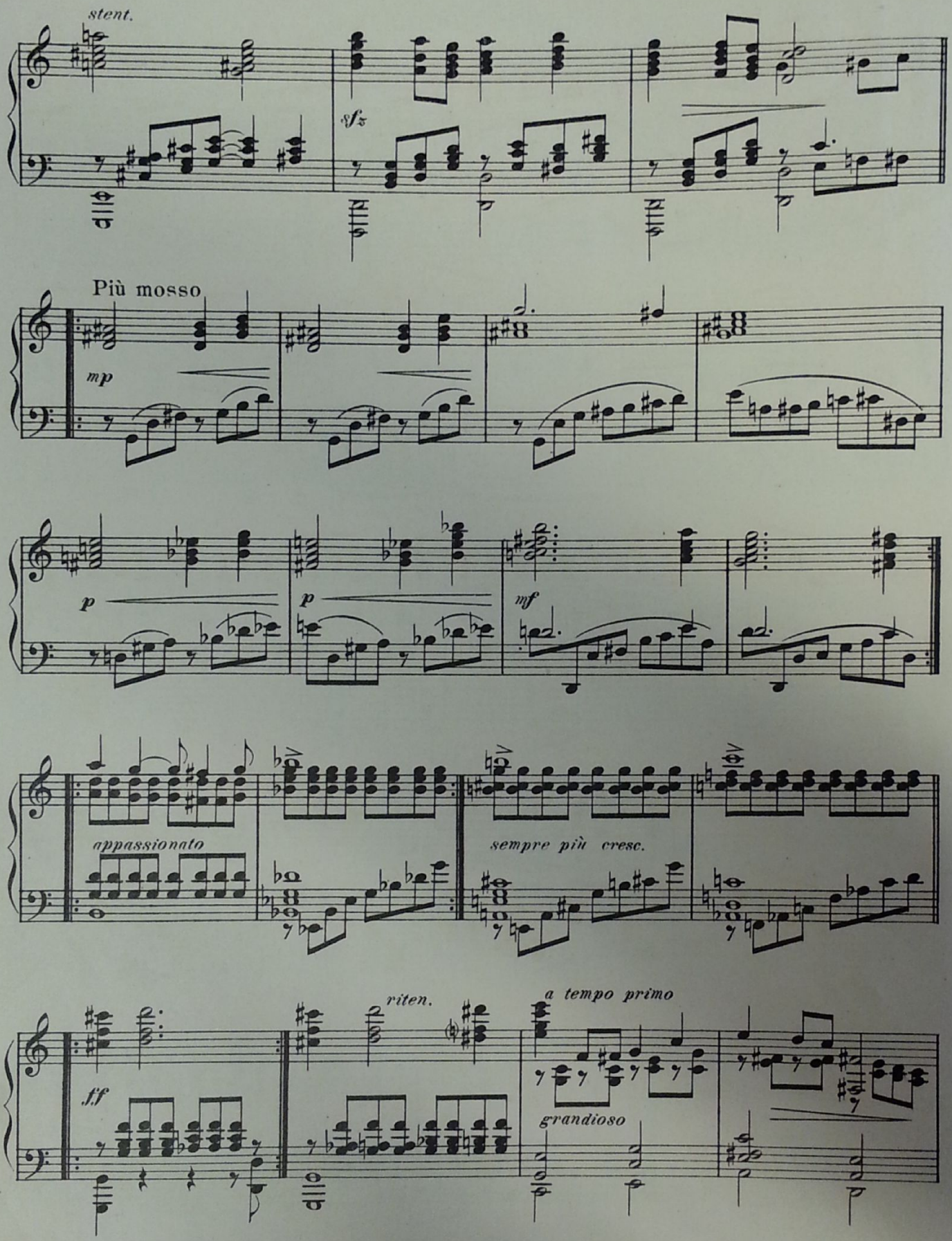
Allegretto grazioso

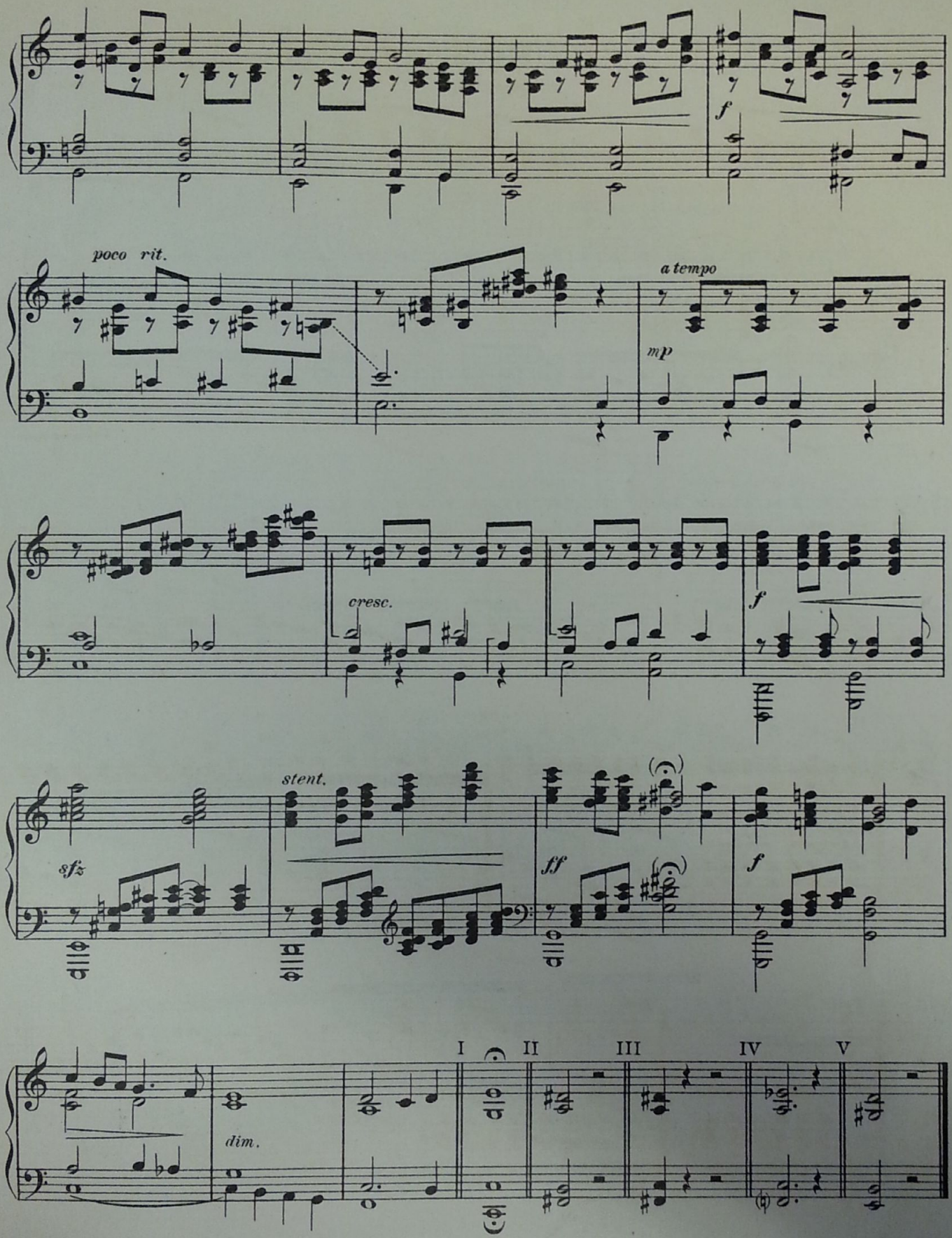


# Love Scene

G. W.




stent.
sfz
Più mosso
mp
p
p
mf
appassionato
sempre più cresc.
riten.
a tempo primo
ff
grandioso

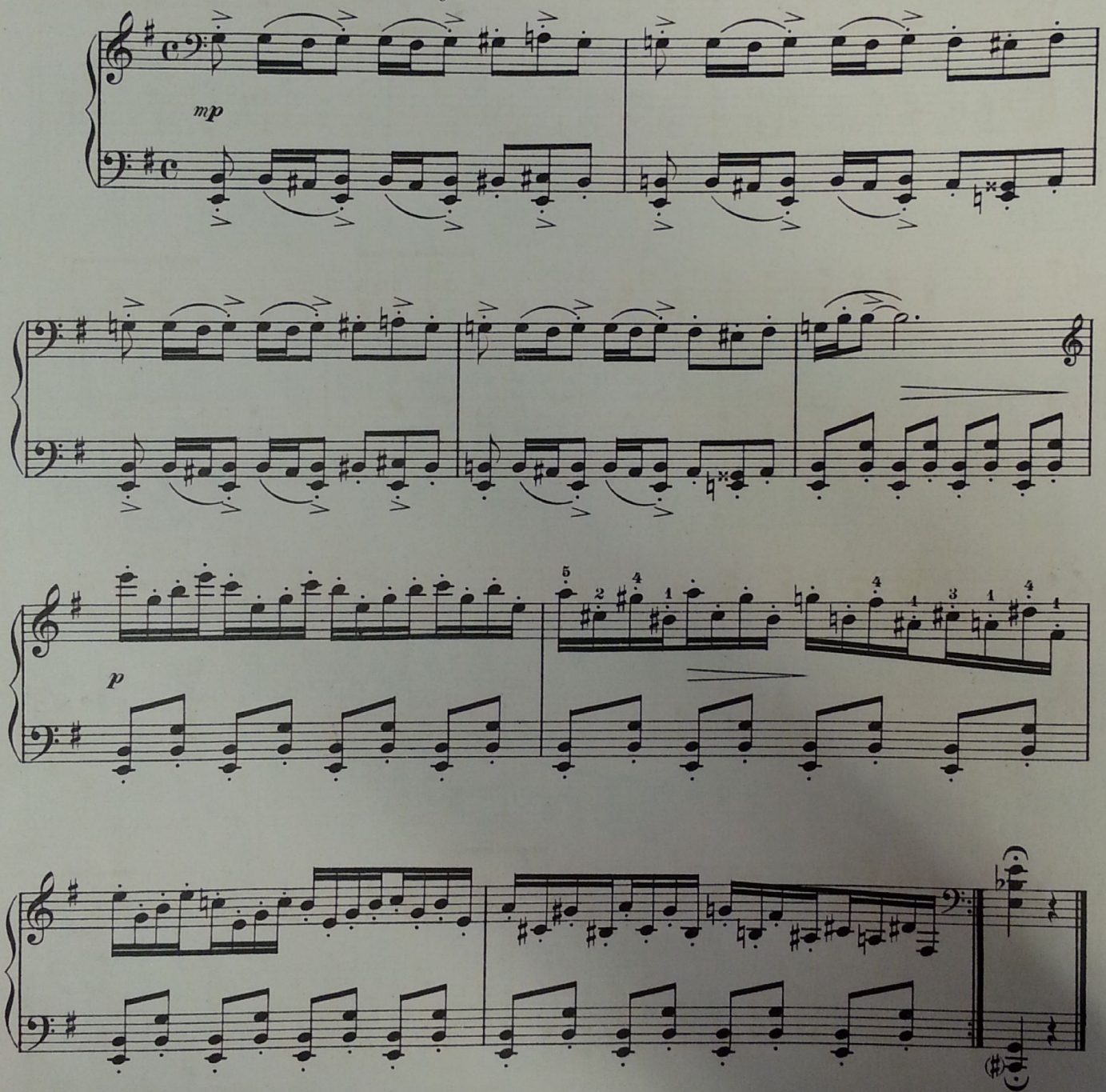

f
poco rit.
a tempo
mp
cresc.
f
sfz
stent.
ff
f
I
II
III
IV
V
dim.

# Misterioso

(or comic hurry)

Slow for *(misterioso)* ***pp***
Fast for *(comic hurry)* ***mp*** - ***f***

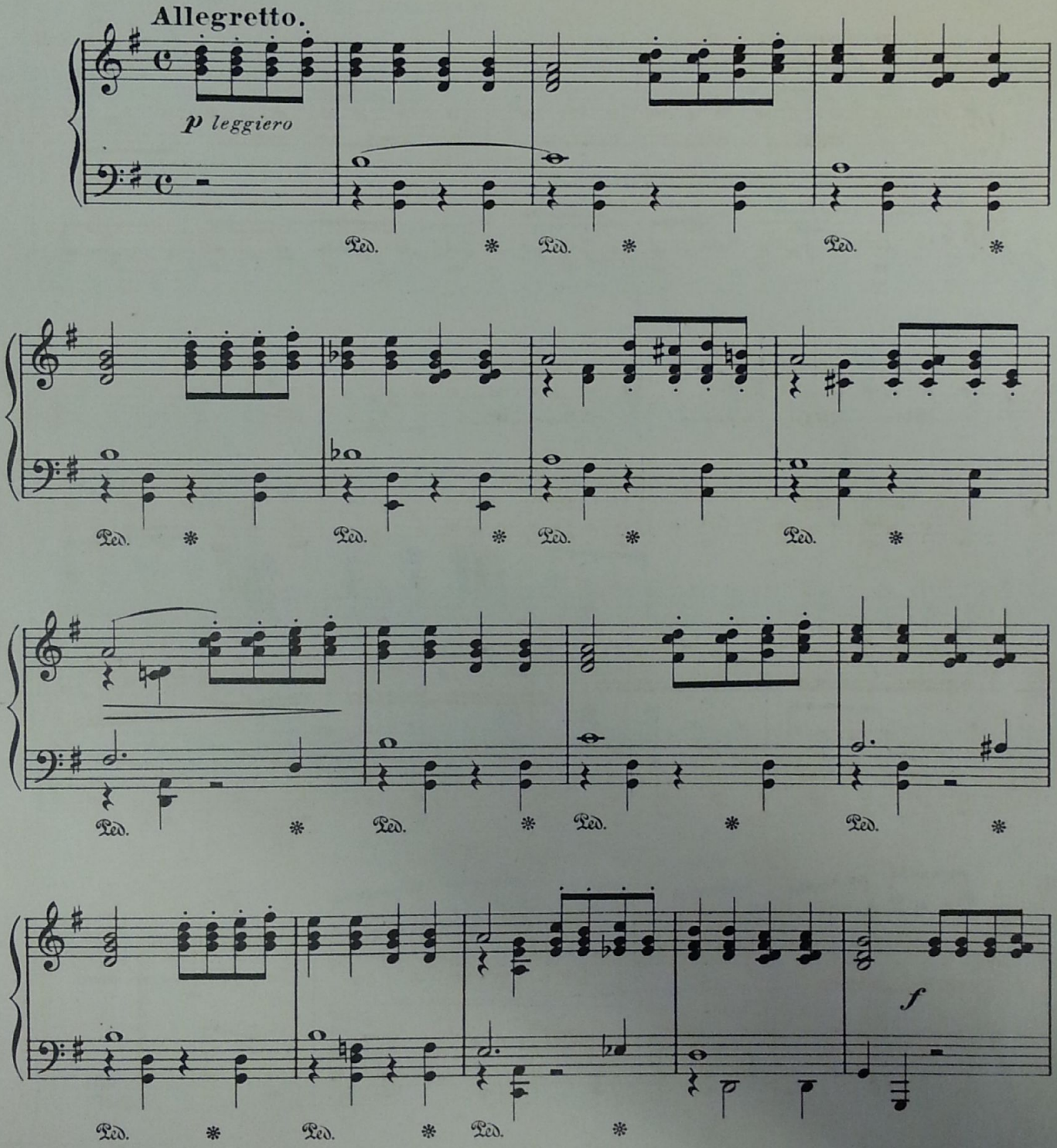
F. B.



# Le Dauphin.

Gavotte Populaire.

W. C. E. Seeboeck.

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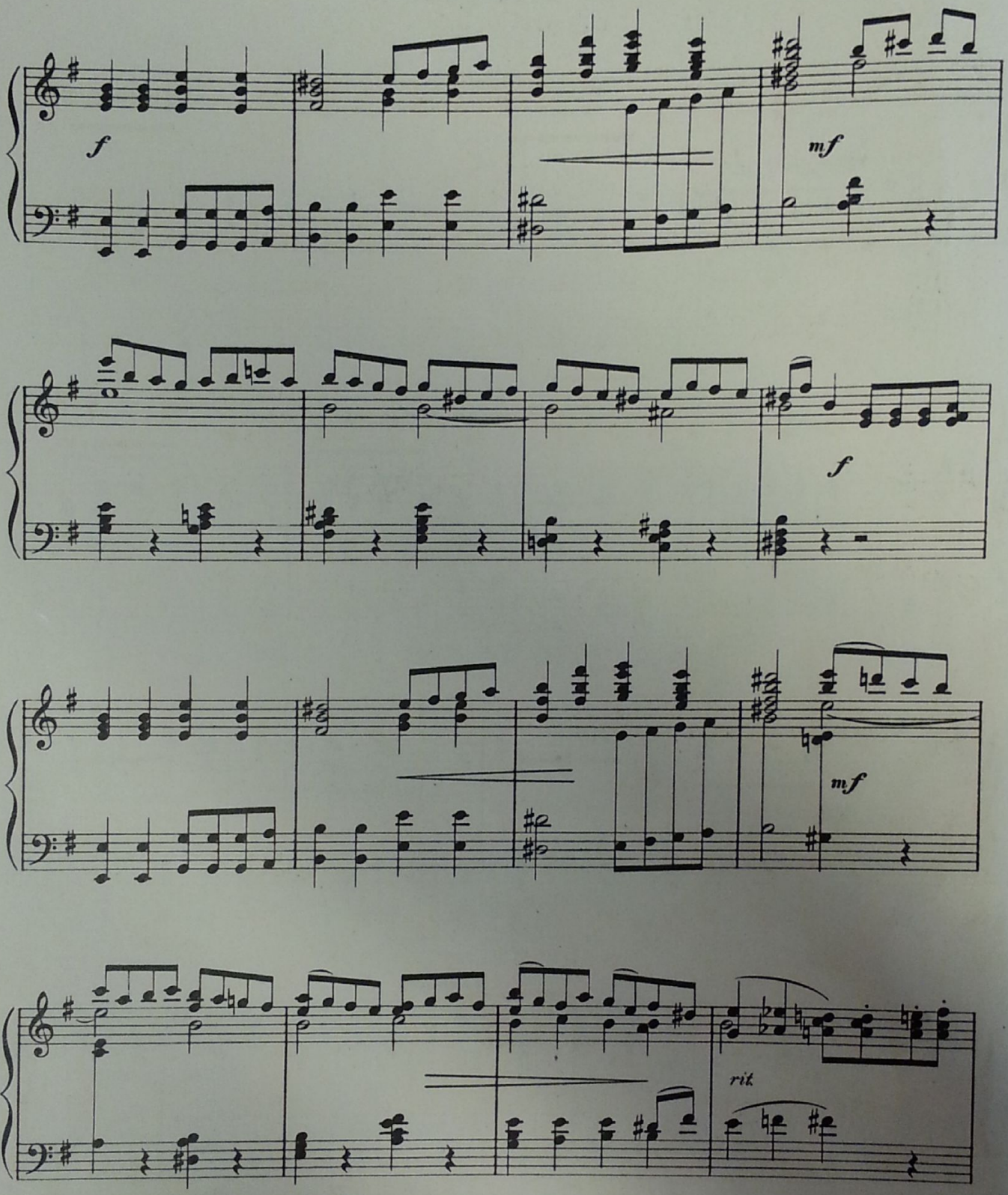
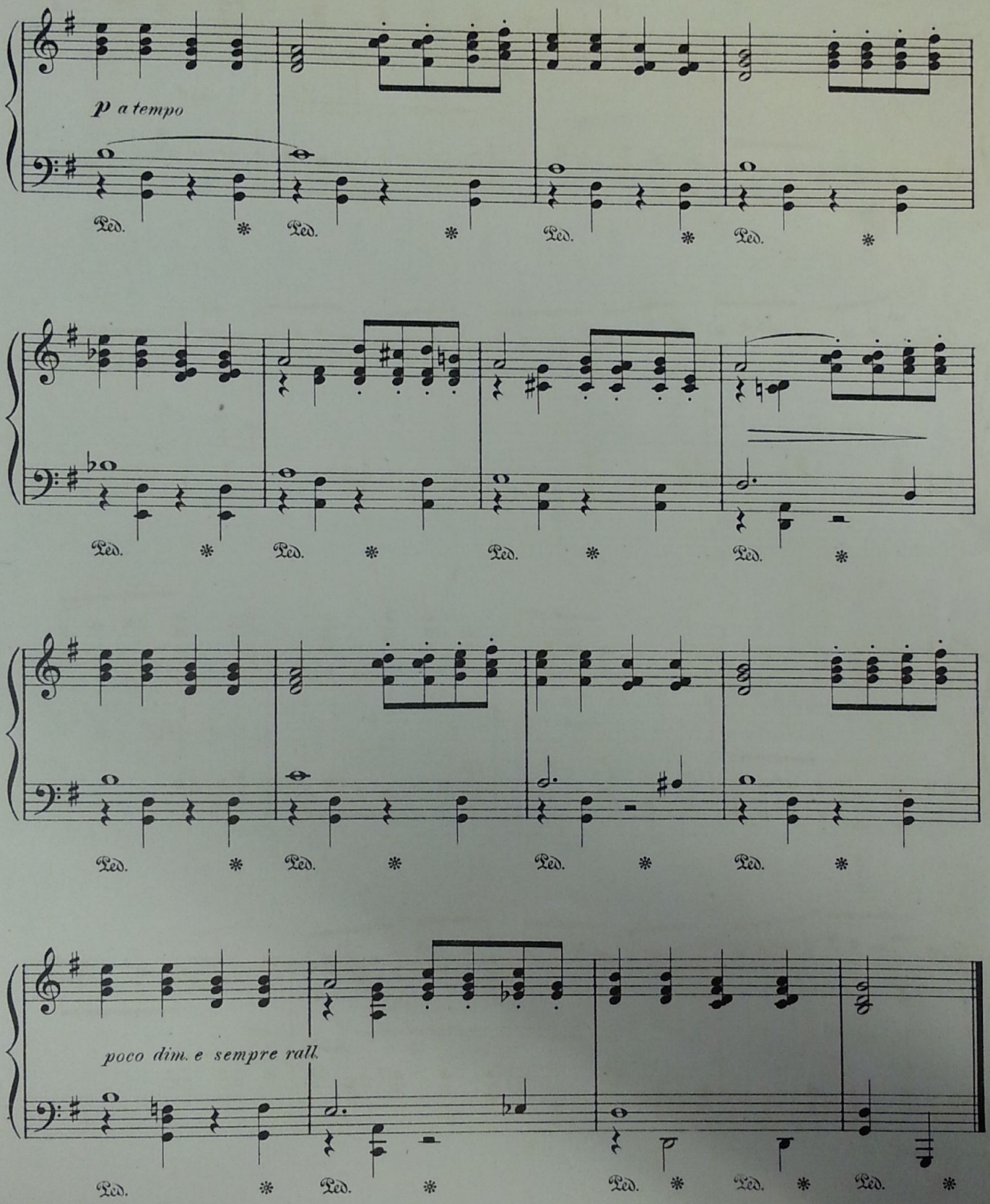
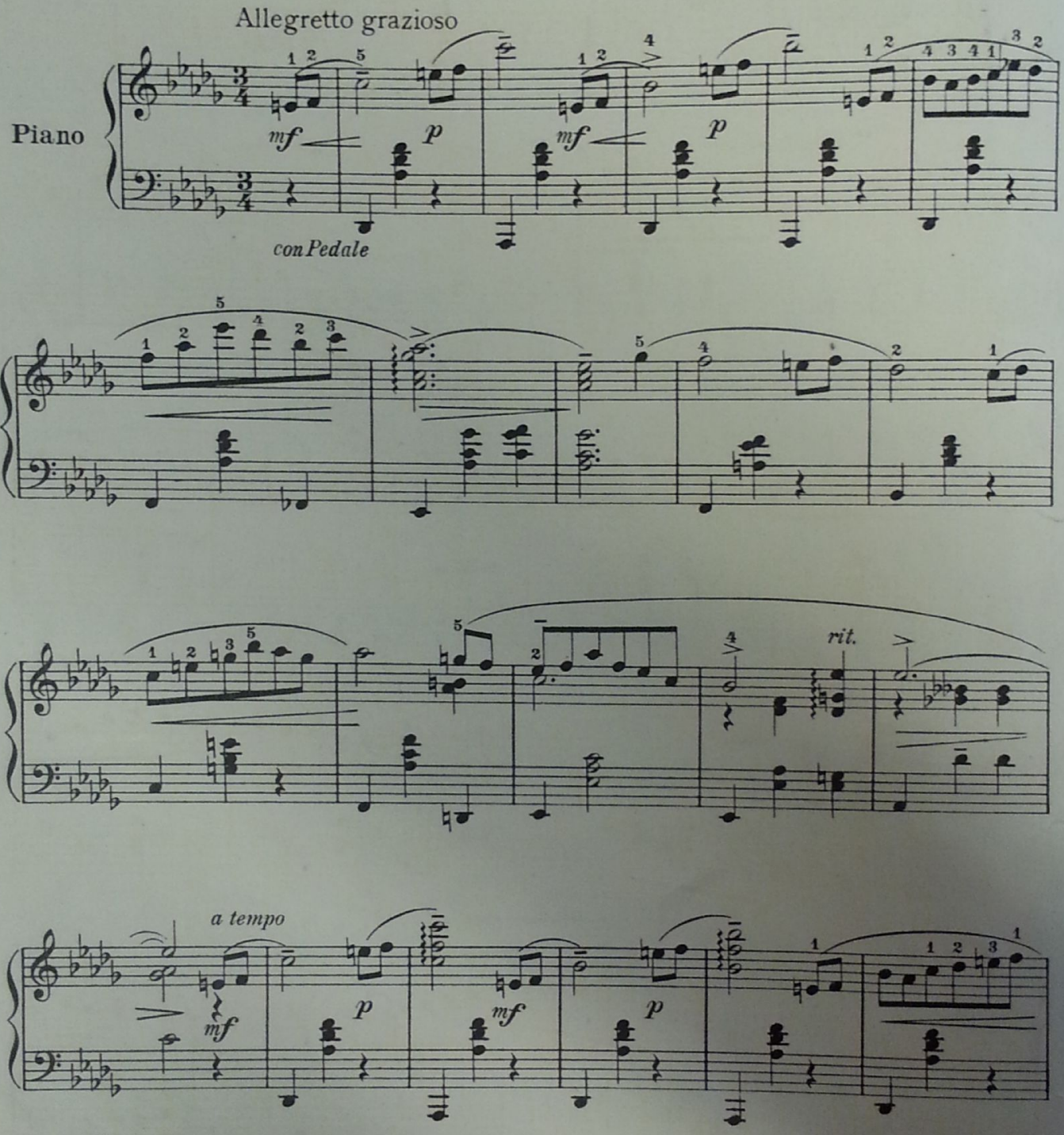

f
mf
f
mf
rit


p a tempo
Ped.
poco dim. e sempre rall.

*To Mr. William Scott Murtfeldt*

# In the Starlight

CHARLES HUERTER




*Grade III*

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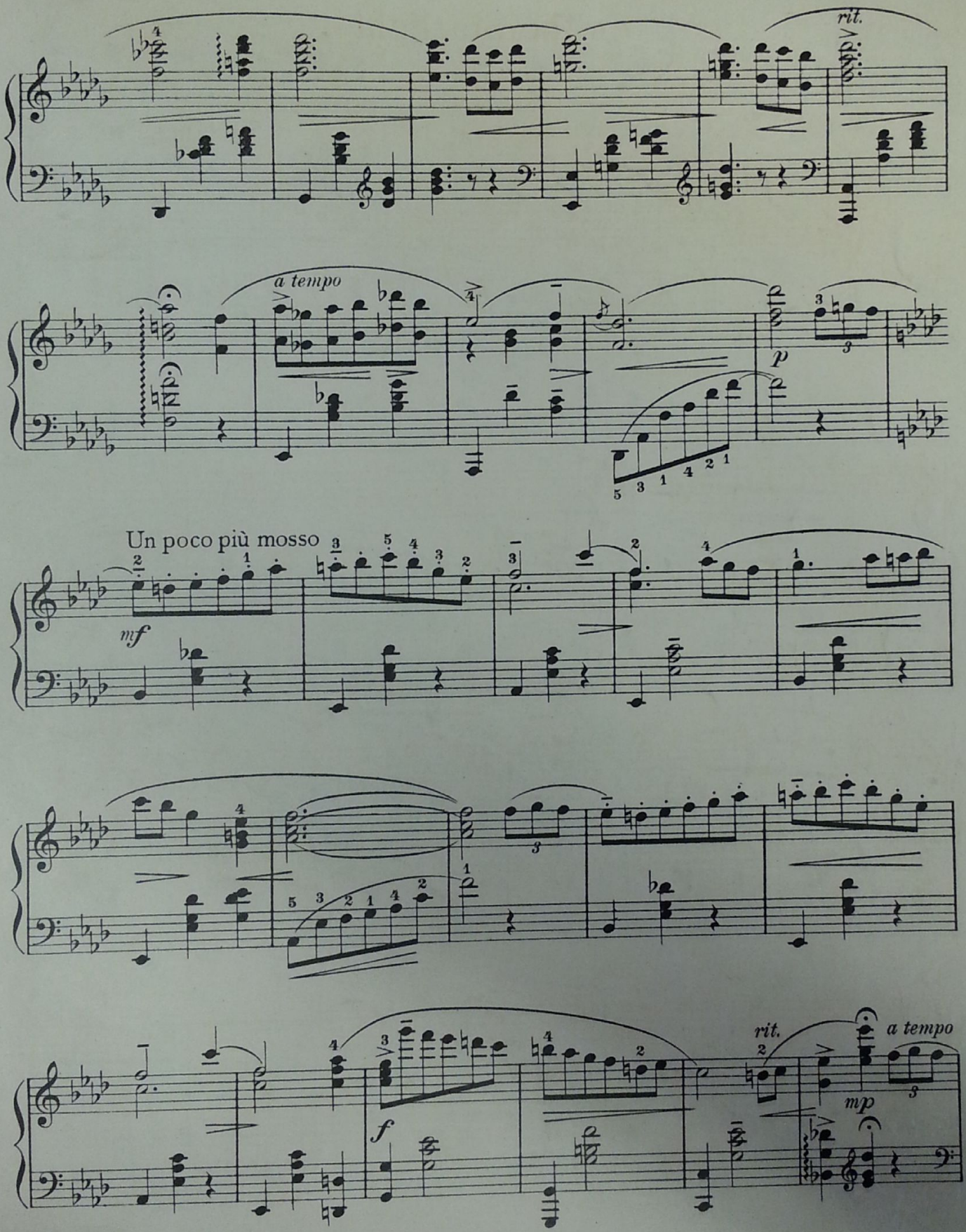
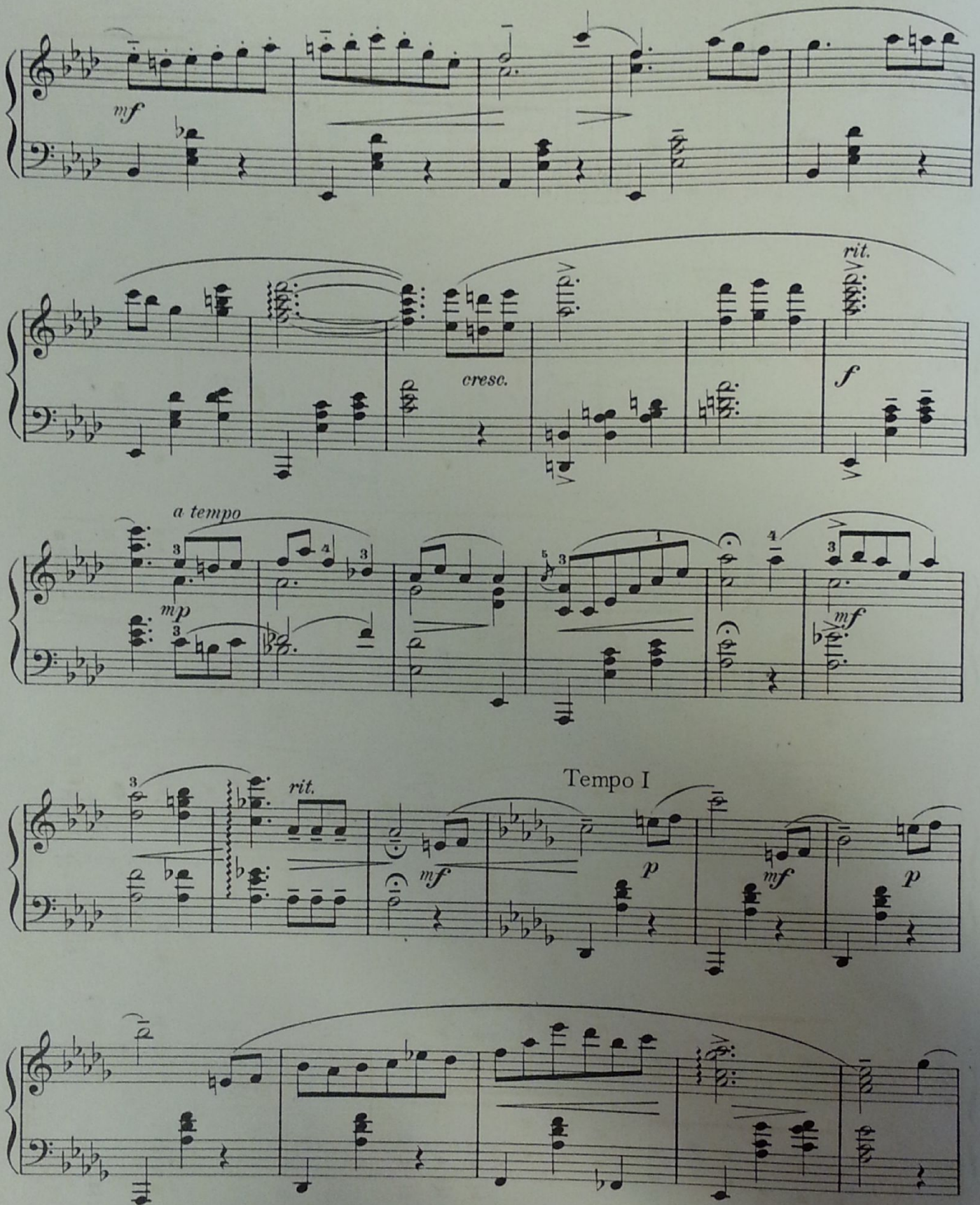
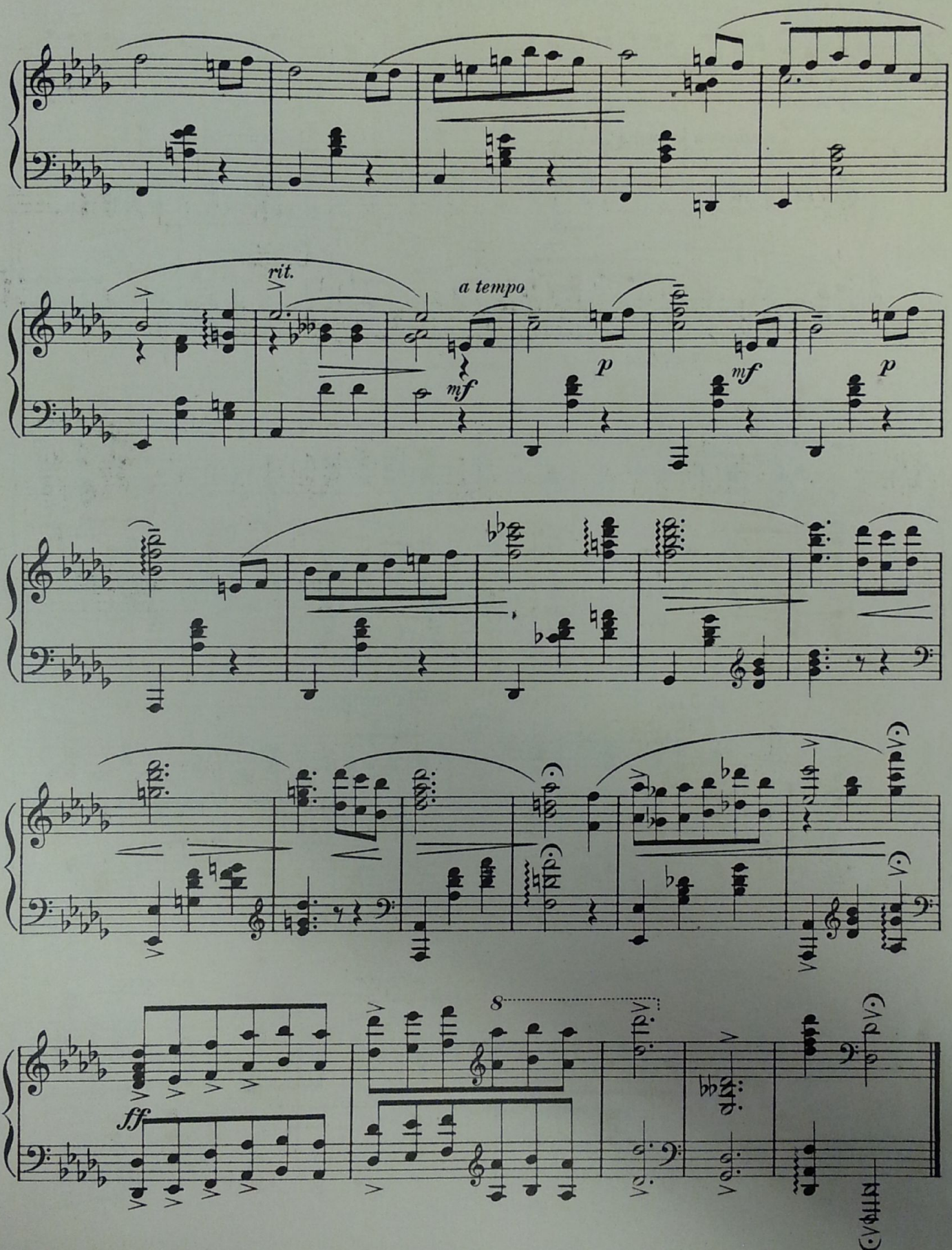

rit.
a tempo
p
Un poco più mosso
mf
f
rit.
a tempo
mp

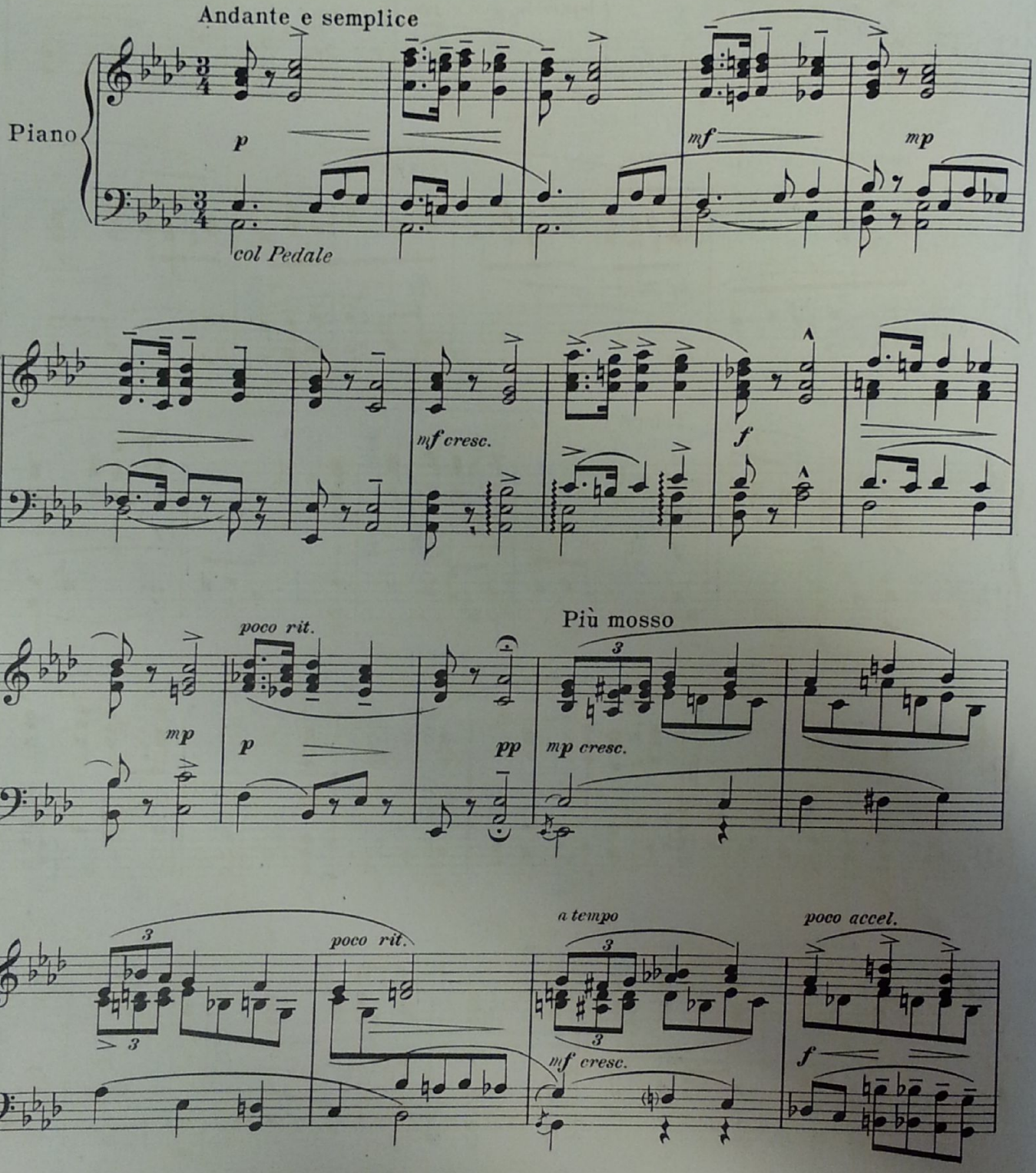

mf
cresc.
rit.
f
a tempo
mp
mf
rit.
Tempo I
mf
p
mf
p


rit.
a tempo
mf
p
mf
p
8
ff

# Song without words

*Edited by Hugo Ries*

E. CHVÁLA

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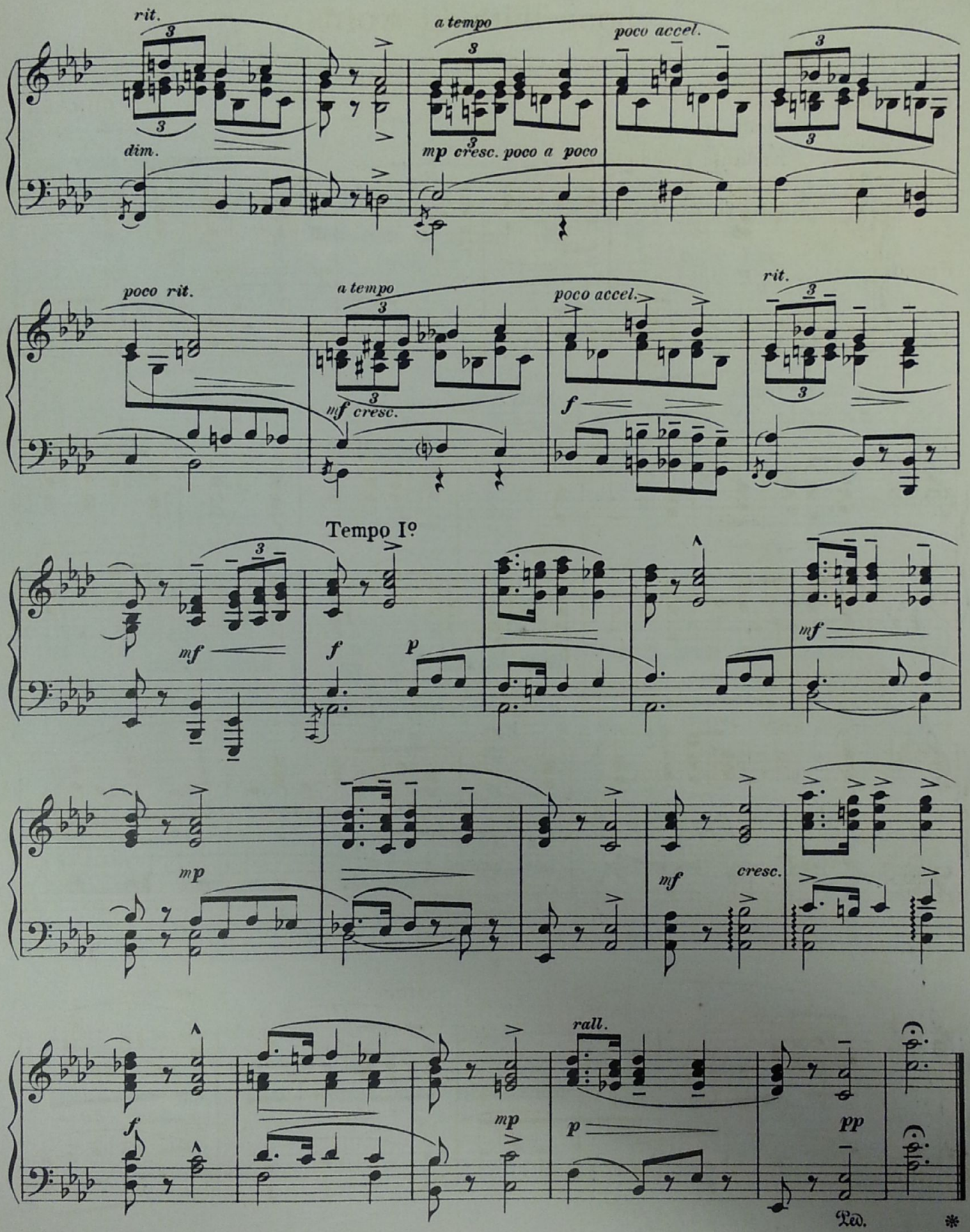

rit.
dim.
a tempo
poco accel.
mp cresc. poco a poco
poco rit.
a tempo
mf cresc.
poco accel.
f
rit.
Tempo Iº
mf
f
p
mf
mp
mf
cresc.
rall.
f
mp
p
pp
Ped.
*

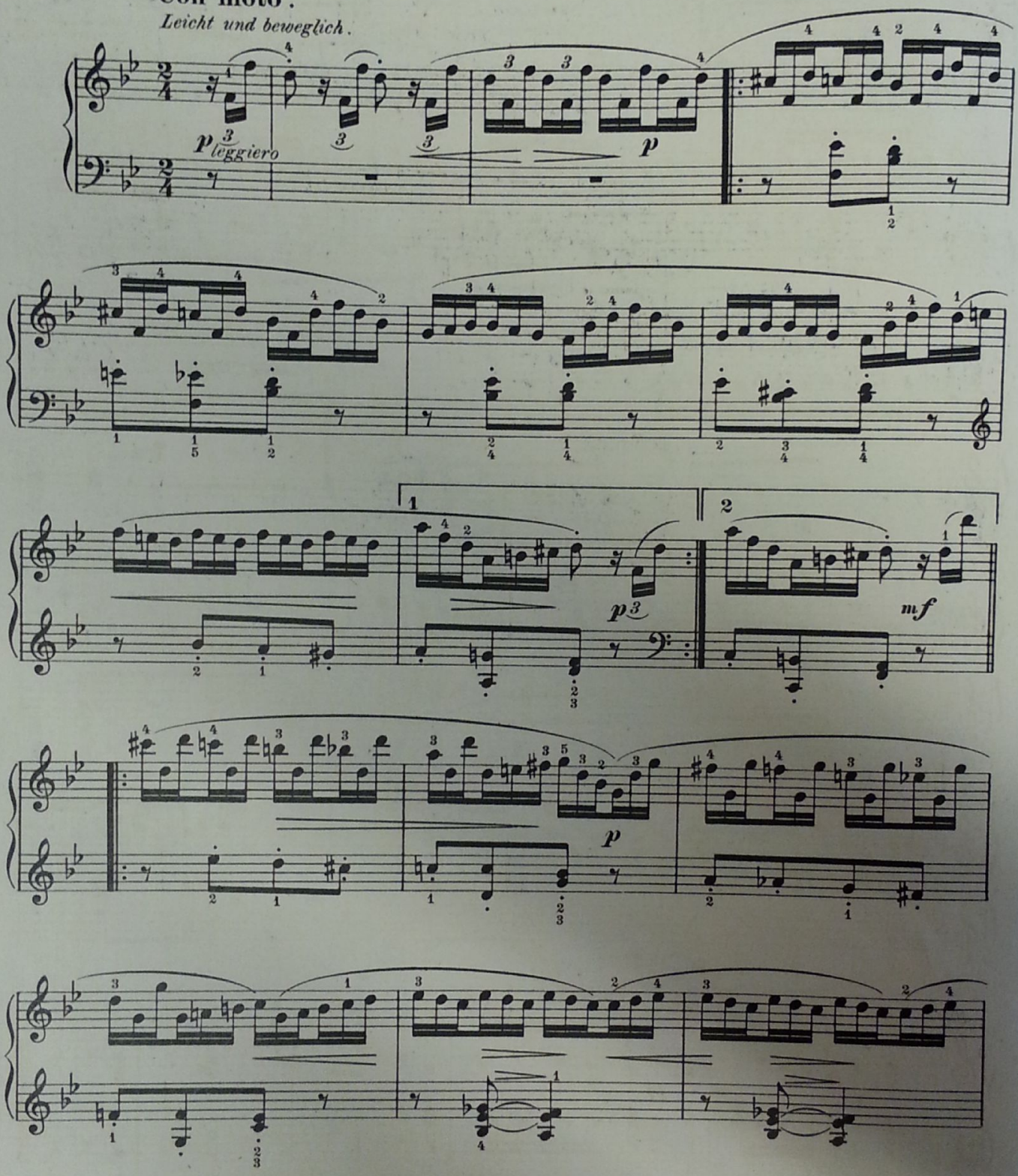
# Capriccietto.

Edited and fingered by Louis Oesterle.

WILHELM BERGER.

**Con moto.**

*Leicht und beweglich.*

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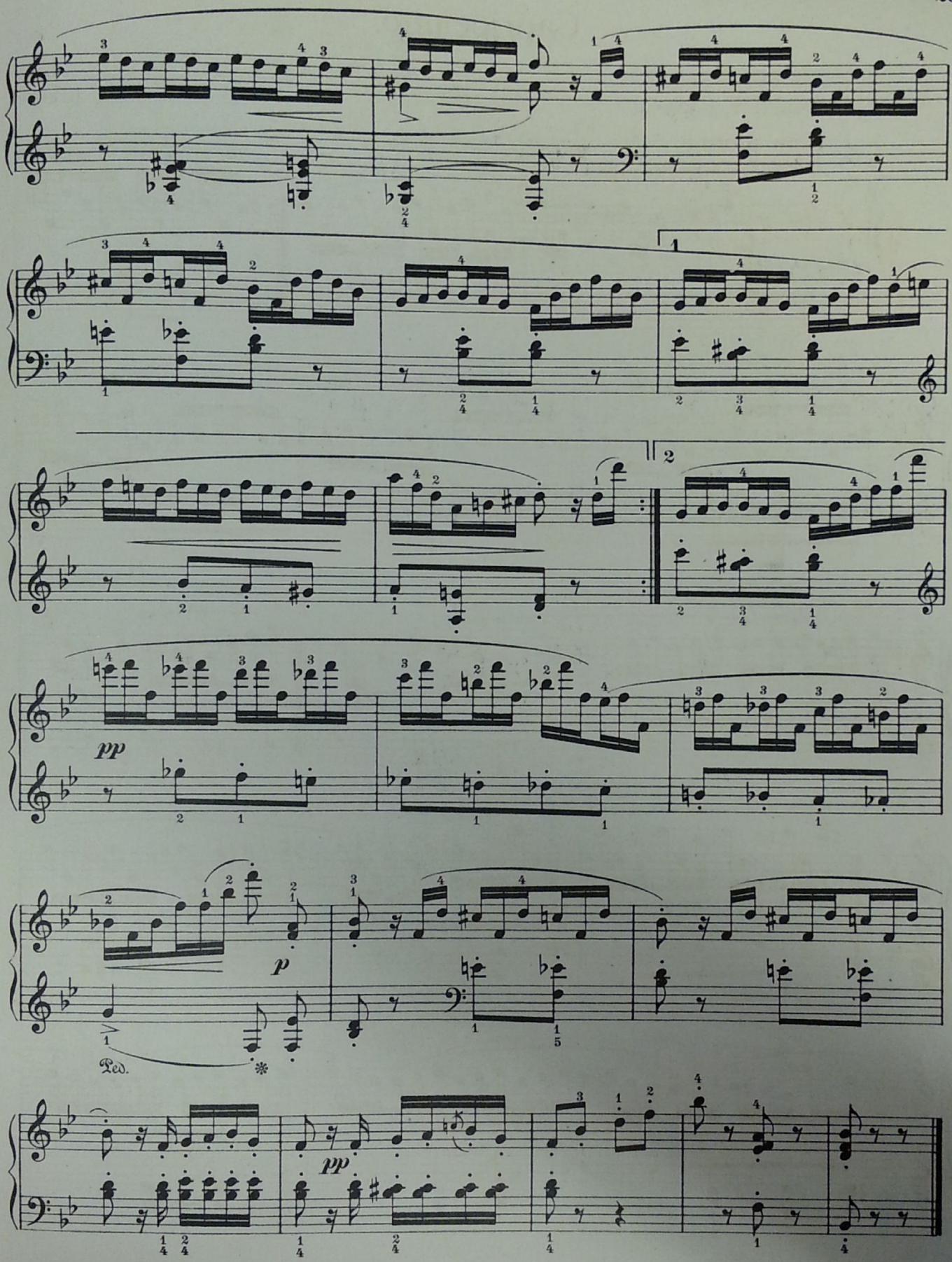
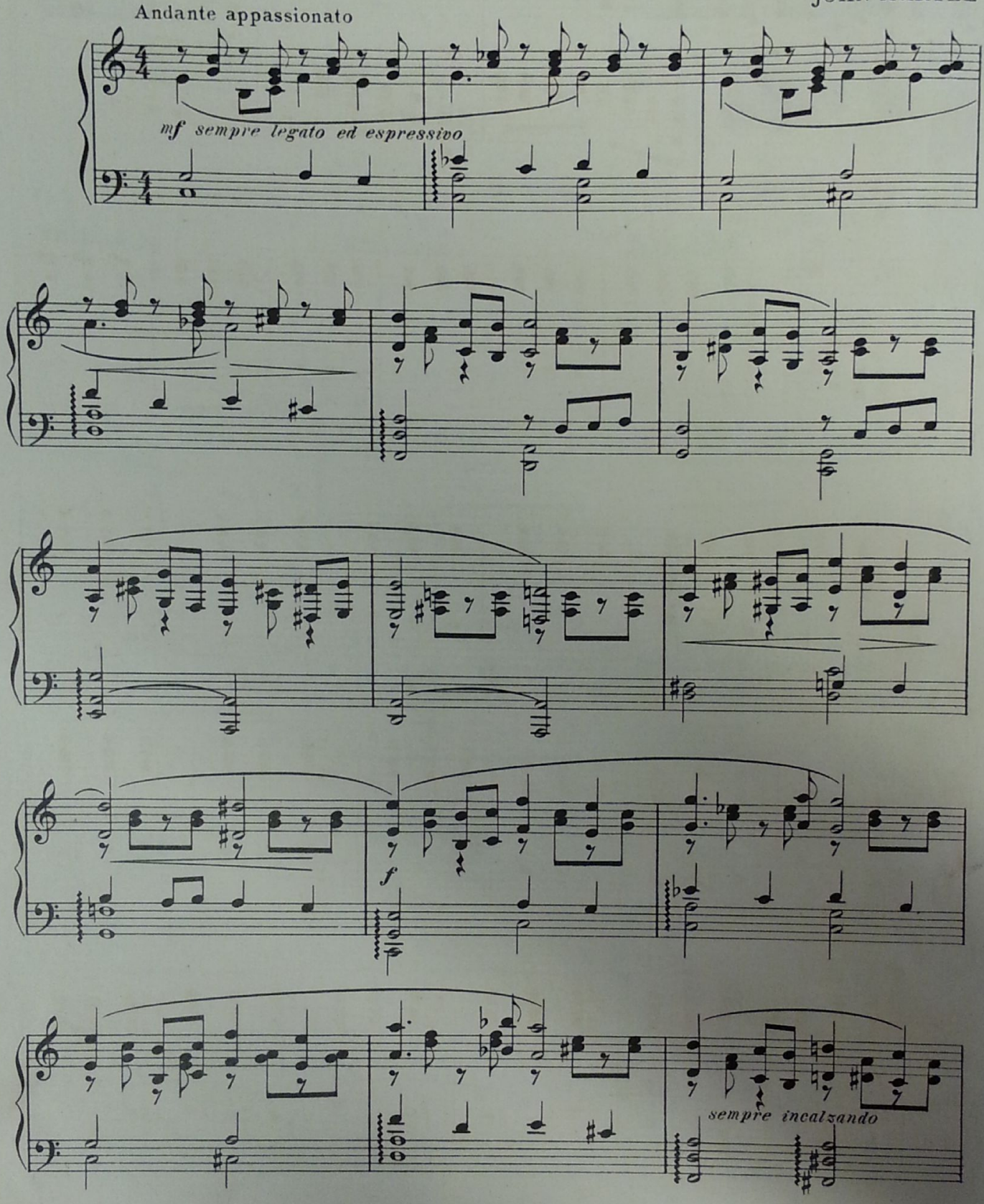

1
2
pp
p
Ped.
pp

# ANGELICA

JOHN MARTEL

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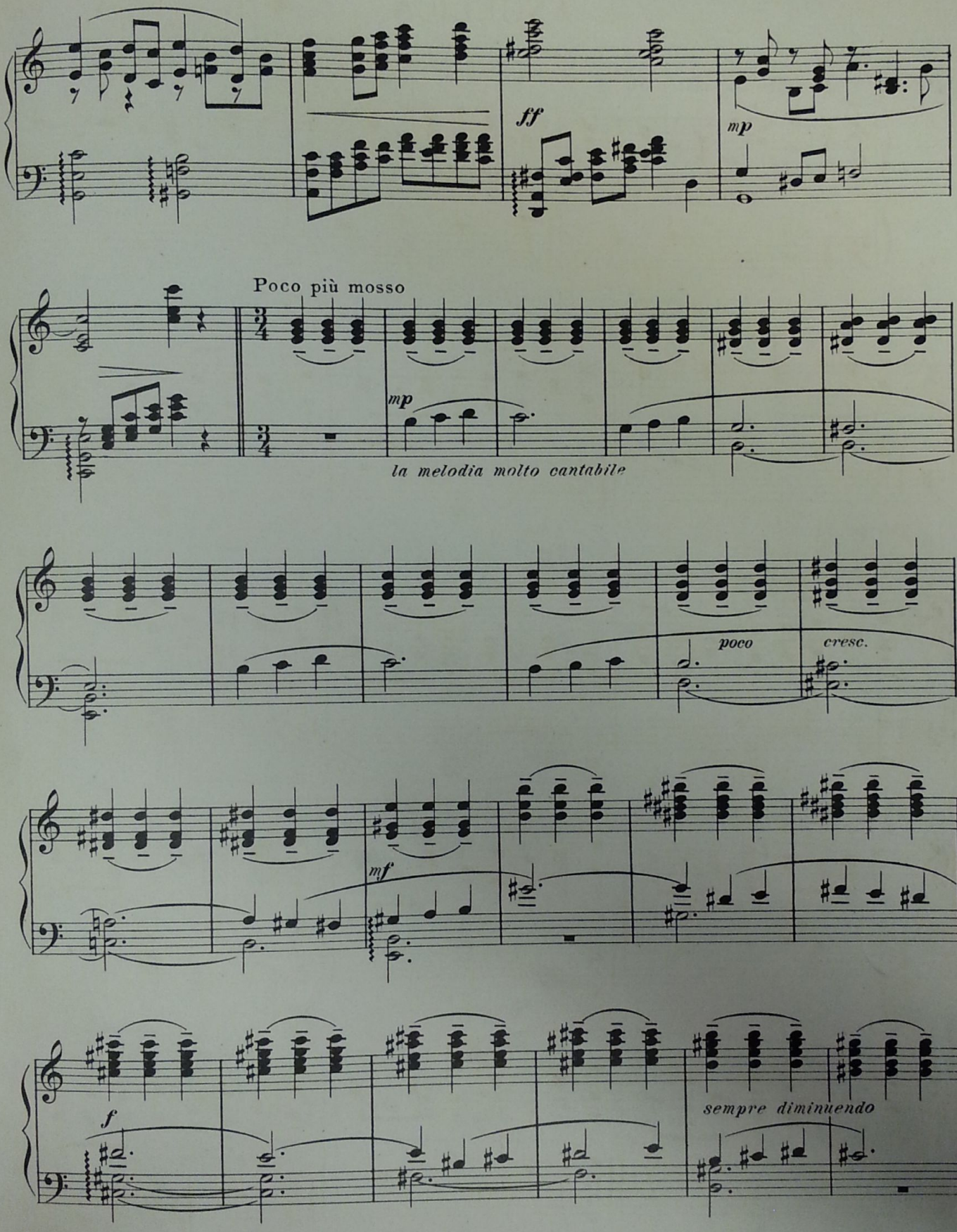
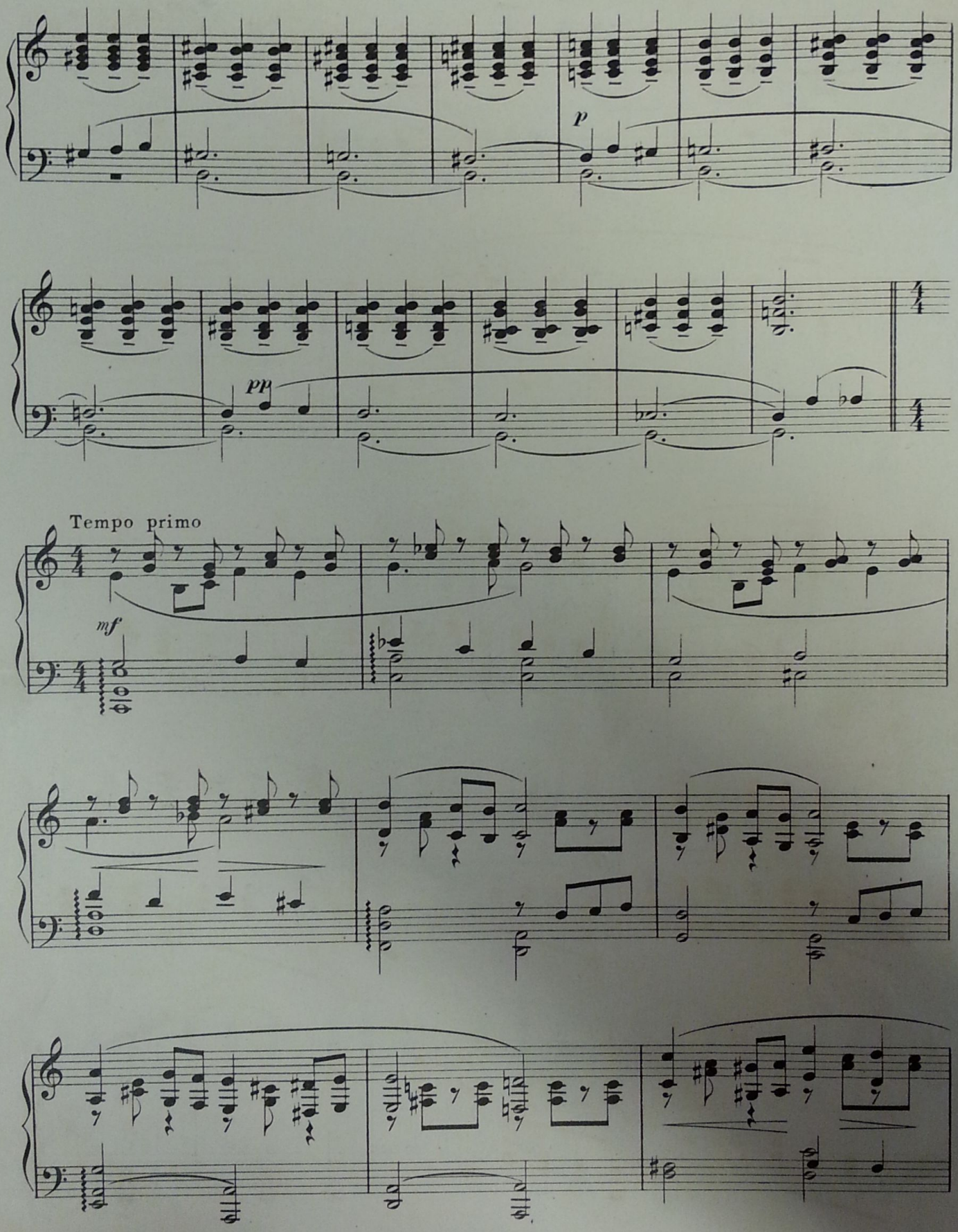
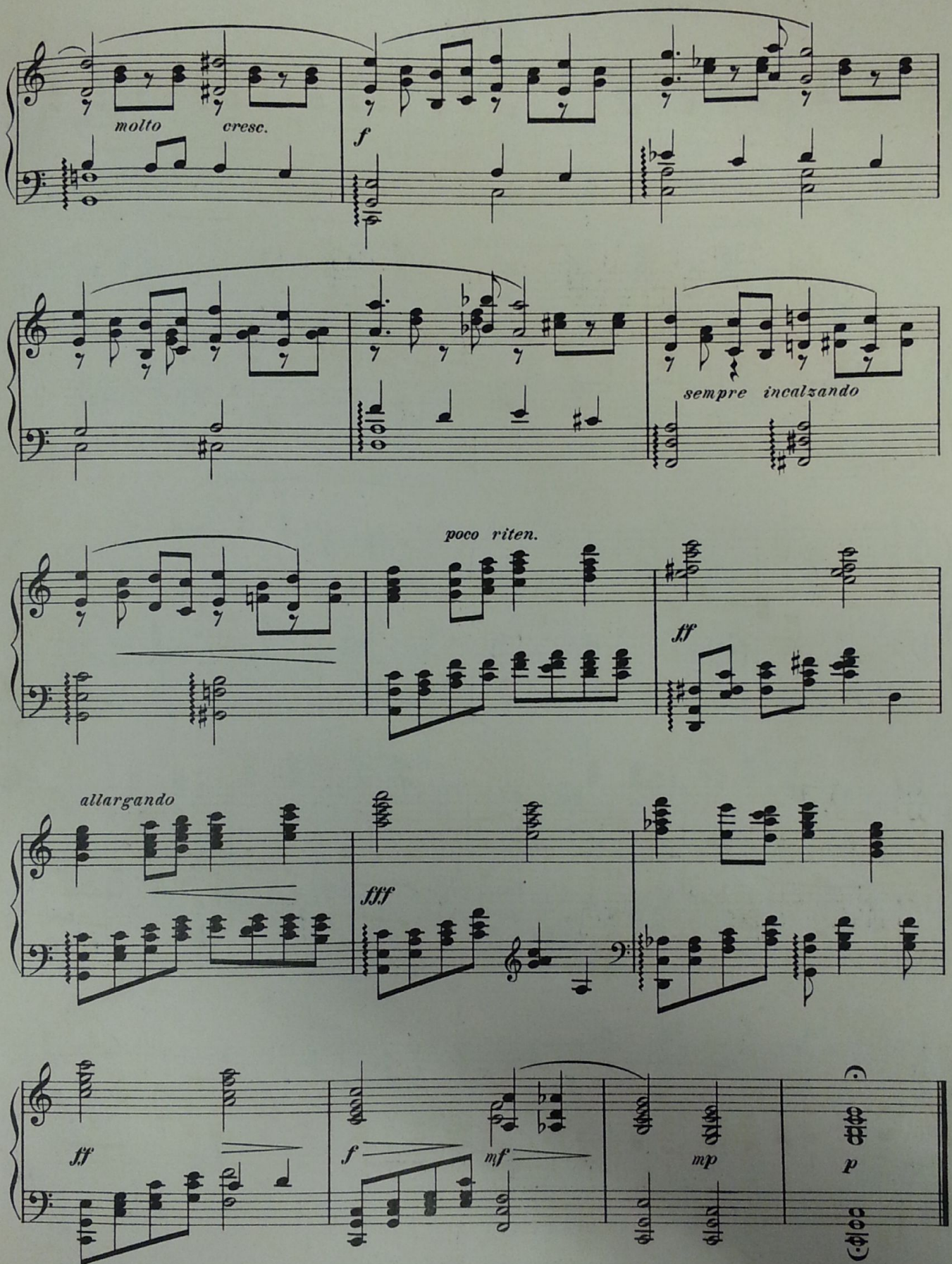
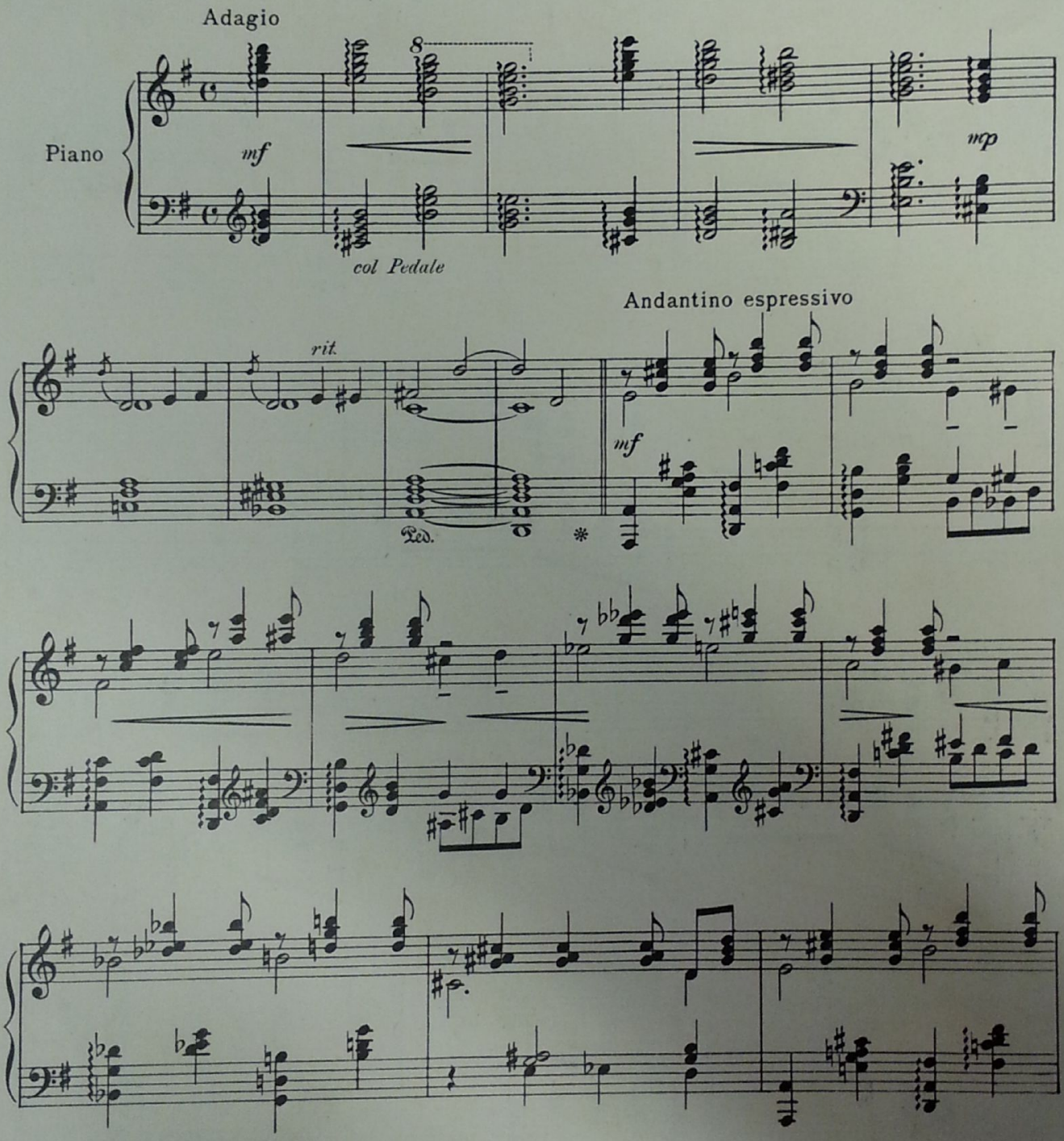

ff
mp
Poco più mosso
mp
la melodia molto cantabile
poco
cresc.
mf
f
sempre diminuendo


p
pp
Tempo primo
mf


molto cresc.
f
sempre incalzando
poco riten.
ff
allargando
fff
ff
f
mf
mp
p

# Adieu

RUDOLF FRIML

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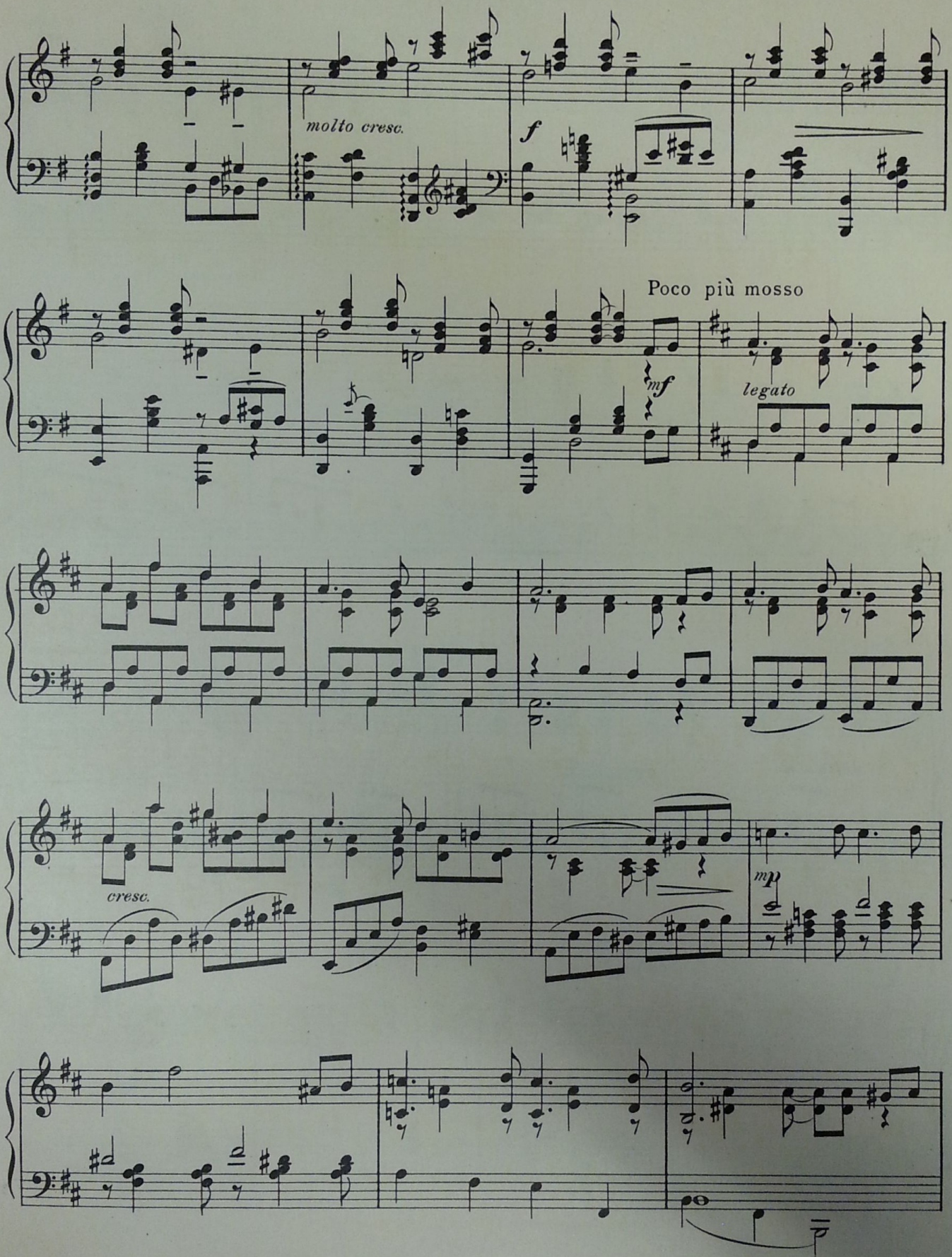
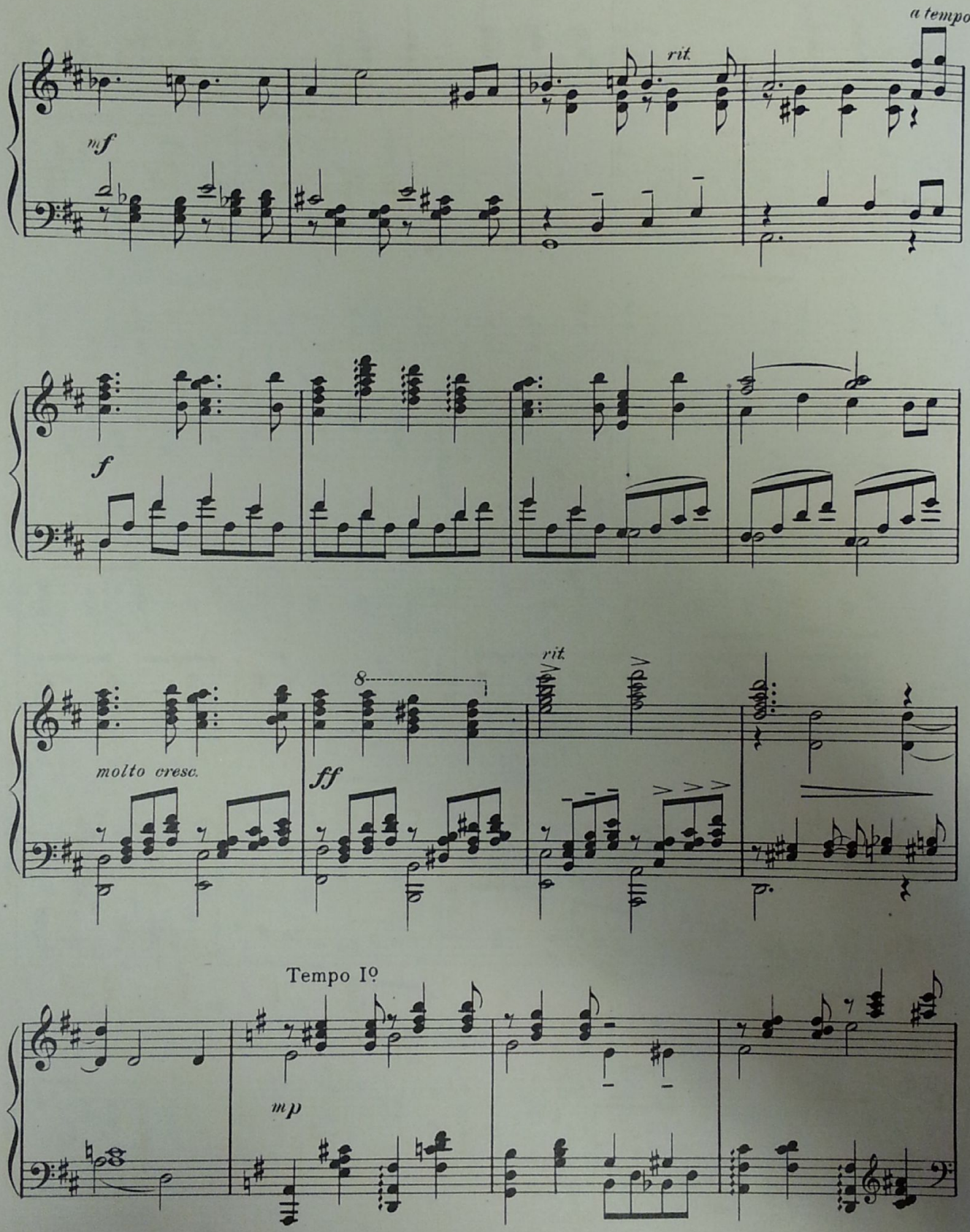
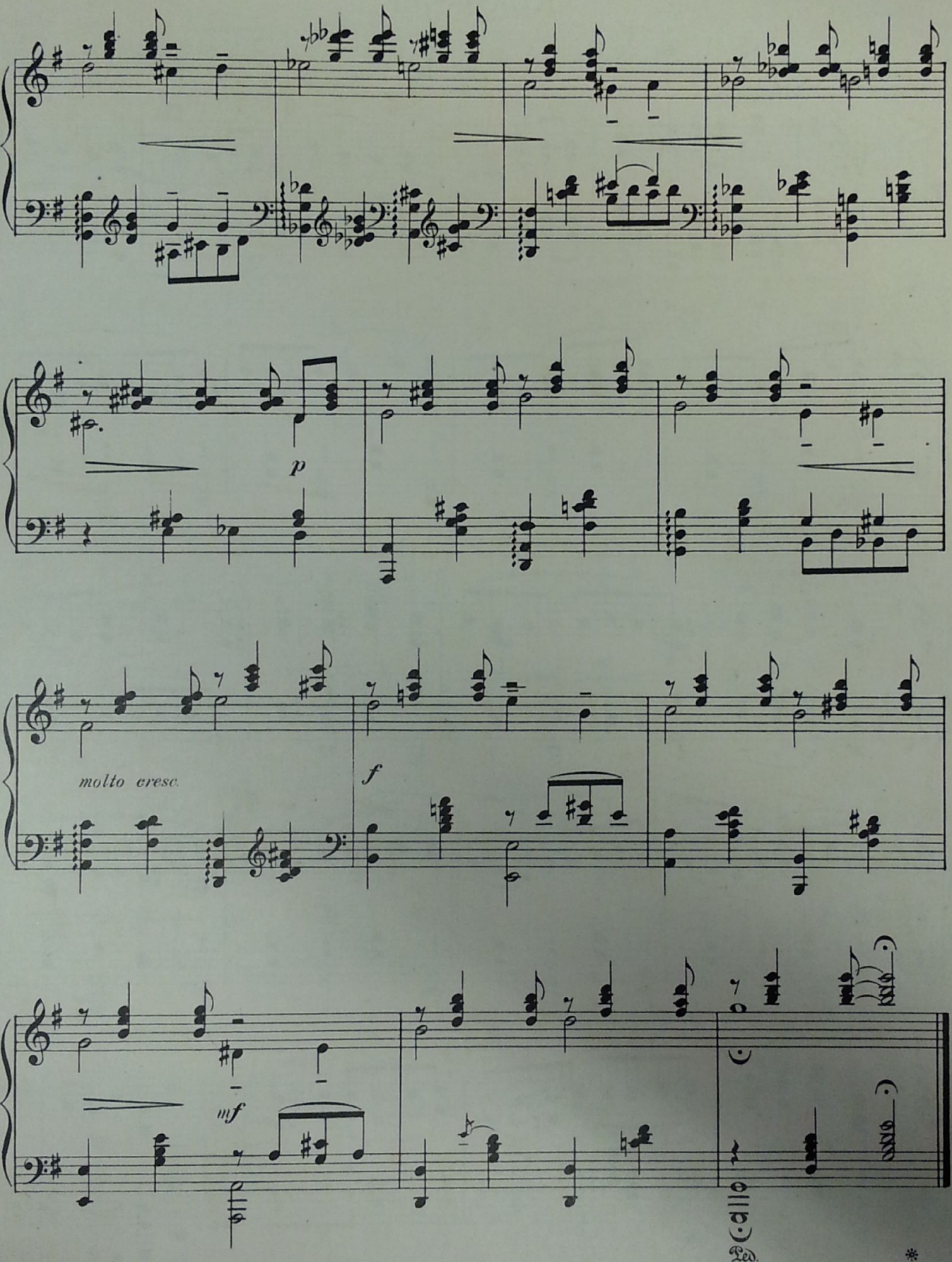
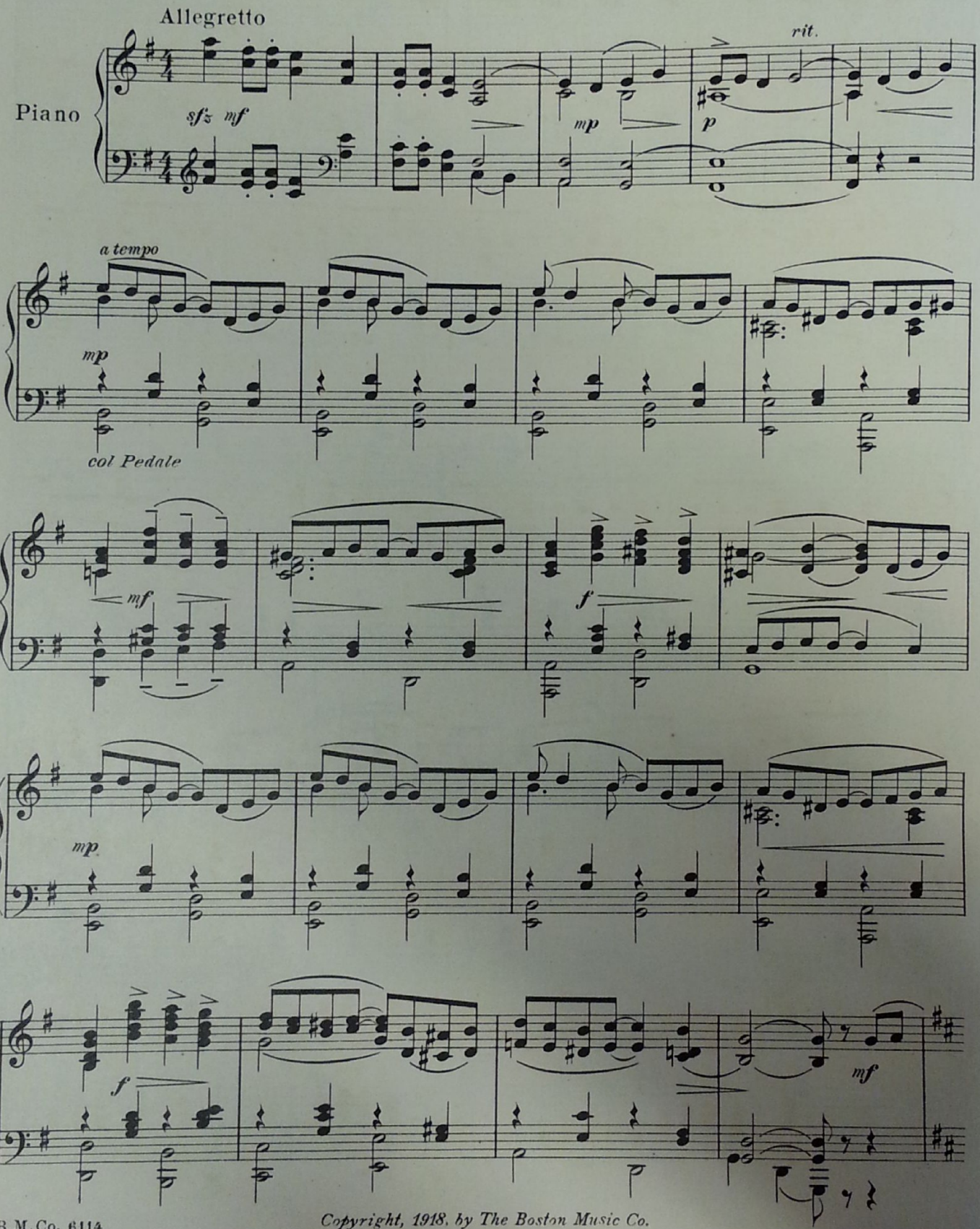

molto cresc.
f
Poco più mosso
mf
legato
cresc.
mp


a tempo
rit.
mf
f
rit.
molto cresc.
ff
Tempo Iº
mp


p
molto cresc.
f
mf
Ped.
*

# Koko-San

IGUSHI KAMOTO

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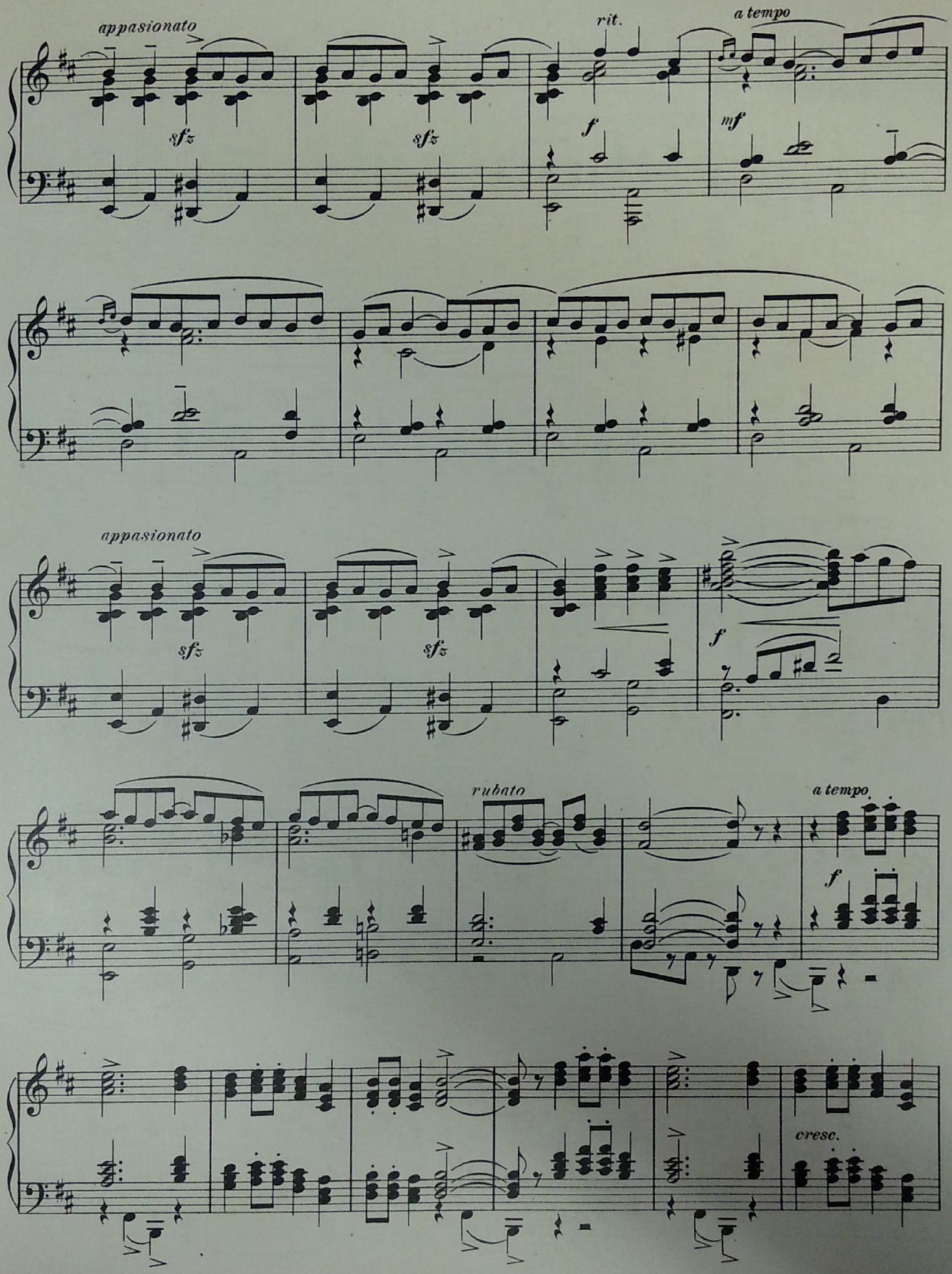
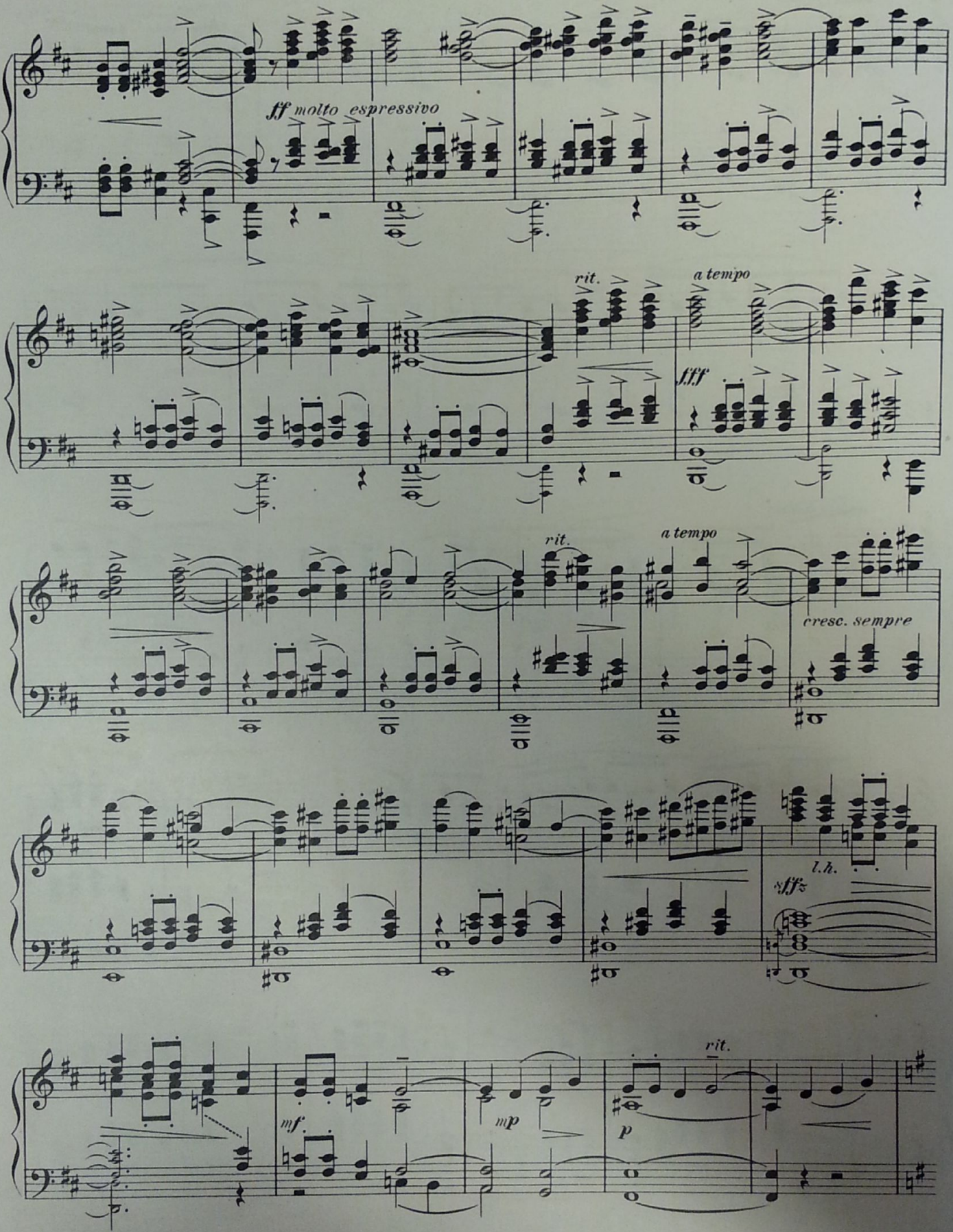
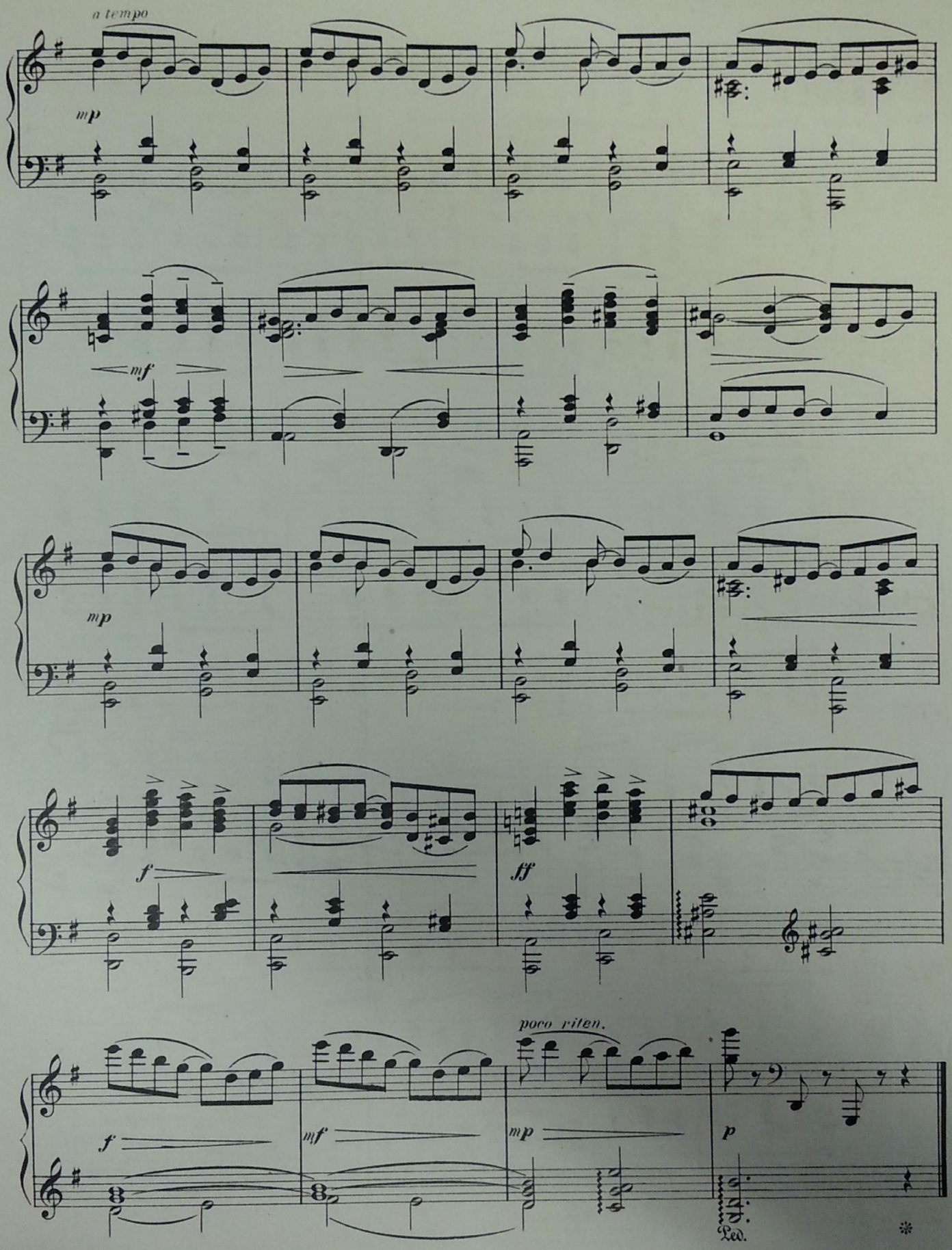

appasionato
sfz
sfz
rit.
f
a tempo
mf
appasionato
sfz
sfz
f
rubato
a tempo
f
cresc.


ff molto espressivo
rit.
a tempo
fff
rit.
a tempo
cresc. sempre
l.h.
sfffz
rit.
mf
mp
p

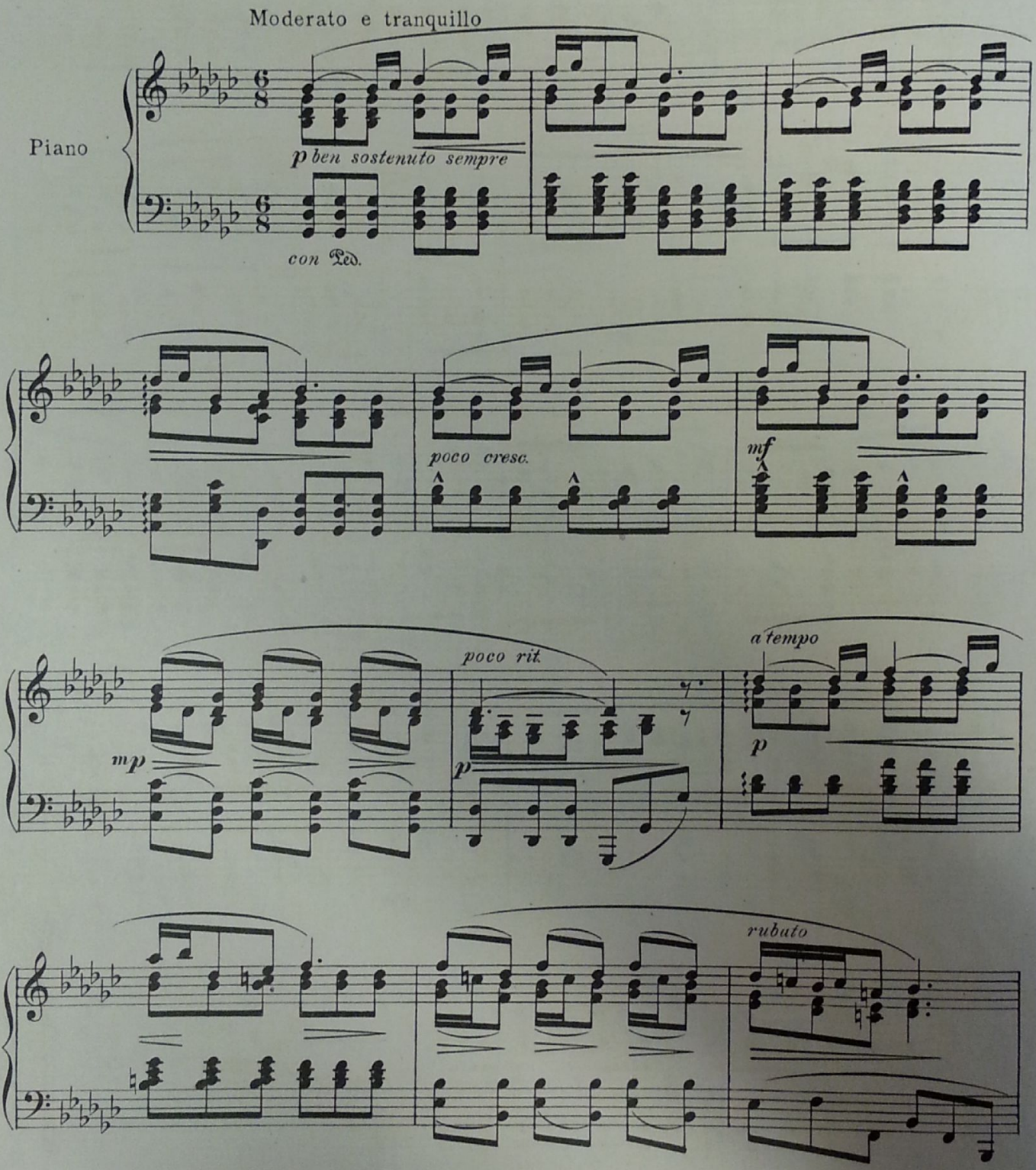

a tempo
mp
mf
mp
f
ff
poco riten.
f
mf
mp
p
Ped.

Also published for
Violin and Piano (paraphrased by C Engel)
Organ (arranged by Arthur H. Ryder)

# Intermezzo

*Edited by Hugo Ries*

PAULA SZALIT




Grade III–IV

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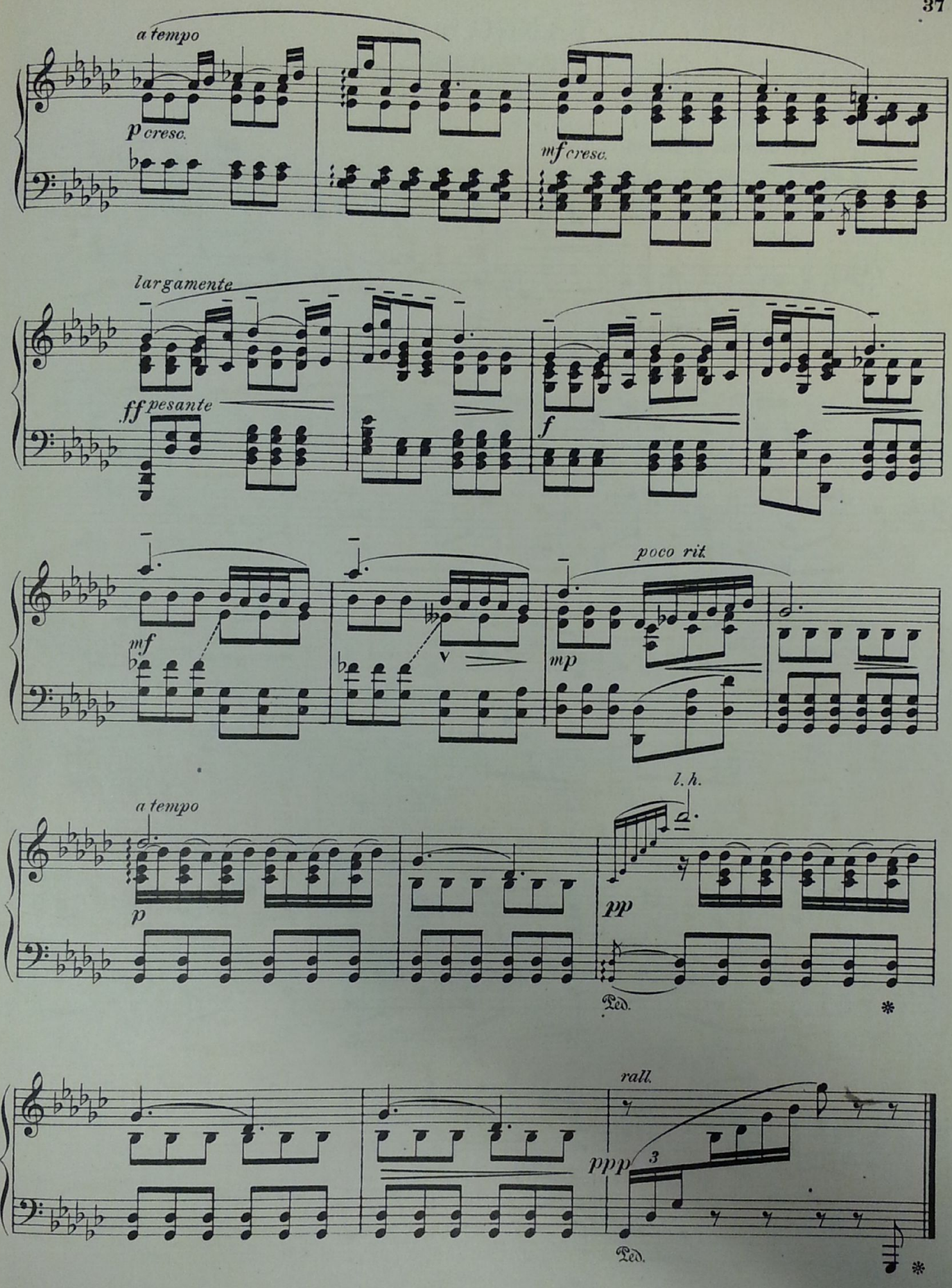
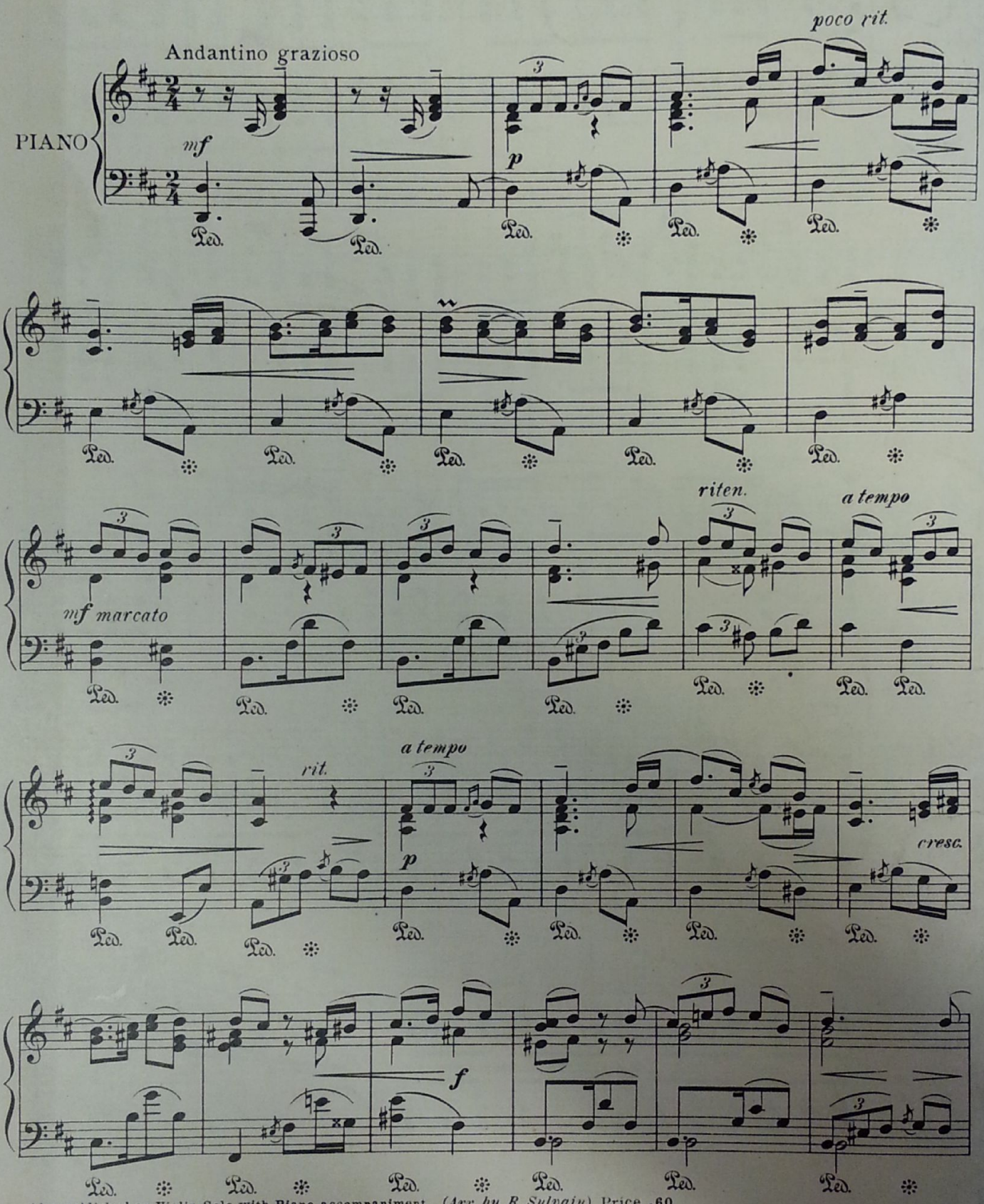

a tempo
p cresc.
mf cresc.
largamente
ff pesante
f
mf
mp
poco rit.
a tempo
p
l. h.
pp
Ped.
rall.
ppp
3
Ped.

# TANGO, in D

*(Original Version)*

*Edited by Hugo Ries*

I. ALBENIZ




Also published as Violin Solo with Piano accompaniment. *(Arr. by R. Sylvain)* Price .60
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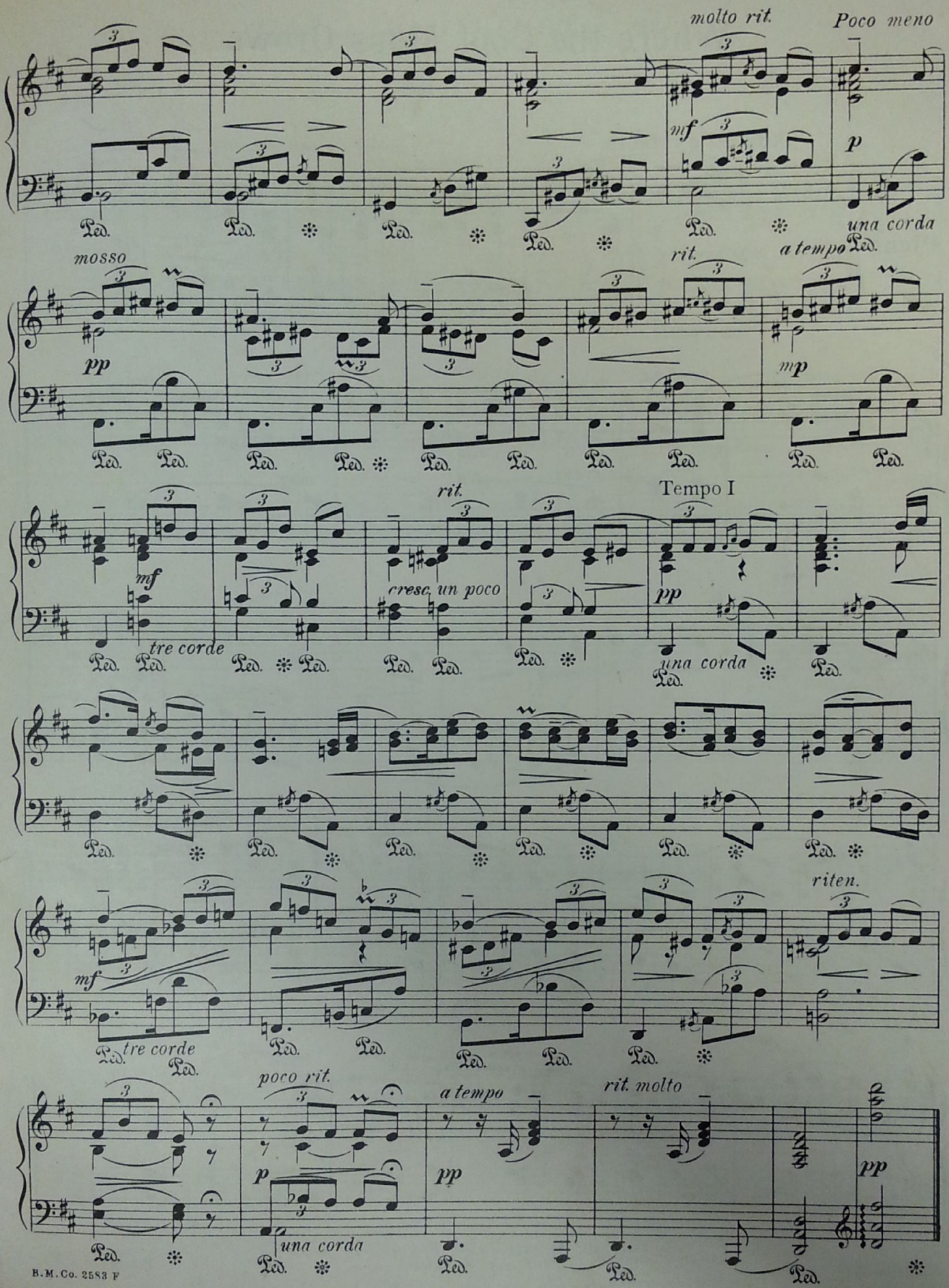
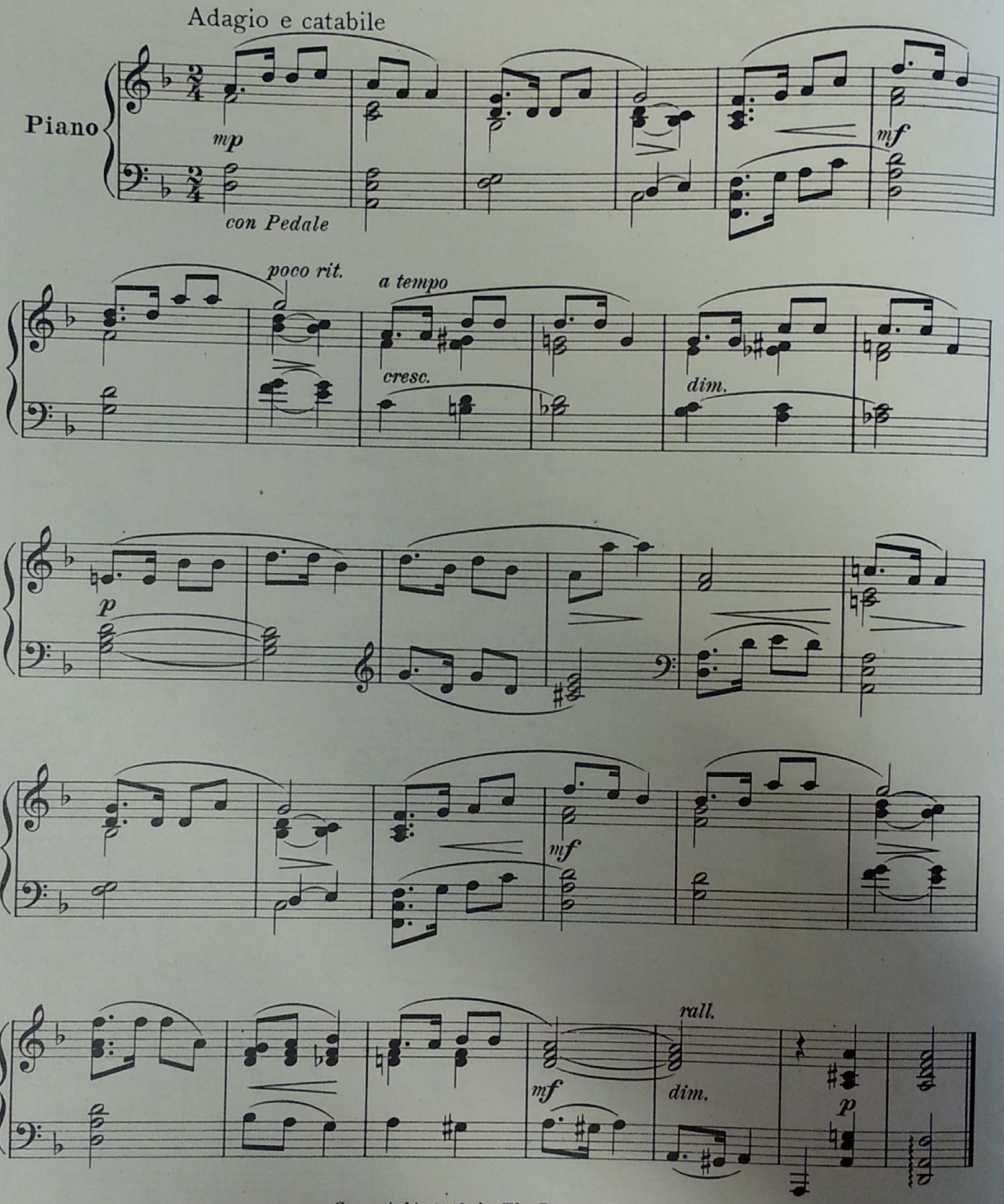

molto rit.
Poco meno
mf
p
una corda
mosso
pp
rit.
a tempo
mp
rit.
Tempo I
mf
tre corde
cresc. un poco
pp
una corda
riten.
mf
tre corde
poco rit.
a tempo
rit. molto
p
una corda
pp
pp

# Where the Cool Moss Grows

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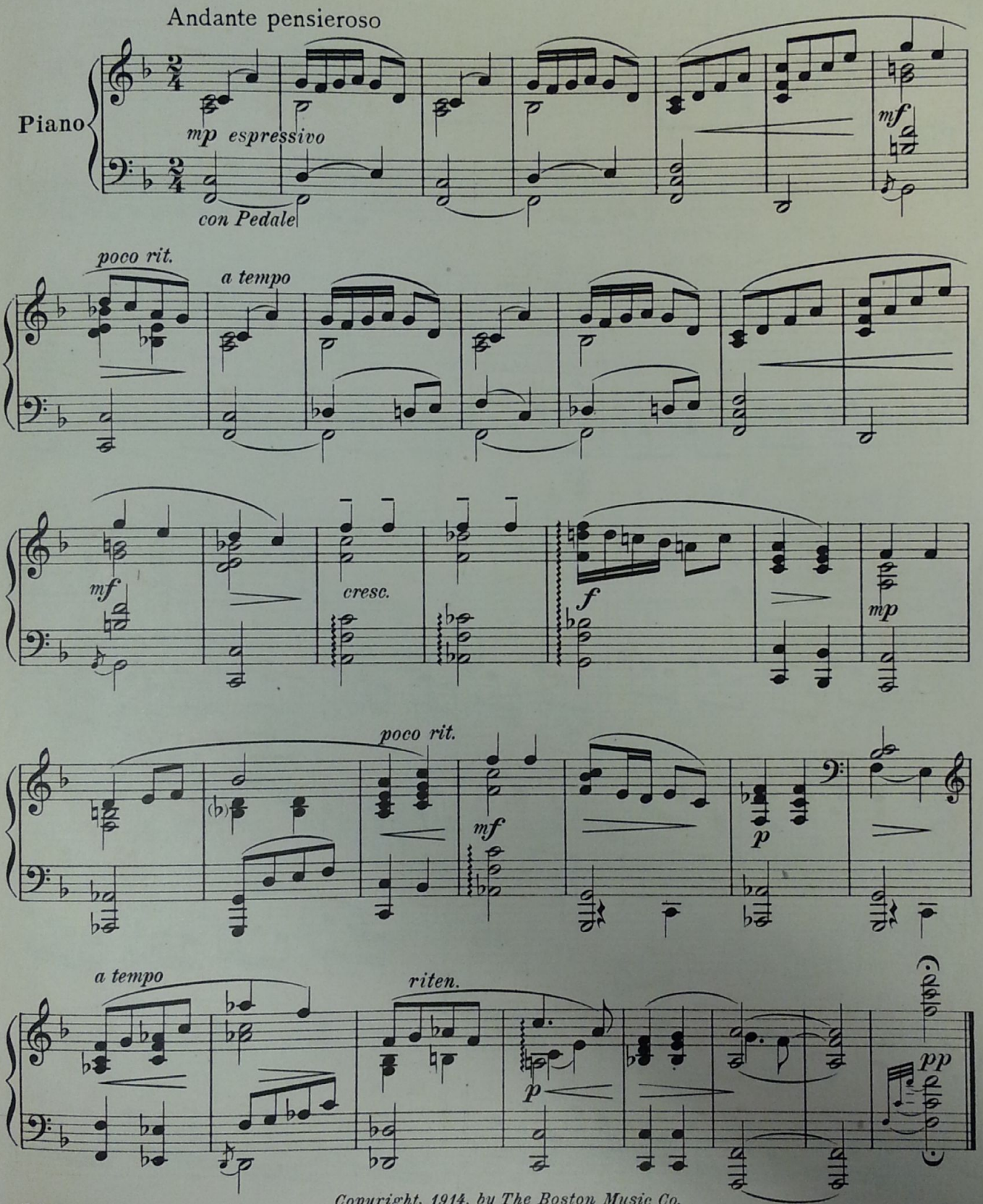
# Under the Great Oak Tree

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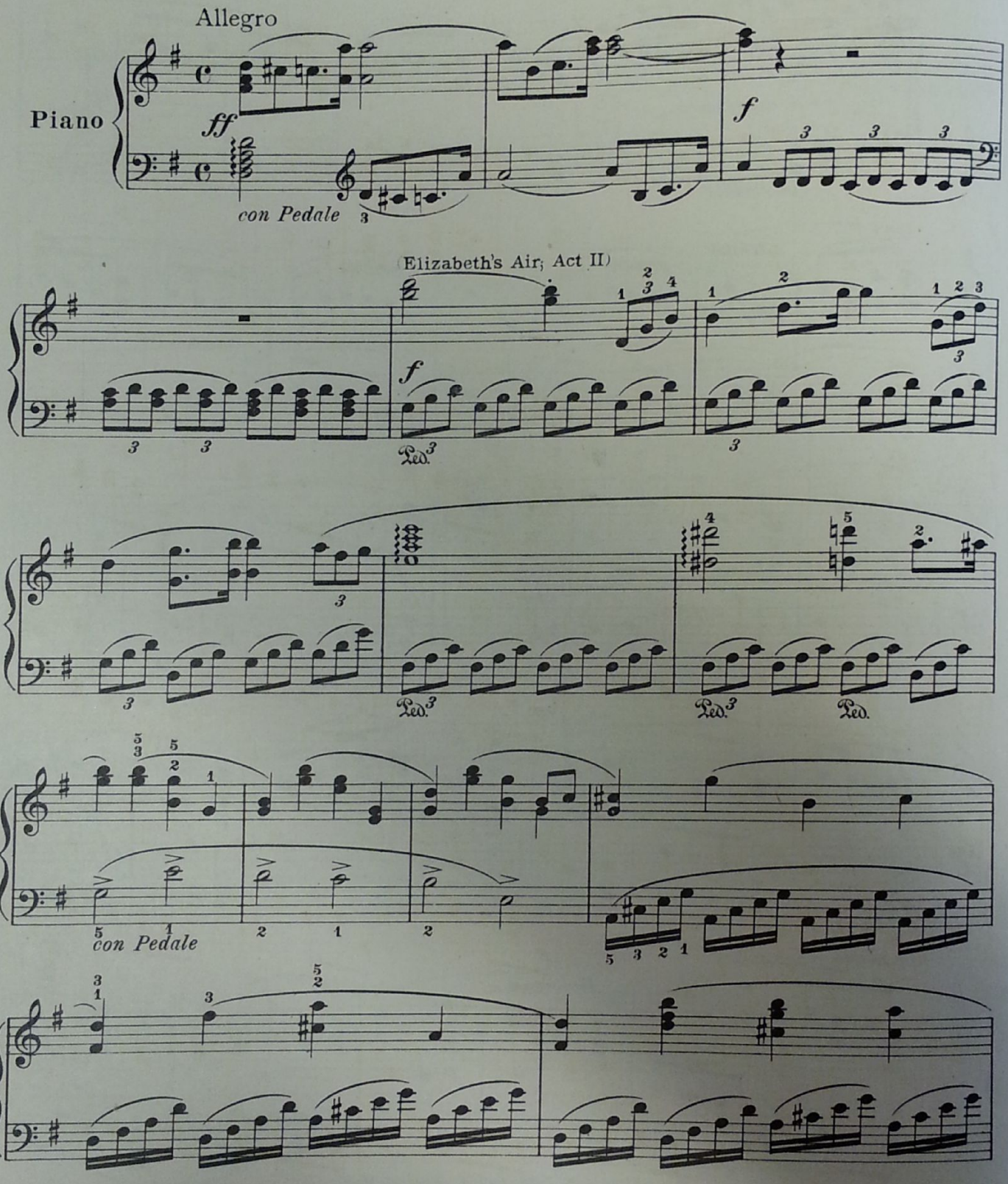
# Tannhäuser

RICHARD WAGNER
*Arr. by Reinhold Zimmermann*

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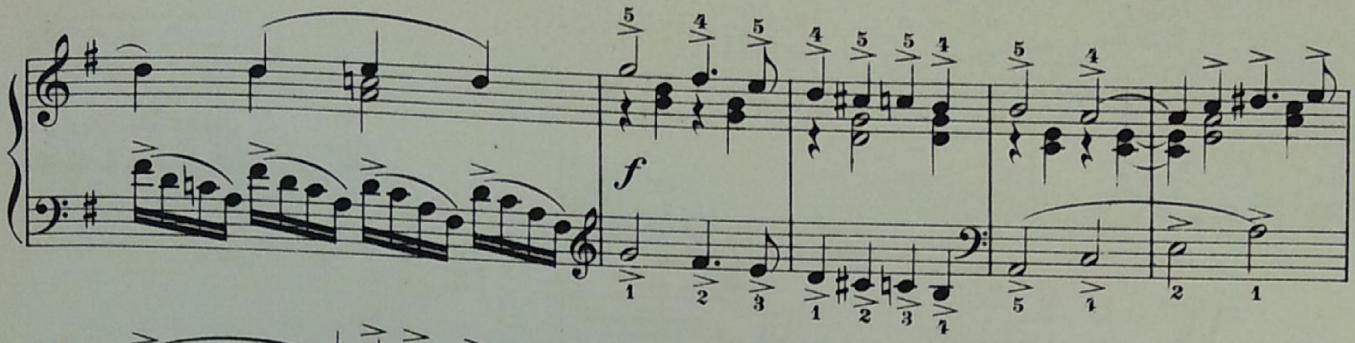
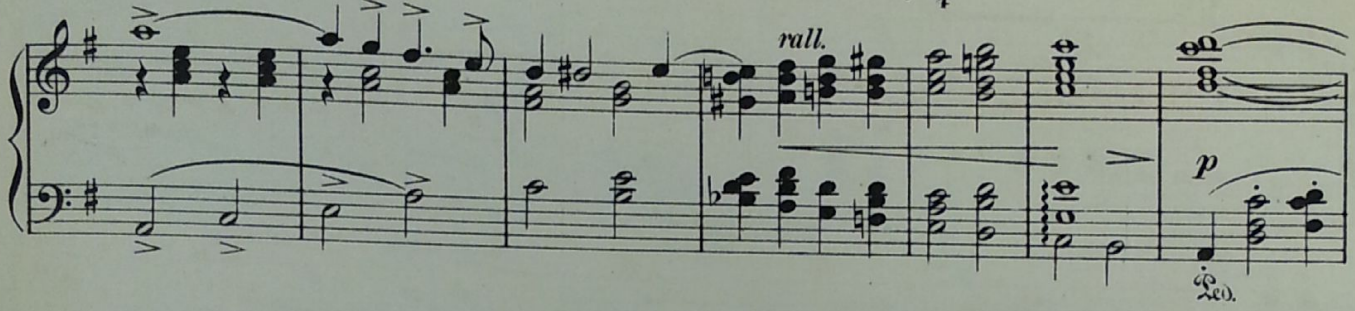
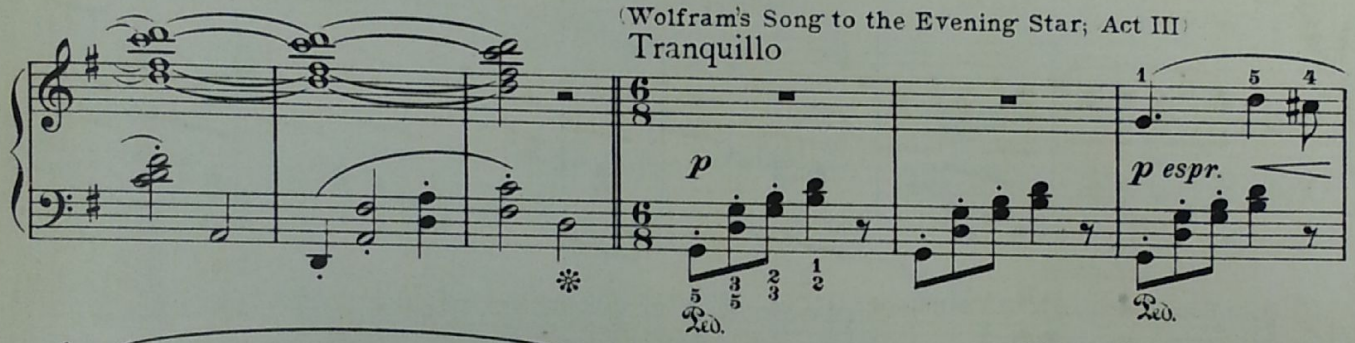
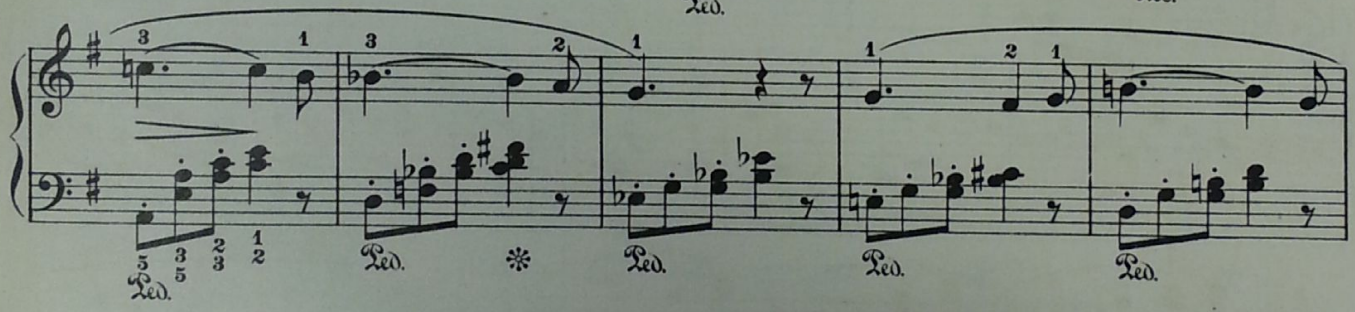


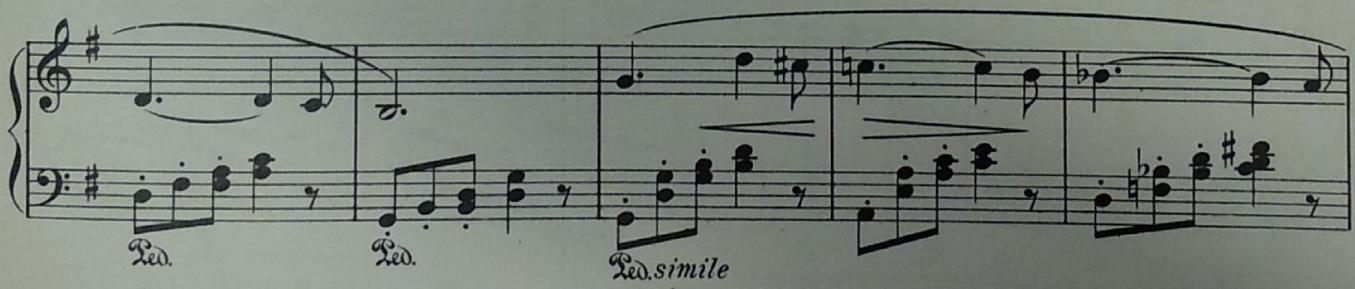



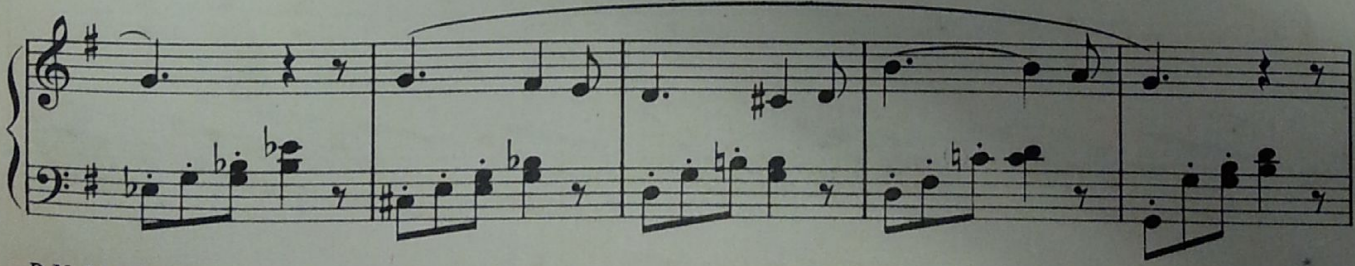

(Wolfram's Song to the Evening Star; Act III)

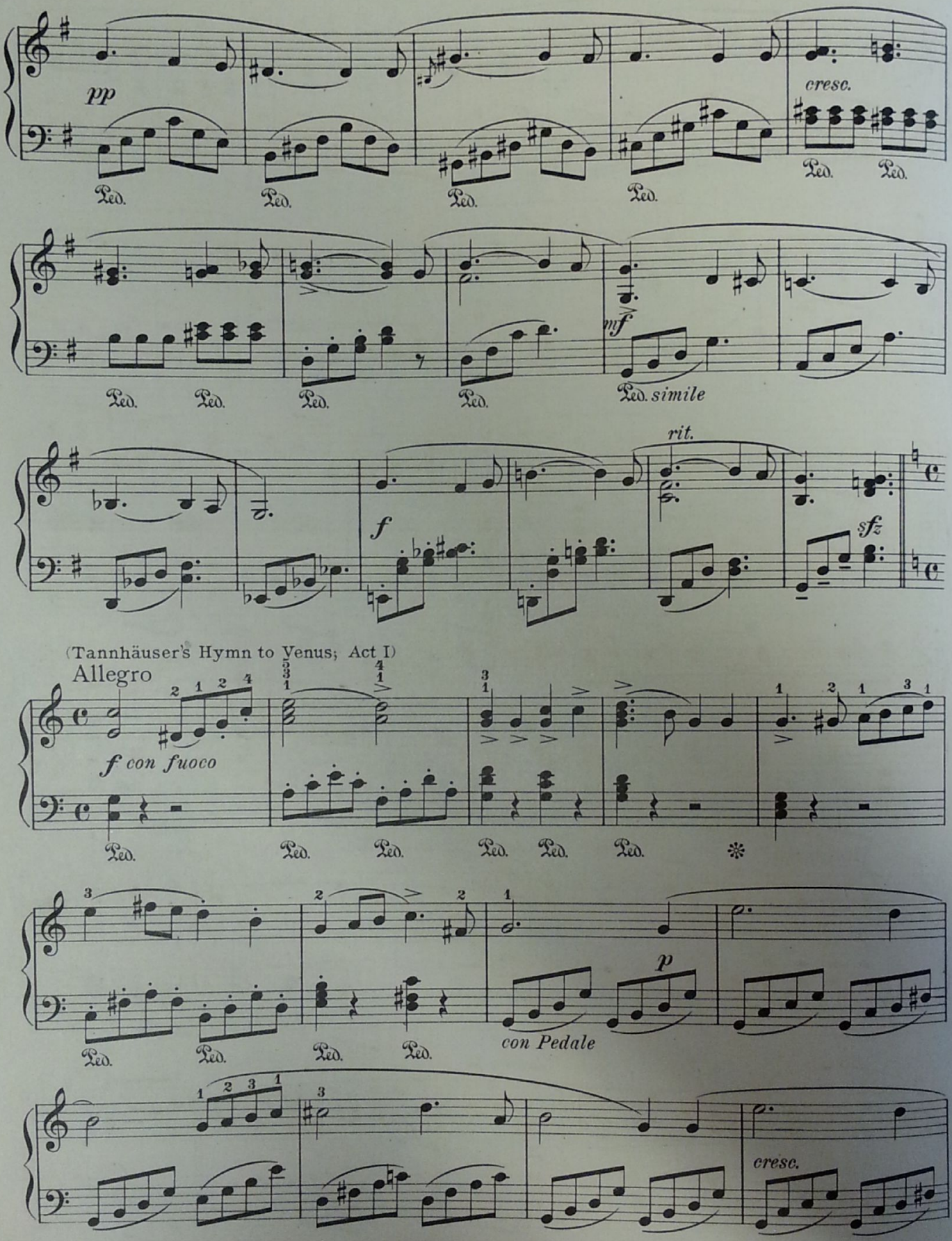
Tranquillo

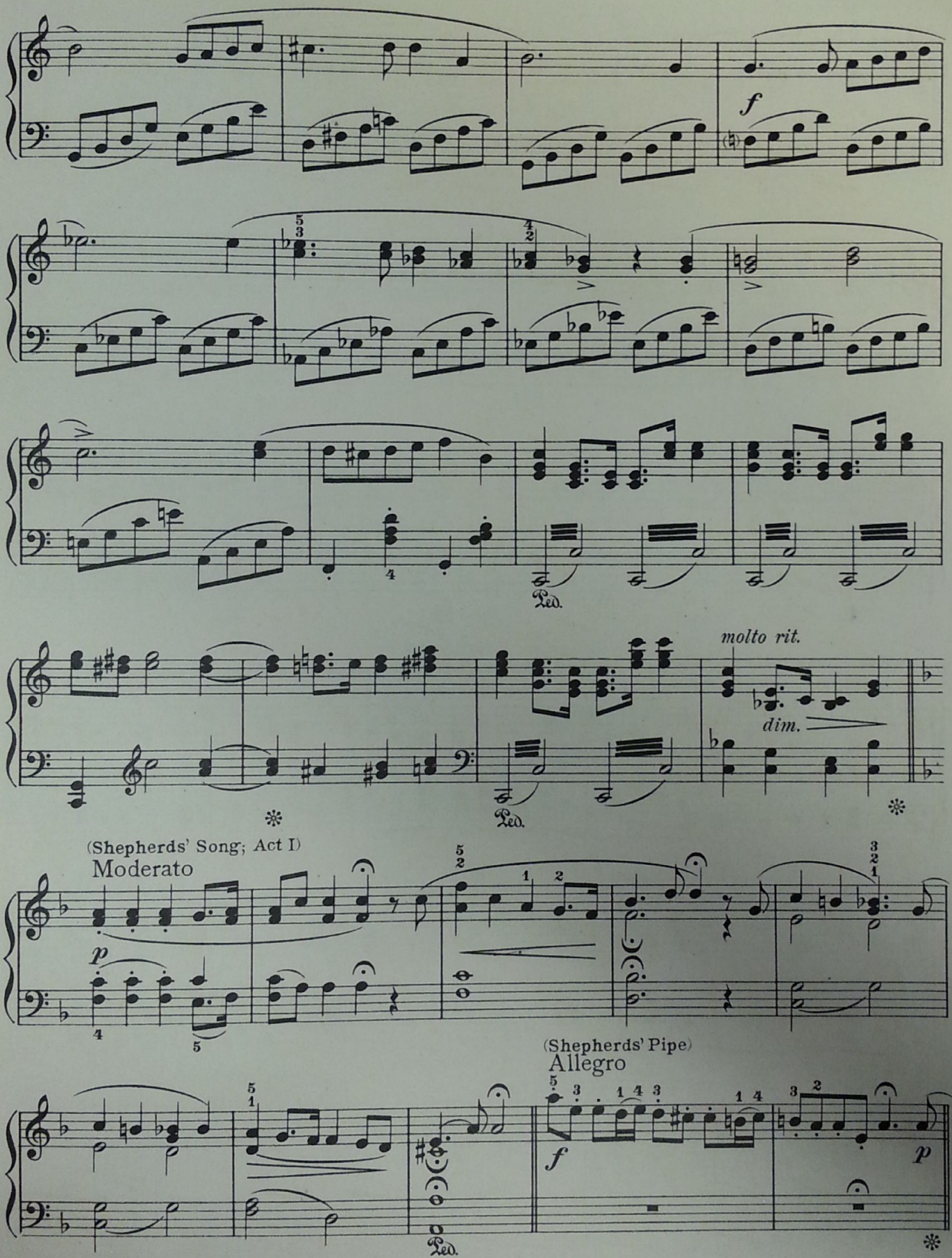


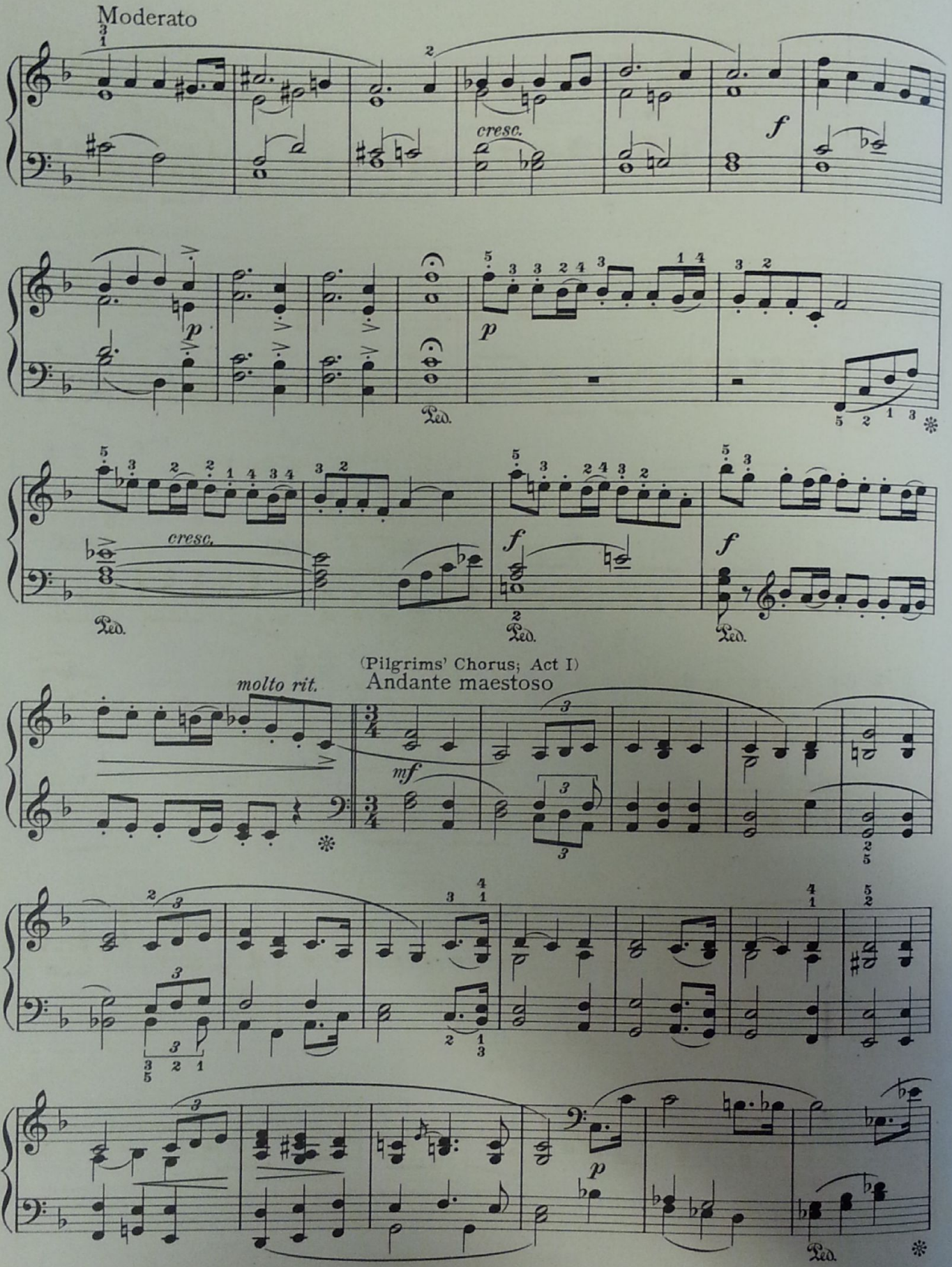



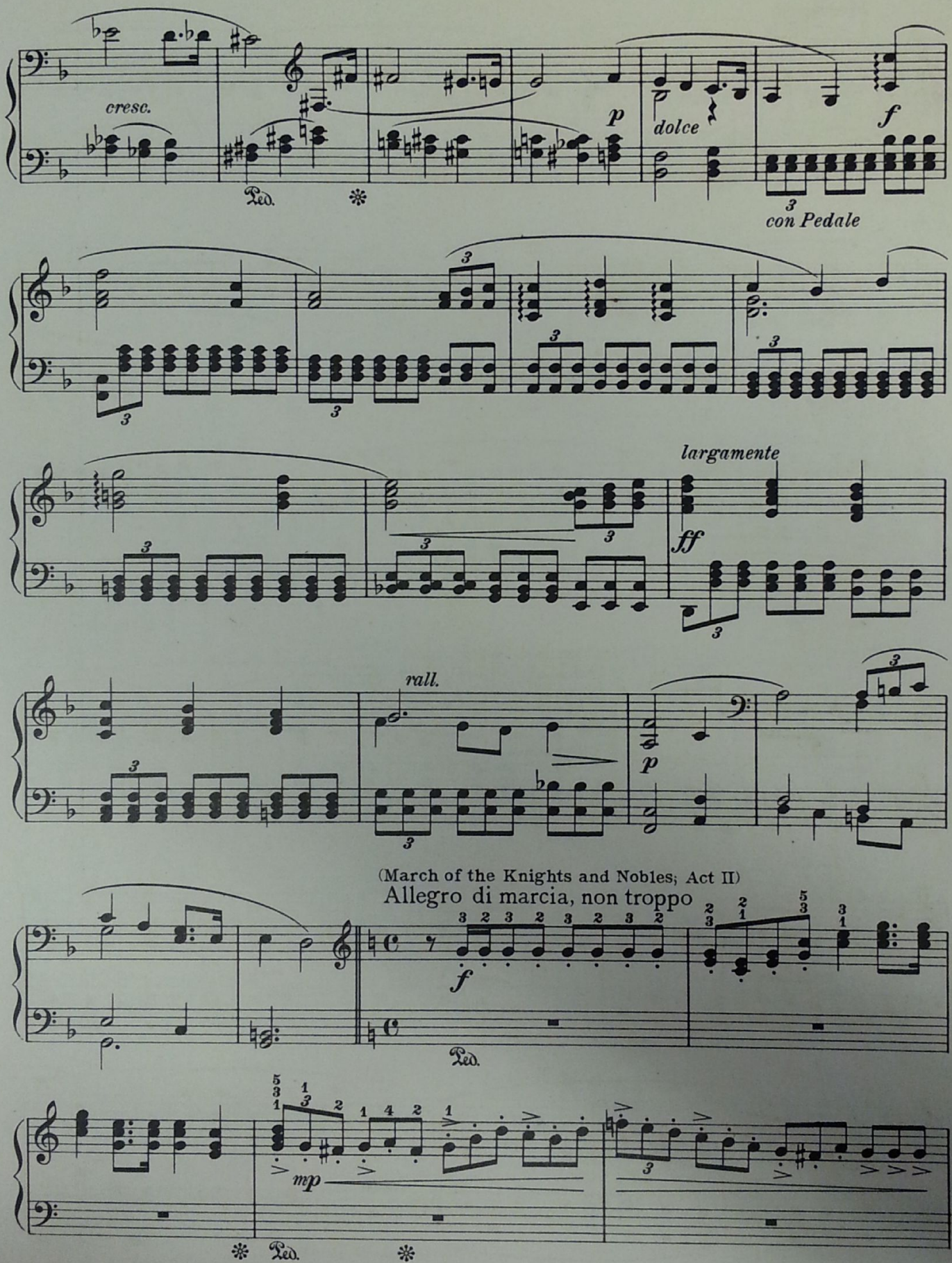



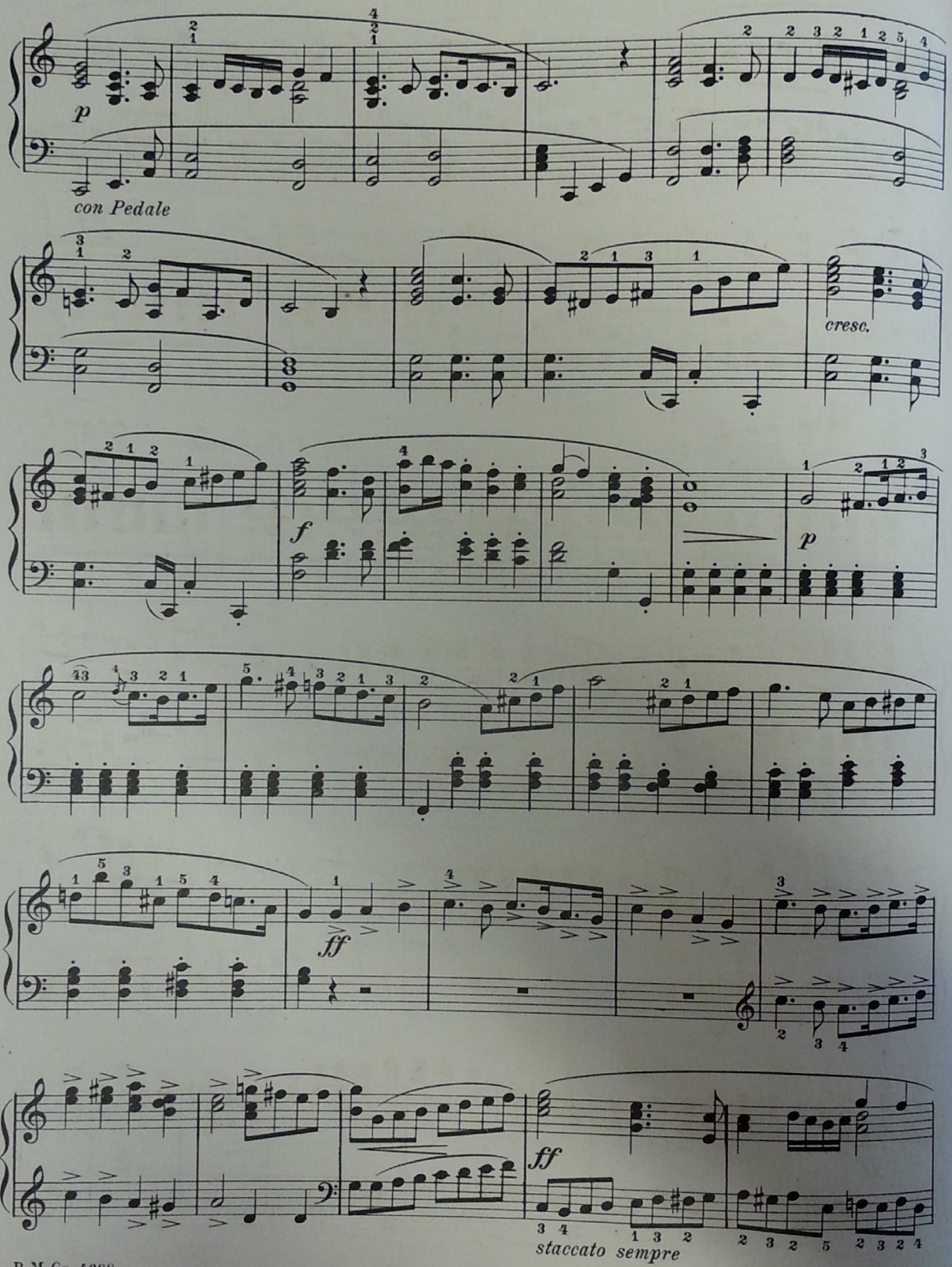



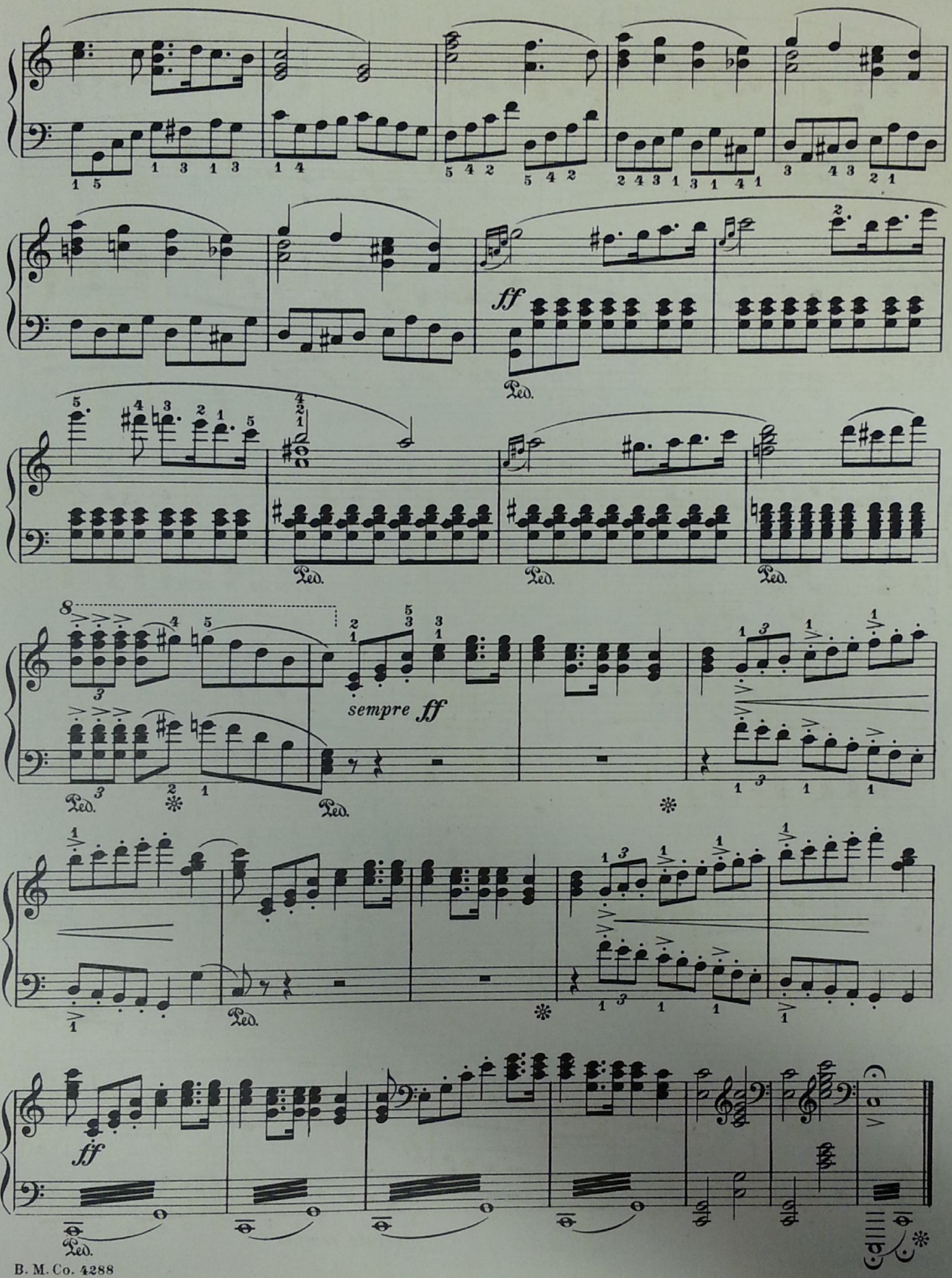

pp
cresc.
Ped.
mf
Ped. simile
rit.
f
sfz
(Tannhäuser's Hymn to Venus; Act I)
Allegro
f con fuoco
p
con Pedale
cresc.


f
Ped.
molto rit.
dim.
Ped.
(Shepherds' Song; Act I)
Moderato
p
(Shepherds' Pipe)
Allegro
f
p
Ped.


Moderato
cresc.
f
p
Ped.
cresc.
(Pilgrims' Chorus; Act I)
molto rit.
Andante maestoso
mf


cresc.
Ped.
p
dolce
f
con Pedale
largamente
ff
rall.
p
(March of the Knights and Nobles; Act II)
Allegro di marcia, non troppo
f
Ped.
mp
Ped.

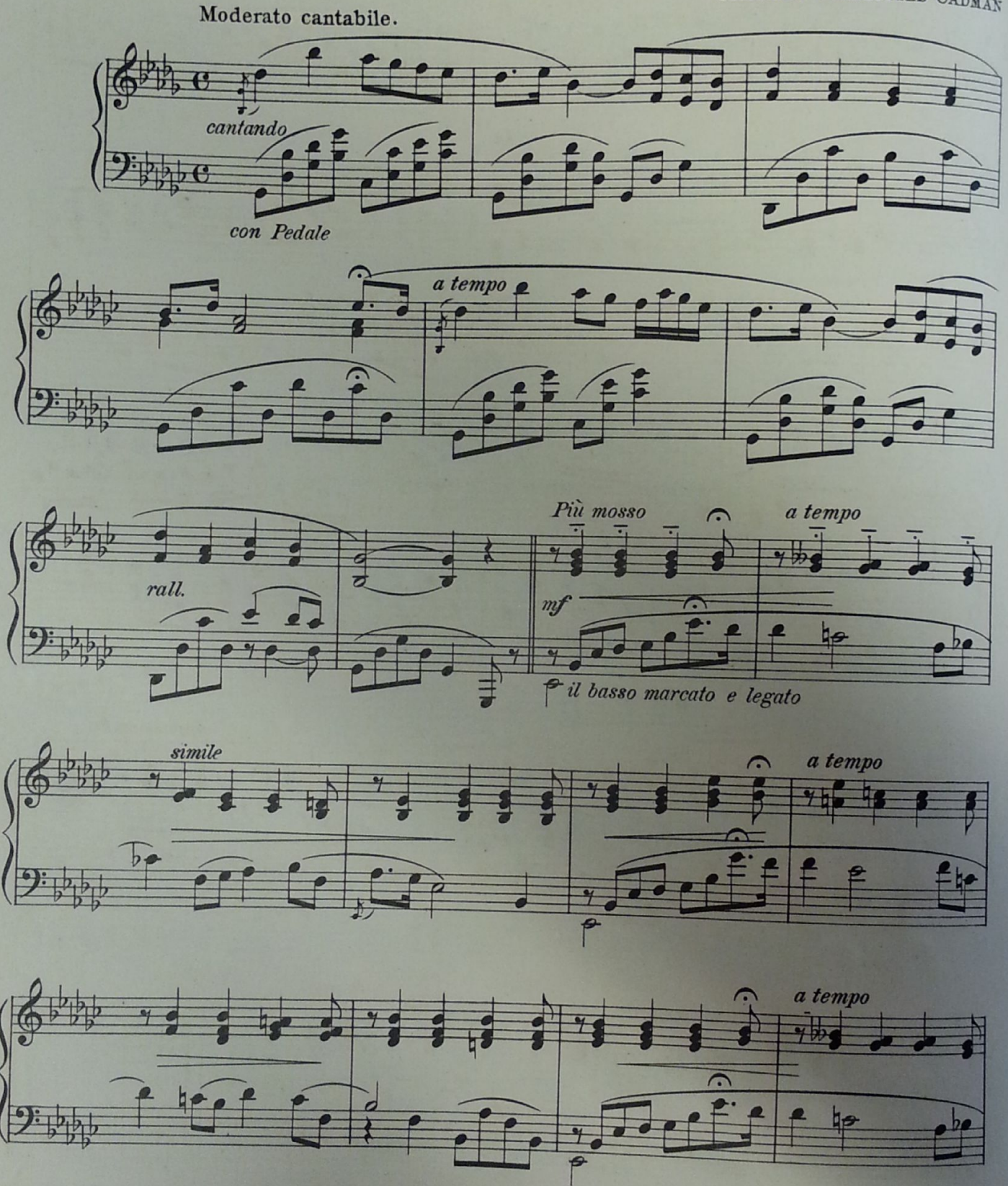

p
con Pedale
cresc.
f
p
ff
ff
staccato sempre


ff
Ped.
sempre ff
Ped.
ff
Ped.

*To Miss Anna Pfenniger, Cleveland, Ohio.*

# Melody in G Flat.

CHARLES WAKEFIELD CADMAN

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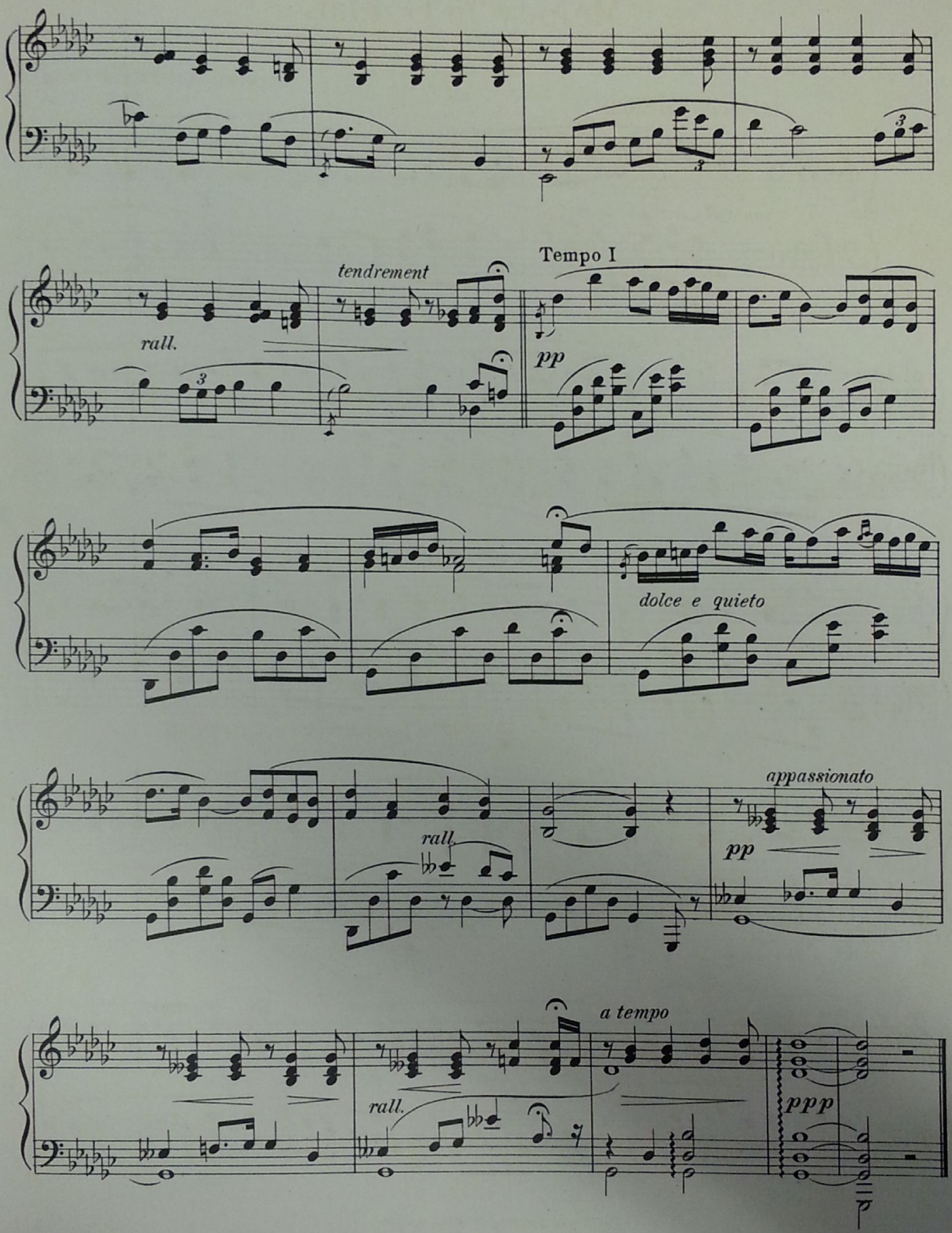
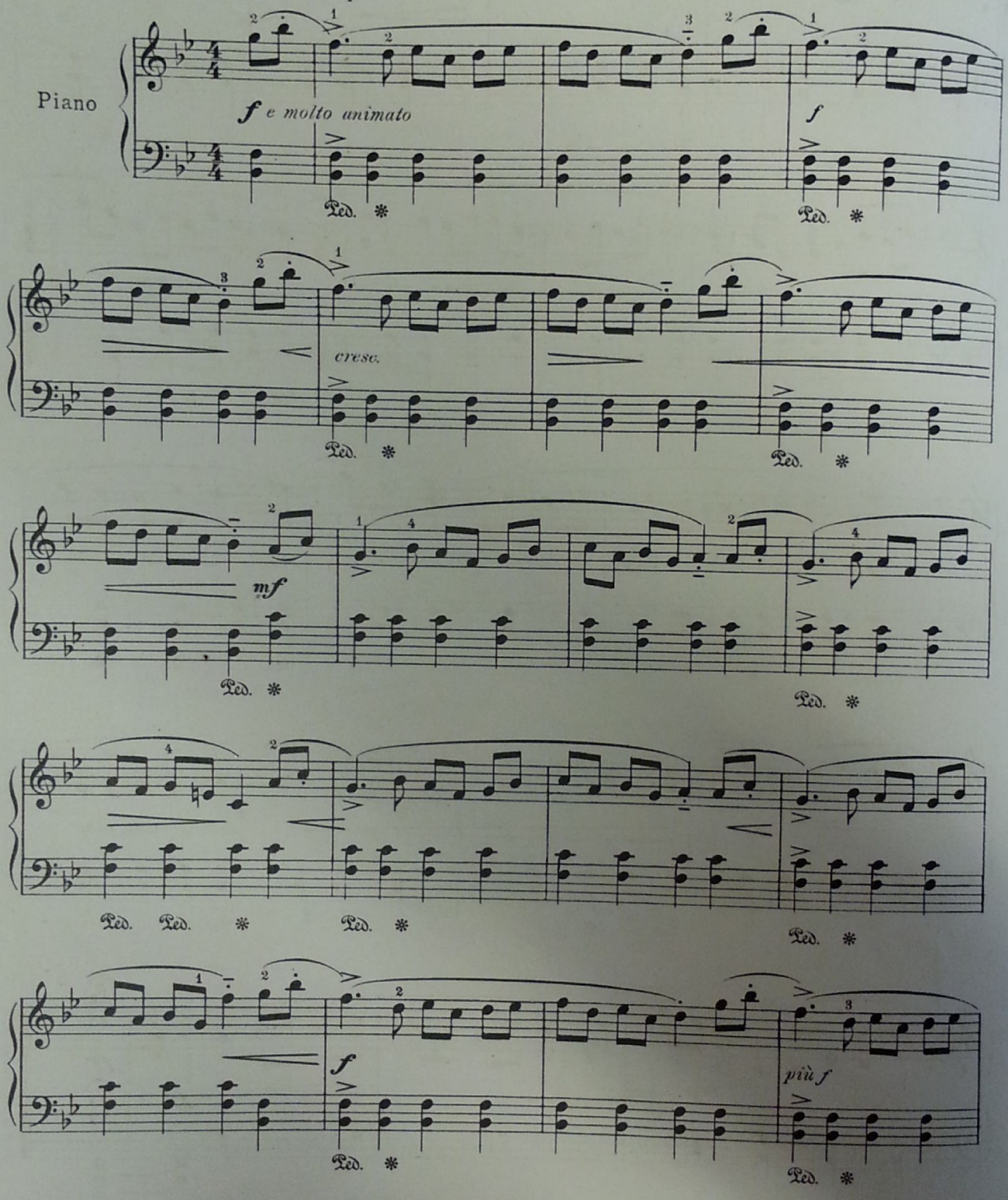

tendrement
rall.
Tempo I
pp
dolce e quieto
rall.
appassionato
pp
a tempo
rall.
ppp

# Merry-making

LEO ORNSTEIN

Op. 9, No 8

Allegro con spirito

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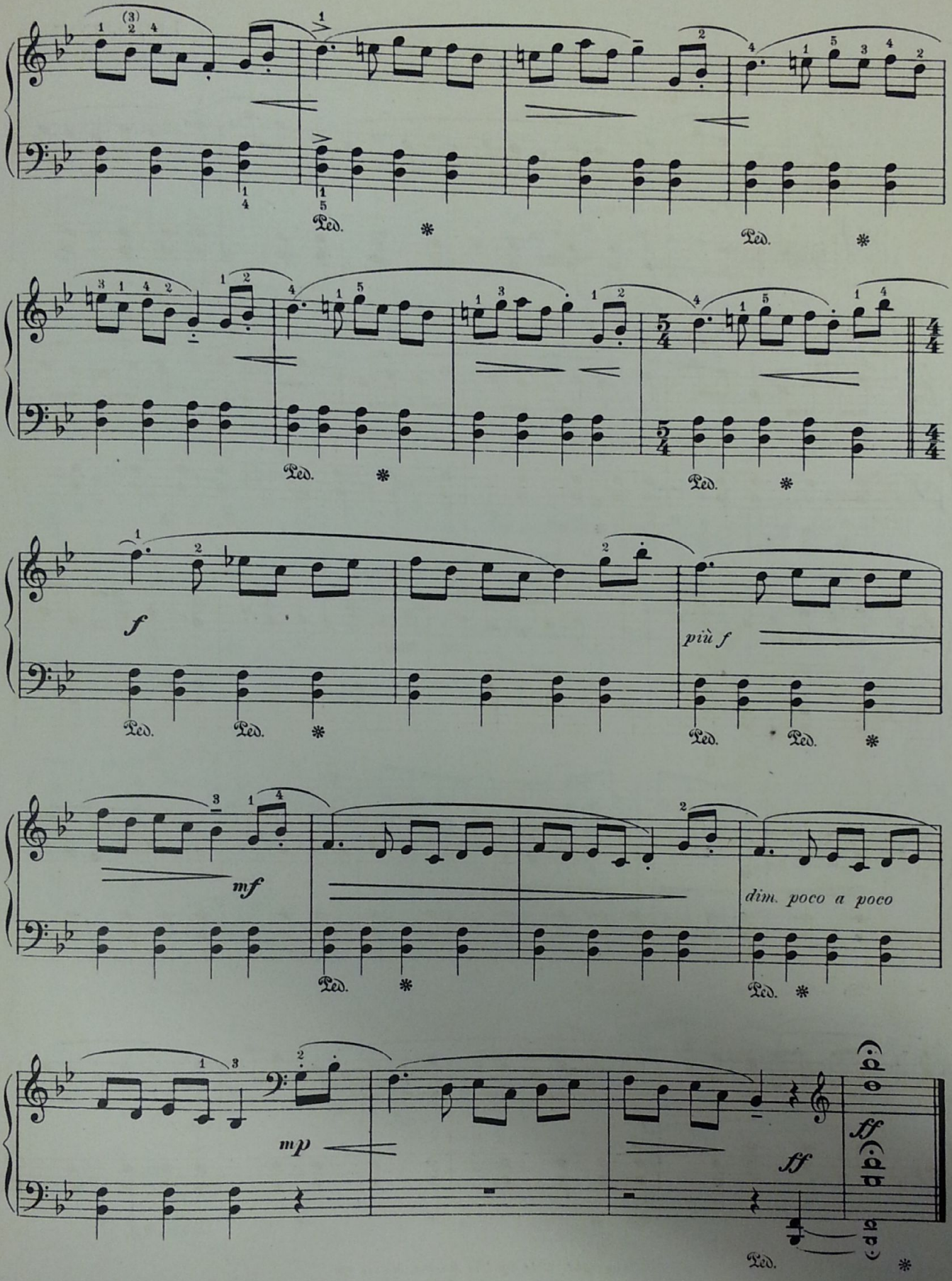
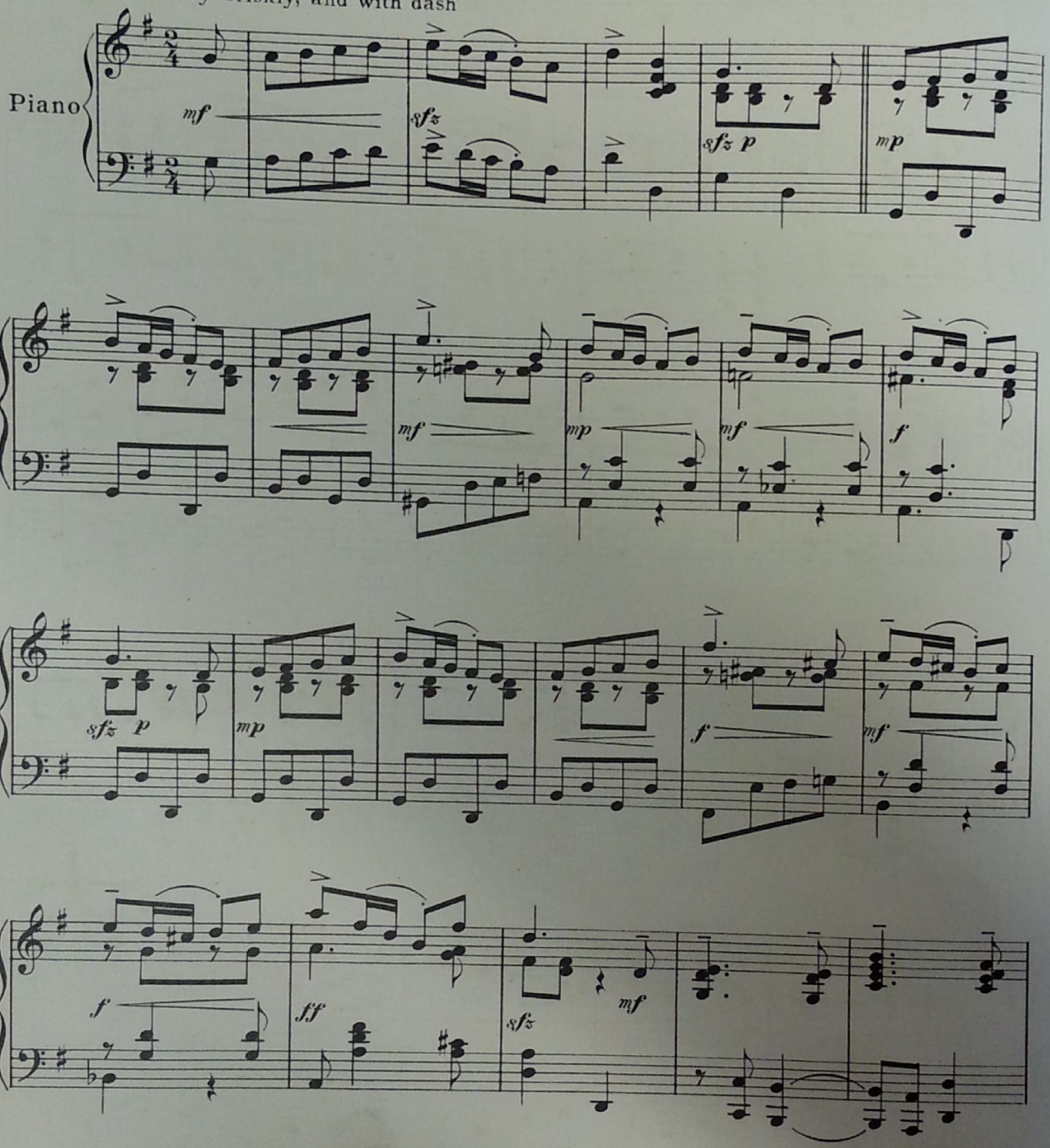

Ped.
Ped.
Ped.
Ped.
f
più f
Ped.
Ped.
Ped.
mf
dim. poco a poco
Ped.
Ped.
mp
ff
ff
Ped.

# Mummers' March

JOHN MARTEL

Very briskly, and with dash




B.M.Co. 6440 c

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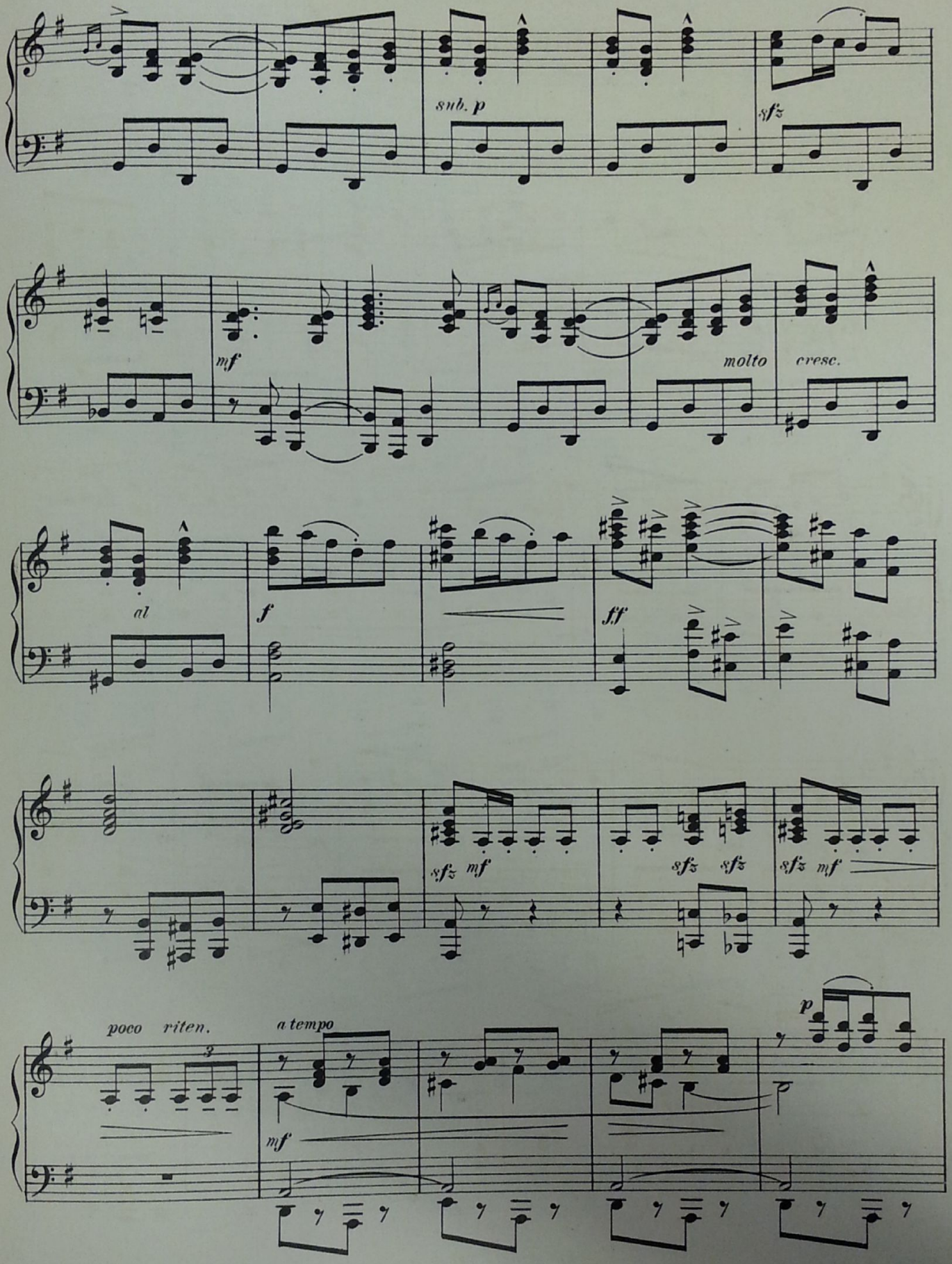
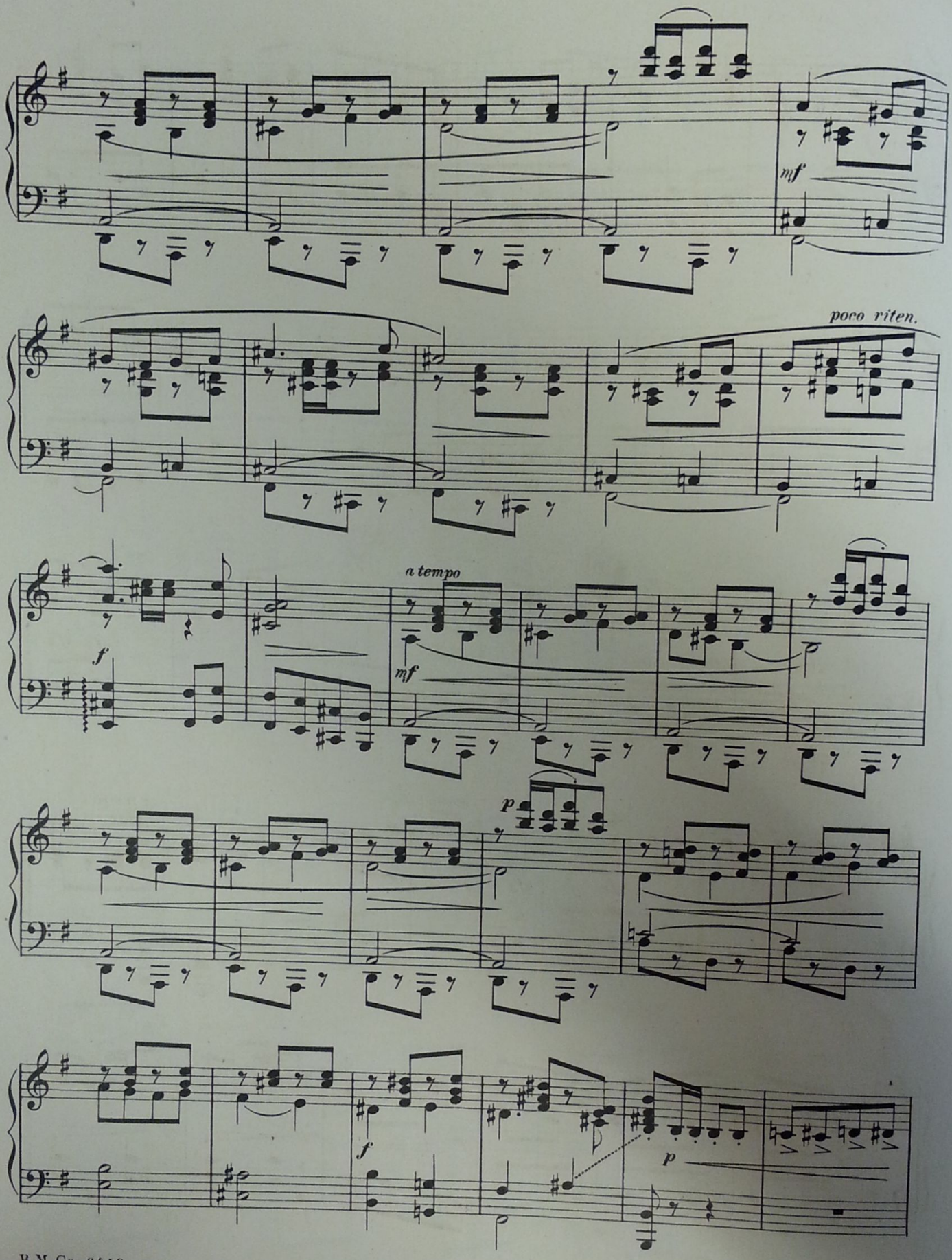
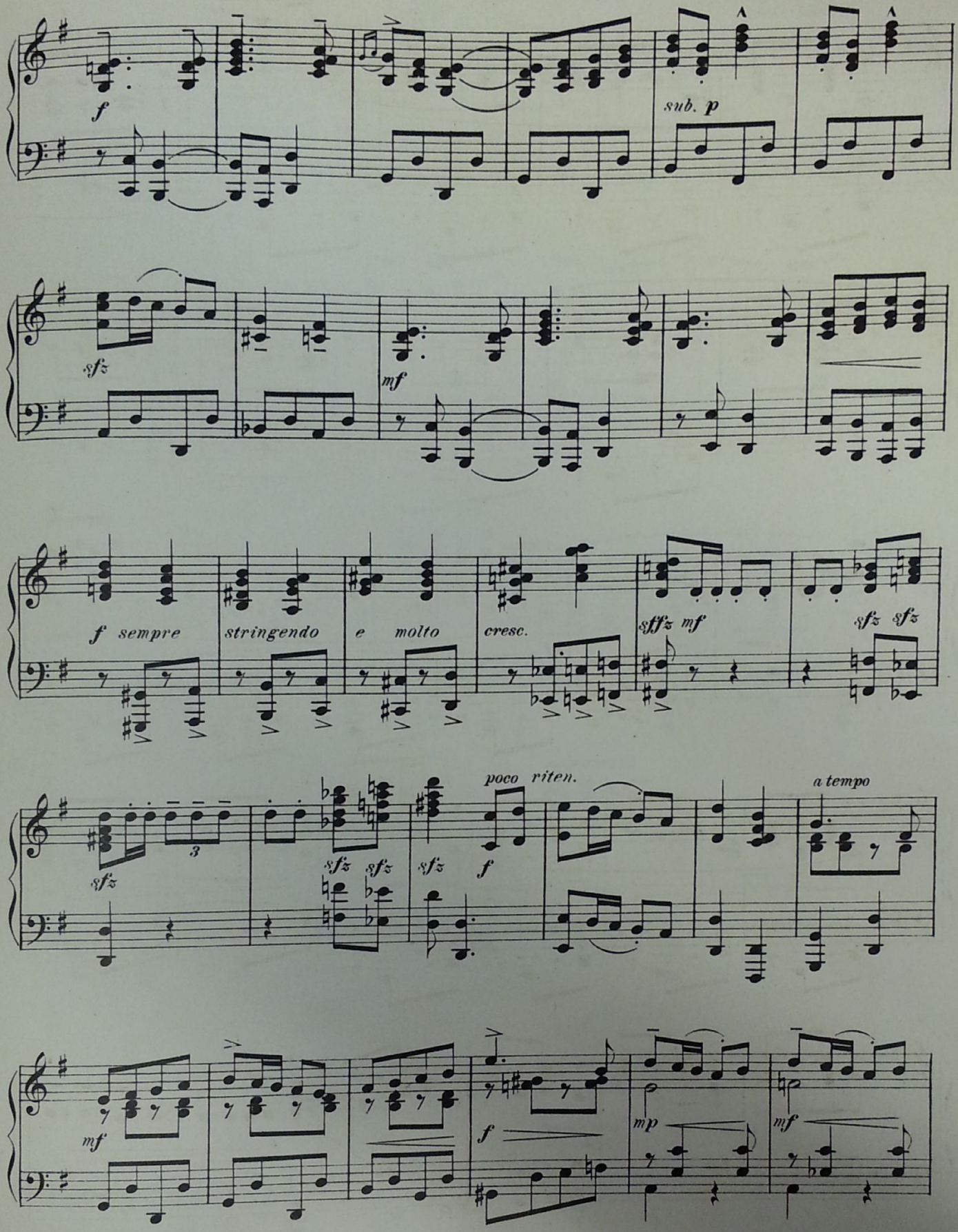
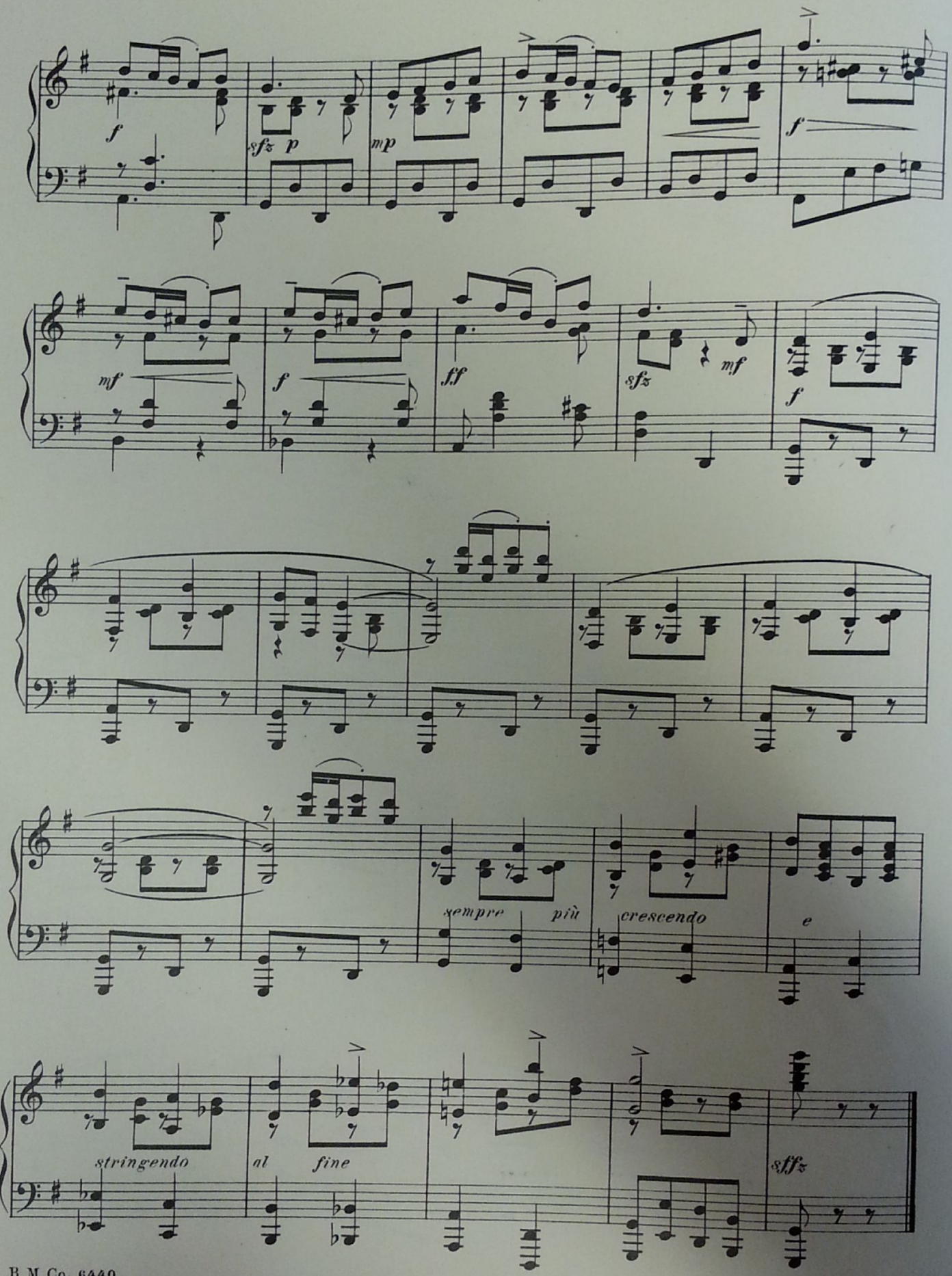

sub. p
sfz
mf
molto
cresc.
al
f
ff
sfz mf
sfz sfz
sfz mf
poco riten.
a tempo
mf
p


mf
poco riten.
a tempo
f
mf
p
f
p


f
sub. p
sfz
mf
f sempre
stringendo
e molto
cresc.
sffz mf
sfz sfz
sfz
3
sfz sfz
sfz
f
poco riten.
a tempo
mf
f
mp
mf


f
sfz p
mp
f
mf
f
ff
sfz
mf
f
sempre più crescendo
e
stringendo
al fine
sffz