

PLAYING TO PICTURES

A Guide for
Pianists and Conductors
of Motion Picture Theatres

By W. TYACKE GEORGE



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Publisher's Note.

The important assistance afforded by music in accompanying the projection of moving pictures has in a great measure added to the remarkable strides they have made in public favour as an entertainment and educational factor.

The ordinary musician, however, has been beset with difficulties when attempting to accommodate his art to the requirements of the pictures. To assist him in learning the necessities and give him assistance and helpful advice in this interesting and remunerative branch of the profession, we commissioned MR. TYACKE GEORGE, an experienced pianist and conductor, to prepare this compact handbook.

THE KINEMATOGRAPH WEEKLY—the first journal ever devoted to motion pictures—has in no small measure contributed to the success of the photoplay, and this present production is an earnest of the same desire to improve and perfect the rendering of suitable music to accompany the representations on the screen.

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Author's Foreword.

No apology is needed on behalf of this brochure, which is designed to meet a very pressing want at the moment when motion pictures play so important and leading a part in the amusement and education of every civilised and many uncivilised races throughout the world. No work on the subject of "Playing to Pictures" has yet appeared, so it is hoped this will help those who desire to increase the value of what is presented on the screen by providing a suitable and valuable accompaniment in the shape of really good music.

The great Bernard Shaw says "He who can—does—he who cannot—teaches." Having spent a very active twenty-five years in music, the last fifteen being almost exclusively connected with large and small bands, it may safely be assumed that the author has practical experience with all that appertains thereto, and his endeavour has been to condense a good practical experience within the covers of this book. A prevailing idea amongst picture hall proprietors is that with regard to their musical arrangements *anything will do*. This is a fallacy destined to be short-lived, as good music and the best musicians are beginning to form an essential and integral part of every decent picture salon.

Up to now, the business has not attracted the better-class musicians, owing, perhaps, to its arduous nature, and the low salaries often offered. As soon as every manager recognises the need of none but the best music, better conditions will obtain, and results hitherto unknown in the picture world will convince all as to the success of the combination. It will certainly put in the background the puny efforts

PLAYING TO PICTURES.

of many untrained, unskilled, incompetent pianists, whose work spells ruin and failure to picture theatres, whose initial cost has run into thousands of pounds.

To provide good music for frequent changes of pictures entails, not only abnormal physical endurance, but genuine musical ability, and a vast knowledge of musical compositions to fit the mood of every picture. This again means the possession of a fairly large library of up-to-date music, so as to give varied programs and avoid any semblance of monotony. How often do we hear the same old tunes ground out week after week with painful but persistent dreariness? Pianists who are guilty of this should follow the example of an American manager and have a large notice stuck on the piano: "Please do not shoot the pianist, he is doing his best." A pianist whose sole stock of music consists of a few well-worn solos, waltzes and musical comedy selections knows very little of what is required to do justice to the pictures, and audiences will not put in a regular attendance—the desideratum of all proprietors and managers.

I have attempted to deal concisely with all matters that concern "Playing to Pictures," and have endeavoured in the compass of this short work to particularise those points which I have noticed, from practical experience, are weakest in the generality of those who provide the musical portion of the program at picture shows.



Playing to Pictures.

The Musician and the Music Arrangements.

KNOWLEDGE OF FILMS BEFORE PERFORMANCE.

I must first emphasize the necessity of seeing the pictures or a synopsis of them before attempting to play to them. A rehearsal like this is time well-spent, for we then know just what is coming, and consequently, exactly what to do. If theatres and music halls possessing highly trained orchestras insist on rehearsals before the show, surely the same requirement applies to pictures. The picture business has no time to grow whiskers—events move so rapidly on the screen that one is reminded of the Yank, who putting his head out of the window to kiss his mother-in-law, kissed instead a cow some miles away—hence the necessity of being "nippy," and rapidly "tumbling" to what is wanted. Again, films are not always delivered in good time, sometimes owing to earthquakes and other little dispensations of Providence, so one should try and gain some idea of what is likely to present itself on the films.

HOW TO PRECONCEIVE MUSICAL PROGRAMS.

I cannot do better than advise every pianist, musician and conductor of a band to subscribe to THE KINEMATOGRAPH WEEKLY, a really live paper, which gives weekly a full and complete synopsis of all new films. In this, the "story" is given in concise and accurate detail, and the music can be built up some weeks before the films are actually received, by reading the announcements of the various film makers which appear in its pages.

In this short work I have put before you a sufficient list of pieces and described their character, so as to save the reader as much trouble as possible, the music is easily accessible from practically every music dealer, and a list of the publishers will, it is hoped, facilitate matters still more.

Of course, if you are one of those half-baked inexperienced rag-time pianists who accepts a job at any price, playing nine hours a day for 25s. or 30s. a week (and cases like these are well-known), you cannot

be expected to provide much musical fare out of your princely income, but if you are a competent and well-paid man receiving from £3 to £5 a week for your services, then you must get the best possible music and plenty of it. This is best done by buying a little every week, until you have enough to make several weeks' changes of music without undue repetition.

EXPRESSION IN PLAYING.

A recent controversy in a trade paper by two so-called pianists discussed whether it was better to play selected items of appropriate music to the pictures, or "extemporise" on any tune, so long as feeling and expression was put into every bar. To my mind, both are bound up in each other, and are inseparable—you cannot, as a musician, associate one without the other. To play anything out of harmony with the subject would be ridiculous, as it would also be if played without expression. The two must go together, otherwise you are a failure.

If possible, get a candid friend to criticize your efforts. If you have no experience, remember that the looker-on sees most of the game, and try to get over any faults that may be pointed out to you. If, after repeated attempts, you fail to do justice to the pictures, or to satisfy your manager, then give it up, for you must surely be like the boy who made a rabbit hutch out of his own head, and had wood enough left for another.

THE IMPORTANCE OF THE PIANIST.

In a small band, the pianist is the backbone of the band. If he goes wrong, all the band is thrown out (and he should also be thrown out, literally). Not only should the pianist fill in all the cues for the absent instruments, wind and brass, but if one of the band should lose himself, he must pick him up at once and set him right, and so cover up any faults. Again, if strings break on the violin, an additional burden is thrown on the pianist, who has to take up where the violinist broke off.

FOLLOWING.

The great thing for the pianist in a small band, providing he is not the conductor, is to follow whoever is in charge, and here the only guide is one's ear and quickness of perception. When playing with others, *ensemble* must be carefully studied, all nuances must be well shaded, attacks always firm and decided, and all endings finished clean; there must be no ragged edges, as it were, in any part of the performance.

CONDUCTORS—AND CONDUCTORS.

There are many who pose as conductors and musical directors who have been pitchforked into the position through luck, cheapness or influence, and who, with a view to impressing their personality on the music, have the temerity to alter the whole character of every piece they play, disregarding both the composer's intentions and all traditional renderings. This is regrettable, but never laugh at a duffer—you can always learn something from his faults.

If you are the conductor, try and get the spirit of the composition and sink your personality to the wishes of the composer; only a good musician can successfully accomplish this object.

"SHOOTING THE SHOW."

This is one of the greatest difficulties a musician has to contend against. If there are a number of people waiting for admission, the operator is often ordered to cut out pictures, and rush the others. Far from doing good, this can only do incalculable harm; it not only spoils the pictures, but gives the hall a bad name; instead of clearing the people out, they stay in to see them again, as the first view was too indistinct for them to judge what they were like. It is impossible to play to such rubbish—to see horses flitting by like flying machines and people like shots from a gun will kill all attempts to play to them.

COMFORT IN PLAYING.

As you will have to sit some hours during the performance, probably three at least, everything should be arranged beforehand, so that you should not be uneasy during the show. Have a seat that is absolutely firm, with a good solid back that you may lean against in comfort; sit at such a height that your arms are slightly above the keyboard, and so avoid any undue strain or cramp.

WANTED, A MUSIC DESK.

There is scarcely a piano maker who turns out a reliable or satisfactory music desk to an upright piano. They are either at such an angle that your music falls off, or so light and flimsy that the slightest touch is liable to tip all your music off. Try and fix the lower part well forward so that it will remain firm, even if you have to turn your music roughly sometimes. A good stiff sheet of cardboard about the size of a piece of music fully open will be of great assistance in keeping the music firm.

LIGHT.

In a picture hall, considerable care is wanted so that the reflection of the light itself, or the reflection of the music is not thrown upwards on to the picture; if it does, it deteriorates its quality. In some halls the bad light makes one think they are looking for a black cat in a coal cellar, so gloomy is the outlook. Try and get the electrician to give your light his attention, they are generally pretty busy men, but as a rule, very obliging, provided you approach them in a proper manner. It is not necessary to have a very powerful light, the thing is to manipulate it so that it throws a good light on the music, without a glare in your face, or on that of the audience. A few minutes spent with a piece of brown paper twisted round the globe in the shape of a bonnet will soon put things right.

KEEPING THE MUSIC IN ORDER.

Have your music in order, so as to waste no time when you change from one picture to another, and have a list of the pictures or music stuck up where you can see it, in case your memory fails you, or the operator puts on a wrong reel by mistake. It is a good plan to have all your music in a plain music cover. If you have an important picture that lasts a very long time and you use several pieces for it, put them in a brown paper cover by themselves, so as not to get mixed up with the other music. If you play anything from a bound volume, it is an excellent plan to have two elastic bands to hold the pages on either side of the piece you're playing, and which have an unpleasant habit of flopping about and getting in your way just when you don't want it. As this may occur at an important moment, it is just as well to avoid trouble by trying to prevent it.

MISTAKES IN PRINTED MUSIC.

Accidents happen in the best regulated families, they say, and the same saying can be applied to much printed music. Your musical knowledge should be sufficient to enable you to spot any slight error, such as a wrong note in a chord, a wrong clef, a wrong time or key signature, D.C., or D.S. marks, and other printers' errors.

LENGTH OF REELS.

This is the age of long lengths—3,000 feet pictures are quite the rage—given in suitable sections. In these the musician has splendid chances of showing his tact and ability. A reel generally consists of 1,000 feet, and takes an average of 20 minutes to run through, and

an ordinary program of about 4,000 feet averages about one and a half hours. It is useful to remember that the average run of pictures is

300 feet,	8 minutes
500 "	10 "
750 "	15 "
1000 "	20 "
3000 "	1½ hours (including change of reel).

LENGTH OF PIECE.

Scarcely any piece is long enough to last the average picture. Decide beforehand where you will repeat from, leave nothing to chance! If you are playing a waltz, it is a good plan to play each number twice through straight into the Coda, and then back to No. 1 when it appears in the Coda, should the picture require it. Always play the introductions, they are often very beautiful and materially lengthen the picture. Some of the introductions in Strauss, Waldteufel, Gung'l, and Kela Bela waltzes are exquisite little tone poems in themselves, and portray many phases of human emotions.

THE POPULAR WALTZ.

Waltzes form a very important list from which to select music. It must be remembered that a concert waltz is nearly as far removed from an ordinary dancing waltz as the North and South Poles. The times are altogether different, and depend entirely on the nature of the music—not the dancing. Whereas, in a dancing waltz, you must keep a steady decided rhythm from beginning to end of the waltz: you make all sorts of changes in a concert waltz. You may have big *rallentandos* or *accelerandos*, *pauses* galore and other marks of expressoin that would make dancing to it an utter impossibility. It is called a waltz merely because it is written in waltz form, but the actual playing often approaches an *andante* or *allegretto* movement, or even *bolero*. It is this elasticity in concert and *entr'acte* waltzes that makes them so valuable in dramas. Practically every phase of dramatic action may be assimilated from waltzes by good composers. Of course I am only referring to waltzes by celebrated men, not the feeble emanations of Dick, Tom and Harry, whose puny tum-tum-tums get on one's nerves.

GOOD AND BAD MUSIC.

Much scavenger or gutter music is being put on the market wedded to words that are both degrading and inane, and these catchy melodies are taking a great hold on the public. If you possibly can, select music that is good in itself, apart from any ridiculous verses or words that are capable of a double meaning.

A GOOD WORD FOR POPULAR MUSIC.

It is a good policy to play popular music hall and other tunes when occasion demands it, such as Saturday nights, when the cheaper parts of the house are packed, but always try and maintain a high standard in your selection of music and playing. Careless playing is not to be regarded as a sign of genius, it is generally looked upon as incompetence. Do not go to the other extreme, and dose your audience with nothing but classical music—a surfeit of Bach, Beethoven or Brahms in a picture hall is as deplorable as music hall piffle. Aim high and you will gain a much higher reputation, besides giving yourself much more pleasure.

TURNING OVER MUSIC.

It is surprising how few know how to turn over music easily. Do not turn up every page, go to the last that has to be turned, and then turn back every other page, this saves your music and also prevents your turning two leaves at a time, which is a very common occurrence.

PIANO PARTS AND PIANO CONDUCTOR PARTS.

If the pianist is the band, all he has to do is to play from a piano solo part, which is straightforward and plain sailing, but for those who play with a small band, many publishers issue what is called a 'Piano Conductor's Part.' This is practically a pianoforte accompaniment with all the cues of other instruments filled in, and the pianist can then play the variation or the counter-melody that would be played in the ordinary way by the absent instruments.

If there is no piano-conductor part published, a glance at a flute part occasionally will often provide you with a very pleasing variation, that is very effective on the piano. The well-known little piece, "Poppies," by Moret, will illustrate my point. You can only do these things when your left hand is well cultivated, and you are quite certain of the accompaniment that falls to it. Every chord must be dead in time and perfect, or your variation will not prove very attractive to listeners. Do not take the Scriptures too literally, by not letting your right hand know what your left hand is up to.

THINGS TO AVOID.

Above all, avoid meaningless runs and trills on your own account. Nothing is more objectionable in a small band than to hear the pianist running all over the keyboard in every piece played. Not only does he spoil the entire character of every piece, but tires himself needlessly

and to no effect. I know some pianists whose failing in this respect positively amounts to a disease. You must conserve your strength and utilize your energy economically. Avoid all mannerisms whilst playing; don't sway about like a storm-tossed boat, nor snort like an angry bull, but concentrate all your power on your fingers, remembering that any extraneous motions take away a vast amount of effective work from your fingers.

HOW TO CHOOSE APPROPRIATE MUSIC.

Now we arrive at the crucial point—What to play, and the question naturally presents itself "How am I to judge what is wanted?" Well, the great secret of a successful pianist or musical director is to grasp the mood of a picture as a whole—when you can do this you have overcome the chief obstacle to a successful result. You must grasp the impression the film is intended to portray, avoid the unimportant details and play to the main and essential features of the picture—the broad view, as it were. And I again emphasize the value of the synopsis of the films given in the KINEMATOGRAPH WEEKLY for the "reading up of stories." **The idea must be to create a musical atmosphere in keeping with the subject.**

DOUBLE SCENES.

In many pictures there are what may be termed 'double scenes.' For instance, a battle may be raging in the background, and the wounded hero being tended in the foreground, or a storm at sea in the background and a dramatic situation on land, or a cowboy or Indian chase in the background and a love scene in the foreground. What you have to ask yourself is "Which is the more important phase of the picture?" Here again you must judge by what has gone before; there should be little difficulty in deciding which is the central figure or core of the picture, as it were—grasp this and your task is easy. It is impossible to play different music to every change of scene. Unless an important phase of the picture is shown for an appreciable time, you should keep on what you're already playing, and subdue or intensify it according to the demands of the situation.

STAR PICTURES.

Of course, when the pictures are star pictures, or "masterpieces," as they are often grandiloquently named, you have grand opportunities of arranging music for practically each change of scene. I have only to mention such wonderful productions as Vitagraph's "The Tale of Two Cities," Barker's "Henry VIII," and the Itala Company's "Fall of Troy."

FILLING IN.

What I may term 'filling in' is really breaking off into a few bars of appropriate music between important scenes, and is best done from memory. There are scores of popular tunes that all musicians know—or should know—by heart, such as a popular waltz, gavotte or march; a few bars of these sandwiched in occasionally between big numbers act in the same way as olives between the courses of a long banquet. It also serves to maintain the interest of the audience. When the tension is great on the part of the audience, never allow it to flag during the picture, do all you can to keep it up; if you allow it to drop, you may cause the picture to fall flat.

HYMN TUNES.

These are rather out of place in a picture theatre, unless a picture synchronises with a line or two of some well-known hymn tune. Even then it is wiser to play it as a reminiscence—that is to say, just a few bars where you can lead into something else quietly and gently.

General discrimination will only come with experience. If you have brains, and have an interest in your work, you can make it successful; and that should certainly be your endeavour.

*Classifying the Pictures.*

In this chapter I have endeavoured to give a broad idea of what is necessary for films of nearly every possible description. Much, of course, must be left to the individual taste of the performer, who must use tact and judgment in providing not only music suitable to the picture, but suitable to the class of audience who patronise the show.

COMIC.

This class of picture needs no explanation. Although it may partake of a dramatic nature, broadly speaking, it is humour, and as such, choice of music is comparatively simple. Pretty well everything of a lively nature will suit. It must be pointed out though, should there be any dancing in it, or any action of a rhythmical nature, music must be fitted to it. It would appear rather absurd, for instance, to play a waltz if the characters were indulging in a polka, or *vice versa*. There are plenty of dance pieces—waltzes, polkas, barn dances, schottisches, cake walks, two steps, mazurkas, etc., to draw from. Such pathetic ballads as "Scratch my back, my blue-eyed Mabel" "Father's pants will soon fit Bertie," are doubtless very edifying to some deranged intellects, but don't assess all your audience at that depth of depravity. Give them fun and frolic, but let it be musical and worth playing. You can overdo it, and such rubbish should be given "the bird." Remember, you will probably play the same tune many times during the evening, so for your own sake choose something worth playing and worth listening to.

DRAMATIC.

By far the greater part of the work will pertain to dramatic pieces, and it will probably be found most difficult to select appropriate music. When one considers that the ordinary theatre conductor has several weeks generally to prepare for a new piece, and several rehearsals before the show opens, and that the ordinary picture theatre pianist or conductor has often only a few minutes to select music for an important picture into which the world's greatest actors have given their best work, it shows the difficulties that face him, and the necessity of his knowing a great deal of music suitable to meet so many dramatic situations.

A good musician or musicians can so dramatically alter a piece they are playing that they can make several changes of emotion quite easily; this is done by hurrying or retarding the tempo of the pieces altering the marks of expression by playing *forte* for piano and *vice versa*, playing tremolo in either or both hands, forte or piano according to whether the situation is pathetic or farcical. An ounce of practice is worth a ton of theory, and I am certain a pianist who does his best to follow these instructions would soon be able to give a very good account of himself.

COMEDY.

These pictures portray sparkling or restrained humour, so don't choose anything very noisy or boisterous—a nice quiet waltz, intermezzo, idyll or serenade will do.

BURLESQUE.

Usually a travesty and very laughable. Choose something very lively, but not anything heavy.

FARCE.

No trouble should be felt in finding music for these films. The subjects are generally of a broad, rollicking, humorous nature, so choose something bright, lively or snappy, and above all, try to heighten absurd situations—it puts the audience in a good temper with you, and may gain you a pal for life.

MELODRAMA.

Sentiment and pathos are much in evidence here, so select something quiet, refined and emotional. Put plenty of feeling in it, something to fetch the handkerchiefs out.

COWBOY, INDIAN AND MEXICAN PICTURES.

The great thing is to apply local colour. In cowboy pictures the most frequently played pieces are Cheyenne and Idaho, because the audience knows what you're playing; but there is a heap of other music by Neil Moret, Victor Herbert, and other good composers, who successfully impart a very characteristic atmosphere to their compositions. A good list will be found in the music list. Two Mexican dances 1, Rosas y Abroyas, 2, A Media Noche (published by Hawkes.) Cowboys and Indians generally work together so that the same music will do for either, i.e., Pan-Americana (Indian-Mexican Character Sketch), Herbert. As regards Mexican music, it is to all intents and purposes Spanish, so that if you know any good Spanish dreamy waltzes, serenades or intermezzos, they will fit all Mexican subjects.

MYTHOLOGICAL.

As a rule, these will be found to be either weird, mysterious, stately, agitated or serious. Music must be selected appropriate to the local colour, whether Egyptian, Indian, etc. As Oriental music is very *apropos* for this class of subject, a glance through the list of music should meet your wants.

BIBLICAL.

These pictures are usually of a dignified stamp. Any music that can be called grandioso, stately or heavy, could be played. As the period will probably be centuries before modern music was born, one must be careful to choose something that is simple in its grandeur. It would be unwise to play a very modern complex, intricate and polyphonic piece of music to a subject that is beautiful in its simplicity. Handel's celebrated Largo is a splendid example of what is here meant, it combines grandeur with simplicity, and what is more to the point, can always be relied on to produce success, as it is so well known.

RELIGIOUS SUBJECTS.

In modern dramas of a religious nature, the nationality and period must be reckoned with, and attempts made to find music that will synchronise with it. For instance, you may not play Hungarian music to an English period of The Covenanters, nor should you play American ditties to an Egyptian period of religious storm and stress. The utmost discrimination is needed to choose suitable music and, as circumstances in nearly every picture hall vary, the one in charge of the music must study his own peculiar case, and do the best according to his light.

TRAGEDY.

This may be stately, serious or pathetic, and the nationality and period must be considered. Many Italian operas are full of the most beautiful dramatic music for tragedy, many fine examples being contained in the selections from the operas. When the attention of the audience is absorbed, keep the music down; when it is being thrilled, play more exciting music, and be always prepared for a sudden dramatic outburst, followed by a period of quiet pathos. These scenes are very effective if properly followed, and there is no reason why anyone with a little careful study should not soon be able to negotiate these scenes quite easily and effectively. A player must have plenty of initiative.

HURRIES.

What are called "hurries" are often wanted in connection with dramatic pieces. One often sees questions in papers from anxious enquirers as to what they should play for these. Well, it is very simple; a hurry simply means an allegro movement, it may be an ordinary allegro, or may require working up presto to a climax. Any quick passage will serve; in fact, the tempo di valse movement in the introduction of waltzes just before the No. 1 are excellent passages in the nature of hurries. Should a more extended passage be required to last some little time, I cannot do better than refer you to the quick movements of many overtures. There are so many, that it is difficult to point out a few, but practically every overture ever written contains a passage that is either a long or short hurry, and in many different tempos. Messrs. Cranz, Breitkop & Hartel, Augener, Litolf all issue beautiful albums of overtures absolutely reliable, for about one shilling each. But if one desires something easier, I recommend the small overtures in Messrs. Hawkes and Sons' catalogue.

EDUCATIONAL.

This embraces a very wide field, as practically everything outside our own limited sphere is of an educational value. The character of the music should be like that of the film, which will be found generally to be quiet and restrained. Films depicting various industries, such as artificial flower making, pottery making, fan making, waxmodelling, require only light, dainty music. Light, dainty waltzes, polkas, intermezzos, and anything sparkling would be effective, but I do not suggest the same if you are playing to Cricks and Martin's "Making of a Big Gun."

FAIRY TALES.

As the title suggests—light, airy, graceful, fantastic music is required—nothing heavy would please at all. If it is a fairy play, anything associated with the production should be looked for. If band music is required, nothing could be better than those light *morceaux* written for strings and piano, and in which the French excel. Bosc, Gillet, Mezzacappa, Eilenberg are a few names whose works cover every phase of this style; one great point about this sort of pieces is they must be played very neatly, otherwise the effect is lost. These simple little pieces are very deceptive. It is their very simplicity that makes players careless.

Mendelssohn's "Songs without Words" afford many beautiful gems of fairy-like music, whilst the Scherzo from his "Midsummer Night's Dream" music is a veritable *tour de force* for those who can manage it.

Chopin's waltzes, too, contain much that is the perfection of delicate and filmy fairy music. "March of the Toys" and "Punchinello"

(Herbert), and many pieces with bell effects are often very agreeable to play to these pictures, pleasing to the player and to the listener. "Queen Mab," a fairy interlude with bell effects, by Karl Kaps, is a piece in question. In playing good delicate music, a first-class piano is a *sine qua non*. Without this, all attempts are doomed to failure. The finest pianist in the world could not give a satisfactory rendering on an old worn out piano that should long ago have been relegated to the scrap heap! One can only sympathise with those who have only an apology for a piano to play on, and who are expected to give a good account of themselves on such boxes of tricks.

HISTORICAL.

This is one of the grandest, noblest and most pleasing subjects it is possible to play to. The greatest dramatists, from Shakespeare downwards have thought it worth their while to write their best around historic periods that will live and give delight through many ages. A great responsibility then devolves on musicians to fit music worthy of the pictures. Take the two films mentioned previously—"Henry VIII." and "The Fall of Troy." My own selections to "King Henry VIII." included German's Three Dances, Handel's Largo; Thome's "Andante Religioso"; Boccherini's "Minuet in A"; March "Tannhauser," Wagner; March "Triumphale," Pietrapertosa; "Cornelius March," Mendelssohn; all played in their entirety. For the "Fall of Troy," our principal numbers, were Wagner's "Rienzi" Overture, and the celebrated Storm Scene from Kling's "Life in the Alps."

Naturally, on such occasions we took the opportunity to rise to higher things and share a worthy part in the success of the picture.

With most dramatic productions of an historical character, incidental music is generally provided by some musician of eminence, the same being published and easy of access. Amongst this class, I may mention German's music to "King Henry VIII." and "Nell Gwynn"; Ross' music to "The Merchant of Venice" and "Monsieur Beaucaire"; Bunning's music to "Robin Hood"; Rose's music to "Julius Caesar"; Sullivan's to "Macbeth."

Naturally, the music varies according to the subject, sometimes being heavy and sombre, at other times highly romantic; but you will find the music is indissolubly bound up in the play, and is often a valuable object lesson and guide as to what to play in pieces that you may meet later on. It is invaluable to take notes of such music for future reference, as in the picture business one has not much time for preparation and a note book is always handy. Always study the period of the works in question.

HORTICULTURAL.

As the name implies, something of a flowery or fruity nature is called for here, luscious and intoxicating. So many composers of

all nationalities have labelled many of their charming compositions with names bearing on this subject that it is rather injudicious to particularize, but amongst the world-renowned and justly popular, are many beautiful songs reminiscent of happy days with loved ones, the only souvenir being perhaps a faded flower, simple, but meaning everything to the happy possessor—i.e., "The Flower Song" from "Faust" (Gounod), "Malmaison" (Zulueta), "Buttercups and Daisies" (Cowen), "Violets" (Wright), "Go, Pretty Rose" (Marzials). Whilst amongst purely instrumental music may be cited "Hearts and Flowers" (Tobani), Cowen's Suite "Language of Flowers," "Narcissus," (Nevin), "Daisies," an Andante by Bendix, "Cherry Two Step," Cremieux, "The Garden of Roses" (Dempsey and Schmidt) all very popular, also "Flower Suite" three Dances by Benyon. I have not come across anything in the potato or cabbage line, but it is a curious horticultural fact that Pears make soap and Pinks make jam.

INDUSTRIAL.

I take it that practically all trades are included under this heading, from shipbuilding to needle-making. Immense strides have been made in America recently in this particular film work, large contracts being placed with manufacturers to show all the principal industrial pursuits. The subject is not a very musical one, unless the sound of the anvil in various engineering trades can be taken as an index. Amongst smaller trades that have attracted the notice of composers are those who followed their trade in old-world fashion, and many good old songs and instrumental pieces bearing on the same are often heard, such as "The Village Blacksmith" (Weiss), "There was a Jolly Miller," and "A Cobbler there was" (old English airs), "Woodman spare that Tree" (Shield), "The Diver" (Loder), "The Bell-ringer" (Wallace), "The Anvil" polka, "The Jolly Blacksmiths" polka, "The Jolly Smiths March" (Fucik).

MILITARY.

The number of military musical pieces in all countries is simply legion. The subject has, I think, appealed to man more than any other from the beginning of the ages, and considering that force has practically moulded the world to its present shape, it is scarcely to be wondered at. Anyhow, there is, perhaps, more material to choose from than any other, so when military subjects are in the bill, our musician will feel quite safe. The period must be taken account of in the case of a great military spectacle of some particular time, and care taken to judge the mood of the picture, whether bold and stirring, fierce or restrained, victory or defeat, and musical numbers allocated accordingly. Perhaps there are more grand, slow or quick marches written than anything else, but there are many splendid songs, old

and new that have, and will appeal to all classes of audience for many years to come, i.e., "The British Grenadiers," "The Dashing White Sergeant," "The Trumpeter" (Dix), "The Beat of the Drum" (Newton), "The King's Champion" (Watson), "Yes, let me like a Soldier fall" (Wallace). Then there is that stirring overture "Light Cavalry" (Suppe), "Under the British Flag" "Fantasia on Songs of Great Britain and her Colonies" (Kaprey), "Voyage in a Troopship" (Miller), "Soldiers' Chorus" Faust, (Gounod), whilst the marches are simply too numerous to enumerate. I must here again mention what has already gone before concerning double scenes. You may have a military scene in the foreground and another in the background or *vice versa*; you must judge which is the more important one—the central subject, as it were—and play to that. Inattention to this detail may ruin a picture, so be prepared and play accordingly.

Nearly all military authorities in various countries publish a manual of their bugle calls, and should a trumpeter form a principal feature, the proper trumpet or bugle calls should be given him. The British Army Bugle Calls are published in a small volume by Boosey.

NATURAL HISTORY.

Specimens may be exhibited alive or dead, prehistoric or modern. A great many composers have been very facetious in dubbing their pieces with certain fantastic names; of course, the imagination plays an important part in fitting the piece to the picture, but such works (?) as "The Monkey's Serenade" (Godard), "The Mosquito's Parade" (Whitney), "The Lobster's Promenade" (Steele)—rather fishy!!—"The Bee's Wedding" (Mendelssohn), "The Wolf" (Shield), "The Busy Bee" (Bendix), "The Teddy Bear's Picnic" (Bratton), form a choice zoological collection distinctly their own, are excellent in their way and do not require much acumen to discern their drift. They are all lively and popular, and may be used with abandon.

NAVAL.

Like the military section, this is another that appeals to nearly everyone, the handyman being a particularly popular gentleman, and everything that refers to him or his profession is almost certain to go down. Songs and selections are very much liked. Amongst the more popular numbers may be cited "Britannia" (a nautical overture, bringing in the Sailor's Hornpipe in the most approved classic manner) by Dr. Mackenzie, "A Life on the Ocean" by Binding, being a collection of all the most celebrated sailor songs and ditties, "Hearts of Oak" polka (Lawford), "Rocked in the Cradle of the Deep" (Knight), "They all love Jack" (Adams), "The Midshipmite" (Molloy), "The Diver" (Loder), "The Lighthouse Keeper" (Molloy), all excellent types of good naval songs and pieces.

OPERATIC.

You will not be put about much here as the name brings its own music. The best operatic selections are those arranged by Tavan and published by Margueritat (Paris), but may be had at Messrs. Lafleur, 147 Wardour Street, London. As regards detached numbers, they are rather more difficult to obtain, as the publishers of the selections are not usually the publishers of the opera as a whole. A line addressed to either of the collecting houses in this book will speedily bring you any information you may desire as to any particular song or number from an opera, and a stamped addressed envelope will often accelerate a reply.

Messrs. Ricordi and Hawkes have of late years produced some excellent selections of old and new operas. In the case of new operatic selections, Messrs. Hawkes offer specially reduced rates to musical directors for a limited time, which is a splendid inducement to add works of permanent value to their repertoire. Should a touring company be giving an opera or musical comedy at a neighbouring theatre, it is sometimes a good move to give selections from it at your theatre.

PERFORMERS.

These are generally of an acrobatic turn such as one sees in the variety halls or circuses. If you have seen anything of the sort you will notice the music played to it is generally light dance music, and good effects are obtained by discrimination, care being taken not to play anything too noisy during a sensational act where everyone is holding their breath, otherwise you spoil the illusion, for it must be borne in mind that the actors in the scene are, owing to the perfection of the cinematograph, rendered so life-like that the greater part of the audience imagine they are seeing the real thing, and your concern is to keep up that illusion so far as it lies in your power.

SCENIC.

There is scarcely any necessity to spend one's holidays abroad now that we have the world before our eyes at the picture halls, where scenes otherwise unattainable by the ordinary mortal, are shown with wonderful fidelity. If it is possible, music indigenous to the country under treatment should be played, and every country has its own national music, either in dances or folk songs. The National Anthem of the country should naturally be included in the selection. Usually the national songs of a country reflect the life and sentiments of the people. You will have noticed, perhaps, that the music of people who live in cold Northern climates is of a sad, melancholy character, whilst those who live in a Southern warmer atmosphere are altogether

livelier and richer, and are combined with a dance peculiar to that same country. A few remarks on national dances may not be out of place, so I will note a few.

GERMANY.—Chief dance, the waltz, is usually of a slow and expressive character. The modern waltz is quite different, being much quicker and designated 'Vienna waltzes.'

OLD ENGLISH DANCES.—The most popular were the Country Dance, the Reel, and the Hornpipe. The Reel belongs also to the Irish, but especially to the Scotch.

NORWEGIAN AND SWEDISH.—The Spring or Hopping Dance in 3-4 time; dance tunes (so called) in 2-4 time, and the reel all bright and rhythmical.

WALLACHIAN, MOLDAVIAN AND ROUMANIAN.—Dances are all in 2-4 time, and are generally accompanied by singing.

ITALY.—The Tarantella and the Monferrina, both 6-8 time. The former is a favourite of Neapolitan girls.

SPANISH DANCES.—These are the most original and beautiful of national dances; the chief are the Seguidillas, Fandango, and the Bolero. "Le Cid" Ballet (Massenet), and Desormes, "Spanish Ballet" published by Lafleur contain lovely selections of Spanish dances.

FRENCH DANCES.—The Contredanse, from which evolved the Quadrille, which consists of totally different and characteristic movements, viz., le pantalon, la poule, l'été, la trenise or la pastourelle, and la finale. The Ecossaise is an old French dance, also the Minuet.

BOHEMIAN DANCES.—The world-renowned and, perhaps, the simplest dance, the Polka, was invented near Prague about 1830; other dances are Redowa, Umrlec, Chodowska (of a warlike character), and Husitska or Hussites' dance. The Skákavá, or jump dance, was generally combined with a sacred song, and the Sousedska, or Rustic dance.

RUSSIA.—Russian dancing at the present time is enjoying great popularity. The best known dances are the Golubez (dove dance), the Russjaka and the Cossack.

POLISH DANCES.—The principal are the Polonaise and the Mazurka the former being indicative of the national characteristics: chivalry, grandeur and stateliness. They have been immortalized by that wonderful tone poet Chopin, whose exquisite works are a never-ending delight. The Cracoviac (2-4 time) belongs to Cracow.

HUNGARY.—A remarkable dance is the Czardas, beginning with a slow movement (Lassú) and then a livelier and wilder one (Fris). Michaelis has written a great number of these dances, which are justly popular.

AMERICA.—I must not omit America, the home of the Cake Walk and Two Step, both of which are justly popular, owing to their catchy nature.

An excellent collection of European dances by Moskowski is published by Messrs. Augener and Co.

SCIENTIFIC.

Quiet restful selections synchronise with these films, where everyone is gazing with wrapt attention at some amazing unfolding of science. A Valse Lente or Slow Movement is advisable, as they are not attached to words that may distract the listeners' eager attention. These little points must be carefully noted and remembered when occasion arises.

SACRED.

Your endeavours in this respect must be to raise your Sunday shows in the estimation of the public. So much bigotry and blind prejudice is rampant that it will take all our combined efforts to counteract the jaundiced and biassed attitude of the Puritans and kill-joys. Do not associate sacred music with the drivel that is bawled out along the roads and at street corners on Sundays by religious fanatics—perish the thought!—much so-called secular music is infinitely sublime by the side of such rot. However, as no argument will convince this sort of people, you must prove to them by actual fact that it is quite possible to give them something absolutely beyond cavil. Give a "miss in baulk" to anything of too jerky a nature on Sundays, and pick on pieces that are neither funereal nor too festive, and you need not fear the result. Many so-called sacred compositions will drive a man to drink, whilst *vice versa*, a light *morceau* or pathetic ballad will oft-times bring out everything that is good and noble in him, and raise his thoughts to higher ideals and above the world's trivialities.

SPORTING.

Boxing, wrestling, running, jumping, racing, swimming, yachting, aviating, ballooning, are all catered for on the films—no sporting event being overlooked by the lynx-eyed manufacturers. If only music were given the same prominence—what a wonderful combination it would prove. For a horse race, nothing occurs to anyone's mind except a good gallop well timed to the horses. For boating scenes, a good waltz or barcarolle fits in. Dance music often accords with feats of strength, providing it is given in a subdued manner. Many a good picture is spoilt by too vigorous a musical setting. As regards hunting there are many excellent songs by writers of repute,

i.e., "The Hunt's up" (Moir), "The Wolf" (Shield), whilst "The Huntsman's Chorus" (Weber) and Bishop's quartet "Sound the Cheerful Horn" are very well known. "The Toreador's Song" from "Carmen" (Bizet) is like good wine, and needs no bush. Some publishers would like you to believe that they publish all the music for certain pictures, but you will do well to look about and obtain the very best music on the subject, even if you have a little trouble. It is far better to play the best music obtainable than inferior stuff just to give certain publishers an advertisement.

TRICK.

This, if of an acrobatic nature, will fall under the section devoted to Performers. Try and judge the film as a whole. If it is a series of surprises, a tricky polka or lively and characteristic piece will see you through. Pictures showing ghost or magic scenes require something weird, say the First Movement from Bendix's "Pasha's Dream," or Schubert's "Erl King."

TOPICAL.

This is a fairly easy subject to play to—discrimination is needed to fit the rhythm of the music to the rhythm of the movements portrayed; a march past of a regiment would go to "The British Grenadiers." Any good march, patrol, or well-known song, *i.e.*, "When the boys come home." The launch of a battleship should be accompanied by "Rule, Britannia" (even if she doesn't rule the waves very straight for some of us!) In patriotic scenes always try to find something that is fairly well known, it adds considerably to the entertainment, and you are there to entertain!

TRAVEL.

This has been fairly well exhausted under the heading 'Scenic.' In the case of most civilized countries, a selection of their national music, or something near akin to it, can usually be found, but for those places where the hand of man has never left its footprints (as Pat says!) it must be left to the skill and tact of the musician to supply the deficiency. Many modern composers of light music have written many excellent *morceaux* containing all the characteristics of various Oriental and semi-barbaric musical tonality, that are not only clever but highly fascinating to Western ears. Amongst them may be singled out "Soko," "Moorish March," Intermezzo (Arnold), "In Darkest Africa," "Humoresque Two Step," (Pryor), "Danse Arabe," "Danse Russe," (Trepac), "Danse Chinoise," from the "Nut Cracker Suite" (Tchaikowsky), "The Siamese Patrol," "On the

Bosphorus" (Turkish Intermezzo), "Amina" (Egyptian serenade), "Kwang Tsu" (Chinese march), all by that master of melody, Paul Lincke. "In a Pagoda," a charming number by Bratton; "A Chinese Festival" (interlude) Pickard; "Miss Chrysanthemum" (Japanese intermezzo), B. Loraine; "Japanese Patrol" (Verre.) "The Gretan Patrol" (Lambelet), "Na-i-ka" a lovely Japanese song by the charming French composer Bemberg; the suite of "The Four Winds" contains splendid numbers entitled "Boreas," (a Northern Idyll), "Sirocco" (a Southern Serenade), "Eurus" (an Eastern Dance), "Zephyr" (a Western Episode) by Trinkhaus, published by Witmark. Gipsy life is catered for in "The Bohemian Girl" by Balfe, containing a fine overture, songs and choruses, also gipsy songs in Herbert's "Fortune Teller." You will thus see what a pleasant change from the ordinary music you can give your patrons, but it may interest you to give a celebrated (?) American critic's reply to a correspondent who wrote in a leading American picture paper enquiring for some appropriate Chinese music. This savant, who obviously has more gas than musical knowledge, replied "Ask your laundryman or the nearest chop suey chief." This is humorous, no doubt, but vastly ignorant. It might be funny if it were not printed in a journal of some repute presuming to guide inexperienced and anxious musicians, but is very vulgar and wanting in taste. I should advise this self-constituted critic to study the American publishers' catalogues more closely, and try to learn what to play to pictures of an Oriental character himself, before advising others.

ZOOLOGICAL.

Among the finest pictures made on this subject are Gaumont's "Who's Who at the Zoo." As they last about fifteen or twenty minutes, a good opportunity is afforded to play some light, dainty selection, or some dreamy waltz by a good composer; something that will carry us back to our childhood's days when a day at the Zoo was a red letter day for us. There is an excellent selection of "Nursery Rhymes," by Byng called "Baby's Opera," both cleverly and effectively arranged. It is published by Hawkes and goes well with this picture. It is a curious zoological fact that whereas men feed lions daily inside the Zoo, Lyons feed multitudes of men outside the Zoo. Has it struck you?



Music Preventing a Panic.

Short circuit, main fusing, film firing or similar catastrophes give the pianist or conductor a chance to show his ability in case of emergency. Always have a few tit-bits apart from the program music near at hand, to enliven the tedium or stop a panic amongst the more nervy part of the audience, and although hard on you, you must put a cheerful face on it, but if your own light goes out, you needn't even do that so long as you keep on playing and keep the audience in a good humour. The roars of applause (or shrieks of silence) that follow your efforts will surely recompense you for any extra exertion. Your manager, too, will feel proud of you as a valuable asset, and if an extra sovereign accompanies your usual weekly treasury, try to put a bold face on the matter, because you are the man who stepped into the breach and saved the situation. Don't chip in with "Oh, dear, what can the matter be" too often—that old joke has got too hoary, and it may mean a week's notice for you if your manager has dined not wisely, but too well!



The Art of Improvising.

Many pianists advertise and confidently assert that they can improvise to pictures, thus giving better effect than any written music. Except about one in a thousand, this is sheer nonsense. These people have not the slightest conception of what they are talking about, much less playing! Improvisation is a rare gift, and to all intents and purposes, a lost art, being so seldom cultivated or called for. A musician who really *can* improvise is a *rara avis*, for to do it he must have melody, harmony, counterpoint, fugue, etc., at his fingers' ends, and be a thorough master of musical form, as well as possessing a fund of original ideas and inventive capacity far above the average. To say they can do it well enough for pictures won't wash, for it is scarcely a compliment to those men who have sunk millions of pounds in the business to be told by some jumped-up embryo pianist that he can fake music good enough for their productions. What is improvisation? Why, the power to take a few notes or musical phrase and weave it into a musical composition, in proper musical form, on the impulse of the moment, and absolutely without any previous thought or preparation. A man who can do this would never play in a picture show, for he could command a princely salary on the variety stage, where so many gifted performers are to be seen. True! a man may be able to think of something on the spur of the moment to catch the identical mood of a film before him, but to say that he can go on doing it to any picture from the beginning to the end of the year, requires a large load of salt to swallow; he would repeat his ideas so often that his playing would degenerate into the most painful monotony, especially to the regular patrons, and they are the class to cater for.

MEMORY PLAYING.

This is often interpreted as improvising, but it is nothing of the sort—between the two there is a deep gulf. A good memory is of the greatest possible importance and value to a picture pianist, providing he has had a good experience in concert business. If he can play by heart a great number of light pieces of different character, he can certainly save himself a lot of bother and trouble looking out music, and not having to keep it in order in front of him. Men who profess to be improvisers are, on analysis, unfortunately found to be merely charlatans. If they were really adept at the game, their services would be eagerly sought for to teach at some of the leading institutions, which have so many students, but turn out so few of any merit.

Although the subject if fully gone into would soon exceed the limits of this book, no doubt a few general hints may be acceptable to those who would like to try their hand at it, but do not know how to begin. To improvise well, one must have something to say, and be able to say it in a proper manner musically. Above all, avoid anything in the nature of scrappiness, that is to say, don't chop and change the style of piece every few bars: the effect would be the same as looking at a man clothed in a red flannel jacket, green baize trousers, yellow stockings and variegated boots, but he would no more than represent the improvisation of a pianist, ignorant of the rules and laws of music, and utterly regardless of all the canons that govern and regulate all musical creative work, because music without form is as empty and meaningless as a heap of bricks and mortar. We will suppose our friend to have a slight nodding acquaintance with harmony, can modulate into different keys without apparent effort, and has a fair idea of the common forms of music, such as a march, waltz, polka, gavotte. All these things, though trivial in themselves, must be grasped and thoroughly understood before one can attempt original efforts of his own. These different forms must now be thoroughly analysed, and note made of the rhythm that characterises each form, how that a march is totally different to a waltz. Next we come to the elements that make up rhythm, the number of beats in a bar, which beat or beats the accent falls on, and the number of bars to make up a musical phrase and sentence.

A good plan is to take some fragment from the books of dramatic music given in the music list, and study the various styles of music for different situations; then try and lengthen the examples until you have a good working knowledge of all styles of business. Then notice how a change can be made, by going from the major into a minor key, or *vice versa*, how a melody can be inverted, how it can be given to either hand; how chords can be played in various forms of arpeggi, how the notes of a tune may be lengthened so as to change the tempo, but not the tune (called augmentation), and diminished *vice versa*.

Another excellent plan is to take any simple piece you know thoroughly, then keeping the design of the piece in your mind, try and produce something of your own on the same lines.

The simpler the piece, the more readily will you be able to turn and twist it about, embroider and embellish it with ideas of your own; it may be fearful and wonderful at first, but no one ever did miracles the first time they tried. But whatever you do, always keep to a proper form of one sort or another; if it is a march or polka, let it be so. Don't give any one the chance to say "What in the world is the pianist up to? I've been trying to find out what he's been playing for ten minutes, but can't make it out at all." This is a very common experience. You should carry a small manuscript music book with you and jot down any musical ideas as they come to you, the

probability is that if you don't, you may lose a catchy melody or tune that may have made you famous had you preserved it instead of forgetting it.

Although many successful composers of to-day have no knowledge whatever of harmony beyond the facility of inventing good melodies and paying others to dress out their efforts as their own (and who, if I were to mention a few, would make you gasp), yet a pianist must view the whole structure of harmony with any melodic ideas, and not only think it, but play it with facility. If he is successful, he heightens the effect of the picture appreciably, but if he only makes a poor show of it, he is more likely to ruin the picture, which possibly would have made a better impression without him. A pianist is supposed to make the pictures talk, by supplying the proper tone colour, and undoubtedly many clever pianists do succeed in giving added pleasure to a fine picture, but I'm afraid the language of some of the audience who have to listen to a bad pianist is unprintable. A big responsibility rests on musicians who play or improvise to pictures. I have heard cake walks played with perfect riot during a picture portraying the most poignant grief—comment is unnecessary, for it is obvious, even to an intelligent child, that the playing must synchronise with the picture through all its varying moods. It is an insult to play rubbishy music to a picture that has cost thousands of pounds to produce, and that contains all that is good and beautiful. Such a picture requires the very best music that can be obtained, and it is rather a presumption on the part of an unskilled improviser to presume to offer his feeble puny efforts at such a shrine, which, perhaps, has emanated from such a master-mind as Shakespeare, especially when there are such vast stores of musical masterpieces to draw from.

The amazing part of the whole affair is that picture hall owners spend thousands of pounds on magnificent buildings, electrical equipment, projectors and what not, and having got the best that money can buy, damn the whole show by engaging a musician who would not be tolerated in a third-rate taproom. It is hoped the day is not far distant when music will come into its own in the picture business.

How to Produce Effects.

My advice to musicians is—don't try to be too funny with these things; they are best left to a man told off for the purpose, and who has at his disposal a variety of means to produce different effects. You will find that if you endeavour to supply all the required effects your efforts will generally be ably seconded, and perhaps disagreeably accentuated by the small boys in the "orchestral stalls," who dearly love an opportunity for unrestrained mirth and hilarity.

Effects in the hands of a skilful manipulator render many situations highly effective and agreeable, but a picture can be ruined by wrongly managed effects; everything must be done at the right moment, so that the effects man must always have his eye on the picture and his hand on the right article to be effective. It is very ludicrous to hear horses' hoofs clattering when the horses are running on grass—and similar atrocities, yet such is of no uncommon occurrence.

DRUMS.

A good drummer is a rarity. There are drummers and drummers, as well as pianists and pianists. How many drummers can execute a fine close roll? Not many.

Kettle Drums can whisper or roar like cannon; can be used for storm scenes or funeral marches, and are also very effective to portray the uneasy beating of the heart in dramas and other impressive situations. They are played with two sorts of sticks, one with sponge knobs for light work and wooden or felt heads for loud effects. Muffled drums are awe-inspiring in sad or funeral scenes.

Small or Side Drum is very useful in scenes of a military or martial character. The rolling of a waggon can be well imitated on a muffled small drum.

Old Turkish or Bass Drum is a large drum, and although possessing a dull tone, it carries well.

The Tambourin (not Tambourine or Tambour de Basque) is a long drum with no timbre; has a tone like a kettle drum, and is useful in Spanish or Moorish marches and dances.

Bass Drum used for cannon shot or thunder.

Cymbals generally used with bass drum. They can produce a strong metallic or screaming tone, or kind of roll by swinging them and striking them with a stick.

Tom-Tom effects are produced in this way, but should only be used in special dramatic scenes, where they are highly effective.

Too much bass drum and cymbals is mere noise.

Steel Cymbals are clear and penetrating, and excellent for Bacchanalian scenes, also

Grecian Cymbals, very small ones, tuned to high B flat and F.

Triangle has a most graceful effect, especially in gipsy scenes; it is capable of all shades of tone.

Gong Triangle gives a loud sustained gong-like tone, very popular in Russia. Good in dance music.

Tambourine, effective in ballet music and fantastic scenes, gipsy scenes, Italian and Spanish dances, etc.

Tom-Tom has a screaming, ear-splitting tone which can be utilised effectively in murder scenes, wild choruses, and general terrible situations. When struck softly, it gives a mysterious evil-boding tone, highly suitable for ghost scenes. It should be rarely used, and only for very appropriate situations. It can picture the terrors of the Judgment Day. In Indian scenes, the tom-tom should be used for war dances only.

Indian Drums are well represented by putting a handkerchief or paper on timpani to deaden the sound. If no timpani are available use tom-tom, and strike bass drum with small stick.

Glockenspiel is very agreeable in light dainty effects, fairy scenes or children's frolics.

Steel Xylophone has superseded the glockenspiel; it is commonly played by piano keyboard. It has a chromatic tonal compass of two octaves from middle C.

Glocken Accordion is an arrangement of five, seven or eight large tuned gongs or bells. Very useful for religious scenes, but may also be used for secular situations.

Large Bells, excellent for religious scenes or those of a pastoral character.

Cow, Goat and Glass Bells are varieties in use to illustrate rural shepherd scenes in Switzerland, etc.

Xylophone of wood and straw, emits rattling sounds, and is well adapted for ghostly and weird situations. Also good for polkas.

Castagnets.—The national Spanish instrument, absolutely inseparable from boleros, fandangos or cachucas.

Whip.—Two flat pieces of wood flapped together for coaching and riding scenes.

Little Bells for sleigh and sledge scenes over the snow.

Thunder is produced by a large sheet of tin being shaken. Individual claps are produced by striking it with bass drumstick or hammer.

Railroad.—Hissing sounds for a moving train are made by fastening a sheet of tin across bass drum so that the tin and drumhead vibrate in unison.

The Waldeufel, or wood demon of pasteboard or tin is used for comic effects. Used to imitate the sighing and whistling of the wind.

Nightingale's Whistle is a tin whistle partly filled with water to imitate birds' voices.

Quail Whistle.—A wooden or tin whistle worked by hand or mouth fits in with comic dance music.

Cricket Whistle is used like nightingale and quail whistle.

Cuckoo Whistle has two notes at the interval of a minor third. Can be tuned in various keys, and is excellent in woodland scenes.

Railroad Whistle.—Used for locomotives and steam boats.

Conductor's Whistle.—Used for railwaymen, police, and watchmen's scenes.

Engine Whistle.—Answers the preceding two whistles.

Papageno Whistle or seven-tubed pipe, known as shepherd pipe or Pandean pipe.

Fife used with drums to impart more colour and strength to marching scenes, and enlivens the dullness of the drums.

Spurs.—A steel machine imitating spurs in Hungarian dances.

Rattle and Toy Trumpet.—From a small one to a large one to imitate the discharge of musketry. The little rattle is good for comic pieces.

The Fire Brigade Horn, the Post Horn and the Post Trumpet Hunting Horn and Alpine Horn, explain themselves for their different purposes.

Anwils can be had in different sizes in pairs, and are tuned in thirds.

Wind can be obtained by rubbing an ordinary clothes-brush across the head of a kettle-drum.

Rain.—A round canister filled with peas and turned slowly.

Hail.—The same canister with little pebbles instead of peas.

Noise of Dancing.—Produced by shuffling feet upon a sand-covered board.

Rustle of Dresses.—Lay a heavy paper across the bass drum and rub with a stiff brush.

Stamping of feet.—By striking a wooden floor with a stick, by striking drum rim with drum-sticks or knocking two wooden shoes together.

Roaring of Water.—By a large paper ball rubbed along a wooden floor or along paper wall; or piece of sand paper run along a sand-paper pad imitates the steady rush of water.

Motor Car or Train.—A 7lb. empty sweet canister to be had at most sweet shops and a pint of split peas makes a good imitation of train or motor car. For train effects, shake the peas sideways, for motor effects, shake over and over.

Big Boot Dance is best imitated with two halves of a broomstick on the floor.

Horses Galloping can be imitated by two half cocoanut shells struck together.

Breaking up the Home, Ghost and other Apparitions.—A wooden box with broken china and glass to be tipped from side to side is a good imitation.

Sounds of Shots, single or volley, if without drums, strike a carriage cushion sharply with a whip (this is a good old stage trick). One or two small canes or rattans, one in each hand, may, by striking alternately, give a perfect imitation of a volley of musketry.

Gun or Pistol Shots need not be loud, and if done quietly, produce the effect of distance.

Chains.—A few links of heavy chain are invaluable for prison scenes, where manacles are supposed to clank.

Trap Drum Combination consisting of gong, drum, cymbals, pedal triangle and beater, and folding platform has recently been perfected by Messrs. Hawkes.

You will thus see what a number of very fine effects there accessories are capable of, but it is one man's work and he must be "nippy" and have all his wits about him.

The effects, as noted above, if properly worked, form a very important feature in themselves, and an experienced professional man, preferably a skilled drummer, should be engaged. It is useless to think of getting the best effects through the medium of one of the staff who is a novice, and who would only bungle the business. The pianist or one of the band has quite enough to do to play his part, without attempting to do the work of another pair of hands. Everything should be supplied that is really wanted to make the show a success, and the wisdom of providing an effects department would soon convince the management of its undoubted attraction. Too many halls make shift with anybody and anything for effects, and are surprised how little they are appreciated. If they gave the same attention as a first-class theatre would, their show would soon overshadow their rivals, and they should try and give better value than elsewhere.

Music Licenses and How to Obtain Them.

These vary according to the district, each local council making its own bye-laws. As the L.C.C. regulations are those upon which most others are based, we print them *in toto*.

Several things have to be taken into consideration, not only personal ones, but many relating to the acquiescence of neighbours, whose rights have to be considered.

The first question is: Is a Music License necessary? In answering this, one must ask, Is the music an absolute necessity, or is it subsidiary to the pictures? Possibly, magistrates in different parts might decide quite differently on this point, their decision in many instances requiring a new text book on jurisprudence altogether, to be able to see from their own particular standpoint; hence the need of a very solid argument to back up the application! If music is part and parcel of the pictures, then a license is necessary, but if merely wanted to fill in, then no license is required.

HOW OBTAINED.

Application must be made at the local court, and you would probably have to satisfy them that no nuisance would accrue to your neighbours, and if that is a likely contingency, you had better try and smooth over any little difficulties beforehand and so avoid future litigation. We know cases where objections from other tenants have had the effect of an injunction against music, which in turn, has had a serious effect on the business. Undoubtedly, good music is a potent attraction, and the picture show which can give the public the best music is sure to reap the benefit of it in increased takings. Of course, in a properly constructed theatre these objections would scarcely arise, but in the case of a picture theatre being part of a block of buildings, tenanted above and around, one cannot be too sure of their ground.

LONDON COUNTY COUNCIL REGULATIONS.

Approved by the Council on 28th February, 1911.

ADMINISTRATIVE COUNTY OF LONDON.

MUSIC, MUSIC AND DANCING, AND STAGE PLAYS LICENSES.

REGULATIONS MADE BY THE LONDON COUNTY COUNCIL UNDER THE LOCAL GOVERNMENT ACT, 1888.

I.—MODE OF APPLICATION.

1.—All applications for licenses are made to the Theatres and Music Halls Committee of the London County Council, referred to hereafter as "the Committee," who investigate the same, and report the result of their investigation to the Council.

All licenses are granted or refused by the Council.

2.—Every person intending to apply for a license at the annual meeting of the Committee to be held in the month of November shall, on or before the 1st day of October in each year, give notice to the Clerk of the London County Council of such intended application on a form to be obtained on application to the Clerk of the Council (*see regulation No. 17*).

3.—Notice of intended application when given on behalf of any company registered under the Companies (Consolidation) Act, 1908, must be signed by a responsible officer of the company and proof of his appointment must be forthcoming if required by the Committee.

4.—Every applicant shall, within seven days after serving the notice of intended application on the Clerk of the Council, affix, and, until the application has been dealt with, maintain upon the principal outer door or other conspicuous part of the premises sought to be licensed, at a height of five feet above the footway, a copy of such notice printed in large type, known as "Two-line English Roman," so that the same can be seen and read by persons in a public street or place.

5.—An applicant who desires the removal or modification of any conditions attached to a license must state in his notice of application, and in the notice to be affixed to the premises for which the license is required, that he intends to apply for such removal or modification at the meeting of the Committee, and he must also set out such conditions in the notices referred to. He must at the same time advertise the fact of his intended application in three newspapers circulating generally throughout the county or throughout the locality in which the premises are situated, and must transmit one copy of each such newspaper containing the advertisement to the Clerk of the Council. For the purposes of the advertisement, differently dated issues of one paper shall count as different papers.

6.—Every applicant shall send to the Clerk of the Council, seven clear days at least before the day appointed for the hearing of his application by the Committee, a statutory declaration that he or his agent has duly published and served all the notices prescribed by the Council's regulations.

Where the notices have been served by an agent, a joint statutory declaration must be furnished.

7.—If a person who has given notice of his intention to apply for a license vacates the premises in respect of which the license is sought, or dies before the application is heard, the new tenant occupying the house, or the legal representative of the deceased person, may be heard in place of the original applicant, if the Committee think fit.

8.—An applicant for a renewal of a license need not attend before the Committee unless notice of opposition to the renewal has been given, or he has been specially required to do so by the Clerk of the Council.

9. All licenses will be granted subject to the regulations of the Council in reference to arrangements for the safety and protection of the public.

NEW APPLICATIONS.

10.—Every applicant for a license for premises in which respect of which no current license is in force shall, in addition to the notice required to be given by the regulations Nos. 2 and 4, give similar notice by advertisement in three newspapers circulating generally throughout the county or throughout the locality in which the premises are situated or proposed to be erected, and shall transmit one copy of each such newspaper containing the advertisement of such notice to the Clerk of the Council. For the purposes of the advertisement, differently dated issues of one paper shall count as different papers.

Such advertisement shall be inserted by the applicant within seven days after serving the notice of the intended application upon the Clerk of the Council.

11.—Applications for licenses must be supported by satisfactory documentary evidence that the applicant is owner or lessee (for at least one year certain) in possession of the premises in respect of which the license is required.

12.—No application for a new license will be entertained unless the premises for which the license is required have been approved by the Council.

13.—Applicants for new licenses must attend personally before the Committee and, if required by the Clerk of the Council, must also attend before the Council.

TRANSFERS.

14.—An application for the transfer of an existing license from the holder thereof to any other person may be heard at any meeting of the Committee, except during the months of August, September, and October, provided—

(i) That notice of the intended application for such transfer shall have been made at least one month before the meeting of the Committee at which such application is to be considered.

(ii) That evidence as to the character of the person to whom the license is proposed to be transferred shall be furnished to the Committee.

(iii) That the application is supported by satisfactory documentary evidence that the proposed transferee is owner or lessee (for at least one year certain) in possession of the premises in respect of which the license is required.

15.—Applicants for transfers must attend personally before the Committee, and, if required by the Clerk of the Council, must also attend before the Council.

16.—Regulation No. 3 applies equally to transfers.

SWIMMING BATHS.

17.—(a) Applications for licenses in respect of any swimming baths erected under the Baths and Washhouses Act may be heard at the Annual Licensing Meeting of the Committee, or at any other meeting of the Committee.

(b) Such applications must be made in accordance with regulations Nos. 1 to 13, but they may be heard at any meeting after the expiration of one month from the date of the notice to the Clerk of the Council.

(c) The licensee of any swimming bath licensed by the Council for music, or music and dancing, shall give notice annually to the Clerk of the Council when it is proposed to alter the baths so as to render them suitable for the purposes of the license, and such license will not be issued until the alterations have been satisfactorily completed, and the district surveyor, or the borough surveyor, or any surveyor accepted by the Council, has certified his approval of the construction of the flooring over the swimming bath.

STAGE PLAY LICENSES.

18.—(a) Applications for annual licenses for the performance of stage plays in premises outside the jurisdiction of the Lord Chamberlain must be made in accordance with regulations Nos. 1 to 13. In addition to the notices required by these regulations the applicant must send to the Clerk of the Council, at least 14 days before the hearing of the application, the names and addresses of his proposed two sureties. The license, if granted, shall be subject to the provisions of the Act for regulating theatres (6 and 7 Vict., chap. 68), save as to the provision requiring the signatures of the justices.

(b) Applications for licenses for the performance of stage plays for periods of less than one year but more than a few days must, so far as is practicable, be made in accordance with the regulations relating to annual licenses except that they may be heard at any meeting of the Committee after the expiration of 14 days from the date of the notice to the Clerk to the Council.

(c) Applications for licenses for occasional dramatic performances may be heard at any meeting of the Committee.

PROVISIONAL LICENSES.

19.—Applications for provisional licenses for premises about to be constructed, or in course of construction or re-arrangement, must be made in accordance with regulations Nos. 1 to 13 and No. 18.

20.—A provisional license will not enable the premises to be used for public entertainments until such license has been confirmed by the Council. Such confirmation can take place at any meeting of the Council held during the year, provided the Committee report that the premises have been satisfactorily completed.

II.—MODE OF MAKING OBJECTION TO APPLICATIONS FOR LICENSES.

21.—No objection made by any person other than a member of the Council to the granting or renewal of any license shall be heard by the Committee unless a notice of such objection, setting forth the grounds upon which the opposition is made, and where definite offences are alleged, the dates and particulars of such offences, has been received by the Clerk of the Council and by the applicant 14 clear days before the day appointed for the hearing by the Committee.

On the hearing of the case before the Committee it shall not be competent for any person (other than a member of the Council), objecting to the granting or renewal of any license to go into any matter not set forth in such notice.

III.—PROCEDURE TO BE OBSERVED AT THE HEARING OF APPLICATIONS BY THE COMMITTEE.

22.—Applications for licenses will be heard by the Committee in the order in which they appear in the list compiled by the Clerk of the Council, except that applications which are opposed will be heard last. The Committee may, in the exercise of their discretion, take any application out of its proper order, or postpone it.

23.—The meetings of the Committee shall be open to the public. The Committee shall, however, conduct their deliberations and consider their report to the Council upon the applications in private.

24.—Every applicant for a license, and every person objecting to the granting thereof, who shall have given the notices required by regulation No. 21, shall be heard, either personally, or by counsel, and shall be entitled to call witnesses.

25.—The order of hearing shall be as follows:—

(i) On the case being called each person objecting shall be heard in person or by counsel in the order of the date of his notice of objection, and, after stating his grounds of objection, may call witnesses in respect thereof.

(ii) The applicant or his counsel may then call witnesses, and may be heard in reply to objections.

(iii) On the hearing of applications for new licenses, this order of procedure shall be reversed, and the applicant shall in every case be heard first.

26.—When a member of the Council, or of the Committee, makes an allegation for or against any application in regard to a license, and such allegation is unsupported by the evidence of any other person or persons, the party affected thereby, or his counsel, shall be permitted to put questions through the Chairman by way of cross-examination.

27.—Regulations Nos. 1 to 26 will, so far as they are applicable, be observed at all the licensing meetings of the Committee held during the year, unless the Committee otherwise determine.

LAURENCE GOMME,
Clerk to the Council.

County Hall,
Spring Gardens, S.W.
28th February, 1911.

Musicians' Salaries.

COST OF MUSIC.

Unfortunately, this is an economic question resolving itself into a competition of low wages. No self-respecting trained musician can compete with one who drifts into the business as an amateur by the prospect of good wages and easy times. It must be remembered that good musicians are—or should be—the only skilled members of the staff. Whereas the requirements of any other department, clerical, electrical, etc., can be mastered in a few months, the musician must devote years of study to perfect himself for his position.

It is lamentable that so few proprietors engage good musicians; cheapness seems to be the one thing they aim at. To give a few glaring instances: men are now playing nine hours daily for 20s. and 30s. a week, and ladies are playing four hours daily for 15s. a week. This is not a dustman's wage, let alone a living wage. If this sort of thing continues, trouble is certain to ensue, as when the powerful musical organizations show interest in the matter unpleasant exposures are bound to be put before the public who support the shows.

LONDON TERMS AND CONDITIONS.

The following has been agreed upon by the London Orchestral Association and Amalgamated Musicians' Union: For regular engagements (where weekly salary is paid) the *minimum* prices to be: Variety theatres, 7s. 6d. per show; suburban houses, 6s. per show; where evening dress is required, 2s. extra weekly.

CAFES AND RESTAURANTS.

These have bands, either afternoon and evening, or evening only, the usual price for two hours in the afternoon and about four and a half hours at night is from £2 15s. to £4 10s., according to the ability or standing of the musicians. Evening only, from £2 5s. to £4. A man who provides music for a band would naturally require a few shillings more. As picture playing is far more arduous than any of these businesses, it is only fair to pay a man a fair wage for his labour. Some picture halls are paying men £5 weekly for all day; with long intervals, £3 10s. for all day playing in sections, and it is needless to say, these are the halls that are always well patronised, and earning big dividends. There always were and always will be capitalists who are never satisfied with a pound of flesh, and who will grind their employees down as far as they can, and there are always musicians who, from force of circumstances, will play for almost anything, but the rank and file will certainly demand an adequate remuneration for their skilled labour.

The Choice of a Piano.

In every case be guided by one who knows all about a piano ; do not be gulled by specious advertisements or the wiles of plausible salesmen anxious to palm off some worthless instrument for the sake of big profit. The piano in a picture theatre gets as much work as the projector, so in each instance quality must be the dominating factor. The first thing to decide is the amount you are prepared to spend. The points of a good piano should be as thoroughly prominent as those of a horse. Many dealers have no scruples, and foist showy pianos on people, who soon find they are valueless as workable musical instruments. Naturally, every maker of repute says his pianos are the best that money can buy, and in the case of the most expensive pianos there is very little to choose between them, as you can rely on their possessing best materials and workmanship. Another point to note is not to attach too much importance to the testimonials from great pianists ; this is frequently a question of money between the two parties. The manufacturer who can afford to offer the biggest retaining fee gets the best testimonial.

The simplest way to decide is to obtain a few catalogues from the leading makers and compare prices. You can rest assured that you will not be had, because these firms have a reputation to uphold, and competition is so keen it wouldn't pay them to turn out inferior instruments. If possible, get one of the latest models, as they often contain improvements in the mechanism, which is an important item should you wish to sell later on.

We now have to consider the price, size, tone, touch and durability.

A FAIR PRICE.

Upright pianos can be bought from 30 to 90 guineas, and grands from 50 to 300 guineas, allowing a wonderful range of style and intermediate prices. In the British Empire, prices are quoted in guineas, so if you forget this little detail you will find it makes just five per cent. difference against you.

WHAT SIZE PIANO TO BUY.

Measure the space allotted to the piano, whether an upright or grand. It would be rather awkward to ignore this point and find when the instrument was received that it wouldn't quite go into the space

reserved for it, and it would probably make a lot of difference to the pianist, who might have to sit at an awkward angle to the screen.

Some halls are so acoustically perfect that an upright piano is as useful as a grand and less expensive, but a grand is the instrument for a large hall; a small pianette would be quite out of place in such a hall, as the tone would be too small for effect. The appearance of the instrument does not play a very important bearing in a picture hall, as there is no furniture to match, but solidity should be aimed at, not ornamentation.

HOW TO JUDGE THE TONE.

Strange to say, an experienced piano tuner, who spends his life analysing sound waves, locating and remedying defects, and eradicating faults in different makers' pianos, is often a better judge of piano tone than a skilled musician. He therefore has a deeper knowledge of the subject than a man who plays on one particular piano. The tone can be fluty, silvery, or organ-like. Avoid a piano that sounds like a drum and fife band—all top and bottom—and no middle; shun it like the plague! The tone should be rich and full, although subdued when the top is shut, and sparkling and brilliant throughout its entire compass when fully open—try it both ways. If a piano has a sort of veiled tone in the middle, that is not a bad fault, as it nearly always develops and becomes free with use, especially if the sounding boards are screwed. The middle of the piano will have the most wear—the four middle octaves—so choose a piano with a richer and fuller tone in the middle than the ends.

THE KIND OF "TOUCH" REQUIRED.

Touch, of course, depends solely on the mechanism. If you try any instrument of the old sticker action and then go to the latest check action, you will realise the vast and almost incredible difference achieved in the production of touch. The tone should cease as soon as your finger leaves the key, and you should be able to press down any key softly without eliciting any sound whatever.

Strike a note at different parts of the piano and see if it is sustained or whether it dries up quickly. It should continue for some time and gradually die away. The repetition of the touch must be perfect. All the notes should respond at once to the quickest touch, or the action is not as it should be. Strike different notes very rapidly with different fingers and note if the touch is as responsive as it should be. Try and hear the piano at a distance. Avoid lumpy or sticky touch. The key should be pressed as far as it will go, although in "double escapement actions," a key will speak from half a blow, as it were.

HOW TO OBTAIN DURABILITY.

As the frame of a grand piano has to stand a strain of from twenty to thirty tons, it is advisable to purchase from a good maker, and owing

to excessive strain in a picture theatre, the piano must be good if it is to last. A new piano should be frequently tuned and regulated—say weekly—on account of the abnormal work. If a tuner is allowed to run over it once a week, small defections can be put right, and the life and durability of the instrument will be considerably lengthened.

Points in brief then are:—

1. Choose a piano of good tone.
2. Choose one with a good touch and easy and responsive repetition.
3. Choose one for hard work and durability.
4. Get advice in choosing from an expert.
5. Get a piano from a good maker.

As pianos are extremely susceptible to damp and changes of temperature, they should never be placed near an outer wall, or too near a fire, door or open window, and should be covered up every night with a thick and durable covering either of thick wool or blanket, as there is much moisture in the atmosphere of a hall.

POINTS FOR PIANISTS.

Although this belongs to the science of pianoforte teaching, there are many who have not had advantages in that respect, to whom the following may be of interest and utility.

Deep breathing plays an important part in good piano playing, for if you take your breath in short, sharp gasps, it will invariably be reflected in your playing. Try and inhale your breath through the nose in long deep and regular movements; it will steady your nerves and give you more self-control and cooler temperament.

Always practise slowly at first, as a wrong impression at first, either in a few notes or phrasing, is a very difficult matter to correct.

Play with fingers bent, and the muscles free, not rigid, a boxer never clenches his fist until the actual moment of delivering the blow, and the same applies to a pianist striking a key on the piano.

A bridge is generally built in the form of an arch—for strength—so a pianist's fingers should be bent for the same reason, a finger held straight out flat has no strength in it; try and pinch somebody with a flat straight finger, and you will find it almost impossible.

Don't strike the keys with your nails, use the fleshy tips of your fingers, and so "feel" the keys.

Give every note and rest its proper value; do not cut off either to get into the next bar, it only develops bad habits that become very embarrassing when playing with others, for then you find yourself "all over the shop," as the saying goes, and unable to keep time. In different passages try and find out the best fingering to suit your hand. Start about half-speed, and when absolutely certain of the notes, double the speed to its proper tempo.

Do not increase the speed gradually for you will invariably slow up when you reach an awkward part. Have a settled system of fingering; do not always be changing just because you happen to see or hear of a fresh one, if you're always going from one system to another you will break down at an awkward passage. Just practise the few passages that bother you; to keep playing over passages that are quite simple to you is a waste of time.

In playing scales, too much attention cannot be given to the passing of the thumb under the hand. As soon as the first finger strikes a note, slip your thumb under to the fleshy part of your hand under the little finger; unless you observe and cultivate this rule you will never be able to play scales well. The right hand should be turned slightly outwards in ascending, and the left hand in descending, but keep both elbows well in. Paderewski once told us that he practised scales ten hours a day for three years, and anyone who has had the pleasure of hearing him will readily believe it.

Don't try and put your own ideas in the piece. Try and grasp the composer's intention and endeavour to fulfil it. Learn to vary your expression; do not be satisfied until you have perfected your touch—legato, staccato, semi-staccato, etc.; touch is everything to a pianist who has such a mechanical instrument to manipulate. That is where the pianist is at such a disadvantage to the stringed instrument player, whose instrument is naturally responsive and sympathetic. Touch means soul, and results from arm, hand, and finger touch.

Do not change your hand position on the keys unless it is necessary; the thumb should be equally at home on the black as well as the white keys.

Practise any awkward finger passage you may come across and make a note of it for future occasions. Rhythm must be paid particular attention to; without it your playing will be flabby and dull.

Always let your bass be decided, and not wobbly. Do not take the Scriptures too literally by not letting the right hand know what the left one is doing; the bass is the foundation of the whole musical structure, and should always be solid and reliable, though unobtrusive. Don't bang it out, so as to drown everything else, but just enough to preserve a nice balance of tone.

SYNCOPIATION.

In syncopated passages, do not accent the part where the accent would otherwise fall, it not only spoils the passage, but shows you have not grasped rhythm sufficiently to be sure of yourself. If you cannot play a syncopated passage as it should be played, your musical intelligence must be looked to, as well as your fingers.

CRESCENDO AND DIMINUENDO.

There is always a natural crescendo in ascending passages, and a natural diminuendo in downward passages. In playing crescendo, the fingers may be held farther apart, and in diminuendo passages closer together.

USE OF THE PEDALS.

We cannot advise you too strongly to give the most careful attention to the use of the pedals. Few players ever give a thought to their proper manipulation; we do not refer to the thousands of ordinary players, but even great pianists who give recitals in the leading concert halls. Many just look upon the loud pedal as a vehicle to produce noise. Unfortunately, composers can only broadly indicate their intentions in the printed music, it is left to the player to understand when and where the pedals are to be used to produce the requisite effect. Here again, a keen insight into harmony, rhythm, etc., and the possession of a musical temperament is absolutely indispensable. The signs *Ped.* and * are very, very ambiguous, and often are wrong and misleading. True, you may say "Why blame me if I carry out the writer's instructions?" But you must be able to see deeper into the hidden meaning of the music than can be conveyed by mere signs. You must feel it, and breathe it out in your interpretations.

Be very sparing of the loud pedal in playing low notes or chords. It is better with high notes and arpeggios than passages which would result in a confused jumble of sounds, and gives a listener the same impression as looking at a picture in a fog. Change the pedal with each fresh chord or new note of slow melody—often after, instead of with such change.

Too much pedal will put a piano out of tune quicker than otherwise. A judicious use of the pedal preserves the piano, because less force is required in striking the keys. Do not try and copy everyone you hear, or your playing will be wanting in strength and individuality, both of which are highly essential. If you wish to be thought anything of, avoid the commonplace and stereotyped ways of playing; try and devise some pleasure from your own playing, as well as from giving pleasure to others.

PLAYING NEW MUSIC.

In playing a piece at first sight, just run your eye quickly through it, noticing any repeat marks, changes of time or key. Don't charge it like a bull at a gate. If there is anything you don't understand, always ask someone you know with more experience; there is no shame in it, and it may save you a lot of worry.

A Chapter on Small Bands.

If a pianist is the only musician that can be afforded, a suitable instrument, light, and seat should be provided, and so placed where a good view of the screen can be obtained without having to twist the neck.

The following make good combinations :—

Two	Piano, Violin								
Three	"	"	Cello						
Four	"	"	Two Violins, Cello						
Five	"	"	"	"	Double Bass				
Six	"	"	"	"	"	"	Flute		
Seven	"	"	"	"	"	"	"	Clarionet	
Eight	"	"	"	"	"	"	"	"	"

together with harmonium, American or Mustel organ. Drums, are effective with any combination, providing they are not worked too much. A little 'drumming goes a long way. We cannot agree with those who must have drums in every piece. A good drummer is the very man for the effects, which should be more satisfactory in his hands than in anyone else's.

THE DISPOSITION OF THE BAND.

Space is often very limited and altogether inadequate to give the musicians sufficient room to work in. They get cramped enough from playing, without having cramped space, so too much attention cannot be given to this necessary requirement. The band should be so disposed that the leader can see the screen and also his men. Should the pianist be presiding at a grand piano, he must either have the top right up, or closed so as to see his men; if only half open, it will make it difficult to follow the beat.

The leader should change the musicians about until satisfied they are in the best positions. An important fact to bear in mind is to put the lighter toned instruments, such as the violins, next to the audience, then the heavier toned instruments, viola, cello, double-bass, behind. If there is not sufficient depth to allow this, but merely length, the lighter instruments should be in the centre, and the double-bass and drums at the ends, with the piano also in the centre.

THE VALUE OF THE ORGAN.

A Mustel organ, American organ, or good harmonium is useful in small bands, as they intensify the tone and take the place of wood-wind and brass instruments. There are not many good players about, as, although the keyboard is the same as the piano, the instrument has to be carefully studied to produce the best effects.

SCORING FOR SMALL BANDS.

At some time or other, one is sure to be called on to arrange some little piece for a small band; it may be only a simple song, but it requires just that amount of knowledge that will enable one to produce a good effect by the transcription. It is most interesting and fascinating work, and gives scope for a good musician to show his skill and knowledge of the capabilities of the different instruments, and also his resources in dealing with whatever material he has at his command. If he has a fair sized band, the task will be easy, but if the band is restricted to a few, it will require a deal of thought to make the orchestration effective. For instance, if no brass instruments are available, their parts have to be given to the cello and bass, the oboe part to a violin, and so on. That is just the point where so many excellent arrangements fail when transferred to a small band, being arranged by an experienced musician for a full orchestra, they are quite ineffective when played by a small band, because all the cues are not written in the various parts. The arranger is not to be blamed, because he probably does not anticipate such a contingency. There is a great demand nowadays for arrangements for small bands, and although some publishers are doing their best by printing piano-conductor parts with all the cues in, as well as in most of the string parts, there is nothing like the personal knowledge of knowing what to do under various circumstances.

ADVANTAGES OF BEING AN ORCHESTRAL PLAYER.

If you can play an orchestral instrument, you will naturally be able to arrange for it far better than one who is entirely ignorant of it, and paper knowledge is hardly so useful as practical knowledge. Do not try and outdo Elgar, Strauss, or Wagner; you may not be quite up to their standard, you know, and might suffer by comparison.

Remember that no ingenuity in scoring will cover up any obviously imperfect knowledge of harmony or musical form, whether it be your own or someone else's compositions. Try to get the most effect out of the smallest means, and thus show your real skill. It is better to write a note too little than one too many. If you want a perfect example of scoring, just look through the score of Mozart's G Minor Symphony! Mozart used and contrasted instruments much simpler than most modern composers, and employed fewer instruments.

Remember to spread the harmony judiciously throughout. Do not leave wide gaps here and there, which will cause the piece to sound weak just there, especially in the middle parts. Frequently change the wood-wind and brass work, so as to make plenty of variety in the tone colour.

Unless you have a military pageant, be as sparing of the brass instruments as possible. Good music is often swamped out of popularity by too heavy scoring for brass; only use it when you want to bring things to a climax. Wind instruments are best heard in their middle registers, as the higher notes often cause over-blowing and cracked notes.

CONDUCTING.

A good conductor must keep his forces well in hand. His thoughts must centre on the piece he has before him, whether it be a simple polka or a complex work. Let your beat be decided and firm, so that all your men know exactly what you mean. Do not go in for fancy beating, i.e., turning and twisting and circling your stick all sorts of ways, so that your men don't know if they're on the Wiggle-Woggle or the Witching Waves. Some orchestral players are naturally lazy; here are some faults you must detect and correct:—

ORCHESTRAL PLAYERS' FAULTS.

Stringed instrument players do not exert themselves sufficiently to play a legitimate tremolo, they must not play it as semi-quavers, but as demi-semi-quavers. They are also fond of using a coin for a mute, which is bad. Some double-bass players swindle difficult passages, make them take them home and practise them; if they cannot then play them, get someone who can. Flautists frequently play passages an octave higher than written, not liking to be heard below the other wood-wind. You must insist on the part being played in the register in which it is written. Those players, especially strings, who cannot count the proper number of bars rest, should be given a rest themselves—indeinitely.

Be sure every man has his instrument perfectly tuned before starting. Clarinet players should not use a B flat clarinet for an A, nor *vice versa*. The composer knows what tone he wants, and consequently which instrument to specify. The same remarks apply to the horn and trumpet parts.

Preluding, tuning and continuously practising in the intervals is to be deprecated.

Making up the Program.

In preparing an ideal program, one must consider the various tastes that go to make up the average audience. It is the sheerest rot to imagine no one in the audience knows or understands anything about music except the musical director. If the pictures are any class at all, they are bound to attract all sorts and conditions of men, and if a band is known to be a part of the show, musicians are certain at one time or another to form part of the audience. On such an occasion the music is sure to be talked about and criticised as it should be. Musical directors must not get in a rut and confine themselves to commonplace music. It is said that variety is the spice of life, and the musician must so contrast his musical numbers that everyone is satisfied and charmed. It is not difficult, it merely wants a little thought. People always appreciate good music, and there is plenty to play, without descending to rubbish.

Amongst the most popular numbers in England and America are :

HUNGARIAN RHAPSODY, No. 2	...	...	<i>Liszt</i>
OVERTURE—"William Tell"	...	...	<i>Rossini</i>
OVERTURE—"Poet and Peasant"	...	...	<i>Suppe</i>
OVERTURE—"Tannhauser"	...	...	<i>Wagner</i>
OVERTURE—"1812"	...	...	<i>Tschaikowsky</i>
(These require good performers).			
INTERMEZZO—"Cavalleria Rusticana"	...	...	<i>Mascagni</i>
THREE DANCES from "Henry VIII."	...	...	<i>German</i>
SELECTION from "Faust"	...	...	<i>Gounod</i>
SELECTION from "Carmen"	...	...	<i>Bizet</i>
WALTZ—"Blue Danube"	...	...	<i>Strauss</i>
"Ave Maria"	...	...	<i>Gounod</i>
"The Lost Chord"	...	...	<i>Sullivan</i>
SELECTION—"The Mikado"	...	...	<i>Sullivan</i>
SUITE—"Peer Gynt"	...	...	<i>Grieg</i>
GAVOTTE—"Mignon"	...	...	<i>Thomas</i>

Naturally in the larger works a first-class band is absolutely necessary, but the above items practically cover every phase of music, and can be relied on to make a success. One need not put all these in a single program, but a "certain winner" like either of them should be sandwiched judiciously between other pieces, not so well known perhaps, but equally as good.

MUSICAL COMEDIES.—As a rule, these have a short and merry life. One hears their melodies in every shape and at every turn. Very few are able to establish a firm hold of the public for any length of time. As soon as they are withdrawn from the stage, their popularity begins to wane, and some other extravaganza commences its meteoric career.

POPULAR SONGS are many and cover every phase of emotion. They are always effective and are best when arranged for the instrument approximating to the voice part. For instance, a well-known soprano song should be transcribed for the violin, cornet or flute; a baritone or bass song for the 'cello, bassoon or trombone. You would not transcribe a soprano song for a double bass, however good the player might be, as the difference in the tone would entirely alter the character of the piece.

When once you have carefully thought out a definite and suitable list of pieces for your picture program, stick to it and do not change and alter unless any item seems seriously out of place. Rather attempt to adapt the piece so that it may become suitable than to be continually varying the selections, and perhaps making bad worse.

Tact and judgment are wanted in preparing the program, and the musician who gives careful thought and intelligent discrimination to this important matter, will become an important and necessary adjunct to the picture theatre.



The Question of Musical Copyright.

Under the new Bill to amend and consolidate the Law of Copyright introduced by Mr. Buxton, copyright is to exist for the life of the author and fifty years after his death. For the purpose of this Act, "copyright" means the sole right to produce or reproduce the work, or any substantial part thereof, in any material form, or perform in public; and shall include the sole right, in the case of a musical work, to make any record, perforated roll, or other contrivance by means of which the work may be mechanically performed.

"Pirated" means any copy made without the consent or acquiescence of the owner of the copyright, or imported in contravention of the provisions of this Act.

THE BERLIN CONFERENCE.

This was an International Conference for the protection of literary and artistic works held in Berlin in 1908, to revise the Convention of Berne, on September, 1886. It included Germany, Belgium, Denmark, Spain, France, United Kingdom, Italy, Japan, Liberia, Luxemburg, Monaco, Norway, Sweden, Switzerland and Tunis. The chief points relating to music and the number of the articles in the Convention are:

2. The expression "literary and artistic" shall include any production in the literary, scientific or artistic domain, whatever may be the mode or form of its reproduction, such as dramatised musical works, musical compositions with or without words, translations, adaptations, arrangements of music and other reproductions in an altered form of a literary or artistic work, as well as collections of different works, shall be protected as original works, without prejudice to the rights of the author of the original work.

5. Authors being subjects or citizens of one of the countries of the Union, who first publish their works in another country of the Union, shall have in this latter country, the same rights as native authors.

6. Authors not being subjects or citizens of one of the countries of the Union, who first publish their works in those countries, shall enjoy in that country the same rights as native authors, and in the other countries of the Union the rights granted by the Convention.

7. This paragraph is covered in Mr. Buxton's Bill.

1. COPYRIGHT MEMS.—It is illegal to copyright or even transpose a copyright piece of music.

2.—A selection from an opera or musical comedy is a thing altogether apart from what it is taken from—in the eyes of the law—being treated as a copyright piece itself.

Copyright Amendment Act. By this, composers' rights include:

(a) Copyright proper, preventing the duplication of the piece.

(b) Acting or performing rights, giving the power of preventing other persons from publicly performing the piece without consent.

These rights are separate property. Formerly one had to reside in the United Kingdom to possess copyright, but the Berlin Convention has removed this anomaly.

Anyone who adapts words of his own to an old air, adding a prelude and accompaniment of his own, acquires a copyright in the combination. The same principle would doubtless apply in the case of new words adapted to an old melody and accompaniment. When copyright has expired, or if it is unprotected by law, one can adapt new words to the music and obtain copyright for the new form.

If permission is obtained to make an arrangement for dances from an opera or musical comedy, the arranger, and not the composer is regarded as the "composer" of the arrangement—this applies to piano solo arrangements—being looked upon as separate labour.

A musical composition is published by being publicly performed.

PERFORMING RIGHTS.

These exist (as we said) quite apart from copyright proper, and may be held by another person. The duration of these rights would date from the first performance.

Under the Copyright Amendment Act, an assignment of copyright, i.e., the right to duplicate copies, does not convey to the assignee the right of performance, neither will a transfer of performing rights give away rights to duplicate copies. The two rights are quite distinct.

UNLAWFUL PERFORMANCES.

Proprietors or assignees of musical compositions can sue for unlawful performances, without it being registered beforehand, and it would not avail to say the composer had not registered his piece at Stationers' Hall.

"Publisher" is he who gets the music engraved and keeps the metal plates or lithographic stones.

"New Edition" would imply the issue of a batch of copies signed by the composer or holder of the copyright, or their agent.

"Right of Performance"—This must be printed clearly on the title page, if the copyright holder or assignee desires to keep the rights of public performance in his own hands, otherwise there can be no default.

"Piracy."—Under the recent Piracy Act, severe penalties can be imposed for publishing or causing to be sold, or possessing any unauthorised copies of a copyright composition.

List of Music Publishers (Orchestral), Importers, and Collectors.

The numbers given are for reference to the music on the succeeding pages.

- 1 Ascherberg, Hopwood and Crew, 16 Mortimer Street, W.
- 2 Augener, 199 Regent Street, W.
- 3 Boosey, 295 Regent Street, W.
- 4 Breitkopf, Hartel and L. Oertel, 54 Gt. Marlborough Street, W.
- 5 Bosworth, 17 Hanover Square, W.
- 6 Chappell, 50 New Bond Street, W.
- 7 Church John, Co., Ltd., 45 Wigmore Street, W.
- 8 Cranz, 13 Berners Street, W.
- 9 Enoch, 14 and 14a Gt. Marlborough Street, W.
- 10 Francis and Day, 142 Charing Cross Road, W.C.
- 11 Hawkes and Son, Denman Street, Piccadilly, W.
- 12 Keith, Prowse, 42 Poland Street, W.
- 13 Lafleur and Son, 147 Wardour Street, W.
- 14 Metzler, 42 Gt. Marlborough Street, W.
- 15 Novello, 160 Wardour Street, W.
- 16 Ricordi, 265 Regent Street, W.
- 17 Schott, 157 Regent Street, W.
- 18 Williams, Jos., 32 Gt. Portland Street, W.
- 19 Williams, B., 26 Goodge Street, W.
- 20 Witmark, 186, 188 Shaftesbury Avenue, W.C.

Collectors who supply all Publishers' Music to order:

- 21 Paxton, 95 New Oxford Street, W.C.
- 22 Holmes, Walsh, 136 Charing Cross Road, W.C.
- 23 Larg, 16 New Oxford Street, W.C.

Nos. 1, 4, 6, 8, 9, 15, 16, 17, 18, 19 import Continental music.
Nos. 7, 10, 20 import American music.

Universal Lending Library,

Goodwin and Tabb, 34 Percy Street, W.

Specially Written Music for Cinemas.

Piano, I. and II. Violin, 'Cello, Double Bass, Flute and Clarinet by Maurice Gracey, and published by M. Smyth, Editeur de Musique, 77 Avenue de la Grand Armée, Paris.

"Infanterie et Cavalerie"	(Military Scenes)
"Oncle Tom," Cake Walk	(Comic ..)
"Segovia," Valse	(Spanish ..)
"Imploration"	(Pathetic ..)
"Idyll"	(Pathetic ..)
"Coquetterie," Badinage Valse	(Love ..)
"Gavotte des Merveilleuses"	(Louis XV. ..)
"Heliopolis," Marche Orientale	(Arabian ..)
"Lola," Habanera	(Exotic ..)
"Au Colyseé"	(Antique ..)
"Reverie"	(Love ..)
"Historiette," Serenade	(Love ..)
"A Capri," Tarantelle... ..	(Italian ..)
"Films," Galop	(Racing ..)
"Vigilantia," Two Step	(Various Entries)
"Au Treport," Polka Marche	(and Exits)
"Les Flutiaux," Fantaisie	(Rustic Scenes)
"Enchantment," Valse	(Viennese, Restaurant,
"Doux Echo," Valse	or Gay Scenes)

Suggested Appropriate Music.

Books of Incidental Music for all dramatic situations are published by Hawkes and Son, (Piano and Band Parts), Witmark and Son, (Piano and Band Parts), J. R. Lafleur and Son, (Piano and Band Parts), who issue about 27 different books, including sets of Carols, Country Dances, Scotch Music, British National Songs, besides every conceivable dramatic and comic business.

Francis and Day: Piano book only for Picture Business.

Messrs. Choudens, 30 Boulevard des Capucines, Paris, issue yearly a fine series of different pieces in book form for Musical Directors. Piano and Band Parts: Messrs. Breitkopf and Hartel, Cranz, L. Oertel, publish an immense number of miscellaneous pieces specially arranged for small bands of from six to eleven performers including piano, and their catalogues should be sent for. Most firms also publish their works for large or small orchestras.

The numbers attached to the pieces refer to the publisher's list on page 57.

SPANISH, MEXICAN AND INDIAN.

Aletter—"Natomy"	(Indian Intermezzo) 5
Aronson—"Marquita" (Mexican Intermezzo) 11	
Dell'Acqua—"Serenade Joyeuse" (Spanish) 2	
Breton—"Jota from 'La Dolores'"	15
Betjemann—"Spanish Serenade"	13
Bageers—"Las Fiesta Sevillana" (Spanish) 13	
Suite: 1. "Défilé des Masques" 2. "Pendant la Course," Valse 3. "La Gitana," Chanson Populaire 4. "Illuminations," Bolero Final.	
Chapi—"A Bunch of Roses" (Spanish March) 11	
Chueca Y Valverde—"Cadiz" (Spanish March) 11	
Corbin—"Santiago" (Spanish Valse) 13	
Desormes—"Spanish Ballet"	13
Seguidilla, Havanaise, Bolero de Cadiz, Cachucha, Zapateado.	
Dixon—"Mirabella"	13
Dewy—"Orizaba"	20
Erviti—"Sangre Torera" Celebrated Spanish March	11
Fetras—"Spanisher Valse"	11
Gray—"Anona"	11
Herbert—"Pan Americana" Indian Mexican Characteristic Sketch	20
Huguet Tagell—"Desde la Reja" (Spanish Caprice)	13
Reeves—"Hobomoko" (Indian Romance) 11	
Lacombe—"La Feria" (Spanish Suite) 13	
"Los Toros," "La Reja," "La Zarzuela,"	
Langey—"Saragossa"	13
Lacome—"La Verbina"	13
1. "La Fete," 2. "Tango," 3. "Serenade," 4. "Baile Coreado,"	
Metra—"La Malaguena"	11
Metra—"La Serenada"	11
Mills—"Red Wing"	10
Massenet—"Le Cid"	15
"Castillane," "Andalouse," "Aragonaise," "Aubade," "Catalane," "Madrilene," "Navarraise."	
Morse—"Blue Feather" (Indian Intermezzo) 20	

Morse—"Havana"	(Spanish Intermezzo) 20
Maquet—"El Gaudalquivir" (Spanish Valse) 13	
Marchetti—"Sierra Morena" (Spanish Danse) 13	
Puerner—"Cuban Serenade"	11
Rubinstein—"Toreador et Andalouse"	11
Soyer—"La Zamacueca" (Mexican Serenade) 11	
Sawyer—"Os ka-loo-sa-loo" (Indian Intermezzo)	10
Volpatti—"Los Banderillos" (Spanish March) 13	
Volpatti—"Caballeros en Plaza" (Spanish March)	13
Volpatti—"Los Picadores" (Spanish March) 13	
Whitney—"I almetto" (Mexican Serenade) 20	
Wood—"Omaha"	20
Waldteufel—"España and L'Estudiantina" (Spanish Waltz)	11

ORIENTAL OR EASTERN.

Arnold—"Soko" Moorish March Intermezzo 10	
Bendix—"In a Pagoda" (Characteristic Piece) 20	
Bratton—"In a Lotus Field" (Jap Novellette) 20	
Bemberg—"Na-ka" (Japanese Song) 17	
Von Blom—"Oriental Procession"	8
Broustet—"Shidzouka"	6
Bendix—"The King's Bal Masque" (Suite) 1. "The Cossacks" (Russian Dance) 2. "Hindoo Priest" (Incantation) 3. "Blue Beard and Fatima" (Oriental) "The Dervishes" (Fanatical Dance)	12
Broughton, P.—"Japanese Suite"	12
Patrol March, "Love Song," "Lantern Dance,"	
Bendix—"The Pasha's Dream" ... (Oriental Fantasy)	—
Ephraim—"Iris"	20
Ganne, L.—"Illys"	13
1. "Cortege Byzantine," 2. "Oriental," 3. "Nocturne," 4. "Baccanale,"	
Herbert—"It happened in Nordland" ... Bell Effects	20
Herbert—"Mlle. Modiste" (Oriental Danse) 20	

Johns—"Araby" (Arabian Intermezzo)	20
Joyce—"Vision of Salome" (Valse)	10
Lincke—"Amina" (Egyptian Serenade)	11
Lincke—"On the Bosphorus" (Turkish)	11
Intermezzo	11
Lincke—"Siamese Patrol"	11
Lincke—"Kwang Tsu" (Chinese March)	11
Lambelet—"Cretan Patrol"	3
Loraine—"Miss Chrysanthemum" (Japanese)	3
Intermezzo	20
Luders—"Hiko-Hoko" (Corean Dance)	20
Lungey—"Oasis" (A Caravan Episode)	20
Lungey—"A Siamese Wedding" (Characteristic)	20
Piece	20
Loraine—"Zamona" (Arabian Intermezzo)	20
Lacomme—"Suite Africaine"	13
1. "Bamboula" 2. "Kifcidala"	13
3. "La Noubia"	13
Michiels—"Hungarian Divertissement"	13
1. "Mavvar March" 2. "Pas National"	13
Hongroise 3. "Danse les Talons" 4. "Danse les Epaules" 5. "Illusion Valse"	13
6. "Djania Czarda"	13
Nape—"Moanalia" (Hawaiian Hula)	15
Nape—"Ka Iini" (Hawaiian Song)	15
Pickard—"Chinese Festival"	11
Pryor—"In Darkest Africa" (Humoresque)	11
Two Step	10
Raida—"Moorish Dance from Capriciosa"	4
Sebek—"In the Soudan" (Dervish Chorus)	11
Selenick—"Marche Indienne"	11
V. Strantz—"Egyptian Patrol"	4
Suppe—"Gavotte du Pacha"	8
Verre—"Japanese Patrol"	18
Michaels—"Turkish Patrol"	5
Kieffer—"Bulgarian Patrol"	11
Simon—"A Tokio" (Diabolo)	19

SAD PATHETIC PIECES.

Berger, R.—Valse Lente	11
"Valse Triste" "Amoureuse" "La Faute des Roses" "Nagues Roses" "En Ferment les Yeux" "Dans les Fleurs"	11
Blon—"Sizilietta"	11
Elzar—"Chanson de Nuit"	15
Eilenberg—"My Heart's First Sorrow"	8
Czibulka—"Love's Dream after the Ball"	5
Grieg—"Death of Ases"	5
Cremieux—"Love's Last Word" (Valse Lente)	6
Cremieux—"Griserie" (Valse Lente)	6
Fauchey—"Revisions l'Amour" (Valse Lente)	6
Jacob—"Mirage" (Valse Lente)	6
Lambert—"Caressante" (Valse Lente)	6
Ferraris—"Il me Disait" (Valse Lente)	6
Davson—"Druid's Prayer" (Valse Lente)	12
Paans—"Supplication" (Valse Lente)	10
Stewart—"La Lettre d'Amour" (Valse Lente)	9
Schubert—"Serenade and Ave Maria"	11
Gounod—"Serenade" "Ave Maria"	11
Delibes—"Love Scene from La Source"	15
Tschaikowsky—"Chanson Triste and Nocturne"	15
Marchetti—"Fascination" (Valse Tzigane)	6
Eysler—"Kissing is no Sin" (Waltz)	8
Gillet—"Granny's Spinning Wheel"	8
Lassen—"All Souls' Day"	11

QUIET RESTFUL PIECES.

Bendix—"Pansies" (Thoughts)	20
Cowen—"Minuet d'Amour"	15
Cowen—"Childhood, Girlhood"	15
Elgar—"Salut d'Amour"	17
Elgar—"Chanson de Matin"	15
Dvorak—"Humoreske"	15

Capua—"Maria, Marie"	16
Capua—"O Sole Mio" (Beneath thy Window)"	16
Braga—"La Serenata"	17
Gillet—"La Lettre de Manon" (V.C.P.)	9
Herbert—"The Dream Melody"	20
Lincke—"Within your Eyes, Love"	11
Lincke—"Love came from Fairyland"	11
Mendelssohn—"Spring Song"	11
Mendelssohn—"Boating Song"	11
Macbeth—"Forget-me-not"	1
Moskowski—"Serenade"	11
Rubenstein—"Melody in F" (V.C.P.)	11
Rubenstein—"Serenade in E flat"	11
Moret—"Moonlight Serenade"	10
Moret—"Love's Serenade"	10
Marchetti—"A Petit Pas"	15
Nevin—"The Rosary"	6
Nevin—"Narcissus"	6
Bach—"Awakening of Spring"	11
Stiehl—"Impressions du Soir" (With dramatic middle section)	17
Trinkhaus—"Ball—Heart to Heart" (With dramatic middle section)	20
Offenbach—"Barcarolle" from "Tales of Hoffman"	11
Robaudi—"Alla Stella Confidente"	11
Tobani—"Heart and Flowers"	5
Yradier—"La Paloma"	7
Mezzacapo—"Charme d'Espagne"	13
Mezzacapo—"Serenade Italienne"	13

LIGHT DAINTY PIECES.

Cowen—"Language of Flowers"	14
Corri—"Baby's Sweetheart"	11
Bosc—"Rose Mousse"	9
Von Blon—"Traumbild" (Fairy Dreams)	11
Gillet—"Passe-Pied" "Douce Caresse" "Loin du Bal" "Entr'acte Gavotte" "Babilage" "Au Moulin" "Au Village" "Vous dites Marquise?"	4
Desormes—"Serenade des Mandolines"	11
Aletier—"Rendez-vous" (Intermezzo)	5
Aletier—"Mimosa" (Gavotte)	5
Salabert—"Premier Bonheur"	6
Ambrosio—"En Badinant"	9
Delibes—"Intermezzo from Naïla"	8
Eilenberg—"The Mill in the Black Forest"	5
Macbeth—"Serenade"	23
Kottau—"Little Mother" (Idyl)	10
Mezzacapo—"Serenade-Barcarolle"	13
Michaelis—"The Smithy in the Wood"	5
Squire—"Slumber Song"	5
Squire—"Serenade"	2
Sudessi—"Chinoiserie"	15
Thome—"Sous la Feuillée"	15
Volpatti—"Madrigal a la Comtesse"	13
Volpatti—"Serenade Nicoise"	13
Wagner—"Bridal March and Chorus"	11

PIECES FOR HARMONIUM, PIANO AND VIOLIN OR CELLO.

All can be had at 17.

Casellati—"Le Soir" (V.C.P.)	9
Chopin—"Marche Funebre" (P.H.V. or C.)	9
Cohen—"Miserere" (Il Trovatore) (P.H.V. or C.)	9
Dubois—"Meditation Priere" (V.H.P.)	9
Giordani—"Caro Mio Ben" (V.H.P.)	9
Gounod—"Cantilene de Cinq Mars" (V.P.)	9
Gounod—"Ave Maria" (H.P.V. or C.)	9
Gounod—"Hymn a St. Cecile" (V.P.C.H.)	9
Guilmant—"March Hongroise (Berlioz)" (H.P.)	9
Guilmant—"Priere in Fa" (V. or C.P.H.)	9
Handel—"Largo in G" (P.H.V.)	9
Ketterer-Durand—"Faust" (Gounod) (H.P.)	9
Lore—"Trio on Wagner's Rienzi" (P.H.V.)	9
Marsick—"Pater Noster" (P.H.V.)	9
Ritter—"Adagio IX. Symp. Beethoven" (V.H.P.)	9

A FEW USEFUL SELECTIONS.

Binding—"A Life on the Ocean" (Nautical)	11
Airs, Homespins, etc.	11
Binding—"Merry England" (Old English Airs)	11
Binding—"Spanish Review" (Descriptive)	11
Byng—"Baby's Opera" (Nursery Rhymes)	11
Byng—"A Day in Naples" (Italian Fanal)	11
Browne—"From East to West" (National)	11
Airs of Europe	11
Godfrey—"Our Empire" (Coll. of English and Colonial Songs)	13
Myddleton—"The Rose" (English Selection)	11
Myddleton—"The Shamrock" (Irish Selection)	11
Myddleton—"The Thistle" (Scottish Selection)	11
Moses-Tobani—"American Selection"	11
Miller—"A Voyage in a Troopship" (Nautical Fantasia)	10
Mason—"The Life of a Soldier" (Grand Military Fantasia)	13
Schriener—"Die Lustige Student" (German Student Songs)	4
Morena—"Toff-Toff" (German Songs)	4
Morena—"Die Bosen Madel von Berlin" (Selection of Cabaret Songs)	4
Winterbottom—"America" (Popular Selection)	11
European National Anthems, published by L. Oertel	4
Schrammel—"Divertissement"	4
Contains an Andante, Valse, Polka and Galop	8
Kaiser—"Petite Americaine" contains American Airs	11
Kral—"Was Kommt Jetzt" contains fragments of many celebrated and popular operas, etc.	4
Operatic Selections for Trios for Piano, Violin, Cello, and Clarinet and Double Bass ad lib., arranged by E. Alder and H. Mouton, are the best obtainable	13

Popular Fantaisies of French and Italian Operas and arranged by Tavan, Hubans, Lamotte, Genin, Corbin, Marie, and Borelli are the most effective. For small or full orchestra, piano parts have all the cues in

A FEW GOOD MARCHES.

GRAND, SLOW.

Boggetti—"Saxon March"	23
Elgar—"Pomp and Circumstance"	3
Mendelssohn—"War March of the Priests"	15
Meyerbeer—"Le Prophete"	15
Meyerbeer—"Schiller"	15
Pietrapertosa—"Triumphale"	22
Rousseau—"Italienne"	15
Chopin—"Funeral March"	6
Gounod—"March Remaine"	6
German—"Coronation"	15
Wagner—"Huldigungs," "Grosser Festmarch," "Kaiser," "Tannhauser"	17

PATROLS.

Kaps—"Kentucky Patrol"	11
Lipeck—"The Siamese Patrol"	11
Lambelet—"The Cretan Patrol"	3
Michaels—"The Turkish Patrol"	5
Puerner—"The Irish Patrol"	11
Rosey—"The Selegambian Patrol"	11
Squire—"Yeomanry Patrol"	5
Verre—"Japanese Patrol"	18
West—"The Famous Patrol"	11

QUICK MARCHES.

Berlioz—"Rakoczy"	6 and 11
Blon—"Under the Banner of Victory"	11
Blon—"Sounds of Peace"	11
Blon—"With the British Colours"	11
Ertl—"Regiment Favors"	11
Ganne—"March Lorraine"	13
Ganne—"March Russe"	13
Ganne—"Pere la Victoire"	13
Gung—"Gamera"	11
Kaiser—"A Sciantosa"	16
Kaiser—"A Frangesa"	16
Kaps—"Guard of Honour"	10
Kaps—"Royal Escort"	10
Kaps—"Royal Windsor"	10
Lincke—"Fun of the Fair"	10
Mendelssohn—"Wedding"	15
Mendelssohn—"Comelius"	15
Myddleton—"Phantom Brigade"	11
Myddleton—"Let's be Lively"	22
Myddleton—"Last Stand"	11
Myddleton—"Keep a moving"	22
Schrammel—"Civil and Military"	11
Schrammel—"Wien Bleibt Wien"	11
Schrammel—"Les Gardes Nobles"	11
Sousa's Marches Album	7
Strauss Marches Album	9
Suppe Marches Album	2
Mezzacapo—"Strauss"	11
Mezzacapo—"Paris"	11
Nowotny—"Austria" (Intro. the National Anthem)	11
Zehle—"Viscount Nelson"	11

POPULAR TWO STEPS.

Albert—"Cherry"	10
Cremieux Bold—"Away down Indiana"	6
Bratton—"Teddy Bears' Picnic"	20
V. Alstyne—"I'm afraid to come home in the dark"	20
L'Estrange—"Red Wing"	1
Henry—"Polly Prim"	22
Johnson—"Rahona"	6
Pryor—"Whistler and his Dog"	6
Moret—"Silver Heels"	10
Moret—"Indian Summer" (Intro. "Poor Old Joe")	10
Moret—"Poppies"	10
Moret—"Hiawatha"	10
Godin—"Interruptions" (Humorous)	1
Lotter—"Manuella"	11
Lampe—"Happy Heine" (introduces "Dutchman's Little Dog")	11
Zita—"Slavery Days" (introduces Negro Melodies)	10

HUNTING SCENES.

Bucalossi—"A Hunting Scene" (with effects)	11
Gladman—"Fox Hunters" (John Peel) Galop	13
Suckley—"Fox Hunting Scene"	13
Voelker—"Hunting Scenes in the Black Forest"	13

DANCES

Bogetti—"Dance of the Demons"	23
Clarke—"Dance des Apaches"	14
Cover—"Four English Dances" 1, Stately, 2, Rustic, 3, Gracful, 4, Country	15
Finck—"In the Shadows" (Skipping Rope Dance)	11
German—"Three Dances" "Henry VIII."	15
German—"Three Dances" "Nell Gwyn"	15
German—"Three Dances" "As You Like It"	15
German—"Four Dances" Gipsy Suite	15
German—"Four Dances" Merry England	6
German—"Three Dances" "Tom Jones"	6
(These six Suites portray genuine old English Dances: Morris Dance, Pastorales, Woodland, Rustic Jigs and Hornpipes.)	
Ball—"In Days of Old" (Three Dances)	6
Hall—"Six Society Dances"	18
Benyon—"Flower Suite" (Three Dances)	6
Jaylor, C.—"Four Characteristic Waltzes"	15
Wood—"Three Old Dances"	5
Schakowsky—"Nut Cracker" Suite	11
(Contains six Russian and Eastern dances.)	

A FEW CELEBRATED SONGS TO BE HAD FROM 21, 22, 23.

"Abide with Me"	Liddell
"Admiral's Broom"	Bevan
"Ailsa Mine"	Newton
"Anchored"	Michael Watson
"Angus Macdonald"	Roedel
"An Old Garden"	Temple
"Astoria"	Trotter
"Bandolero"	Stuart
"Beauty's Eyes"	Tosti
"Because"	D'Hardelot
"Bedouin Love Song"	Pinsuti
"Beloved, it is Morn'"	Aylward
"Better Land"	F. H. Cowen
"Bid Me to Love"	Barnard
"By the Fountain"	Stephen Adams
"Carnival"	Molloy
"Children's Home"	F. H. Cowen
"Chorus, Gentlemen"	Lohr
"Daddy"	Behrend
"Darby and Joan"	Molloy
"Dear Homeland"	Slaughter
"Deathless Army"	Trotter
"Devout Lover"	Maud V. White
"Down the Vale"	Moir
"Eileen Alannah"	Thomas
"Father O'Flynn"	Stanford
"Fiddle and I"	Goodeve
"For all Eternity"	Mascheroni
"Flight of Ages"	Bevan
"Garden of Roses"	Pelissier
"Gates of the West"	Caroline Lowthian
"Glorious Devon"	German
"Gleaner's Slumber Song"	Walthew
"Golden Shore"	Gatty
"Grey Eyes"	Phillips
"Holy City"	Stephen Adams
"Hushen"	Needham
"I fear no foe"	Pinsuti
"If thou wert Blind"	Johnson
"I hear you calling me"	Marshall
"I know of Two Bright Eyes"	Clutsum
"I'll sing These Songs of Araby"	Clay
"In Old Madrid"	Trotter
"In Sympathy"	Leoni
"Invitation"	Barry
"Irish Folk Song"	Froete
"Irish Lullaby"	Needham
"I seek for Thee in every Flower"	Ganz
"Island of Dreams"	Stephen Adams
"Jack's the Boy" (from <i>Geisha</i>)	Jones
"Jewel of Asia" (from <i>Geisha</i>)	Jones
"Jovial Monk" (<i>La Poupee</i>)	Audran
"Kerry Dance"	Molloy
"Little Irish Girl"	Lehr
"Land of Hope and Glory"	Elgar
"Land of Yesterday"	Mascheroni
"Last Watch"	Pinsuti
"Lighthouse Keeper"	Molloy
"Long ago in Alcala"	Messenger

FAMOUS WALTZES.

Gungl—"Summer Night's Dream" "Soldaten Lieder," "Amorettenanze," "Casino Tanze," "Frühlinglieder," "Dream on the Ocean"	11
Lincke—"Lysistrata," "Gold and Silver," "Luna," "Venus on Earth," "Verschmahnte Liebe"	11
Strauss—"Blue Danube," "Morgenblätter," "Kunstler Lieben," "Wien, Wieb und Gesang," "Geschichten aus dem Wiener Wald," "Where the Citron blooms"	8
Waldteufel—"Pomone," "Violettes," "Nid d'Amour," "Les Sirenes," "Etrances," "Amities," "Reine des Coeurs," "Tendresse," "Tres Jolie," "Au Printemps," "Tendresse," "Mon Reve"	1
Komzak—"Narenta," "Love and Life in Vienna," "Clubgeister," "Schneeballen," "Weiner-Burger"	

"Longshoreman"	Liddell
"Lost Chord"	Chesham
"Love's Old Sweet Song"	Sullivan
"Love the Pedlar"	Molloy
"Maire, my Girl"	German
"Mary"	Aitken
"Mona"	Richardson
"My ain Folk"	Stephen Adams
"My Dear Soul"	Lemon
"My Dreams"	Sanderson
"My Hero" (from <i>Chocolate Soldier</i>)	Tosti
"Nirvana"	Straus
"New Kingdom"	Adams
"Nita Gitana"	Tours
"O Dry those Tears"	Newton
"Off to Philadelphia"	Del Riego
"Old Brigade"	Haines
"O Lovely Night"	Barri
"On the Road to Mandalay"	Ronald
"O that we two were Maying"	Headcock
"Out on the Deep"	Gounod
"Ould Plaid Shawl"	F. N. Lohr
"Promise of Life"	Haynes
"Queen of Angels"	Cowen
"Queen of the Earth"	Piccolomini
"Raft"	Pinsuti
"River of Years"	Pinsuti
"Romany Lass"	Marzials
"Sailor's Grave"	Stephen Adams
"Sergeant of the Line"	Sullivan
"She is far from the Land"	Squire
"Sing Me to Sleep"	Lambert
"Sincerity"	Greene
"Skipper"	Clarke
"Soldier's Song"	Jude
"Song of the Foreador"	Mascheroni
"Son of Mine"	Bizet
"Spring is Here"	Walters
"Star of Bethlehem"	Edith Dick
"Storm Fiend"	Stephen Adams
"Sunshine and Rain"	Roedel
"Take a Pair of Sparkling Eyes"	Blumenthal
"There's a Land"	Sullivan
"They all Love Jack"	Allitsen
"Three for Jack"	Stephen Adams
"Thora"	Squire
"To-morrow will be Friday"	Adams
"True till Death"	Molloy
"Trumpeter"	Gatty
"Two Eyes of Grey"	Dix
"Venetian Boat Song"	McGeoch
"Violets"	Blumenthal
"Warrior Bold"	Wright
"Watchman, The"	Stephen Adams
"Where'er you go"	Squire
"Within your Heart"	Somers
"Yeoman's Wedding Song"	Trotter
"Yip-I-addy-I-ay"	Poniatowski
	Flynn

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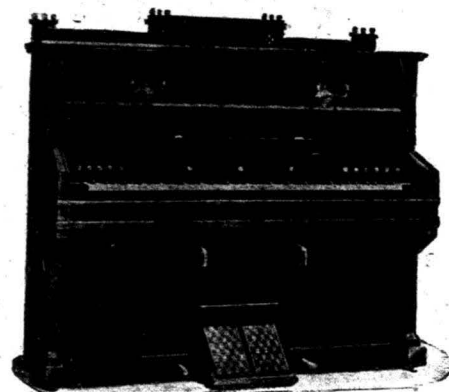
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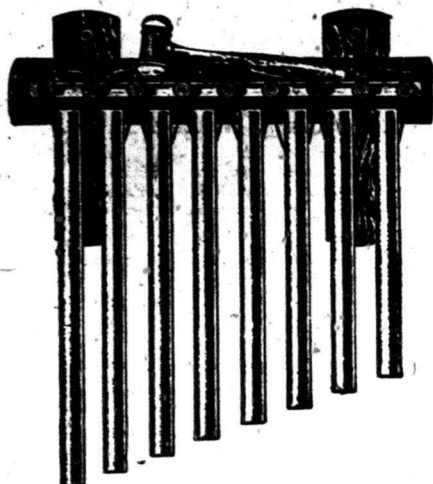
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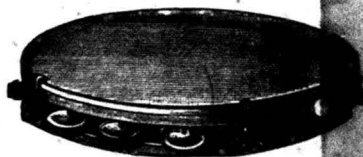
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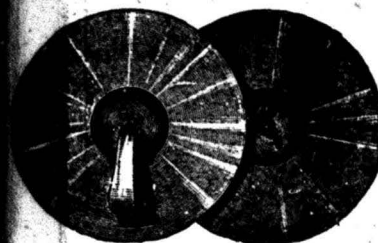
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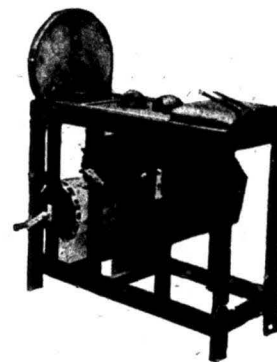
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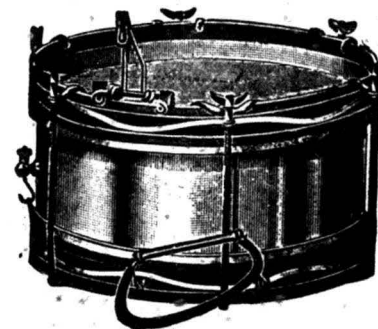
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