

BELWIN,

INC.

"THE WEBSTER" OF MUSIC TO PICTURES

NAME OF COMPOSITION
AND COMPOSER

ERNO RAPEE'S ENCYCLOPEDIA OF MUSIC FOR PICTURES

The World's Greatest Contribution to
"Better Music for the Film"

Three years of untiring efforts resulted in the publication of the "ENCYCLOPEDIA of MUSIC for PICTURES" by ERNO RAPEE. This book is in the strictest sense of the word, "*A Webster of Music for Pictures.*" If you desire music for a bird scene, look under birds, or race for race scenes, etc.

No matter what the subject or character of the scene, "*Rapee's Encyclopedia*" is the Motion Picture Musician's dictionary. You cannot conceive anything that could happen on the screen for which a multitude of compositions suitable for that particular purpose have not been mentioned.

The title of every musical number is accompanied by the name of the composer and its publisher. Over ten thousand compositions have been classified under over five hundred atmospheric headings with hundreds of subdivisions and explanations. After every classification, additional space has been allotted for the purpose of enabling the musician to add new works or permit him to reclassify certain compositions on the ground that "what may seem funny to one man may occur tragic to the next fellow." The same principle naturally also governs the decision whether a musical number is pathetic, dramatic or tragic, and for this reason we believe that some musicians may desire to list certain musical numbers for more and various purposes than already provided for in the Encyclopedia. (This book is printed on a quality of paper which permits the use of ink.)

Another very important feature of the "ENCYCLOPEDIA of MUSIC for PICTURES" is the fact that a space of small dotted lines has been left open in front of every title for the purpose of enabling the musician to check the numbers contained in his own Library or probably mark his Library number into the book.

RAPEE'S ENCYCLOPEDIA therefore serves three purposes. It constitutes a source of information meaning to the Motion Picture Musician, whether organist, pianist or orchestra, what the Webster Dictionary means to the public in general. It serves as a Library index and is the only Encyclopedia in the world designed in a manner which permits its owner to keep it up to date. This book should constitute a great step in a forward direction towards perfect accompaniment of Music to Pictures. The ENCYCLOPEDIA of MUSIC for PICTURES by ERNO RAPEE can justly be called the connecting link between the silent Drama and the public because it enables the musician who is the actual performer to illustrate to his audience in a harmonious manner "audibly" that which is given them "visibly."

FOR DETAILS SEE PAGE
further Next

How to Check Your Own Library

into the

"Encyclopedia of Music for Pictures"

Let's use page 31 of the Encyclopedia as an illustration: under section "Aeroplane" the first number listed is "Song of the Brook" by Baron. If you know that you have this number in your library don't try to find it in the book, you may be looking under the wrong classification.

The proper procedure is as follows: Start with page 31, beginning of the Encyclopedia section. The first title on that page is "Shoe March" listed under "Abyssinian Music." If you have the "Shoe March" in your Library check it. The next number is "National Song." If this number is not in your Library, don't check it, and so on. Use this method throughout the entire book.

Your Next Step: Arrange your own Library in numerical order, number every composition you have, beginning with No. 1 to 5,000 or 1,500 depending on the size of your Library. After this is accomplished, keep, let's say, from 1 to 20 on one shelf, 21 to 40 on the next shelf, etc. If you have the "Shoe March" and your own Library number is 325, write this number in the Encyclopedia on the dotted line before the title. Check all your music into the Encyclopedia, using the method as described above.

Your Third Step: After all your compositions are checked in this manner, add on the blank spaces in each section, those compositions which you have and are not listed in the book, using your own judgment of classification and employing the same numerical system.

Now: suppose your Library consists of 3201 numbers and you buy new music, continue with 3202, 3203, etc., add these numbers into the Encyclopedia following the same method as previously. (If listed in the Encyclopedia, mark your number in the book, if not listed, add on the additional blank lines in the section where the number belongs.)

After your entire Library is checked in this manner, the Encyclopedia is ready to do the work. If you should have to set music to a certain picture and, let's say, you need an "Emotional" or "Dramatic" number, look under "Emotional" or "Dramatic" and you will immediately see what you have. The number you have marked in the book will enable you to quickly find this composition, providing you are keeping your Library in strict numerical order on your own shelves.

Suppose you need a number for a "Hobo Scene." Look under "Hobo." You may find that you have not one number in your Library listed in that section. In such an event, the Encyclopedia will acquaint you with the "Titles," "Composers" or "Publishers" of a certain amount of musical compositions suitable for this purpose and it is then up to you to decide whether you would like to buy one or more of the compositions listed under "Hobo." If you should buy one or two of these compositions, mark your Library number into the book for further reference.

One of the most important features about the "Encyclopedia" is the fact that once your Library is fully checked in it, every one of your numbers will be put to work when the occasion arises. How often does it happen that you run into a music store all excited or write to your mail order house, "send me two or three 'Persian numbers,' or 'Minor Hurries,' or 'Comedy Music,' etc." Invariably you spend two or three dollars to get this material and in nine out of ten cases you may have such music in your Library but did not

By the Fireside

Reverie

Piano-Conductor

Maurice Helfand
arranged by Maurice BaronGrand Opera House
Dubuque, Iowa.

Fl. *p* **ANDANTE CON MOTO** ♩ = 66

Ob. *p* **Clars.** **Hns.**

Viol. I, Ob. *p*

one 'Cello Bell

p 'Cello, Bssn.

POCO RIT. A TEMPO

& Fl. 8^{va}

Tpts.

POCO RIT

A TEMPO

mf Tutti Tpts. *dim.* **RIT.** Bells

mf Trb. *dim.* *p*

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Fl., Ob., Cl. II

PIÙ MOSSO $\text{♩} = 88$

Strs.

p *espressivo*

add Hn. I

Cello, Va., Cl. I, Bsn.

cresc.

Viol. I, Fl.

Ob. & Tpt. I *8^{va} ba.* *mf appassionato*

Tutti

mf appassionato

cresc.

cresc.

1

f *ff*

Timp.

2

f *ff*

Timp.

dim. *dim.* *POCO RIT.*

dim. *dim.* *POCO RIT.*

Timp.

mf *TEMPO 1º* *POCO RIT. A TEMPO*

mf *TEMPO 1º* *POCO RIT. A TEMPO*

Timp.

mf

POCO RIT. A TEMPO

mf

Timp.

dim.

f

dim.

RIT.

p.

W. W.

Fl. Bells

pp

RIT.

Ob. I, Cl. I

p

Cl. II

pp

Cello, Va., Cl. I, Hn. I, Bssn.

Bs.
Cello, Timp.

Violino I
(Violin I) (Conductor)

By the Fireside

Reverie

The Violino II-obbligato to be used in small string combinations in conjunction with this part

ANDANTE CON MOTO ♩ = 66

Flute or Viol. Solo

Maurice Helfand
arranged by Maurice Baron

p *pOboe* *p*

POCO RIT. *A TEMPO*

RIT.

A TEMPO *mf* *dim.* *RIT.*

PIÙ MOSSO ♩ = 88

p Cello etc.

cresc.

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Violino I
(Violin I)

3



By the Fireside

Reverie

Timpani A & D
& Bells (Campanelli)Maurice Helfand
arranged by Maurice Baron

ANDANTE CON MOTO PIÙ MOSSO *POCO RIT.*

1 15 *RIT.* 13 1 1 2 2 1

Bell Bells Timp.

ppp *pp* *f*

TEMPO I^o *POCO RIT. A TEMPO*

mf

POCO RIT. A TEMPO *RIT.* Bells *A TEMPO* *RIT.* Timp.

f *dim.* *p* *pp*

By the Fireside

Reverie

Clarinetto I in La
(A)

Maurice Helfand
arranged by Maurice Baron

ANDANTE CON MOTO

POCO RIT. A TEMPO

POCO RIT. A TEMPO

PIÙ MOSSO

RIT. dim. pp espress. mf cresc. f

1 2

POCO RIT. A TEMPO

POCO RIT. A TEMPO

RIT. A TEMPO RIT.

dim. p pp

By the Fireside

Reverie

Violoncello

ANDANTE CON MOTO

Maurice Helfand
arranged by Maurice Baron

One "Solo" 1 *p* (all) *p* Va. or Cl. I *POCO A TEMPO RIT.* Bs. *POCO RIT. A TEMPO* *RIT.* *dim.* *mf*

PIÙ MOSSO *p* *espress.* *cresc.* *mf* *cresc.* *f* *POCO RIT.*

1 *ff* *dim.* 2 *POCO RIT.*

TEMPO IO Viola *mf* *POCO RIT. A TEMPO* *POCO RIT. A TEMPO* *RIT.* *A TEMPO* *RIT.* *f* *dim.* *p* *pp pizz.*

By the Fireside

Reverie

Trombe in La
(Trumpets in A)

Maurice Helfand
arranged by Maurice Baron

ANDANTE CON MOTO

Cl. II *pp* Hn. I *pp* **POCO RIT. A TEMPO** Hn. I *pp*

POCO RIT. A TEMPO *p* **RIT.** *dim.*

PIÙ MOSSO

1 Hn. I *p* 3 3 1 *mf* Hn. II

cresc. *f* *ff*

1 2 **POCO RIT.** **TEMPO I^o** *mf* **POCO RIT.** 3

Hn. I

A TEMPO

POCO RIT. **A TEMPO** *f*

RIT. **A TEMPO** Cl. II *pp* **RIT.** *ppp*

dim.

Violino II
(Violin II) (& Obbligato)

By the Fireside

Reverie

The small notes (obb. part) to be played only in small combinations (with Piano) in conjunction with Violino I

Maurice Helfand
arranged by Maurice Baron

ANDANTE CON MOTO

Clar. I

p

p

Va.

poco RIT. *A TEMPO*

RIT. *A TEMPO* *RIT.*

mf *dim.*

PIÙ MOSSO

Va.

cresc.

Viol. I

cresc.

ff

1

2

dim.

poco RIT. *TEMPO 1^o* *div.* *mf* *poco RIT.* *A TEMPO* *RIT.* *A TEMPO*

f *dim.* *RIT.*

A TEMPO *p* *Va.* *3* *RIT.* Ob. I, Cl. I *pp*

By the Fireside

Viola

Reverie

ANDANTE CON MOTO

Maurice Helfand
arranged by Maurice BaronPOCO
RIT. A TEMPO

Cl. II

p

p

RIT. A TEMPO

mf

RIT.

dim.

pp

espress.

PIÙ MOSSO

cresc.

mf

f

ff

TEMPO I^o

RIT.

div.

mf

A TEMPO

RIT. A TEMPO

RIT. Cl. II

f

dim.

unis

p

pizz.

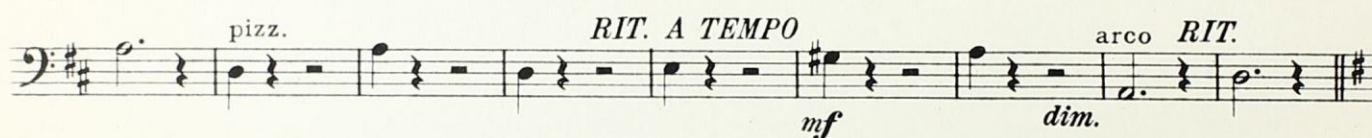
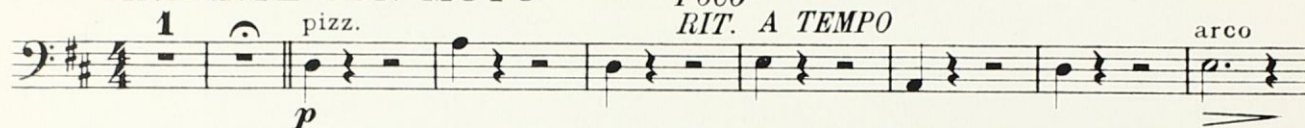
By the Fireside

Reverie

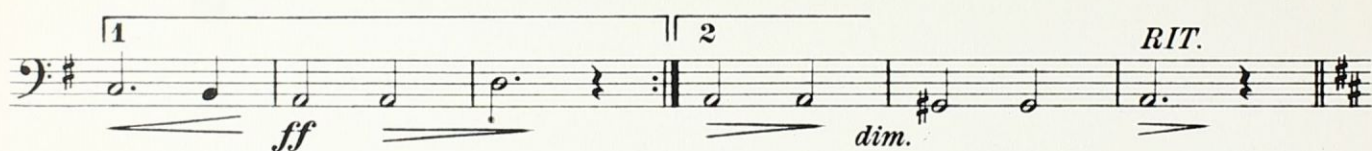
C. Basso

Maurice Helfand
arranged by Maurice Baron

ANDANTE CON MOTO



PIÙ MOSSO

TEMPO I^o

By the Fireside

Reverie

Flauto
(Flute)

Maurice Helfand
arranged by Maurice Baron

ANDANTE CON MOTO *POCO RIT.*

Solo *p* *Oboe* *p*

A TEMPO *mf* *RIT.* *A TEMPO* *Ob.* *p*

RIT. *A TEMPO* *mf* *mf* *pp*

PIÙ MOSSO

p *cresc.* *mf appassionato*

cresc. *3* *f*

1 **2** *POCO RIT.*

ff *dim.* *POCO RIT.* *A TEMPO*

TEMPO 1^o

mf *POCO RIT.* *A TEMPO*

W. W. Solo *RIT.*

8 *A TEMPO* *dim.* *p* *pp*

By the Fireside

Reverie

Trombone

Maurice Helfand
arranged by Maurice Baron

ANDANTE CON MOTO *POCO RIT. A TEMPO* *POCO RIT. A TEMPO* *PIÙ MOSSO*

Hn. II Hn. I Hn. II

pp *p* *dim. pp* *mf*

cresc. *f* *dim.*

TEMPO I^o *POCO RIT. A TEMPO* *POCO RIT. A TEMPO* *A TEMPO*

mf *f* *dim.* *RIT.*

1 2 3

think of it at the time you needed it. Several such hasty purchases during the year and you will be out the price of this book with no prospect in view of avoiding repeats of such unnecessary expenditures.

The Encyclopedia makes every number in your Library work. Take for instance a number like "Hurry" by Finck. Suppose you have it in your Library. Suddenly you get a picture portraying very fast action in an Oriental country. You know that a Hurry is needed but it must be Oriental in character. We bet that you would never think of it, that your "Hurry" by Finck, is written in a minor key and therefore most appropriate for this purpose.

In all probability you will try to buy some Oriental Hurries and spend a few dollars to get them. Such incidents can not occur if

you would look on page 336 of the "ENCYCLOPEDIA."

We can go on for a book of a thousand pages mentioning examples which would convince you that you could save the price of \$6.00 (cost of the Encyclopedia) at least five times every year but still be able to set your pictures perfect without duplicating on numbers for months and "the most important factor," reduce your purchases of new music at least 25% because every number in your Library will work.

In conclusion: Please bear in mind that "RAPEE'S ENCYCLOPEDIA of MUSIC for PICTURES" will become more valuable to you every year by virtue of the fact that you are continually adding new material and reclassifying compositions previously listed.

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