



MOTION PICTURE MOODS

MOTION PICTURE MOODS

For

Pianists and Organists

A Rapid-Reference Collection
of Selected Pieces

Arranged By
ERNO RAPÉE

Adapted to Fifty-Two
Moods and Situations



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FOREWORD AND INSTRUCTIONS FOR THE USE OF THIS MANUAL

In preparing this Motion Picture Manual for Piano and Organ, I tried to create the necessary bridge between the screen and the audience which is created in the larger motion picture houses by the orchestra. If we consider that the theatres of the size and standard of the Capitol Theatre in New York have half a dozen or so musical experts under the direction of the Musical Director working out the music to fit the action on the screen, we realize what a very hard task it must be for any single individual, either at the piano or at the organ, to go through with music selected at random and generally at very short notice, and supply good musical accompaniment to pictures.

This collection is meant to do away with the aforesaid haphazard collection of music and its use for synchronizing pictures. Inasmuch as most pianists or organists in the smaller theatres do not get a chance, or a very poor one, to review the pictures before the public performance, you can readily see the difficulty under which they work with quickly changing scenes, different psychological situations chasing each other, back-shots, close-ups, close-ins, etc., etc. In creating fifty-two divisions and classifications in this Manual, I tried to give the most numbers to those classes of music which are most frequently called upon to synchronize actions on the screen. Let me say here for the information of every man attempting to use this Manual to the best of his advantage that you can't always portray action; one-third of all film footage is used to depict action; another third will show no physical action, but will have, as a preponderance, psychologic situations; the remaining third will neither show action nor suggest psychological situations, but will restrict itself to showing or creating atmosphere or scenery. If it is action that the organist or pianist wants to portray, he will find a sufficient variety of headings in the index to satisfy almost any aspect of his musical taste; should the portrayal of psychological situations be necessary, he will find it under the heading of Love, Horror, Joyfulness, Passion, etc. In the music of 'Nationalities' Chinese and Japanese music has been treated as a unit; the less known national airs of Honduras, Uruguay and Venezuela I enclose only for the rare use in news reels; for Tournaments, Skating, or any exhibition of individual skill where the action is not too fast I advise the use of concert waltzes by Waldteufel, Strauss, etc.; should the action be rather rapid, a galop or lively one-step would be suitable. One-steps and fox-trots have not been included, as most of them are of passing interest and can readily be had in any quantity from all dealers. Under the caption of 'Neutral' you will find seven different numbers which are meant for use in situations where none of the aforesaid three situations are present—that is, where *there is neither action, nor atmosphere, nor the elements of human temperament present in any noteworthy degree.* The music found under the caption 'Sinister' is meant for situations like the presence of the captured enemy, demolishing of a hostile aéroplane or battleship, or for the picturing of anything unsympathetic. The eleven pieces included under the caption 'Parties' will be found suitable also for the portrayal of social gatherings in gardens.

I advise every one trying to get the best use out of this Manual not only to read these instructions carefully, but also to acquaint himself thoroughly with the contents of the whole Manual; only in that way will he derive the benefit I have striven to give every user of this book through the condensing and summing up of my six years' experience in the Motion Picture game.

ERNO RAPÉE.

TABLE OF CONTENTS

	PAGE
AEROPLANE	
RONDO CAPRICCIOSO	2
SCHERZO	3
BAND	
THE GERMAN PATROL	5
BATTLE	
AGITATO No. 3	10
PRESTO AGITATO (3d movement Moonlight Sonata)	13
ALLEGRO DI MOLTO E CON BRIO (1st movement from Sonata Op. 13)	17
BIRDS	
BIRDS	21
PAPILLON (Butterfly)	23
VÖGLEIN (Birdling)	26
CHATTER	
PRESTO (last movement from Sonata Op. 10, No. 2)	28
SONG WITHOUT WORDS (Tarantella)	29
CHILDREN	
DICKORY, DICKORY, DOCK (Song)	31
DING DONG BELL (Song)	31
HEY, DIDDLE DIDDLE (Song)	32
HUMPTY DUMPTY (Song)	33
JACK AND JILL (Song)	34
MARY HAD A LITTLE LAMB (Song)	35
CHILDREN'S DANCE	36
DANCES	
<i>Gavottes:</i>	
MIGNON	39
THE FAIR FLATTERER	43
<i>Mazurkas:</i>	
LA CZAKINA	48
MAZURKA	51
<i>Minuets:</i>	
MINUET (from Sonata Op. 49, No. 2)	54
MINUET	58
<i>Polkas:</i>	
WILDFEUER	61
AUF FREIEM FUSSE	63

Table of Contents

	PAGE
<i>Valses:</i>	
TALES OF THE VIENNA WOOD	65
LES SIRÈNES	71
<i>Valses Lentes:</i>	
MONTE CRISTO	78
APRIL SMILE	83
BALLROOM WHISPERS (Ballgeflüster)	88
<i>Tangos:</i>	
DENGODO (Brazilian)	94
Y... ? COMO LE VA? (Argentine)	98
<i>Marches:</i>	
EXHIBITION MARCH	102
STANDARD-BEARER MARCH	105
ATTACK BY THE UHLANS	108
FRIEDRICHSMARSCH	114
WITH THE MILITARY	117
VIENNA MARCH	120
RHEINLAND REGIMENT MARCH	126
DOLL	
THE GOLDEN WEDDING (La Cinquantaine)	129
POUPÉE VALSANTE	134
FESTIVAL	
MARCHE HÉROÏQUE	140
CORONATION MARCH	144
MARCH AND PROCESSION OF BACCHUS (from the Ballet <i>Sylvia</i>)	148
FIRE-FIGHTING	
HURRY No 2	151
AGITATO No. 2	153
FURIOSO No. 3	155
CARD TRIO (from the opera <i>Carmen</i>)	157
FROM THE BALLET-SUITE <i>Salammbò</i>	159
FUNERAL	
MARCHE FUNÈBRE (from Sonata Op. 35)	160
ANDANTE PATHÉTIQUE No. 1	161
FUNERAL MARCH (Song without Words)	163
GROTESQUE	
MISTERIOSO No. 1	165
TANZ AUS JÖLSTER (Dance from <i>Jölster</i>)	167
GRUESOME	
MISTERIOSO INFERNALE	169
MISTERIOSO No. 2	171
ANDANTE MOLTO SOSTENUTO (from <i>Phèdre</i> overture)	173

Table of Contents

	PAGE
HORROR	
ABDUCTION OF THE BRIDE (2d Peer Gynt Suite)	Edvard Grieg, Op. 55
	173
HUMOROUS	
HUMORESQUE	P. I. Tschaikowsky, Op. 10, No. 2
CURIOS STORY (Kuriose Geschichte)	Stephen Heller
HUMORESQUE	Edvard Grieg, Op. 6, No. 3
STABBE-LAATEN (Humoristic Dance)	Edvard Grieg, Op. 17, No. 18
LE COUCOU	Anton Arensky, Op. 34, No. 2
	174
	178
	180
	181
	183
HUNTING	
JAGDLIED (Hunting-Song)	Robert Schumann, Op. 82
JAGD-FANFARE (Hunter's Call)	Hugo Reinhold, Op. 39
JÄGERLIEDCHEN (Hunting-Song)	Robert Schumann
THE HUNTER'S HORN	Anton Schmoll, Op. 50
	186
	190
	191
	192
IMPATIENCE	
IMPATIENCE (Song without Words)	Louis Gregh
UNTIRING SEARCH	Heinrich Stiehl, Op. 64, No. 4
SONG WITHOUT WORDS (Homeless)	Felix Mendelssohn, Op. 102, No. 1
	194
	197
	199
JOYFULNESS or HAPPINESS	
HAPPY WANDERER	Adolf Jensen
A LA POLKA	Zdenko Fibich, Op. 41, No. 10
	202
	206
LOVE-THEMES	
THE OLD MOTHER	Anton Dvořák
ROMANCE	Frederick A. Williams, Op. 88
VALSE	Johannes Brahms
POEM	Zdenko Fibich
CAVATINA	Joachim Raff
LOVE-SONG	Rudolf Friml, Op. 85 bis, No. 3
MELODY	Anton Rubinstein, Op. 3, No. 1
CHANT D'AMOUR (Love-Song)	Ignace J. Paderewski, Op. 10, No. 2
	209
	211
	215
	217
	219
	223
	226
	229
ULLABIES	
BERCEUSE	Alexander Iljinsky, Op. 13
ULLABY	N. Louise Wright, Op. 30
BERCEUSE	Edvard Grieg, Op. 38, No. 1
SERENADE	Marian Sokolowski, Op. 4, No. 3
	231
	233
	235
	238
MISTERIOSO	
ZUG DER ZWERGE (March of the Dwarfs)	Edvard Grieg, Op. 54, No. 3
ALLEGRO MISTERIOSO NOTTURNO	Gaston Borch
AGITATO MISTERIOSO	Otto Langey
THE ERL-KING (Le Roi des Aulnes)	Franz Schubert
	242
	244
	246
	248
MONOTONY	
PRELUDE	Frédéric Chopin
BÅDNLÅT (Cradle-Song)	Edvard Grieg, Op. 66, No. 15
	250
	252

Table of Contents

	PAGE
MUSIC-BOX	
MUSIC-BOX	254
UNE TABATIÈRE À MUSIQUE (Valse-Badinage)	257
KLOKKEKLANG (Ringing Bells)	259
NATIONAL	
<i>United States of America:</i>	
STAR-SPANGLED BANNER (National Hymn)	261
AMERICA (My country, 'tis of thee)	262
HAIL COLUMBIA	262
THE RED, WHITE AND BLUE—COLUMBIA, THE GEM OF THE OCEAN	264
THE BATTLE-CRY OF FREEDOM (Song)	265
BATTLE HYMN OF THE REPUBLIC (Song)	267
TRAMP! TRAMP! TRAMP! (Song)	269
YANKEE DOODLE (Song)	271
<i>Bugle-Calls:</i>	
REVEILLE	273
TAPS	274
ADJUTANT'S CALL	275
THE GENERAL'S MARCH	276
ASSEMBLY MARCH	277
TO THE COLORS	277
<i>Southern:</i>	
SOUTHWESTERN IDYL	279
DIXIE-LAND (Southern Air)	281
MY OLD KENTUCKY HOME (Folk-song)	282
OLD FOLKS AT HOME (Swanee River)	283
PLANTATION MELODY	284
<i>College:</i>	
COLLEGE SONGS MARCH	285
ALMA MATER	289
FAIR HARVARD	290
GAUDEAMUS	290
UPIDEE	291
WE WON'T GO HOME TILL MORNING	291
<i>Sea-Songs:</i>	
NANCY LEE (Song)	292
ROCKED IN THE CRADLE OF THE DEEP (Song)	295
<i>Christmas Songs:</i>	
JINGLE BELLS	299
HARK! THE HERALD ANGELS SING	300
ADESTE FIDELES	301
HOLY NIGHT	302
<i>Old Ballads:</i>	
SALLY IN OUR ALLEY	303
HOME, SWEET HOME	304
LOVE'S OLD, SWEET SONG	305
ROBIN ADAIR	306
ALICE, WHERE ART THOU?	307
LISTEN TO THE MOCKING-BIRD	309
WHEN YOU AND I WERE YOUNG, MAGGIE	310

Table of Contents

	PAGE
Argentine Republic	
OID, MORTALES, EL GRITO SAGRADO	311
Australia	
THERE IS A LAND WHERE SUMMER SKIES	314
Austria	
O DU MEIN ÖSTERREICH	315
Bohemia	
BOHEMIA	316
Belgium	
LA BRABANÇONNE	317
Brazil	
NATIONAL HYMN	318
Bulgaria	
NATIONAL HYMN	319
Canada	
THE MAPLE-LEAF FOR EVER	320
VIVE LA CANADIENNE	321
Chili	
DULCE PATRIA	322
China	
NATIONAL HYMN	324, 330
United States of Columbia	
NATIONAL HYMN	324
Costa Rica	
DE LA PATRIA	326
Cuba	
LA BAYAMESA	327
DANZAS Nos. I-II (from Six Cuban Dances)	328
China and Japan	
KIMYGAYO	330
CHINESE-JAPANESE	331
IN A CHINESE TEA-ROOM	333
CHINESE LULLABY (<i>East is West</i>) (Song)	338
FUJI-KO (Japanese Intermezzo)	340
Denmark	
NATIONAL HYMN	344
England	
GOD SAVE THE KING	345
RULE, BRITANNIA	345
DRINK TO ME ONLY WITH THINE EYES (Song)	346
France	
LA MARSEILLAISE	349
PARTANT POUR LA SYRIE	350
CHANT DU DÉPART	351
MOURIR POUR LA PATRIE	352

Table of Contents

	PAGE
Germany	
DIE WACHT AM RHEIN	353
STIMMT AN MIT HELLEM, HOHEN KLANG	353
Greece	
NATIONAL HYMN	354
Hawaii	
HAWAII POUOI	354
OLOHA, OE	355
Holland	
MIJN NEERLANDSCH BLOED	356
Honduras	
DIOS SALVE A HONDURAS	357
Hungary	
NATIONAL SONG	358
RÁKÓCZY MARCH	359
Gipsy	
SLAVIC DANCE	361
Indian (West)	
INDIAN AGITATO	367
INDIAN WAR-DANCE	369
INDIAN WAR-DANCE	371
SUN-DANCE	373
DANCE OF THE YOUNG MAIDENS	377
Irish	
GARRY OWEN	381
COLLEGE HORNPIPE	382
FISCHER'S HORNPIPE	382
KILLARNEY	383
THE WEARING O' THE GREEN	384
SAINT PATRICK'S DAY	385
Italy	
FANFARE E MARCIA REALE	386
GARIBALDI HYMN	389
MARIA, MARÌ! (Marie, ah Marie!) (Song)	391
'O SOLE MIO (My Sunshine) (Song)	394
VENETIAN BOAT-SONG	396
BARCAROLLE (from <i>Tales of Hoffmann</i>)	398
TARENTELLE	400
Mexico	
LA GOLANDRINA	406
Norwegian and Swedish	
SÖNNER AF NORGE	408
WALZER	409
NORWEGISCH (Norwegian Melody)	411
NORWEGIAN DANCE	413
SWEDISH WEDDING MARCH (Idylle aus der Hochzeit zu Wulfsberg)	416
August Söderman, Op. 12	

Table of Contents

	PAGE
Poland	
POLAND'S NOT YET DEAD IN SLAVERY	419
KRAKOWIAK (Polonaise)	420
Portugal	
MARCIA	423
Roumania	
TRAESCA REGELE	424
Russia	
THE HYMN OF FREE RUSSIA (Gimn svobodnoi Rossii) (Song)	425
COSSACK LULLABY	429
RUSSIAN DANCE	431
Scotland	
AULD LANG SYNE	439
THE CAMPBELLS ARE COMING	440
THE BLUEBELLS OF SCOTLAND	440
ANNIE LAURIE	441
SCOTS, WHA HAE WI' WALLACE BLEED	442
COMIN' THROUGH THE RYE	443
Serbia	
SRPSKA NARODNA HIMNA (Song)	444
Spain	
HIMNO DE RIEGO	446
SPANISH DANCE No. 1	447
SPANISH DANCE No. 2	450
JUANITA (Song)	453
ESTUDIANTINA (Valses)	455
Uruguay	
NATIONAL HYMN	463
Venezuela	
GLORIA AL BRAVO PUEBLO	465
Wales	
MEN OF HARLECH	466
NEUTRAL	
RADIANCE	467
THE LOTUS LAKE	471
ALBUMBLATT (Album-Leaf)	474
ARABESQUE	476
MOMENT MUSICAL No. 1	479
MOMENT MUSICAL No. 3	483
CHANT SANS PAROLES	485
ORGIES	
L'ARLÉSIENNE SUITE, 4th movement	487
L'AUTOMNE ET L'HIVER (Autumn and Winter)	494

Table of Contents

	PAGE
ORIENTAL	
AMONG THE ARABS	496
MORRIS DANCE	501
VERS L'OASIS (In Sight of the Oasis)	506
ARAB DANCE	510
L'ARLÉSIENNE SUITE, 1st movement	519
PARTIES	
VANITY (Caprice)	523
IDILIO	527
SCARF DANCE (Scène de Ballet)	530
SOUVENIR	533
PIZZICATI (from the Ballet <i>Sylvia</i>)	538
SÉRÉNADE BADINE	542
SERENATA	547
LADIES' FACES, RIBBONS AND LACES (Old-time Gavotte)	550
SPRING SONG (Song without Words)	553
CHANT SANS PAROLES (Song without Words)	557
SALUT D'AMOUR (Love's Greeting)	560
PASTORALE	
MORGENSTIMMUNG (Morning Mood)	564
LE CARILLON (4th movement l'Arlésienne Suite)	568
PASTORALE (1st movement l'Arlésienne Suite No. 2)	570
PASSION	
VALZER APPASSIONATO	571
SONG WITHOUT WORDS (Lost Happiness)	577
SONG WITHOUT WORDS (Homeless)	579
AN DEN FRÜHLING (To Spring)	582
PULSATING	
REPOSE (Song without Words)	587
QUIETUDE and PURITY	
ADAGIO (3d movement l'Arlésienne Suite)	591
LE SOIR (Eventide)	592
SONG WITHOUT WORDS (Faith)	594
TRÄUMEREI	596
SERENADE	597
RACE	
ALLEGRO No. 1	599
GALOP (Leichtes Blut)	601
GALOP (Die Bajadère)	603
GALOP (Cascaden)	605
RAILROAD	
THE MILL (Die Mühle)	608
SPINNING-SONG (from <i>The Flying Dutchman</i>)	612

Table of Contents

	PAGE
RELIGIOSO	
LARGO	616
THE OLD HUNDREDTH (Song)	619
ONWARD, CHRISTIAN SOLDIERS (Song)	619
LEAD, KINDLY LIGHT	620
SADNESS	
ROMANCE	621
SONATA QUASI UNA FANTASIA (1st movement)	625
PRELUDE	629
PRELUDE	630
ÉLÉGIE	631
BERCEUSE	633
ÅSE'S DEATH	636
ROMANCE	638
CHANSON TRISTE	640
ALBUM-LEAF	642
ANDANTE PATETICO E DOLOROSO	644
PATHETIC ANDANTE No. 1	646
HERZWUNDEN (Heart-Sores)	647
MÉLODIE (Élégie)	649
SEA and STORM	
IN DER HALLE DES BERGKÖNIGS (In the Hall of the Mountain King)	651
STORMY EVENING ON THE COAST (Peer Gynt's Homecoming)	655
SINISTER	
CORIOLAN OVERTURE	663
WESTERN	
WESTERN ALLEGRO	665
WESTERN ALLEGRO	667
WESTERN SCENE	669
WEDDING	
HOCHZEIT-MARSCH (Wedding March)	671
HOCHZEIT-MARSCH (Wedding March, from <i>Lohengrin</i>)	672
O PROMISE ME	673

Motion Picture Moods