How and What to Play
FOR
Moving Pictures

A Manual and Guide for Pianists

BY
LYLE C. TRUE

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How and What to Play
FOR
Moving Pictures

The motion picture pianist who would be above the mere mechanical devices in playing for the picture must, first of all, take his work seriously. He should be able at once to recognize the dramatic possibilities of a picture and to augment and support them through the medium of his art.

It is obvious, of course, that the solo pianist has an advantage over two or more musicians through being able to watch the pictures and play at the same time. He can instantly follow each change of mood and character, and support the climaxes as it becomes desirable.

It is not sufficient, in many cases, merely to select a number of compositions of a given character, and to play them through as the drama is shown on the screen. To do so is to miss completely the scores of opportunities that arise for fitting the music to the action.

The pianist should create a tone poem that forms a frame, as it were, for the picture: and this involves a true test of his musicianship. To do this well, he should have at his finger tips a large and varied repertoire, and the ability to improvise, so as to unite several, or the fragments of many compositions into a pleasing and effective whole.

As a good accompanist merges his work with that of a soloist to a degree that the hearer is entirely oblivious of his work, so the good picture pianist makes the music so integral a part of the picture that the two become one perfect, inseparable, and harmonious whole.

Of course there are scenes and situations requiring no particular kind of music, and yet even here, lack of judgment and taste can work to disadvantage.

After having read the synopsis of the picture in the "Moving Picture World", which is, of course, an essential guide in his work, and having gotten an idea of its general atmosphere, he can select from the particular group of compositions required, those single numbers that his taste tells him are best suited. It is needless to say that often his second performance will be an improvement on the first, as some details, not foreseen, are sure to suggest more accurately fitting accompaniment.

It is the object of the classified lists and notes on the following pages to aid the player in the selection of suitable material, but he must use good judgment in fitting his selections, whole or in part, in modulating smoothly, and in playing through a picture without break or interruption.

Many songs are included, and these he will, of course, transcribe into piano solos, as they form one of the most valuable groups of his material.

The classification of the following numbers does not mean that they cannot be used for other situations, as, for example, numbers like the Grieg Nocturne, while pastoral in character, would be fine for a sad, or a love scene. The classification simply shows what they are originally written to picture. This is left to the judgment of the pianist.

Time and money spent in acquiring a good library of music is well spent, and this is a part of the preparation for those better positions that are sure to appear when the possibilities of the picture pianist's work are fully recognized, and when he will have developed with the demand created by the higher conception of his offices by the public.

In the better houses the ill-toned and often blatant mechanical instrument has given way to the grand piano and the ten thousand dollar pipe organ, played by an ambitious artist who is not satisfied to "get by" with a few stock tunes of questionable fitness.

The ambitious picture pianist is proud of his work, and glad of the opportunity never before so favorable, of bringing really good music to countless millions who are in a receptive mood and have no other opportunity of hearing music of lasting merit.

The following list, which includes many gems in piano literature, contains nothing which the author has not used often, and every class embraces the most suitable selections for its character and mood.

LYLE C. TRUE.
Very Dramatic or Agitated Scenes
Heavy Drama

The Flight No. 24, Song without wd's
Le Cavalier Fantastique
Chaconne
Crescendo
Benediction Low Song
Over the Steppes
Pensiero Lugubre
I Love Thy Song
1st Movement Sonata Pathetique
Prelude, op. 2, 3 4
Erl King
Brooklet in the Woods
Istorletta
L'Autemne
Le Lac
Marcel
Casadas
Commotion op 47 No. 5
Belcore de Concert
Non e yet
Polonaise, op. 26, No. 1
The Fleshy Cloud op 62 No. 2
Arabesque
En Route op. 107, No. 12
Sonata No. 16 a min.
The Dream Melody
Agitation op. 63, No. 3
Les Reves
April op. 27, No. 4
Dreams
Regret No. 2, Songs Without Words
On the Sea op. 22, No. 8
Innamorati, That Mate
Pomponette
Lost Happiness Songs No. 14
Spinning Wheel op. 52
Serenade op. 52
No. 22 Songs Without Words
No. 17
Forsaken (Transcription) op No. 112
Rondo Capriccioso
Rose's Honeymoon
Omnipotence, Song
Nodding Tulip
Dellirium No. 39, Song without Words
Alone. In Harmony
L'Adieu op. 18
Love Song op. 14
Erotikon op. 45, No. 5
Song Without Words
Chanson d'Equivent
Piece Romantique
Impromptu op. 90, No. 13
The Maiden's Lament op. 45, No. 14
On the Death of a Youth op. 50, No.15
Postlude op. 45, No. 15
To Spring
At the Spinning Wheel op. 24, No. 8
In the Garden from the symphony
"Rural Wedding"
Ballade after the Scotch Ballad
"Edward" op. 10, No. 1
Spring's Awakening

Plaintive or Romantic Music for
Love Dramas

Placidia. Tone Poem
The Art Like Unio a Flower. Song
Nachtstück, op. 23, No. 4
Lost Melody
Song of the Soul. Song
On When Wings of Love
Cavatina
It was a Dream. Song
Prelude, op. 26, 3 and 4
Good Bye. Song
Still As the Night. Song
Traumerel & Little Romance
Serenade
Farewell
Ave Maria
Warum (Why)
It Was Not Thus To Be. Song
Evening Hour
Don't You Mind The Sorrows. Song
Au Matin
Au Matin
Solveig's Song, op. 55, No. 4
Chanson de Florian
Love Song
Prelude, op. 23, No. 7
Longing For Home
Heart's Secrets
Wisteria
I Hear You Calling Me. Song
Night You Told Me No. Song
Land of Romance
Characteristics of Poe, op. 24, No. 4
May Morning. Song
La Cinquantaine
Ludwig No. 1. Sch.
Prelude No. 5
Last Hope
Charme D'Amour
Barceuse
Un Feu D'Amour
My Gal Sal. Song
Forgotten. Song
Teach Me To Pray. Song
Le Soir
Meditation, op. 75, No. 5
Berceuse, op. 4, No. 1
Moon Fairy
Life's Lullaby. Song
Nocturne E min. op. 37, No. 1
Angel's Dream
Hope, op. 23, No. 4
Cabaletta
Ashes of Love
Confidence. Songs No. 94
Confidence. Songs No. 9
Confession, Songs No. 9
Daddy. Song
Kaminski-Gatrow
In the Candle Light
Adagio (Sonata Pathetique)
The Swan
An Lull. op. 119 No. 16
Revelle Du Soir. op. 89
Love Song

Mendelssohn
Gedal
Durand
Lasson
Finzi
Schenb
Beethoven
Schubert
Spindler
Lack
Nidermeyer
Gedal
Delibes
Heller
Vitien
Mattel
Chopin
Mendelssohn
Wranell
Godard
Mozart
Herbert
Mendelssohn
Bisett
Tschaikowsky
Mendelssohn
Schyte
Bach
Hunting
Schubert
Chopin
Durant
Mendelssohn
Thome
Chaminade
Mendelssohn
Kretschmer
Mendelssohn
Breton
Schubert
Trinkle
Mendelssohn
Ellenberg
Favarger
Ravina
Grigl
Holsel
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Penelope Intermede
Love's Oracle
Thine own
Love's Sorrow (Piano Trans.)
Preludes, op. 28, No. 6
Prelude, op. 28, No. 9
Wanderer's Night Song, op. 49, No. 9
The Flatterer
The Spell of Love. Song
Caro Mio Ben
My Destiny. Song
Madrigale
Serenade D'Amour
Chanson Triste
Chanson Russe, op. 31
Under the Knaves
Simple Confession
Wind in the Trees. Song
Liebestraum, No. 3
Songs Enfant
Serenade Banane
Last Dream of the Virgin
After Vespers
In the Shadows
Melody of Love
Sylvia
Pirouette
Dew Drops
Cajolery
Love is Like a Red Rose. Song
Value Lente
Gavotte
Stolen Moments
Badinage
Yesterthoughts
Arabesque
Will O'The Wisp
Bacchante Waltz
June
Nocturne, op. 54, No. 4

Numbers from "Half Hours With Favorite Composers"

Grieg (50 cents) J. W. S.

Folk Songs, op. 35, No. 2
Elegie, No. 6
Watchman's Song, op. 12, No. 3
At Thy Feet, op. 68, No. 3
Dawn (Peer Gynt Suite) op. 46, No. 1
To Spring, op. 45, No. 8
Album Leaf, op. 28, No. 1
Dance Caprice, op. 28, No. 3

Numbers from "Drawing Room Favorites", Vol. 3 (50 cents) G. S.

Arioso
In a Cypress Grove
The Lake of Como
Tranquil Night
Nocturne, op. 22
Little Serenade
Consolation

A La Bien Aimee
Salut D'Amour
Melodie, op. 8, No. 3
Secret

Elegie
Cannonetta
Romance
Con Amore (With My Love)
Forget Me Not
Impromptu, op. 142, No. 3
Impromptu, op. 142, No. 3
Minuet, op. 13, No. 3
Moment Musical, op. 34, No. 2
Spring Song
Nocturne, op. 27, No. 2
Nocturne, op. 55, No. 1
Nocturne, op. 31, No. 9
Nocturne, op. 9, No. 2
Lyric Suite, op. 358
A Day in Venice (Suite)
Rondo in C
Bagatelle, op. 33, No. 6
Andante Celeste
Minuet, op. 31, No. 3
Andante Favori in F
Berceuse (Jocelyn)
Humoreske
Berceuse
Serenata

"School of Melody Playing" (50 cents) G. S.

Contains transcriptions of famous songs—very dramatic and expressive. Numbers in this book under this classification are the following:

Largo
Aria
Ave Maria
To Me Thou Art a Flower
Air for Bass (very dramatic)
First Meeting
To Spring
Ave Maria
I Love Thee (very dramatic)
Ah, 'Tis a Dream
I Would That My Love

These numbers are also published separately
| Characteristic Dances—Ball Room Scenes

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<tr>
<th>Ballet Waltzes—Tangos—Minuets</th>
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<th>Florentine Caprice</th>
<th>Valse Maurice</th>
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<td>J. H. R.</td>
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<td>Spring Thoughts</td>
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<td>Miami</td>
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<td>Dance of the Brownse</td>
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<td>Fiddles and Kisses</td>
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<td>Caresses Waltz</td>
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<td>Waldteufel Waltz Album, 50 cents. W. S. Strauss Album, 75 cents. D. Co</td>
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<th>Balles, Ballet (8 numbers, complete)</th>
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<td>Entrace. Gavotto</td>
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<td>Hippodrome Tango</td>
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<td>Come Dance With Me</td>
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<td>Anitra's Dance, op. 46, No. 3</td>
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<td>Durequited Love</td>
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<td>Spring Beautiful Spring</td>
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<td>Wedding Dance</td>
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<td>Harlequin</td>
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<td>Punchinelle</td>
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<td>Zinganita (Gipsy)</td>
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<td>Minuet, op. 4, No. 2</td>
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<td>Aquarell, op. 10 (10 Pieces)</td>
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<td>Liedefred, No. 1</td>
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<td>Vienna Beauties</td>
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<td>Carnival Dance</td>
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<td>Silhouettes</td>
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<td>Laces and Graces</td>
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<td>In a Cozy Corner</td>
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<tr>
<td>Album of 200 Jigs, Reels and Hornpipes, Home Circle No. 5. Love's Last Word, Valse Carreasante, Valse</td>
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<td>50 cents</td>
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<td>Cremieux</td>
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<td>Lambert</td>
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Marches for Pathé Weekly, Military or Western Pictures

Banner March
Clown Kapers
American Girl March
Sousa Album for Piano (20 Marches, etc.) 50 cents.
My Western Rose
American Patrol
Fox Hunt March
Heroes of the Balkans March
Salamam
City Troup
Twixt Sabre and Sword March
Throughbred March
Under the Banner of Victory
Le Fieslas March
Charge of the Hussars
Attack of the Uhans
The Whip March
Comrades in Arms
National Emblem March
President's March
Galop Militaire, op. 117
Awakening of the Lion
Trot de Cavalerie
Kisses
Etude de Style, op. 14, No. 5
Album de Chants Nationaux

Massenet
Thome
Ganne
Beaumont
Durand
嗑
Raff
Ganne
Gilde
Dreyshock
Hoschka
Miles
Ganne
Depret

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Forest or Hunting Scenes, Pastoral Scenes, Birds

Chase
Hunting Song, op. 19, No. 3
Butterfly
Little Bird, op. 43, No. 4
Little Forest Bird
Hark, Hark The Lark
Awakening of the Lion
Pan
Mill in Black Forest
Hunting Song
In The Mill
Birds and the Brook
Hunter's Horn
Loreley

Water Falls, Brooks or Sea Scenes

Rustle of Spring
Walderaschen, op. 6
Reveil du Printemps
The Brook, op. 30, No. 5
Gondolier, No. 1 and No. 2
By the Sea. Song
On the Sea
Meesing. Song
Baracole (Tales of Hoffman)
Bacarolle (e min.)
Gazelle
On the Glimmering Bay
Widmung, op. 46, No. 29
At The Spinning Wheel
At The Fountain
Brooklet in the Woods
Valse E flat
Minute Waltz D flat
Aubade Venitienne
Gondolieri (From "Venetian Suite")
Sea Pieces. (Book)
At the Fountain, op. 52, No. 2
Stiletto

Drinking Songs

Heidelberg Stein Song
(Prince of Prizen)
Brown October Ale (Robin Hood)
Stein Song
Drinking Song (Cavalera Rusticana)

Anvil Music, Bells and Chimes

Angelas.. Song
Armourers Song (Robin Hood)
Anvil Chorus (Trovatore)
Legend of the Chimes (Robin Hood)
Chimes (Beverly)
After Vesper
Legend of the Bells
(Chimes of Normandy)

Oriental Music

Turkish Patrol
Persian March
Maid of Midnight Moon (Amer. Ind.)
Reed Bird (Indian)
Pearl of Persia
An Arabian Scout
Powhatan's Daughter
Aida (see Operas)
Mme. Butterfly (see Operas)
Jewels of the Madonnas (see Operas)
Algeria. Selection
San Toy. Selections For Oriental Comedy
Mikado. Selections " "
Gelsha. Selections " "

Gypsy Rondo
Gypsy Love. Selection
Chardak
Vision of Salome
Vision of Salome
Egyptian Suite (orch. arrangement)
Martinique
Bedoul Love Song, Song
Village Fete, op. No. 45, No. 2
Six Japanese Melodies
Japanese
Aloha Oe. Song
Japanese Love Song, Song
Across the Hot Sands
An Egyptian Honeymoon
Poppies. Intermezzo
Sun Dance (Amer. Indian)
Twenty-four Negro Melodies
(Transcr. for Piano)
Four Indian Love Lyrics
(Transcr. for Piano)

Spanish or Mexican Music

All the modern tangoes are good for halfnive music or serenades: a few of the best are:

Y. Como Le Va
Tango del Maurice
Hippodrome Tango
Tango Glide
Maxixe Briollette
Fiesta
Tango Land
Tango Dance
Don Quizote Moreira
Tampa Bay
Bandeiro. Song
Dark Eyes
Manssional
Mandolinata
In Old Madrid. Song
Canty Lorando
Moonlight
Sorella
To the Bull Fight
Zacatecas
Havana Waltze
Carmen (see Operas)
Old Songs
I Love You in the Same Old Way
My Last Good Night
Those Songs My Mother Used to Sing
Home Songs (Collection)
Most Popular Songs (Collection)
Cooper Songs (for English Scenes)
Love's Old Sweet Song

Slumber Songs or Scenes with Children
Slumber Sweetly
Slumber Song, op. 81, No. 15
Sleep Little Baby of Mine. Song
Serenade
Cupid's Patrol
Children's Patrol
Babes in Toyland (Selection)
Hansel & Gretel (Selection)
Mighty Lat' a Rose. Song
Little Boy Blue. Song
Kentucky Babe
Cradle Song, op. 73, No. 3
Lullaby from Brinninie
Sleepy Chile
Slumber Boat

Irish Numbers
Irish Folk Song. Song
Kathleen Mavourneen (Trahaer)
Mrs. Murphy

Machusula
Ragged Robin
Barry of Ballymore
Isle of my Dreams
Shaneen Dhu

Olcott's Plays

Operatic Music and Overtures
The most expressive, dramatic, and emotional music is found in the grand operas. Naturally, as the music was written originally for dramatic scenes it will well fit a similar scene in a picture.

The intelligent pianist will benefit by reading the libretto of the grand operas (obtainable at any good music store) to form an idea of the characters of the music. For example: Pagliacci would fit any dramatic, circus, or theatrical romance.

The following operas (piano selection in 50 cent books, published by G. Schirmer) are suitable for dramatic, love, and character scenes.

Romeo and Juliet
Aida
Traviata
Cavalleria Rusticana
Frescina
Tales of Hoffman
Gioconda

Die Fledermaus

Parsifal
Hansel and Gretel
The Jewels of the Madonna
Mme. Butterfly
Tosca
La Bohème

Selections
Wagner
Humperdinck
Wolf-Ferrari
Puccini
Puccini

Verdi
Gounod
Schoenberg
G. S.
Puccini
Ric.
Ric.

B. & B.

Classification of Opera Music, Piano Selections

DRAMATIC

The Schirmer selections will be designated by page of book.

IL TROVATORE

The music in this selection is very dramatic throughout. It is most suggestive for combat and heavy work will be Page 8.


 TRIAVITA

Similar to Trovatore


CARMEN


NORMA


ROMEO AND JULIET


Page 15.
RIGOLETTO


LUCIA


MARThA


TALES OF HOFFMANN

Use this opera for artist's studio scenes (serious). The whole of the first act can be used in its entirety for student, carnival, or dramatic "hurry" in studios, court scenes of England, Italy, France, etc. and in love dramas. The minuet is on pages 17-18 and to page 31 the music is of a lighter nature. Agitato 13-14, and dramatic love scenes from 36 till end. Bacchus for boat scenes, 34-35.

LA BOHÈME

Published by Ricordi and Co. Very dramatic all through. Use for artist pictures. Use this opera only for very intense situations.

TANNHAUSER


CAVALLERIA RUSTICANA

Good use can be made in monastery or mission scenes of Southern California and Mexico. Semi-religious and very dramatic. Religious scenes. Prelude 1 to 11, 10 to 26 to Laola's song, 26-28-30-31. Intermezzo, 32-33-34-35-36-37. Drinking Song, 34-35-36-37. In the preceding, all but the drinking song can be used as plaintive in any heavy drama.

DER FREISCHUTZ


FRA DIAVOLO

On order of Martha, (Military). The overture from the opening to allegro can be used for burglar scenes, 6 to 15. military or battle scenes, like Light Cavalry overture. The rest of the selection can be used for bandit scenes or with soldiers. The character throughout is light.

BOHEMIAN GIRL

Gypsy scenes, well known plaintive, light in character, use as Der Freischutz, Comba. The complete overture published separately. The Eclipse edition is the best for practical use.

AIDA

This opera is most expressive of Egyptian scenes and very oriental. The combat and heavy parts are on pages 5-6-7-8-9-10-11-12-13-14-15-16. Very dramatic, 20-21 to chorus, 39-40-41. Dances, 12-13-14-15. Prayer, 14-15 to chorus. Grand Marches, opening. 2-3-4-5-6-7.

MME. BUTTERFLY

Ricordi

Use in its entirety for Japanese dramas or oriental scenes.

THE JEWELS OF THE MADONNA, PIANO SELECTION

Schirmer

Can be used as oriental with Butterfly or Aida.

PAGLIACCI

The character of this opera is very dramatic; to be used for theatrical, behind the scenes, or circus dramas. The plaintive portions are very beautiful and good use can be made of them for any sad picture.


Piano Selections

From Comic Operas or Musical Comedies

These may be used in part or in their entirety for Love comedies or lighter love dramas.

Selections dealing with the different periods.

Rob Roy, Scotch Pastoral

Foxey Quiller (English)

Robin Hood (Hunting English)

Pinafore (nautical)

The complete piano score is published by Lithoff No. 158. under the title "Amor An Bord."

The Geisha (Oriental)

The Mascot

A Trip to Japan (Oriental)

Irish Selections

Ragged Robin

Maschuska

In the Barry of Sallymore

The above selections of Ollott's Irish Plays (Witmark) to be used in characteristic scenes.

Shaneen Dhu

Other Selections

The Pearl Maiden

King Dodo

Jolly Pilsen

Chocolate Soldier

Tantalizing Tommy

The Grand Mogul

Havana (Spanish)

Golden Butterfly

A Modern Eve

The Boys and Betty
The Spring Maid  
The Maidens  
Eva  
Gypsy Love  (May be used for drama or Gypsy scenes.)
College Medley Norworth  
Three Twins  
It Happened in Nordland  
Mile Modiste (Theatrical)  
Primsa Donna (Theatrical)  
The Merry Widow (Dramatic)  
The Enchantment (Dramatic)  
Naughty Marietta  
The Fire Fly  (May be used for drama)  
Old Times  (Medley of Southern Songs)  
Benny Scottland. Launder (Scotch medley)  
The Lady of the Slipper  
Dolly Dollars  
The Midnight Song  
The Man With the Three Wives

The complete score of Robin Hood is a valuable addition to the library. The Overture is dramatic.

Song Hits from Comic Operas and Musical Comedies

I Wonder Who's Kissing Her Now  
Message of the Violet  
Good Bye Everybody  
Dream Melody  
Every Little Movement  
Birth of Passion  
My Hero  
Letter Song  
Falling In Love  
When a Maid Comes Knocking  
Sympathy  
Tango Dance  
Roses Bloom for Lovers  
Every Body Else's Girl Looks  
Better Than Mine  
If I Were On the Stage  
Princess of Far Away  
I Never Met Before a Girl Like You  
Jewel of Asia  
I'd Like to Have a Little Girl Like You  
I'm Ready to Quit and Be Good  
Melody of Love  
Hello People  
Calvo  
Good Bye Everybody  
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You Don't Know  
If One Little Girl Loves Me  
Tale of Bumble Bee  
Rose of the World  
Come to the Ball  
Lazy  
Say Not Love Is a Dream  
Free Lance (Military)  
Habes in Toyland (Children)  
The Flirtling Princess  
The Rose Maid  
Under Many Flags  
The Merry Countess  
Count de Luxemburg  
A Sturghorn Cinderella  
The Girl of My Dreams  
Mme. Sherry  
The Sunshine Girl  
All For the Ladies  
The Kiss Waltz  
The Red Bird  
The Siren  
45 Minutes from Broadway  
Little Jonny Jones  
The Quaker Girl  
Fantana  
San Toy (Chinese)  
The Heart Breakers  
The Yankee Tourist  
Woodland (Pastoral)  
Prince of Tonight  
Yankee Prince

Overtures

The overtures are very dramatic and they may be used wholly or in part, according to the length of scene. They may be classified as follows:

OVERTURES FOR MILITARY SCENES  
Long or Short Battles

Fra Diavolo  
Light Cavalry  
Trumpeter of the Fort  
Rosemunde No. 4  
La Dame Blanche  
Calif of Bagdad  
Massaniello  
Romeo and Juliet  
Tancrède  
Italians in Algiers  
Daughter of the Regiment  
Semiramide

OVERTURES FOR COMBATs

Villanous Deeds, Duels, Fires, Robberies, Etc.

Martha  
Norma  
Zampa  
Piet and Peasant  
Life a Dream  
If I Were King  
Pipino Daume  
Don Juan  
Marriage of Figaro

ROMANTIC OVERTURES

Semi-Dramatic

Merry Wives of Winsor  
Raymond  
Sonata, op. No. 12 (a maj.)  
Schubert  
Maritza, First part burlesque scenes and hurry. Last movement suitable for hurry or for combats.

VERY DRAMATIC — SLOW — OVERTURES

Drei Vorspiele Lohengrin and Tristan  
Wagner  
Wagner  
B. & H.
CHARACTERISTIC
Lutoslaw Keler-Bela Wm. Tell Storm scene
Orpheus, Offenbach (Woodland) King Solomon (Jewish Drama)
Scenes) Hungarian Folk
Bohemian Girl (Gypsy) Hungarian Lustspiel

All these overtures may be obtained from Carl Fischer, New York, N. Y.

For Pictures of a Religious Character

Unfold Ye Portals Gounod G. S.
March Romaine (Pontificale) H. P.
O Divine Redeemer, Song Topliff C. F.
Consider the Lilies, Song " Barri
Beautiful Song Rossini G. S.
Inflammatus, from "Stabat Mater" Sullivan Cent.
Culus Animus" "Handel C. F.
Lost Chord (Semi-dramatic) Parker
Largo (Semi-religious) Adams Bbe.
The Gates of Paradise, Song Bizet G. S.
The Holy City Pas de Fleur (Nalla) Nevin
Agnus Dei, Song Pauze Wood
The Palms Faure Wood
Prayer from Stradella First part of overture
Prayer from Zampa First movement of overture
Pilgrim's Chorus Tannhauser Wood
Ave Maria, Song Abt G. S.
Ave Maria, Song Schubert G. S.
Ave Maria, Song " Bach-Gounod Wood
There is a Green Hill Far Away Johnson Wal.
Face to Face, Song Hymnas (The Episcopal Hymnal)
Esther (a Cantata) Gounod G. S.
Adeste Fidelis (Transcr.) Bradberry D. Co.
Jesus Lover of My Soul (Transcr.) Freeman Cent.
Abide With Me (Transcr.) " " Cent.
Jerusalem the Golden (Transcr.) " " Cent.
Sun of My Soul (Transcr.) " " Cent.
Door of Hope, Song Ball Wit.

Comedies, Scenic

The lighter forms of music, such as rags, marches and waltzes, and the popular songs of the day, are suitable for these pictures.

Most of these numbers are on the counters of most music stores and appear from the leading publishers of popular music, such as: Peet, Remick, Von Tilzer, Witmark, Stern, and others in New York.

It is not necessary to go into detail regarding this class of music here, as any pianist can readily know by title of the song or number where it best fits. His success with this class of music will depend largely upon the familiarity of his audience with the hits of the day and their relation, suggested by their texts, with the pictures.

The object of this book is to deal with the standard music and the serious pictures.

The following synopsis of the Vitaphone release, "The Hidden House," will serve as a model to the pianist showing what type of music to use for woodland or forest scenes, poetic fantasy, contrasts of sorrow and gladness, dancing and love scenes.

This two reel subject also demonstrates how much music is required (with no improvising) playing the music successively from beginning to end of the second reel.

There is too much good music of this type, that the improvising of the average pianist would suffer in comparison.
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<tr>
<td>&quot;Overtures (semi-dramatic)&quot;</td>
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<tr>
<td>&quot;(very dramatic)&quot;</td>
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<tr>
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<td>Scenes</td>
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