

JOSEPH CARL BREIL'S

Original Collection of DRAMATIC MUSIC

for MOTION PICTURE PLAYS

In offering *Breil's Original Collection of Dramatic Music* to leaders, we are certain that this is the greatest, most valuable and practical collection of Original Dramatic Music ever offered to the musical public. There isn't a single number contained in the collection that can be dispensed with. Mr. Breil has had ten years experience in active association with Daniel Frohman, Adolph Zukor and D. W. Griffith's, the latter producer of the "Birth of a Nation" and "Intolerance", two of the largest films ever shown; for both of these productions Mr. Breil arranged and composed the score. On these facts alone we feel that in offering this series to the Pianist and Leader a broader and more musical conception of film interpretation is exhibited than in the so called Movie Picture Music now being offered.

The numbers contained in this collection are loose leaf and are indispensable to musicians playing for Vaudeville, Drama or Photoplays. They are arranged that they can be played as a piano or organ solo, or by any orchestral combination either large or small; there is no turning of pages, no searching for the proper number; you arrange the loose sheets just as you want them to follow the act, reel or show and you have them right there on the spot.

DESCRIPTIVE CONTENTS

No. 1. MOLTO AGITATO

(A) For Storms, Battles, Fires, Explosions and (B) Consequent Mob Excitement followed by (C) Victory or Rescue.

No. 2. ALLEGRO AGITATO

(A) Hurry for Races, Runaways, Speeding Trains with (B) sudden Crash or Stop and (C) Consequent Disaster or Quieting of Excitement.

No. 3. AGITATO MISTERIOSO & GRANDIOSO COL MORENDO

(A) For Scenes of Fear, Inner Dread, Hopelessness, Premonition of Doom, etc., with (B) an Outcry of Despair or Indignation, a desperate Appeal, followed by (C) an utter Sense of Hopelessness, or a calm and soothing Aftermath.

No. 4. MISTERIOSO E LAMENTOSO

(A) Fear, Doubt, Trepidation, Haunting Scenes or Memories, which bring on (B) Despair, Sadness or Grief, followed by (C) Resignation or Consolation.

No. 5. MOLTO AGITATO

For Riots, Mob Scenes, Battles and Storms, Pursuits and exciting Events, Conflagrations and Conflicts.

No. 6. ANDANTE MISTERIOSO

(A) For stealthy, ominous Scenes, Conspiracies, Vengeance, Threats, approach of Assassins, Storms, etc. with (B) Consequent Murders, Wrecks, or breaking of the Elements, and general Disaster. (C) The Aftermath, a dire, dismal Recollection.

No. 7. MISTERIOSO MODERATO

I. (A) To depict a Conspiracy, or a Burglary with (B) consequent Tumult, Capture or Escape. II. (A) A dismal Forest or Desert Scene, with (B) Pursuit by wild Beasts or by Bandits. III. (A) An Approaching Storm and (B) its Unleashing.

No. 8. LOVE THEME I

For Scenes of deep Love and Affection. Fervent Passion.

No. 9. LOVE THEME II

Can also be used in Idyllic Scenes, such as Sunrise, Sunset, Rural and Landscapes or Contented Home Scene:—Brother with Sister, Children at Play, or Mother with Child:—Lovers portraying warm Affection without the intensity of Passion: Friends, Happiness, Bliss, Felicity, Contentment. Also practical for Prayer Scenes.

No. 10. RECITATIVO

To be used for a Question.

(A) A Doubtful or Embarrassing Situation, with (B) Threat, Decision or Resolution following.

No. 11. A GENERAL UTILITY THEME

(A) May be used in Love Scenes, Farewells, Idyllic Scenes, Fairy or Child Scenes; (B) Solemn Occasions, Festivals, Rejoicings, or general Mirth and Happiness. May also be used as a Waltz Scene.

No. 12. MARCIA FUNEBRE

For Death Scenes, Executions, etc.

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A Word to the Wise Leader:- Take advantage of the special prices and order the complete collection.

CHAPPELL & CO., Ltd. 41 East 34th Street, NEW YORK

Mother o' Mine!

Piano

SONG

Orch. by
S. DESHON

Music by
FRANK E TOURS

Adagio

First system of piano accompaniment. The music is in 4/4 time with a key signature of two sharps (F# and C#). The right hand begins with a half rest followed by a series of eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *mp* (mezzo-piano) and *p sempre legato* (piano, always legato).

Ed.

*

Second system of piano accompaniment. The right hand features a melodic line with some grace notes. The left hand continues with a steady accompaniment.

Third system of piano accompaniment. The right hand has a melodic line with a *rall.* (rallentando) marking. The left hand has a *colla voce* (in time with the voice) marking.

Fourth system of piano accompaniment. The right hand has a melodic line with a *colla voce* marking. The left hand continues with a steady accompaniment.

Fifth system of piano accompaniment. The right hand has a melodic line with a *colla voce* marking. The left hand continues with a steady accompaniment.

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C 6905



First system of musical notation. The key signature has two sharps (F# and C#). The first measure is in 2/4 time, marked *rall*. The second measure is in 4/4 time. The third measure is in 4/4 time, marked *cantabile*, and contains a triplet of eighth notes. The fourth measure is in 4/4 time, also containing a triplet of eighth notes.



Second system of musical notation. The first measure is in 4/4 time. The second measure is in 4/4 time. The third measure is in 4/4 time. The fourth measure is in 4/4 time. The fifth measure is in 4/4 time. The sixth measure is in 4/4 time. The seventh measure is in 4/4 time. The eighth measure is in 4/4 time.



Third system of musical notation. The first measure is in 4/4 time. The second measure is in 4/4 time. The third measure is in 4/4 time. The fourth measure is in 4/4 time. The fifth measure is in 4/4 time. The sixth measure is in 4/4 time. The seventh measure is in 4/4 time, marked *cresc.* The eighth measure is in 4/4 time.



Fourth system of musical notation. The first measure is in 4/4 time. The second measure is in 4/4 time. The third measure is in 4/4 time. The fourth measure is in 4/4 time. The fifth measure is in 4/4 time, marked *lunga pausa*. The sixth measure is in 4/4 time. The seventh measure is in 4/4 time. The eighth measure is in 4/4 time.



Fifth system of musical notation. The first measure is in 4/4 time. The second measure is in 4/4 time. The third measure is in 4/4 time, marked *p*. The fourth measure is in 4/4 time, marked *ppp*. The fifth measure is in 4/4 time. The sixth measure is in 4/4 time. The seventh measure is in 4/4 time. The eighth measure is in 4/4 time. The system ends with a double bar line. A small asterisk (*) is located at the bottom right of the page.

Flute

Orch. by
S. DESHON

Mother o' Mine!

SONG

Music by
FRANK E. TOURS

Adagio

The musical score is written for a flute in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Adagio'. The score consists of four staves. The first staff begins with a 4-measure rest, followed by a series of eighth and sixteenth notes. The second staff starts with a 4-measure rest, then a 2-measure rest, followed by a 4-measure rest and then a series of eighth and sixteenth notes. The third staff begins with a 2-measure rest, followed by a 4-measure rest, then a 2-measure rest, and finally a 4-measure rest. The fourth staff starts with a series of eighth and sixteenth notes, followed by a 2-measure rest, and ends with a series of eighth and sixteenth notes. The score includes various musical notations such as rests, notes, and slurs.

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C6905

Mother o' Mine!

SONG

Clarinet in A

Orch. by
S. DESHON

Music by
FRANK E. TOURS

Adagio

Voice

mp

rit.

rall.

rall.

p

Trombone
Orch. by
S. DESHON

Mother o' Mine!

SONG

Music by
FRANK E. TOURS

Adagio

mp *p* *rall*

rall

cresc *ppp*

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C

Mother o' Mine!

SONG

Drums
Orch. by
S. DESHON

Music by
FRANK E. TOURS

Adagio

B.D. *ppp*

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C

2 3/4. In the silence of night

1st Violin

Orch. by
S. DESHON

Mother o' Mine!

SONG

2nd muted
Music by
FRANK E. TOURS

Adagio Voice

mp

rit rall.

rall.

cresc.

p

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C 6905

Mother o' Mine!

SONG

Cello

Orch. by
S. DESHON

Music by
FRANK E. TOURS

Adagio

mp *p* *rall.* *rall.* *cresc.* *p*

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