

At the Movies

A Suite of Scenarios for Cinematographers
FOR MILITARY BAND

by
John Philip Sousa

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1. THE SERENADERS
2. THE CRAFTY VILLAIN AND THE TIMID MAID
3. BALANCE ALL AND SWING PARTNERS

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John Philip Sousa, the composer of this Suite, was born in Washington, D. C., on the sixth of November, 1854. He studied violin, orchestral instruments and harmony under the tutelage of John Esputa and George Felix Benkert. His first public appearance as a violinist was at the age of eleven, and he conducted an orchestra at seventeen. He was one of the first violins in Offenbach's Orchestra when the latter visited the United States in 1876, conducting comic opera. Sousa then became musical director of a musical comedy company until 1880 when he was appointed conductor of the U. S. Marine Band. In 1892 he formed his own band, toured Europe in 1900, 1901, 1903 and 1905; made a tour of the world 1910 - 1911; and made many tours of the United States and Canada. He was decorated with the Victorian Order (England), Palms of the Academy, and Officer Public Instruction, France; Grand Diploma of Honor, Academy of Hainault, Belgium. He entered the Navy in May, 1917 as a Lieutenant in charge of music at the Great Lakes Station, and is now a Lieutenant Commander. Sousa has been a most prolific composer having written ten operas, many marches, suites, miscellaneous compositions, three novels, "The Fifth String," "Pipetown Sandy" and "The Transit of Venus," one book of reminiscences, "Through the Year," besides one libretto and a lot of miscellaneous writings.

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In this, his latest work in larger form, originally conceived and written for Military Band, John Philip Sousa acknowledged master of everything pertaining to bands and bandmusic, has produced still another work of individual and highly original character.

In accordance with his own ideas these "Scenarios for Cinematographers" constitute an effort on his part through music, to elucidate to the cinematographer what is usually done by the written word. The opening number, "The Serenaders" depicts that happy period in the college student's life when he delights in serenading the girl students in a neighborhood university. The happiness and care-free existence of "The Serenaders" is duly reflected in the music of this number, fairly bubbling over with gayety and joyous spirit; at intervals it is interrupted by a male quartet, re-enforced by the Xylophone, and this in turn is followed by solos for saxophone, piccolo, clarinet, trombone and cornets, each solo directed to the one the players love best. The second number essays the harrowing story of the "Crafty Villain and the Timid Maid." The timid maid's pleading and the crafty villain's bombast being in evidence throughout the number. The third is a dance on the Village Green-the very name "Balance All and Swing Partners" telling its own story.

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The Suite as a whole is full of animation and genuine musical interest, its pages being crowded with original passages and melodic surprises such as John Philip Sousa has long since been famous for. The scoring, too, bears the earmarks of Sousa's own mastery in the planning and carrying out of striking instrumental effects as well as in expert manipulation and combination of the various choirs of the military band.

The Suite, while conceived in its instrumental dress for a full band, is so cleverly scored and its parts cued to such advantage as to admit of thoroughly satisfactory performance by small bands as well.

G. S.

AT THE MOVIES

Conductor

№ 1. "The Serenaders"

JOHN PHILIP SOUSA

Marcia Brillante
con S^{ua}

J 280

ff Solo Cor., with Wood
Horns
ff Bar.
Trbs. sustain

This system contains the first four measures of the piece. It features a melody in the upper voice and accompaniment in the lower voice. The instrumentation includes Solo Cornets with Wood Horns, Baritone, and Trombones with sustain.

This system contains measures 5 through 8. The melody continues with various rhythmic patterns and rests. The accompaniment provides a steady rhythmic foundation.

Slower Muted Cor.
con espress.
p Muted Baritones

This system contains measures 9 through 12. The tempo is marked as *Slower*. The dynamics are *p* (piano). The instrumentation includes Muted Cornets and Muted Baritones.

This system contains measures 13 through 16. The melody and accompaniment continue, leading to the end of the piece.

The first system of the score consists of two staves, treble and bass, representing piano accompaniment. The music features a mix of chords and moving lines, with some notes beamed together. The key signature has one sharp (F#).

The second system includes parts for Wood, 1st Horn, and 4th Horn. The wood part is marked *con Sova* and *p*. The 1st Horn part has a *rit.* marking. The 4th Horn part is also present. The piano accompaniment continues in the lower staves.

The third system includes a part for Trbs. (Trumpets). The piano accompaniment continues with complex chordal textures and rhythmic patterns.

The fourth system includes parts for Bassoon and Horns. The Horns part is marked *pp*. The piano accompaniment continues with various chordal and melodic elements.

Conductor

(Fl. & Ob. sustain)
Solo Bb Cl.

pp 2d Cl.

This system contains three staves. The top staff is for Flute and Oboe with a sustain instruction. The middle staff is for Solo Bb Clarinet. The bottom staff is for the 2nd Clarinet. The music begins with a piano (*pp*) dynamic and features a rhythmic pattern of eighth notes.

Bass Cl. Solo Bb Cl.

This system contains three staves. The top staff is for Bass Clarinet and Solo Bb Clarinet. The middle and bottom staves continue the accompaniment from the first system. The Solo Bb Clarinet part has a melodic line with some grace notes.

Bb Cls. Oboes *con sva* **L'istesso Tempo**

Solo Cor. with Wood

Horns

ff Bar. Trbs. sustain

add Cors. & Trbs.

This system contains three staves. The top staff is for Bb Clarinets and Oboes, with a *con sva* (con sordina) instruction. The middle staff is for Solo Cor. with Wood. The bottom staff is for Horns and Trb. sustain, with a fortissimo (*ff*) dynamic and a baritone line. A tempo instruction **L'istesso Tempo** is present. An instruction *add Cors. & Trbs.* is written below the bottom staff.

This system contains three staves, continuing the accompaniment from the previous systems. It features dense chordal textures in the middle and bottom staves, with some melodic lines in the top staff.

First system of musical notation for the conductor part, featuring a grand staff with treble, middle, and bass clefs. The music includes various rhythmic patterns and melodic lines.

Second system of musical notation for the conductor part, continuing the melodic and rhythmic development from the first system.

Third system of musical notation for the conductor part. It includes a section for the Alto Saxophone or Solo B♭ Clarinet, labeled "Alto Sax. or (Solo B♭ Cl.) Cad." with a sixteenth-note cadenza. The piano accompaniment consists of sustained chords.

Fourth system of musical notation for the conductor part, concluding with a melodic line marked "rall." (rallentando).

Conductor

Polka Redowa

Flutes

pp

Alto Sax.
Clts.

Flutes continue

add Tenor Sax.

Alto Sax.

pp

Fl. ⁶

Piccolo ⁴⁷

Conductor

The first system of the score consists of two staves. The upper staff is a vocal line with a treble clef, featuring a melodic line with trills (tr) and triplets (3). The lower staff is a piano accompaniment with a grand staff (treble and bass clefs), marked with a piano (*p*) dynamic and a 'Bar.' marking. The piano part includes chords and arpeggiated figures.

The second system continues the vocal and piano parts. The vocal line features a 'Bravura Trb.' marking, indicating a technical flourish. The piano accompaniment continues with chords and arpeggiated patterns. A mezzo-piano (*mp*) dynamic is indicated at the end of the system.

The third system introduces woodwinds. The upper staff is marked 'Cors.' (Cornets) and 'Wood' (Woodwinds). The lower staff is the piano accompaniment, marked with a piano (*p*) dynamic and a 'Bar.' marking. The woodwinds play a rhythmic pattern of eighth notes.

The fourth system features a 'Solo Bb Cl.' (Solo B-flat Clarinet) part in the upper staff. The piano accompaniment continues in the lower staff. The solo part includes a melodic line with a trill.

Conductor

Fls.

p Cls.

This system contains the first two measures of the conductor's score. The top staff is for Flute (Fls.) and the bottom staff is for Clarinet (Cls.). The Clarinet part begins with a piano (*p*) dynamic and a series of chords. The Flute part has a melodic line with triplets in the second measure.

Fls.

This system contains measures 3 and 4. The Flute part continues its melodic line with triplets. The Clarinet part continues with chords and some melodic movement.

Tutti

Trb., Bar. & Basses

Horns sustain

Cors.

This system contains measures 5 and 6. The music becomes *Tutti*. The Horns part is marked *f* and *sustain*. The Cor Anglais (Cors.) part has a triplet. The Clarinet part continues with chords.

This system contains measures 7 and 8. The Horns part continues with sustained chords. The Cor Anglais part has a triplet. The Clarinet part continues with chords.

ff accel.
ff Horns sustained accel.

This system contains the first system of music for the Horns section. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music consists of rhythmic patterns with triplets and accents, marked with *ff* and *accel.*

Recitative
Cor.

This system contains the second system of music for the Horns section. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music is marked *Recitative* and includes a *Cor.* (Cornet) part.

accel. *legato* *rall.*

This system contains the musical score for the Flutes and Oboes section. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music includes dynamic markings *accel.*, *legato*, and *rall.*

Tempo Polka Brillante
Fls. & Oboes

Cls. & Horns
Wood
Trpts.

This system contains the first system of music for the Flutes and Oboes section. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music includes dynamic markings *ff* and *accel.* and is marked *Tempo Polka Brillante*. Instrument labels include *Cls. & Horns*, *Wood*, and *Trpts.*

Wood

This system contains the second system of music for the Flutes and Oboes section. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music includes dynamic markings *ff* and *accel.* and is marked *Tempo Polka Brillante*. An instrument label *Wood* is present.

Conductor

Wood

Trpts.

This system contains two staves. The top staff is for Woodwinds, featuring a triplet of eighth notes and a fermata. The bottom staff is for Trumpets, with a fermata and a '7' marking.

Trpts.

This system contains two staves. The top staff has a fermata and a '3' marking. The bottom staff has a fermata and a '7' marking.

Con Brio
Tutti

Trpts. sustain
Horns

This system contains two staves. The top staff has a fermata. The bottom staff has a fermata.

Trpts.

This system contains two staves. The top staff has a fermata. The bottom staff has a fermata.

staccato

unis

This system contains two staves. The top staff has a fermata and a '7' marking. The bottom staff has a fermata.

Conductor

This musical score is for a conductor, featuring five systems of music. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The instruments specified are Cors. (Cornets), Wood (Woodwinds), Horns, Bar. (Baritone), and Trpts. (Trumpets). The score includes several triplet markings (indicated by a '3' over a group of notes) and a 'rit.' (ritardando) marking. The music is written in a key with one sharp (F#) and a 3/4 time signature. The conductor's part is written in a grand staff, with the right hand often playing chords and the left hand playing a bass line. The score is arranged in five systems, with the first system starting with Cors., Wood, and Horns, and the subsequent systems adding Bar. and Trpts. The final system ends with a double bar line and a fermata.

Tempo Marcia Brillante

con S^{va}

Solo Cor. with Wood.

Horns

Bar.

Trbs sustain

The first system of the score consists of four staves. The top staff is for Solo Cor. with Wood, the second for Horns, the third for Baritone, and the fourth for Trombones. The music is in 6/8 time and features a variety of rhythmic patterns and melodic lines.

The second system continues the musical piece with four staves. It features a mix of melodic and harmonic textures, with some staves showing more active rhythmic patterns.

The third system of the score shows a continuation of the musical themes, with four staves of music. The dynamics and articulation are clearly marked throughout.

The fourth and final system on this page concludes the musical passage with four staves. It features a variety of chordal textures and melodic fragments.

Conductor
No 2 "The Crafty Villain and the Timid Maid"

Moderato assai

Oboe *pp*
Horns *pp*
Trbs. (Baritones Martellato)
2d Oboe
Bassoons
Muted Trpts.
Muted Trpts.
Corns. (muted)
Muted Trbs.
Flts.
Oboe *Con espress.*
Cls. *3*
Bass
Bssn sustain
Bssn sustain
Horn
Fl.
Sax.
Horn
Sax.
Horns
rit.

Detailed description: This is a page of a musical score for a symphony orchestra. It features six systems of music, each with a grand staff (treble and bass clefs). The score is for a piece titled "No 2 'The Crafty Villain and the Timid Maid'" and is marked "Moderato assai". The instrumentation includes Oboe, Horns, Trb. (Baritones Martellato), 2d Oboe, Bassoons, Muted Trpts., Cors. (muted), Muted Trbs., Flts., Oboe, Cls., Bass, Bssn sustain, Fl., Sax., and Horn. The score includes various dynamics such as *pp*, *f*, *Con espress.*, and *rit.*, as well as articulation marks like *martellato* and *3*. The key signature is one sharp (F#) and the time signature is 3/4.

Conductor

a tempo

Fls.
Cls. trem. *p*
Trbs. & Baritones
Bss'n Sax.
Bass Cl.

Ob. Fls. Bss'n. Sax.
Trbs. & Baritones
Cls. trem. *p*
Cls. trem.
Bss'n Solo
boldly
Bss'n. Sax.
Bass Cl.

Picc. & Fl.

Cls.
Muted Trbs. sustain -
dr

Muted Trbs. sustain -
dr

Picc. Flts.

p Trpts. & Alto Sax.
Cls.
cresc.
(Trbs. with Cls.)

First system of musical notation, featuring a grand staff with three staves (treble, middle, and bass clefs) and a piano accompaniment section below. The piano part includes a right-hand staff with chords and a left-hand staff with a rhythmic bass line.

Second system of musical notation, featuring a grand staff with three staves and a piano accompaniment section below. The piano part includes a right-hand staff with chords and a left-hand staff with a rhythmic bass line. Instrument labels include *con sva*, *ff* Wood, Horns, Brass, and Ob. & Horn.

Third system of musical notation, featuring a grand staff with three staves and a piano accompaniment section below. The piano part includes a right-hand staff with chords and a left-hand staff with a rhythmic bass line. Instrument labels include *sva*, *p* Horns, and Muted Trbs. & Baritone.

Fourth system of musical notation, featuring a grand staff with three staves and a piano accompaniment section below. The piano part includes a right-hand staff with chords and a left-hand staff with a rhythmic bass line. An instrument label *Saxs. sustain* is present.

Conductor

First system of musical notation, featuring piano accompaniment with treble and bass staves. The music consists of eighth and sixteenth notes with various articulations and dynamics.

Second system of musical notation, continuing the piano accompaniment with treble and bass staves. The notation includes slurs and dynamic markings.

Third system of musical notation, including woodwind and brass parts. Labels include *ff* Cls., *p* Trpts., Horns *p*, Oboe *tr*, Trbs., and Bssn. *f*. The system features complex rhythmic patterns and dynamic contrasts.

Fourth system of musical notation, including woodwind and brass parts. Labels include Oboe *tr*, *Andante*, Bssn. *f*, Brass *ff*, and *Allegro*. This system includes triplet markings and a tempo change to *Allegro*.

Conductor
No 3. "Balance All and Swing Partners"

Brillante

Wood *con gva*

mf

Cors.

add Solo Cor.

p

Cors.

cres - - - cen - - - do

Bar.

2d Cor.

p *f*

The musical score is written for a conductor and includes parts for Woodwind, Conga, and Cor Anglais. It is in 2/4 time and features a key signature of two flats. The score is divided into five systems, each with a treble and bass staff. The first system includes dynamics *ff* and *mf*, and markings for Woodwind and Conga. The second system includes the instruction 'add Solo Cor.' and dynamic *p*. The third system includes 'Crescendo' markings and a 'Bar.' section. The fourth system includes '2d Cor.' and dynamics *p* and *f*. The fifth system continues the musical notation with various dynamics and articulation marks.

Conductor

This musical score is for the Conductor part of a piece, spanning six systems. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into two staves per system: a top staff for woodwinds and a bottom staff for brass and strings. The woodwind staff includes parts for Woodwinds (Wood), Baritone Saxophones (Bar. & Saxes), and Horns. The brass and string staff includes parts for Trumpets with Horns (Trpts. with Horns), Trombones (Trbs.), Baritone Saxophones (Bar.), and Horns. The bottom staff also includes parts for Cor Anglais (Cor.), Cors Anglais (Cors.), Trombones (Trbs.), and Baritone Saxophones (Bar. & Basses). The score features various musical notations including triplets, accents, and dynamic markings such as *sf* and *ff*. There are also performance instructions like 'A.' and 'B.' indicating specific sections or phrasing.

This musical score is for a conductor, page 19. It consists of six systems of music. The first system is a grand staff with piano accompaniment, marked *sf*. The second system continues the piano accompaniment, marked *mf*, and includes the instruction *con sva* and *add Solo Cor.*. The third system features piano accompaniment marked *p* and includes the instruction *Cors.*. The fourth system includes piano accompaniment and vocal lines with lyrics *cres - cen - do*, marked *Bar.*. The fifth system includes a part for *2d Cor.* and piano accompaniment, marked *p* and *f*. The sixth system concludes the piece with piano accompaniment and a *Fine* marking.

Conductor

Bassoon & Saxes

dolce

(Horns sustain)
Cls.

1. Fl. & Ob. 2. Fl. & Ob. Fl.

Horns Horns P (Muted Cor.) Muted Trbs. 8va Bassa

Fl. *fr* Wood *fr* Cls. Horns sustain Cors.

Fl. *fr* Wood *fr* Horns Cor. Muted Trbs. 8va Bassa Cls. Horns sustain

Wood Solo Cor. Solo Cor. Cors. p Horns & Trbs. sustain Bar. & Brass

Fl

Ob. 8^{va} Bassa
Solo Bb Cl.
Bsn. & Saxes

p Cls.

Horns

mf con sva

f D.S. al Fine

The musical score is written for a conductor and includes parts for woodwinds and strings. It consists of four systems of music. The first system includes parts for Flute (Fl), Oboe (Ob. 8^{va} Bassa), Solo Bassoon (Solo Bb Cl.), Bassoon and Saxophones (Bsn. & Saxes), and Clarinets (Cls.). The second system continues the woodwind parts. The third system includes the Horns part. The fourth system features a first ending (1.) and a second ending (2.) with a repeat sign and a double bar line. The second ending includes the instruction *mf con sva* and *f* D.S. al Fine. The score is in a key signature of two flats and a 4/4 time signature.